

COMPLETE

Saint-Jacome

**GRAND METHOD
FOR
TRUMPET OR CORNET**



List of the Principal Words used in Modern Music

With their Abbreviations and Explanations

A	to, in or at; <i>a tempo</i> , in time	Mezzo-piano (mp)	Moderately soft
Accelerando (accel.)	Gradually increasing the speed	Minore	Minor Key
Accent	Emphasis on certain parts of the measure	Moderato	Moderately. <i>Allegro moderato</i> , moderately fast
Adagio	Slowly; leisurely	Molto	Much; very
Ad libitum (ad lib.)	At pleasure; not in strict time	Morendo	Dying away
A due (a 2)	To be played by both instruments	Mosso	Equivalent to rapid. <i>Piu mosso</i> , quicker.
Agitato	Restless, with agitation	Moto	Motion. <i>Con moto</i> , with animation
Al or Alla	In the style of	Non	Not
Alla Marcia	In the style of a March	Notation	The art of representing musical sounds by means of written characters
Allegretto	Diminutive of <i>allegro</i> ; moderately fast, lively; faster than <i>andante</i> ; slower than <i>allegro</i>	Obbligato	An indispensable part
Allegro	Lively; brisk, rapid.	Opus (Op.)	A work.
Allegro assai	Very rapidly	Ossia	Or; or else. Generally indicating an easier method
Amoroso	Affectionately	Ottava (8va)	To be played an octave higher
Andante	In moderately slow time	Pause (⌋)	The sign indicating a pause or rest.
Andantino	Diminutive of <i>andante</i> ; strictly slower than <i>andante</i> , but often used in the reverse sense	Perdendosi	Dying away gradually
Anima, con }	With animation	Piacere; a	At pleasure
Animato		Pianissimo (pp)	Very softly
A piacere	At pleasure; equivalent to <i>ad libitum</i>	Piano (p)	Softly
Appassionato	Impassioned	Piu	More
Arpeggio	A broken chord	Piu Allegro	More quickly
Assai	Very; <i>Allegro assai</i> , very rapidly	Piu tosto	Quicker
A tempo	In the original tempo	Poco or un poco	A little
Attacca	Attack or begin what follows without pausing	Poco a poco	Gradually, by degrees; little by little
Barcarolle	A Venetian boatman's song	Poco piu mosso	A little faster
Bis	Twice, repeat the passage	Poco meno	A little slower
Bravura	Brilliant; bold; spirited	Poco piu	A little faster
Brillante	Showy, sparkling, brilliant	Poi	Then; afterwards
Brio, con	With much spirit	Pomposo	Pompous; grand
Cadenza	An elaborate, florid passage introduced as an embellishment	Prestissimo	As quickly as possible
Cantabile	In a singing style	Presto	Very quick; faster than <i>Allegro</i>
Canzonetta	A short song or air	Primo (1mo)	The first
Capriccio a	At pleasure, <i>ad libitum</i>	Quartet	A piece of music for four performers.
Cavatina	An air, shorter and simpler than the aria, and in one division, without <i>Da Capo</i>	Quasi	As if; in the style of
Chord	The harmony of three or more tones of different pitch produced simultaneously	Quintet	A piece of music for five performers
Coda	A supplement at the end of a composition	Rallentando (rall.)	Gradually slower
Col or con	With	Replica	Repetition. <i>Senza replica</i> , without repeats
Crescendo (cresc.)	Swelling; increasing in loudness	Rinforzando	With special emphasis
Da or dal	From	Ritardando (rit.)	Gradually slower and slower
Da Capo (D. C.)	From the beginning	Risolto	Resolutely; bold; energetic
Dal Segno (D. S.)	From the sign	Ritenuito	In slower time
Decrescendo (decresc.)	Decreasing in strength	Scherzando	Playfully; sportively
Diminuendo (dim.)	Gradually softer	Secondo (2do)	The second singer, instrumentalist or part
Divisi	Divided, each part to be played by a separate instrument	Segue	Follow on in similar style
Dolce (dol.)	Softly; sweetly	Semplice	Simply; unaffectedly
Dolcissimo	Very sweetly and softly	Senza	Without. <i>Senza sordino</i> without mute
Dominant	The fifth tone in the major or minor scale	Sforzando (sf)	Forcibly; with sudden emphasis
Duet or Duo	A composition for two performers	Simile or Simili	In like manner
E	And	Smorzando (smorz)	Diminishing in sound. Equivalent to <i>Morendo</i>
Elegante	Elegant, graceful	Solo	For one performer only. <i>Solt</i> ; for all
Energico	With energy, vigorously	Sordino	A mute. <i>Con sordino</i> , with the mute
Enharmonic	Alike in pitch, but different in notation	Sostenuto	Sustained; prolonged
Espressivo	With expression	Sotto	Below; under. <i>Sotto voce</i> , in a subdued tone
Fine	The concluding movement	Spirito	Spirit. <i>con Spirito</i> with spirit
Fine	The end	Staccato	Detached; separate
Forte (f)	Loud	Stentando	Dragging or retarding the tempo
Forte-piano (fp)	Accent strongly, diminishing instantly to piano	Stretto or stretta	An increase of speed. <i>Piu stretto</i> faster
Fortissimo (ff)	Very loud	Subdominant	The fourth tone in the diatonic scale
Forzando (fz >)	Indicates that a note or chord is to be strongly accented	Syncope	Change of accent from a strong beat to a weak one.
Forza	Force of tone	Tacet	"Is silent" Signified that an instrument or vocal part, so marked, is omitted during the movement or number in question.
Fuoco, con	With fire; with spirit	Tempo	Movement; rate of speed.
Giocoso	Joyously; playfully	Tempo primo	Return to the original tempo.
Giusto	Exact; in strict time	Tenuto (ten.)	Held for the full value.
Grandioso	Grand; pompous; majestic	Thema or Theme	The subject or melody.
Grave	Very slow and solemn	Tonic	The key-note of any scale.
Grazioso	Gracefully	Tranquillo	Quietly.
Harmony	In general, a combination of tones, or chords, producing music	Tremolando, Tremolo	A tremulous fluctuation of tone.
Key note	The first degree of the scale, the tonic	Trio	A piece of music for three performers.
Largamente	Very broad in style	Triplet	A group of three notes to be performed in the time of two of equal value in the regular rhythm.
Larghetto	Slow, but not so slow as <i>Largo</i> ; nearly like <i>Andantino</i>	Troppo	Too; too much. <i>Allegro, ma non troppo</i> , not too quickly.
Largo	Broad and slow; the slowest tempo-mark	Tutti	All; all the instruments.
Legato	Smoothly, the reverse of <i>staccato</i>	Un	A, one, an.
Ledger-line	A small added line above or below the staff	Una corda	On one string.
Lento	Slow, between <i>Andante</i> and <i>Largo</i>	Variations	The transformation of a melody by means of harmonic, rhythmic and melodic changes and embellishments.
Lo stesso tempo	In the same time, (or tempo)	Veloci	Quick, rapid, swift.
Loco	In place. Play as written, no longer, an octave higher or lower	Vibrato	A wavering tone-effect, which should be sparingly used.
Ma	But	Vivace	With vivacity; bright; spirited.
Ma non troppo	Lively, but not too much so	Vivo	Lively; spirited
Majestoso	Majestically; dignified	Volte Subito, &c.	Turn over quickly.
Maggiore	Major Key		
Marcato	Marked		
Meno	Less		
Meno mosso	Less quickly		
Mezzo	Half; moderately		

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Rudiments of Music

Before the student commences to play any musical instrument it is advisable for him to become acquainted with the rudiments of notation.

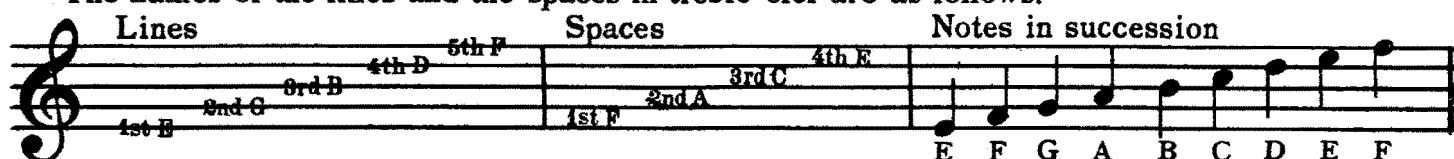
Music is written on or between five parallel lines, called the staff:

The symbols indicating the pitch and duration of the different musical sounds are called *notes*.

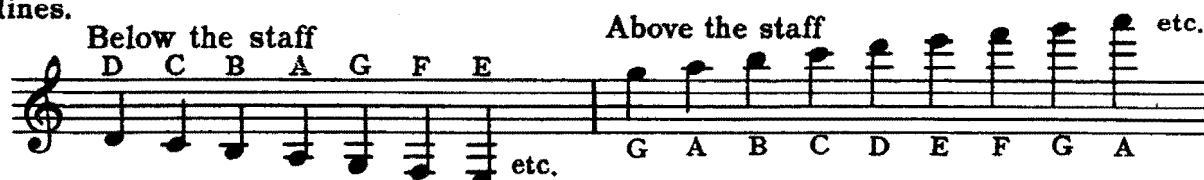
There are seven natural tones in music, named after the first seven letters of the alphabet in the following order: C, D, E, F, G, A, B. These seven tones are repeated from the lowest to the highest register.

To determine the name and pitch of the notes, a sign called a *clef* is placed at the beginning of each staff. There are several clefs. The music in this book is written in the treble(or G) clef placed on the second line of the staff and naming that line G.

The names of the lines and the spaces in treble clef are as follows:

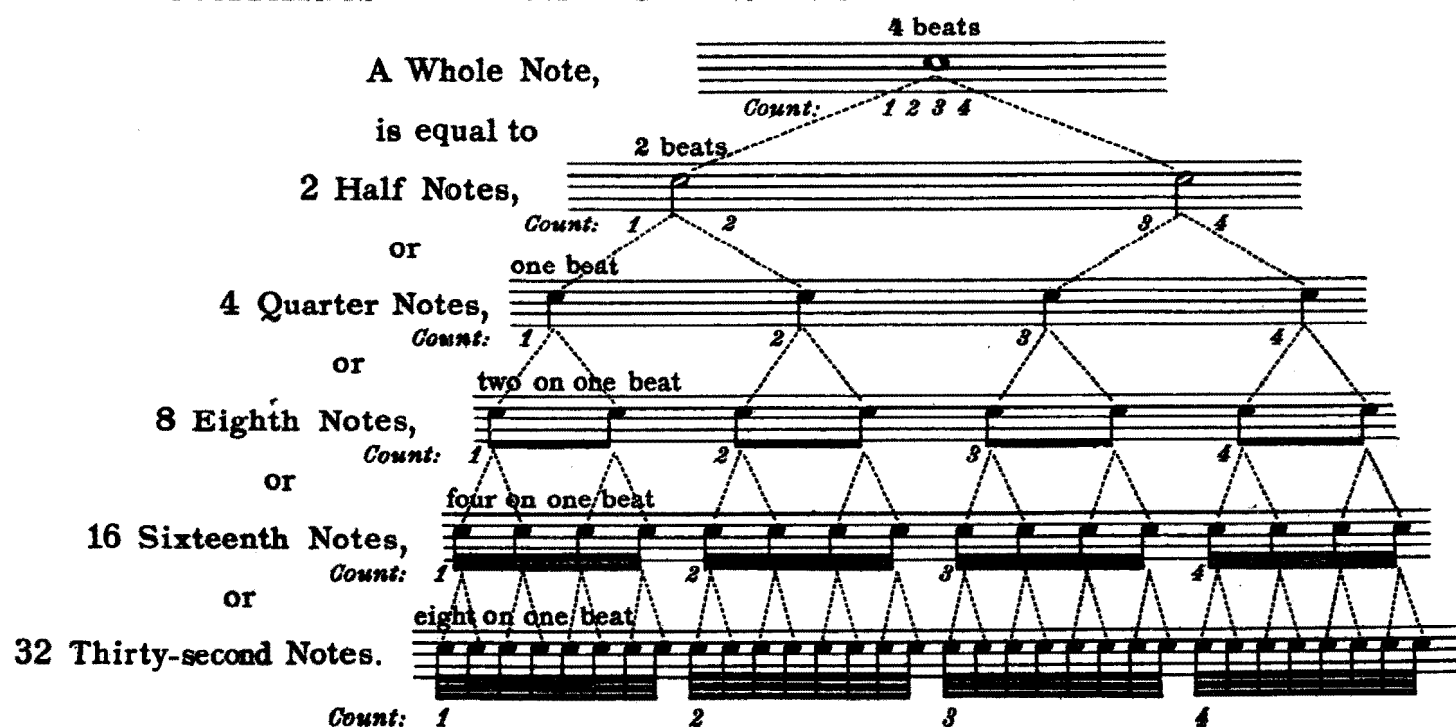


The above notes are not sufficient to cover all the tones of the instrument's full range. For this reason it becomes necessary to go above and below the staff with the aid of short added lines, called *leger lines*.



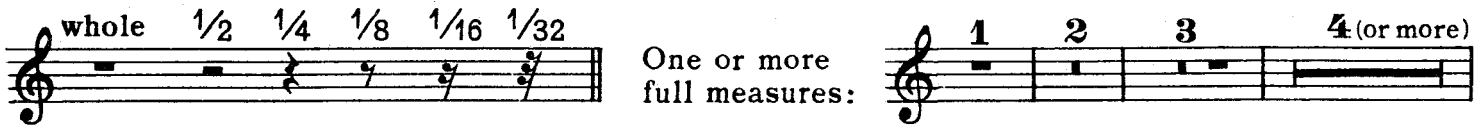
The time value of a note is shown by its form: whole note, half note, quarter note, (or in groups) eighth note, (or in groups) sixteenth note, etc. The duration of a note is measured by beats or counts.

COMPARATIVE TABLE OF THE RELATIVE VALUE OF NOTES



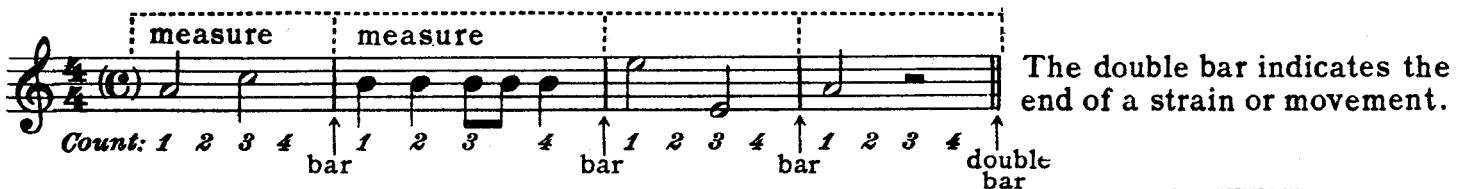
RESTS

The symbols indicating silence are called *rests*. For every note there is a corresponding rest having the same time value, as shown below:



Written music is arithmetically divided into measures by bars drawn across the staff. Each measure contains the same time value. How many beats each measure shall contain is determined by the time signature placed after the clef, ($\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{3}{8}$, $\frac{6}{8}$ etc.), The top number gives the number of beats in each measure and the lower number suggests the kind of note that is to receive one beat, i.e. $\frac{2}{4}$ means two beats to the measure, one beat on each quarter note.

The time signature most frequently used is $\frac{4}{4}$ or common time, also marked C. This time signature indicates that each measure contains four quarter notes or their equivalent.



means to repeat the preceding, means to repeat the following, means to repeat both the preceding and the following. means the end of a composition or movement.

ACCIDENTALS

A *sharp* (#) placed before a note raises it by a half step. A *flat* (b) placed before a note lowers it by a half step. A *natural* (♮) restores a note previously affected by a sharp or flat. These symbols are called *accidentals* and they affect all the notes on the same line or space throughout one measure only.



KEY SIGNATURES

When the tonality requires that certain notes be sharp or flat for a considerable number of measures or throughout a composition, the sharps or flats are grouped together at the beginning of each staff, forming the *Key Signature*; they affect every note of the same name throughout the composition or until a change is indicated.



INTERVALS

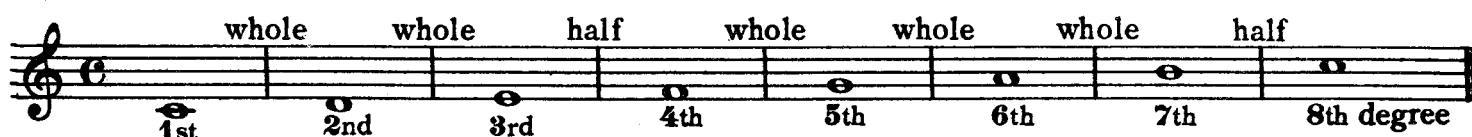
An *interval* is the difference in pitch between two tones, in other words the distance from one note to another.



In the above example the intervals are counted from C, the root of the natural scale, but they may be counted from any note.

SCALES

A *scale* consists of seven consecutive notes between any note and its octave, separated by intervals of 5 whole-tones (major seconds) and 2 half-tones (minor seconds). There are two kinds of scales, major and minor. Counting upward in the *major scale*, the half-tones are between the 3rd and 4th degrees and between the 7th and 8th degrees.



Starting the major scale on any other note it will be necessary to either raise or lower some of the notes to make the half-tones fall between the 3rd and 4th and between the 7th and 8th degrees.



Following this procedure on every note within an octave, we will have twelve major scales, with key signatures as follows:

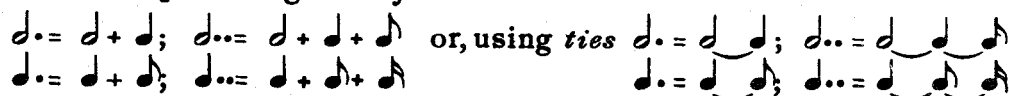


THE SLUR AND TIE

The *slur* (—), a curved line drawn under or over two or more notes of different names, indicates that these notes must be played smoothly (*legato*) without any cessation of vibration. When this sign (— or —) connects two notes of the same name it indicates that the first note is to be sustained for the value of both. In this case the sign is called a *tie*.

THE DOT

A *dot* to the right of a note or rest increases its value by half, and each succeeding dot increases the value of the preceding dot by half.



THE DYNAMICS

The varying and contrasting degrees of intensity or loudness of tones are indicated by signs or letters of which the following are those most frequently used:

f = *Forte*: loud

ff = *Fortissimo*: very loud

mf = *Mezzoforte*: medium loud

mp = *Mezzopiano*: medium soft

p = *Piano*: soft

pp = *Pianissimo*: very soft

— or *cresc.* = *crescendo*: the intensity of tone or tones is to be gradually increased.

— or *decresc.* = *decrescendo*: the intensity of tone or tones is to be diminished.

dim. = *diminuendo*: decrease the intensity.

sf or ***sfz*** = *sforzando* or *sforzato*: give a sudden emphasis to the note.

THE TEMPO

The tempo indicates the pace of the piece or movements, usually written above the staff at the beginning:

Largo Adagio = very slow

Andante = slow

Andantino = medium slow

Moderato = at a moderate rate of speed

Allegretto = medium fast

Allegro = fast

Vivace = lively, quick

Presto = very fast

Meno mosso = slower

Più mosso = faster

Modifications of speed inside of one or more measures are indicated by:

Ritardando (*rit.*) = gradually diminishing the speed

Rallentando (*rall.*) = same as above

Accelerando (*accel.*) = gradually increasing the speed

The last three markings are usually followed either by a change in tempo or:

A tempo = to play at the previous speed

The *Fermata* or *Hold* (♯) above or below a note means that it is to be sustained beyond its indicated value at the discretion of the player.

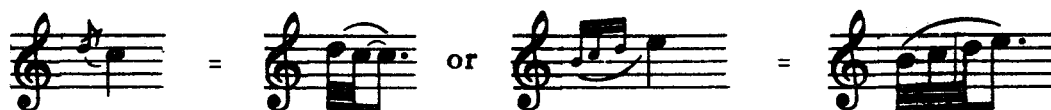
Some other commonly used musical terms or marks:

Da Capo (*D.C.*) = from the beginning

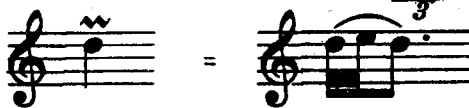
Fine = the end

Dal Segno (*D.S.*) (♯) = repeat from the sign, usually as far as the *Fine*, or as far as the Coda sign (⦿), then skip to the appended ending of the piece, marked *Coda*.

Appoggiatura – grace note or notes preceding the melody note:



~ = *Mordent*, a double grace note



∞ ∞ = *Gruppetto* or *turn* is a group of four notes consisting of the principal note with its upper and lower neighboring notes.

Example:



tr = *Trill*, is a rapid oscillation between the written note and the note above:



M. M. stands for Maelzel's Metronome, a time beating device, indicating the tempo of the composition. For example, M. M. ♩ = 60 means that when the slider of the pendulum is set at 60, there will be 60 ticks per minute, one for each quarter note or its equivalent.

General Instructions

Care of the Instrument

Keep the instrument clean inside as well as outside. Rinse with lukewarm water once or twice a week. Never allow the inside to become dry. Cleaning by pouring a small amount of water through the instrument once a day will keep the valves in good condition. It requires less exertion to produce a tone when the instrument is a trifle moist inside. Any brass instrument blows more freely in a moist atmosphere than in a dry one.

The Valves

Keep the valves clean and their action will always be good. Remove them frequently and clean thoroughly. Remove also the caps at the bottom of the valves to cleanse the inner casings. A thin oil made especially for the purpose may be used for cleansing the valves. Never use machine oil of any kind.

The Discharge of Water

Water should be discharged at frequent intervals by opening the water key, but never let the water run off through the mouthpiece.

How to Practise

Set aside a regular time for practising.

Stop playing and rest when the lips become tired or the head feels dizzy.

Over-practice of high tones is harmful.

Do not attempt too much triple tonguing. It is seldom called for except in solos.

Give particular attention to the quality of tone and to style and phrasing.

Avoid the tremolo or vibrato style of playing. The tone should be clear and pure. Long, sustained tones should be included in daily practice.

Transposition

Learn to transpose after you have a fair knowledge of the rudiments of music and after the first stages of instrumental study.

Breathing

Breathe through the corners of the mouth, never through the mouthpiece.

Measure the length of the breath by the length of the phrase to be played.

Breathe in accordance with the phrasing of a line.

Do not inhale more deeply than necessary.

Tuning

Tune carefully.

Regulate pitch by drawing the slides of valves to the required extent.

Train the ear to listen for accurate intonation.

The temperature of the instrument affects its pitch.

Time

Practise exercises slowly at first.

Count mentally, not with the aid of body or feet.

Give all notes their proper time value. Play with perfect rhythm.

After Playing

See that all the water has been discharged. This will avoid the accumulation of verdigris. Push all slides in, remove and clean the mouthpiece.

Additional Advice

Ensemble and orchestra playing is most beneficial.

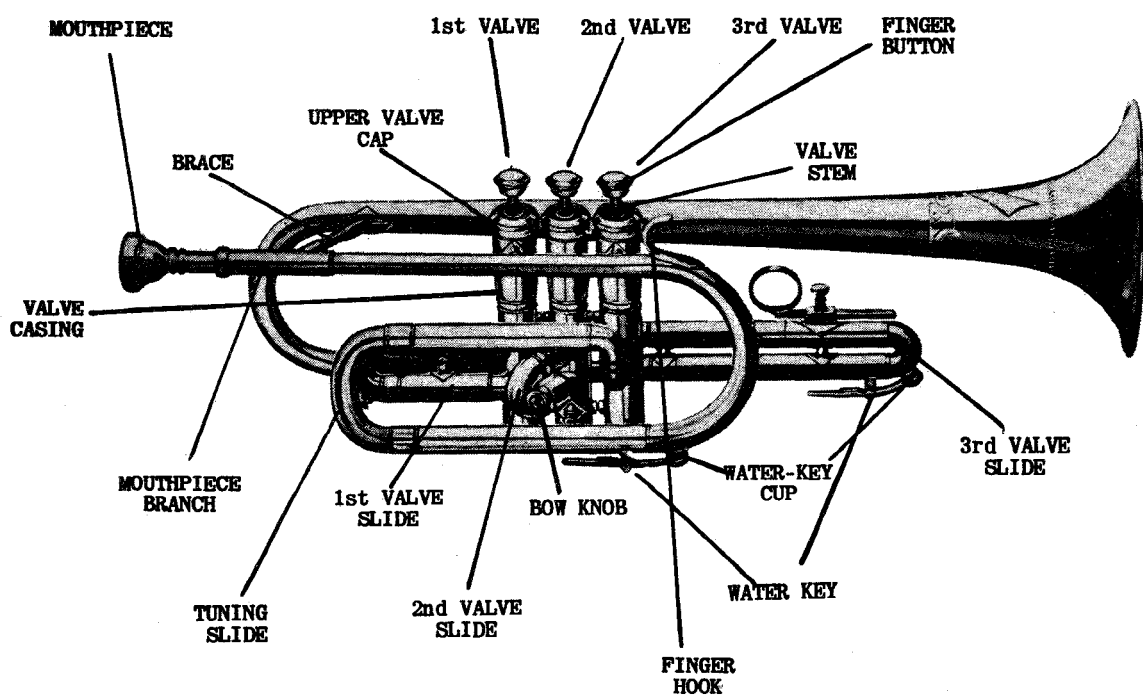
Hear good music, especially performances by eminent soloists, singers or instrumentalists.

Nothing is too simple to practise.

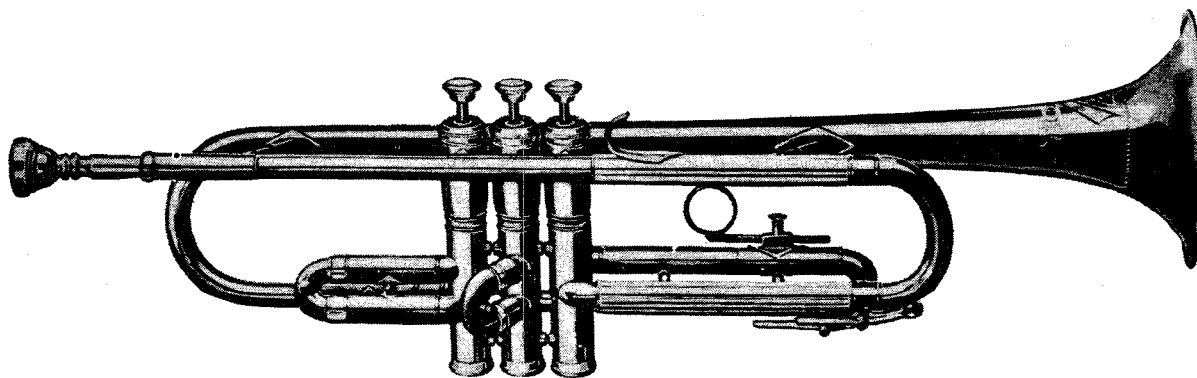
Keep your instrument in its case when not in use.

DIAGRAM OF CORNET

Giving Proper Names to the Various Parts of the Instrument



TRUMPET



These two pictures show the comparative differences in size and proportions of the Cornet and Trumpet.

Pictures furnished through courtesy of Carl Fischer Musical Instrument Co.

THE TRUMPET or CORNET

The natural compass of the instrument is two and one-half octaves although higher and lower notes may be played even beyond that range by players possessing an unusually strong embouchure.

The instrument is built in B flat. The first and third open notes should correspond to B flat on a well tuned piano.



TONE PRODUCTION

Tone is produced by the combined action of the lips, tongue and breath. The lips act as reeds and produce the vibration. The tongue is used to start and separate the tones. The breath determines the length and force of the tone.

Place the lips together in a smiling position, leaving a small opening for the tongue; put the tongue against the upper teeth and articulate the syllable "tu", jerking the tongue back quickly and blowing through the lips and at the same time vibrating the lips — this will produce a buzzing sound. Practise this until the buzzing sound can be held for a few counts and can be kept steady. Then practise with the mouthpiece. Place it in the center of the lips, one-third on the upper lip and two-thirds on the lower. Try to produce a steady sound, using the above procedure. The lips and cheeks must remain motionless — only the tongue should move. Do not press the mouthpiece too tightly against the lips. It is true that the lips must be tightened for the higher tones, but this must be accomplished by the muscles, particularly those at the corners of the mouth. The muscles of the lips must be drawn more tense for the higher tones, and the tension must be relaxed for the lower tones. Practise with the mouthpiece, beginning with normal tension, then tighten or relax to produce higher or lower sounds. The student should become proficient with the mouthpiece before setting it on the instrument.



PLAYING THE TRUMPET or CORNET

Hold the instrument in the left hand in a horizontal position. The hand should be clasped firmly around the center of the three valves. Place the thumb of the right hand lightly against the under side of the "mouth-piece branch" back of the first valve and place the tips of the first three fingers on the valve-buttons. While playing always keep the fingers on the valves, letting the fingers bend naturally over them. When depressing the valves keep the fingers arched and push the valves all the way down.

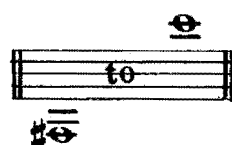
Perfect posture is important while playing. The elbows should be held at a little distance from the body. The body should be held erect so as not to cramp the lungs. The breathing should be free and easy.

Try to produce a tone on the instrument using normal tension. In most cases the sound will be the second open tone (G). When the student is able to strike this tone several times in succession, he is ready to begin to play the first lesson. Practise each exercise until it is completely mastered.

The same remedy applies to this as to the $\frac{2}{4}$ regularity of the wind and the tongue.

Counter times in $\frac{6}{8}$ are also often badly rendered, thus:  is badly executed thus:  and always for the same reason that the tongue and the wind are not regular.

COMPASS, SLIDES, SHANKS AND CROOKS

The compass of the Cornet is from  The Cornet most in use is that in B \flat with short shank

on, called B \flat shank. The A \natural and B \flat Shanks are usually employed; the A \flat Crook is very rarely used, and the G Crook still more rarely, (Cornet in C is sometimes used for playing from vocal or Piano-forte music without transposing.)

There are 4 slides on the Cornet.

1st The tuning slide which is a continuation of the tube from the mouthpiece and which, if the valve is held as I have shown, can be moved with the thumb of the left hand in order to remedy certain defective notes on the instrument such as:



2nd the slide of the 1st valve drawing out towards the mouthpiece. 3rd the slide of the 2nd valve drawing out by the side in the middle of the tuning slide. 4th the slide of the 3rd valve drawing out towards the bell.

In B \flat the three slides of the valves are closed. In A that of the 3rd valve is drawn out nearly one inch, that of the 2nd valve is drawn out a quarter of an inch, that of the 1st valve is drawn out $\frac{3}{8}$ of an inch.

If the A \flat and G crooks are used the slides are lengthened according to what has already been drawn out.

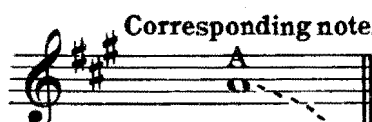
Cornets in C: the tuning of their slides differs slightly from that of those in B \flat and depends on the instrument, which has not yet arrived at perfection.

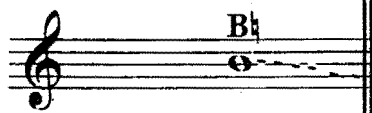
OF THE TUNING.

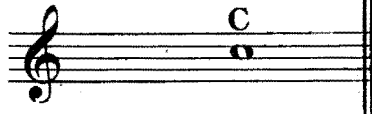
The Pitch of the Orchestra is based on the A of the oboe.


To tune with the Orchestra, the Cornet should give the corresponding note which is:

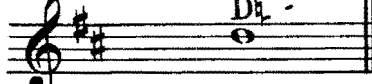
Corresponding note.


With Cornet in C. 

in B \flat . 

in A \natural . 

in A \flat . 

in G. 

 Tuning Note.

These Lessons are equivalent to Studies with Shakes although written in a slow movement. For this reason I have not written special studies with Shakes as these answer the same purpose by accelerating the movement. Be careful always to press valves or pistons down fully, otherwise the tone is imperfect.

G Fifth Degree or Dominant of the Key of C.

G
Unison

Quarter Rest.

Half tone under.

Whole notes. Half notes. Quarter notes.

This Exercise should be practised until you have come to play it in time, and as purely as possible.

Whole notes. Half notes. Quarter notes.

Same notes slurred.

Enharmonic & Synonymous.

A
Sixth Degree of the Scale in C.

Half tone under.

G# Leading note of A Minor Key.

Explanation of figures: 0 open notes, 1. first finger, 2. 2nd finger, 3. 3rd finger.

1) 1st & 2nd fingers together, 1/3 1st & 3rd fingers together, 2/3 2nd & 3rd fingers together. 1/2 1st 2d & 3rd fingers together.

Interval of Second.

Diatonic Result.

Slurred.

Enharmonic & Synonymous.

Slurred.

ascending. descending.

Chromatic Result of the above.

EXERCISES.

(Met: ♩ = 112)

B
7th Degree
of the Key of C.

2nd LESSON.

A 1 2 B 2 A# 1

a half tone under

Same slurred.

Interval of Third.

Slurred.

Enharmonic & Synonymous.

A# Bb



Diatonic Result. Chromatic Result.

The musical notation shows two results of the exercise on a single staff. The first section, labeled 'Diatonic Result.', consists of a sequence of notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138, C139, D139, E139, F139,

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the song, and the second system contains the next two measures. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The vocal line features a trill (tr) in the first measure of each system. The piano accompaniment includes fingerings (1, 2, 3) and a wavy line indicating a tremolo or rapid oscillation. The key signature changes from Major to Minor between the second and third measures. The tempo is marked 'Moderato'.

C
8th Degree
of the Key of C.

half bar rest.

0 1 2 2 0

A half tone under.

Same slurred.

Interval of
Fourth.

0 0

Slurred.

Enharmonic & Synonymous.

Enharmonic & Synonymous.

Diatonic Result.

B C \flat C B \sharp

Chromatic Result
From the 1st Lessons.

Ascending with Sharps.

Descending with Flats.

Observe that save a few harmonic exceptions notes made sharp tend to ascend, and notes made flat, to descend.

Major.

Minor.

Major.

Minor.

1 2 3

2 3

2 3

EXERCISES. Resuming the preceding Lessons.

