C. FISCHER'S

New and Revised Edition

OF

CELEBRATED

TUTORS

Method for the

E♭ TUBA.

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153113

C. Fischer's New and Revised Edition.

1914.

TUTOR

FOR THE

E♭ TUBA

SELECTED, ARRANGED & COMPOSED

BY

OTTO LANGEY.

with Appendix

Selected compiled and arranged by

HARRY PRENDIVILLE.

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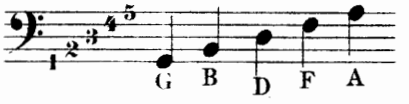
RUDIMENTS OF MUSIC.

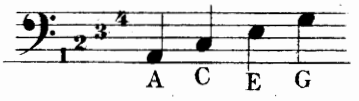
Before the student can commence to play on any instrument, it is necessary that he should be acquainted with the rudiments of Notation.

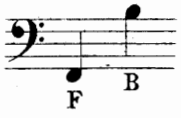
The musical signs, which indicate pitch and duration of a musical sound, are called *Notes*, figured thus: 𝅝 𝅗𝅥 ♩ ♪ ♫ ♬ etc.

They are named after seven letters of the alphabet: A, B, C, D, E, F, G.
and are written on, between, above or below five parallel lines
called the *STAVE*, the names of which are determined by *CLEFS*, placed on different lines.

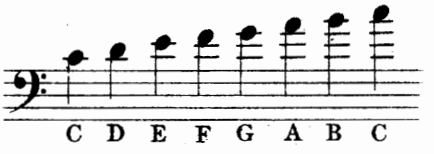
The music for the ***TUBA*** is written in the Bass or F clef placed on the fourth line 𝄢

The names of the Notes on the five *LINES* in the Bass Clef are: 

Of the four *SPACES* between the lines: 

of the two above and below the lines 

These eleven notes being too limited and in order to signify higher and deeper sounds, *LEDGER* lines have to be added, above and below the stave.

Notes of the ledger lines above the stave 

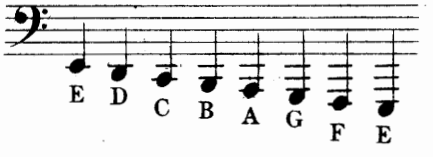
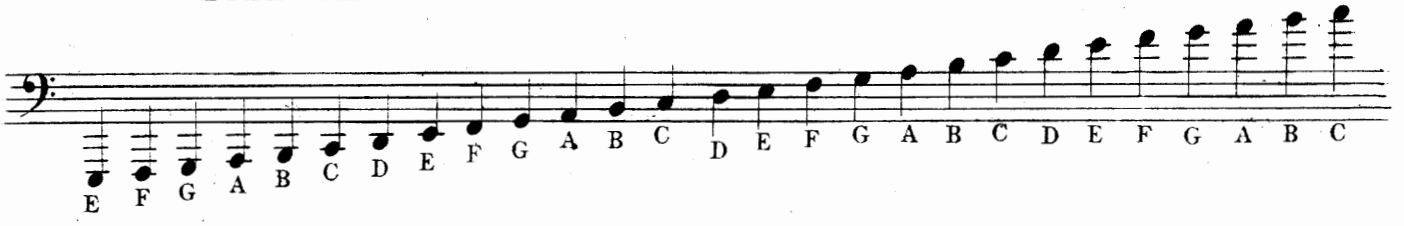
Notes of the ledger lines below the stave 

TABLE OF NOTES IN THE BASS CLEF.



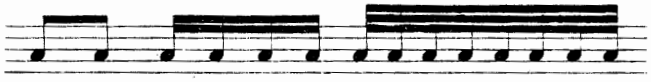
DURATION OF NOTES.

Notes may be of longer or shorter *duration,* which is shown by the peculiar form of each note.

FORMS OF DIFFERENT NOTES.

Whole note, Half note, Quarter, Eighth, Sixteenth, Thirty second note.

Several of the latter three specimens combined may also be written.



Eighths, Sixteenths, Thirty seconds.

COMPARATIVE TABLE OF THE RELATIVE VALUE OF NOTES.

One Whole note is equal to

2 *Half notes*

or

4 *Quarter notes*

or

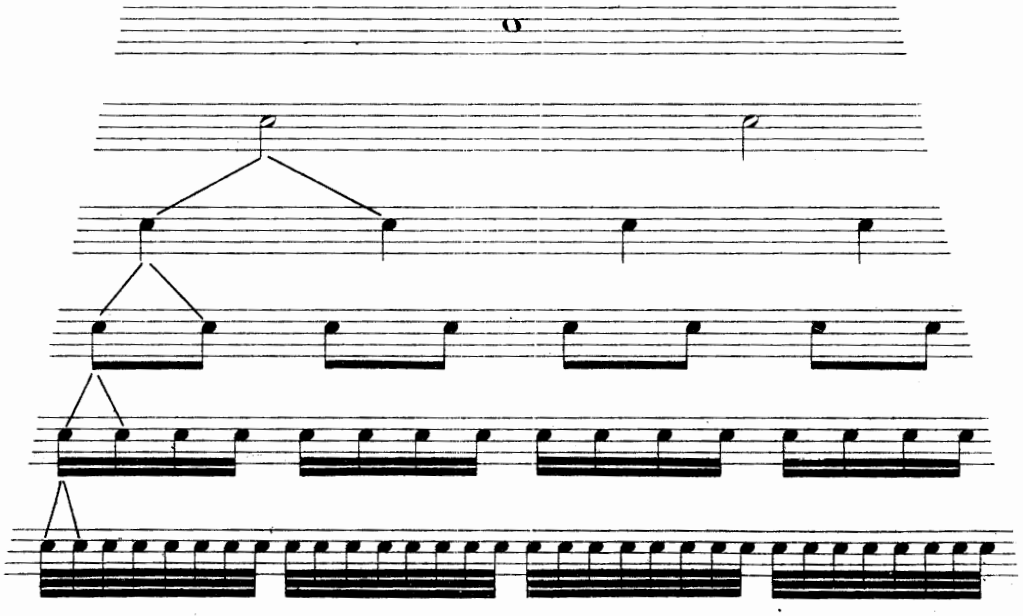
8 *Eighth notes*

or

16 *Sixteenth notes*

or

32 *Thirty second notes.*



BARS.

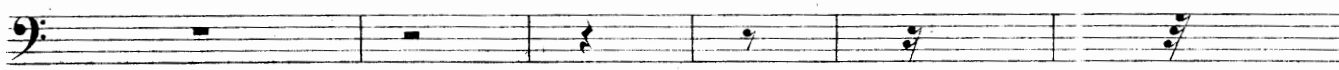
Notes are arithmetically divided into bars, marked by one or two lines drawn across the stave.

One line is placed after each bar and each bar contains the same number or value of notes, and each bar must last precisely the same length of time. At the end or a part of a composition, two lines or a *double Bar* ‖ is placed, and if either two or four dots are found by the side of the double bar :‖: the whole part from the preceeding double bar, or if there is no earlier double bar, then from the beginning of the piece is to be played again.

This is called a Repeat.

RESTS.

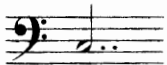
Instead of a note a *REST* indicating a pause equal value may be used.



Rest for a ***Whole note, Half,*** ***Quarter, Eighth, Sixteenth,*** ***Thirty second note.***

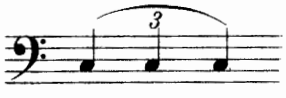
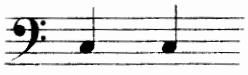
DOTS.

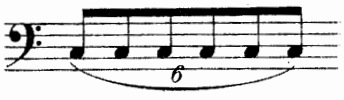
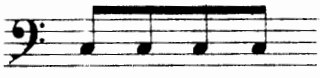
A *DOT* placed after any note increases its value one half. Thus:

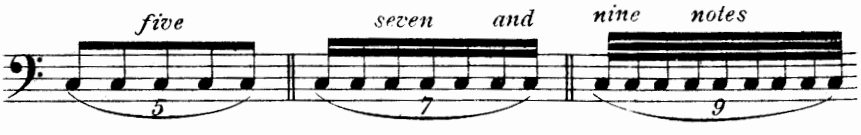
Two dots placed after a note increase its value one half and a quarter  like *etc.*

TRIPLETS, DOUBLE TRIPLETS AND GROUPS.

Triplets are marked by a 3 being put over a group of three notes; double Triplets ar marked by a 6 being placed over a group of six notes.

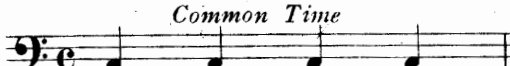
Three quarters marked thus:  must be played in the same time as two quarters 

Or six eighths  like four eighths 

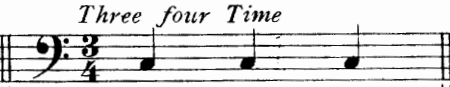
There are also *GROUPS* of *five* *seven and* *nine notes*  *etc*

TIME.

In order to know how many Quarters, Eighths or Sixteenth notes a bar contains, speci figures are placed at the beginning of a movement



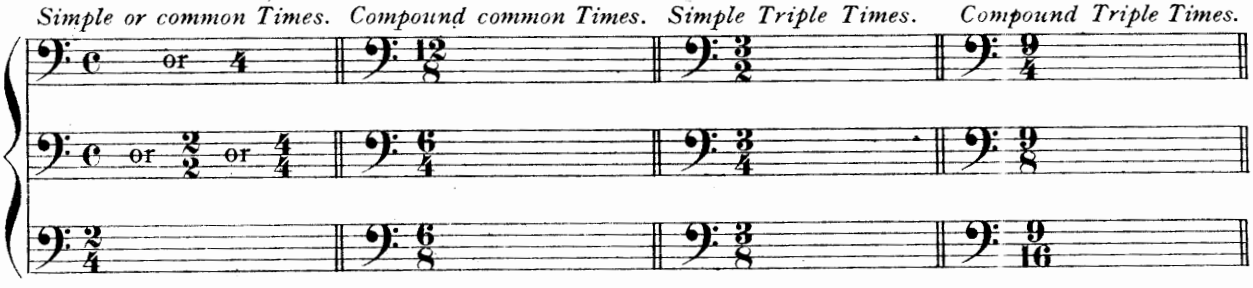
Contains four quarters or the same value of longer or shorter notes or rests and 1.2.3.4. have to be counted in a bar.



Contains three quarters or the same value of longer or shorter notes or rests and 1.2.3. have to be counted in a bar.

Contains two quarters or th same value of longer or shorte notes or rests and 1.2. have to be counted in a bar.

TABLE OF TIMES.



When a line is drawn through the C thus ¢ it is called alla breve, 1.2. are counted in a bar.

SCALES.

The ladder like succession of eight sounds, starting from any note and ascending or descending by tones and semitones in regular order is called a ***Scale*** and each note of a scale is called a ***Degree***.

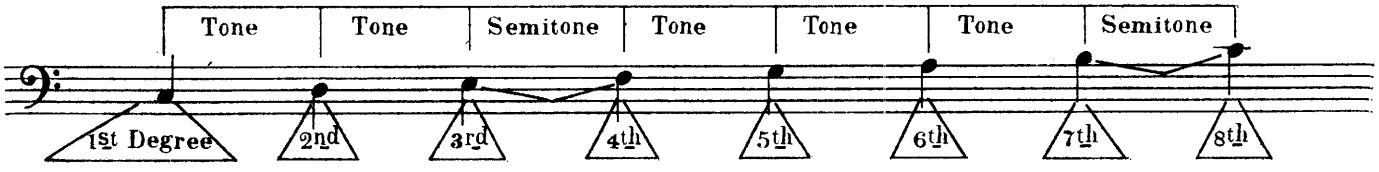
Between these eight degrees there are seven intervals or distances, five of which are ***tones*** and two ***semitones***.

There are two principal kinds of Scales, termed ***Major*** and ***Minor***, whose ascension or descension is diatonical i. e. in tones and semitones, and a third kind, whose ascension or descension is chromatical i. e. only in semitones.

For the present only the Major Scale will be treated upon.

In the major scale the semitones are situated between the third and fourth, and the seventh and the eight degrees of the scale.

EXAMPLE.



Each diatonic scale derives its name from the name of the note on the first degree or the *root*.

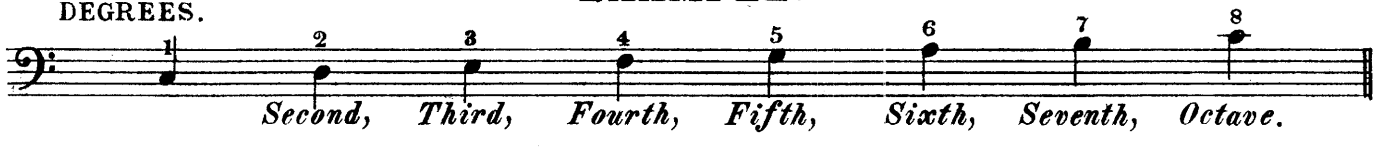
There are twelve Major and twelve Minor Scales.

The distance from one note to another is called an *Interval*.

Two notes placed on the same degree do not produce any interval, they are said to be in *Union*.

The intervals are named: the Second, the Third, the Fourth, the Fifth, the Sixth, and Seventh, the Octave. *etc.*

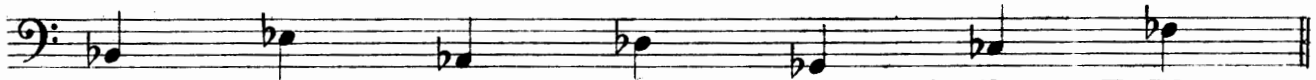
EXAMPLE.



FLATS.

A scale may be formed on any note; but in order to produce semitones between the third and fourth and seventh and eight degrees in any other but the scale of C major, it is required to employ certain characters, which raise, depress or restore any note of the scale. One of these characters, is called the *Flat* ♭ which, when prefixed to a note, depresses it one half a tone. The number of Flats employed in a scale, depends upon which note the scale is founded.

The Flats succeed each other in the following order:



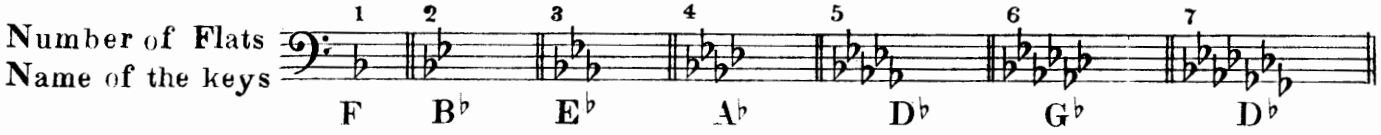
B Flat, E Flat, A Flat, D Flat, G Flat, C Flat, F Flat.

Thus it will be seen that if one flat is employed it must be prefixed to B consequently all B's in that piece must be depressed half a tone.

When two flats are employed, all B's and E's must be depressed and three flats all B's E's and A's *etc.*

The flats placed at the commencement of each stave are called *the signature* while any, which appear in course of the compositions are called *accidentals.*

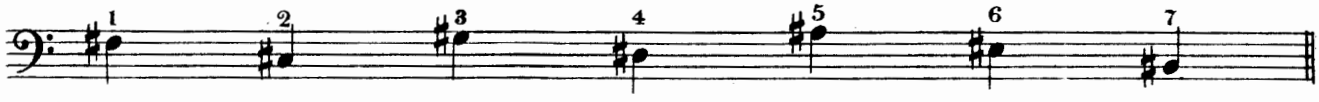
Table of Signatures of Flat Keys.



SHARPS.

A Sharp ♯ prefixed to a note raises the same half a tone.

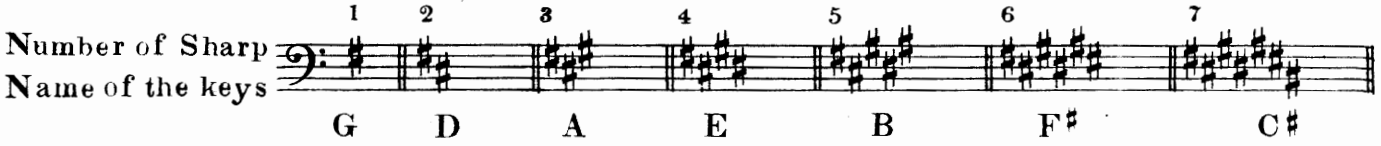
The sharp succeed each other in the following order:



F Sharp, C Sharp, G Sharp, D Sharp, A Sharp, E Sharp, B Sharp.

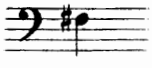
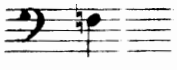
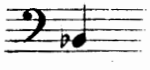
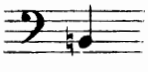
The same rule concerning signature as with Flat Keys is to be observed here.

Table of Signatures of Sharp Keys.

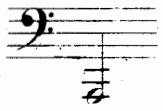
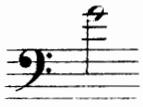
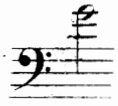


THE NATURAL. ♮

In order to restore a note which has been raised by a sharp ♯ or depressed by a flat ♭ a *Natural* is employed, which restores it to its natural position.

Thus  F raised by a sharp is restored by the natural  to its original sound or;  B flat to  B natural etc.

METHOD FOR THE TUBA.

There are Bombardons with 3 and 4 valves, by means of which the different degrees of the scale are obtained. The compass of the Bombardon with 3 valves in E♭ is from  to  of the Bombardon in E♭ with 4 valves from to 

HOW TO HOLD THE TUBA.

The instrument must be held with the left hand in a manner enabling the performer to touch the fourth valve in case there should be one with the second finger, or in case there should only be 3 valves, the left hand must grasp that part, where the fourth valve should be, firmly.

The right hand must be employed to pull down the three valves, or pistons which valves must be touched with the end of the fingers.

In all parts of this *tutor* where the fingering is marked, the numbers 1, 2 and 3 indicate the three valves to be touched by the fore, second and third fingers of the right hand, and 4 indicates the fourth valve which is to be touched by the second finger of the left hand.

HOW TO PRODUCE A TONE.

Take the instrument with both hands and place the mouthpiece in the centre of the mouth, resting a little more on the upper lip; both sides of the mouth must be kept quite closed, so as not to allow the least breath to escape.

Take in sufficient breath, put the tongue between the lips, draw it backwards and breath the air into the instrument, at the same time pronounce the word "Too" Always observe that the tone is produced by a combined action of tongue and breath, never by breathing like a bellows into the instrument, which is prejudical to health, whereby a combination of both, blowing is conducive to health. Never blow the cheeks up, but rather draw them in. By a wider opening of the lips, a low sound, and by more closing them a higher sound will be produced.

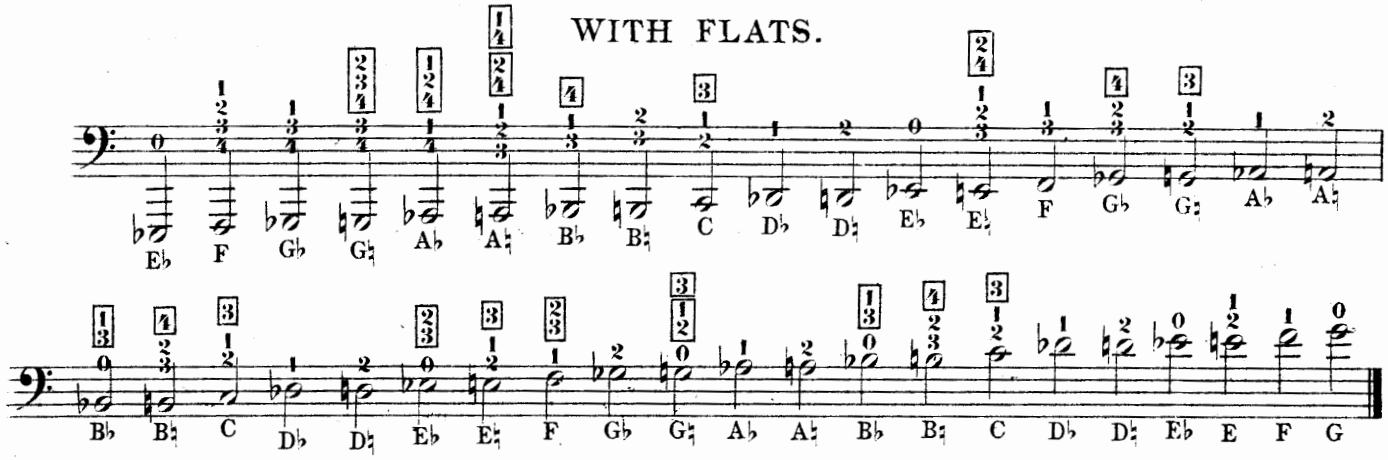
CHROMATIC SCALE FOR THE TUBA in E♭.

WITH FOUR VALVES

The open notes are marked thus: 0.

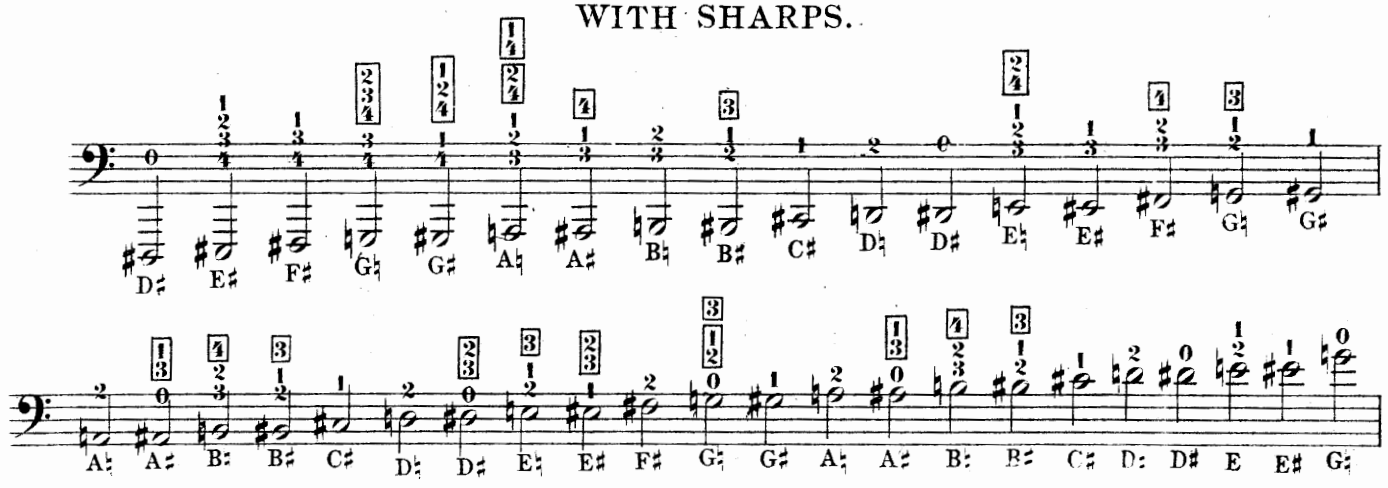
1 denotes the first valve and 1st finger
2 ,, the second valve and 2nd finger
3 ,, the third valve and 3rd finger
4 ,, the fourth valve to be taken with the second finger of the left hand.

WITH FLATS.



Sometimes there are two or three different fingerings given, which are marked thus □ The first fingering, *i. e.* not marked by a □ is the most used.

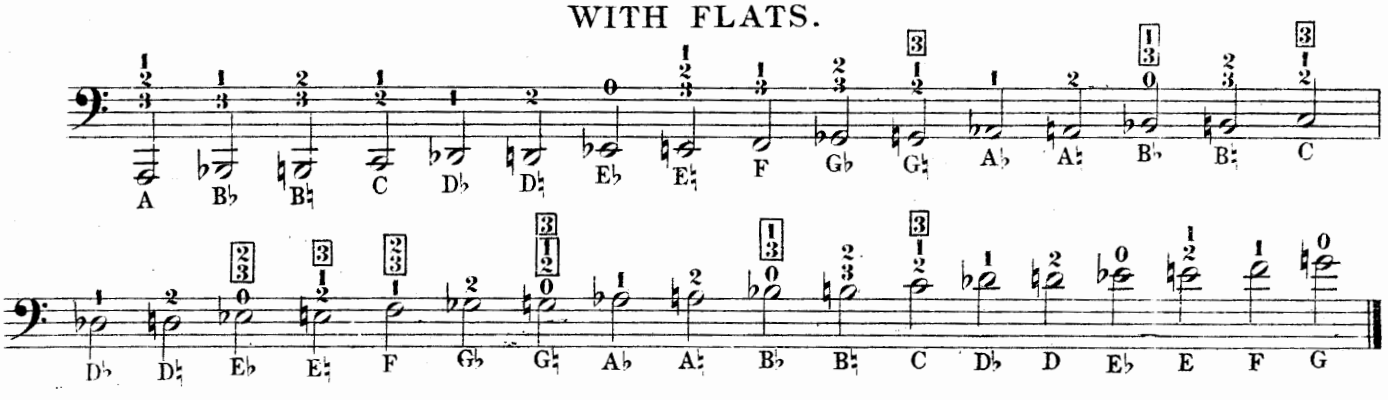
WITH SHARPS.



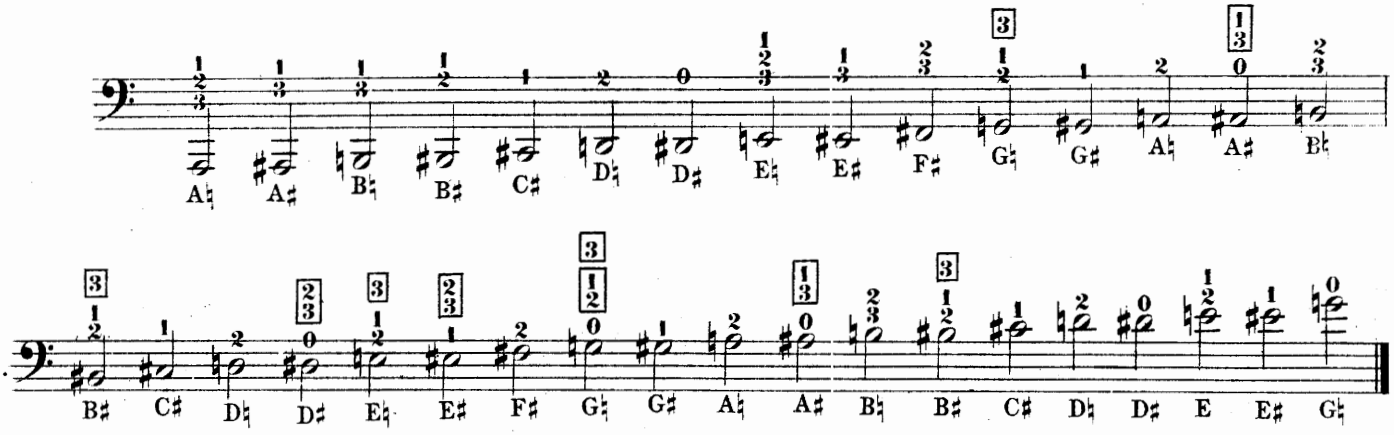
CHROMATIC SCALE FOR THE TUBA in E♭.

WITH THREE VALVES.

WITH FLATS.

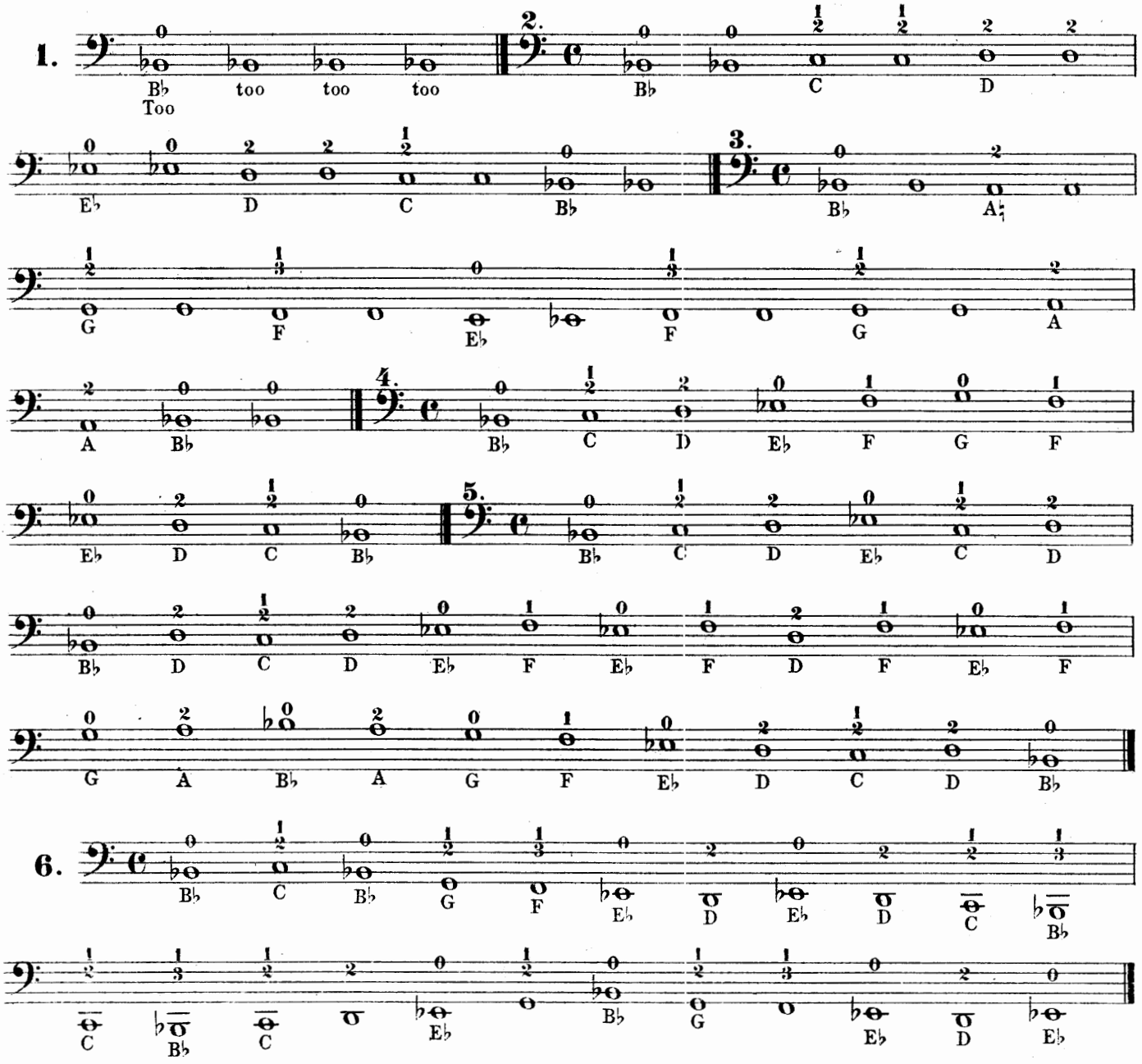


WITH SHARPS.

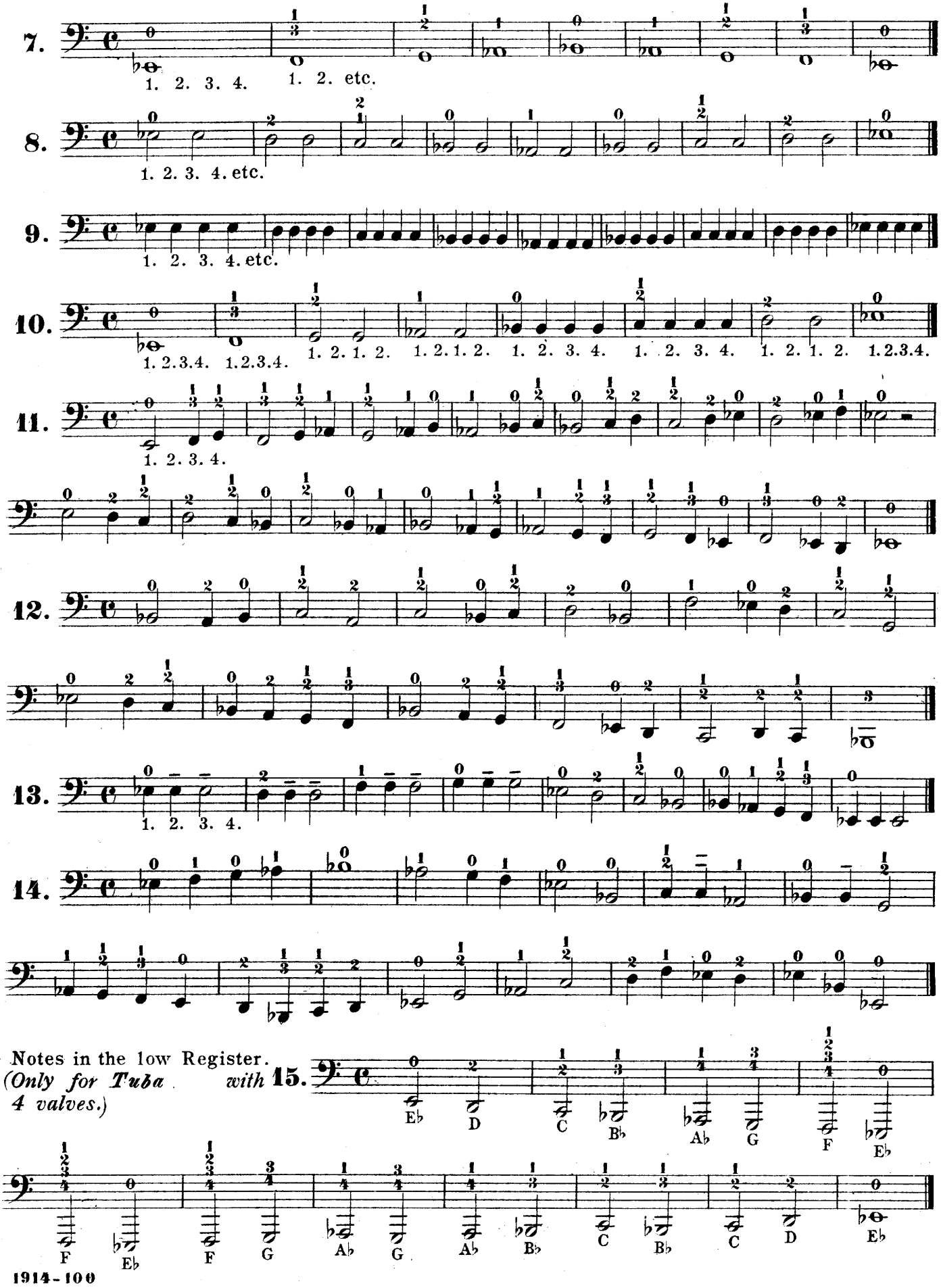


THE FIRST EXERCISES.

Pronounce the word "Too" for each note.

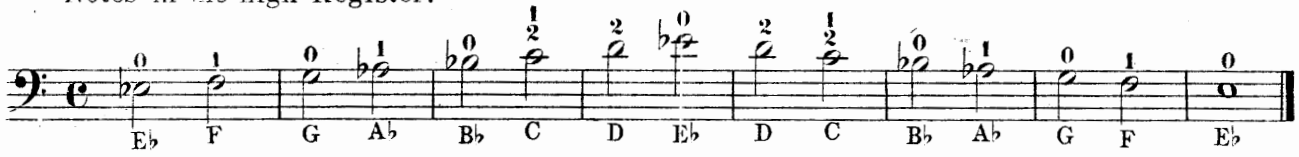


Now observe the time and count.



Notes in the high Register.

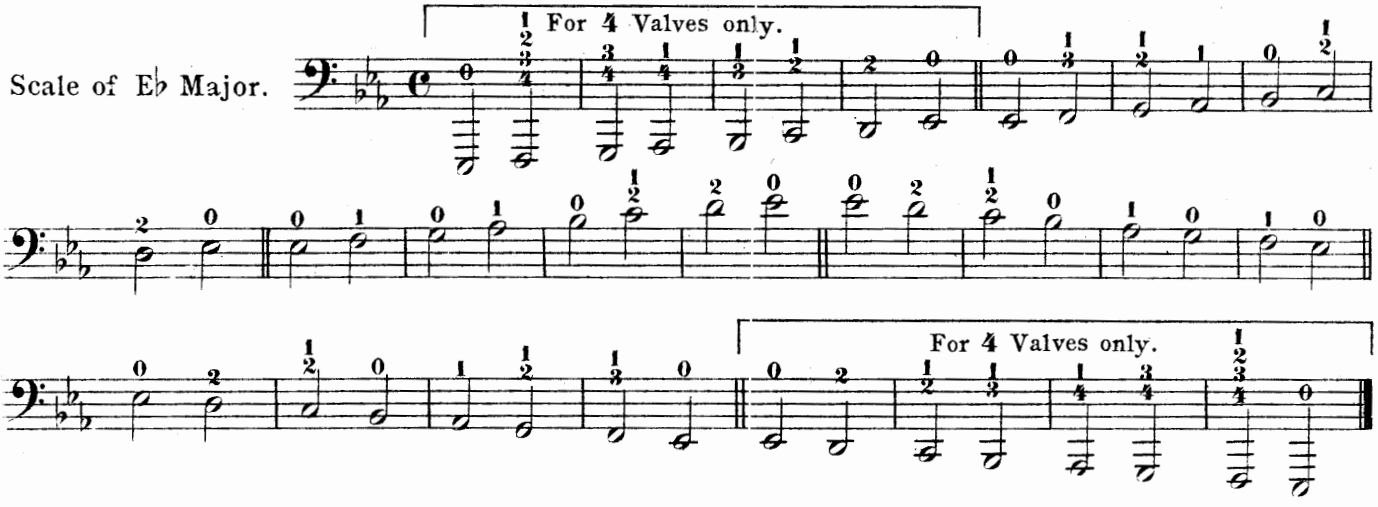
16.



SCALES. *(See explanation page 4.)*

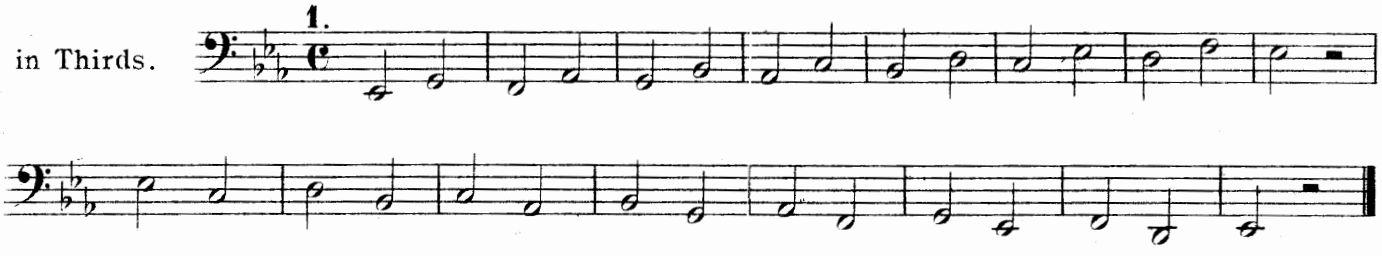
We commence with the scale of E♭ major, this being the easiest on the Bombardon in E♭. The three flats marked at the commencement are good for the whole scale or movement.

Scale of E♭ Major.

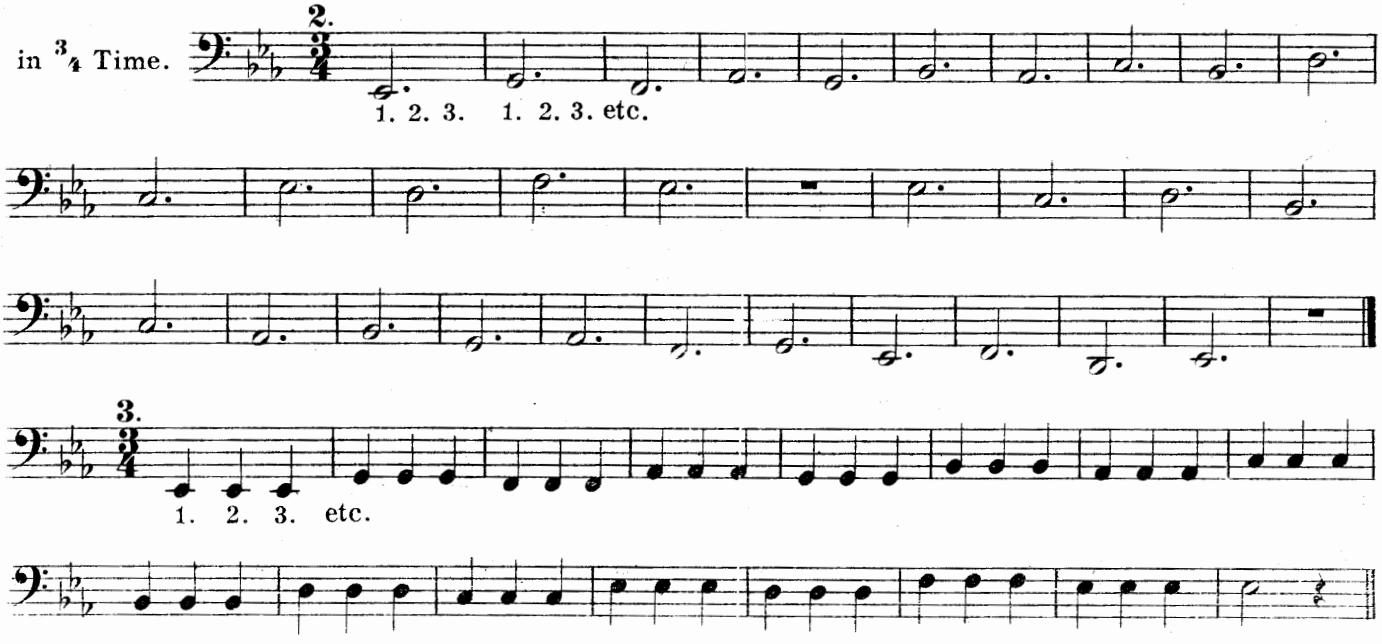


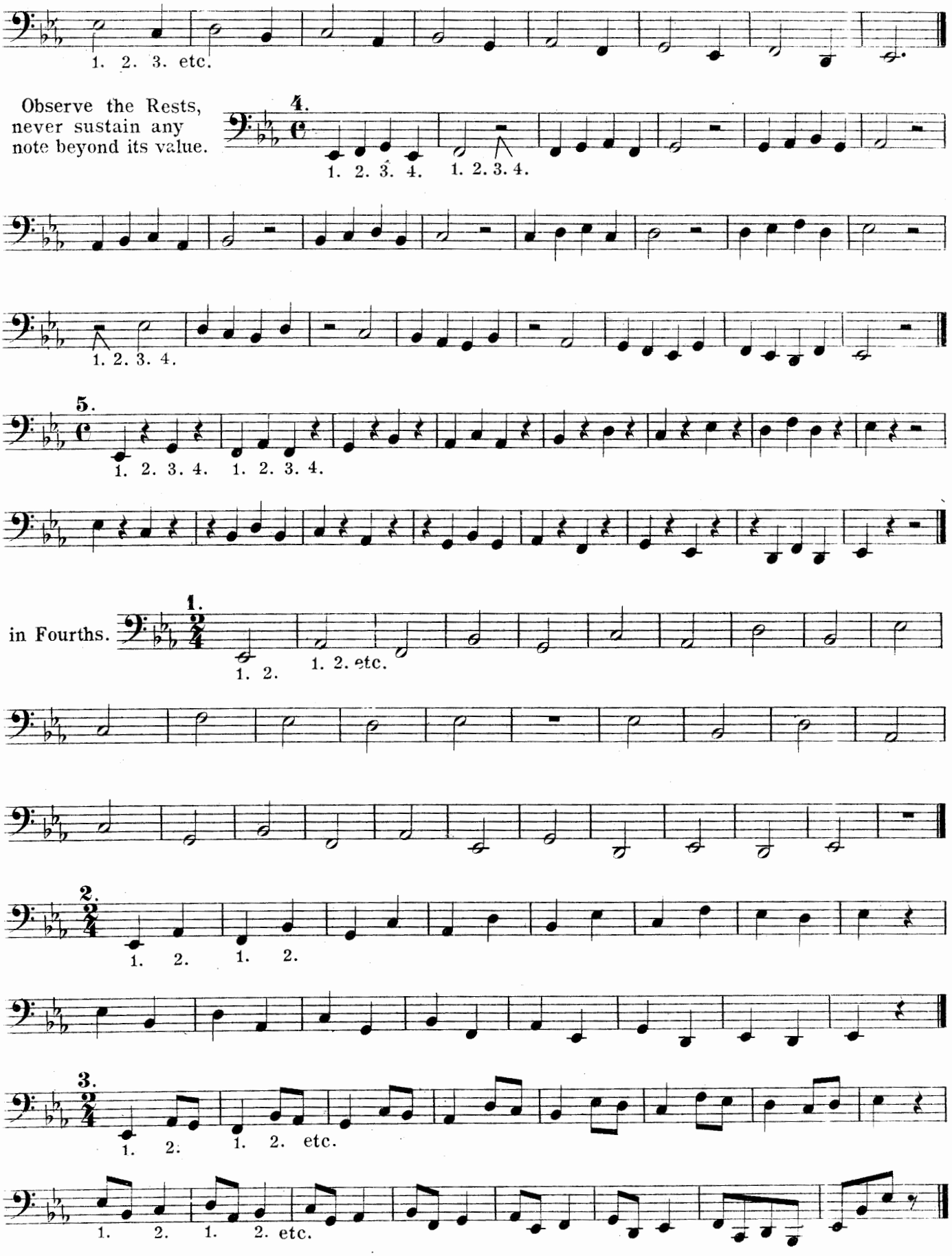
SCALES UPON INTERVALS.

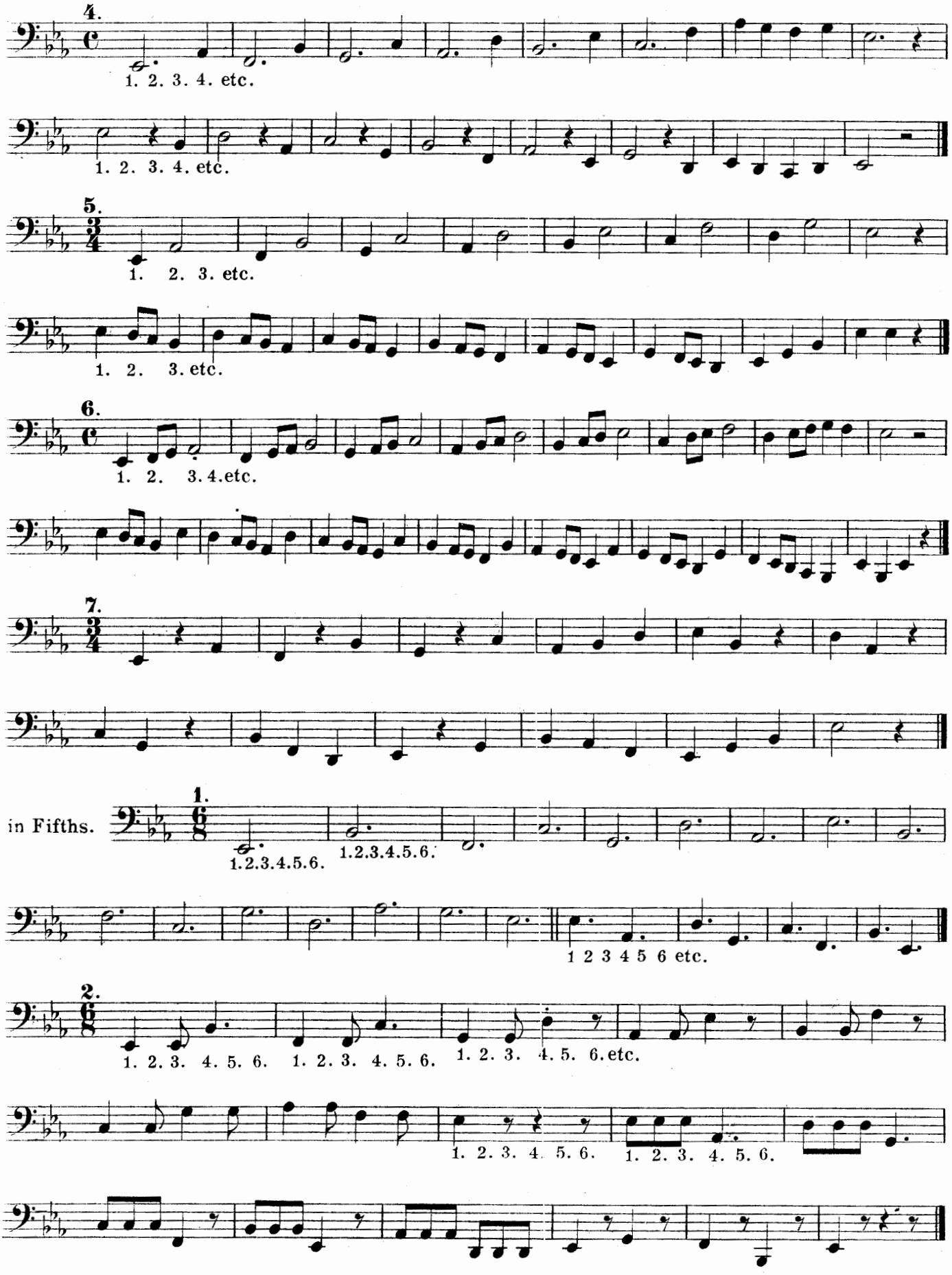
in Thirds.

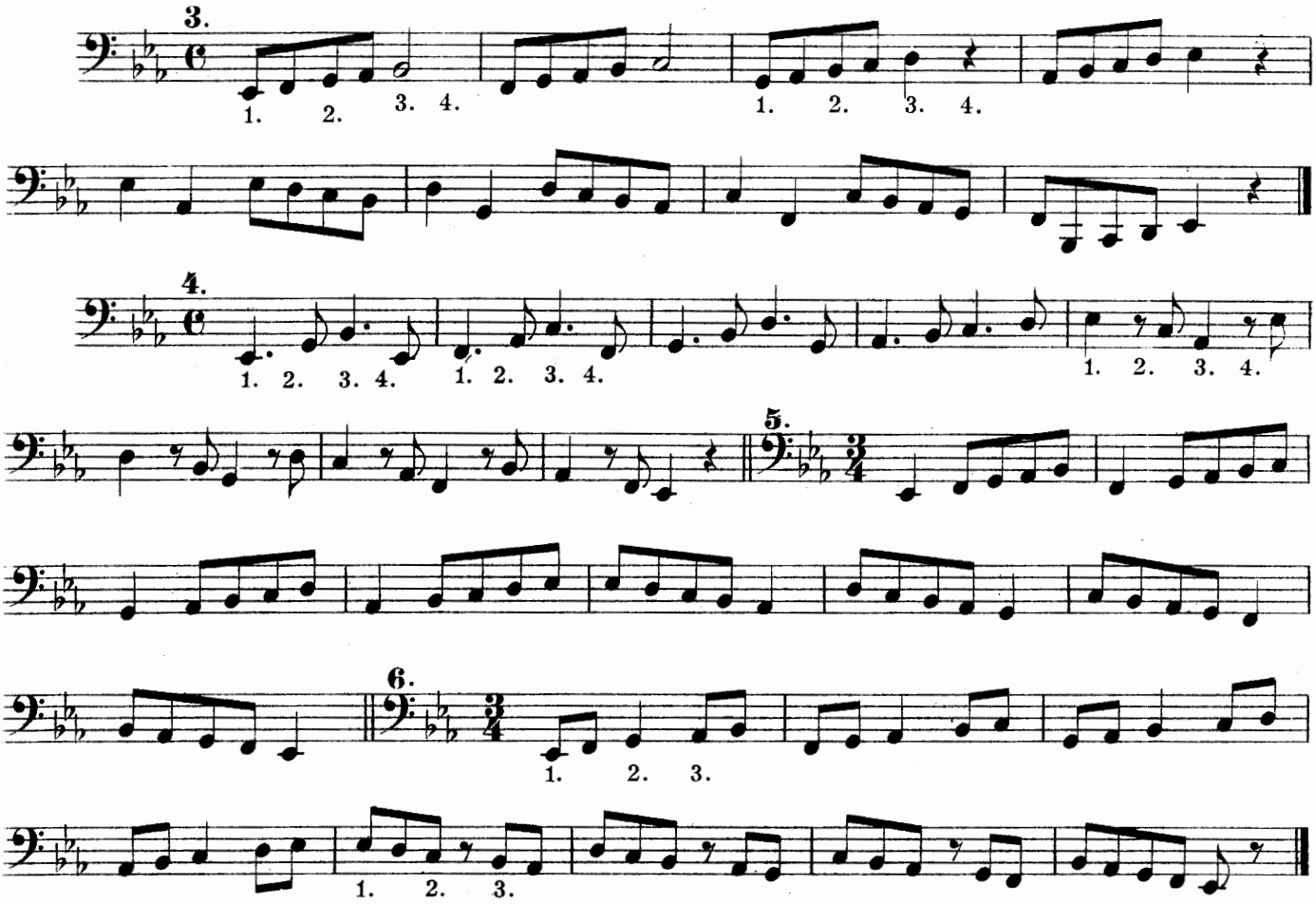


in $^{3}_{4}$ Time.



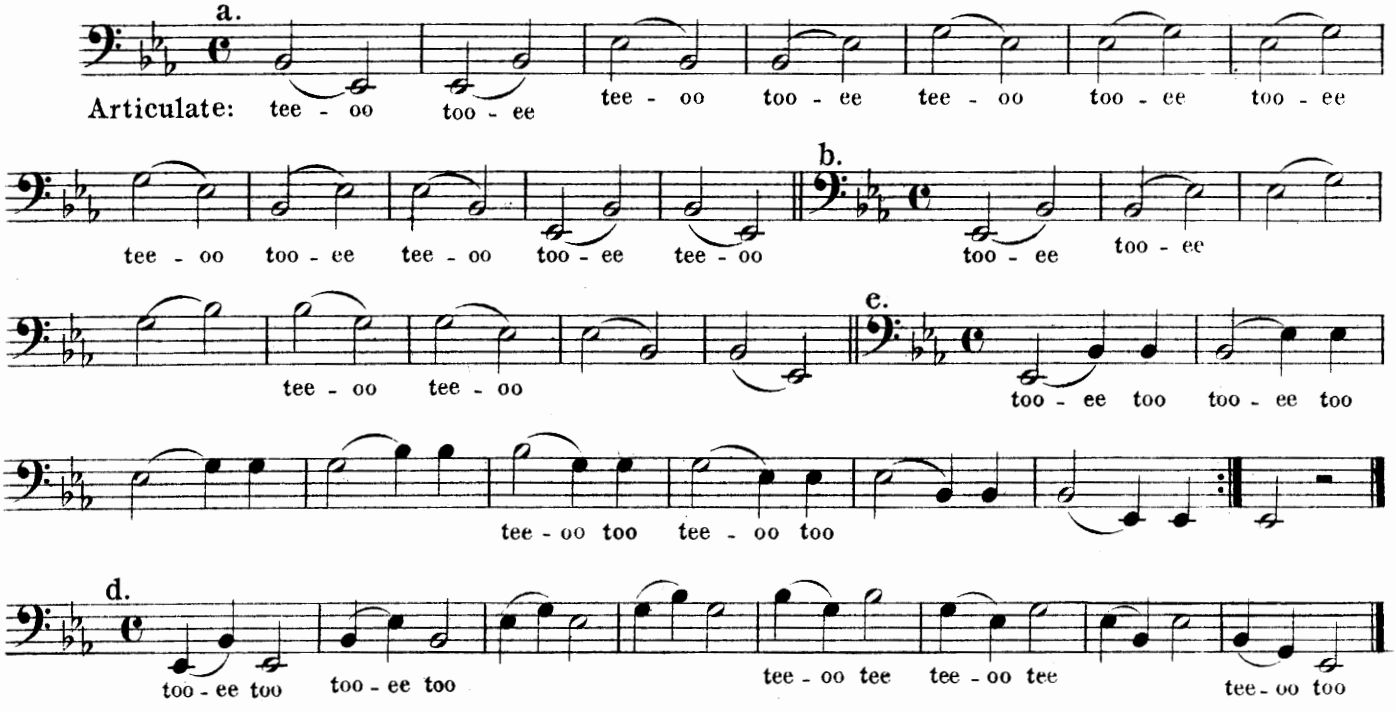

1. 2. 3. etc.
Observe the Rests, never sustain any note beyond its value.
4.
1. 2. 3. 4.
1. 2. 3. 4.
1. 2. 3. 4.
5.
1. 2. 3. 4.
1. 2. 3. 4.
in Fourths.
1.
1. 2.
1. 2. etc.
2.
1. 2.
1. 2.
3.
1. 2.
1. 2. etc.
1. 2. 1. 2. etc.


4.
1. 2. 3. 4. etc.
1. 2. 3. 4. etc.
5.
1. 2. 3. etc.
1. 2. 3. etc.
6.
1. 2. 3. 4. etc.
7.
in Fifths.
1.
1.2.3.4.5.6.
1.2.3.4.5.6.
1 2 3 4 5 6 etc.
2.
1. 2. 3. 4. 5. 6. 1. 2. 3. 4. 5. 6.
1. 2. 3. 4. 5. 6. etc.
1. 2. 3. 4. 5. 6.
1. 2. 3. 4. 5. 6.

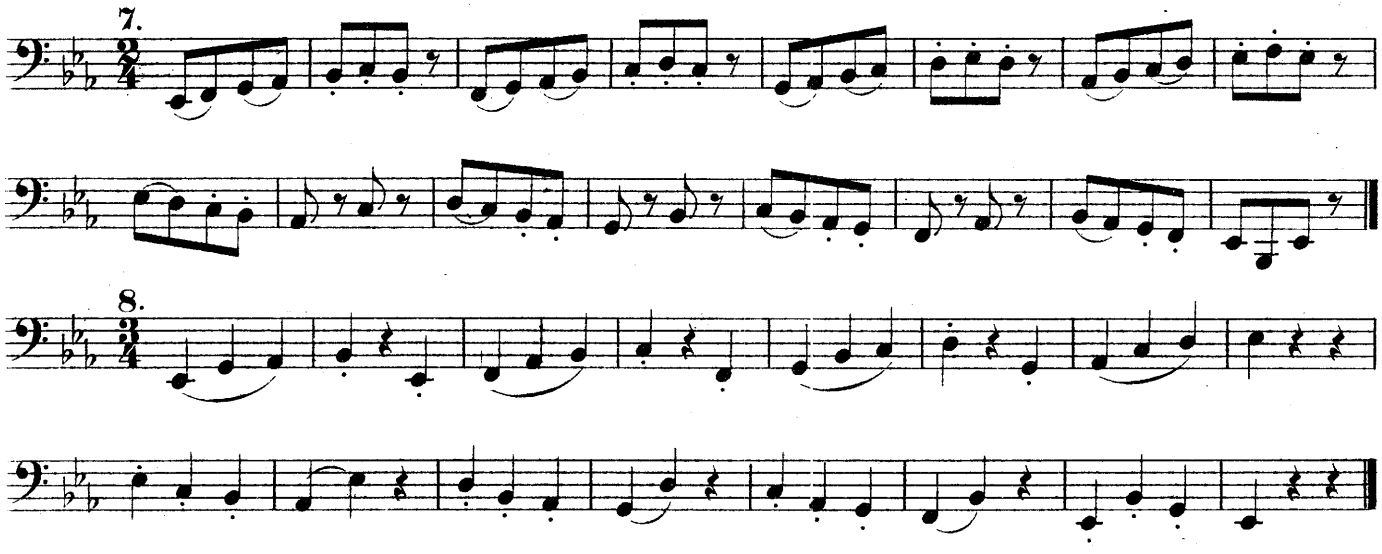


SLUR.

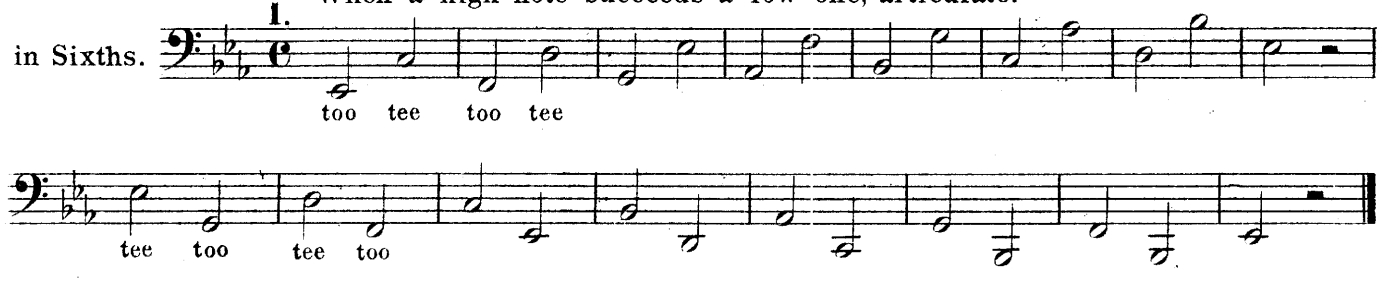
A *Slur* ⁀ drawn over two or more notes binds the same, for which only one stroke of the tongue is applied.

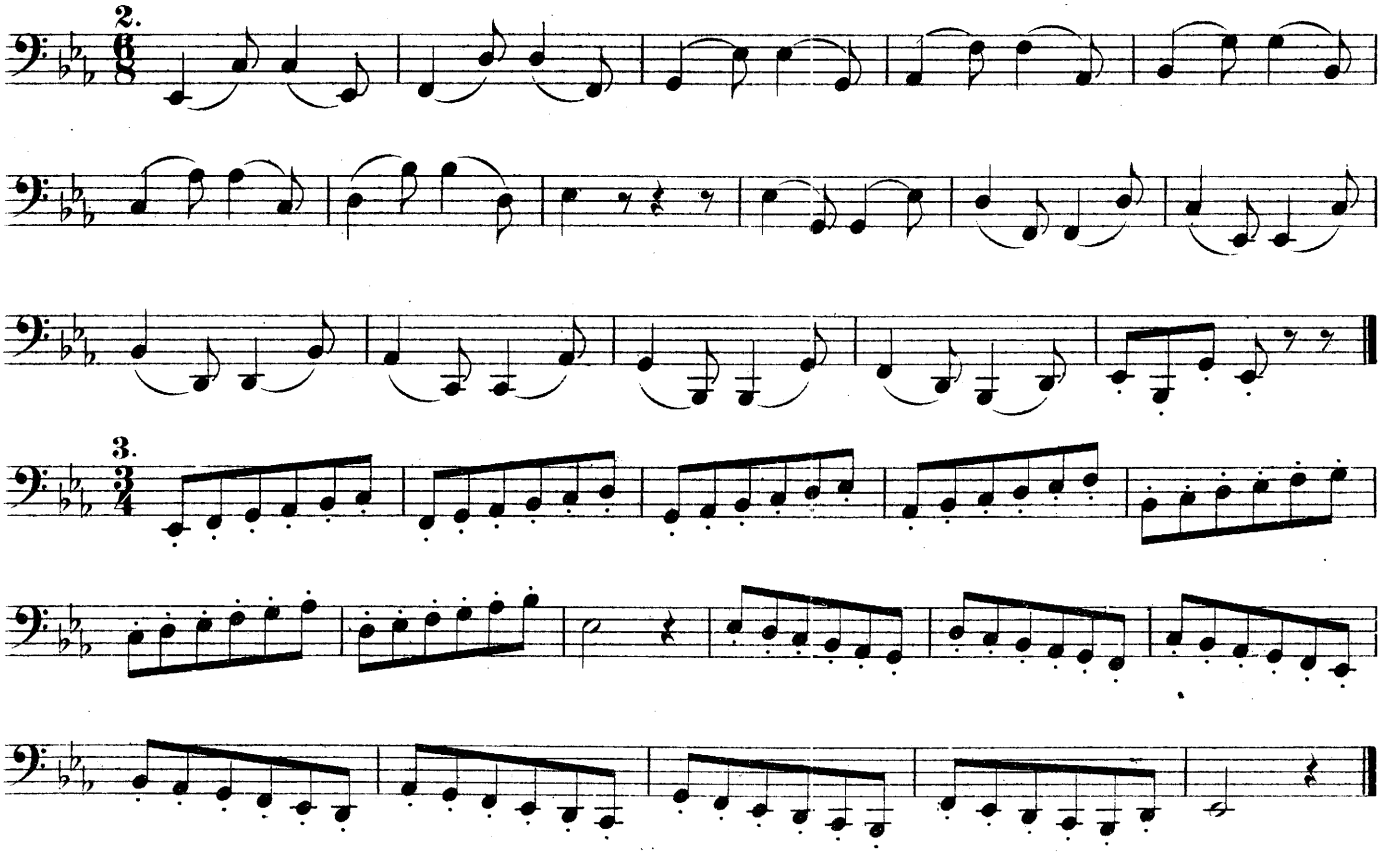


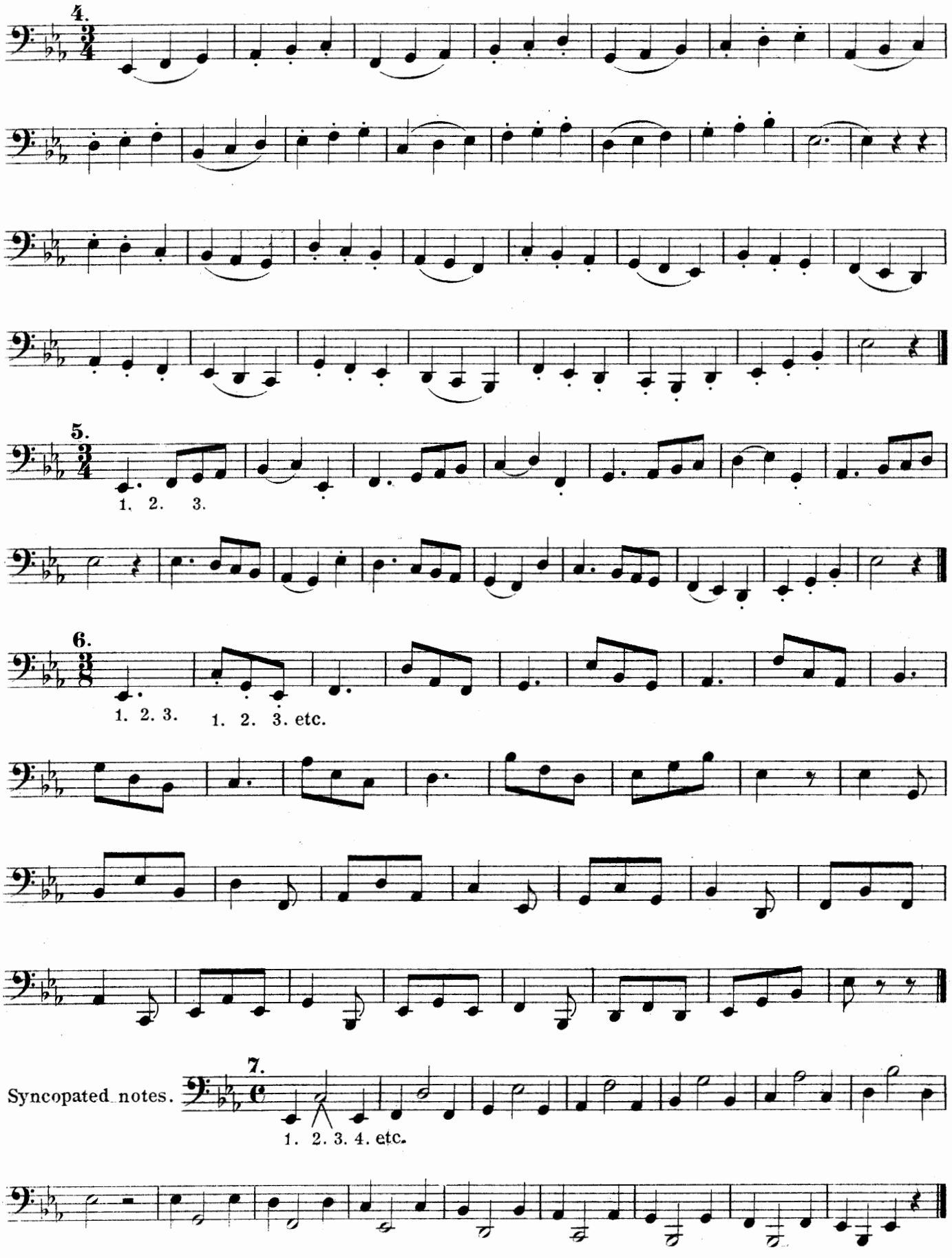
A dash placed over a note denotes that it must be played detached, with a short stroke of the tongue.

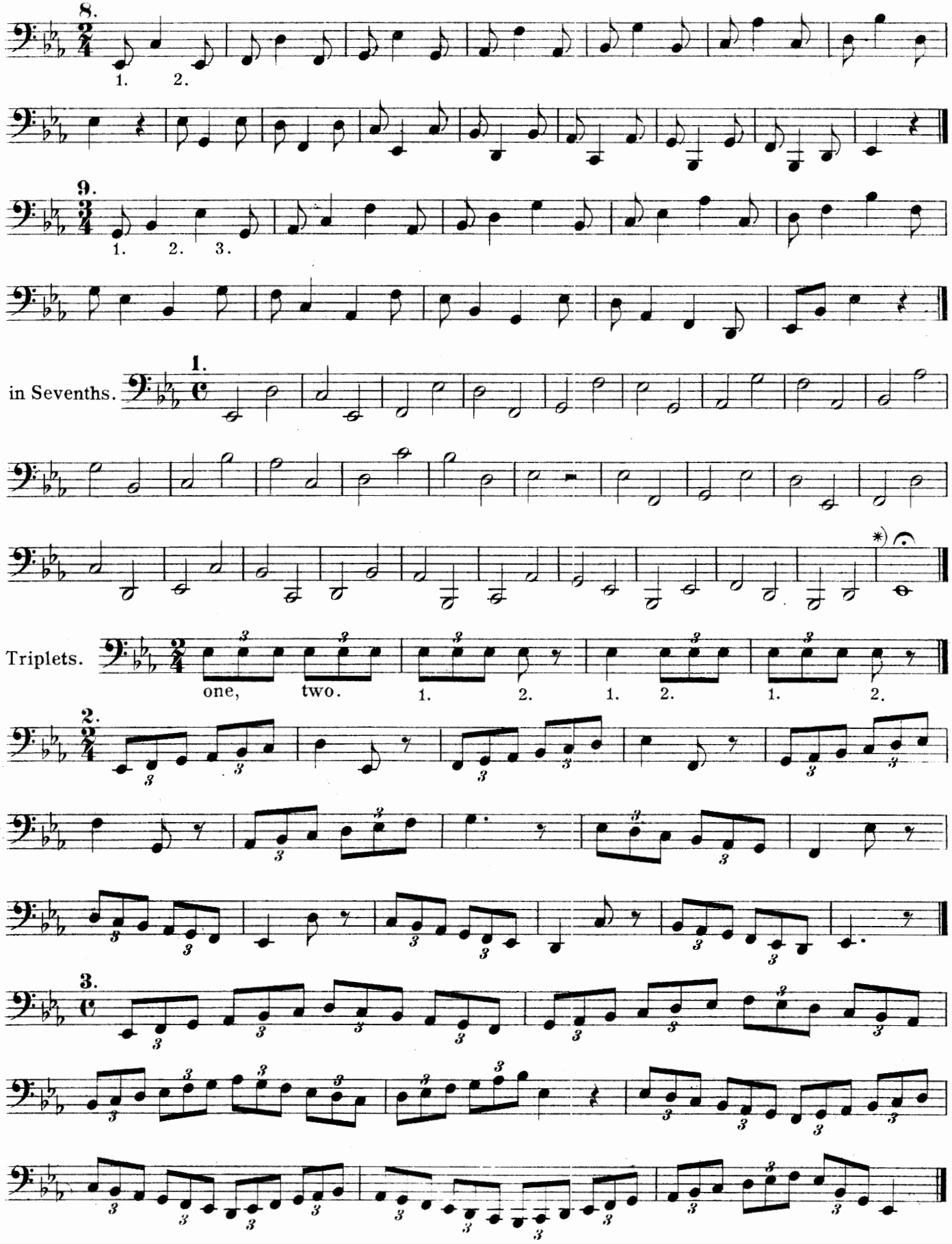


When a high note succeeds a low one, articulate.





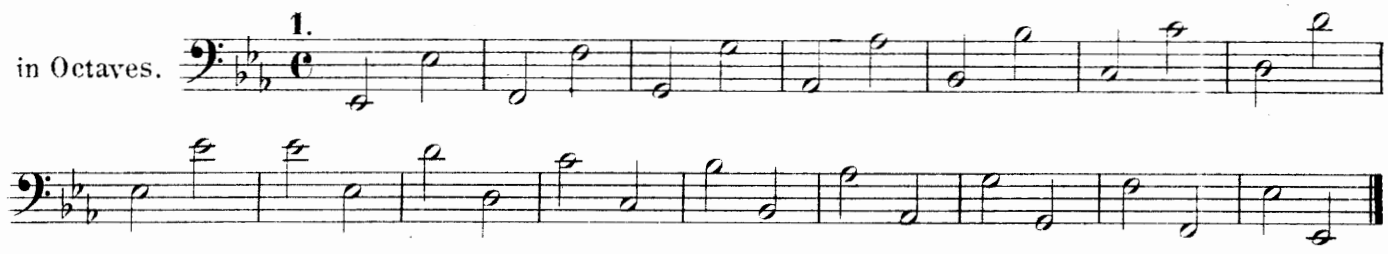

4.
5.
1. 2. 3.
6.
1. 2. 3.
1. 2. 3. etc.
Syncopated notes.
7.
1. 2. 3. 4. etc.



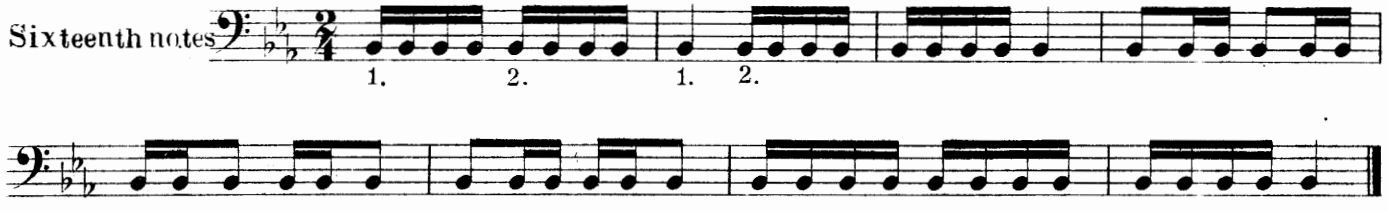
*) A *PAUSE* 𝄐 placed over a note, means that the same can be sustained to an indefinite length at the performers pleasure; the counting being interrupted.

1.

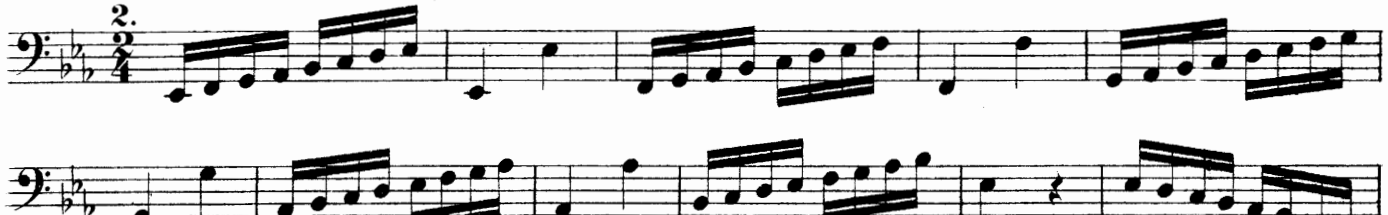
in Octaves.



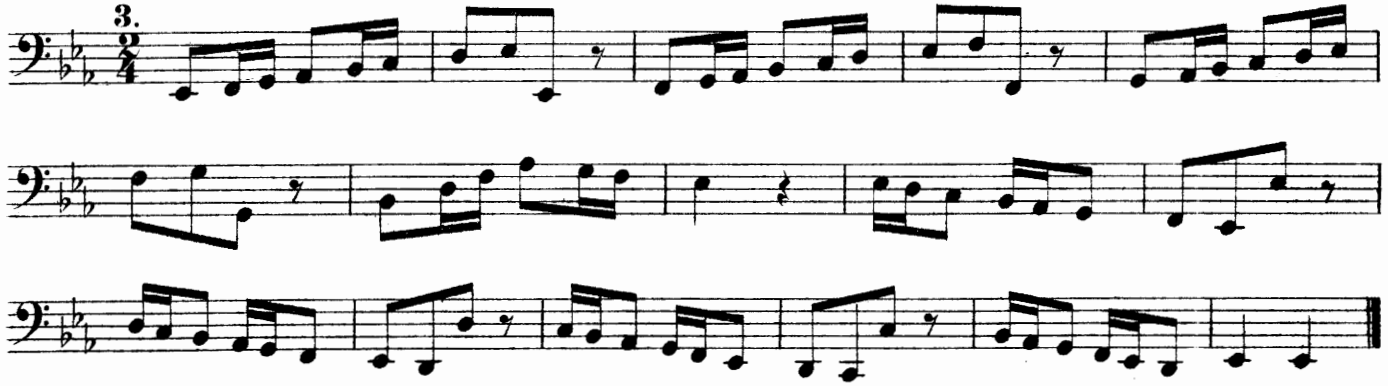
Sixteenth notes



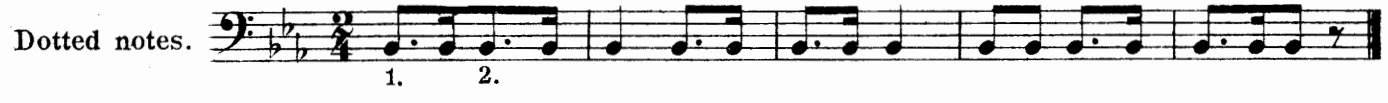
2.



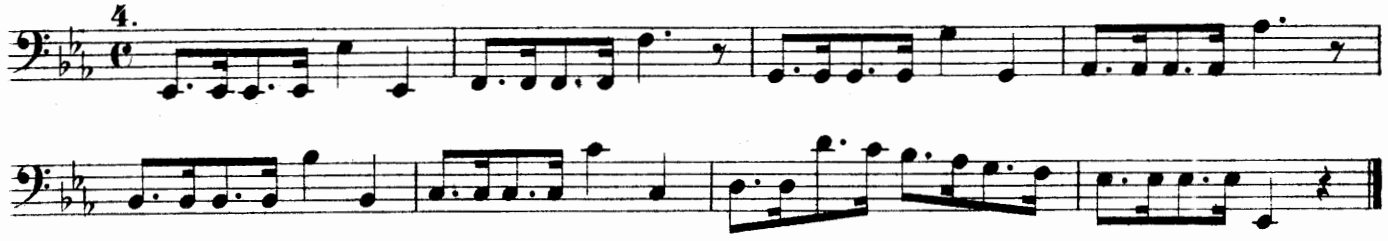
3.



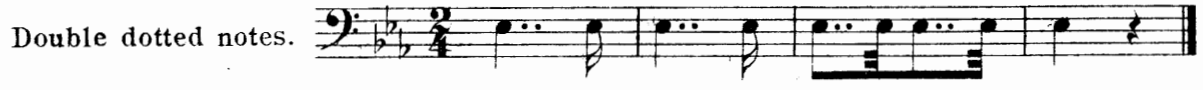
Dotted notes.



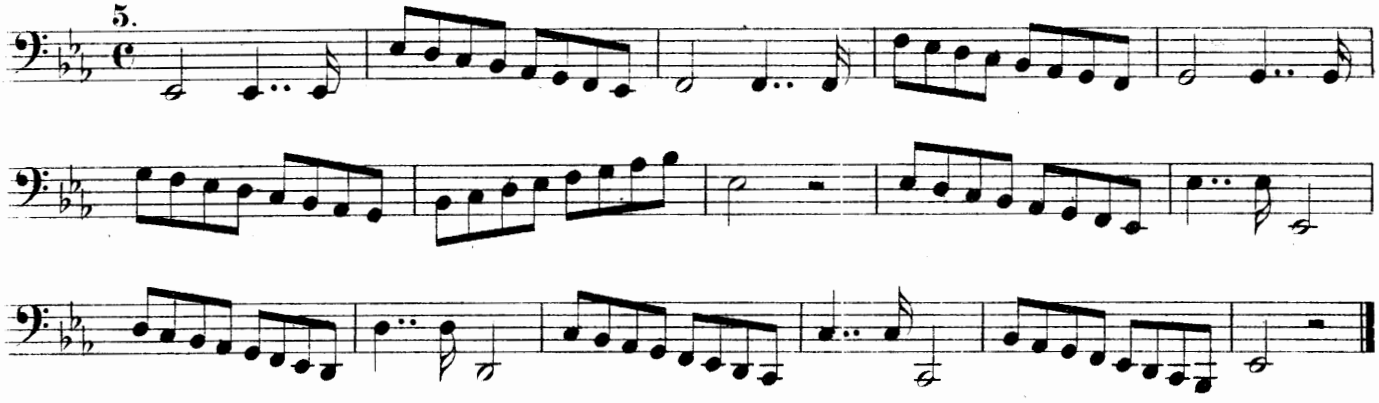
4.



Double dotted notes.



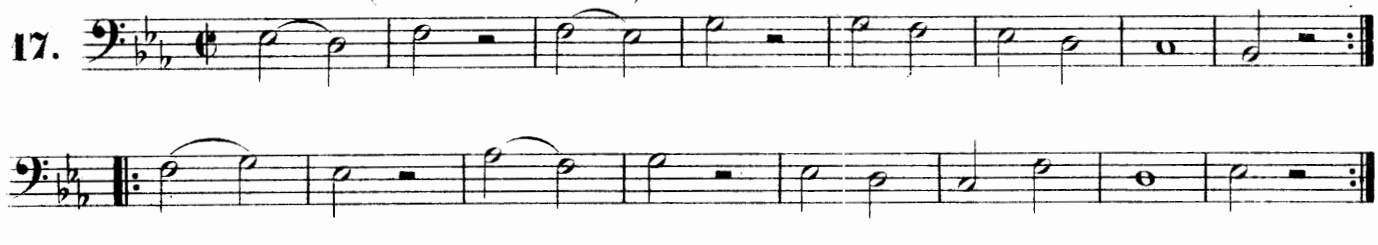
5.



