



C. FISCHER'S

New and Revised Edition

OF

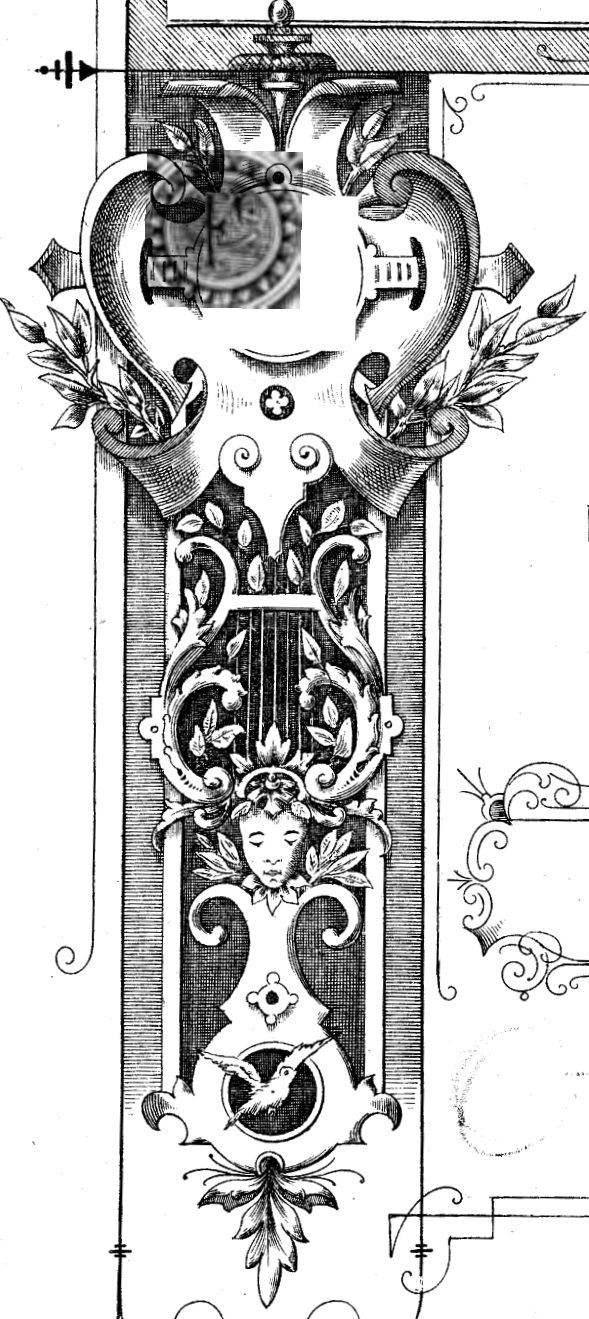
CELEBRATED

TUTORS

Method for the

E<sup>b</sup> TUBA.

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C.Fischer's New and Revised Edition.

1914.

# METHOD

FOR THE

## E<sup>b</sup> TUBA

SELECTED, ARRANGED & COMPOSED

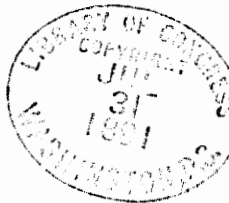
BY

# OTTO LANGEY.

*with Appendix*

Selected compiled and arranged by  
**HARRY PRENDIVILLE.**

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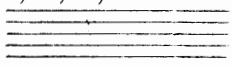
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# RUDIMENTS OF MUSIC.


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

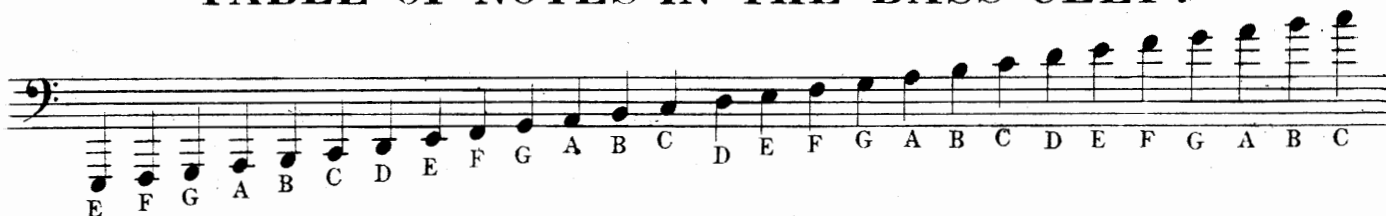
the lines  These eleven notes being too limited and in order to signify higher and

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.

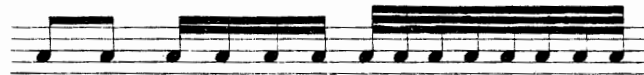
Notes may be of longer or shorter *duration*, which is shown by the peculiar form of each note.

### 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.

<p><i>One</i> <i>Whole note</i> <i>is equal to</i></p>	
<p><i>Half</i><sup>2</sup> <i>notes</i></p>	
<p><i>or</i> <i>Quarter</i><sup>4</sup> <i>notes</i></p>	
<p><i>or</i> <i>Eighth</i><sup>8</sup> <i>notes</i></p>	
<p><i>or</i> <i>Sixteenth</i><sup>16</sup> <i>notes</i></p>	
<p><i>or</i> <i>Thirty second</i><sup>32</sup> <i>notes.</i></p>	

## 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 preceding 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:

is equal to or to or to

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 are 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, special figures are placed at the beginning of a movement

<i>Common Time</i>	<i>Three four Time</i>	<i>Two four Time</i>
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 the same value of longer or shorter notes or rests and 1.2. have to be counted in a bar.

# TABLE OF TIMES.

<i>Simple or common Times.</i>	<i>Compound common Times.</i>	<i>Simple Triple Times.</i>	<i>Compound Triple Times.</i>

When a line is drawn through the C thus  $\text{C}$  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*.

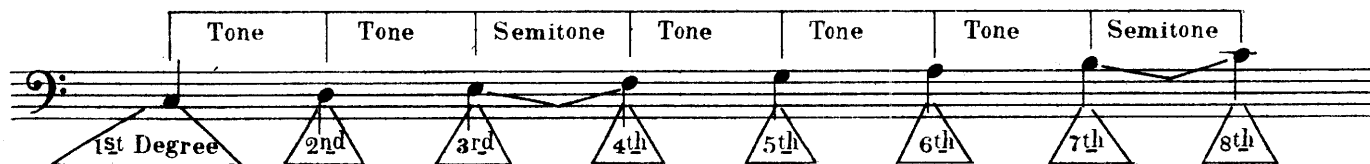
Between these eight degrees there are seven intervals or distances, five of which are *tones* and two *semitones*.

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 eighth 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 eighth 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.

Number of Flats	1	2	3	4	5	6	7
Name of the keys							
	F	B <sup>b</sup>	E <sup>b</sup>	A <sup>b</sup>	D <sup>b</sup>	G <sup>b</sup>	D <sup>b</sup>

## 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.

Number of Sharp	1	2	3	4	5	6	7
Name of the keys							
	G	D	A	E	B	F#	C#

## THE NATURAL.




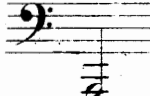
In order to restore a note which has been raised by a sharp # or depressed by a flat b a *Natural* is employed, which restores it to its natural position.

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 $\flat$  is from

to  of the Bombardon in E $\flat$  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 prejudicial 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 $\flat$ . <sup>7</sup>

WITH FOUR VALVES

The open notes are marked thus: 0. 1 denotes the first valve and 1<sup>st</sup> finger  
 2 " the second valve and 2<sup>nd</sup> finger  
 3 " the third valve and 3<sup>rd</sup> finger  
 4 " the fourth valve to be taken with  
 the second finger of the left hand.

## WITH FLATS.

The first staff shows the chromatic scale from E $\flat$  to A $\sharp$  with fingerings: 0, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2. The second staff shows the chromatic scale from B $\flat$  to G with fingerings: 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 0.

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

## WITH SHARPS.

The first staff shows the chromatic scale from D $\sharp$  to G $\sharp$  with fingerings: 0, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2. The second staff shows the chromatic scale from A $\sharp$  to G $\sharp$  with fingerings: 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 0.

# CHROMATIC SCALE FOR THE TUBA in E $\flat$ .

WITH THREE VALVES.

## WITH FLATS.

The first staff shows the chromatic scale from A to C with fingerings: 1, 2, 1, 2, 1, 2, 0, 1, 2, 3, 1, 2, 0, 3, 2, 1. The second staff shows the chromatic scale from D $\flat$  to G with fingerings: 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 0.

# WITH SHARPS.

## THE FIRST EXERCISES.

Pronounce the word "Too" for each note.

1.

B $\flat$  too too too || B $\flat$  C D  
 Too  
 E $\flat$  D C B $\flat$  B $\flat$  A $\sharp$   
 G F E $\flat$  F G A  
 A B $\flat$  || B $\flat$  C D E $\flat$  F G F  
 E $\flat$  D C B $\flat$  || B $\flat$  C D E $\flat$  C D  
 B $\flat$  D C D E $\flat$  F E $\flat$  F D F E $\flat$  F  
 G A B $\flat$  A G F E $\flat$  D C D B $\flat$   
 6. B $\flat$  C B $\flat$  G F E $\flat$  D E $\flat$  D C B $\flat$   
 C B $\flat$  C E $\flat$  B $\flat$  G E $\flat$  D E $\flat$

Now observe the time and count.

7. 1. 2. 3. 4. 1. 2. etc.

8. 1. 2. 3. 4. etc.

9. 1. 2. 3. 4. etc.

10. 1. 2. 3. 4. 1. 2. 3. 4. 1. 2. 1. 2. 1. 2. 1. 2. 1. 2. 3. 4. 1. 2. 3. 4. 1. 2. 1. 2. 1. 2. 3. 4.

11. 1. 2. 3. 4.

