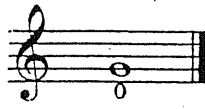
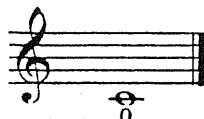


Some beginners in starting their first tone, find "G" easier:  others "C" 

Practice on the tone that is easier for you. Continue on the same note until a clear tone is produced. Should "G" be the easier, follow the above instructions; then relax the lips, blow softer, until "C" can be produced in the same manner, before starting on the first exercise.

Directions for exact speed of tempo according to a Metronome: Place the pendulum weight at the figure given in brackets: for example in Ex. 1, when the pendulum weight is placed at 60, each tick is equal to a quarter note.

Count 1 2 3 4 Met. ( $\text{♩} = 60$ )

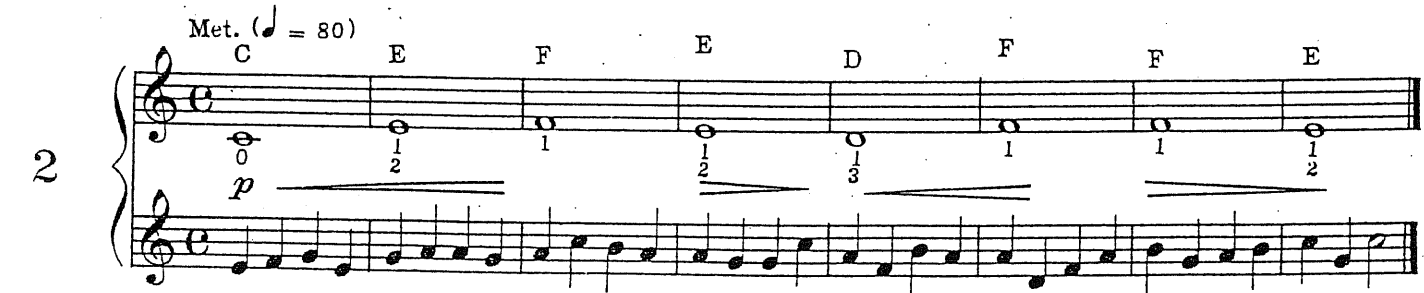
Student  
1

Teacher



Met. ( $\text{♩} = 80$ )

2



Met. ( $\text{♩} = 80$ )

3



Met. ( $\text{♩} = 80$ )

4



Met. ( $\text{♩} = 92$ )

5



# SECOND LESSON

A continuation of easy studies, arranged in duet form, but ascending a step or two as the lips grow longer, to a full octave.

Do not practice after the lips feel tired or refuse to vibrate. Rest a few moments, then try again. Use patience always.

Count 1 2 3 4 (Met.  $\text{♩} = 92$ )

Notes: G, A, G, E, A, B, A, G  
Fingerings: 0, 1/2, 0, 1/2, 1/2, 2, 1/2, 0  
Dynamics: *p*

(Met.  $\text{♩} = 92$ )

Notes: C, B, C, E, G, A, B, C  
Fingerings: 0, 2, 0, 1/2, 0, 1/2, 2, 0  
Dynamics: *p*, *mf*, *f*

(Met.  $\text{♩} = 96$ )

Notes: G, C, G, E, D, G, E, C  
Fingerings: 0, 0, 0, 1/2, 1/3, 0, 1/2, 0  
Dynamics: *mf*

(Met.  $\text{♩} = 96$ )

Notes: E, G, B, A, D, G, F, E  
Fingerings: 1/2, 0, 2, 1/2, 1/3, 0, 1, 1/2  
Dynamics: *mf*, *p*

(Met.  $\text{♩} = 96$ )

Notes: C, G, B, A, F, B, D, C  
Fingerings: 0, 0, 2, 1/2, 1, 2, 1/3, 0  
Dynamics: *f*, *mf*, *p*

# THIRD LESSON

In this lesson the duets are dispensed with, as by this time the student should have a correct idea of "tempo" or "time" and will be able to count alone by marking the time with his foot, or by using the Metronome and setting it at the time marked at the beginning of each exercise, thus:  $\text{♩} = 100$  - when the pendulum weight is placed at 100, each tick is equal to a quarter-note.