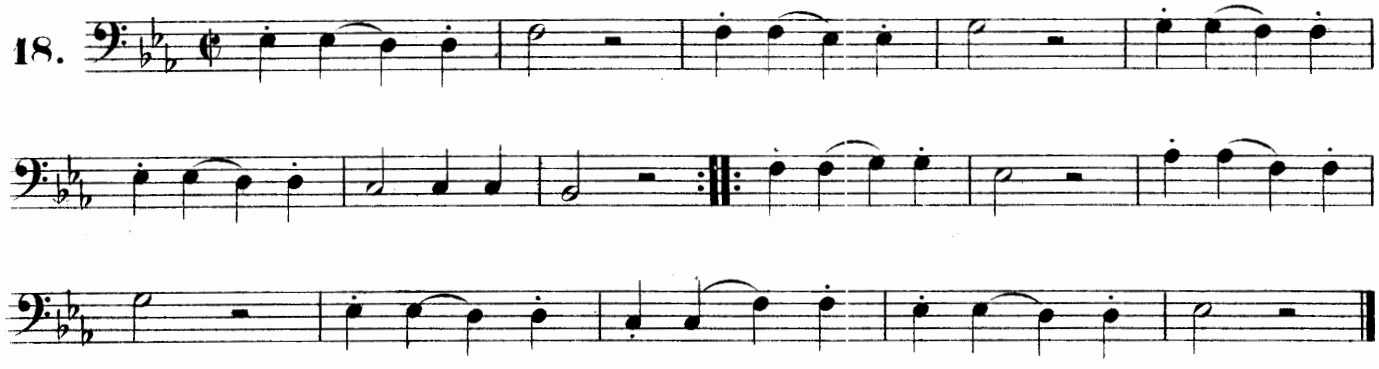
AIR WITH VARIATIONS ON VARIOUS ARTICULATIONS.

Alla breve.(count two in the bar.)

17.



18.



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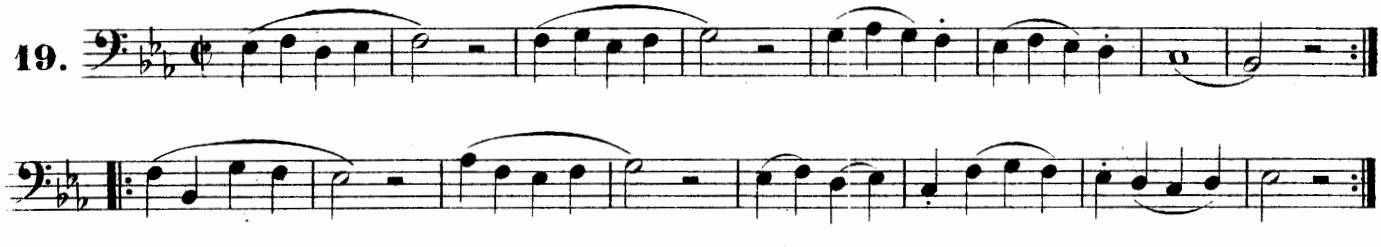
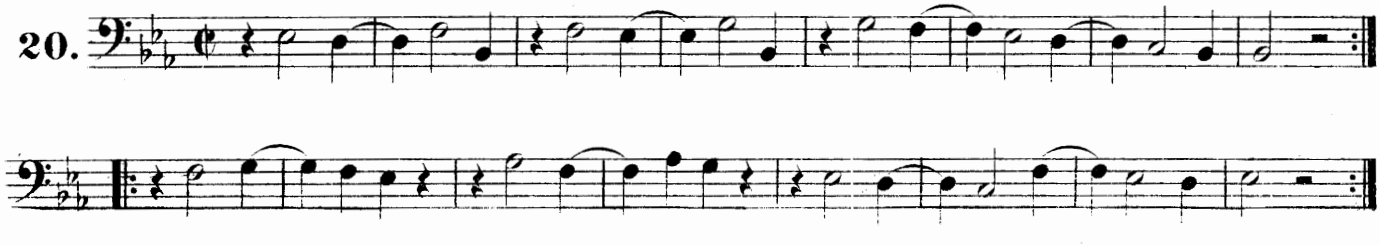


When a slur is drawn over two notes on the same degree, only the first is struck with the tongue.

20.



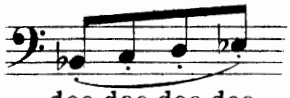
21.

22.

Moderato. *)

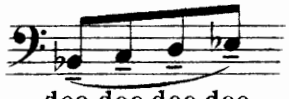
23.

When a slur is placed over several notes with dots under, they must be played with a soft stroke of the tongue.



doo,doo,doo,doo.

When a slur and small lines are written



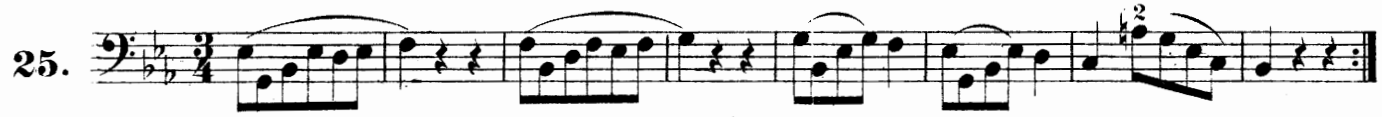
doo,doo,doo,doo.

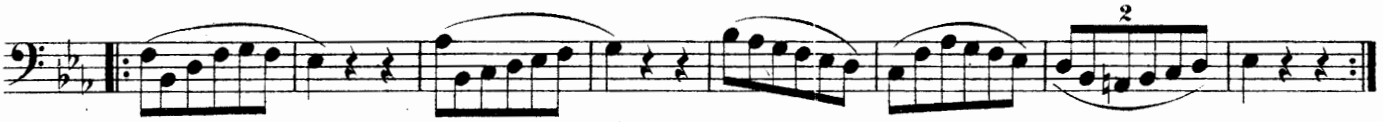
they must be played softly and long.

24.

*) A List of the principal words used in modern music, is given on page 116.

25.





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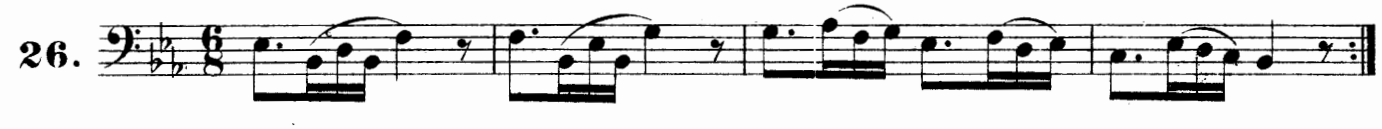
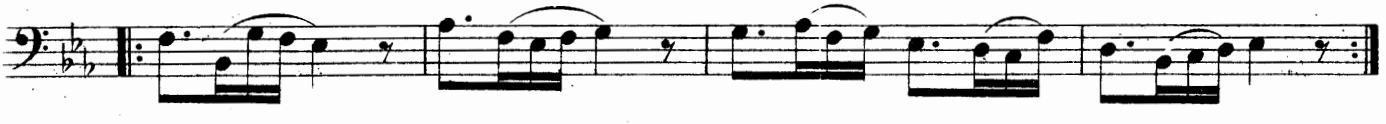
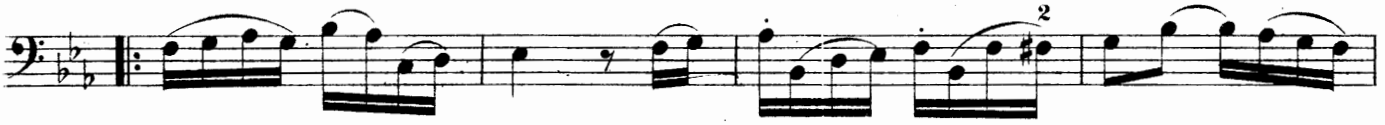
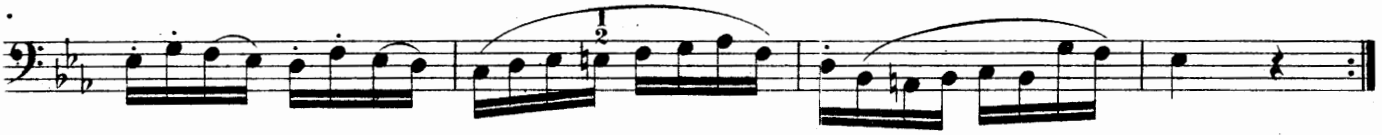




27.





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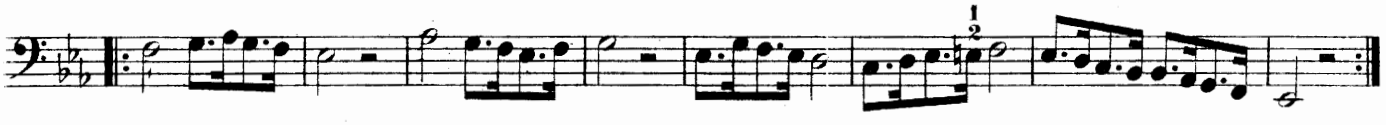
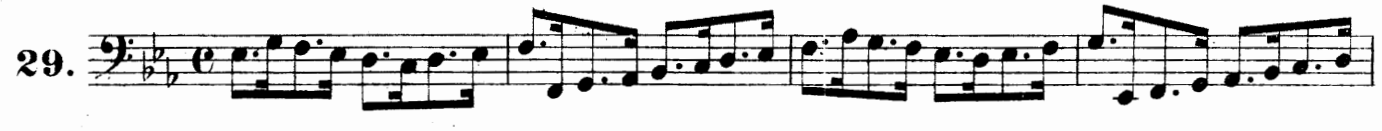
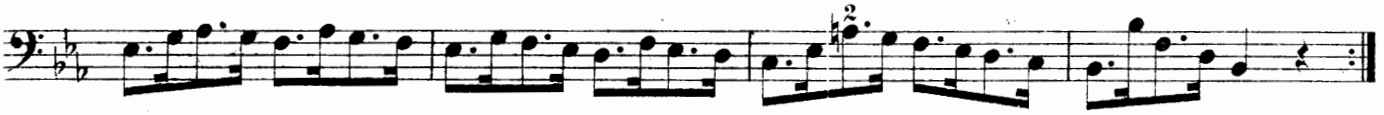
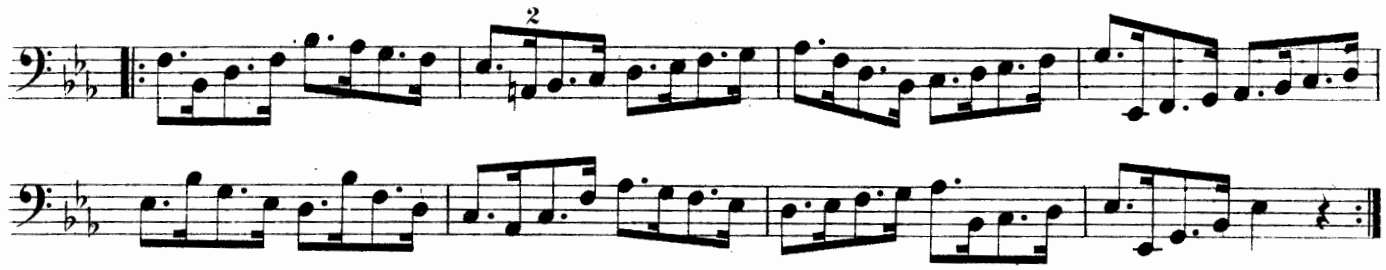


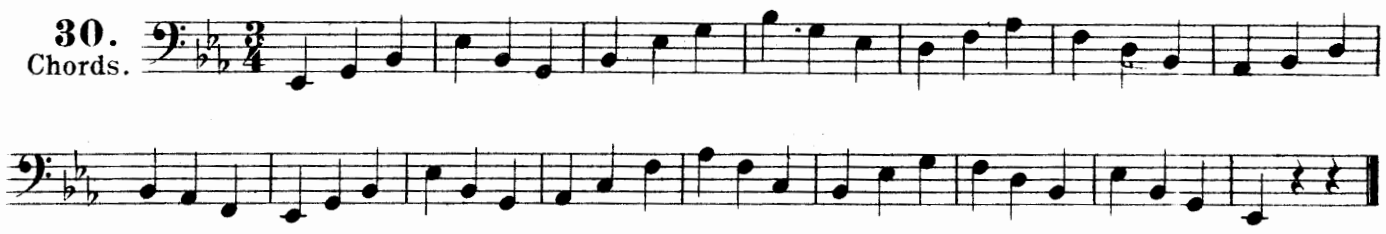
29.



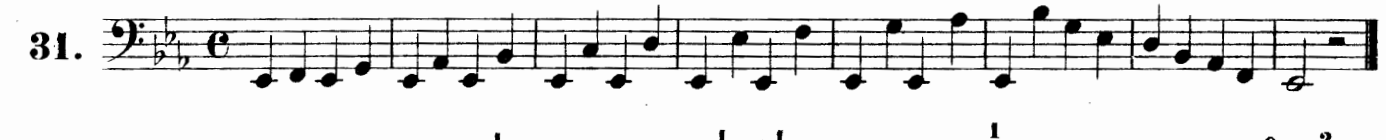




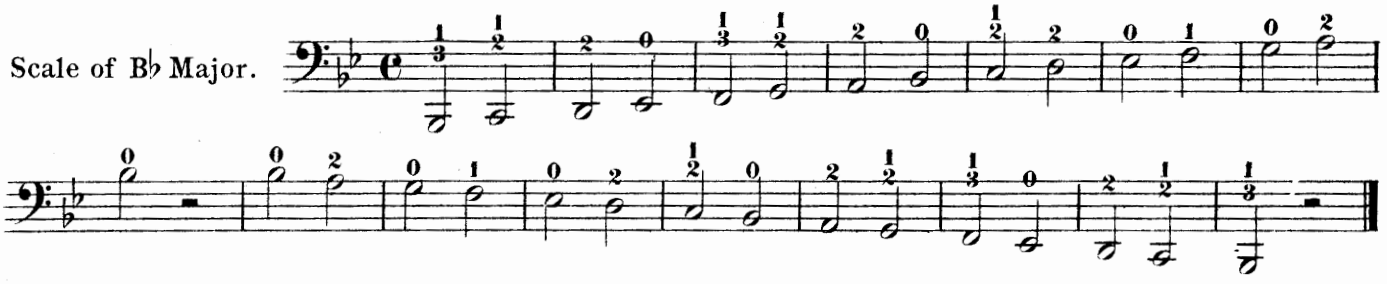
30. Chords.



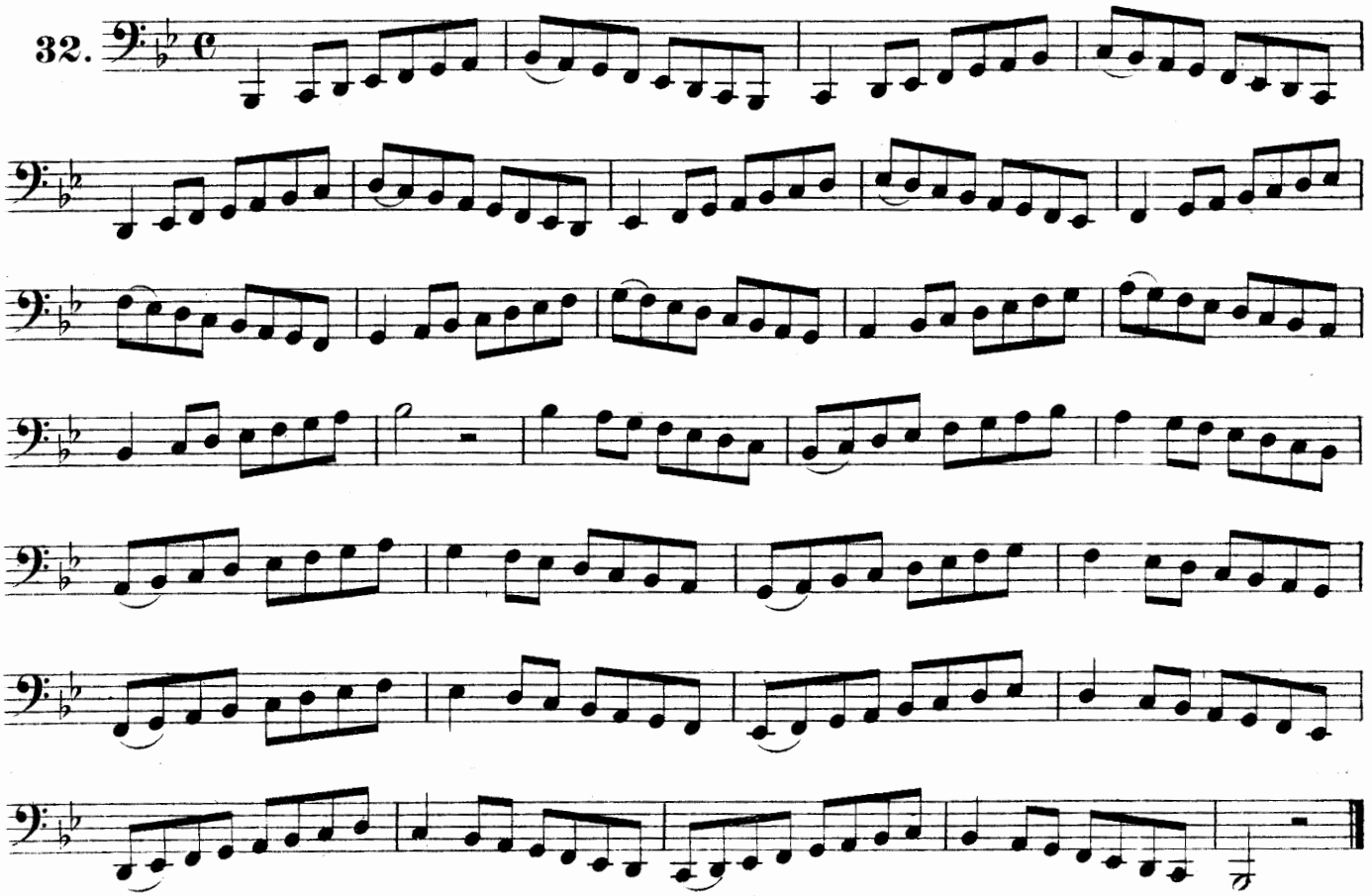
31.



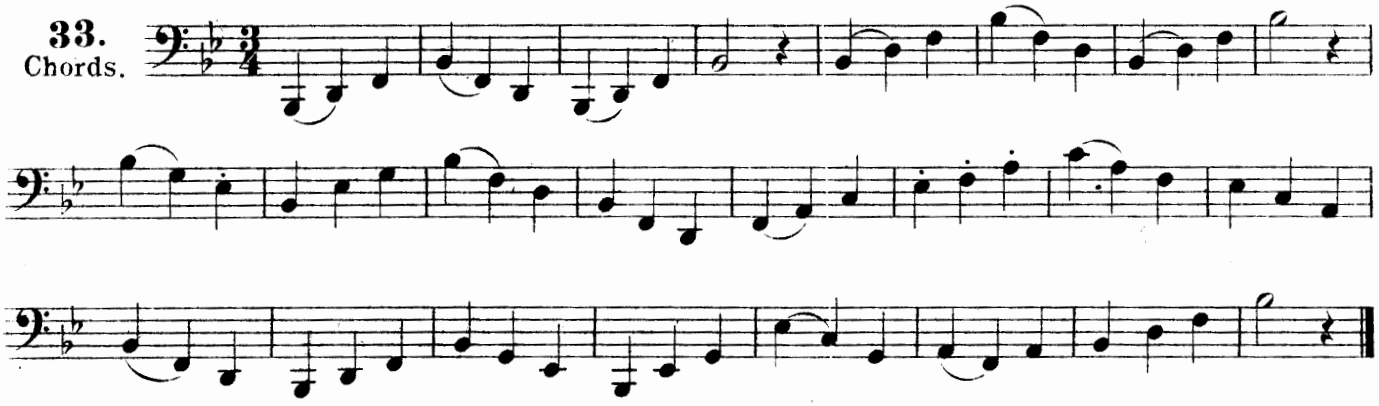
Scale of B♭ Major.



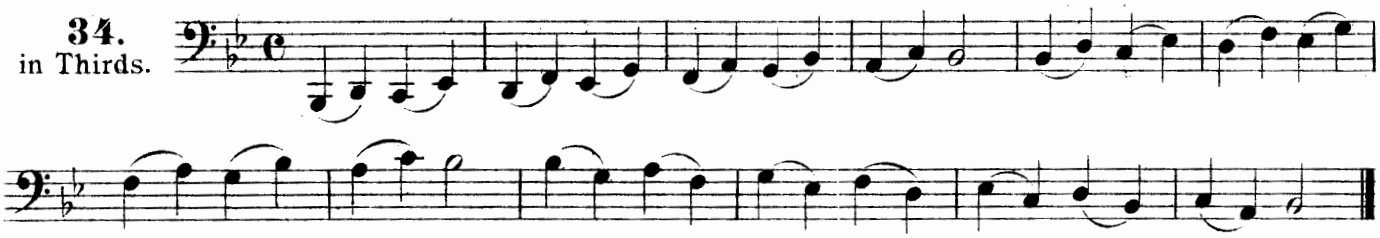
32.



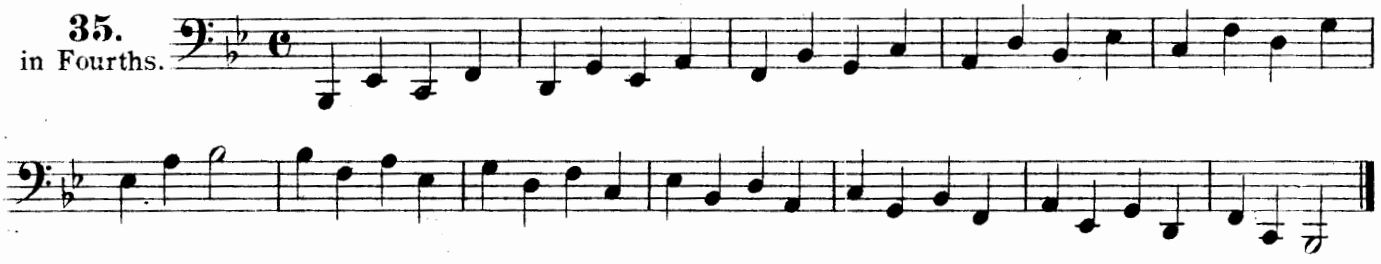
33. Chords.



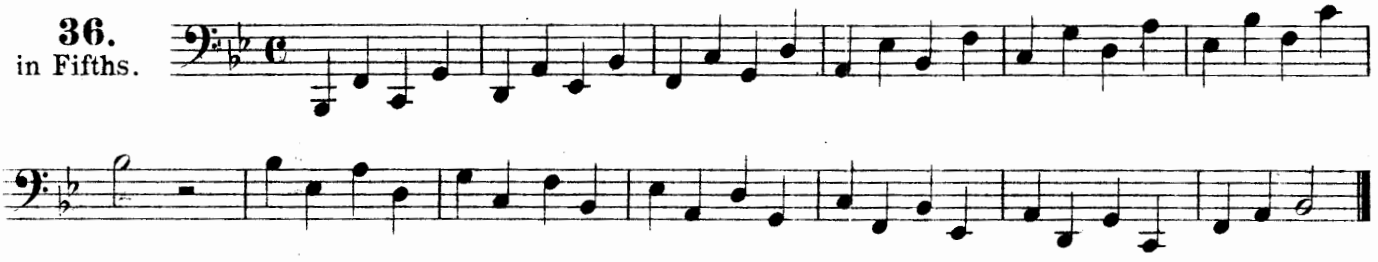
34. in Thirds.



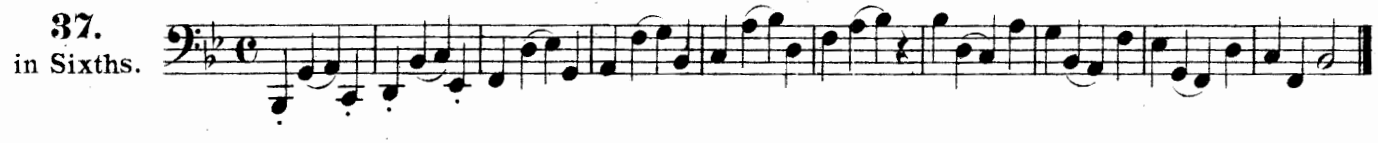
35. in Fourths.



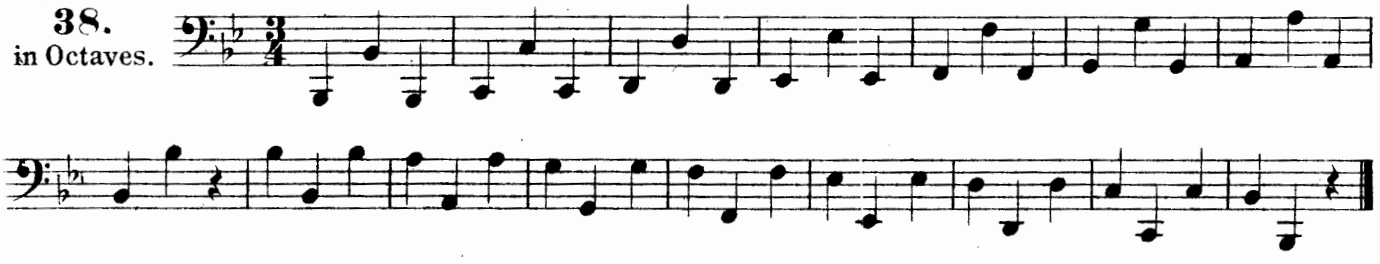
36. in Fifths.



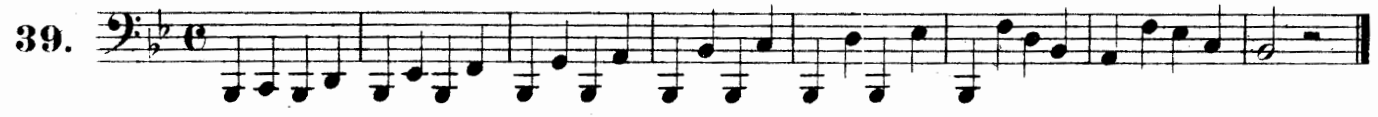
37. in Sixths.



38. in Octaves.



39.



MINOR SCALES.

Every major scale has its relative *minor,* the root of which is to be found on the sixth degree of the major scale. Both scales bear the same signature.

There are two kinds of *minor* scales, the *Harmonic* and the *Melodic* forms, of which the latter now will be explained.

The ascending of the melodic *minor* scale differs from the descending, the former having its sixth and seventh degrees raised by *accidentals not essential to the key.*

In the ascending, semitones are situated between the second and third, and the seventh and eighth degrees; and in the descending between the sixth and fifth and the third and second degrees.

SCALE OF A MINOR WITHOUT SIGNATURE.

RELATIVE TO C MAJOR.

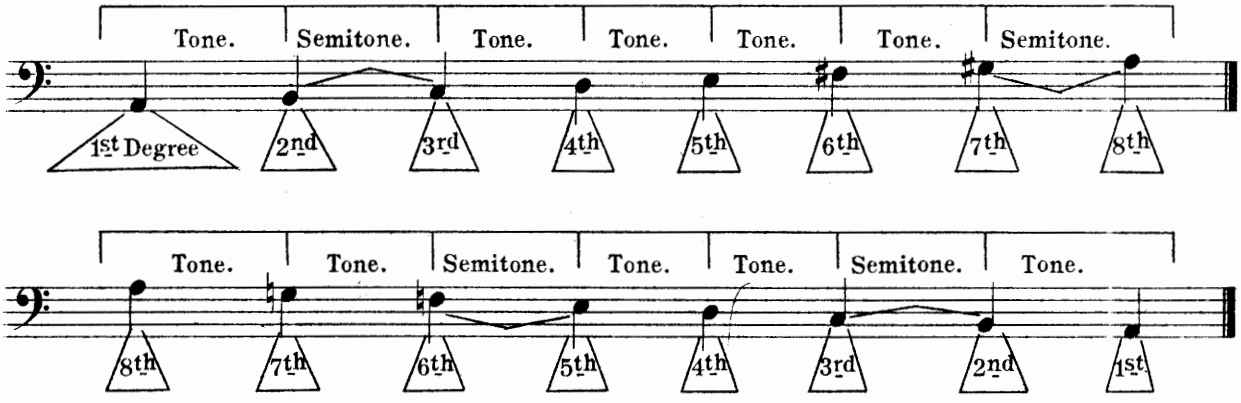
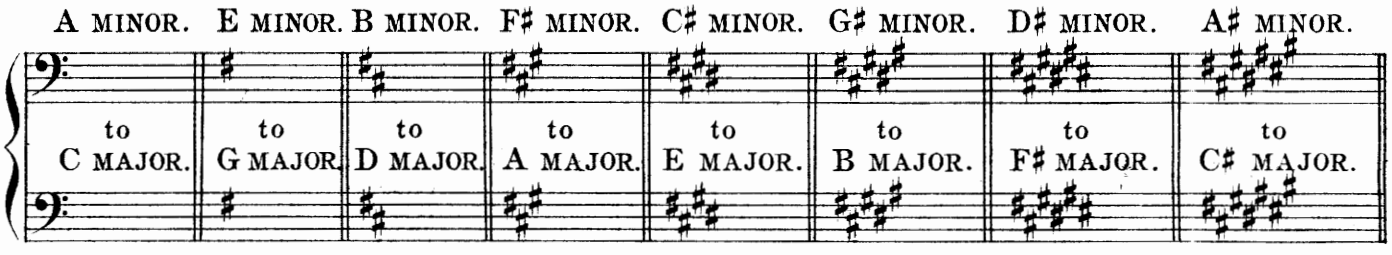
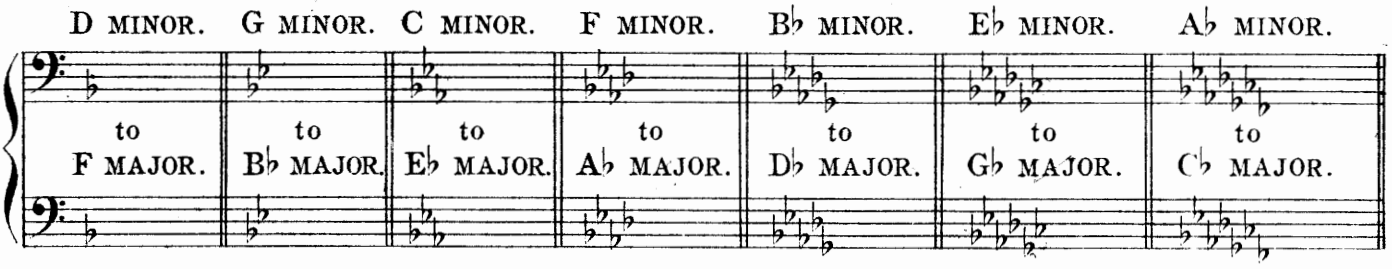
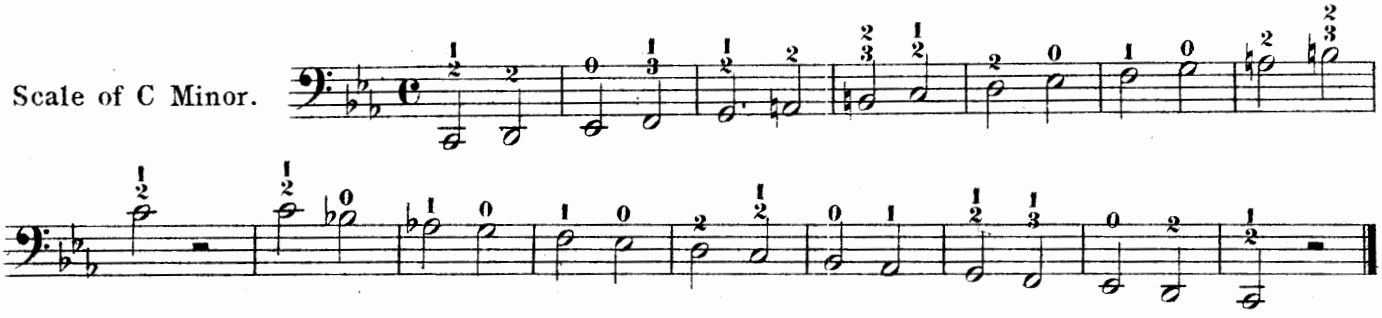


TABLE OF MINOR SCALES WITH THEIR RELATION to MAJOR.

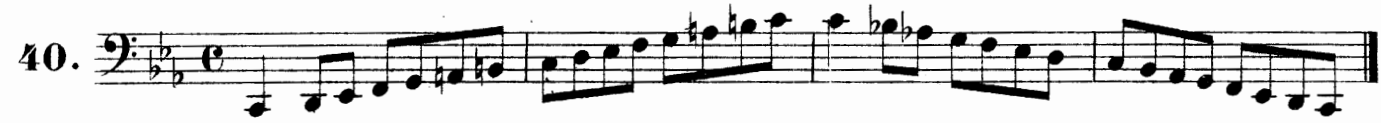




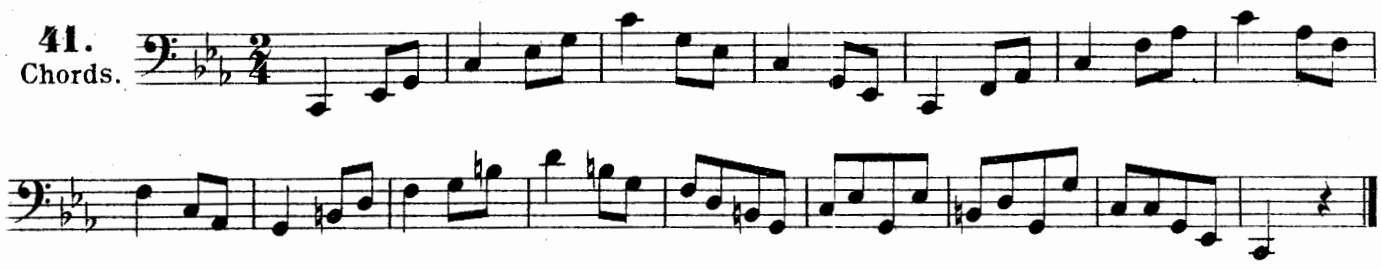
Scale of C Minor.



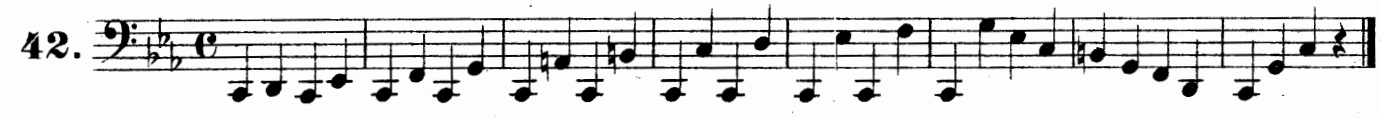
40.



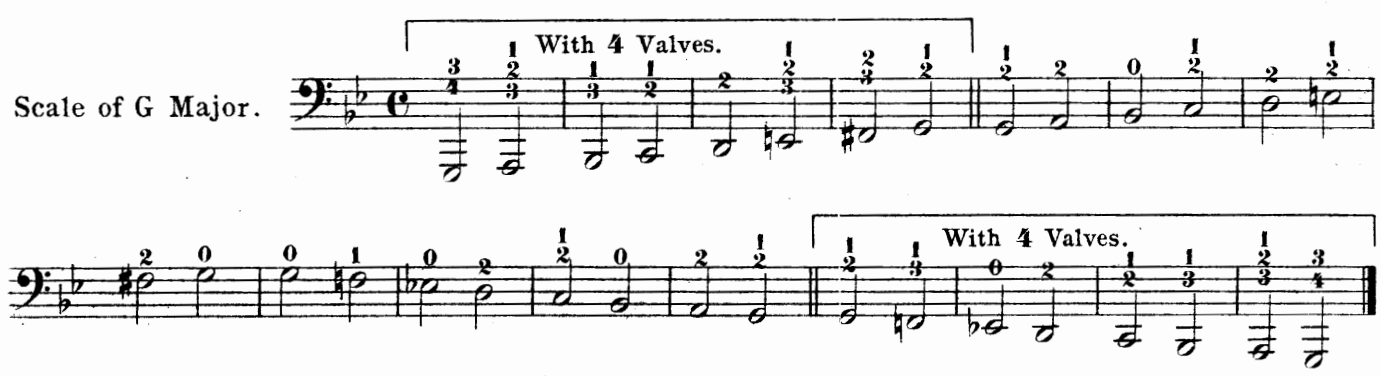
41.
Chords.



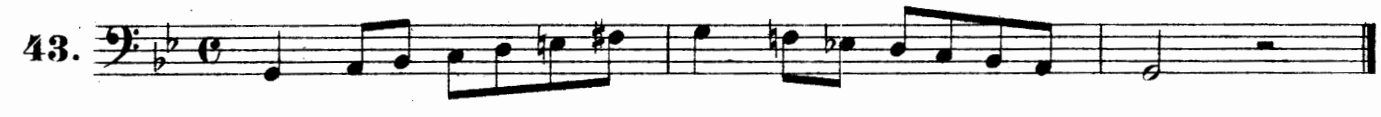
42.



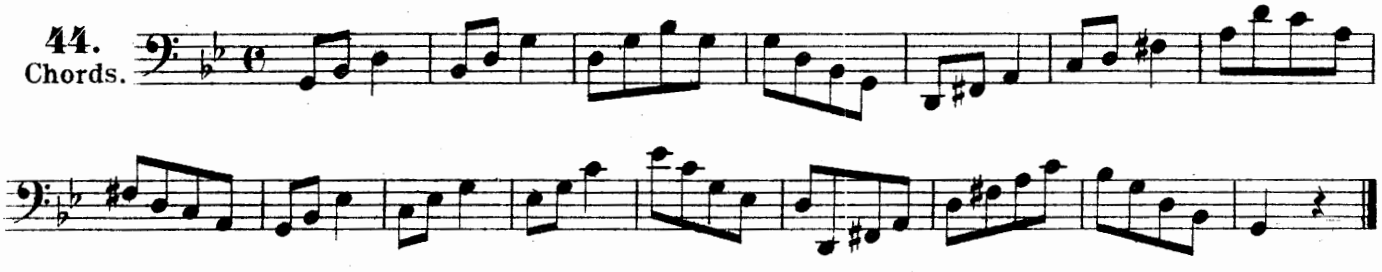
Scale of G Major.



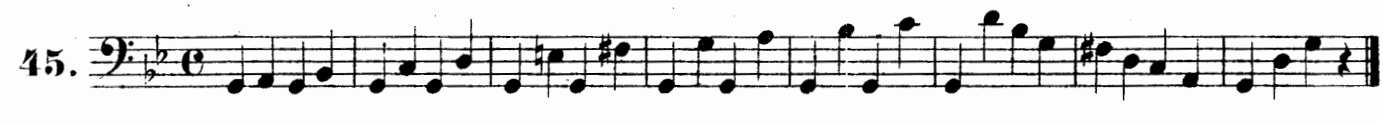
43.



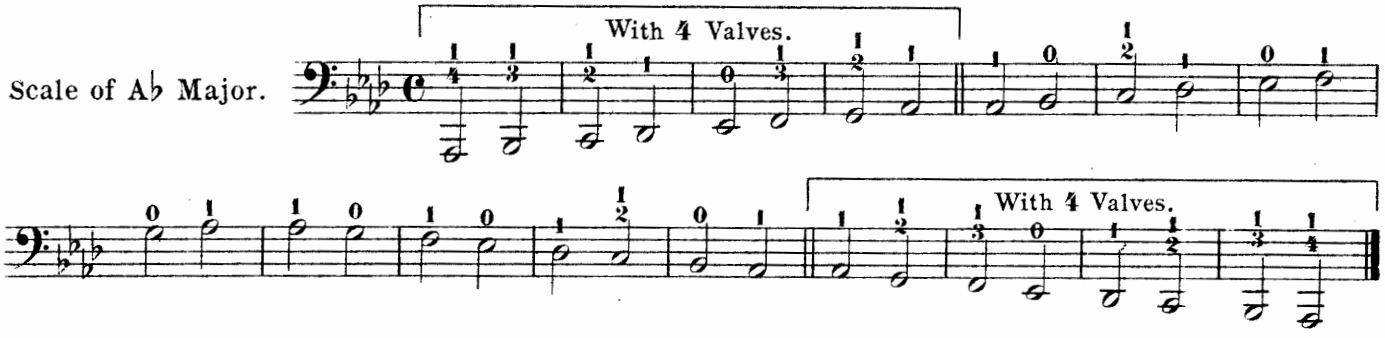
44.
Chords.



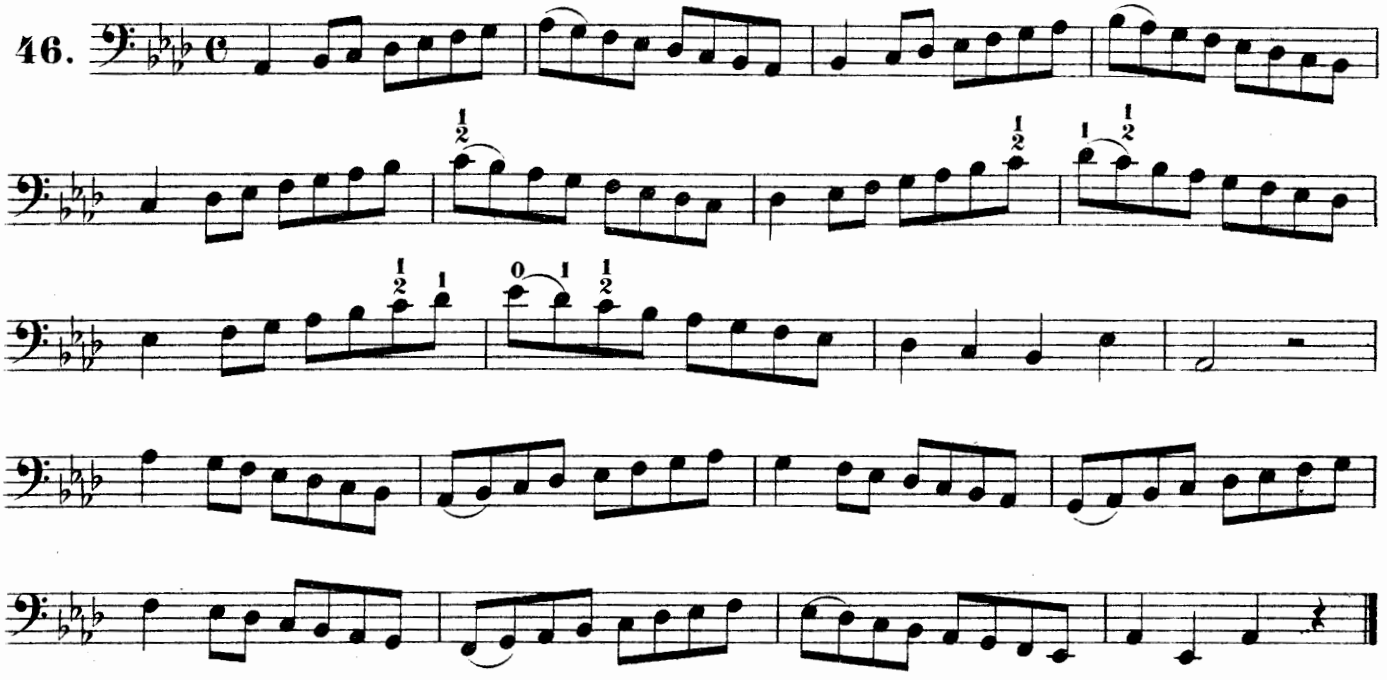
45.



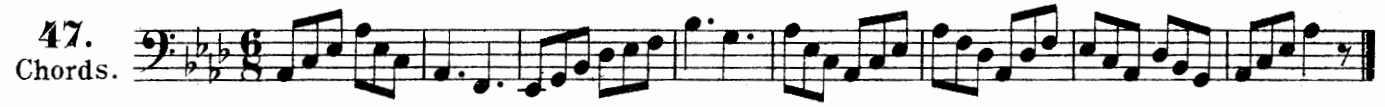
Scale of A♭ Major.



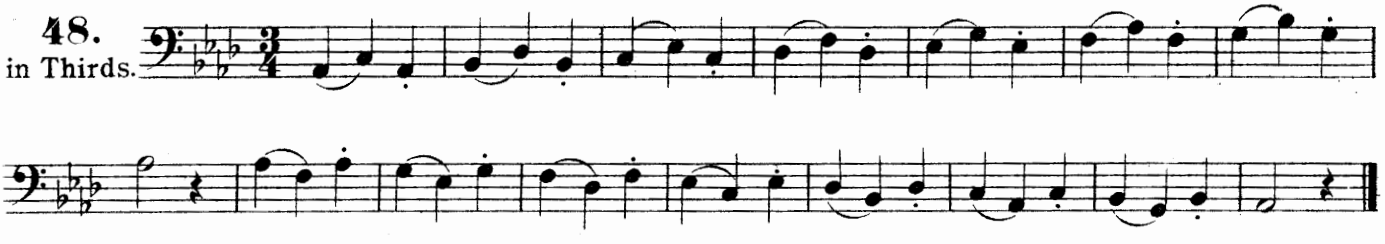
46.



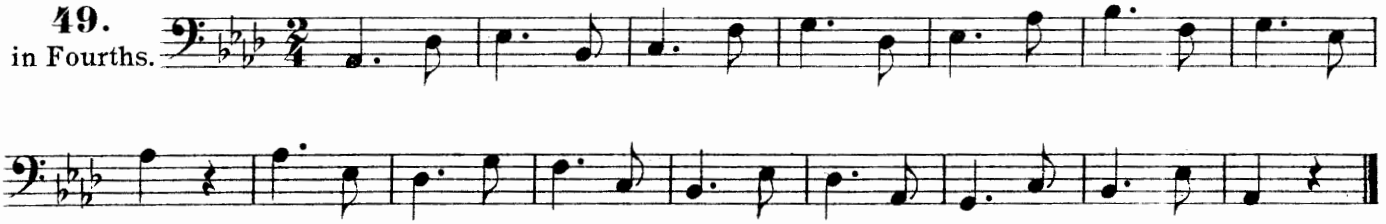
47.
Chords.



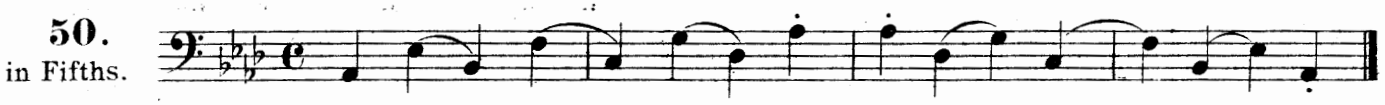
48.
in Thirds.



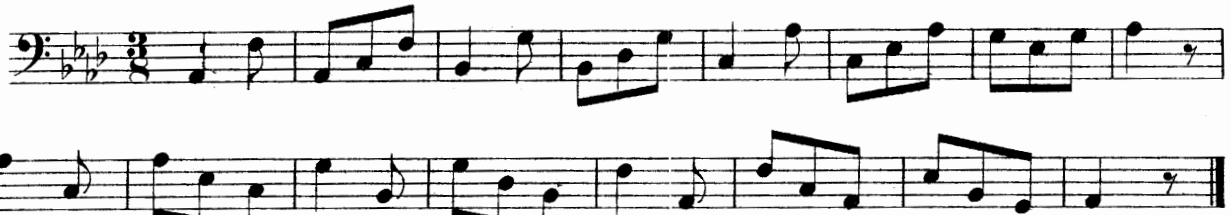
49.
in Fourths.



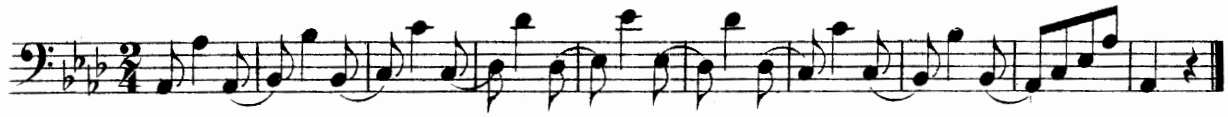
50.
in Fifths.



51.
in Sixths.



52.
in Octaves.



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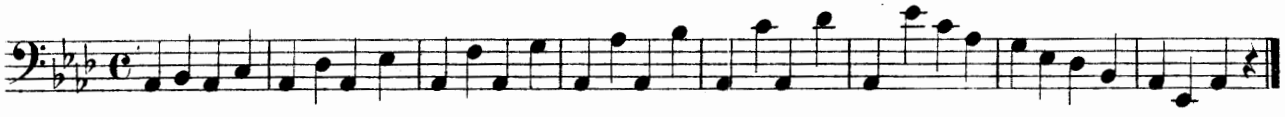
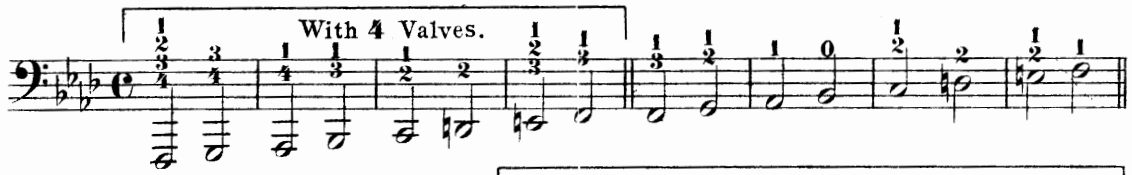
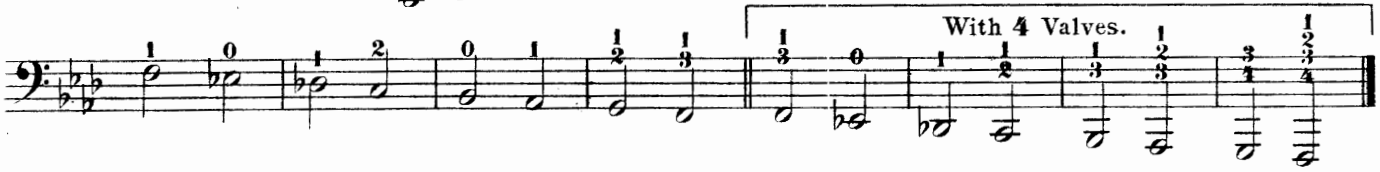


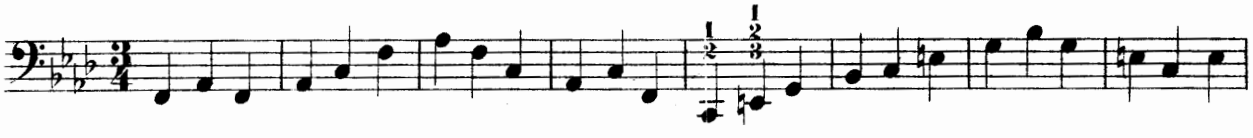
Scale of F Minor.

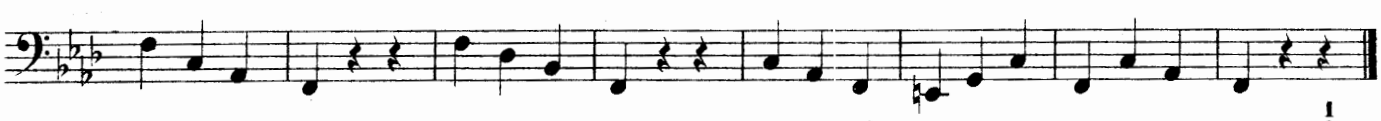




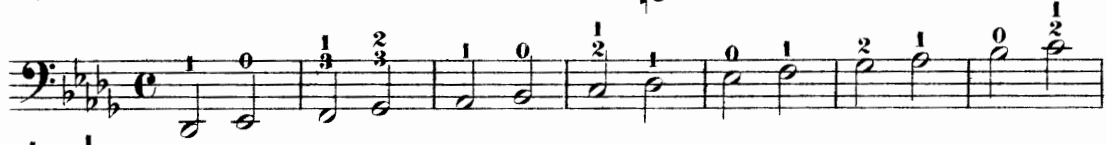
54.

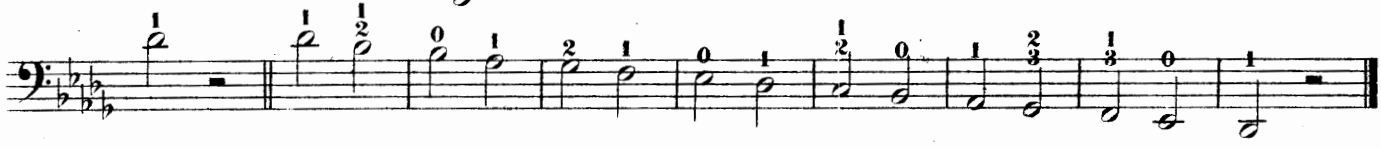
55.
Chords.



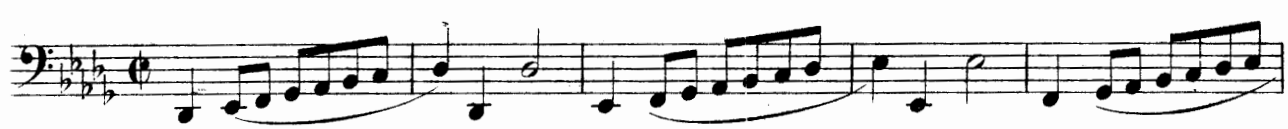


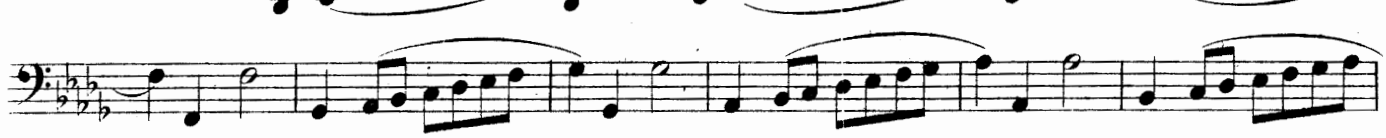
Scale of D♭ Major.

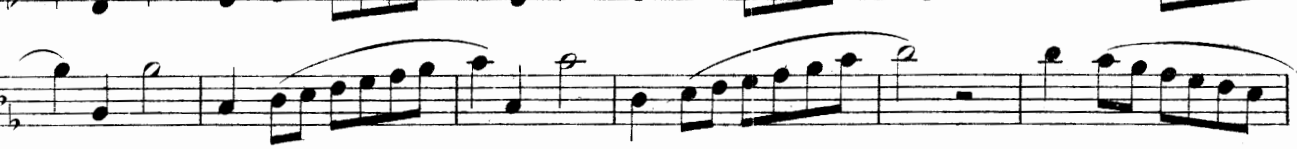


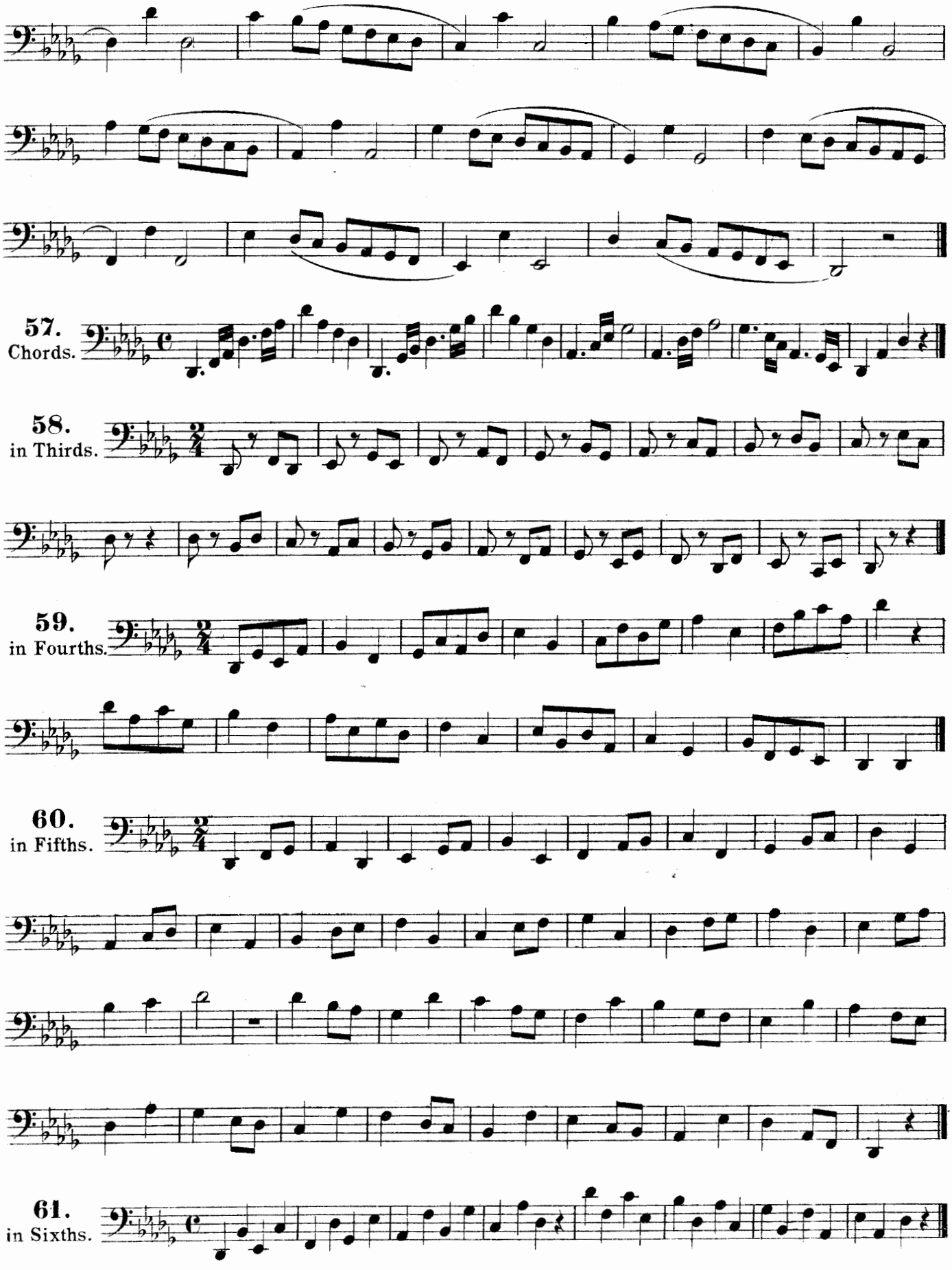


56.

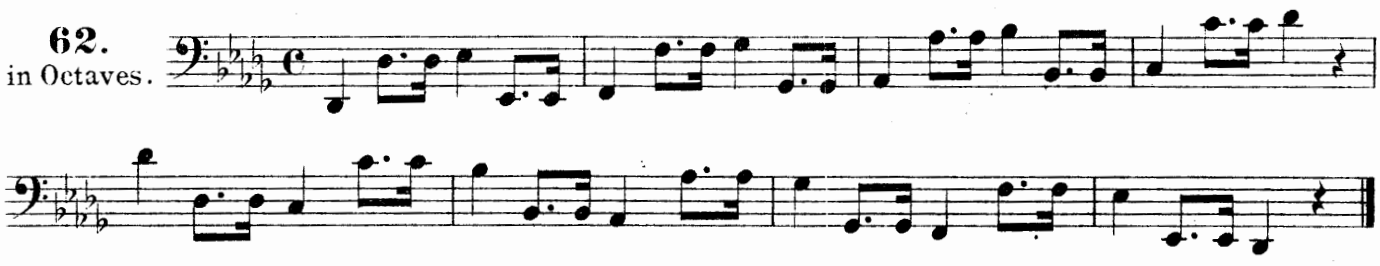




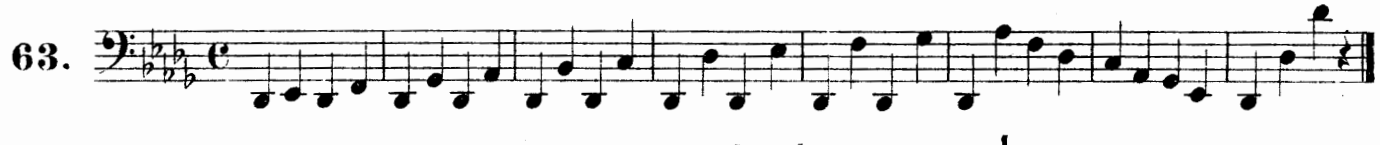



57.
Chords.
58.
in Thirds.
59.
in Fourths.
60.
in Fifths.
61.
in Sixths.

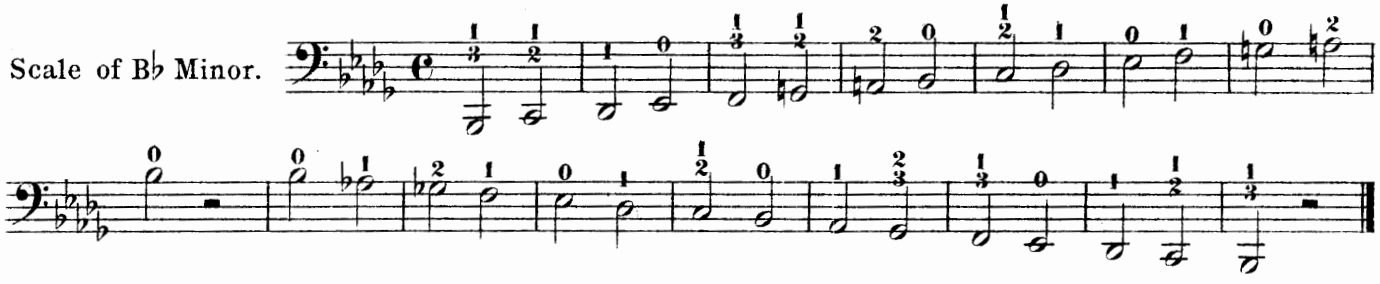
62. in Octaves.



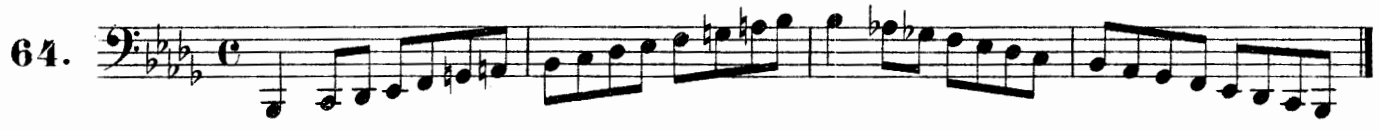
63.



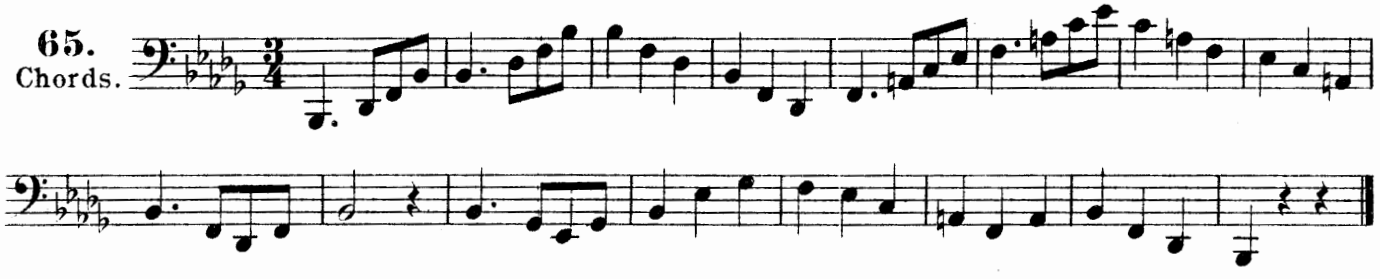
Scale of B♭ Minor.



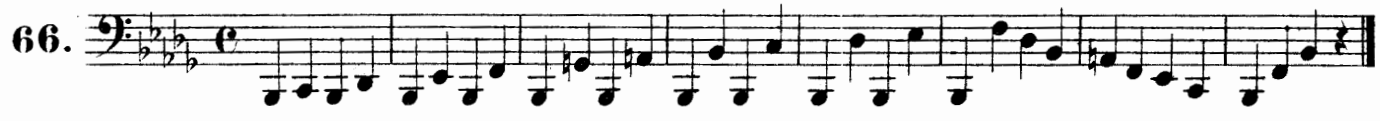
64.



65. Chords.

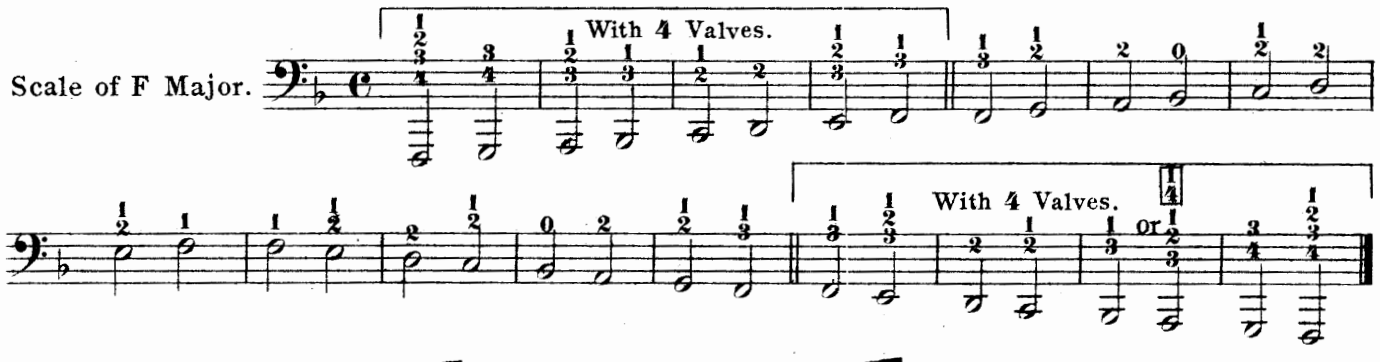


66.



Scale of F Major.

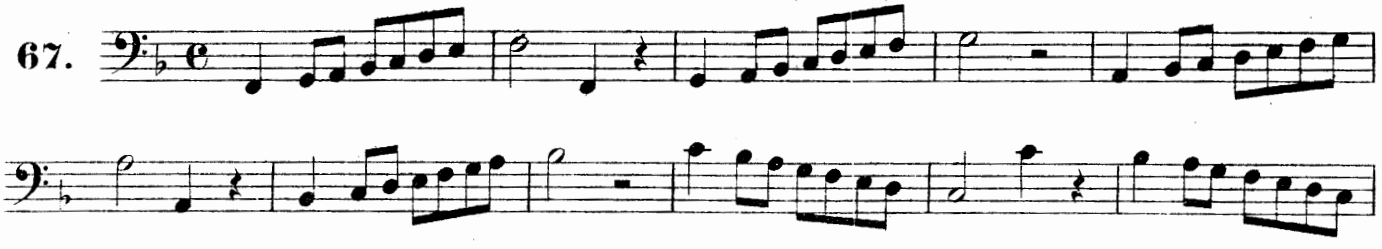
With 4 Valves.

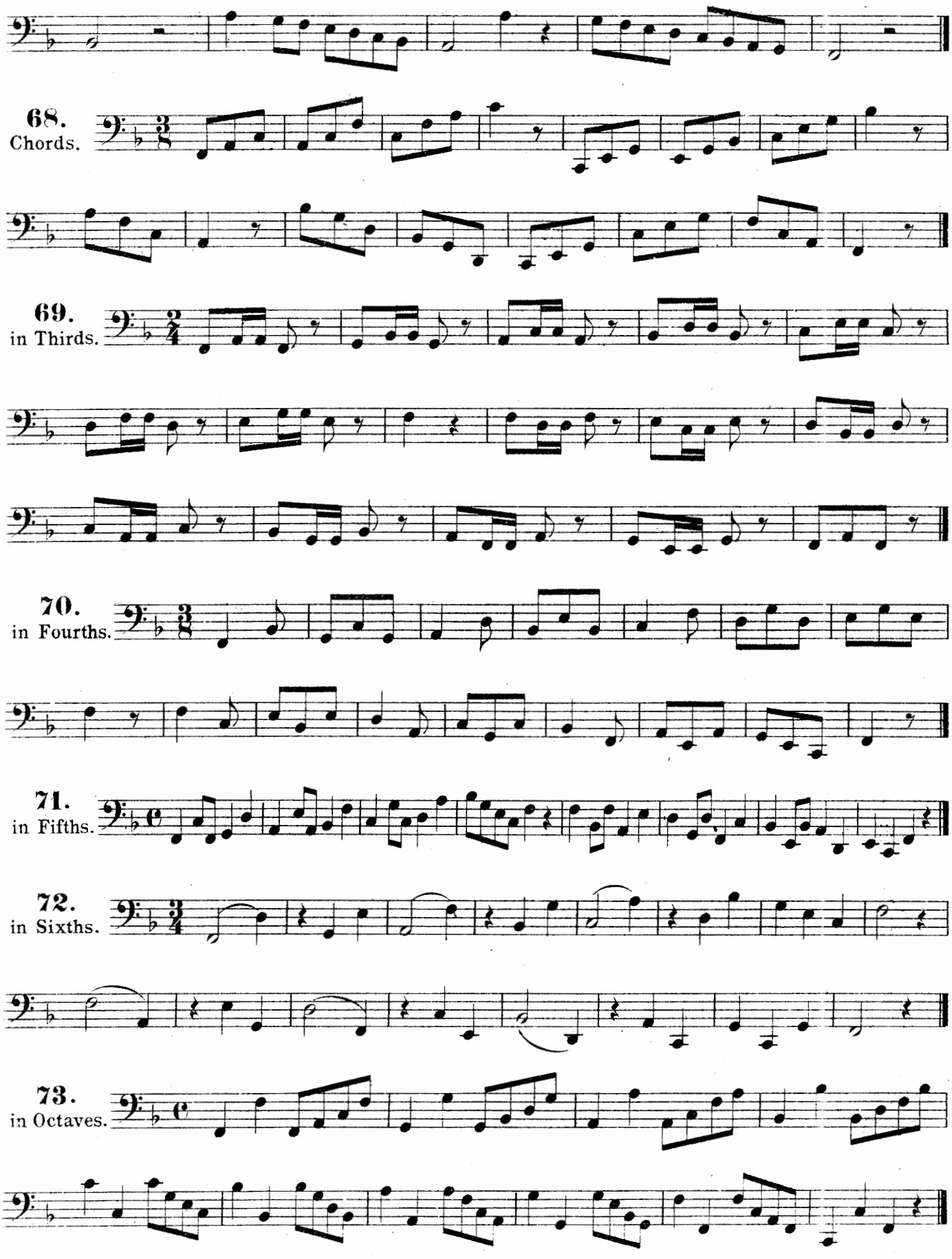


With 4 Valves.

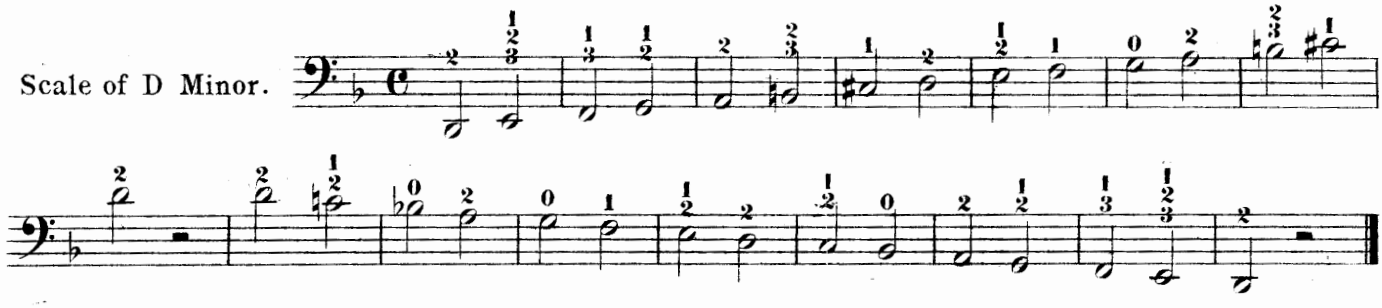
or

67.

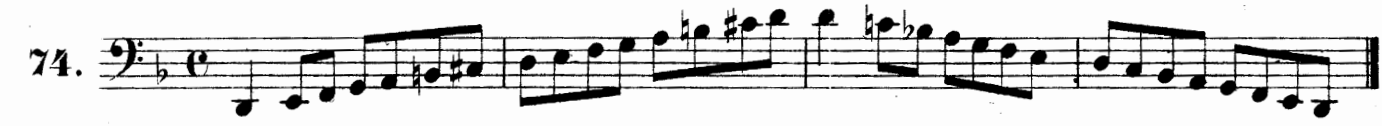



68.
Chords.
69.
in Thirds.
70.
in Fourths.
71.
in Fifths.
72.
in Sixths.
73.
in Octaves.

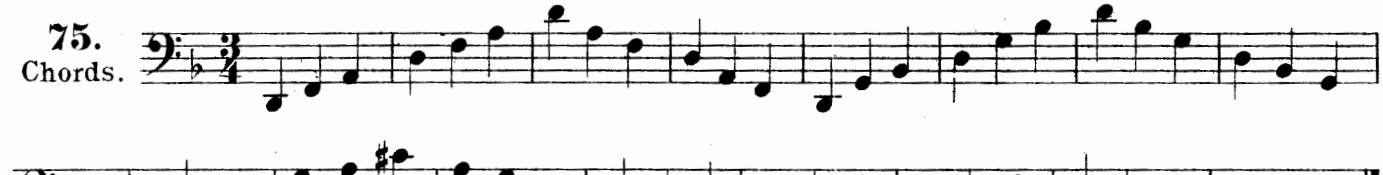
Scale of D Minor.



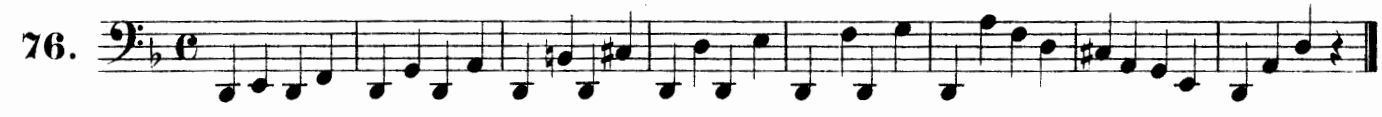
74.



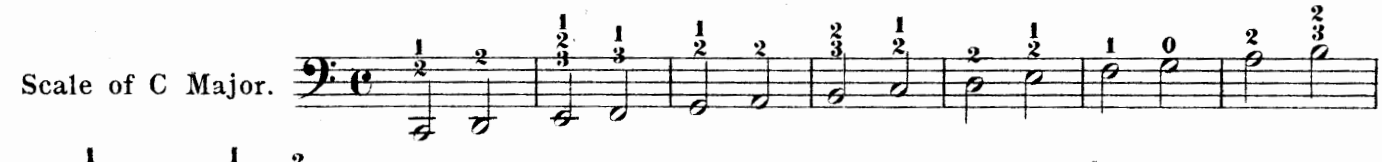
75.
Chords.

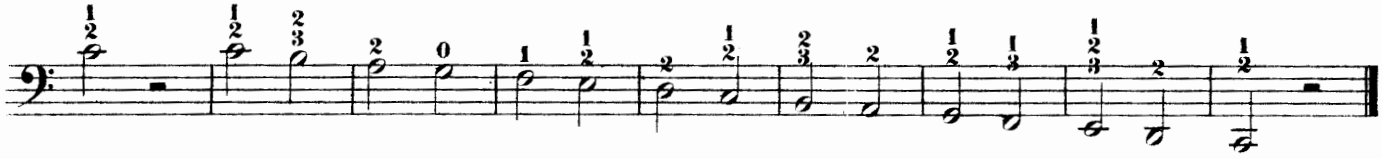


76.

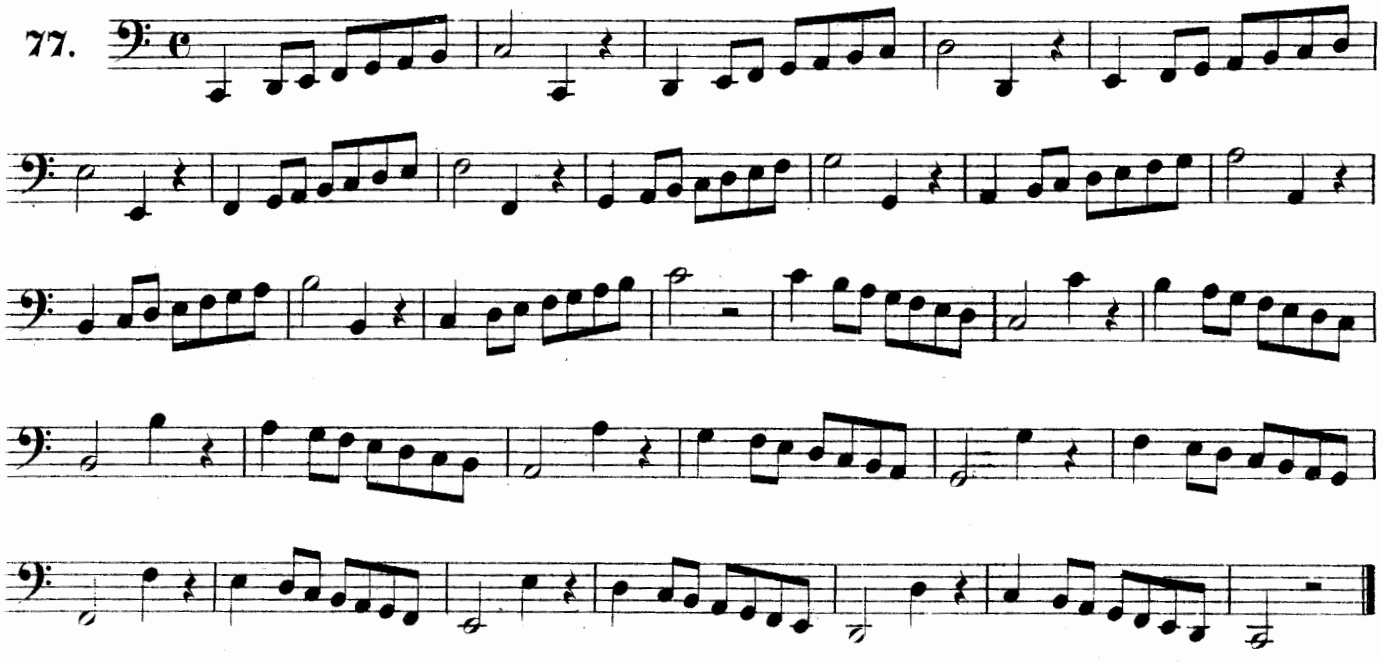


Scale of C Major.

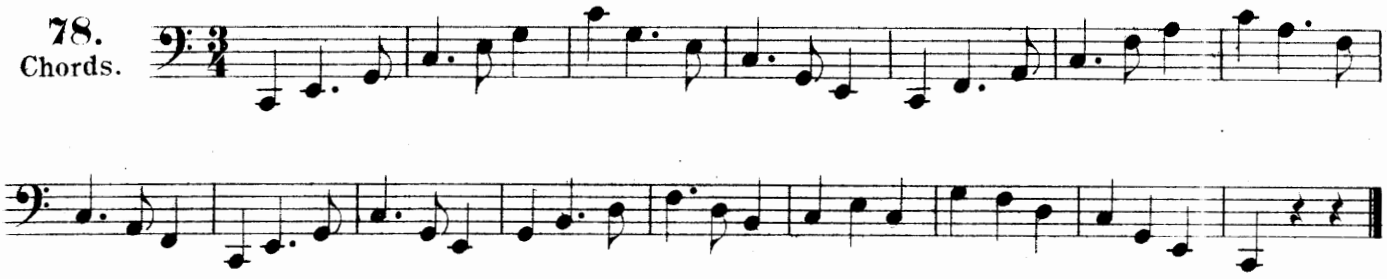




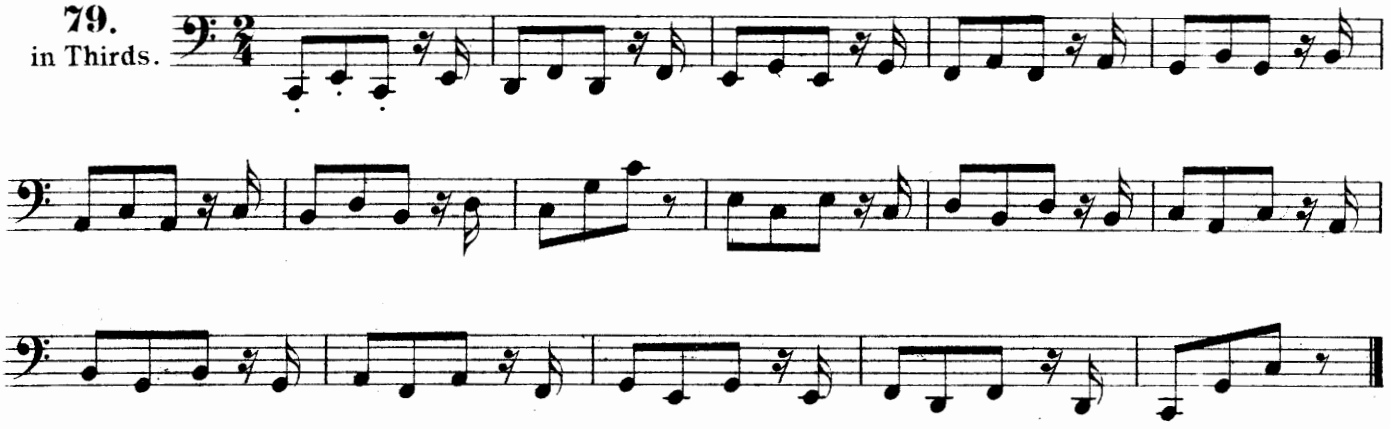
77.



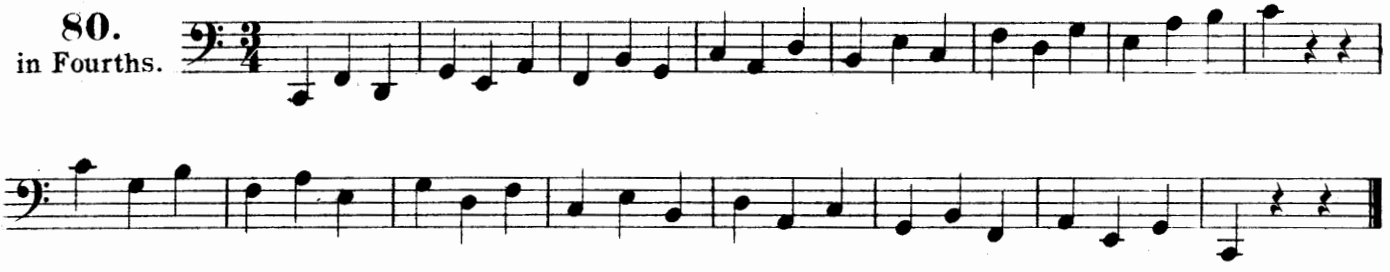
78. Chords.



