

C. FISCHER'S

New and Revised Edition

OF
CELEBRATED

TUTORS

Method for the

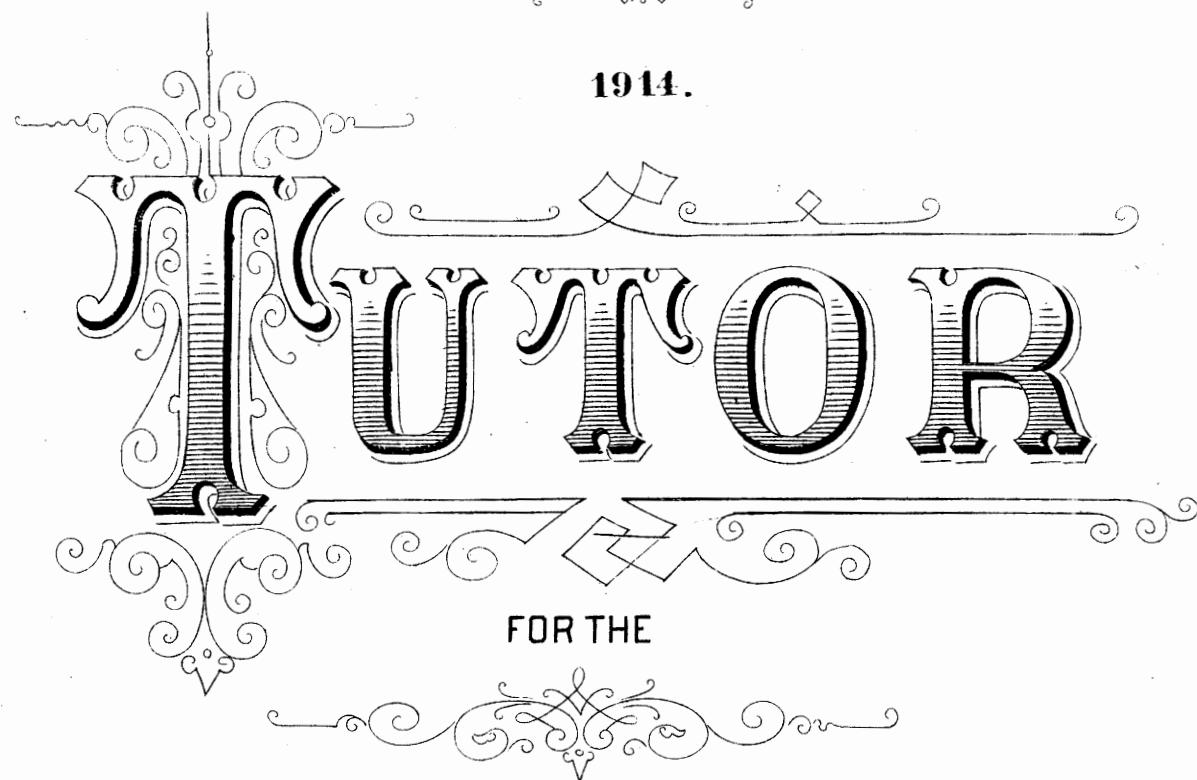
E♭ TUBA.

Copyright 1891 by Carl Fischer

15311.1

C.Fischer's New and Revised Edition.

1914.

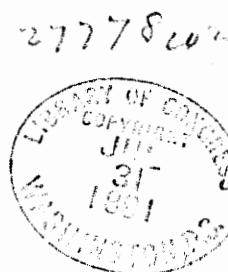


E♭ TUBA

SELECTED ARRANGED & COMPOSED
BY

OTTO LANGHEY.

with Appendix
Selected compiled and arranged by
HARRY PRENDIVILLE.



15311.1
182

INDEX.

Pages.		Pages.	
Rudiments of Music	1.	The double Sharp.....	37.
Table of Notes	1.	The double Flat	44.
Duration of Notes	2.	Exercises with Different	
Comparative table of the relative value of Notes	2.	Articulations	45 & 46.
Bars	2.	Different Shades of Tone	47.
Rests	3.	The Appoggiatura.....	57.
Dots	3.	The Cadenza.....	57.
Triplets, double Triplets and Group	3.	The Gruppetto or Turn	58.
Time	3.	The Passing Shake	59.
Table of Times	3.	The Shake	59.
Scales	4.	The Chromatic Scale.....	59.
Flats	4.	Abbreviations	61.
Table of Signatures of Flat Keys	5.	Rests	61.
Sharps	5.	The Harmonic Minor Scale.....	62.
Table of Signatures of Sharp Keys	5.	Exercises for the Fingers	64.
The Natural	5.	Various Exercises	66.
Method for the Tuba or Bombardon	6.	Series of Exercises and Various	
Scales for the Tuba or Bombardon	7 & 8.	Bass Passages	82.
The first Exercises.....	8.	List of the Principal Words used	
Slur	13.	in modern Music	116.
Pause.....	16.		
Minor Scales.....	23.		

APPENDIX.

1. The Pilot. S. NELSON.....	100.	2. Sweet by and by.....	100.
3. By the Sea. F. SCHUBERT.....	100.	4. Rock'd in the cradle. J. P. KNIGHT.....	101.
5. Send forth, the Call. PURITANA.....	101.	6. The Old Sexton. H. RUSSELL.....	101.
7. Down among the Dead Men.....	102.	8. The Friar of Orders Gray. SHIELD.....	102.
9. German Song. (In tiefen Keller.).....	103.	10. Let all Obey. LEACH.....	103.
11. Nine Movements. ERNST PAUDERT.....	104.	12. Happy thought Fantasie. J. BASELER.....	110.
13. Beelzebub. Air Varie. A. CATOZZI.....	112.	14. Concerto. ERNST PAUDERT.....	114.

RUDIMENTS OF MUSIC.

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

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

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

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

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



Of the four *SPACES* between the lines:  of the two above and below

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

Notes of the ledger lines above the stave



Notes of the ledger lines below the stave



TABLE OF NOTES IN THE BASS CLEF.

DURATION OF NOTES.

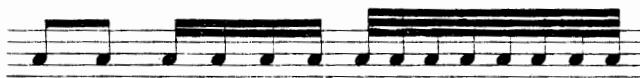
Notes may be of longer or shorter *duration*, which is shown by the peculiar form of each note.

FORMS OF DIFFERENT NOTES.



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

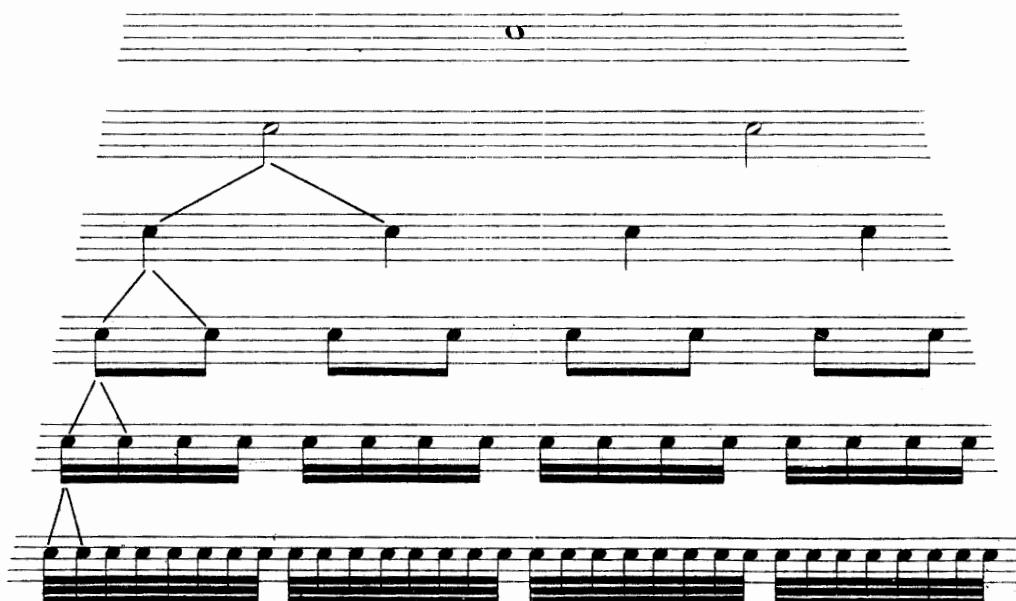
Several of the latter three specimens combined may also be written.



Eighths, Sixteenths, Thirty seconds.