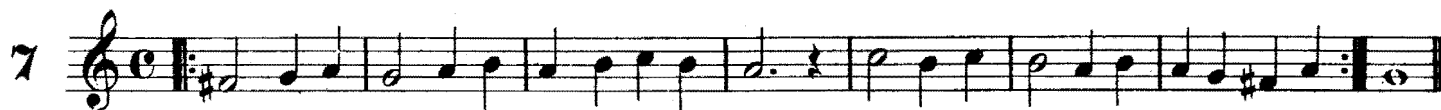
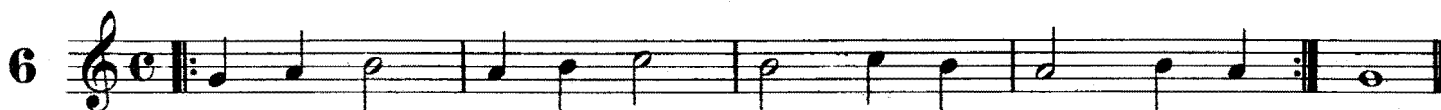
(Met: $\text{♩} = 120$)

(Met: 4 times $\text{♩} = 120$ to 132) (2 times $\text{♩} = 112$)

The same two in the Bar.
(Met: ♩ = 112)



Abbreviation.



3 Beats in the Bar.



Chromatic Halftones. (Semitones.)



2 in the Bar.



13 14 15 16 17 18 19 20 21 22 23 24 25

These lessons being a resume of all kind of grupetto, I have written no special studies for the same.

CHROMATIC AND SLURRED NOTES.

Introducing Double Sharp x and Doublebb

(Met: ♩ = 69 to 120)

1 2 3 4 5 6

D

3rd LESSON.

A half tone under.

Interval of Fifth. *Slurred.*

Enharmonic & Synonymous.
C# ————— D♭

Slurred.



Diatonic Result from the 1st Lesson.

A musical staff in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The melody consists of eighth notes and quarter notes, starting on G4 and ending on G4. The notes are: G4, A4, B4, C5, D5, E5, F#5, G5, F#5, E5, D5, C5, B4, A4, G4. There are two fermatas over the final G4 note.

Chromatic Result.

A musical staff in treble clef with a common time signature (C). The melody consists of a chromatic scale starting on C4, ascending through C#4, D4, D#4, E4, E#4, F4, F#4, G4, A4, A#4, B4, and ending on C5. The notes are written as eighth notes, with a final half note C5. The staff is divided into measures by vertical bar lines.

[illegible]

3900

Easy Duets resuming the preceding Lessons.

(♩ = 72 or ♩ = 60.)

1. *mf*

Fine.

D.C.

D.C.

(♩ = 76.)

2. *mf*

f *mf*

(♩ = 72 to ♩ = 69.)

3.

mf

*Last time
no repeat.*

f

1. 2.

*D.C.
rallent.*

D.C.

Andantino. (♩. = 76.)

4.

p

mf

rall.

a tempo.

rall.

Moderato. (♩ = 72.)

5.

mf

Musical score for exercise 5, measures 1-8. The piece is in 3/4 time, key of B-flat major. It starts with a mezzo-forte (*mf*) dynamic. The first system contains measures 1-4, and the second system contains measures 5-8. Measure 8 ends with a repeat sign.

Musical score for exercise 5, measures 9-16. The first system contains measures 9-12, and the second system contains measures 13-16. Measure 12 has a first ending bracket. Measure 16 ends with a repeat sign.

Musical score for exercise 5, measures 17-24. The first system contains measures 17-20, and the second system contains measures 21-24. Measure 20 has a second ending bracket. Measure 24 ends with a repeat sign. The tempo marking *rall.* appears in measure 22.

(♩ = 92.)

6.

mf

Musical score for exercise 6, measures 1-8. The piece is in 6/8 time, key of D major. It starts with a mezzo-forte (*mf*) dynamic. The first system contains measures 1-4, and the second system contains measures 5-8. Measure 8 ends with a repeat sign.

Musical score for exercise 6, measures 9-16. The first system contains measures 9-12, and the second system contains measures 13-16. Measure 12 has a first ending bracket. Measure 16 ends with a repeat sign.

E

Interval of Sixth.

Enharmonic & Synonymous
D# Eb

Diatonic Result from the 1st Lesson.

Chromatic Result.

SHAKES OR TRILLS.

Major. Minor. Major. or Major. Minor.

Enharmonic and Synonymous. Minor.

EXERCISES (OPEN NOTES.)

(Met: ♩ = 92 to 120)

1 (Met: ♩ = 92 to 120)

2

3

4

5

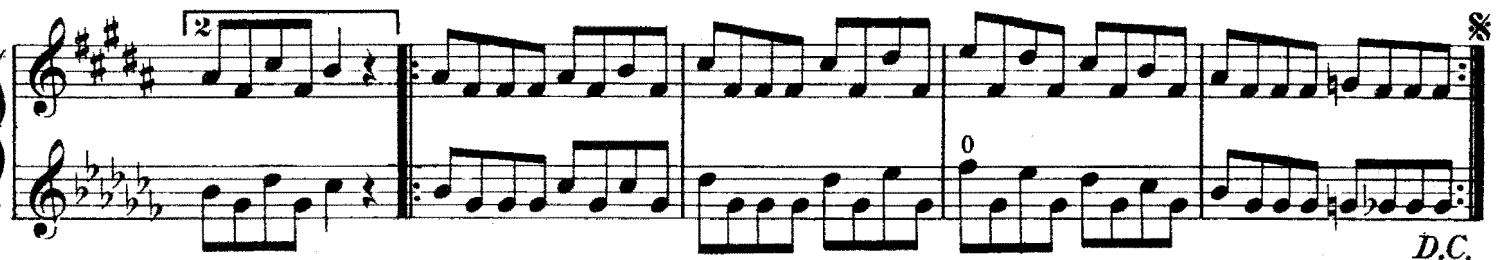
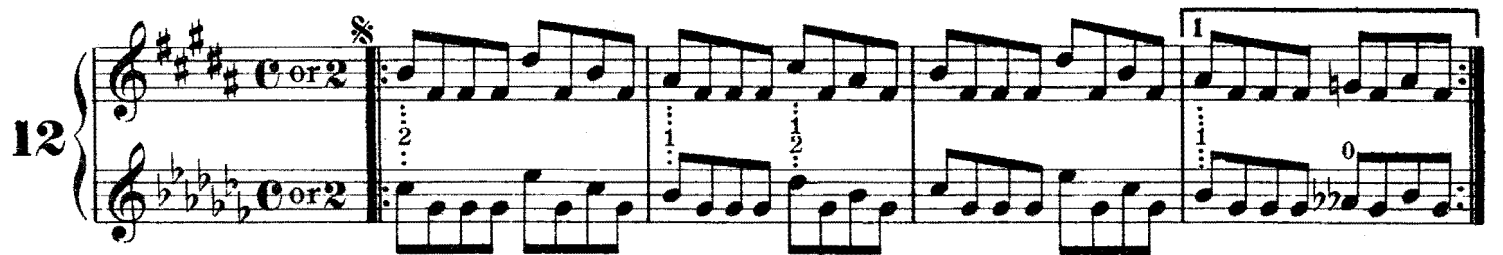
6

7

8

9

10 Enharmonic and Synonymous.



Nos 9, 10, 11 & 12 are also to be practised thus:

No 9 & 10.

No 11 & 12.

etc:

etc:

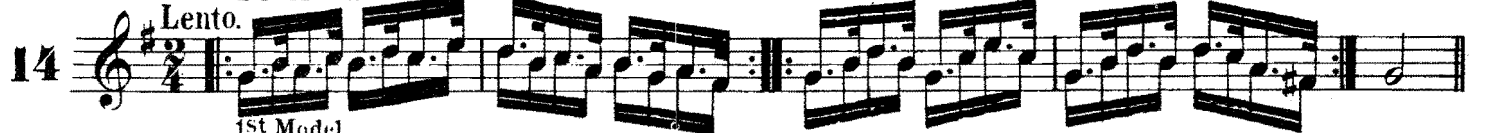


(Met: 4 times ♩ = 126) (2 times ♩ = 72)



To learn how to beat 4 in the Bar with these values.

2nd Model.



1st Model.
1 2 3 4
in the Bar.

A Shank. Allto non troppo.
in E Minor.



in E \flat Minor.

16 The effect of these two will be produced without difficulty in adapting A Shank on the instrument in place of B \flat and playing N $^{\circ}$ 15 as it is written.

in D \sharp Minor.

17 [3 in the Bar.]

[2 in the Bar.]

1 2 3 4 5 6

[or 6 Beats in a Bar.]

18 [3 in the Bar.]

[2 in the Bar.]

1 2 3 4 5 6

[or 6 Beats in a Bar.]

19 [3 in the Bar.]

1 2 3 4 5 6 7 8 9

[or 9 Beats in a Bar.]

Slow March time.

All^o non troppo. (Met: ♩ = 96)

(Met: ♩ = 80 to 96)



(Met: ♩ = 76 to 100)



Same exercise in sharps and flats and in different times.

24

Slow. 3 in the Bar.

Slow. 6 in the Bar.

or 2 in the Bar.

SYNCOPATED NOTES.

25

(Met: ♩ = 72)

or 2

Exercises for the Lips and simple tonguing.

26

Quarter Notes. Eighths. Triplets. Sixteenths.

CHROMATIC AND SLURS.

(Met: ♩ = 69 to 120)

This musical score consists of 12 measures, each featuring a chromatic scale or a slurred passage. The measures are numbered 1 through 12. The key signature changes from one measure to the next, and the time signature changes from 4/4 to 3/4, 2/4, and 3/8. The tempo is marked 'Allegro.' at the beginning of measure 12.

1
2
3
4
5
6
7
8
9
10
11
12

Allegro.

4th LESSON.

F

A Semitone under.

Slurred.

Slurred.

Interval of Seventh.

Enharmonic & Synonymous.

Enharmonic & Synonymous.

Diatonic Result from the 1st Lesson.

Chromatic.

CHORD of 7th to Lead into the Key of C.

SHAKES OR TRILLS.

Major.

Minor.

not possible.

1 1/2

4th Degree of the Key of C.

F

A Semitone over.

Synonymous.

Interval of Octave.

Enharmonic & Synonymous.
F — Gb

Interval of Second Descending.

Diatonic Result from the 1st Lesson.

Scale in F Major.

Chord in F.

Scale in F Minor.

SCALES BY INTERVALS(DIATONIC.)


The following Scales are to be practised twice: 1st time as they are written (detached); 2nd time supposing a slur every two notes,

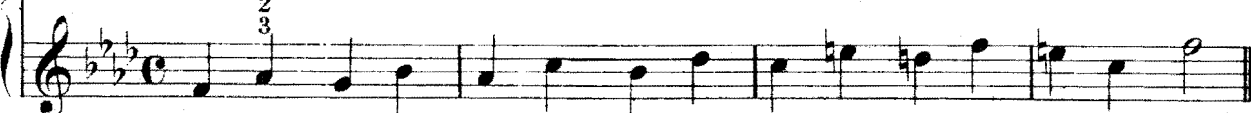
thus: or etc:

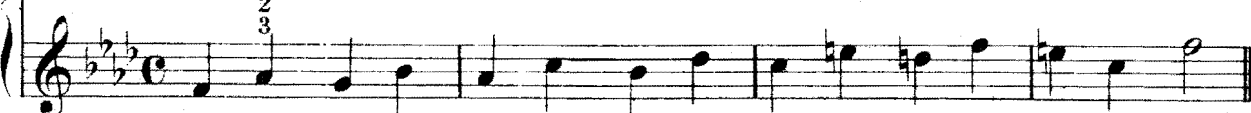
IN F MAJOR.

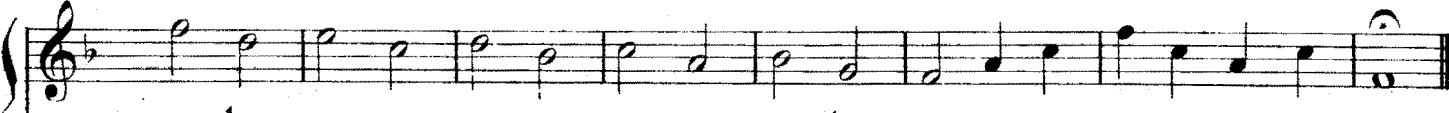

Interval of Second.


IN F MINOR.

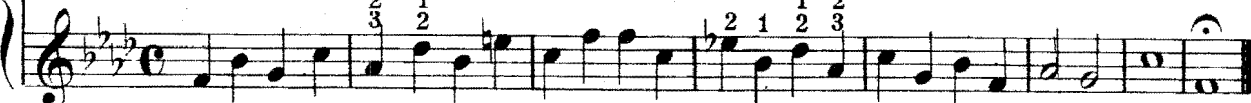
IN F MAJOR. 

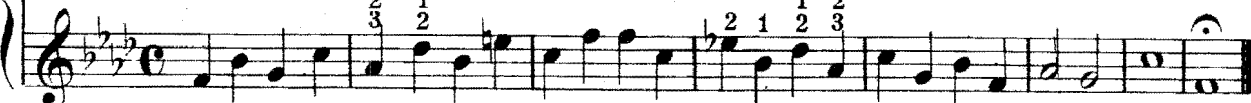
Thirds. 

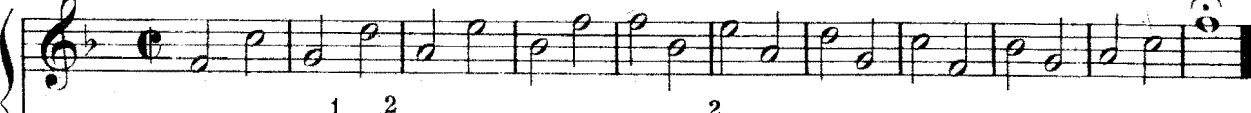
IN F MINOR. 






IN F MAJOR. 

Fourths. 

IN F MINOR. 

IN F MAJOR. 

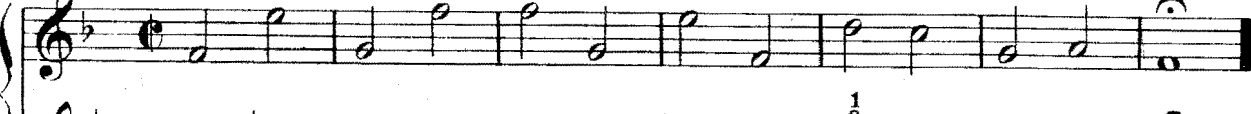
Fifths. 


IN F MINOR. 


IN F MAJOR. 

Sixths. 

IN F MINOR. 

IN F MAJOR. 

Sevenths. 

IN F MINOR. 

IN F MAJOR. 

Octaves. 

IN F MINOR. 

A few Exercises on different articulations.
(Met: ♩ 76.)

1. 

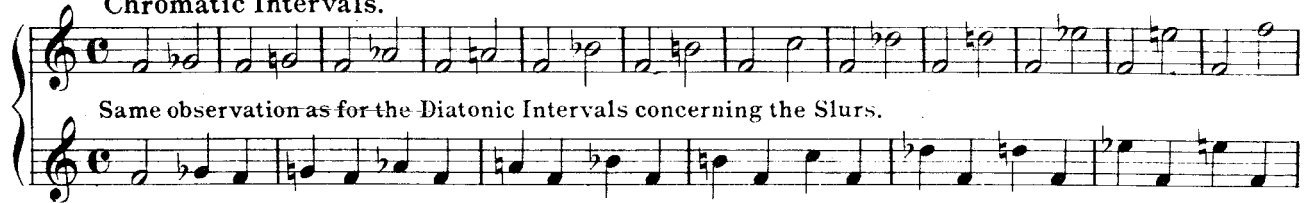
2

3

4

Chromatic Result.

Chromatic Intervals.

Chord of 7th on the Dominant to lead into the Key of C.

SHAKES OR TRILLS.



Easy Duets resuming the preceding Lessons.

(♩ = 69.)



(♩ = 100.)

8. *mf*

f *mf*

(♩ = 92.)

9. *mf* *p*



HUNTING.

Tollot.

10. (♩ = 108.)

10. (♩ = 108.)

f *ff*

pp *ff*

pp *ff* to Coda.

fp

pp *ff* D.S.

CODA.

f *f*

Allegretto quasi Andante. (♩ = 69.)

11.

mf

11. *mf*

1. *cresc.* *rall.*

2. *rall.* *Fine.* *p*

Tempo I.

mf

p *D.C.*

D.C.

Allegretto non troppo. (♩.=76.)

Languido (with languor.)

12.

p

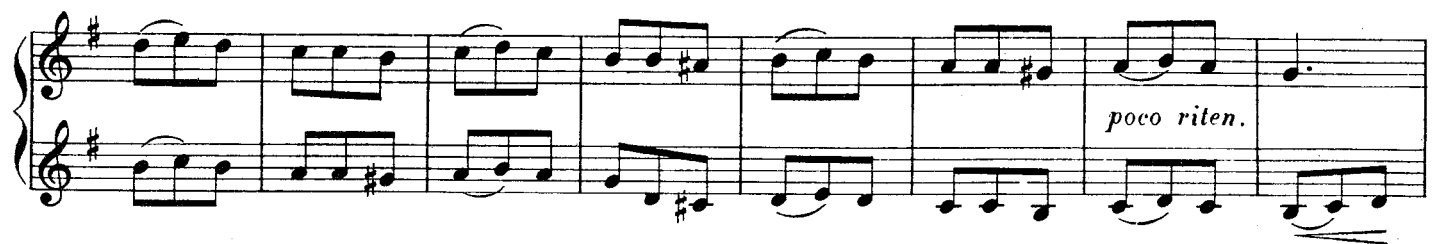
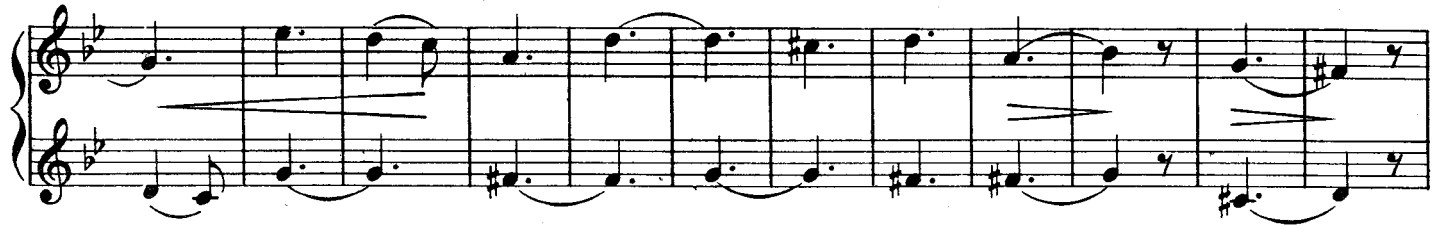
mf

mf

p

dolce.

rall. *a tempo*



5th LESSON.

E
3rd Degree
of the Key of C.

A Semitone under.

Slurred.

Interval of 9th

Enharmonic & Synonymous
E# — F#

Slurred.

Enharmonic & Synonymous
D# — E^b

Interval of 3rd Descending.

Diatonic Result from the 1st Lesson.

SCALES ON THE 3rd DEGREE.

Scale in E Major.


Scale in E Minor.

Scale in E^b Major.

Scale in E \flat Minor. 

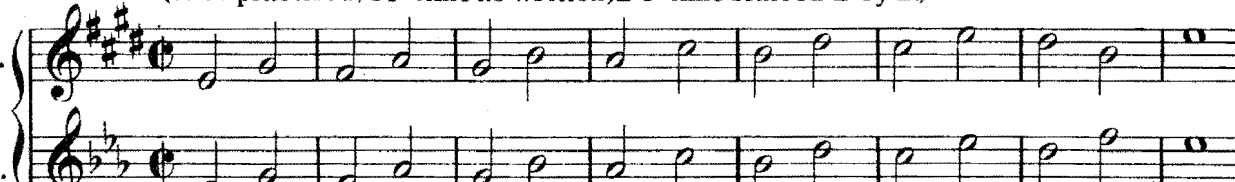
Synonymous. 

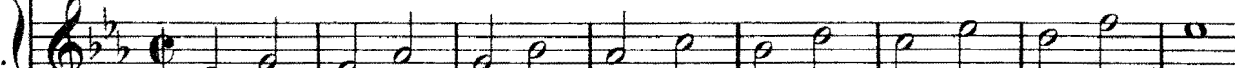
Scale in D \sharp Minor. 




DIATONIC INTERVALS.

(to be practised, 1st time as written, 2nd time slurred 2 by 2.)

Thirds in E \sharp . 

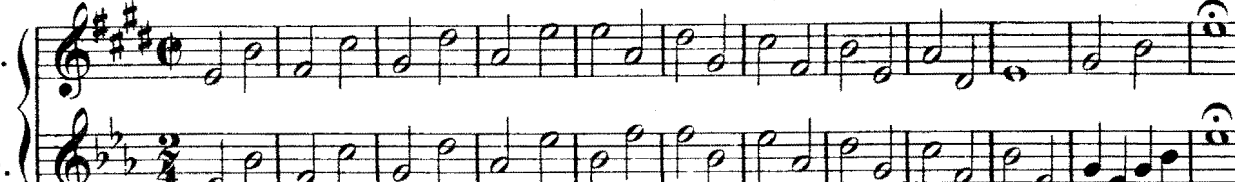
Thirds in E \flat . 

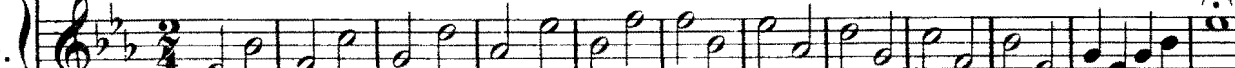


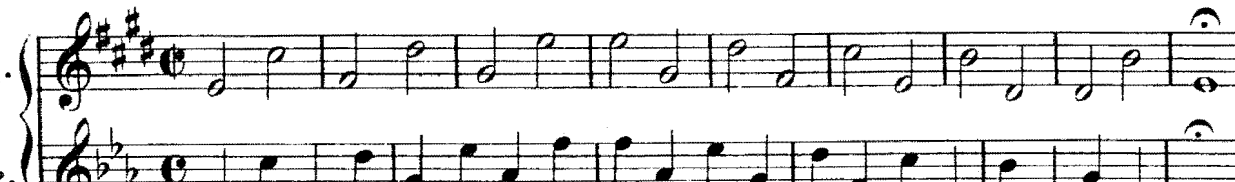
Fourth in E \sharp . 

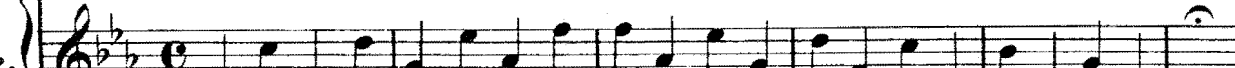
Fourth in E \flat . 



Fifth in E \sharp . 

Fifth in E \flat . 

Sixth in E \sharp . 

Sixth in E \flat . 

Seventh in E \flat . 

Seventh in E \flat . 

Octaves in E \flat . 

Octaves in E \flat . 

Chromatic Result. 

CHROMATIC INTERVALS.

With Sharps. 





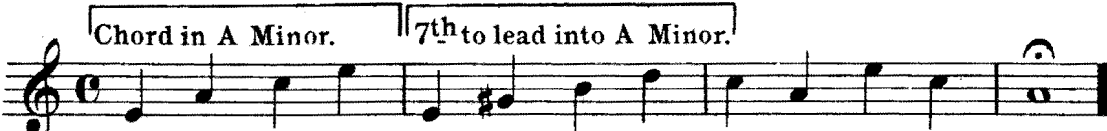
With Flats. 





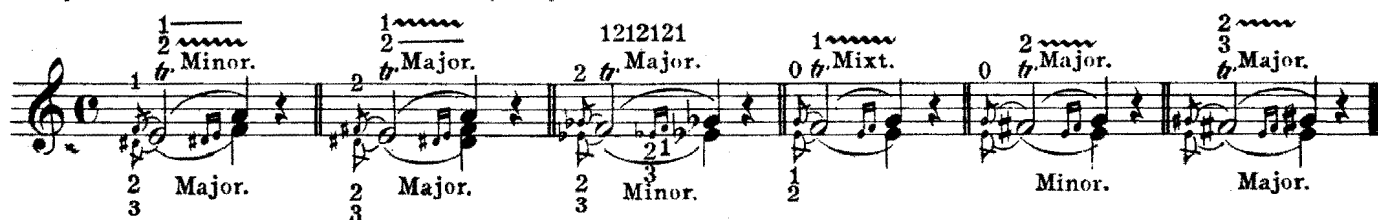
E, DOMINANT MINOR
or fifth Degree
of the A Minor Key.

Chord in A Minor. 7th to lead into A Minor.



SHAKES OR TRILLS.

As it may have been seen in the preceding exercises that the shakes all follow the same system, I shall now confine myself to pointing out the fingering only of each of the notes.



1 2 3 Minor. 2 3 Major. 1212121 2 3 Major. 0 1 Mixt. 0 2 Major. 2 3 Major.

2 3 Major. 2 3 Major. 2 3 Minor. 1 2 Minor. 2 3 Major.

Exercises resuming the preceding Lessons.

in A. (Met: 4 times ♩ - 66)

1 with A Shank.

Same Ex: Enharmonically written (half a note lower.)

in B \flat . (bis.) $\frac{2}{3}$

with B \flat Shank.

in A. in A Minor.

2 with A Shank.

Same Ex: half a tone lower in A \flat Minor. (If B \flat Shank is substituted for A, the effect produced is that of playing No 2 as it is written.)

2 (bis.) with B \flat Shank.

(Met: 4 times ♩ - 66) (2 times ♩ - 84)

3

Met: as No 3.

4 

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184

VARIOUS ARTICULATIONS TO BE ADAPTED TO EXERCISES Nº 3 to 10.

1 (Met: ♩ = 126 to 138)

2

3

4

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7

11

Detailed description: This block contains seven staves of musical notation, numbered 1 through 7. Each staff begins with a treble clef and a common time signature (C). The notation consists of eighth and sixteenth notes, often beamed together in groups. Staves 1 through 7 show a progression of articulations, with some staves including first and second endings marked with '1' and '2'. A tempo marking '(Met: ♩ = 126 to 138)' is placed above the first staff. A large bracket on the left side groups staves 2 through 7, with the number '11' positioned to the left of the bracket.

VARIOUS ARTICULATIONS TO BE ADAPTED TO THE ABOVE Nº 11.

Detailed description: This block contains three staves of musical notation, numbered 8 through 10. Each staff begins with a treble clef and a 2/4 time signature. The notation consists of eighth and sixteenth notes, often beamed together in groups. The exercises show various articulations, including slurs and accents.

12

13 (Met: ♩ = 108.)

14 Allegretto. (Met: ♩ = 112)

15 (Met: ♩ = 92)

rit.

atempo. 4 times.

4 times.

rit

Tempo I.

rallent.

Mod^{to} quasi And^{te}

16

Moderato. (Met: ♩ = 92)

17

Same Mov^t (Met: ♩ = 92)

Same Mov^t (Met: ♩ = 92)

Chromatic and Slurs.

(Met: ♩ = 69 to 120)

This musical exercise, titled "Chromatic and Slurs," consists of 18 measures of music in treble clef, 2/4 time. The tempo is marked as (Met: ♩ = 69 to 120). The exercise is divided into two main sections: measures 1-8 and measures 9-18. Measures 1-8 feature a continuous chromatic scale (half notes) with slurs over each measure. Measures 9-18 feature a continuous chromatic scale (quarter notes) with slurs over each measure. The key signature changes from one sharp (F#) to one flat (Bb) between measures 8 and 9. The exercise is numbered 1 through 18 at the beginning of each measure.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

(♩ = 84.)

13.

f

p

p

f

ff

ritard.

Tempo I.

ff

ritard.

f

p

The musical score consists of eight systems of two staves each. The first system begins with a tempo marking '(♩ = 84.)' and a measure number '13.'. The first staff of the first system has a forte (*f*) dynamic. The second staff of the first system has a piano (*p*) dynamic. The second system has a piano (*p*) dynamic in the first staff and a forte (*f*) dynamic in the second staff. The third system has a fortissimo (*ff*) dynamic in the first staff. The fourth system has a ritardando (*ritard.*) marking in the first staff. The fifth system has a 'Tempo I.' marking in the first staff and a fortissimo (*ff*) dynamic in the second staff. The sixth system has a fortissimo (*ff*) dynamic in the first staff. The seventh system has a ritardando (*ritard.*) marking in the first staff and a forte (*f*) dynamic in the second staff. The eighth system has a piano (*p*) dynamic in the first staff. The score concludes with a double bar line at the end of the eighth system.

14. Andante. (♩ = 104.)
p mezzo voce.

Amusing Rondinetto.

Lively. (♩ = 120.)

15.

Musical score for "Amusing Rondinetto" in 2/4 time, key of B-flat major. The tempo is "Lively" with a quarter note equal to 120 beats per minute. The score consists of seven systems of piano and treble staves.

- System 1:** Treble staff begins with a treble clef and a key signature of two flats. The piano staff begins with a bass clef and a key signature of two flats. The piano staff has a dynamic marking of *mf* and a section marked with a double bar line and a repeat sign.
- System 2:** Continuation of the previous system.
- System 3:** Treble staff has a dynamic marking of *f*. The piano staff has a dynamic marking of *f*. The section is marked "Last time." and "2nd time to Trio".
- System 4:** Treble staff has a dynamic marking of *p*. The piano staff has a dynamic marking of *mf*.
- System 5:** Treble staff has a dynamic marking of *mf*. The piano staff has a dynamic marking of *mf*.
- System 6:** Treble staff has a dynamic marking of *tr*. The piano staff has a dynamic marking of *mf*.
- System 7:** Treble staff has a dynamic marking of *f*. The piano staff has a dynamic marking of *rall.* and a section marked with a double bar line and a repeat sign.

TRIO. *p* Minor, a little slower.

6th LESSON. D.C.

G

Semitone under
Slurred.

Interval of Tenth.

Slurred.

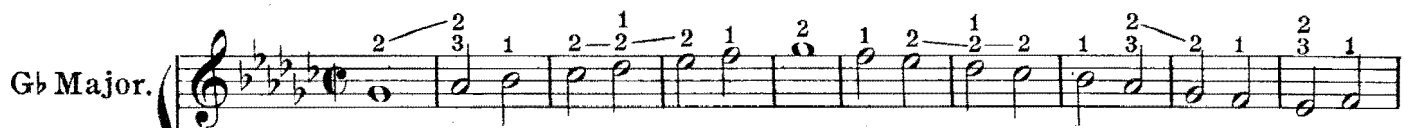
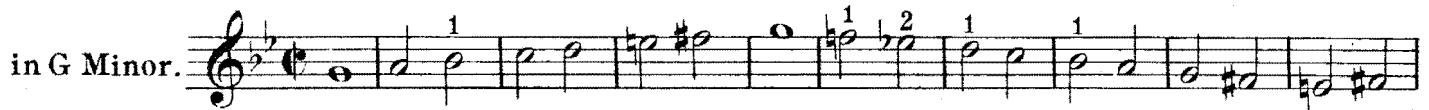
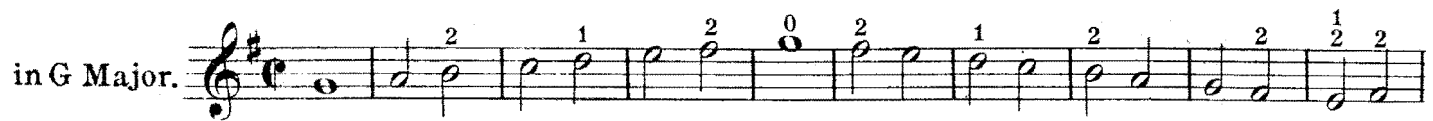
Enharmonic & Synonymous.

Slurred.

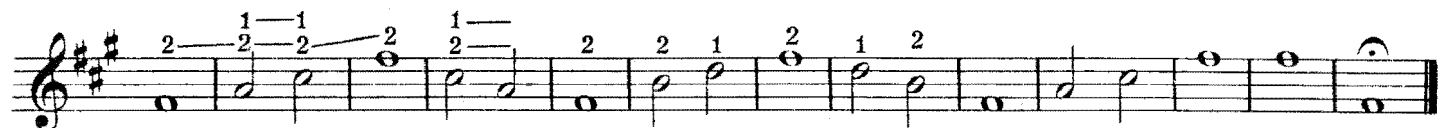
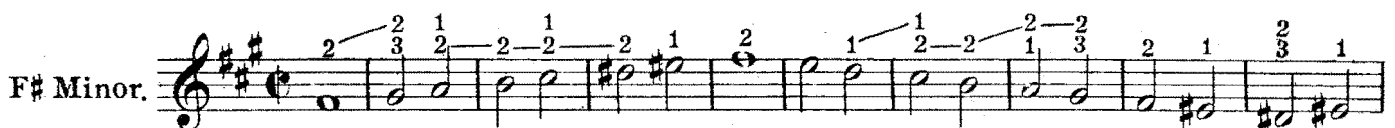
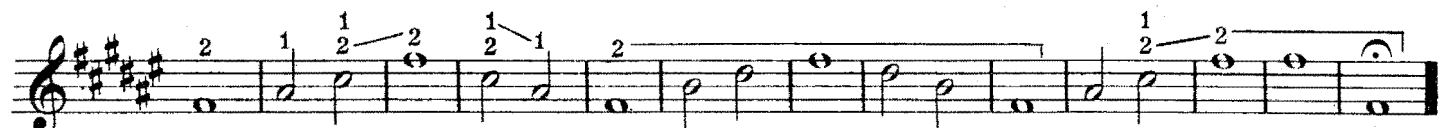
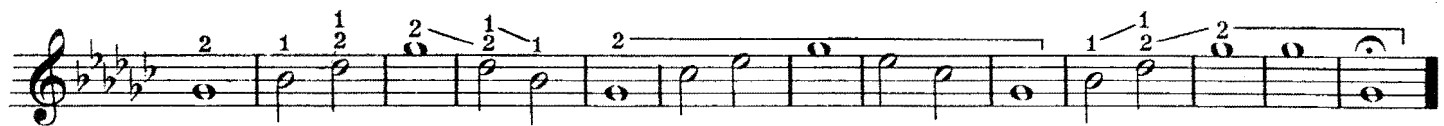
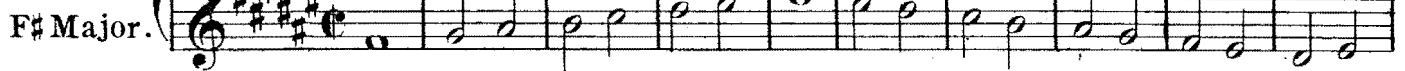
Slurred.

Diatonic Result from the 1st Lesson.

SCALES ON THE 5th LESSON.