The following exercises are twice the length of the first ten.

Count 1 2 3 4 (Met.  $\text{♩} = 100$ )

11 *p* C E G E F D E G  
0 1/2 0 1/2 1 1/3 1/2 0

C A G F D E D C  
0 1/2 0 1 0 1/2 1/3 0

12 *p* E D F E A G F E  
1/2 1/3 1 1/2 1/2 0 1 1/2

G A B C C B C C  
0 1/2 2 0 0 2 0 0

13 *p* C E G C B G A B  
0 1/2 0 0 2 0 1/2 2

C E F G A G B C  
0 1/2 1 0 1/2 0 2 0

14 *mf* C B A G B A G F  
0 2 1/2 0 2 1/2 0 1

E F G A B G F E  
1/2 1 0 1/2 2 0 1 1/2

15 *f* C G E C B G F D  
0 0 1/2 0 2 0 1 1/3

E G F A D G E C  
1/2 0 1 1/2 1/3 0 1/2 0

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# FOURTH LESSON

In the previous lessons only whole notes were used - now divide them. A whole note requires four beats, consequently a half note requires two beats and two half notes equal one whole note.

A half note is shaped like a zero, but with a stem,  $\downarrow$

Always take a full breath before beginning to play. Notice that commas (,) are placed above the staff at certain intervals; they are used in all the exercises to show when to breathe.

Count 1 2 3 4 (Met.  $\downarrow = 92$ )

16 C D E D, F E D C, A G F E, D D E G,

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

Met.  $\downarrow = 92$

17 E G F G, E G E D, C D E G, A B A G,

G A G F, E F E D, E A G F, D E D C

Met.  $\downarrow = 92$

18 C B G E, F B A G, A B C B, A A G F,

E C F C, G C A G, E C A F, G A B C

Met.  $\downarrow = 96$

19 G C G C, C A A G, D G E G, A B A G,

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

Met.  $\downarrow = 96$

20 C C D B, E C F A, G C A C, B D A G,

E B E, A C G F, E G F A, B G C C

# FIFTH LESSON

By this time the student must have become familiar with the notes and their names with the fingering. He must have formed a general idea of the change of pressure, contracting the lips for a higher note, with more power from the chest and relaxing the lips for a lower note, with less wind power.

This lesson treats of *whole* and *half* notes.

Count 1 2 3 4 Met. ♩ = 92 Count 1 2 3 4, 1 2 3 4,

21 *p* *mf*

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

*mf* *p* *f*

Met. ♩ = 92

22 *p*

*mf* *f*

Met. ♩ = 96

23 *mf* *p*

*mf* *f*

Met. ♩ = 96

24 *p*

*mf* *f*


Met. ♩ = 96

25 *mf*

# SIXTH LESSON

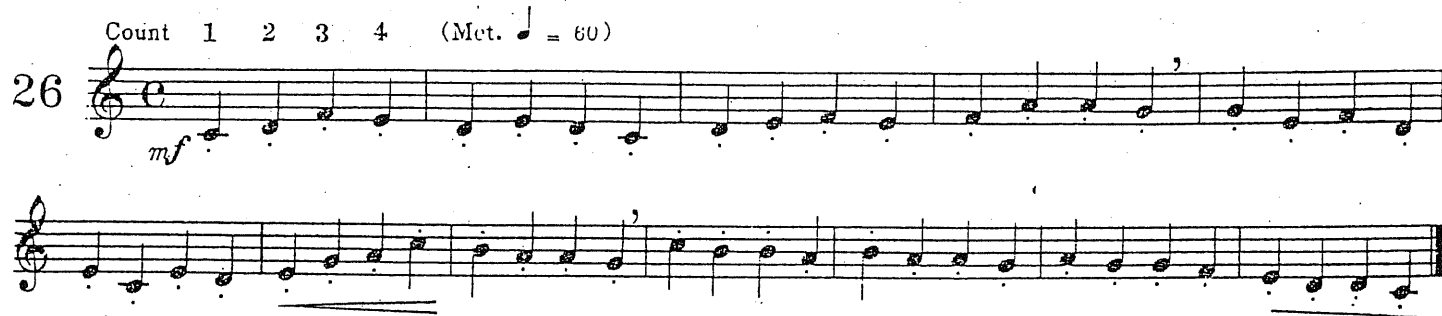
There have been exercises in *whole* and *half* notes, now the *quarter notes* will be introduced. Each *quarter note* receives one beat in  $\frac{4}{4}$  or common time.