COMPARATIVE TABLE OF THE RELATIVE VALUE OF NOTES.

One
 Whole note
 is equal to
 2
 Half notes
 or
 4
 Quarter notes
 or
 8
 Eighth notes
 or
 16
 Sixteenth notes
 or
 32
 Thirty second notes.



BARS.

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

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

This is called a Repeat.

RESTS.

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



DOTS.

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



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

TRIPLETS, DOUBLE TRIPLETS AND GROUPS.

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

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

Or six eighths like four eighths

There are also *GROUPS* of etc.

TIME.

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

Common Time	Three four Time	Two four Time
Contains four quarters or the same value of longer or shorter notes or rests and 1.2.3.4. have to be counted in a bar.	Contains three quarters or the same value of longer or shorter notes or rests and 1.2.3. have to be counted in a bar.	Contains two quarters or the same value of longer or shorter notes or rests and 1.2. have to be counted in a bar.

TABLE OF TIMES.

Simple or common Times. Compound common Times. Simple Triple Times. Compound Triple Times.

{ C or 4 || 12/8 || 3/2 || 9/4
{ C or 2/2 || 6/4 || 3/4 || 9/8
{ 2/4 || 6/8 || 3/8 || 9/16

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

SCALES.

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

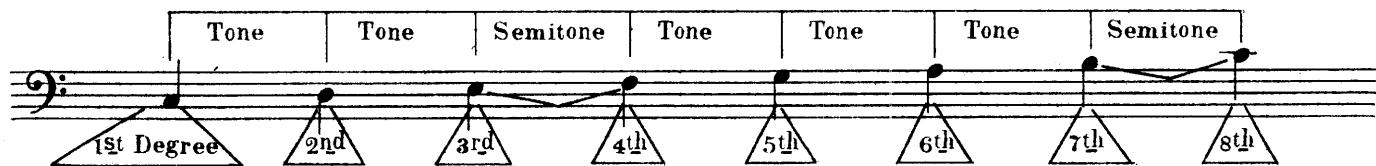
Between these eight degrees there are seven intervals or distances, five of which are *tones* and two *semitones*.

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

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

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

EXAMPLE.



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

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

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

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

EXAMPLE.



FLATS.

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

The Flats succeed each other in the following order:

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

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

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

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

Table of Signatures of Flat Keys.

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

SHARPS.

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

The sharp succeed each other in the following order:

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

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

Table of Signatures of Sharp Keys.

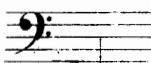
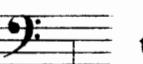
Number of Sharp	1	2	3	4	5	6	7
Name of the keys	G	D	A	E	B	F#	C#

THE NATURAL.

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

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

METHOD FOR THE TUBA.

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

HOW TO HOLD THE TUBA.

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

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

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

HOW TO PRODUCE A TONE.

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

Take in sufficient breath, put the tongue between the lips, draw it backwards and breath the air into the instrument, at the same time pronounce the word "Too" Always observe that the tone is produced by a combined action of tongue and breath, never by breathing like a bellows into the instrument, which is prejudicial to health, whereby a combination of both, blowing is conducive to health.

Never blow the cheeks up, but rather draw them in. By a wider opening of the lips, a low sound, and by more closing them a higher sound will be produced.

CHROMATIC SCALE FOR THE TUBA in E_b. 7

WITH FOUR VALVES

The open notes are marked thus: 0.

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

WITH FLATS.

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

WITH SHARPS.

CHROMATIC SCALE FOR THE TUBA in E_b.

WITH THREE VALVES.

WITH FLATS.

WITH SHARPS.

THE FIRST EXERCISES.

Pronounce the word "Too" for each note.

1.

2.

3.

4.

5.

6.

Now observe the time and count.

7.

8.

9.

10.

11.

12.

13.

14.

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

15.

Notes in the high Register.

16.

SCALES. (See explanation page 4.)

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

Scale of E_b Major.

SCALES UPON INTERVALS.

in Thirds.

in $\frac{3}{4}$ Time.
1. 2. 3. 1. 2. 3. etc.

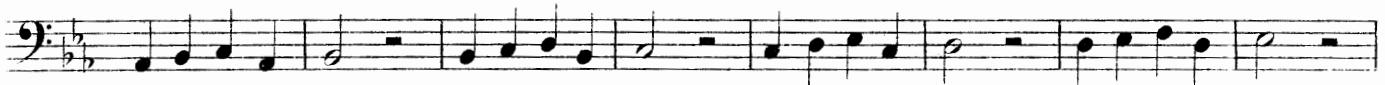
3.
1. 2. 3. etc.



Observe the Rests,
never sustain any
note beyond its value.

4.

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



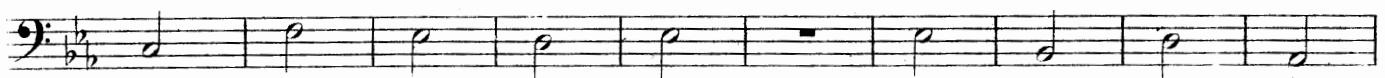
5.

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



in Fourths. 1.

1. 2. 1. 2. etc.



2.

1. 2. 1. 2.



3.

1. 2. 1. 2. etc.



4.

1. 2. 3. 4. etc.

5.

1. 2. 3. etc.

6.

1. 2. 3. 4. etc.

7.

in Fifths. **1.**

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

2.

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

3.

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

4.

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

3.

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

4.

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

5.

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

6.

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

SLUR.

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

a.

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

b.

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

c.

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

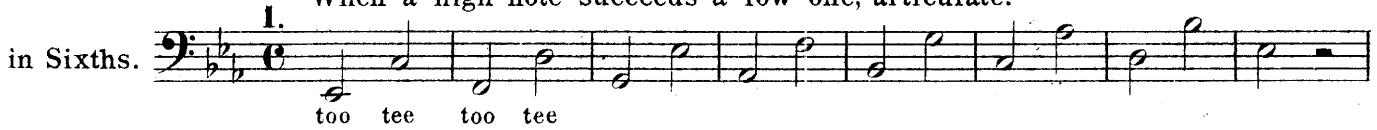
d.

too - ee too - ee

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



When a high note succeeds a low one, articulate.





8.

9.

in Sevenths. 1.

Triplets. 2.

3.

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

1.

8

A musical score for bassoon, showing ten measures of music. The key signature is B-flat major (two flats). The bassoon plays eighth-note patterns primarily on the B3 and A3 notes of the bass clef staff.

Sixteenth notes

A musical score for the bassoon part, spanning ten measures. The key signature is B-flat major (two flats). The bassoon plays eighth-note patterns primarily consisting of two notes per measure. Measure 1 starts with a dotted half note followed by a sixteenth note. Measures 2-10 show various eighth-note figures, such as groups of four or six notes.

A musical score for bassoon, page 2, showing measures 1 and 2. The key signature is B-flat major (two flats), and the time signature is common time (indicated by '2'). The bassoon plays eighth-note patterns consisting of six notes per measure. Measure 1 starts with a grace note followed by six eighth notes. Measure 2 starts with a single eighth note followed by six eighth notes.

A musical score for bassoon, showing measures 11 and 12. The key signature is B-flat major (two flats). Measure 11 starts with a quarter note, followed by a sixteenth-note pattern (two groups of four notes with a short rest between them). Measure 12 begins with a sixteenth-note pattern (two groups of four notes with a short rest between them), followed by a quarter note, a sixteenth-note pattern, and a final sixteenth-note pattern.

A musical score for bassoon, showing two measures of music. The key signature is B-flat major (two flats). The first measure starts with a quarter note followed by a sixteenth-note pattern: down-up-down-up. The second measure continues with a similar sixteenth-note pattern. The notes are slurred in pairs.

A musical score for bassoon, page 10, system 3. The key signature is B-flat major (two flats), and the time signature is 2/4. The measure consists of six eighth-note pairs followed by a rest, then six eighth-note pairs followed by another rest. The bassoon part is written on a single staff.

A musical score for bassoon, showing two measures of music. The key signature is B-flat major (two flats). Measure 11 starts with a quarter note followed by a eighth-note pair, then a sixteenth-note pair, and ends with a half note. Measure 12 begins with a sixteenth-note pair, followed by a eighth-note pair, and ends with a eighth-note pair.

A musical score for bassoon, showing two measures of music. The key signature is B-flat major (two flats). The first measure consists of six eighth-note pairs (one note up, one note down) followed by a breve rest. The second measure consists of six eighth-note pairs followed by a breve rest.

