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List of the Principal Words used in Modern Music

With their Abbreviations and Explanations

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

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Rudiments of Music

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

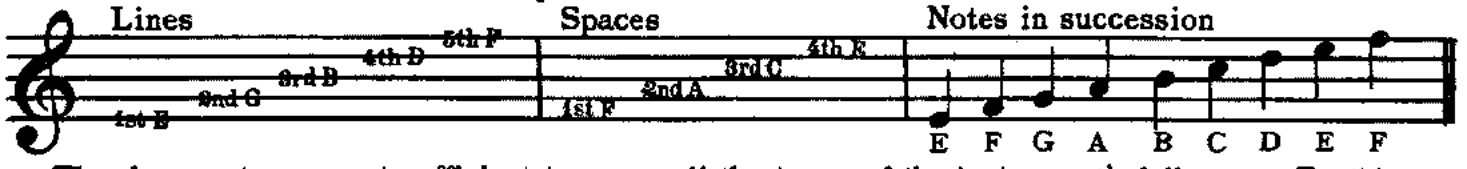
Music is written on or between five parallel lines, called the staff:

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

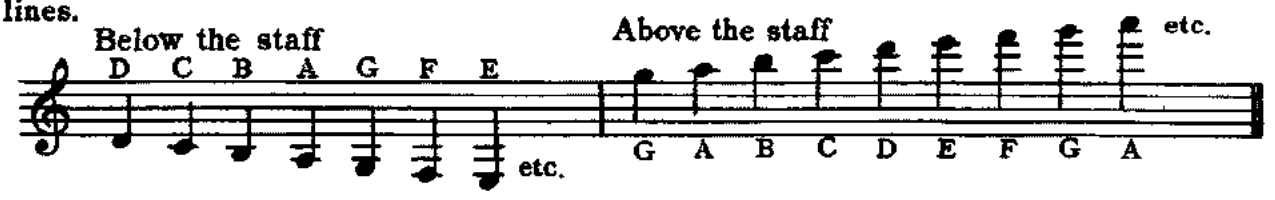
There are seven natural tones in music, named after the first seven letters of the alphabet in the following order: C, D, E, F, G, A, B. These seven tones are repeated from the lowest to the highest register.

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

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

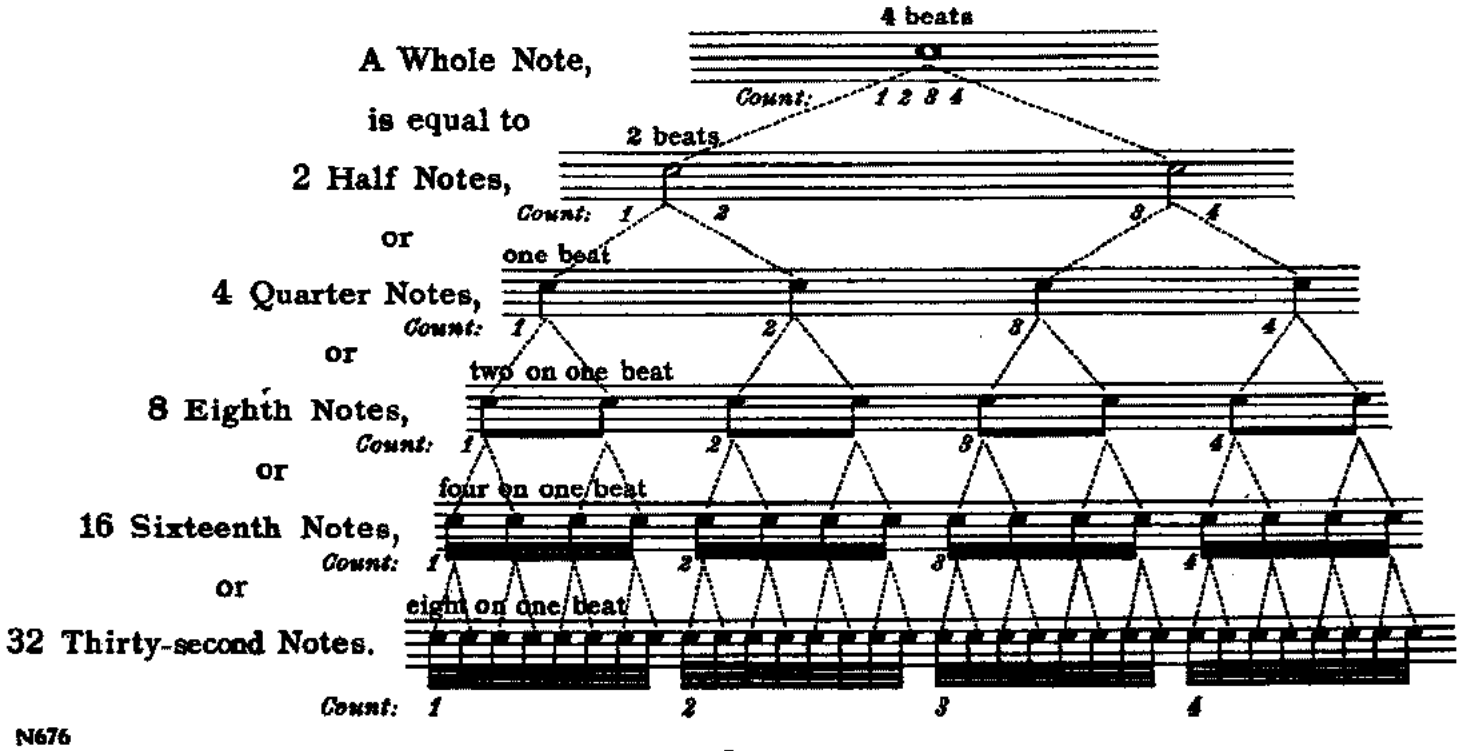


The above notes are not sufficient to cover all the tones of the instrument's full range. For this reason it becomes necessary to go above and below the staff with the aid of short added lines, called leger lines.



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

COMPARATIVE TABLE OF THE RELATIVE VALUE OF NOTES



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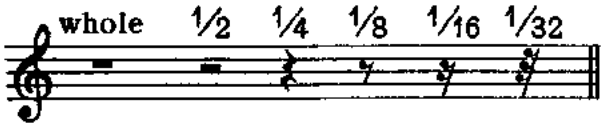
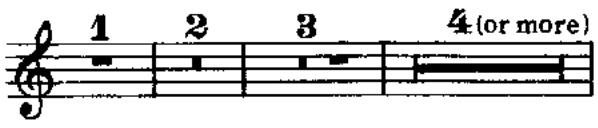
RESTS

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

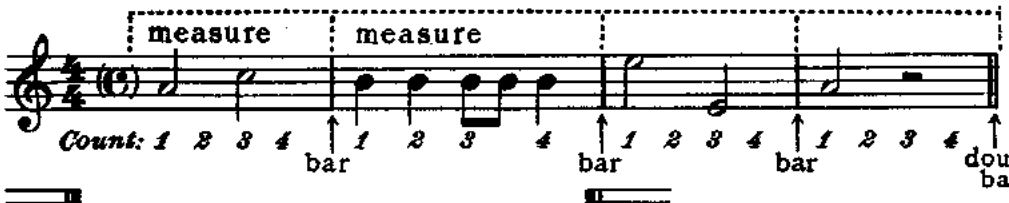


One or more full measures:



Written music is arithmetically divided into measures by bars drawn across the staff. Each measure contains the same time value. How many beats each measure shall contain is deter - mined by the time signature placed after the clef, ($^2/_4$, $^3/_4$, $^4/_4$, $^3/_8$, $^6/_8$ etc.), The top number gives the number of beats in each measure and the lower number suggests the kind of note that is to receive one beat, i.e. $^2/_4$ means two beats to the measure, one beat on each quarter note.

The time signature most frequently used is $^4/_4$ or common time, also marked **C**. This time signature indicates that each measure contains four quarter notes or their equivalent.



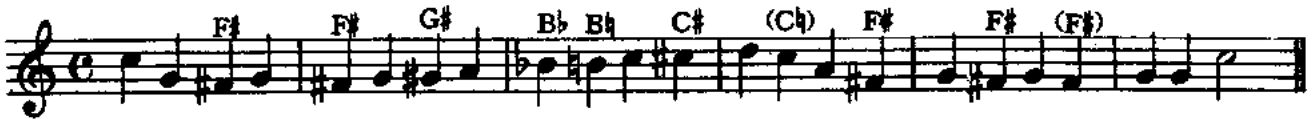
The double bar indicates the end of a strain or movement.

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

ACCIDENTALS

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

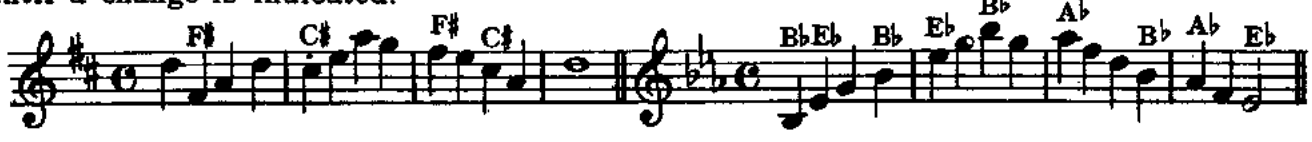
Example:



KEY SIGNATURES

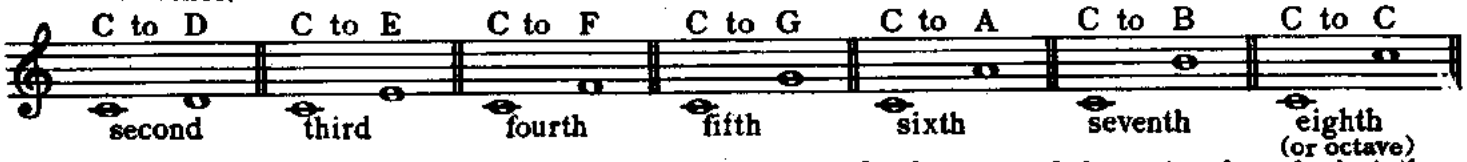
When the tonality requires that certain notes be sharp or flat for a considerable number of meas ures or throughout a composition, the sharps or flats are grouped together at the beginning of each staff, forming the *Key Signature;* they affect every note of the same name throughout the compo - sition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

Example:



INTERVALS

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



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

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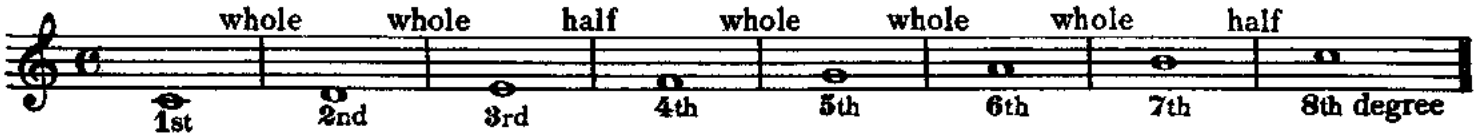
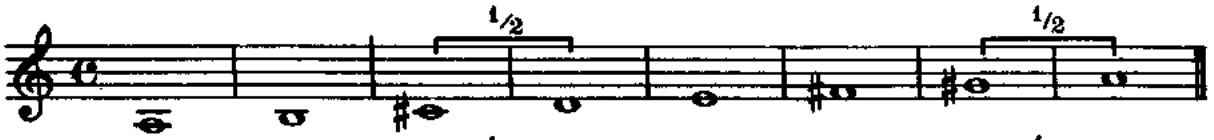
SCALES

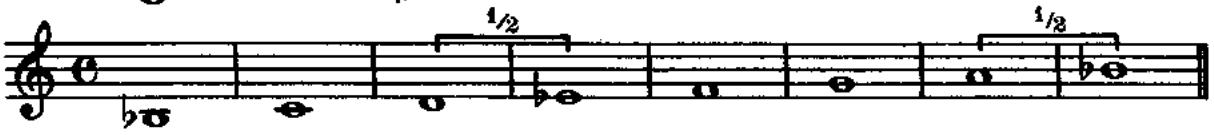
A *scale* consists of seven consecutive notes between any note and its octave, separated by intervals of 5 whole-tones (major seconds) and 2 half-tones (minor seconds). There are two kinds of scales, major and minor. Counting upward in the *major scale*, the half-tones are between the 3rd and 4th degrees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



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

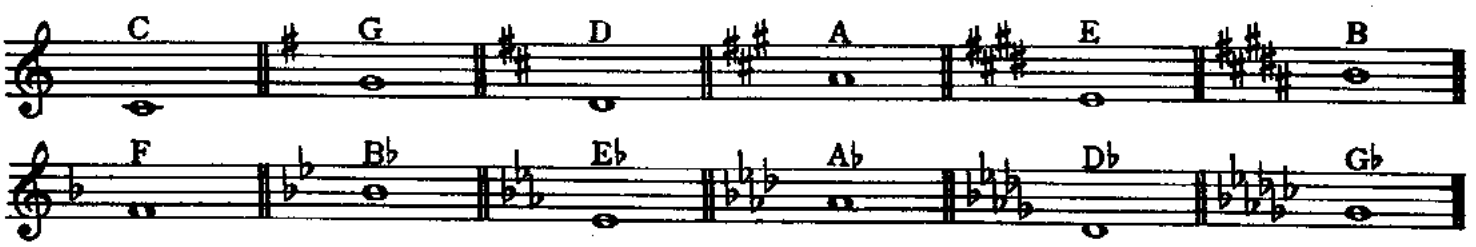


Scale of A major
3 sharps in the
Key signature



Scale of B♭ major
2 flats in the
Key signature

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

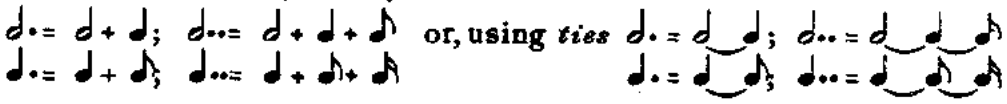


THE SLUR AND TIE

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

THE DOT

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



THE DYNAMICS

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

f = *Forte:* loud
ff = *Fortissimo:* very loud
mf = *Mezzoforte:* medium loud
mp = *Mezzopiano:* medium soft
p = *Piano:* soft
pp = *Pianissimo:* very soft

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

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

dim. = *diminuendo:* decrease the intensity.

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

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THE TEMPO

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

Largo Adagio = very slow
Andante = slow
Andantino = medium slow
Moderato = at a moderate rate of speed
Allegretto = medium fast
Allegro = fast
Vivace = lively, quick
Presto = very fast
Meno mosso = slower
Più mosso = faster

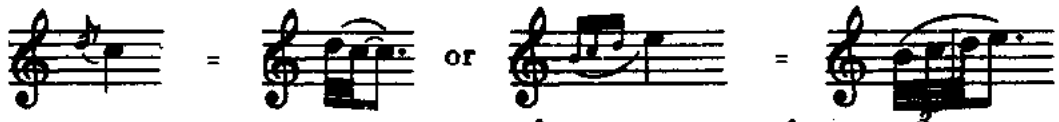
Modifications of speed inside of one or more measures are indicated by:

Ritardando *(rit.)* = gradually diminishing the speed
Rallentando *(rall.)* = same as above
Accelerando *(accel.)* = gradually increasing the speed
The last three markings are usually followed either by a change in tempo or:
A tempo = to play at the previous speed
The ***Fermata*** or ***Hold*** (𝄐) above or below a note means that it is to be sustained beyond its indicated value at the discretion of the player.

Some other commonly used musical terms or marks:

Da Capo *(D.C.)* = from the beginning
Fine = the end
Dal Segno *(D.S.)* (𝄋) = repeat from the sign, usually as far as the Fine, or as far as the Coda sign (𝄌), then skip to the appended ending of the piece, marked ***Coda***.

Appoggiatura – grace note or notes preceding the melody note:



𝆔 = ***Mordent***, a double grace note

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

Example:

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

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

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General Instructions

Care of the Instrument

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

The Valves

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

The Discharge of Water

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

How to Practise

Set aside a regular time for practising.
Stop playing and rest when the lips become tired or the head feels dizzy.
Over-practice of high tones is harmful.
Do not attempt too much triple tonguing. It is seldom called for except in solos.
Give particular attention to the quality of tone and to style and phrasing.
Avoid the tremolo or vibrato style of playing. The tone should be clear and pure. Long, sustained tones should be included in daily practice.

Transposition

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

Breathing

Breathe through the corners of the mouth, never through the mouthpiece.
Measure the length of the breath by the length of the phrase to be played.
Breathe in accordance with the phrasing of a line.
Do not inhale more deeply than necessary.

Tuning

Tune carefully.
Regulate pitch by drawing the slides of valves to the required extent.
Train the ear to listen for accurate intonation.
The temperature of the instrument affects its pitch.

Time

Practise exercises slowly at first.
Count mentally, not with the aid of body or feet.
Give all notes their proper time value. Play with perfect rhythm.

After Playing

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

Additional Advice

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

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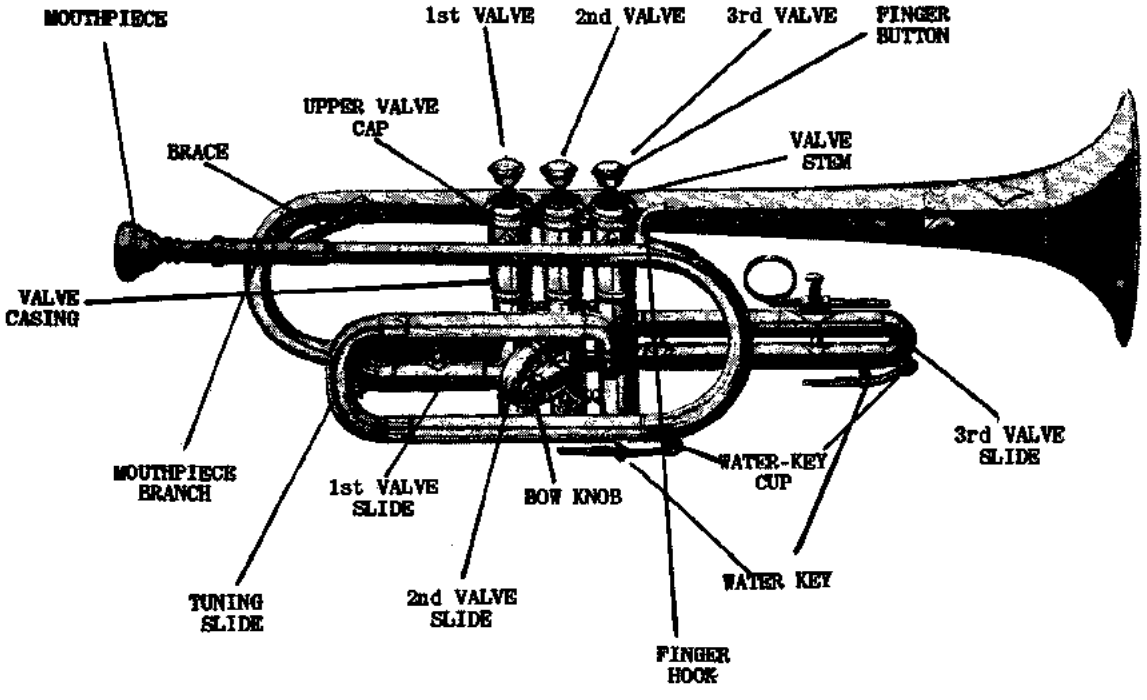
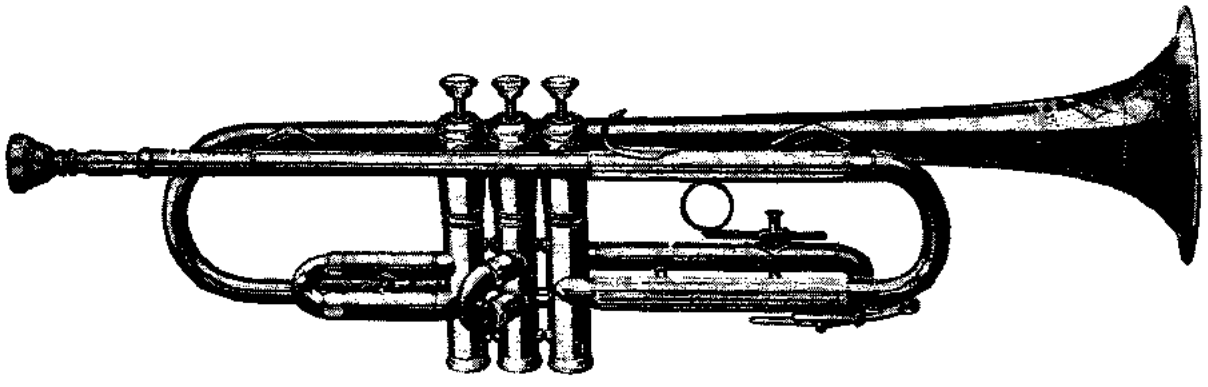
DIAGRAM OF CORNET

Giving Proper Names to the Various Parts of the Instrument



TRUMPET



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

Pictures furnished through courtesy of Carl Fischer Musical Instrument Co.

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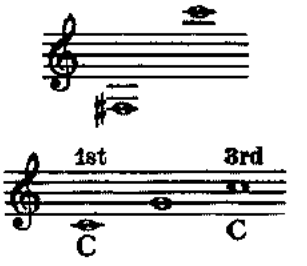
THE TRUMPET or CORNET



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

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

TONE PRODUCTION

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

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

PLAYING THE TRUMPET or CORNET

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

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

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

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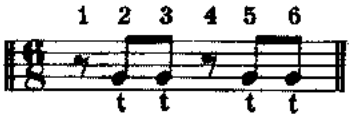
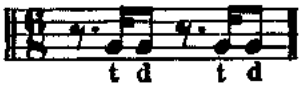
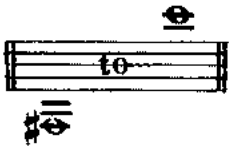
The same remedy applies to this as to the $\frac{2}{4}$ regularity of the wind and the tongue.

Counter times in $\frac{6}{8}$ are also often badly rendered, thus: 

is badly executed thus: 

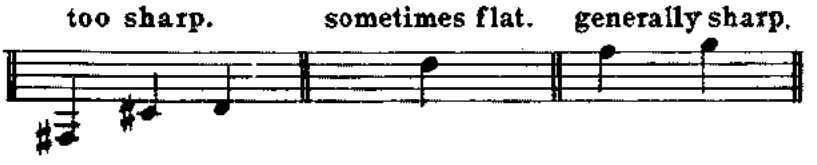
and always for the same reason that the tongue and the wind are not regular.

COMPASS, SLIDES, SHANKS AND CROOKS

The compass of the Cornet is from 

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

There are 4 slides on the Cornet.

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

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

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

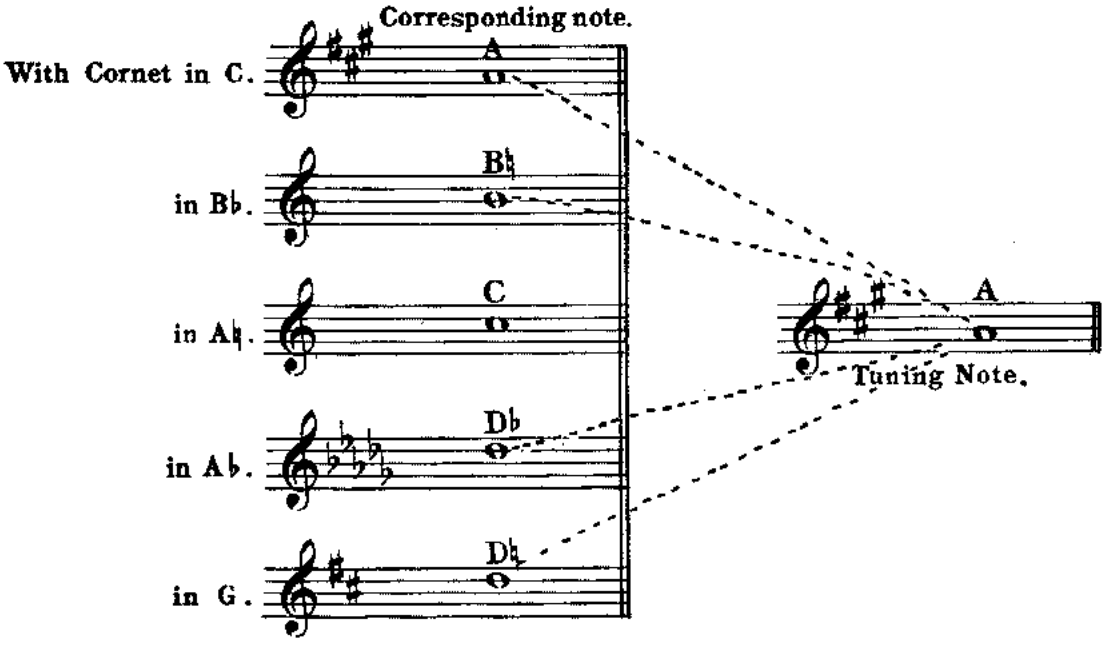
If the A♭ and G crooks are used the slides are lengthened according to what has already been drawn out.

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

OF THE TUNING.

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

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



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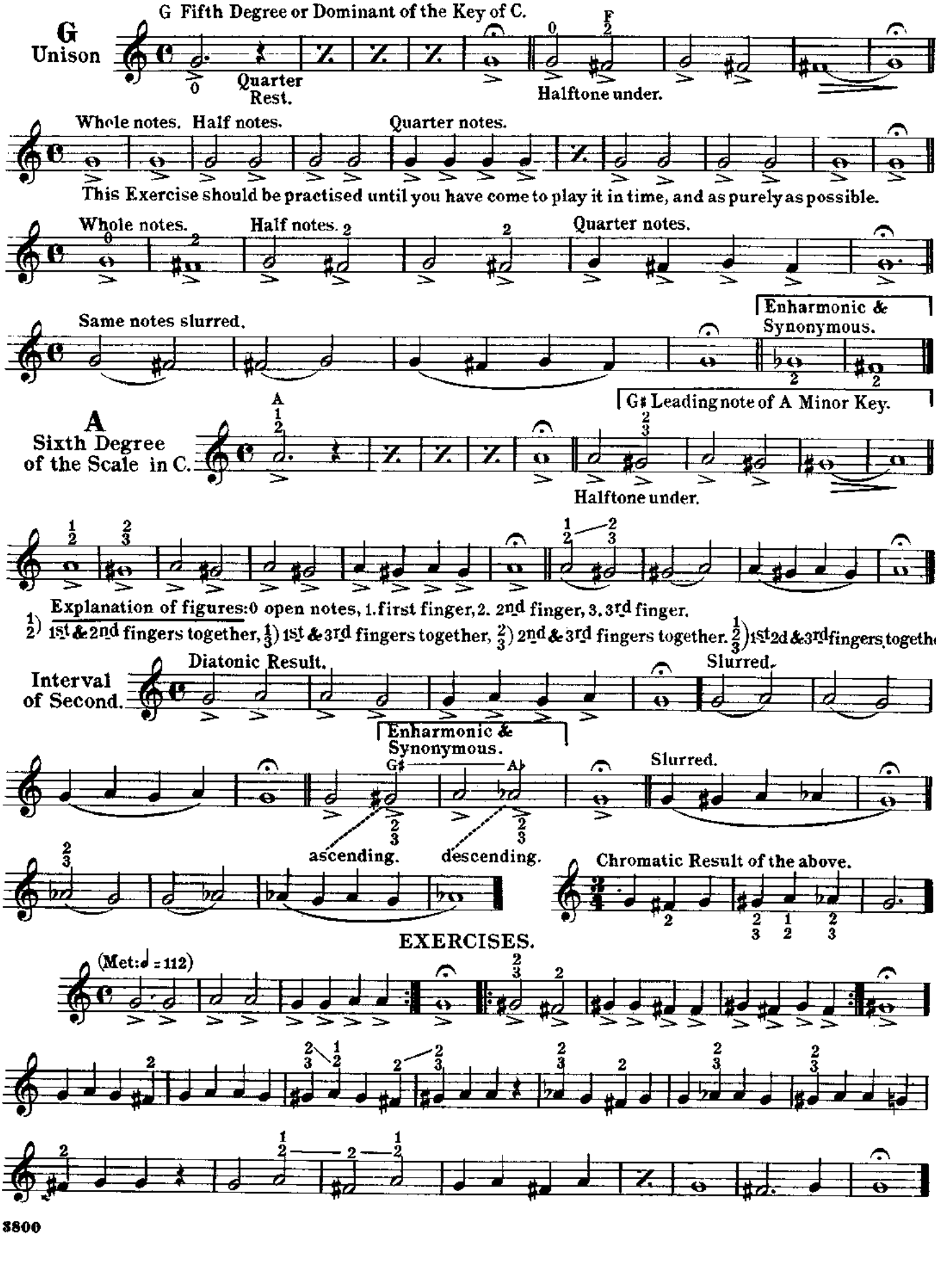
1st LESSON.

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



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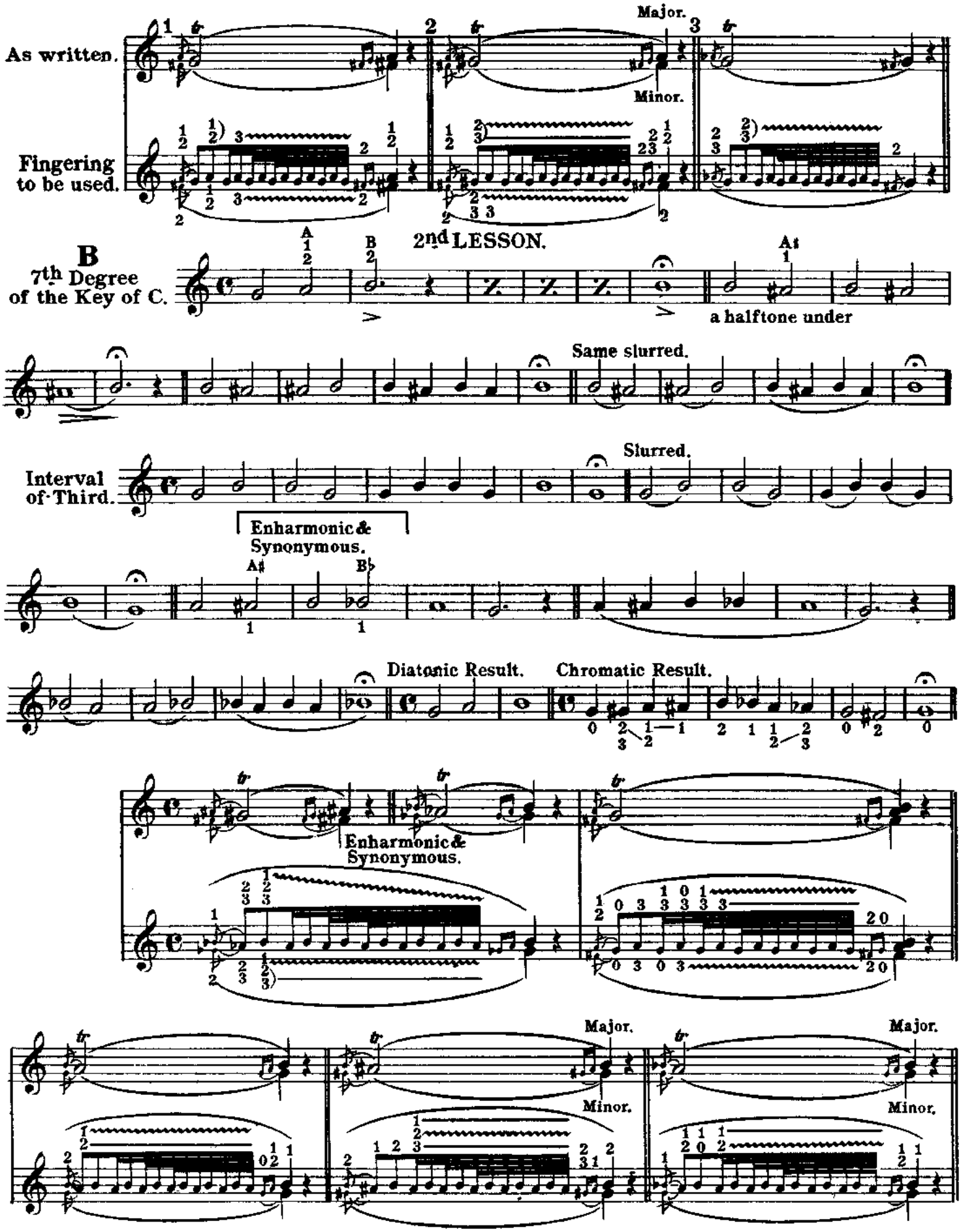
The manner of executing the trill being already explained, it is unnecessary to repeat it here. See Article XVIII.



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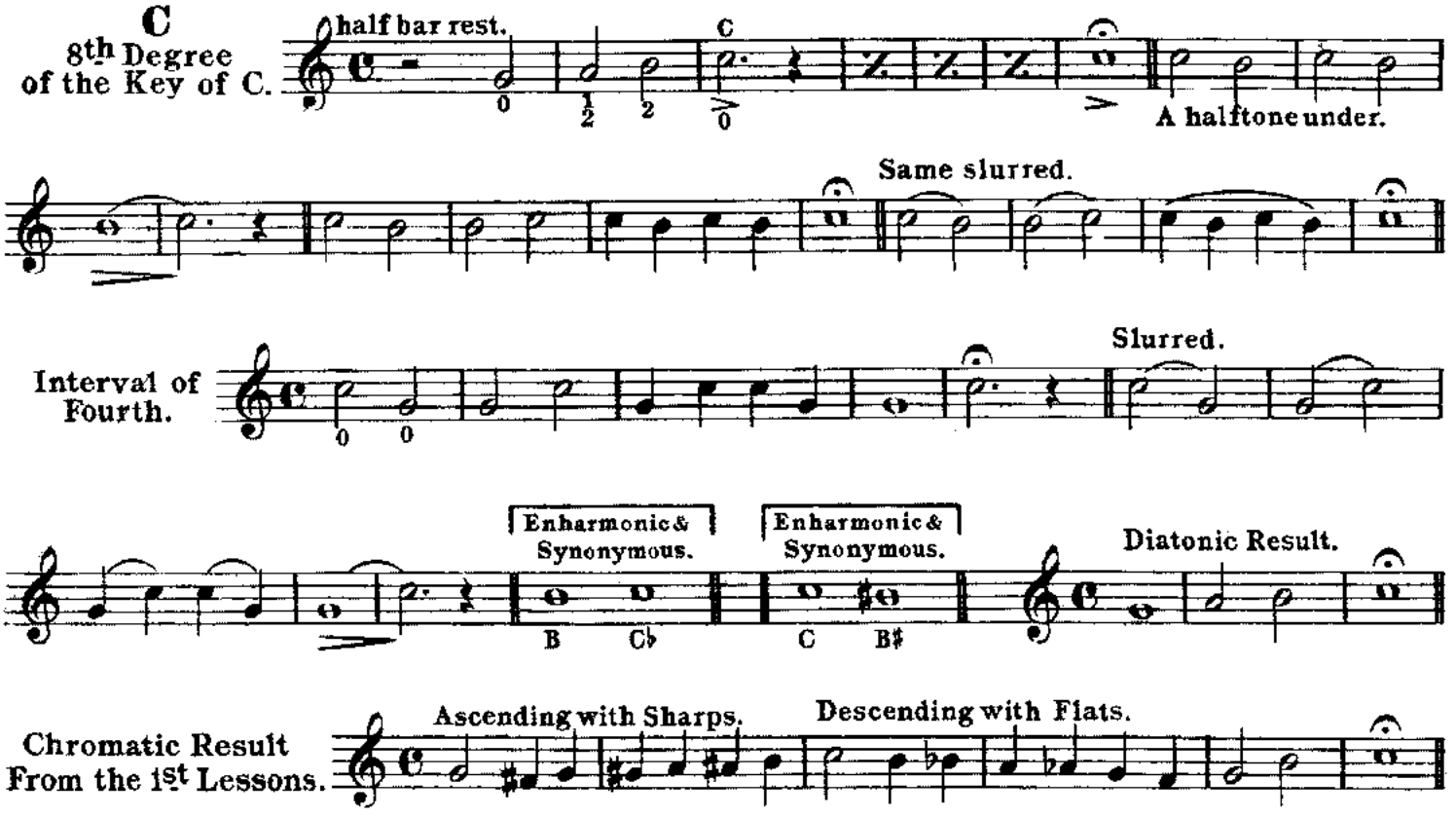
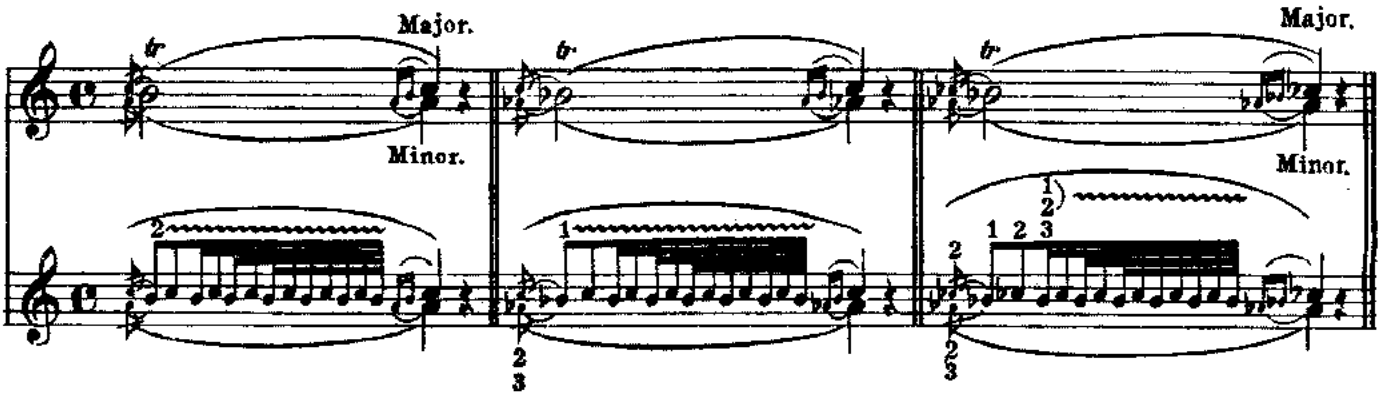
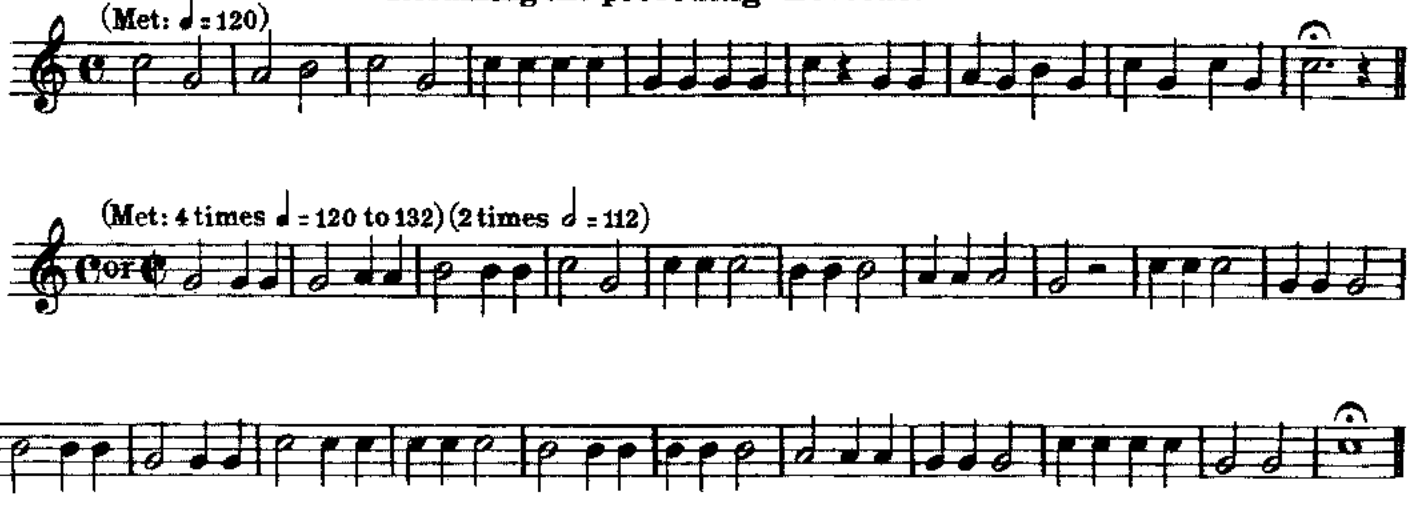


Observe that save a few harmonic exceptions notes made sharp tend to ascend, and notes made flat, to descend.



EXERCISES.
Resuming the preceding Lessons.



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

3

4

Abbreviation.

5

6

7

in G Major.

in G Minor.

8

3 Beats in the Bar.

9

1 2

Chromatic Halftones. (Semitones.)

10

2 in the Bar.

11 12

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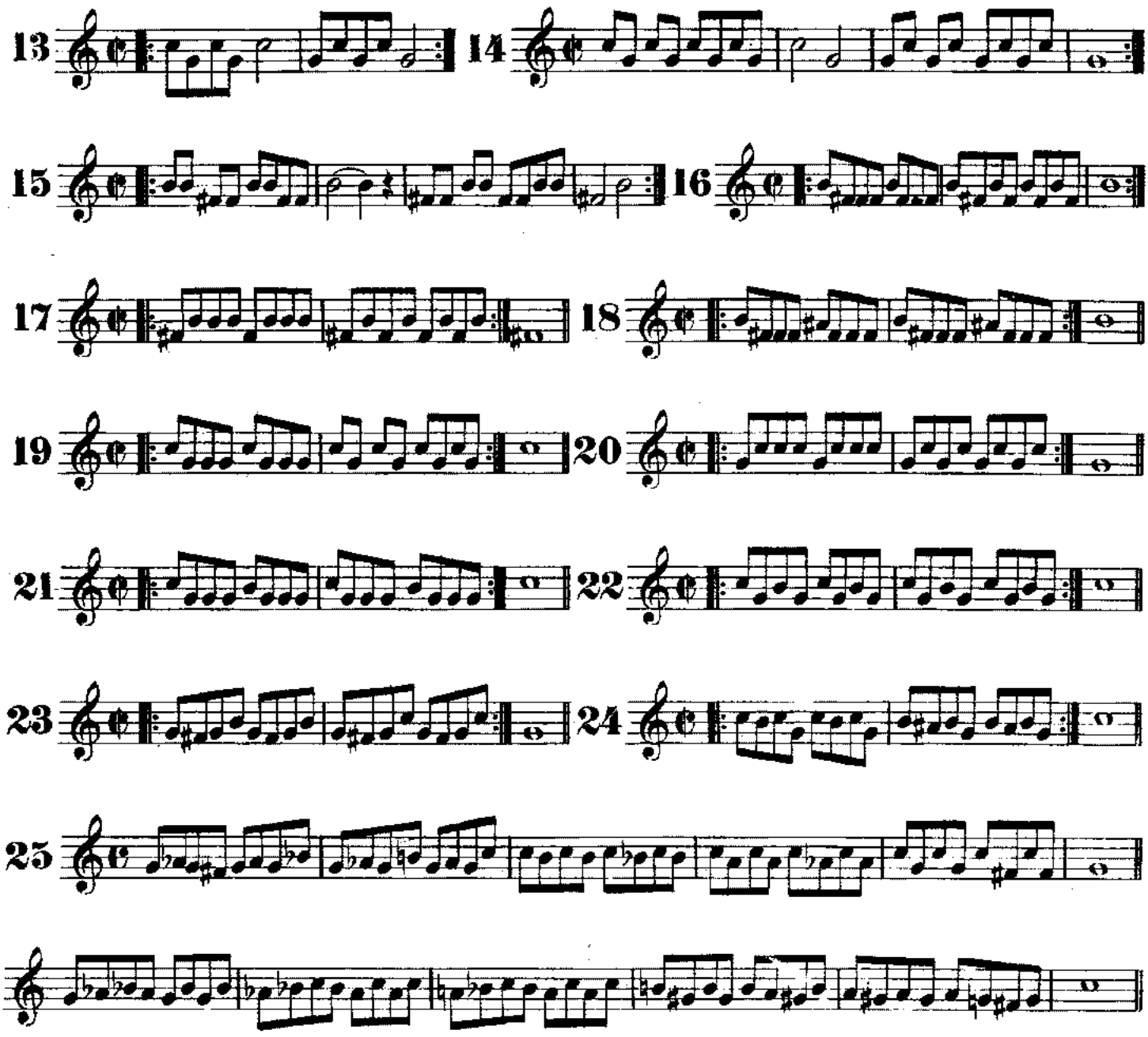
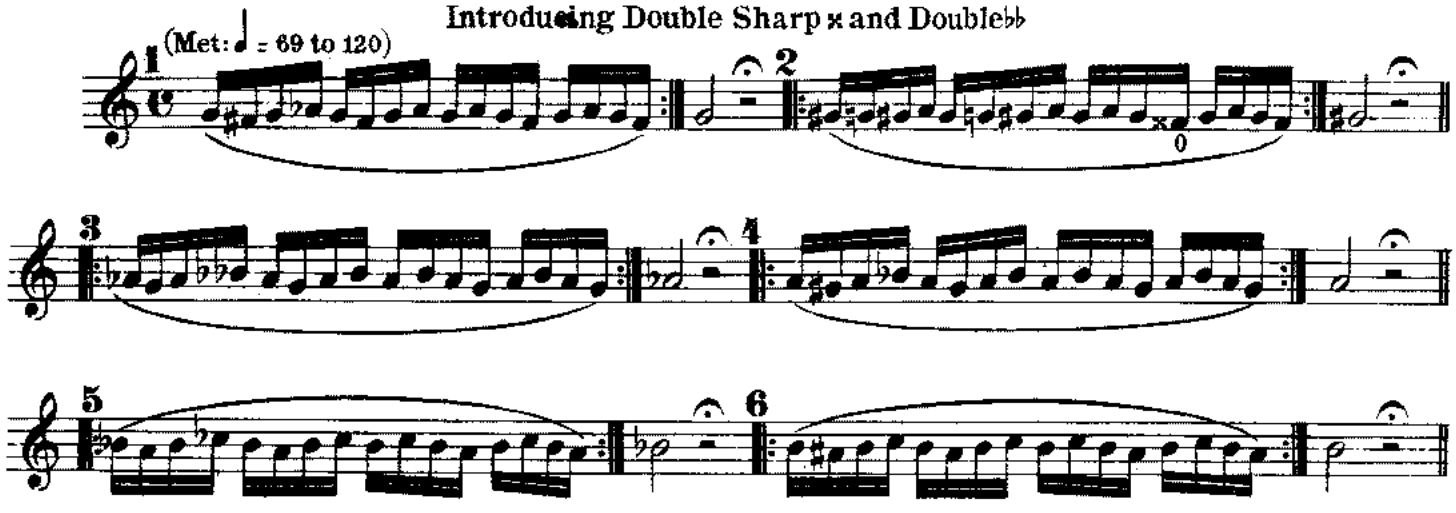


These lessons being a resume of all kind of grupetto, I have written no special studies for the same.

CHROMATIC AND SLURRED NOTES.

Introducing Double Sharp 𝄪 and Double ♭♭



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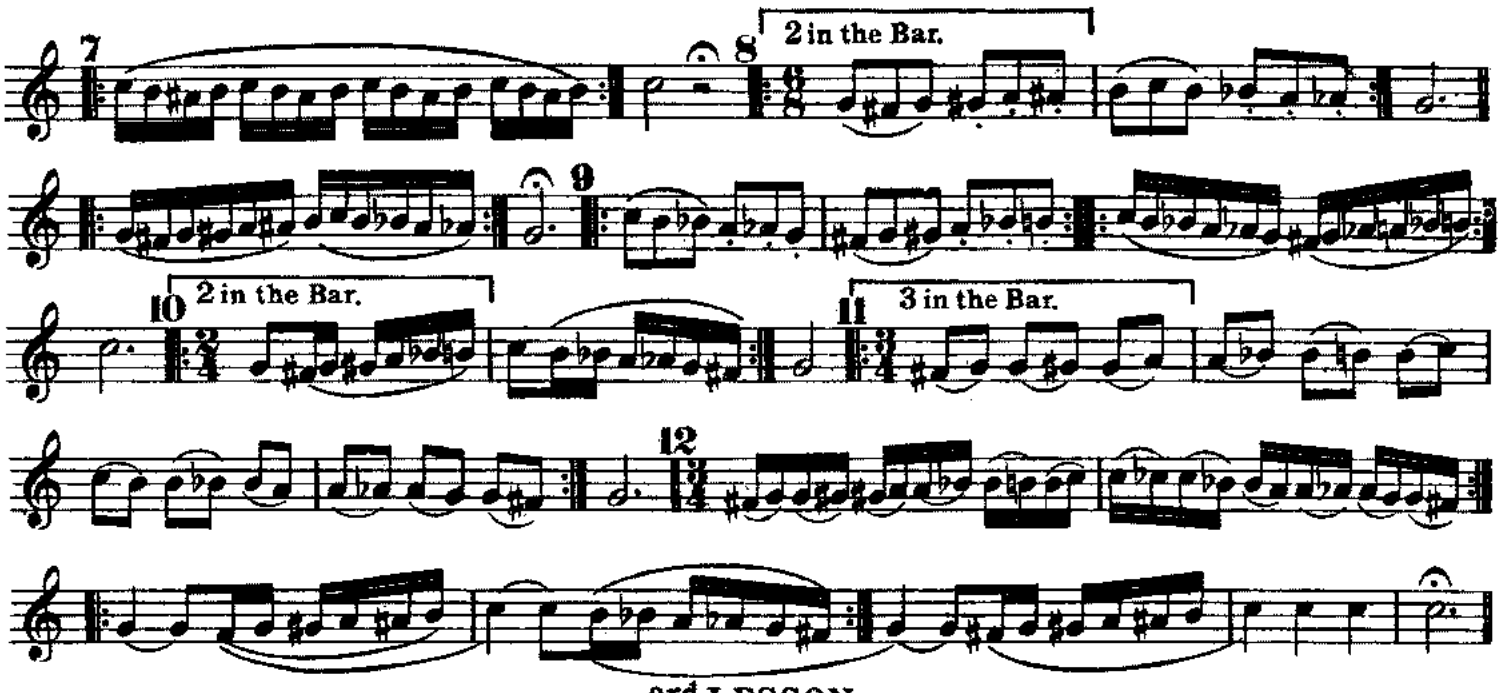
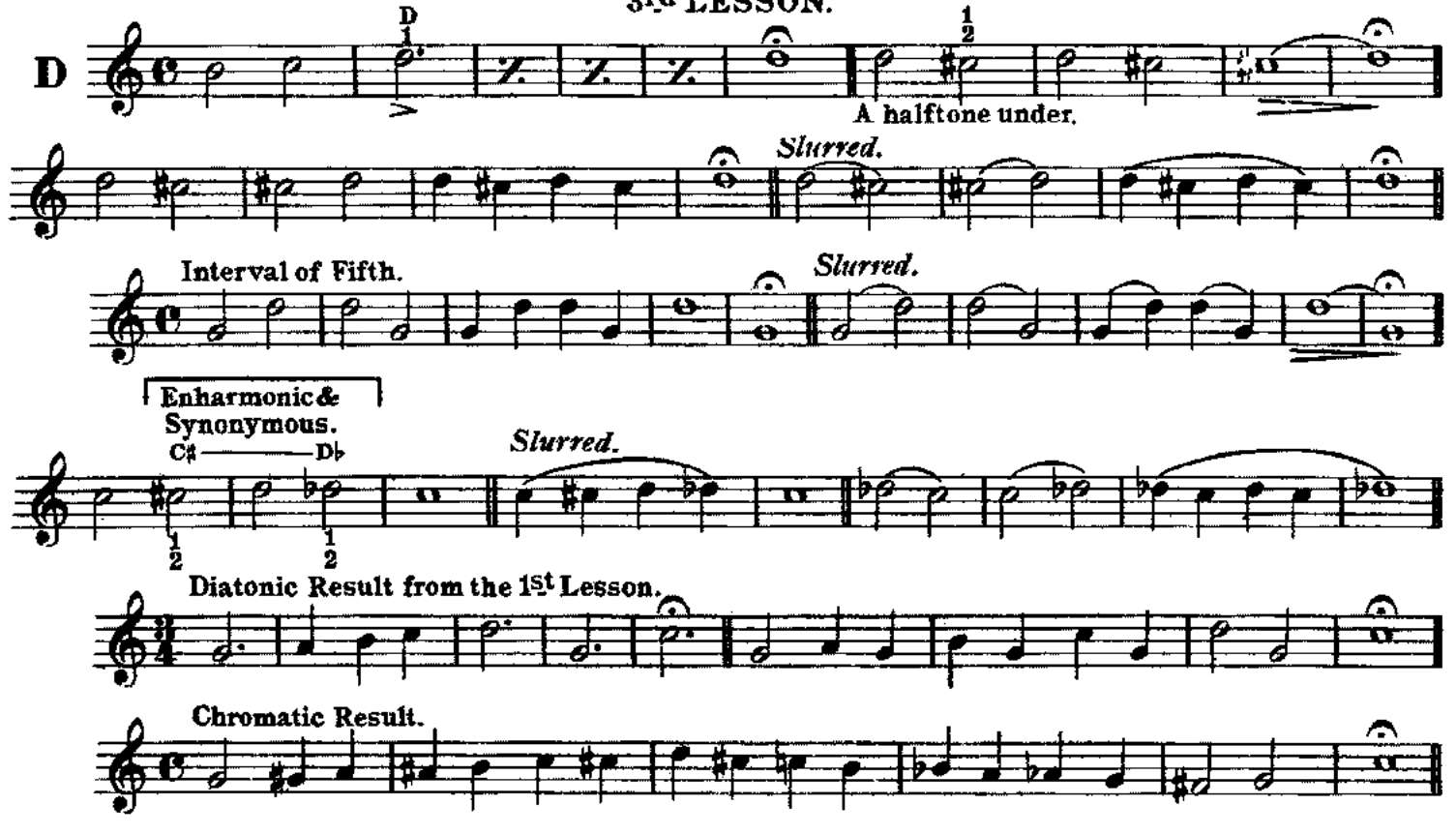
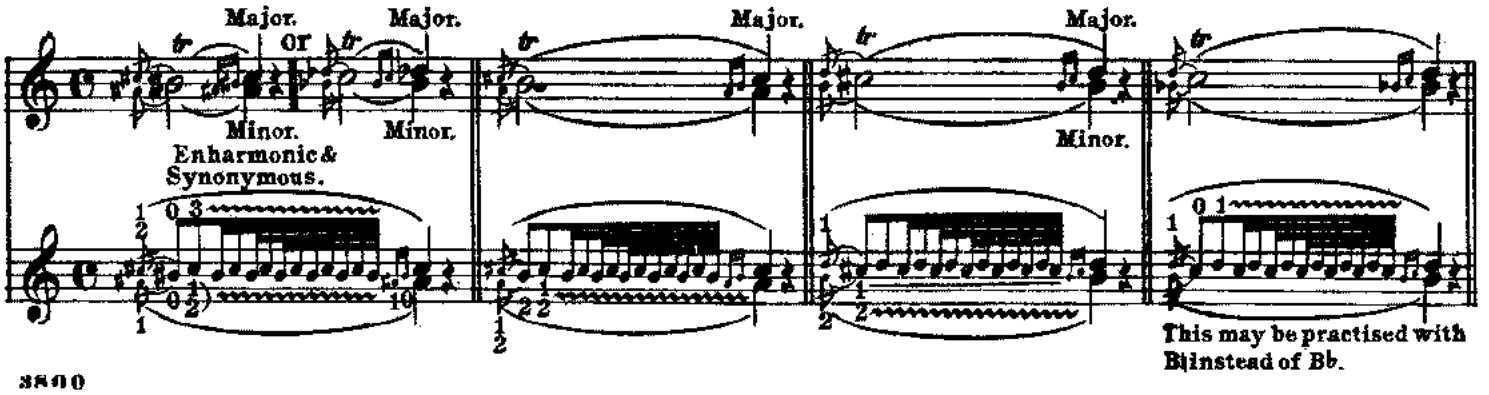


3rd LESSON.



SHAKES OR TRILLS.



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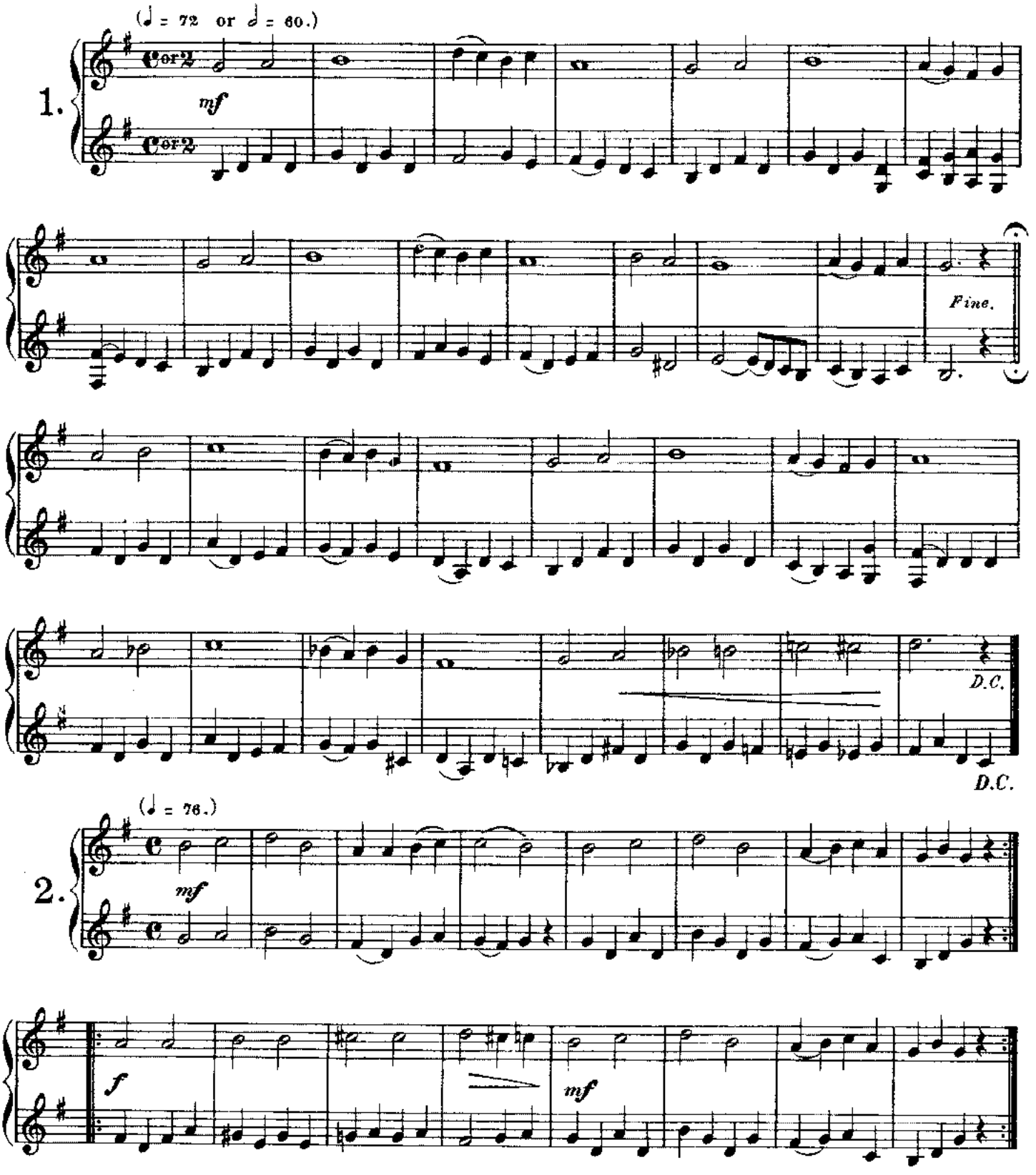
Easy Duets resuming the preceding Lessons.



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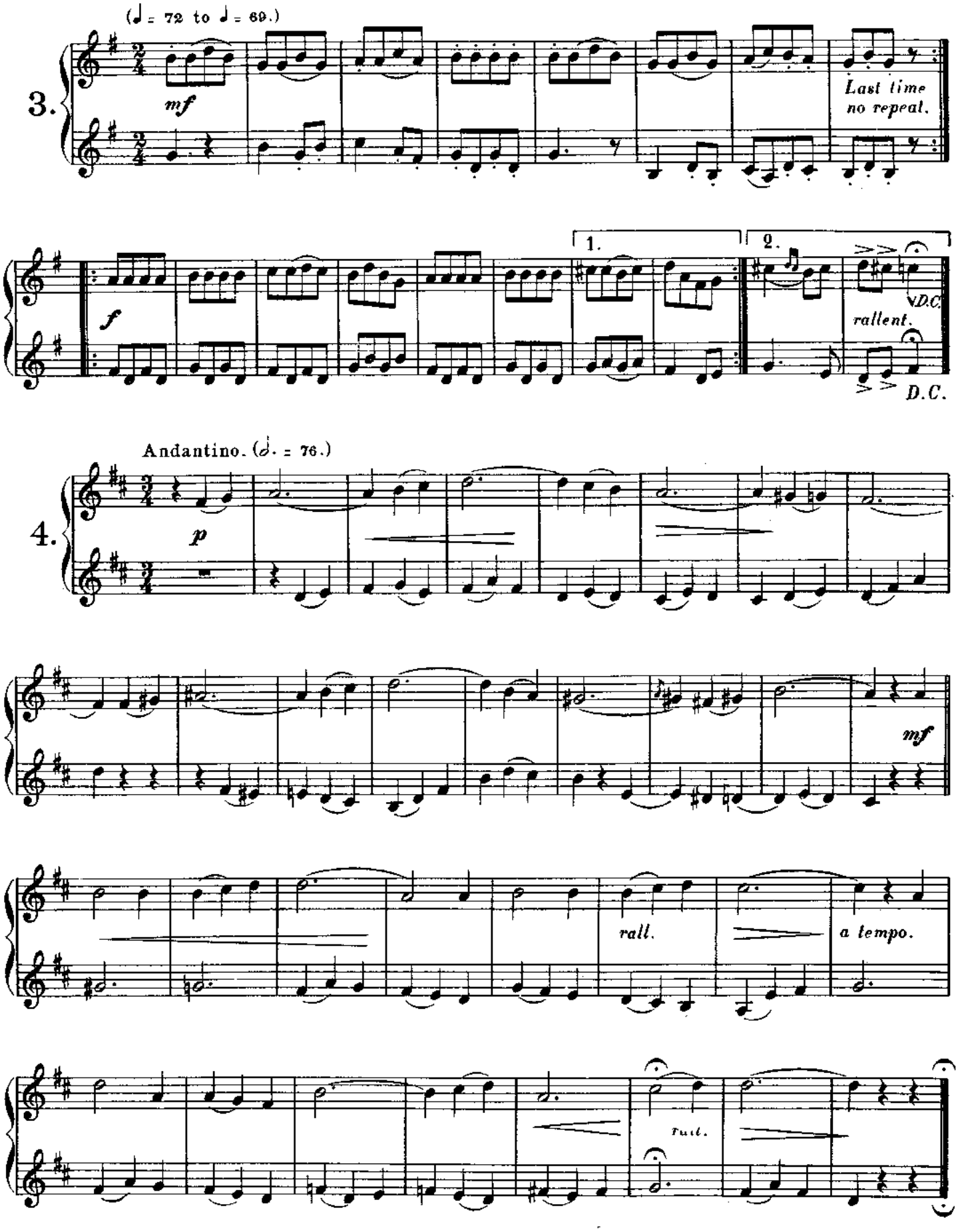

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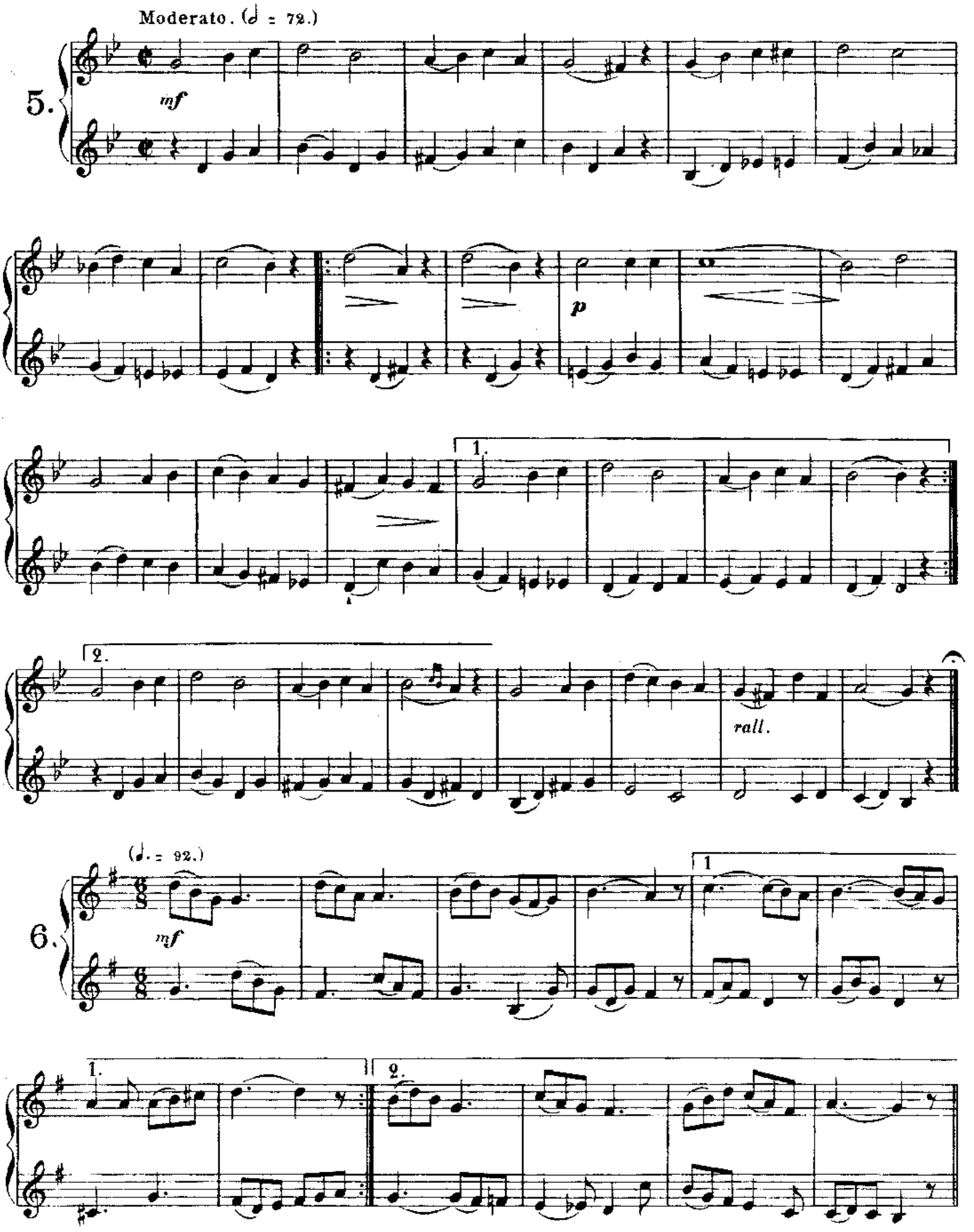

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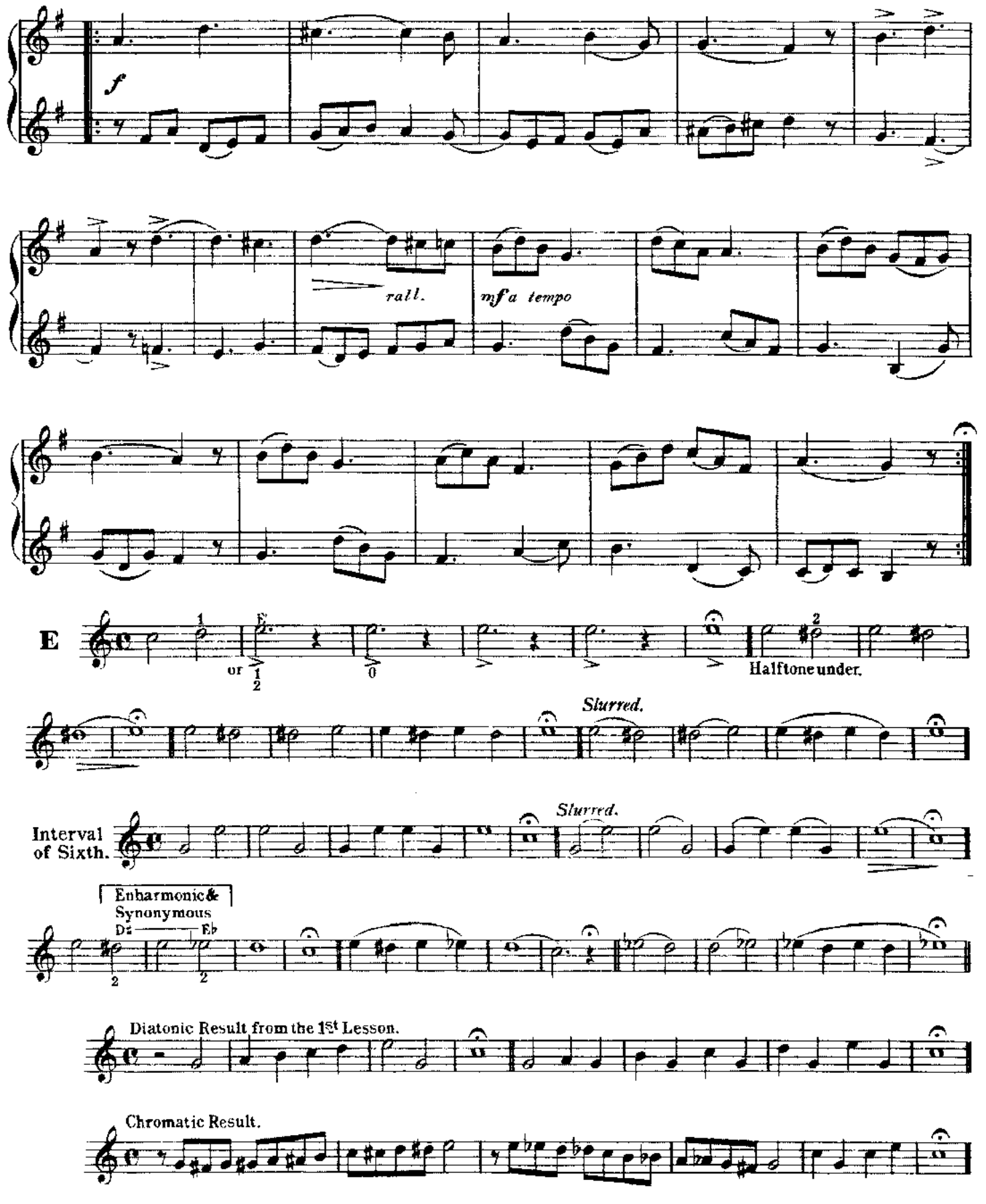

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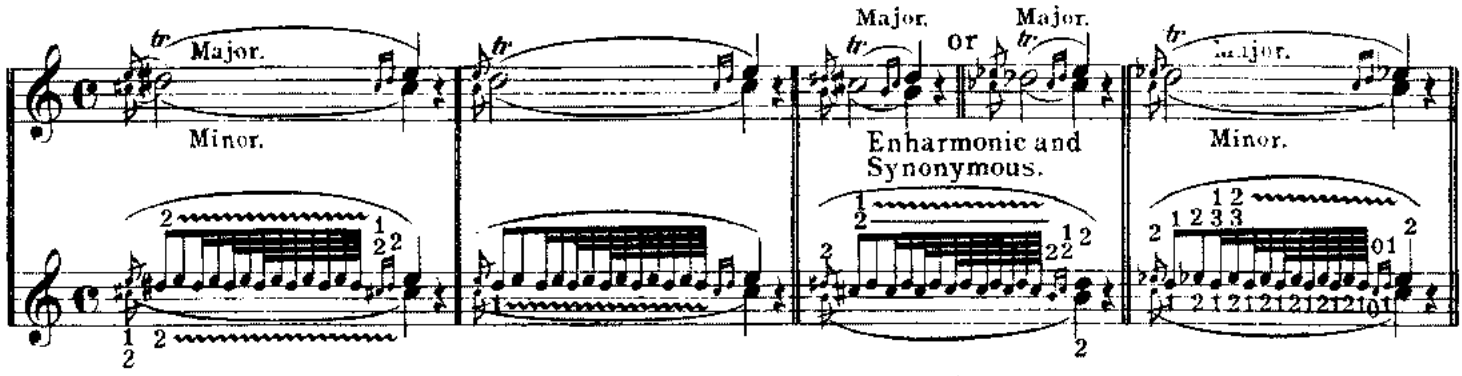
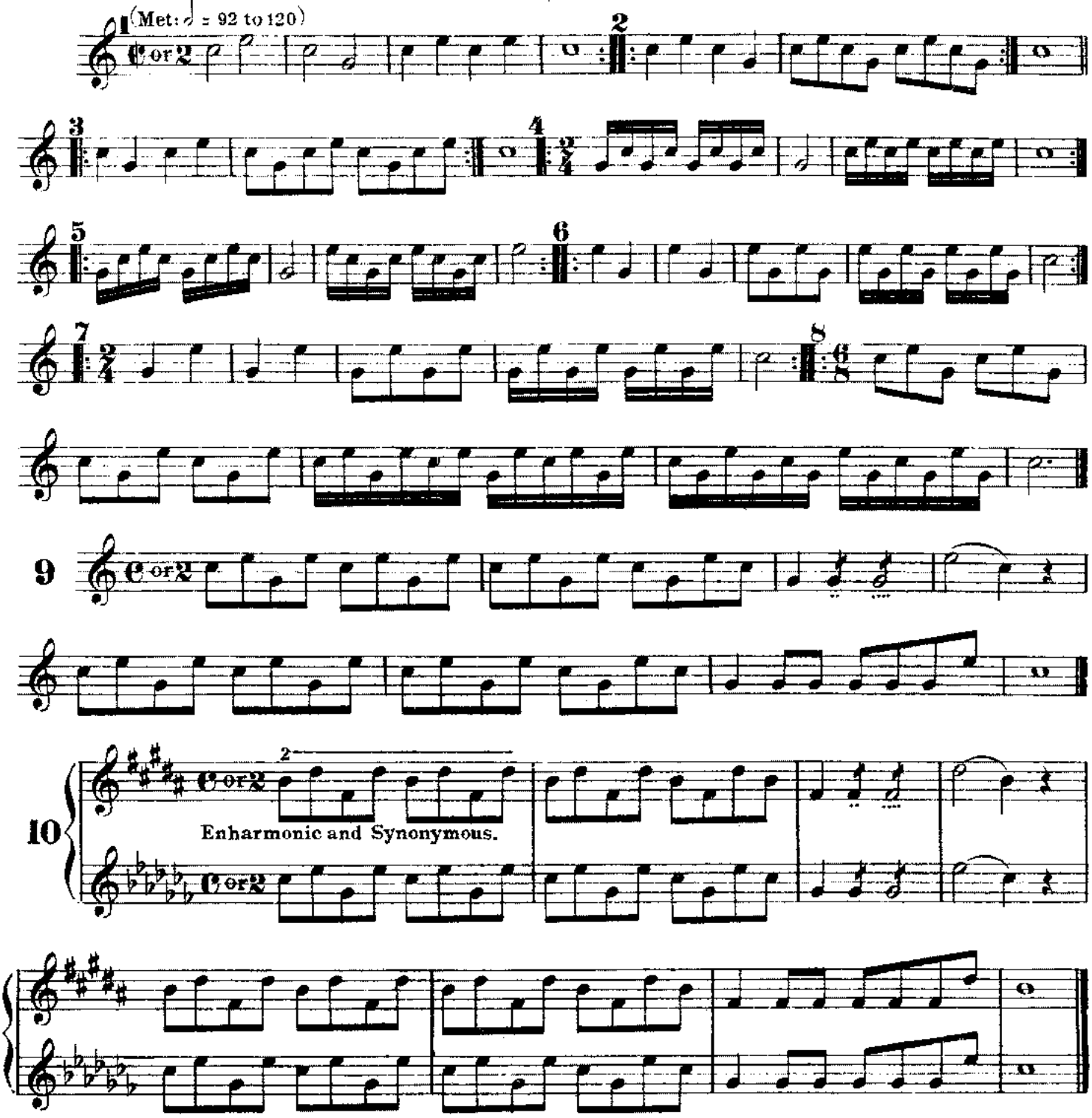
SHAKES OR TRILLS.



EXERCISES (OPEN NOTES.)



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11

12

D.C.

D.C.

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

Nº 9&10.

etc:

Nº 11 & 12.

etc:

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

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

14 Lento. 2nd Model.

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

A Shank. Allegretto non troppo. in E Minor.

15

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16

in E♭ Minor.

B♭.

The effect of these two will be produced without difficulty in adapting A Shank on the instrument in place of B♭ and playing №15 as it is written.

in D♯ Minor.

B♭.

17

3 in the Bar.

2 in the Bar.

1 2 3 4 5 6

or 6 Beats in a Bar.

18

3 in the Bar.

2 in the Bar.

1 2 3 4 5 6

or 6 Beats in a Bar.

19

3 in the Bar.

1 2 3 4 5 6 7 8 9

or 9 Beats in a Bar.

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20 Slow March time.

21 Allº non troppo. (Met: ♩ = 96)

22 (Met: 𝅗𝅥 = 80 to 96)

23 (Met: 𝅗𝅥. = 76 to 100)

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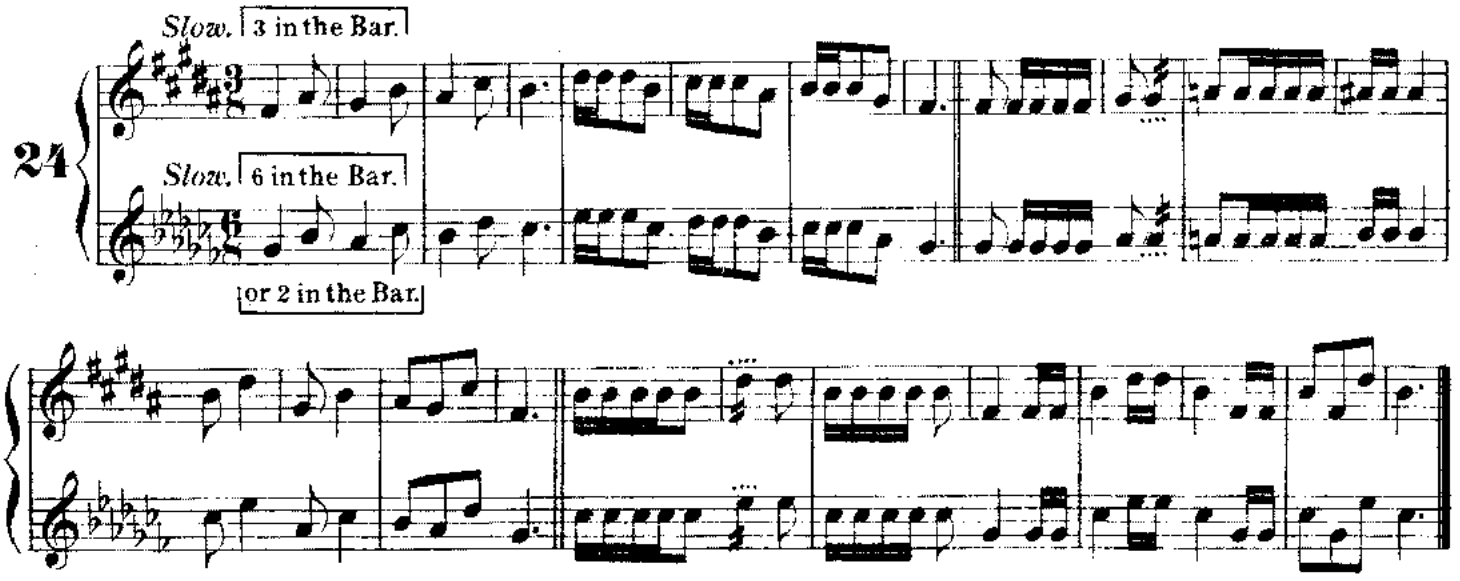
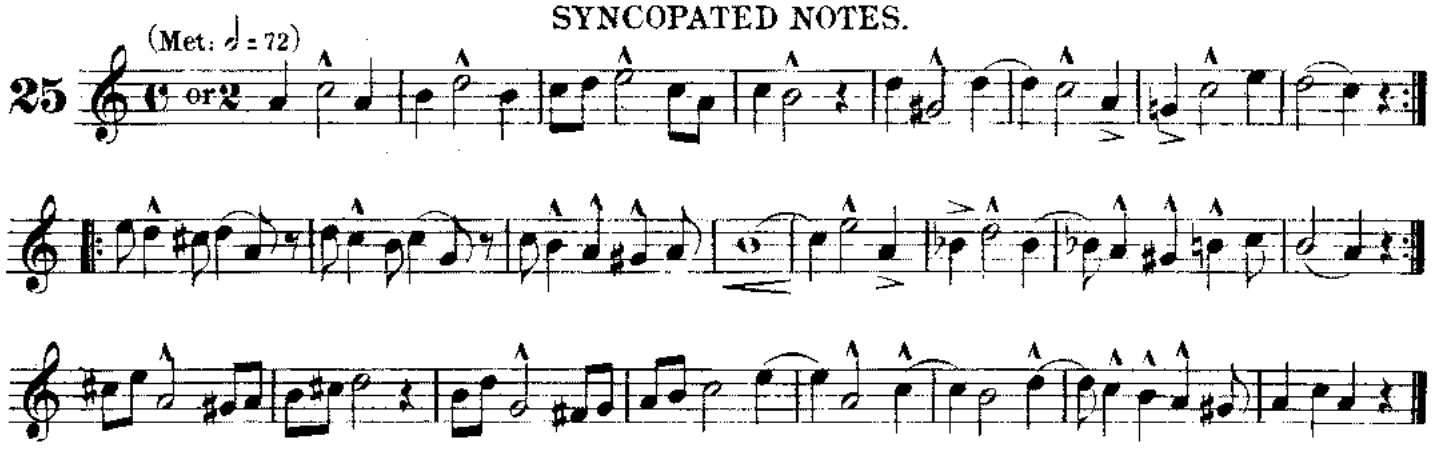
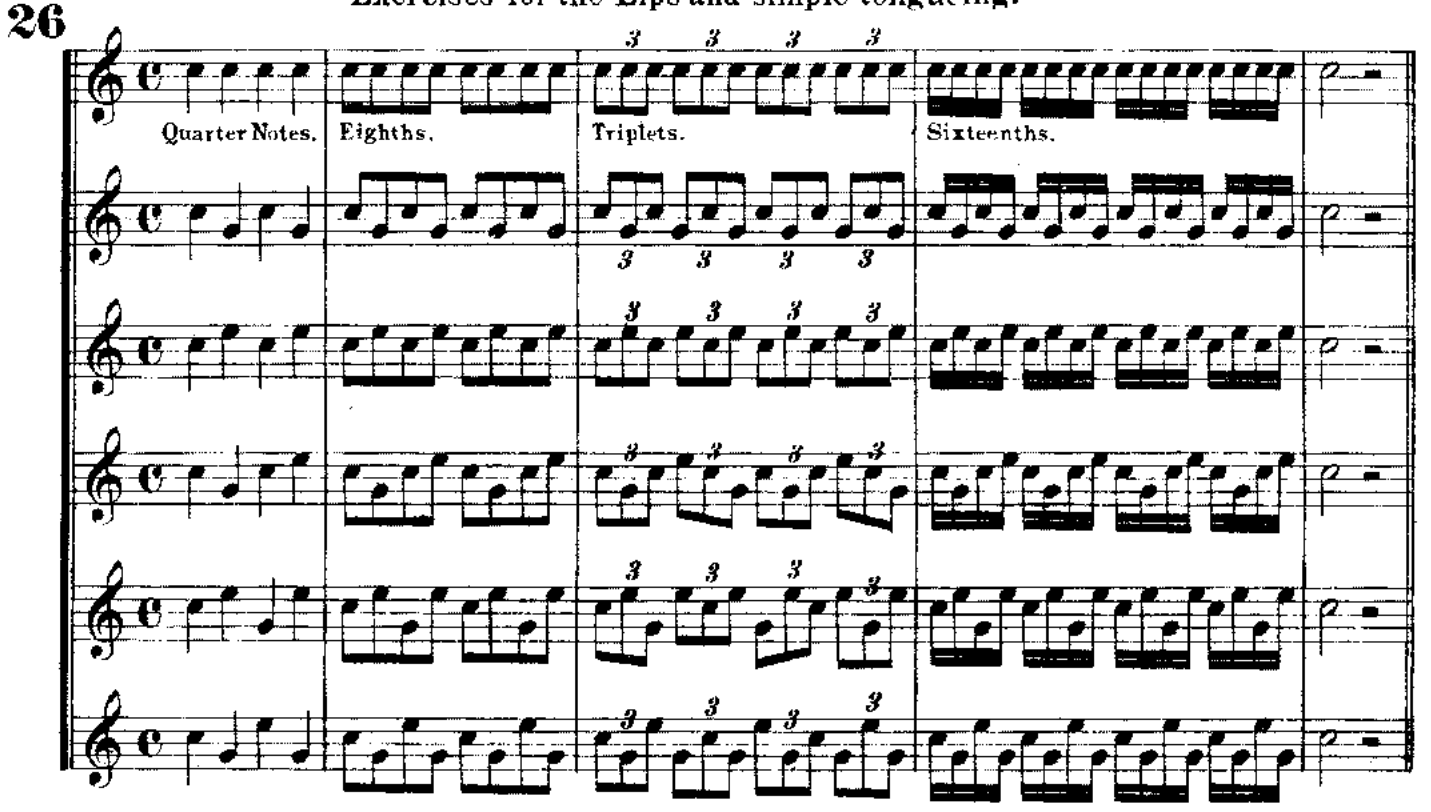
Same exercise in sharps and flats and in different times.



SYNCOPATED NOTES.



Exercises for the Lips and simple tonguing.



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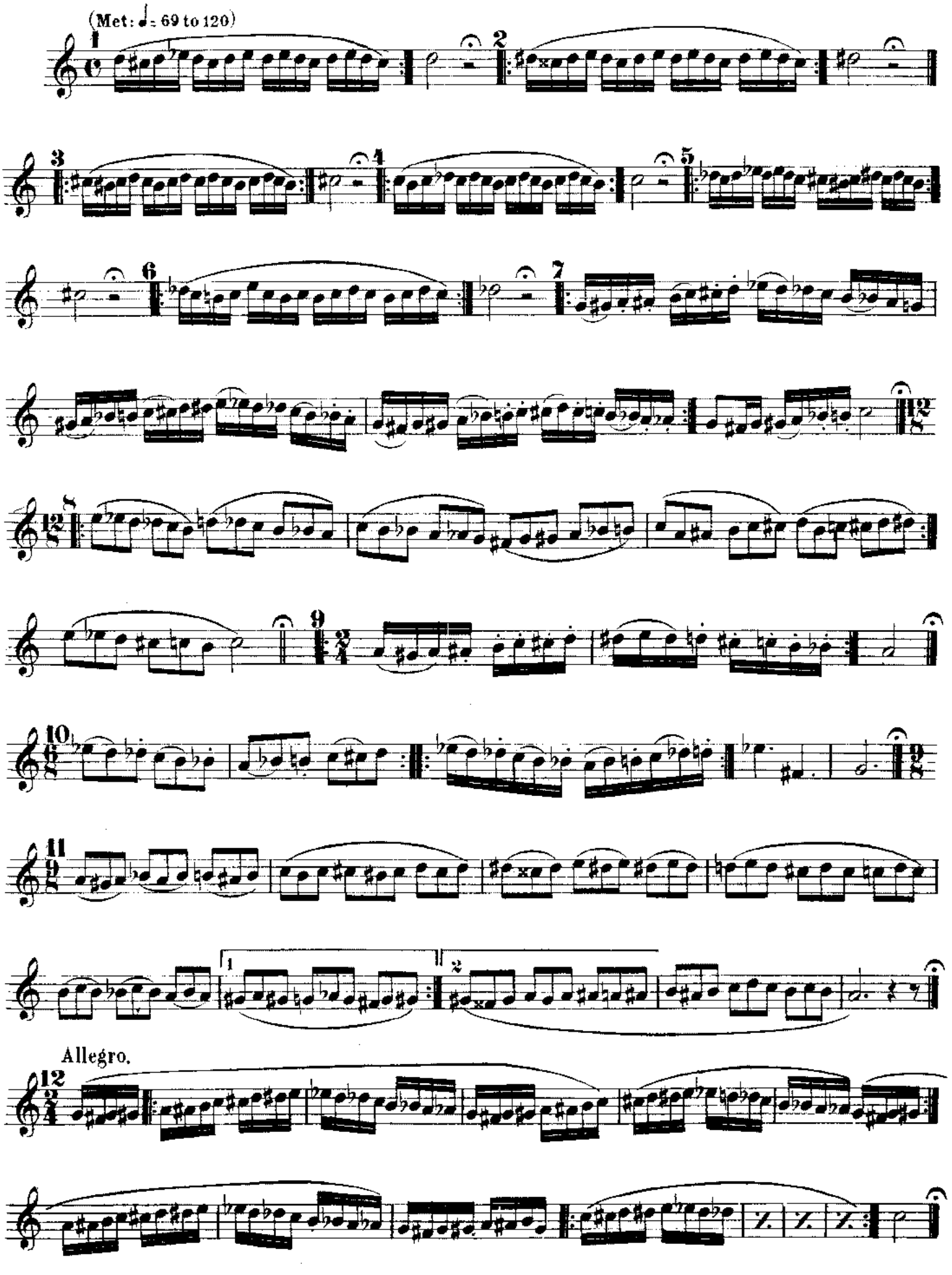
CHROMATIC AND SLURS.



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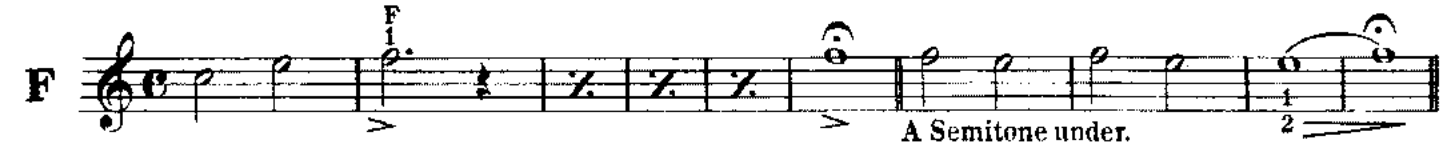
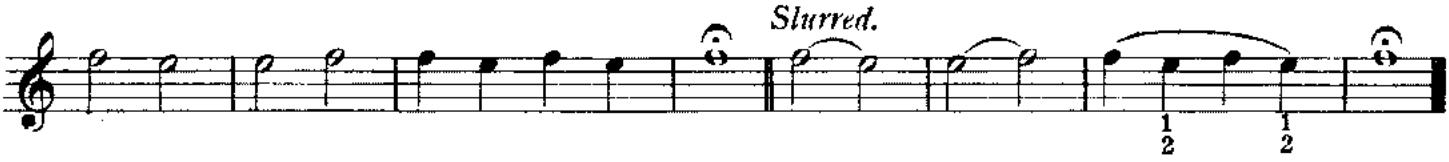
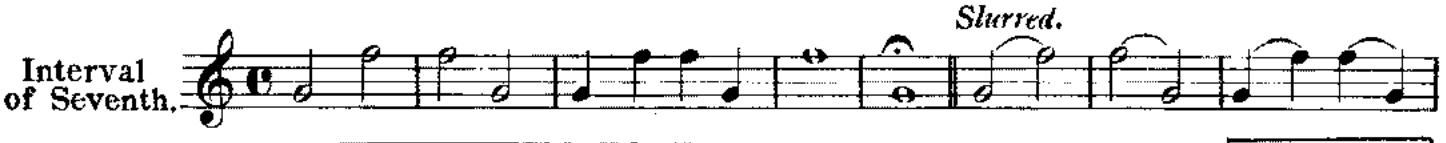
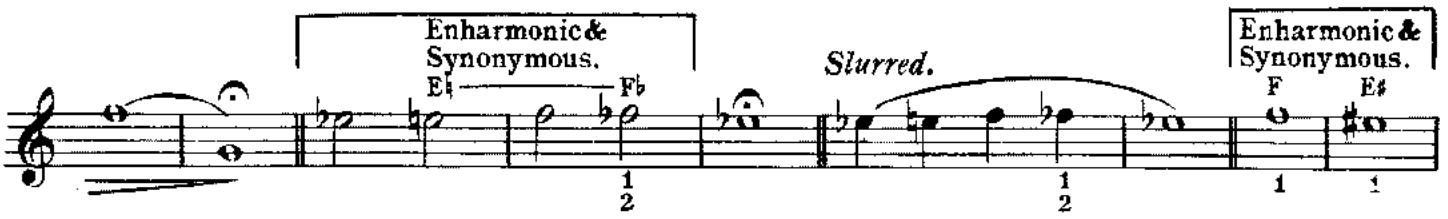
4th LESSON.

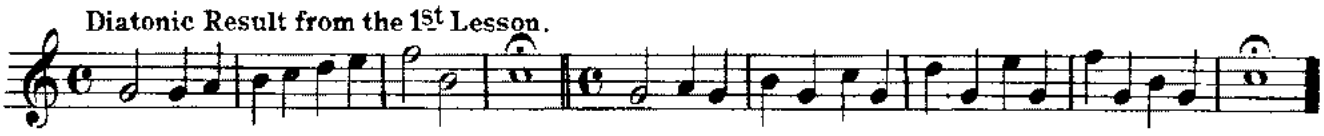




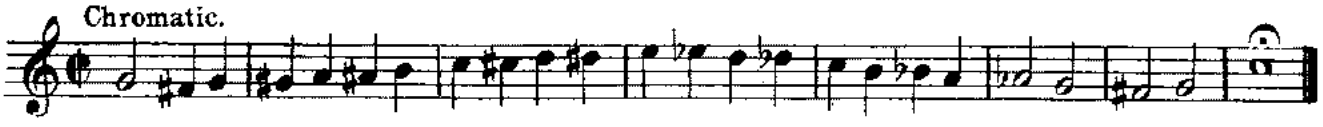




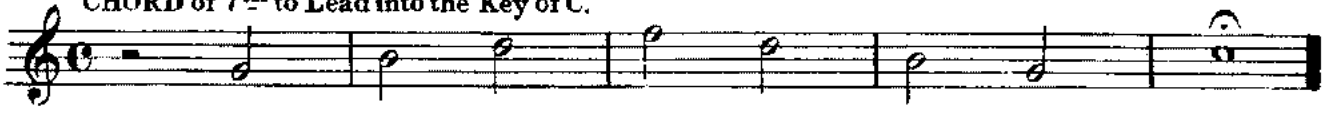
Diatonic Result from the 1st Lesson.

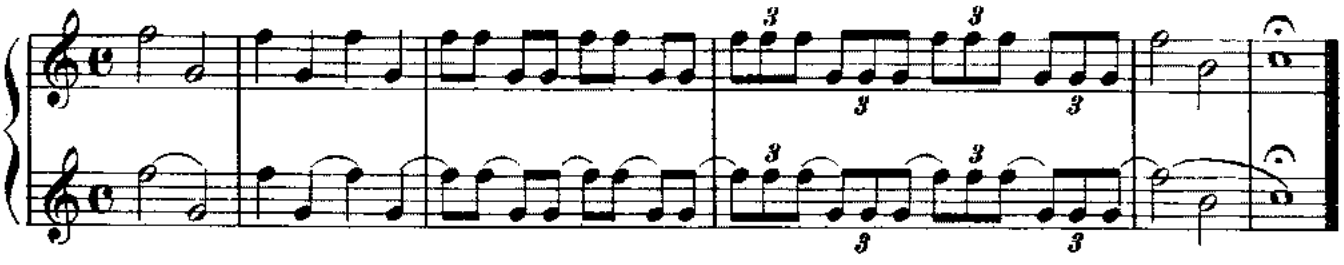


Chromatic.

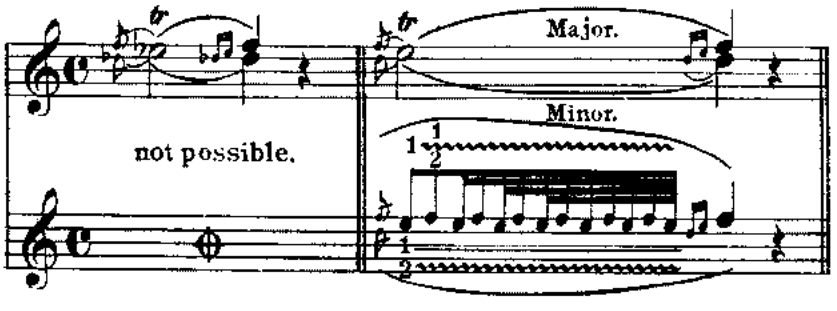


CHORD of 7th to Lead into the Key of C.

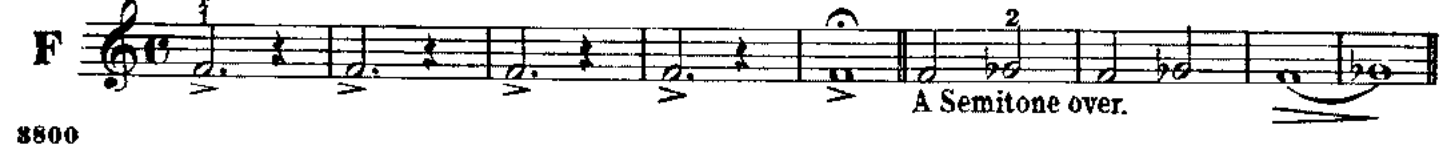




SHAKES OR TRILLS.



4th Degree of the Key of C.



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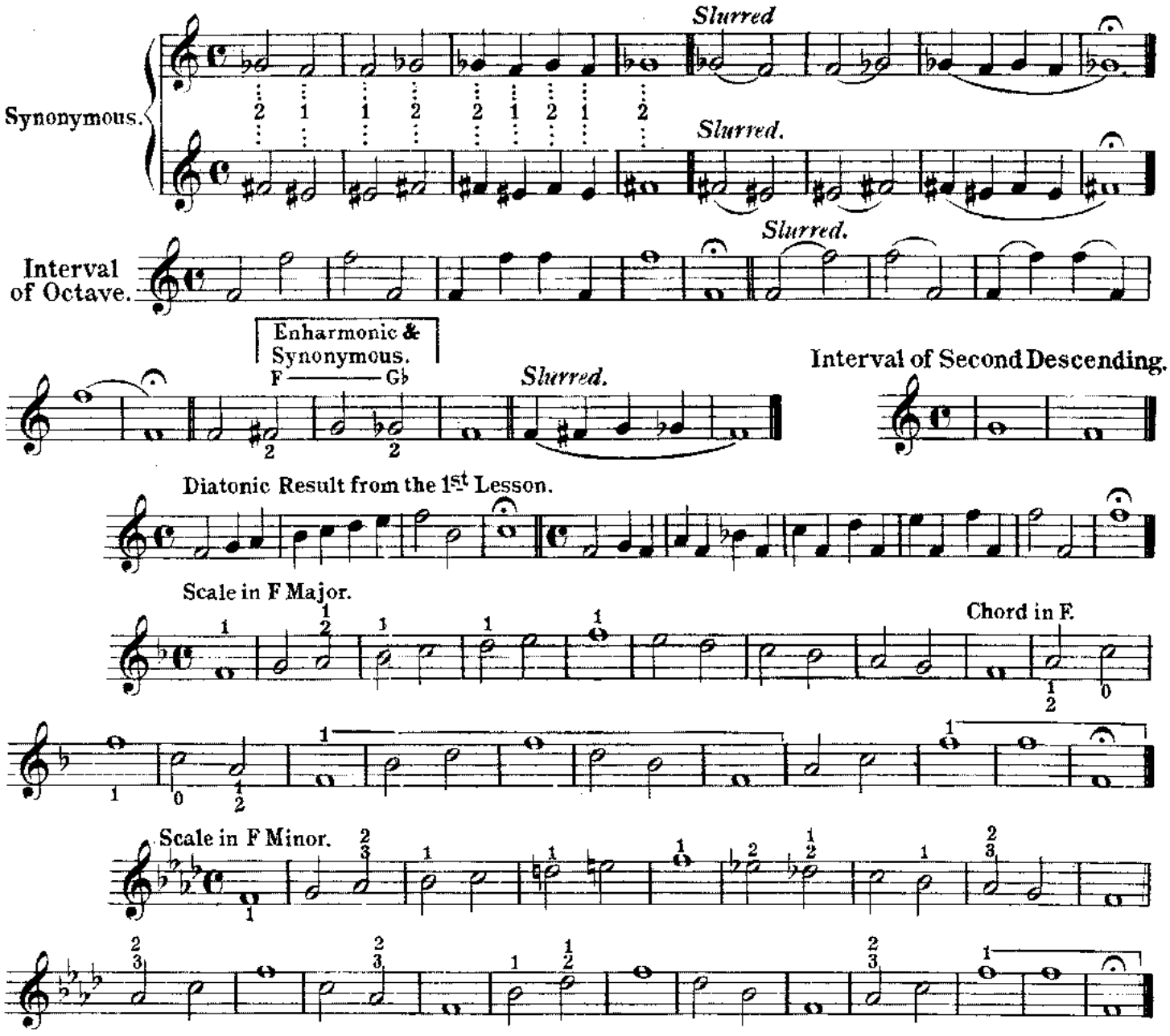
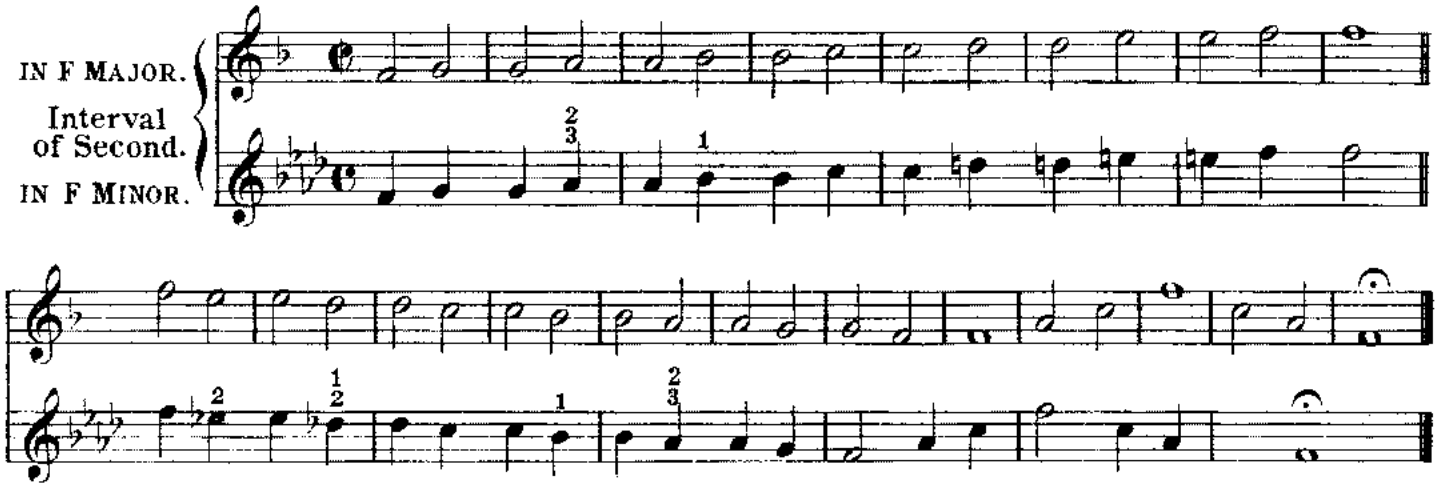


SCALES BY INTERVALS (DIATONIC.)

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

thus: or etc:



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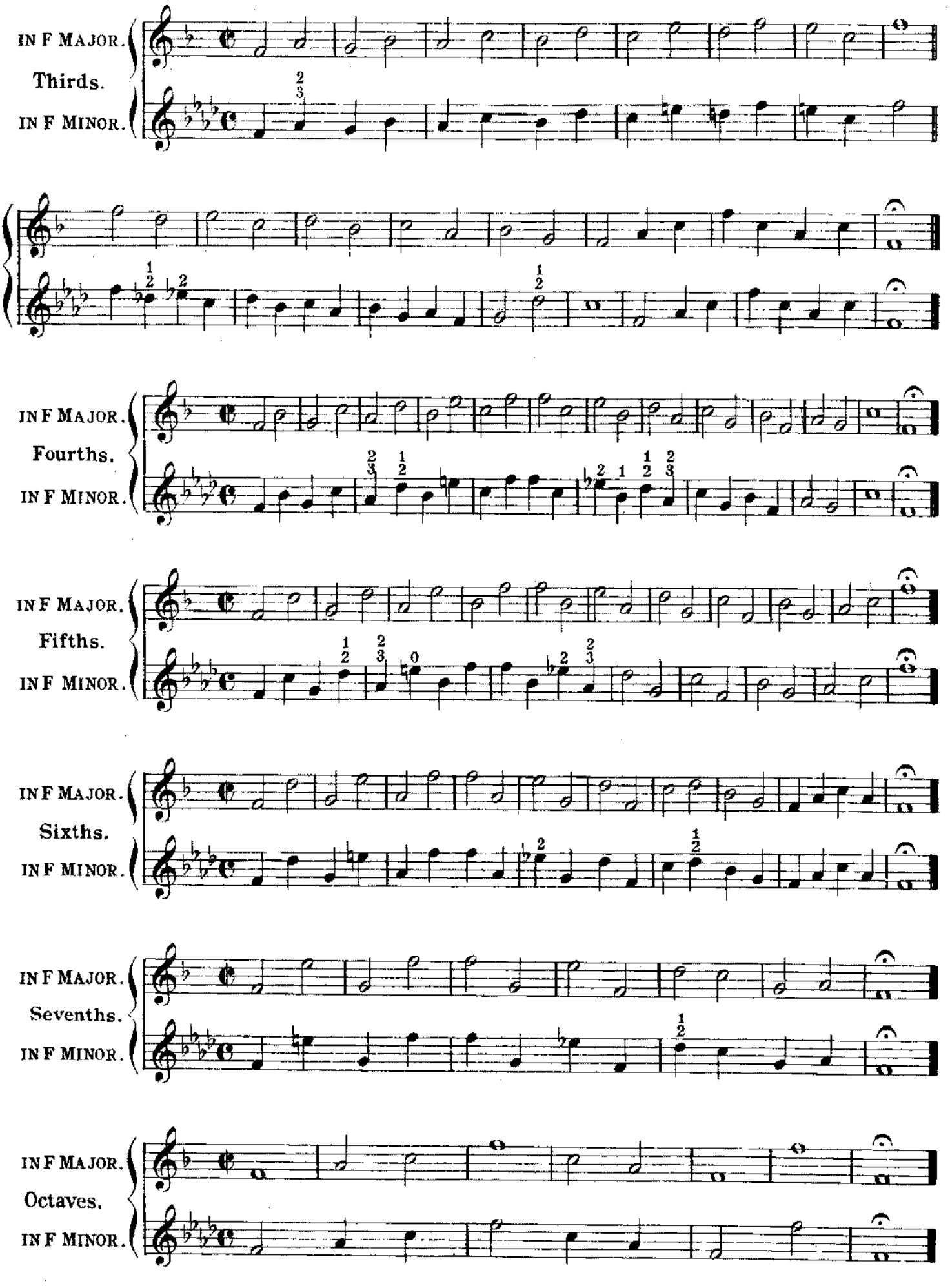

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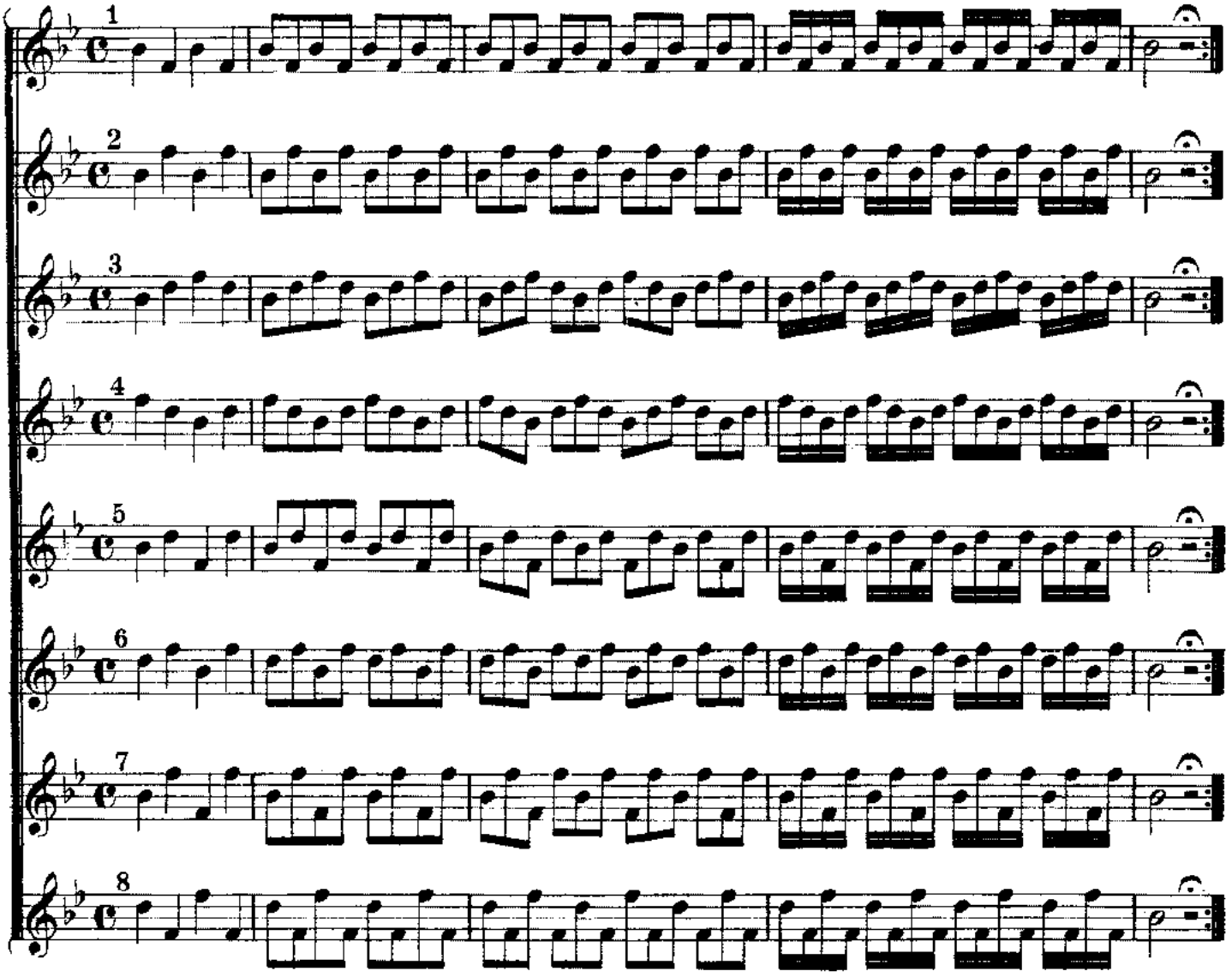
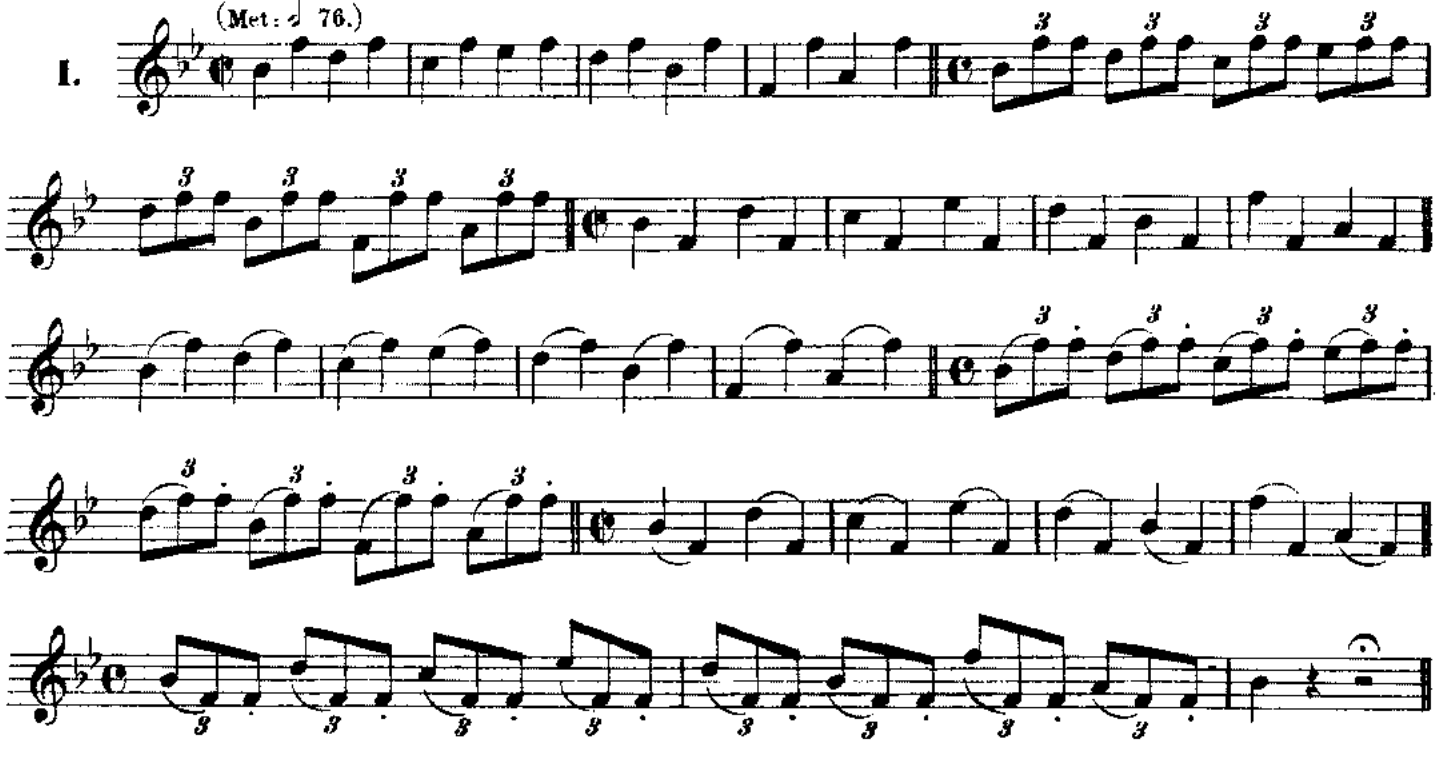
Practice with the 1st Piston.



A few Exercises on different articulations.

(Met: ♩ 76.)

I.



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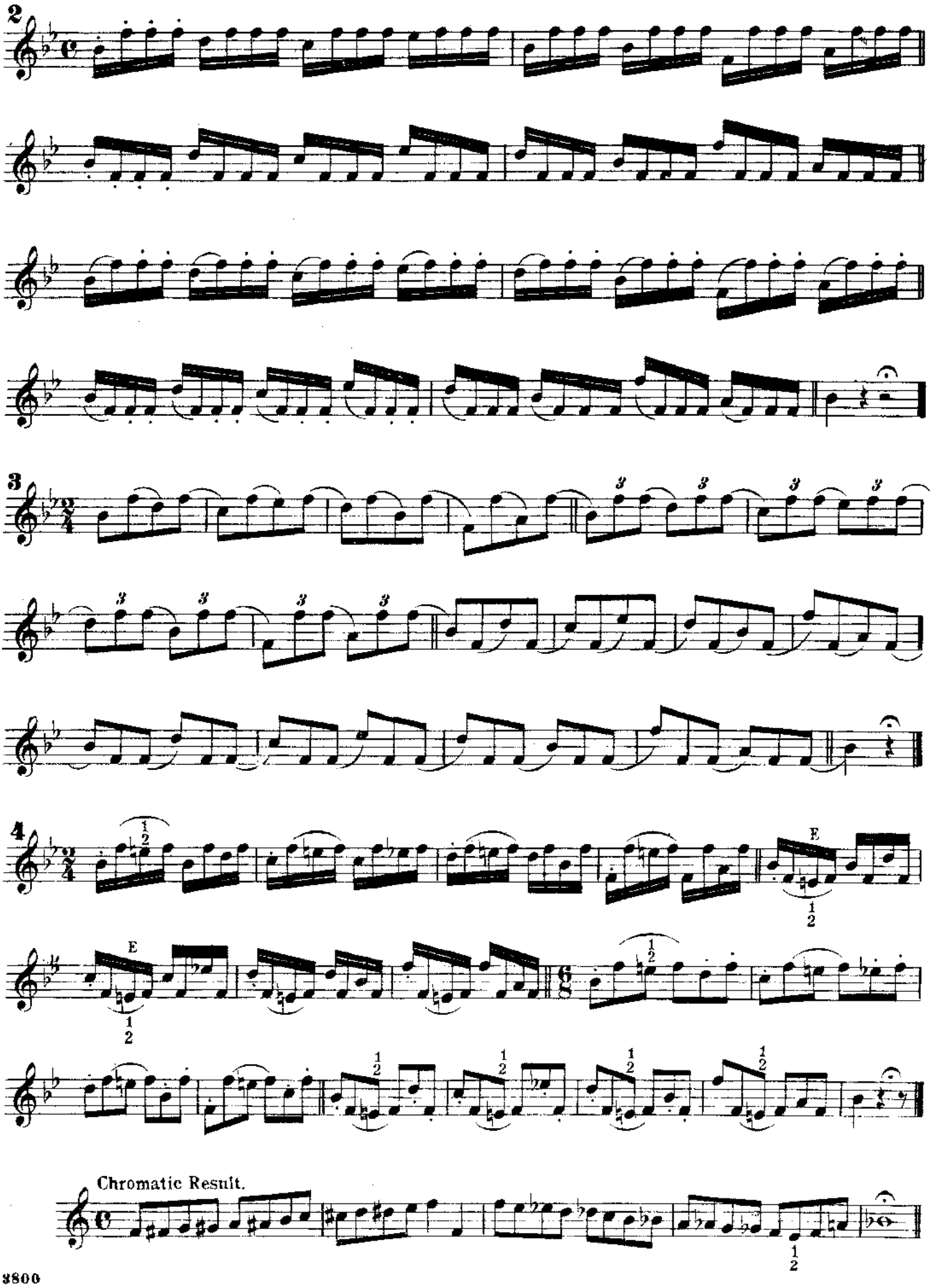

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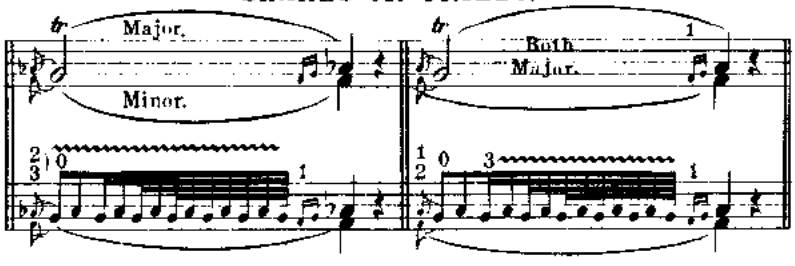
Chromatic Intervals.

Same observation as for the Diatonic Intervals concerning the Slurs.

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

SHAKES OR TRILLS.



Easy Duets resuming the preceding Lessons.

7.

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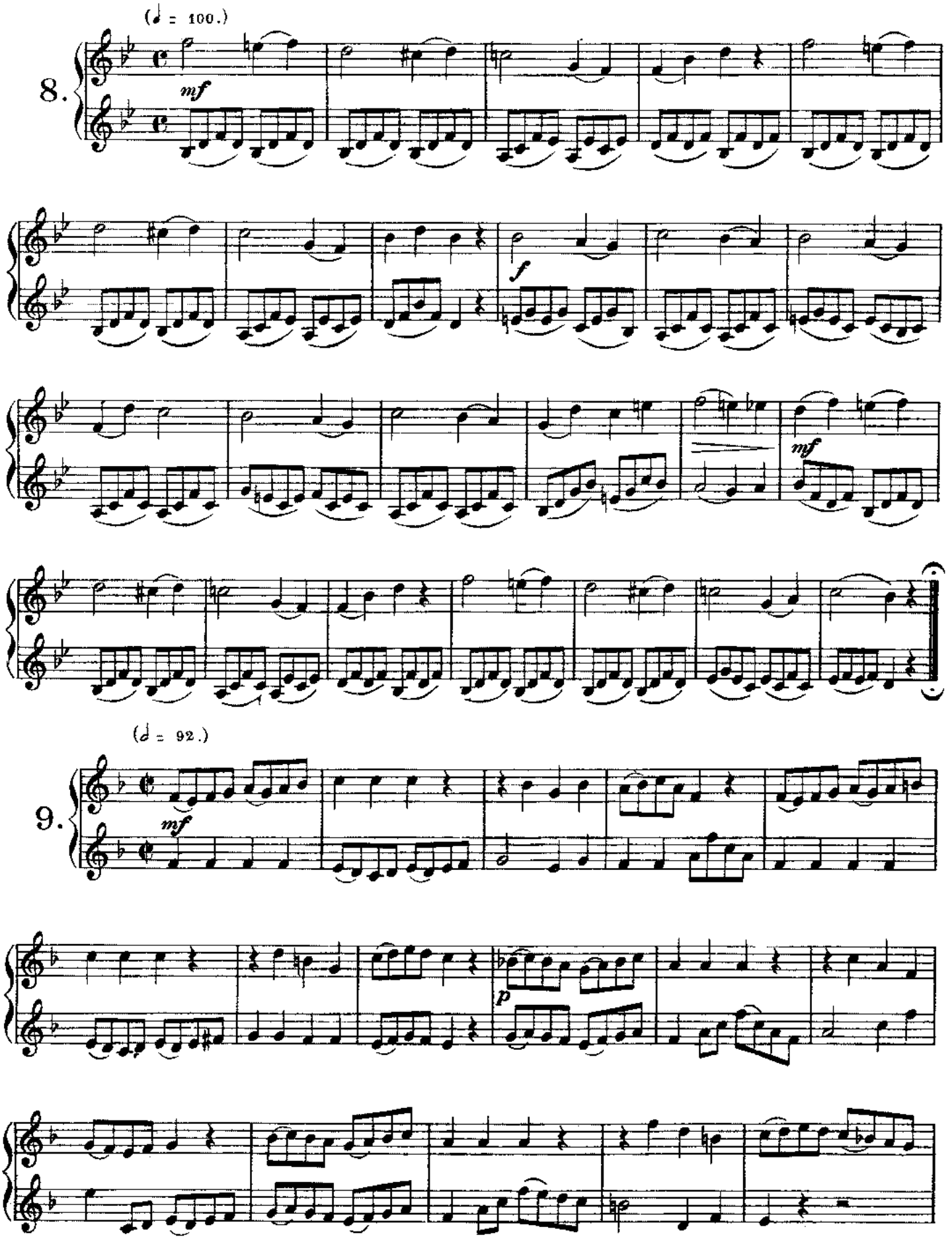

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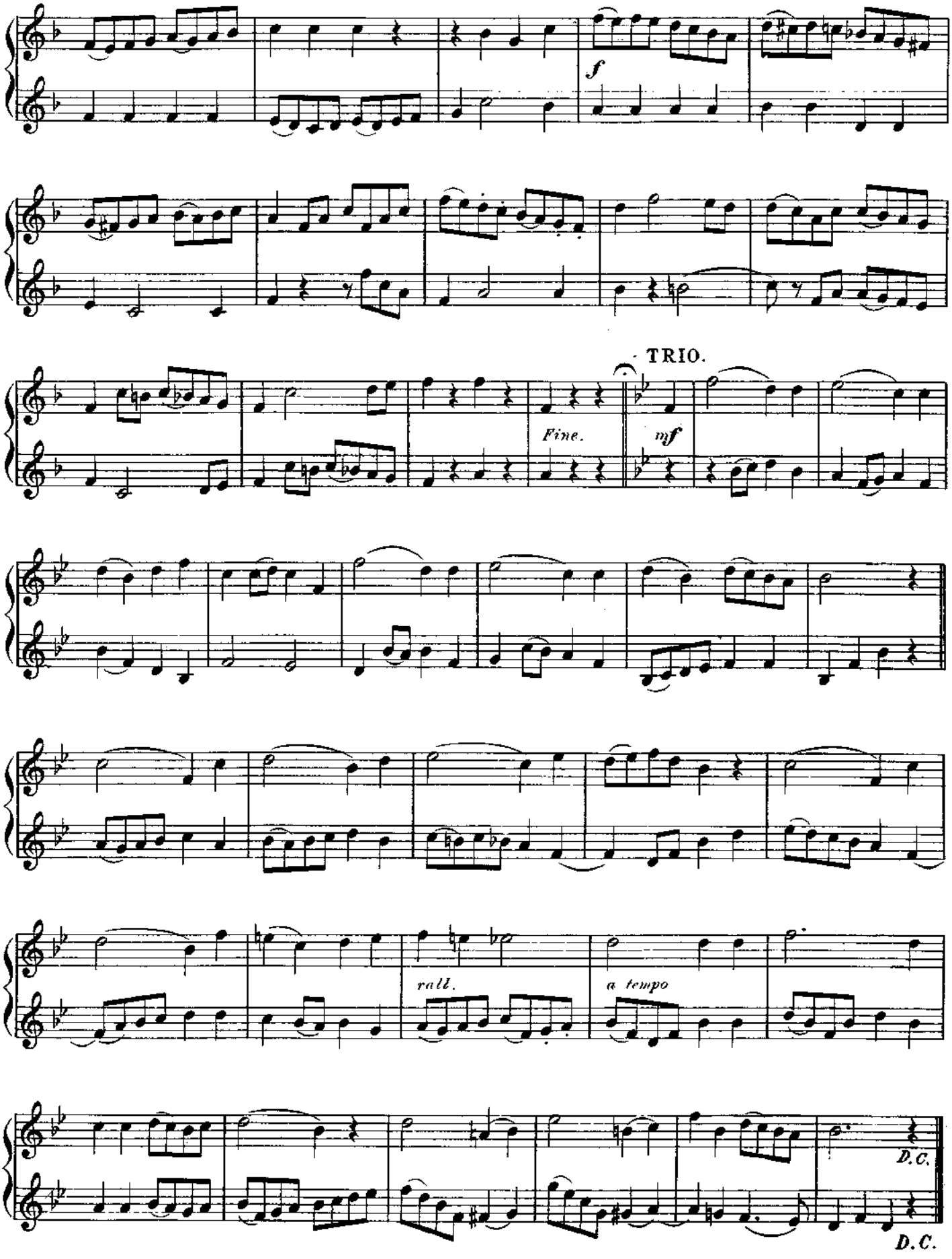

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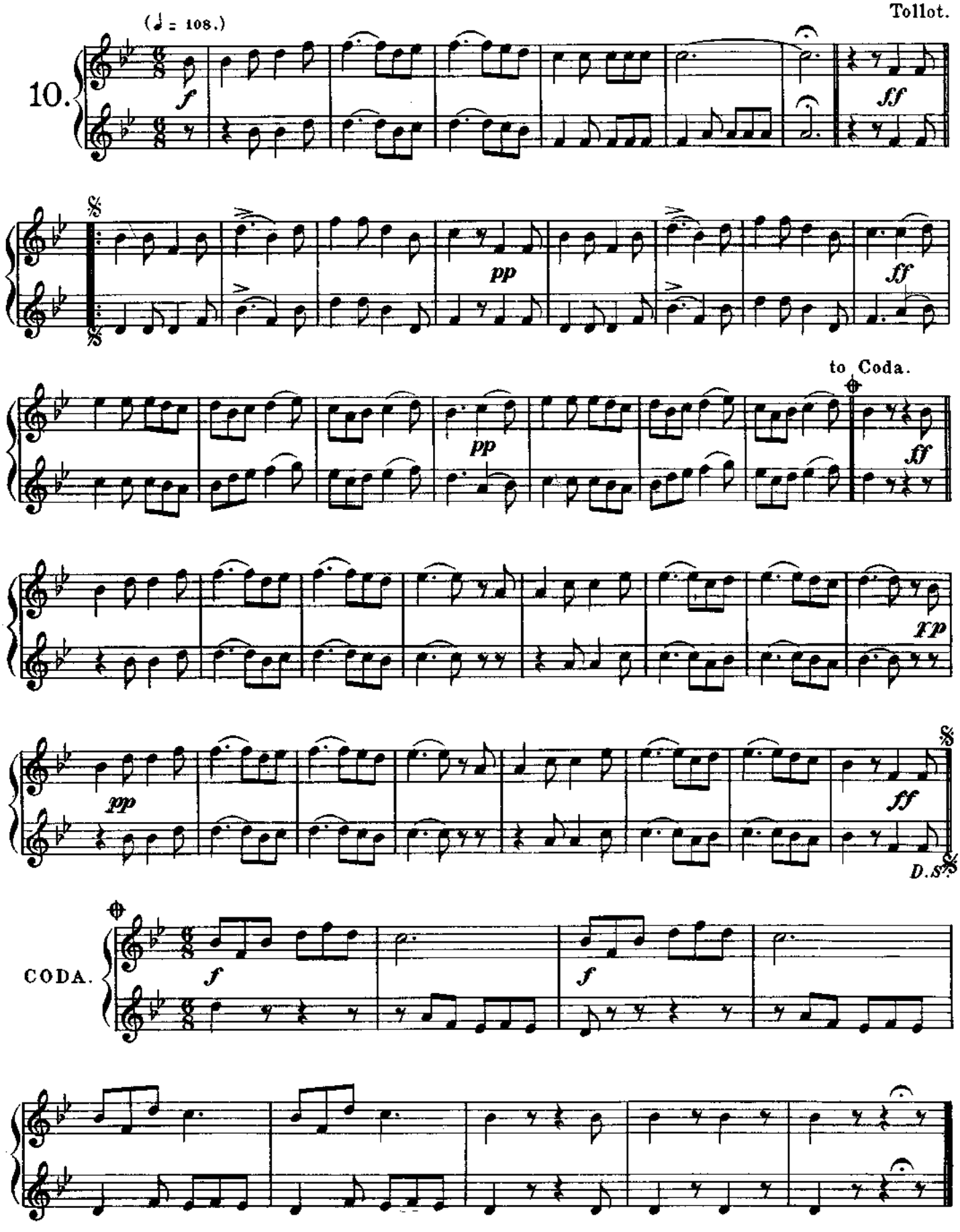
HUNTING.

Tollot.



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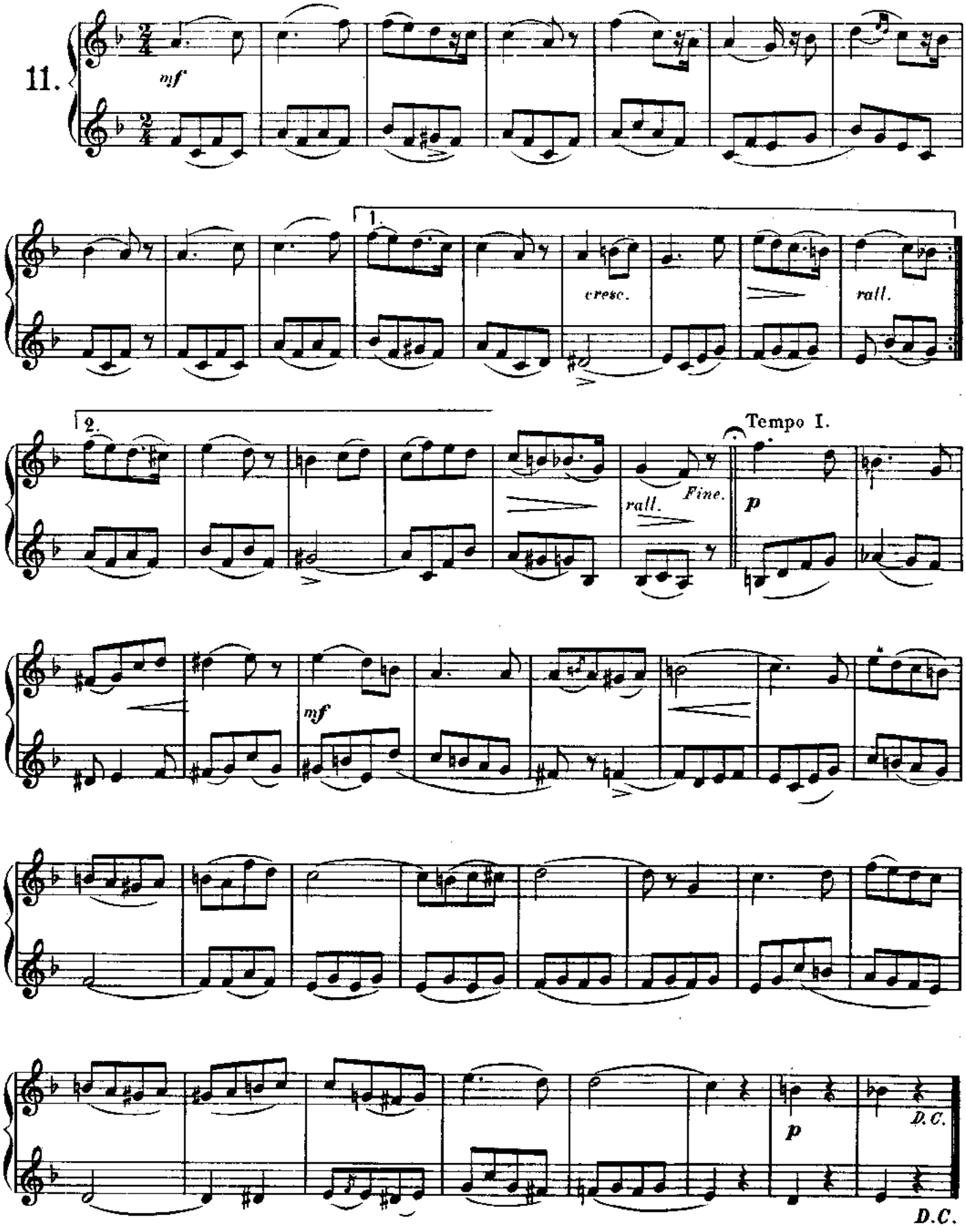
Allegretto quasi Andante. (♩ = 69.)

11.



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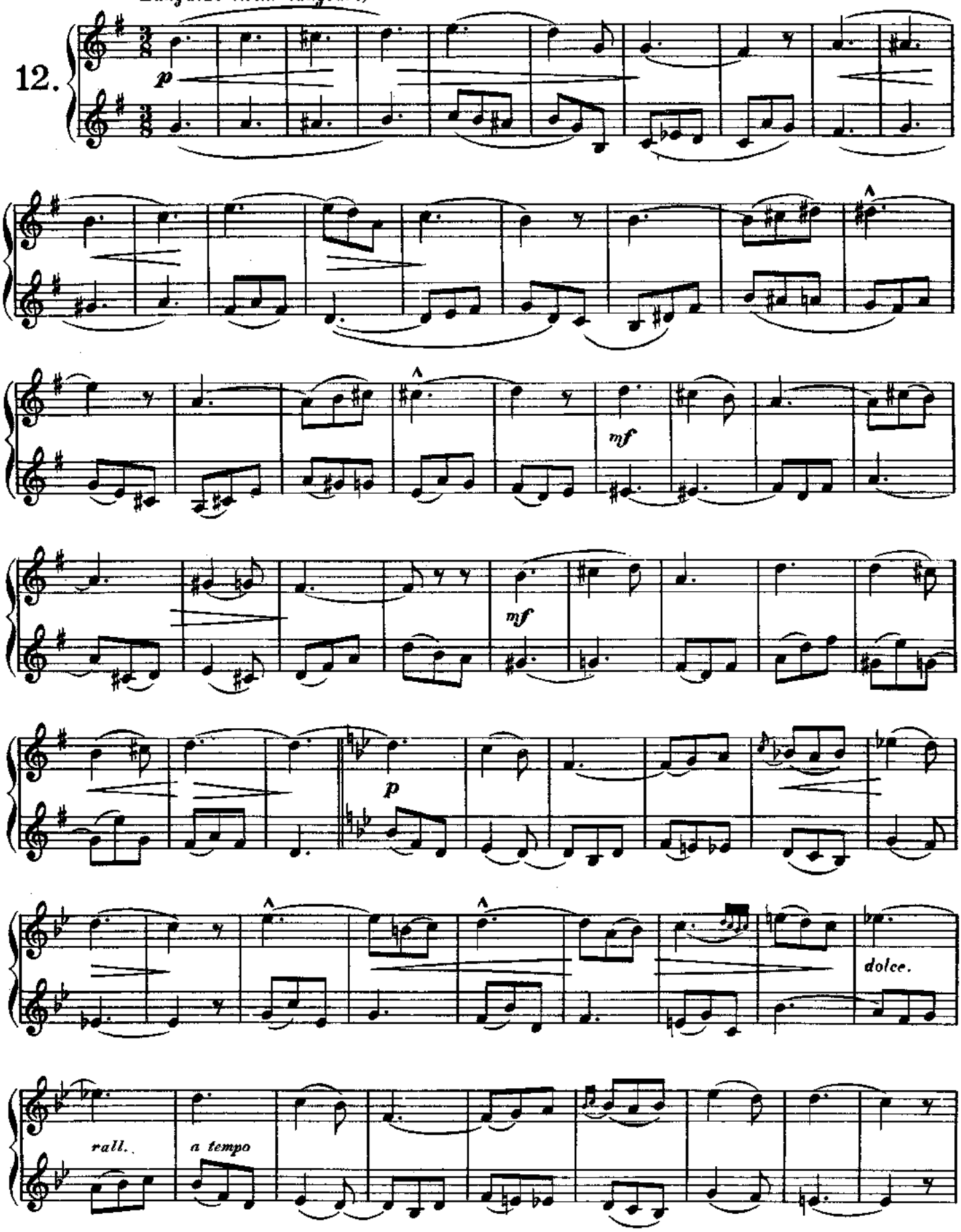
Allegretto non troppo. (♩.= 76.)

Languido (with langour.)

12.



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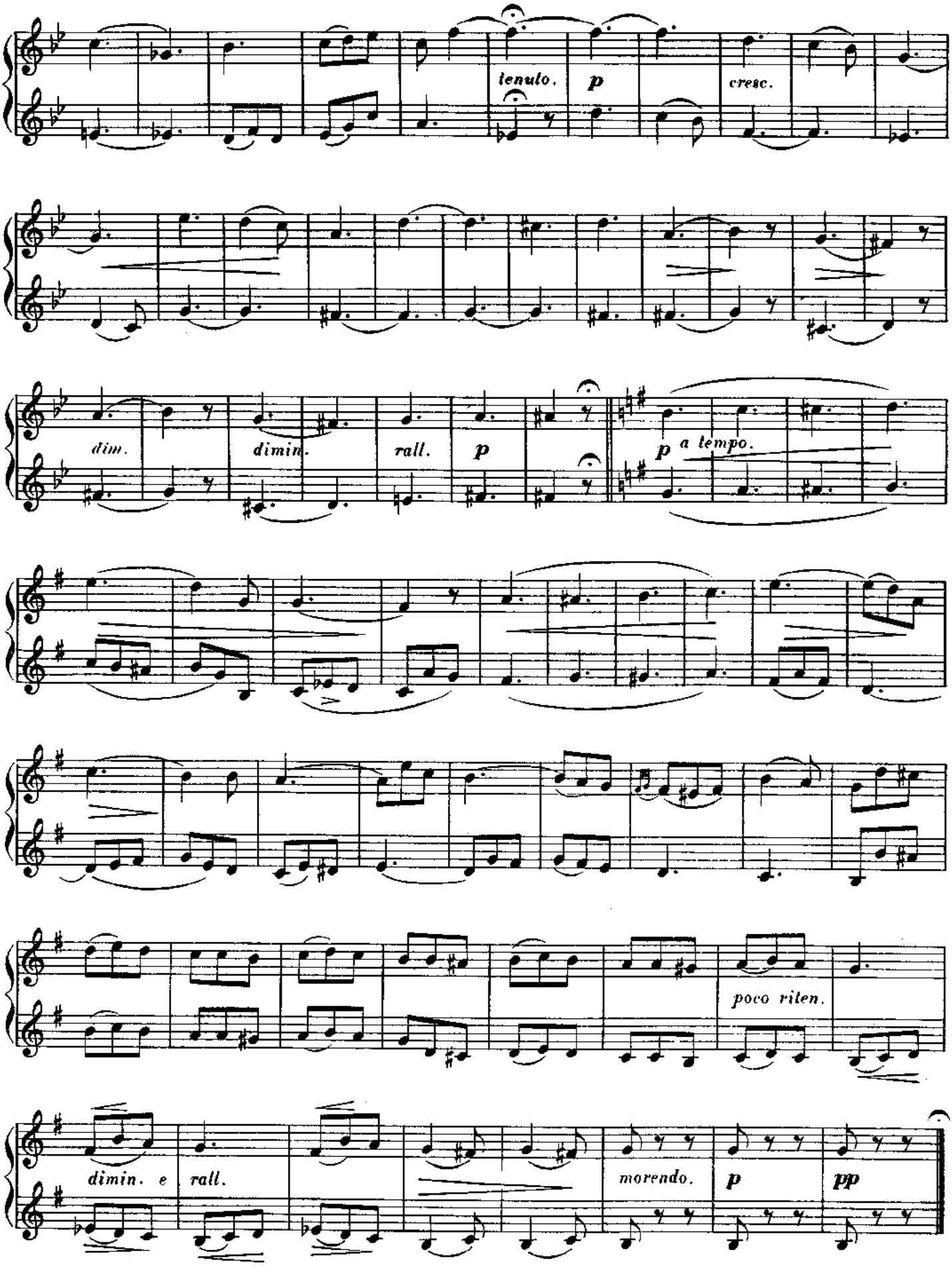

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5th LESSON.

E
3rd Degree of the Key of C.

A Semitone under.

Slurred.

Interval of 9th

Slurred.

Enharmonic & Synonymous
E♯ — F♮

Slurred.

Enharmonic & Synonymous
D♯ — E♭

Interval of 3rd Descending.

Diatonic Result from the 1st Lesson.

SCALES ON THE 3rd DEGREE.

Scale in E Major.

Scale in E Minor.

Scale in E♭ Major.

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Scale in E♭ Minor.
Synonymous.
Scale in D♯ Minor.

DIATONIC INTERVALS.

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

Thirds in E♮.
Thirds in E♭.

Fourth in E♮.
Fourth in E♭.

Fifth in E♮.
Fifth in E♭.

Sixth in E♮.
Sixth in E♭.

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Seventh in E♮.

Seventh in E♭.

Octaves in E♮.

Octaves in E♭.

Chromatic Result.

CHROMATIC INTERVALS.

With Sharps.

With Flats.

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

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

SHAKES OR TRILLS.

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

1 2 Minor. Major.

1 2 Major. Major.

1212121 Major. Minor.

1 Mixt. Major.

2 Major. Minor.

2 3 Major. Major.

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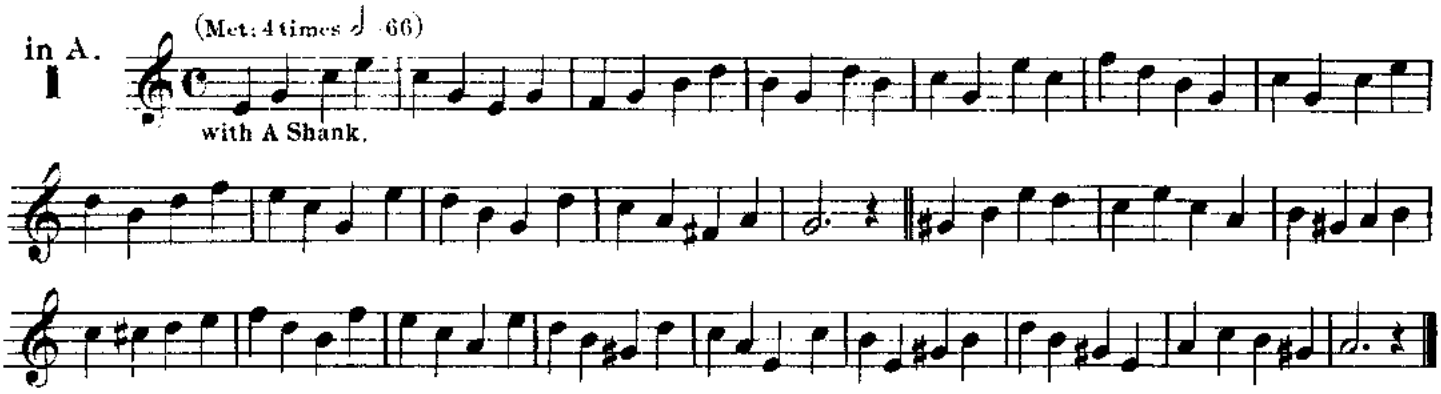
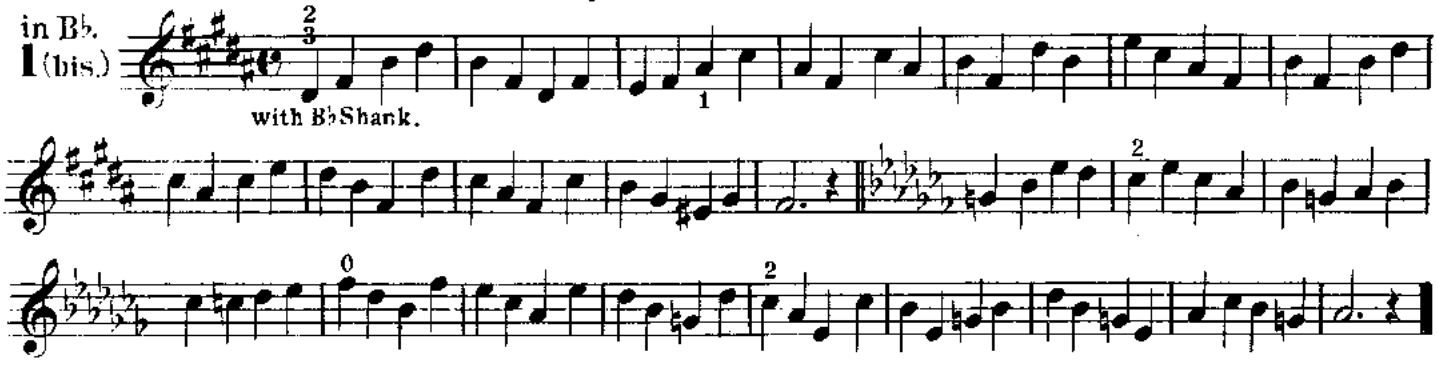
Exercises resuming the preceding Lessons.

in A.
1

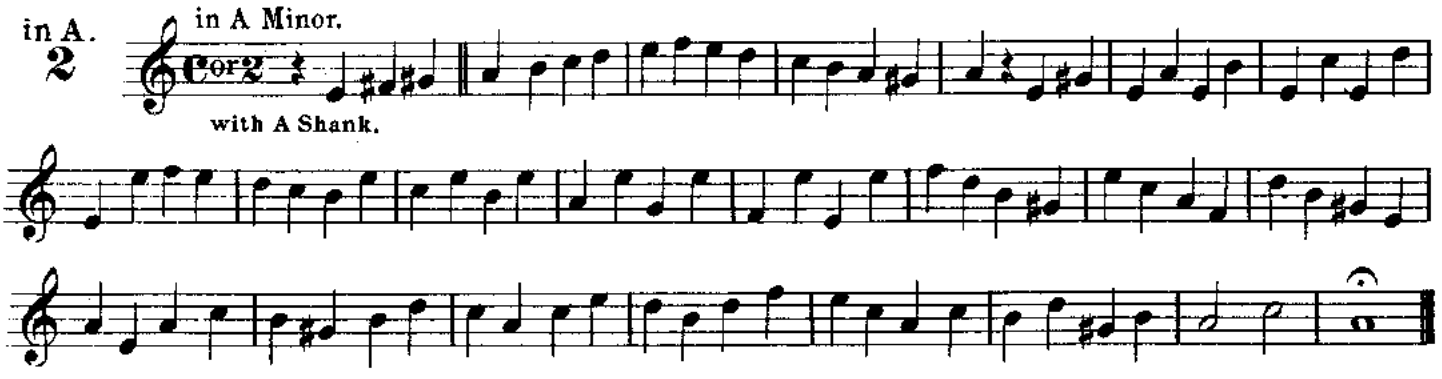


Same Ex: Enharmonically written (half a note lower.)

in B♭.
1 (bis.)

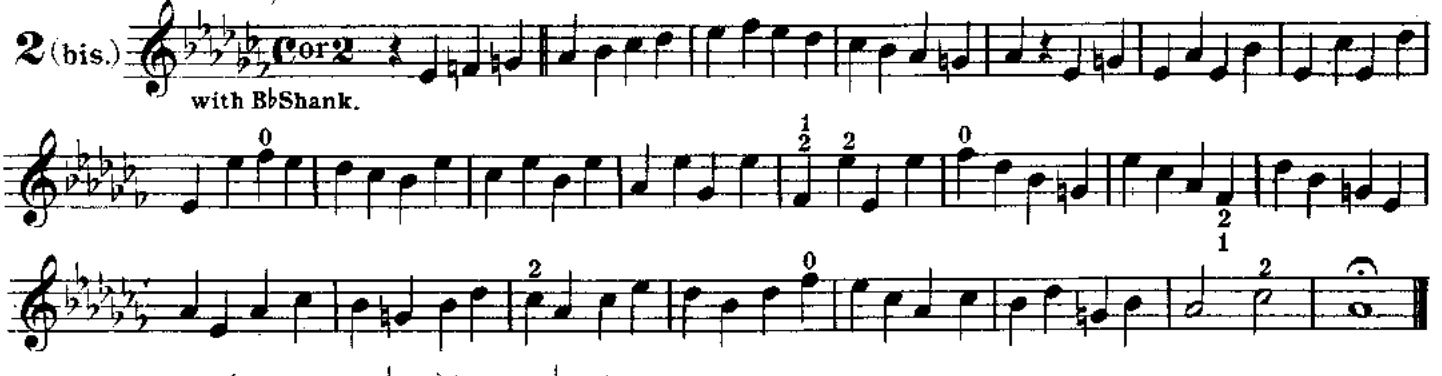


in A.
2

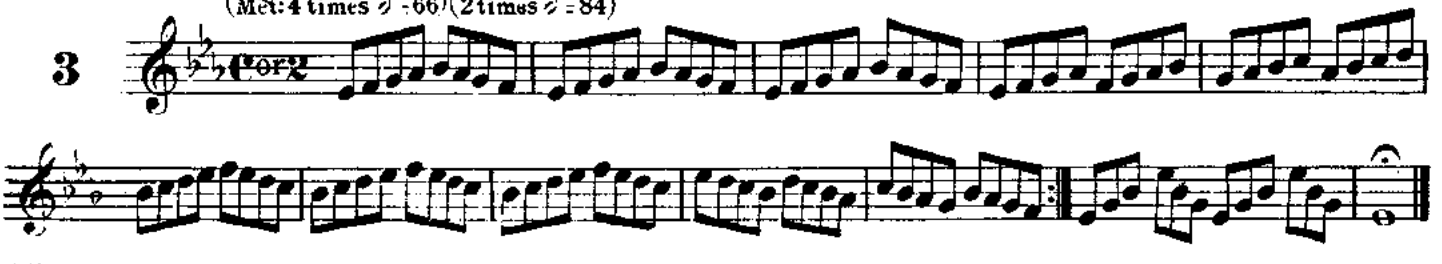


Same Ex: half a tone lower in A♭ Minor. (If B♭ Shank is substituted for A, the effect produced is that of playing N° 2 as it is written.)

2 (bis.)



3



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Metas № 3.

