

SAINT-JACOME'S

GRAND METHOD

for

TRUMPET

or

CORNET

Part I (0.455)

Part II (0.456)

 Complete (0.457)

CARL FISCHER, INC.

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BOSTON · CHICAGO · LOS ANGELES



List of the Principal Words used in Modern Music

With their Abbreviations and Explanations

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

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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 diagram illustrates the seven natural notes on a musical staff. It is divided into three sections:

- Lines:** The first five lines of the staff are labeled with notes: 1st B, 2nd C, 3rd D, 4th E, and 5th F.
- Spaces:** The first four spaces of the staff are labeled with notes: 1st F, 2nd G, 3rd A, and 4th B.
- Notes in succession:** A sequence of nine notes is shown on the staff, labeled below as E, F, G, A, B, C, D, E, and F.

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 diagram shows a musical staff with a treble clef. The notes of the C major scale are written in two parts: 'Below the staff' and 'Above the staff'. The notes below the staff are D, C, B, A, G, F, E, and etc. The notes above the staff are G, A, B, C, D, E, F, G, A, and etc. The notes are written as eighth notes.

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.

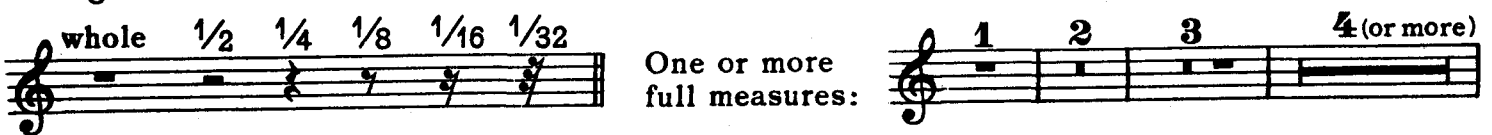
COMPARATIVE TABLE OF THE RELATIVE VALUE OF NOTES

A Whole Note,
is equal to
2 Half Notes,
or
4 Quarter Notes,
or
8 Eighth Notes,
or
16 Sixteenth Notes,
or
32 Thirty-second Notes.

The diagram illustrates the relationship between different musical note values and their counts. It shows a hierarchy of note values: A Whole Note, 2 Half Notes, 4 Quarter Notes, 8 Eighth Notes, 16 Sixteenth Notes, and 32 Thirty-second Notes. Each level is represented by a musical staff with notes and beams. Dashed lines connect the notes to show how they group into larger units. Counts are provided for each level: 1 2 3 4 for the whole note, 1 2 for half notes, 1 2 3 4 for quarter notes, 1 2 3 4 for eighth notes, 1 2 3 4 for sixteenth notes, and 1 2 3 4 for thirty-second notes. The diagram demonstrates that a whole note is equal to 2 half notes, 4 quarter notes, 8 eighth notes, 16 sixteenth notes, and 32 thirty-second notes.

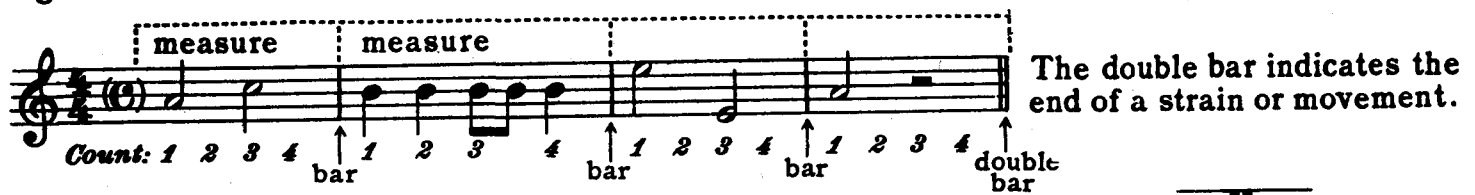
RESTS

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* ($\sharp$) placed before a note raises it by a half step. A *flat* ($\flat$) placed before a note lowers it by a half step. A *natural* ($\natural$) 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

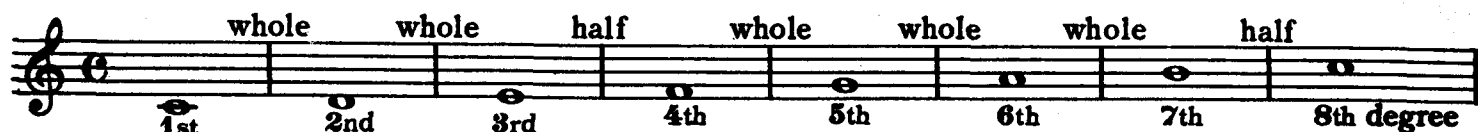
An *interval* is the difference in pitch between two tones, in other words the distance from one note to another.



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:

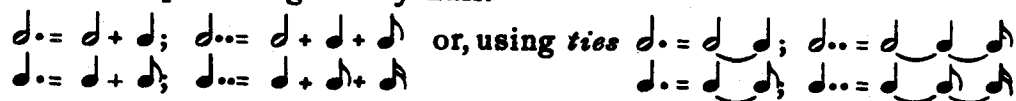


THE SLUR AND TIE

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

mp = *Messopiano*: medium soft

ff = *Fortissimo*: very loud

p = *Piano*: soft

mf = *Messoforte*: medium loud

pp = *Pianissimo*: very soft

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

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

dim. = *diminuendo*: decrease the intensity.

sf or ***sfs*** = *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

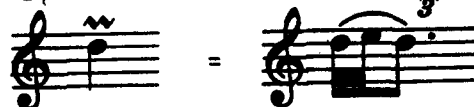
Fine = the end

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

DENIS
NOTE
↓

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

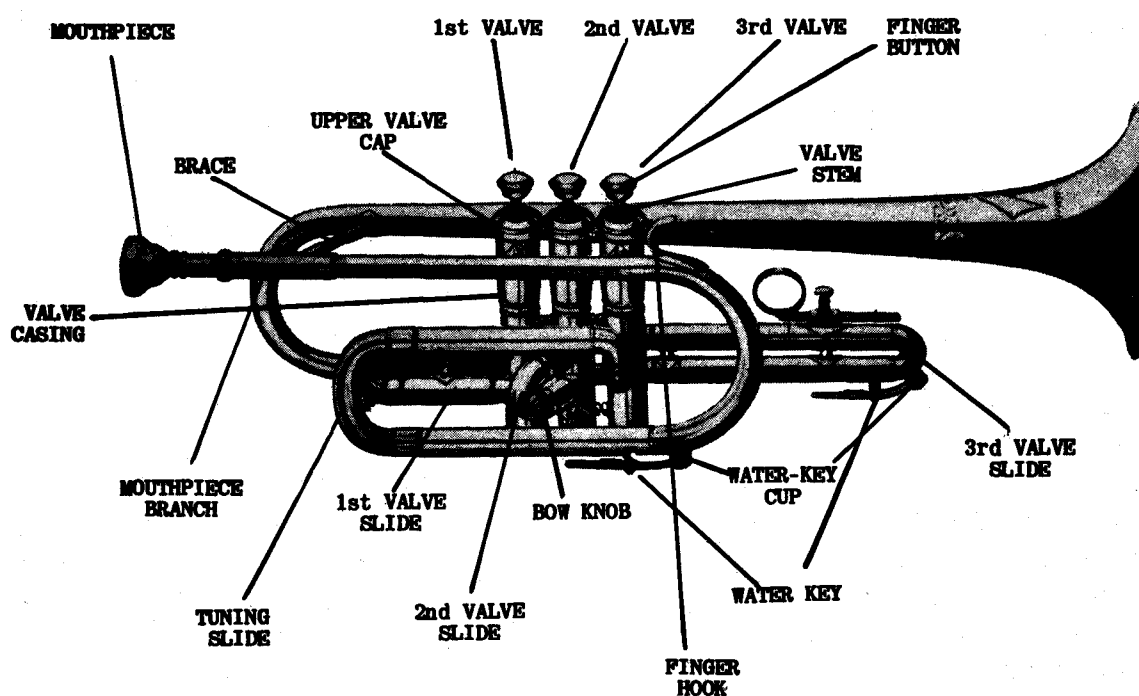
See that all the water has been discharged. This will avoid the accumulation of verdigris. Push all slides in, remove and clean the mouthpiece.

Additional Advice

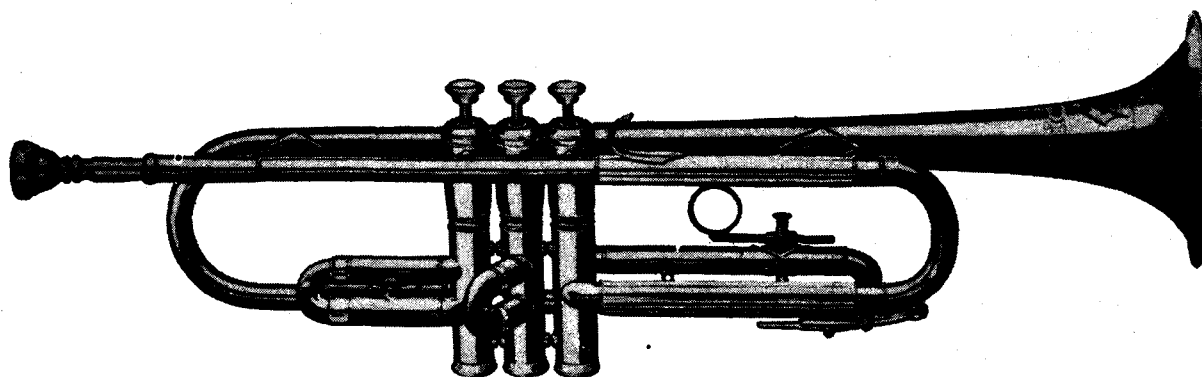
Ensemble and orchestra playing is most beneficial.
Hear good music, especially performances by eminent soloists, singers or instrumentalists.
Nothing is too simple to practise.
Keep your instrument in its case when not in use.

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 "mouthpiece 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.

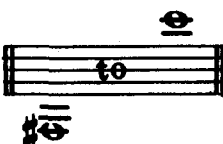
Try to produce a tone on the instrument using normal tension. In most cases the sound will be the second open tone (G). When the student is able to strike this tone several times in succession, he is ready to begin to play the first lesson. Practise each exercise until it is completely mastered.

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 $\flat$ 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

too sharp. sometimes flat. generally sharp.

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.

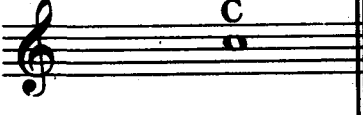
The Pitch of the Orchestra is based on the A of the oboe.

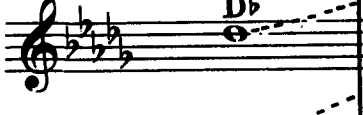
To tune with the Orchestra, the Cornet should give the corresponding note which is:

Corresponding note.

With Cornet in C. 

in B $\flat$. 

in A $\flat$. 

in A $\flat$. 

in G. 

 Tuning Note.

1st LESSON.

5

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 alway 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.

Explanation of figures: 0 open notes, 1. first finger, 2. 2nd finger, 3. 3rd finger.
 1) 1st & 2nd fingers together, 1) 1st & 3rd fingers together, 2) 2nd & 3rd fingers together. 1) 1st 2nd & 3rd fingers together.

Interval of Second. Diatonic Result. Slurred.

Enharmonic & Synonymous.

Slurred.

ascending. descending.

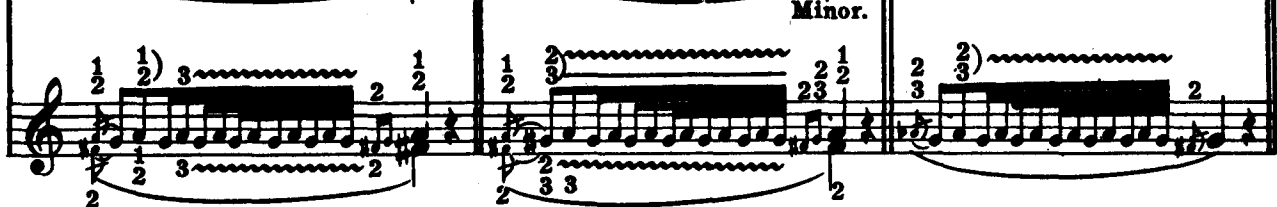
Chromatic Result of the above.

EXERCISES.

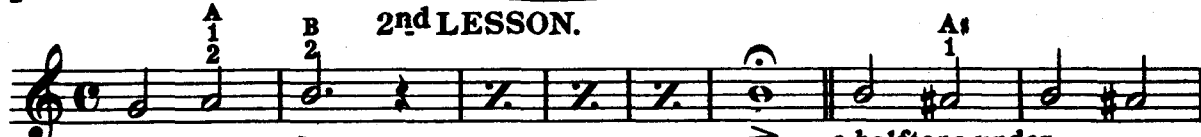
(Met: ♩ = 112)

The manner of executing the trill being already explained, it is unnecessary to repeat it here.
See Article XVIII.

As written. 

Fingering to be used. 

B
7th Degree
of the Key of C.

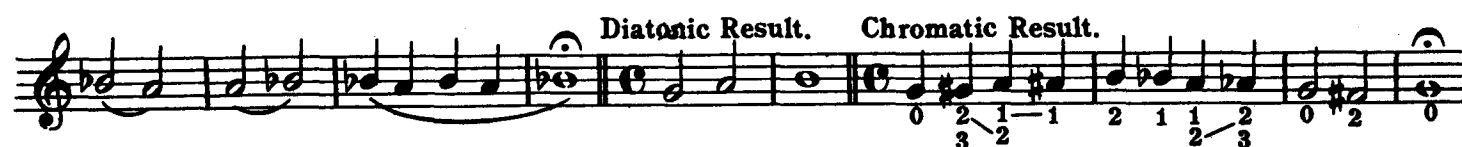
2nd LESSON. 

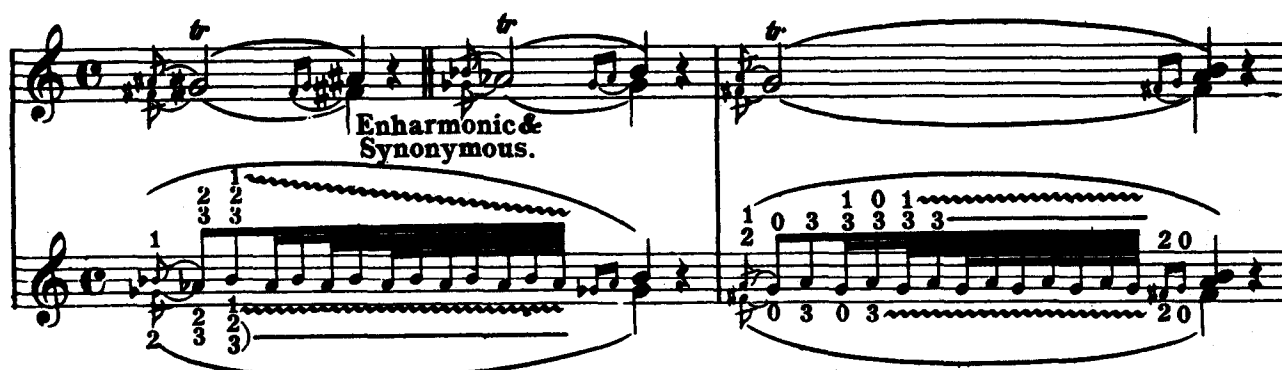
a half tone under

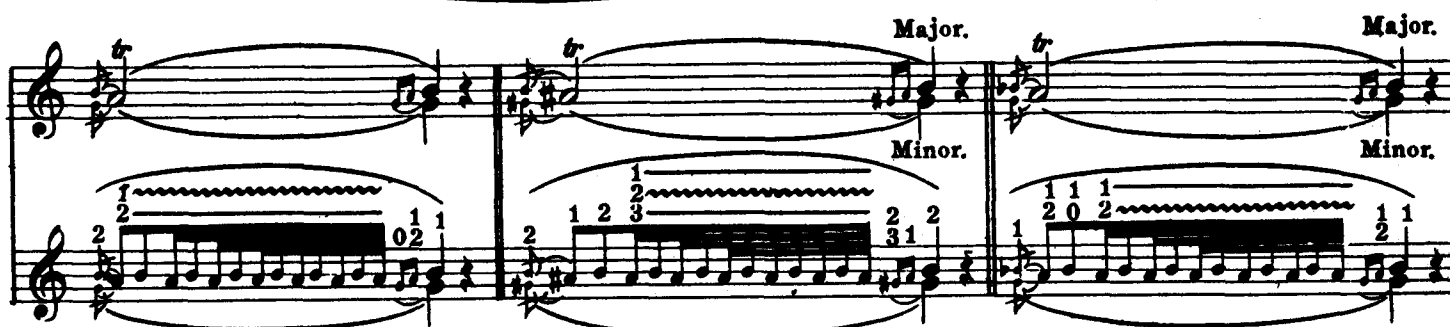
Same slurred. 

Interval of Third. 

Enharmonic & Synonymous. 

Diatonic Result. Chromatic Result. 

Enharmonic & Synonymous. 

Major. Minor. Major. Minor. 

C
8th Degree
of the Key of C.

half bar rest.

0 2 2 0

A half tone under.

Same slurred.

Interval of
Fourth.

0 0

Slurred.

Enharmonic & Synonymous.

B C $\flat$

Enharmonic & Synonymous.

C B $\sharp$

Diatonic Result.

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.

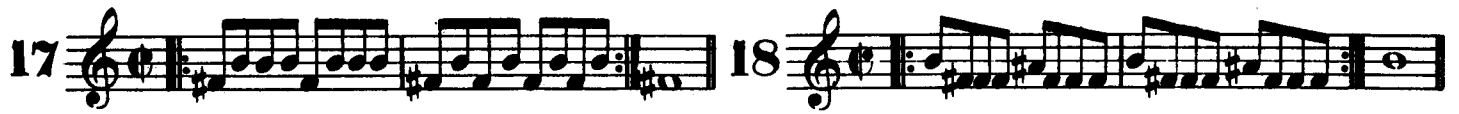
Resuming the preceding Lessons.

(Met: $\text{♩} = 120$)

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

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



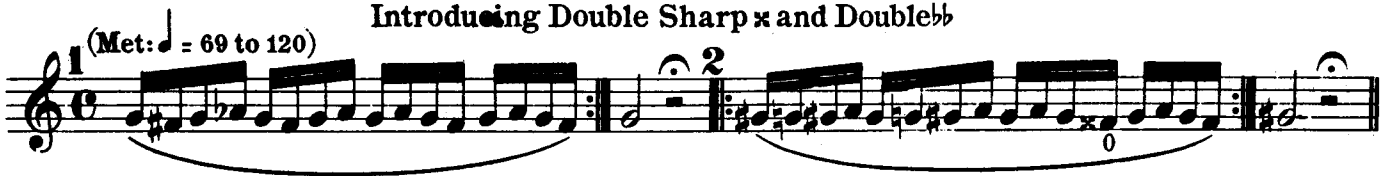


These lessons being a resume of all kind of grupetto, I have written no special studies for the same.

CHROMATIC AND SLURRED NOTES.

Introducing Double Sharp x and Double bb

(Met: ♩ = 69 to 120)



7 8 2 in the Bar.

9 10 2 in the Bar.

11 3 in the Bar.

12

3rd LESSON.

3rd LESSON.

D

A half tone under.

Interval of Fifth. *Slurred.*

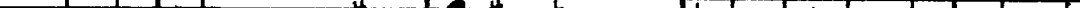
[illegible]

Diatonic Result from the 1st Lesson.

[illegible]

Chromatic Result.

Chromatic Result.



