

FIRST STUDIES. ERSTE ETUDEN. PREMIÈRES ETUDES.

1.
 2.
 3.
 4.
 5.
 6.
 7.

7. *tu* *tu*

tu *tu*

tu *tu*

tu *tu*

8. *tu tu* *tu tu*

tu tu *tu tu*

tu tu *tu tu*

tu tu *tu tu*

9. *tu tu* *tu tu*

tu tu *tu tu*

tu tu *tu tu*

tu tu *tu tu*

tu tu *tu tu*

tu tu *tu tu*

10. 

Exercise 10 consists of six staves of music. The first staff is in C major (one sharp) and contains a sequence of notes with fingerings: 0, 2, 1, 1, 1, 2, 3, 2. The second staff is in D major (two sharps) with fingerings: 1, 2, 2, 1, 0, 1, 2, 1, 1, 2, 1, 1, 1, 2, 1, 2, 1, 3, 1, 2, 1, 3. The third staff is in E major (three sharps) with fingerings: 2, 1, 1, 2, 2, 3, 2, 1, 2, 2, 3, 1, 2, 1, 2, 1, 2. The fourth staff is in F major (one flat) with fingerings: 1, 2, 0, 1, 2, 1, 2, 1, 2, 3, 1, 2, 1, 2, 1, 2, 1, 2. The fifth staff is in G major (two sharps) with fingerings: 2, 1, 2, 1, 2, 0, 1, 2, 3, 0, 2, 3, 0, 2, 1, 1, 2, 2, 1, 2, 3, 1, 2. The sixth staff is in A major (three sharps) with fingerings: 1, 0, 1, 2, 1, 0, 1, 1, 1, 2, 1, 1, 2, 1, 2, 1, 2.

11. 

Exercise 11 consists of two staves of music. The first staff is in B-flat major (two flats) and features a sequence of notes with accents (v) and slurs. The second staff continues the sequence in the same key signature.

12. 

Exercise 12 consists of two staves of music. The first staff is in B-flat major (two flats) and features a sequence of notes with accents (v) and slurs. The second staff continues the sequence in the same key signature.

13. 

Exercise 13 consists of two staves of music. The first staff is in C major (one sharp) and features a sequence of notes with accents (v) and slurs. The second staff continues the sequence in the same key signature.

14. 

Exercise 14 consists of two staves of music. The first staff is in D major (two sharps) and features a sequence of notes with accents (v) and slurs. The second staff continues the sequence in the same key signature.

15. 

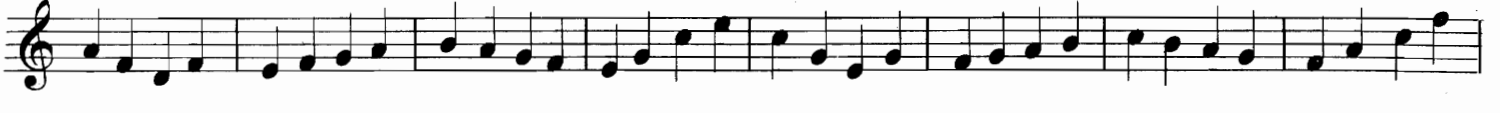


16. 





17. 

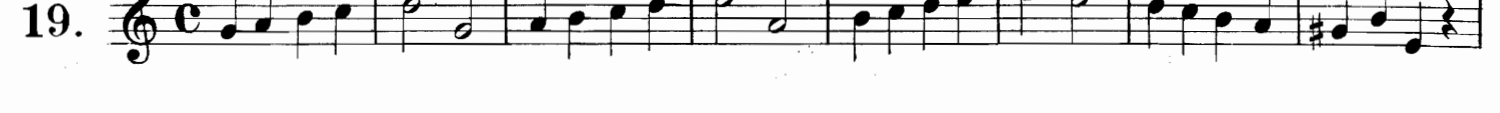




18. 





19. 



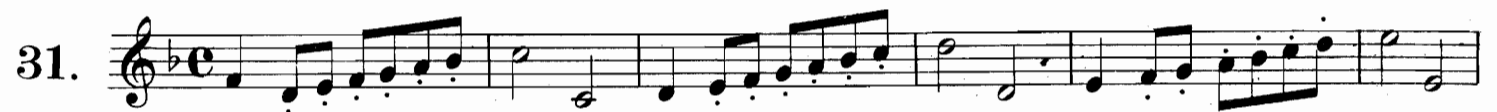


24.  Musical notation for exercise 24, measures 1-3. The first staff is in C major, common time, and contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second and third staves continue this sequence with eighth notes in a descending pattern.

