

SIMONE MANTIA

THE TROMBONE VIRTUOSO

(An Advanced Method)



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THE AUTHOR

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INTRODUCTION

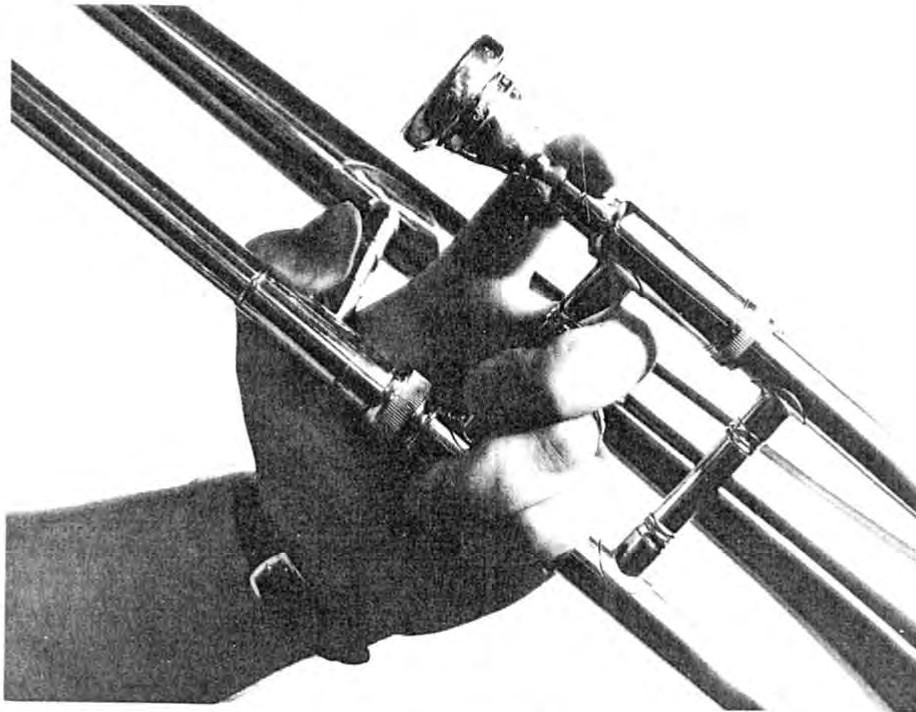
The prime object in writing this book has been to provide a new and entirely up-to-date Trombone Method and to present it in as concise and practical a manner as possible. To this end I have only included exercising material which, to my mind, would improve the musicianly ability and technical dexterity of the more advanced player. I feel thoroughly convinced that the conscientious and patient practice of the exercises included, will bring about rapid improvement, simplify many of the technical problems which Trombone players are confronted with as a rule, and that after completion, the performer, in addition to gaining a more thorough knowledge of the instrument and its many new and improved positions, will have developed a stronger and more reliable embouchure, enabling him to play with far greater ease and more perfect intonation.

NEW YORK, 1919

SIMONE MANTIA

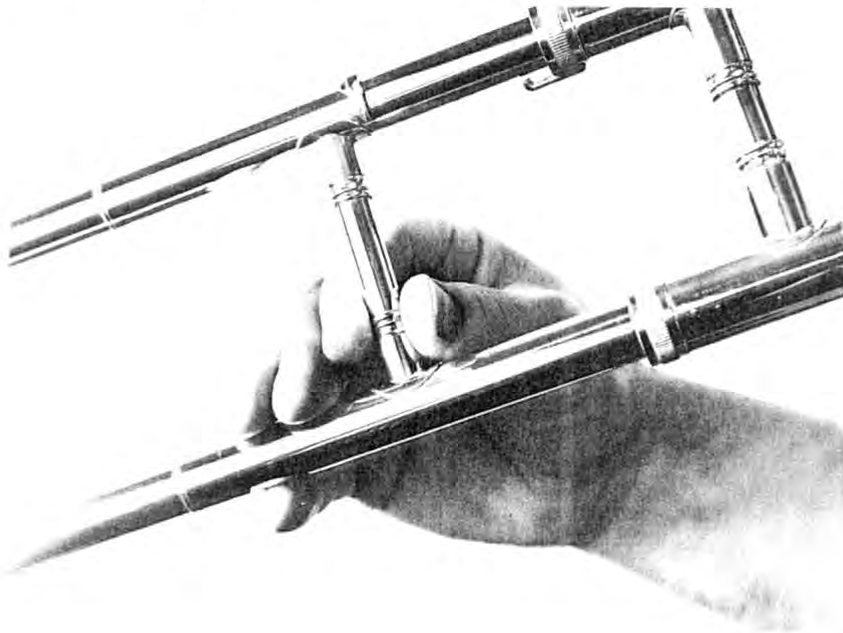
To hold the Trombone correctly.

The left hand should grasp the instrument firmly.



Correct position of the left hand.

The third and fourth fingers should hold the under tubing securely against the palm of the hand. This is important; for the weight of the instrument should be sustained entirely by the left hand. The right hand should be employed to hold and control the slide.



Correct position of the right hand.

The thumb and first and second fingers should grasp, positively, the lower part of the cross-piece. The end of the thumb should be held firmly on the cross-piece, next to the lower slide, almost in the corner. The little finger should extend beneath the lower slide when in the shorter positions. When in the longer positions the little finger need not remain under the slide.

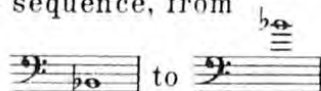
The thumb should never leave the cross-piece. The wrist should not bend, but should be held so as to always form a straight line from the elbow to the end of the thumb.

Some personal observations regarding Tone-Production

In my opinion, the best way to improve the quality of one's tone is to practice sustained notes. This should be done regularly every morning before playing anything else. It should be done in the following manner:



Start the tone clearly and precisely, but as softly as possible, increasing it through a gradual *crescendo* to *fortissimo*; then *decrescendo* to *pianissimo*. In doing this, be careful to keep the tone steady, and do not get sharp in the *crescendo* or flat in the *decrescendo*. It would be a good idea to practise the long tones in chromatic sequence, from



It is not necessary, or wise, to make a rule of practising a certain length of time each day, and one should exercise judgment in this respect. Do not play when the lips are tired, and rest frequently, during practice.

Do not press the mouthpiece too tightly against the lips.

Some players acquire the habit of producing a tremolo in their tone. Personally I am opposed to this style, and have always tried to avoid it.

I use more of the upper lip than the lower, but many players achieve good results with the direct opposite.

I also play with wet lips, although some of the world's greatest players advocate playing with dry lips.

Do not hold the slide tightly with your fingers, and be sure that the wrist is loose, just as it would have to be in using the bow on a violin.

This page shows the four clefs, which a Trombonist, aspiring to become a symphony or grand opera player, will be apt to meet at any time. Every serious-minded student should make it a point to be familiar with these clefs. The one most frequently used is the Bass Clef, but in Grand Opera and Symphonic works, the Tenor and Alto Clefs are used to a considerable extent for first and second Trombone parts. The third Trombone occasionally, (but very seldom) is written for in the Alto Clef. As a general rule however, third Trombone parts are confined to the use of the Bass Clef.

The examples as given on this page, show that with each different clef, the names of the various lines and spaces of the staff, change.

When the Trombone part is written in the Bass Clef, the note sounds precisely as written, just like any C-instrument.

When the Trombone part is written in the Tenor or Alto Clefs, the notes will also sound as written. For instance C will sound the same as C on the piano or violin.

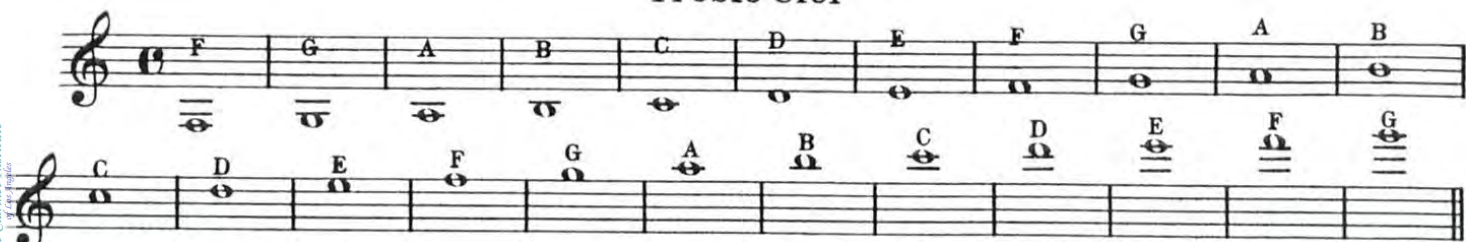
When the Treble Clef is used, the music does not sound as written. If the B flat Tenor Trombone is used, it becomes a so-called transposing instrument, and when C is written it will, in reality, sound B flat, Concert Pitch.

These examples are practically self-explanatory, and can be used for future reference and guidance.

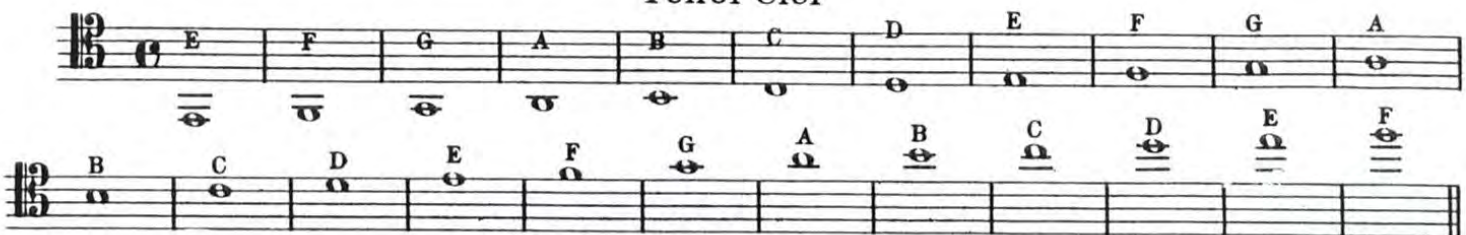
Bass Clef



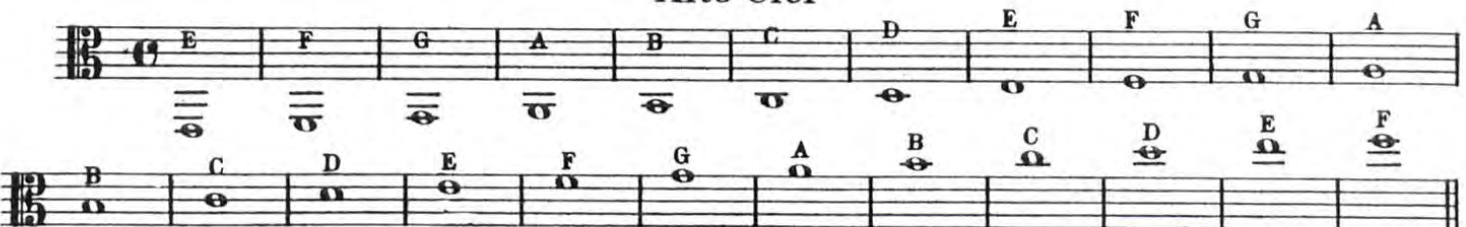
Treble Clef



Tenor Clef



Alto Clef

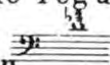


This page offers a practical presentation of a Chromatic Scale (in Bass Clef) ascending in sharps, and descending in flats. The purpose of this exercise is to show the correct positions, as well as the positions that will insure the best intonation. Many of these positions will seem strange and new to the average performer, but, if he will devote a little time and thought to the subject he will soon realize that this page in itself contains the whole secret of accurate and precise trombone playing.

Wherever one numeral only is indicated over the note, that position suffices. Wherever two numerals are indicated, one position will be more suitable in some passages, while the other position will facilitate matters in other passages.

The marking of a note with three numerals signifies that it can be played in three positions, and the performer must use his own judgment in choosing the position most suitable for the passage to be rendered. The exercises which follow will illustrate this more fully.

The ring ○ around certain numerals indicates positions that should never be used in the playing of slow movements. In the playing of quick passages, runs, etc. they can be used to advantage.