12. 0 2 1/2 2 1/2 0 1/2 0 1 0 1 2 1 2 1/2 1/2 2 0 2 0 1 0

12. 0 2 0 1/2 2 1/2 0 1/2 2 0 1 0 2 1/2 1/2

12. 0 2 1/2 0 2 1/2 1/2 0 2 1/2 1/2 0 2 1/2 1/2 1/2 3

13. 1. 2. 3. 4.

14. 0 1 0 1/2 1/2 0 1/2 0 1 0 0 1/2 1 0 1/2

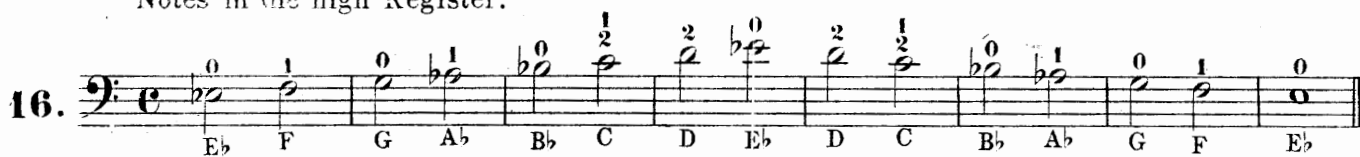
14. 1 1/2 1/2 0 2 1/2 1/2 2 0 1/2 1 1/2 2 1 0 2 0 0 0

Notes in the low Register.  
(Only for Tuba with 4 valves.)

15. Eb D C Bb Ab G F Eb

15. F Eb F G Ab G Ab Bb C Bb C D Eb

Notes in the high Register.

16. 

**SCALES.** (See explanation page 4.)

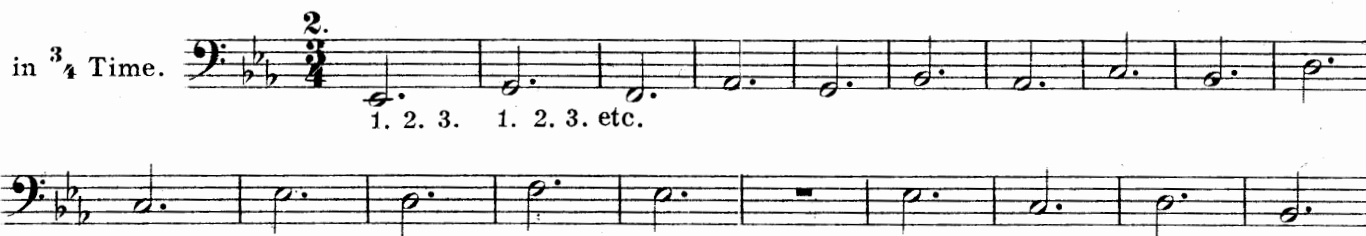
We commence with the scale of Eb major, this being the easiest on the Bombardon in Eb. The three flats marked at the commencement are good for the whole scale or movement.

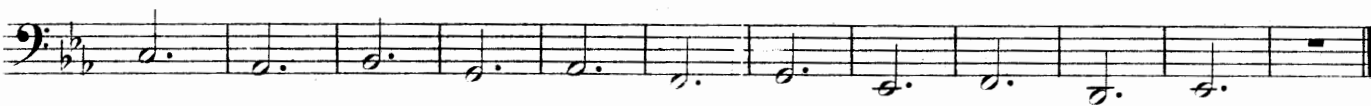
Scale of Eb Major. 



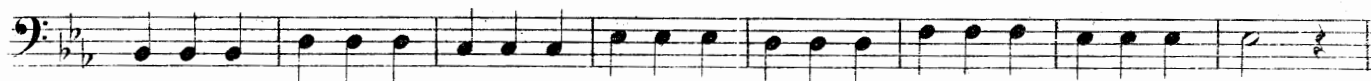
**SCALES UPON INTERVALS.**

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.

1. 2. 3. 4. etc.

7.

1. 2. 3. 4. etc.

1. 2. 3. 4. etc.

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.

1. 2. 3. 4. 5. 6. 1. 2. 3. 4. 5. 6.



3.

1. 2. 3. 4. 1. 2. 3. 4.

4.

1. 2. 3. 4. 1. 2. 3. 4. 1. 2. 3. 4.

5.

6.

1. 2. 3. 1. 2. 3.

### SLUR.

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

a.

Articulate: tee - oo too - ee tee - oo too - ee tee - oo too - ee too - ee

b.


tee - oo too - ee tee - oo too - ee tee - oo too - ee too - ee

c.

tee - oo tee - oo too - ee too too - ee too

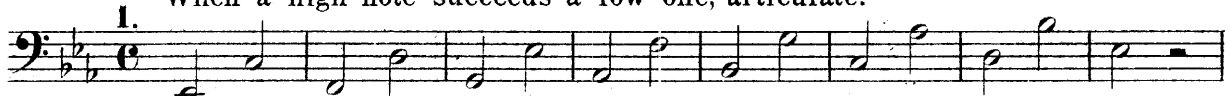
d.

too - ee too too - ee too tee - oo tee tee - oo tee tee - oo too

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

7.

8.

1. When a high note succeeds a low one, articulate.  
in Sixths. 

too tee too tee

tee too tee too

2.

3.

4.

5.

1. 2. 3.

6.

1. 2. 3. 1. 2. 3. etc.

7.

Syncopated notes.

1. 2. 3. 4. etc.

8. 

1. 2.



9. 

1. 2. 3.



in Sevenths. 

1. 



Triplets. 

one, two. 1. 2. 1. 2. 1. 2.

2. 






3. 





\*) 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.

in Octaves. <sup>1.</sup>

Sixteenth notes <sup>2.</sup>

<sup>3.</sup>

<sup>4.</sup>

<sup>5.</sup>

<sup>6.</sup>

Dotted notes. <sup>7.</sup>

<sup>8.</sup>

Double dotted notes. <sup>9.</sup>

5.

AIR WITH VARIATIONS ON VARIOUS ARTICULATIONS.

Alla breve. (count two in the bar.)

17.

18.

19.




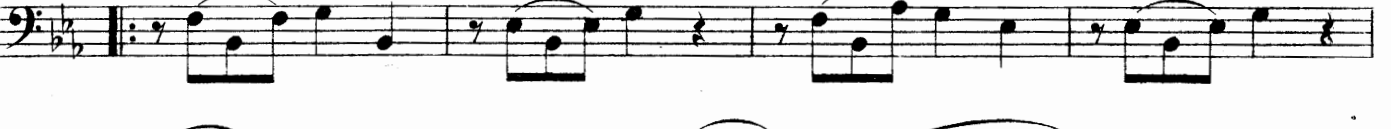
When a slur is drawn over two notes on the same degree, only the first is struck with the tongue.

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  they must be played softly and long.  
doo,doo,doo,doo.

24.  

\*) A List of the principal words used in modern music, is given on page 116.  
1914-100

25.

26.

27.

28.

29.



30. Chords.

31.

Scale of Bb 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.

The diagram shows two staves of a scale. The first staff is the ascending scale, starting on C (1st Degree) and ending on C (8th). The intervals between notes are: C to D (Tone), D to E (Semitone), E to F (Tone), F to G (Tone), G to A (Tone), A to B (Tone), B to C (Semitone). The second staff is the descending scale, starting on C (8th) and ending on C (1st). The intervals between notes are: C to B (Semitone), B to A (Tone), A to G (Tone), G to F (Semitone), F to E (Tone), E to D (Tone), D to C (Tone).

## TABLE OF MINOR SCALES WITH THEIR RELATION to MAJOR.

|                |                |                |                |                |                |                 |                 |
|----------------|----------------|----------------|----------------|----------------|----------------|-----------------|-----------------|
| A MINOR.       | E MINOR.       | B MINOR.       | F# MINOR.      | C# MINOR.      | G# MINOR.      | D# MINOR.       | A# MINOR.       |
| to<br>C MAJOR. | to<br>G MAJOR. | to<br>D MAJOR. | to<br>A MAJOR. | to<br>E MAJOR. | to<br>B MAJOR. | to<br>F# MAJOR. | to<br>C# MAJOR. |

|                |                 |                 |                 |                 |                 |                 |
|----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|
| D MINOR.       | G MINOR.        | C MINOR.        | F MINOR.        | Bb MINOR.       | Eb MINOR.       | Ab MINOR.       |
| to<br>F MAJOR. | to<br>Bb MAJOR. | to<br>Eb MAJOR. | to<br>Ab MAJOR. | to<br>Db MAJOR. | to<br>Gb MAJOR. | to<br>Cb MAJOR. |

Scale of C Minor.

40.

41. Chords.

42.

Scale of G Major.

43.

44. Chords.

45.

Scale of A $\flat$  Major. **With 4 Valves.**

**With 4 Valves.**

46.

47. **Chords.**


48. **in Thirds.**

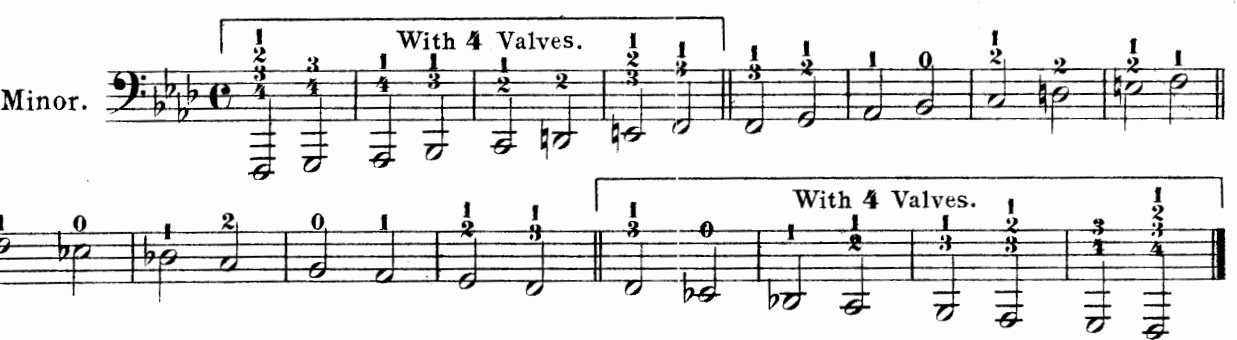
49. **in Fourths.**

50. **in Fifths.**

51. in Sixths. 