Two *quarter notes* equal a *half note*, and four *quarter notes* equal a *whole note*.

A *quarter note* is a round dot with a stem, 

Try and play four measures in one breath, practicing endurance.

Count 1 2 3 4 (Met. ♩ = 60)

26 

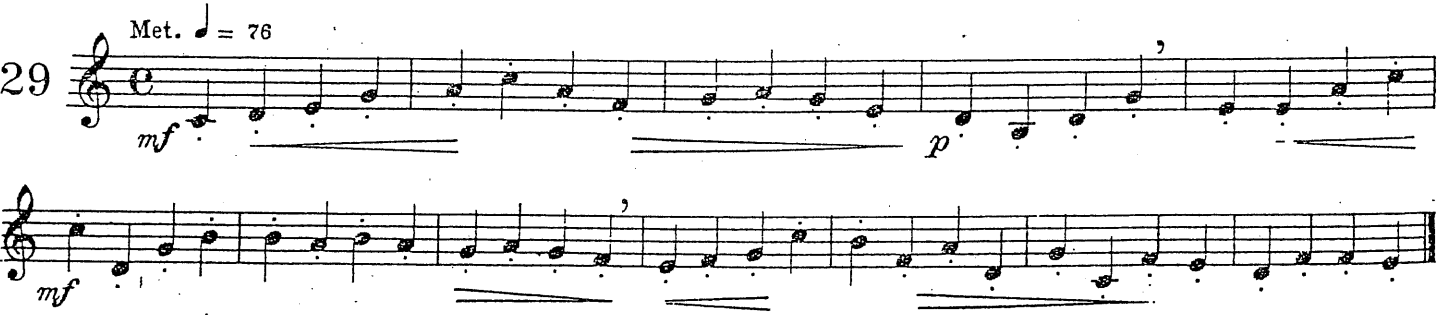
Met. ♩ = 60

27 

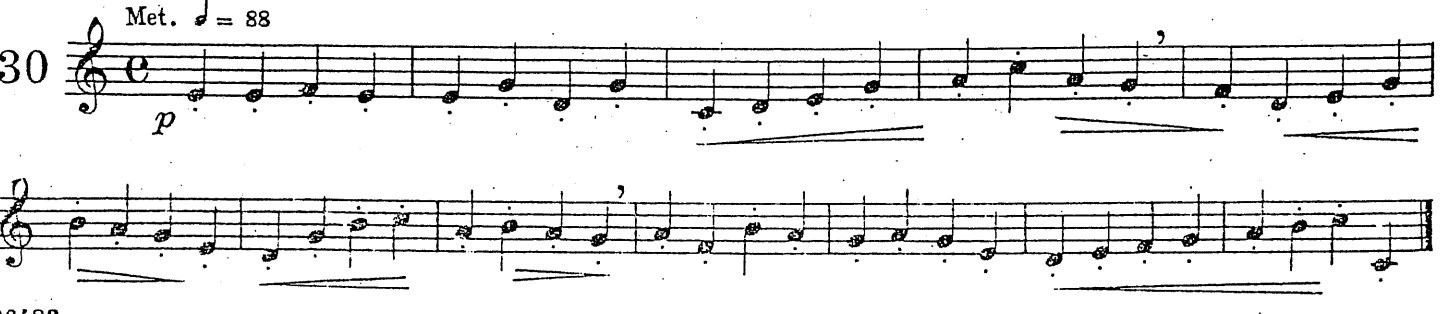
Met. ♩ = 76

28 

Met. ♩ = 76

29 

Met. ♩ = 88

30 

# SEVENTH LESSON

This lesson contains exercises made up as a general review, as far as the student has progressed, using *whole, half and quarter notes*.