4 Cor 2

5 Cor 2

6

7

8

9

10

2/3 fingering ad lib.

1/2 ad lib.

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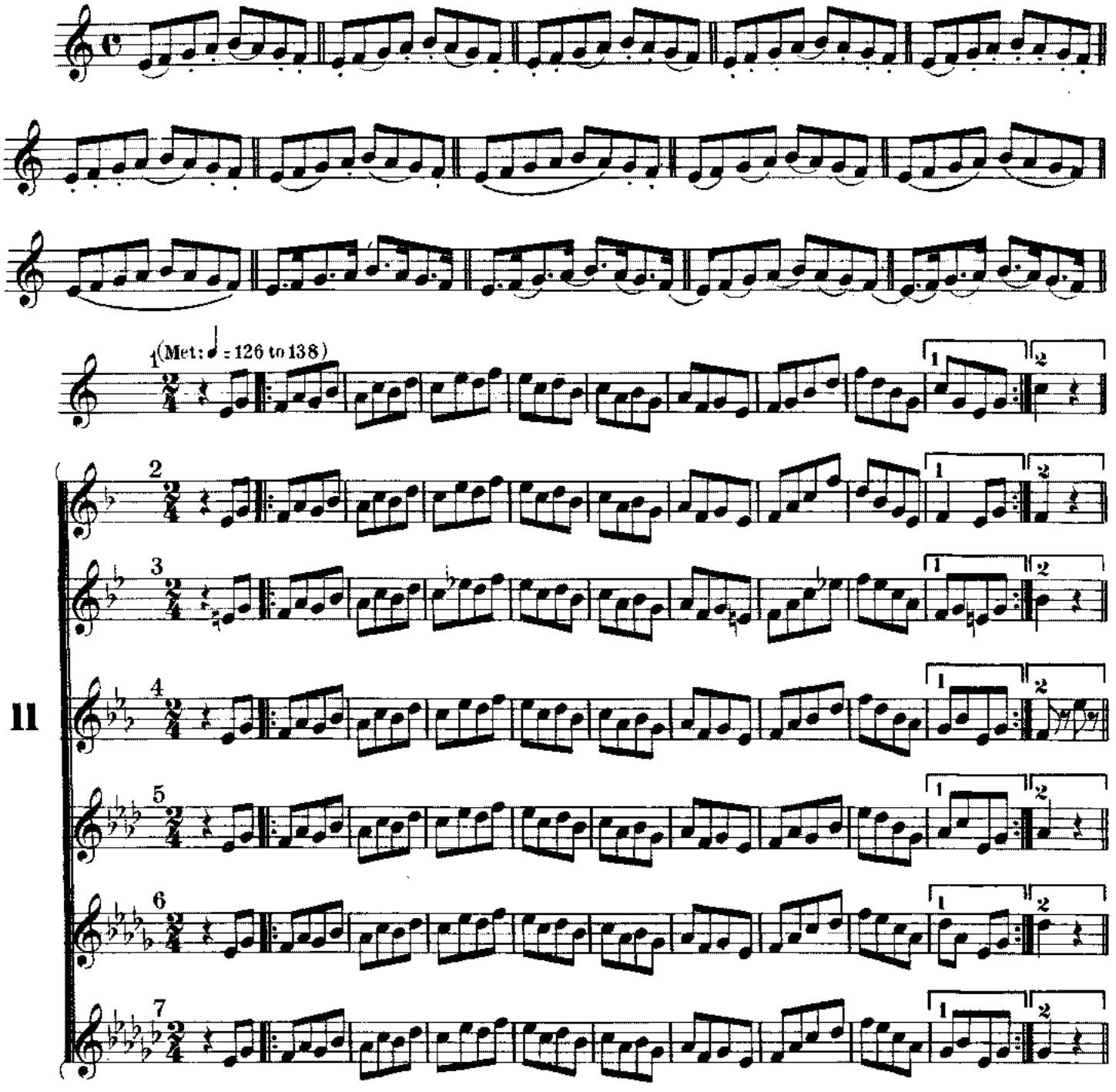
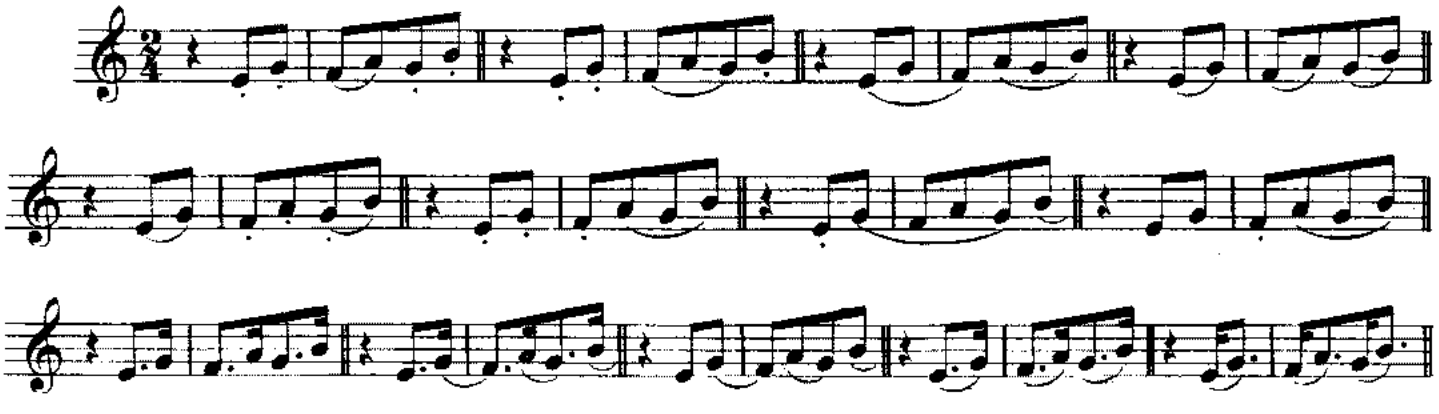
VARIOUS ARTICULATIONS TO BE ADAPTED TO EXERCISES Nº 3 to 10.



VARIOUS ARTICULATIONS TO BE ADAPTED TO THE ABOVE Nº 11.



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12

13 (Met: ♩ = 108.)

14 Allegretto. (Met: ♩ = 112)

15 (Met: 𝅗𝅥 = 92) 4 times. 4 times. rit.

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a tempo. 4 times.

4 times.

rit

Tempo I.

rallent.

Mod^to quasi And^te

16

17

Moderato. (Met: ♩ = 92)

Same Mov^t (Met: 𝅗𝅥 = 92)

Same Mov^t (Met: ♩ = 92)

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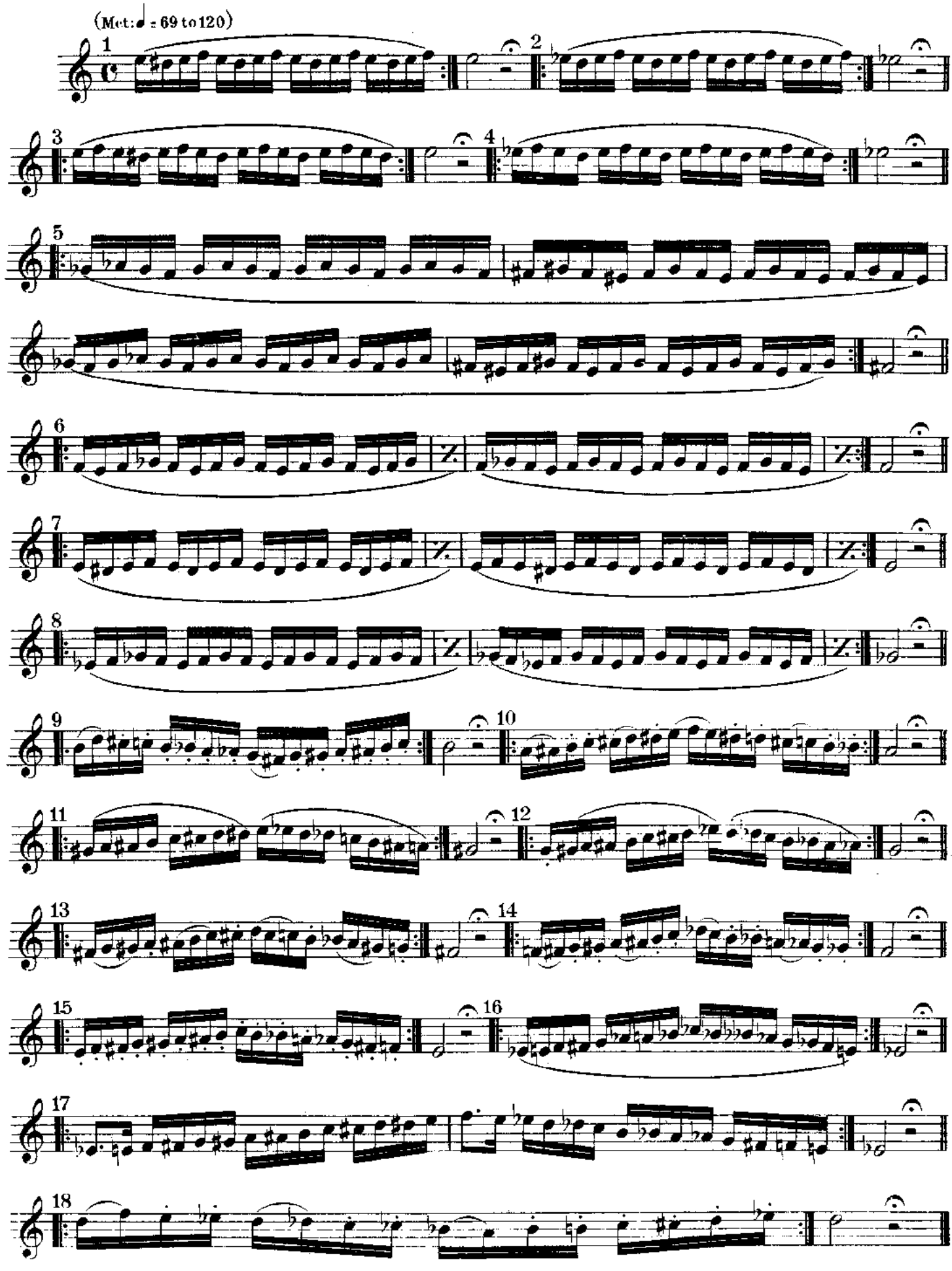
Chromatic and Slurs.



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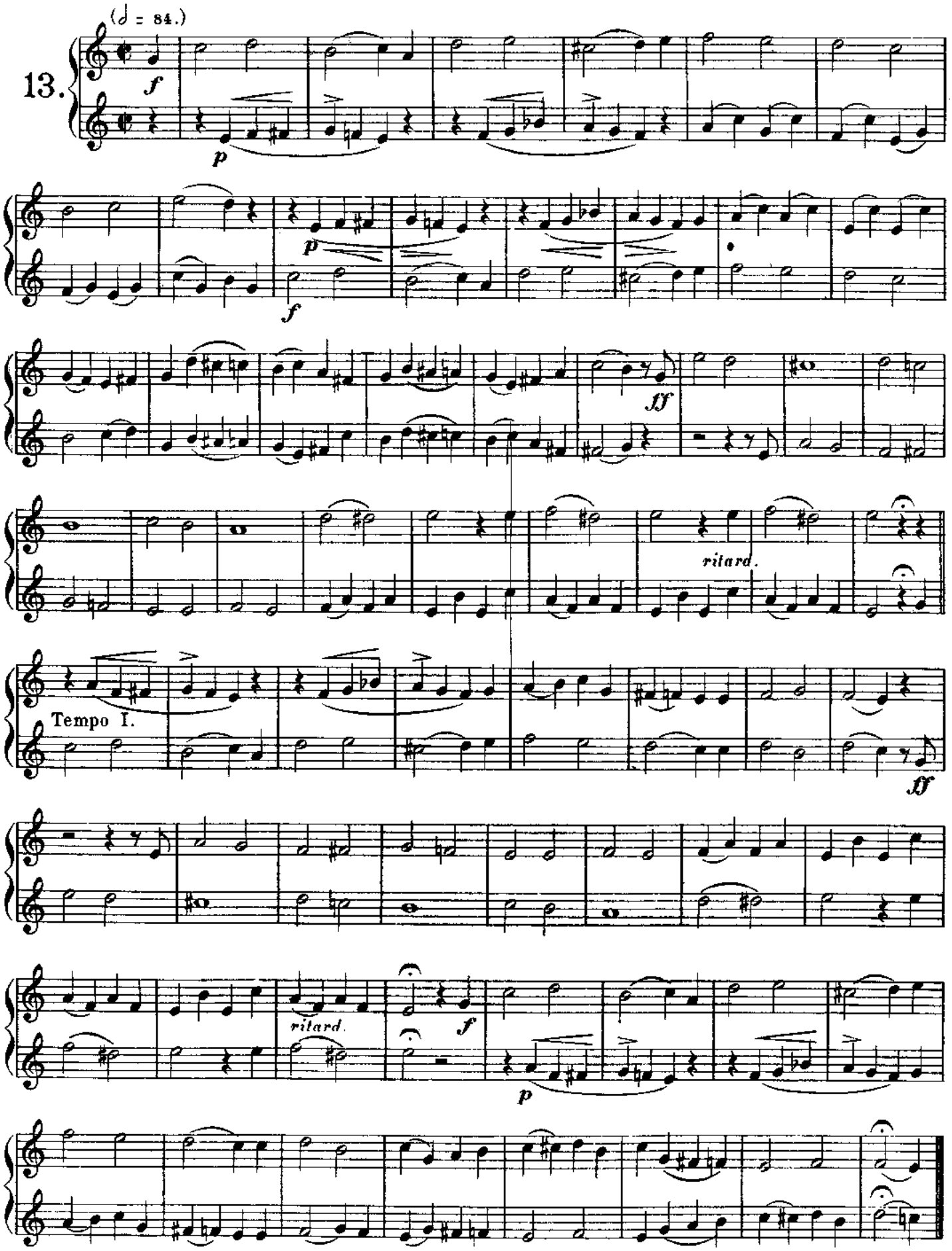

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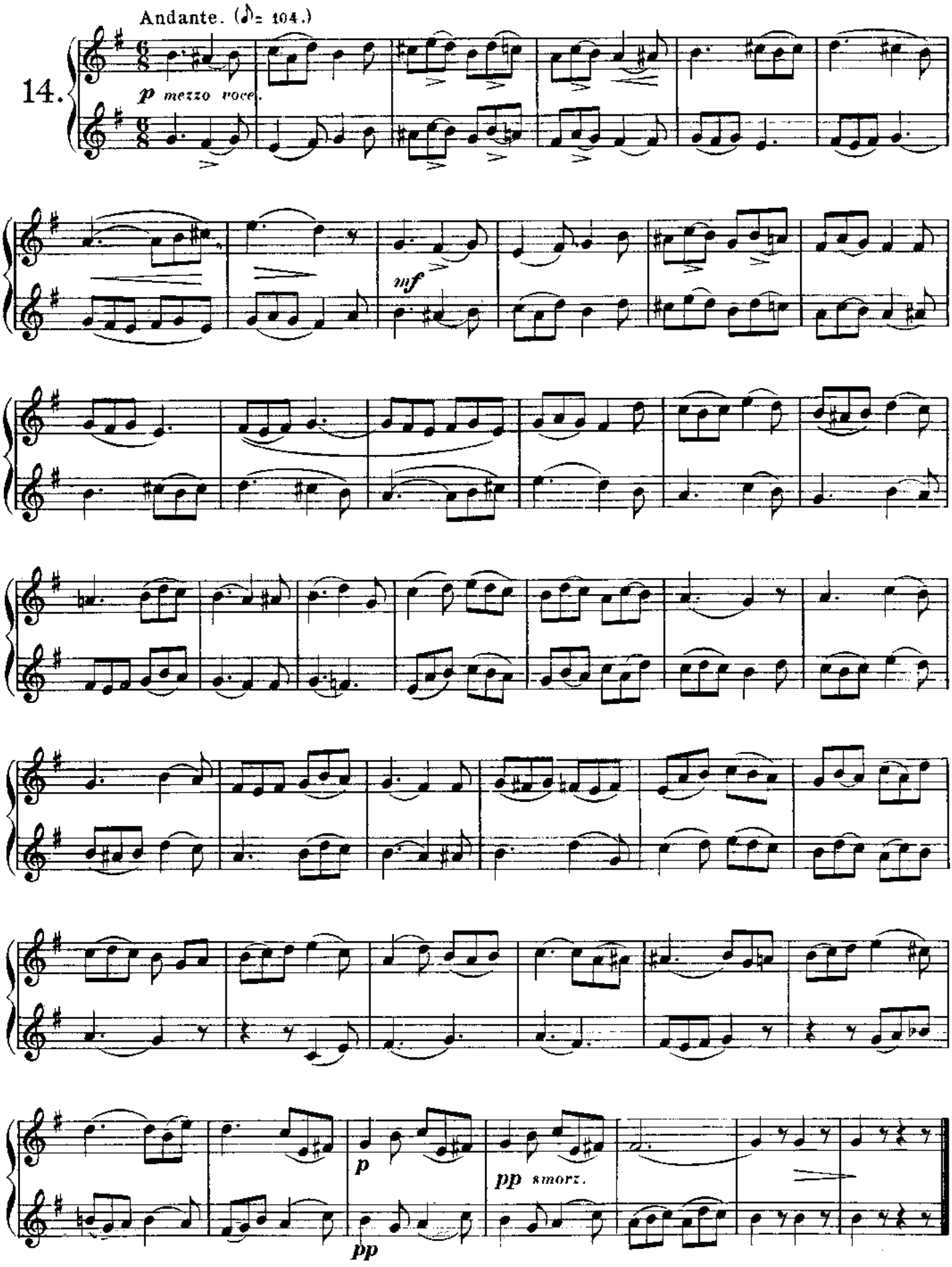

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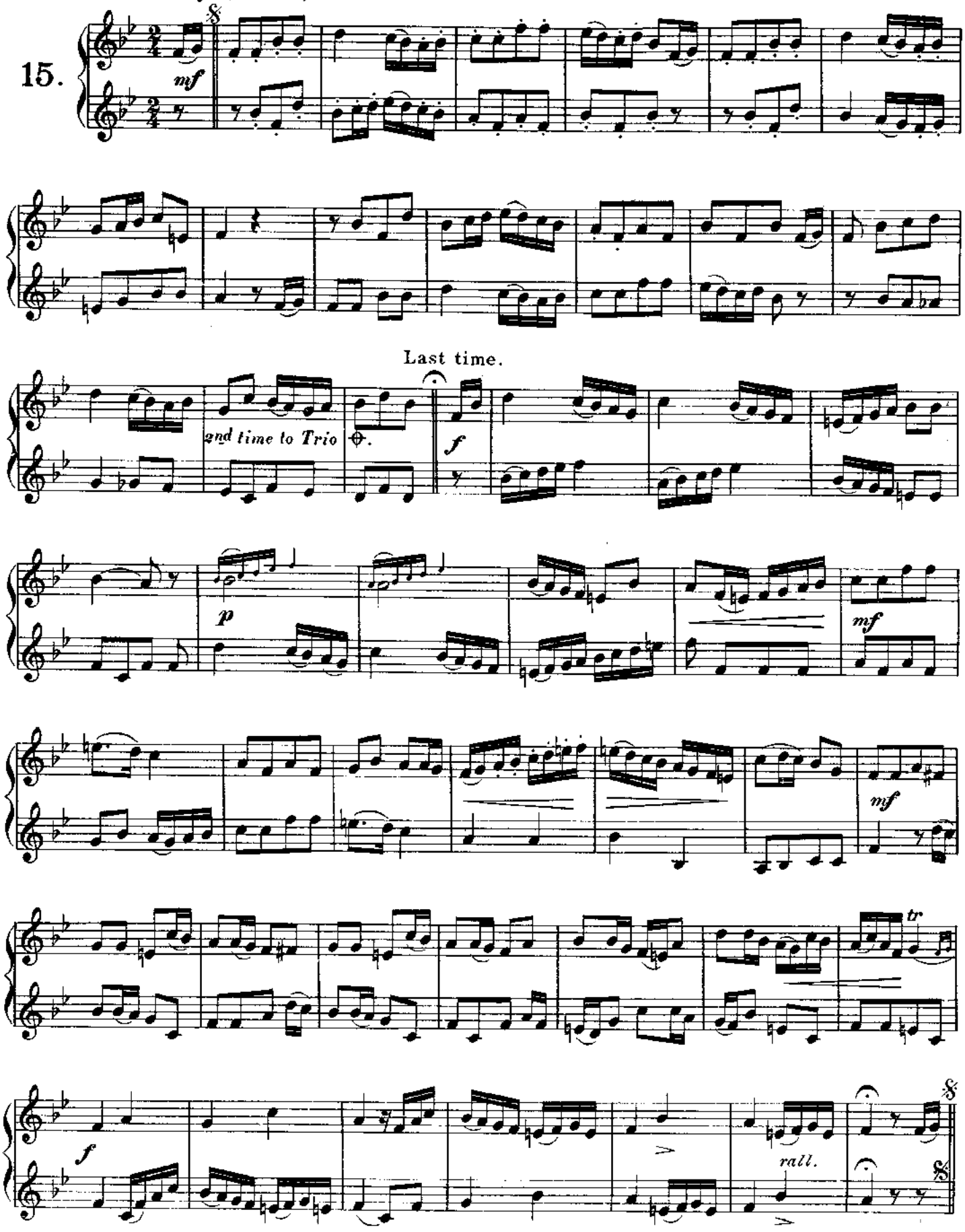
Amusing Rondinetto.

Lively. (♩ = 120.)

15.



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TRIO.

p Minor, a little slower.

mf

D.C. al Segno 𝄋

D.C.

6th LESSON.

G

Semitone under

Slurred.

Interval of Tenth.

Slurred.

Enharmonic & Synonymous.

F♯ G♭

Slurred.

Slurred.

Slurred.

Diatonic Result from the 1st Lesson.

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SCALES ON THE 5th LESSON.

in G Major.

in G Minor.

G♭ Major.

Synonymes.

F♯ Major.

F♯ Minor.

DIATONIC INTERVALS.

To be practised 1st Detached 2nd Slurred.

By Third in G♮.

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In G♭ Major.

In F♯ Major.

Fourth in G♮.

In G♭ Major.

In F♯.

Fifth in G♮.

In G♭.

In F♯.

Sixth in G.

In G♭.

In F♯.

Seventh in G♮.

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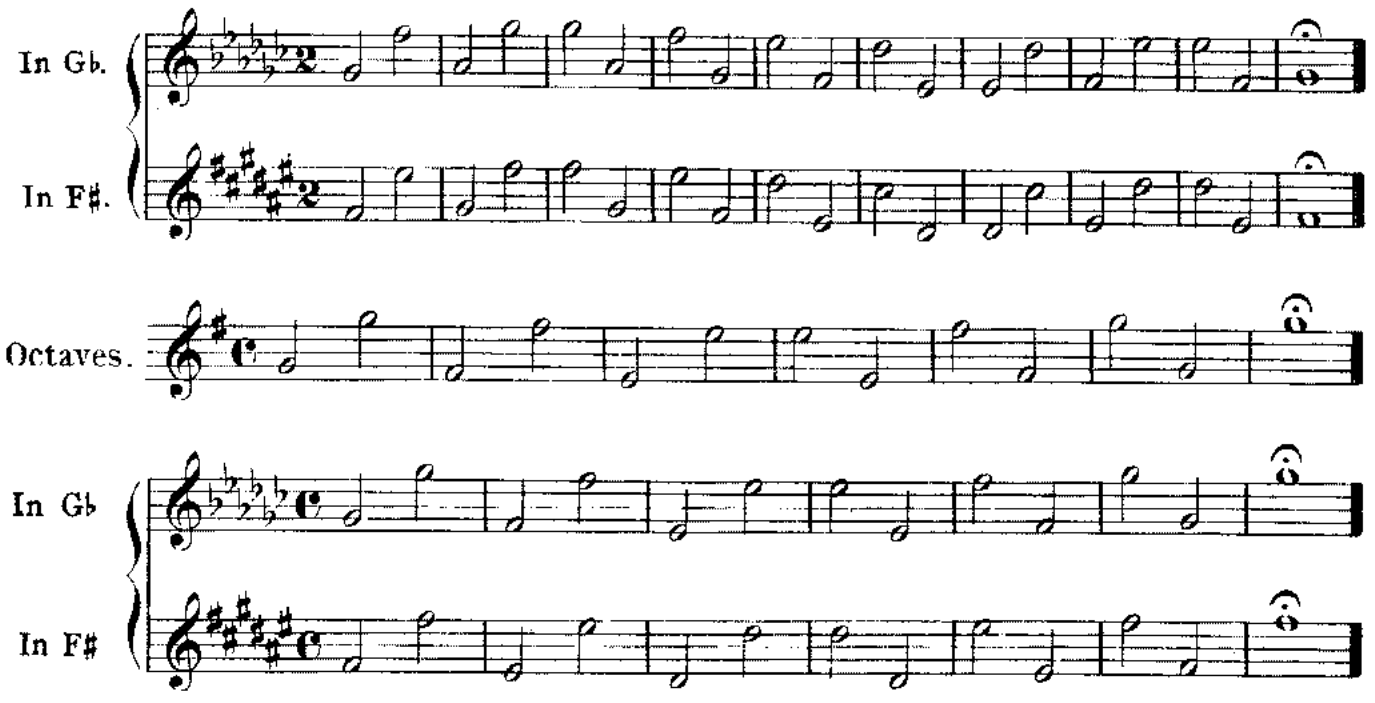
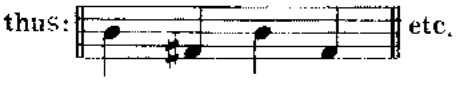
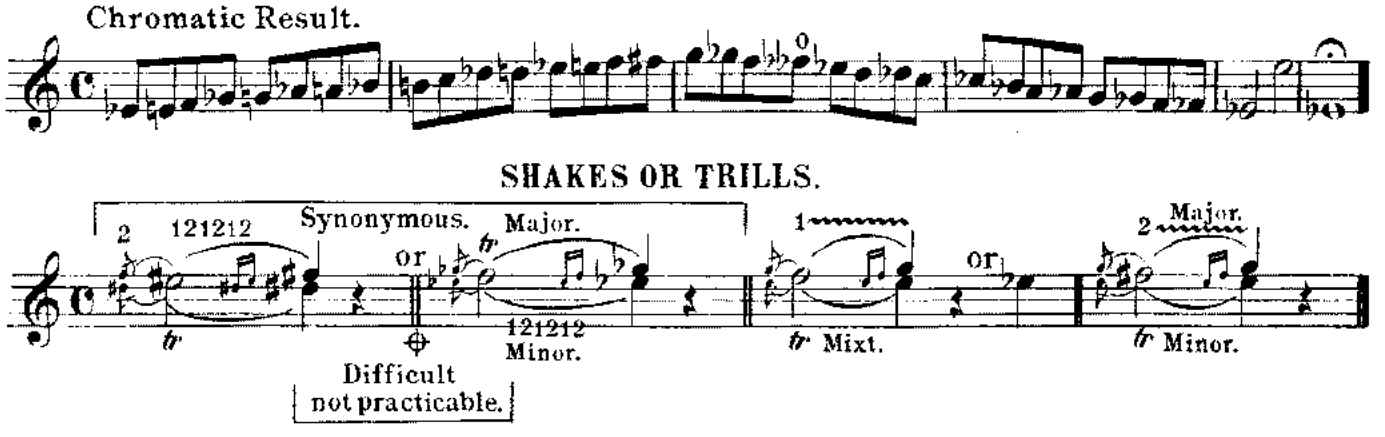


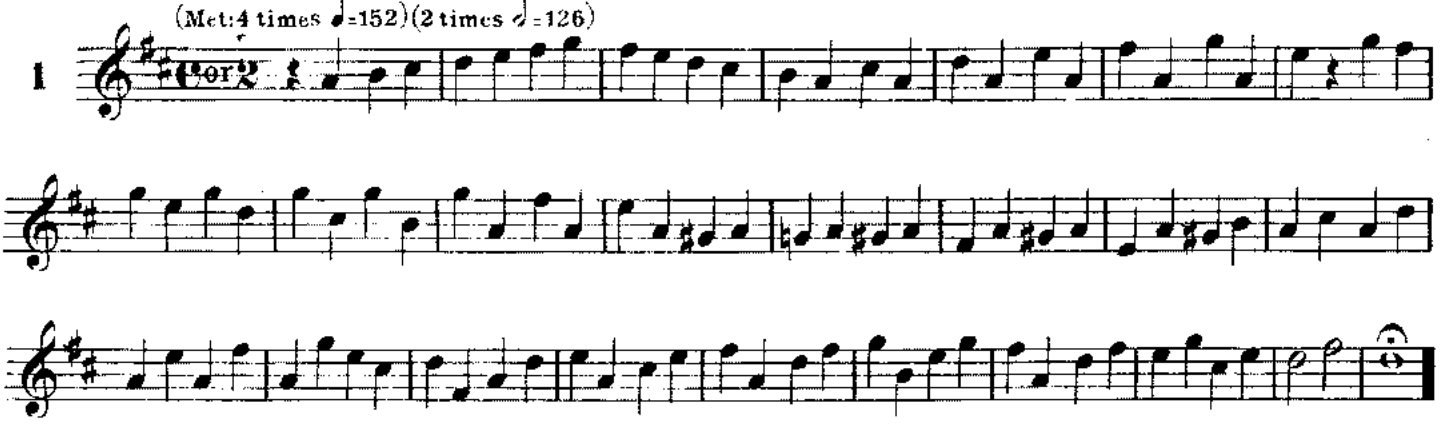
After having practised these intervals it would be good to turn back again (see 4th Lesson, Practise of the 1st Piston) and using the 2nd Piston in place of the 1st to play the exercises as they are written. You will then find that you are playing in B♮ instead of B♭, the notes remaining the same.





SHAKES OR TRILLS.

EXERCISES ON PRECEDING LESSONS.



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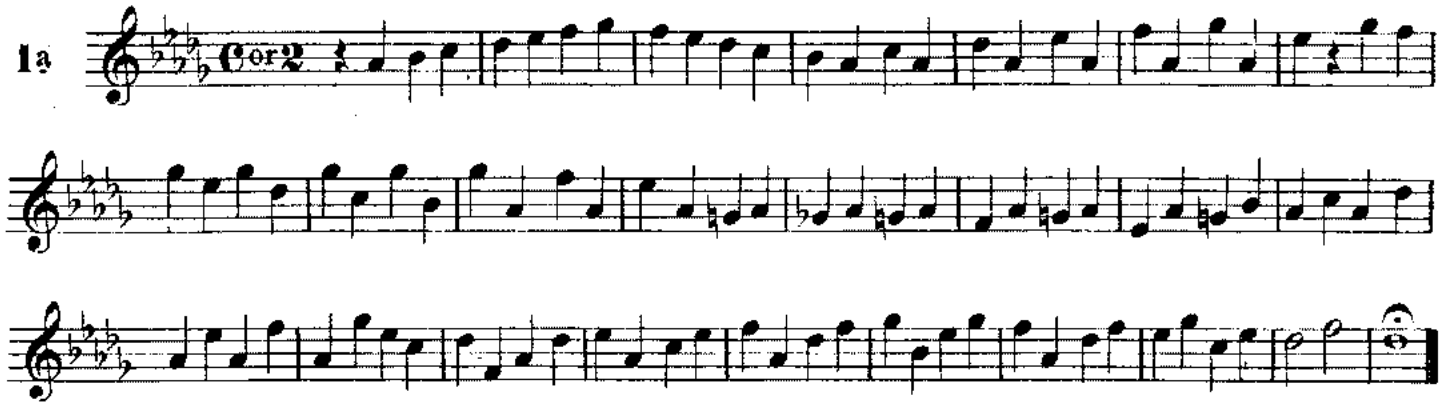
1a



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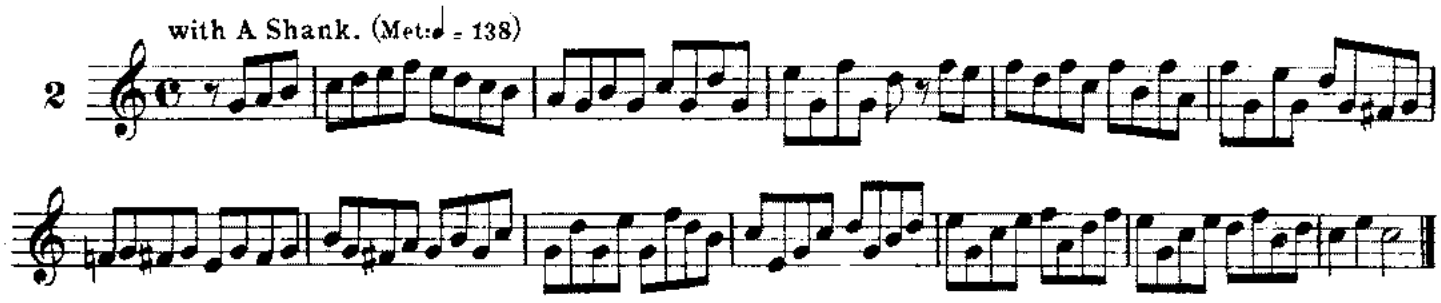
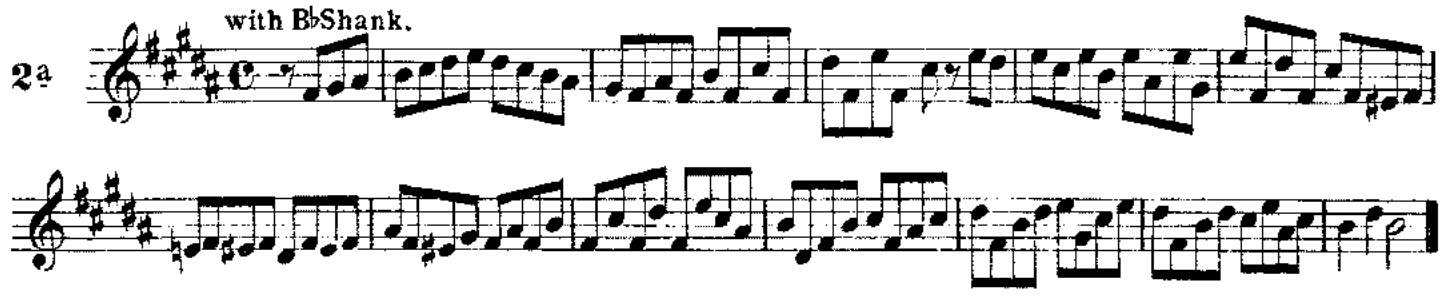
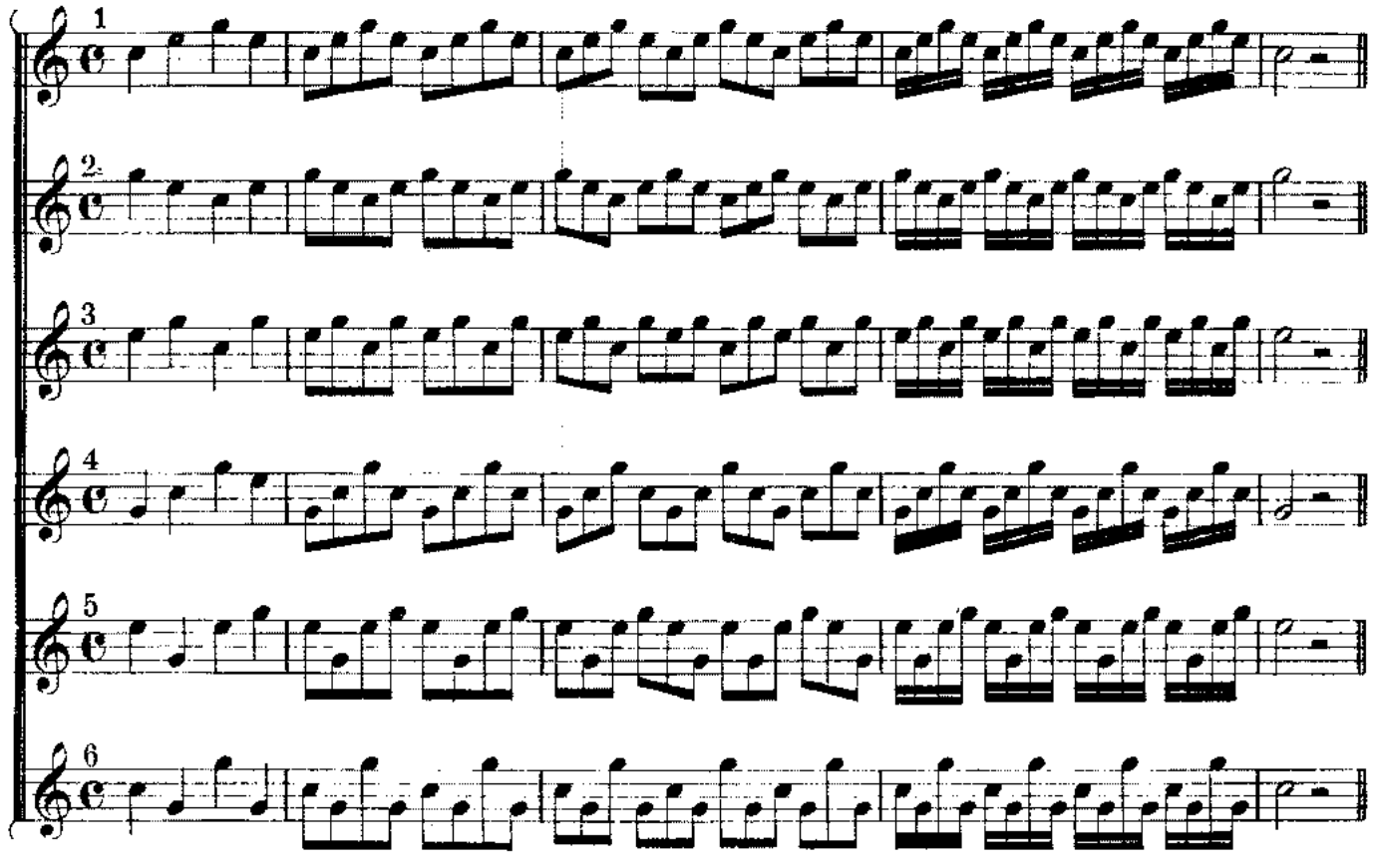


2a



LIP PRACTISE ON THE OPEN NOTES.

3



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STUDY ON THE RUNNING SCALE.

(Met: ♩=92 to 144)

D.C. following ad lib.

CODA.

Fine.

CHROMATIC EXERCISES.

(Met: ♩=69 to 120)

1 2 3 4 5

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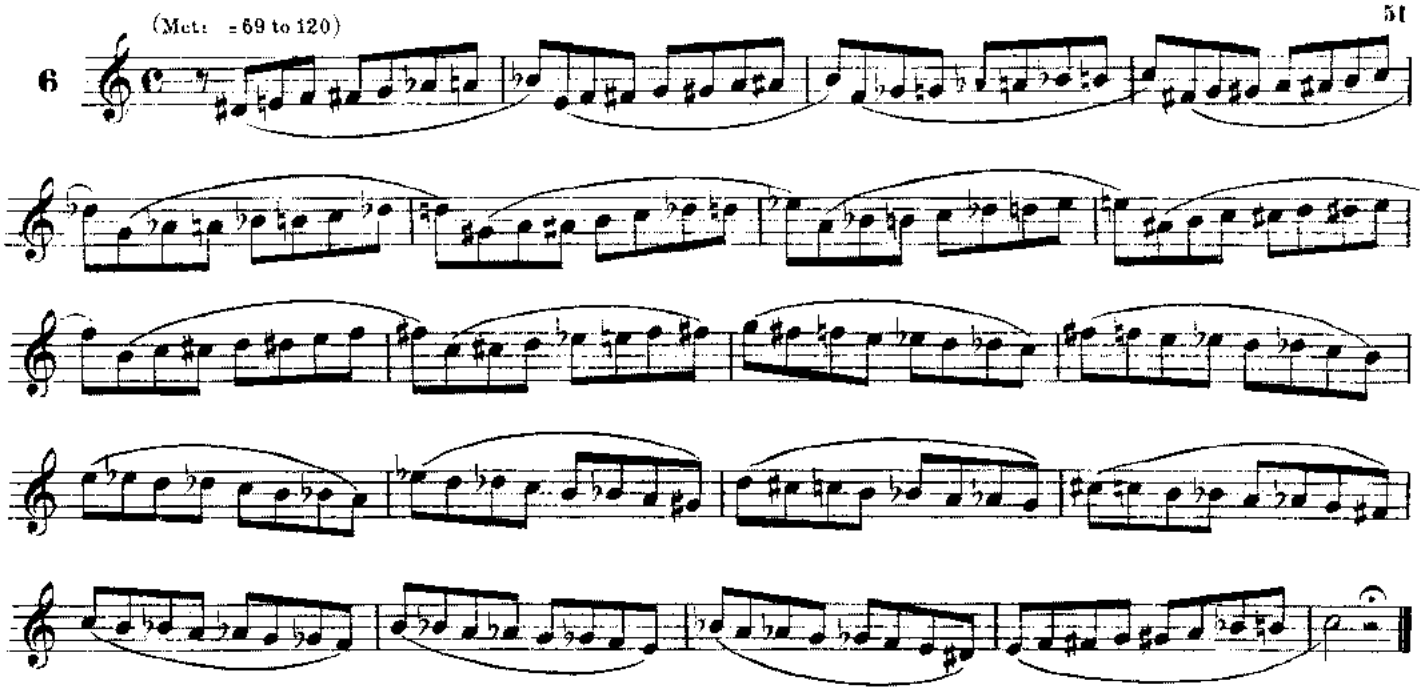
(Met: = 69 to 120)

6

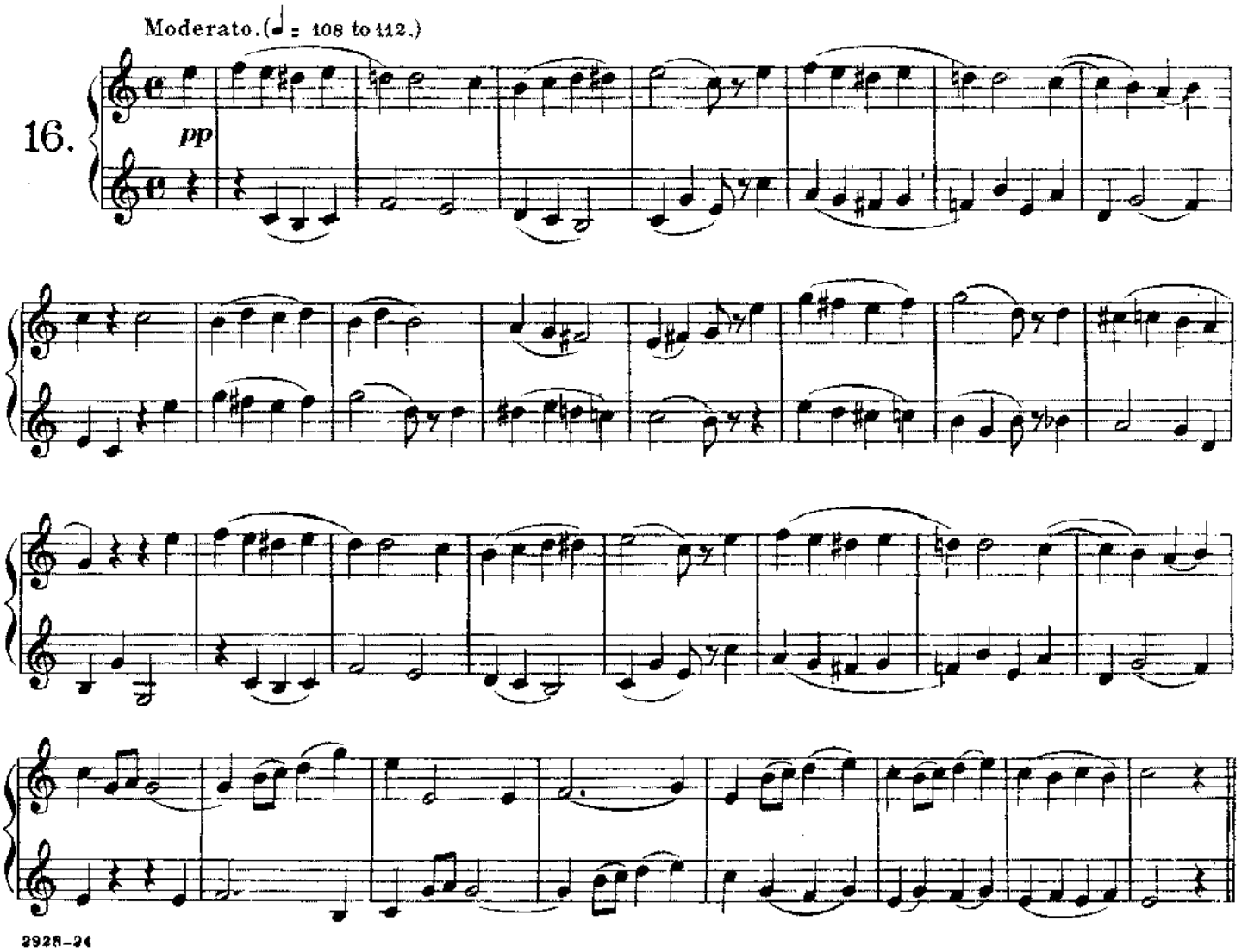


Duos Concertants resuming the preceding Lessons.

Moderato. (♩ = 108 to 112.)

16.

pp



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17. Allegretto. (♩ = 104.)

p

18. Moderato. (♩ = 104.)

f *mf*

f

rit.

Allegro.

p

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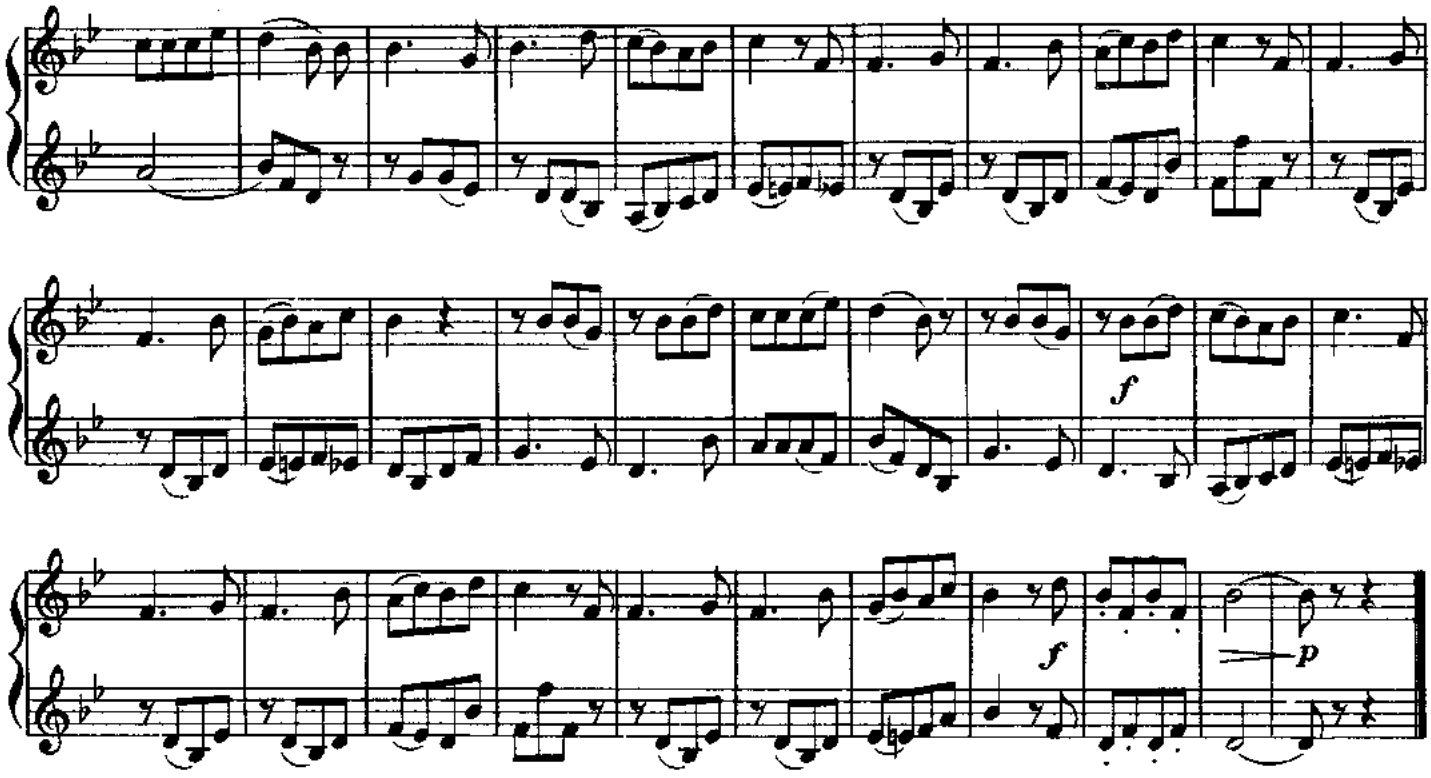
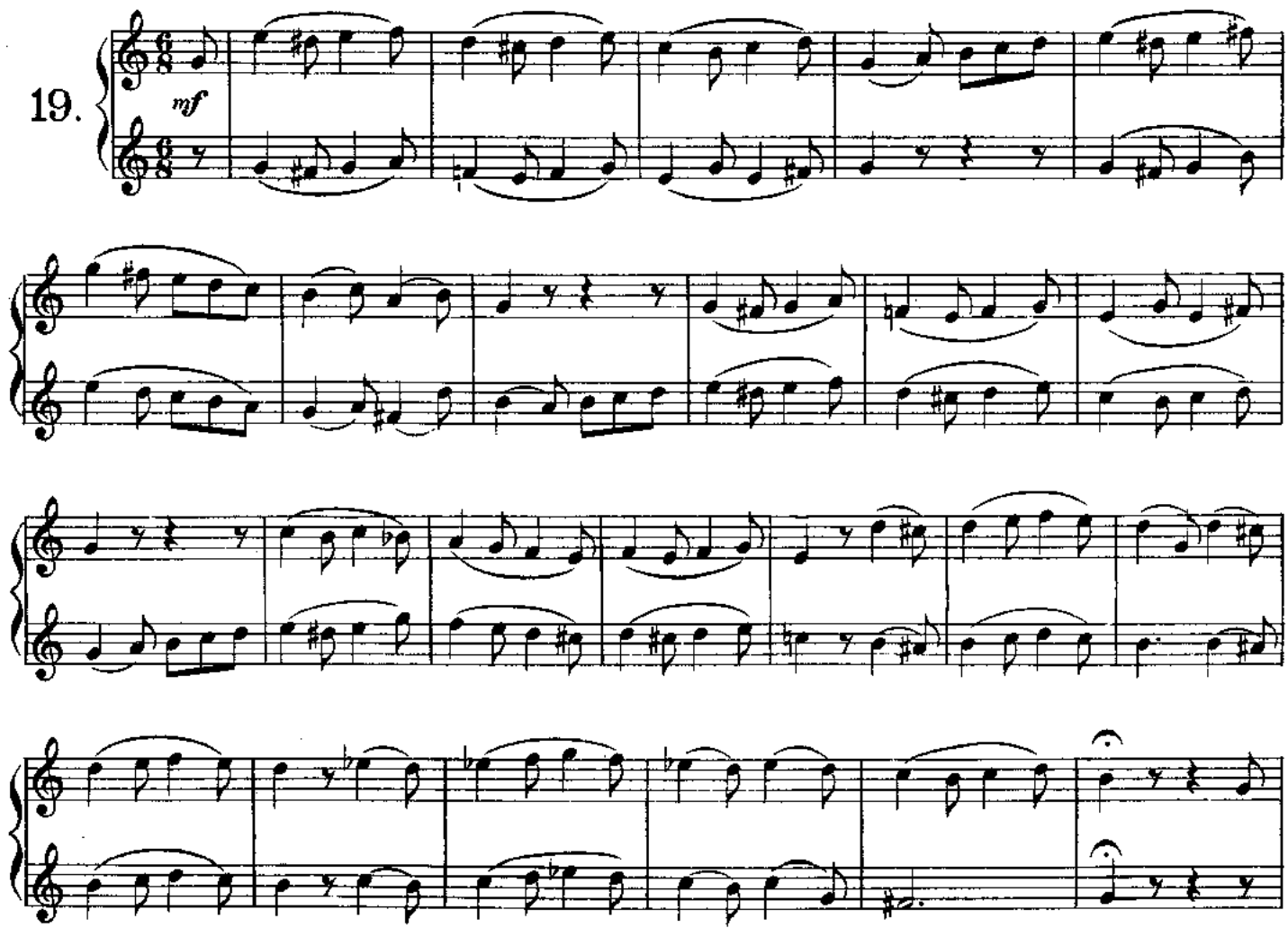


Allegretto. (♩ = 80.)

19.



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rall.

7th LESSON.

A♭

Slurred.

A Semitone under.

Slurred.

Inerval of 11th

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Diatonic Result.

Scale in A♭ Major.

In A♭ Minor.

(See 8th Lesson for the Synonymous of this: in G♯ Minor.)

Resume of Intervals.

Cor 2

Chromatic Result.

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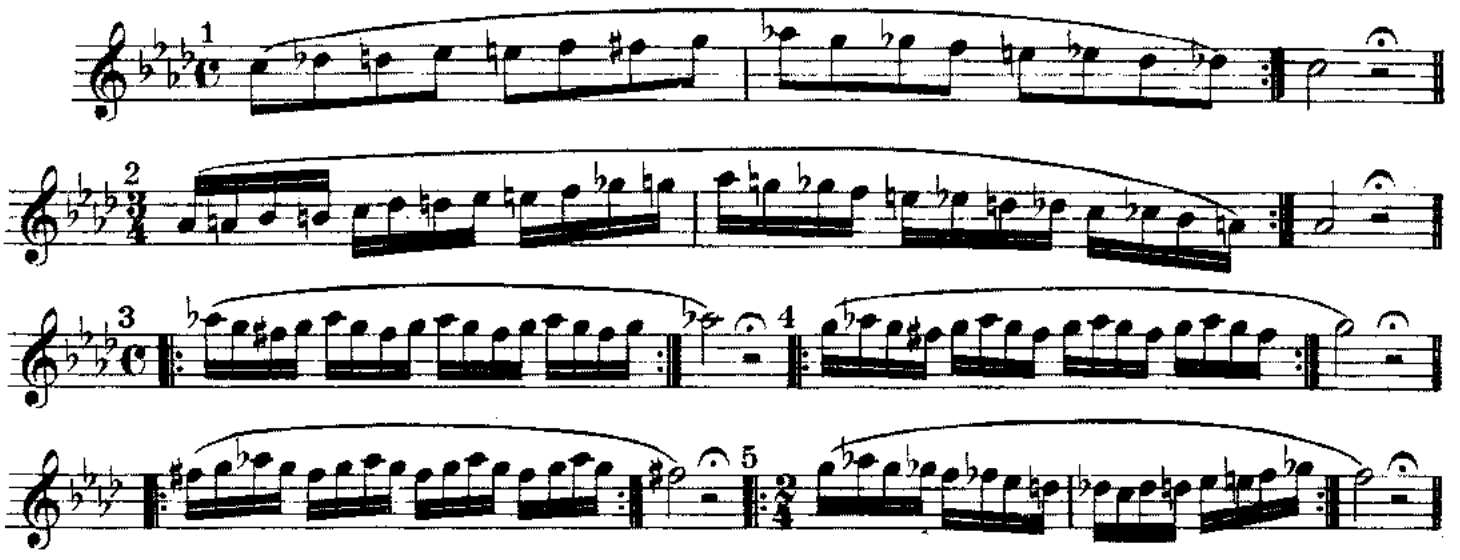
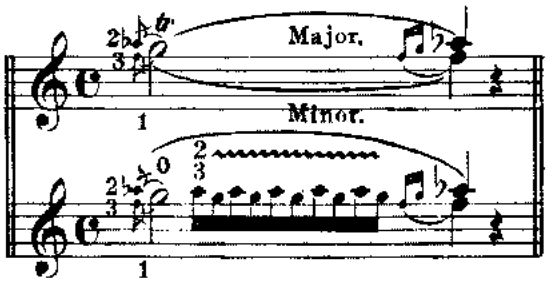
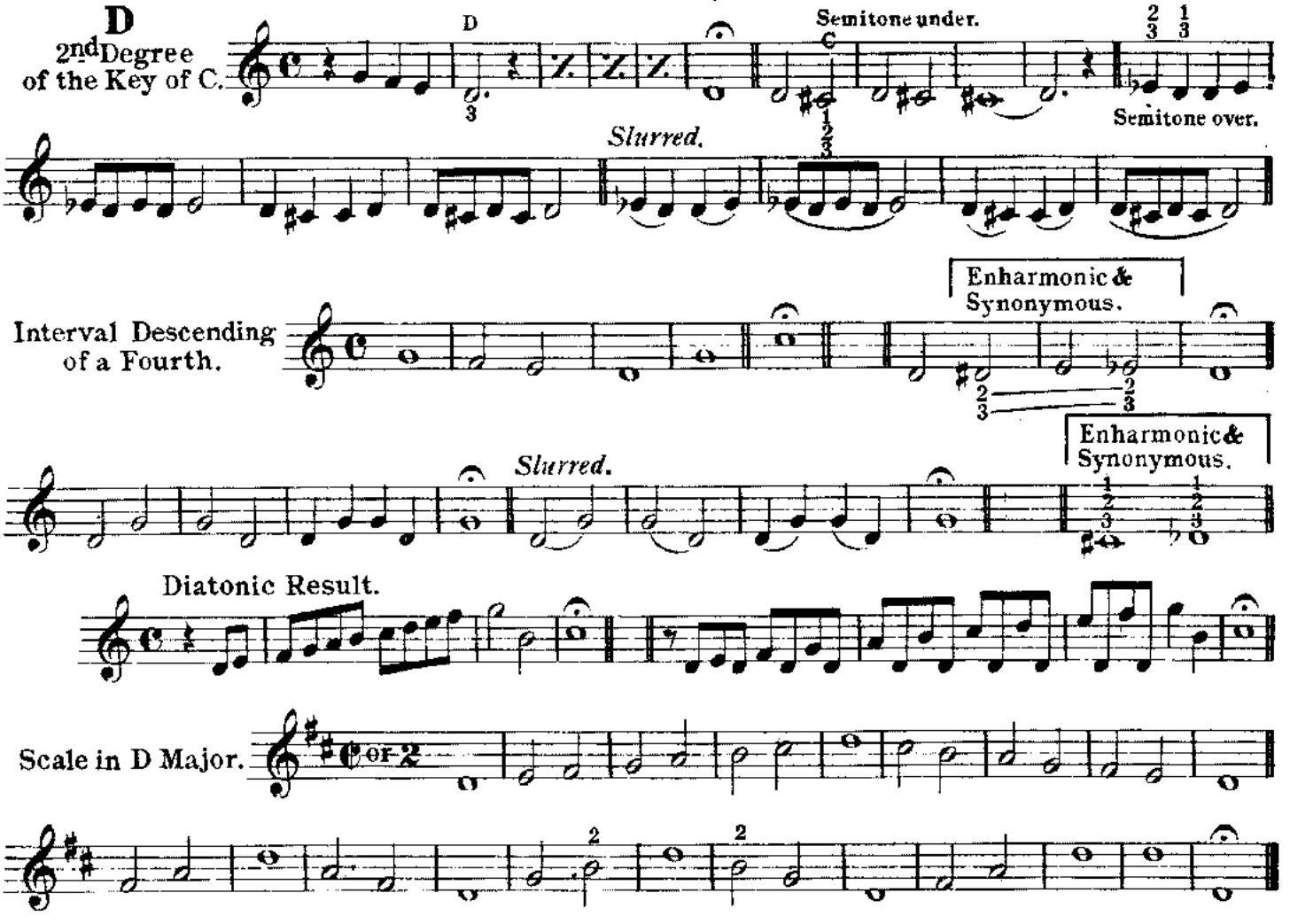
CHROMATIC EXERCISES.



SHAKE OR TRILL.



8th LESSON.



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Scale in D Minor.

Scale in D♭ Major.

Synonymous.

Scale in C♯ Minor.

Scale in C♯ Minor.

RESUME OF INTERVALS.

(Met: ♩=80.)

Sixths.

Thirds.

Fourths.

Fifths.

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Same movement.

SEVENTHS.

Octaves.

2 Bars for one of preceding time.
Movt Double.

Same Exercise in D Minor.

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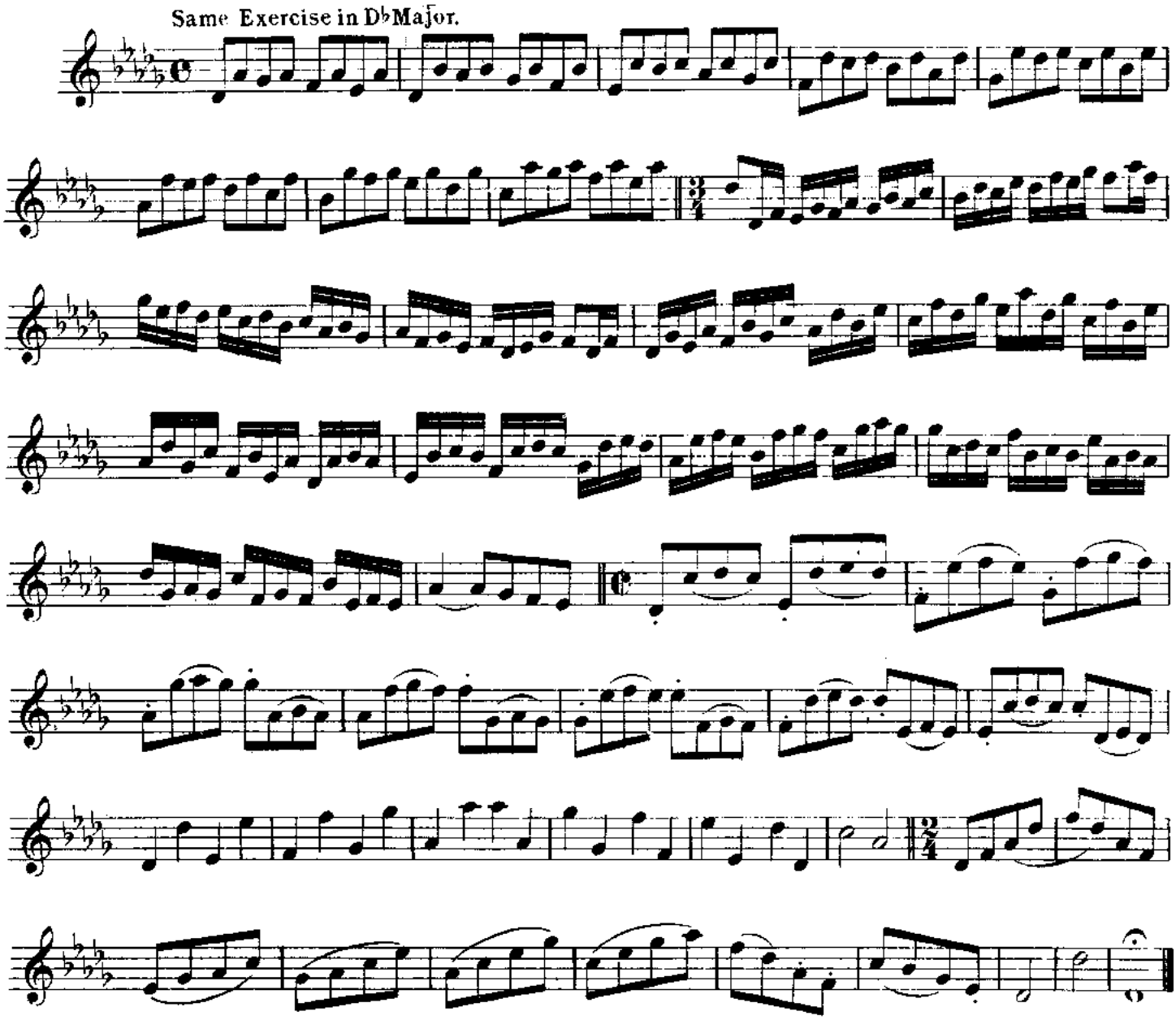
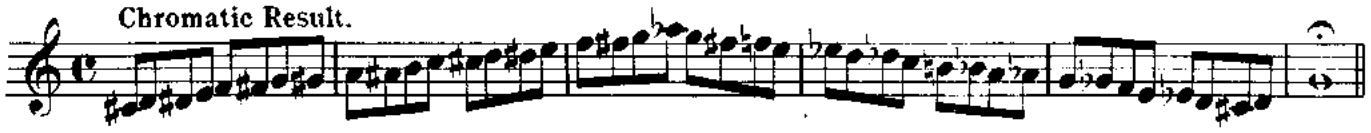
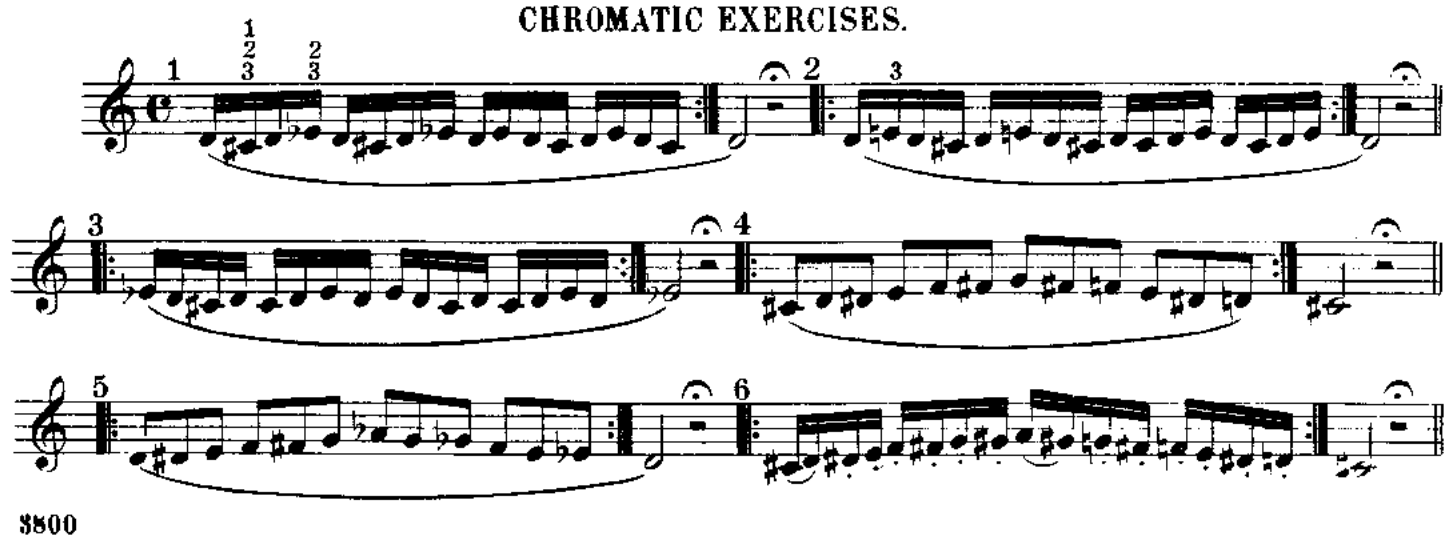
Same Exercise in D♭ Major.



Chromatic Result.



CHROMATIC EXERCISES.



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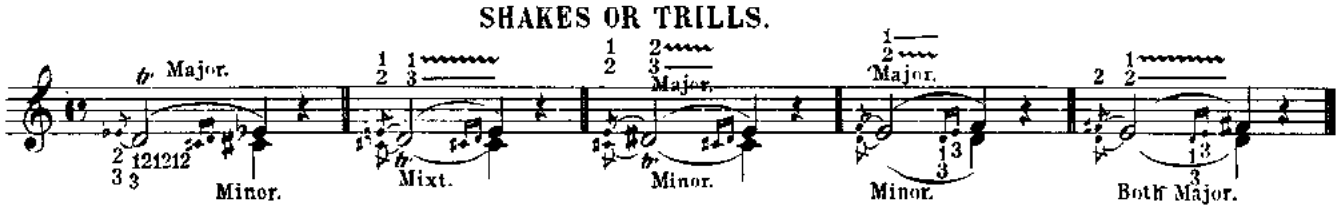
7 8 9

SHAKES OR TRILLS.



Duos Concertants resuming the Preceding Lessons.

Allegretto moderato. (♩ = 108.)

20.

p con grazia.

f

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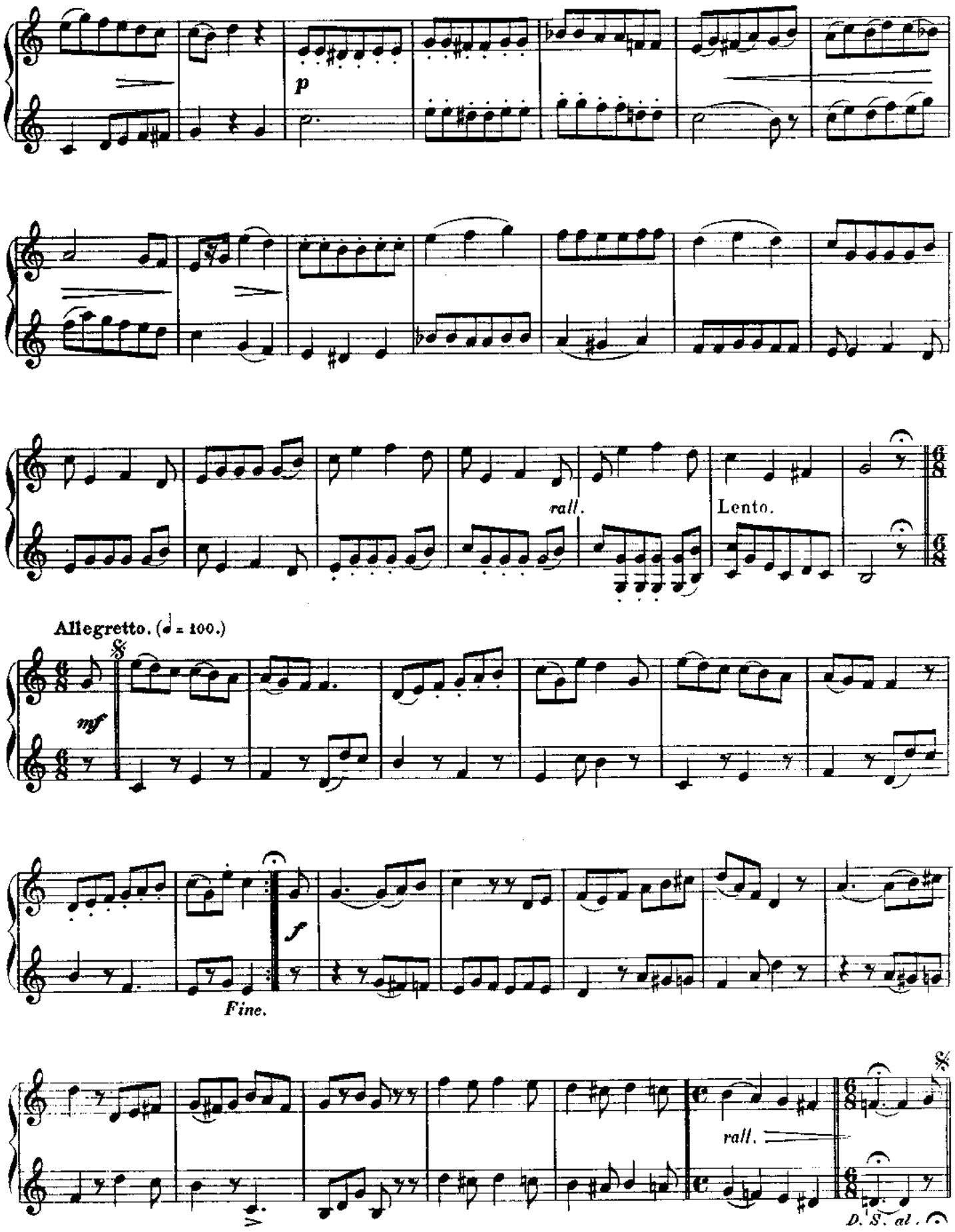

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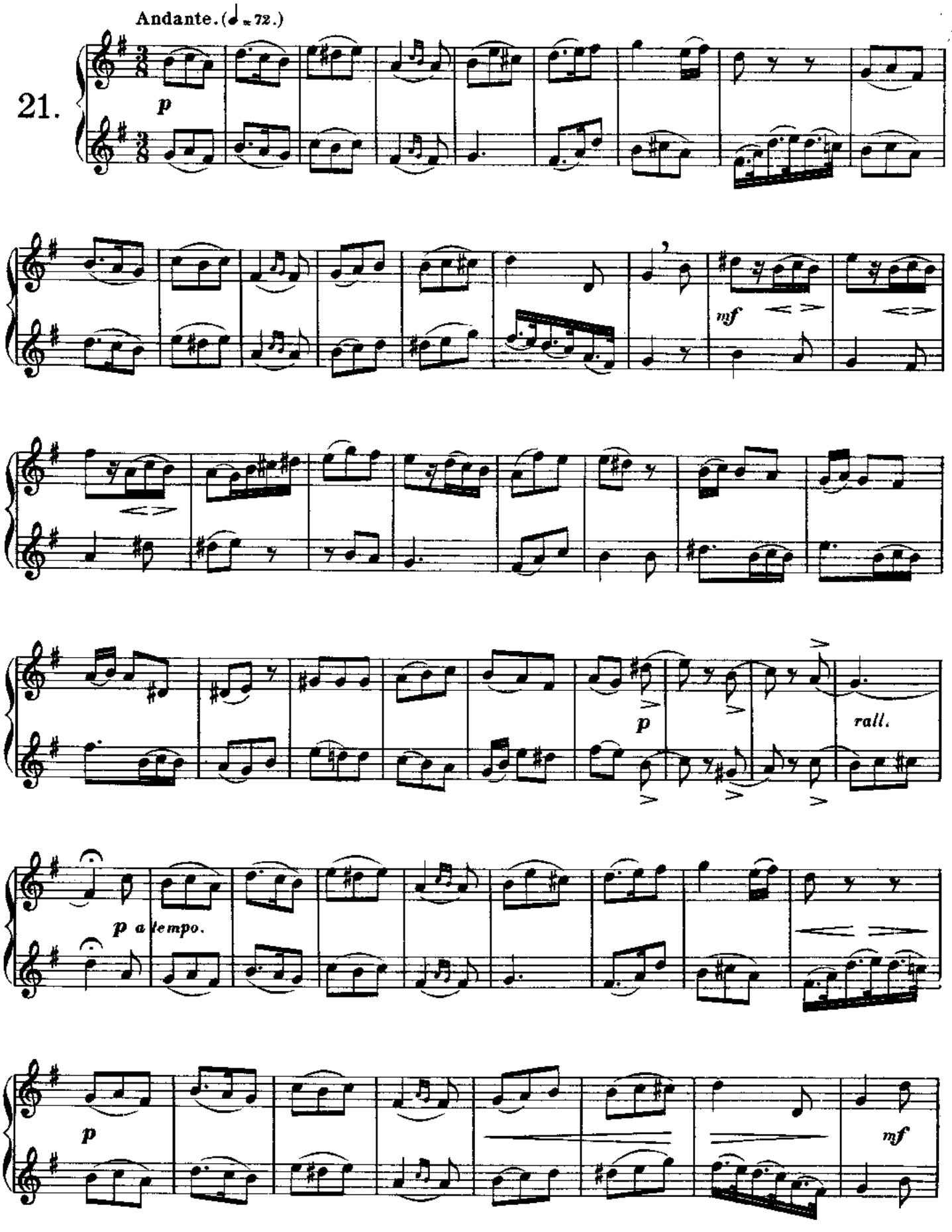
21.

Andante. (♩ = 72.)



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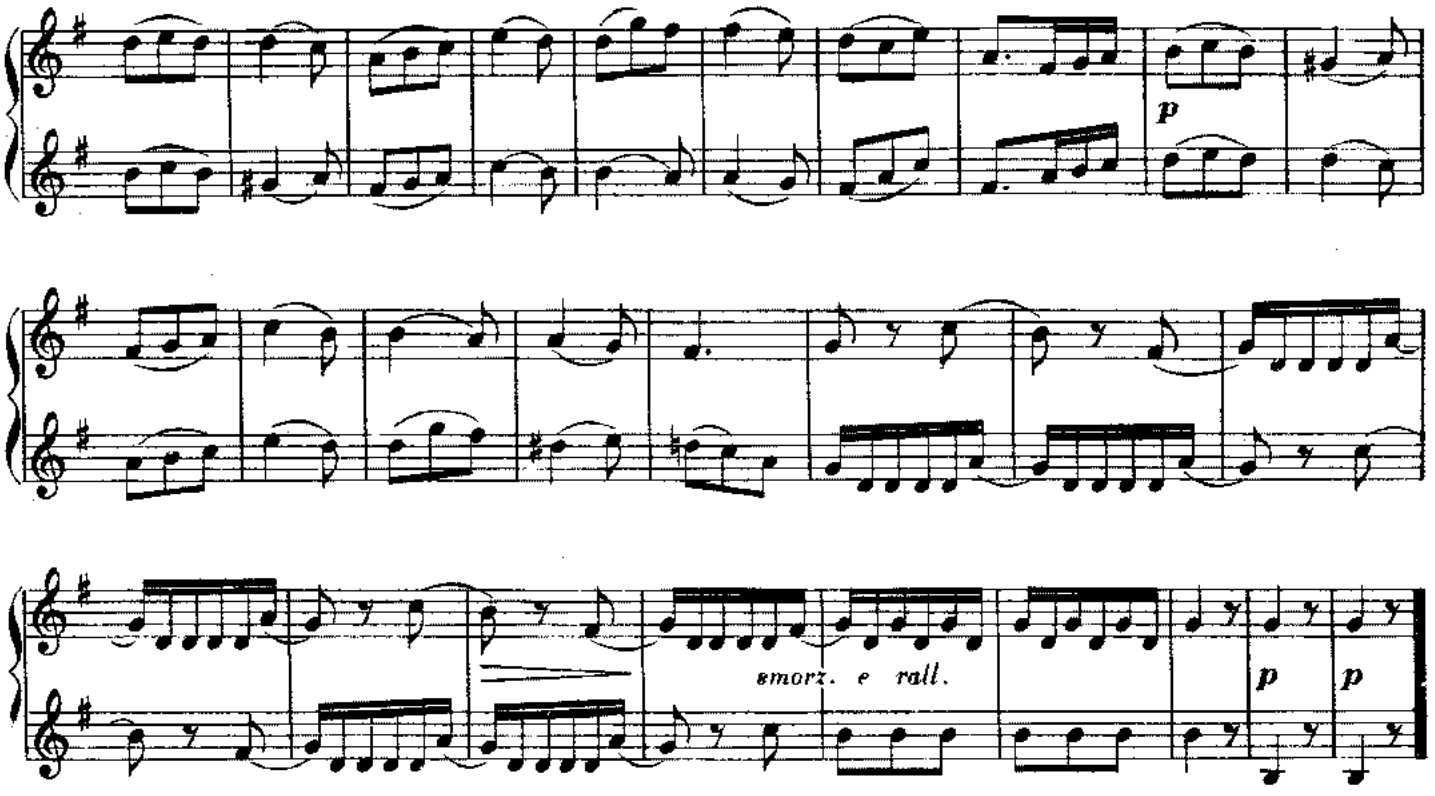
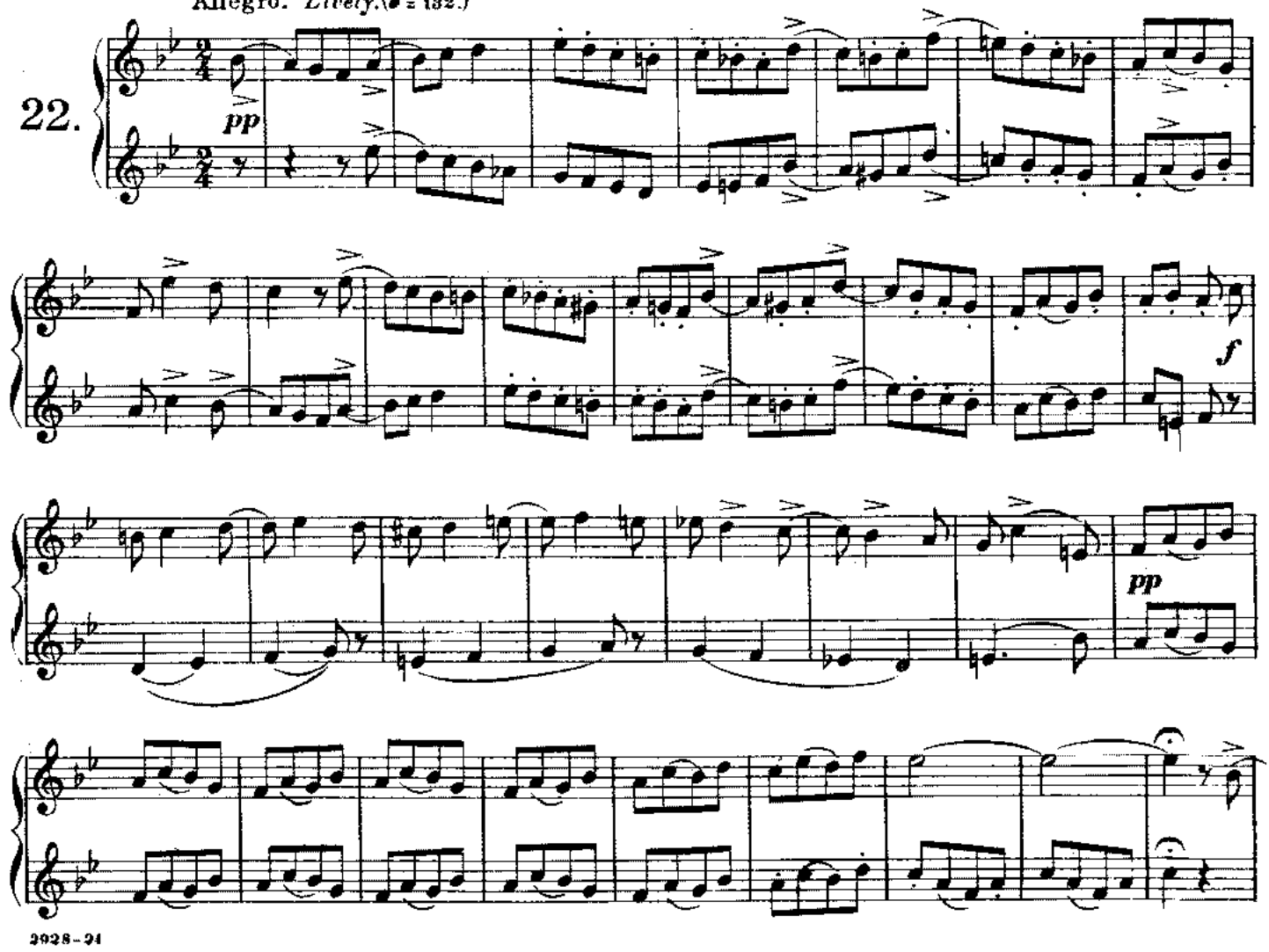


Allegro. *Lively.* (♩ = 132.)

22.



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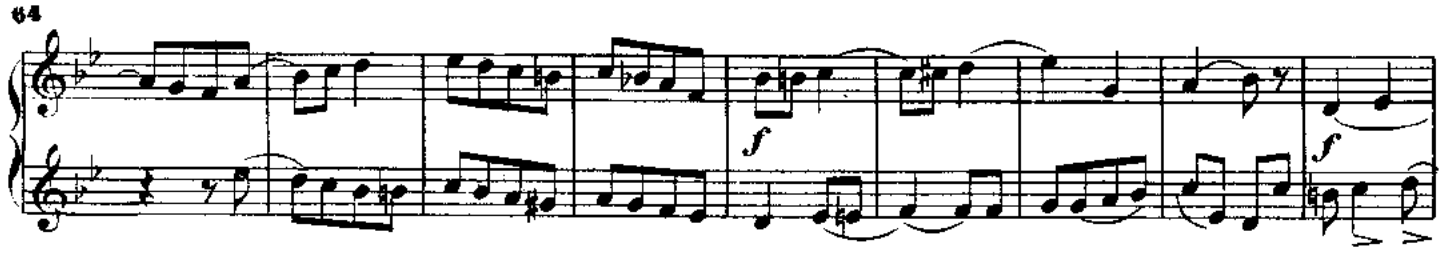
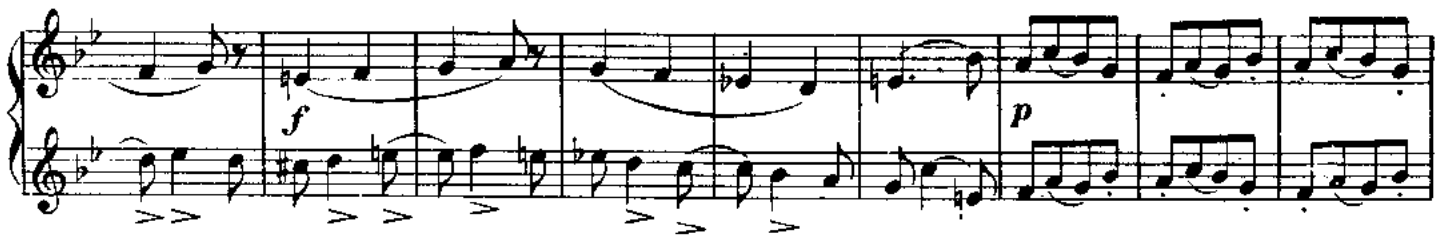
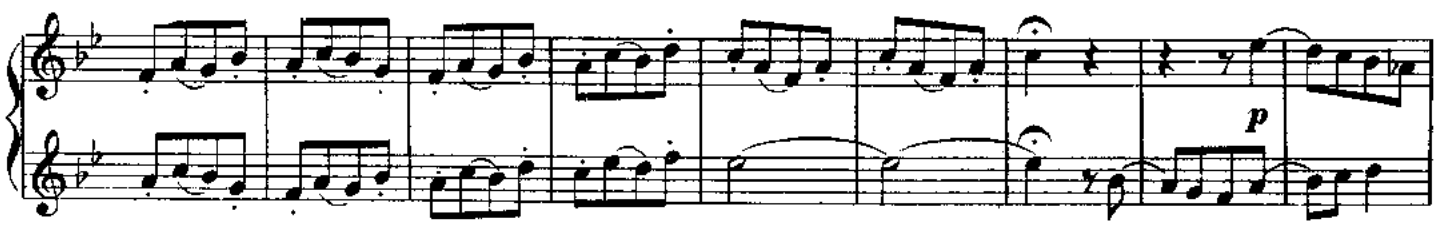
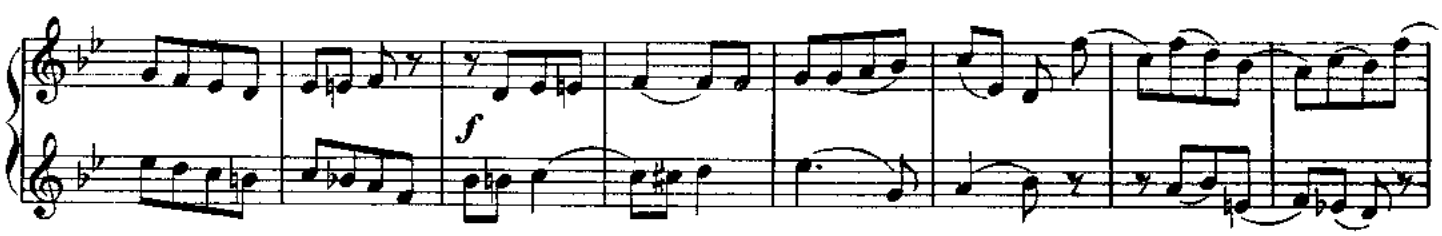
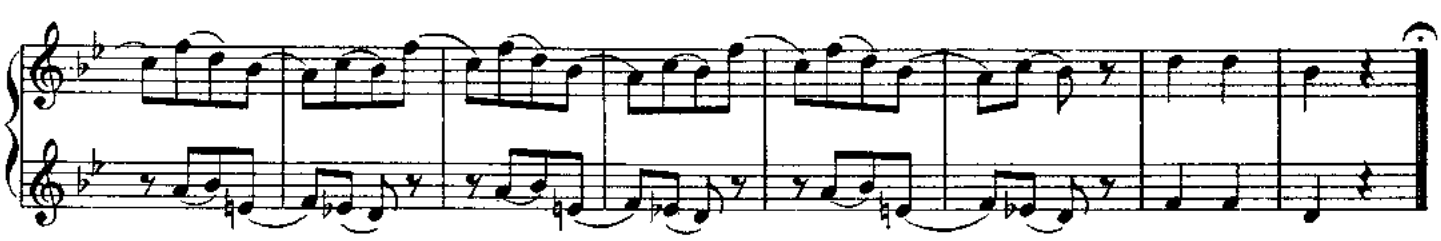


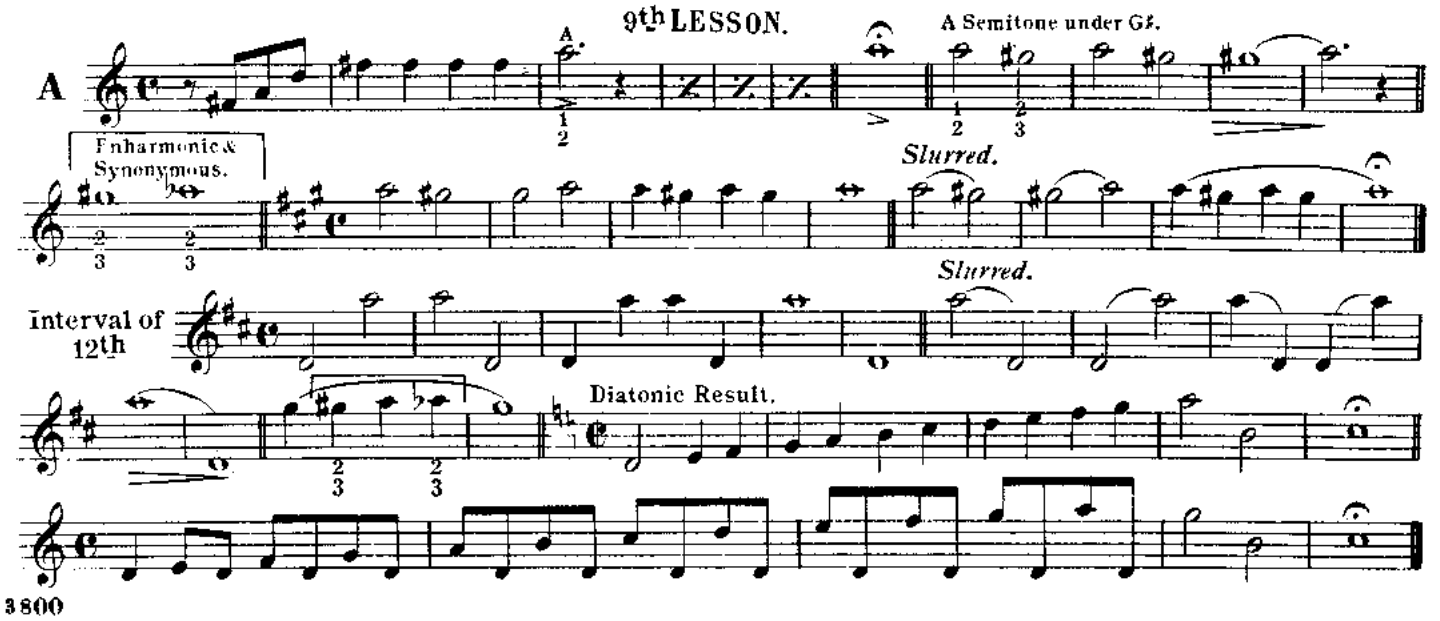








9th LESSON.



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Scale in A Major.

In A Minor.

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

In G♯Minor.

RESUME OF INTERVALS.

Thirds.

Fourths.

Fifths.

Sixths.

Sevenths.

Octaves.

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Chromatic Result.

CHROMATIC EXERCISES.

Major.

Minor.

Easy.

Difficult.

10th LESSON.

C

1st Degree
Key of C
Tonic.

A Semitone under.

A Semitone over.

Slurred.

Chromatic.

Interval of Fifth.

Slurred.

Interval of Sixth.

Slurred.

Diatonic Result.

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Scale in C Major.

Scale in C Minor.

Scale in B.

Synonymous.

Scale in C♭.

Scale in B Minor.

SUMMARY OF INTERVALS.

Thirds.

Fourths.

Fifths and Sixths.

7ths and Octaves and 2nds

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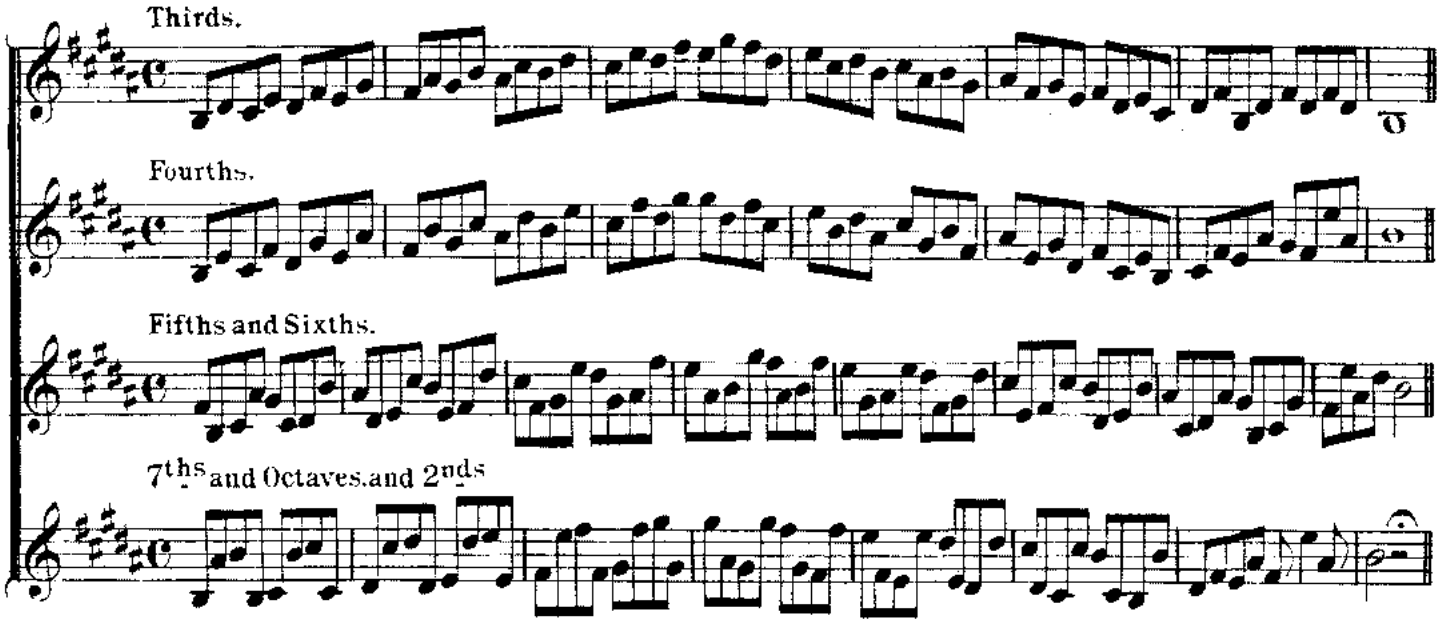
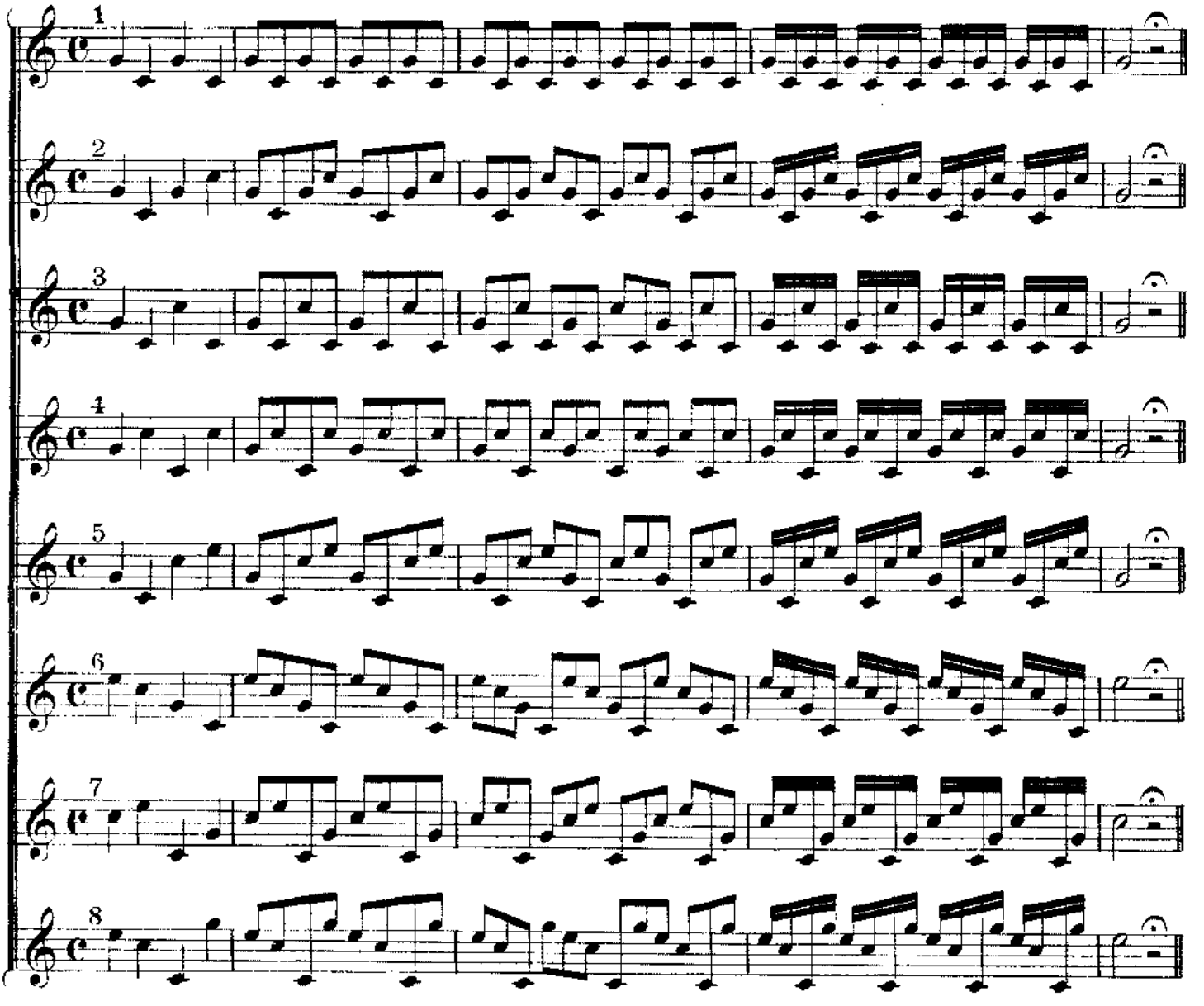
SAME EXERCISES IN B MAJOR.



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



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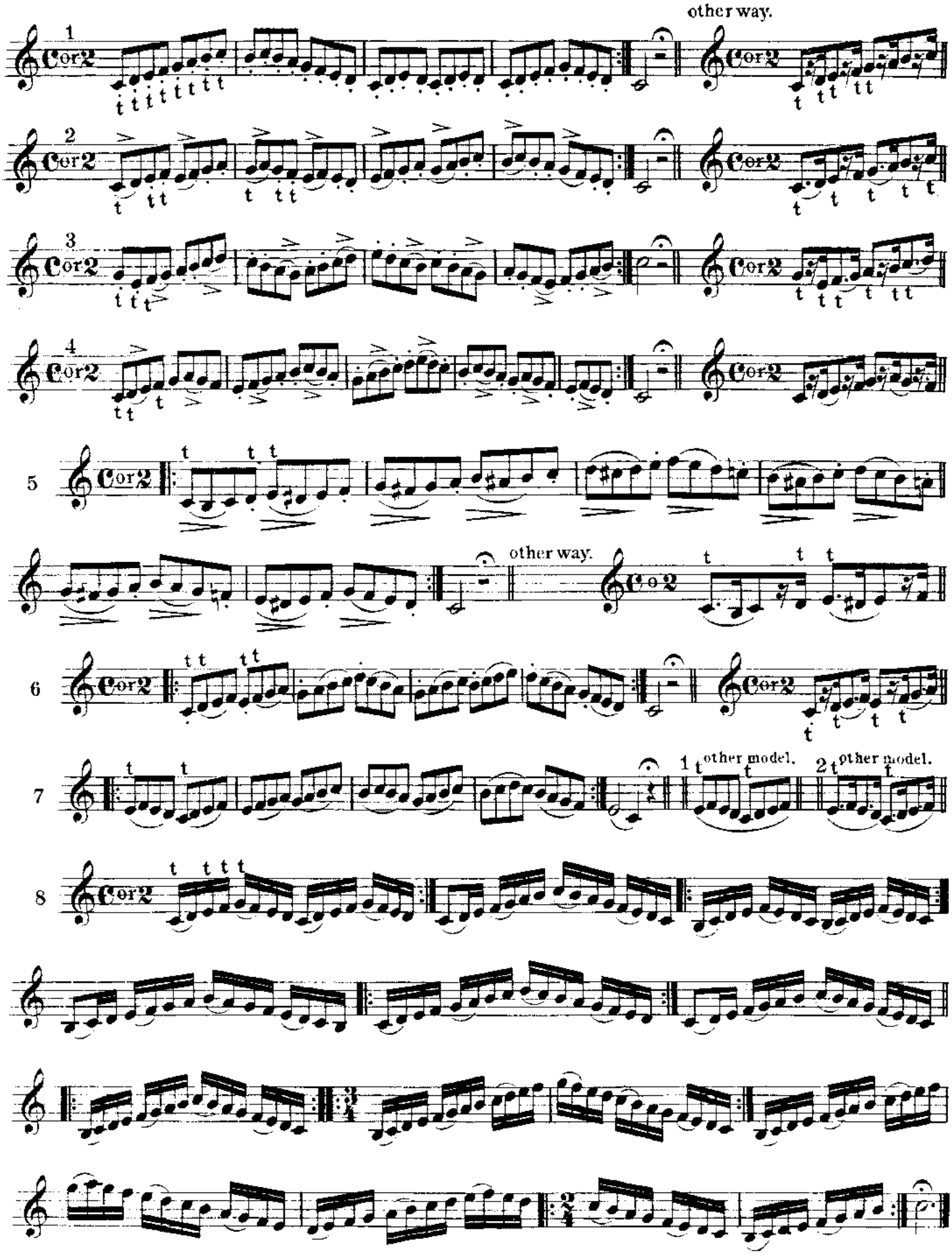
EXERCISES to be practised

1º Met: from ♩ = 60 to ♩ = 76 with the Common time 4 in the Bar. 2 4/1 3

2º Met: from 𝅗𝅥 = 56 to 𝅗𝅥 = 104 beating Common time alla breve, 2 in the Bar 2/1



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Triplets to be played: 1º Common time C Met: from (♩ = 54 to ♩ = 72.)
2º Common time alla breve Met: from (𝅗𝅥 = 54 to 𝅗𝅥 = 84.)

9 Cor 2

other way. etc.

10 Cor 2

11 Cor 2

12 Cor 2

Other Models. 1 2

Chromatic Result.

1 2 3 4

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5 6

7

8

9

SHAKES OR TRILLS.

Major. Minor. Difficult.

Mixt. Diff.

Major. Minor. Easy.

Major. Minor. Easy.

Mixt. Mixt. Easy.

121212 Major. Minor. Diff.

11th LESSON.

Slurred.

Bb.

Take care not to move the instrument or the head.

Grave. Bb

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Scale
In B♭ Major.

In B♭ Minor.

Allegretto molto. (♩ = 80 to 84)

EXERCISE.

ad libitum.

Repeat ad libitum.

SHAKES OR TRILLS.

Mixt.

Difficult.

Easy.

Minor.

Major.

Chromatic.

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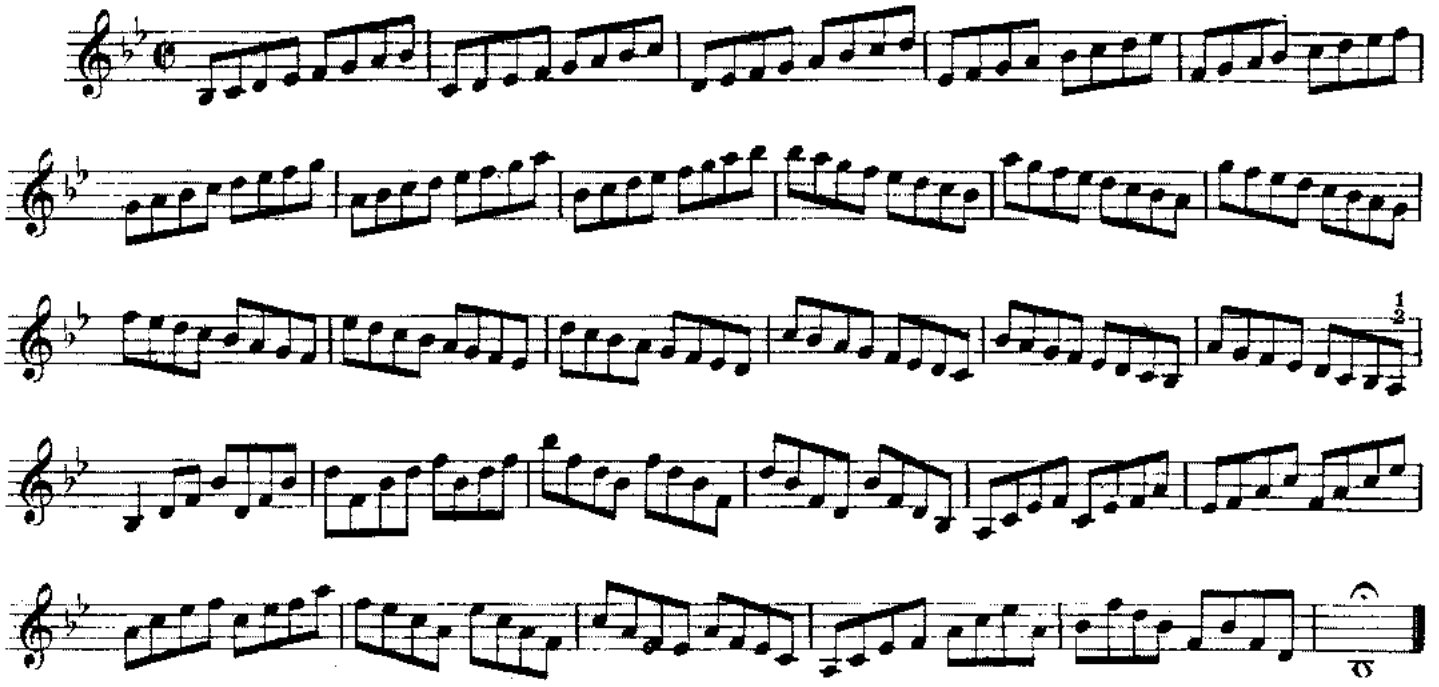
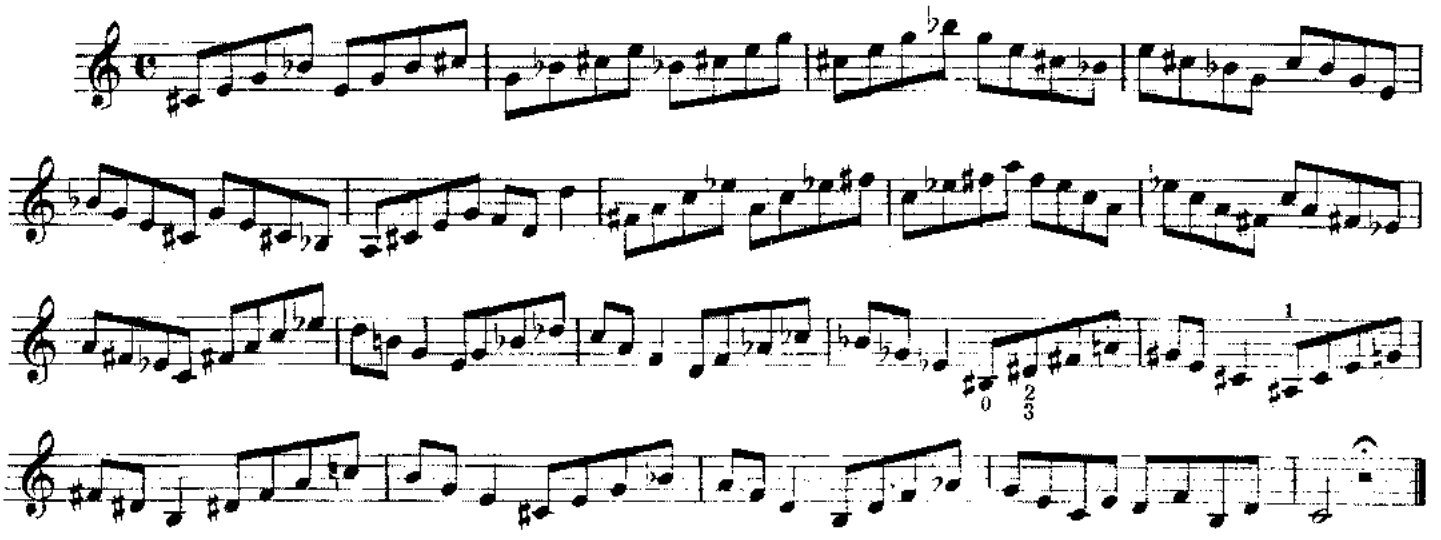
MODEL OF A SCALE IN B♭.



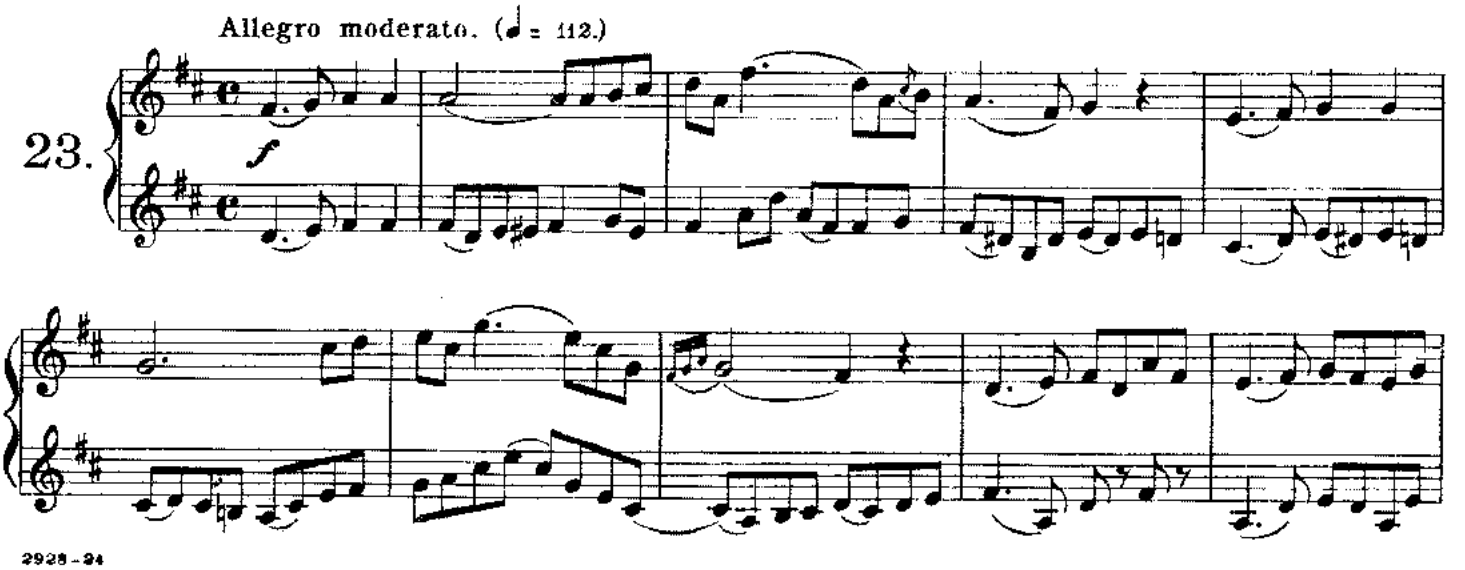
Exercise on the Diminished Seventh.



Duos Concertants resuming the preceding Lessons.

Allegro moderato. (♩ = 112.)

23.



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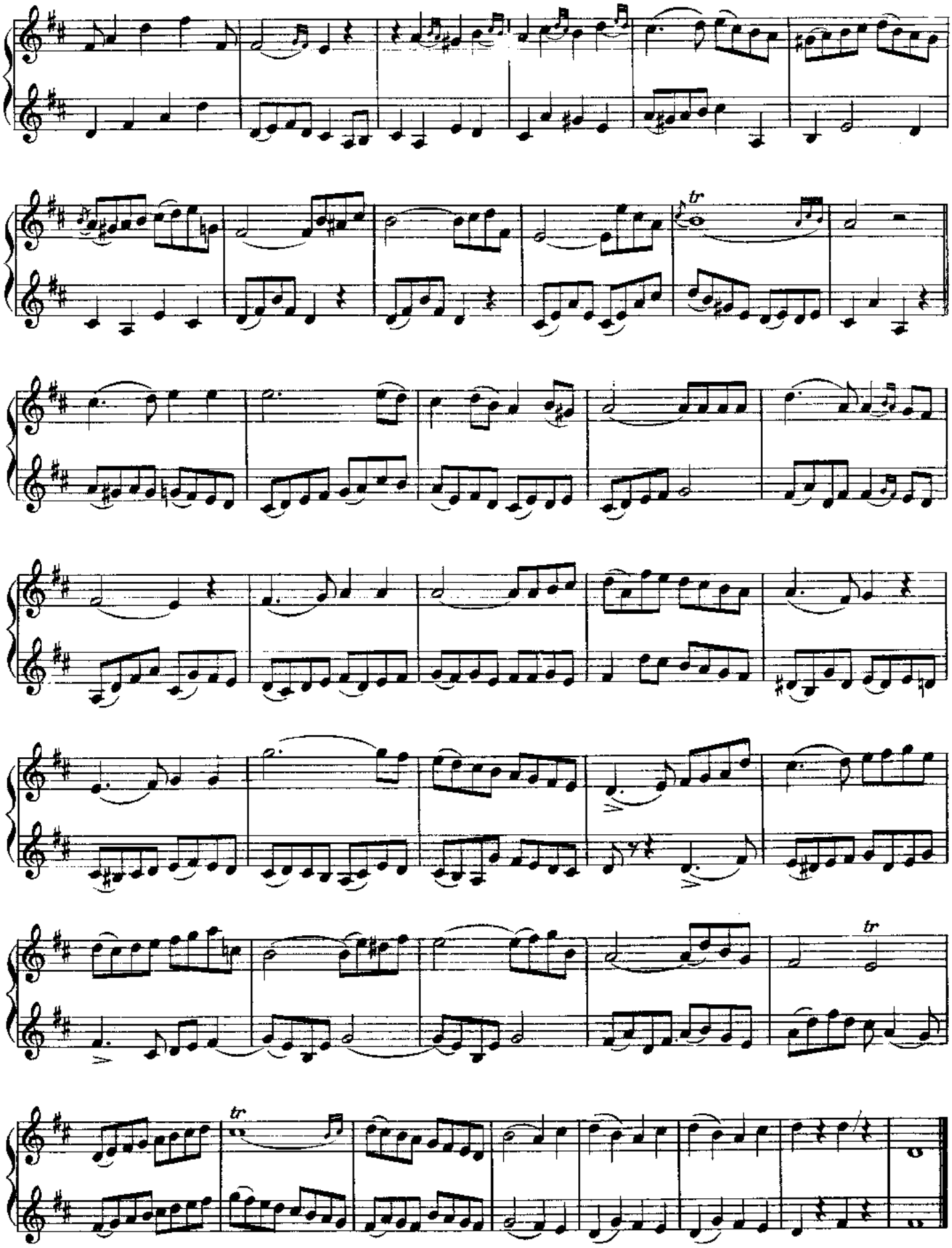

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24.

Andante religioso. (♩ = 69.)

f

mf

Tempo di Marcia. (♩ = 69.)

p

f

f

ritenuto.

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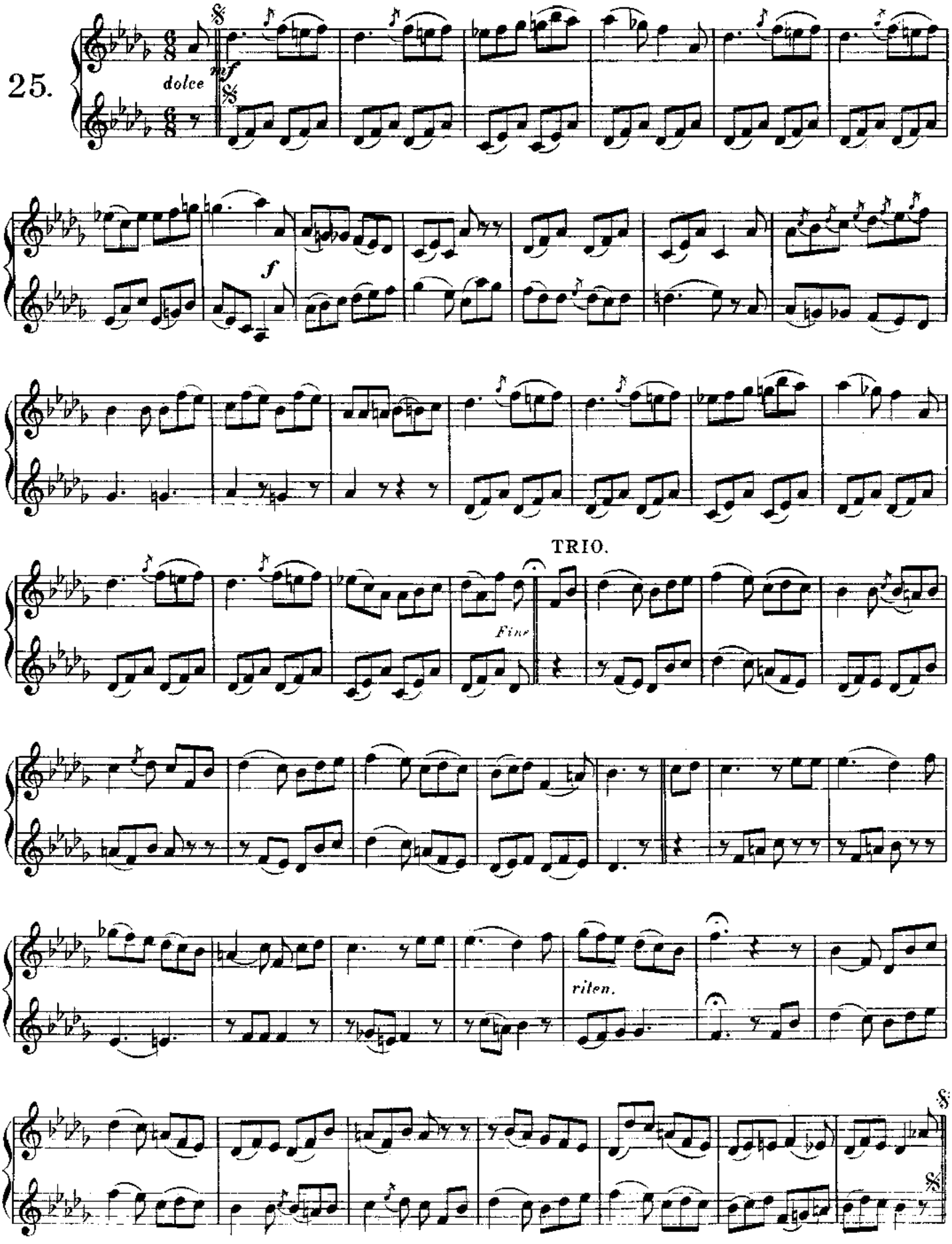
Rondo grazioso. (♩.= 86.)

25.



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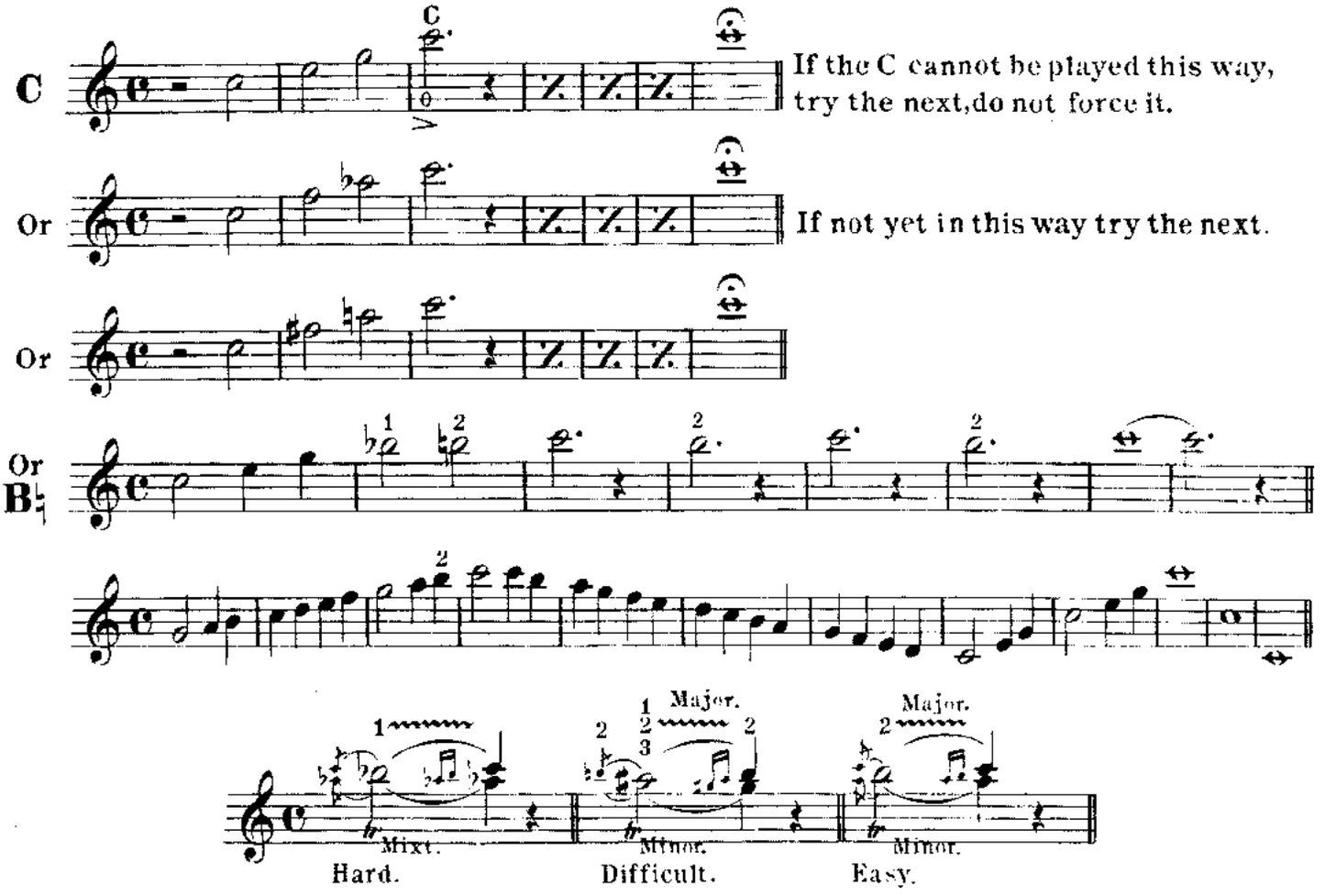
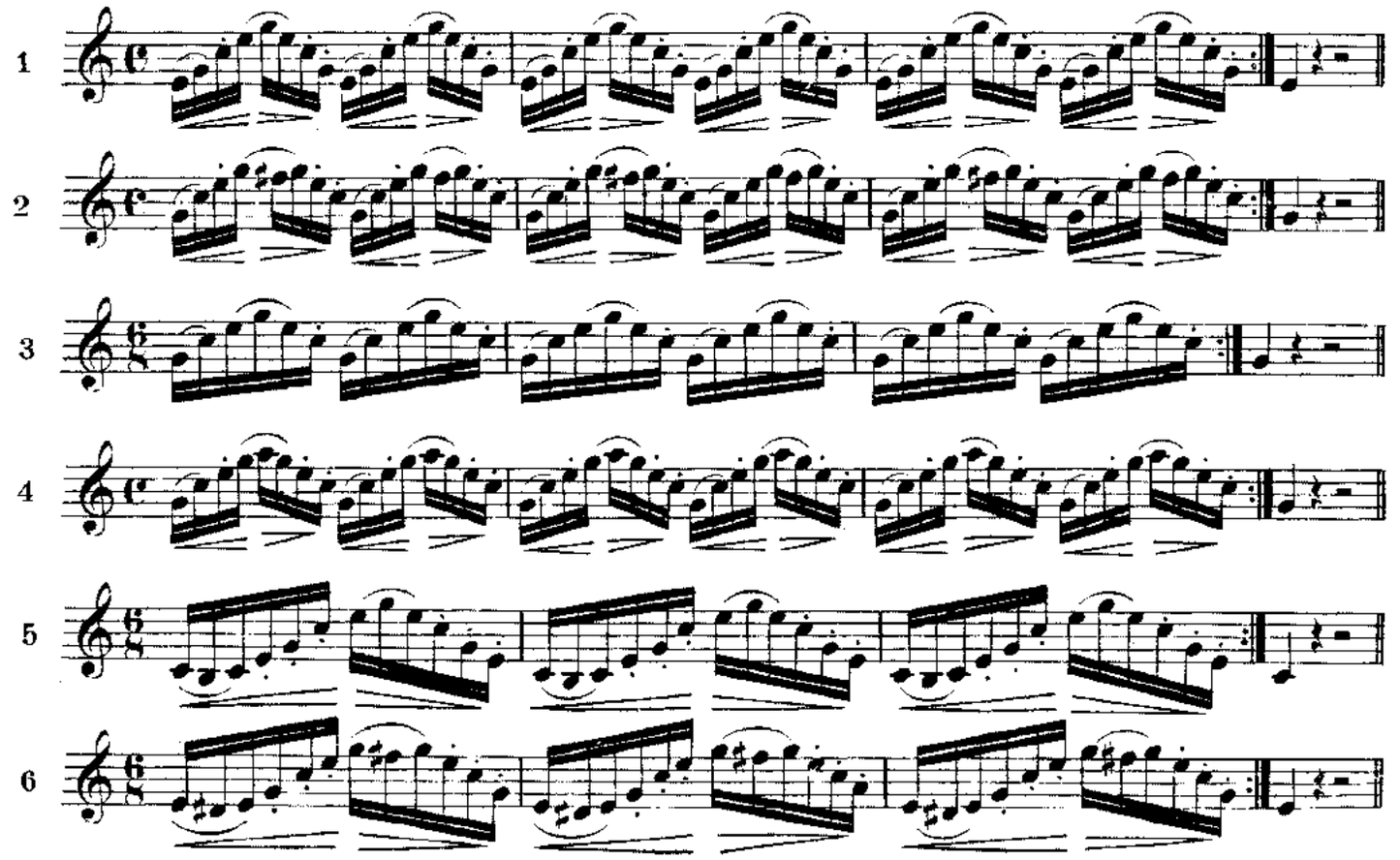
12th LESSON.



BROKEN CHORDS

(♩ - 138) for lightness and suppleness of the lips.



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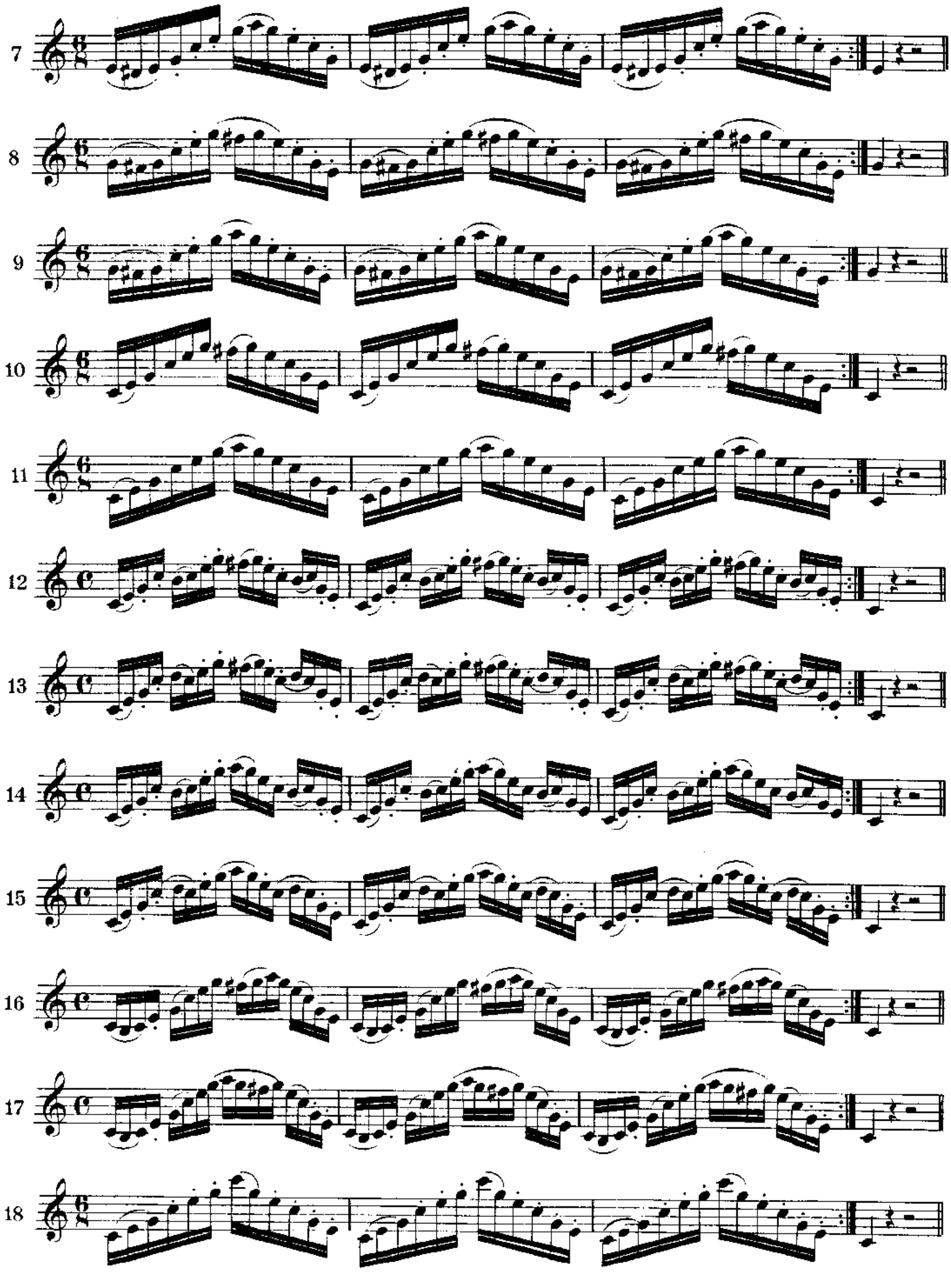

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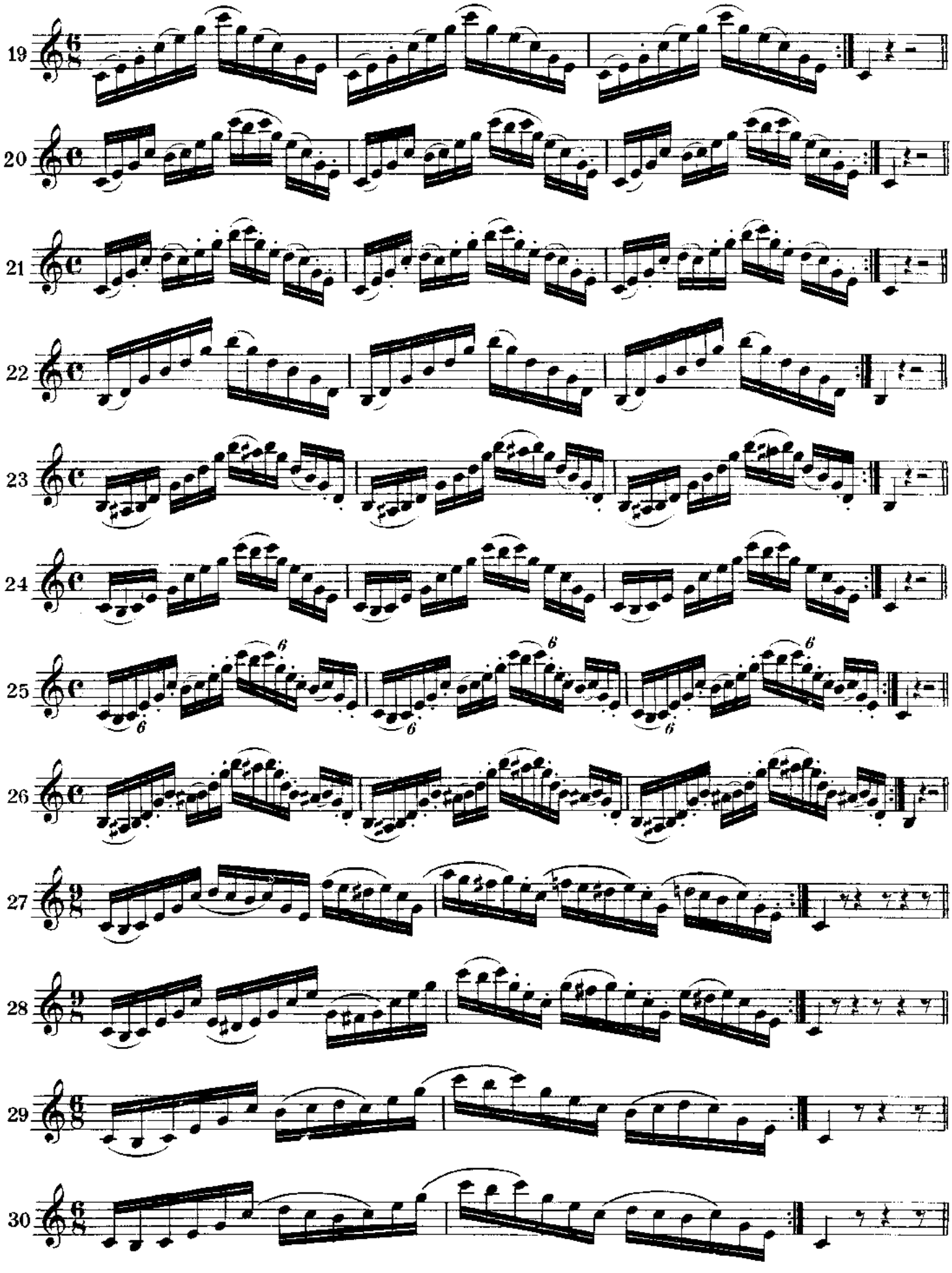

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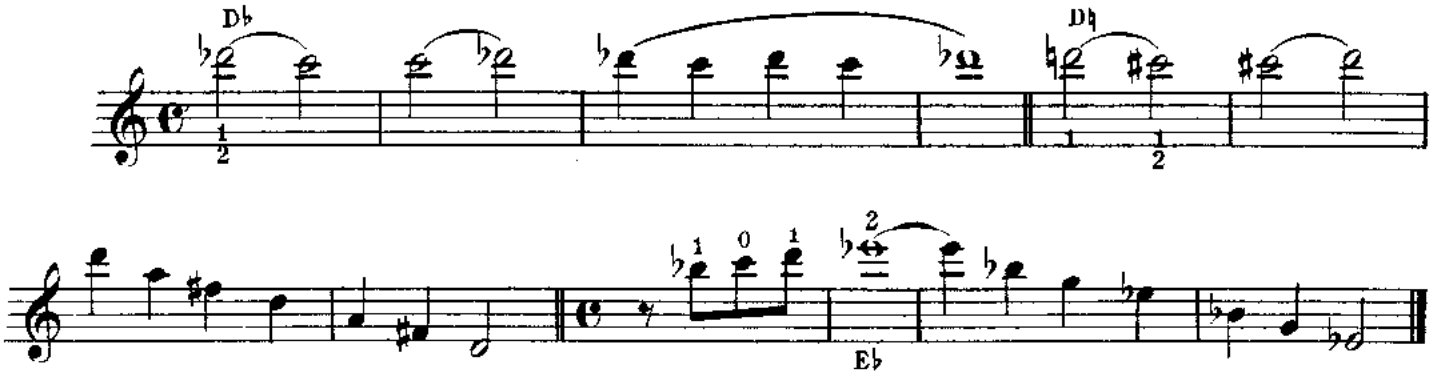
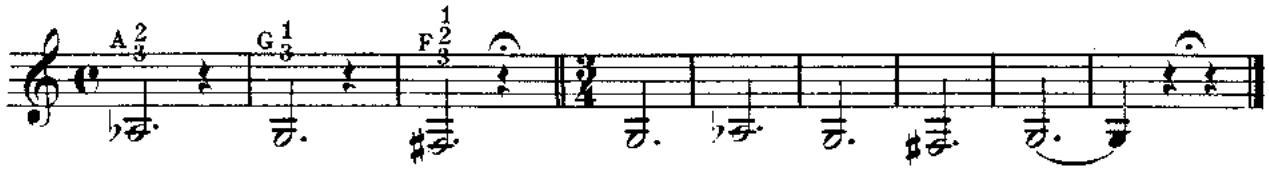
The 3 following notes are sometimes made on the Cornet but are seldom written; they must not be attempted until you are quite sure of the other notes of the medium and have acquired sufficient proficiency to try them.

HIGH NOTES.



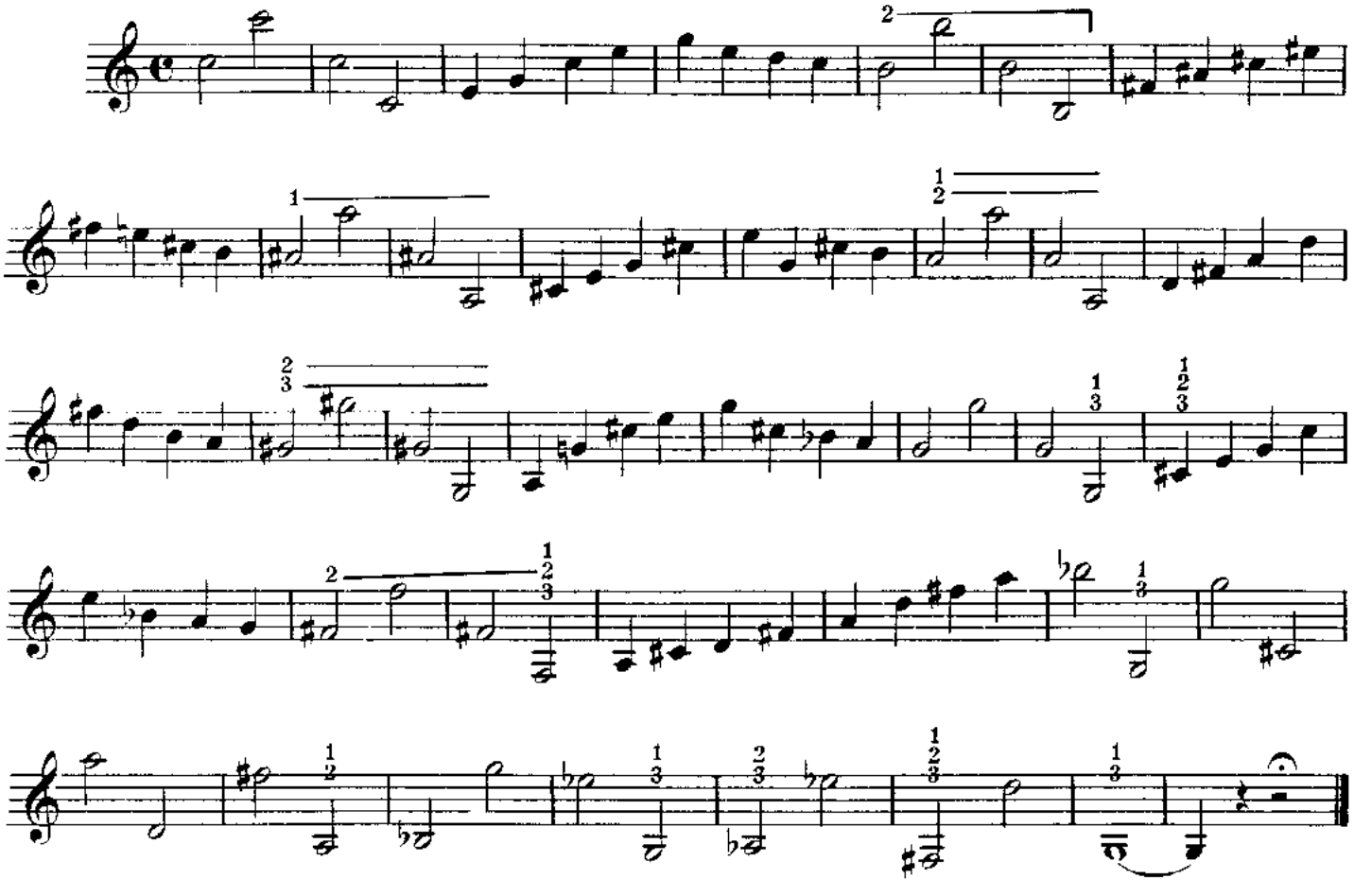
LOW NOTES.



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

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

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



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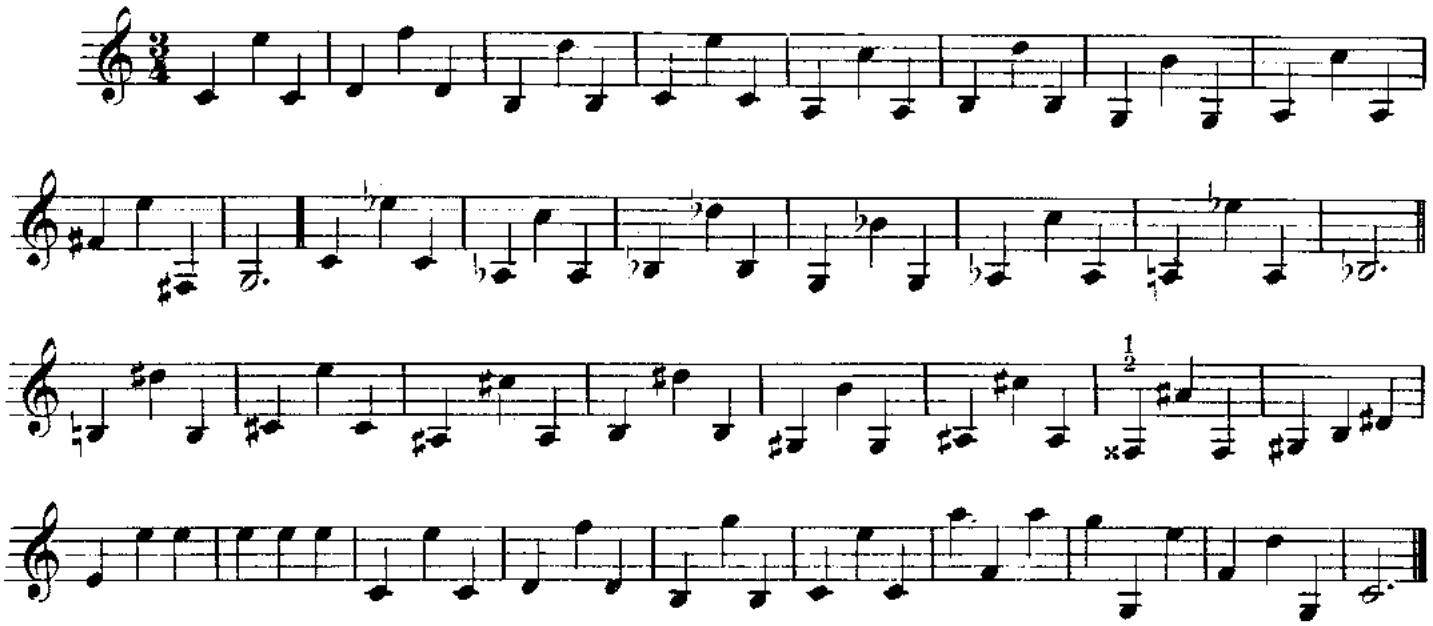
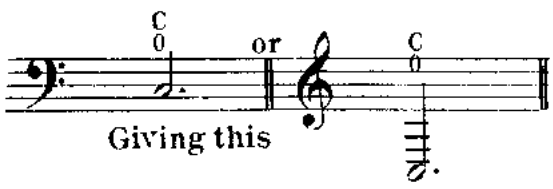
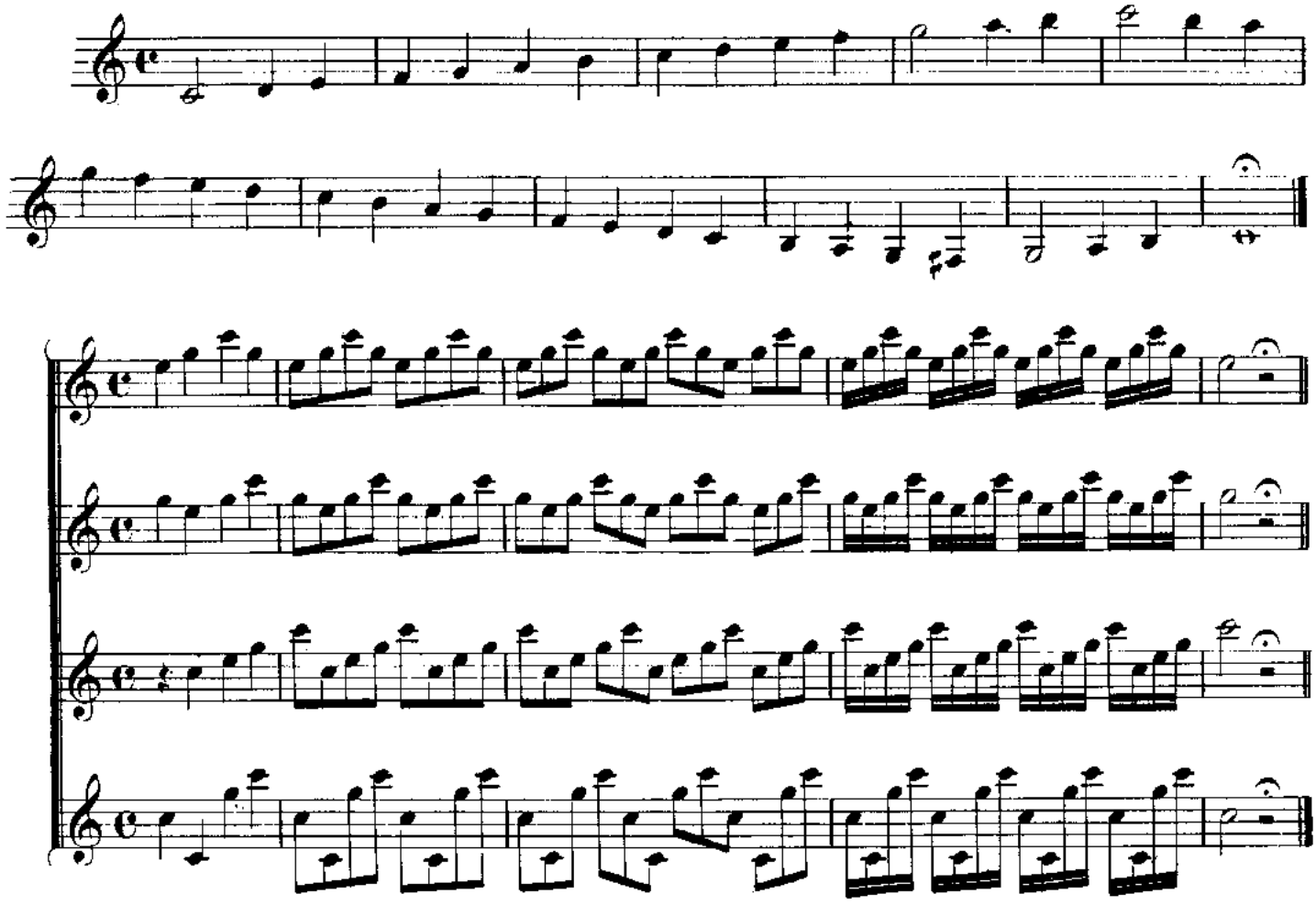




Giving this

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

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



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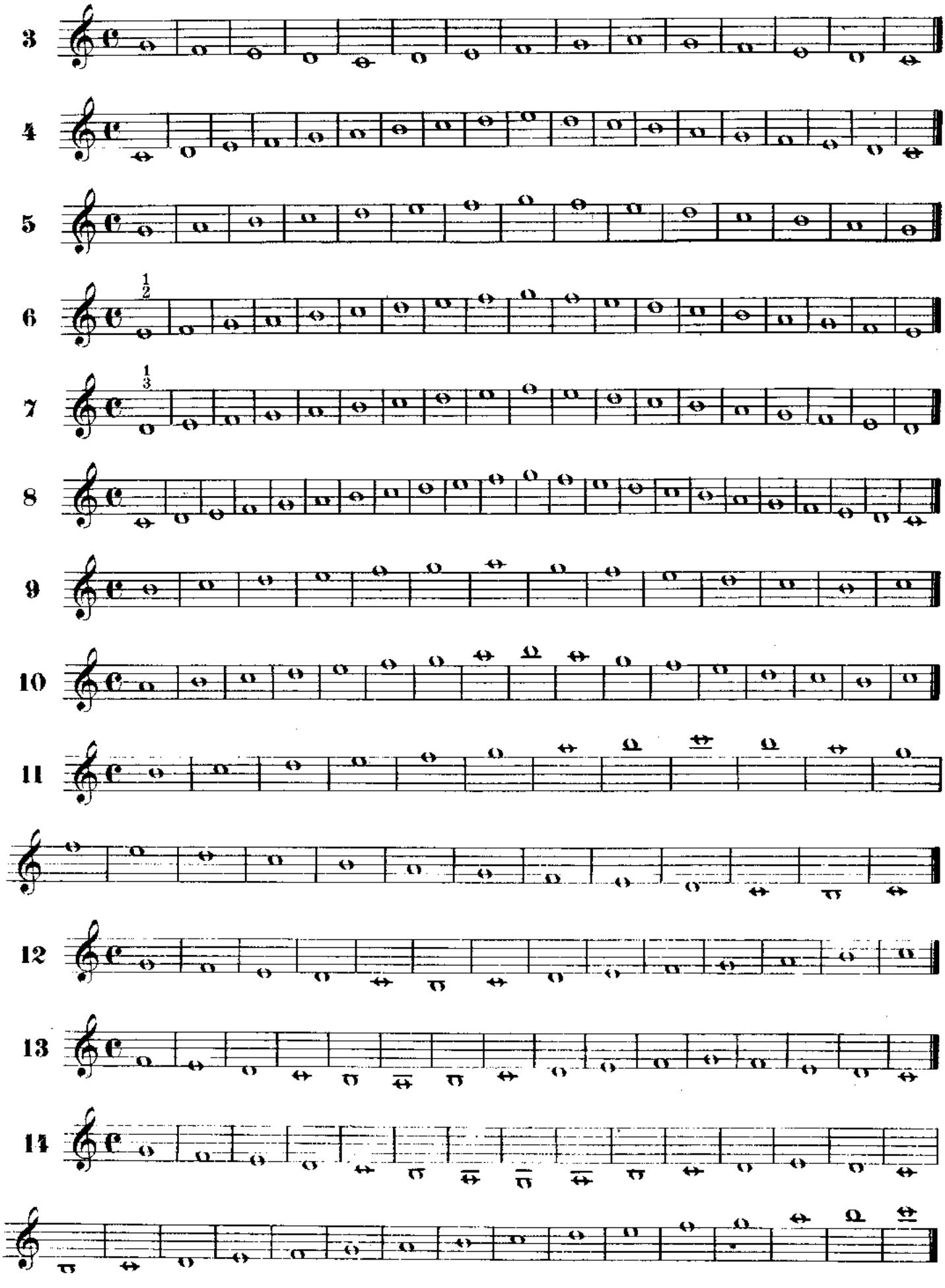

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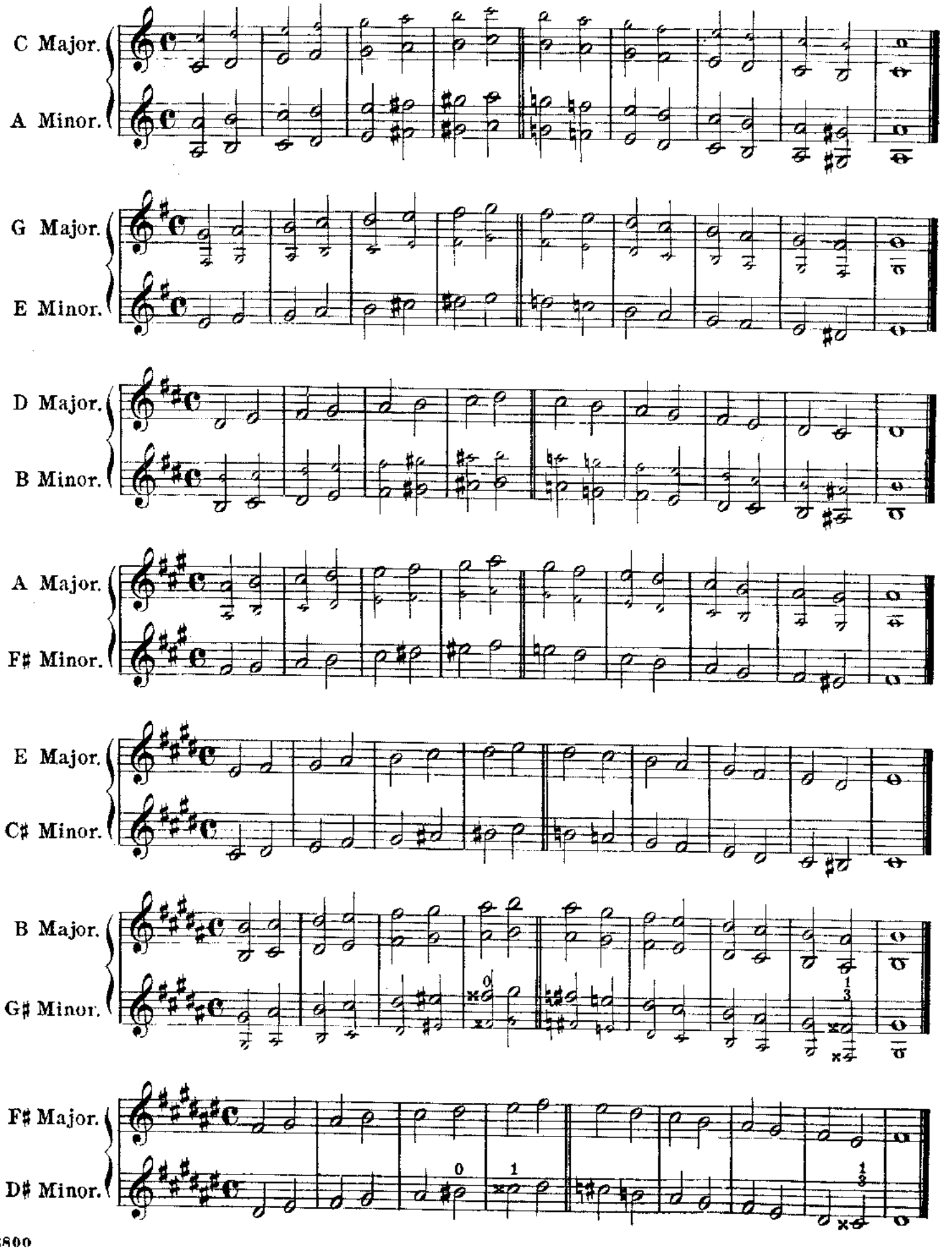
TABLE OF THE MAJOR AND MINOR SCALES WITH SHARPS.