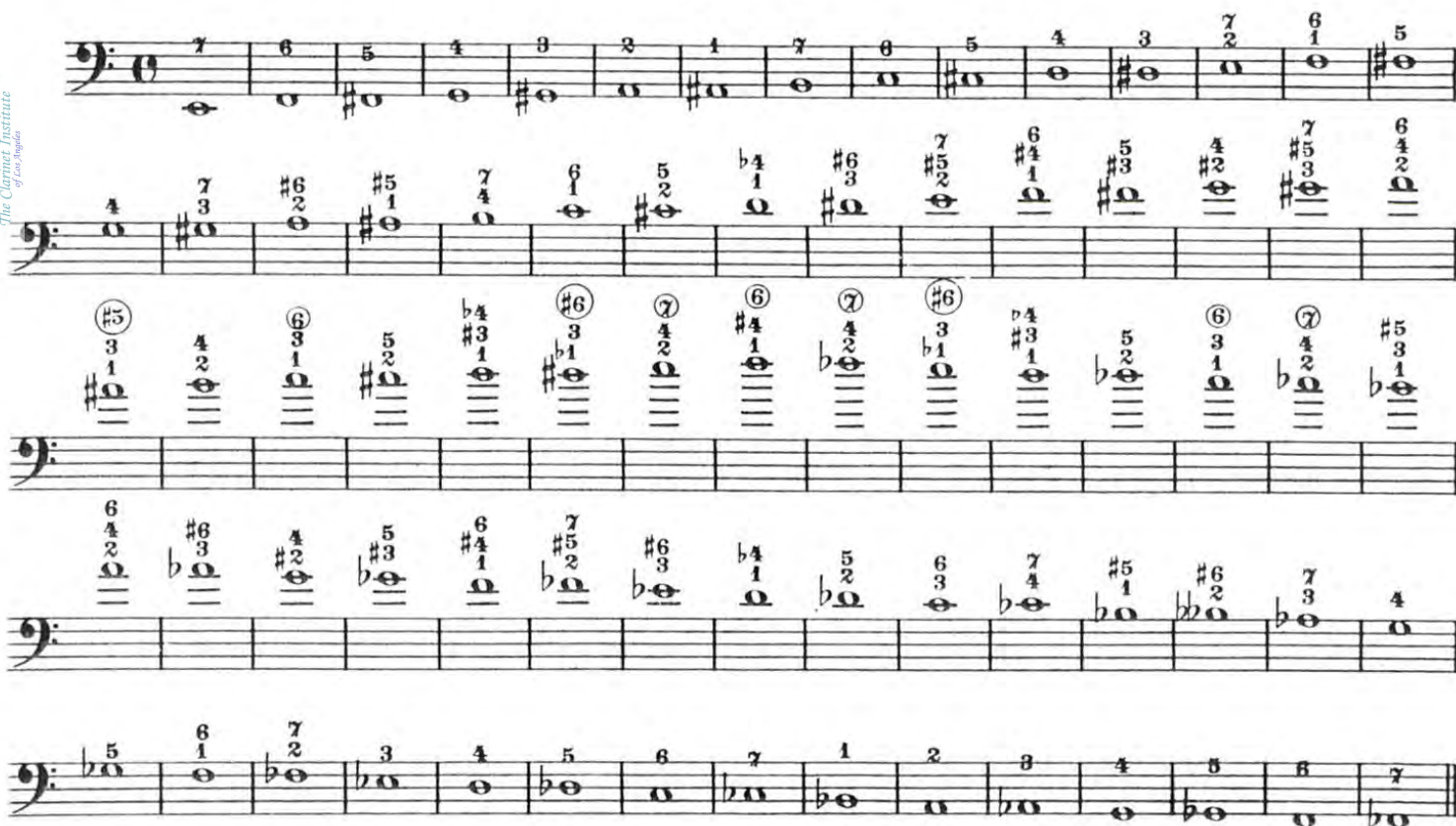
A sharp or flat, in front of a numeral means the following: - ♭ in front of a numeral signifies that the slide should be extended a trifle further than the regular position. In other words, flatten it somewhat. For instance, take the note D: -  When playing this note in the fourth position, extend the slide a trifle further than you would under ordinary conditions and it will help you to gain greater accuracy in your intonation. When a ♯ is marked in front of a numeral, do the direct opposite, and draw the slide a little further in, sharpening the position a trifle.

Players who have adhered to the old systems have not been able to acquire a great amount of technic or skill, and as a rule their playing has been characterized by heaviness and faulty intonation.

The charts and diagrams showing the simplified and improved positions should be carefully studied.

Chromatic Scale

Bass Clef



The musical score consists of five staves in bass clef. The first staff shows an ascending chromatic scale from C2 to C3. The second staff shows a descending chromatic scale from C3 to C2. The third staff shows an ascending chromatic scale from C2 to C3. The fourth staff shows a descending chromatic scale from C3 to C2. The fifth staff shows an ascending chromatic scale from C2 to C3. Numerals 1 through 7 are placed above the notes to indicate fingerings. Some numerals are circled (e.g., 1, 2, 3, 4, 5, 6, 7) to indicate positions that should be avoided in slow movements. Some numerals have a sharp or flat symbol in front of them (e.g., ♯1, ♭2, ♯3, ♭4, ♯5, ♭6, ♯7) to indicate slide adjustments. The score is a practical presentation of a Chromatic Scale (in Bass Clef) ascending in sharps, and descending in flats.

The next few exercises are written in whole notes, so as to give the student an opportunity of becoming accustomed to the newer positions. They should be practised with great care.

Key of B \flat

1

Key of A

2

Key of A \flat

3

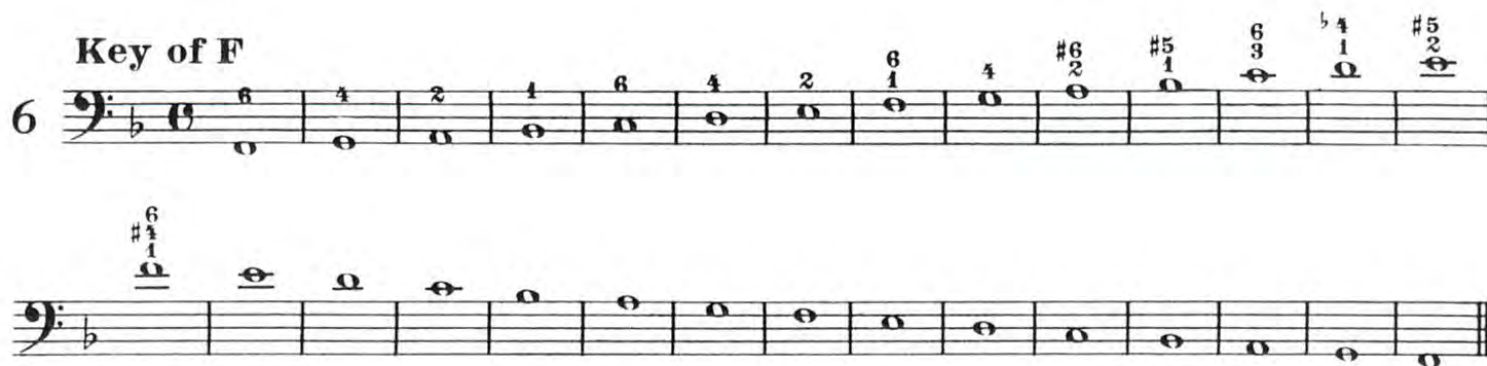
Key of G

4

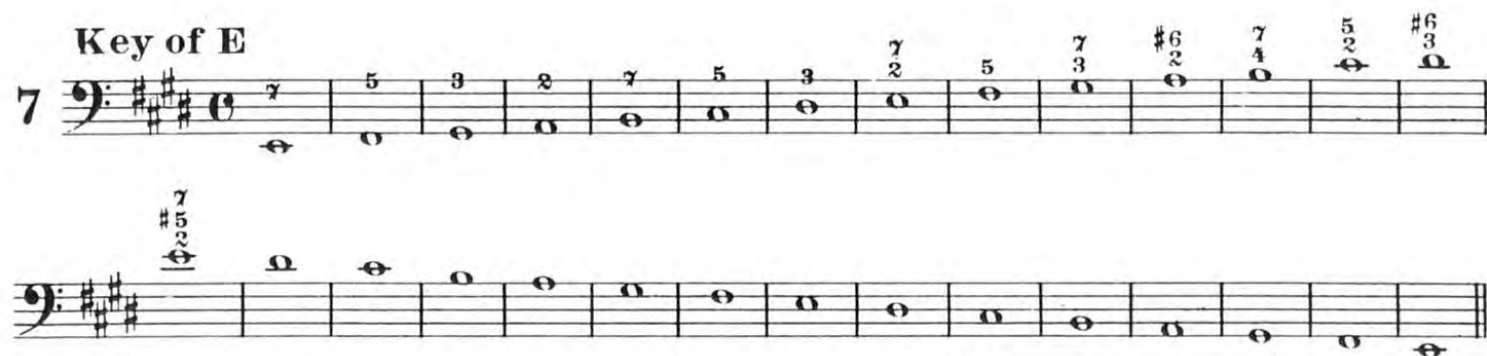
Key of G \flat

5

Key of F



Key of E



The following exercises are written in quarter notes. Be very careful of the D in the fourth position. The \flat indicates that the slide should be extended slightly, to get accurate intonation. In some passages it would be advisable to take the note in the first position. After a little practice, the player should be able to judge for himself as to which position will give the best results.

Key of C

Key of B \flat 

Key of E \flat

10

Key of F

11

Key of A \flat

12

Key of G

13

Key of D

14

Key of D \flat

Key of D \flat

15 

Musical notation for the bass line of 'The Rose Tree'. The key signature is three flats (B-flat, E-flat, A-flat). The melody consists of eighth and quarter notes. Fingerings are indicated by numbers 1 and 6. Accents are marked with a sharp symbol (#) over the notes. The notation is as follows:

6 1 # 5

Key of A

Key of A

16

Key of G \flat

Key of G \flat

17 

[illegible]