Give full value for every note, remembering to count 1-2-3-4 for a *whole* note; 1-2 for a *half* note, and 1, for a *quarter* note.

31

Count 1 2 3 4 1 2 3 4 Met. ♩ = 104

*mf*

32

1 2 3 4 1 2 3 4 Met. ♩ = 100

*p*

*mf*

33

Met. ♩ = 104

*mf*

*cresc.* *f* *dim.*

34

Met. ♩ = 100

*mf*

35

Met. ♩ = 88

*f*

*mf* *cresc.* *f*

# EIGHTH LESSON

The Seventh Lesson taught the use of *whole*, *half* and *quarter* notes. There is still another form of notation; by placing a *dot* after any note, its time value is prolonged by one-half. For example; a *dot* written after a *half-note*, thus:  $\text{d} \cdot$  gives this note the time value of *three quarter notes*.

Example

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

By practicing faithfully all the preceding exercises the student will have strengthened his lips sufficiently to add two more notes to the scale above C in the third space, and three notes below C on the first line below the staff.

Memorize this example thoroughly before commencing the following exercises. Lines above or below the staff are called *leger* or *added* lines.

36

Met.  $\text{♩} = 112$

*mf*

*cresc.*

*f*



37 Met. ♩ = 112

*p* 1 2 3, 4

38 Met. ♩ = 116

*mf* *p* *cresc.*

39 Met. ♩ = 116

*p* *mf* *p dim.*

40 Met. ♩ = 120

*mf* *f* *mf* 1 2 3 4

# NINTH LESSON

Never change the position of the mouthpiece on the lips, nor hold the lips too rigid. When playing intervals or "skips" contract the lips for high notes and relax them for lower notes. This strengthens the muscles of the face without causing cramps.

Always keep the lips moist, wet them with the tongue because they will vibrate easier, and in time respond to the least wind from the chest, saving power. It is wrong to wipe the lips or play with dry lips.

This lesson is a continuation of the preceding one, except that greater intervals are used. This will make the "embouchure" more flexible and enable the student to gain greater control of the tone as well as the pitch of the notes.

Slow  
Met. ♩ = 76

41

*f*

Met. ♩ = 108

42

*mf*

Met. ♩ = 120

43 *mf*

The next exercise should be played in a bold manner, striking each tone firmly and with more power, taking care to give each note equal force.

*Slow*  
Met. ♩ = 80

44 *f*

Octaves are difficult to play on the Cornet. In Exercise No. 45 play much slower, striking each tone firmly and boldly.

*Slow*  
Met. ♩ = 72

45 *mf*

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# TENTH LESSON

This lesson is comprised of exercises of longer duration which gives the student an opportunity to gain facility in reading music and enables him to become familiar with intervals, thereby contributing to his gradual improvement and ultimate perfection.

*Never practice a moment after the lips seem fatigued. Rest a few minutes, then begin once more.*

Notice the breathing spaces, eight measures to one breath.

46 Met. ♩ = 120

47 Met. ♩ = 138

Met. ♩ = 138

48 *mf*

*p*

*mf*

Musical notation for exercise 48, measures 1-4. Treble clef, 2/4 time. Dynamics: *mf*, *p*, *mf*.

Met. ♩ = 104

49 *p* *mf*

*p* *f*

*p*

*mf*

Musical notation for exercise 49, measures 1-4. Treble clef, 2/4 time. Dynamics: *p*, *mf*, *p*, *f*.

Met. ♩ = 120

50 *mf* *cresc.*

*p* *mf* *f*

*mf* *f*

Musical notation for exercise 50, measures 1-4. Treble clef, 2/4 time. Dynamics: *mf*, *cresc.*, *p*, *mf*, *f*.

# ELEVENTH LESSON

In these exercises a few marks of expression, explained in the introductory remarks, are used.

Exert patience for the longer intervals of breathing. This endurance is of the greatest importance for future work. It trains the will power, which is the secret of high notes.