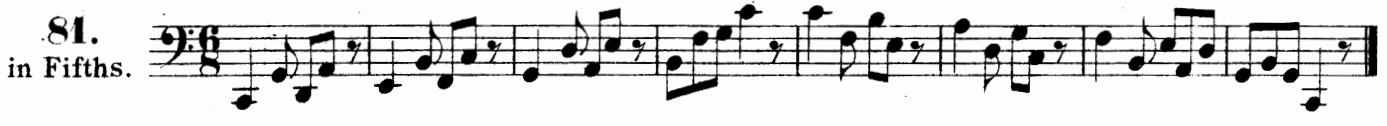
79. in Thirds.



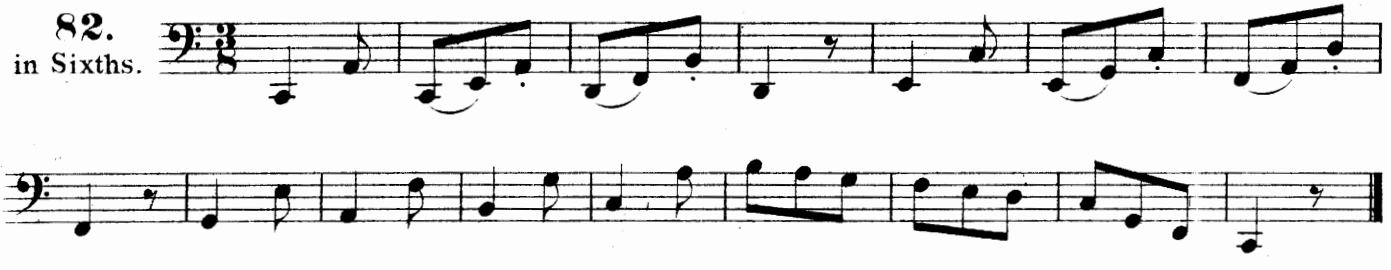
80. in Fourths.



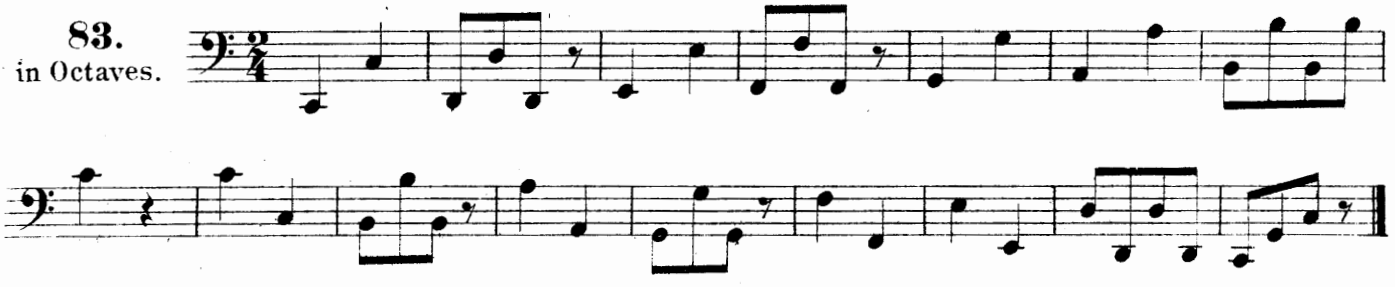
81. in Fifths.



82. in Sixths.

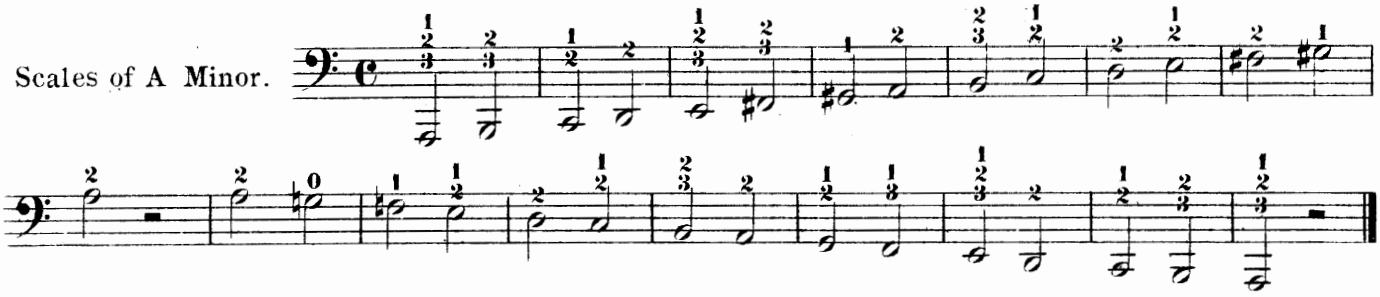


83. in Octaves.



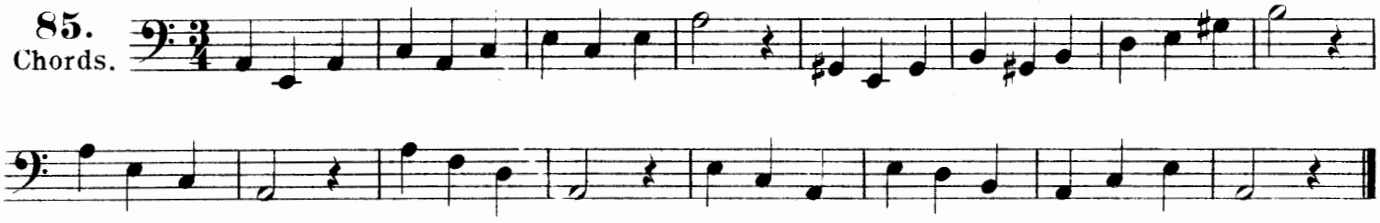
163112

Scales of A Minor.

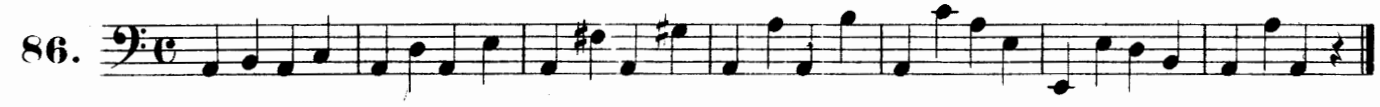


84.

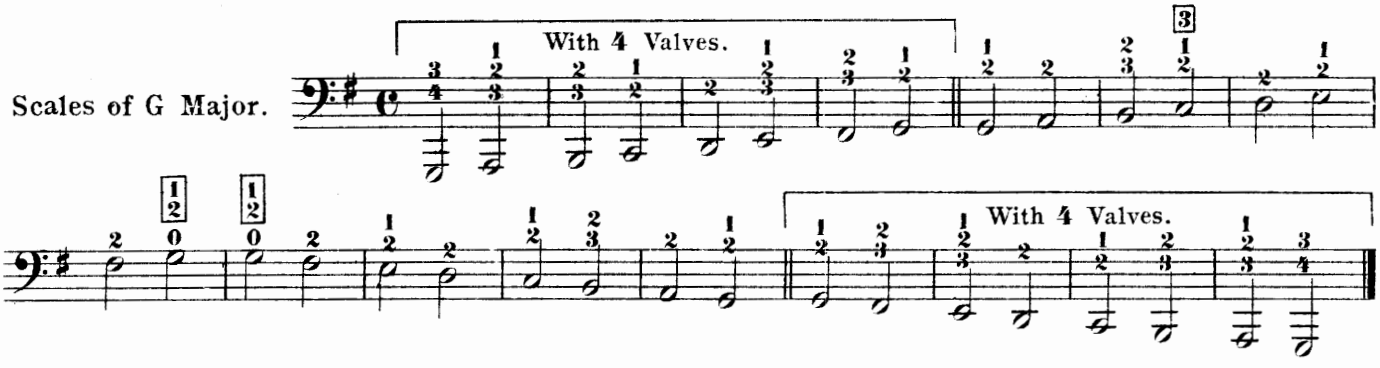
85.
Chords.



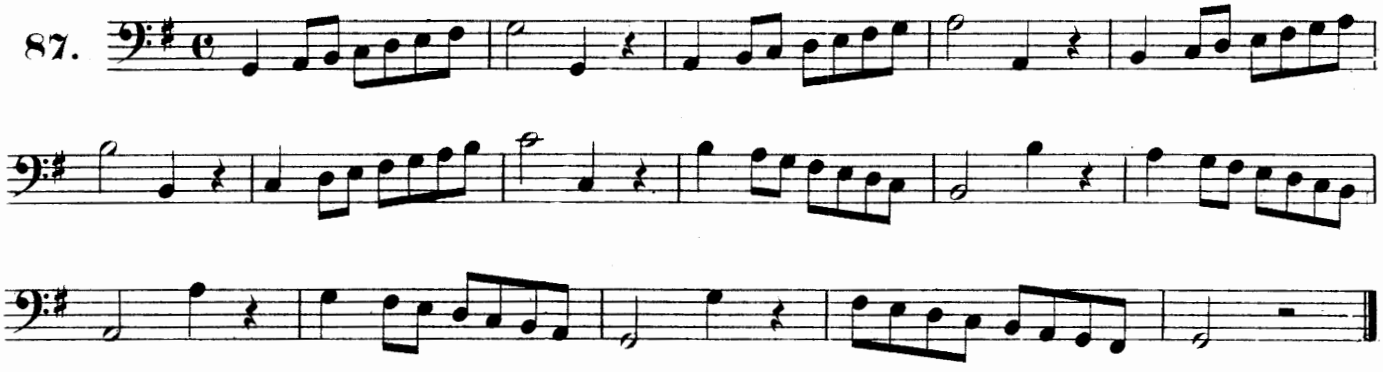
86.



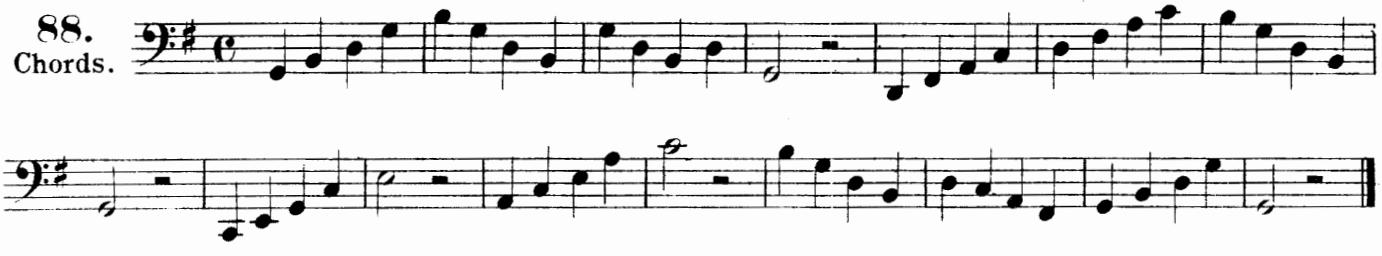
Scales of G Major.



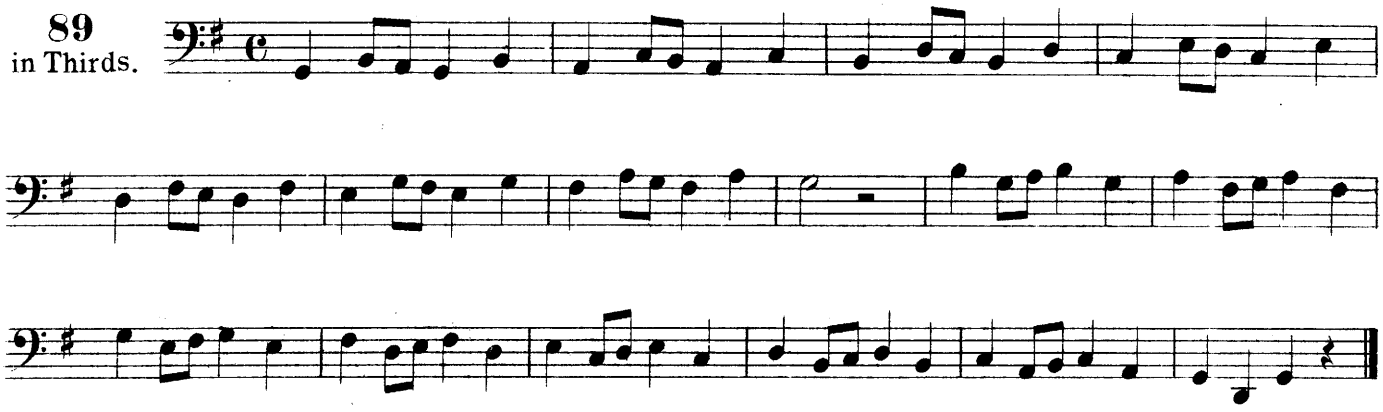
87.



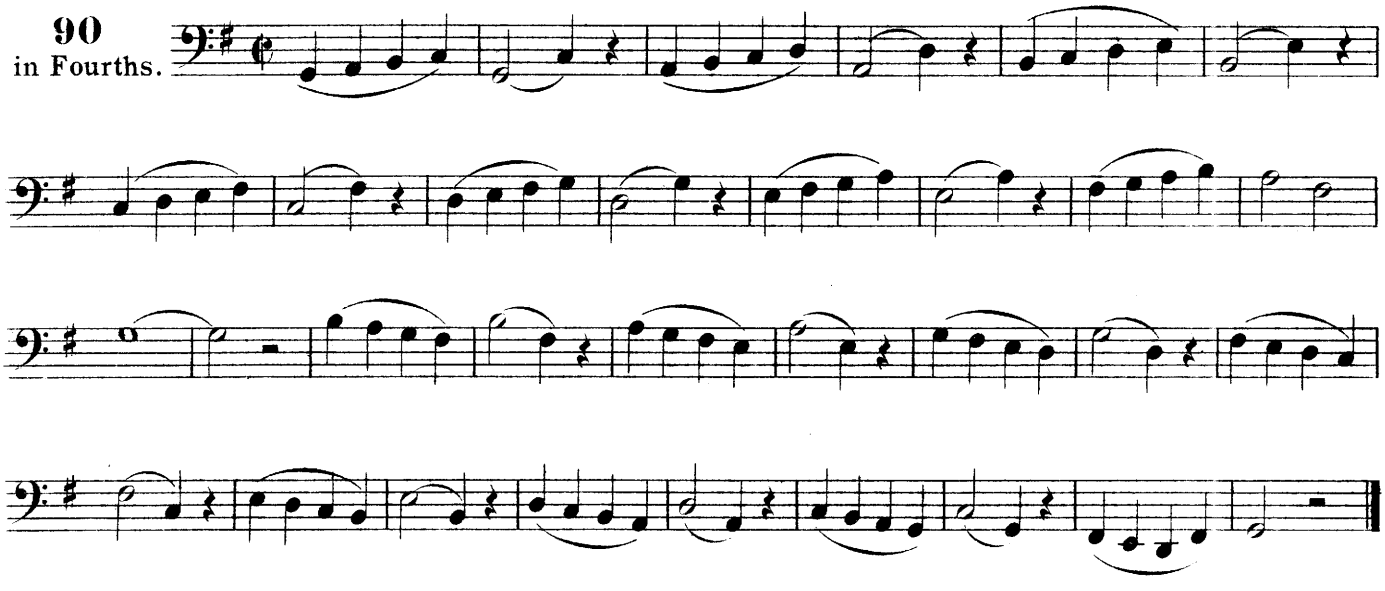
88.
Chords.



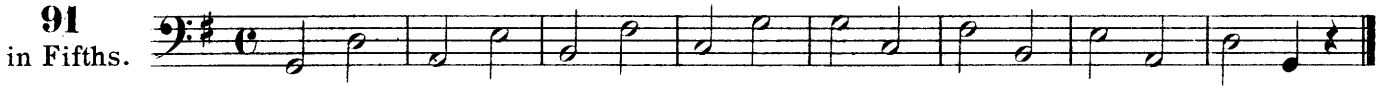
89
in Thirds.



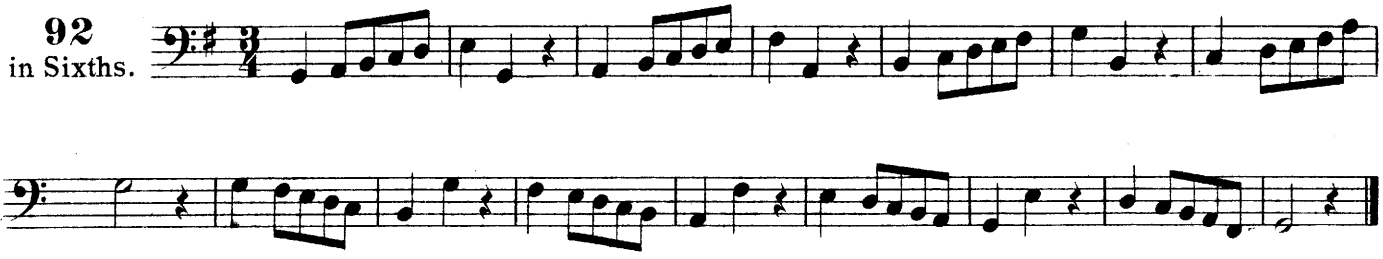
90
in Fourths.



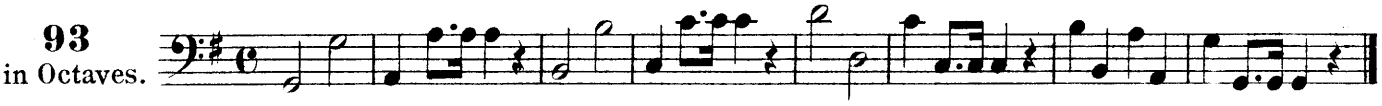
91
in Fifths.



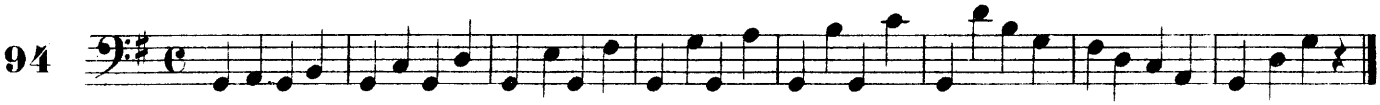
92
in Sixths.



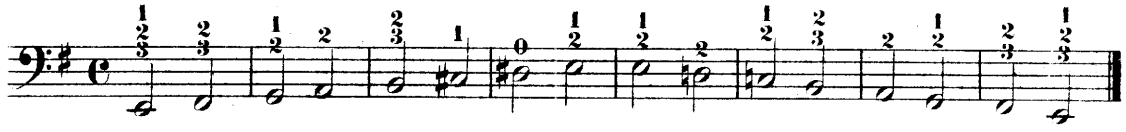
93
in Octaves.



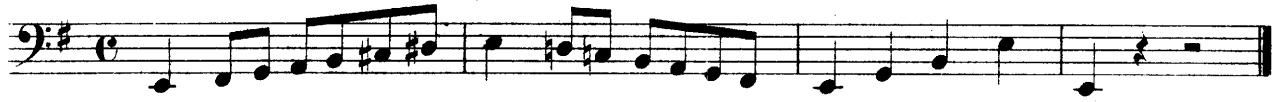
94



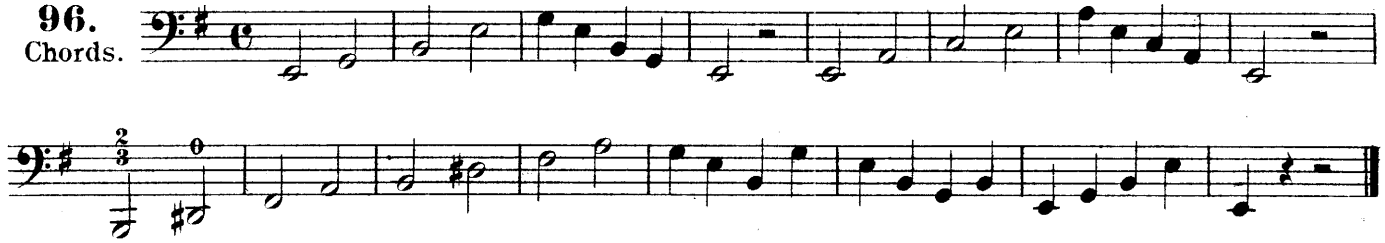
Scale of E Minor.



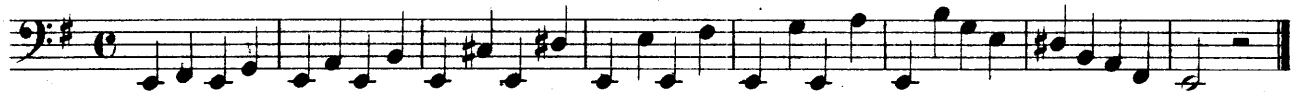
95.



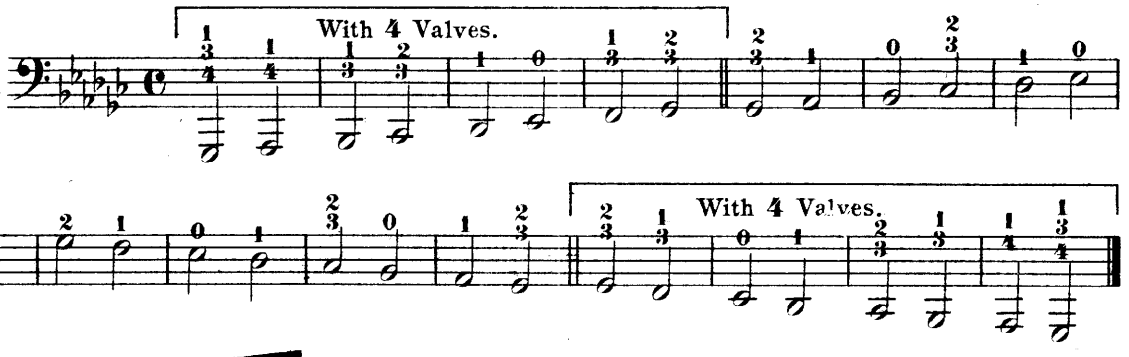
96.
Chords.



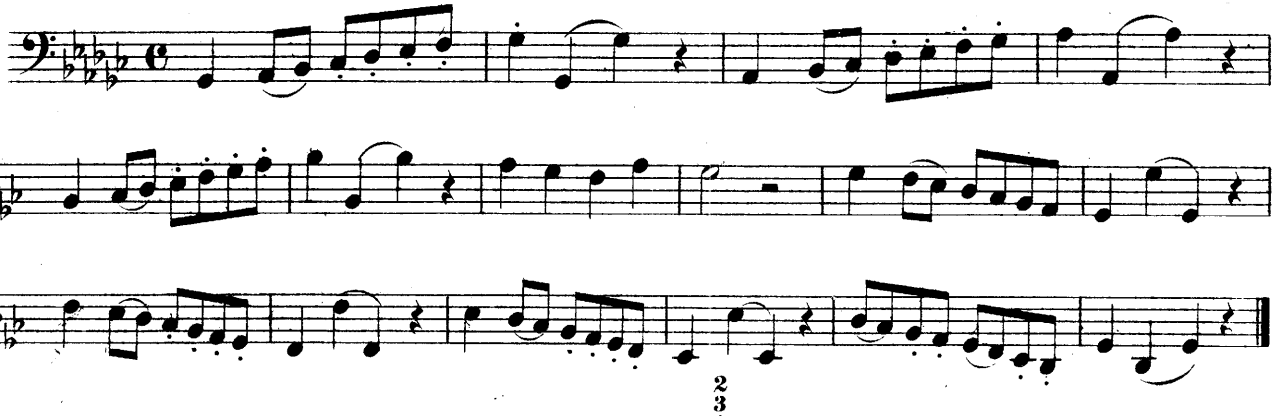
97.



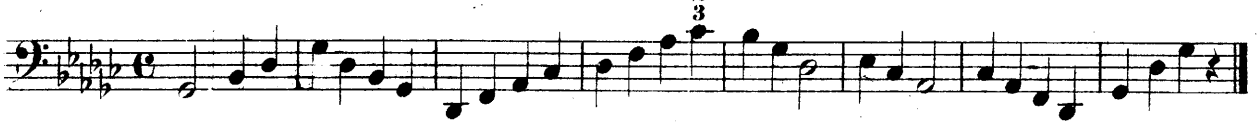
Scale of G♭ Major.



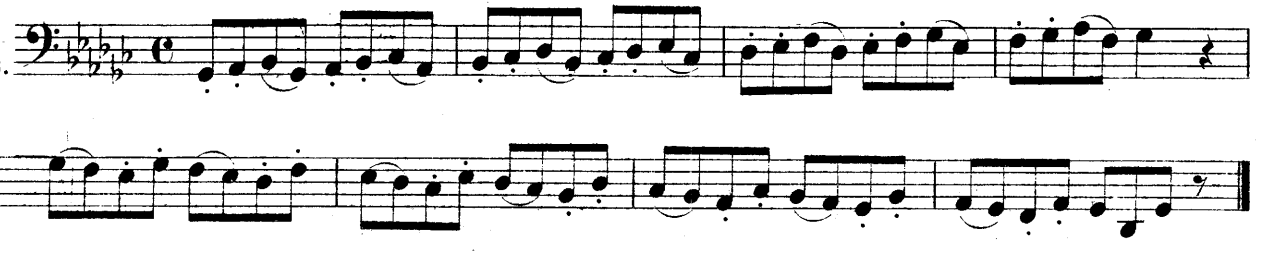
98.



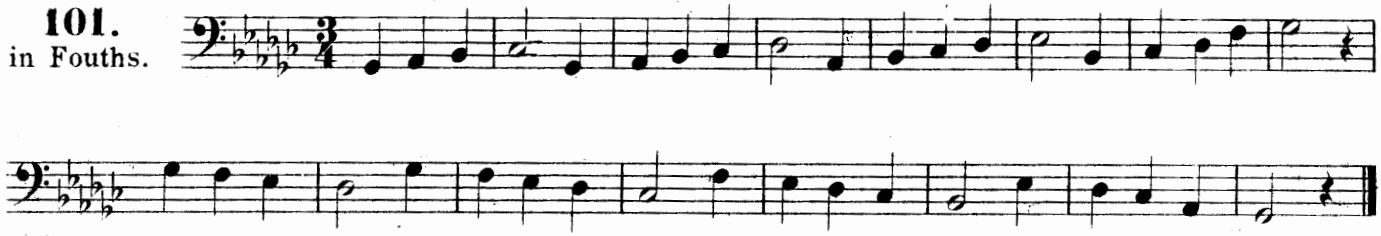
99.
Chords.



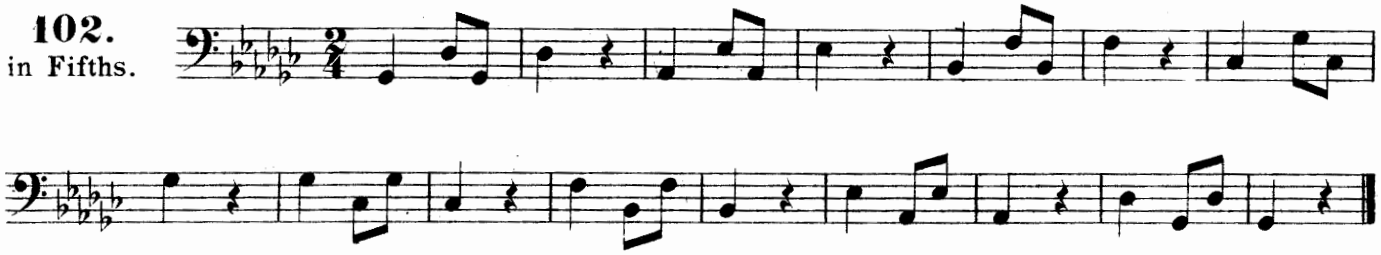
100.
in Thirds.



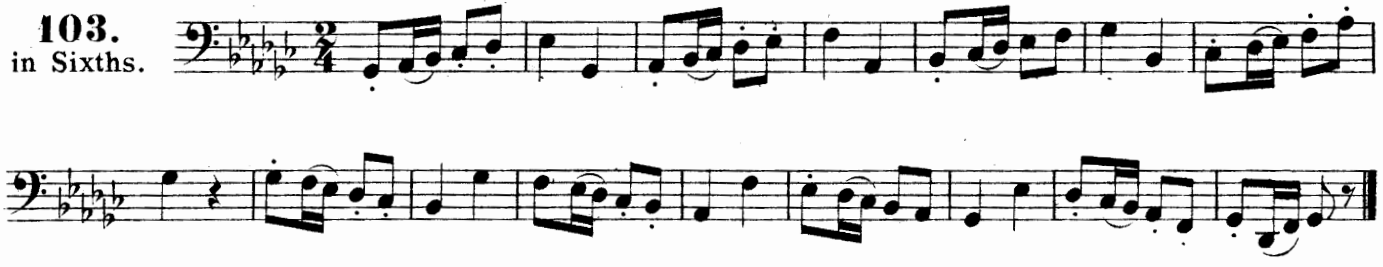
101. in Fouths.



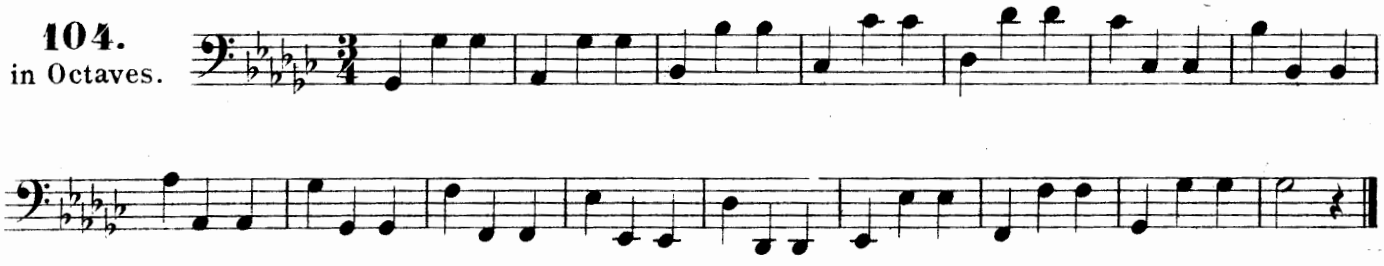
102. in Fifths.



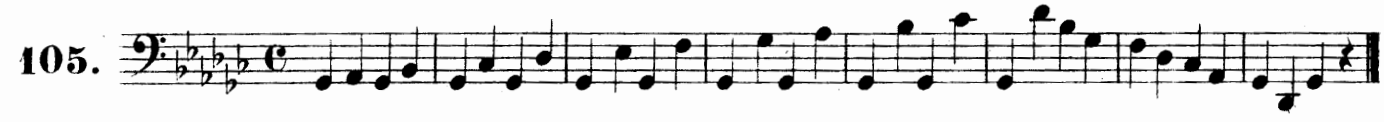
103. in Sixths.



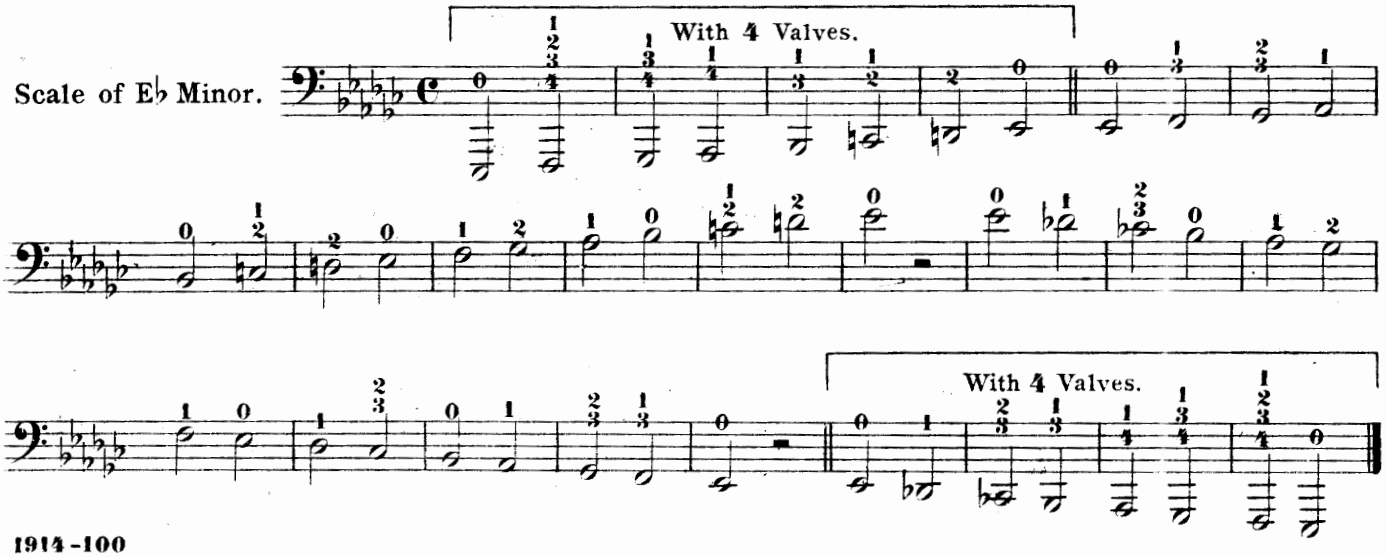
104. in Octaves.



105.

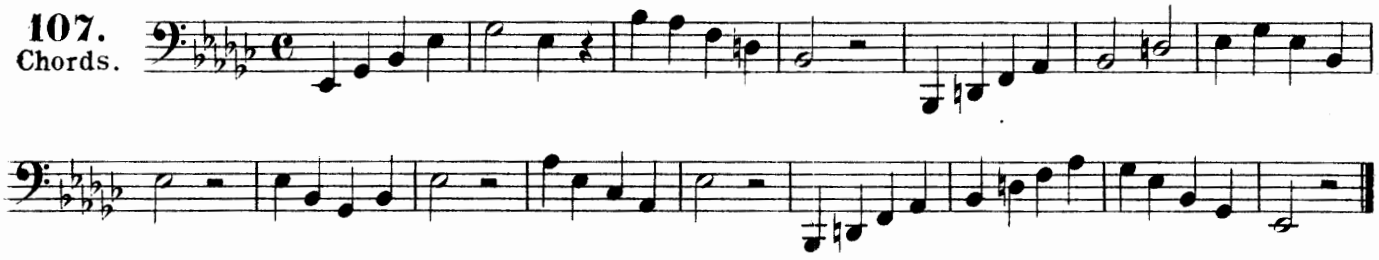


Scale of E♭ Minor.

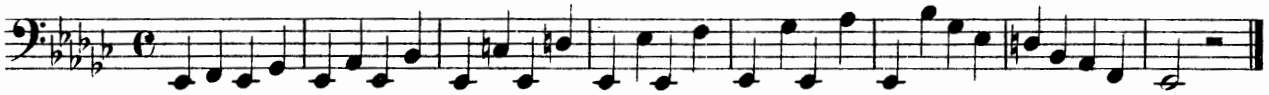


106.

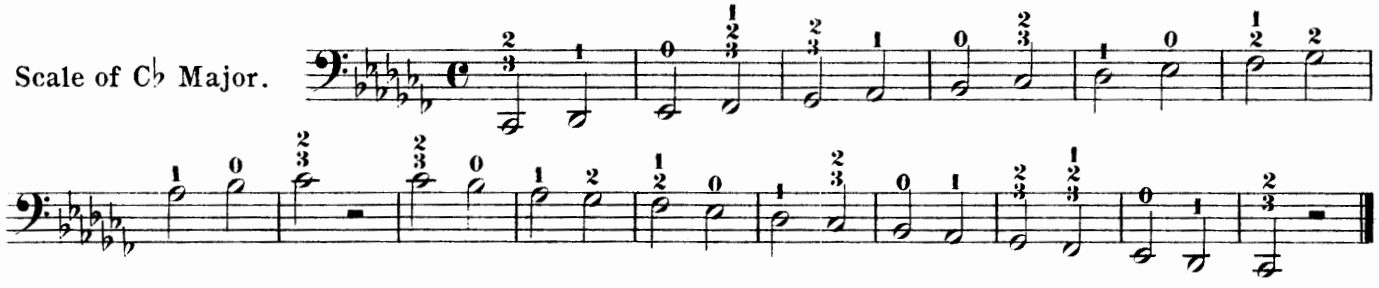
107.
Chords.



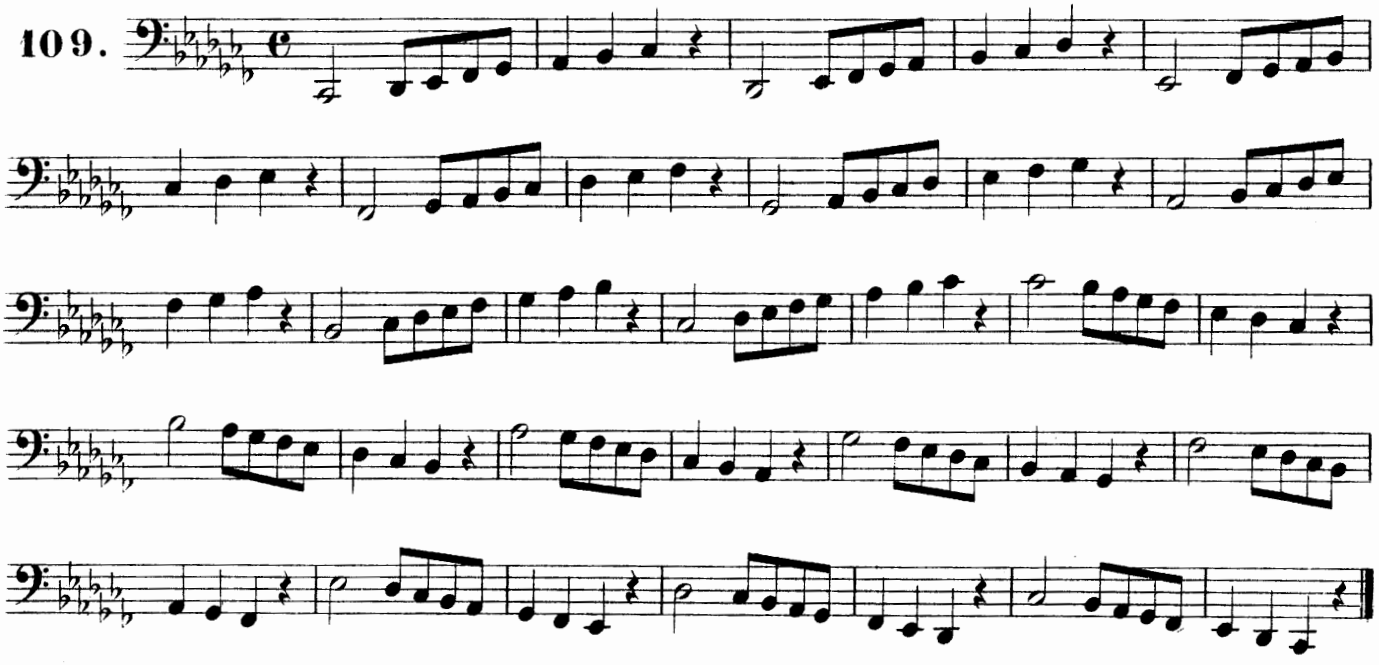
108.



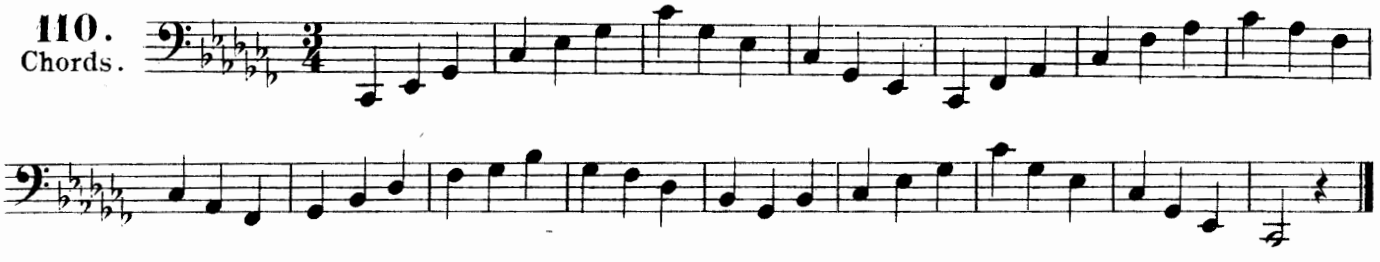
Scale of C♭ Major.



109.

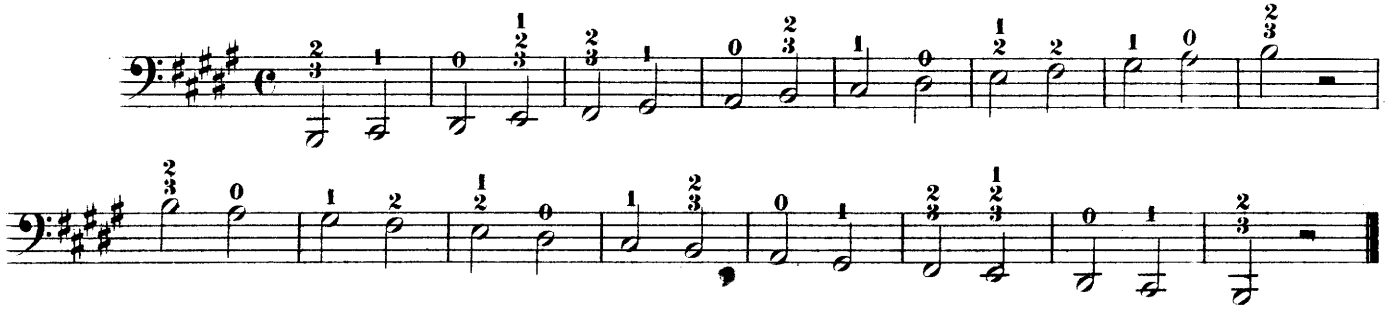


110.
Chords.

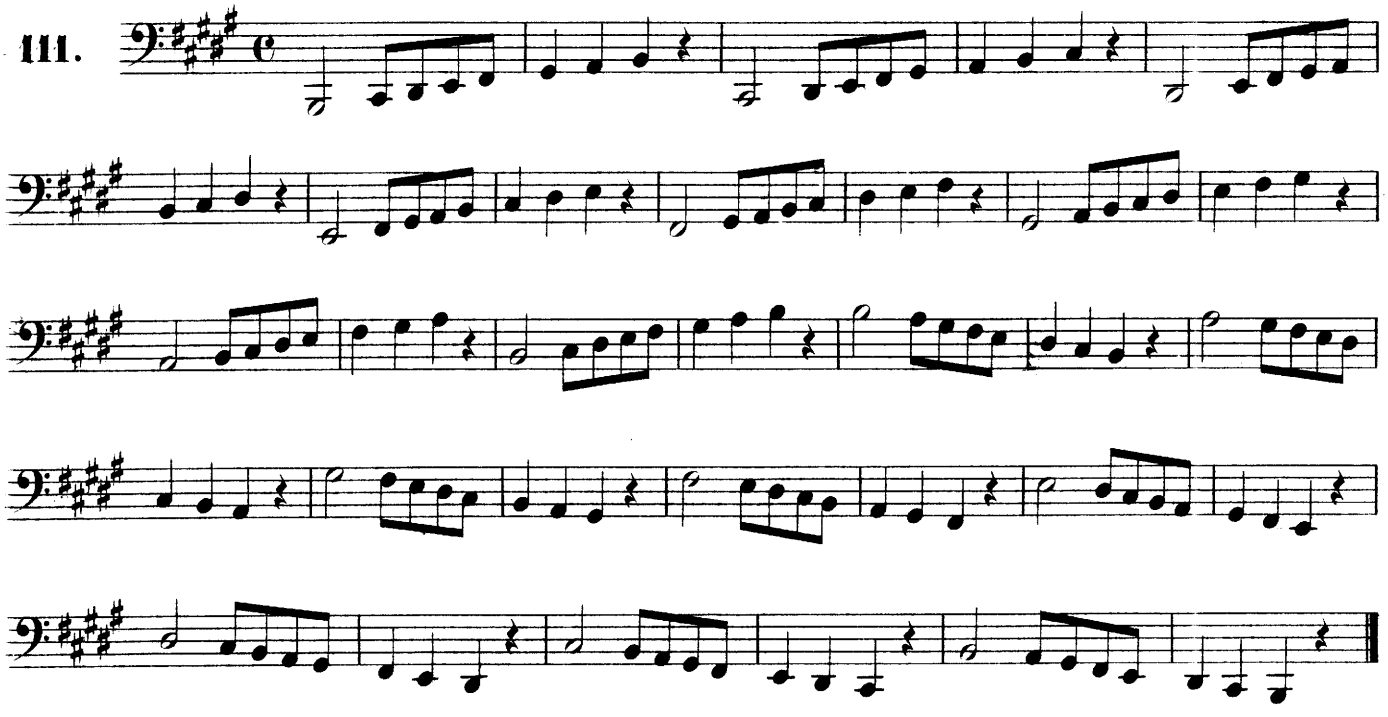


Scale of B major. This scale contains the same notes and fingering as the scale of C♭ major only with the difference, that it is written with five sharps instead of Seven flats.

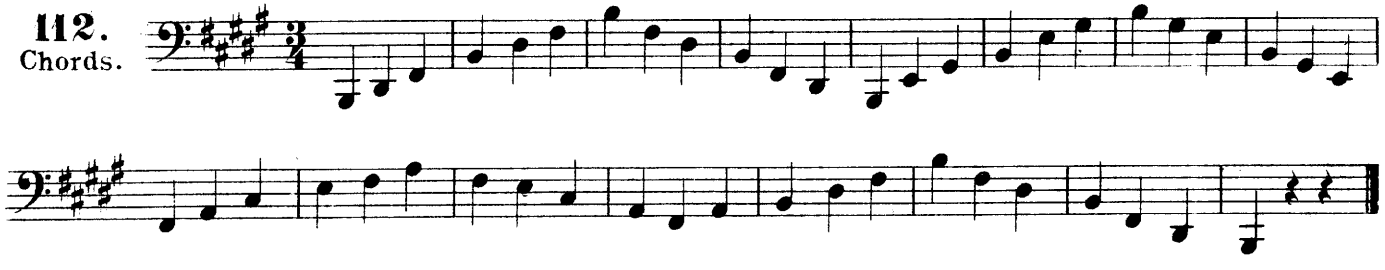
This is called enharmonic exchange.



111.

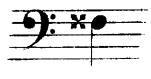
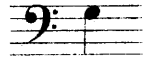


112.
Chords.

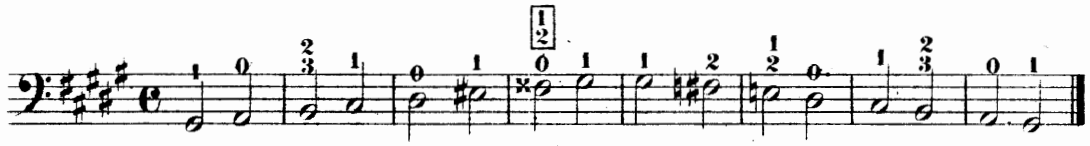


THE DOUBLE SHARP ×.

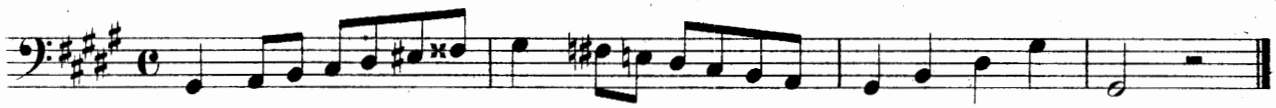
When a *double sharp* is prefixed to a note, the same must be raised a whole tone.

Thus  F. double sharp will sound like  G. natural.

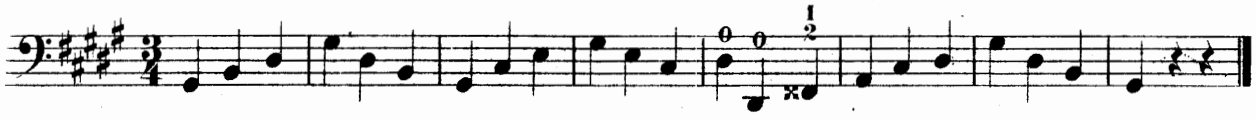
Scale of G♯ Minor.



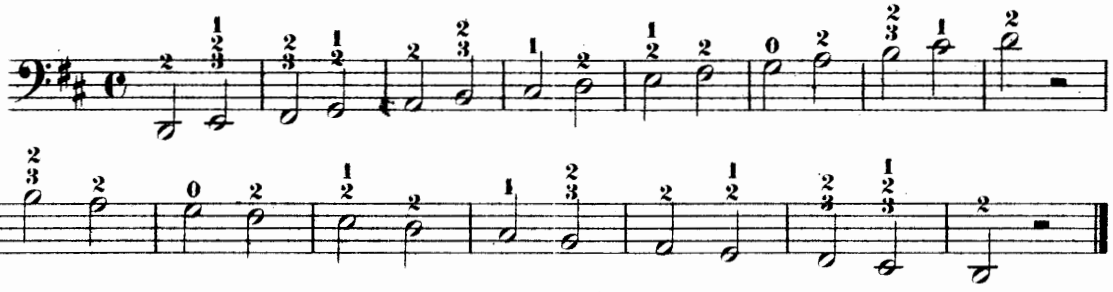
113.



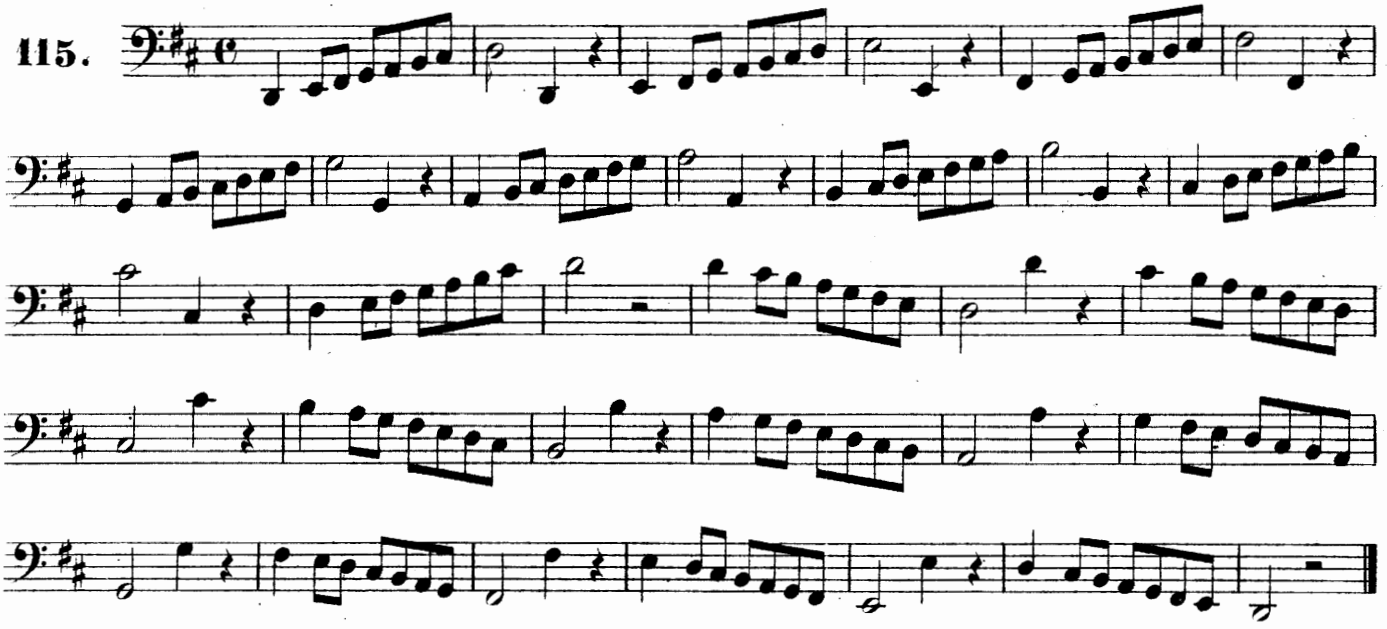
114.
Chords.



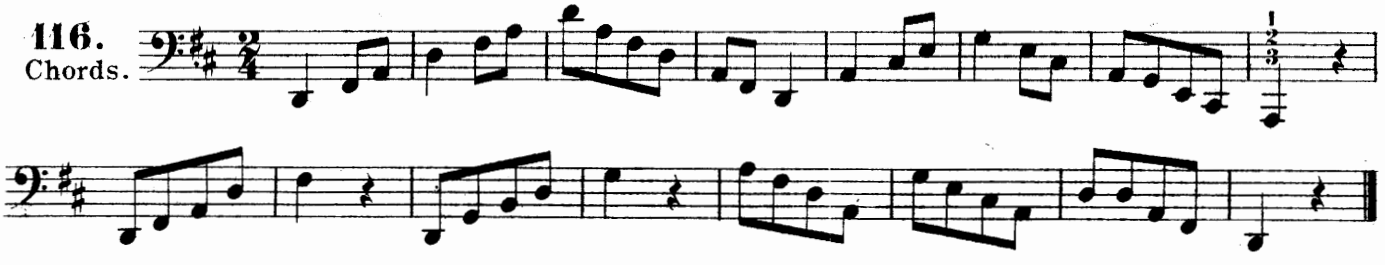
Scale of D Major.



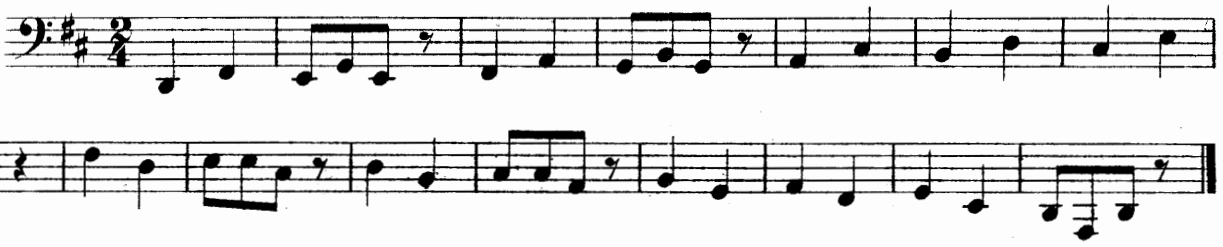
115.



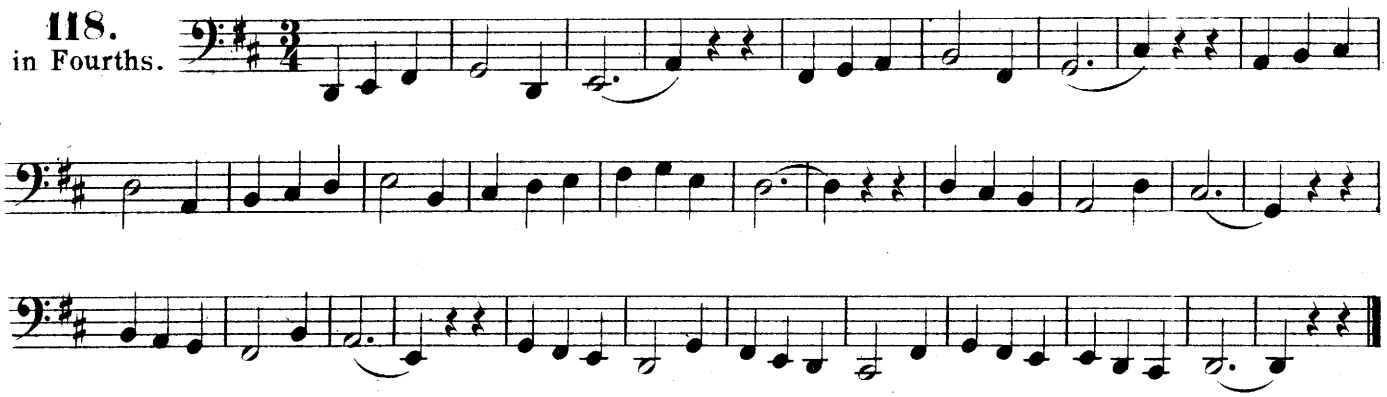
116.
Chords.



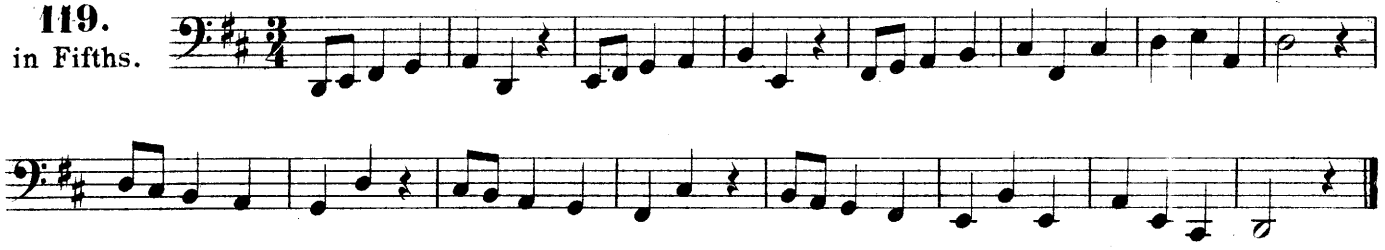
117.
in Thirds.



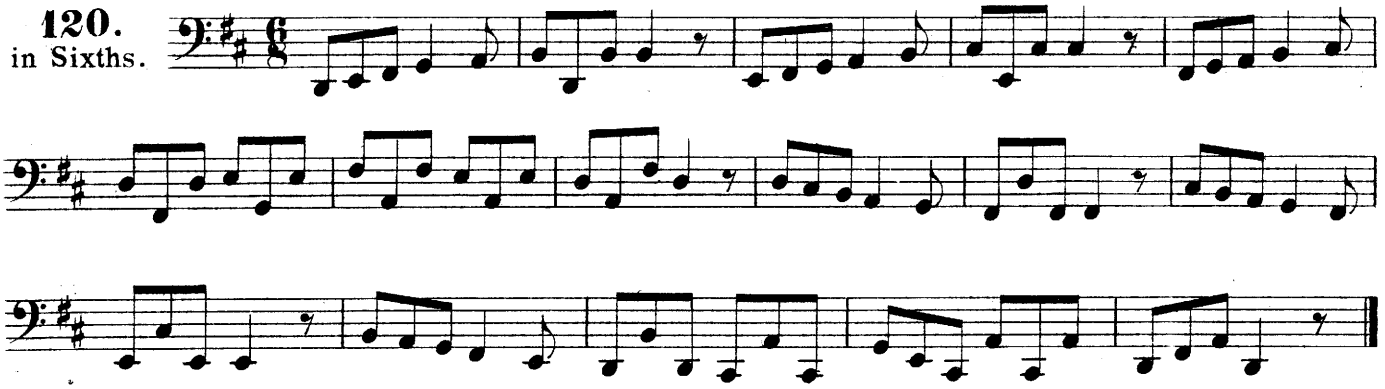
118. in Fourths.



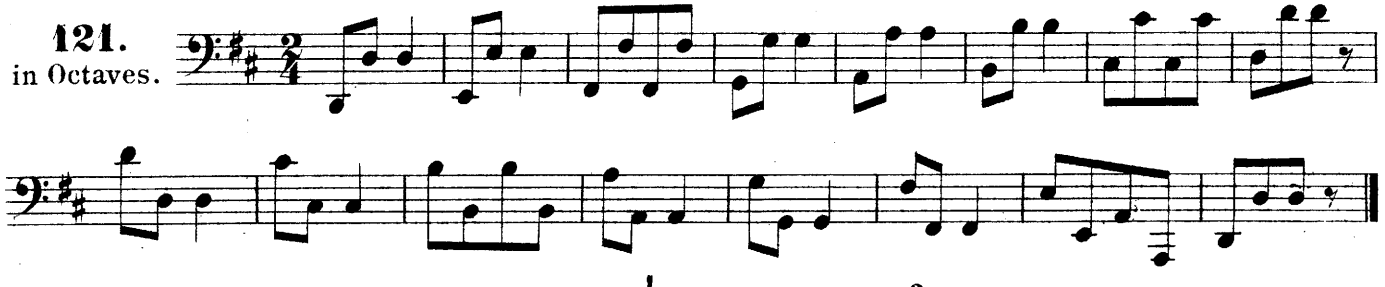
119. in Fifths.



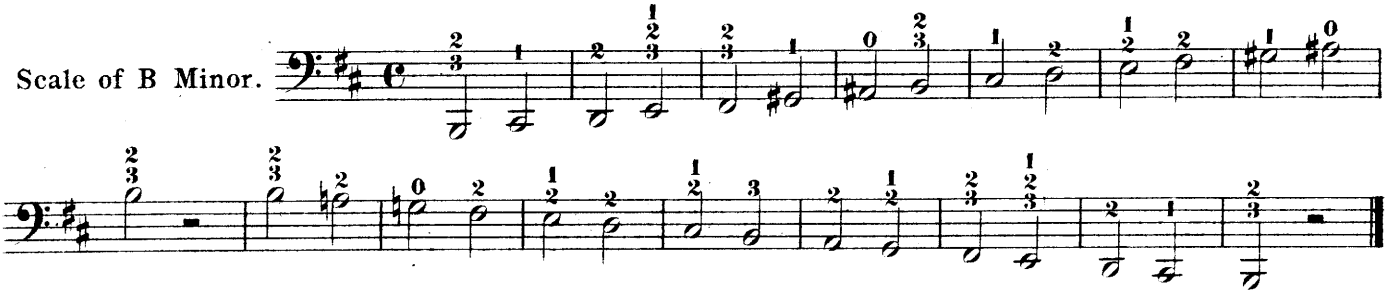
120. in Sixths.



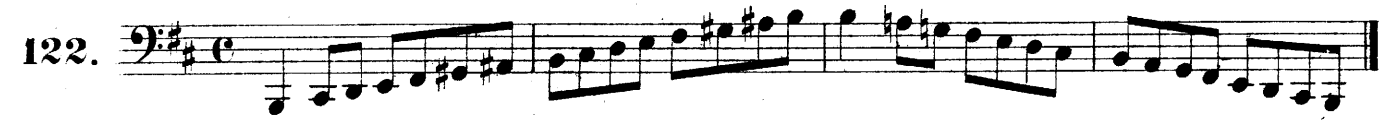
121. in Octaves.



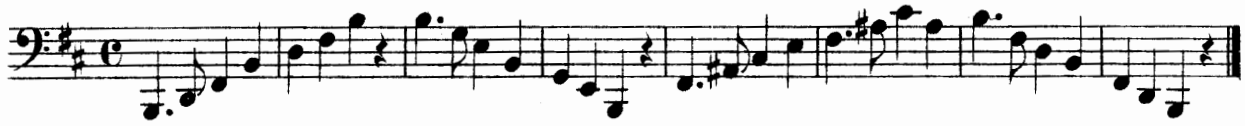
Scale of B Minor.



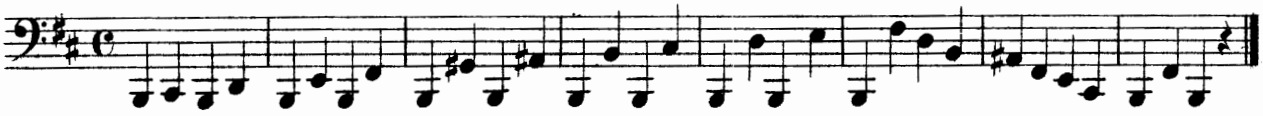
122.



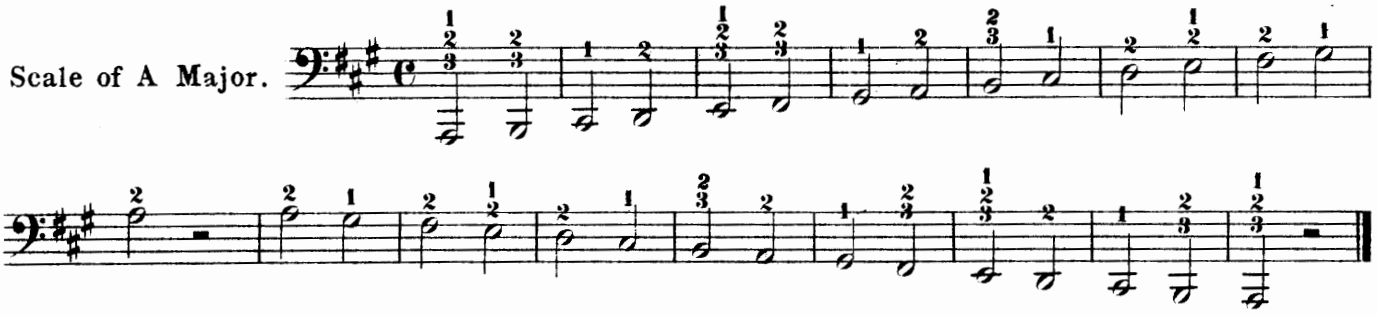
123. Chords.



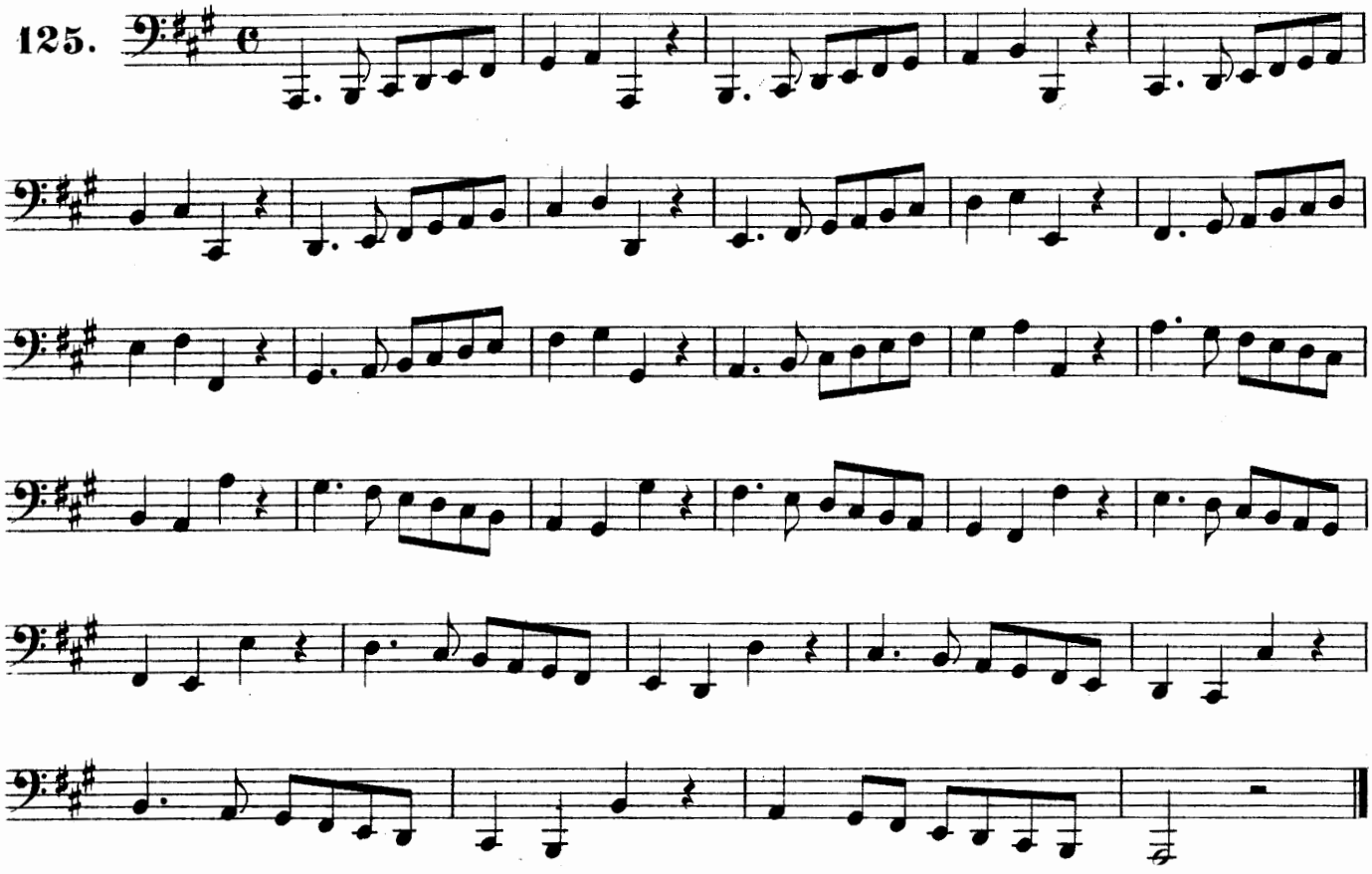
124.



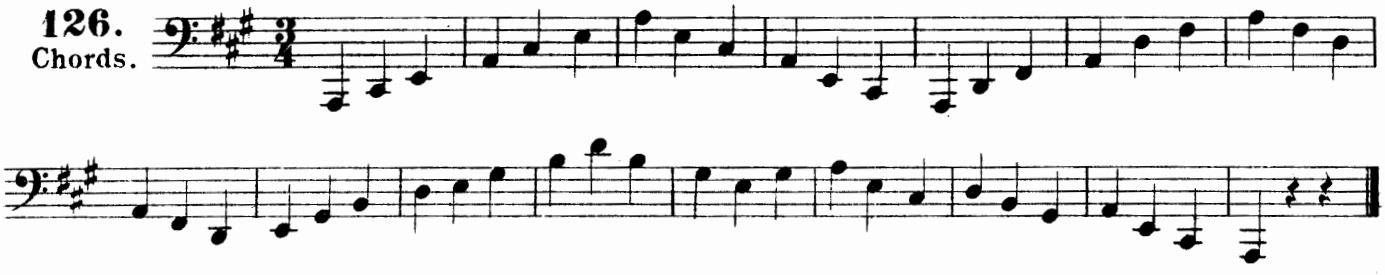
Scale of A Major.



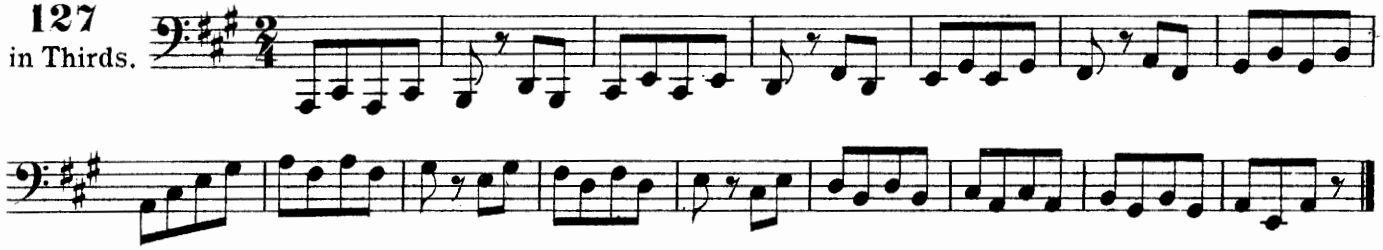
125.



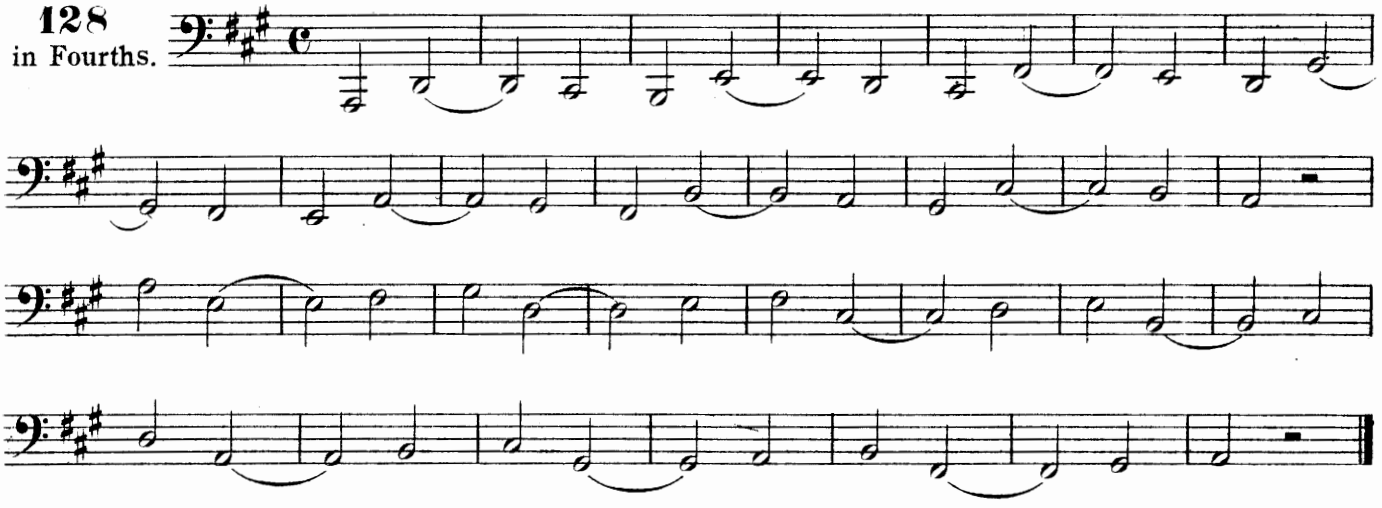
126. Chords.



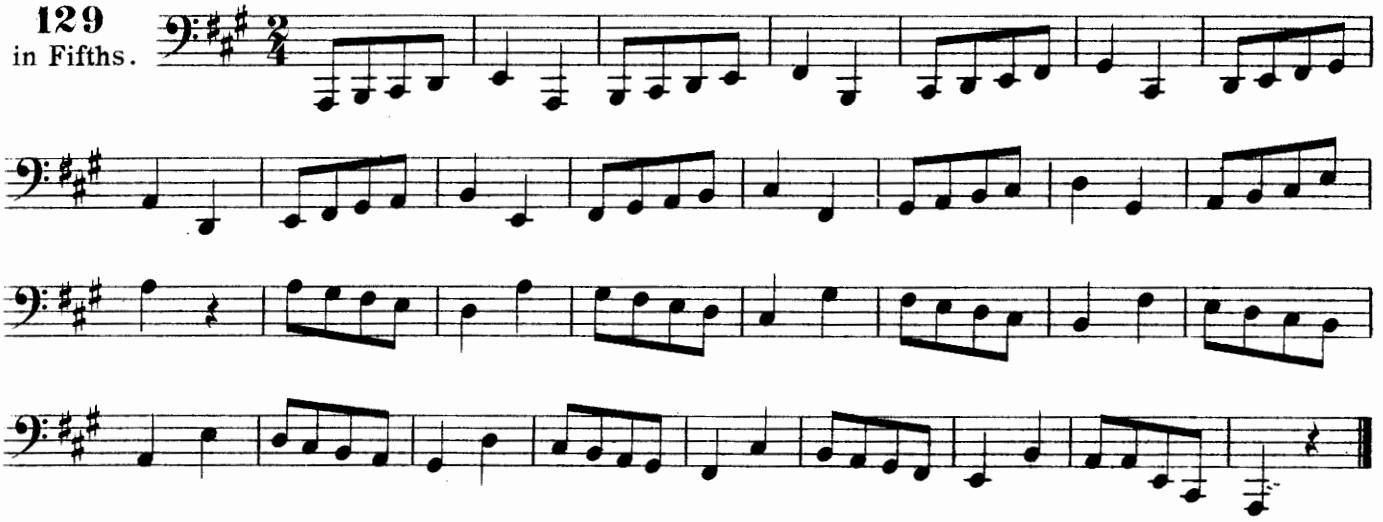
127
in Thirds.



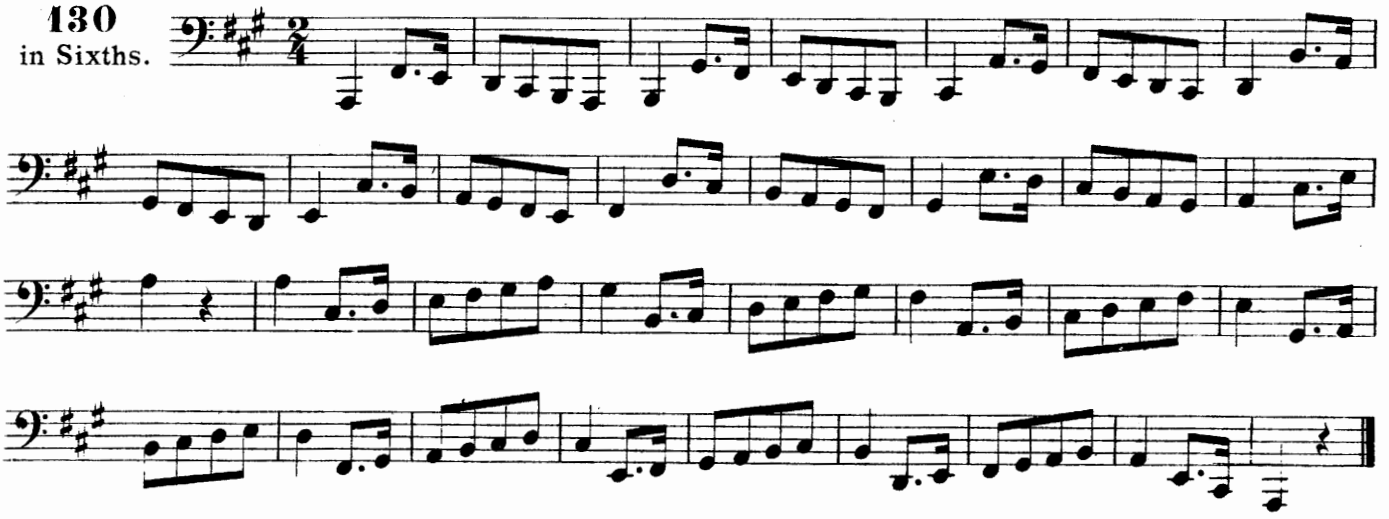
128
in Fourths.



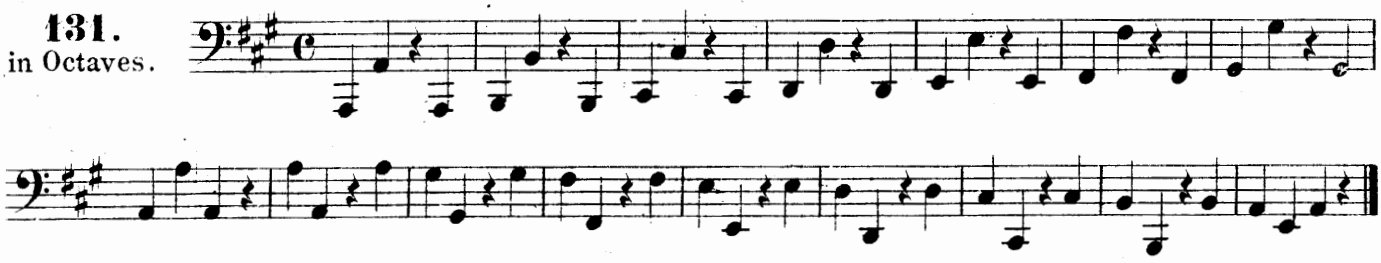
129
in Fifths.



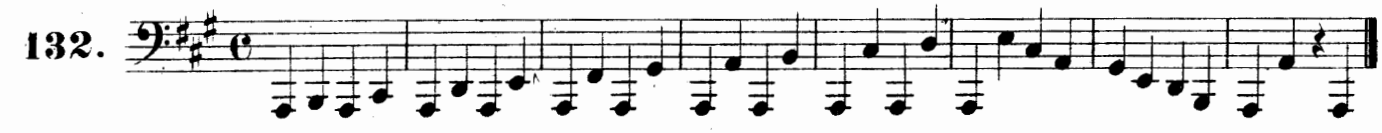
130
in Sixths.



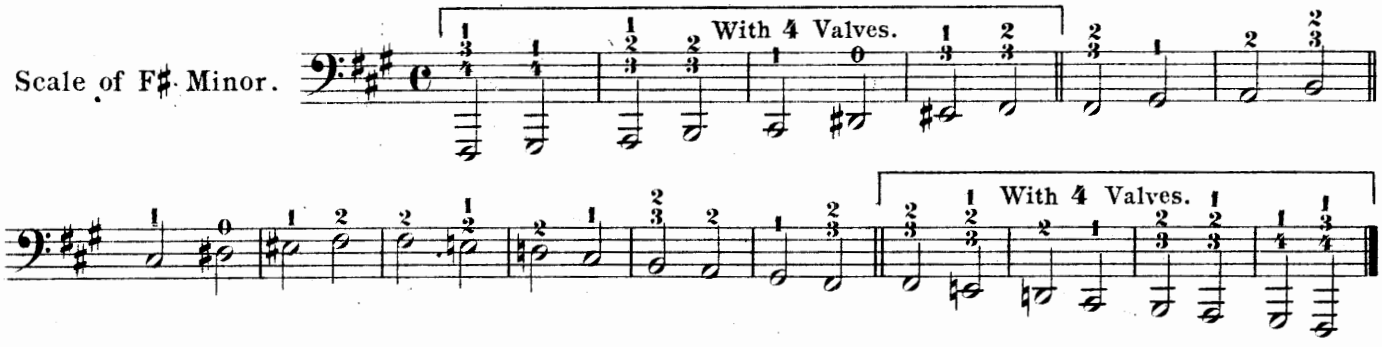
131.
in Octaves.



132.

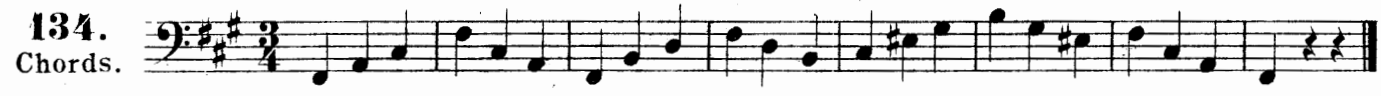


Scale of F♯ Minor.

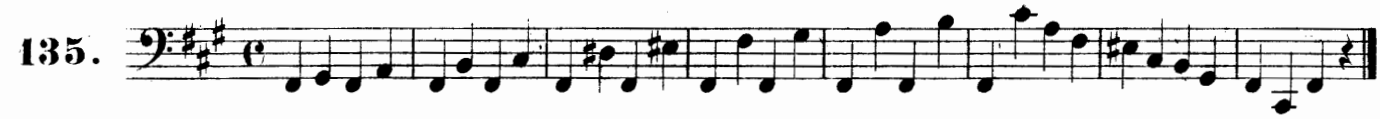


133.