52. in Octaves. 

53. 

Scale of F Minor. 

54. 

55. Chords. 

Scale of D $\flat$  Major. 

56. 



62. in Octaves.

63.

Scale of Bb Minor.

64.

65. Chords.

66.

Scale of F Major.

67.





68.  
Chords.



69.  
in Thirds.



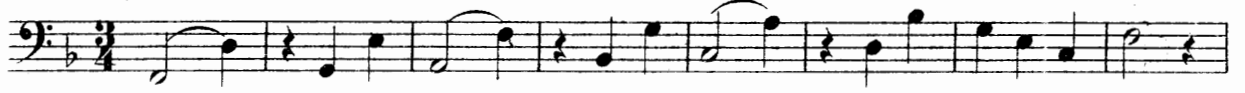
70.  
in Fourths.



71.  
in Fifths.



72.  
in Sixths.



73.  
in Octaves.



Scale of D Minor.

2 1 2/3 1 2 2 2 3/3 1 2 1 2 1 0 2

2 2 1 2/3 0 2 0 1 1 2 2 1 2 0 2 1 2 1 3 1 2/3 2

74.

75. Chords.

76.

Scale of C Major.

1 2 2 1 2/3 1 3 1 2 2 2 3/3 1 2 2 1 2 1 0 2 2 3/3

1 2 1 2 2 3/3 2 0 1 1 2 2 1 2 2 3/3 2 1 2 1 3 1 2/3 2 1 2

77.

78.  
Chords.79.  
in Thirds.80.  
in Fourths.81.  
in Fifths.82.  
in Sixths.83.  
in Octaves.

Scales of A Minor.

84.

85. Chords.

86.

Scales of G Major.

87.

88. Chords.

89  
in Thirds.

Exercise 89, titled "in Thirds," is written in bass clef with a common time signature (C). It consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#), which is then changed to a bass clef. The music features a sequence of eighth and sixteenth notes, primarily moving in parallel thirds.

90  
in Fourths.

Exercise 90, titled "in Fourths," is written in bass clef with a common time signature (C). It consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#), which is then changed to a bass clef. The music features a sequence of eighth and sixteenth notes, primarily moving in parallel fourths.

91  
in Fifths.

Exercise 91, titled "in Fifths," is written in bass clef with a common time signature (C). It consists of one staff of music. The first staff begins with a treble clef and a key signature of one sharp (F#), which is then changed to a bass clef. The music features a sequence of eighth and sixteenth notes, primarily moving in parallel fifths.

92  
in Sixths.

Exercise 92, titled "in Sixths," is written in bass clef with a 3/4 time signature. It consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#), which is then changed to a bass clef. The music features a sequence of eighth and sixteenth notes, primarily moving in parallel sixths.

93  
in Octaves.

Exercise 93, titled "in Octaves," is written in bass clef with a common time signature (C). It consists of one staff of music. The first staff begins with a treble clef and a key signature of one sharp (F#), which is then changed to a bass clef. The music features a sequence of eighth and sixteenth notes, primarily moving in parallel octaves.

94

Exercise 94 is written in bass clef with a common time signature (C). It consists of one staff of music. The first staff begins with a treble clef and a key signature of one sharp (F#), which is then changed to a bass clef. The music features a sequence of eighth and sixteenth notes, primarily moving in parallel octaves.


Scale of E Minor. 

95. 

96. Chords. 



97. 

Scale of Gb Major. 



98. 





99. Chords. 

100. in Thirds. 



**101.**  
in Fouths.

Exercise 101 in Fouths, 3/4 time signature. The notation consists of two staves of music in a bass clef with a key signature of three flats (E-flat, A-flat, D-flat). The first staff contains a melodic line with eighth and quarter notes, ending with a double bar line. The second staff continues the melodic line with eighth and quarter notes, also ending with a double bar line.

**102.**  
in Fifths.

Exercise 102 in Fifths, 2/4 time signature. The notation consists of two staves of music in a bass clef with a key signature of three flats. The first staff contains a melodic line with eighth and quarter notes, ending with a double bar line. The second staff continues the melodic line with eighth and quarter notes, also ending with a double bar line.

**103.**  
in Sixths.

Exercise 103 in Sixths, 2/4 time signature. The notation consists of two staves of music in a bass clef with a key signature of three flats. The first staff contains a melodic line with eighth and quarter notes, ending with a double bar line. The second staff continues the melodic line with eighth and quarter notes, also ending with a double bar line.

**104.**  
in Octaves.

Exercise 104 in Octaves, 3/4 time signature. The notation consists of two staves of music in a bass clef with a key signature of three flats. The first staff contains a melodic line with eighth and quarter notes, ending with a double bar line. The second staff continues the melodic line with eighth and quarter notes, also ending with a double bar line.

Exercise 105 in common time (C). The notation consists of one staff of music in a bass clef with a key signature of three flats. The staff contains a melodic line with eighth and quarter notes, ending with a double bar line.

Scale of E $\flat$  Minor. With 4 Valves.

The notation shows the E-flat minor scale in common time. The first staff contains the scale with fingering numbers (1, 2, 3, 1, 3, 2, 2, 0, 0, 1, 3, 3, 1) and valve indications (1, 2, 3, 1, 3, 2, 2, 0, 0, 1, 3, 3, 1). The second staff contains the scale with fingering numbers (0, 1, 2, 0, 1, 2, 1, 0, 1, 2, 0, 0, 1, 2) and valve indications (0, 1, 2, 0, 1, 2, 1, 0, 1, 2, 0, 0, 1, 2). The scale ends with a double bar line.

With 4 Valves.


The notation shows the E-flat minor scale with 4 valves in common time. The first staff contains the scale with fingering numbers (1, 0, 1, 2, 3, 0, 1, 2, 3, 1, 3, 0) and valve indications (1, 2, 3, 1, 3, 2, 2, 0, 0, 1, 3, 3, 1). The second staff contains the scale with fingering numbers (0, 1, 2, 3, 1, 3, 0) and valve indications (0, 1, 2, 3, 1, 3, 0). The scale ends with a double bar line.

106. 

107. Chords. 

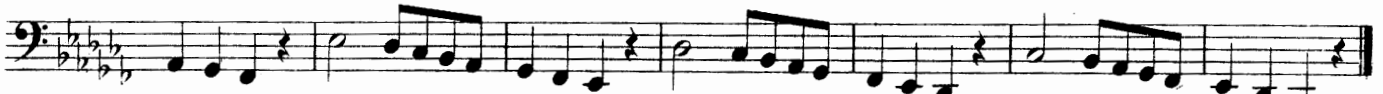


108. 

Scale of C $\flat$  Major. 



109. 



110. Chords. 





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

This is called enharmonic exchange.

Ascending:  $B_2$  (2),  $C_3$  (1),  $D_3$  (0),  $E_3$  ( $\frac{1}{3}$ ),  $F_3$  ( $\frac{2}{3}$ ),  $G_3$  (1),  $A_3$  (0),  $B_3$  ( $\frac{1}{2}$ ),  $C_4$  (2),  $D_4$  (1),  $E_4$  (0),  $F_4$  ( $\frac{2}{3}$ ),  $G_4$  (1),  $A_4$  (0),  $B_4$  ( $\frac{1}{2}$ ),  $C_5$  (2),  $D_5$  (1),  $E_5$  (0),  $F_5$  ( $\frac{2}{3}$ ).

Descending:  $F_5$  ( $\frac{2}{3}$ ),  $E_5$  (0),  $D_5$  (1),  $C_5$  ( $\frac{1}{2}$ ),  $B_4$  (1),  $A_4$  ( $\frac{2}{3}$ ),  $G_4$  (0),  $F_4$  (1),  $E_4$  ( $\frac{1}{2}$ ),  $D_4$  ( $\frac{2}{3}$ ),  $C_4$  (0),  $B_3$  (1),  $A_3$  ( $\frac{1}{2}$ ),  $G_3$  (0),  $F_3$  ( $\frac{2}{3}$ ),  $E_3$  (1),  $D_3$  (0),  $C_3$  ( $\frac{2}{3}$ ),  $B_2$  (0).

111.

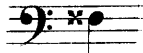

Exercise 111 consists of six staves of eighth-note patterns in B major. The first staff shows a simple eighth-note scale. The subsequent staves show more complex rhythmic patterns, including beamed eighth notes and rests, all within the B major key signature.


112.  
Chords.

Exercise 112, titled 'Chords', consists of two staves of music in B major. The first staff shows a sequence of chords:  $B_2$ ,  $C_3$ ,  $D_3$ ,  $E_3$ ,  $F_3$ ,  $G_3$ ,  $A_3$ ,  $B_3$ ,  $C_4$ ,  $D_4$ ,  $E_4$ ,  $F_4$ ,  $G_4$ ,  $A_4$ ,  $B_4$ . The second staff shows a sequence of chords:  $B_4$ ,  $A_4$ ,  $G_4$ ,  $F_4$ ,  $E_4$ ,  $D_4$ ,  $C_4$ ,  $B_3$ ,  $A_3$ ,  $G_3$ ,  $F_3$ ,  $E_3$ ,  $D_3$ ,  $C_3$ ,  $B_2$ .