A musical staff in G major (one sharp) showing a chromatic scale. The notes are: G4, A4, Bb4, B4, C5, Cb5, B4, Ab4, A4, G4, F#4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0, B-1, A-1, G-1, F-1, E-1, D-1, C-1, B-2, A-2, G-2, F-2, E-2, D-2, C-2, B-3, A-3, G-3, F-3, E-3, D-3, C-3, B-4, A-4, G-4, F-4, E-4, D-4, C-4, B-5, A-5, G-5, F-5, E-5, D-5, C-5, B-6, A-6, G-6, F-6, E-6, D-6, C-6, B-7, A-7, G-7, F-7, E-7, D-7, C-7, B-8, A-8, G-8, F-8, E-8, D-8, C-8, B-9, A-9, G-9, F-9, E-9, D-9, C-9, B-10, A-10, G-10, F-10, E-10, D-10, C-10, B-11, A-11, G-11, F-11, E-11, D-11, C-11, B-12, A-12, G-12, F-12, E-12, D-12, C-12, B-13, A-13, G-13, F-13, E-13, D-13, C-13, B-14, A-14, G-14, F-14, E-14, D-14, C-14, B-15, A-15, G-15, F-15, E-15, D-15, C-15, B-16, A-16, G-16, F-16, E-16, D-16, C-16, B-17, A-17, G-17, F-17, E-17, D-17, C-17, B-18, A-18, G-18, F-18, E-18, D-18, C-18, B-19, A-19, G-19, F-19, E-19, D-19, C-19, B-20, A-20, G-20, F-20, E-20, D-20, C-20, B-21, A-21, G-21, F-21, E-21, D-21, C-21, B-22, A-22, G-22, F-22, E-22, D-22, C-22, B-23, A-23, G-23, F-23, E-23, D-23, C-23, B-24, A-24, G-24, F-24, E-24, D-24, C-24, B-25, A-25, G-25, F-25, E-25, D-25, C-25, B-26, A-26, G-26, F-26, E-26, D-26, C-26, B-27, A-27, G-27, F-27, E-27, D-27, C-27, B-28, A-28, G-28, F-28, E-28, D-28, C-28, B-29, A-29, G-29, F-29, E-29, D-29, C-29, B-30, A-30, G-30, F-30, E-30, D-30, C-30, B-31, A-31, G-31, F-31, E-31, D-31, C-31, B-32, A-32, G-32, F-32, E-32, D-32, C-32, B-33, A-33, G-33, F-33, E-33, D-33, C-33, B-34, A-34, G-34, F-34, E-34, D-34, C-34, B-35, A-35, G-35, F-35, E-35, D-35, C-35, B-36, A-36, G-36, F-36, E-36, D-36, C-36, B-37, A-37, G-37, F-37, E-37, D-37, C-37, B-38, A-38, G-38, F-38, E-38, D-38, C-38, B-39, A-39, G-39, F-39, E-39, D-39, C-39, B-40, A-40, G-40, F-40, E-40, D-40, C-40, B-41, A-41, G-41, F-41, E-41, D-41, C-41, B-42, A-42, G-42, F-42, E-42, D-42, C-42, B-43, A-43, G-43, F-43, E-43, D-43, C-43, B-44, A-44, G-44, F-44, E-44, D-44, C-44, B-45, A-45, G-45, F-45, E-45, D-45, C-45, B-46, A-46, G-46, F-46, E-46, D-46, C-46, B-47, A-47, G-47, F-47, E-47, D-47, C-47, B-48, A-48, G-48, F-48, E-48, D-48, C-48, B-49, A-49, G-49, F-49, E-49, D-49, C-49, B-50, A-50, G-50, F-50, E-50, D-50, C-50, B-51, A-51, G-51, F-51, E-51, D-51, C-51, B-52, A-52, G-52, F-52, E-52, D-52, C-52, B-53, A-53, G-53, F-53, E-53, D-53, C-53, B-54, A-54, G-54, F-54, E-54, D-54, C-54, B-55, A-55, G-55, F-55, E-55, D-55, C-55, B-56, A-56, G-56, F-56, E-56, D-56, C-56, B-57, A-57, G-57, F-57, E-57, D-57, C-57, B-58, A-58, G-58, F-58, E-58, D-58, C-58, B-59, A-59, G-59, F-59, E-59, D-59, C-59, B-60, A-60, G-60, F-60, E-60, D-60, C-60, B-61, A-61, G-61, F-61, E-61, D-61, C-61, B-62, A-62, G-62, F-62, E-62, D-62, C-62, B-63, A-63, G-63, F-63, E-63, D-63, C-63, B-64, A-64, G-64, F-64, E-64, D-64, C-64, B-65, A-65, G-65, F-65, E-65, D-65, C-65, B-66, A-66, G-66, F-66, E-66, D-66, C-66, B-67, A-67, G-67, F-67, E-67, D-67, C-67, B-68, A-68, G-68, F-68, E-68, D-68, C-68, B-69, A-69, G-69, F-69, E-69, D-69, C-69, B-70, A-70, G-70, F-70, E-70, D-70, C-70, B-71, A-71, G-71, F-71, E-71, D-71, C-71, B-72, A-72, G-72, F-72, E-72, D-72, C-72, B-73, A-73, G-73, F-73, E-73, D-73, C-73, B-74, A-74, G-74, F-74, E-74, D-74, C-74, B-75, A-75, G-75, F-75, E-75, D-75, C-75, B-76, A-76, G-76, F-76, E-76, D-76, C-76, B-77, A-77, G-77, F-77, E-77, D-77, C-77, B-78, A-78, G-78, F-78, E-78, D-78, C-78, B-79, A-79, G-79, F-79, E-79, D-79, C-79, B-80, A-80, G-80, F-80, E-80, D-80, C-80, B-81, A-81, G-81, F-81, E-81, D-81, C-81, B-82, A-82, G-82, F-82, E-82, D-82, C-82, B-83, A-83, G-83, F-83, E-83, D-83, C-83, B-84, A-84, G-84, F-84, E-84, D-84, C-84, B-85, A-85, G-85, F-85, E-85, D-85, C-85, B-86, A-86, G-86, F-86, E-86, D-86, C-86, B-87, A-87, G-87, F-87, E-87, D-87, C-87, B-88, A-88, G-88, F-88, E-88, D-88, C-88, B-89, A-89, G-89, F-89, E-89, D-89, C-89, B-90, A-90, G-90, F-90, E-90, D-90, C-90, B-91, A-91, G-91, F-91, E-91, D-91, C-91, B-92, A-92, G-92, F-92, E-92, D-92, C-92, B-93, A-93, G-93, F-93, E-93, D-93, C-93, B-94, A-94, G-94, F-94, E-94, D-94, C-94, B-95, A-95, G-95, F-95, E-95, D-95, C-95, B-96, A-96, G-96, F-96, E-96, D-96, C-96, B-97, A-97, G-97, F-97, E-97, D-97, C-97, B-98, A-98, G-98, F-98, E-98, D-98, C-98, B-99, A-99, G-99, F-99, E-99, D-99, C-99, B-100, A-100, G-100, F-100, E-100, D-100, C-100, B-101, A-101, G-101, F-101, E-101, D-101, C-101, B-102, A-102, G-102, F-102, E-102, D-102, C-102, B-103, A-103, G-103, F-103, E-103, D-103, C-103, B-104, A-104, G-104, F-104, E-104, D-104, C-104, B-105, A-105, G-105, F-105, E-105, D-105, C-105, B-106, A-106, G-106, F-106, E-106, D-106, C-106, B-107, A-107, G-107, F-107, E-107, D-107, C-107, B-108, A-108, G-108, F-108, E-108, D-108, C-108, B-109, A-109, G-109, F-109, E-109, D-109, C-109, B-110, A-110, G-110, F-110, E-110, D-110, C-110, B-111, A-111, G-111, F-111, E-

SHAKES OR TRILLS.

Major. Or Major. Major. Major. Minor. Minor. Minor.

Enharmonic & Synonymous.

1 0 3 1 2 3 4 5 6 7 8 9 10 11

1 2 3 4 5 6 7 8 9 10 11

1 2 3 4 5 6 7 8 9 10 11

1 0 1 1 2 3 4 5 6 7 8 9 10 11

This may be practised with

This may be practised with B^b instead of B^b.

Easy Duets resuming the preceding Lessons.

(♩ = 72 or ♩ = 60.)

1. *mf*

Fine.

D.C.

D.C.

(♩ = 76.)

2. *mf*

f *mf*

3. (♩ = 72 to ♩ = 69.) *mf*

Last time no repeat.

1. 2. *f* *rallent.* *no repeat.* *D.C.*

4. Andantino. (♩ = 76.) *p*

mf

rall. *a tempo.*

rall.

Moderato. (♩ = 72.)

5.

mf

First system of piano exercise 5, measures 1-8. The key signature has two flats (B-flat and E-flat). The music is in 4/4 time. Measures 1-4 are marked *mf*. Measures 5-8 are marked *p* and include dynamic markings like *>* and *<*.

Second system of piano exercise 5, measures 9-16. Measures 9-10 are marked with a crescendo hairpin. Measures 11-16 end with a first ending bracket labeled "1.".

Third system of piano exercise 5, measures 17-24. Measures 17-18 are marked with a decrescendo hairpin. Measures 19-24 end with a second ending bracket labeled "2." and a *rall.* marking.

(♩ = 92.)

6.

mf

First system of piano exercise 6, measures 1-8. The key signature has one sharp (F-sharp) and the time signature is 6/8. Measures 1-8 are marked *mf*. Measures 7-8 have a first ending bracket labeled "1.".

Second system of piano exercise 6, measures 9-16. Measures 9-10 are marked with a first ending bracket labeled "1.". Measures 11-16 are marked with a second ending bracket labeled "2.".



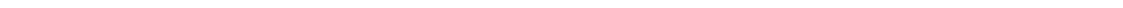
SHAKES OR TRILLS.

The musical notation for the 'Major and Minor' exercise consists of two staves. The top staff features a treble clef and a key signature of one sharp (F#). It contains several measures of music, including a half note with a trill (tr) and a half note with a trill (tr). The bottom staff features a treble clef and a key signature of one sharp (F#). It contains several measures of music, including a half note with a trill (tr) and a half note with a trill (tr). The notation is complex, with many notes and rests, and includes fingerings (1, 2, 3) and a trill (tr) symbol.

EXERCISES (OPEN NOTES.)

[illegible]

The first staff of music is written on a single five-line staff with a treble clef. It begins with a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of eighth and quarter notes. After the first measure, there is a repeat sign. The second measure is marked with a '4' above it, indicating a change to 4/4 time. The melody continues with eighth and quarter notes, ending with a double bar line.

9 

10

Enharmonic and Synonymous.

A musical score for the song "The Rose Tree". It consists of two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). The bottom staff is in treble clef with a key signature of three flats (Bb, Eb, Ab). Both staves contain a melody of eighth and sixteenth notes. The music is divided into four measures by vertical bar lines. The first three measures show the melody, and the fourth measure ends with a double bar line and repeat dots.

11 

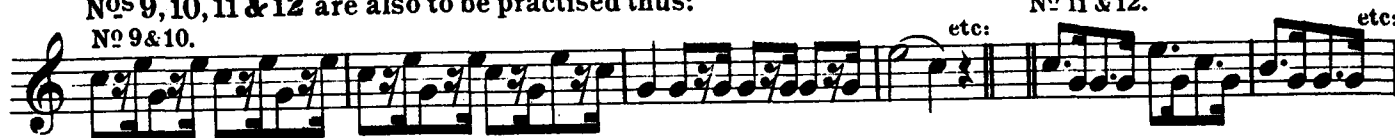
12 

D.C.



D.C.

Nos 9, 10, 11 & 12 are also to be practised thus:
No 9 & 10.



etc: No 11 & 12. etc:

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

13 

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

14 

2nd Model.

1st Model.

1 2 3 4
in the Bar.

A Shank.

Allto non troppo.
in E Minor.

15 

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.

20 *Slow March time.*

Two staves of music in 2/4 time. The melody consists of eighth and sixteenth notes, with a steady, march-like rhythm.

21 *Allò non troppo. (Met: ♩ = 96)*

Three staves of music in 2/4 time. The melody features a mix of eighth and sixteenth notes, with some rests and a moderate tempo indicated by the metronome marking.

22 *(Met: ♩ = 80 to 96)*

Three staves of music in 2/4 time. The melody is composed of eighth and sixteenth notes. The second staff includes first and second endings, marked with '1' and '2' respectively.

23 *(Met: ♩ = 76 to 100)*

Two staves of music in 2/4 time. The melody is primarily composed of eighth and sixteenth notes, with a tempo range of 76 to 100 beats per minute.

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.

SYNCOPIATED 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)

The 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 also changes. The measures are as follows:

- Measure 1: Treble clef, key of D major, 2/4 time. Chromatic scale: D4-E4-F#4-G4-A4-B4-C#5-D5.
- Measure 2: Treble clef, key of E major, 2/4 time. Chromatic scale: E4-F#4-G4-A4-B4-C#5-D5.
- Measure 3: Treble clef, key of F# major, 2/4 time. Chromatic scale: F#4-G4-A4-B4-C#5-D5.
- Measure 4: Treble clef, key of G major, 2/4 time. Chromatic scale: G4-A4-B4-C#5-D5.
- Measure 5: Treble clef, key of A major, 2/4 time. Chromatic scale: A4-B4-C#5-D5.
- Measure 6: Treble clef, key of B major, 2/4 time. Chromatic scale: B4-C#5-D5.
- Measure 7: Treble clef, key of C major, 2/4 time. Chromatic scale: C5-D5.
- Measure 8: Treble clef, key of D major, 2/4 time. Chromatic scale: D5.
- Measure 9: Treble clef, key of E major, 2/4 time. Chromatic scale: E5.
- Measure 10: Treble clef, key of F# major, 2/4 time. Chromatic scale: F#5.
- Measure 11: Treble clef, key of G major, 2/4 time. Chromatic scale: G5.
- Measure 12: Treble clef, key of A major, 2/4 time. Chromatic scale: A5.

Allegro.

The 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 also changes. The measures are as follows:

- Measure 1: Treble clef, key of D major, 2/4 time. Chromatic scale: D4-E4-F#4-G4-A4-B4-C#5-D5.
- Measure 2: Treble clef, key of E major, 2/4 time. Chromatic scale: E4-F#4-G4-A4-B4-C#5-D5.
- Measure 3: Treble clef, key of F# major, 2/4 time. Chromatic scale: F#4-G4-A4-B4-C#5-D5.
- Measure 4: Treble clef, key of G major, 2/4 time. Chromatic scale: G4-A4-B4-C#5-D5.
- Measure 5: Treble clef, key of A major, 2/4 time. Chromatic scale: A4-B4-C#5-D5.
- Measure 6: Treble clef, key of B major, 2/4 time. Chromatic scale: B4-C#5-D5.
- Measure 7: Treble clef, key of C major, 2/4 time. Chromatic scale: C5-D5.
- Measure 8: Treble clef, key of D major, 2/4 time. Chromatic scale: D5.
- Measure 9: Treble clef, key of E major, 2/4 time. Chromatic scale: E5.
- Measure 10: Treble clef, key of F# major, 2/4 time. Chromatic scale: F#5.
- Measure 11: Treble clef, key of G major, 2/4 time. Chromatic scale: G5.
- Measure 12: Treble clef, key of A major, 2/4 time. Chromatic scale: A5.

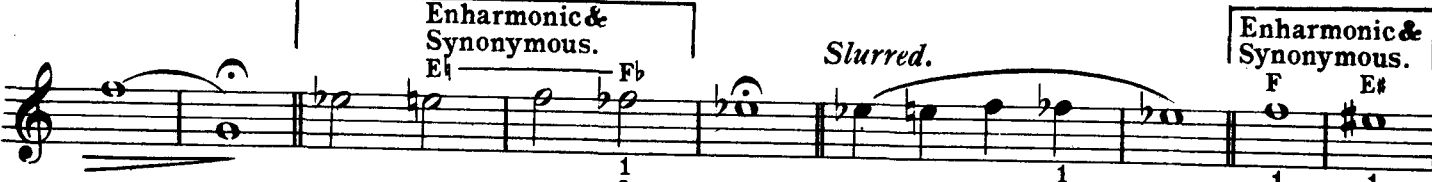
4th LESSON.

21

F  **A Semitone under.**

 **Slurred.**

Interval of Seventh.  **Slurred.**

 **Enharmonic & Synonymous.** **Slurred.** **Enharmonic & Synonymous.**

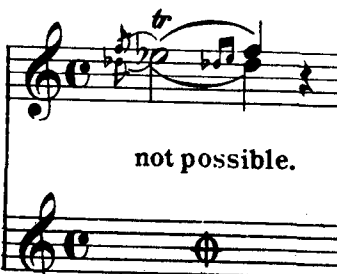
Diatonic Result from the 1st Lesson. 

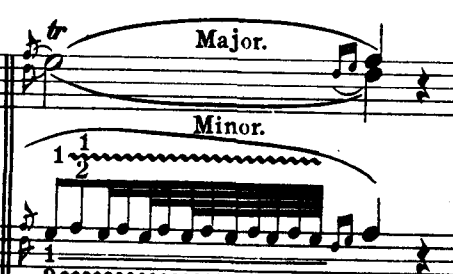
Chromatic. 

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



SHAKES OR TRILLS.

 **not possible.**

 **Major.** **Minor.**

4th Degree of the Key of C.

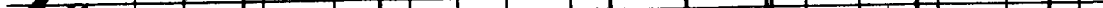
F  **A Semitone over.**

Synonymous.

Slurred

Slurred.

Interval of Octave.

[illegible]

Interval of Second Descending.

Diatonic Result from the 1st Lesson.

A musical staff in treble clef with a key signature of one flat (B-flat). The scale consists of the following notes: C4, D4, E4, F4, G4, A4, Bb4, A4, G4, F4, E4, D4, C4. The notes are written in a single line, with the Bb4 note clearly marked with a flat symbol.

Scale in F Major. Chord in F.

Chord in F.

Scale in F Minor.

The image shows a musical staff with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The scale is written in F Minor. The ascending scale starts on F4 (quarter note), G4 (quarter note), A-flat4 (quarter note), B-flat4 (quarter note), C5 (quarter note), D5 (quarter note), E-flat5 (quarter note), and F5 (half note). The descending scale starts on F5 (half note), E-flat5 (quarter note), D5 (quarter note), C5 (quarter note), B-flat4 (quarter note), A-flat4 (quarter note), G4 (quarter note), and F4 (half note). Fingering numbers are indicated above the notes: 1 for F, 2 for G, 3 for A-flat, 1 for B-flat, 1 for C, 2 for D, 1 for E-flat, and 2 for F.

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:  etc:

IN F MAJOR.

**Interval
of Second.**

IN F MINOR.

The image displays two musical staves illustrating intervals of a second. The top staff is labeled "IN F MAJOR." and contains a sequence of notes starting from F4 (first space) and ascending stepwise to G5 (second space). The bottom staff is labeled "IN F MINOR." and contains a sequence of notes starting from F4 (first space) and ascending stepwise to G5 (second space), with some notes being flattened (B-flat, E-flat, A-flat, D-flat). Above the bottom staff, there are numbers indicating fingerings or positions: "2" above the third measure, "3" above the fourth measure, and "1" above the fifth measure. A large curly brace on the left side groups both staves under the heading "Interval of Second."

**Interval
of Second.
IN F MINOR.**

[illegible]

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.

Practice with the 1st Piston.

Eight staves of musical notation, numbered 1 through 8, arranged vertically. Each staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation consists of eighth and sixteenth notes, often beamed together in groups of four or eight, creating a rhythmic pattern. Each staff ends with a double bar line and a repeat sign.

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

Five staves of musical notation, numbered 1 through 5, arranged vertically. Each staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation includes various articulation exercises, such as triplets (indicated by a '3' over the notes) and slurs. The exercises involve eighth and sixteenth notes, often beamed together. Each staff ends with a double bar line and a repeat sign.

2

3

4

Chromatic Result.

Chromatic Intervals.

Chromatic Intervals.

Same observation as for the Diatonic Intervals concerning the Slurs.

~~Same observation as for the Diatonic Intervals concerning the Slurs.~~

[illegible]

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

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

SHAKES OR TRILLS.

SHAKES OR TRILLS.

tr Major. 1

tr Both Major. 1

2) 3) 0 1

1 2 0 3 1

Easy Duets resuming the preceding Lessons.

7. $(\text{♩} = 69.)$

The musical score for exercise 7 is written for two staves. The key signature has one sharp (F#), indicating G major. The tempo is marked as quarter note = 69. The time signature is 4/4. The melody is written in the first staff (treble clef), and the accompaniment is in the second staff (bass clef). The piece concludes with a double bar line and repeat dots.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is on two staves, with the left hand on the bottom staff and the right hand on the top staff. The key signature for the piano is also one flat. The time signature is 4/4. The music consists of eight measures. The first measure has a vocal entry with a quarter note G4 and a half note A4. The piano accompaniment starts with a quarter note G2 and a half note A2. The second measure has a vocal entry with a quarter note Bb4 and a half note C5. The piano accompaniment has a quarter note G2 and a half note A2. The third measure has a vocal entry with a quarter note D5 and a half note E5. The piano accompaniment has a quarter note G2 and a half note A2. The fourth measure has a vocal entry with a quarter note F5 and a half note G5. The piano accompaniment has a quarter note G2 and a half note A2. The fifth measure has a vocal entry with a quarter note A5 and a half note Bb5. The piano accompaniment has a quarter note G2 and a half note A2. The sixth measure has a vocal entry with a quarter note C6 and a half note Bb5. The piano accompaniment has a quarter note G2 and a half note A2. The seventh measure has a vocal entry with a quarter note Bb5 and a half note A5. The piano accompaniment has a quarter note G2 and a half note A2. The eighth measure has a vocal entry with a quarter note A5 and a half note G4. The piano accompaniment has a quarter note G2 and a half note A2. The score ends with a double bar line.

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both in G major (one sharp) and 2/4 time. The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece is 8 measures long, ending with a double bar line and repeat dots. The lyrics 'The Rose Tree' are written below the first four measures, and 'The Rose Tree' is written below the last four measures. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The accompaniment is: G3 (quarter), B2 (quarter), D3 (quarter), E3 (quarter), G3 (quarter), B2 (quarter), D3 (half).

(♩ = 100.)

8.



(♩ = 92.)

9.





HUNTING.

Tollot.

(♩ = 108.)

10.

10.

f

pp

ff

pp

ff

to Coda.

fp

pp

ff

D.S.

CODA.

f

Allegretto quasi Andante. (♩ = 69.)

11. *mf*

cresc. *rall.*

1. *Tempo I.* *rall.* *Fine.* *p*

mf

p *D.C.*

D.C.

Allegretto non troppo. (♩ = 76.)

Languido (with languor.)

12.

The musical score consists of seven systems of piano music, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/8. The music is marked with various dynamics and articulations:

- Measure 12: *p* (piano).
- Measure 13: *mf* (mezzo-forte).
- Measure 14: *mf* (mezzo-forte).
- Measure 15: *p* (piano).
- Measure 16: *p* (piano).
- Measure 17: *dolce.* (dolce).
- Measure 18: *dolce.* (dolce).
- Measure 19: *dolce.* (dolce).
- Measure 20: *dolce.* (dolce).
- Measure 21: *dolce.* (dolce).
- Measure 22: *dolce.* (dolce).
- Measure 23: *dolce.* (dolce).
- Measure 24: *dolce.* (dolce).

The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

tenuto. p cresc.

dim. dimin. rall. p p a tempo.

poco riten.

dimin. e rall. morendo. p pp

5th LESSON.

E **3rd Degree** **of the Key of C.**

E**E**
1D
2

A Semitone under.

Slurred.

Slurred.

Interval
of 9th

**Enharmonic &
Synonymous**

E# ————— F#

Slurred.

Enharmonic & Synonymous

D# ————— Eb

**Interval of
3rd Descending.**

Diatonic Result from the 1st Lesson.

SCALES ON THE 3rd DEGREE.

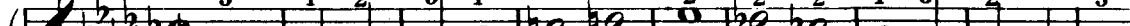
Scale in E Major.

Scale in E Minor.

Scale in E $\flat$ Major.

Scale in E $\flat$ Minor. 

Synonymous.

Scale in D $\sharp$ Minor. 

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The bass staff has a key signature of three sharps (F#, C#, G#) and a common time signature. The melody is written in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and quarter notes, with some rests. The accompaniment consists of a series of eighth and quarter notes, with some rests. The score is written in a standard musical notation style.

DIATONIC INTERVALS.

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

(to be practised, 1. 1 time as written, 2. 1 time started 2 by 2.)

Thirds in E $\flat$.

Thirds in E $\flat$.

The image shows two staves of music. The top staff is labeled 'Thirds in E $\flat$.' and the bottom staff is also labeled 'Thirds in E $\flat$.'. Both staves are in 2/4 time and contain a sequence of eighth and quarter notes, with a final whole note. The key signature for both is one flat (B $\flat$). The melody on the top staff starts on G $\flat$ and ascends stepwise to D $\flat$. The melody on the bottom staff starts on E $\flat$ and ascends stepwise to D $\flat$.