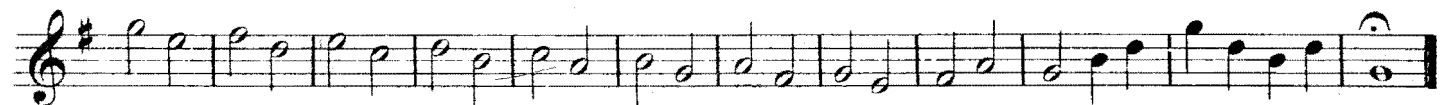
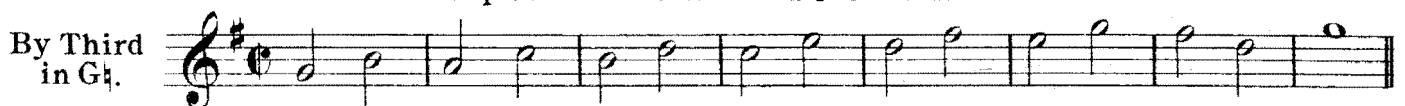


Synonymes.



DIATONIC INTERVALS.

To be practised 1st Detached 2nd Slurred.



In G \flat Major. 

In F \sharp Major. 





Fourth in G \flat . 

In G \flat Major. 

In F \sharp . 

Fifth in G \flat . 

In G \flat . 

In F \sharp . 

Sixth in G. 

In G \flat . 

In F \sharp . 

Seventh in G \flat . 

In Gb.


In F#.

Octaves.

In Gb.

In F#

After having practised these intervals it would be good to turn back again (see 4th Lesson, Practise of the 1st Piston) and using the 2nd Piston in place of the 1st to play the exercises as they are written. You will then find that you are playing in B \sharp instead of B \flat , the notes remaining the same.

thus:  etc.

Chromatic Result.


[illegible]

SHAKES OR TRILLS.

2 121212 *Synonymous.* Major. *or* *Minor.* 1 *Mixt.* 2 Major. *or* *Minor.*

Difficult not practicable.

EXERCISES ON PRECEDING LESSONS.

1 

1a

STUDY ON THE RUNNING SCALE.

(Met: ♩ = 92 to 144)

Musical score for 'STUDY ON THE RUNNING SCALE.' in 2/4 time. The piece consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a tempo/meter marking of (Met: ♩ = 92 to 144). The music is a continuous running scale. The fifth staff ends with a double bar line and a repeat sign, followed by the text 'D.C. following ad lib.' and a final double bar line. Below the fifth staff is a section labeled 'CODA.' in 2/4 time, consisting of two staves of music. The section ends with a double bar line and the word 'Fine.'.

CHROMATIC EXERCISES.

(Met: ♩ = 69 to 120)

Musical score for 'CHROMATIC EXERCISES.' in 2/4 time. The piece consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a tempo/meter marking of (Met: ♩ = 69 to 120). The exercises are numbered 1 through 5. Exercise 1 is a chromatic scale in F# major. Exercise 2 is a chromatic scale in F# minor. Exercise 3 is a chromatic scale in F# major. Exercise 4 is a chromatic scale in F# minor. Exercise 5 is a chromatic scale in F# major. The exercises are marked with repeat signs and a final double bar line.

(Met: = 69 to 120) 51

6

Duos Concertants resuming the preceding Lessons.

Moderato. (♩ = 108 to 112.)

16. *pp*

Allegretto. (♩ = 104.)

17.

p

Musical score for piece 17, Allegretto. It consists of three systems of piano accompaniment. The first system starts with a piano (*p*) dynamic. The second system has an accent (>) over a note in the right hand. The third system ends with a double bar line.

Moderato. (♩ = 104.)

18.

*f**mf*

Musical score for piece 18, Moderato. It consists of three systems of piano accompaniment. The first system starts with a forte (*f*) dynamic. The second system has a mezzo-forte (*mf*) dynamic. The third system ends with a double bar line and a ritardando (*rit.*) marking.

Allegro.

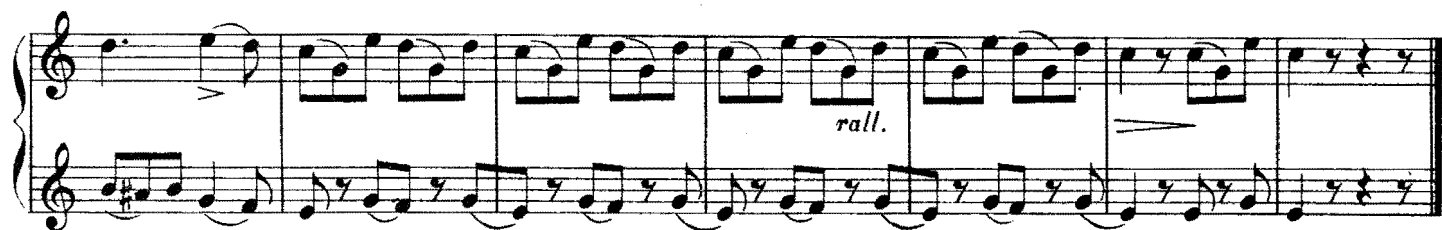
p

Musical score for piece 19, Allegro. It consists of one system of piano accompaniment starting with a piano (*p*) dynamic.

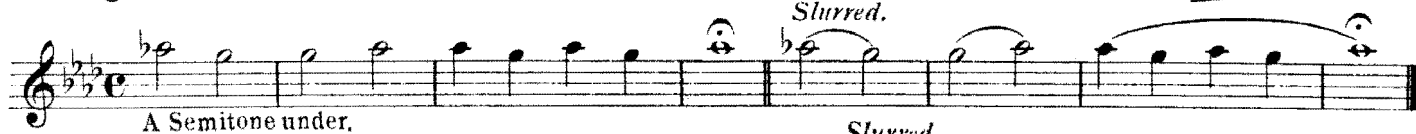


Allegretto. (♩ = 80.)



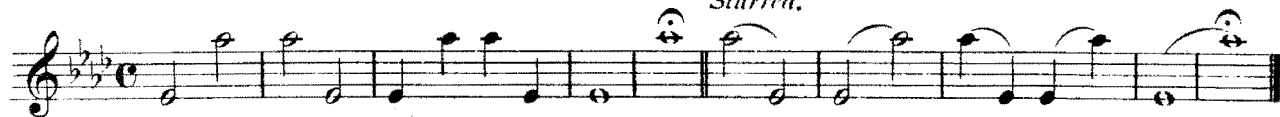


7th LESSON.

A
3
4

A Semitone under.

Slurred.

Interval
of 11th

CHROMATIC EXERCISES.

SHAKE OR TRILL.

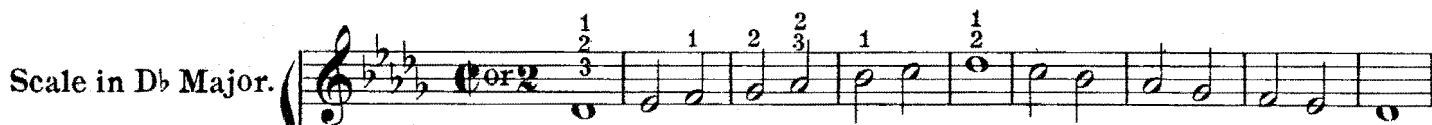
8th LESSON.

D
2nd Degree
of the Key of C.

Interval Descending
of a Fourth.

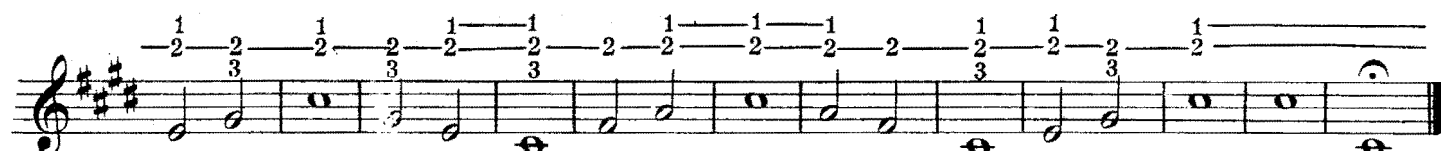
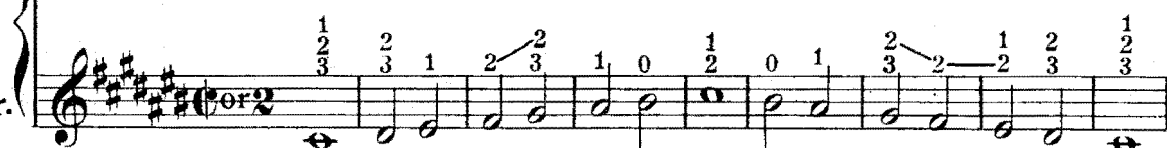
Diatonic Result.

Scale in D Major.

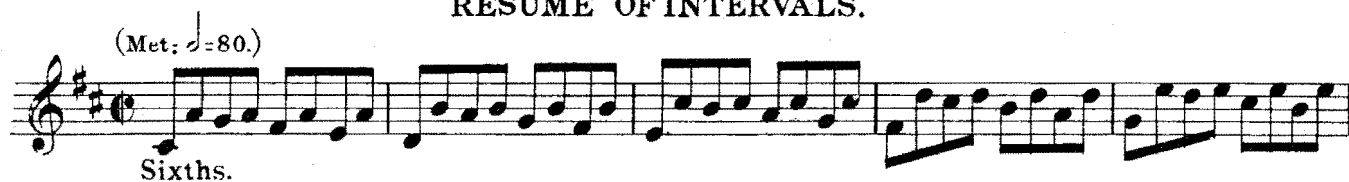


Synonymous.

Scale in C \sharp Minor.



RESUME OF INTERVALS.



Same movement.



Octaves.

2 Bars for one of
preceding time.
Movt Double.

Same Exercise in D Minor.



Same Exercise in D^b Major.

A musical score for a piano exercise in D^b Major (three flats). The score consists of eight staves of music. The first staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature (C). The melody is composed of eighth and sixteenth notes, featuring various rhythmic patterns and slurs. The subsequent staves continue the exercise, with some staves showing changes in time signature (e.g., 3/4, 2/4) and key signature (e.g., D^b minor for the final staff). The exercise concludes with a double bar line and repeat dots.

Chromatic Result.

A single staff of music showing the 'Chromatic Result' of the exercise. It is written in treble clef with a common time signature (C). The melody consists of a continuous sequence of chromatic half notes, moving both ascending and descending across the staff, illustrating the chromatic scale in D^b Major.

CHROMATIC EXERCISES.

A musical score for six chromatic exercises, numbered 1 through 6. Each exercise is written on a single staff in treble clef with a common time signature (C). Exercises 1, 2, and 3 are grouped together with a bracket underneath. Exercises 4, 5, and 6 are grouped together with a bracket underneath. Each exercise consists of a sequence of chromatic half notes, with some exercises including repeat signs and fermatas. The exercises are designed to be played in pairs (1-2, 3-4, 5-6) to develop chromatic technique.

SHAKES OR TRILLS.

Duos Concertants resuming the Preceding Lessons.

Allegretto moderato. ($\text{♩} = 108.$)

20.



Allegretto. (♩ = 100.)



Andante. (♩ = 72.)

21.

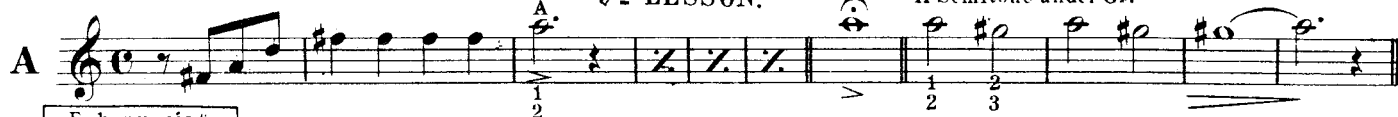
*p**mf**p**rall.**p a tempo.**p**mf*





9th LESSON.

A Semitone under G#.



Enharmonic & Synonymous.

Slurred.

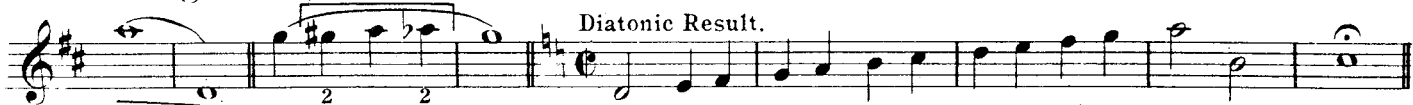


Slurred.

Interval of 12th




Diatonic Result.




Scale in A Major. 

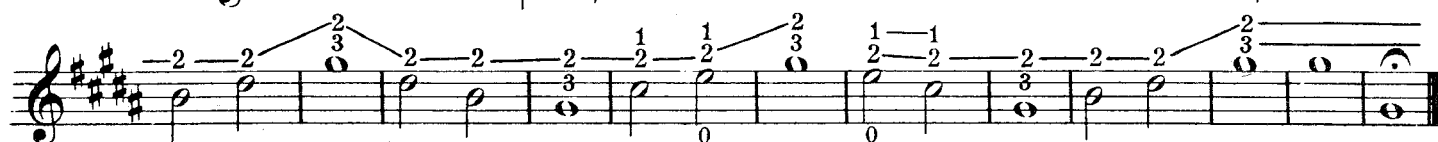


In A Minor. 



(See 6th Lesson for the Synonymous scale of this in A \flat Minor.)

In G \sharp Minor. 



RESUME OF INTERVALS.



Thirds.



Fourths.



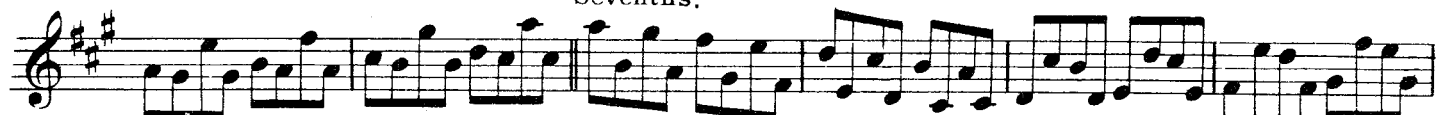
Fifths.



Sixths.



Sevenths.



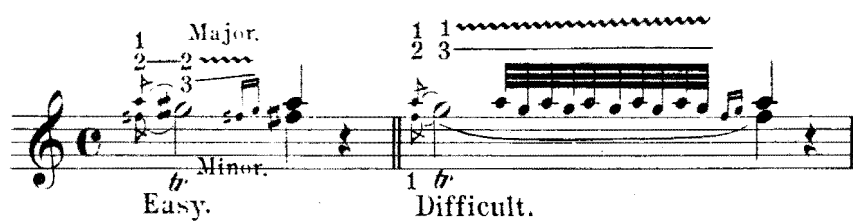
Octaves.



Chromatic Result.

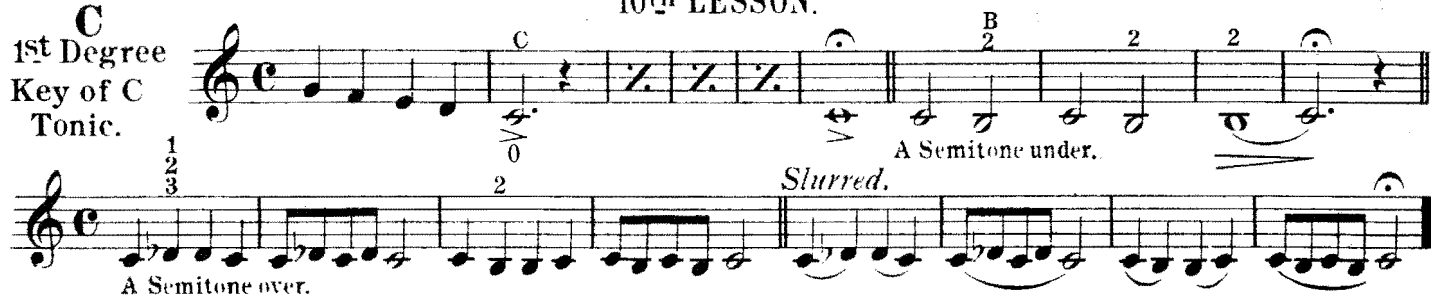


CHROMATIC EXERCISES.

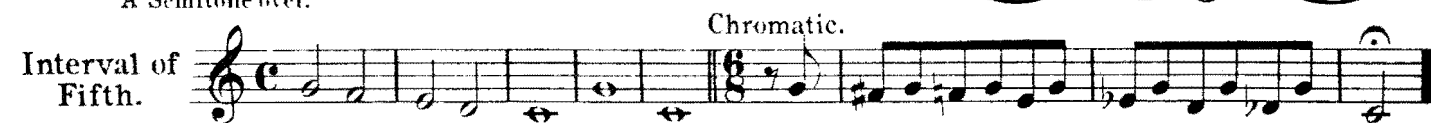


10th LESSON.

C
1st Degree
Key of C
Tonic.



Interval of
Fifth.



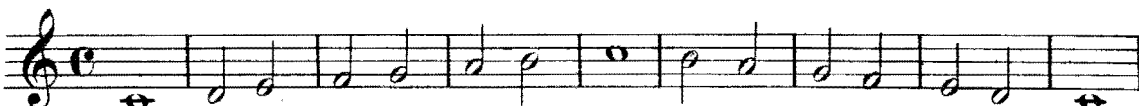
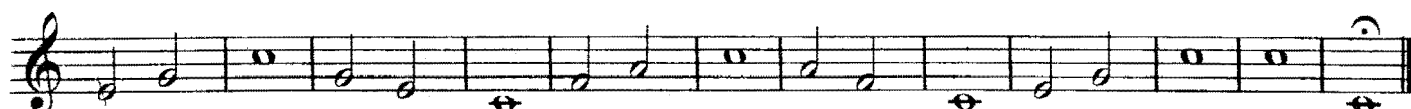
Interval of
Sixth.




Diatonic Result.



Scale in C Major.

Scale in C Minor.


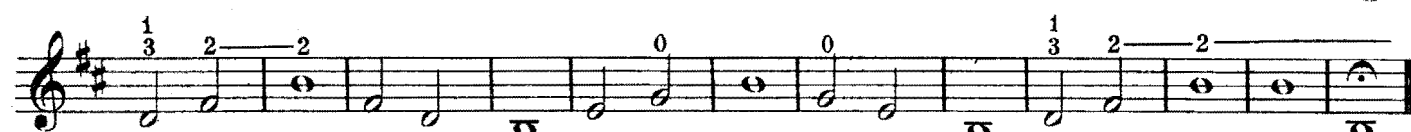
Scale in B.

Synonymous.

Scale in Cb.




Scale in B Minor.

SUMMARY OF INTERVALS.

Thirds.



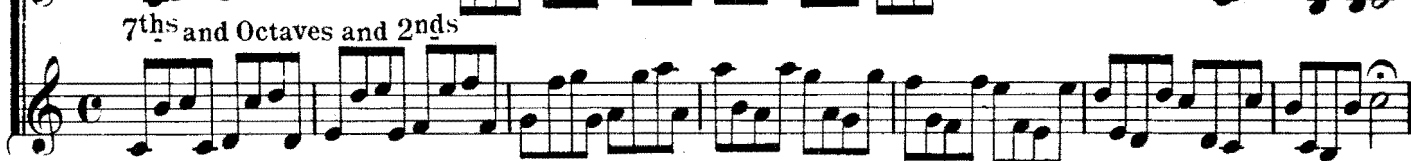
Fourths.



Fifths and Sixths.



7ths and Octaves and 2nds



SAME EXERCISES IN B MAJOR.

Thirds.

Fourths.

Fifths and Sixths.

7^{ths} and Octaves and 2^{nds}

SPECIAL EXERCISES ON THE C. (Open Notes or Bugle Sounds.)

1

2

3

4

5

6

7

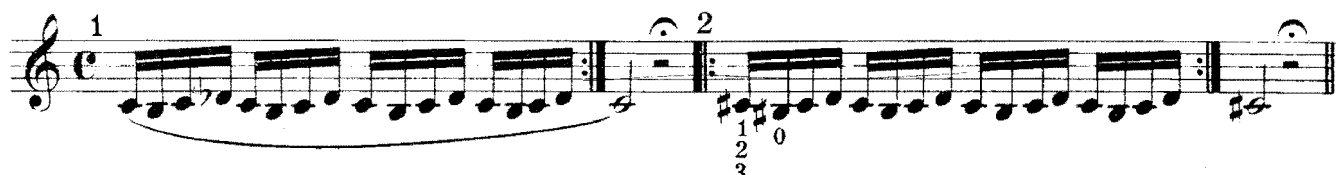
8

EXERCISES } 1^o Met: from ♩ = 60 to ♩ = 76 with the Common time 4 in the Bar. 2 $\frac{4}{3}$
to be practised } 2^o Met: from ♩ = 56 to ♩ = 104 beating Common time alla breve, 2 in the Bar $\frac{2}{1}$

other way.

This page contains musical notation for a cornet part, numbered 1 through 8. The notation is written on a single staff with a treble clef and a common time signature (C). The music consists of various melodic lines, some with slurs and accents, and some with specific fingering or articulation markings (e.g., 't', 'tt', 't t t'). The page is titled 'Cornet' and 'No. 1'.

Triplets to be played: 1^o Common time C Met: from ($\text{♩} = 54$ to $\text{♩} = 72$). $\text{♩} = 72$ $\text{♩} = 84$
 2^o Common time alla breve Met: from ($\text{♩} = 54$ to $\text{♩} = 84$). $\text{♩} = 84$



A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a treble clef staff. It begins with a key signature of one sharp (F#) and a common time signature (C). The melody is composed of eighth and sixteenth notes, often beamed together in groups. There are several measures with repeat signs (double dots). The score is divided into systems by horizontal lines. The first system contains measures 5 and 6. The second system contains measure 7. The third system contains measure 8. The fourth system contains measure 9. The fifth system contains measures 10 through 14. The sixth system contains measures 15 through 19. The seventh system contains measures 20 through 24. The score ends with a final measure containing a whole note.

SHAKES OR TRILLS.

[illegible]

11th LESSON.

11th LESSON.

Slurred.

Take care not to move the instrument or the head.

Grave. $B\flat$

The first system of the musical score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Grave.' and the key signature is indicated by a B-flat symbol. The music begins with a half rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4. This is followed by a measure with a half note G4 and a half note F4. The next measure contains a half note G4 and a half note F4. The following measure contains a half note G4 and a half note F4. The system concludes with a double bar line.

Scale
In B \flat Major.



In B \flat Minor.

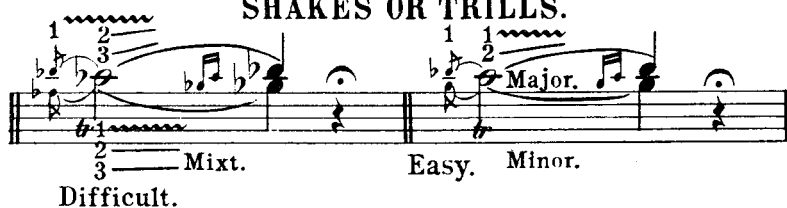


Allegretto molto. (♩ = 80 to 84)

EXERCISE.

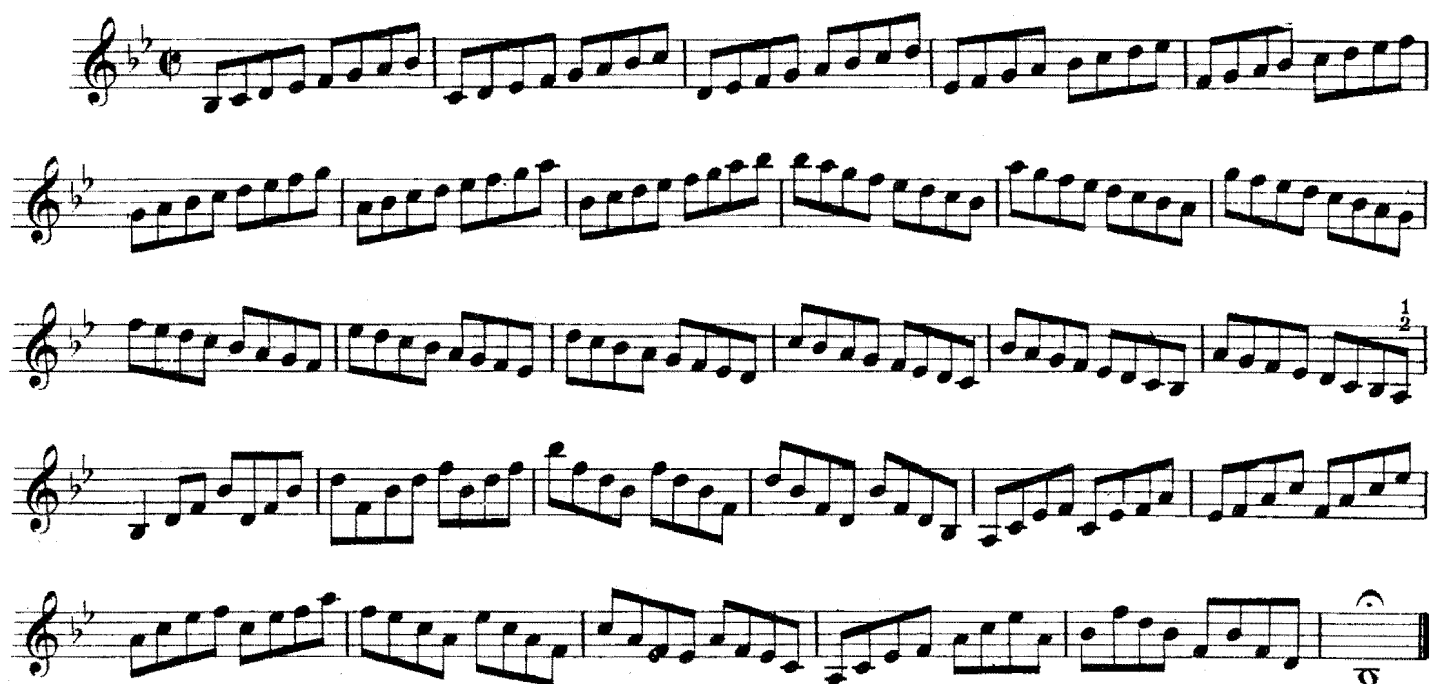


SHAKES OR TRILLS.



Chromatic.



MODEL OF A SCALE IN B \flat .

Exercise on the Diminished Seventh.



Duos Concertants resuming the preceding Lessons.

Allegro moderato. ($\text{♩} = 112$.)

This page contains seven systems of musical notation for piano. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two sharps (F# and C#). The notation includes various note values, rests, and trills (marked with 'tr'). The first system shows a melodic line in the treble and a supporting bass line. The second system features a trill in the treble. The third system continues the melodic development. The fourth system shows a more active bass line. The fifth system features a trill in the treble. The sixth system shows a trill in the treble. The seventh system concludes with a trill in the treble and a final chord in the bass.

Andante religioso. ($\text{♩} = 69$.)

24.

Musical score for piano, measures 24 to 31. The score is in G major (one sharp) and 4/4 time. The tempo is Andante religioso ($\text{♩} = 69$). The key signature is one sharp (F#). The score is written for piano (piano) and includes dynamic markings: *f* (forte), *mf* (mezzo-forte), *p* (piano), and *ritenuto.* (ritardando). The score is divided into two systems of four staves each. The first system (measures 24-27) begins with a forte (*f*) dynamic. The second system (measures 28-31) begins with a mezzo-forte (*mf*) dynamic and ends with a piano (*p*) dynamic. The tempo changes to Tempo di Marcia. ($\text{♩} = 69$) at measure 28. The score concludes with a *ritenuto.* marking at measure 31.

Rondo grazioso. (♩ = 86.)

25.


dolce *mf*

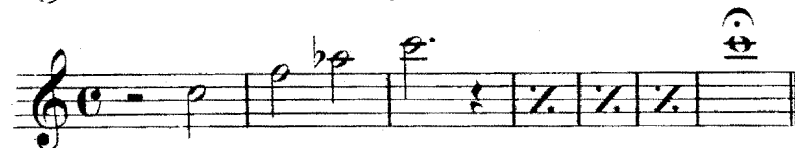
f


TRIO.


Fine


riten.


C  If the C cannot be played this way, try the next, do not force it.


Or  If not yet in this way try the next.


Or 


Or **B** 





1  Mixt. Hard.


2  Minor. Difficult.


3  Major. Easy.


BROKEN CHORDS


for lightness and suppleness of the lips.


(♩ - 138)


1 

2 

3 

4 

5 


6 

7 

8 

9 

10 

11 

12 

13 

14 

15 

16 

17 

18 

This musical score consists of 12 staves, numbered 19 through 30. The notation is as follows:

- Measures 19-26:** Each staff begins with a treble clef and a common time signature (C). The music features a continuous eighth-note pattern in the right hand, with the left hand providing a steady accompaniment. Measures 25 and 26 include trills, indicated by a '6' above and below the notes.
- Measures 27-30:** The time signature changes to 3/8. The eighth-note pattern continues, but the left hand accompaniment is simplified, consisting of fewer notes.

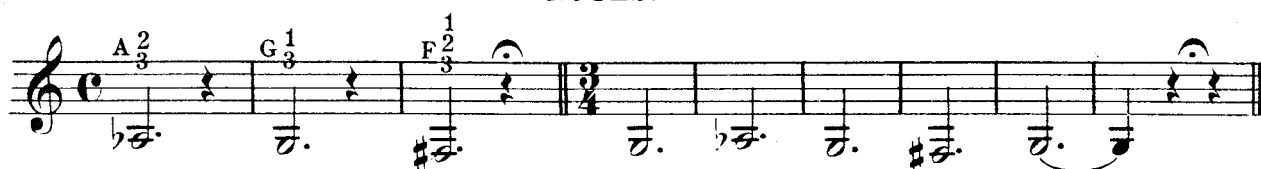
The score concludes with a double bar line and repeat signs at the end of each measure.

The 3 following notes are sometimes made on the Cornet but are seldom written; they must not be attempted until you are quite sure of the other notes of the medium and have acquired sufficient proficiency to try them.

HIGH NOTES.



LOW NOTES.



The above low notes are rarely used in 1st but are more frequently met with in 2nd Cornet parts. They should only be regarded so to speak as the pedal of their octaves; you must try to obtain them without opening the teeth too wide as that deranges the lips and you can only ascend again with difficulty; the left hand holds the Cornet well in front of the lips. Provide a good stock of air for these notes require a lot of wind.

Take a deep breath as, the lowest notes demand full wind supply.

A few exercises to show the use and fingering of the above low notes.



Giving this

or

Existing on the Cornet, to be obtained without moving the mouth, or left alone.

COMPLETE SCALE (DIATONIC.)
employed for the notation of the Cornet.

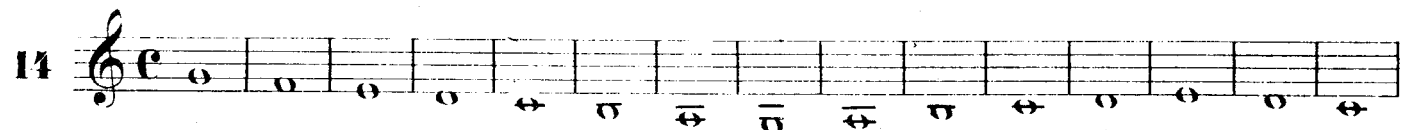
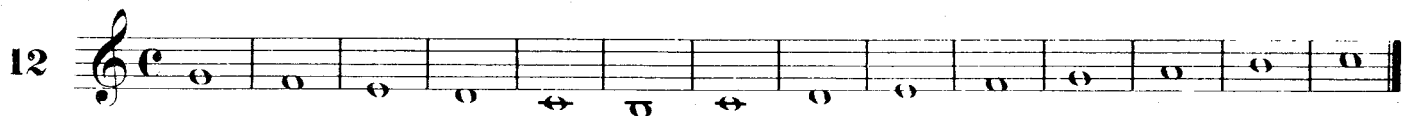
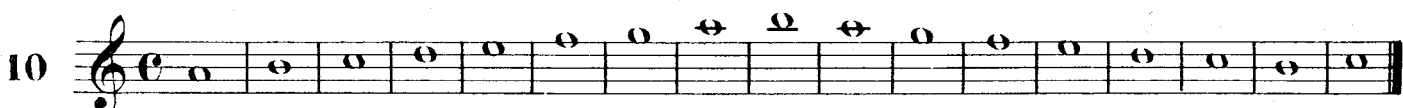
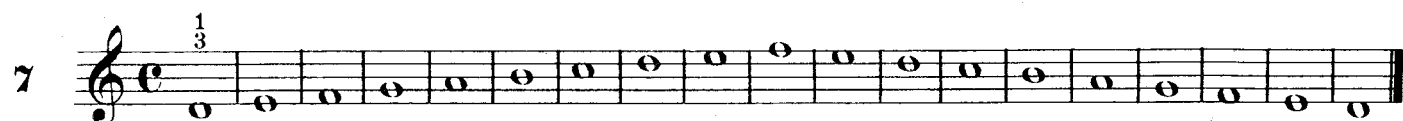
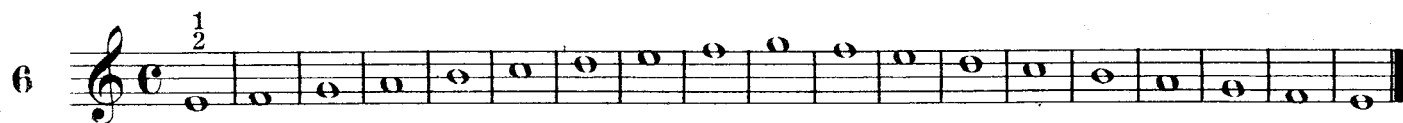

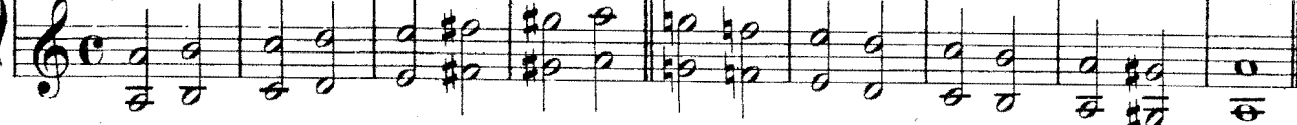

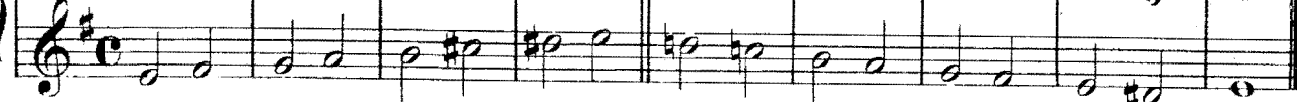


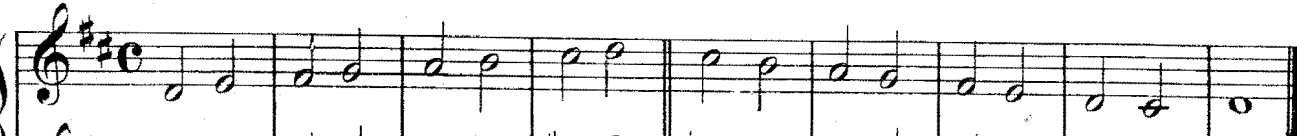
TABLE OF THE MAJOR AND MINOR SCALES WITH SHARPS.
IN THEIR ETYMOLOGICAL ORDER.