51 Moderato Met. ♩ = 100

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

52 Moderato Met. ♩ = 92

*mf* *f* *p* *dim.* *pp* *p* *mf* *f* *cresc.*

Andante Met. ♩ = 72

53

*p* *mf* *dim.*

Allegro Met. ♩ = 120

54

*mf* *p*

Allegretto Met. ♩ = 104

55

*f* *mf*

# TWELFTH LESSON

Common time (C or  $\frac{4}{4}$ ), sometimes called four-four time, contains *four quarter notes* in a measure. Two-four time ( $\frac{2}{4}$ ) contains *two quarter notes* in a measure, and will be taken up in this lesson. Two additional tones of the scale, (F and G), are also introduced.

To play these notes properly the lips are compressed still more, and more power from the chest is needed.

Example

Count 1 2 1 2 1 2 B C D E F G F E D C

A *dot* placed after a quarter note increases the value one-half; viz (♩.) equals one and one-half beats. An *eighth note* is half the value of a *quarter note*, and is given half a beat. It is written the same as a quarter note, but has a tail at the end of the stem: (♩).

To simplify the reading of music, groups of eighth notes are written (♩♩ or ♩♩♩) instead of (♩♩♩♩).

*Dividing the time for eighth notes, in two four  $\frac{2}{4}$  time;*

Example

Count 1 and 2 and 1 and 2 and 1 and 2 and 1 2

56

Allegretto Met. ♩ = 108

Count 1 2 1 2 1 2

*mf*

*f*

*mf*

*cresc.*

*f*



Andante Met. ♩ = 72

Count 1 and 2 and 1 and 2 and 1 and 2 and 1 and 2

57 Musical staff 57, first line. Treble clef, 2/4 time signature. Starts with a piano (*p*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The melody consists of eighth and sixteenth notes.

Musical staff 57, second line. Continuation of the melody from the first line, ending with a mezzo-forte (*mf*) dynamic.

Andante Met. ♩ = 72

58 Musical staff 58, first line. Treble clef, 2/4 time signature. Starts with a mezzo-forte (*mf*) dynamic. The melody consists of eighth and sixteenth notes.

Musical staff 58, second line. Continuation of the melody from the first line, ending with a forte (*f*) dynamic.

Moderato Met. ♩ = 100

Count 1 2 and 1 2 1 2 and 1 2

59 Musical staff 59, first line. Treble clef, 2/4 time signature. Starts with a piano (*p*) dynamic. The melody consists of quarter and eighth notes.

Musical staff 59, second line. Continuation of the melody from the first line.

Musical staff 59, third line. Continuation of the melody from the first line, starting with a mezzo-forte (*mf*) dynamic.

Musical staff 59, fourth line. Continuation of the melody from the first line.

Allegro Met. ♩ = 120

Count 1 and 2 and 1 and 2 and 1 2 1 2

60 Musical staff 60, first line. Treble clef, 2/4 time signature. Starts with a mezzo-forte (*mf*) dynamic. The melody consists of quarter and eighth notes.

Musical staff 60, second line. Continuation of the melody from the first line.

Musical staff 60, third line. Continuation of the melody from the first line, starting with a piano (*p*) dynamic.

Musical staff 60, fourth line. Continuation of the melody from the first line, ending with a forte (*f*) dynamic.



Allegro Met. ♩ = 144

63

*f*

*mf* *cresc.* *f* *cresc.*

*ff*

Moderato Met. ♩ = 92

Count 1 2 and 3 4 1 2 3 4

64

*mf*

*f* *ff*

Moderato Met. ♩ = 100

Count 1 2 3 and 4 and 1 2 and 3 4

65

*p*

*pp* *mf* *p*

*pp dim.*

# FOURTEENTH LESSON

The previous lessons treated only of the *Diatonic scale* in C. There are thirteen *Major keys* or *scales*, all formed in the same manner as the *scale* or *key* of C. The *Chromatic scale*, composed of *semi* or *half tones* is now introduced.