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The bottom staff is in bass clef with a key signature of three flats (Bb, Eb, Ab) and a common time signature. The melody in the top staff starts on a half note G#4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8, D8, E8, F#8, G#8, A8, B8, C9, D9, E9, F#9, G#9, A9, B9, C10, D10, E10, F#10, G#10, A10, B10, C11, D11, E11, F#11, G#11, A11, B11, C12, D12, E12, F#12, G#12, A12, B12, C13, D13, E13, F#13, G#13, A13, B13, C14, D14, E14, F#14, G#14, A14, B14, C15, D15, E15, F#15, G#15, A15, B15, C16, D16, E16, F#16, G#16, A16, B16, C17, D17, E17, F#17, G#17, A17, B17, C18, D18, E18, F#18, G#18, A18, B18, C19, D19, E19, F#19, G#19, A19, B19, C20, D20, E20, F#20, G#20, A20, B20, C21, D21, E21, F#21, G#21, A21, B21, C22, D22, E22, F#22, G#22, A22, B22, C23, D23, E23, F#23, G#23, A23, B23, C24, D24, E24, F#24, G#24, A24, B24, C25, D25, E25, F#25, G#25, A25, B25, C26, D26, E26, F#26, G#26, A26, B26, C27, D27, E27, F#27, G#27, A27, B27, C28, D28, E28, F#28, G#28, A28, B28, C29, D29, E29, F#29, G#29, A29, B29, C30, D30, E30, F#30, G#30, A30, B30, C31, D31, E31, F#31, G#31, A31, B31, C32, D32, E32, F#32, G#32, A32, B32, C33, D33, E33, F#33, G#33, A33, B33, C34, D34, E34, F#34, G#34, A34, B34, C35, D35, E35, F#35, G#35, A35, B35, C36, D36, E36, F#36, G#36, A36, B36, C37, D37, E37, F#37, G#37, A37, B37, C38, D38, E38, F#38, G#38, A38, B38, C39, D39, E39, F#39, G#39, A39, B39, C40, D40, E40, F#40, G#40, A40, B40, C41, D41, E41, F#41, G#41, A41, B41, C42, D42, E42, F#42, G#42, A42, B42, C43, D43, E43, F#43, G#43, A43, B43, C44, D44, E44, F#44, G#44, A44, B44, C45, D45, E45, F#45, G#45, A45, B45, C46, D46, E46, F#46, G#46, A46, B46, C47, D47, E47, F#47, G#47, A47, B47, C48, D48, E48, F#48, G#48, A48, B48, C49, D49, E49, F#49, G#49, A49, B49, C50, D50, E50, F#50, G#50, A50, B50, C51, D51, E51, F#51, G#51, A51, B51, C52, D52, E52, F#52, G#52, A52, B52, C53, D53, E53, F#53, G#53, A53, B53, C54, D54, E54, F#54, G#54, A54, B54, C55, D55, E55, F#55, G#55, A55, B55, C56, D56, E56, F#56, G#56, A56, B56, C57, D57, E57, F#57, G#57, A57, B57, C58, D58, E58, F#58, G#58, A58, B58, C59, D59, E59, F#59, G#59, A59, B59, C60, D60, E60, F#60, G#60, A60, B60, C61, D61, E61, F#61, G#61, A61, B61, C62, D62, E62, F#62, G#62, A62, B62, C63, D63, E63, F#63, G#63, A63, B63, C64, D64, E64, F#64, G#64, A64, B64, C65, D65, E65, F#65, G#65, A65, B65, C66, D66, E66, F#66, G#66, A66, B66, C67, D67, E67, F#67, G#67, A67, B67, C68, D68, E68, F#68, G#68, A68, B68, C69, D69, E69, F#69, G#69, A69, B69, C70, D70, E70, F#70, G#70, A70, B70, C71, D71, E71, F#71, G#71, A71, B71, C72, D72, E72, F#72, G#72, A72, B72, C73, D73, E73, F#73, G#73, A73, B73, C74, D74, E74, F#74, G#74, A74, B74, C75, D75, E75, F#75, G#75, A75, B75, C76, D76, E76, F#76, G#76, A76, B76, C77, D77, E77, F#77, G#77, A77, B77, C78, D78, E78, F#78, G#78, A78, B78, C79, D79, E79, F#79, G#79, A79, B79, C80, D80, E80, F#80, G#80, A80, B80, C81, D81, E81, F#81, G#81, A81, B81, C82, D82, E82, F#82, G#82, A82, B82, C83, D83, E83, F#83, G#83, A83, B83, C84, D84, E84, F#84, G#84, A84, B84, C85, D85, E85, F#85, G#85, A85, B85, C86, D86, E86, F#86, G#86, A86, B86, C87, D87, E87, F#87, G#87, A87, B87, C88, D88, E88, F#88, G#88, A88, B88, C89, D89, E89, F#89, G#89, A89, B89, C90, D90, E90, F#90, G#90, A90, B90, C91, D91, E91, F#91, G#91, A91, B91, C92, D92, E92, F#92, G#92, A92, B92, C93, D93, E93, F#93, G#93, A93, B93, C94, D94, E94, F#94, G#94, A94, B94, C95, D95, E95, F#95, G#95, A95, B95, C96, D96, E96, F#96, G#96, A96, B96, C97, D97, E97, F#97, G#97, A97, B97, C98, D98, E98, F#98, G#98, A98, B98, C99, D99, E99, F#99, G#99, A99, B99, C100, D100, E100, F#100, G#100, A100, B100, C101, D101, E101, F#101, G#101, A101, B101, C102, D102, E102, F#102, G#102, A102, B102, C103, D103, E103, F#103, G#103, A103, B103, C104, D104, E104, F#104, G#104, A104, B104, C105, D105, E105, F#105, G#105, A105, B105, C106, D106, E106, F#106, G#106, A106, B106, C107, D107, E107, F#107, G#107, A107, B107, C108, D108, E108, F#108, G#108, A108, B108, C109, D109, E109, F#109, G#109, A109, B109, C110, D110, E110, F#110, G#110, A110, B110, C111, D111, E111, F#111, G#111, A111, B111, C112, D112, E112, F#112, G#112, A112, B112, C113, D113, E113, F#113, G#113, A113, B113, C114, D114, E114, F#114, G#114, A114, B114, C115, D115, E115, F#115, G#115, A115, B115, C116, D116, E116, F#116, G#116, A116, B116, C117, D117, E117, F#117, G#117, A117, B117, C118, D118, E118, F#118, G#118, A118, B118, C119, D119, E119, F#119, G#119, A119, B119, C120, D120, E120, F#120, G#120, A120, B120, C121, D121, E121, F#121, G#121, A121, B121, C122, D122, E122, F#122, G#122, A122, B122, C123, D123, E123, F#123, G#123, A123, B123, C124, D124, E124, F#124, G#124, A124, B124, C125, D125, E125, F#125, G#125, A125, B125, C126, D126, E126, F#126, G#126, A126, B126, C127, D127, E127, F#127, G#127, A127, B127, C128, D128, E128, F#128, G#128, A128, B128, C129, D129, E129, F#129, G#129, A129, B129, C130, D130, E130, F#130, G#130, A130, B130, C131, D131, E131, F

Fourth in E♭.

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). The bottom staff is in bass clef with a key signature of two flats (Bb, Eb). The melody is written in a simple, folk-like style with eighth and quarter notes. The lyrics 'The Rose Tree' are written below the bottom staff, aligned with the notes.

Fifth in E $\flat$.

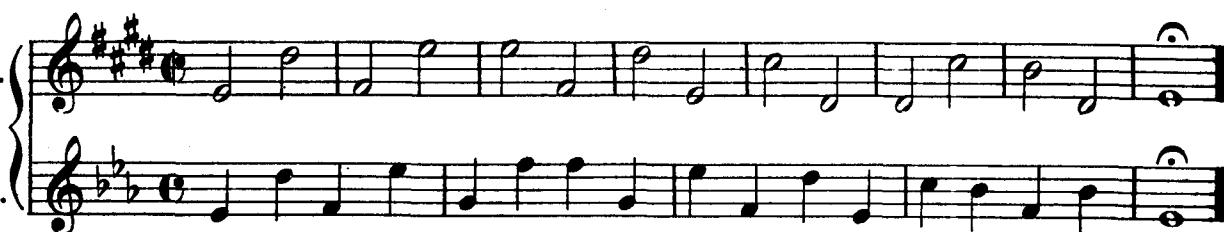
Fifth in E $\flat$.

The image shows two musical staves for the Fifth in E-flat scale. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The bottom staff is in bass clef with a key signature of three flats (Bb, Eb, Ab) and a 2/4 time signature. Both staves show the scale from C4 to C5, with the fifth degree (G) marked with a fermata.

Sixth in E $\flat$.

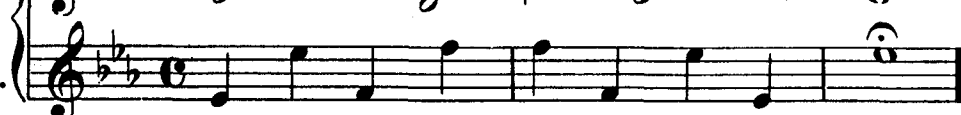
Sixth in E $\flat$.

The image shows two staves of musical notation for the Sixth in E-flat scale. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The bottom staff is in bass clef with a key signature of three flats (Bb, Eb, Ab) and a common time signature. Both staves show a sequence of eighth notes ascending and then descending, ending with a whole note.

Seventh in E $\flat$. 

Seventh in E $\flat$. 

Octaves in E $\flat$. 

Octaves in E $\flat$. 

Chromatic Result. 

CHROMATIC INTERVALS.

With Sharps. 





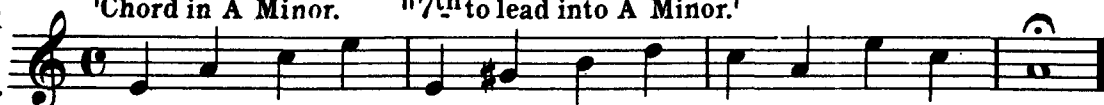
With Flats. 





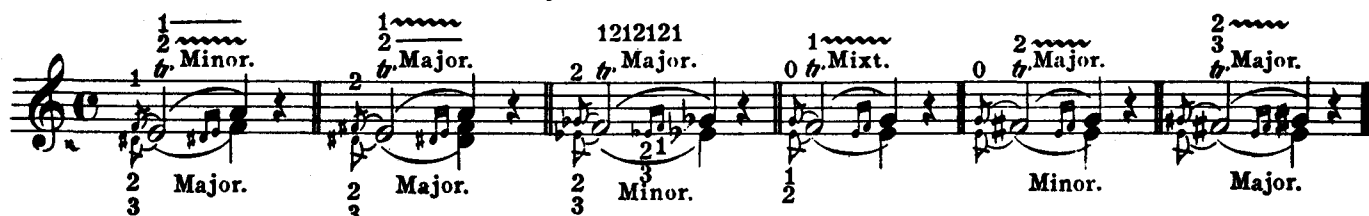
E, DOMINANT MINOR
or fifth Degree
of the A Minor Key.

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.



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♭. (bis.)
 1 with B♭ Shank.

in A. in A Minor.
 2 with A Shank.

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

2 (bis.)
 2 with B♭ Shank.

(Met: 4 times ♩ - 66) (2 times ♩ - 84)
 3

Met: as No 3.

4 

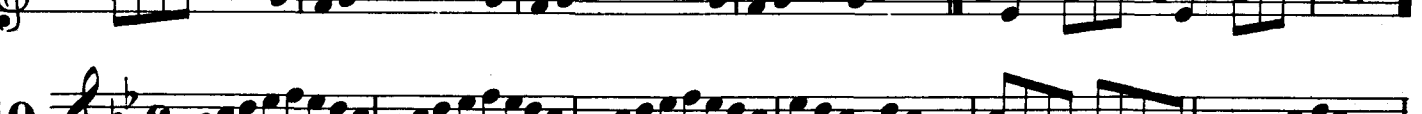
5 

6 

7 

8 

9 

10 





 $\frac{2}{3}$ fingering ad lib. $\frac{1}{2}$ ad lib.

VARIOUS ARTICULATIONS TO BE ADAPTED TO EXERCISES N^o 3 to 10.

1 (Met: ♩ = 126 to 138)

2

3

4

5

6

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 4 are in C major. Staves 5 through 7 are in B-flat major (two flats). Each staff concludes with a double bar line and a repeat sign. Staves 1, 2, and 3 have first and second endings marked with '1' and '2' above the staff. Staff 4 has a first ending marked with '1'. A large bracket on the left side of the page groups staves 2 through 7, with the number '11' positioned to the left of the bracket.

VARIOUS ARTICULATIONS TO BE ADAPTED TO THE ABOVE N^o 11.

Detailed description: This block contains three staves of musical notation, numbered 8, 9, and 10. 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. Each staff concludes with a double bar line and a repeat sign.

12

13 (Met: ♩ = 108.)

14 Allegretto. (Met: ♩ = 112)

15 (Met: ♩ = 92)

atempo. 4 times.

4 times.

rit

Tempo I.

rallent.

Modto quasi Andte

16

Moderato. (Met: ♩ = 92)

17

Same Mov! (Met: ♩ = 92)

Same Mov! (Met: ♩ = 92)

Chromatic and Slurs.

(Met: ♩ = 69 to 120)

This musical score is an exercise titled "Chromatic and Slurs." It 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 are in G major, and measures 9-18 are in G minor. The exercise is designed to practice chromatic movement and slurs. Measures 1-4 are marked with a '1' and a slur. Measures 5-8 are marked with a '2' and a slur. Measures 9-12 are marked with a '3' and a slur. Measures 13-16 are marked with a '4' and a slur. Measures 17-18 are marked with a '5' and a slur. The notation includes various chromatic patterns, slurs, and repeat signs.

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

2928-24

Andante. (♩ = 104.)

14.

p mezzo voce.

Musical score for piano, measures 14 to 24. The score is written for two staves (treble and bass clef) in G major (one sharp) and 8/8 time. The tempo is Andante, with a quarter note equal to 104 beats per minute. The key signature is G major (one sharp). The score consists of seven systems of two staves each. Measure numbers 14 through 24 are indicated at the beginning of each system. The dynamics are marked as *p mezzo voce.* at the start, *mf* in measure 18, *p* in measure 23, and *pp smorz.* in measure 24. The piece concludes with a double bar line in measure 24.

Amusing Rondinetto.

Lively. (♩ = 120.)

15.



Last time.



TRIO.

p Minor, a little slower.

[illegible]

6th LESSON.

D.C. al Segno &

D.C.

G

0

G

2

F#

Semitone under

Slurred.

Interval of Tenth. *Slurred.*

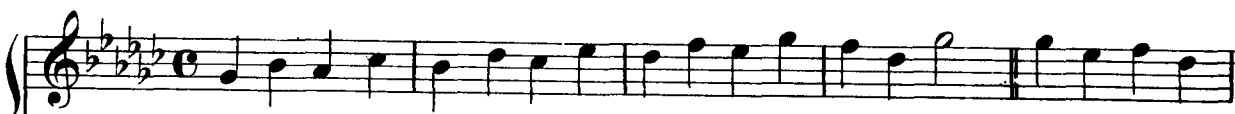
A musical staff in treble clef with a key signature of one sharp (F#). The first measure contains two eighth notes: F# and Gb. Above the staff, a box labeled "Enharmonic & Synonymous." spans both notes. Below the staff, fingerings are indicated: '2' under the F# and '2' under the Gb. A double bar line follows. The second measure begins with a half note E, followed by a slur over four eighth notes: F#, G, A, and Bb. The word "Slurred." is written above the first eighth note of this group.

The musical score is written for two staves, Treble and Bass clef. The key signature is one flat (B-flat). The melody is marked with fingerings (1, 2) and slurs. The word "Slurred." is written above the second measure of each staff. The piece ends with a double bar line and repeat dots.

Diatonic Result
from the 1st Lesson.



A musical staff in treble clef with a key signature of one sharp (F#). The scale begins with a whole rest on the first line (F#4), followed by quarter notes on G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, and C6. The final note is a half note C6 with a fermata.

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 $\flat$. 

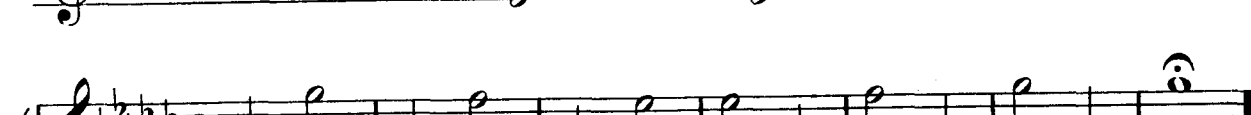
In F $\sharp$. 

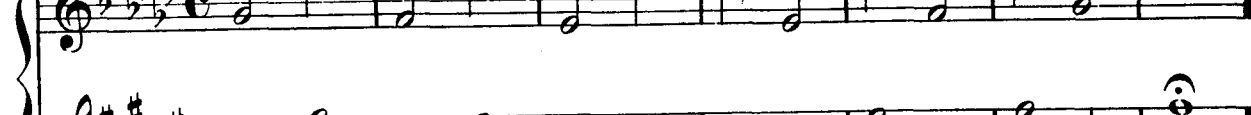
Seventh in G $\flat$. 

In G $\flat$. 

In F $\sharp$. 

Octaves. 

In G $\flat$ 

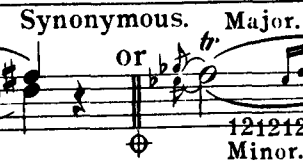
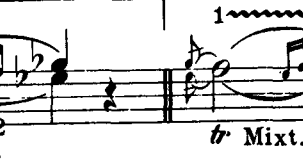
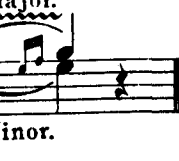
In F $\sharp$ 

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. 

SHAKES OR TRILLS.

2 121212 **Synonymous.** Major.  or  121212 Minor.  or  2 Major.  tr Minor.

Difficult not practicable.

EXERCISES ON PRECEDING LESSONS.

(Met: 4 times ♩ = 152) (2 times ♩ = 126)

1 







LIP PRACTISE ON THE OPEN NOTES.



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 six staves of music. The first five staves are a continuous running scale exercise. The sixth staff is a Coda, marked 'CODA.' and ending with a double bar line and a repeat sign. The piece concludes with the word 'Fine.' and a final note.

D.C.
following ad lib.

(Met: ♩ 69 to 120)

CHROMATIC EXERCISES.

Musical score for 'CHROMATIC EXERCISES.' in 2/4 time. The piece consists of seven staves of music. The first two staves are marked with numbers 1 and 2, indicating the first and second exercises. The remaining five staves are marked with numbers 3, 4, 5, 6, and 7, indicating the third through seventh exercises. Each exercise is a chromatic scale exercise, typically consisting of a sequence of eighth notes.

(Met: = 69 to 120)

6

51

Duos Concertants resuming the preceding Lessons.

Moderato. (♩ = 108 to 112.)

16.

pp

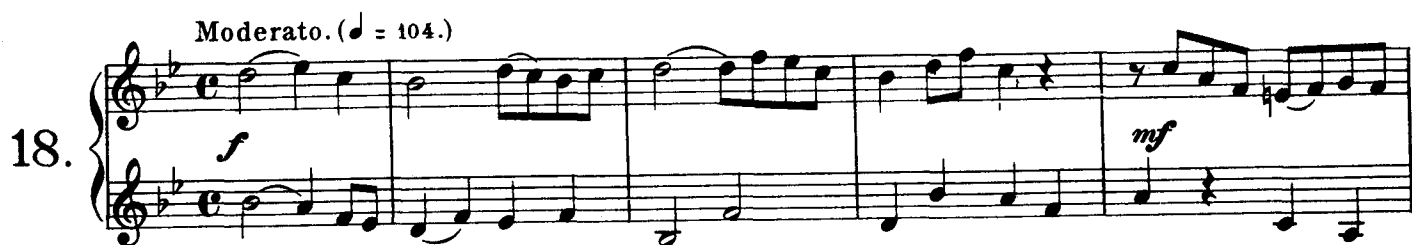
17. Allegretto. (♩ = 104.)

p



18. Moderato. (♩ = 104.)

f *mf*



Allegro.

p





Allegretto. (♩ = 80.)

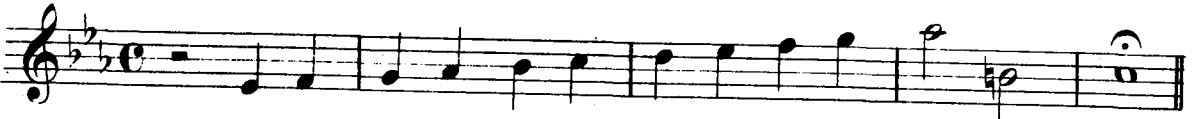
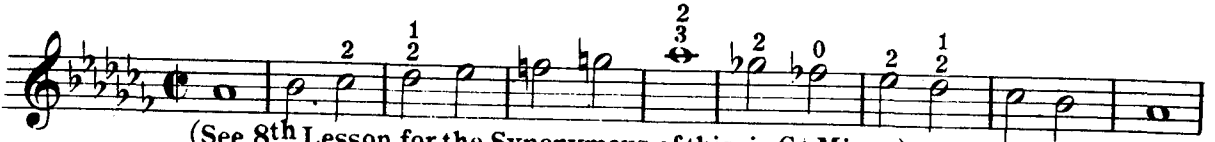




7th LESSON.



Diatonic Result.

Scale in A $\flat$ Major.In A $\flat$ Minor.(See 8th Lesson for the Synonymous of this: in G $\sharp$ Minor.)

Resume of Intervals.



Chromatic Result.



CHROMATIC EXERCISES.

SHAKE OR TRILL.

8th LESSON.

D
2nd Degree
of the Key of C.

D

Semitone under.

2 1
3 3

Semitone over.

Slurred.

Interval Descending
of a Fourth.

Enharmonic &
Synonymous.

Enharmonic &
Synonymous.

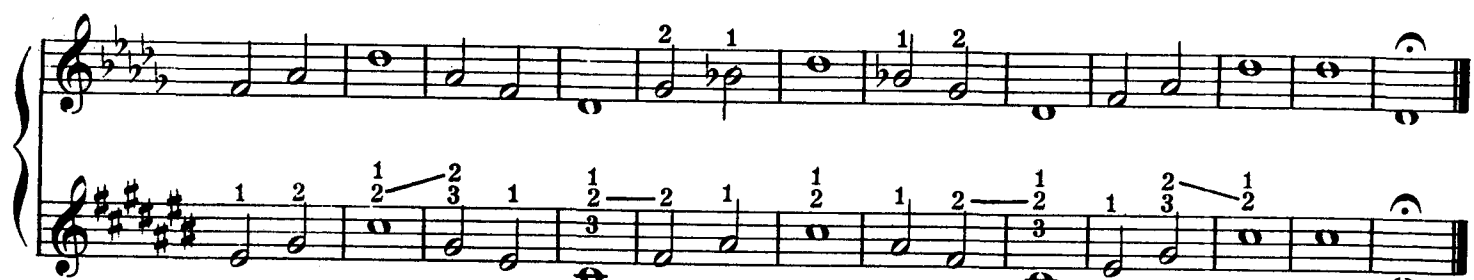
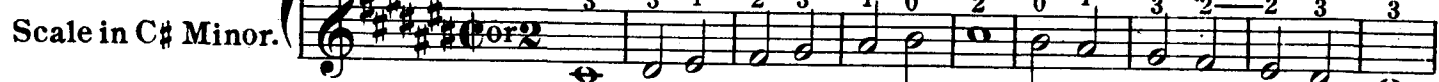
Slurred.