25.  Musical notation for exercise 25, measures 1-3. The first staff is in D major, common time, and contains a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The second and third staves continue this sequence with eighth notes in a descending pattern.

26.  Musical notation for exercise 26, measures 1-3. The first staff is in 3/4 time and contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second, third, and fourth staves continue this sequence with eighth notes in a descending pattern.

27.  Musical notation for exercise 27, measures 1-3. The first staff is in D minor, 3/4 time, and contains a sequence of eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The second, third, and fourth staves continue this sequence with eighth notes in a descending pattern.





38.  Musical staff 1 of exercise 38, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody begins with a quarter note followed by eighth notes.

 Musical staff 2 of exercise 38, continuing the melody with eighth notes and quarter notes.

 Musical staff 3 of exercise 38, featuring a half note followed by eighth notes.

 Musical staff 4 of exercise 38, continuing the eighth-note pattern.

 Musical staff 5 of exercise 38, ending with a quarter note and a fermata.

39.  Musical staff 1 of exercise 39, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody begins with a quarter note followed by eighth notes.

 Musical staff 2 of exercise 39, continuing the melody with eighth notes and quarter notes.

 Musical staff 3 of exercise 39, featuring a half note followed by eighth notes.

 Musical staff 4 of exercise 39, continuing the eighth-note pattern.

40.  Musical staff 1 of exercise 40, featuring a treble clef, a key signature of two flats (Bb, Eb), and a 3/4 time signature. The melody begins with a quarter note followed by eighth notes.

 Musical staff 2 of exercise 40, continuing the melody with eighth notes and quarter notes.

 Musical staff 3 of exercise 40, featuring a half note followed by eighth notes.

 Musical staff 4 of exercise 40, continuing the eighth-note pattern.

41. 

42. 

43. 

44. 

45. 

46. 













The first system of music consists of six staves of music. Each staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). The music is written in a single melodic line, featuring a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. The notation is clear and legible, with standard musical symbols for notes, stems, and beams.

47.

The second system of music begins with the measure number '47.' and a common time signature (C). It consists of six staves of music. The notation is more complex than the first system, featuring many beamed sixteenth notes and eighth notes. There are two specific annotations: a '1' over a '2' under a note in the third staff, and another '1' over a '2' under a note in the fourth staff, likely indicating fingerings or articulation. The system concludes with a double bar line.

48.

49.

50.

D. C.

STUDIES
ON SYNCOPATION.

STUDIEN
ÜBER DIE SYNCOPEN.

ÉTUDES
SUR LES SYNCOPES.

1. *tu tu tu tu tu*

2. *tu tu tu tu tu tu*

3. *tu tu tu tu tu tu*

4. *tu tu tu tu tu*

5.

6.

Detailed description: This page contains six musical exercises for voice and piano. Each exercise is presented in two staves. Exercise 1 is in common time (C) and features a melody with syncopated rhythms and a piano accompaniment with chords and eighth notes. Exercises 2 through 6 follow a similar format with varying time signatures: 2 (C), 3 (2/4), 4 (3/4), 5 (3/4), and 6 (2/4). The exercises focus on rhythmic patterns and syncopation, with some including vocal lines and others being purely instrumental. The piano part for each exercise consists of chords and rhythmic accompaniment.

7.

8.

9.

Allegro.
10.



Studies on dotted eighth notes
followed by sixteenths.

Etuden über die punktir-
ten Achtel mit folgenden
Sechszehnteln.

Études sur les croches poin-
tées suivies de doubles cro-
ches.

Tempo di Marcia.

13. 
tu tutu tutu tutu tu tu




Allegro moderato.

14. 
tu tu tu tu tu tu tu tu






Allegro.

15. 





Two staves of musical notation. The first staff contains measures 14 and 15. The second staff continues the melody from measure 15. The music features eighth and sixteenth notes with various accidentals.

16.

Five staves of musical notation for measures 16 through 21. The music is in 2/4 time and features a consistent eighth-note rhythmic pattern with various accidentals.

Tempo di Marcia.

17.

Four staves of musical notation for measures 22 through 26. The music is in 3/4 time and features a consistent eighth-note rhythmic pattern with various accidentals.

Allegro moderato.

18. 

Moderato.

19. 
tu tutu tu tu tu

20. 
tutututututu tu



24. 



25. 



26. 



27. 



Allegretto.

28. 

tu tu tu tu tu tu tu tu

Allegro.

