

No. 8050^a.87



ton Public Library

In this book or mark it w
are impos
of P

The only correct Edition.



OTTO LANGEY'S

Newly revised

TUTOR

FOR

FRENCH HORN.

2^d EDITION

Carl Fischer,

NEW-YORK, 6&8 FOURTH AVE.

The only *best* Edition.



OTTO LANGEY'S

Newly revised

8050-87

TUTOR

FOR

FRENCH HORN.

2^d EDITION

NEW YORK

Carl Fischer,
NEW-YORK, 6 & 8 FOURTH AVE.



Dec 21, 1896

F.

INDEX.




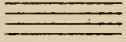
Rudiments of Music.....	1	Different shades of Tone.....	31
Duration of Notes.....	1	Taking Breath.....	31
Comparative Table of the relative value of Notes.....	2	Minor Scales.....	34
Bars.....	3	The double Sharp.....	38
Rests.....	3	The double Flat.....	39
Dots.....	3	Various Duets.....	40
Triplets, double Triplets and Groups....	3	The Portamento.....	45
Time.....	4	The Harmonic Minor Scale.....	48
Table of Times.....	4	The Appoggiatura.....	49
Scales.....	4	The Gruppetto or Turn.....	50
Flats.....	5	The passing Shake.....	51
Table of Signatures of Flat Keys.....	5	The Shake.....	51
Sharps.....	5	Studies on Chords.....	61
Table of Signatures of Sharp Keys....	5	Abbreviations.....	66
Natural.....	5	Rests.....	66
Introduction.....	6	Chromatic Studies.....	68
General Instructions.....	6	Grand Studies.....	70
Complete Scales for the French		Transposing.....	85
Horn with three Valves.....	8	The Echo.....	88
The first Exercises.....	9	Various passages from orchestral pieces.....	89
The Pause.....	19	Thema with Variations.....	98
Slur.....	20	List of the principal words in modern music.....	100
Scales for shutting the Bell.....	22		

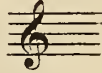
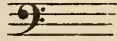


RUDIMENTS OF MUSIC.

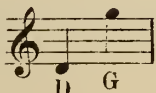
Before the student can commence to play on any instrument, it is necessary that he should be acquainted with the rudiments of notation.

The musical signs, which indicate the pitch and duration of a musical sound, are called Notes, and are figured thus:  etc.

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

Music for the French Horn is written in the Treble or G clef, placed on the second line  and for very low notes in the Bass or F clef, placed on the fourth. 

The names of the notes on the five lines in the Treble clef are.  of the four spaces between the lines. 

of the two notes above and below the lines.  These eleven notes being too limited in range to indicate higher and deeper sounds, Ledger lines have to be added, above and below the stave.



Notes on the ledger lines above the stave.  Notes on the ledger lines below the stave. 

TABLE OF NOTES IN THE TREBLE CLEF.

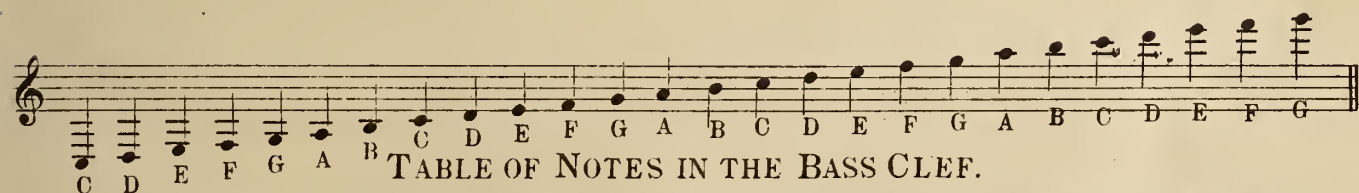
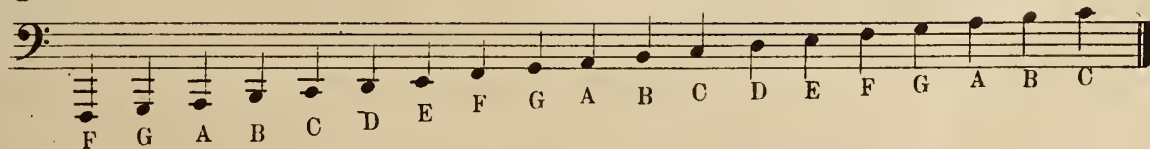


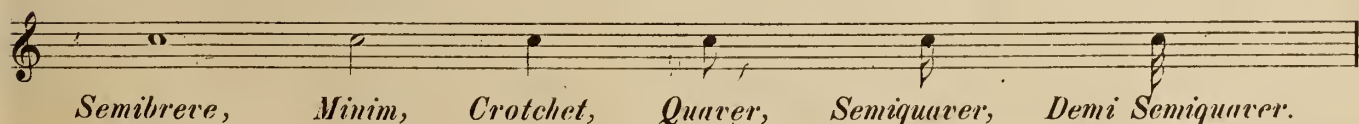
TABLE OF NOTES IN THE BASS CLEF.



DURATION OF NOTES.

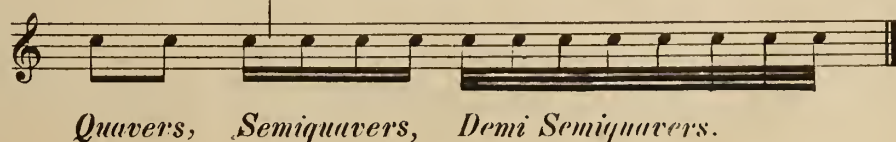
Notes may be of longer or shorter duration, which is indicated by the form of each note.

FORMS OF DIFFERENT NOTES.



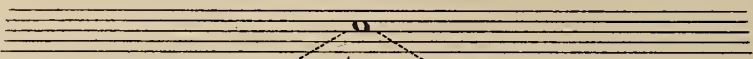
Semibreve, Minim, Crotchet, Quaver, Semiquaver, Demi Semiquaver.

Groups of the latter three kinds may also be written thus:

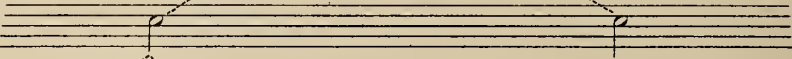


Quavers, Semiquavers, Demi Semiquavers.

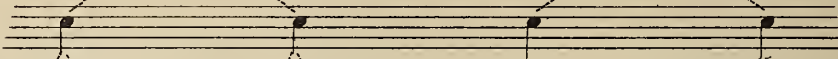
COMPARATIVE TABLE OF THE RELATIVE VALUE OF NOTES.

A Whole Note, 

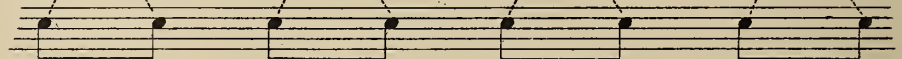
is equal to

2 Half Notes, 


or

4 Quarter Notes, 


or

8 Eighth Notes, 

or

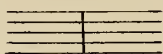


16 Sixteenth Notes, 

or

32 Thirty second Notes. 

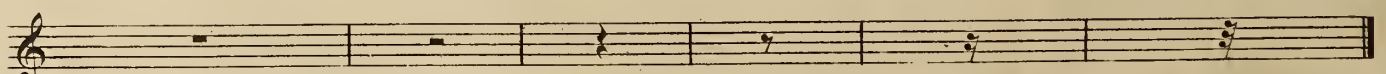
BARS.

Notes are divided into Bars by single or double lines drawn across the staff.

One line  is placed after each bar. Each bar contains the same number or value of notes, and must last precisely the same length of time. At the end of a composition or section of a composition, two lines are placed forming a double Bar.  If either two or four dots are found by the side of a double Bar.  the whole section from the preceding double bar, or if there is no earlier double bar, from the beginning of the piece, is to be played again. This is called a Repeat.

RESTS.

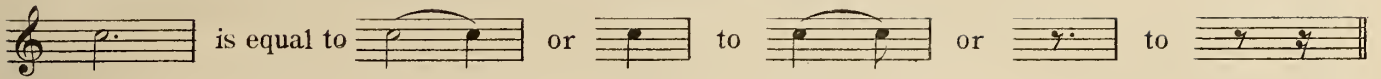
Instead of a note a Rest indicating a pause of equal value may be used, thus —


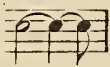


Rest for a Whole Note, Half Note, Quarter, Eighth, Sixteenth, Thirty second.

DOTS.

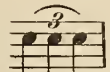


A Dot placed after any note increases its value one half. Thus: —






Two Dots placed after a note increases its value one half and a quarter or  is equal to  etc.

TRIPLETS, DOUBLE TRIPLETS AND GROUPS.

Triplets are marked by a figure 3 placed over a group of three notes; double Triplets are marked by a 6

placed over a group of six notes. Three Quarter notes marked thus  are to be played in the same time as two Quarter notes  not so marked. Or six Eighth notes,  like four Eighth notes

five,  seven and nine or more notes.   etc.

TIME.

In order to denote how many Quarter notes, Eighth notes or Thirty second a bar contains, special figures are placed at the beginnig of a movement, as under.

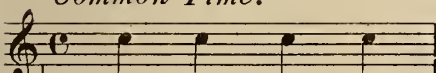
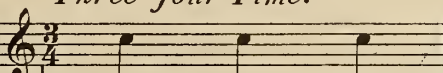
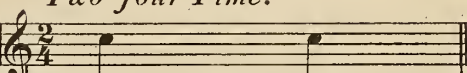
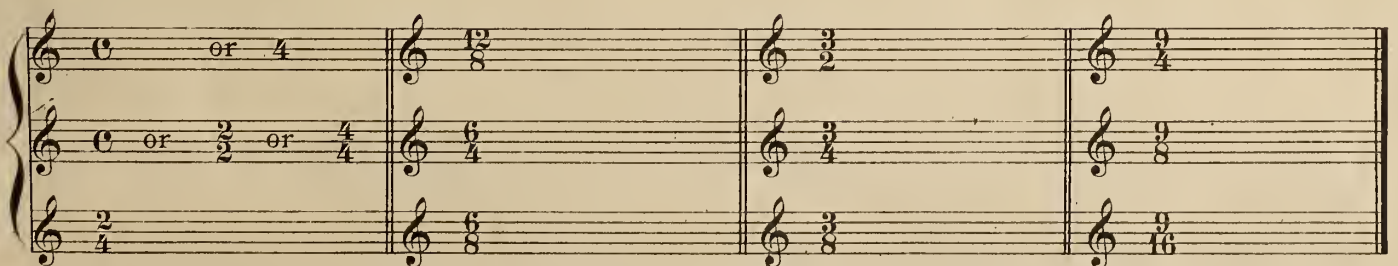

<i>Common Time.</i>	<i>Three four Time.</i>	<i>Two four Time.</i>
		
Contains four Quarter notes or the same value of longer or shorter notes or rests and four 1,2,3,4, have to be counted in a bar.	Contains three Quarter notes or the same value of longer or shorter notes or rests and three 1,2,3, have to be counted in a bar.	Contains two Quarter notes or the same value of longer or shorter notes or rests and two 1,2, have to be counted in a bar.

TABLE OF TIMES.

Single or common Times. Compound common Times. Single Triple Times. Compound Triple Times.



When a line is drawn through the C thus  it is called Alla Breve and two (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.

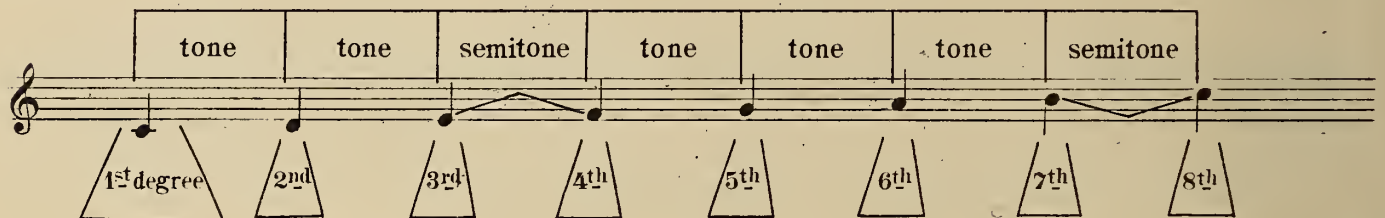
Between these eight degrees there are seven intervals or distances, five of which are tones and two semitones.

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

For the present only the major scale will be treated.

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

EXAMPLE.

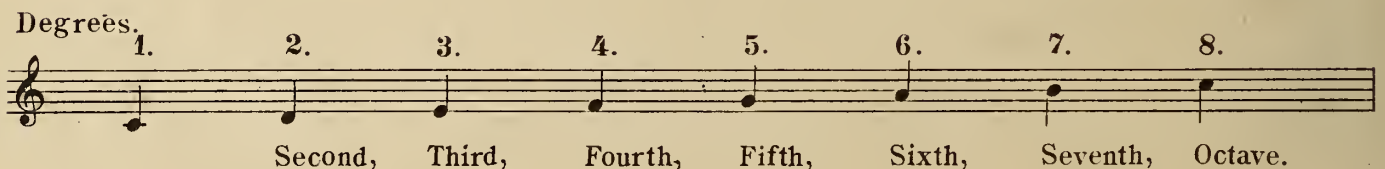


Each diatonic scale derives its name from the name of the note on the first degree — or the Root. There are twelve Major and twelve Minor Scales.

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 Unison.

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

TABLE.



FLATS.

A scale may be formed on any note; but in order to produce semitones between the third and fourth and the seventh and eighth degrees in any other but the scale of C-Major, it is necessary to employ certain characters, which raise, depress, or restore the pitch of any note in the scale.

One of these characters is called the Flat \flat , which, when prefixed to a note, depresses it 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:

1. 2. 3. 4. 5. 6. 7.

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 when three flats all B's, E's and A's, and so on.

The flats placed at the commencement of each stave are called the Signature, while any, which appear in course of the composition, are called Accidentals.

TABLE OF SIGNATURES OF FLAT KEYS.

<i>Number of Flats.</i>	1,	2,	3,	4,	5,	6,	7.
<i>Names of the Keys.</i>	F	B \flat	E \flat	A \flat	D \flat	G \flat	C \flat

SHARPS.

A Sharp \sharp prefixed to a note raises it half tone. The Sharps succeed each other in the following order.

1. 2. 3. 4. 5. 6. 7.


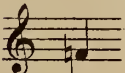
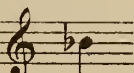
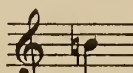
F sharp; C sharp; G sharp; D sharp; A sharp; E sharp; B sharp.

The same rule, concerning Signatures, as in Flat Keys is to be observed here.

TABLE OF SIGNATURES OF SHARP KEYS.

<i>Number of Sharps.</i>	1,	2,	3,	4,	5,	6,	7.
<i>Names of the Keys.</i>	G	D	A	E	B	F \sharp	C \sharp

THE NATURAL \natural .

In order to restore any note which has been raised by a sharp \sharp or depressed by a flat \flat , to its original pitch a Natural \natural is employed, thus  F raised by a sharp, is restored by the natural —  to its original sound F \natural ; or  B flat to  B natural.

INTRODUCTION.

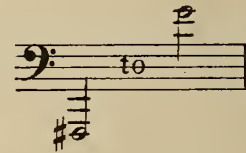
The French Horn (in French called *Le Cor* and in German *Das Waldhorn*) is one of the oldest instruments known. Its name is very likely derived from its resemblance in form to animal horns.

Historians have noted that early instruments were prepared from horns of beasts.

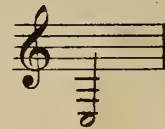
In former times before the invention of the Valves, the different notes of the scale were produced either by the natural open notes or by closing more or less the Bell of the instrument with the right hand, which however, in the hands of a medium player produced only dull sounds. On the invention of valves, they were added to the French Horn as well as to other instruments. There are French Horns with two and with three valves, the latter being generally adopted now, because capable more perfectly to render in time the entire chromatic scale, especially the lower notes, some of which cannot be produced on the two valved instrument.

Some old players are still opposed to the entire use of valves, because they argue, that the character of the original sound suffers in consequence. By comparing however, a chromatic scale played on either instrument, it will be found that the preference must be given to the valved Horn as it renders every note with equal clearness.

The Compass of the French Horn with three valves is from



A chromatic scale is, however, only possible from the low C



GENERAL INSTRUCTIONS

I.

The performer may play in a standing or sitting position, but he should always keep the body upright without stiffness, the chest well expanded to allow the free action of the lungs.

II.

The instrument is held with the left hand. The fore, medium and ring fingers rest loosely over the valves, always ready for use; the thumb pressing against the under part of the tube.

The instrument must not lean upon the body, only the ring of the bell is to rest against the right haunch. The right hand, outstretched but with fingers close together inside the bell on that part next the body, to be ready for use when partial closing of the bell is required.

III.

The mouthpiece is placed on the lips, as nearly as possible in the centre of the mouth, about two thirds of the mouthpiece on the upper and about one third on the under lip. No strict rule as to the size of the mouthpiece can be given, as for high notes a smaller one and for low notes a larger one may answer best, very much however, depends upon the formation of the lips.

IV.

To produce a sound on the instrument, the lips should be closed as in the act of smiling, the tongue put between the teeth, quickly drawn back, and at the same time the word "Too" or "Doo" pronounced. A compression of the lips will produce a higher sound and relaxing them, a lower one.

V.

Breathing should be effected without removing the mouthpiece from the lips. Breath must be taken by opening a little each corner of the mouth, while steadily retaining the position of the mouthpiece.

Breath should never be taken through the mouthpiece. The cheeks should not be puffed out when playing, it makes the tongue heavy and looks ugly. Take breath as slowly as time will permit, for the more slowly it is taken, the more the player will have at disposal. In any case it is desirable to be sparing with the breath. It will enable you to respire oftener and is beneficial to health.

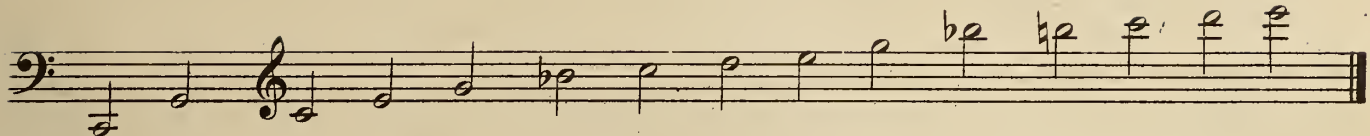
VI.

In order to facilitate the playing of the French Horn in keys of many Sharps or Flats, there are Crooks for nearly every key. For the beginner it is advisable to practise only the Eb, E \flat or F crook.

At a later period however all the others may be practised.