IN THEIR ETYMOLOGICAL ORDER.



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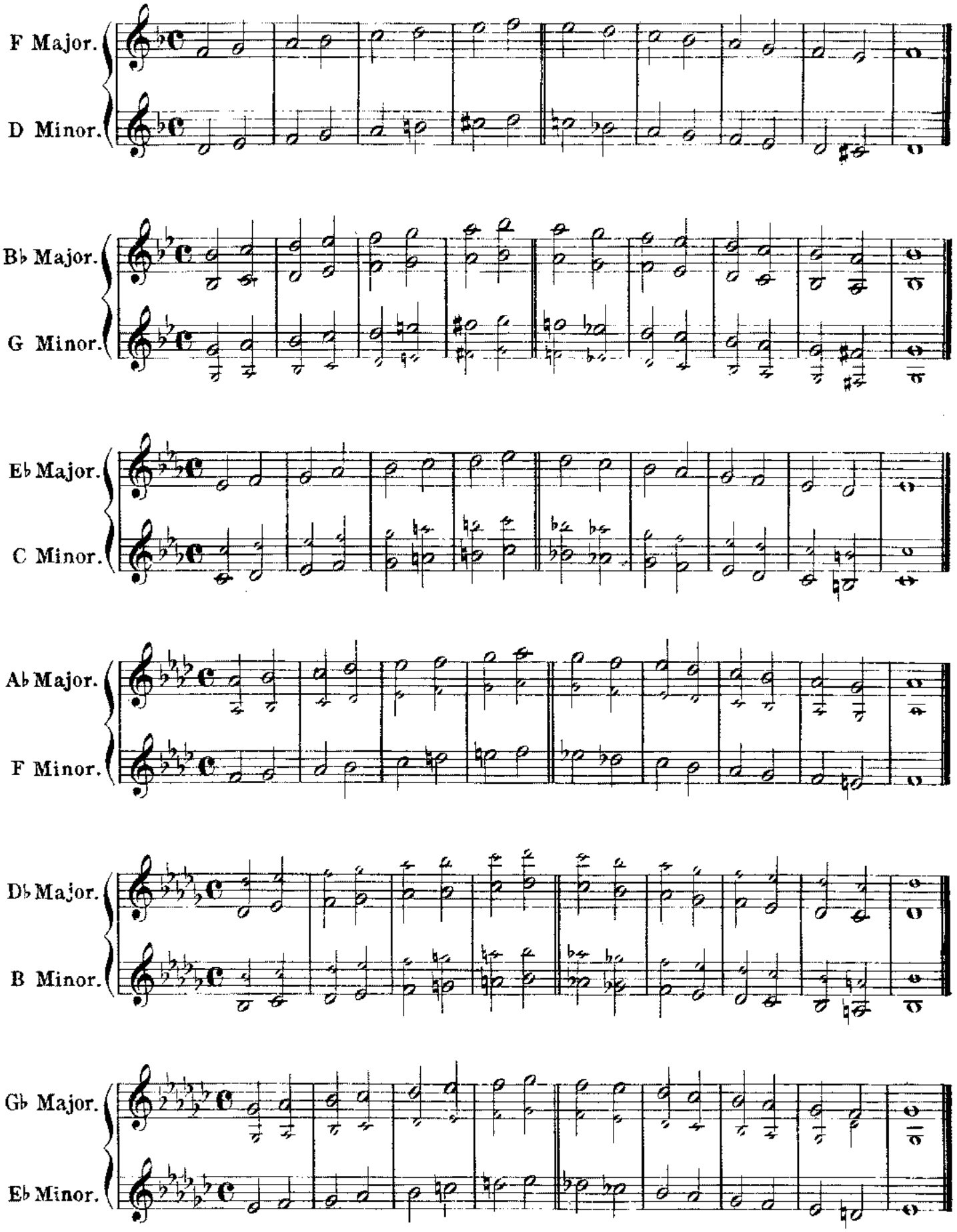
MAJOR AND MINOR SCALES WITH FLATS.

IN THEIR ETYMOLOGICAL ORDER.



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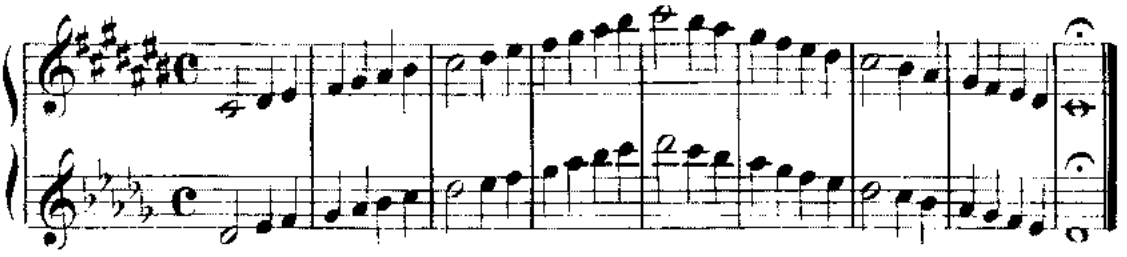
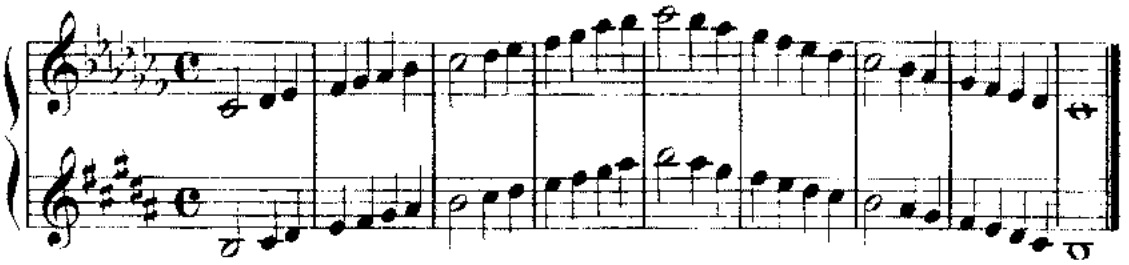
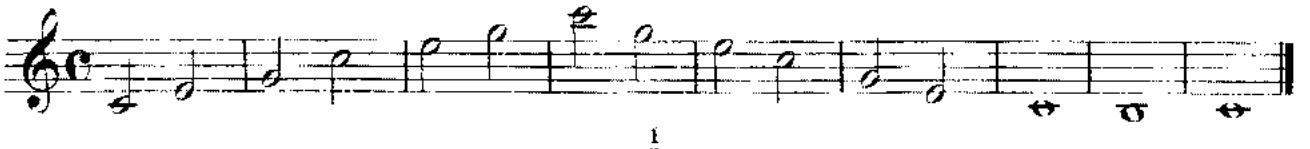
Scale in
C♯ with seven Sharps
very difficult to be performed
is Synonymous with
D♭ with five Flats
which is very easy to play.



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

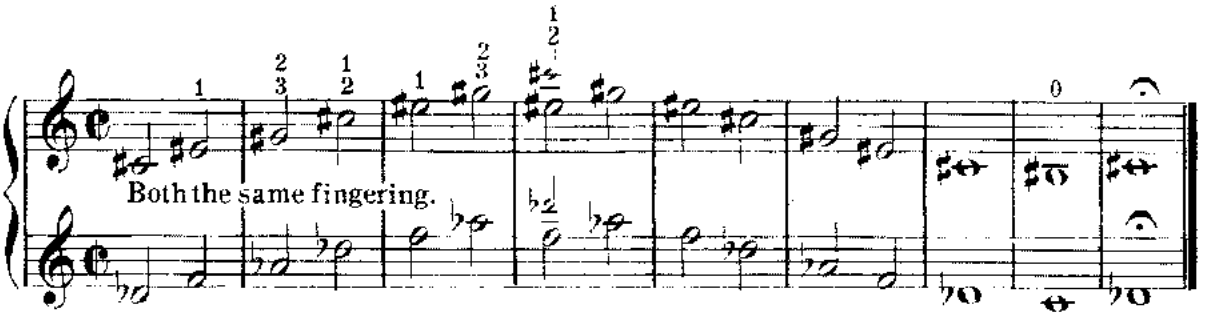


Chord in
C Natural.



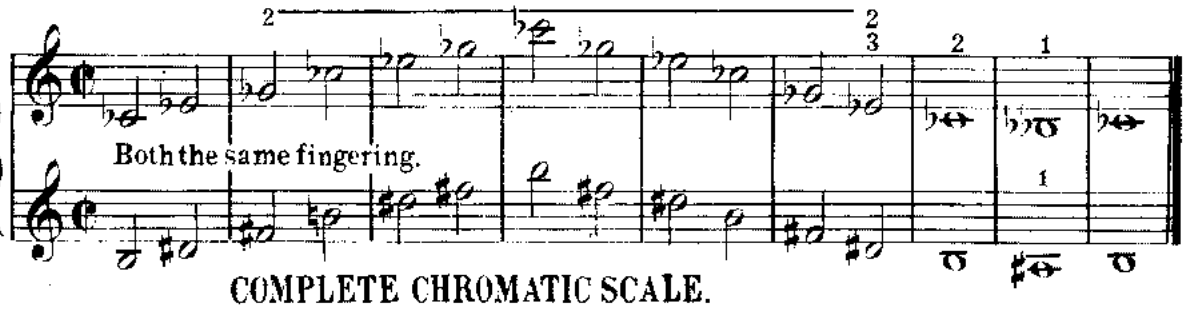
C♯
with seven Sharps
and
D♭
with five Flats.

Synonymous.



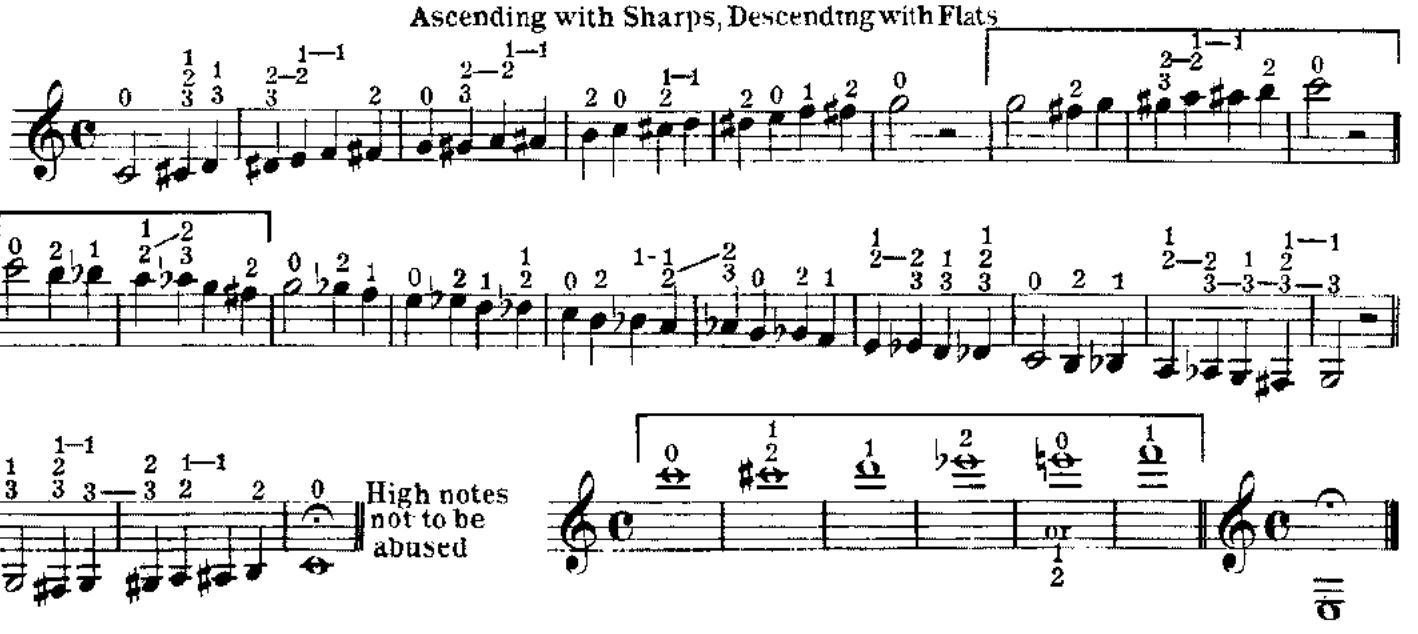
C♭
with seven Flats
and
B Natural
with five Sharps.

Synonymous.



COMPLETE CHROMATIC SCALE.

Ascending with Sharps, Descending with Flats



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Saint - Jacome's

Celebrated Cornet Duets

BOOK II.

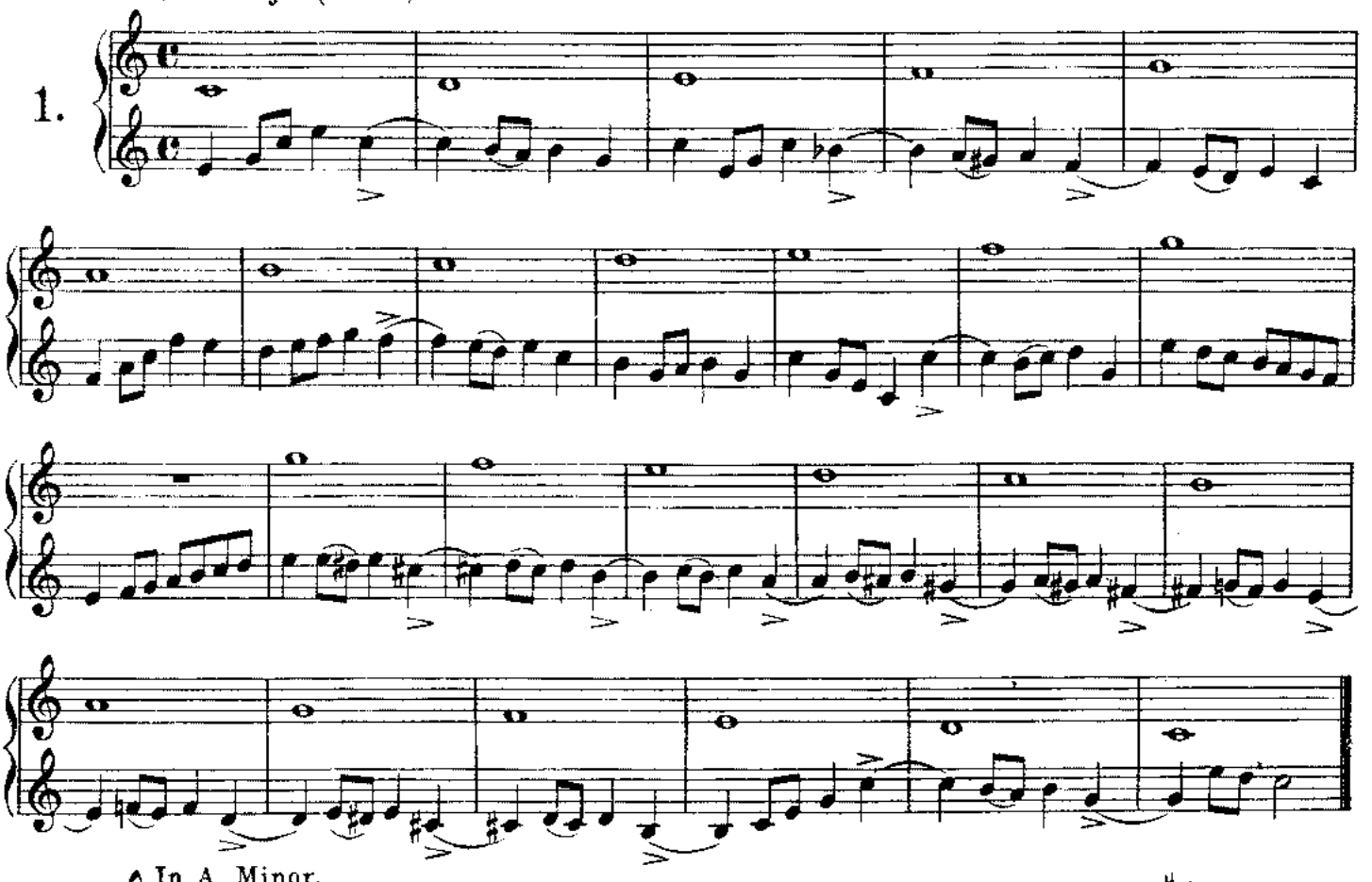
Scales in the Keys most used on the Cornet (with accompaniment.)

Revised by

Edwin Franko Goldman

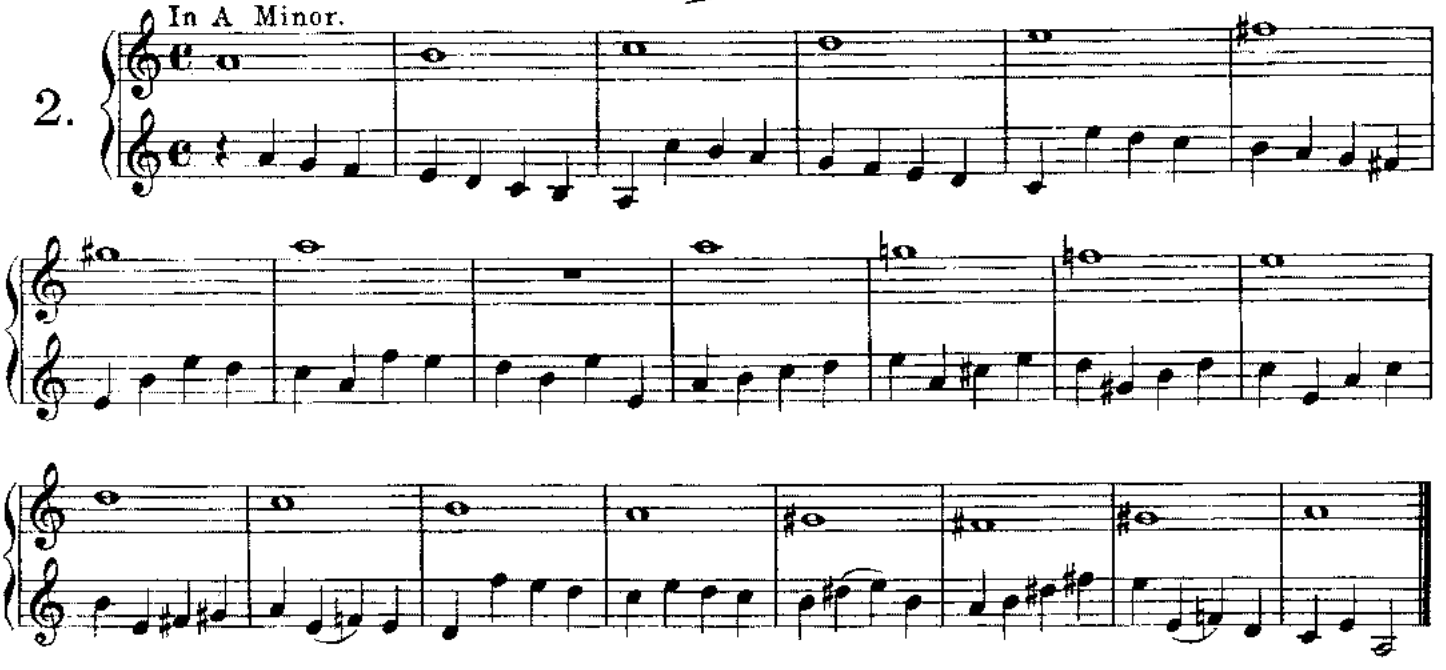
In C Major. (♩ = 112.)

1.



In A Minor.

2.



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

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

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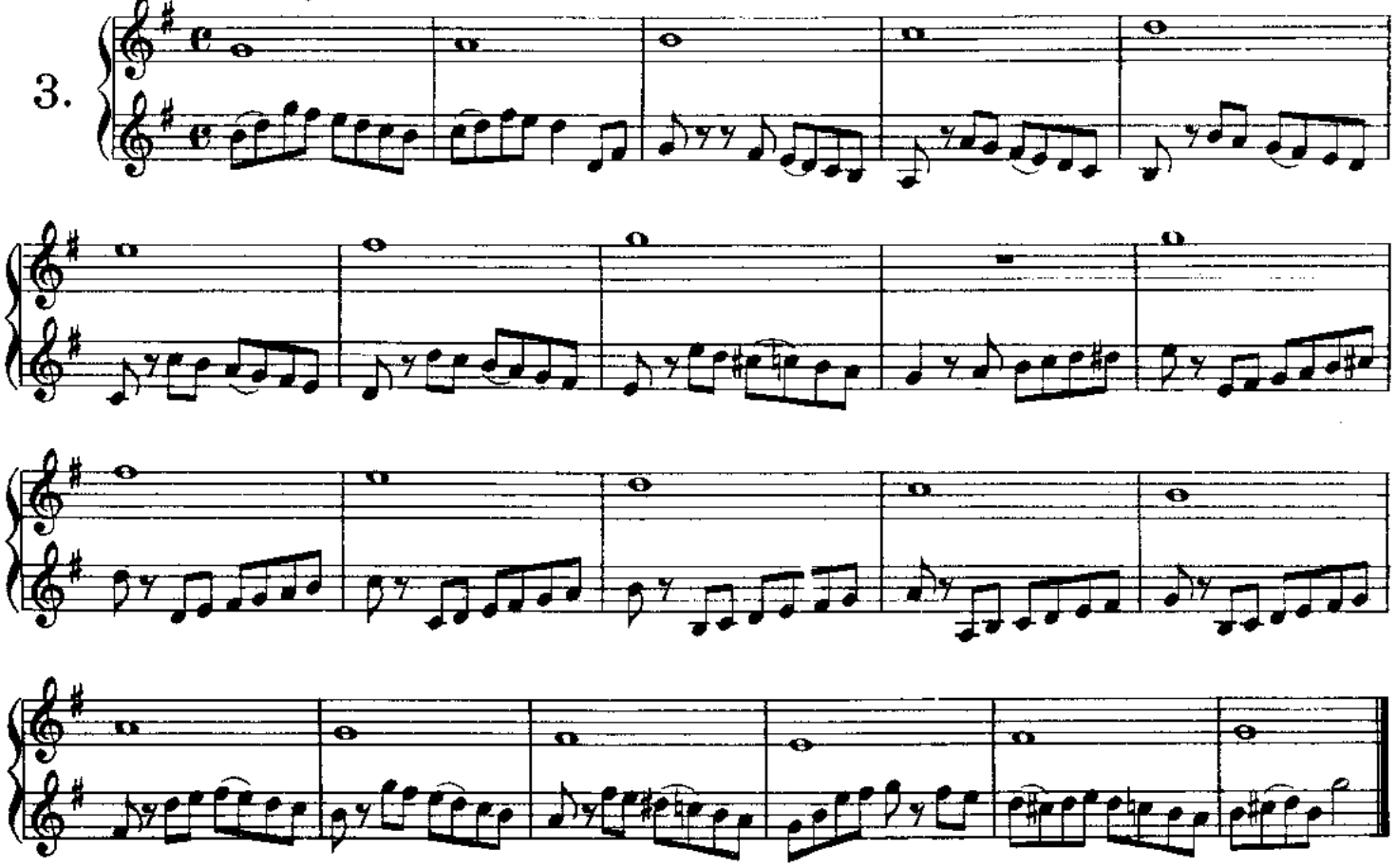
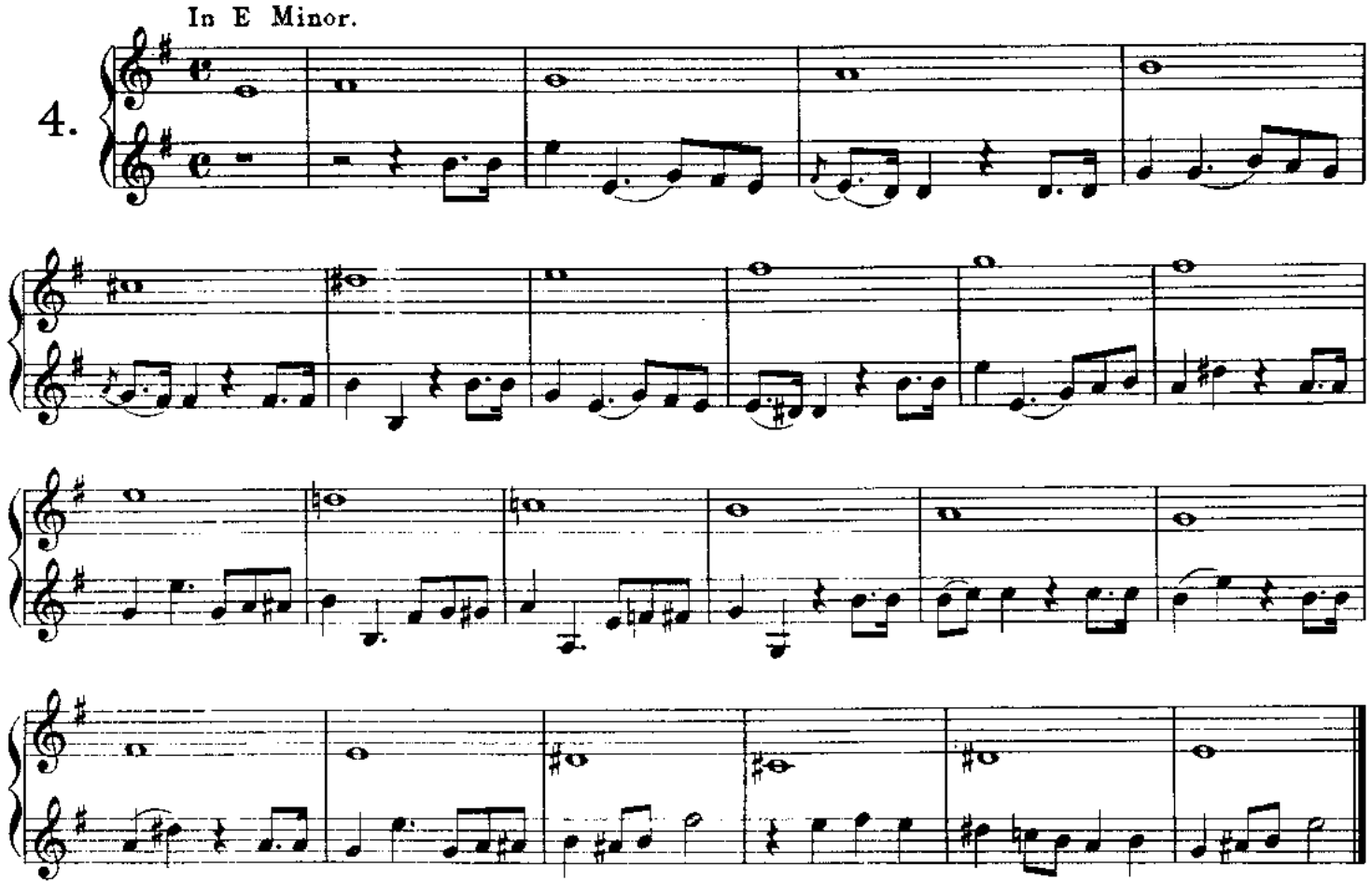
In G Major.

3.



In E Minor.

4.



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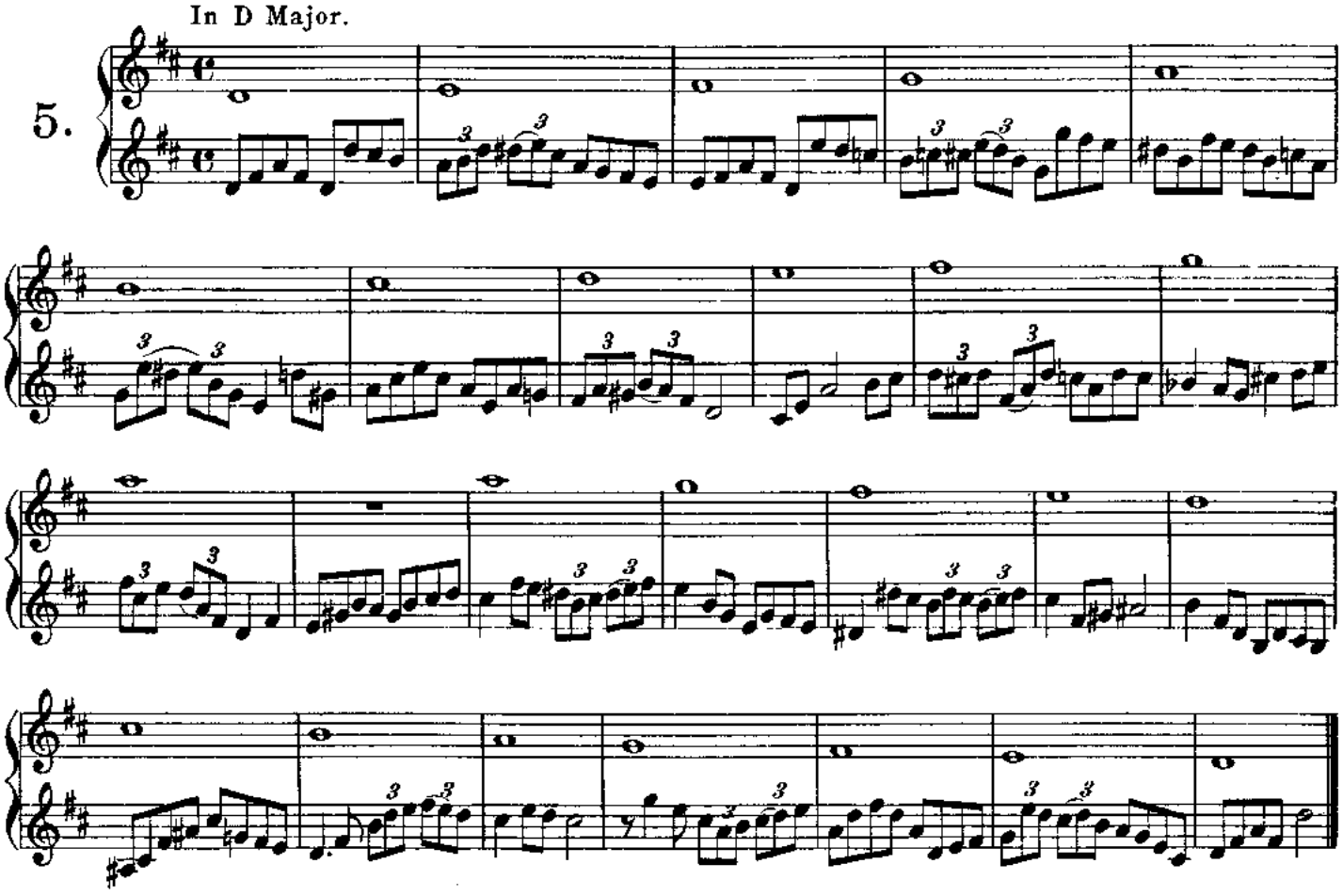
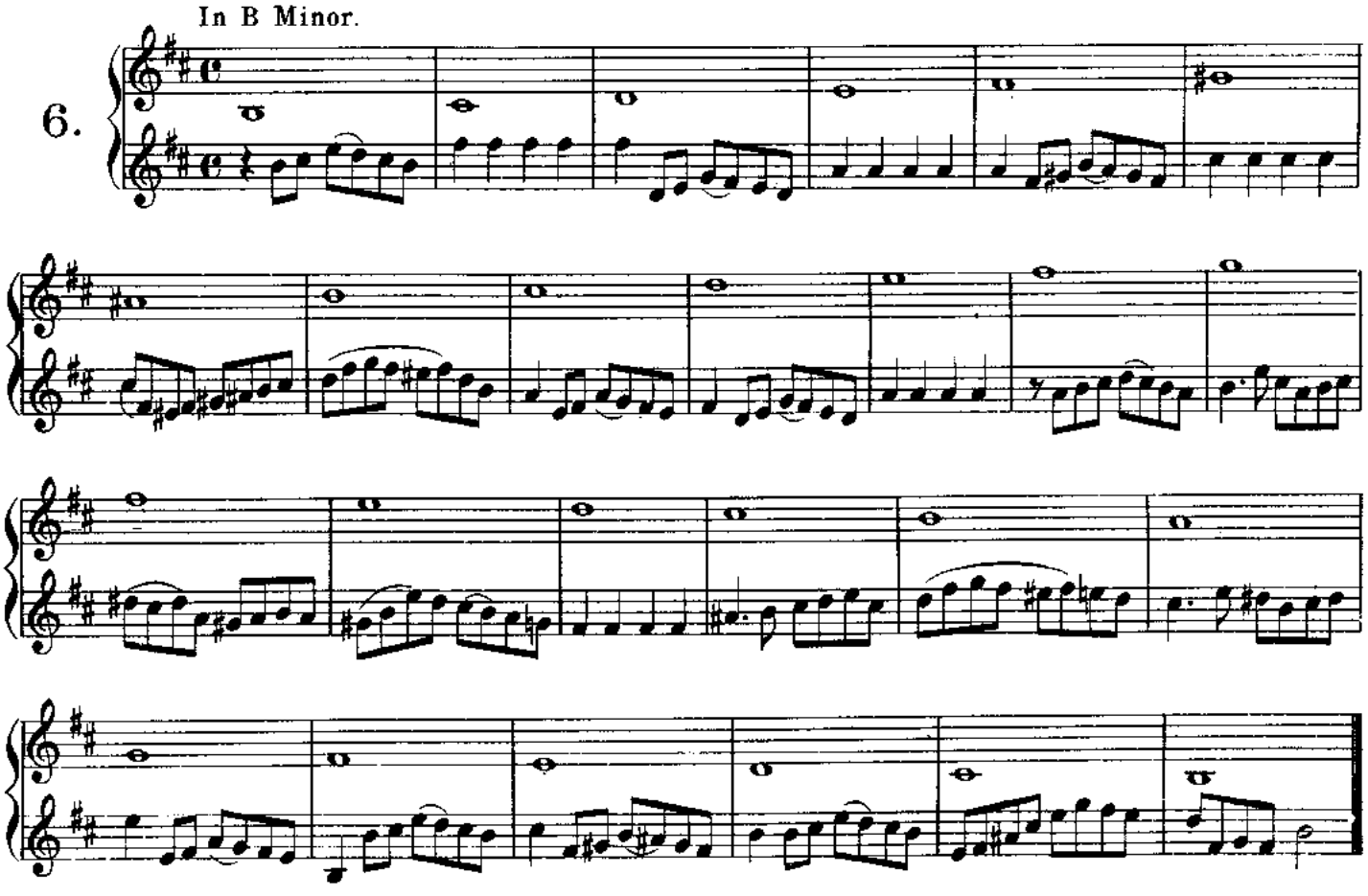
In D Major.

5.



In B Minor.

6.



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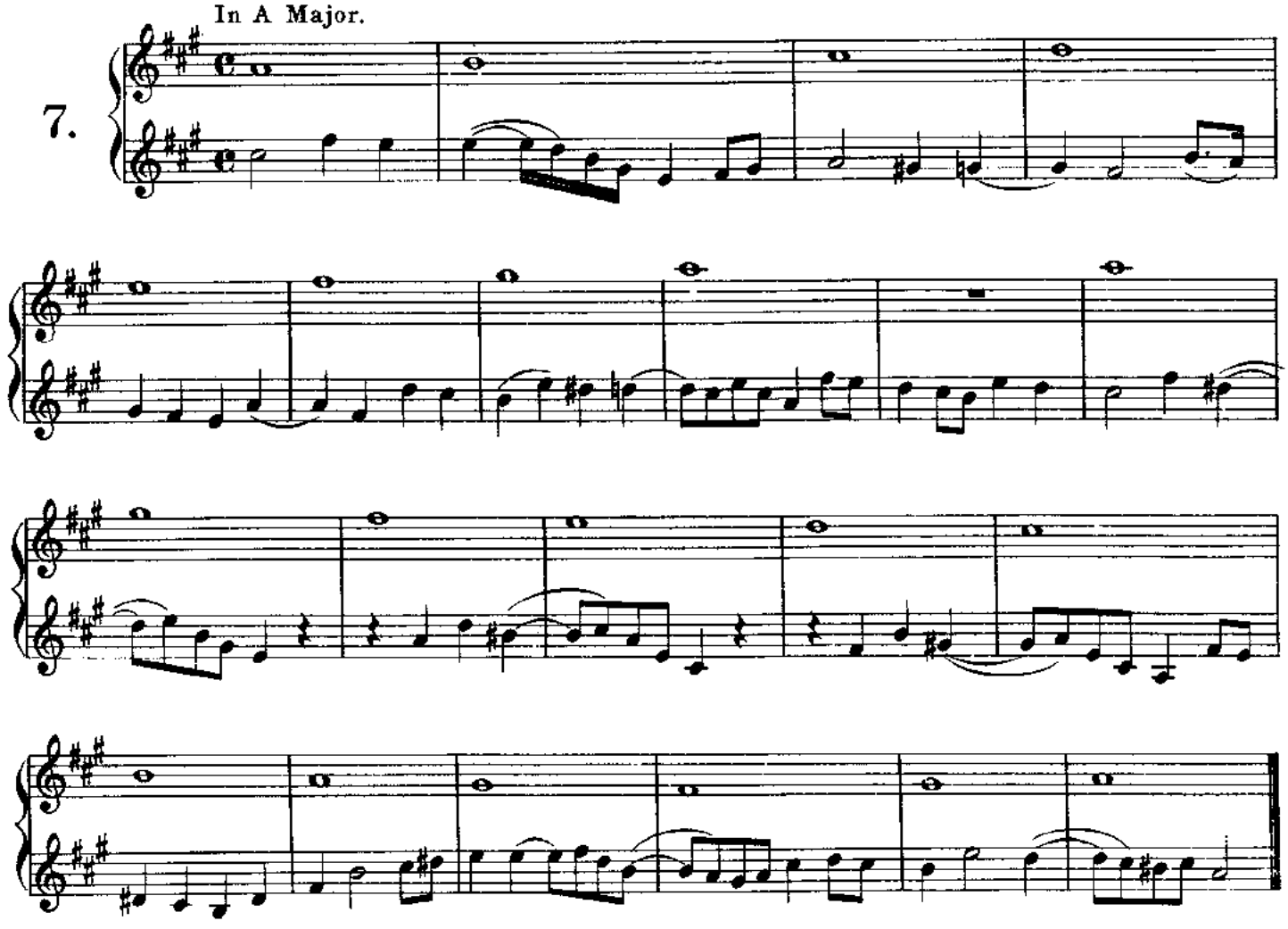
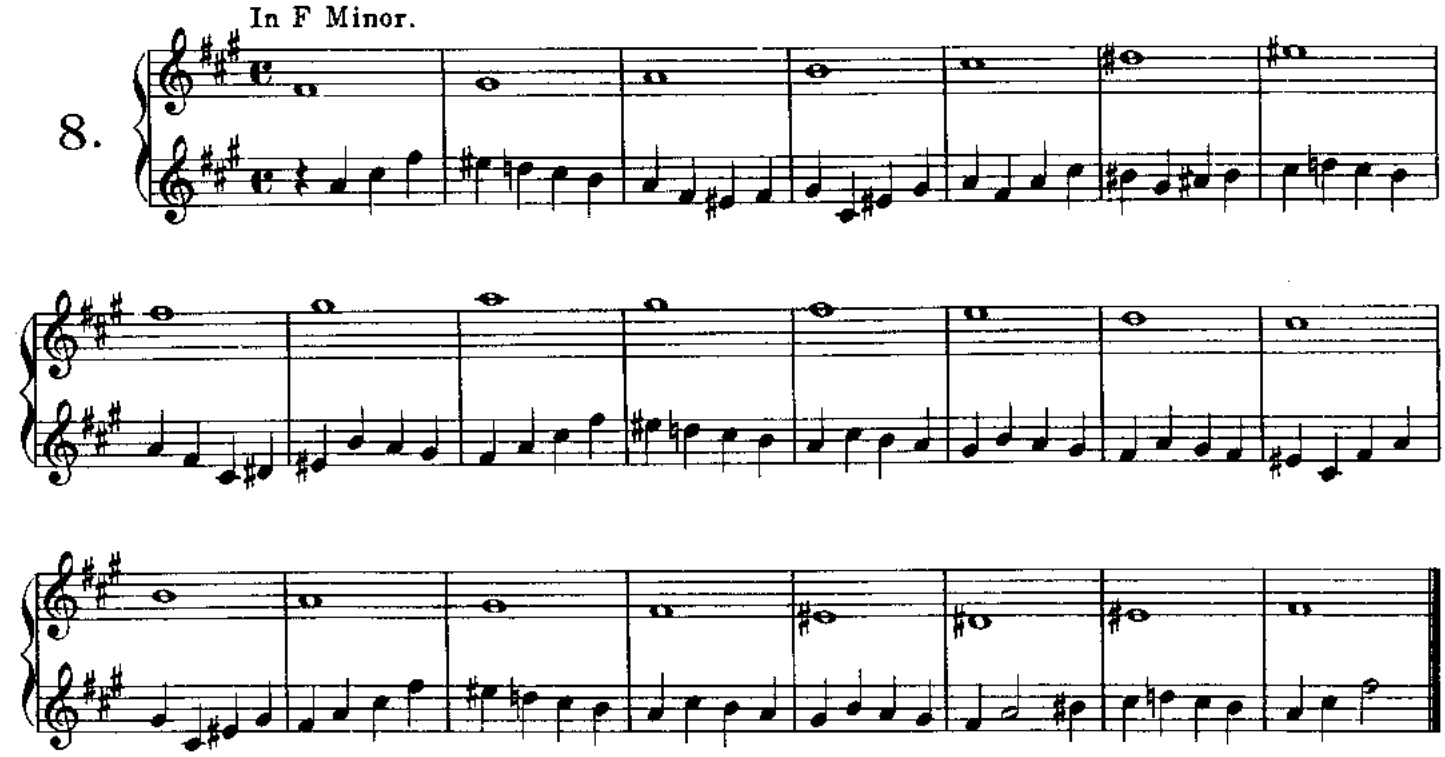
7. In A Major.



8. In F Minor.



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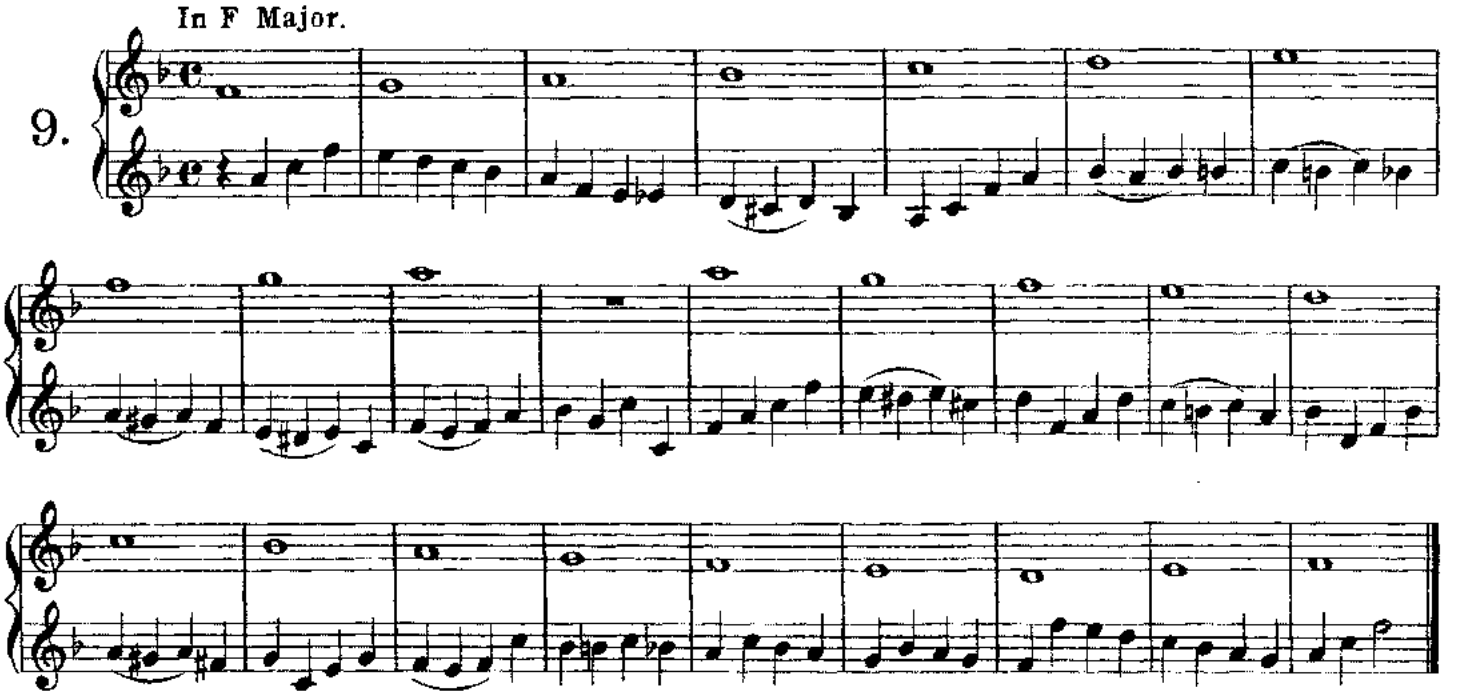
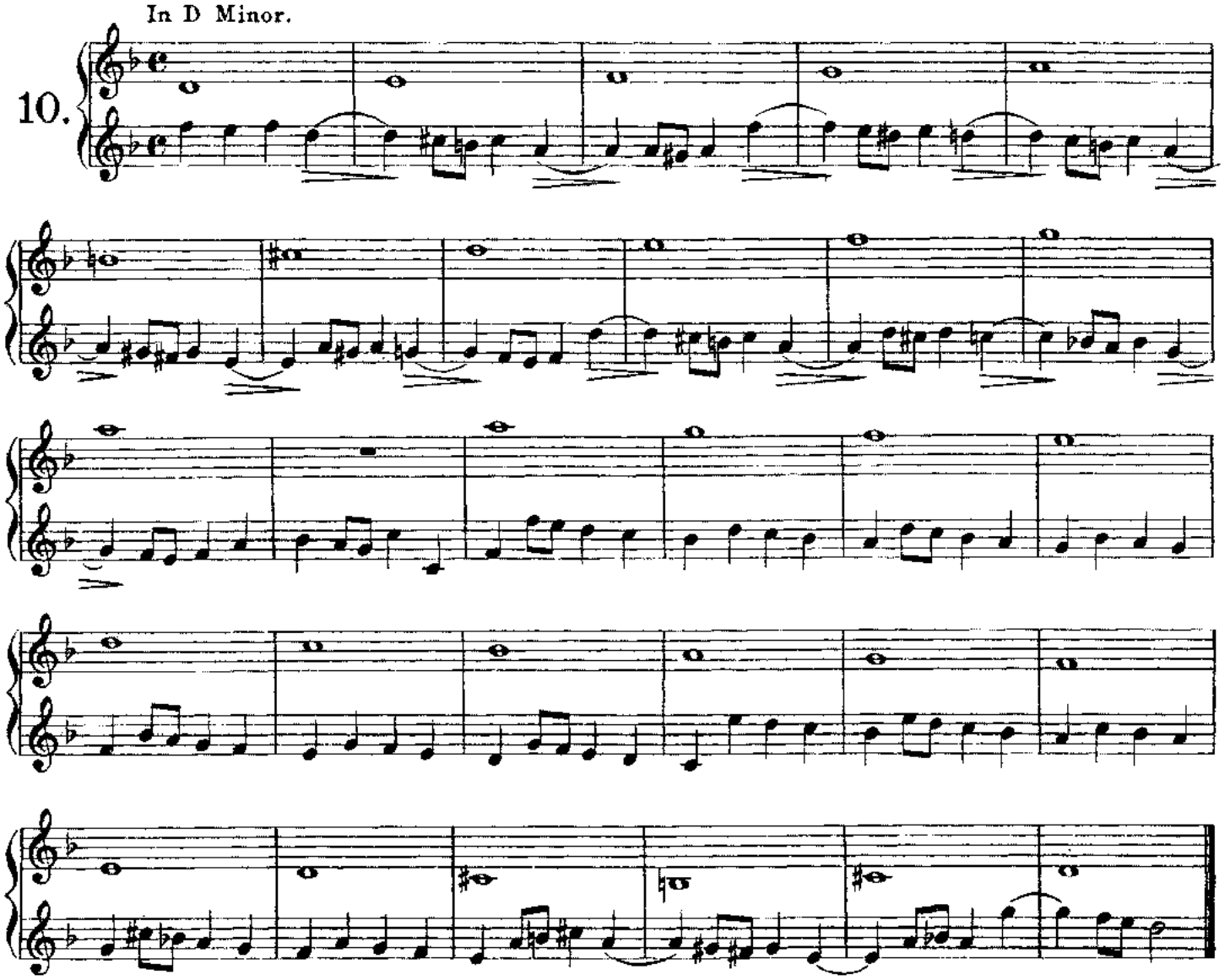
In F Major.

9.



In D Minor.

10.



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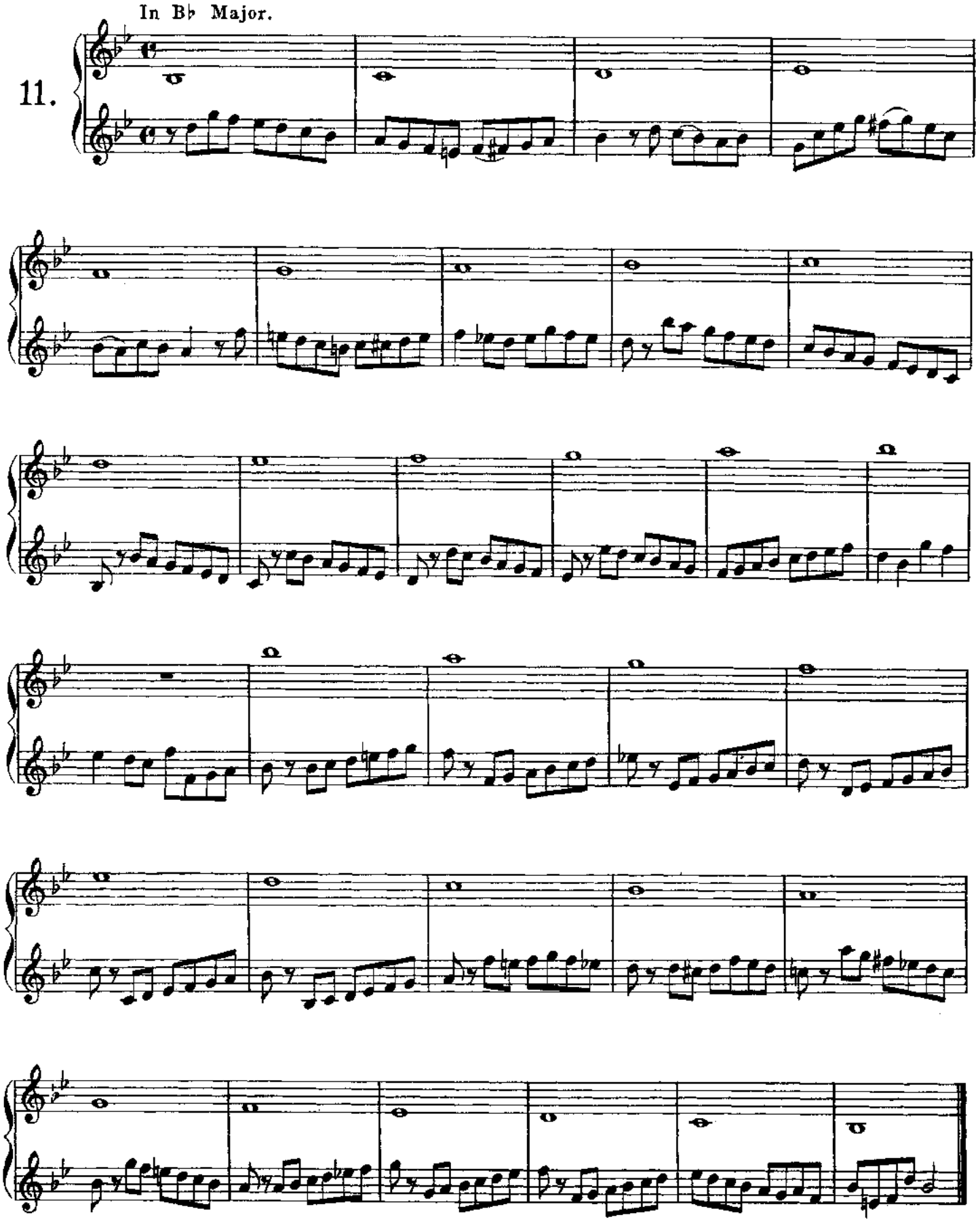
11. In B♭ Major.



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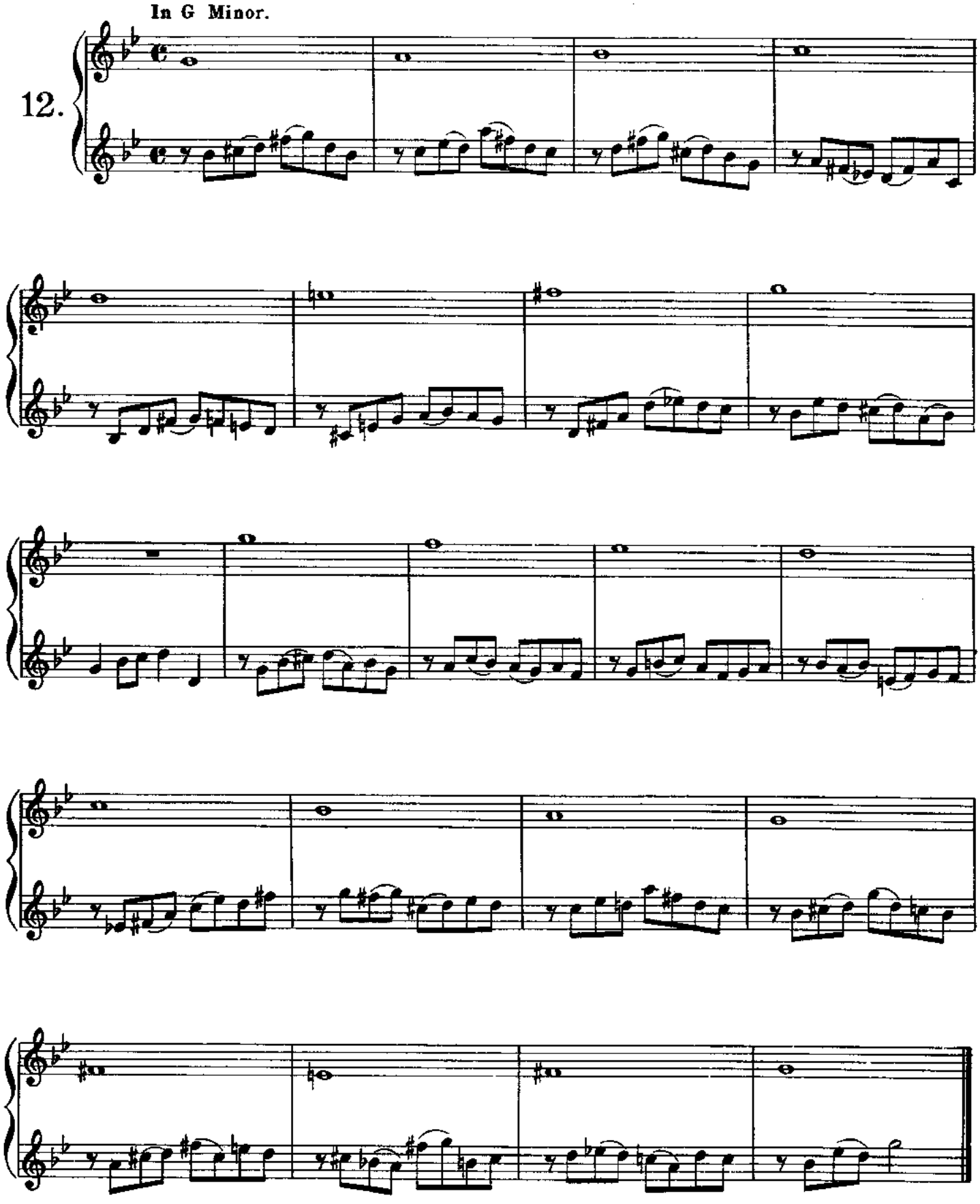
In G Minor.

12.



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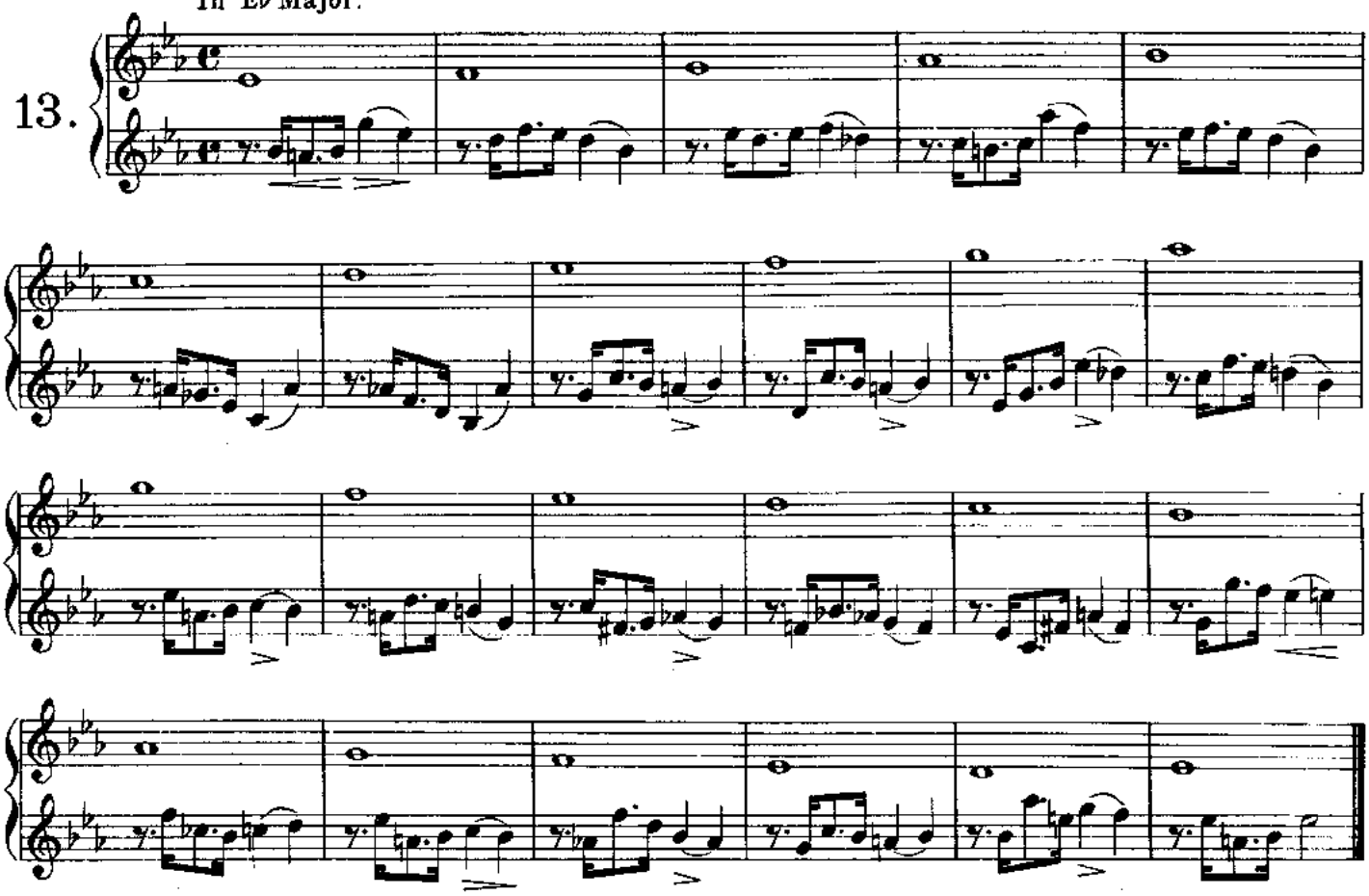
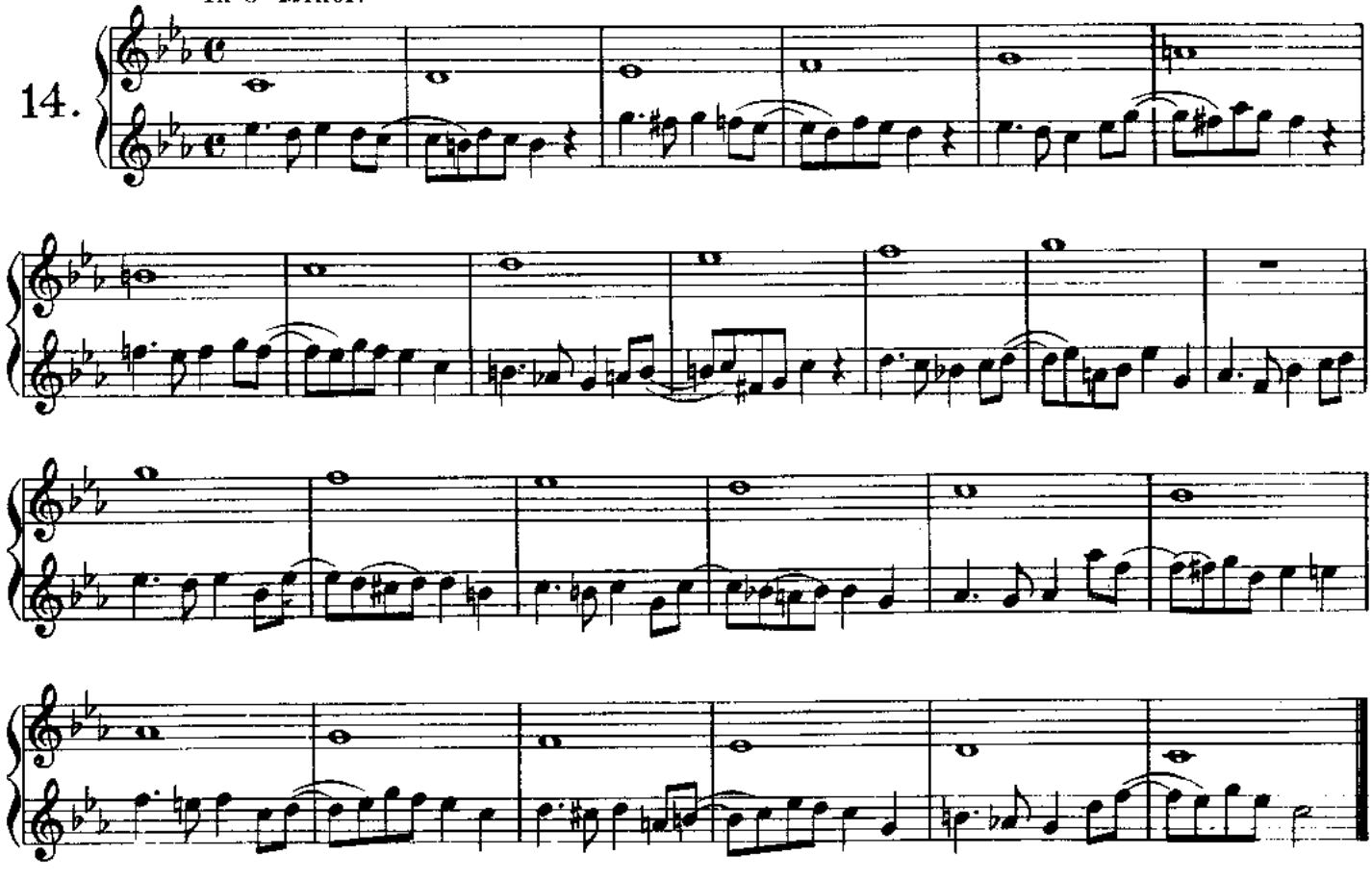
In Eb Major.

13.



In C Minor.

14.



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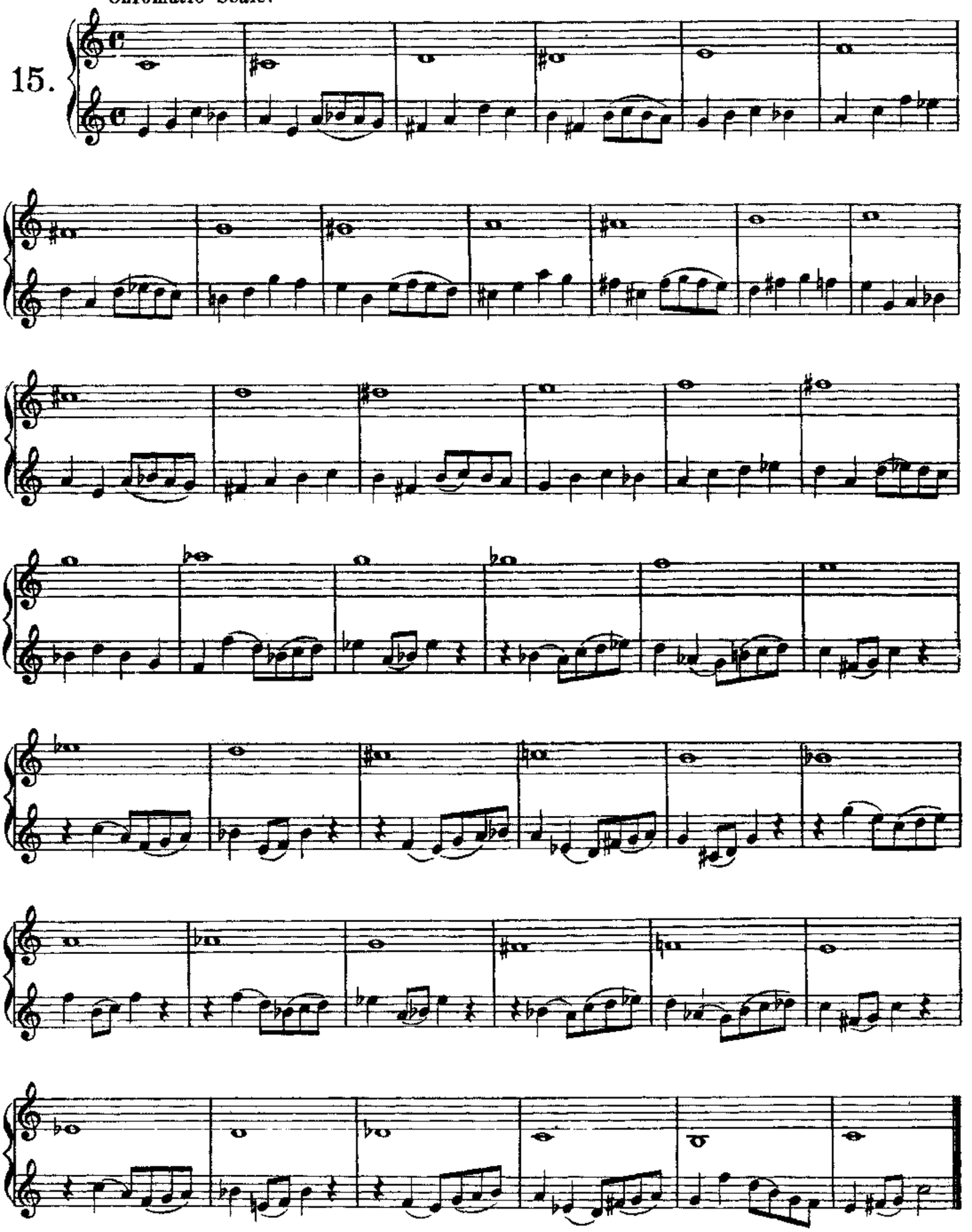
Chromatic Scale.

15.



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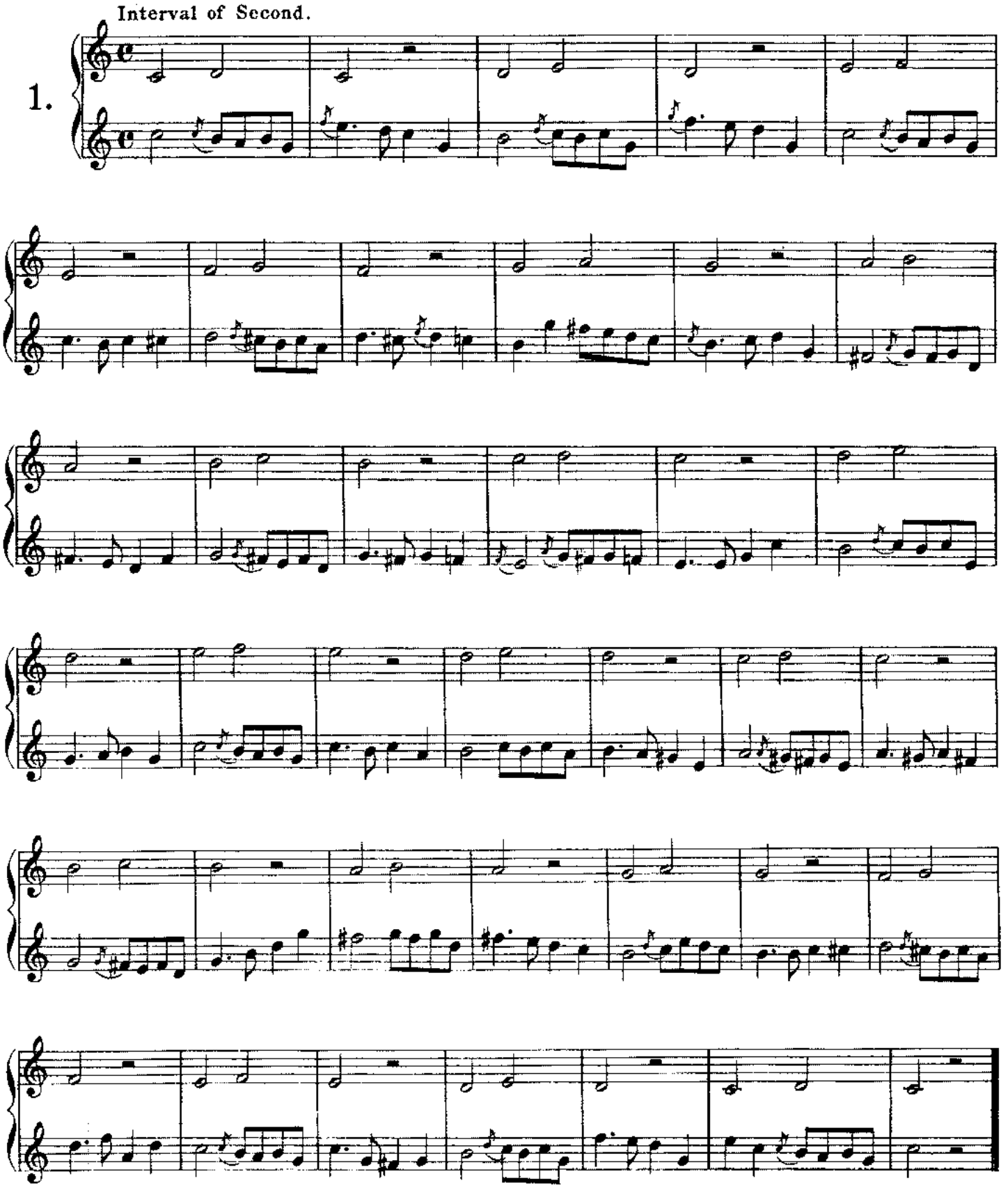
INTERVALS OF THE KEY OF C OR NATURAL SCALE

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

Interval of Second.

1.



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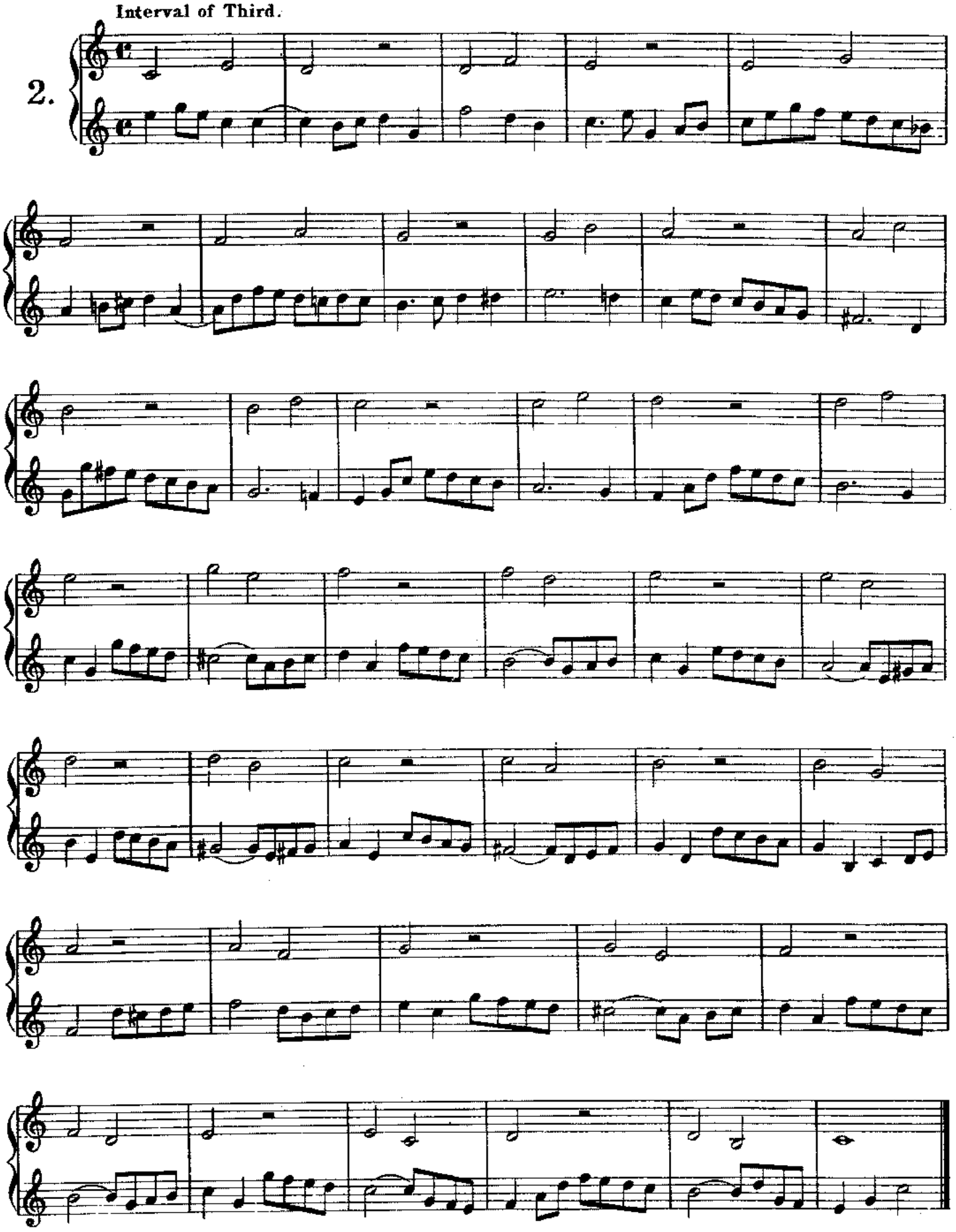
Interval of Third.

2.



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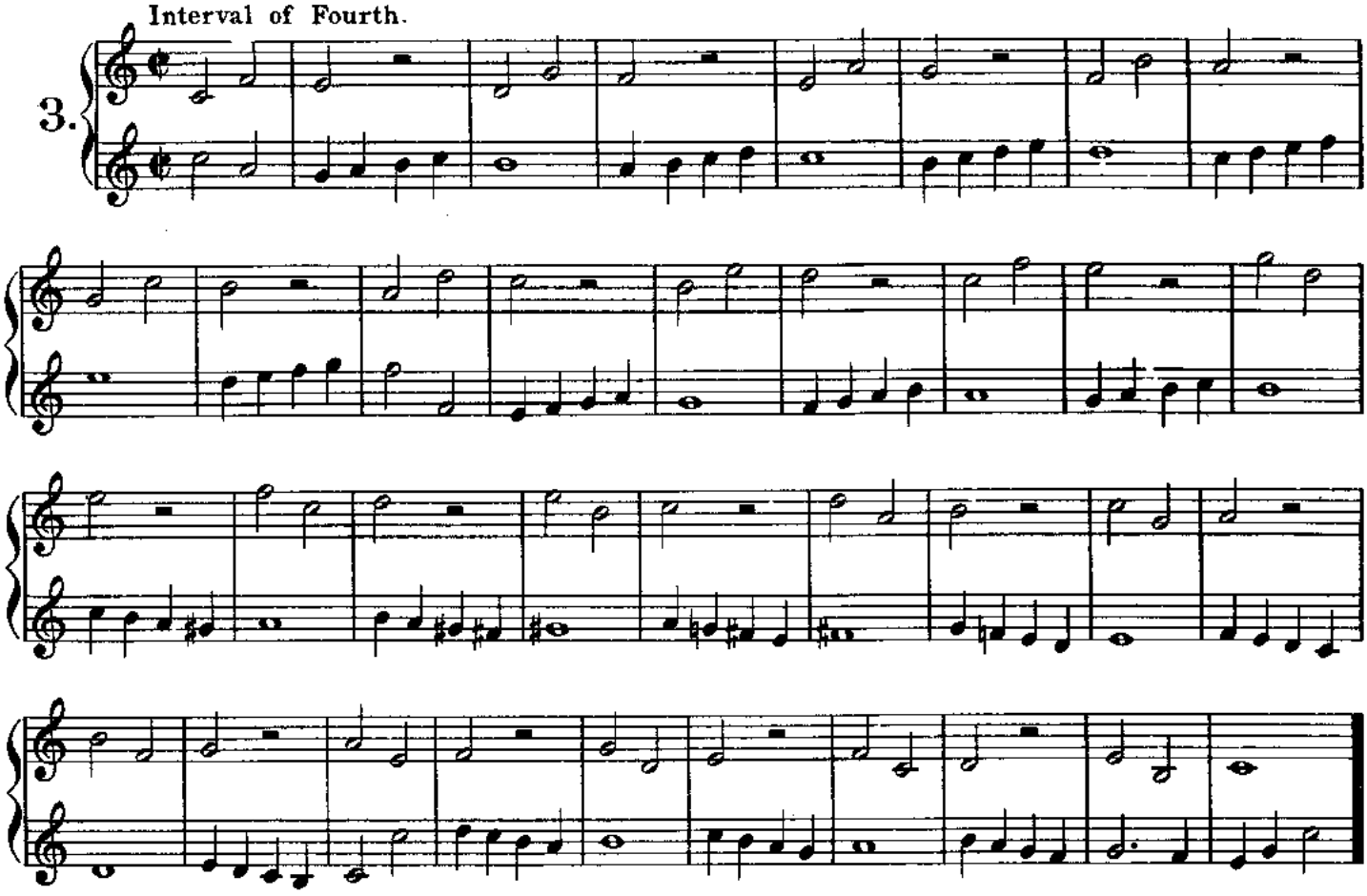
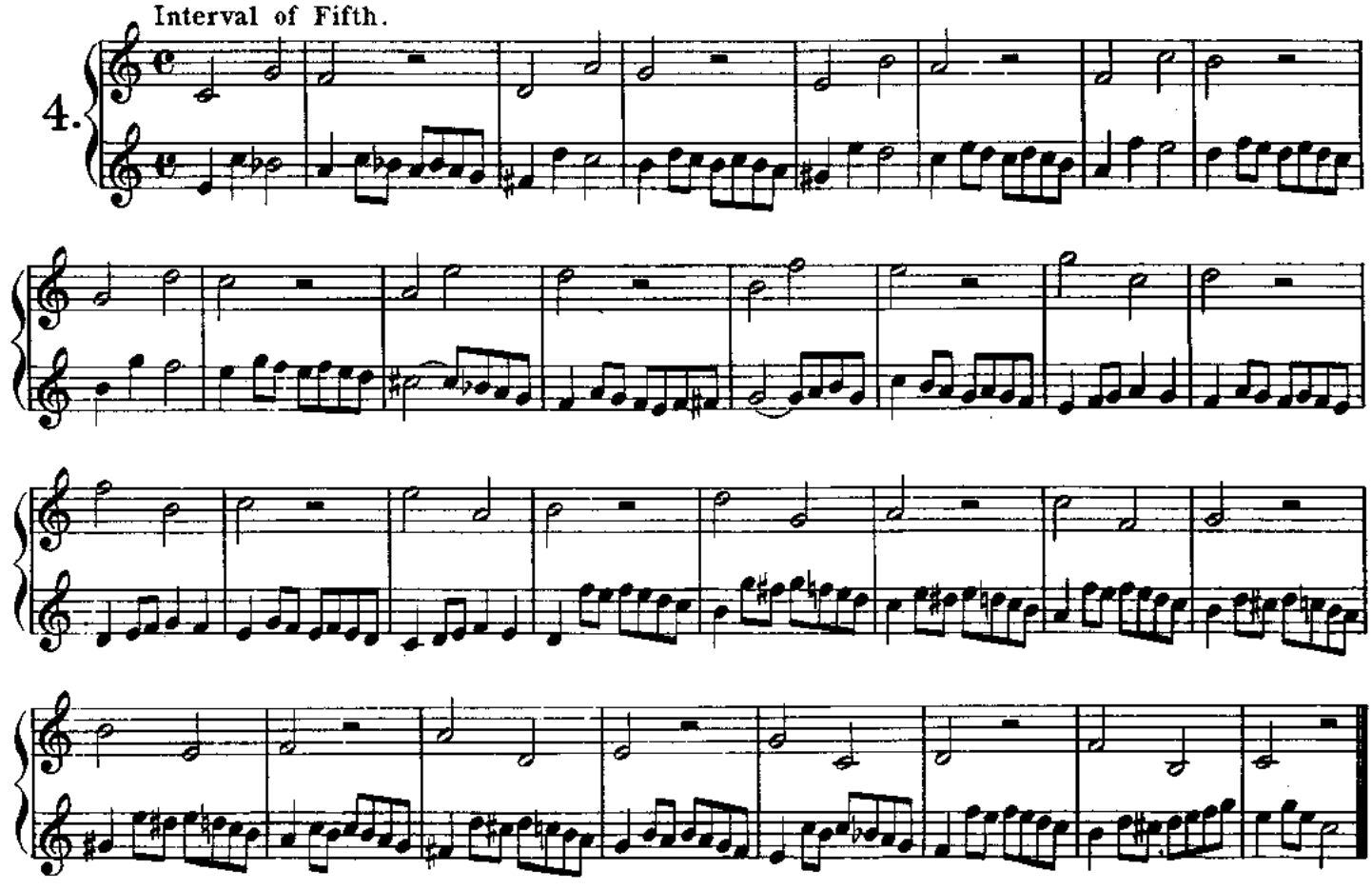
Interval of Fourth.

3.



Interval of Fifth.

4.



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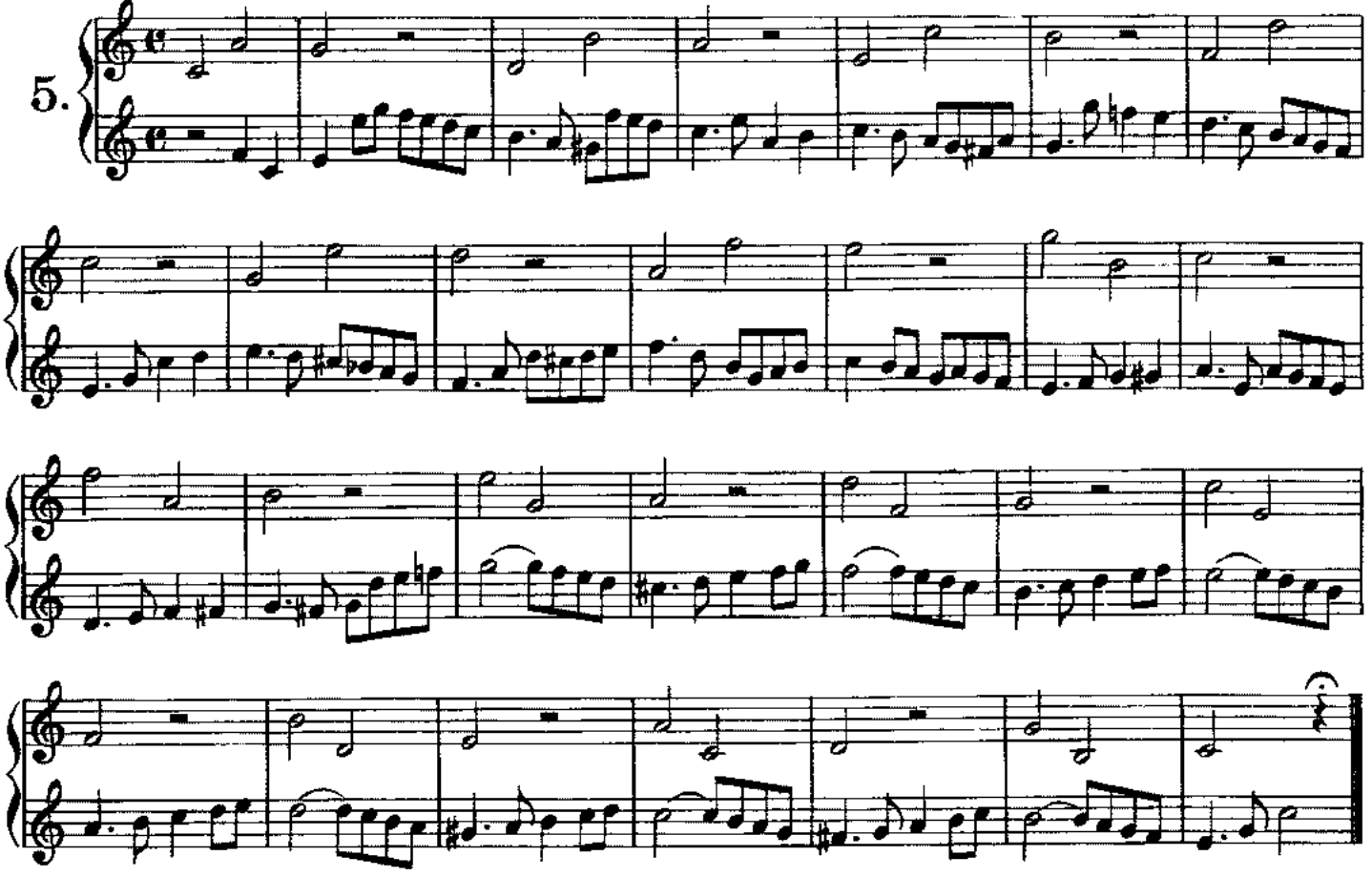
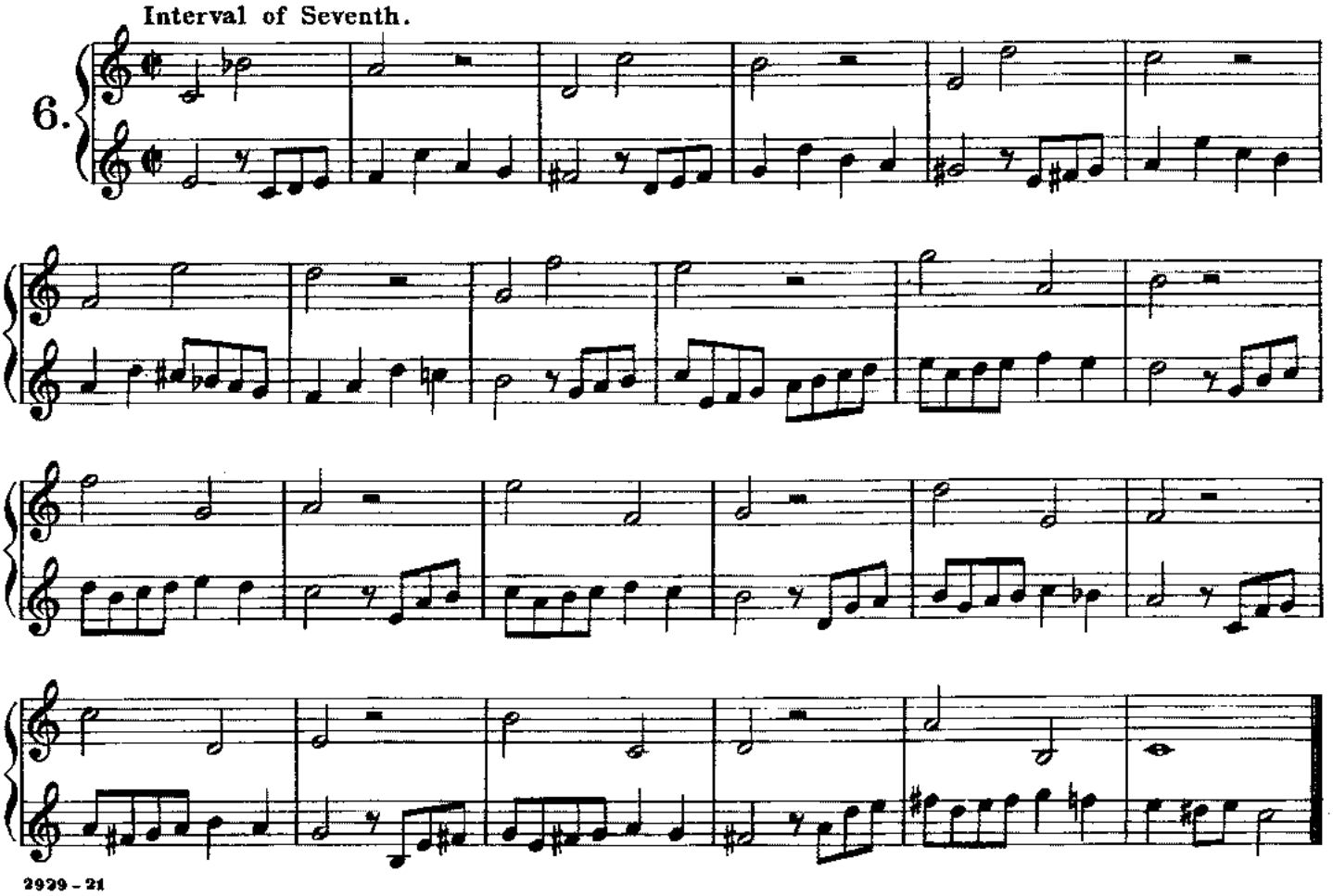
Interval of Sixth.

5.



Interval of Seventh.

6.



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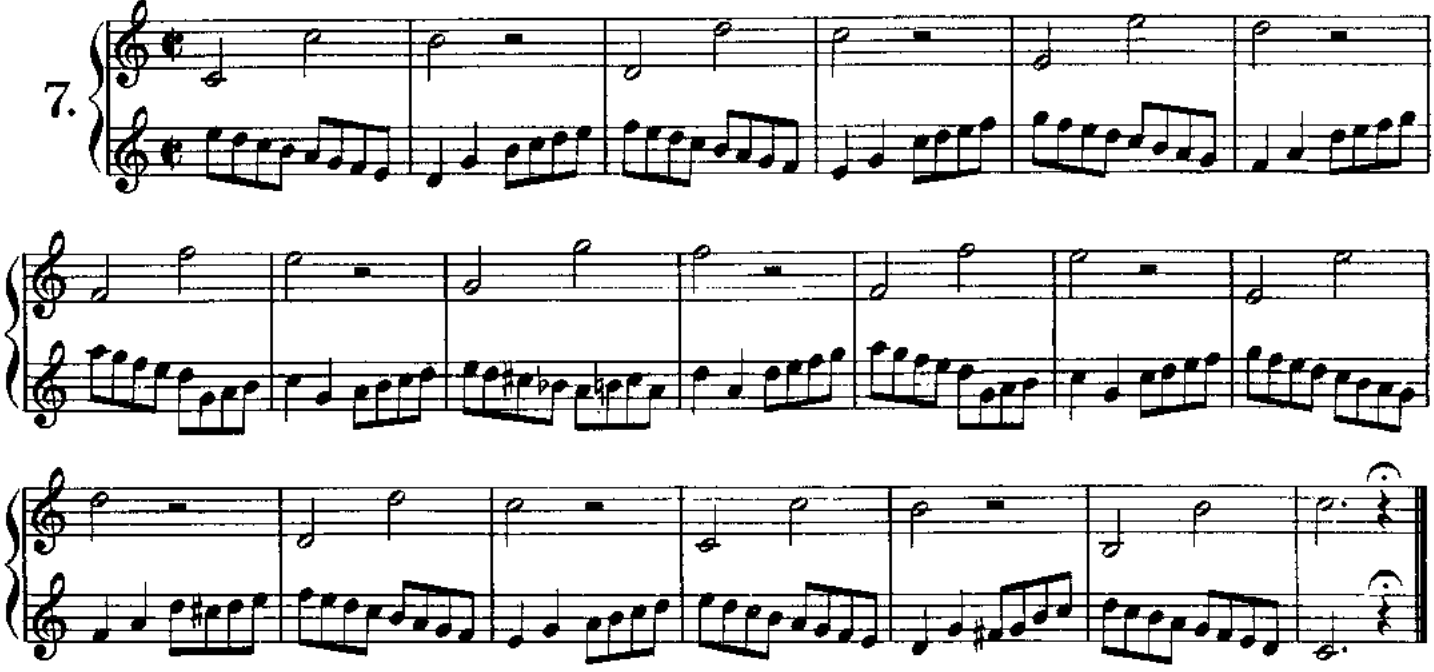
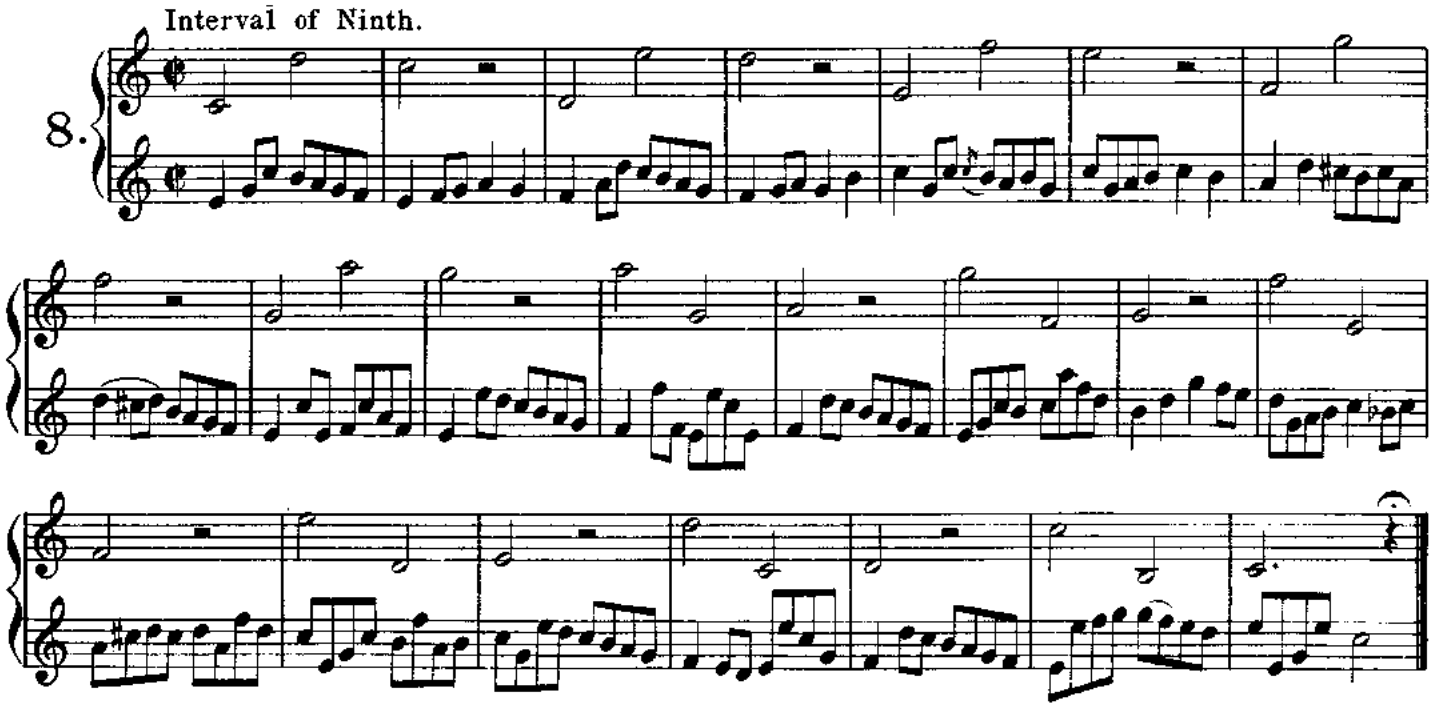
Interval of Octaves.

7.



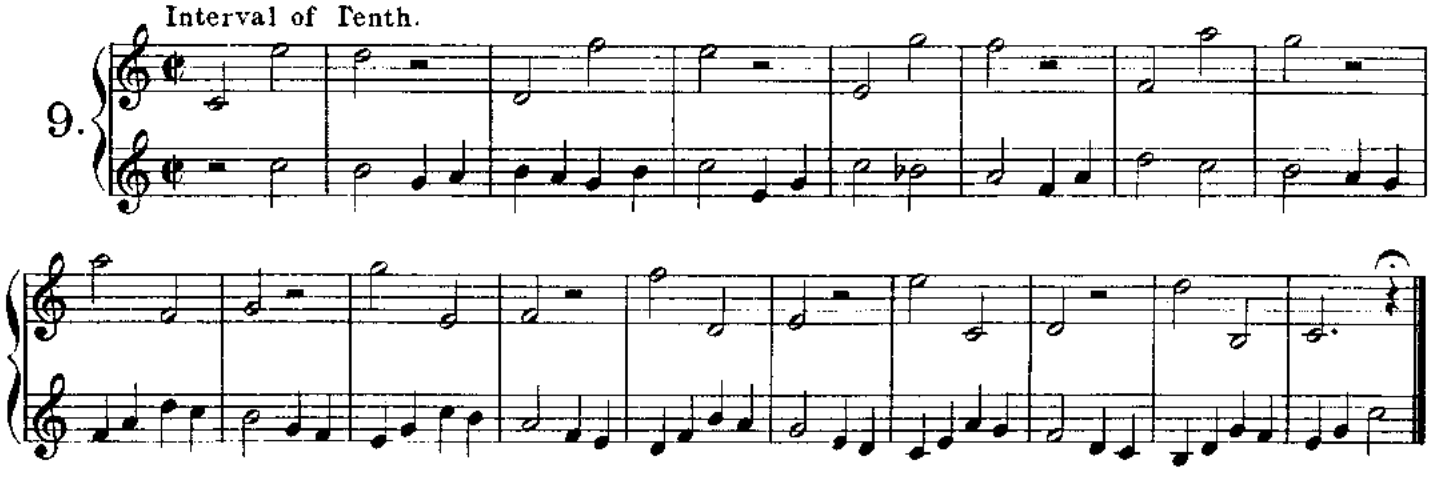
Interval of Ninth.

8.



Interval of Tenth.

9.



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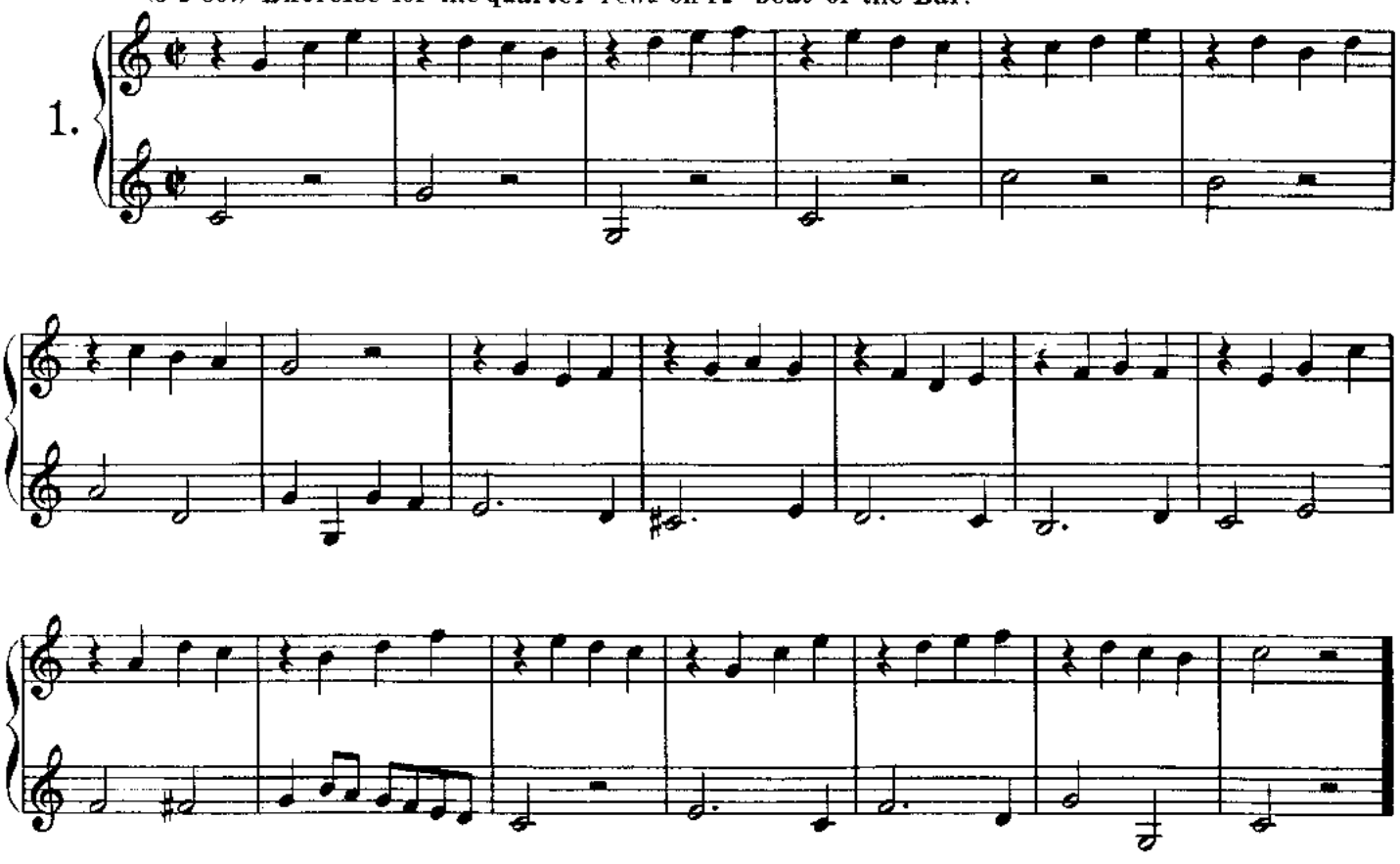
DIVISION OF TIME.

Common time 4 in the Bar 2 3 or alla breve in the Bar 2.

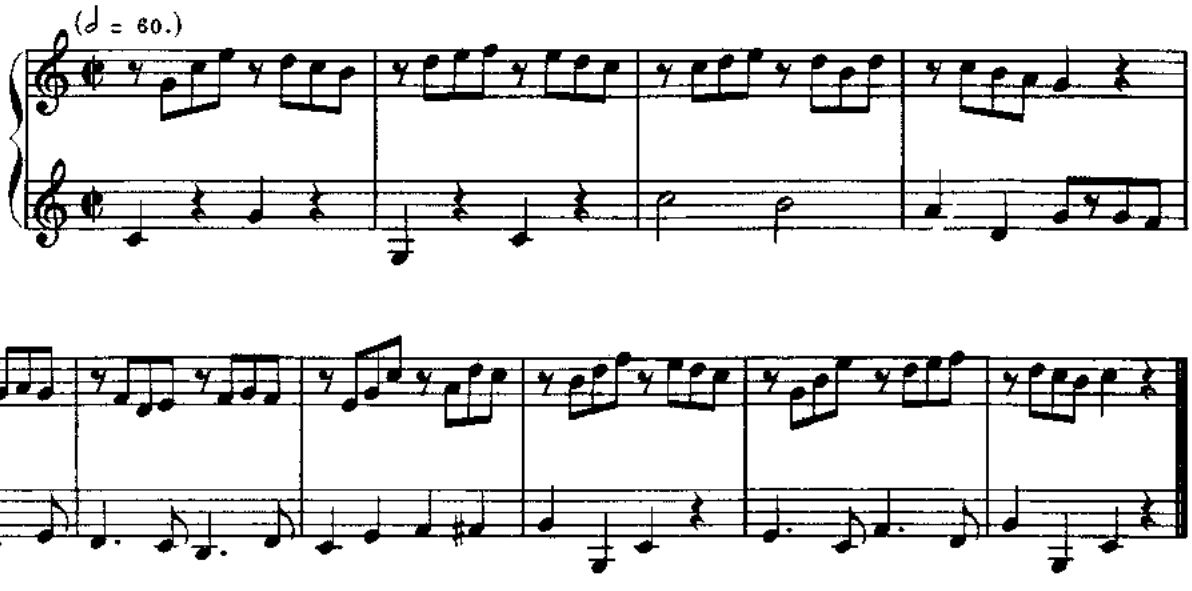
* (𝅗𝅥 = 80.) Exercise for the quarter rest on 1st beat of the Bar.

1.



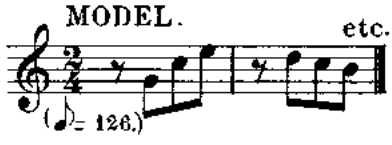
2.

Same Exercise for the Eighth rest.



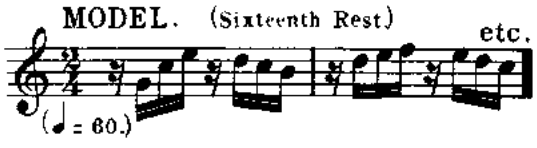
The 1st Exercise executed in 2/4.

MODEL.



2nd Exercise reduced to 2/4.

MODEL. (Sixteenth Rest)



* Use a Metronome whilst playing.

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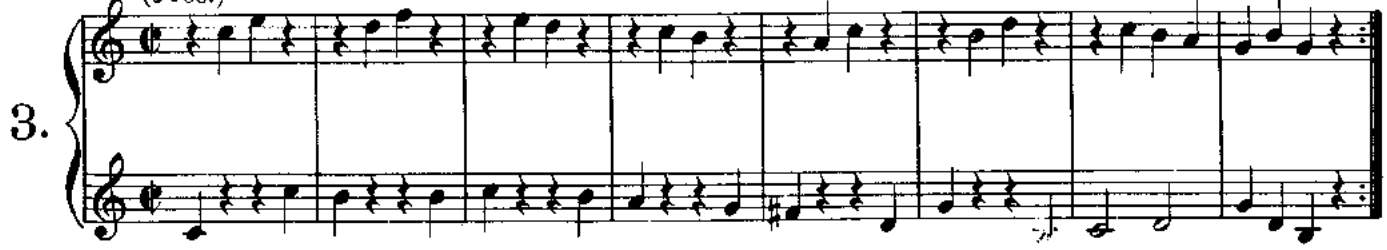
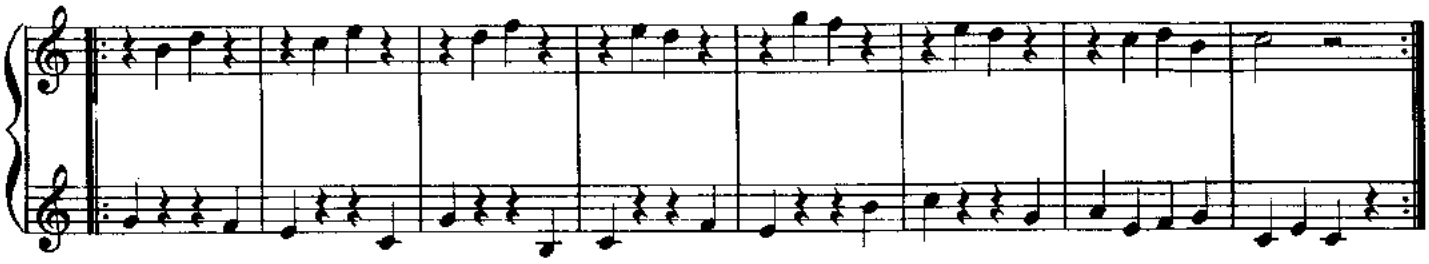
2 Quarter notes between 2 Quarter rests.

(𝅗𝅥 = 88.)

3.



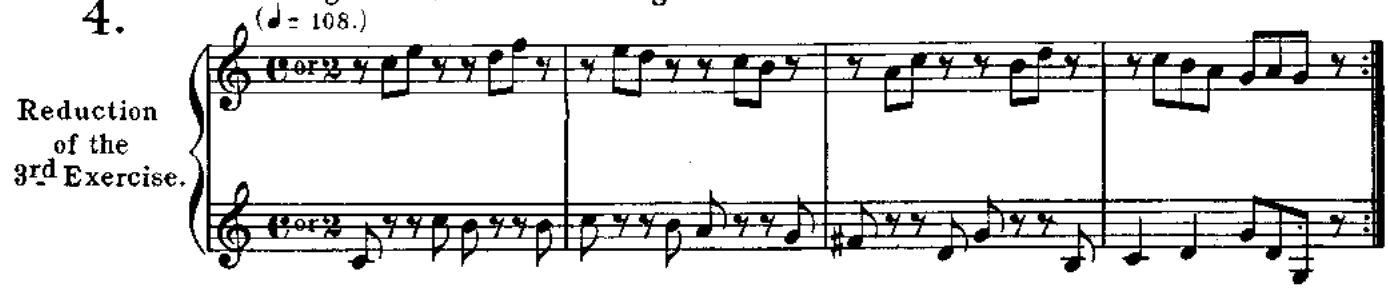


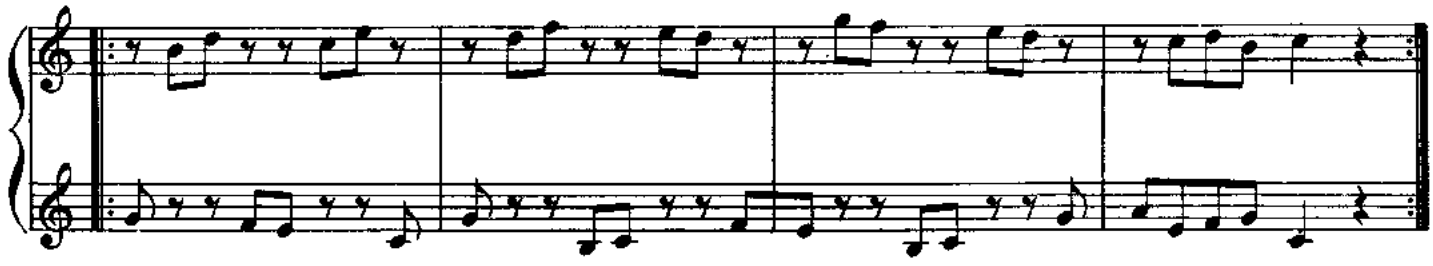
2 Eighth notes between 2 Eighth rests.

4.

(♩ = 108.)

Reduction of the 3rd Exercise.



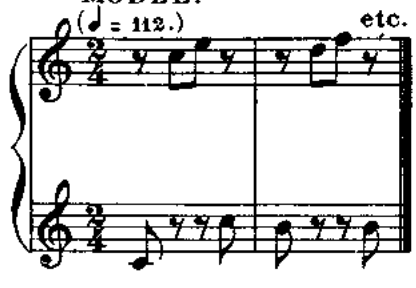


MODEL.

(♩ = 112.)

etc.

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

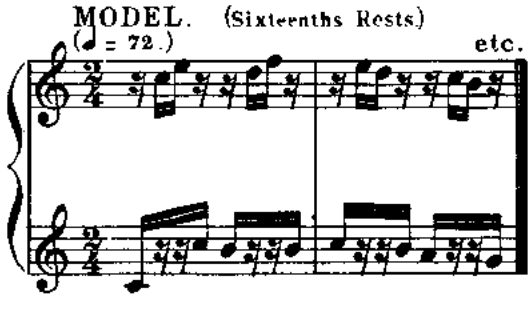


MODEL. (Sixteenths Rests)

(♩ = 72.)

etc.

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



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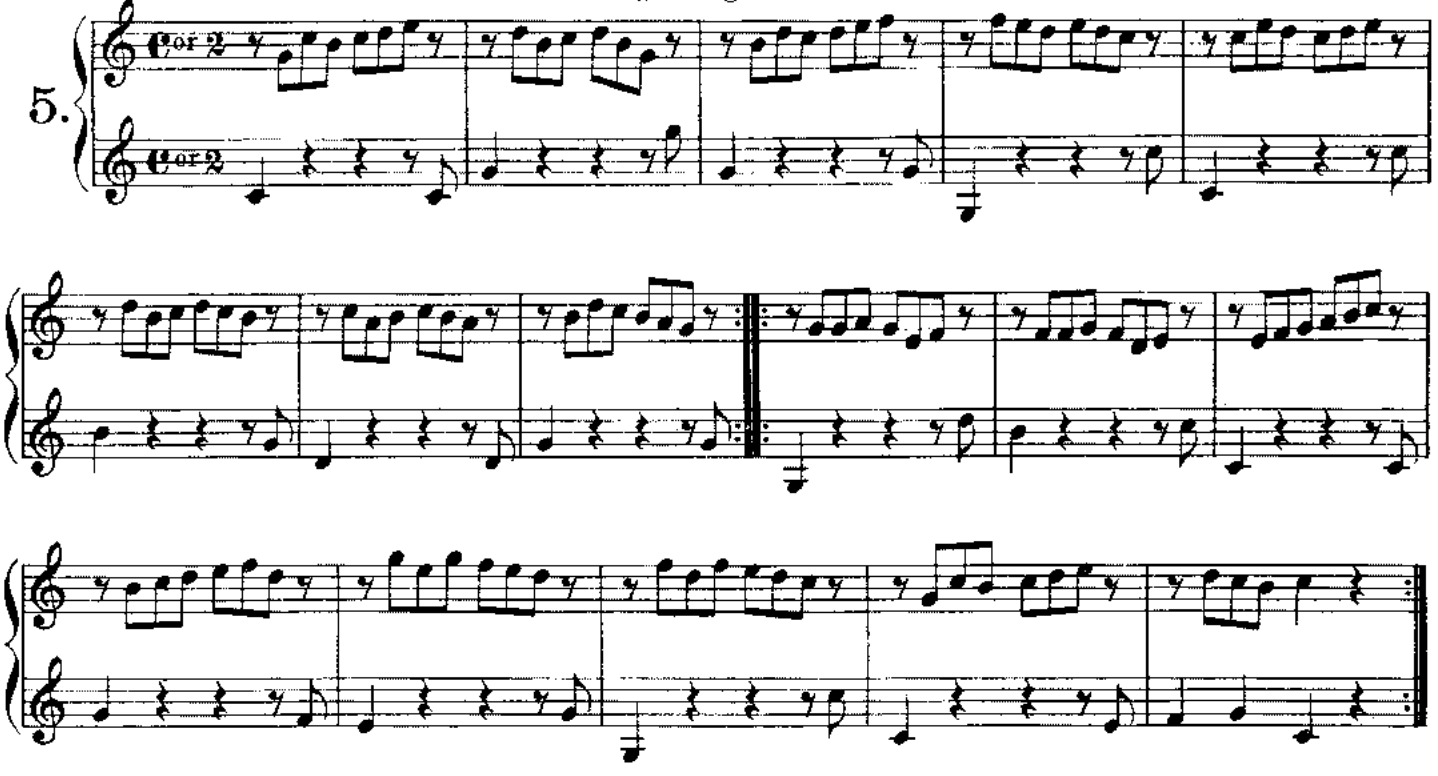
(♩ = 72.) Eighths, with a rest at the beginning and at the end of each Bar.

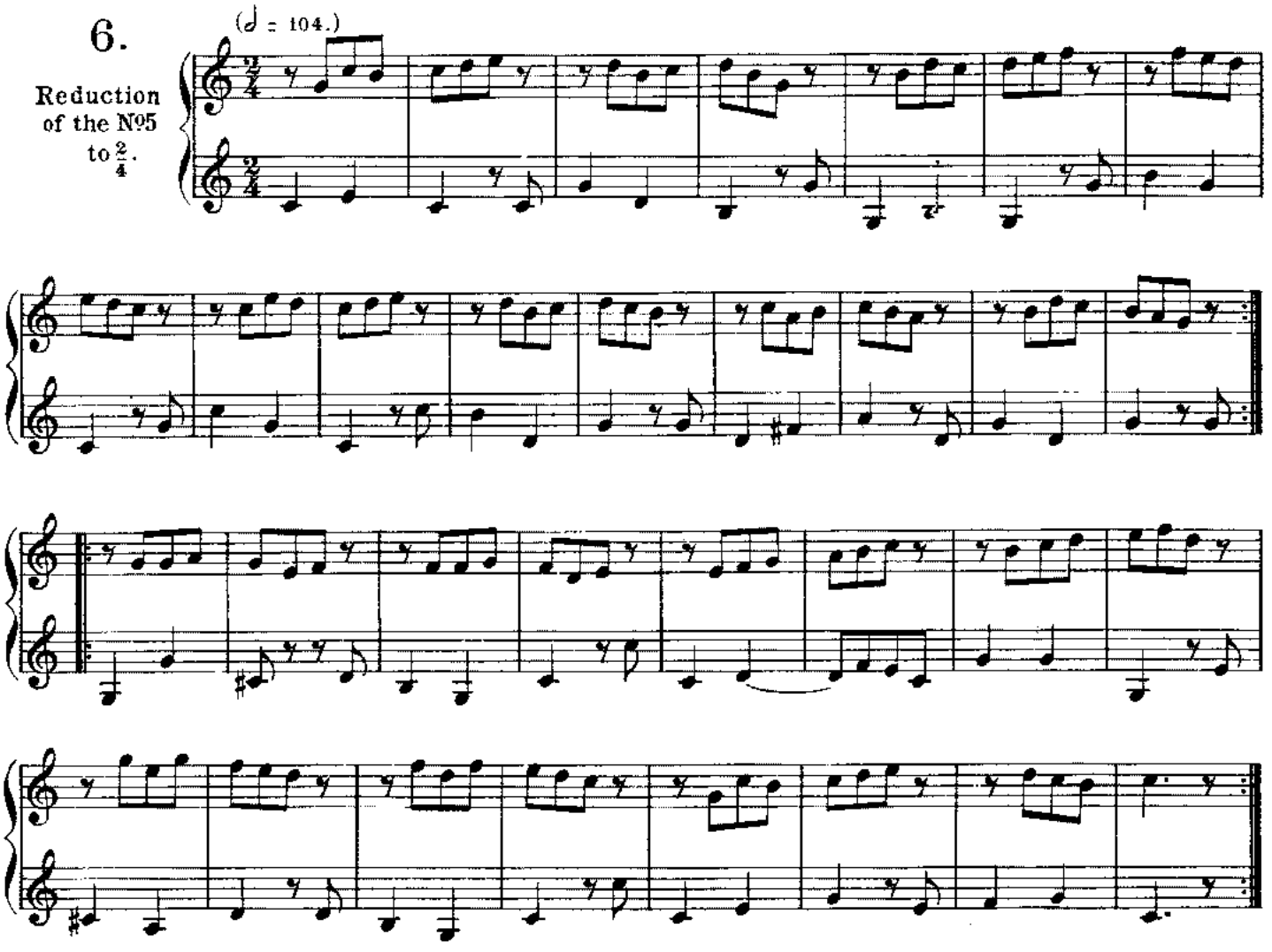
5.



6.

Reduction of the №5 to $\frac{2}{4}$.

(♩ = 104.)



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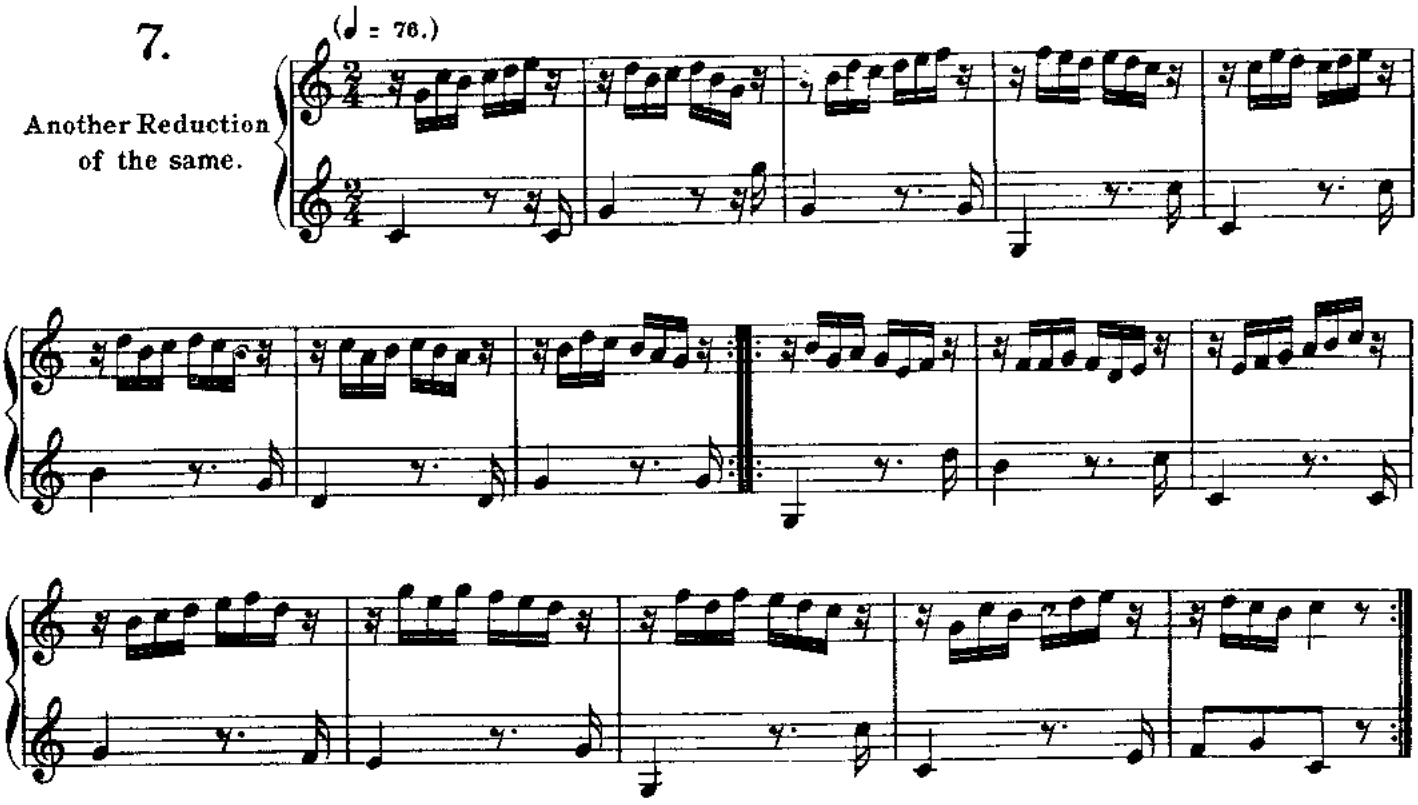
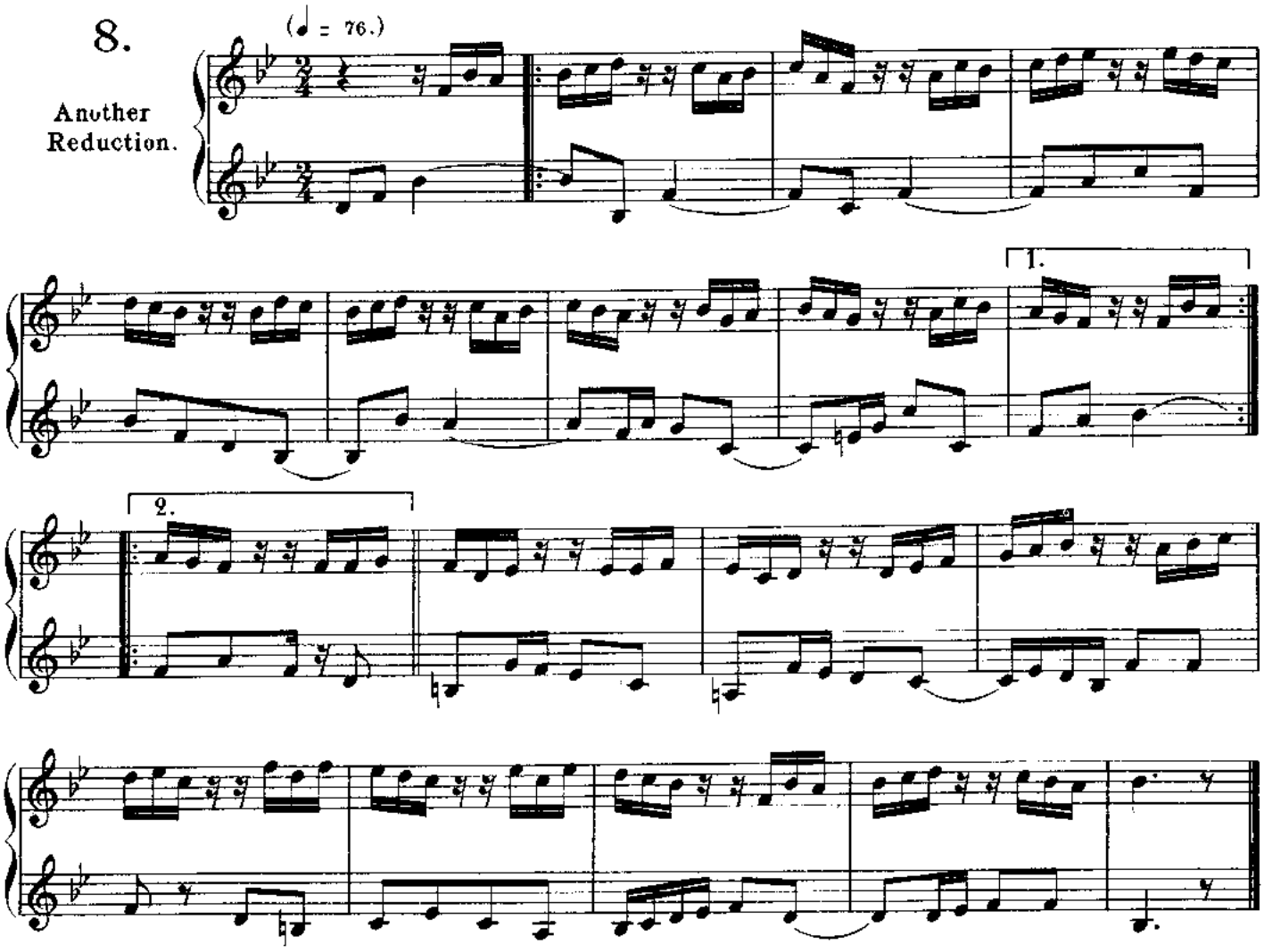
7.

Another Reduction of the same.



8.

Another Reduction.



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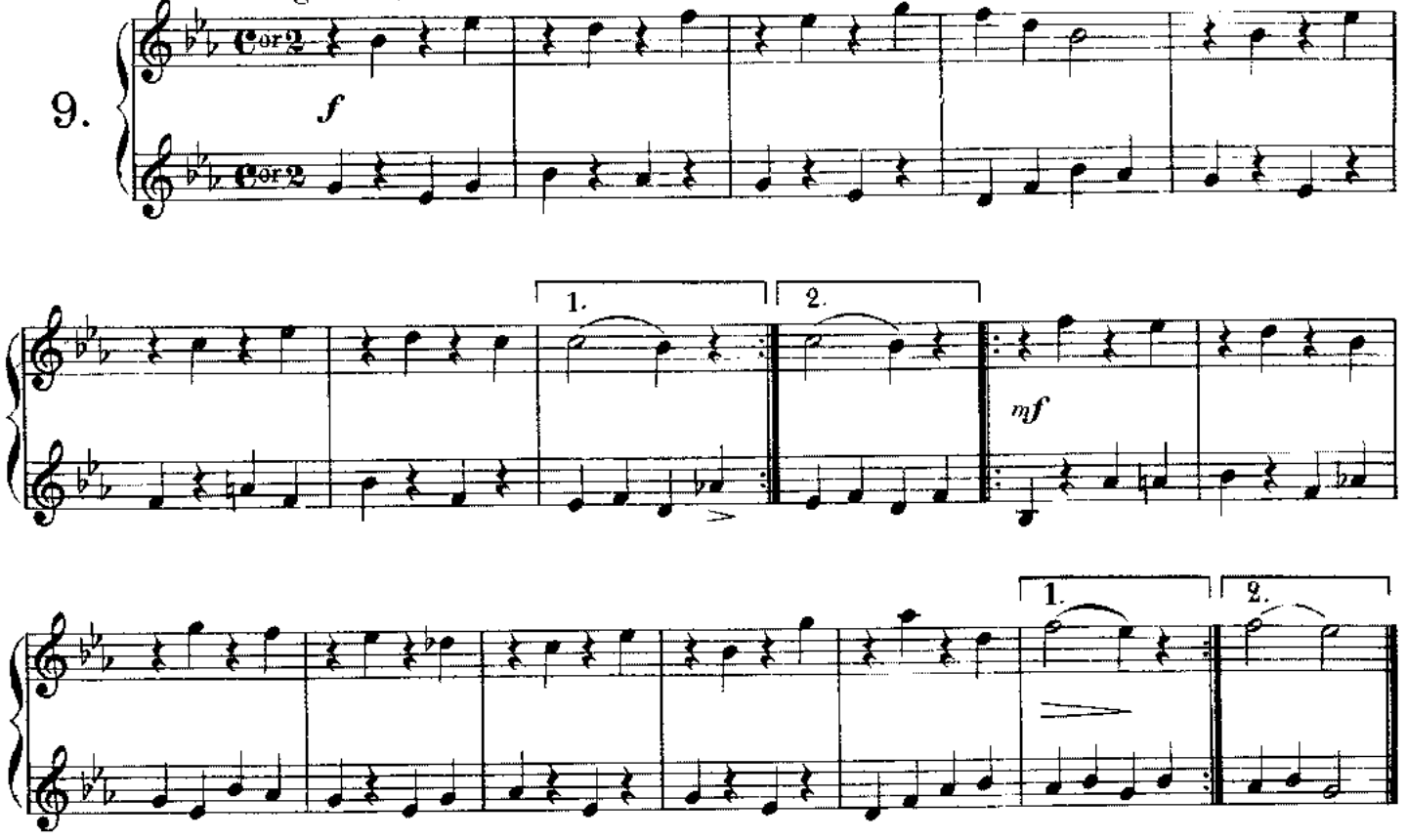
COUNTER TIME.

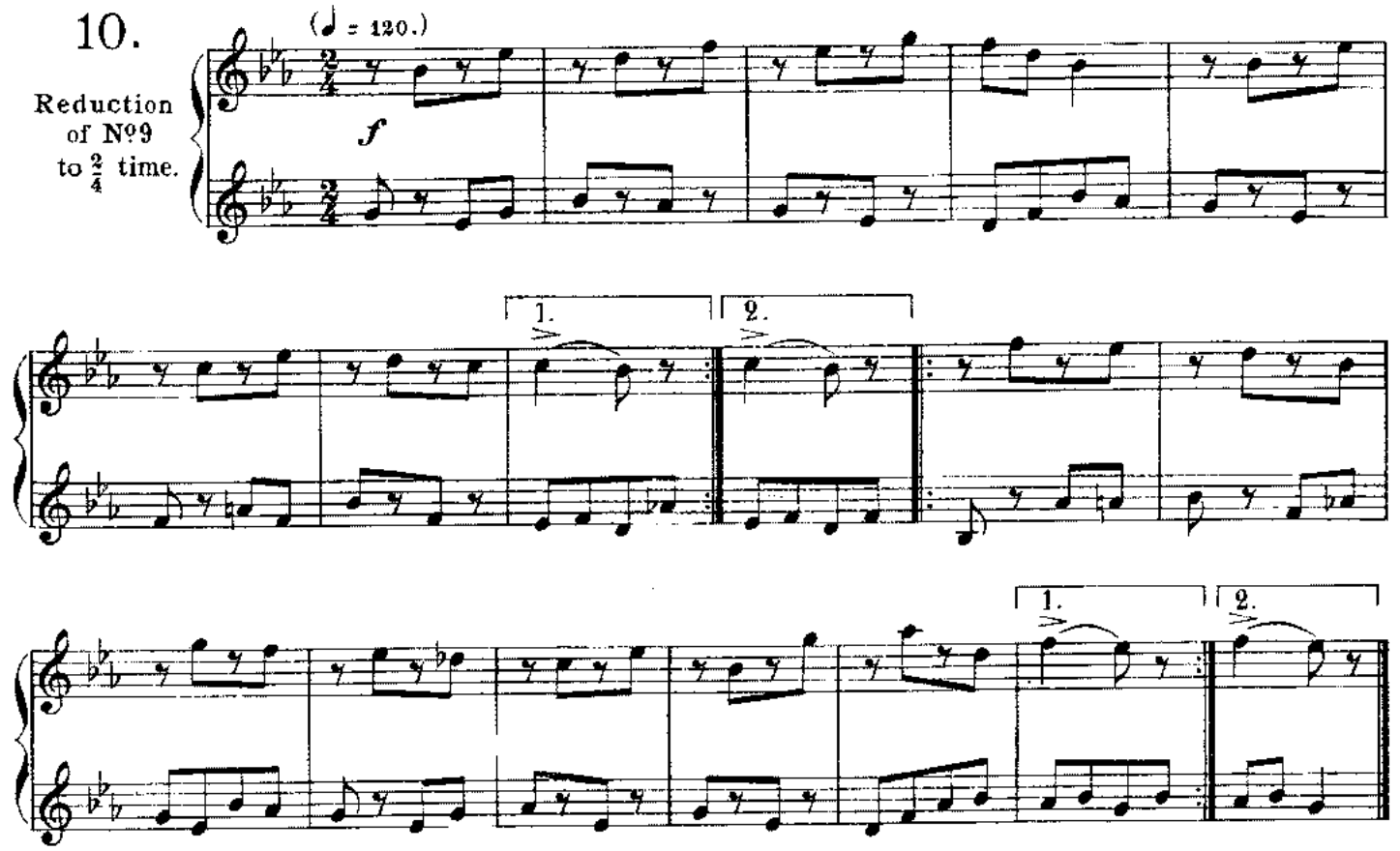
Allegretto. (♩ = 76.)

9.



10.

Reduction of N°9 to $\frac{2}{4}$ time.



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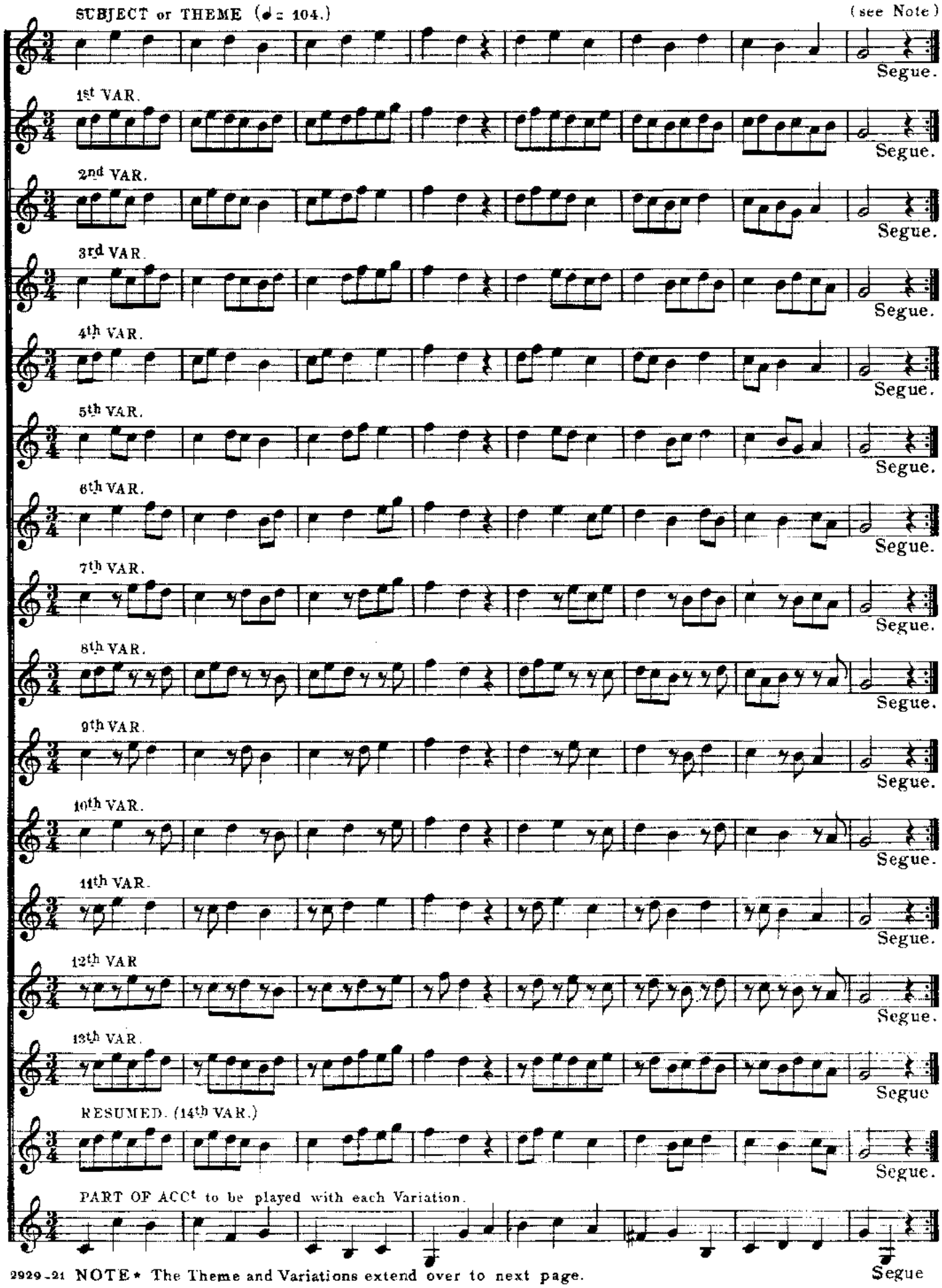

2929-21 NOTE* The Theme and Variations extend over to next page.

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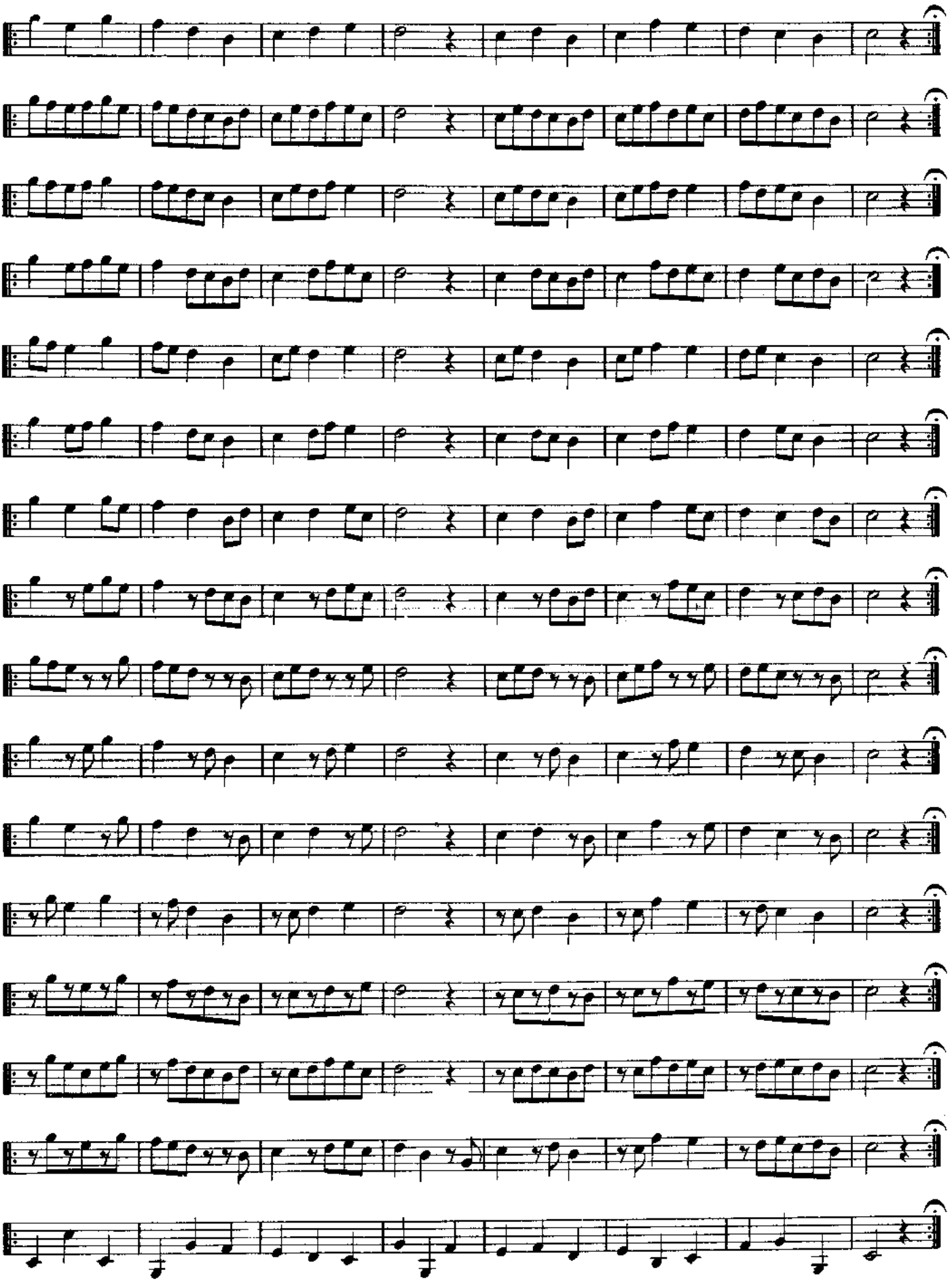

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EXERCISES ON NOTES SLURRED BY MEANS OF THE LIPS.

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

(4 in the Bar ♩ = 54 to ♩ = 66) (2 in the Bar 𝅗𝅥 = 52 to 𝅗𝅥 = 80)

1

Cor 2

mf

t t t t

Same Exercise Slurred four by four.

1st MODEL. etc.

mf

Same Exercise Slurred eight by eight.

2nd MODEL. etc.

mf

2

mf

1st MODEL. etc.

mf

2nd MODEL. etc.

mf

3

mf

MODEL. etc.

4

mf

MODEL. etc.

5

mf

MODEL. etc.

mf

(4 in the Bar ♩ = 52 to ♩ = 72) (2 in the Bar 𝅗𝅥 = 52 to 𝅗𝅥 = 60)

6

mf

1 2

2 2 D.C.

MODEL. etc.

mf

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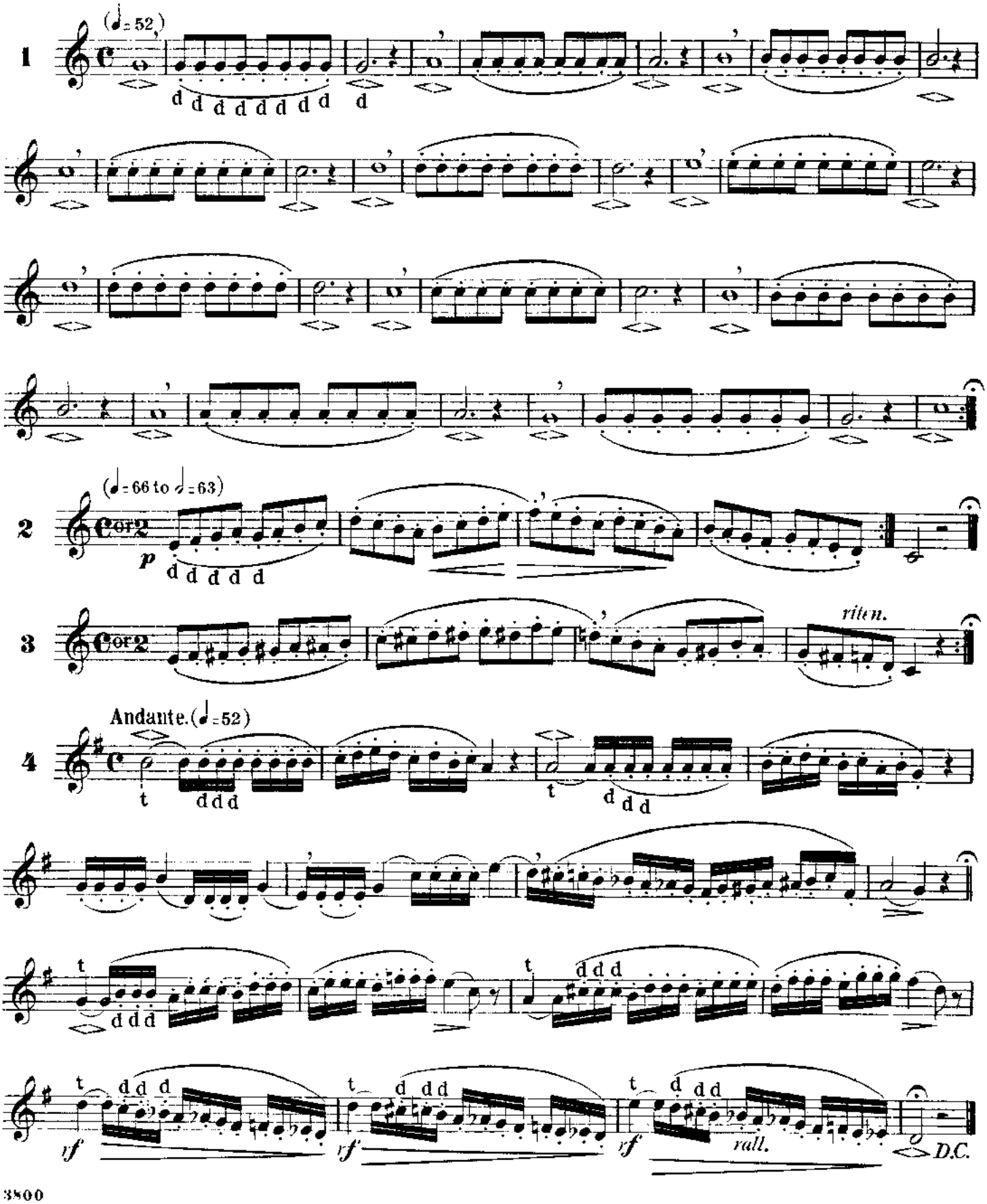
EXERCISES ON THE PORTATO OR TONGUEING ON THE SOUND.

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

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



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18 Preludes.

by Collinet.

(♩ = 132)

1

D.C.