29. 

Allegretto.

30. 





Tempo I.







Allegretto.

31. 











Allegretto.

32. 









Allegretto.

33. 





34. 

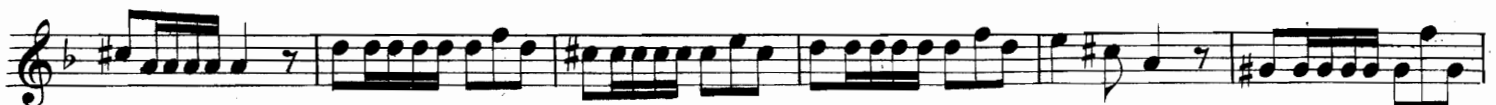




Allegretto.



tu tutututu tu tutututu tu



37.

38.

EXPLANATION

for the Studies on the Slur.

Without question this is one of the most important portions of my method, and I have devoted considerable space to its exposition. Particular attention has been given to those exercises which are produced by movements of the lips alone, without the aid or substitution of a valve. The fingering must be used exactly as indicated, no matter how unusual it may appear. I have purposely indicated the fingering as I did, not because I wished to recommend its habitual usage, but in order to invest this kind of exercise with unusual difficulties through which the lips are compelled to move and produce the notes without the aid of valves.

This exercise, moreover, is analogous to that practiced by singers when they study the movement of the glottis in order to master the trill.

The easiest interval to perform in this manner is that of the minor second. The interval of the major second is somewhat more difficult, as a certain movement of the lips is necessary in order to obtain it.

The interval of the third is the most difficult of all, for it is often met with in situations wherein it becomes impossible to have recourse to the valves to assist in carrying the sound from the lower, to the higher note.

I therefore recommend the diligent practice of this kind of exercise; it becomes the foundation of an easy and brilliant execution. It imparts great suppleness to the lips, and is an essential aid for mastering the trill.

Trilling through means of the lips alone is only desirable for intervals of a second, as in Exercise No. 23, and then only if the indicated fingering is employed; otherwise trills in thirds will result, and these are both annoying and objectionable.

I merely suggest these exercises as studies and in no way do I advise pupils to adopt them in general practice, as is the case with certain players who wish to apply to the cornet a system which has no solid foundation. The cornet is one of the most complete and perfect of all instruments and repudiates rather than requires all factitious practices, the effect of which will always appear detestable to people of taste.

I must take this opportunity of pointing out an intolerable defect, much affected by the adepts of this school, as regards the movement of the lips; I allude to the manner in which they execute the gruppetto.

In order to execute this ornament on the cornet, all that is required is the regular movement of the fingers, and each note will be emitted with irreproachable precision and purity.

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ERKLÄRUNG

der Etuden über das Schleifen.

Dieser Theil der Schule ist unstreitig einer der wichtigsten; ich habe ihm daher eine grosse Ausdehnung eingeräumt, besonders in den Uebungen, welche speciell durch die Lippenbewegung gemacht werden, d.h. ohne die Hinzuziehung oder Substituierung eines Pistons. Man muss dem angezeigten Fingersatz folgen, wenn er auch ungebrauchlich ist. Ich habe diese Fingersätze zu Hülfe genommen, nicht etwa, um ihren Gebrauch in der gewöhnlichen Ausführung anzuempfehlen, sondern vielmehr, um dieser Gattung von Uebungen eine Schwierigkeit zu verleihen, die um jeden Preis zu überwinden ist, mit andern Worten: um die Lippen zu zwingen, sich zu bewegen, ohne zur Anwendung der Pistons seine Zuflucht zu nehmen.

Diese Uebung ist übrigens verwandt mit der, welche die Sänger ausführen, wenn sie die Bewegung der Stimmritze üben um zu dem Triller zu gelangen.

Das leichteste Intervall zum Schleifen ist das Intervall der kleinen Secunde, das Intervall der grossen Secunde ist ein wenig schwerer, denn man muss schon eine gewisse Bewegung der Lippen anwenden, um es zu erhalten.

Das Intervall einer Terz ist das schwerste, denn es befindet sich oft auf Stufen, wo es unmöglich wird, die Pistons zu Hülfe zu nehmen, um den Ton der tiefen Note zu der hohen Note hinaufzuziehen.

Ich rathe an, diese Art von Uebungen emsig zu studiren; sie wird die Quelle einer leichten und brillanten Ausführung; man erhält durch sie eine grosse Geschmeidigkeit der Lippen, besonders wenn man die Ausführung des Trillers erreichen will.