Key of E

Key of E

5 #6 7 #3 5

Key of B

Key of B

19

Musical notation for the bass line of 'The Rose Tree'. The key signature is three sharps (F#, C#, G#). The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. The notes are: G2, A2, B2, C3, D3, E3, F#3, G#3, A3, B3, C4, D4, E4, F#4, G#4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8, D8, E8, F#8, G#8, A8, B8, C9, D9, E9, F#9, G#9, A9, B9, C10, D10, E10, F#10, G#10, A10, B10, C11, D11, E11, F#11, G#11, A11, B11, C12, D12, E12, F#12, G#12, A12, B12, C13, D13, E13, F#13, G#13, A13, B13, C14, D14, E14, F#14, G#14, A14, B14, C15, D15, E15, F#15, G#15, A15, B15, C16, D16, E16, F#16, G#16, A16, B16, C17, D17, E17, F#17, G#17, A17, B17, C18, D18, E18, F#18, G#18, A18, B18, C19, D19, E19, F#19, G#19, A19, B19, C20, D20, E20, F#20, G#20, A20, B20, C21, D21, E21, F#21, G#21, A21, B21, C22, D22, E22, F#22, G#22, A22, B22, C23, D23, E23, F#23, G#23, A23, B23, C24, D24, E24, F#24, G#24, A24, B24, C25, D25, E25, F#25, G#25, A25, B25, C26, D26, E26, F#26, G#26, A26, B26, C27, D27, E27, F#27, G#27, A27, B27, C28, D28, E28, F#28, G#28, A28, B28, C29, D29, E29, F#29, G#29, A29, B29, C30, D30, E30, F#30, G#30, A30, B30, C31, D31, E31, F#31, G#31, A31, B31, C32, D32, E32, F#32, G#32, A32, B32, C33, D33, E33, F#33, G#33, A33, B33, C34, D34, E34, F#34, G#34, A34, B34, C35, D35, E35, F#35, G#35, A35, B35, C36, D36, E36, F#36, G#36, A36, B36, C37, D37, E37, F#37, G#37, A37, B37, C38, D38, E38, F#38, G#38, A38, B38, C39, D39, E39, F#39, G#39, A39, B39, C40, D40, E40, F#40, G#40, A40, B40, C41, D41, E41, F#41, G#41, A41, B41, C42, D42, E42, F#42, G#42, A42, B42, C43, D43, E43, F#43, G#43, A43, B43, C44, D44, E44, F#44, G#44, A44, B44, C45, D45, E45, F#45, G#45, A45, B45, C46, D46, E46, F#46, G#46, A46, B46, C47, D47, E47, F#47, G#47, A47, B47, C48, D48, E48, F#48, G#48, A48, B48, C49, D49, E49, F#49, G#49, A49, B49, C50, D50, E50, F#50, G#50, A50, B50, C51, D51, E51, F#51, G#51, A51, B51, C52, D52, E52, F#52, G#52, A52, B52, C53, D53, E53, F#53, G#53, A53, B53, C54, D54, E54, F#54, G#54, A54, B54, C55, D55, E55, F#55, G#55, A55, B55, C56, D56, E56, F#56, G#56, A56, B56, C57, D57, E57, F#57, G#57, A57, B57, C58, D58, E58, F#58, G#58, A58, B58, C59, D59, E59, F#59, G#59, A59, B59, C60, D60, E60, F#60, G#60, A60, B60, C61, D61, E61, F#61, G#61, A61, B61, C62, D62, E62, F#62, G#62, A62, B62, C63, D63, E63, F#63, G#63, A63, B63, C64, D64, E64, F#64, G#64, A64, B64, C65, D65, E65, F#65, G#65, A65, B65, C66, D66, E66, F#66, G#66, A66, B66, C67, D67, E67, F#67, G#67, A67, B67, C68, D68, E68, F#68, G#68, A68, B68, C69, D69, E69, F#69, G#69, A69, B69, C70, D70, E70, F#70, G#70, A70, B70, C71, D71, E71, F#71, G#71, A71, B71, C72, D72, E72, F#72, G#72, A72, B72, C73, D73, E73, F#73, G#73, A73, B73, C74, D74, E74, F#74, G#74, A74, B74, C75, D75, E75, F#75, G#75, A75, B75, C76, D76, E76, F#76, G#76, A76, B76, C77, D77, E77, F#77, G#77, A77, B77, C78, D78, E78, F#78, G#78, A78, B78, C79, D79, E79, F#79, G#79, A79, B79, C80, D80, E80, F#80, G#80, A80, B80, C81, D81, E81, F#81, G#81, A81, B81, C82, D82, E82, F#82, G#82, A82, B82, C83, D83, E83, F#83, G#83, A83, B83, C84, D84, E84, F#84, G#84, A84, B84, C85, D85, E85, F#85, G#85, A85, B85, C86, D86, E86, F#86, G#86, A86, B86, C87, D87, E87, F#87, G#87, A87, B87, C88, D88, E88, F#88, G#88, A88, B88, C89, D89, E89, F#89, G#89, A89, B89, C90, D90, E90, F#90, G#90, A90, B90, C91, D91, E91, F#91, G#91, A91, B91, C92, D92, E92, F#92, G#92, A92, B92, C93, D93, E93, F#93, G#93, A93, B93, C94, D94, E94, F#94, G#94, A94, B94, C95, D95, E95, F#95, G#95, A95, B95, C96, D96, E96, F#96, G#96, A96, B96, C97, D97, E97, F#97, G#97, A97, B97, C98, D98, E98, F#98, G#98, A98, B98, C99, D99, E99, F#99, G#99, A99, B99, C100, D100, E100, F#100, G#100, A100, B100, C101, D101, E101, F#101, G#101, A101, B101, C102, D102, E102, F#102, G#102, A102, B102, C103, D103, E103, F#103, G#103, A103, B103, C104, D104, E104, F#104, G#104, A104, B104, C105, D105, E105, F#105, G#105, A105, B105, C106, D106, E106, F#106, G#106, A106, B106, C107, D107, E107, F#107, G#107, A107, B107, C108, D108, E108, F#108, G#108, A108, B108, C109, D109, E109, F#109, G#109, A109, B109, C110, D110, E110, F#110, G#110, A110, B110, C111, D111, E111, F#111, G#111, A111, B111, C112, D112, E112, F#112, G#112, A112, B112, C113, D113, E113, F#113, G#113, A113, B113, C114, D114, E114, F#114, G#114, A114, B114, C115, D115, E115, F#115, G#115, A115, B115, C116, D116, E116, F#116, G#116, A116, B116, C117, D117, E117, F#117, G#117, A117, B117, C118, D118, E118, F#118, G#118, A118, B118, C119, D119, E119, F#119, G#119, A119, B119, C120, D120, E120, F#120, G#120, A120, B120, C121, D121, E121, F#121, G#121, A121, B121, C122, D122, E122, F#122, G#122, A122, B122, C123, D123, E123, F#123, G#123, A123, B123, C124, D124, E124, F#124, G#124, A124, B124, C125, D125, E125, F#125, G#125, A125, B125, C126, D126, E126, F#126, G#126, A126, B126, C127, D127, E127, F#127, G#127, A127, B127, C128, D128, E128, F#128, G#128, A128, B128, C129, D129, E129, F#129, G#129, A129, B129, C130, D130, E130, F#130, G#130, A130, B130, C131, D13

These exercises, the first to appear in eighth notes, should be played slowly at first.

Key of B \flat

20

Exercise 20 is in the key of B \flat major (one flat). It consists of four staves of eighth-note patterns. The first staff begins with a treble clef and a key signature of one flat. The patterns involve ascending and descending eighth-note runs. Fingerings are indicated by numbers 1 and 6. Accents are marked with a 'b' and a sharp symbol over the notes.

Key of E \flat

21

Exercise 21 is in the key of E \flat major (three flats). It consists of two staves of eighth-note patterns. The patterns involve ascending and descending eighth-note runs. Fingerings are indicated by numbers 1 and 6. Accents are marked with a 'b' and a sharp symbol over the notes.

Key of G

22

Exercise 22 is in the key of G major (one sharp). It consists of two staves of eighth-note patterns. The patterns involve ascending and descending eighth-note runs. Fingerings are indicated by numbers 1, 4, and 5. Accents are marked with a 'b' and a sharp symbol over the notes.

Key of D

23


Exercise 23 is in the key of D major (two sharps). It consists of three staves of eighth-note patterns. The patterns involve ascending and descending eighth-note runs. Fingerings are indicated by numbers 1, 2, 3, 4, and 5. Accents are marked with a 'b' and a sharp symbol over the notes.

Key of A \flat

24

Key of B \flat

25

In this exercise, be particularly careful to follow the markings of the positions. The notes  should be practiced precisely as marked. Though it may seem strange at the start, it will mean much to the future playing of the student if he will accustom himself to these positions. Notice how simple the sixth bar from the end becomes, and how well in tune it will be.

Key of B \flat

26

This exercise should be studied as marked, and requires no additional explanation. The student should continually bear in mind the importance of playing all exercises slowly at first.

Key of G

27

The following exercises as far as and including 58, though written in various forms, require no additional explanations. Be sure to master one exercise before proceeding to the next.

Key of D

28

Key of A

29

Key of E

30

Key of B

31

Key of F#

32

Measures 32-33 in the key of F# (three sharps: F#, C#, G#). The time signature is 2/4. The music is written in bass clef. Measure 32 contains six measures of eighth-note patterns with fingerings: 5, #6, #5, 5, 1, #5, 5. Measure 33 contains six measures of eighth-note patterns with fingerings: #6, 6, 5, 1, #3, 2, #5, 1, 5, 1, #3.

Key of Bb

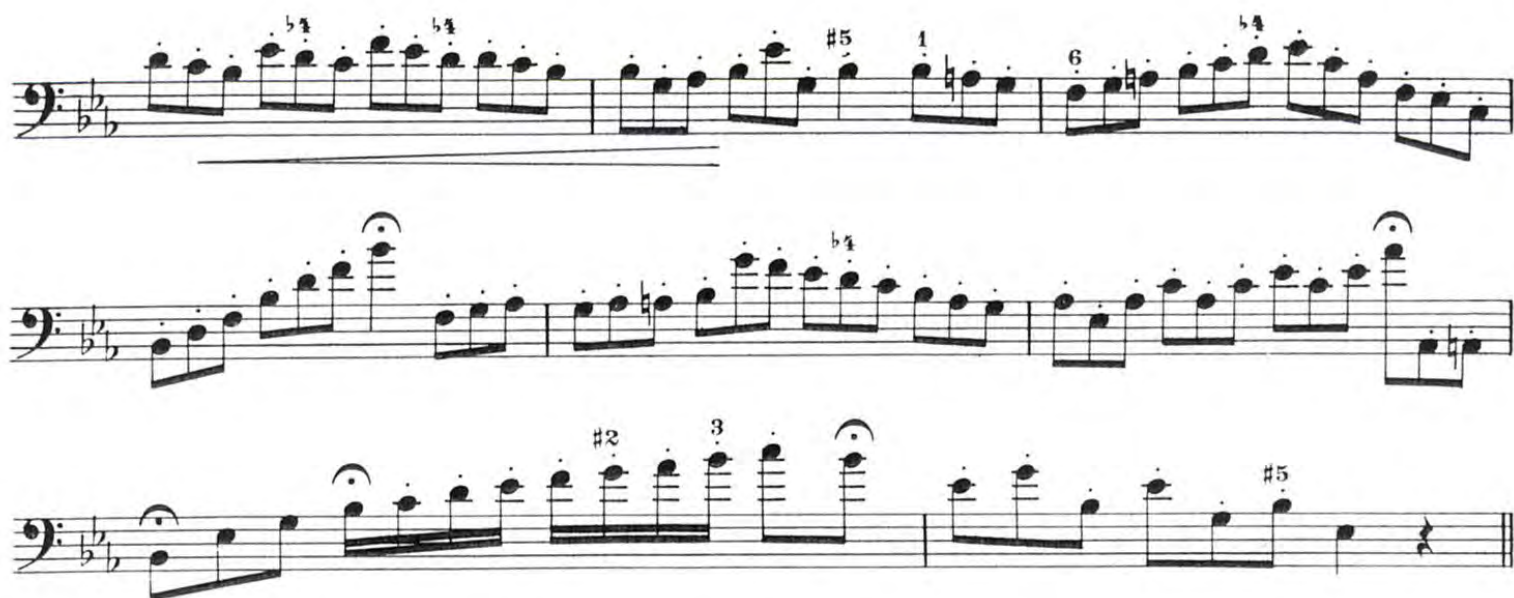
33

Measures 34-35 in the key of Bb (two flats: Bb, Eb). The time signature is 2/4. The music is written in bass clef. Measure 34 contains six measures of eighth-note patterns with fingerings: b4, #2, b4, #4, b4, 6, 6. Measure 35 contains six measures of eighth-note patterns with fingerings: b4, 1, 6, 7, 6, 7.

Allegro moderato

34

Measures 36-39 in the key of Bb (two flats: Bb, Eb). The time signature is 2/4. The music is written in bass clef. Measure 36 contains six measures of eighth-note patterns with fingerings: #2, b4, #2, b4, #4, 1. Measure 37 contains six measures of eighth-note patterns with fingerings: #2, #5, 6, #2, b4, b4. Measure 38 contains six measures of eighth-note patterns with fingerings: 1, 1, b4, b4. Measure 39 contains six measures of eighth-note patterns with fingerings: #5, 1, 1, 1, 1, p cresc.



Allegretto



Moderato



Moderato assai

37

Measures 37-41: Bass clef, 6/8 time signature. The music features a series of eighth-note patterns with various fingerings indicated above the notes. Measure 37 starts with a bass clef and a key signature of one flat. Measure 38 has a '6' above the first note. Measure 39 has a '1' above the first note. Measure 40 has a '#2' above the first note. Measure 41 has a '1' above the first note.

38

Measures 38-41: Bass clef, 3/4 time signature. The music features a series of eighth-note patterns with various fingerings indicated above the notes. Measure 38 starts with a bass clef and a key signature of one flat. Measure 39 has a '#2' above the first note. Measure 40 has a '1' above the first note. Measure 41 has a '#2' above the first note.

39

40

41

The Clarinet Institute
of Los Angeles

42

43

The Clarinet Institute of Los Angeles

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21664-124

Detailed description: This image shows a page of musical notation for a clarinet part, measures 42 and 43. The music is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. Measure 42 consists of eight staves of music. The first staff begins with a measure number '42'. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. Fingering numbers (1, 3, 4, 6) are indicated above certain notes. Measure 43 consists of three staves of music. The first staff begins with a measure number '43'. The notation continues with similar note values and slurs. Fingering numbers (1, 3, 4, 5, 6) are indicated above certain notes. The page is numbered '18' in the top left corner. A vertical watermark on the left side reads 'The Clarinet Institute of Los Angeles'. At the bottom, there is a page number '21664-124' and a footer text 'From the Archives of the Clarinet Institute of Los Angeles - www.clarinetinstitute.com'.