(♩ = 126)

2

These Studies or Preludes can be had arranged for Cornet in A and B♭ with Piano acc. Price *$ 1.50.*
This Cornet part cannot be played with the Piano acc. unless using a G Crook. Price Piano part alone *$ 1.00.*

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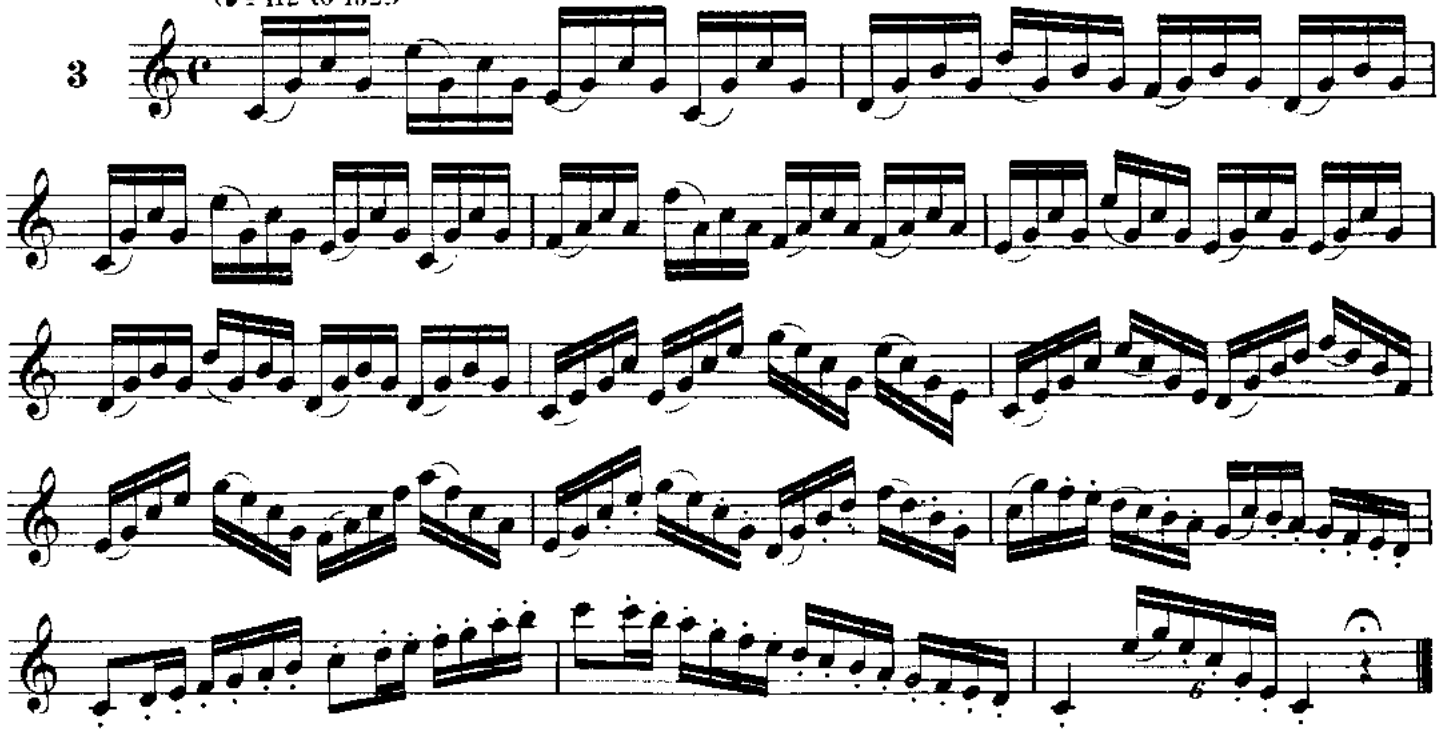
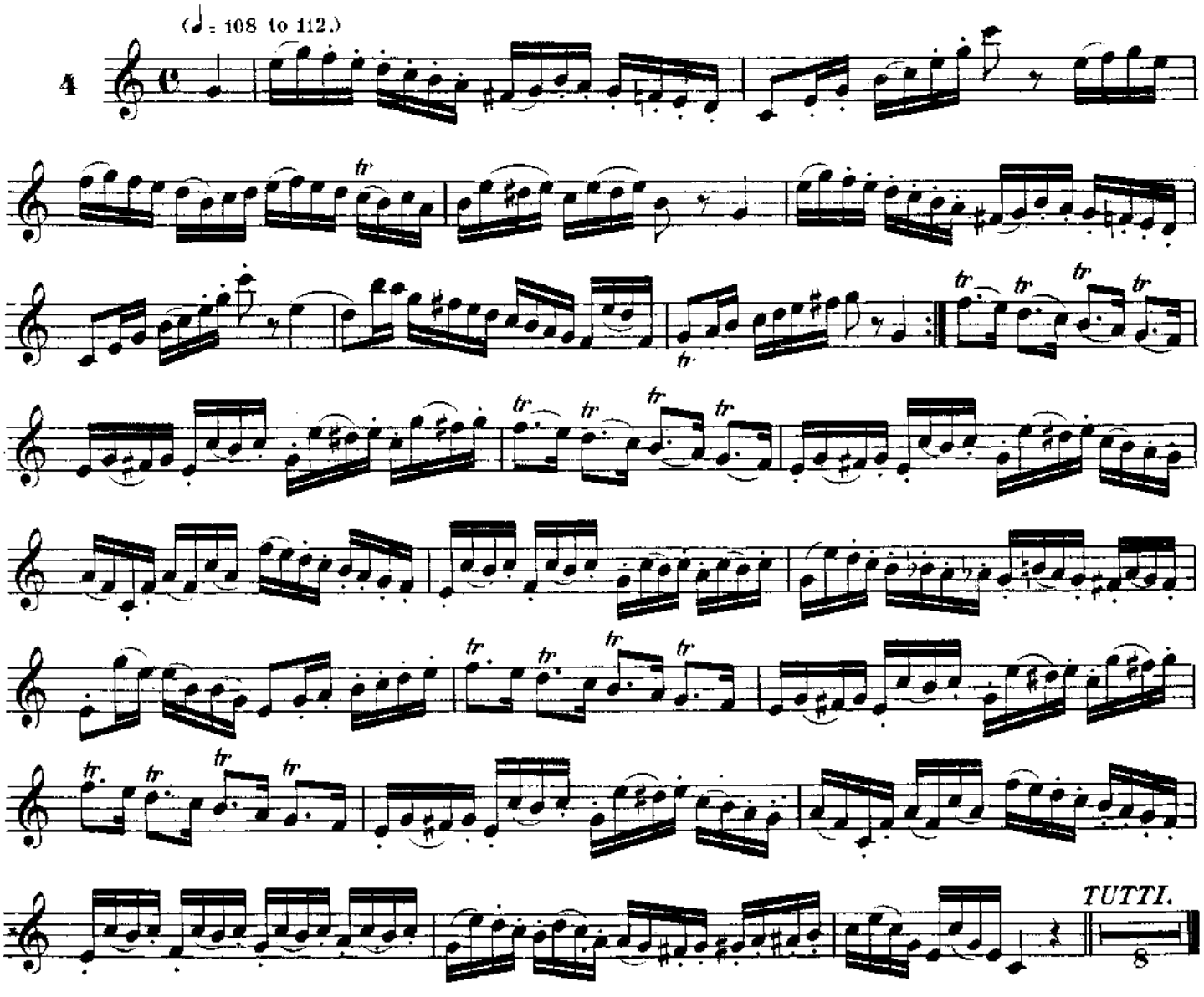
3 (♩ = 112 to 132.)



4 (♩ = 108 to 112.)



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(♩ = 120 to 144.)

5

BIS. 1st 2nd

D.C.

6

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

very Equal.

tr

7

(♩ = 120 to 126.)

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

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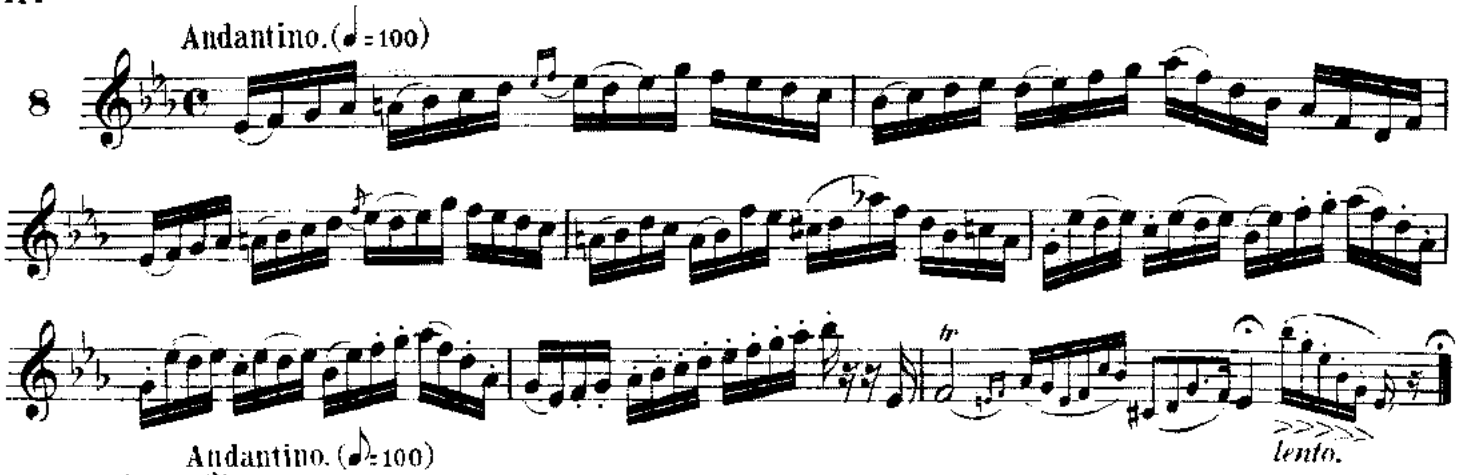
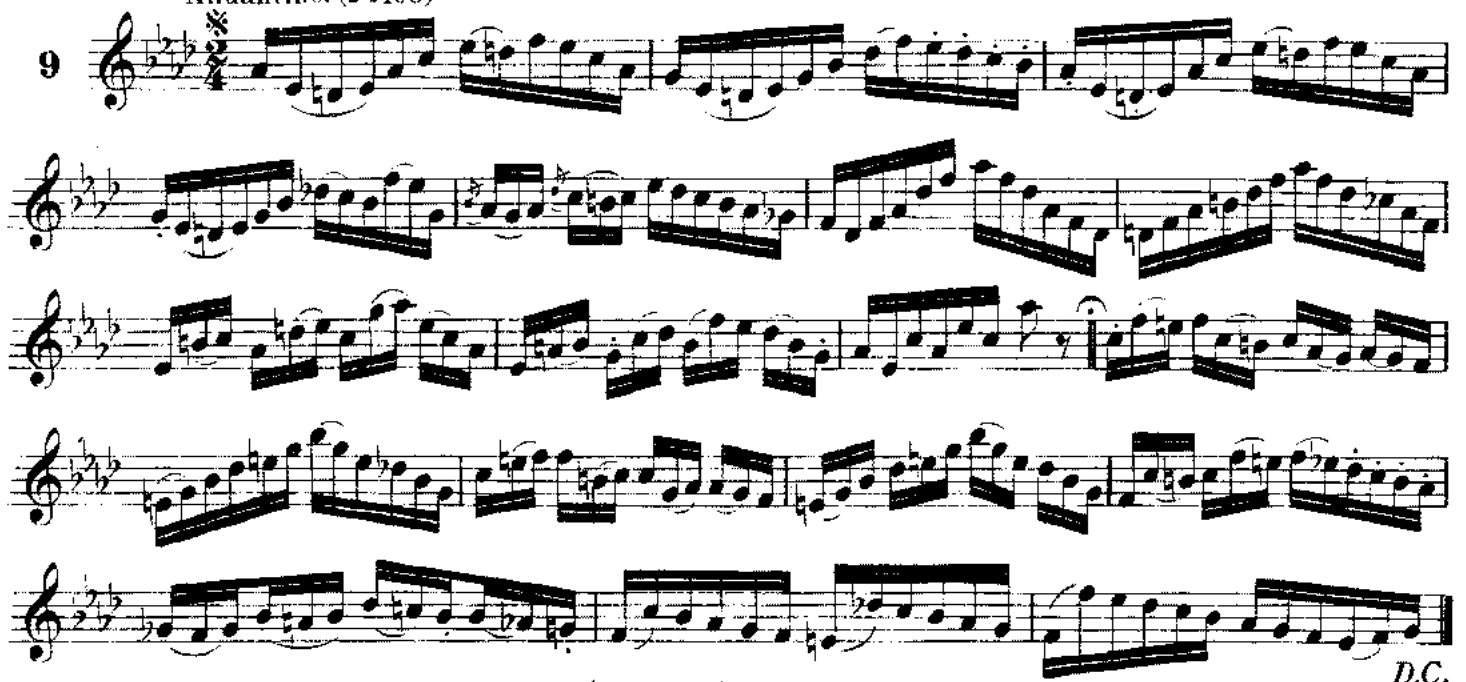
8 Andantino. (♩ = 100)

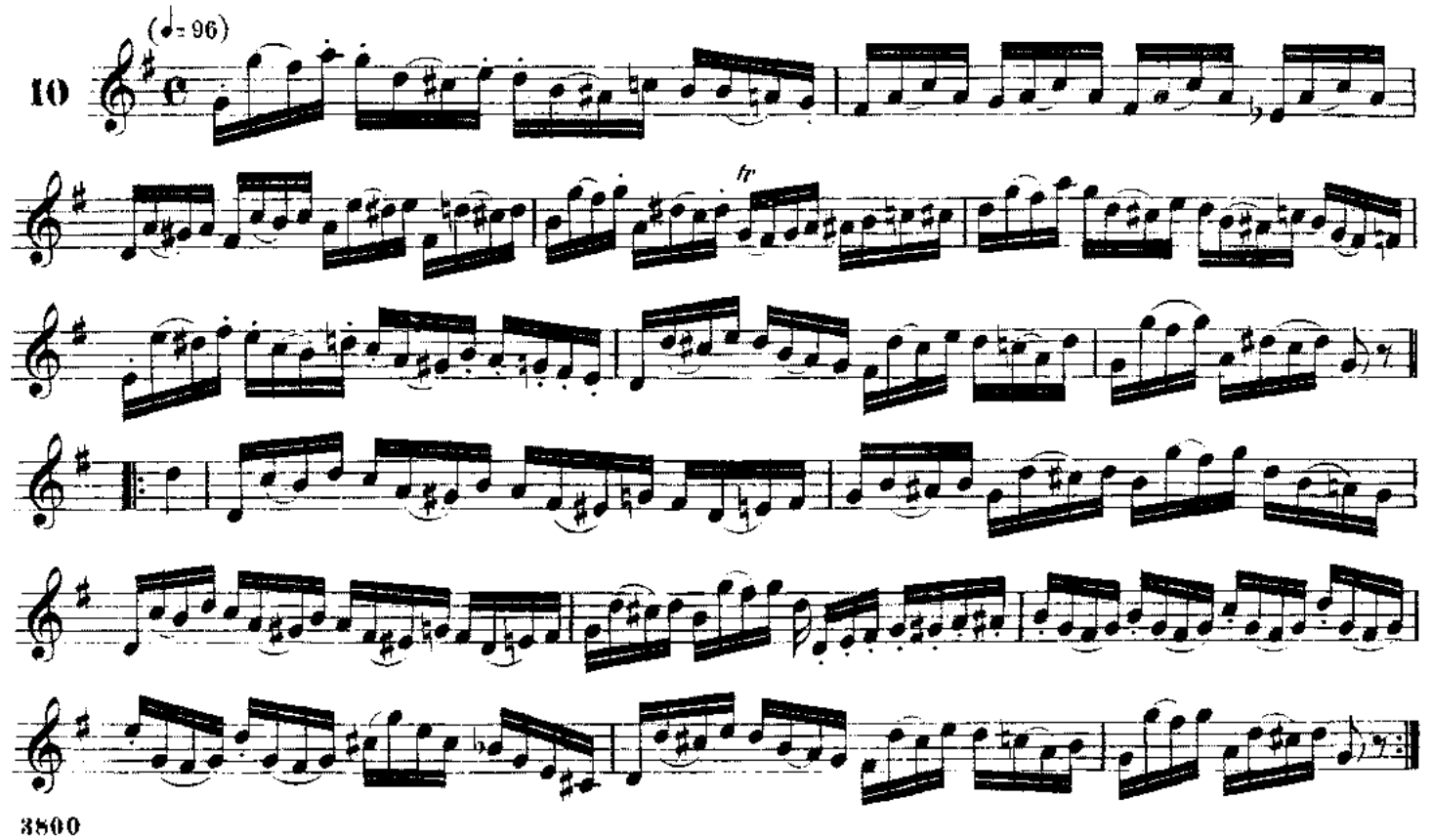


9 Andantino. (♩ = 100)



This Prelude can be played in A Major (3 Sharps) by changing as in № 7, ♮ in ♯ and ♭ in ♮.

10 (♩ = 96)



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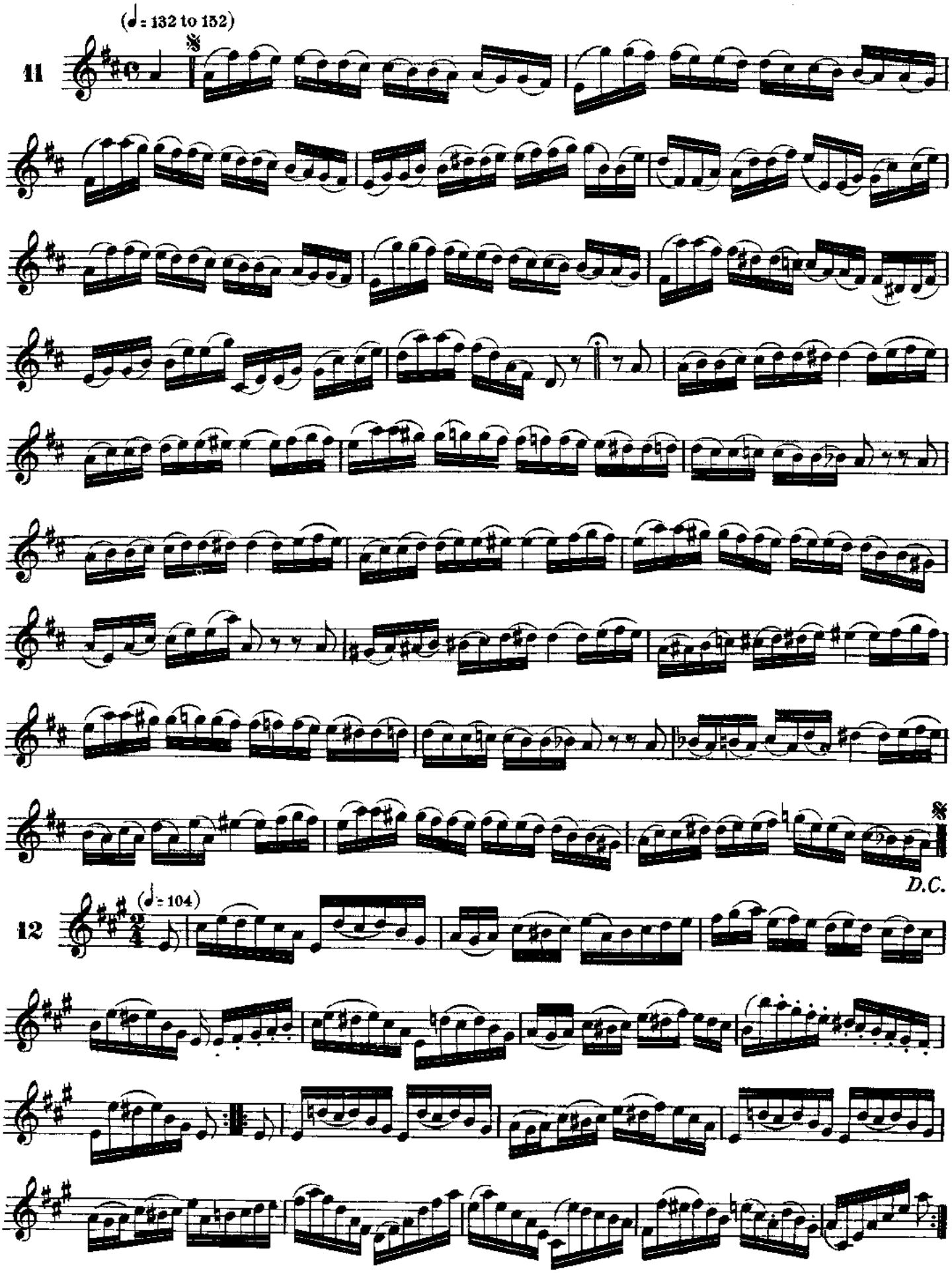

This Prelude can be played in A♭ by changing ♯ in ♮ and ♮ in ♭.

3890

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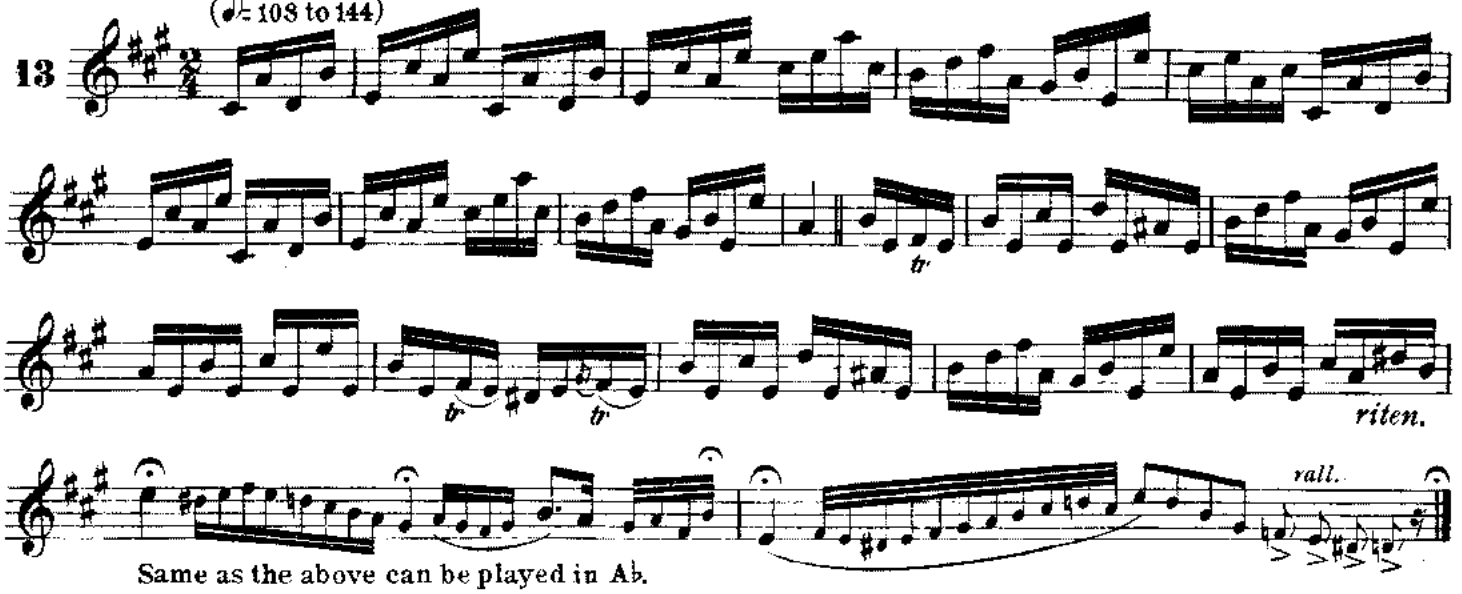
13

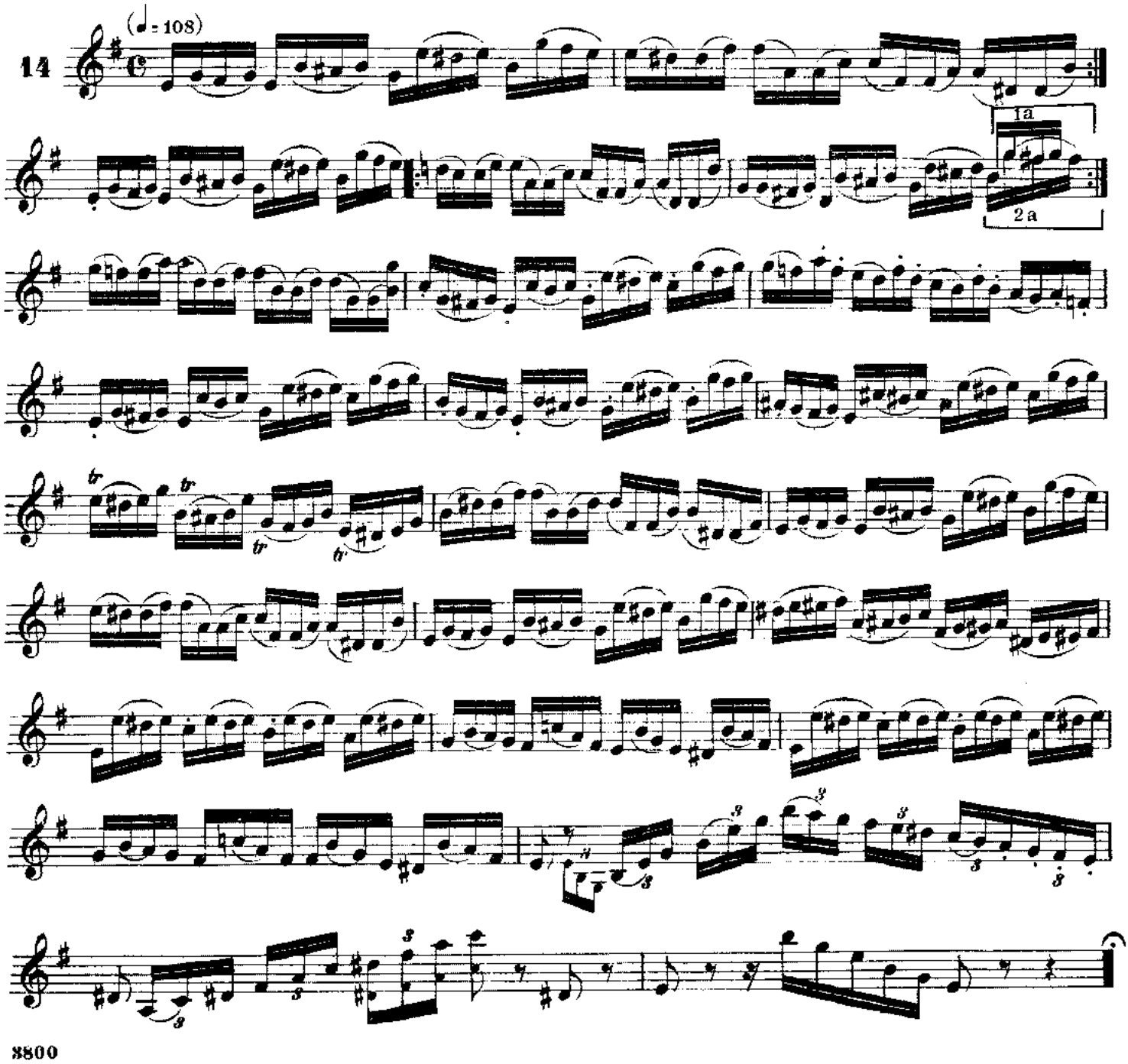
(♪= 108 to 144)



Same as the above can be played in A♭.

14

(♩= 108)



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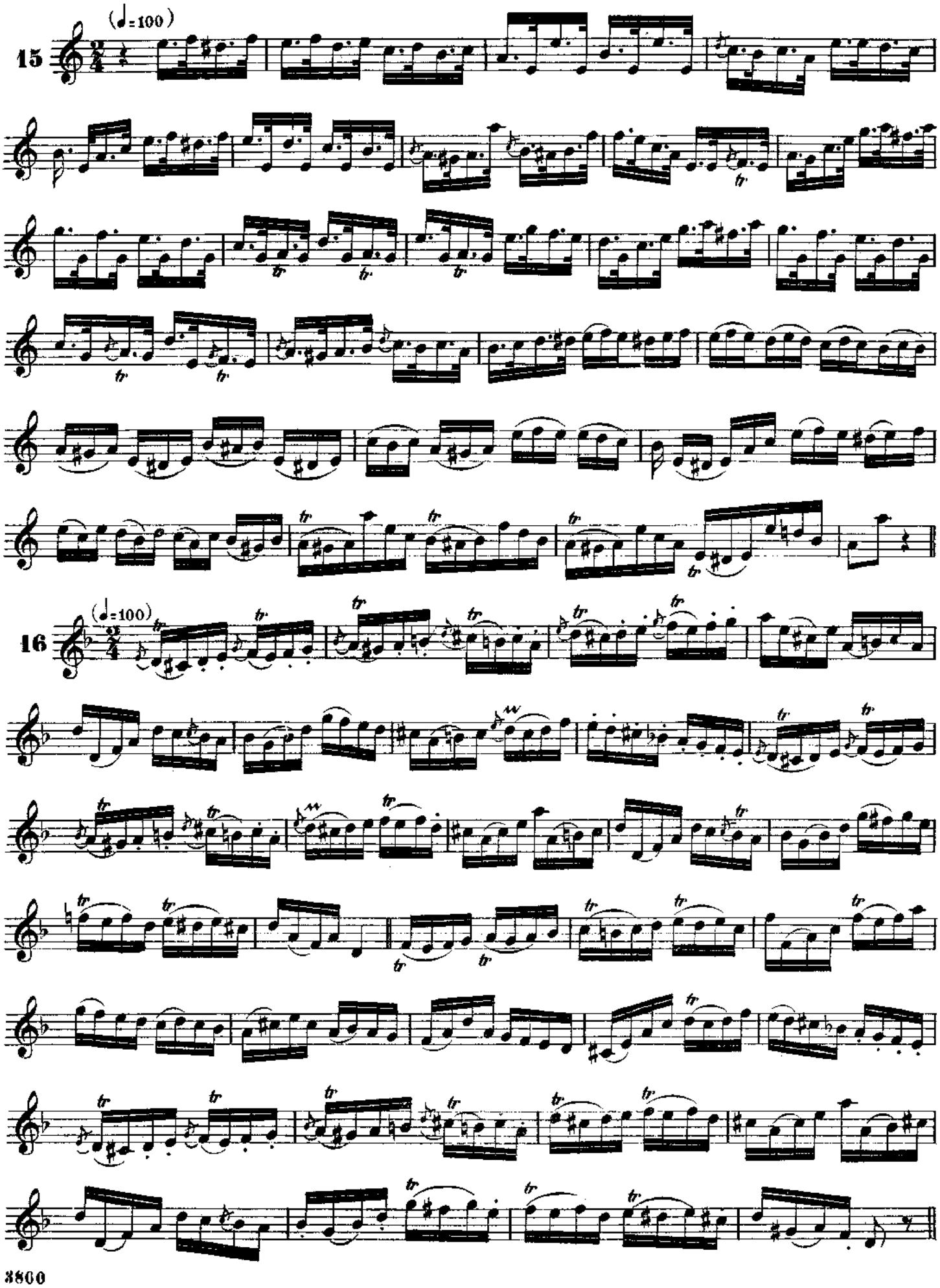

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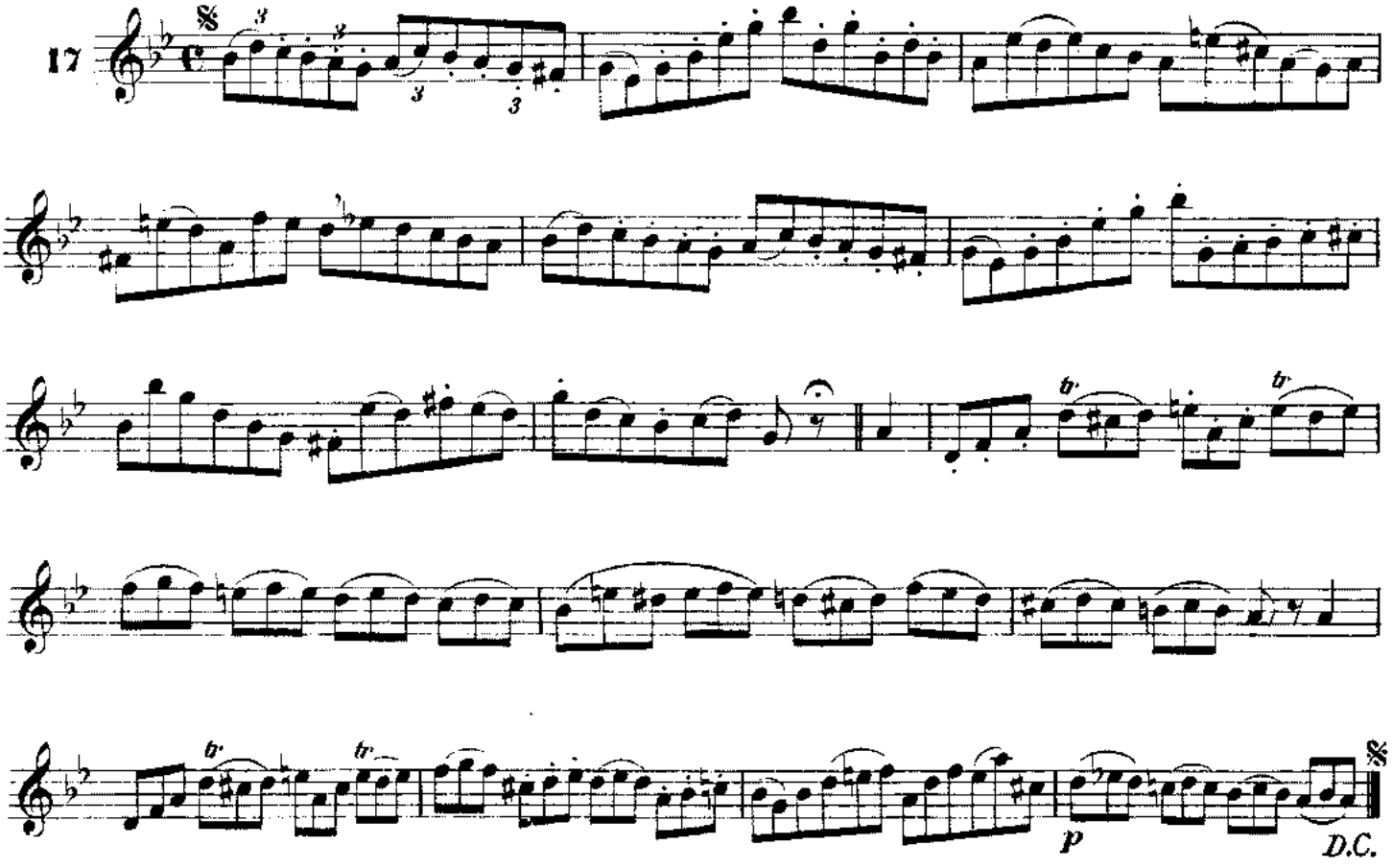
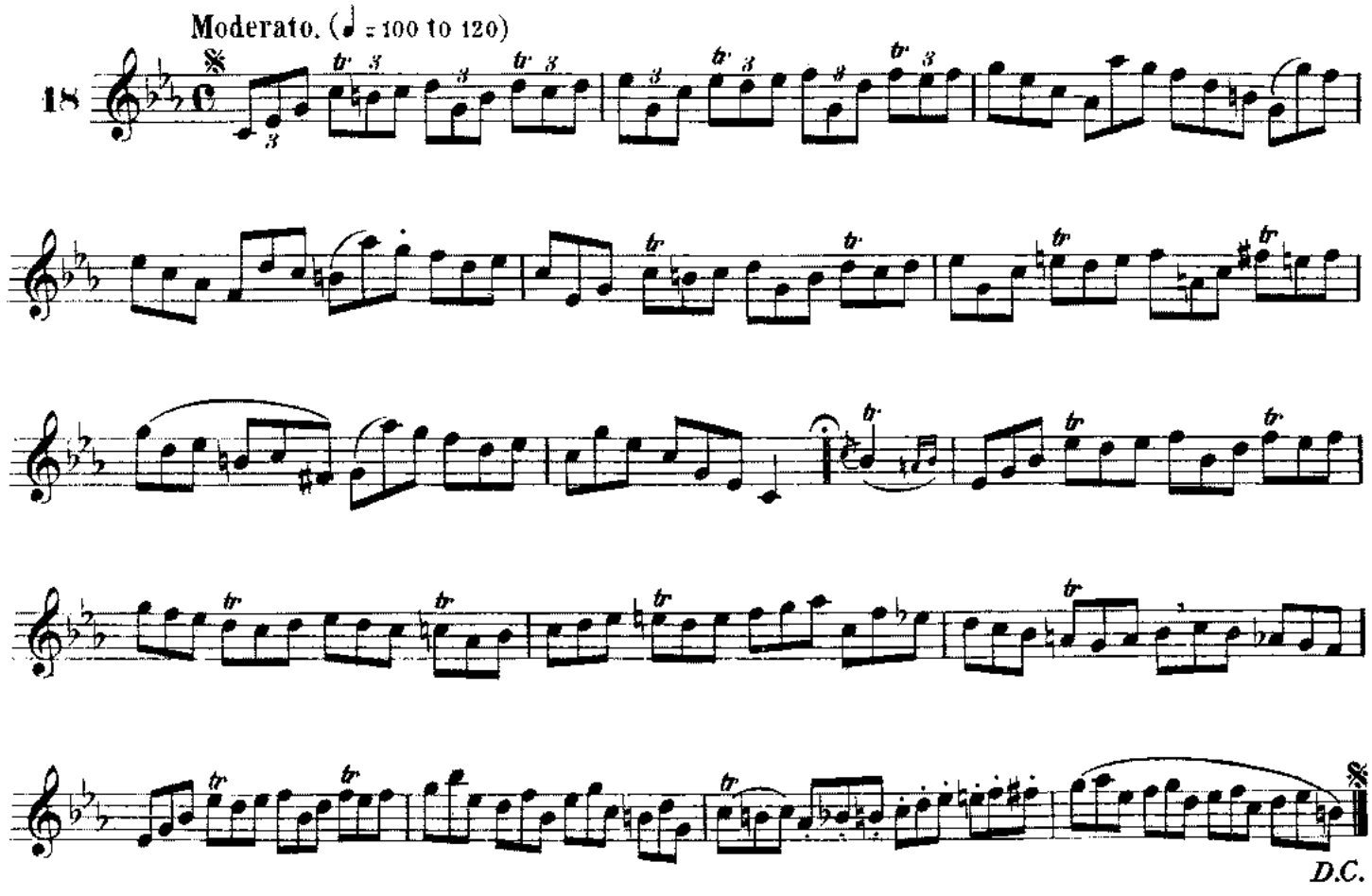
17

All⁹ moderato. (♩ = 138)



18

Moderato. (♩ = 100 to 120)



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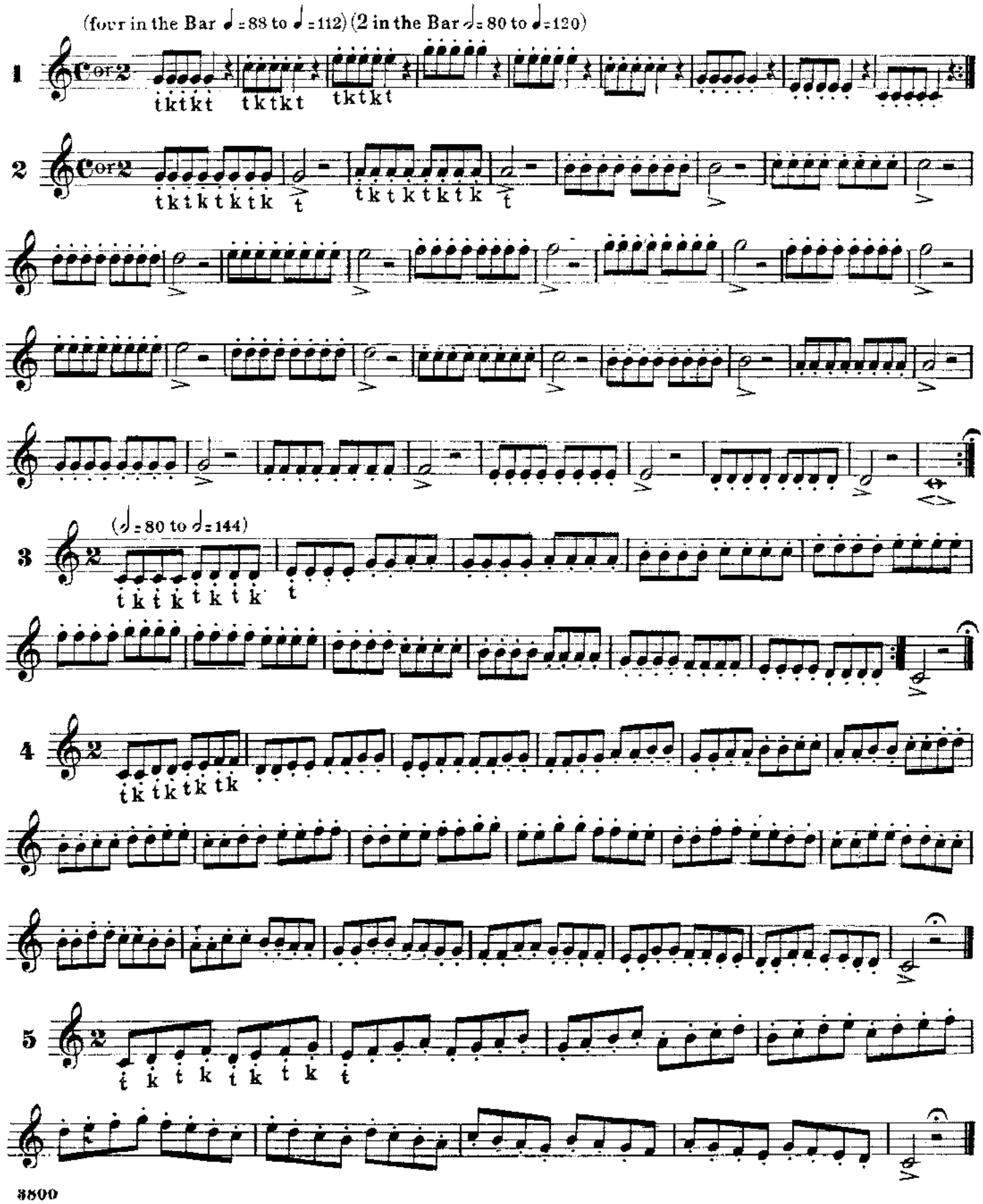
The Double Tongueing (*Binary.*)

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

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

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



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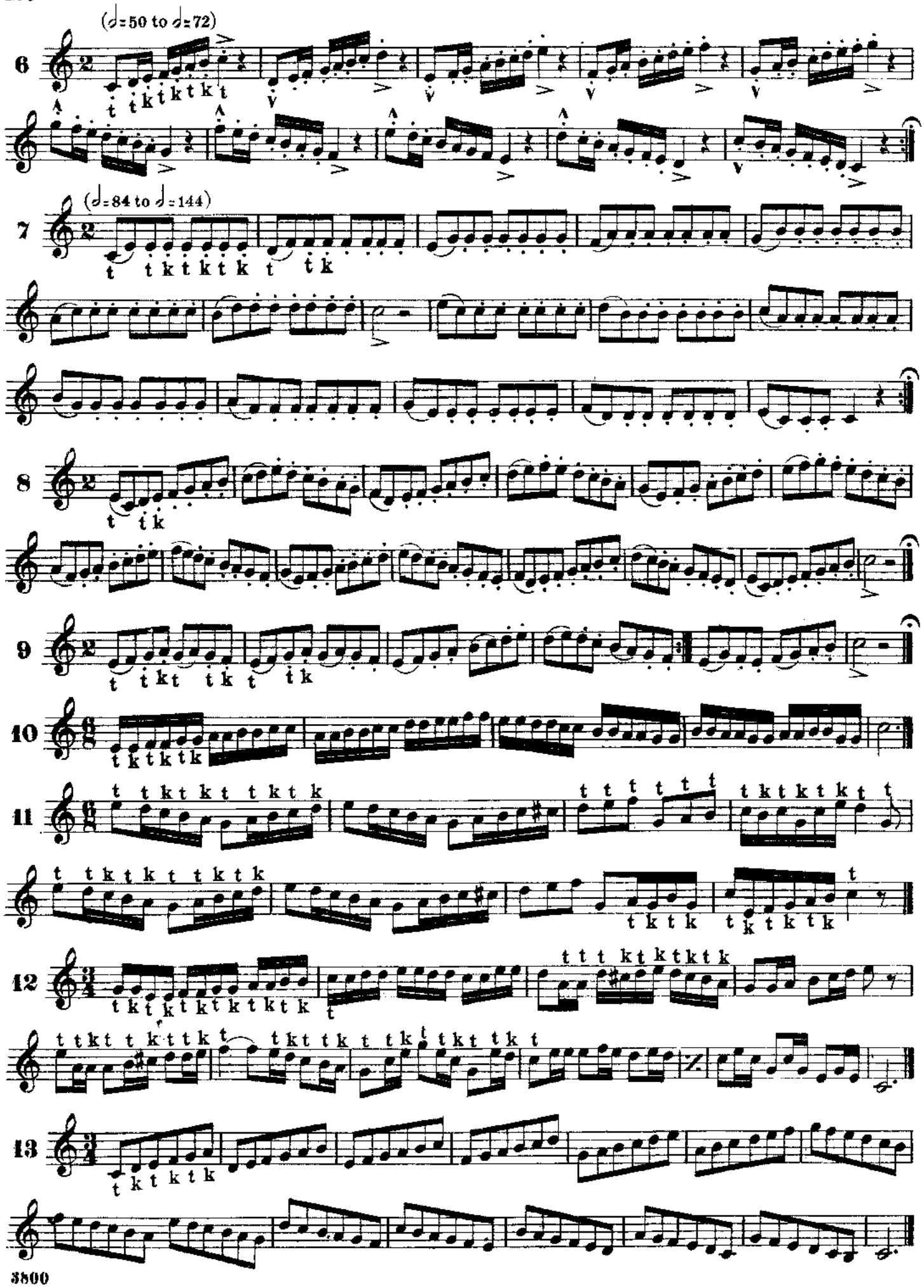

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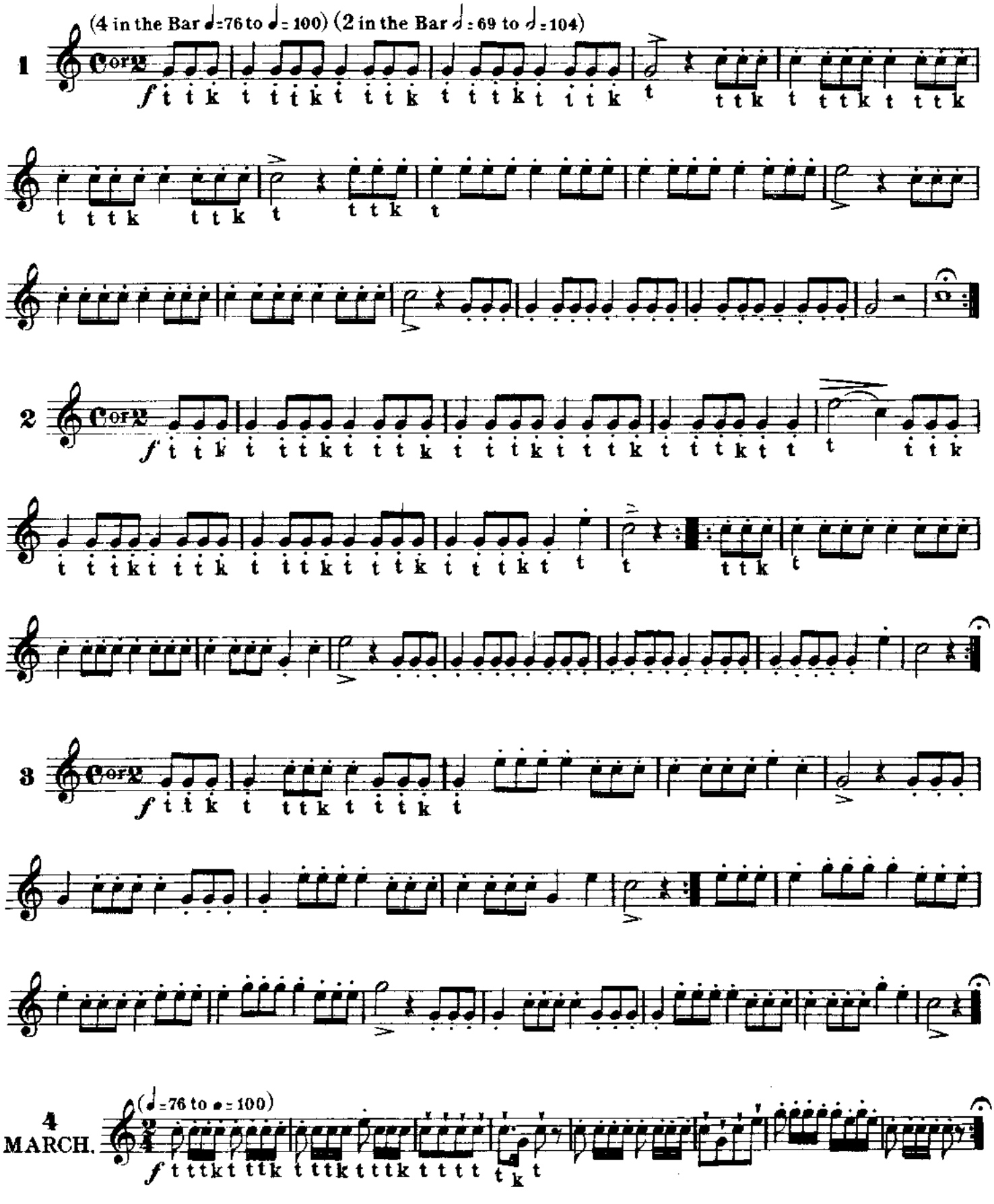
The Triple Tongueing. (*Ternary.*)

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



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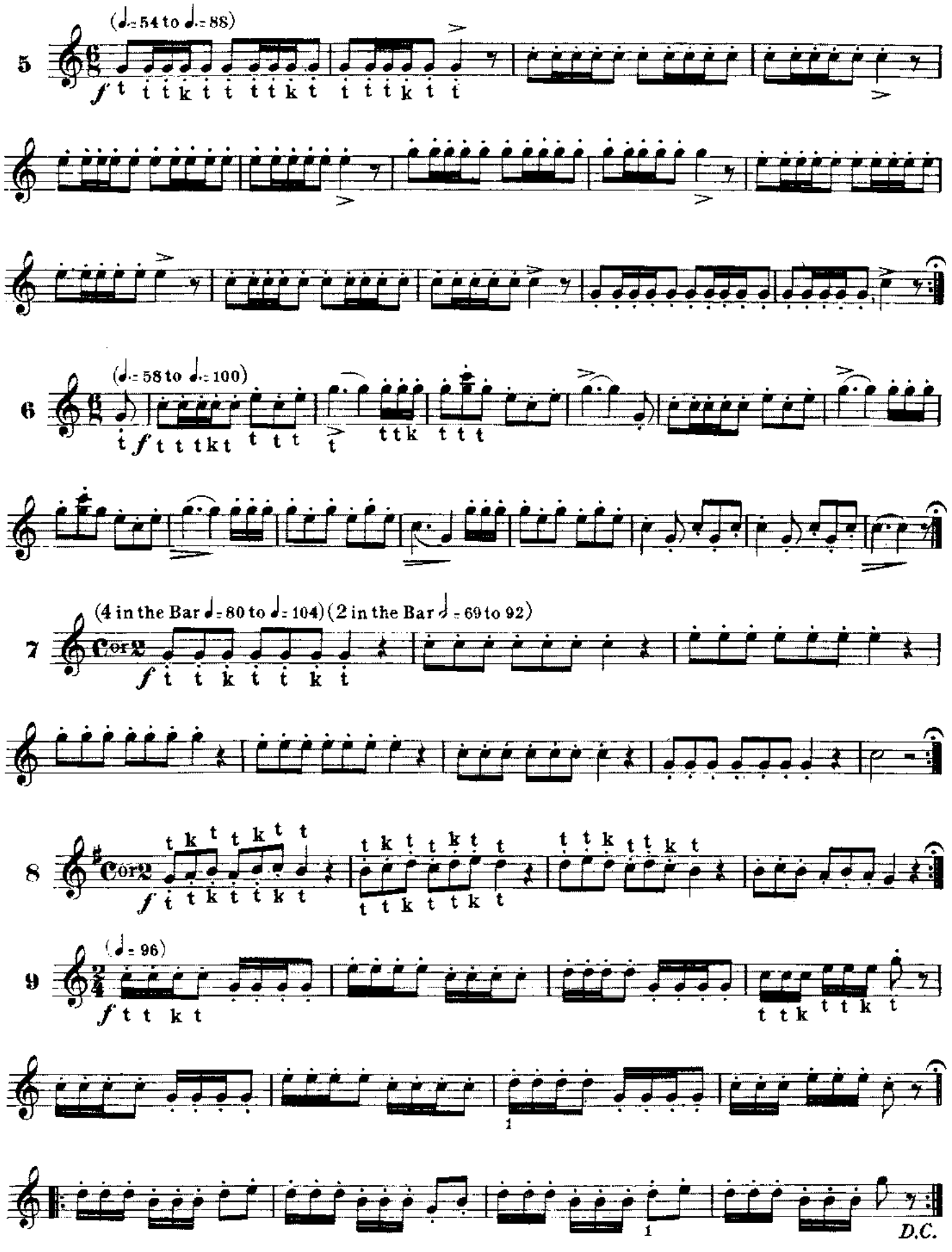

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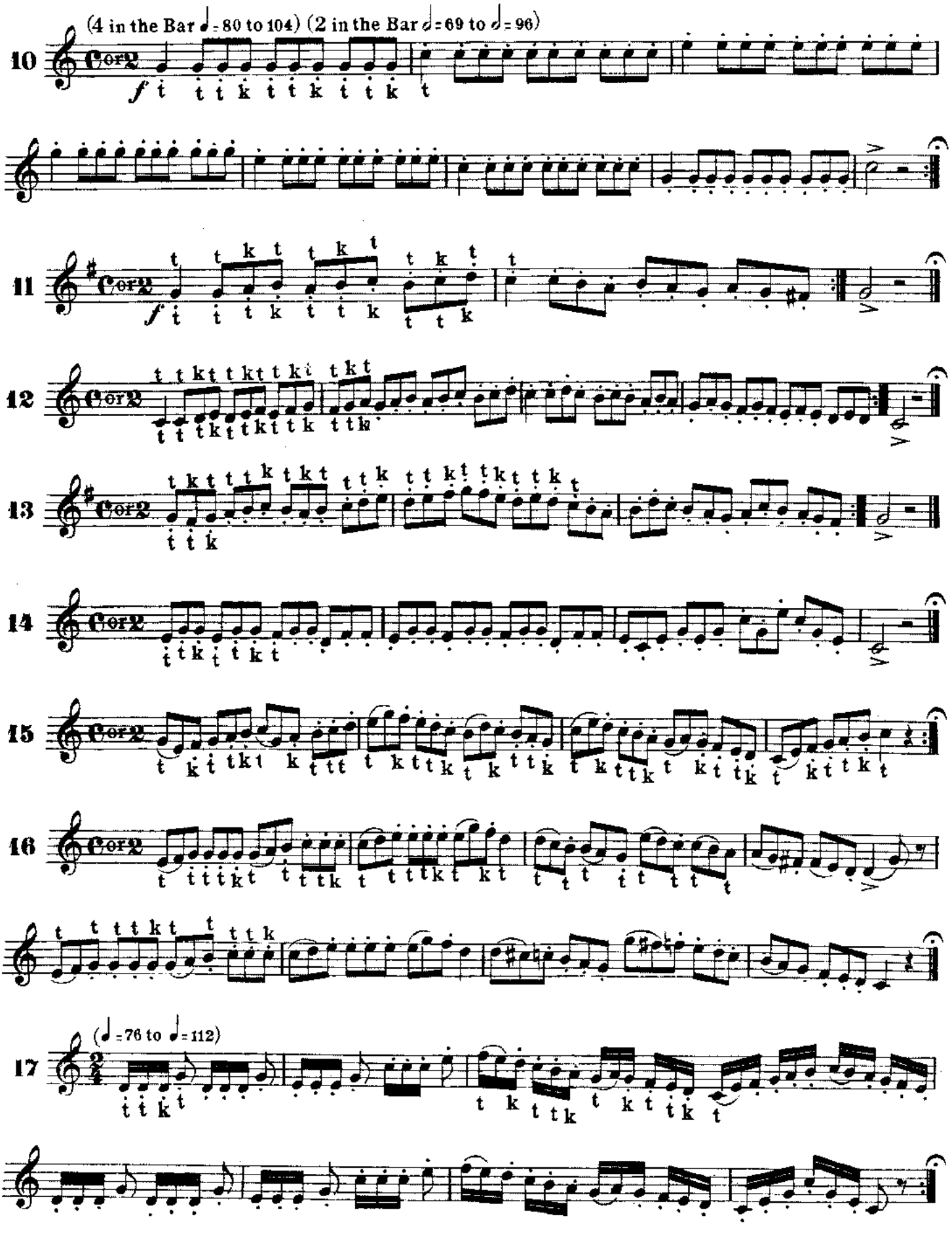

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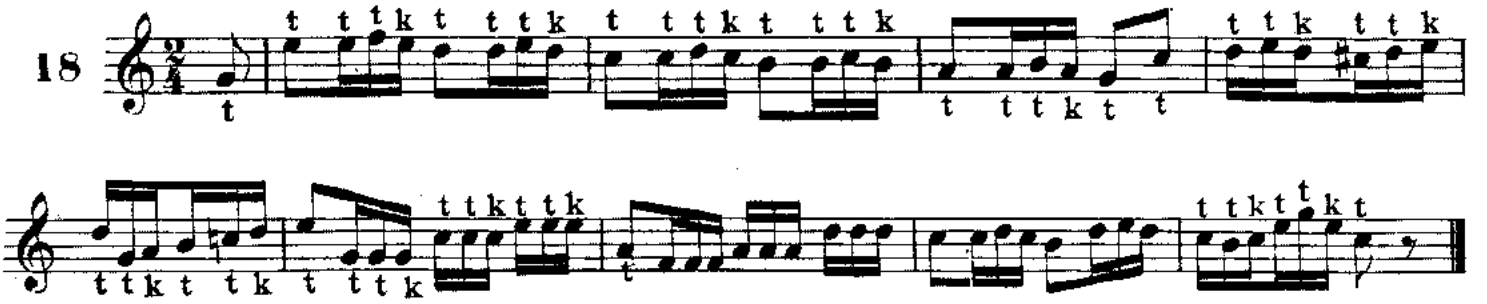
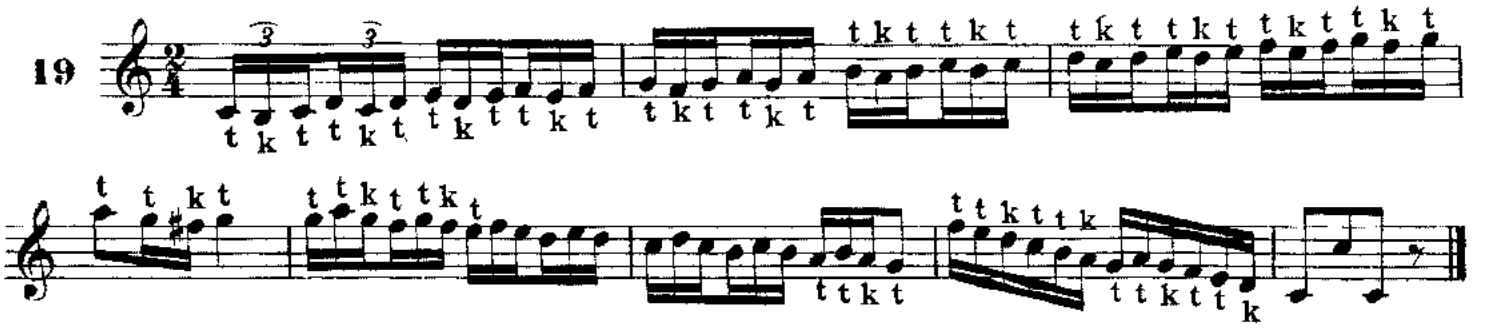
18

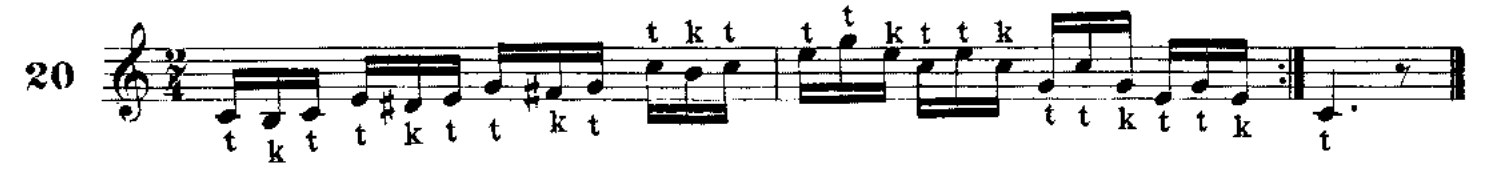


This tongueing may be inverted as follows; it is very convenient for ascending a scale of the description of that wich follows but is almost impracticable for descending; you are therefore obliged after having ascended by T. K.T. T. to descend again by the first T. T. K.T. for the reason that the K.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

19

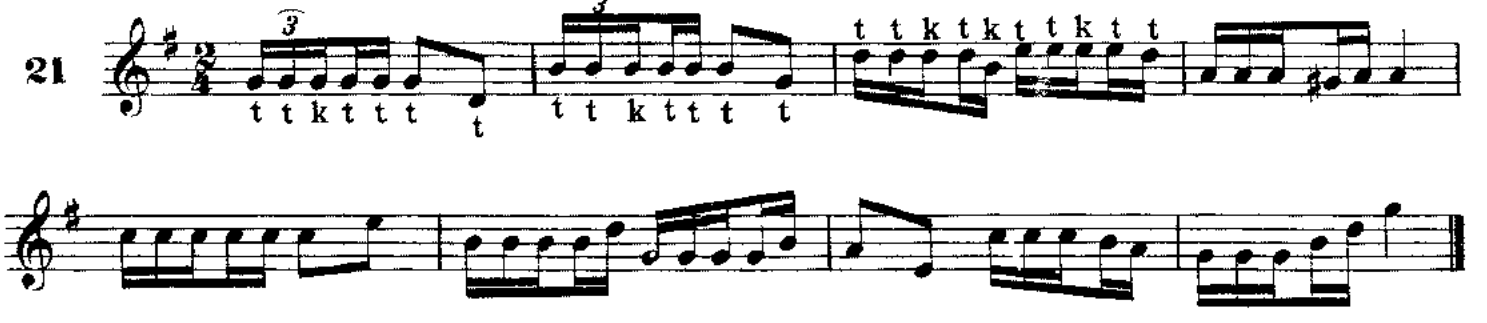


20

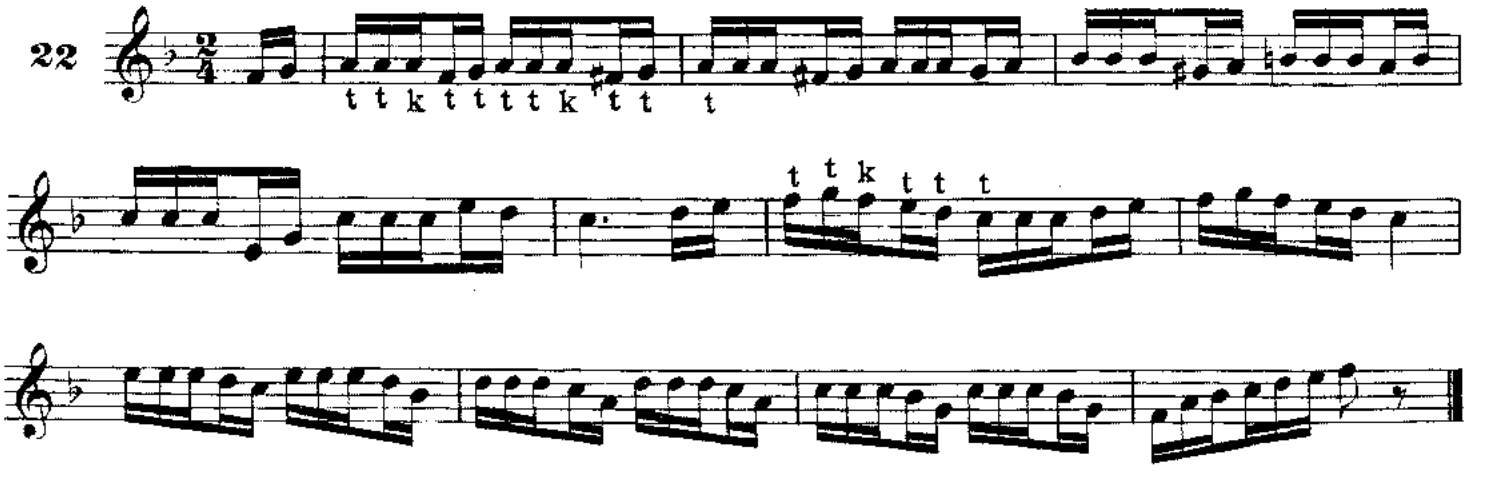


SIMPLE AND TRIPLE TONGUEING MIXED VERY EFFECTIVE.

21



22



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EXERCISES ON THE FOREGOING

1 Met. (from 𝅗𝅥 = 50 to 𝅗𝅥 = 120.)

2

3 Met. (from ♩ = 60 to ♩ = 122.)

4

5 (♩ = 52 to ♩ = 104.)

D.C.

MODEL. etc.

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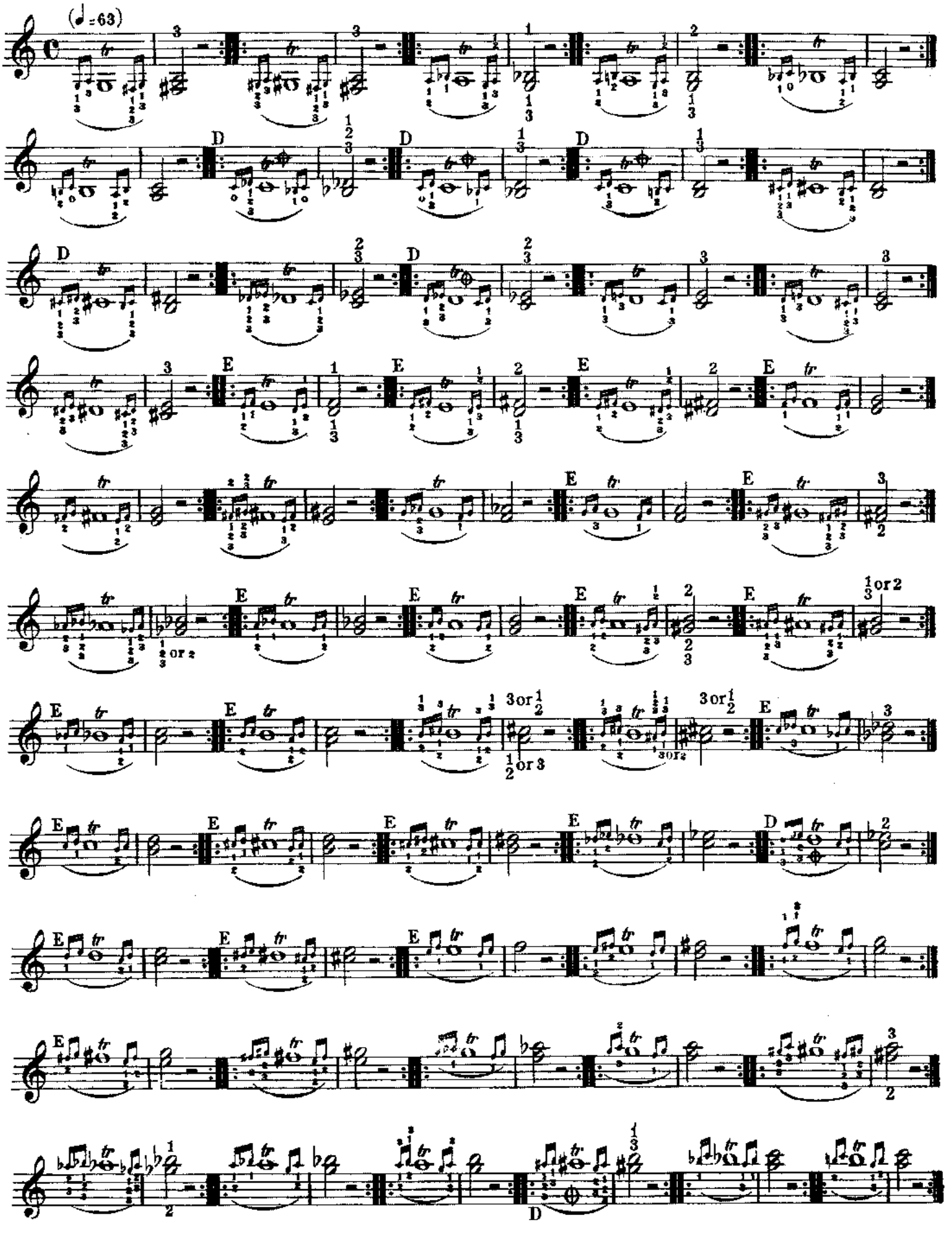
COMPLETE TABLE OF THE TRILLS.

D means difficult E easy this sign ⊕ hardly practicable.



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BROKEN SHAKE or GRUPETTO.

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

1st Example. as written.

Moderato.

8 Eighths.

to be played.

2nd Example. as written.

for the slow Movt

Effect.

3rd Ex. Quick. as written.

Effect.

Another Quicker effect.

4th Example as written.

5

Scale in Grupetti.

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

6

Allegro. written.

Effect.

or *Slower.*

Effect.

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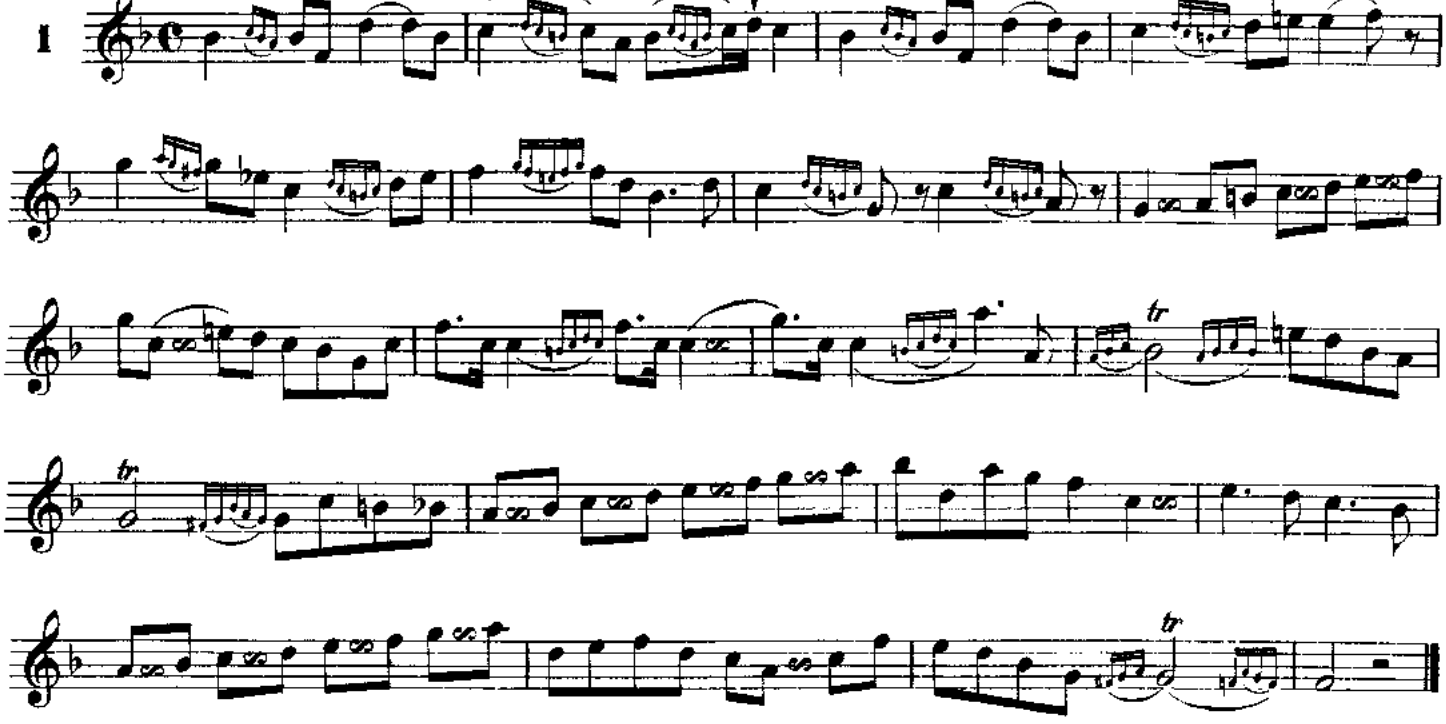
RECAPITULATION OF SHAKES AND GRUPPETTI.

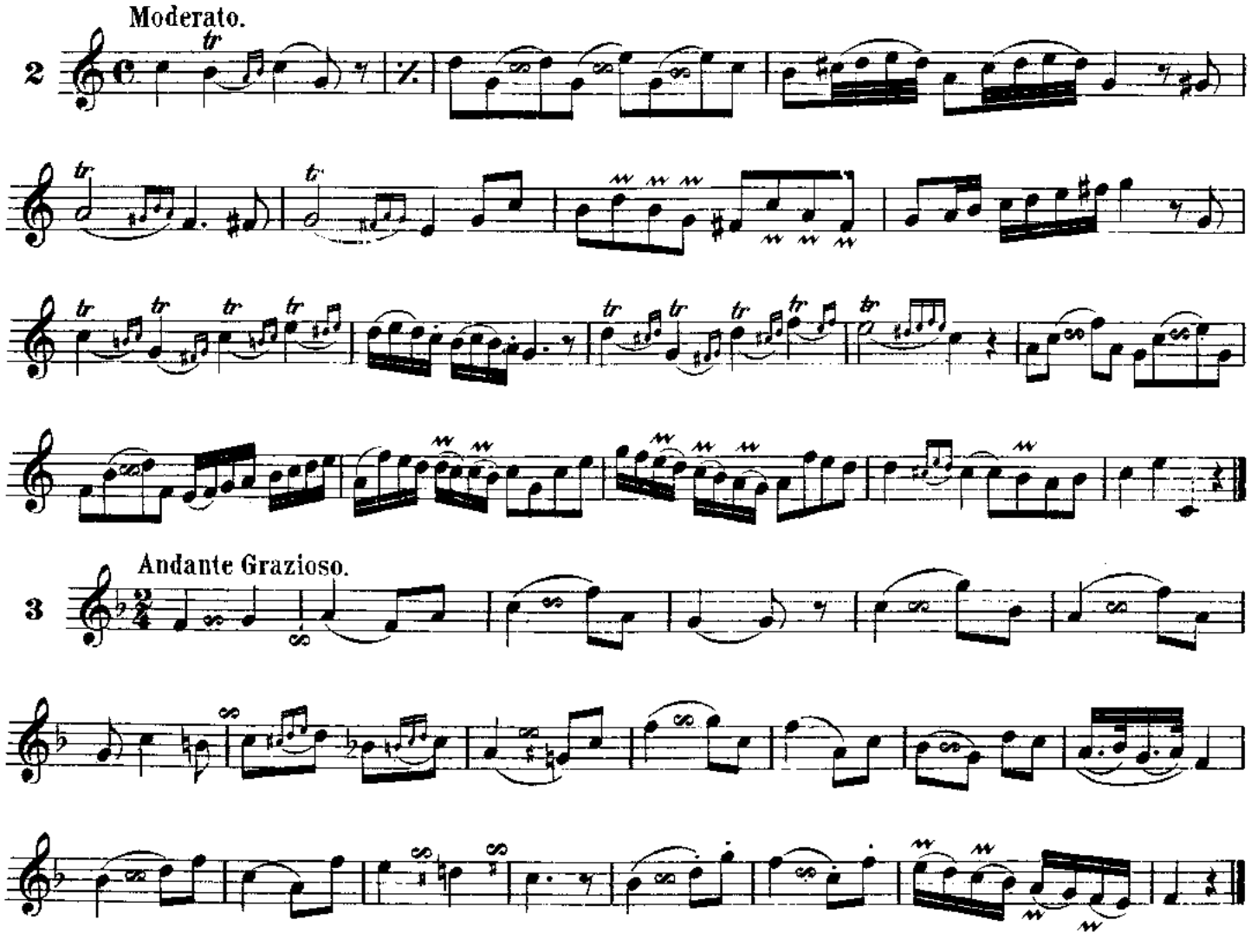
Allegretto.

1



Moderato.

2



Andante Grazioso.

3

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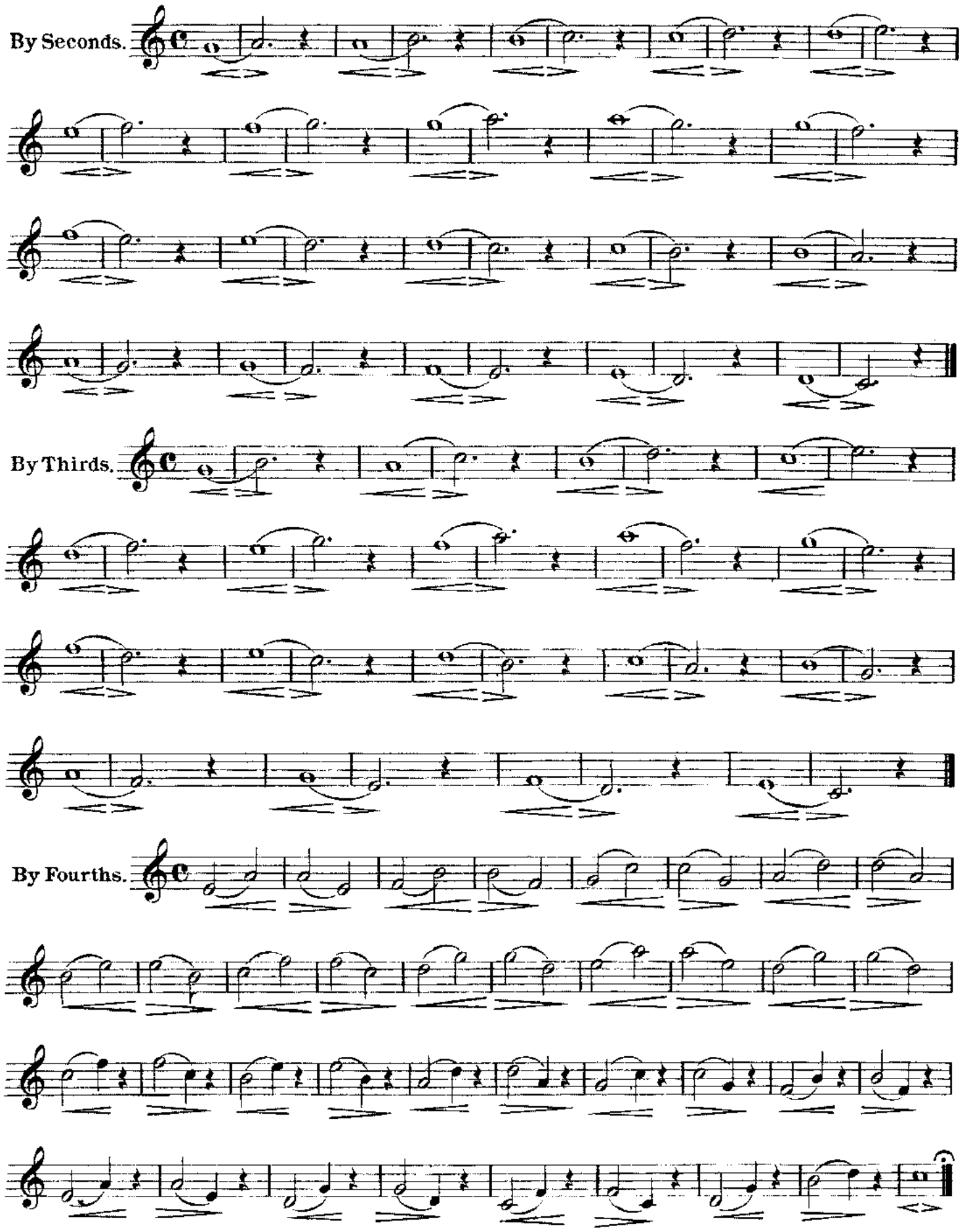
SONS FILÉS OR PORTAMENTO (SLURRED INTERVALS.)

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



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By Fifths.

By Sixths.

5ths and 6ths

Lento.

4 in the Bar.

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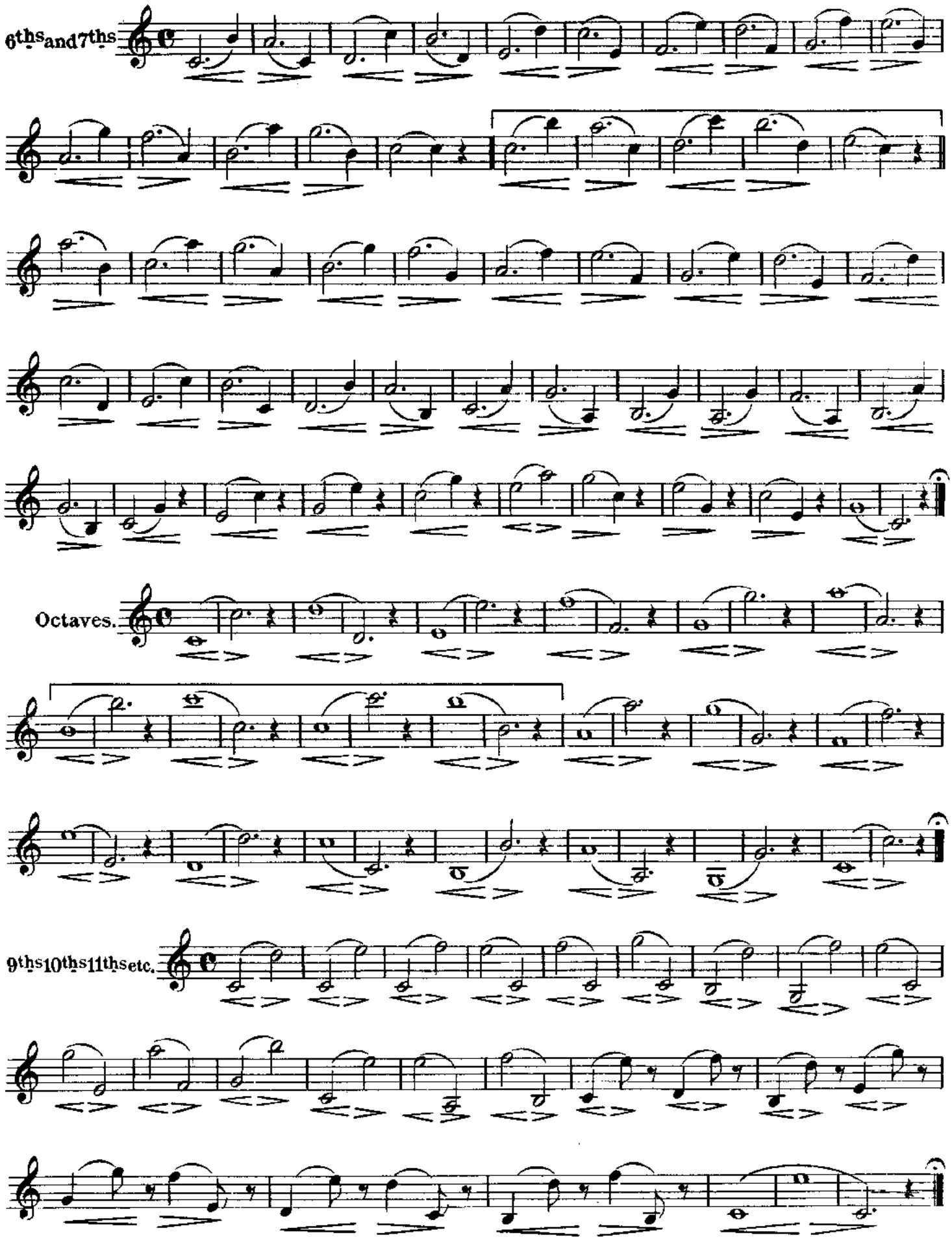

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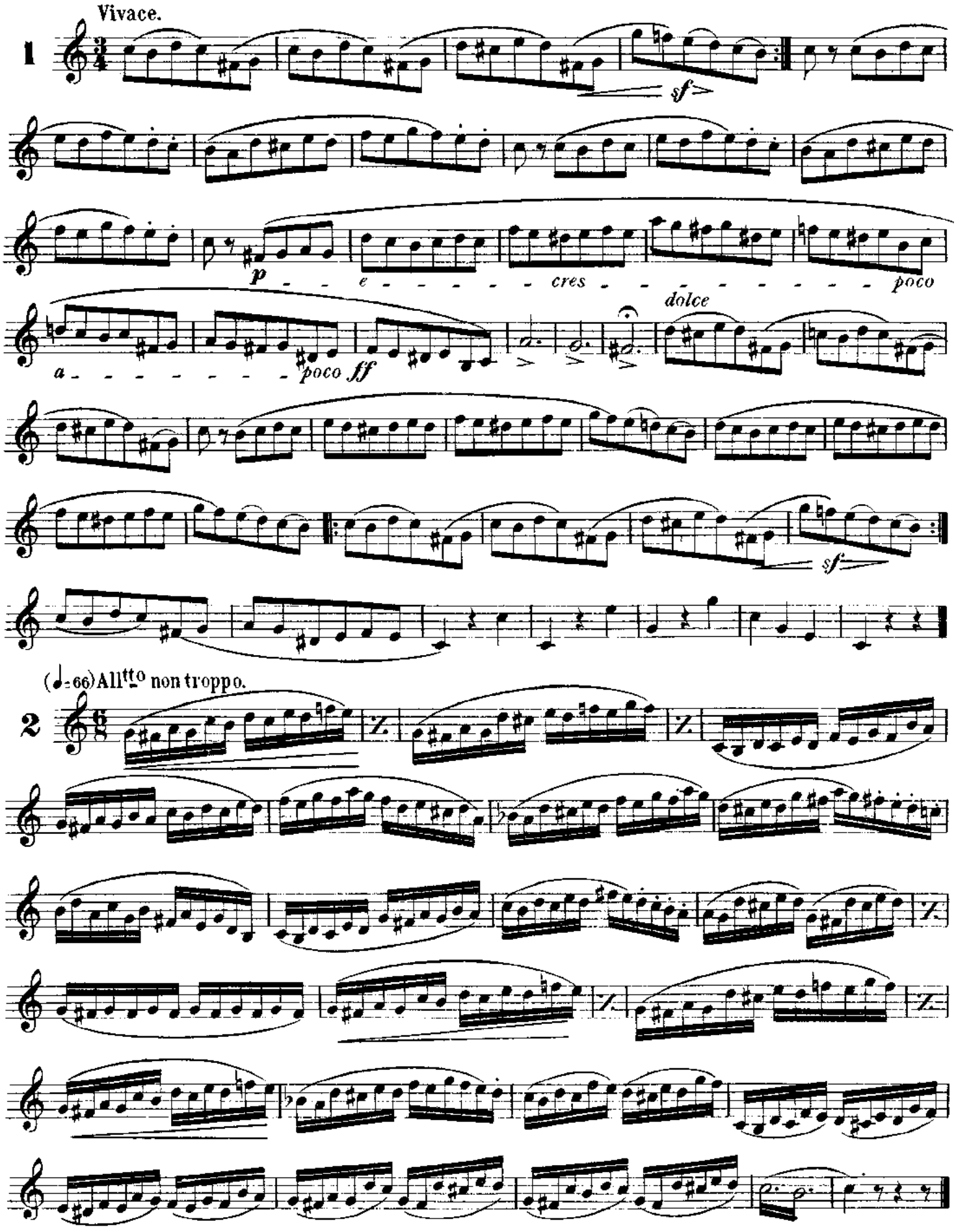
25 EXERCISES.



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All^o moderato (♩ = 104)

3

f

f

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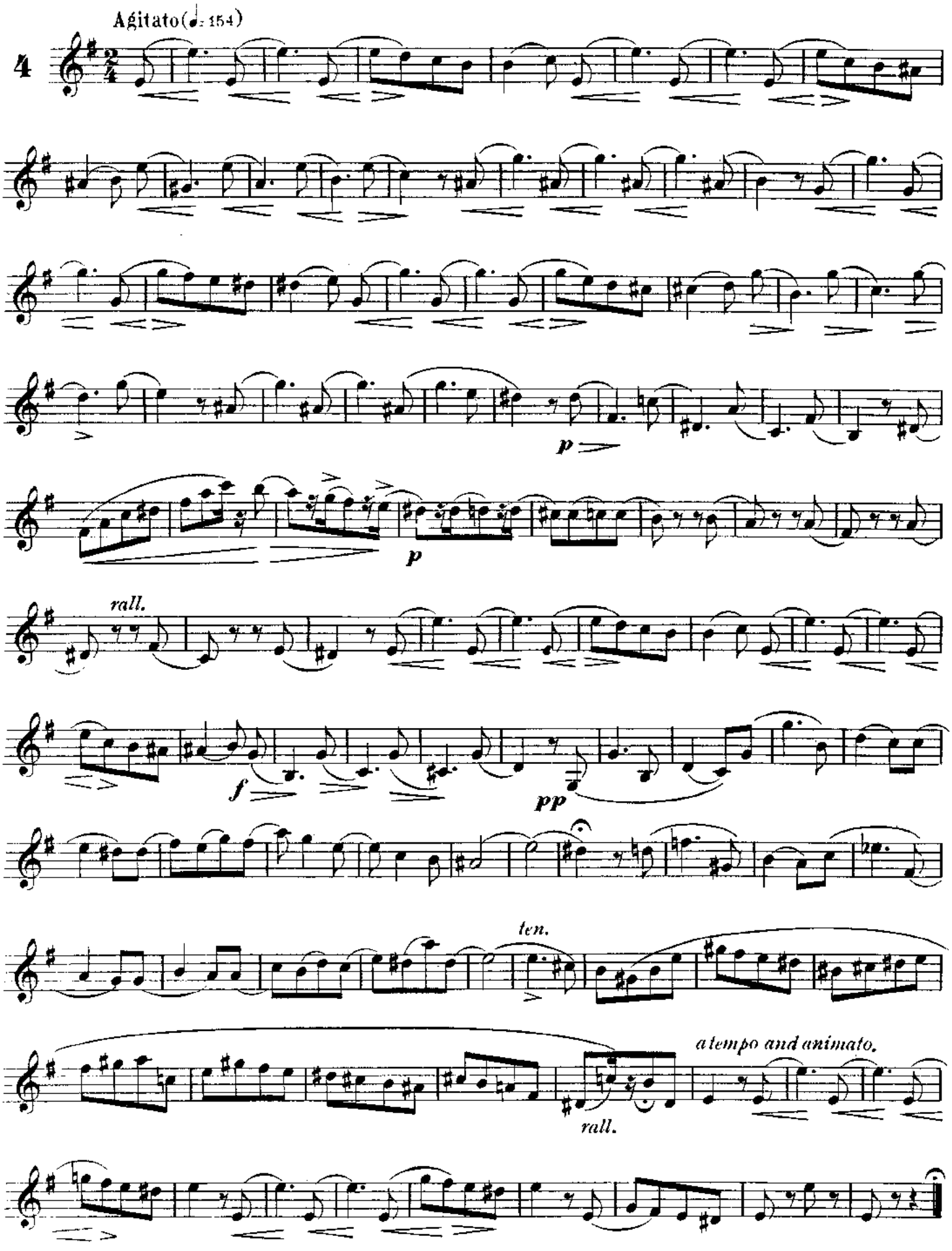

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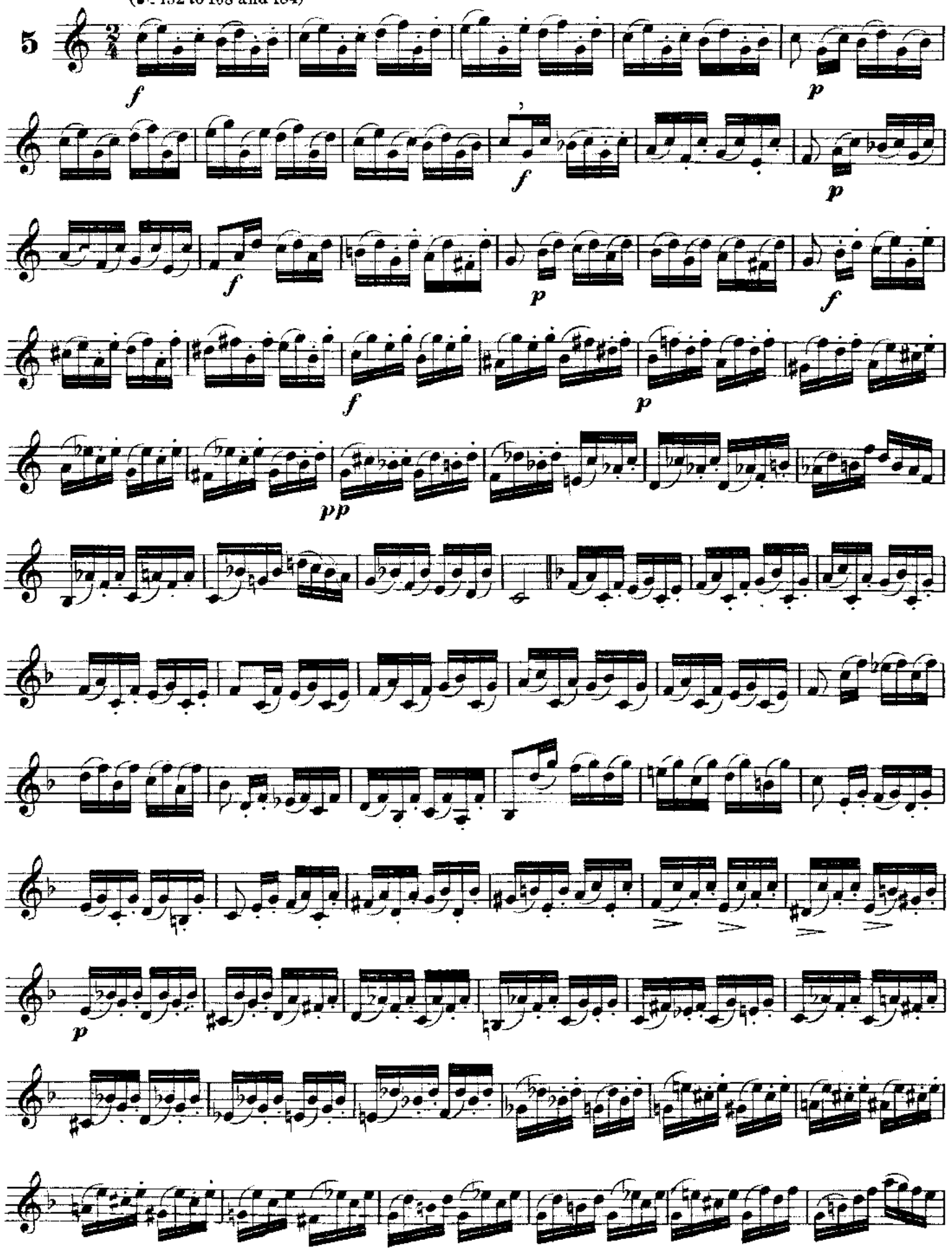
(♩= 152 to 168 and 184)



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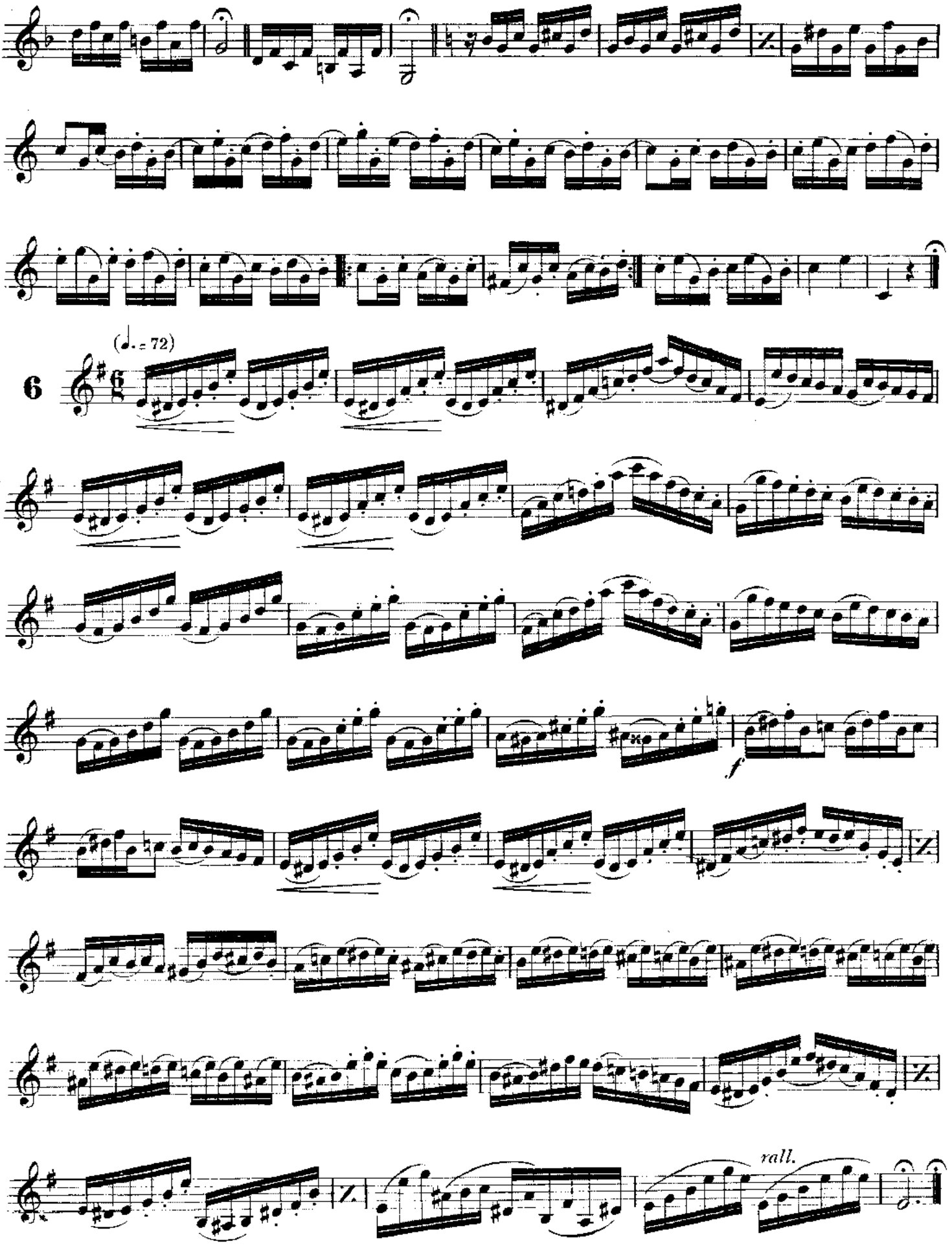

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7
Andante of CROWN DIAMONDS as an Exercise.

Andante con moto (♩=84)
Slurred notes.

p

pp

a tempo.

rall.

p

8
ZANETTA as an Exercise.

(♩=84 to 104)

p

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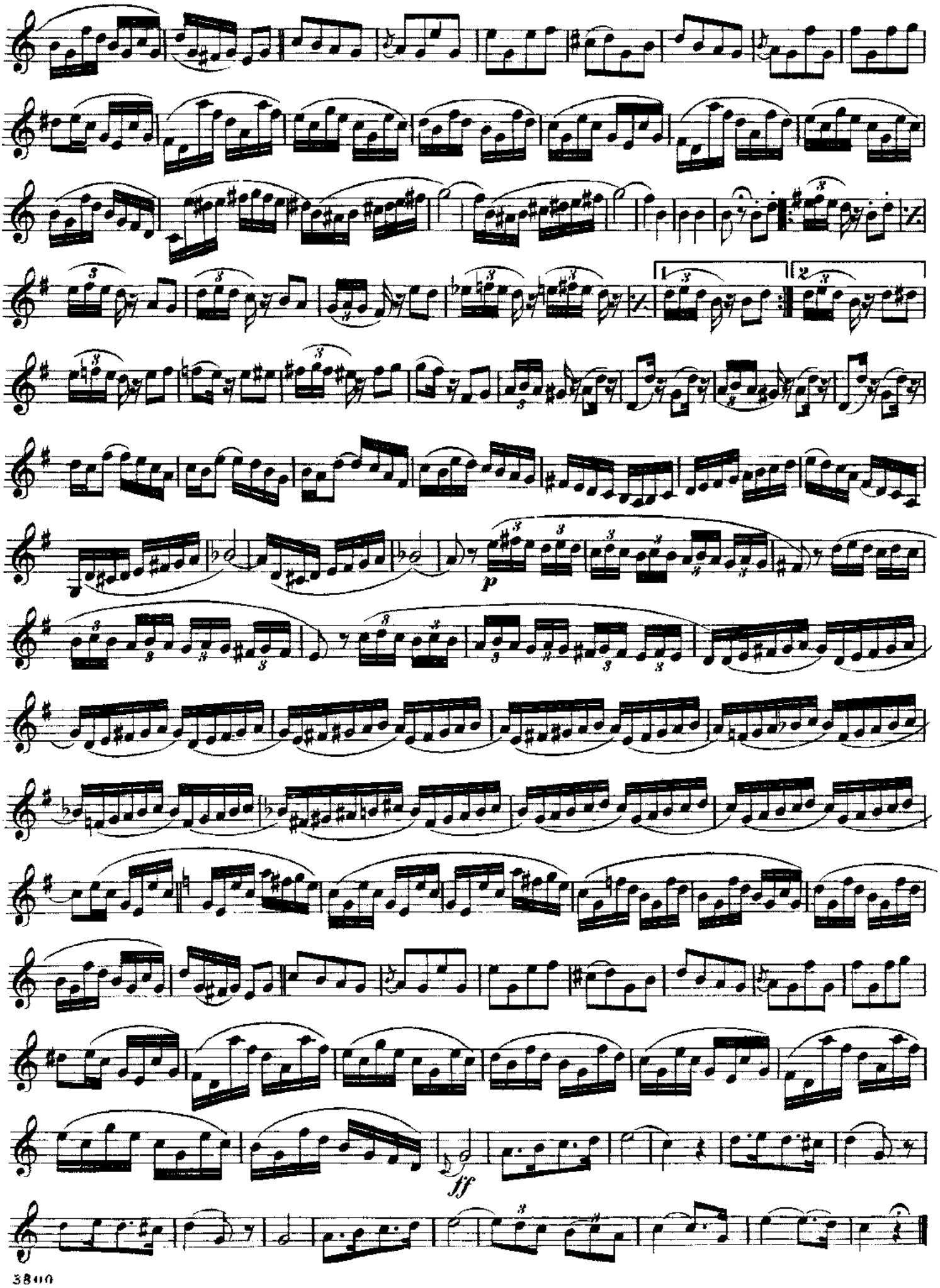

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25 Studies on the Scales.

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

1st MODEL. the same slurring 4 notes. 2nd MODEL. the same slurring 8 notes. 3rd MODEL. (Met 𝅗𝅥 = 152)

t k t k t k t k

2 (♩ = 76 to 𝅗𝅥 = 152)

3 (from ♩ = 80 to 𝅗𝅥 = 120.)

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

3rd MODEL. 4th MODEL.

5th MODEL. (Met 𝅗𝅥 = 120.) 6th MODEL. (Met 𝅗𝅥 = 84)

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(♩ = 84 to ♩ = 120)

4

Cor 2

MODEL.

Cor 2

(from ♩ = 84 to ♩ = 126.)

5

Cor 2

MODEL.

Cor 2

(from ♩ = 80 to ♩ = 96.)

6

Cor 2

1st MODEL.

Cor 2

2nd MODEL.

Cor 2

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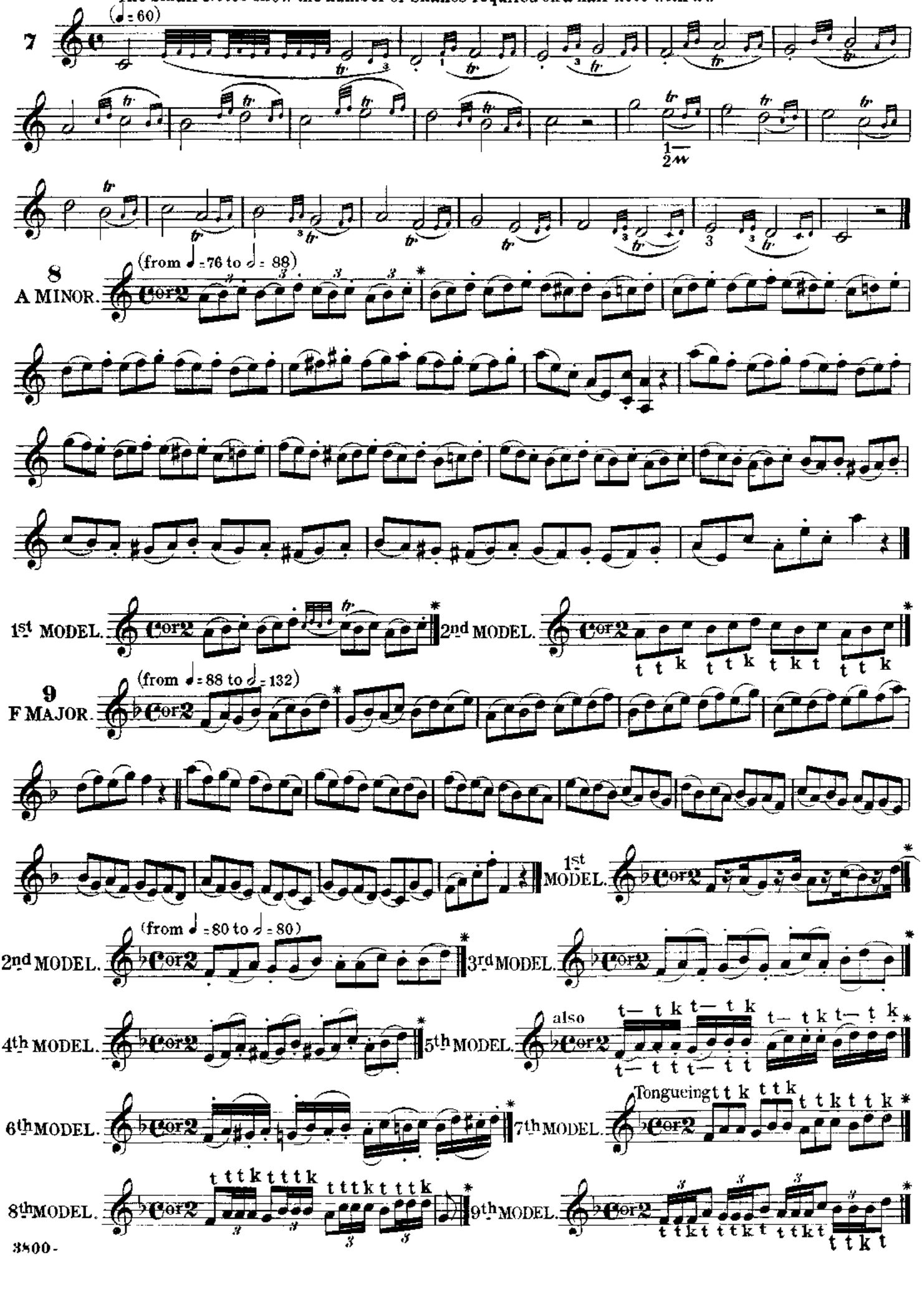
The Small Notes show the number of Shakes required on a half note with a *tr*



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10 (from 𝅗𝅥 = 56 to 120)

MODEL

11 D MINOR (from 𝅗𝅥 = 60 to 126)

1st MODEL. (from ♩ = 80 to 88)

2nd MODEL. t t k t t k t t k t t k

3rd MODEL. t t k t t k t t k t t k

12 B♭ Major. (from ♩ = 84 to 𝅗𝅥 = 120)

1st MODEL 2nd MODEL

3rd MODEL the same in B Major.

4th MODEL. Tongueing. t k t k t k t k

5th MODEL. (𝅗𝅥 = 120) t k t t k t t k t t k t t k

6th MODEL. (Met: 𝅗𝅥 = 120)

7th MODEL. (♩. = 80) t tkt tkt tkt tkt tkt tkt tkt tk

8th MODEL. (Met: ♩. 84) t tkt k t t tkt kt t tkt k t t tkt k t

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13 (from ♩ = 84 to 𝅗𝅥 = 88)

Cor 2

MODEL
The same
in B♭ Major.

14
G MINOR

from 𝅗𝅥 = 60 to 126

1st MODEL. (from ♩ = 80 to 𝅗𝅥 = 96)

2nd MODEL.
The same as 1st model in G♯ minor in altering the accidental ♮ to ♯ and the ♯ to 𝄪.

3rd MODEL. t t k t t k t t k t t k t etc.

4th MODEL. t t k t t k t t k t t k t etc.

15
E♭ MAJOR.

(from 𝅗𝅥 = 60 to 120)

MODEL
The same in E major altering the accidental ♮ to ♯ and the ♯ to 𝄪.

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16 (♩ = 88 to 𝅗𝅥 = 84)

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

2nd MODEL

17
C MINOR. (♩. = 66 to 132)

MODEL
The same in C♯ Minor
altering the accidentals to ♯

Same in C Major. 2 Bars in one.

18
G MAJOR. (from ♩ = 88 to 𝅗𝅥 = 120)

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19 (♩ = 72 to 132)

1st MODEL.

2nd MODEL.

3rd MODEL.

4th MODEL. t k t t k t t k t

5th MODEL. t t k t t t k t t t k t

20
E MINOR. (from ♩ = 84 to 120)

1st MODEL.

2nd MODEL. (from ♩ = 80 to ♩ = 96)

3rd MODEL. t k t t k t t t k t t k

4th MODEL. t t k t t k t k t t k t

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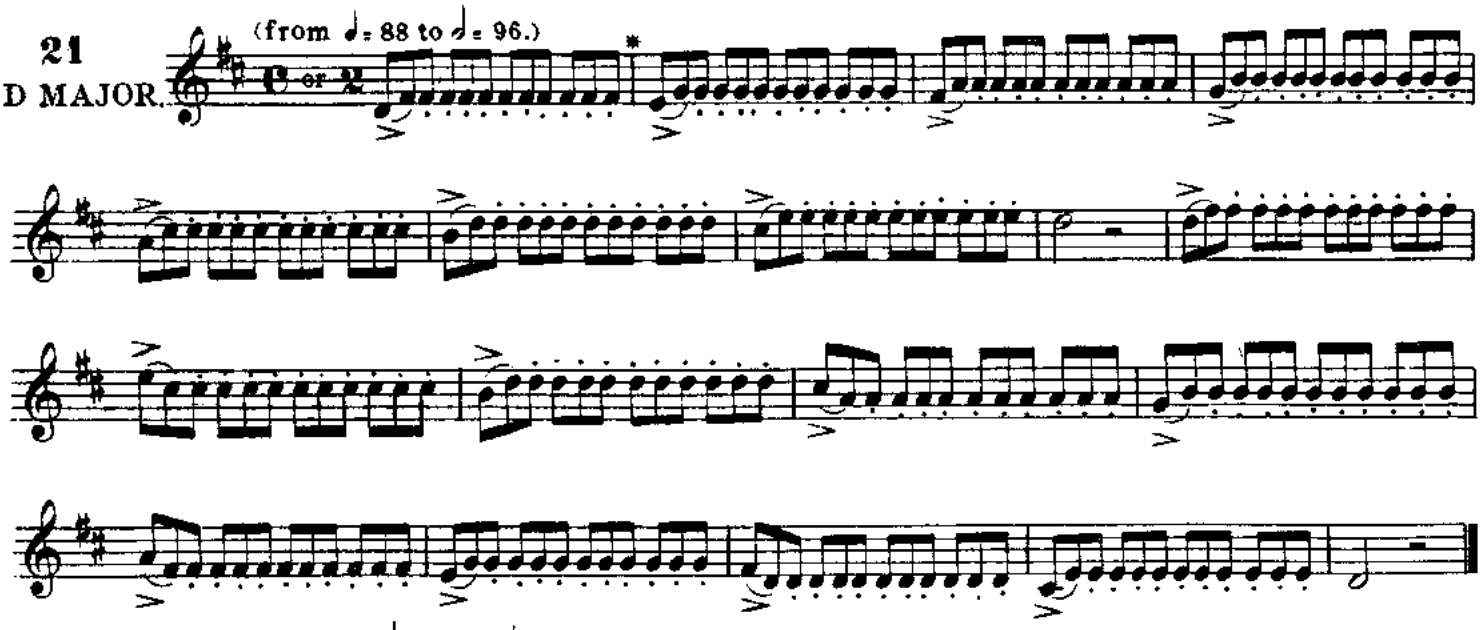
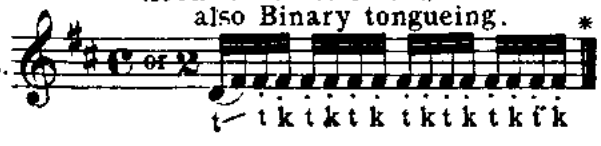
21
D MAJOR.

(from ♩ = 88 to ♩ = 96.)



(from ♩ = 80 to ♩ = 80.)
also Binary tongueing.

1st MODEL.

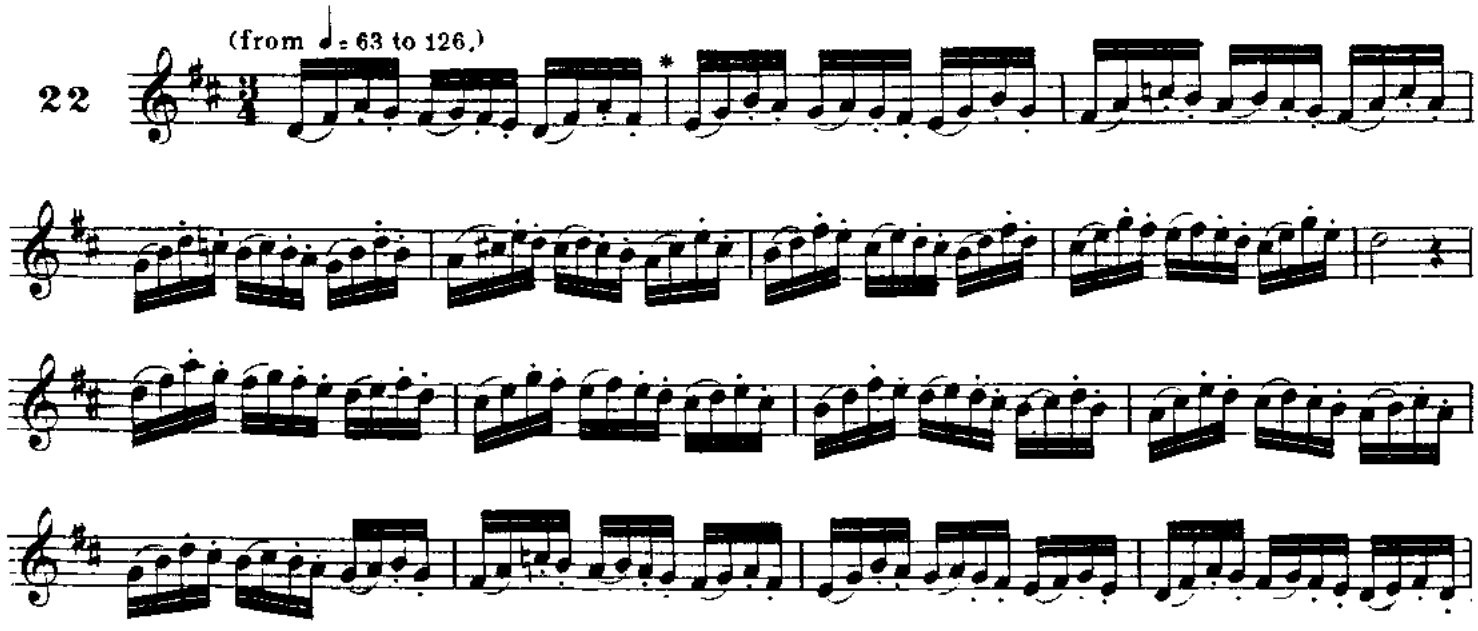


2nd MODEL.
The same
in D♭ Major.

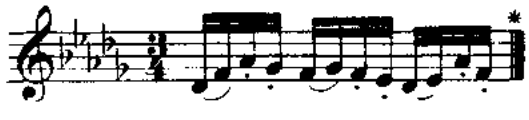
also Tenary tongueing.

22

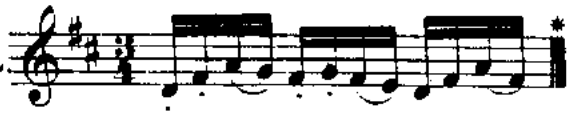
(from ♩ = 63 to 126.)



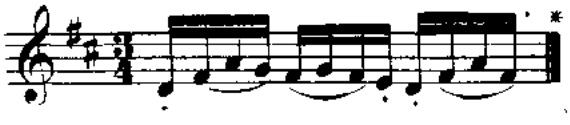
1st MODEL.
The same in D♭ Major
altering accidental ♮ in ♭
and the ♯ in ♮.



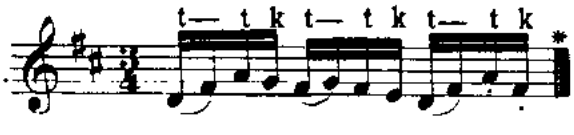
2nd MODEL



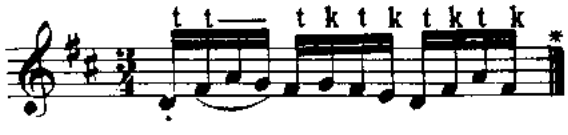
3rd MODEL.



4th MODEL.



5th MODEL.



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23
B MINOR. (from ♩ - 66 to 120.)

MODEL.
The same in B♭ Major
altering the accidental ♯ to ♮

24
A MAJOR. (from ♩ - 66 to 120.)

1st MODEL 2nd MODEL

3rd MODEL.
The same in A♭ Major
altering the accidental ♮ to ♭
and the ♯ to ♮.

4th MODEL.

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

1st MODEL.
The same in F Minor
altering the accidental ♯ to ♮.

2nd MODEL.

also t k t t k t t k t t k t

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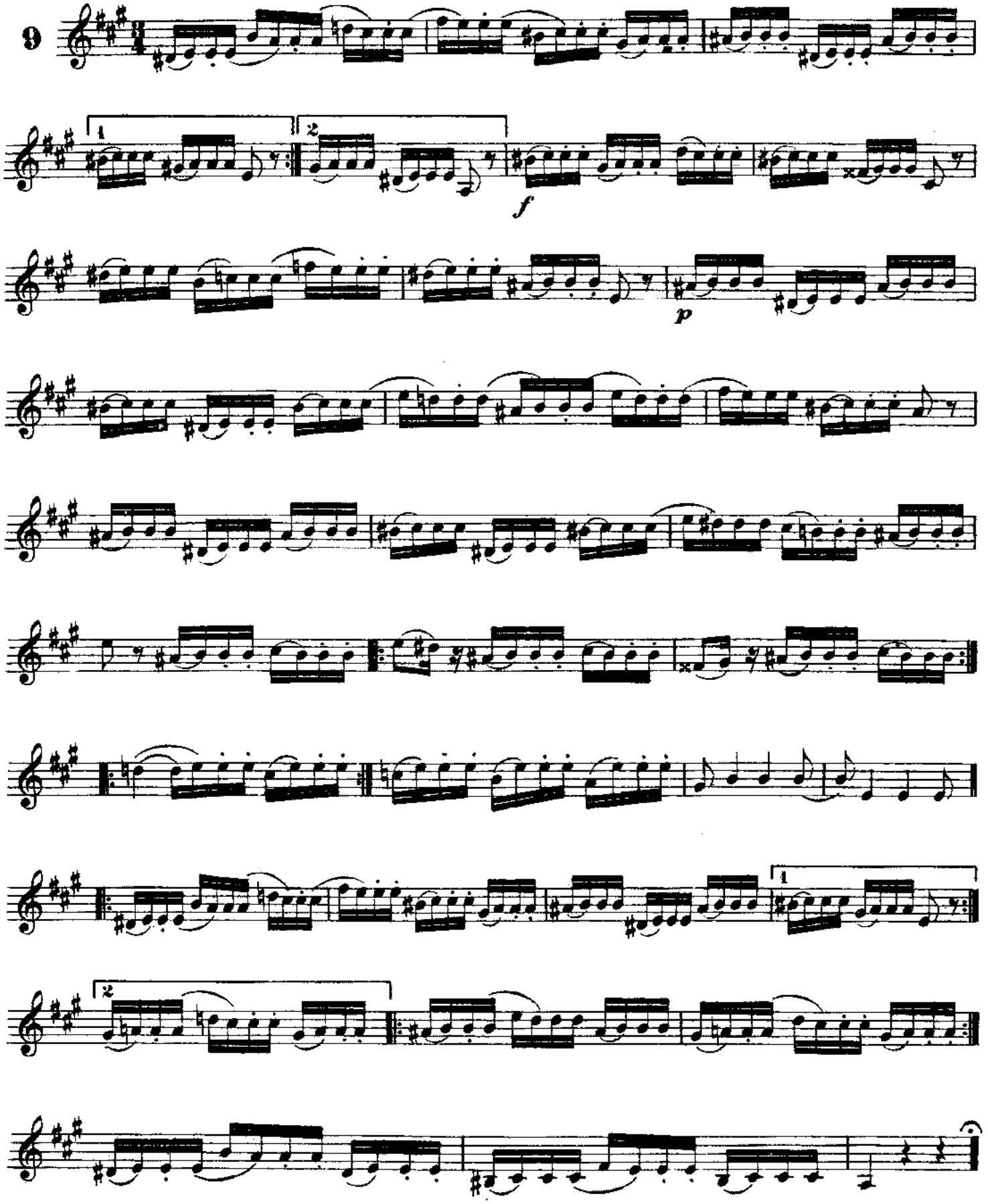
SERIES OF 25 EXERCISES (CONTINUED.)

All^o Giusto. (Met: ♩ = 132)

9



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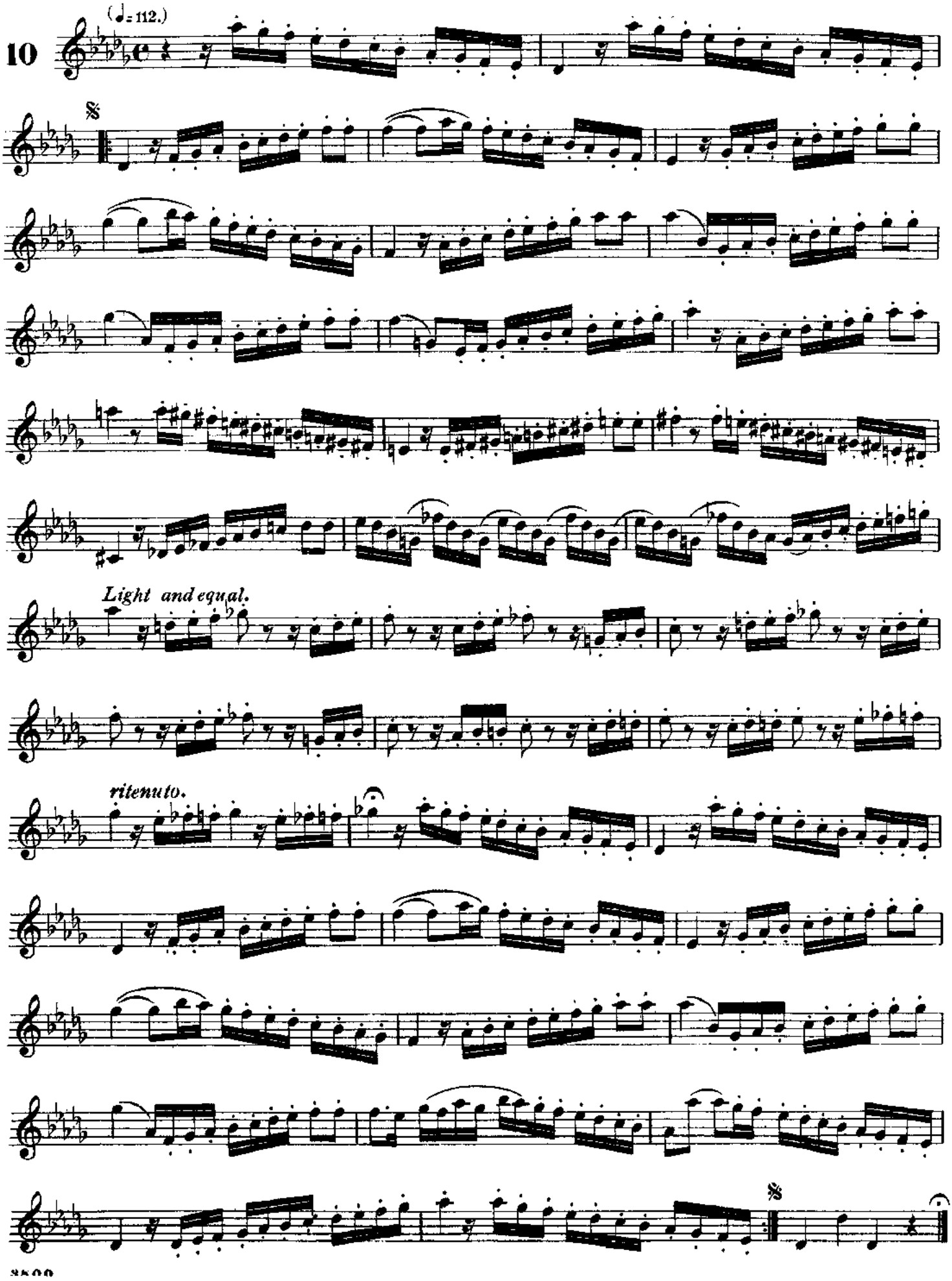

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Preparatory Exercises for the Grupetto.

Note: the Bars with [ ] may be left out.

♩ = 144 to 160

1

Last.

D.C.

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

in D♭ etc. in D♮ same Bar etc.

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

in E♭ etc. in E♮ same Bar etc.

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

etc.

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

in G♭. etc. in G♮ same Bar. etc.

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

in A♭. etc. in A♮ same Bar. etc.

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

in B♭. etc. in B♮ begin and finish same. etc.

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

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

2 (♩=160)

Last. D.C.

3 (♩=176 to 200)

Last.

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

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

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

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

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

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

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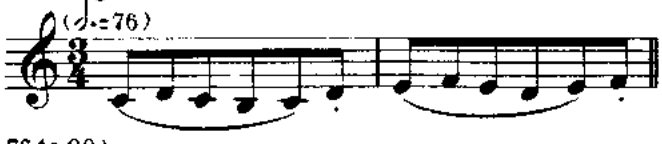
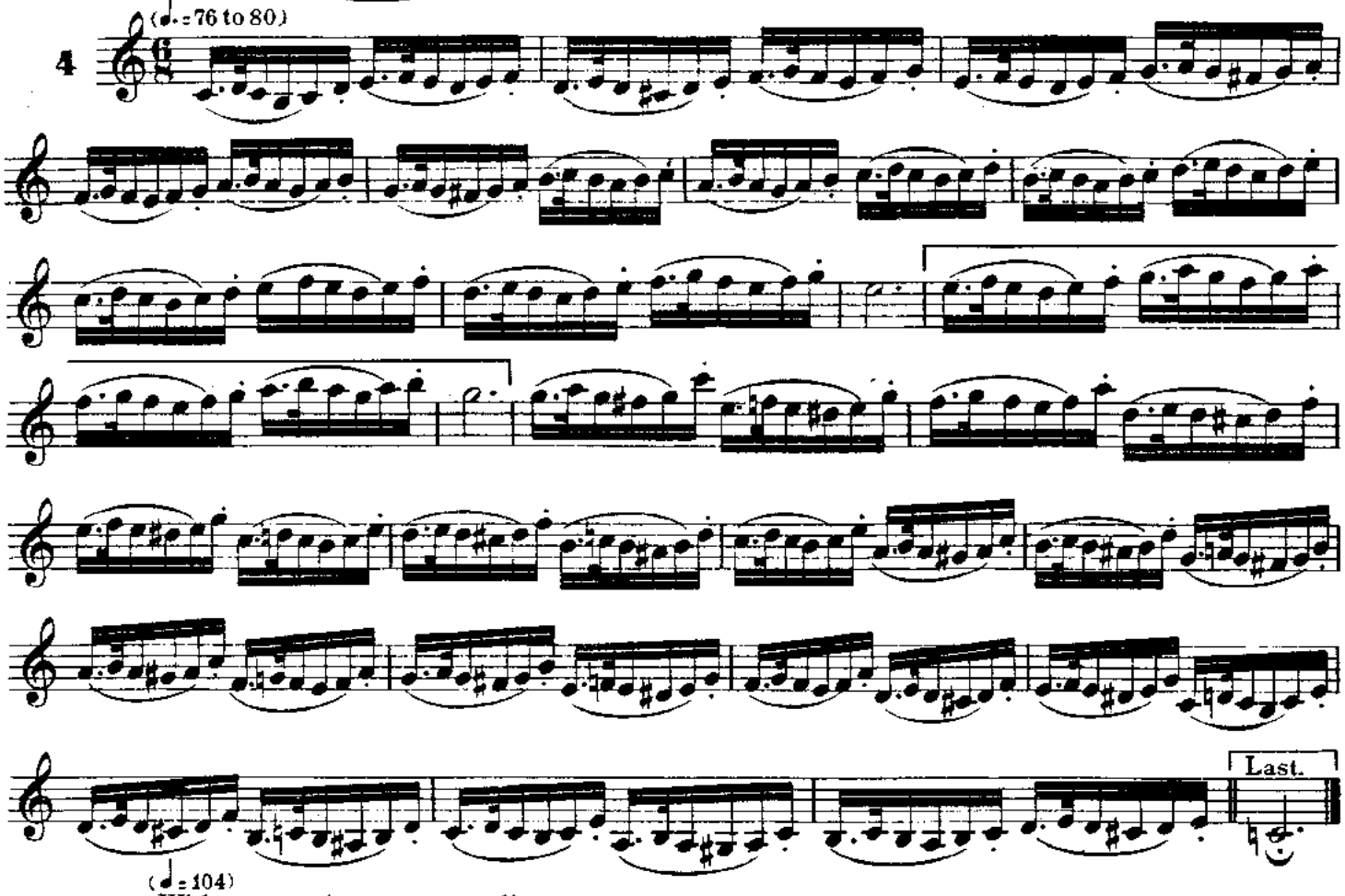
Practise the following exercise in the same way as the preceding. It can be played in $\frac{3}{4}$ giving 2 bars for one, thus: (♩.=76) etc.

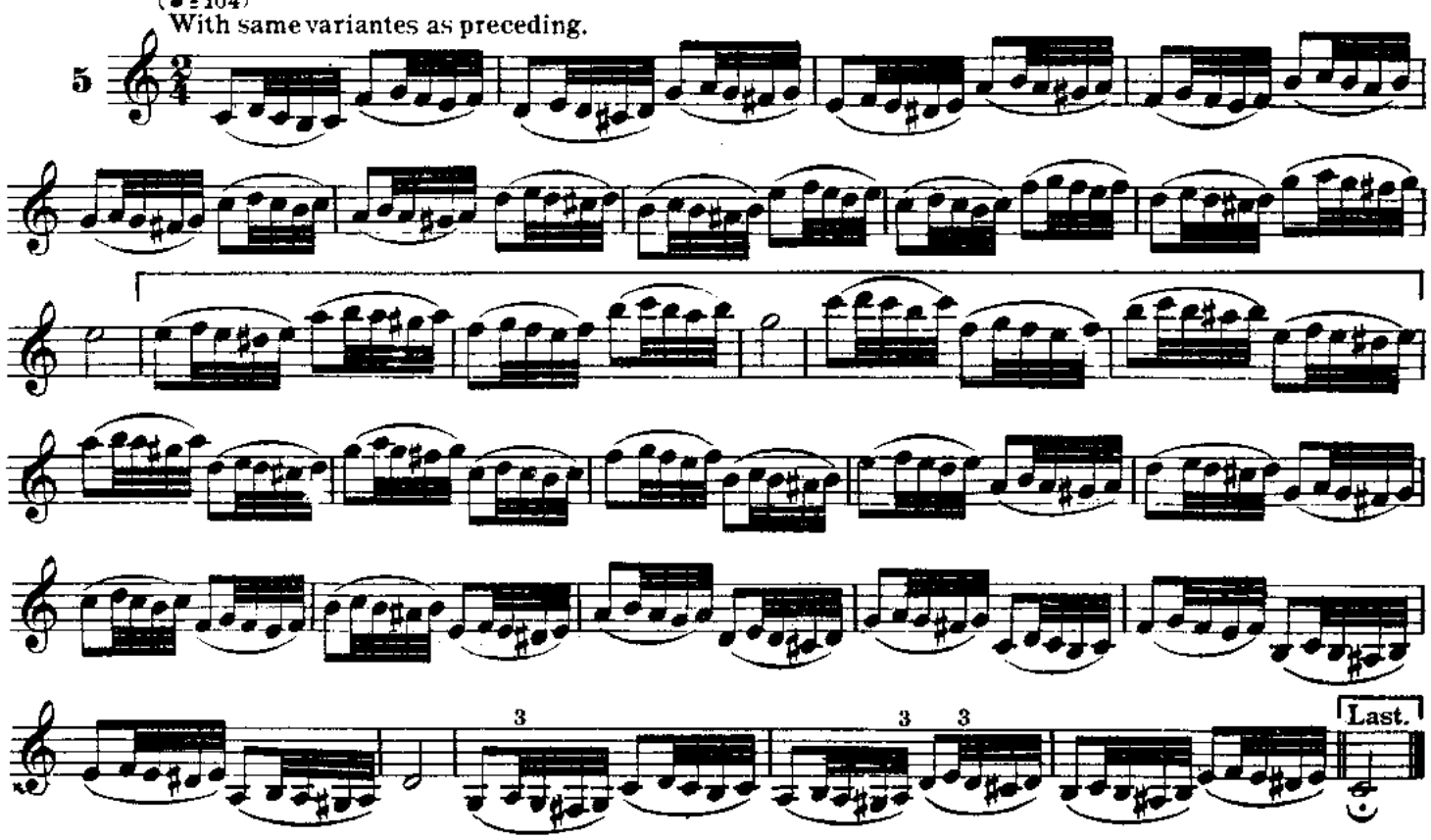


4 (♩.=76 to 80)



Last.

5 (♩=104) With same variantes as preceding.



Last.

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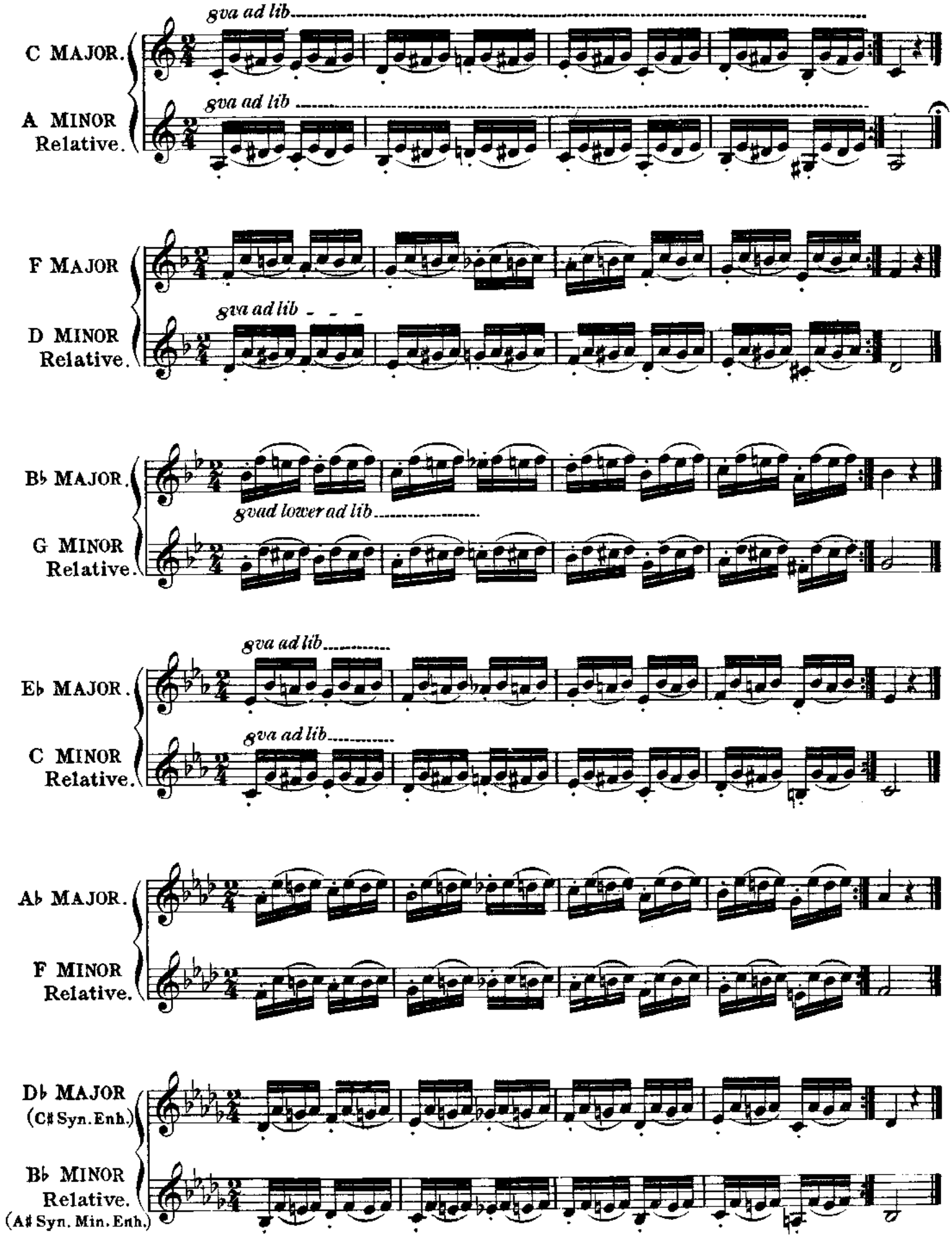
No. 6.



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No 6 *Continued.*

G♭ MAJOR. Enharmonic (F♯ Synonymous.)

E♭ MINOR. Relative. Enharmonic (D♯ Min Synonymous.)

B MAJOR. (C♭ Syn. Enh.)

G♯ MINOR. Relative. (A♭ Min. Syn. Enh.)

E MAJOR.

8va ad lib - - -

C♯ MINOR. Relative.

A MAJOR.

F♯ MINOR Relative

8va ad lib - - - - -

D MAJOR.

8va ad lib - - - - -

B MINOR Relative.

G MAJOR.

E MINOR Relative.

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

Other Models ad lib. to practise this No 6.

1 Quick. (♩ = 84)

2 (♩ = 88)

etc. 3 (♩. = 96) etc

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SERIES OF 25 EXERCISES (CONTINUED)

11 Moderato. ♩= 120

p

Fine.

Più lento.

rall. *atempo.*

Long.

atempo.

D.C.

12 Cappriccio.

ff

Appassionato.

Mod^to

f

rall.

rall. morendo.

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PART II

SAINT-JACOME'S

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for

TRUMPET

or

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

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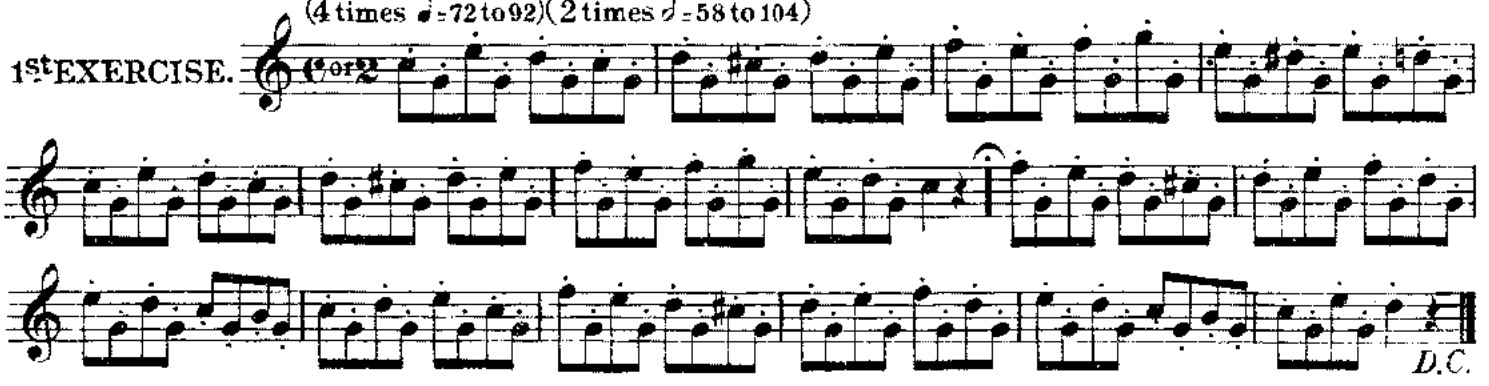
22 EXERCISES ON THE SCALE AND INTERVALS.

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

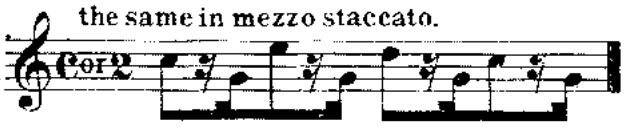
(4 times ♩=72 to 92)(2 times 𝅗𝅥=58 to 104)

1st EXERCISE.

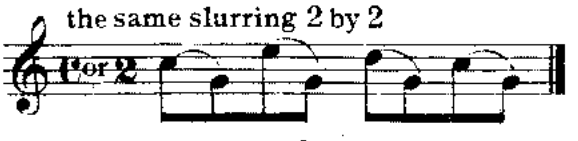


MODELS on the 1st Exercise.

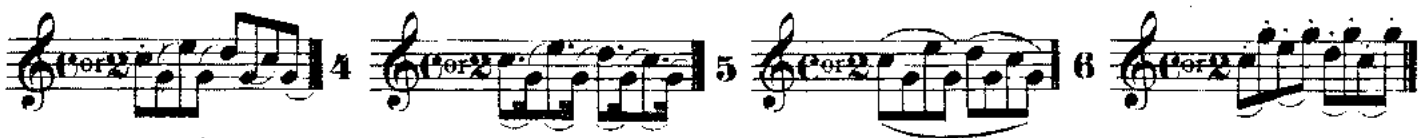
1 the same in mezzo staccato.



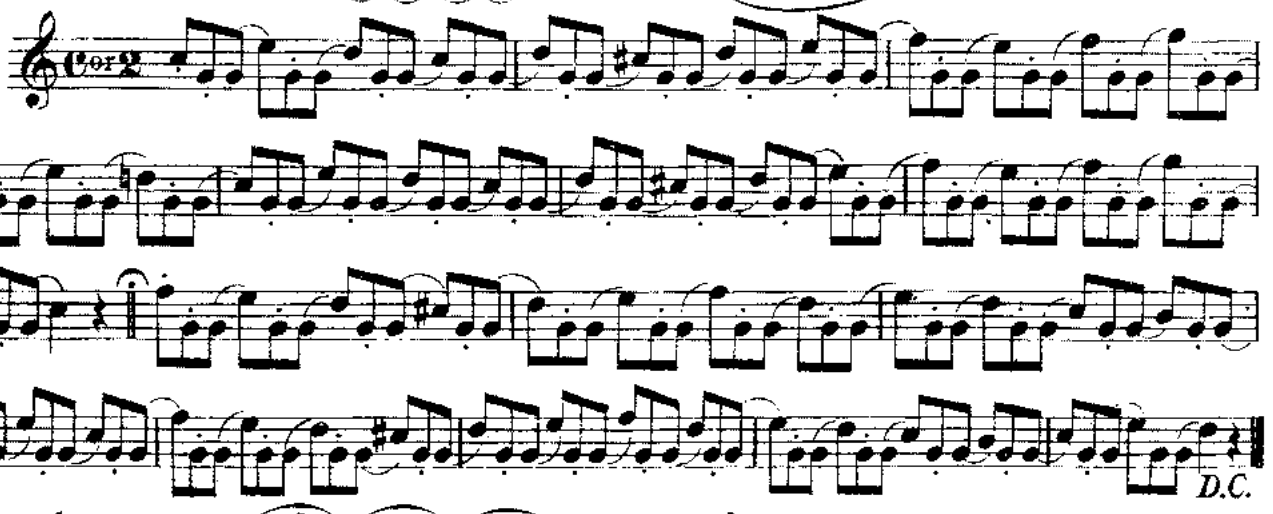
2 the same slurring 2 by 2



3 4 5 6

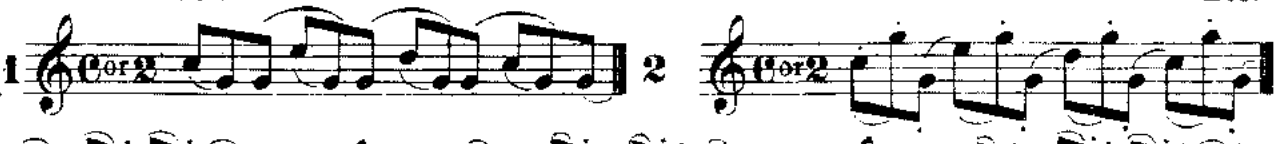


1st VARIANTE.



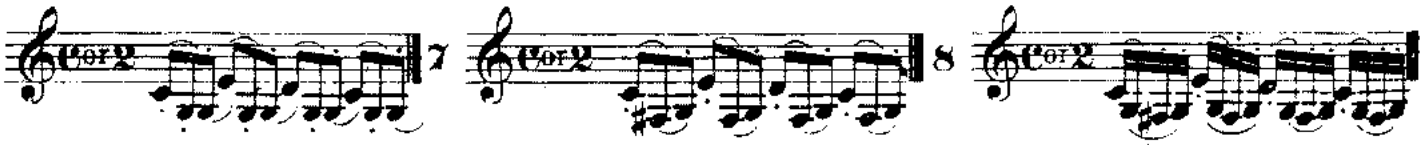
MODELS on the 1st Variante.

1 2



3 4 5

6 7 8



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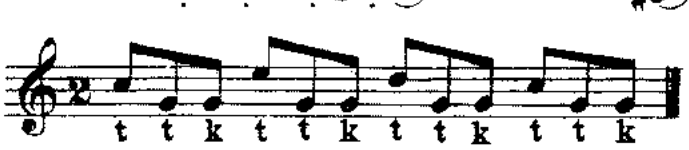

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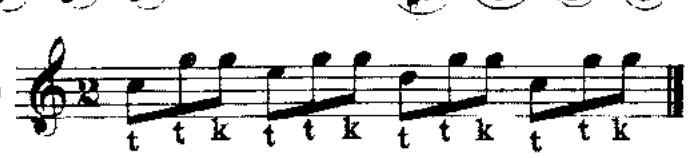

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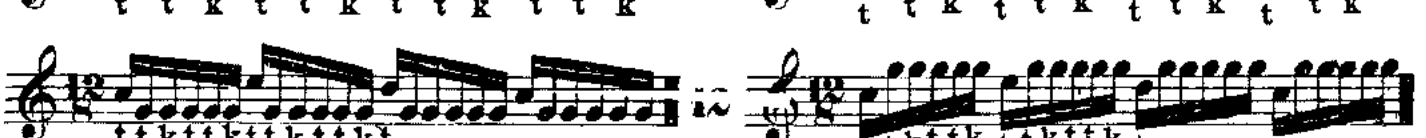

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2nd VARIANTE. (♩=72 to ♩=92 𝅗𝅥=60 to 116)

Cor 2

D.C.

MODELS on the 2rd Variante. 1

2 3 4 5

6 t t k t

7 t t k t t k t

8 t t k t k t k t

9 t—t k t k t—t k t k t—t k t k t—t k t k

3rd VARIANTE. (♩=72 to 96 𝅗𝅥=60 to 92)

D.C.

MODELS on the 3rd Variante. 1 2

3 4

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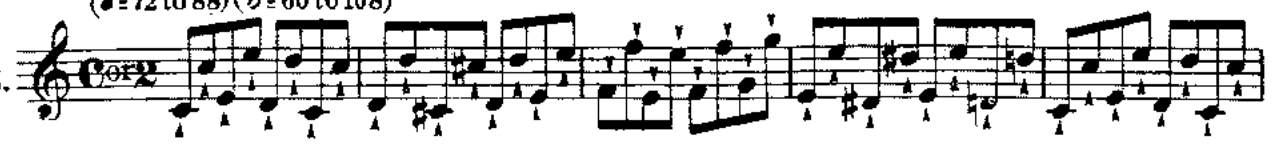
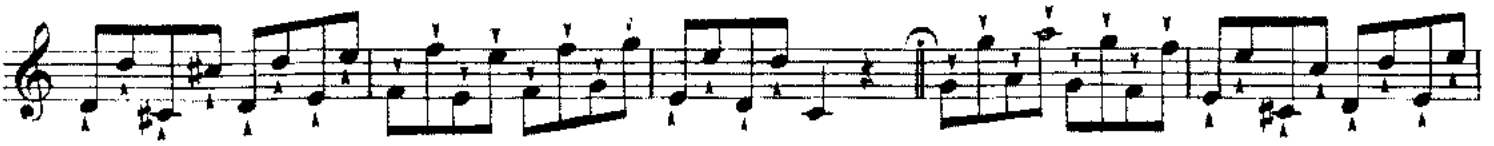
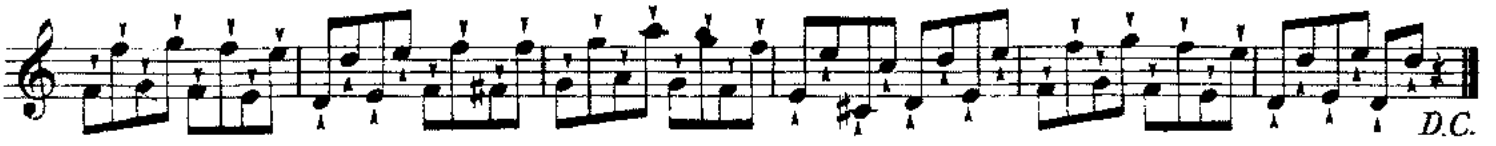
(♩=72 to 88)(𝅗𝅥=60 to 108)

2nd EXERCISE.

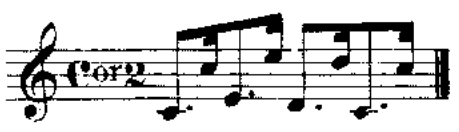






MODELS on the 2nd Exercise.