Der Triller vermittelt der Lippen ist nur für die Intervalle gut, in denen die Töne eine Secunde von einander liegen, wie in der Uebung No. 23, und besonders, wenn man dem angezeigten Fingersatz folgt, sonst würde man Terztriller machen, die ebenso unangenehm, als schlecht sind.

Ich stelle diese Uebungen nur als Studien hin, und verpflichte die Schüler keineswegs, sich ihrer in der Praxis zu bedienen, wie es manche Hornisten thun, die dem Cornet à pistons ein System anhängen, welches durchaus keine Berechtigung hat denn dies Instrument ist eines der vollkommensten und vollständigsten, welches erkünstelte Prozeduren, deren Effect Leuten von Geschmack abscheulich sein muss, eher verwirft, als verlangt.

Ich muss bei dieser Gelegenheit noch einen unerträglichen Fehler bezeichnen, den die Anhänger dieser Schule zu lieben scheinen einen Fehler vermittelt der Bewegung der Lippen. Ich will von der Art sprechen, wie sie den Gruppetto machen.

Um diese Verzierung auf dem Cornet à Pistons auszuführen, genügt es, die Finger regelmässig zu bewegen, und jede Note kommt mit einer untadelhaften Bestimmtheit und Reinheit heraus.

EXPLICATION

des Etudes sur le coule.

Cette partie de la méthode est sans condredit une des plus importantes; aussi lui ai-je donné un grand développement, surtout dans les exercices qui se font spécialement par le mouvement des lèvres c'est à-dire sans avoir recours à l'addition ou à la substitution d'un piston. On devra suivre exactement les doigtés indiqués, quoique étant inusités. C'est à dessein, en effet, que j'ai eu recours à ces doigtés, non plus pour en conseiller l'usage dans l'exécution habituelle, mais afin de donner à ce genre d'exercice une difficulté qui doit absolument être surmontée, autrement dit, en obligeant les lèvres à se mouvoir, sans avoir recours à l'emploi des pistons.

Ce travail est, du reste, analogue à celui auquel se livrent les chanteurs quand ils étudient le mouvement de la glotte pour arriver à faire le trille.

L'intervalle le plus facile à couler est l'intervalle de seconde mineure; l'intervalle de seconde majeure est un peu plus difficile, car il faut déjà faire un certain mouvement des lèvres pour l'obtenir.

L'intervalle de tierce est le plus difficile, car il se trouve souvent sur des degrés où il devient impossible d'avoir recours aux pistons pour aider à porter le son de la note basse sur la note haute.

Je conseille donc de travailler assidûment ce genre d'exercice; il devient la source d'une exécution facile et brillante; on obtient par lui une grande souplesse de lèvres, surtout quand on peut arriver jusqu'à l'exécution du trille.

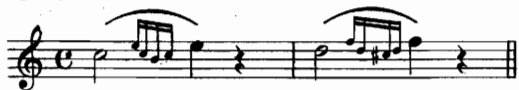
Le trille, au moyen des lèvres, n'est bon que pour les intervalles où les harmoniques sont à distance de seconde, comme dans l'exercice no. 23, et surtout en suivant les doigtés indiqués, autrement on ferait des trilles de tierces qui seraient aussi désagréables que mauvais.

Je ne donne donc ces exercices que comme études, et je n'engage aucunement les élèves à s'en servir dans la pratique, ainsi que le font certains cornistes qui veulent appliquer au cornet à pistons un système qui n'a aucune raison d'être, puisque c'est un instrument des plus parfaits et des plus complets qui répudie plutôt qu'il n'exige des procédés factices dont l'effet paraîtra toujours détestable aux gens de goût.

Je dois signaler encore à ce propos un vice intolérable que semblent affecter les adeptes de cette école, par le mouvement des lèvres. Je veux parler de la manière dont ils font le gruppetto.

Pour exécuter cet ornement sur le cornet à pistons, il suffit de remuer régulièrement les doigts, et chaque note sort avec une justesse et une pureté irréprochables.

By what right, then, do certain performers substitute an upper third for the *appoggiatura* which ought only to be an interval of a second? Why, in short, do they play:



which is the only correct method; and why is this done on all the different degrees of the scale? The answer is that these gentlemen find it more convenient to have recourse to a simple movement of the lips, which obviates the necessity of moving their fingers; as though it were not more natural to emit the true notes by employing the valves.

Some performers pursue this evil practice still farther, and do not hesitate to execute triplet passages with the movement of the lips, instead of having recourse to the valves.

