

New  
Practical  
**CORNET  
METHOD**

FOR  
Beginners

Neue  
Praktische  
**CORNET  
METHODE**

FÜR  
Anfänger

BY

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VON

PRICE \$2.00

Published by  
**JOHN PUB. CO.**  
1429 North 34th Str.,  
**MILWAUKEE,  
WIS.**

**CLAYTON F. SUMMY CO.**  
CHICAGO  
AND  
NEW YORK

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## PREFACE.



This Method is intended both for beginners and teacher, so that the teacher is not compelled to write certain exercises for certain scholars, who wish to learn to play the cornet, but have no talent for same. With this book it is possible for anyone to learn.

Furthermore it can be used for E $\flat$  Cornet and Alto.

*Diessse Methode ist für Anfänger und Lehrer berechnet, damit manche Lehrer nicht gezwungen sind selbst Übungen schreiben zu müssen, falls sie Schüler bekommen welche gern Cornet blasen lernen möchten und doch keine Anlagen dazu haben, mit diesser Methode ist es irgend Jemand mögliches zu lernen.*

*Ferner kann sie auch gebraucht werden für Es: Cornet, wie auch für Althorn. (Alto)*

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# Introduction.

There is a great difference between scholars who want to learn playing the cornet, that is. some can play high notes with ease, while others have considerable trouble in getting out a sound at all. Some have a good memory, and others a poor one, the latter being the case with some of my scholars, hence I felt induced to write some exercises of my own, thinking that they would be most suitable for beginners. I have therefore selected the following exercises which seem to have been the most beneficial to my pupils at all times.

These exercises should be practiced until they can be played fairly well, also taking great care, that all notes are played clear and correct, so that later the scholar will have a good and powerful tone. He will never regret the time he spends on the first exercises, as it will be of great assistance to him when he advances to "dividing," as it teaches him the sound of the next note, and how it must be played, so that no necessary time is wasted.

Before the pupil starts with the first exercise, he must know the names of the lines and spaces, which are called the staff.

# Einleitung.

Da der Unterschied gross ist zwischen Schülern welche das Cornet blasen lernen wollen indem welche hohe Töne mit Leichtigkeit blasen, andere hingegen sich wieder anstrengen müssen um nur irgend einen Ton heraus zu bekommen, einige leicht begreifen, andere hingegen wieder sehr schwer, (welches der Fall war mit mehreren meiner Schüler,) sah ich mich veranlasst selbst einige leichte Übungen zu schreiben, welche ich glaubte am passendsten wären für den Anfang und wählte folgende Nummern, welche auch so weit ihren Zweck erreichten.

Diese ersten Nummern müssen nun so lange wiederholt werden bis sie geläufig und richtig geblasen werden können, auch muss darauf gesehen werden dass jeder Ton rein und richtig angeblasen wird, damit man später einen schönen und vollen Ton bekommt; (die Zeit und Mühe welche man anwendet, die ersten Übungen gut zu lernen,) ist keine verlorene, sondern kommt einem wieder zu gute, wenn man an die Eintheilung kommt und so fort weiss, wie die nächste Note klingt und geblasen werden muss, wodurch dann aller unnötige Aufenthalt beseitigt wird.

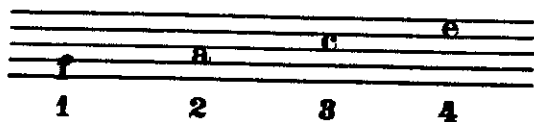
Befor nun der Schüler zu den ersten Übungen schreitet muss er aber auch die Namen der Linien und Zwischenräume kennen welche zunächst angegeben sind.

Names of the Lines.



Namen der Linien.

Names of the Spaces.



Namen der Zwischenräume.

Names of the Notes on the Lines.



Namen der Noten der Linien.

Names of the Notes on the Spaces.



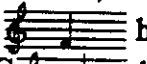
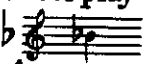
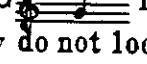

Namen der Noten der Zwischenräume.

Scales of C major, with the names of the notes given also the fingering.

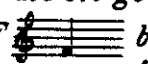
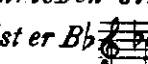

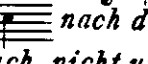
*Namen der Noten und Griffe der C Dur Tonleiter.*

c	d	e	f	g	a	(bH)	c	c	(bH)	a	g	f	e	d	c
0	13	12	1	0	12	2	0	0	2	12	0	1	12	13	0


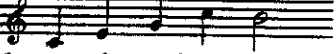
The above scale shall not be practiced for the present, as the beginning shall consist of No. 1, a, b, c, d, and since the first exercises consist of only three or five notes, the scholar can at once commence to practice, learning the lines, the spaces, and the notes, at the same time. Of what benefit is the knowledge of theory, if it cannot be practically executed. Therefore I advise the beginner to practise the first exercise, until they can be played correctly and fluently.

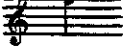
I further advise the pupil to study under a good teacher, so as to learn to play correct, as a beginner does not know how to blow in right. Sometimes he does not press down the valves far enough, thus causing an unclear tone. Furthermore he does not know whether or not he is playing the right notes, as there are several different notes in the same position. If he plays carelessly, he is liable to play some notes a minor third (3rd) or a fourth (4th) or a fifth (5th) too low, according to the key or exercise, or vice versa. Are his lips good, he will probably play some notes higher than they are written, for instance, instead of playing the note F  he will play Bb  and instead of G  he will play C . Generally they do not look at the signature and simply play not knowing whether it is correct or incorrect. The scholar may now begin to play any notes he can, thus enabling the teacher to ascertain if these tones come out freely or are forced. After hearing him play, the teacher will tell the pupil where to begin.

*Diesse Tonleiter soll vorläufig noch nicht geübt werden, der Anfang soll erst gemacht werden mit No. 1. a, b, c, d, und da die ersten Übungen nur aus drei und fünf Noten bestehen, kann man so fort anfangen zu blasen und die Namen der Linien und Zwischenräume so wie die Noten neben bei lernen. (Was hilft einem alle Theorie wenn man weiss wie es gemacht wird, praktisch es aber nicht aus führen kann?) wess halb ich noch mals empfehle, die Anfangs gründe ja tüchtig und richtig zu üben bis sie geläufig und correct geblasen werden können.*

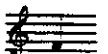
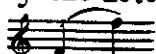
*Ferner ist dem Schüler zurathen einen guten Lehrer zu nehmen um gut und correckt blasen zu lernen, denn ein Anfänger weiss nie bestimmt wie er in dass Cornet blasen muss, er drückt nie die Ventile ganz hinunter wodurch der Ton nicht richtig anspricht, er weiss nicht ob er den richtigen Ton bläst, indem sich mehrere Töne in derselben Lage befinden, wird er ein wenig gleich gültig bläst er manchmal Noten eine kleine Terz, Quarte oder Quinte zu tief, je nach der Tonart oder der Übung, — so auch dass Gegentheil; sind die Lippen gut, bläst er womöglich Töne höher als sie geschrieben sind. z. B. anstatt die Note F  bläst er Bb  und anstatt G  bläst er C  nach der Vorzeichnung sehen sie gewöhnlich auch nicht und blasen dann wie es der Zufall mit sich bringt u, s. w. Der Schüler mag nun einige Töne anblasen damit der Lehrer aus findet, ob sie frei heraus kommen oder gezwungen, irgend welche Töne: — nachdem er ihn hat blasen hören, wird er ihm sagen, wo er anfangen soll.*



and does not know the sound, he can play the C major chord:  and then half a tone lower the note B  If he is already farther advanced, so that he can play along in an orchestra then there is another way to find the tone, for instance:

Should he play the note F  as in the next illustration,



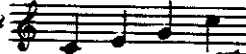

and does not know the sound, he can play the note F  and think one octave higher. 

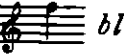
### How the scholar should practice.

Most scholars do not know how to practice correctly. Instead of practicing the exercises, after they understand them, until they can play them correct and fluently, in order to gain a quick over sight, and execution, most scholars, after being scarcely able to play one or the first exercise, think they can play it good enough, and immediately take the next one. This is continued, and after several weeks, at the teachers request to repeat the first exercise, they are unable to do it. If these exercises are practiced as originally mentioned, there would be no waste of time, and the scholar would progress rapidly.

### Difference between one and two lessons a Week.

Any scholar that can possibly afford to take two lessons a week in place of one, should do so without hesitating, at least in the beginning, the reason for this, following. If he takes one lesson a week, and begins to practice wrong the second or third day, then he will do so the entire week, thus half of the week being wasted. When taking two lessons a week, and he should begin to practice wrong the second or third day, then on the fourth day, when he takes his second lesson, his attention is called to his mistakes thus saving a waste of time.

und weiss nicht wie sie klingt, mag er den C Dur Akkord blasen  und dann einen halben Ton tiefer die Note H.  ist er schon etwas weiter voran geschritten, so dass er im Orchester mit blasen kann, giebt es noch einen anderen Weg den Ton zu suchen: z. B.

Will er die Note F  blasen im nächsten Beispiel,

und weiss den klang nicht, bläst er die Note F  an und denkt sich eine Octave höher: 

### Wie der Schüler üben sollte!

Die meisten Schüler verstehen es nicht, richtig zu üben anstatt dass sie, nach dem sie ihre Aufgaben richtig versteh'n, selbige so lange üben würden, bis sie sie schnell und correct blasen könnten wodurch sie Fertigkeit und einen schnellen Überblick bekommen, thun sie das Gegentheil. Sobald sie eine Übung kaum blasen können, denken sie schon sie können sie gut genug blasen u. schreiten zur nächsten, mit der nächsten wird es ebenso gemacht und so geht es weiter. Sollen sie dann die ersten Übungen einige Wochen später wiederholen, sind sie nicht im Stande es zu thun; würden sie ihre Aufgaben so lange üben bis sie sie schnell u. correct blasen könnten würden sie keine Zeit verlieren u. schnellere Fortschritte machen.

### Unterschied zwischen einer oder zwei Stunden pr. Woche.

Irgend ein Schüler, welcher es erfordern kann zwei Stunden zu nehmen pr. Woche, anstatt eine sollte unbedingt thun, wenigstens im Anfang, der grund dafür ist folgender: Nimmt er eine Stunde die Woche und fängt an, den zweiten oder dritten Tag falsch zu üben, wird er die ganze Woche hindurch falsch üben und die ganze Mühe und Arbeit war umsonst. Nimmt er aber zwei Stunden pr. Woche und sollte falsch üben den 2ten oder 3ten Tag, wird er schon den vierten Tag unterbrochen wenn er seine zweite Stunde nimmt, der Lehrer corrigirt seine Fehler, nach dem sie der Schüler verstanden kann er zur nächsten Übung schreiten wodurch er viel schneller vorwärts kommt.

### Beginning of first Exercises.

To start with the pupil should practice slowly, gradually increasing the speed as he advances, the first numbers to be practiced in their consecutive order. Up to this, no attention will have been paid to keeping time.

### Anfang der ersten Übungen.


Zuerst übe man langsam, dann nach u nach ein wenig schneller; die ersten Nummern aber unbedingt alle der Reihenfolge nach, da sie immer einen Ton steigen; gezählt braucht vorläufig nicht zu werden.

**N<sup>o</sup> 1.**

a.,  0 1 3 1 2 1 3 0 0 1 3 1 2 1 3 0 0 1 3 1 2 1 3 0

b.,  1 3 1 2 1 1 2 1 3 1 3 1 2 1 1 2 1 3 1 3 1 2 1 1 2 1 3

c.,  1 2 1 0 1 1 2 1 2 1 0 1 1 2 1 2 1 0 1 1 2

d.,  0 1 3 1 2 1 0 1 1 2 1 3 0 1 3 1 2 1 0 1 1 2 1 3 0

**N<sup>o</sup> 2.**

a.,  1 0 1 2 0 1 1 0 1 2 0 1

b.,  0 1 2 2 1 2 0 0 1 2 2 1 2 0

c.,  1 2 2 0 2 1 2 1 2 2 0 2 1 2

d.,  0 1 2 2 0 2 1 2

The next two pieces, "America" and "Home Sweet Home," are for the purpose of letting a beginner, who can't get out a tone, play the melody America, which he knows, and undoubtedly can sing, thus, he taking great care to learn to play it.

Die zwei nächsten Stücken Amerika und Home Sweet Home haben nur den Zweck, falls ein Anfänger keinen Ton heraus bringen kann, man ihm die Melodie (Amerika) blasen lässt, welche er kennt, sie jeden falls auch singen kann, er wird sich die grösste Mühe geben sie auch blasen lernen zu wollen und der zweck ist erreicht.

Amerika .

0 0 13 2 0 13 12 12 1 12 13 0 13 0 2 0 0 0 0

0 1 12 1 1 1 1 12 13 12 1 12 13 0 12 1 0 12 1 12 13 0

Home sweet Home.

0 13 12 1 12 0 12 0 1 12 1 13 12 0 13

12 1 12 0 12 0 1 12 1 13 0 0 0 2 12 0 12 0

1 12 1 13 12 0 0 2 1 0 2 12 0 12 0 1 12 1 13 0

1. c d e f g f e d c d e f g f e d c

0 13 12 1 0 1 12 13 0 13 12 1 0 1 12 13 0

2. g a b c b a g a b c b a g a b c b a g

0 12 2 0 2 12 0 12 2 0 2 12 0 12 2 0 2 12 0

3. 0 13 12 1 0 12 2 0 0 2 12 0 1 12 13 0

4.

5. d

1

6. 0 12 0 12



7. 

8. 

9. 

10. 

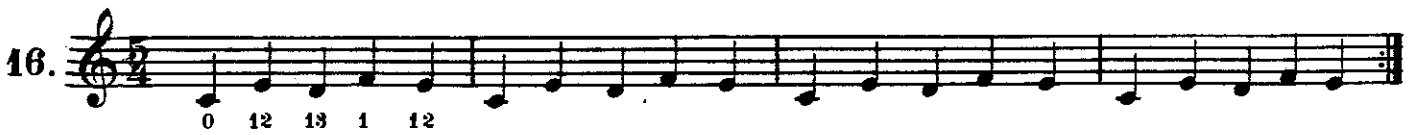
11. 

12. 

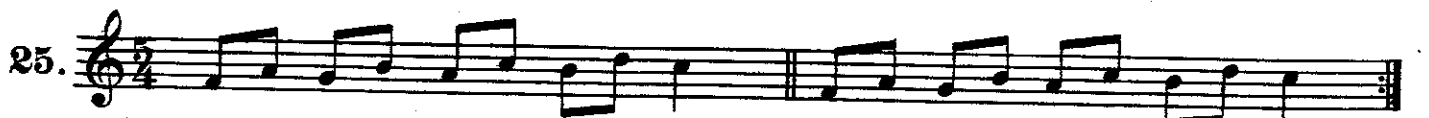
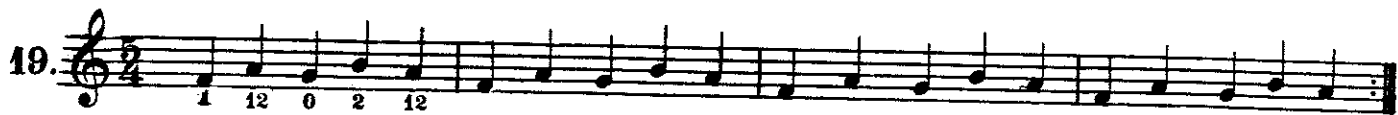
13. 