44

Exercise 44 consists of four measures of music in bass clef, 3/4 time, with a key signature of one flat (Bb). The melody is a continuous eighth-note scale starting on G2 and ascending to G3. The first measure contains 6 eighth notes, the second 6, the third 6, and the fourth 6, ending with a quarter rest.

45

Exercise 45 consists of four measures of music in bass clef, 3/4 time, with a key signature of one flat (Bb). The melody is a continuous eighth-note scale starting on G2 and ascending to G3. The first measure contains 6 eighth notes, the second 6, the third 6, and the fourth 6, ending with a quarter rest.

#5

Exercise 45 continues with measures 5-8. The melody is a continuous eighth-note scale starting on G2 and ascending to G3. The first measure contains 6 eighth notes, the second 6, the third 6, and the fourth 6, ending with a quarter rest.

46

Exercise 46, measures 1-5. Bass clef, key of B-flat major, 3/4 time. Measures 1-4 contain eighth-note patterns with slurs. Measure 5 contains a quarter note G4 with a 'b4' fingering and an eighth note A4 with a '1' fingering.

47

Exercise 47, measures 1-5. Bass clef, key of B-flat major, 3/4 time. Measures 1-4 contain eighth-note patterns with slurs. Measure 5 contains a quarter note G4 with a '#2' fingering and an eighth note A4 with a '1' fingering.

48

Exercise 48, measures 1-5. Bass clef, key of B-flat major, 3/4 time. Measures 1-4 contain eighth-note patterns with slurs. Measure 5 contains a quarter note G4 with a '#2' fingering and an eighth note A4 with a '1' fingering.

49

50

51

52

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Moderato



Allegretto

56

1 #4 1 b4 #4

#4

1 #2 3 #2 #2 #2 #2

b4 #4

#2 #4 b4 1

6

Tarantella N° I

57

1 #4 b4 #4

#4

#2 #2 #2 #2

b4 #4

6 1 b4 #4

segue

Tarantella No II

58

Although the Tenor Clef was explained at the beginning of this book, the author thought it wise to again give the student an opportunity of becoming familiar with the notes in this clef. Study the chart well, before attempting the exercises. Without being able to read the notes properly the performer will always experience difficulties. The upper line shows notation in the Tenor Clef, and the lower line, where they would be placed if written in the Bass Clef.

As the notes are written and called
Tenor Clef

Corresponding notes in the Bass Clef

Chromatic Scale

(Tenor Clef)

Chromatic Scale exercise in Tenor Clef, spanning two octaves. The exercise is written on five staves. The first staff shows the scale from C4 to C5 with fingerings 7, 0, 5, 4, 3, 2, 1, 7, 6, 5, 4, 3, 2. The subsequent staves show the scale from C5 to C6 with various fingerings and articulations, including slurs and accents. The final staff shows the scale from C6 to C7 with fingerings 7, 6, 5, 4, 3, 2, 1, 7, 6, 5, 4, 3, 2.

Key of B \flat

Key of B \flat exercise, spanning two octaves. The exercise is written on two staves. The first staff shows the scale from B \flat 4 to B \flat 5 with fingerings 1, 2, 3, 4, 5, 6, 7, 1, 2, 3, 4, 5, 6, 7. The second staff shows the scale from B \flat 5 to B \flat 6 with fingerings 6, 1, 2, 3, 4, 5, 6, 7, 1, 2, 3, 4, 5, 6, 7.

Key of F

Key of F exercise, spanning two octaves. The exercise is written on two staves. The first staff shows the scale from F4 to F5 with fingerings 6, 1, 2, 3, 4, 5, 6, 7, 1, 2, 3, 4, 5, 6, 7. The second staff shows the scale from F5 to F6 with fingerings 6, 1, 2, 3, 4, 5, 6, 7, 1, 2, 3, 4, 5, 6, 7.

Key of C

3

Key of Eb

4

Key of Ab

5

Key of G

6

Key of D

7

Key of D \flat


8

Key of A

9 **Key of A**

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

Key of G \flat

10 

Key of E

11 **Key of E**

[illegible]

Key of B

Key of B

12

Moderato assai

13

p *cresc.* *f* *ff*

Andante

14

p *f* *pp* *rit.* *cresc.* *ff* *poco rit.* *ff*

15

The image displays a page of musical notation, numbered 15, featuring ten staves of music. The notation is written in a single system across ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 12/8. The music is written in a single system across ten staves. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The music is written in a single system across ten staves. The piece concludes with a double bar line and a repeat sign on the final staff.

Allegro moderato

16

rit.

a tempo

rit.

D. S. al

Exercises in the Treble Clef

As a rule, the Treble Clef is used only for playing so-called Tenor parts in band arrangements. The regular Trombone parts for band however, are written in the bass clef. The Treble Clef is never used in orchestra work of any kind.

When playing in the Treble Clef, the notes do not sound precisely as written, as the chart shows. When playing in the Bass Clef, the notes sound precisely as written. In other words, when playing in Treble Clef, the note written as C, actually sounds B flat, one whole tone lower, while if playing in the Bass Clef, the note written as C actually sounds C, - concert pitch.

Many amateurs can only read in the Treble Clef, whereas if they could read in the Bass Clef, it would put an end to many of their troubles.

As the notes are written and called

Notes	Treble	Tenor	Bass
F#	E	D	C
G	F	E	D
A	G	F	E
B	A	G	F
C#	B	A	G
D	C	B	F
E	D	C	E
F#	E	B	D
G	F	A	C
A	G	G	B
B	A	F	A

Notes	Treble	Tenor	Bass
C#	B	A	G
D	C	B	F
E	D	C	E
F#	E	B	D
G	F	A	C
A	G	G	B
B	A	F	A
C#	B	A	G
D	C	B	F
E	D	C	E
F#	E	B	D
G	F	A	C

Chromatic Scale

(Treble Clef)

Actual sound in Concert pitch

The musical score consists of eight staves of music in treble clef, key of D major (two sharps). The notes and fingerings are as follows:

- Staff 1:** D4 (7), E4 (6), F#4 (5), G4 (3), A4 (2), B4 (1), C5 (7), D5 (6), E5 (5).
- Staff 2:** F#5 (4), G5 (3), A5 (2), B5 (1), C6 (6), D6 (5), E6 (4), F#6 (3), G6 (2), A6 (1).
- Staff 3:** B6 (7), C7 (6), D7 (5), E7 (4), F#7 (3), G7 (2), A7 (1), B7 (7), C8 (6), D8 (5).
- Staff 4:** E8 (4), F#8 (3), G8 (2), A8 (1), B8 (7), C9 (6), D9 (5), E9 (4), F#9 (3), G9 (2), A9 (1).
- Staff 5:** B9 (7), C10 (6), D10 (5), E10 (4), F#10 (3), G10 (2), A10 (1), B10 (7), C11 (6), D11 (5).
- Staff 6:** E11 (4), F#11 (3), G11 (2), A11 (1), B11 (7), C12 (6), D12 (5), E12 (4), F#12 (3), G12 (2), A12 (1).
- Staff 7:** B12 (7), C13 (6), D13 (5), E13 (4), F#13 (3), G13 (2), A13 (1), B13 (7), C14 (6), D14 (5).
- Staff 8:** E14 (4), F#14 (3), G14 (2), A14 (1), B14 (7), C15 (6), D15 (5), E15 (4), F#15 (3), G15 (2), A15 (1).

Fingerings are indicated by numbers 1-7 above or below the notes. Some notes have circled numbers (e.g., 6, 7) indicating alternative fingerings. Dashed boxes highlight specific groups of notes and fingerings across the staves.

Moderato

1

p *f* *p cresc.* *a tempo* *rit.* *p* *p* *f* *pp* *p* *f* *pp* *f* *rit.* *a tempo* *p* *rall.* *pp*

Staccato

2

The musical score is written for a single melodic line on a treble clef staff. It begins with a '2' in the margin and the instruction 'Staccato'. The time signature is 2/4. The piece consists of nine staves of music. The first four staves contain a series of eighth and sixteenth notes, often beamed together, with staccato markings above many notes. The fifth staff continues this pattern. The sixth staff features a more complex rhythmic pattern with eighth and sixteenth notes. The seventh staff continues the pattern. The eighth staff features a series of eighth notes. The ninth staff concludes the piece with a final whole note on the bottom line of the staff.

2a

The musical score is written for a single instrument, identified as '2a'. It is in treble clef and common time. The notation is dense, featuring many beamed eighth and sixteenth notes, suggesting a fast or intricate melody. There are several measures with rests, particularly in the fifth and sixth staves. The piece ends with a double bar line and a repeat sign.

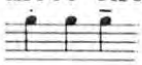
2b

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This page contains a musical score for a clarinet part, labeled '2b'. The score is written on ten staves, each containing a single measure of music. The notation includes various rhythmic values (eighth, sixteenth, and thirty-second notes), rests, and dynamic markings (p, f, mf, sf, sfz). The music is in common time (C) and features a complex, fast-paced melody. The staves are numbered 1 through 10, corresponding to measures 121 through 131. The score is presented in a standard musical notation format, with a key signature of one flat (Bb) and a common time signature (C). The music is written for a clarinet, as indicated by the '2b' marking. The notation includes various rhythmic values (eighth, sixteenth, and thirty-second notes), rests, and dynamic markings (p, f, mf, sf, sfz). The music is in common time (C) and features a complex, fast-paced melody. The staves are numbered 1 through 10, corresponding to measures 121 through 131. The score is presented in a standard musical notation format, with a key signature of one flat (Bb) and a common time signature (C). The music is written for a clarinet, as indicated by the '2b' marking.

2^c

The image shows a page of musical notation for a clarinet, featuring nine staves of music. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The first staff is marked with a '2c' and a common time signature. The music is written in a single system, with each staff containing a measure of music. The notation is complex, with many notes and rests, and some notes are marked with a '2' above them, indicating a second ending or a specific fingering. The page is numbered 37 in the top right corner.

Before going ahead with these exercises, the student should know the difference between notes when marked as follows: -  The first of the three notes has a dot over it and as a consequence should be shortened, or played as an eighth note. The second note has no additional mark, so is given its regular value. The line over the third note signifies that it should be well sustained (*tenuto*).

Moderato

3 

Andantino un poco mosso

4 

p *p* *f* *p*

f *rit. pp*

a tempo *p*

pp *pp*

rall. *ff*

Moderato

p *mf* *p*

p *mf* *p*

p

p

pp

pp *f*

Tempo di Mazurka moderato

6 

7 

8

Allegro

9

10

11

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12

6 2 6

1

b4 #5

b4

b4

6

13

1 #1 1

b4

#2

b4

b4

b4

staccato

14

15

Allegro

16

Moderato

17

Exercise 17 is a Moderato piece in bass clef, 3/4 time. It consists of six staves of music. The key signature has two flats (Bb and Eb). The music features a series of eighth-note patterns with various fingerings indicated by numbers and accidentals. The first staff starts with a treble clef and a key signature change to two flats. The subsequent staves continue the eighth-note patterns with different fingerings and accidentals.

Moderato

18

Exercise 18 is a Moderato piece in bass clef, 3/4 time. It consists of four staves of music. The key signature has one sharp (F#). The music features a series of eighth-note patterns with various fingerings indicated by numbers and accidentals. The first staff starts with a treble clef and a key signature change to one sharp. The subsequent staves continue the eighth-note patterns with different fingerings and accidentals.