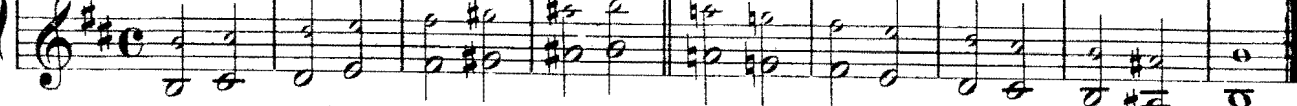
C Major. 


A Minor. 

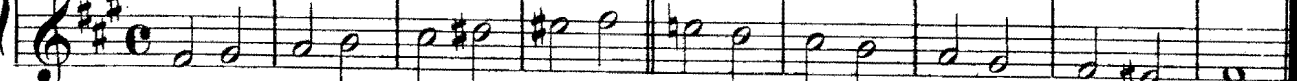
G Major. 

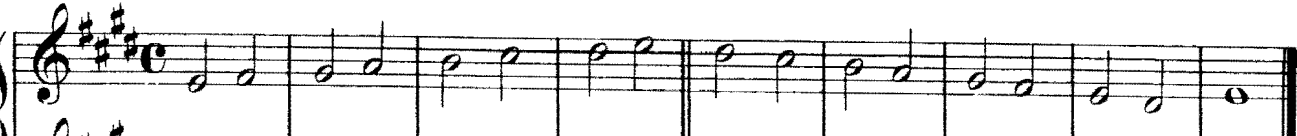
E Minor. 

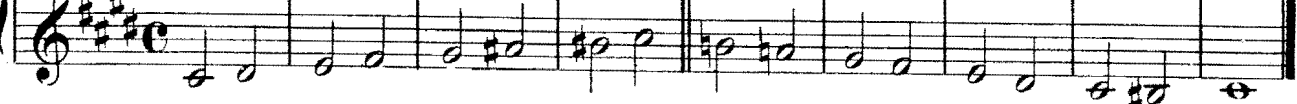
D Major. 

B Minor. 

A Major. 

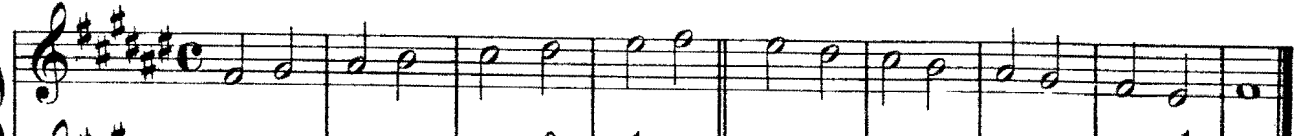
F# Minor. 

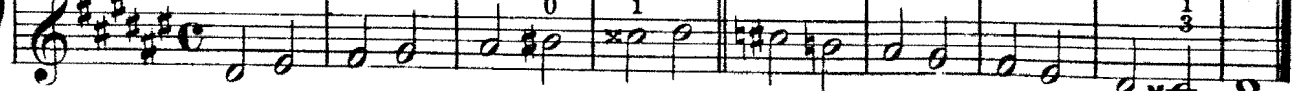
E Major. 

C# Minor. 


B Major. 

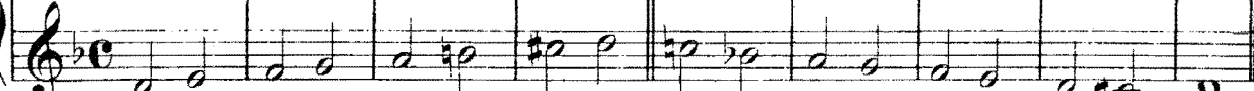
G# Minor. 

F# Major. 

D# Minor. 

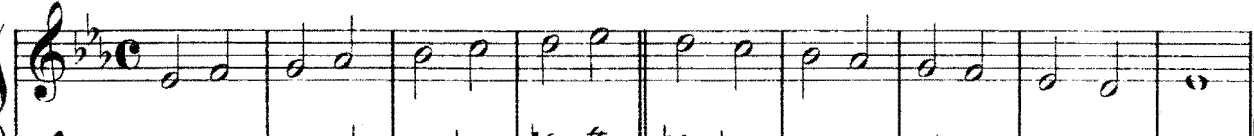
MAJOR AND MINOR SCALES WITH FLATS.
IN THEIR ETYMOLOGICAL ORDER.

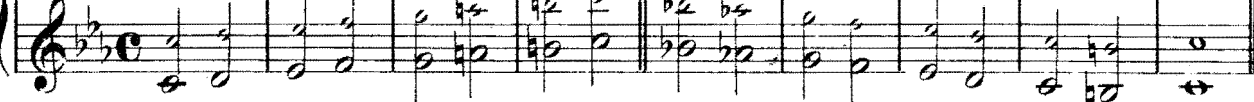
F Major. 

D Minor. 

Bb Major. 

G Minor. 

Eb Major. 

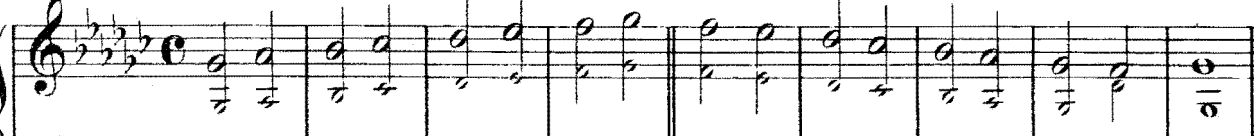
C Minor. 

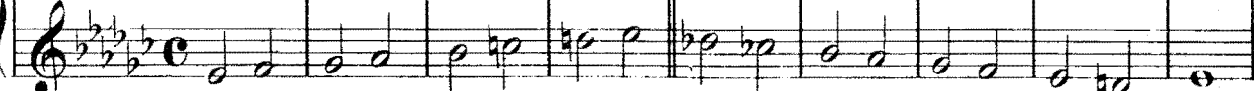
Ab Major. 

F Minor. 

Db Major. 

B Minor. 

Gb Major. 

Eb Minor. 

Scale in
C# with seven Sharps
very difficult to be performed
is Synonymous with
Db with five Flats
which is very easy to play.



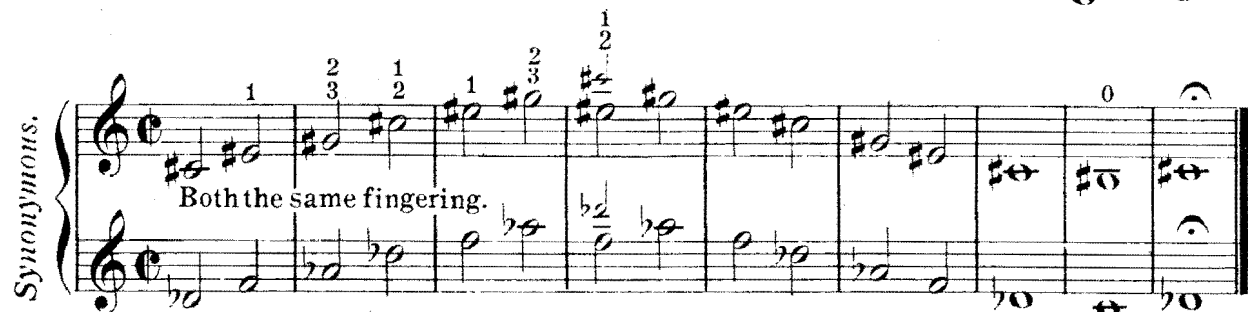
Scale in
Cb with seven Flats
difficult to be performed
is a Synonymous of
B# with five Sharps
which is easier to play.



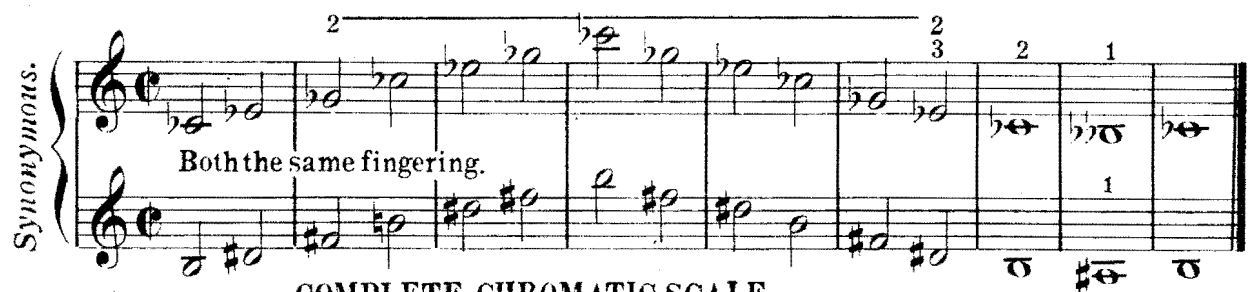
Chord in
C Natural.



C#
with seven Sharps
and
Db
with five Flats.

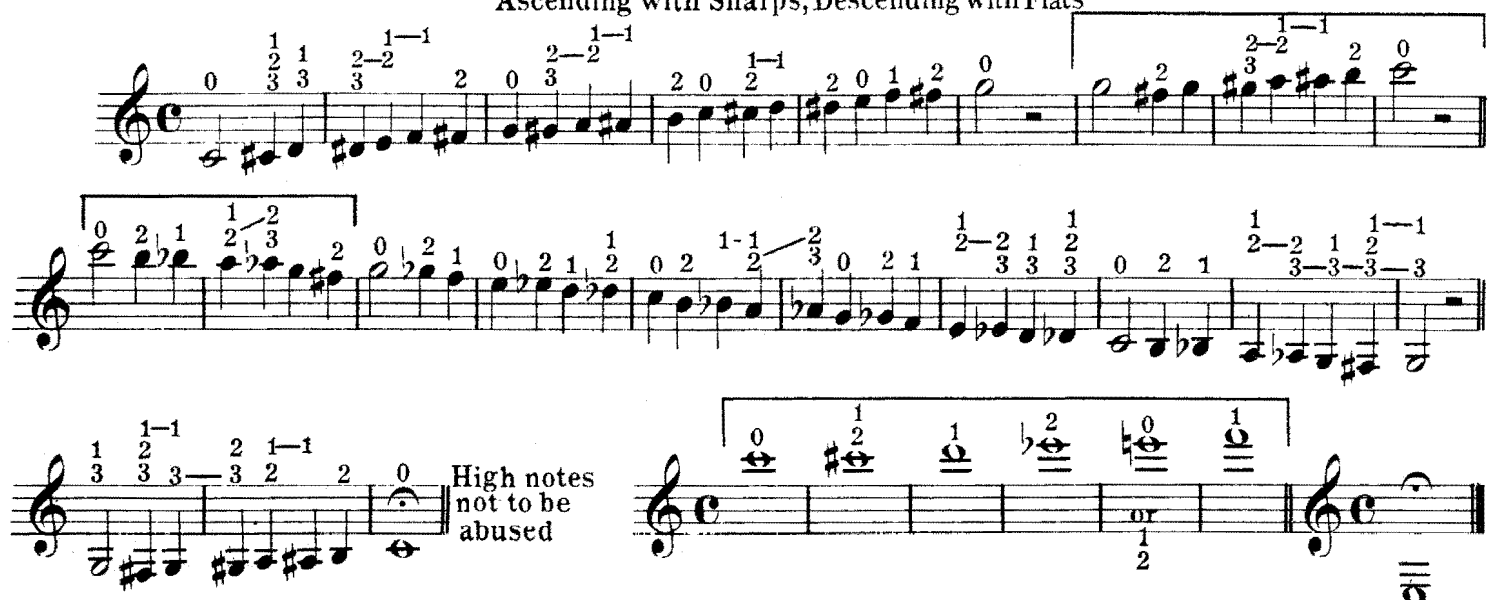


Cb
with seven Flats
and
B Natural
with five Sharps.



COMPLETE CHROMATIC SCALE.

Ascending with Sharps, Descending with Flats



Saint - Jacome's

Celebrated Cornet Duets

BOOK II.

Scales in the Keys most used on the Cornet (with accompaniment.)

Revised by

Edwin Franko Goldman

In C Major. (♩ = 112.)

1.

In A Minor.

2.

It would be good to execute them alternately on the B♭ and A Cornets.

These scales are arranged so that the pupil may also play the 2nd line in his turn whilst the professor plays the 1st.

In G Major.

3.

Exercise 3 is in G Major, 2/4 time. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex eighth-note pattern in the left hand. The treble staff features a melody of eighth notes, starting on G4 and ascending to D5, with some rests and ties.

In E Minor.

4.

Exercise 4 is in E Minor, 2/4 time. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex eighth-note pattern in the left hand. The treble staff features a melody of eighth notes, starting on E4 and ascending to B4, with some rests and ties.

In D Major.

5.

Exercise 5 in D Major, measures 1 through 12. The piece is in 2/4 time and features a treble and bass staff. The right hand plays a series of eighth notes, while the left hand plays a series of eighth notes with triplets. The key signature is two sharps (F# and C#).

In B Minor.

6.

Exercise 6 in B Minor, measures 1 through 12. The piece is in 2/4 time and features a treble and bass staff. The right hand plays a series of eighth notes, while the left hand plays a series of eighth notes with triplets. The key signature is two sharps (F# and C#).

In A Major.

7.

Musical score for exercise 7 in A major, measures 1-12. The score is written for piano in treble and bass staves. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The melody in the right hand consists of half notes and whole notes, while the left hand plays a more active eighth-note pattern. The exercise concludes with a double bar line at measure 12.

In F Minor.

8.

Musical score for exercise 8 in F minor, measures 1-12. The score is written for piano in treble and bass staves. The key signature has three sharps (F#, C#, G#), which is the enharmonic equivalent of F minor. The time signature is common time (C). The melody in the right hand consists of half notes and whole notes, while the left hand plays a more active eighth-note pattern. The exercise concludes with a double bar line at measure 12.

In F Major.

9.

Exercise 9 is in F Major (one flat) and 4/4 time. It consists of three systems of piano accompaniment. The first system has a treble staff with whole notes and a bass staff with eighth notes. The second system has a treble staff with whole notes and a bass staff with eighth notes. The third system has a treble staff with whole notes and a bass staff with eighth notes. The key signature is one flat (Bb).

In D Minor.

10.

Exercise 10 is in D Minor (two flats) and 4/4 time. It consists of five systems of piano accompaniment. The first system has a treble staff with whole notes and a bass staff with eighth notes. The second system has a treble staff with whole notes and a bass staff with eighth notes. The third system has a treble staff with whole notes and a bass staff with eighth notes. The fourth system has a treble staff with whole notes and a bass staff with eighth notes. The fifth system has a treble staff with whole notes and a bass staff with eighth notes. The key signature is two flats (Bb, Eb).

In B \flat Major.

11.

The musical score is for a piano piece, numbered 11, in B \flat Major. It consists of six systems of two staves each. The right hand (treble clef) plays a simple melody of half notes, while the left hand (bass clef) plays a more complex accompaniment of eighth and sixteenth notes. The key signature has two flats (B \flat and E \flat), and the time signature is common time (C). The piece concludes with a double bar line at the end of the sixth system.

In G Minor.

12.

This musical score is for a piece in G minor, consisting of 12 measures. It is written for piano in 2/4 time. The notation is arranged in five systems, each with a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The melody is primarily in the bass clef, while the accompaniment is in the treble clef. The piece concludes with a double bar line at the end of the 12th measure.

In E \flat Major.

13.



In C Minor.

14.



Chromatic Scale.

15.

INTERVALS OF THE KEY OF C OR NATURAL SCALE

followed by the decomposition or division of the time of bars of 4, 2 and 3 beats, taken from the best solfeges.

Interval of Second.

1.

The musical score for the Interval of Second exercise consists of six systems of piano accompaniment. Each system is written for a grand staff (treble and bass clef). The first system is marked with a '1.' and shows a sequence of chords and arpeggios for the interval of a second. The subsequent systems continue this exercise with various rhythmic patterns and fingerings, including eighth and sixteenth notes, and rests. The key signature is C major, and the time signature is 4/4.

Interval of Third.

2.

The musical score consists of seven systems, each with a grand staff (treble and bass clefs). The first system is marked with a '2.' and a fermata. The subsequent systems show various rhythmic patterns and intervallic relationships, including eighth and sixteenth notes, and rests. The final system ends with a double bar line.

Interval of Fourth.

3.

Exercise 3: Interval of Fourth. This section consists of four systems of piano accompaniment. Each system has a treble and bass staff. The first system is marked with a '3.' and shows a sequence of chords and arpeggios in the right hand, with corresponding bass lines in the left hand. The subsequent three systems continue this pattern, featuring various intervals and rhythmic figures. The notation includes eighth, quarter, and half notes, as well as rests.

Interval of Fifth.

4.

Exercise 4: Interval of Fifth. This section consists of four systems of piano accompaniment. Each system has a treble and bass staff. The first system is marked with a '4.' and shows a sequence of chords and arpeggios in the right hand, with corresponding bass lines in the left hand. The subsequent three systems continue this pattern, featuring various intervals and rhythmic figures. The notation includes eighth, quarter, and half notes, as well as rests.

Interval of Sixth.

5.

Exercise 5, Interval of Sixth. This system contains four staves of music. The first staff is a grand staff (treble and bass clef) with a key signature of one sharp (F#). The second staff is a single treble clef staff. The third and fourth staves are grand staves. The music consists of eighth and sixteenth note patterns, with some rests and accidentals (sharps and naturals) indicating specific intervals.

Interval of Seventh.

6.

Exercise 6, Interval of Seventh. This system contains four staves of music. The first staff is a grand staff with a key signature of one sharp (F#). The second staff is a single treble clef staff. The third and fourth staves are grand staves. The music features eighth and sixteenth note patterns, with various accidentals (sharps, naturals, and flats) used to demonstrate the interval of a seventh.

Interval of Octaves.



Interval of Ninth.



Interval of Tenth.



DIVISION OF TIME.

Common time 4 in the Bar $2\frac{4}{4}3$ or alla breve in the Bar $\frac{2}{1}$.

* ($\text{♩} = 80.$) Exercise for the quarter rest on 1st beat of the Bar.

1.

2.
Same Exercise
for the
Eighth rest.

($\text{♩} = 60.$)

The 1st Exercise
executed in $\frac{2}{4}$.
MODEL. etc.
($\text{♩} = 126.$)

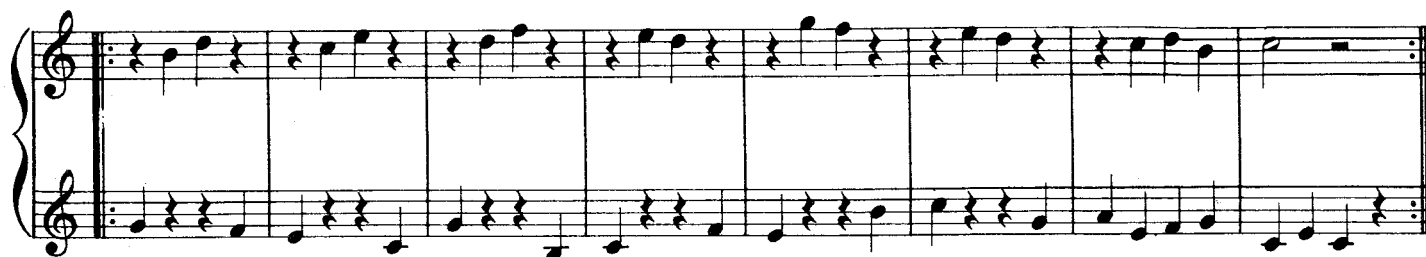
2nd Exercise
reduced to $\frac{2}{4}$.
MODEL. (Sixteenth Rest) etc.
($\text{♩} = 60.$)

* Use a Metronome whilst playing.

2 Quarter notes between 2 Quarter rests.

(♩ = 88.)

3.

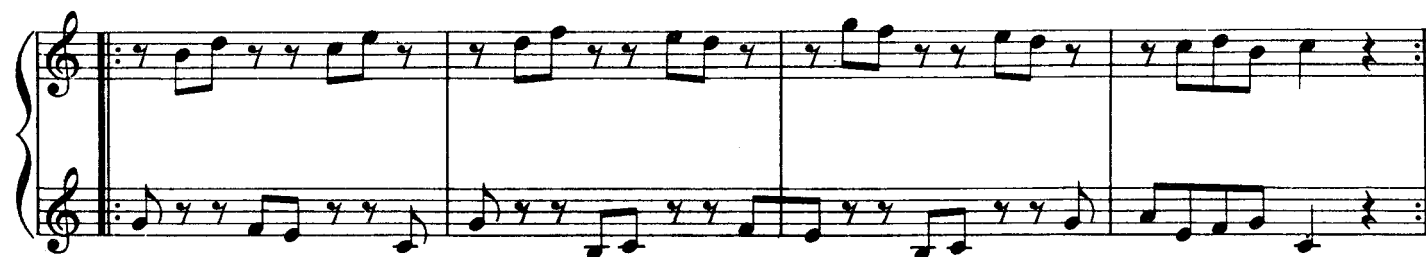


4.

2 Eighth notes between 2 Eighth rests.

(♩ = 108.)

Reduction
of the
3rd Exercise.



MODEL.

(♩ = 112.)

etc.

3rd Exercise
executed in $\frac{2}{4}$.



MODEL. (Sixteenths Rests)

(♩ = 72.)

etc.

4th Exercise
reduced to $\frac{2}{4}$.



(♩ = 72.) Eighths, with a rest at the beginning and at the end of each Bar.

5.

5.

6.

(♩ = 104.)

Reduction
of the N°5
to $\frac{2}{4}$.

7.

Another Reduction
of the same.

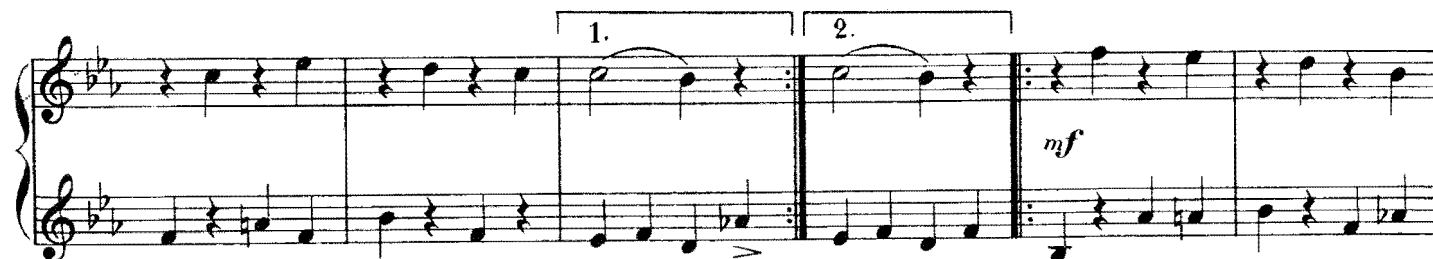
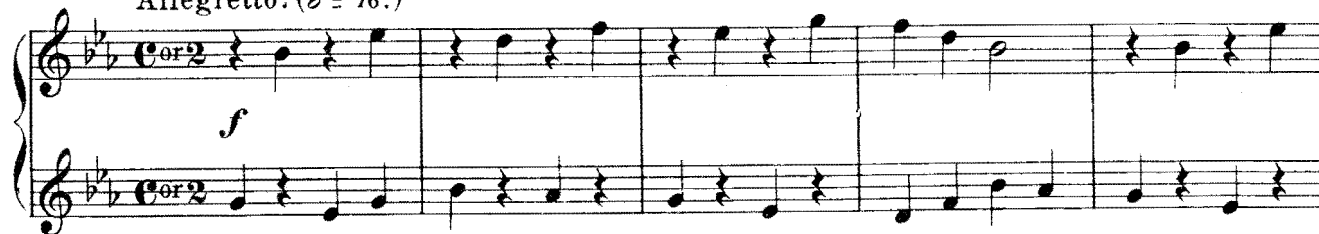
8.

Another
Reduction.

COUNTER TIME.

Allegretto. ($\text{♩} = 76.$)

9.



10.

($\text{♩} = 120.$)Reduction
of N°9
to $\frac{2}{4}$ time.

SUBJECT or THEME (♩ = 104.)

(see Note)

1st VAR.

2nd VAR.

3rd VAR.

4th VAR.

5th VAR.

6th VAR.

7th VAR.

8th VAR.

9th VAR.

10th VAR.

11th VAR.

12th VAR.

13th VAR.

RESUMED. (14th VAR.)

PART OF ACC^t to be played with each Variation.

15 staves of musical notation for guitar. The notation includes various rhythmic patterns, accidentals, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style typical of guitar sheet music, with many notes beamed together in groups. The notation includes various rhythmic values, including eighth and sixteenth notes, as well as rests. There are also dynamic markings such as 'f' (forte) and 'p' (piano). The page ends with a double bar line and a repeat sign.

Suppleness of the lips is a very important quality to be acquired; you should therefore apply yourself to practising carefully the following exercises without pressing the mouthpiece too much on the lips for that would paralyse their movements. In a succession of notes of equal value and which are slurred, say two by two, three by three or four by four etc. you may suppose them as in the first bar of the following exercise. The last of each group of 2, 3 or 4 etc. loses a little of its value.

(4 in the Bar $\text{♩} = 54$ to $\text{♩} = 66$) (2 in the Bar $\text{♩} = 52$ to $\text{♩} = 80$)

1 

2 

3 

4 

5 

(4 in the Bar $\text{♩} = 52$ to $\text{♩} = 72$) (2 in the Bar $\text{♩} = 52$ to $\text{♩} = 60$)

6 

EXERCISES ON THE PORTATO OR TONGUEING ON THE SOUND.

The Portato is a tongueing used in pieces of slow and broad execution and in making notes of long duration, but in order not to weaken the stroke of the tongue it should not be practised until you can execute perfectly detached and staccato tongueing.

The Portato is executed by carrying the sounds one on to another without slurring or separating them, and by giving very soft strokes of the tongue, pronouncing the letter *d*. This articulation is shown by dots surmounted by a slur.

1 $(\text{♩} = 52)$

2 $(\text{♩} = 66 \text{ to } \text{♩} = 63)$

3 $\text{Cor} 2$

4 Andante. $(\text{♩} = 52)$

5 $\text{Cor} 2$

6 $\text{Cor} 2$

7 $\text{Cor} 2$

8 $\text{Cor} 2$

9 $\text{Cor} 2$

10 $\text{Cor} 2$

11 $\text{Cor} 2$

12 $\text{Cor} 2$

13 $\text{Cor} 2$

14 $\text{Cor} 2$

15 $\text{Cor} 2$

16 $\text{Cor} 2$

17 $\text{Cor} 2$

18 $\text{Cor} 2$

19 $\text{Cor} 2$

20 $\text{Cor} 2$

21 $\text{Cor} 2$

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83 $\text{Cor} 2$

84 $\text{Cor} 2$

85 $\text{Cor} 2$

86 $\text{Cor} 2$

87 $\text{Cor} 2$

18 Preludes. by Collinet.

111

1 (♩ = 132)

D.C.

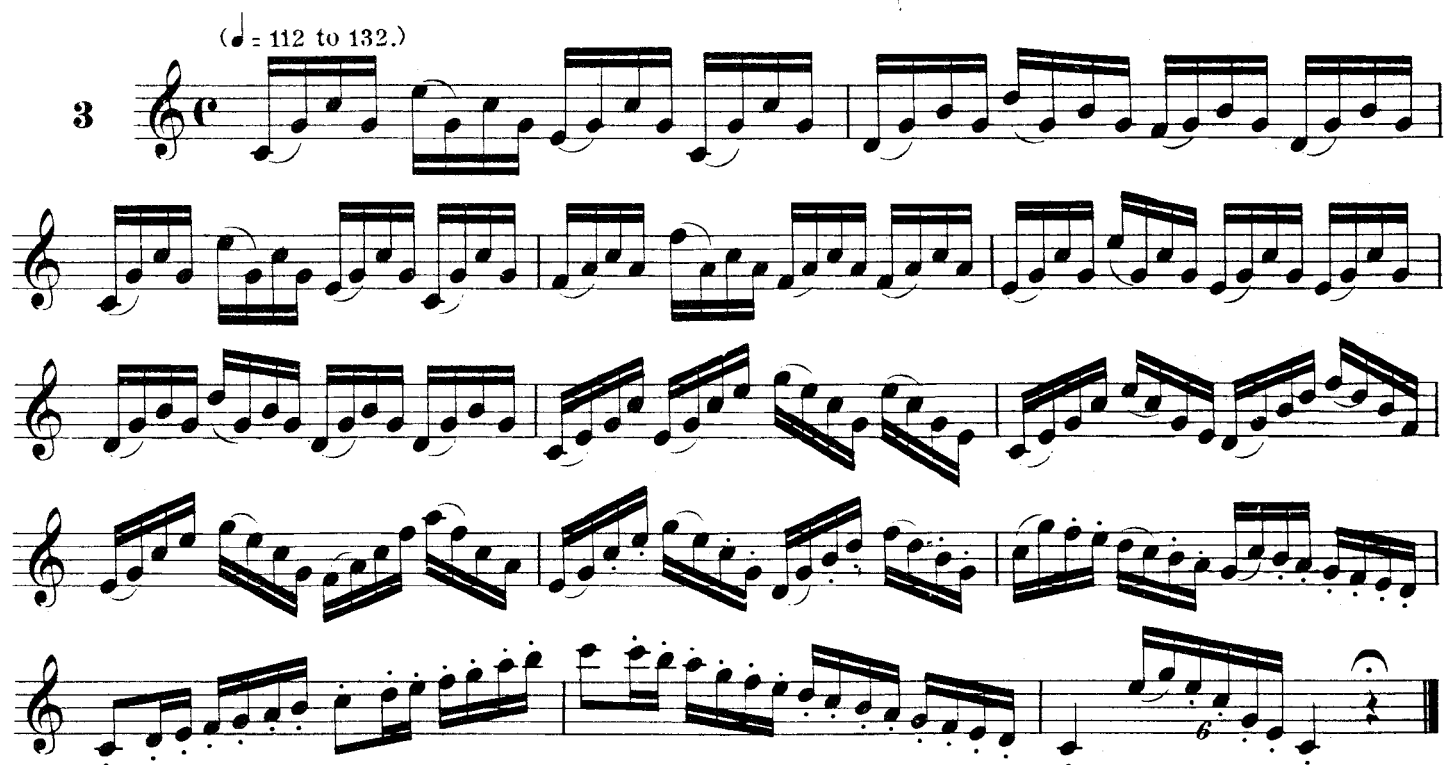
2 (♩ = 126)

These Studies or Preludes can be had arranged for Cornet in A and B \flat with Piano acc. Price \$ 1.50.

This Cornet part cannot be played with the Piano acc. unless using a G Crook. Price Piano part alone \$ 1.00.

(♩ = 112 to 132.)

3



(♩ = 108 to 112.)

4



(♩ = 120 to 144.)

5

BIS. 1st
2nd
D.C.

And^{no} non troppo. (♩ = 104.) *legato.*

6

very Equal.

(♩ = 120 to 126.)

7

This Prelude can be played in E Major (four sharps) by changing ♭ into # and ♮ into ♭.

8 *Andantino.* (♩ = 100)

lento.

9 *Andantino.* (♩ = 100)

D.C.

This Prelude can be played in A Major (3 Sharps) by changing as in N^o 7, ♯ in ♯ and ♭ in ♯.

10 (♩ = 96)

(♩ = 132 to 152)

11

D.C.

12

This Prelude can be played in A♭ by changing # in ♯ and ♯ in ♭.

13 $(\text{♩} = 108 \text{ to } 144)$

Same as the above can be played in Ab.

14 $(\text{♩} = 108)$

15 $(\text{♩} = 100)$

16 $(\text{♩} = 100)$

3800

All^o moderato. (♩ = 138)

17

p D.C.

Moderato. (♩ = 100 to 120)

18

D.C.

The Double Tongueing (*Binary*)

Double Tongueing (*Binary*) is the mute articulation of the letters T.K.

It is used for notes written two by two and is a tongueing much employed by flautists.

The K must be more strongly accentuated than the T as the articulation of the K is produced farther from the mouthpiece than that of the T.

(four in the Bar ♩ = 88 to ♩ = 112) (2 in the Bar ♩ = 80 to ♩ = 120)

1

6 $(\text{♩} = 50 \text{ to } \text{♩} = 72)$

7 $(\text{♩} = 84 \text{ to } \text{♩} = 144)$

8

9

10

11

12

13

The Triple Tongueing. (*Ternary.*)

Triple tongueing (ternary) or Trumpet tongueing is used for notes three by three. Take care to practise this with the greatest regularity.

(4 in the Bar $\text{♩} = 76$ to $\text{♩} = 100$) (2 in the Bar $\text{♩} = 69$ to $\text{♩} = 104$)

1 *Cor 2* *f* t t k t t t k t t t k t t t k t i t k t t t k t t t k t t t k

2 *Cor 2* *f* t t k t t t k t t t k t t t k t t t k t t t k t t t k t t t k

3 *Cor 2* *f* t t k t t t k t t t k t t t k t t t k t t t k t t t k t t t k

4 *MARCH.* $\text{♩} = 76$ to $\text{♩} = 100$ *f* t t t k t t t k t t t k t t t k t t t k t t t k t t t k t t t k t t t k

(♩ = 54 to ♩ = 88)

5 *f* t t k t t t k t t t k t t

(♩ = 58 to ♩ = 100)

6 *f* t t t k t t t t t k t t t

(4 in the Bar ♩ = 80 to ♩ = 104) (2 in the Bar ♩ = 69 to 92)

7 *f* t t k t t k t

8 *f* t t k t t k t t t k t t k t t t k t t k t

(♩ = 96)

9 *f* t t k t t t k t t t k t t k t

1

D.C.