A *sharp* (#) raises the note a half tone. A *flat* (b) lowers the note a half tone. A *natural* (♮) signifies a return to the original tone. In ascending the scale *sharps* are used; in descending *flats* are used.

## The Chromatic Scale

Example

Memorize this *Chromatic scale* **THOROUGHLY**, before proceeding.

A *pause* is marked thus  $\frown$  or  $\smile$ : which means, when placed over or under a note, that the tone must be sustained. When placed over or under a rest, silence must be prolonged. And when placed over a Double Bar:  $\parallel$ , means the conclusion of the piece.

To build a Major Diatonic scale, observe the following rules.

The *key* of "C" Major, is the *model* of all *Major keys*.

Example

In all Major keys the half-tones occur between 3 and 4, and 7 and 8. All other intervals are whole tones; making *five whole tones* and *two half tones*.

There are thirteen Major keys; each derives its name from a certain number of *sharps* or *flats* placed immediately after the *clef*  $\text{C}$ ; this is known as the *signature*.

# FIFTEENTH LESSON


Sharps (#), flats (b) and naturals (♮) not found in the *signature* but set before a note in the midst of a composition, are called *accidentals*.

When a note, that is raised (#) or lowered (b) occurs more than once in the same measure, it is unnecessary to use the accidental again.

Example

Fingerings: 0 # 2 0 2, 0 2 3 3, 0 # 2 1 1 2, # 2 3 2 1 1 2, 1 3 1 2 3 3 0

This is one of the *most important rules in music, and must be remembered!*

Another sign will be employed, called the *slur*:  When written over or under a *group of notes* shows that they must be played smoothly, sustaining the tone, using the *tongue to start the phrase only*.

Example

Slur Slur

This same sign is also used to connect notes of the same degree, it is then called a *tie*. When two notes are *tied* the second note is not repeated, it is merely held for the duration of the time value.

Thus:

Tie Tie

*Never take breath when a slur is used!*

Example

Slur Slur Slur Tie Tie

66 Moderato Met. ♩ = 100

*mf*, *f*, *p*, *cresc.*, *f*, *mf*

Fingerings: 2 0, 2 0, 2 1 2 1 2, 2 3 2 3 1 2, 1 1 2 3 2 0, 0 2 1 2 1 2, 2 3 2 3 1 2, 2 3

Andante Met. ♩ = 60

67

*p*

*mf*

*p*

*mf* *f* *p*

*mf*

0 2 2 0 1

0 2 1 2 0

Allegro Met. ♩ = 132

68

*f*

*mf*

*p* *mf*

*f* *mf*

2 3

2 1

Before closing this lesson, there are two new subjects to be explained. A new *time* or *tempo*; and a *new key*. In *Common Time*, or  $\frac{4}{4}$ , there are *four beats* to the measure. In  $\frac{2}{4}$  time, *two beats*. Now take  $\frac{3}{4}$  time, with *three beats* to the measure, which contains *three quarter notes*.

Count 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

The key of "F" is known by its *signature* of *one flat*, placed on the *third line* of the *staff*, (immediately following the *clef sign*) which is "B $\flat$ ", and this *key* is built exactly like the *key* of "C" which is explained in the *Fourteenth Lesson*, using the same *degrees*, and following the same *rules*. From 3 to 4, a half tone, also from 7 to 8.

To attract the attention of the student, the notes to be changed in the different keys, will be enclosed in brackets.

### Key of F

Signature One Flat

Degree 1 2 3 4 5 6 7 8 7 6 5 4 3 2 1

Example

F G A B $\flat$  C D E F E D C B $\flat$  A G F

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

69 Andante Met.  $\text{♩} = 76$

Count 1 2 3 1 2 and 3

*mf*

70 Moderato Met.  $\text{♩} = 100$

*f*

1<sup>st</sup> time only 2<sup>d</sup> time

*f*

*rall.* *a tempo* *ff*

# SIXTEENTH LESSON

71 *Andante moderato* Met. ♩ = 80

72 *Allegro* Met. ♩ = 126

73 *Andante moderato* Met. ♩ = 80



Allegretto Met. ♩ = 112

74

*mf*

*f*

*mf*

*f*

*mf*

*f*

Moderato Met. ♩ = 100

75

*p*

*mf*

*mf*

*mf*

*p*

*mf*

# SEVENTEENTH LESSON

Another form of notation is the *sixteenth note*, (♯) which is half the value of the *eighth note*, (♯) and is written with *two tails* to the stem. There are *four sixteenth notes to one quarter beat*.

