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ADOPTED BY THE

ROYAL ACADEMY OF MUSIC, THE BANDS OF THE ROYAL REGIMENTS OF HORSE & FOOT GUARDS

and the

CONSERVATOIRE MILITAIRE DE FRANCE.

A COMPLETE METHOD FOR THE OBOE,

COMPRISING ALL

THE NEW FINGERINGS, NEW TABLES OF SHAKES SCALES EXERCISES &c.&c.

WITH AN

EXPLICIT METHOD OF REED MAKING.

Dedicated by Permission

TO

HIS EXCELLENCY THE Rt HONble

THE EARL OF WESTMORELAND.

Composed by

A. M. R. BARRET.

First Oboe of the Royal Italian Opera Covent Garden.

Ent Sta Hall.

BOOSEY & HAWKES

PREFACE TO THE SECOND EDITION.

Since the publication of the first edition of this work, my attention has been directed towards the further improvement of the mechanism of the Oboe, and I have succeeded I believe, in forming a new combination of the keys, which work easier than before and give greater facility to the performer, without materially interfering with the old system of fingering.

The principal objects I have attained have been to procure the same fingering for each octave, from C below to the upper C,(that is to say, a passage written in that compass may be played with precisely the same fingering in one or the other octave.) To have more perfect shakes on each note, some of which were before impossible; to do away with the half hole and the factitious fingerings of the old system, which not only added greatly to the difficulty of many passages, but deadened the tone of several notes very perceptibly, corresponding in some measure to the stopped notes of the Horn. Besides all these improvements acquired by the instrument it also posesses a greater facility of slurring, especially from the high to the low notes, and vice-versa, this was formerly impracticable, but now by a slight modification in the fingering and a new combination of the octave keys it is as easy to slur as from E to G.

It would be difficult in so short a space to enumerate all the advantages of this new instrument which I believe possesses all the good qualities of the systems preceeding it, without their disadvantages, and which requires a much less time to become master of it, owing to the parity of fingering in both octaves, and yet these good results have been obtained by so very slight an alteration in the fingering: only two notes being absolutely changed in its whole extent. This will at once be seen by examining the scale I have added and the passages I have written with marked fingerings according to the new method, all of which are very difficult, and some impossible on other Oboes, but on this will be found comparatively very easy, even in the most rapid movement.

I have also made further experiments as regards the best wood to be adopted for the instrument and I find that violet wood answers better than any other. It unites, in my opinion, the best qualities of Boxwood and Rosewood, that is to say softness and brilliancy of tone, and by a slight modification in the bore, the instrument has acquired greater force and body without changing its quality. This is also the opinion which has been given by many eminent artists, who have not only spoken to me on the subject, but have written in the most flattering terms, amongst others I may cite the names of Costa, Fetis pere, Berlioz &c. &c. It is scarcely necessary to say that the instrument I use is one of that description, and I may add at the same time, that already many professors and amateurs have adopted it and have expressed their great satisfaction at the change, and its good results.

It would be unjust not to mention the part taken by Mons Triebert in the construction of this Oboe; both in regard to the ingenuity, as well as solidity of mechanism, elegance and finish, it leaves nothing to be desired, and places Mons Triebert at the head of this branch of wind instrument manufacturers.

I have carefully revised this Edition of the method and the few errors which were before uncorrected have now entirely disappeared.

PRINCIPLES OF MUSIC

ARTICLE I.

OF MUSIC.

Music is the art of combining sounds in a manner agreeable to the ear; it is divided into two parts. I Melody, II Harmony.

Melody is a combination of sounds which by their elevation, duration and succession serve to form a tune.

Harmony is another combination of sounds which by their spontaneous union serve to form Chords.

ARTICLE II.

OF NOTES AND LINES.

Music is written with seven figures called Notes, which are named after letters of the alphabet.

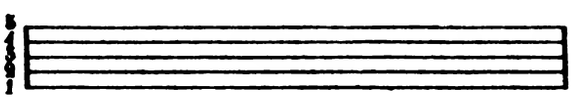
C, D, E, F, G, A, B.

The Italian equivalents, in use on the continent, are almost equally familiar to English minds.

Do, Re, Mi, Fa, Sol, La, Si.