14. 

15. 

16. 

17. 



29. 

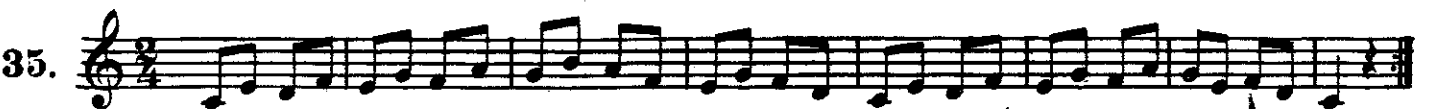
30. 


31. 

32. 

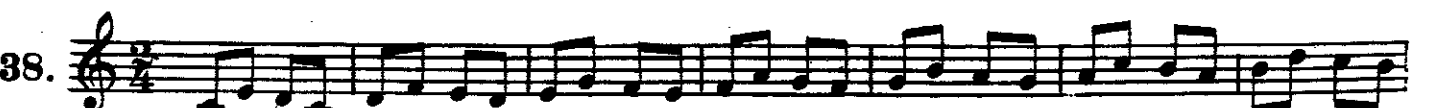
33. 

34. 

35. 

36. 

37. 

38. 



It being supposed that the scholar can now distinguish the sounds of one tone from another, he may now proceed to "Dividing" for which he must know the value of the notes, in order to play correct.

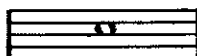
*Angenommen dass nun der Schüler den Klang von einem Ton zum anderen unterscheiden kann, mag zu nächst zur Eintheilung geschritten werden von wo an man den Werth der Noten genau kennen muss, um correct blasen zu lernen.*

Value of Notes

Werth der Noten

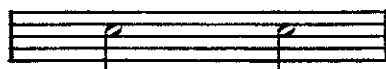
Whole Note.

*Ganze Note oder*



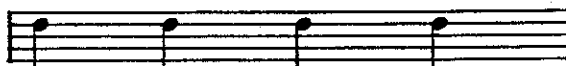
or 2 Halves.

*2 Halbe oder*



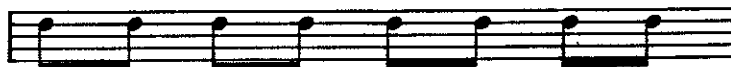
or 4 Quarters.

*4 Viertel oder*



or 8 Eights.

*8 Achtel oder*



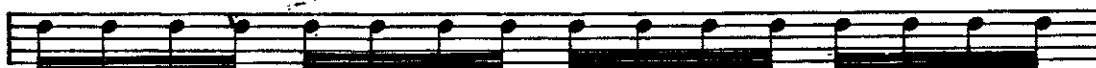
or 4 Triplets.

*4 Triolen oder*



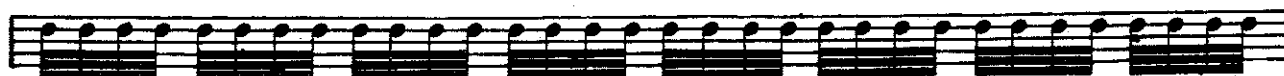
or 16 Sixteenths.

*16 Sechszehntel oder*



or 32 Thirty-seconds


*32 Zweidreissigstel.*




Value of Rests.

Werth der Pausen.



Whole bar Rest.	Half bar Rest.	Quarter Rest.	Eighth Rest.	Sixteenth Rest.	Thirty-second Rest.	Sixty fourth Rest.
<i>Ganze</i>	<i>Halbe</i>	<i>Viertel</i>	<i>8tel</i>	<i>16tel</i>	<i>32tel</i>	<i>64tel</i>

After this, one must know what the following signs represent. The first one  means Treble Cleff, because it encloses the second line, G. It is also used for the cornet, and it denotes the name of the key. This sign is always placed in front of the key.

The next sign  represents four-fourths time, that is there must be four quarters in each measure. These four quarters can be divided into eighths, sixteenths, etc., which the following example will show.


### Example.



The number of notes which are intended for each quarter must be played in proportionate time. The next sign  means that there are three quarters in each measure and the next following sign  means that there are two quarters in each measure.


The figures will always be placed at the beginning of the movement for instance.




When a line is drawn through the C thus  two are counted in a bar.



### Intervals.


The smallest interval is that of a second. It is only one degree of the scale apart from C to D. From C to E is a third, from C to F is a fourth, from C to G is a fifth, from C to A is a sixth, from C to B a seventh, and from C to C an octave.

Zu nächst muss man wissen was folgende Zeichen bedeuten. Dass erste  meint Violin oder G. Schlüssel, da es die zweite Linie G. einschliesst wo an man den Schlüssel erkennt, welcher auch für dass Cornet gebraucht wird und stets am Anfang der Tonart steht.

Dass nächste Zeichen  bedeutet Vier-Viertel Takt, in jedem Takt müssen Vier viertel sein, die Viertel können aber ein getheilt sein in Achtel, Sechzehntel u. s. w. wie folgendes Beispiel zeigt:

### Beispiel.

Die Zahl der Noten aber welche berechnet ist auf dass bestimmte Viertel, muss streng im Takt (oder Tempo) ausgeführt werden (Tempo heisst Zeit halten.) Dass nächste Zeichen  meint in jedem Takt drei Viertel, dass nächste folgende  meint in jedem Takt zwei Viertel. Die Zif- fern sind am Anfang immer angegeben was für Takt es ist. z. B.

Ein Strich durch den vier-Viertel-Takt  meint halbe und werden zwei im Takt gezählt.

### Zwischenraum.

Der kürzeste Zwischenraum ist der einer Secunde, von C. zu D. von C. zu E. ist eine Terz, von C. zu F. ist eine Quarte, von C. zu G. ist eine Quinte, von C. zu A. ist eine Sexte, von C. zu H. ist eine Septime, von C. zu C. eine Octave.

Second.    Third.    Fourth    Fifth    Sixth    Seventh    Octave

Secunde.    Terz.    Quarte.    Quinte.    Sexte.    Septime.    Octave.

Second.  
Secunde.

Third.  
Terz.

Fourth.  
Quarte.

Fifth.  
Quinte.

Sixth.  
Sexte.

Seventh.  
Septime.

Octave.  
Octave.

### Ties.

### Bindungen.

A Tie is used to connect two notes on the same degree of the staff, causing them to sound as one note.

*Wenn ein Bogen von einer Note zur anderen gezogen ist, wird die nächste Note nicht abgestossen, sondern übergehalten, als ob es eine Note wäre. z. B.*

Starting with the next exercise, the scholar must begin to count. Generally beginners say, if I should count, I can't play, and if I play, I can't count. Therefore I taught my pupils to mark the four-fourths, also the two-fourths time with both feet, as if marching. This made counting for them much easier, and so progressed faster with dividing. The example below will show how to use the feet for keeping time.

Von den nächsten Übungen an muss gezählt werden. Gewöhnlich sagen die Anfänger: wenn ich zählen soll, kann ich nicht blasen und wenn ich blasen soll, kann ich nicht zählen. Darauf hin habe ich meinen Schülern den vier Viertel wie auch zwei Viertel-Takt, mit beiden Füßen markiren lassen, als ob sie marschieren, wodurch sie sich leichter an dass zählen gewöhnten und dann auch schnellere Fortschritte machten im Eintheilen, man sehe nach dem Beispiel welches zeigt wie man den Takt mit den Füßen markiren soll:

1 2 & 1 2 1 2 1 2  
left right and left right left right and left right

1 2 & 3 & 4 1 2 & 3 4  
left right and left and right left right and left right

Also wish to remind the scholar not to press the mouthpiece too hard against the lips in trying to play high tones, as by constant practice, they will come as soon as the muscles of the face become stronger.

Ferner möchte ich die Schüler noch auf aufmerksam machen, dass Mundstück nicht zu sehr an die Lippen zu drücken, im Glauben, die höheren Töne dadurch leichter heraus zu bekommen, so bald die Gesichtsmuskeln stärker und kräftiger werden kommen auch die höheren Töne leichter und dafür giebt es nur ein Mittel, richtig und tüchtig üben.

It may now be shown how to count, when a composition requires a prolonged silence: for instance four measures rest in four-fourths time, these must be counted in the mind, but when there are a greater number of measures to count, some musicians use the five fingers, to insure correct counting.

Nur mag auch gezeigt werden wie man zählt, wenn man in Compositionen mehrere Takte Pausen zu zählen hat z. B. 4 Takte Pausen im 4 Viertel Takt, diese müssen in Gedanken gezählt werden, hat man eine höhere Zahl von 80 oder 120 Takteten zu zählen, nehmen manche Musiker 5 Finger zur Hülfe um sicherer zu zählen; siehe folgende Beispiele:

See following examples:

4 4

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

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

four measures rest in three fourths time.

vier Takte Pausen im drei Viertel Takt.

4 4

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

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

and six measures rest in two fourths time.

u. sechs Takte Pausen im zwei Viertel Takt.

6

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

From here on the pupil must begin to count .

Von hier an muss gezählt werden .

1

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

2

1 2 3 4 1 2 3 4

3

1 2 3 4

4

1 2 3 4

5

1 2 3 4

6

1 2 & 3 4



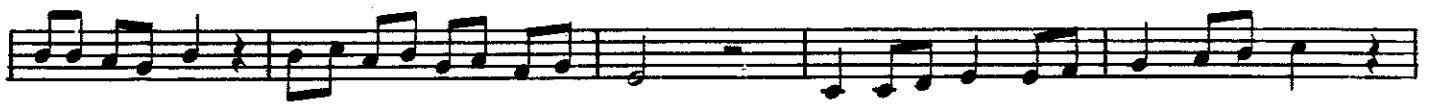
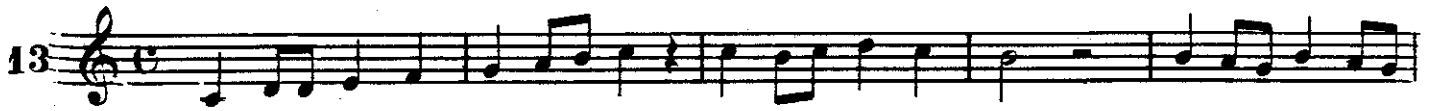
7   
 1 2 3 4 1 2 3 4

8   
 1 2 3 4

9   
 1 2 3 4 &

10

11

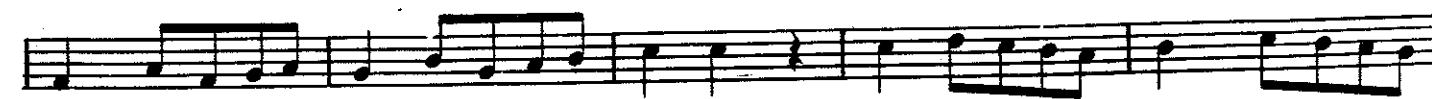
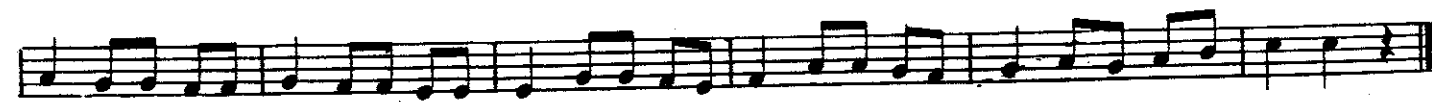
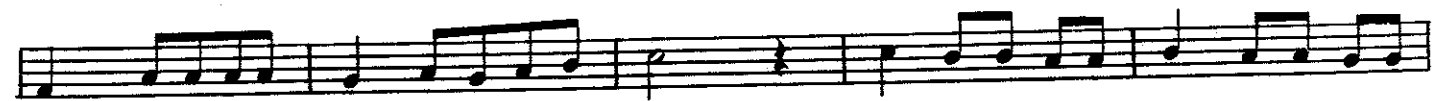
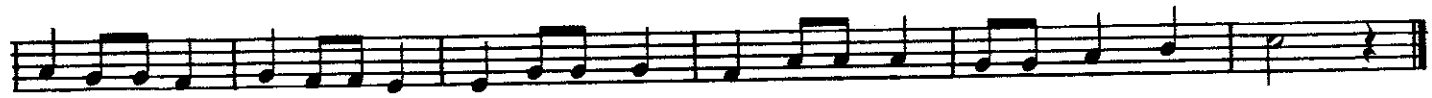
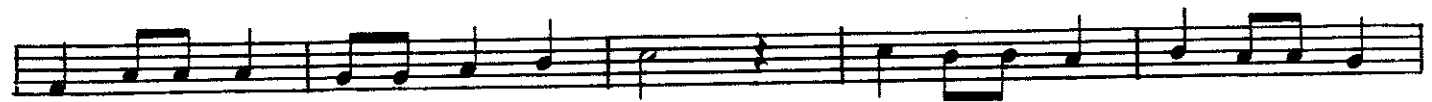


16

17

18

19



24

Musical notation for measures 24-27. The piece is in 2/4 time, starting with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some rests. The bass line is not clearly visible but appears to be a simple accompaniment.

25

Musical notation for measures 28-31. The piece continues in 2/4 time. The melody features more complex rhythmic patterns, including some sixteenth-note runs and rests. The bass line remains simple.

26

Musical notation for measures 32-35. The piece is in common time (C), starting with a treble clef. The melody is characterized by a steady eighth-note pattern in the upper voice, with some rests and a final cadence.

27

System 27 consists of five staves of music. The first staff begins with a treble clef and a common time signature (C). The music is a continuous eighth-note melody. The second staff continues the melody. The third and fourth staves feature a more complex rhythmic pattern with eighth and sixteenth notes. The fifth staff concludes the system with a final note and a fermata.

28

System 28 consists of five staves of music. The first staff begins with a treble clef and a common time signature (C). The melody continues from the previous system. The second and third staves show a change in the rhythmic pattern, with some notes beamed together. The fourth and fifth staves continue the melodic line with some rests.

29

System 29 consists of seven staves of music. The first staff begins with a treble clef and a common time signature (C). The melody continues. The second and third staves feature a more complex rhythmic pattern with eighth and sixteenth notes. The fourth and fifth staves continue the melodic line with some rests. The sixth and seventh staves conclude the system with a final note and a fermata.

The next exercises are dotted notes, a dot after a note increasing the value of that note one half. In case there should be a sharp #, or a flat b, or a natural ♮, marked before a note, the definition of same will now be given.

A sharp # before any note raises it half a tone. A flat b before any note lowers it half a tone. A natural ♮ restores any note to its original condition.

Should there be any accidental, which include sharps, flats, and naturals, besides the original key, they have their effect for only one measure, if not changed before. A double sharp ## (x) raises a note a whole tone, and a double flat bb lowers a note a whole tone.