Illustration from a study by Mr. Gallyay: The passage with aid of the valves, should be executed thus:



instead of merely employing the lips, which would result in the following execrable effect:



I need insist no farther to point out that such sleight-of-hand tricks are totally out of place on the cornet, and if I mention them here at all, it is merely to put the pupil on his guard against a system which, unfortunately is entirely too prevalent among performers in military bands.

The principal object of the first fifteen numbers of this division is to instruct the pupil in the so-called *portamento* effects. In order to arrive at this result, the lower note must be slightly inflated, and when it has reached the extremity of its power, it must be slurred up to the higher note by a slight pressure of the mouthpiece on the lips.

Then follows the practicing of thirds which is obtained by the tension of the muscles, and also by the pressure of the mouthpiece on the lips. The notes should be produced with perfect equality; they must be connected with each other with absolute evenness, and played precisely according to the time and with the exact fingering as indicated.

The studies, Nos. 16 to 69, were composed for the sole purpose of teaching how to play thirds in this way and to enable the student to execute the little grace notes and double *appoggiaturas* with the necessary facility and elegance. A few examples of this kind have been added to this series of studies, although their more thorough treatment occurs at a later period, when taking up the study of grace notes in detail.

As the above embellishments are solely produced through lip-movements, I have thought it advisable to offer a few illustrations of same herewith.

Mit welchem Recht nun ersetzen manche Künstler die *Appoggiatur* durch eine grosse Terze, da sie doch nur eine Sekunde sein soll? Warum, mit einem Worte, blasen sie:

instead of playing:
anstatt zu blasen:
au lieu de faire entendre:



welches die einzige richtige Art und Weise ist – und warum dies auf allen Stufen der Tonleiter? Weil diese Herren es bequemer finden, eine einfache Lippenbewegung anzuwenden, welche sie der Bewegung der Finger überhebt; als ob es nicht natürlicher wäre, die richtigen Noten mit Anwendung der Pistons zu blasen.

In dieser Hinsicht gehen Einige noch weiter, und nehmen keinen Anstand, Triolenfolgen vermittelt der Lippenbewegung auszuführen, anstatt die Pistons zu Hilfe zu nehmen.

Beispiel einer Etude von Gallyay:

Man soll mit Anwendung der Pistons ausführen:

De quel droit alors certains artistes remplacent-ils par une tierce supérieure l'*appoggiatura* qui doit être à distance de seconde? Pourquoi, en un mot, exécutent-ils:

qui est la seule manière convenable – et cela sur tous les degrés de la gamme? parce que ces Messieurs trouvent plus commode de recourir à un simple mouvement des lèvres qui les dispense de remuer les doigts; comme s'il n'était pas plus naturel de faire sortir les vraies notes en employant les pistons.

Dans cette voie, quelques-uns vont plus loin encore et n'hésitent pas à exécuter des successions de triolet par le mouvement des lèvres, au lieu de recourir aux pistons.

Exemple d'une étude de M. Gallyay:

On doit exécuter ainsi, en employant les pistons:

anstatt das Lippenspiel anzuwenden, welches folgende abscheuliche Wirkung hervorbringt:

au lieu d'employer le jeu de lèvres, ce qui produit l'exécrationnel effet suivant:

Ich habe nicht nöthig, noch weiter zu zeigen, dass derartige Kunststücke auf dem Cornet à pistons keine Berechtigung haben, und wenn ich ihrer hier erwähne, so geschieht es nur, um den Schüler zur Vorsicht zu mahnen einem Systeme gegenüber, das leider in der Armee nur zu verbreitet ist.

Die ersten 15 Nummern dieses Theiles sind einzig und allein da, um das Hinüberziehen des Tons zu lernen. Man muss, um zu diesem Ziele zu gelangen, die tiefe Note ein wenig anblasen, und sie, im Moment, wo ihre Stärke den Gipfel erreicht, zur hohen Note hinaufziehen vermittelt eines leichten Druckes, den das Mundstück auf die Lippen ausübt.

Man gehe sodann zur Uebung des Terzintervalles über, welches sich durch die Spannung der Muskeln und auch durch den Druck, welchen das Mundstück auf die Lippen ausübt, ergibt. Man spreche jede Note gleichmässig aus, verbinde sie unter einander wohl und befolge Zeitmass und angezeigten Fingersatz.