Dotted notes.

Dotted notes.

A musical score for bassoon, system 4. The key signature is B-flat major (two flats), and the time signature is common time (C). The measure consists of six eighth-note groups. The first group has a dot over the first note. The second group has a dot over the first note. The third group has a dot over the first note. The fourth group has a dot over the first note. The fifth group has a dot over the first note. The sixth group has a dot over the first note. The notes are separated by vertical stems.

Dotted and dotted matrices

A musical staff in bass clef and a key signature of two flats. The time signature is 2/4. There are six notes in total, each followed by a double dot above it, indicating they should be played as eighth notes. The notes are distributed across the four spaces of the staff.

5.

AIR WITH VARIATIONS ON VARIOUS ARTICULATIONS.

Alla breve.(count two in the bar.)

17.

18.

19.

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

20.

21.

22.

Moderato. *)

23.

When a slur is placed over several notes with dots under, they must be played with a soft

stroke of the tongue.



When a slur and small lines are written



they must be played softly
and long.

24.

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

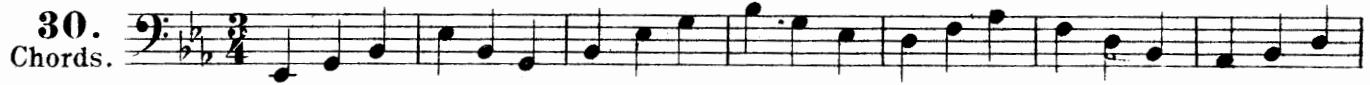
25. 

26. 

27. 

28. 

29. 



33. Chords. 





34. in Thirds. 



35. in Fourths. 



36. in Fifths. 



37. in Sixths. 

38. in Octaves. 



39. 

MINOR SCALES.

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

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

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

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

SCALE OF A MINOR WITHOUT SIGNATURE.

RELATIVE TO C MAJOR.

TABLE OF MINOR SCALES WITH THEIR RELATION to MAJOR.

A MINOR. E MINOR. B MINOR. F \sharp MINOR. C \sharp MINOR. G \sharp MINOR. D \sharp MINOR. A \sharp MINOR.

| | | | | | | | |
|----------------|----------------|----------------|----------------|----------------|----------------|-------------------------|-------------------------|
| | | | | | | | |
| to
C MAJOR. | to
G MAJOR. | to
D MAJOR. | to
A MAJOR. | to
E MAJOR. | to
B MAJOR. | to
F \sharp MAJOR. | to
C \sharp MAJOR. |

D MINOR. G MINOR. C MINOR. F MINOR. B \flat MINOR. E \flat MINOR. A \flat MINOR.

| | | | | | | |
|----------------|------------------------|------------------------|------------------------|------------------------|------------------------|------------------------|
| | | | | | | |
| to
F MAJOR. | to
B \flat MAJOR. | to
E \flat MAJOR. | to
A \flat MAJOR. | to
D \flat MAJOR. | to
G \flat MAJOR. | to
C \flat MAJOR. |

Scale of C Minor.

40.

41.

Chords.

42.

Scale of G Major.

With 4 Valves.

43.

44.

Chords.

45.

Scale of A♭ Major.

With 4 Valves.

With 4 Valves.

46.

47.

Chords.

48.

in Thirds.

49.

in Fourths.

50.

in Fifths.

51. in Sixths.

52. in Octaves.

53.

Scale of F Minor.

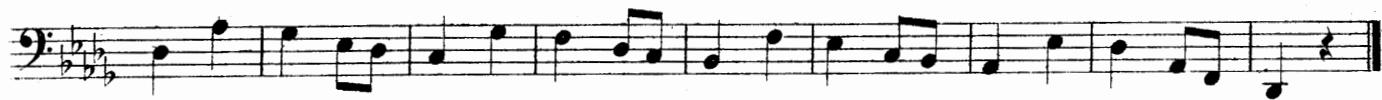
With 4 Valves.

54.

55. Chords.

Scale of D-flat Major.

56.



62. in Octaves.

62. in Octaves.

63.

Scale of B♭ Minor.

64.

65. Chords.

66.

Scale of F Major.

67.



68. Chords. **3**

69. in Thirds. **2**

70. in Fourths. **3**

71. in Fifths. **c**

72. in Sixths. **2**

73. in Octaves. **c**

Scale of D Minor.

74.

75. Chords.

76.

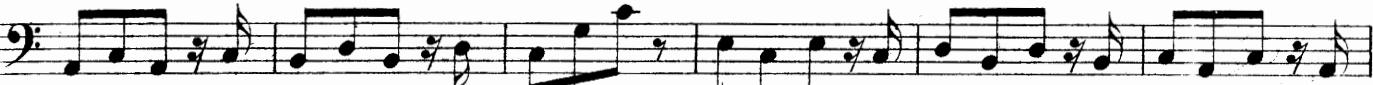
Scale of C Major.

77.

78. Chords. 

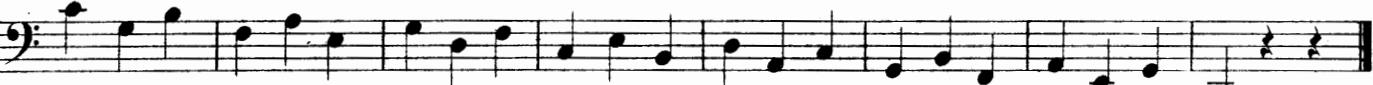


79. in Thirds. 

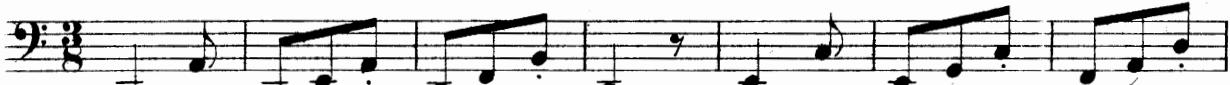




80. in Fourths. 



81. in Fifths. 

82. in Sixths. 



83. in Octaves. 



Scales of A Minor.

84. Chords.

85. Chords.

86. Chords.

Scales of G Major.

87. Chords.

88. Chords.

89
in Thirds.

90
in Fourths.

91
in Fifths.

92
in Sixths.

93
in Octaves.

94

Scale of E Minor.

Fingerings: 1, 2, 1, 2, 3, 1, 0, 1/2, 1/2, 1/2, 2, 3, 2, 1/2, 2, 3.

95. Chords.

96. Chords.

97. Chords.

Scale of G♭ Major.

Fingerings: 1/3, 1, 1/2, 0, 1/2, 3, 1/2, 0, 1/3, 1/3, 1/2, 1, 0.

Fingerings: 1/2, 2, 2, 1, 0, 1/3, 0, 1/3, 2/3, 1/3, 0, 1/3, 2/3, 1/3, 1/2.

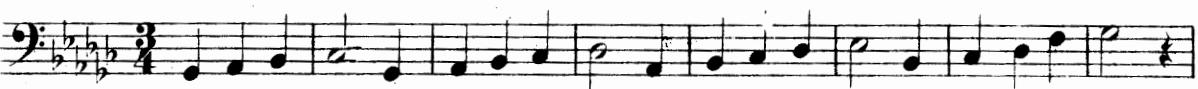
98. Chords.

Fingerings: 1/2, 2, 2, 1, 0, 1/3, 0, 1/3, 2/3, 1/3, 0, 1/3, 2/3, 1/3, 1/2.

99. Chords.

Fingerings: 1/2, 2, 2, 1, 0, 1/3, 0, 1/3, 2/3, 1/3, 0, 1/3, 2/3, 1/3, 1/2.

100. in Thirds.

101. in Fourths. 



102. in Fifths. 



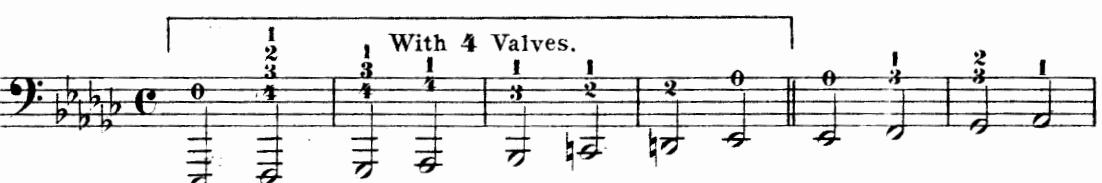
103. in Sixths. 



104. in Octaves. 



105. 