*Die nächsten Übungen sind punktirte Noten, ein Punkt vor einer Note gilt halb so viel als die Note selbst. Sollte ein Kreuz (#) Bee (b) oder ein Auflösungs-Zeichen vor einer Note stehen, diese haben folgende Bedeutung:-*

*Ein Kreuz (#) vor einer Note erhöht selbige um einen halben Ton, ein B (b) vor einer Note erniedrigt selbige um einen halben Ton, ein Auflösungszeichen (♮) bringt die Note nieder in ihre original Lage zurück.*

*Sollten ausser der Vorzeichnung der Tonart noch Versetzungszeichen vorkommen wie Kreuze #, Bee b, oder Auflösungszeichen ♮, diese gelten nur für einen Takt, falls sie nicht vorher aufgelöst worden sind. Ein doppel Kreuz ## (x) erhöht eine Note einen ganzen Ton, ein doppel bb erniedrigt eine Note einen ganzen Ton.*

**Dotted Notes.** **Punktirte Noten.**

1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4 1 2 & 3 4 1 2 3 4 &

The image displays a musical score for three systems, each consisting of three staves. The first system is in 3/4 time, the second in 4/4, and the third in 6/4. The notation includes various note values, rests, and fingerings (indicated by the number '1').


**System 1 (3/4 time):** The first staff begins with a treble clef and a 3/4 time signature. It contains a sequence of notes including quarter, eighth, and sixteenth notes, with some rests. The second and third staves continue the melodic and harmonic development.


**System 2 (4/4 time):** The second system starts with a treble clef and a 4/4 time signature. It features a more active melodic line with frequent eighth and sixteenth notes. The third staff provides a steady accompaniment.


**System 3 (6/4 time):** The third system is in 6/4 time, starting with a treble clef. The tempo is slower, with notes often spanning two measures. Fingerings are clearly marked with the number '1'.

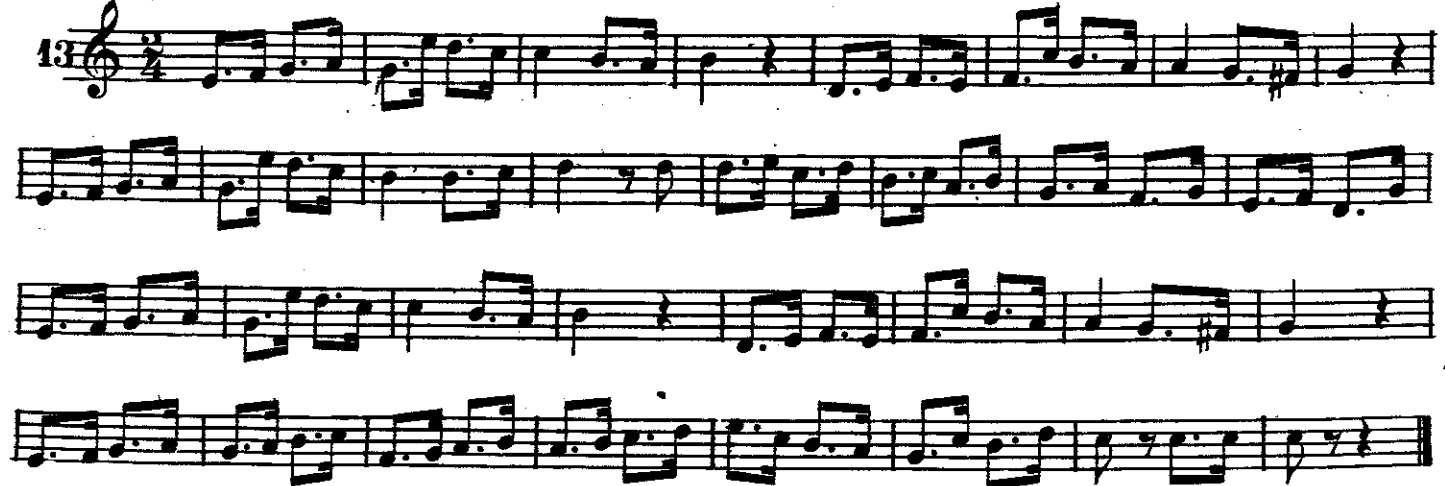


This musical score is for guitar, spanning measures 7 to 12. It is written in treble clef with a 3/4 time signature. The key signature has one sharp (F#). The score is organized into two systems of six staves each. The first system (measures 7-12) features a melodic line with various note values and rests, and a bass line with a steady eighth-note accompaniment. A measure number '123' is printed at the end of the first staff in the first system. The second system (measures 13-18) continues the melodic and accompanimental lines, with some measures containing double bar lines. The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests and ties.

10 

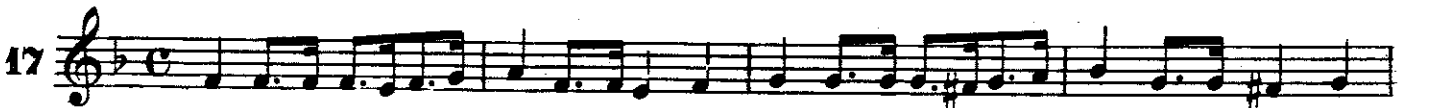
11 

12 

13 



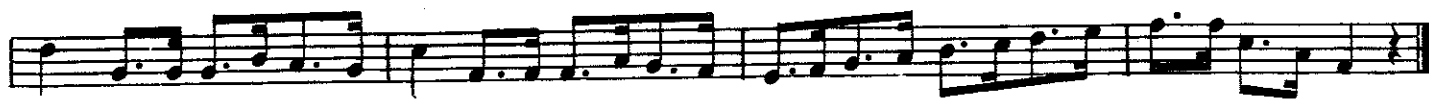
*F dur.*  
Key of F major



18  Musical staff 18, measure 1. Treble clef, common time signature (C). The staff contains a sequence of eighth and sixteenth notes.

 Musical staff 18, measure 2. Continuation of the melodic line from the previous staff.

 Musical staff 18, measure 3. Continuation of the melodic line.

 Musical staff 18, measure 4. Continuation of the melodic line.

19  Musical staff 19, measure 1. Treble clef, 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes.

 Musical staff 19, measure 2. Continuation of the melodic line.

 Musical staff 19, measure 3. Continuation of the melodic line.

 Musical staff 19, measure 4. Continuation of the melodic line.

20  Musical staff 20, measure 1. Treble clef, 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes.

 Musical staff 20, measure 2. Continuation of the melodic line.

 Musical staff 20, measure 3. Continuation of the melodic line.

 Musical staff 20, measure 4. Continuation of the melodic line.

21

The next numbers must be played short, as the 8th. is followed by a 16th. rest.

*Die nächsten Nummern müssen kurz geblasen werden da dem 8tel eine 16tel Pause folgt.*

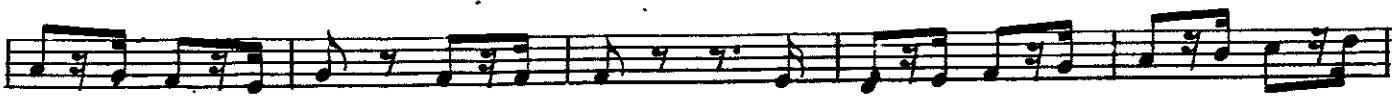
22

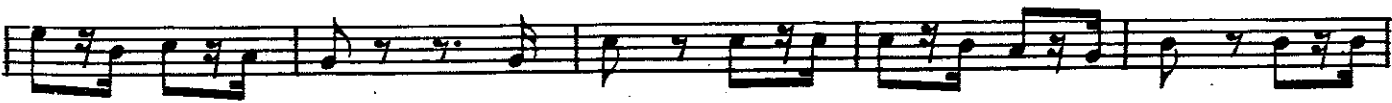
23   *Fine.*

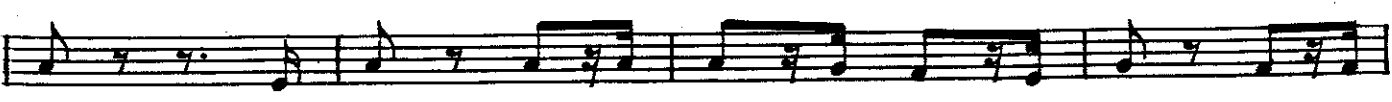
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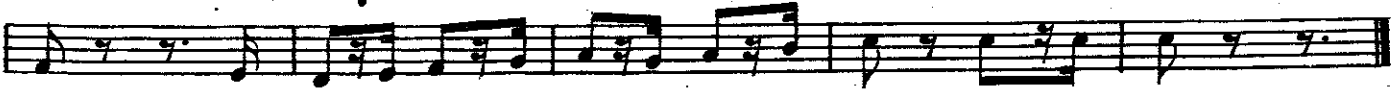












The next exercises, are eights with sixteenths following. These are not played as written, but as Arban gave them in his school: Example:

*Die nächsten Übungen sind 8<sup>tel</sup> mit 16<sup>tel</sup>n folgend, sie werden aber nicht so geblasen wie sie geschrieben sind sondern so, wie sie Arban in seiner Schule angegeben hat. z. B.*



This cannot be followed as a positive rule, as in some compositions it would sound bad and incorrect to treat an eighth as a sixteenth. For instance in the Overture, "Poet and Peasant"

*Als positive Regel kann sie aber auch nicht immer angenommen werden, sondern bloss da, wo sie angebracht ist, denn in manchen Compositionen würde es schlecht und falsch klingen, dass 8<sup>tel</sup> als 16<sup>tel</sup> zu behandeln, wie zum Beispiel in der Overture: "Dichter und Bauer"*



The correct and only way is to study and think out the character of the composition, and try to execute it, as it was intended to be played by the composer.

*Der einzige und richtige Weg ist, sich in den Character der Composition hinein zu denken und versuchen, ihn so aus zu führen, wie es der Componist haben möchte.*

Eights with sixteenths following.

Achtel mit 16<sup>tel</sup>n folgend

The image displays five musical exercises, numbered 1 through 5, arranged vertically. Each exercise is written in 2/4 time and consists of three staves of music. The exercises are as follows:

- Exercise 1:** The first staff begins with a treble clef and a 2/4 time signature. It contains a sequence of eighth and sixteenth notes. The second and third staves continue this sequence.
- Exercise 2:** Similar to exercise 1, it starts with a treble clef and 2/4 time. The rhythmic patterns of eighth and sixteenth notes are more varied.
- Exercise 3:** This exercise begins with a treble clef and 2/4 time. It features a continuous flow of eighth and sixteenth notes.
- Exercise 4:** Also in treble clef and 2/4 time, this exercise shows a different rhythmic arrangement of eighth and sixteenth notes.
- Exercise 5:** The final exercise starts with a treble clef and 2/4 time, concluding with a final note and a fermata.



This musical score consists of three systems, each beginning with a measure number (6, 7, and 8) and a treble clef. The time signature is 2/4. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. Measure 6 starts with a treble clef and a 2/4 time signature. The first system contains four staves of music. Measure 7 also starts with a treble clef and a 2/4 time signature. The second system contains seven staves of music. Measure 8 starts with a treble clef and a 2/4 time signature. The third system contains four staves of music. The notation includes various rhythmic values, rests, and dynamic markings such as accents and slurs. The final staff of the third system includes first and second endings, indicated by the numbers 1 and 2 above the staff.

9

Musical notation for system 9, measures 1-4. Treble clef, 2/4 time signature. Features a complex rhythmic pattern with eighth and sixteenth notes, including triplets and slurs.

10

Musical notation for system 10, measures 5-8. Treble clef, 2/4 time signature. Continues the rhythmic complexity with various note values and rests.

11

Musical notation for system 11, measures 9-12. Treble clef, 3/8 time signature. Shows a change in tempo and meter, with a more flowing eighth-note melody.

The first system of the piano accompaniment consists of five staves. The top staff is in treble clef with a 2/4 time signature. The music features a rhythmic melody with eighth and sixteenth notes. The lower four staves provide harmonic support with chords and bass lines, including some triplet patterns.

# The Scholars First Success.

Polka di Concert.

A. JOHN.

Andante.

The first system of the vocal line begins with a treble clef and a common time signature. It starts with a fermata over the first measure, followed by the lyrics "cres - cen - do." The music is marked with a piano (*p*) dynamic and includes a fermata over the final note.

The second system of the vocal line continues the lyrics "cres - cen - do." It features a crescendo leading to a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The music concludes with a fermata.

Tempo di Polka.

The second system of the piano accompaniment continues the harmonic support for the vocal line. It includes a section marked with a 4/4 time signature and a 7-measure rest, followed by a return to the original tempo and key signature.

The third system of the piano accompaniment features a Trio section. It begins with a 3/4 time signature and a mezzo-forte (*mf*) dynamic. The music is characterized by triplet patterns and includes first and second endings, with a repeat sign and a 16-measure rest.

Trio.

The third system of the vocal line features a Trio section. It begins with a 3/4 time signature and a mezzo-forte (*mf*) dynamic. The music includes triplet patterns and first and second endings, with a repeat sign and a 7-measure rest.

Coda.

Musical score for the Coda section, consisting of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *p*. The music features a mix of eighth and sixteenth notes, with some triplet markings. The second staff includes a *cresc.* marking and a triplet of eighth notes. The third and fourth staves continue the melodic and rhythmic patterns, ending with a final note on a whole rest.

My First Recital.

Cornet Solo in Bb

A. JOHN.

Marcia.

Musical score for the Marcia section, consisting of three staves of music. The first staff starts with a treble clef, a 3/4 time signature, and a dynamic marking of *ff*. The music is characterized by a strong, rhythmic march pattern with many accents. The second and third staves continue this pattern, with the third staff ending with a double bar line and a 2/4 time signature.

Tempo di Polka.

Musical score for the Tempo di Polka section, consisting of four staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a dynamic marking of *mf*. The music features a lively, rhythmic polka pattern with accents and slurs. The second and third staves continue the melody, with dynamic markings of *sf* and *ff*. The fourth staff concludes the piece with a dynamic marking of *f* and a final double bar line.

*mf* *cresc.* *sf* *ff*

**Trio.**

*mf*

**Coda.**

*mf* *sf* *ff*

The  $\frac{6}{8}$  time is generally not correctly understood by the pupils, wherefor I will give several illustrations, so that the pupil does not lose any unnecessary time.

The exercises Nos 2, 3, and 4, in the next  $\frac{6}{8}$  time, are played as they are given on the top line, and not, as on the bottom.

*Der  $\frac{6}{8}$  Tackt wird von Anfängern nie richtig verstanden wess halb ich einige Beispiele zeigen will, da mit der Schüler keine unnütze Zeit zu verlieren braucht, z. B.*

*Die Übungen No 2, 3, und 4, im nächsten  $\frac{6}{8}$  Tackt werden so geblasen, wie sie hier auf der oberen Linie angegeben sind und nicht so wie auf der unteren.*

2

3

4

Exercises in  $\frac{6}{8}$  time.