Moderato assai

19

mf

f

p

ff

Allegretto

20

mf

f

mf

Allegro moderato

21

Allegretto

22

Allegro staccato

23

Measures 23-27: Bass clef, key of B-flat major (two flats), 2/4 time. The music is marked 'Allegro staccato'. Measure 23 starts with a quarter note G2, followed by eighth notes A2-B2, C3-D3, E3-F3, G3-A3, B3-C4, D4-E4, F4-G4, A4-B4, C5-D5, E5-F5, G5-A5, B5-C6, D6-E6, F6-G6, A6-B6, C7-D7, E7-F7, G7-A7, B7-C8, D8-E8, F8-G8, A8-B8, C9-D9, E9-F9, G9-A9, B9-C10, D10-E10, F10-G10, A10-B10, C11-D11, E11-F11, G11-A11, B11-C12, D12-E12, F12-G12, A12-B12, C13-D13, E13-F13, G13-A13, B13-C14, D14-E14, F14-G14, A14-B14, C15-D15, E15-F15, G15-A15, B15-C16, D16-E16, F16-G16, A16-B16, C17-D17, E17-F17, G17-A17, B17-C18, D18-E18, F18-G18, A18-B18, C19-D19, E19-F19, G19-A19, B19-C20, D20-E20, F20-G20, A20-B20, C21-D21, E21-F21, G21-A21, B21-C22, D22-E22, F22-G22, A22-B22, C23-D23, E23-F23, G23-A23, B23-C24, D24-E24, F24-G24, A24-B24, C25-D25, E25-F25, G25-A25, B25-C26, D26-E26, F26-G26, A26-B26, C27-D27, E27-F27, G27-A27, B27-C28, D28-E28, F28-G28, A28-B28, C29-D29, E29-F29, G29-A29, B29-C30, D30-E30, F30-G30, A30-B30, C31-D31, E31-F31, G31-A31, B31-C32, D32-E32, F32-G32, A32-B32, C33-D33, E33-F33, G33-A33, B33-C34, D34-E34, F34-G34, A34-B34, C35-D35, E35-F35, G35-A35, B35-C36, D36-E36, F36-G36, A36-B36, C37-D37, E37-F37, G37-A37, B37-C38, D38-E38, F38-G38, A38-B38, C39-D39, E39-F39, G39-A39, B39-C40, D40-E40, F40-G40, A40-B40, C41-D41, E41-F41, G41-A41, B41-C42, D42-E42, F42-G42, A42-B42, C43-D43, E43-F43, G43-A43, B43-C44, D44-E44, F44-G44, A44-B44, C45-D45, E45-F45, G45-A45, B45-C46, D46-E46, F46-G46, A46-B46, C47-D47, E47-F47, G47-A47, B47-C48, D48-E48, F48-G48, A48-B48, C49-D49, E49-F49, G49-A49, B49-C50, D50-E50, F50-G50, A50-B50, C51-D51, E51-F51, G51-A51, B51-C52, D52-E52, F52-G52, A52-B52, C53-D53, E53-F53, G53-A53, B53-C54, D54-E54, F54-G54, A54-B54, C55-D55, E55-F55, G55-A55, B55-C56, D56-E56, F56-G56, A56-B56, C57-D57, E57-F57, G57-A57, B57-C58, D58-E58, F58-G58, A58-B58, C59-D59, E59-F59, G59-A59, B59-C60, D60-E60, F60-G60, A60-B60, C61-D61, E61-F61, G61-A61, B61-C62, D62-E62, F62-G62, A62-B62, C63-D63, E63-F63, G63-A63, B63-C64, D64-E64, F64-G64, A64-B64, C65-D65, E65-F65, G65-A65, B65-C66, D66-E66, F66-G66, A66-B66, C67-D67, E67-F67, G67-A67, B67-C68, D68-E68, F68-G68, A68-B68, C69-D69, E69-F69, G69-A69, B69-C70, D70-E70, F70-G70, A70-B70, C71-D71, E71-F71, G71-A71, B71-C72, D72-E72, F72-G72, A72-B72, C73-D73, E73-F73, G73-A73, B73-C74, D74-E74, F74-G74, A74-B74, C75-D75, E75-F75, G75-A75, B75-C76, D76-E76, F76-G76, A76-B76, C77-D77, E77-F77, G77-A77, B77-C78, D78-E78, F78-G78, A78-B78, C79-D79, E79-F79, G79-A79, B79-C80, D80-E80, F80-G80, A80-B80, C81-D81, E81-F81, G81-A81, B81-C82, D82-E82, F82-G82, A82-B82, C83-D83, E83-F83, G83-A83, B83-C84, D84-E84, F84-G84, A84-B84, C85-D85, E85-F85, G85-A85, B85-C86, D86-E86, F86-G86, A86-B86, C87-D87, E87-F87, G87-A87, B87-C88, D88-E88, F88-G88, A88-B88, C89-D89, E89-F89, G89-A89, B89-C90, D90-E90, F90-G90, A90-B90, C91-D91, E91-F91, G91-A91, B91-C92, D92-E92, F92-G92, A92-B92, C93-D93, E93-F93, G93-A93, B93-C94, D94-E94, F94-G94, A94-B94, C95-D95, E95-F95, G95-A95, B95-C96, D96-E96, F96-G96, A96-B96, C97-D97, E97-F97, G97-A97, B97-C98, D98-E98, F98-G98, A98-B98, C99-D99, E99-F99, G99-A99, B99-C100, D100-E100, F100-G100, A100-B100, C101-D101, E101-F101, G101-A101, B101-C102, D102-E102, F102-G102, A102-B102, C103-D103, E103-F103, G103-A103, B103-C104, D104-E104, F104-G104, A104-B104, C105-D105, E105-F105, G105-A105, B105-C106, D106-E106, F106-G106, A106-B106, C107-D107, E107-F107, G107-A107, B107-C108, D108-E108, F108-G108, A108-B108, C109-D109, E109-F109, G109-A109, B109-C110, D110-E110, F110-G110, A110-B110, C111-D111, E111-F111, G111-A111, B111-C112, D112-E112, F112-G112, A112-B112, C113-D113, E113-F113, G113-A113, B113-C114, D114-E114, F114-G114, A114-B114, C115-D115, E115-F115, G115-A115, B115-C116, D116-E116, F116-G116, A116-B116, C117-D117, E117-F117, G117-A117, B117-C118, D118-E118, F118-G118, A118-B118, C119-D119, E119-F119, G119-A119, B119-C120, D120-E120, F120-G120, A120-B120, C121-D121, E121-F121, G121-A121, B121-C122, D122-E122, F122-G122, A122-B122, C123-D123, E123-F123, G123-A123, B123-C124, D124-E124, F124-G124, A124-B124, C125-D125, E125-F125, G125-A125, B125-C126, D126-E126, F126-G126, A126-B126, C127-D127, E127-F127, G127-A127, B127-C128, D128-E128, F128-G128, A128-B128, C129-D129, E129-F129, G129-A129, B129-C130, D130-E130, F130-G130, A130-B130, C131-D131, E131-F131, G131-A131, B131-C132, D132-E132, F132-G132, A132-B132, C133-D133, E133-F133, G133-A133, B133-C134, D134-E134, F134-G134, A134-B134, C135-D135, E135-F135, G135-A135, B135-C136, D136-E136, F136-G136, A136-B136, C137-D137, E137-F137, G137-A137, B137-C138, D138-E138, F138-G138, A138-B138, C139-D139, E139-F139, G139-A139, B139-C140, D140-E140, F140-G140, A140-B140, C141-D141, E141-F141, G141-A141, B141-C142, D142-E142, F142-G142, A142-B142, C143-D143, E143-F143, G143-A143, B143-C144, D144-E144, F144-G144, A144-B144, C145-D145, E145-F145, G145-A145, B145-C146, D146-E146, F146-G146, A146-B146, C147-D147, E147-F147, G147-A147, B147-C148, D148-E148, F148-G148, A148-B148, C149-D149, E149-F149, G149-A149, B149-C150, D150-E150, F150-G150, A150-B150, C151-D151, E151-F151, G151-A151, B151-C152, D152-E152, F152-G152, A152-B152, C153-D153, E153-F153, G153-A153, B153-C154, D154-E154, F154-G154, A154-B154, C155-D155, E155-F155, G155-A155, B155-C156, D156-E156, F156-G156, A156-B156, C157-D157, E157-F157, G157-A157, B157-C158, D158-E158, F158-G158, A158-B158, C159-D159, E159-F159, G159-A159, B159-C160, D160-E160, F160-G160, A160-B160, C161-D161, E161-F161, G161-A161, B161-C162, D162-E162, F162-G162, A162-B162, C163-D163, E163-F163, G163-A163, B163-C164, D164-E164, F164-G164, A164-B164, C165-D165, E165-F165, G165-A165, B165-C166, D166-E166, F166-G166, A166-B166, C167-D167, E167-F167, G167-A167, B167-C168, D168-E168, F168-G168, A168-B168, C169-D169, E169-F169, G169-A169, B169-C170, D170-E170, F170-G170, A170-B170, C171-D171, E171-F171, G171-A171, B171-C172, D172-E172, F172-G172, A172-B172, C173-D173, E173-F173, G173-A173, B173-C174, D174-E174, F174-G174, A174-B174, C175-D175, E175-F175, G175-A175, B175-C176, D176-E176, F176-G176, A176-B176, C177-D177, E177-F177, G177-A177, B177-C178, D178-E178, F178-G178, A178-B178, C179-D179, E179-F179, G179-A179, B179-C180, D180-E180, F180-G180, A180-B180, C181-D181, E181-F181, G181-A181, B181-C182, D182-E182, F182-G182, A182-B182, C183-D183, E183-F183, G183-A183, B183-C184, D184-E184, F184-G184, A184-B184, C185-D185, E185-F185, G185-A185, B185-C186, D186-E186, F186-G186, A186-B186, C187-D187, E187-F187, G187-A187, B187-C188, D188-E188, F188-G188, A188-B188, C189-D189, E189-F189, G189-A189, B189-C190, D190-E190, F190-G190, A190-B190, C191-D191, E191-F191, G191-A191, B191-C192, D192-E192, F192-G192, A192-B192, C193-D193, E193-F193, G193-A193, B193-C194, D194-E194, F194-G194, A194-B194, C195-D195, E195-F195, G195-A195, B195-C196, D196-E196, F196-G196, A196-B196, C197-D197, E197-F197, G197-A197, B197-C198, D198-E198, F198-G198, A198-B198, C199-D199, E199-F199, G199-A199, B199-C200, D200-E200, F200-G200, A200-B200, C201-D201, E201-F201, G201-A201, B201-C202, D202-E202, F202-G202, A202-B202, C203-D203, E203-F203, G203-A203, B203-C204, D204-E204, F204-G204, A204-B204, C205-D205, E205-F205, G205-A205, B205-C206, D206-E206, F206-G206, A206-B206, C207-D207, E207-F207, G207-A207, B207-C208, D208-E208, F208-G208, A208-B208, C209-D209, E209-F209, G209-A209, B209-C210, D210-E210, F210-G210, A210-B210, C211-D211, E211-F211, G211-A211, B211-C212, D212-E212, F212-G212, A212-B212, C213-D213, E213-F213, G213-A213, B213-C214, D214-E214, F214-G214, A214-B214, C215-D215, E215-F215, G215-A215, B215-C216, D216-E216, F216-G216, A216-B216, C217-D217, E217-F217, G217-A217, B217-C218, D218-E218, F218-G218, A218-B218, C219-D219, E219-F219, G219-A219, B219-C220, D220-E220, F220-G220, A220-B220, C221-D221, E221-F221, G221-A221, B221-C222, D222-E222, F222-G222, A222-B222, C223-D223, E223-F223, G223-A223, B223-C224, D224-E224, F224-G224, A224-B224, C225-D225, E225-F225, G225-A225, B225-C226, D226-E226, F226-G226, A226-B226, C227-D227, E227-F227, G227-A227, B227-C228, D228-E228, F228-G228, A228-B228, C229-D229, E229-F229, G229-A229, B229-C230, D230-E230, F230-G230, A230-B230, C231-D231, E231-F231, G231-A231, B231-C232, D232-E232, F232-G232, A232-B232, C233-D233, E233-F233, G233-A233, B233-C234, D234-E234, F234-G234, A234-B234, C235-D235, E235-F235, G235-A235, B235-C236, D236-E236, F236-G236, A236-B236, C237-D237, E237-F237, G237-A237, B237-C238, D238-E238, F238-G238, A238-B238, C239-D239, E239-F239, G239-A239, B239-C240, D240-E240, F240-G240, A240-B240, C241-D241, E241-F241, G241-A241, B241-C242, D242-E242, F242-G242, A242-B242, C243-D243, E243-F243, G243-A243, B243-C244, D244-E244, F244-G244, A244-B244, C245-D245, E245-F245, G245-A245, B245-C246, D246-E246, F246-G246, A246-B246, C247-D247, E247-F247, G247-A247, B247-C248, D248-E248, F248-G248, A248-B248, C249-D249, E249-F249, G249-A249, B249-C250, D250-E250, F250-G250, A250-B250, C251-D251, E251-F251, G251-A251, B251-C252, D252-E252, F252-G252, A252-B252, C253-D253, E253-F253, G253-A253, B253-C254, D254-E254, F254-G254, A254-B254, C255-D255, E255-F255, G255-A255, B255-C256, D256-E256, F256-G256, A256-B256, C257-D257, E257-F257, G257-A257, B257-C258, D258-E258, F258-G258, A258-B258, C259-D259, E259-F259, G259-A259, B259-C260, D260-E260, F260-G260, A260-B260, C261-D261, E261-F261, G261-A261, B261-C262, D262-E262, F262-G262, A262-B262, C263-D263, E263-F263, G263-A263, B263-C264, D264-E264, F264-G264, A264-B264, C265-D265, E265-F265, G265-A265, B265-C266, D266-E266, F266-G266, A266-B266, C267-D267, E267-F267, G267-A267, B267-C268, D268-E268, F268-G268, A268-B268, C269-D269, E269-F269, G269-A269, B269-C270, D270-E270, F270-G270, A270-B270, C271-D271, E271-F271, G271-A271, B271-C272, D272-E272, F272-G272, A272-B272, C273-D273, E273-F273, G273-A273, B273-C274, D274-E274, F274-G274, A274-B274, C275-D275, E275-F275, G275-A275, B275-C276, D276-E276, F276-G276, A276-B276, C277-D277, E277-F277, G277-A277, B277-C278, D278-E278, F278-G278, A278-B278, C279-D279, E279-F279, 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G305-A305, B305-C306, D306-E306, F306-G306, A306-B306, C307-D307, E307-F307, G307-A307, B307-C308, D308-E308, F308-G308, A308-B308, C309-D309, E309-F309, G309-A309, B309-C310, D310-E310, F310-G310, A310-B310, C311-D311, E311-F311, G311-A311, B311-C312, D312-E312, F312-G312, A312-B312, C313-D313, E313-F313, G313-A313, B313-C314, D314-E314, F314-G314, A314-B314, C315-D315, E315-F315, G315-A315, B315-C316, D316-E316, F316-G316, A316-B316, C317-D317, E317-F317, G317-A317, B317-C318, D318-E318, F318-G318, A318-B318, C319-D319, E319-F319, G319-A319, B319-C320, D320-E320, F320-G320, A320-B320, C321-D321, E321-F321, G321-A321, B321-C322, D322-E322, F322-G322, A322-B322, C323-D323, E323-F323, G323-A323, B323-C324, D324-E324, F324-G324, A324-B324, C325-D325, E325-F325, G325-A325, B325-C326, D326-E326, F326-G326, A326-B326, C327-D327, E327-F327, G327-A327, B327-C328, D328-E328, F328-G328, A328-B328, C329-D329, E329-F329, G329-A329, B329-C330, D330-E330, F330-G330, A330-B330, C331-D331, E331-F331, G331-A331, B331-C332, D332-E332, F332-G332, A332-B332, C333-D333, E333-F333, G333-A333, B333-C334, D334-E334, F334-G334, A334-B334, C335-D335, E335-F335, G335-A335, B335-C336, D336-E336, F336-G336, A336-B336, C337-D337, E337-F337, G337-A337, B337-C338, D338-E338, F338-G338, A338-B338, C339-D339, E339-F339, G339-A339, B339-C340, D340-E340, F340-G340, A340-B340, C341-D341, E341-F341, G341-A341, B341-C342, D342-E342, F342-G342, A342-B342, C343-D343, E343-F343, G343-A343, B343-C344, D344-E344, F344-G344, A344-B344, C345-D345, E345-F345, G345-A345, B345-C346, D346-E346, F346-G346, A346-B346, C347-D347, E347-F347, G347-A347, B347-C348, D348-E348, F348-G348, A348-B348, C349-D349, E349-F349, G349-A349, B349-C350, D350-E350, F350-G350, A350-B350, C351-D351, E351-F351, G351-A351, B351-C352, D352-E352, F352-G352, A352-B352, C353-D353, E353-F353, G353-A353, B353-C354, D354-E354, F354-G354, A354-B354, C355-D355, E355-F355, G355-A355, B355-C356, D356-E356, F356-G356, A356-B356, C357-D357, E357-F357, G357-A357, B357-C358, D358-E358, F358-G358, A358-B358, C359-D359, E359-F359, G359-A359, B359-C360, D360-E360, F360-G360, A360-B360, C361-D361, E361-F361, G361-A361, B361-C362, D362-E362, F362-G362, A362-B362, C363-D363, E363-F363, G363-A363, B363-C364, D364-E364, F364-G364, A364-B364, C365-D365, E365-F365, G365-A365, B365-C366, D366-E366, F366-G366, A366-B366, C367-D367, E367-F367, G367-A367, B367-C368, D368-E368, F368-G368, A368-B368, C369-D369, E369-F369, G369-A369, B369-C370, D370-E370, F370-G370, A370-B370, C371-D371, E371-F371, G371-A371, B371-C372, D372-E372, F372-G372, A372-B372, C373-D373, E373-F373, G373-A373, B373-C374, D374-E374, F374-G374, A374-B374, C375-D375, E375-F375, G375-A375, B375-C376, D376-E376, F376-G376, A376-B376, C377-D377, E377-F377, G377-A377, B377-C378, D378-E378, F378-G378, A378-B378, C379-D379, E379-F379, G379-A379, B379-C380, D380-E380, F380-G380, A380-B380, C381-D381, E381-F381, G381-A381, B381-C382, D382-E382, F382-G382, A382-B382, C383-D383, E383-F383, G383-A383, B383-C384, D384-E384, F384-G384, A384-B384, C385-D385, E385-F385, G385-A385, B385-C386, D386-E386, F386-G386, A386-B386, C387-D387, E387-F387, G387-A387, B387-C388, D388-E388, F388-G388, A388-B388, C389-D389, E389-F389, G389-A389, B389-C390, D390-E390, F390-G390, A390-B390, C391-D391, E391-F391, G391-A391, B391-C392, D392-E392, F392-G392, A392-B392, C393-D393, E393-F393, G393-A393, B393-C394, D394-E394, F394-G394, A394-B394, C395-D395, E395-F395, G395-A395, B395-C396, D396-E396, F396-G396, A396-B396, C397-D397, E397-F397, G397-A397, B397-C398, D398-E398, F398-G398, A398-B398, C399-D399, E399-F399, G399-A399, B399-C400, D400-E400, F400-G400, A400-B400, C401-D401, E401-F401, G401-A401, B401-C402, D402-E402, F402-G402, A402-B402, C403-D403, E403-F403, G403-A403, B403-C404, D404-E404, F404-G404, A404-B404, C405-D405, E405-F405, G405-A405, B405-C406, D406-E406, F406-G406, A406-B406, C407-D407, E407-F407, G407-A407, B407-C408, D408-E408, F408-G408, A408-B408, C409-D409, E409-F409, G409-A409, B409-C410, D410-E410, F410-G410, A410-B410, C411-D411, E411-F411, G411-A411, B411-C412, D412-E412, F412-G412, A412-B412, C413-D413, E413-F41