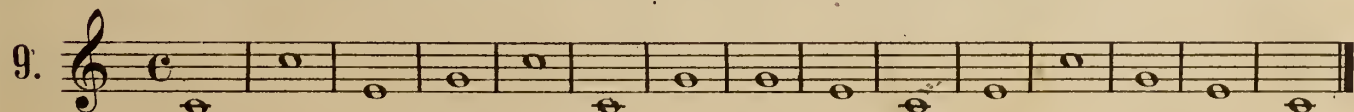
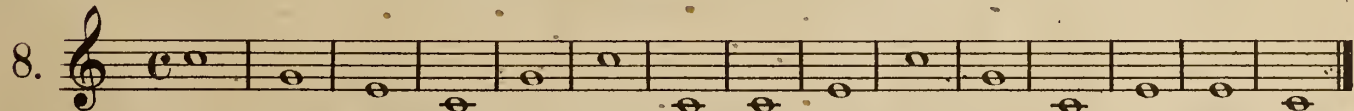
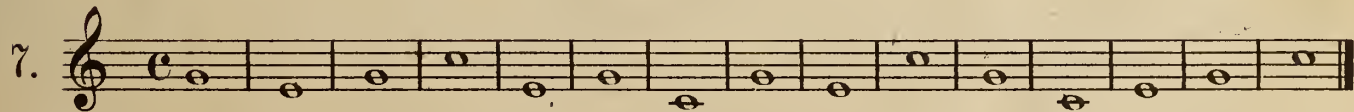
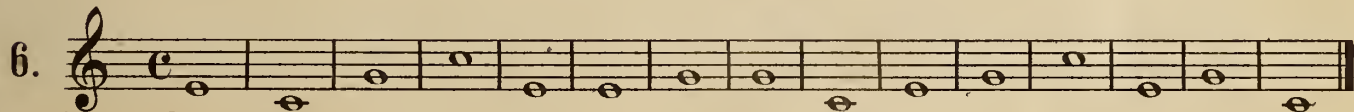
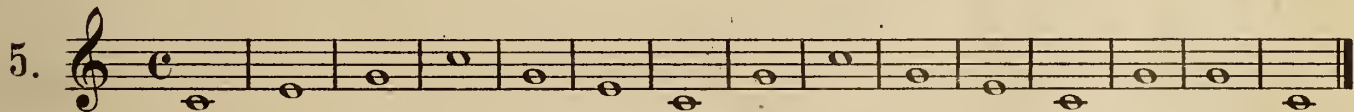
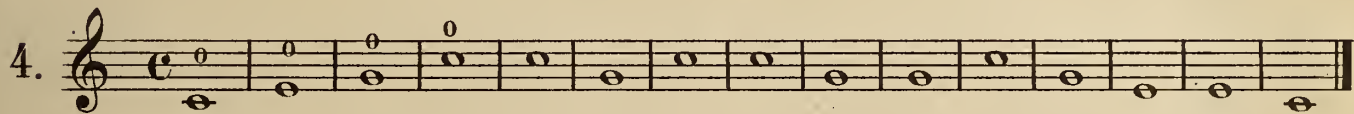
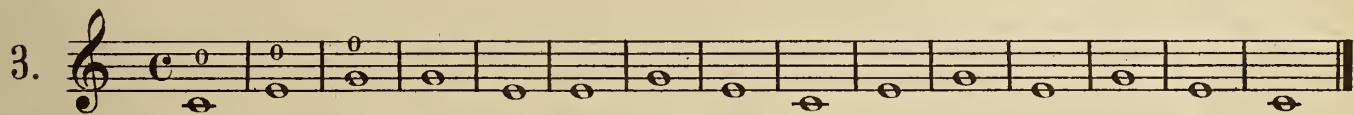
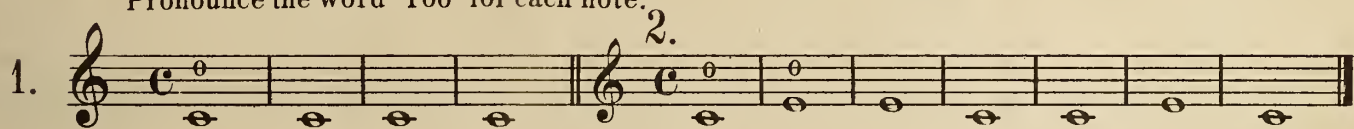


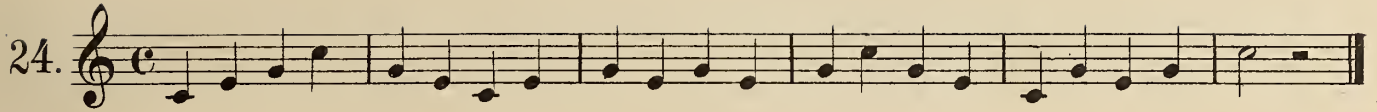
TABLE OF OPEN NOTES ON THE FRENCH HORN.

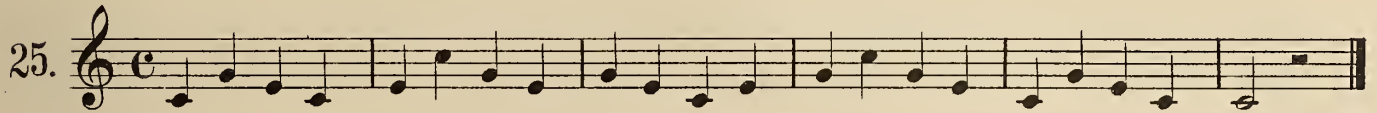


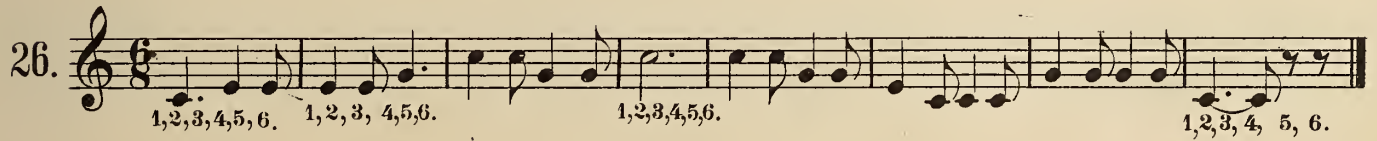
THE FIRST EXERCISES.

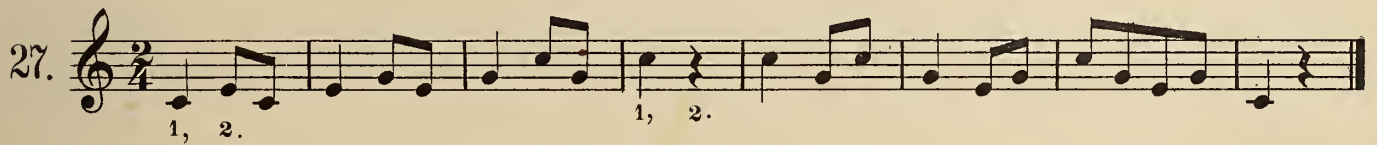
Pronounce the word "Too" for each note.

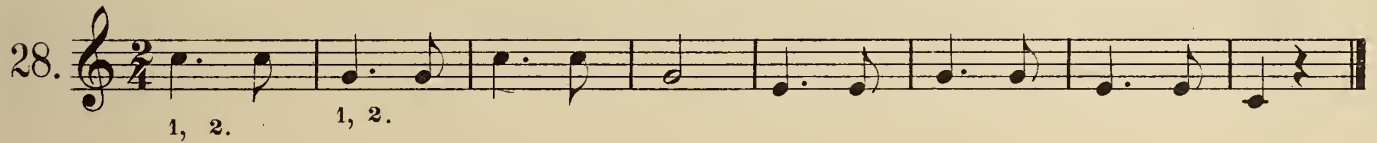


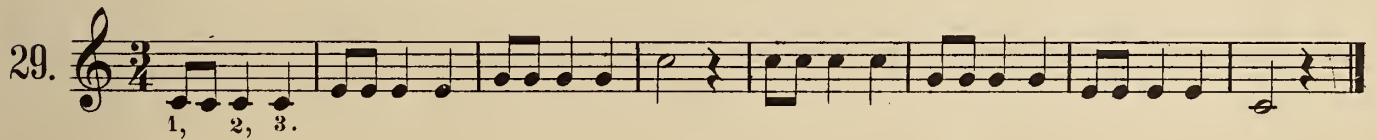
24. 

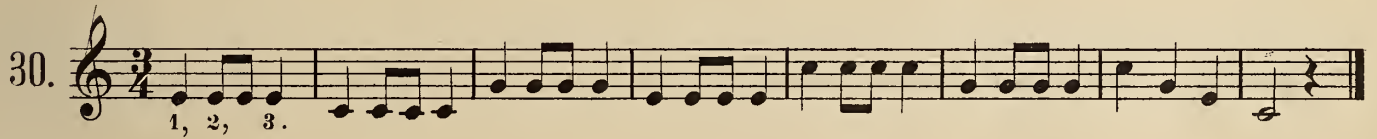
25. 

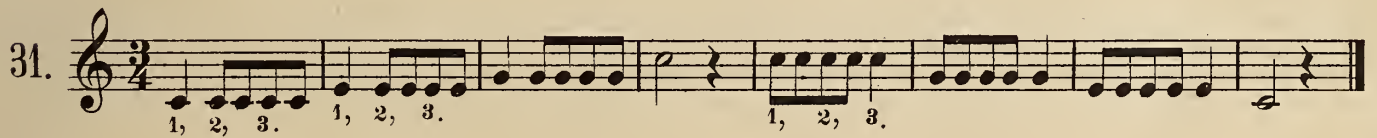
26. 

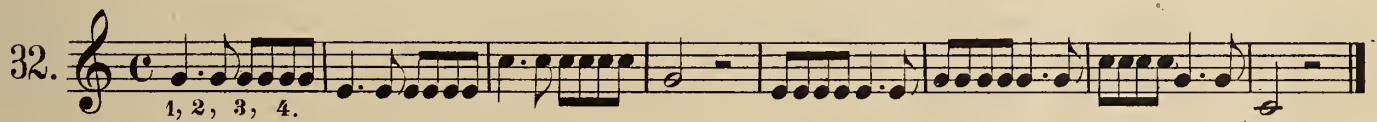
27. 

28. 

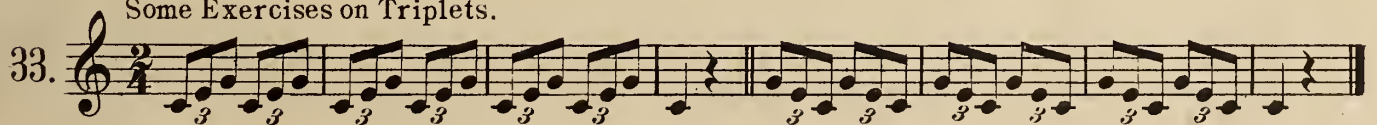
29. 

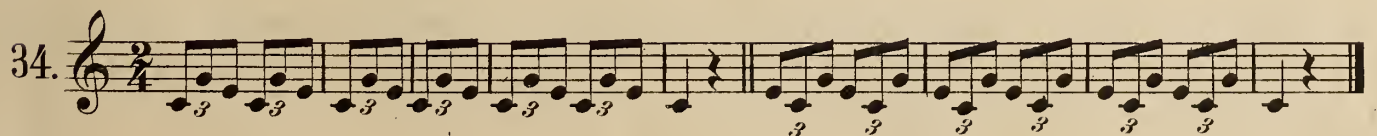
30. 

31. 

32. 

Some Exercises on Triplets.

33. 

34. 

35.

36.

37.

38.

39.

40.

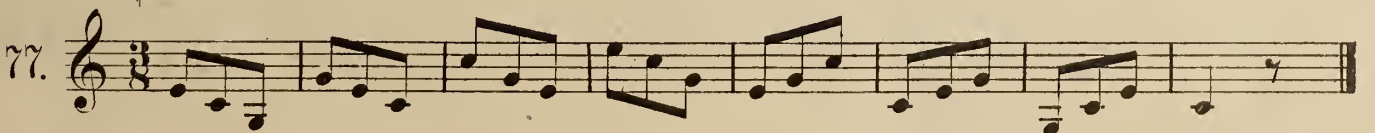
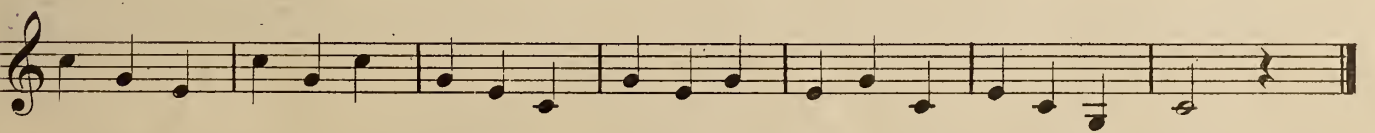
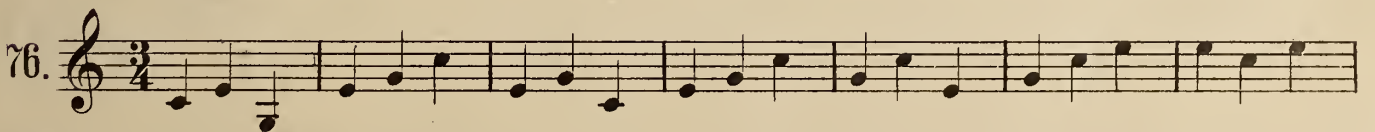
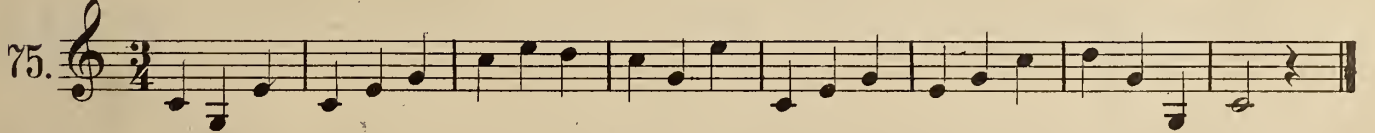
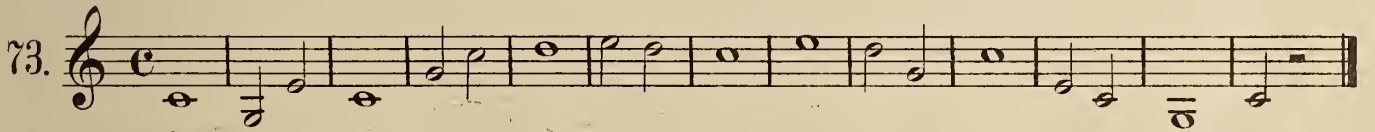
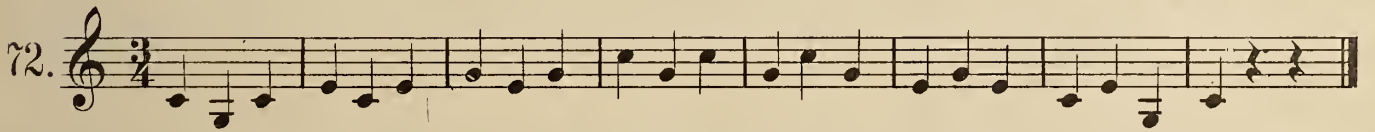
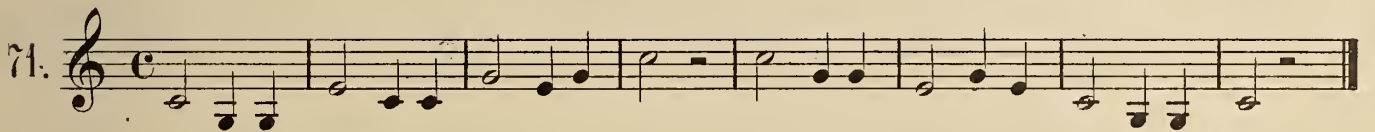
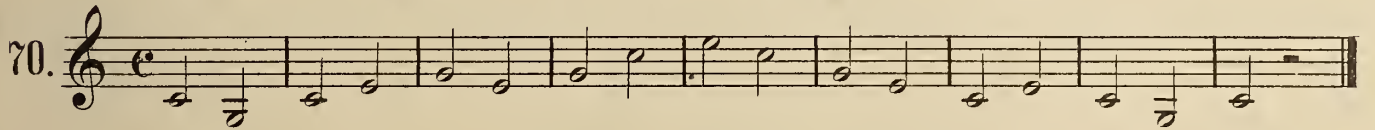
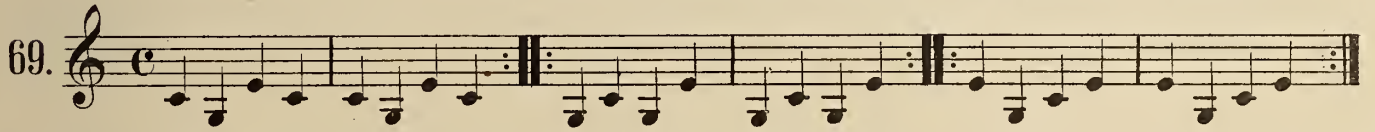
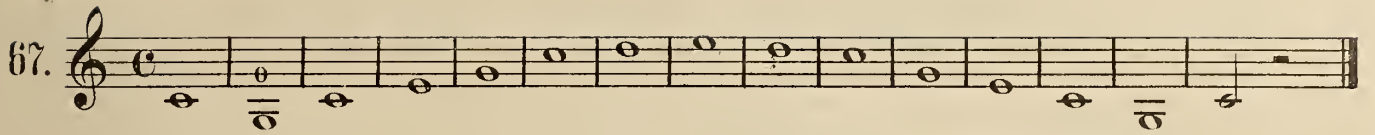
41.

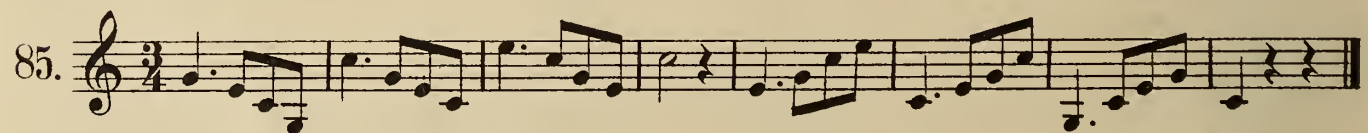
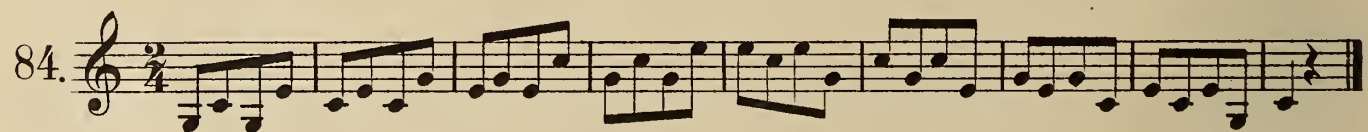
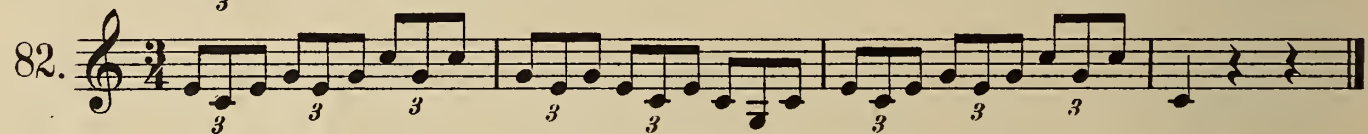
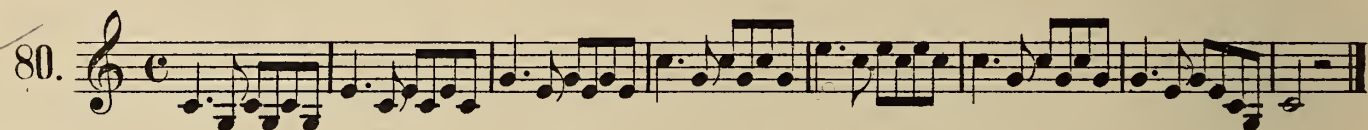
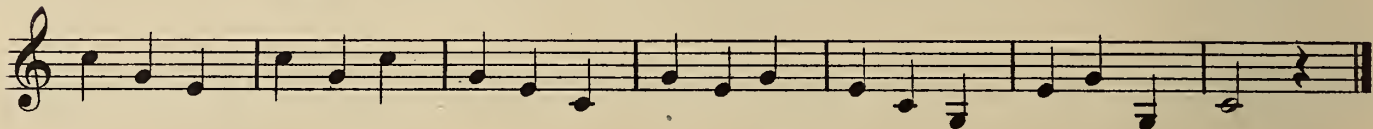
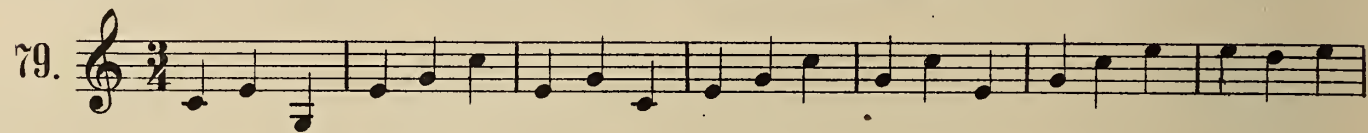
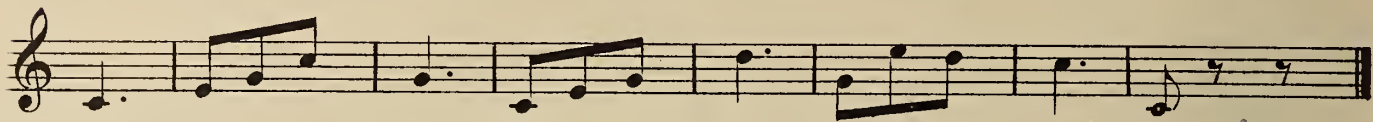
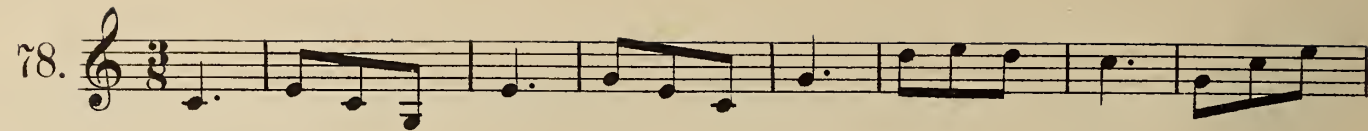
42.

43.

44.

45.