Alle Etuden, von 16 bis 69 sind einzig und allein componirt, um zu lernen, wie man die Terzintervalle mit Leichtigkeit hinüberzieht, damit man die kleinen geschleiften Noten und die Doppelappoggiaturen mit Eleganz ausführen kann, wovon ich schon in dieser Reihe von Etuden einige Beispiele angeführt habe, die ich aber erst später bei dem Artikel über die Verzierungsnoten ausführlich behandeln werde.

Da diese beiden Verzierungen nur durch die Lippenbewegung zu erhalten sind, so glaubte ich darüber hier einige Anwendungen geben zu müssen.

Je n'ai pas besoin d'insister davantage pour faire voir que de pareils escamotages n'ont aucune raison d'être sur le cornet à pistons, et si j'en fais mention ici, ce n'est que pour mettre l'élève en garde contre un système malheureusement trop répandu dans l'armée.

Les quinze premiers numéros de cette partie ont uniquement pour objet d'apprendre à porter le son. Il faut, pour arriver à ce résultat, enfler un peu la note grave, et, au moment où elle arrive à l'apogée de sa force, la porter sur la note haute par le moyen d'une légère pression de l'embouchure sur les lèvres.

Arrive ensuite le travail de l'intervalle de tierce, qui s'obtient par la tension des muscles et aussi par la pression de l'embouchure sur les lèvres. Faites parler chaque note avec beaucoup d'égalité en les liant bien entre elles et en suivant les rythmes et les doigts indiqués.

Toutes les études, à partir du no. 16 jusqu'au no. 69, sont uniquement composées pour apprendre à porter avec facilité les intervalles de tierces, afin d'arriver à passer avec élégance les petites notes portées, ainsi que les doubles appoggiatures, dont j'ai déjà ajouté quelques exemples à cette série d'études, mais qui plus tard, seront traitées fond à l'article des notes d'agrément.

Ces deux agréments ne s'obtenant que par le mouvement des lèvres, j'ai cru devoir en donner ici quelques applications.

Studies on the Slur(or Legato) Studien über das Schleifen. Études sur le Coulé.

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2.   

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12. 

The first two staves of exercise 13 are in treble clef with a key signature of one sharp (F#). The first staff contains eight measures of music, and the second staff contains eight measures. The music consists of eighth notes and quarter notes, with some rests.

13.

The second and third staves of exercise 13 continue the piece. The second staff has eight measures, and the third staff has eight measures. The key signature changes to one flat (Bb) in the second staff.

Allegretto.

14.

The second staff of exercise 14 continues the piece. It features eighth notes, quarter notes, and half notes with accents. The key signature changes to two sharps (F# and C#).

The third staff of exercise 14 continues the piece. It features eighth notes, quarter notes, and half notes with accents. The key signature changes to one flat (Bb).

The fourth staff of exercise 14 continues the piece. It features eighth notes, quarter notes, and half notes with accents. The key signature changes to two flats (Bb and Eb).

a tempo

rall.

The fifth staff of exercise 14 continues the piece. It features eighth notes, quarter notes, and half notes with accents. The key signature changes to one flat (Bb).

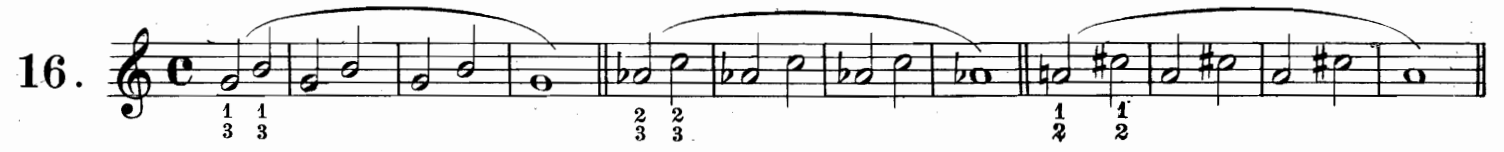


Andante.

15.


The second staff of exercise 15 continues the piece. It features quarter notes and half notes with accents. The key signature changes to two flats (Bb and Eb).





The third staff of exercise 15 continues the piece. It features quarter notes and half notes with accents. The key signature changes to one flat (Bb).

The fourth staff of exercise 15 continues the piece. It features quarter notes and half notes with accents. The key signature changes to two flats (Bb and Eb).

16. 



17. 

18. 




19. 