Groups of *sixteenth notes* are connected by a double brace to simplify the reading of music.

Example

The *sixteenth rest* also has two tails (7) and when written denotes *one sixteenth* silence.

A *dot* written after an *eighth note* adds to the note one-half of its time value; one-half of one-eighth equals one-sixteenth. In musical notation this is written: ♯ ♯ or ♯.♯ to one beat.

Example

76

Andante Met. ♯ = 54

77

Andante Met. ♯ = 66

Andante moderato Met. ♩ = 80

78

*p* *mf* *pp* *f* *ff*

Moderato Met. ♩ = 100

79

*mf* *f* *mf*

Allegro moderato Met. ♩ = 112

80

*f* *mf* *ff*

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**Allegro** Met. ♩ = 120

83

*mf* *f* *mf* *ff*

**Tempo di Marcia** Met. ♩ = 116

84

*pp* *f* *ff* *p* *mf* *f* *ff*

**Allegretto moderato** Met. ♩ = 108

85

*mf* (Bolero) *mf* *f* *p* *dim.* *pp*



Andante Met. ♩ = 96 Count Six

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

87

*p*

*mf* *p*

*pp* *p*

*mf* *f* *p*

Tempo di Valse Met. ♩ = 60 Count One

Count 1 1 1 1

88

*mf*

*f*

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

*mf*

Maestoso Met. ♩ = 80 Count Four

89

*mf* *f* *rall.* *a tempo* *mf* *f* *ff*

Andante Met. ♩ = 72 Count Three

90

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

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# TWENTIETH LESSON

*Syncopation* or *syncopated time*; is sometimes called *broken time*, and is illustrated best in the following examples. When syncopated passages or phrases occur, the accent falls on the second note of the measure.

Example

The tie is used, connecting the last note of the second measure to the first note in the third measure; to be sustained two beats.

These examples present *syncopation* as used in various tempi.

Example

Syncopation in this last form, is usually called *Jazz* in the United States; a rhythmic peculiarity characteristic of the Negro race in their songs and dances.

91 Moderato Met. ♩ = 100  
*mf*

92 Allegretto Met. ♩ = 108  
*p*

93 Allegretto Met. ♩ = 112  
*mf*

94 Moderato Met. ♩ = 60 Count Two  
*f* *p* *mf* *f*

95 Slow Ragtime Met. ♩ = 76 Count Two  
*mf* *mf* *cres* *cen* *do* *f*

# TWENTY-FIRST LESSON

The *key* of "B $\flat$ " is known by its *signature* of *two flats*, which are, "B $\flat$ " on the third line, and "E $\flat$ " in the fourth space.

## Key of B $\flat$

Signature Two Flats

Example

1 2 3-4 5 6 7-8 2 3-4 5

6 5 4-3 2 8-7 6 5 4-3 2 1-7 6 7-1 3 5 1

Allegro moderato Met.  $\text{♩} = 112$

6

Allegro Met.  $\text{♩} = 160$  or  $\text{♩} = 54$  Count Three for 160 or One for 54

7

Moderato Met.  $\text{♩} = 100$

8

*mf* Joyously

*mf*

*f*



# TWENTY-THIRD LESSON

The key of "Eb" is known by its signature of three flats, which are, "Bb" on the third line, "Eb" in the fourth space, and "Ab" in the second space.

## Key of Eb

Signature Three Flats

Example

Musical notation for the Key of Eb signature, showing a scale from C4 to C5 with fingerings and slurs.

Andante Met.  $\text{♩} = 64$  Count Six

101

Musical notation for exercise 101, Andante tempo, 6/8 time signature, starting with *mf* and ending with *f*.