1



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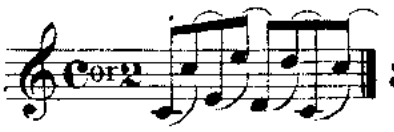

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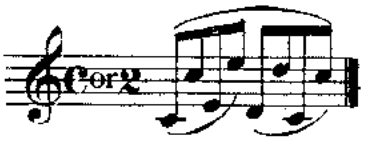

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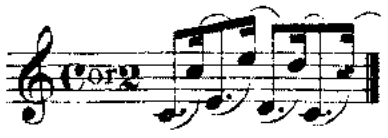

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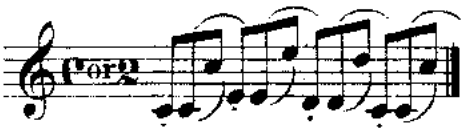

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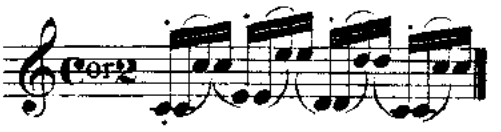
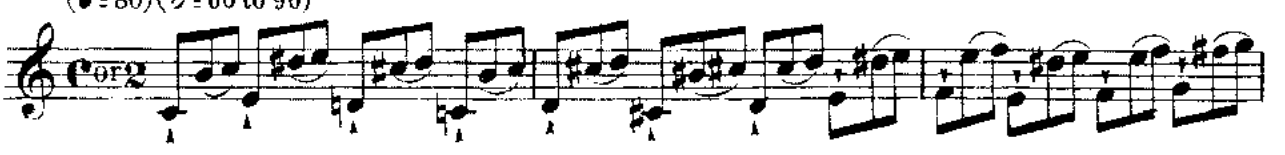
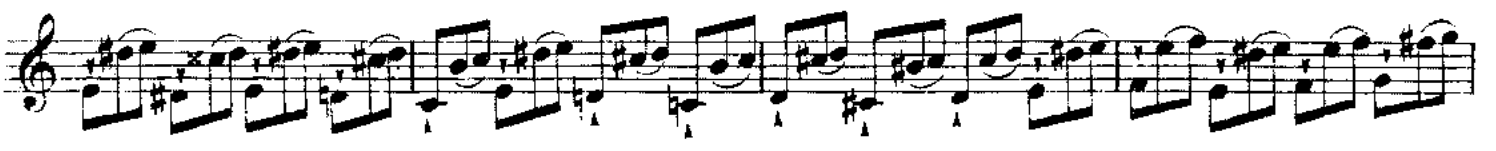
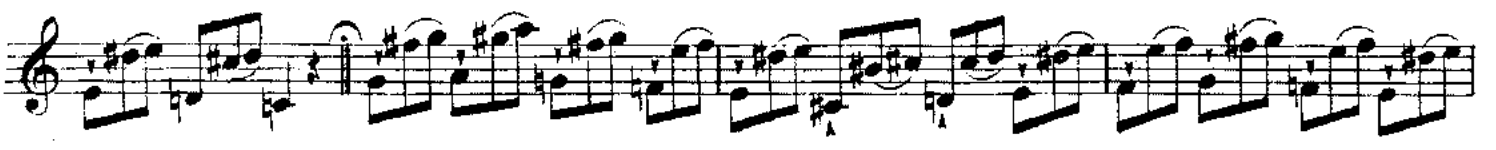


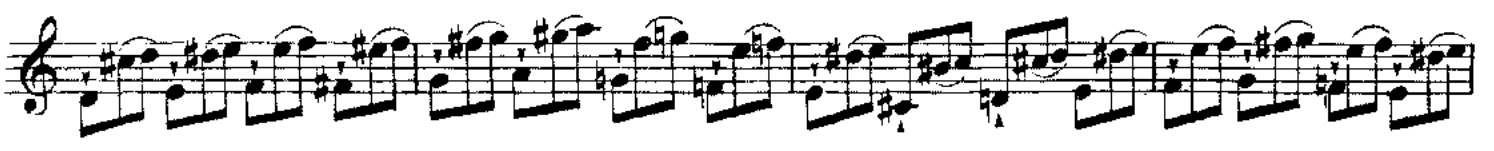
(♩=80)(𝅗𝅥=60 to 96)

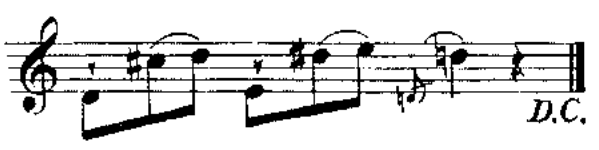
1st VARIANTE.





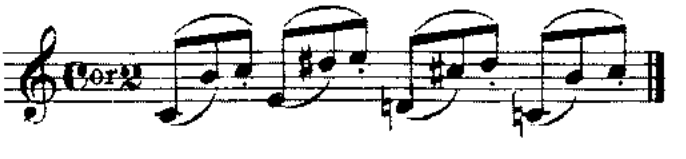




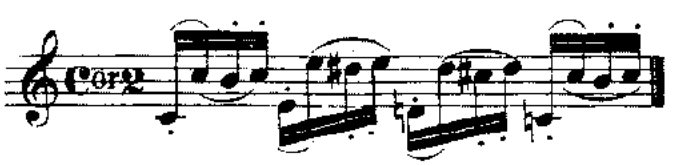


MODELS on the 1st Variante.

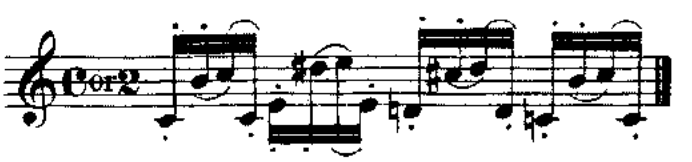
1



2



3



8801-90

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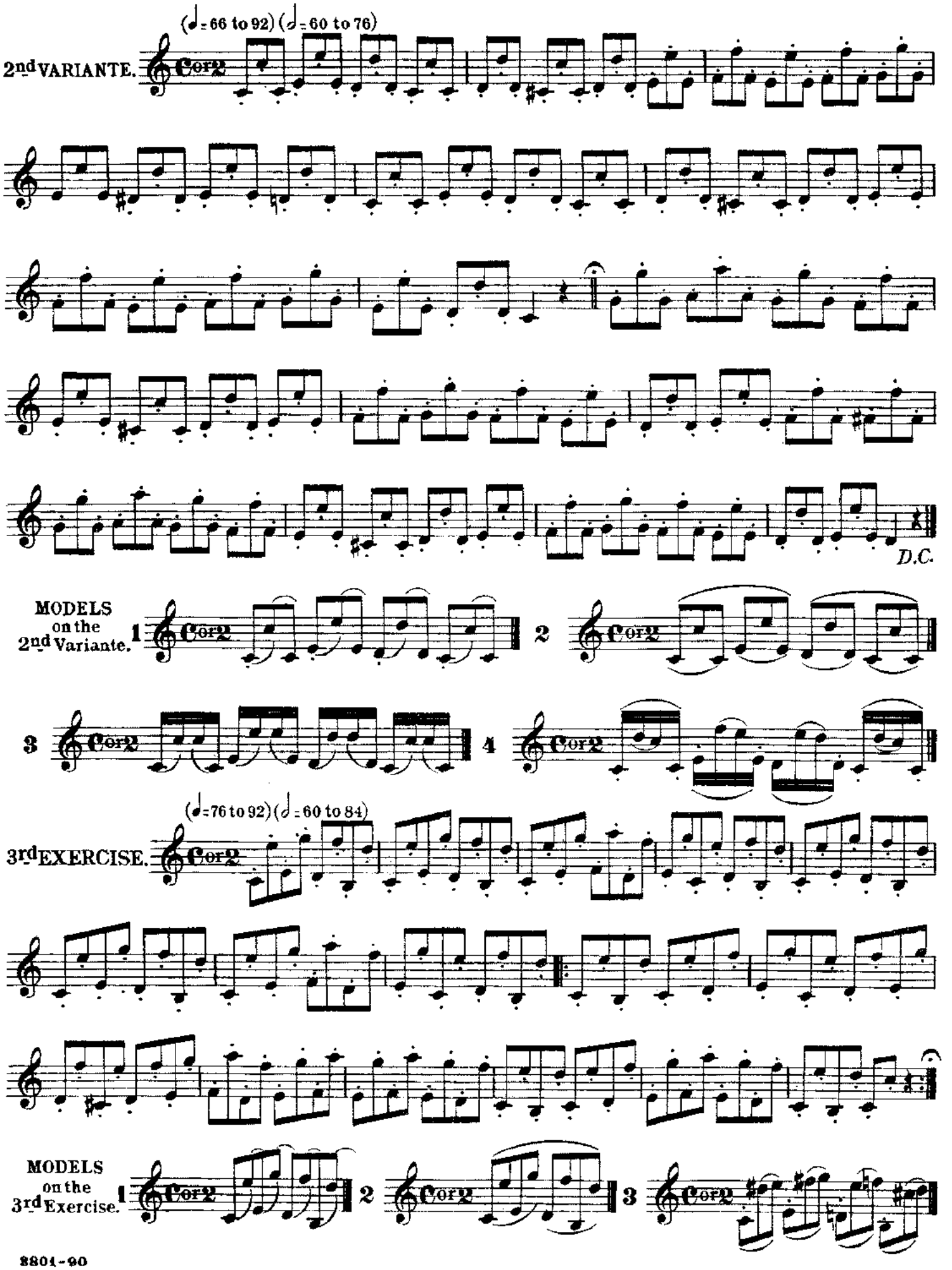

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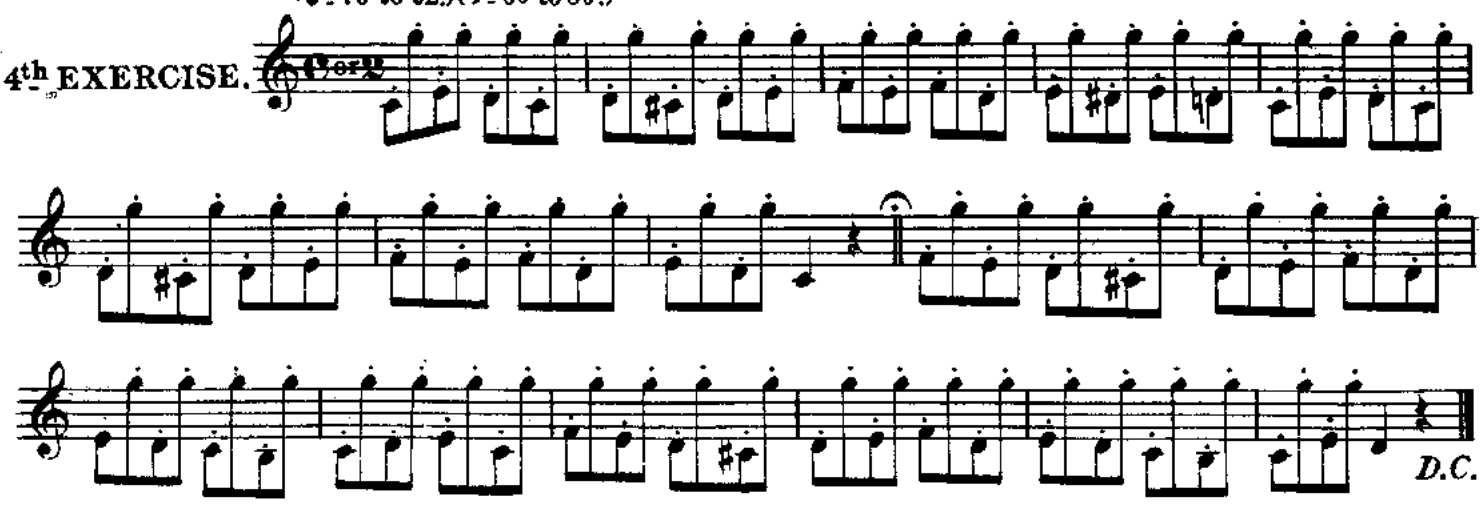
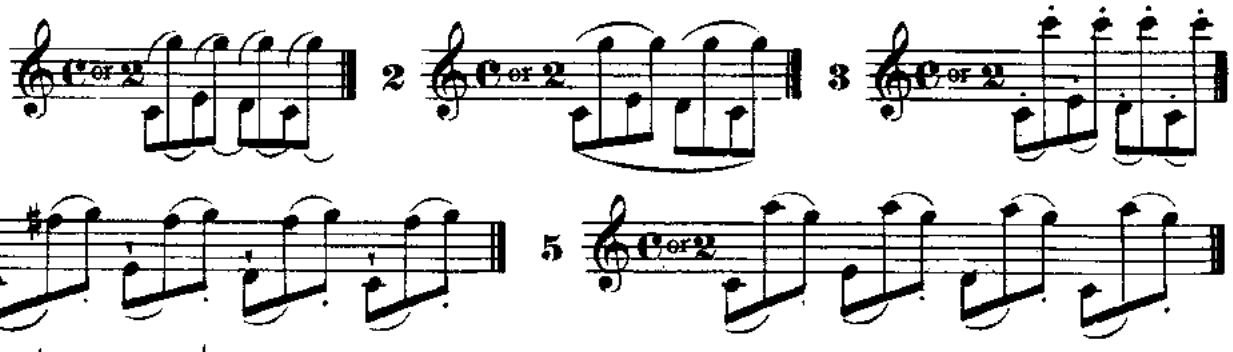
(♩= 76 to 92.)(♩= 60 to 80.)

4th EXERCISE.



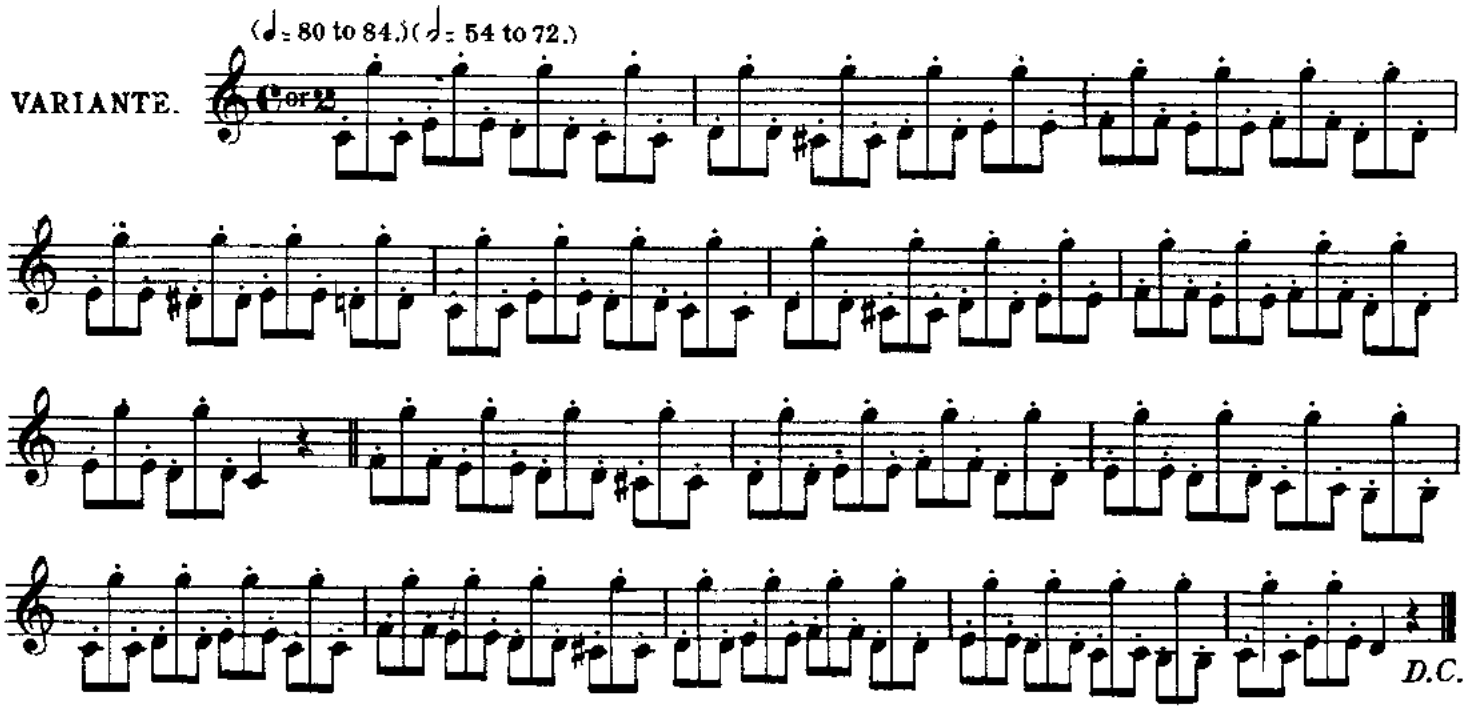
D.C.

MODELS on the 4th Exercise.



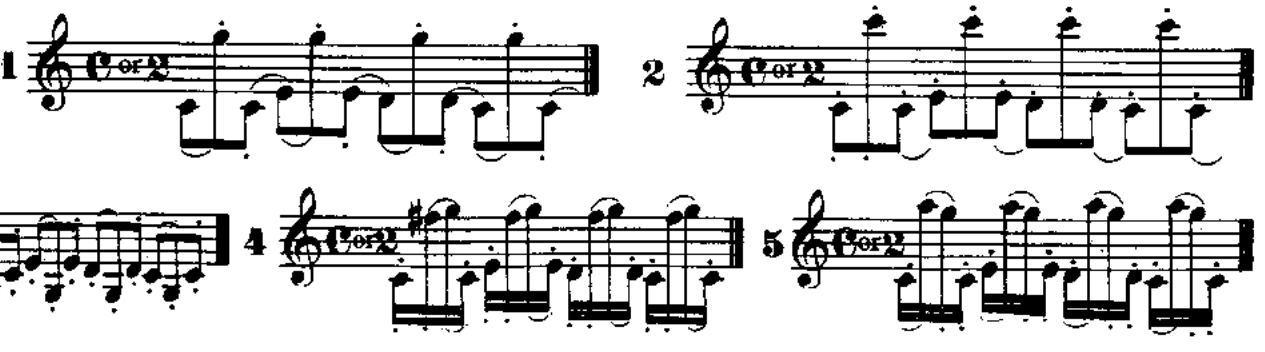
(♩= 80 to 84.)(♩= 54 to 72.)

VARIANTE.



D.C.

MODELS on the Variante.



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5th EXERCISE. (𝅗𝅥 = 60 to 116.)

D.C.

MODELS for the 5th Exercise.

1 2 3 4 5 6 7

1st VARIANTE. (𝅗𝅥 = 66 to 120.)

D.C.

MODELS on the 1st Variante.

1 2 (♩ = 80. 𝅗𝅥 = 96.) 3 4

5 The same 8va Basso. 6 7 8

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2nd VARIANTE. (♩=66 to 84.) (♪=60 to 96.)

D.C.

MODELS on the 2nd Variante. 1 2

Mind this must be played very evenly.

3

6th EXERCISE. *Veloce.* (♪=60 to 100.)

D.C.

MODELS on the 6th Exercise. 1

2 3

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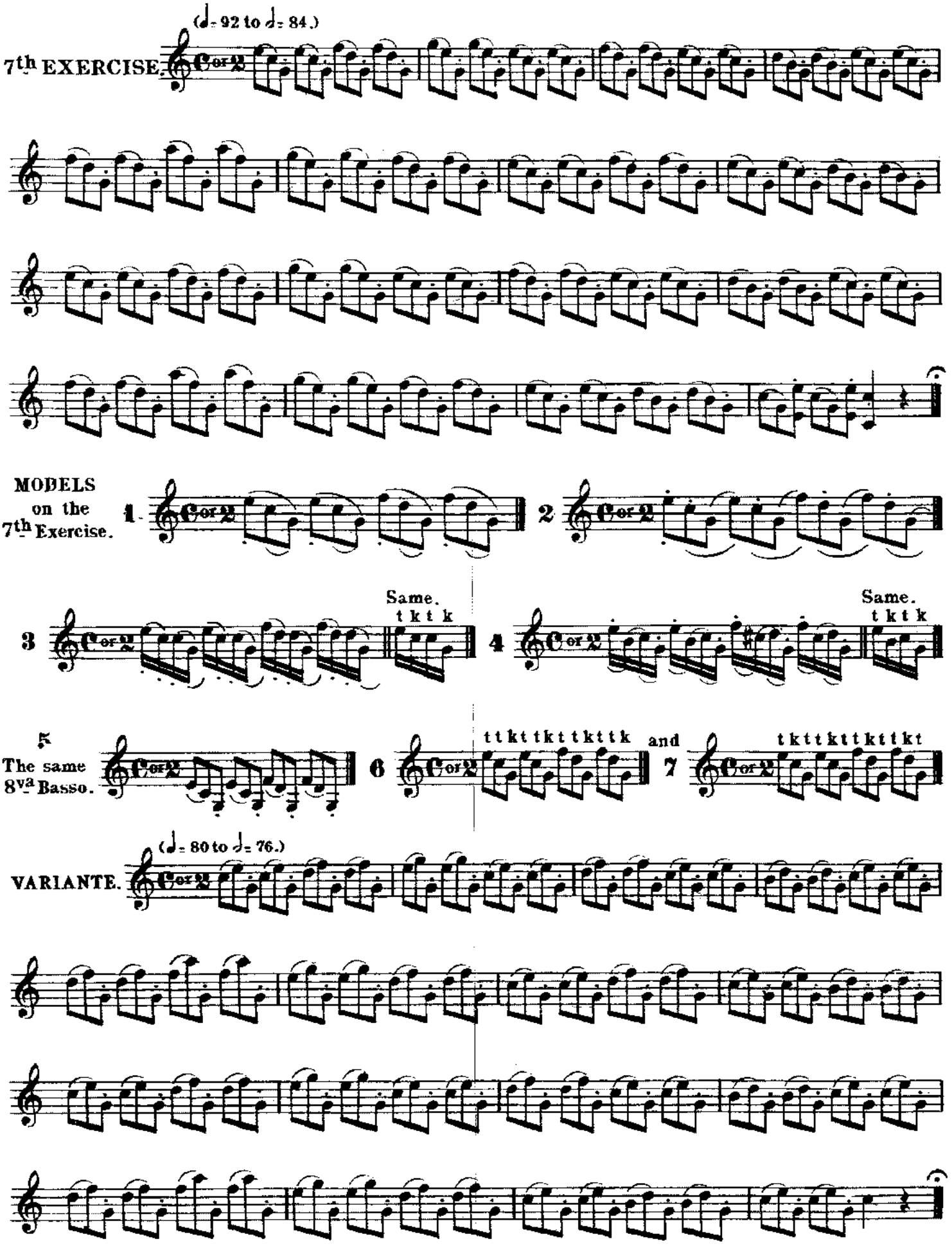

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MODELS on the Variante. 1 Cor2

2 Cor2

3 Cor2

4 Cor2

5 The same 8va basso. Cor2

6 Cor2 t t k t t k t t k t t k

7 Cor2 t t t k t t t k t t t k t t t k and t k t k t k t k t k t k t k t k

8 Cor2 t t t k t t t k t t t k t t t k and t k t k t k t k t k t k t k t k

8th EXERCISE. (♩ = 80 to 100)

MODEL.

3

8801-90

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(♩-92 to 116)

Veloce.

9th EXERCISE.

MODEL.

rall. *D.C.*

10th EXERCISE. (♩=72)

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

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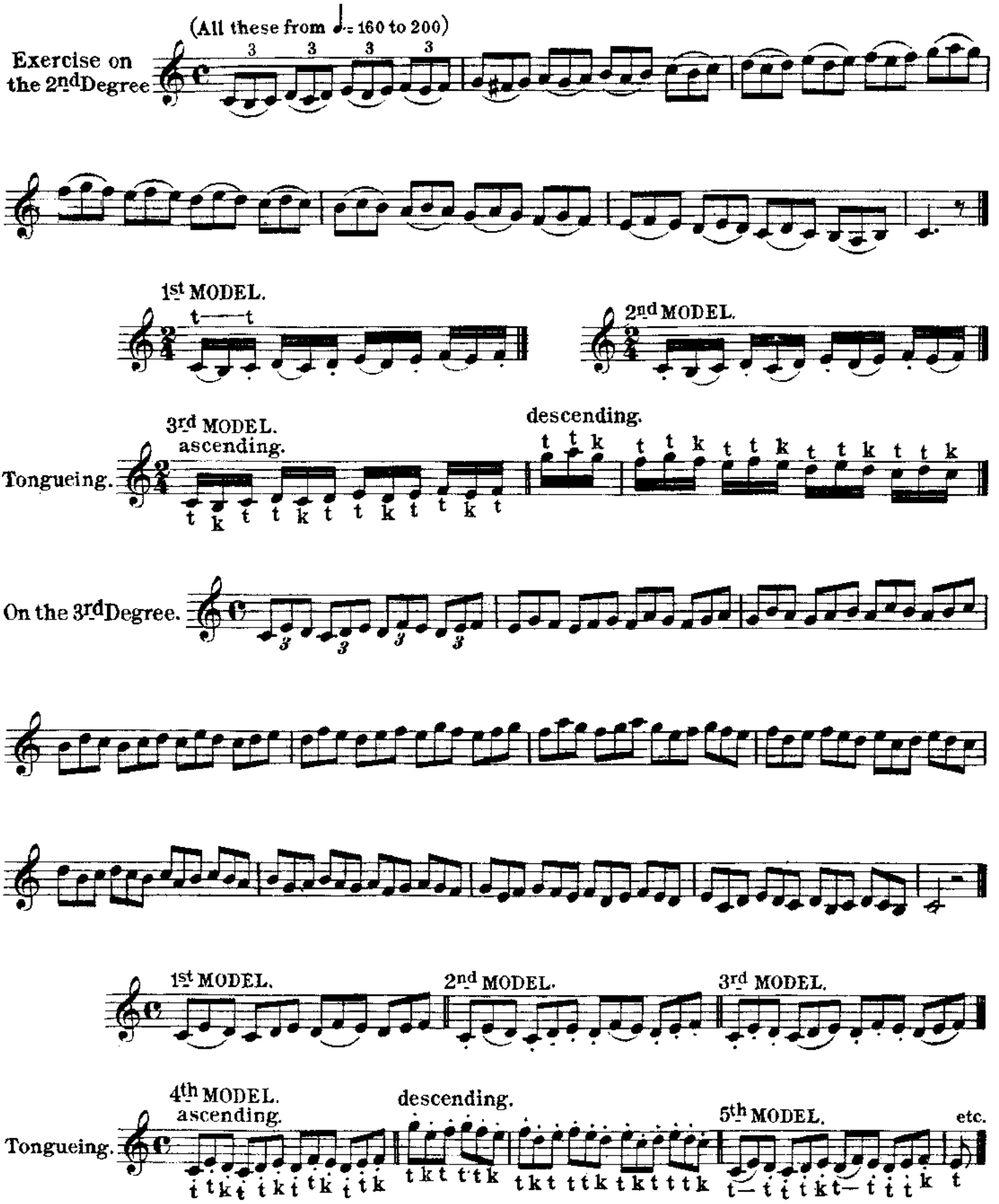
EXERCISES IN TRIPLETS.

ON THE SEVEN DEGREES OF THE SCALE IN C.

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



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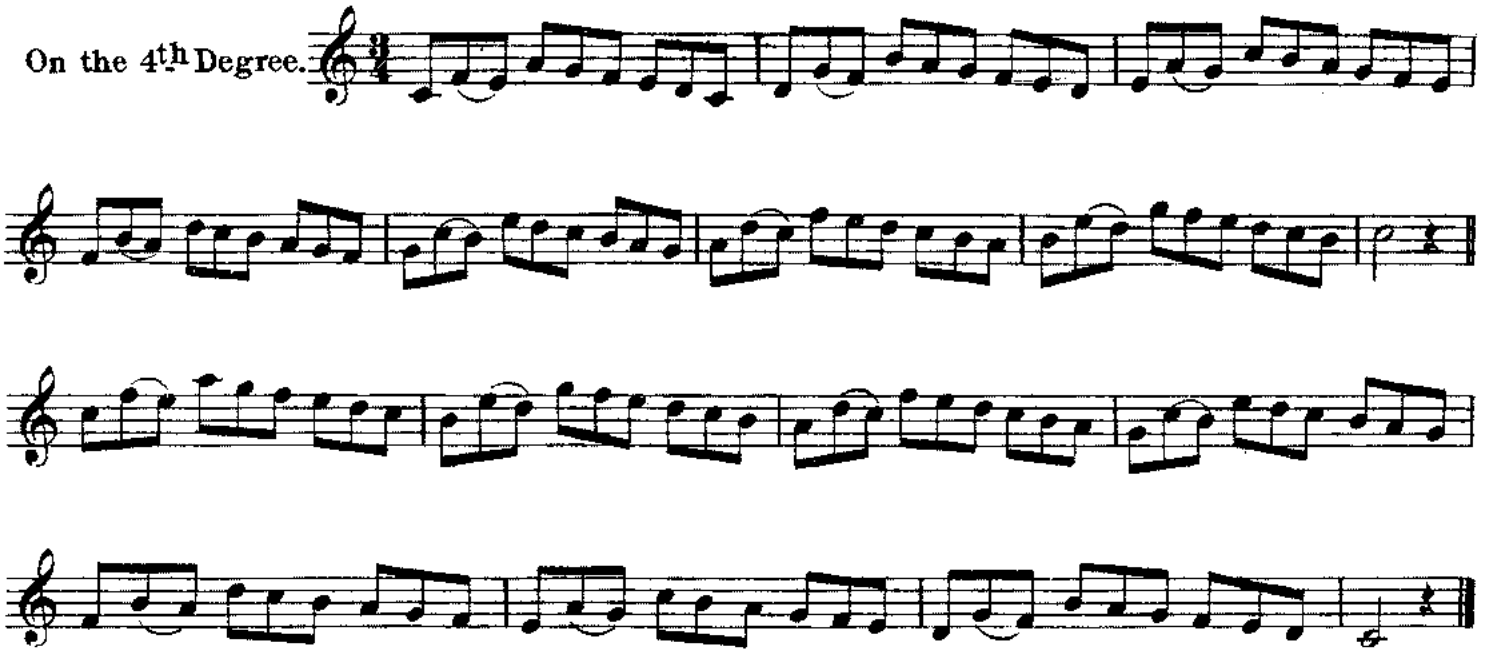
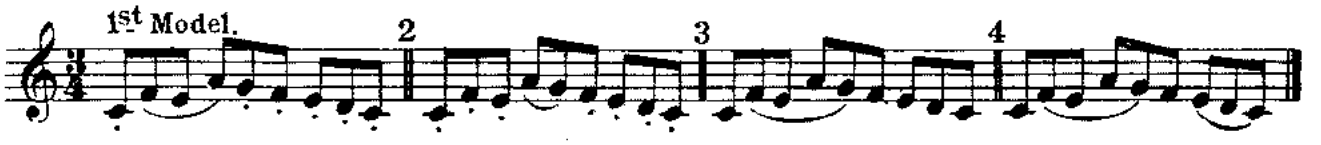
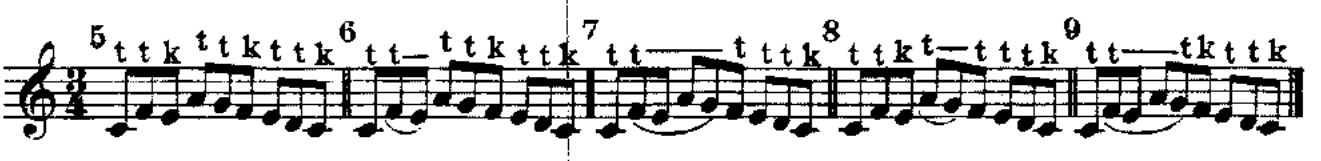
On the 4th Degree.



1st Model.

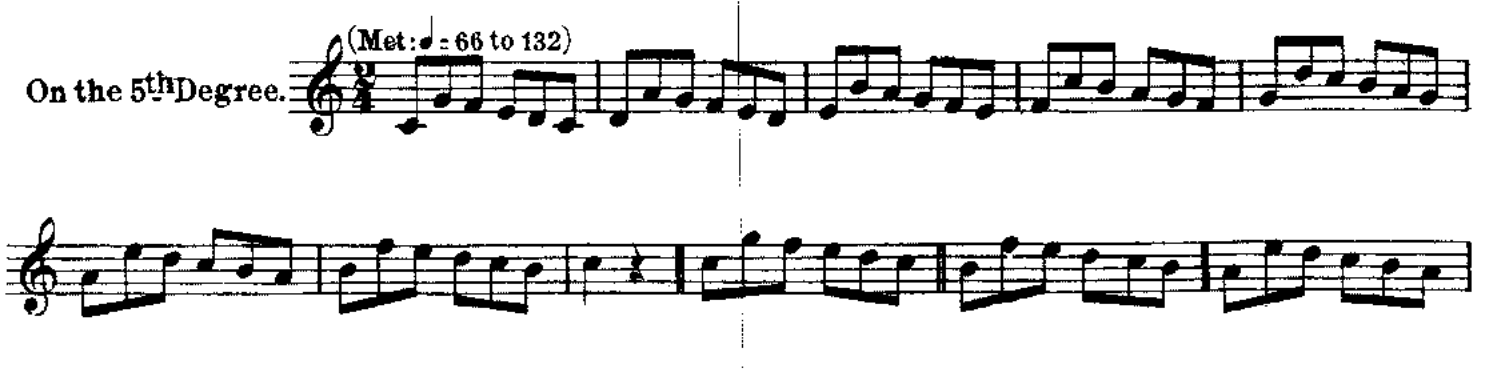


Tongueing.



On the 5th Degree.

(Met: ♩ = 66 to 132)



1st Model.

Tongueing.

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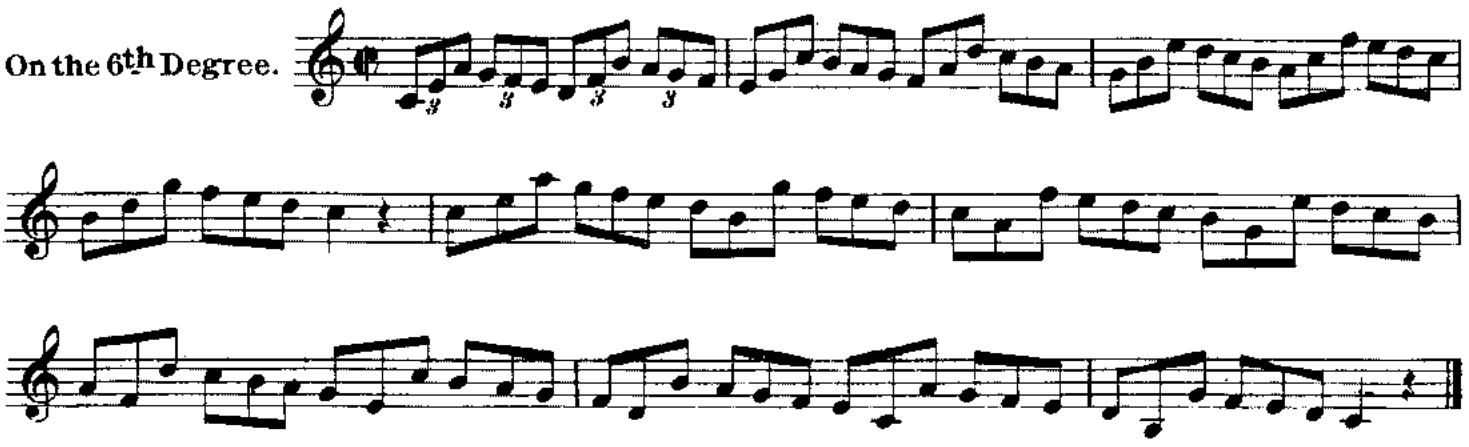
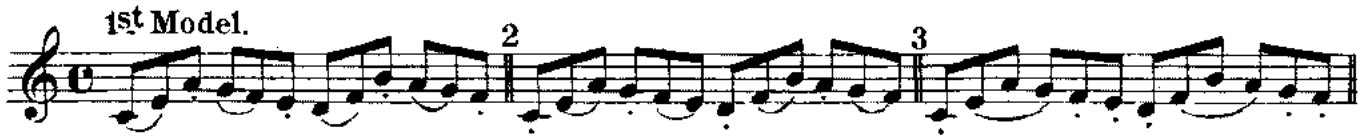
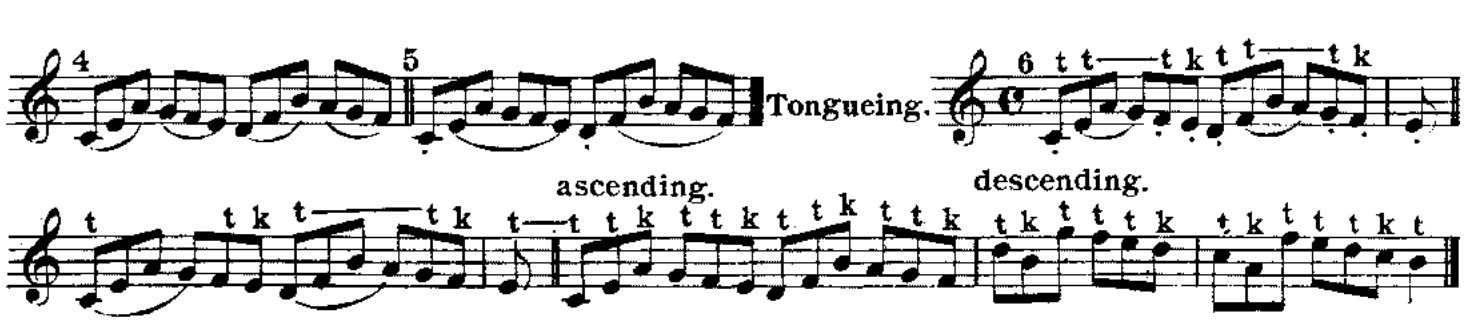
On the 6th Degree.



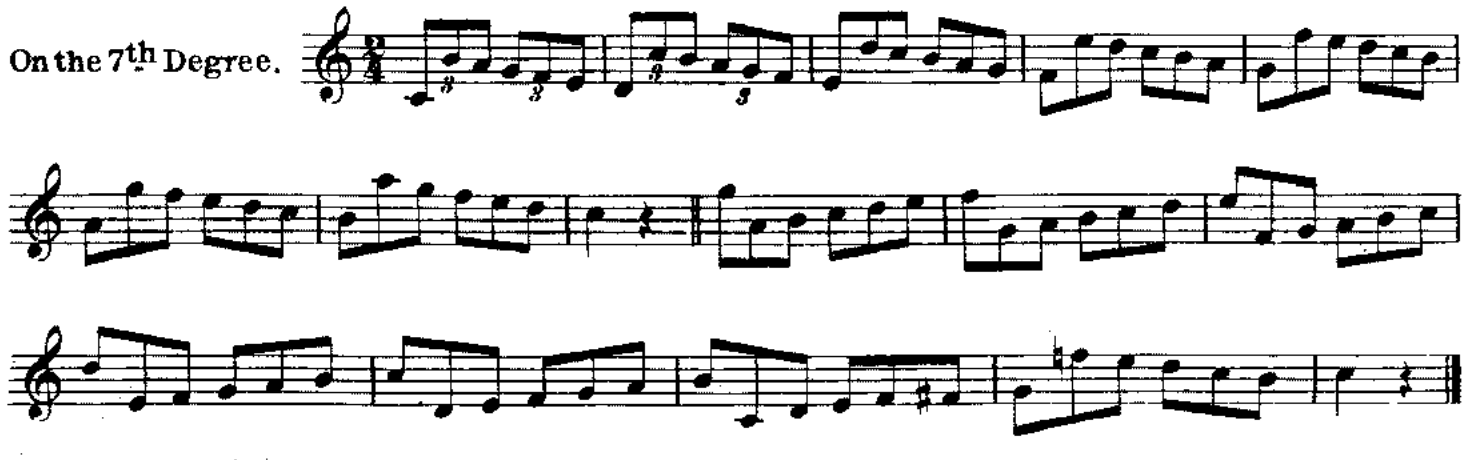
1st Model.



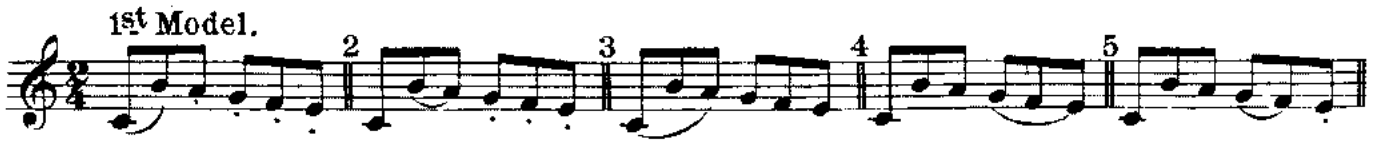
Tongueing.



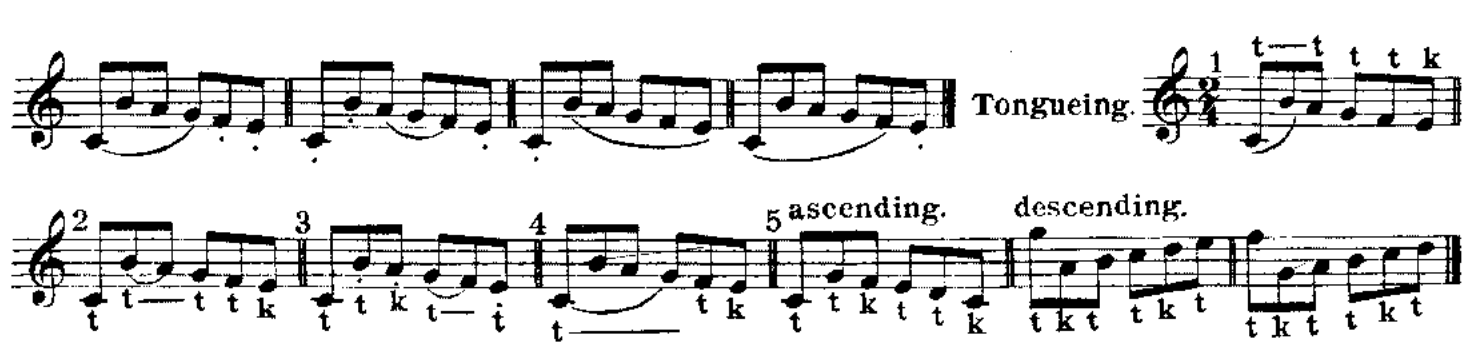
On the 7th Degree.



1st Model.



Tongueing.



3801-96

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On the 8th Degree.

1st Model.

Tongueing.

ascending.

descending.

On the 9th Degree.

1st Model.

Tongueing.

ascending.

descending.

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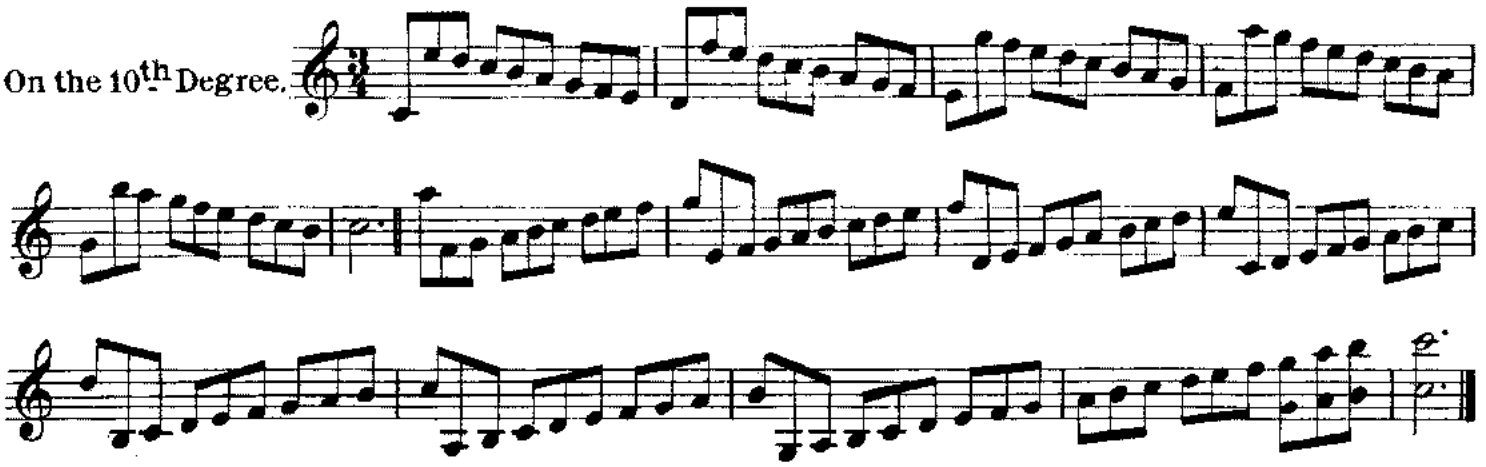
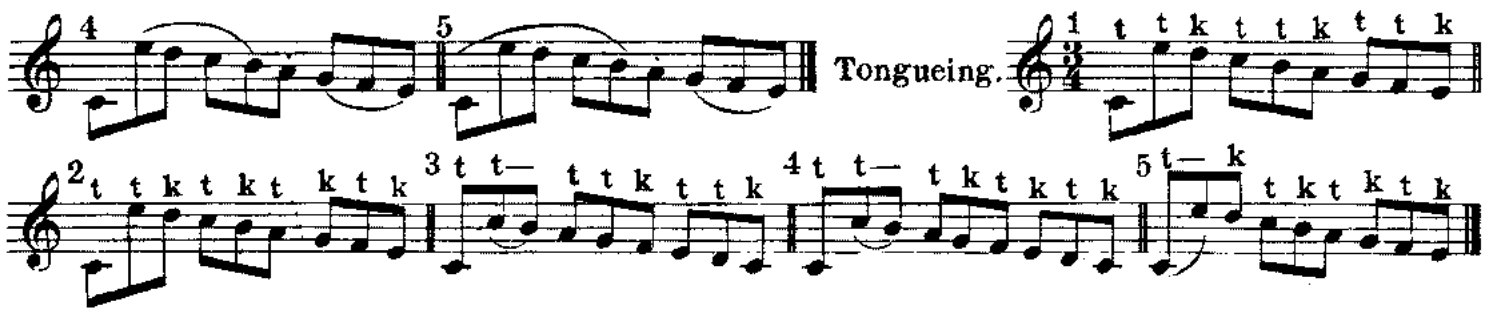
On the 10th Degree.

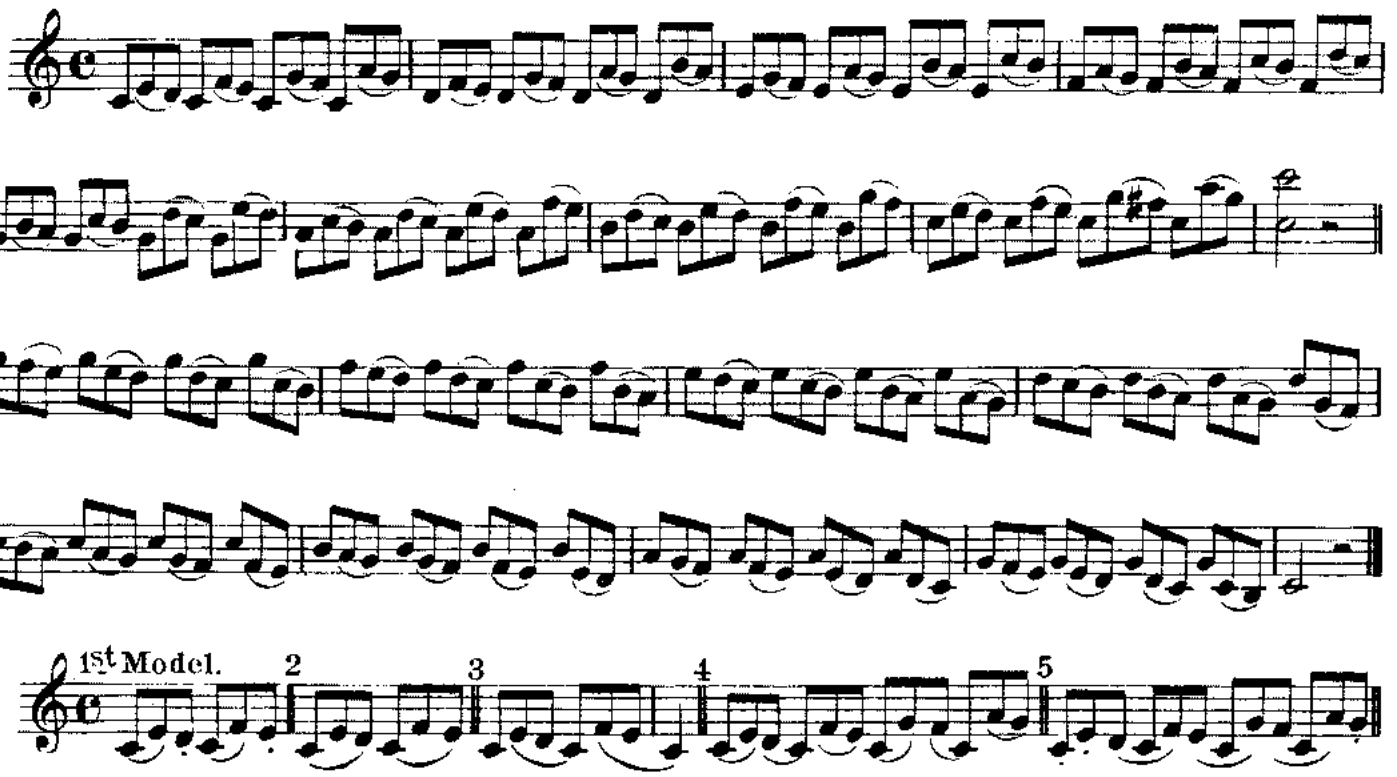


1st Model.

Tongueing.

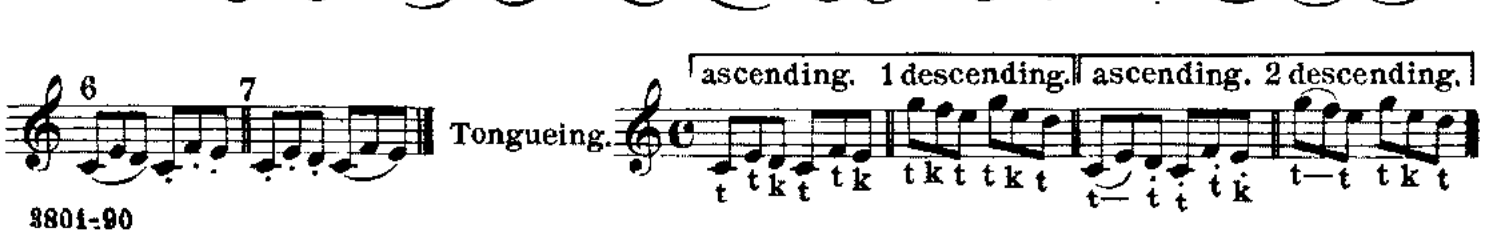


RESUMED INTERVALS.



1st Model.

Tongueing.



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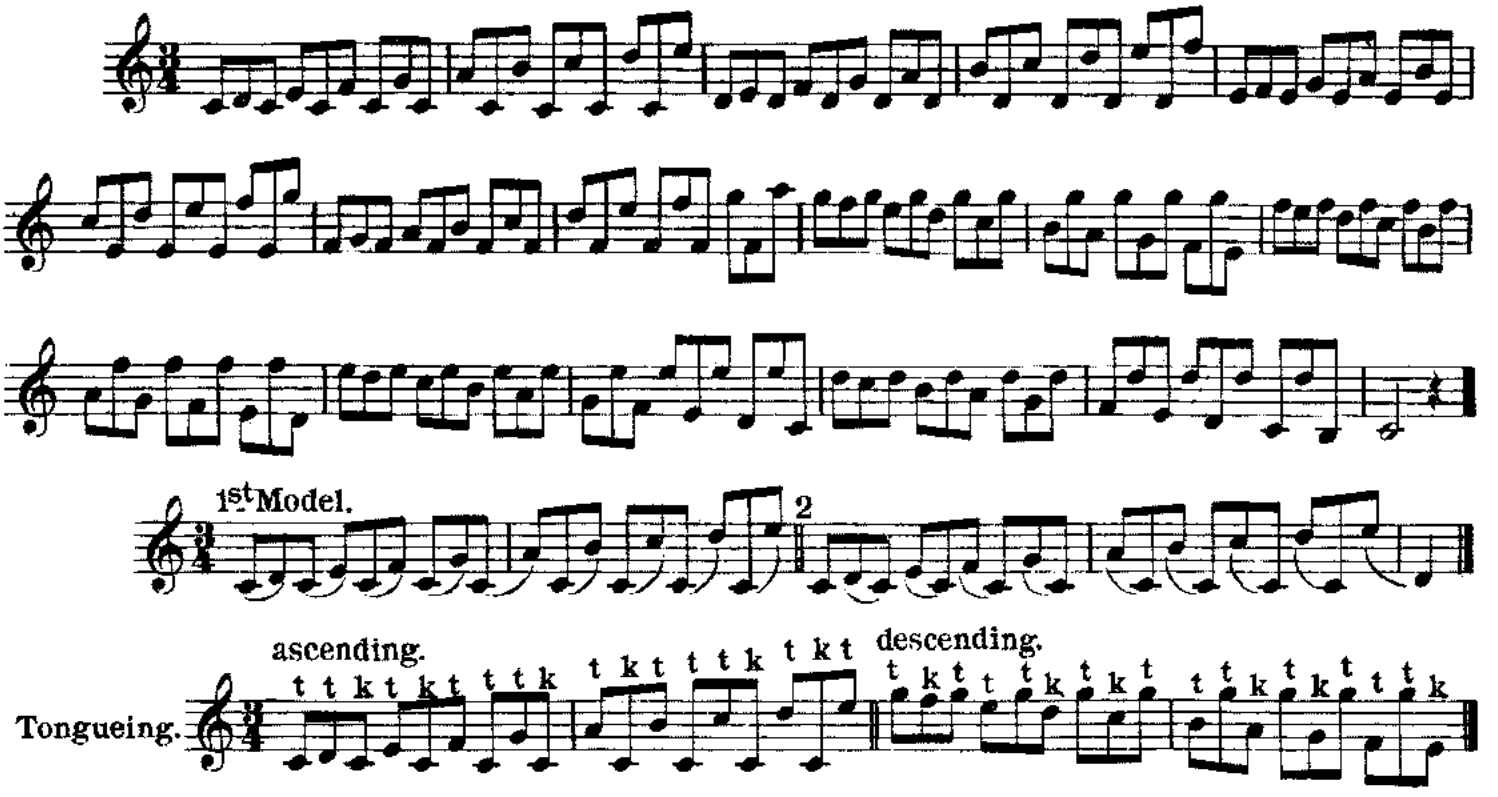
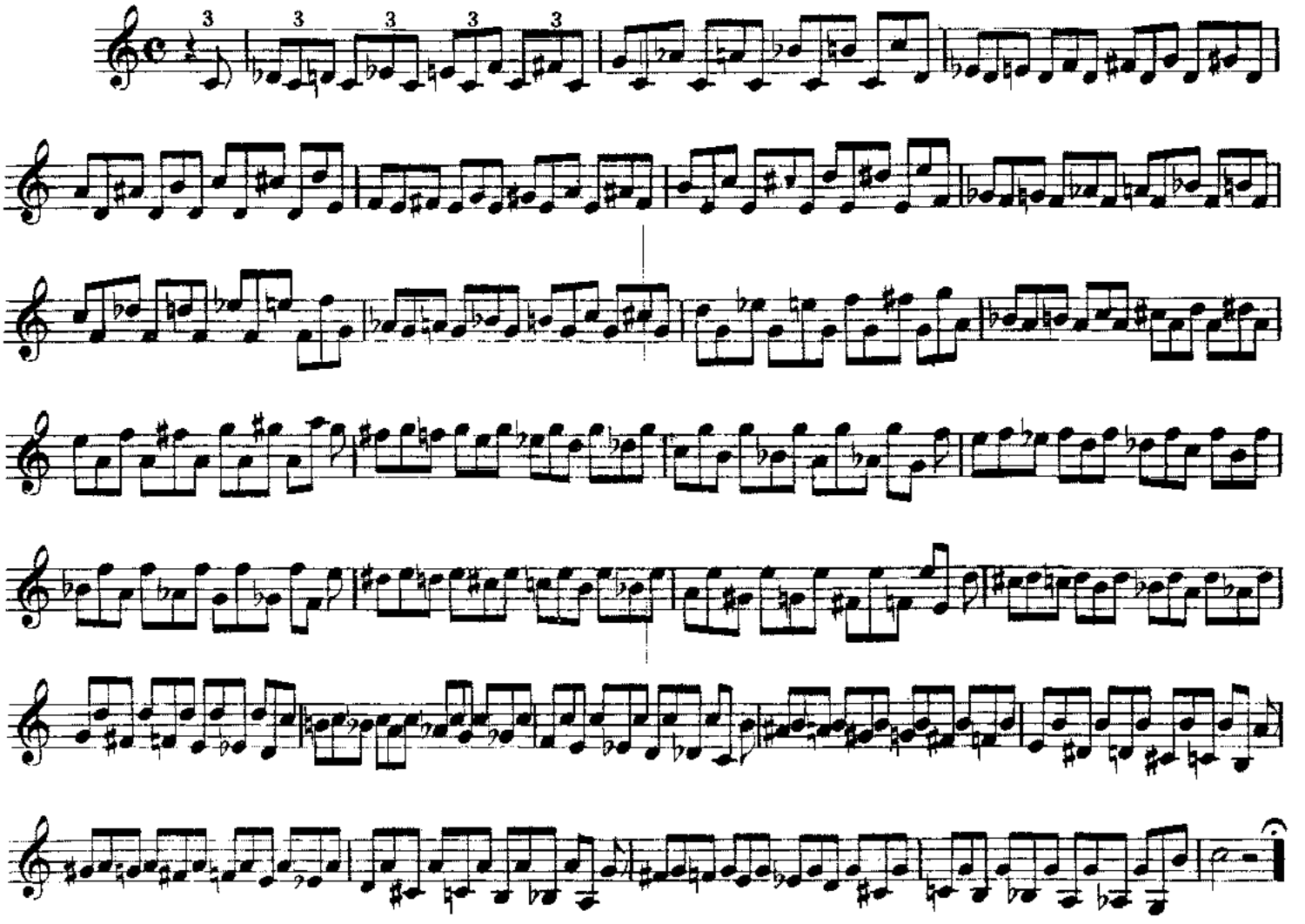


RESUME OF CHROMATIC INTERVALS.

ascending and descending.



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SERIES OF 25 EXERCISES (CONTINUED.)

13
Exercises on Intervals.

Allegretto (♩ = 144)

forte e marcato.

f *p*

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14 All° moderato (♩ = 120)

15 Presto (♩. = 130)

leggierissimo.

f

f

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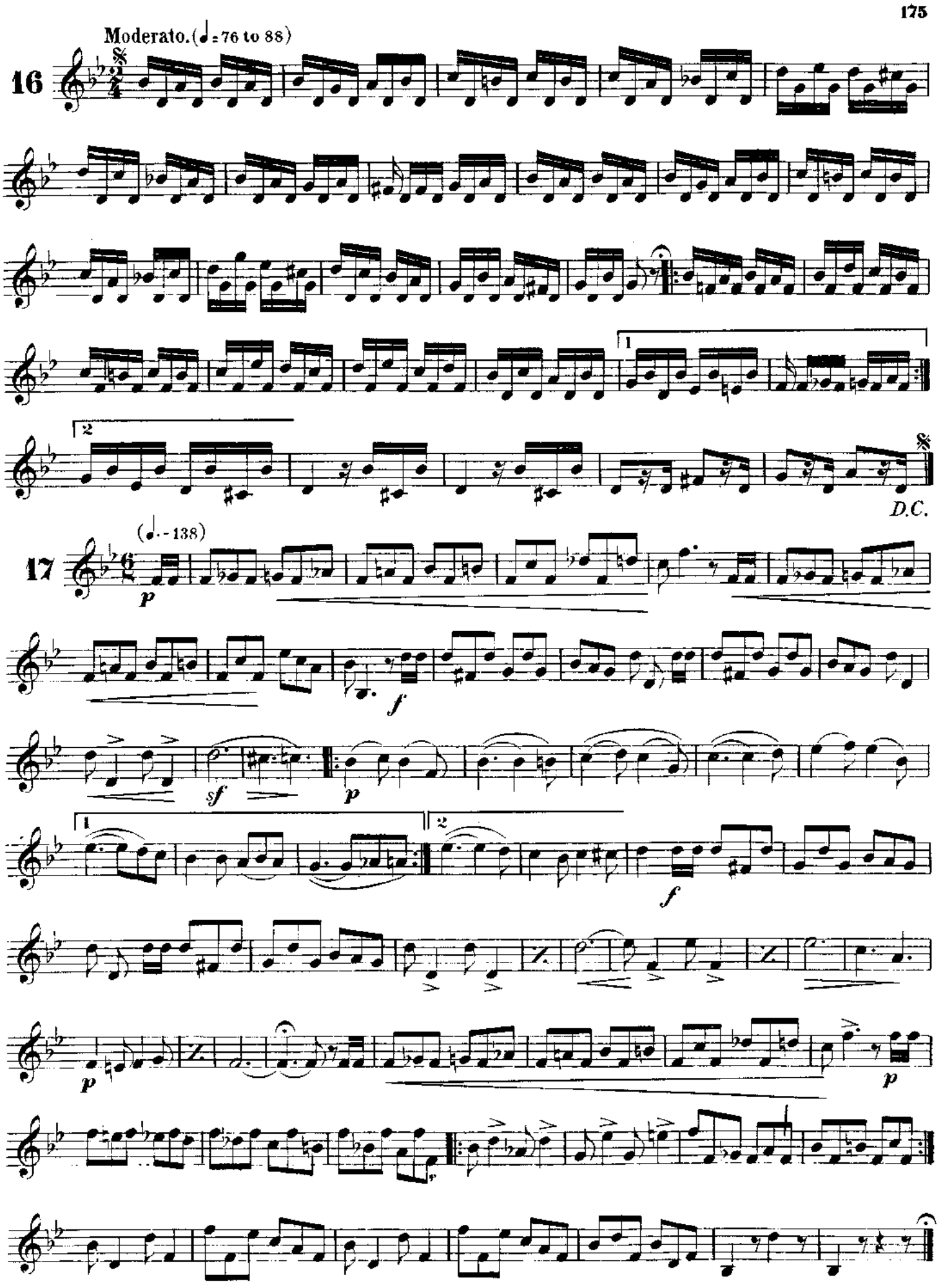

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18 Maestoso. (♩= 104)

cresc.

pp

dolce.

1 2

dimin.

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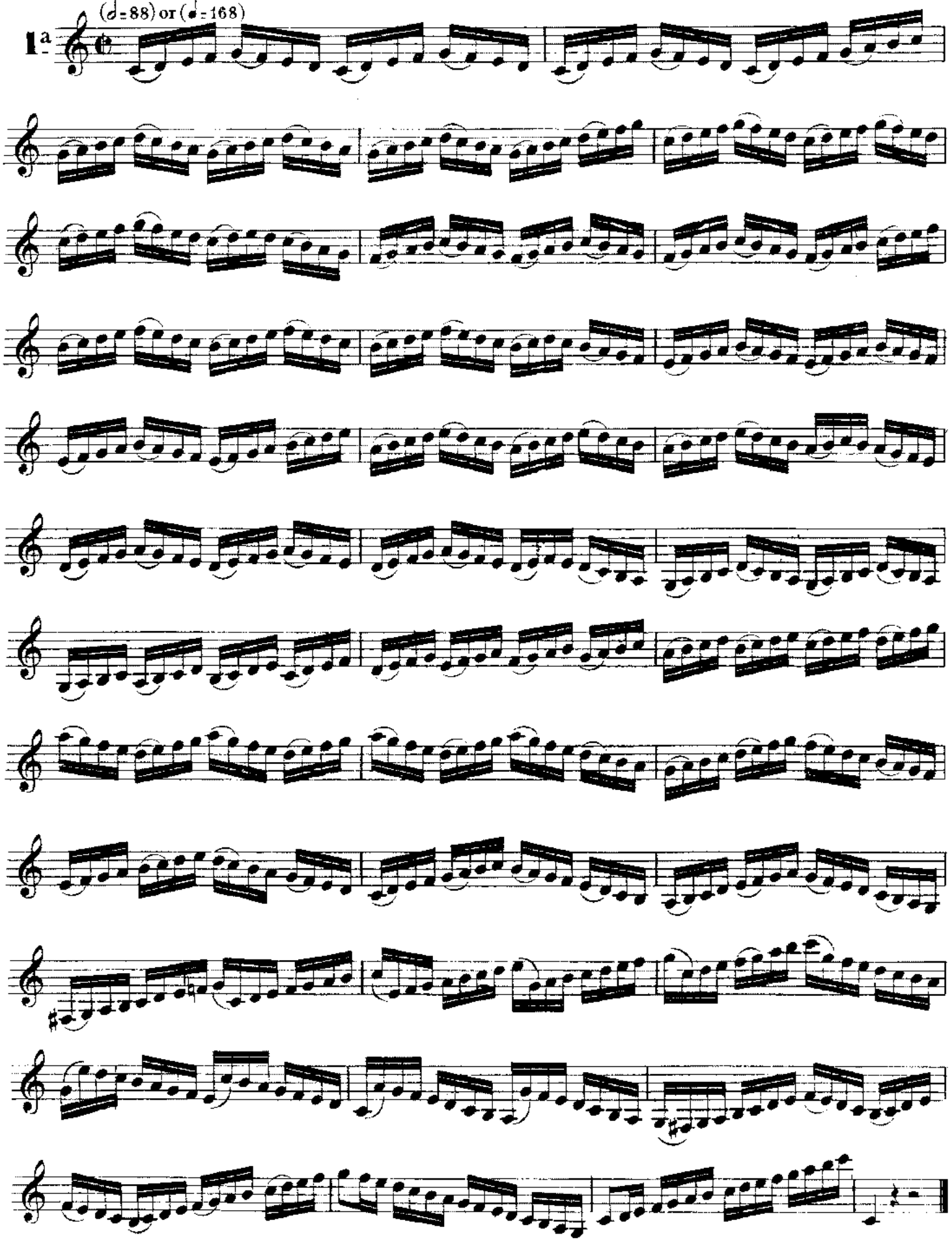
VELOCITY.

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

(𝅗𝅥 = 88) or (♩ = 168)

1ª



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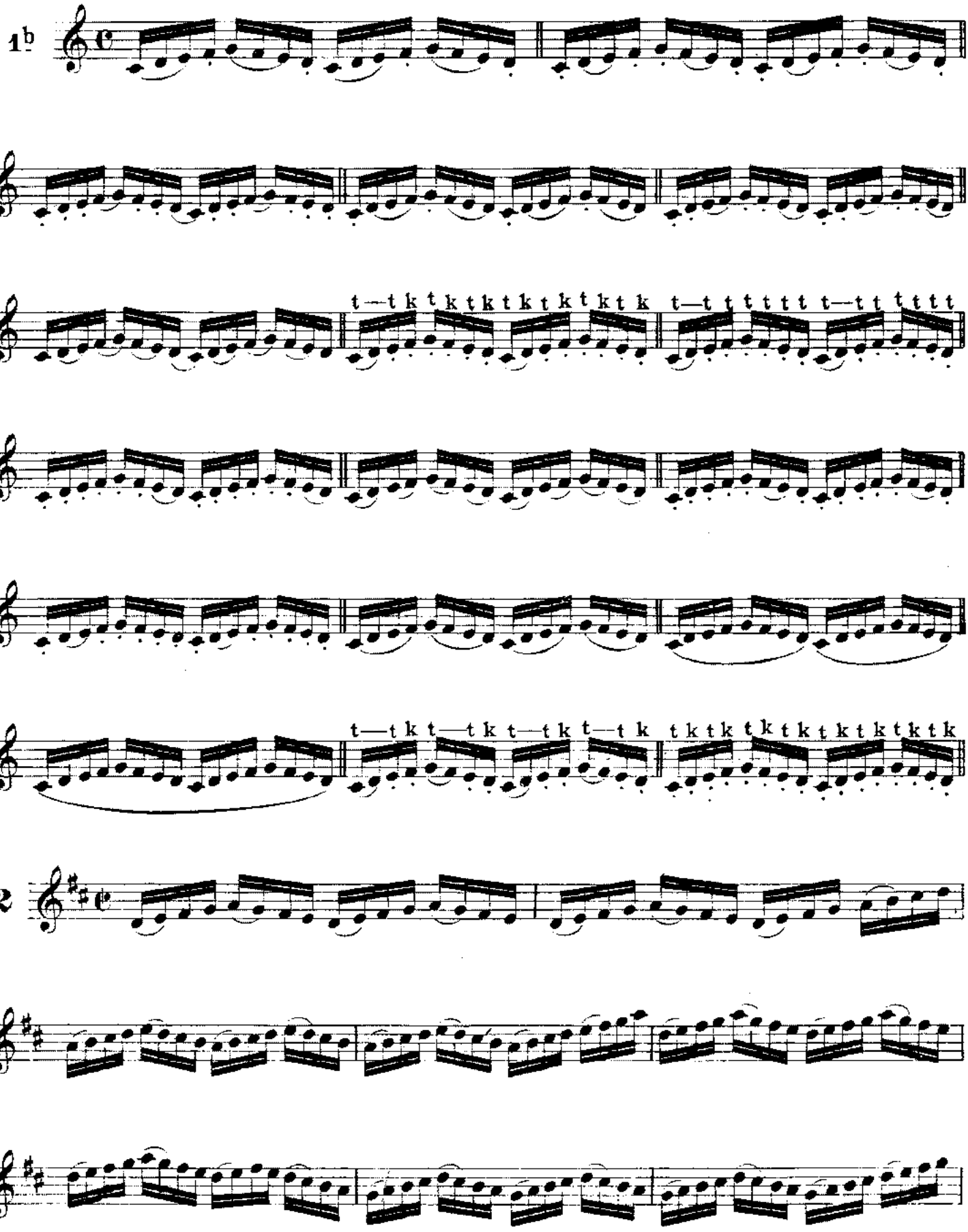
Different articulations for practising the Nº 1ª and following scale exercises.



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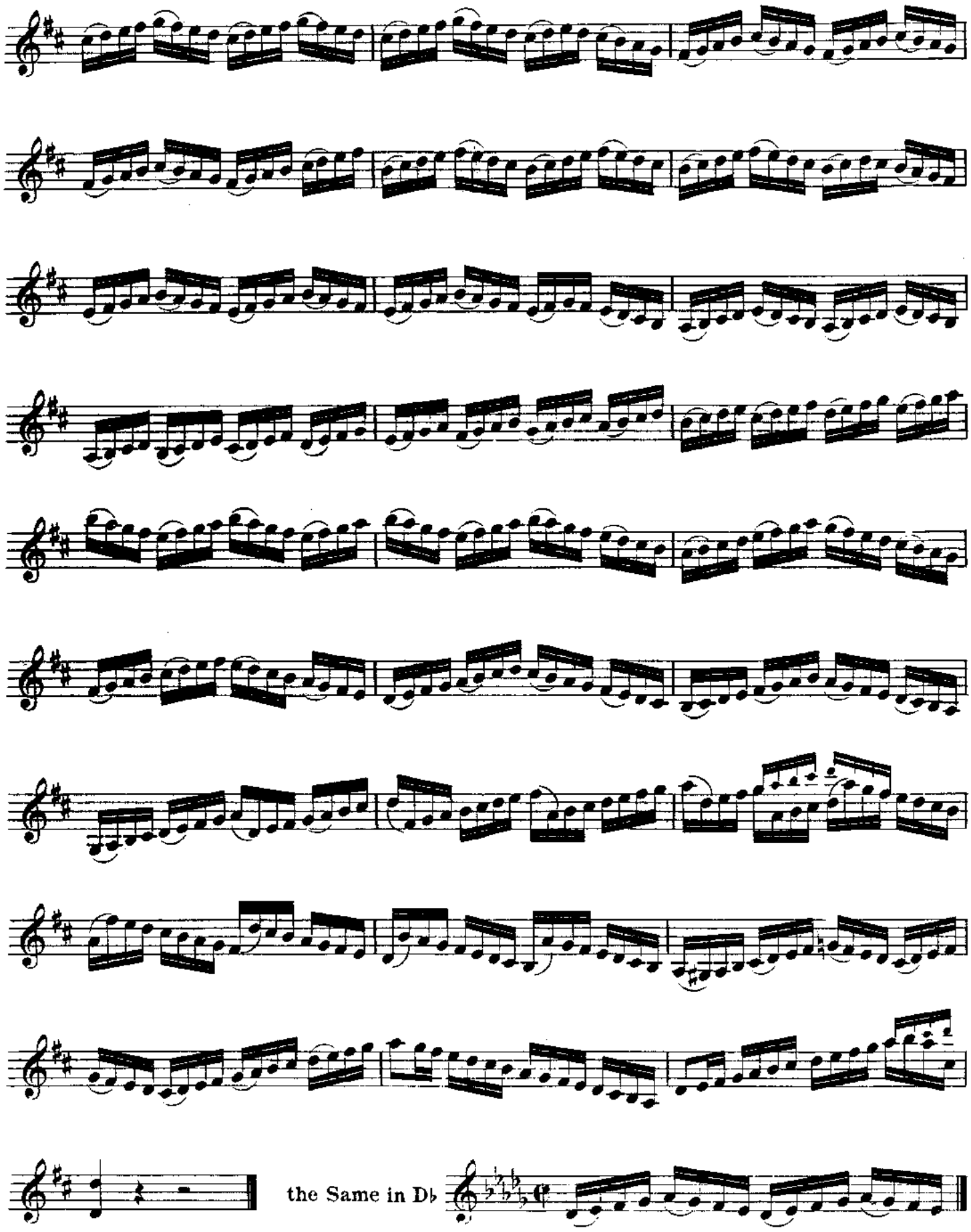

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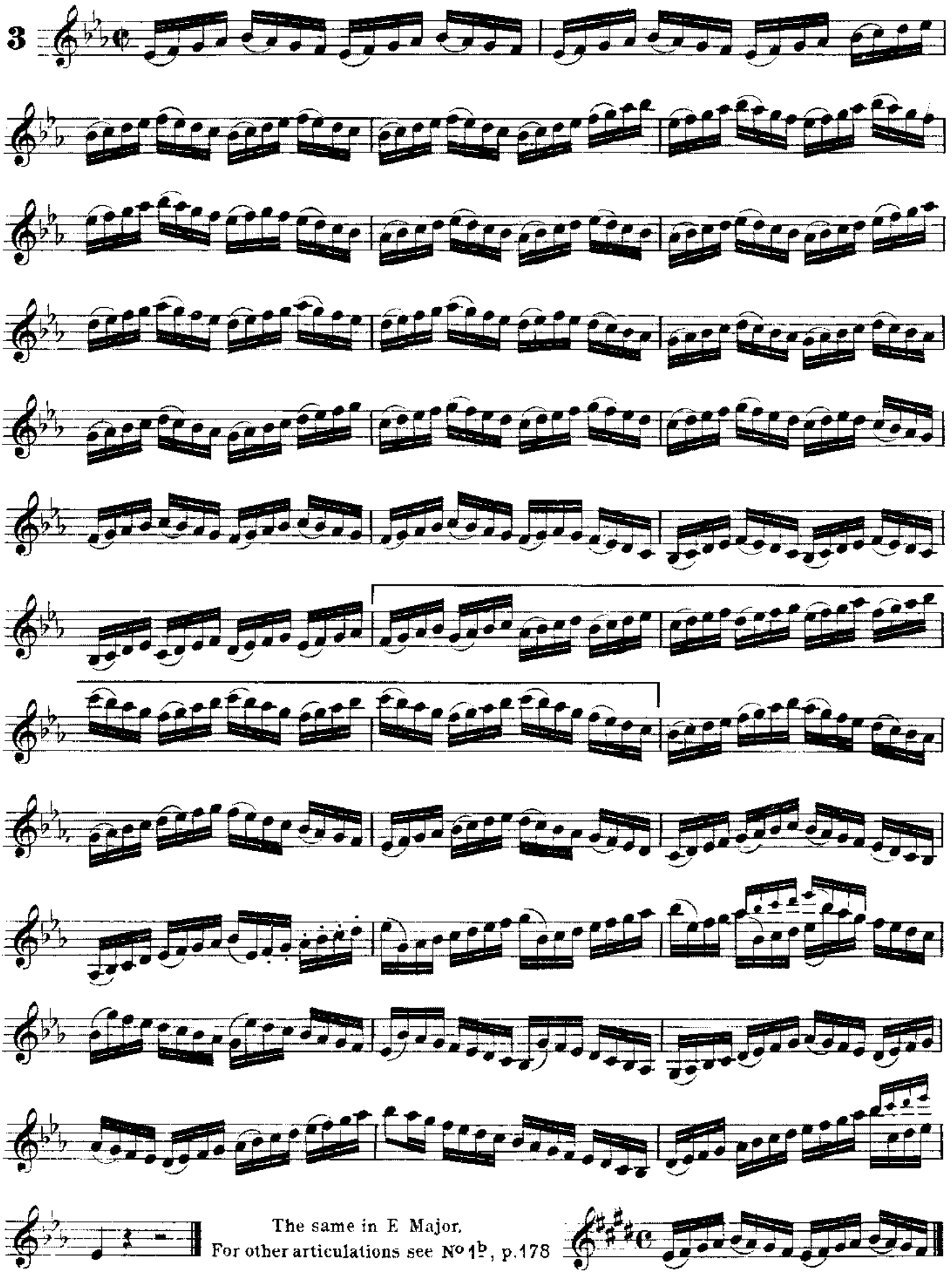
3



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

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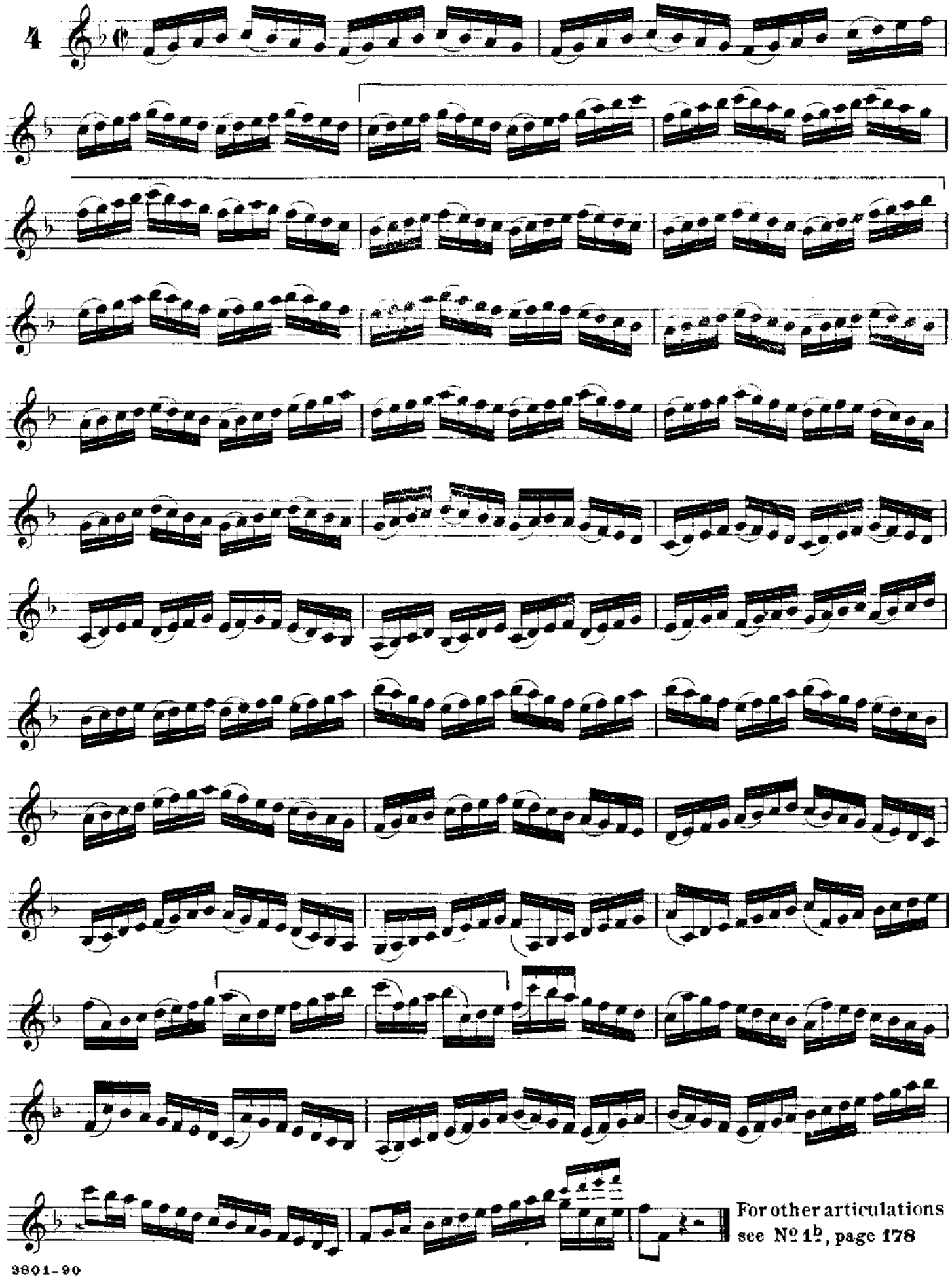
4



For other articulations
see № 1b, page 178

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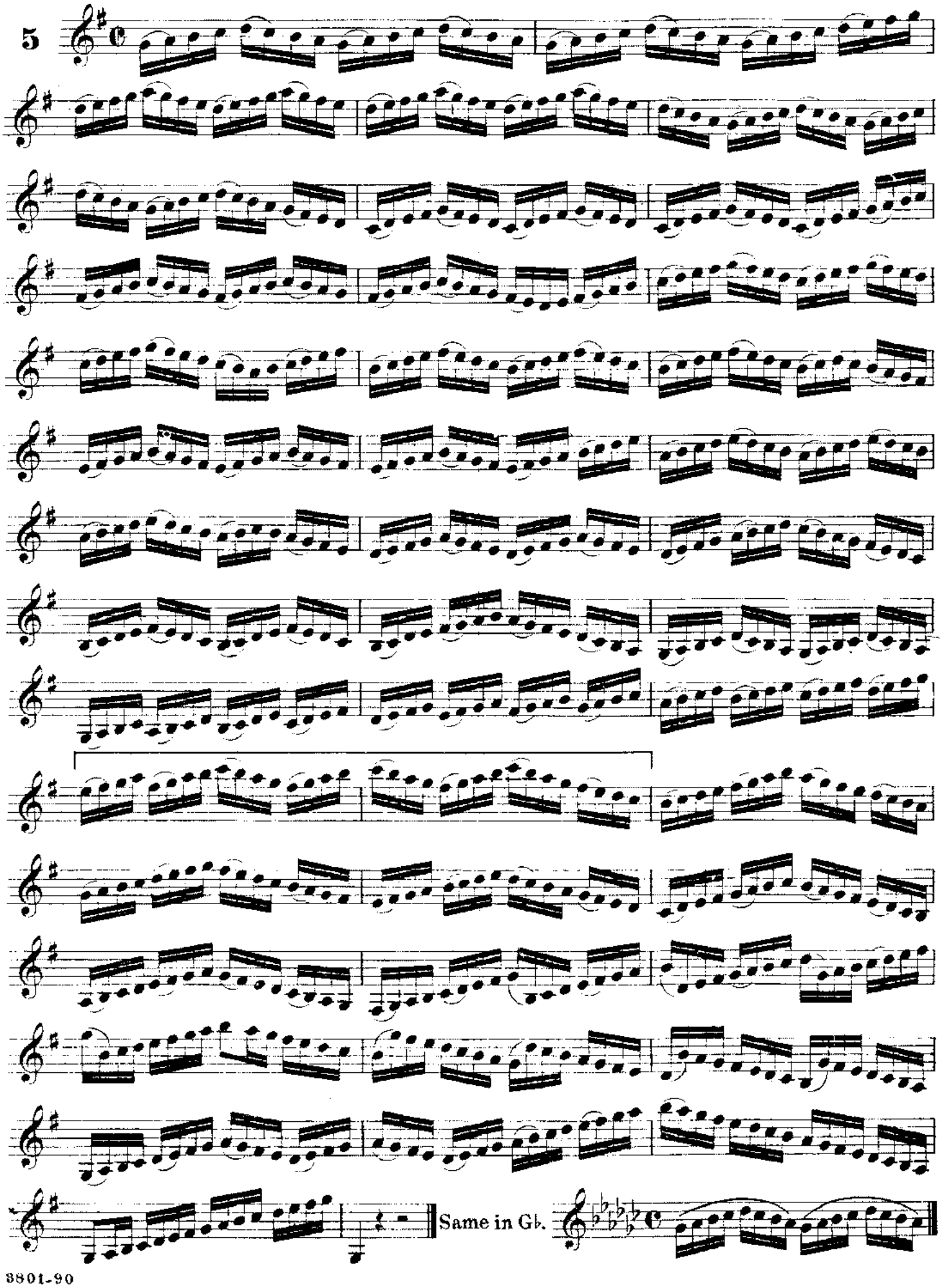

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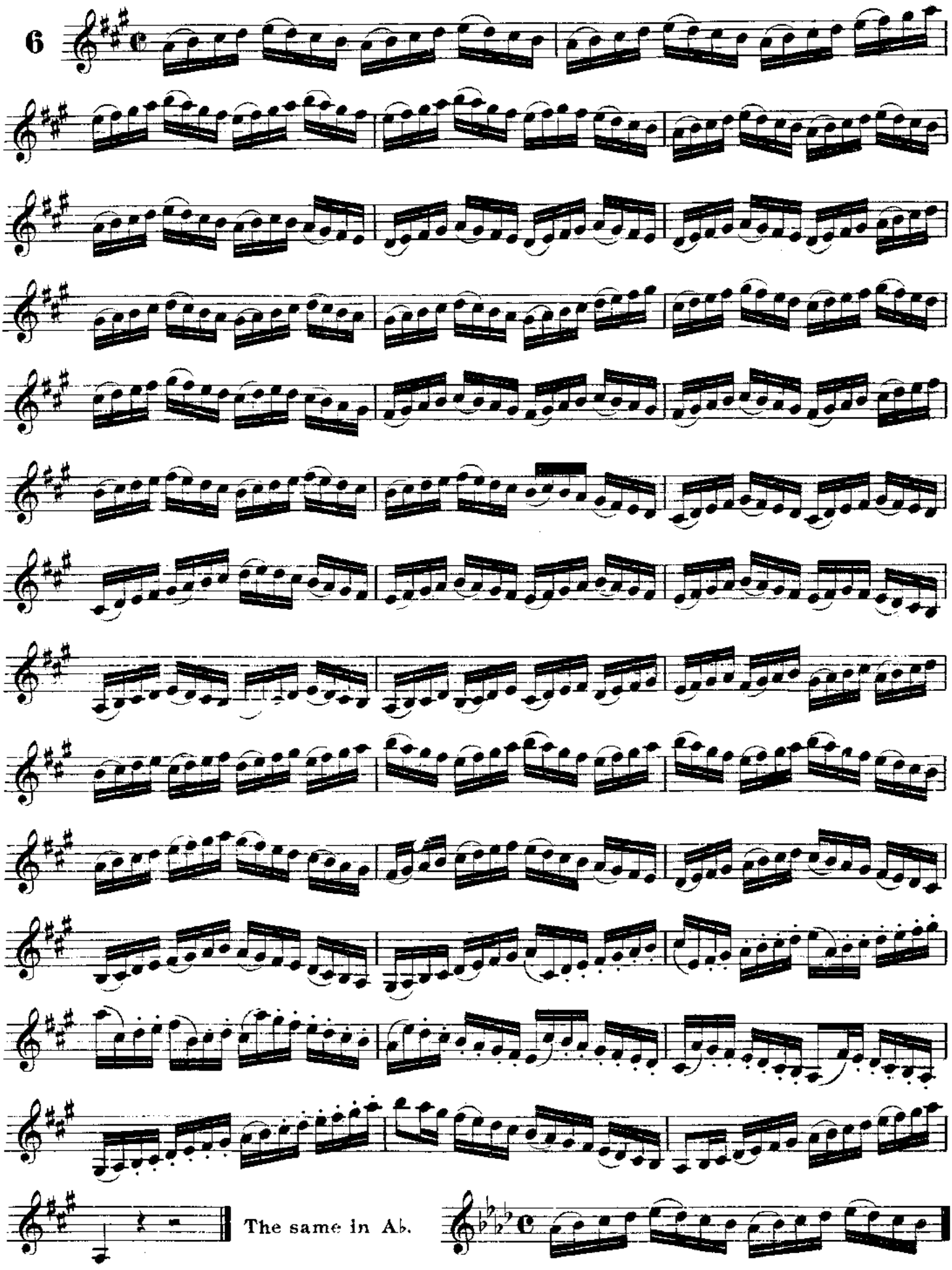
6



The same in Ab.

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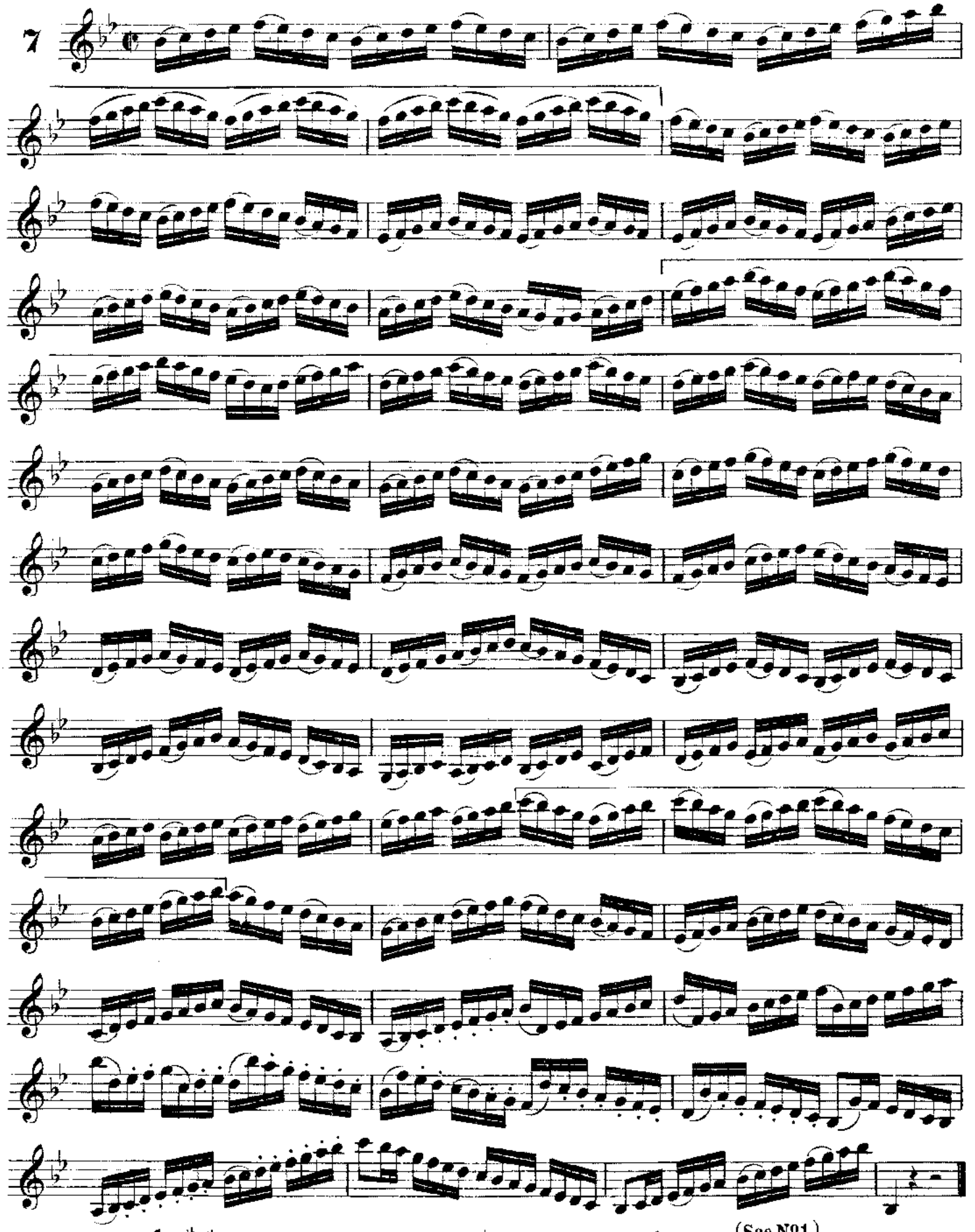
7

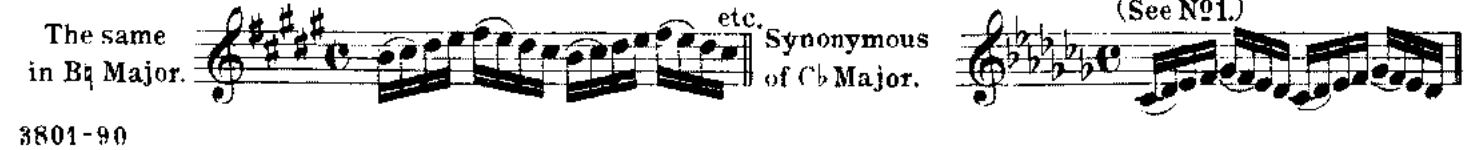


The same in B♮ Major.

etc.

Synonymous of C♭ Major.

(See №1.)



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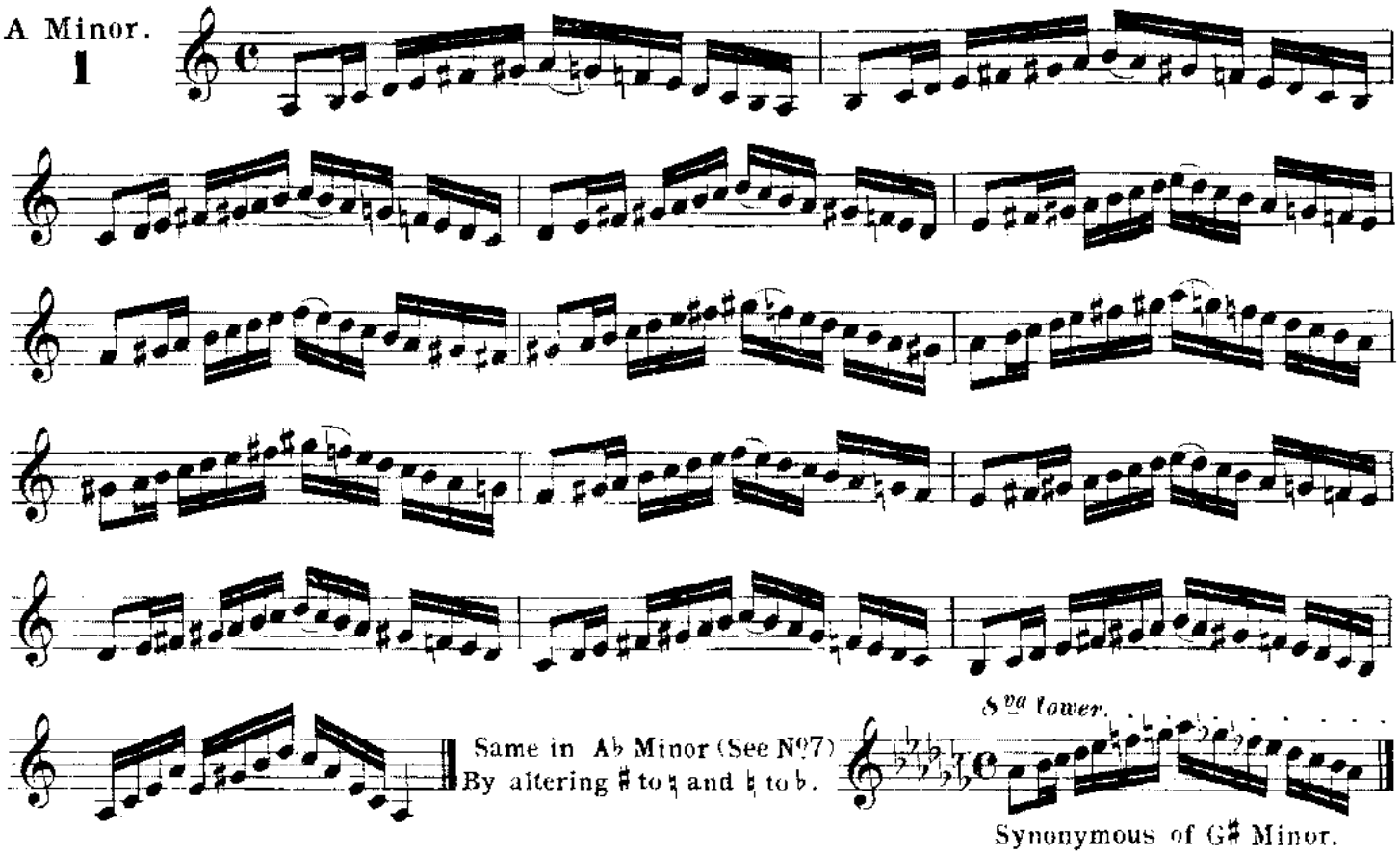
VELOCITY.

(*CONTINUED*)

MINOR KEYS

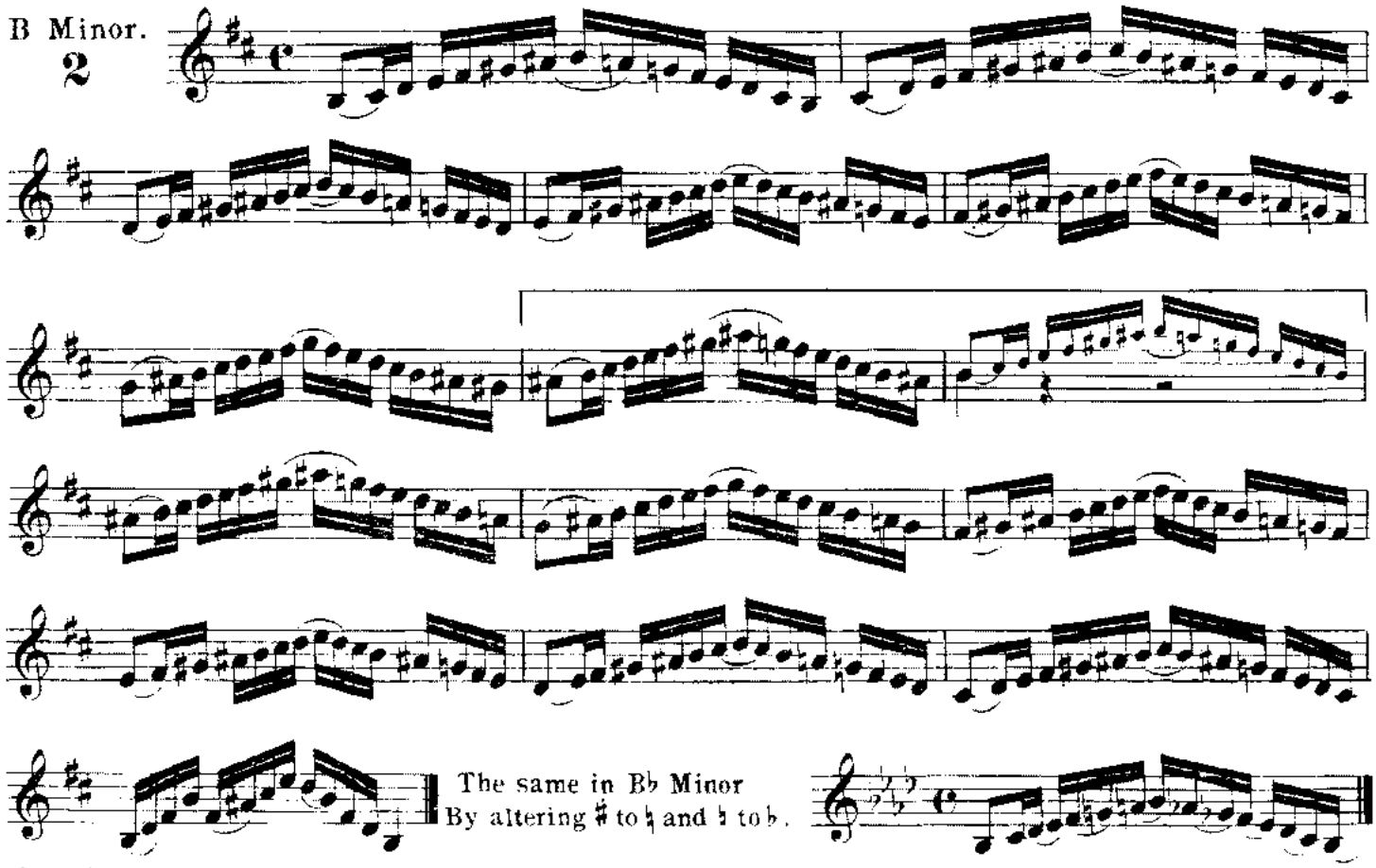
Related to the Seven preceding Exercises.

A Minor.
1



Synonymous of G♯ Minor.

B Minor.
2



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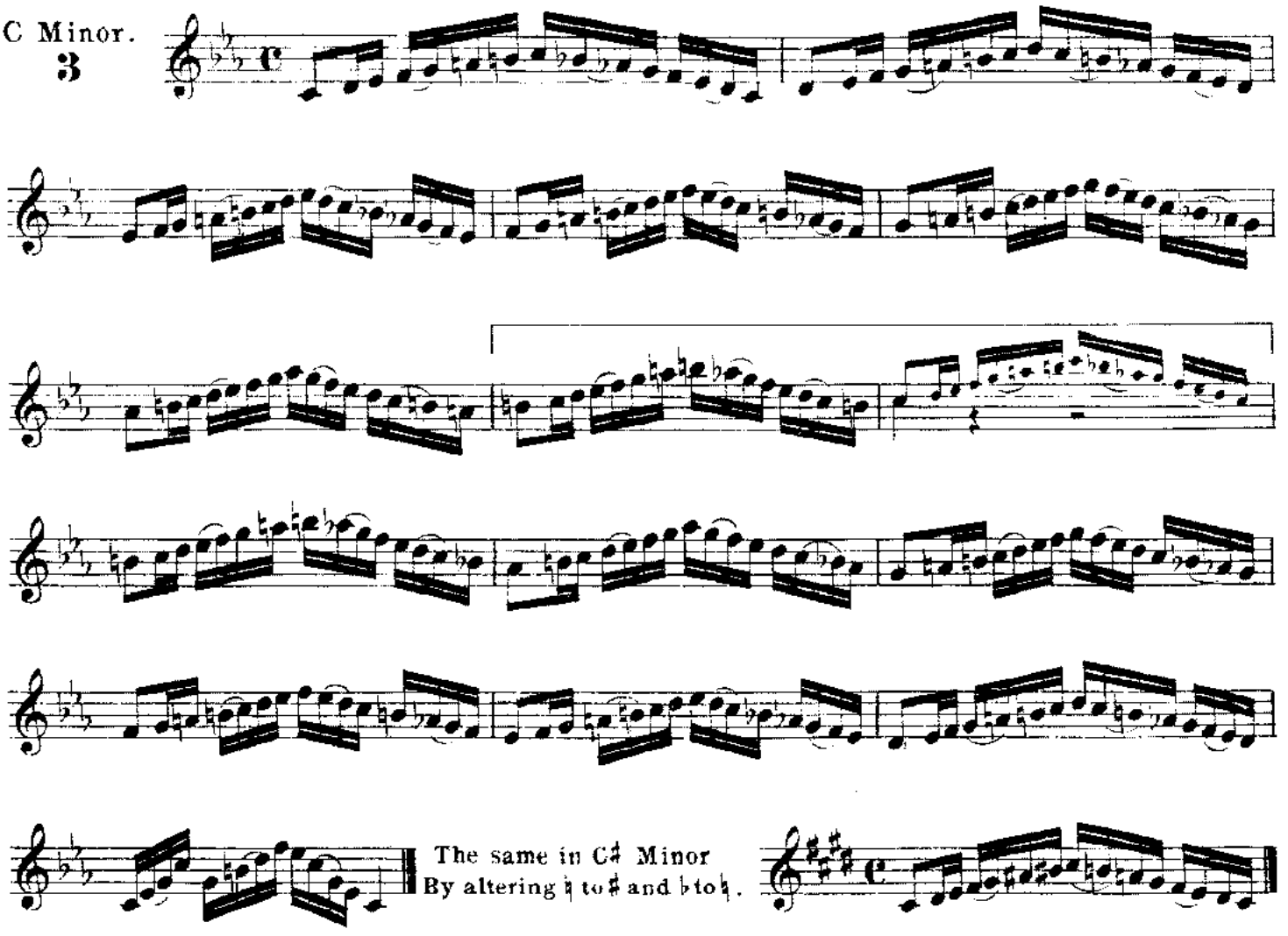
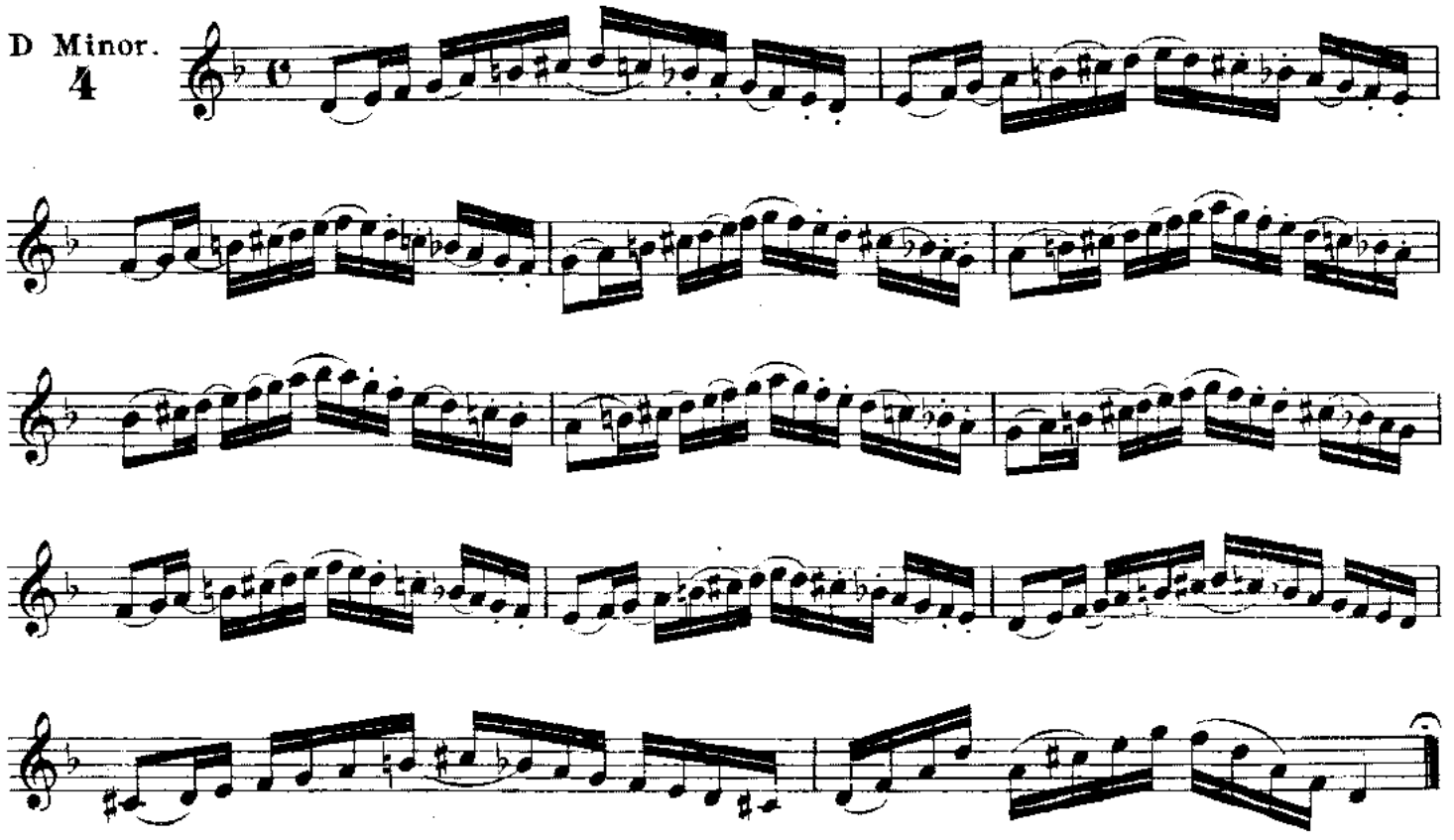
C Minor.
3



The same in C♯ Minor
By altering ♮ to ♯ and ♭ to ♮.

D Minor.
4



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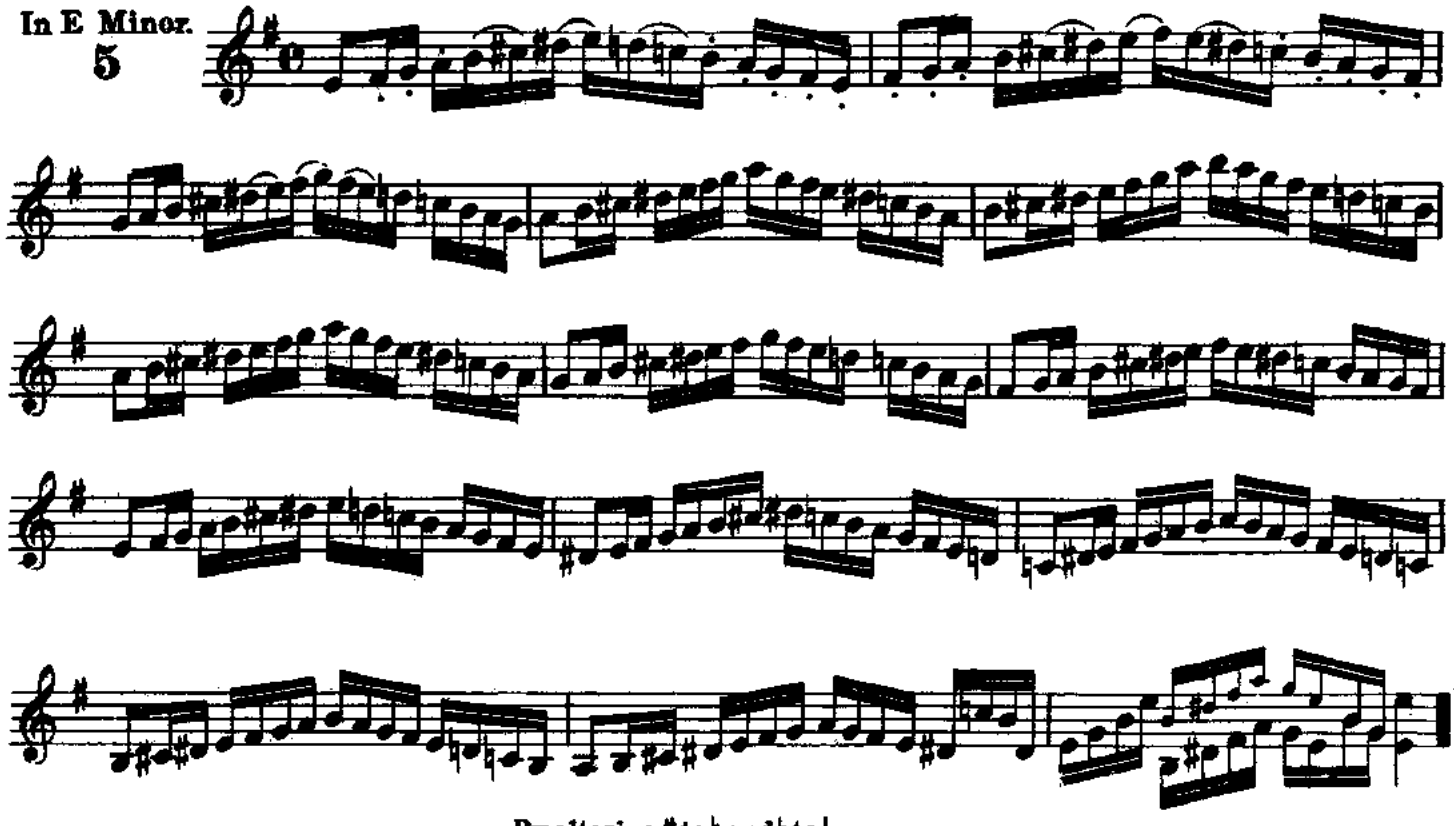
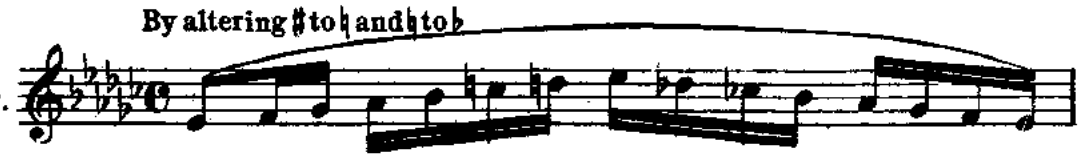
In E Minor.

5



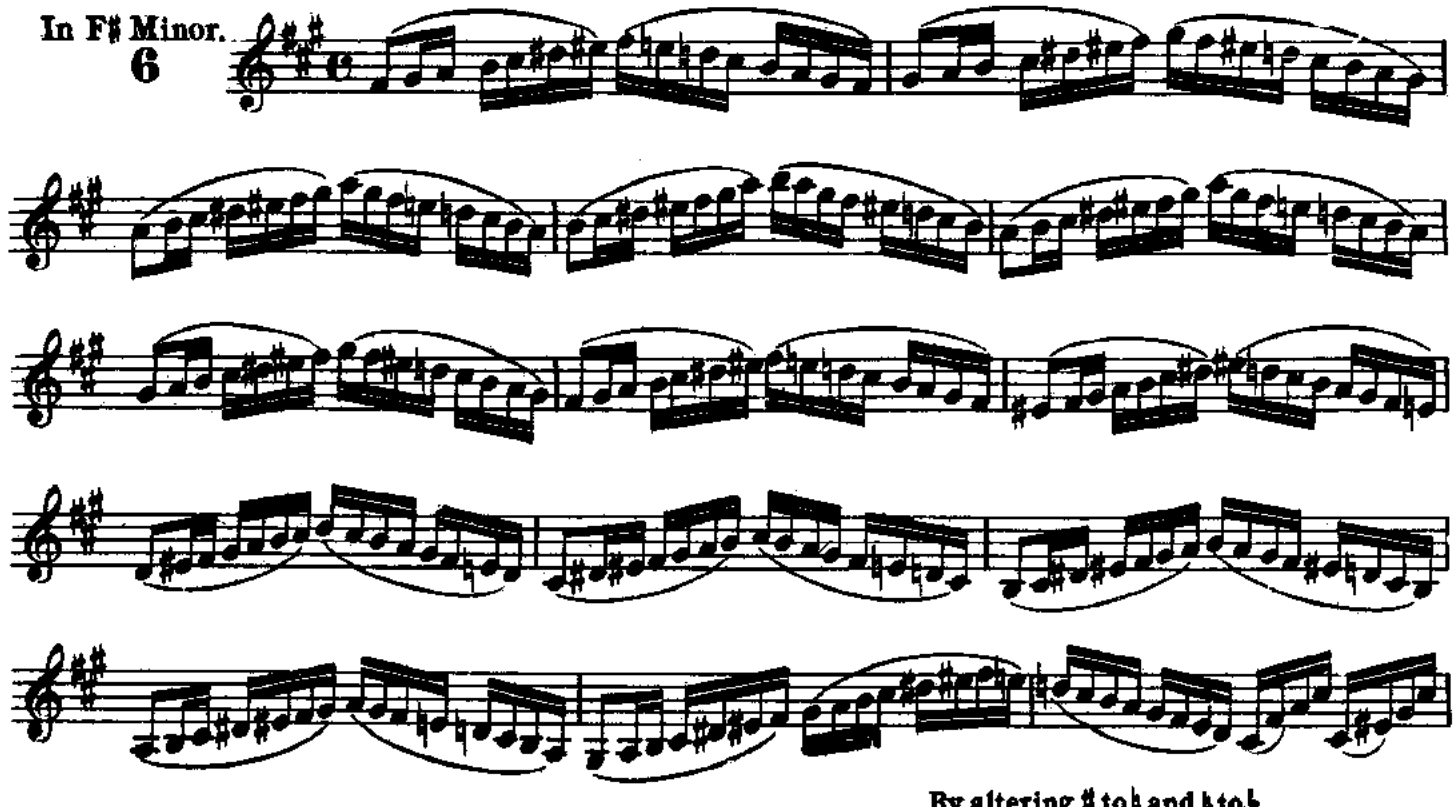
By altering ♯ to ♮ and ♮ to ♭

The same in E♭ Minor.



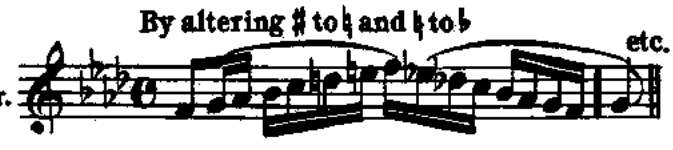
In F♯ Minor.

6



By altering ♯ to ♮ and ♮ to ♭

The same in F Minor.



etc.

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in G Minor.

7

The same in G♯ Minor.

(See №1.)

Synonymous of A♭ Minor.

VELOCITY (*CONTINUED*) Variantes on the Scales.

(♩=144)

1

1st Model.

2

etc.

2

1st Model.

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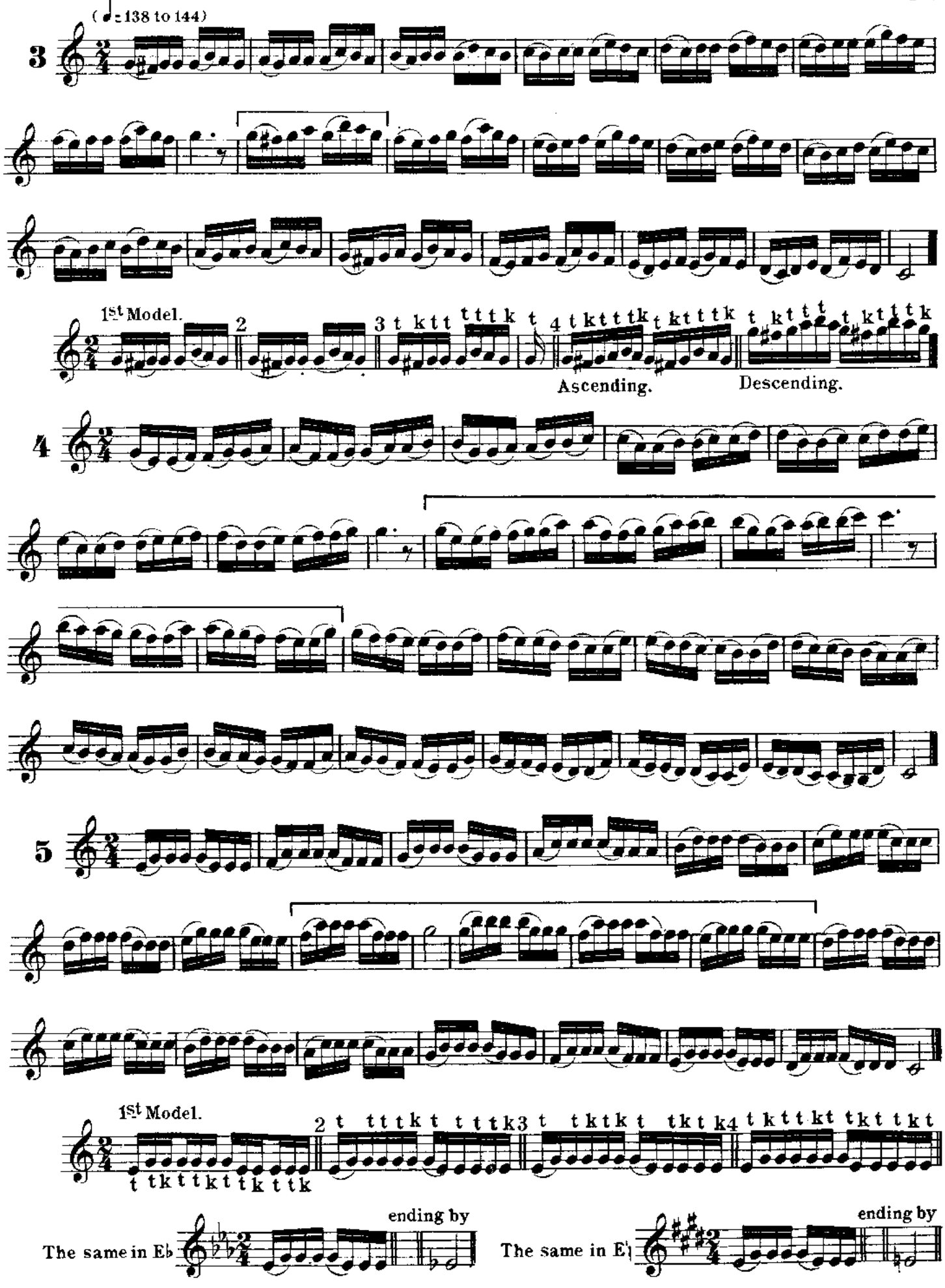

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6

7

8

(♩= 138)

Last.

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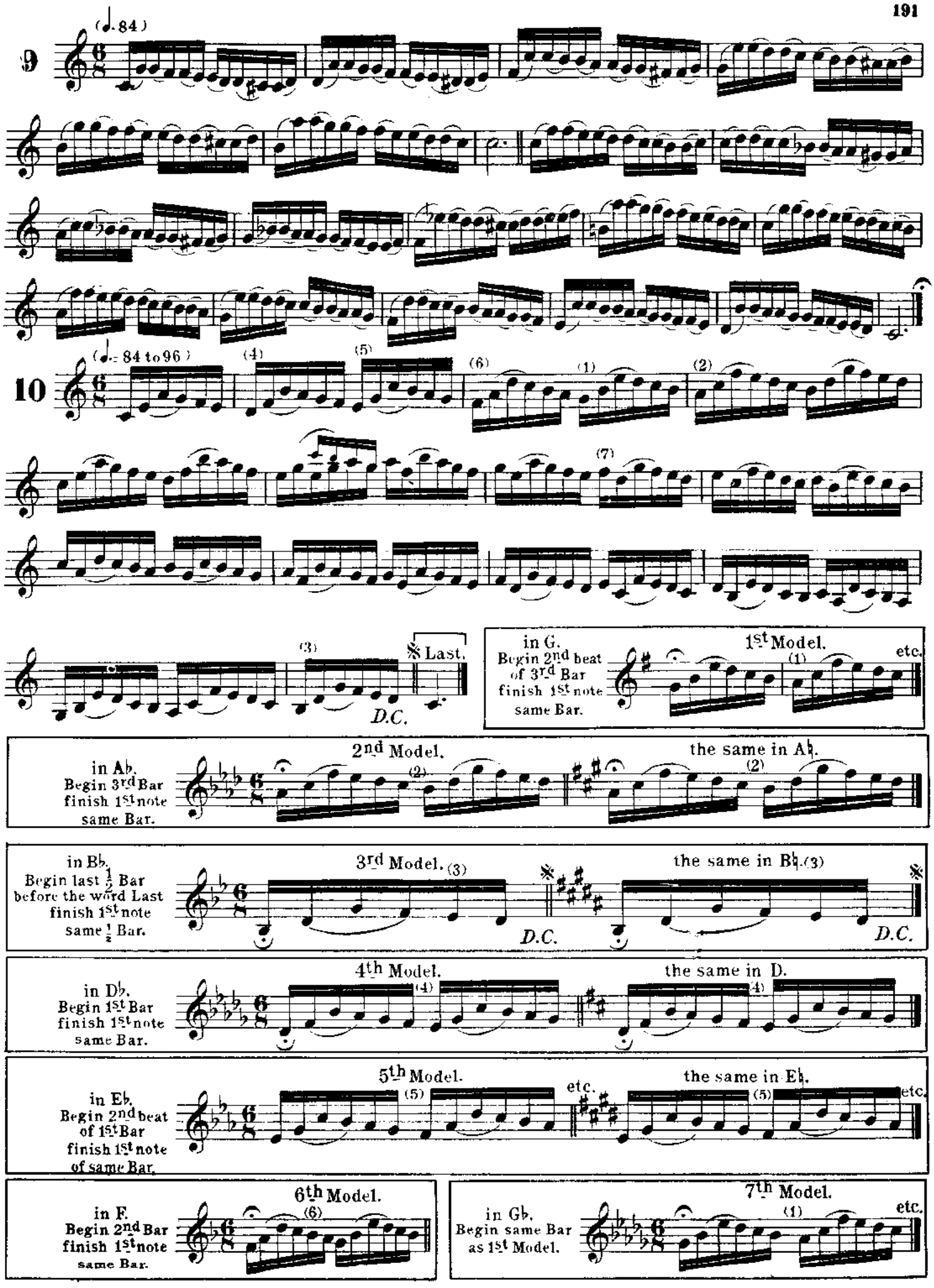

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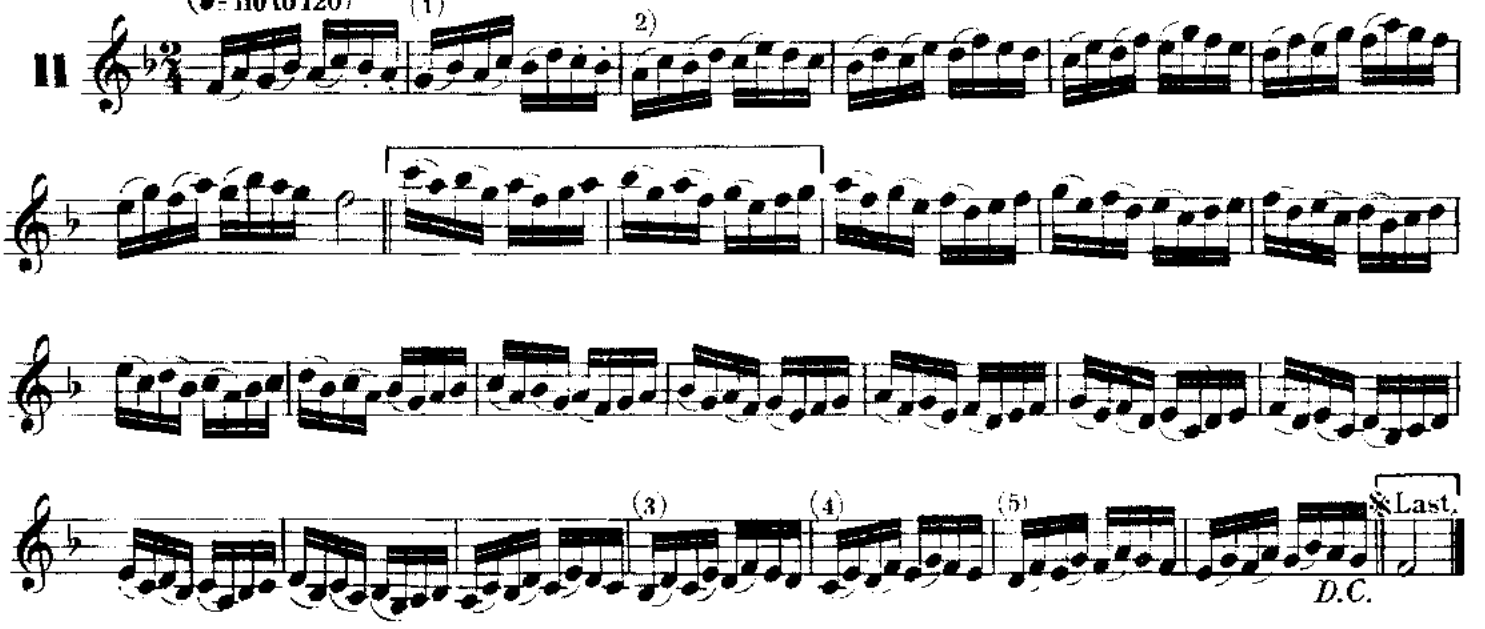
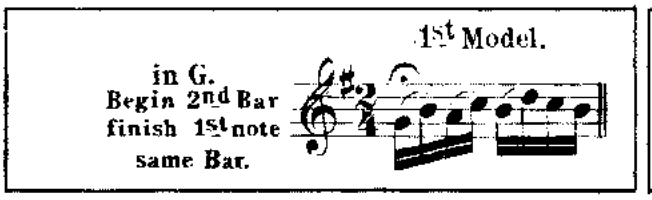
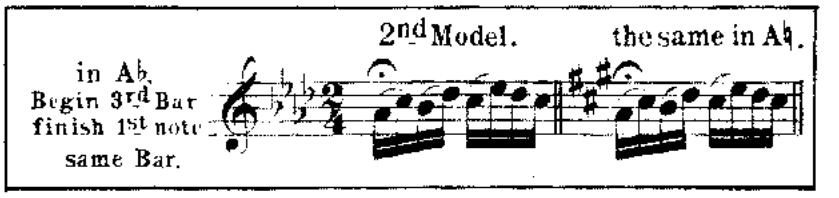
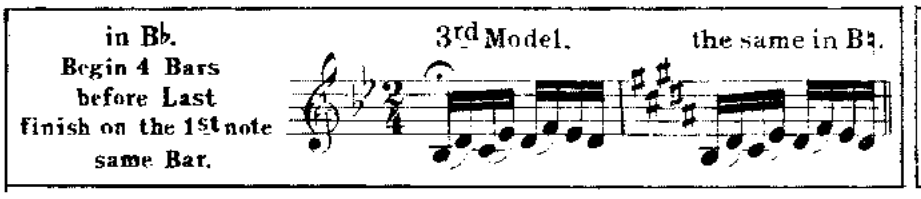
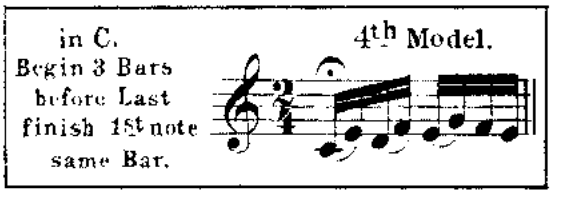
11 (♩. = 110 to 120)

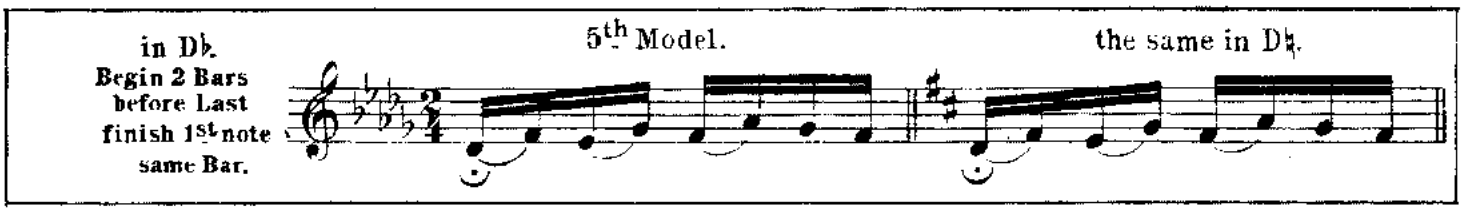


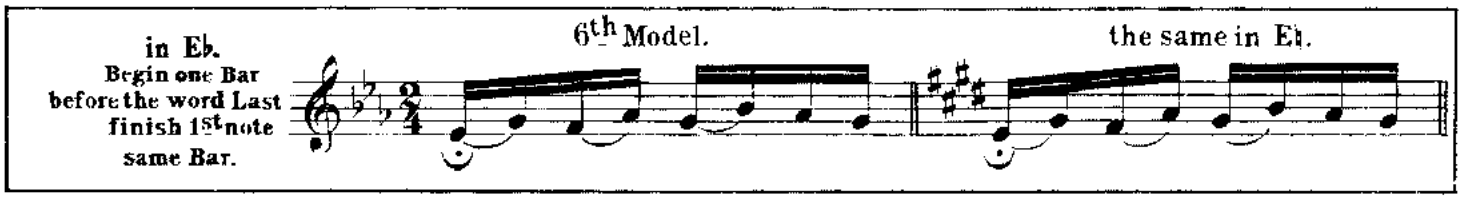




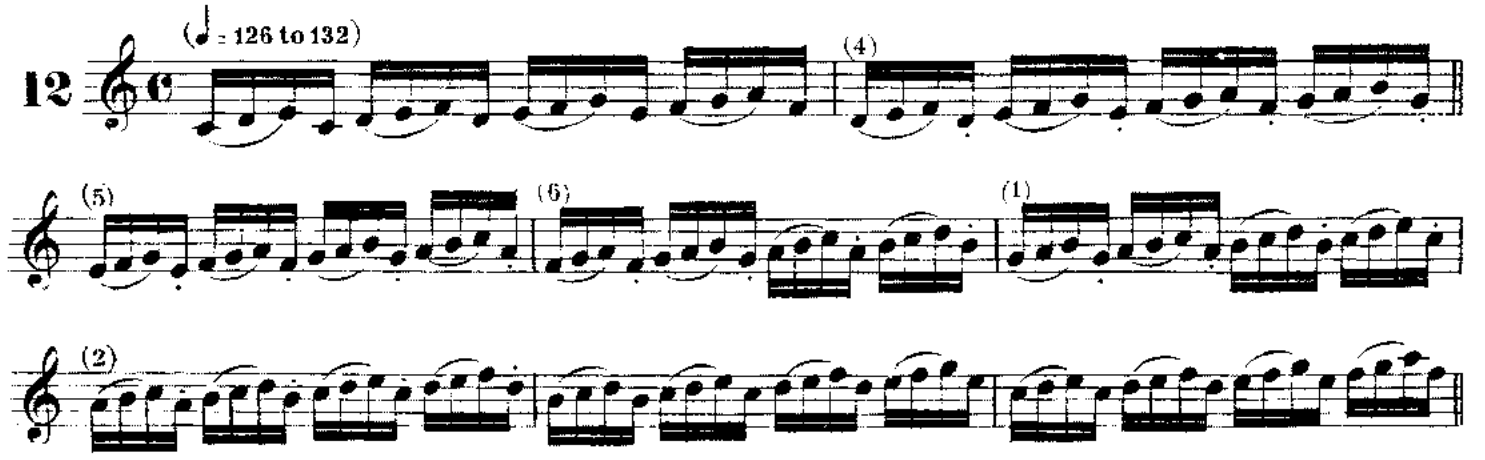








12 (♩ = 126 to 132)



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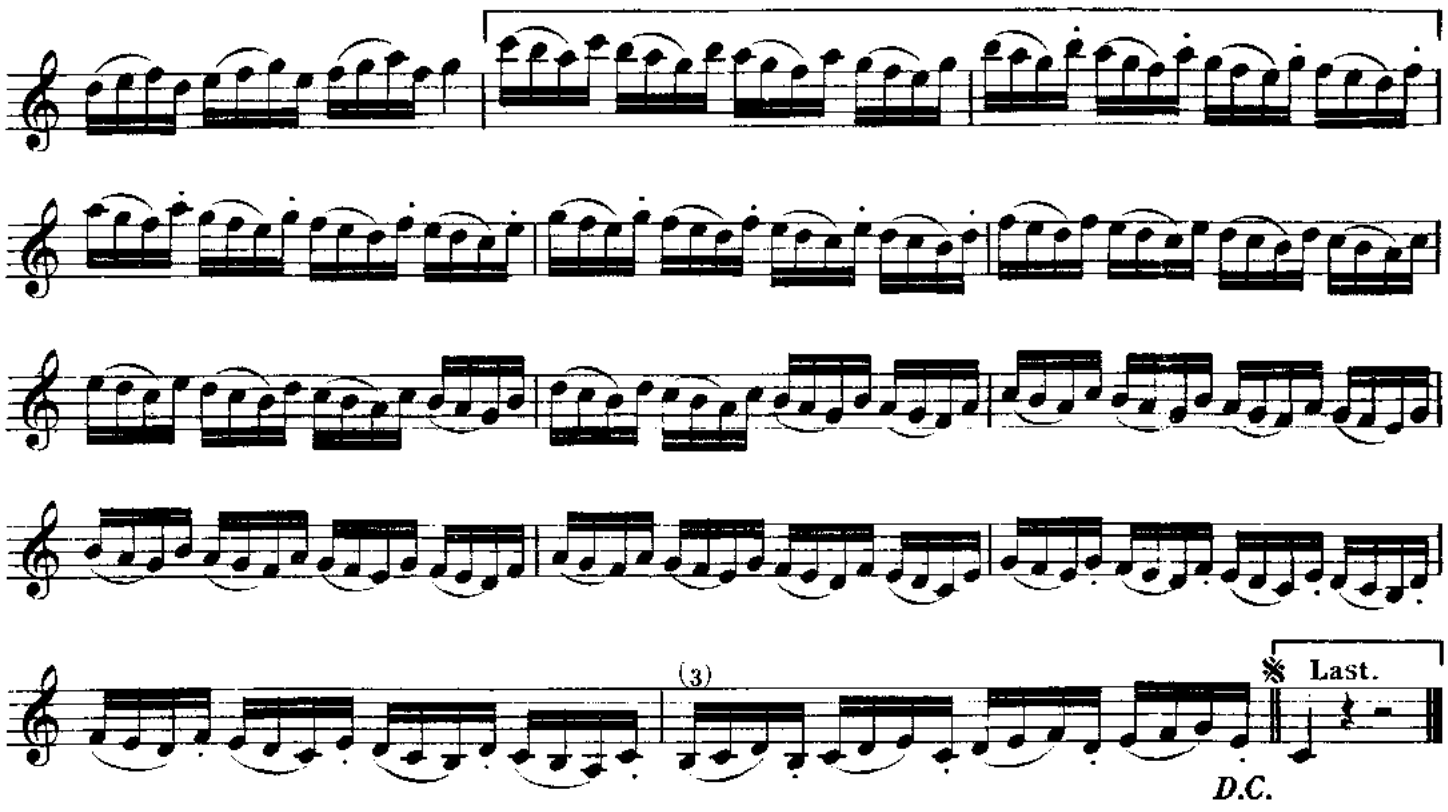
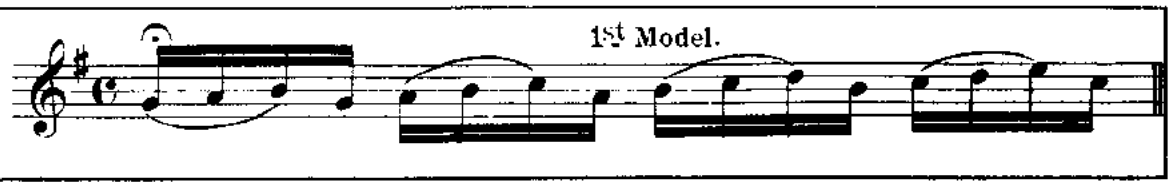
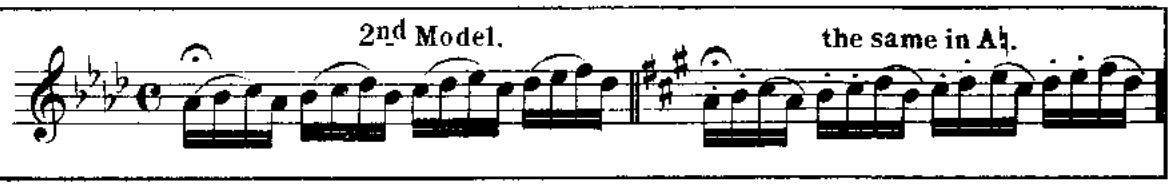


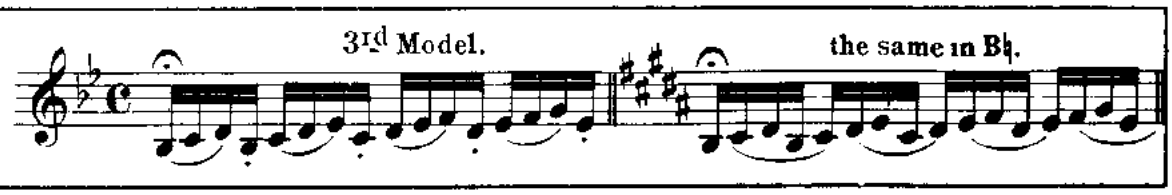
in G.
Begin 5th Bar
finish 1st note
same Bar.



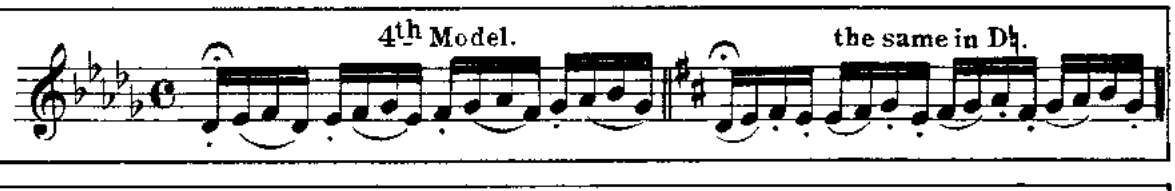
in Ab.
Begin 6th Bar
finish 1st note
same Bar.



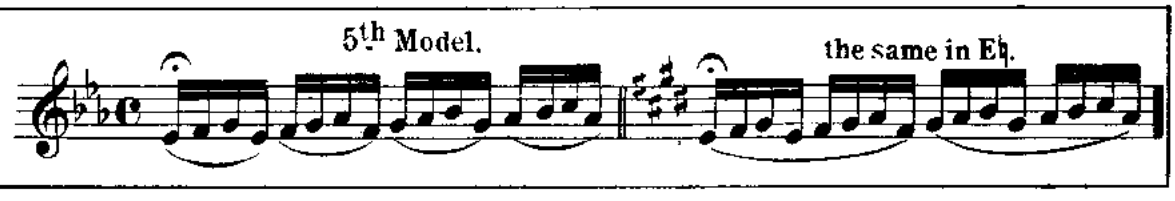
in B♭.
Begin one Bar
before Last
finish 1st note
same Bar.



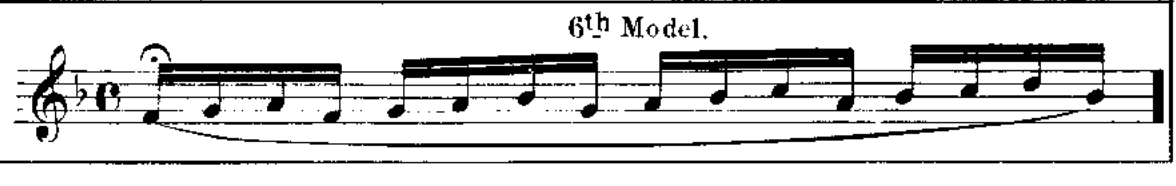
in Db.
Begin 2nd Bar
finish 1st note
same Bar.



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



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



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(♩. = 126 to 144)

13

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

(3)

(2) 𝄋 Last. D.C.

in Db.
Begin 1st Bar
finish last.

1st Model.

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

2nd Model.

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

3rd Model.

the same in Bb.

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

4th Model.

the same in Ab.

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

5th Model.

the same in Gb.

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

6th Model.

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

7th Model.

the same in Eb.

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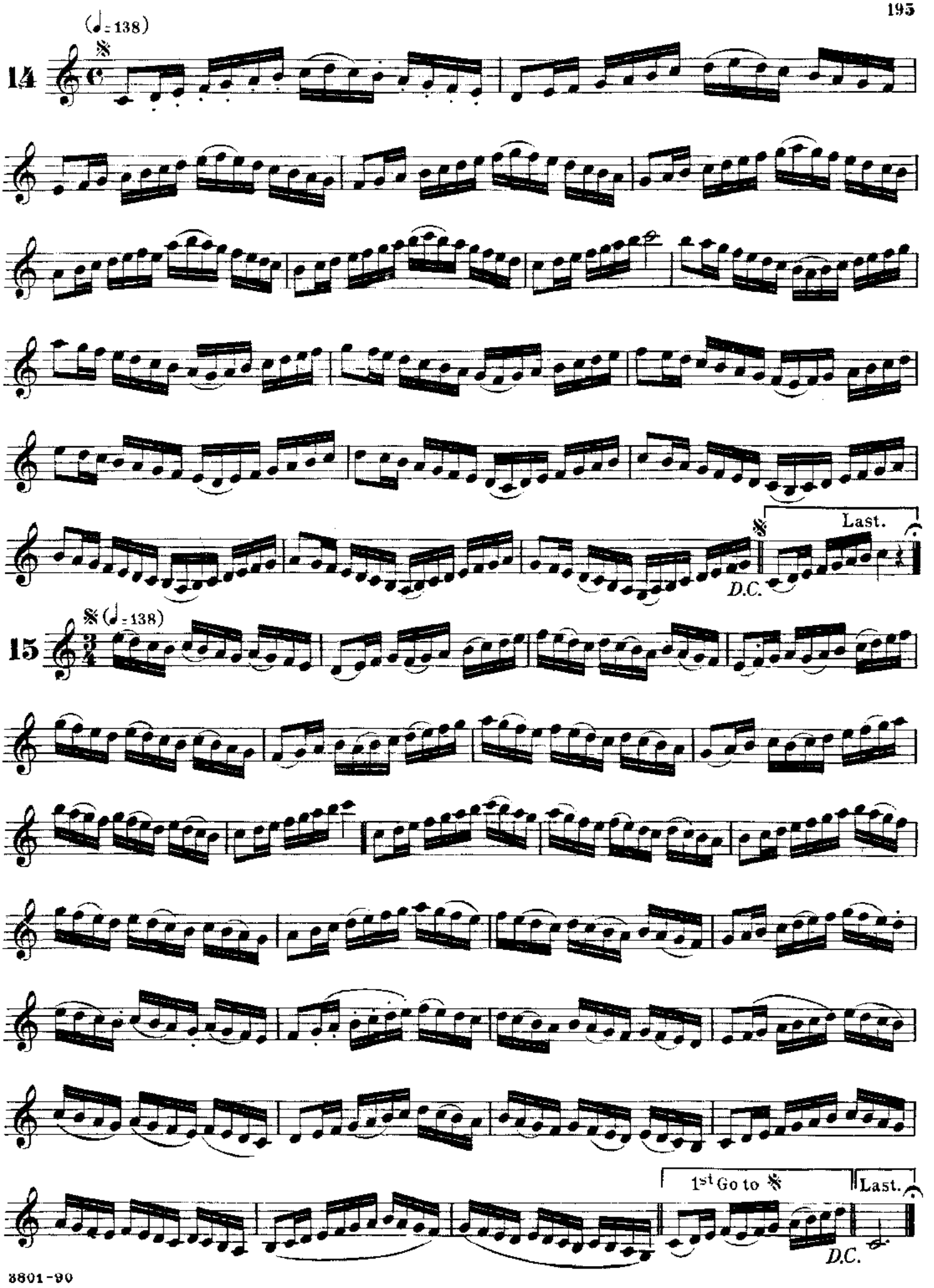

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16

(6) (5) (♩=138) (4)

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

D.C.

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

1st Model. etc.

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

2nd Model. the same in A. etc.

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

3rd Model. the same in B.

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

4th Model. the same in D.

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

5th Model.

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

6th Model. the same in E♭.

in G♭.
Same as the 1st Model.

7th Model. etc.

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17

(4) (5) (6) (7) (1) (2) (3)

𝄋 Last. D.C.

in G.
Begin 3 Bars before the word Last finish on the 1st note of the second ½ Bar of the same Bar.

1st Model.

in A♭.
Begin 2 Bars before Last finish with the 1st note of the second ½ Bar of the same Bar.

2nd Model. etc. the same in A♮. etc.

in B♭.
Begin last before Last finish with the 1st note of the second ½ Bar of the same Bar.

3rd Model. etc. the same in B♮. etc.

in D♭.
Begin 2nd Bar finish same Bar on the 1st note of the second ½ Bar.

4th Model. etc. the same in D♮. etc.

in E♭.
Begin 3rd Bar finish with the 1st note of the second ½ Bar of the same Bar.

5th Model. etc. the same in E♮. etc.

in F.
Begin 4th Bar finish with the 1st note of the second ½ Bar of the same Bar.

6th Model.

in G♭.
same as 1st Model.

7th Model.

3801-90

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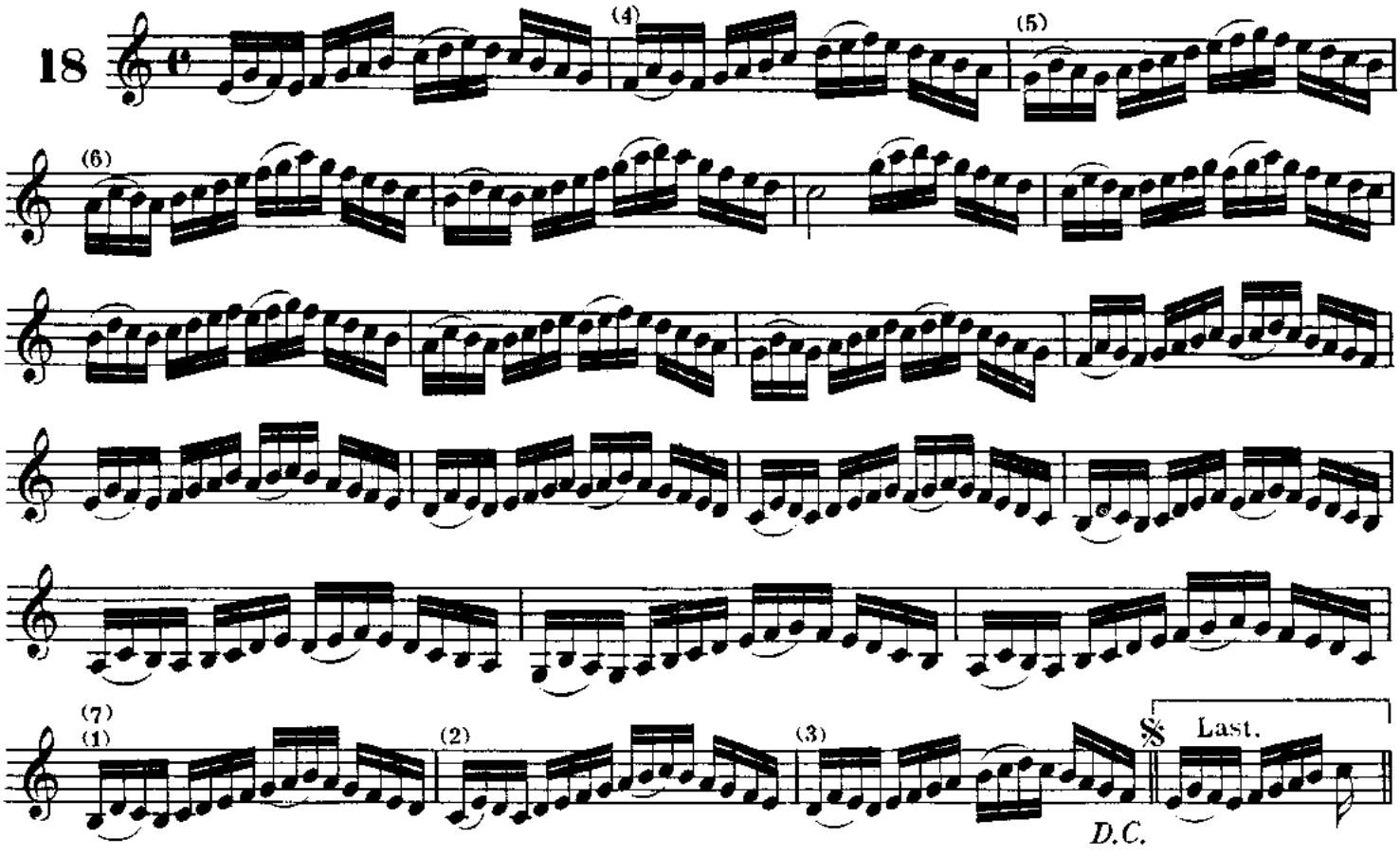
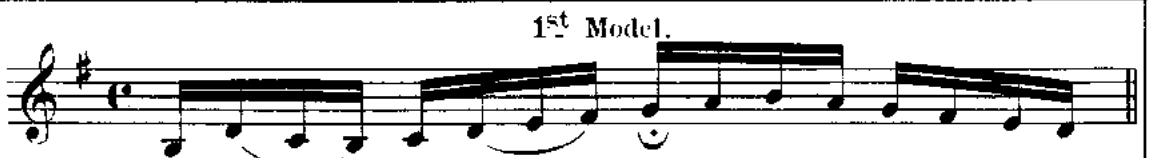
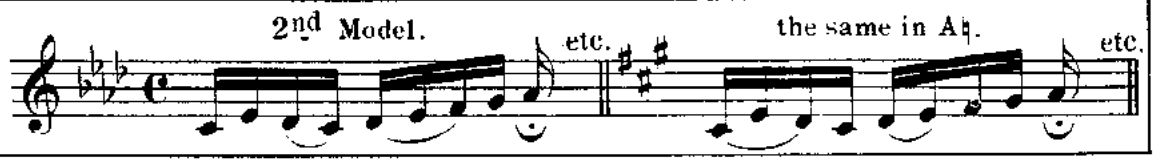
18



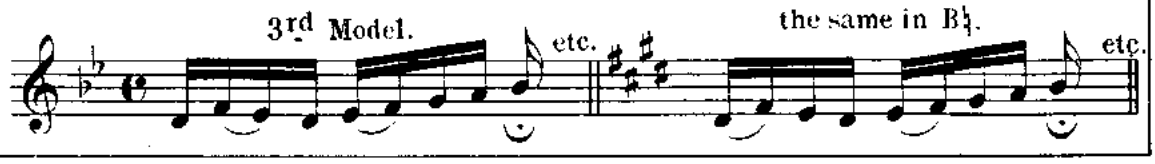
in G.
Begin 3 Bars
Before the word Last
finish on the 1st note
of the second ½ Bar
of the same Bar.