(4 in the Bar ♩ = 80 to 104) (2 in the Bar ♩ = 69 to ♩ = 96)

10 *Cor*2 *f* t t k t t k t t k t

11 *Cor*2 *f* t t k t t k t t k t

12 *Cor*2 t t k t t k t t k t t k t

13 *Cor*2 t k t t t k t k t t t k t t k t t k t t k t

14 *Cor*2 t t k t t k t

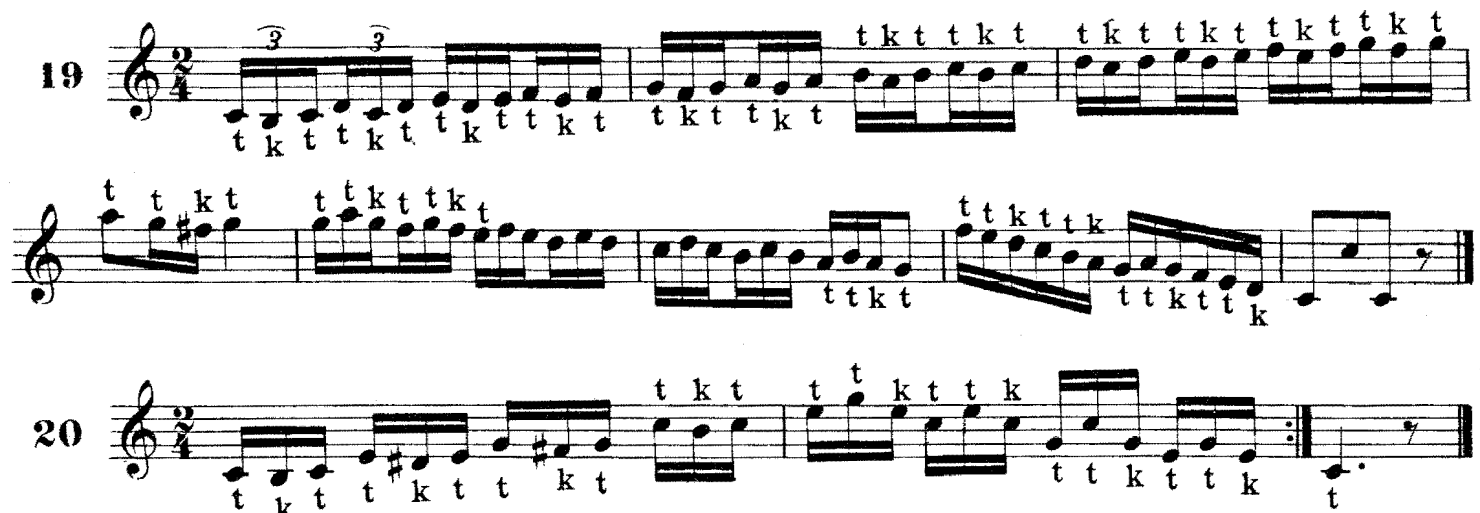
15 *Cor*2 t k t t k t k t t t t k t t k t k t t k t k t t k t k t

16 *Cor*2 t t t t k t t t t k t t t t k t k t t t t t t t t

17 (♩ = 76 to ♩ = 112)
t t k t t k t t k t t k t t k t



This tongueing may be inverted as follows: it is very convenient for ascending a scale of the description of that which follows but is almost impracticable for descending; you are therefore obliged after having ascended by T. K.T.T. to descend again by the first T.T.K.T. for the reason that the K. being always a little weaker than the T. the high note is the most difficult to articulate.



SIMPLE AND TRIPLE TONGUEING MIXED VERY EFFECTIVE.



EXERCISES ON THE FOREGOING

Met. (from ♩ = 50 to ♩ = 120.)

1

Met. (from ♩ = 60 to ♩ = 122.)

2

3

4

(♩ = 52 to ♩ = 104.)

5

MODEL. etc.


COMPLETE TABLE OF THE TRILLS.

D means difficult E easy this sign Φ hardly practicable.

(♩ = 63)

The musical score consists of 10 staves, each containing a series of trill exercises. The exercises are organized by difficulty, with 'D' indicating 'difficult' and 'E' indicating 'easy'. The tempo is marked as (♩ = 63). The exercises are arranged in a grid-like fashion, showing different trill patterns across various keys and notes. The staves are arranged in a grid-like fashion, showing different trill patterns across various keys and notes.

BROKEN SHAKE or GRUPETTO.

The Grupetto is ordinarily placed between two notes of unequal value  and serves to give grace and elegance and sometimes even more energy to certain musical phrases.

1st Example.
as written. *Moderato.*

to be played. *8 Eighths.*



2nd Example.
as written. *for the slow Movt*

Effect.



3rd Ex. Quick.
as written. *Effect.*




Another Quicker
effect.



4th Example
as written.



5 *Scale in Grupetti.*



6 *Allegro.*
This sign (~ or ~) is named *Mordant*.

written. *Effect.*



or
Slower. *Effect.*



RECAPITULATION OF SHAKES AND GRUPPETTI.

Allegretto.

1

Moderato.

2

Andante Grazioso.

3

SONS FILEÉS OR PORTAMENTO (SLURRED INTERVALS.)

Sound leading to another; higher or lower, by employing *cresc.* < and *decresc.* >

By Seconds.

The first section, 'By Seconds', consists of four staves of music. Each staff begins with a treble clef and a common time signature (C). The music is composed of eighth notes, with slurs connecting pairs of notes that are a second apart. Crescendo markings (<) are used for upward intervals, and decrescendo markings (>) are used for downward intervals. The first staff shows a sequence of upward and downward pairs. The second and third staves continue this pattern with different starting notes. The fourth staff concludes the sequence with a final downward pair and a double bar line.

By Thirds.

The second section, 'By Thirds', also consists of four staves of music in the same format as the first. It shows a sequence of eighth notes with slurs connecting pairs of notes that are a third apart. Crescendo and decrescendo markings are used to indicate the direction of the interval. The sequence of upward and downward pairs is maintained across the staves, with the fourth staff ending with a double bar line.

By Fourths.

The third section, 'By Fourths', consists of four staves of music. It follows the same format as the previous sections, showing eighth notes with slurs connecting pairs of notes that are a fourth apart. Crescendo and decrescendo markings are used to indicate the direction of the interval. The sequence of upward and downward pairs is maintained across the staves, with the fourth staff ending with a double bar line.

By Fifths.



By Sixths.



5ths and 6ths

Lento.

4 in the Bar.





25 EXERCISES.

Vivace.

1

sf

p - - - *cres* - - - *dolce* - - - *poco*

a - - - *poco ff*

(♩-66) All^{to} non troppo.

2

Allo moderato (♩ = 104)

3

f

f

Agitato (♩ = 154)

4

p

p

rall.

f

pp

ten.

atempo and animato.

rall.

(♩ 152 to 168 and 184)

5

f *p* *f* *p* *f* *p* *pp* *p*

6 (♩. = 72)

rall.

7
Andante of
CROWN DIAMONDS
as an Exercise.

Andante con moto (♩=84)

Slurred notes.

8
ZANETTA
as an Exercise.

(♩=84 to 104)

This image displays a page of musical notation for the operetta 'The Merry Widow' by Franz Lehár. The score is written for a single melodic line, likely for a vocal or piano part, and consists of 12 staves. The key signature is G major (one sharp), and the time signature is 2/4. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and dynamic markings like 'p' (piano) and 'ff' (fortissimo). The music features a mix of eighth and sixteenth notes, often beamed together in groups, and includes several triplet markings. The piece concludes with a double bar line and repeat signs.

(♩ = 84 to ♩ = 120)

4

MODEL.

5

(from ♩ = 84 to ♩ = 126.) *

MODEL.

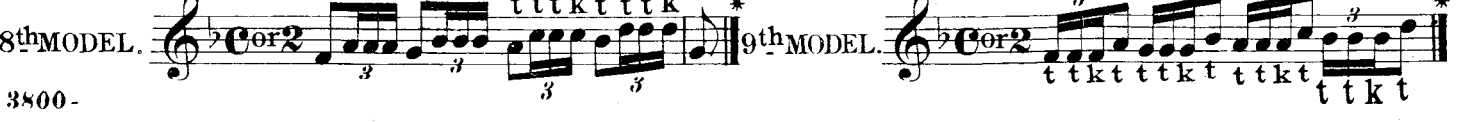
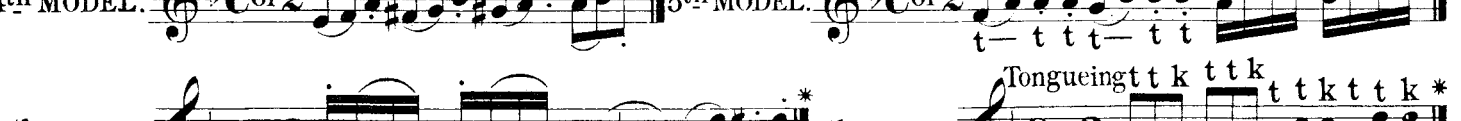
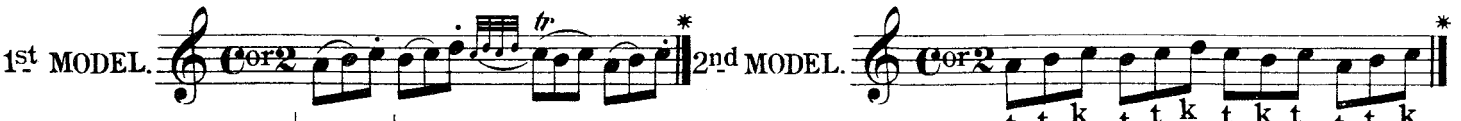
6

(from ♩ = 80 to ♩ = 96.) *

1st MODEL. 2nd MODEL.

The Small Notes show the number of Shakes required on a half note with a *tr*

(♩ = 60)



10 (from $\text{♩} = 56$ to 120)

MODEL

11 D MINOR (from $\text{♩} = 60$ to 126)

1st MODEL.

(from $\text{♩} = 80$ to 88)

2nd MODEL.

3rd MODEL.

t t k t t k t t k t t k

12 B♭ Major. (from $\text{♩} = 84$ to $\text{♩} = 120$)

1st MODEL

2nd MODEL

3rd MODEL the same in B Major.

4th MODEL.

Tongueing.

t k t k t k t k

5th MODEL. ($\text{♩} = 120$)

6th MODEL. (Met: $\text{♩} = 120$)

t k t t k t t k t t k t

t t k t t k t t k t t k

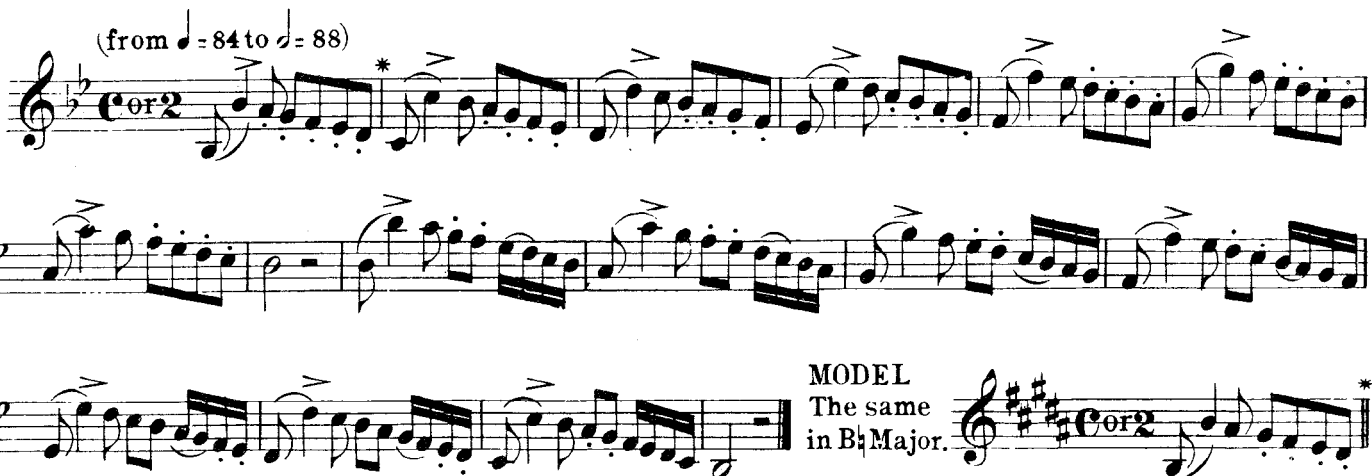
7th MODEL. ($\text{♩} = 80$)

8th MODEL. (Met: $\text{♩} = 84$)

t k t k t k t k t k t k t k

t t k t k t t k t k t t k t k

(from $\text{♩} = 84$ to $\text{♩} = 88$)

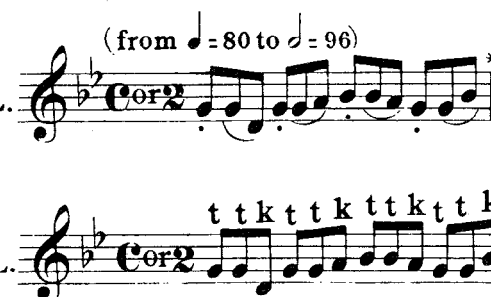

13 



MODEL
The same
in B \sharp Major.

from $\text{♩} = 60$ to 126

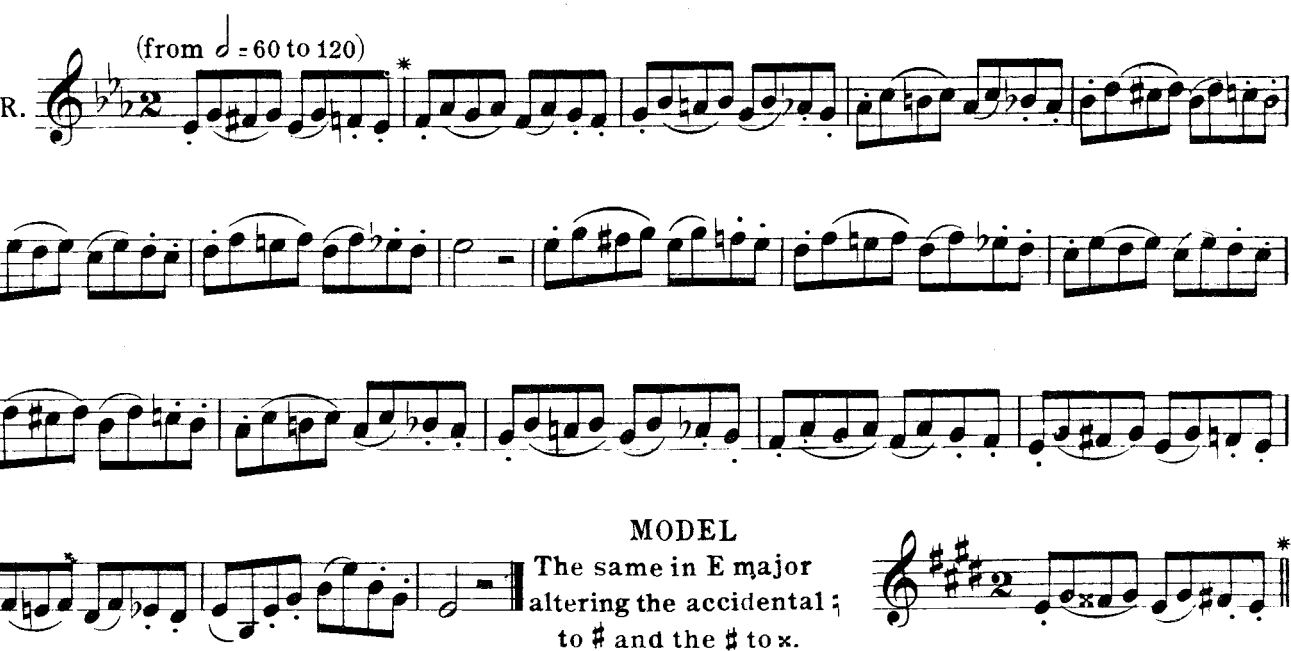
14 G MINOR 


(from $\text{♩} = 80$ to $\text{♩} = 96$)

1st MODEL.  2nd MODEL.
The same as 1st model in
G \sharp minor in altering the
accidental \flat to \sharp and the \sharp to \times . 

3rd MODEL.  t t k t t k t t k t t k t etc. 4th MODEL.  t t k t t k t t k t t k t etc.

(from $\text{♩} = 60$ to 120)

15 E \flat MAJOR. 

MODEL
The same in E major
altering the accidental \flat
to \sharp and the \sharp to \times . 

16 $(\text{♩} = 88 \text{ to } \text{♩} = 84)$

1st MODEL. The same in E Major altering the accidental ♭ to ♯.

2nd MODEL

t k t k t k

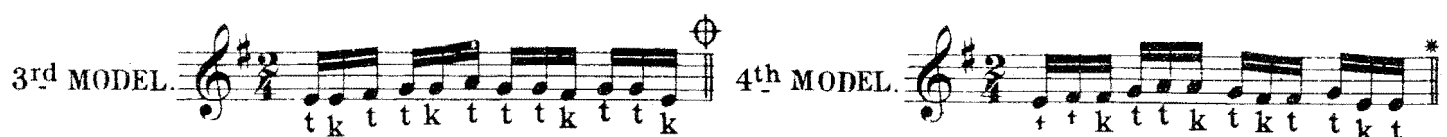
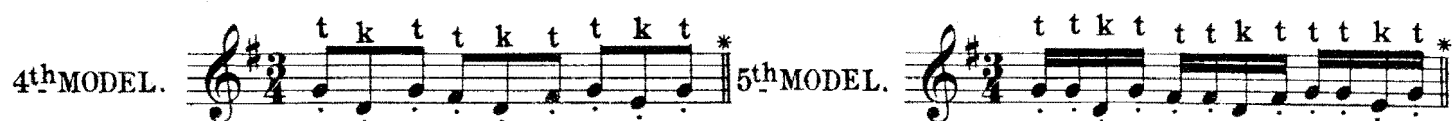
17 C MINOR. $(\text{♩} = 66 \text{ to } 132)$

MODEL The same in C# Minor altering the accidental ♭ to ♯.

Same in C Major. 2 Bars in one.


t t k t t k t t k t k

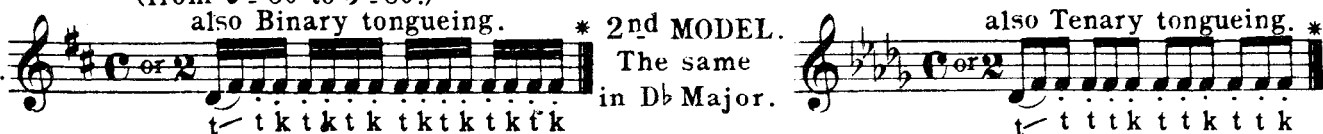
18 G MAJOR. $(\text{from } \text{♩} = 88 \text{ to } \text{♩} = 120)$



21 (from ♩ = 88 to ♩ = 96.)
D MAJOR. 





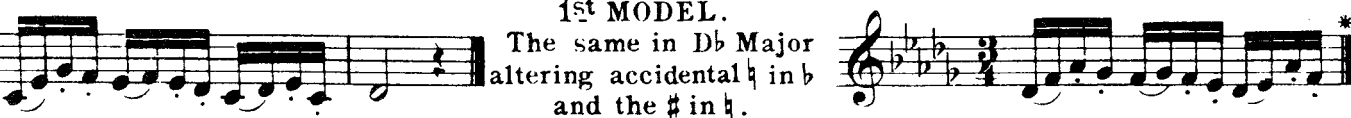
1st MODEL. (from ♩ = 80 to ♩ = 80.) also Binary tongueing. * 2nd MODEL. also Tenary tongueing. *
The same in D \flat Major. 



t k t k t k t k t k t k t t k t k t k t k



22 (from ♩ = 63 to ♩ = 126.)






1st MODEL. The same in D \flat Major altering accidental ♯ in ♭ and the ♯ in ♯. 

2nd MODEL.  3rd MODEL. 

4th MODEL.  5th MODEL. 

t— t k t— t k t— t k t t— t k t k t k t k

23
B MINOR. (from ♩ - 66 to 120.)

MODEL. The same in B \flat Major altering the accidental # to \flat .

24
A MAJOR. (from ♩ - 66 to 120.)

1st MODEL 2nd MODEL

3rd MODEL. The same in A \flat Major altering the accidental \sharp to \flat and the # to \flat .

4th MODEL.

t k t k t k t k

25
F \sharp MINOR. (from ♩ - 92 to ♩ - 100.)

1st MODEL. The same in F Minor altering the accidental # to \flat .

2nd MODEL.

t k t k t k t k t etc.
also t k t k t k t k t

SERIES OF 25 EXERCISES(CONTINUED.)

All? Giusto. (Met: ♩ = 132)

9

f


p

10 $(\text{♩} = 112.)$

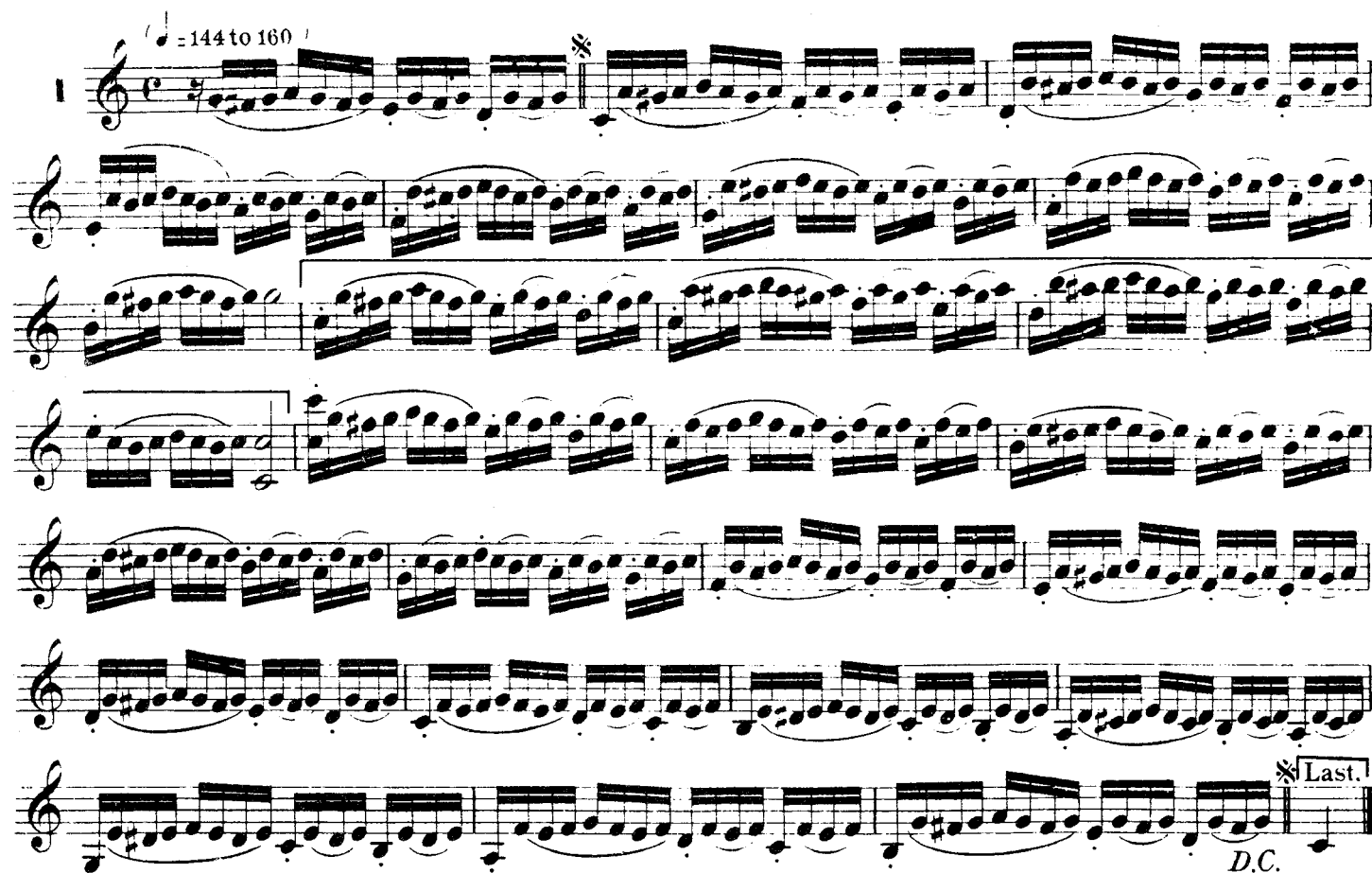
Light and equal.

ritenuto.

Preparatory Exercises for the Grupetto.

Note: the Bars with  may be left out.

$\text{♩} = 144 \text{ to } 160$



1st MODEL. In D.
Begin at the 2nd Bar
finish with the 1st note
of 3rd Bar.



in D \flat etc. in D \sharp same Bar etc.

2nd MODEL. In E.
Begin at the 3rd Bar
finish with the 1st note
of next Bar.



in E \flat etc. in E \sharp same Bar etc.

3rd MODEL. In F.
Begin at the 4th Bar
finish with the 1st note
of next Bar.



etc.

4th MODEL. In G.
Begin at the 5th Bar
finish with the 1st note
of next Bar.



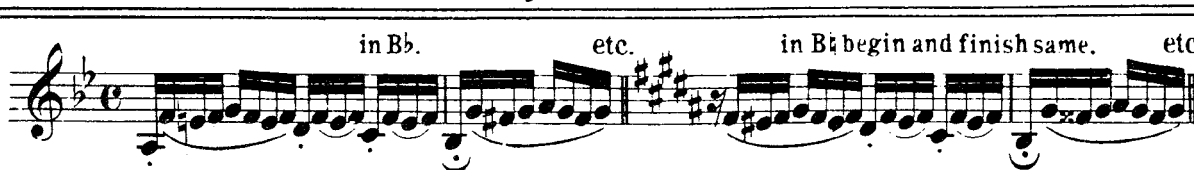
in G \flat etc. in G \sharp same Bar. etc.

5th MODEL. In A.
Begin at the 6th Bar
finish with the 1st note
Same Bar.



in A \flat etc. in A \sharp same Bar. etc.

6th MODEL. in B.
Begin 2 Bars
before the word Last
finish with the 1st note
of next Bar.



in B \flat etc. in B \sharp begin and finish same. etc.

These 6 Models are a Guide to play the same Exercise in all the Keys: 1st Bar and last note are shown in each Model.

In following the Instructions of the preceding 6 Models, this Exercise can be played in every Key.
The same applies to the next number.

2 $(\text{♩} = 160)$

3 $(\text{♩} = 176 \text{ to } 200)$

1st MODEL. In D.
Begin at the 2nd Bar
finish with the 1st note
same Bar.

in D \flat . in D \sharp .

2nd MODEL. In E.
Begin at the 3rd Bar
finish with the 1st note
same Bar.

in E \flat . in E \sharp .

3rd MODEL. In F.
Begin at the 4th Bar
finish with the 1st note
same Bar.

4th MODEL. In G.
Begin at the 5th Bar
finish with the 1st note
same Bar.

in G \flat . in G \sharp .

5th MODEL. In A.
Begin at the 6th Bar
finish with the 1st note
same Bar.

in A \flat . in A \sharp .

6th MODEL. In B.
Begin Bar before Last
finish with the 1st note
same Bar.

in B \flat . in B \sharp .

Practise the following exercise in the same way as the preceding. It can be played in $\frac{3}{4}$ giving 2 bars

for one, thus:  etc.

4 

(♩ = 104)

With same variantes as preceding.

5 

8va ad lib.

C MAJOR.

A MINOR
Relative.

F MAJOR

D MINOR
Relative.

8va ad lib. - - -

Bb MAJOR.

G MINOR
Relative.

8va ad lower ad lib.

8va ad lib.

Eb MAJOR.

C MINOR
Relative.

8va ad lib.

Ab MAJOR.

F MINOR
Relative.

Db MAJOR
(C# Syn. Enh.)

Bb MINOR
Relative.
(A# Syn. Min. Enh.)

No 6 Continued.

G \flat MAJOR.
Enharmonic
(F \sharp Synonymous.)

E \flat MINOR.
Relative.
Enharmonic
(D \sharp Min Synonymous.)

B MAJOR.
(C \flat Syn. Enh.)

G \sharp MINOR.
Relative.
(A \flat Min. Syn. Enh.)

E MAJOR.

C \sharp MINOR.
Relative.

A MAJOR.

F \sharp MINOR
Relative

D MAJOR.

B MINOR
Relative.

G MAJOR.

E MINOR
Relative.

Other Models ad lib.
to practise this
No 6.

Quick. (♩ = 84)

2 (♩ = 88)

etc. 3 (♩ = 96)

D.C.
to the C Major
to play it at 88
etc.

SERIES OF 25 EXERCISES(CONTINUED)

Moderato. $\text{♩} = 120$ 

Più lento.



Long.



Capriccio.



Appassionato.



SAINT-JACOME'S

G R A N D M E T H O D

for

TRUMPET

or

CORNET



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N.B. An excellent practice especially for the lower register of the Cornet are the "36 Celebrated Studies" by Bousquet, which I recommend to the advanced Cornet player..... 329

Endless Examples can be written on these exercises, the following are the principal and the most difficult, the pupil who will have worked out the tonguing as explained on page 119 can apply it to all the models in detached notes which will be found in these exercises: by this means and by practising with care he will attain great proficiency of mechanism for both, fingers and lips and a good style of tonguing.

(4 times ♩ = 72 to 92) (2 times ♩ = 58 to 104)

1st EXERCISE.MODELS
on the
1st Exercise.

the same in mezzo staccato.

the same slurring 2 by 2

1st VARIANTE.MODELS
on the
1st Variante.




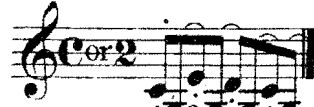
(♩ = 72 to ♩ = 92 ♩ = 60 to 116)

2nd VARIANTE. 



MODELS on the 2nd Variante. 1 

D.C.

2  3  4  5 

6  7 

8  9 

(♩ = 72 to 96 ♩ = 60 to 92)



3rd VARIANTE. 





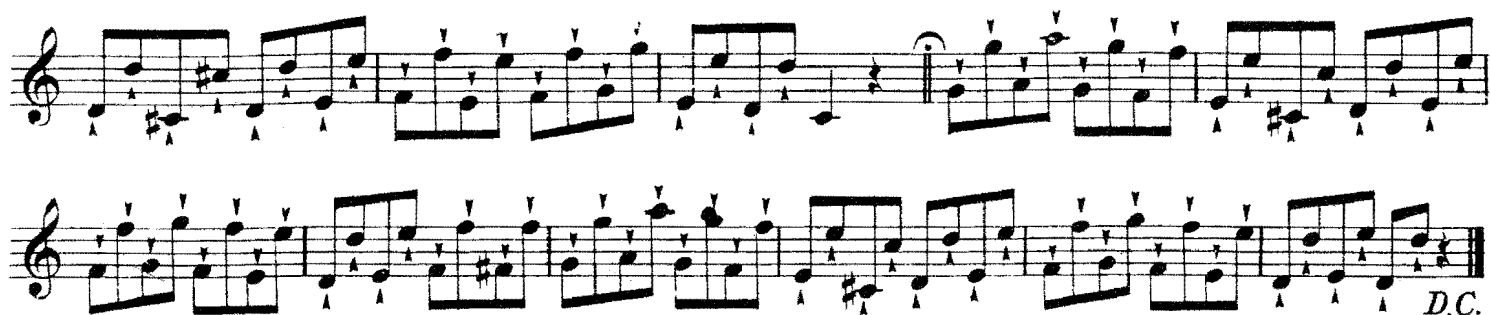
D.C.

MODELS on the 3rd Variante. 1  2 

3  4 

(♩ = 72 to 88) (♩ = 60 to 108)

2nd EXERCISE. 



D.C.

MODELS on the 2nd Exercise. 1  2  3 


4  5  6 



(♩ = 80) (♩ = 60 to 96)

1st VARIANTE. 





MODELS on the 1st Variante.  D.C.

2  3 

(♩ = 66 to 92) (♩ = 60 to 76)

2nd VARIANTE. 


D.C.

MODELS
on the
2nd Variante.


1  2 

3  4 

(♩ = 76 to 92) (♩ = 60 to 84)

3rd EXERCISE. 

MODELS
on the
3rd Exercise.

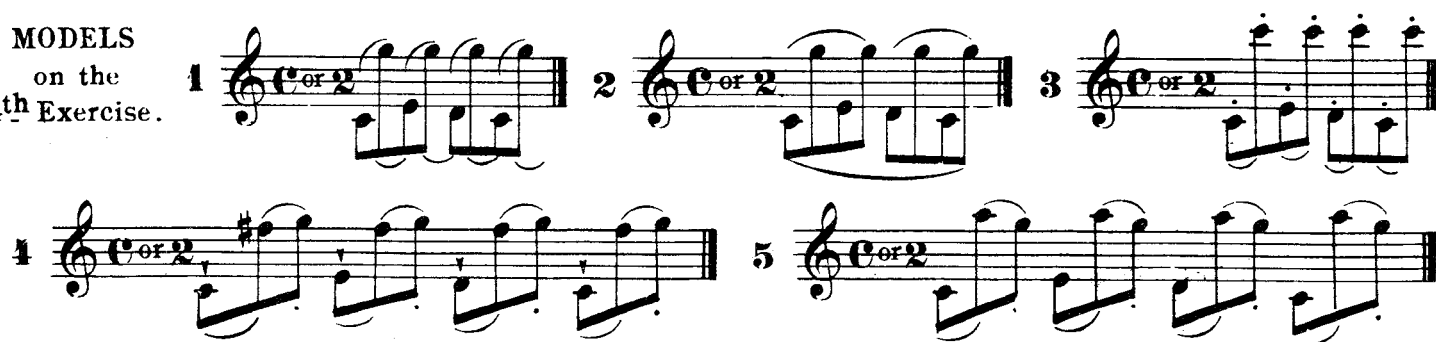
1  2  3 

(♩ = 76 to 92.) (♩ = 60 to 80.)

4th EXERCISE.



MODELS on the 4th Exercise.

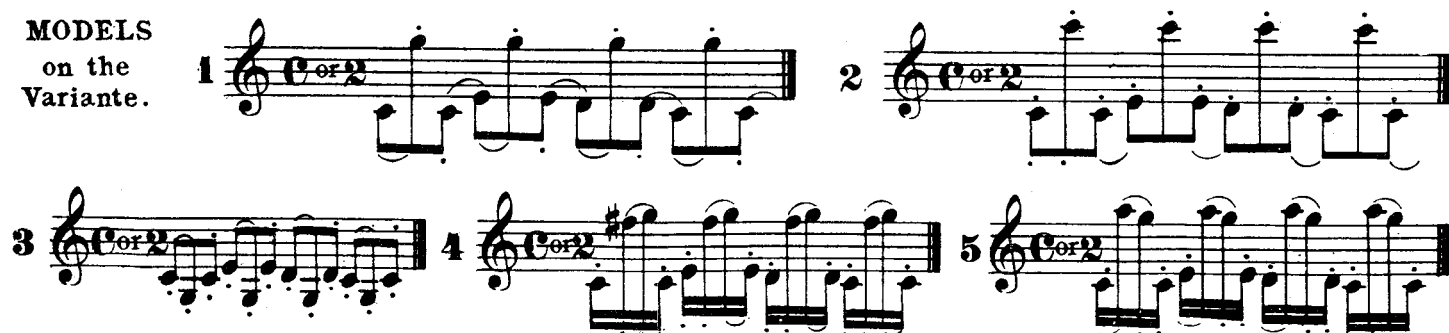


(♩ = 80 to 84.) (♩ = 54 to 72.)