Tempo di Marcia Met.  $\text{♩} = 120$

102

Musical notation for exercise 102, Tempo di Marcia tempo, 2/4 time signature, starting with *f* lively.



# TWENTY-FIFTH LESSON

The key of "Ab" is known by its signature of four flats, which are, "Bb" on the third line, "Eb" in the fourth space, "Ab" in the second space, and "Db" on the fourth line.

## Key of Ab

Signature Four Flats

Example

Musical notation for the 'Signature Four Flats' exercise. It consists of two staves of music in the key of Ab major (four flats). The first staff contains a sequence of notes with fingerings: 1, 2, 3-4, 5, 6, 7-8, 2, 3-4, 5, 6, 7-8, 2. The second staff continues the sequence with fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 7, 6, 5, 4, 3, 2, 1, 7, 1, 3, 5, 8. Slurs and accents are used throughout the exercise.

Tempo di Marcia Met  $\text{♩} = 120$

105

Musical notation for exercise 105, 'Tempo di Marcia'. It is in the key of Ab major and 2/4 time. The tempo is marked 'Tempo di Marcia' with a metronome marking of 120. The exercise consists of three staves of music. The first staff starts with a forte (*f*) dynamic and includes accents. The second and third staves continue the piece with dynamics ranging from *f* to *p*.

Moderato Met  $\text{♩} = 100$

106

Musical notation for exercise 106, 'Moderato'. It is in the key of Ab major and 3/4 time. The tempo is marked 'Moderato' with a metronome marking of 100. The exercise consists of eight staves of music. The first staff starts with a piano (*p*) dynamic. The piece features various dynamics including *f*, *mf*, and *p*, with slurs and accents throughout.





# TWENTY-SEVENTH LESSON

The key of "D $\flat$ " has five flats, which are, "B $\flat$ " on the third line, "E $\flat$ " in the fourth space, "A $\flat$ " in the second space, "D $\flat$ " on the fourth line and "G $\flat$ " on the second line.

Example

Signature Five Flats

Key of D $\flat$

Musical notation for Example in Key of D $\flat$ . It consists of two staves of music. The first staff shows a scale starting on middle C (G $\flat$ ), moving up to G $\flat$  (the second line), with fingerings 1-2-3-4, 5-6-7-8, and 2-3-4-5. The second staff shows the scale moving down from G $\flat$  to C $\flat$  (the second space), with fingerings 4-3-2-1, 8-7-6-5, 4-3-2-1, 7-6-5-4, 5-6-7-1, 3-5-8, and 2-1-2-1. Slurs and accents are used throughout.

109

Andante Met.  $\text{♩} = 92$  Count Three

*p*

Musical notation for exercise 109. It is in 3/4 time, Andante tempo, 92 bpm. It consists of three staves of music. The first staff starts with a piano (*p*) dynamic and includes fingerings like 1-2-3, 2, and 2. The second and third staves continue the exercise with various rhythmic patterns and slurs.

110

Moderato Met.  $\text{♩} = 100$

*mf Bold*

*cresc.*

*f*

*mf*

*p*

*mf*

Musical notation for exercise 110. It is in 3/4 time, Moderato tempo, 100 bpm. It consists of seven staves of music. The first staff starts with a mezzo-forte (*mf*) dynamic and is marked 'Bold'. The second staff includes a crescendo (*cresc.*) and fortissimo (*f*) dynamic. The third staff has a mezzo-forte (*mf*) dynamic. The fourth staff has a piano (*p*) dynamic. The fifth and sixth staves have a mezzo-forte (*mf*) dynamic. The seventh staff concludes the exercise.





# STUDY

This study will be considered difficult. It calls for practical demonstration of all the experience gained in this work, should be played very slowly at first, and not practiced too long at a time.

Andante maestoso Met. ♩ = 80

The musical score consists of 12 staves of music in a 3/4 time signature with a key signature of one sharp (F#). The tempo is marked 'Andante maestoso' with a metronome marking of ♩ = 80. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The score includes various articulations such as accents, slurs, and breath marks. The music is characterized by complex rhythmic patterns and melodic lines.