## 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.

Exercise 118 consists of three staves of music in the bass clef with a key signature of two sharps (D major) and a time signature of 3/4. The first staff begins with a whole note chord (D, F#, A) followed by a descending eighth-note scale: D, C, B, A, G, F, E, D. The second staff continues with an ascending eighth-note scale: D, E, F, G, A, B, C, D. The third staff features a descending eighth-note scale: D, C, B, A, G, F, E, D, followed by a whole note chord (D, F#, A).

**119.**  
in Fifths.

Exercise 119 consists of two staves of music in the bass clef with a key signature of two sharps (D major) and a time signature of 3/4. The first staff begins with a whole note chord (D, F#, A) followed by an ascending eighth-note scale: D, E, F, G, A, B, C, D. The second staff continues with a descending eighth-note scale: D, C, B, A, G, F, E, D.

**120.**  
in Sixths.

Exercise 120 consists of three staves of music in the bass clef with a key signature of two sharps (D major) and a time signature of 6/8. The first staff begins with a whole note chord (D, F#, A) followed by an ascending eighth-note scale: D, E, F, G, A, B, C, D. The second staff continues with a descending eighth-note scale: D, C, B, A, G, F, E, D. The third staff features an ascending eighth-note scale: D, E, F, G, A, B, C, D.

**121.**  
in Octaves.

Exercise 121 consists of two staves of music in the bass clef with a key signature of two sharps (D major) and a time signature of 2/4. The first staff begins with a whole note chord (D, F#, A) followed by an ascending eighth-note scale: D, E, F, G, A, B, C, D. The second staff continues with a descending eighth-note scale: D, C, B, A, G, F, E, D.

Scale of B Minor.

The B minor scale is presented in two staves of music in the bass clef with a key signature of two sharps (D major) and a common time signature (C). The first staff shows the ascending scale: B, C, D, E, F, G, A, B. The second staff shows the descending scale: B, A, G, F, E, D, C, B. Fingering numbers (1-3) are indicated above the notes.

**122.**

Exercise 122 is a single staff of music in the bass clef with a key signature of two sharps (D major) and a common time signature (C). It features an ascending eighth-note scale: D, E, F, G, A, B, C, D.

**123.**  
Chords. 

**124.** 

Scale of A Major. 



**125.** 











**126.**  
Chords. 



**127**  
in Thirds.

Musical notation for exercise 127 in Thirds, 2/4 time signature. The exercise consists of two staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is written in eighth notes, with a descending eighth-note pattern in the first measure. The second staff continues the melody in the same style, ending with a double bar line.

**128**  
in Fourths.

Musical notation for exercise 128 in Fourths, common time signature. The exercise consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The melody is written in quarter notes, with a descending quarter-note pattern in the first measure. The second staff continues the melody in the same style. The third and fourth staves continue the exercise, ending with a double bar line.

**129**  
in Fifths.

Musical notation for exercise 129 in Fifths, 2/4 time signature. The exercise consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is written in eighth notes, with a descending eighth-note pattern in the first measure. The second staff continues the melody in the same style. The third and fourth staves continue the exercise, ending with a double bar line.

**130**  
in Sixths.

Musical notation for exercise 130 in Sixths, 2/4 time signature. The exercise consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is written in eighth notes, with a descending eighth-note pattern in the first measure. The second staff continues the melody in the same style. The third and fourth staves continue the exercise, ending with a double bar line.

**131.**  
in Octaves.

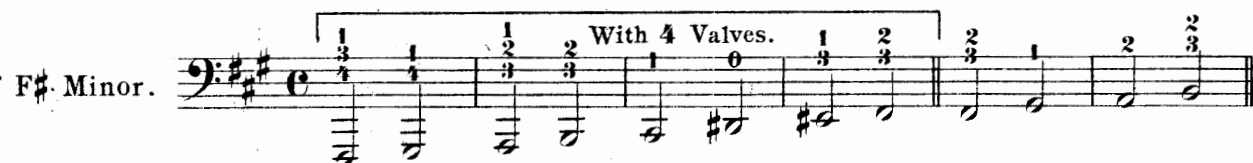


**132.**



Scale of F# Minor.

With 4 Valves.



With 4 Valves.



**133.**



**134.**  
Chords.



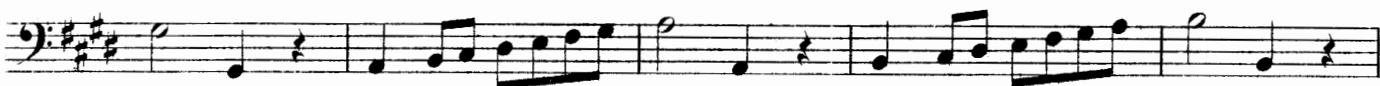
**135.**



Scale of E Major.



**136.**





137.

Chords



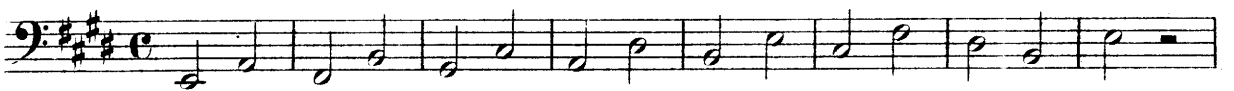
138.

in Thirds



139.

in Fourths



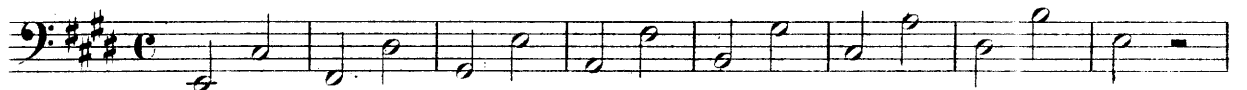
140.

in Fifths



141.

in Sixths.



**142.**  
In Octaves.

**143.**  
Scale of C# minor.

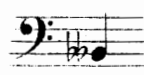

**144.**

**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 N<sup>o</sup> 148.

EXERCISE WITH DIFFERENT ARTICULATIONS IN TRIPLETS.

149. 

DIFFERENT ARTICULATIONS TO N<sup>o</sup> 149.



1. 2. 3.  
4. 5. 6.  
7. 8. 9.  
10. 11. 12.  
13. 14. 15.

*Allegro.*

150. 

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  $\langle$  means: *crescendo*, increasing the sound.

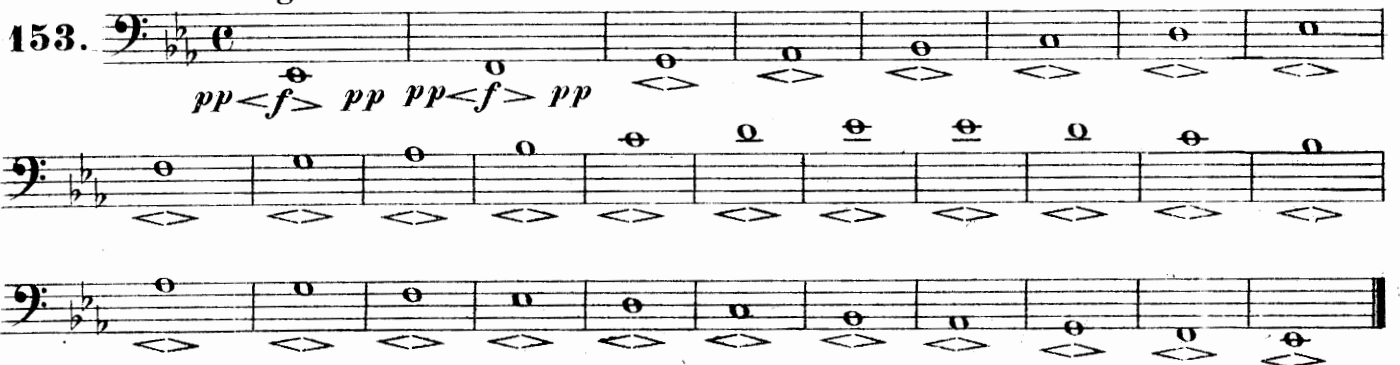
*dim. decresc.* or  $\rangle$  means: *diminuendo*, *decrescendo*, diminishing the sound.

*sf, rf* or  $\triangleright$  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. 

## Maestoso.

157. 

## Allegro.

158. 

Allegro non troppo.

159. 

Marciale.

160. *C Minor.* *ff* 

161. *p* 


Allegretto.

162. *p* 

Allegro con fuoco.

163. *f* 

Moderato.

164. *3b Major.* *mf* 

Polka.

165. *p* 

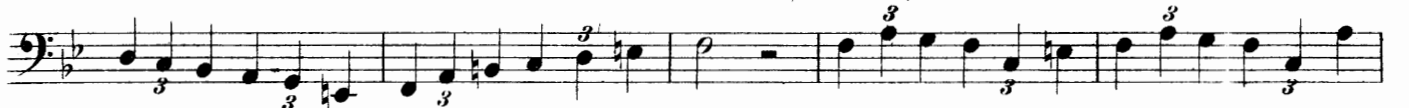
Allegro moderato.

166. 



Largo.

167. *ff* 





## Scherzo.

168.

G Minor.

pp

## Allegretto.

169.

p

## Moderato maestoso.

170.

f

## Allegro.

171.

mf

## Marcia.

172.

F Major.

p

## Listesso Tempo.

173.

f

## Allegro.

174.

mf

## Listesso Tempo.

175.

mf



Allegro.



Allegro molto.



Vivace.



Imperioso.



Leggiero.



Allegro moderato.



Allegro.



183. *Andante.*  
*Ab Major.*  
*p*

184. *Scherzo.*  
*p*

185. *Scherzo.*  
*p*

186. *Grazioso.*  
*p*

187. *Furioso.*  
*F Minor.*  
*f*

188. *Menuetto.*  
*p*

189. *Allegro.*  
*f*

190. *Lento.*  
*Db Major.*  
*p* *dim.* *pp*

191. *Polka.*  
*p* *cresc.* *f* *decresc.* *p*



## Allegretto.

192. 