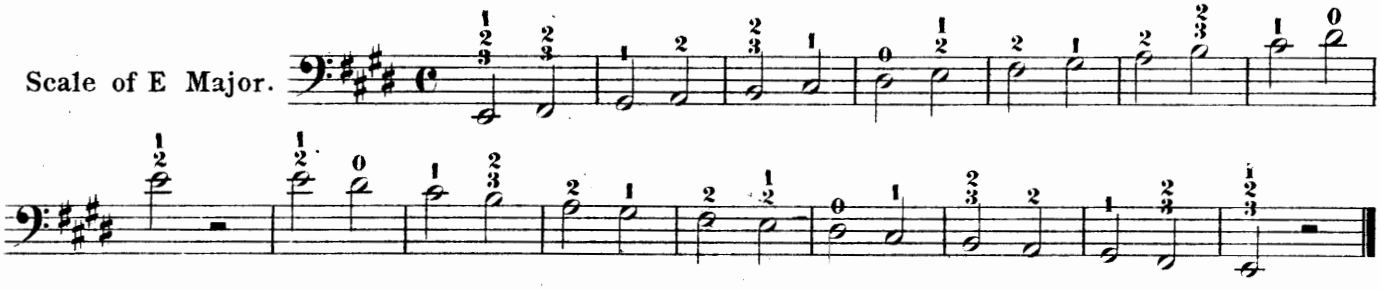
134.
Chords.



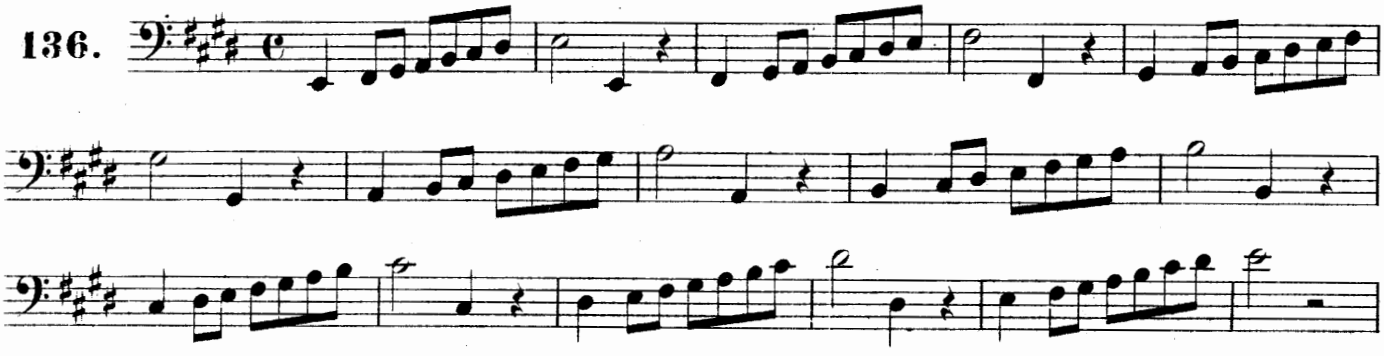
135.

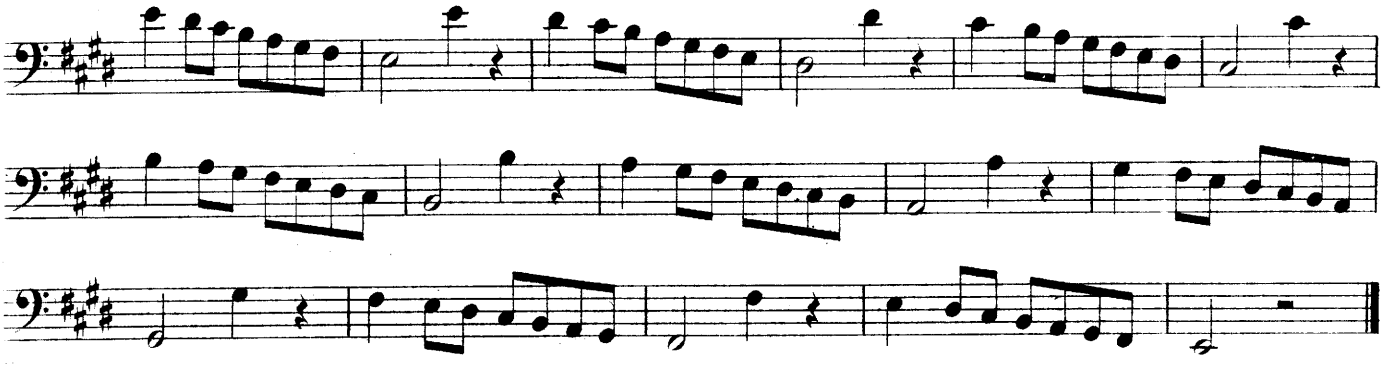


Scale of E Major.

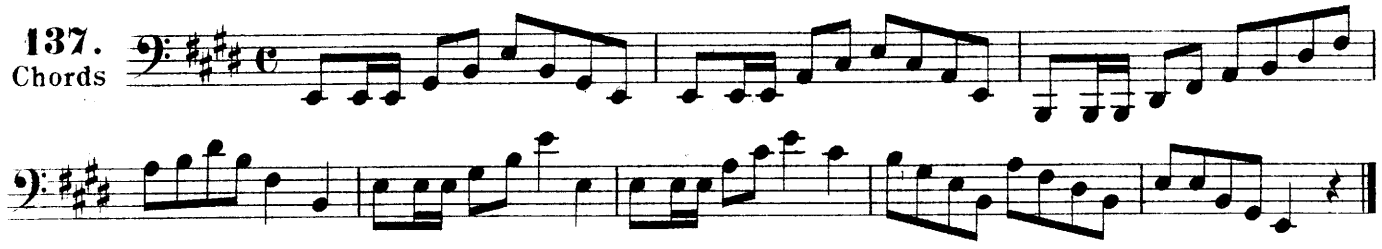


136.

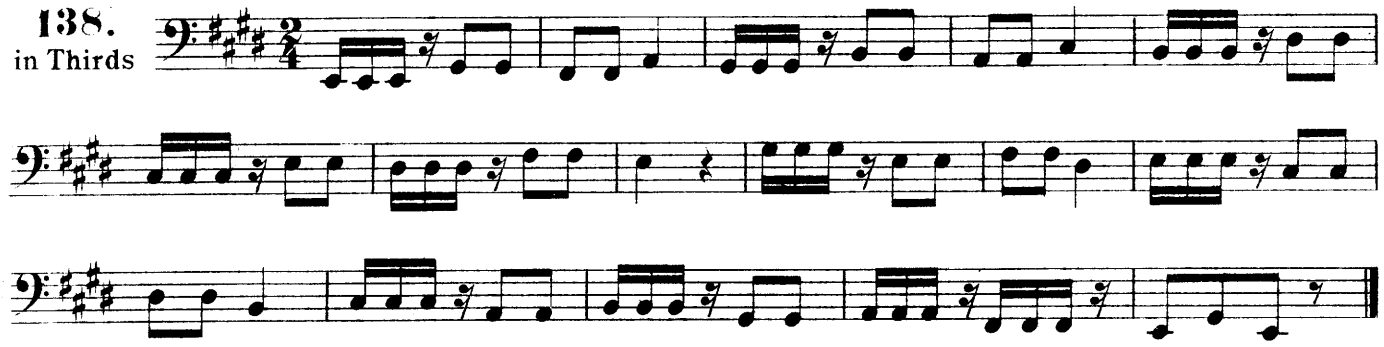




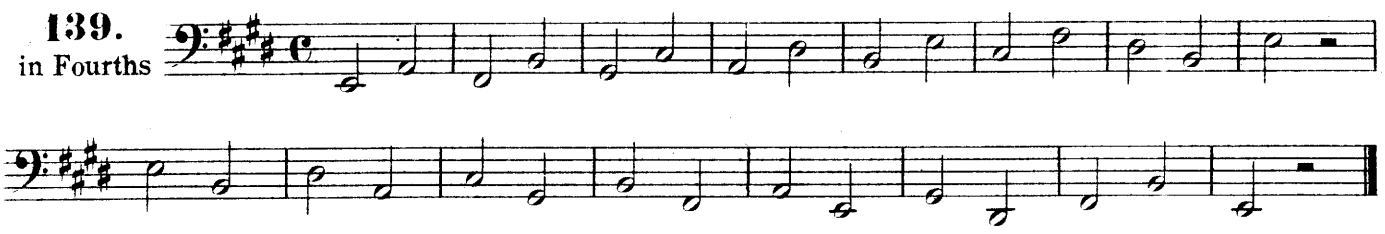
137.
Chords



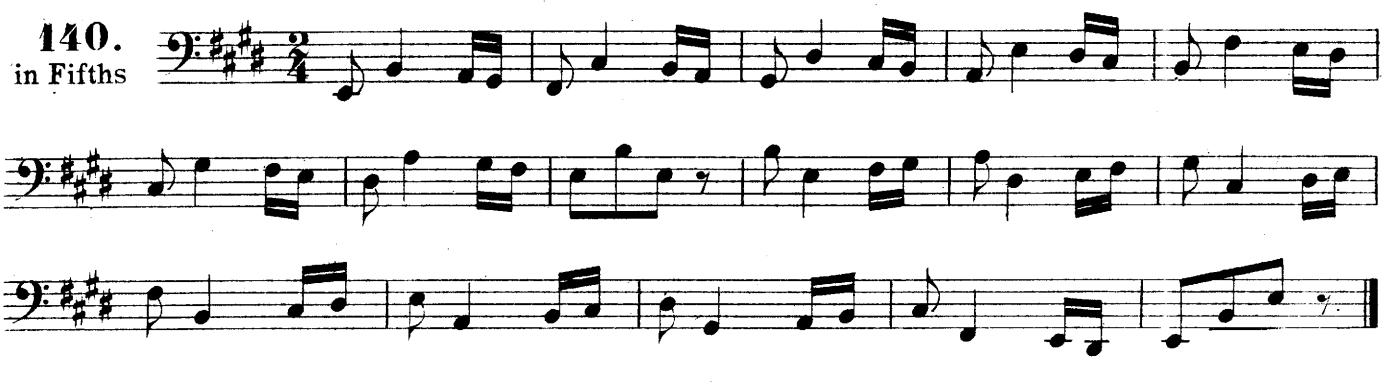
138.
in Thirds



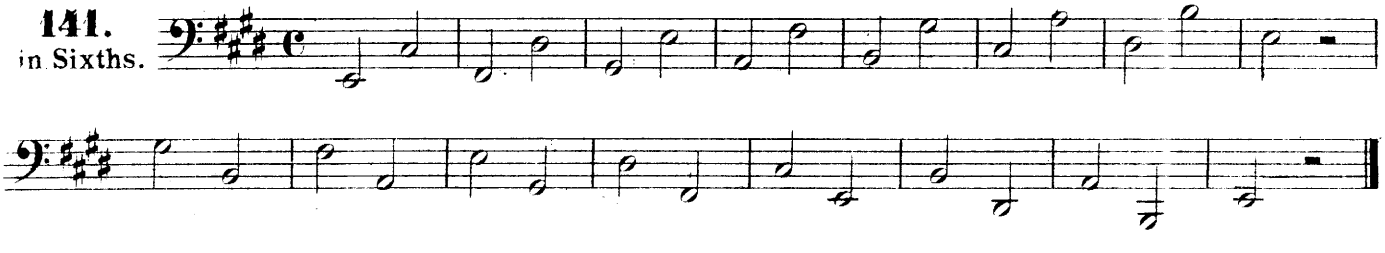
139.
in Fourths



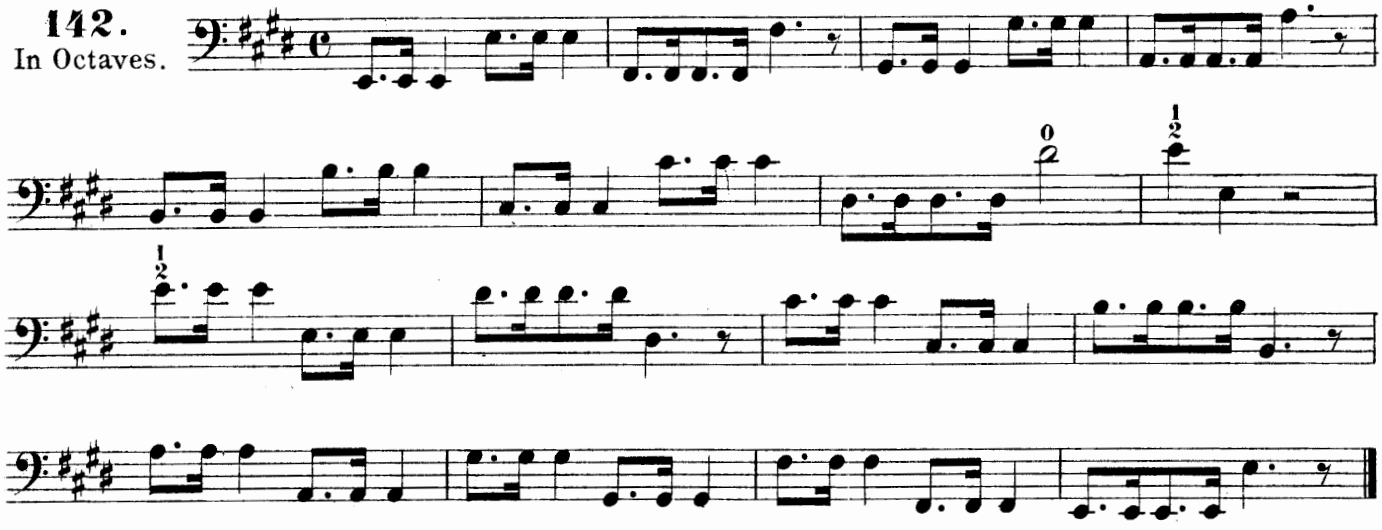
140.
in Fifths



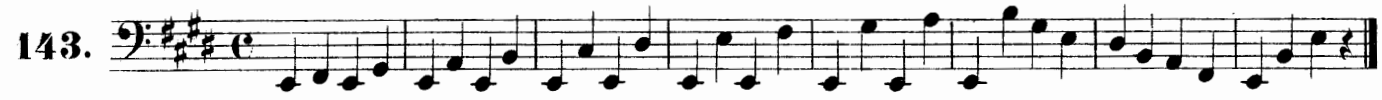
141.
in Sixths.



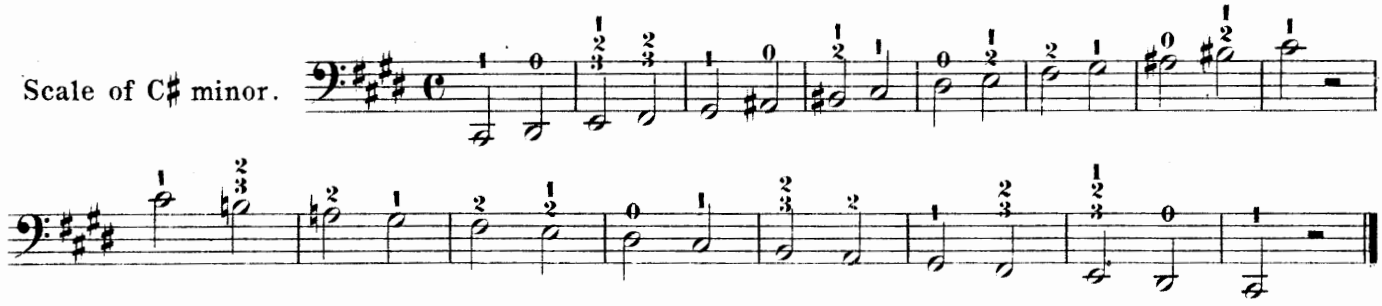
142. In Octaves.



143.

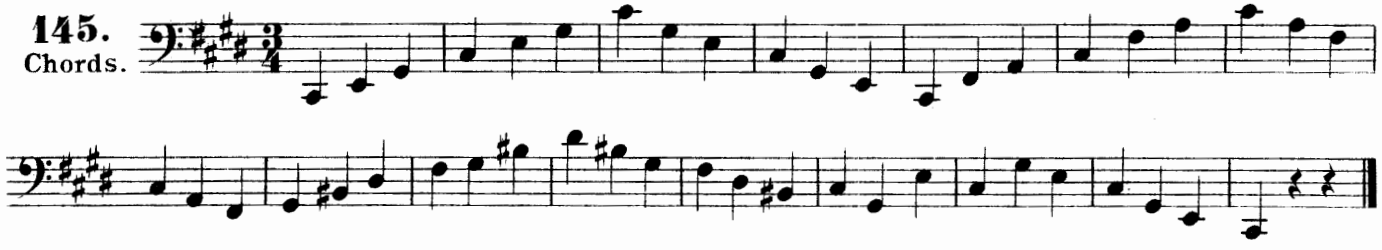


Scale of C♯ minor.

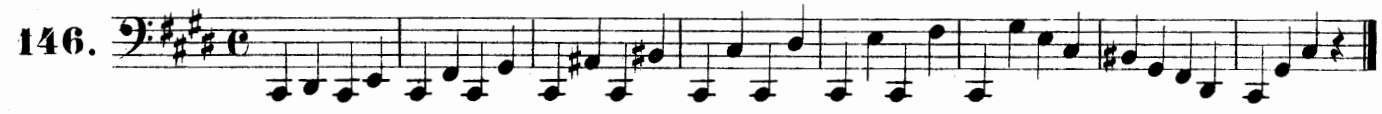


144.

145. Chords.

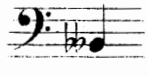
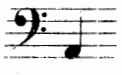


146.



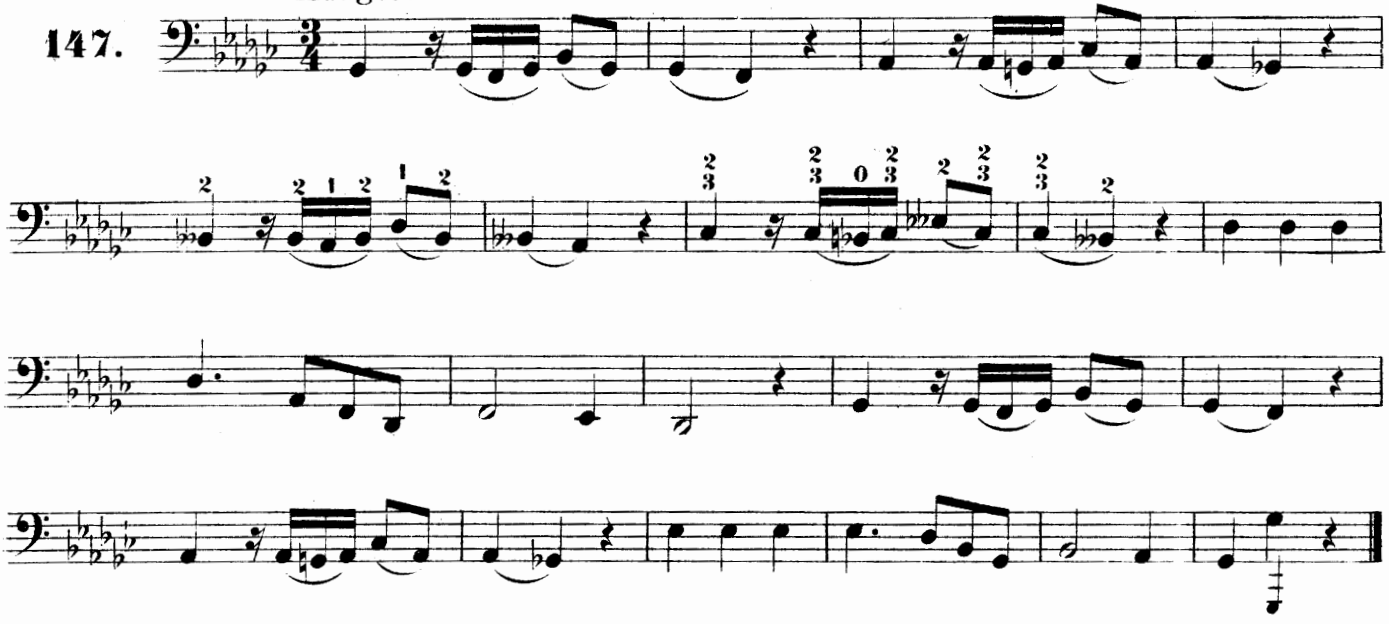
THE DOUBLE FLAT 𝄫.

A *double flat* 𝄫 prefixed to a note depresses the same a whole tone.

Thus  B double flat will sound like  A natural.

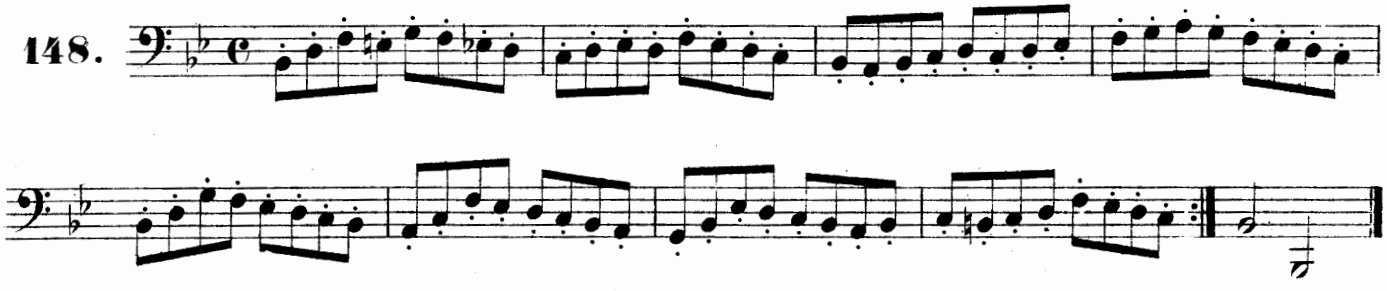
Adagio.

147.

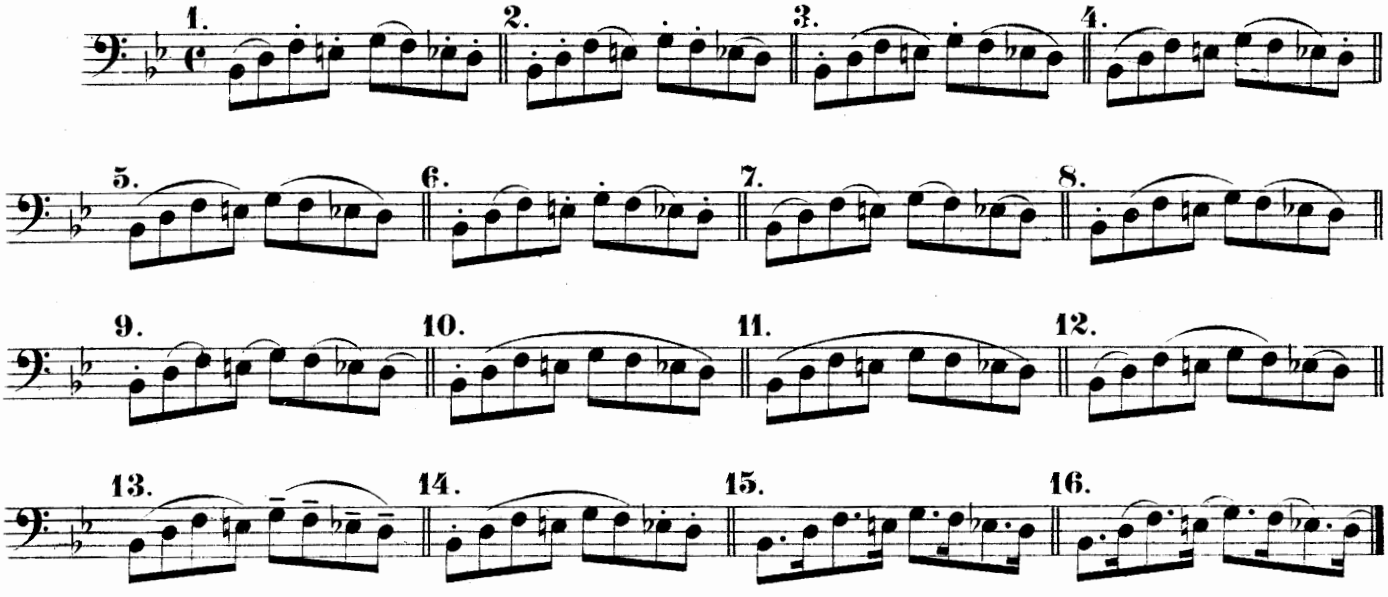


EXERCISE WITH DIFFERENT ARTICULATIONS.

148.

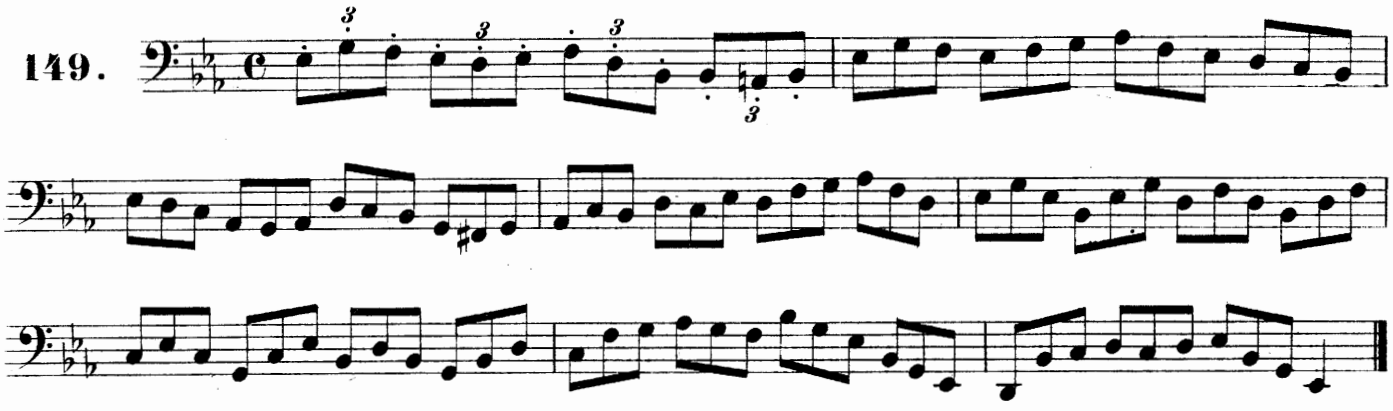


DIFFERENT ARTICULATIONS TO Nº 148.

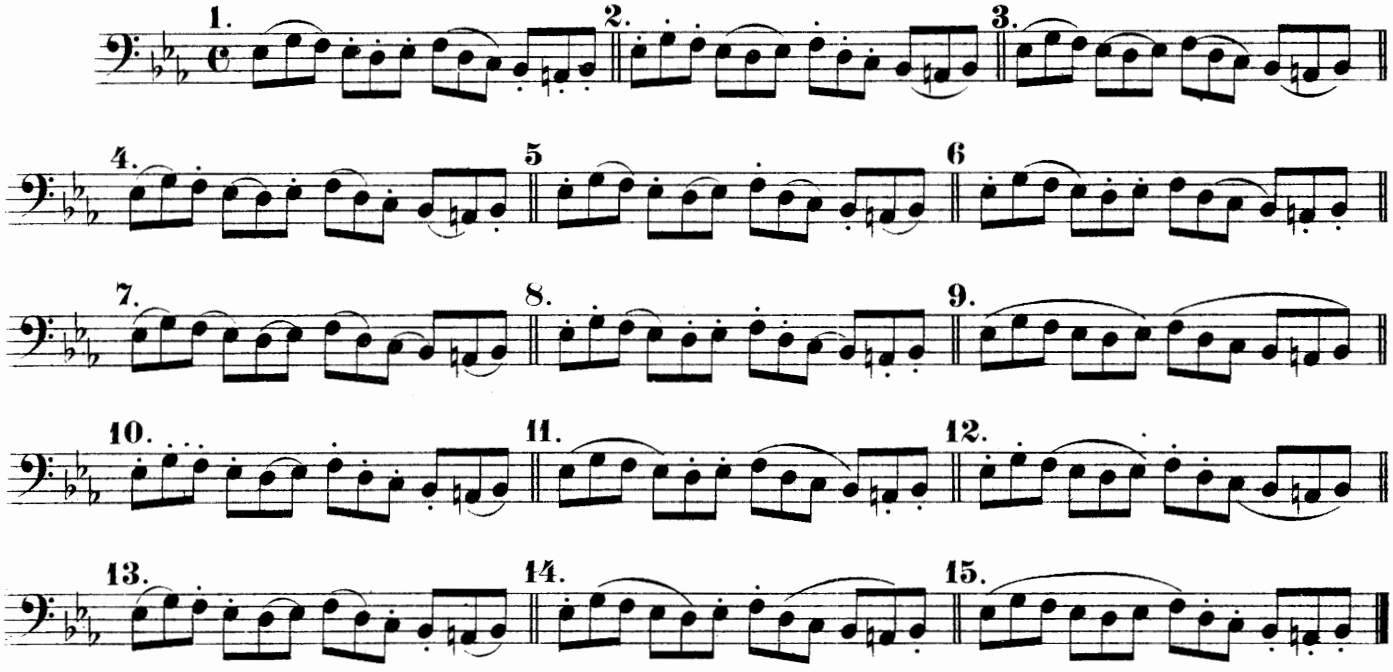


EXERCISE WITH DIFFERENT ARTICULATIONS IN TRIPLETS.

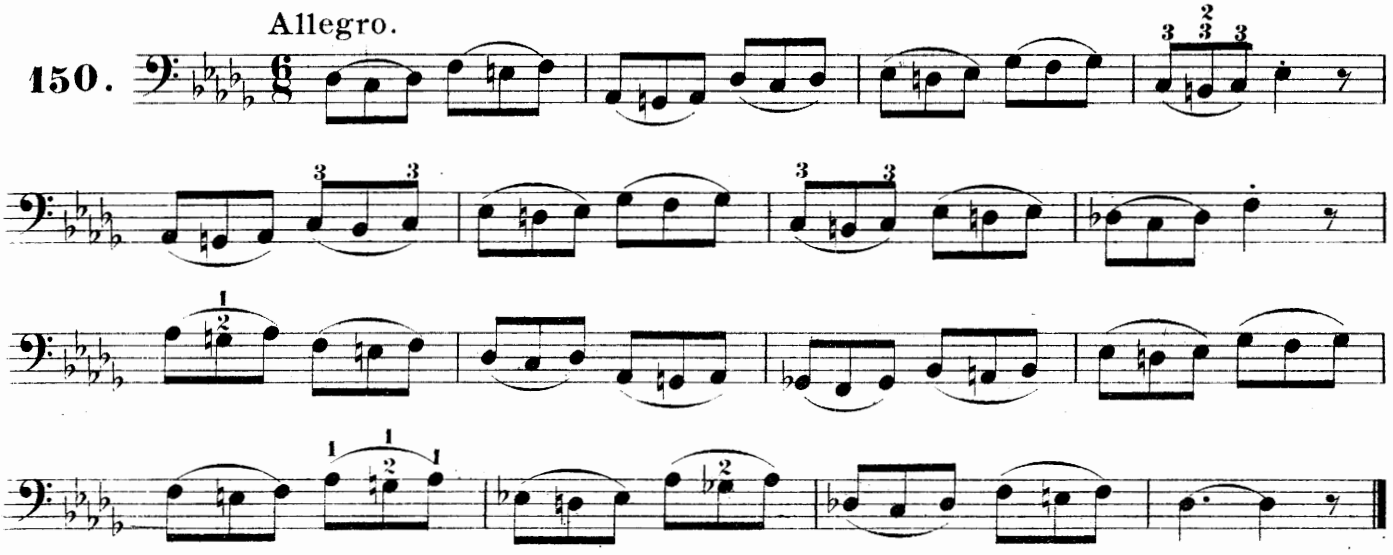
149.



DIFFERENT ARTICULATIONS TO Nº 149.

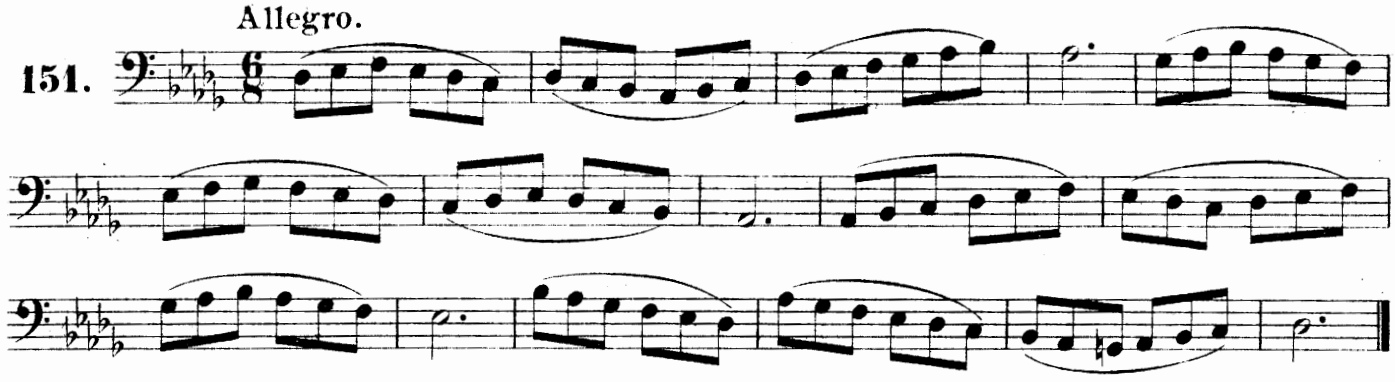


150. Allegro.



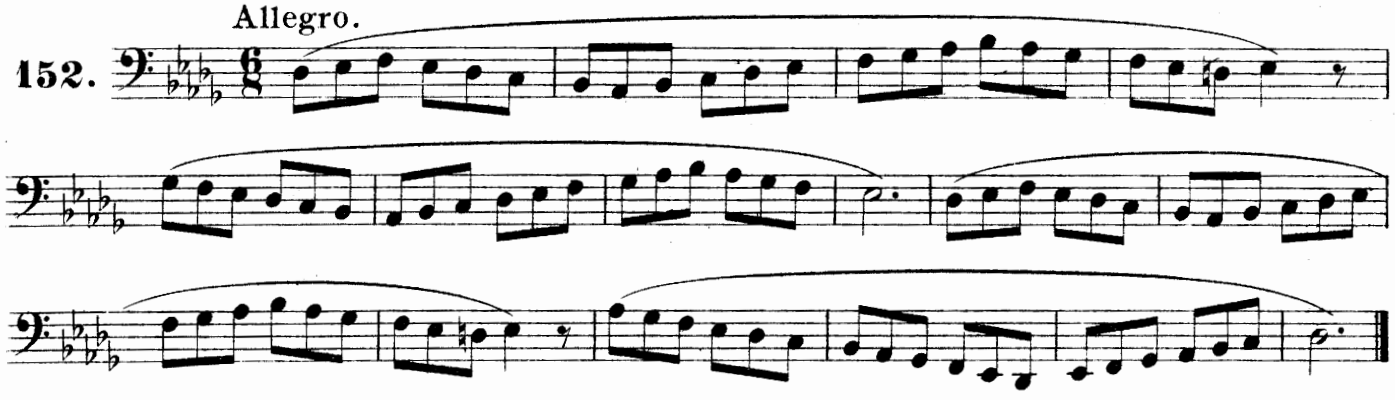
Allegro.

151.



Allegro.

152.



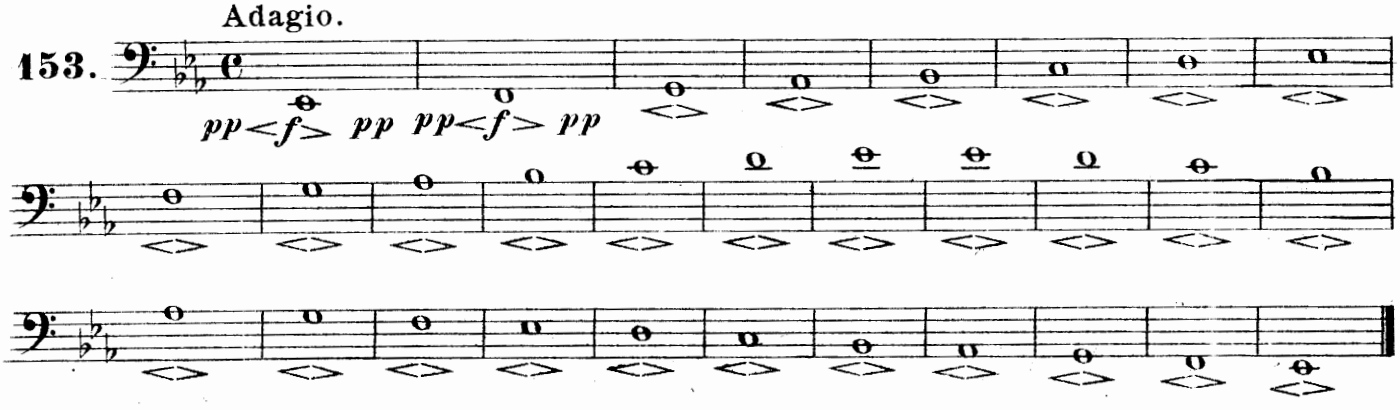
DIFFERENT SHADES OF TONE.

p means: *piano,* soft.
pp „ *pianissimo,* very soft.
f „ *forte,* loud.
ff „ *fortissimo,* very loud.
mf „ *mezzo-forte,* moderately loud.
cresc. or < means: *crescendo,* increasing the sound.
dim. decresc. or > means: *diminuendo, decrescendo,* diminishing the sound.
sf, rf or > means: *sforzando, rinforzando,* sharply accentuated.
fp means: *forte-piano,* loud and immediately soft again.

All Scales should be practised in the following manner, by which the student will acquire a full tone and a long breath.

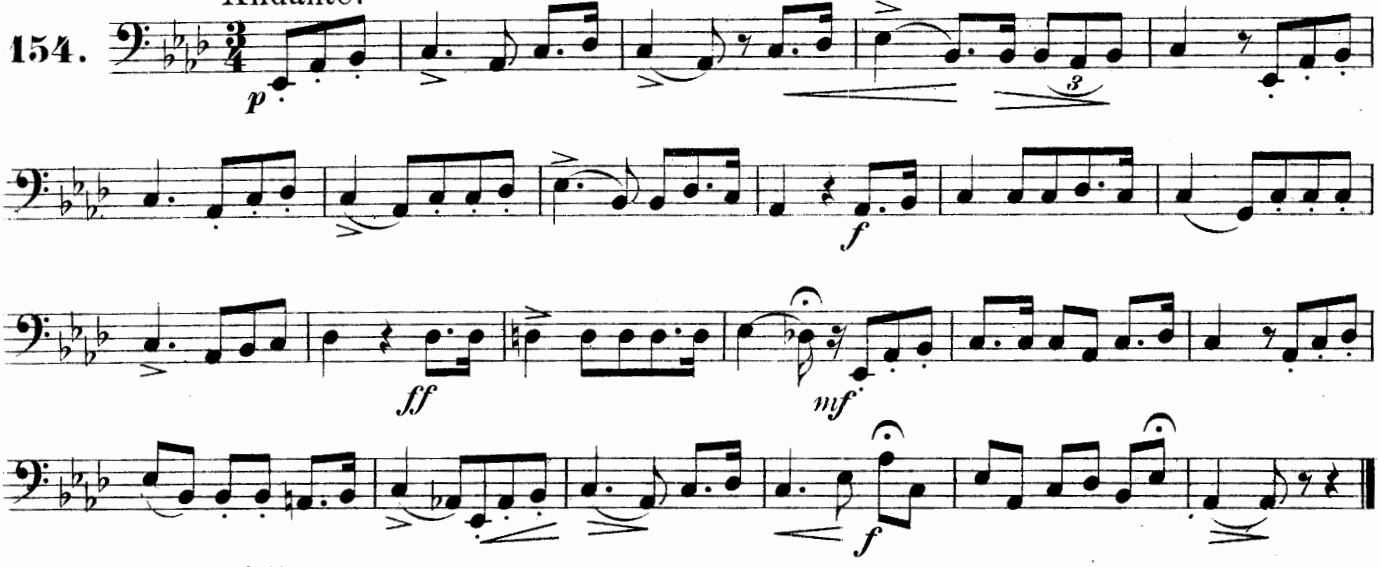
Adagio.

153.



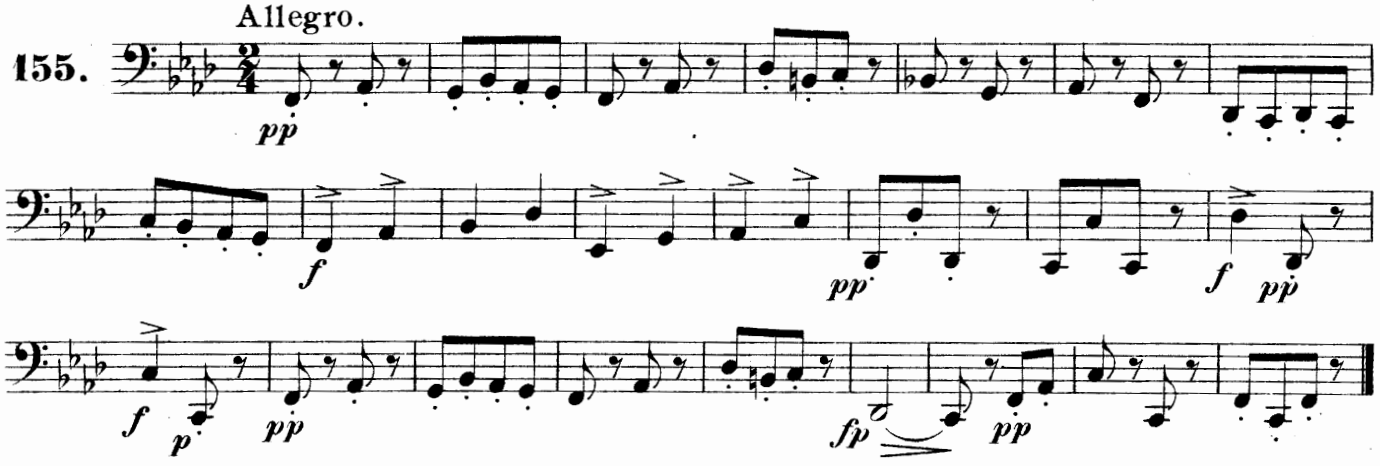
Andante.

154.



Allegro.

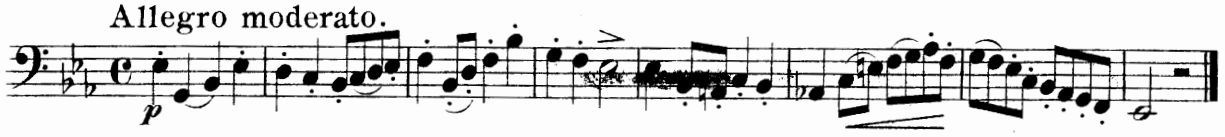
155.



SHORT PIECES IN ALL KEYS.

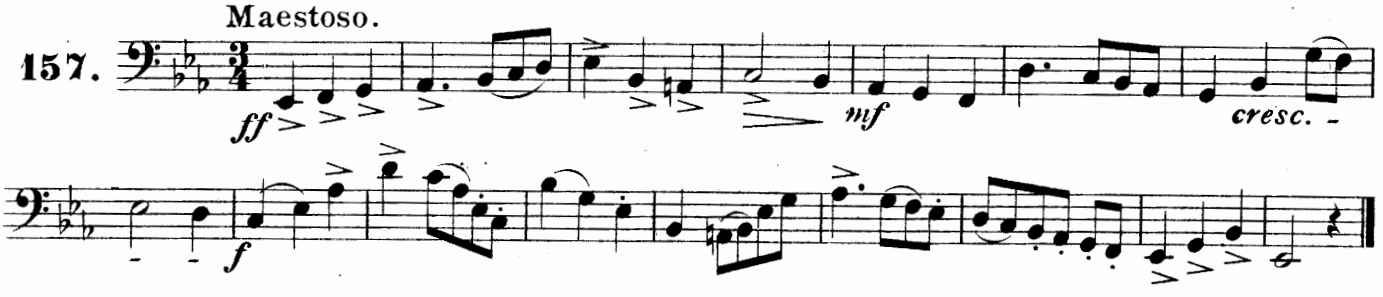
Allegro moderato.

156.
E♭ Major.



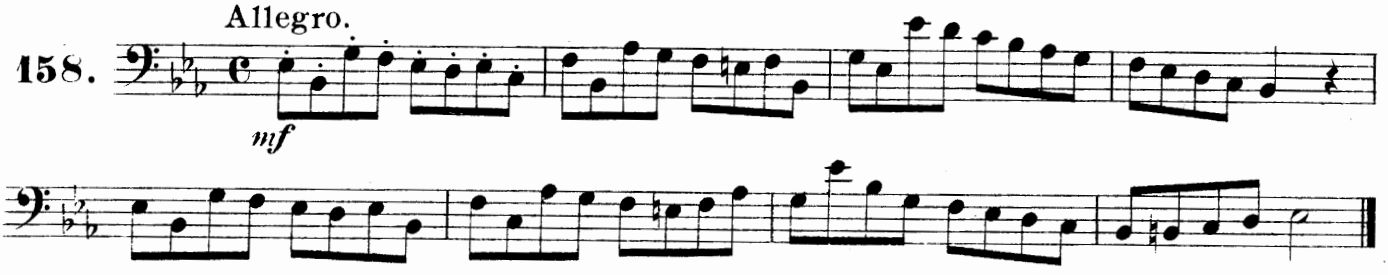
Maestoso.

157.



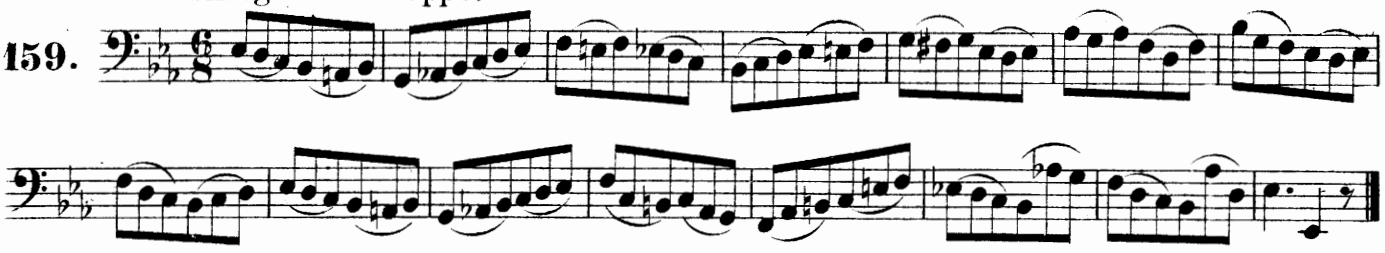
Allegro.

158.



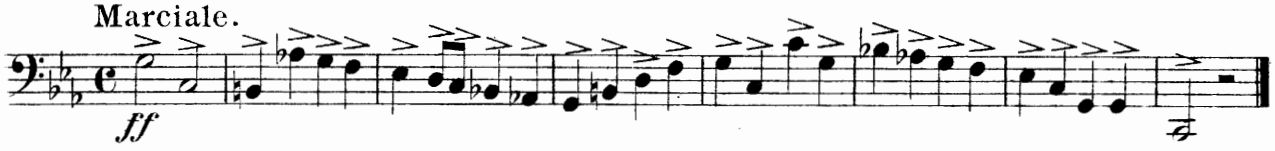
Allegro non troppo.

159.

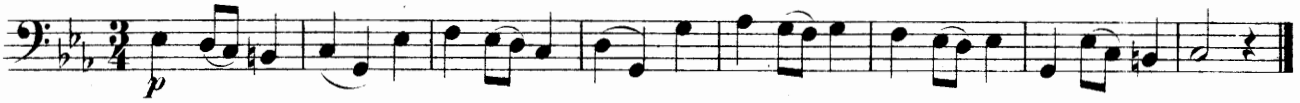


Marciale.

160. C Minor.

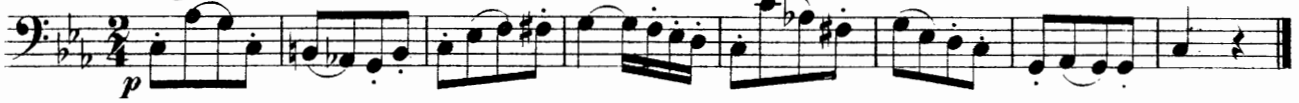


161.



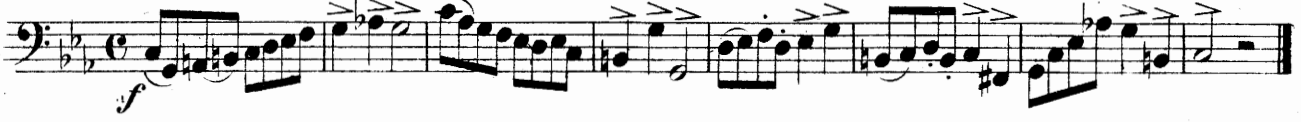
Allegretto.

162.



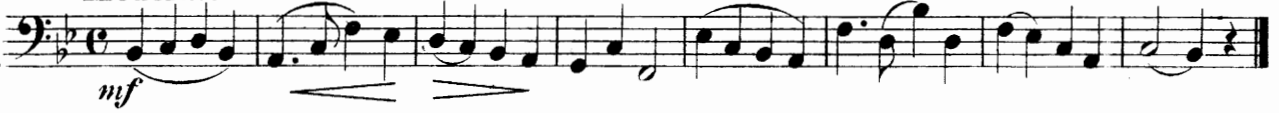
Allegro con fuoco.

163.



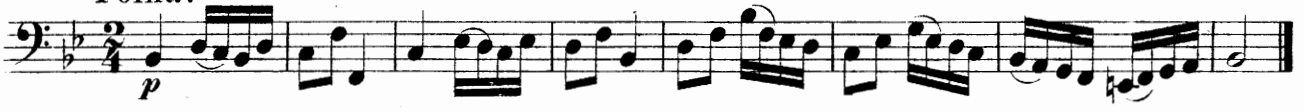
Moderato.

164. B♭ Major.



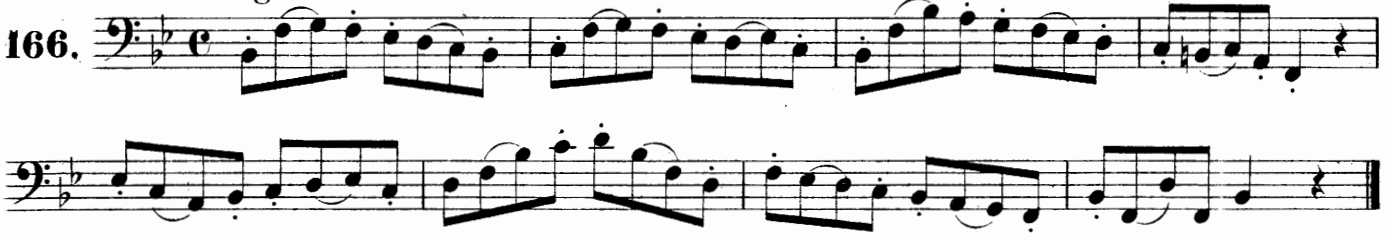
Polka.

165.



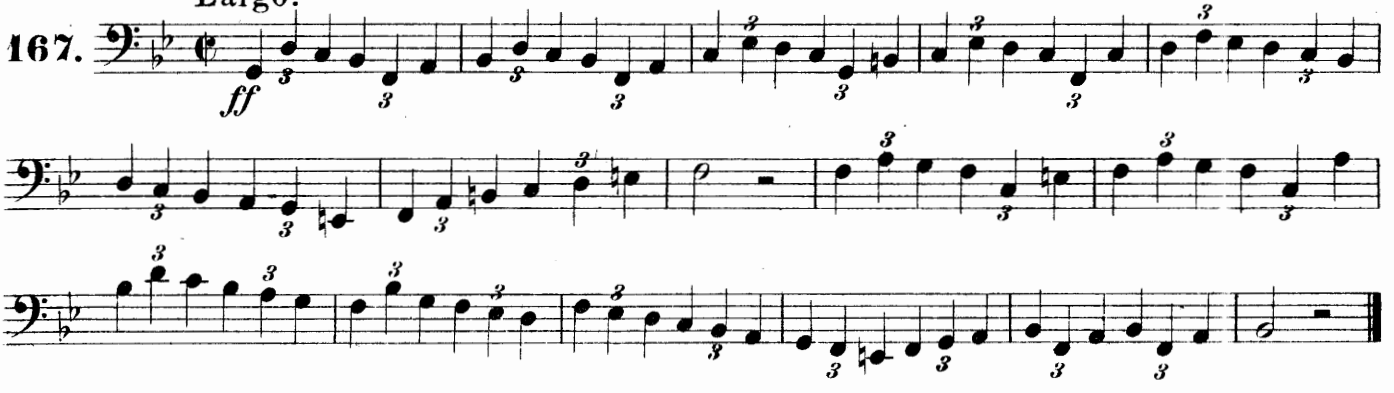
Allegro moderato.

166.



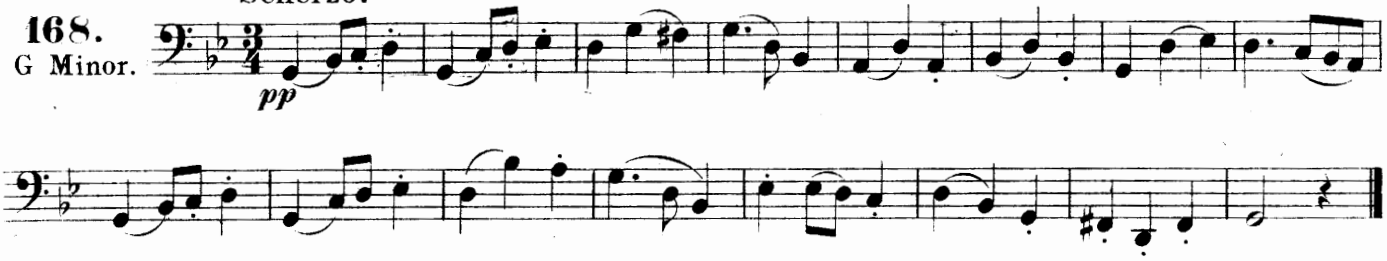
Largo.

167.



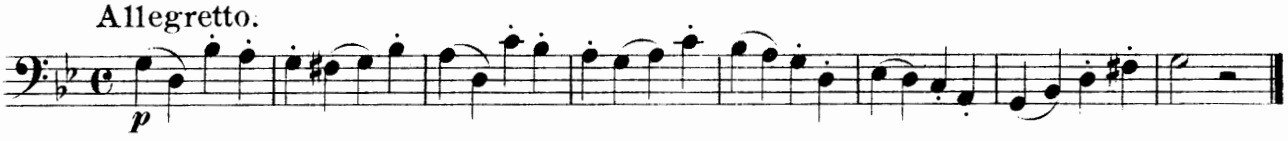
Scherzo.

168. G Minor.



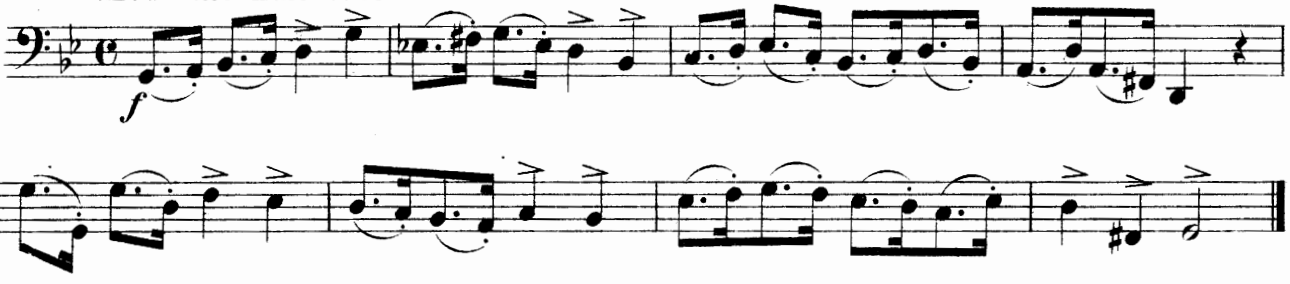
Allegretto.

169.



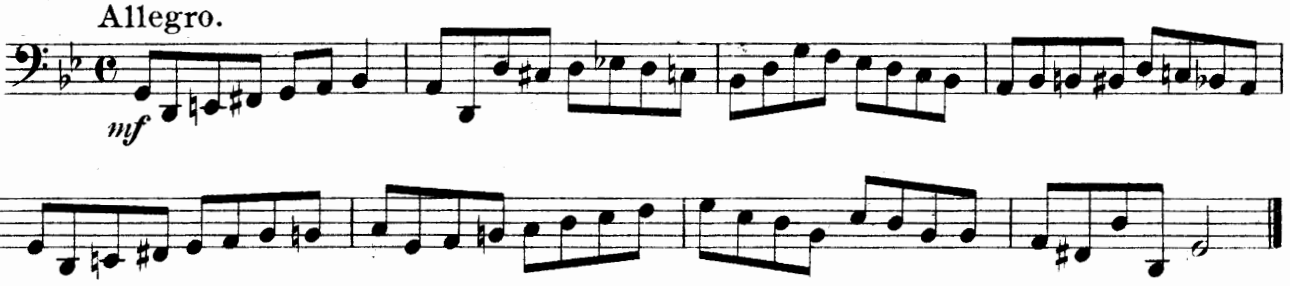
Moderato maestoso.

170.



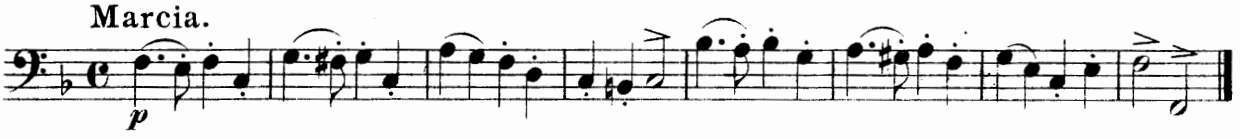
Allegro.

171.



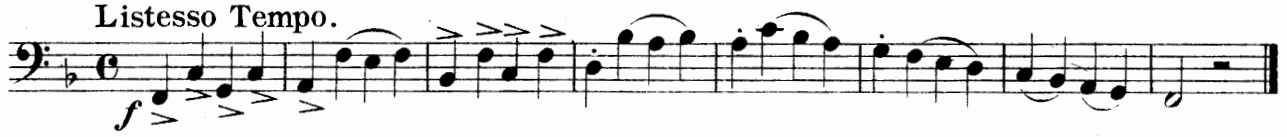
Marcia.

172. F Major.



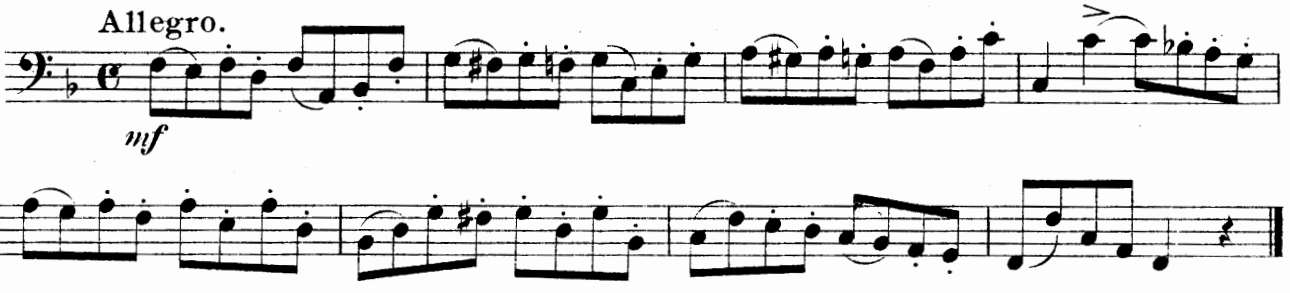
Listesso Tempo.

173.



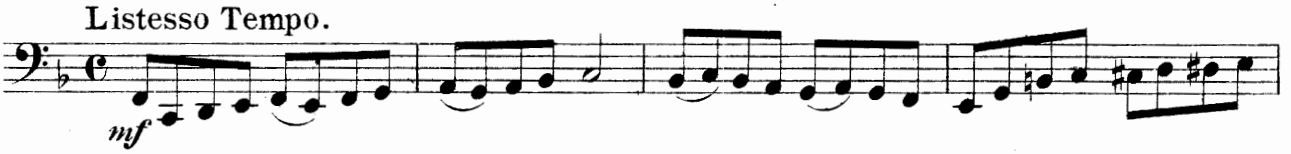
Allegro.

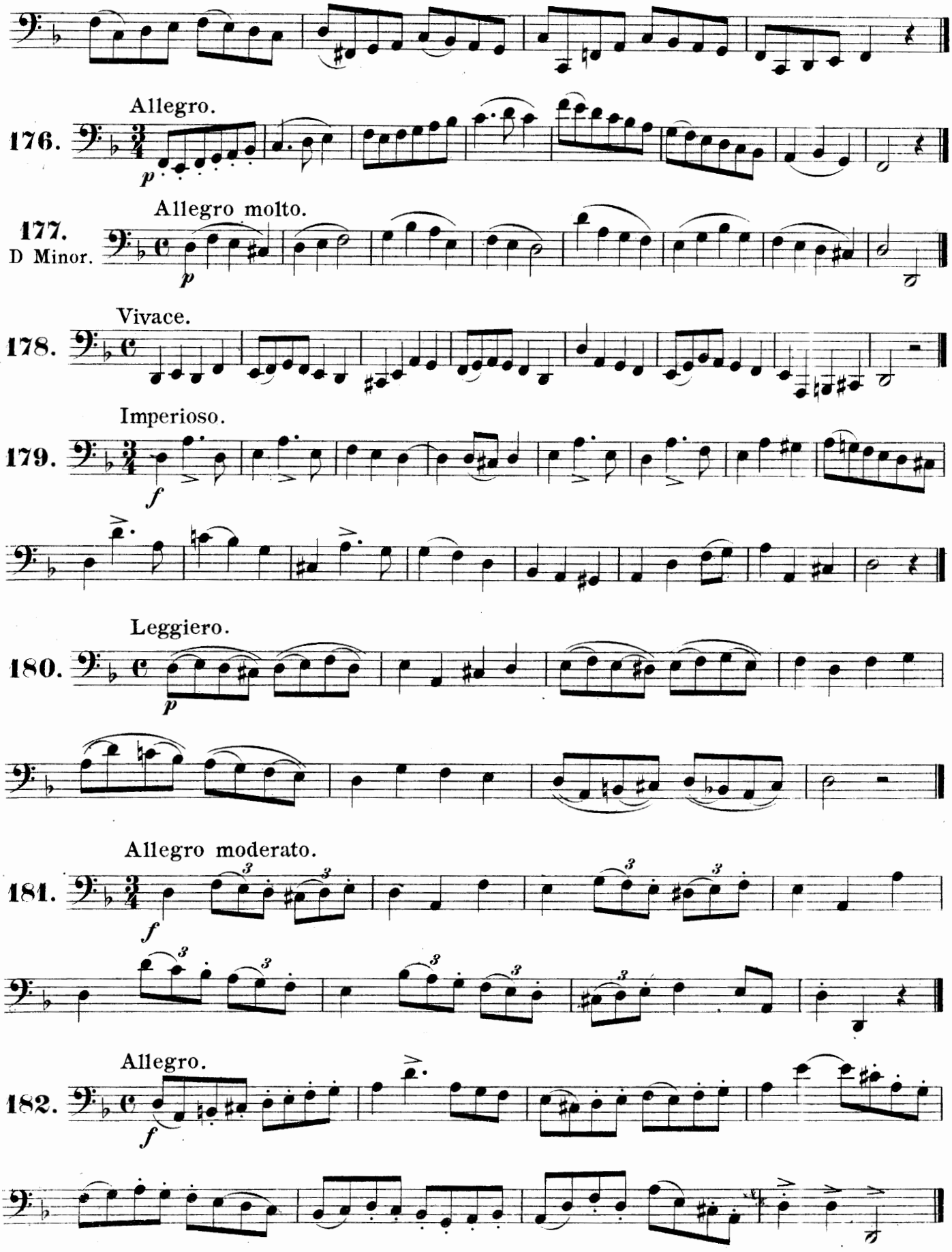
174.

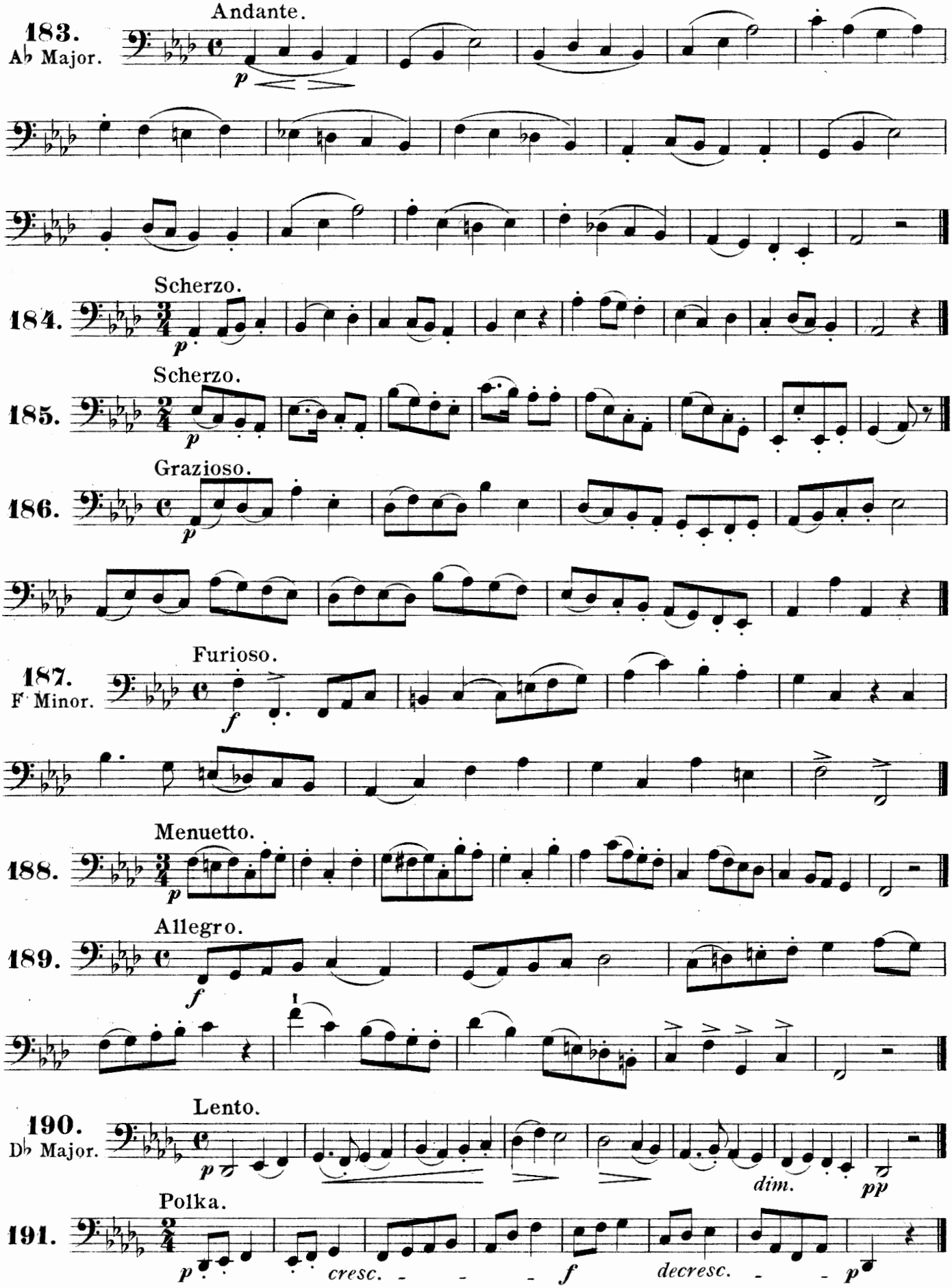


Listesso Tempo.

175.

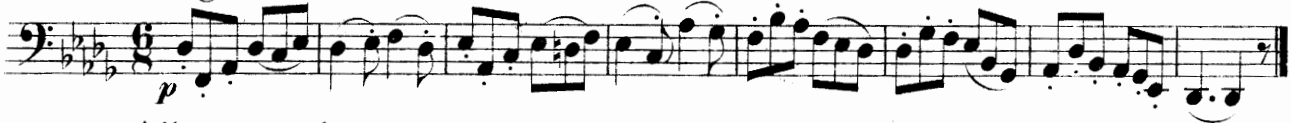



Allegro.
176.
Allegro molto.
177.
D Minor.
Vivace.
178.
Imperioso.
179.
Leggiero.
180.
Allegro moderato.
181.
Allegro.
182.


183.
Ab Major.
Andante.
p
184.
Scherzo.
p
185.
Scherzo.
p
186.
Grazioso.
p
187.
F Minor.
Furioso.
f
188.
Menuetto.
p
189.
Allegro.
f
190.
Db Major.
Lento.
p
dim.
pp
191.
Polka.
p
cresc.
f
decresc.
p

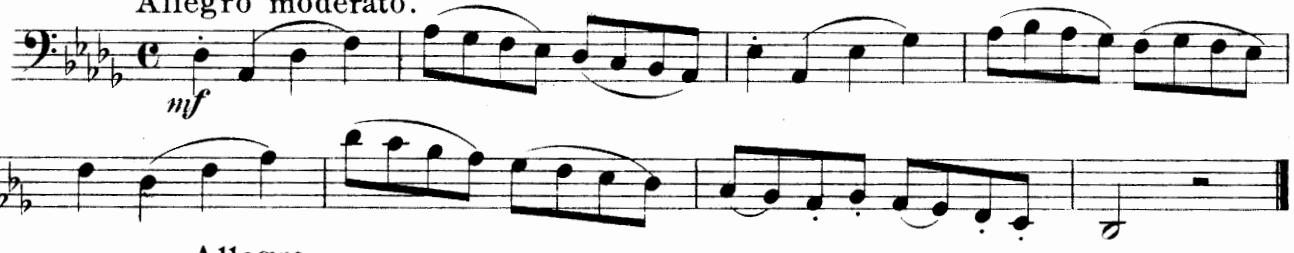
Allegretto.

192.



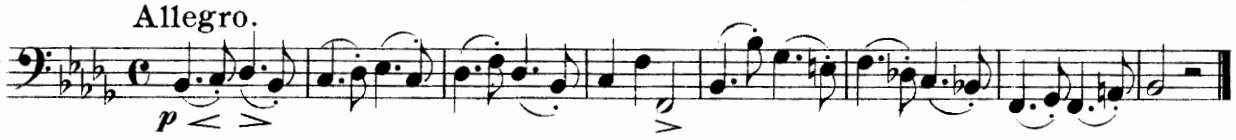
Allegro moderato.

193.



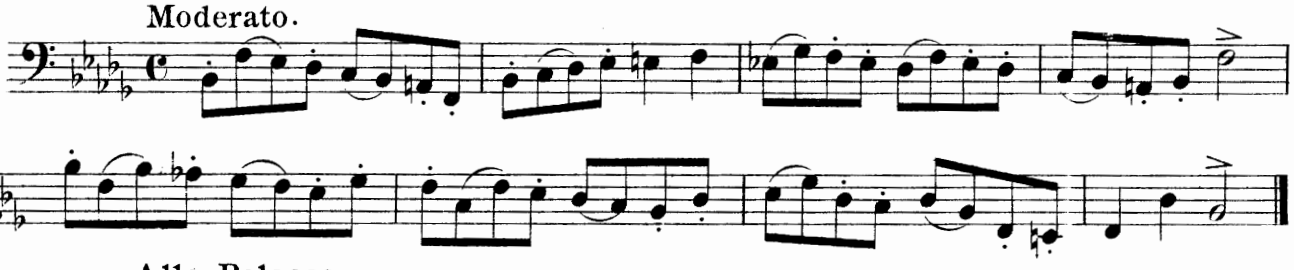
Allegro.

194.
B♭ Minor.



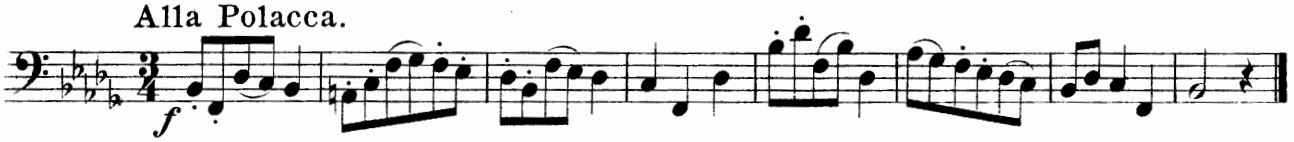
Moderato.

195.



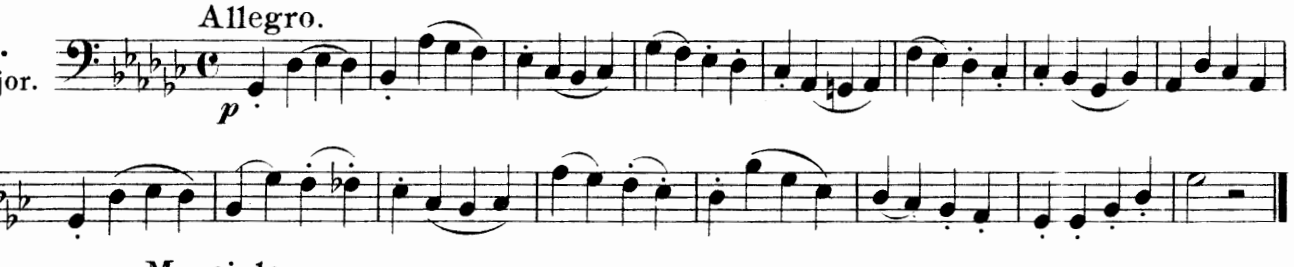
Alla Polacca.

196.



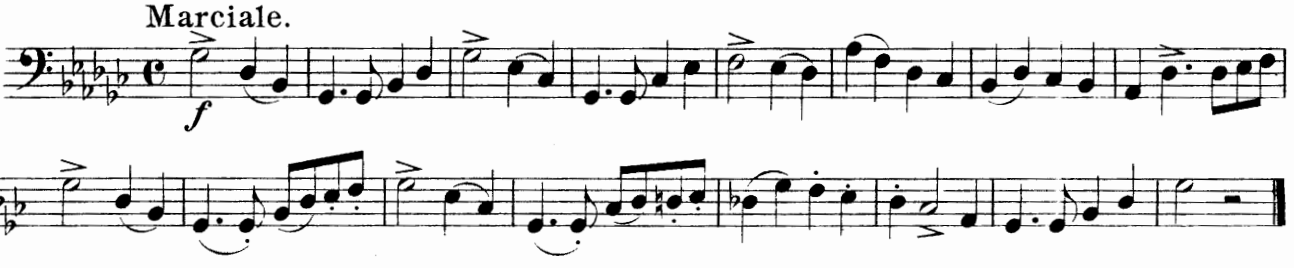
Allegro.

197.
G♭ Major.



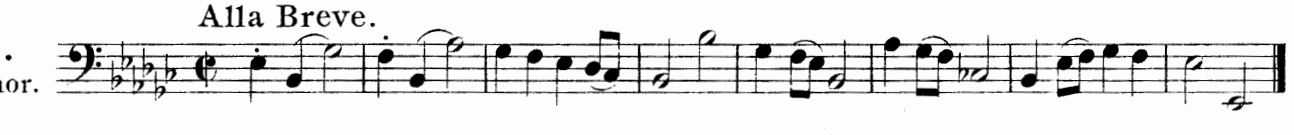
Marciale.

198.



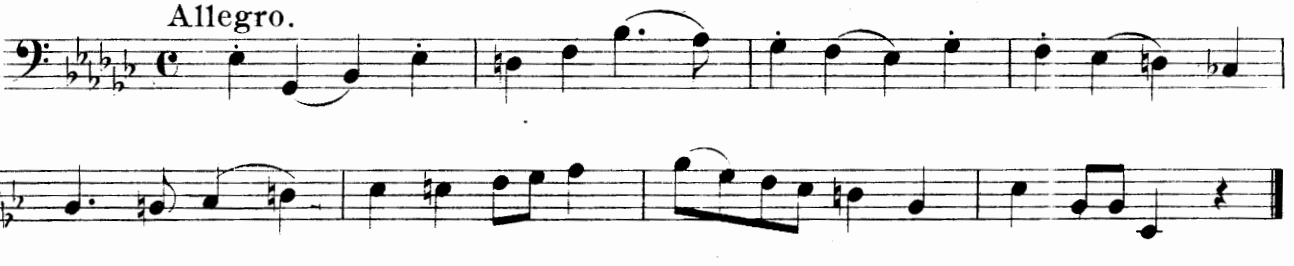
Alla Breve.

199.
E♭ Minor.



Allegro.

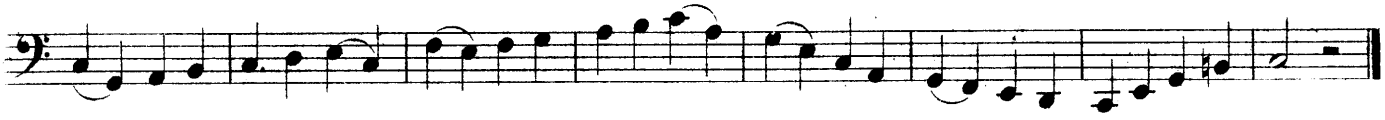
200.



Allegro.

201. C Major.

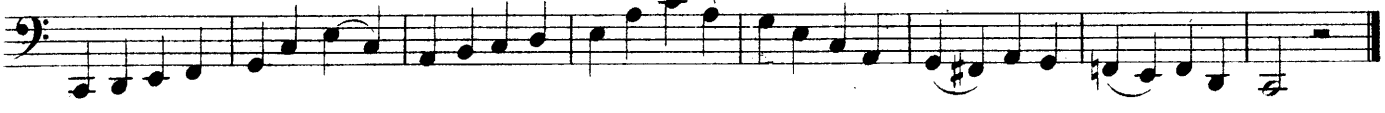
mf



Allegro.

202.

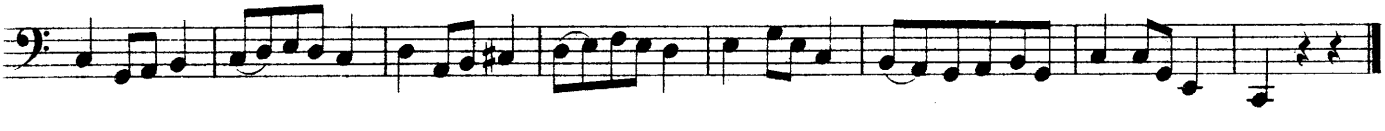
mf



Menuetto.

203.

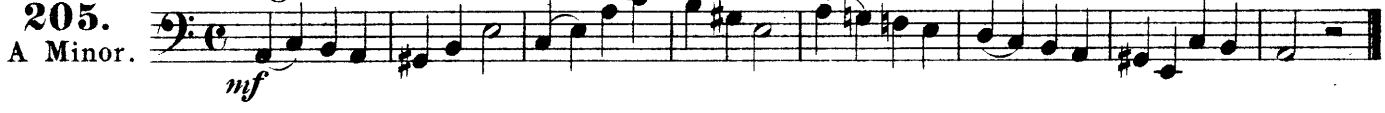
p



Alla Breve.

204.

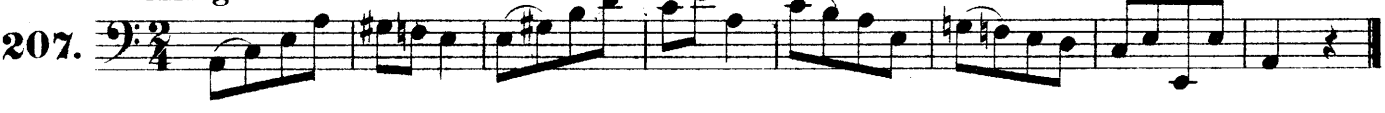
f



Allegro moderato.

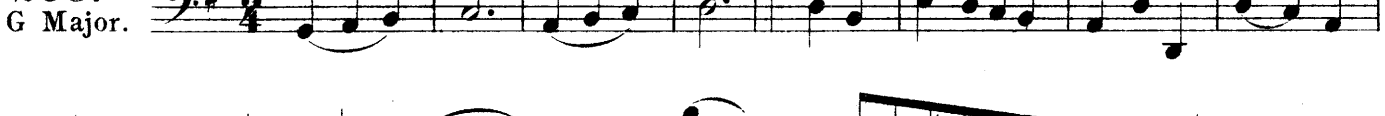
205. A Minor.

mf



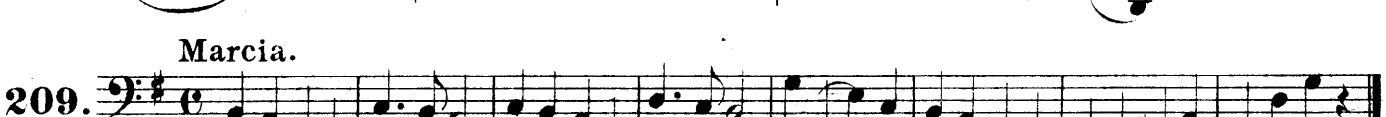
Moderato.

206.



Allegretto.

207.



Valse.

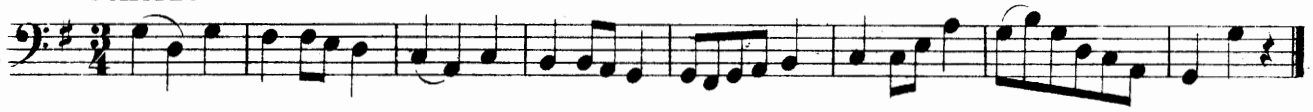
208. G Major.

Marcia.

209.

Scherzo.

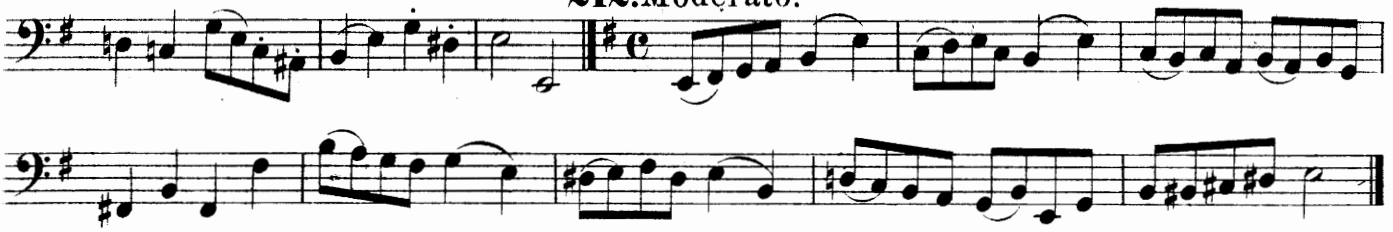
210.