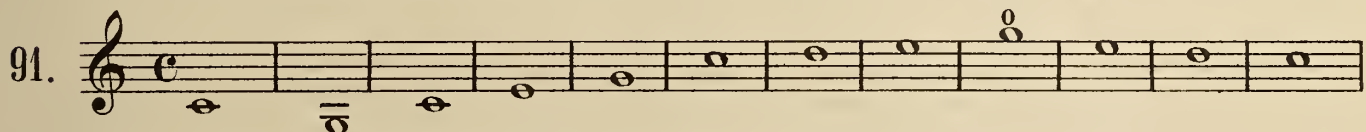


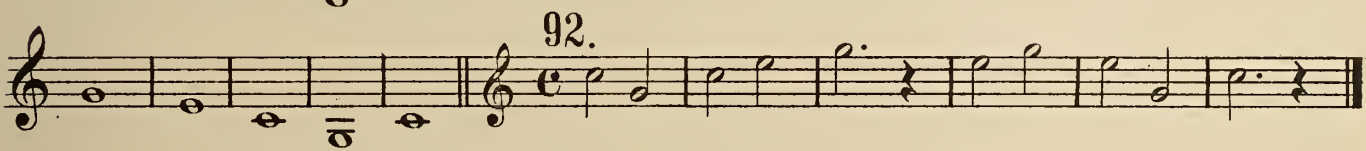


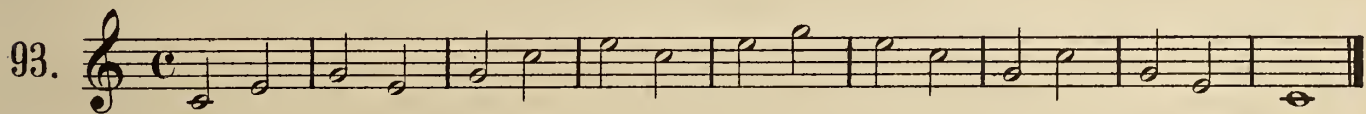
88. 

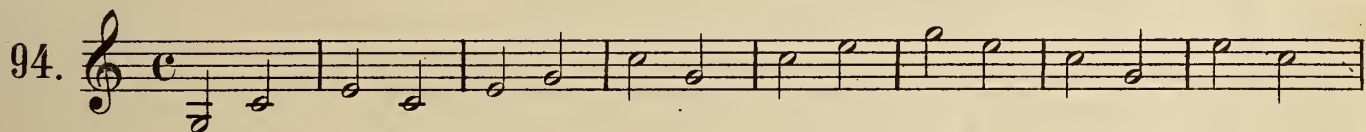
89. 

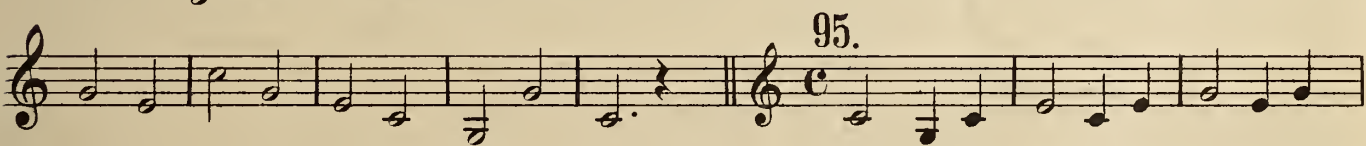
90. 

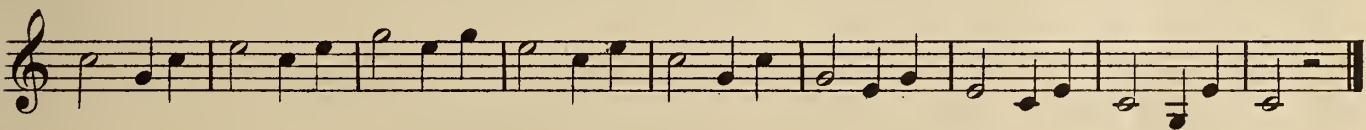
91. 

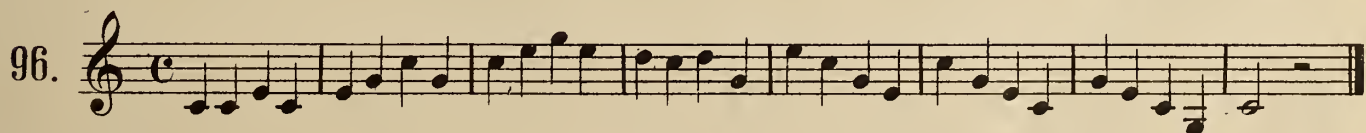
92. 

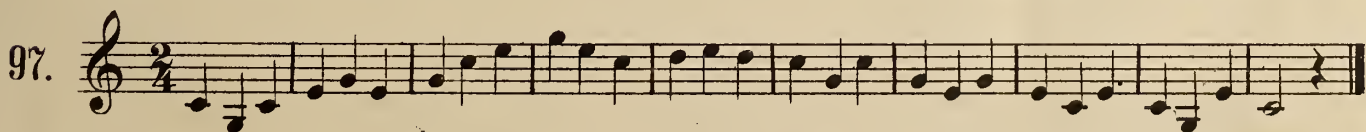
93. 

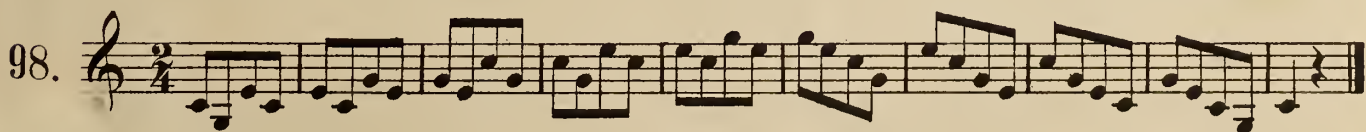
94. 

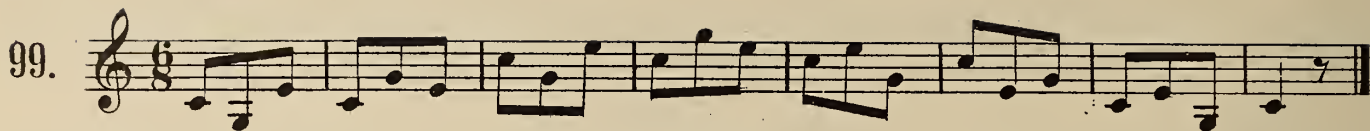
95. 

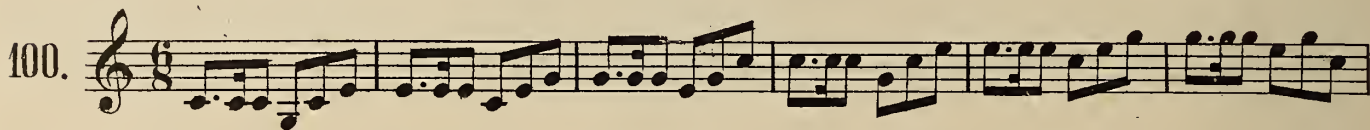


96. 

97. 

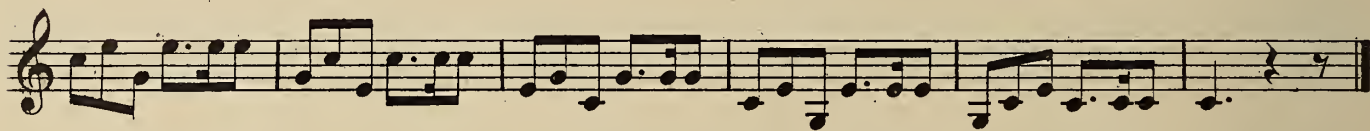
98. 

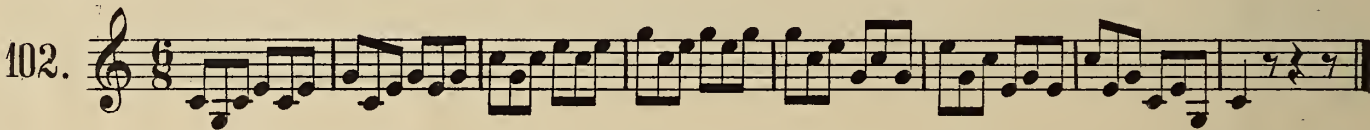
99. 

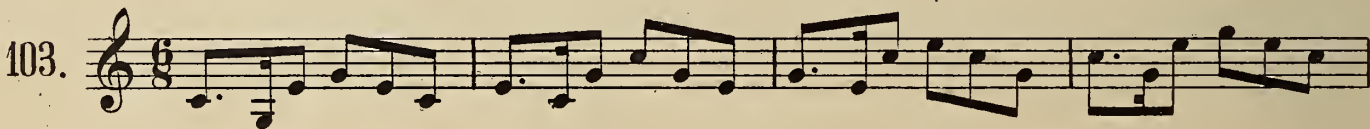
100. 

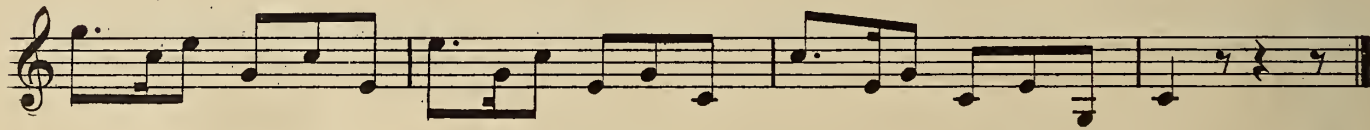



101. 

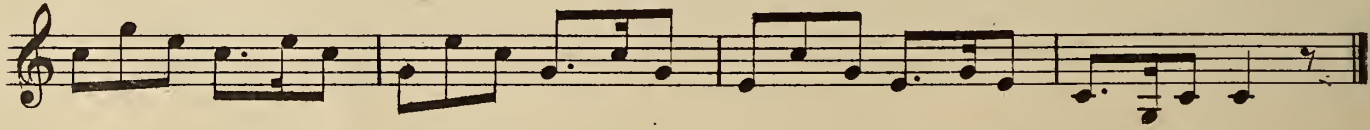


102. 


103. 



104. 



105. 



THE PAUSE. ☺

A Pause placed over a note, means that the note can be sustained to an indefinite length at the performer's pleasure, the counting being interrupted.

106.

107.

108.

109.

110.

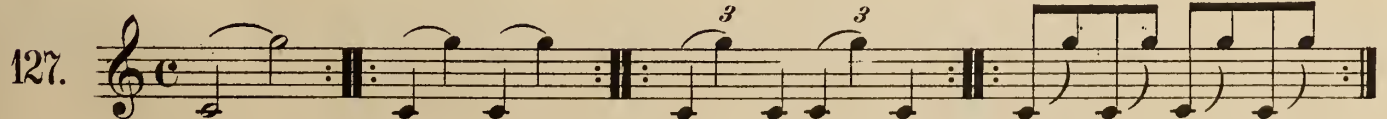
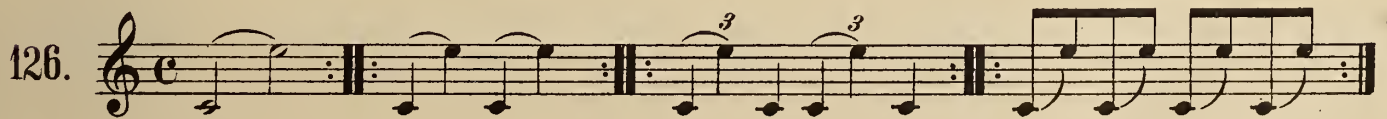
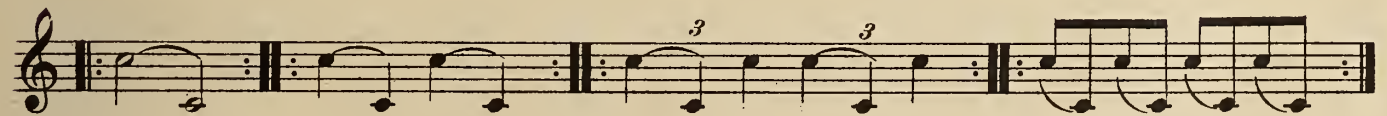
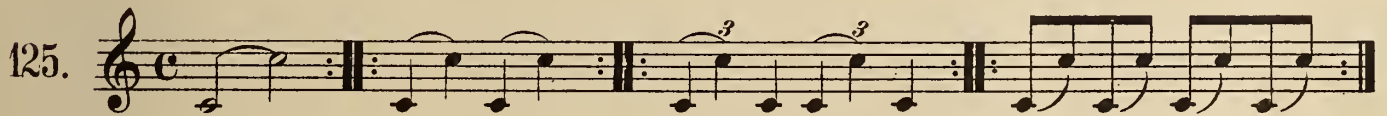
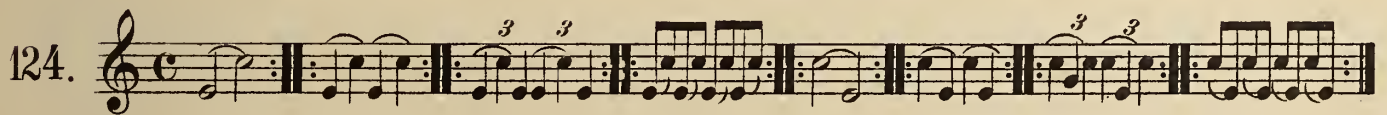
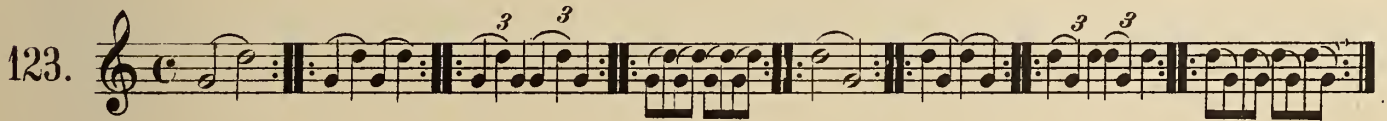
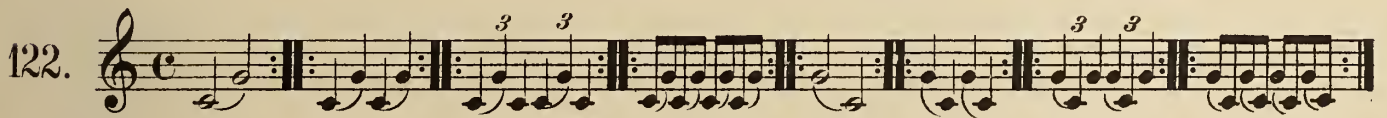
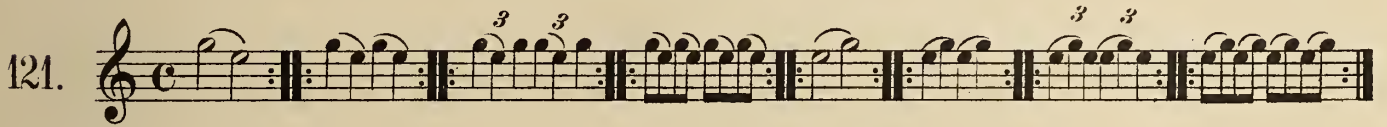
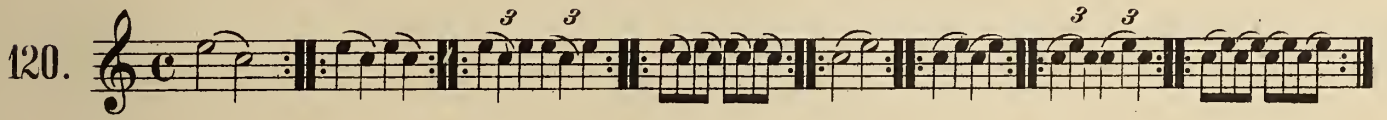
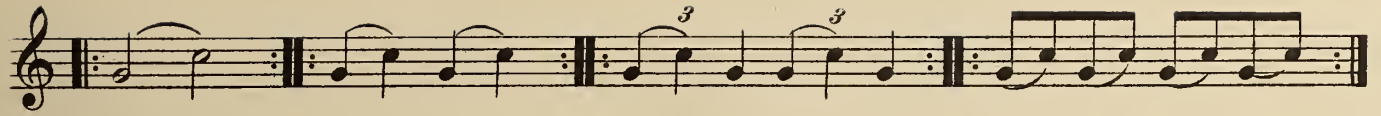
111.

112.

113.

114.

115.



Before proceeding to the use of the valves it will be very useful to acquire facility in producing the intermediate notes of the scale by opening and closing the bell wholly or partially with the right hand.

The scales which are given here, will show the pupil how to do it.

The explanation of the signs is as follows.

The 0 is for open notes.

The • is for a note requiring the bell entirely shut.

The $\frac{1}{4}$ is to shut the bell one quarter.

The $\frac{1}{2}$ is to shut the bell one half.

The $\frac{3}{4}$ is to shut the bell three quarters.

The Bell means all the space inside which the right hand acts, and the signs refer only to the space between the hand and the side of the bell, and not to the space occupied by the bell itself.

SCALES FOR SHUTTING THE BELL.

0 • $\frac{1}{2}$ 0 • • $\frac{3}{4}$ $\frac{1}{2}$ 0

C F F# or Gb G G# or Ab A Bb or A# B C

• • $\frac{1}{2}$ 0 • $\frac{1}{2}$ 0 •

C# or Db D D# or Eb E F F# Gb G G# or Ab

$\frac{1}{2}$ 0 $\frac{3}{4}$ 0 $\frac{3}{4}$ 0 $\frac{3}{4}$ 0

A Bb or A# B C C# or Db D D# or Eb E

$\frac{3}{4}$ $\frac{1}{2}$ 0 $\frac{1}{2}$ • 0 0 0

F F# or Gb G G# or Ab A Bb or A# B C

The ear is the only guide for the greater or less degree of opening or closing some notes in order to play them in perfect tune.

SCALE OF C MAJOR.

0 . 0 . 0 $\frac{1}{2}$ $\frac{3}{4}$ 0 0 0 $\frac{3}{4}$ 0 . 0 $\frac{3}{4}$ 0 0 0 $\frac{3}{4}$ $\frac{1}{2}$ 0 . 0 . 0

In Thirds.

In Fourths.

In Fifths.

**)* Moderato.

128. $\frac{3}{4}$ *p*

Andante.

129. $\frac{2}{4}$ $\frac{1}{2}$

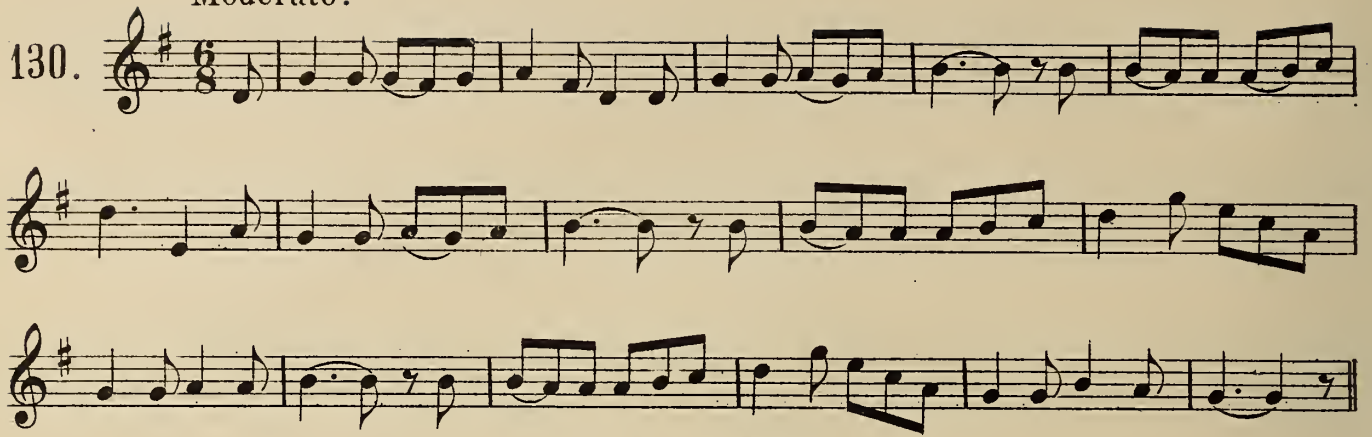
SCALE OF G MAJOR.

0 . $\frac{1}{2}$ 0 . 0 $\frac{1}{2}$ 0 $\frac{1}{2}$ $\frac{3}{4}$ 0 0 0 $\frac{1}{2}$ 0

0 $\frac{1}{2}$ 0 0 0 $\frac{3}{4}$ $\frac{1}{2}$ 0 $\frac{1}{2}$ 0 . 0 $\frac{1}{2}$ 0

**)* A list of the principal words used in modern music will be found on page 100.
2044-100

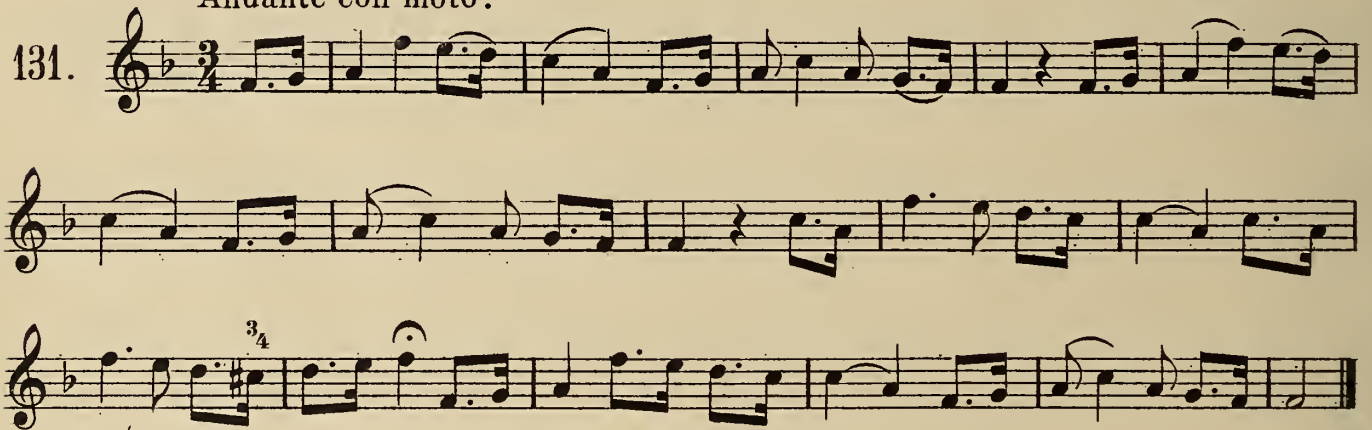
Moderato.