$\frac{6}{8}$  Takt Übungen.

1

This musical score is written for guitar in treble clef with a 6/8 time signature. It consists of five systems, each beginning with a system number (2, 3, 4, 5) in the top left corner. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. Some notes are marked with a sharp sign and a subscript '2', likely indicating a second fret. The score is organized into five systems, each containing four staves of music. The first system (labeled '2') features a complex rhythmic pattern with many beamed eighth notes. The second system (labeled '3') shows a more melodic line with some longer note values. The third system (labeled '4') continues the melodic development. The fourth system (labeled '5') features a steady eighth-note accompaniment. The fifth system (labeled '5') concludes the piece with a final melodic phrase.

This musical score is written for guitar and consists of two systems of six staves each. The first system is labeled with a '6' at the beginning, and the second system is labeled with a '7'. Both systems are in the treble clef and 6/8 time signature. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together. Fret numbers are indicated above certain notes: fret 12 is shown in the first system (measures 6 and 10) and the second system (measure 7), and fret 2 is shown in the first system (measure 8). The piece concludes with a double bar line at the end of the sixth staff in the second system.



This page contains six systems of musical notation for guitar, all in 8/8 time. The notation is written on a single treble clef staff per system. The first system (measures 1-8) features a complex, rhythmic melody with many sixteenth notes and rests. The second system (measures 9-16) continues this style with similar rhythmic patterns. The third system (measures 17-24) shows a change in texture, with more sustained notes and some slurs. The fourth system (measures 25-32) continues with a mix of rhythmic patterns. The fifth system (measures 33-40) includes a first ending bracket over measures 37-38, marked with a '1' above the first ending and a '2' above the second ending. The sixth system (measures 41-48) concludes the piece with a final melodic phrase.

aus FAUST.

13

Musical score for measure 13, consisting of seven staves of music in 3/8 time. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs.

14 *Lorely slow.*

Musical score for measure 14, starting with the tempo marking "Lorely slow." and including a fingering sequence "12 & 3 4 5 6". The notation features a mix of eighth and sixteenth notes with slurs.

Continuation of the musical score for measure 14, consisting of three staves of music. The notation continues with eighth and sixteenth notes and slurs.

# The Advanced Scholar.

## Theme and Variations.

Cornet Solo in B $\flat$

A. JOHN.

7 Solo.

16

Detailed description: This block contains the first six staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat major), and a 2/4 time signature. It starts with a whole rest followed by a quarter rest, then a series of eighth and sixteenth notes. A fermata is placed over the eighth measure, with the word "Solo." written above it. The music continues with eighth and sixteenth notes, ending with a double bar line at the end of the sixth staff. The number "16" is written above the final measure of the sixth staff.

Var. I.

16

Detailed description: This block contains the next six staves of music, labeled "Var. I." at the beginning. The notation is more complex, featuring many sixteenth and thirty-second notes, often beamed together. There are several triplets indicated by a "3" over a group of notes. The music concludes with a double bar line and the number "16" written above the final measure of the sixth staff. The word "rit" (ritardando) is written below the fifth staff, and "a tempo" is written above the sixth staff.

## Var. II.

Musical score for 'Var. II.' in 2/4 time, featuring a treble clef and a key signature of one flat. The piece consists of seven staves of music. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A 'rit' (ritardando) marking is present on the sixth staff. The piece concludes with a double bar line and a final measure.

*a tempo**rit*

## Finale. Tempo di Valse.

Musical score for 'Finale. Tempo di Valse.' in 3/8 time, featuring a treble clef and a key signature of one flat. The piece consists of six staves of music. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and a final measure.

## Syncopes.

These Syncopes are only to look at, in order to get the right understanding of their meaning. The next following are to be practised.

## Syncopen.

*Diesse Syncopen sind bloss zum ansehen um dass richtige Verständniss deren Bedeutung davon zu bekommen, erst die nächst folgenden sind zum üben bestimmt.*

1

Exercise 1: A two-staff musical exercise in common time (C). The treble staff contains a melody with syncopated rhythms, while the bass staff provides a steady accompaniment. The exercise consists of 12 measures.

2

Exercise 2: A two-staff musical exercise in 2/4 time. The treble staff contains a melody with syncopated rhythms, while the bass staff provides a steady accompaniment. The exercise consists of 12 measures.

3

Exercise 3: A two-staff musical exercise in 2/4 time. The treble staff contains a melody with syncopated rhythms, while the bass staff provides a steady accompaniment. The exercise consists of 12 measures.

4

Exercise 4: A two-staff musical exercise in common time (C). The treble staff contains a melody with syncopated rhythms, while the bass staff provides a steady accompaniment. The exercise consists of 12 measures.

5

Exercise 5: A two-staff musical exercise in 2/4 time. The treble staff contains a melody with syncopated rhythms, while the bass staff provides a steady accompaniment. The exercise consists of 12 measures.

6

Exercise 6: A two-staff musical exercise in 2/4 time. The treble staff contains a melody with syncopated rhythms, while the bass staff provides a steady accompaniment. The exercise consists of 12 measures.

Syncofes.

Syncopen.

1  Exercise 1 is in common time (C). It consists of two staves. The first staff begins with a treble clef and a common time signature. The melody features a series of eighth notes, followed by a half note, and then continues with eighth notes and quarter notes. The second staff provides a bass line with eighth notes and quarter notes.

2  Exercise 2 is in 2/4 time. It consists of four staves. The first staff begins with a treble clef and a 2/4 time signature. The melody is characterized by eighth notes and quarter notes, with some syncopation. The subsequent staves provide a bass line with eighth notes and quarter notes.

3  Exercise 3 is in 3/4 time. It consists of three staves. The first staff begins with a treble clef and a 3/4 time signature. The melody features eighth notes and quarter notes. The second and third staves provide a bass line with eighth notes and quarter notes.

4  Exercise 4 is in common time (C). It consists of four staves. The first staff begins with a treble clef and a common time signature. The melody features eighth notes and quarter notes. The subsequent staves provide a bass line with eighth notes and quarter notes.

5

Musical notation for exercise 5, measures 1-4. Treble clef, common time. The melody consists of eighth and quarter notes with various rests and slurs.

6

Musical notation for exercise 6, measures 1-4. Treble clef, common time. Includes fingering numbers like #2, 23, and 12.

7

Musical notation for exercise 7, measures 1-4. Treble clef, common time. Includes fingering numbers like #2 and #23.

8







Musical notation for exercise 8, measures 1-3. Treble clef, 2/4 time. Includes the text "one two one two" under the first staff.

Before proceeding to Chromatic Scales, it may be explained, that there are two half tones in any major scale, the others being whole tones.

The half tones are from third to fourth and from seventh to eighth.







See Illustration:



In case one may be asked to play the note E  a whole tone higher, he does not play F  but F#  and the note B  a whole tone higher, he does not play C  but C# . This chromatic scale should not be practised for the present, but is here for the purpose of showing how to finger any note which one may not know how to play.

*Befor nach der chromatischen Tonleitergeschritten wird mag dem Schüler noch mitgetheilt werden dass es zwei halbe Töne in jeder Dur Tonleiter giebt und die anderen alle ganze sind. Die halben Töne sind vom 3ten zum 4ten und vom 7ten zum 8ten.*

*Siehe Beispiel:*

*Falls man gefragt werden sollte, die Note E  einen ganzen Ton höher zu blasen, man nicht F  bläst sondern F#  und für die Note H  nicht C  sondern C# .* Diese Chromatische Tonleiter soll nicht geübt werden, sie hat vorläufig nur den Zweck falls man eine Note nicht zu blasen weiss, nach sehen zu können wie sie gegriffen wird.

Chromatic Scale.

Chromatische Tonleiter.





The next following should be practiced.

| Die nächsten sollen geübt werden.

5 12 3 13 2 8 12 1 2 0 0 2 1 12 2 8 0 2 1 12 2 3 13 12 3 0

These must be practiced.

Dieße müssen geübt werden

Exercises in Octaves.

Übungen in Octaven.

The page contains seven numbered musical exercises, each consisting of two staves of music. The exercises are as follows:

- Exercise 1:** Treble clef, common time (C). A single staff of music with a sequence of eighth and sixteenth notes.
- Exercise 2:** Treble clef, 2/4 time. A single staff of music with eighth and sixteenth notes.
- Exercise 3:** Treble clef, 2/4 time. A single staff of music with eighth and sixteenth notes.
- Exercise 4:** Treble clef, 2/4 time. Two staves of music. The first staff contains eighth and sixteenth notes with some accidentals (sharps). The second staff continues the pattern.
- Exercise 5:** Treble clef, 2/4 time. Two staves of music. The first staff contains eighth and sixteenth notes with some accidentals (flats). The second staff continues the pattern.
- Exercise 6:** Treble clef, 2/4 time. Two staves of music. The first staff contains eighth and sixteenth notes with a key signature of one sharp (F#). The second staff continues the pattern.
- Exercise 7:** Treble clef, 2/4 time. Two staves of music. The first staff contains eighth and sixteenth notes with a key signature of two sharps (F# and C#). The second staff continues the pattern.

To follow, are several scales and exercises, with signatures of sharps and flats in different keys. These need not be practised in consecutive order, but as the scholar pleases, taking the key which he uses, first, but each scale must be practised until it can be played quick, correct and even, without looking at the notes, also the tongueing and fingering to work together perfectly. When ascending the tone should swell gradually, and when descending, it should grow less.

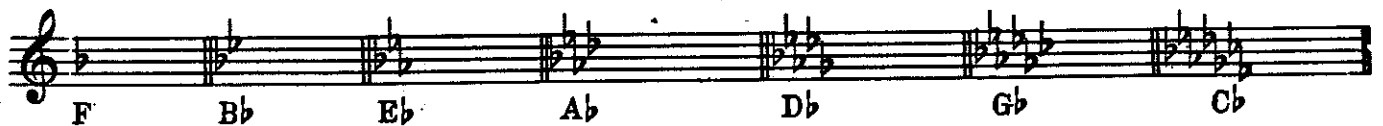
The exercises, after the scales, are all simple so as not to let the scholar become discouraged.

The Flats succeed each other in the following order.



The flats placed at the commencement of each staff, are called the signature, and should there be any accidentals besides the key they have their value for only one measure.

Table of Signatures of Flat Keys and Names of the Keys.



Those who cannot recall the signatures of the flat keys, may look at the flat before the last one, which is a definite fact, with the exception of the key of F which has only one flat signature.

*Zu nächst folgen einige Tonleitern nebst Übungen in verschiedenen Tonarten mit Vorzeichnung von B und Kreuzen, welche aber nicht direct hinter einander brauchen geübt zu werden sondern ganz nach Belieben des Schülers, je nach dem welche Tonart er zu erst braucht; aber jede Tonleiter muss solange geübt werden bis sie schnell, Fehler frei und gleich mässig geblasen werden kann ohne auf die Noten zu sehen, Zunge und Finger müssen ganz genau zu sammen arbeiten, geht man aufwärts, lässt man den Ton anschwellen, geht man abwärts, lässt man ihn abnehmen.*

*Sämmtliche Übungen, den Tonleitern folgend, sind mit Absicht leicht geschrieben, damit der Schüler nicht entmuthigt wird zu üben.*

*Die B folgen der Reihe nach, wie zu nächst an gegeben.*

*An der Vorzeichnung der B erkennt man die Tonart, kommen Versetzungszeichen vor ausser der Tonart, diese gelten immer nur für einen Takt.*

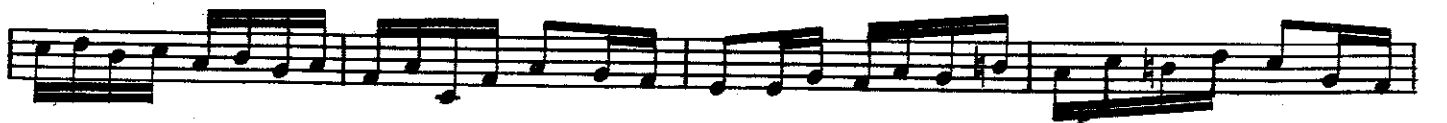
*Reihen folge der Vorzeichnung von B Tonarten und Namen der Tonarten.*

*Diejenigen welchen es schwer fällt, sich die Vorzeichnung der B Tonarten zu merken mögen nach dem vorletzten B sehen, welches die Tonart ganz genau angiebt, ausgenommen die Tonart F Dur, welche bloss ein B Vorzeichnung hat.*

Scales in F major also Exercises.

Tonleiter in F dur nebst Übungen.





Scales with exercises B $\flat$ major .

Tonleiter in B $\flat$  dur nebst Übungen.

The two octaves B $\flat$ major, should be omitted, and the scholar should begin with N $^{\circ}$ 1,  $\frac{2}{4}$  time.

Die zwei Octaven sollen vorläufig nicht geübt werden, man fange an mit N $^{\circ}$  1  $\frac{2}{4}$  takt.

The musical score consists of ten staves of music in B $\flat$  major, 2/4 time. The first staff includes a treble clef, a key signature of two flats, and a 2/4 time signature. Below the first staff are the following fingering numbers: 1 0 13 23 1 0 12 1 0 1 2 1 0 12 1 12 0 1 2 1 0 1 12 0 1 23 13 0 1. The second staff has the same fingering numbers. The third staff has the numbers 1 0 13 23. The remaining staves (4, 5, 6, 7, 8, 9, 10) are single-line musical staves without additional text or numbers.



6

Four staves of musical notation in treble clef, key signature of two flats, and 2/4 time signature. The first staff begins with a treble clef, a key signature of two flats, and a 2/4 time signature. The music consists of a continuous eighth-note melody. The second and third staves continue the melody with various rhythmic patterns and slurs. The fourth staff continues the melody and ends with a double bar line and a repeat sign.

7

Four staves of musical notation in treble clef, key signature of two flats, and 2/4 time signature. The first staff begins with a treble clef, a key signature of two flats, and a 2/4 time signature. The music consists of a continuous eighth-note melody. The second and third staves continue the melody with various rhythmic patterns and slurs. The fourth staff continues the melody and ends with a double bar line and a repeat sign.

Two staves of musical notation in treble clef, key signature of two flats, and 2/4 time signature. The first staff begins with a treble clef, a key signature of two flats, and a 2/4 time signature. The music consists of a continuous eighth-note melody. The second staff continues the melody and ends with a double bar line and a repeat sign.

Scales in E $\flat$  major with exercises.