## Allegro moderato.

193. 

## Allegro.

194. 

## Moderato.

195. 

## Alla Polacca.

196. 

## Allegro.

197. 

## Marciale.

198. 

## Alla Breve.

199. 

## Allegro.

200. 

## Allegro.

201.  
C Major.

## Allegro.

202.

## Menuetto.

203.

## Alla Breve.

204.

## Allegro moderato.

205.  
A Minor.

## Moderato.

206.

## Allegretto.

207.

## Valse.

208.  
G Major.

## Marcia.

209.

## Scherzo.

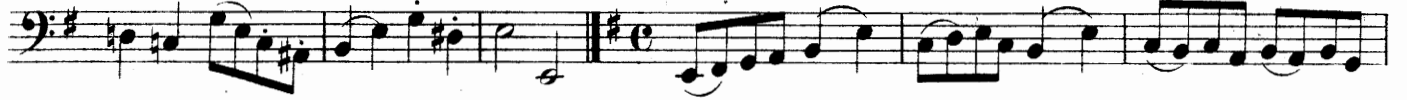


## Agitato.



E Minor.

## 212. Moderato.



## Menuetto.

*p*

## Fuoco.



D Major.

## Menuetto.

*p*

## Allegro deciso.



## Allegro.



## Marciale.



B Minor.

*f*

## Gracioso.

*p*

## Imperioso.



A Major.

*f*

## Moderato.



## Scherzando.



223. Allegretto.  
F# Minor. *mf*

224. Allegro.  
*p*

225. Allegro leggiero.  
E Major. *p*

226. Alla Breve.  
*p*

227. Allegretto.  
*p*

228. Alla Breve.  
C# Minor. *f*

229. Scherzando.  
*p*

230. Moderato.  
*mf*

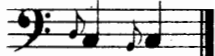
231. Alla Breve.  
B Major. *f*

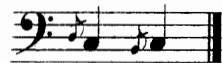
232. Allegro.  
*f*

233. Allegro.  
G# Minor. *f*

## GRACES, EMBELLISHMENTS OR ORNAMENTS OF MELODY.

## 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.

as written. 

EXAMPLE.

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.

as written.

as played.

With sharp and flats.

Moderato.

235.

# THE PASSING SHAKE.

The *passing shake*, often written thus  $\text{w}$  must be played quick and round in the following manner.

as written 

as played 

# 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.

as written 

EXAMPLES.

as played 

236. *Allegro.* 

# THE CHROMATIC SCALE.

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



# CHROMATIC STUDIES.


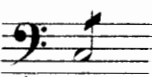
237. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22.

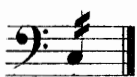




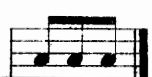
The image displays a page of musical notation for '237. CHROMATIC STUDIES'. It contains 22 numbered exercises, each on a single staff in bass clef. The exercises are as follows:  
1. Quarter notes, chromatic scale in G-flat major (G-flat, A-flat, B-flat, C, D, E-flat, F, G).  
2. Quarter notes, chromatic scale in G-flat major (G-flat, A-flat, B-flat, C, D, E-flat, F, G).  
3. Quarter notes, chromatic scale in G-flat major (G-flat, A-flat, B-flat, C, D, E-flat, F, G).  
4. Quarter notes, chromatic scale in G-flat major (G-flat, A-flat, B-flat, C, D, E-flat, F, G).  
5. Quarter notes, chromatic scale in G-flat major (G-flat, A-flat, B-flat, C, D, E-flat, F, G).  
6. Quarter notes, chromatic scale in G-flat major (G-flat, A-flat, B-flat, C, D, E-flat, F, G).  
7. Quarter notes, chromatic scale in G-flat major (G-flat, A-flat, B-flat, C, D, E-flat, F, G).  
8. Quarter notes, chromatic scale in G-flat major (G-flat, A-flat, B-flat, C, D, E-flat, F, G).  
9. Quarter notes, chromatic scale in G-flat major (G-flat, A-flat, B-flat, C, D, E-flat, F, G).  
10. Quarter notes, chromatic scale in G-flat major (G-flat, A-flat, B-flat, C, D, E-flat, F, G).  
11. Quarter notes, chromatic scale in G-flat major (G-flat, A-flat, B-flat, C, D, E-flat, F, G).  
12. Quarter notes, chromatic scale in G-flat major (G-flat, A-flat, B-flat, C, D, E-flat, F, G).  
13. Quarter notes, chromatic scale in G-flat major (G-flat, A-flat, B-flat, C, D, E-flat, F, G).  
14. Quarter notes, chromatic scale in G-flat major (G-flat, A-flat, B-flat, C, D, E-flat, F, G).  
15. Quarter notes, chromatic scale in G-flat major (G-flat, A-flat, B-flat, C, D, E-flat, F, G).  
16. Quarter notes, chromatic scale in G-flat major (G-flat, A-flat, B-flat, C, D, E-flat, F, G).  
17. Quarter notes, chromatic scale in G-flat major (G-flat, A-flat, B-flat, C, D, E-flat, F, G).  
18. Quarter notes, chromatic scale in G-flat major (G-flat, A-flat, B-flat, C, D, E-flat, F, G).  
19. Quarter notes, chromatic scale in G-flat major (G-flat, A-flat, B-flat, C, D, E-flat, F, G).  
20. Quarter notes, chromatic scale in G-flat major (G-flat, A-flat, B-flat, C, D, E-flat, F, G).  
21. Quarter notes, chromatic scale in G-flat major (G-flat, A-flat, B-flat, C, D, E-flat, F, G).  
22. Quarter notes, chromatic scale in G-flat major (G-flat, A-flat, B-flat, C, D, E-flat, F, G).  
Each exercise is followed by a double bar line and a repeat sign. Exercises 16-22 are in 3/4 time, while the others are in common time (C).

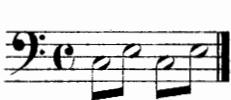




## ABBREVIATIONS.

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

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

or  for  or  for  or  for  etc.

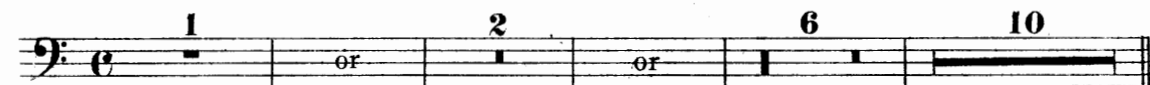
and  for  Or instead of repeating a bar alike, a sign marked thus  etc.

*Allegro non troppo.*

238. 

## 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.

Scale of A minor.

Scale of D minor.

Scale of G minor.

Scale of C minor.

Scale of F minor.

Scale of Bb minor.

Scale of Eb minor.

Scale of G# minor.

Scale of C# minor.

Scale of F# minor.

Scale of B minor.

Scale of E minor.

# EXERCISES ON THE DOUBLE TRIPLET.

*Allegro moderato.*

239.

*Allegro vivo.*

240.

*Allegro moderato.*

241.

# EXERCISES FOR THE FINGERS.

242. 1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

13.

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

Andante.

243. 

Andantino.

244. 

Fine.(End)

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

Andante maestoso.

245. 

Fine.

D.C.

## VARIOUS STUDIES.

Moderato.

246.

The musical score for exercise 246 is written in bass clef with two flats (B-flat and E-flat) and common time (C). It consists of 12 staves of music. The first staff begins with the number '246.' and the tempo marking 'Moderato.' The music is a single melodic line. The first staff contains 16 measures. The second staff contains 16 measures. The third staff contains 16 measures. The fourth staff contains 16 measures. The fifth staff contains 16 measures. The sixth staff contains 16 measures. The seventh staff contains 16 measures. The eighth staff contains 16 measures. The ninth staff contains 16 measures. The tenth staff contains 16 measures. The eleventh staff contains 16 measures. The twelfth staff contains 16 measures and ends with a double bar line. The key signature is B-flat major (two flats). The time signature is common time (C). The tempo is Moderato.

Moderato.

247.

The musical score is written for a bass clef instrument in 2/4 time, marked Moderato. It consists of 11 staves of music. The first staff begins with a dynamic marking of *f<sub>z</sub>* and an accent (>). The second staff also features *f<sub>z</sub>* and accents. The third staff continues with *f<sub>z</sub>* and accents. The fourth staff has a dynamic marking of *p* and accents. The fifth staff has a dynamic marking of *f* and accents. The sixth staff has a dynamic marking of *f* and accents. The seventh staff has a dynamic marking of *f* and accents. The eighth staff has a dynamic marking of *f* and accents. The ninth staff has a dynamic marking of *f* and accents. The tenth staff has a dynamic marking of *f* and accents. The eleventh staff has a dynamic marking of *f* and accents. The score includes various musical notations such as slurs, accents, and triplets.

Allegro.

248. *ff*

*p* *f*

*p*

*f*

*pp*

*p* *cresc.*

*f* *cresc.*

*ff* *p* *ff*

*p*

*f* *p*



Two staves of musical notation in bass clef with a key signature of two flats. The first staff contains a melodic line with slurs and dynamic markings 'f' and 'p'. The second staff contains a bass line with slurs and a dynamic marking 'f'.

Maestoso.

249.

A series of ten staves of musical notation in bass clef with a key signature of two flats and a common time signature. The notation includes various rhythmic patterns, slurs, and dynamic markings.

Allegro.

250.

Tempo ad lib.

251.

First system of musical notation, consisting of five staves of bass clef notation. The music features various rhythmic patterns, including eighth and sixteenth notes, and includes several triplet markings.

*Allegro molto.*

252. *f*

Second system of musical notation, starting at measure 252. It consists of ten staves of bass clef notation. The first staff begins with a forte (*f*) dynamic. The music includes a variety of rhythmic figures, such as eighth notes, sixteenth notes, and triplets, with some measures marked with accents.