Agitato.

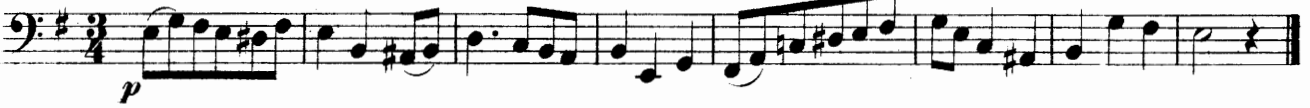
211.
E Minor.

212. Moderato.



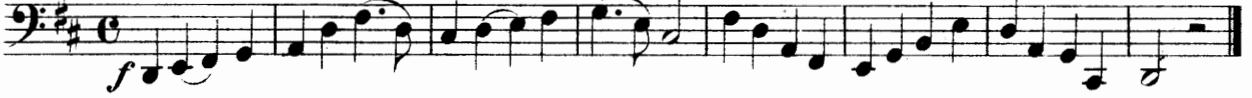
Menuetto.

213.



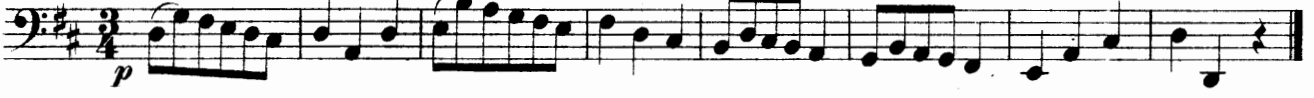
Fuoco.

214.
D Major.



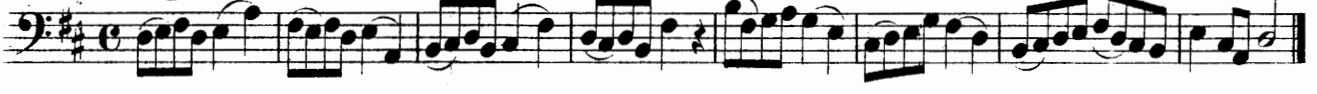
Menuetto.

215.



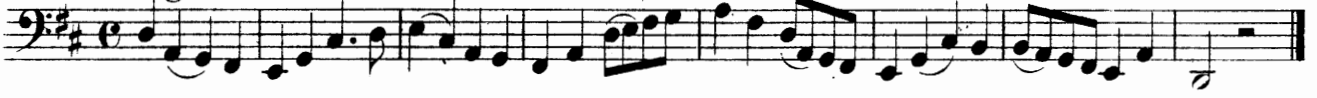
Allegro decisio.

216.



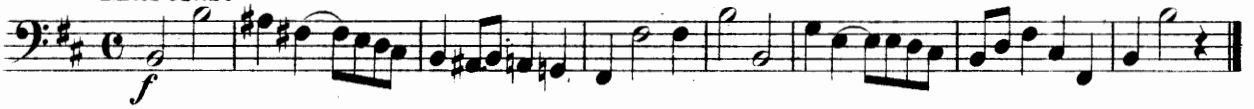
Allegro.

217.



Marciale.

218.
B Minor.

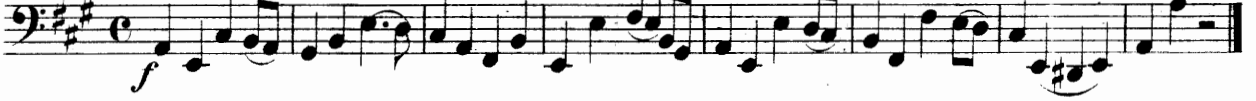


Gracioso.

219.

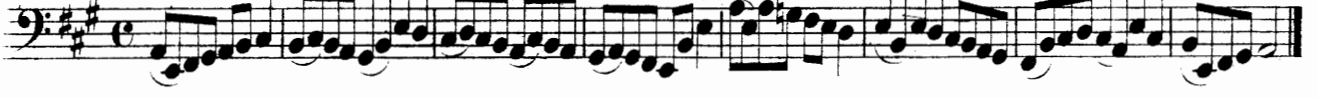
Imperioso.

220.
A Major.



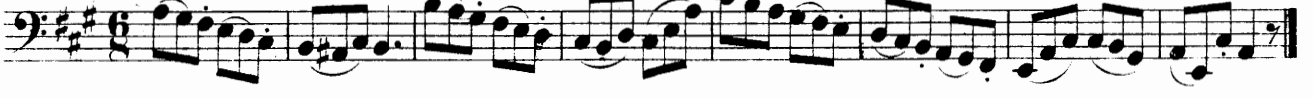
Moderato.

221.



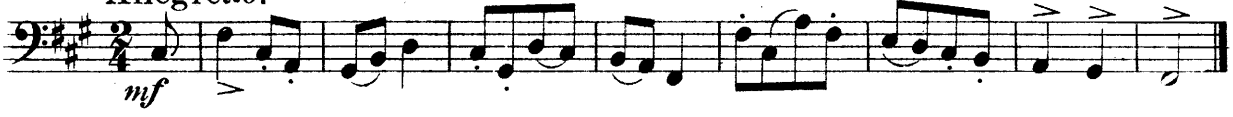
Scherzando.

222.



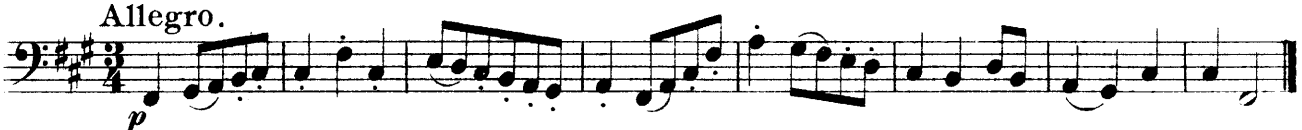
Allegretto.

223. F♯ Minor.



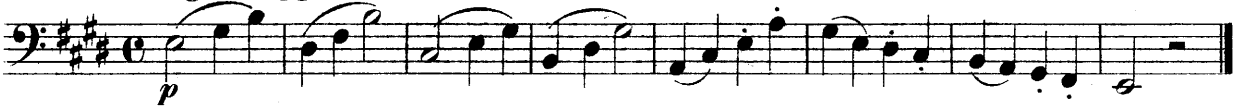
Allegro.

224.



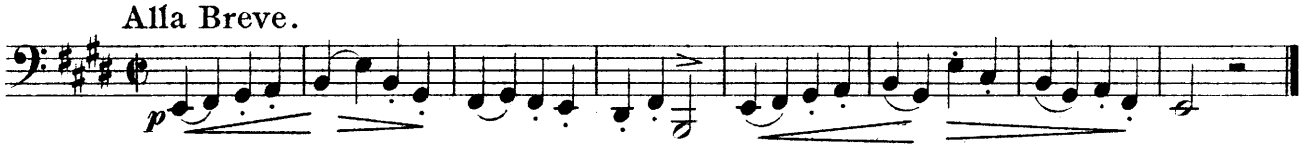
Allegro leggiero.

225. E Major.



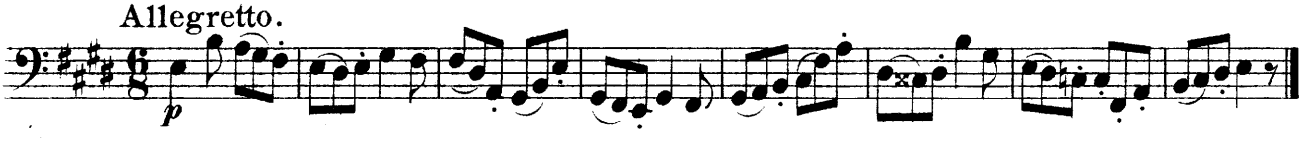
Alla Breve.

226.



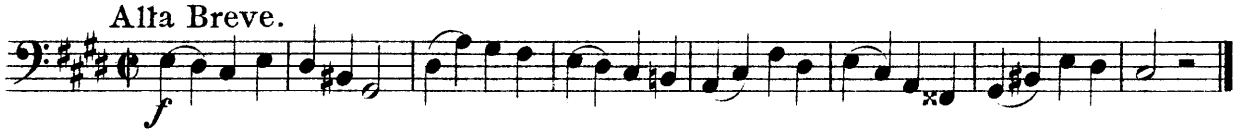
Allegretto.

227.



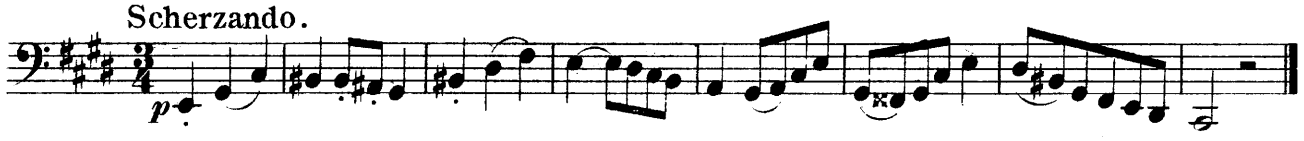
Alla Breve.

228. C♯ Minor.



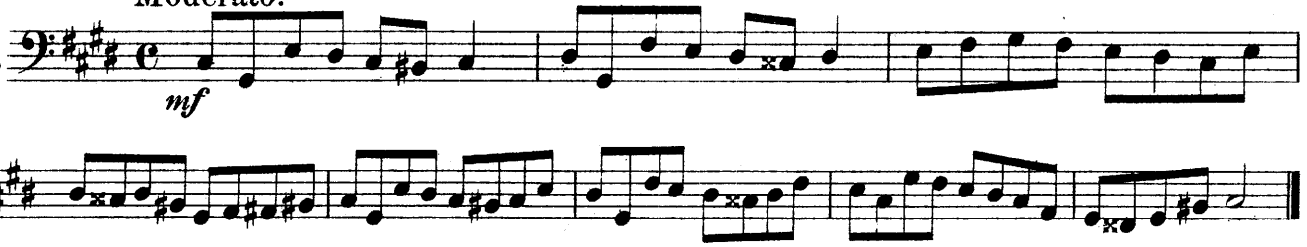
Scherzando.

229.



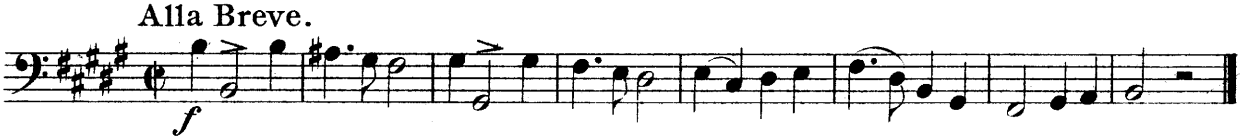
Moderato.

230.



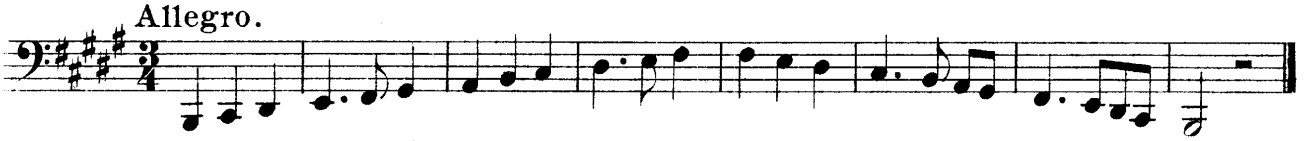
Alla Breve.

231. B Major.



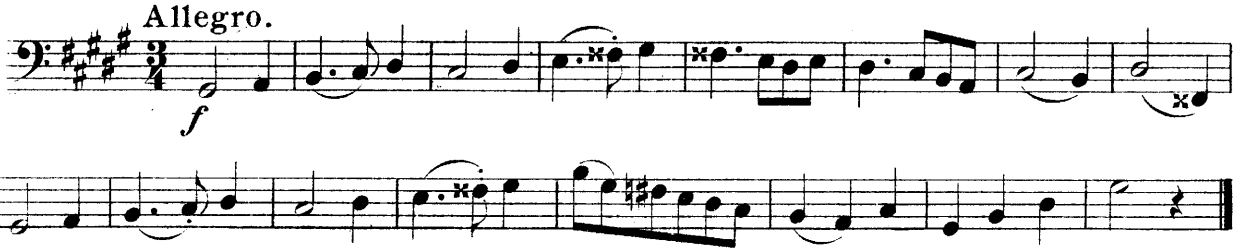
Allegro.

232.

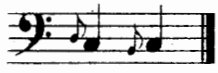


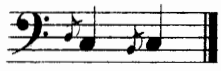
Allegro.

233. G♯ Minor.



THE APPOGGIATURA.

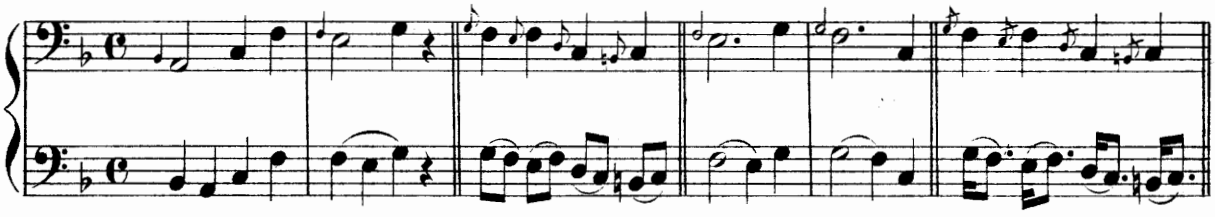
The *appoggiatura* is a grace note placed above or below a principal note. When it is placed above, it is always at the interval of either a tone or a semitone. When it is placed below the principal note, it should always be at the interval of a semitone. When the *appoggiatura* is written thus  the value of it is one half of the following note.

When crossed by a small line,  its value is but one fourth of the note that follows it.

EXAMPLES.

as written.

as played.

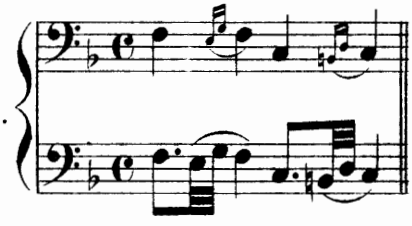


There is also a double *appoggiatura* which is composed of two grace notes, placed: the first one degree below the principal note and the second one degree above.

EXAMPLE.

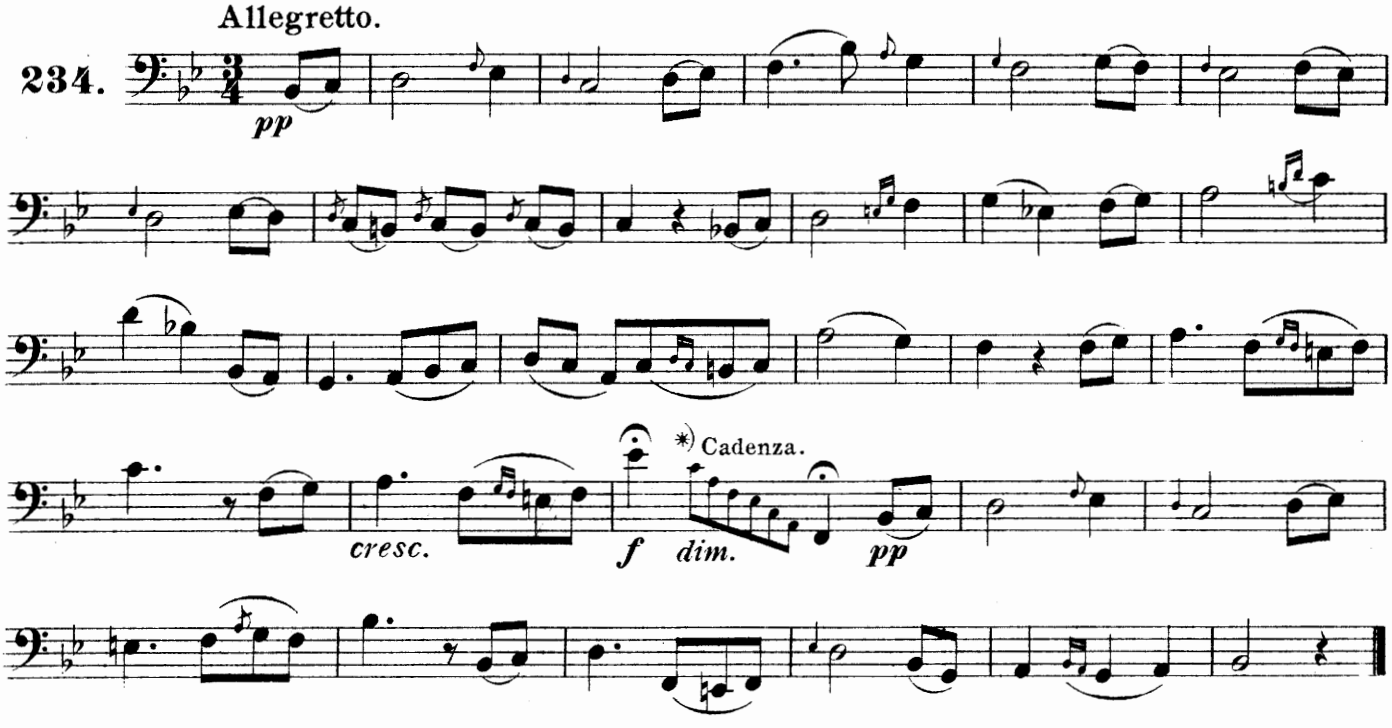
as written.

as played.



Allegretto.

234.



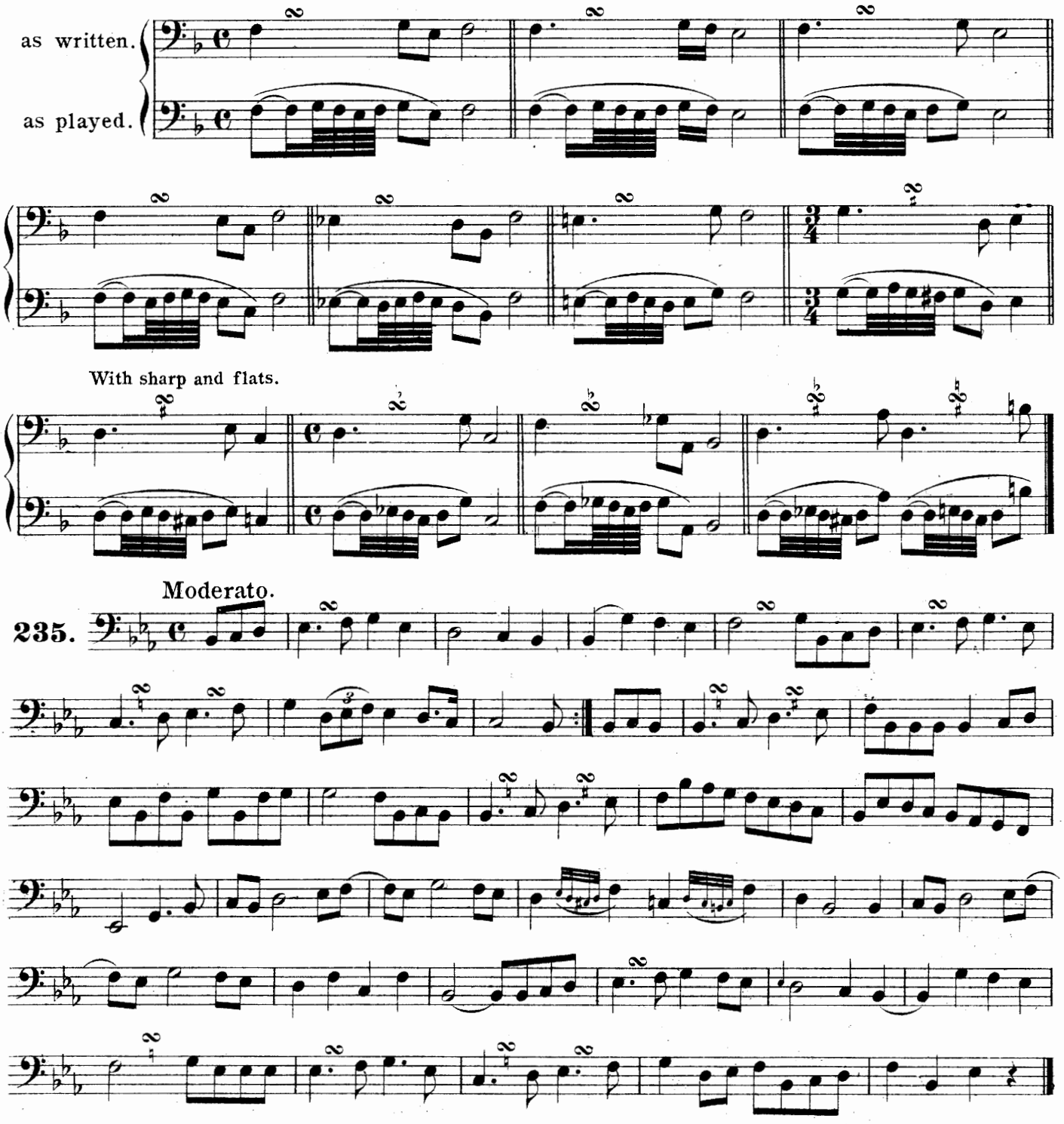
*) The Cadenza is a repose which indicates that the measure of time is suspended and its performane is left to the players pleasure.

THE GRUPETTO OR TURN.

Is composed of three grace notes, placed between or after a principal note.

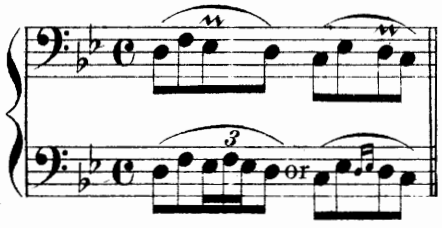
The *Turn* is marked thus: ∞ A small sharp placed under some of the signs, it indicates that the lowest of the three grace notes is sharpened. Should the sharp be placed above the sign thus: the upper grace note must be sharpened; or in case of a sharp above and below the sign the upper and lower grace notes must be sharpened. The same rule applies to flats, only that the grace notes must be depressed half a tone in that case.

EXAMPLES.



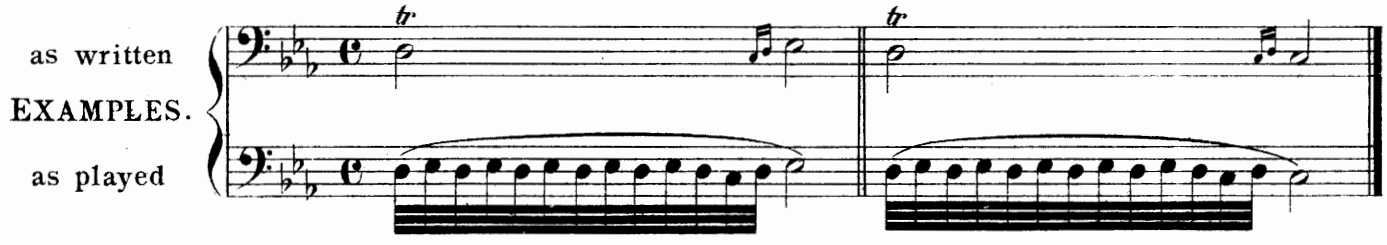
THE PASSING SHAKE.

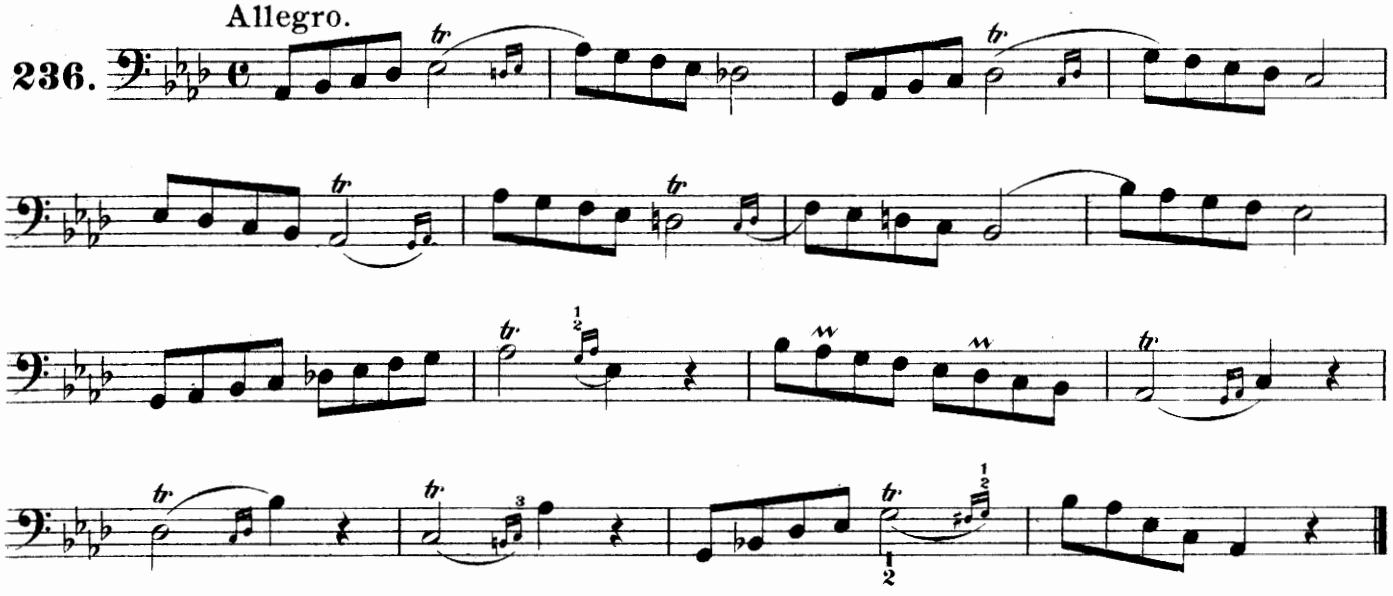
The *passing shake,* often written thus 𝆔 must be played quick and round in the following manner.



THE SHAKE.

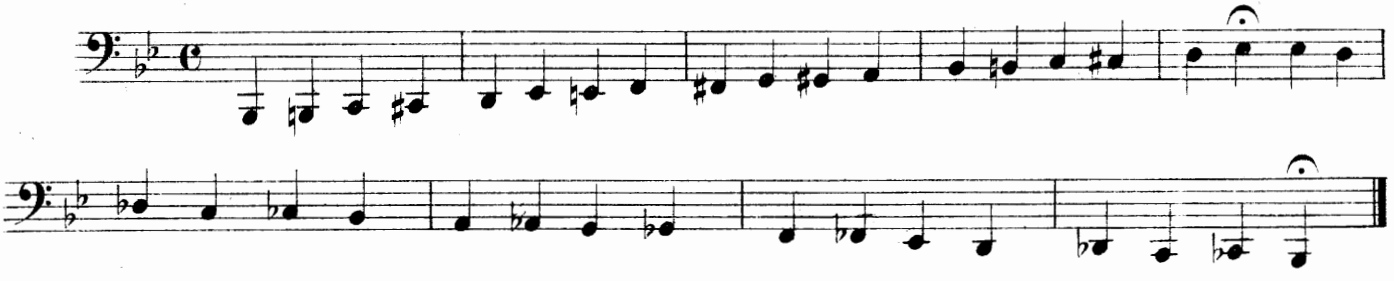
The *Shake* or *Trillo,* marked thus *tr* consists in the alternate repetition of the note marked, with the note in the next degree above it.





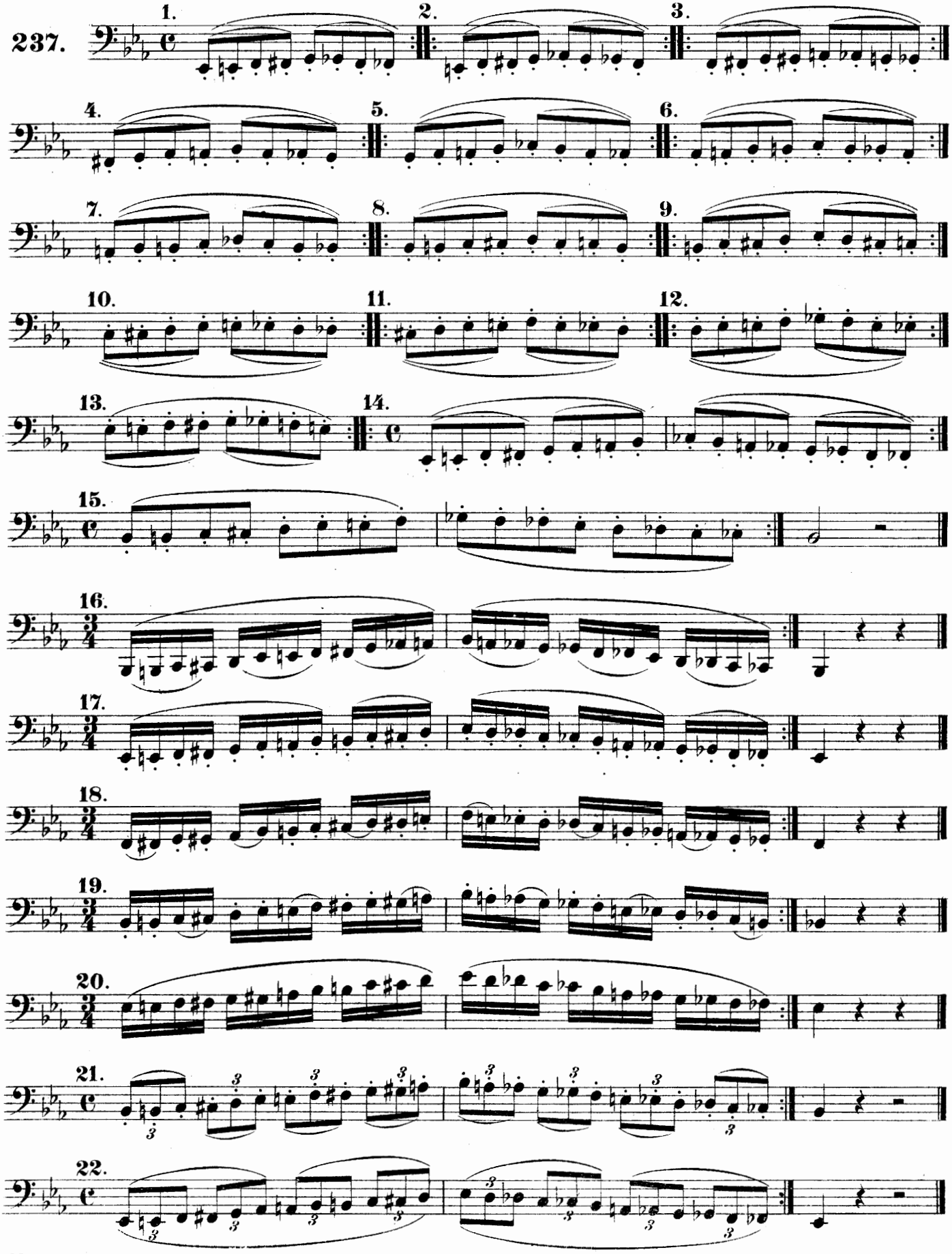
THE CHROMATIC SCALE.

The fingering of this scale is given in Flats and Sharps on pages 7 and 8.



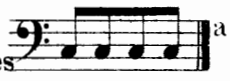
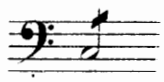
CHROMATIC STUDIES.

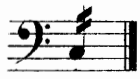
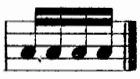
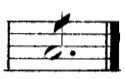
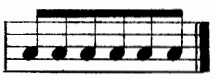
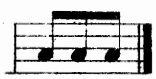
237.

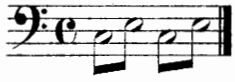
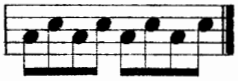


ABBREVIATIONS.

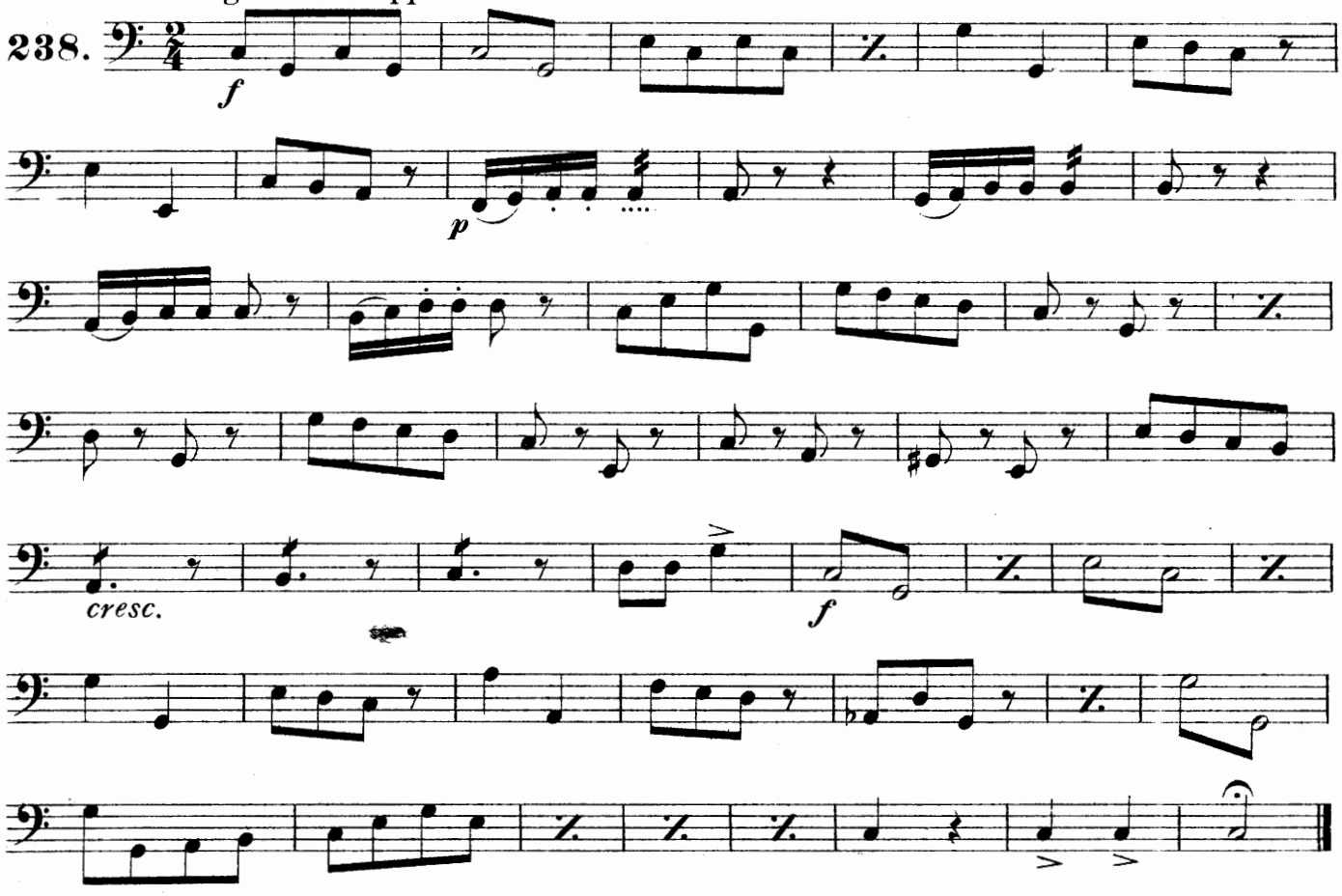
Abbreviations are employed in written music, to avoid repetition of a single note or passage.

Thus instead of writing four eight notes  a half note marked with a thick line  will indicate the same.

or  for  or  for  or for  etc.

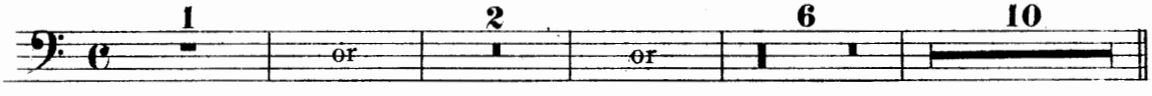
and  for  Or instead of repeating a bar alike, a sign marked thus 𝄎 is used. etc.

Allegro non troppo.



RESTS.

When a composition requires a long silence for an instrument, it is indicated by numbered rests.

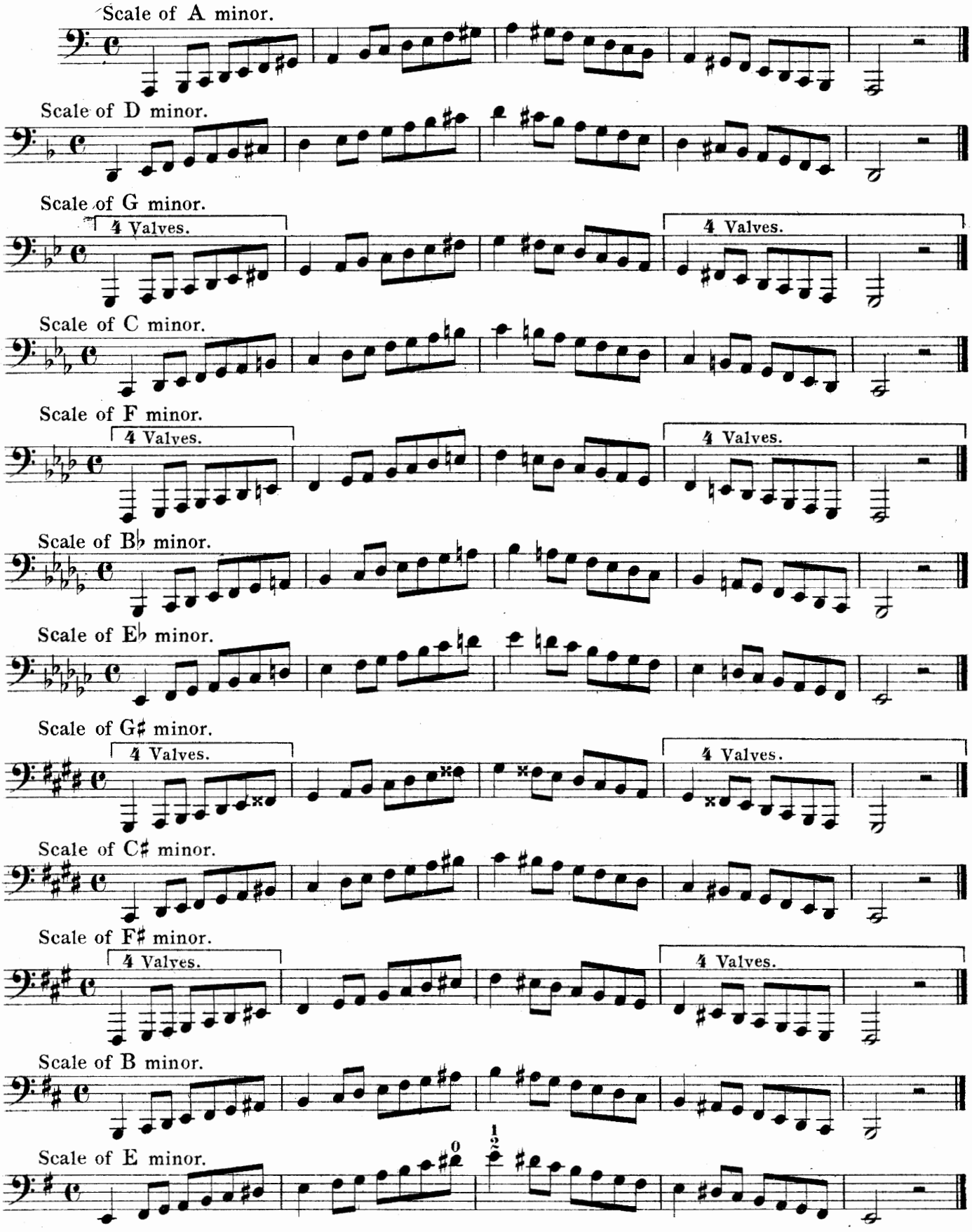


etc.

This means, so many bars of that movement should be quietly counted.

THE HARMONIC MINOR SCALE.

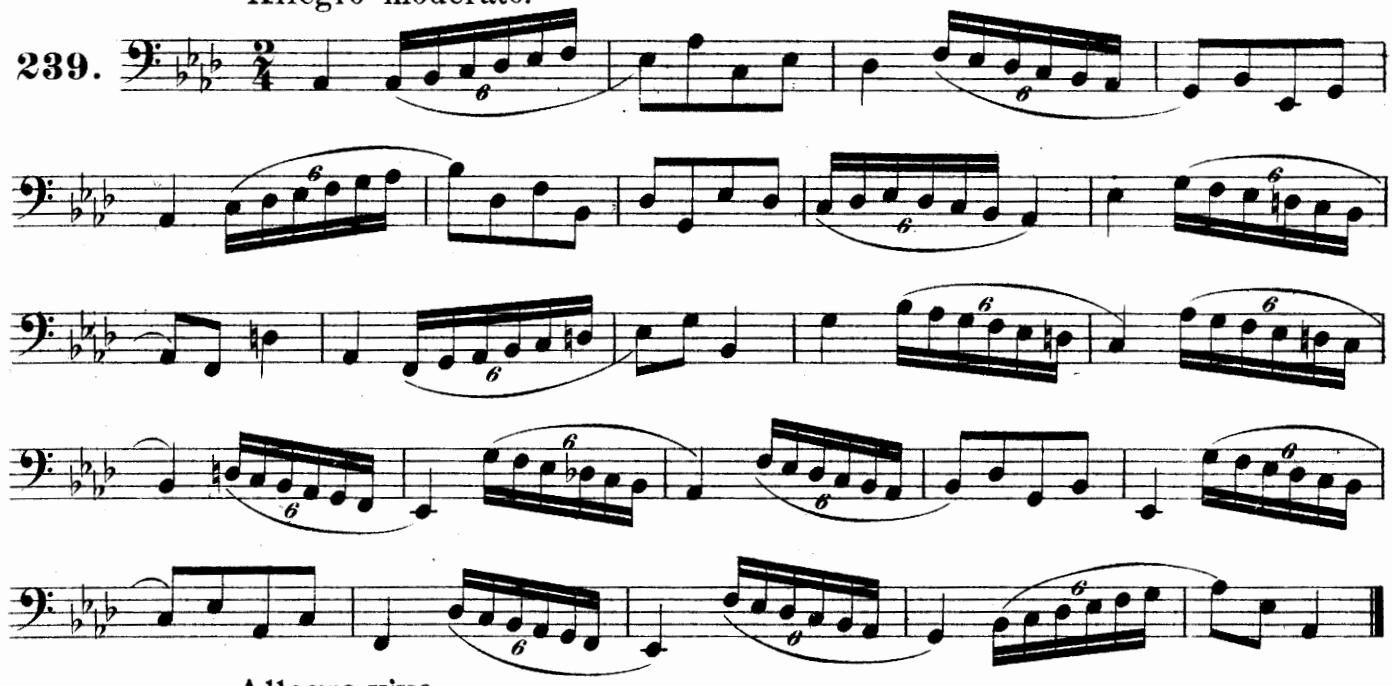
The *Harmonic Minor Scale* differs from the *Melodic,* as only its seventh degree is raised by an accidental, which remains whether ascending or descending.



EXERCISES ON THE DOUBLE TRIPLET.

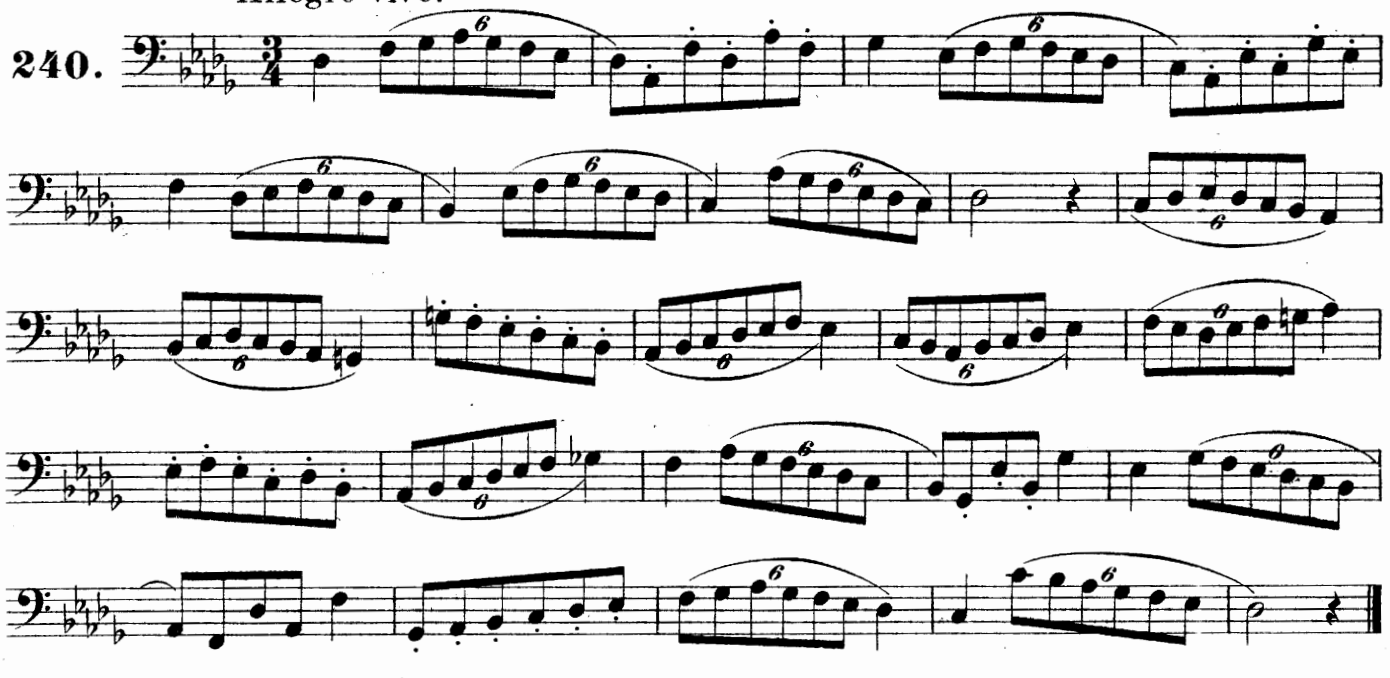
Allegro moderato.

239.



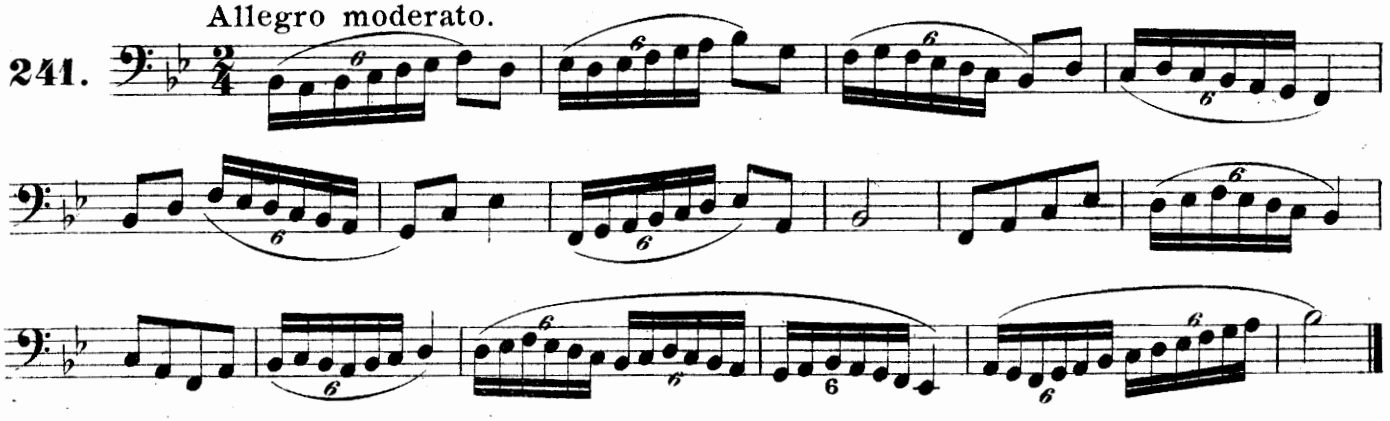
Allegro vivo.

240.



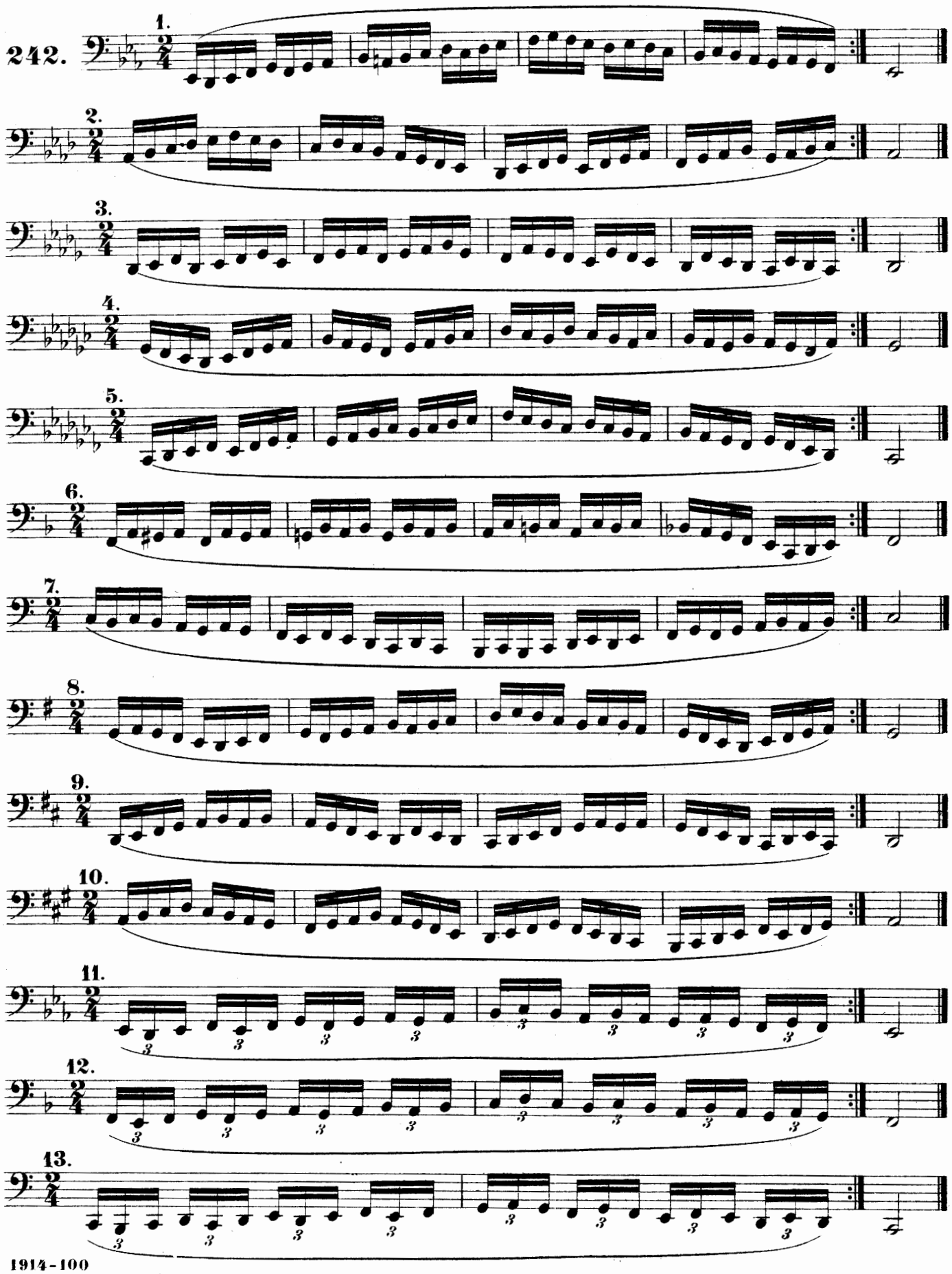
Allegro moderato.

241.



EXERCISES FOR THE FINGERS.

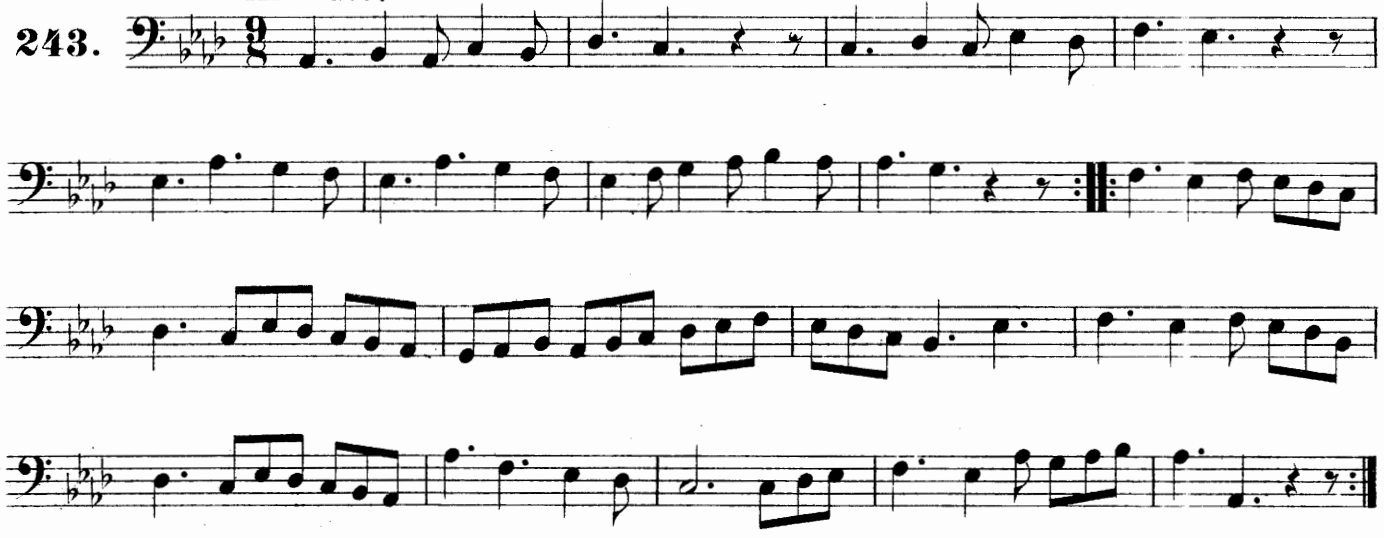
242.



SOME EXERCISES IN $\frac{8}{9}$ AND $\frac{12}{8}$ TIME.

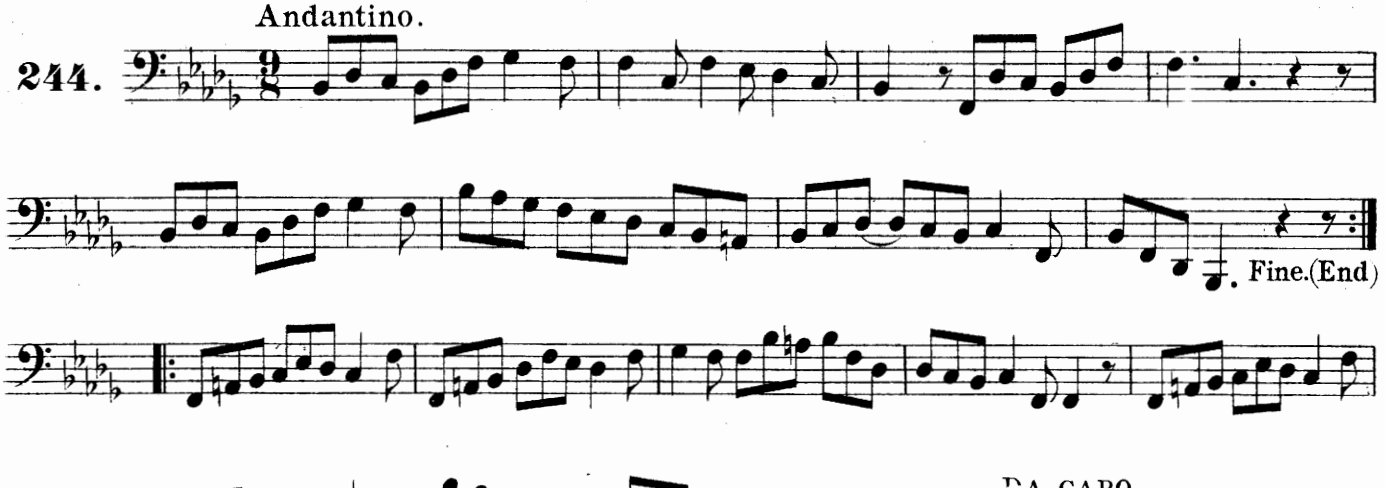
Andante.

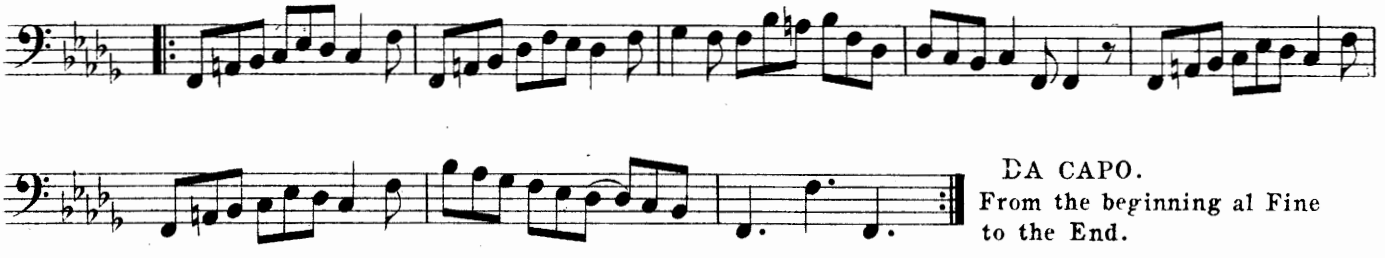
243.



Andantino.

244.

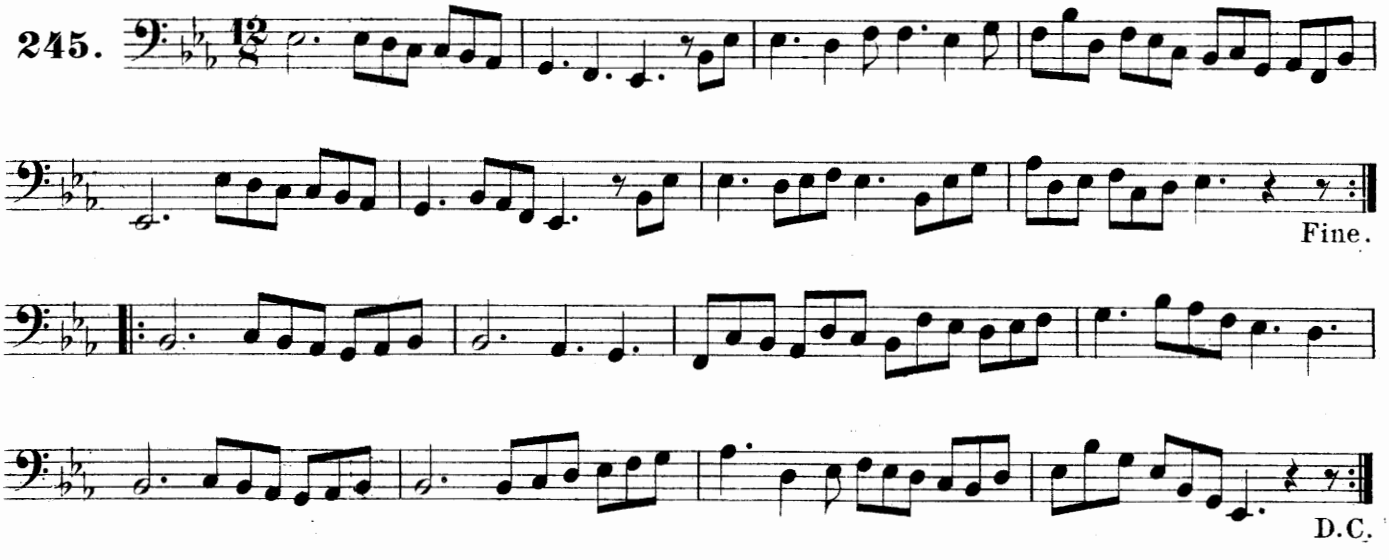




DA CAPO.
From the beginning al Fine to the End.

Andante maestoso.

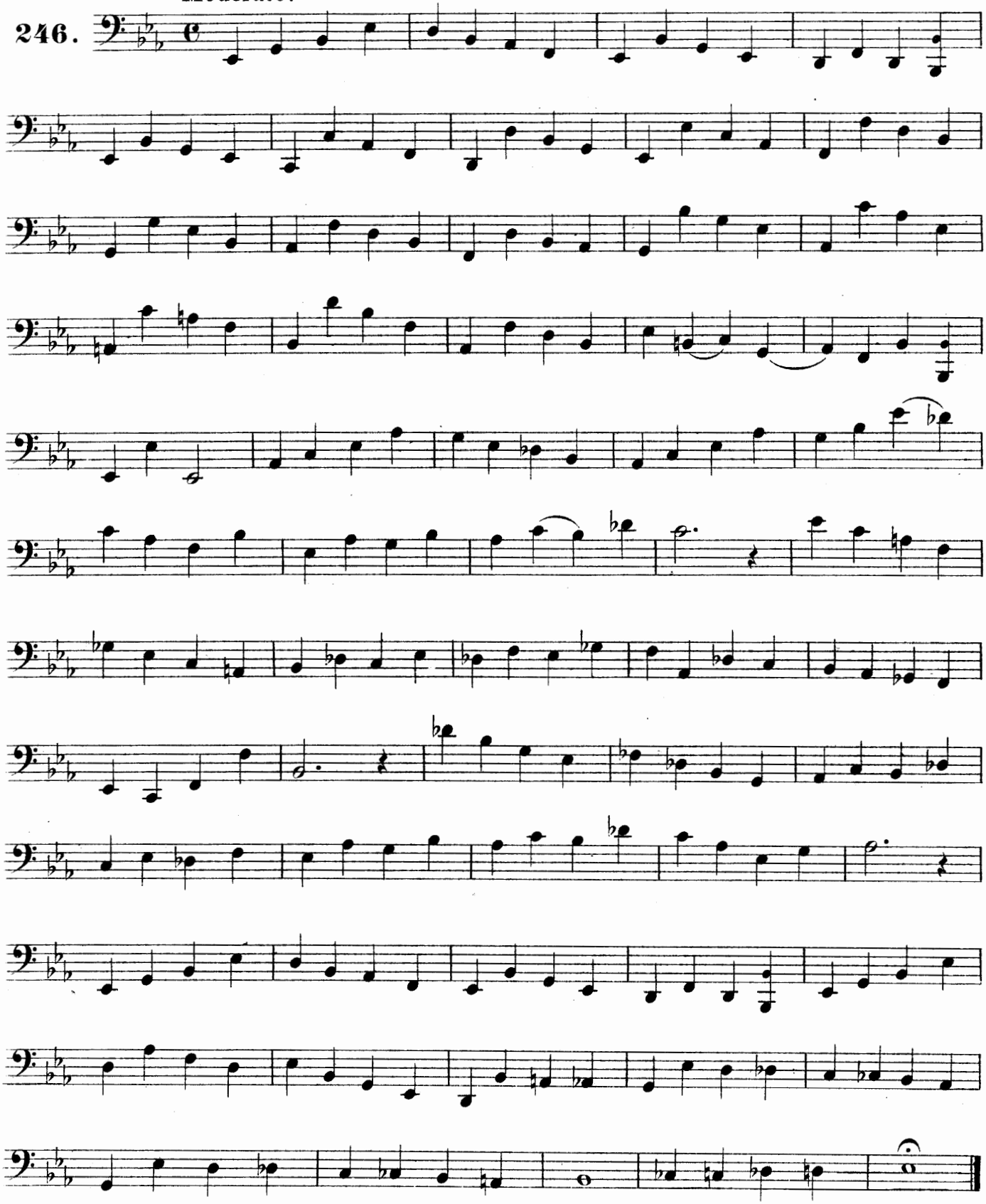
245.

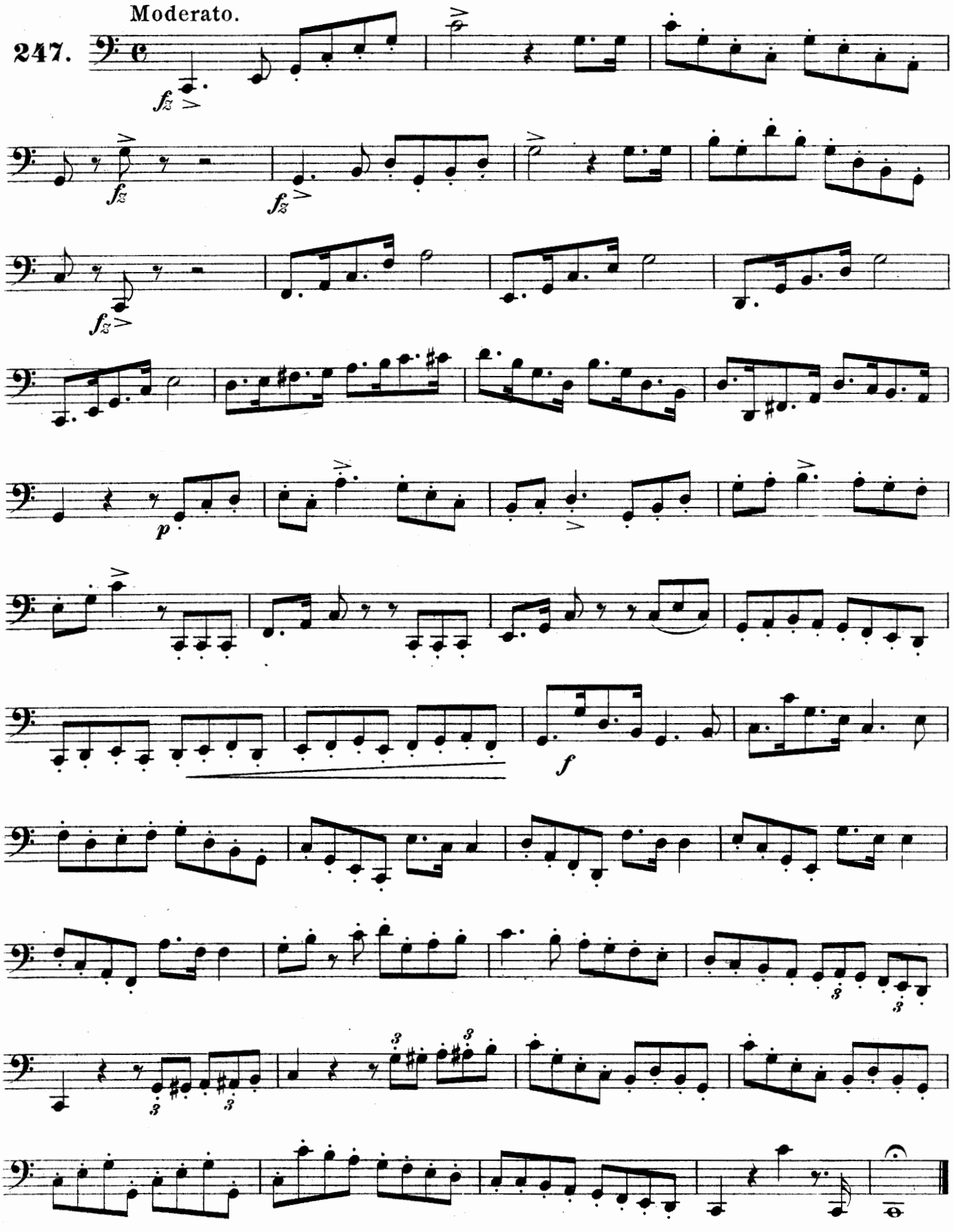


VARIOUS STUDIES.

Moderato.

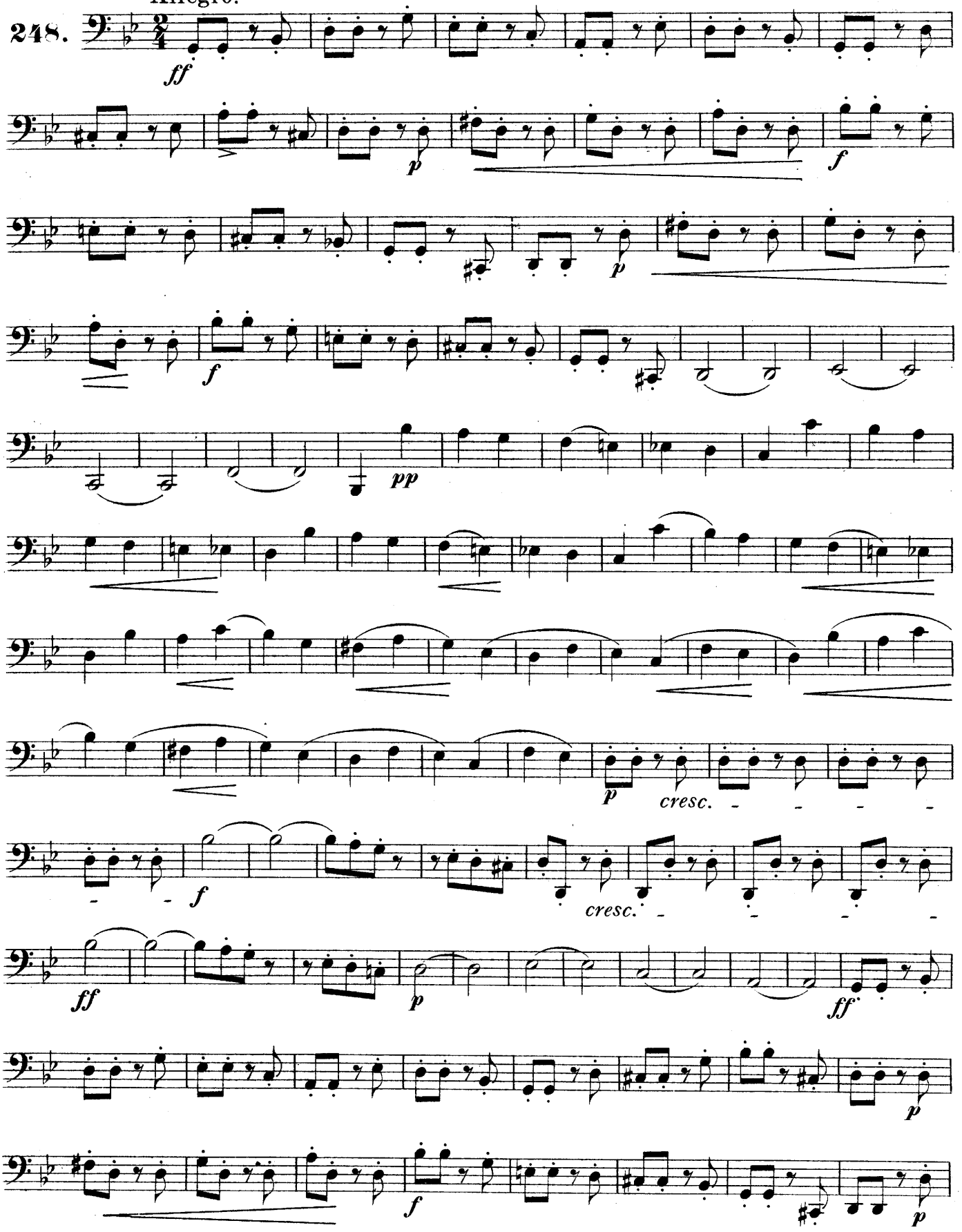
246.

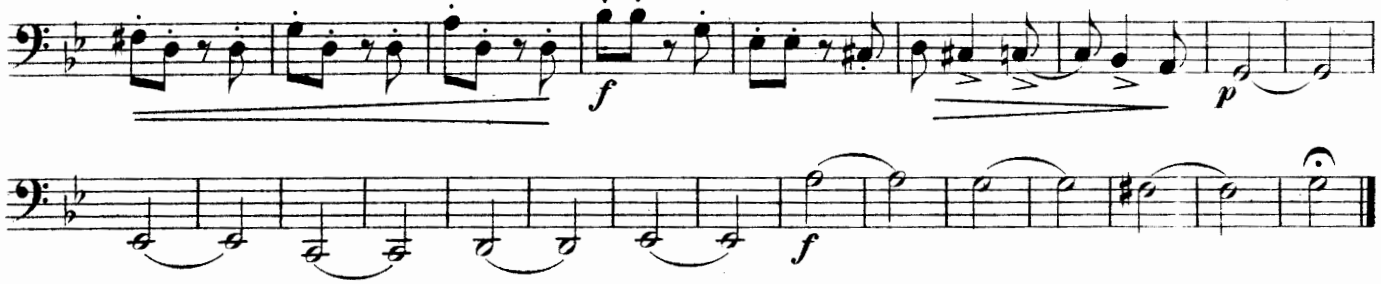



Moderato.
247.
fz
fz
fz
fz
p
f

Allegro.

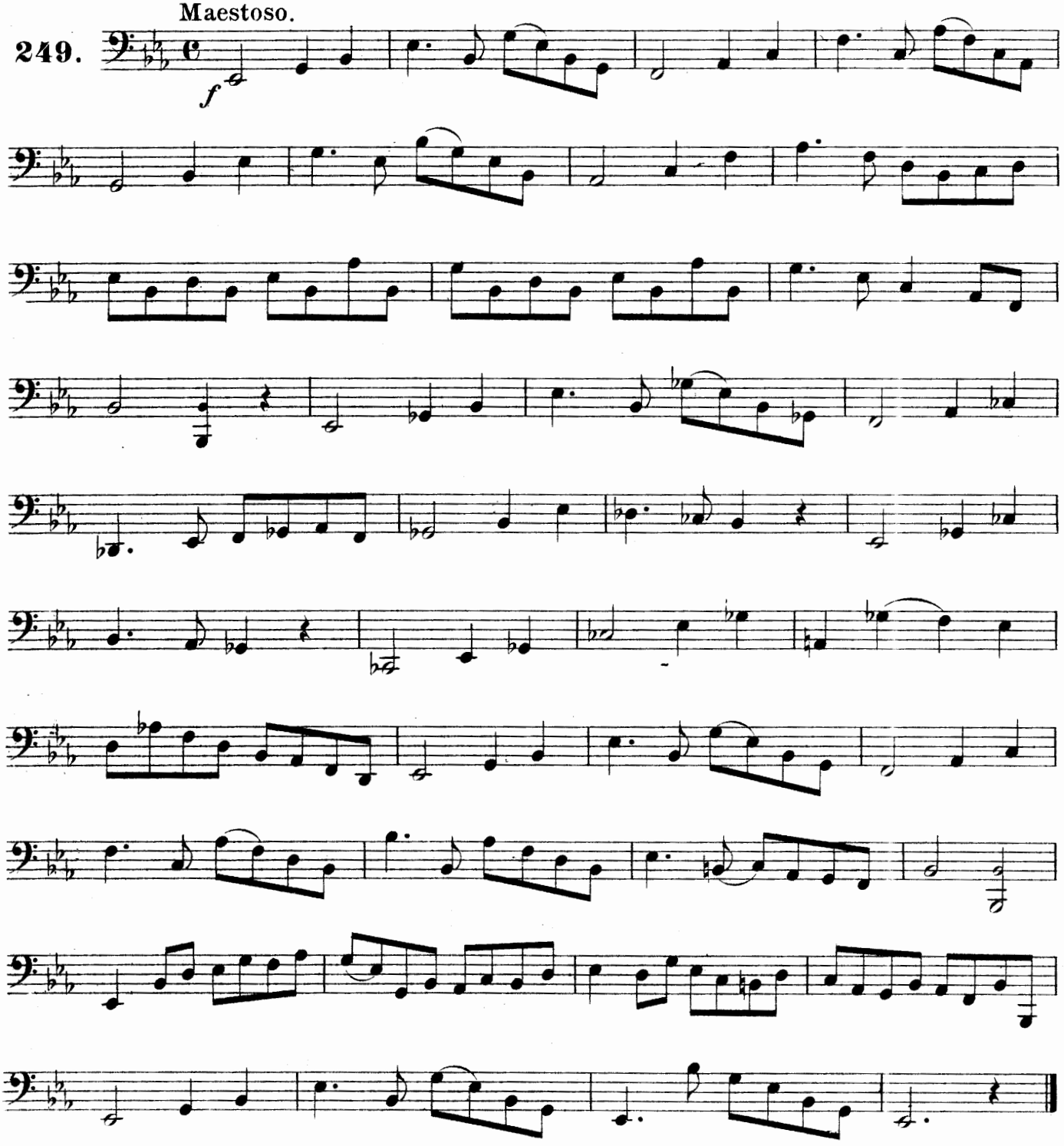
248.





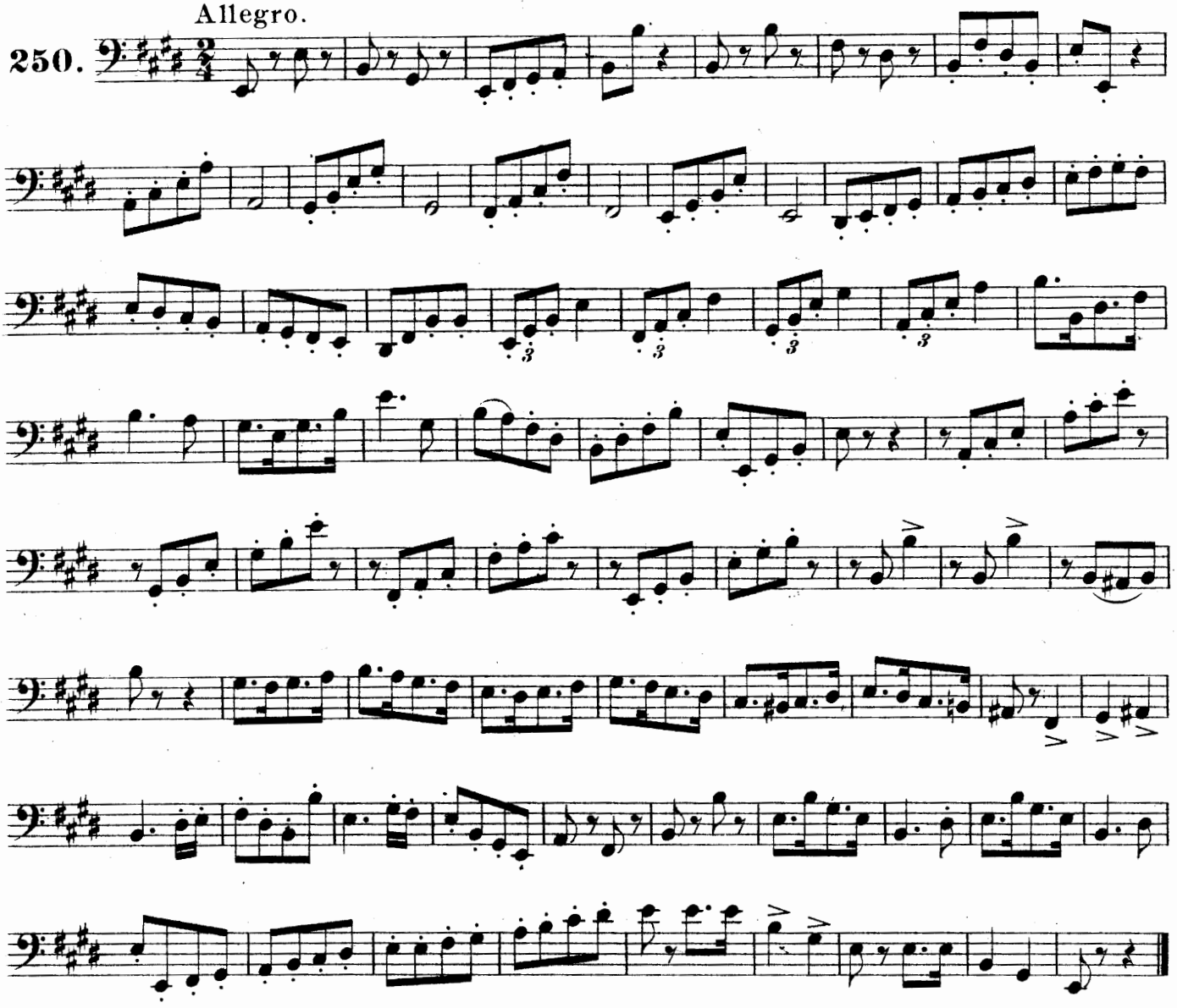
Maestoso.

249.



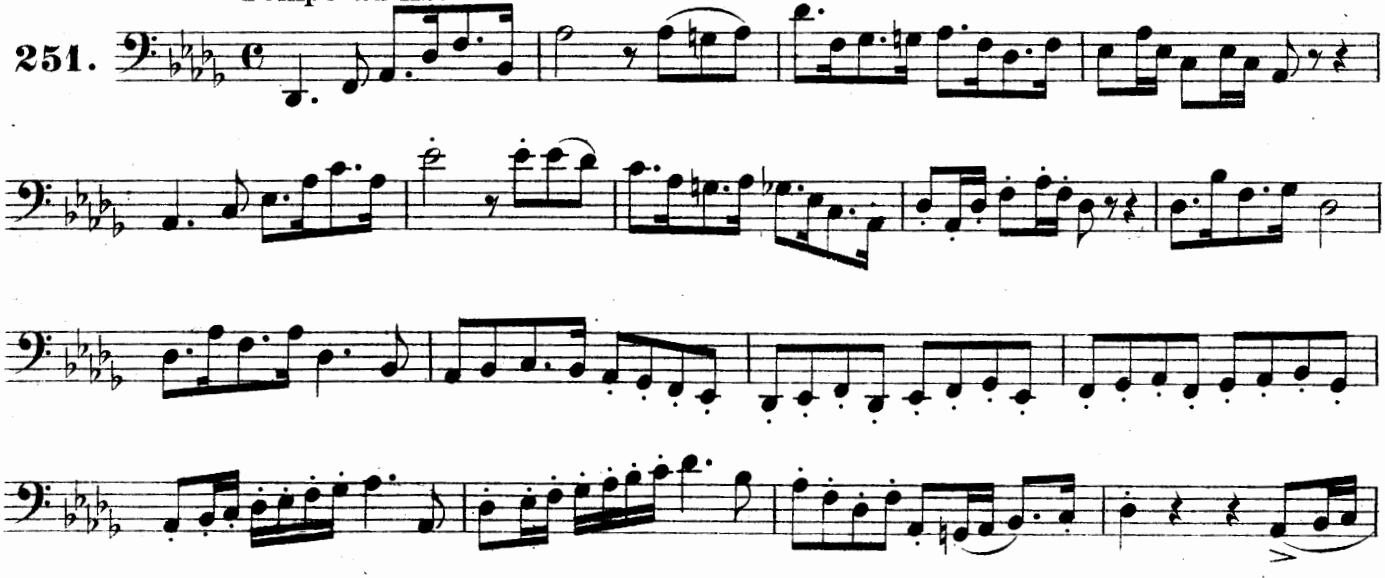
Allegro.