130. 

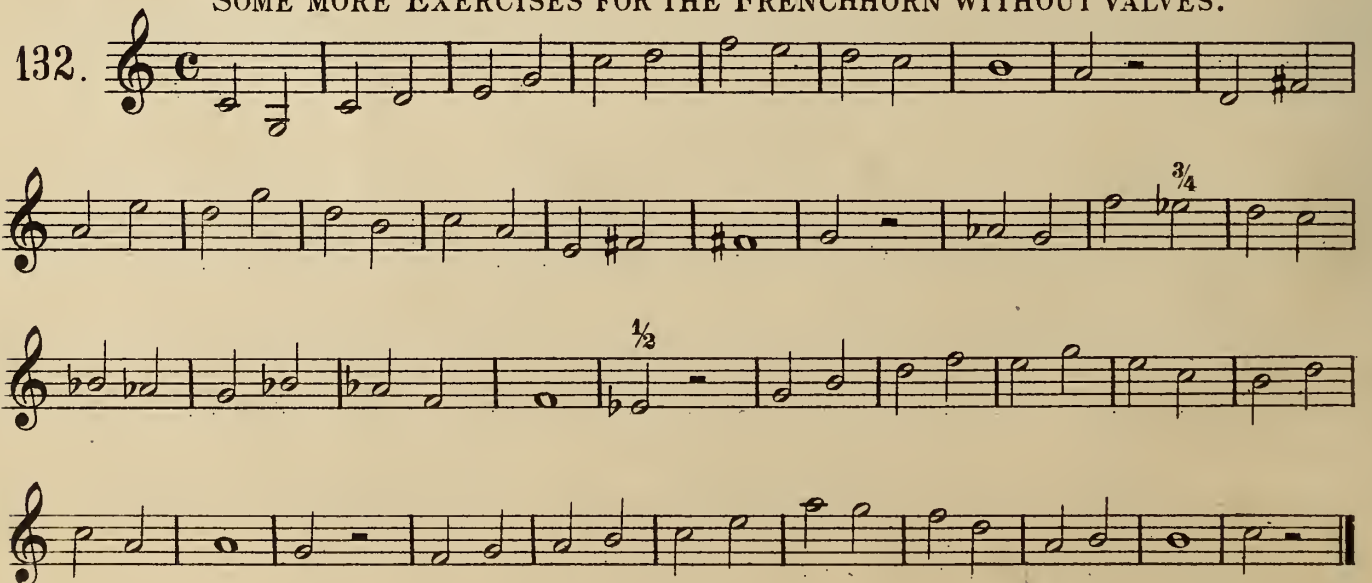
SCALE OF F MAJOR.

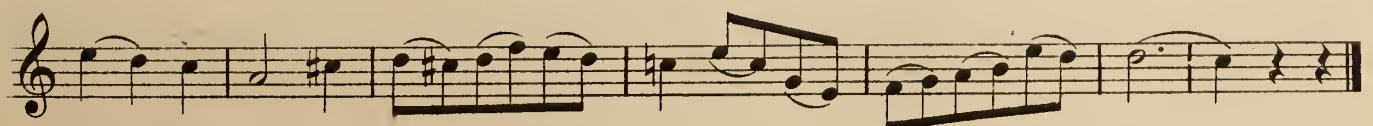
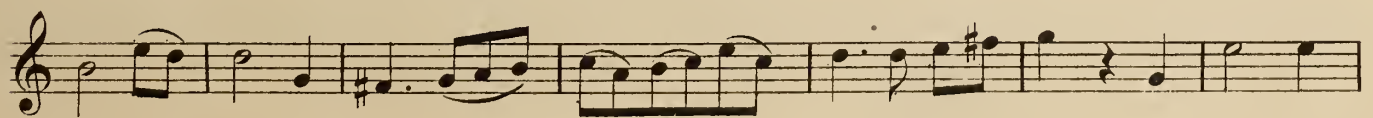
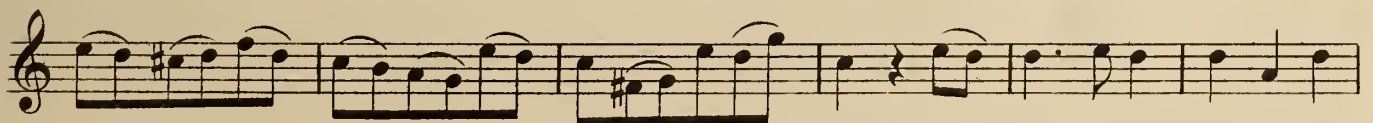
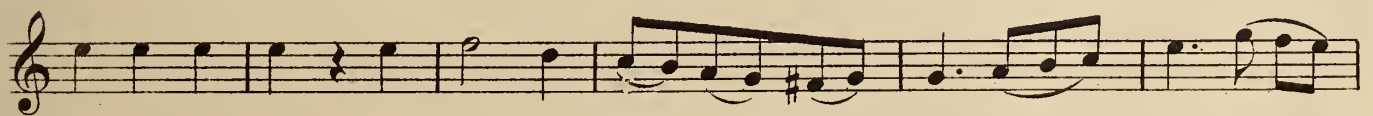
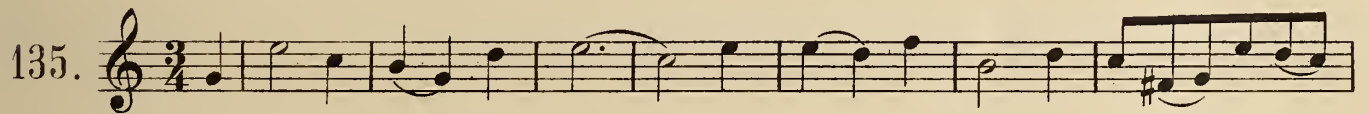
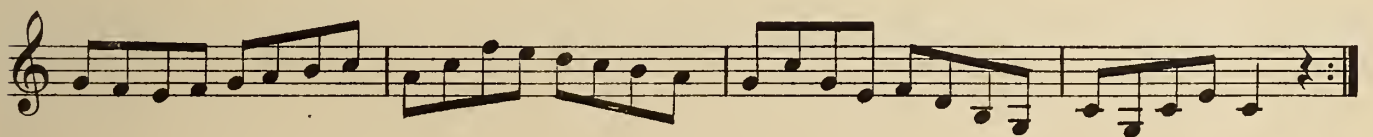
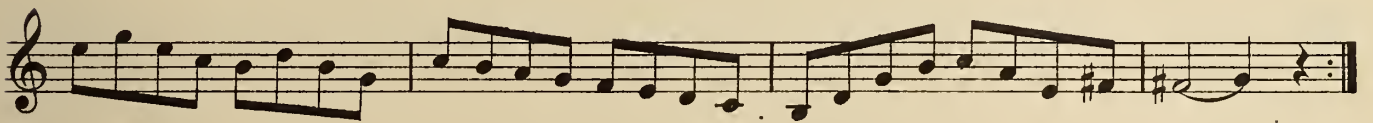
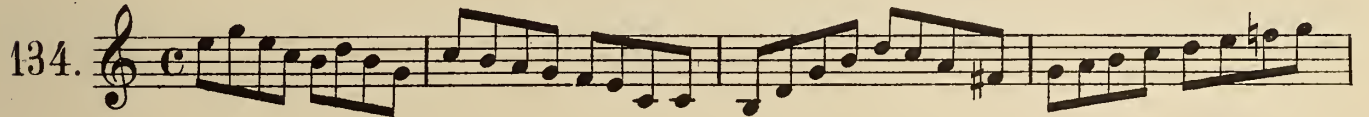
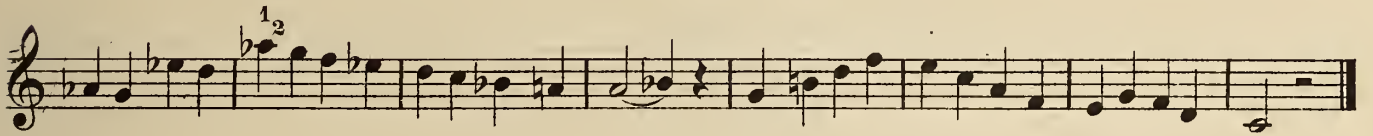
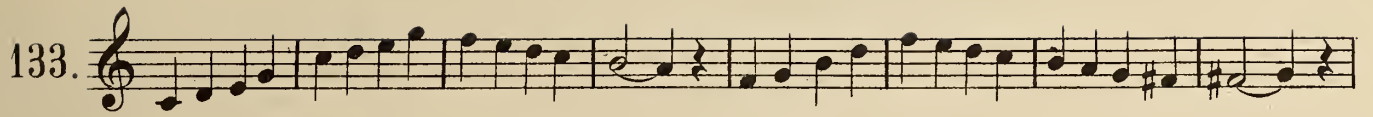


Andante con moto.

131. 

SOME MORE EXERCISES FOR THE FRENCHHORN WITHOUT VALVES.

132. 



SCALES AND EXERCISES FOR THE FRENCH HORN WITH THREE VALVES.

SCALE OF C MAJOR.

Omit these high notes for the present until a good embouchure is acquired.

Musical notation for the C major scale in treble clef, common time. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Fingering numbers are placed above the notes: 0, 1, 0, 1, 0, 1, 2, 2, 0, 0, 0, 1, 0, 2, 2, 0, 2, 2, 0.

1.
In Seconds.

Musical notation for the first exercise in seconds, consisting of two staves. The first staff shows the scale in half notes with rests. The second staff shows the scale in quarter notes.

2.

Musical notation for the second exercise in seconds, consisting of two staves. The first staff shows the scale in eighth notes with rests. The second staff shows the scale in quarter notes.

1.
In Thirds.


Musical notation for the first exercise in thirds, consisting of two staves. The first staff shows the scale in half notes. The second staff shows the scale in quarter notes.

2.

Musical notation for the second exercise in thirds, consisting of two staves. The first staff shows the scale in eighth notes. The second staff shows the scale in quarter notes.

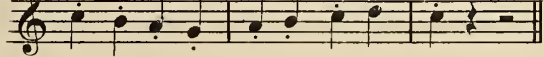
Musical notation for the third exercise in thirds, consisting of two staves. The first staff shows the scale in eighth notes. The second staff shows the scale in quarter notes.

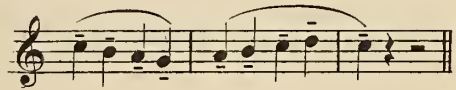
Musical notation for the fourth exercise in thirds, consisting of two staves. The first staff shows the scale in eighth notes with slurs. The second staff shows the scale in quarter notes.

When dots are placed upon the notes thus:  the stroke of the

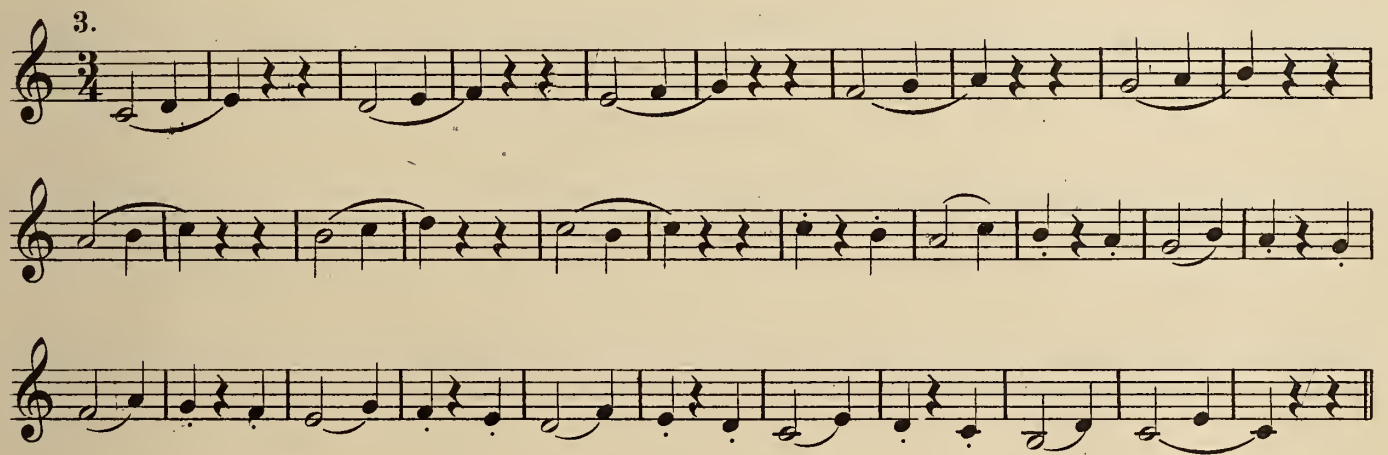
tongue should be short and the sound produced should be similar to the following:  This

kind of tongueing is called staccato.

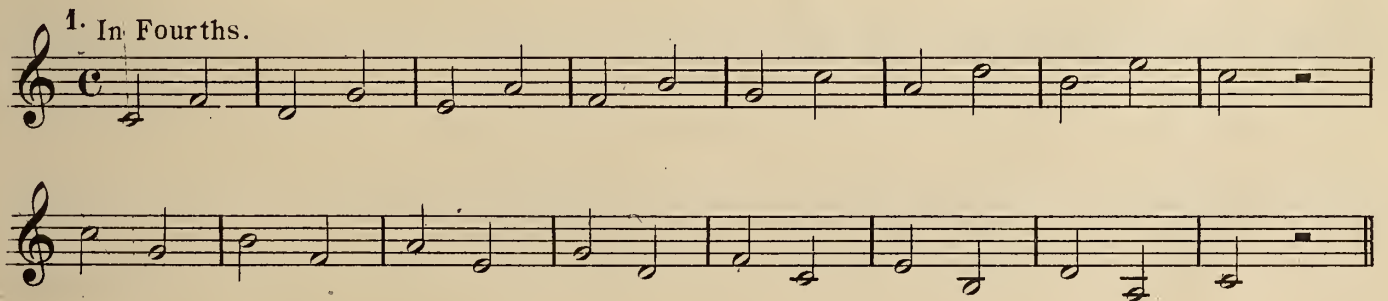
When dots and a slur are written thus:  the notes should be played with a soft stroke of the tongue, pronouncing the word "Doo" A similar articulation is

employed when notes are written with a small line and a slur thus:  only the notes in this case, should be played softly and long.

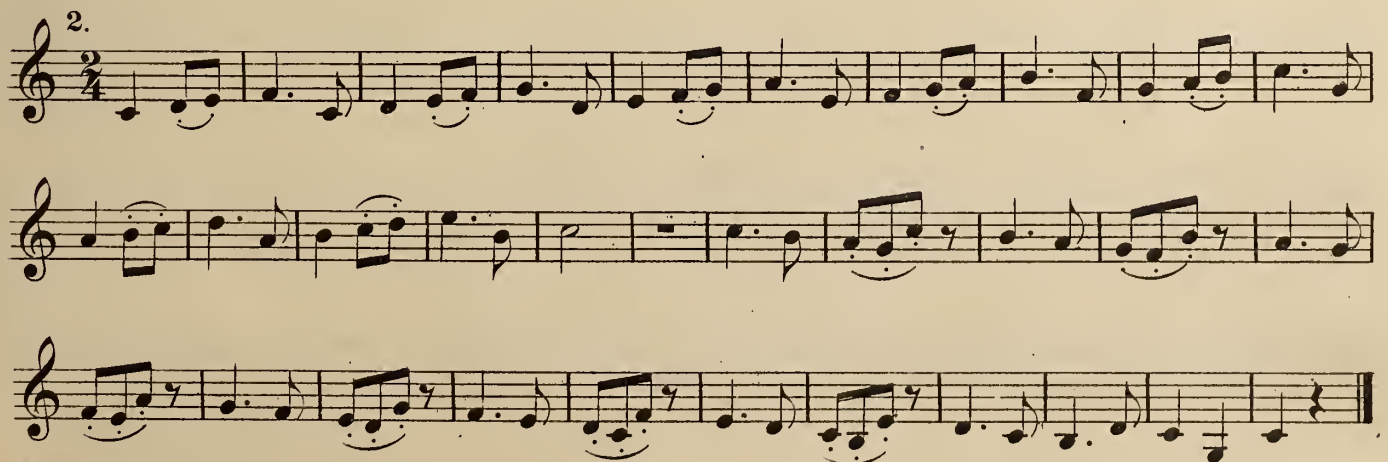
3.



1. In Fourths.



2.



The first system consists of four staves of music. The top staff is in 2/4 time and features a continuous eighth-note melody. The second staff provides a harmonic accompaniment with chords and moving lines. The third and fourth staves continue the accompaniment with various rhythmic patterns, including some rests.

1. In Fifths.

The second system contains two staves of music. The top staff is in common time (C) and shows a sequence of chords, primarily dyads in fifths. The bottom staff provides a simple accompaniment with a steady eighth-note rhythm.

2.

The third system consists of four staves of music. The top staff is in common time (C) and features a more complex eighth-note melody. The following three staves provide a multi-layered accompaniment with various rhythmic and melodic lines.

3.

The fourth system contains two staves of music. The top staff is in 3/4 time and features a melody with eighth-note patterns. The bottom staff provides a harmonic accompaniment with chords and moving lines.

1.
In Sixths.

The first system of music, labeled '1. In Sixths.', consists of two staves. The first staff begins with a treble clef and a 6/8 time signature. The melody is composed of eighth notes, with a dotted eighth note followed by a sixteenth note in the first measure. The second staff continues the melody, ending with a double bar line.

2.

The second system of music, labeled '2.', consists of two staves. The first staff continues the melody from the first system. The second staff continues the melody, ending with a double bar line.

3.

The third system of music, labeled '3.', consists of two staves. The first staff begins with a treble clef and a 3/4 time signature. The melody is composed of eighth notes, with a dotted eighth note followed by a sixteenth note in the first measure. The second staff continues the melody, ending with a double bar line.

In Seventh.

The 'In Seventh' section consists of three staves of music in common time (C). The first staff begins with a treble clef. The melody is composed of quarter notes and eighth notes. The second and third staves continue the melody, ending with a double bar line.

1.
In Octaves.

The 'In Octaves' section consists of three staves of music in common time (C). The first staff begins with a treble clef. The melody is composed of quarter notes and eighth notes. The second and third staves continue the melody, ending with a double bar line.

SCALE OF C MAJOR IN THE LOW OCTAVE.

The same in Bass Clef.

C B A G F E D C D E F G A B C

In Thirds.

In Fourth.

In Fifths.

1.

3.

a. b. c.

DIFFERENT SHADES OF TONE.

p means: *piano*, soft.

pp means: *pianissimo*, very soft.

f means: *forte*, loud.

ff means: *fortissimo*, very loud.

mf means: *mezzo forte*, moderately loud.

cresc. or <--- means: *crescendo*, increasing the sound.

dim. decresc., or ---> means: *diminuendo, decrescendo*, diminishing sound.

sf, rfz, or > means: *sforzando, rinforzando*, accentuated.

fp means: *forte-piano*, loud and immediately soft again.

In order to acquire a full tone and a long breath, long sustained notes should frequently be practised in the following manner:

Adagio.

136.

TAKING BREATH.

In playing a wind instrument, it is very important to take breath at the proper time. This should be done quietly, without noise and without any motion of the body. As musical compositions consist of phrases, care should be taken that such phrases are not interrupted. Much however, depends on the construction of the body, for many players can keep the breath longer than others, so that no strict rule can be given, where to take breath. Some Composers however have marked places to take fresh breath by a \circ or $+$ as the following example will show.

Allegro moderato.

137. *con gracia.*

Andante grazioso.

138. *p*

Allegro marcato.

139. *f*

EXERCISE WITH SYNCOPATED NOTES.

140. *p*

SCALE OF F MAJOR.

Andante.

141. *p*

Allegretto.