Allegro molto.

253.

Musical score for exercise 253, bass clef, 3/4 time signature. The score consists of ten staves. It begins with a dynamic marking of *f* (forte) and a *>* accent. The first staff contains a melodic line with eighth and sixteenth notes. The second staff continues the melody, ending with a *p* (piano) marking. The third staff features a series of eighth notes. The fourth staff has a melodic line with slurs and accents. The fifth staff includes a sixteenth-note triplet marked with a '6'. The sixth staff features a melodic line with a *f* marking. The seventh staff contains a sixteenth-note pattern marked with a *p*. The eighth staff has a melodic line with the lyrics "cre - scen - do - al - f" written below. The ninth staff continues the melodic line. The tenth staff concludes the exercise with a double bar line.

Allegro molto.

254.

Musical score for exercise 254, bass clef, 6/8 time signature. The score consists of four staves. It begins with a dynamic marking of *f* (forte). The first staff contains a melodic line with eighth notes. The second staff continues the melody. The third staff features a series of eighth notes. The fourth staff concludes the exercise with a melodic line and a *p* (piano) marking.

First system of musical notation, consisting of five staves of bass clef music. The key signature is two flats. The notation includes various rhythmic values, slurs, and dynamic markings such as 'f' and accents.

Tempo ad lib.

255.

Second system of musical notation, starting at measure 255. It consists of ten staves of bass clef music. The notation is highly detailed, featuring complex rhythmic patterns, including triplets and sixteenth notes, with various slurs and accents.

## Allegro.

256. *f* *p*

*cre - scen - do* *f* *p dolce.*

## Allegro molto.

257. *f*

Allegro.

260.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/8 time signature. The music is written in bass clef. The piece is marked 'Allegro.' and contains various musical notations including slurs, accents, and dynamic markings. The notation includes eighth and sixteenth notes, rests, and slurs. The piece concludes with a double bar line and repeat dots.

Moderato.

261. *f*

This musical score consists of 14 staves of music in bass clef, 6/8 time, and a key signature of one sharp (F#). The piece begins with a forte (*f*) dynamic. The first staff contains a half note G2, followed by a quarter rest, then a quarter note G2, and a quarter rest. The second staff starts with a quarter note G2, followed by eighth notes A2, B2, C3, D3, E3, F3, G3, and a quarter rest. The third staff continues with eighth notes G3, A3, B3, C4, D4, E4, F4, and a quarter rest. The fourth staff has eighth notes G4, A4, B4, C5, D5, E5, F5, and a quarter rest. The fifth staff features eighth notes G5, A5, B5, C6, D6, E6, F6, and a quarter rest. The sixth staff has eighth notes G6, A6, B6, C7, D7, E7, F7, and a quarter rest. The seventh staff contains eighth notes G7, A7, B7, C8, D8, E8, F8, and a quarter rest. The eighth staff has eighth notes G8, A8, B8, C9, D9, E9, F9, and a quarter rest. The ninth staff features eighth notes G9, A9, B9, C10, D10, E10, F10, and a quarter rest. The tenth staff has eighth notes G10, A10, B10, C11, D11, E11, F11, and a quarter rest. The eleventh staff contains eighth notes G11, A11, B11, C12, D12, E12, F12, and a quarter rest. The twelfth staff has eighth notes G12, A12, B12, C13, D13, E13, F13, and a quarter rest. The thirteenth staff features eighth notes G13, A13, B13, C14, D14, E14, F14, and a quarter rest. The fourteenth staff has eighth notes G14, A14, B14, C15, D15, E15, F15, and a quarter rest. The piece concludes with a final quarter rest.



Musical staff 1: Bass clef, 2/4 time signature. The melody consists of eighth and quarter notes, starting with a half rest in the first measure.

Musical staff 2: Bass clef, 2/4 time signature. The melody continues with eighth and quarter notes, ending with a half rest in the final measure.

Allegro.

262. *f*

Musical staff 3: Bass clef, 2/4 time signature. The melody is marked with a forte (*f*) dynamic and features eighth notes with accents.

Musical staff 4: Bass clef, 2/4 time signature. The melody continues with eighth notes and accents.

Musical staff 5: Bass clef, 2/4 time signature. The melody continues with eighth notes and accents, ending with a piano (*p*) dynamic marking.

Musical staff 6: Bass clef, 2/4 time signature. The melody continues with eighth notes and accents.

*f*

Musical staff 7: Bass clef, 2/4 time signature. The melody is marked with a forte (*f*) dynamic and features eighth notes with accents.

*p*

Musical staff 8: Bass clef, 2/4 time signature. The melody is marked with a piano (*p*) dynamic and features eighth notes with accents.

*f*

Musical staff 9: Bass clef, 2/4 time signature. The melody is marked with a forte (*f*) dynamic and features eighth notes with accents.

Musical staff 10: Bass clef, 2/4 time signature. The melody continues with eighth notes and accents.

Musical staff 11: Bass clef, 2/4 time signature. The melody continues with eighth notes and accents.

Musical staff 12: Bass clef, 2/4 time signature. The melody continues with eighth notes and accents.

Musical staff 13: Bass clef, 2/4 time signature. The melody continues with eighth notes and accents, ending with a double bar line.

Allegro.

263.

Musical score for exercise 263, marked Allegro. The piece is in bass clef, three flats (B-flat, E-flat, A-flat), and 3/4 time. It consists of seven staves of music. The first staff begins with a treble clef and a key signature of three flats. The music features eighth and sixteenth notes, slurs, and accents. The piece concludes with a double bar line.

Marziale.

264.

Musical score for exercise 264, marked Marziale. The piece is in bass clef, three flats (B-flat, E-flat, A-flat), and common time. It consists of six staves of music. The first staff begins with a treble clef and a key signature of three flats. The music features eighth notes, triplets, trills, and wavy lines. The piece concludes with a double bar line.

Allegro con moto.

265.

The musical score consists of 12 staves of music. It begins with a bass clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The first staff is marked with the number '265.' and contains a series of eighth and sixteenth notes with slurs and accents. The subsequent staves continue the melodic and rhythmic development, featuring various note values, rests, and phrasing. The music concludes with a final cadence on the twelfth staff.

Andante.

266.

Allegro moderato.

267.

## CHROMATIC STUDIES.

1. 2. 3.

4. 5. 6.

7. 8. 9.

10. 11. 12. 13.

14. 15.

16. 17. 18. 19.

# THE TUBA in E $\flat$ .

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.

Musical score for the Tuba part of the Tannhauser March by Richard Wagner. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of seven staves of music. The first staff begins with a dynamic marking of *p* (piano) and a fermata over a whole note. The second staff features a dynamic marking of *f* (forte) and includes accents and slurs. The third staff continues with rhythmic patterns and accents. The fourth and fifth staves show a steady eighth-note accompaniment. The sixth staff has a dynamic marking of *ff* (fortissimo) and includes a fermata. The seventh staff concludes the piece with a final cadence and a fermata over a whole note.

## BOMBARDON POLKA.

BOTTESINI.

Musical score for the Tuba part of the Bombardon Polka by Cesare Bottesini. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. It is marked as a solo piece and begins with a dynamic marking of *p* (piano). The score consists of five staves of music, characterized by a rhythmic pattern of eighth notes and quarter notes. The second staff has a dynamic marking of *f* (forte). The third staff includes dynamic markings of *p* and *f*. The fourth staff has a dynamic marking of *ff* (fortissimo). The fifth staff concludes the piece with a final cadence.

# L' AIGLE QUICK MARCH.

N. BOUSQUET.

*ff*

*ff* >

TRIO.

*p*

*p*

*p*

*p*

*ff*

*ff*

*p*

D.C.

EXERCISE.

MANNA.

Presto.

The musical score consists of 14 staves of music in bass clef, 3/4 time, and a key signature of one sharp (F#). The tempo is marked 'Presto'. The piece begins with a piano (p) dynamic. The first staff contains a melodic line with a half note G2, quarter notes A2, B2, C3, D3, E3, F#3, G3, and a dotted half note A3. The second staff continues with a half note B3, quarter notes C4, D4, E4, F#4, G4, and a dotted half note A4. The third staff features a half note B4, quarter notes C5, D5, E5, F#5, G5, and a dotted half note A5. The fourth staff has a half note B5, quarter notes C6, D6, E6, F#6, G6, and a dotted half note A6. The fifth staff begins with a half note G6, quarter notes F#6, E6, D6, C6, B5, and a dotted half note A5. The sixth staff starts with a half note G5, quarter notes F#5, E5, D5, C5, B4, and a dotted half note A4. The seventh staff has a half note G4, quarter notes F#4, E4, D4, C4, B3, and a dotted half note A3. The eighth staff begins with a half note G3, quarter notes F#3, E3, D3, C3, B2, and a dotted half note A2. The ninth staff starts with a half note G2, quarter notes F#2, E2, D2, C2, B1, and a dotted half note A1. The tenth staff has a half note G1, quarter notes F#1, E1, D1, C1, B0, and a dotted half note A0. The eleventh staff begins with a half note G0, quarter notes F#0, E0, D0, C0, B-1, and a dotted half note A-1. The twelfth staff starts with a half note G-1, quarter notes F#-1, E-1, D-1, C-1, B-2, and a dotted half note A-2. The thirteenth staff has a half note G-2, quarter notes F#-2, E-2, D-2, C-2, B-3, and a dotted half note A-3. The fourteenth staff begins with a half note G-3, quarter notes F#-3, E-3, D-3, C-3, B-4, and a dotted half note A-4. The piece concludes with a final cadence on the fourteenth staff.



# SWISS AIR VARIE.

Moderato.

MOHR.

Musical score for 'SWISS AIR VARIE.' by MOHR. The score is in bass clef, 3/4 time, and B-flat major. It consists of five staves of music. The first staff begins with a treble clef and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, with some triplet patterns. A dynamic marking of *ff* appears in the fourth staff.