Scale of E♭ Minor. 
 With 4 Valves.
 1 2 3 1 3 2 0 0 3 2 1
 3 4 4 3 2 1 0 1 0 1 0
 0 2 2 0 1 2 0 2 0 1 2
 0 3 3 2 3 3 2 3 3 2 3


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


 With 4 Valves.
 1 2 3 1 3 2 0 0 3 2 1
 3 4 4 3 2 1 0 1 0 1 0
 0 2 2 0 1 2 0 2 0 1 2
 0 3 3 2 3 3 2 3 3 2 3

106. ♫ C

107. Chords. ♫ C

♪ C

108. ♫ C

Scale of C♭ Major. ♫ C

109. ♫ C

♪ C

♪ C

♪ C

♪ C

110. Chords. ♫ 3

♪ 3

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

The musical score consists of several staves of music. The first two staves show the B major scale with fingerings (e.g., 0, 2, 1, 0, 2, 1, 0, 2) and rests. The third staff is labeled "111." and shows a continuous eighth-note pattern. The fourth staff shows a sixteenth-note pattern. The fifth staff shows another sixteenth-note pattern. The sixth staff is labeled "112. Chords." and shows a series of chords in 3/4 time. The seventh staff shows a sixteenth-note pattern.

THE DOUBLE SHARP x.

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

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

Scale of G \sharp Minor.

12

113.

114.

Chords.

Scale of D Major.

115.

116.

Chords.

117.

in Thirds.

118. in Fourths. 





119. in Fifths. 



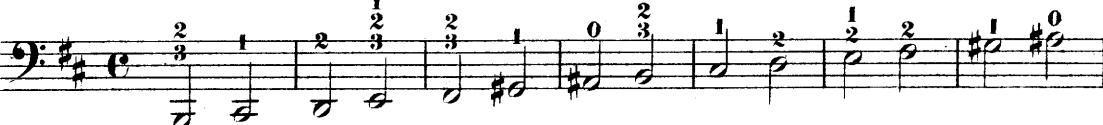
120. in Sixths. 





121. in Octaves. 



Scale of B Minor. 



122. 

123. Chords. 

124. 

Scale of A Major. 



125. 











126. Chords. 



127
in Thirds.

128
in Fourths.

129
in Fifths.

130
in Sixths.

131. in Octaves.

132.

Scale of F# Minor.

133.

134. Chords.

135.

Scale of E Major.

136.

A musical score for piano, featuring two staves. The top staff uses the treble clef and the bottom staff uses the bass clef. Both staves are in common time. The score consists of two measures of music, with measure 11 ending on a double bar line and measure 12 beginning immediately after it.

A musical score for piano, featuring two staves. The top staff uses the treble clef and the bottom staff uses the bass clef. The key signature is A major (no sharps or flats). Measures 11 and 12 are shown, each consisting of four measures of music. The notation includes various note values such as eighth and sixteenth notes, and rests. The score is written on five-line staves.

A musical score for bassoon, showing two measures of music. The key signature is A major (three sharps). Measure 11 starts with a half note, followed by a quarter note, a eighth note tied to a sixteenth note, and a eighth note tied to a sixteenth note. Measure 12 starts with a half note, followed by a eighth note tied to a sixteenth note, and a eighth note tied to a sixteenth note.

137.
Chords

104. Chords

137. Chords

The musical score consists of a single staff in bass clef, common time, and A major (indicated by a C with a sharp sign). The staff shows a continuous bass line consisting of eighth-note pairs. Below the staff, a vertical column of dots indicates the harmonic progression: D, E, F, G, A, B, C, D.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The key signature is A major (no sharps or flats). Measures 11 and 12 are shown, separated by a vertical bar line. Measure 11 consists of six eighth-note chords: G major (G-B-D), C major (C-E-G), F major (F-A-C), B major (B-D-F#), E major (E-G-B), and A major (A-C-E). Measure 12 begins with a half note G, followed by a half note C, and ends with a half note A.

138.

in Third

A musical score page showing two measures of music for an orchestra. The key signature is A major (two sharps). The first measure consists of six eighth-note chords: G-A-C-E, B-C-D-F, E-G-B-C, D-F-G-A, C-E-G-B, and A-C-E-G. The second measure consists of six eighth-note chords: B-C-D-F, E-G-B-C, D-F-G-A, C-E-G-B, A-C-E-G, and G-A-C-E.

A musical score for a bassoon part, showing two measures of music. The key signature is one sharp, indicating G major. The time signature is common time (indicated by 'C'). The bassoon plays eighth-note patterns. Measure 11 starts with a quarter note followed by an eighth note, then a sixteenth-note pattern (two groups of three). Measure 12 starts with a sixteenth-note pattern (two groups of three), followed by a quarter note, then another sixteenth-note pattern (two groups of three).

139

190

A musical score page showing a single staff for the bassoon. The key signature is A major (two sharps). The first measure begins with a quarter note, followed by a half note, and then a series of eighth notes. The second measure consists entirely of eighth notes.

140
in Fifth

in Fifth

A musical staff in bass clef, 2/4 time, and A major (indicated by two sharps). The staff contains eight measures of music, starting with a dotted half note followed by eighth notes.

A musical score for the bassoon part, showing measures 11 and 12. The key signature is A major (no sharps or flats). The bassoon plays eighth-note patterns, primarily eighth-note pairs and sixteenth-note groups. Measure 11 starts with a single eighth note, followed by a pair of eighth notes, a sixteenth-note group, another pair of eighth notes, and so on. Measure 12 continues this pattern, starting with a single eighth note, followed by a pair of eighth notes, a sixteenth-note group, and so on.

A musical score for a bassoon part, showing two measures of music. The key signature is A major (two sharps). The first measure consists of six eighth notes: the first three are grouped by a vertical bar, and the last three are grouped by a horizontal bar. The second measure consists of five eighth notes: the first four are grouped by a vertical bar, and the fifth is isolated.

141.
in Sixth

in Sixth

142. In Octaves.

143.

Scale of C \sharp minor.

144.

145. Chords.

146.

THE DOUBLE FLAT $\flat\flat$.

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

Thus B double flat will sound like A natural.

Adagio.

147.

EXERCISE WITH DIFFERENT ARTICULATIONS.

148.

DIFFERENT ARTICULATIONS TO NO. 148.

EXERCISE WITH DIFFERENT ARTICULATIONS IN TRIPLETS.

149.

DIFFERENT ARTICULATIONS TO N° 149.

Allegro.

150.

Allegro.

151.

152.

DIFFERENT SHADES OF TONE.

p means: *piano*, soft.

pp " *pianissimo*, very soft.

f " *forte*, loud.

ff " *fortissimo*, very loud.

mf " *mezzo-forte*, moderately loud.

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

dim. *decresc.* or —> means: *diminuendo*, *decrecendo*, diminishing the sound.

sf, rf or = means: *sforzando*, *rinforzando*, sharply accentuated.

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

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

Adagio.

153.

Andante.

154. 

Allegro.

155. 

SHORT PIECES IN ALL KEYS.

Allegro moderato.

156. 

Maestoso.

157. 

Allegro.

158. 

Allegro non troppo.



Allegretto.



Allegro con fuoco.



Moderato.



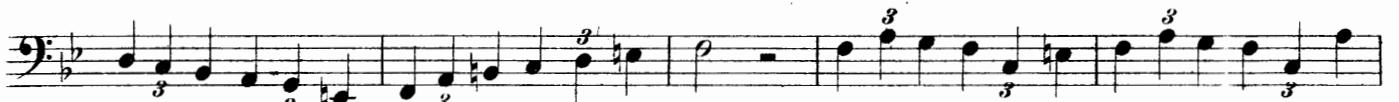
Polka.



Allegro moderato.



Largo.



Scherzo.

168. G Minor. 

Allegretto.

169. 

Moderato maestoso.

170. 



Allegro.

171. 



Marcia.

172. F Major. 

Listesso Tempo.

173. 

Allegro.

174. 



Listesso Tempo.

175. 



Allegro.



Allegro molto.



Vivace.



Imperioso.



Leggiero.



Allegro moderato.



Allegro.



Andante.

183. A♭ Major.

Scherzo.

184.

Scherzo.

185.

Grazioso.

186.

Furioso.

187. F Minor.

Menuetto.

188.

Allegro.

189.

Lento.

190. D♭ Major.

Polka.

191.

Allegretto.



Allegro moderato.



Allegro.



Moderato.



Alla Polacca.