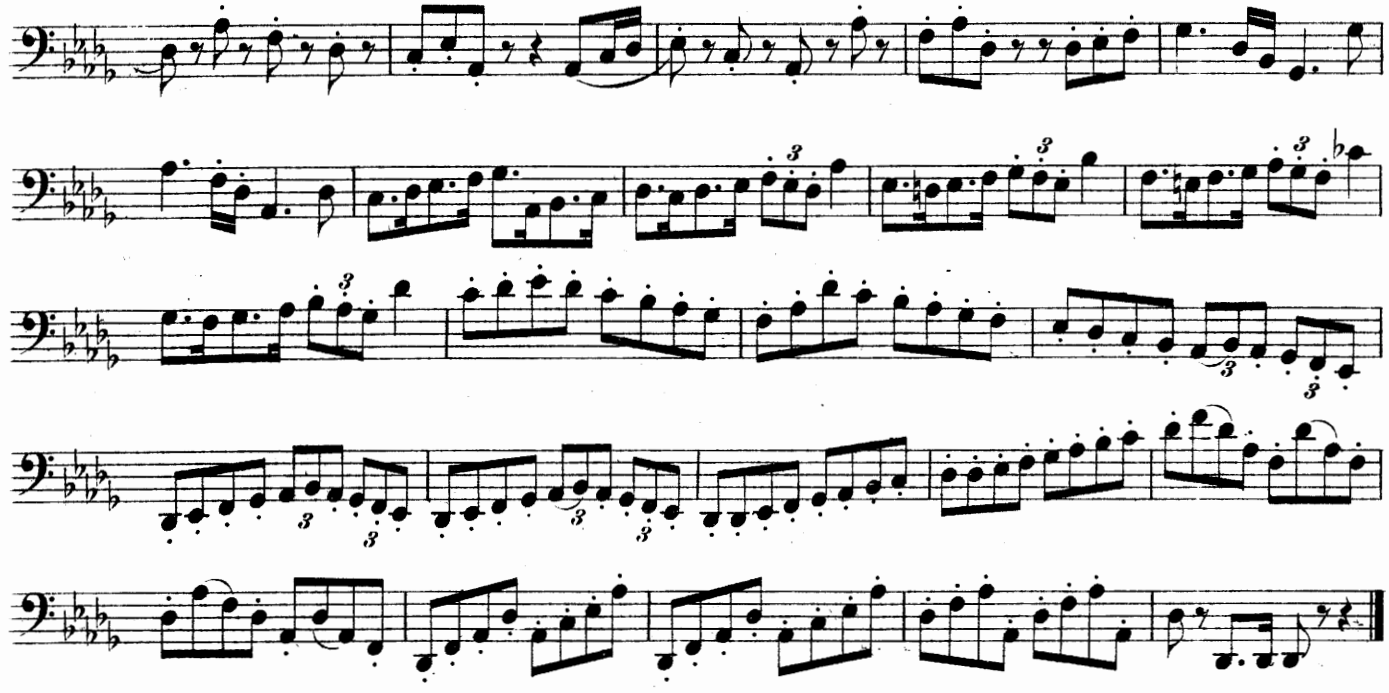
250.



Tempo ad lib.

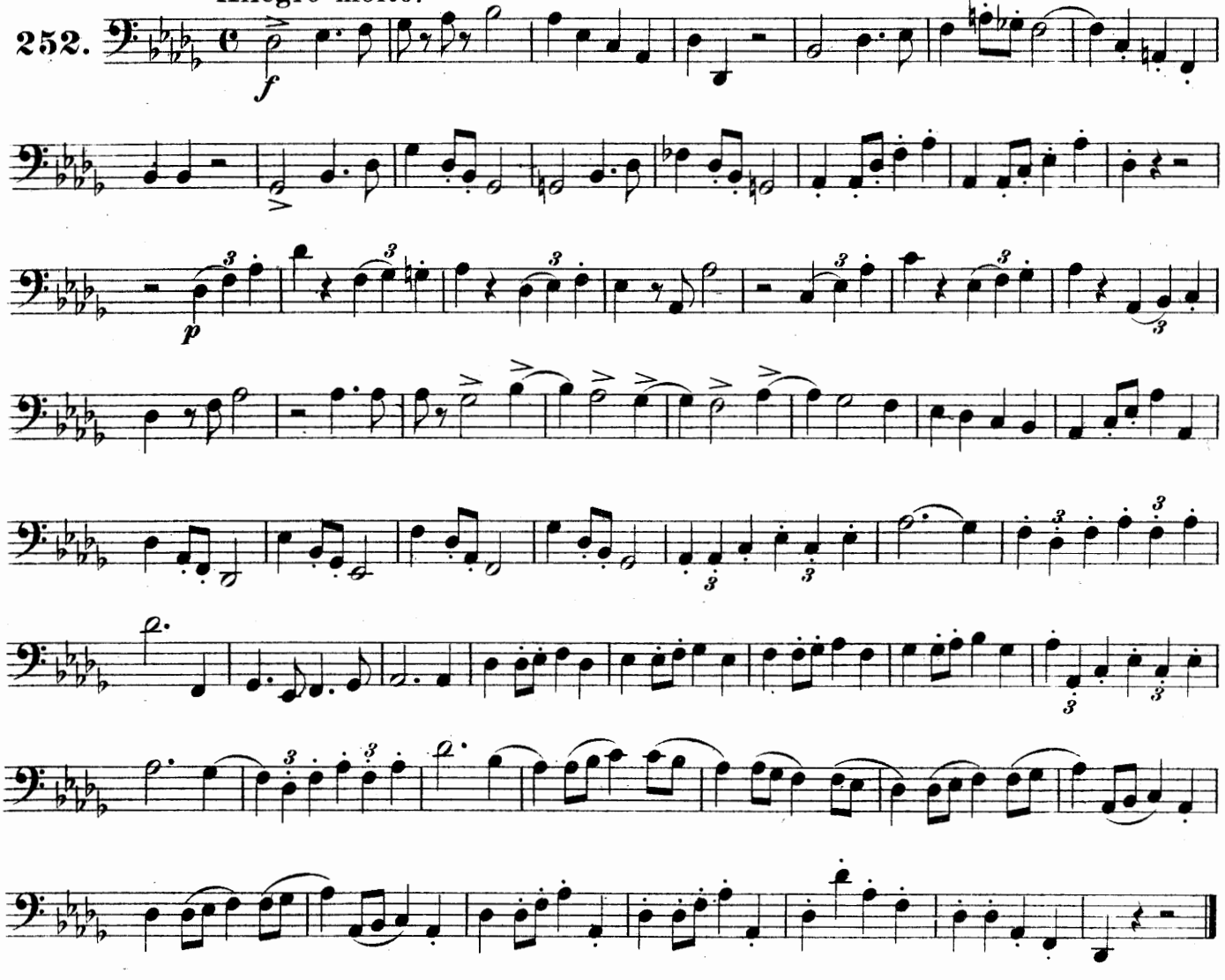
251.





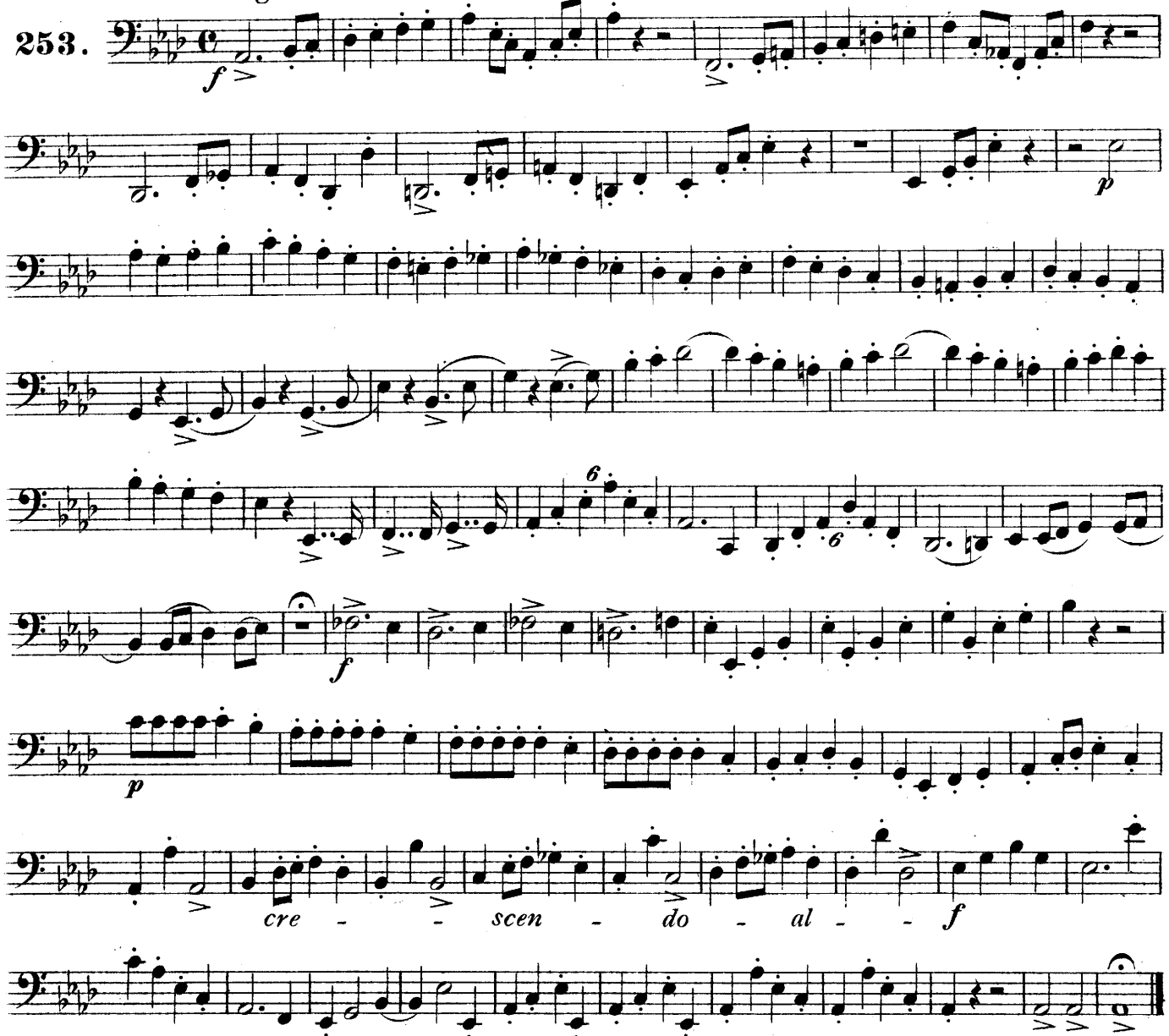
Allegro molto.

252.



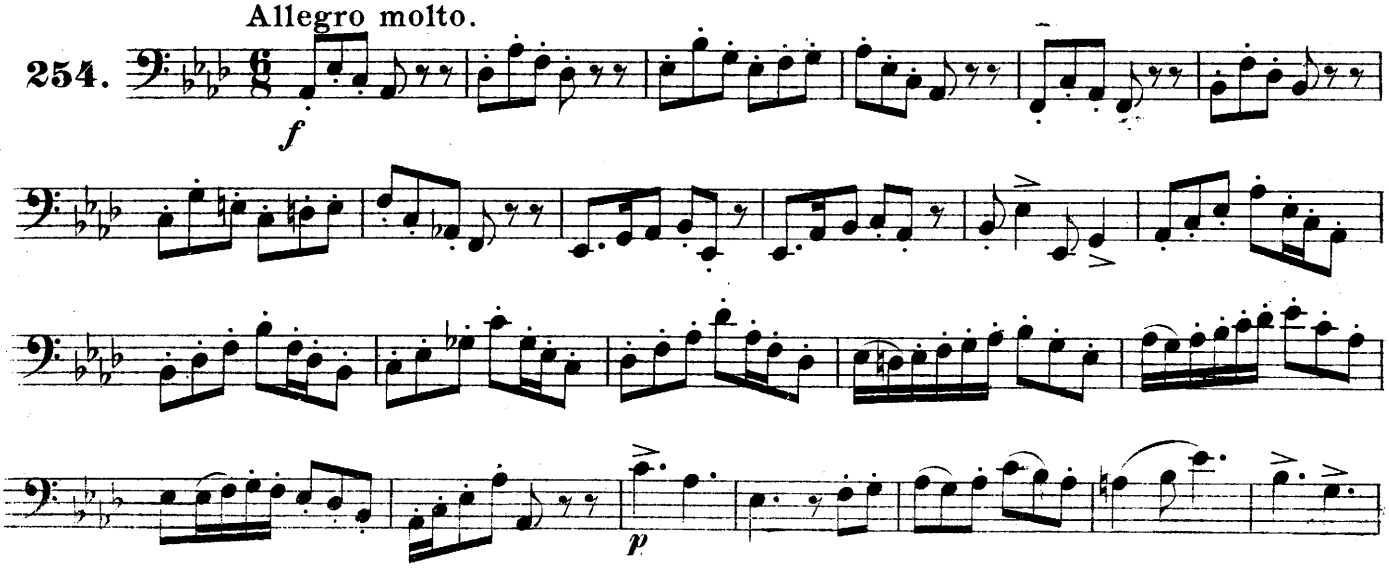
Allegro molto.

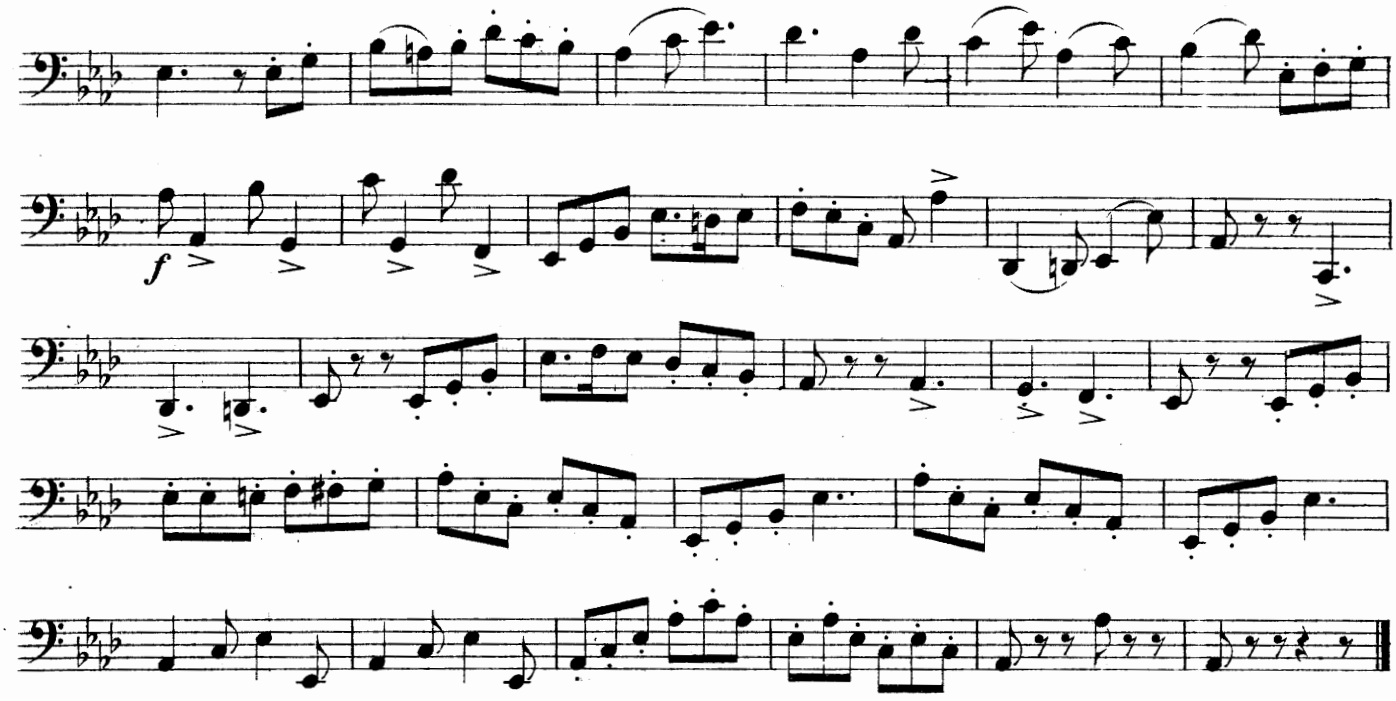
253.



Allegro molto.

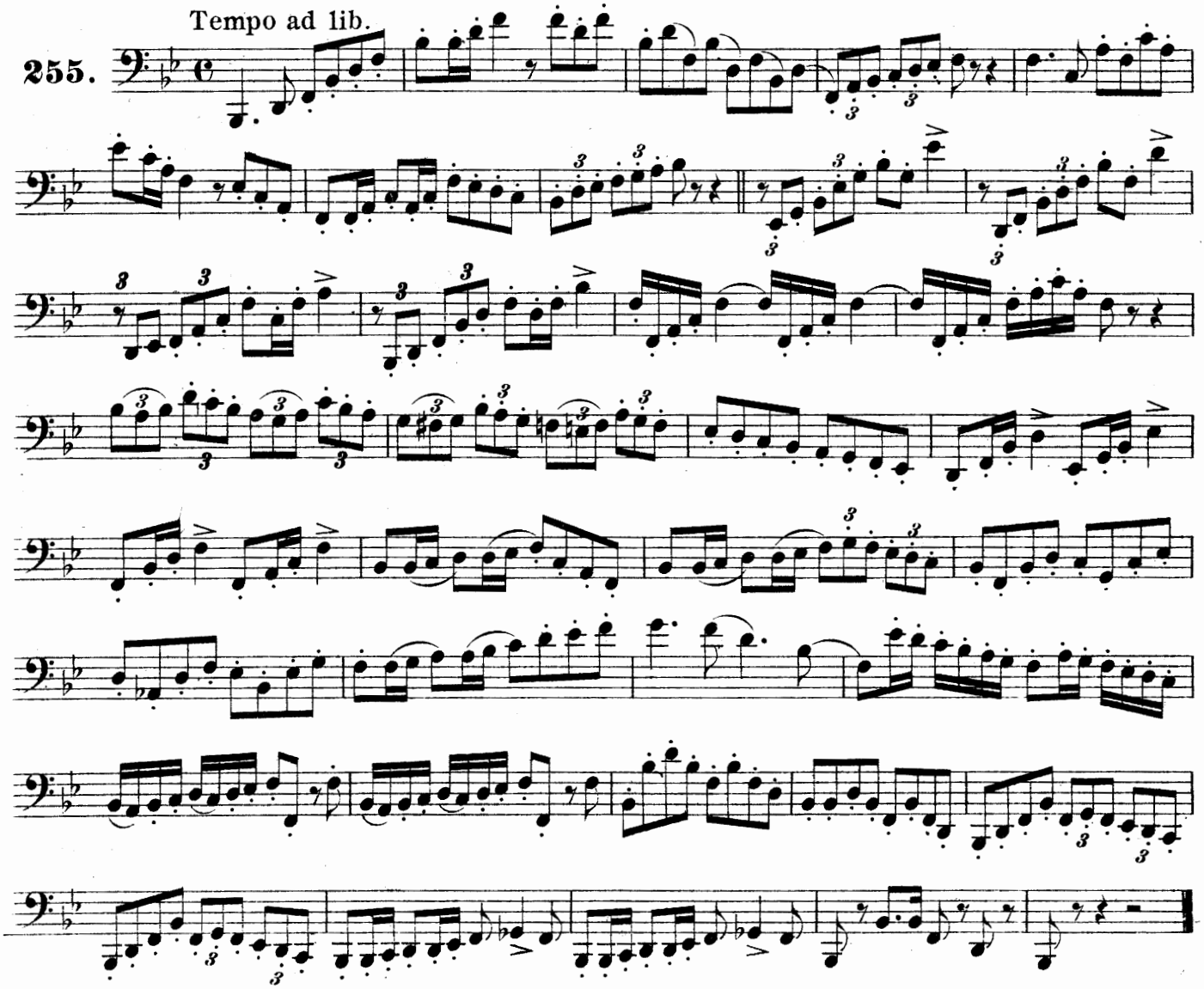
254.





Tempo ad lib.

255.



Allegro.

256.

f

p

cre - - scen - - do

f

p dolce.

f

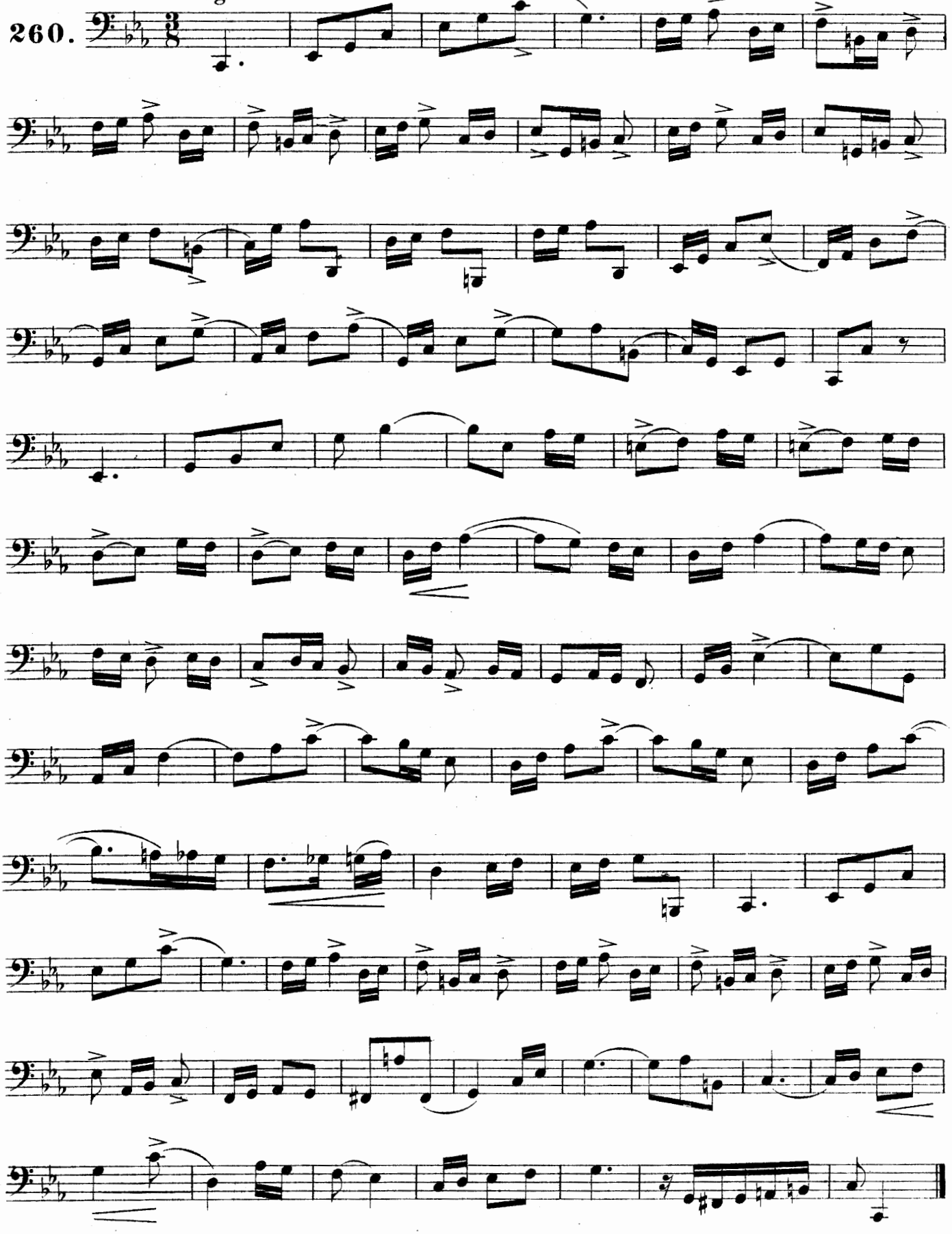
Allegro molto.

257.

f

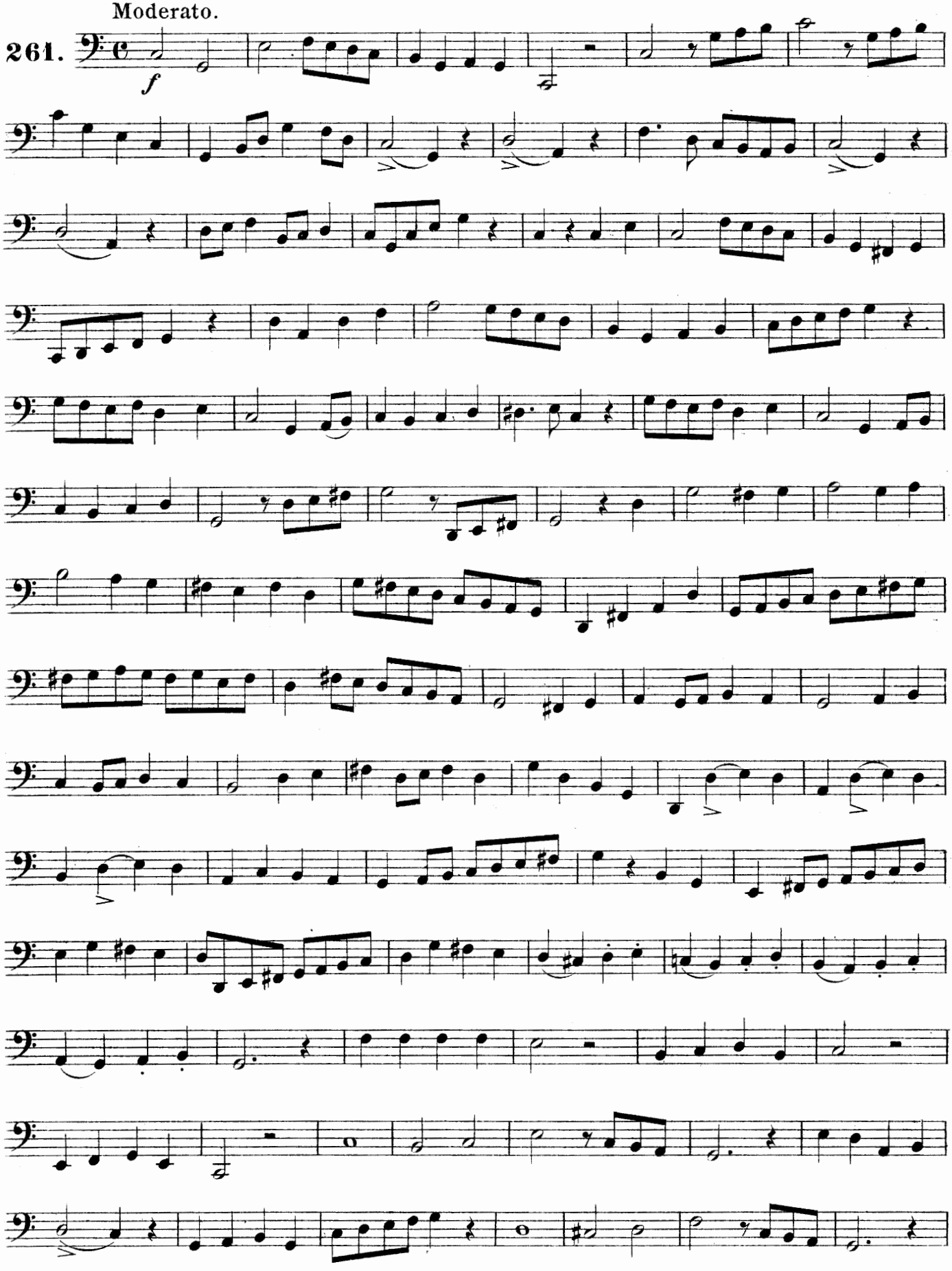
Allegro.

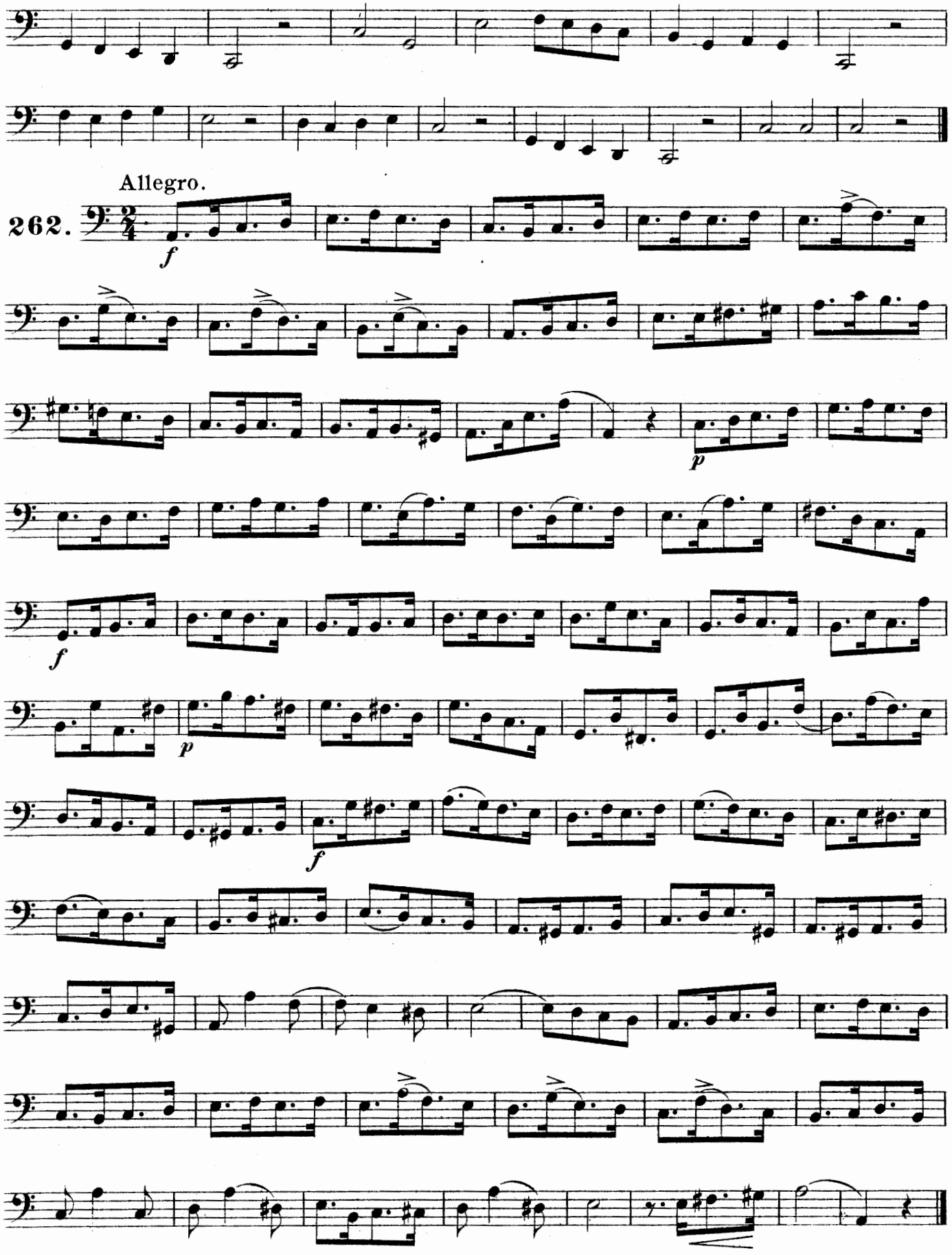
260.



Moderato.

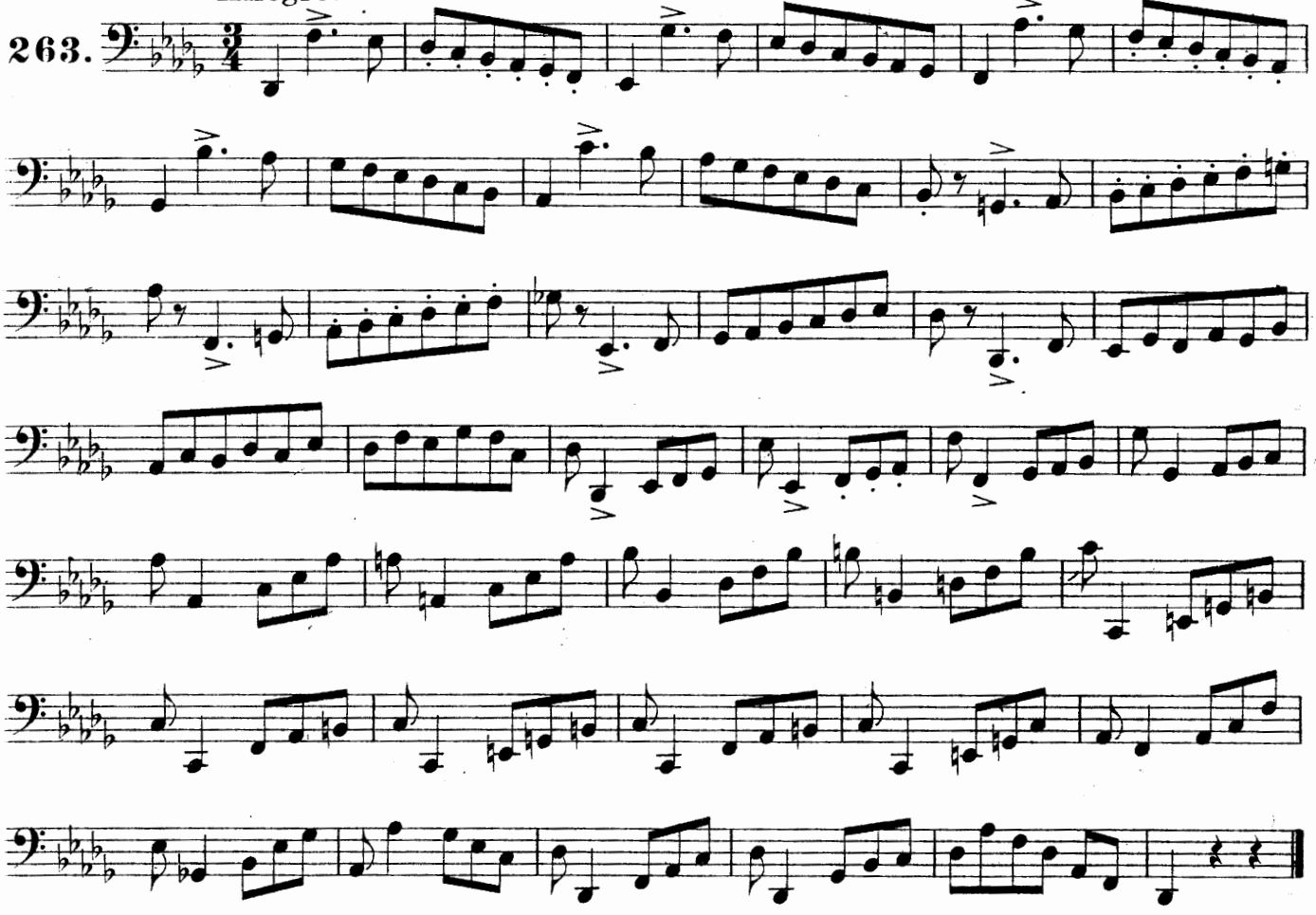
261.




Allegro.
262.
f
p
f
p
f

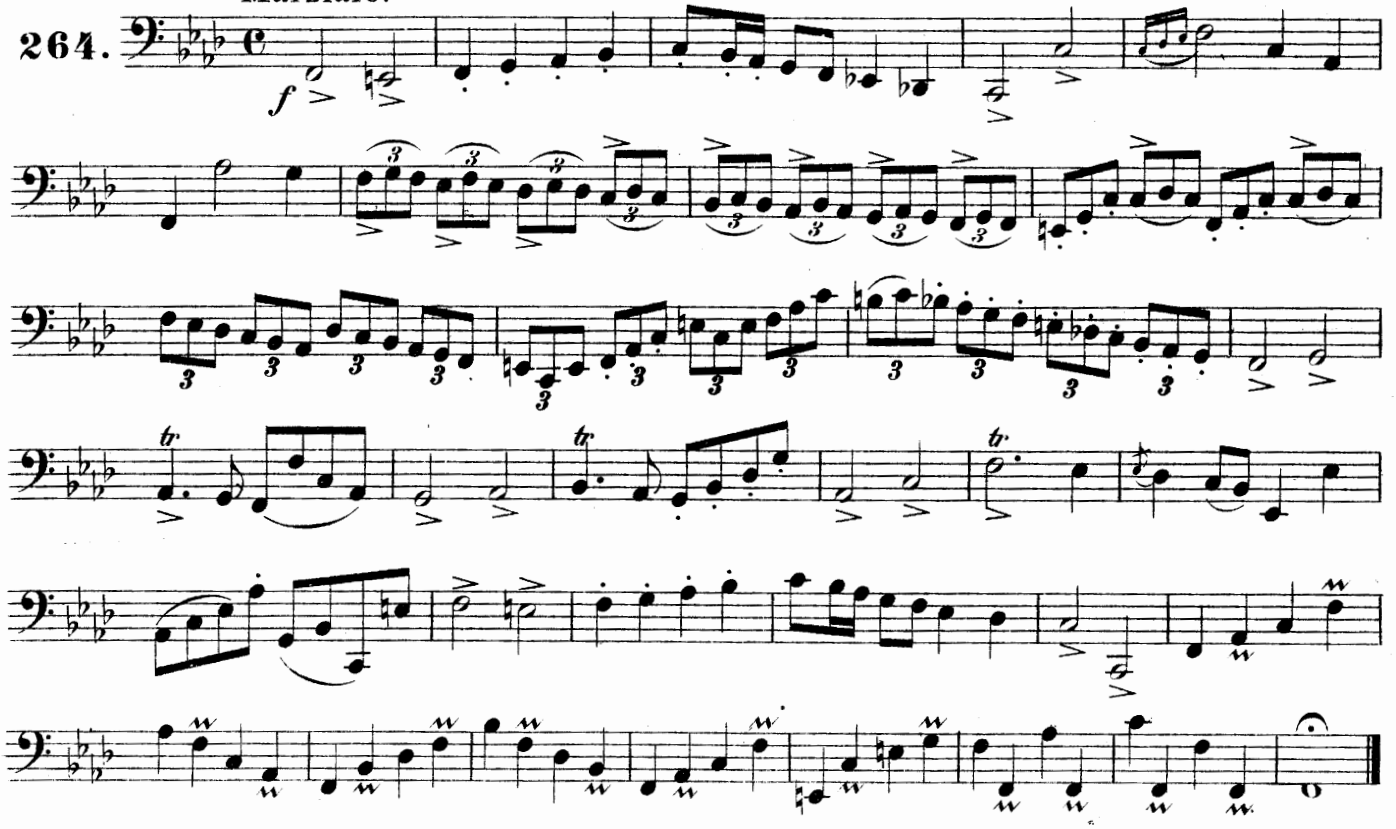
Allegro.

263.



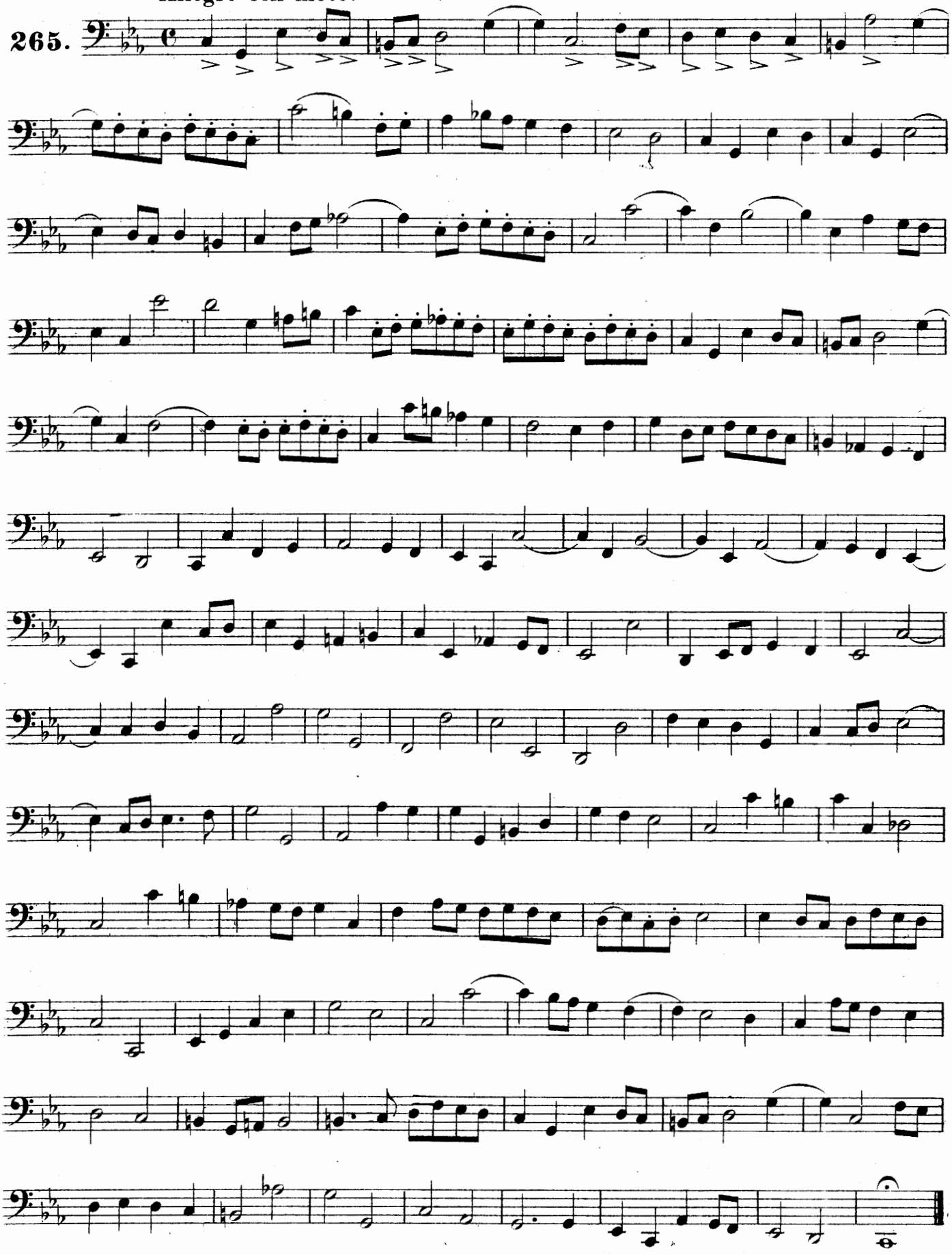
Marziale.

264.



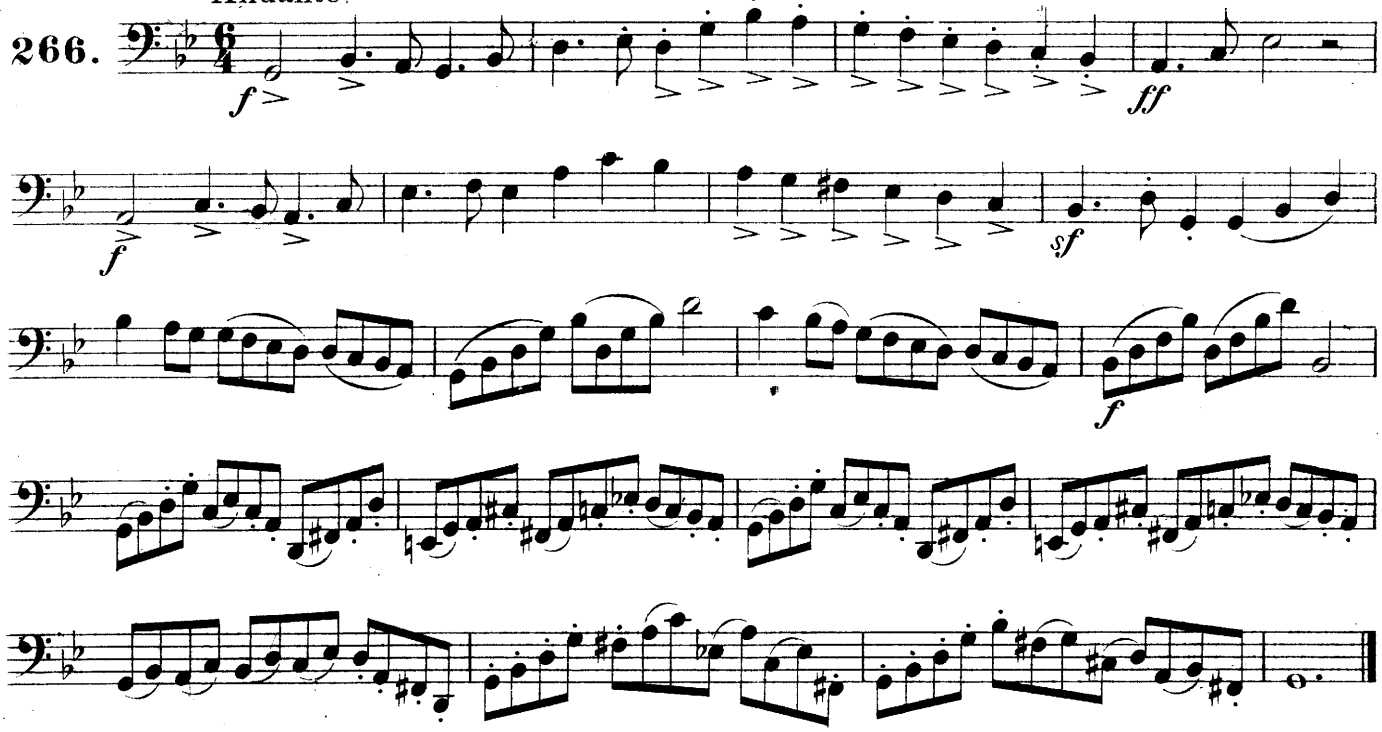
Allegro con moto.

265.



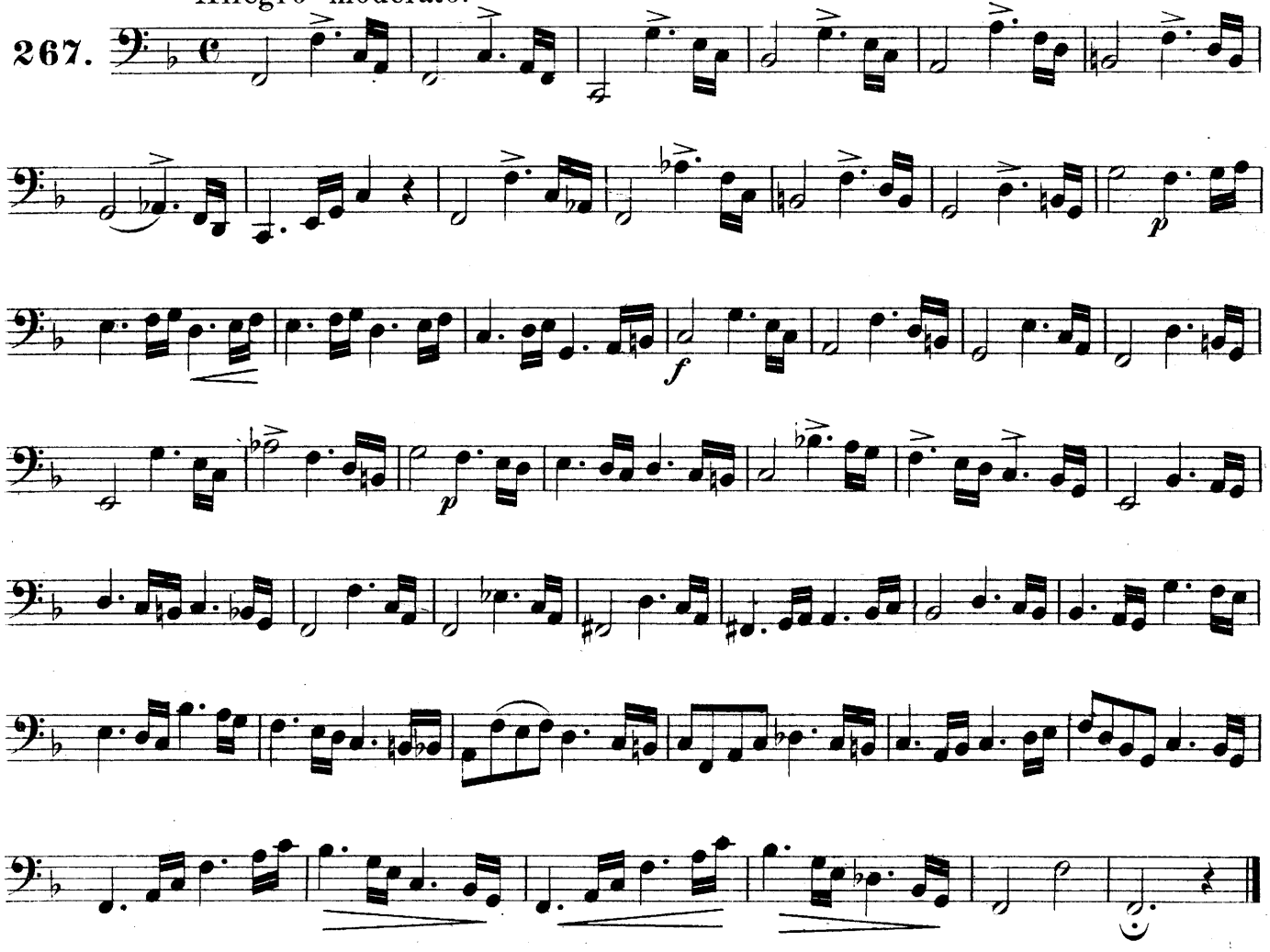
Andante.

266.

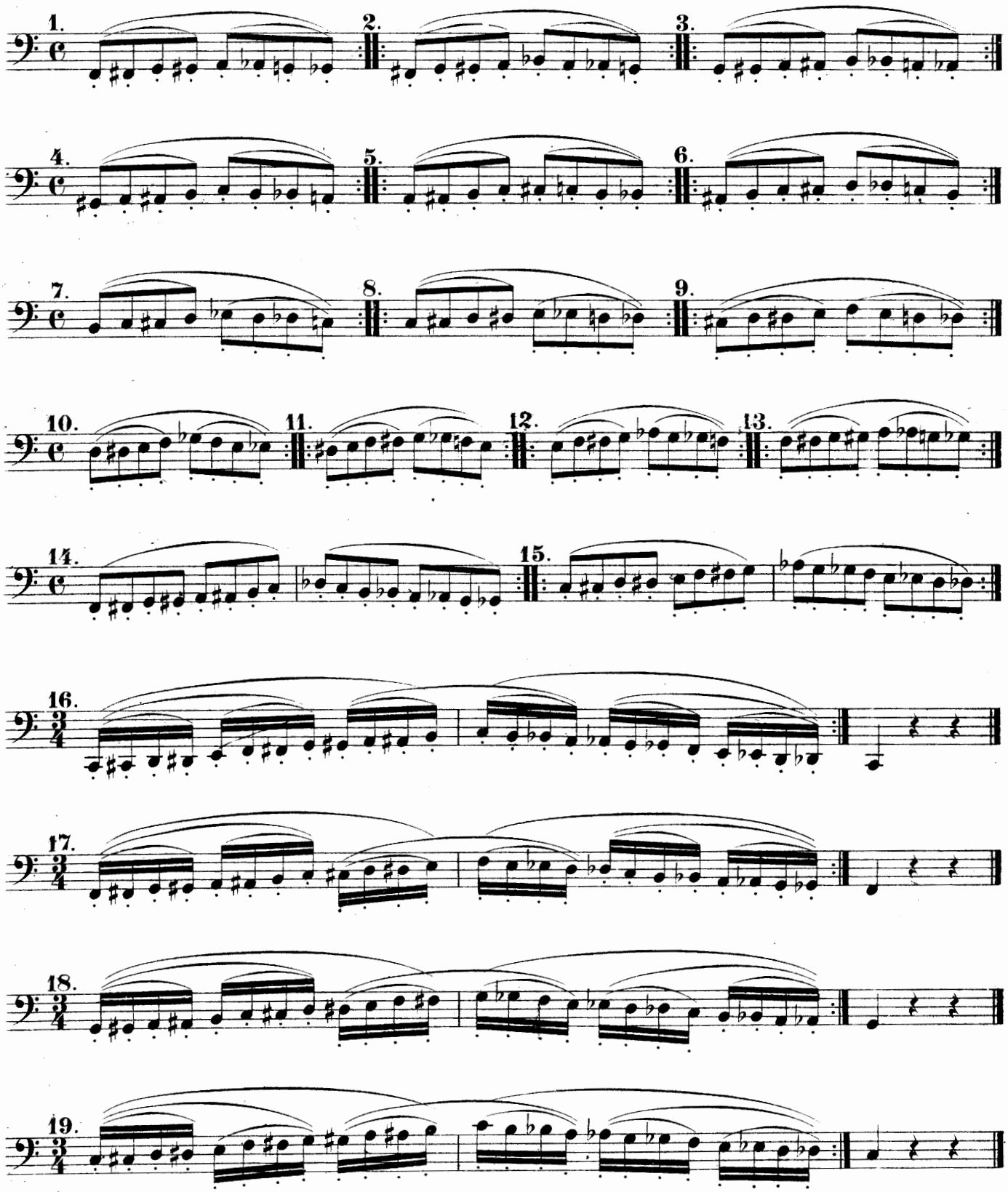


Allegro moderato.

267.



CHROMATIC STUDIES.

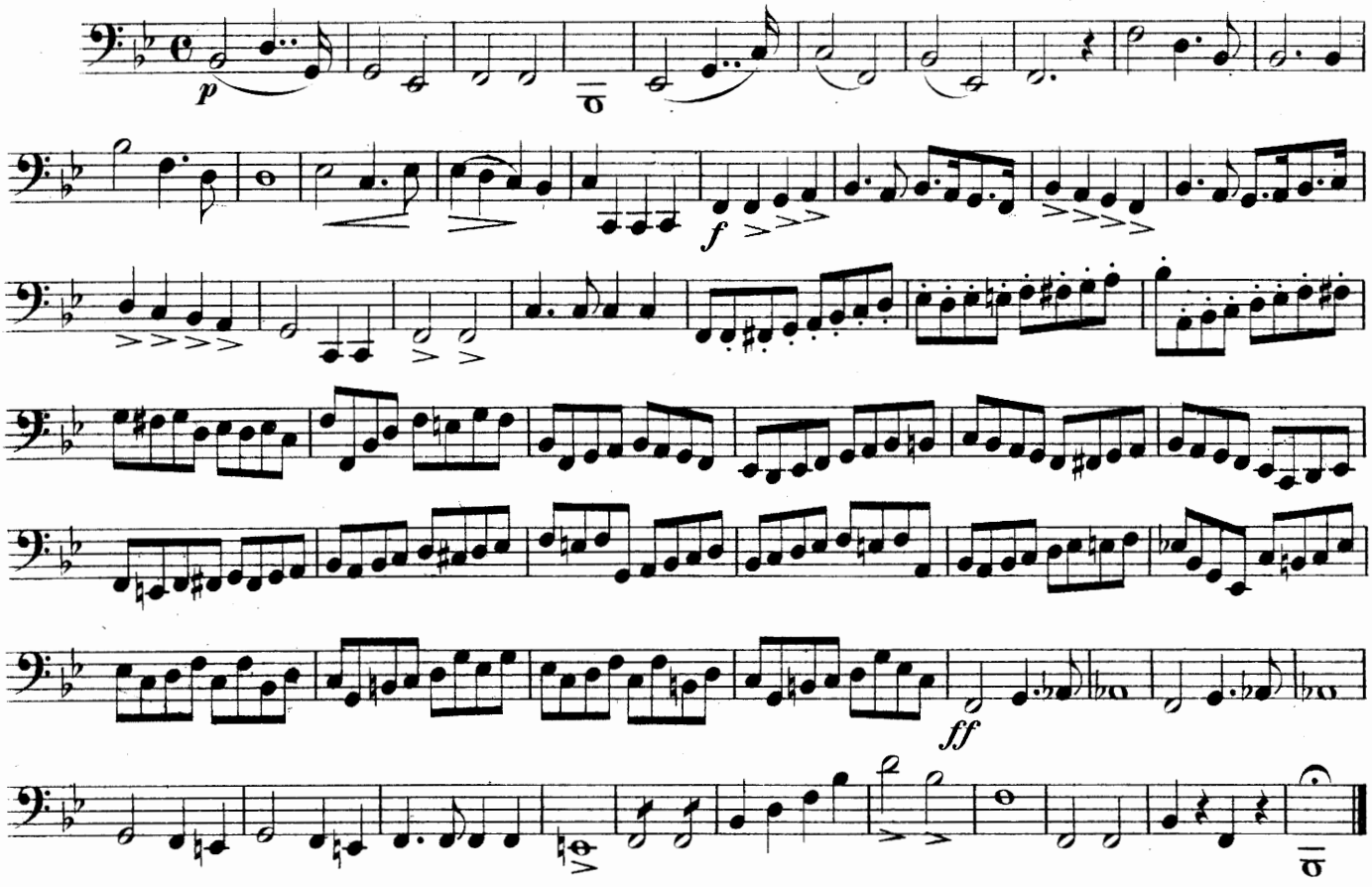


THE TUBA in E♭.

Being an instrument used exclusively in Military bands *(reed or brass)* the best practice will be found in the following series of Exercises and tutti from various pieces.

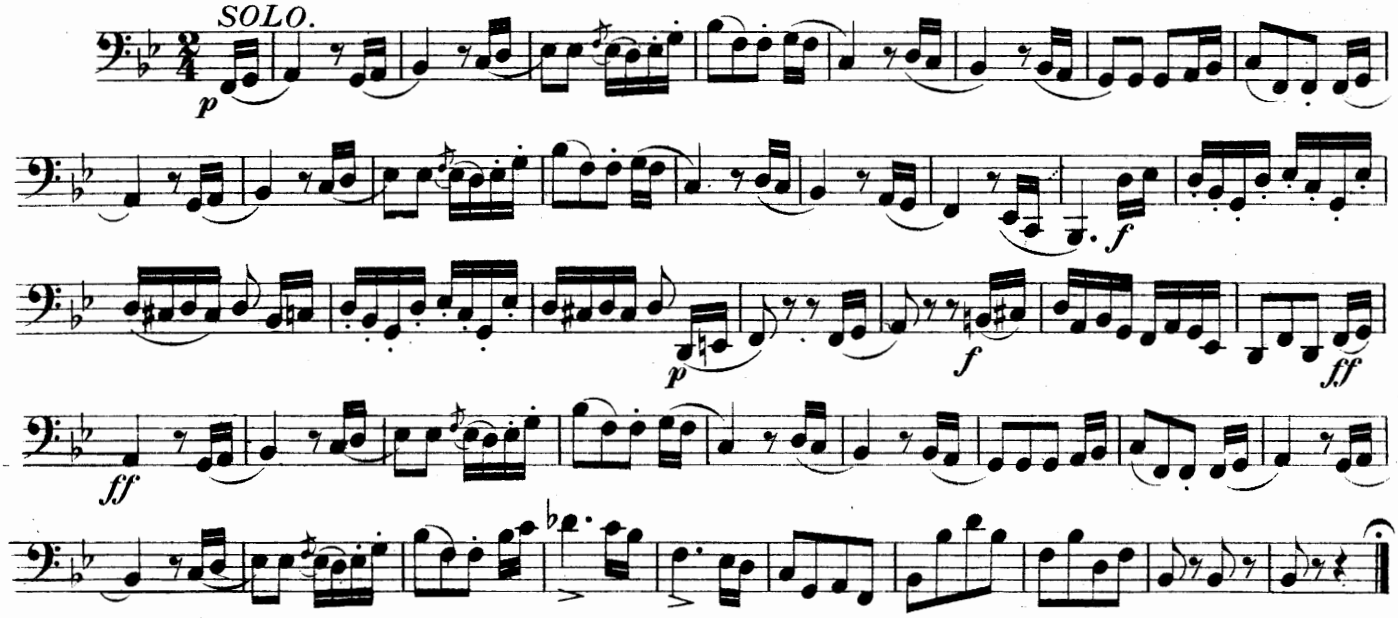
TANNHAUSER MARCH.

R. WAGNER.



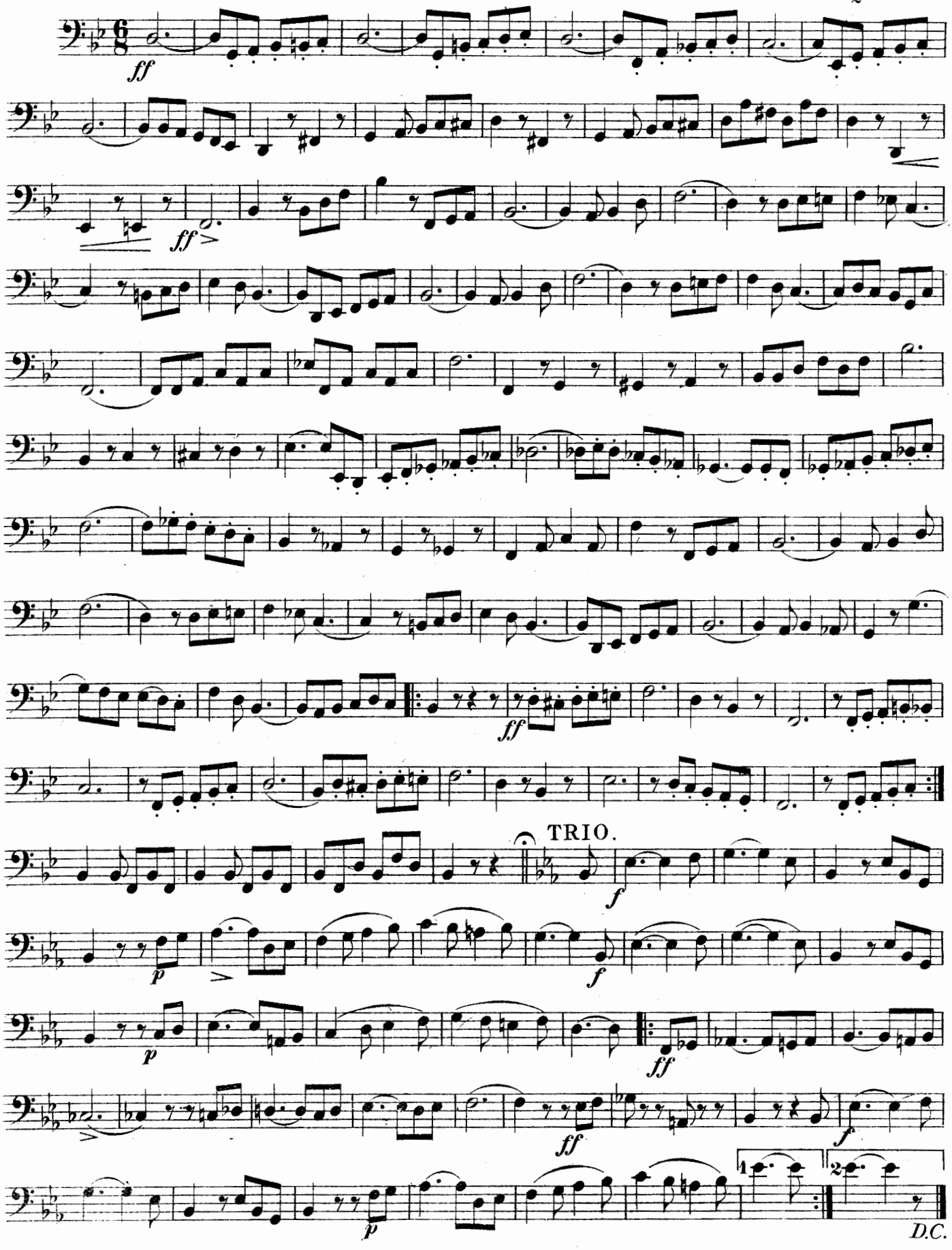
BOMBARDON POLKA.

BOTTESINI.



L' AIGLE QUICK MARCH.

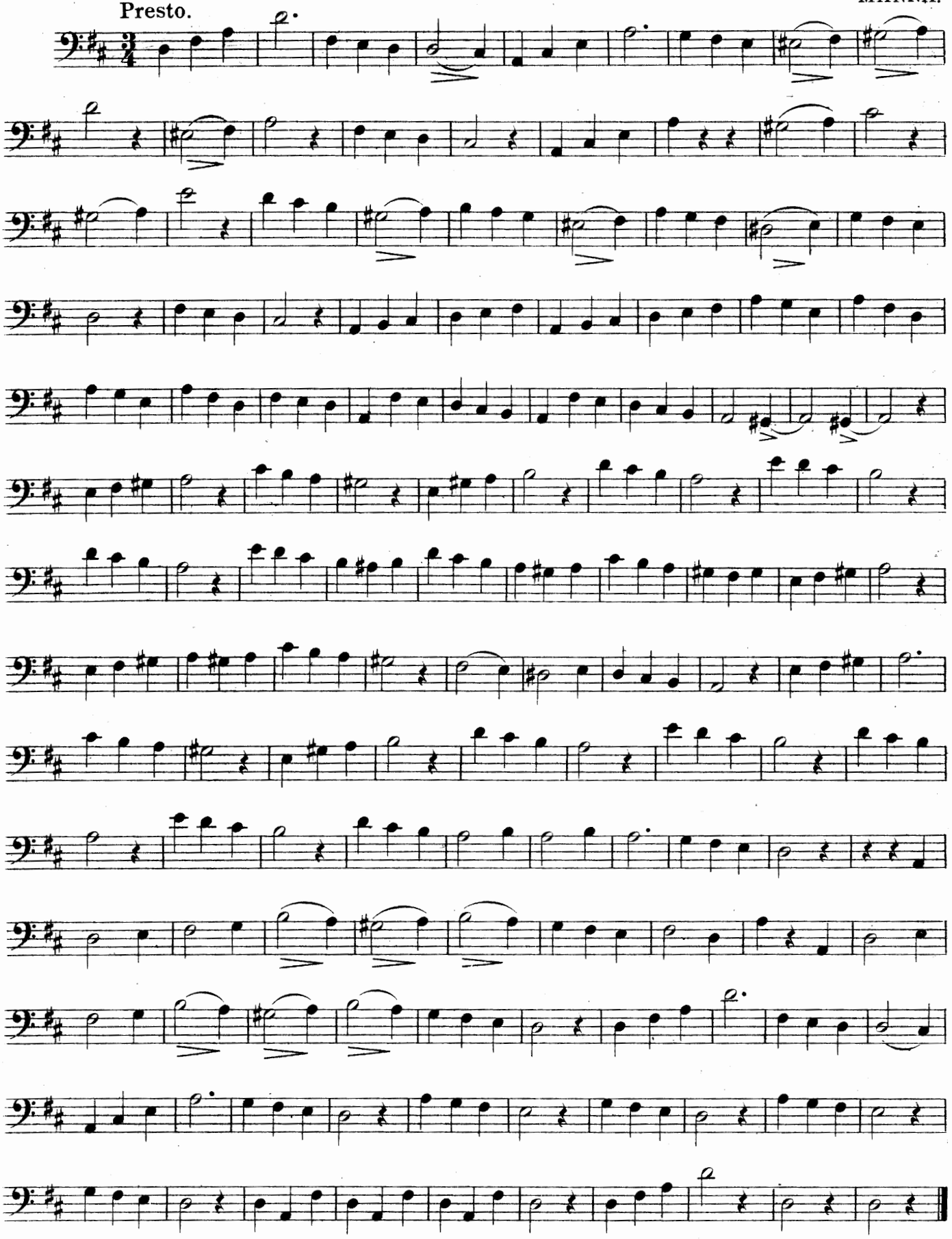
N. BOUSQUET.



EXERCISE.

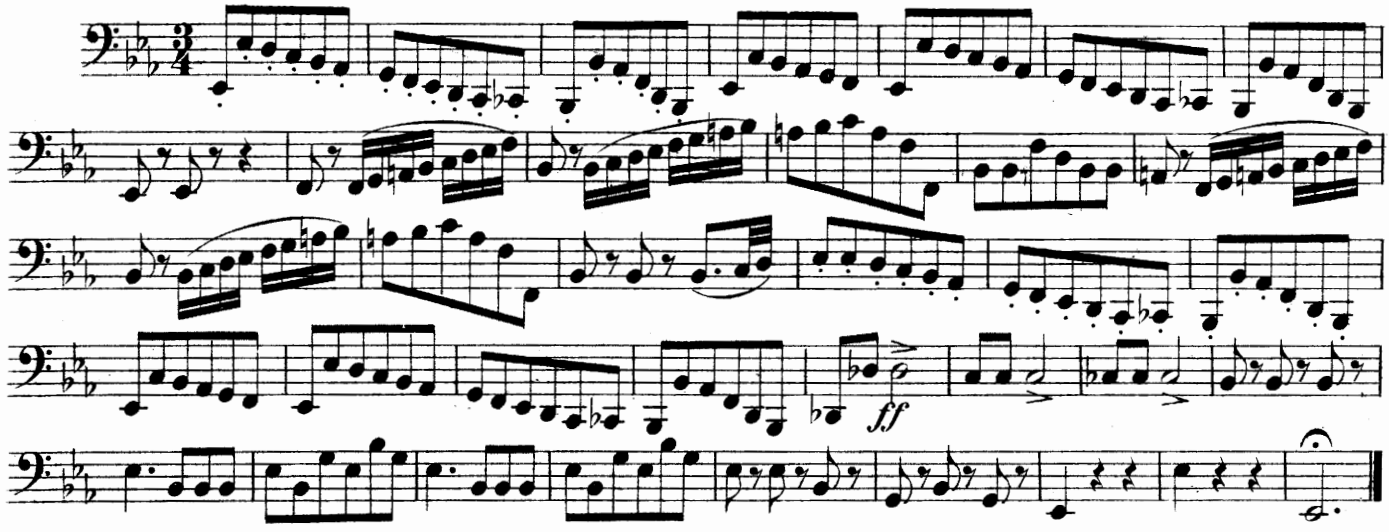
MANNA.

Presto.



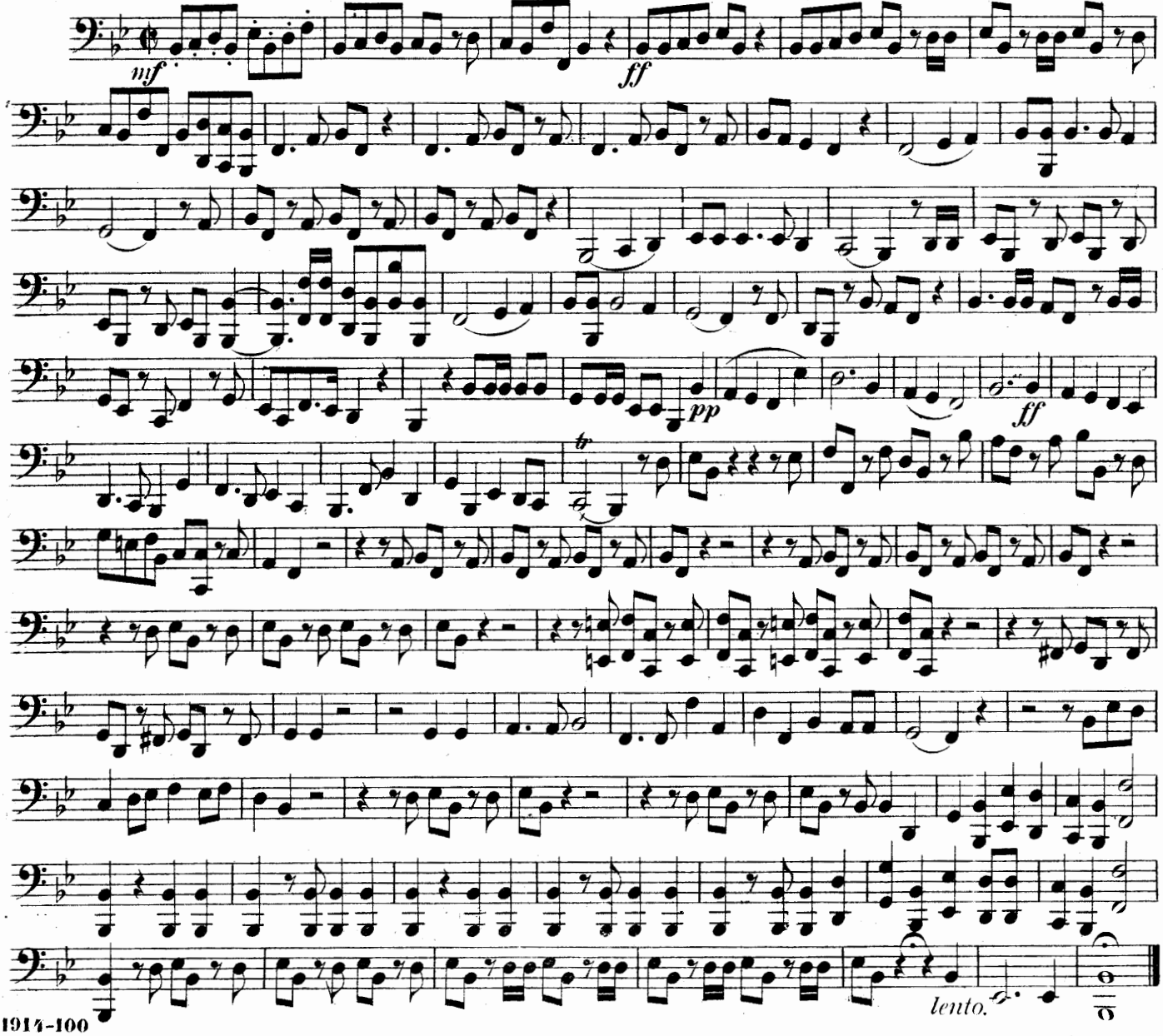
SWISS AIR VARIE.

Moderato. MOHR.



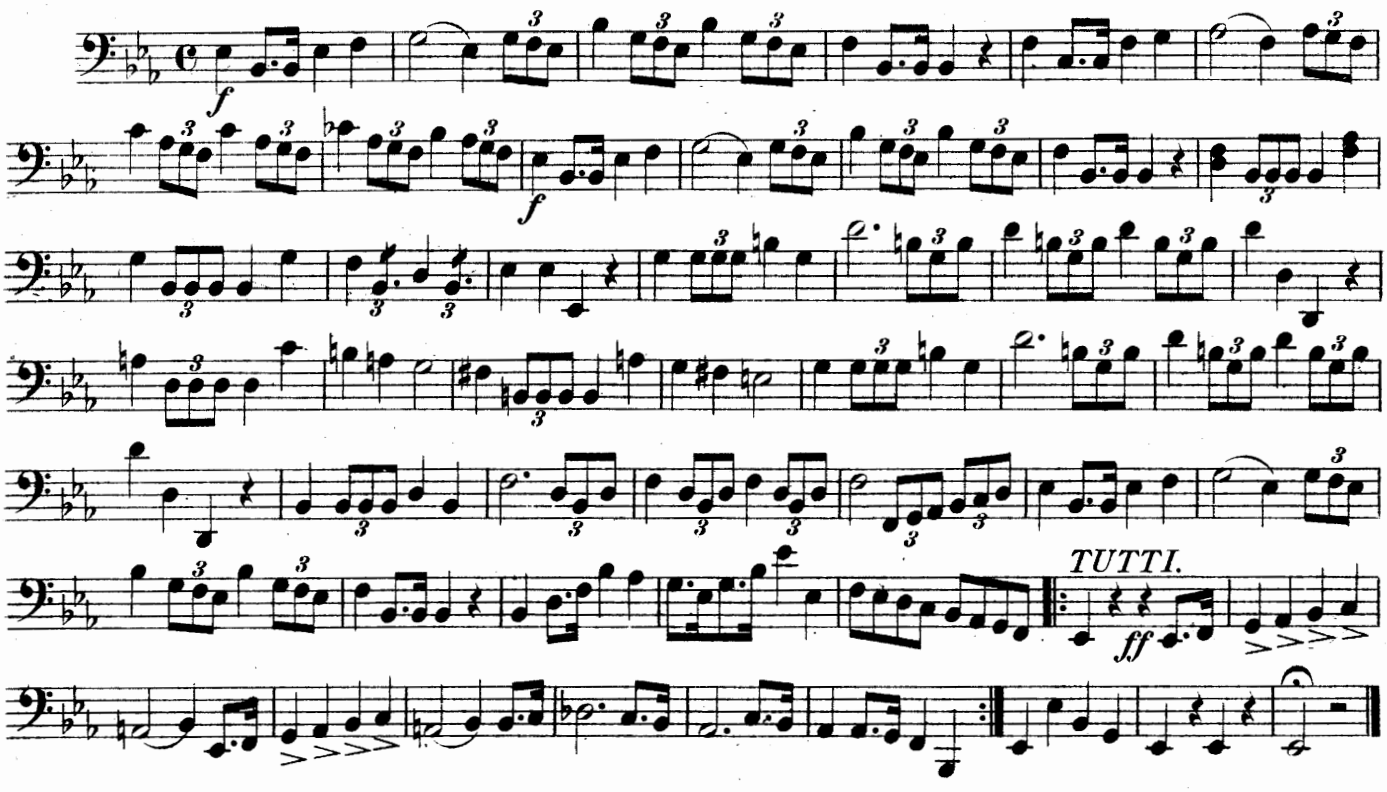
THE HALLELUJAH CHORUS.

Allegro. (MESSIAH) HANDEL.



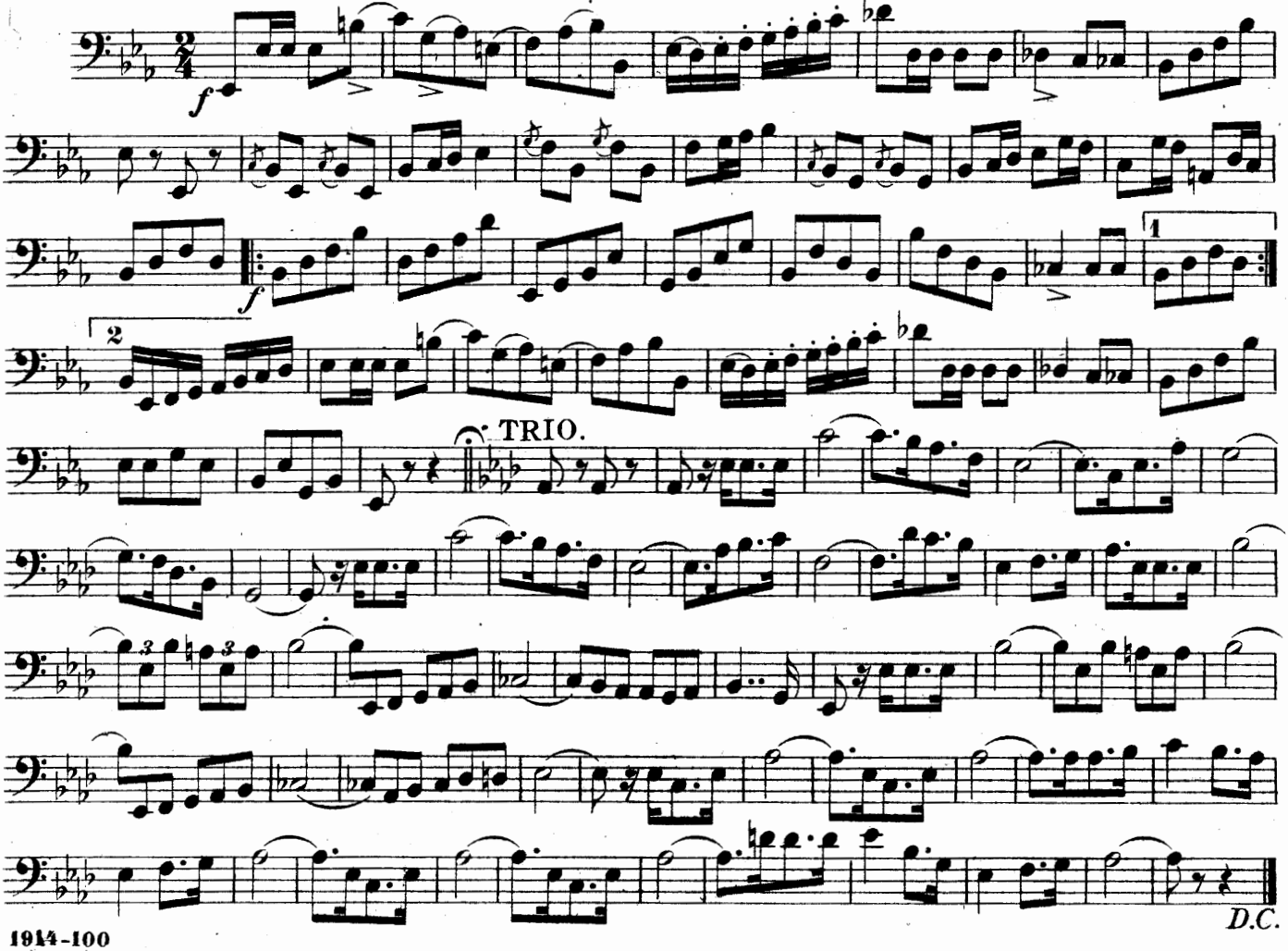
BRENNUS SLOW MARCH.

BONNISSEAU.



THE BRITISH ARMY QUICK MARCH.