25 *staccato sempre*

Measures 25-30: Bass clef, one sharp (F#), 2/4 time. The music consists of a continuous eighth-note pattern. Fingerings and accidentals are indicated above the notes: measure 25 (1, b4, #6), measure 26 (5, 1, 5, b4), measure 27 (5, b4, #5), measure 28 (b4, #5), measure 29 (b4, #5), and measure 30 (b4, #5).

Allegretto staccato

26

Measures 26-31: Bass clef, one sharp (F#), 2/4 time. The music consists of a continuous eighth-note pattern. Fingerings and accidentals are indicated above the notes: measure 26 (5, 1, #5), measure 27 (2, #5), measure 28 (5, b4, 5), measure 29 (b4, 5), measure 30 (5, 2), and measure 31 (7, 2).

Slow Polka

27

Measures 27-36. The score is written on ten staves in 3/4 time with a key signature of two flats (B-flat and E-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingering numbers (1-5) and breath marks (horizontal lines) are present. The piece concludes with a double bar line and a key signature change to one flat (B-flat).

The image displays a page of musical notation, likely for a clarinet, consisting of eight staves. The music is written in 13/8 time and features a key signature of two flats (B-flat and E-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of two flats. The second staff includes the marking *rit.* (ritardando) and *a tempo* (return to tempo). The third staff ends with a double bar line and a key signature change to one flat (B-flat). The fourth staff continues the melody. The fifth staff includes a key signature change to one sharp (F-sharp). The sixth staff includes a key signature change to two sharps (F-sharp and C-sharp). The seventh staff includes a key signature change to one sharp (F-sharp). The eighth staff ends with a double bar line and a key signature change to one flat (B-flat). The notation is written in a clear, professional style, typical of a musical score.

Valse moderato

28

p

ff

p

ff

dolce

f

1 *2*

rit. *p a tempo*

grazioso

p

f *p*

ff

p

dolce

ff

Polka

29 *f* *rit.* *p*

accel. e cresc. *rit.* *a tempo*

mosso *rall.*

rit. *a tempo*

rit. *rit.*

a tempo *p* *accel. e cresc.*

rit. *a tempo*

rit. *pp 2d time*

f both times

Valse moderato

30

p *f* *p* *ff* *pp* *ff* *p rit.* *a tempo* *f*

p

ff

ff

rit.

a tempo

ff

Tempo di Polonaise

31

f *p* *f* *p* *f* *p* *f* *p* *f* *pp* *f* *rit.*


Moderato

32

p *f* *p* *p* *f* *p* *f* *p* *f* *p* *p*

The musical score is written on 11 staves. It begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'Moderato'. The score starts at measure 32. The melody is primarily composed of eighth notes, often beamed in groups of four. Dynamics include piano (*p*) and forte (*f*). There are several slurs and accents throughout the piece. The piece concludes with a final measure containing a whole note and a fermata.

Tempo di Polka

*) This pedal C  should be taken in the first position.

This musical score page contains ten staves of music for a clarinet. The key signature is one flat (B-flat). The music is characterized by rapid sixteenth-note passages and dynamic contrasts. The dynamics include *p* (piano), *f* (forte), *ff* (fortissimo), *pp* (pianissimo), and *cresc.* (crescendo). There are also articulation marks such as slurs and accents. A repeat sign with first and second endings is present on the third staff. A measure number '6' is indicated on the seventh staff. The score concludes with a final note on the tenth staff.

p *f* *p* *f* *p* *f* *p* *pp* *p cresc.* *ff* *p* *ff*

Galop

34

f *p* *f* *f* *pp* *f*

pp *f* *pp* *f* *p*

f *f* *p*

f *p*

ff *p*

f *p*

ff

f *pp* *f* *pp* *f* *pp* *f*

pp

pp cresc. poco

a poco *ff*

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Tempo di Polka

35

6

p

p

p

f

p

p

p

p

b4

b4

Tarantella

36

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

Barcarolle

37

p *f* *p* *f* *pp* *f* *pp* *f* *p*

Allegro

38

p *f* *p* *f* *p* *f* *p* *f*

Allegro

39

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

Allegretto

40

f staccato *p*

f

f

p ^{b4}

p ⁷

f

p *f*

p

f

f *p*

f *p* *p* ⁶ ⁶ ² *ff*

Andantino

41

The musical score is written for a single clarinet part in 12/8 time, with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Andantino'. The score consists of ten measures, numbered 41 to 50. The dynamics are marked as follows: *mf* (measures 41-42), *f* (measures 43-44), *p* (measures 45-46), *ff* (measures 47-48), *p* (measures 49-50). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and phrasing marks throughout the piece. The notation is clear and professional, typical of a published musical score.

mf

f

p

ff

p

p

f

Moderato

42

p

p

p

f *p* *f*

p *f* *p*

p

mf

p

A la Tarantella

43 *ff* *pp*

f *p*

f

f *p*

f *f*

p *f*

p *p* *f* *p*

p

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A la Cake Walk

44

f *p* *f* *pp* *p* *f* *p* *f* *ff* *f p 2nd time* *pp* *ff* *pp* *f* *ff* *pp* *ff* *pp* *ff* *pp*

1 2

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Polka

46 *f*

p *f* *p* #4

6 *p* *f*

f *p* *f*

p

1 2

1 2

p *f*

ff *p*

f

1 2

This page contains eight staves of musical notation for a clarinet. The notation is as follows:

- Staff 1:** Starts with a forte (*f*) dynamic. The melody consists of eighth and sixteenth notes.
- Staff 2:** Features a crescendo from piano (*p*) to forte (*f*). The melody continues with eighth and sixteenth notes.
- Staff 3:** Includes a key signature change to D major, marked with a #4. The melody continues with eighth and sixteenth notes.
- Staff 4:** Starts with a forte (*f*) dynamic, followed by a piano (*p*) section. The melody continues with eighth and sixteenth notes.
- Staff 5:** Features a forte (*f*) dynamic, followed by a piano (*p*) section. The melody continues with eighth and sixteenth notes.
- Staff 6:** Starts with a piano (*p*) dynamic. The melody continues with eighth and sixteenth notes.
- Staff 7:** Starts with a forte (*f*) dynamic, followed by a piano (*p*) section. The melody continues with eighth and sixteenth notes.
- Staff 8:** Ends with a piano (*p*) dynamic. The melody continues with eighth and sixteenth notes.