Allegro.



Marciale.



Alla Breve.



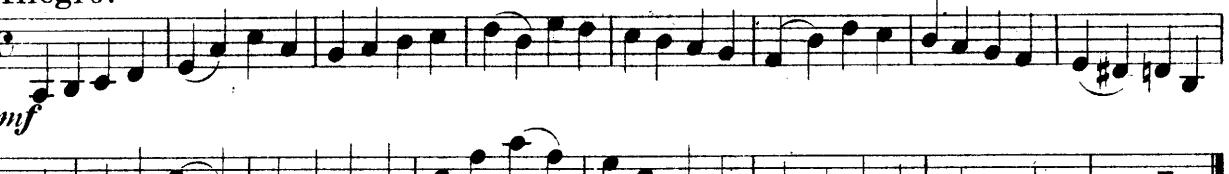
Allegro.



Allegro.

201. C Major.  A musical score for Exercise 201 in C Major, Allegro. It consists of two staves of music for bassoon or cello. The first staff starts with a bass clef, a common time signature, and a key signature of one sharp (F#). The second staff starts with a bass clef, a common time signature, and a key signature of one sharp (F#). The music features eighth-note patterns and some sixteenth-note figures.

Allegro.

202.  A musical score for Exercise 202, Allegro. It consists of two staves of music for bassoon or cello. The first staff starts with a bass clef, a common time signature, and a key signature of one sharp (F#). The second staff starts with a bass clef, a common time signature, and a key signature of one sharp (F#). The music features eighth-note patterns and some sixteenth-note figures.

Menuetto.

203.  A musical score for Exercise 203, Menuetto. It consists of two staves of music for bassoon or cello. The first staff starts with a bass clef, a common time signature, and a key signature of one sharp (F#). The second staff starts with a bass clef, a common time signature, and a key signature of one sharp (F#). The music features eighth-note patterns and some sixteenth-note figures.

Alla Breve.

204.  A musical score for Exercise 204, Alla Breve. It consists of two staves of music for bassoon or cello. The first staff starts with a bass clef, a common time signature, and a key signature of one sharp (F#). The second staff starts with a bass clef, a common time signature, and a key signature of one sharp (F#). The music features eighth-note patterns and some sixteenth-note figures.

Allegro moderato.

205. A Minor.  A musical score for Exercise 205, Allegro moderato. It consists of two staves of music for bassoon or cello. The first staff starts with a bass clef, a common time signature, and a key signature of one sharp (F#). The second staff starts with a bass clef, a common time signature, and a key signature of one sharp (F#). The music features eighth-note patterns and some sixteenth-note figures.

Moderato.

206.  A musical score for Exercise 206, Moderato. It consists of two staves of music for bassoon or cello. The first staff starts with a bass clef, a common time signature, and a key signature of one sharp (F#). The second staff starts with a bass clef, a common time signature, and a key signature of one sharp (F#). The music features eighth-note patterns and some sixteenth-note figures.

Allegretto.

207.  A musical score for Exercise 207, Allegretto. It consists of two staves of music for bassoon or cello. The first staff starts with a bass clef, a common time signature, and a key signature of one sharp (F#). The second staff starts with a bass clef, a common time signature, and a key signature of one sharp (F#). The music features eighth-note patterns and some sixteenth-note figures.

Valse.

208. G Major.  A musical score for Exercise 208, Valse. It consists of two staves of music for bassoon or cello. The first staff starts with a bass clef, a common time signature, and a key signature of one sharp (F#). The second staff starts with a bass clef, a common time signature, and a key signature of one sharp (F#). The music features eighth-note patterns and some sixteenth-note figures.

Marcia.

209.  A musical score for Exercise 209, Marcia. It consists of two staves of music for bassoon or cello. The first staff starts with a bass clef, a common time signature, and a key signature of one sharp (F#). The second staff starts with a bass clef, a common time signature, and a key signature of one sharp (F#). The music features eighth-note patterns and some sixteenth-note figures.

Scherzo.



Agitato.



212. Moderato.



Menuetto.



Fuoco.



Menuetto.



Allegro decisio.



Allegro.



Marciale.



Gracioso.



Imperioso.



Moderato.



Scherzando.



Allegretto.

223. F# Minor. 

Allegro.

224. 

Allegro leggiero.

225. E Major. 

Alla Breve.

226. 

Allegretto.

227. 

Alla Breve.

228. C# Minor. 

Scherzando.

229. 

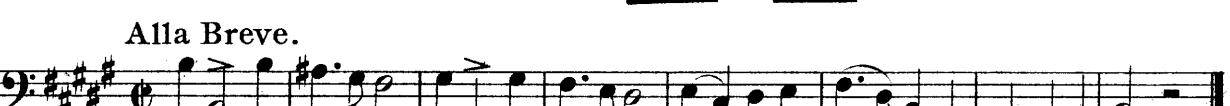
Moderato.

230. 

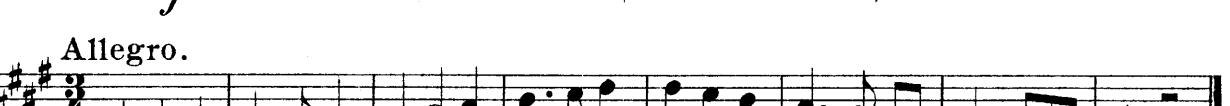
Alla Breve.

231. B Major. 

Allegro.

232. 

Allegro.

233. G# Minor. 

GRACES, EMBELLISHMENTS OR ORNAMENTS OF MELODY.

THE APPOGGIATURA.

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

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

EXAMPLES.

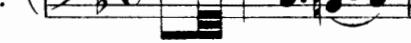
as written. { 

as played. { 

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

as written. { 

EXAMPLE. { 

as played. { 

Allegretto.

234. 

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

THE GRUPETTO OR TURN.

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

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

EXAMPLES.

as written. { 

as played. { 

{ 

With sharp and flats.

{ 

Moderato.

235. 

THE PASSING SHAKE.

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

as written



as played



THE SHAKE.

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

as written

EXAMPLES.

as played



Allegro.

236.



THE CHROMATIC SCALE.

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



CHROMATIC STUDIES.

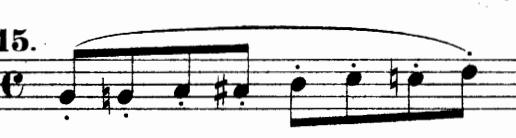
237. 1.  2.  3. 

4.  5.  6. 

7.  8.  9. 

10.  11.  12. 

13.  14. 

15.  16. 

17.  18. 

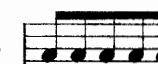
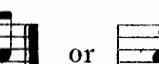
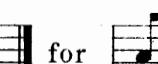
19.  20. 

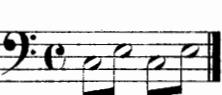
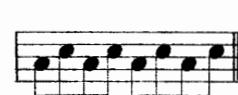
21.  22. 

ABBREVIATIONS.

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

Thus instead of  a half note marked with a thick line  will indicate the same.

or  for  or  for  or  for  etc.

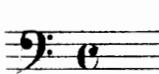
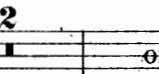
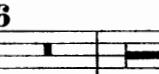
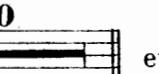
and  for  Or instead of repeating a bar alike, a sign marked thus  is used.  etc.

Allegro non troppo.

238. 

RESTS.

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

 or  or  or  etc.

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

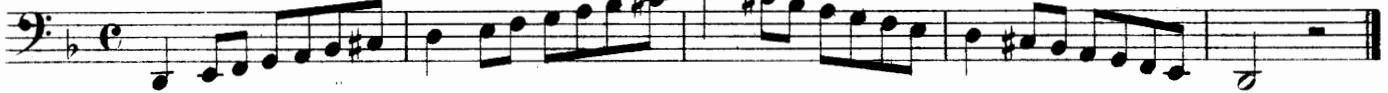
THE HARMONIC MINOR SCALE.

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

Scale of A minor.



Scale of D minor.



Scale of G minor.



Scale of C minor.



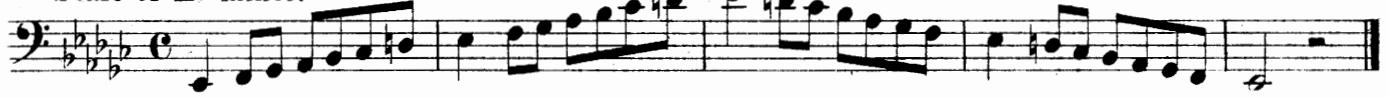
Scale of F minor.