22.  $\frac{1}{3}$ $\frac{1}{3}$ 3 3 3 3 6

 $\frac{2}{3}$ $\frac{2}{3}$ 3 3 3 3 6

 $\frac{1}{2}$ $\frac{1}{2}$ 3 3 3 3 6

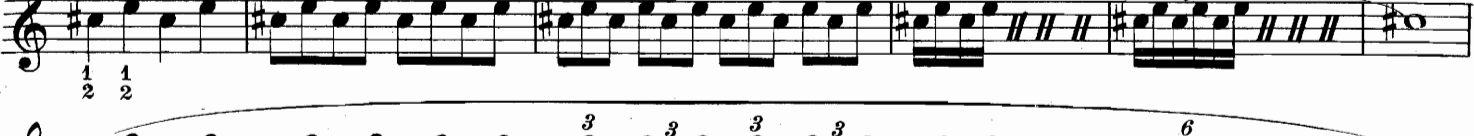
 1 1 3 3 3 3 6

 $\frac{1}{3}$ $\frac{1}{3}$ 3 3 3 3 6

 2 2 3 3 3 3 6

 $\frac{2}{3}$ $\frac{2}{3}$ 3 3 3 3 6

 0 0 3 3 3 3 6

 $\frac{1}{2}$ $\frac{1}{2}$ 3 3 3 3 6

 1 1 3 3 3 3 6

 2 2 3 3 3 3 6

 0 0 3 3 3 3 6

23.  $\frac{1}{2}$ $\frac{1}{2}$ 0 0 $\frac{1}{3}$ $\frac{1}{3}$ $\frac{2}{3}$ $\frac{2}{3}$

 $\frac{1}{2}$ $\frac{1}{2}$ $\frac{2}{3}$ $\frac{2}{3}$ $\frac{1}{2}$ $\frac{1}{2}$ 1 1

Allegro.

24.

Musical score for exercise 24, featuring six staves of treble clef music. The piece is marked 'Allegro.' and consists of eighth-note triplets. Fingering numbers (1, 2, 3, 0) are indicated below the notes on each staff.

Allegro.

25.

Musical score for exercise 25, featuring six staves of treble clef music. The piece is marked 'Allegro.' and consists of eighth-note triplets. Fingering numbers (1, 2, 3, 0) are indicated below the notes on each staff.

Allegro.

26.

Musical score for exercise 26, featuring three staves of treble clef music. The piece is marked 'Allegro.' and consists of eighth-note triplets. Fingering numbers (1, 2, 3, 0) are indicated below the notes on each staff.

This musical score is for guitar, spanning measures 29 and 30. It is written in treble clef with a 2/4 time signature. The music is characterized by intricate rhythmic patterns, primarily consisting of eighth and sixteenth notes, many of which are grouped into triplets. Measure 29 begins with a series of eighth-note triplets, while measure 30 features a mix of eighth-note triplets and sixteenth-note groups, some of which are beamed together. The score includes numerous fingering indications (0, 1, 2, 3) and dynamic markings such as accents (>) and slurs. The key signature changes from one flat to two flats between the two measures. The notation is dense and technical, typical of advanced guitar repertoire.

31.  

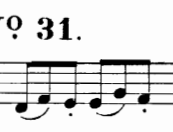
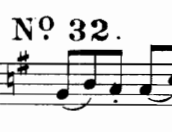

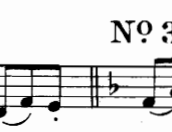


32.  

33.  

34.  

35.  

36.  

Nº 31.  Nº 32.  Nº 33.  Nº 34.  Nº 35.  Nº 36. 

37. Exercise 37 is in G major (one sharp) and 2/4 time. It consists of two systems of music. The first system has six measures of eighth-note patterns. The second system has six measures, ending with a fermata.

38. Exercise 38 is in G major (one sharp) and 2/4 time. It consists of two systems of music. The first system has six measures of eighth-note patterns. The second system has six measures, ending with a fermata.

39. Exercise 39 is in G major (one sharp) and 2/4 time. It consists of two systems of music. The first system has six measures of eighth-note patterns. The second system has six measures, ending with a fermata.

40. Exercise 40 is in F major (no sharps or flats) and 2/4 time. It consists of two systems of music. The first system has six measures of eighth-note patterns. The second system has six measures, ending with a fermata.

41. Exercise 41 is in F major (no sharps or flats) and 2/4 time. It consists of two systems of music. The first system has six measures of eighth-note patterns. The second system has six measures, ending with a fermata.

42. Exercise 42 is in E-flat major (two flats) and 2/4 time. It consists of two systems of music. The first system has six measures of eighth-note patterns. The second system has six measures, ending with a fermata.