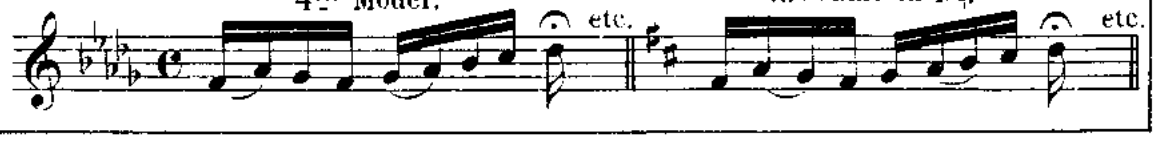
in A♭.
Begin 2 Bars before Last
finish with the 1st note
of the second ½ Bar
of the same Bar.



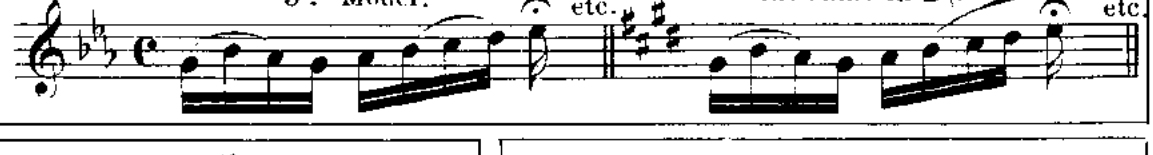
in B♭.
Begin last before Last
finish with the 1st note
of the second ½ Bar
of the same Bar.



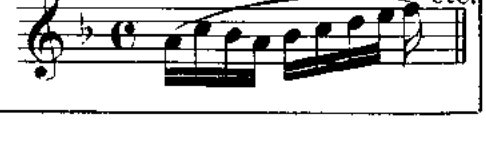
in D♭.
Begin 2nd Bar
finish same Bar
on the 1st note
of the second ½ Bar.



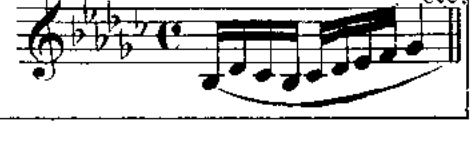
in E♭.
Begin 3rd Bar
finish with the 1st note
of the second ½ Bar
of the same Bar.



in F.
Begin 4th Bar
finish with the 1st note
of the second ½ Bar
of the same Bar.



in G♭.
same
as 1st Model.



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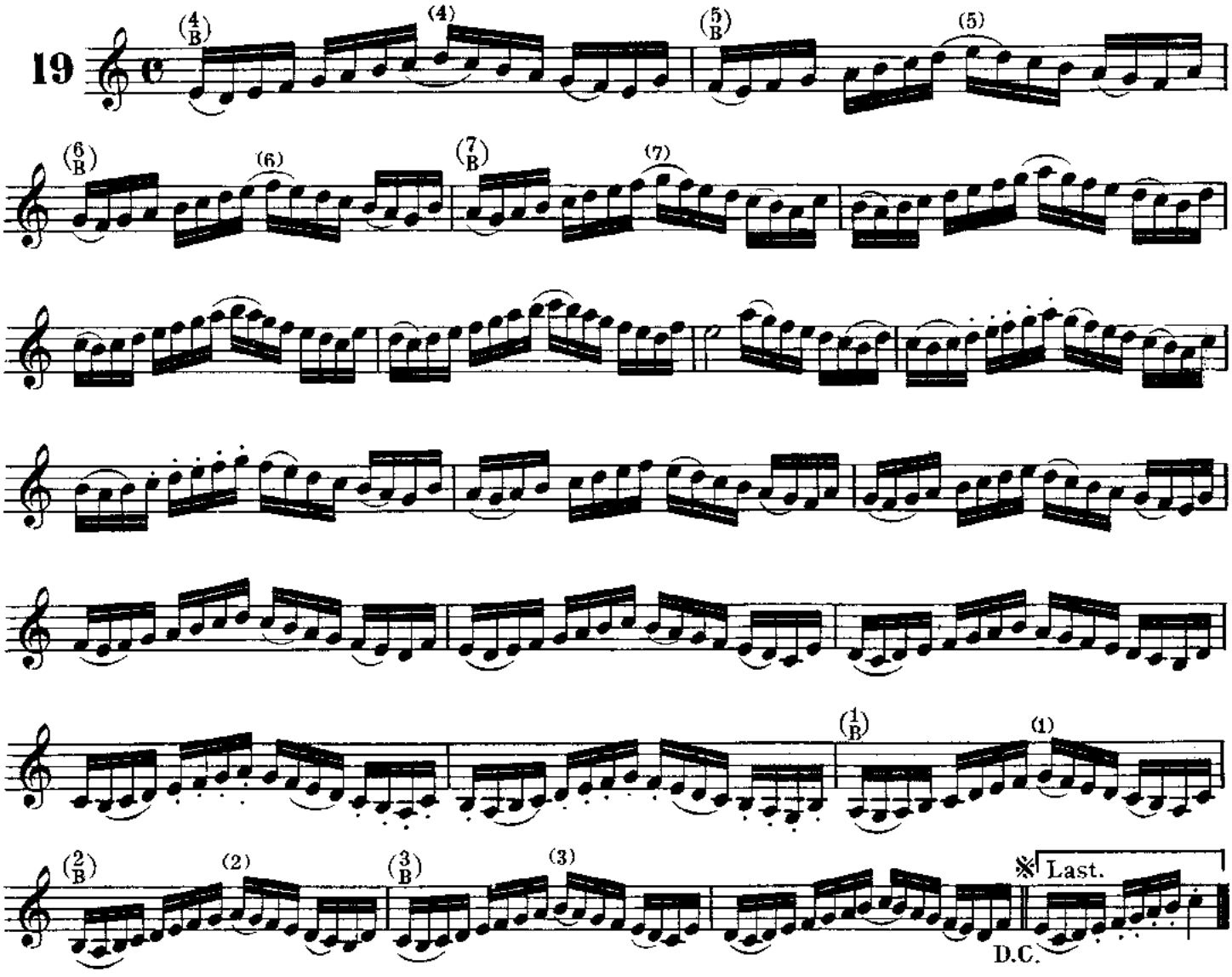
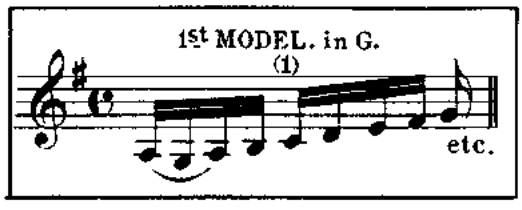
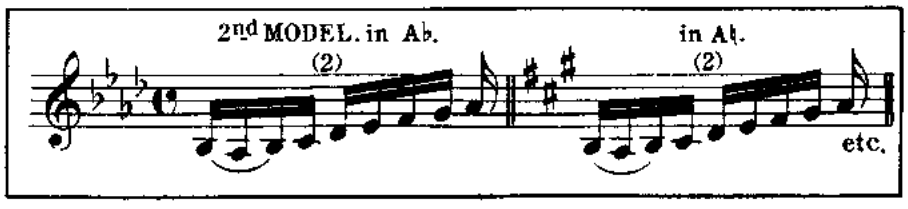
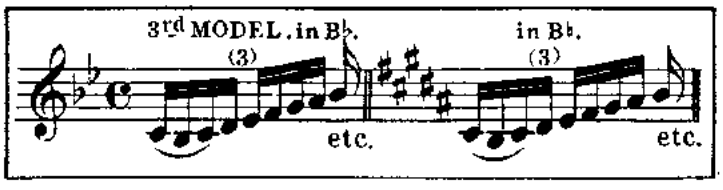
Note. Begin and terminate each model following the studies at the corresponding numbers, the beginning note is marked with a (B), continue to the end and go D.C. until the terminating note bearing the same number is met. When there are not two corresponding numbers, begin and finish on the same note.

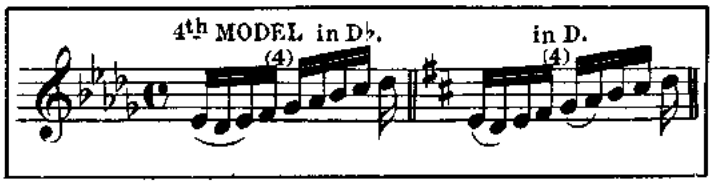
19

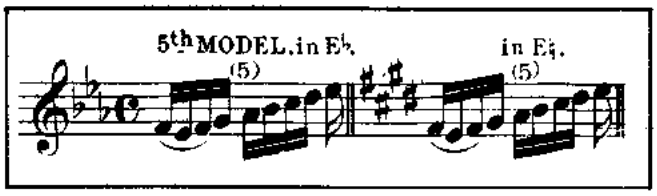


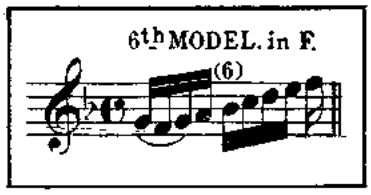


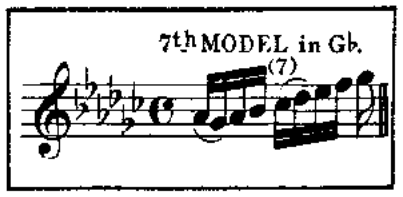












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20

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

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

2nd MODEL. in Ab alter♯in♮. (2) etc. in Ab. (2) etc.

3rd MODEL. in Bb. alter♯in♮. (3) in Bb. (3)

4th MODEL. in Db (4) alter♯in♮. etc. in D♮. etc.

5th MODEL. in Eb. (5) etc. in E♮. (5) etc.

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

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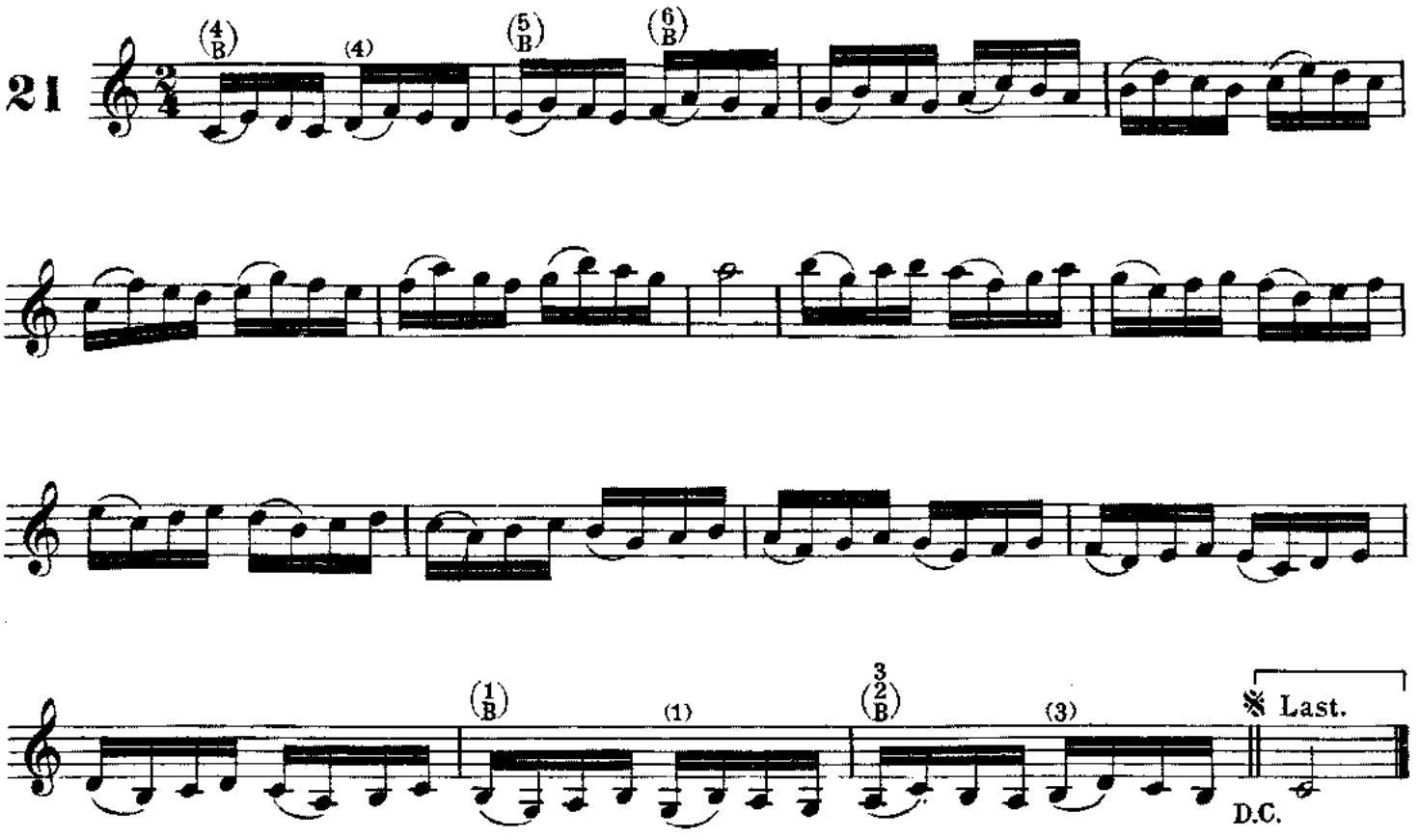
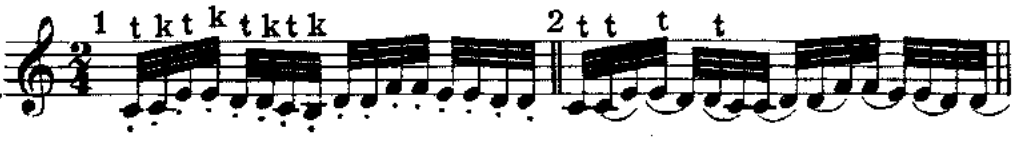
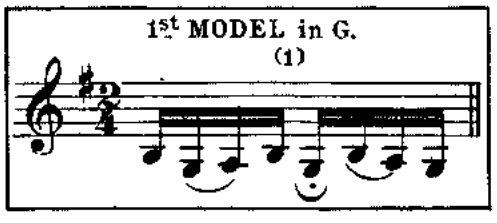
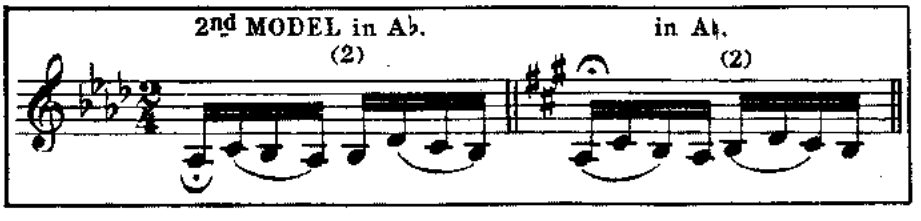
21

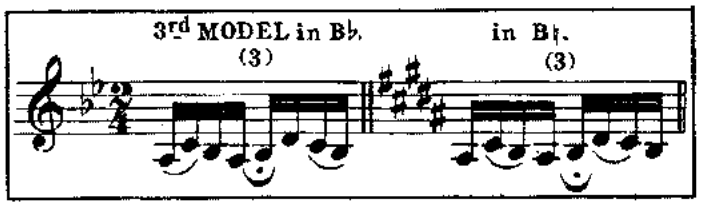


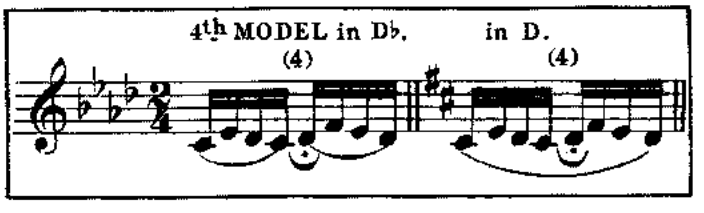
Various articulations
See also Velocity, end of №1.

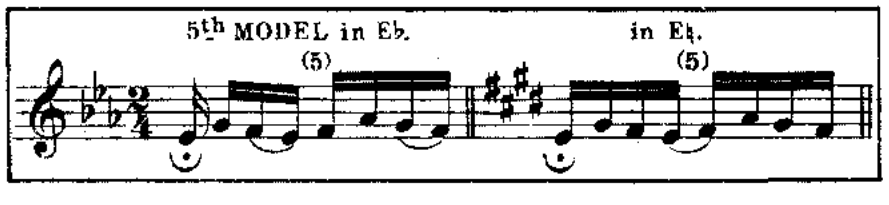


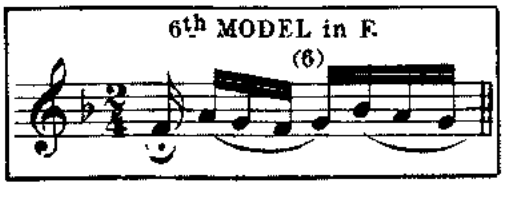












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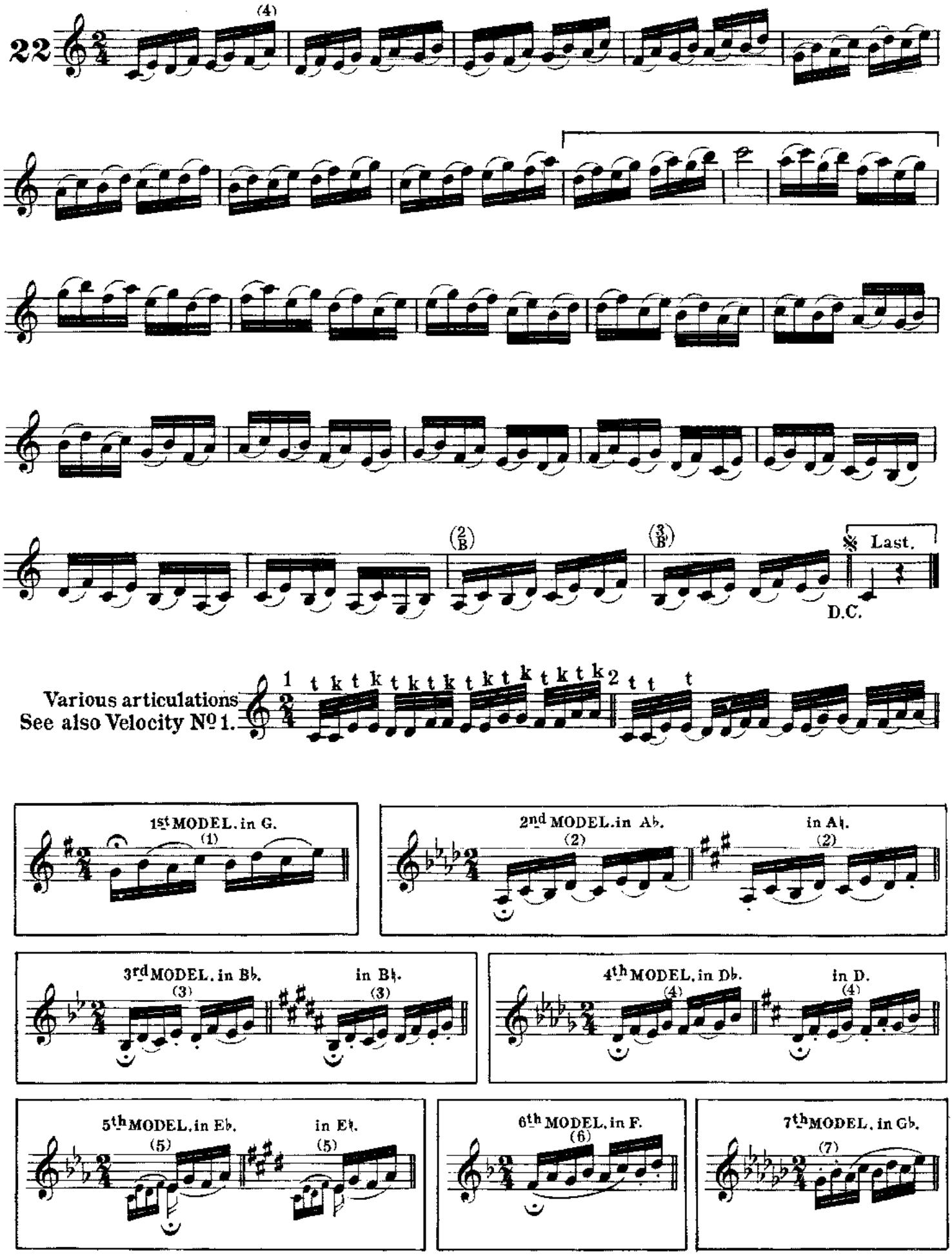

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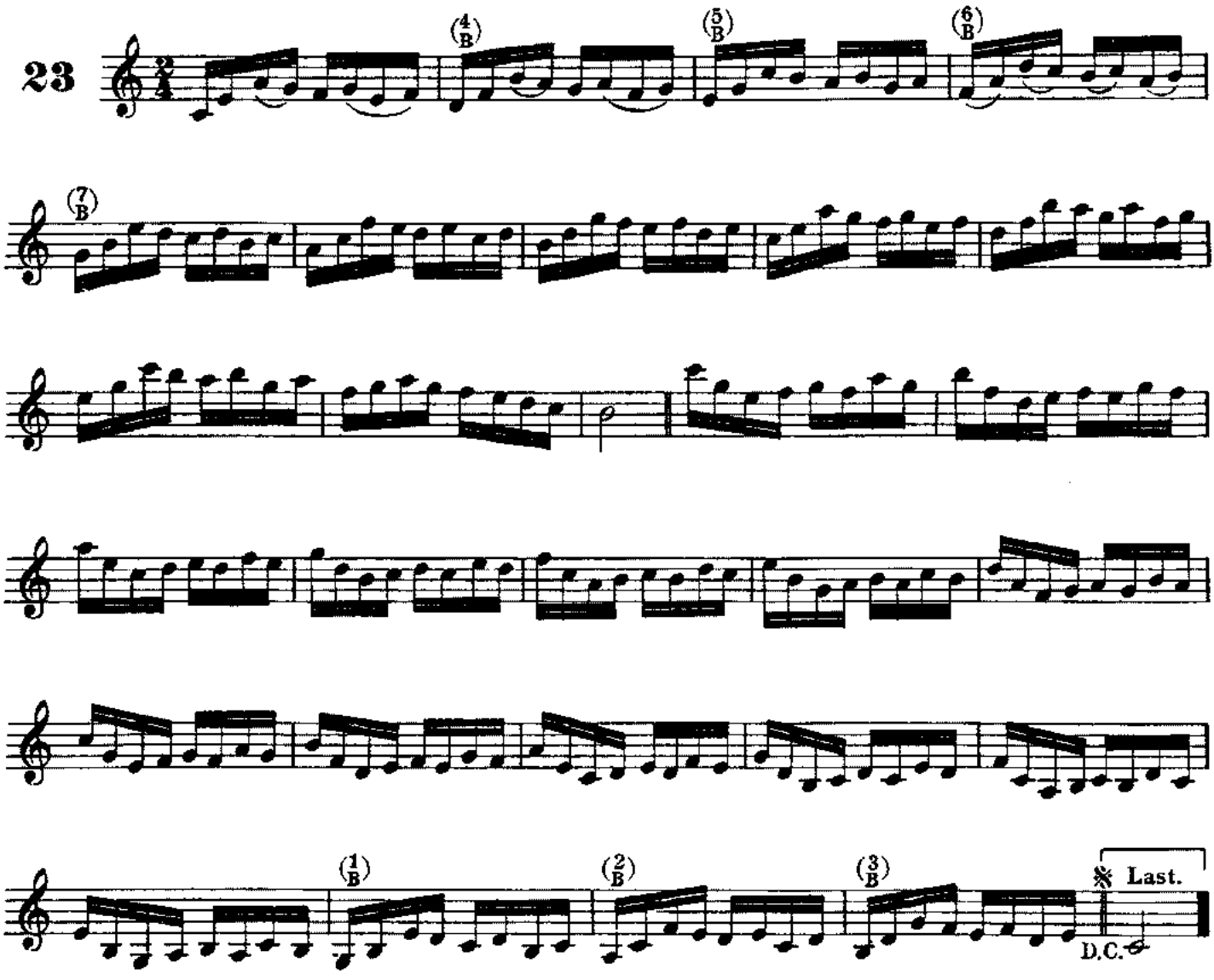

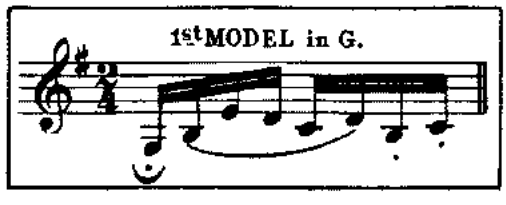

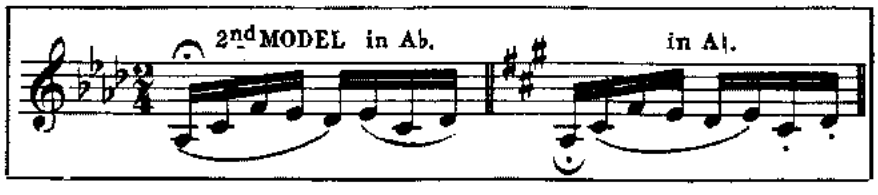

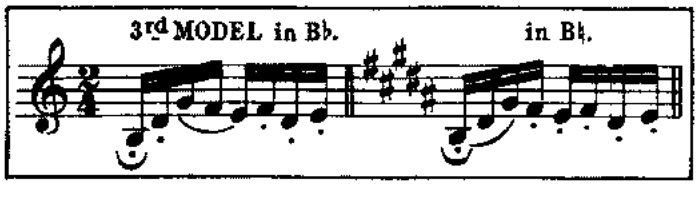

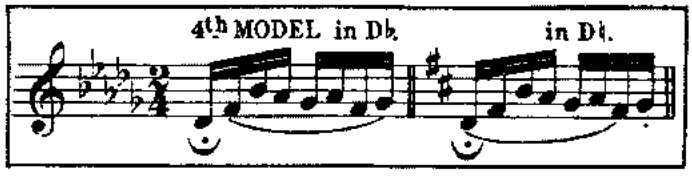

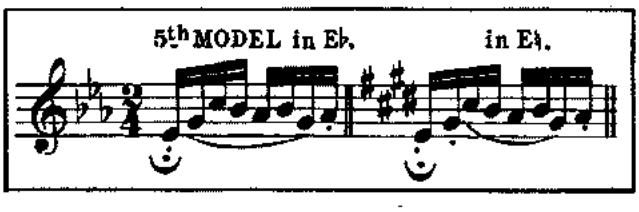

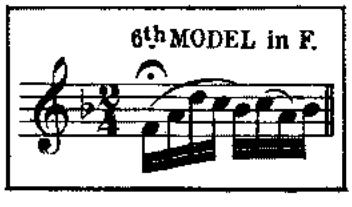

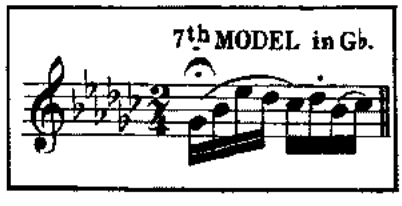

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24

(♩= 100 ♩= 104)

(4) (5) (6) (7) (1) (2) (3)

※ Last. D.C.

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

2nd MODEL. in A♭. (2) in A♮. (2) etc.

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

4th MODEL. in D♭. (4) in D. (4) etc.

5th MODEL. in E♭. (5) in E♮. (5)

6th MODEL. in F. (6)

7th MODEL. in G♭. (7)

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25

Last.

D.C.

1st MODEL in D♭. in D.

2nd MODEL in E♭. in E♮.

3rd MODEL in F.

4th MODEL in G♭. in G♮.

5th MODEL in A♭. in A♮.

6th MODEL in B♭. in B♮.

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

in $\frac{3}{4}$

Common time.

in $\frac{2}{4}$

Other.

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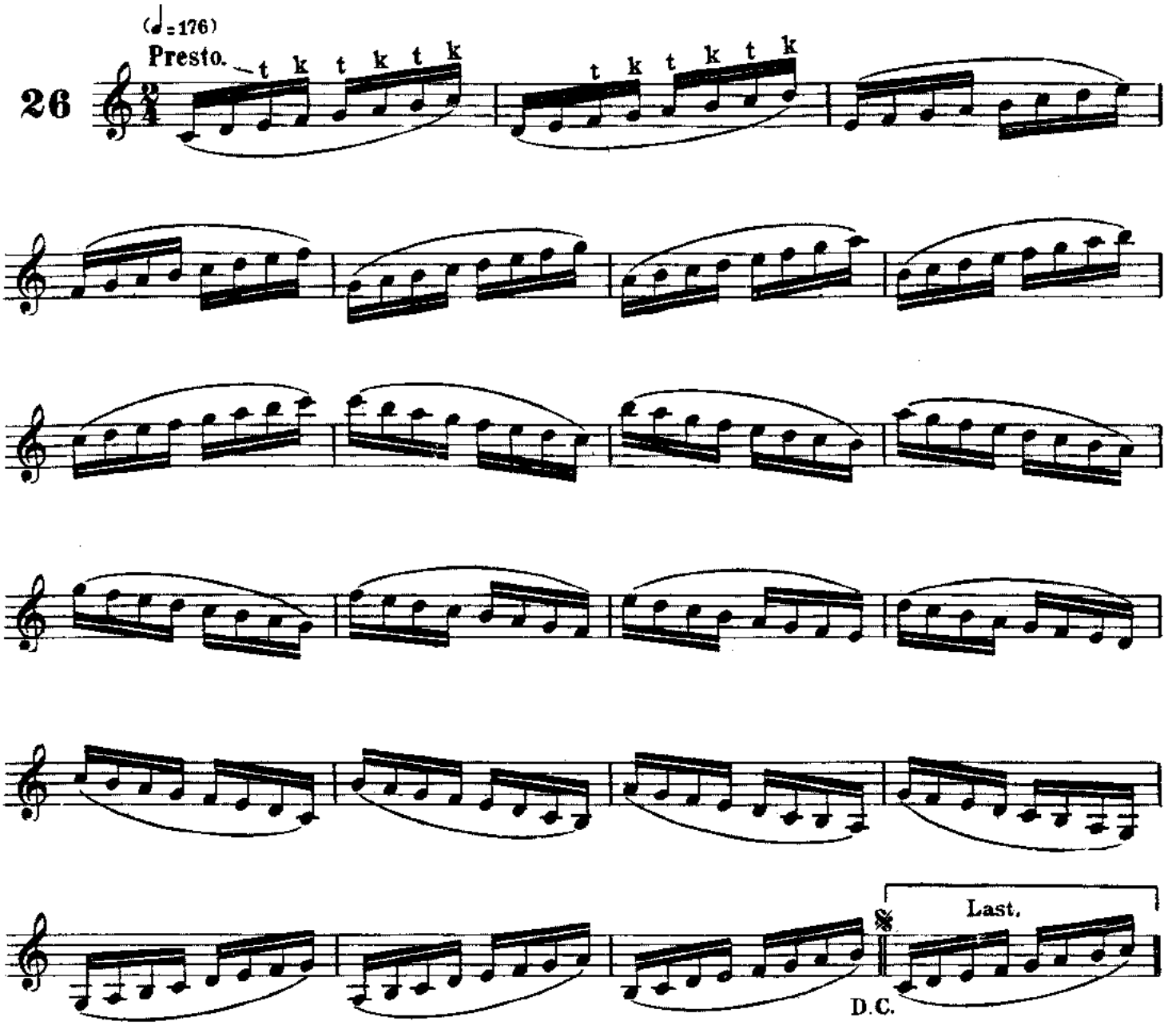
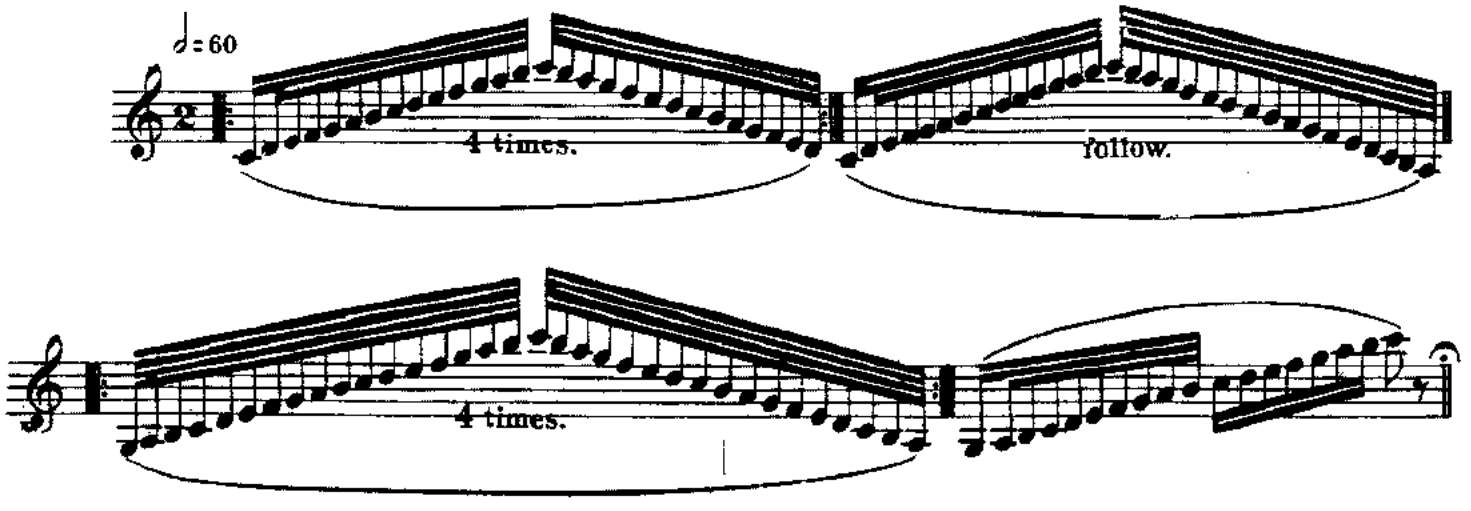


For Articulations: See different Models in the course of the above Scales.
This № 26 to be practised with the 6 Models as № 25.



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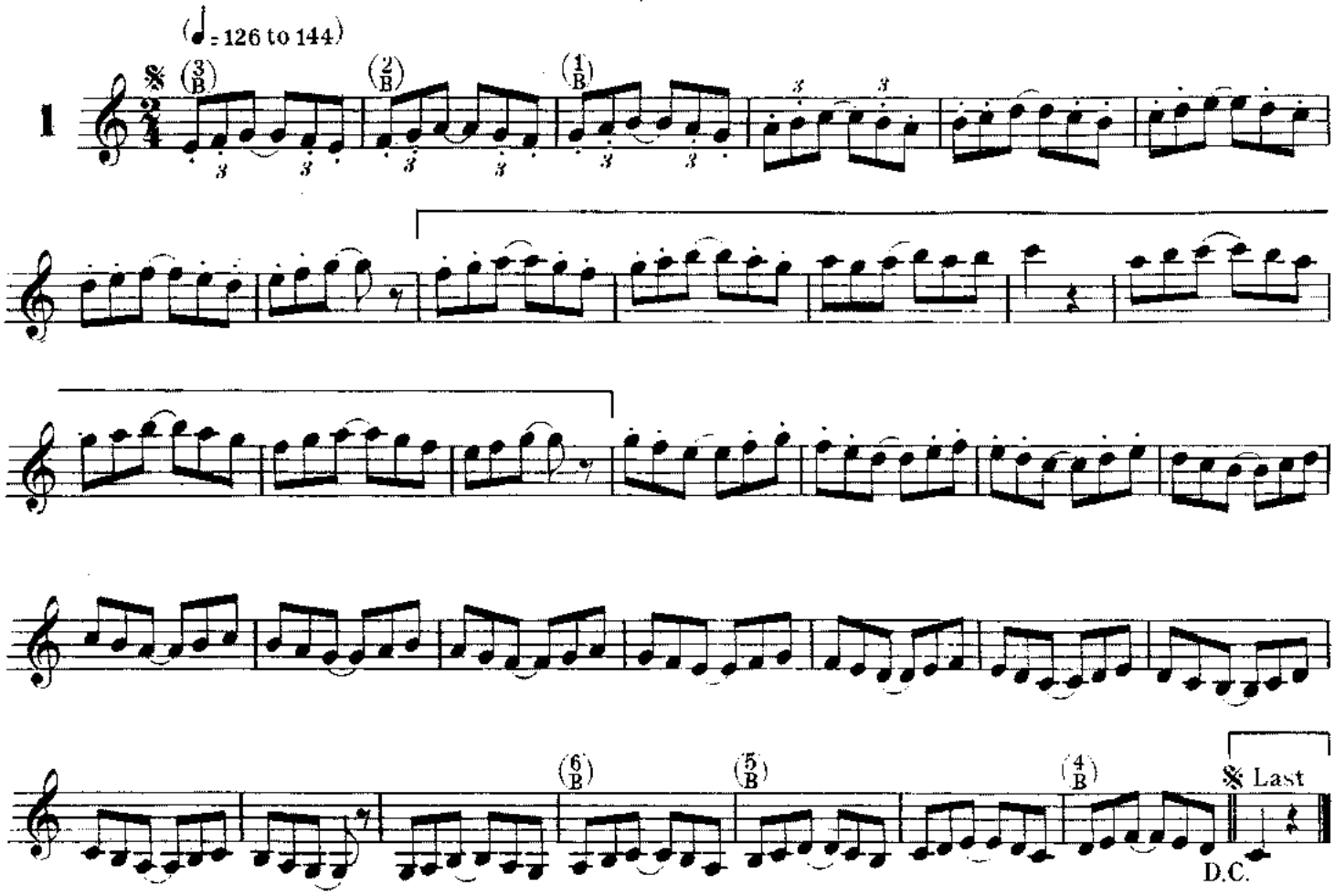
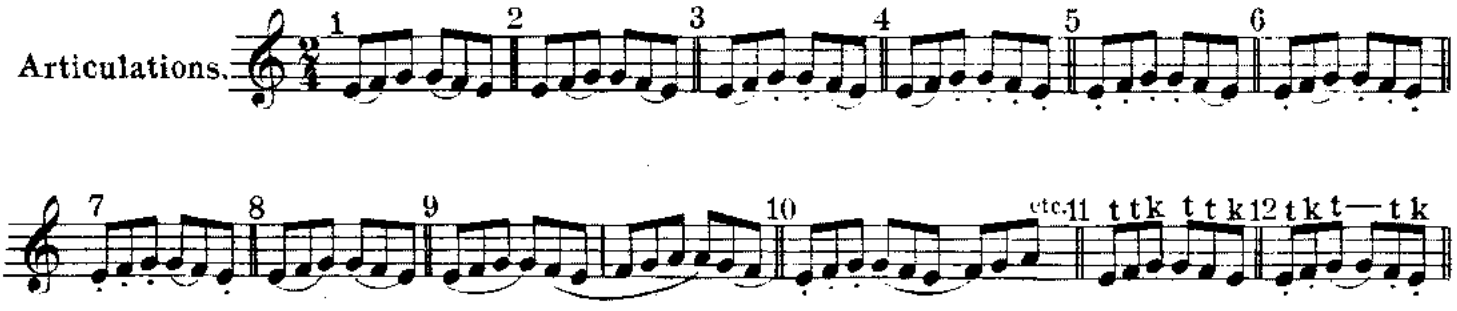
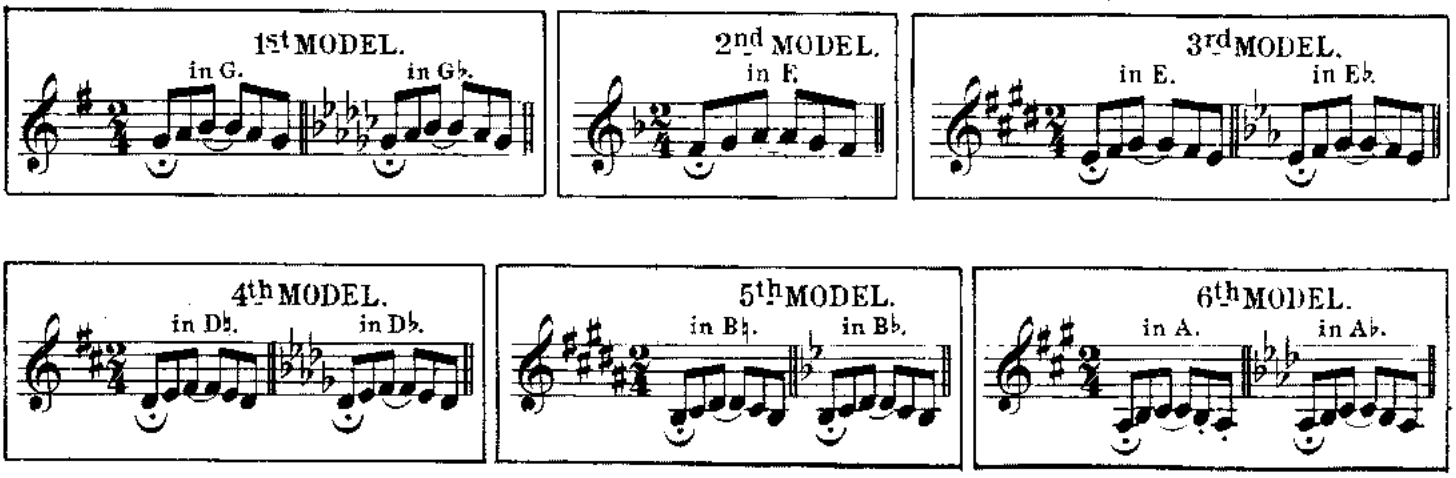
VELOCITY (*CONTINUED.*)

TRIPLETS.

(The bars with a ⌐¬ may be omitted.)







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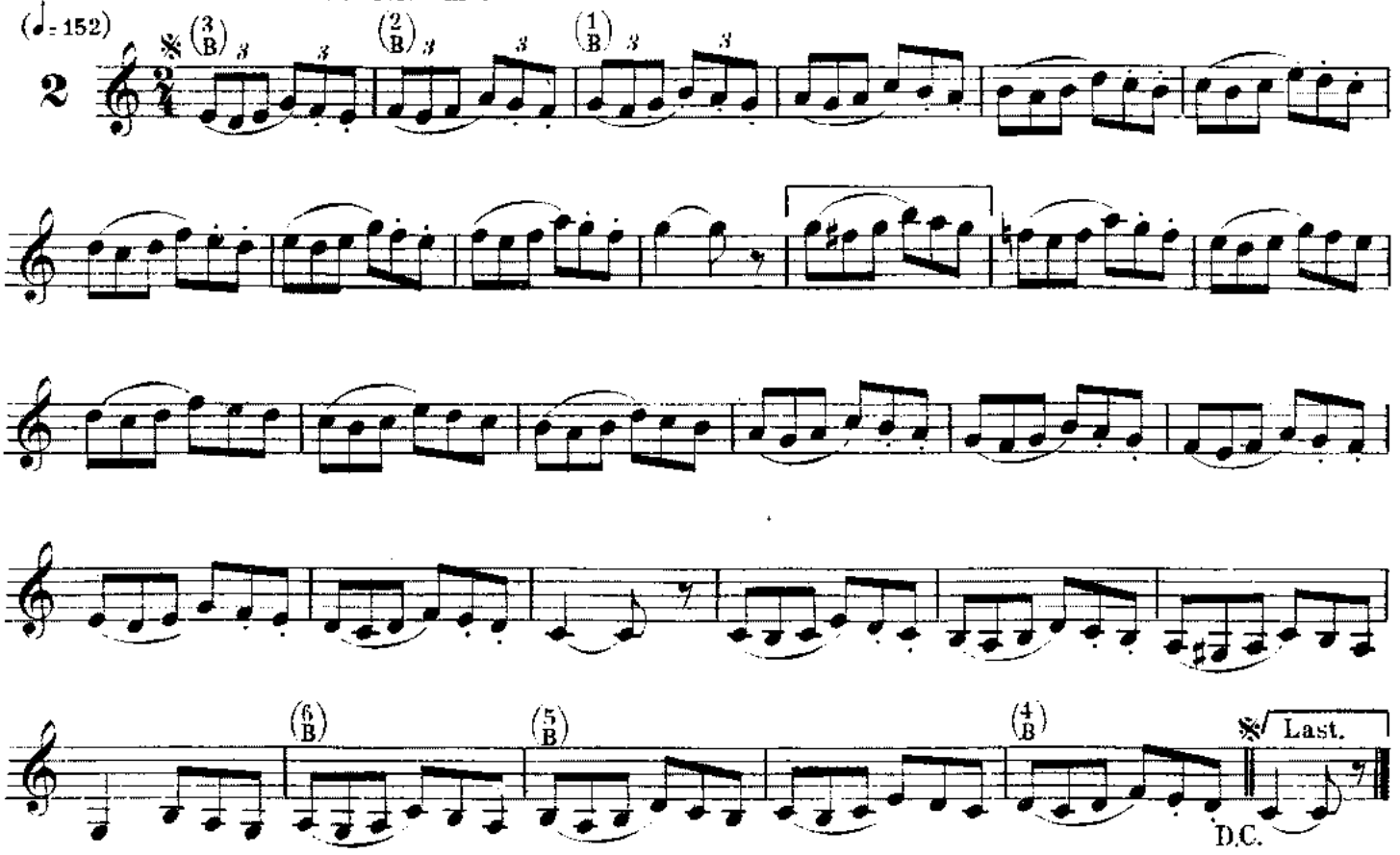
Presto and Prestissimo.

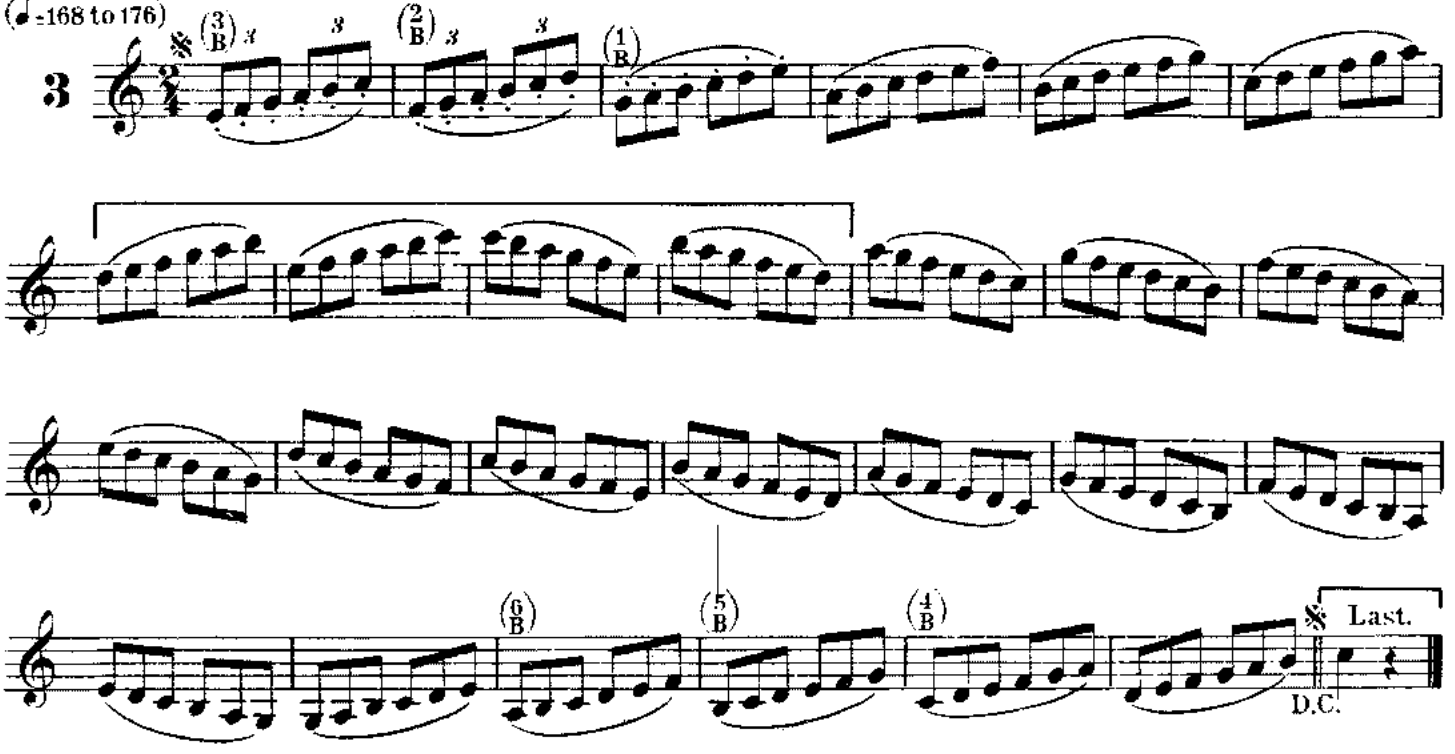
(♩= 152)



This Exercise to be practised in the same way as №1.

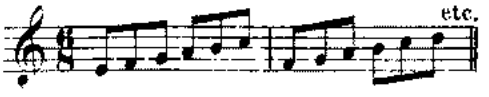
Presto.

(♩=168 to 176)



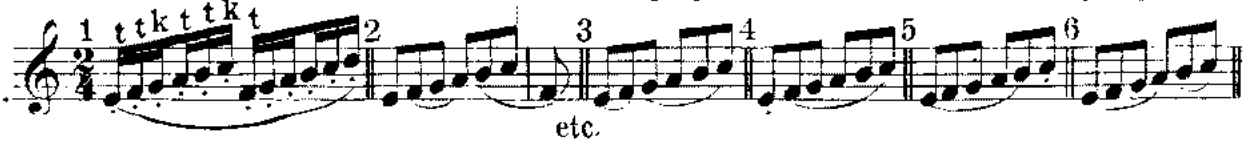
Practise this Exercise in the same way as №1.

Model in 6/8



Be careful to play these articulations as evenly as possible.

Other articulations.



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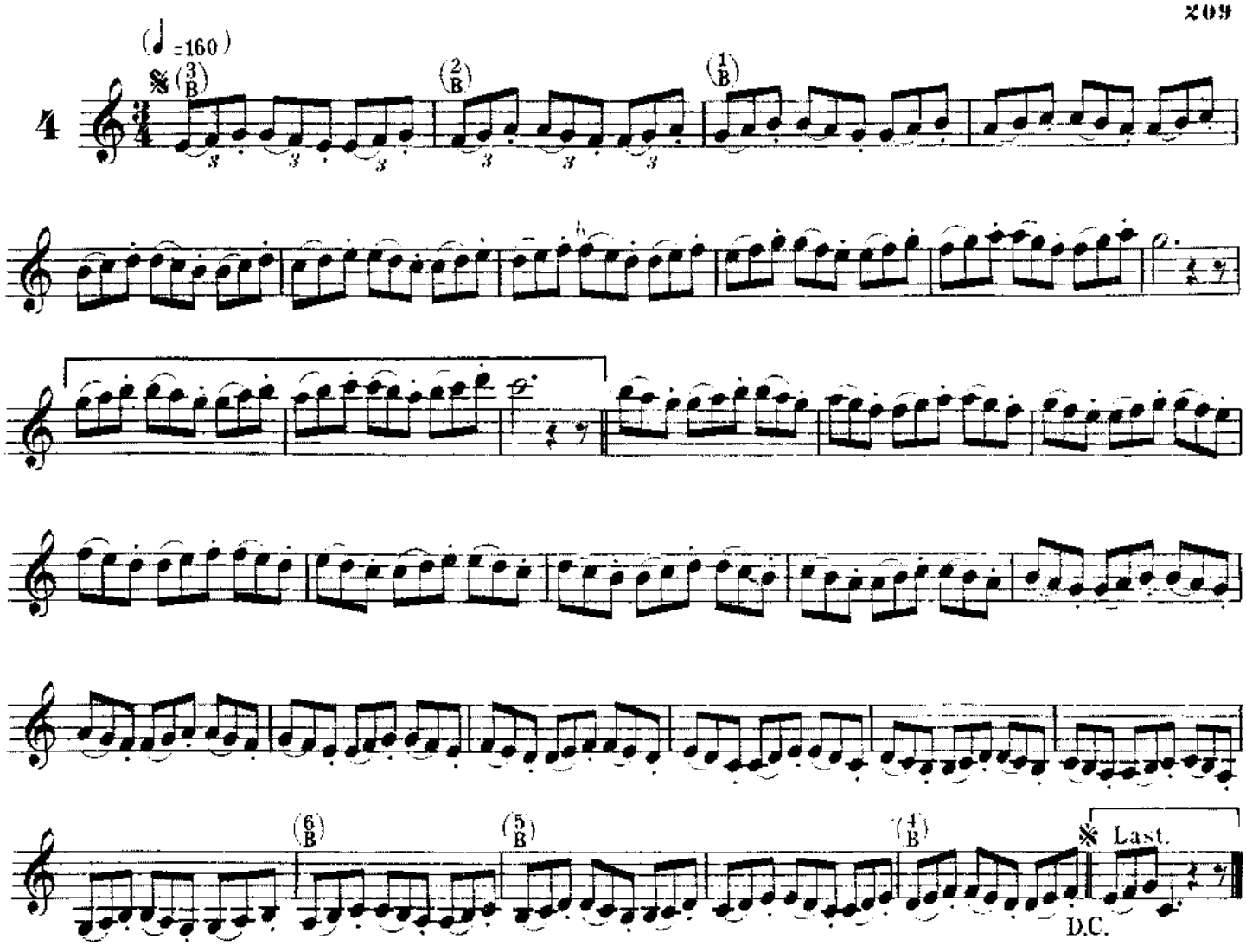
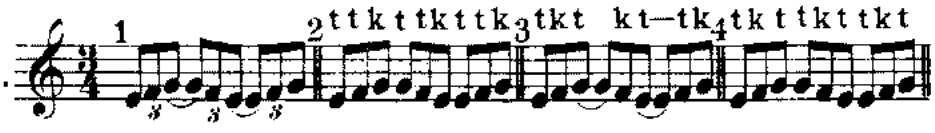


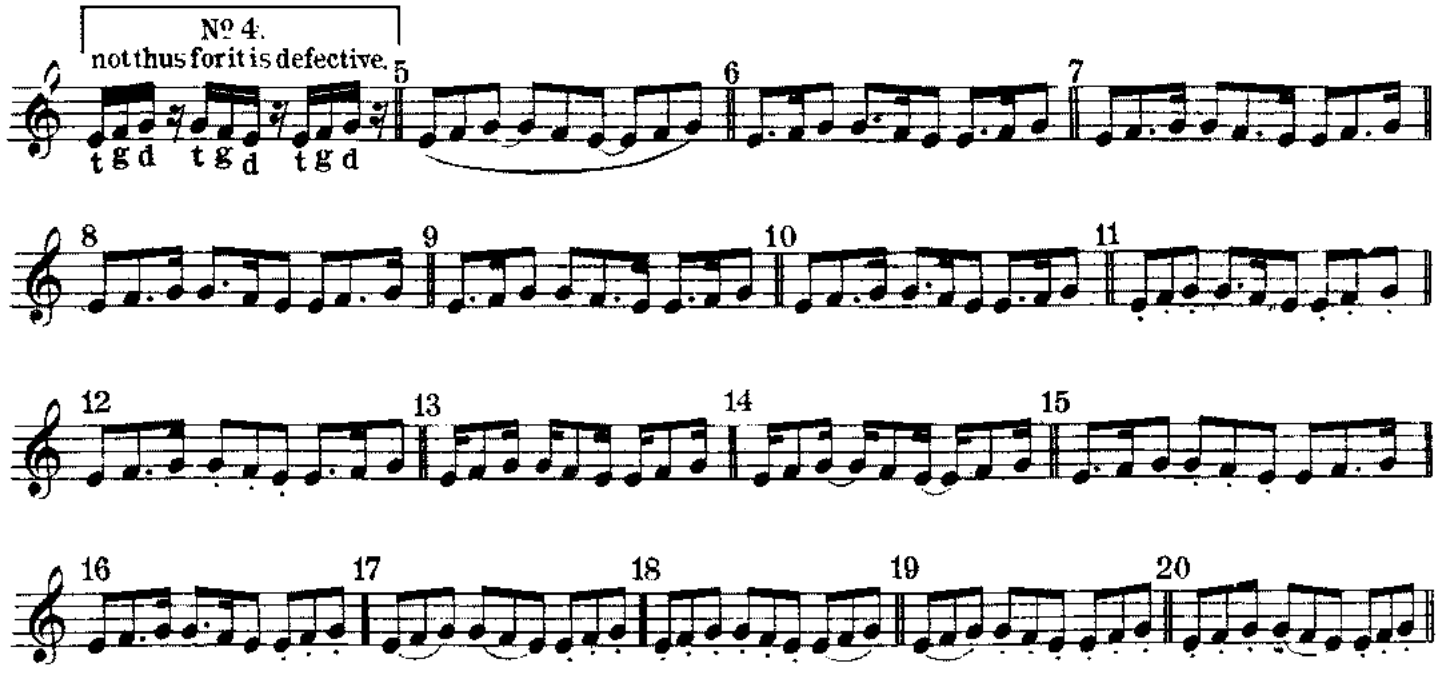
See the 6 Models in Different Keys of №1 and practise the №4 the same way.

Articulations.



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

№4.
not thus for it is defective.



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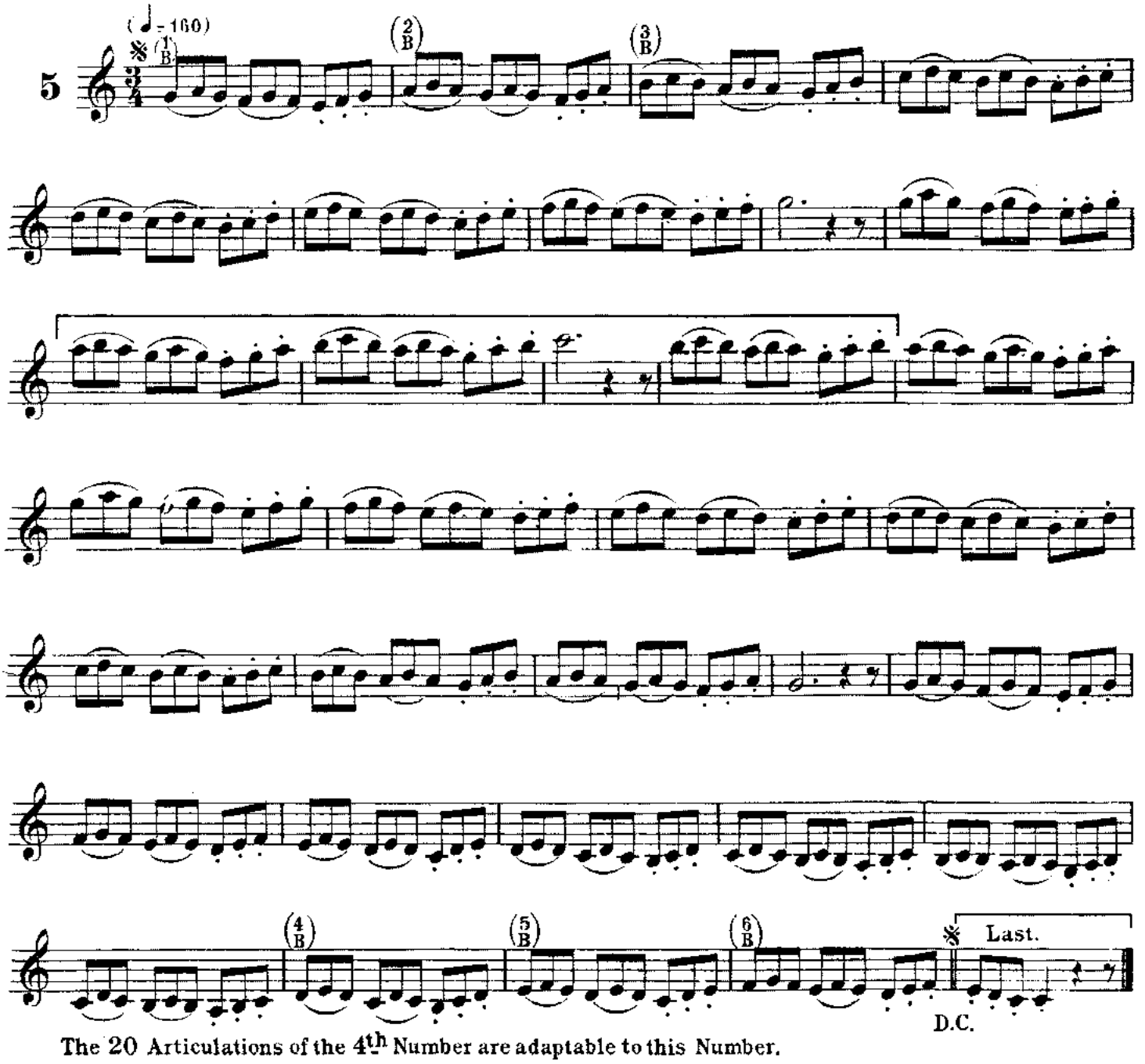
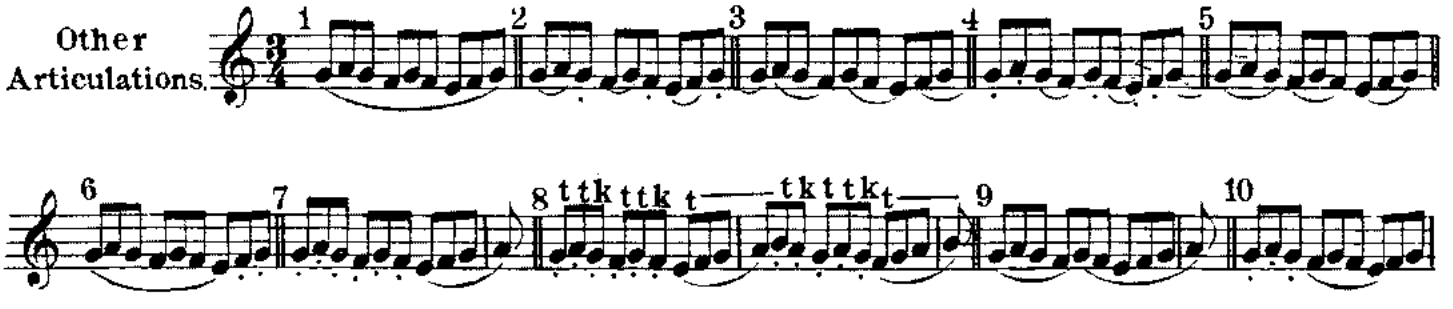
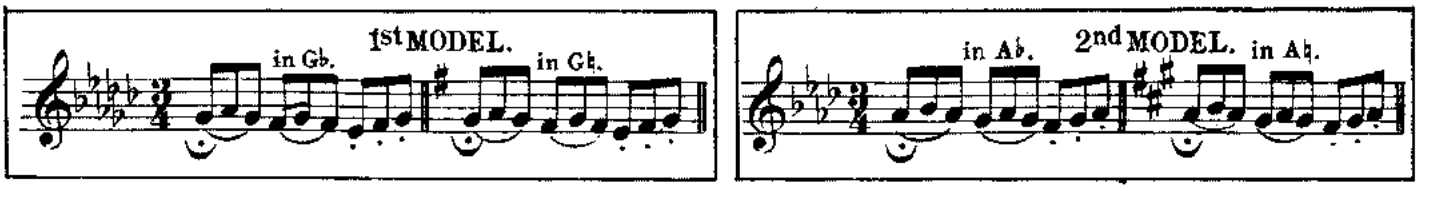


The 20 Articulations of the 4th Number are adaptable to this Number.





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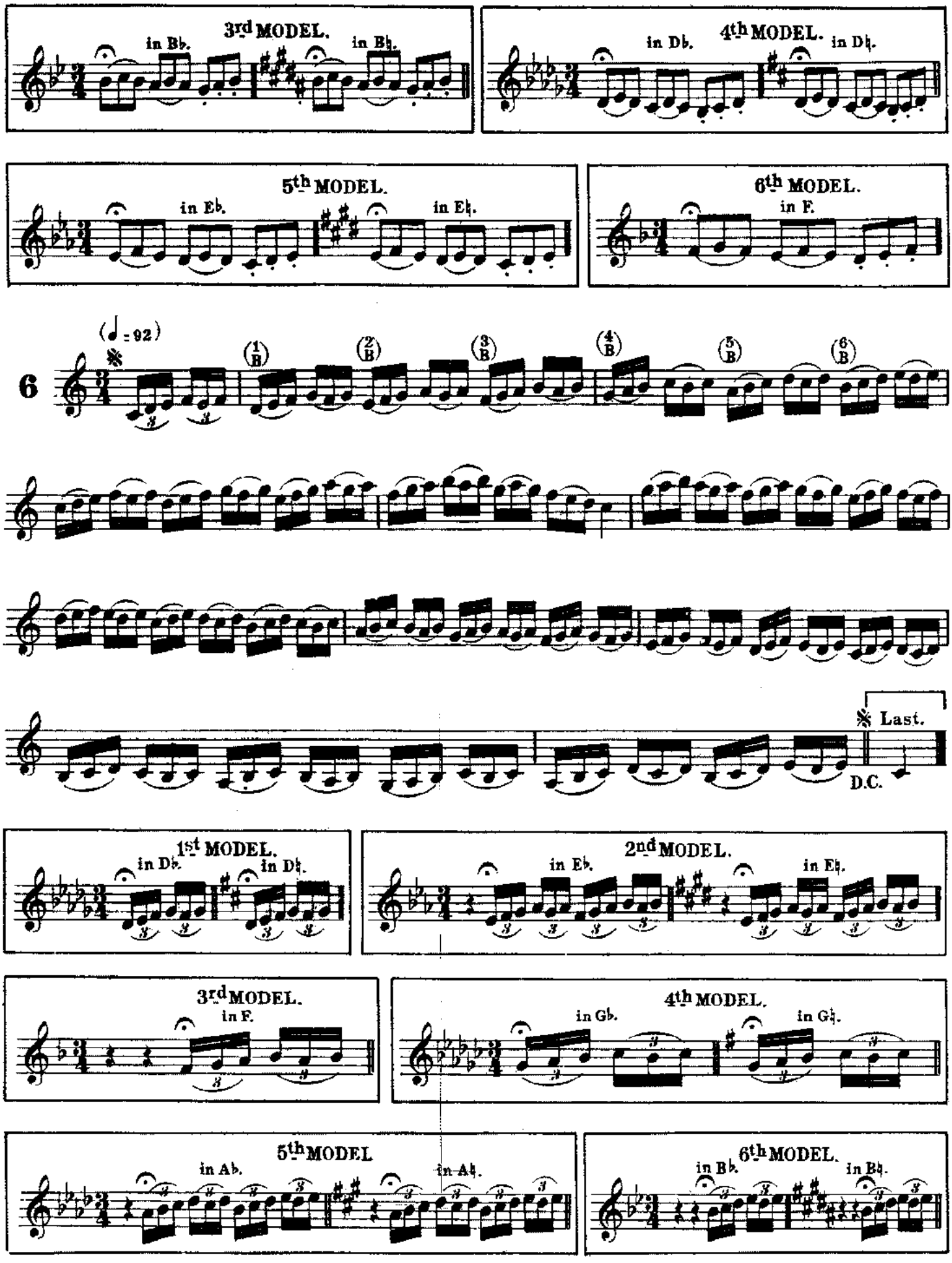

8801-90

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7

(♩=92)

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

𝄋 Last.

D.C.

in D♭. 1st MODEL. in D♮.

in E♭. 2nd MODEL. in E♮.

3rd MODEL. in F.

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

in G♭. 4th MODEL. in G♮.

in A♭. 5th MODEL. in A♮.

in B♭. 6th MODEL. in B♮.

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

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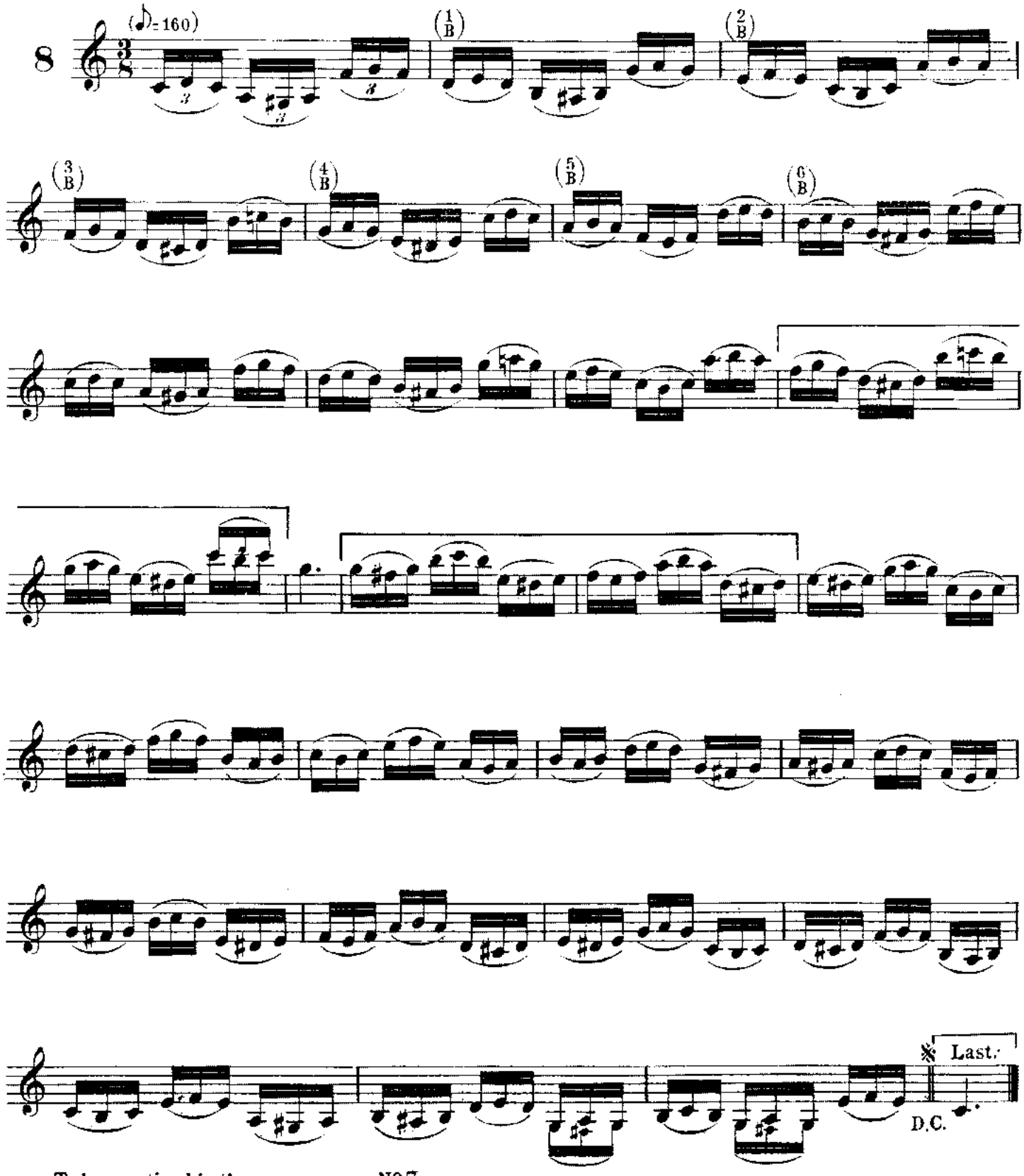
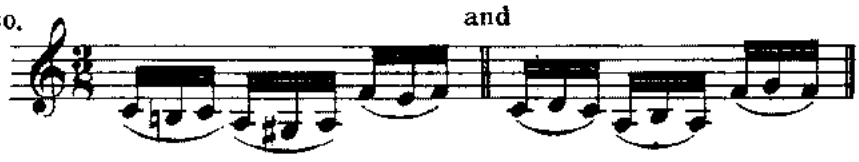


To be practised in the same way as Nº 7.

also.



For Articulation see the different Nºs from Nº 1 to 7.

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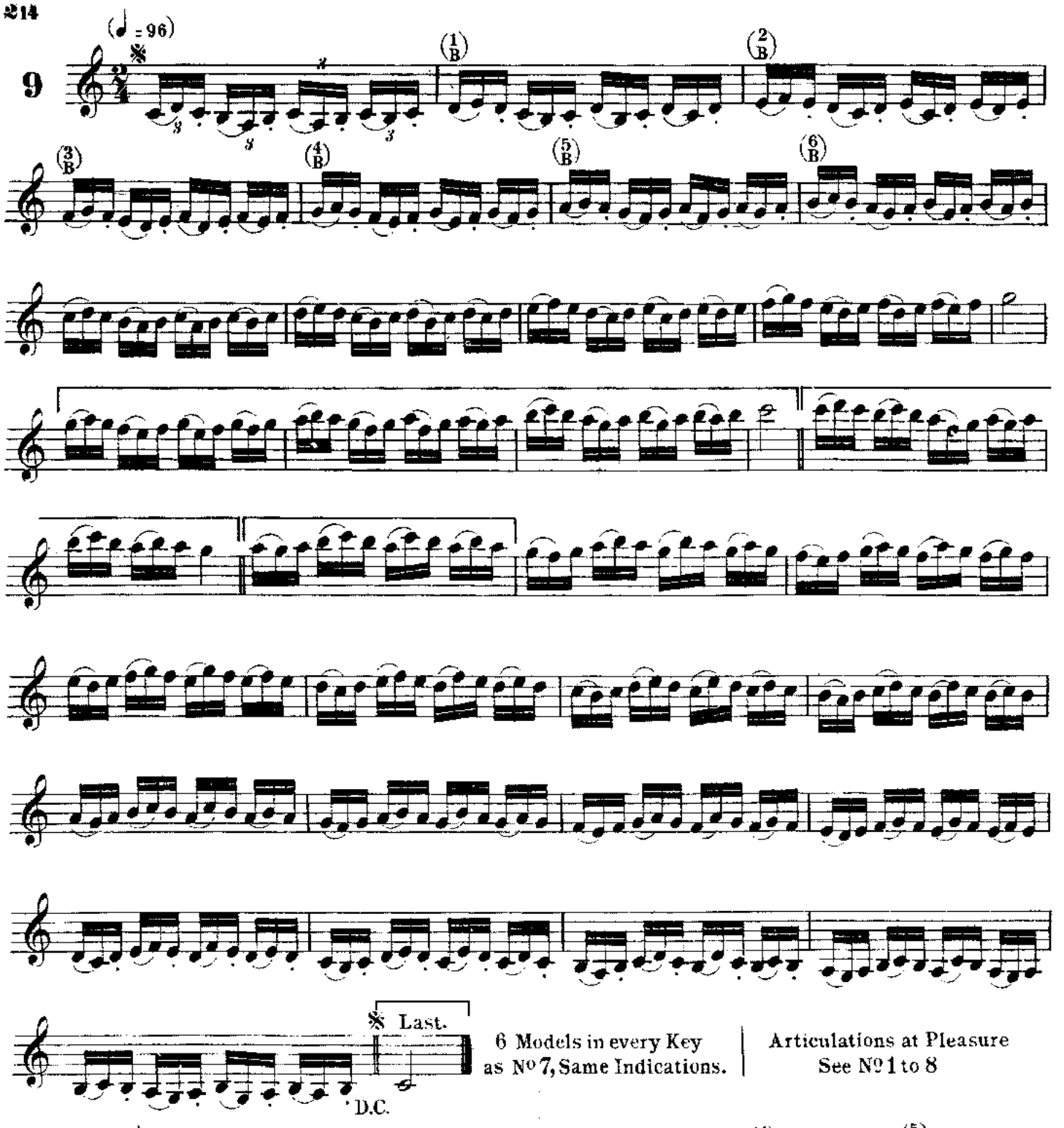

3801-90

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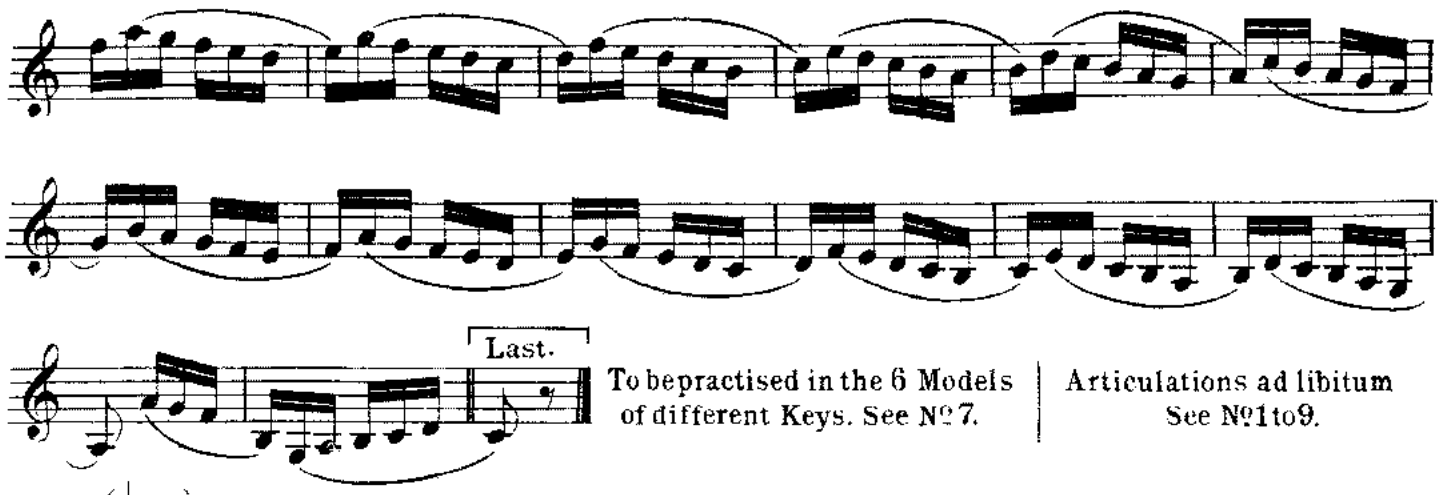
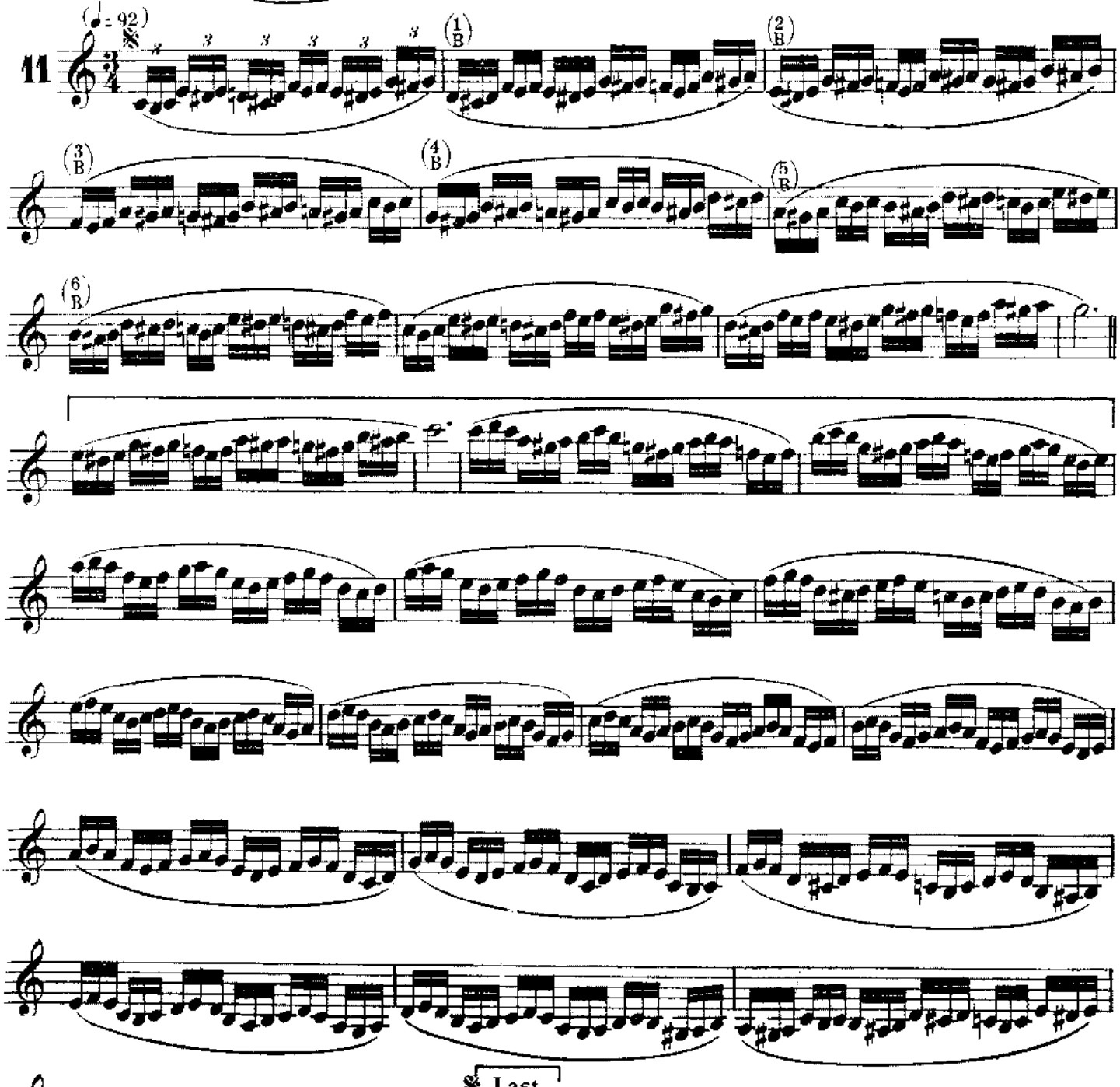
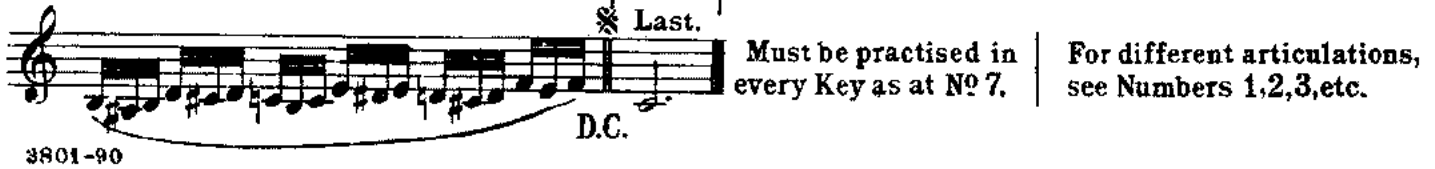


Last.

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

Articulations ad libitum See №1 to 9.





Must be practised in every Key as at № 7.

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

3801-90

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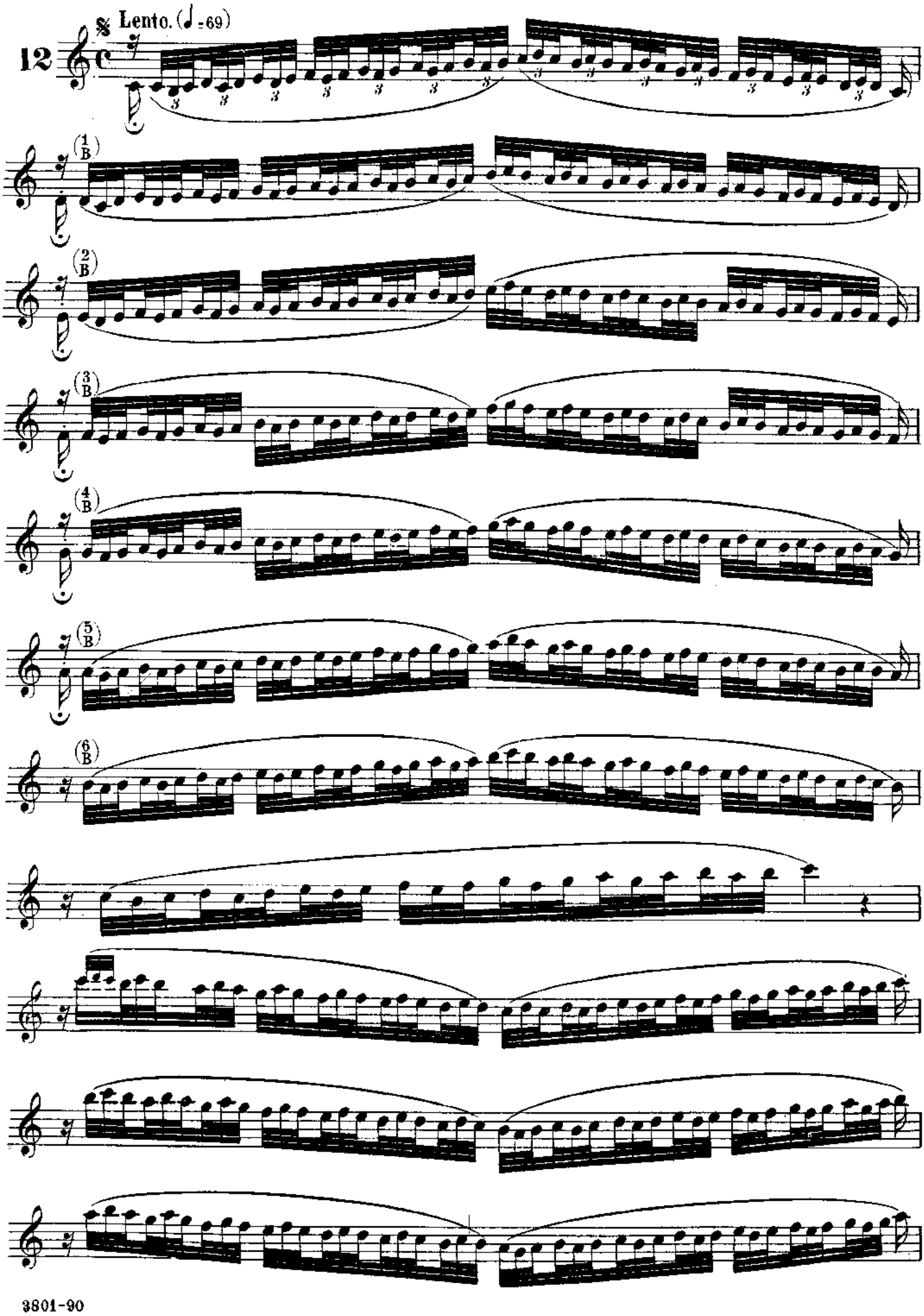
12 Lento. (♩=69)



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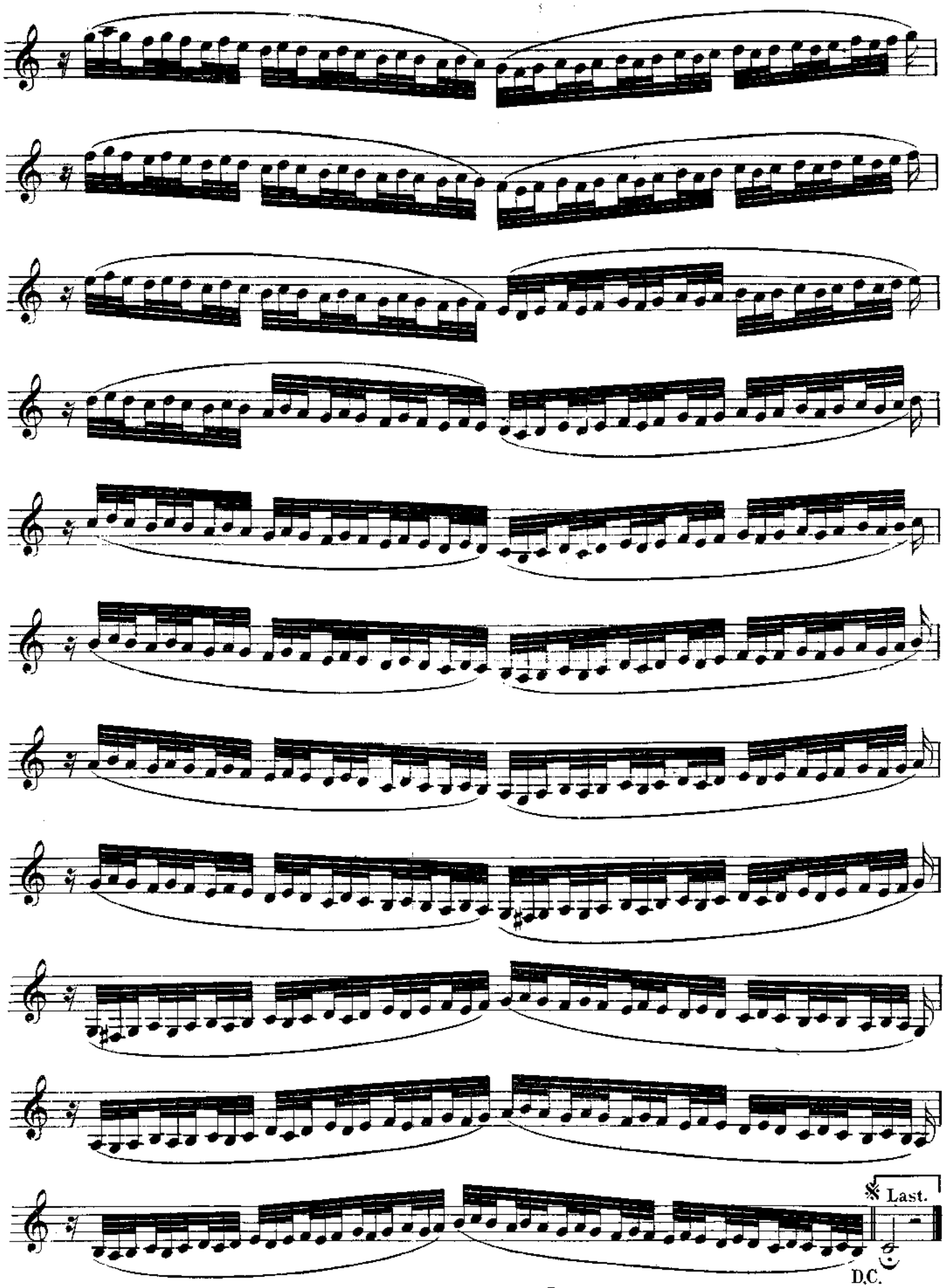

This Exercise is recommended to be practised on every Model of №7. It is one of the best exercises known.

3801-90

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(♩ = 69 to 72)

13

t t k t k t

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

※ Last. D.C.

Same Practise in every Key
Follow the Indications of №7.

Articulations.

※ 1 etc. 2 etc. 3 etc. 4 etc.

5 6 7 etc. 8 etc.

14

Same movement.

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

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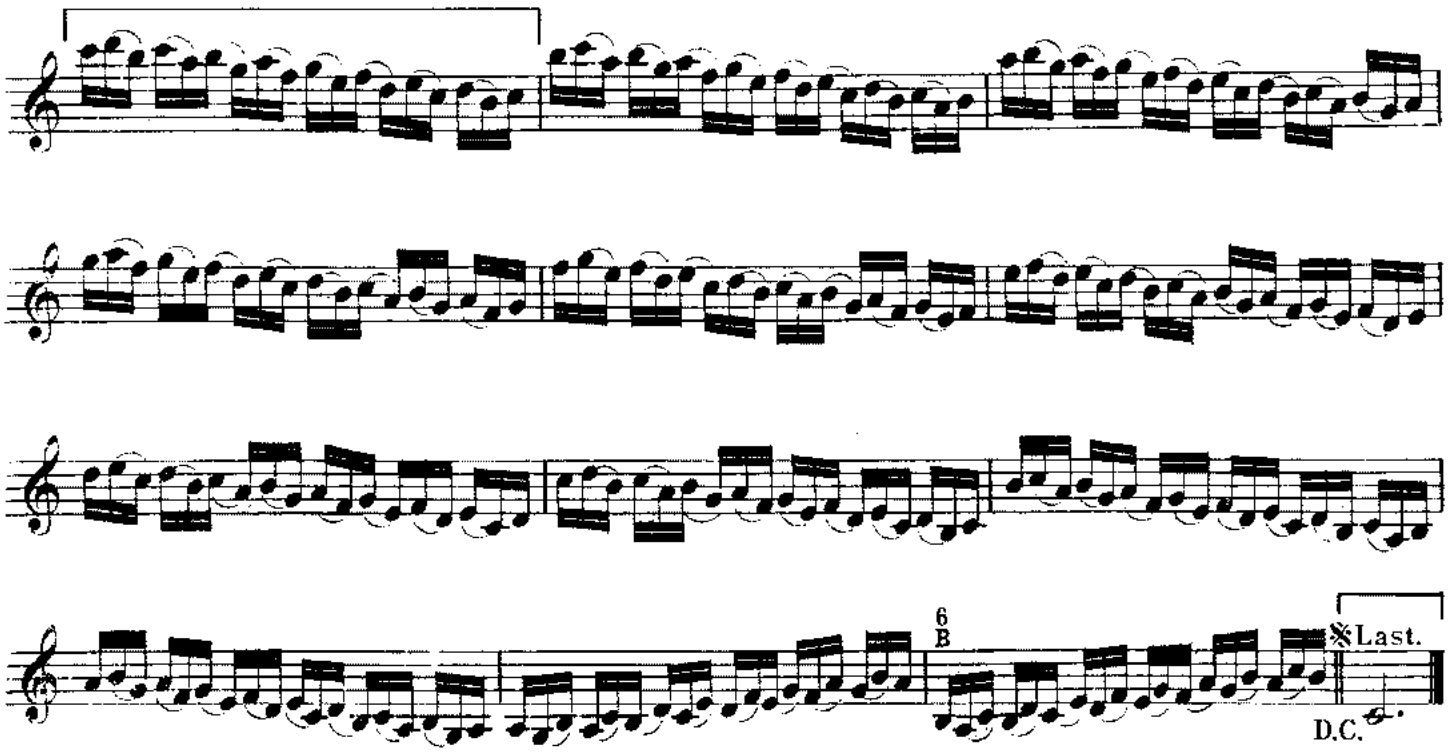
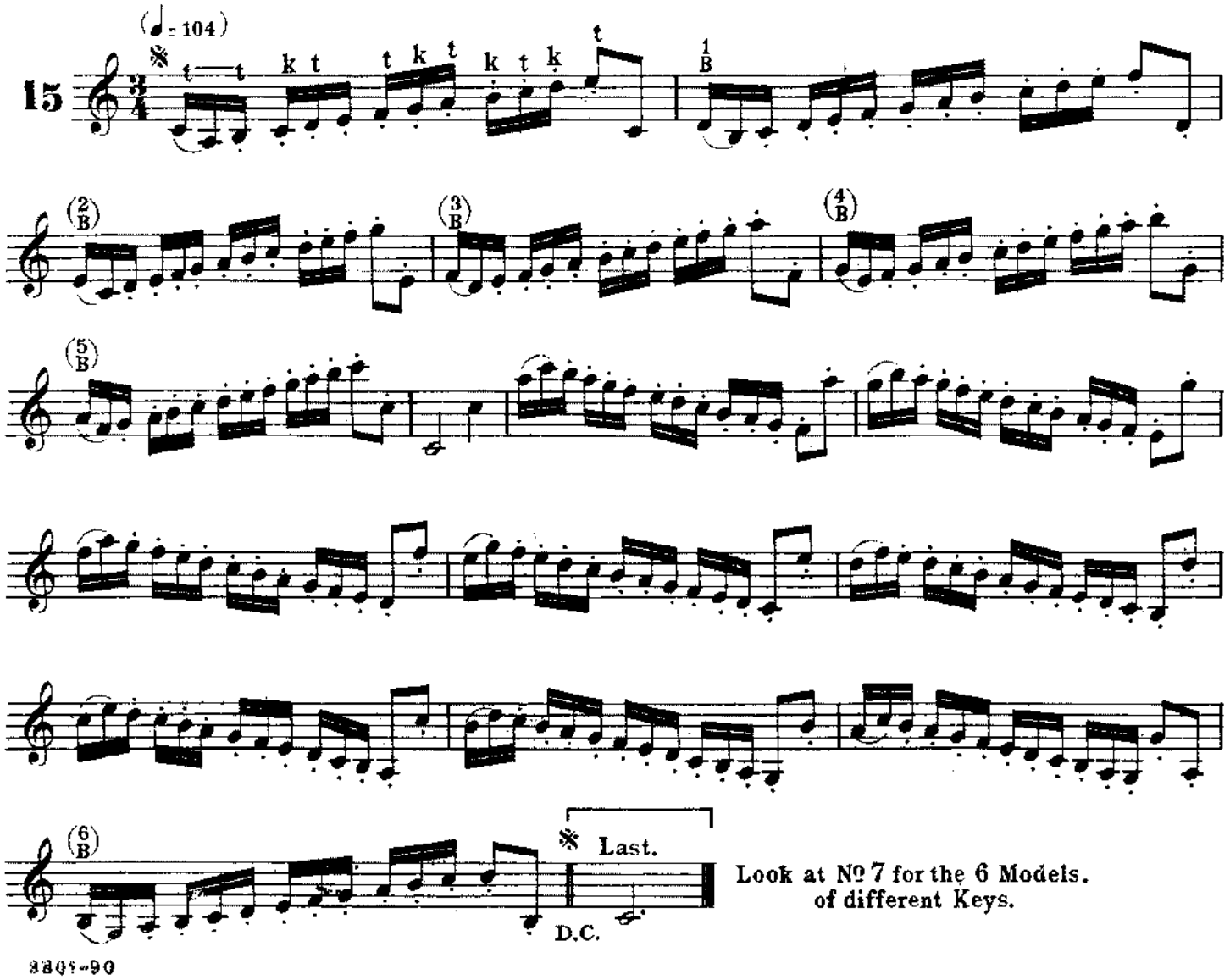


Practise in every Key Following the indications contained in the 6 different Models of №7.

For other Articulation See all the above Numbers.



Look at № 7 for the 6 Models. of different Keys.

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(♩ = 104)

16

p

pp *cres - poco - a - poco.* *f*

dimin. *pp*

D.C.

17

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Moderato. (♪=120)

18

(♩=88)

19

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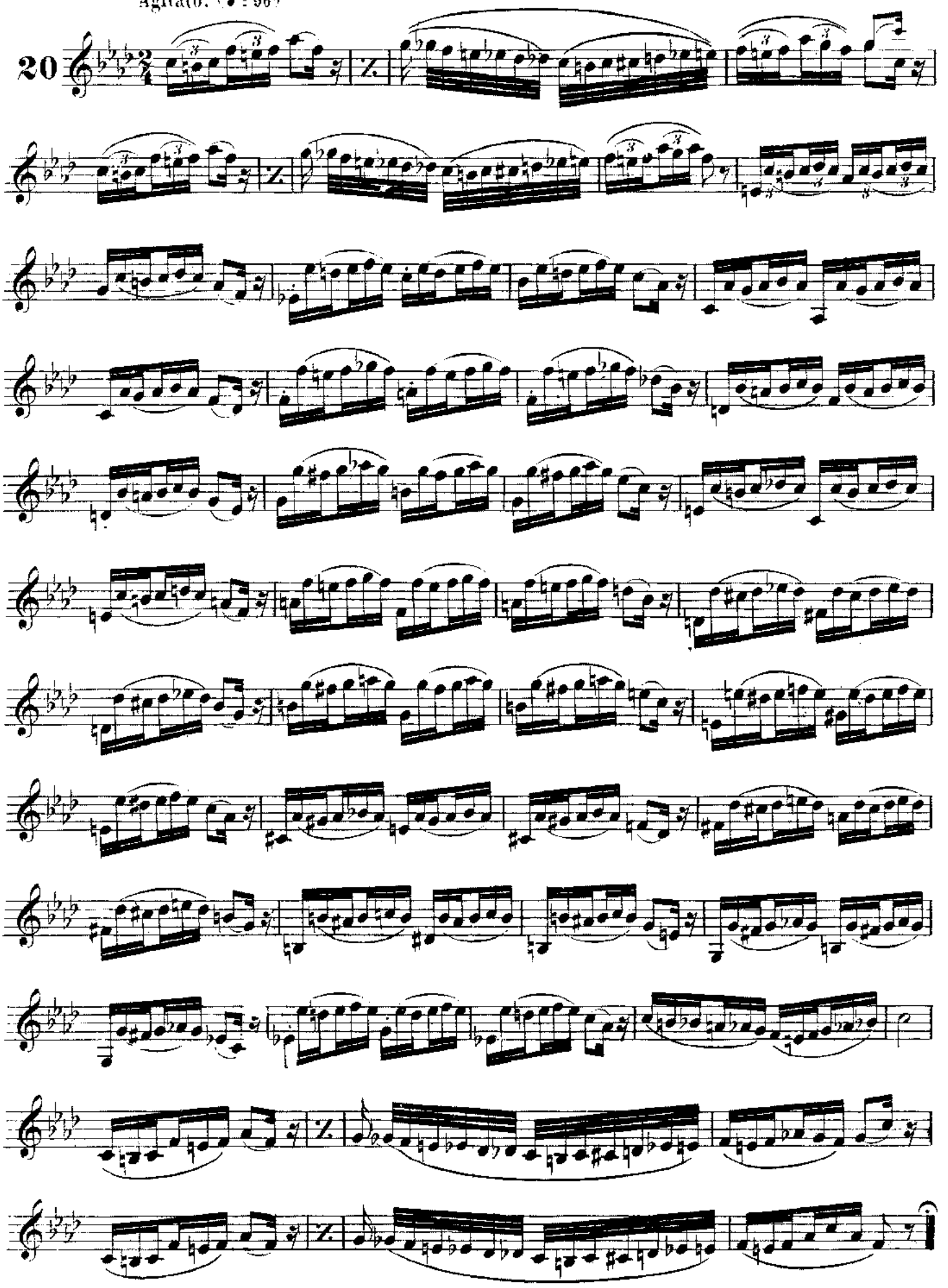
Agitato. (♩ = 96)

20



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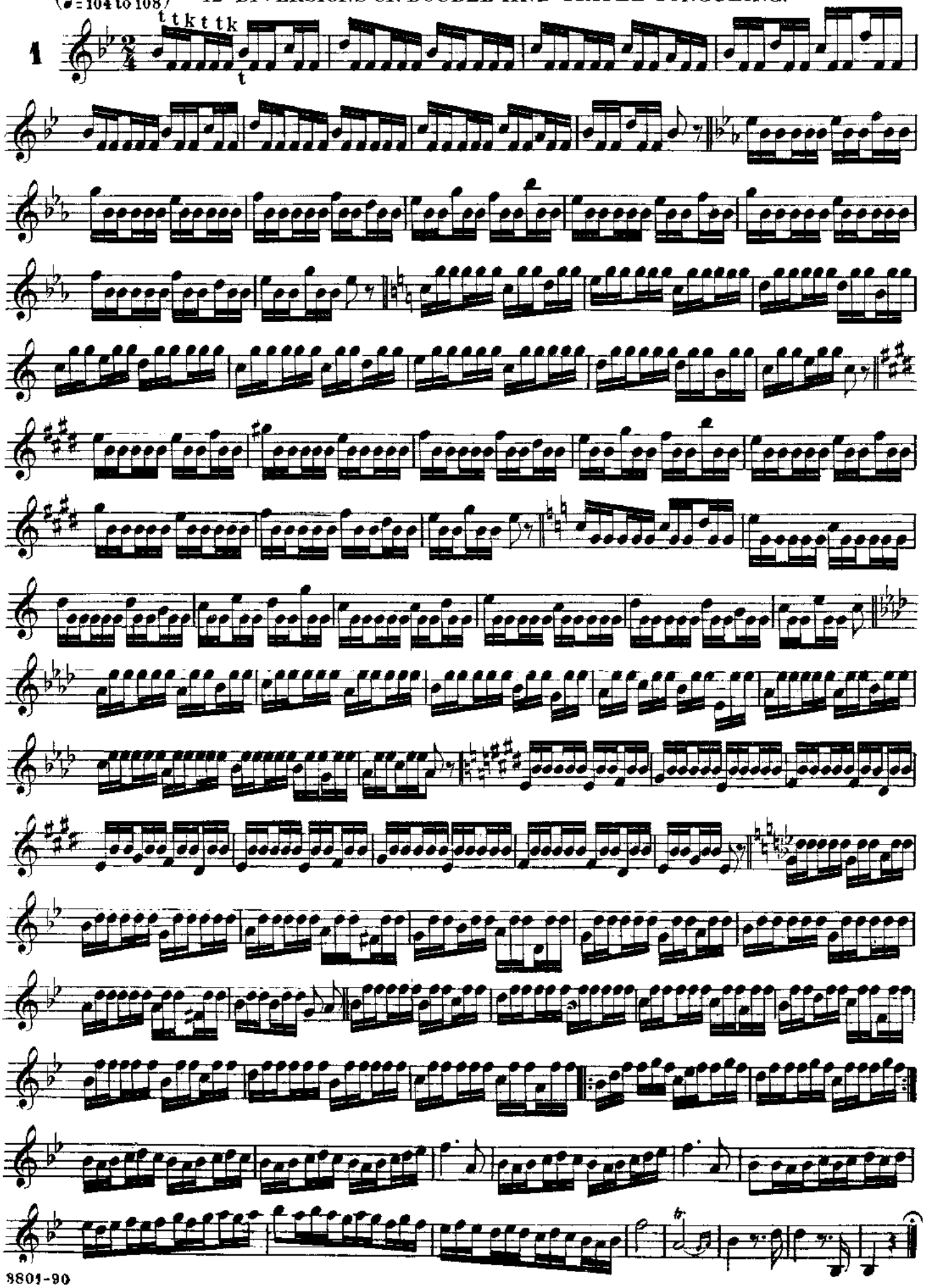
VELOCITY (*CONTINUED.*)

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

1



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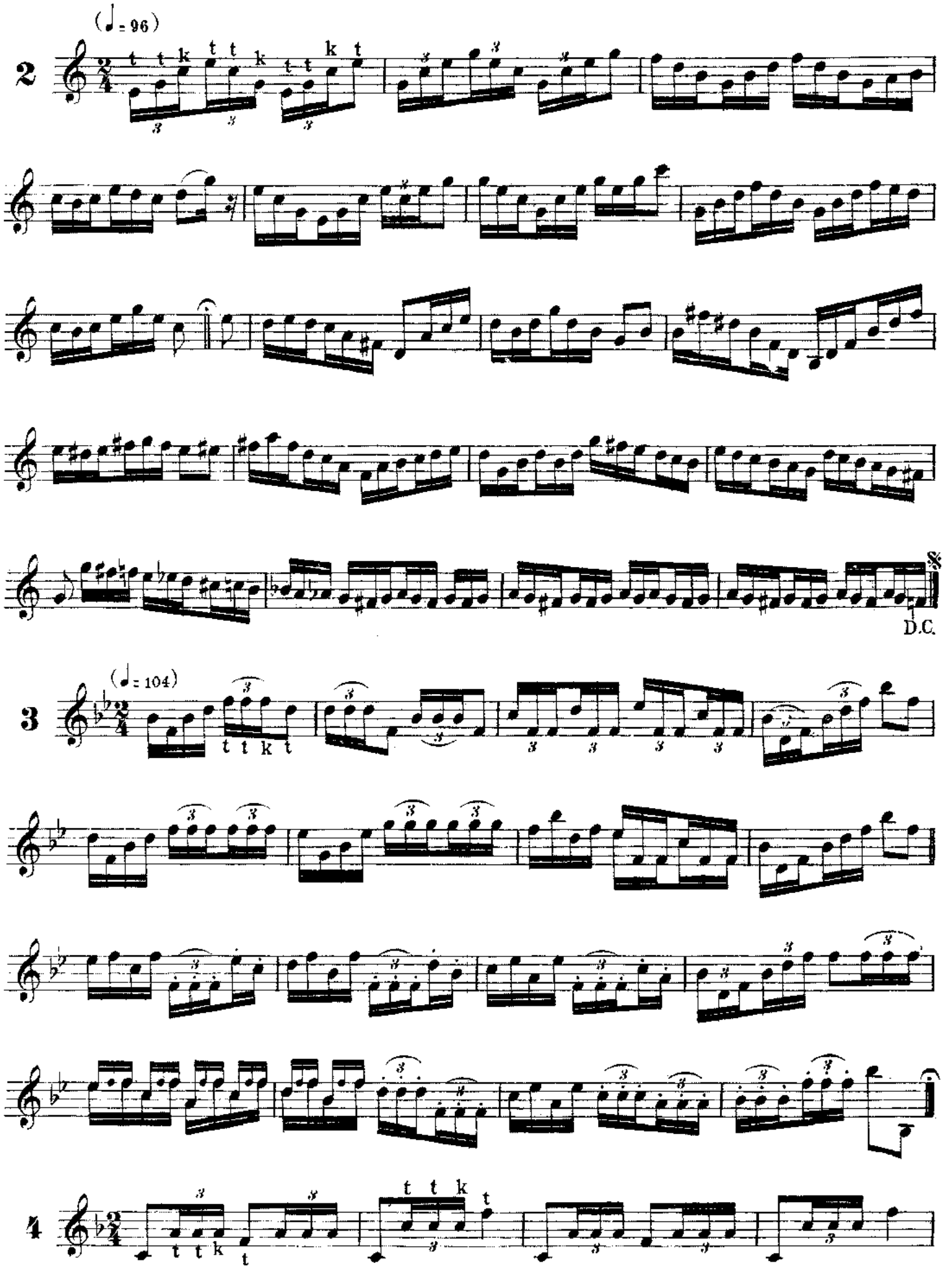

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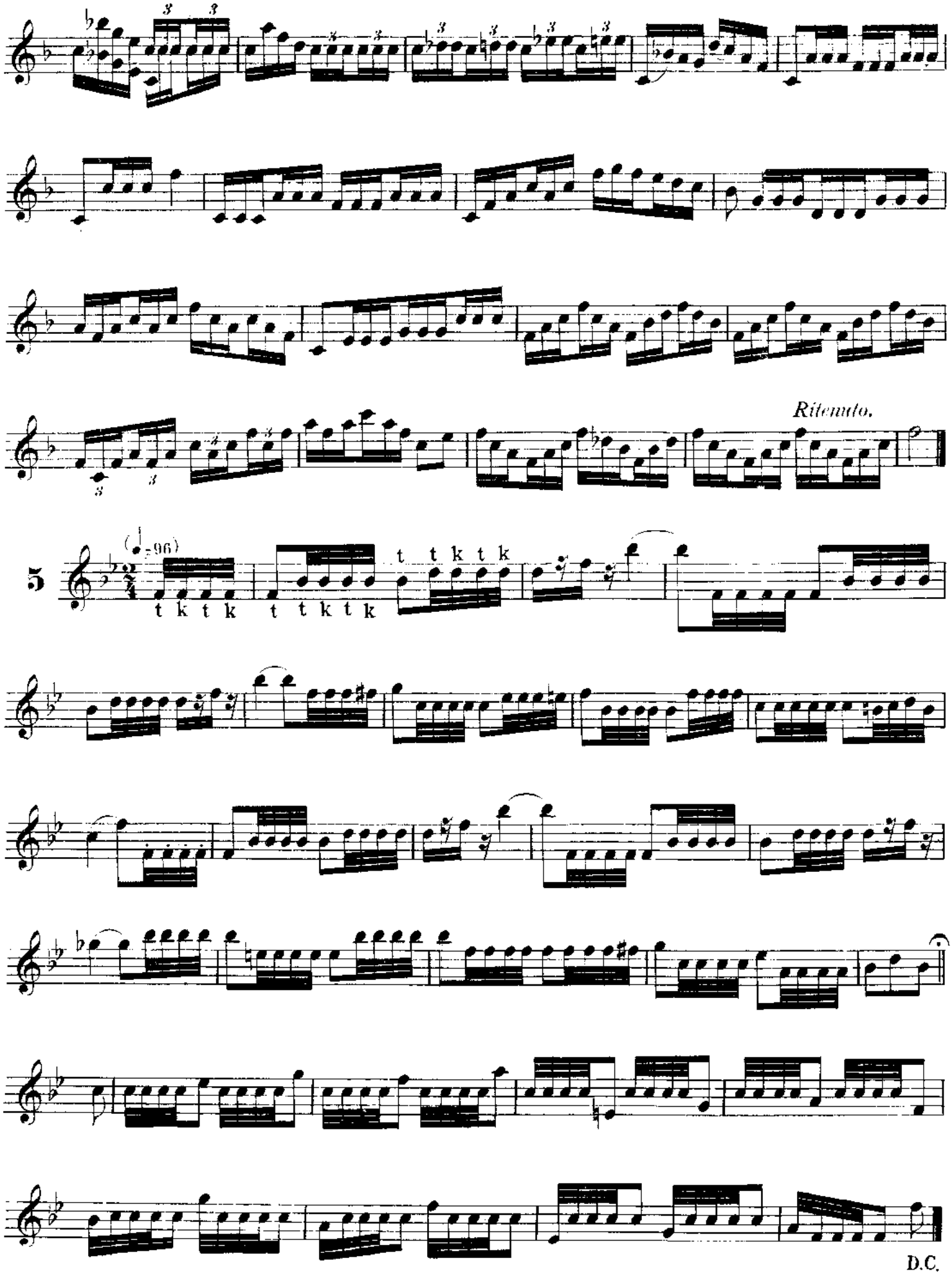

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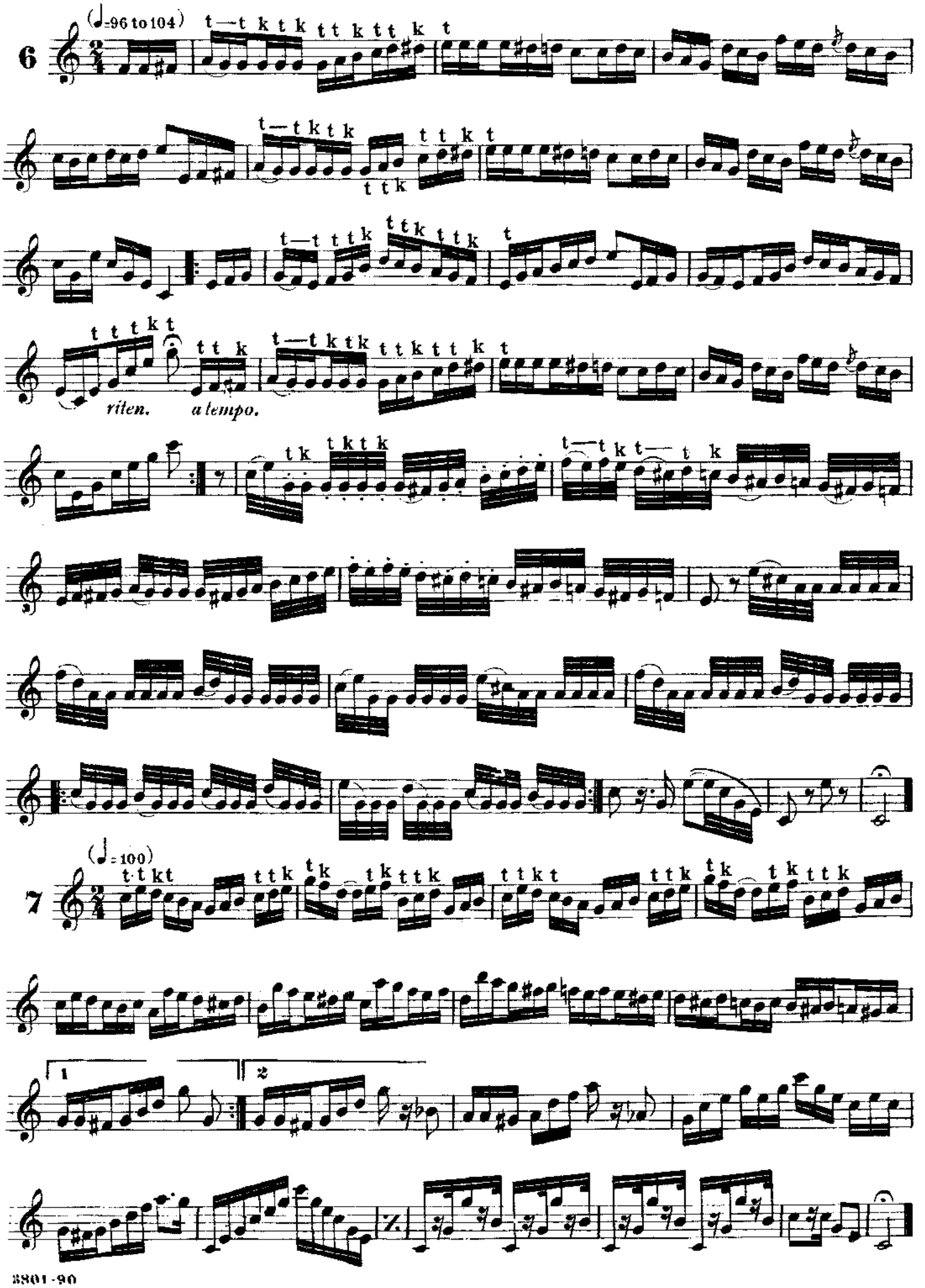

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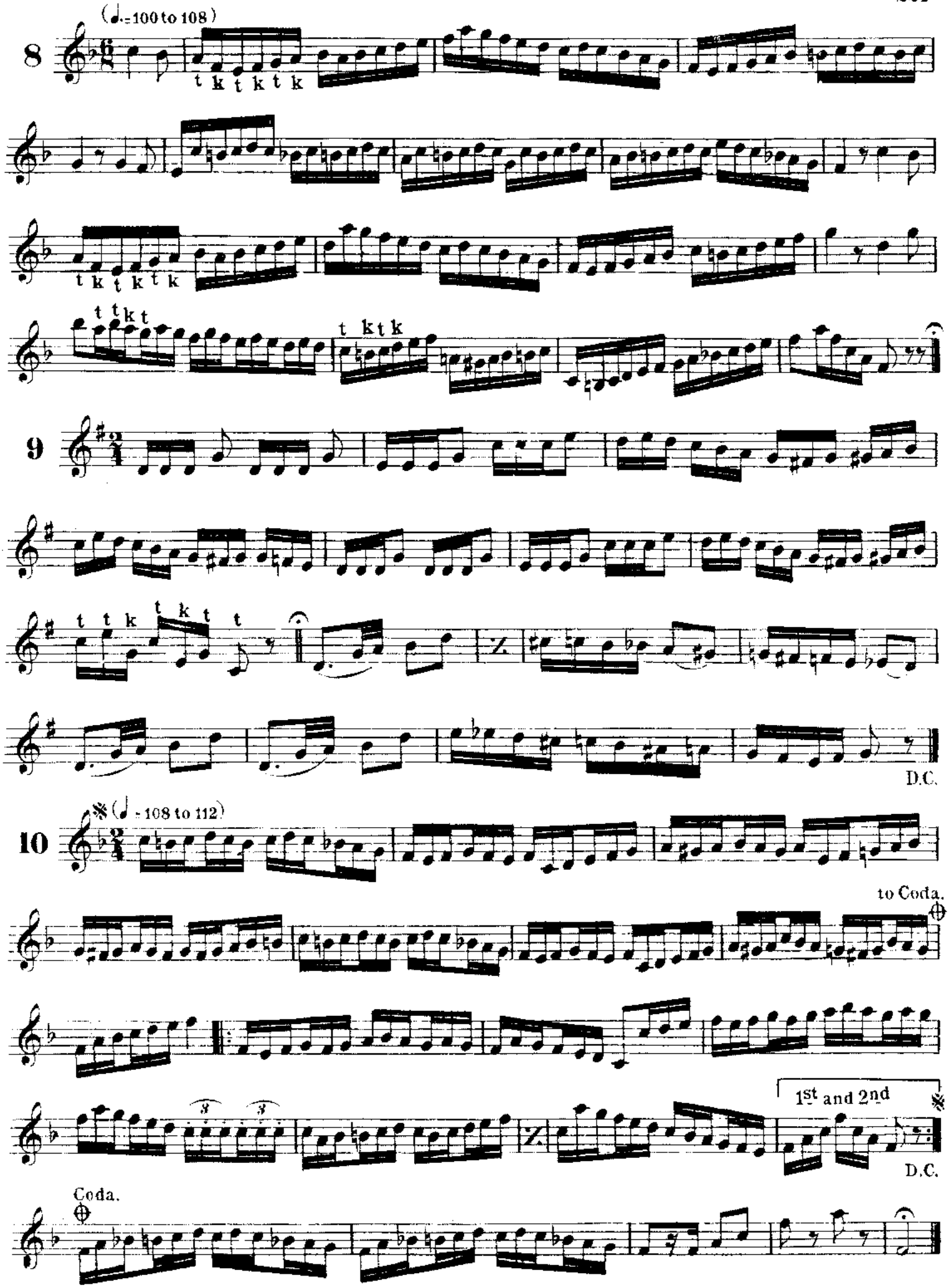

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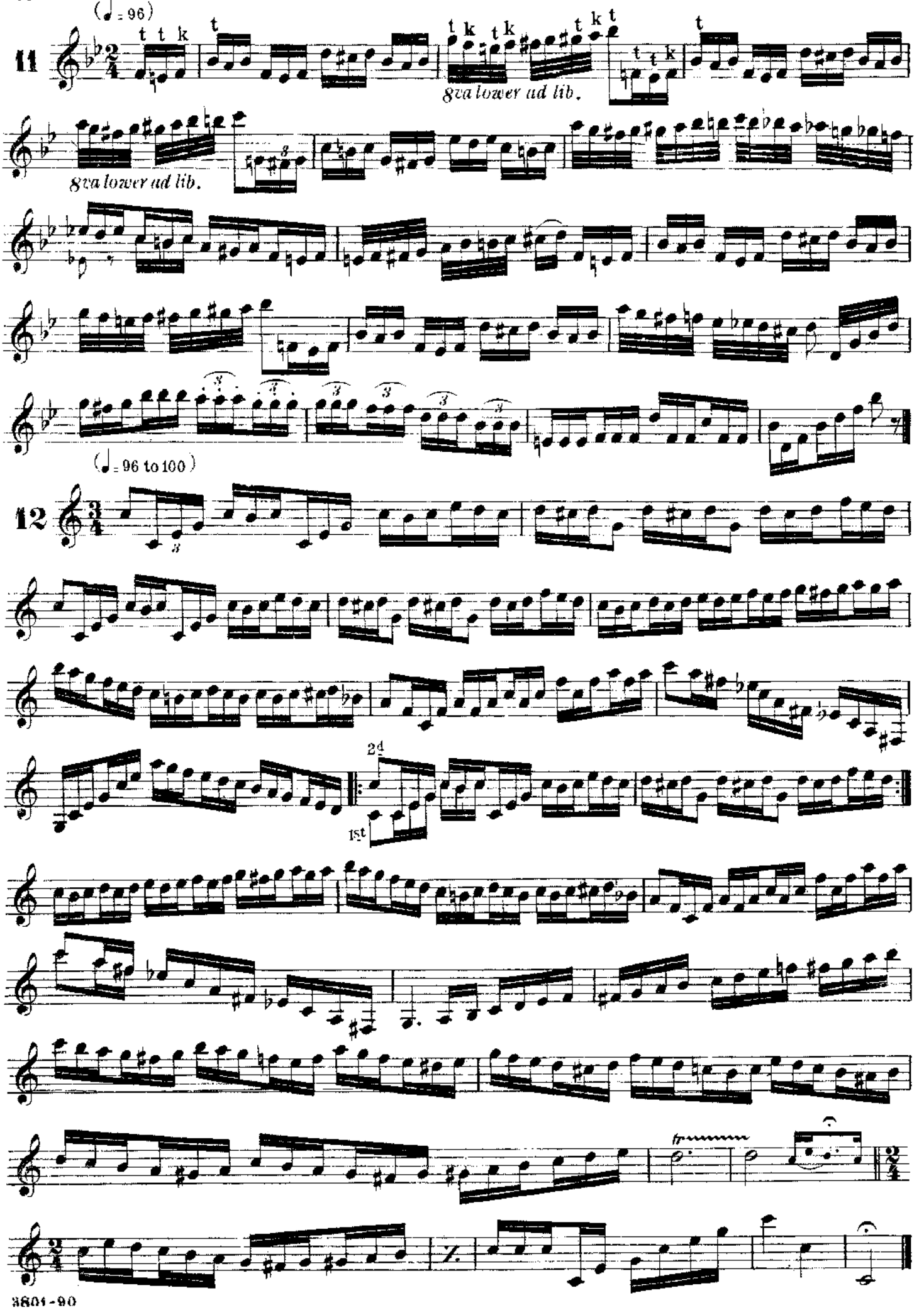

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Series of 25 Exercises (Continued.)

19

Allegro.

(♩ = 104)

t t k t t k t t k t

Vivace. (♩ = 138 to 144)

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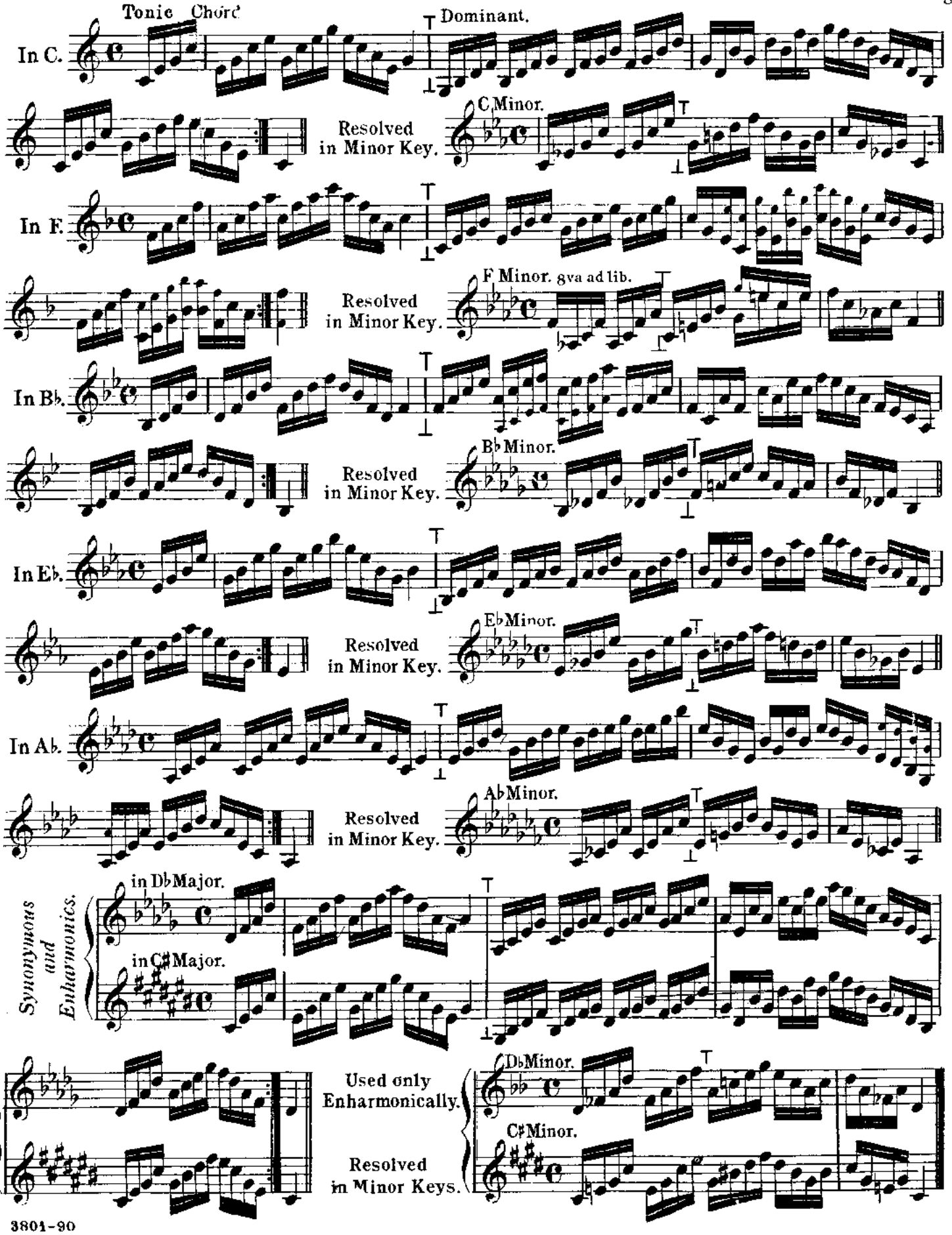
Major and Minor Tonic and Dominant 7th Chords

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

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



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Synonymous and Enharmonics

In Gb.

In F♯.

Resolved in Minor Key.

F♯ Minor.

8va ad lib.

Synonymous and Enharmonics.

B Major.

C♭ Major.

Resolved in Minor Key.

B♮ Minor.

In E Major.

Resolved in Minor Key.

E Minor.

In A Major.

Resolved in Minor Key.

A Minor.

In D Major.

Resolved in Minor Key.

D Minor.

In G Major.

Resolved in Minor Key.

G Minor.

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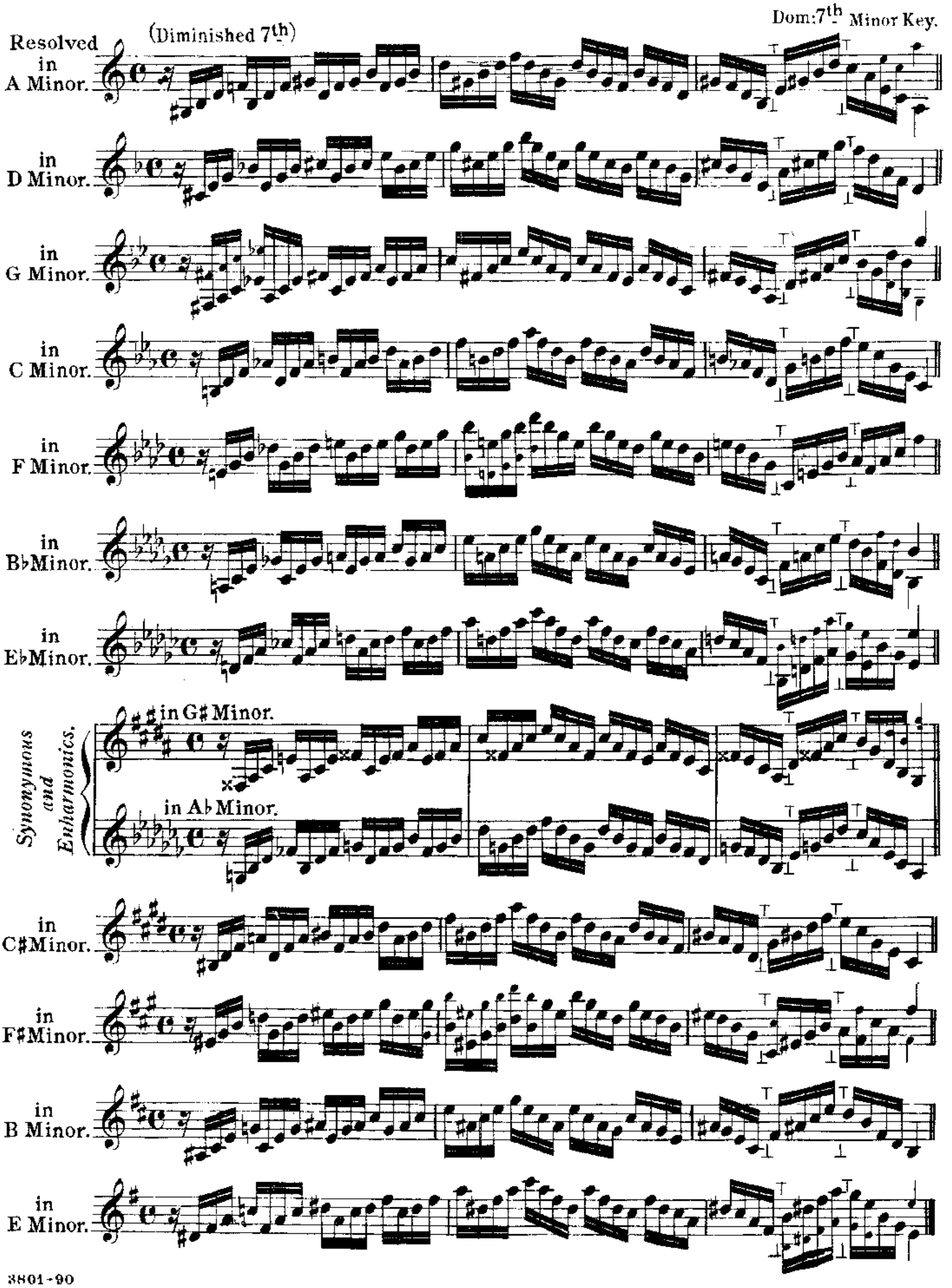
DIMINISHED SEVENTH.

Resolved in Minor Key in passing by Dominant 7th.



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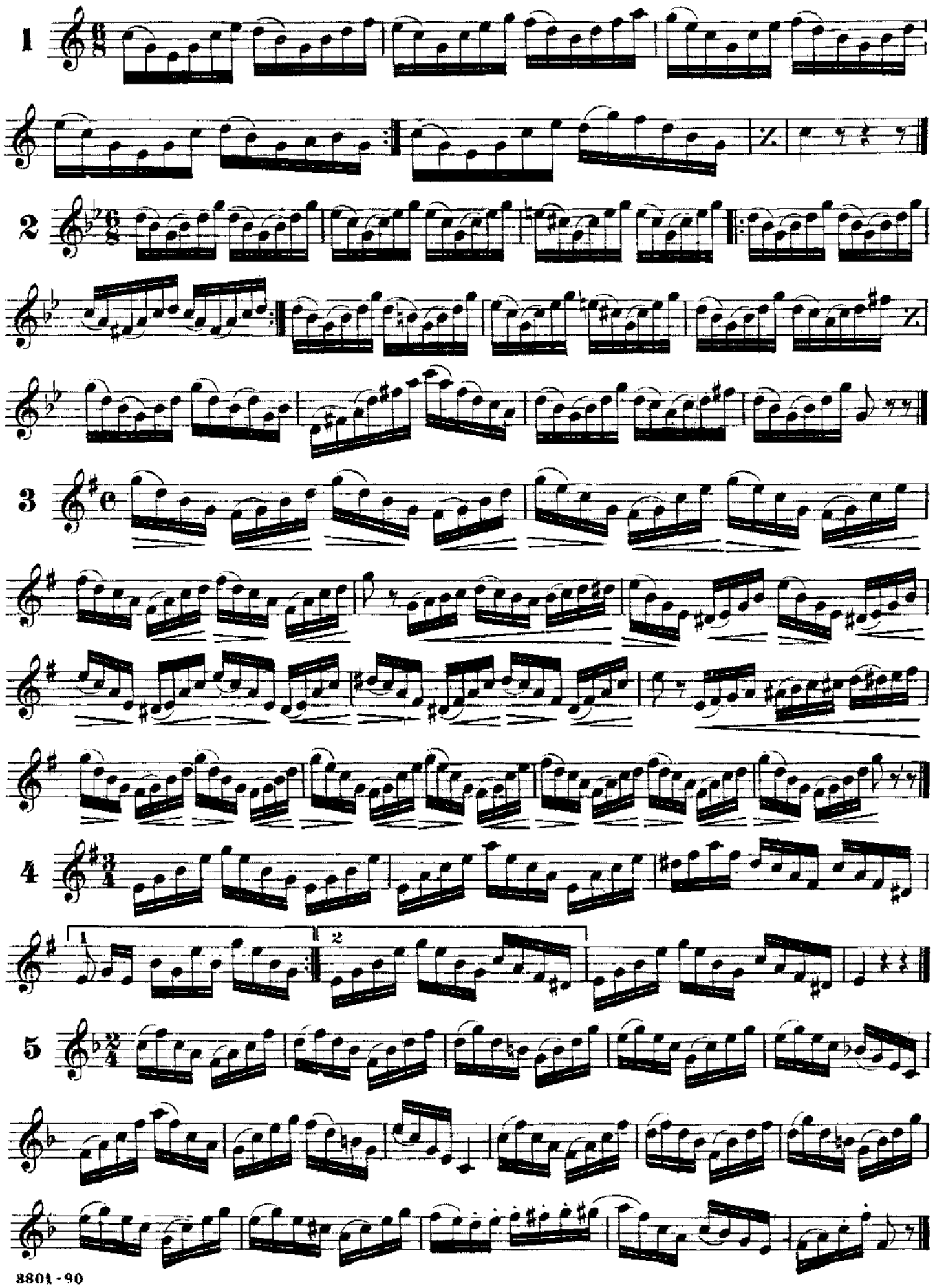
10 DIVERSIONS ON PERFECT CHORDS AND 7ths



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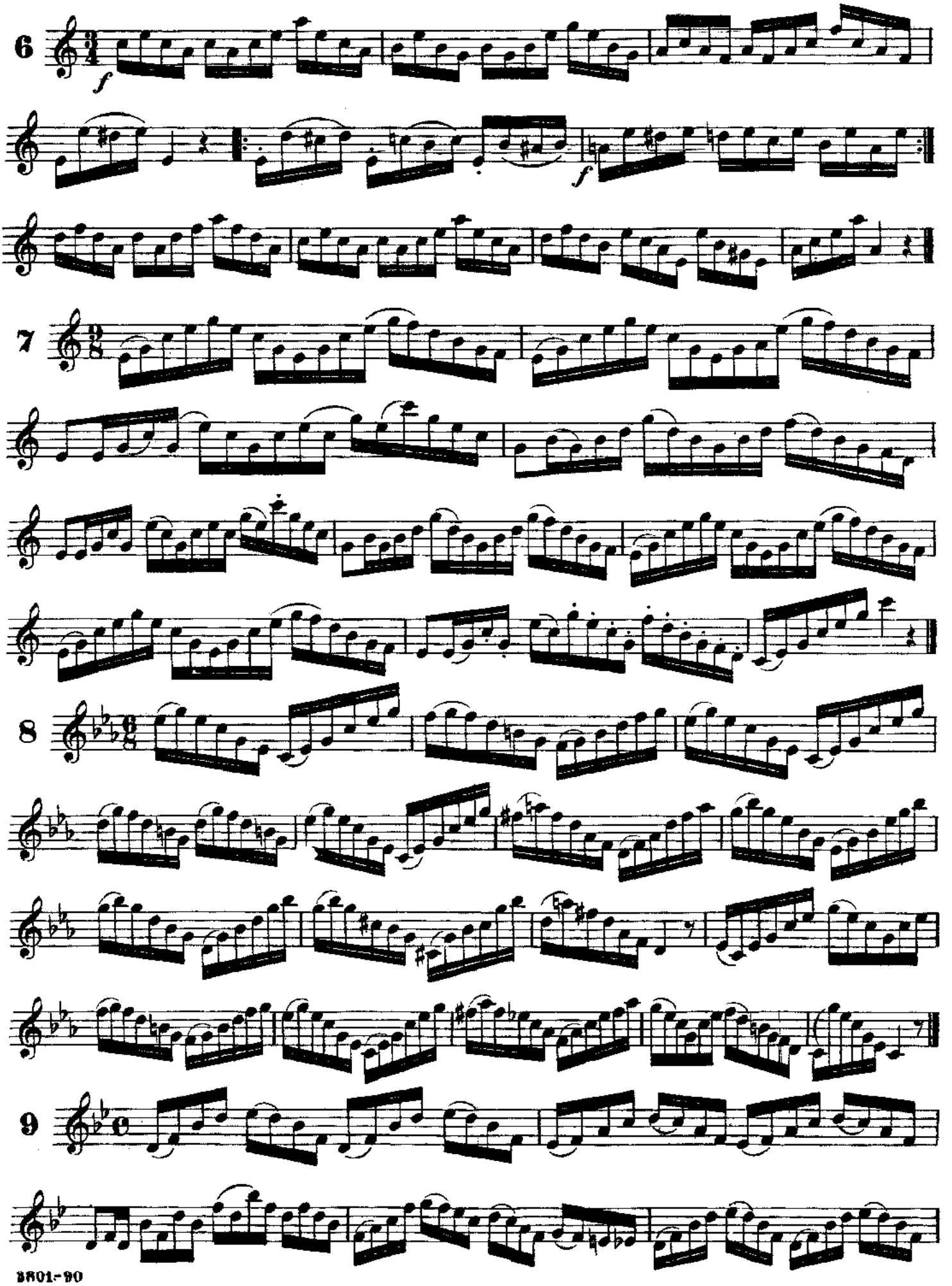

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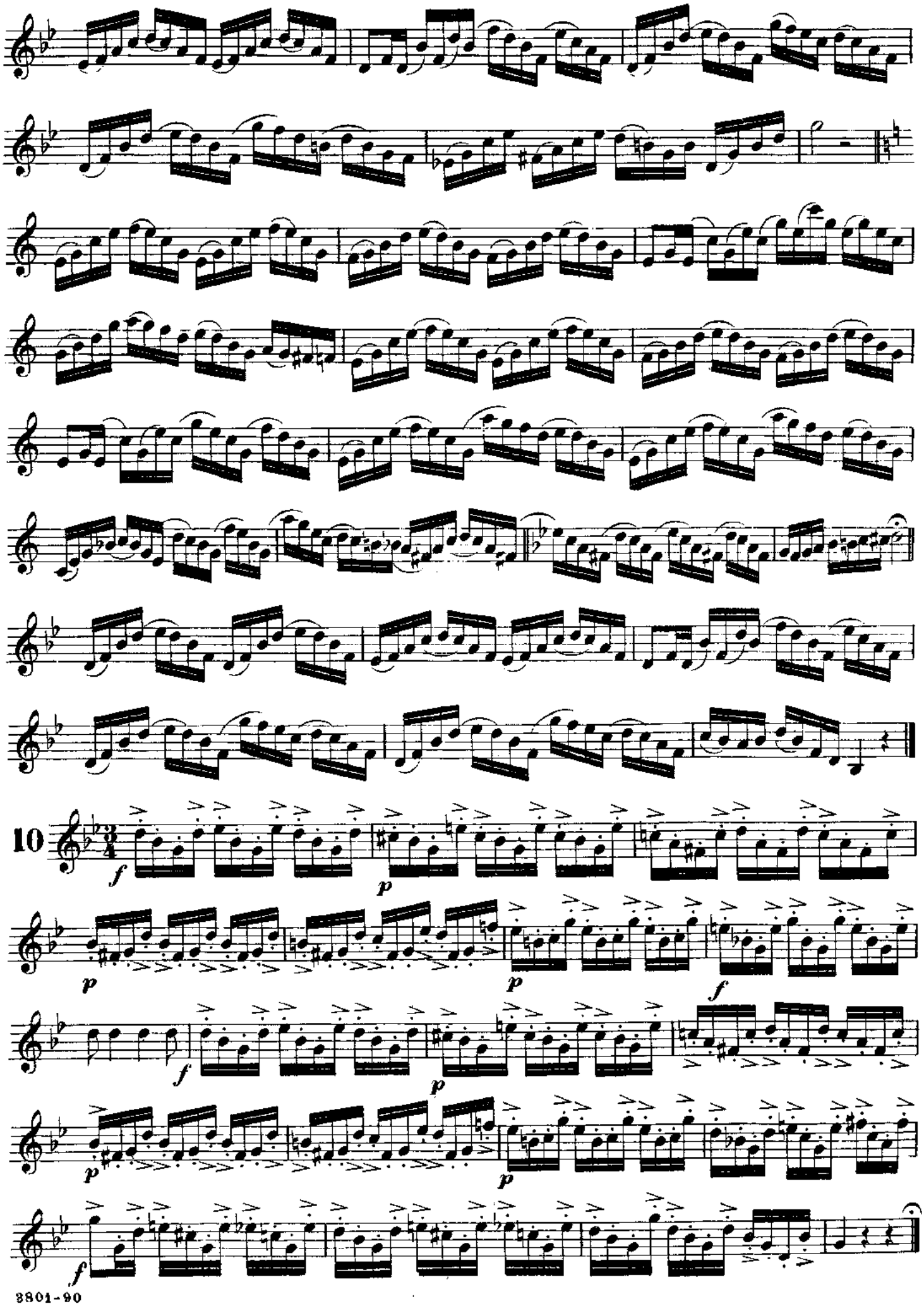

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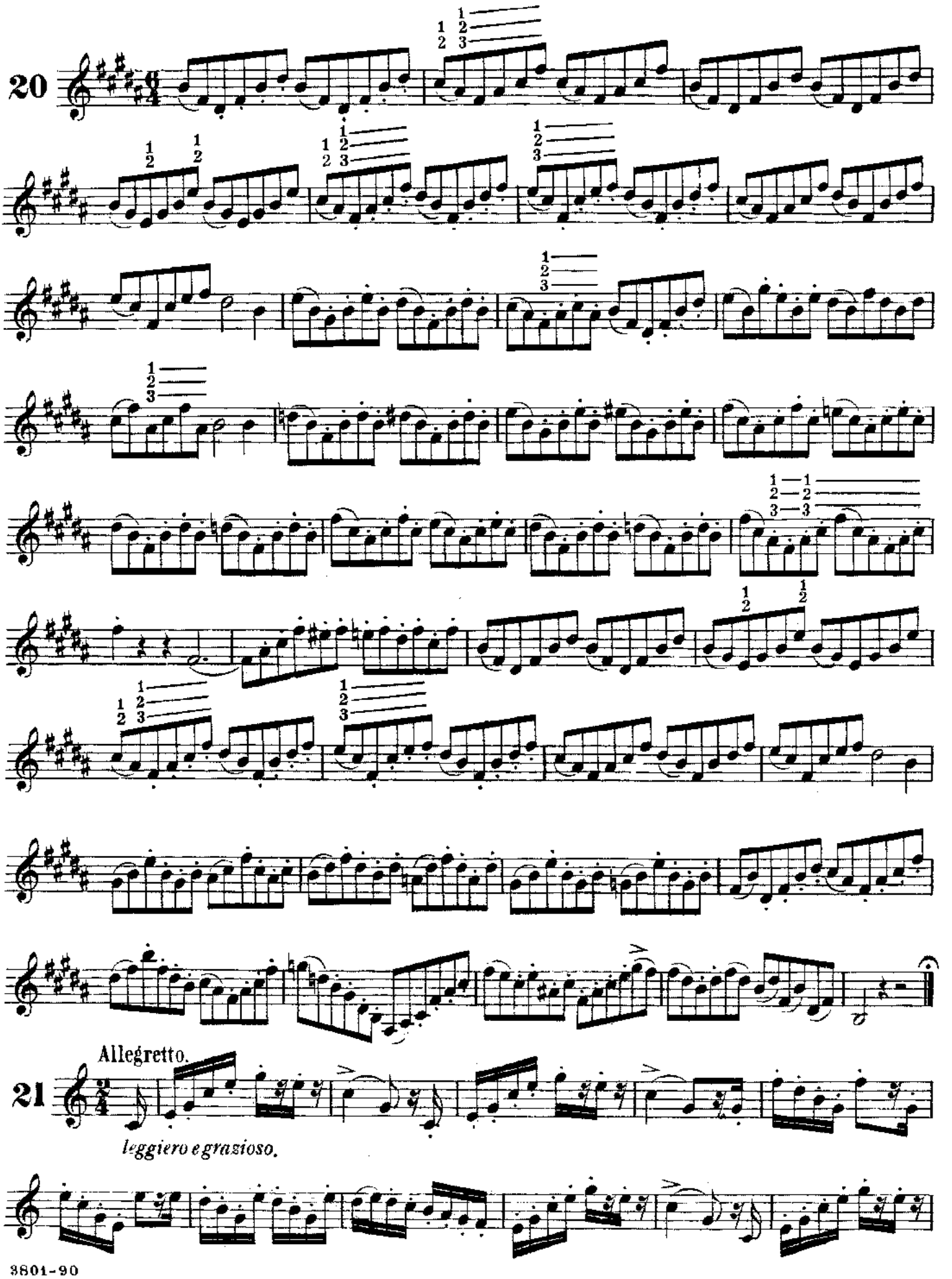

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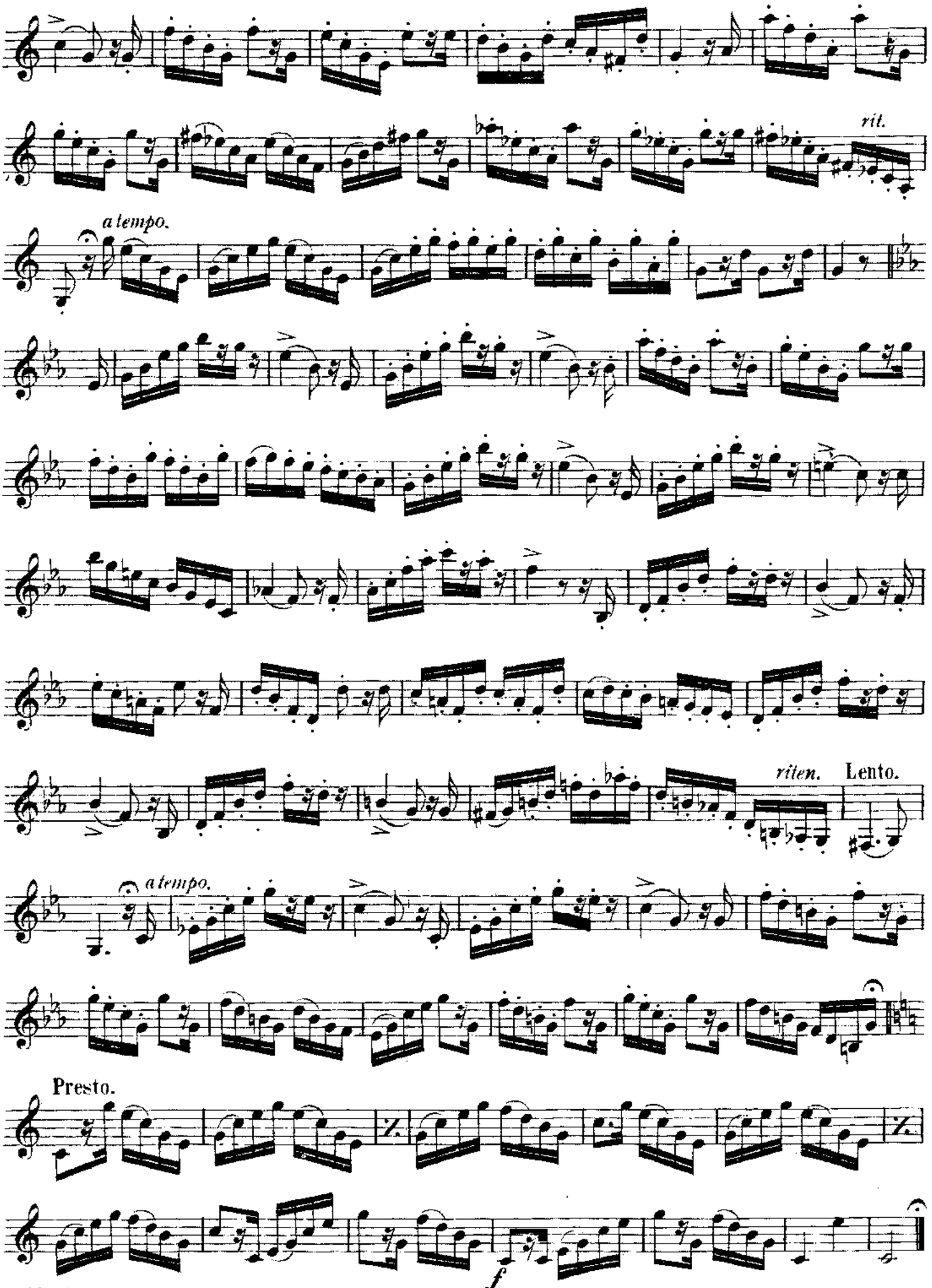

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22

All^o moderato.

f

f

f

Quicker.

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23

rit.

Maestoso.

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Prelude Caprice.

All^{o} maestoso.

24

p

dolce poco più lento.

rall.

Tempo I.

Lento.

Andante.

amoroso.

long.

long.

rit.