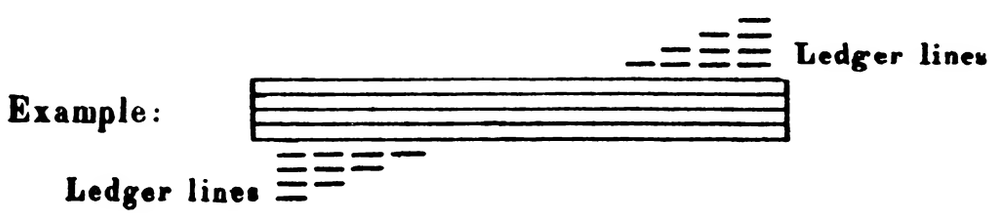
C, D, E, F, G, A, B.

These notes are placed upon five horizontal and parallel lines called the Staff or Stave,

Example: 

The lines are counted upwards, the lowest being called the first line. These five lines contain four spaces in which notes are also placed. The spaces are counted the same as the lines the lowest being called the first space.

But when the instrument requires a greater compass than the stave,-small lines called Ledger lines are added, under the stave for the lower notes, and over for the upper notes.

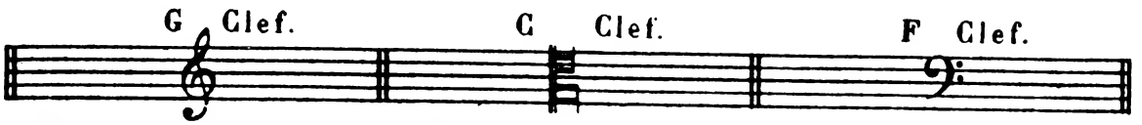


ARTICLE III.

OF CLEFS, THEIR POSITION AND USE.

There are three different sorts of Clefs, namely: the G Clef 𝄞, the C Clef 𝄡, sometimes written 𝄚 or 𝄡, and the F Clef 𝄢 also written 𝄡:

These Clefs are familiarly known as:



Soprano or Treble Clef. Viola and Tenor Clef. Bass Clef.

These Clefs are placed at the beginning of the stave upon different lines according to the instruments or voices for which they are used. They give their names to the lines upon which they are placed, and serve as starting points to determine the names of the other notes. But as all of them are not of equal use, those least required will be indicated by a star ★

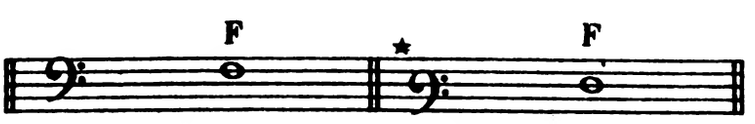
There are two different sorts of G or Treble Clefs placed thus:

On the 2nd Line and 1st Line.

Four different sorts of C or Tenor Clefs:

On the 1st Line 2nd Line 3rd Line and 4th Line.

Two sorts of F or Bass Clefs:



On the 4th Line and 3rd Line.

ARTICLE IV.

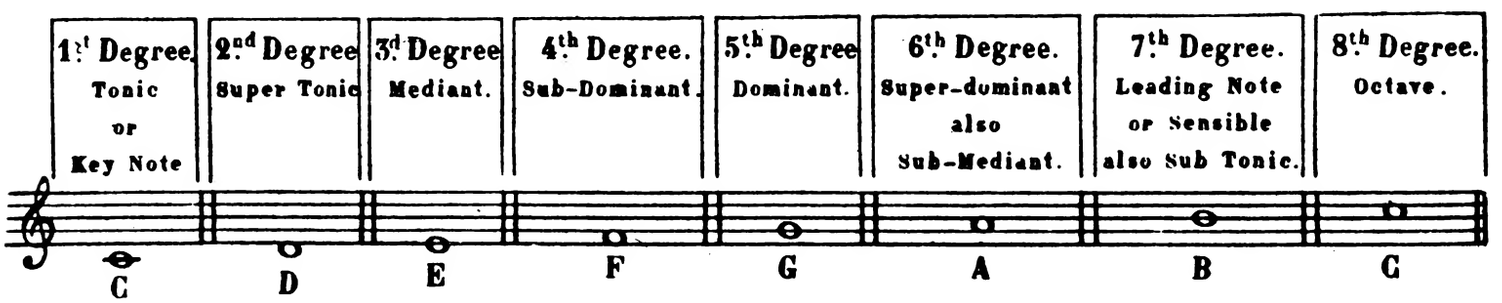
OF THE DIATONIC SCALE.