Diatonic Result.

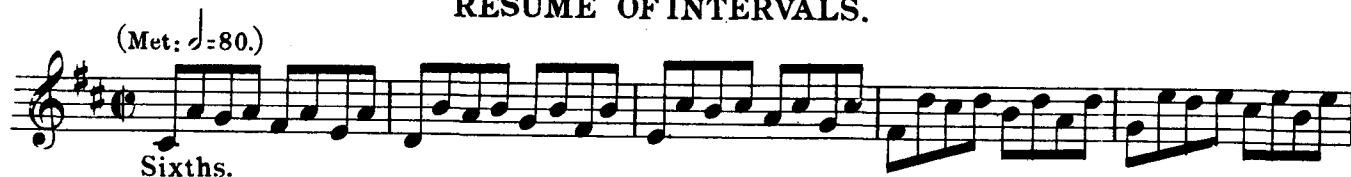
Scale in D Major.



Synonymous.



RESUME OF INTERVALS.



Same movement.

2 Bars for one of
preceding time.
Movt Double.

Same Exercise in D Minor.



Same Exercise in D $\flat$ Major.

A musical exercise in D $\flat$ Major, consisting of eight staves of music. The first staff is in common time (C) and features a series of eighth-note patterns. The subsequent staves continue this pattern with various rhythmic and melodic variations, including some measures with a 3/4 time signature. The key signature has four flats (B-flat, E-flat, A-flat, D-flat).

Chromatic Result.

A single staff of music showing the chromatic result of the exercise. It features a continuous sequence of chromatic eighth notes across the staff, with a key signature of one flat (B-flat).

CHROMATIC EXERCISES.

A series of six numbered chromatic exercises, each on a single staff. Exercises 1, 2, and 3 are in common time (C) and feature eighth-note patterns. Exercises 4, 5, and 6 are in 3/4 time and feature eighth-note patterns. Each exercise is marked with a number and a repeat sign.

SHAKES OR TRILLS.

Major. 2 121212 3 3 Minor.

Mixt. 1 2 3

Minor. 1 2 3

Minor. 1 2 3

Both Major. 2 1 2 3

Duos Concertants resuming the Preceding Lessons.

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

20. *p con grazia.* *f*



Allegretto. (♩ = 100.)



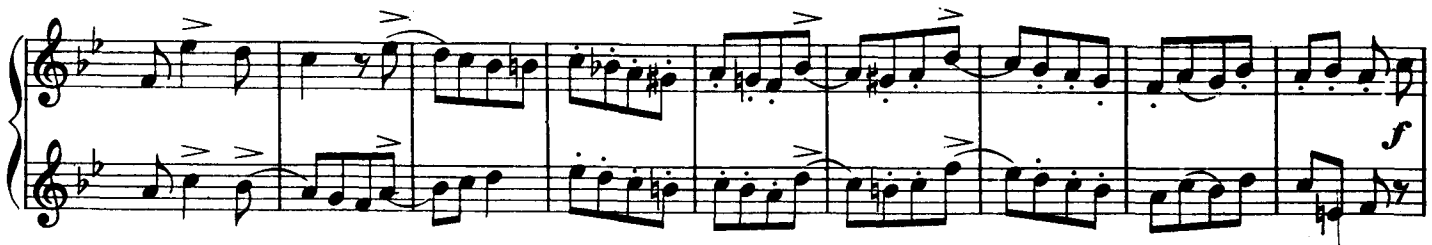
Andante. (♩ = 72.)

21.





Allegro. Lively. (♩ = 132.)



First system of piano music, measures 1-8. Treble and bass staves. Dynamics: *f*, *f*.

Second system of piano music, measures 9-16. Treble and bass staves. Dynamics: *f*, *p*.

Third system of piano music, measures 17-24. Treble and bass staves. Dynamics: *p*.

Fourth system of piano music, measures 25-32. Treble and bass staves. Dynamics: *f*.

Fifth system of piano music, measures 33-40. Treble and bass staves.

9th LESSON.

A Semitone under G#.

First line of 9th Lesson exercise, measures 1-4. Treble staff. Dynamics: *A*, $\frac{1}{2}$, $\frac{2}{3}$.

Enharmonic & Synonymous.

Second line of 9th Lesson exercise, measures 5-8. Treble staff. Dynamics: $\frac{2}{3}$, $\frac{2}{3}$, *Slurred.*

Interval of 12th

Third line of 9th Lesson exercise, measures 9-12. Treble staff. Dynamics: *Slurred.*

Diatonic Result.

Fourth line of 9th Lesson exercise, measures 13-16. Treble staff. Dynamics: $\frac{2}{3}$, $\frac{2}{3}$.

Fifth line of 9th Lesson exercise, measures 17-20. Treble staff.

Scale in A Major. 

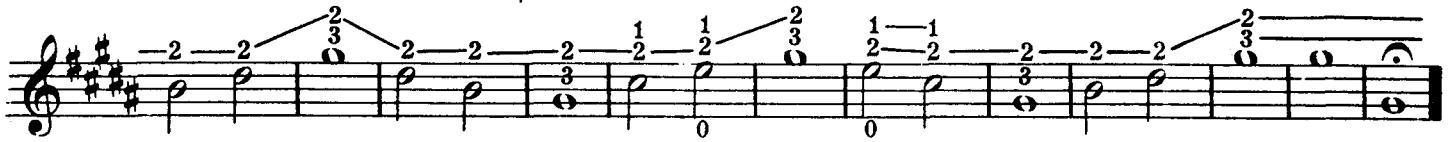


In A Minor. 



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

In G# Minor. 



RESUME OF INTERVALS.



Thirds.



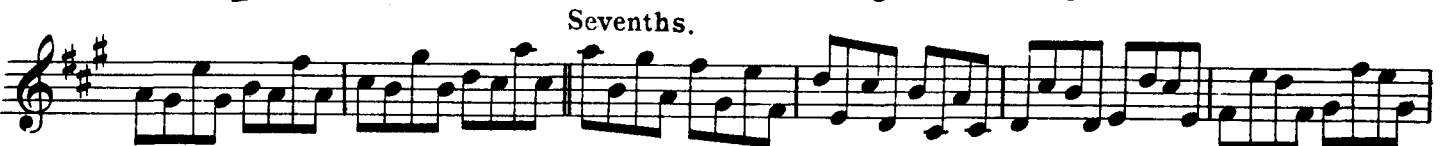
Fourths.



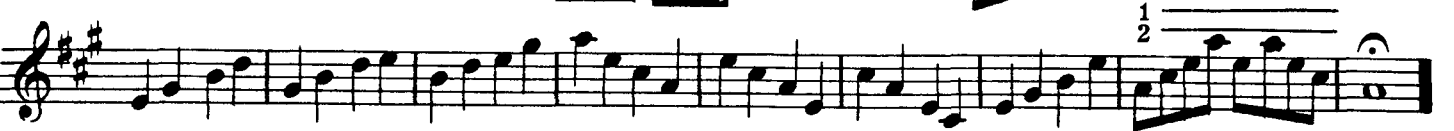
Fifths.




Sevens.



Octaves.

Chromatic Result.



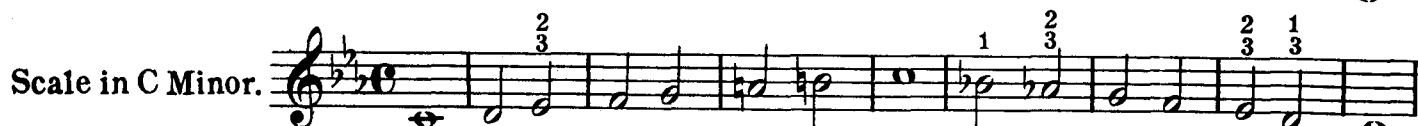
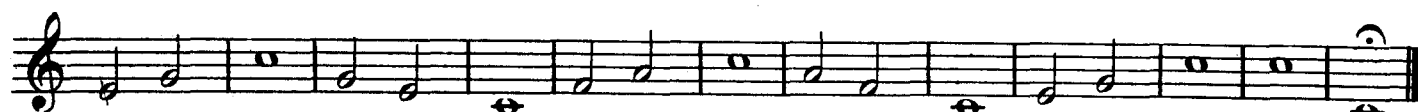
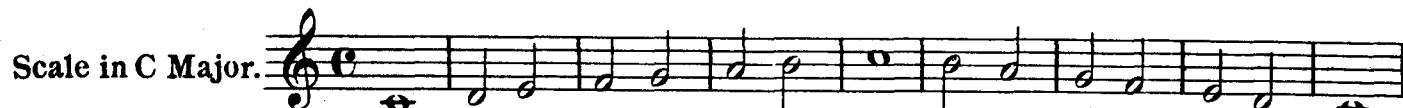
CHROMATIC EXERCISES.



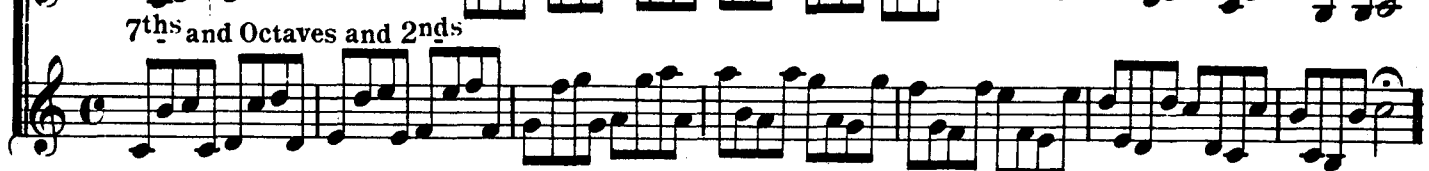
10th LESSON.

C
1st Degree
Key of C
Tonic.





SUMMARY OF INTERVALS.



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 $\frac{4}{4}$ 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.

1

2

3

4

5

6

7

8

9

10

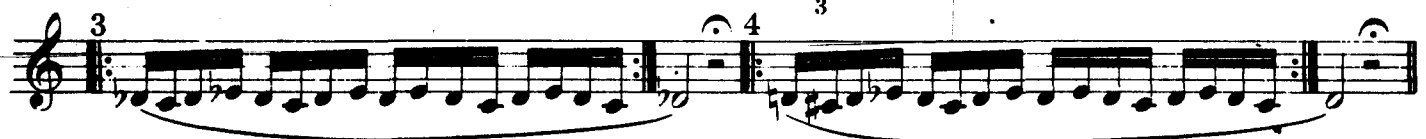
other way.

1^o other model. 2^o other model.

Triplets to be played:

1^o Common time **C** Met: from ($\text{♩} = 54$ to $\text{♩} = 72$.) $\frac{12}{8}$ $\frac{3}{4}$

2^o Common time alla breve Met: from ($\text{♩} = 54$ to $\text{♩} = 84$.) $\frac{2}{1}$ $\frac{3}{2}$



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, with some measures containing beamed sixteenth notes. The score is divided into measures by vertical bar lines. There are repeat signs (double dots) at the end of the first and second lines of music. The first line is numbered 5, and the second line is numbered 6. The third line is numbered 7, and the fourth line is numbered 8. The fifth line is numbered 9. The sixth line is numbered 10. The seventh line is numbered 11. The eighth line is numbered 12. The ninth line is numbered 13. The tenth line is numbered 14. The eleventh line is numbered 15. The twelfth line is numbered 16. The thirteenth line is numbered 17. The fourteenth line is numbered 18. The fifteenth line is numbered 19. The sixteenth line is numbered 20. The seventeenth line is numbered 21. The eighteenth line is numbered 22. The nineteenth line is numbered 23. The twentieth line is numbered 24. The score ends with a final double bar line and a repeat sign.

SHAKES OR TRILLS.

[illegible]

11th LESSON.

1st LESSON. *Slurred.*

Take care not to move the instrument or the head.

Grave. $B\flat$



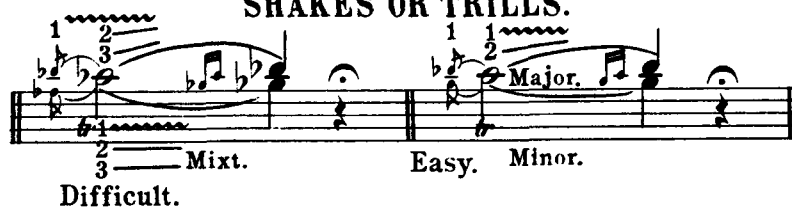


Allegretto molto. ($\text{♩} = 80 \text{ to } 84$)

EXERCISE.

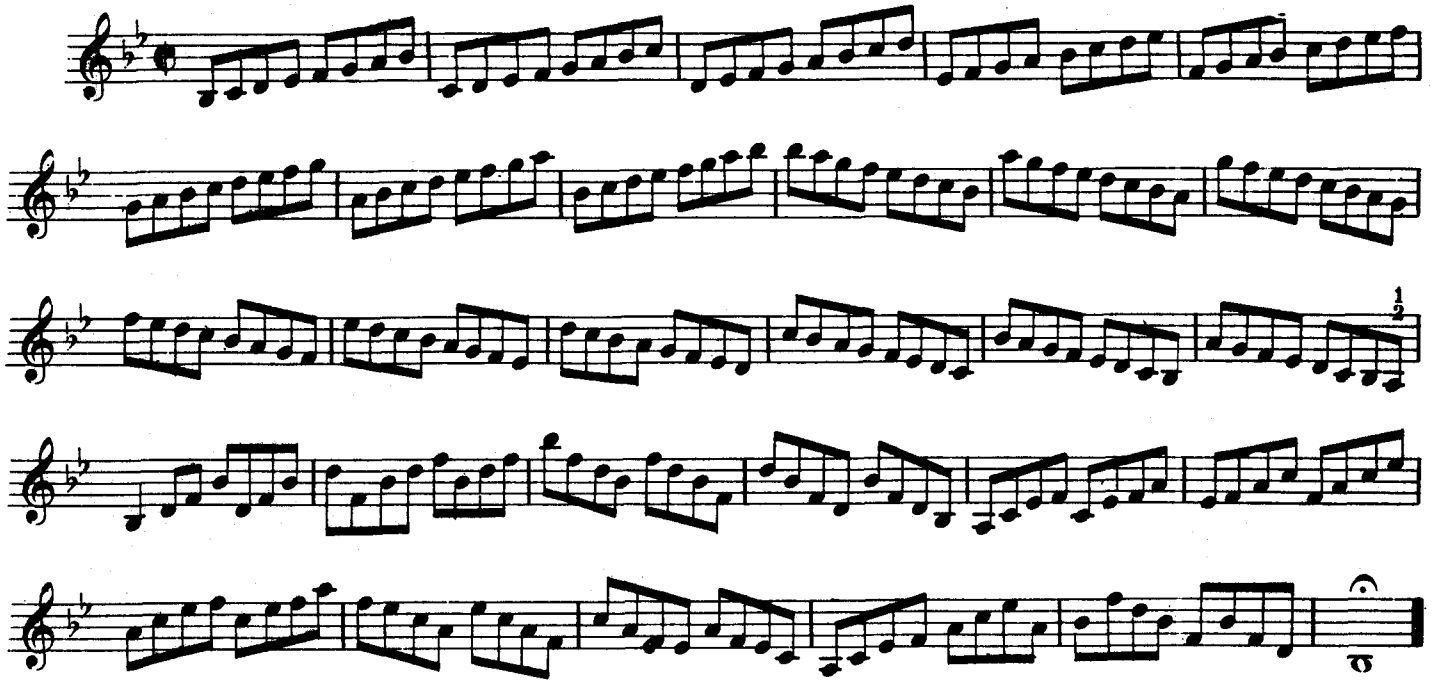


SHAKES OR TRILLS.



Chromatic.



MODEL OF A SCALE IN B $\flat$.

Exercise on the Diminished Seventh.



Duos Concertants resuming the preceding Lessons.

Allegro moderato. ($\text{♩} = 112$.)

23.





Andante religioso. (♩ = 69.)

24.

The musical score is written for piano on a grand staff (treble and bass clefs). It begins with the tempo marking "Andante religioso. (♩ = 69.)" and a dynamic marking of *f* (forte). The first system (measures 24-31) features a melody in the right hand with eighth and quarter notes, and a supporting bass line in the left hand. The second system (measures 32-39) continues the melody, with a *mf* (mezzo-forte) dynamic marking in measure 35. The third system (measures 40-47) marks the beginning of the "Tempo di Marcia. (♩ = 69.)" section, indicated by a *p* (piano) dynamic marking in measure 41. This section is characterized by a more rhythmic, march-like feel with frequent eighth-note patterns. The fourth system (measures 48-55) continues the march tempo, with a *f* (forte) dynamic marking in measure 51. The fifth system (measures 56-63) maintains the march tempo and dynamics. The sixth system (measures 64-71) continues the march tempo. The seventh system (measures 72-79) continues the march tempo. The eighth system (measures 80-87) continues the march tempo. The final system (measures 88-95) concludes the piece with a *ritenuto.* (ritardando) marking in measure 89, leading to a final cadence in measure 95.

Rondo grazioso. (♩ = 86.)

25.

25. *dolce* *mf*

TRIO.

Fine

riten.

2928-24

Detailed description: This block contains the musical score for measures 25 through 34 of a piece titled 'Rondo grazioso' with a tempo of 86 beats per minute. The score is written for piano in 3/8 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). Measure 25 begins with a treble clef, a key signature change to three flats, and a 3/8 time signature. The first staff (treble) contains a melodic line with eighth and sixteenth notes, while the second staff (bass) provides a rhythmic accompaniment with eighth notes. Dynamic markings include 'dolce' and 'mf' at the start of measure 25. The score is divided into systems of two staves each. The 'TRIO' section begins at measure 29. Measure 32 is marked 'Fine' in the first staff. Measure 33 is marked 'riten.' (ritardando). The piece concludes at measure 34 with a repeat sign. The page number '2928-24' is printed at the bottom left.



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



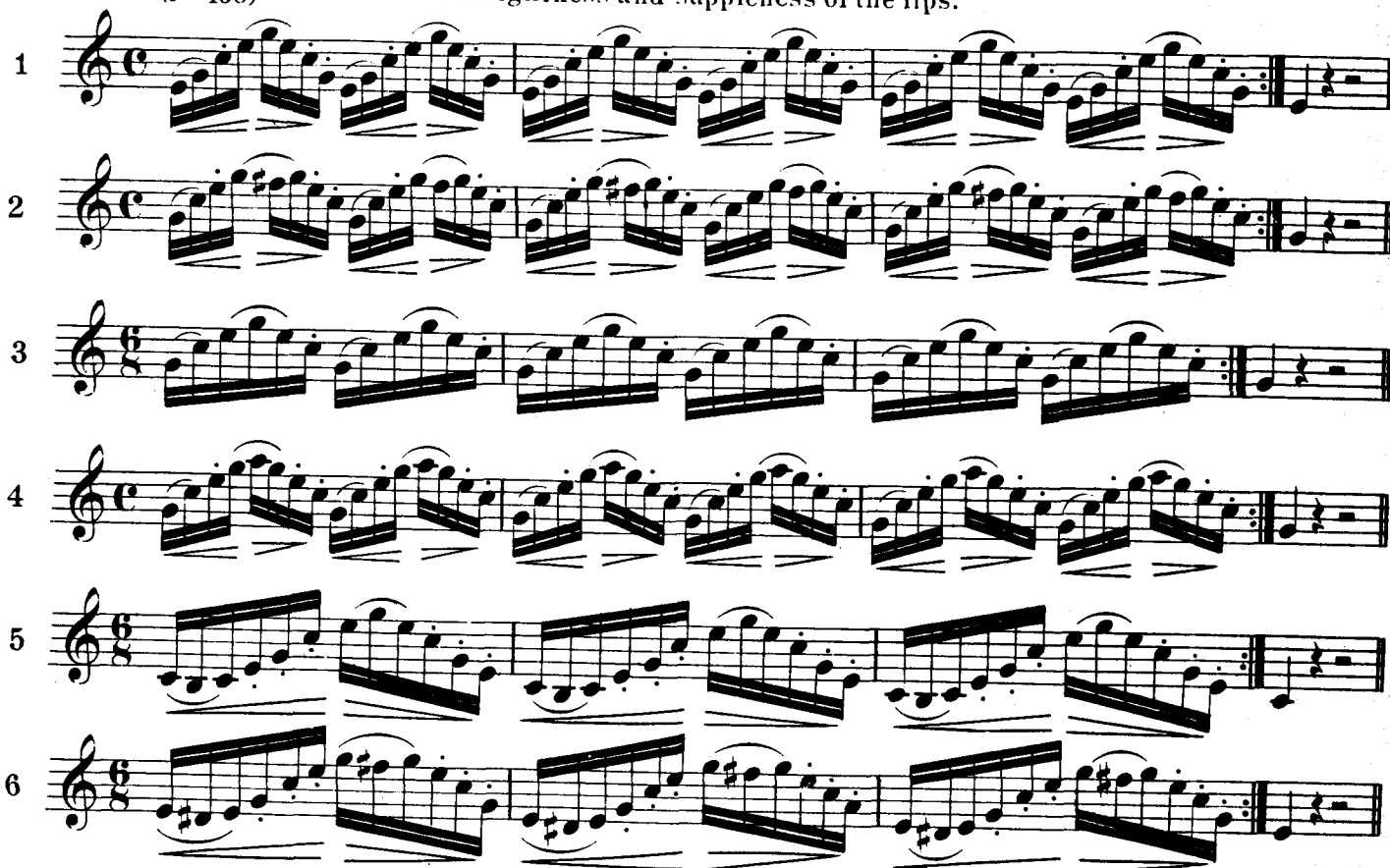
If not yet in this way try the next.



BROKEN CHORDS

(J - 138)

for lightness and suppleness of the lips.



7 

8 

9 

10 

11 

12 

13 

14 

15 

16 

17 

18 

This musical score consists of 12 staves, numbered 19 through 30. Each staff begins with a treble clef and a 6/8 time signature. The notation is primarily composed of eighth and sixteenth notes, often grouped in beams. Slurs are used to indicate phrases or melodic lines. Staves 25, 26, and 27 include the number '6' below the staff, likely indicating a sixteenth note or a specific fingering. The music concludes on staff 30 with a double bar line and a final note.

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.