Tonleiter in E $\flat$  dur nebst Übungen

23 1 0 23 1 0 1 2 2 1 0 1 23 0 1 23

1

2

3

4

5

6

7

8



9

23 2 23 12 19 25

10

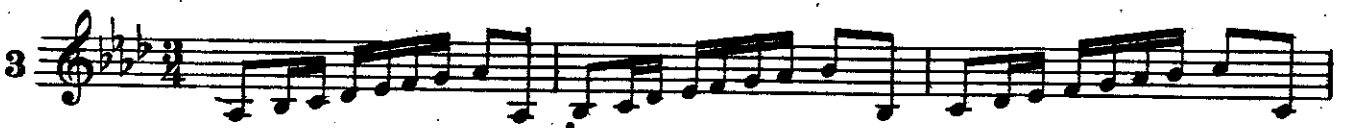
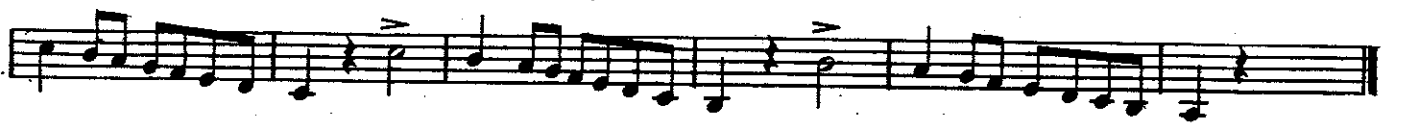
23

11

23 23 2 1 0 2

Scales in A $\flat$  major with exercises

Tonleiter in A $\flat$  dur nebst Übungen



This image shows a musical score for two systems, each consisting of eight staves. The first system begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The music is written in a single melodic line across the staves, featuring a mix of eighth and sixteenth notes, often beamed together. The second system also starts with a treble clef, the same key signature, and a 2/4 time signature. It continues the melodic line with similar rhythmic patterns, including some slurs and ties. The notation is clear and professional, typical of a printed music score.

Scales in D $\flat$  major with exercises.Tonleiter in D $\flat$ dur nebst Übungen

**G Flat Major.****Ges Dur.**

If the key G flat major, is written for B $\flat$  Cornet, one can take A $\natural$  Cornet, and play a half tone higher the key G major. For instance.

*Wenn die Tonart Ges Dur für B $\flat$  Cornet geschrieben ist kann man A $\natural$  Cornet; nehmen und einen halben Ton höher blasen die Tonart (G Dur.) z. B.*

**B $\flat$  Cornet.**

Two staves of music. The top staff is for B $\flat$  Cornet, written in G-flat major (three flats) with a common time signature. The bottom staff is for A $\natural$  Cornet, written in G major (one sharp) with a common time signature. Both staves show a sequence of notes: G $\flat$ , A $\flat$ , B $\flat$ , C, D, E $\flat$ , F, G $\flat$ , A $\flat$ , B $\flat$ , C, D, E $\flat$ , F, G $\flat$ .

**B $\flat$  Cornet.**

Two staves of music in 3/4 time. The top staff is for B $\flat$  Cornet, written in G-flat major (three flats). The bottom staff is for A $\natural$  Cornet, written in G major (one sharp). Both staves show a sequence of notes: G $\flat$ , A $\flat$ , B $\flat$ , C, D, E $\flat$ , F, G $\flat$ , A $\flat$ , B $\flat$ , C, D, E $\flat$ , F, G $\flat$ .

with A $\natural$  Cornet, a half tone higher.

*mit A $\natural$  Cornet: einen halben Ton höher.*

Two staves of music in 3/4 time. The top staff is for A $\natural$  Cornet, written in G major (one sharp). The bottom staff is for B $\flat$  Cornet, written in G-flat major (three flats). Both staves show a sequence of notes: G, A, B, C, D, E, F, G, A, B, C, D, E, F, G.

Two staves of music in 3/4 time. The top staff is for A $\natural$  Cornet, written in G major (one sharp). The bottom staff is for B $\flat$  Cornet, written in G-flat major (three flats). Both staves show a sequence of notes: G, A, B, C, D, E, F, G, A, B, C, D, E, F, G.

Is the key G flat major, written for A $\natural$  Cornet, one can take B $\flat$  Cornet, and play a half tone lower the key F major. For instance.

*ist die Tonart Ges Dur für A $\natural$  Cor: geschrieben kann man B $\flat$  Cor: nehmen und einen halben Ton tiefer blasen die Tonart (F Dur.) z. B.*

**A $\natural$  Cornet.**

Two staves of music. The top staff is for A $\natural$  Cornet, written in G-flat major (three flats) with a common time signature. The bottom staff is for B $\flat$  Cornet, written in G-flat major (three flats) with a common time signature. Both staves show a sequence of notes: G $\flat$ , A $\flat$ , B $\flat$ , C, D, E $\flat$ , F, G $\flat$ , A $\flat$ , B $\flat$ , C, D, E $\flat$ , F, G $\flat$ .

## C Flat Major.

If the key C flat major is written for B $\flat$  Cornet, one can take A $\sharp$  Cornet, and play a half tone higher, the key C major. For instance.

## Ces Dur.

*Wenn die Tonart Ces Dur für B $\flat$  Cor: geschrieben ist kann man A $\sharp$  Cor: nehmen und einen halben Ton höher blasen die Tonart C Dur. z. B.*

B $\flat$  Cornet.

A $\sharp$  Cornet.

B $\flat$  Cornet.

A $\sharp$  Cornet.

is the key C flat major written for A $\sharp$  Cornet, one can take B $\flat$  Cornet, and play a half tone lower, the key B $\flat$  major. For instance.

*ist die Tonart Ces Dur für A $\sharp$  Cor: geschrieben kann man B $\flat$  Cor: nehmen und einen halben Ton tiefer blasen die Tonart B $\flat$  Dur. z. B.*

A $\sharp$  Cornet.

B $\flat$  Cornet.

The Sharps succeed each other in the following order.

*Die Vorzeichnung von Kreuzen folgt der Reihe nach wie zunächst angegeben.*

Fis. Cis. Gis. Dis. Ais. Eis. His.  
Fsharp. Csharp. Gsharp. Dsharp. Asharp. Esharp. Bsharp.

Table of Signatures of Sharp Keys.  
Names of the Keys.

*Reihen folge der Vorzeichnung von Kreuz Tonarten und Namen der Tonarten.*

G D A E B (H) F# (Fis.) C# (Cis.)

Those who cannot recall the signature of the sharp keys, can look at the last sharp of the signature, and think the next note, which always shows the right key.

*Diejenigen nun welchen es schwer fällt, sich die Kreuz-Tonarten zu merken, mögen nach dem letzten Kreuz der Vorzeichnung sehen und sich die nächst folgende Note denken welche immer die richtige Tonart angiebt zum Beispiel.*

For instance.

G D A E B F# C#  
G D A E H Fis Cis

Scales in G major with exercises .

Tonleiter in G dur nebst Übungen.

0 12 2 0 1 0 2 0 0 2 0 1 0 2 12 0  
0 12 2 0 1 0 2 0 2 0 1 0 2 12 0





This musical score consists of four systems of staves, each beginning with a measure number (8, 9, 10, 11) and a treble clef. The key signature is one sharp (F#) and the time signature is 2/4. The notation includes eighth and sixteenth notes, often beamed together, and various rests. Slurs are used to group notes across measures. Measure numbers 123 and 128 are placed above specific notes in measures 9 and 10. The first system (measures 8-9) features a rhythmic pattern of eighth notes. The second system (measures 9-10) introduces slurs and includes measure numbers 123 and 128. The third system (measures 10-11) continues with slurred eighth notes. The fourth system (measures 11-12) shows a continuation of the eighth-note pattern, with measure number 123 appearing at the end.

Scale in D major with exercises

Tonleiter in D.dur nebst Übungen. 65

The image displays a musical score for guitar in D major, 2/4 time. It begins with a scale in the treble clef, with the following fret numbers written below the notes: 13 12 2 0 12 2 12 1 1 12 2 12 0 2 12 13. This is followed by five numbered exercises (1-5), each consisting of two staves of music. Exercise 1 is a simple scale. Exercise 2 is a scale with a triplet of eighth notes. Exercise 3 is a scale with a triplet of eighth notes. Exercise 4 is a scale with a triplet of eighth notes. Exercise 5 is a scale with a triplet of eighth notes.

6

Musical notation for system 6, measures 6-7. Treble clef, key signature of one sharp (F#), 2/4 time signature. The music consists of eighth and sixteenth notes with slurs and rests.

7

Musical notation for system 7, measures 8-9. Treble clef, key signature of one sharp (F#), 2/4 time signature. The music features a long slur over a series of eighth notes.

8

Musical notation for system 8, measures 10-12. Treble clef, key signature of one sharp (F#), 2/4 time signature. The music features a long slur over a series of eighth notes.

9

Musical notation for system 9, measures 13-16. Treble clef, key signature of one sharp (F#), 2/4 time signature. The music features a sequence of notes with fingerings 1-2-3-4-5-6 and various slurs and accents.



The image displays a musical score for the E-flat major scale and various exercises. The score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The first line shows the scale in common time. The second line is in 2/4 time. The third line is in 3/4 time. The fourth line is in 2/4 time and includes fingerings 123, 23, 28, and 23. The fifth line is in 2/4 time and includes a fingering of 2. The sixth line is in 2/4 time. The seventh line is in 2/4 time. The eighth line is in 2/4 time. The ninth line is in 2/4 time. The tenth line is in 2/4 time and includes first and second endings. The eleventh line is in 2/4 time and includes a fingering of 0. The twelfth line is in 2/4 time and includes a fingering of 1. The score concludes with a fermata over the final note.

Scales in B major also Exercises .

Tonleiter in H dur nebst Übungen .

The image displays a musical score for scales and exercises in B major. It consists of ten staves of music, each beginning with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The first staff is a simple scale in common time. The subsequent nine staves are exercises in 2/4 time, featuring various rhythmic patterns such as eighth and sixteenth notes, and some include slurs and accents. The exercises progress from simple eighth-note patterns to more complex sixteenth-note runs.



## Major and Minor Scales .

*Dur und Moll Tonleitern.*

**F** major *dur*  
**D** minor *moll*  
**B $\flat$**  major *dur*  
**G** minor *moll*  
**E $\flat$**  major *dur*  
**C** minor *moll*  
**A $\flat$**  major *dur*  
**F** minor *moll*  
**D $\flat$**  major *dur*  
**B $\flat$**  minor *moll*  
**C** major *dur*  
**A $\flat$**  minor *moll*  
**G** major *dur*  
**E $\flat$**  minor *moll*  
**D** major *dur*  
**B $\flat$**  minor *moll*  
**A $\flat$**  major *dur*  
**F $\sharp$**  minor *moll*



## Major and Minor scales .

*Dur und Moll Tonleitern .*

C major  
dur

C minor  
moll

G major  
dur

G minor  
moll

D major  
dur

D minor  
moll

A major  
dur

A minor  
moll

E major  
dur

E minor  
moll

F major  
dur

F minor  
moll

B $\flat$  major  
dur

B $\flat$  minor  
moll

E $\flat$  major  
dur

E $\flat$  minor  
moll

A $\flat$  major  
dur

A $\flat$  minor  
moll

The image displays a musical score for 17 exercises, numbered 1 through 17, arranged in a single column. Each exercise is written on a five-line staff in treble clef, with a key signature of one sharp (F#) and a time signature of 2/4. The exercises progress in difficulty, starting with simple quarter and eighth notes and moving to more complex patterns involving triplets, sixteenth notes, and sixteenth-note runs. Exercises 5, 11, 12, 13, 14, 15, and 16 feature triplet markings (the number '3' below the notes). Exercises 14, 15, and 16 also feature sixteenth-note runs with markings '6' and '2' below the notes. The score is divided into four measures per exercise by vertical bar lines. The exercises are: 1. Quarter notes, 2. Quarter notes, 3. Quarter notes, 4. Quarter notes, 5. Quarter notes with triplets, 6. Quarter notes, 7. Quarter notes, 8. Quarter notes, 10. Quarter notes, 11. Quarter notes with triplets, 12. Quarter notes with triplets, 13. Quarter notes with triplets, 14. Quarter notes with sixteenth-note runs and triplets, 15. Quarter notes with sixteenth-note runs and triplets, 16. Quarter notes with sixteenth-note runs and triplets, 17. Quarter notes.

Exercise below the staff .

Einige Übungen der tiefen Lage .

Maestoso .

1

Andantino .

2

aus Tannhäuser.

RI. WAGNER.

3

## A good and full Tone.

In order to control a full and fine tone, one must learn how to get the instrument in his power, so that he can play any tone in the whole compass, and also that he can raise or lower any tone at will, just as is required, as when it is too high, lower it, or when too low raise it, so that the tone can be played clear and safely. This can be learned by holding out long tones, playing scales, letting the tone swell to double forte, and then letting it diminish to piano, so that it can readily be played piano, without difficulty or loss of tone. Also, through holding out long tones one learns how to use and divide the breath, in order to play a long sentence well and full sounding.

### How to hold out long tones.

Wanting to hold out long tones, one must think how he needs to breathe, in order to hold out the next tone a little longer than the preceding one. The longer the tone is held out, so much more one can breathe, thus enabling him to hold out the next tone still longer. For example.

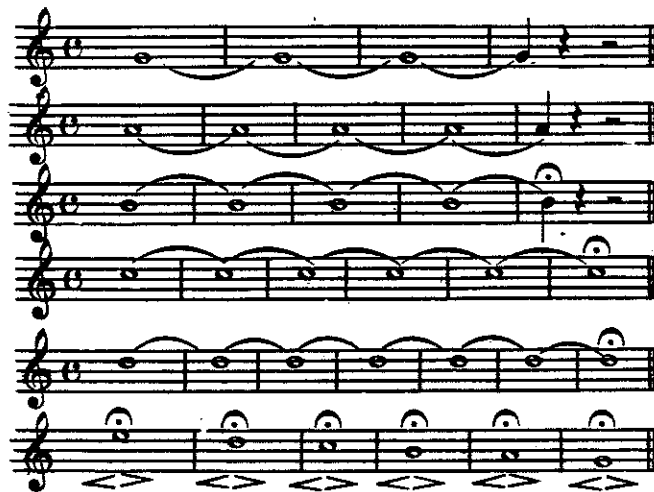
## Voller und schöner Ton.

*Um einen vollen und schönen Ton zu bekommen, muss man lernen dass Instrument in seine Gewalt zu bekommen um irgend einen Ton (sämtlichen Anfanges) falls er zu tief ist, hinauf zu treiben oder zu hoch, hinunter drücken zu können damit man ihn rein und sicher anblasen kann, dieses kann man nur lernen, wenn man lange Töne aushält (Tonleitern bläst) den Ton anschwellen lässt bis zum doppel Forte und wieder abnehmen bis zum piano, wenn man einen Ton piano anblasen will, er so fort anspricht und nicht etwa eine Pause entsteht. Ferner lernt man auch (durch die langen Töne) wie man zu athmen und den Athem einzutheilen hat, falls man einen langen Satz blasen muss, ihn vollklingend und schön ausführen kann.*

### Wie man lange Töne aushält.

*Wenn man lange Töne aushalten will, muss man bedacht sein wie man athmet, damit man den nächst folgenden Ton immer etwas länger aushalten lernt, als den vorhergehenden; je länger man den Ton aushält, desto mehr kann man athmen und dadurch den nächst folgenden wieder um so länger aushalten z. B.*

### Andante.



This is to give an idea how it is done. One can then go up to high C  $\text{f}$  or down to low G  $\text{f}$  and in several keys, according to what he thinks is necessary and most practical for him to practice first.