MOZART.

142. *mf*

SCALE OF G MAJOR.

143.

Allegro.

HÄNDEL

144.

39. 

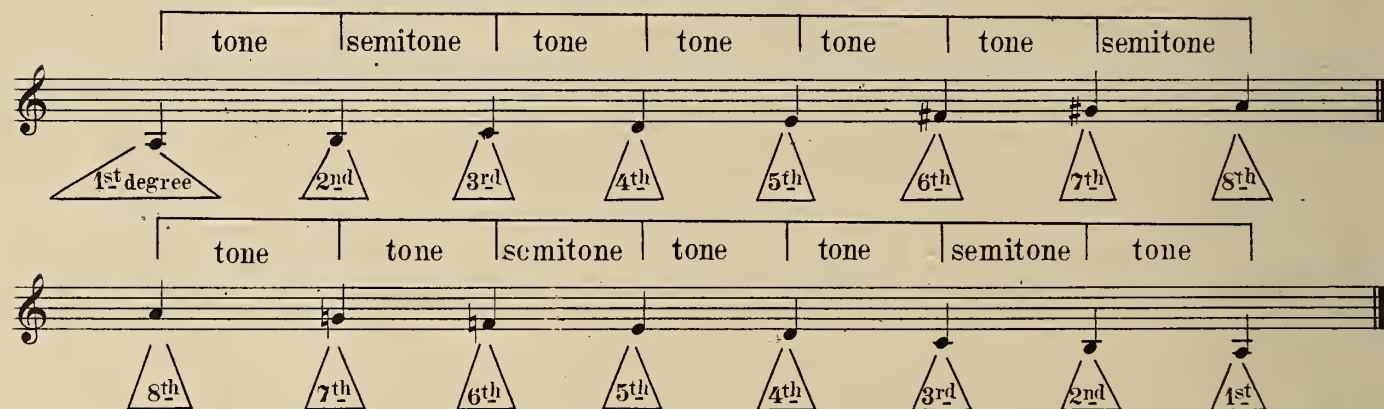
MINOR SCALES.

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, of which the latter from will now be explained.

The ascending of the melodic minor scale differs from descending, the former having its sixth and seventh degrees raised by accidentals not essential to the Key. — In ascending, semitones are situated between the second and third, and the seventh and eighth degrees; and in descending between the sixth and fifth, and the third and second degrees.

SCALE OF A MINOR.

without signature, relative to C major



tone | semitone | tone | tone | tone | tone | semitone

1st degree | 2nd | 3rd | 4th | 5th | 6th | 7th | 8th

tone | tone | semitone | tone | tone | semitone | tone

8th | 7th | 6th | 5th | 4th | 3rd | 2nd | 1st

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	to	to	to	to	to	to	to
C MAJOR	G MAJOR	D MAJOR	A MAJOR	E MAJOR	B MAJOR	F# MAJOR	C# MAJOR
D MINOR	G MINOR	C MINOR	F MINOR	Bb MINOR	Eb MINOR	Ab MINOR	
to	to	to	to	to	to	to	
F MAJOR	Bb MAJOR	Eb MAJOR	Ab MAJOR	Db MAJOR	Gb MAJOR	Cb MAJOR	

SCALE OF A MINOR.

Andantino.

146. *p*

Andante.

147. *p*

SCALE OF E MINOR.

Allegro.

148.

Andantino.

148.

SCALE OF D MINOR.

Moderato.

149.

Scale of Bb Major.

Musical notation for the scale of Bb Major, showing a single staff with a treble clef, common time signature, and a sequence of notes with fingerings and accents.

Scale of G Minor.

Musical notation for the scale of G Minor, showing two staves with treble and bass clefs, common time signature, and notes with fingerings and accents.

Scale of D Major.

Musical notation for the scale of D Major, showing a single staff with a treble clef, common time signature, and notes with fingerings and accents.

Scale of B Minor.

Musical notation for the scale of B Minor, showing two staves with treble and bass clefs, common time signature, and notes with fingerings and accents.

Scale of Eb Major.

Musical notation for the scale of Eb Major, showing two staves with treble and bass clefs, common time signature, and notes with fingerings and accents.

Scale of C Minor.

Musical notation for the scale of C Minor, showing two staves with treble and bass clefs, common time signature, and notes with fingerings and accents.

Scale of A Major.

Musical notation for the scale of A Major, showing a single staff with a treble clef, common time signature, and notes with fingerings and accents.

Scale of F# Minor.

Musical notation for the scale of F# Minor, showing a single staff with a treble clef, common time signature, and notes with fingerings and accents.

SCALE OF A \flat MAJOR.

SCALE OF F MINOR.

SCALE OF E MAJOR.


SCALE OF C \sharp MINOR.

SCALE OF D \flat MAJOR.

SCALE OF B \flat MINOR.

SCALE OF B MAJOR.

THE DOUBLE SHARP.*

When a double sharp \times is prefixed to a note, the note must be raised a whole tone. Thus F double sharp will sound like  G natural.

SCALE OF G \sharp MINOR.

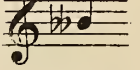
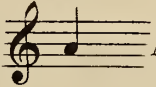
SCALE OF F# MAJOR.

SCALE OF D# MINOR.

SCALE OF Gb MAJOR.

SCALE OF Eb MINOR.

THE DOUBLE FLAT bb.

When a double flat bb is prefixed to a note, the note must be depressed a whole tone. Thus  a double flat will sound like  a natural.

EXAMPLE.

The following articulations shall serve as an example, in which different forms all scales should be practised.

Musical score for two staves. The top staff is in 4/4 time and features several triplet markings (3) and dynamic markings *m* (mezzo) and *n* (normal). The bottom staff is in common time (C) and features a *0* marking, likely indicating a natural or breath mark. Both staves contain melodic lines with slurs and repeat signs.

Various Duets for two French Horns.

Nº1. FANSARE.

Musical score for two French Horns, labeled "1st Horn." and "2nd Horn.". The score is in 6/8 time and consists of two staves. The music is a duet with various rhythmic patterns and rests.

Musical score for piano accompaniment, consisting of two staves. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score includes repeat signs and dynamic markings.

Nº2.

Musical score for piano accompaniment, consisting of two staves in 2/4 time. The music features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

Musical score for piano accompaniment, consisting of two staves. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score includes repeat signs and dynamic markings.

Musical score for piano accompaniment, consisting of two staves. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score includes repeat signs and dynamic markings.

Nº3. Allegro.

First system of musical notation for 'Nº3. Allegro.' in 3/4 time. The right hand (treble clef) and left hand (bass clef) both play eighth-note patterns. Dynamics include *p*, *f*, and *p* with hairpins.

Second system of musical notation for 'Nº3. Allegro.' in 3/4 time. It features a repeat sign and a key signature change to one sharp (F#). Dynamics include *p* and *f* with hairpins.

Third system of musical notation for 'Nº3. Allegro.' in 3/4 time. Dynamics include *f* and *p* with hairpins.

Fourth system of musical notation for 'Nº3. Allegro.' in 3/4 time. This system concludes the piece with a double bar line.

Nº4. Andante.

SICILIAN FISHER SONG.

First system of musical notation for 'Nº4. Andante.' in 6/8 time. The right hand (treble clef) plays a melody with eighth notes, while the left hand (bass clef) plays a bass line with eighth notes. Dynamics include *f* and *p* with hairpins.

Second system of musical notation for 'Nº4. Andante.' in 6/8 time. Dynamics include *mf* with hairpins. The system concludes with a double bar line.

Nº5. Allegro moderato.

The first system of No. 5 features a treble clef with a C-clef and a common time signature. The right hand plays a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. A *dolce* marking is present in the first measure. The second system continues the piece with similar melodic and accompaniment patterns. The third system concludes the piece with a final cadence.

Nº6. Allegro.

The first system of No. 6 is marked *forte e marcato* and features a treble clef with a C-clef and a common time signature. The right hand has a more active, rhythmic melody with many accents. The left hand has a steady accompaniment. The second system continues the piece. The third system concludes with dynamic markings of *f*, *p*, and *pp* in the right hand, and *f* and *p* in the left hand.

Nº7. Vivace.

Musical notation for the first system of N°7. Vivace. It consists of two staves in 6/8 time. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The music begins with a dynamic marking of *mf*. The melody in the right hand is characterized by eighth-note patterns and rests.

Musical notation for the second system of N°7. Vivace. It consists of two staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The system includes a first ending (1.) and a second ending (2.). The dynamic marking *ff* is present in the second ending, and *mf* is present at the end of the system.

Musical notation for the third system of N°7. Vivace. It consists of two staves in 6/8 time. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The dynamic marking *ff* is present in the middle of the system. The piece concludes with a final cadence.

HUNTING SONG.

Nº8. Quasi allegretto.

Musical notation for the first system of N°8. Quasi allegretto. It consists of two staves in 2/4 time. The first staff has a treble clef and a key signature of two flats. The second staff has a bass clef. The music begins with a dynamic marking of *f*. The melody in the right hand features eighth-note patterns.

Musical notation for the second system of N°8. Quasi allegretto. It consists of two staves in 2/4 time. The first staff has a treble clef and a key signature of two flats. The second staff has a bass clef. The system includes a first ending (1.) and a second ending (2.). The dynamic marking *f* is present in the second ending.

Musical notation for the third system of N°8. Quasi allegretto. It consists of two staves in 2/4 time. The first staff has a treble clef and a key signature of two flats. The second staff has a bass clef. The system includes a first ending (1.) and a second ending (2.).

Nº9. Menuetto.

First system of musical notation, measures 1-8. The music is in 3/4 time. The first staff (treble clef) begins with a forte (*f*) dynamic. The second staff (bass clef) provides a rhythmic accompaniment with eighth notes.

Second system of musical notation, measures 9-16. The first staff (treble clef) features a mezzo-forte (*mf*) dynamic in measures 10-12, followed by a piano (*p*) dynamic in measures 13-16. The second staff (bass clef) continues with eighth-note accompaniment.

Third system of musical notation, measures 17-24. The first staff (treble clef) has a forte (*f*) dynamic in measures 18-20. The second staff (bass clef) starts with a piano (*p*) dynamic in measure 17, then has a forte (*f*) dynamic in measure 18. The system concludes with a piano (*p*) dynamic in measure 24.

Fourth system of musical notation, measures 25-32. It includes first and second endings. The first ending (marked '1.') leads to a 'Fine.' instruction. The second ending (marked '2.') leads to the 'TRIO.' section. Dynamics include piano (*p*) and mezzo-forte (*mf*).

Fifth system of musical notation, measures 33-40. The first staff (treble clef) features a melodic line with eighth-note patterns. The second staff (bass clef) provides a rhythmic accompaniment with eighth notes.

Sixth system of musical notation, measures 41-48. The first staff (treble clef) continues the melodic line with eighth-note patterns. The second staff (bass clef) continues the rhythmic accompaniment.

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains several measures of music, including eighth and sixteenth notes, and rests. The bass staff begins with a bass clef and contains similar rhythmic patterns, including eighth and sixteenth notes and rests.

The second system of music consists of two staves. The treble staff continues with eighth and sixteenth notes. The system concludes with two endings: the first ending is marked with a '1' and a repeat sign, and the second ending is marked with a '2' and a repeat sign.

Mennetto D.C.

10. Moderato.

The third system of music consists of two staves. The treble staff begins with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. It starts with a piano (*p*) dynamic marking. The bass staff begins with a bass clef and contains a steady accompaniment of eighth notes.

The fourth system of music consists of two staves. The treble staff continues with eighth and sixteenth notes. The bass staff continues with eighth notes and includes some rests.

The fifth system of music consists of two staves. The treble staff continues with eighth and sixteenth notes. The bass staff continues with eighth notes and includes some rests.

The sixth system of music consists of two staves. The treble staff begins with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. It starts with a mezzo-forte (*mf*) dynamic marking. The system concludes with a ritardando (*rit.*) marking. The bass staff continues with eighth notes and includes some rests.

No. 11. Polacca.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/4. The music features a rhythmic melody in the upper staff with eighth and sixteenth notes, and a supporting bass line in the lower staff with eighth and sixteenth notes.

The second system of musical notation consists of two staves. It continues the melody from the first system. A double bar line with repeat dots appears in the middle of the system, indicating a first ending or a section to be repeated.

The third system of musical notation consists of two staves. The upper staff features a more complex melodic line with sixteenth-note runs, while the lower staff continues with a steady eighth-note accompaniment.

The fourth system of musical notation consists of two staves. The upper staff has a melodic line with some rests, and the lower staff provides a consistent rhythmic accompaniment.

The fifth system of musical notation consists of two staves. The upper staff continues the melodic development, and the lower staff maintains the accompaniment.

The sixth system of musical notation consists of two staves. The upper staff features a melodic line with some rests, and the lower staff provides a consistent rhythmic accompaniment. The system concludes with a double bar line.

Nº12. Vivace.

HUNTING CHORUS From "Der Freischutz."

C.M.v WEBER.

The first system of music for 'Hunting Chorus' consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The music begins with a forte (*f*) dynamic. The melody in the upper staff features eighth and sixteenth notes with accents, while the bass staff provides a rhythmic accompaniment of eighth notes.

The second system continues the piece with two staves. The upper staff has a melodic line with eighth notes and some sixteenth-note runs. The lower staff continues the accompaniment with eighth notes and rests.

The third system shows the continuation of the two-staff piece. The upper staff features a melodic line with eighth notes and some sixteenth-note patterns. The lower staff has a steady accompaniment of eighth notes.

The fourth system concludes the piece with two staves. It includes first and second endings, indicated by '1.' and '2.' above the notes. The first ending leads back to an earlier section, and the second ending provides a final cadence.

Nº13. Allegretto.

SONG.

F.SCHUBERT.

The first system of 'Song' consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The music begins with a piano (*p*) dynamic. The upper staff has a melodic line with eighth notes, and the lower staff has a simple accompaniment of eighth notes.

The second system continues the piece with two staves. The upper staff features a melodic line with eighth notes and some sixteenth-note patterns. The lower staff has a steady accompaniment of eighth notes. Dynamic markings include *mf*, *p rit.*, and *a tempo.*

№ 14. Moderato.

The first system of the piece consists of two staves. The right hand (treble clef) begins with a half note G4, followed by a half note A4, and then a half note Bb4. The left hand (bass clef) starts with a quarter note G3, followed by a quarter note A3, and then a quarter note Bb3. The piece is in 4/4 time and B-flat major.

The second system continues the piece. The right hand features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The left hand provides a steady accompaniment with quarter and eighth notes. A repeat sign is present at the beginning of the system.

The third system shows the continuation of the melodic and accompanimental lines. The right hand has a more active role with eighth notes and rests. The left hand maintains a consistent rhythmic pattern.

The fourth system concludes the piece. The right hand ends with a half note G4, and the left hand ends with a half note G3. The piece concludes with a double bar line.

№ 15. FANSARE.

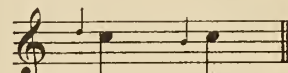
The first system of the second piece is in 6/8 time. The right hand (treble clef) starts with a quarter note G4, followed by a quarter note A4, and then a quarter note Bb4. The left hand (bass clef) starts with a quarter note G3, followed by a quarter note A3, and then a quarter note Bb3. The piece is in B-flat major.

The second system continues the piece. The right hand features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The left hand provides a steady accompaniment with quarter and eighth notes. A repeat sign is present at the beginning of the system.

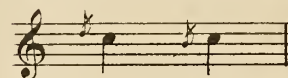
THE APPOGGIATURA.

The appoggiatura is a grace note, placed above or below a principal note. When it is placed above it is always at the intervals of either a tone or a semitone. When it is placed below the principal note, it should

always be at the intervals 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, thus its value is but one fourth of the note that follows it.



EXAMPLES.

As written.

As played.

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

EXAMPLE.

As written.

As played.

Allegretto.

96. *pp*

cresc. *f dim.* *pp*

* The Cadenza is a term which indicates that the measure of time is suspended, and its performance left to the players pleasure, who should execute it tastefully and in correspondence with the preceding movement.

THE GRUPPETTO 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 the sign ∞ 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. 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 the grace notes must be depressed half a tone in that case.

EXAMPLES.

As written.

As played.

With sharps and flats.

Moderato.

97.

The same as bar F 7

THE PASSING SHAKE.

The passing shake, often written thus \approx must be played quickly and round in the following manner;

EXAMPLE.

As written. 

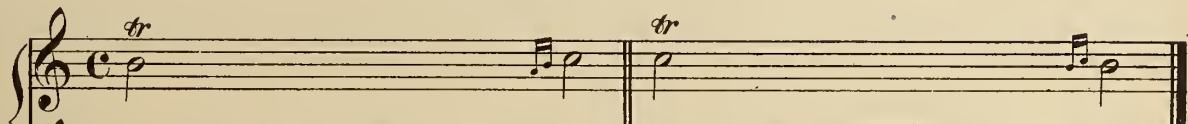
As played. 

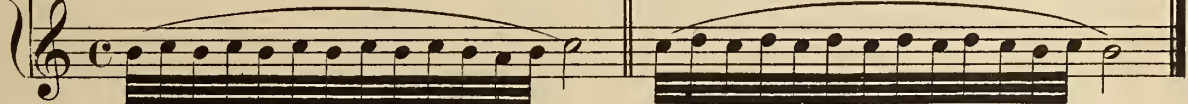
or

THE SHAKE.

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

EXAMPLE.

As written. 

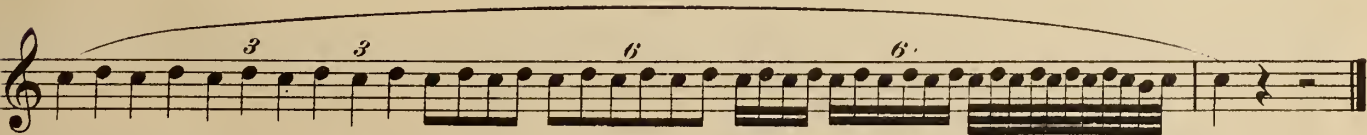
As played. 

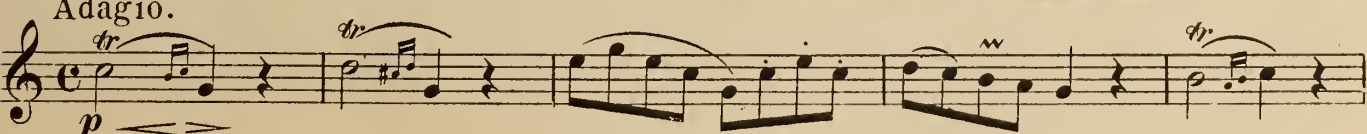
CHAIN OF SHAKES.

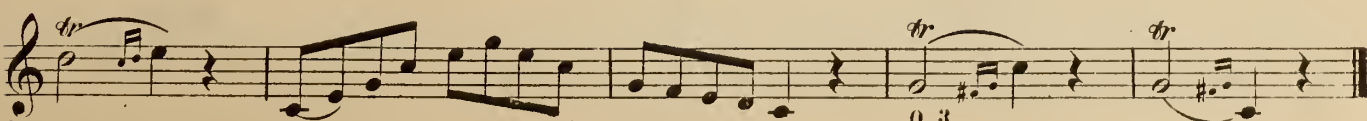
As written. 

As played. 

A shake with two open notes requires constant practice because it is entirely produced by the pressure from the lips. The shakes, where valves are employed, are easier. To acquire a fine shake, it should be practised first slowly, then with gradually increasing velocity in the following manner.



Adagio. 



SHORT STUDIES ON SCALES.

1.

2.

3.

4.

5.

6.

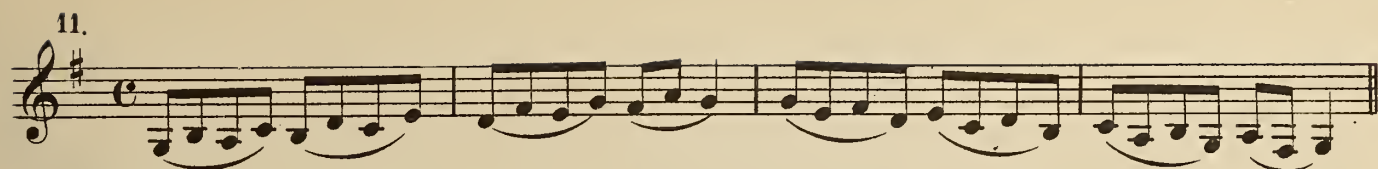
7.

8.

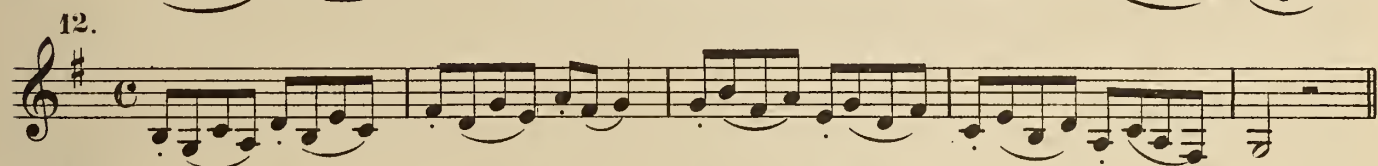
9.