Slurring Exercise

Legatissimo

47

The musical score is written for a single melodic line in 12/8 time, marked 'Legatissimo'. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 12/8 time signature. The music is written in a single melodic line. The first staff contains measures 47 through 50. The subsequent staves continue the exercise, featuring various slurred eighth and sixteenth note patterns, including triplets in the later staves. The exercise concludes with a double bar line on the tenth staff.

This page contains ten staves of musical notation for a clarinet piece. The music is written in 3/2 time, as indicated by the time signature on the first staff. The notation includes various note values, slurs, and a repeat sign. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of a series of eighth and sixteenth notes, often grouped with slurs. The second staff through the fourth staff continue this melodic line. The fifth staff features a repeat sign (double bar line with two dots) after the first measure, followed by a continuation of the melody. The sixth staff through the eighth staff show further development of the melodic line, with some measures containing slurs over multiple notes. The ninth staff continues the melody, and the tenth staff concludes the piece with a final measure containing a whole note.

48

Measures 48-53. The music is in bass clef, 2/4 time, with a key signature of two flats (Bb and Eb). It features a continuous eighth-note pattern. Measure 48 has a #5 fingering. Measure 49 has a #4 fingering. Measure 50 has a #5 fingering. Measure 51 has a #5 fingering. Measure 52 has a #5 fingering. Measure 53 has a #4 fingering.

49

Measures 49-54. The music is in bass clef, 2/4 time, with a key signature of two flats (Bb and Eb). It features a continuous eighth-note pattern. Measure 49 has a #5 fingering. Measure 50 has a b4 fingering. Measure 51 has a #4 fingering. Measure 52 has a b4 fingering. Measure 53 has a #4 fingering. Measure 54 has a #4 fingering.

51

mf

f

p

p

[illegible]

Allegro

53

p cresc.

f

Allegro moderato

54

p

f

Allegro moderato

55

Galop

56

57

rit.

Andante

58

p

Allegro moderato

59

f

Allegro moderato

60 *p*

accel.

61 *f*

62 *f*

63

The musical score for measures 60-63 is written for bassoon. Measure 60 begins with a piano (*p*) dynamic and features a series of eighth-note slurs. Measure 61 starts with a forte (*f*) dynamic and includes triplets and slurs. Measure 62 continues with a forte (*f*) dynamic, featuring a sixteenth-note triplet. Measure 63 is the final measure on this page, marked piano (*p*), and contains slurs and fingerings. The tempo is marked Allegro moderato. The key signature has one flat (B-flat). Measure numbers 60, 61, 62, and 63 are indicated at the start of their respective staves.

Largo

63 *p*

The musical score for measure 63 is written for bassoon. It begins with a piano (*p*) dynamic and features a series of eighth-note slurs. The tempo is marked Largo. The key signature has one flat (B-flat). Measure number 63 is indicated at the start of the staff.

Moderato assai

64

p *f* *p*

Tempo di Mazurka

65

f *p* *f* *Fine ff* *p* *ff* *poco rit.* *D. C. al Fine*

Andantino

66

p

rit a tempo p

f

p

Allegro

67

staccato

staccato

staccato

staccato

Andante

68

p *pp*

Allegro moderato

69

70

71

71

72

Moderato

72

p *f* *p* *f* *p* *f* *p* *f* *p* *f* *pp* *f* *pp* *f* *p* *f*

Staccato

73

p *f* *p* *f* *p* *f* *ff-pp 2nd time*

Polka

74

p *rit. f a tempo* *f* *p* *f* *p* *rit. a tempo* *p* *a tempo* *rit. p* *f* *1.* *2.*

The following scale exercises are written in a rather peculiar manner, but if the student will take the time to study them properly he will derive a great amount of benefit therefrom.

It will be noticed that each exercise has two distinct key signatures at the start. Each signature is numbered. Follow the numbers in rotation. In other words, in performing the first exercise, play it first in the key of F, with one flat. Then proceed with No. 2, playing it in two flats, and so on until No. 7. Then play No. 8 in the key of C, and go back in proper rotation following the numbers 9, 10, etc.

The purpose of these exercises with the double signatures, is to help the student in making transpositions of a half tone. Notice that if No. 1 is played in one flat, or No. 14, in six sharps the notation is the same, but the scale in sharps sounds a half tone higher.

No. 1 No. 14

The musical score is written in bass clef with a 2/4 time signature. It consists of six staves. The first staff is divided into two sections: 'No. 1' and 'No. 14'. The 'No. 1' section starts with one flat (F major) and the 'No. 14' section starts with six sharps (F# major). The scale exercises are written in a peculiar manner, with the notation being the same for both exercises, but the key signature is different. The scale exercises are written in a peculiar manner, with the notation being the same for both exercises, but the key signature is different.

[No. 2 | No. 13] *staccato*

Musical score for No. 2 and No. 13, staccato. The score consists of six staves of music in bass clef, 2/4 time. The key signature changes from one flat (B-flat) to three sharps (F#, C#, G#). The music is written in a staccato style with many eighth and sixteenth notes.

[No. 3 | No. 12]

Musical score for No. 3 and No. 12. The score consists of five staves of music in bass clef, 2/4 time. The key signature changes from one flat (B-flat) to three sharps (F#, C#, G#). The music is written in a staccato style with many eighth and sixteenth notes. There are two measures marked with a circled cross symbol (\oplus) and a first/second ending bracket at the bottom.

Cut from \oplus to \oplus ad lib.

[No. 4 | No. 11]

First system of musical notation (Measures 1-8). The score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a time signature of 2/4. The first measure (No. 4) contains a double bar line and a key signature change to one sharp (F#). The subsequent measures (No. 11) continue in this key. The notation features eighth and sixteenth notes, often beamed together in groups of four or six, with various articulation marks.

[No. 5 | No. 10]

Second system of musical notation (Measures 9-16). The score continues in the same bass clef, key signature of one sharp (F#), and 2/4 time signature. The notation is consistent with the first system, featuring beamed eighth and sixteenth notes and various articulation marks. The system concludes with a double bar line in the final measure.

[No. 6 | No. 9]

Measures 1-6 of the musical score. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The notation is in bass clef. Measures 1-2 are marked with a double bar line and a key signature change to one sharp (F#). Measures 3-6 continue with the same key signature and time signature.

[No. 7 | No. 8]

Measures 7-12 of the musical score. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The notation is in bass clef. Measures 7-8 are marked with a double bar line and a key signature change to one sharp (F#). Measures 9-12 continue with the same key signature and time signature. There are three fermatas (⊕) above measures 9, 10, and 11.

Cut from ⊕ to ⊕ ad lib.

Exercises in the Alto Clef

As the notes are written and called in the Alto Clef

Alto

E F G A B C D E F G A

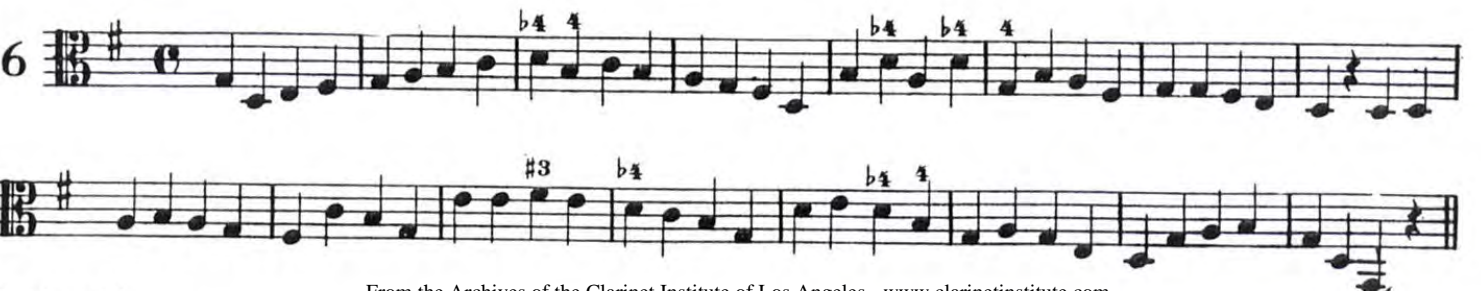
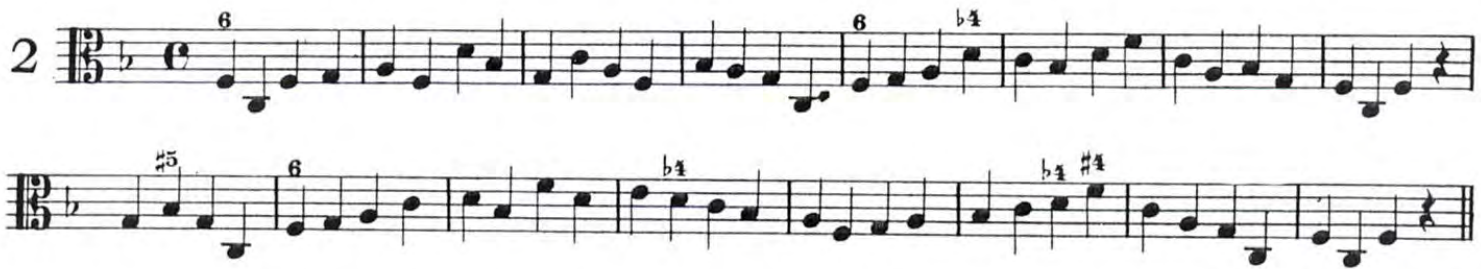
Tenor

Corresponding notes in the Tenor Clef

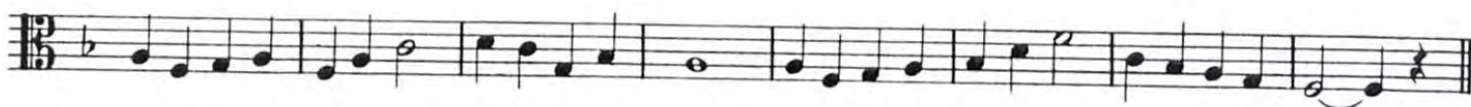
B C D E F G A B C D E F

Chromatic Scale

Alto Clef



7 8 9 10 11 12



Andantino

16

The musical score for 'Andantino' begins at measure 16. The key signature is one flat (B-flat) and the time signature is 3/4. The notation is written in bass clef. The score includes various note values, rests, and dynamic markings. There are repeat signs and first/second endings marked with '1' and '2'.

Moderato

17

p

p

pp

p

rit. ff

Andantino un poco mosso

18

p

p

p

p

1 2

Moderato

19

p *f* *p* *f* *p* *p*

Andante mosso

20

p *f* *p* *p* *p* *p*

21664-121

21

The first system of the musical score consists of five staves. The first staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 9/8 time signature. It contains a melodic line with a piano (*p*) dynamic marking. The second staff continues the melody with slurs and ties. The third staff features a piano (*p*) dynamic marking and a crescendo hairpin. The fourth staff continues the melodic development. The fifth staff concludes the system with a piano (*p*) dynamic marking and a crescendo hairpin.