A succession of sounds from one note to its Octave is called a Gamut or Scale.

The Scale is composed of eight degrees or notes.

The seven notes of music giving only seven degrees (each note being a degree) a repetition of the 1st sound is employed to form the Octave or 8th degree of the Scale.

Example with the name of each degree.



It is seen by the above example that each degree bears a name which is descriptive of itself. The word degree must not be confounded with that of tone or semitone (the latter familiarly known as half note or half tone.)*

The tone or semitone is the distance or interval between one degree and the next, whilst the degree is the note itself.

The Scale comprises five tones and two semitones, after the addition of the 1st sound producing the octave or 8th note, as in the above example.

---

*The explanation of the words tone and semitone is given in a special article with the different Chromatic Intervals.

It will be seen in Article VI between which degrees of the Scale these tones and semitones are to be found.

When the notes proceed from line to space, or from space to line as in the above example the distance from one note to the next is called a Conjunct or Diatonic Interval from whence it comes that the scale is called a Diatonic scale or Scale by Conjunct Intervals.

When two notes are farther apart from one anoter, the distance between them is called a Disjunct Interval.

For instance C-D, D-E or E-F are Conjoint Intervals because there is only an Interval of a second from C to D as well as from D to E or E to F.

C-E, C-F, C-G, etc. are Disjunct Intervals because the distance between them exceeds the interval of a second.

ARTICLE V.

2: 1. OF INTERVALS OR DISTANCES (in the natural order.)

As said in the preceeding article, the Intervals derive their name from the distance existing between the notes placed on the different degrees Two notes placed on the same degree are called a Unison (see Ex:) Two notes placed, one on the 1st degree of the scale, and the other on the nearest degree (Line or Space) are called a Second or Interval of a Second.

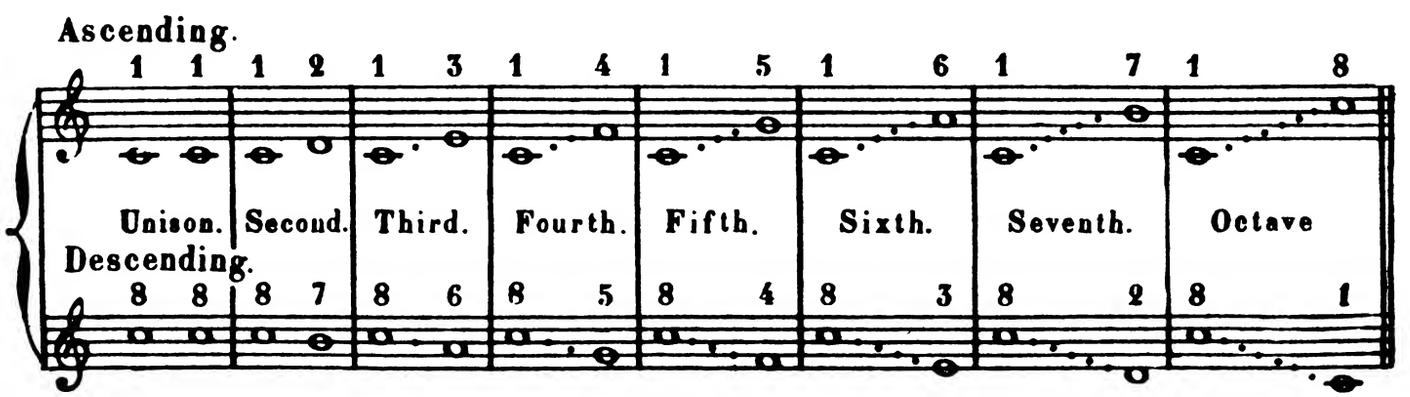
On the 1st and the 3rd a Third.
» 4th a Fourth.
» 5th a Fifth.
» 6th a Sixth.
» 7th a Seventh.
» 8th an Octave.
» 9th a Ninth.

and so on to the 10th, 11th, 12th, etc etc.

and the same in descending

EXAMPLE

INTERVALS IN THE NATURAL ORDER.