Presto.

ff

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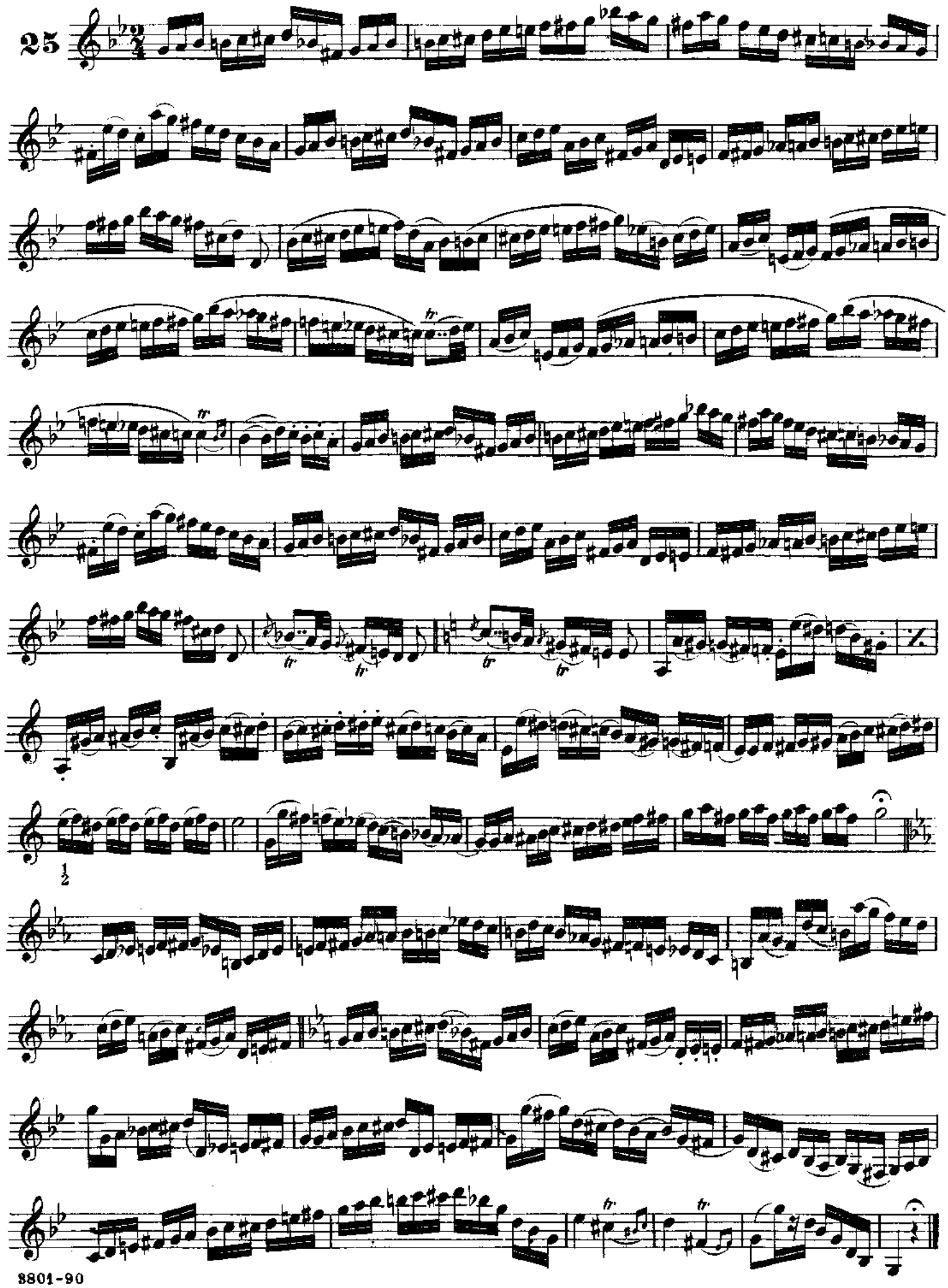

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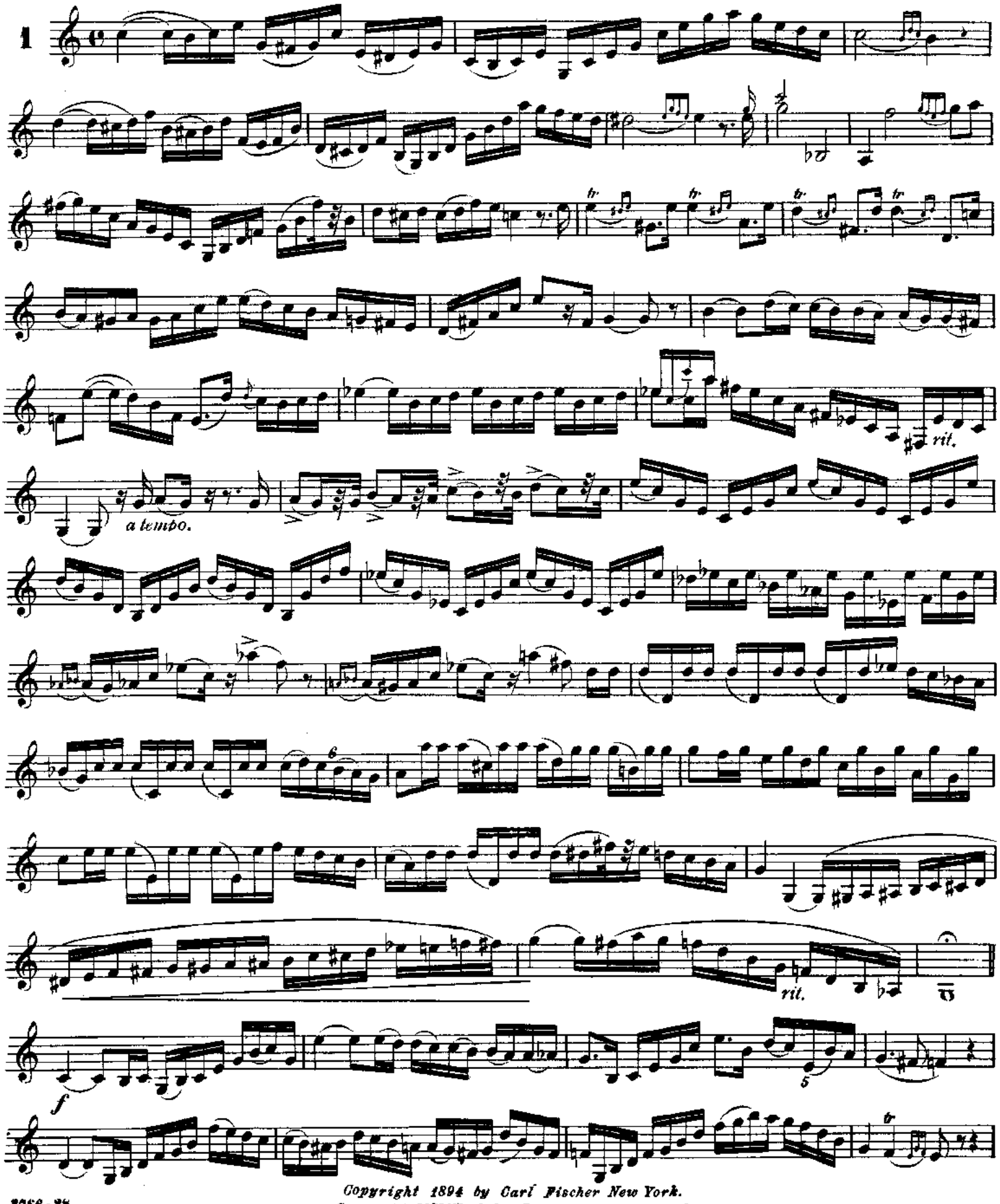

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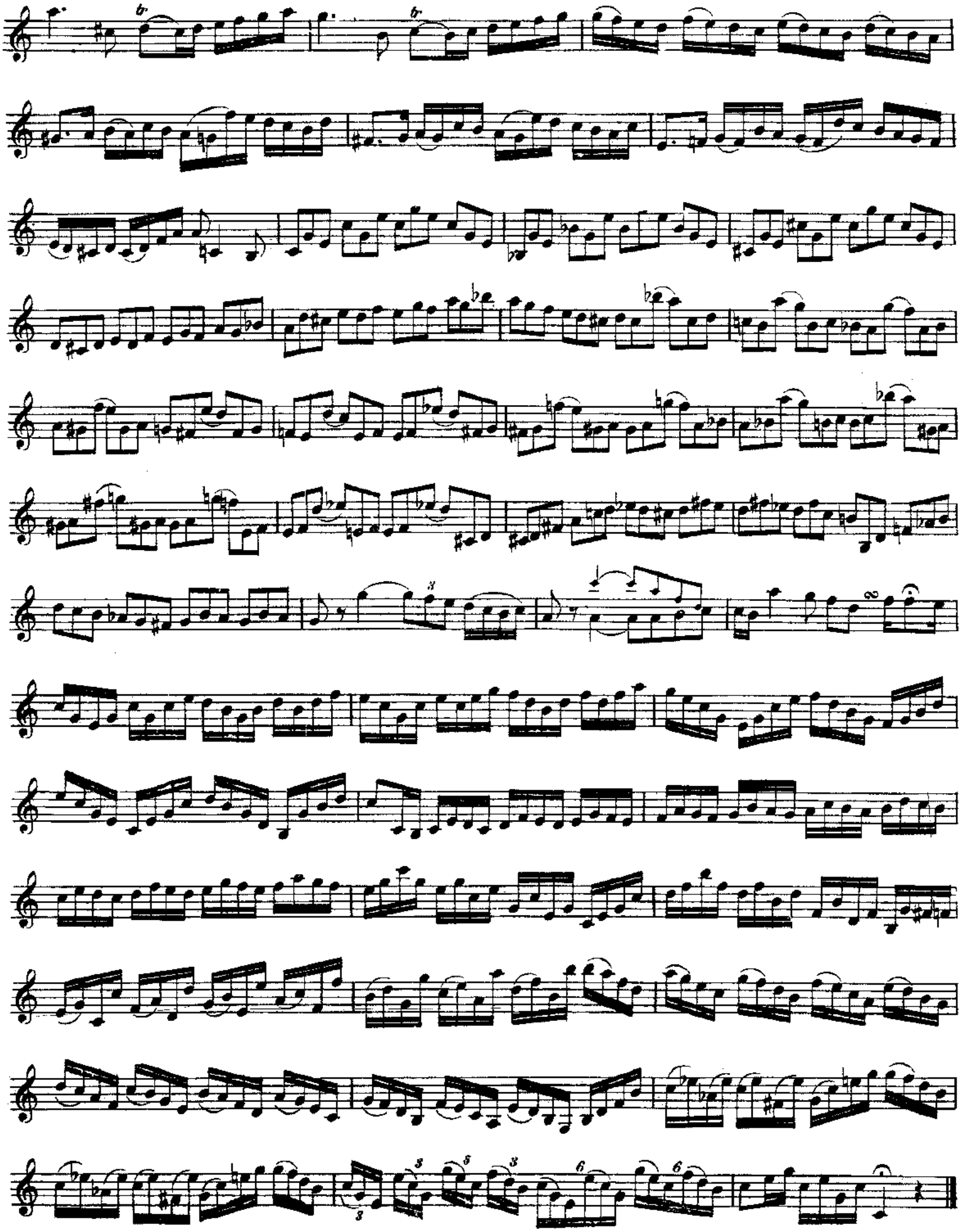

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2

very moderate.

rit.

mf

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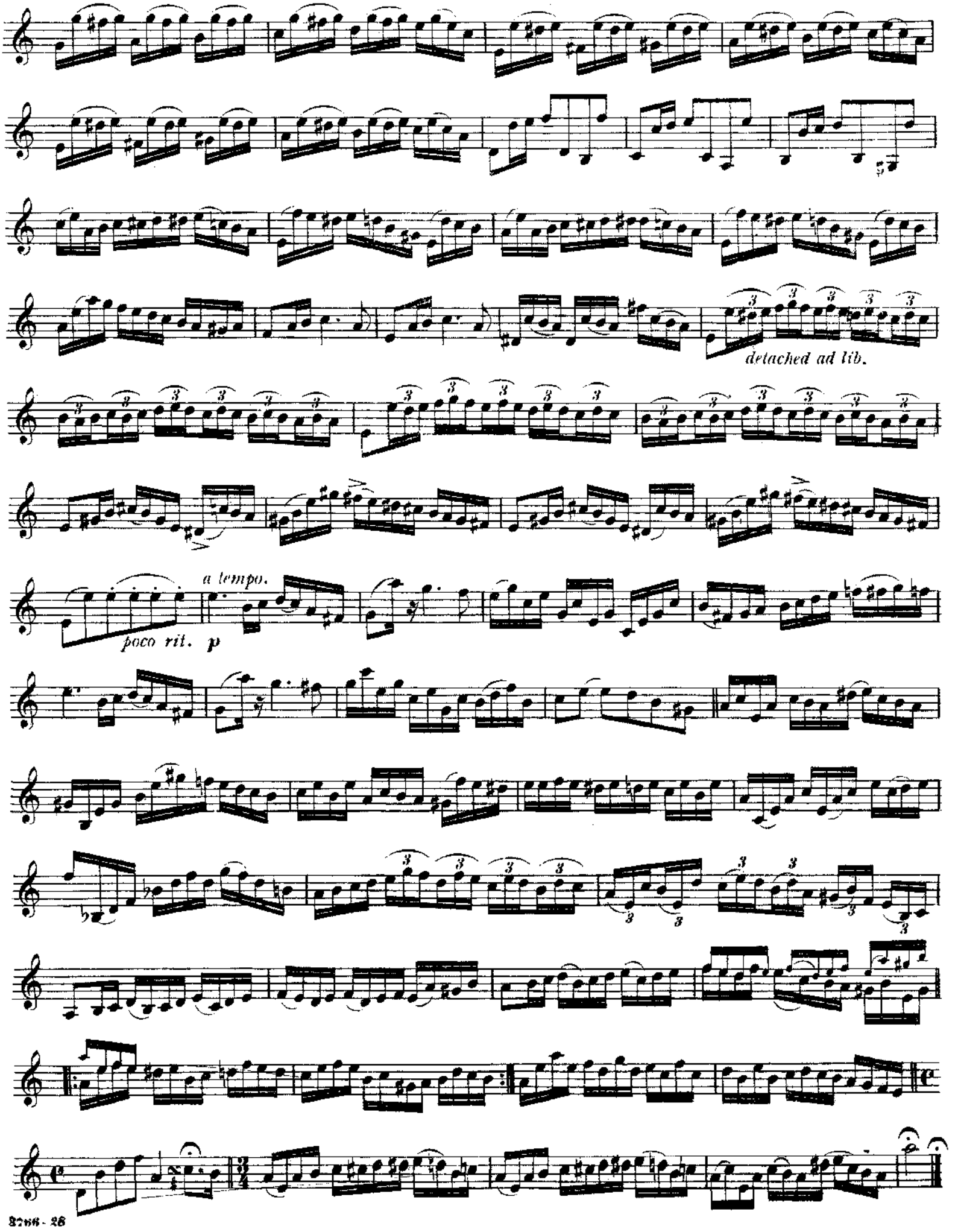

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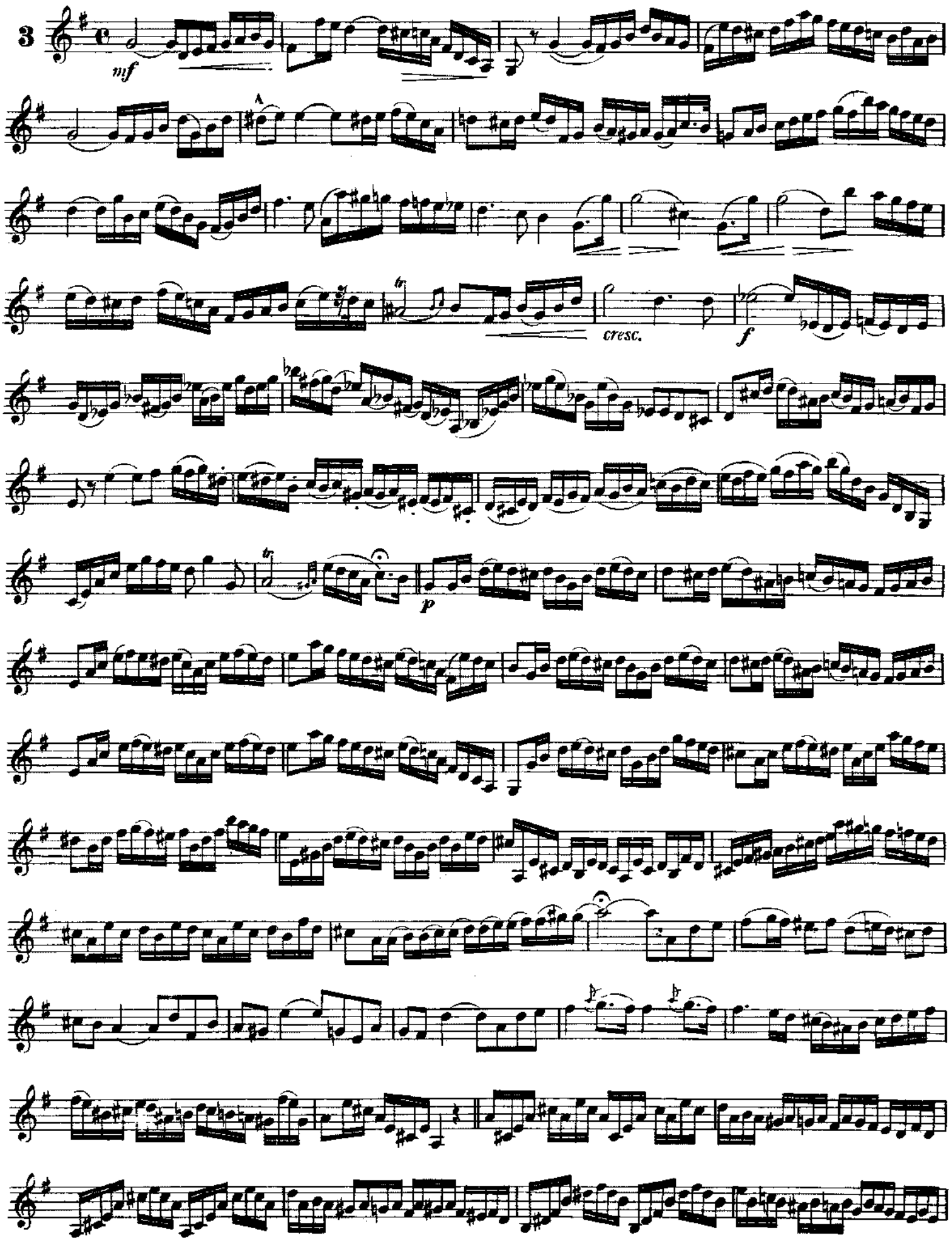

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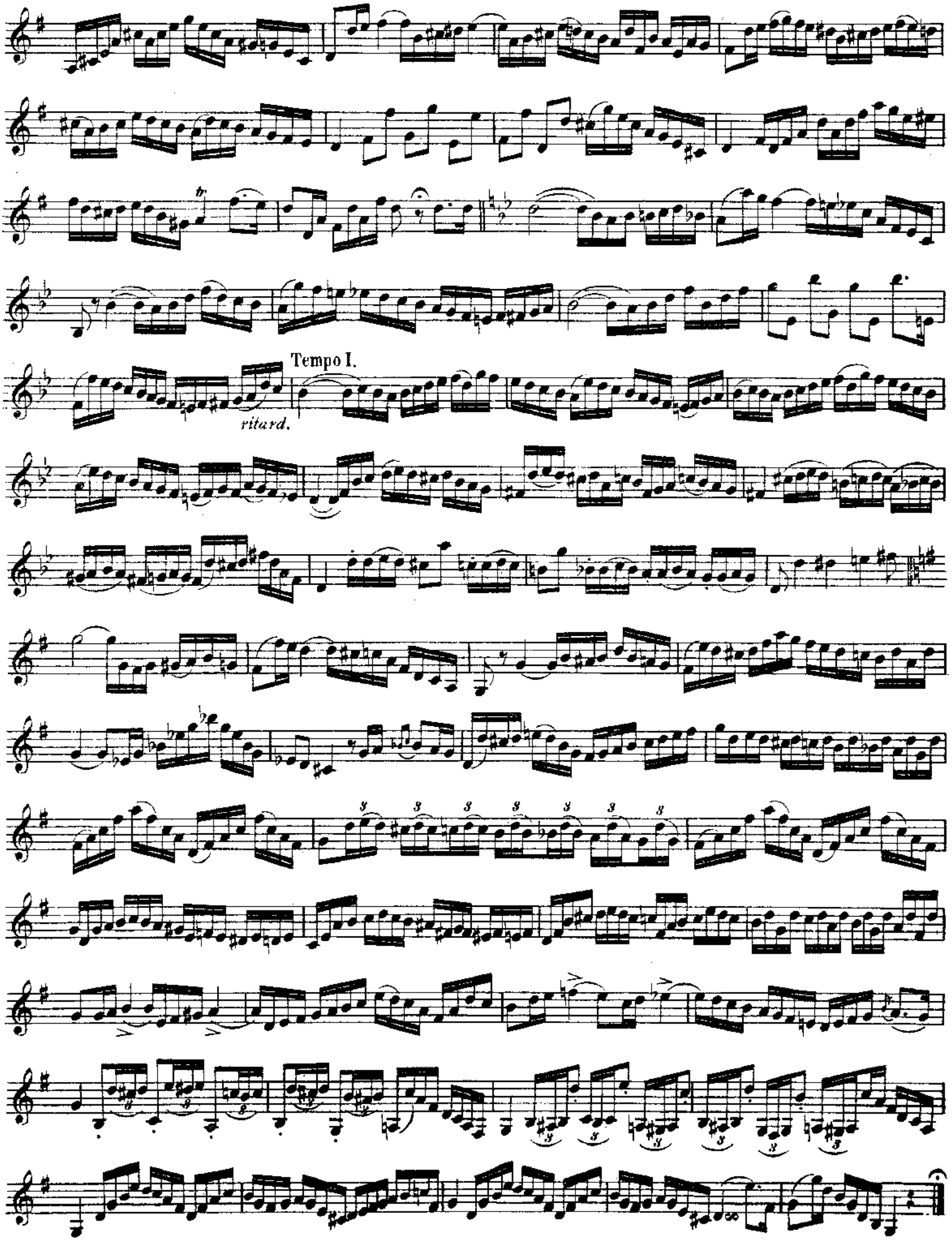

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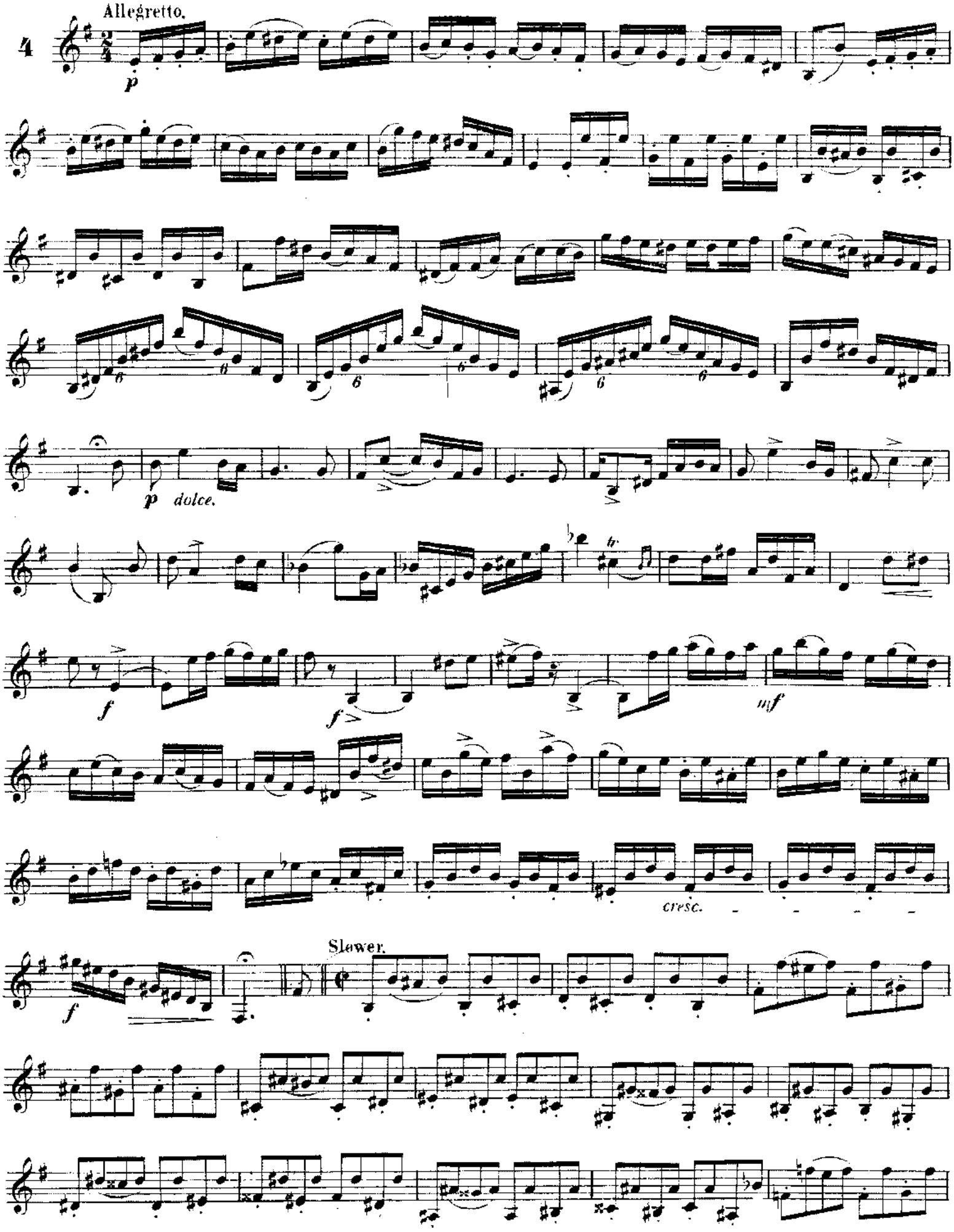

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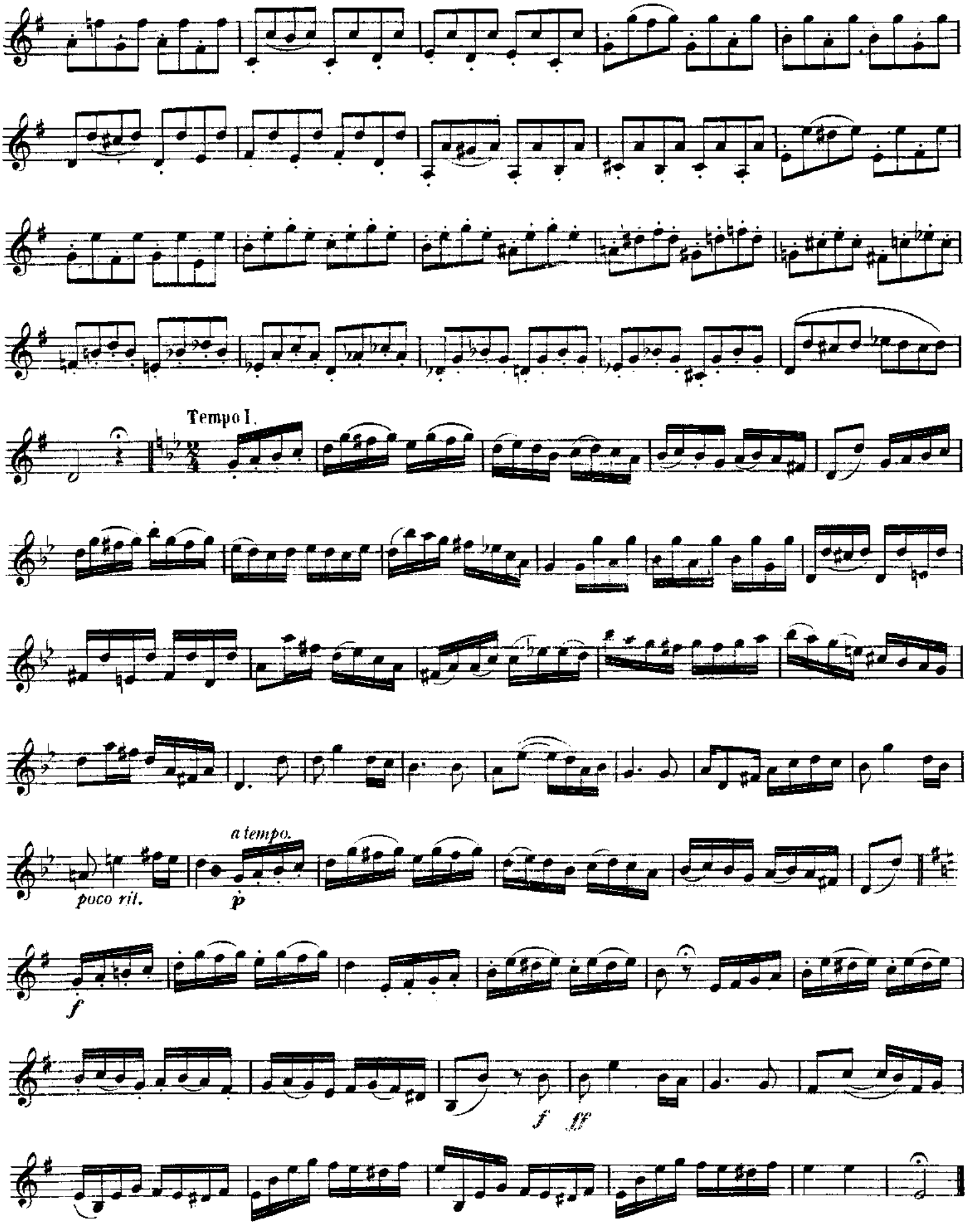

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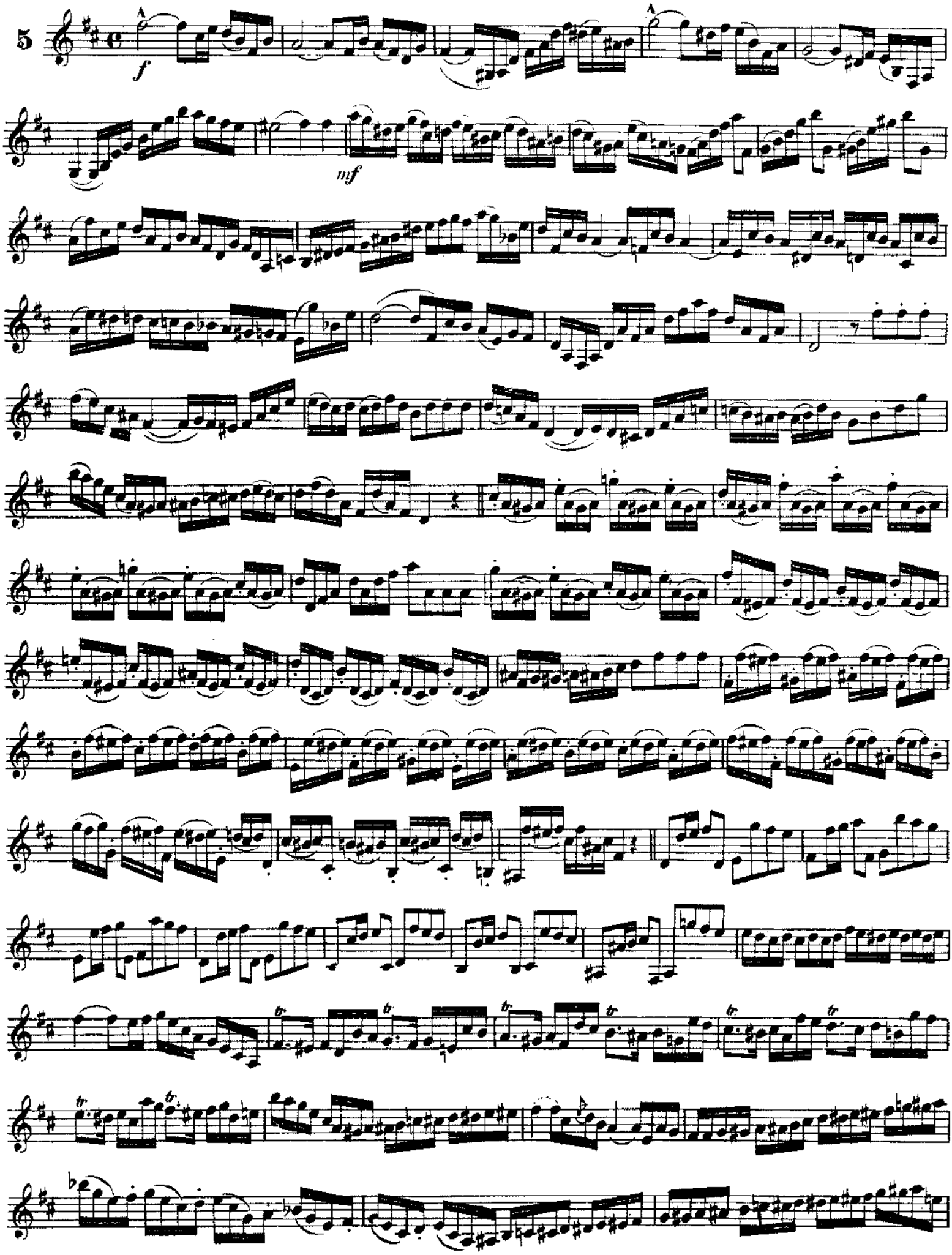

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mf dolce.

Lento. **Tempo I.**

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Andantino. 6 Beats in the Bar.

6

mf

Adagio sostenuto.

p *f* *f* *p* *mf*

Presto. One bar for one beat of the preceding Movt

f

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

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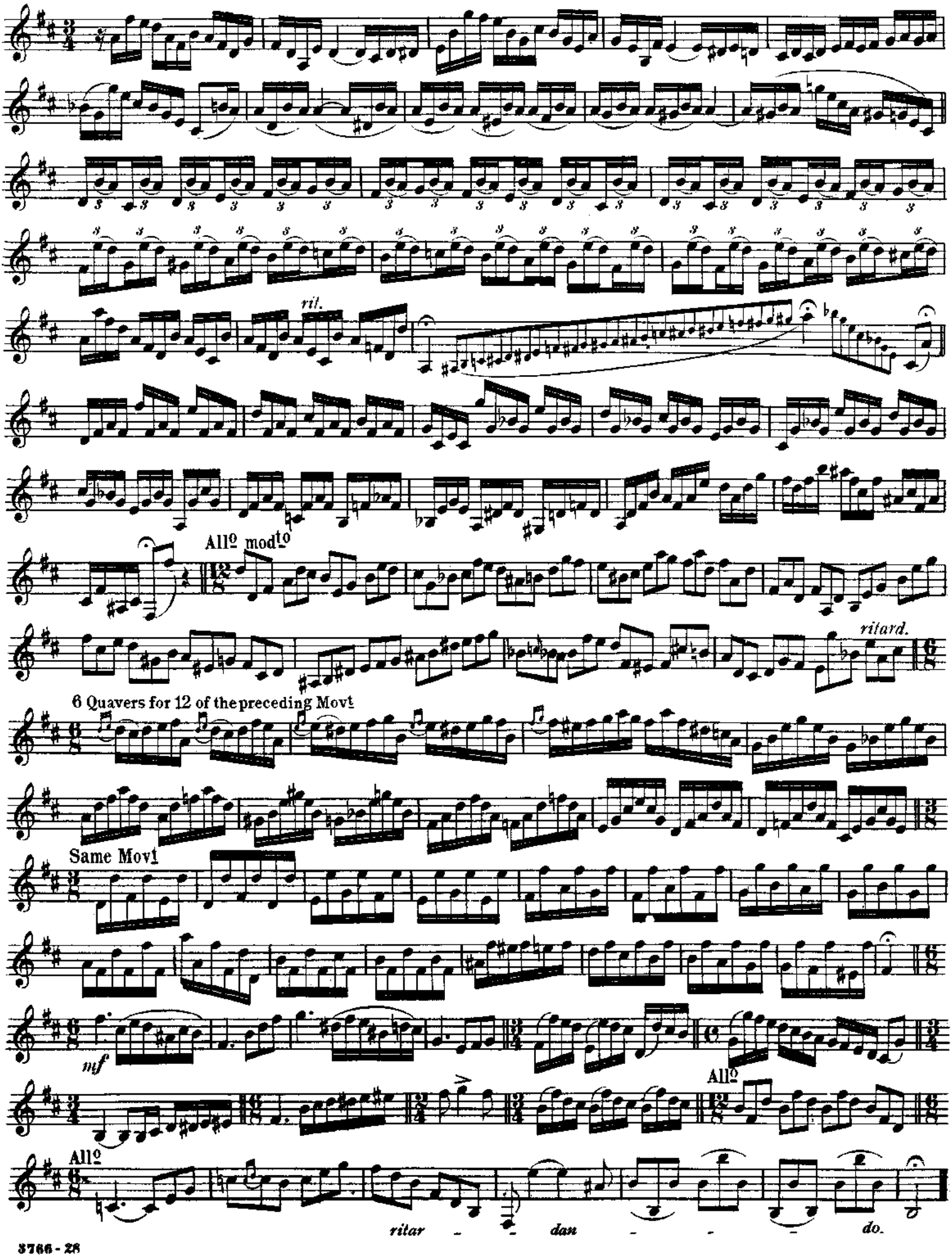

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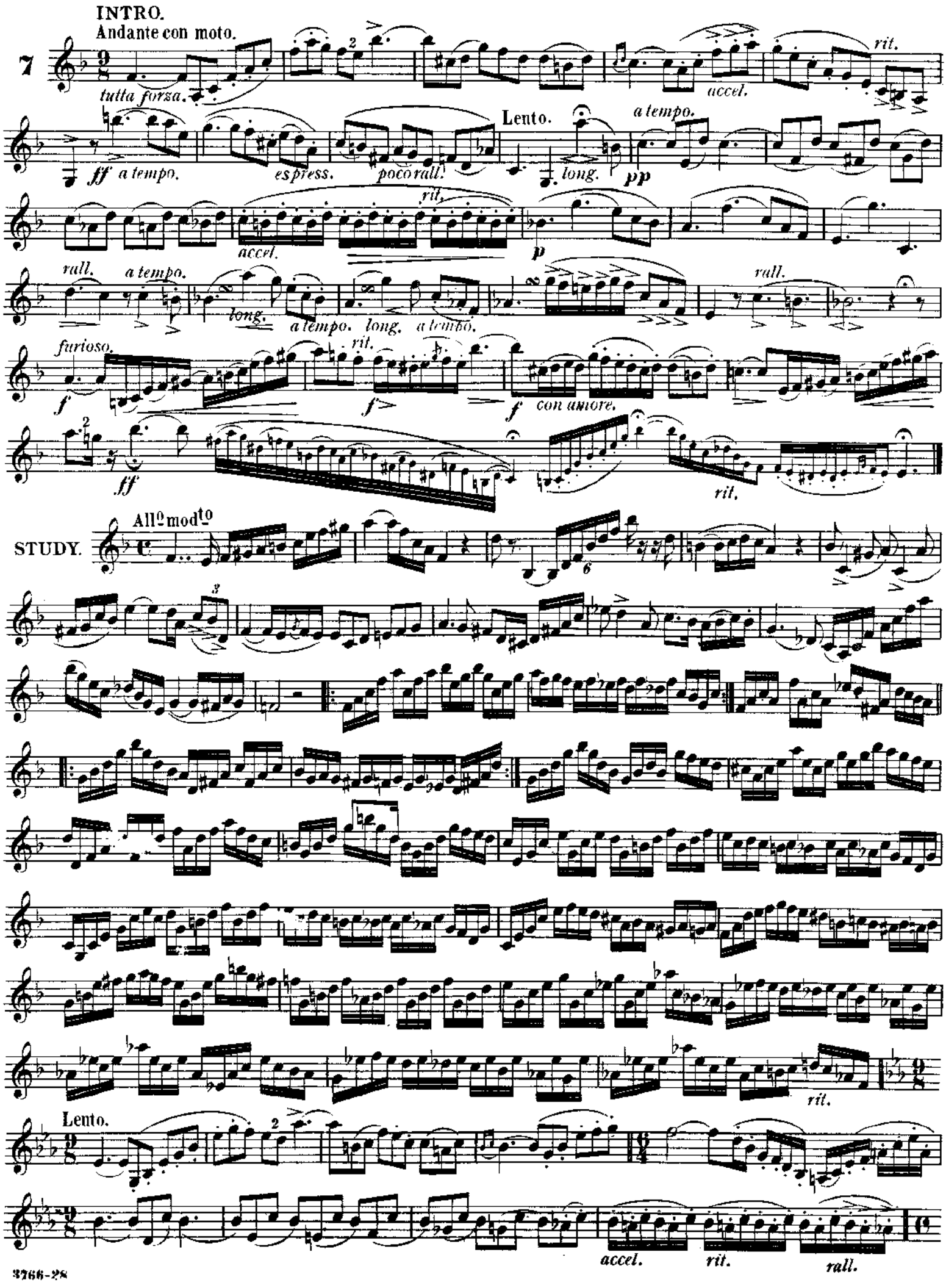

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ten.

rit.

rall.

long.

ppp

All⁰ vivo.

Maestoso furioso.

f

tutta forza.

riten.

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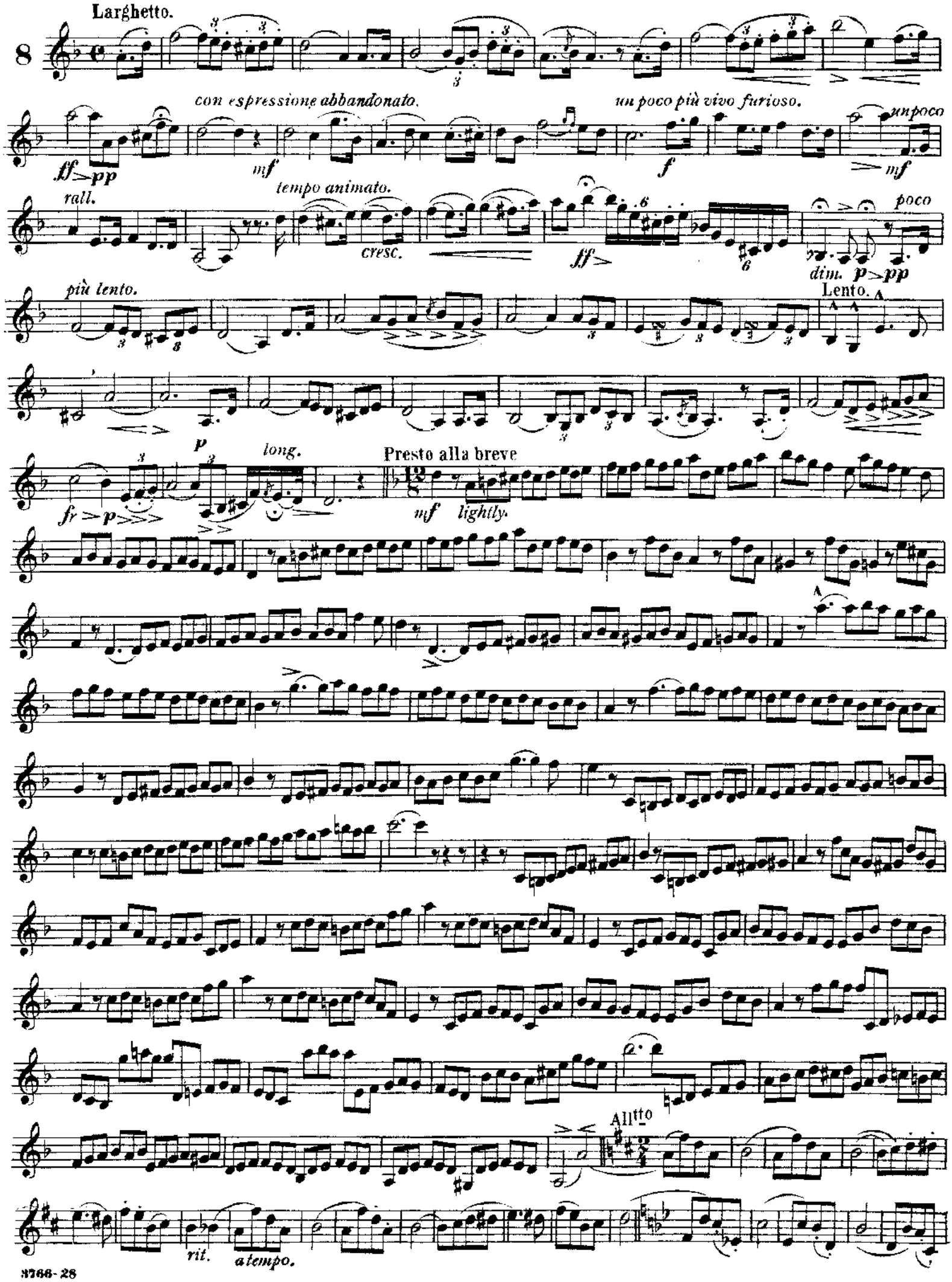

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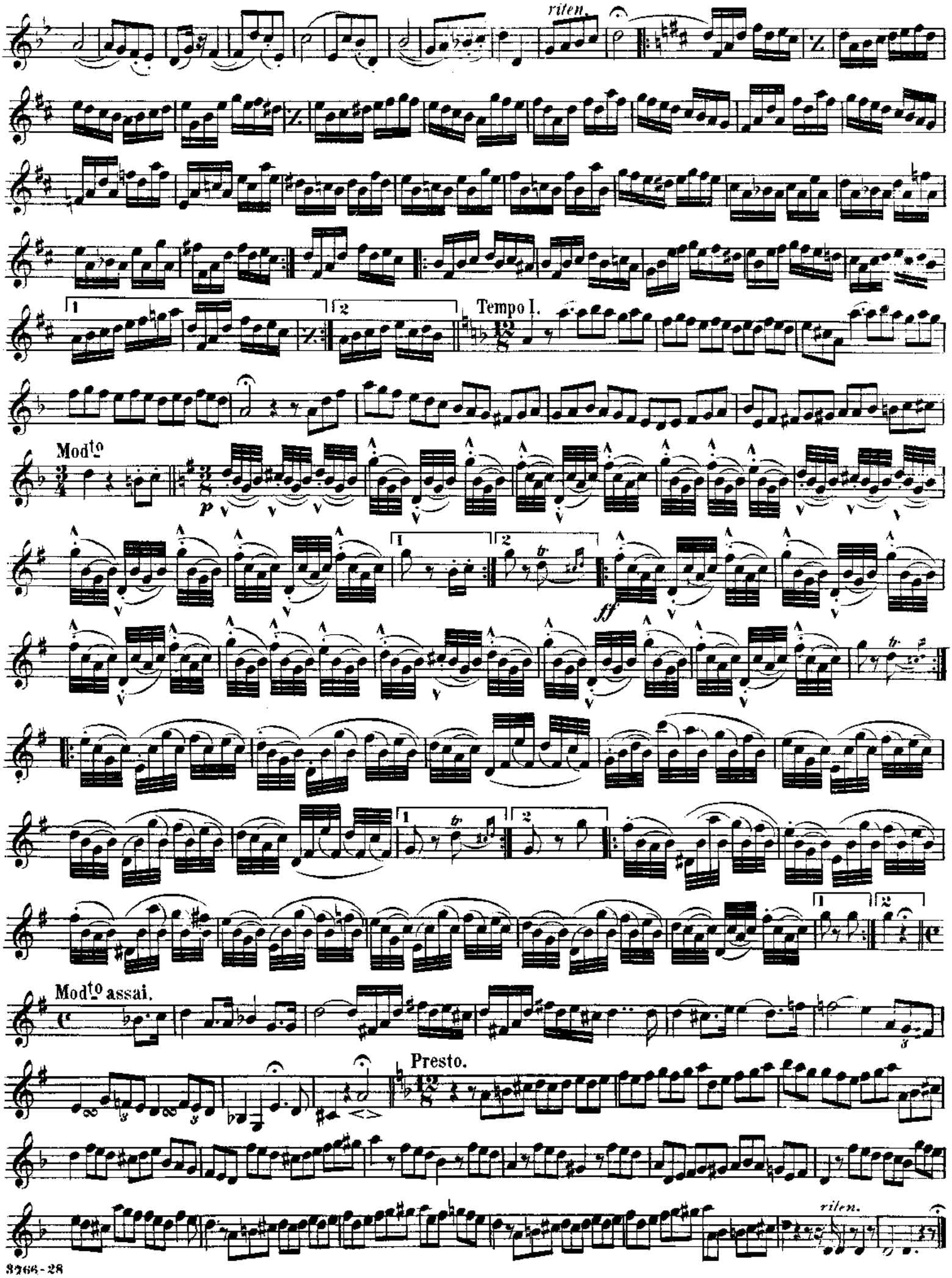

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Maestoso.

9

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poco rit.

a tempo.

f *Con forza.*

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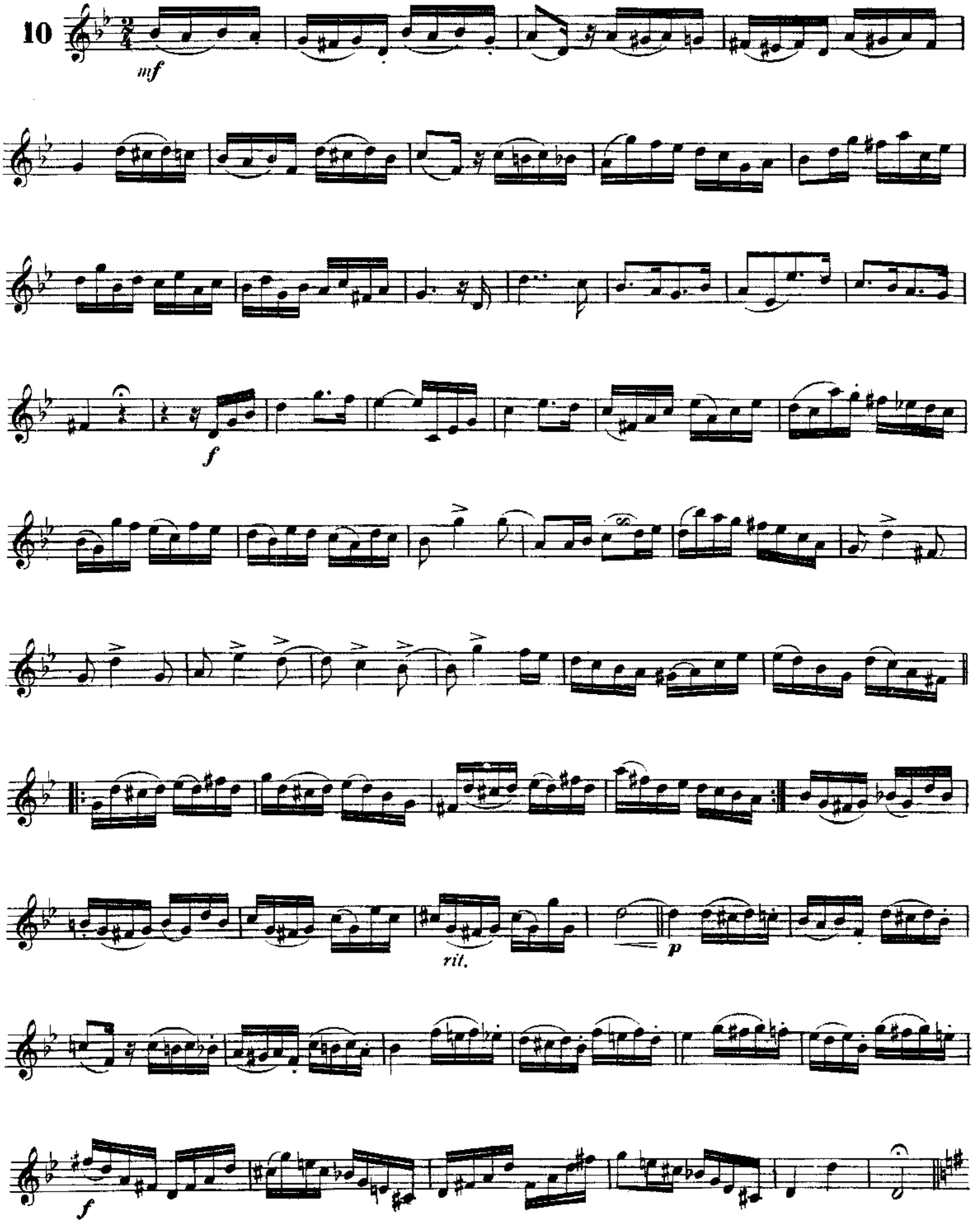

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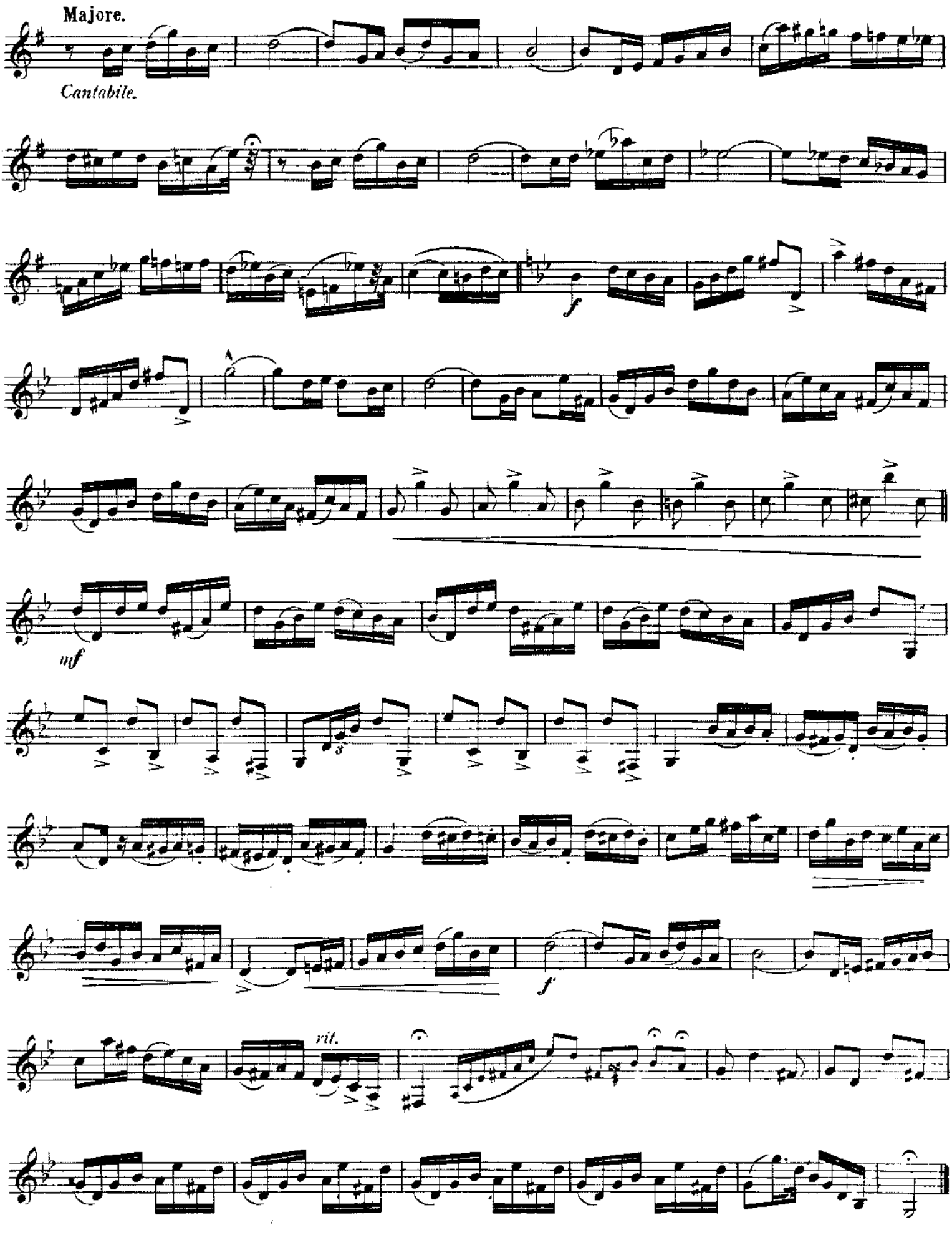

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SOUVENIRS.

Moderato.

11

Tempo I.

Lento. Più vivo.

rit.

lento.

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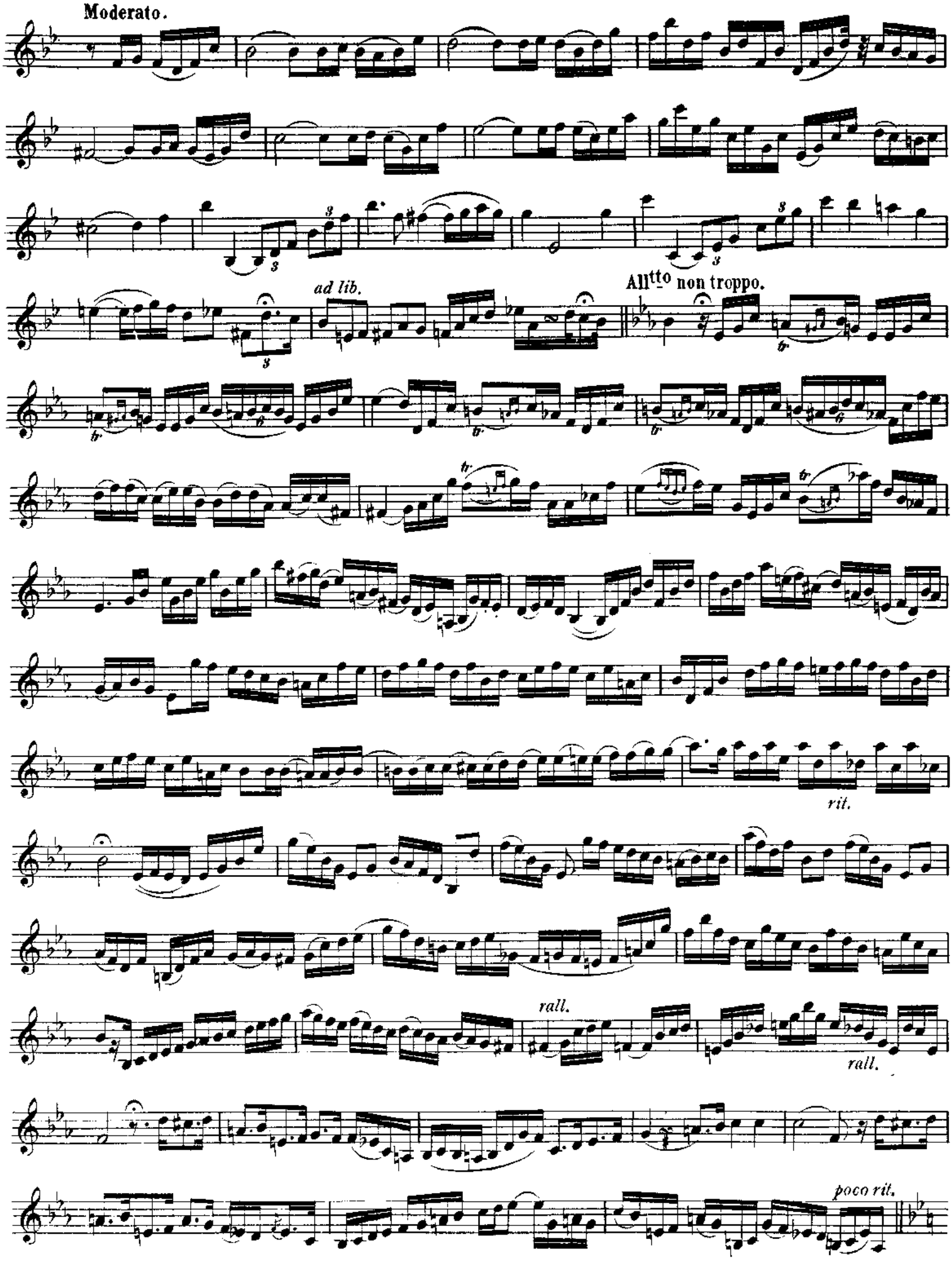

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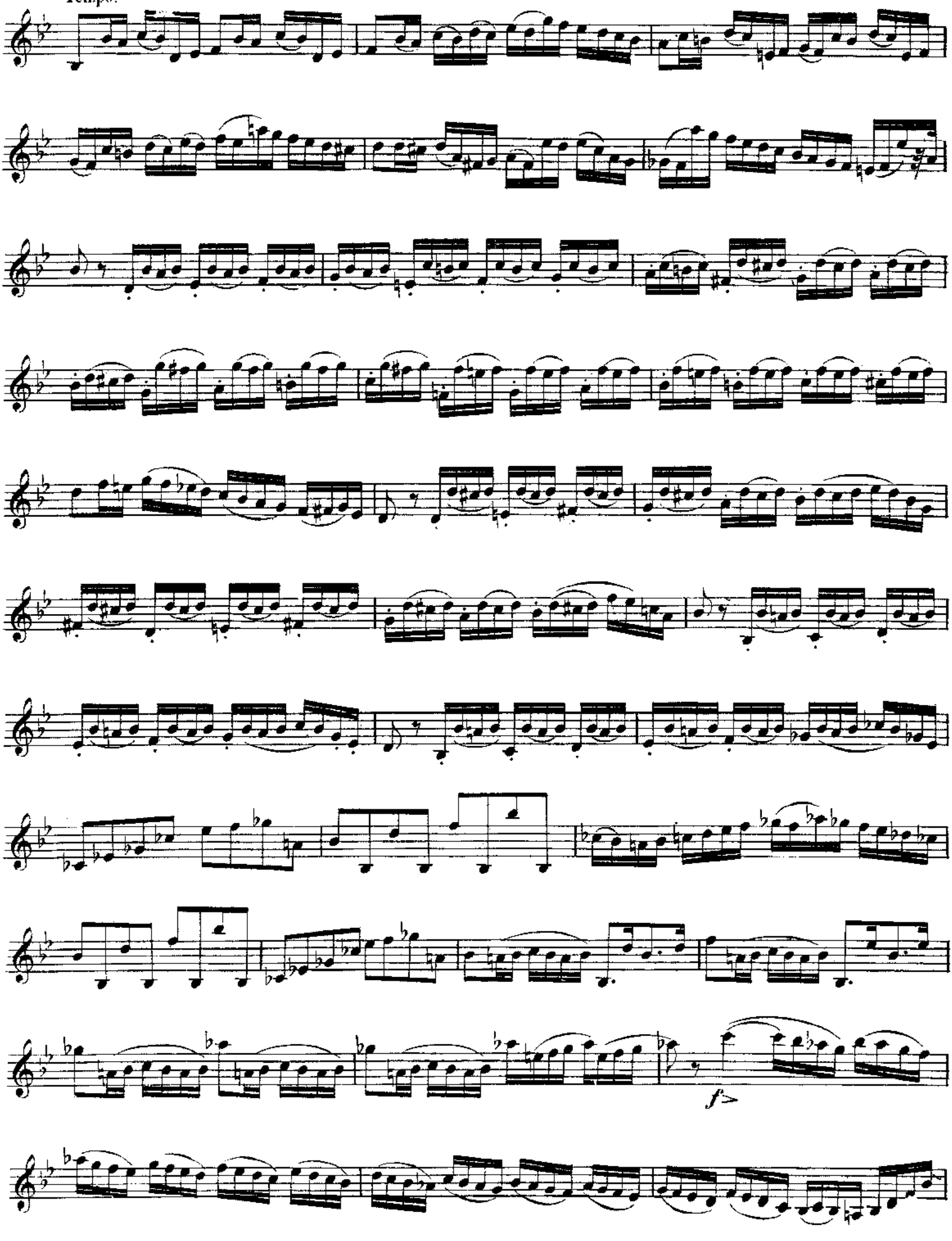
Tempo.



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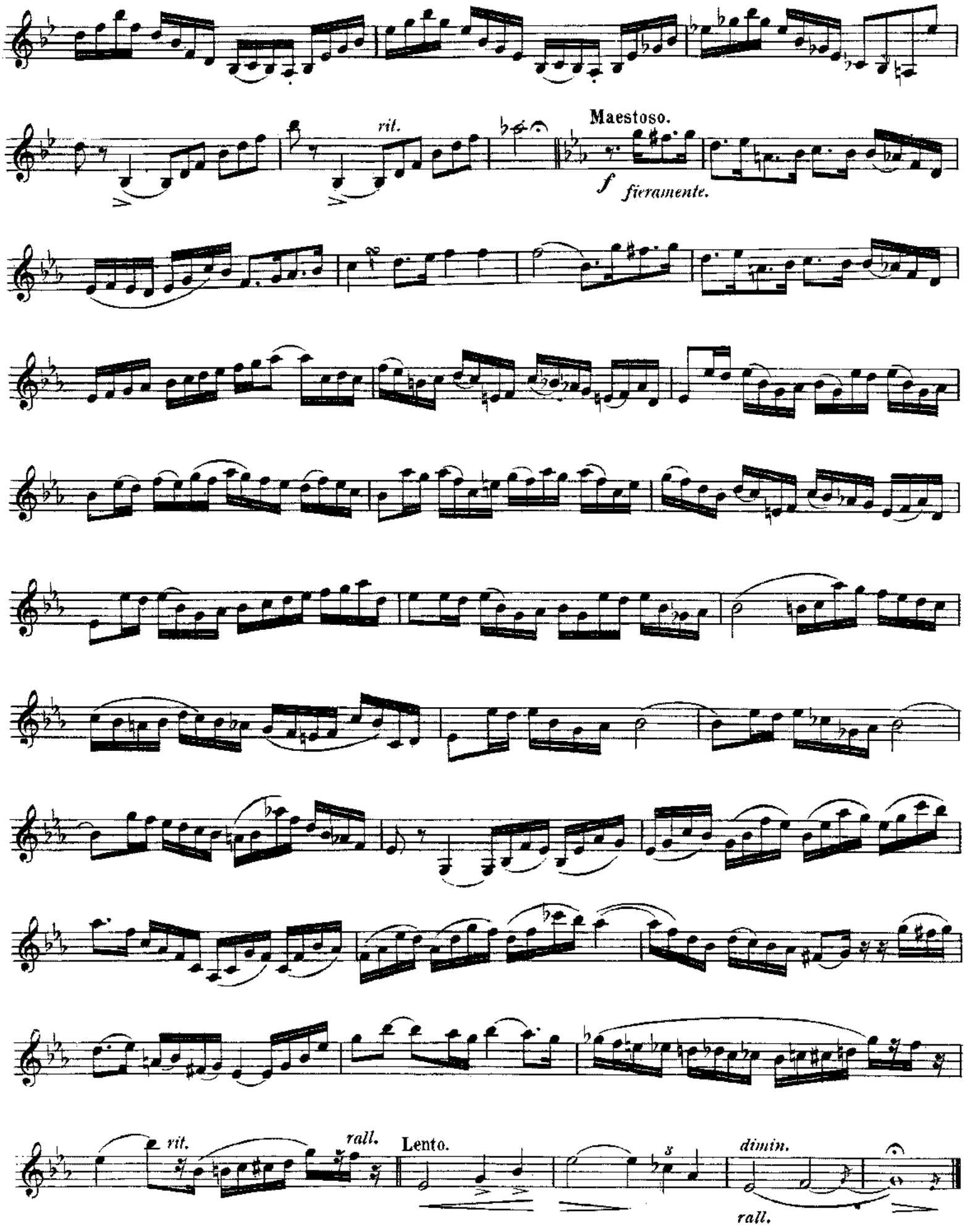

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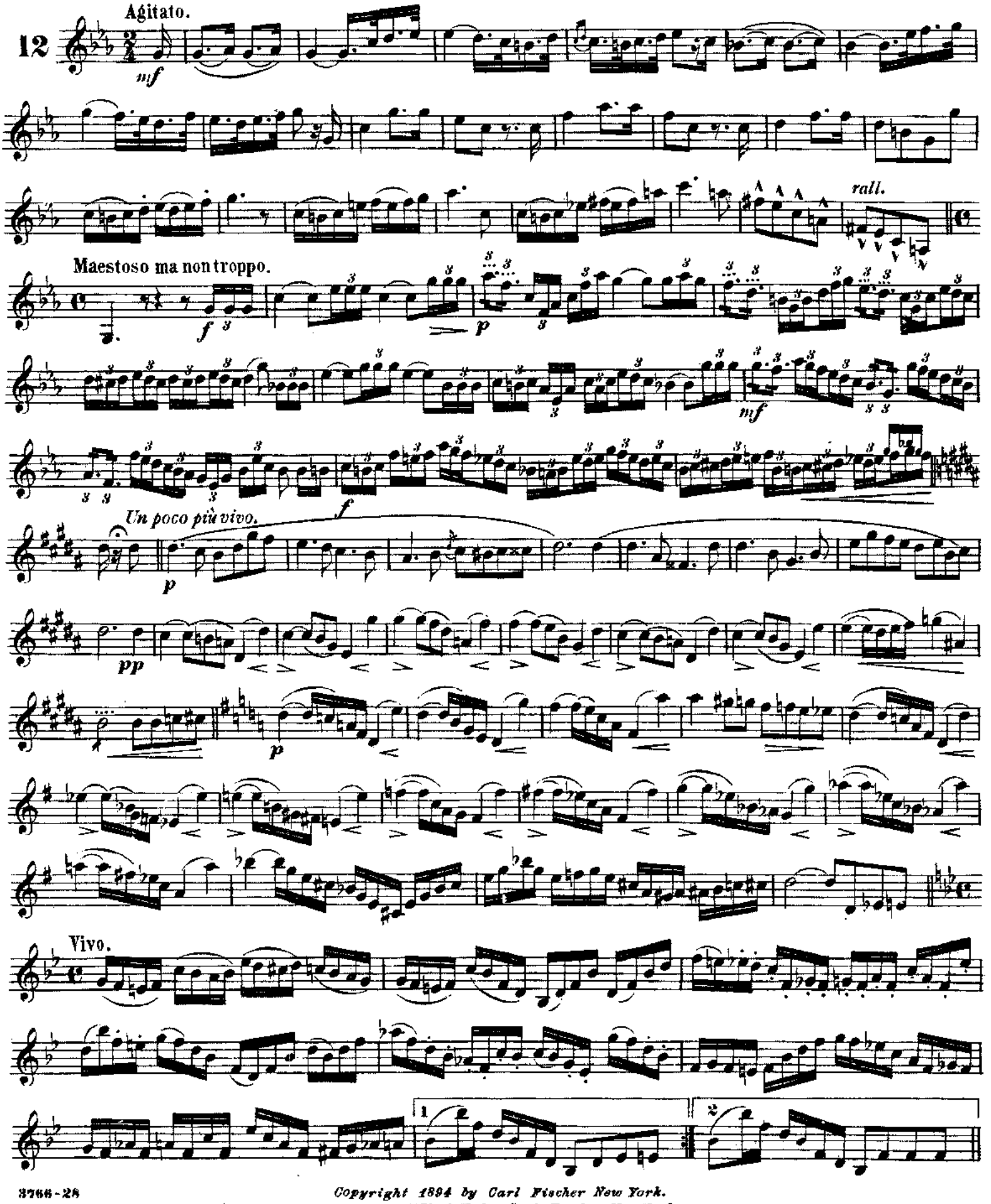
FANTASIA CAPRICCIO.

STUDY

in two Periodes

1st PERIOD.



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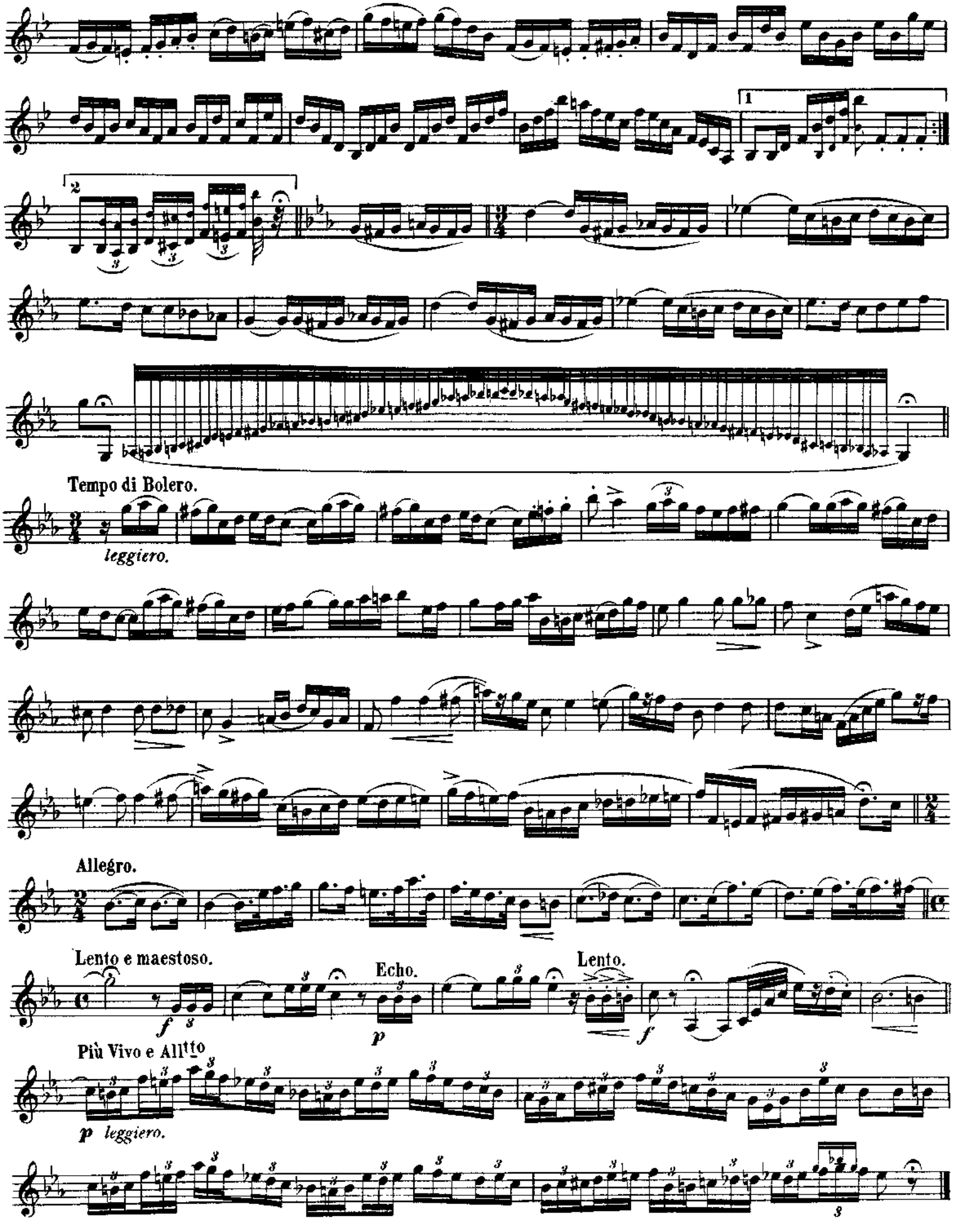

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2nd PERIOD.

12

Continued.

Larghetto.

mf ben canto.

Moderato.

Andte Amoroso Espressivo.

p ben legato e sostenuto.

abandonato. *p* *sf*

Agitato.

Andantino.

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mf

Più lento.

Maestoso ma non troppo.

f

accel.

agitato.

p

cresc.

All^o mod^to Grandioso e animato.

FINALE.

ff

p

Più vivo ed appassionato.

f

f

p

Vivace.

ff

ff

ff

Lento Magistral.

f

pp

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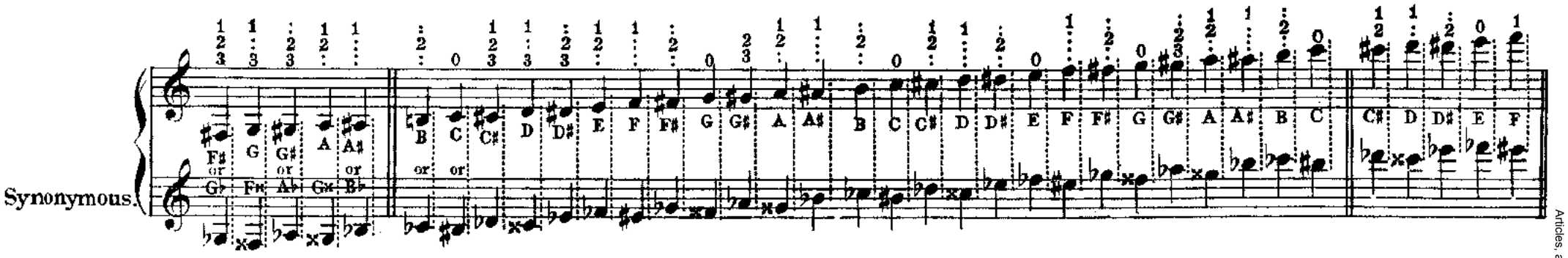
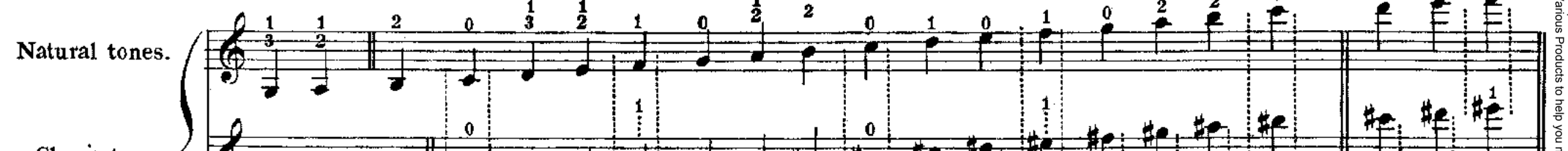
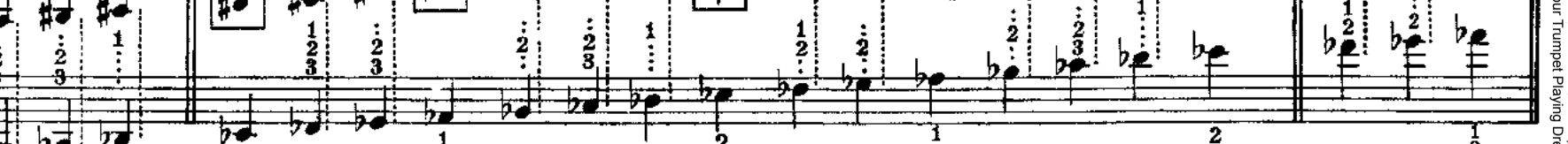
CHROMATIC SCALE FOR THE CORNET

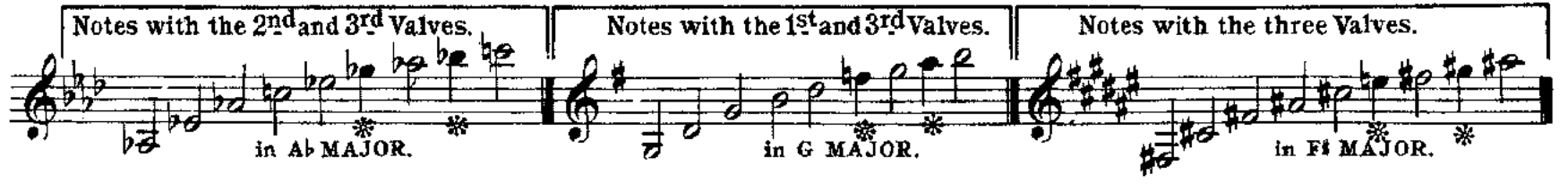
OR ANY 3 VALVE BRASS INSTRUMENT IN 𝄞 (Treble Clef.)

Fingering 1 2 &3 indicates the valve to be pressed down; the open notes are those marked 0.









✻ The Notes, printed as Quarter notes are not in the Perfect Chord but are 7ths and 9ths. These tones are obtained without the help of other valves, but in this manner they are false and out of tune, therefore the fingering as shown above should be used under all circumstances.

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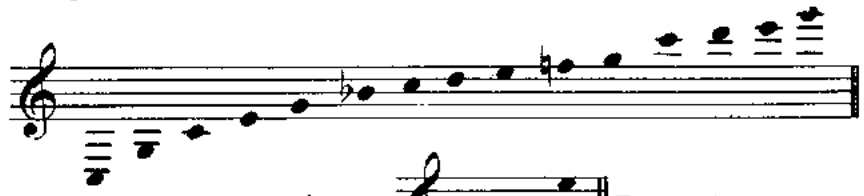
TABLE OF COMPARISON BETWEEN THE TRUMPET AND THE CORNET.

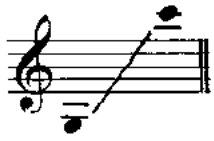
The trumpet possesses 11 Crooks, namely A♭, A♮, B♭, B♮, C, D♭, D♮, E♭, E♮, F, G, The G crook is the smallest, consequently the highest. The writing for the trumpet differs accordingly to the crooks employed.

Its compass is 3 octaves and a few notes

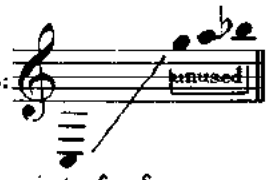


The low notes are used in writing for the high crooks, such as E♮, F, G,

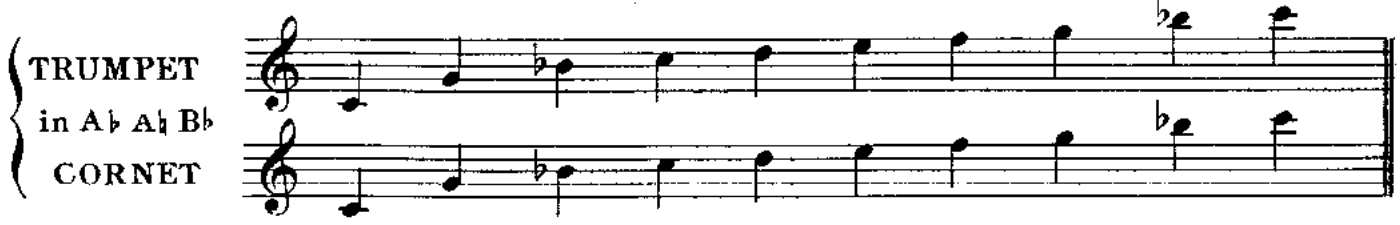
The high notes are written for the low crooks such as A, B, C,



The D crook may be written thus:



The trumpet in A♭ A♮ and B♭ and the Cornet in A♭ A♮ and B♭ are in unison; that is the point of reference

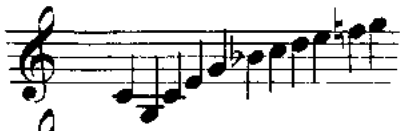


On a C Cornet, the 5 crooks of C B♮ B♭ A♮ and A♭ are in unison with the same crooks of the Trumpet. This could save the necessity of transposing. But these crooks being little used with the trumpet and rather dull in tone, it is nearly always necessary to transpose.

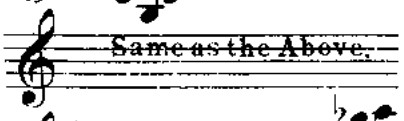
The crooks of the trumpet the most in relation as tone to the Cornet in A♮ and B♭ are the D and E♭ crooks.

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

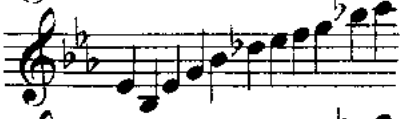
Trumpet in C.



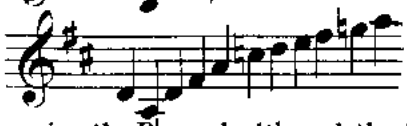
if Cornet in C.



with Cornet in A.



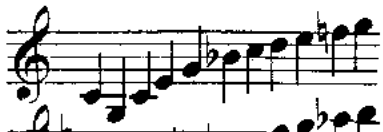
with Cornet in B♭.



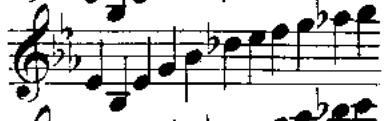
Orchestra in C.

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

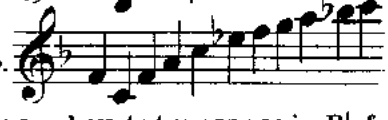
Trumpet in D♭.



with Cornet in B♭.



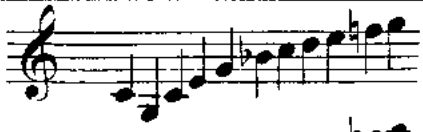
with Cornet in A♭.



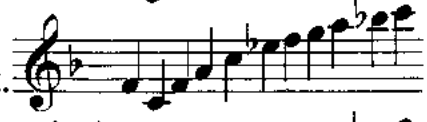
Orchestra in D♭.

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

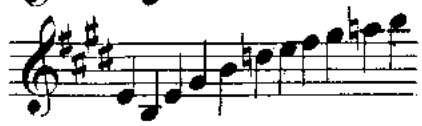
Trumpet in D.



with Cornet in A. usually employed.



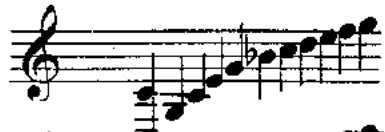
with Cornet in B♭.



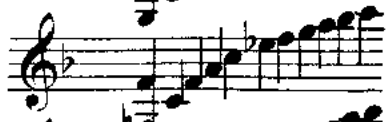
Orchestra in D.

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

Trumpet in E♭.

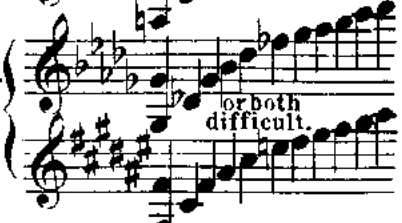


with Cornet in B♭.



with Cornet in A.

Synonymous fingering.



Orchestra in E♭.

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

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Trumpet in E♭.

with Cornet in A usual way.

with Cornet in B♭. *Synonymous fingering.*

or difficult.

Orchestra in E♭.

Trumpet in F.

with Cornet in B♭. usual way.

with Cornet in A.

unused

Orchestra in F.

Trumpet in G.

with Cornet in A.

with Cornet in B♭.

unused

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

Orchestra in G.

Trumpet in A♭.

with Cornet in A♭. Same as Trumpet.

with Cornet in A. Difficult.

with Cornet in B♭. 1 2 3

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

Orchestra in A♭.

Trumpet in A and in B♭ Same as Cornet.

Trumpet in B♮.

With Cornet in B♮ same as the Trumpet.

with Cornet in A♮.

with Cornet in B♭.

Orchestra in B♮.

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Overt: OBERON.
Trumpet in D.
Cornet in A.
or
in B♭.

Largo adagio.

pp pp

Overt: WILL: TELL.
Trumpet in E♭.
Cornet in A.
If B♭ Cornet.

Allegro.

No Good and difficult.

Overt: FRA DIAVOLO.
Trumpet in D.
Cornet in A.

In Military Band put B♭ Shank and play as if written for the Trumpet in E♭.

Beginning of TANNHÄUSER MARCH (Orchestra.) when 1st published.
Trumpet in B♭.
Cornet in A.

Overt: LE SERMENT.
1st Time in F.
Cornet in B♭.

Same Overt: 2nd time.
Trumpet in C.
if B♭ Cornet.
if A♭ Cornet. Better

3801-90

Finè.

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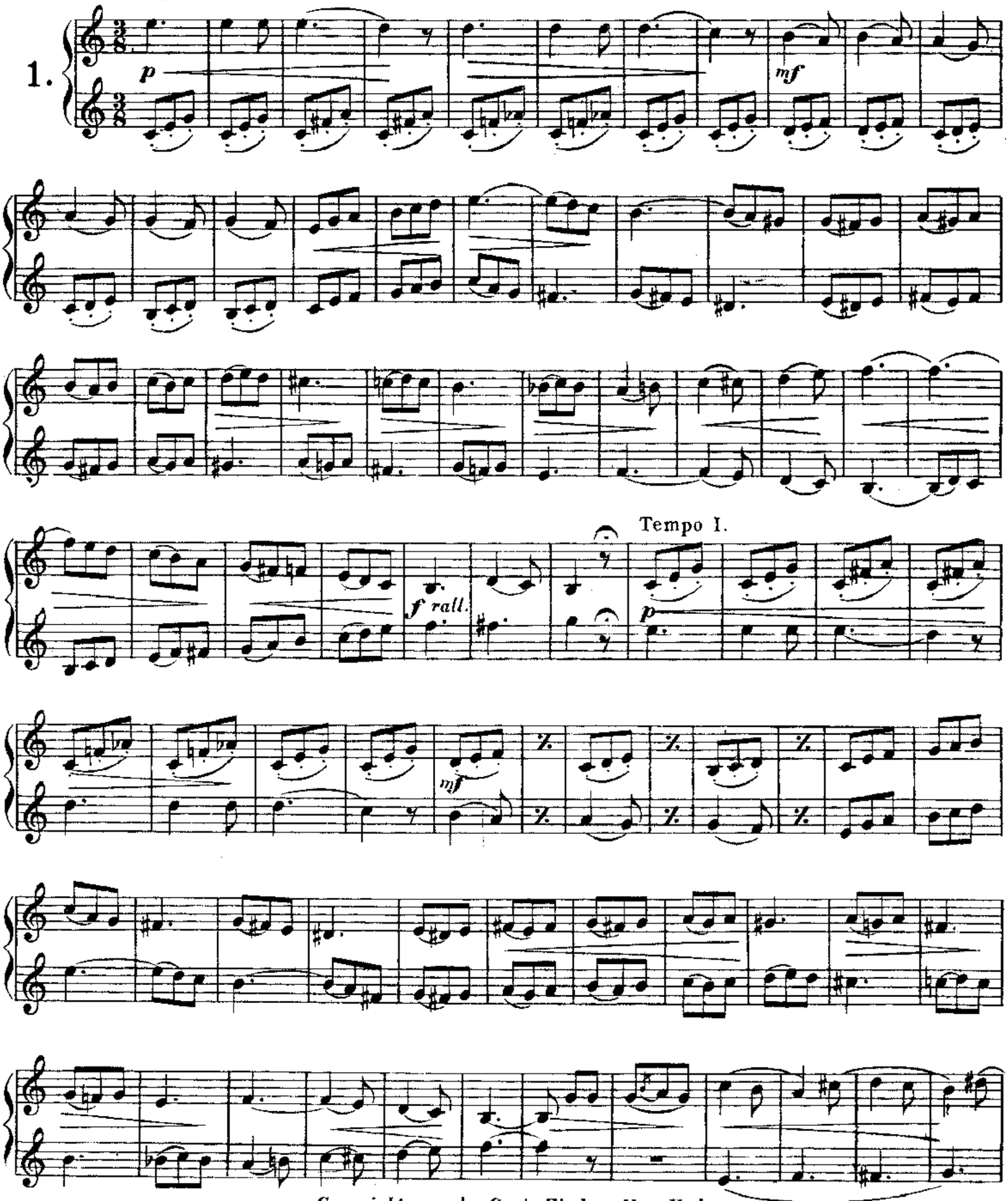
BOOK III.

Revised by
Edwin Franko Goldman

Allegretto.

1.



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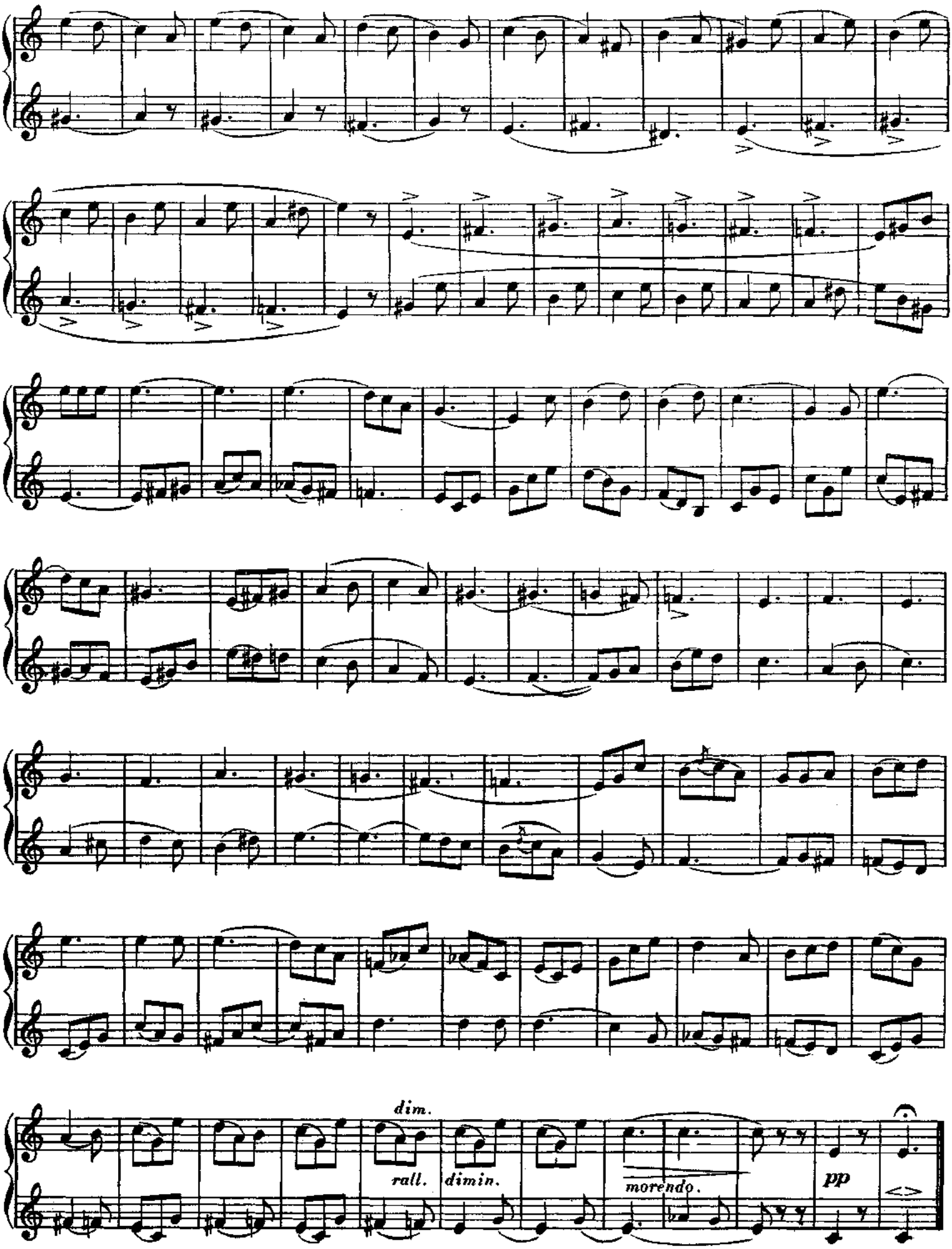

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2.

mf

rall.

rall.

p a tempo

poco rall.

a tempo.

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riten.

mf a tempo.

f

Double Movement

f Quicker.

1.

2.

f

f

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Moderato.

3.

mf

p

accel.

poco rit.

p a tempo.

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poco rit.

a tempo.

poco rit.

a tempo.

p dolce.

dolce.

p

poco riten.

a tempo

rit.

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Tempo I.

poco rit.

a tempo.

rit.

tr

p

mf

Piu lento.

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Allegro moderato.

4.

mf

p

cresc.

f

tr

mf

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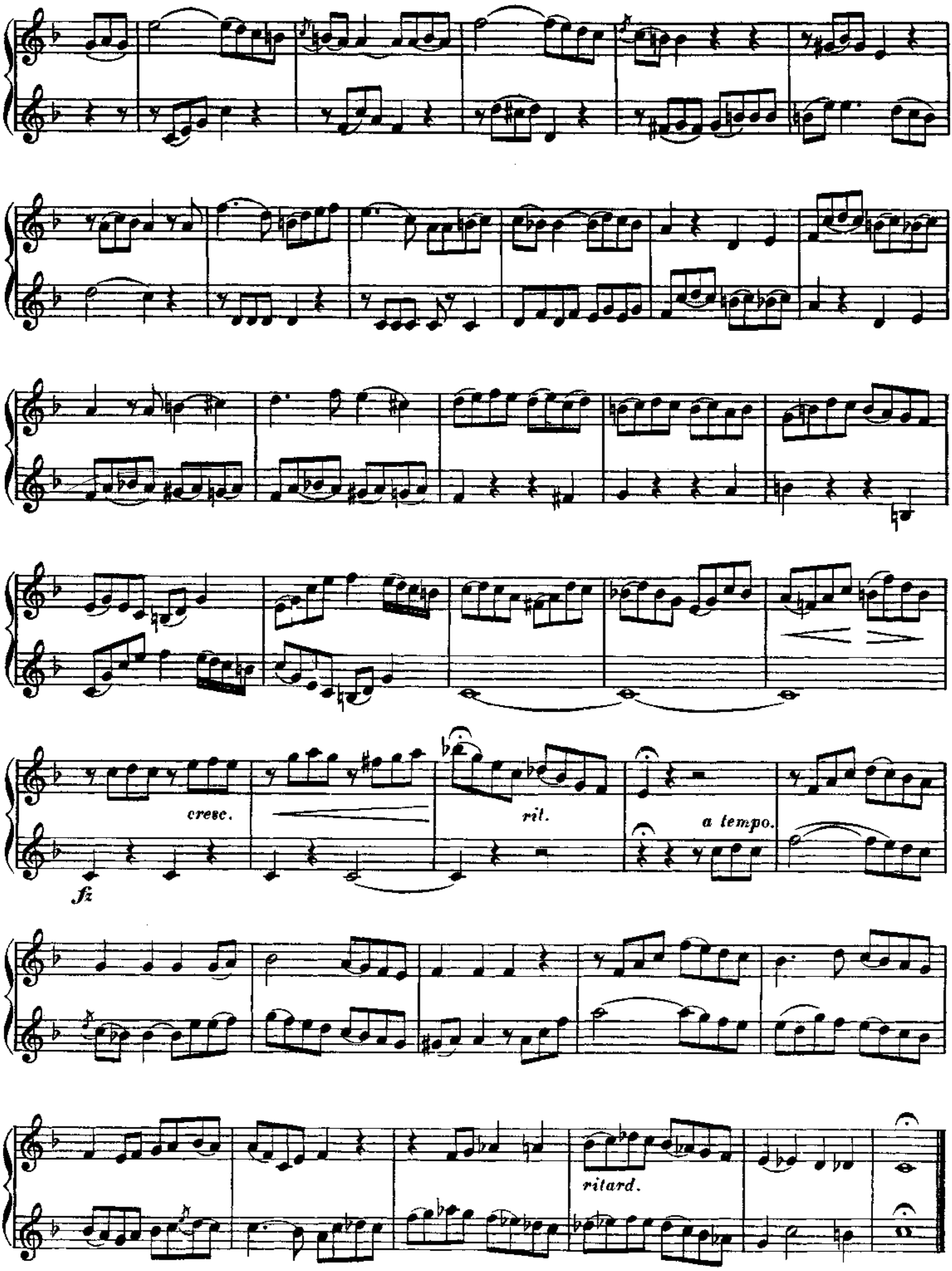

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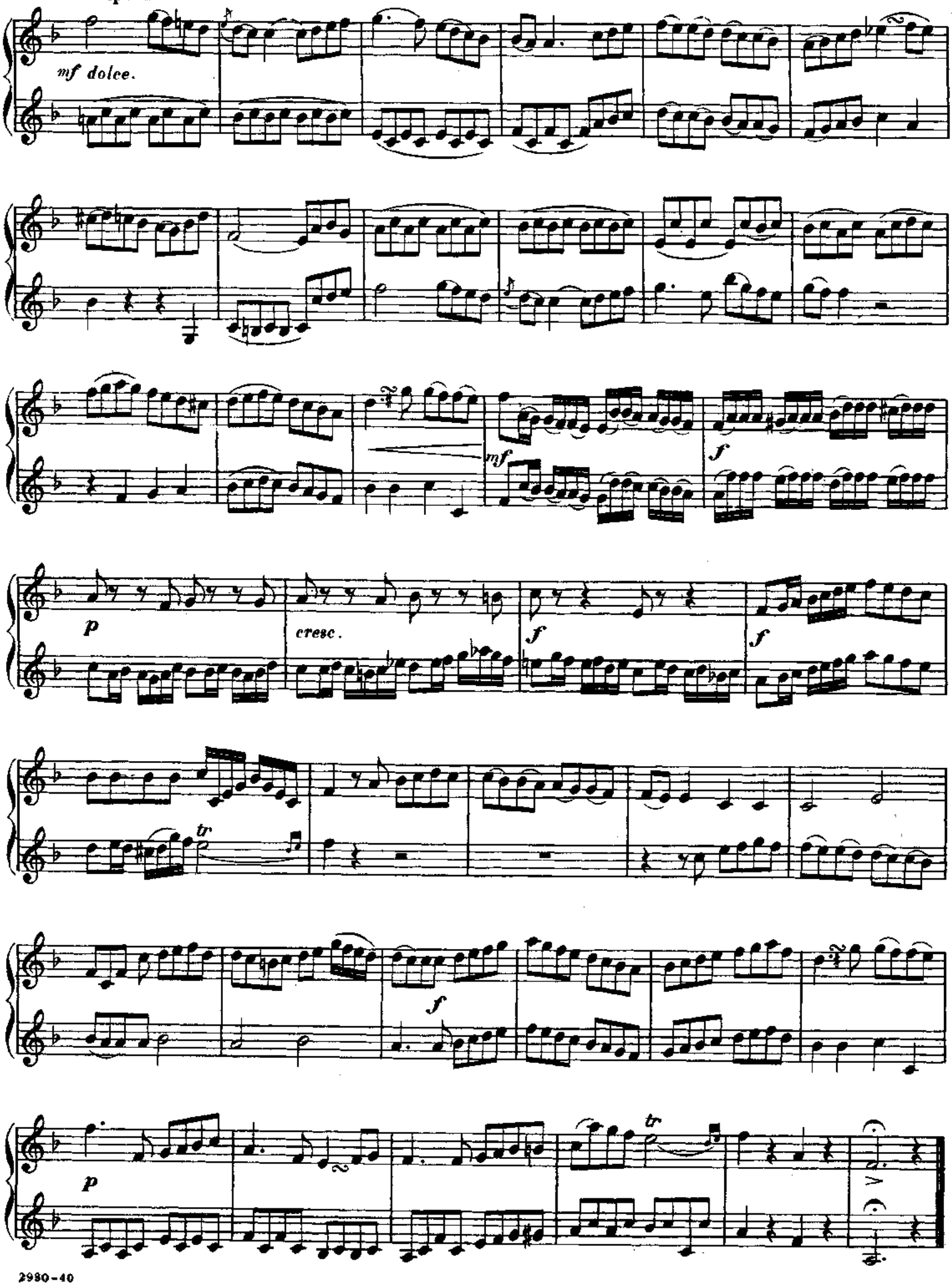
Tempo I.



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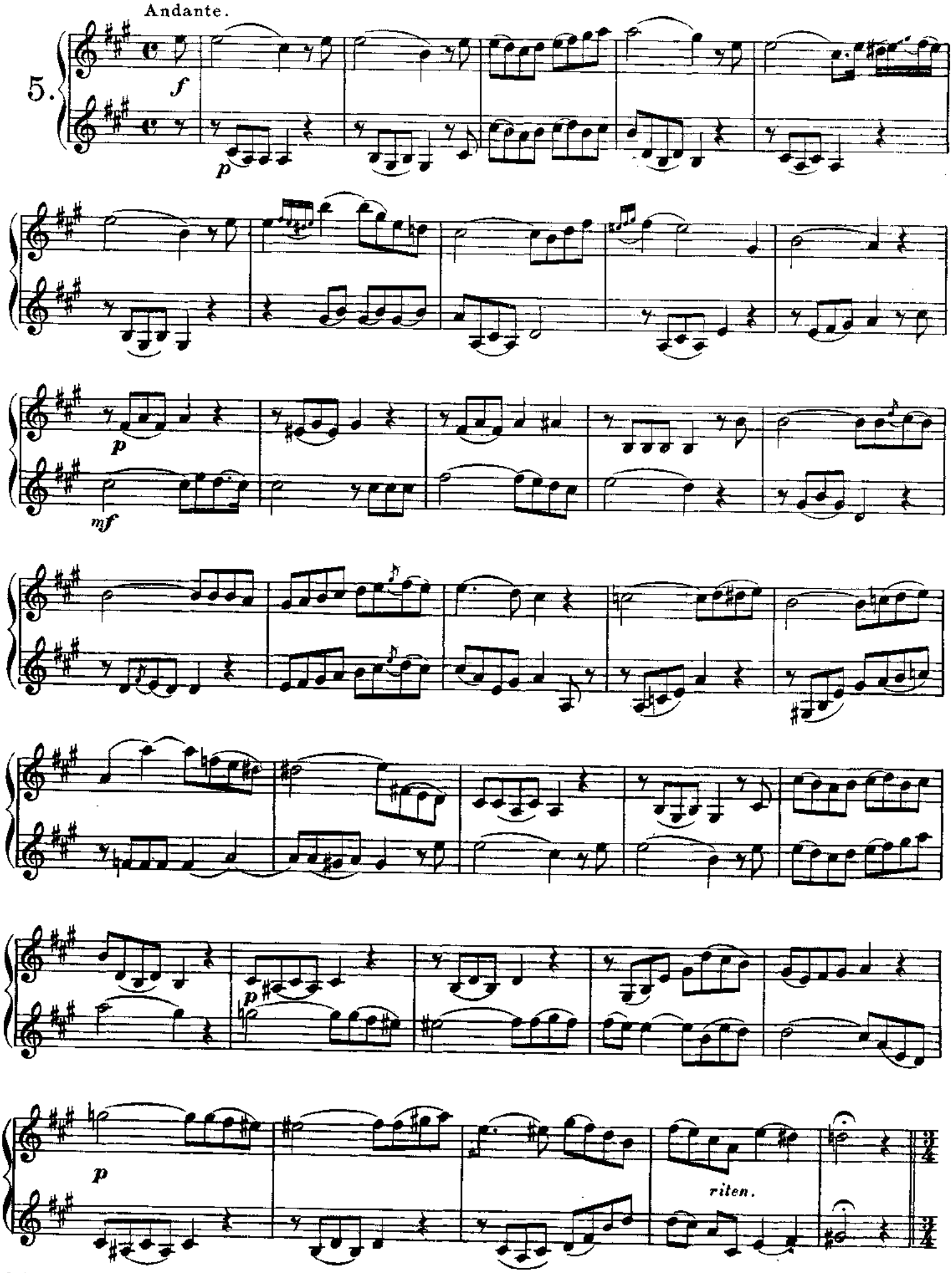
Andante.

5.



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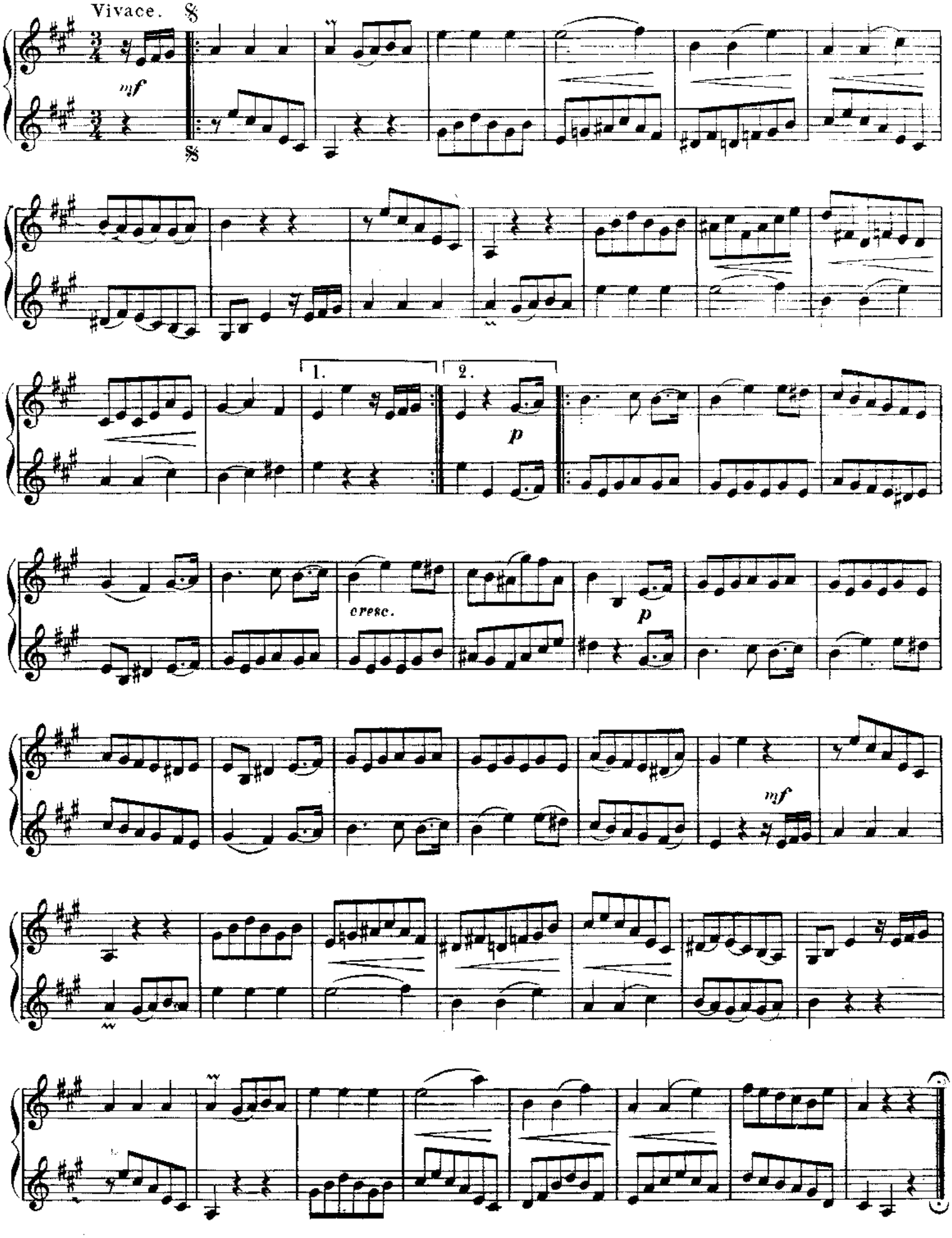
MINUETTO.

Vivace. 𝄋



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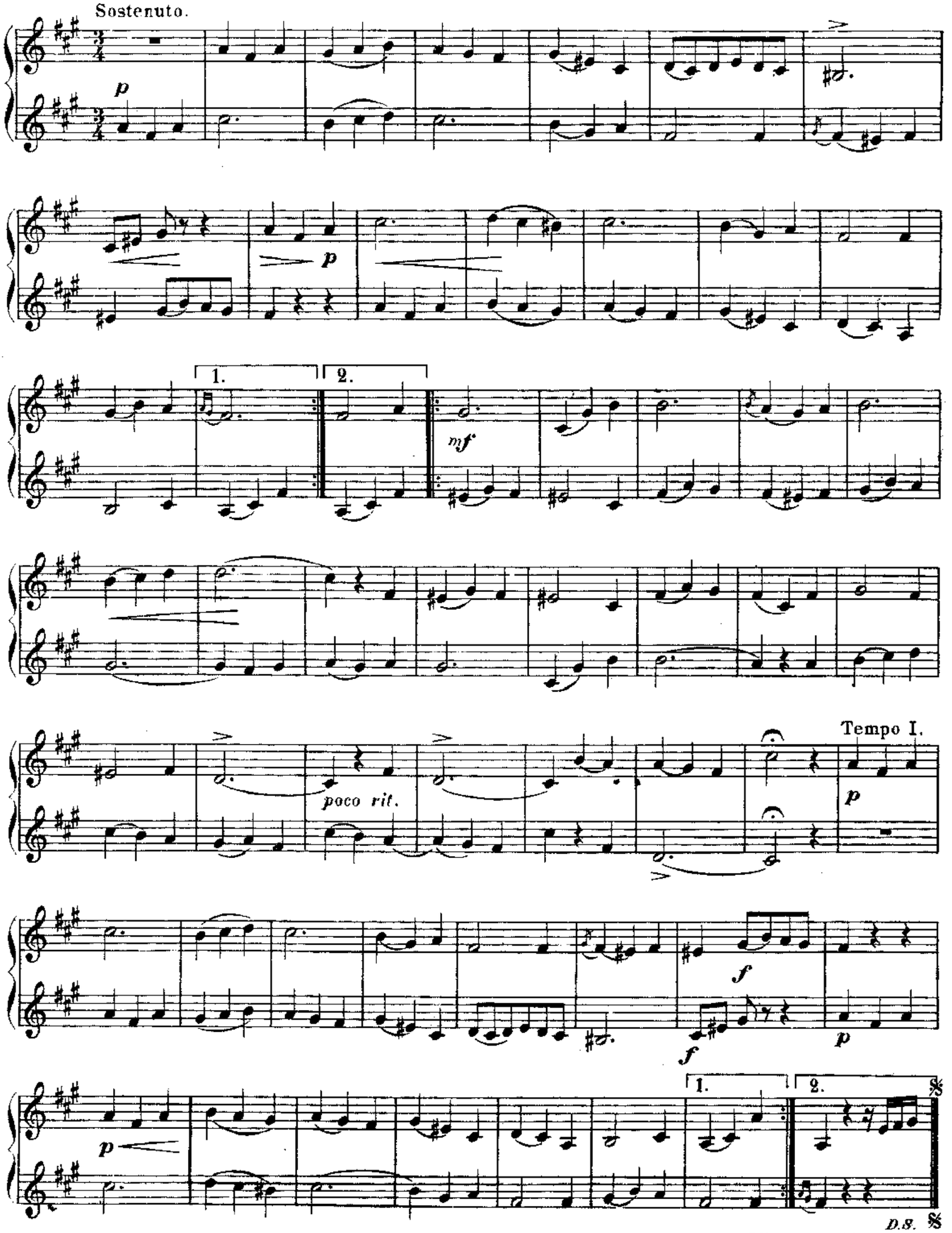
TRIO.

Sostenuto.



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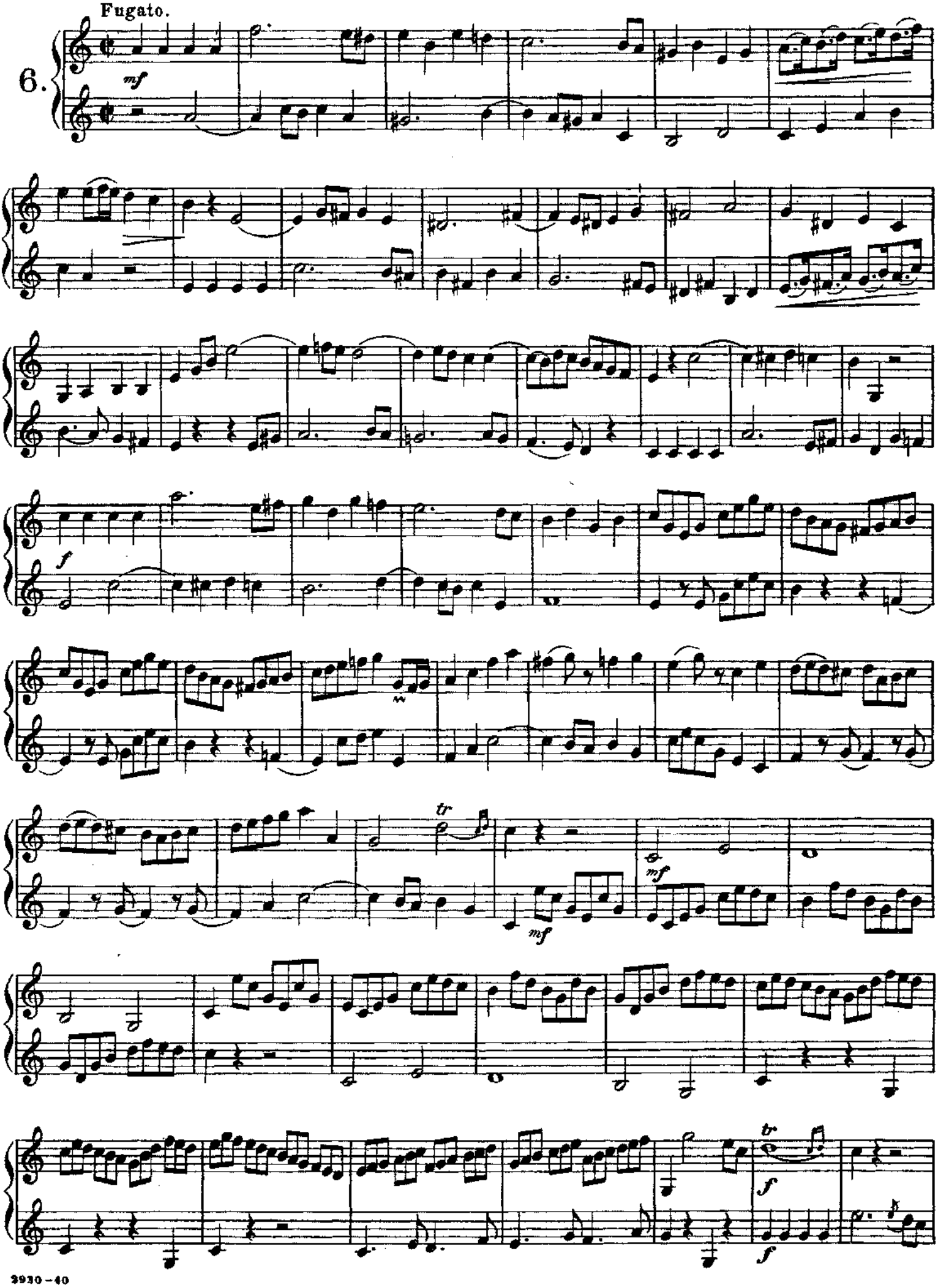
Fugato.

6.



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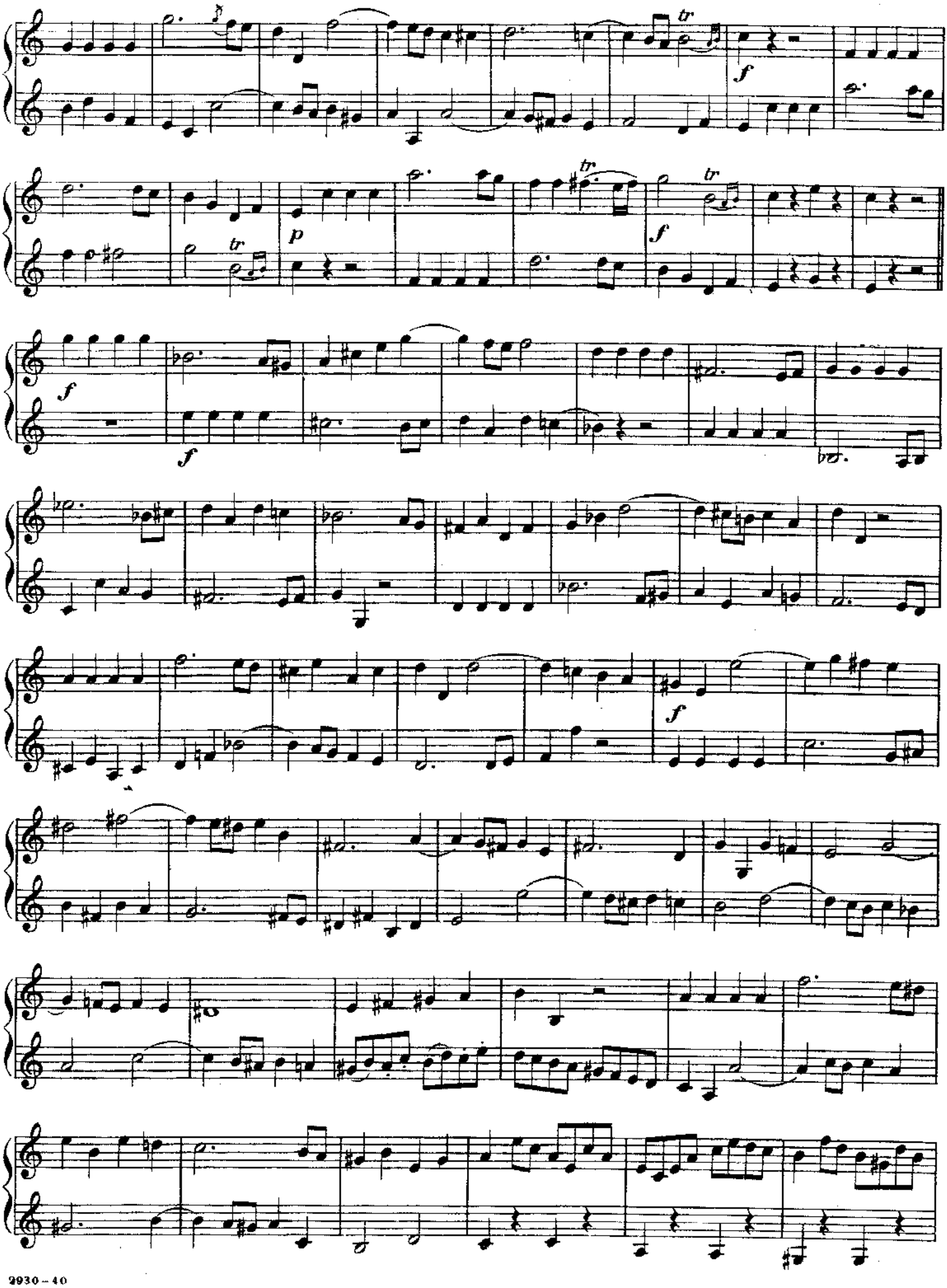

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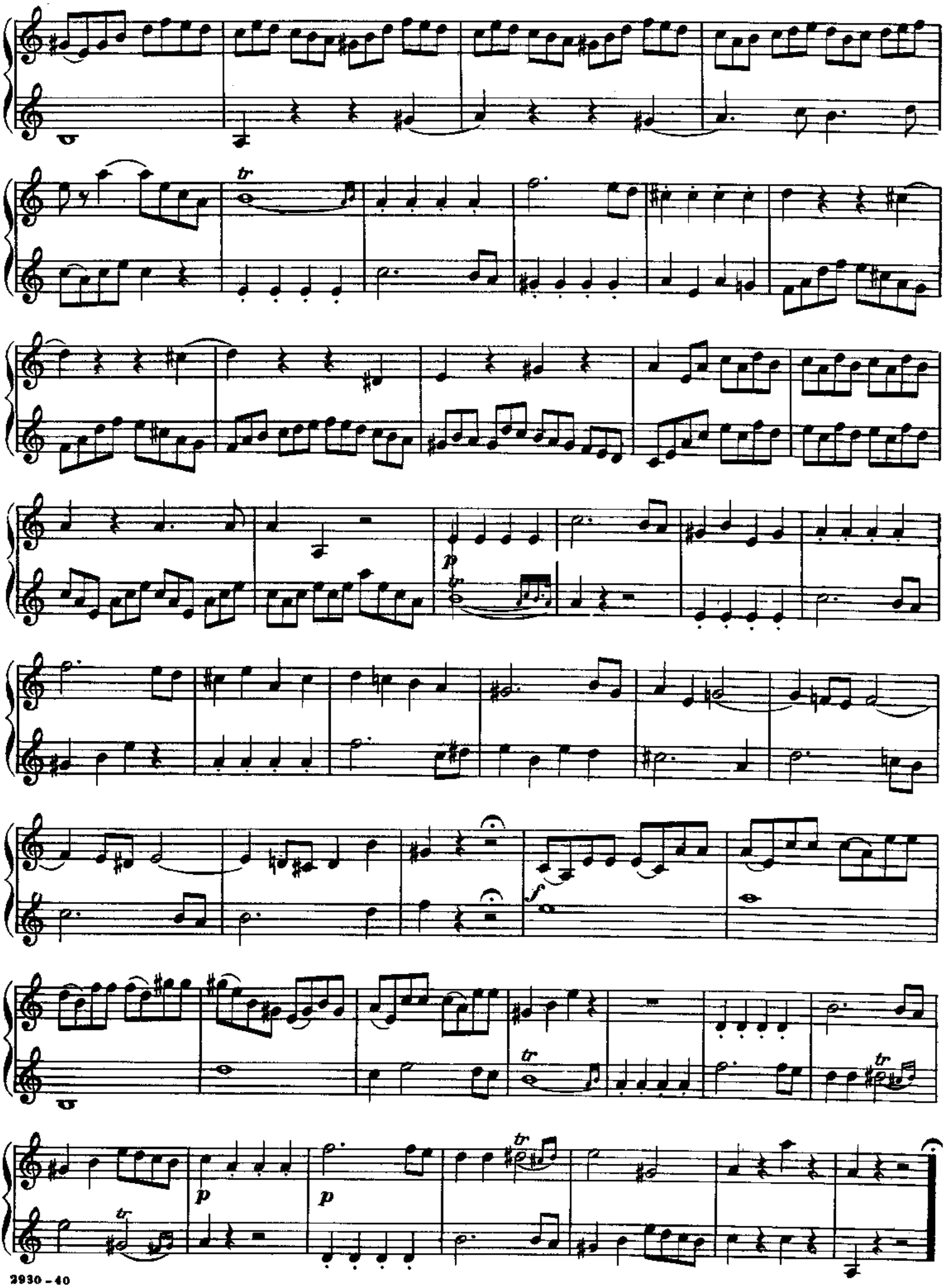

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Lento Cantabile Grazioso.

7.

mf

f

rall.

rit.

Polacca.

mf

rall.

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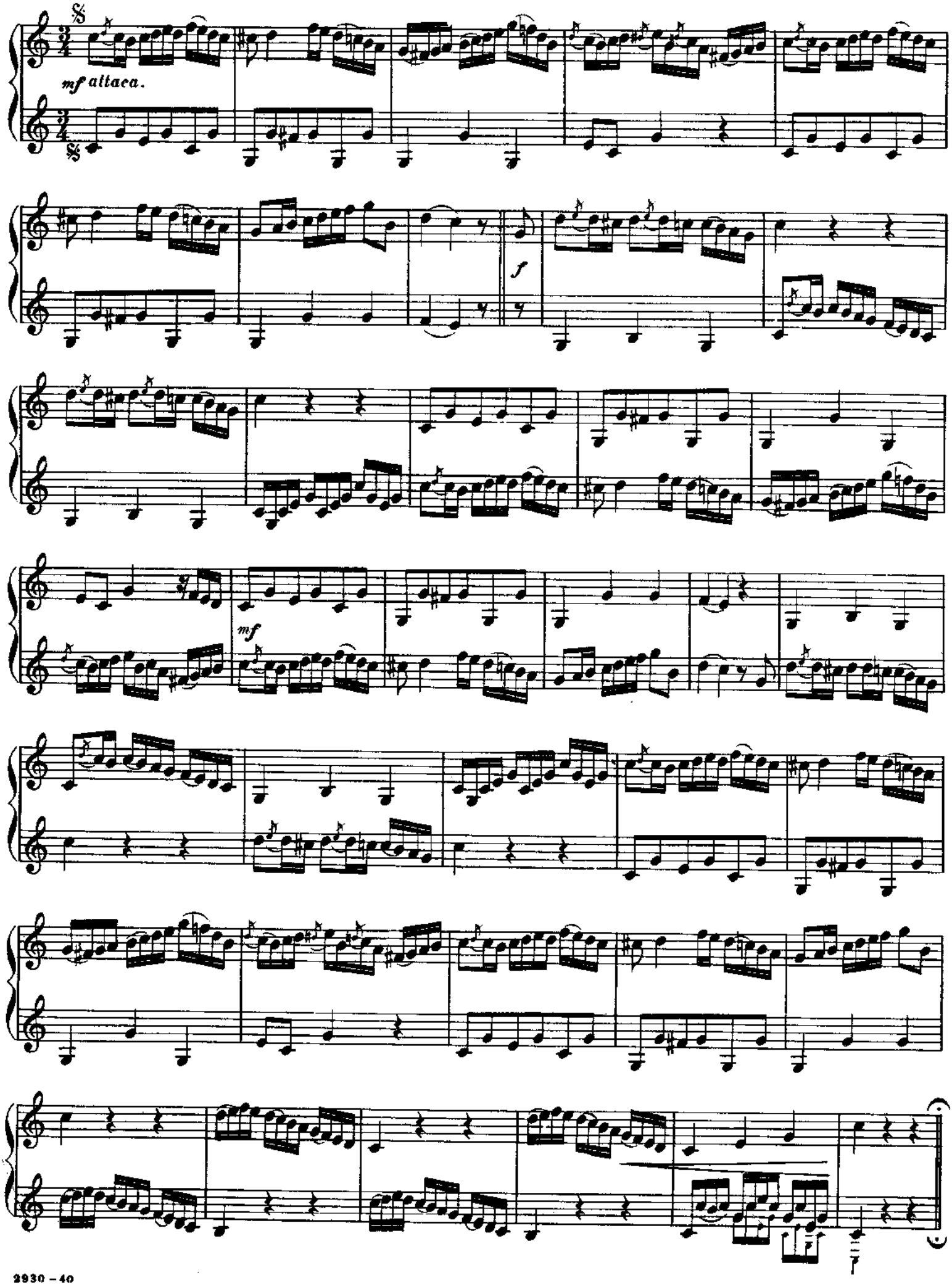

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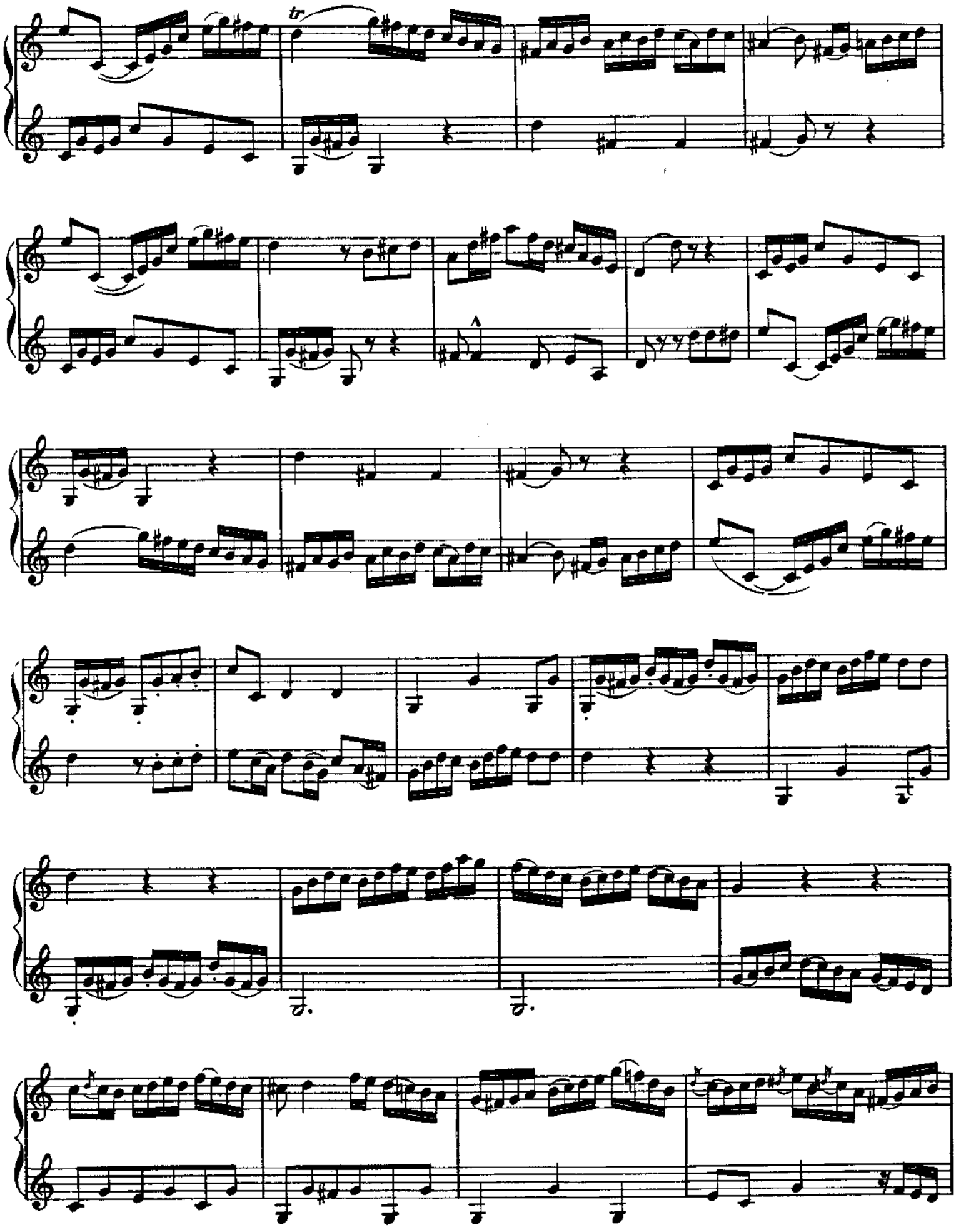

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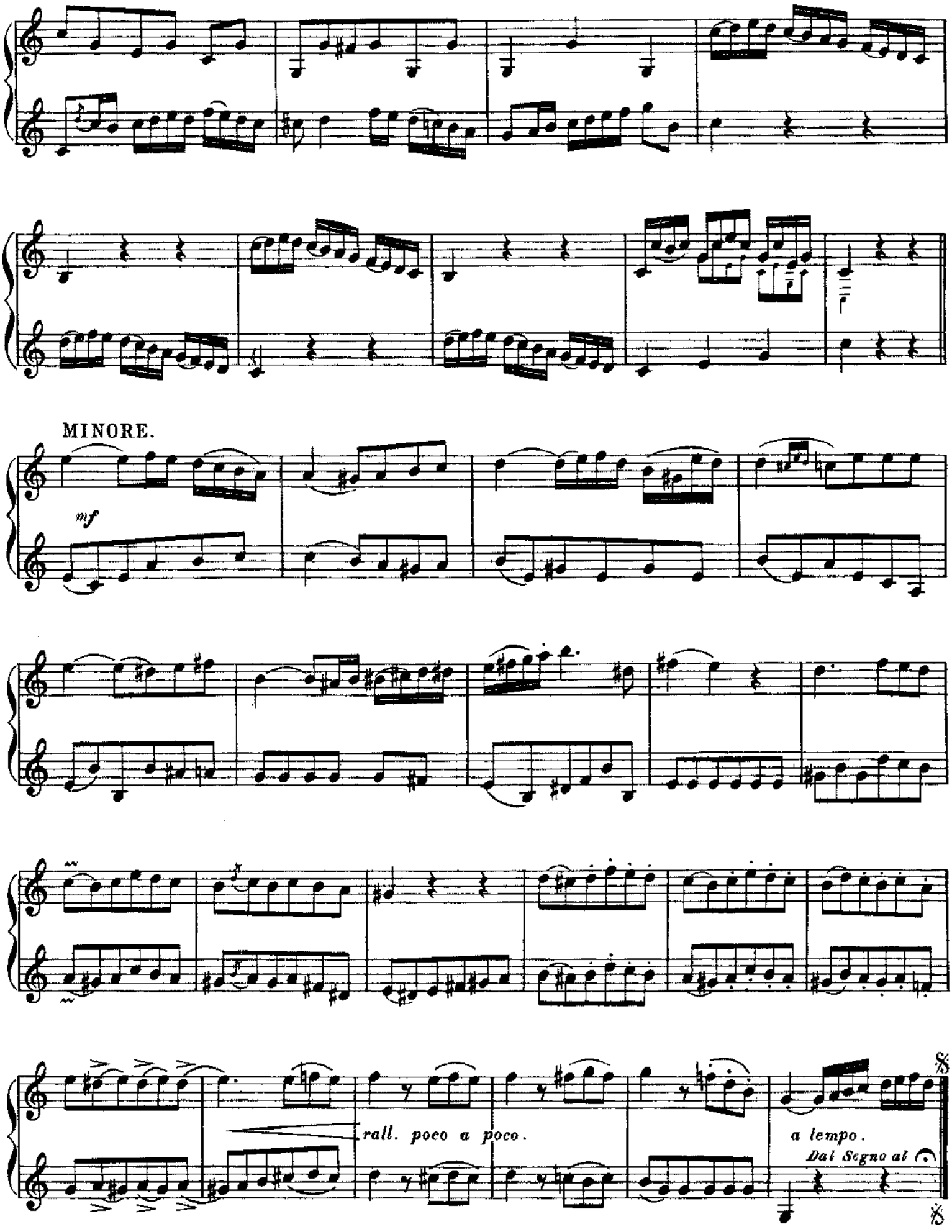

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Allegro moderato.

8.

f

dolce.

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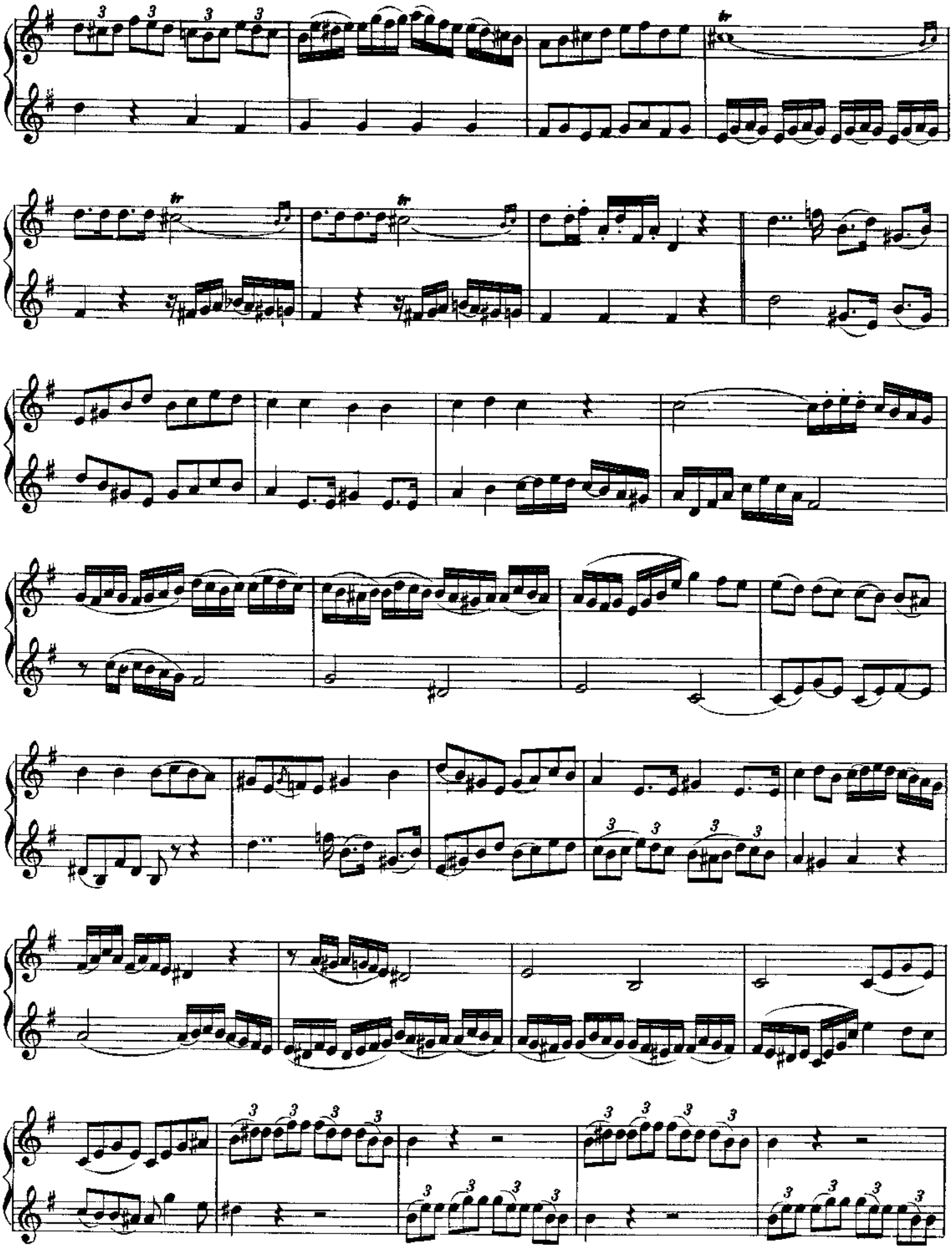

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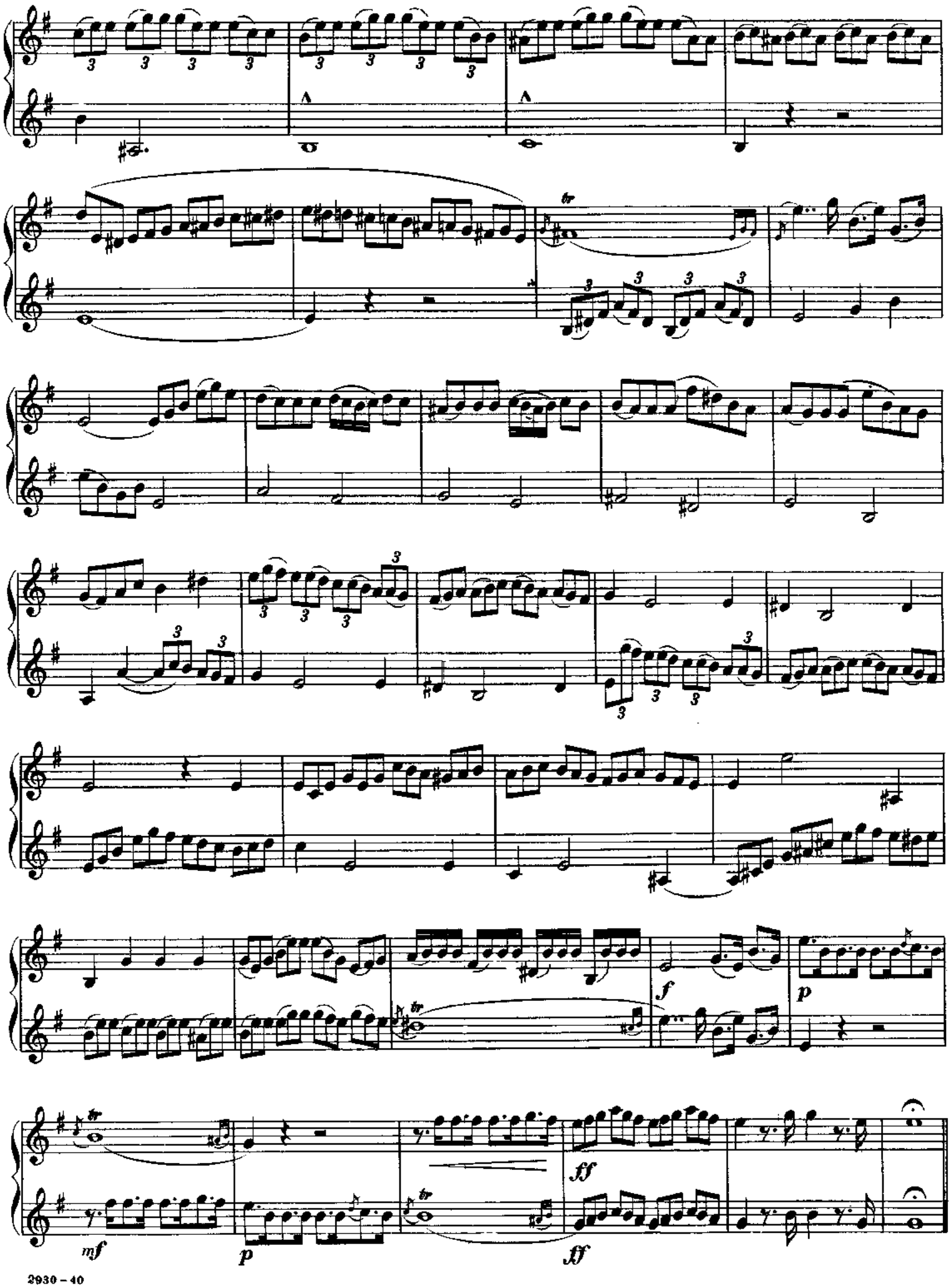

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Poco Adagio.

9.

mf

rall.

dim.

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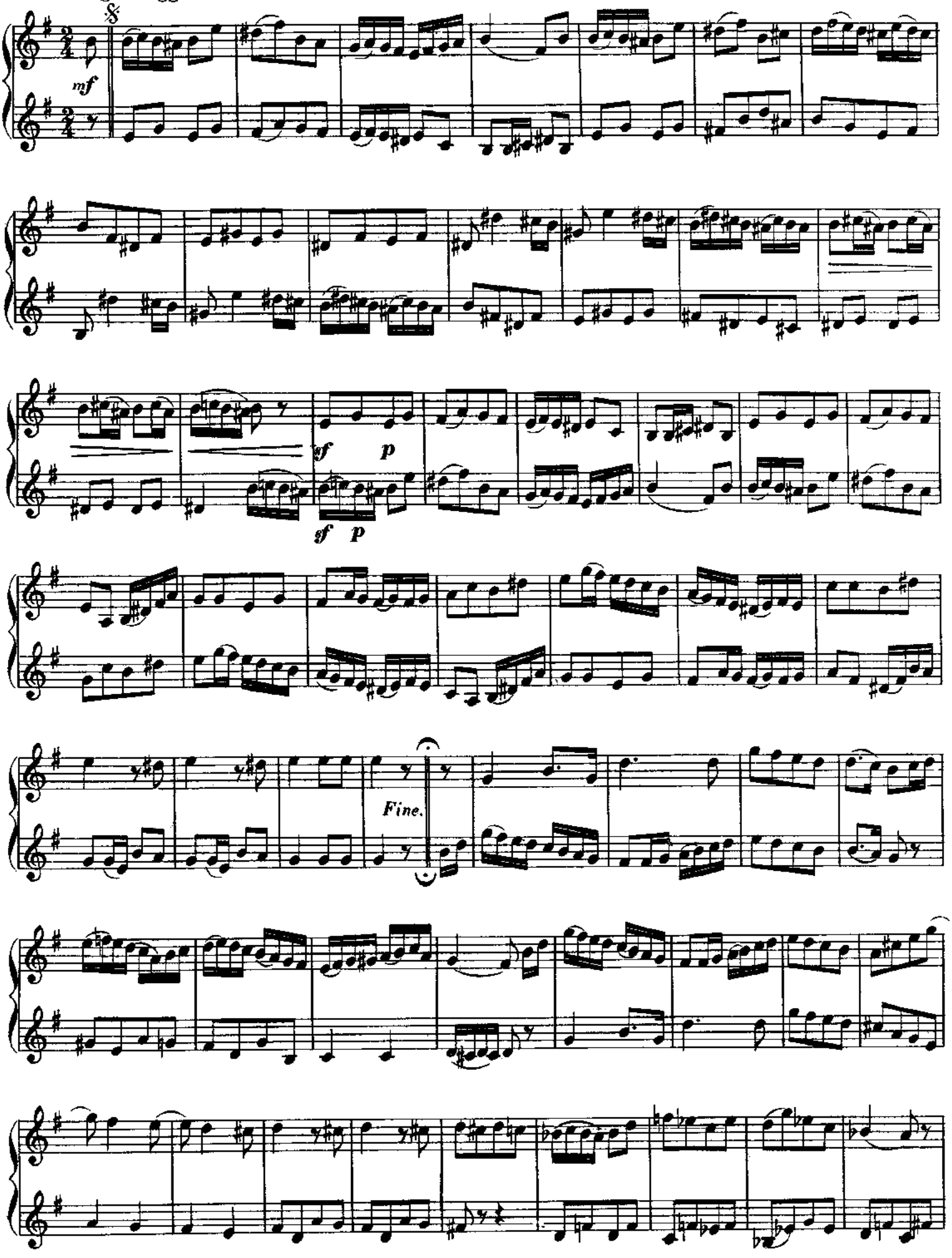
Allegro leggiero.



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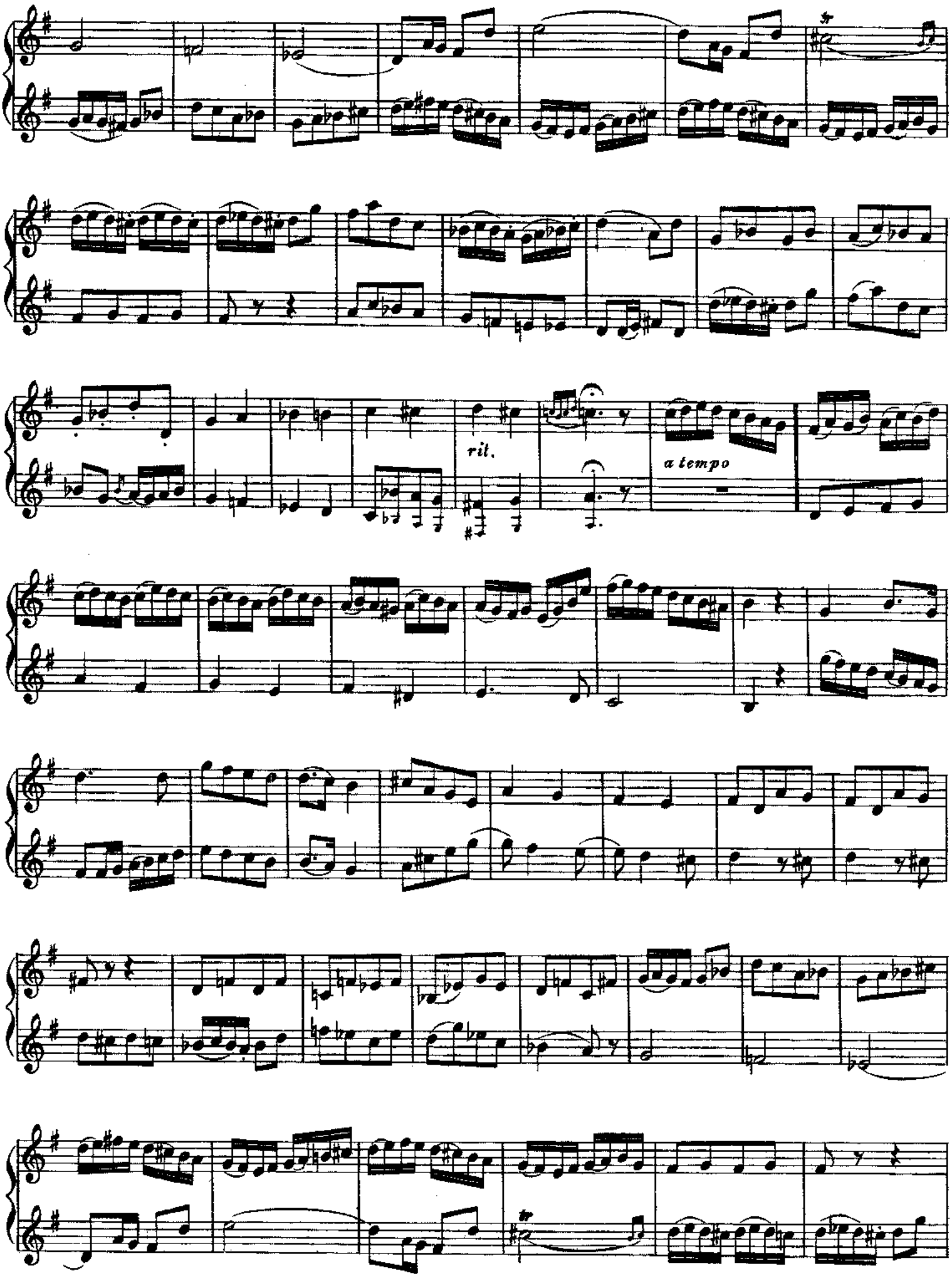

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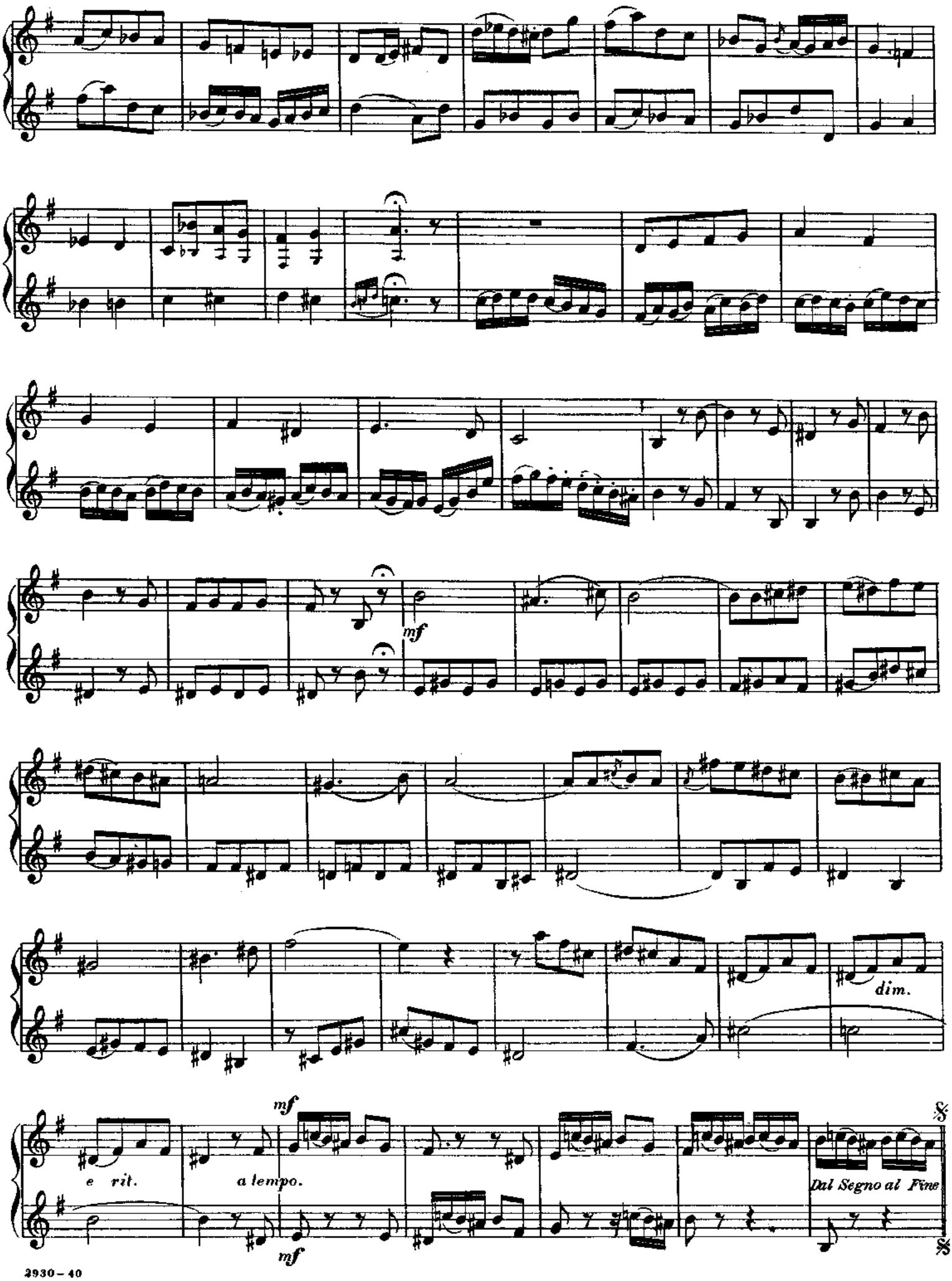

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Moderato ma non troppo.