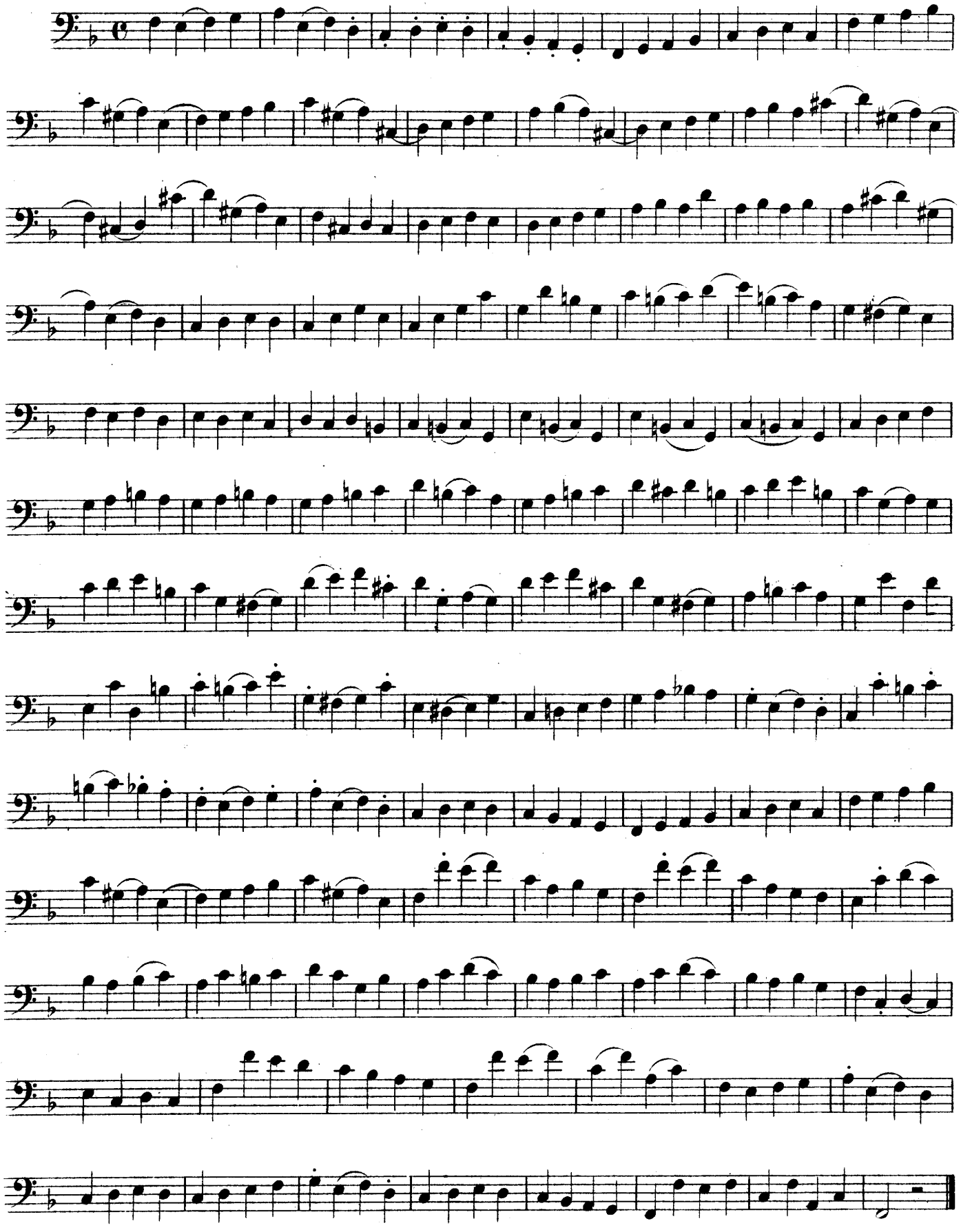
JULLIEN.



EXERCISE.

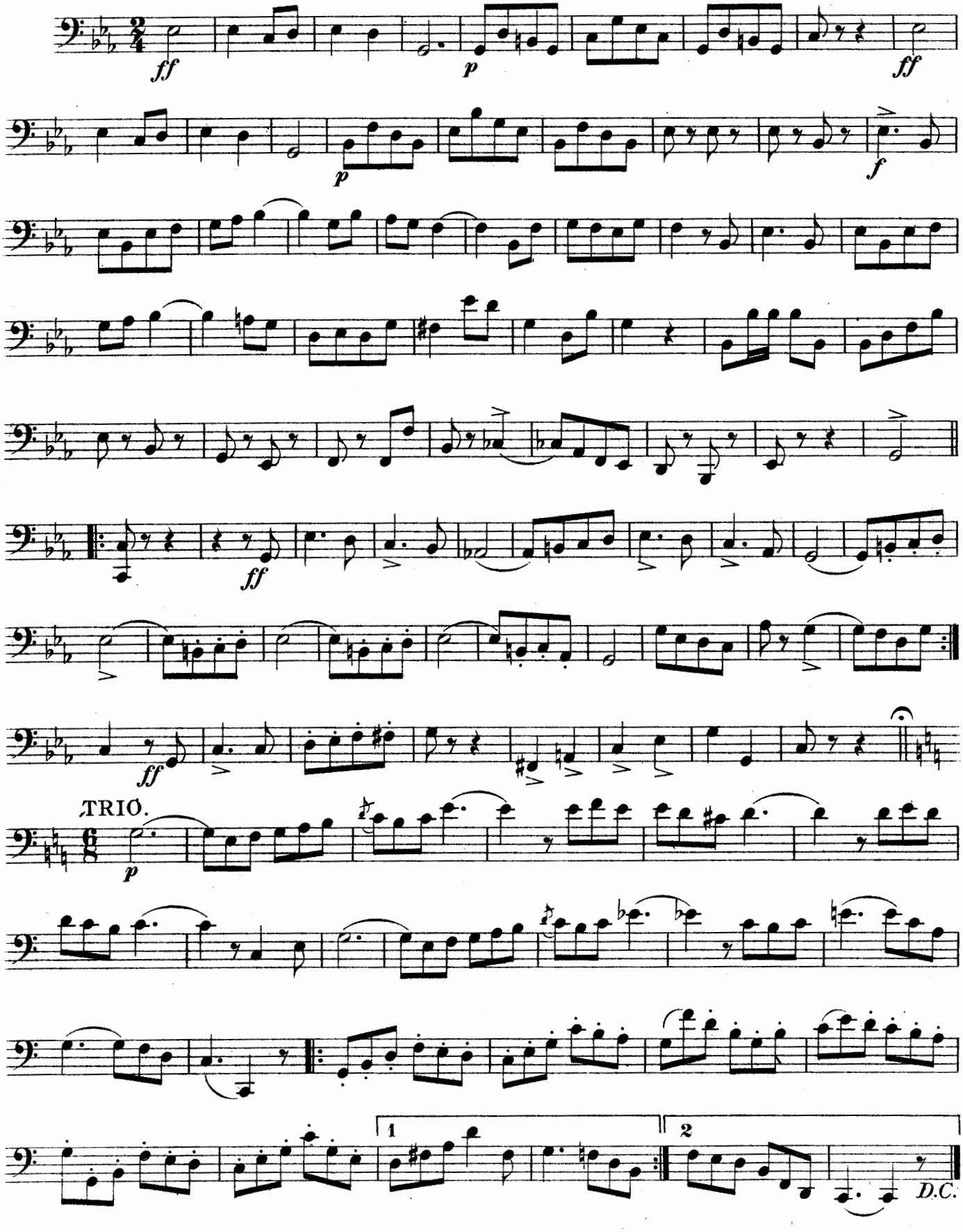
a Piacere.

MANNA.



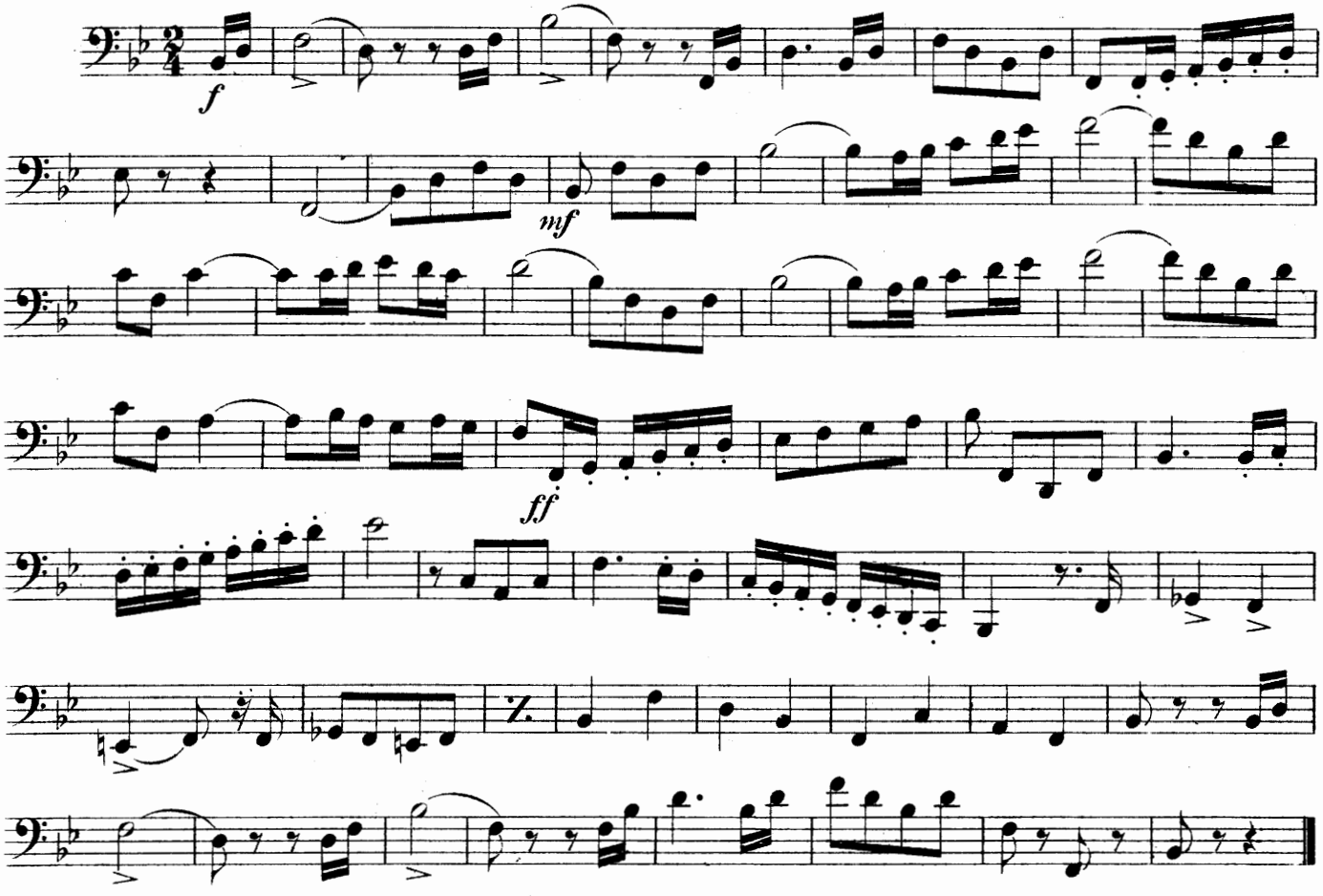
LE ROI DES MERS QUICK MARCH.

GURTNER.



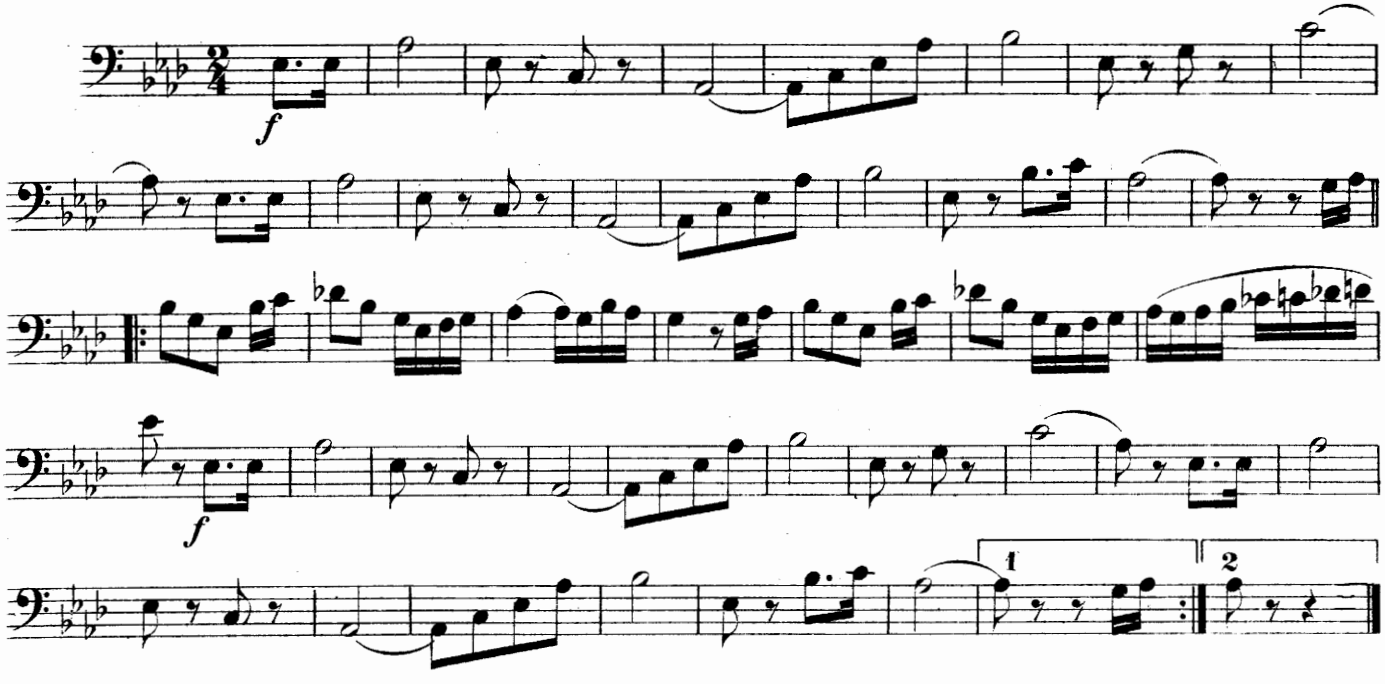
LE CHEVALRESQUE QUICK MARCH.

GANDNER.



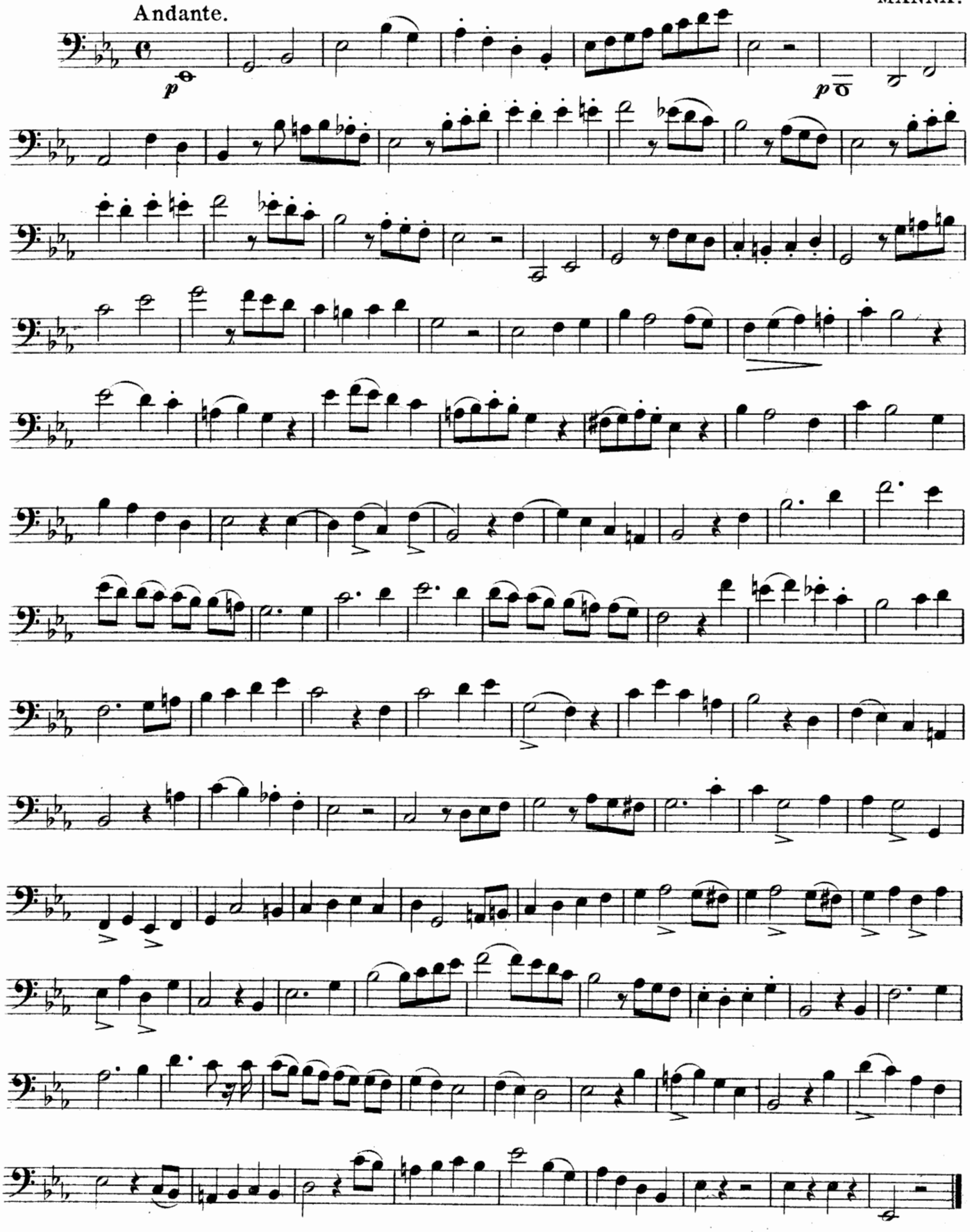
JOVE QUICK MARCH.

GURTNER.



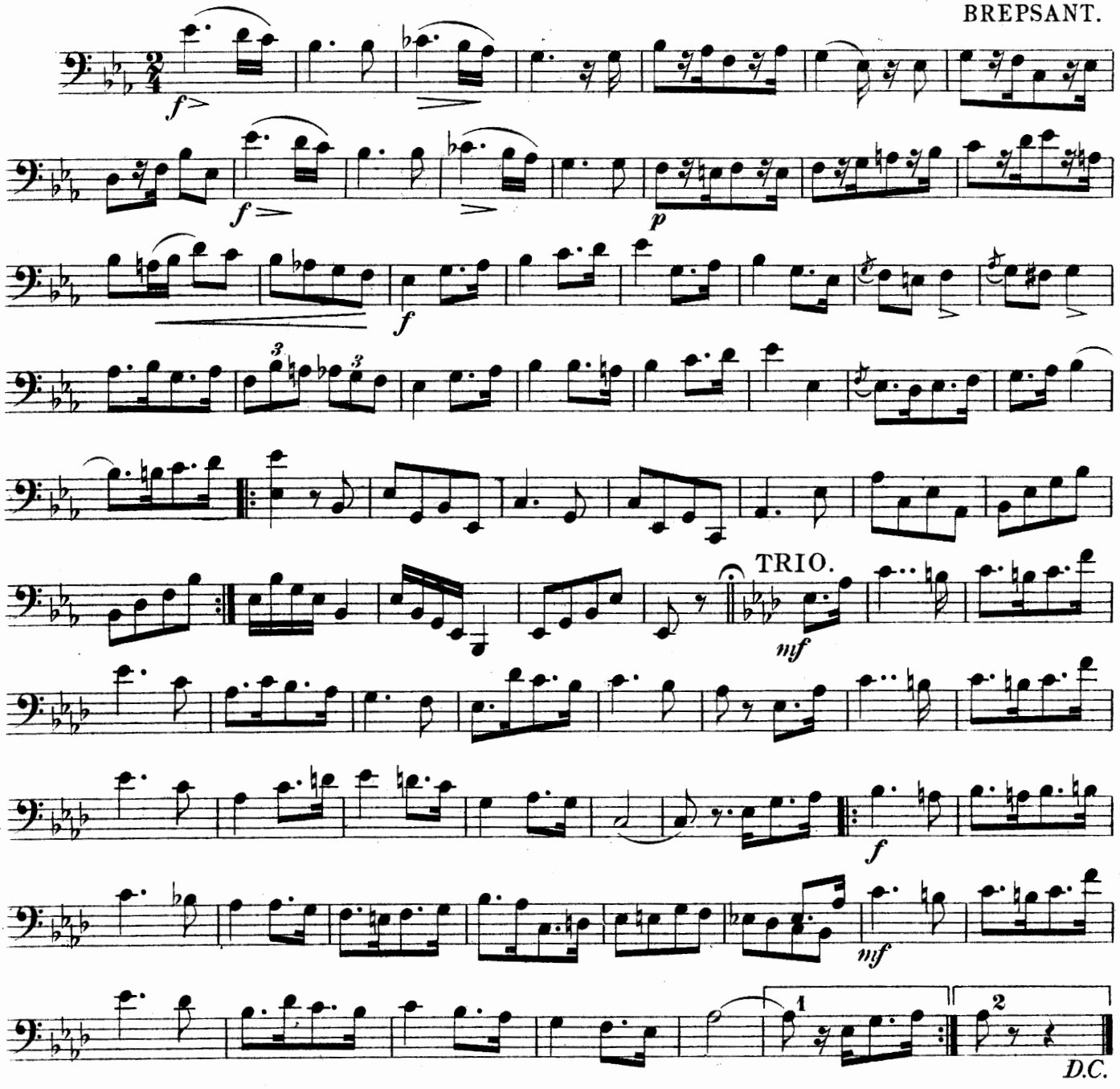
EXERCISE.

MANNA.



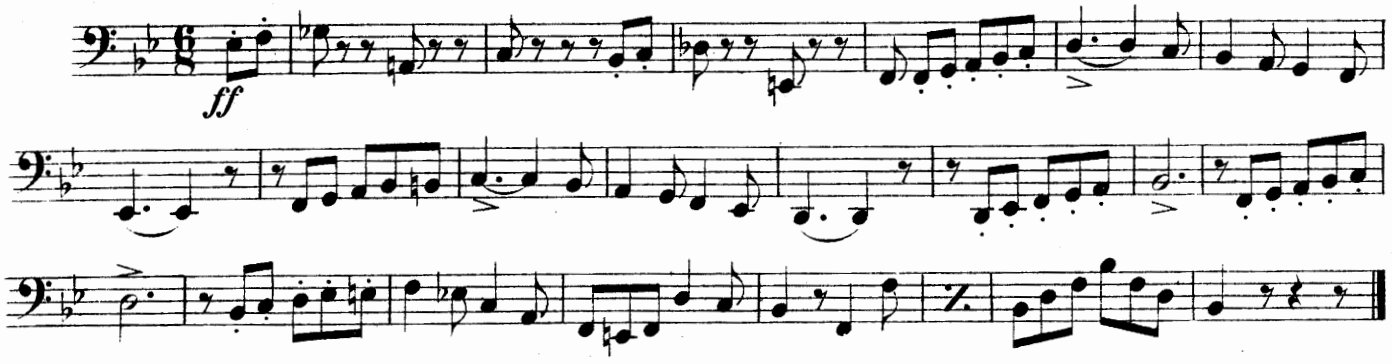
MADAGASCAR QUICK MARCH.

BREPSANT.



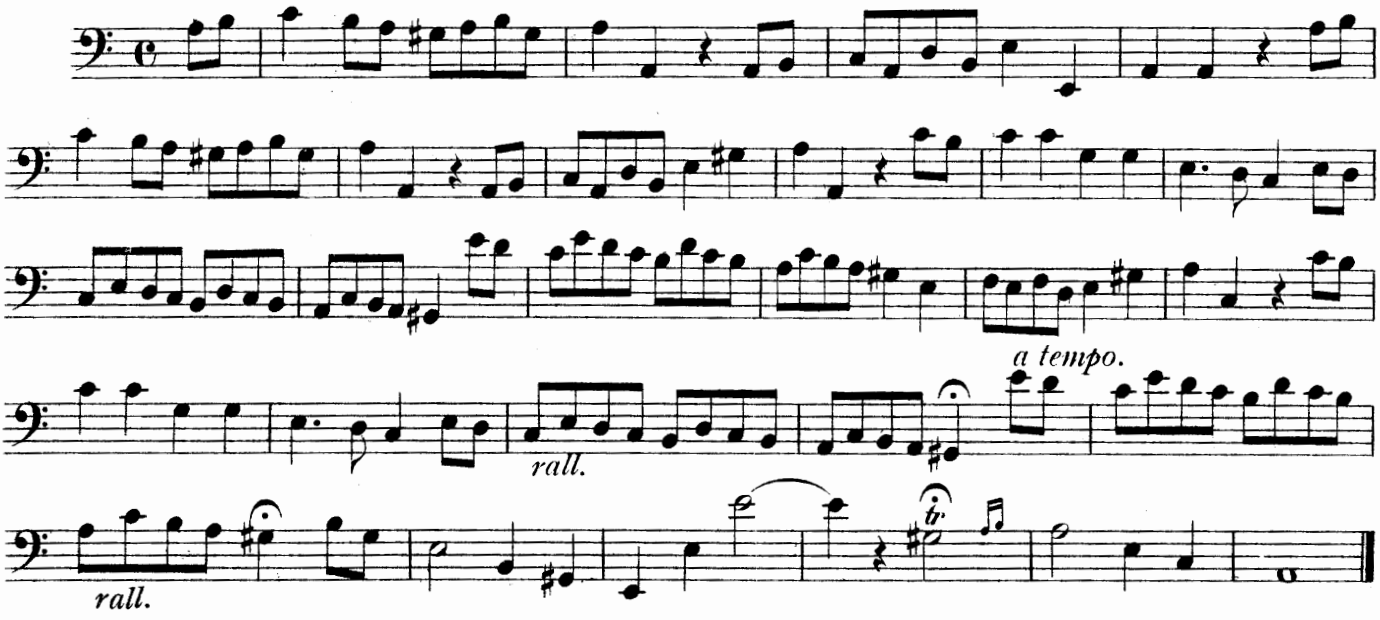
LE GAULOIS QUICK MARCH.

RIVIERE.



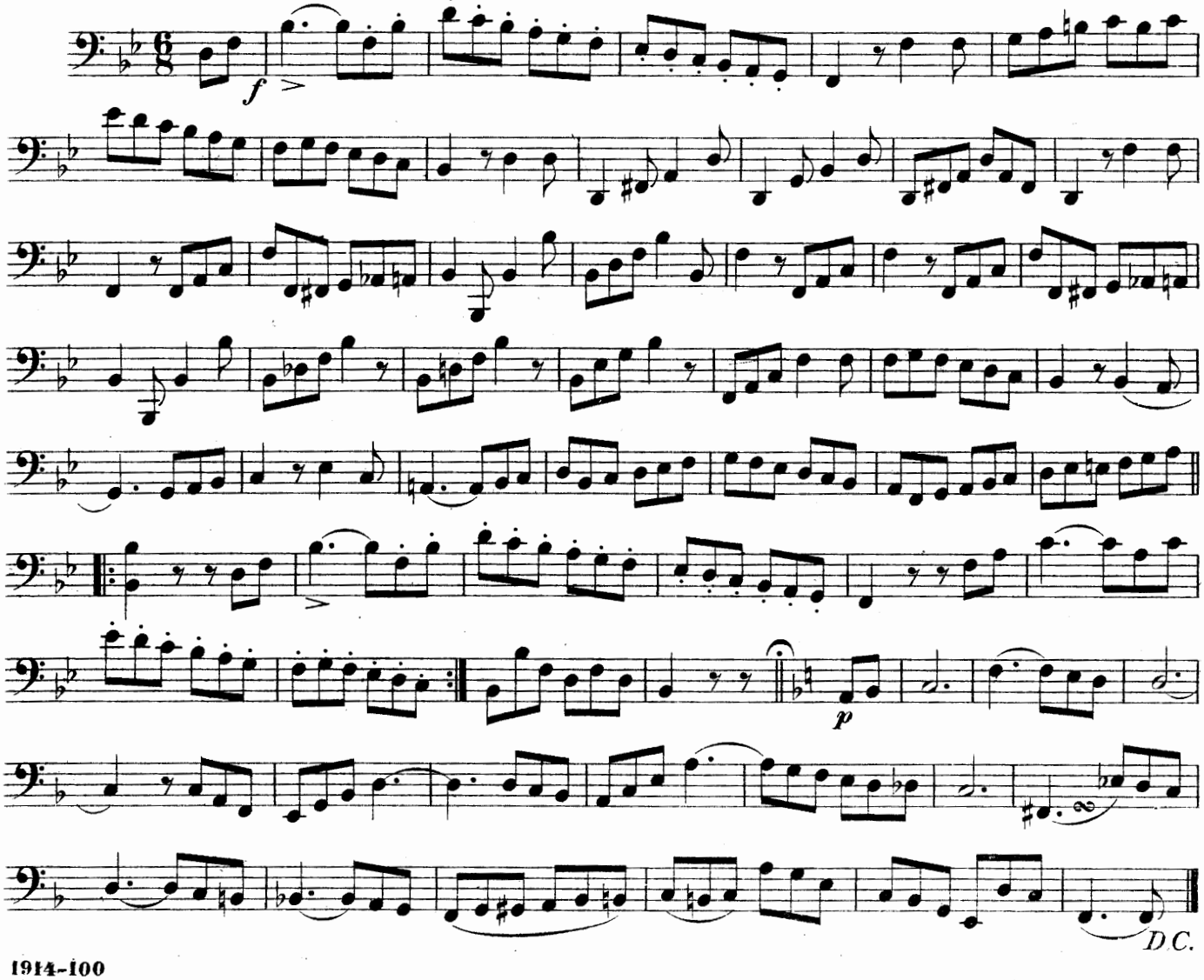
OF NOBLE RACE WAS SHENKIN.

WELSH AIR.



THE CONQUEROR QUICK MARCH.

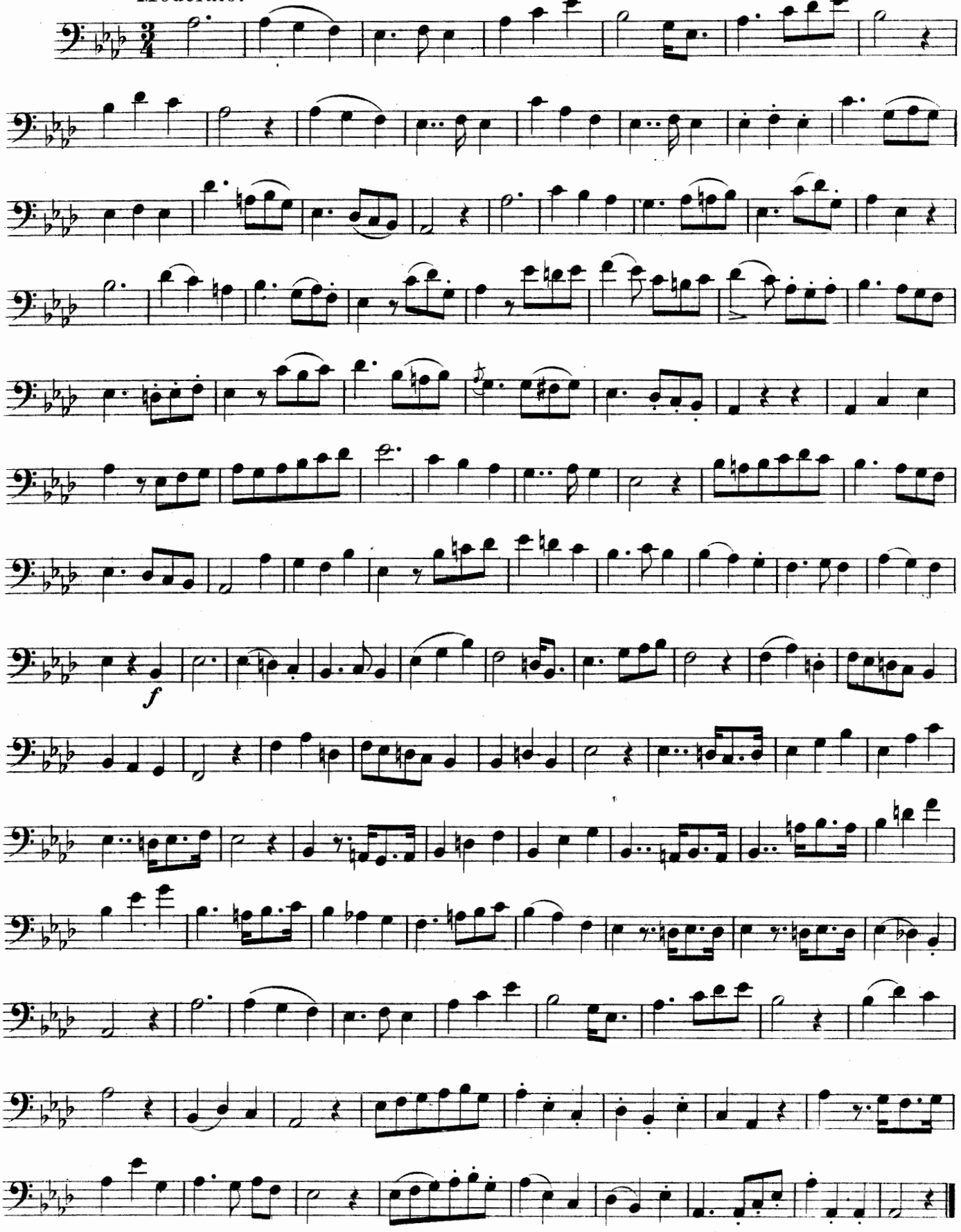
GANDNER.



EXERCISE.

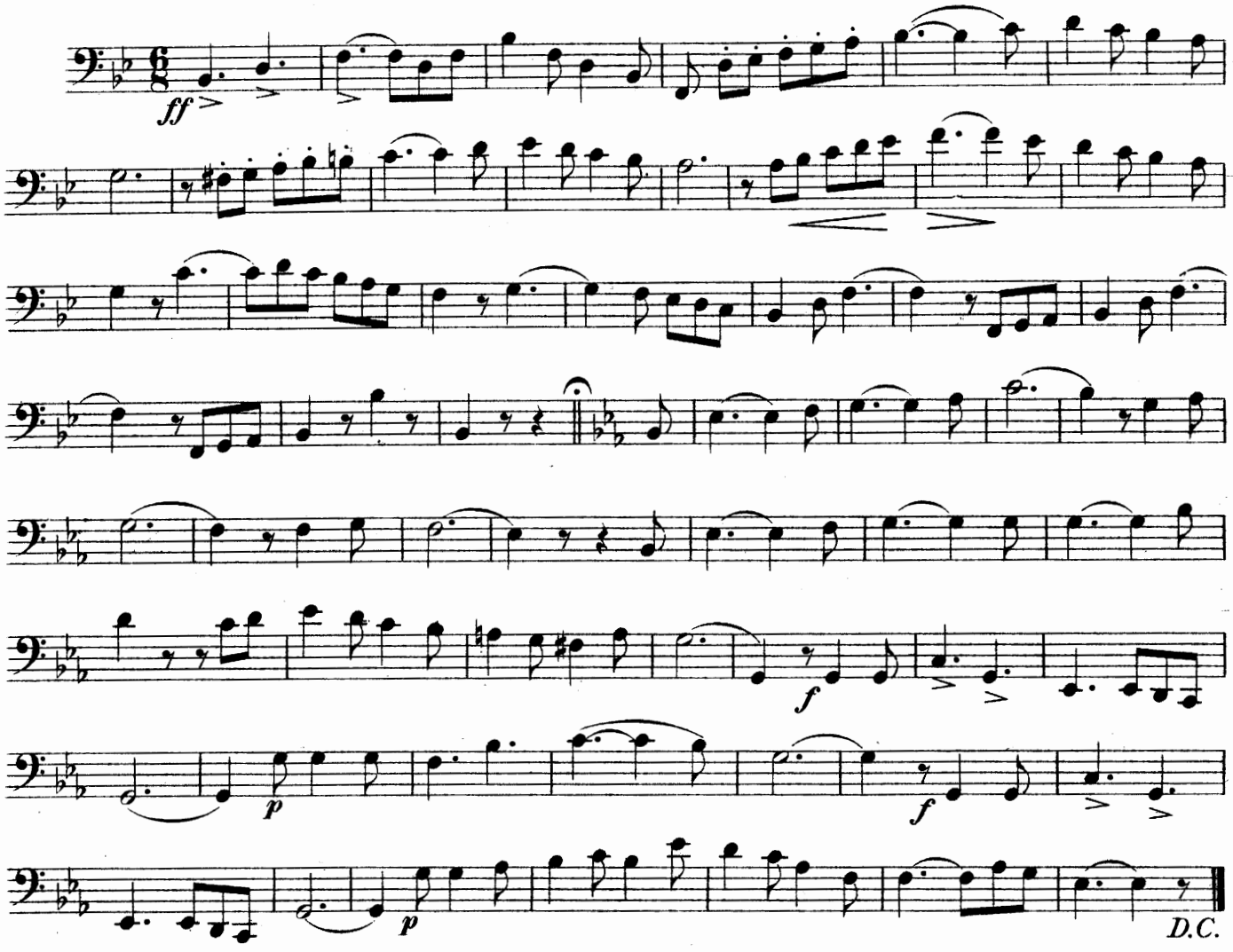
MANNA.

Moderato.



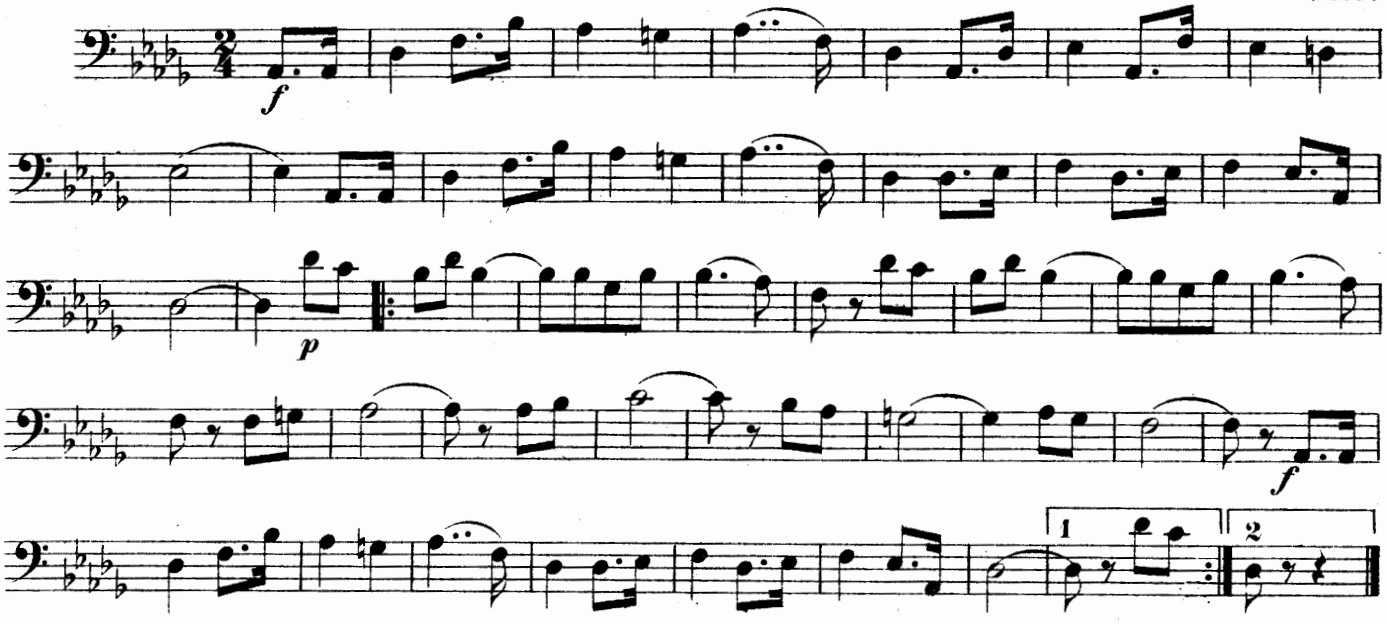
GOLIATH QUICK MARCH.

RIVIERE.



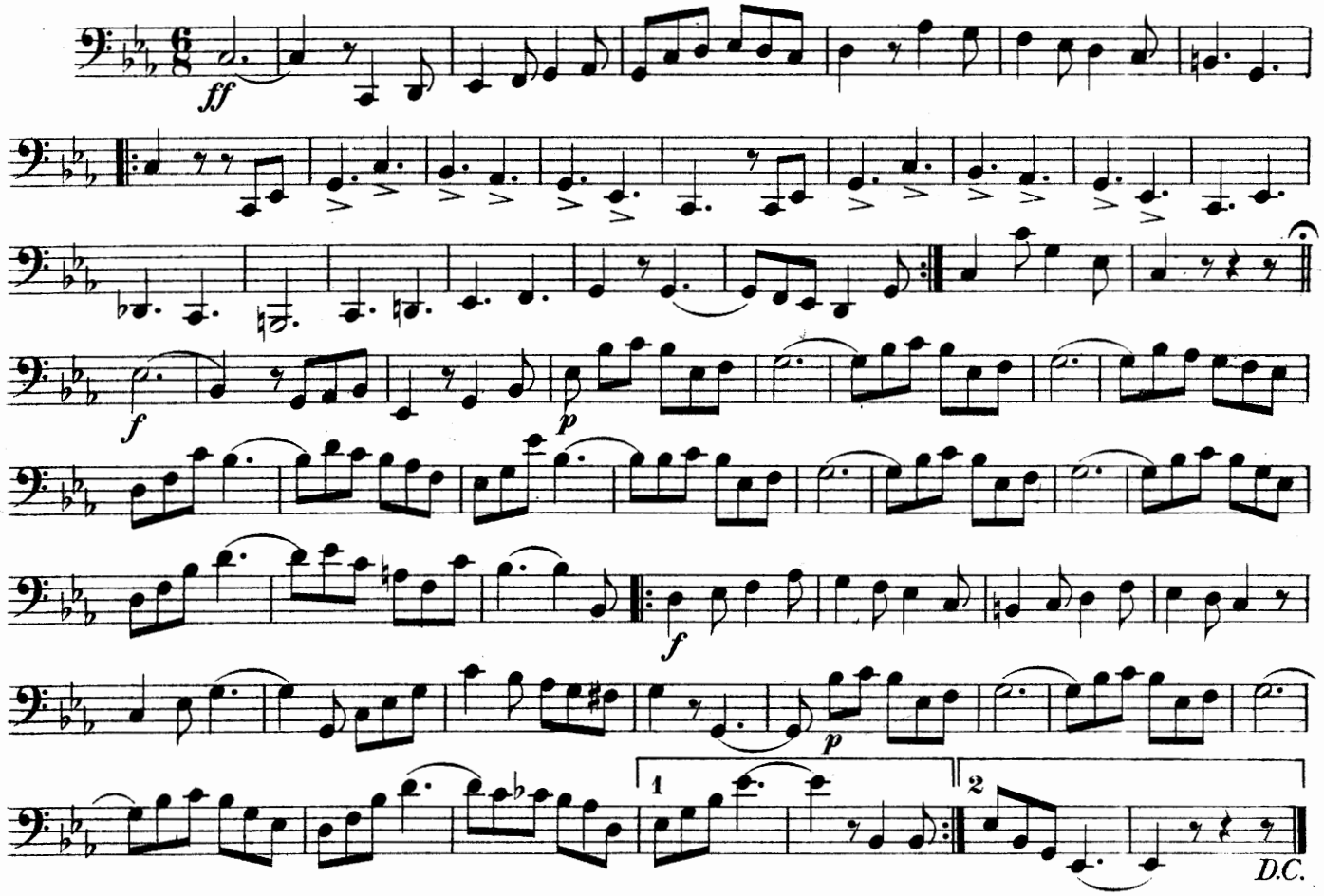
BLACK EAGLE QUICK MARCH.

BRU.



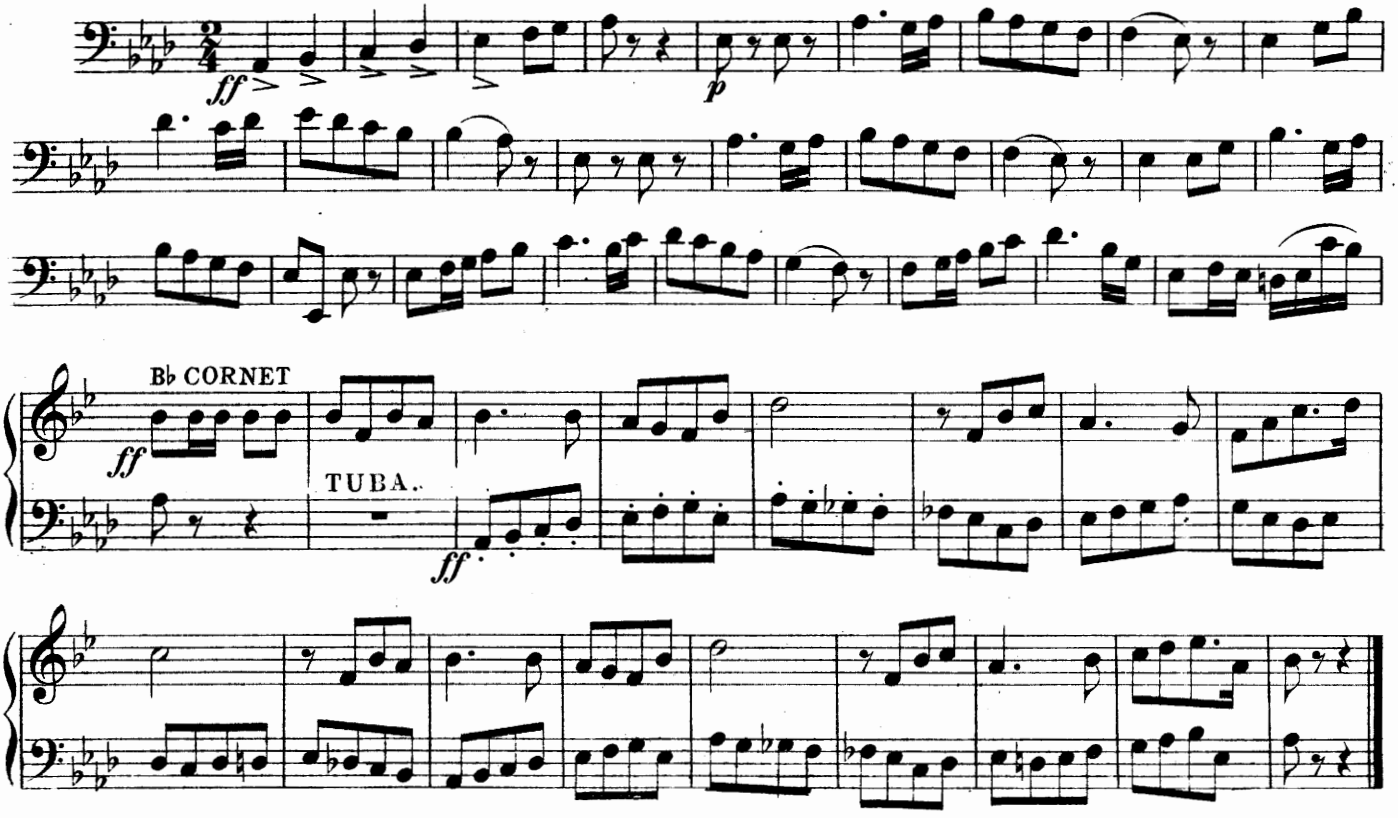
THE OLD SOLDIER QUICK MARCH.

BONNISSEAU.

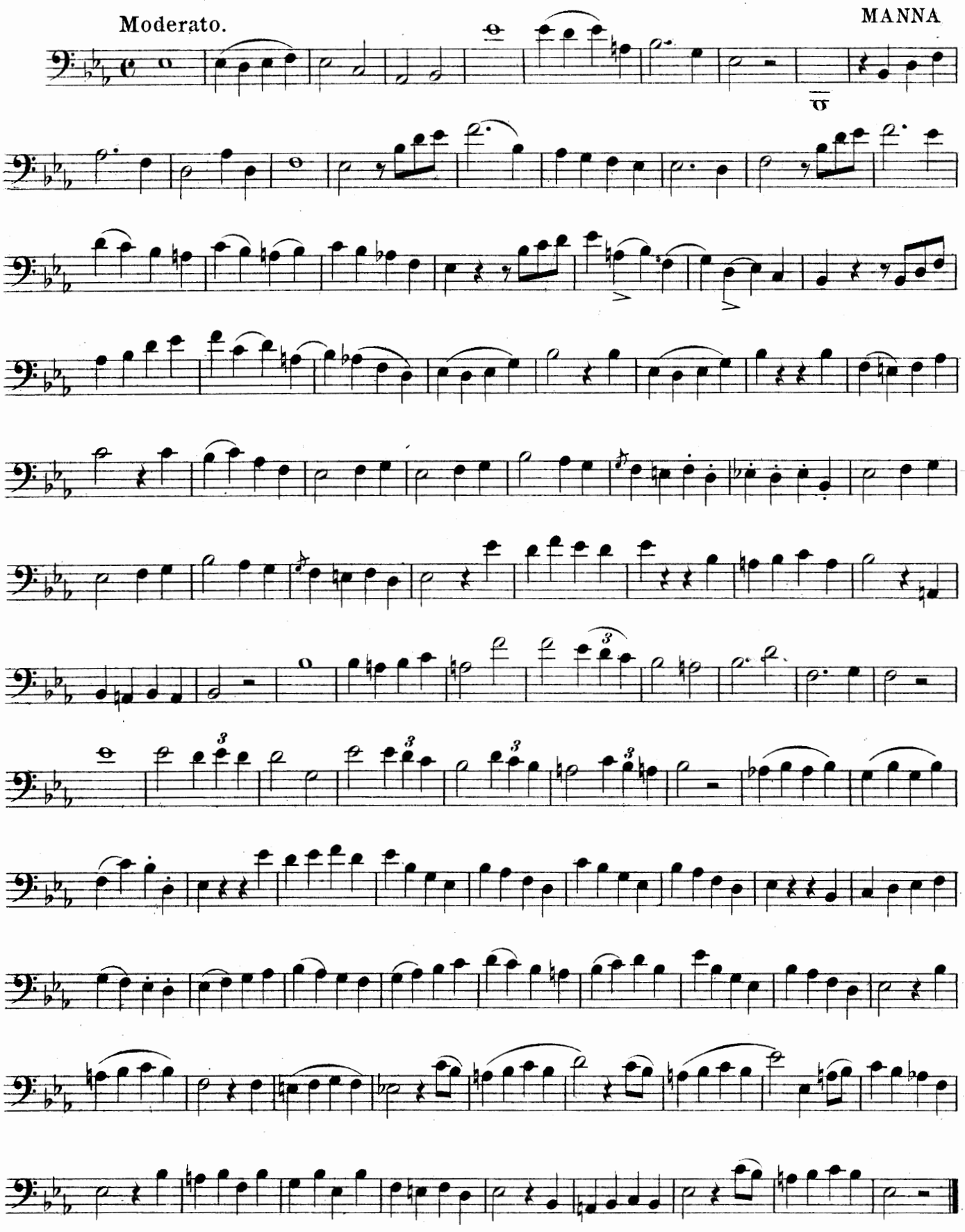


EXCELSIOR QUICK MARCH.

RIVIERE.

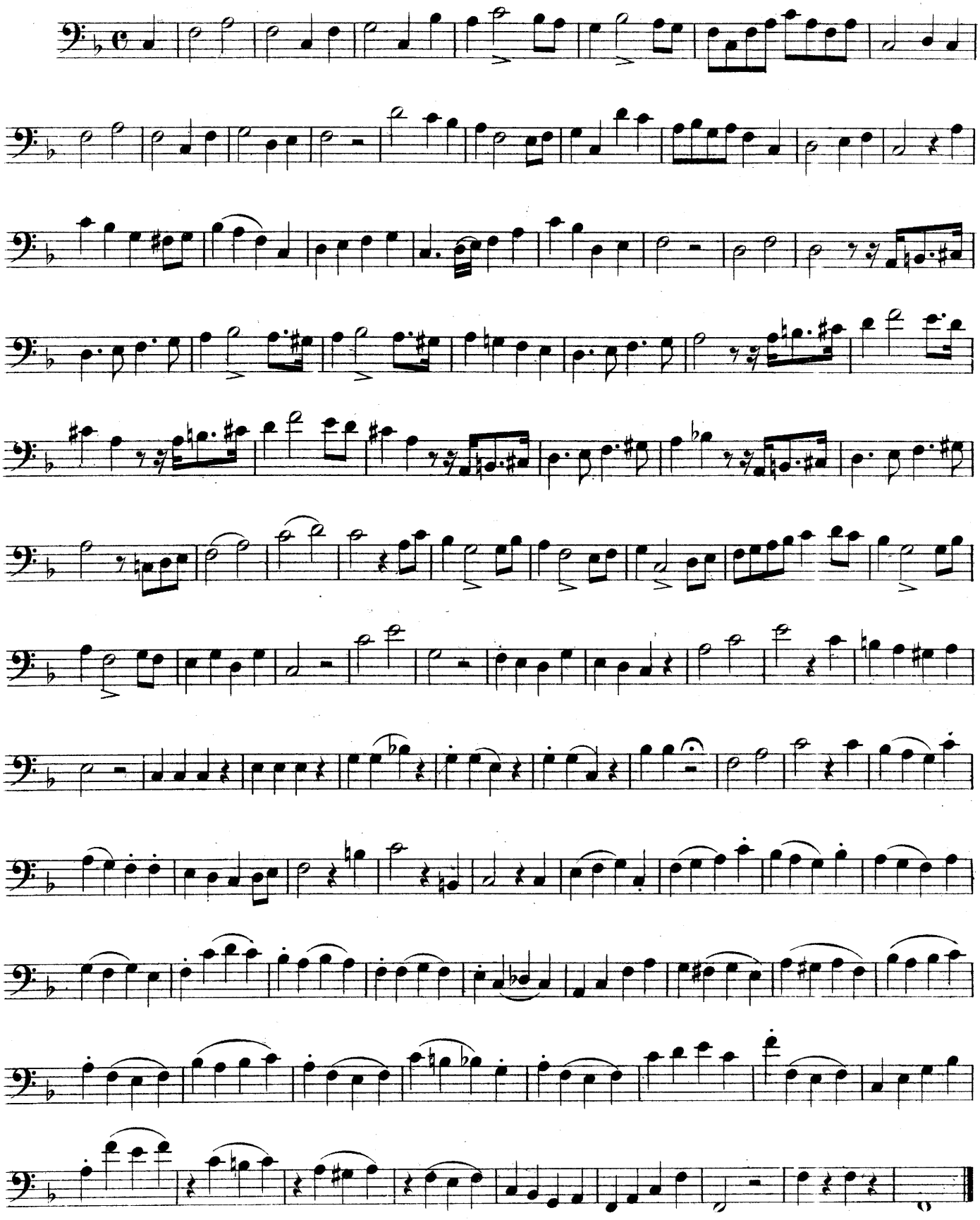


EXERCISE.



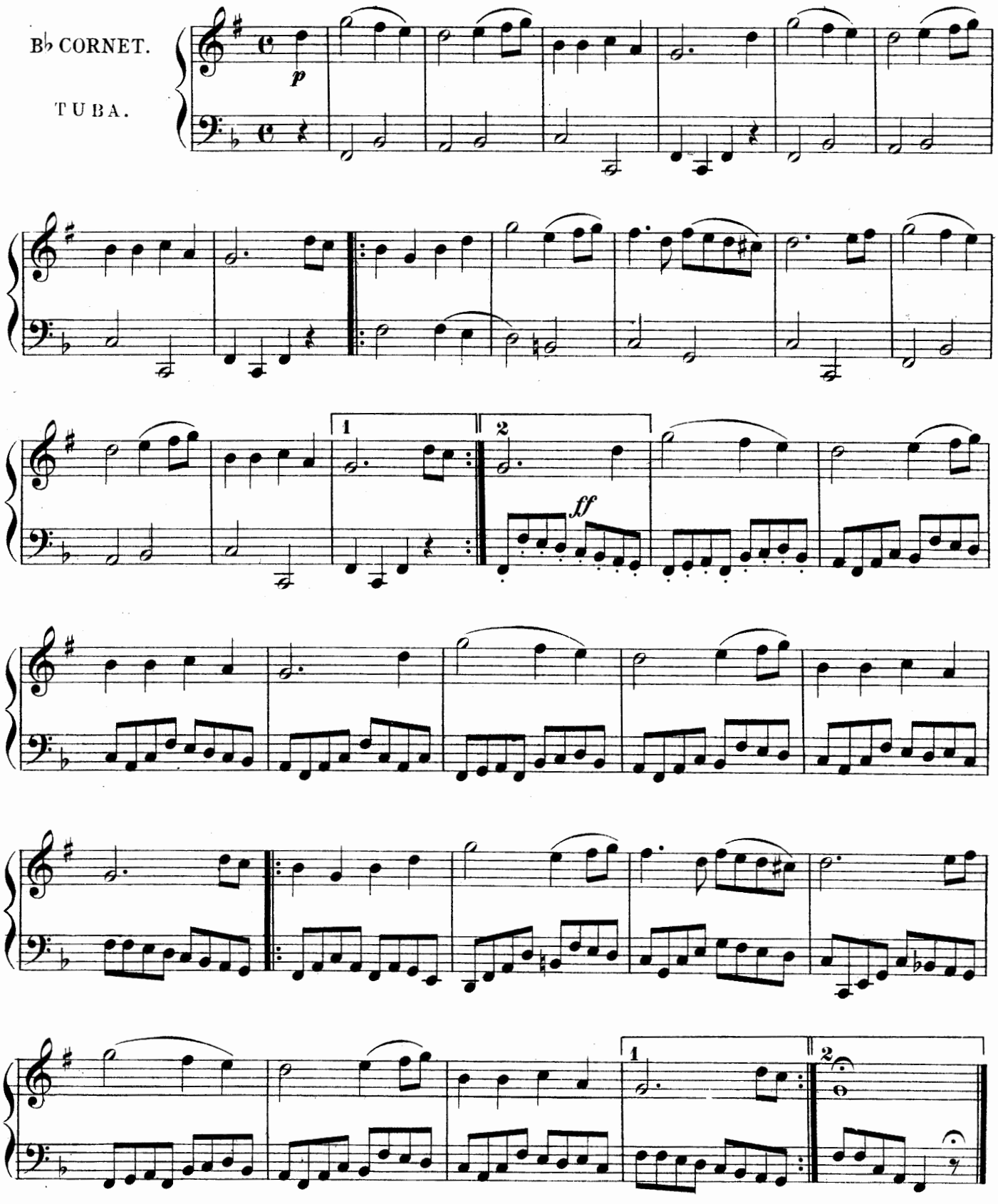
EXERCISE.

Moderato. MANNA.



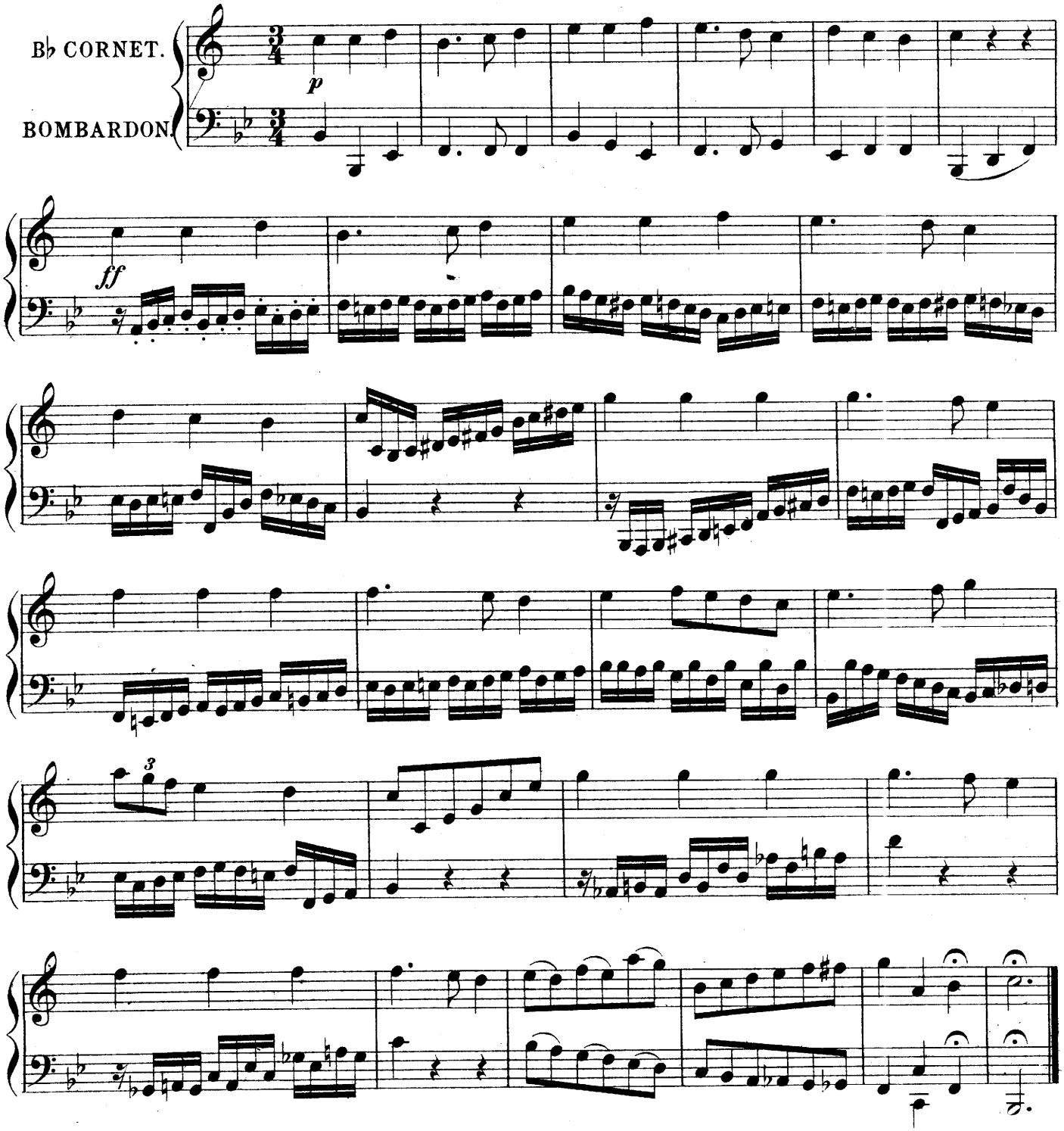
THE BLUE BELLS OF SCOTLAND.

BONNISSEAU.

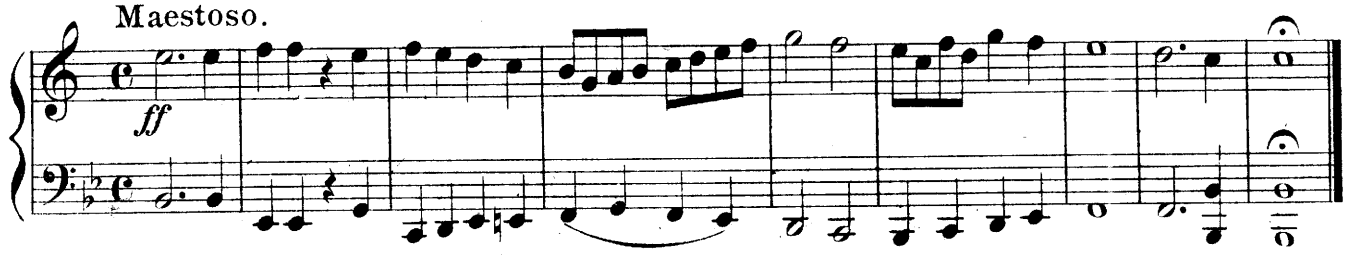


GOD SAVE THE QUEEN.

FESSY.

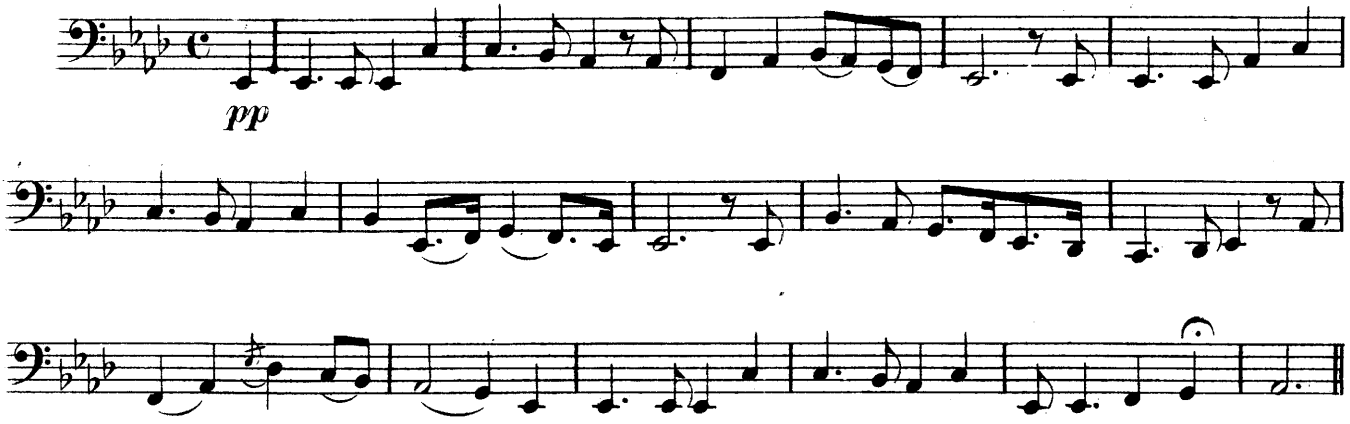


RULE BRITANNIA.



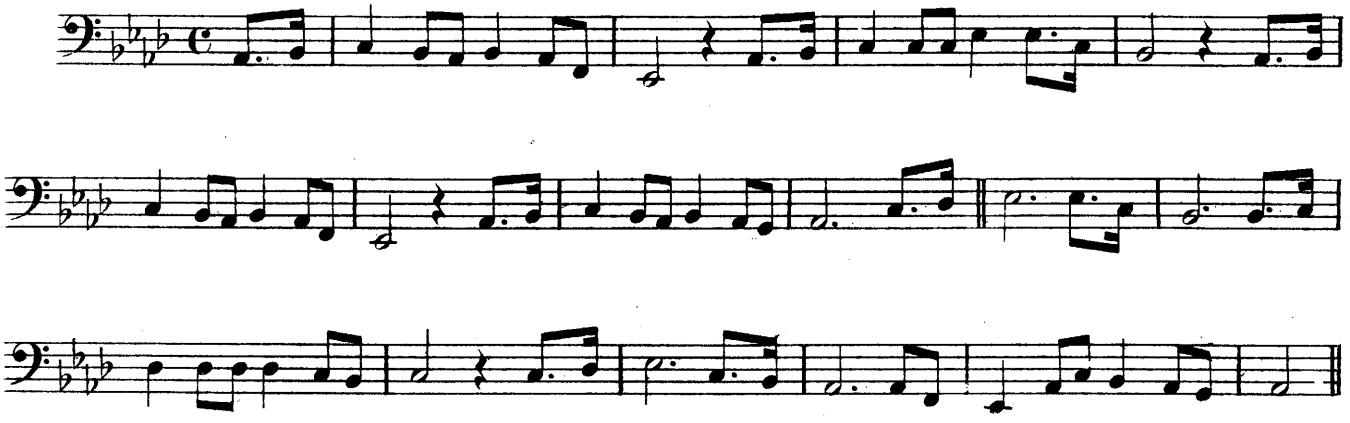
THE PILOT.

1. Andante con express. S. NELSON.



SWEET BY AND BY.

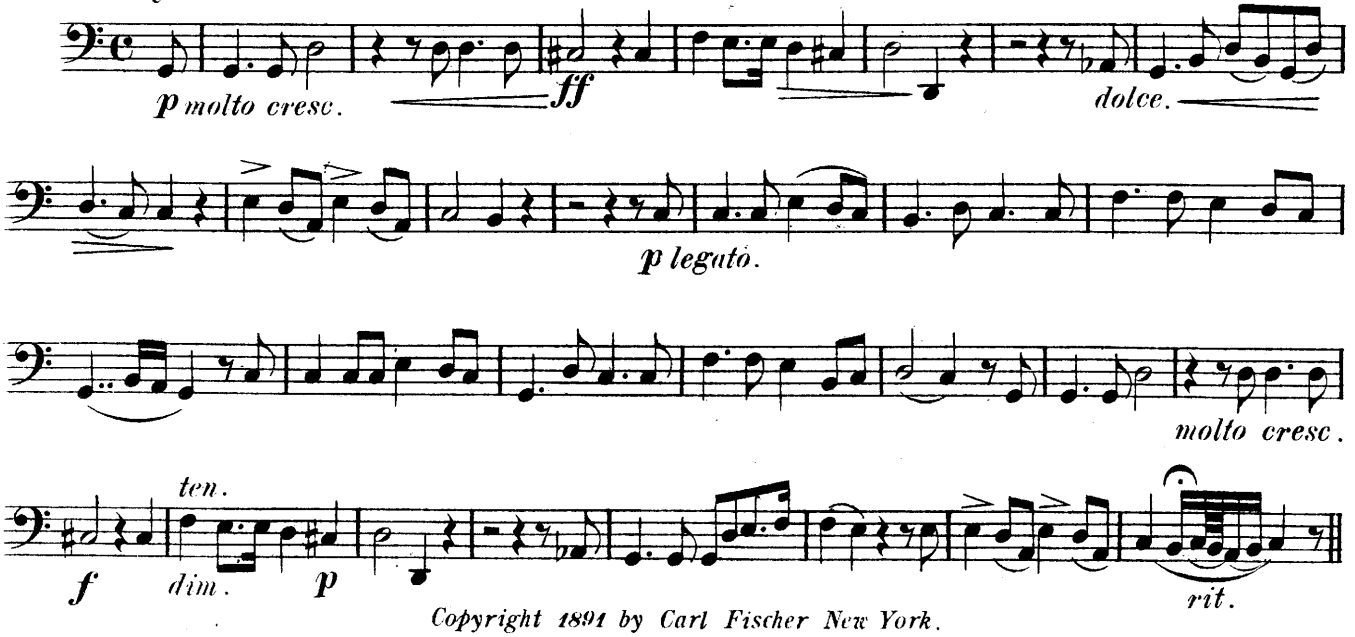
2. Andante. (By Perm. of W. A. Pond and C°)



"BY THE SEA."

(AM MEER.)

3. Very slow. F. SCHUBERT.



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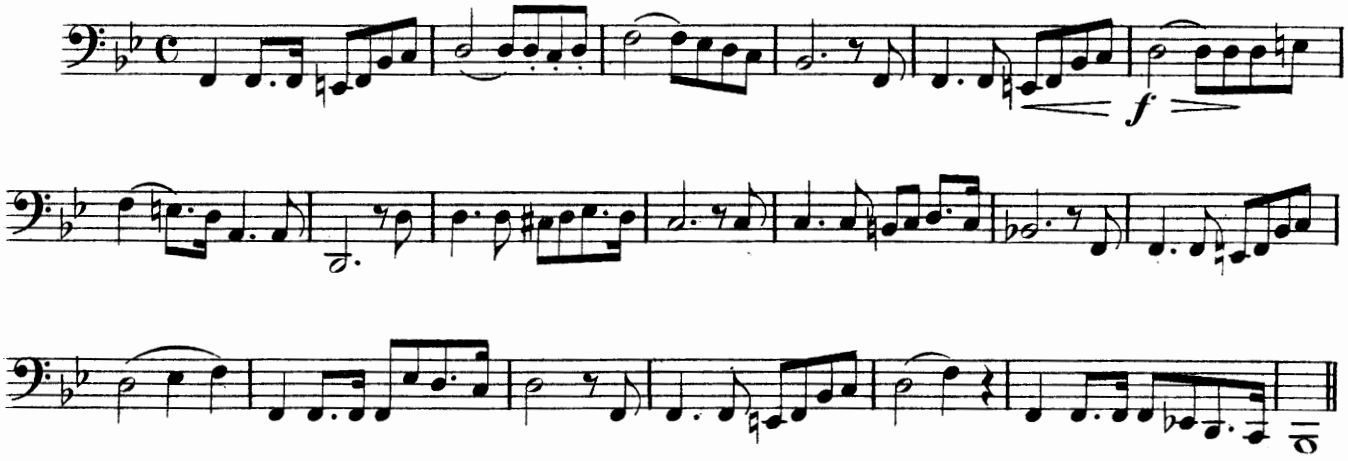
ROCK'D IN THE CRADLE OF THE DEEP.

4. Andante con moto.

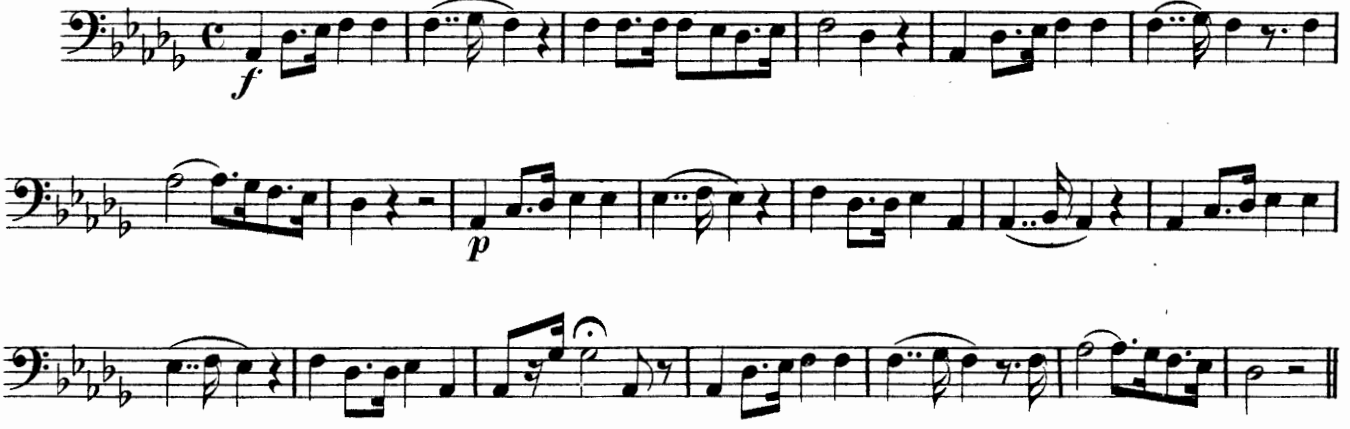
J. P. KNIGHT.



SEND FORTH THE CALL VICTORIOUS.

5. Moderato.

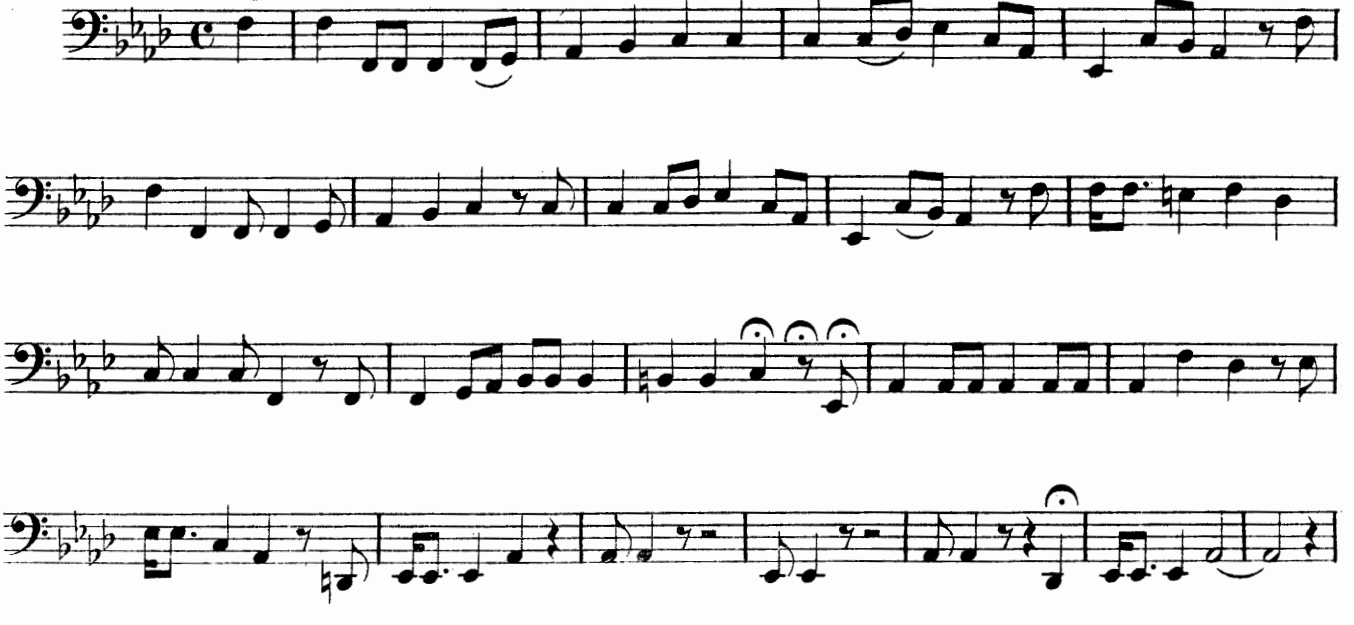
PURITANA.



THE OLD SEXTON.

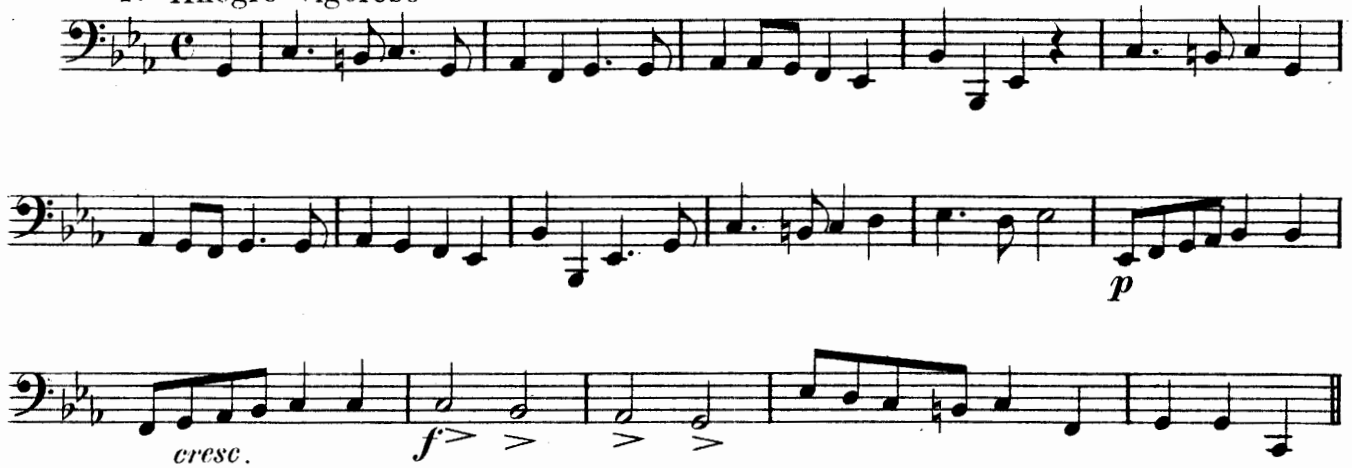
6. Allegro

H. RUSSELL.



DOWN AMONG THE DEAD MEN.

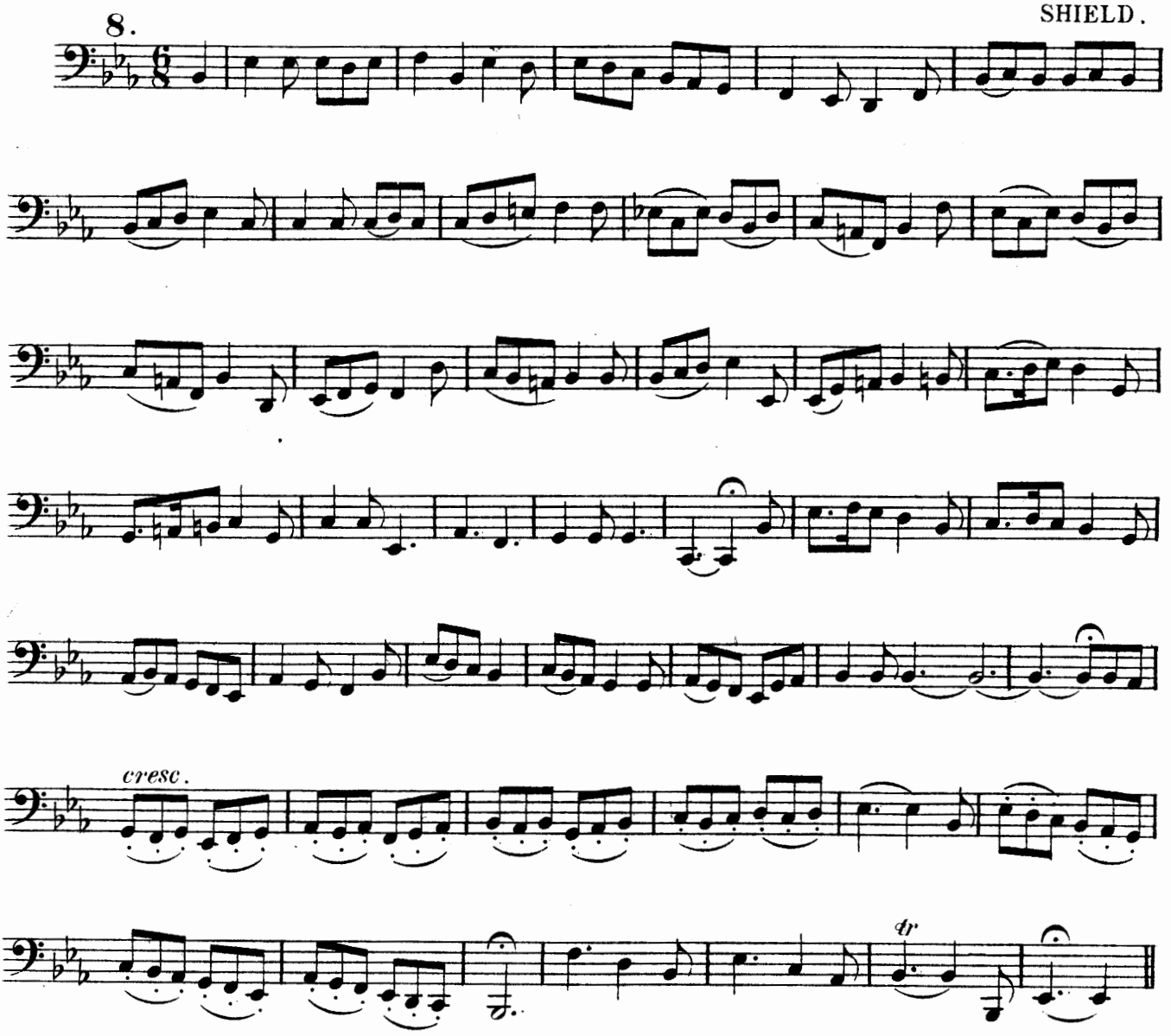
7. Allegro vigoroso.



THE FRIAR OF ORDERS GRAY.