2. 2° OF THE INVERSION OF INTERVALS (in the natural order.)

The inversion of an interval consits in making the lower note the higher and vice versa; then a Unison becomes an Octave, a Second becomes a Seventh, a Third becomes a Sixth and so on.

EXAMPLE.

A Unison inverted becomes an Octave, a Second inverted becomes a Seventh, etc.

To be correct in this the number nine must always be obtained. Thus unison becomes octave or 1 and 8 make 9, second becomes seventh or 2 and 7 make 9 and so on.

ARTICLE VI.

OF THE SIGNS OF INTONATION.

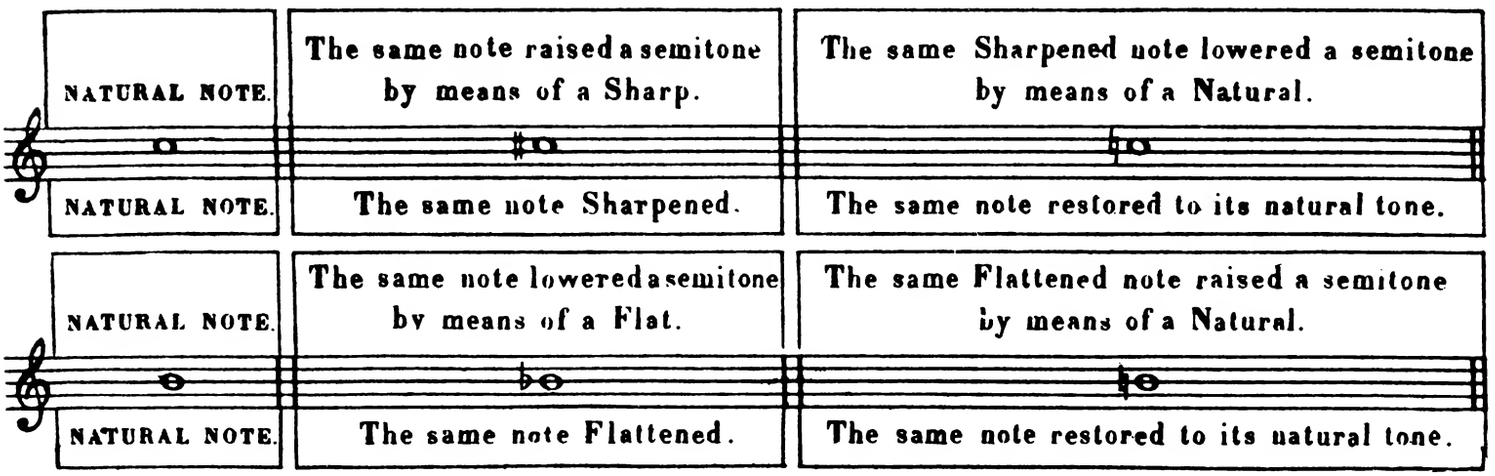
In order to change the order of the semitones at will it has been necessary to add to the seven notes signs, called Sharps ♯ and Flats which raise or lower by semitones the notes before which they are placed.

A note sharpened or flattened is called Augmented or Diminished. (The French simply call them altered notes.)

EFFECT OF ALTERATIONS PRODUCED BY SHARPS AND FLATS.