VARIANTE.



MODELS on the Variante.



5th EXERCISE. $(\text{♩} = 60 \text{ to } 116.)$

MODELS for the 5th Exercise.

1

D.C.

2

3

4

5

6

7

1st VARIANTE. $(\text{♩} = 66 \text{ to } 120.)$

MODELS on the 1st Variante.

1

2

3

4

2nd VARIANTE.

(♩=66 to 84) (♩=60 to 96.)



MODELS
on the 1
2nd Variante.

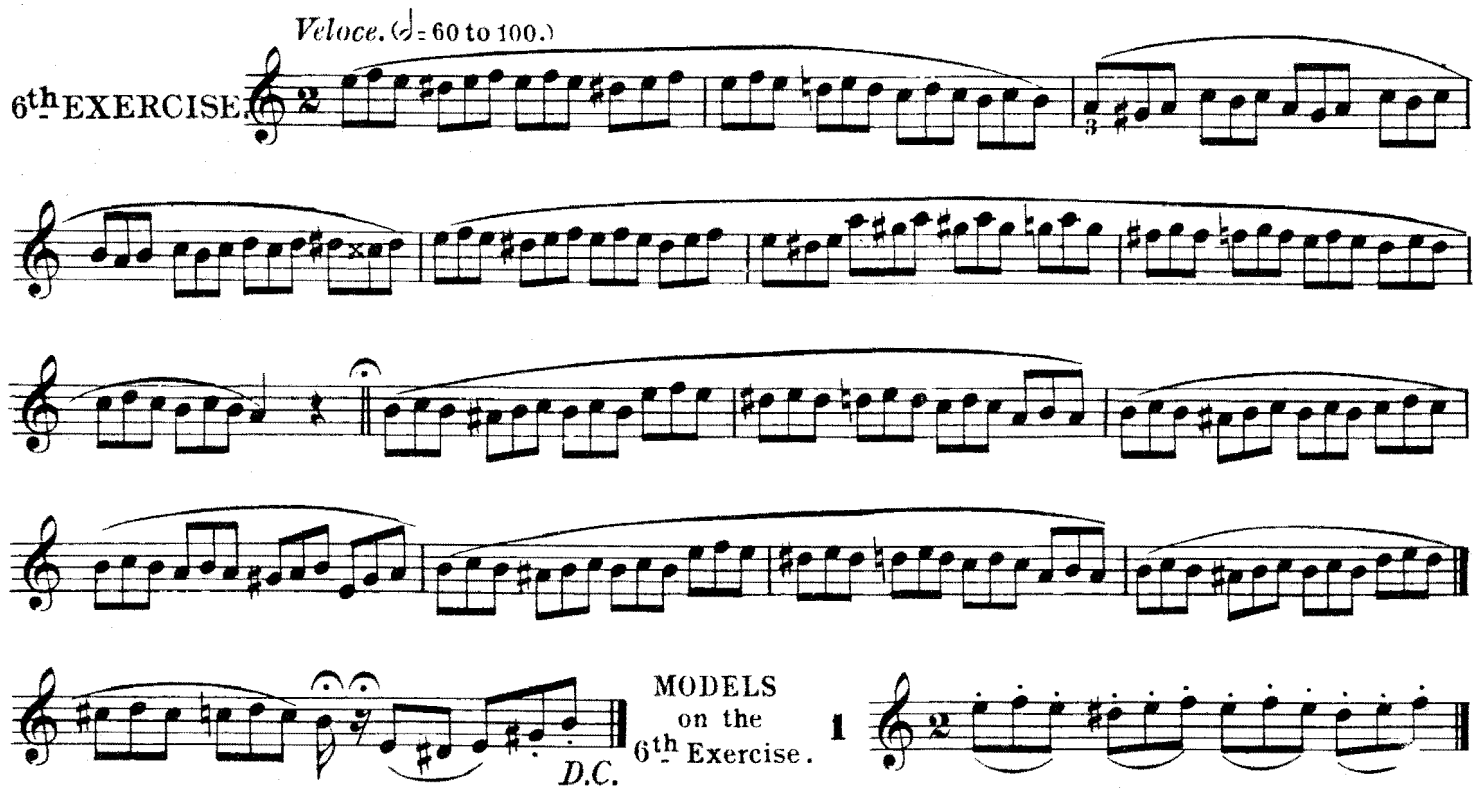


Mind this must be played very evenly.

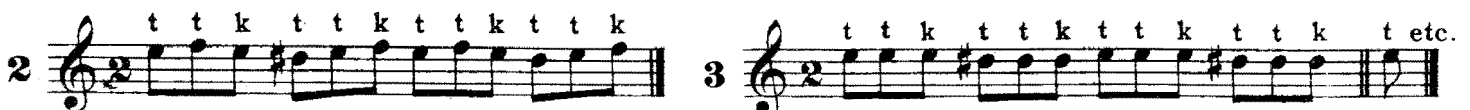


Veloce. (♩ = 60 to 100.)

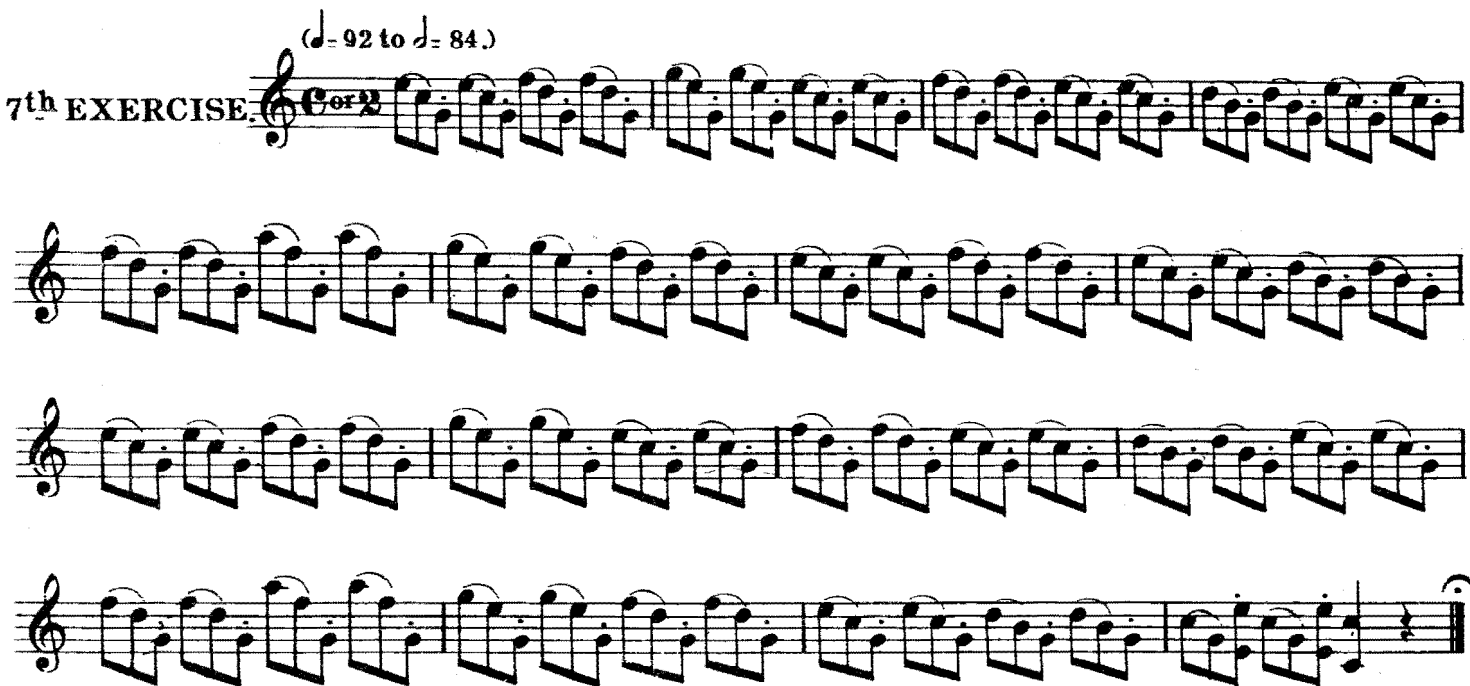
6th EXERCISE



MODELS
on the
6th Exercise.



(♩ = 92 to ♩ = 84.)

7th EXERCISE.

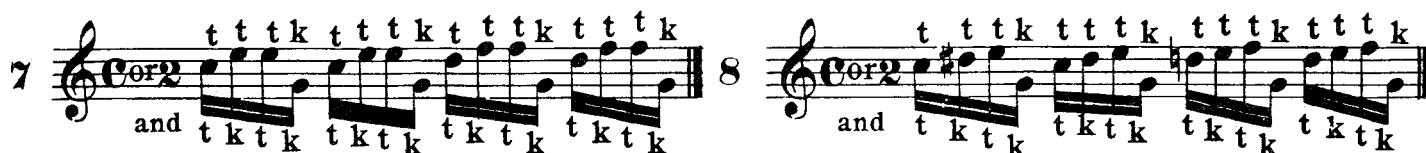
MODELS
on the
7th Exercise.



MODELS
on the
Variante.



5
The same
8va basso.



(♩ = 80 to 100)



3

9th EXERCISE.

10th EXERCISE.  The musical score for the 10th exercise consists of six staves of music. The first staff begins with a treble clef, a common time signature (C), and a tempo marking of quarter note = 72. The key signature has one sharp (F#). The music is characterized by frequent trills (tr) and ornaments, many of which are marked with a '3' indicating a triplet. The notation includes various note values, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and a repeat sign.

3891-90

EXERCISES IN TRIPLETS.

ON THE SEVEN DEGREES OF THE SCALE IN C.

They can be transposed in every Key, see page (177) Velocity.

Exercise on the 2nd Degree

(All these from ♩ = 160 to 200)

1st MODEL.

2nd MODEL.

3rd MODEL. ascending.

Tongueing.

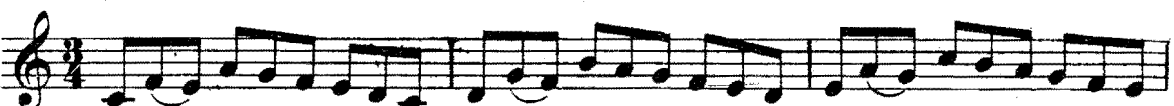
descending.

On the 3rd Degree.

1st MODEL. 2nd MODEL. 3rd MODEL.

4th MODEL. ascending. descending. 5th MODEL. etc.

Tongueing.

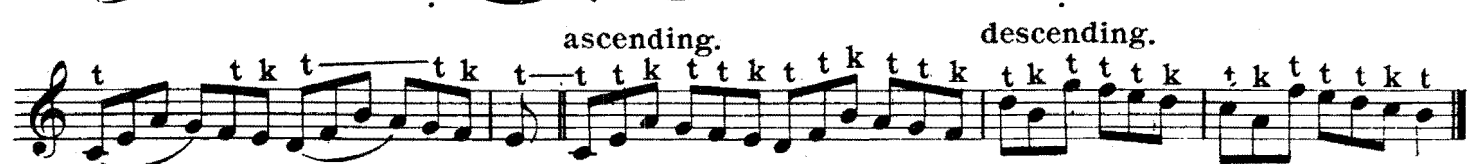
On the 4th Degree. 



On the 5th Degree. 



On the 6th Degree. 



On the 7th Degree. 



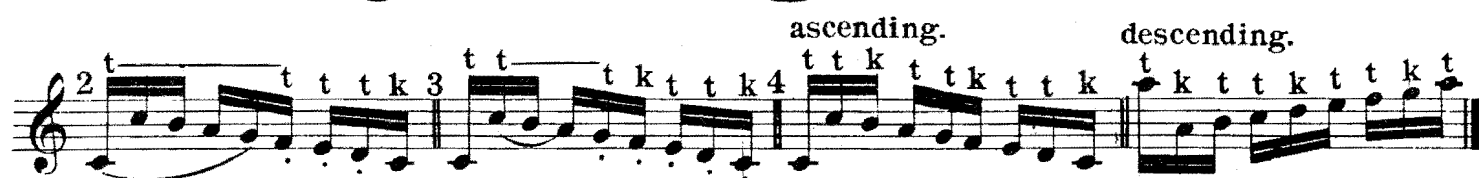
On the 8th Degree. 



1st Model.



Tongueing.



ascending.

descending.

On the 9th Degree. 



1st Model.



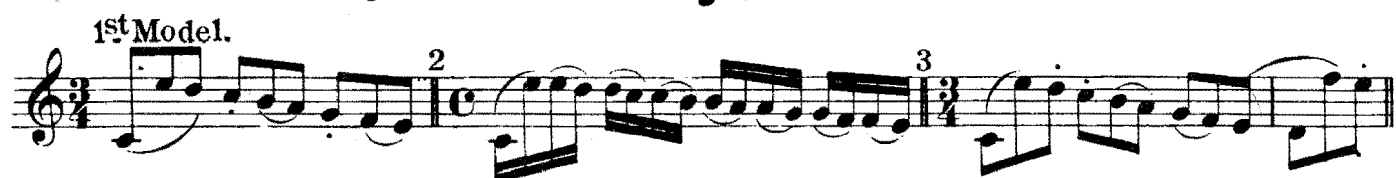
ascending.

descending.



Tongueing.

On the 10th Degree. 



RESUMED INTERVALS.



1st Model.

2

ascending.
t t k t k t t t k t k t t k t k t descending.
t k t t k t k t t t k t k t t k t k t

Tongueing.

Detailed description: This section contains five staves of musical notation. The first three staves show a continuous chromatic scale in 3/4 time, ascending and then descending. The fourth staff is labeled '1st Model.' and shows a chromatic scale with a repeat sign and a second model. The fifth staff is labeled 'Tongueing.' and shows a chromatic scale with 't' and 'k' markings above the notes, indicating tongueing exercises. Above the staff, the words 'ascending.' and 'descending.' are written, with 't t k t k t t t k t k t' under the ascending part and 't k t t k t k t t t k t k t t k t k t' under the descending part.

RESUME OF CHROMATIC INTERVALS.
ascending and descending.

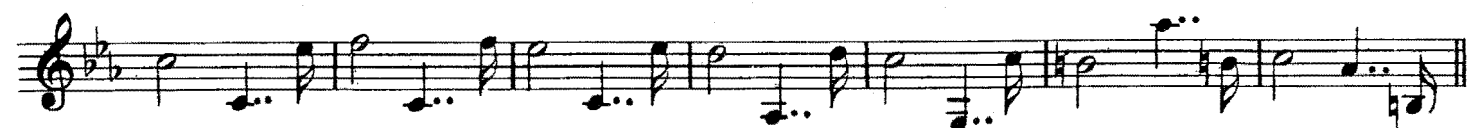
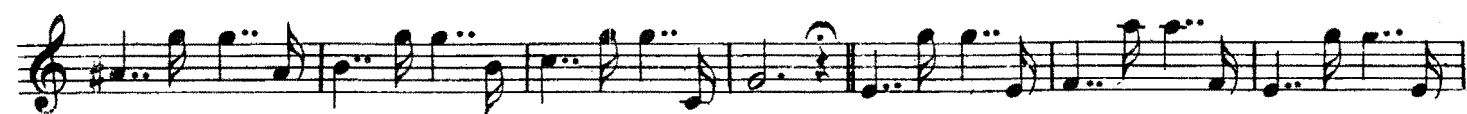
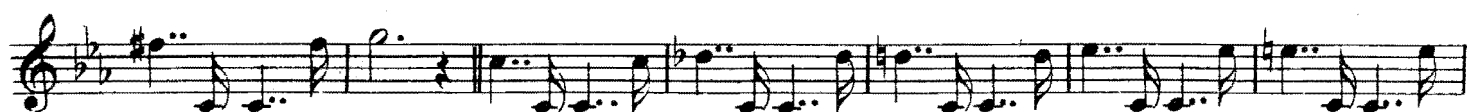
3

Detailed description: This section contains seven staves of musical notation. The first staff is labeled '3' and shows a chromatic scale with triplets. The following six staves show a continuous chromatic scale in 3/4 time, ascending and then descending, with various key signatures and accidentals.

13

Allegretto (♩ = 144)

Exercises
on Intervals.



All^o moderato (♩ = 120)

14

Musical score for exercise 14, All^o moderato (♩ = 120). The exercise is in 3/4 time and consists of 14 measures. It features a series of eighth and sixteenth notes, with some measures containing triplets. The key signature has one flat (B-flat).

Presto (♩ = 130)

15

leggerissimo.

Musical score for exercise 15, Presto (♩ = 130). The exercise is in 2/4 time and consists of 15 measures. It features a series of eighth notes, with some measures containing triplets. The key signature has one flat (B-flat). The tempo is marked *leggerissimo.*

Moderato. (♩ = 76 to 88)

16

D.C.

17

(♩ = 138)

p

f

sf

p

f

p

18 *Maestoso* (♩ = 104)

cresc.

pp


dolce.

dimin.

1 2

VELOCITY.

177

(N.B. The bars with  may be left out.)

(♩=88) or (♩=168)

1^a



Different articulations for practising the N^o 1^a and following scale exercises.

1^b

2

the Same in D \flat

3

The same in E Major.
For other articulations see No 1^b, p. 178

4

For other articulations
see № 1^b, page 178

5

Same in Gb.

6

The same in Ab.

7

The same
in B \sharp Major.

etc.
Synonymous
of C \flat Major.

(See N \circ 1.)

VELOCITY.

185

(CONTINUED)

MINOR KEYS

Related to the Seven preceding Exercises.

A Minor.

1

Exercise 1 in A Minor consists of ten measures of music. The first five measures are in A Minor (one sharp, F#). The last five measures are in A-flat Minor (three flats, B-flat, D-flat, F). The notation includes various rhythmic patterns such as eighth and sixteenth notes, and rests.

*8^{va} lower.*Same in A^b Minor (See N^o7)
By altering # to ♭ and ♯ to ♮.Synonymous of G[♯] Minor.

B Minor.

2

Exercise 2 in B Minor consists of ten measures of music. The first five measures are in B Minor (two sharps, F# and C#). The last five measures are in B-flat Minor (three flats, B-flat, D-flat, F). The notation includes various rhythmic patterns such as eighth and sixteenth notes, and rests.

The same in B^b Minor
By altering # to ♭ and ♯ to ♮.

C Minor.

3

The first section, titled "C Minor." with a time signature of 3/4, consists of six staves of music. The first five staves contain intricate melodic and harmonic exercises in C minor, featuring various intervals, accidentals, and phrasing. The sixth staff concludes with a double bar line and the instruction: "The same in C# Minor By altering ♭ to # and ♮ to ♭." This is followed by a short musical phrase in C# minor.

D Minor.

4

The second section, titled "D Minor." with a time signature of 4/4, consists of five staves of music. These staves continue the pattern of complex melodic and harmonic exercises in D minor, similar in style to the first section. The exercises involve various intervals, accidentals, and phrasing, culminating in a final melodic phrase on the fifth staff.

In E Minor.

5



By altering # to b and b to #

The same in E \flat Minor.

In F# Minor.

6



By altering # to b and b to #

The same in F Minor.



etc.

in G Minor.

7

The same in G# Minor. (See No. 1.)

Synonymous of A♭ Minor.

(♩ = 144) $\overset{t}{\text{t}} - \overset{t}{\text{k}} \overset{t}{\text{t}} - \overset{t}{\text{k}} \overset{t}{\text{t}} >$ **VELOCITY (CONTINUED)** Variantes on the Scales.

1

1st Model. 2 etc.

t t k t k t k t k t k t t k t k t k t

2

1st Model. 2

t t t k t t k t t k t k t k t k t k

(♩ = 138 to 144)



6 

7 

8 

9 $\text{♩} = 84$

10 $\text{♩} = 84 \text{ to } 96$

(4) (5) (6) (1) (2) (7)

in G. Begin 2nd beat of 3rd Bar finish 1st note same Bar. 1st Model. (1) etc.

(3) Last. D.C.

in A \flat . Begin 3rd Bar finish 1st note same Bar. 2nd Model. (2) the same in A \natural . (2)

in B \flat . Begin last $\frac{1}{2}$ Bar before the word Last finish 1st note same $\frac{1}{2}$ Bar. 3rd Model. (3) the same in B \natural . (3) D.C. D.C.

in D \flat . Begin 1st Bar finish 1st note same Bar. 4th Model. (4) the same in D. (4)

in E \flat . Begin 2nd beat of 1st Bar finish 1st note of same Bar. 5th Model. (5) etc. the same in E \natural . (5) etc.

in F. Begin 2nd Bar finish 1st note same Bar. 6th Model. (6)

in G \flat . Begin same Bar as 1st Model. 7th Model. (1) etc.

(♩ = 110 to 120) (1) 2)

D.C. Last.

1st Model.

in G.
Begin 2nd Bar
finish 1st note
same Bar.

2nd Model. the same in A♭.

in A♭.
Begin 3rd Bar
finish 1st note
same Bar.

3rd Model. the same in B♭.

in B♭.
Begin 4 Bars
before Last
finish on the 1st note
same Bar.

4th Model.

in C.
Begin 3 Bars
before Last
finish 1st note
same Bar.

5th Model. the same in D♭.

in D♭.
Begin 2 Bars
before Last
finish 1st note
same Bar.

6th Model. the same in E♭.

in E♭.
Begin one Bar
before the word Last
finish 1st note
same Bar.

(♩ = 126 to 132) (4) (5) (6) (1) (2)

(3) Last.
D.C.

in G.
Begin 5th Bar
finish 1st note
same Bar.

1st Model.

in A \flat .
Begin 6th Bar
finish 1st note
same Bar.

2nd Model. the same in A \sharp .

in B \flat .
Begin one Bar
before Last
finish 1st note
same Bar.

3rd Model. the same in B \sharp .

in D \flat .
Begin 2nd Bar
finish 1st note
same Bar.

4th Model. the same in D \sharp .

in E \flat .
Begin 3rd Bar
finish 1st note
same Bar.

5th Model. the same in E \sharp .

in F.
Begin 4th Bar
finish 1st note
same Bar.

6th Model.

(♩ = 126 to 144)

13

(1) (7) (6) (5) (4)

(3)

(2) * Last.
D.C.

in D \flat .
Begin 1st Bar
finish last.

1st Model.

in C.
Begin last Bar
before Last
finish 1st note
same Bar.

2nd Model.

in B.
Begin 6th Bar
finish 1st note
same Bar.

3rd Model.

the same in B \flat .

in A.
Begin 5th Bar
finish 1st note
same Bar.

4th Model.

the same in A \flat .

in G.
Begin 4th Bar
finish 1st note
same Bar.

5th Model.

the same in G \flat .

in F.
Begin 3rd Bar
finish 1st note
same Bar.

6th Model.

in E.
Begin 2nd Bar
finish 1st note
same Bar.

7th Model.the same in E \flat .

14 $\text{♩} = 138$

D.C. Last.

15 $\text{♩} = 138$

1st Go to ♯ Last.

D.C.

16 ⁽⁶⁾₍₅₎ (♩=138) ⁽⁴⁾

(7)
(1) (2) (3) Last.
D.C.

in G.
Begin 3 Bars
before the word Last
finish on the 1st note
of the same Bar.

1st Model. etc.

in A \flat .
Begin 2 Bars
before Last
finish on the 1st note
of the same Bar.

2nd Model. the same in A. etc.

in B \flat .
Begin one Bar
before Last
finish on the 1st note
of the same Bar.

3rd Model. the same in B.

in D \flat .
Begin at the 2nd Bar
finish on the 1st note
of the same Bar.

4th Model. the same in D.

in F.
Begin 1st Bar
finish on the 1st note
4th Bar.

5th Model.

in E \flat .
Begin 1st Bar
finish on the 1st note
of the 3rd Bar.

6th Model. the same in E \sharp .

in G \flat .
Same as
the 1st Model.

7th Model. etc.

17

(4) (5) (6) (7) (1) (2) (3) Last. D.C.

in G.

Begin 3 Bars
before the word Last
finish on the 1st note
of the second $\frac{1}{2}$ Bar
of the same Bar.

1st Model.

in A \flat .

Begin 2 Bars before Last
finish with the 1st note
of the second $\frac{1}{2}$ Bar
of the same Bar.

2nd Model.

etc.

the same in A \sharp .

etc.

in B \flat .

Begin last before Last
finish with the 1st note
of the second $\frac{1}{2}$ Bar
of the same Bar.

3rd Model.

etc.

the same in B \sharp .

etc.

in D \flat .

Begin 2nd Bar
finish same Bar
on the 1st note
of the second $\frac{1}{2}$ Bar.

4th Model.

etc.

the same in D \sharp .

etc.

in E \flat .

Begin 3rd Bar
finish with the 1st note
of the second $\frac{1}{2}$ Bar
of the same Bar.

5th Model.

etc.

the same in E \sharp .

etc.

in F.

Begin 4th Bar
finish with the 1st note
of the second $\frac{1}{2}$ Bar
of the same Bar.

6th Model.

in G \flat .

same
as 1st Model.

7th Model.

18

(4) (5) (6) (7) (1) (2) (3) Last. D.C.

in G.

Begin 3 Bars
Before the word Last
finish on the 1st note
of the second $\frac{1}{2}$ Bar
of the same Bar.

1st Model.

in A \flat .

Begin 2 Bars before Last
finish with the 1st note
of the second $\frac{1}{2}$ Bar
of the same Bar.

2nd Model.

etc.

the same in A \sharp .

etc.

in B \flat .

Begin last before Last
finish with the 1st note
of the second $\frac{1}{2}$ Bar
of the same Bar.

3rd Model.

etc.

the same in B \sharp .

etc.

in D \flat .

Begin 2nd Bar
finish same Bar
on the 1st note
of the second $\frac{1}{2}$ Bar.

4th Model.

etc.

the same in D \sharp .

etc.

in E \flat .

Begin 3rd Bar
finish with the 1st note
of the second $\frac{1}{2}$ Bar
of the same Bar.

5th Model.

etc.

the same in E \sharp .

etc.

in F.

Begin 4th Bar
finish with the 1st note
of the second $\frac{1}{2}$ Bar
of the same Bar.

6th Model.

etc.

in G \flat .

same
as 1st Model.

7th Model.

etc.

Note. Begin and terminate each model following the studies at the corresponding numbers, the beginning note is marked with a (B), continue to the end and go D.C. until the terminating note bearing the same number is met. When there are not two corresponding numbers, begin and finish on the same note.

19

(4/B) (4) (5/B) (5)

(6/B) (6) (7/B) (7)

(1/B) (1)

(2/B) (2) (3/B) (3)

※ Last.
D.C.

1st MODEL. in G.
(1)
etc.

2nd MODEL. in A \flat .
(2)
etc.

in A \sharp .
(2)
etc.

3rd MODEL. in B \flat .
(3)
etc.

in B \sharp .
(3)
etc.

4th MODEL. in D \flat .
(4)
etc.

in D.
(4)
etc.

5th MODEL. in E \flat .
(5)
etc.

in E \sharp .
(5)
etc.

6th MODEL. in F.
(6)
etc.

7th MODEL. in G \flat .
(7)
etc.

20

(4/B) (5/B)

(6/B) (7/B)

(2/B) (3/B)

Last.

D.C.

1st MODEL. in G.
(1) etc.

2nd MODEL. in A \flat
alter \sharp in \sharp . etc. in A \sharp . etc.

(2) (2)

3rd MODEL. in B \flat .
alter \sharp in \sharp . (3) in B \sharp . (3)

4th MODEL. in D \flat . in D \sharp .
alter \sharp in \sharp . etc. etc.

(4) (5)

5th MODEL. in E \flat . in E \sharp .
etc. etc.

(5) (5)

6th MODEL. in F.
(6) etc.

21

(4/B) (4) (5/B) (6/B)

(1/B) (1) (3/2/B) (3) Last. D.C.

Various articulations

See also Velocity, end of No 1.

1 t k t k t k t k 2 t t t t

1st MODEL in G.
(1)

2nd MODEL in Ab.
(2)

in A \sharp .
(2)

3rd MODEL in B \flat .
(3)

in B \sharp .
(3)

4th MODEL in Db.
(4)

in D.
(4)

5th MODEL in Eb.
(5)

in E \sharp .
(5)

6th MODEL in F.
(6)

22 

(4)

(2B) (3B) Last. D.C.

Various articulations
See also Velocity No 1.

1 t k t k t k t k t k t k 2 t t t



1st MODEL. in G.
(1)



2nd MODEL. in A \flat .
(2)

in A \sharp .
(2)



3rd MODEL. in B \flat .
(3)

in B \sharp .
(3)



4th MODEL. in D \flat .
(4)

in D.
(4)

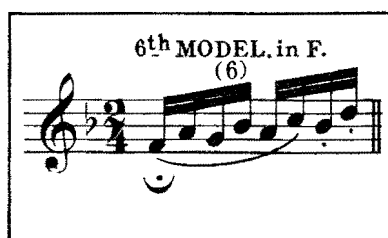


5th MODEL. in E \flat .
(5)

in E \sharp .
(5)



6th MODEL. in F.
(6)



7th MODEL. in G \flat .
(7)



23

(4) (5) (6)

(7)

(1) (2) (3) * Last.
D.C.

1st MODEL in G.

2nd MODEL in A \flat . in A \sharp .

3rd MODEL in B \flat . in B \sharp .

4th MODEL in D \flat . in D \sharp .

5th MODEL in E \flat . in E \sharp .

6th MODEL in F.

7th MODEL in G \flat .

24 $(\text{♩} = 100 \text{ } \text{♩} = 104)$

(4)
B

(5)
B

(6)
B

(7)
B

(1)
B

(2)
B

(3)
B

※ Last.
D.C.

1st MODEL. in G.
(1)
etc.

2nd MODEL. in A♭.
(2)
in A♯.
(2)
etc.

3rd MODEL. in B♭.
(3)
etc.
in B♯.
(3)
etc.

4th MODEL. in D♭.
(4)
in D.
(4)
etc.

5th MODEL. in E♭.
(5)
in E♯.
(5)

6th MODEL. in F.
(6)

7th MODEL. in G♭.
(7)

25 $(\text{♩} = 160)$

1 2 3 (1) (2) (3) (4) (5) (6)

Last.
D.C.

1st MODEL in D \flat . in D.

2nd MODEL in E \flat . in E \sharp .

3rd MODEL in F.

4th MODEL in G \flat . in G \sharp .

5th MODEL in A \flat . in A \sharp .

6th MODEL in B \flat . in B \sharp .

Each of the following to be practised in each of the various models to No 25.

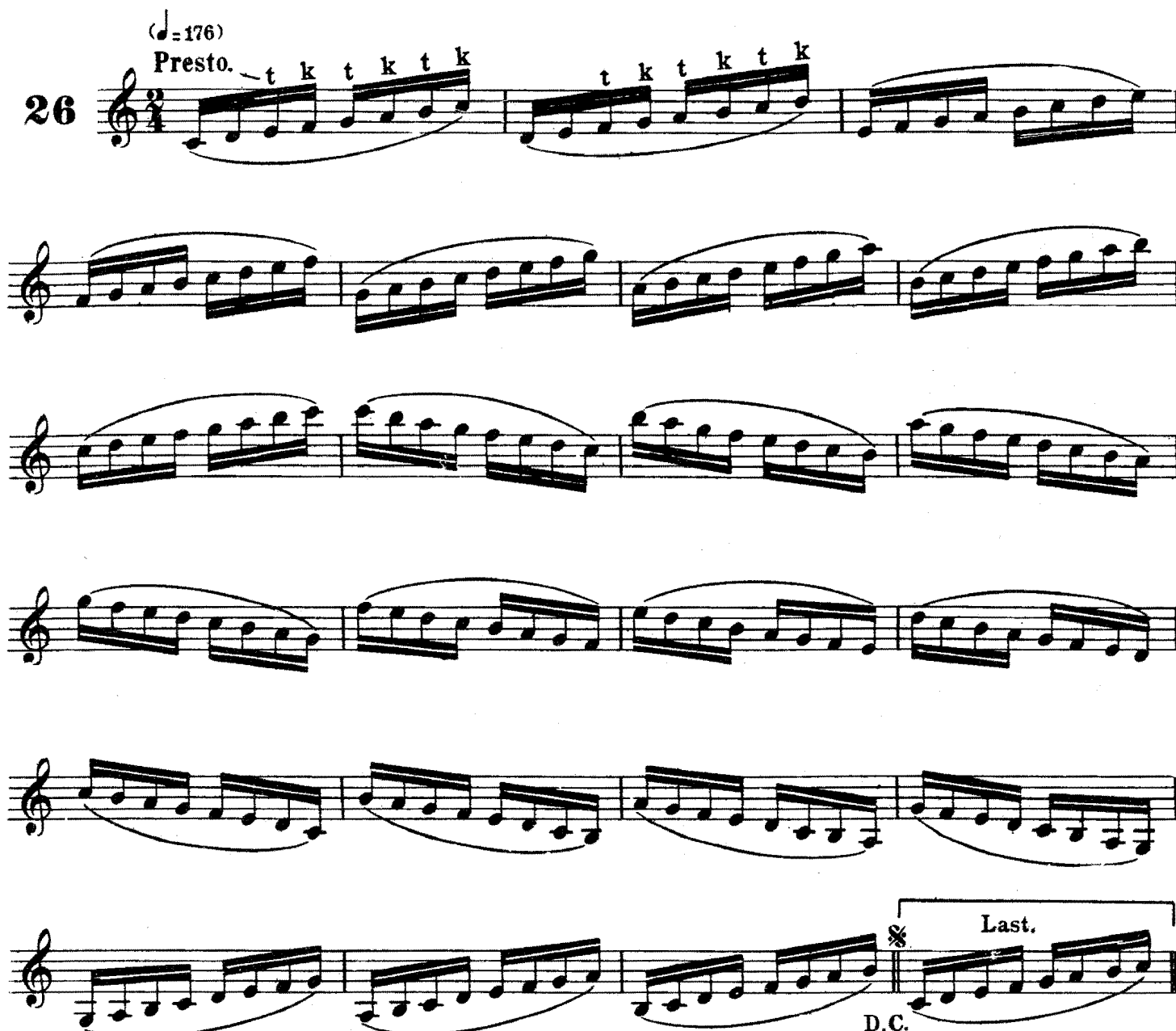
in $\frac{3}{4}$ $(\text{♩} = 160)$

Common time. $(\text{♩} = 152)$

in $\frac{2}{4}$ $(\text{♩} = 116)$

Other. $(\text{♩} = 92)$

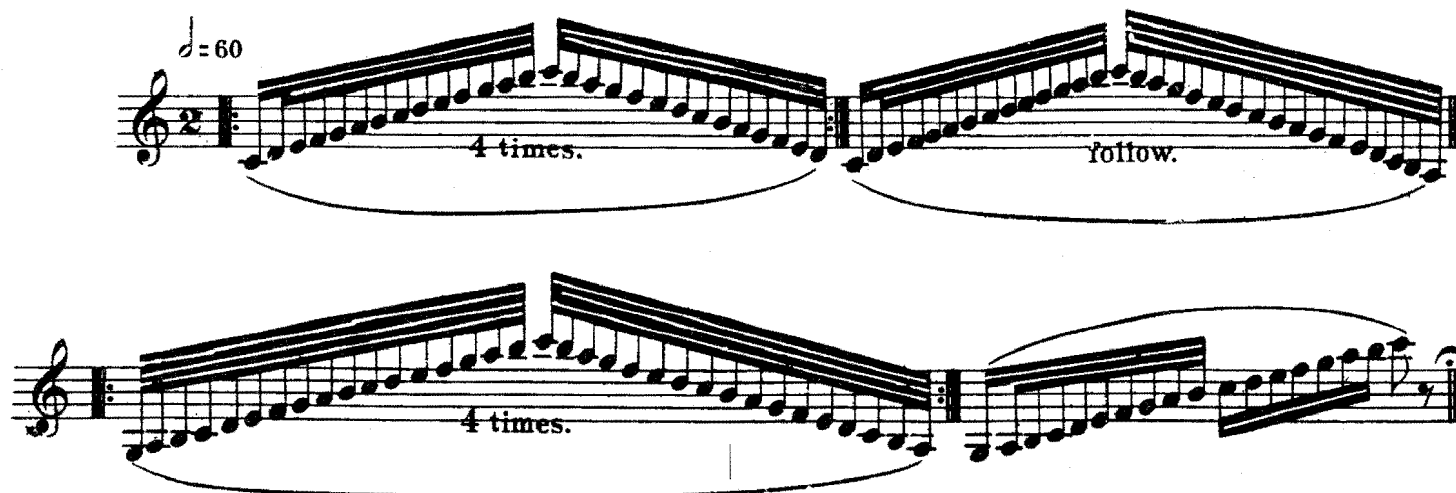
26 $(\text{♩} = 176)$
Presto. $\text{—} \text{t} \text{ k} \text{ t} \text{ k} \text{ t} \text{ k}$



D.C. Last.