SHIELD.

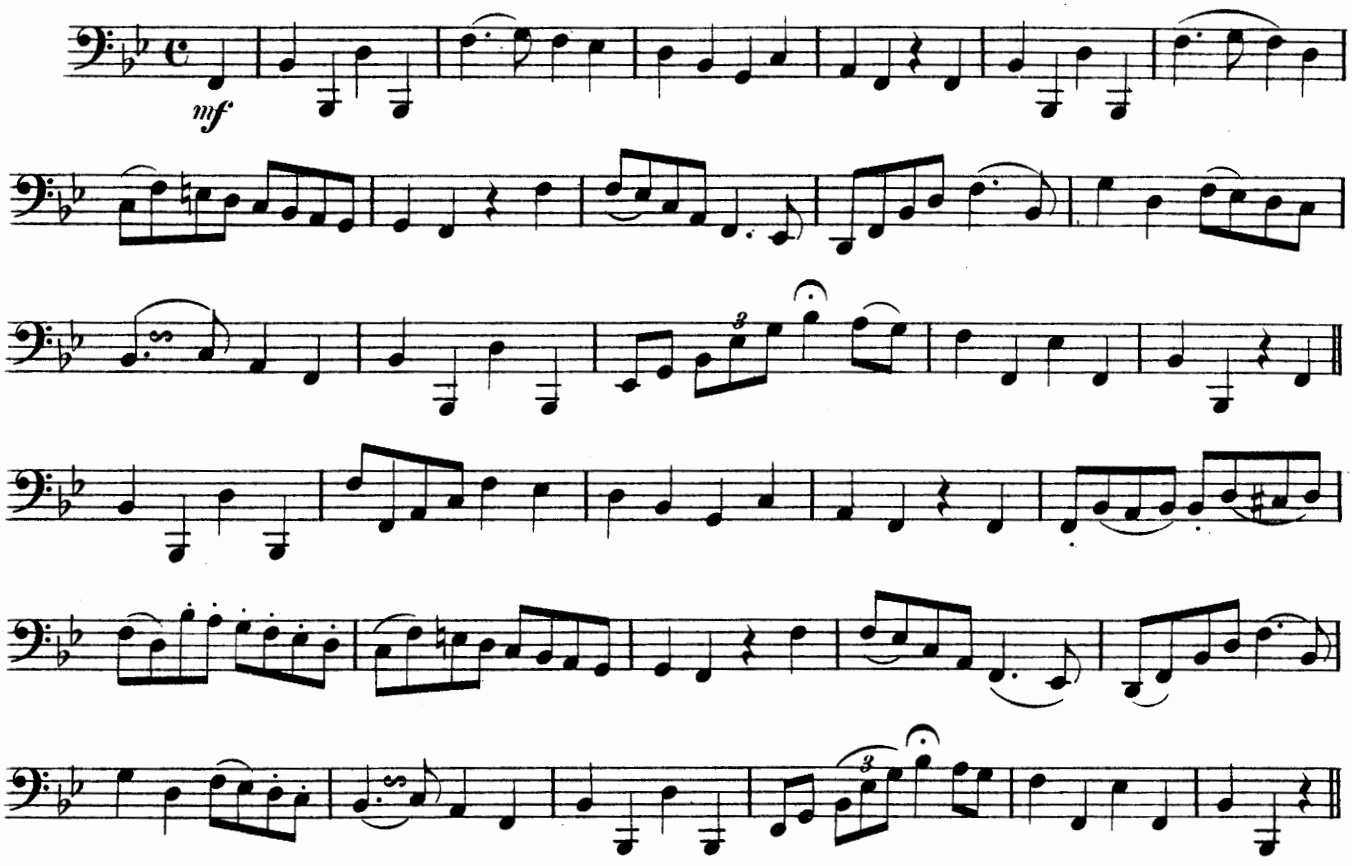
8.



"GERMAN SONG."

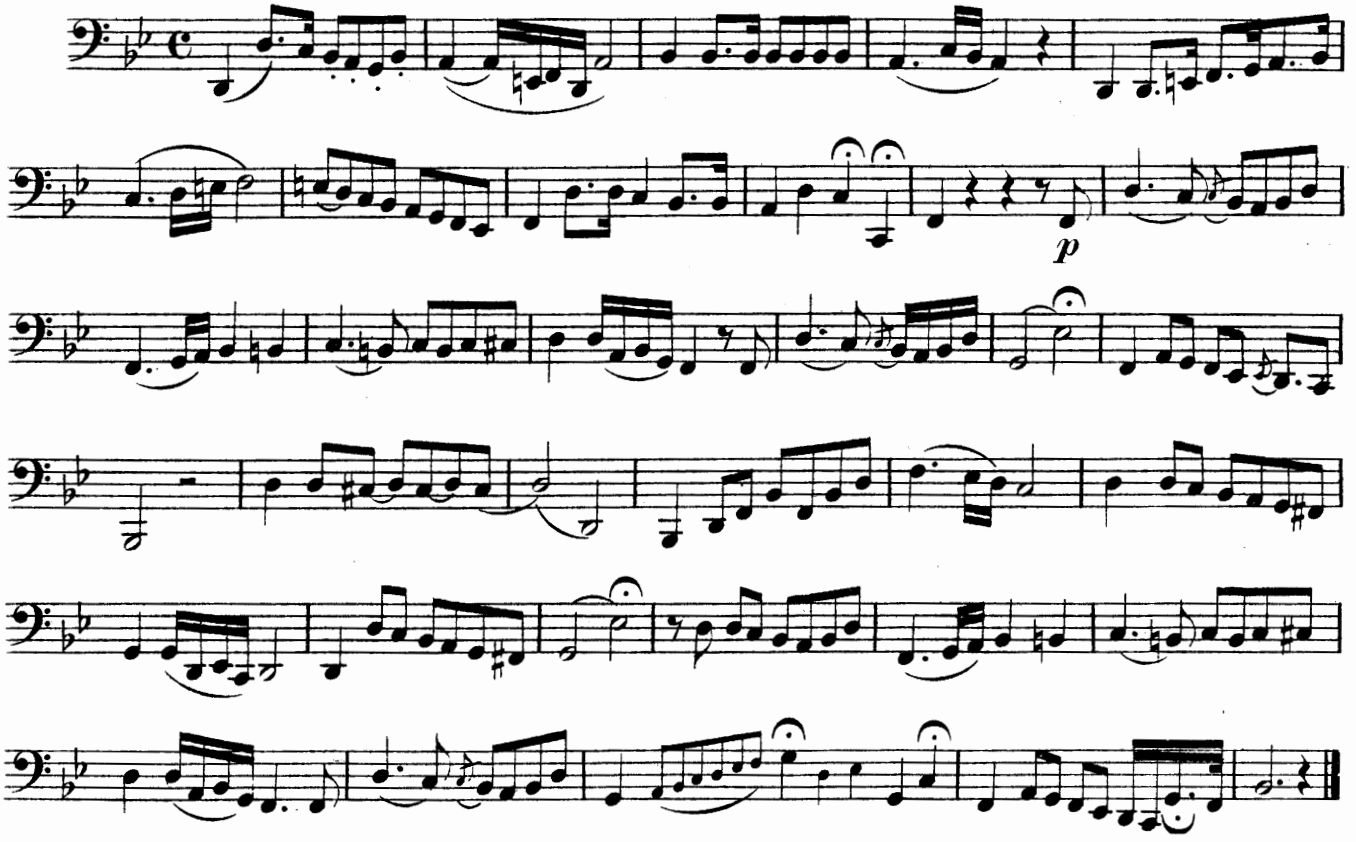
(IM TIEFEN KELLER.)

9. Moderato.



LET ALL OBEY.

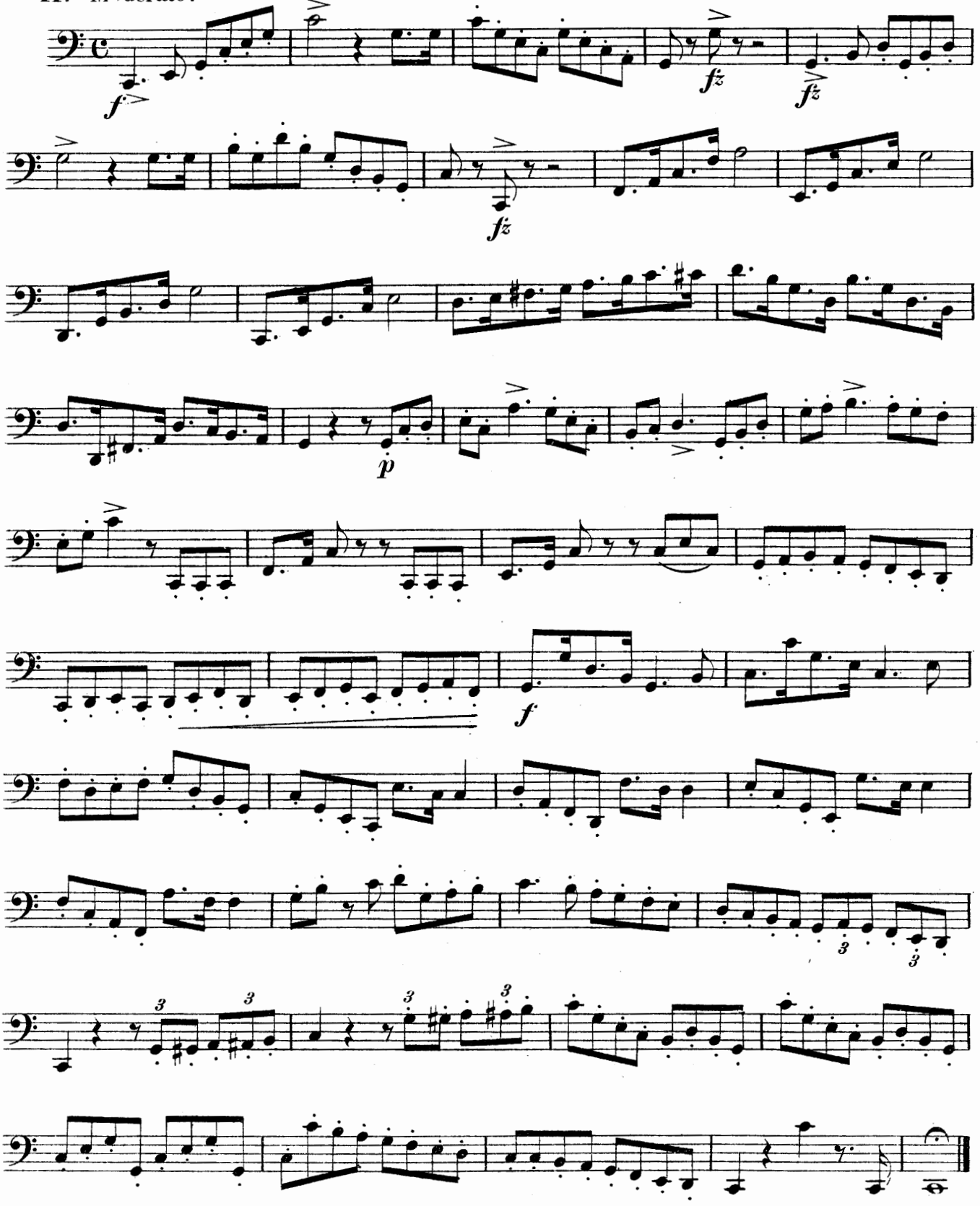
10. Con spirito. S. LEACH.



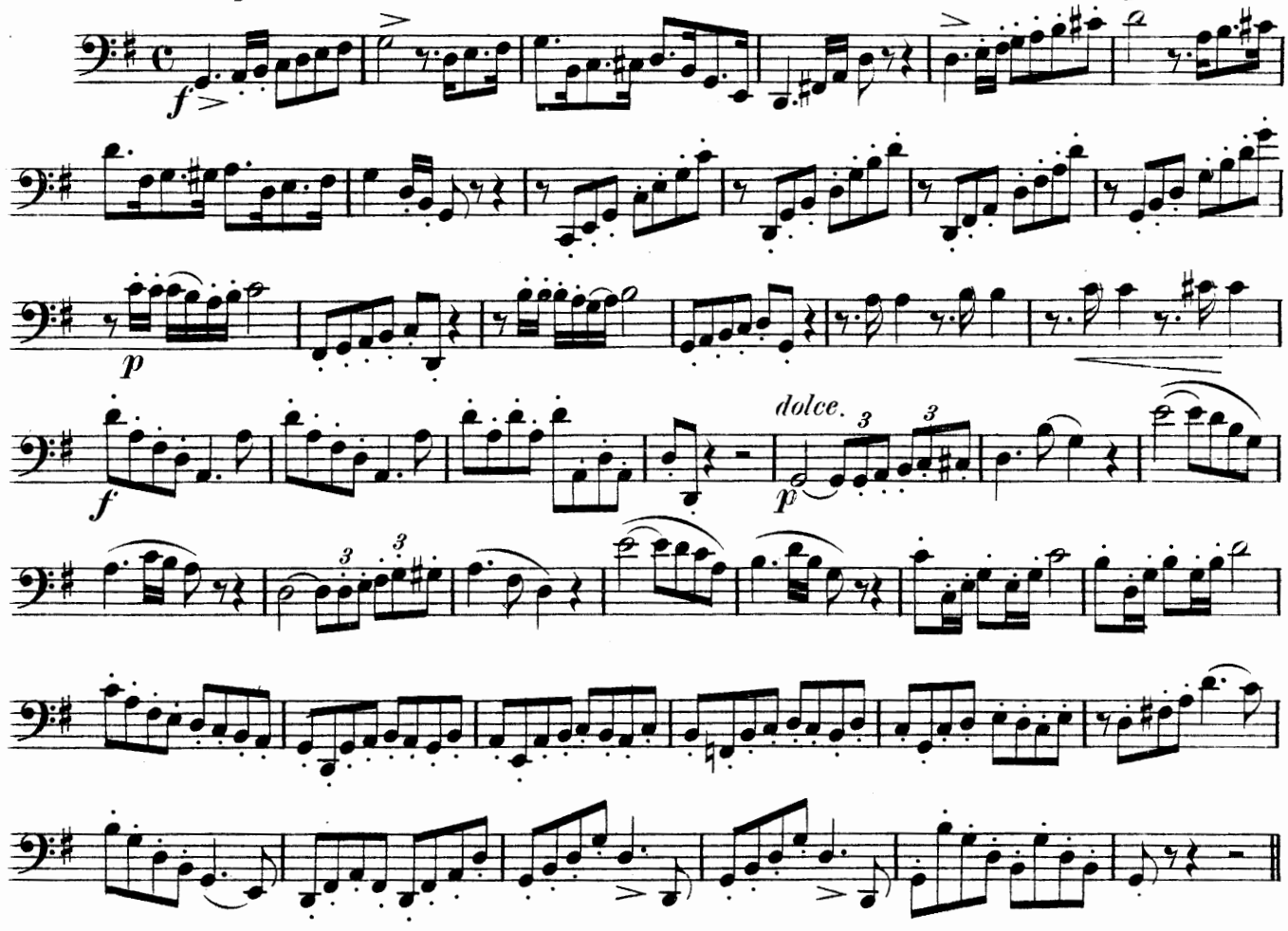
NINE MOVEMENTS.

11. Moderato.

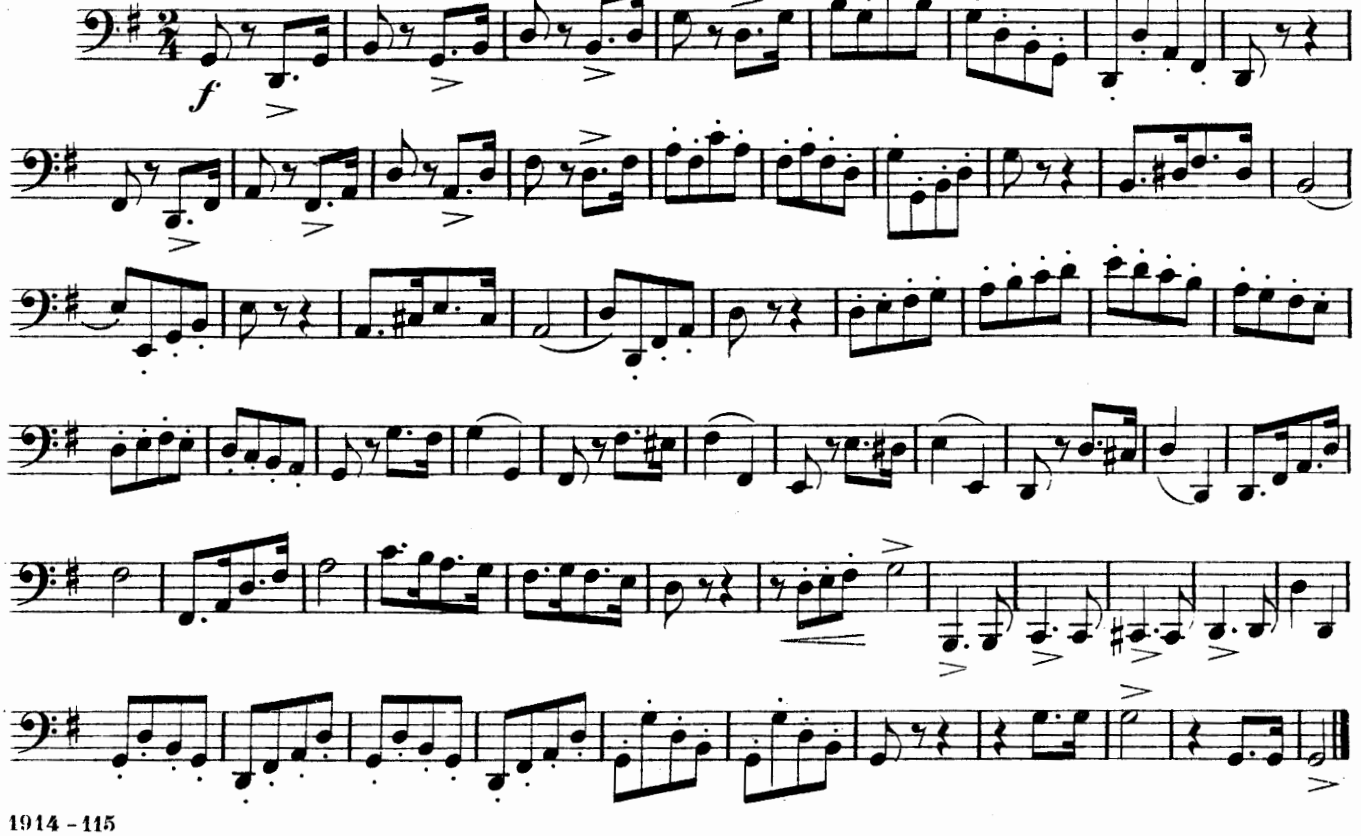
ERNST PAUDERT.



12. Tempo ad lib. ERNST PAUDERT.

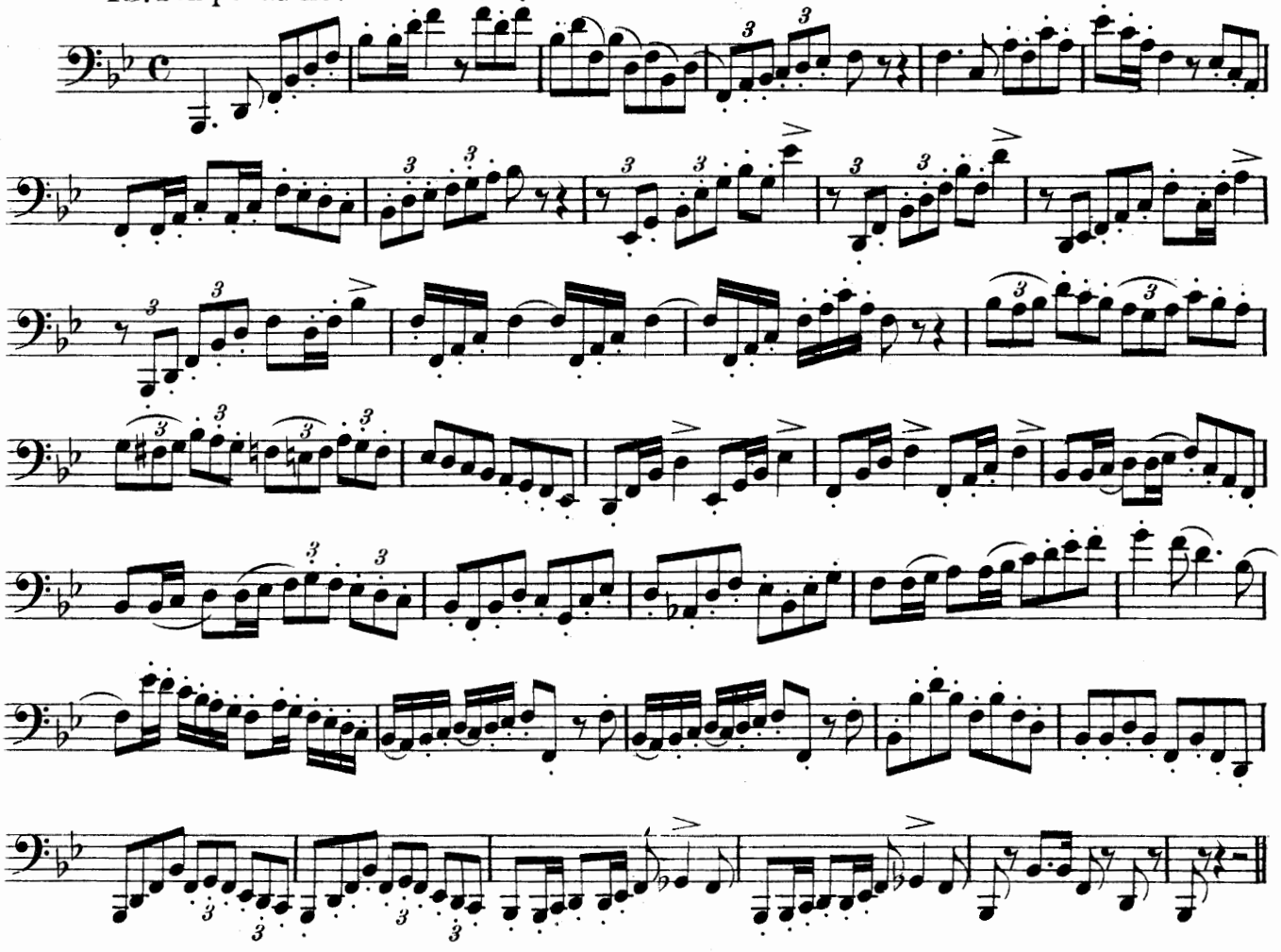


13. Allegro. ERNST PAUDERT.



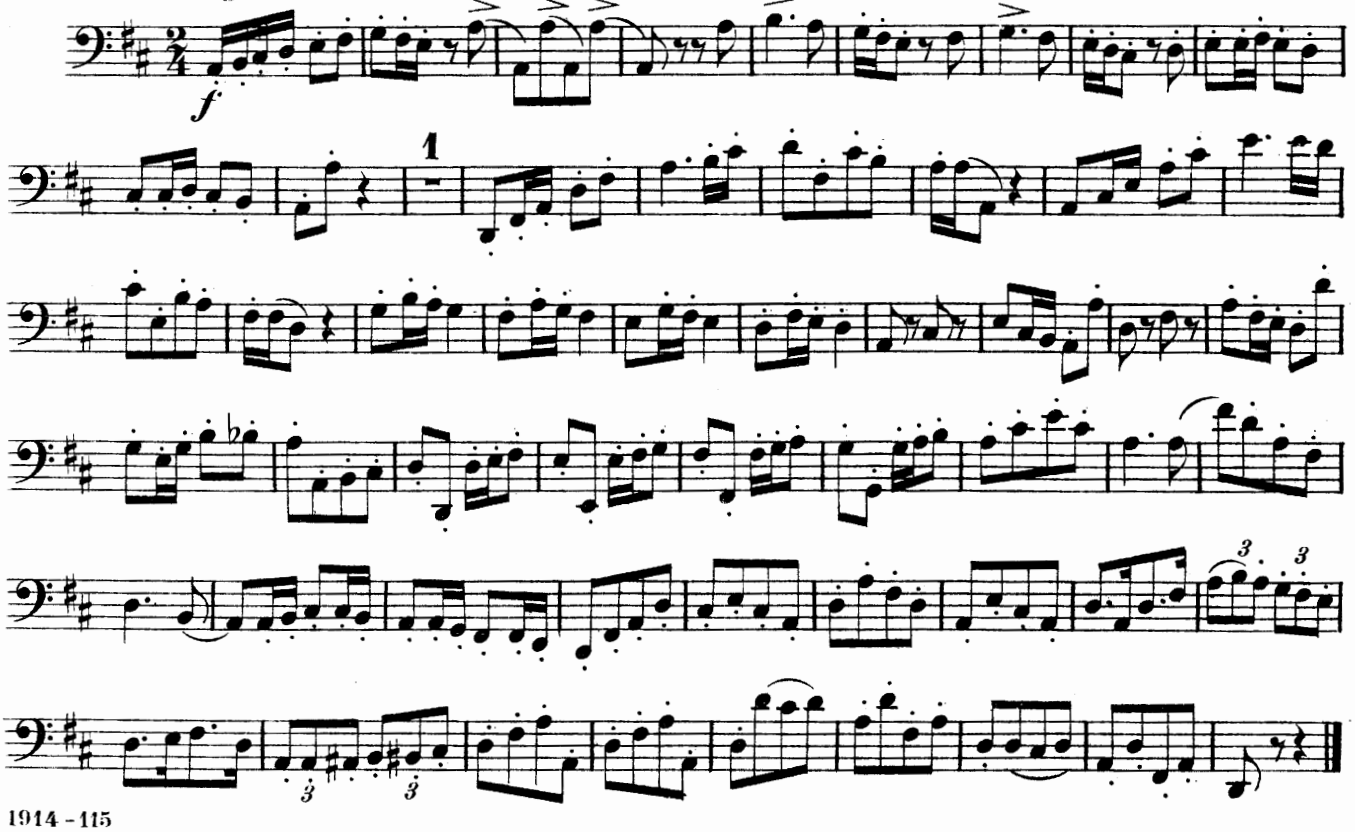
14. Tempo ad lib.

ERNST PAUDERT.



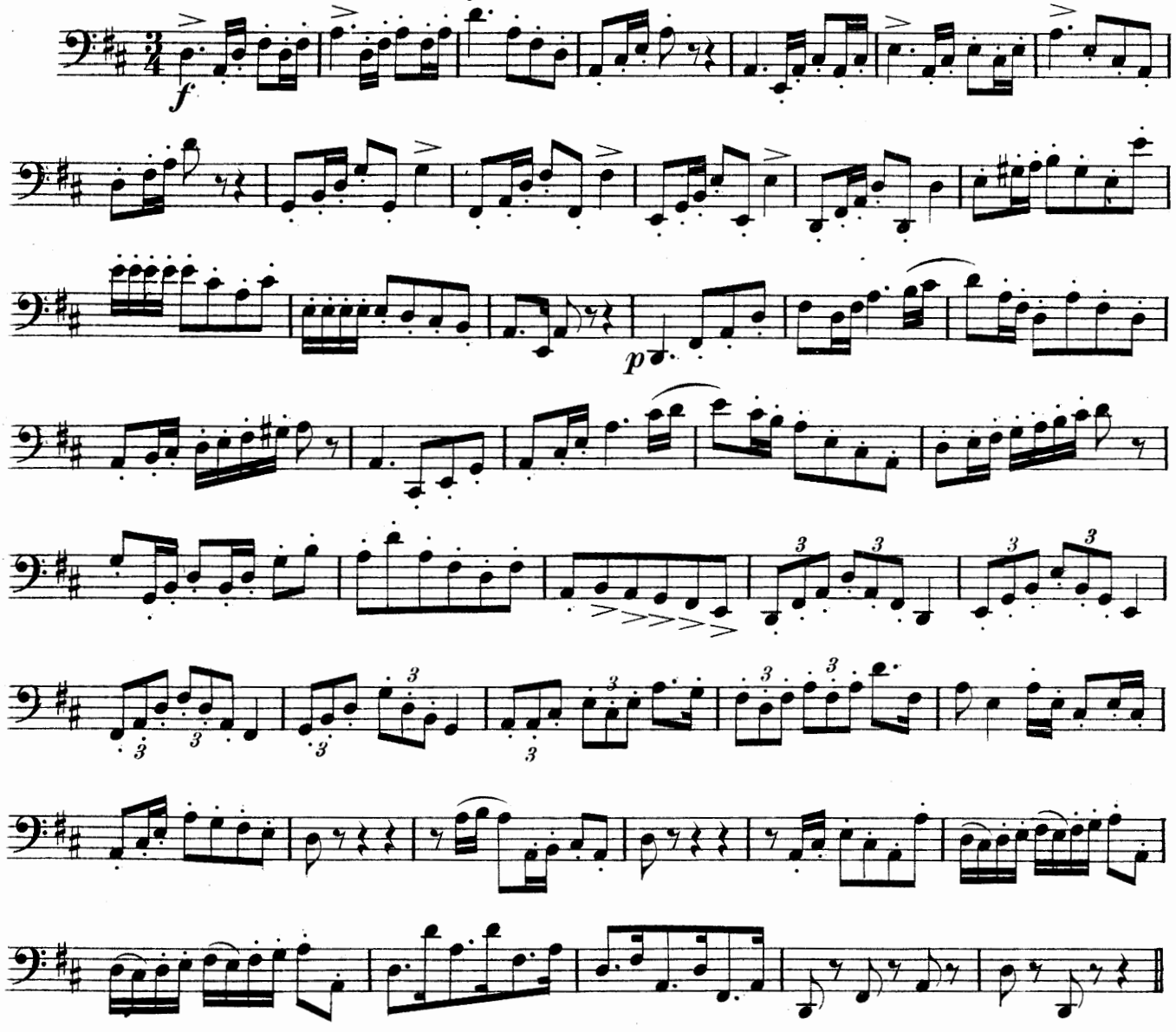
15. Allegro molto.

ERNST PAUDERT.



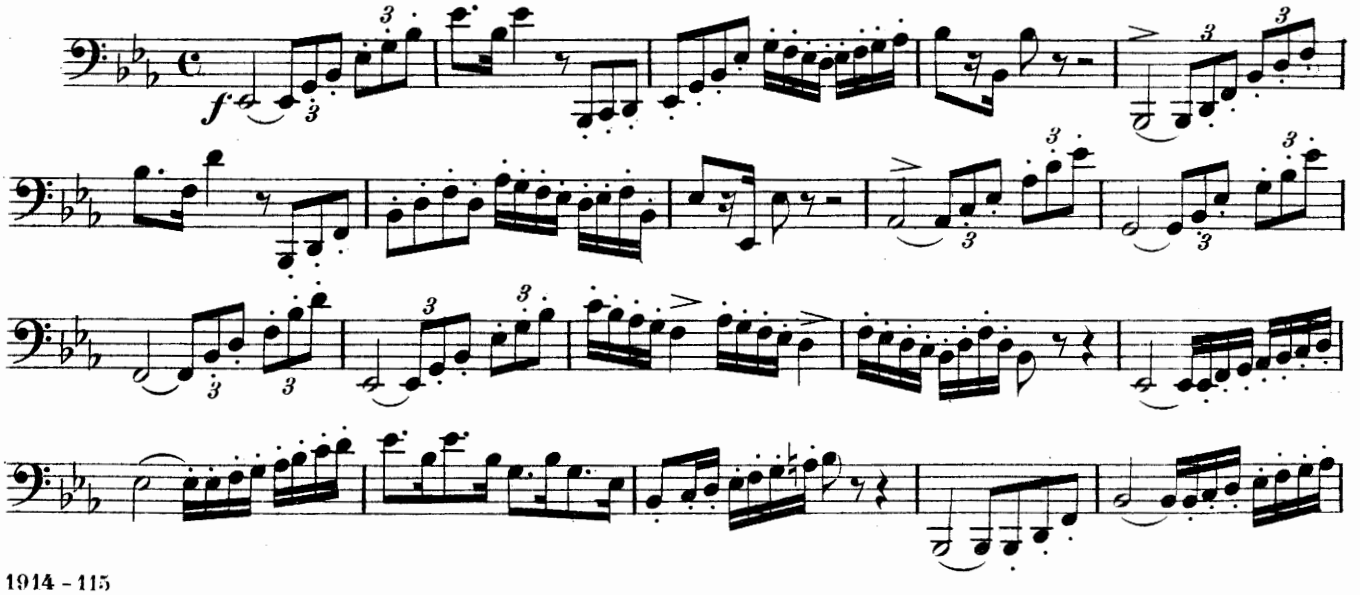
16. Tempo di Polacca.

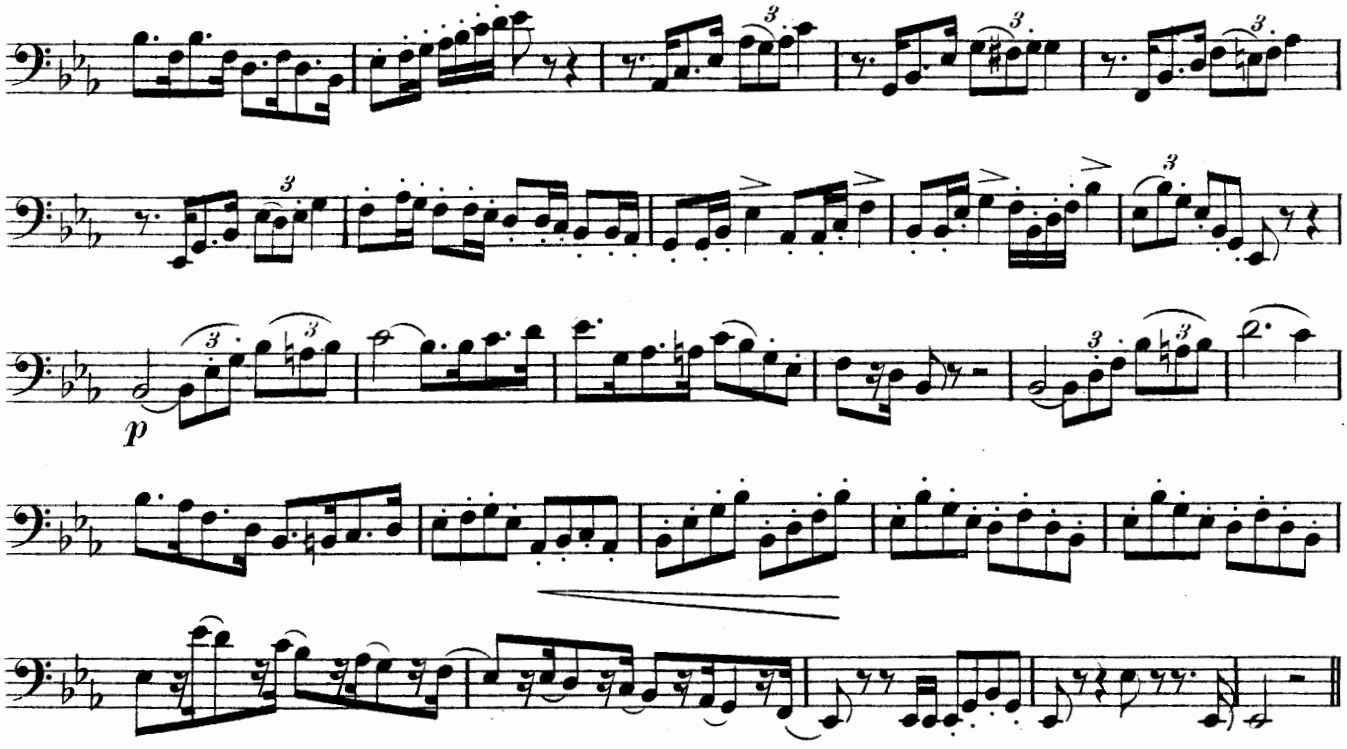
ERNST PAUDERT.



17. Tempo ad lib.

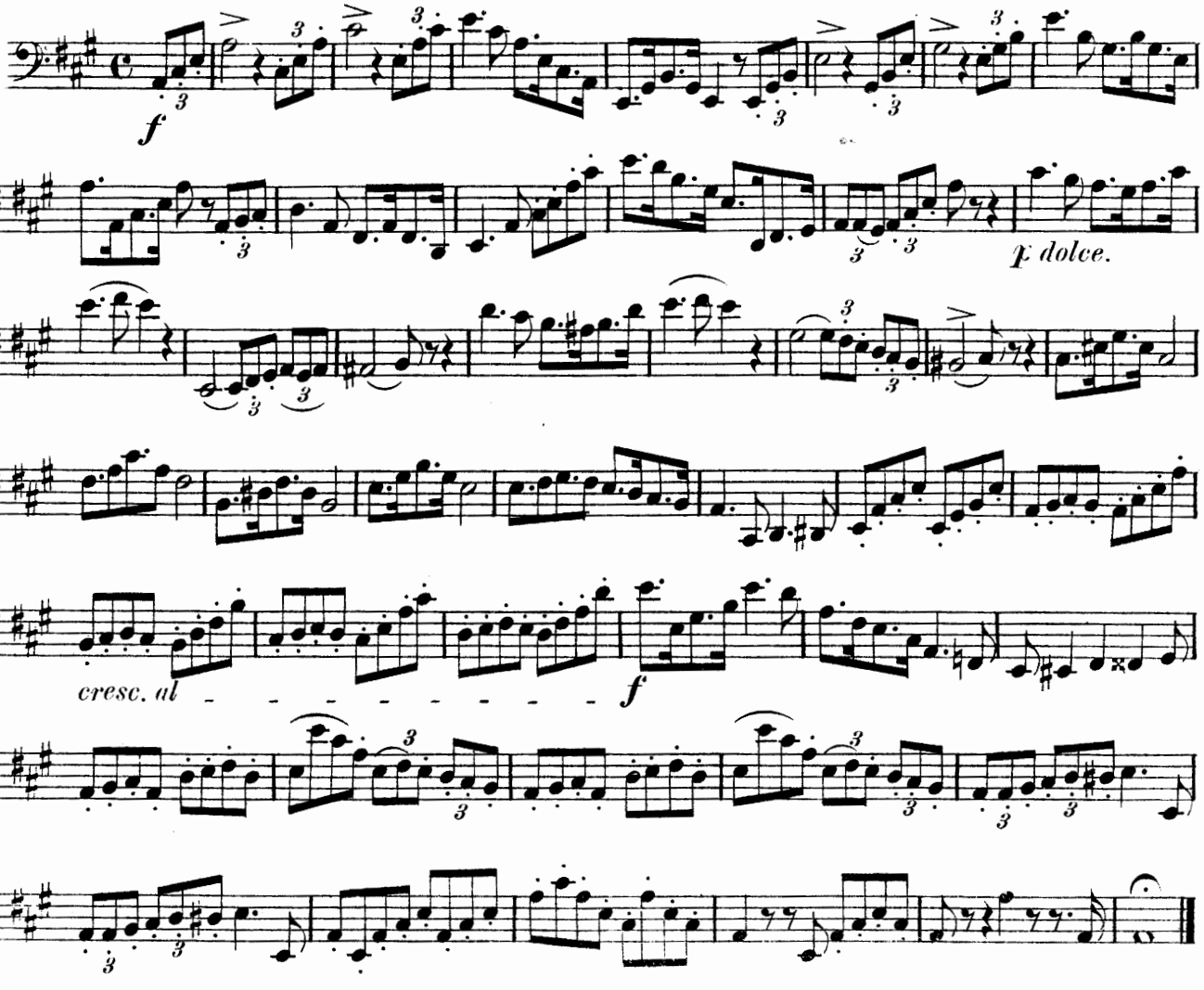
ERNST PAUDERT.





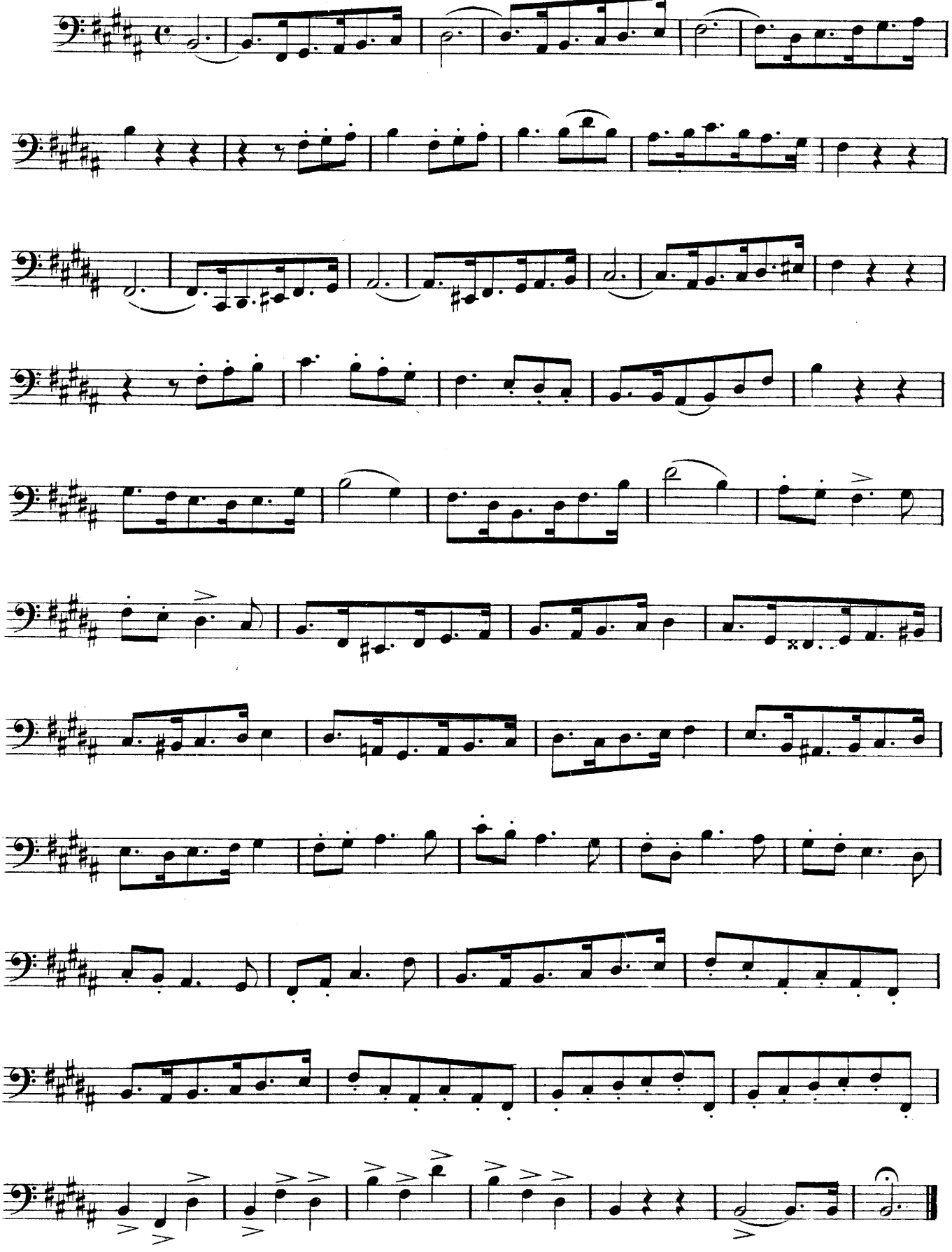
18. Parade Marsch.

ERNST PAUDERT.



19. Moderato Allegro.

ERNST PAUDERT.

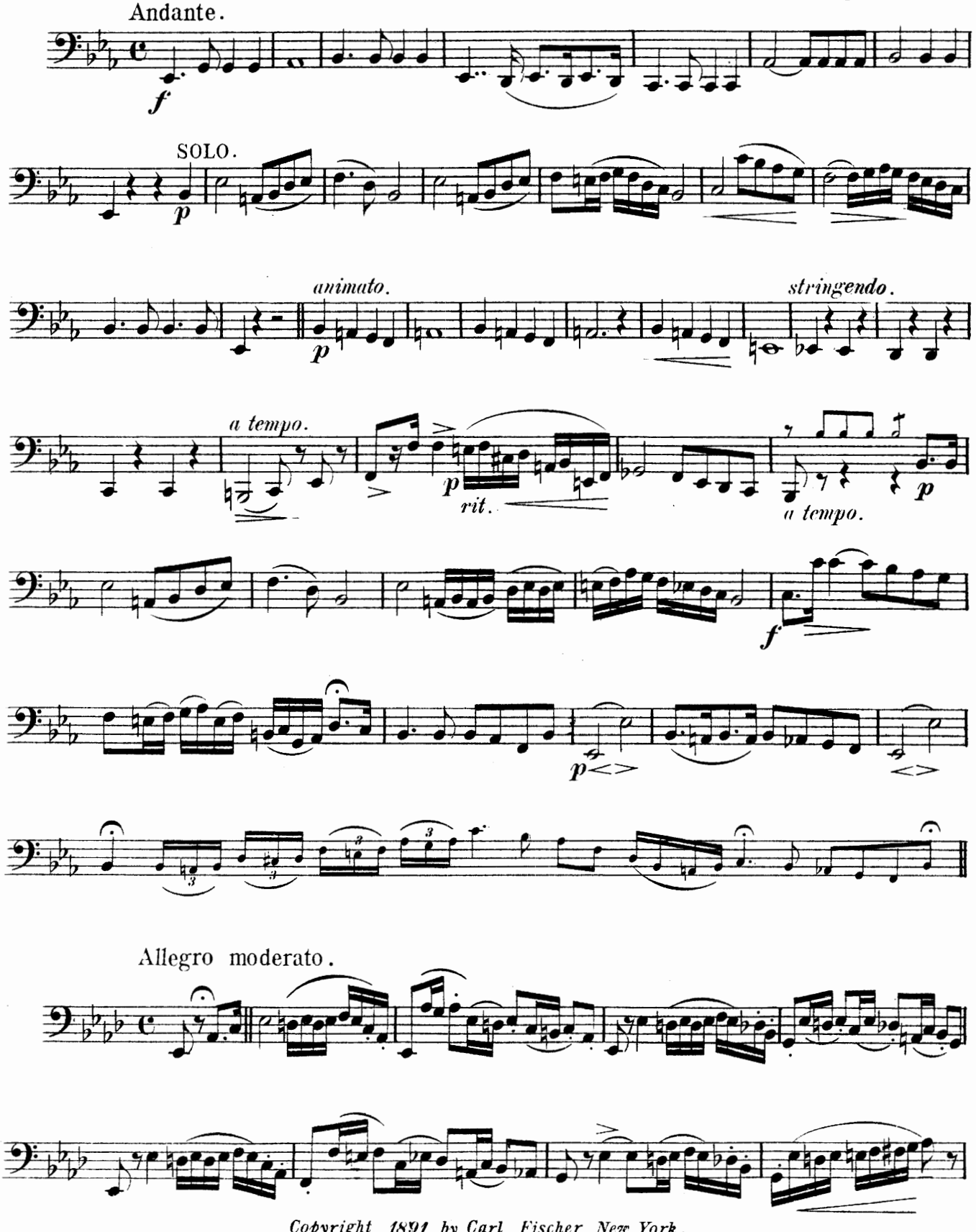


PRIZE COMPOSITION.

HAPPY THOUGHT.

FANTASIE.

J. BASELER.



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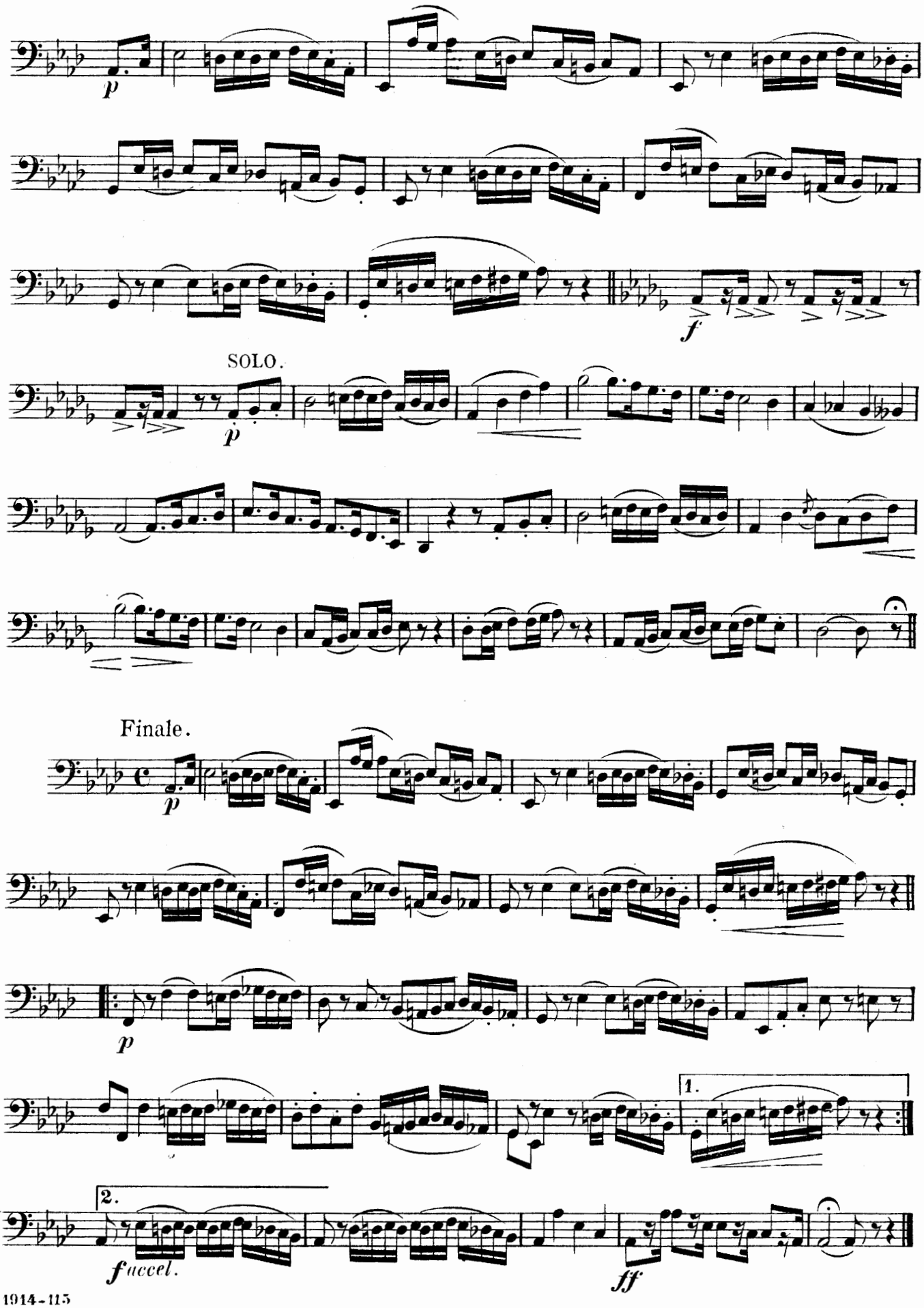

p
f
SOLO.
p
Finale.
p
p
1.
2.
faccel.
ff

Dedicated to my Friend G. MARQUARDT, *Tuba Soloist*.

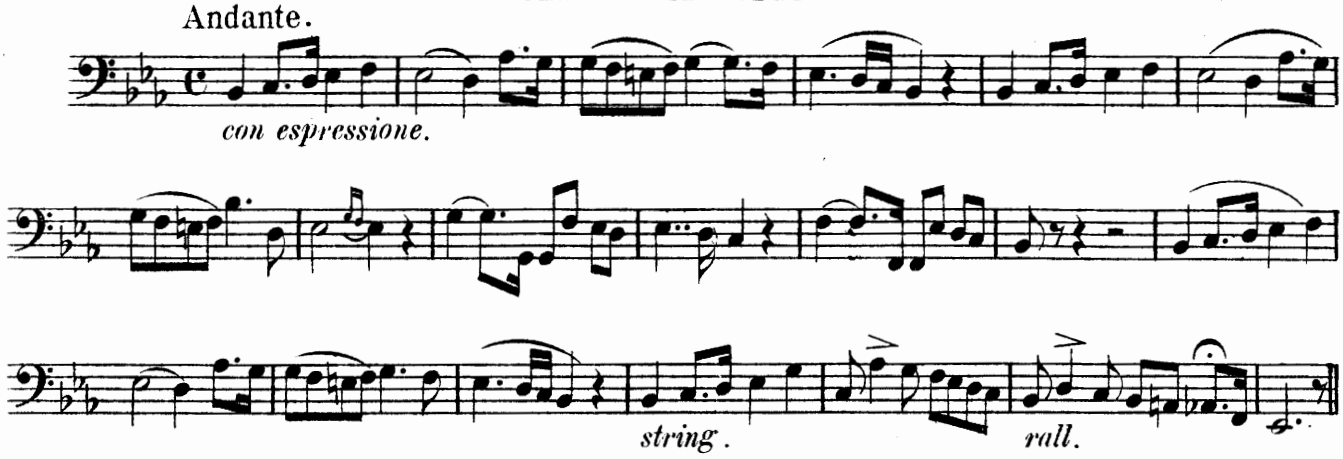
BEELZEBUB.

AIR VARIE.

PRIZE COMPETITION.

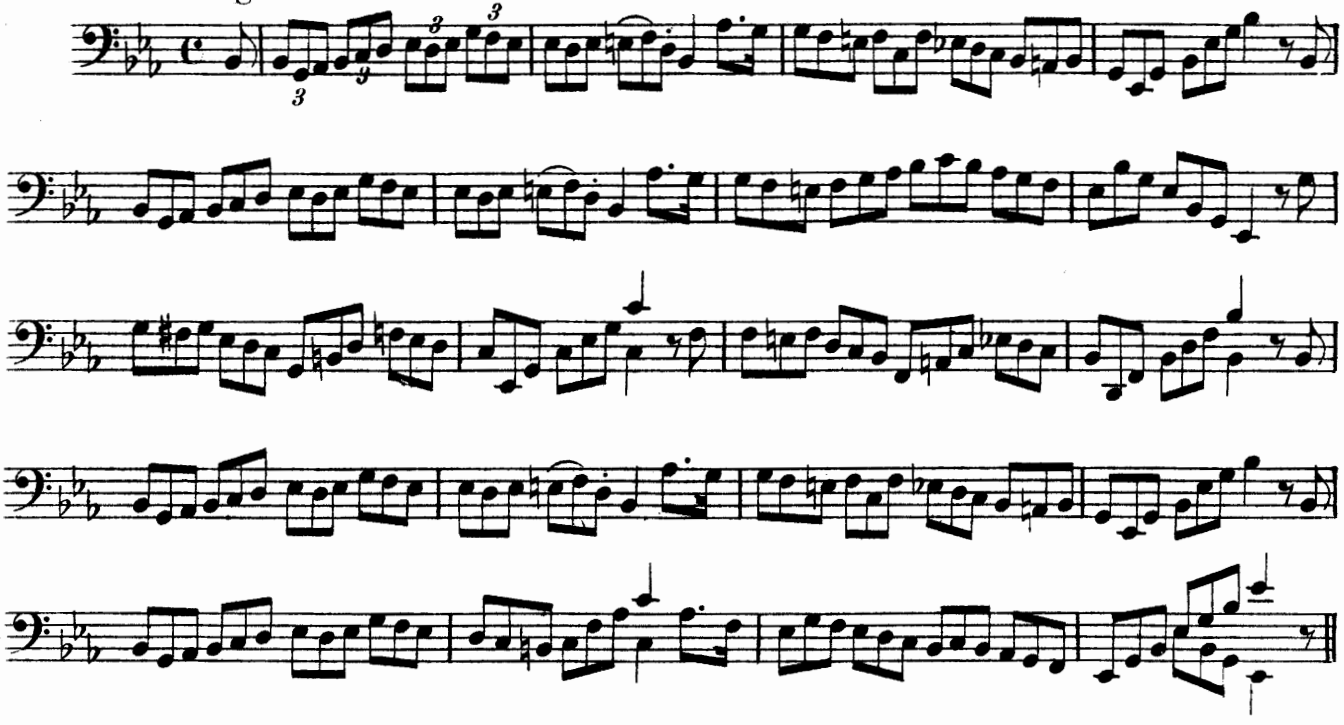
A. CATOZZI.

Andante.

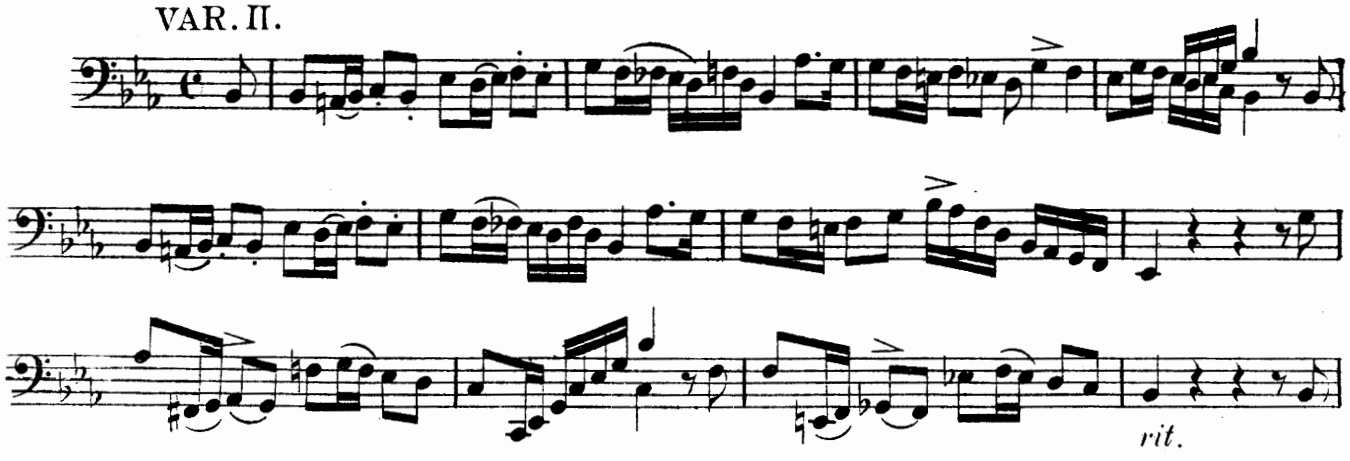


VAR. I.

Allegro moderato.



VAR. II.



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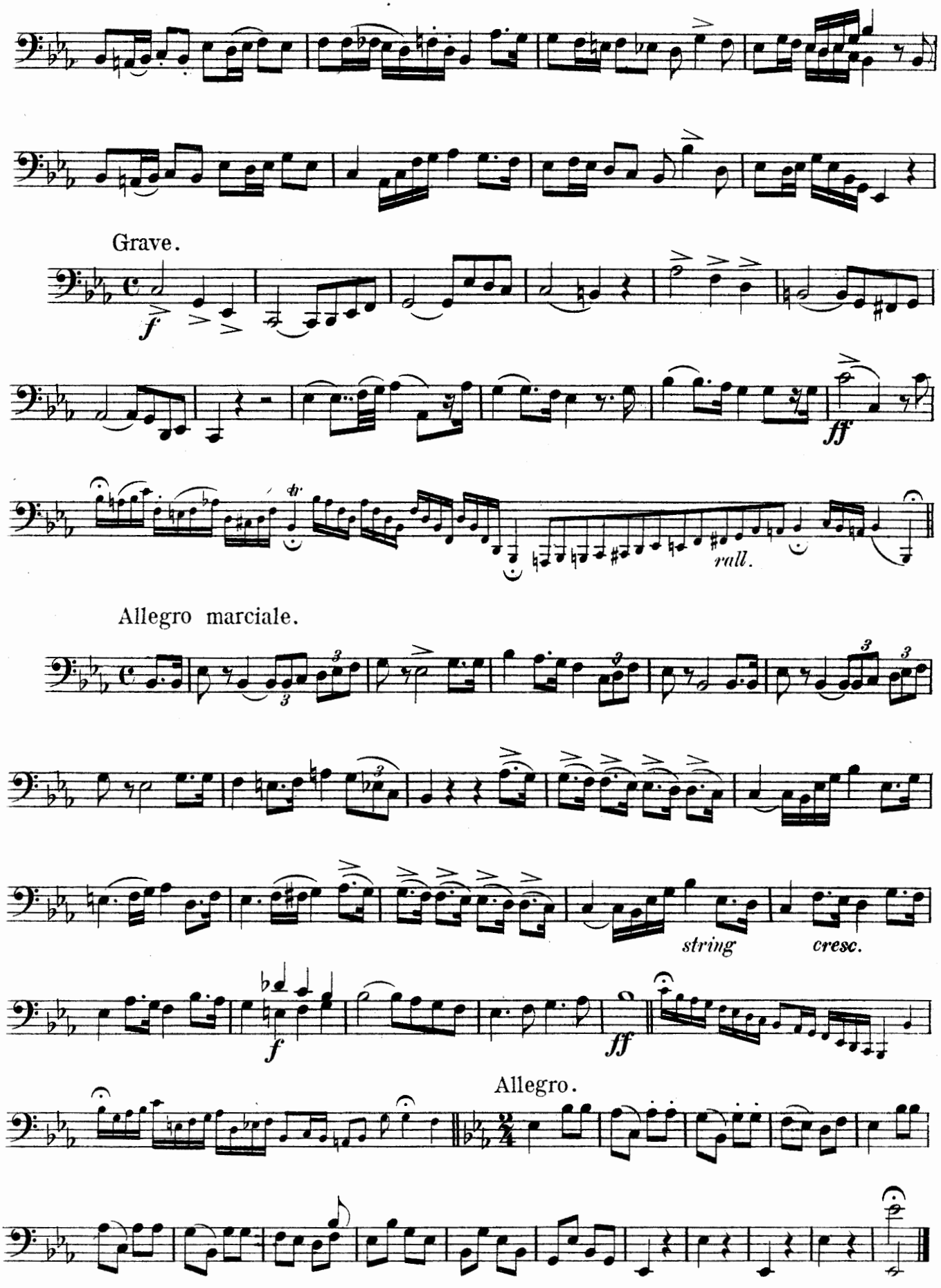
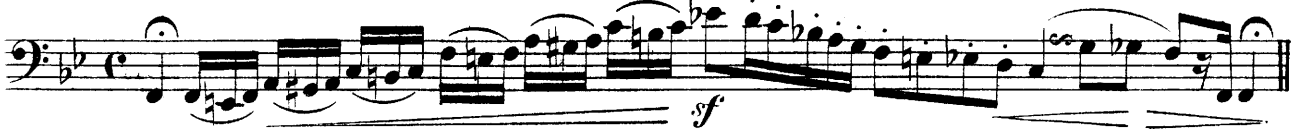

Grave.
f
ff
rall.
Allegro marciale.
string
cresc.
f
ff
Allegro.

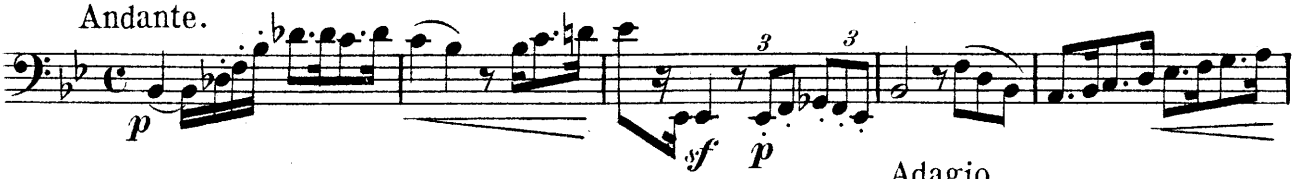
CONCERTO.

Allegro.

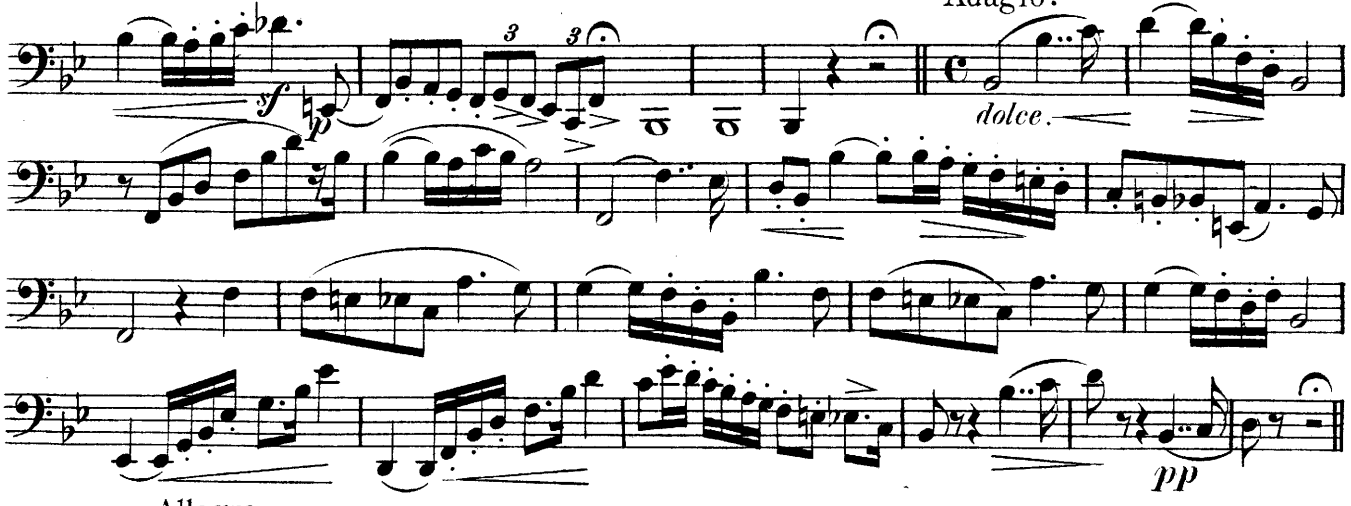
ERNST PAUDERT.



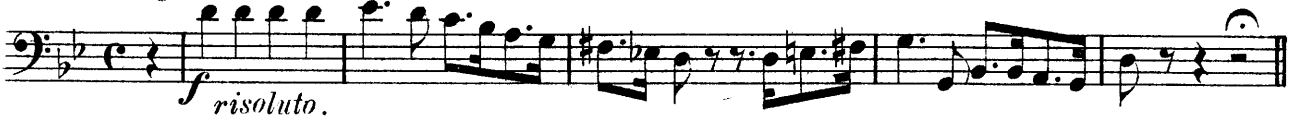
Andante.



Adagio.

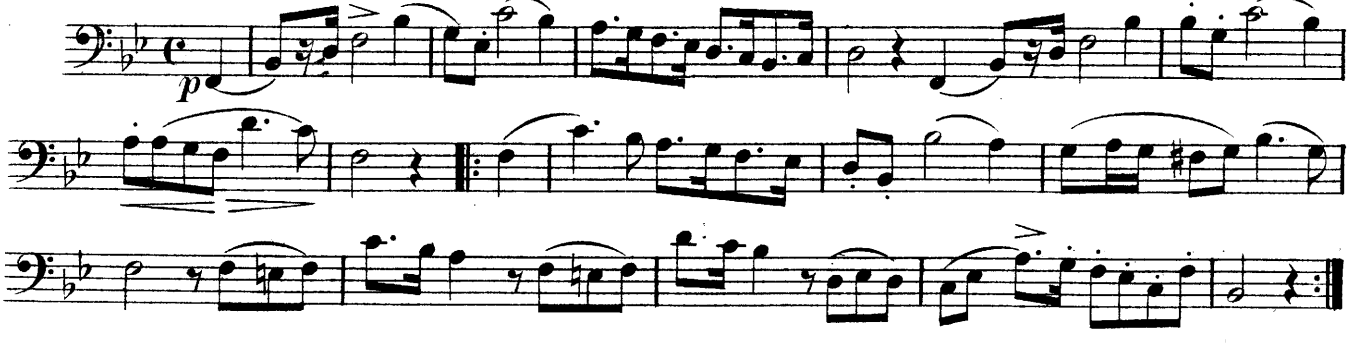


Allegro.



THEMA.

Andante moderato.



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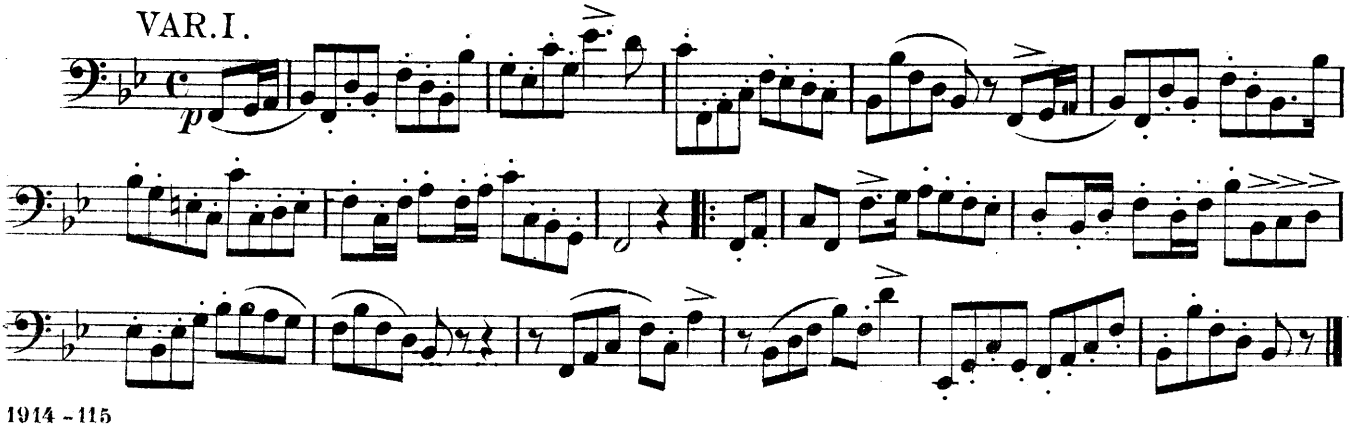

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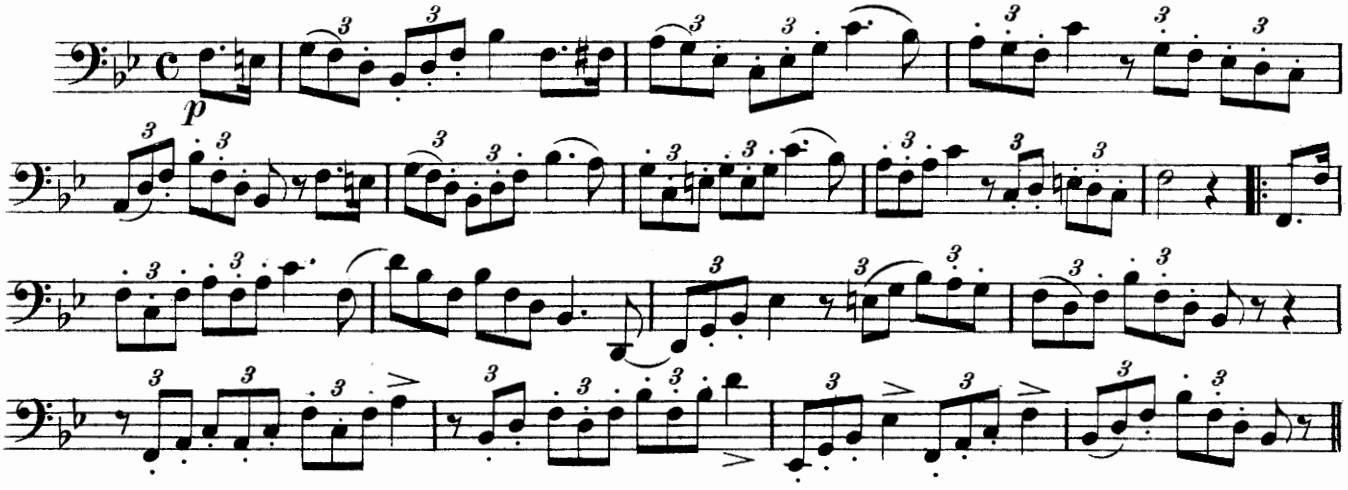

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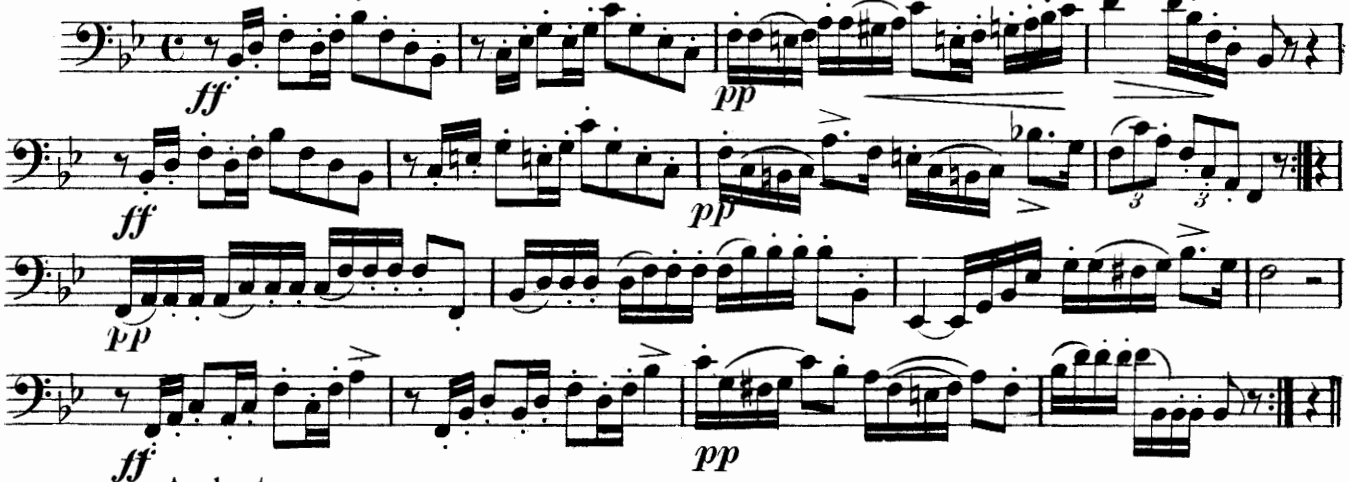
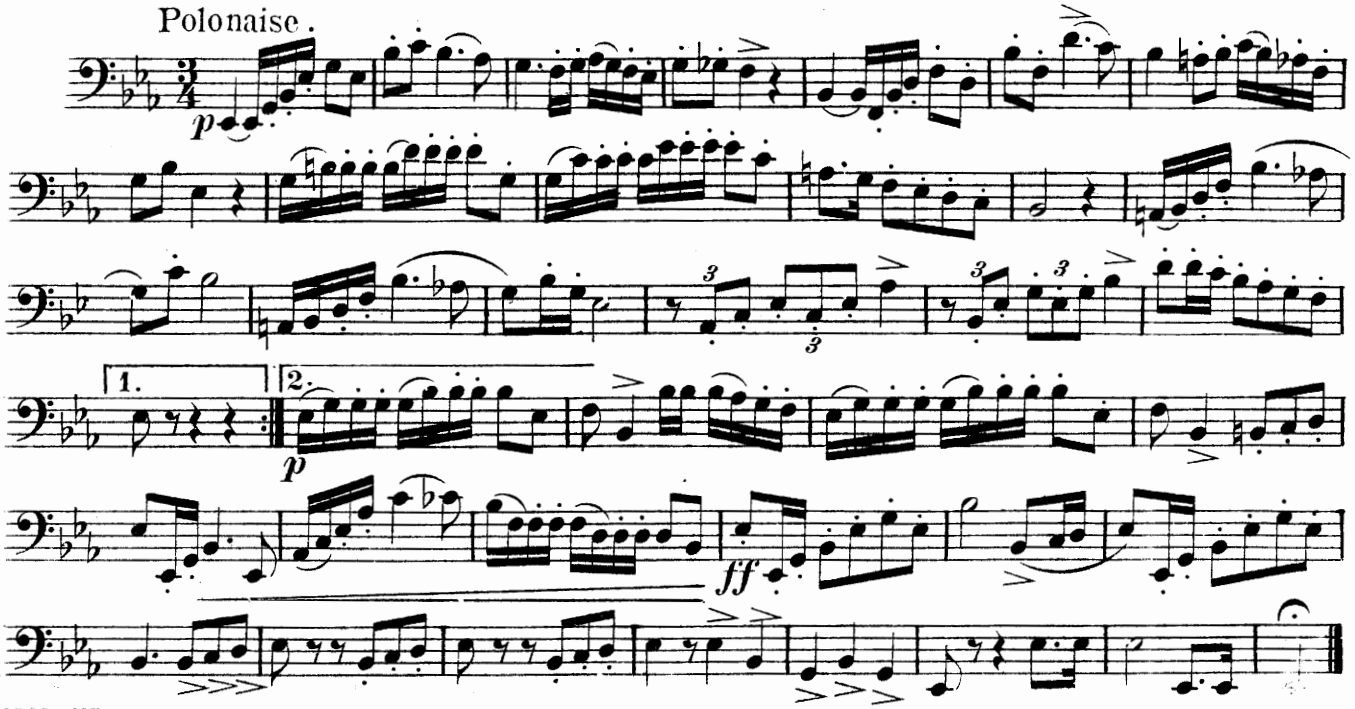


Andante.

Polonaise.



A LIST OF THE PRINCIPAL WORDS USED IN MODERN MUSIC.

With their Abbreviations and Explanations.

A..... to, in, or at; *a tempo* in time.
Accelerando..... Gradually increasing the speed.
Adagio..... Very slow.
Ad libitum..... As the performer pleases; not in strict time.
Agitato..... Restless with agitation
Al or *Alla*..... To or in the style of a March.
Alla Marcia..... In the style of a March.
Allegretto..... Moderately quick.
Allegro..... Quick and lively.
Andante..... In moderately slow time.
Andantino..... A little less slow than Andante.
Amoroso..... Affectionately.
Anima, con / *Animato*..... With animation.
A piacere..... At pleasure.
Appassionato..... Impassioned.
Arpeggio..... Separating or breaking the notes of a chord.
Assai..... Very.
A tempo..... In time.
Attacca..... Proceed at once to the following movement.
Barcarolle..... A boating song.
Ben..... Well. *Ben marcato*, well marked.
Bis..... Twice.
Bravura..... Brilliant execution.
Brillante..... Gay, rapid, brilliant.
Brio, con..... With much spirit.
Cadenza..... A passage introduced by way of embelishment
Calando..... Gradually softer and slower.
Cantabile..... In a singing style.
Canzonetta..... A short song or air.
Capriccio / *Caprice*..... A composition of irregular construction.
Cavatina..... An Italian air.
Chord..... A combination of two or more sounds.
Coda..... A supplement at the end of a composition.
Col or *con*..... With.
Crescendo or *cres*... Gradually louder.
Da or *dal*..... From.
Da Capo, or *D. C*.... From the beginning.
Dal Segno..... From the sign.
Decrescendo or *decres* Decreasing in strength.
Diminuendo or *dim*. Gradually softer.
Dolce or *dol*..... Softly, sweetly.
Duetto or *duo*..... A piece for two performers.
E..... And.
Energico..... With energy.
Espressivo..... With expression.
Fine or *Il Fine*..... The end.
Forte or *f*..... Loud.
Fortissimo or *ff*..... Very loud.
Forzando or *fz*>..... Accentuate the note.
Forza..... Force of tone.
Fuoco, con..... With fire.
Furioso..... Furiously.
Gracioso..... Graceful.
Giocoso..... Joyously.
Giusto..... Just, exact.
Grave..... Very slow and solemn.
Gusto..... Taste.
Harmony..... A combination of musical sounds.
Key note..... The first degree of the Scale.
Larghetto..... Slow, but not so slow as Largo.
Largo..... Broad and slow.
Legato..... Smoothly, the reverse of Staccato.
Leggiero..... Lightly.
Lento..... Slow.
L'istesso tempo..... The same time. [tavo higher or lower.
Loco..... In Place. Play as written, no longer an oc-
Ma..... But. *Ma non troppo* but not too much.
Maestoso..... Majestically.
Maggiore..... Major Key.
Marcato..... Marked.
Mancando..... Dying away.
Meno..... Less.
Mezzo..... Half.
Minore..... Minor key. [quick.
Moderato..... Moderately. *Allegro moderate*, moderately
Molto..... Much.
Morendo..... Dying away.
Mosso..... Moved. *Piu mosso*, quicker.
Moto..... Motion. *Con moto*, with animation.
Non..... Not.
Obbligato..... An indispensable part.
Opus or *Op*..... A work.
Ottava, or *8va*..... To be played an octavo higher.
Pause..... The sign indicating stoppage.
Perdendosi..... Dying away.
Pesante..... Heavily
Pianissimo or *pp*.... As soft as possible
Piano or *p*..... Soft.
Piu..... More.
Piu tosto..... Quicker.
Poco or *un poco*..... A little.
Poco a poco..... Gradually, by degrees.
Poi..... Then, afterwards.
Prestissimo..... As quick as possible.
Presto..... Very quick.
Primo or *1mo*..... The first.
Perdendosi..... Losing itself, dying away.
Pomposo..... Pompous, grand.
Quartetto..... A piece for four performers.
Quasi..... As if, similar to.
Quintetto..... A piece for five performers.
Rallentando or *rall*.. Gradually slower.
Ritardando or *rit*.... Slackening speed.
Replica..... Repetition. *Senza replica*, without repeats
Rinforzando..... With emphasis.
Risoluto..... Resolutely, bold.
Ritenuto..... Retarding the time.
Scherzando..... Playfully.
Secondo or *2do*..... The second.
Seconda volta..... The second time.
Semplice..... Simply.
Sempre..... Always.
Senza..... Without. *Senza sordino*, without mute.
Simile..... The same.
Sino..... As far as.
Smorzando..... Diminishing the sound.
Solo..... For one performer only. *Soli*, for all.
Sordino..... Mute. *Con sordino*, with the mute.
Sostenuto..... Sustained.
Sotto..... Under. *Soto voce*, in a subdued tone.
Spirito spiritoso..... Spirit, spirited.
Staccato..... Detached.
Stretto..... An increase of speed.
Tacet..... Silent.
Thema..... The subject of melody. [commencement.
Tempo..... Time. *Tempo primo*, the same time as at the
Tenuto or *ten*..... Held for the full value.
Tranquilla..... Quietly.
Tremolando / *Tremolo*..... Trembling, rapid movement.
Trio..... A piece for three performers.
Troppo..... Too much. *Allegro ma non troppo*, quick, but not too quick.
Tutti..... All, all the instruments.
Un..... A, one.
Unisono..... In unison.
Una corda..... On one string.
Veloce..... Quick.
Vivace..... With vivacity,
Vivo..... Lively.
Variatione..... Variation of a melody.
Volkslied..... A national song.
Voce..... The voice.
Volti Subito or *V. S.* Turn over quickly.