10.

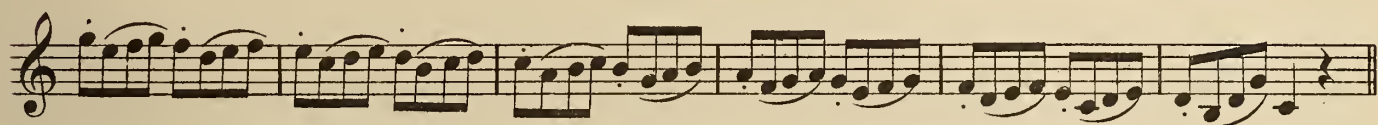
11.



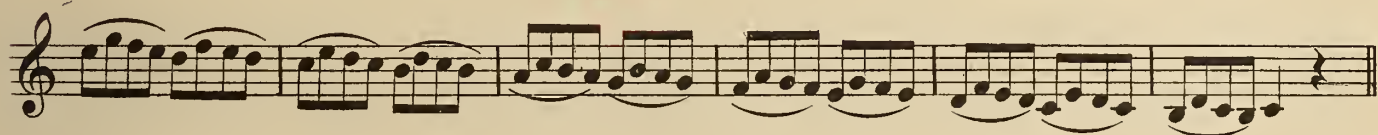
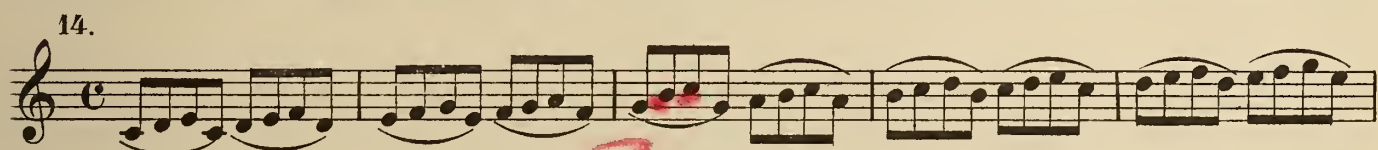
12.



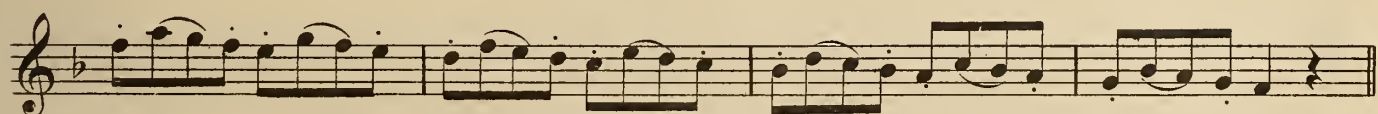
13.



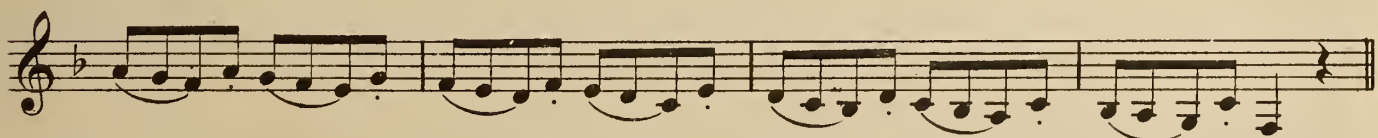
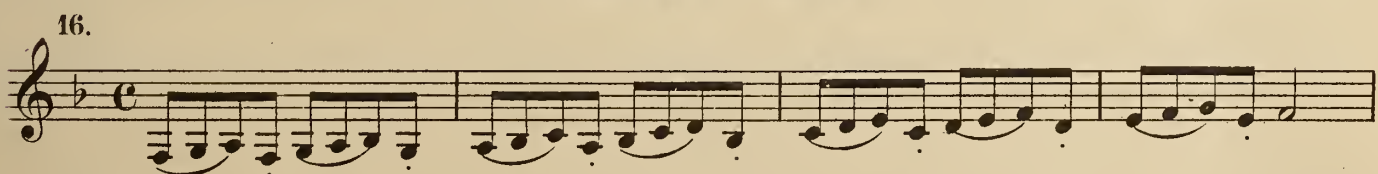
14.



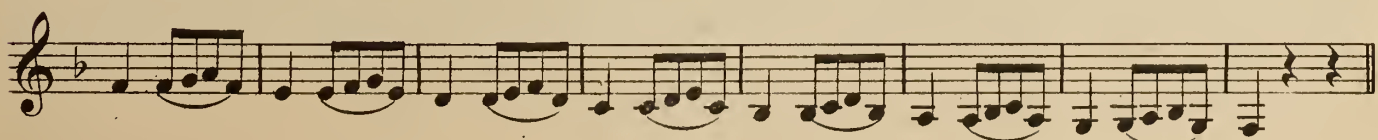
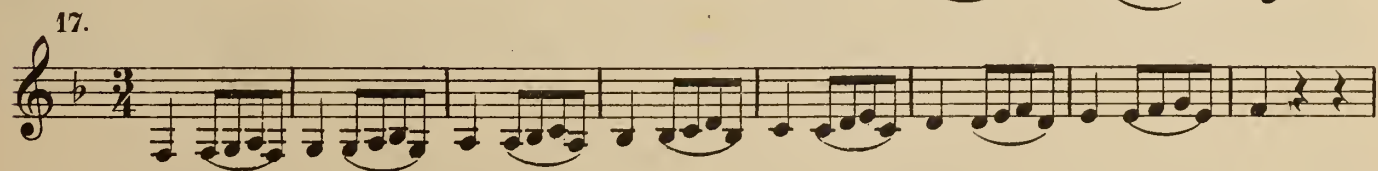
15.



16.



17.



18.

Exercise 18 consists of three staves of music in treble clef, one flat key signature, and common time. The first staff begins with a quarter rest followed by a series of eighth and sixteenth notes. The second and third staves continue the melodic and harmonic development with various rhythmic patterns and accidentals.

19.

Exercise 19 consists of two staves of music in treble clef and common time. The first staff features a continuous eighth-note pattern with some slurs. The second staff continues with similar rhythmic figures and includes some chromatic movement.

20.

Exercise 20 consists of two staves of music in treble clef and common time. The first staff is characterized by a dense, continuous sixteenth-note pattern. The second staff continues this texture with some melodic variation and includes a final cadence.

21.

Exercise 21 consists of two staves of music in treble clef, one flat key signature, and common time. The first staff features a steady eighth-note pattern with some slurs. The second staff continues with similar rhythmic figures and includes a final cadence.

22.

Exercise 22 consists of three staves of music in treble clef and common time. The first staff features a continuous eighth-note pattern with some slurs. The second and third staves continue the melodic and harmonic development with various rhythmic patterns and accidentals.

23.

Musical notation for exercise 23, consisting of two staves. The first staff contains four measures of eighth-note triplets in the right hand, followed by four measures of eighth-note triplets in the left hand. The second staff contains four measures of eighth-note triplets in the right hand, followed by four measures of eighth-note triplets in the left hand. The key signature has one flat and the time signature is common time.

24.

Musical notation for exercise 24, consisting of two staves. The first staff contains four measures of eighth-note triplets in the right hand, followed by four measures of eighth-note triplets in the left hand. The second staff contains four measures of eighth-note triplets in the right hand, followed by four measures of eighth-note triplets in the left hand. The key signature has one flat and the time signature is common time.

25.

Musical notation for exercise 25, consisting of two staves. The first staff contains four measures of eighth-note triplets in the right hand, followed by four measures of eighth-note triplets in the left hand. The second staff contains four measures of eighth-note triplets in the right hand, followed by four measures of eighth-note triplets in the left hand. The key signature has one flat and the time signature is common time.

No. 23, 24, & 25, should also be practised one octave lower.

26.

Musical notation for exercise 26, consisting of two staves. The first staff contains four measures of eighth-note triplets in the right hand, followed by four measures of eighth-note triplets in the left hand. The second staff contains four measures of eighth-note triplets in the right hand, followed by four measures of eighth-note triplets in the left hand. The key signature has one flat and the time signature is common time.

27.

Musical notation for exercise 27, consisting of four staves. Each staff contains four measures of eighth-note triplets. The first two staves are in the right hand and the last two are in the left hand. The key signature has one sharp and the time signature is common time.

28.

Exercise 28 consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music features a continuous eighth-note pattern with various slurs and ties. The second and third staves continue this pattern, with the third staff ending with a double bar line and a repeat sign.

29.

Exercise 29 consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music features a continuous eighth-note pattern with various slurs and ties. The second and third staves continue this pattern, with the third staff ending with a double bar line and a repeat sign.

30.

Exercise 30 consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It features a triplet of eighth notes. The second staff continues the pattern, ending with a double bar line and a repeat sign.

31.

Exercise 31 consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It features a triplet of eighth notes. The second staff continues the pattern, ending with a double bar line and a repeat sign.

32.

Exercise 32 consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It features a triplet of eighth notes. The second staff continues the pattern, ending with a double bar line and a repeat sign.

33.

Exercise 33 consists of two staves of music in G major and common time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains four measures of music. The first measure features a triplet of eighth notes (G4, A4, B4) on the first beat, followed by another triplet (C5, B4, A4) on the second beat, and then eighth-note pairs (G4-A4, F#4-G4) on the third and fourth beats. The second staff continues with eighth-note pairs (A4-B4, G4-A4) on the first beat, eighth-note pairs (B4-C5, A4-B4) on the second beat, eighth-note pairs (C5-B4, A4-B4) on the third beat, and eighth-note pairs (B4-A4, G4-A4) on the fourth beat. The exercise concludes with a double bar line and a repeat sign.

34.

Exercise 34 consists of two staves of music in G major and common time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains four measures of music. The first measure features a triplet of eighth notes (G4, A4, B4) on the first beat, followed by another triplet (C5, B4, A4) on the second beat, and then eighth-note pairs (G4-A4, F#4-G4) on the third and fourth beats. The second staff continues with eighth-note pairs (A4-B4, G4-A4) on the first beat, eighth-note pairs (B4-C5, A4-B4) on the second beat, eighth-note pairs (C5-B4, A4-B4) on the third beat, and eighth-note pairs (B4-A4, G4-A4) on the fourth beat. The exercise concludes with a double bar line and a repeat sign.

35.

Exercise 35 consists of two staves of music in G major and common time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains four measures of music. The first measure features a triplet of eighth notes (G4, A4, B4) on the first beat, followed by another triplet (C5, B4, A4) on the second beat, and then eighth-note pairs (G4-A4, F#4-G4) on the third and fourth beats. The second staff continues with eighth-note pairs (A4-B4, G4-A4) on the first beat, eighth-note pairs (B4-C5, A4-B4) on the second beat, eighth-note pairs (C5-B4, A4-B4) on the third beat, and eighth-note pairs (B4-A4, G4-A4) on the fourth beat. The exercise concludes with a double bar line and a repeat sign.

36.

Exercise 36 consists of three staves of music in G major and common time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains four measures of music. The first measure features a sextuplet of eighth notes (G4, A4, B4, C5, B4, A4) on the first beat, followed by another sextuplet (C5, B4, A4, G4, A4, B4) on the second beat, and then eighth-note pairs (G4-A4, F#4-G4) on the third and fourth beats. The second staff continues with eighth-note pairs (A4-B4, G4-A4) on the first beat, eighth-note pairs (B4-C5, A4-B4) on the second beat, eighth-note pairs (C5-B4, A4-B4) on the third beat, and eighth-note pairs (B4-A4, G4-A4) on the fourth beat. The third staff continues with eighth-note pairs (A4-B4, G4-A4) on the first beat, eighth-note pairs (B4-C5, A4-B4) on the second beat, eighth-note pairs (C5-B4, A4-B4) on the third beat, and eighth-note pairs (B4-A4, G4-A4) on the fourth beat. The exercise concludes with a double bar line and a repeat sign.

37.

Exercise 37 consists of three staves of music in G major and common time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains four measures of music. The first measure features a sextuplet of eighth notes (G4, A4, B4, C5, B4, A4) on the first beat, followed by another sextuplet (C5, B4, A4, G4, A4, B4) on the second beat, and then eighth-note pairs (G4-A4, F#4-G4) on the third and fourth beats. The second staff continues with eighth-note pairs (A4-B4, G4-A4) on the first beat, eighth-note pairs (B4-C5, A4-B4) on the second beat, eighth-note pairs (C5-B4, A4-B4) on the third beat, and eighth-note pairs (B4-A4, G4-A4) on the fourth beat. The third staff continues with eighth-note pairs (A4-B4, G4-A4) on the first beat, eighth-note pairs (B4-C5, A4-B4) on the second beat, eighth-note pairs (C5-B4, A4-B4) on the third beat, and eighth-note pairs (B4-A4, G4-A4) on the fourth beat. The exercise concludes with a double bar line and a repeat sign.

38.

Musical notation for exercise 38, measures 1-4. Treble clef, C major, common time. Features sixteenth-note runs with slurs and accents.

39.

Musical notation for exercise 39, measures 1-2. Treble clef, D major, common time. Features sixteenth-note runs with slurs and accents.

Musical notation for exercise 39, measures 3-4. Treble clef, D major, common time. Features sixteenth-note runs with slurs and accents.

40.

Musical notation for exercise 40, measures 1-2. Treble clef, C major, 3/4 time. Features eighth-note runs with slurs.

Musical notation for exercise 40, measures 3-4. Treble clef, C major, 3/4 time. Features eighth-note runs with slurs.

41.

Musical notation for exercise 41, measures 1-4. Treble clef, C major, 3/4 time. Features eighth-note runs with slurs.

42.

Exercise 42 consists of two staves of music in C major, 2/4 time. The first staff begins with a treble clef and a common time signature. The melody is composed of eighth and sixteenth notes, with some triplets. The second staff continues the melody, ending with a whole rest.

43.

Exercise 43 consists of five staves of music in C major, 2/4 time. The first staff begins with a treble clef and a common time signature. The melody is composed of eighth and sixteenth notes, with some triplets. The second staff continues the melody. The third staff continues the melody. The fourth staff continues the melody. The fifth staff continues the melody, ending with a whole rest.

44.

Exercise 44 consists of five staves of music in D major, 2/4 time. The first staff begins with a treble clef and a common time signature. The melody is composed of eighth and sixteenth notes, with some triplets. The second staff continues the melody. The third staff continues the melody. The fourth staff continues the melody. The fifth staff continues the melody, ending with a whole rest and a fermata.

45.

The main musical score for exercise 45 consists of ten staves of music. It is written in C major and 2/4 time. The first staff begins with a treble clef and a common time signature. The music features a variety of articulations, including slurs, accents, and staccato markings. The dynamics range from piano (p) to forte (f). The piece concludes with a red dot on the final note of the tenth staff.

Various articulations to N°45.

This section provides various articulations for exercise 45, labeled a through i. Each label corresponds to a specific articulation technique shown in the musical notation. The examples include slurs, accents, and staccato markings, demonstrating how they are applied to the exercise's rhythmic patterns.

C Major.

Musical staff for C Major, first system. It begins with a treble clef and a common time signature (C). The melody consists of eighth notes, with the first four notes grouped as triplets. The staff ends with a double bar line and repeat dots.

A Minor.

Musical staff for A Minor, first system. It begins with a treble clef and a common time signature (C). The melody consists of eighth notes, with the first four notes grouped as triplets. The staff ends with a double bar line and repeat dots.

F Major.

Musical staff for F Major, first system. It begins with a treble clef and a common time signature (C). The melody consists of eighth notes, with the first four notes grouped as triplets. The staff ends with a double bar line and repeat dots.

Musical staff for F Major, second system. It continues the melody from the first system, ending with a double bar line and repeat dots.

Musical staff for F Major, third system. It continues the melody from the first system, ending with a double bar line and repeat dots.

D Minor.

Musical staff for D Minor, first system. It begins with a treble clef and a common time signature (C). The melody consists of eighth notes, with the first four notes grouped as triplets. The staff ends with a double bar line and repeat dots.

Musical staff for D Minor, second system. It continues the melody from the first system, ending with a double bar line and repeat dots.

Musical staff for D Minor, third system. It continues the melody from the first system, ending with a double bar line and repeat dots.

Bb Major.

Musical staff for Bb Major, first system. It begins with a treble clef and a common time signature (C). The melody consists of eighth notes, with the first four notes grouped as triplets. The staff ends with a double bar line and repeat dots.

Musical staff for Bb Major, second system. It continues the melody from the first system, ending with a double bar line and repeat dots.

G Minor.

Musical staff for G Minor, first system. It begins with a treble clef and a common time signature (C). The melody consists of eighth notes, with the first four notes grouped as triplets. The staff ends with a double bar line and repeat dots.

Musical staff for G Minor, second system. It continues the melody from the first system, ending with a double bar line and repeat dots.

Musical staff for G Minor, third system. It continues the melody from the first system, ending with a double bar line and repeat dots.

Eb Major.

Musical staff for Eb Major, first system. It begins with a treble clef and a common time signature (C). The melody consists of eighth notes, with the first four notes grouped as triplets. The staff ends with a double bar line and repeat dots.

Musical staff for Eb Major, second system. It continues the melody from the first system, ending with a double bar line and repeat dots.

This musical score consists of 12 staves of music, each representing a different key signature. The music is written in a single melodic line with a treble clef and a common time signature (C). The notes are primarily eighth and sixteenth notes, often grouped in triplets. Each staff begins with a key signature change and a common time signature. The key signatures are: C Minor, Ab Major, F Minor, Db Major, Bb Minor, Gb Major, and Eb Minor. The remaining five staves continue the melodic patterns in the same sequence of key signatures. The score includes repeat signs and first/second endings.

G# Minor.

E Major.

C# Minor.

A Major.

F# Major.

D Major.

B Minor.

G Major.

E Minor.

Various articulations to the previous Studies on Chords.

a b c etc.
 d etc. e etc. f
 g h etc. i

1. Also the following forms should be practised in different Keys and with various articulations.

1. 2. 3. 4. 5.

SOME OTHER STUDIES ON CHORDS.

6. 7. 8. 9.

7.

f

Musical notation for measures 7-8, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music consists of eighth-note patterns. Measure 7 begins with a forte (*f*) dynamic. Measure 8 ends with a double bar line.

8.

Musical notation for measures 9-10, continuing the eighth-note patterns in the same key signature and time signature. Measure 9 begins with a forte (*f*) dynamic. Measure 10 ends with a double bar line.