10.

f

mf

f

poco rall.

poco rall.

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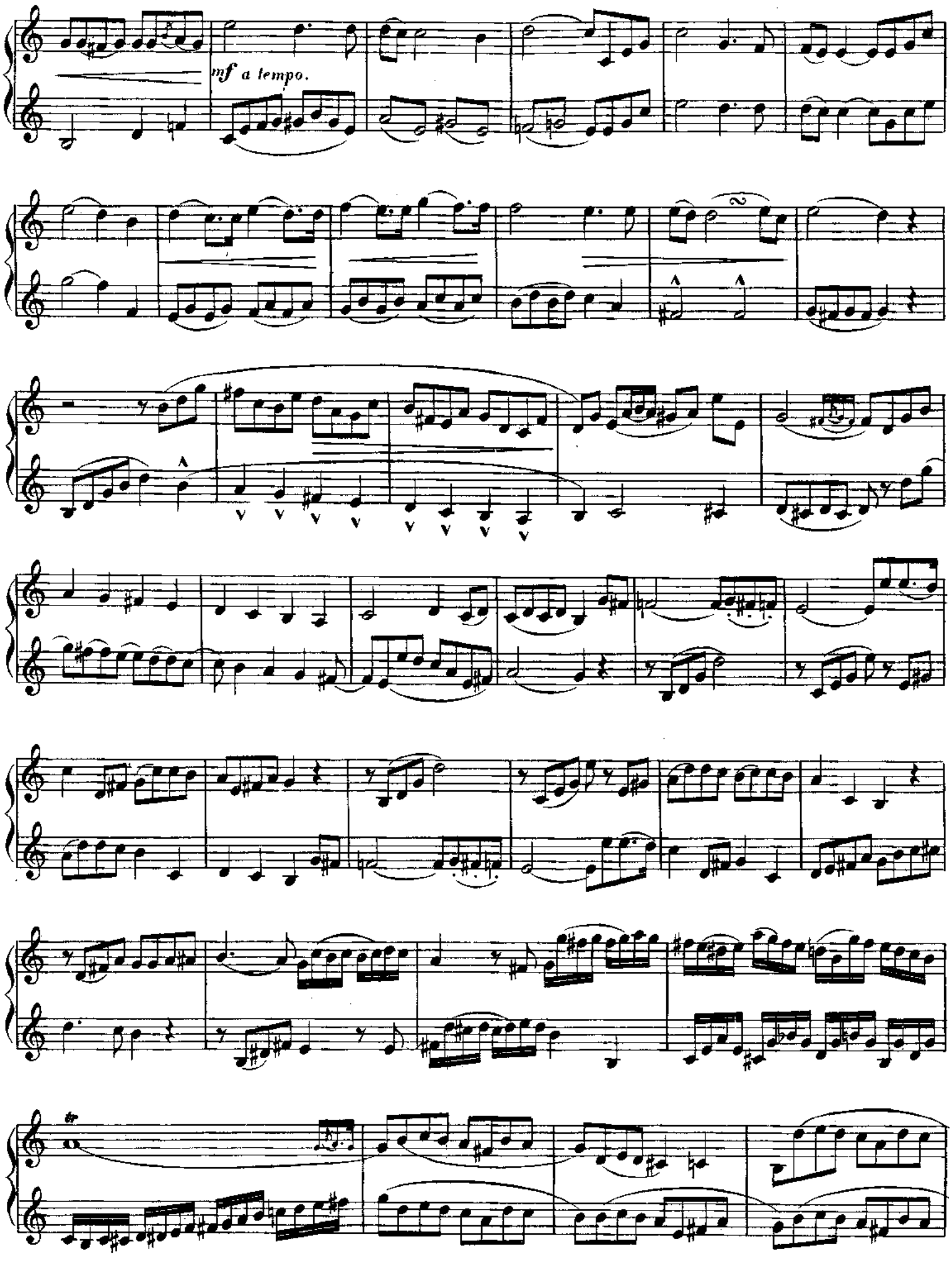

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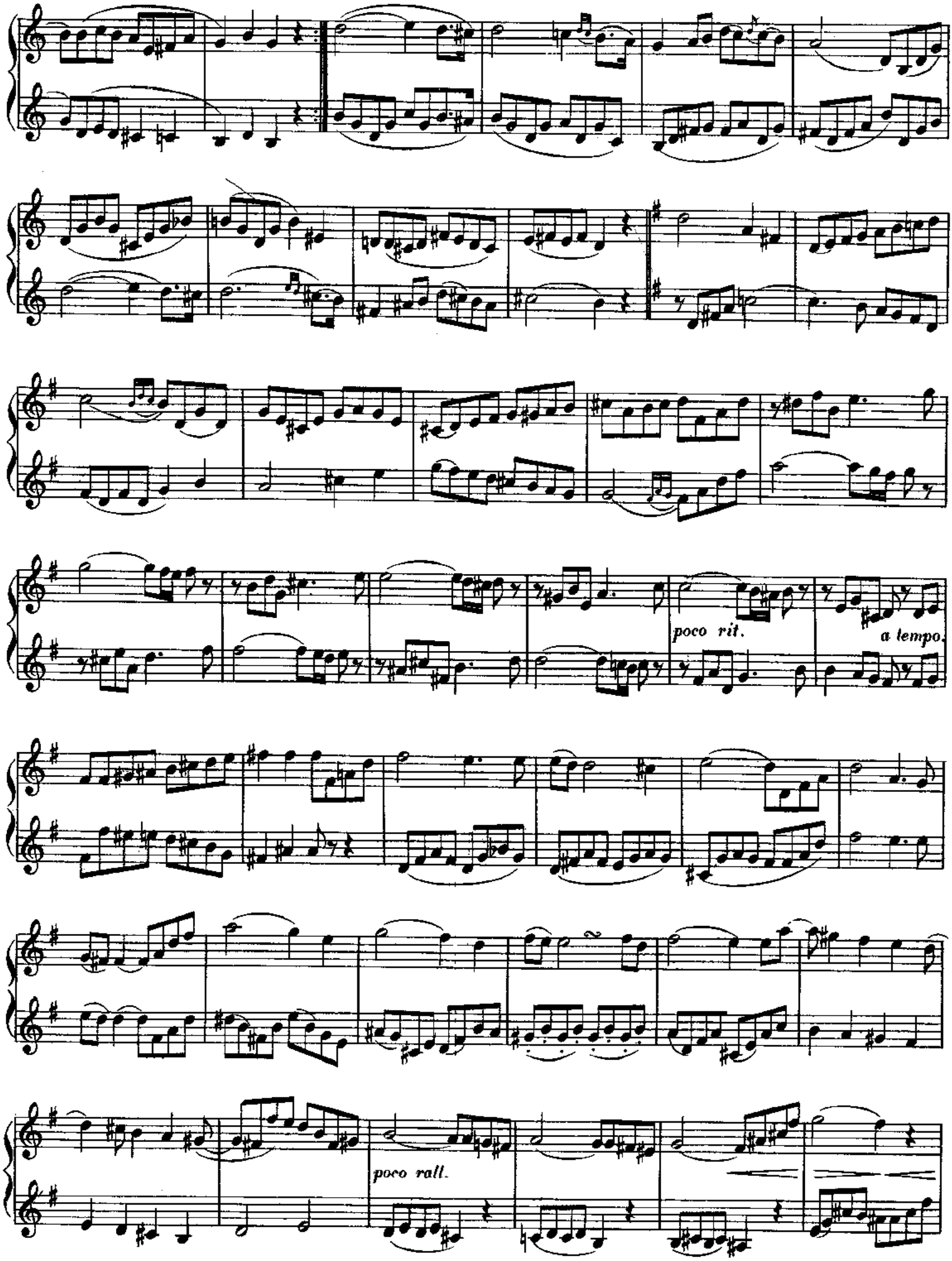

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a tempo. Moderato.

f

p rall.

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

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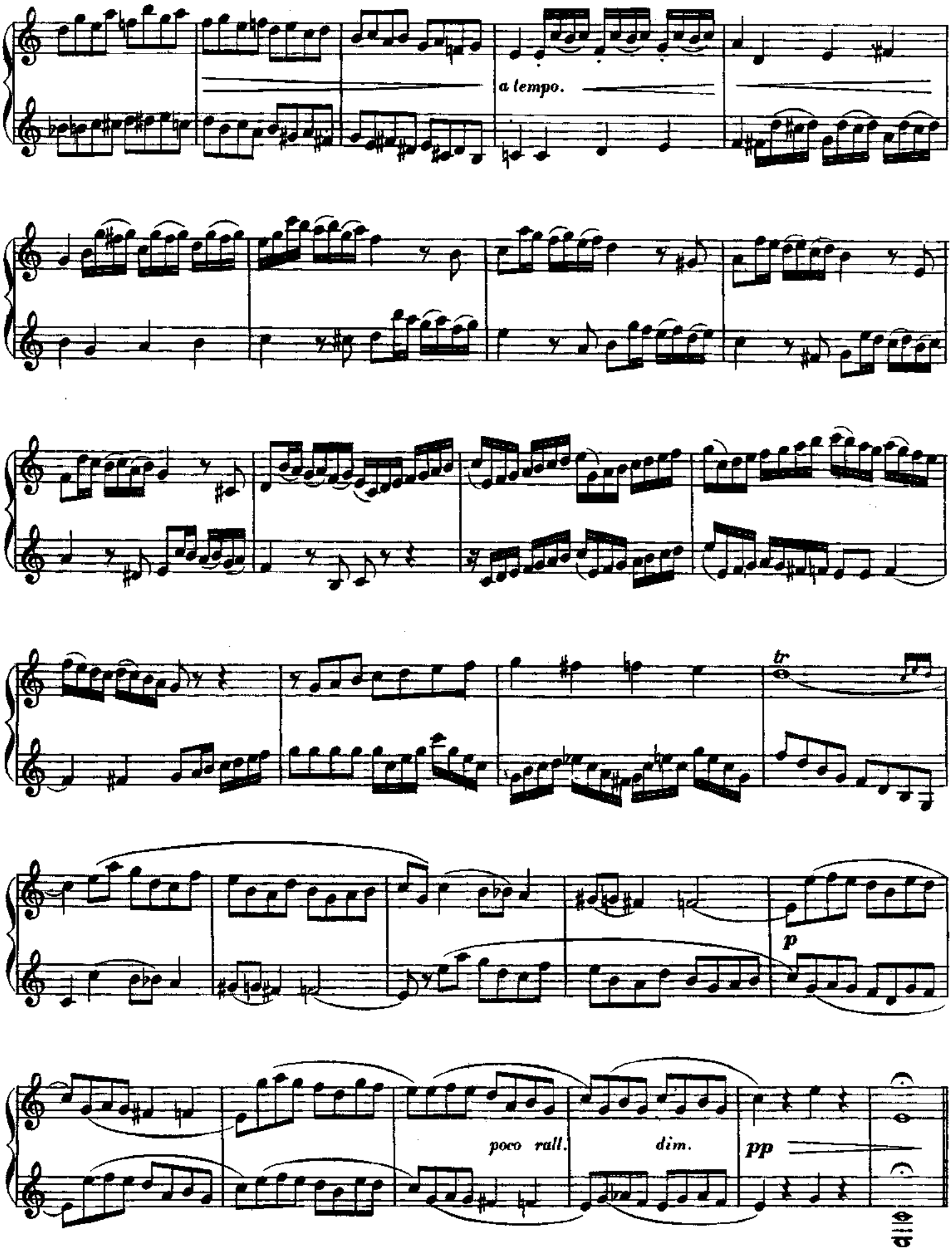

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11.

Andante.

mf

f

mf

1st VAR.

un poco più vivo.

mf

D.S. to 1st Var.

2nd VAR.

animato

mf

tr

tr

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col canto.

D.S. to 2nd Var.

3rd VAR.

mf

tr

S. to 3rd Var.

4th VAR.

mf

tr

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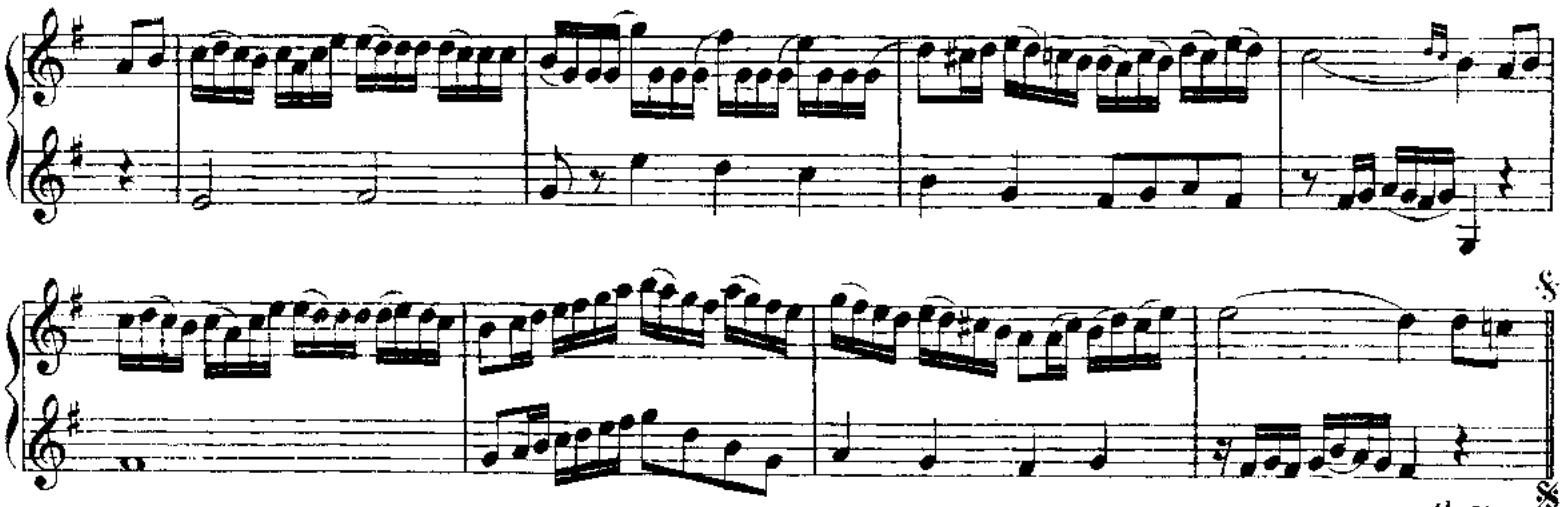
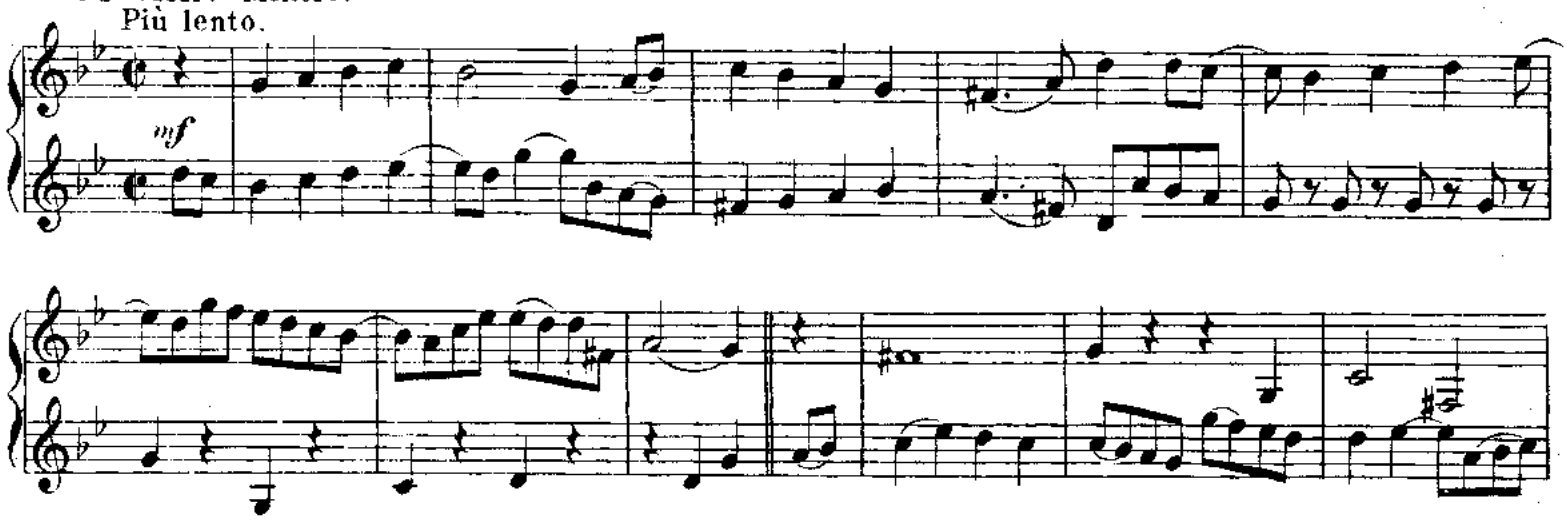
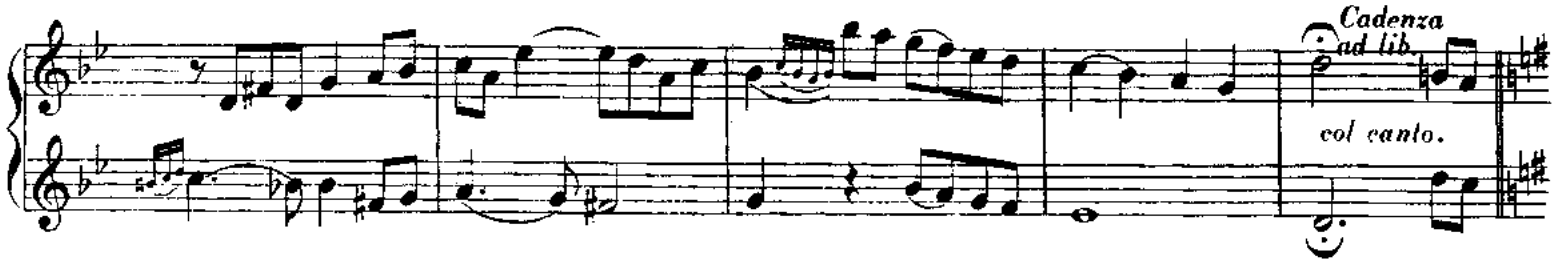


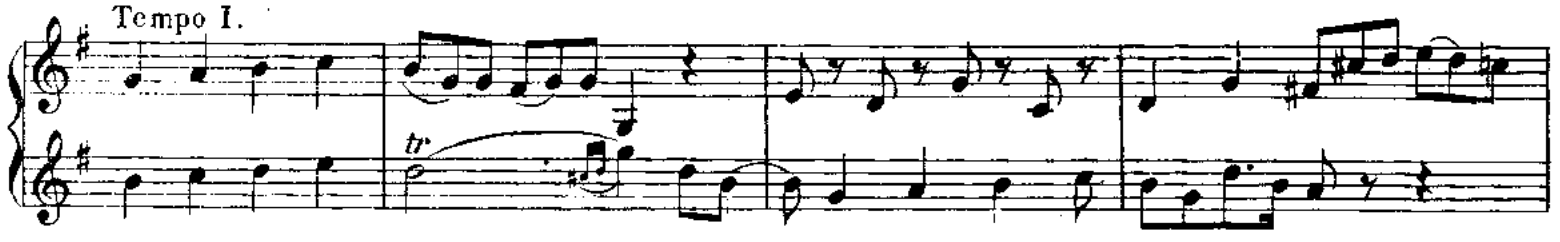
D.S. to 4th Var.

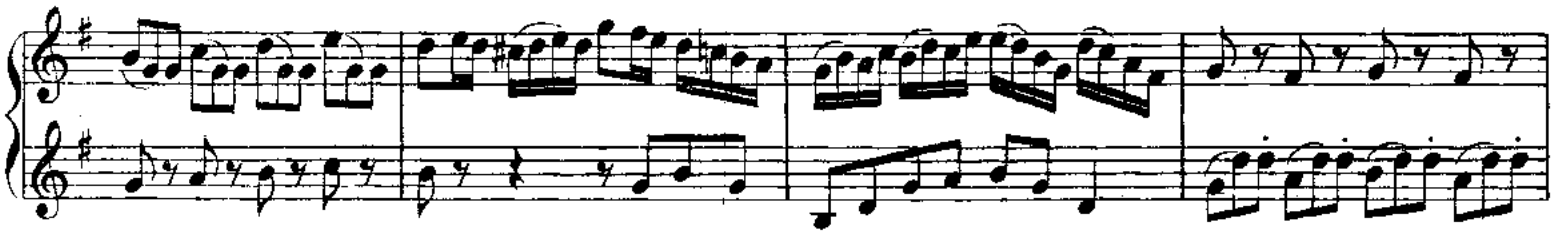
5th VAR. Minore.
Più lento.

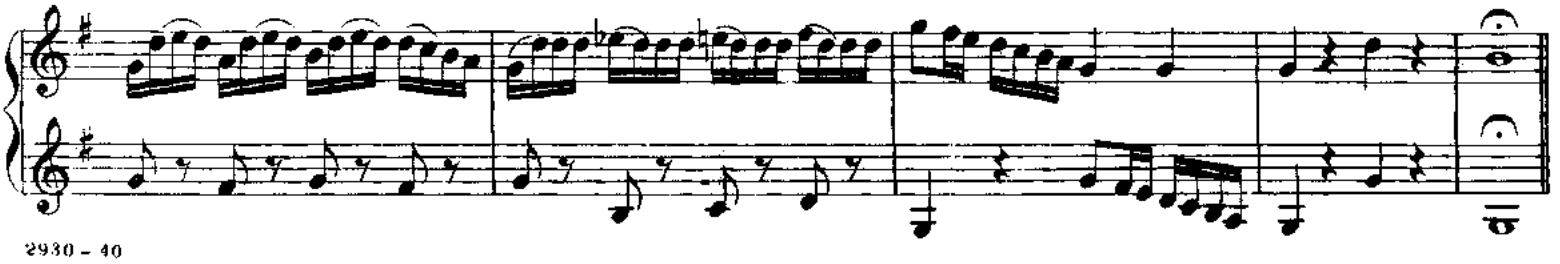




Tempo I.







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Moderato leggiero e grazioso.

12.

p

mf

p

cantabile.

cresc.

f

p dolce.

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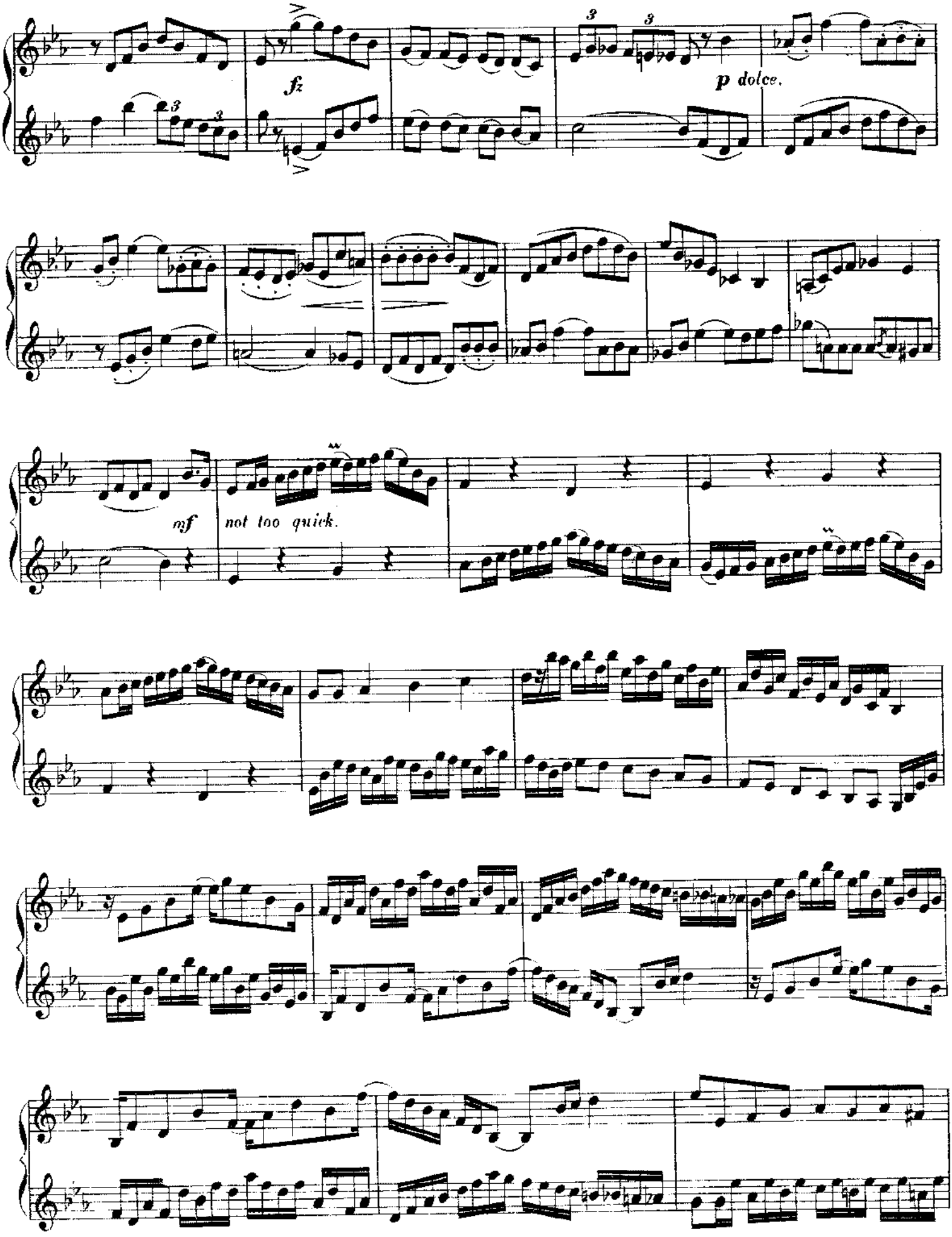

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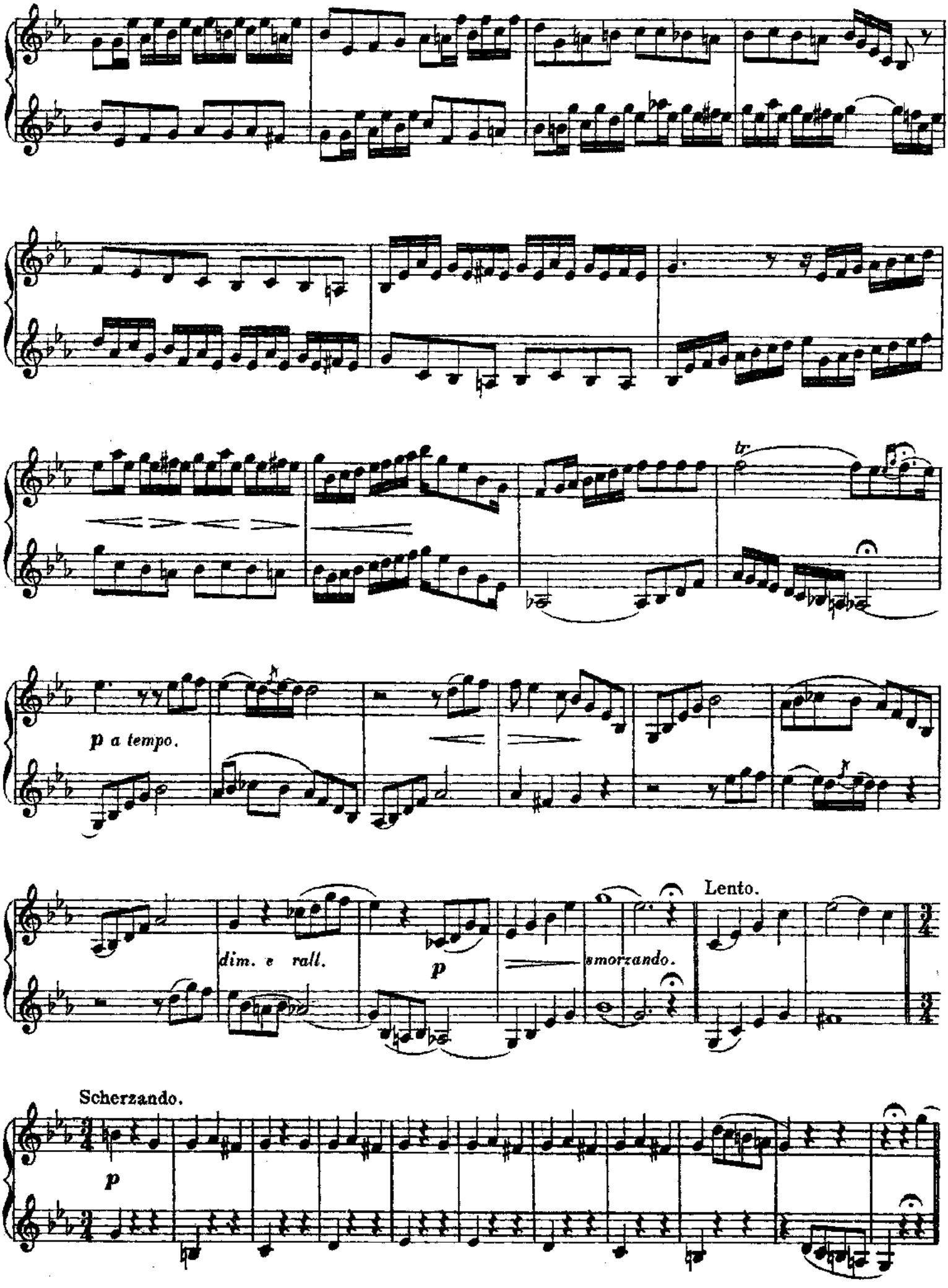

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RONDO. Scherzando.

p Light and bold.

p

Last.

f

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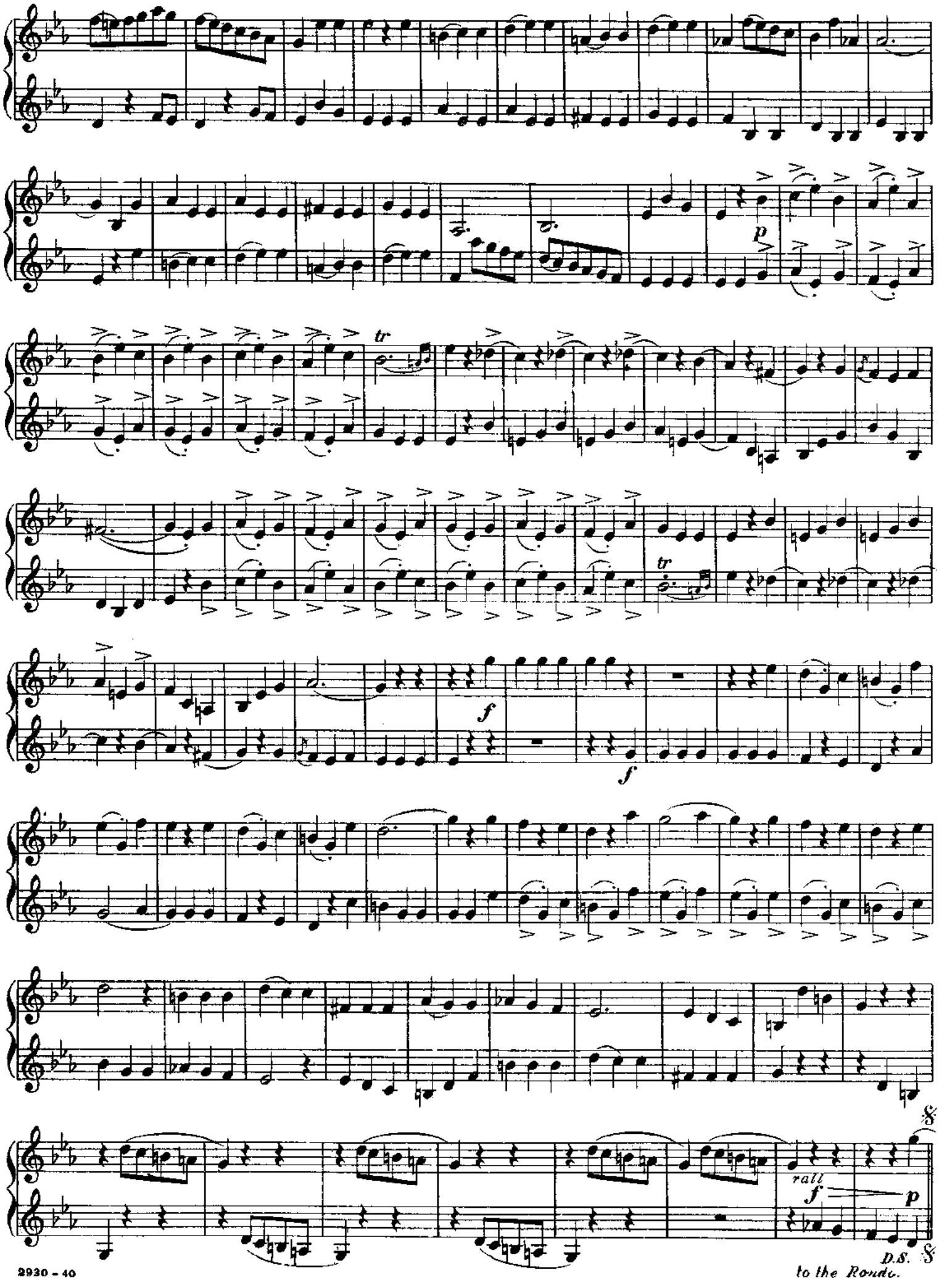

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for CORNET or EUPHONIUM.

SAINT JACOME, Op. 28.

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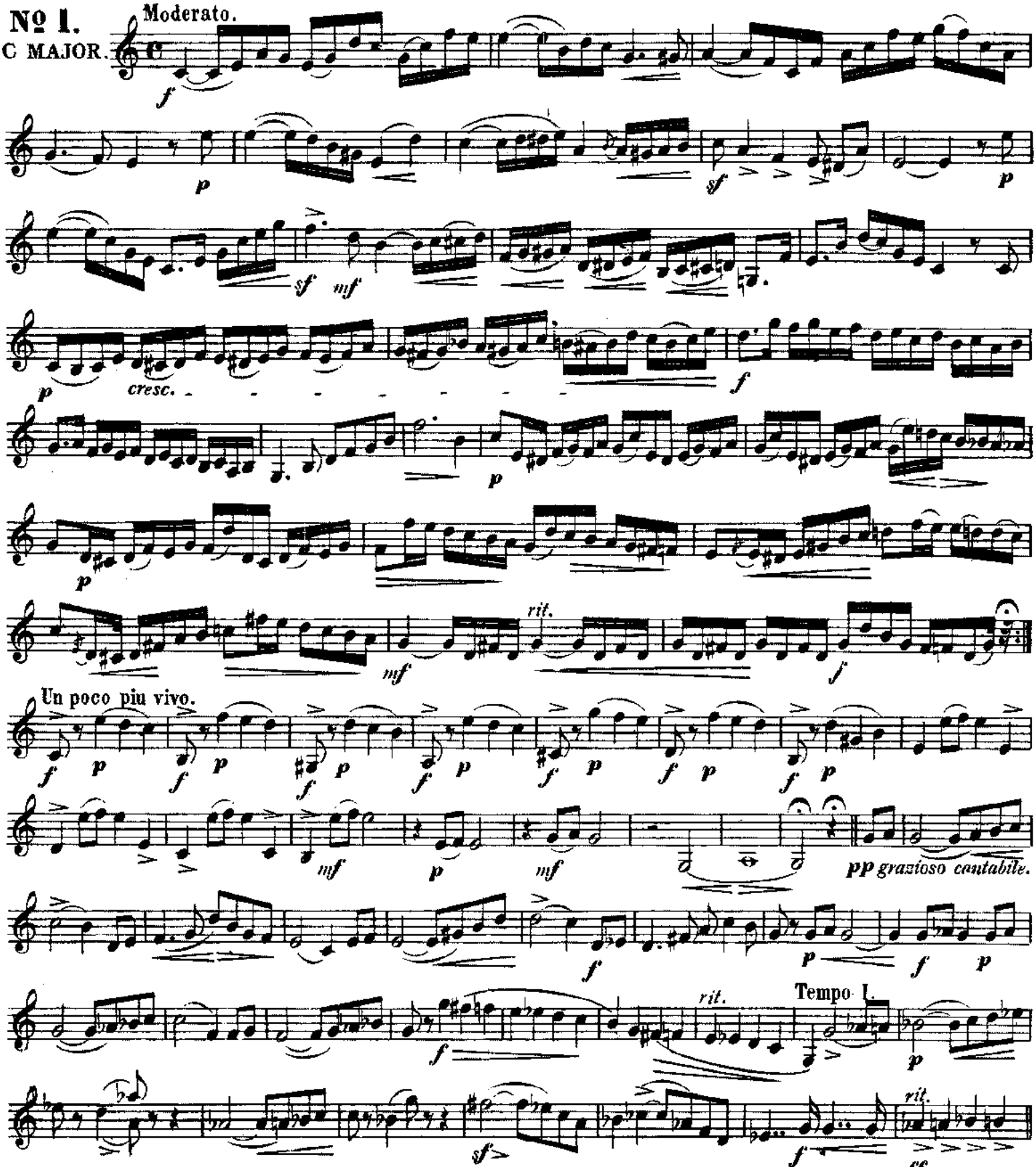
J. FORESTIER, Professor at the Conservatory of Paris.

No 1.
C MAJOR.

Moderato.



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Tempo moderato.

mf

p cresc.

f ff f f

No 2.
A MINOR.

Allegretto.

mf

tr tr tr

fz fz rit. 1 2 f f p

Tempo I.

fz p

cresc. tr tr f mf

rit. louré mf

slower. rit. Tempo I.

p

mf

fz f ff p

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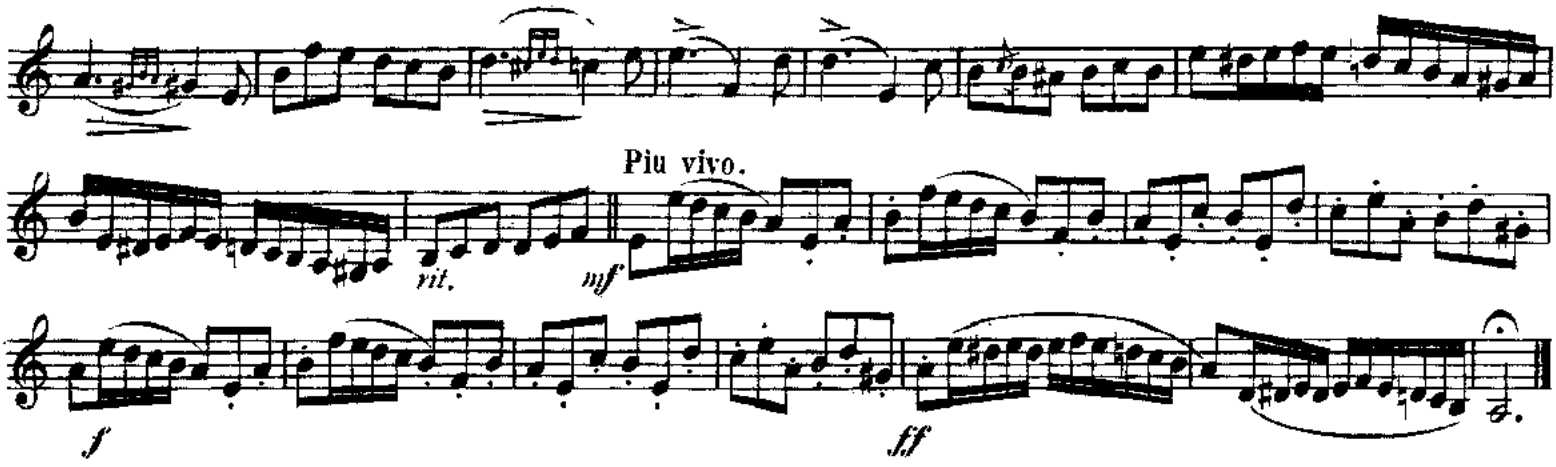
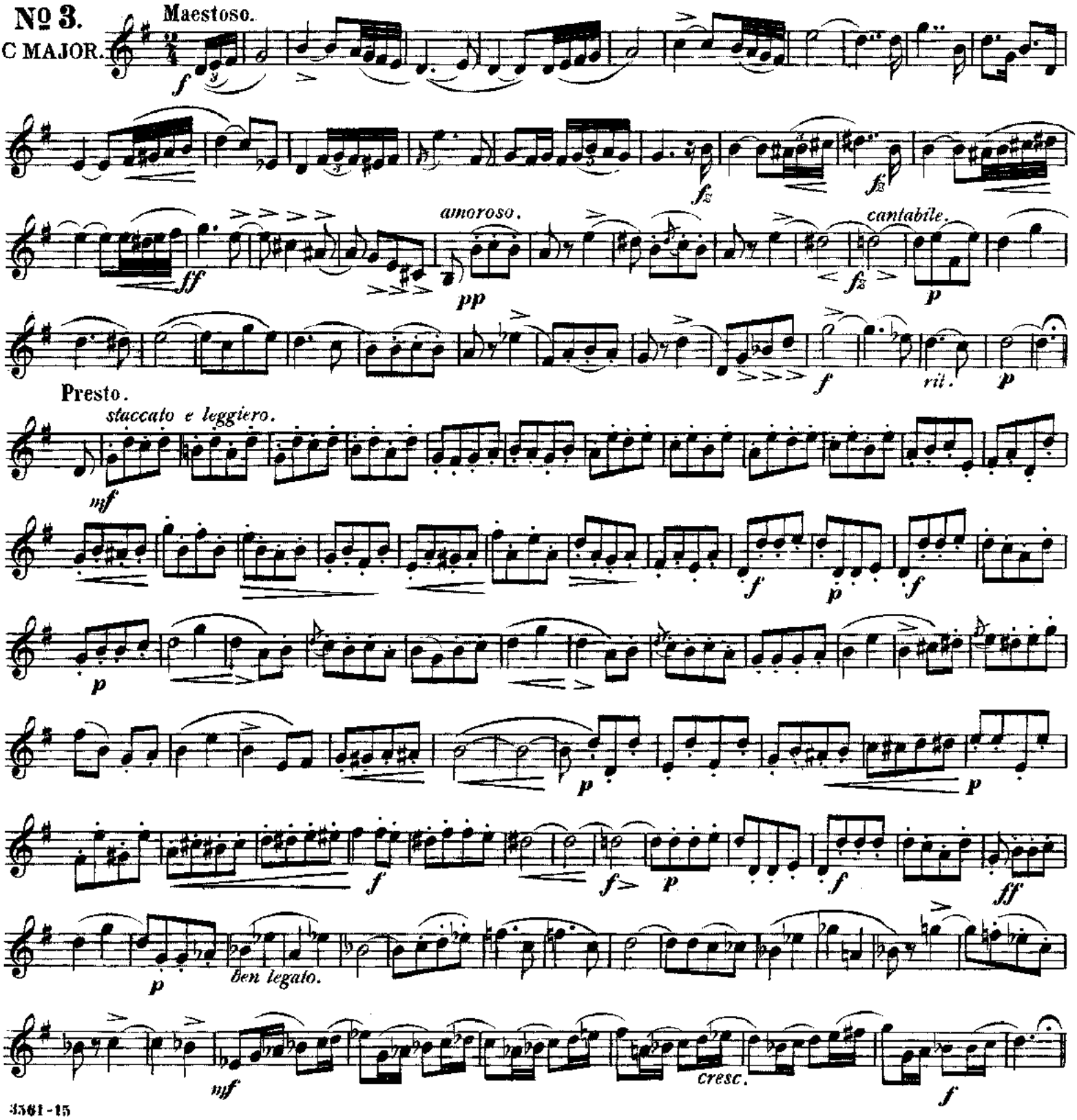


No 3.
C MAJOR.



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Lento.

f

Presto.

p

Lento.

fz *fz*

Presto.

f *p*

Lento.

ff energico.

rit.

Presto.

p dolce

f *p leggiero.* *f*

f

f

No 4.

E MINOR.

Tempo di Polka.

mf

Not quick.

rit.

dim.

Tempo Iº

p

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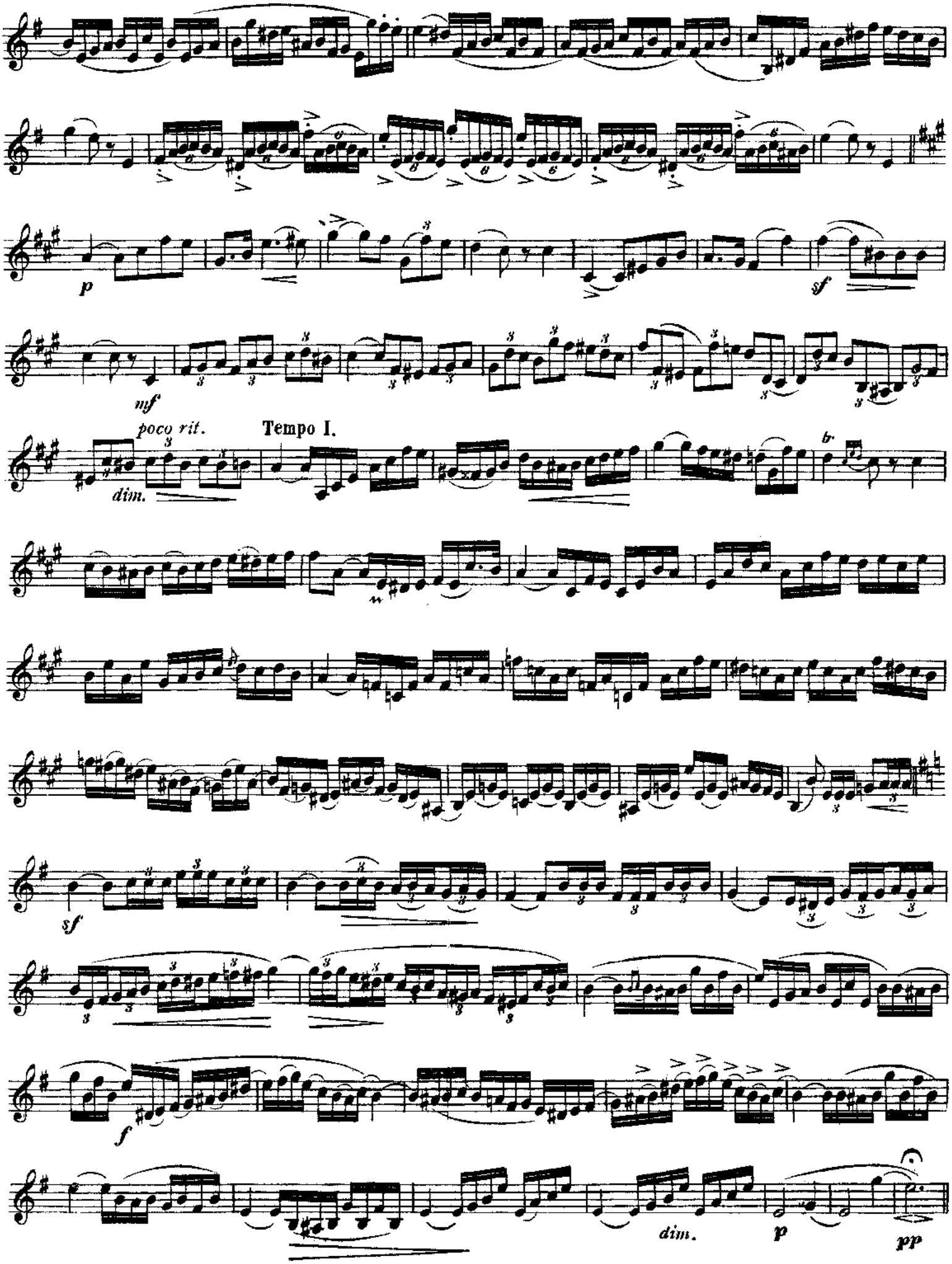

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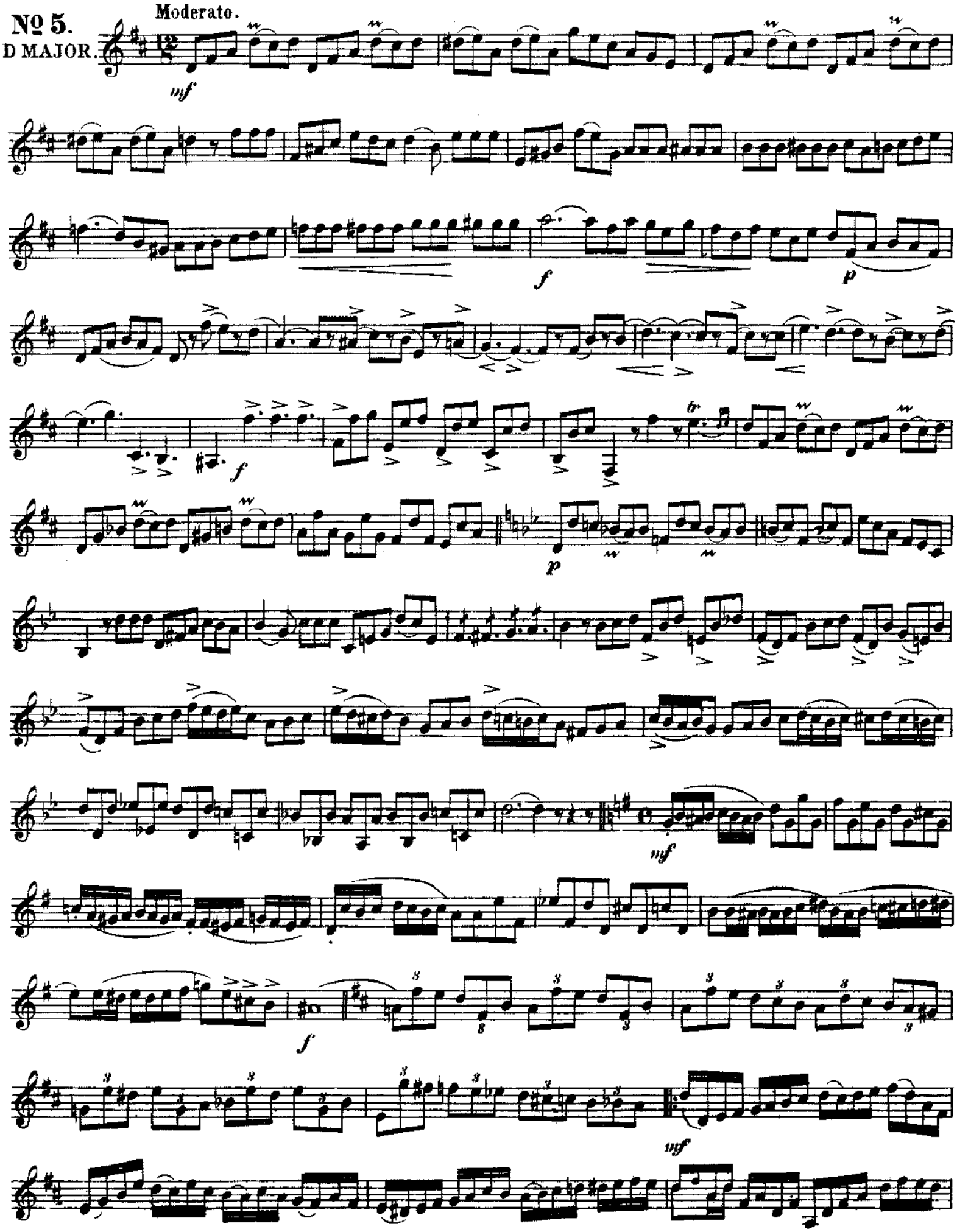
No 5.
D MAJOR.

Moderato.



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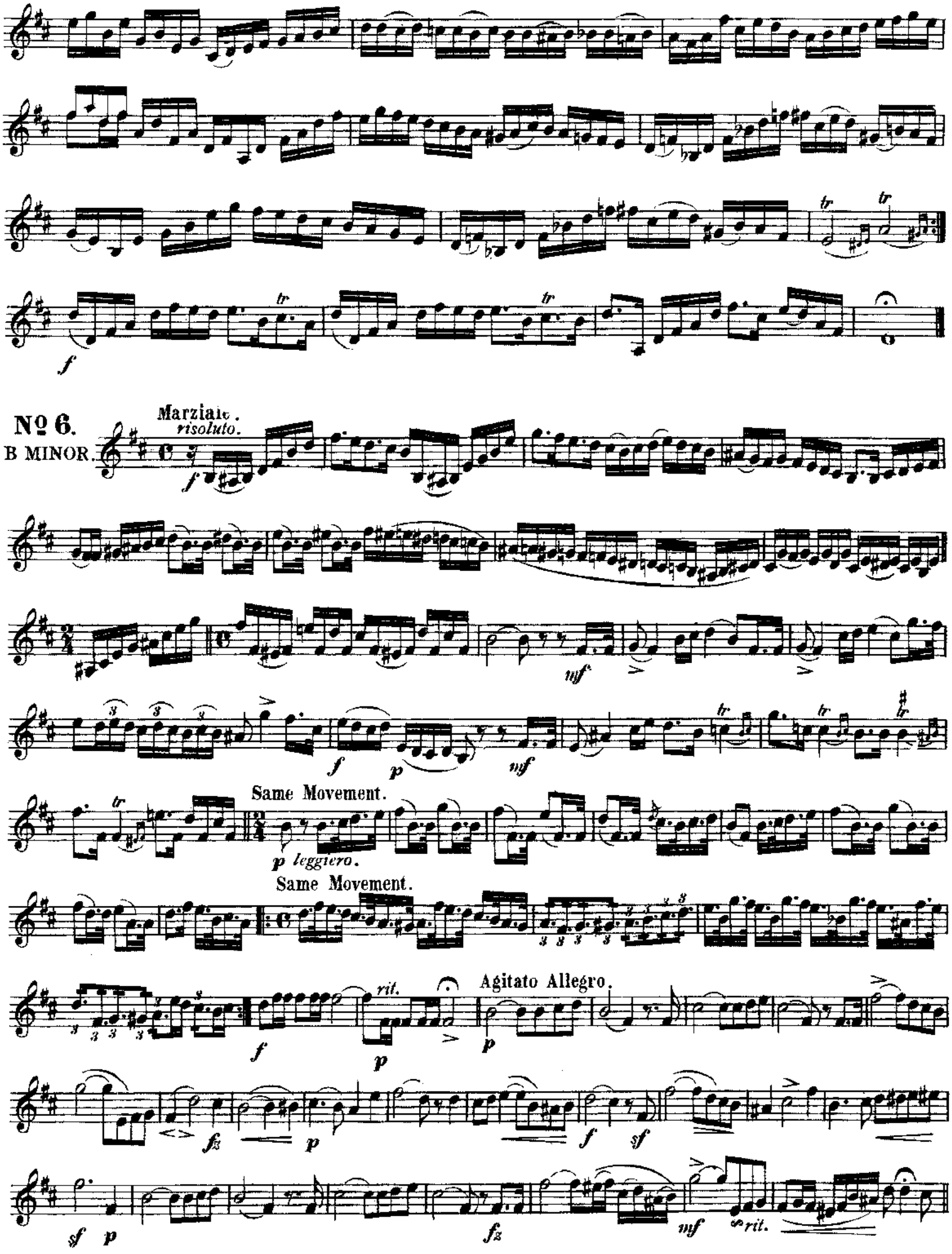

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Tempo I.

mf

Same Movement.

f

f *f*

mf

ff

№ 7.

F MAJÓR.

Andante.

mf

1 2

rit.

Vivo.

f

Più lento.

p

Moderato poco lento.

p

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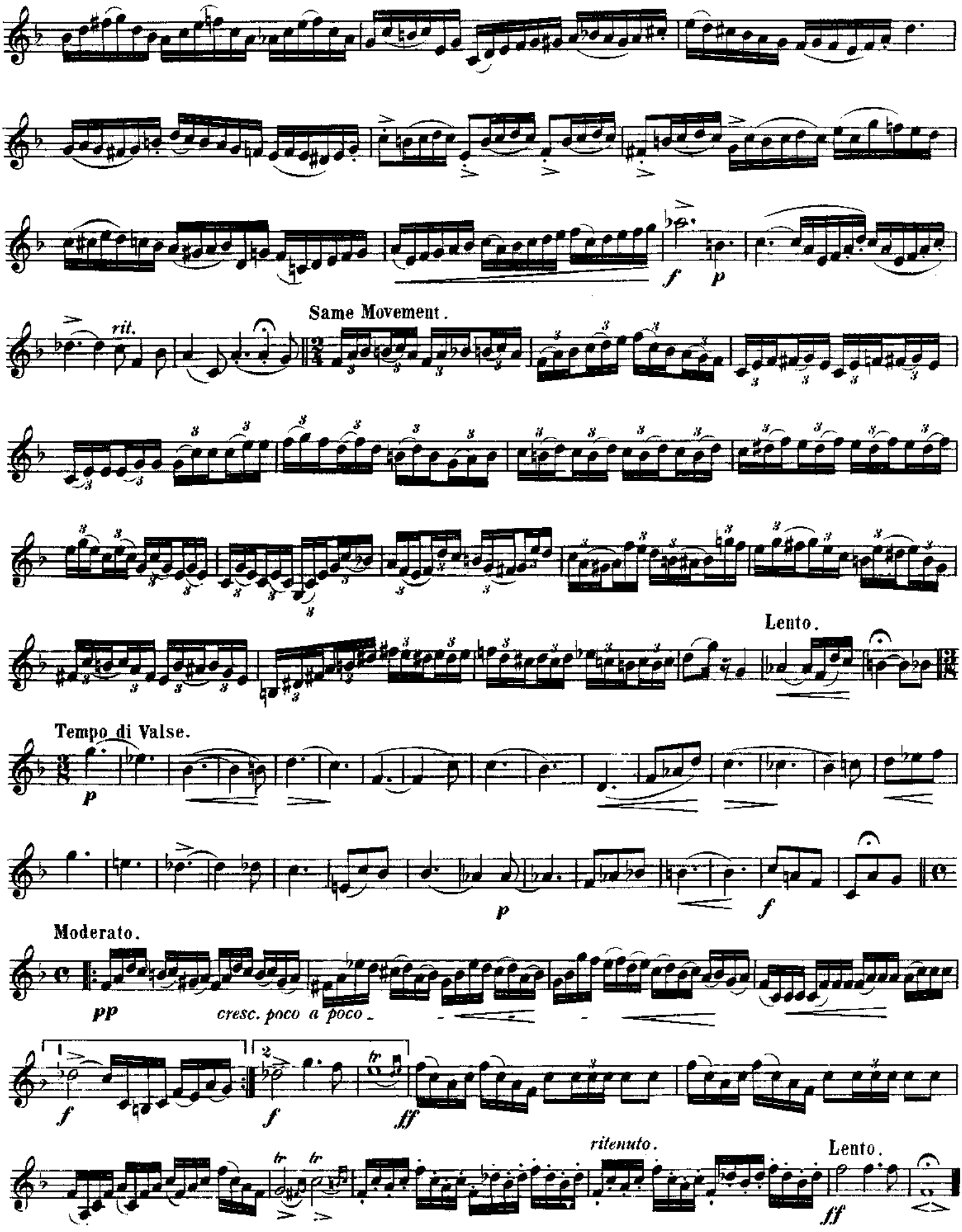

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No 8.

D MINOR.

Andantino.

p

p

p

Lento.

p ben legato.

Little quicker.

f

TARENTELLA.

Presto.

rit.

f *f*

f

pp

cresc. poco a poco.

ff

p

poco cresc.

sf *mf*

rit.

Andantino.

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sf

rit.

a tempo

rit.

dim.

No 9

B♭ MAJOR.

Tempo di Valse.

mf

p

cresc.

f

dim.

p

p

f

p

Piu lento.

p

ff furioso.

tr

rit.

p

grazioso.

Piu lento.

mf

Lento.

p

al Coda.

al lento

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CODA.

Ben moderato.

p *cresc.* *p* *f* *p* *f* Presto.

rall. *p* *f*

Grandioso.

ff *rall.* *fz* *ff* *elargissimo.*

Nº 10.

G MINOR.

Allegro maestoso.

ff *p* *f*

Allegro moderato.

f *p*

Andante.

p *al Var.* *mf*

VAR. Andante.

rit.

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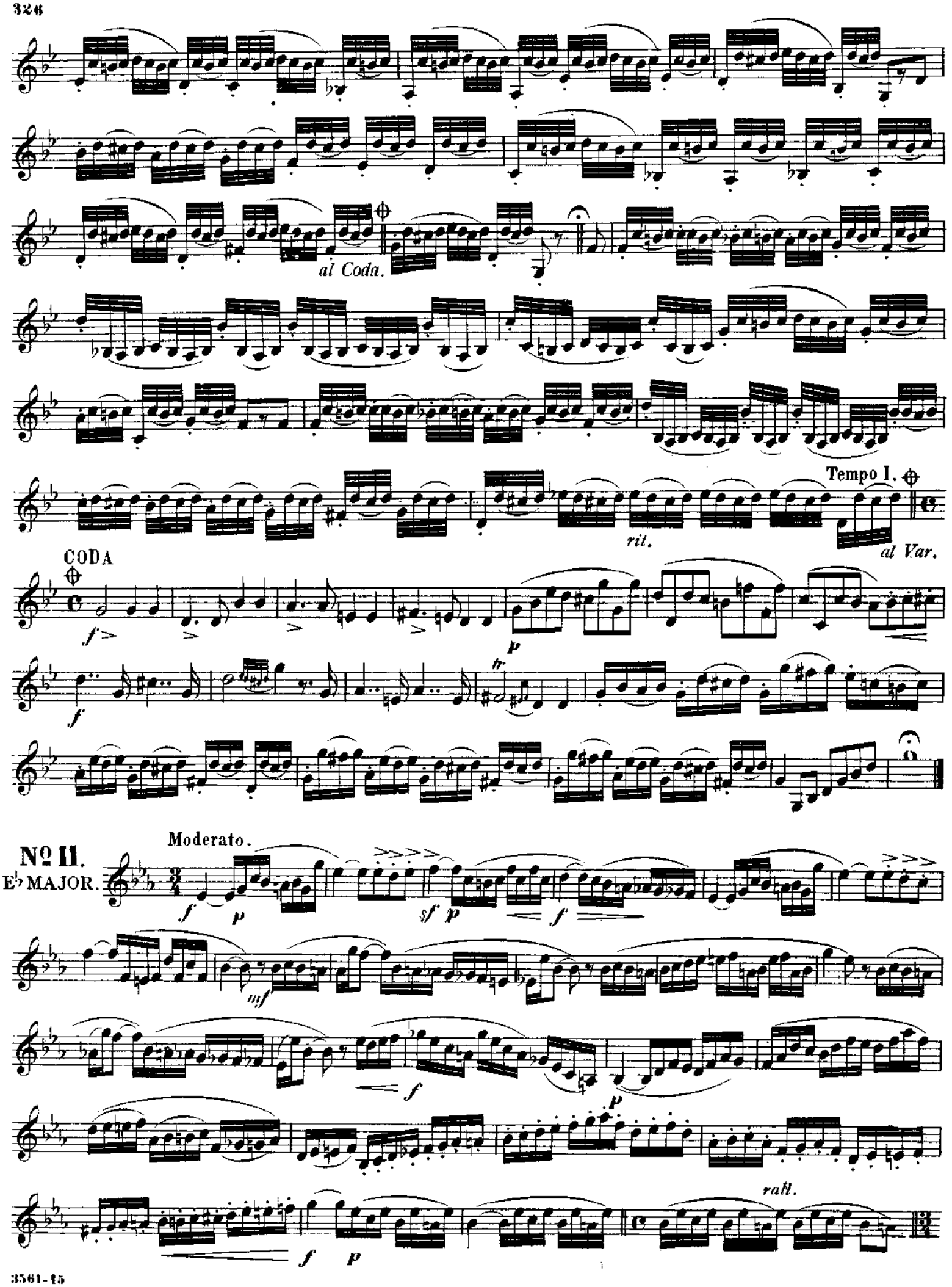

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Tempo I.

p

f

mf

f

f

Cantabile.

mf

f

f *p*

ff *dim.* *rit.*

Nº 12.
C MINOR.

Agitato moderato.

mf

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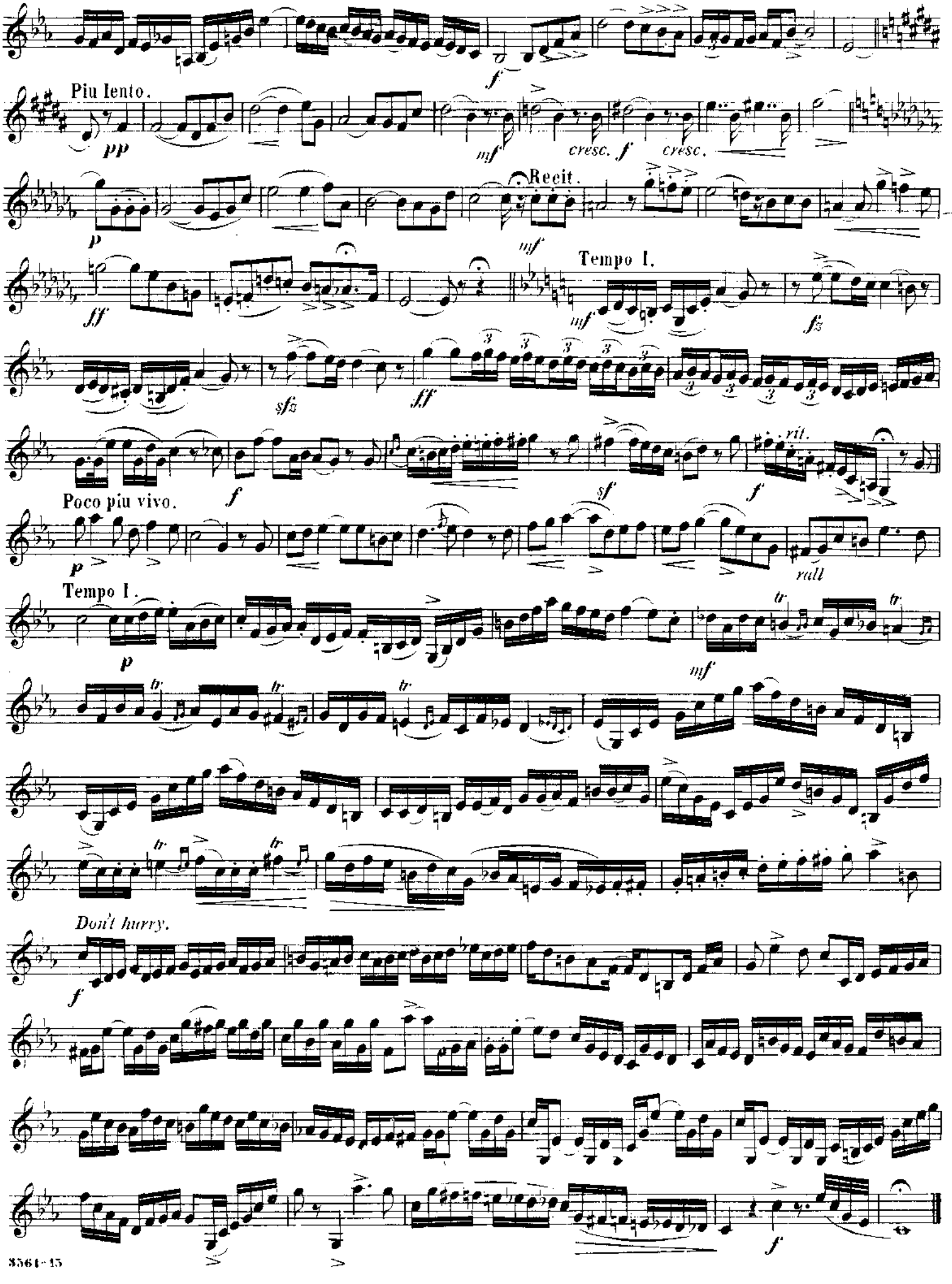

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These Studies will be an excellent practice, especially for the lower register of the Cornet, which is somewhat neglected in other Instruction Books. It is recommended that the pupil should practice one of this Series of Studies now and then to repose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

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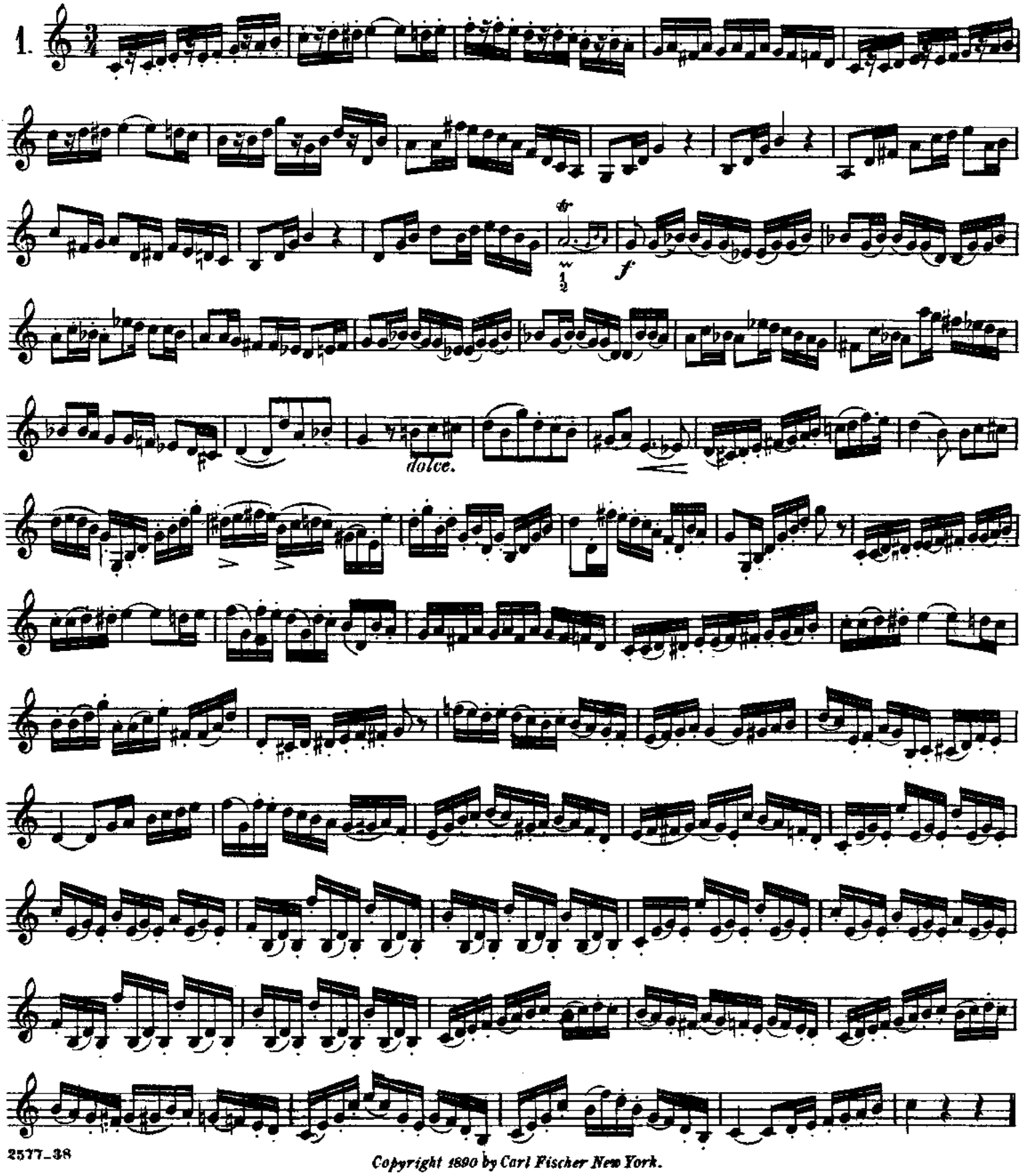
Allegro moderato.



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Allegretto.

2.

cresc.

rit.

a tempo.

rit.

a tempo.

8va ad lib

p

cresc.

p

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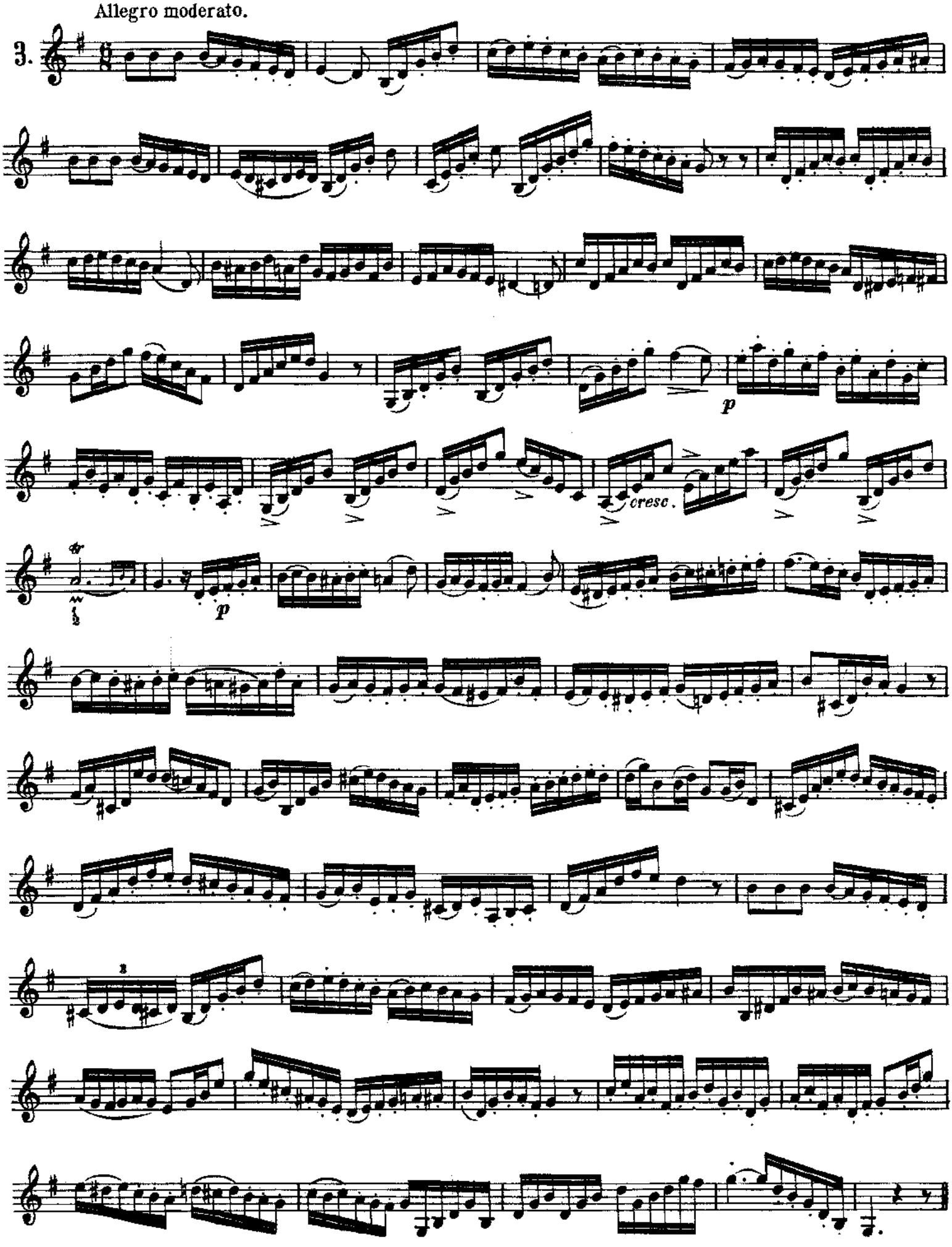
Allegro moderato.

3.



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Moderato.

4.

leggiero.

dolce.

a tempo.

rit.

espressivo.

rit.

cresc.

espress.

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Moderato.

5.

Fine.

D. C.

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Moderato.

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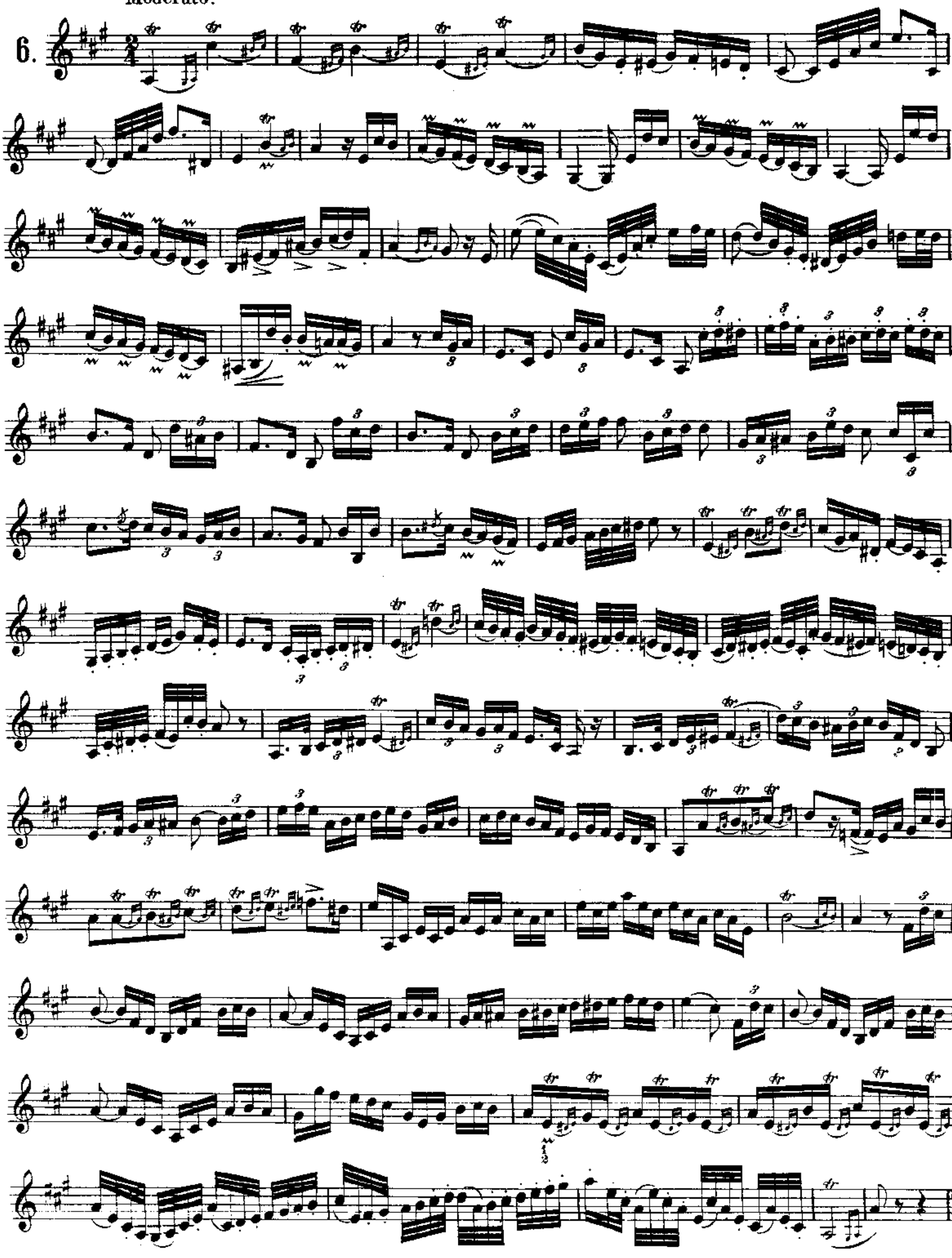

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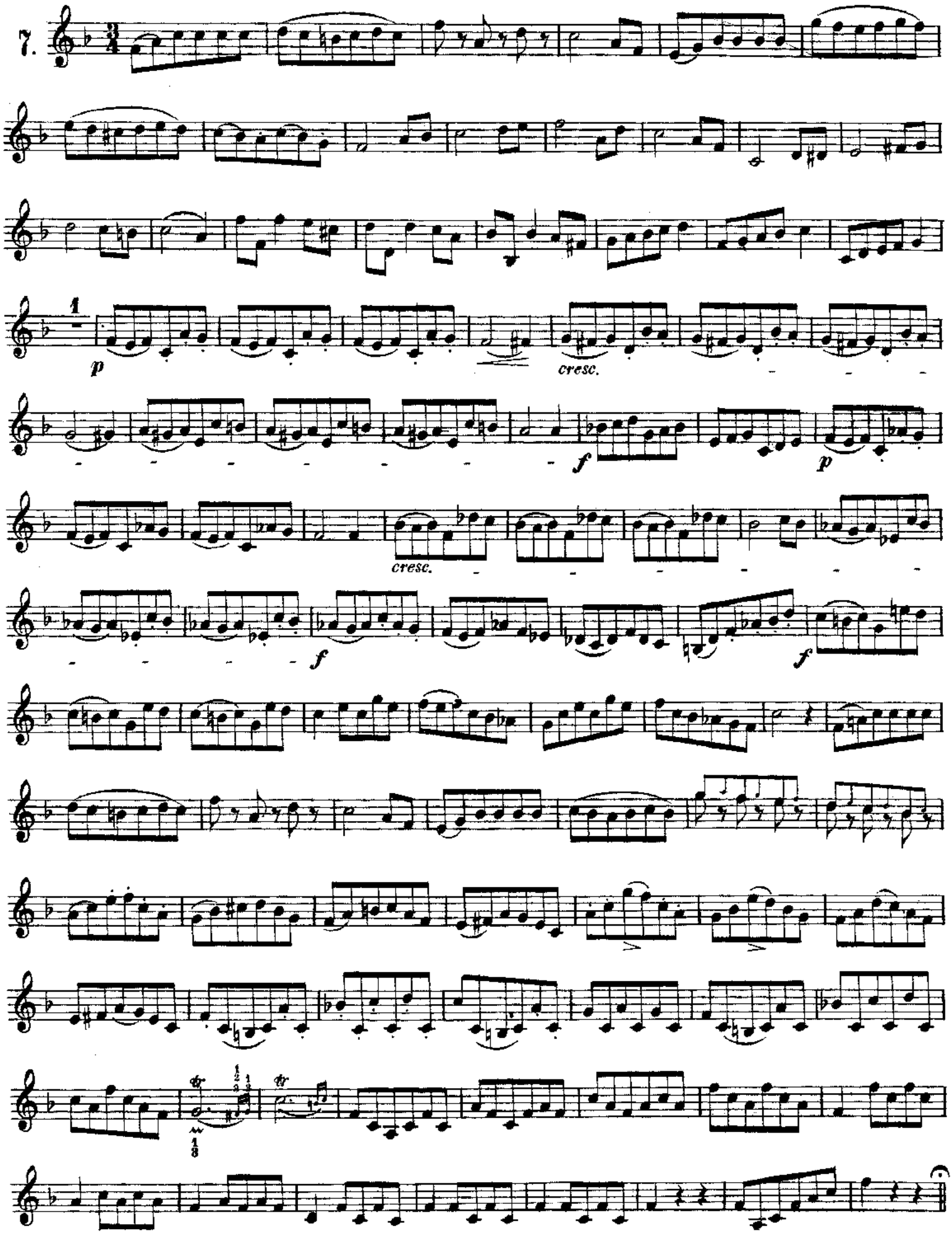
Mouvement de Valse.

7.



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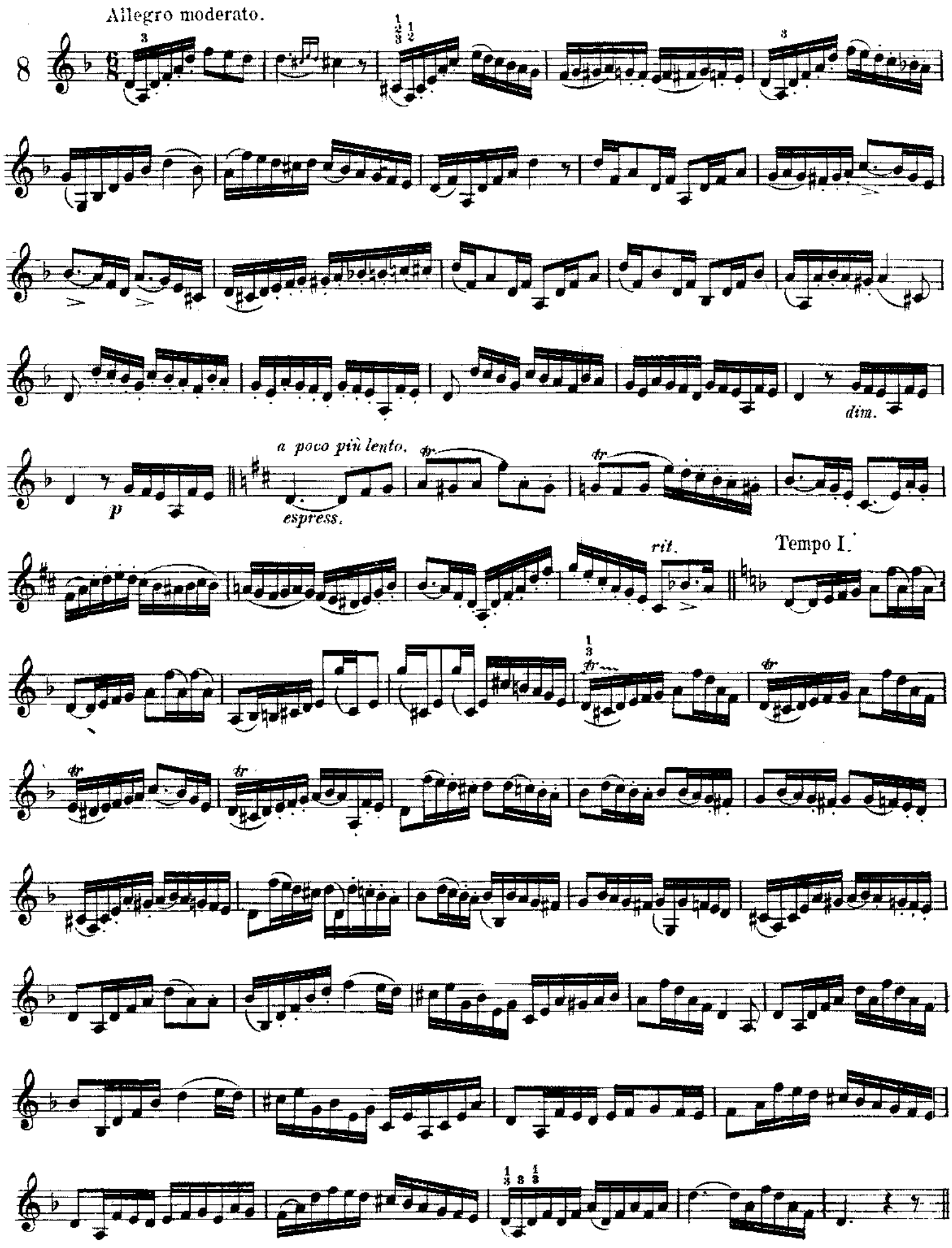

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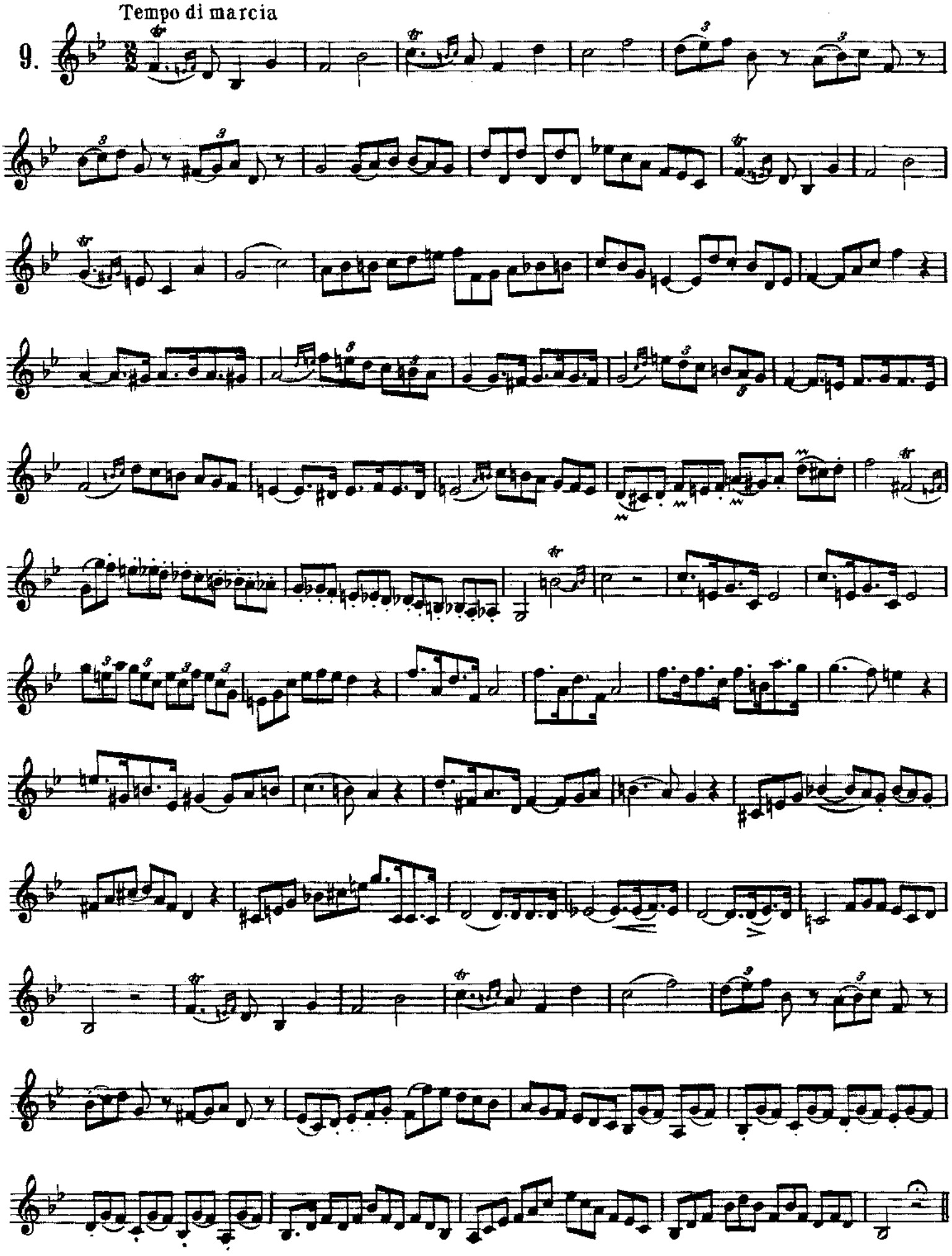
Tempo di marcia

9.



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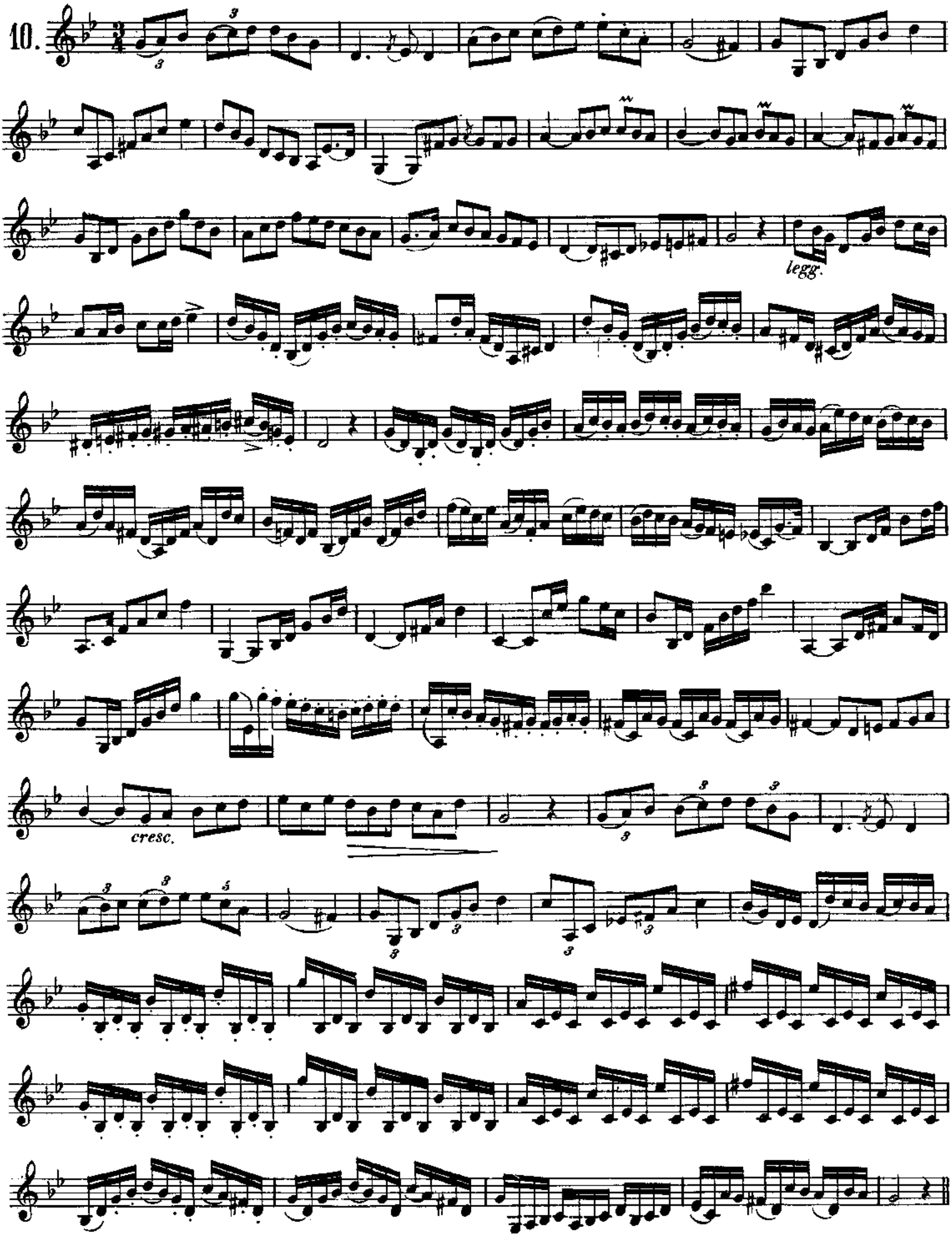
Allegretto

10.



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Moderato.

11.

espress.

dolce.

espress.

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Mouvement de Valse.

12.

f furioso.

ad lib.

dim.

p

pp

1

espress.

ad lib.

ad lib.

dolce.

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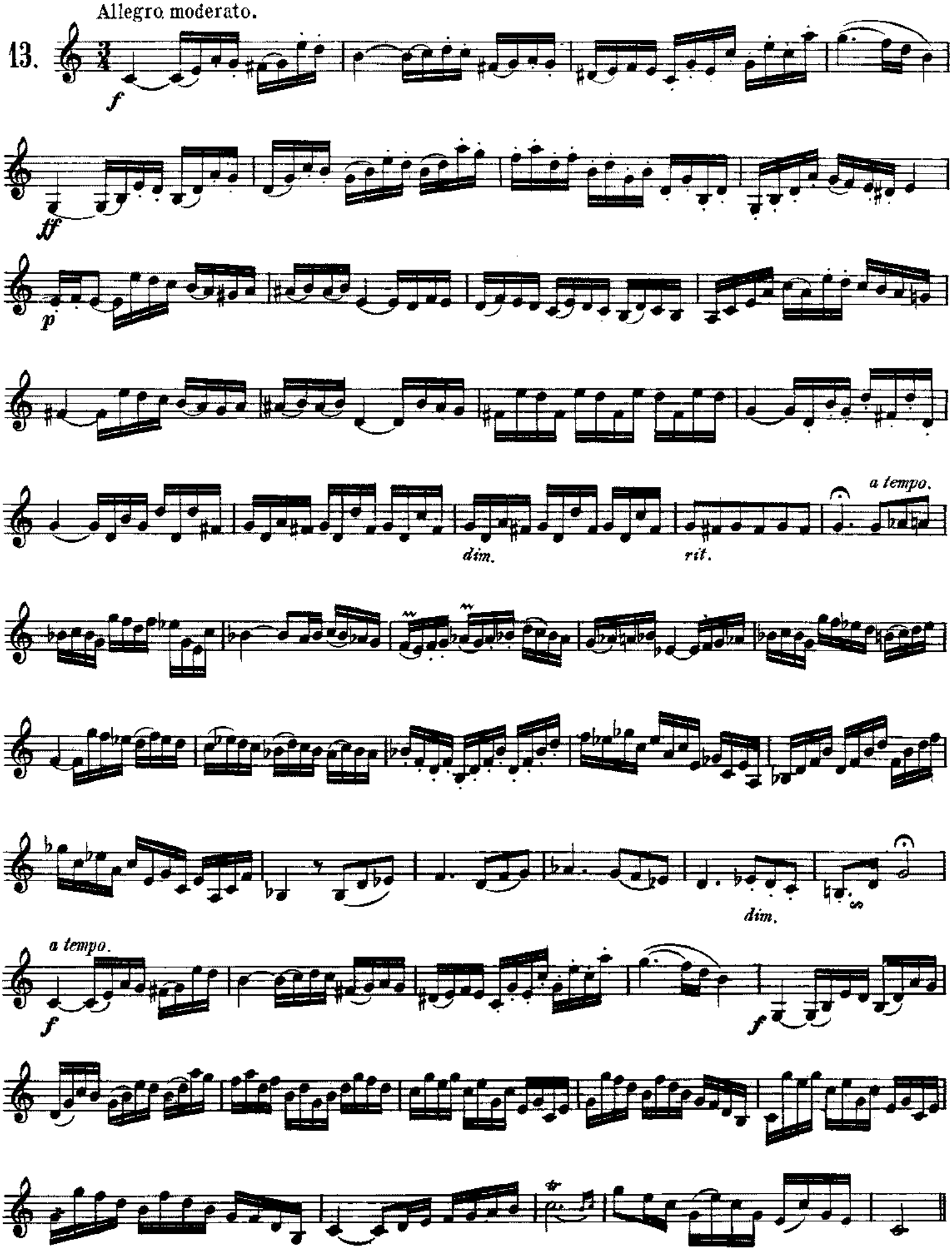
Allegro moderato.

13.



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Allegro moderato.

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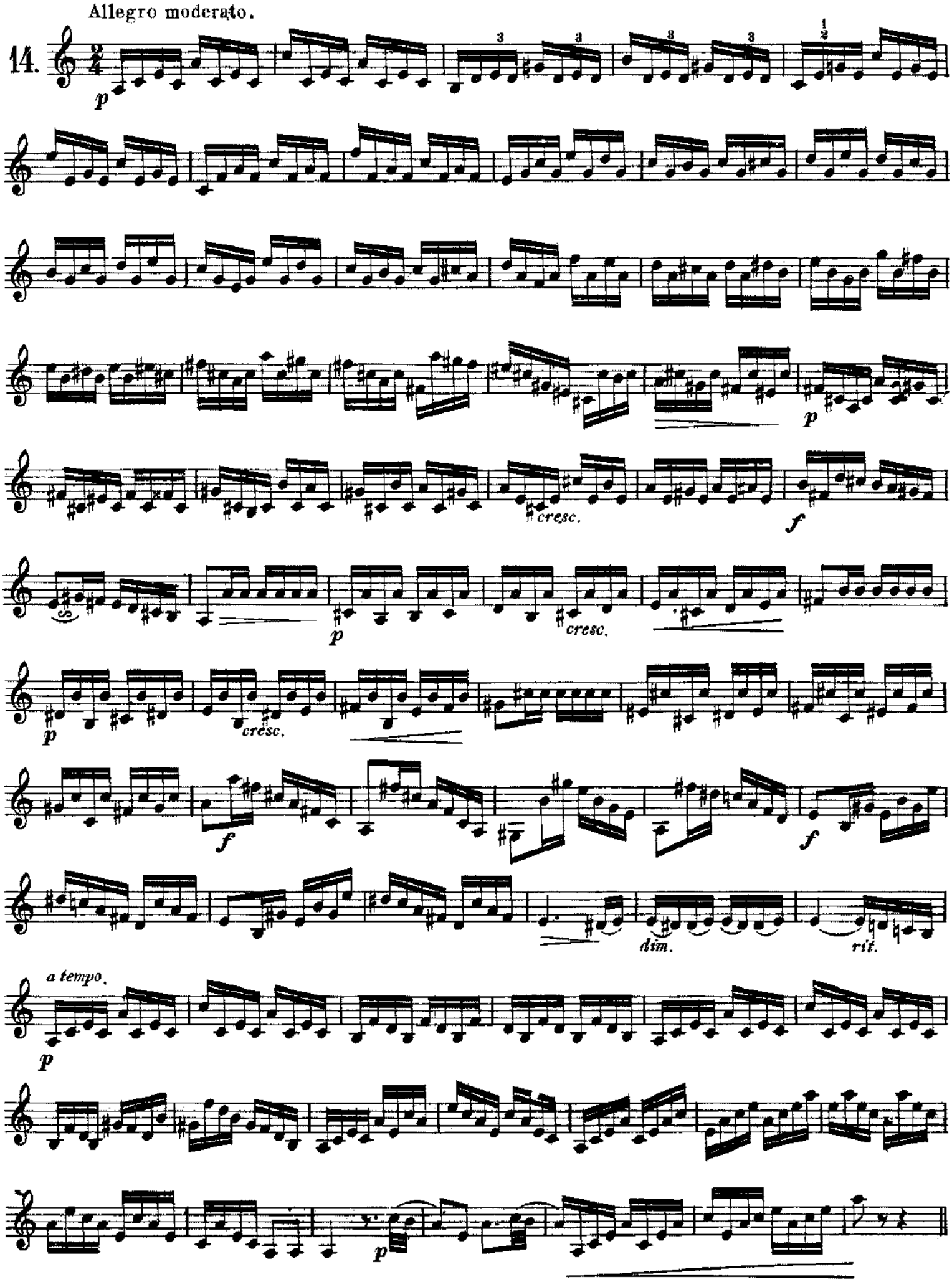

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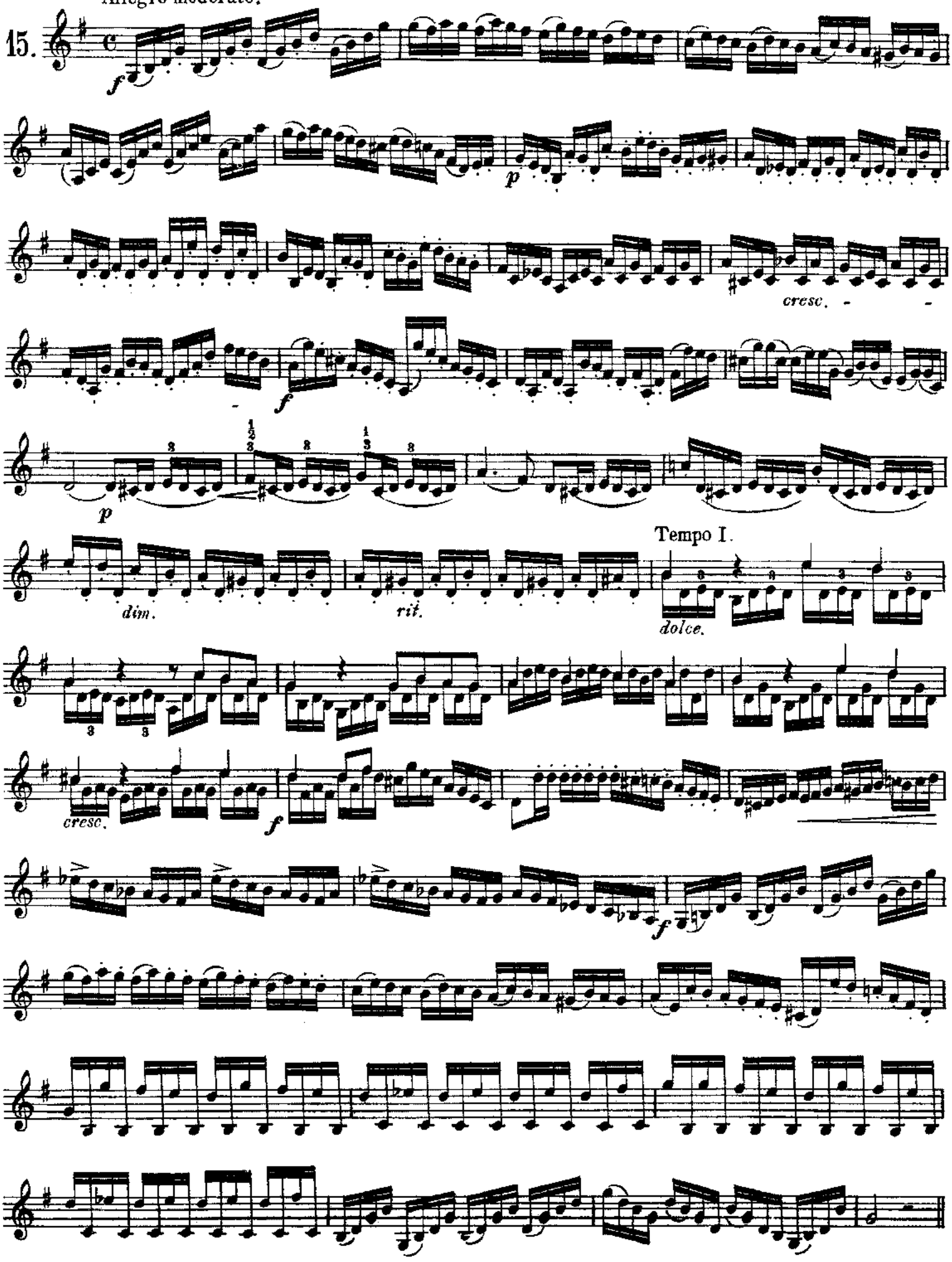
Allegro moderato.

15.



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Tempo di bolero.

16.

legg.

mf

espress.

cresc.

f

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Allegro moderato.

17.

f

p

cresc.

p

dim.

rit.

a tempo.

lento.

ad lib.

f

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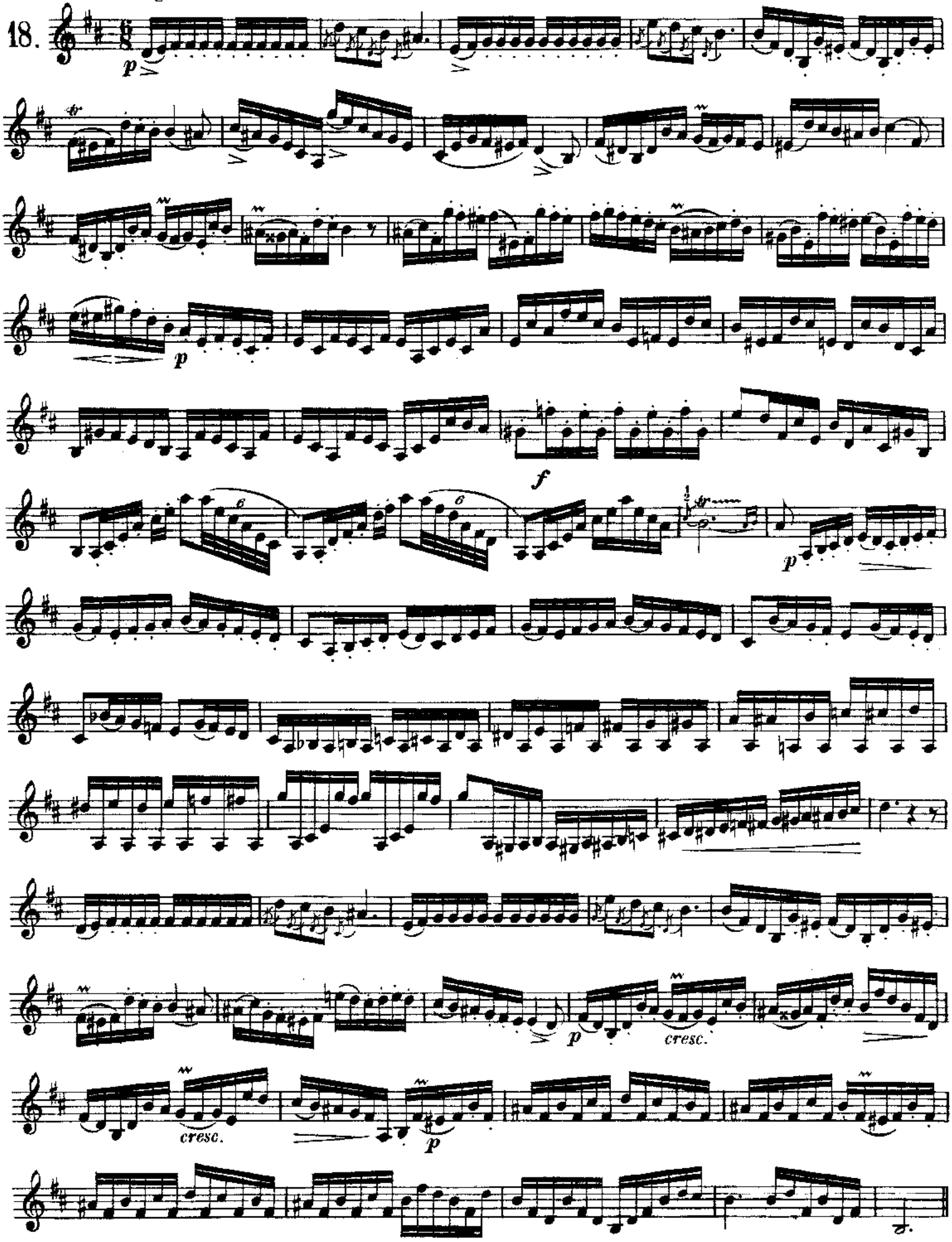
Allegretto.

18.



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Allegro moderato.

19.

f

dim.

a tempo

rit.

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Allegro moderato.

20.

furioso.

p

cresc.

f

p

cresc.

f

ad lib.

f

p

f

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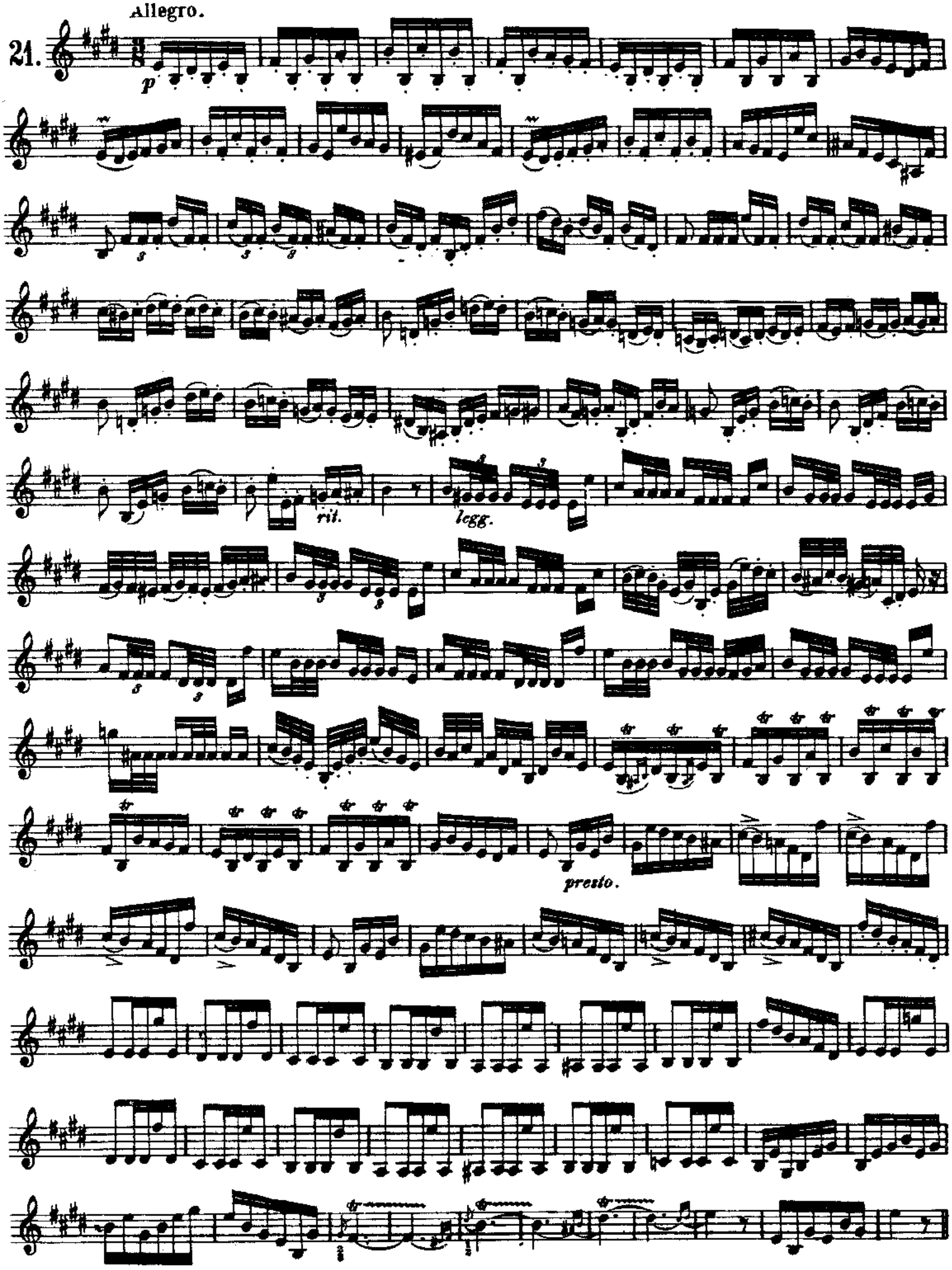
Allegro.

21.



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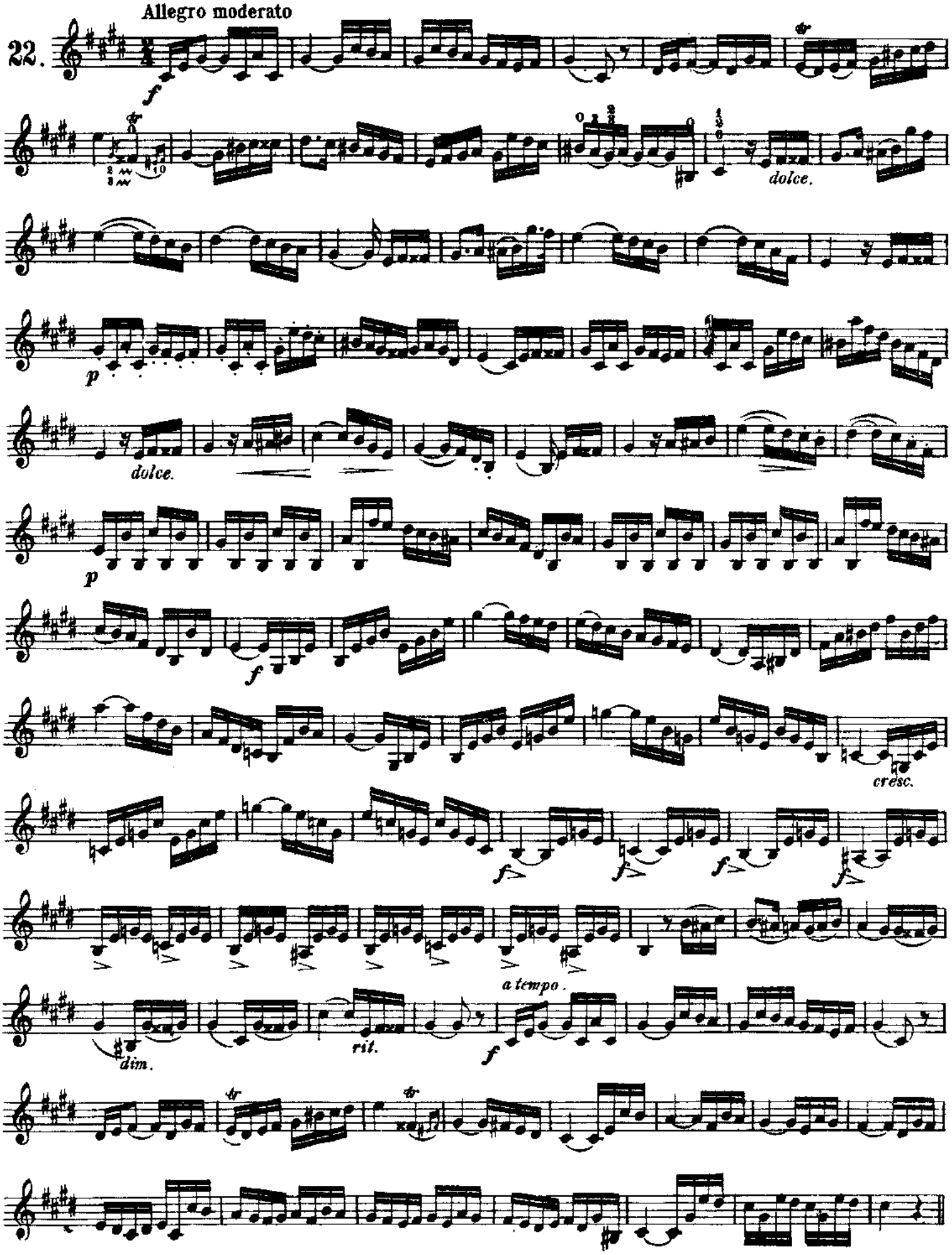
22. Allegro moderato



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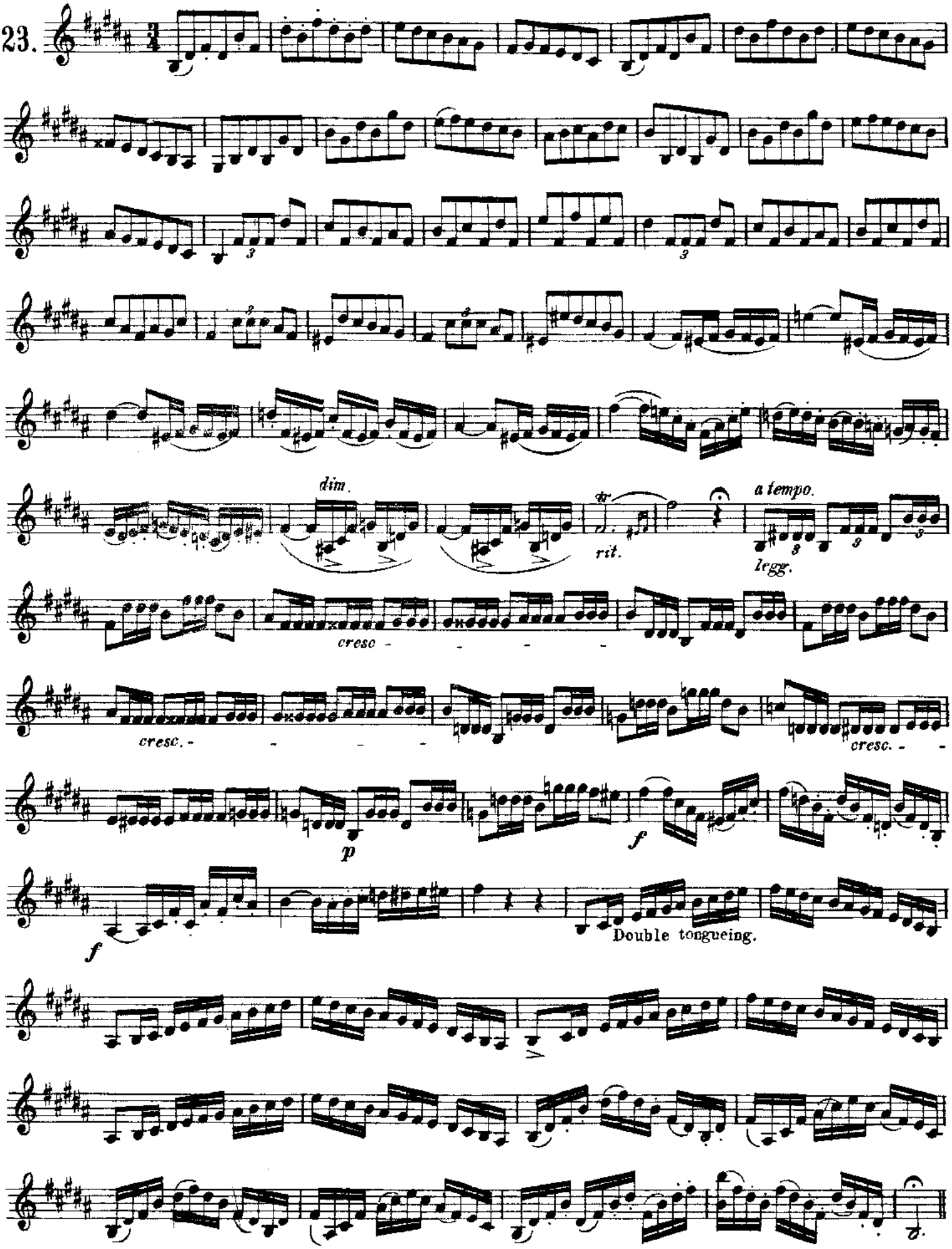
Allegro.

23.



The same in B♭ major, altering accidental ♯ to ♮, ♮ to ♭ and 𝄪 to ♯.

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Moderato.

24.

cresc.

dim.

WALTZ TIME.

Moderato.

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f *legg.*

f

cresc.

f

p

p

Prestissimo.

f double tongueing. (Binary.)

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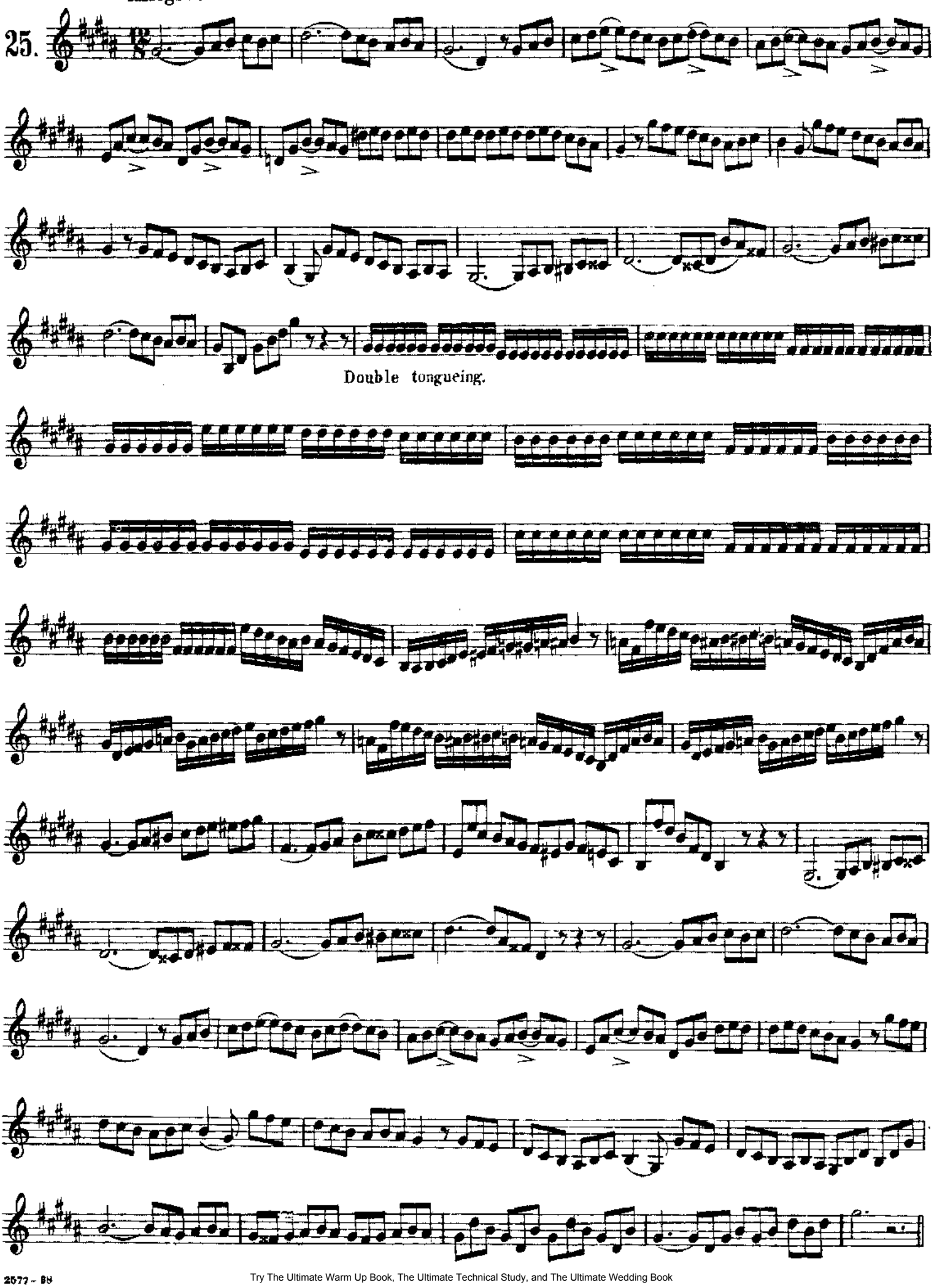
Allegro.

25.



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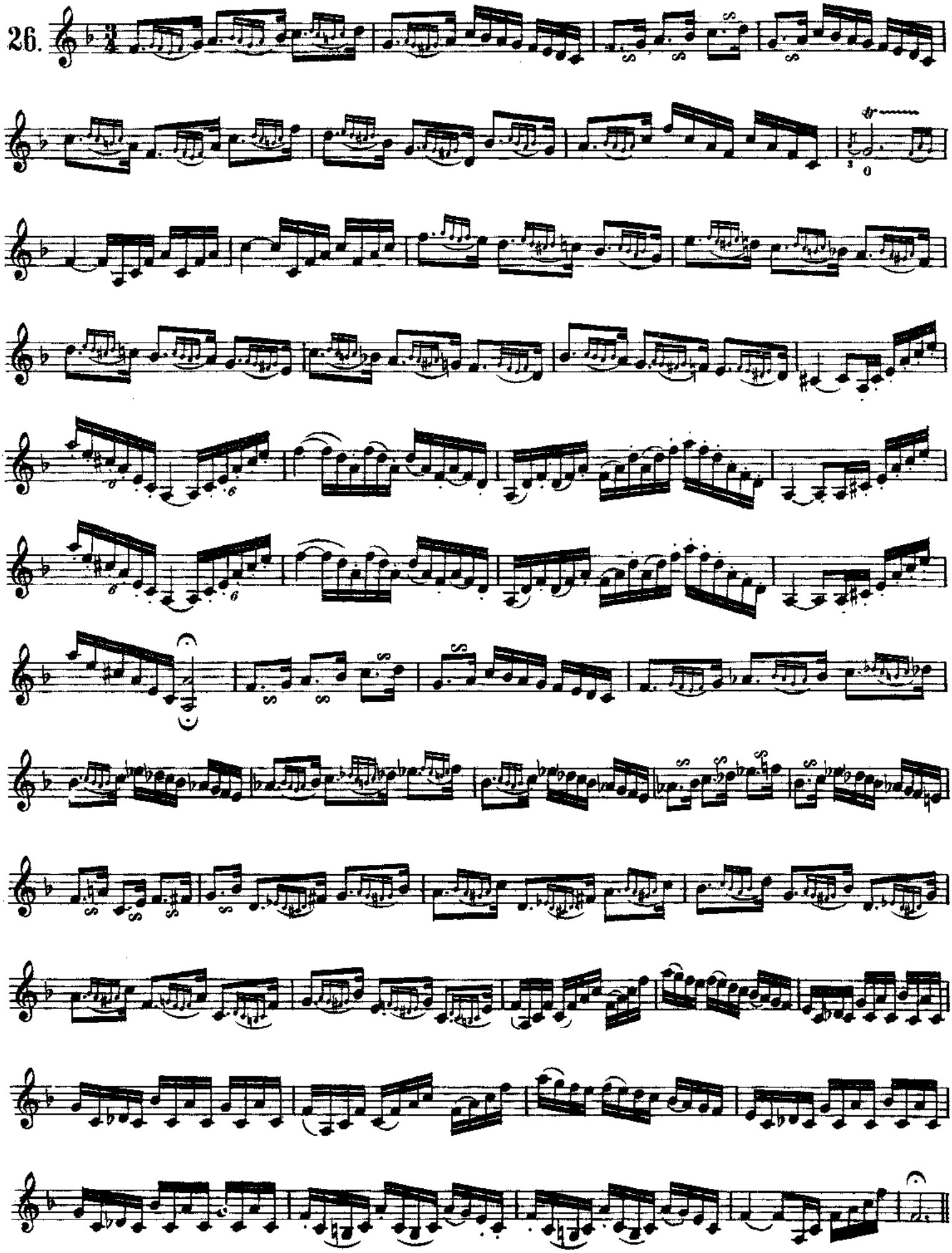
Andantino.

26.



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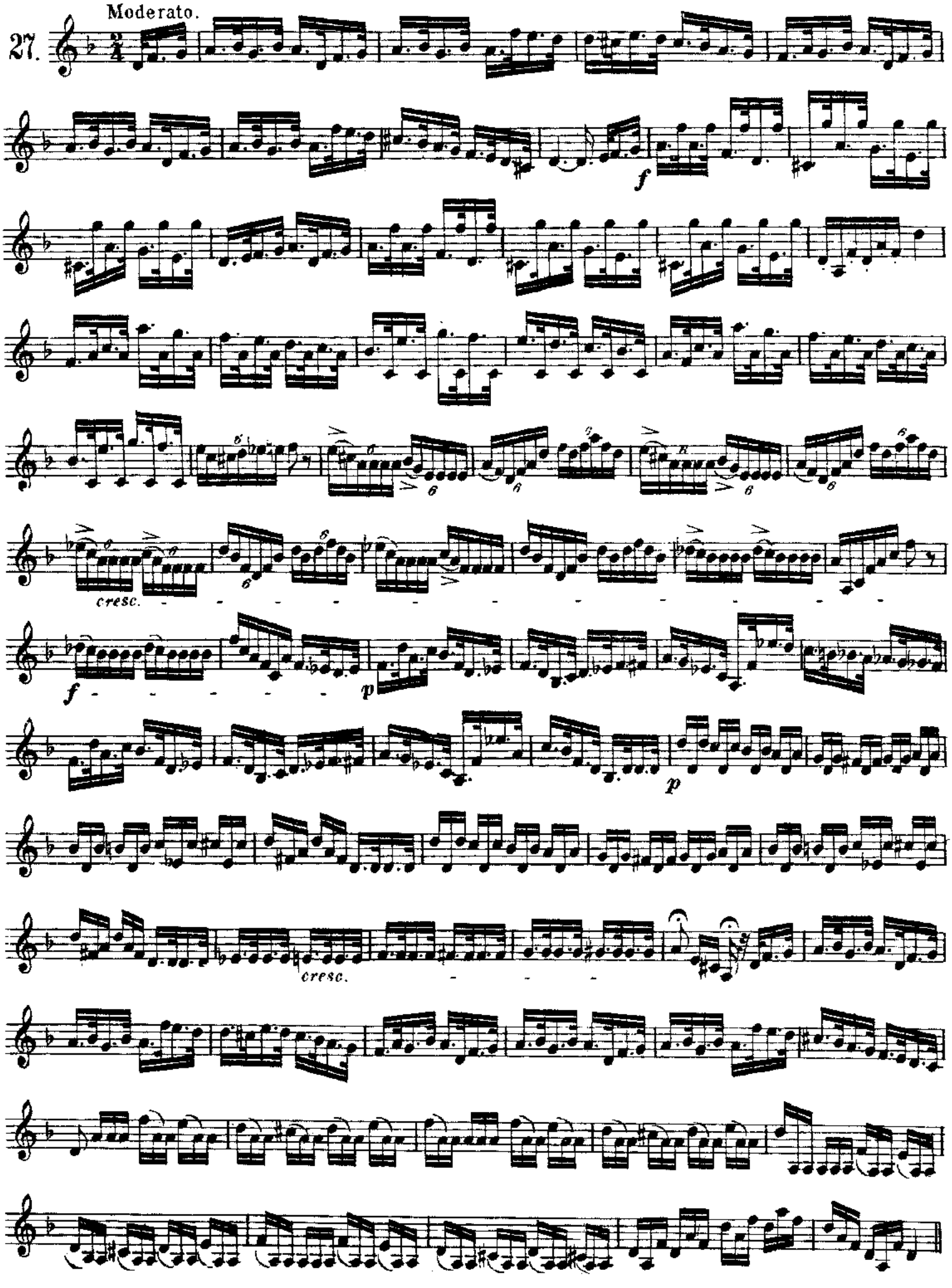
27. Moderato.



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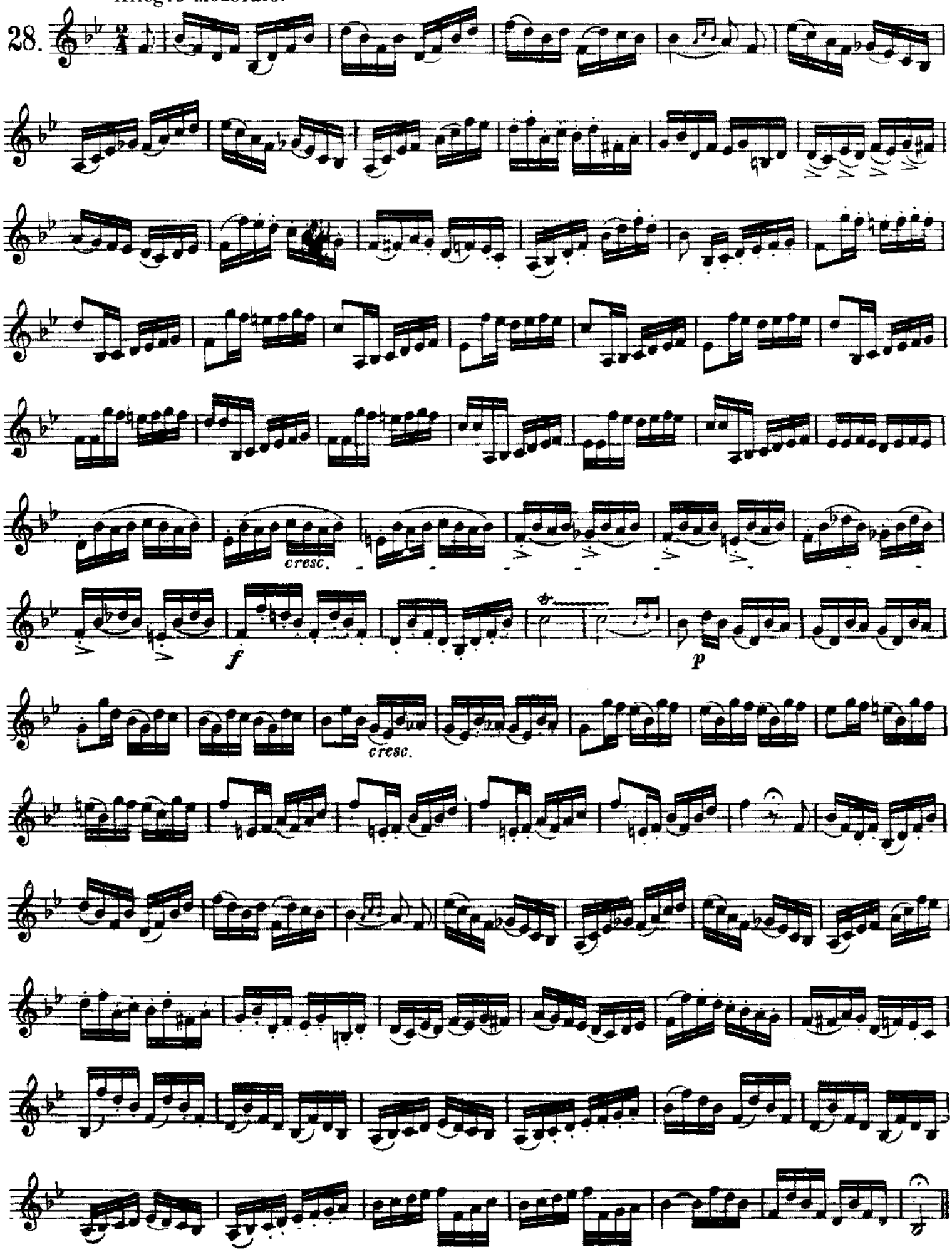
Allegro moderato.

28.



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Mouvement de Valse.

29.

cresc.

f *dolce.* *plus lent.*

espressivo.

p

p *cresc.* *accell.*

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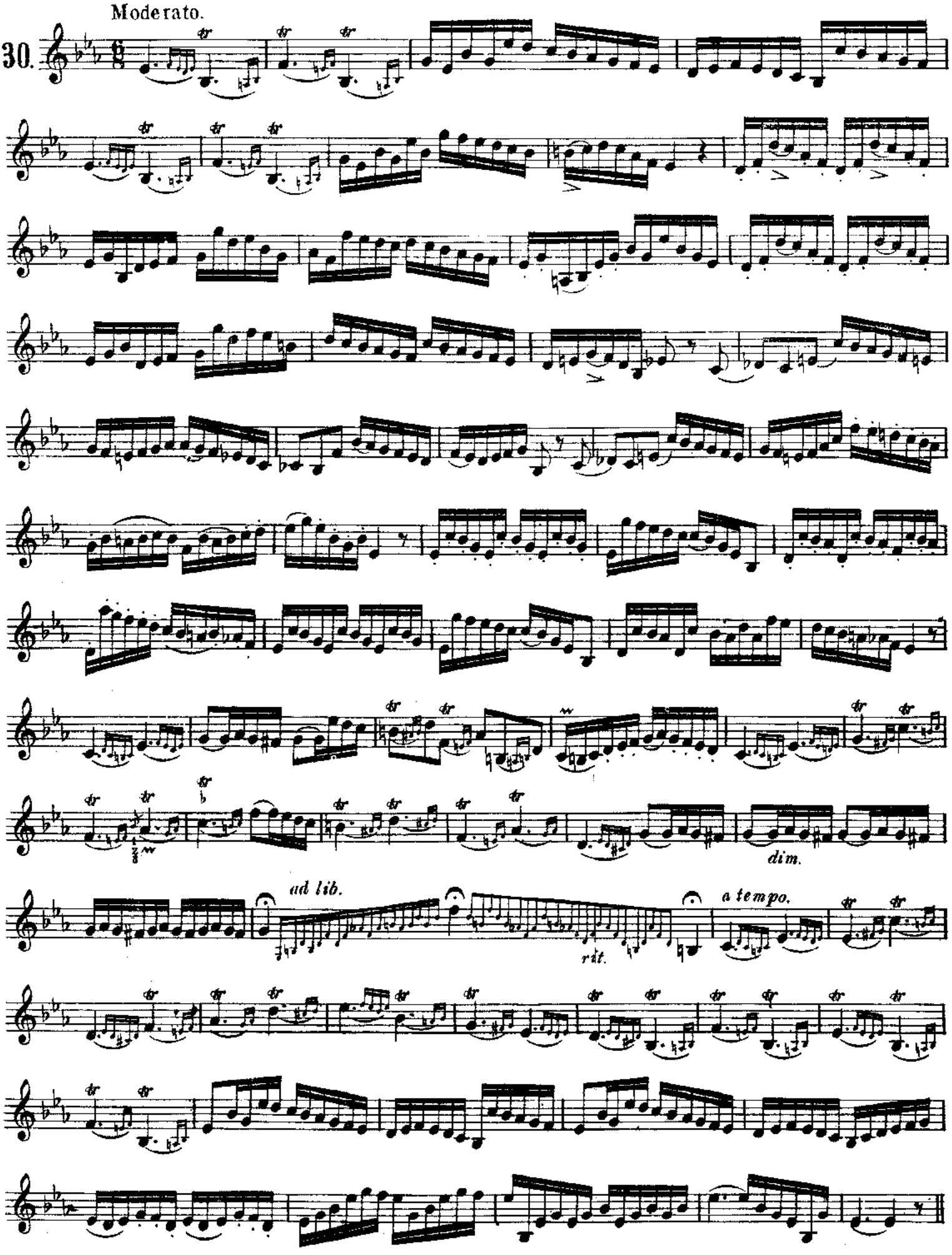
Moderato.

30.



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31. Moderato.

f furioso.

nf

dim.

espressivo.

p

f

cresc.

tr

cresc.

dolce.

cresc.

p dim.

rit.

f furioso.

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Moderato.

32.

cresc.

cresc.

dim.

con espressivo

rit.

f

dolce.

tr

tr

tr

tr

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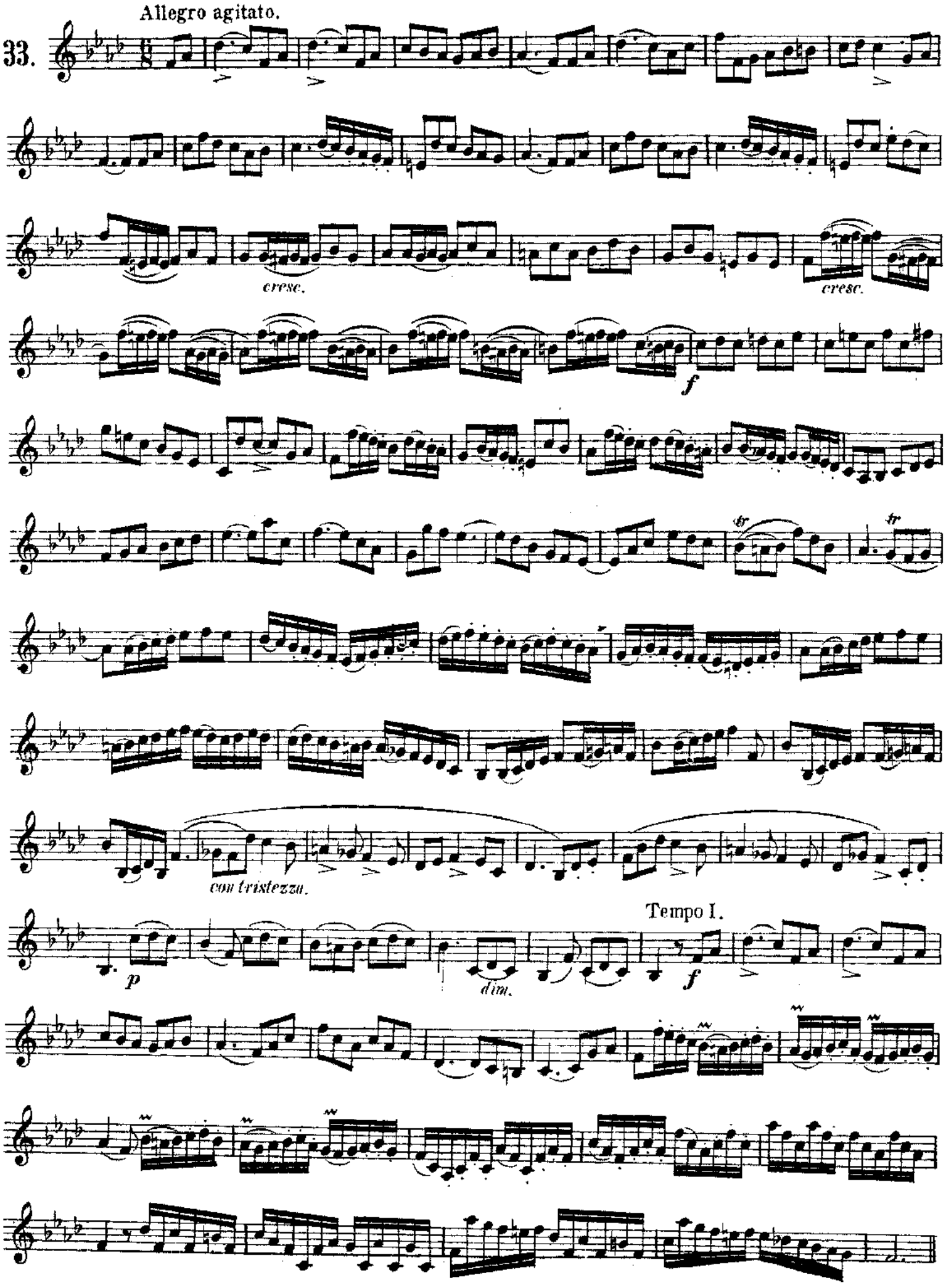

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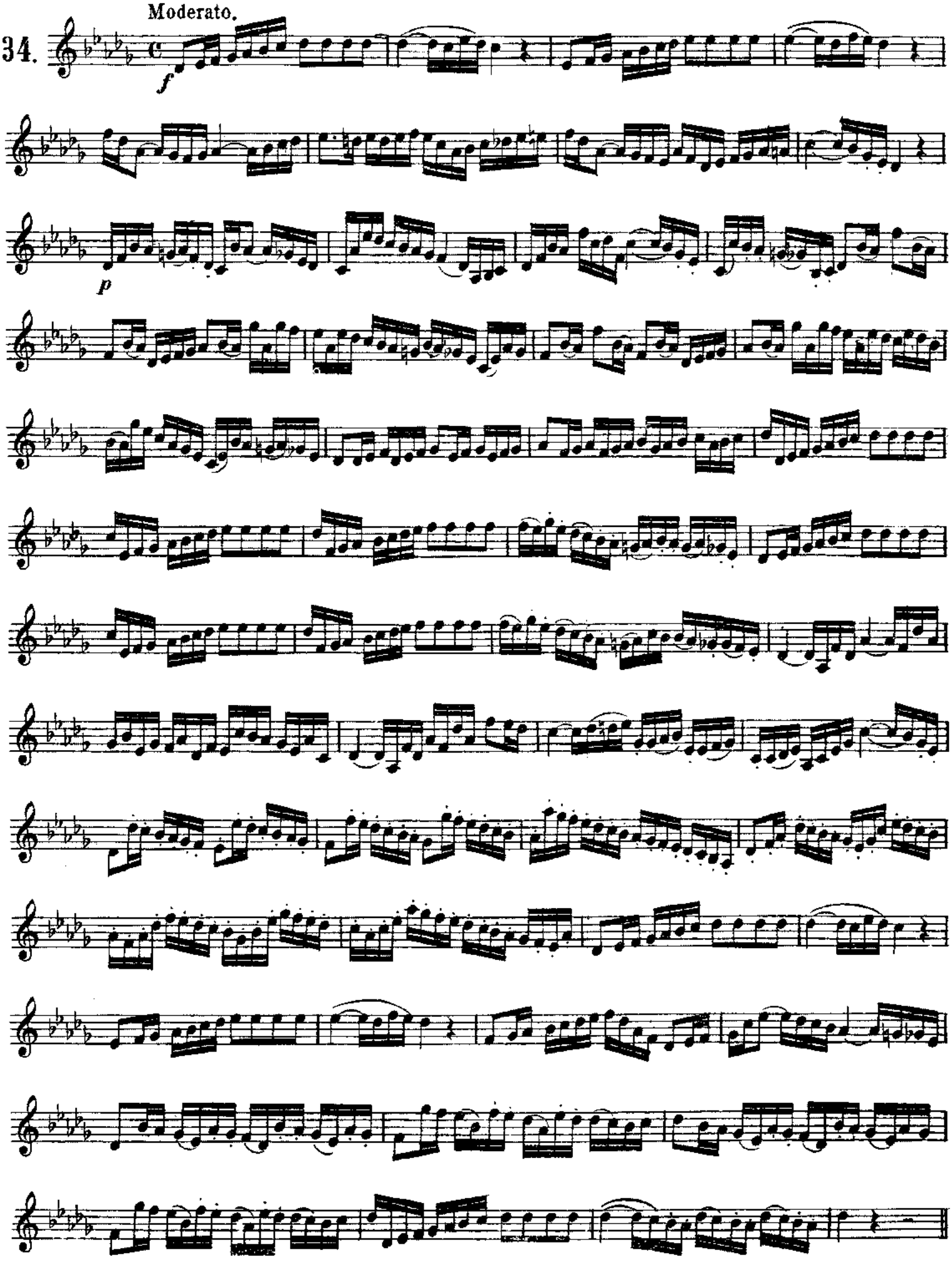
34. Moderato.



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35. Allegretto.

brillante.

leggiero.

dim.

rit. plus lent. rit.

a tempo.

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Moderato

36.

cresc.

cresc.

f

p espressivo.

dolce.

f

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double tonguing.

Ternary.

Tempo I.

rit.

Presto.

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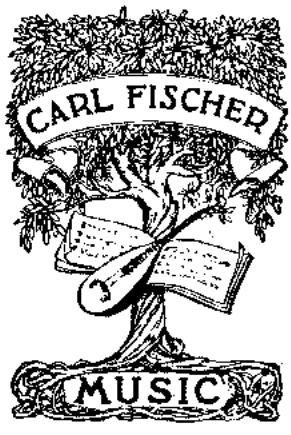

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