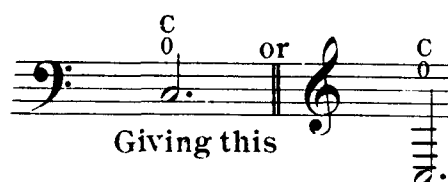


The above low notes are rarely used in 1st but are more frequently met with in 2nd Cornet parts. They should only be regarded so to speak as the pedal of their octaves; you must try to obtain them without opening the teeth too wide as that deranges the lips and you can only ascend again with difficulty; 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.





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

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



Example of notes which can be obtained on the Cornet without Pistons, also of the notes obtained with each single piston and with several pistons.

Several of the notes thus executed by using 1, 2 or 3 pistons are not altogether very good, but it is useful to know how to find them in case of need for certain difficult passages.

The image displays musical notation for a Cornet, showing the range of notes achievable with and without pistons. The notation is organized into several staves, each representing a different piston configuration. The first staff shows 'Open notes' (natural notes) and '2nd Piston' notes (sharpened notes). The second staff shows '1st Piston' notes (flattened notes) and '2 Pistons' notes (sharpened notes). The third staff shows '1 Piston' notes (flattened notes) and '2 Pistons' notes (sharpened notes). The fourth staff shows '123 Pistons not much used' notes (sharpened notes). Below these are six staves of 'OPEN NOTES' (natural notes) in various positions, each with a number indicating the piston configuration used to produce the notes. The notes are written in treble clef, and the key signature is one flat (B-flat).

Open notes

2nd Piston

1st Piston

2 Pistons

1 Piston

123 Pistons not much used

OPEN NOTES.

2

1

1

2

3

1

2

3

LESSONS TO PRACTISE THE SOUND ON THE PERFECT CHORD.

Whether in ascending or descending you must not move the instrument or the head in any way, the lips only should act. The left hand should be the sole regulator of the high and low notes by a pressure of more or less power. The right hand should be entirely free and in no way contribute to pressing the instrument on the lips.

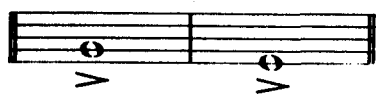
All these lessons should be executed in the movement Met: ♩ = 52.

1 2 3 4 5 6 7 8 9 10

Remark in making the C: do not raise or lower the instrument or the head either.

The above and following lessons should be practised first in plain sound.

thus:



then secondly thus:

Sons filés.



attacked piano,

swelled out and diminished without undulations and without raising or lowering the note. In this kind of sound the letter T should be pronounced as firmly as for the plain sounds, only the wind is kept back and gradually swelled out and diminished as required. No sign will be placed over the notes; it is for the pupil who is desirous of possessing a good tone on his instrument to follow the advice giving him of practising all these lessons at first in plain sounds and then as shown 2nd Ex. I cannot too strongly recommend the pupil not to press upon the lips with the left hand especially in the *sons filés*; once the sound is attacked, simply hold the instrument well in the same place and press only very gently.

1 2

This page contains 14 staves of musical notation, numbered 3 through 14. Each staff begins with a treble clef and a common time signature (C). The notation includes various musical notes (quarter, eighth, and sixteenth notes), rests, and fingerings indicated by numbers 1, 2, and 3. The music is written in a single melodic line, likely for a guitar. The staves are arranged vertically, with each staff containing a sequence of notes and rests. The notation is clear and legible, with standard musical symbols used throughout.

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.

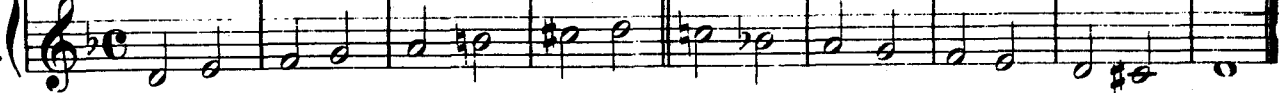
E Major. C# Minor.

B Major. G# Minor.

F# Major. D# Minor.

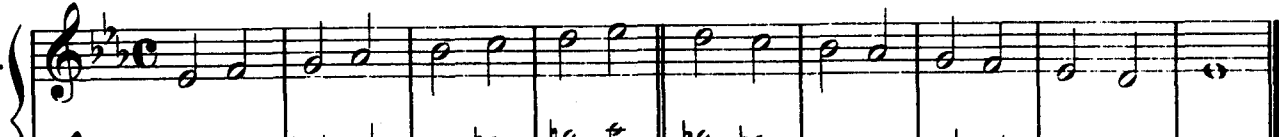
MAJOR AND MINOR SCALES WITH FLATS.
IN THEIR ETYMOLOGICAL ORDER.

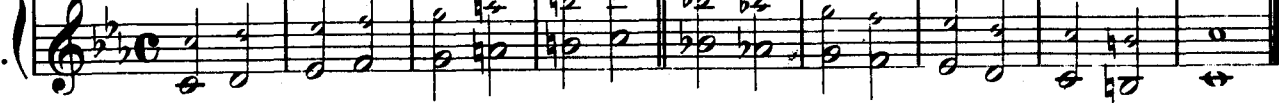
F Major. 

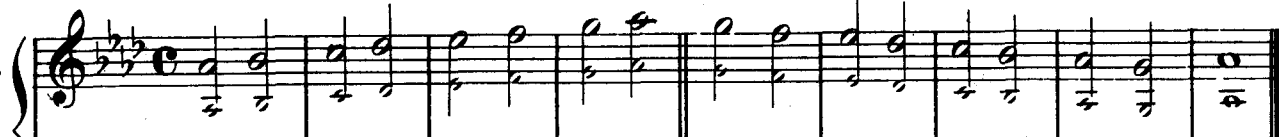
D Minor. 

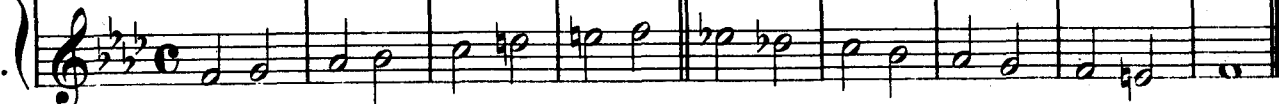
B $\flat$ Major. 

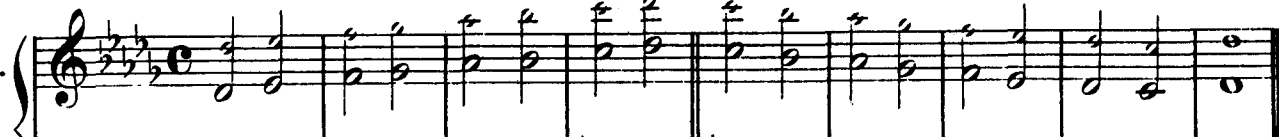
G Minor. 

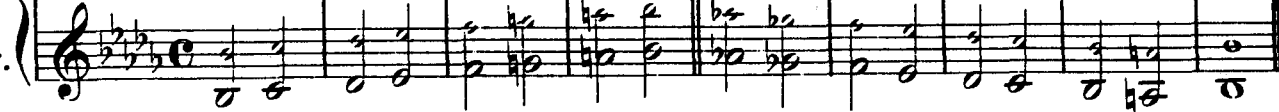
E $\flat$ Major. 

C Minor. 

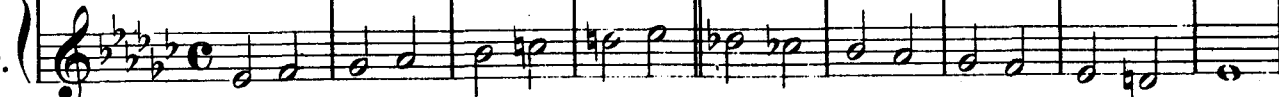
A $\flat$ Major. 

F Minor. 

D $\flat$ Major. 

B Minor. 

G $\flat$ Major. 

E $\flat$ 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.



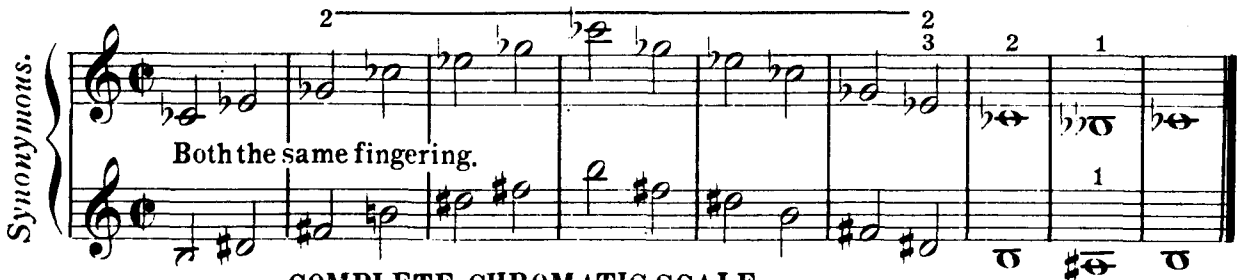
Chord in
C Natural.



C#
with seven Sharps
and
Db
with five Flats.

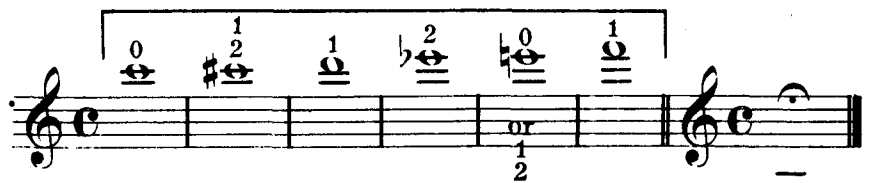
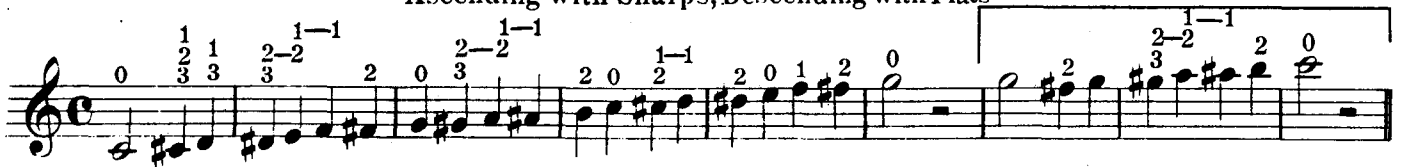


Cb
with seven Flats
and
B Natural
with five Sharps.



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.

This musical exercise is in G Major, indicated by one sharp (F#) on the treble clef. It consists of four systems, each with a grand staff (treble and bass clefs). The first system is marked with a '3.' and shows a piano accompaniment with a steady eighth-note pattern in the right hand and a more complex, flowing line in the left hand. The subsequent systems continue this pattern, with the right hand playing a series of eighth notes and the left hand providing harmonic support with various intervals and eighth-note figures. The exercise concludes with a final cadence in the fourth system.

In E Minor.

4.

This musical exercise is in E Minor, indicated by two sharps (F# and C#) on the treble clef. It consists of four systems, each with a grand staff. The first system is marked with a '4.' and shows a piano accompaniment with a steady eighth-note pattern in the right hand and a more complex, flowing line in the left hand. The subsequent systems continue this pattern, with the right hand playing a series of eighth notes and the left hand providing harmonic support with various intervals and eighth-note figures. The exercise concludes with a final cadence in the fourth system.

In D Major.

5.

Exercise 5 is in D Major (two sharps) and common time. The piano part (bottom staff) features a continuous eighth-note accompaniment with frequent triplet markings. The violin part (top staff) consists of a series of half notes and whole notes, with some triplet markings in the first few measures.

In B Minor.

6.

Exercise 6 is in B Minor (two sharps) and common time. The piano part (bottom staff) features a continuous eighth-note accompaniment with frequent slurs. The violin part (top staff) consists of a series of half notes and whole notes, with some slurs and triplet markings in the first few measures.

In A Major.

7.

Exercise 7 is in A major (three sharps: F#, C#, G#). It consists of three systems of piano accompaniment. Each system has a treble and bass staff joined by a brace. The first system is marked with a '7.' and features a treble staff with half notes and a bass staff with eighth and sixteenth notes, including some beamed sixteenth notes. The second and third systems continue the piece with similar rhythmic patterns and melodic lines in both hands.

In F Minor.

8.

Exercise 8 is in F minor (three sharps: F#, C#, G#). It consists of three systems of piano accompaniment. Each system has a treble and bass staff joined by a brace. The first system is marked with an '8.' and features a treble staff with half notes and a bass staff with eighth and sixteenth notes, including some beamed sixteenth notes. The second and third systems continue the piece with similar rhythmic patterns and melodic lines in both hands.

In F Major.

9.

Exercise 9 is in F Major (one flat). It consists of three systems of piano accompaniment. The first system is marked with a '9.' and features a treble staff with whole notes and a bass staff with eighth-note patterns. The second and third systems continue the piece with similar melodic and harmonic structures, ending with a double bar line.

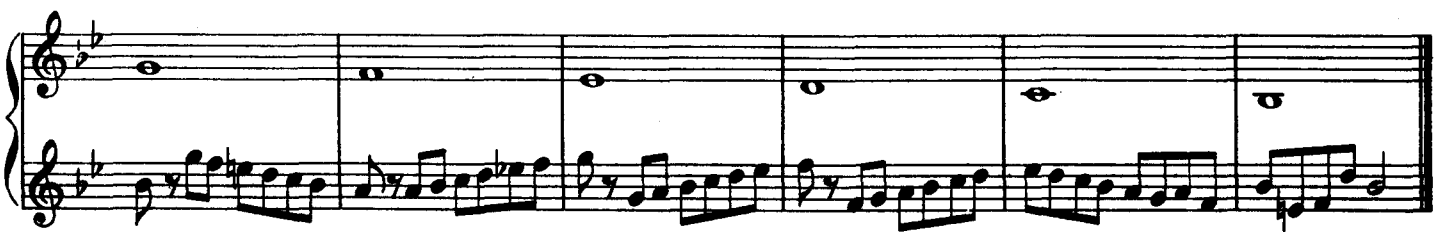
In D Minor.

10.

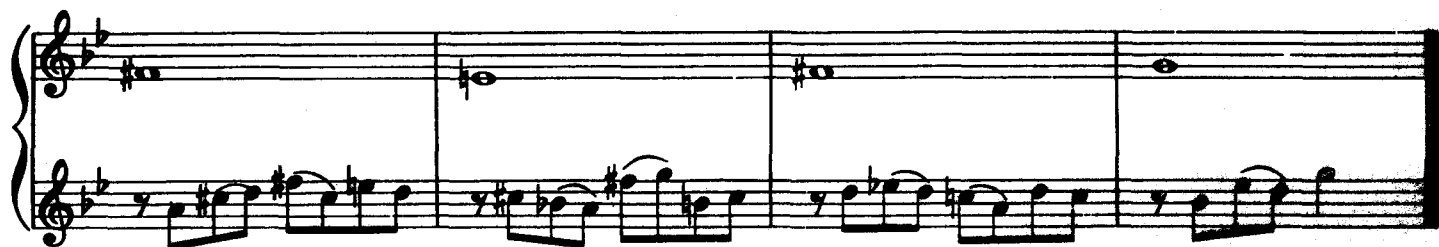
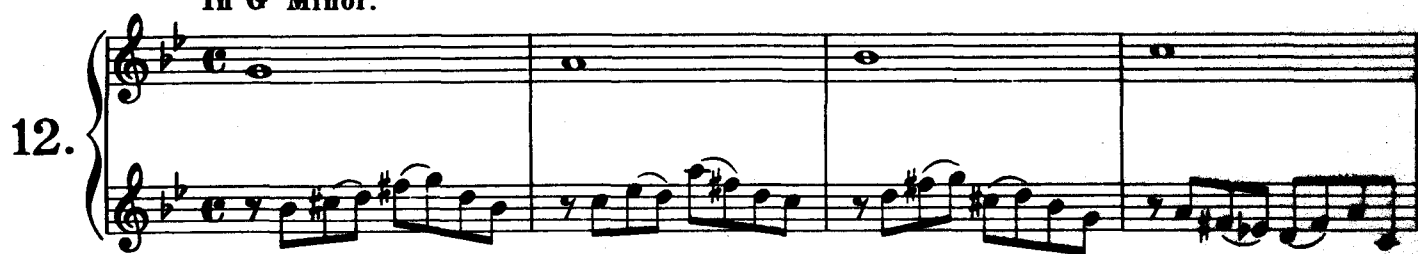
Exercise 10 is in D Minor (two flats). It consists of five systems of piano accompaniment. The first system is marked with a '10.' and features a treble staff with whole notes and a bass staff with eighth-note patterns. The subsequent systems continue the piece with similar melodic and harmonic structures, ending with a double bar line.

In B $\flat$ Major.

11.



In G Minor.



In E $\flat$ Major.

13.

Musical score for exercise 13 in E $\flat$ Major, 2/4 time. The score consists of four systems of piano accompaniment. Each system has a treble and bass staff. The right hand plays a simple harmonic accompaniment with half notes and whole notes. The left hand plays a more active melody with eighth and sixteenth notes, often featuring slurs and accents. The key signature has three flats (B-flat, E-flat, A-flat).

In C Minor.

14.

Musical score for exercise 14 in C Minor, 2/4 time. The score consists of four systems of piano accompaniment. Each system has a treble and bass staff. The right hand plays a simple harmonic accompaniment with half notes and whole notes. The left hand plays a more active melody with eighth and sixteenth notes, often featuring slurs and accents. The key signature has three flats (B-flat, E-flat, A-flat).

Chromatic Scale.

15.

3999-91

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 consists of six systems of piano accompaniment, each with a treble and bass staff. The first system is marked with a '1.' and includes a key signature of one sharp (F#) and a common time signature (C). The subsequent systems are in C major. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests, to illustrate the interval of a second across different time signatures and rhythmic patterns.

Interval of Third.

2.



Interval of Fourth.

3.

Exercise 3: Interval of Fourth. This system contains four staves of music. The first staff is a grand staff (treble and bass clef) with a key signature of one flat (B-flat). It features a sequence of eighth and sixteenth notes in both hands, with rests in the other staves. The second and third staves are grand staves with treble clef, showing a sequence of eighth and sixteenth notes in the right hand and rests in the left hand. The fourth staff is a grand staff with bass clef, showing a sequence of eighth and sixteenth notes in the left hand and rests in the right hand.

Interval of Fifth.

4.

Exercise 4: Interval of Fifth. This system contains four staves of music. The first staff is a grand staff (treble and bass clef) with a key signature of one flat (B-flat). It features a sequence of eighth and sixteenth notes in both hands, with rests in the other staves. The second and third staves are grand staves with treble clef, showing a sequence of eighth and sixteenth notes in the right hand and rests in the left hand. The fourth staff is a grand staff with bass clef, showing a sequence of eighth and sixteenth notes in the left hand and rests in the right hand.

Interval of Sixth.

5.

Interval of Seventh.

6.

Interval of Octaves.

7.



Interval of Ninth.

8.



Interval of Tenth.

9.



DIVISION OF TIME.

Common time 4 in the Bar $2\frac{4}{4}$ 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.

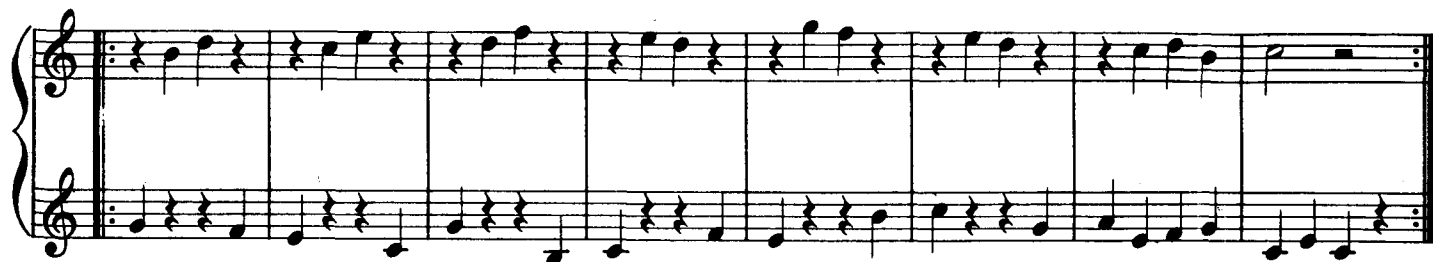
($\text{♩} = 60.$)

* 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 $\frac{2}{4}$.

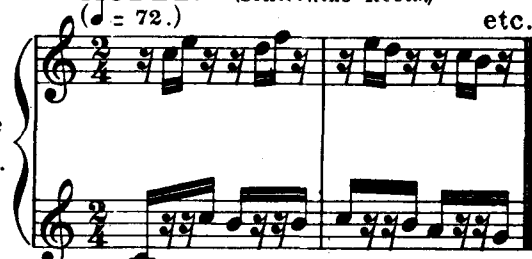


MODEL. (Sixteenths Rests)

(♩ = 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.

6. (♩ = 104.)

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

7.

Another Reduction
of the same.

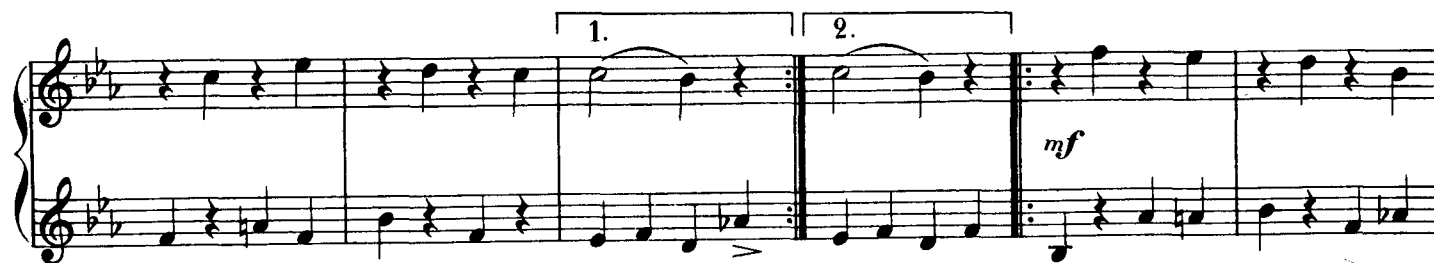
8.

Another
Reduction.

COUNTER TIME.

Allegretto. ($\text{♩} = 76.$)

9.



10.

($\text{♩} = 120.$)Reduction
of №9
to $\frac{2}{4}$ time.

SUBJECT or THEME ($\text{♩} = 104.$)

(see Note)

1st VAR. Segue.

2nd VAR. Segue.

3rd VAR. Segue.

4th VAR. Segue.

5th VAR. Segue.

6th VAR. Segue.

7th VAR. Segue.