9.

f *p* *f*

Musical notation for measures 11-12, featuring a treble clef, a key signature of two flats (Bb, Eb), and a 3/4 time signature. The music consists of eighth-note patterns. Measure 11 begins with a forte (*f*) dynamic, measure 12 with a piano (*p*) dynamic, and measure 13 with a forte (*f*) dynamic. Measure 12 ends with a double bar line.

p *f* *p*






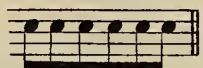

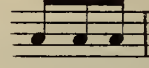
f *f*

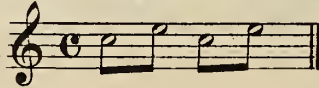
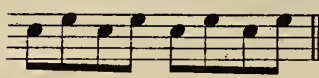

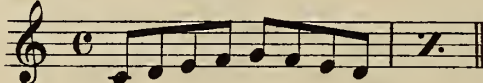
cresc. *f* *cresc.*

f *dim.*

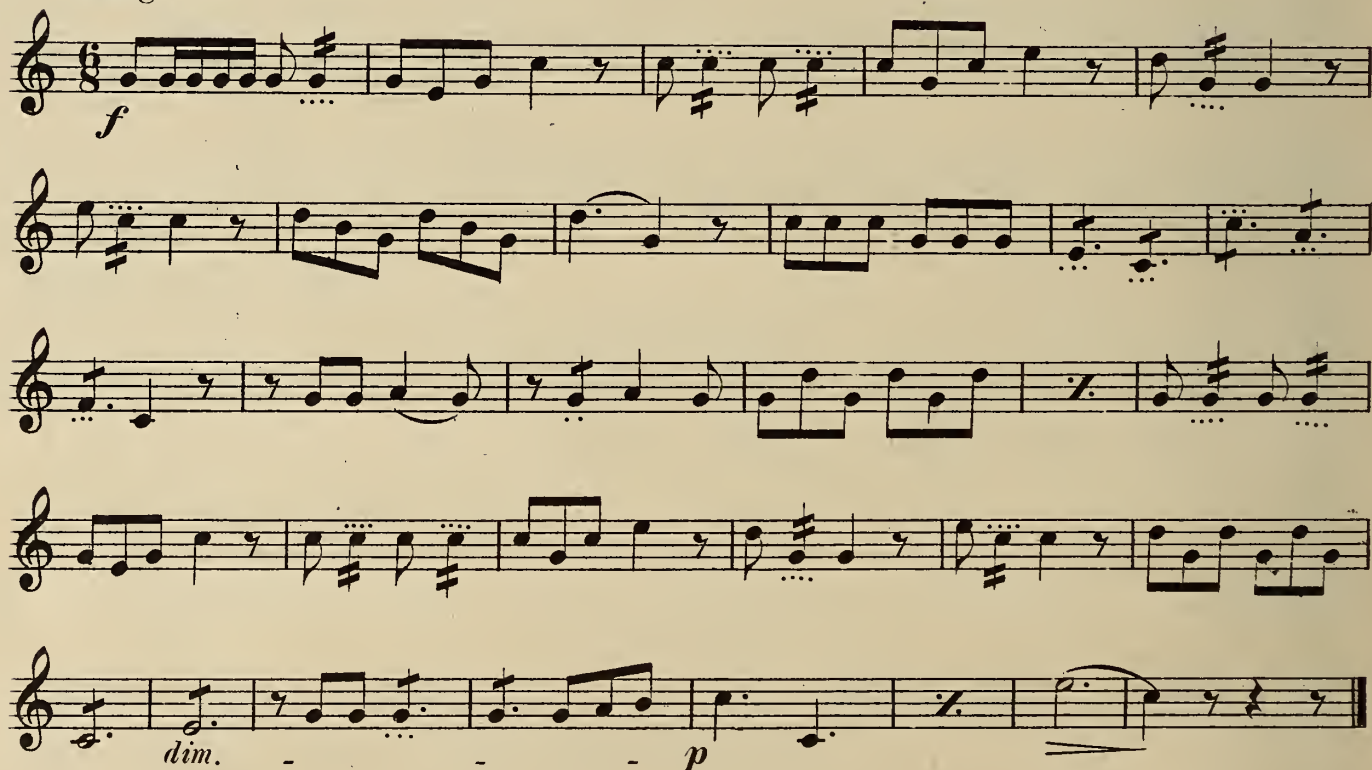
Musical notation for measures 13-14, continuing the eighth-note patterns in the same key signature and time signature. Measure 13 begins with a piano (*p*) dynamic, measure 14 with a forte (*f*) dynamic, and measure 15 with a piano (*p*) dynamic. Measure 14 ends with a double bar line.

ABBREVIATIONS.

Abbreviations are employed in written music, to avoid repetitions of a single bar or passage, Thus instead of writing four quavers  a minim, marked with a thick line  will indicate the same; or  for  or  for  or  for  etc.

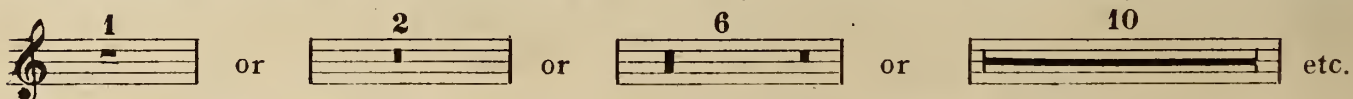
And  for  Or instead of repeating an identical bar, a sign marked thus  is used.  etc.

Allegretto.



RESTS.

When a composition requires a prolonged silence for any instrument, it is indicated by numbered rests.



Meaning that so many bars of the movement should be counted in silence.

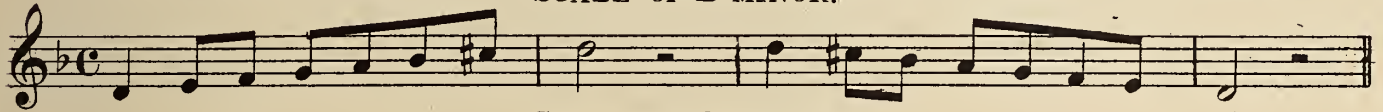
THE HARMONIC MINOR SCALE.

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

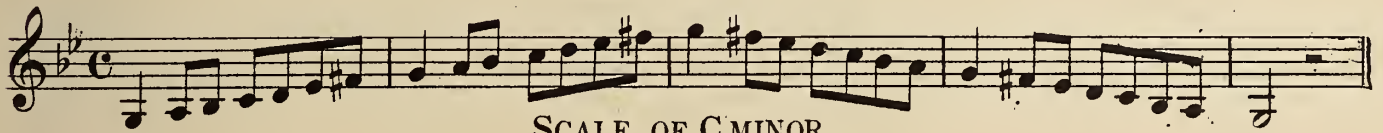
SCALE OF A MINOR.



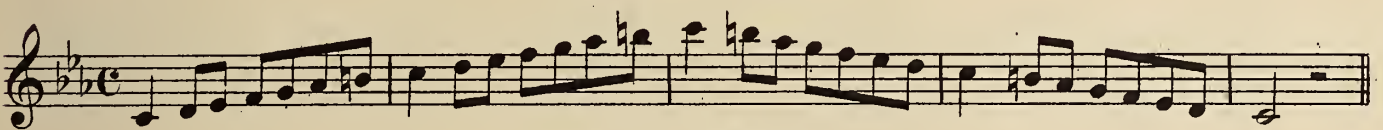
SCALE OF D MINOR.



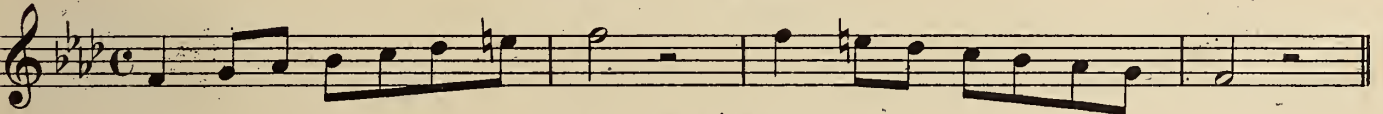
SCALE OF G MINOR.



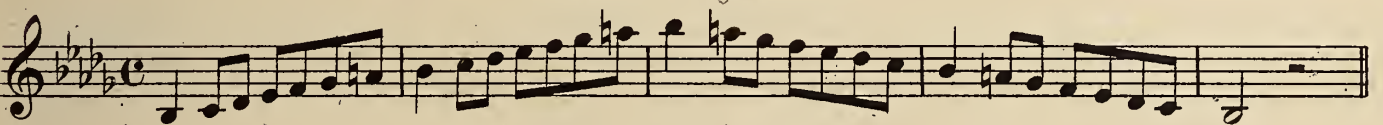
SCALE OF C MINOR.



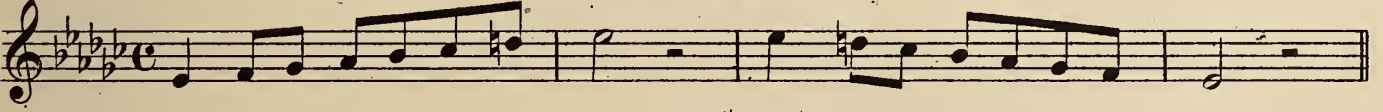
SCALE OF F MINOR.



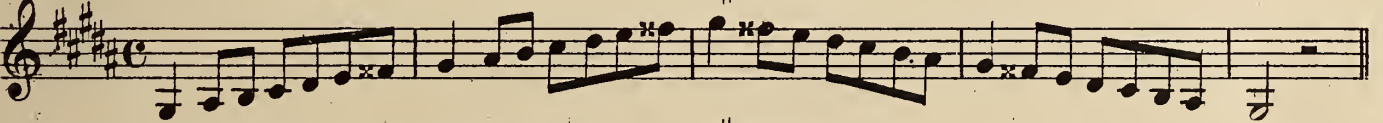
SCALE OF B \flat MINOR.



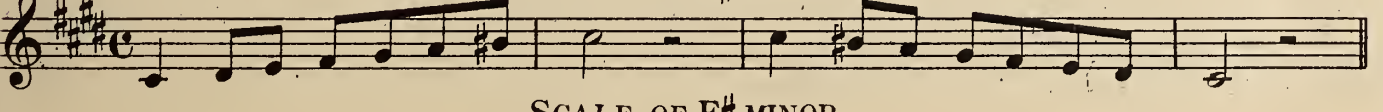
SCALE OF E \flat MINOR.



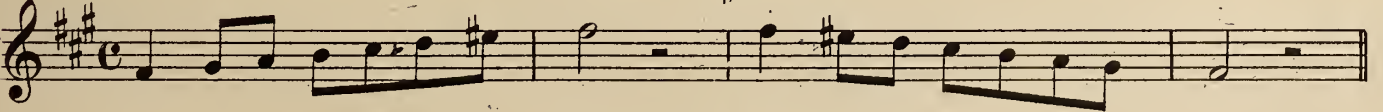
SCALE OF G \sharp MINOR.



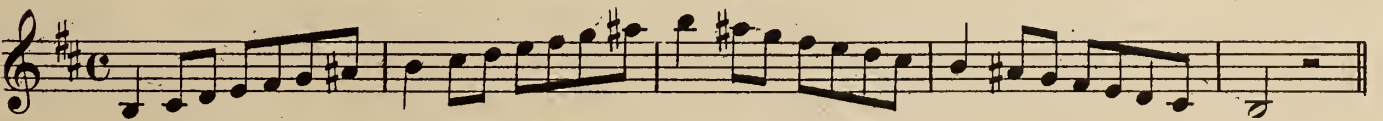
SCALE OF C \sharp MINOR.



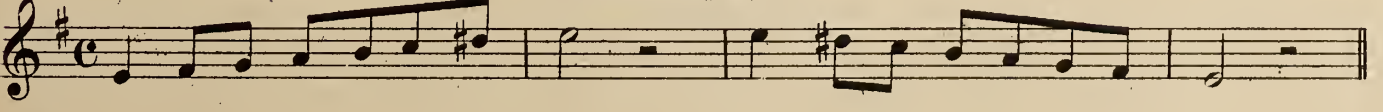
SCALE OF F \sharp MINOR.



SCALE OF B MINOR.



SCALE OF E MINOR.



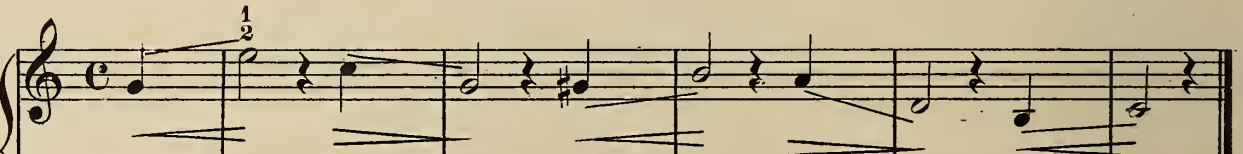
THE PORTAMENTO.

is an expression denoting the slurring of one sound into another, which is done by means of the lips. Increase the sound when from lower to higher notes, decrease it when from higher to lower notes.

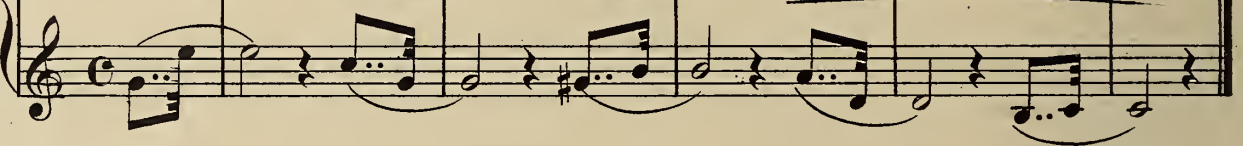
The Portamento should only be applied in parts specially adapted for this kind of phrasing, and it should on no account be overdone, otherwise it becomes ridiculous.

EXAMPLE.

As written.



As played.



Andantino.

99.



CHROMATIC STUDIES.

1.



2.



3.



4.



5.



6.



7. 8.

9.

10.

11.

GRAND STUDIES.

Nº1. Allegro agitato.

A. BELLOLI.

The musical score is written for a single melodic line on a grand staff. It begins with a piano (*p*) dynamic and features a variety of rhythmic patterns, including eighth and sixteenth notes, often with accents. The piece includes several triplet markings (*3*) and dynamic changes such as *cres.*, *f*, *ff*, *p*, *mf*, and *f*. A section marked *risoluto.* is indicated by a double bar line and a change in dynamics to *ff*. The score concludes with a final *f* dynamic.

This musical score consists of 12 staves of music. The first staff begins with a treble clef and a key signature of one flat. The music is primarily composed of eighth and sixteenth notes, often grouped in pairs or fours. The second staff features several triplet markings (indicated by a '3' above the notes). The third and fourth staves continue the melodic line with various articulations and slurs. The fifth staff includes a 'cres.' (crescendo) marking. The sixth staff starts with a forte 'f' dynamic and includes a 'tr' (trill) marking. The seventh staff shows a dynamic shift from 'p' (piano) to 'mf' (mezzo-forte). The eighth and ninth staves feature more complex rhythmic patterns, including sixteenth-note runs. The tenth staff has dynamic markings of 'p', 'mf', and 'p'. The eleventh staff continues with similar rhythmic patterns. The twelfth staff concludes with a final 'f' dynamic marking and a double bar line.

Nº2. Adagio non tanto.

A. BELLOLI.

p

cres. - - - - *f*

p *f*

p

p dolce.

f

mf p pp

Nº3. Andante.

GALLAY.

mf con espressione. f

con gracia.

cres.

p

f

p

Nº 4. Allegro moderato.

Musical score for N° 4, Allegro moderato, featuring ten staves of music. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The dynamics and articulations are as follows:

- Staff 1: *p* (piano)
- Staff 2: *f* (forte)
- Staff 3: *f* (forte)
- Staff 4: *f* (forte), *pp* (pianissimo), *cresc.* (crescendo)
- Staff 5: *f* (forte), *pp* (pianissimo), *cresc.* (crescendo)
- Staff 6: *f* (forte), *p* (piano), *dolce.* (dolce)
- Staff 7: *f* (forte), *pp* (pianissimo), *cresc.* (crescendo)
- Staff 8: *f* (forte), *ff* (fortissimo), *p* (piano)

The score includes various musical notations such as slurs, accents, and dynamic markings. The tempo is marked as Allegro moderato.

Nº5. Allegro grazioso.

p

ff

stringendo.

ad lib. rit. dim. a tempo.

p

ff p f p

leggiero.

p f ff

N° 6. Allegro.

A. BELLOLI.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The music is written in a single melodic line. The second staff includes a dynamic marking of *p* (piano). The third staff features a dynamic marking of *f* (forte) and a *mf* (mezzo-forte) marking in a lower register. The fourth staff continues the melodic line. The fifth staff includes a dynamic marking of *f* and a *dol.* (dolce) marking. The sixth staff features a dynamic marking of *mf* and a *pp* (pianissimo) marking. The seventh staff includes a dynamic marking of *p*. The eighth staff features a dynamic marking of *f*. The ninth staff includes a dynamic marking of *p*. The tenth staff concludes the piece with a dynamic marking of *p*. The score includes various musical notations such as slurs, accents, and triplets.

This page of musical notation consists of 11 staves of music. The notation is written in a single system with a treble clef and a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs. Dynamics are indicated throughout the piece, including *p* (piano), *mf* (mezzo-forte), *f* (forte), and *cresc.* (crescendo). There are also slurs and accents used to shape the melodic lines. The piece concludes with a double bar line at the end of the final staff.

Nº .Andantino.

The first section of the score is in 3/4 time and features a melody in the right hand and a bass line in the left hand. The right hand begins with a *mf* dynamic and includes a *p* dynamic later. The left hand features a steady bass line with some triplet figures. The key signature has two flats.

Allegro.

The second section is in 2/4 time and is characterized by a more rhythmic and energetic feel. It features a complex melody in the right hand with many triplets and a bass line in the left hand. Dynamics include *f* and *mf*. The key signature changes to one flat. The section concludes with a final cadence.

The musical score consists of ten staves of music. The first five staves are in treble clef, and the last five are in bass clef. The music features intricate rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings include *mf*, *p*, *f*, and *ff*. Tempo markings include *un poco più lento.* and *a tempo*. The score concludes with a final cadence in the bass clef.

Nº 8. Adagio.

Musical score for Adagio, measures 1-24. The score is written in a single treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked Adagio. The first measure starts with a forte (f) dynamic. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several instances of slurs and phrasing marks. A piano (p) dynamic marking appears in the 10th measure. The score concludes with a double bar line and repeat signs.

Allegro moderato.

Musical score for Allegro moderato, measures 25-36. The score is written in a single treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The tempo is marked Allegro moderato. The music is characterized by a steady eighth-note rhythm. A forte (f) dynamic marking is present in the 28th measure, followed by a piano (p) dynamic marking in the 30th measure. The score ends with a double bar line.

cresc.

f *pp*

cresc.

f *p*

pp

Nº 10. Allegro.

The musical score consists of 12 staves of music in a single system. The key signature is one sharp (F#) and the time signature is 3/4. The piece is marked "Allegro".

- Staff 1: Starts with a forte (*f*) dynamic. Features a melodic line with eighth notes and a bass line with eighth notes.
- Staff 2: Continues the melodic and bass lines. Includes a trill (*tr*) in the final measure.
- Staff 3: Features a trill (*tr*) in the first measure. The melodic line has some rests.
- Staff 4: Continues the melodic and bass lines.
- Staff 5: Features a mezzo-forte (*mf*) dynamic. The melodic line has some rests.
- Staff 6: Features a piano (*p*) dynamic. Includes a "cresc." (crescendo) marking.
- Staff 7: Features a forte (*f*) dynamic. The melodic line has some rests.
- Staff 8: Features a mezzo-forte (*mf*) dynamic. The melodic line has some rests.
- Staff 9: Features a forte (*f*) dynamic. Includes trills (*tr*) in the final measures.
- Staff 10: Continues the melodic and bass lines.
- Staff 11: Continues the melodic and bass lines.
- Staff 12: Features a mezzo-forte (*mf*) dynamic, a piano (*p*) dynamic, and a forte (*f*) dynamic. The melodic line has some rests.

No. 44. Allegro vivace.

This musical score is for a piece titled "No. 44. Allegro vivace." It consists of 12 staves of music. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The score is written for a piano, with dynamic markings of *f* (forte) and *p* (piano). The notation includes various note values, rests, and fingerings. The first staff begins with a *f* marking and a series of eighth notes. The second staff continues with similar rhythmic patterns. The third staff features a *f* marking and a series of eighth notes. The fourth staff has a *p* marking and a series of eighth notes. The fifth staff has a *p* marking and a series of eighth notes. The sixth staff has a *f* marking and a series of eighth notes. The seventh staff has a *f* marking and a series of eighth notes. The eighth staff has a *f* marking and a series of eighth notes. The ninth staff has a *p* marking and a series of eighth notes. The tenth staff has a *f* marking and a series of eighth notes. The eleventh staff has a *f* marking and a series of eighth notes. The twelfth staff has a *f* marking and a series of eighth notes. The score concludes with a double bar line and a final chord.

84 No. 12. Andante espressivo.

The musical score consists of 12 staves of music in 3/4 time. The key signature has one sharp (F#). The dynamics and articulations are as follows:

- Staff 1: *dolce.*
- Staff 2: *mf*
- Staff 3: *f*
- Staff 4: *f*
- Staff 5: *f*
- Staff 6: *p*
- Staff 7: *f*
- Staff 8: *dolce.* with *tr* (trills) above the notes.
- Staff 9: *p* and *mf*
- Staff 10: *tr* (trills) above the notes.
- Staff 11: *pp*

The score includes various musical notations such as slurs, accents, and fingerings (e.g., 3, 6, 9).

TRANSPOSING.

The French Horn having crooks for almost any key, the music for it is generally written without any signature. In many compositions however the player has not sufficient time to change the crook, the rests not allowing time enough for doing so. It is therefore very important that the player should be able to transpose, *i.e.* by playing the notes on another crook, than the one marked by the composer whether higher or lower.

The following examples will show, on which crook the various Transpositions are most easy to execute.

Horn in B \flat .

This passage written for the low B \flat crook must if transposed on the F crook be played a fifth lower.

In A \flat (occurs seldom.)

In A \sharp (occurs seldom.)

Transposed on E \flat play a fifth lower.

Transposed on E \sharp play a fifth lower.

ROBERT THE DEVIL.

Low B \flat

MEYERBEER.

On E \sharp play a fourth lower.

SYMPHONIE in C.

F. SCHUBERT.

In C.

On F a fourth lower.

pp

LA SONAMBULA.

BELLINI.

In Db.

On F a major third lower.

STRADELLA.

FLOTOW.

In D.

On F a minor third lower.

Andante cantabile.

QUINTET.

BEETHOVEN.

In Eb.

On F a major second lower.

OVERTURE MARTHA.

FLOTOW.

In E.

On F a major second lower.

In F# very seldom.

On E a major second higher.

OVERTURE ELIZABETH.

ROSSINI.

In G.

On F a major second higher.

In Ab.

On F a major third higher.