*Diesses ist nur die Idee zu zeigen wie es gemacht wird, man kann dann hinauf gehen bis zum hohen C  $\text{f}$  oder nach unten bis zum tiefen G  $\text{f}$  und in verschiedenen Tonarten, je nach dem einer denkt, was für ihn nöthig und am praktischsten ist zuerst zu üben.*

Six easy duets for two cornets now follow.

1st CORNET.

Duet N<sup>o</sup> 1

Andante.

Allegretto.

Tempo di Valse.

2nd CORNET.

Duet No 1

Andante.

*p*

Allegretto.

*mf*

23 28 28

Tempo di Valse.

*cresc.* *f* *p*

*p* *f*

## 1st CORNET.

## Duet No 2

Andantino.



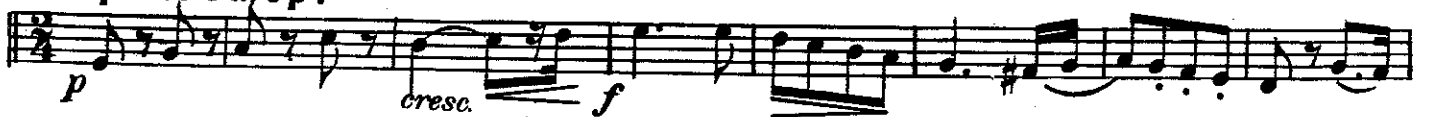
all Espagnola.



a tempo



Tempo di Galop.



2nd CORNET.

Duet No 2

Andantino.

*f*

*f*

*f*

all Espagnola.

*f*

*p*

*f*

*mf*

*rall.*

*p*

*mf*

1 2

Tempo di Galop.

*p*

*cresc.*

*f*

*f*

1 2



1st CORNET. Duet No 3

Moderato.

*rall* *a tempo*

*a tempo* *rall*

*a tempo* *rall*

*Trio.* *p*

*cresc.*

*rit.* *a tempo*

*rit.* *a tempo*

2nd CORNET.

Duet N<sup>o</sup> 3

Moderato.

*rall.* *a tempo*

*rall.* *a tempo*

*rall.* *a tempo*

*Trio.*  
*p*

*cresc.*

*rall.* *a tempo*

*a tempo*  
*rit.*

1st CORNET.

Duet N<sup>o</sup> 4.

Allo moderato.



Polka.



Trio.



2nd CORNET.

Duet No 4.

Allo moderato.

The first staff of music is in 2/4 time, marked *mf*. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some slurs and ties.

The second staff continues the melody from the first staff, ending with a double bar line.

Polka.

*p*

The second section is in 2/4 time, marked *p*. It starts with a treble clef and a key signature of one sharp. The tempo is indicated as Polka. The melody is more rhythmic, featuring many eighth notes.

The third staff continues the polka melody.

The fourth staff includes first and second endings, marked '1' and '2' above the staff. The key signature changes to one sharp and one flat (F# and Bb).

The fifth staff also includes first and second endings, marked '1' and '2' above the staff. It ends with a *p* dynamic marking.

The sixth staff continues the polka melody.

Trio.

*p*

The third section is in 2/4 time, marked *p*. It starts with a treble clef and a key signature of one flat (Bb). The tempo is indicated as Trio. The melody is more melodic and slower than the previous sections.

The second staff continues the trio melody.

The third staff includes first and second endings, marked '1' and '2' above the staff. It ends with a *f* dynamic marking.

The fourth staff continues the trio melody, ending with a fermata over the final note.

1st CORNET

Duet No 5.

Maestoso.

*p*

*cresc.*

*f*

*cresc.*

*p*

*cresc.*

*f*

*p* *sf* *mf*

*f*

Grandioso.

*f*



Duet No 6

Intro Tempo di marcia.

*mf*

Galop.

*p*

*cresc. - en - do*

*ff*

*p*

Trio.

*p*

*f*

*mf*

3

3

3

3

1

2

2nd CORNET.

Duet N<sup>o</sup> 6

Intro Tempo di marcia .

mf

p

f

Galop

p

1

cresc. - en - do

2

ff

1 2

p

Trio

p

Solo.

mf

1

2

3

3

3

3

1 2

f



# Cornet Solo.

## Theme and Variations.

A. JOHN.

Andante cantabile.

Musical notation for the first section of the Cornet Solo. It begins with a 7-measure rest, followed by a piano (*p*) dynamic marking. The music is in 3/4 time and features a melodic line with various note values and rests. The section concludes with a *rit.* (ritardando) marking.

Musical notation for the second section of the Cornet Solo, marked *a tempo*. It features a melodic line with various note values and rests. The section concludes with a repeat sign and a 3-measure rest.

Musical notation for the first variation (I Var.) of the Cornet Solo, marked *mf* (mezzo-forte) and *a tempo*. It features a melodic line with various note values and rests, including several triplet markings. The section concludes with a repeat sign and a 3-measure rest.

II Var.  
*p*

*a tempo*

Finale.  
*mf*

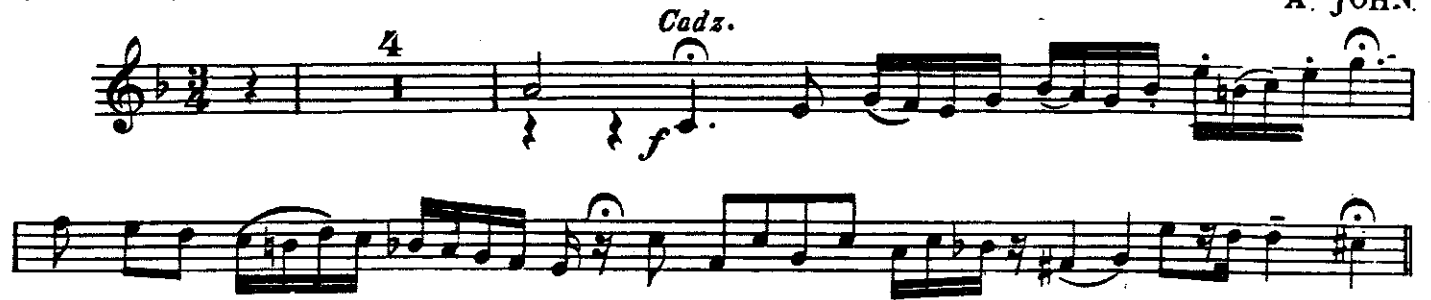
# Souvenir de Steyermark.

## Theme and Variations.

Cornet Solo.

A. JOHN.

*Cadz.*



**Thema.** §

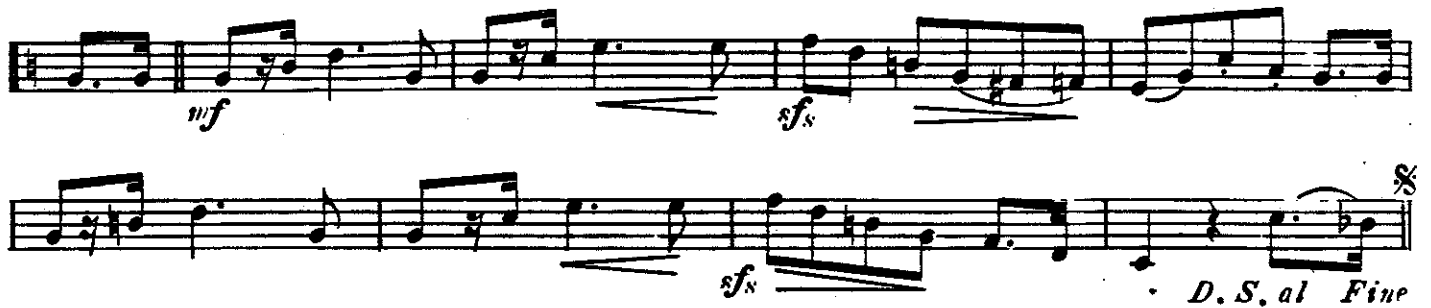
*p*



*mf* *sf* *sf*

*Fine.*

*D.S. al Fine*



**Var I.** §

*mf*



*Fine.*



*p* *p*

*D.S. al Fine*



II Var. §

*Fine.*

*D. S. al Fine.*

Finale. §

*Coda*

*D. S. al*

Coda.

# A Short Variety Overture.

**Allegro Vivace**

The musical score is written on ten staves. It begins with a treble clef and a 2/4 time signature. The first staff includes the tempo marking 'Allegro Vivace' and a dynamic marking of *mf*. The music consists of eighth and sixteenth notes, often beamed together in groups. The second staff continues the melodic line. The third staff features a first ending bracket labeled '1' and a second ending bracket labeled '2'. The fourth staff is marked *staccato* and contains a triplet of eighth notes with a '12' above it. The fifth staff has first and second ending brackets. The sixth staff continues the rhythmic pattern. The seventh staff features a triplet of eighth notes. The eighth staff has first and second ending brackets. The ninth staff continues with eighth notes and a triplet. The tenth staff concludes the piece with a final note and a fermata.

# A Short Minstrel Overture.

*Allegro vivace*  
*mf*

*fff*

1 2

This musical score is for a piece titled "A Short Minstrel Overture." It is written for a single melodic line in treble clef, with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked "Allegro vivace." The score begins with a dynamic marking of *mf* (mezzo-forte) and later increases to *fff* (fortissimo). The music consists of a series of eighth and sixteenth notes, often beamed together, with various phrasing slurs and accents. A first ending bracket labeled "1" and a second ending bracket labeled "2" are present in the middle of the score. The piece concludes with a final note and a fermata.

## Abbreviations.

## Abkürzungen.

Same are used to prevent having to write the same measure over again, and instead of writing eight eights, we write a whole note with a thick line, as the next illustrations show.

*Selbige werden gebraucht um nicht dieselben Takte noch ein- oder mehr mals über schreiben zu müssen, oder auch: anstatt acht Achtel zu schreiben, man eine ganze Note schreibt mit einem dicken Strich wie zunächst einige Beispiele angegeben sind.*



This sign (♫) means to repeat the same measure.

*Diesses Zeichen (♫) meint den Takt wiederholen.*



This sign (♫) means to repeat the last two measures.

*Diesses Zeichen (♫) meint zwei Takte wiederholen.*



## The Turn.

A Turn between a note is to be played as is next illustrated.

Three staves of musical notation illustrating the execution of a turn between notes. The first staff is in G major (one sharp), the second in C major (no sharps or flats), and the third in F major (two flats). Each staff shows a sequence of notes with a turn symbol (S) above a specific note, indicating the point where the turn should be performed.

## Doppelschlag.

Ein Doppelschlag zwischen der Note wird so ausgeführt, wie zu nächst angegeben.

Three staves of musical notation illustrating the execution of a Doppelschlag (double stroke) between notes. The first staff is in G major, the second in C major, and the third in F major. The notation includes dynamic markings such as 'p' (piano) and accents (>) to indicate the timing and intensity of the double stroke.

A Turn over a note is to be played as is next illustrated.

Ein Doppelschlag über der Note wird ebenfalls ausgeführt wie zunächst angegeben.

Two systems of musical notation illustrating the execution of a turn over a note. The first system is in G major (one sharp) and the second system is in C major (no sharps or flats). Each system consists of two staves. The notation shows notes with a turn symbol (S) above them, indicating the point where the turn should be performed over the note.



## The Turn.

## Doppelschlag.

The image shows two musical examples. The first, 'The Turn', consists of two staves of music in 2/4 time with a key signature of one sharp (F#). The right hand features a melodic line with several trills marked with a 'T' and a fermata. The left hand provides a rhythmic accompaniment with eighth-note patterns. The second example, 'Doppelschlag', is in common time (C) and also has one sharp. It features a similar melodic line in the right hand with trills and a more complex, syncopated accompaniment in the left hand.

## The Mordant.

The mordant is a precipitated shake. It requires neither preparation nor resolution. It is indicated in the following examples.

## Mordant.

*Der Mordant ist ein kurz abgeprallter Triller, welcher weder der Vorbereitung noch des Nachschlages bedarf, man bezeichnet ihn folgendermaßen: siehe Beispiele.*

The image displays three musical examples of the mordant. Each example is in 2/4 time with one sharp. The first example shows a melodic line in the right hand with mordants (indicated by a wavy line above the note) and accents (indicated by a 'V' above the note). The left hand has a steady eighth-note accompaniment. The second example is similar but includes a trill in the right hand. The third example features a trill in the right hand and a triplet in the left hand, marked with a '3' and a bracket.

### Appoggiatura or Grace Note.

The short appoggiatura is written as an eighth note with a dash across, and connected by a slur to the succeeding note: See example.

### Vorschlag.

*Ein kurzer Vorschlag ist geschrieben wie ein kleines Achtel mit einem Strich durch und wird stets gebunden zur nächsten Note; siehe Beispiele:*



The long appoggiatura is played as is shown in the next illustration.

*Der lange Vorschlag wird ausgeführt, wie in den folgenden Beispielen angegeben.*



Trill.

The following illustrations show how a Trill is made, the teacher will show the pupil how.

Triller.

Die folgenden Beispiele zeigen wie ein Triller gemacht wird, der Lehrer wird es dem Schüler zeigen.

First example of a trill in C major. The right hand plays a whole note C4 with a trill (tr) above it. The left hand plays a continuous eighth-note trill between G3 and A3. The piece concludes with a quarter rest in the right hand and a half note C4 in the left hand.

Second example of a trill in D major. The right hand plays a whole note D4 with a trill (tr) above it. The left hand plays a continuous eighth-note trill between B3 and C4. The piece concludes with a quarter rest in the right hand and a half note D4 in the left hand.

Third example of a trill in D major, showing fingerings. The right hand plays a whole note D4 with a trill (tr) above it. The left hand plays a continuous eighth-note trill between B3 and C4, with fingerings 1, 3, 1, 3, 1, 3 indicated. The piece concludes with a quarter rest in the right hand and a half note D4 in the left hand.

Fourth example of a trill in C major. The right hand plays a whole note C4 with a trill (tr) above it. The left hand plays a continuous eighth-note trill between G3 and A3. The piece concludes with a quarter rest in the right hand and a half note C4 in the left hand.

Fifth example of a trill in C major, showing fingerings. The right hand plays a whole note C4 with a trill (tr) above it. The left hand plays a continuous eighth-note trill between G3 and A3, with fingerings 1, 2, 1, 2, 1, 2 indicated. The piece concludes with a quarter rest in the right hand and a half note C4 in the left hand.

Slurs .

All notes under or over a curve are slurred. When slurring upwards, one must strain the lips a little more, also use a little more breath, than when slurring downwards, so as to prevent a pause .

Bindungen .