8th VAR. Segue.

9th VAR. Segue.

10th VAR. Segue.

11th VAR. Segue.

12th VAR. Segue.

13th VAR. Segue.

RESUMED. (14th VAR.) Segue.

PART OF ACCT to be played with each Variation. Segue.

EXERCISES ON NOTES SLURRED BY MEANS OF THE LIPS.

109

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 *mf* 

 Same Exercise Slurred four by four.  1st MODEL. etc.  Same Exercise Slurred eight by eight. 2nd MODEL. etc.

2 *mf* 

  1st MODEL. etc.  2nd MODEL. etc.

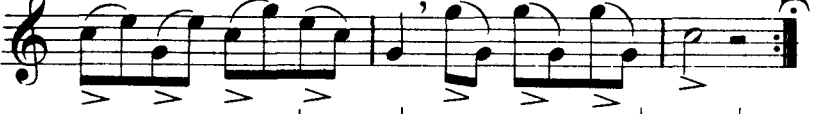
3 *mf* 

  MODEL. etc.

4 *mf* 

 MODEL. etc.

5 *mf* 

  MODEL. etc.

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

6 *mf* 

  MODEL. etc.

EXERCISES ON THE PORTATO OR TONGUEING ON THE SOUND.

The Portato is a tonguing 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 tonguing.

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 *Andante* $(\text{♩} = 52)$

4 *Andante* $(\text{♩} = 52)$

ff *rull.* *D.C.*

18 Preludes. by Collinet.

111

1 (♩ = 132)

D.C.

2 (♩ = 126)

These Studies or Preludes can be had arranged for Cornet in A and Bb 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



TUTTI.

(♩ = 120 to 144.)

5

BIS. 1st
2nd
D.C.

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

very Equal.

6

tr

(♩ = 120 to 126.)

7

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

Andantino. (♩ = 100)

8

Andantino. (♩ = 100)

9

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

D.C.

(♩ = 96)

10

(♩ = 132 to 152)

11



D.C.

12

(♩ = 104)



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

13 $(\text{♩} = 108 \text{ to } 144)$

tr. *tr.* *tr.* *riten.* *rall.*

Same as the above can be played in Ab.

14 $(\text{♩} = 108)$

1a *2a*

15 $(\text{♩} = 100)$

16 $(\text{♩} = 100)$

All^o moderato. (♩ = 138)

17

p D.C.

Moderato. (♩ = 100 to 120)

18

p D.C.

The Double Tongueing (*Binary*)

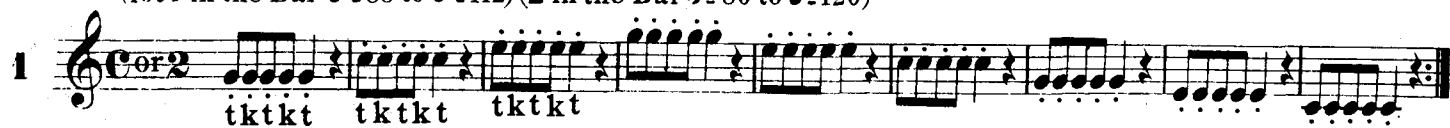
119

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 $\text{♩} = 88$ to $\text{♩} = 112$) (2 in the Bar $\text{♩} = 80$ to $\text{♩} = 120$)



(♩ = 50 to ♩ = 72)

6

t t k t k t k t

(♩ = 84 to ♩ = 144)

7

t t k t k t k t t k

8

t t k

9

t t k t t k t t k

10

t k t k t k

11

t t k t k t t k t k

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

t t k t k t t k t k

t k t k t k t k t k

12

t k t k t k t k t k t

t t t k t k t k t k

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

13

t k t k t k

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.

1 (4 in the Bar $\text{♩} = 76$ to $\text{♩} = 100$) (2 in the Bar $\text{♩} = 69$ to $\text{♩} = 104$)

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

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 *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

5 $(\text{♩} = 54 \text{ to } \text{♩} = 88)$

f t t k t t t k t t t t k t t

6 $(\text{♩} = 58 \text{ to } \text{♩} = 100)$

f t t t k t t t t t t k t t t

7 $(4 \text{ in the Bar } \text{♩} = 80 \text{ to } \text{♩} = 104) (2 \text{ in the Bar } \text{♩} = 69 \text{ to } 92)$

f t t k t t k t

8 *Cor 2*

f t t k t t k t t t k t t k t t t k t t t k t t t k t

9 $(\text{♩} = 96)$

f t t k t t t k t t t k t

D.C.

10 (4 in the Bar $\text{♩} = 80 \text{ to } 104$) (2 in the Bar $\text{♩} = 69 \text{ to } 96$)

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

11 *f* *t* *t* *t* *k* *t* *t* *k* *t* *t* *k* *t*

12 *t* *t* *k* *t* *t* *k* *t* *t* *k* *t* *t* *k*

13 *t* *k* *t* *t* *t* *k* *t* *k* *t* *t* *k* *t*

14 *t* *k* *t* *t* *k* *t* *t* *k* *t* *t* *k* *t*

15 *t* *k* *t* *t* *k* *t* *t* *k* *t* *t* *k* *t*

16 *t* *t* *t* *k* *t* *t* *t* *k* *t* *t* *t* *k*

17 *t* *t* *t* *k* *t* *t* *t* *k* *t* *t* *t* *k*

18 ($\text{♩} = 76 \text{ to } 112$)

t *k* *t* *t* *k* *t* *k* *t* *t* *k* *t*

18

This tongueing may be inverted as follows: it is very convenient for ascending a scale of the description of that wick 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.

19

Handwritten musical score for exercise 19, measures 19-24. The score is in 2/4 time and consists of two staves. The first staff contains measures 19-23, and the second staff contains measures 24-28. The notation includes eighth and sixteenth notes, rests, and slurs. Fingerings are indicated by numbers 1-5. The exercise concludes with a double bar line and a repeat sign.

[illegible]

SIMPLE AND TRIPLE TONGUEING MIXED VERY EFFECTIVE.

21

22 

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 ten staves of music, each containing various trill exercises. The tempo is marked as quarter note = 63. The key signature is one sharp (F#). The exercises are marked with 'D' (difficult) or 'E' (easy). The patterns include eighth and sixteenth note trills, and some with triplets. The notation includes many accidentals (sharps, flats, naturals) and fingerings. The staves are separated by repeat signs. The final staff ends with a 'D' marking.

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. *Moderato.*
as written.

to be played.

8 Eighths.

1 2 3 4 5 6 7 8



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

Effect.



3rd Ex. Quick.
as written.

Effect.



Another Quicker
effect.



4th Example
as written.



5 Scale in Grupetti.

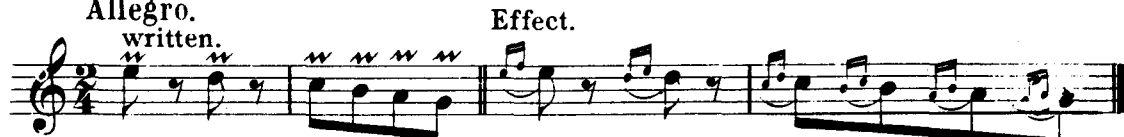


This sign ( or ) is named *Mordant*.

6

Allegro.
written.

Effect.



or
Slower.

Effect.

1
2



RECAPITULATION OF SHAKES AND GRUPPETTI.

Allegretto.

1

2

Moderato.

2

3

Andante Grazioso.

3

4

SONS FILÉS OR PORTAMENTO (SLURRED INTERVALS.)

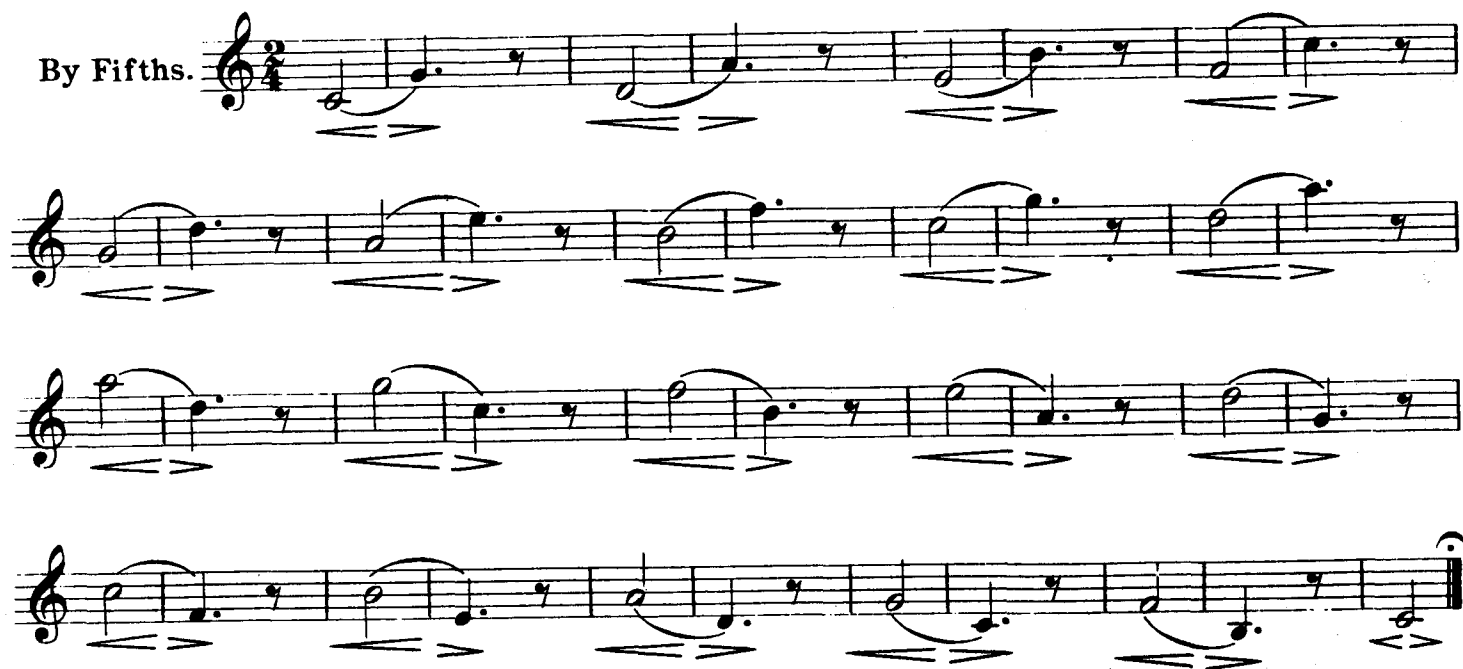
Sound leading to another; higher or lower, by employing *cresc.* < and *decresc.* >

By Seconds.

By Thirds.

By Fourths.

By Fifths.



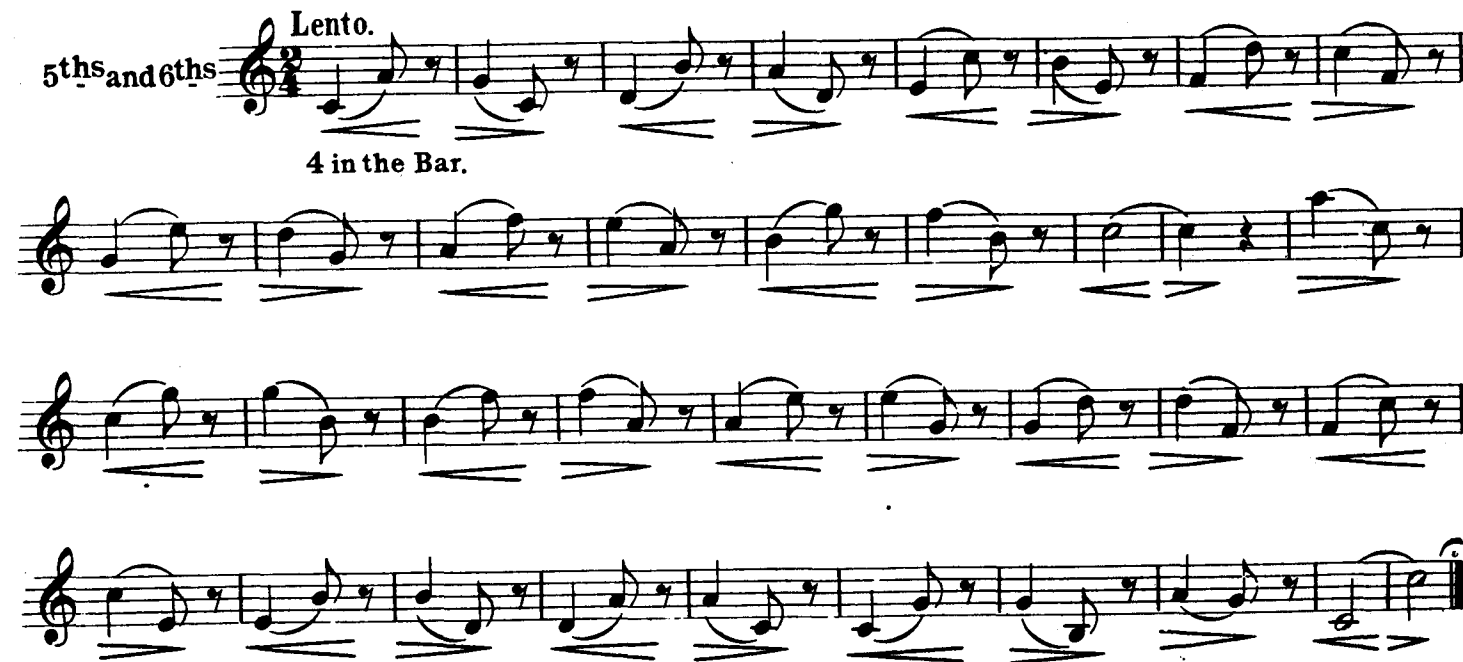
By Sixths.

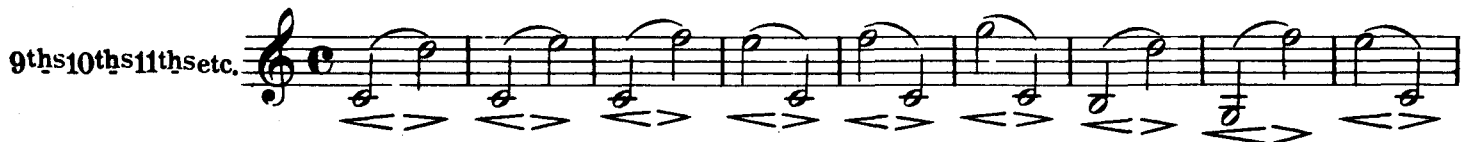


5ths and 6ths

Lento.

4 in the Bar.





25 EXERCISES.

Vivace.

1

sf

p

cres

dolce

poco

poco ff

sf

sf

(♩ = 66) All^{to} non troppo.

2

sf

sf

sf

sf

sf

All^o moderato (♩ = 104)

3

f

f

Agitato (♩ = 154)

4

p

p

rall.

f *pp*

ten.

a tempo and animato.

rall.

(♩= 152 to 168 and 184)

5

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

6 (♩ = 72)

f

rall.

7
Andante of
CROWN DIAMONDS
as an Exercise.

Andante con moto (♩=84)

Slurred notes.

8
ZANETTA
as an Exercise.

(♩=84 to 104)

This page of musical notation consists of 13 staves of music, all in G major (one sharp). The notation is written in a single system across the staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Slurs are used to group notes, and there are several triplet markings (indicated by a '3' over the notes). Dynamic markings include a piano (*p*) marking on the eighth staff and a fortissimo (*ff*) marking on the twelfth staff. The notation is complex, with many notes beamed together and slurs indicating phrasing. The page number 138 is in the top left corner.

25 Studies on the Scales.

1
C MAJOR. (4 times ♩ = 76) (2 times ♩ = 60 to 152)

1st MODEL. the same slurring 4 notes. **2nd MODEL.** the same slurring 8 notes. **3rd MODEL.** (Met ♩ = 152).
t k t k t k t k

2 (♩ = 76 to ♩ = 152)

3 (from ♩ = 80 to ♩ = 120.)

1st MODEL. the same in mezzo staccato. or Saccade. **2nd MODEL.**

3rd MODEL. **4th MODEL.**

5th MODEL. (Met ♩ = 120.) **6th MODEL.** (Met ♩ = 84)

(♩ = 84 to ♩ = 120)

4

MODEL.

5

(from ♩ = 84 to ♩ = 126.) *

MODEL.

6

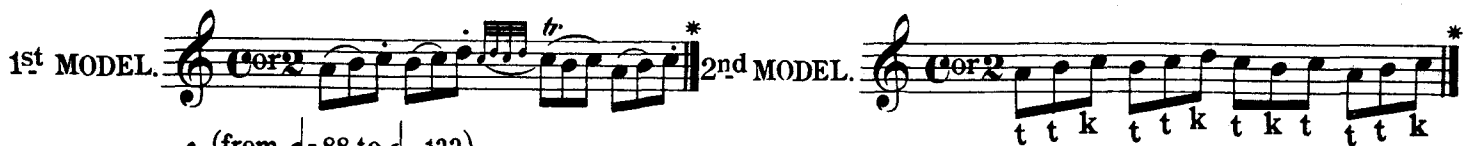
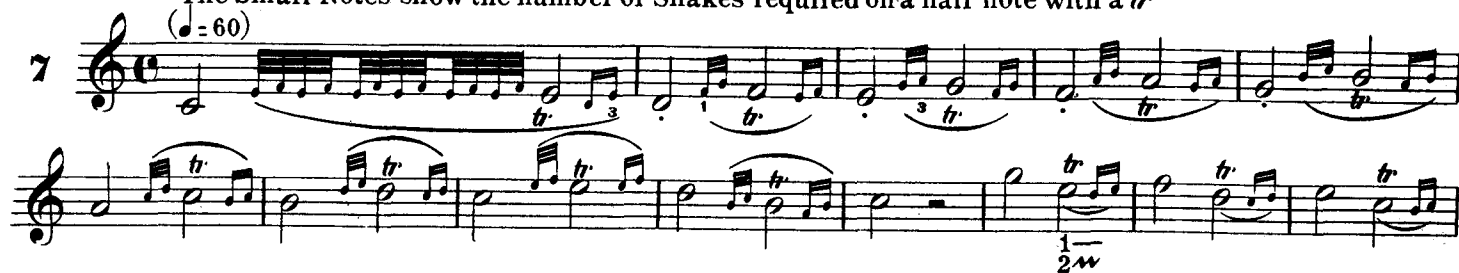
(from ♩ = 80 to ♩ = 96.) *

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)

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

2nd MODEL. 3rd MODEL.

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

1st MODEL. 2nd MODEL.

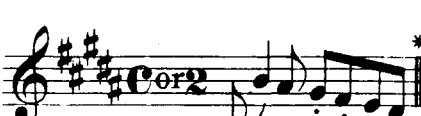
3rd MODEL the same in B Major. 4th MODEL. Tongueing.

5th MODEL. 6th MODEL. (Met: $\text{♩} = 120$)

7th MODEL. 8th MODEL. (Met: $\text{♩} = 84$)

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

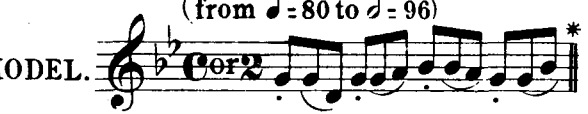
13   

MODEL The same in B $\sharp$ Major. 

14   

G MINOR from $\text{♩} = 60$ to 126

(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.  4th MODEL. 

(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

17 $(\text{♩} = 66 \text{ to } 132)$

C MINOR.

MODEL

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

Same in C Major.

2 Bars in one.

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

G MAJOR.



21
D MAJOR.

(from ♩ = 88 to ♩ = 96.)

1st MODEL. (from ♩ = 80 to ♩ = 80.) also Binary tonguing. * 2nd MODEL. also Tenary tonguing. *

The same in D $\flat$ Major.

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

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

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

23 from ♩ = 66 to 120.)
B MINOR.

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

24 (from ♩ = 66 to 120.)
A MAJOR.

1st MODEL **2nd MODEL** **3rd MODEL.**
 The same in A $\flat$ Major
 altering the accidental # to $\flat$
 and the # to $\flat$.

4th MODEL.

25 (from ♩ = 92 to ♩ = 100.)
F# MINOR.

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

2nd MODEL. also tkttkttkttk etc.
 also tkttkttkttk t

SERIES OF 25 EXERCISES(CONTINUED.)

Allo Giusto. (Met: ♩ = 132)

9

f

p

10 (♩ = 112.)

A musical score for a single melodic line, likely for a violin or flute, written on a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The tempo is marked as 112 beats per minute (♩ = 112.). The score consists of 11 staves. The first staff begins with a treble clef and a key signature of three flats. The second staff begins with a double bar line and a key signature change to two flats (B-flat, E-flat). The third staff begins with a treble clef and a key signature of two flats. The fourth staff begins with a treble clef and a key signature of two flats. The fifth staff begins with a treble clef and a key signature of two flats. The sixth staff begins with a treble clef and a key signature of two flats. The seventh staff begins with a treble clef and a key signature of two flats. The eighth staff begins with a treble clef and a key signature of two flats. The ninth staff begins with a treble clef and a key signature of two flats. The tenth staff begins with a treble clef and a key signature of two flats. The eleventh staff begins with a treble clef and a key signature of two flats. The score includes various musical notations such as eighth notes, sixteenth notes, and slurs. The piece concludes with a double bar line and a key signature change to one flat (B-flat, E-flat).