Scale of B♭ minor.



Scale of E♭ minor.



Scale of G♯ minor.



Scale of C♯ minor.



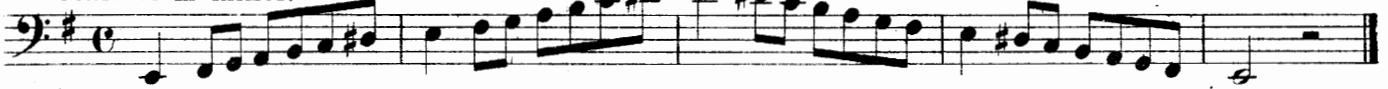
Scale of F♯ minor.



Scale of B minor.



Scale of E minor.



EXERCISES ON THE DOUBLE TRIPLET.

Allegro moderato.

239.

Allegro vivo.

240.

Allegro moderato.

241.

EXERCISES FOR THE FINGERS.

242. 1. 

2. 

3. 

4. 

5. 

6. 

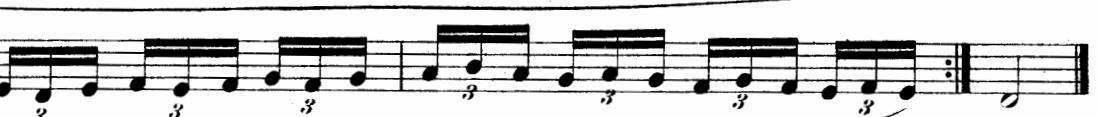
7. 

8. 

9. 

10. 

11. 

12. 

13. 

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

Andante.

243.

Andantino.

244.

DA CAPO.

From the beginning al Fine
to the End.

Andante maestoso.

245.

Fine.

D.C.

VARIOUS STUDIES.

Moderato.

246. 

Moderato.

247. 

Allegro.

248. 



Maestoso.

249.

Allegro.

250.

Tempo ad lib.

251.



Allegro molto.

252. **C** *f*

A musical score for a bassoon part, spanning ten staves. The key signature changes to C major (no sharps or flats). The time signature is 2/4. The music features eighth and sixteenth note patterns. Measure 1 starts with a bass clef, a key signature of no sharps or flats, and a 2/4 time signature. Measures 2 through 10 continue the rhythmic pattern. Dynamic markings include *f*, *p*, and *f*.

Allegro molto.

253. 

Allegro molto.

254. 

255.

Tempo ad lib.

255.

Allegro.

256. This musical score consists of five staves of bassoon music. The first staff begins with a dynamic of *f*. The second staff starts with a dynamic of *p*. The third staff contains lyrics: "cre - scen - do". The fourth staff begins with a dynamic of *f*. The fifth staff ends with a dynamic of *p dolce.*

Allegro molto.

257. This musical score consists of six staves of bassoon music. The first staff begins with a dynamic of *f*. The subsequent staves continue the rhythmic pattern established in the first staff.

Allegro.

260.

The musical score for bassoon part 260, Allegro, 3/8 time, key signature of two flats. The score consists of 12 staves of music, each with a bass clef and a key signature of two flats. The music features various rhythmic patterns, including eighth and sixteenth notes, and dynamic markings like accents and slurs. The score is divided into measures by vertical bar lines.

Moderato.

261. *f*

The musical score consists of ten staves of bassoon music. Staff 1 starts with a forte dynamic (f) and includes a first ending and a second ending. Staff 2 begins with a repeat sign and continues the melody. Staff 3 starts with a repeat sign and continues the melody. Staff 4 starts with a repeat sign and continues the melody. Staff 5 starts with a repeat sign and continues the melody. Staff 6 starts with a repeat sign and continues the melody. Staff 7 starts with a repeat sign and continues the melody. Staff 8 starts with a repeat sign and continues the melody. Staff 9 starts with a repeat sign and continues the melody. Staff 10 starts with a repeat sign and concludes the piece.



Allegro.



Allegro.

263. 

Marziale.

264. 

Allegro con moto.

265.

The musical score for bassoon part 265 is composed of ten staves of music. The key signature is C major, indicated by a single sharp sign (F#) and a common time symbol (2/4). The bassoon part begins with a series of eighth-note patterns, some with grace notes and slurs. The piano part provides harmonic support with sustained notes and rhythmic patterns. The bassoon part continues with a variety of melodic lines, including eighth-note chords and sixteenth-note figures. The score concludes with a final cadence on the dominant note.

Andante.

266.

Allegro moderato.

267.

CHROMATIC STUDIES.

1. 

2. 

3. 

4. 

5. 

6. 

7. 

8. 

9. 

10. 

11. 

12. 

13. 

14. 

15. 

16. 

17. 

18. 

19. 

THE TUBA in E_b.

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

TANNHAUSER MARCH.

R. WAGNER.

The musical score for 'Tannhauser March' by R. Wagner, arranged for tuba in E♭. The score is composed of six staves of music, each starting with a bass clef and a key signature of one flat (E♭). The first staff begins with a dynamic 'p'. The second staff features a dynamic 'f' with a crescendo line. The third staff includes a dynamic 'ff'. The fourth staff has a dynamic 'p'. The fifth staff ends with a dynamic 'ff'. The sixth staff concludes with a dynamic 'p'.

BOMBARDON POLKA.

BOTTESINI.

The musical score for 'Bombardon Polka' by Bottesini, arranged for tuba in E♭. The score is composed of five staves of music, each starting with a bass clef and a key signature of one flat (E♭). The first staff is labeled 'SOLO.' and starts with a dynamic 'p'. The second staff starts with a dynamic 'ff'. The third staff starts with a dynamic 'p'. The fourth staff starts with a dynamic 'ff'. The fifth staff starts with a dynamic 'f'.

L'AIGLE QUICK MARCH.

N. BOUSQUET.

ff

ff

ff

ff

ff

ff

ff

f

p

ff

ff

ff

f

p

ff

ff

D.C.

TRIO.

EXERCISE.

Presto.

MANNA.

p.

SWISS AIR VARIE.

Moderato.

MOHR.

Musical score for Swiss Air Varie by Mohr, in 3/4 time, bass clef, key signature of two flats. The score consists of five staves of music with various note heads and stems.

THE HALLELUJAH CHORUS.

Allegro.

(MESSIAH)

HANDEL.

Musical score for The Hallelujah Chorus by Handel, in common time, bass clef, key signature of one flat. The score consists of ten staves of music with various note heads and stems, including dynamic markings like *mf*, *ff*, *pp*, and *ff*.

BRENNUS SLOW MARCH.

BONNISSEAU.

BRENNUS SLOW MARCH.

BONNISSEAU.

THE BRITISH ARMY QUICK MARCH.

JULLIEN.

THE BRITISH ARMY QUICK MARCH.

JULLIEN.

TRIO.

D.C.

EXERCISE.

a Piacere.

MANNA.

The musical score consists of ten staves of bassoon music. The first staff is labeled "a Piacere." and the last staff is labeled "MANNA.". The music is in common time. The key signature changes between B-flat major and A major (one sharp). The notes are mostly eighth and sixteenth notes, with slurs and grace notes.

LE ROI DES MERS QUICK MARCH.

GURTNER.

The musical score for "Le Roi des Mers" Quick March by Gurtner is presented on ten staves of bassoon music. The key signature is two flats, and the time signature is mostly common time (indicated by 'C'). The dynamics include 'ff' (fortissimo), 'p' (pianissimo), and 'f' (forte). The score begins in common time and transitions to common time with one flat during the 'TRIO.' section. The score concludes with endings 1 and 2, followed by 'D.C.' (Da Capo).

LE CHEVALRESQUE QUICK MARCH.

GANDNER.

JOVE QUICK MARCH.

GURTNER.

EXERCISE.

MANNA.

Andante.

p

MADAGASCAR

QUICK MARCH.

BREPSANT.

The musical score consists of ten staves of bassoon music. The key signature is one flat, and the time signature is common time. The dynamics include *f*, *f=*, *p*, *f*, *mf*, *f*, *mf*, and *D.C.*. The score features a 'TRIO.' section starting at measure 11. The music concludes with a repeat sign and two endings, labeled 1 and 2.

LE GAULOIS

QUICK MARCH.

RIVIERE.

The musical score consists of ten staves of bassoon music. The key signature is one flat, and the time signature is common time. The dynamics include *ff*, *p*, and *D.C.*. The music features a bassoon solo section with grace notes and a rhythmic pattern starting at measure 11.