Nº 37 Nº 38 Nº 39 Nº 40 Nº 41 Nº 42

 This system shows the first measure of each exercise from 37 to 42, arranged horizontally. Exercise 37 is in G major, 38 in G major, 39 in G major, 40 in F major, 41 in F major, and 42 in E-flat major. All are in 2/4 time.

Nº 37 Nº 38 Nº 39 Nº 40 Nº 41 Nº 42

 This system shows the second measure of each exercise from 37 to 42, arranged horizontally. The key signatures and time signature are consistent with the first system.



№ 43.

№ 44.

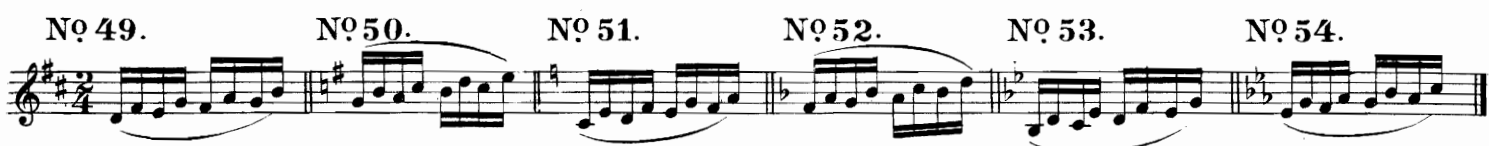
№ 45.

№ 46.

№ 47.

№ 48.









8va ad libitum.



Allegro.



Allegro.

63. Musical notation for measure 63, first staff. Treble clef, 6/8 time signature. The staff contains a sequence of eighth and sixteenth notes with slurs and accents.

Musical notation for measure 63, second staff. Treble clef, 6/8 time signature. The staff contains a sequence of eighth and sixteenth notes with slurs and accents.

Musical notation for measure 63, third staff. Treble clef, 6/8 time signature. The staff contains a sequence of eighth and sixteenth notes with slurs and accents.

Musical notation for measure 63, fourth staff. Treble clef, 6/8 time signature. The staff contains a sequence of eighth and sixteenth notes with slurs and accents. The word "Fine." is written below the staff.

Musical notation for measure 63, fifth staff. Treble clef, 6/8 time signature. The staff contains a sequence of eighth and sixteenth notes with slurs and accents.

Musical notation for measure 63, sixth staff. Treble clef, 6/8 time signature. The staff contains a sequence of eighth and sixteenth notes with slurs and accents.

Musical notation for measure 63, seventh staff. Treble clef, 6/8 time signature. The staff contains a sequence of eighth and sixteenth notes with slurs and accents. The letters "D. C." are written below the staff.

64. Musical notation for measure 64, first staff. Treble clef, 6/8 time signature. The staff contains a sequence of eighth and sixteenth notes with slurs and accents.

Musical notation for measure 64, second staff. Treble clef, 6/8 time signature. The staff contains a sequence of eighth and sixteenth notes with slurs and accents.

Musical notation for measure 64, third staff. Treble clef, 6/8 time signature. The staff contains a sequence of eighth and sixteenth notes with slurs and accents.

Musical notation for measure 64, fourth staff. Treble clef, 6/8 time signature. The staff contains a sequence of eighth and sixteenth notes with slurs and accents.

65. Musical notation for measure 65, first staff. Treble clef, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with slurs and accents.

Musical notation for measure 65, second staff. Treble clef, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with slurs and accents.

66. Musical notation for measure 66, first staff. Treble clef, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with slurs and accents.



Allegretto grazioso.



69.

The musical score for exercise 69 consists of 12 staves of music. It begins in a 2/4 time signature with a treble clef. The first staff has a key signature of one flat (B-flat). The second staff has a key signature of two flats (B-flat and E-flat). The third staff has a key signature of three flats (B-flat, E-flat, and A-flat). The fourth staff has a key signature of three sharps (F-sharp, C-sharp, and G-sharp). The fifth staff has a key signature of two sharps (F-sharp and C-sharp). The sixth staff has a key signature of one sharp (F-sharp). The seventh staff has a key signature of no sharps or flats (C major). The eighth staff has a key signature of one sharp (F-sharp). The ninth staff has a key signature of two sharps (F-sharp and C-sharp). The tenth staff has a key signature of three sharps (F-sharp, C-sharp, and G-sharp). The eleventh staff has a key signature of two sharps (F-sharp and C-sharp). The twelfth staff has a key signature of one sharp (F-sharp). The music is written in a rhythmic pattern of eighth and sixteenth notes, often beamed together in groups of four.