# THE HALLELUJAH CHORUS.

Allegro.

(MESSIAH)

HANDEL.

Musical score for 'THE HALLELUJAH CHORUS.' by HANDEL. The score is in bass clef, 3/4 time, and B-flat major. It consists of twelve staves of music. The tempo is marked 'Allegro.' The score includes various dynamic markings: *mf* (mezzo-forte) at the beginning, *ff* (fortissimo) in the second staff, *pp* (pianissimo) in the sixth staff, and *ff* in the eighth staff. The music is characterized by rhythmic patterns of eighth and sixteenth notes, often with rests. The piece concludes with a *lento.* marking and a final cadence.

# BRENNUS SLOW MARCH.

BONNISSEAU.

*f*

*f*

*ff*

**TUTTI.**

# THE BRITISH ARMY QUICK MARCH.

JULLIEN.

*f*

**TRIO.**

EXERCISE.

a Piacere.

MANNA.

The image displays a musical score for a single melodic line in bass clef. The score is organized into 12 horizontal staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music consists of a continuous sequence of notes, primarily quarter and eighth notes, with various rests and phrasing slurs. The key signature changes to two flats (B-flat and E-flat) at the beginning of the 10th staff. The piece concludes with a double bar line at the end of the 12th staff.

# LE ROI DES MERS QUICK MARCH.

GURTNER.

*ff* *p* *ff*

*p* *f*

*ff*

*p*

*ff*

*p*

*TRIO.*

*p*

1 2

D.C.

# LE CHEVALRESQUE QUICK MARCH.

GANDNER.

Musical score for "Le Chevalresque Quick March" by Gandner. The score consists of seven staves of music in bass clef, 2/4 time, and B-flat major. The first staff begins with a dynamic marking of *f*. The second staff has a dynamic marking of *mf*. The third staff has a dynamic marking of *ff*. The piece concludes with a double bar line.

# JOVE QUICK MARCH.

GURTNER.

Musical score for "Jove Quick March" by Gurtner. The score consists of five staves of music in bass clef, 2/4 time, and B-flat major. The first staff begins with a dynamic marking of *f*. The piece concludes with a double bar line and two first/second endings.

EXERCISE.

MANNA.

Andante.

The musical score consists of 12 staves of music in bass clef, B-flat major, and 3/4 time. The tempo is marked 'Andante'. The first staff begins with a piano (*p*) dynamic and a half note rest. The second staff features a piano (*p*) dynamic and a half note rest. The third staff has a piano (*p*) dynamic and a half note rest. The fourth staff has a piano (*p*) dynamic and a half note rest. The fifth staff has a piano (*p*) dynamic and a half note rest. The sixth staff has a piano (*p*) dynamic and a half note rest. The seventh staff has a piano (*p*) dynamic and a half note rest. The eighth staff has a piano (*p*) dynamic and a half note rest. The ninth staff has a piano (*p*) dynamic and a half note rest. The tenth staff has a piano (*p*) dynamic and a half note rest. The eleventh staff has a piano (*p*) dynamic and a half note rest. The twelfth staff has a piano (*p*) dynamic and a half note rest. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

# MADAGASCAR QUICK MARCH.

BREPSANT.

Musical score for Madagascar Quick March, Brepsant. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. It consists of ten staves of music. The first staff begins with a dynamic marking of *f*. The second staff includes dynamic markings of *f* and *p*. The third staff has a dynamic marking of *f*. The fourth staff features a triplet of eighth notes. The fifth staff is marked *TRIO.* and *mf*. The sixth staff has a dynamic marking of *f*. The seventh staff is marked *mf*. The eighth staff has a dynamic marking of *f*. The ninth staff includes first and second endings. The piece concludes with the instruction *D.C.*

# LE GAULOIS QUICK MARCH.

RIVIERE.

Musical score for Le Gaulois Quick March, Riviere. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 6/8 time signature. It consists of three staves of music. The first staff begins with a dynamic marking of *ff*. The second staff has a dynamic marking of *f*. The third staff has a dynamic marking of *f*.

## OF NOBLE RACE WAS SHENKIN.

WELSH AIR.

Musical score for 'OF NOBLE RACE WAS SHENKIN.' in bass clef, common time (C). The score consists of five staves. The first staff begins with a treble clef and a common time signature. The music features a mix of eighth and sixteenth notes, with some rests. The second staff continues the melody. The third staff has a key signature change to one sharp (F#). The fourth staff includes the instruction 'rall.' and 'a tempo.' The fifth staff concludes with a key signature change to one flat (Bb) and a final note.

## THE CONQUEROR QUICK MARCH.

GANDNER.

Musical score for 'THE CONQUEROR QUICK MARCH.' in bass clef, 6/8 time. The score consists of nine staves. The key signature is one flat (Bb). The music is characterized by a driving eighth-note pattern. The first staff begins with a forte dynamic (*f*). The second staff continues the melody. The third staff has a key signature change to two flats (Bb, Eb). The fourth staff includes a dynamic marking of *p*. The fifth staff has a key signature change to one flat (Bb). The sixth staff includes a dynamic marking of *p*. The seventh staff has a key signature change to two flats (Bb, Eb). The eighth staff has a key signature change to one flat (Bb). The ninth staff concludes with a dynamic marking of *p* and a final note.



Moderato.

MANNA.

The image displays a musical score for an exercise titled "Manna". The score is written in bass clef with a 3/4 time signature and a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked "Moderato". The piece consists of 14 staves of music. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and slurs. A dynamic marking of *f* (forte) is present on the eighth staff. The score concludes with a double bar line and repeat dots at the end of the final staff.

# GOLIATH QUICK MARCH.

RIVIERE.

ff

*p* *f*

D.C.

# BLACK EAGLE QUICK MARCH.

BRU.

*f* *p* *f*

1 2

# THE OLD SOLDIER QUICK MARCH.

BONNISSEAU.

Musical score for 'The Old Soldier Quick March' in bass clef, 6/8 time, key of B-flat major. The score consists of eight staves. It begins with a dynamic marking of *ff*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A first ending is marked with a '1' and a second ending with a '2'. The piece concludes with the instruction *D.C.*

# EXCELSIOR QUICK MARCH.

RIVIERE.

Musical score for 'Excelsior Quick March' in bass clef, 2/4 time, key of B-flat major. The score consists of four staves. The first two staves are for the main melody, starting with a dynamic marking of *ff* and a *p* marking. The third and fourth staves are for the Bb CORNET and TUBA, both starting with a dynamic marking of *ff*. The piece concludes with a double bar line.

EXERCISE.

Moderato.

MANNA

This musical score is for a bass clef exercise titled 'MANNA' in a moderate tempo. The key signature consists of two flats (B-flat and E-flat), and the time signature is common time (C). The piece is composed of 12 staves of music. The first staff begins with a whole rest followed by a series of eighth and quarter notes. The second staff features a melodic line with slurs and accents. The third staff continues with eighth-note patterns. The fourth and fifth staves show more complex rhythmic figures with slurs. The sixth staff includes a triplet of eighth notes. The seventh staff features a triplet of eighth notes and a slur. The eighth staff has a triplet of eighth notes and a slur. The ninth staff contains a slur and a triplet of eighth notes. The tenth staff has a slur and a triplet of eighth notes. The eleventh staff features a slur and a triplet of eighth notes. The twelfth staff concludes the piece with a final chord and a double bar line.

EXERCISE.

Moderato.

MANNA.

The image displays a musical score for a piece titled "Manna" in a moderate tempo. The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). It consists of 13 staves of music. The first staff begins with a treble clef and a common time signature, followed by a bass clef and a common time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, such as *f* (forte) and *mf* (mezzo-forte), and articulation marks like accents and slurs. The piece concludes with a double bar line and a final note.

# THE BLUE BELLS OF SCOTLAND.

BONNISSEAU.

B $\flat$  CORNET.

TUBA.

# GOD SAVE THE QUEEN.

FESSY.

B♭ CORNET. *p*

BOMBARDON

The first system of music shows the B♭ CORNET and BOMBARDON parts. The B♭ CORNET part is in the treble clef with a key signature of two flats and a 3/4 time signature. The BOMBARDON part is in the bass clef with the same key signature and time signature. The BOMBARDON part starts with a piano (*p*) dynamic.

*ff*

The piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. It begins with a fortissimo (*ff*) dynamic and includes a 7/8 time signature change.

The piano accompaniment for the second system, continuing the grand staff notation with treble and bass clefs.

The piano accompaniment for the third system, continuing the grand staff notation with treble and bass clefs.

The piano accompaniment for the fourth system, continuing the grand staff notation with treble and bass clefs. It includes a triplet of eighth notes in the treble clef.

The piano accompaniment for the fifth system, continuing the grand staff notation with treble and bass clefs. It concludes with a double bar line and repeat signs.

# RULE BRITANNIA.

Maestoso.

*ff*

The musical notation for 'Rule Britannia', featuring a grand staff with treble and bass clefs. It begins with a fortissimo (*ff*) dynamic and a 'Maestoso' tempo marking. The time signature is common time (C).

### THE PILOT.

1. Andante con express.

S. NELSON.

pp

Musical score for 'THE PILOT' in bass clef, 3/4 time, key of B-flat major. It consists of three staves of music. The first staff begins with a piano (*pp*) dynamic marking. The melody is characterized by eighth and sixteenth notes, with some rests and slurs.

### SWEET BY AND BY.

2. Andante.

(By Perm. of W. A. Pond and Co)

Musical score for 'SWEET BY AND BY' in bass clef, 3/4 time, key of B-flat major. It consists of three staves of music. The melody is composed of eighth and sixteenth notes, with some rests and slurs.

### "BY THE SEA"

(AM MEER.)