OF NOBLE RACE WAS SHENKIN.

WELSH AIR.

Musical score for 'OF NOBLE RACE WAS SHENKIN.' featuring four staves of bass clef music. The score includes dynamic markings such as 'rall.' and 'a tempo.'

THE CONQUEROR QUICK MARCH.

GANDNER.

Musical score for 'THE CONQUEROR QUICK MARCH.' featuring ten staves of bass clef music. The score includes dynamic markings such as 'p' and 'D.C.'

EXERCISE.

MANNA.

Moderato.

Moderato.

MANNA.

Bassoon Part:

1. Staff: Bassoon starts with a eighth note followed by six sixteenth-note pairs. The basso continuo provides harmonic support.

2. Staff: Bassoon starts with a eighth note followed by six sixteenth-note pairs. The basso continuo provides harmonic support.

3. Staff: Bassoon starts with a eighth note followed by six sixteenth-note pairs. The basso continuo provides harmonic support.

4. Staff: Bassoon starts with a eighth note followed by six sixteenth-note pairs. The basso continuo provides harmonic support.

5. Staff: Bassoon starts with a eighth note followed by six sixteenth-note pairs. The basso continuo provides harmonic support.

6. Staff: Bassoon starts with a eighth note followed by six sixteenth-note pairs. The basso continuo provides harmonic support.

7. Staff: Bassoon starts with a eighth note followed by six sixteenth-note pairs. The basso continuo provides harmonic support.

8. Staff: Bassoon starts with a eighth note followed by six sixteenth-note pairs. The basso continuo provides harmonic support.

9. Staff: Bassoon starts with a eighth note followed by six sixteenth-note pairs. The basso continuo provides harmonic support.

10. Staff: Bassoon starts with a eighth note followed by six sixteenth-note pairs. The basso continuo provides harmonic support.

11. Staff: Bassoon starts with a eighth note followed by six sixteenth-note pairs. The basso continuo provides harmonic support.

12. Staff: Bassoon starts with a eighth note followed by six sixteenth-note pairs. The basso continuo provides harmonic support.

Basso Continuo Line:

The basso continuo line consists of a single bassoon part that provides harmonic support throughout all twelve staves. It features sustained notes and various rhythmic patterns to support the bassoon's melodic line.

GOLIATH QUICK MARCH.

RIVIERE.

Bassoon part for "Goliath Quick March". The score consists of eight staves of music in bass clef, common time, and a key signature of one flat. The dynamics include *ff*, *p*, *f*, and *D.C.*. The music features various rhythmic patterns, including eighth and sixteenth note figures, and includes a section with a bassoon solo followed by a return to the full ensemble.

BLACK EAGLE QUICK MARCH.

BRU.

Bassoon part for "Black Eagle Quick March". The score consists of eight staves of music in bass clef, common time, and a key signature of two flats. The dynamics include *f*, *p*, and *f*. The music features eighth and sixteenth note patterns, with a prominent section starting at measure 5 where the bassoon plays a sustained note over a bassoon solo.

THE OLD SOLDIER QUICK MARCH.

BONNISSEAU.

THE OLD SOLDIER QUICK MARCH.
BONNISSEAU.

ff

f

p

D.C.

EXCELSIOR QUICK MARCH.

RIVIERE.

EXCELSIOR QUICK MARCH.
RIVIERE.

ff

f

p

ff

B♭ CORNET

TUBA

ff

EXERCISE.

Moderato.

MANNA

The musical score consists of ten staves of bassoon music. The first staff begins with a single note followed by a series of eighth notes. Subsequent staves feature various patterns of eighth and sixteenth notes, some with grace notes and slurs. The music is divided into measures by vertical bar lines.

EXERCISE.

Moderato.

MANNA.

The musical score consists of ten staves of bassoon music. Staff 1: Common time, C major, dynamic P, tempo M. Staff 2: Key of G major, dynamic F, tempo M. Staff 3: Key of D major, dynamic P, tempo M. Staff 4: Key of A major, dynamic F, tempo M. Staff 5: Key of E major, dynamic P, tempo M. Staff 6: Key of B major, dynamic F, tempo M. Staff 7: Key of F major, dynamic P, tempo M. Staff 8: Key of C major, dynamic F, tempo M. Staff 9: Key of G major, dynamic P, tempo M. Staff 10: Key of D major, dynamic F, tempo M.

THE BLUE BELLS OF SCOTLAND.

BONNISSEAU.

B♭ CORNET.

TUBA.

GOD SAVE THE QUEEN.

FESSY.

B♭ CORNET. {

RULE BRITANNIA.

Maestoso.

THE PILOT.

1. Andante con express.

S. NELSON.

Musical score for 'The Pilot' in C minor. The first measure shows a bass line with eighth notes and sixteenth-note patterns. The dynamic is *pp*. Measures 2-3 continue the bass line with similar patterns. Measure 4 begins a new section with a more rhythmic pattern of eighth and sixteenth notes.

SWEET BY AND BY.

2. Andante.

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

Musical score for 'Sweet By and By' in C minor. The bass line consists of eighth and sixteenth-note patterns. Measures 1-2 show a steady eighth-note bass line. Measures 3-4 introduce sixteenth-note patterns. Measures 5-6 continue the sixteenth-note patterns. Measures 7-8 conclude the section with a return to eighth-note patterns.

"BY THE SEA".

3. Very slow.

(AM MEER.)

F. SCHUBERT.

Musical score for 'By the Sea' in C major. The bass line features eighth and sixteenth-note patterns. Measure 1 starts with a piano dynamic (*p*) and a crescendo (*molto cresc.*). Measure 2 includes a forte dynamic (*ff*). Measure 3 ends with a piano dynamic (*p legato.*). Measure 4 begins with a piano dynamic (*p*). Measures 5-6 continue the bass line. Measure 7 concludes with a piano dynamic (*molto cresc.*). Measures 8-9 end with a piano dynamic (*dim.*) and a forte dynamic (*f*). Measures 10-11 end with a piano dynamic (*p*) and a ritardando (*rit.*).

Copyright 1891 by Carl Fischer New York.

ROCK'D IN THE CRADLE OF THE DEEP.

4. Andante con moto.

J. P. KNIGHT.

Musical score for 'ROCK'D IN THE CRADLE OF THE DEEP.' featuring three staves of bassoon music. The first staff begins with a dynamic of f . The second staff starts with a dynamic of p . The third staff continues the melodic line.

SEND FORTH THE CALL VICTORIOUS.

5. Moderato.

PURITANA.

Musical score for 'SEND FORTH THE CALL VICTORIOUS.' featuring two staves of bassoon music. The first staff begins with a dynamic of f . The second staff begins with a dynamic of p .

THE OLD SEXTON.

6. Allegro

H. RUSSELL.

Musical score for 'THE OLD SEXTON.' featuring three staves of bassoon music. The first staff begins with a dynamic of p . The second staff begins with a dynamic of p . The third staff begins with a dynamic of p .

DOWN AMONG THE DEAD MEN.

7. Allegro vigoroso.

Musical score for 'Down Among the Dead Men' in C major, 2/4 time. The score consists of three staves of music. The first two staves begin with a forte dynamic (f). The third staff begins with a piano dynamic (p) and includes a crescendo instruction ('cresc.') followed by a decrescendo instruction ('decresc.') over four measures.

THE FRIAR OF ORDERS GRAY.

8.

SHIELD.

Musical score for 'The Friar of Orders Gray' in G major, 6/8 time. The score consists of six staves of music. The first five staves are identical, featuring eighth-note patterns with various slurs and grace notes. The sixth staff begins with a crescendo instruction ('cresc.') and ends with a trill instruction ('tr').

“GERMAN SONG”.

9. *Moderato.*

(IM TIEFEN KELLER.)

A musical score for a bassoon part. The score consists of six staves of music in common time, bass clef, and a key signature of one flat. The tempo is indicated as 'Moderato'. The dynamic 'mf' is shown at the beginning of the first staff. The music features various note patterns, including eighth and sixteenth notes, with some slurs and grace notes. The bassoon part is accompanied by a piano part, which is mostly implied by harmonic chords indicated by Roman numerals above the bassoon staff.

10. *Con spirito.*

LET ALL OBEY.