For Articulations: See different Models in the course of the above Scales.
This No 26 to be practised with the 6 Models as No 25.

$\text{♩} = 60$



4 times. follow.

4 times.

VELOCITY (CONTINUED.)

TRIPLETS.

(The bars with a  may be omitted.)

(♩ = 126 to 144)

1 

Articulations. 

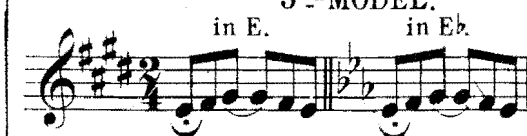
1st MODEL.
in G. in G \flat .



2nd MODEL.
in F.



3rd MODEL.
in E. in E \flat .



4th MODEL.
in D \sharp . in D \flat .



5th MODEL.
in B \sharp . in B \flat .



6th MODEL.
in A. in A \flat .



208 Presto and Prestissimo.

(♩ = 152)

This Exercise to be practised in the sameway as N°1.

Presto.
(♩ = 168 to 176)

Practise this Exercise in the same way as N°1.

Model
in 6/8

Be careful to play these articulations as evenly as possible.

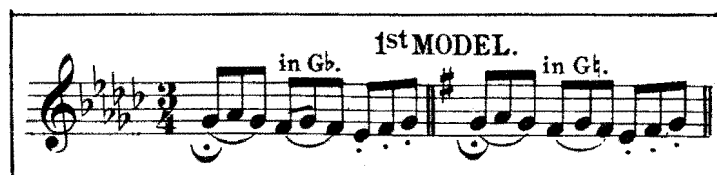
Other articulations.

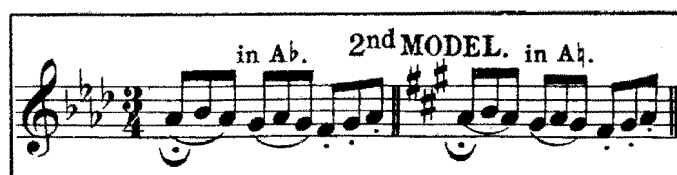
5 

The 20 Articulations of the 4th Number are adaptable to this Number.

D.C.

Other Articulations. 

1st MODEL. 

2nd MODEL. 

3rd MODEL.
in B \flat . in B \sharp .

4th MODEL.
in D \flat . in D \sharp .

5th MODEL.
in E \flat . in E \sharp .

6th MODEL.
in F.

6 (♩ = 92)

♯ Last.
D.C.

1st MODEL.
in D \flat . in D \sharp .

2nd MODEL.
in E \flat . in E \sharp .

3rd MODEL.
in F.

4th MODEL.
in G \flat . in G \sharp .

5th MODEL.
in A \flat . in A \sharp .

6th MODEL.
in B \flat . in B \sharp .

7 $\text{♩} = 92$

(1) B (2) B

3 B (4) B (5) B (6) B

✳ Last.
D.C.

in $\text{D}\flat$. 1st MODEL. in $\text{D}\flat$.

in $\text{E}\flat$. 2nd MODEL. in $\text{E}\flat$.

3rd MODEL.
in F .

t t k t t k t t k t t k

in $\text{G}\flat$. 4th MODEL. in $\text{G}\flat$.

in $\text{A}\flat$. 5th MODEL. in $\text{A}\flat$.

in $\text{B}\flat$. 6th MODEL. in $\text{B}\flat$.

t t k t t k t t k t t k

8 $(\text{♩} = 160)$

(1) B

(2) B

(3) B

(4) B

(5) B

(6) B

※ Last.
D.C.

To be practised in the same way as N^o 7.

also.

and

For Articulation see the different N^{os} from N^o 1 to 7.

9 $(\text{♩} = 96)$

6 Models in every Key as No 7, Same Indications.

Articulations at Pleasure See No 1 to 8

⌘ Last.

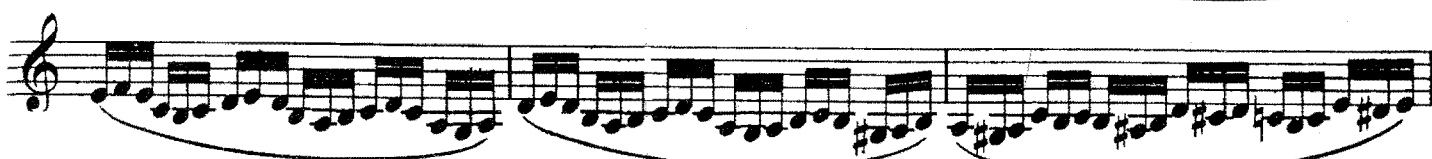
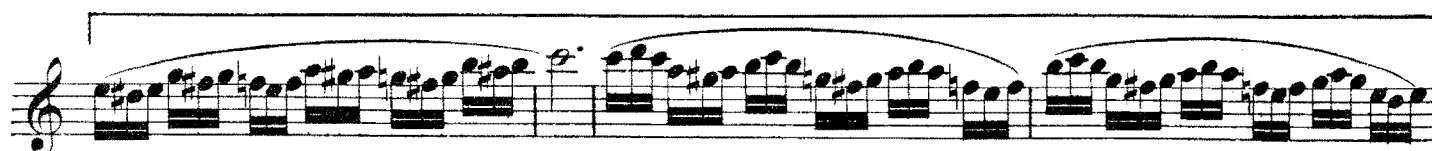
D.C.

10 $(\text{♩} = 192 \text{ to } 200)$



To be practised in the 6 Models
of different Keys. See № 7.

Articulations ad libitum
See № 1 to 9.



Must be practised in
every Key as at № 7.

For different articulations,
see Numbers 1, 2, 3, etc.

12 ♩ Lento. (♩ = 69)

(1B)

(2B)

(3B)

(4B)

(5B)

(6B)

This musical exercise consists of 11 staves of music. Each staff contains a continuous sequence of eighth notes, often grouped in pairs or triplets, and is connected by long, sweeping slurs. The exercise is written in treble clef with a key signature of one sharp (F#) and a time signature of 7/8. The final staff concludes with a double bar line, a repeat sign, and the word "Last." followed by a final note and a "D.C." (Da Capo) instruction.

This Exercise is recommended to be practised on every Model of N^o 7. It is one of the best exercises known.

13 $(\text{♩} = 69 \text{ to } 72)$

t t k t k t

(1B) (2B) (3B) (4B) (5B) (6B)

* Last. D.C.

Same Practise in every Key
Follow the Indications of N^o 7.

Articulations. ♩ 1 etc. 2 etc. 3 etc. 4 etc.

5 6 7 etc. 8 etc.

14 Same movement.

(1B) (2B) (3B) (4B) (5B)



Practise in every Key Following the indications contained in the 6 different Models of N^o 7.

For other Articulation See all the above Numbers.

15 $(\text{♩} = 104)$

Look at N^o 7 for the 6 Models of different Keys.

(♩ = 104)

16 *p*

pp *cres* - *poco* - *a* - *poco*, *f*

dimin. *pp*

D.C.

17

The musical score consists of two systems of staves. The first system, labeled '16', contains five staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 2/2 time signature. A tempo marking '(♩ = 104)' is present. The first staff starts with a piano (*p*) dynamic. The music is composed of eighth and sixteenth notes, with several triplet markings. The second staff of measure 16 begins with a pianissimo (*pp*) dynamic. The third staff of measure 16 contains the dynamic markings *cres* - *poco* - *a* - *poco*, *f*. The fourth staff of measure 16 contains the marking *dimin.*. The fifth staff of measure 16 contains the marking *pp*. The second system, labeled '17', contains five staves of music. It begins with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The music continues with eighth and sixteenth notes and triplet markings. The first staff of measure 17 begins with a pianissimo (*pp*) dynamic. The second staff of measure 17 contains a *D.C.* (Da Capo) marking. The third staff of measure 17 contains a *D.C.* marking. The fourth staff of measure 17 contains a *D.C.* marking. The fifth staff of measure 17 contains a *D.C.* marking.

18

19

20

3801-90

VELOCITY (CONTINUED.)

223

(♩ = 104 to 108) 12 DIVERSIONS ON DOUBLE AND TRIPLE TONGUEING.

1

(♩ = 96)

2

D.C.

(♩ = 104)

3

4

Musical score for a piano piece, consisting of ten staves of music. The key signature is B-flat major (two flats). The first four staves are in 4/4 time, featuring complex rhythmic patterns with many triplets. The fifth staff is marked with a 5 and a 2/4 time signature, with a tempo marking of quarter note = 96. It includes rhythmic notation 't k t k' and 't t k t k'. The sixth staff has a *Ritenuito.* marking. The remaining staves continue with intricate melodic and rhythmic lines, ending with a double bar line.

D.C.

6 $(\text{♩} = 96 \text{ to } 104)$ $t-t \ k \ t \ k \ t \ t \ k \ t \ t \ k \ t$

riten. a tempo.

7 $(\text{♩} = 100)$ $t \ t \ k \ t \ t \ k \ t \ k \ t \ k \ t \ t \ k \ t \ t \ k \ t \ k \ t \ k \ t \ t \ k$

1 2

(♩ = 100 to 108)

8

t k t k t k

9

t t k t t k t t

D.C.

10

t t k t t k t t

to Coda.

1st and 2nd

D.C.

Coda.

t t k t t k t t

(♩ = 96)

11

8va lower ad lib.

8va lower ad lib.

(♩ = 96 to 100)

12

2d

1st

tr

3804-90

Series of 25 Exercises (Continued.)

Allegro.

(♩ = 104)

19

Exercise 19 is a single melodic line in treble clef, key of B-flat major (two flats), and 3/4 time. It begins with a repeat sign and a key signature change to B-flat major. The tempo is marked Allegro with a quarter note equal to 104 beats per minute. The exercise consists of 19 measures, featuring a variety of rhythmic patterns including eighth and sixteenth notes, triplets, and rests. The notation includes fingerings (1-3), articulation marks (accents), and dynamic markings (f, p). The exercise concludes with a repeat sign and a key signature change to B-flat major.

Vivace. (♩ = 138 to 144)

Exercise 20 is a single melodic line in treble clef, key of B-flat major (two flats), and 3/4 time. It begins with a repeat sign and a key signature change to B-flat major. The tempo is marked Vivace with a quarter note equal to 138 to 144 beats per minute. The exercise consists of 19 measures, featuring a variety of rhythmic patterns including eighth and sixteenth notes, triplets, and rests. The notation includes fingerings (1-3), articulation marks (accents), and dynamic markings (f, p). The exercise concludes with a repeat sign and a key signature change to B-flat major.

Major and Minor Tonic and Dominant 7th Chords

The Tonic (sometimes called Perfect) chord is formed on the Tonic or Key-note as root, with the third and fifth above added. The Dominant 7th Chord is formed on the Dominant (5th Degree of Scale) as root, with the third, fifth and seventh above added

In these exercises the above chords are shown in their natural Position and Inversions (order of notes changed)

Tonic Chord **Dominant.**

In C. 

Resolved in Minor Key.  **C Minor.**

In F. 

Resolved in Minor Key.  **F Minor. gva ad lib.**

In Bb. 

Resolved in Minor Key.  **Bb Minor.**

In Eb. 

Resolved in Minor Key.  **Eb Minor.**

In Ab. 

Resolved in Minor Key.  **Ab Minor.**

Synonymous and Enharmonics.  **in Db Major.**
in C# Major.

Used only Enharmonically.  **Db Minor.**
C# Minor.

Resolved in Minor Keys.

Synonymous and Enharmonics

In Gb. In F#.

This block shows two staves of music. The top staff is in Gb major (three flats) and the bottom staff is in F# major (three sharps). Both staves contain a series of eighth-note chords that are enharmonically equivalent.

Synonymous and Enharmonics

Resolved in Minor Key. F# Minor. 8va ad lib.

This block shows two staves of music. The top staff is in F# minor (three sharps) and the bottom staff is in Gb major (three flats). Both staves contain a series of eighth-note chords that are enharmonically equivalent. The text 'Resolved in Minor Key.' is written between the staves, and 'F# Minor. 8va ad lib.' is written above the top staff.

Synonymous and Enharmonics

B Major. Cb Major.

This block shows two staves of music. The top staff is in B major (two sharps) and the bottom staff is in Cb major (three flats). Both staves contain a series of eighth-note chords that are enharmonically equivalent.

Synonymous and Enharmonics

Resolved in Minor Key. Bb Minor.

This block shows two staves of music. The top staff is in Bb minor (two flats) and the bottom staff is in Cb major (three flats). Both staves contain a series of eighth-note chords that are enharmonically equivalent. The text 'Resolved in Minor Key.' is written between the staves, and 'Bb Minor.' is written above the top staff.

In E Major. Resolved in Minor Key. E Minor.

This block shows two staves of music. The top staff is in E major (four sharps) and the bottom staff is in E minor (four sharps). Both staves contain a series of eighth-note chords that are enharmonically equivalent. The text 'In E Major.' is written above the top staff, and 'Resolved in Minor Key. E Minor.' is written between the staves.

In A Major. Resolved in Minor Key. A Minor.

This block shows two staves of music. The top staff is in A major (three sharps) and the bottom staff is in A minor (three sharps). Both staves contain a series of eighth-note chords that are enharmonically equivalent. The text 'In A Major.' is written above the top staff, and 'Resolved in Minor Key. A Minor.' is written between the staves.

In D Major. Resolved in Minor Key. D Minor.

This block shows two staves of music. The top staff is in D major (two sharps) and the bottom staff is in D minor (two sharps). Both staves contain a series of eighth-note chords that are enharmonically equivalent. The text 'In D Major.' is written above the top staff, and 'Resolved in Minor Key. D Minor.' is written between the staves.

In G Major. Resolved in Minor Key. G Minor.

This block shows two staves of music. The top staff is in G major (one sharp) and the bottom staff is in G minor (one sharp). Both staves contain a series of eighth-note chords that are enharmonically equivalent. The text 'In G Major.' is written above the top staff, and 'Resolved in Minor Key. G Minor.' is written between the staves.

DIMINISHED SEVENTH.

Resolved in Minor Key in passing by Dominant 7th.

Resolved in A Minor. (Diminished 7th) Dom: 7th Minor Key.

in D Minor.

in G Minor.

in C Minor.

in F Minor.

in B \flat Minor.

in E \flat Minor.

Synonymous and Euharmonics.

in G \sharp Minor.

in A \flat Minor.

in C \sharp Minor.

in F \sharp Minor.

in B Minor.

in E Minor.


1 


2 


3 


4 


5 


6 








7 











8 







9 



This musical score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The first system contains measures 1 through 9, featuring a continuous eighth-note melody with various slurs and ties. The second system begins at measure 10, marked with a forte (*f*) dynamic. The time signature changes to 3/4 at this point. The melody continues with a mix of eighth and sixteenth notes, including many beamed sixteenth-note passages. Dynamics fluctuate between *f* and piano (*p*) throughout the system. The score concludes with a double bar line at the end of the final measure.

Series of 25 Exercises (Continued.)

21 *Allegretto.*
leggiere e grazioso.

a tempo.
rit.
a tempo.
riten. Lento.
a tempo.
Presto.

Musical score for a single melodic line on a grand staff. The piece features various tempo and dynamic markings, including "a tempo.", "rit.", "riten. Lento.", and "Presto.". The notation includes eighth and sixteenth notes, rests, and dynamic markings like *f* (forte).

All^o moderato.

The musical score is written for a single melodic line in G major (one sharp) and 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked "All^o moderato." and the dynamics include *f* (forte) and *ff* (fortissimo). The score consists of 12 staves of music. The first staff starts with a measure number of 22. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several slurs and ties throughout the piece. The tempo changes to "Quicker." at the end of the 12th staff. The score concludes with a double bar line.

23

rit.

Maestoso.

Prelude Caprice.

All^o maestoso.

24

dolce poco più lento. *p*

rall.

Tempo I.

Lento. *Andante.* *amoroso.*

long. *long.* *3* *rit.* *3* *3* *3*

Presto. *ff*

25

1

Twelve Grand Artistic Studies.

BY
SAINT-JACOME.

Revised by
EDWIN FRANKO GOLDMAN

1

a tempo.

rit.

rit.

f

5

This page of musical notation consists of 12 staves of music, all written in a single system. The notation is for guitar, as indicated by the treble clef and the specific musical symbols used. The key signature is one sharp (F#), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Specific performance instructions are marked throughout the piece, including trills (tr) on the first staff, triplets (3) on the seventh staff, and sixteenth notes (6) on the twelfth staff. The notation is written in a clear, legible style, with notes and rests clearly defined. The overall structure of the piece is a single melodic line, typical of classical guitar music.

2

very moderate.

rit.

mf

The musical score is written for a single melodic line on a grand staff (treble clef). The time signature is 2/4. The key signature is one sharp (F#). The score begins with a treble clef and a key signature of one sharp. The music is characterized by rapid sixteenth-note passages and eighth-note runs. A vertical line divides the score into two sections. The first section is marked "very moderate." and includes several measures with sixteenth-note runs and eighth-note patterns. The second section is marked "rit." (ritardando) and includes a measure with a half note and a dynamic marking of *mf* (mezzo-forte). The score concludes with a final cadence.

detached ad lib.

a tempo.
poco rit. p

3 *mf*

cresc. *f*

p

The musical score consists of 13 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a single melodic line. The notation includes various musical symbols such as notes, rests, trills, and dynamic markings. The dynamics include *mf* (mezzo-forte), *cresc.* (crescendo), *f* (forte), and *p* (piano). The piece concludes with a final cadence on the last staff.

ritard.

Tempo I.

Allegretto.

4

p

p dolce.

f *f* *mf*

cresc.

Slower.

Tempo I.

poco rit. *p* *a tempo.* *f* *ff*

This image shows a page of musical notation for a piano piece. The music is written on 12 staves, each with a treble clef and a key signature of one sharp (F#), indicating G major. The time signature is 2/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' and 'mf'. The piece begins with a forte (f) dynamic and a first ending bracket. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is clear and legible, with a focus on the melodic and harmonic development of the piece.

mf dolce.

Lento. *Tempo I.*

The musical score consists of 12 staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single melodic line. The first staff contains a series of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. The second staff begins with the dynamic marking *mf dolce.* and continues with similar rhythmic patterns, including a triplet of eighth notes. The third staff continues the melodic line with more triplets. The fourth staff features a series of eighth notes with accents (>) above them. The fifth staff continues with eighth and sixteenth notes. The sixth staff features a series of eighth notes with slurs. The seventh staff continues with eighth and sixteenth notes. The eighth staff features a series of eighth notes with slurs. The ninth staff continues with eighth and sixteenth notes. The tenth staff features a series of eighth notes with slurs. The eleventh staff begins with the tempo marking *Lento.* and continues with a series of eighth notes. The twelfth staff begins with the tempo marking *Tempo I.* and continues with a series of eighth notes. The key signature changes to one flat (Bb) in the eleventh and twelfth staves.

Andantino. 6 Beats in the Bar.

6 *mf*

Adagio sostenuto.

p *f*

f *p* *mf*

Presto. One bar for one beat of the preceding Movt

6 *f*

rall. *poco* *a* *poco.* *rall.*

rit.

Allo modto

ritard.

6 Quavers for 12 of the preceding Movt

Same Movt

mf

Allo

Allo

Allo

ritar - dan - do.

INTRO.
Andante con moto.

7 *tutta forza.* *acc.* *rit.*
ff *a tempo.* *espress.* *poco rall.* *Lento.* *a tempo.* *long.* *pp*
acc. *p*
rall. *a tempo.* *long.* *a tempo.* *long.* *a tempo.* *rall.*
f *f* *f* *con amore.*
ff *rit.*

STUDY. All^o mod^{to}

3 6
Lento. *rit.*
acc. *rit.* *rall.*

ten.
rit.
rall.
long.
ppp
All^o vivo.
Maestoso furioso.
tutta forza.
riten.

This page contains a single system of musical notation for a piano piece. The notation is written on 12 staves, organized into four groups of three staves each. The key signature is one sharp (F#), and the time signature is 12/8. The piece begins with a *riten.* (ritardando) marking. The first group of staves contains a complex melodic line with many sixteenth and thirty-second notes. The second group of staves features a more rhythmic, eighth-note pattern. The third group of staves includes a section marked *Mod^{to}* (Modulation) and *p* (piano), followed by a section marked *ff* (fortissimo). The fourth group of staves includes a section marked *Mod^{to} assai.* (Modulation, very) and *Presto.* (Presto), followed by a section marked *riten.* (ritardando). The piece concludes with a final cadence.

Musical markings include:

- riten.* (ritardando)
- Tempo I.* (Tempo I)
- Mod^{to}* (Modulation)
- p* (piano)
- ff* (fortissimo)
- Mod^{to} assai.* (Modulation, very)
- Presto.* (Presto)
- riten.* (ritardando)

Maestoso.

9

Musical score for a single melodic line, likely for a violin or flute. The score consists of ten staves. It begins in G major (one sharp) and changes to B-flat major (two flats) after the third staff. The music features various ornaments, including trills (*tr*), mordents (*w*), and grace notes (*x*). There are also triplets (*3*) and sixteenth-note passages. The tempo changes from *poco rit.* to *a tempo.* on the seventh staff. The piece concludes with a forte (*f*) dynamic and the instruction *Con forza.*

10 *mf*

f

rit. *p*

f

Majore.

Cantabile.

The musical score is written for a single melodic line. It begins in the key of D major (one sharp) and maintains a 'Cantabile' tempo. The first three staves contain a series of eighth and sixteenth notes, often beamed together. At the fourth staff, the key signature changes to B-flat major (two flats). The music continues with similar rhythmic patterns, including some triplet markings. Dynamic markings include 'mf' (mezzo-forte) at the start of the sixth staff and 'f' (forte) at the start of the eighth staff. A 'rit.' (ritardando) marking appears above the eighth staff. The piece ends with a double bar line on the tenth staff.

SOUVENIRS.

Moderato.

11

tr

rit. lento.

Tempo I.

Lento. Più vivo.

rit.

rit.

Moderato.

Musical score for a single melodic line, likely for a violin or flute. The score is written on 12 staves in a key signature of two flats (B-flat and E-flat). The tempo starts at *Moderato* and changes to *Allegro non troppo* in the fourth staff. The score includes various musical notations such as eighth and sixteenth notes, triplets, trills, and slurs. Performance markings include *ad lib.*, *rit.*, *rall.*, and *poco rit.*

Tempo.

This page contains ten staves of musical notation for a piano piece. The key signature is G major (one sharp). The tempo is marked "Tempo." The notation includes various rhythmic patterns, slurs, and a forte (f) dynamic marking. The music is written in a single melodic line.

rit. **Maestoso.**
f fieramente.

rit. *rall.* **Lento.** *dimin.*
rall.

FANTASIA CAPRICCIO.

STUDY
in two Periodes1st PERIOD.

12 *Agitato.*
mf

Maestoso ma non troppo.
f *p* *mf*

Un poco più vivo.
p *pp* *p* *f*

Vivo.

1 2



Tempo di Bolero.

leggiero.



Allegro.



Lento e maestoso.

Echo.

Lento.



Più Vivo e All'to

p leggiero.



12 *Larghetto.*
Continued. *mf ben canto.*

Moderato.

Andte Amoroſo Eſpreſſivo.
p ben legato e ſoſtenuto.

abandonato! p sf

Agitato.

Andantino.

The musical score is written for a single melodic line on a grand staff. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The first section is marked 'Larghetto' and continues from the previous page. The tempo then changes to 'Moderato', followed by 'Andte Amoroſo Eſpreſſivo'. The dynamics range from mezzo-forte (mf) to piano (p), with accents (sf) and a 'ben legato e ſoſtenuto' instruction. The score includes several triplet markings (3) and first/second endings. The tempo changes again to 'Agitato' and then 'Andantino'. The key signature changes to two flats (Bb, Eb) and the time signature to 2/4. The piece concludes with a series of sixteenth-note runs and a final cadence.

mf

Più lento.

Maestoso ma non troppo.

accel.

agitato.

p

cresc.

All^o mod^{to} Grandioso e animato.

FINALE. *ff*

p

Più vivo ed appassionato.

f

Vivace.

ff

ff

ff

Lento Magistral.

f

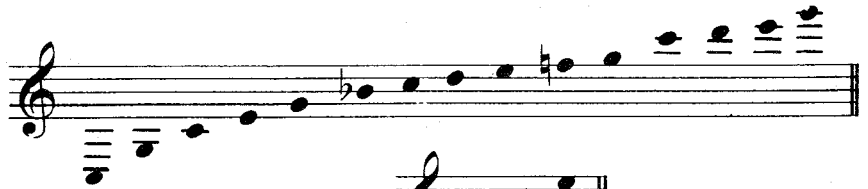
pp

TABLE OF COMPARISON BETWEEN THE TRUMPET AND THE CORNET.

271

The trumpet possesses 11 Crooks, namely $A\flat, A\sharp, B\flat, B\sharp, C, D\flat, D\sharp, E\flat, E\sharp, F, G$. The G crook is the smallest, consequently the highest. The writing for the trumpet differs accordingly to the crooks employed.

Its compass is 3 octaves and a few notes



The low notes are used in writing for the high crooks, such as $E\flat, F, G$.

written for the low crooks such as A, B, C .



The D crook may be written thus:



The trumpet in $A\flat, A\sharp$ and $B\flat$ and the Cornet in $A\flat, A\sharp$ and $B\flat$ are in unison; that is the point of reference



On a C Cornet, the 5 crooks of $C, B\sharp, B\flat, A\sharp$ and $A\flat$ are in unison with the same crooks of the Trumpet. This could save the necessity of transposing. But these crooks being little used with the trumpet and rather dull in tone, it is nearly always necessary to transpose.

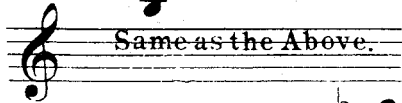
The crooks of the trumpet the most in relation as tone to the Cornet in $A\sharp$ and $B\flat$ are the D and $E\flat$ crooks.

The following table gives an idea of the Keys and transpositions which may be used by a Cornetist playing Trumpet parts on the Cornet, when such occurs in an orchestra.

Trumpet in C.



if Cornet in C.



with Cornet in A.



with Cornet in $B\flat$.



Orchestra in C.

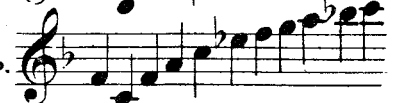
Trumpet in $D\flat$.



with Cornet in $B\flat$.



with Cornet in $A\flat$.



Orchestra in $D\flat$.

By this, they can see how to transpose in $B\flat$ from a Cornet part in $A\flat$.

Some players prefer using the $B\flat$ crook, although the A crook is more desirable, being nearer the tone of the C crook of the trumpet

Trumpet in D.



with Cornet in A.
usually employed.



with Cornet in $B\flat$.



Orchestra in D.

Trumpet in $E\flat$.



with Cornet in $B\flat$.



with Cornet in A.



Orchestra in $E\flat$.

In this, is shown how to transpose in $B\flat$ a Cornet part written in A and *Vice-versa*.

In this it is shown how to transpose in $A\sharp$ from a Cornet part in B and *Vice-versa*.

Trumpet in E \flat .

with Cornet in A usual way.

with Cornet in B \flat .

Synonymous fingering. or *difficult.*

Orchestra in E \flat .

Trumpet in F.

with Cornet in B \flat usual way.

with Cornet in A.

Orchestra in F.

unused

unused

unused

Trumpet in G.

with Cornet in A.

with Cornet in B \flat .

with Cornet in G. same as the Trumpet in playing 8 va higher.

Orchestra in G.

unused

unused

unused

Trumpet in A \flat .

with Cornet in A \flat . Same as Trumpet.

with Cornet in A. Difficult.

with Cornet in B \flat .

Orchestra in A \flat .

1 2 3

F \flat can be obtained with (1 2 3) by opening the lip, it is an (artificial note.)

Trumpet in A and in B \flat Same as Cornet.

Trumpet in B \flat .

With Cornet in B \flat same as the Trumpet.

with Cornet in A \flat .

with Cornet in B \flat .

Orchestra in B.

Overt: OBERON.

Largo adagio.

Trumpet in D.

Cornet in A.

or
in Bb.

Overt: WILL: TELL.

Allegro.

Trumpet in Eb.

Cornet in A.

If Bb Cornet.

No Good and difficult.

Overt: FRA DIAVOLO.

Trumpet in D.

Cornet in A.

Beginning of TANNHÄUSER MARCH Trumpet in Bb.

(Orchestra.)

when 1st published.

Cornet in A.

Overt: LE SERMENT.

1st Time in F.

Cornet in Bb.

Same Overt: 2nd time.

Trumpet in C.

if Bb Cornet.

if A Cornet.
Better

Saint-Jacome's Celebrated Cornet Duets

BOOK III.

Revised by
Edwin Franko Goldman

Allegretto.

1.

p *mf*

f rall. *p* *mf* *f*

dim.
rall. dimin. morendo. pp

2. *mf*

rall. *rall.*

p a tempo

poco rall. *a tempo.*



Double Movement



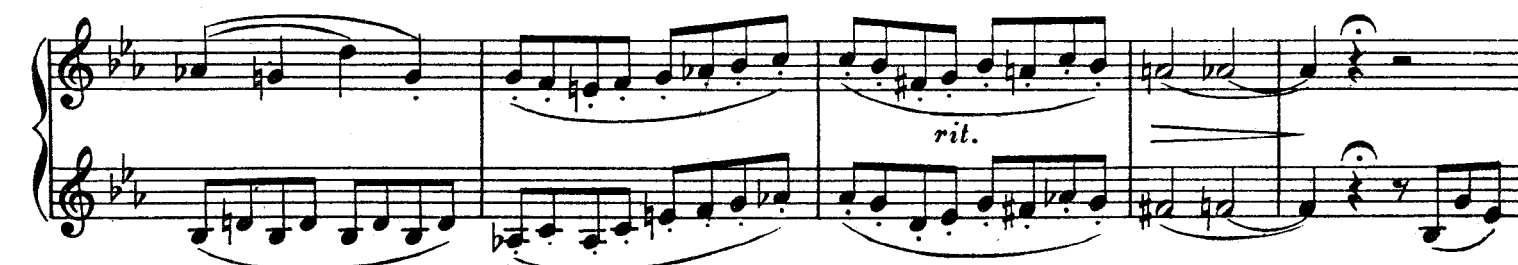
Moderato.

3. *mf*

p

accel.

poco rit. *p a tempo.*



Tempo I.

Musical score for piano, starting with **Tempo I.** The score consists of seven systems of two staves each. The key signature changes from two flats (B-flat, E-flat) to two sharps (F-sharp, C-sharp) in the fifth system. The score includes various musical notations such as triplets, dynamics (*p*, *mf*), and tempo markings (*poco rit.*, *a tempo.*, *rit. tr.*). The piece concludes with **Piu lento.**

Allegro moderato.

4. *mf*

The musical score consists of eight systems of staves. The first system is marked with a large '4.' and a mezzo-forte (*mf*) dynamic. The music is in 4/4 time and the key signature has two flats (B-flat major). The score includes various musical notations such as arpeggiated chords, sixteenth-note runs, and sustained chords. Dynamics include *mf*, *p* (piano), *cresc.* (crescendo), and *f* (fortissimo). The piece concludes with a trill (*tr*) and a repeat sign.

cresc. *rit.* *a tempo.*

fz

ritard.

Tempo I.

mf dolce.

p *cresc.* *f* *f*

tr *f* *tr* *p*

The musical score is written for piano and consists of seven systems of staves. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The dynamics range from *p* (piano) to *f* (forte), with *mf* (mezzo-forte) and *cresc.* (crescendo) also present. Articulation marks like trills (*tr*) are used in several places. The piece is marked 'Tempo I.' at the beginning.

Andante.

5.

f

p

mf

p

riten.

3/4

MINUETTO.

Vivace. §

mf

1. 2.

p

cresc. *p*

mf

TRIO.

Sostenuto.

p

p

1. 2. *mf*

poco rit. *p*

f *p*

1. 2. *p*

D.S. §

to Minuetto with no repeats.

Fugato.

6.

mf

This musical score page contains measures 6 through 13 of a piece. It is written for piano in G major (one sharp) and 2/4 time. The tempo is marked 'Fugato.' and the first measure (measure 6) begins with a mezzo-forte (*mf*) dynamic. The score is arranged in two systems, each with two staves (treble and bass clef). The music features complex polyphonic textures with multiple voices. Measure 10 includes a forte (*f*) dynamic marking. Measure 12 features a trill (*tr*) in the right hand. Measure 13 concludes with a forte (*f*) dynamic and a trill (*tr*) in the right hand. The notation includes various musical symbols such as notes, rests, accidentals, and slurs.