*Sämliche Noten unter oder über einem Bogen werden gebunden, wenn man nach oben bindet, muss man die Lippen etwas mehr anziehen wie auch etwas mehr Athem gebrauchen, als wie von oben nach unten und vorsichtig sein, damit keine Pause entsteht .*

The musical score consists of ten staves, each beginning with a measure number in the top left corner. The first staff is labeled '1' and shows a sequence of notes with slurs and triplets. The second staff is labeled '2' and continues the exercise with slurred passages and triplets. The third staff is labeled '3' and features more complex slurred passages with triplets. The fourth staff is labeled '4' and includes a change in time signature to 3/4. The fifth staff is labeled '13' and contains a sequence of notes with slurs and triplets. The sixth staff is labeled '18' and continues the exercise with slurred passages and triplets. The seventh staff is labeled '13' and features more complex slurred passages with triplets. The eighth staff is labeled '18' and continues the exercise with slurred passages and triplets. The ninth staff is labeled '13' and contains a sequence of notes with slurs and triplets. The tenth staff is labeled '18' and concludes the exercise with slurred passages and triplets.

Allegro Vivace

This musical score is for a piece titled "Allegro Vivace". It consists of 13 staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music is written in a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The score includes several first and second endings, indicated by bracketed lines with "1" and "2" above them. Measure numbers are placed above the notes at various points: 12, 13, 18, 19, and 18 18 18 18. The piece concludes with a double bar line and repeat dots.

From here on one must learn to play with good taste, and try to control a good execution and good rhythm, in order to produce the ideas and thoughts of the composer correctly and precisely as it was intended by him. In order to learn this one must take every opportunity to hear the playing of good cornet players of a string orchestra, as also hearing famous singers sing, so that he can make them his aim to imitate.

*Von hier an muss man lernen mit Geschmack zu blasen und versuchen, sich einen guten Vortrag an zu eignen, wie auch einen guten Rhythmus, um die Gedanken und Ideen des Componisten welche er nieder schreibt, so viel wie möglich richtig und präcis wieder zu geben wie er es gern haben möchte. Um diesses zu lernen und gut aus führen zu können muss man Gelegenheiten suchen gute Bläser in Streich orchestern blasen und gute Sänger von Ruf singen zu hören, selbige sich als Vorbild zu nehmen und deren Vortragsweise versuchen nach zu ahmen.*

(I Lombardi.)

1 **Andante** VERDI.

Larghetto.

2 **Cantabile** BALFE.

# Ernani.

VERDI.

Allegro con brio.

Musical score for the first section of Ernani, marked "Allegro con brio". The music is in 3/8 time and consists of ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The first measure is marked with a dynamic of *mf*. The score features a variety of dynamics including *f*, *p*, *sf*, *fz*, *ff*, and *p*. The melody is characterized by eighth and sixteenth notes, often beamed together, with some measures containing slurs and accents. The piece concludes with a double bar line.

Tempo di Marcia.

Musical score for the second section of Ernani, marked "Tempo di Marcia". The music is in 4/4 time and consists of six staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The first measure is marked with a dynamic of *f*. The score features a variety of dynamics including *mf* and *f*. The melody is characterized by eighth and sixteenth notes, often beamed together, with many measures containing triplets. The piece concludes with a double bar line.

# Finale (Lucia.)

**Moderato.**

5 *mf* 23 2

12 *p* *cresc.* *f* 2

Detailed description: This block contains the musical notation for the Moderato section, measures 5 through 12. It consists of five staves. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The music features a mix of eighth and sixteenth notes, with some slurs and accents. Dynamic markings include *mf* at the start, *p* at measure 12, and *f* at the end. Performance instructions include *cresc.* and *rit.*. Measure numbers 5, 12, 23, and 2 are indicated.

# Rigoletto.

**Con prio.**

6 *f* *mf* *a tempo* *string.* *cresc.* *rit.* *f*

Detailed description: This block contains the musical notation for the Rigoletto section, measures 6 through 12. It consists of four staves. The first staff begins with a treble clef, a key signature of one flat, and a 3/8 time signature. The music is characterized by a driving eighth-note pattern. Dynamic markings include *f*, *mf*, and *f*. Performance instructions include *a tempo*, *string.*, *cresc.*, and *rit.*. Measure numbers 6 and 3 are indicated.

# Traviata.

VERDI.

**Allegretto.**

7 *mf* *f* *mf* *a tempo* *rit.* *f* *mf*

Detailed description: This block contains the musical notation for the Traviata section, measures 7 through 12. It consists of six staves. The first staff begins with a treble clef, a key signature of one flat, and a 3/8 time signature. The music features a rhythmic eighth-note pattern. Dynamic markings include *mf*, *f*, *mf*, and *f*. Performance instructions include *a tempo* and *rit.*. Measure numbers 7 and 3 are indicated.



**Tempo di marcia.**

*mf*

### Arie (Lucia.)

**Larghetto.**

*p*

9

*a tempo*

*f rit*

*poco piu.*

*rit*

*poco piu.*

# Anna Bolena.

105  
v. DÖNIZETTI.

*Cantabile*

10

*f* *p* *cresc.* *rit.*

*Andante con moto.*

11

*p* *f*

Moderato.

12

Musical score for Moderato, measures 12-21. The score is written on ten staves. The first staff is in treble clef with a common time signature (C). The second staff changes to a key signature of one sharp (F#). The third staff includes a triplet of eighth notes and a dynamic marking of *p*. The fourth staff features a triplet of eighth notes. The fifth staff includes a dynamic marking of *p*. The sixth staff is in bass clef with a dynamic marking of *p*. The seventh staff includes a dynamic marking of *p*. The eighth staff includes a dynamic marking of *cresc.* and a dynamic marking of *p*. The ninth and tenth staves continue the melodic and harmonic development.

# Lurline.

107

13 *Andantino.*  
*dolce*



Musical notation for measures 13-17. The music is in 3/8 time and features a melodic line with various note values and rests. The tempo is marked *Andantino.* and the dynamics are *dolce*.



Musical notation for measure 14.



Musical notation for measure 15.



Musical notation for measure 16.



Musical notation for measure 17.

14 *Andante.*  
*p*



Musical notation for measures 18-22. The music is in 12/8 time and features a melodic line with various note values and rests. The tempo is marked *Andante.* and the dynamics are *p*.



Musical notation for measure 19.



Musical notation for measure 20.



Musical notation for measure 21.



Musical notation for measure 22.



Musical notation for measure 23, including a triplet.



Musical notation for measure 24.



Musical notation for measure 25, including *sf* dynamics.

## Poet and Peasant.

*Andte maestoso.*

15 *p*

12 28

*cresc.*

*p*

*con moto.*

16 *f*

8 8

Tempo di marcia.

17

Musical score for measures 17-18. The score is written in treble clef with a common time signature (C). It begins with a dynamic marking of *mf*. The first staff contains a melodic line with a triplet of eighth notes. The second staff continues the melody with a triplet and a *p* dynamic marking. The third staff features a triplet and a *cresc.* marking. The fourth staff includes a *p* dynamic, a triplet, a *cresc.* marking, and a *marcato.* instruction. The fifth staff has a *mf* dynamic. The sixth staff contains a triplet. The seventh staff has a triplet. The eighth staff has a triplet and a *p* dynamic. The ninth staff has a triplet. The tenth staff has a triplet. The eleventh staff has a triplet. The twelfth staff has a triplet. The thirteenth staff has a triplet. The fourteenth staff has a triplet. The fifteenth staff has a triplet. The sixteenth staff has a triplet. The seventeenth staff has a triplet. The eighteenth staff has a triplet. The nineteenth staff has a triplet. The twentieth staff has a triplet. The twenty-first staff has a triplet. The twenty-second staff has a triplet. The twenty-third staff has a triplet. The twenty-fourth staff has a triplet. The twenty-fifth staff has a triplet. The twenty-sixth staff has a triplet. The twenty-seventh staff has a triplet. The twenty-eighth staff has a triplet. The twenty-ninth staff has a triplet. The thirtieth staff has a triplet. The thirty-first staff has a triplet. The thirty-second staff has a triplet. The thirty-third staff has a triplet. The thirty-fourth staff has a triplet. The thirty-fifth staff has a triplet. The thirty-sixth staff has a triplet. The thirty-seventh staff has a triplet. The thirty-eighth staff has a triplet. The thirty-ninth staff has a triplet. The fortieth staff has a triplet. The forty-first staff has a triplet. The forty-second staff has a triplet. The forty-third staff has a triplet. The forty-fourth staff has a triplet. The forty-fifth staff has a triplet. The forty-sixth staff has a triplet. The forty-seventh staff has a triplet. The forty-eighth staff has a triplet. The forty-ninth staff has a triplet. The fiftieth staff has a triplet. The fifty-first staff has a triplet. The fifty-second staff has a triplet. The fifty-third staff has a triplet. The fifty-fourth staff has a triplet. The fifty-fifth staff has a triplet. The fifty-sixth staff has a triplet. The fifty-seventh staff has a triplet. The fifty-eighth staff has a triplet. The fifty-ninth staff has a triplet. The sixtieth staff has a triplet. The sixty-first staff has a triplet. The sixty-second staff has a triplet. The sixty-third staff has a triplet. The sixty-fourth staff has a triplet. The sixty-fifth staff has a triplet. The sixty-sixth staff has a triplet. The sixty-seventh staff has a triplet. The sixty-eighth staff has a triplet. The sixty-ninth staff has a triplet. The seventieth staff has a triplet. The seventy-first staff has a triplet. The seventy-second staff has a triplet. The seventy-third staff has a triplet. The seventy-fourth staff has a triplet. The seventy-fifth staff has a triplet. The seventy-sixth staff has a triplet. The seventy-seventh staff has a triplet. The seventy-eighth staff has a triplet. The seventy-ninth staff has a triplet. The eightieth staff has a triplet. The eighty-first staff has a triplet. The eighty-second staff has a triplet. The eighty-third staff has a triplet. The eighty-fourth staff has a triplet. The eighty-fifth staff has a triplet. The eighty-sixth staff has a triplet. The eighty-seventh staff has a triplet. The eighty-eighth staff has a triplet. The eighty-ninth staff has a triplet. The ninetieth staff has a triplet. The hundredth staff has a triplet.

A Moll (A $\flat$  Minor)

18

Musical score for measures 19-20. The score is written in treble clef with a common time signature (C). It begins with a dynamic marking of *f*. The first staff contains a melodic line. The second staff has a *mf* dynamic marking. The third staff continues the melody. The fourth staff continues the melody.

## Lurline.

by WALLACE.

19 *Andantino.*  
*p*

12 2

23 *cresc.*

23 *cresc.* *f*

12

20 *Modto.*  
*mf*

*f* *mf*

*p*

*a tempo*  
*mf*

*f*

*f*

*f*

12 2

*f*

21

*mf*

*cresc.*

*f*

22

*mf*



23 **Modto.**

Musical score for measures 23-27, marked "Modto." (Moderato). The music is in 2/4 time and consists of six staves of notation. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is one sharp (F#).

24 **Andantino.**

Musical score for measures 24-30, marked "Andantino." (Andantino). The music is in 3/8 time and consists of seven staves of notation. It begins with a piano (*p*) dynamic. The score includes a triplet in measure 24 and a crescendo leading to a forte (*f*) dynamic in measure 29. The key signature is one sharp (F#).

25 *mf* *rit.* *f* *atempo*

26 *Tempo di marcia.* *mf* *p* *cresc.* *f*

cresc. - - en - - - do

27

23

23

25

28

29

30

31

32

33

34

35

36

37

38

*Cadz.*

# O Luce Linda.

DONIZETTI.

28

*p*

*fz*

29

*cresc.*

*f*

*p*

*ad lib*

*a tempo*

*p*

30

31

32

33

34

35

36

37

38

39

40

*f*

29 **Modto.**

*p* *mf* *mf*

aus Norma.

von BELLINI.

30 **Marziale.**

*f* *p*

*Fine.*

*D. C. al Fine*

31 **Andante**

*p* *f* *dim.* *p*

32 **Largo**

*p* *sf*

# Fantasie Caprice.

H. VIEUXTEMPS.

33 *p*

*rit* *a tempo* *p* *ff*

*Moderato.* *aus Norma.*

34 *mf*

*cresc.* *ff*

## aus Norma.

And<sup>te</sup> Maestoso.

36 *p*

Adagio.

## aus Ipermestra.

36 *mf*







Adagio.

42 *p*

BALFE.

Larghetto cantabile.

43 *p* *p*

How Fair Thou Art.

H. WEIDT.

Moderato.

44 *p*

*rall* *a tempo* *a tempo* *mf* *p* *cresc.* *string ends*

*ff*

# Opera Jone.

E. PETRELLA

**Larghetto**

*p*

*f*

*f*

*p*

*p*

*f*

*p*

*ff*

46 *Andantino*

Musical score for measures 46-51, marked *Andantino*. The music is in 3/4 time and B-flat major. It features a melodic line with various ornaments and a steady accompaniment.

Fackeltanz in B $\flat$ .

MEYERBEER.

47 *f*

Musical score for measures 47-53, marked *f*. The music is in 3/4 time and B-flat major. It features a rhythmic melody with many sixteenth notes and a complex accompaniment. The score includes dynamic markings *ff* and *fff*, and a first ending bracket at the bottom.

1 2 3 1 2 3 *fff*

# CORNET SOLO. Remembrance of Camp Douglas.

A. JOHN.

*Modto.* *Solo.*

*string.*

*Polka.* *slow.* *a tempo* *accel.*

*to Coda.* 1 2 15

1 2 3 *Trio. 15*

*Coda.* *p* *f*

*Polka D. C. then from sign to Coda.*

# The Students Examination Polka.

CORNET SOLO.

*Allegro moderato.*

by A. JOHN.

Musical notation for the first section of the Cornet Solo, measures 1-8. The music is in 2/4 time and begins with a treble clef. Measure 1 contains a 7-measure rest. The piece starts with a piano (*p*) dynamic. The melody features eighth and sixteenth notes, often beamed together. A crescendo (*cresc.*) is indicated, leading to a forte (*sf*) dynamic. A string accompaniment is marked *string.* and *p*. The tempo is marked *a tempo*. Measure 8 ends with a repeat sign.

Musical notation for the second section of the Cornet Solo, measures 9-14. The tempo changes to *Tempo di Polka.* and the key signature changes to one flat. The music is in 2/4 time. It begins with a *Solo* section marked *Solo<sub>3</sub>* and *p*. The melody consists of eighth notes, many of which are beamed in groups of three. Dynamics include *cresc.* and *accel.*. The tempo is marked *a tempo*. Measure 14 ends with a repeat sign and the instruction *to Coda.*

Musical notation for the third section of the Cornet Solo, measures 15-18. Measure 15 is a 15-measure rest. The section is marked *Solo.* and begins with a piano (*p*) dynamic. The melody features eighth notes, many beamed in groups of three. Dynamics include *sf* and *sf*. The tempo is marked *a tempo*. Measure 18 ends with a repeat sign and the instruction *Trio. 15*.