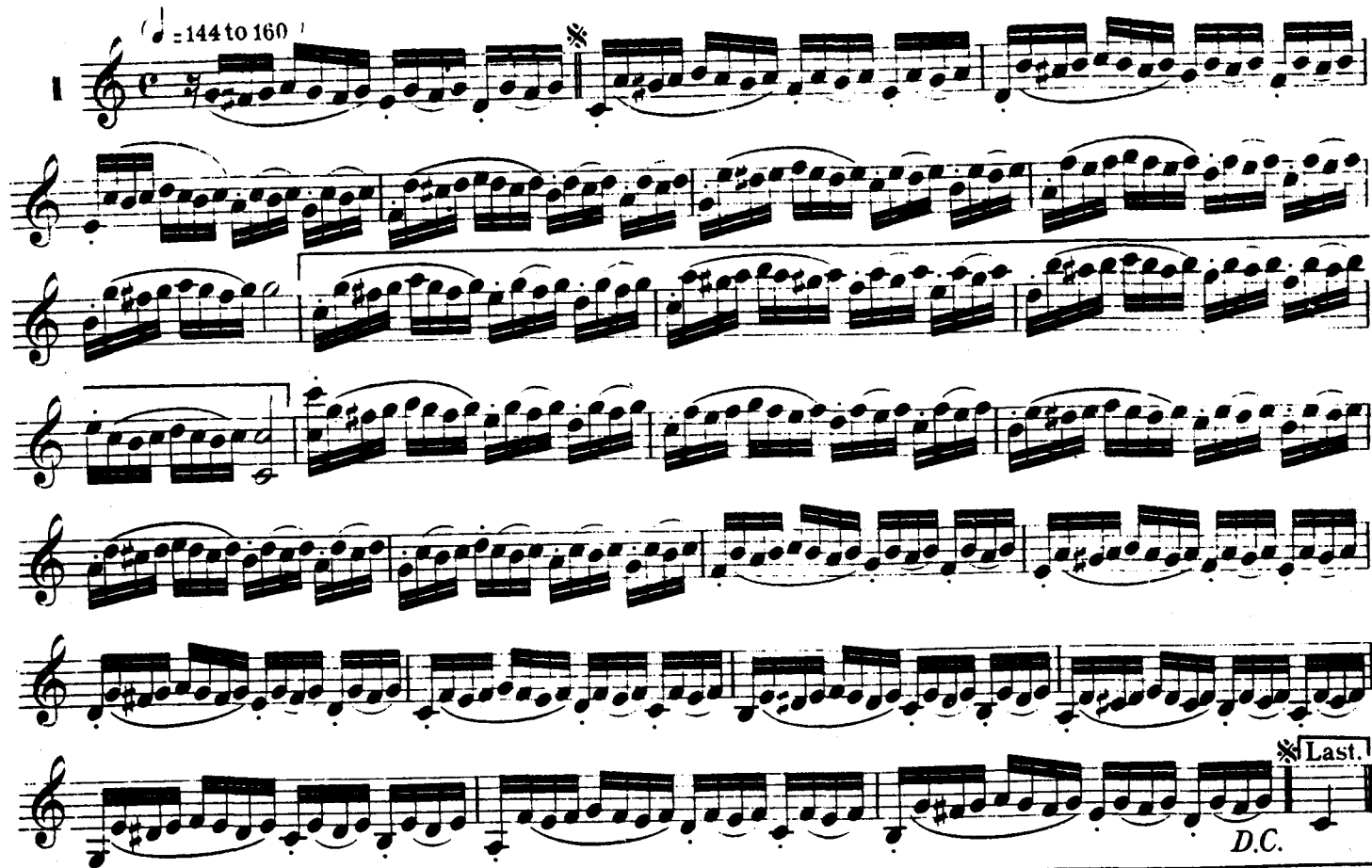
Light and equal.

ritenuto.

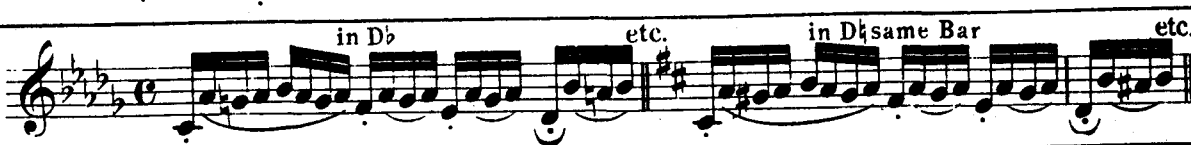
Preparatory Exercises for the Grupetto.

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.



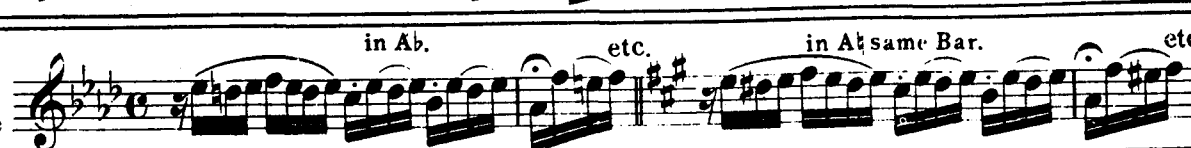
etc.

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



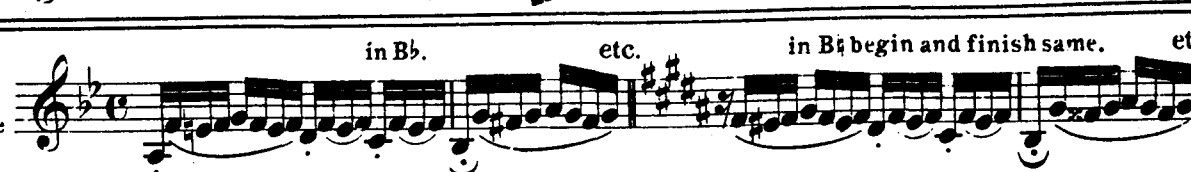
in G $\flat$ etc. in G $\sharp$ same Bar. etc.

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 $\text{♩} = 176 \text{ to } 200$

D.C.

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

in D. in D $\flat$ in D $\sharp$

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

in E. in E $\flat$ in E $\sharp$

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

in F. in F $\sharp$

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

in G. in G $\flat$

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

in A. in A $\flat$

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

in B. in B $\flat$

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 







gva ad lib.....

C MAJOR.

gva ad lib.....

A MINOR
Relative.

F MAJOR

gva ad lib - - -

D MINOR
Relative.

Bb MAJOR.

gva ad lower ad lib.....

G MINOR
Relative.

gva ad lib.....

Eb MAJOR.

gva ad lib.....

C MINOR
Relative.

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.

8va ad lib

A MAJOR.

F $\sharp$ MINOR
Relative

D MAJOR.

B MINOR
Relative.

8va ad lib

G MAJOR.

E MINOR
Relative.

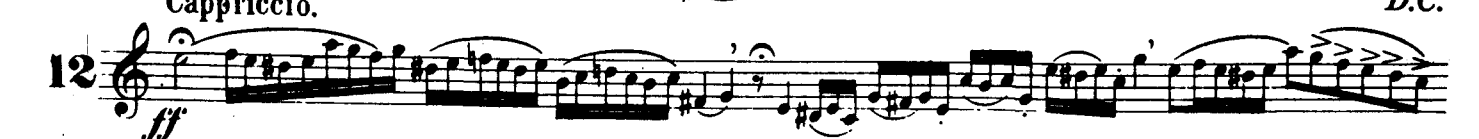
Other Models ad lib.
to practise this
No 6.

Quick. ($\text{♩} = 84$)

etc. 3 ($\text{♩} = 96$) etc.

D.C. to the C Major to play it at 8 va etc.

Moderato. ♩ = 120



Fine.

rall. - - a tempo.

a tempo.

D.C.

12



Mod^{to}

rall.

rall. morendo.

SAINT-JACOME'S

G R A N D M E T H O D

for

TRUMPET

or

CORNET

CARL FISCHER, Inc.

62 COOPER SQUARE, NEW YORK 10003
BOSTON · CHICAGO · LOS ANGELES



INDEX-PART II.

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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.

D.C.

MODELS
on the
1st Variante.

1

2

3

2nd VARIANTE. $(\text{♩} = 66 \text{ to } 92) (\text{♩} = 60 \text{ to } 76)$

D.C.

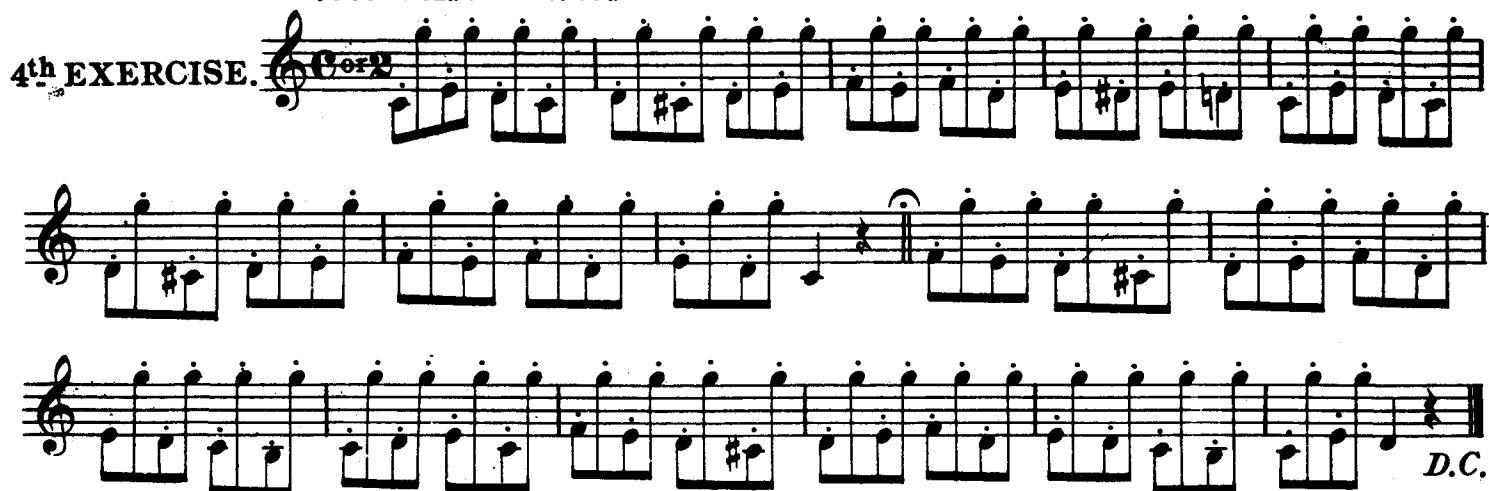
MODELS on the 2nd Variante.

3rd EXERCISE. $(\text{♩} = 76 \text{ to } 92) (\text{♩} = 60 \text{ to } 84)$

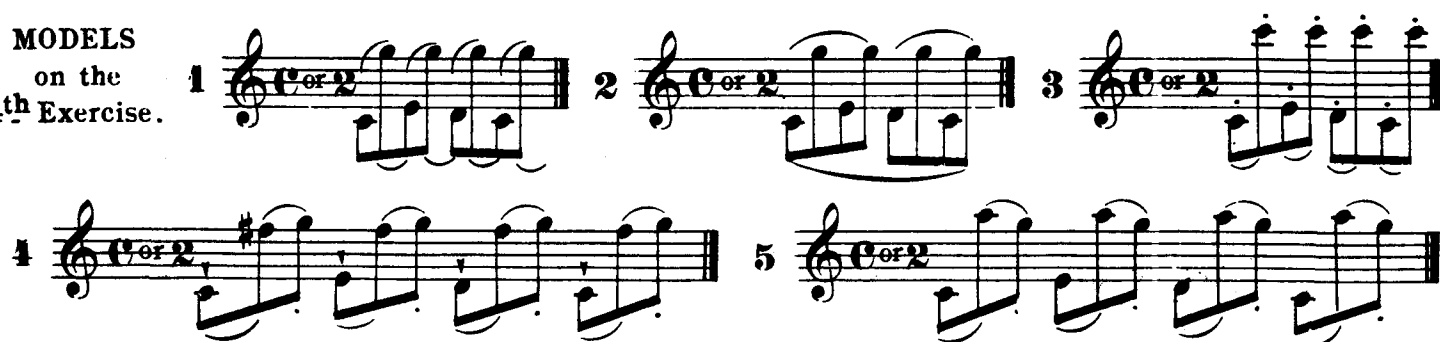
MODELS on the 3rd Exercise.

(♩ = 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 *C_{or} 2*

4 *C_{or} 2* 5 *C_{or} 2*

6 *C_{or} 2* 7 *C_{or} 2*

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

D.C.

MODELS
on the
1st Variante.

1 2 $(\text{♩} = 80. \text{♩} = 96.)$

3 *C_{or} 2* 4 *C_{or} 2*

5
The same
8^{va} Basso. 6 *C_{or} 2*

7 *C_{or} 2* 8 *C_{or} 2*

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.)

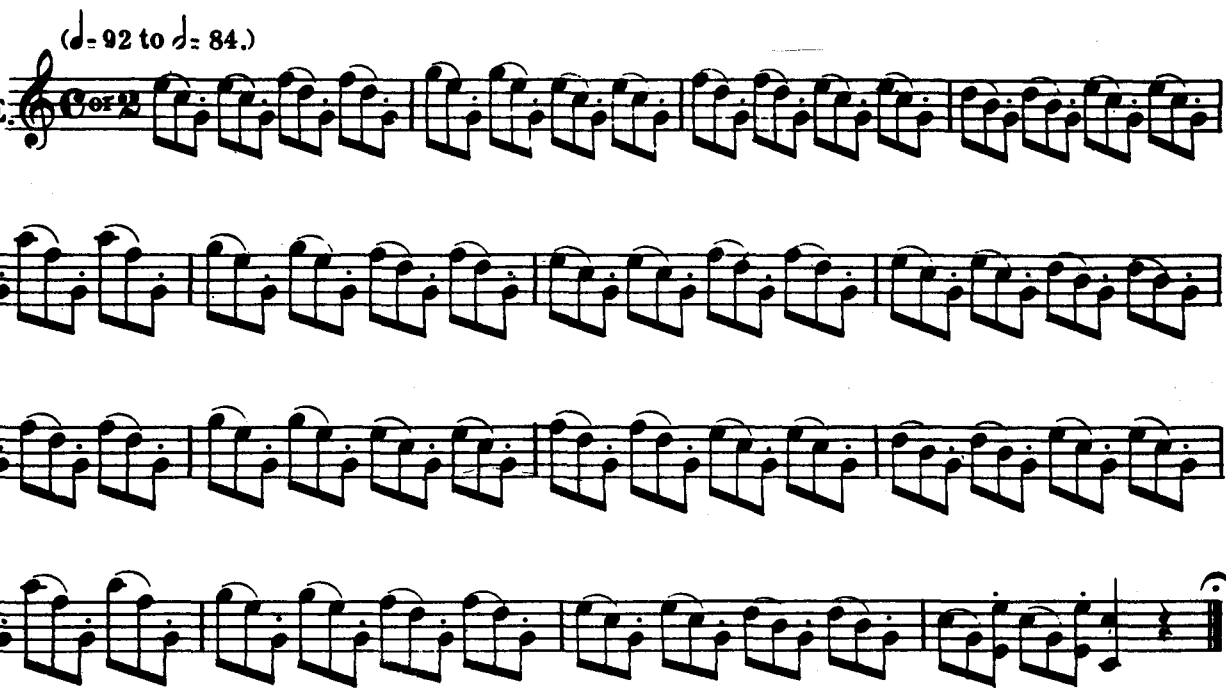
6th EXERCISE:



MODELS
on the
3th Exercise.



(♩ = 92 to ♩ = 84.)

7th EXERCISE. 

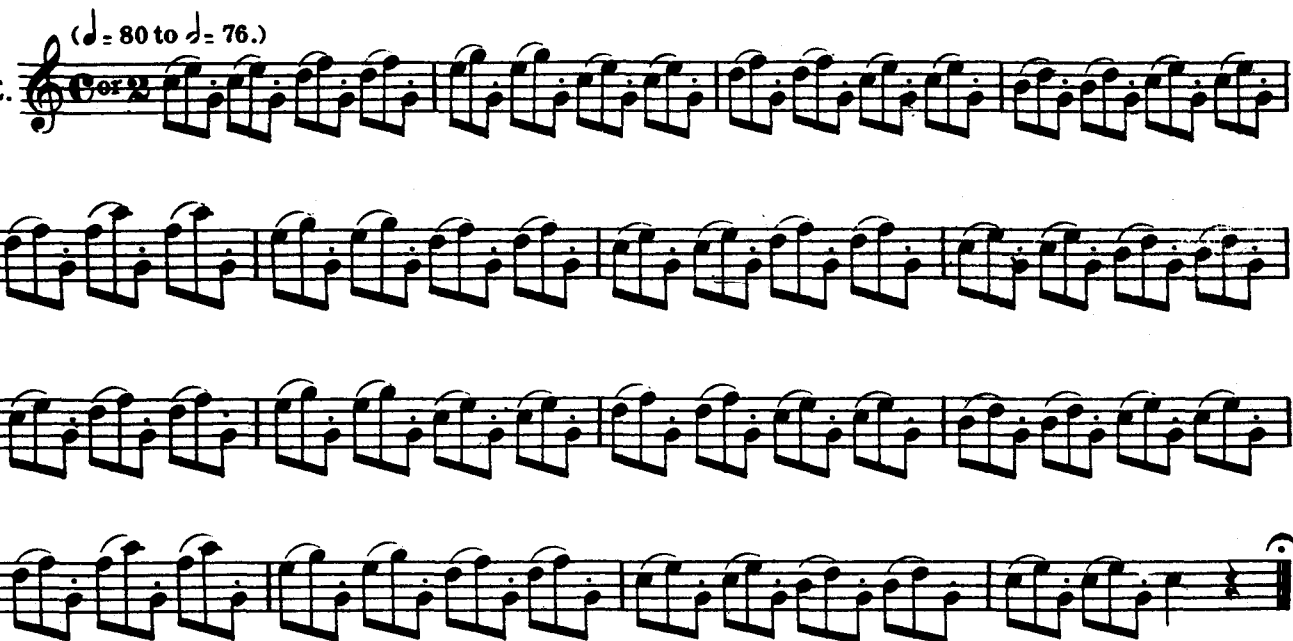
MOBELS
on the
7th Exercise.

1.  2. 

3.  Same. *t k t k* 4.  Same. *t k t k*

The same 8va Basso.  6.  *ttkttkttkttk* and 7.  *tkttkttkttk*

(♩ = 80 to ♩ = 76.)

VARIANTE. 

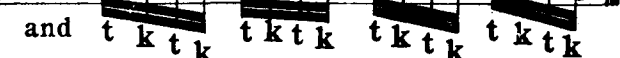
MODELS
on the
Variante.

1  2 

3  4 

5  6 

7  8 

and  and 

(♩ = 80 to 100)

8th EXERCISE. 








MODEL.



3

(♩-92 to 116)

Veloce.

9th EXERCISE.

MODEL.

rall. D.C.

10th EXERCISE.

(♩=72)

N.B. After practising these Exercises we recommend to the Pupil the 1st Series of the 12 Characteristic Studies by S^t Jacome, which will be found at the end of this method.

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 $\text{♩} = 160$ 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.  (Met: ♩ = 66 to 132)



On the 6th Degree.1st Model.On the 7th Degree.1st Model.

On the 8th Degree. 



On the 9th Degree. 



On the 10th Degree.

1st Model.

Tongueing.

RESUMED INTERVALS.

1st Model.

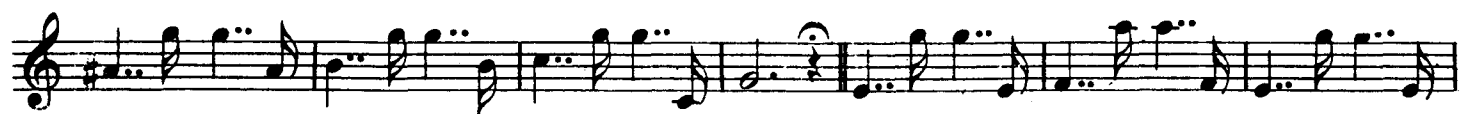
Tongueing.

ascending. 1 descending. ascending. 2 descending.

13

Allegretto (♩ = 144)

Exercises
on Intervals.



All^o moderato (♩ = 120)

14

Musical score for measures 14-15, All^o moderato (♩ = 120). The music is in 3/4 time and features a complex melodic line with many beamed eighth and sixteenth notes, and a bass line with chords and moving lines. The key signature has one flat (B-flat).

Presto (♩ = 130)

15

leggerissimo.

Musical score for measures 15-24, Presto (♩ = 130). The music is in 3/4 time and is marked *leggerissimo.* The melody is very light and fast, consisting of many beamed eighth and sixteenth notes. The bass line provides harmonic support with chords and moving lines. The key signature changes to two flats (B-flat and E-flat).

Moderato. (♩ = 76 to 88)



D.C.



Maestoso. (♩ = 104)

18

cresc.

pp

dolce.

dimin.

VELOCITY.

177

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

(♩ = 88) or (♩ = 168)

1^a

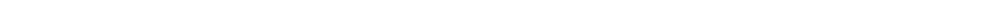


Different articulations for practising the N^o 1^a and following scale exercises.

The first system of the musical score for 'The Bird Song' is written on a single staff with a treble clef. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of a series of eighth and sixteenth notes, with some notes beamed together. There are two repeat signs (double bar lines with dots) in the middle of the system. The system ends with a double bar line.

The first system of the musical score for 'The Merry-Go-Round' is written on a single staff with a treble clef. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The melody is composed of eighth and sixteenth notes, with some notes beamed together. There are two repeat signs (double bar lines with dots) within the system. The system ends with a double bar line.

[illegible]

2 

the Same in D $\flat$

3



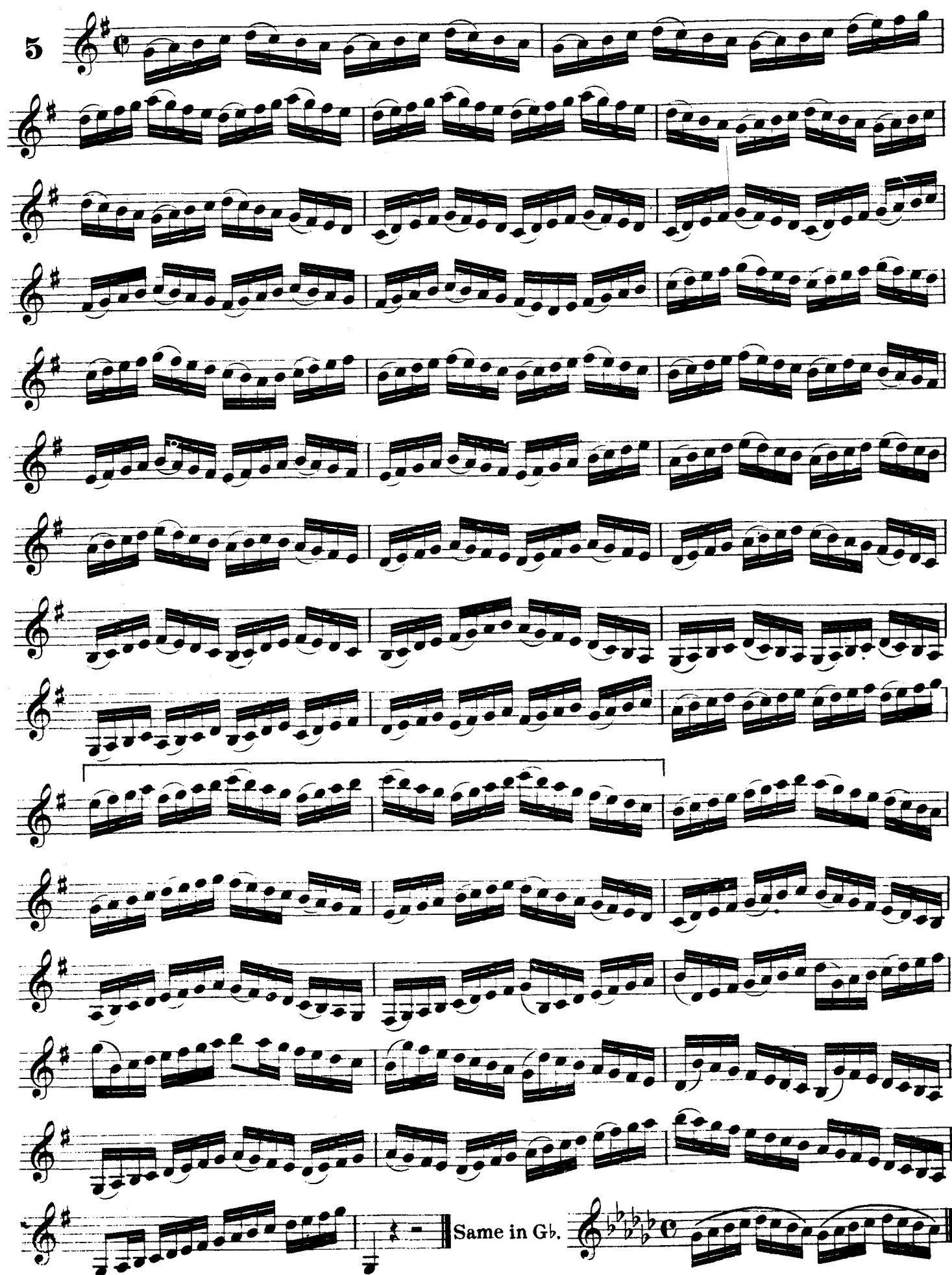
The same in E Major.
For other articulations see No 1b, p. 178



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

Same in A $\flat$ Minor (See N $^{\circ}$ 7)
By altering # to $\flat$ and $\flat$ to #.