21664-121

22

p

f

p

p

p

p

cresc. poco a poco

p

From the Archives of the Clarinet Institute of Los Angeles - www.clarinetinstitute.com

Andantino

23

p *p* *f* *ff* *pp* *p* *pp* *poco* *p*

Moderato

24

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

Mazurka

25

p *f* *p* *f* *pp* *f* *p* *f* *p* *f* *p* *f*

Moderato

26

The musical score is written for a single melodic line in 3/4 time. It begins at measure 26. The key signature has one flat (B-flat). The tempo is marked 'Moderato'. The dynamics range from piano (*p*) to forte (*f*). The score includes various musical notations such as slurs, accents, and repeat signs with first and second endings. The piece concludes with a final cadence in measure 37.

Tempo di Mazurka

27

f p f p f p f p f

Allegretto moderato

28

p p p p f

Galop

29

p *p* *ff* *p*

1 2

p *p*

ff *p*

f *p*

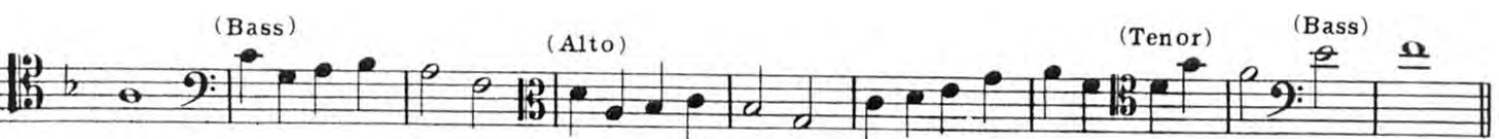
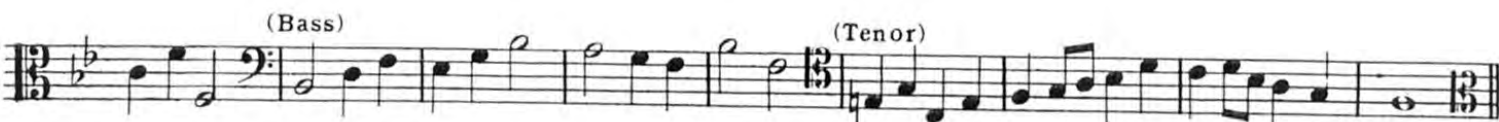
p *f* *p* *f* *p* *ff*

It often happens that several different clefs will appear in one piece. Here is an exercise written in three clefs. The Trombonist who aspires to a position in a Symphony or Grand Opera orchestra, must be able to change from one clef to the other at sight. It will seem extremely confusing at the start, but proper practice will overcome all obstacles.

The change from one clef to another does not alter the key signature, nor does it change any accidentals (flats, sharps or naturals) that appear in the course of a number.

The next few exercises contain frequent changes of clef. The player who applies himself to these exercises conscientiously will soon master them.

March tempo



3

4

The image displays two musical exercises, numbered 3 and 4, in a Moderato tempo. Both exercises are in B-flat major (two flats) and 3/4 time. Exercise 3 is 12 measures long, and Exercise 4 is also 12 measures long. The notation is written on six staves per exercise, featuring various rhythmic patterns including eighth and sixteenth notes, and rests. The exercises are designed for technical practice on the clarinet.

Quasi Mazurka

5

Measures 1-5 of the 'Quasi Mazurka' piece. The music is written in 5/4 time and features a series of eighth and sixteenth notes, with some measures containing triplets. The key signature is one sharp (F#).

Moderato

6

Measures 1-6 of the 'Moderato' piece. The music is written in 6/4 time and features a series of eighth and sixteenth notes, with some measures containing triplets. The key signature is one sharp (F#).

7

Andantino mosso

8

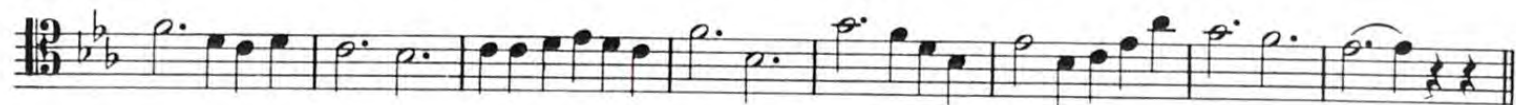
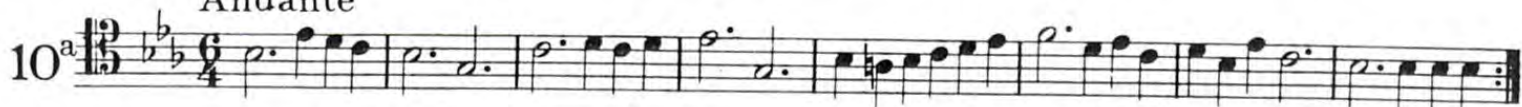
Allegro moderato

9

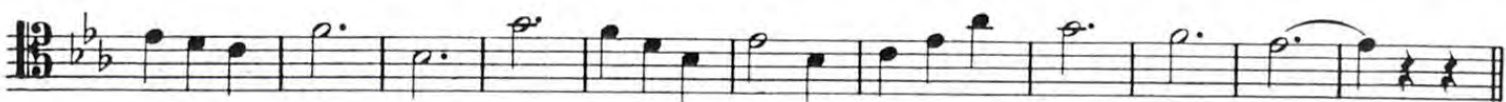
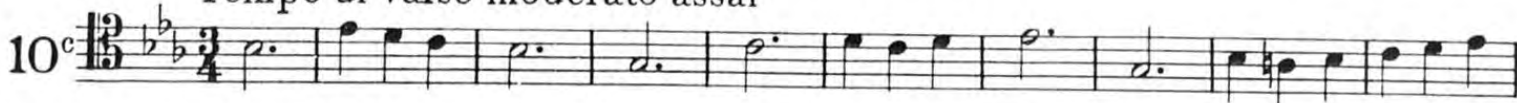
The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of two flats (B-flat major), and a 3/4 time signature. The music is written in a single system. The notation includes various note values, rests, and bar lines. The piece concludes with a double bar line and repeat dots.

The following three exercises are precisely the same in melody, but each is written in a different time, the first in $\frac{6}{4}$, the second in $\frac{6}{8}$, and the third in $\frac{3}{4}$ time.

Andante



Tempo di Valse moderato assai



This and the following exercise are the same in theme, but different in time.

Andantino



Allegro

12

The following two exercises are also similar in melody, but different in time.

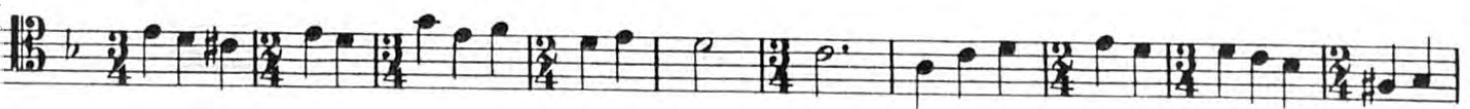
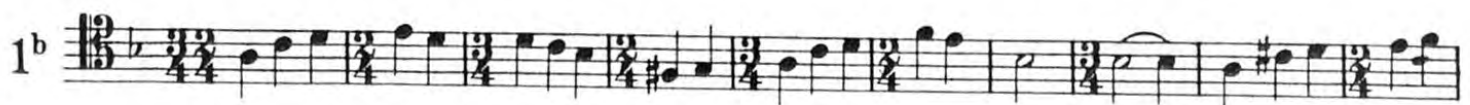
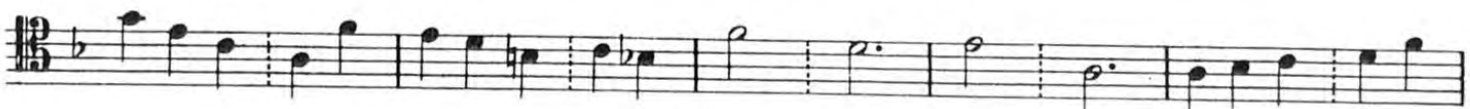
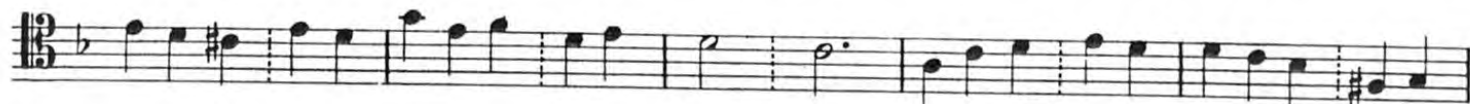
Andante

13^a

Andante

13^b

$\frac{5}{4}$ time is not unusual nowadays. Each measure really consists of a $\frac{3}{4}$ and $\frac{2}{4}$ rhythm as the dotted line in the first exercise shows. Sometimes the $\frac{3}{4}$ rhythm comes first, and sometimes the $\frac{2}{4}$. The second exercise is really the same as the first, only that the whole number is written in $\frac{3}{4}$ and $\frac{2}{4}$ time, showing how a conductor would direct it.



Old Folks at Home

S. MANTIA

Cadenza

1

 f

Theme

p

p

pp

Tutti

1st Var.

8

2nd Var.

Tutti

8

Cadenza

Finale

p

Coming Thro' the Rye

S. MANTIA

Allegro *Cadensa*Moderato
Theme

1st Var.

*Cad.*

2nd Var.



p

p

p *f*

p *f*

p *frit.* *Cad.* *p* *mp* *mf*

f

Finale *f* *p* *f*

p

p *f* *p* *f*

ff

Valse Caprice

Andantino moderato

S. MANTIA



Musical score for Clarinet in B-flat, 3/4 time, page 119. The score consists of ten staves of music. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The music features various dynamics (*pp*, *ff*, *f*, *p*, *a tempo*, *rit.*), articulation (accents, slurs), and phrasing (trills, triplets). The first staff begins with a triplet of eighth notes and a forte (*ff*) dynamic. The second staff starts with a piano-piano (*pp*) dynamic and includes a ritardando (*rit.*) marking. The third staff is marked *a tempo* and ends with a piano (*p*) dynamic. The fourth staff contains a first and second ending bracket. The fifth staff has a ritardando (*rit.*) marking and a piano (*p*) dynamic. The sixth staff continues the melodic line. The seventh staff is marked *a tempo* and *p*. The eighth staff is marked *p*. The ninth staff begins with a forte (*f*) dynamic and a triplet. The tenth staff concludes the piece with a final melodic phrase.

**Variations on
"In Dixie"
"My Old Kentucky Home" and
"Old Black Joe"**

S. MANTIA

Moderato

[illegible]

Andante

p

p

p

p

f

ff

pp

f

f

accel.

rit.

p

f

p

f

p

f

p

ff

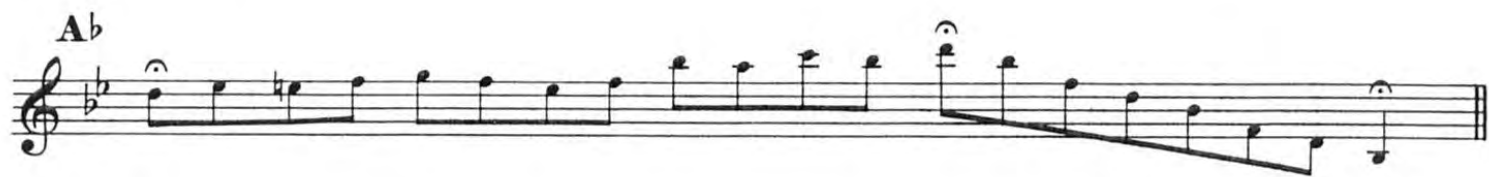
8

Tutti

Cadenzas

In Various Keys

The following Cadenzas are written in various keys, and if desired can be inserted into Concert solos with good effect.



B \flat

rall.

F

E \flat

B \flat

The musical score is written for a single melodic line on a clarinet. It begins in B-flat major (B \flat) and features a series of eighth and sixteenth notes, with a fermata on the first staff. The tempo is marked 'rall.' (rallentando) on the second staff. The key signature changes to F major (F) on the third staff, then to E-flat major (E \flat) on the fourth staff, where triplet markings are used. The key signature returns to B-flat major (B \flat) on the sixth staff. The piece concludes with a long, sweeping melodic line across the final two staves, ending with a fermata.