*Solo.*  
*p*

16 *D. C.*

*Tempo di Polka then to Coda.*

*Coda*

# Triple Tonguing.

1   
tu tu ku tu tu tu ku tu tu tu ku tu tu tu ku tu tu tu ku tu tu tu ku tu

2   
tu tu ku tu tu tu ku tu tu tu ku tu tu tu ku tu tu tu ku tu t t k t

3   
t t k t t k t t t k t t k t t t k t t k t



4   
t t k t t k t t t k t t k t



5   
t t k t t k t t t k t t k t



6   
t t k t t k t t k t t k t





7

Musical score for system 7, measures 1-4. It consists of four staves of music in 7/8 time, featuring a treble clef and a key signature of one flat. The music includes eighth and sixteenth note patterns.

8

Musical score for system 8, measures 1-4. It consists of four staves of music in 8/8 time, featuring a treble clef and a key signature of one flat. The music includes eighth and sixteenth note patterns.

9

Musical score for system 9, measures 1-4. It consists of four staves of music in 9/8 time, featuring a treble clef and a key signature of one flat. The music includes eighth and sixteenth note patterns.

10

Musical score for system 10, measures 1-2. It consists of two staves of music in 10/8 time, featuring a treble clef and a key signature of one flat. The music includes eighth and sixteenth note patterns.

# Polka.

11 



**Trio.** 8 



12 Musical staff 12, first line. Treble clef, 2/4 time signature. Starts with a repeat sign and a double bar line. The melody consists of eighth and sixteenth notes.

Musical staff 12, second line. Continuation of the melody from the first line. Ends with a repeat sign, a double bar line, and the word "Fine." written below the staff.

Trio.

Musical staff 12, third line. Bass clef, 2/4 time signature. Continuation of the Trio section.

Musical staff 12, fourth line. Continuation of the Trio section.

Musical staff 12, fifth line. Continuation of the Trio section.

Musical staff 12, sixth line. Continuation of the Trio section.

13 Musical staff 13, first line. Treble clef, 2/4 time signature. Continuation of the Trio section.

Musical staff 13, second line. Continuation of the Trio section.

Musical staff 13, third line. Continuation of the Trio section.

Musical staff 13, fourth line. Continuation of the Trio section. Ends with a repeat sign, a double bar line, and the word "Trio." written above the staff.

Musical staff 13, fifth line. Continuation of the Trio section.

Musical staff 13, sixth line. Continuation of the Trio section.

Musical staff 13, seventh line. Continuation of the Trio section. Ends with a first ending bracket labeled "1" and a second ending bracket labeled "2".

## Polka.

14

6

7

1 1

2

8

Trio.

1 2

Detailed description: This is a musical score for a Polka in 2/4 time. The score is written on ten staves. The first staff begins with a treble clef and a 2/4 time signature. The music is primarily composed of eighth and sixteenth notes, with some triplet markings. A first ending is marked with '1 1' and a repeat sign. A second ending is marked with '2'. A section labeled 'Trio.' begins at measure 8, marked with a double bar line and a repeat sign. The Trio section features a change in key signature to one flat and includes a second ending marked with '1 2'. The score concludes with a final cadence.

15

Musical score for measures 15-18. The music is in 2/4 time and features a complex rhythmic pattern with many triplets and eighth notes. Measure numbers 15, 16, 17, and 18 are indicated at the start of their respective staves.

Trio 15

Musical score for measures 15-18, labeled "Trio 15". It features a different rhythmic pattern with triplets and eighth notes. Measure numbers 15, 16, 17, and 18 are indicated at the start of their respective staves.

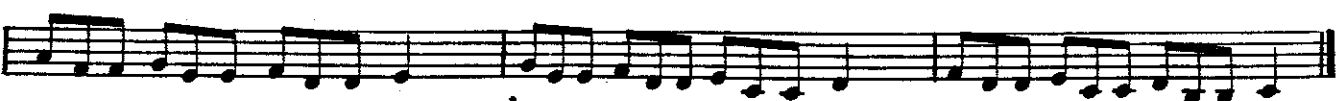
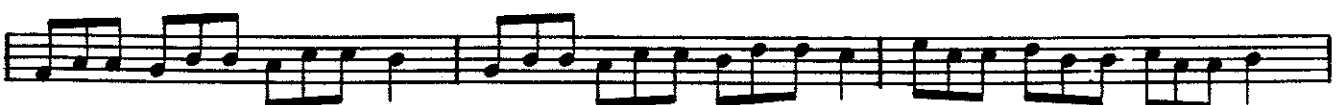
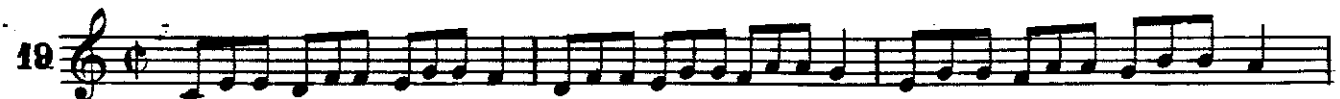
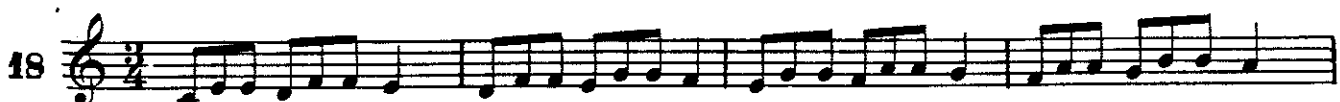
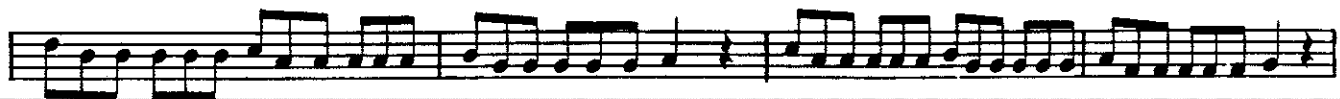
16


Musical score for measures 16-19. The music is in 2/4 time and features a complex rhythmic pattern with many triplets and eighth notes. Measure numbers 16, 17, 18, and 19 are indicated at the start of their respective staves.

Trio.

Musical score for measures 16-19, labeled "Trio.". It features a different rhythmic pattern with triplets and eighth notes. Measure numbers 16, 17, 18, and 19 are indicated at the start of their respective staves.

Five. D.S. al Fine.



20  Musical staff 1 of system 20, starting with a treble clef and a common time signature (C). It contains a series of eighth notes.

 Musical staff 2 of system 20, continuing the eighth-note pattern.

 Musical staff 3 of system 20, continuing the eighth-note pattern.

 Musical staff 4 of system 20, ending with a double bar line.

21  Musical staff 1 of system 21, starting with a treble clef and a common time signature (C). It contains a series of eighth notes.

 Musical staff 2 of system 21, continuing the eighth-note pattern.

 Musical staff 3 of system 21, continuing the eighth-note pattern.

 Musical staff 4 of system 21, continuing the eighth-note pattern.

 Musical staff 5 of system 21, ending with a double bar line.

22  Musical staff 1 of system 22, starting with a treble clef and a 2/4 time signature. It contains eighth notes and rests. Below the staff are the rhythmic notations:   
t t k t t k t      t t k t t k t

 Musical staff 2 of system 22, continuing the eighth-note pattern.

 Musical staff 3 of system 22, ending with a double bar line.

23

Musical score for system 23, measures 1-5. The system consists of five staves. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one flat. The music features a melodic line with eighth-note patterns and rests, and a bass line with eighth-note accompaniment.

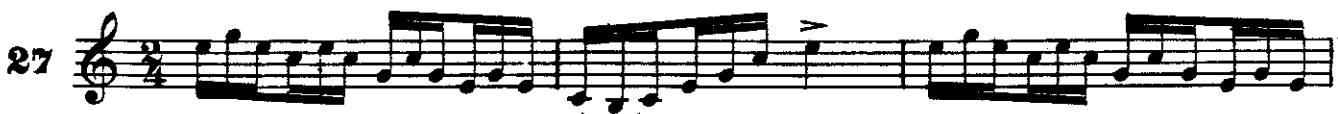
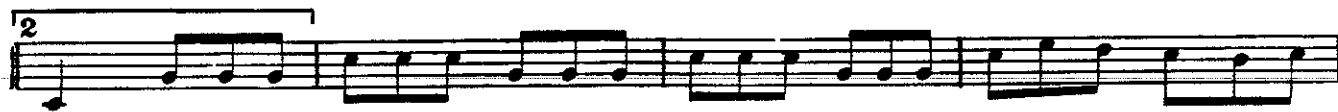
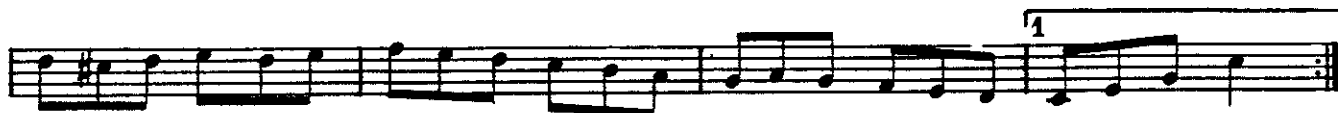
24

Musical score for system 24, measures 1-4. The system consists of four staves. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one flat. The music features a melodic line with eighth-note patterns and rests, and a bass line with eighth-note accompaniment.

25

Musical score for system 25, measures 1-4. The system consists of four staves. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one flat. The music features a melodic line with eighth-note patterns and rests, and a bass line with eighth-note accompaniment.





# Double Tonguing.

1    
 tu ku tu ku tu tu ku tu ku tu tu ku tu ku tu



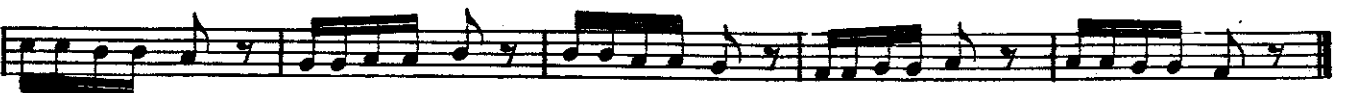
2    
 tuku tuku tuku tu tuku tuku tuku tu



3    
 t k t k t k t t k t k t k t



4    
 tu k u tu k u tu t k t k



5

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

6

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

7

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

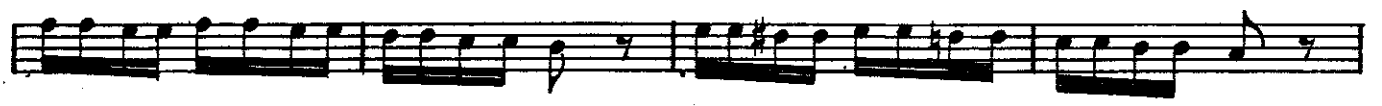
8   
t k t k t k t k t k t



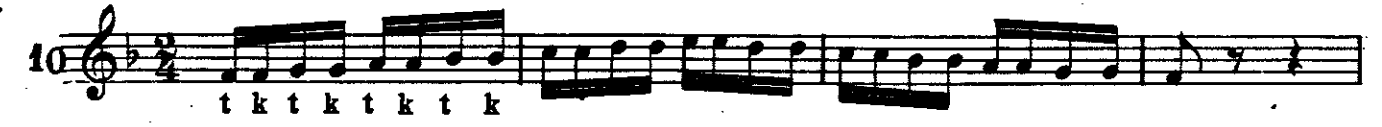


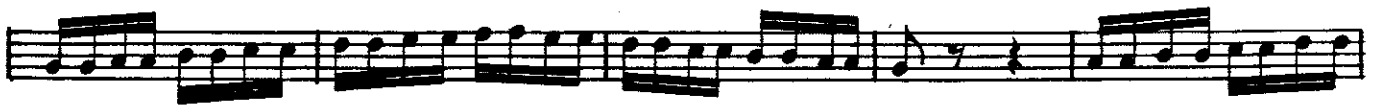
9   
t k t k t k t k t k t







10   
t k t k t k t k







11 





12   
t k t k t t k t k t



13   
t k t k t k t k t



14   
t k t k t k t k t k t

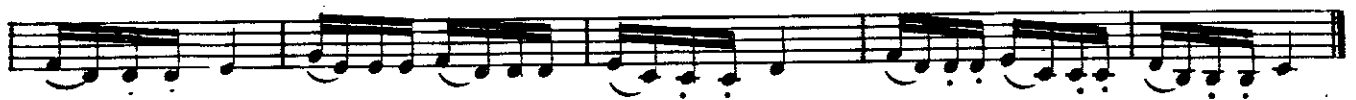


15 

ta a ta ka takataka ta a ta ka ta a ta ka

16 

ta a taka t a ta ka ta a ta ka ta

17 

ta a ta ka ta a ta ka ta a ta ka ta



18 

ta a ta ka ta a ta ka ta a t kata a ta ka

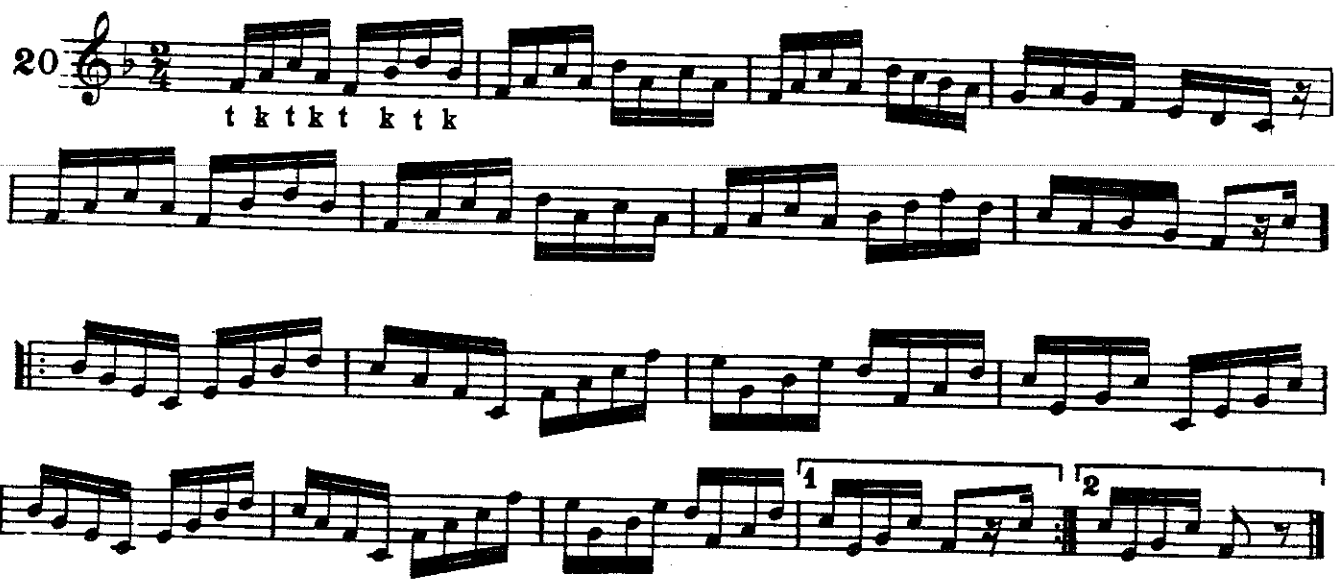


19



20

t k t k t k t k



21

t k t k t k t k