Su lower.

Synonymous of G $\sharp$ Minor.

B Minor.

2

The same in B $\flat$ Minor
By altering # to $\flat$ and $\flat$ to #.

C Minor.

3

The first section, titled "C Minor." with a time signature of 3/4, contains six staves of musical notation. The first five staves are in C minor (two flats). The sixth staff begins with the text "The same in C# Minor By altering ♭ to # and ♮ to ♭." followed by a staff in C# minor (three sharps). The notation includes various rhythmic patterns, accidentals, and phrasing marks.

D Minor.

4

The second section, titled "D Minor." with a time signature of 4/4, contains five staves of musical notation. The notation includes various rhythmic patterns, accidentals, and phrasing marks.

In E Minor.
5

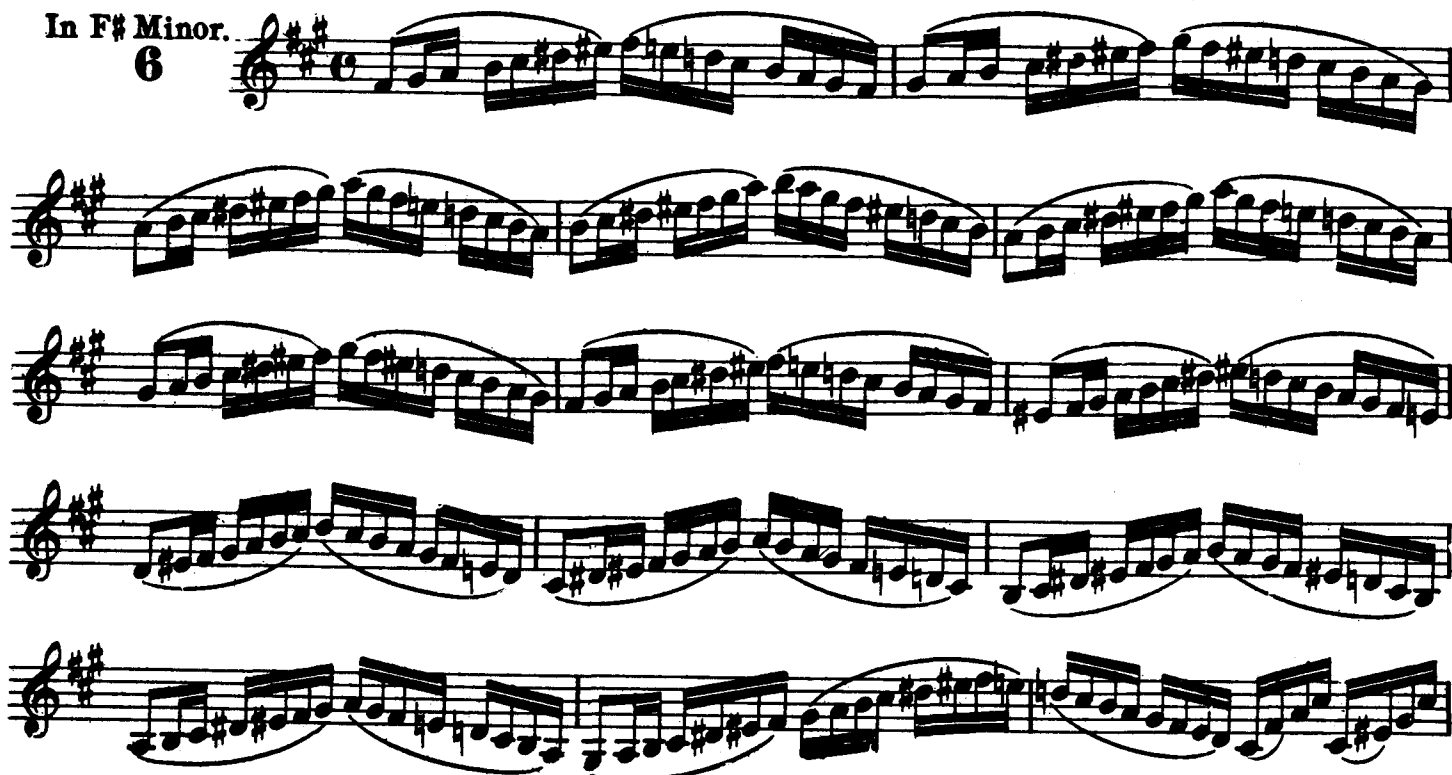


By altering # to b and b to #

The same in E $\flat$ Minor.



In F# Minor.
6



By altering # to b and b to #

The same in F Minor.



in G Minor.

7

The same in G# Minor. (See N°1.)

Synonymous of A $\flat$ Minor.

(♩=144) **VELOCITY (CONTINUED)** Variantes on the Scales.

1

1st Model. 2 etc.

2

1st Model. 2

(♩ = 138 to 144)



1st Model.



Ascending.

Descending.



1st Model.



The same in E♭

ending by



The same in E

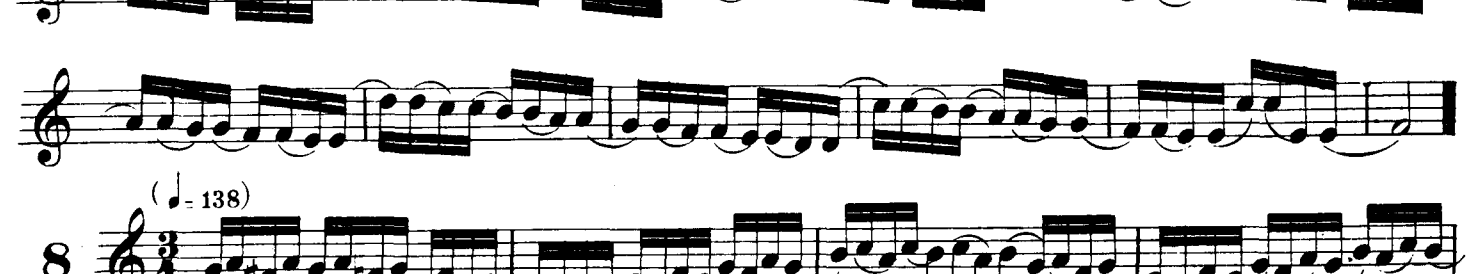
ending by

6 

7 

8 

(♩ - 138)

8 









9 (♩. 84)

10 (♩. 84 to 96)

⌘ Last.
D.C.

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

1st Model. (1) etc.

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

2nd Model. (2)

the same in A♭. (2)

in B♭.
Begin last 1/2 Bar
before the word Last
finish 1st note
same 1/2 Bar.

3rd Model. (3)

the same in B♭. (3)

D.C. D.C.

in D♭.
Begin 1st Bar
finish 1st note
same Bar.

4th Model. (4)

the same in D. (4)

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

5th Model. (5) etc.

the same in E♭. (5) etc.

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

6th Model. (6)

in G♭.
Begin same Bar
as 1st Model.

7th Model. (1) etc.

(♩ = 110 to 120) (1) 2)

11

3) 4) 5) *Last.
D.C.

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)

12

(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 Db.
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 Bb.

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

4th Model.

the same in Ab.

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

5th Model.

the same in Gb.

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 Eb.

(♩ = 138)

14

♩ = 138

Last.

D.C.

(♩ = 138)

15

♩ = 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.

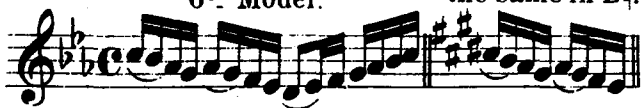
5th Model.



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

6th Model.

the same in E $\natural$.



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)

(1) (2) (3)

(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

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

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

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

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)

20

(4) (B)

(6) (B)

(7)

(B)

(2) (3)

(2) (B)

Last.

D.C.

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

2nd MODEL. in A $\flat$
alter $\sharp$ in $\sharp$. (2) etc. in A $\sharp$. (2) etc.

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

4th MODEL. in D $\flat$. in D $\sharp$.
(4) alter $\sharp$ in $\sharp$. etc. etc.

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

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 N°1.

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

1st MODEL in G.
(1)

2nd MODEL in A^b.
(2)

in A⁺.
(2)

3rd MODEL in B^b.
(3)

in B⁺.
(3)

4th MODEL in D^b.
(4)

in D.
(4)

5th MODEL in E^b.
(5)

in E⁺.
(5)

6th MODEL in F.
(6)

(4)

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

Various articulations
See also Velocity N°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)

* 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 $\flat$.

(♩ = 100 ♩ = 104)

24

(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)

etc.

in A♯.

(2)

etc.

3rd MODEL. in B♭.

(3)

etc.

in B♯.

(3)

etc.

4th MODEL. in D♭.

(4)

etc.

in D.

(4)

etc.

5th MODEL. in E♭.

(5)

etc.

in E♯.

(5)

etc.

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.

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.

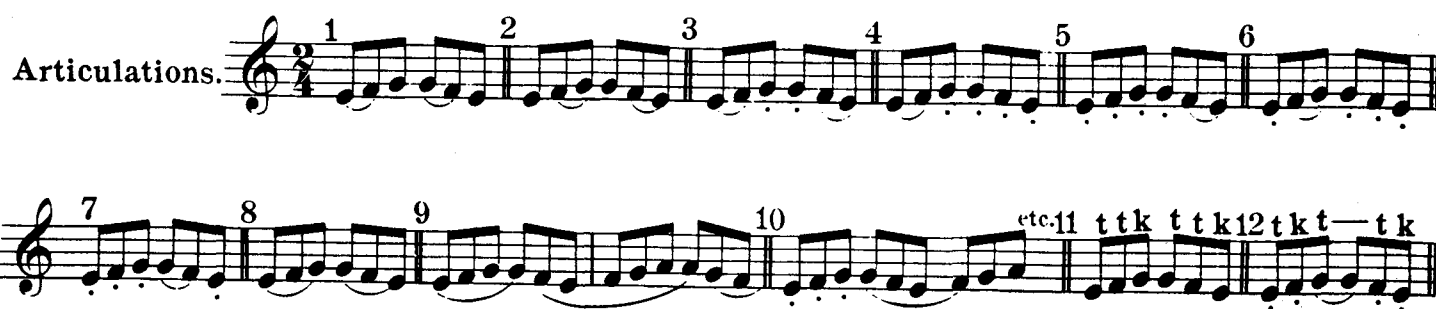
$\text{♩} = 60$

4 times. follow. 4 times.

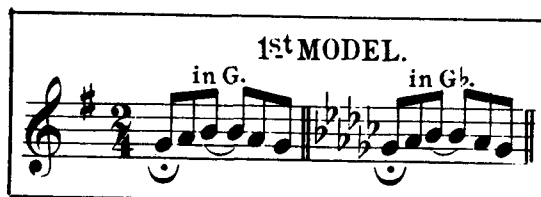
VELOCITY (*CONTINUED.*)**TRIPLETS.**(The bars with a  may be omitted.)

(♩ = 126 to 144)

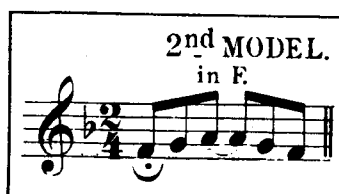
1 

Articulations. 

1st MODEL.
in G. in G^b.



2nd MODEL.
in F.



3rd MODEL.
in E. in E^b.



4th MODEL.
in D[♯]. in D^b.



5th MODEL.
in B[♯]. in B^b.



6th MODEL.
in A. in A^b.



Presto and Prestissimo.

(♩ = 152)

This Exercise to be practised in the same way as N^o1.

Presto.

(♩ = 168 to 176)

Practise this Exercise in the same way as N^o1.

Model in 6/8

Be careful to play these articulations as evenly as possible.

Other articulations.

(♩ = 160)

See the 6 Models in Different Keys of №1 and practise the №4 the same way.

Articulations. 1 2 t t k t t k t t k 3 t k t k t - t k 4 t k t t k t t k t

Be careful to practise this №4 of articulation very evenly.

№ 4.
not thus for it is defective.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

(♩ = 160) $\frac{3}{4}$ $\frac{1}{B}$ (2) $\frac{2}{B}$ (3) $\frac{3}{B}$

Last.
D.C.

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

Other Articulations.

1st MODEL.

in G $\flat$. in G $\sharp$.

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.

(♩ = 92)

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

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 $\sharp$.

8 $(\text{♩} = 160)$

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

D.C. * Last.

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 $(\text{♩} = 192 \text{ to } 200)$



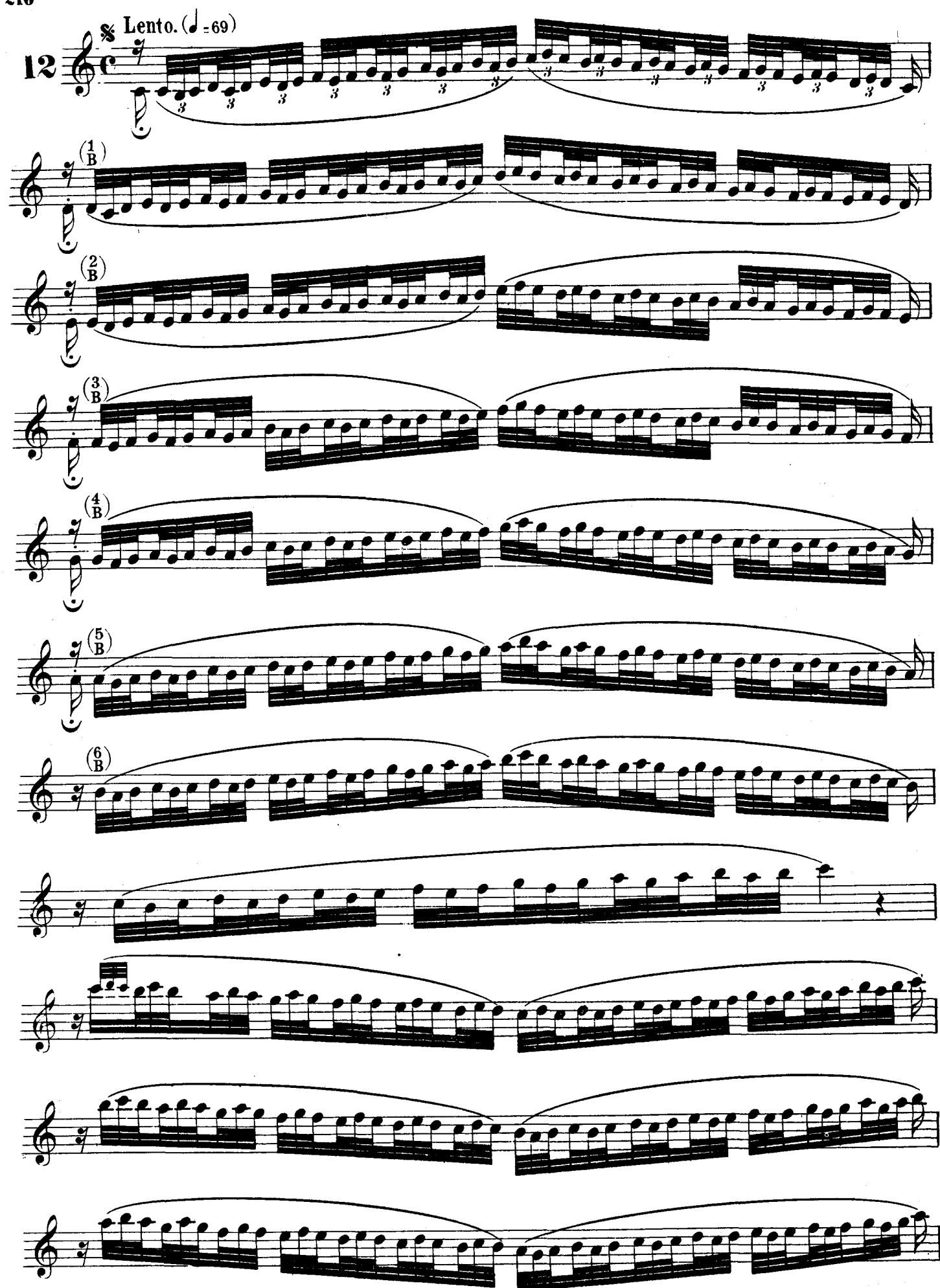
To be practised in the 6 Models
of different Keys. See N° 7.

Articulations ad libitum
See N° 1 to 9.



Must be practised in
every Key as at N° 7.

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

12 

(1B)

(2B)

(3B)

(4B)

(5B)

(6B)

The image displays a musical exercise on 11 staves. Each staff contains a continuous sequence of eighth notes, with some staves featuring slurs and ties. The exercise is written in treble clef with a key signature of one sharp (F#). The final staff ends with a double bar line, a repeat sign, and the word "Last.".

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

(♩ = 69 to 72)

13

t t k t k t

(1^B)

(2^B)

(3^B)

(4^B)

(5^B)

(6^B)

* 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.

Same movement.

14

(1^B)

(2^B)

(3^B)

(4^B)

(5^B)



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.



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. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The music is marked with a piano (*p*) dynamic. The subsequent staves show a crescendo (*cres*) leading to a fortissimo (*f*) dynamic. The second system, labeled '17', contains five staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a time signature of 3/4. The music is marked with a piano (*pp*) dynamic. The subsequent staves show a decrescendo (*dimin.*) leading to a piano (*pp*) dynamic. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets.

Moderato. (♩=120)

221

18

Musical score for exercise 18, Moderato, 2/4 time, 120 bpm. The exercise consists of 8 staves of music. The notation includes eighth and sixteenth notes, often grouped in triplets and slurs. The key signature has two flats (B-flat and E-flat). The exercise ends with a double bar line and repeat dots.

19

Musical score for exercise 19, Moderato, 2/4 time, 88 bpm. The exercise consists of 6 staves of music. The notation includes eighth and sixteenth notes, often grouped in triplets and slurs. The key signature has two flats (B-flat and E-flat). The exercise ends with a double bar line and repeat dots.

20

3801-90

VELOCITY (CONTINUED.)

223

(♩ = 104 to 108)

12 DIVERSIONS ON DOUBLE AND TRIPLE TONGUEING.

1

The musical score is composed of 15 staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It features a series of eighth notes with a 't' (tongue) and 'k' (key) marking above the first few notes. The subsequent staves continue the piece with various rhythmic patterns, including sixteenth and thirty-second notes, and key changes to D major, E major, and B-flat major. The score concludes with a final cadence in B-flat major.

(♩ = 96)

2

D.C.

(♩ = 104)

3

D.C.



D.C.

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

t—t k t k t t k t

t t k

t—t t t k t t k t t k t

t t k t t k t

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

riten. a tempo.

t k t k t k t—t k t—t k

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

D.C.

10

t k t k t k t k

1st and 2nd

D.C.

Coda.

(♩ = 96)

11 *8va lower ad lib.*

8va lower ad lib.

(♩ = 96 to 100)

12 *2d*
1st

tr

3801-90

Series of 25 Exercises (Continued.)

Allegro.

(♩ = 104)

19

Exercise 19 is an Allegro piece in G major, marked with a tempo of 104 beats per minute. It consists of ten staves of music. The notation is primarily in eighth and sixteenth notes, with frequent use of triplets and slurs. The key signature is one sharp (F#). The exercise ends with a double bar line and a repeat sign.

Vivace. (♩ = 138 to 144)

Exercise 20 is a Vivace piece in G major, marked with a tempo of 138 to 144 beats per minute. It consists of three staves of music. The notation is primarily in eighth and sixteenth notes, with frequent use of slurs and ties. The key signature is one sharp (F#). The exercise ends with a double bar line and a repeat sign.

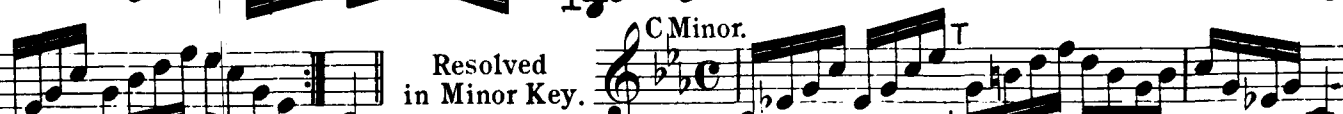
Major and Minor Tonic and Dominant 7th Chords

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. 

 Used only Enharmonically. Resolved in Minor Keys. Db Minor. C# Minor.

Synonymous
and
Enharmonics

In Gb.

In F#.

Resolved
in Minor Key.

F# Minor.
gva ad lib.

Synonymous
and
Enharmonics.

B Major.

Cb Major.

Resolved
in Minor Key.

Bb Minor.

In
E Major.

Resolved
in Minor Key.

E Minor.

In
A Major.

Resolved
in Minor Key.

A Minor.

In
D Major.

Resolved
in Minor Key.

D Minor.

In
G Major.

Resolved
in Minor Key.

G Minor.

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 