F. SCHUBERT.

3. Very slow.

*p molto cresc.* *ff* *dolce.*

*p legato.*

*molto cresc.*

*ten.* *f* *dim.* *p* *rit.*

Musical score for 'BY THE SEA' in bass clef, 3/4 time, key of B-flat major. It consists of four staves of music. The score includes various dynamic markings: *p molto cresc.*, *ff*, *dolce.*, *p legato.*, *molto cresc.*, *ten.*, *f*, *dim.*, *p*, and *rit.*

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# ROCK'D IN THE CRADLE OF THE DEEP.

101

4. Andante con moto.

J. P. KNIGHT.

Musical score for 'Rock'd in the Cradle of the Deep' by J. P. Knight. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of three staves of music. The first staff begins with a dynamic marking of *f* (forte). The second staff contains a measure with a dynamic marking of *p* (piano). The third staff concludes with a double bar line and a common time signature.

# SEND FORTH THE CALL VICTORIOUS.

5. Moderato.

PURITANA.

Musical score for 'Send forth the Call Victorious' by Puritana. The score is written in bass clef with a key signature of three flats (B-flat, E-flat, and A-flat) and a common time signature (C). It consists of three staves of music. The first staff begins with a dynamic marking of *f* (forte). The second staff contains a measure with a dynamic marking of *p* (piano). The third staff concludes with a double bar line.

# THE OLD SEXTON.

6. Allegro

H. RUSSELL.

Musical score for 'The Old Sexton' by H. Russell. The score is written in bass clef with a key signature of three flats (B-flat, E-flat, and A-flat) and a common time signature (C). It consists of four staves of music. The first staff begins with a dynamic marking of *f* (forte). The second staff contains a measure with a dynamic marking of *p* (piano). The third and fourth staves conclude with double bar lines.

## DOWN AMONG THE DEAD MEN.

7. Allegro vigoroso.

Musical score for 'Down Among the Dead Men' in bass clef, 2/4 time, key of B-flat major. The score consists of three staves. The first staff begins with a treble clef and a common time signature, then changes to bass clef and 2/4 time. The second staff ends with a *p* dynamic marking. The third staff begins with a *cresc.* marking and contains several accents (*f* and *>*).

## THE FRIAR OF ORDERS GRAY.

SHIELD.

8.

Musical score for 'The Friar of Orders Gray' in bass clef, 6/8 time, key of B-flat major. The score consists of eight staves. The first staff begins with a treble clef and a common time signature, then changes to bass clef and 6/8 time. The seventh staff begins with a *cresc.* marking. The eighth staff ends with a *tr* marking.

# "GERMAN SONG."

9. Moderato.

(IM TIEFEN KELLER.)

Musical score for "GERMAN SONG" in bass clef, 2/4 time, key of B-flat major. The score consists of six staves. The first staff begins with a dynamic marking of *mf*. The music features a mix of eighth and sixteenth notes, with some measures containing triplets. The piece concludes with a double bar line.

10. Con spirito.

LET ALL OBEY.

S. LEACH.

Musical score for "LET ALL OBEY" in bass clef, 2/4 time, key of B-flat major. The score consists of six staves. The first staff begins with a dynamic marking of *p*. The music is characterized by rapid sixteenth-note passages and some triplet figures. The piece concludes with a double bar line.

# NINE MOVEMENTS.

## 11. Moderato.

ERNST PAUDERT.

The musical score consists of ten staves of music in bass clef, 2/4 time. The piece is marked 'Moderato'. The notation includes various dynamics such as *f*, *fz*, *p*, and *f*, along with accents (>) and slurs. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and includes several triplet markings (3) in the later staves. The piece concludes with a double bar line and a fermata over the final note.

## 12. Tempo ad lib.

Musical score for exercise 12, Tempo ad lib. The score is written in bass clef, G major, and common time. It consists of seven staves of music. The first staff begins with a forte (*f*) dynamic and a slur over the first two measures. The second staff continues the melodic line. The third staff starts with a piano (*p*) dynamic. The fourth staff features a forte (*f*) dynamic followed by a *dolce* section with piano (*p*) dynamics and triplet markings. The fifth and sixth staves continue the melodic and harmonic development. The seventh staff concludes the piece.

## 13. Allegro.

Musical score for exercise 13, Allegro. The score is written in bass clef, G major, and 2/4 time. It consists of six staves of music. The first staff begins with a forte (*f*) dynamic. The piece is characterized by a consistent eighth-note rhythmic pattern throughout. The melody moves in a stepwise fashion, with some chromaticism. The score concludes with a final cadence on the sixth staff.

14. Tempo ad lib.

ERNST PAUDERT.

Musical score for exercise 14, Tempo ad lib. The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). It consists of seven staves of music. The first staff begins with a treble clef and a common time signature, followed by a bass clef and a common time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and is characterized by numerous triplets (indicated by a '3' above the notes) and accents (indicated by a '>' above the notes). The piece concludes with a double bar line.

15. Allegro molto.

ERNST PAUDERT.

Musical score for exercise 15, Allegro molto. The score is written in bass clef with a key signature of two sharps (D major) and a 2/4 time signature. It consists of six staves of music. The first staff begins with a treble clef and a 2/4 time signature, followed by a bass clef and a 2/4 time signature. The music is marked with a forte dynamic (*f*) and features a variety of rhythmic patterns, including eighth and sixteenth notes, and is characterized by numerous triplets (indicated by a '3' above the notes) and accents (indicated by a '>' above the notes). The piece concludes with a double bar line.

16. Tempo di Polacca.

ERNST PAUDERT.

*f*

*p*

17. Tempo ad lib.

ERNST PAUDERT.

*f*

18. Parade Marsch.

ERNST PAUDERT.



19. Moderato Allegro.

ERNST PAUDERT.

The musical score is written in bass clef with a 3/4 time signature and a key signature of three sharps (F#, C#, G#). It consists of ten staves of music. The first staff begins with a common time signature (C) and a half note. The music is characterized by eighth and sixteenth notes, often beamed together. There are several rests throughout the piece. In the fifth staff, there is a fermata (P) over a note. The piece ends with a final cadence on the tenth staff.

PRIZE COMPOSITION.  
HAPPY THOUGHT.  
FANTASIE.

J. BASELER.

Andante.



SOLO.



*animato.*

*stringendo.*



*a tempo.*



Allegro moderato.



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*p*

*f*

SOLO.

*p*

Finale.

*p*

*f* *accel.* *ff*

1.

2.

Detailed description: This page contains a musical score for a bass clef instrument, likely a double bass or cello. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). It consists of ten staves of music. The first staff begins with a piano (*p*) dynamic. The second and third staves continue the melodic line. The fourth staff is marked 'SOLO.' and begins with a piano (*p*) dynamic. The fifth and sixth staves continue the solo. The seventh staff is marked 'Finale.' and begins with a piano (*p*) dynamic. The eighth and ninth staves continue the finale. The tenth staff features a first ending (marked '1.') and a second ending (marked '2.'). The second ending is marked with a forte (*f*) dynamic, an acceleration (*accel.*) instruction, and a fortissimo (*ff*) dynamic. The score includes various musical notations such as slurs, ties, and articulation marks.

Dedicated to my Friend G. MARQUARDT, Tuba Soloist.

# BEEZEBUB.

AIR VARIE.

PRIZE COMPETITION.

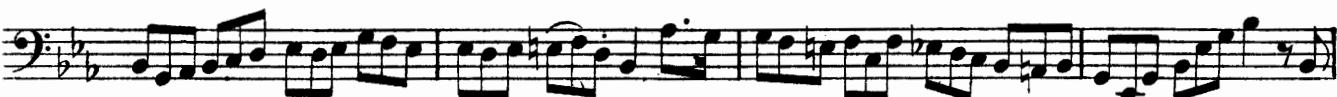
A. CATOZZI.

Andante.



VAR. I.

Allegro moderato.



VAR. II.





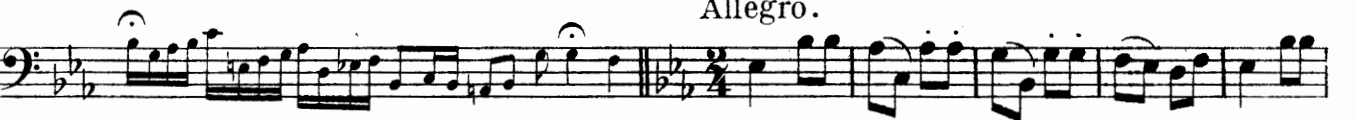
Grave.



Allegro marciale.



Allegro.



# CONCERTO.

Allegro.

ERNST PAUDERT.

First staff of music, marked *sf*.

Andante.

Second staff of music, marked *p*.

Adagio.

Third and fourth staves of music, marked *dolce.*

Fifth and sixth staves of music, marked *pp*.

Allegro.

Seventh staff of music, marked *risoluto.*

## THEMA.

Andante moderato.

Thema section, marked *p*.

## VAR. I.

First variation, marked *p*.

VAR. II.

Musical score for Variation II, consisting of four staves of bass clef music in 3/4 time. The music features a series of triplet patterns. The first staff begins with a piano (*p*) dynamic marking.

VAR. III.

Musical score for Variation III, consisting of four staves of bass clef music in 3/4 time. The music is characterized by rapid sixteenth-note passages and triplet patterns. Dynamics range from fortissimo (*ff*) to pianissimo (*pp*).

Andante.

Musical score for the Andante section, consisting of one staff of bass clef music in 3/4 time. It begins with a dolce marking and a fortissimo (*sf*) dynamic marking.

Polonaise.

Musical score for the Polonaise section, consisting of six staves of bass clef music in 3/4 time. It features a variety of rhythmic patterns, including triplets and sixteenth-note runs. Dynamics include piano (*p*) and fortissimo (*ff*).

# A LIST OF THE PRINCIPAL WORDS USED IN MODERN MUSIC.

With their Abbreviations and Explanations.

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