S. LEACH.

A musical score for a bassoon part. The score consists of seven staves of music in common time, bass clef, and a key signature of one flat. The tempo is indicated as 'Con spirito.'. The dynamic 'p' is shown in the middle of the third staff. The music features eighth and sixteenth note patterns with slurs and grace notes. The bassoon part is accompanied by a piano part, indicated by Roman numerals above the bassoon staff.

NINE MOVEMENTS.

11. Moderato.

ERNST PAUDERT.

Musical score for Movement 11, Moderato, by Ernst Paudert. The score consists of ten staves of bassoon music. Staff 1 starts with a dynamic *f*. Staff 2 starts with a dynamic *fz*. Staff 3 starts with a dynamic *fz*. Staff 4 starts with a dynamic *p*. Staff 5 starts with a dynamic *f*. Staff 6 starts with a dynamic *fz*. Staff 7 starts with a dynamic *fz*. Staff 8 starts with a dynamic *fz*. Staff 9 starts with a dynamic *fz*. Staff 10 ends with a dynamic *fz*.

12. Tempo ad lib.

12. Tempo ad lib.

The musical score consists of six staves of bassoon music. The key signature is A major (no sharps or flats). The tempo is marked as 'ad lib.'. The dynamics include *f*, *p*, and *dolce.*. Measure 1 starts with eighth-note pairs. Measures 2-3 show sixteenth-note patterns. Measure 4 begins with a dynamic *p*. Measures 5-6 show eighth-note pairs again. Measures 7-8 show sixteenth-note patterns. Measures 9-10 show eighth-note pairs. Measures 11-12 show sixteenth-note patterns. Measures 13-14 show eighth-note pairs. Measures 15-16 show sixteenth-note patterns. Measures 17-18 show eighth-note pairs. Measures 19-20 show sixteenth-note patterns. Measures 21-22 show eighth-note pairs. Measures 23-24 show sixteenth-note patterns. Measures 25-26 show eighth-note pairs. Measures 27-28 show sixteenth-note patterns. Measures 29-30 show eighth-note pairs. Measures 31-32 show sixteenth-note patterns. Measures 33-34 show eighth-note pairs. Measures 35-36 show sixteenth-note patterns. Measures 37-38 show eighth-note pairs. Measures 39-40 show sixteenth-note patterns. Measures 41-42 show eighth-note pairs. Measures 43-44 show sixteenth-note patterns. Measures 45-46 show eighth-note pairs. Measures 47-48 show sixteenth-note patterns. Measures 49-50 show eighth-note pairs. Measures 51-52 show sixteenth-note patterns. Measures 53-54 show eighth-note pairs. Measures 55-56 show sixteenth-note patterns. Measures 57-58 show eighth-note pairs. Measures 59-60 show sixteenth-note patterns. Measures 61-62 show eighth-note pairs. Measures 63-64 show sixteenth-note patterns. Measures 65-66 show eighth-note pairs. Measures 67-68 show sixteenth-note patterns. Measures 69-70 show eighth-note pairs. Measures 71-72 show sixteenth-note patterns. Measures 73-74 show eighth-note pairs. Measures 75-76 show sixteenth-note patterns. Measures 77-78 show eighth-note pairs. Measures 79-80 show sixteenth-note patterns. Measures 81-82 show eighth-note pairs. Measures 83-84 show sixteenth-note patterns. Measures 85-86 show eighth-note pairs. Measures 87-88 show sixteenth-note patterns. Measures 89-90 show eighth-note pairs. Measures 91-92 show sixteenth-note patterns. Measures 93-94 show eighth-note pairs. Measures 95-96 show sixteenth-note patterns. Measures 97-98 show eighth-note pairs. Measures 99-100 show sixteenth-note patterns.

13. Allegro.

13. Allegro.

The musical score consists of six staves of bassoon music. The key signature is A major (no sharps or flats). The tempo is marked as 'Allegro'. The dynamics include *f* and *>*. Measure 1 starts with eighth-note pairs. Measures 2-3 show sixteenth-note patterns. Measures 4-5 show eighth-note pairs. Measures 6-7 show sixteenth-note patterns. Measures 8-9 show eighth-note pairs. Measures 10-11 show sixteenth-note patterns. Measures 12-13 show eighth-note pairs. Measures 14-15 show sixteenth-note patterns. Measures 16-17 show eighth-note pairs. Measures 18-19 show sixteenth-note patterns. Measures 20-21 show eighth-note pairs. Measures 22-23 show sixteenth-note patterns. Measures 24-25 show eighth-note pairs. Measures 26-27 show sixteenth-note patterns. Measures 28-29 show eighth-note pairs. Measures 30-31 show sixteenth-note patterns. Measures 32-33 show eighth-note pairs. Measures 34-35 show sixteenth-note patterns. Measures 36-37 show eighth-note pairs. Measures 38-39 show sixteenth-note patterns. Measures 40-41 show eighth-note pairs. Measures 42-43 show sixteenth-note patterns. Measures 44-45 show eighth-note pairs. Measures 46-47 show sixteenth-note patterns. Measures 48-49 show eighth-note pairs. Measures 50-51 show sixteenth-note patterns. Measures 52-53 show eighth-note pairs. Measures 54-55 show sixteenth-note patterns. Measures 56-57 show eighth-note pairs. Measures 58-59 show sixteenth-note patterns. Measures 60-61 show eighth-note pairs. Measures 62-63 show sixteenth-note patterns. Measures 64-65 show eighth-note pairs. Measures 66-67 show sixteenth-note patterns. Measures 68-69 show eighth-note pairs. Measures 70-71 show sixteenth-note patterns. Measures 72-73 show eighth-note pairs. Measures 74-75 show sixteenth-note patterns. Measures 76-77 show eighth-note pairs. Measures 78-79 show sixteenth-note patterns. Measures 80-81 show eighth-note pairs. Measures 82-83 show sixteenth-note patterns. Measures 84-85 show eighth-note pairs. Measures 86-87 show sixteenth-note patterns. Measures 88-89 show eighth-note pairs. Measures 90-91 show sixteenth-note patterns. Measures 92-93 show eighth-note pairs. Measures 94-95 show sixteenth-note patterns. Measures 96-97 show eighth-note pairs. Measures 98-99 show sixteenth-note patterns.

44. Tempo ad lib.

ERNST PAUDERT.

1 2 3 4 5 6 7 8 9 10

45. Allegro molto.

ERNST PAUDERT.

1 2 3 4 5 6 7 8 9 10

16. Tempo di Polacca.

ERNST PAUDERT.

17. Tempo ad lib.

ERNST PAUDERT.

18. Parade Marsch.

ERNST PAUDERT.

49. *Moderato Allegro.*

ERNST PAUDERT.

The musical score for piece No. 49 consists of ten staves of bassoon music. The key signature is four sharps, and the time signature is common time (C). The music is divided into measures by vertical bar lines. The bassoon part includes various rhythmic patterns such as eighth-note pairs, sixteenth-note groups, and eighth-note triplets. Slurs are used to group notes together, and dynamic markings like '>' (slur) and 'f' (forte) are present. The score is written on five-line staff paper.

PRIZE COMPOSITION.
HAPPY THOUGHT.
FANTASIE.

J. BASELER.

Andante.



SOLO.

*animato.**stringendo.**a tempo.**p rit.**a tempo.*

Allegro moderato.



Copyright 1891 by Carl Fischer New York.

SOLO.

Finale.

1.

2.

faccel.

ff

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

BEELZEBUB.

AIR VARIE.

PRIZE COMPETITION.

A. CATOZZI.

Andante.



VAR.I.

Allegro moderato.



VAR. II.





Grave.



Allegro marciale.



string cresc.



Allegro.



CONCERTO.

Allegro.

ERNST PAUDERT.



Andante.



Adagio.



Allegro.



THEMA.

Andante moderato.



VAR.I.



VAR. II.

Musical score for Variation II, featuring four staves of bassoon music in common time and bass clef. The score includes dynamic markings 'p' and 'ff'. Measures show various rhythmic patterns and slurs.

VAR. III.

Musical score for Variation III, featuring four staves of bassoon music in common time and bass clef. The score includes dynamic markings 'ff', 'pp', 'ff', 'pp', 'pp', 'ff', and 'pp'. The section ends with a dynamic 'Andante.'

Polonaise.

Musical score for Polonaise, featuring four staves of bassoon music in common time and bass clef. The score includes dynamic markings 'p' and 'ff'. Measures show eighth-note patterns and slurs.

A LIST OF THE PRINCIPAL WORDS USED IN MODERN MUSIC.

With their Abbreviations and Explanations.

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