This page contains eight systems of musical notation for piano. Each system consists of a grand staff with a treble and bass clef. The notation includes various musical elements such as notes, rests, trills (marked 'tr'), and dynamic markings ('f' for forte, 'p' for piano). The key signature is one sharp (F#), and the time signature is 4/4. The music is written in a continuous, flowing style with many slurs and ties. The first system begins with a treble clef and a key signature of one sharp. The second system includes a piano ('p') marking. The third system includes a forte ('f') marking. The fourth system includes a forte ('f') marking. The fifth system includes a forte ('f') marking. The sixth system includes a forte ('f') marking. The seventh system includes a forte ('f') marking. The eighth system includes a forte ('f') marking.

This page of musical notation consists of eight systems, each with a treble and bass staff. The music is written in a key with one sharp (F#) and a common time signature. The notation includes various musical elements:

- System 1:** Treble staff has a continuous eighth-note melody. Bass staff has a simple accompaniment with quarter and eighth notes.
- System 2:** Treble staff features a trill (tr) on a half note. Bass staff continues the accompaniment.
- System 3:** Treble staff has a melody with some rests. Bass staff has a more active eighth-note accompaniment.
- System 4:** Treble staff has a melody with a trill (tr) and a dynamic marking of *p* (piano). Bass staff has a melody with a trill (tr) and a dynamic marking of *p*.
- System 5:** Treble staff has a melody with a trill (tr). Bass staff has a melody with a trill (tr).
- System 6:** Treble staff has a melody with a trill (tr). Bass staff has a melody with a trill (tr).
- System 7:** Treble staff has a melody with a trill (tr). Bass staff has a melody with a trill (tr).
- System 8:** Treble staff has a melody with a trill (tr). Bass staff has a melody with a trill (tr).

Lento Cantabile Grazioso.

7. *mf*

f

rit.

Polacca.

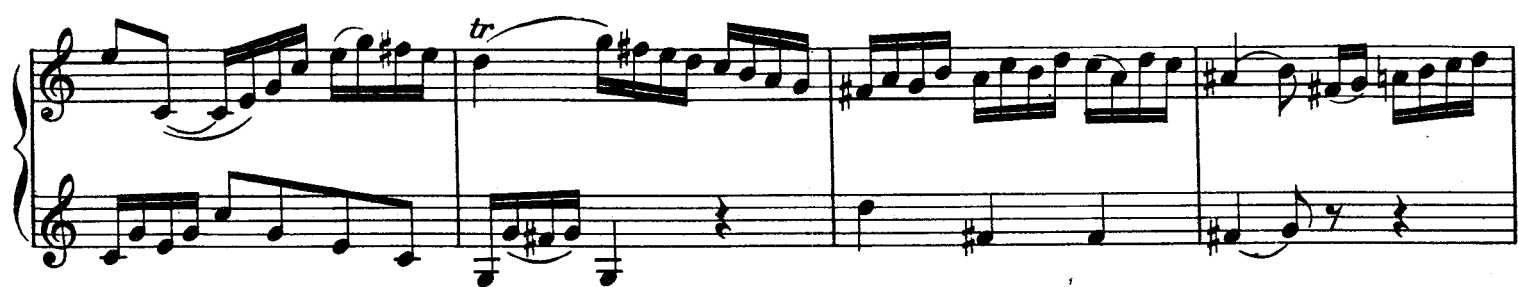
rall. *mf* *rall.*

mf *attaca.*

f

mf

2930 - 40





MINORE.



This page of musical notation consists of seven systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various musical elements:

- System 1:** Treble staff features four groups of triplets (marked '3') and a trill (marked 'tr'). The bass staff has a series of eighth notes.
- System 2:** Treble staff features two trills (marked 'tr') and a series of eighth notes. The bass staff has a series of eighth notes.
- System 3:** Treble staff features a series of eighth notes and a trill (marked 'tr'). The bass staff has a series of eighth notes.
- System 4:** Treble staff features a series of eighth notes and a trill (marked 'tr'). The bass staff has a series of eighth notes.
- System 5:** Treble staff features a series of eighth notes and a trill (marked 'tr'). The bass staff has a series of eighth notes.
- System 6:** Treble staff features a series of eighth notes and a trill (marked 'tr'). The bass staff has a series of eighth notes.
- System 7:** Treble staff features four groups of triplets (marked '3'). The bass staff has a series of eighth notes.

This page of musical notation consists of seven systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various rhythmic patterns, including triplets and sixteenth notes. Dynamic markings are present throughout the piece, including *mf*, *p*, *f*, and *ff*. The music is written in a style typical of 20th-century piano repertoire.

System 1: Treble staff has a triplet of eighth notes, followed by a triplet of sixteenth notes. Bass staff has a half note F# and a whole note F#.

System 2: Treble staff has a triplet of eighth notes, followed by a triplet of sixteenth notes. Bass staff has a half note F# and a whole note F#.

System 3: Treble staff has a triplet of eighth notes, followed by a triplet of sixteenth notes. Bass staff has a half note F# and a whole note F#.

System 4: Treble staff has a triplet of eighth notes, followed by a triplet of sixteenth notes. Bass staff has a half note F# and a whole note F#.

System 5: Treble staff has a triplet of eighth notes, followed by a triplet of sixteenth notes. Bass staff has a half note F# and a whole note F#.

System 6: Treble staff has a triplet of eighth notes, followed by a triplet of sixteenth notes. Bass staff has a half note F# and a whole note F#.

System 7: Treble staff has a triplet of eighth notes, followed by a triplet of sixteenth notes. Bass staff has a half note F# and a whole note F#.

Poco Adagio.

9. *mf*

9. *mf*

tr

rall.

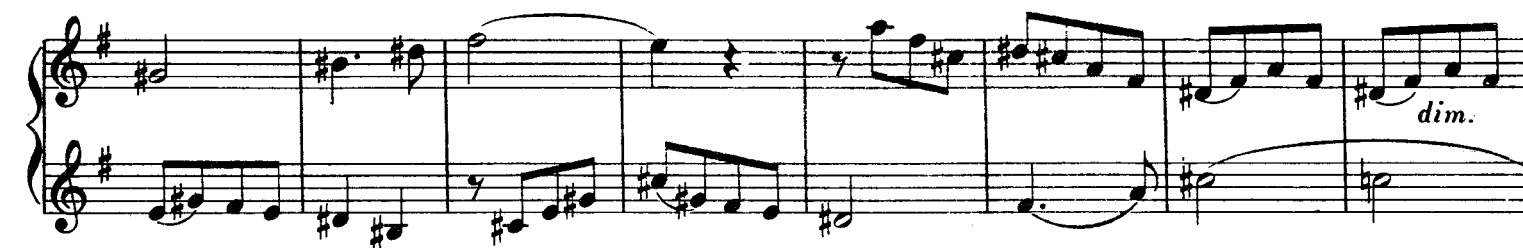
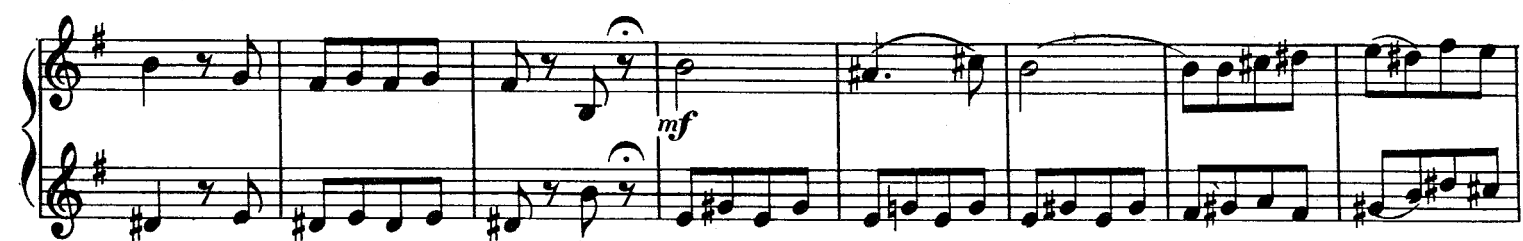
dim.

mf

sf p

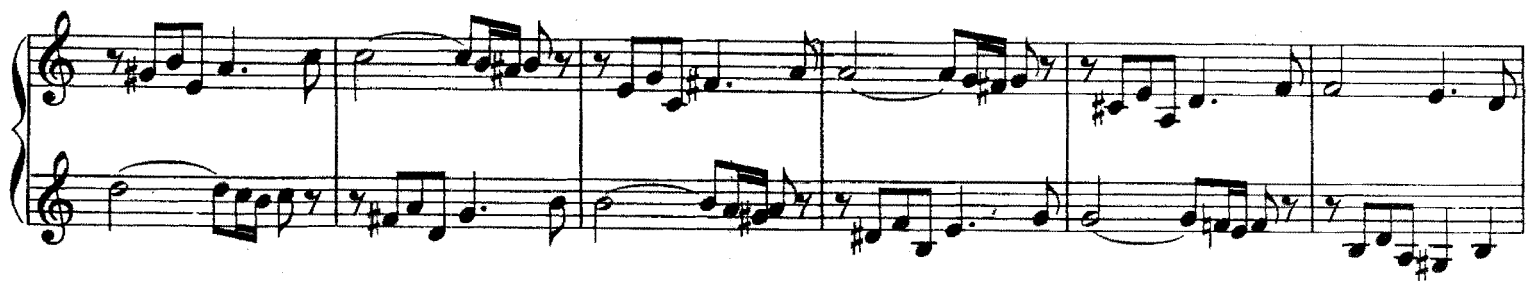
Fine.





Moderato ma non troppo.

10.



mf a tempo.

tr

The musical score is written for piano and voice. It consists of seven systems of staves. The key signature is one sharp (F#), and the time signature is 3/4. The piano part is highly active, often playing sixteenth and thirty-second notes. The vocal line is written in the upper staff of each system. Performance markings include *poco rit.* and *a tempo.* in the fourth system, and *poco rall.* in the seventh system.

a tempo. Moderato.

f

p *rall.*

a tempo. rall. a tempo. cresc. accel.

a tempo.

tr

p

poco rall. *dim.* *pp*

dim

Andante.

11.

1st VAR.

D.S. to 1st Var.

2nd VAR.

col canto.

D.S. to 2nd Var.

This system contains the first two staves of music. The upper staff features a complex melodic line with many beamed sixteenth and thirty-second notes. The lower staff provides a harmonic accompaniment with eighth and sixteenth notes. A repeat sign is at the end of the system.

3rd VAR.

mf

tr

This system contains the third and fourth staves of music. The upper staff has a melody with several triplet markings. The lower staff features a more active accompaniment with many triplets and a trill marked 'tr'. A repeat sign is at the end of the system.

This system contains the fifth and sixth staves of music. The upper staff continues the melodic development, while the lower staff has a steady accompaniment of eighth notes. A repeat sign is at the end of the system.

This system contains the seventh and eighth staves of music. The upper staff has a more active melody with eighth notes, and the lower staff continues with a rhythmic accompaniment. A repeat sign is at the end of the system.

This system contains the ninth and tenth staves of music. The upper staff has a melody with some rests, and the lower staff has a continuous accompaniment. A repeat sign is at the end of the system.

4th VAR.

mf

tr

S.. to 3rd Var.

This system contains the eleventh and twelfth staves of music. The upper staff features a melody with a trill marked 'tr'. The lower staff has a simple accompaniment. A repeat sign is at the end of the system.

This system contains the thirteenth and fourteenth staves of music. The upper staff has a complex melodic line with many beamed notes, and the lower staff has a corresponding accompaniment. A repeat sign is at the end of the system.



5th VAR. Minore.
Più lento.

D.S. to 4th Var.



*Cadenza
ad lib.*

col canto.



Moderato leggero e grazioso.

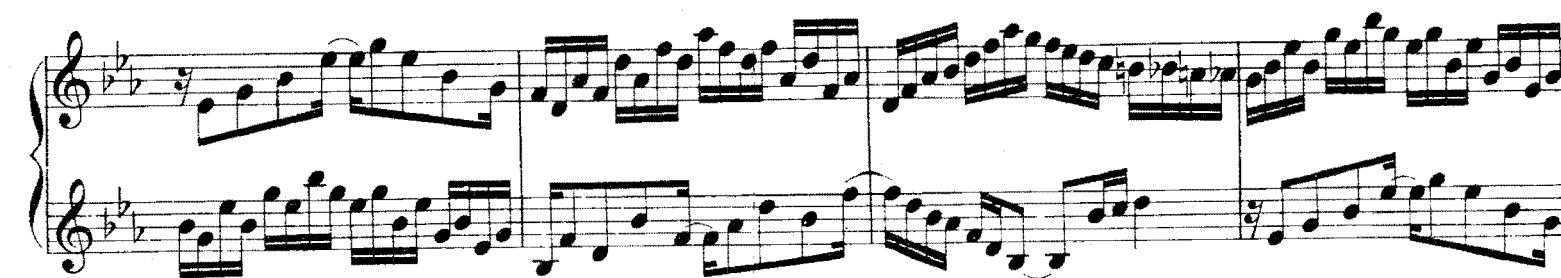
12. *p* *mf* 3 3

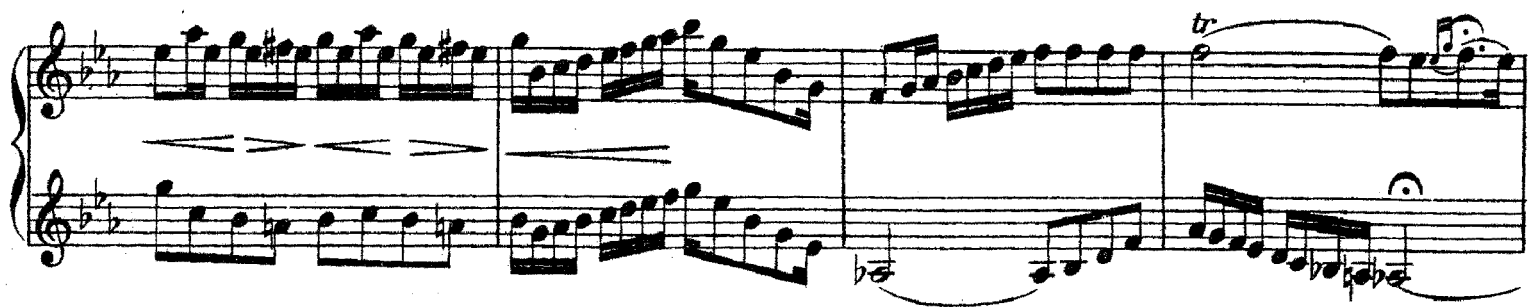
p

3 3

cresc. *f* *cantabile.* *p dolce.*

2





RONDO. Scherzando.

p Light and bold.

p

Last.

f

This musical score is for a Rondo in Scherzando style, measures 1 through 24. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score is written for piano, with a treble and bass staff. The first system (measures 1-4) begins with a forte (f) dynamic and a 'Light and bold' instruction. The second system (measures 5-8) features a piano (p) dynamic. The third system (measures 9-12) continues the piano texture. The fourth system (measures 13-16) introduces accents (>) on the notes. The fifth system (measures 17-20) continues with accents. The sixth system (measures 21-24) features a 'Last.' marking over measures 21-22 and a forte (f) dynamic starting in measure 23. The score concludes with a final cadence in measure 24.

This page contains eight systems of musical notation for piano, written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The notation includes various musical elements such as notes, rests, trills, and dynamic markings.

- System 1:** Features a complex melodic line in the right hand with many beamed sixteenth notes, while the left hand plays a steady eighth-note accompaniment.
- System 2:** Continues the melodic development in the right hand, with the left hand providing harmonic support. A *p* (piano) dynamic marking appears in the right hand.
- System 3:** The right hand features a series of trills (marked *tr*) over a sustained note, while the left hand continues its accompaniment.
- System 4:** The right hand has a melodic line with many accents (>), and the left hand has a similar pattern. A *tr* marking is present in the right hand.
- System 5:** The right hand has a melodic line with many accents (>), and the left hand has a similar pattern. A *f* (forte) dynamic marking is present in the right hand.
- System 6:** The right hand has a melodic line with many accents (>), and the left hand has a similar pattern. A *f* (forte) dynamic marking is present in the right hand.
- System 7:** The right hand has a melodic line with many accents (>), and the left hand has a similar pattern. A *f* (forte) dynamic marking is present in the right hand.
- System 8:** The right hand has a melodic line with many accents (>), and the left hand has a similar pattern. A *rall* (rallentando) marking is present in the right hand, followed by a *f* (forte) dynamic marking and a *p* (piano) dynamic marking. The system ends with a double bar line and a repeat sign.

12 CHARACTERISTIC STUDIES.

for CORNET or EUPHONIUM.

SAINT JACOME, Op. 28.

I have carefully perused those studies of M^r Saint Jacome. I find them most interesting and constructed upon very good principles; the characteristic styles of the melodies leading from one to another in well written strains give those studies a most agreeable turn and useful knowledge. This system being destined to progress, I approve the work with pleasure. J. FORESTIER, Professor at the Conservatory of Paris.

No 1. Moderato.
C MAJOR.

f *p* *sf* *mf* *p* *cresc.* *f* *p* *rit.* *mf* *f* *Un poco piu vivo.* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *mf* *p* *mf* *pp grazioso cantabile.* *f* *p* *f* *p* *rit.* *Tempo I.* *p* *sf* *rit.* *ff*

Tempo moderato.

First piece, 'Tempo moderato.' The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is marked *mf*. The second staff continues the melody and includes a *p* (piano) marking and a *cresc.* (crescendo) instruction. The third staff features a *f* (forte) marking, a *ff* (fortissimo) marking, and a *f* marking at the end.

No 2. Allegretto.

A MINOR.

Second piece, 'No 2. Allegretto. A MINOR.' The score consists of ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music is marked *mf*. The second staff includes a *tr* (trill) marking. The third staff includes a *tr* marking and a *fz* (forzando) marking. The fourth staff includes a *fz* marking, a *rit.* (ritardando) marking, and a *f* marking. The fifth staff includes a *f* marking, a *p* (piano) marking, and a *Tempo I.* marking. The sixth staff includes a *cresc.* (crescendo) marking, a *f* marking, and a *mf* marking. The seventh staff includes a *rit.* marking, a *mf* marking, and a *louré* (loure) marking. The eighth staff includes a *mf* marking. The ninth staff includes a *slower.* marking, a *rit.* marking, and a *Tempo I.* marking. The tenth staff includes a *p* marking, a *mf* marking, and a *f* marking. The eleventh staff includes a *f* marking, a *ff* marking, and a *p* marking.

Piu vivo.

rit. *mf* *f* *ff*

Nº 3.

C MAJOR.

Maestoso.

f *3* *f* *ff* *fz* *fz* *amoroso.* *pp* *cantabile.* *fz* *p* *Presto.* *staccato e leggiero.* *mf* *f* *p* *f* *p* *p* *f* *ff* *p* *ben legato.* *mf* *cresc.* *f*

Lento.
f

Presto.
p

Lento.
fz

Presto.
f

Lento.
ff energico.

rit.
p dolce

Presto.
f

p leggero.
f

f

f

f

No 4.
E MINOR.

Tempo di Polka.
mf

Not quick.

rit.
dim.

Tempo 10
p

p

mf

poco rit. **Tempo I.**

dim.

sf

dim. *p* *pp*

No 5. *Moderato.*
D MAJOR.

mf

f

p

f

p

mf

f

mf



No 6. **B MINOR.**

*Marziale.
risoluto.*

Second system of music, featuring four staves. The music includes triplets, trills, and various dynamics. It includes tempo markings *Marziale risoluto*, *p leggiero*, and *Agitato Allegro*. Dynamics include forte (f), mezzo-forte (mf), piano (p), and fortissimo (ff).

Same Movement.

Same Movement.

rit.

Agitato Allegro.

rit.

Tempo I.

mf

Same Movement.

f

f

mf

ff

No 7.

Andante.

mf

rit.

f

Piu lento.

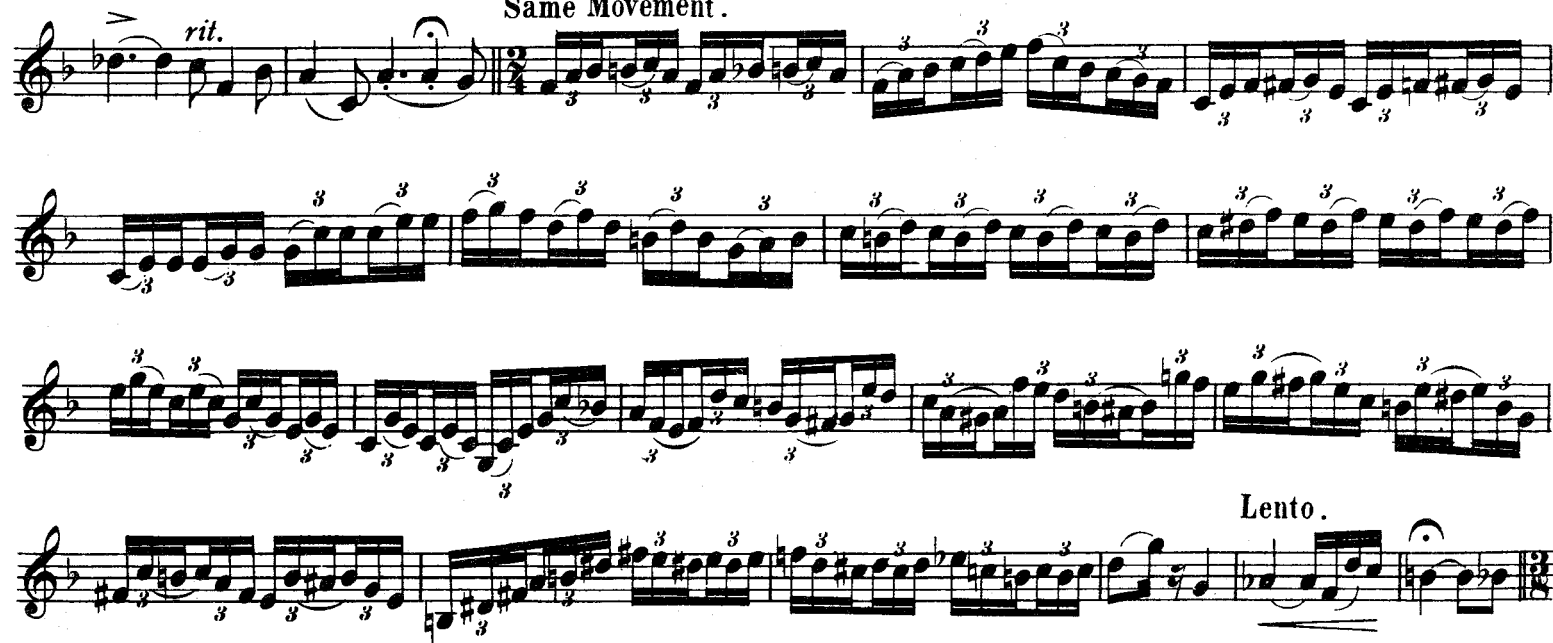
p

Moderato poco lento.

p



Same Movement.



Tempo di Valse.



Moderato.



No 8.

D MINOR.

Andantino.

p

p

Lento.

p ben legato.

Little quicker.

f

TARENTELLA.

Presto.

rit.

f

pp

cresc. poco a poco.

ff

p

poco cresc.

sf

mf

rit.

Andantino.



Nº9
B \flat MAJOR.

Tempo di Valse.

mf

p *cresc.* *f* *dim.*

p

f *p*

Piu lento.

p

ff furioso. *tr. rit. grazioso.* *p*

Piu lento.

mf

Lento.

p

al Coda.

al lento

Ben moderato.

p *cresc.* *p* *f* *p* *f* *Presto.* *f* *Grandioso.* *ff* *rall.* *ff* *elargissimo.*

Nº 10.
G MINOR.

Allegro maestoso.

ff *p* *f* *tr* *tr* *tr* *tr* *tr* *Allegro moderato.* *f* *p* *Andante.* *p* *al Var. mf* *VAR.* *Andante.* *rit.*

al Coda.

Tempo I. ⌕

rit.

al Var.

CODA

f

Nº II.
E♭ MAJOR.

Moderato.

f *p* *sf* *p* *f*

mf

f

p

f *p*

rall.

Tempo I.

p

f

mf

f

f

f

mf

f

f

f

Cantabile.

mf

f

f

f

f

f

dim. *rit.*

ff

No 12.

Agitato moderato.

C MINOR.

mf

mf

mf

N. Bousquet's 36 Celebrated Studies for Cornet.

These Studies will be an excellent practice, especially for the lower register of the Cornet, which is somewhat neglected in other Instruction Books. It is recommended that the pupil should practice one of this Series of Studies now and then to repose his lips, and acquire facility in difficult Fingering.

Allegro moderato.

Revised by
EDWIN FRANKO GOLDMAN.

1.

f

dolce.

Allegretto.

2.

cresc.

p

rit. *a tempo.* *rit.* *a tempo.*

8va ad lib

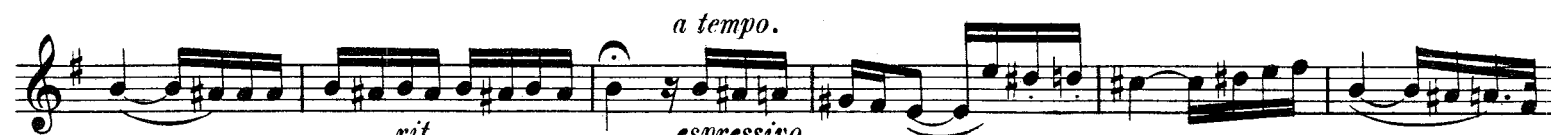
p

cresc. *p*

Allegro moderato.

3. *p* *cresc.* *p*

Moderato.

*leggero.**rit.**espressivo.*

Moderato.

Moderato.

5.

Fine.

tr

Moderato.

6.

The musical score is written for a single melodic line. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Moderato'. The piece is numbered '6.' at the beginning. The notation includes various rhythmic values: eighth notes, sixteenth notes, and rests. Trills are indicated by 'tr' above notes. Slurs are used to group notes across measures. Triplet markings (3) are used in several measures. The piece ends with a final cadence on the 12th staff.

Mouvement de Valse.

7.

p

cresc.

f

p

cresc.

f

f

$\frac{1}{2}$ $\frac{1}{3}$

$\frac{1}{3}$

The musical score is written for a single melodic line on a grand staff (treble clef). It begins with a key signature of one flat (B-flat) and a 3/4 time signature. The tempo is marked 'Mouvement de Valse'. The score consists of 14 staves of music. The first staff is marked with a '7.' and a treble clef. The second staff begins with a treble clef and a key signature change to two flats (B-flat and E-flat). The third staff begins with a treble clef and a key signature change to three flats (B-flat, E-flat, and A-flat). The fourth staff begins with a treble clef and a key signature change to two flats (B-flat and E-flat). The fifth staff begins with a treble clef and a key signature change to one flat (B-flat). The sixth staff begins with a treble clef and a key signature change to two flats (B-flat and E-flat). The seventh staff begins with a treble clef and a key signature change to three flats (B-flat, E-flat, and A-flat). The eighth staff begins with a treble clef and a key signature change to two flats (B-flat and E-flat). The ninth staff begins with a treble clef and a key signature change to one flat (B-flat). The tenth staff begins with a treble clef and a key signature change to two flats (B-flat and E-flat). The eleventh staff begins with a treble clef and a key signature change to three flats (B-flat, E-flat, and A-flat). The twelfth staff begins with a treble clef and a key signature change to two flats (B-flat and E-flat). The thirteenth staff begins with a treble clef and a key signature change to one flat (B-flat). The fourteenth staff begins with a treble clef and a key signature change to two flats (B-flat and E-flat). The score includes various musical notations such as eighth notes, sixteenth notes, and beams. Dynamics include *p* (piano), *cresc.* (crescendo), and *f* (forte). There are also some unusual markings like $\frac{1}{2}$ and $\frac{1}{3}$ above notes in the eleventh staff, and a $\frac{1}{3}$ below a note in the twelfth staff.

Allegro moderato.

3

1 2 3 1 2

3

dim.

a poco più lento. *tr* *tr*

p *espress.*

rit. Tempo I.

1 3 *tr* *tr*

tr *tr*

1 3 3 3

1 3 3 3

1 3 3 3

Tempo di marcia

9.

The musical score is written on ten staves. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Tempo di marcia'. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several trills (tr) and triplets (3) indicated. The piece concludes with a double bar line.

Allegretto

10.  *legg.*

cresc.

Moderato.

11. *espress.*

dolce.

espress.

Mouvement de Valse.

12. *f furioso.*

dim. *p* *pp*

ad lib. 8

espress. *ad lib.* 8

8

ad lib. 8

dolce.

8

Allegro moderato.

13. *f*

ff

p

dim. *rit.* *a tempo.*

dim.

a tempo. *f*

The musical score consists of 14 staves of music. The first staff (measure 13) begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It starts with a forte (*f*) dynamic and contains eighth and sixteenth notes. The second staff continues with a fortissimo (*ff*) dynamic. The third staff introduces a piano (*p*) dynamic. The fourth staff continues the melodic line. The fifth staff (measure 19) features a decrescendo (*dim.*) and a ritardando (*rit.*) leading into a *a tempo.* marking. The sixth staff continues with a decrescendo (*dim.*). The seventh staff begins with a new key signature of two flats (Bb, Eb) and includes trills. The eighth staff continues the melodic line. The ninth staff (measure 24) returns to the original key signature of one sharp and includes a *a tempo.* marking and a forte (*f*) dynamic. The tenth staff continues with a forte (*f*) dynamic. The eleventh staff continues the melodic line. The twelfth staff continues the melodic line. The thirteenth staff continues the melodic line. The fourteenth staff (measure 26) concludes the passage with a final note and a repeat sign.

Allegro moderato.

14. 

p

cresc.

f

p

cresc.

p

cresc.

f

f

dim.

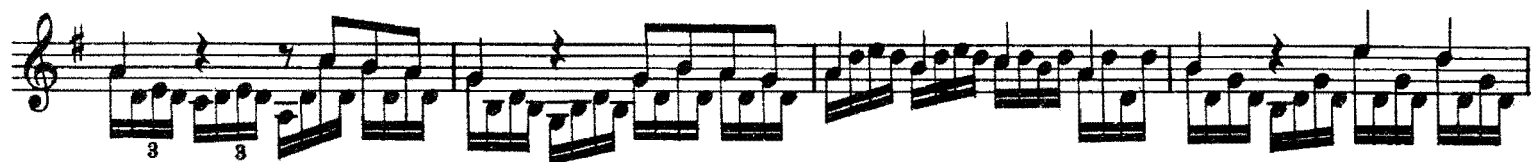
rit.

a tempo.

p

p

Allegro moderato.



Tempo di bolero.

16. *legg.*

mf

espress.

cresc.

f

8 3

2577 38

Allegro moderato.

17. *f*

p

cresc.

p

dim.

rit.

a tempo

lento.

ad lib.

f

Allegretto.

18. 

Allegro moderato.

19.

f

dim.

a tempo.

rit.

Allegro moderato.

Allegro moderato.

20. *furioso.*

p

cresc.

f

p

cresc.

f

ad lib.

8

f

tr

tr

p

f

Allegro.

21. *p*

rit. legg.

presto.

Allegro moderato

22. 

f

dolce.

p

dolce.

p

f

cresc.

a tempo.

rit.

dim.

f

Allegro.

23.

dim. *rit.* *a tempo.* *legg.*

cresc. *cresc.* *cresc.*

p *f*

f Double tonguing.

The same in B \flat major, altering accidental # to \natural , \natural to \flat and x to #.

Moderato.

24.

WALTZ TIME.

Moderato.

This page contains a single melodic line of music, likely for a flute or violin, written in a key signature of two flats (B-flat and E-flat). The notation is spread across 13 staves. The music begins with a forte (*f*) dynamic and a *legg.* (leggiero) articulation. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics fluctuate, including *f*, *cresc.* (crescendo), *p* (piano), and *f* again. The piece concludes with a *Prestissimo.* (very fast) tempo marking and a *f* double tonguing (Binary) instruction. The key signature changes to one flat (F major or D minor) in the final section.

f *legg.* *cresc.* *f* *p* *p* *Prestissimo.* *f* double tonguing. (Binary.)

Allegro.

25. 

Double tonguing.

Andantino.

26.

The musical score consists of 16 staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The music is written in a single melodic line. The tempo is marked 'Andantino.' The score includes various rhythmic values, slurs, and dynamic markings such as 'f' and 'p'. The notation is complex, featuring many sixteenth and thirty-second notes, as well as rests and phrasing slurs. The score ends with a double bar line and a repeat sign.

Moderato.

27. 

The musical score is written for a single melodic line on a grand staff (treble clef). It begins at measure 27. The tempo is marked "Moderato." The key signature has one flat (B-flat). The time signature is 2/4. The music features a consistent eighth-note accompaniment pattern. The melody is composed of eighth and sixteenth notes, often with slurs and ties. Dynamics include *f* (forte) at measure 28, *p* (piano) at measure 34, and *cresc.* (crescendo) at measures 36 and 40. Fingerings are indicated with numbers 1-5. The piece concludes with a final cadence on the 12th staff.

Allegro moderato.

28. 

Mouvement de Valse.

29.

f *dolce. plus lent.*

espressivo.

p

cresc. *accel.*

Moderato.

30. 

ad lib. *a tempo.* *rit.* *dim.*

Moderato.

31. *f furioso.* *mf* *dim.* *espressivo.* *p* *f* *cresc.* *cresc.* *dolce.* *cresc.* *p dim.* *rit.* *f furioso.*

Moderato.

32.

cresc.

cresc.

con espressivo

dim.

rit.

f

dolce.

tr

tr

Moderato.

34. *f*

p

36. Moderato

The musical score is written for a single melodic line. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Moderato'. The score is numbered '36.' in the top left corner. The music is characterized by frequent use of ornaments, specifically trills and mordents, often indicated by 'tr' or 'trm' above notes. There are several triplet markings (groups of three notes beamed together) and an eighth-note triplet. Dynamic markings include 'cresc.' (crescendo) appearing twice, 'f' (forte) once, 'p espressivo.' (piano, expressive) once, and 'dolce.' (dolce) once. The piece ends with a final flourish consisting of a series of rapid sixteenth notes. The notation includes various note values (quarter, eighth, sixteenth, thirty-second notes), rests, and slurs.

double tonguing.

Ternary.

Tempo I.

rit.

Presto.