For the following passage it would be preferable to use the original A crook, at it is much easier on it than on the F crook.

In A. A MAJOR SYNPHONIE.

BEETHOVEN.

On F. A major third higher.

In B \flat (high octave crook.)

On F a fourth higher.

THE ECHO.

A charming effect called the "Echo" can be produced by a clever player on the French Horn, by shutting the Bell $\frac{3}{4}$ with the right hand and at the same time transposing the notes half a tone lower. By shutting the Bell $\frac{3}{4}$, the sound is raised a half tone, this the transposition produces the original pitch.

With open Bell.

Each shutting the Bell $\frac{3}{4}$ and playing with the valves these notes.

VARIOUS PASSAGES FROM ORCHESTRAL PIECES.

SYMPHONIE IN D.

Larghetto.

1st Horn in E.

BEETHOVEN.

cresc.

p

cresc. f sf sf f p

f sf f sf

in A.

EROICA SYMPHONIE.

1st Horn in Eb.

BEETHOVEN.

p cresc. p

cresc.

sempre cresc. f

in F.

dolce.

in Eb.

f

SCHERZO.
Allegro vivace.

1st Horn }
3rd Horn } in Eb
2nd Horn }

FINALE.
Allegro molto.

1st Horn in Eb.

SYMPHONIE IN B.

BEETHOVEN.

Adagio.

1st Horn

in Eb.

2nd Horn

Musical score for 1st and 2nd Horns. The 1st Horn part is in E-flat major. The 2nd Horn part is in B-flat major. The tempo is Adagio. Dynamics include *f*, *p*, and *cresc.*

Piano accompaniment for the first system. Dynamics include *cresc. sf*, *p*, *pp*, *cresc.*, and *p*.

Piano accompaniment for the second system. Dynamics include *p* and *p*.

Piano accompaniment for the third system. Dynamics include *pp* and *ff*. A first ending bracket is present.

SYMPHONIE IN C MINOR.

BEETHOVEN.

Andante.

1st Horn

in C.


2nd Horn

Musical score for 1st and 2nd Horns. The 1st Horn part is in C minor. The 2nd Horn part is in C minor. The tempo is Andante. Dynamics include *ff*, *sf*, and *sf*.

Piano accompaniment for the first system. Dynamics include *sf dim.*, *pp*, and *ff*.

Allegro.

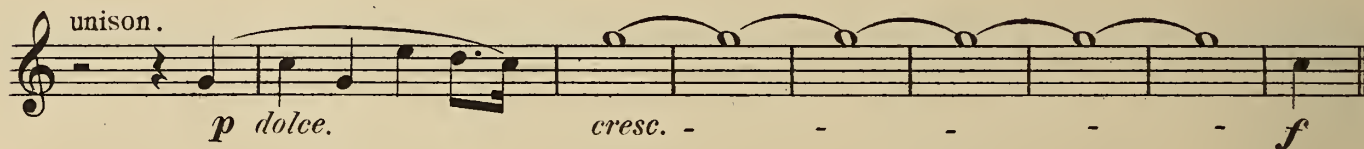
1st Horn }
in C. *ff*
2nd Horn } *f*



dolce



unison.
p dolce. *cresc.* - - - - *f*

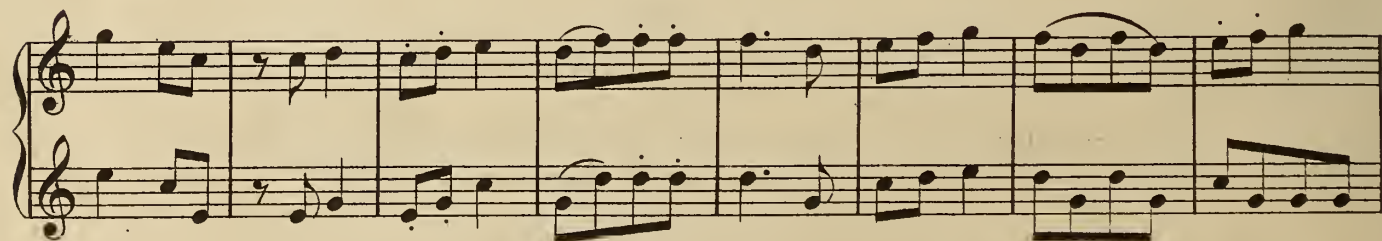
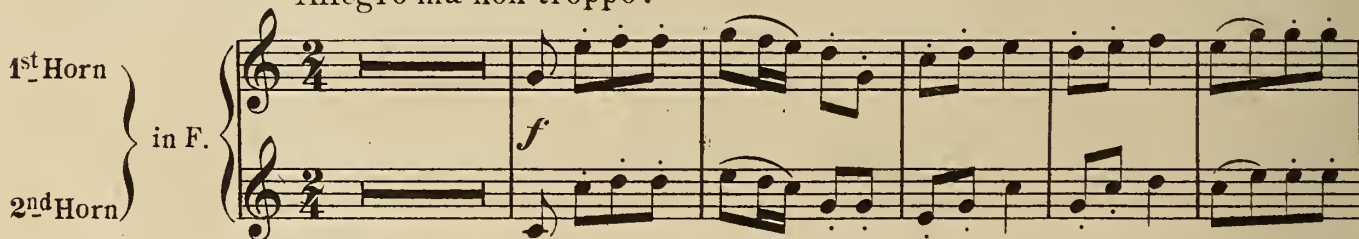


SYMPHONIE PASTORALE.

Allegro ma non troppo.

BEETHOVEN.

1st Horn }
in F. *f*
2nd Horn }



SCHERZO.

Allegro.

1st Horn in F Solo.

cresc. p dolce.

dolce.

cresc. f

FINALE.

Allegretto.

Solo in F.

p cresc. sf p

SYMPHONIE IN A.

Allegretto.

BEETHOVEN.

1st Horn }
in A.
2nd Horn } *ff*

Allegretto.

2nd Horn in E Solo.

p cresc. dim.

SCHERZO.

Assai meno presto.

1st Horn }
 2nd Horn } in D.
p dolce

2nd Horn

8 times.

1st

2nd

ff

unison.

MENUETTO.

SYMPHONIE IN F.

BEETHOVEN.

Tempo di Menuetto.

1st Horn }
 2nd Horn } in F.

p dolce. *cresc.* *pp*

1 2

p

1

f *p dolce. cresc.* *p*

cresc. - *f*

cresc. *p* *cresc.* - *p*

cresc. *p* *dim.*

NOCTURNE FROM A SUMMER NIGHTS DREAM.

Andante tranquillo.

MENDELSSOHN.

p dolce.

SYMPHONIE IN A MINOR.

Adagio cantabile.

MENDELSSOHN.

p espressivo.

In F.
Moderato.

THE BIRD IN THE FOREST.

F. LACHNER.

In F.

OVERTURE.

RAFF.

In A.

Larghetto.

OVERTURE "MARTHA"

FLOTOW.

In D.

Allegro non troppo.

SYMPHONIE IN D MAJOR.

BRAHMS.

OVERTURE "MIGNON."

IN D.

THOMAS.

IN Eb.

Adagio cantabile.

SEPTETT.

BEETHOVEN.

OVERTURE "OBERON."

CARMEN.

IN D.
Adagio.

WEBER.
Echo.

IN Eb.
Andante.

BIZET.

IN Bb.

Adagio non troppo.

SYMPHONIE.

BRAHMS.

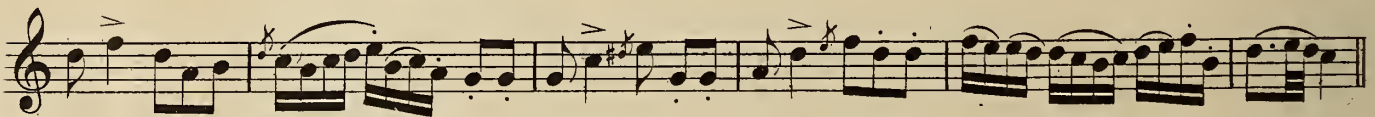
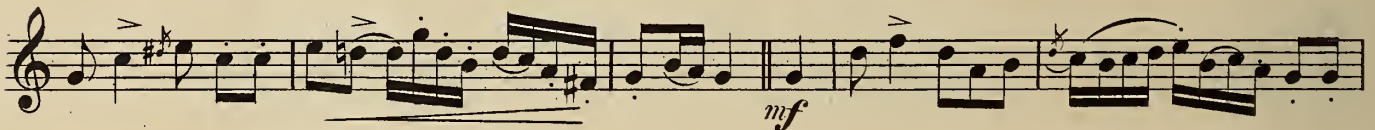
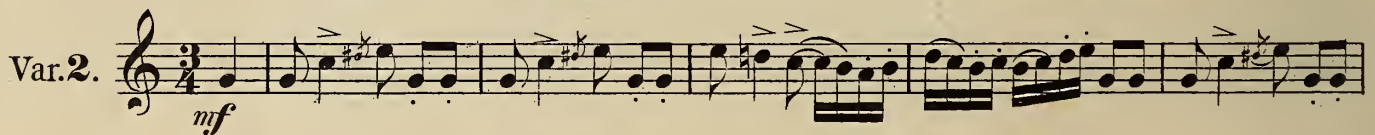
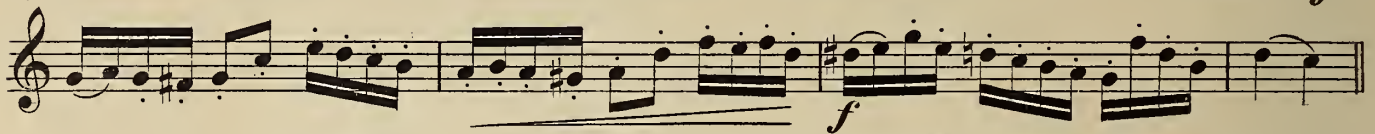
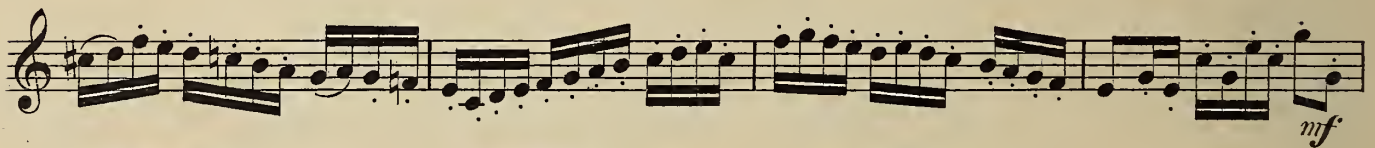
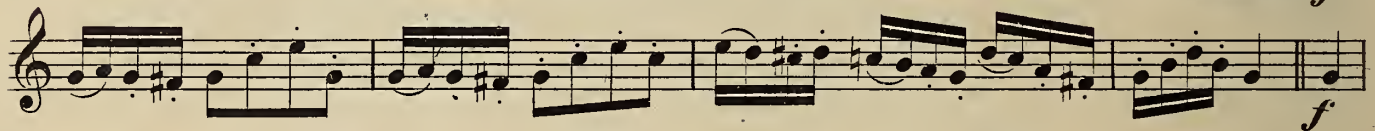
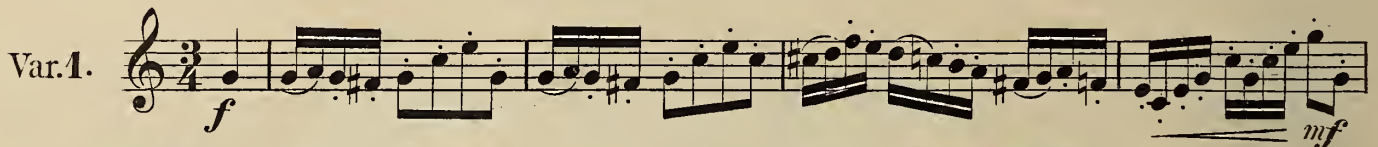
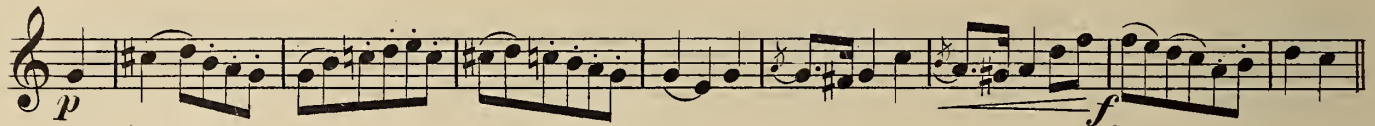
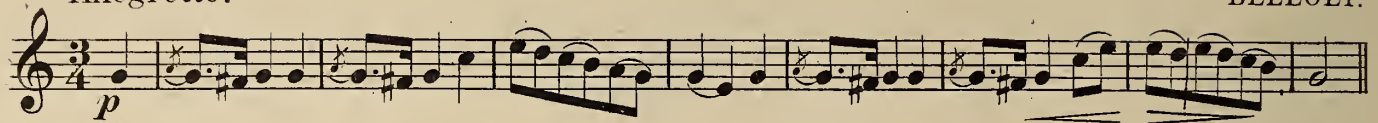
SYMPHONIE "FOREST:"

RAFF.

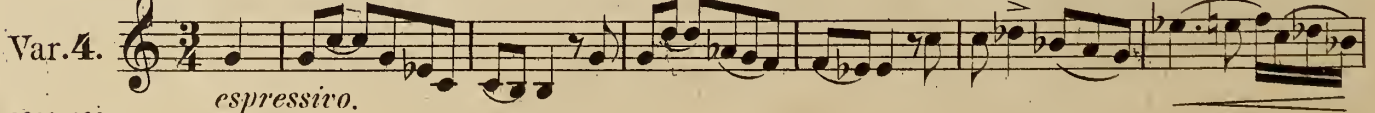
THEMA WITH VARIATIONS.

Allegretto.

BELLOLI.



Lento.



The first two staves of the musical score. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It contains a series of eighth and sixteenth notes, some beamed together, with a dynamic marking of *f* (forte) appearing later in the staff. The second staff continues the melodic line, also featuring eighth and sixteenth notes and a dynamic marking of *f* at the beginning.

Var.5. *Allegro.*
mf

The first staff of Variation 5. It starts with a treble clef, a key signature of one flat, and a 3/4 time signature. The tempo is marked *Allegro.* and the dynamic is *mf* (mezzo-forte). The notation consists of eighth and sixteenth notes.

The second staff of Variation 5, continuing the melodic and rhythmic pattern of the first staff with eighth and sixteenth notes and a dynamic marking of *mf*.

The third staff of Variation 5, continuing the melodic and rhythmic pattern of the first staff with eighth and sixteenth notes and a dynamic marking of *mf*.

Var.6.
p *f* *p*

The first staff of Variation 6. It starts with a treble clef, a key signature of one flat, and a 3/4 time signature. The dynamic markings are *p* (piano), *f* (forte), and *p* (piano) in sequence. The notation consists of eighth and sixteenth notes.

The second staff of Variation 6, continuing the melodic and rhythmic pattern of the first staff with eighth and sixteenth notes and a dynamic marking of *f*.

The third staff of Variation 6, continuing the melodic and rhythmic pattern of the first staff with eighth and sixteenth notes and a dynamic marking of *p*.

The fourth staff of Variation 6, continuing the melodic and rhythmic pattern of the first staff with eighth and sixteenth notes and a dynamic marking of *f*. It includes a first ending bracket labeled '1'.

The fifth staff of Variation 6, continuing the melodic and rhythmic pattern of the first staff with eighth and sixteenth notes and a dynamic marking of *p*. It includes a second ending bracket labeled '2'.

The sixth staff of Variation 6, continuing the melodic and rhythmic pattern of the first staff with eighth and sixteenth notes and a dynamic marking of *mf*.

The seventh staff of Variation 6, continuing the melodic and rhythmic pattern of the first staff with eighth and sixteenth notes and a dynamic marking of *f*.

With their Abbreviations and Explanations.

A to, in, or at; *a tempo* in time.
Accelerando Gradually increasing the speed.
Adagio Very slow. [strict time.
Ad libitum As the performer pleases; not in
Agitato Restless with agitation.
Al or *Alla* To or in the style of a March.
Alla Marcia In the style of a March.
Allegretto Moderately quick.
Allegro Quick and lively.
Andante In moderately slow time.
Andantino A little less slow than Andante.
Amoroso Affectionately.
Anima, con } With animation.
Animato }
A piacere At pleasure.
Appassionato Impassioned. [chord.
Arpeggio Separating or breaking the notes of a
Assai Very.
A tempo In time. [movement.
Attacca Proceed at once to the following
Barcarolle A boating song.
Ben Well. *Ben marcato*, well marked.
Bis Twice.
Bravoura Brilliant execution.
Brillante Gay, rapid, brilliant.
Brio, con With much spirit. [belishment.
Cadenza A passage introduced by way of em-
Calando Gradually softer and slower.
Cantabile In a singing style.
Canzonetta A short song or air.
Capriccio } { A composition of irregular con-
Caprice } { struction.
Cavatina An Italian air.
Chord A combination of two or more sounds.
Coda A supplement at the end of a compo-
Col or *con* With. [sition.
Crescendo or *cres.* Gradually louder.
Da or *dal* From.
Da Capo or *D. C.* From the beginning.
Dal Segno From the sign.
Decrescendo or *decresc.* Decreasing in strength.
Diminuendo or *dim.* Gradually softer.
Dolce or *dol.* Softly, sweetly.
Duetto or *duo* A piece for two performers.
E And.
Energico With energy.
Espressivo With expression.
Fine or *Il Fine* The end.
Forte or *f* Loud.
Fortissimo or *ff* Very loud.
Forzando or *fz* > Accentuate the note.
Forza Force of tone.
Fuoco, con With fire.
Furioso Furiously.
Gracioso Graceful.
Giocoso Joyously.
Giusto Just, exact. }
Grave Very slow and solemn.
Gusto Taste.
Harmony A combination of musical sounds.
Key note The first degree of the Scale.
Larghetto Slow, but not so slow as Largo.
Largo Broad and slow.
Legato Smoothly, the reverse of Staccato.
Leggiero Lightly.
Lento Slow.
L'istesso tempo The same time. [octavo higher or lower.
Loco In place. Play as written, no longer an
Ma But. *Ma non troppo*, but not too much.
Maestoso Majestically.
Maggiore Major Key.
Marcato Marked.
Mancando Dying away.

Meno Less.
Mezzo Half.
Minore Minor key. [ly quick.
Moderato Moderately. *Allegro moderato*, moderate-
Molto Much.
Morendo Dying away.
Mosso Moved. *Più mosso*, quicker.
Moto Motion. *Con moto*, with animation.
Non Not.
Obligato An indispensable part.
Opus or *Op.* A work.
Ottava or *8va* To be played an octavo higher.
Pause The sign indicating stoppage.
Perdendosi Dying away.
Pesante Heavily.
Pianissimo or *pp* As soft as possible.
Piano or *p* Soft.
Più More.
Più tosto Quicker.
Poco or *un poco* A little.
Poco a poco Gradually, by degrees.
Poi Then, afterwards.
Prestissimo As quick as possible.
Presto Very quick.
Primo or *1^{mo}* The first.
Perdendosi Losing itself, dying away.
Pomposo Pompous, grand.
Quartetto A piece for four performers.
Quasi As if, similar to.
Quintetto A piece for five performers.
Rallentando or *rall.* Gradually slower.
Ritardando or *rit.* Slackening speed. [peats.
Replica Repetition. *Senza replica*, without re-
Rinforzando With emphasis.
Risoluto Resolutely, bold.
Ritenuto Retarding the time.
Scherzando Playfully.
Secondo or *2^{do}* The second.
Seconda volta The second time.
Semplice Simply.
Sempre Always.
Senza Without. *Senza sordino*, without mute.
Simile The same.
Sino As far as.
Smorzando Diminishing the sound.
Solo For one performer only. *Soli*, for all.
Sordino Mute. *Con sordino*, with the mute.
Sostenuto Sustained.
Sotto Under. *Sotto voce*, in a subdued tone.
Spirito spiritoso Spirit, spirited.
Staccato Detached.
Stretto An increase of speed.
Tacet Silent.
Thema The subject of melody. [commencement
Tempo Time. *Tempo primo*, the same time as at t
Tenuto or *ten.* Held for the full value.
Tranquilla Quietly.
Tremolando } Trembling, rapid movement.
Tremolo }
Trio A piece for three performers.
Troppo { Too much. *Allegro, ma non troppo*,
 } quick, but not too quick.
Tutti All, all the instruments.
Un A, one.
Unisono In unison.
Una corda On one string.
Veloce Quick.
Vivace With vivacity.
Vivo Lively.
Variatione Variation of a melody
Volkshied A national song.
Voce The voice. }
Volti Subito or *V. S.* Turn over quickly

Boston Public Library
Central Library, Copley Square

Division of
Reference and Research Services

Music Department

The Date Due Card in the pocket indicates the date on or before which this book should be returned to the Library.

Please do not remove cards from this pocket.