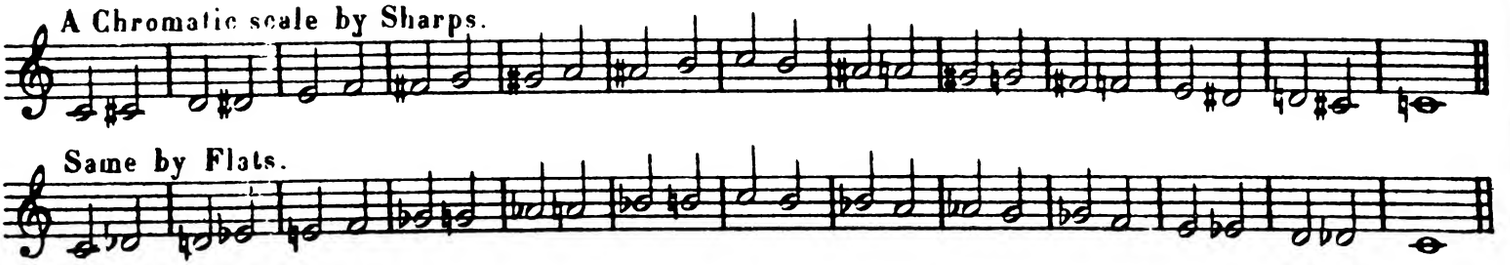
SHARP	Double Sharp	FLAT	Double Flat	NATURAL (even sign)
♯	x or 𝄪 or 𝄪	♭	𝄫	♮
Raises the note a Semitone.	Raises the note another Semitone above the one already raised by single ♯	Lowers the note a Semitone.	Lowers the note another Semitone below the one already lowered by single ♭.	Restores the note in both cases Sharp or Flat to its natural sound, position and tone.

EXAMPLE.



A scale which proceeds by intervals of semitones by means of Sharps or Flats, is called Chromatic Scale; (The Art: 8 will show the numeric order of the seven sharps and flats.)

EXAMPLE.



ARTICLE VII.

OF MODE.

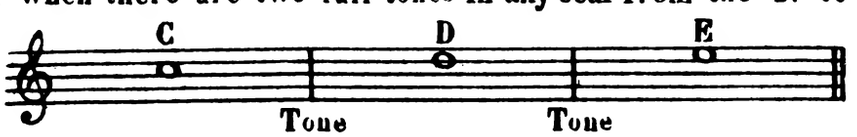
In the compass of the scale there are to be found both tones and semitones; this has given rise to the formation of what is called Mode.

Mode signifies the Union of the three principal sounds which form between themselves a Chord entirely Consonant called *perfect Chord* (or *Common Chord.*) This chord is the base and constitution of all music

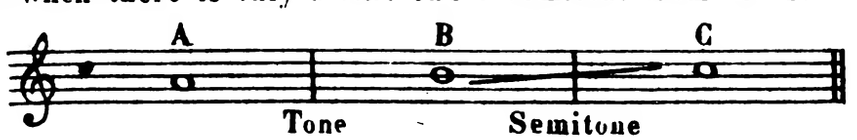
The three principal sounds which constitute the Mode are the Tonic or 1st Degree, the Mediant or 3rd Degree and the Dominant or 5th Degree. (See Art III Ex: of the Diatonic Scale.) By adding the Octave to these three sounds the Perfect or Common Chord is obtained.

There are two kinds of Mode, The Major Mode and the Minor Mode. It is always the 1st third of the Scale which characterises the Mode.

The Mode is Major when there are two full tones in any scal from the 1st to the 3rd Degree.

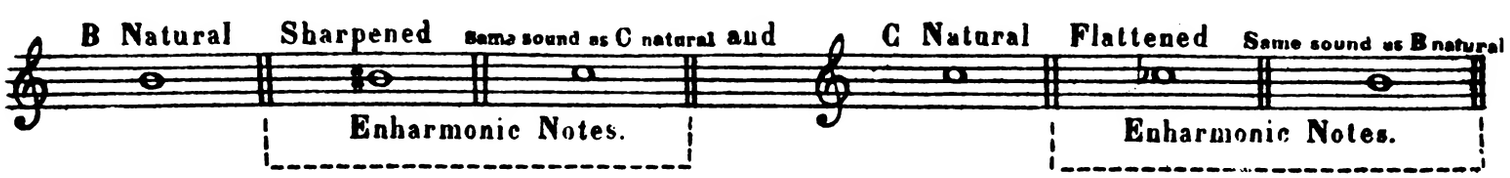


The Mode is Minor when there is only a tone and a semitone from the 1st to the 3rd Degree.



REMARK. It is seen that there are two sorts of Intervals of second or Conjunct Degrees in the scale one is composed of 2 semitones or full tone (major second) and the other of only one semitone (minor second.) The minor second is to be known when the 1st note or degree is sharpened or the second flattened producing the same sound in each case (These notes are called Enharmonic)

EXAMPLE.

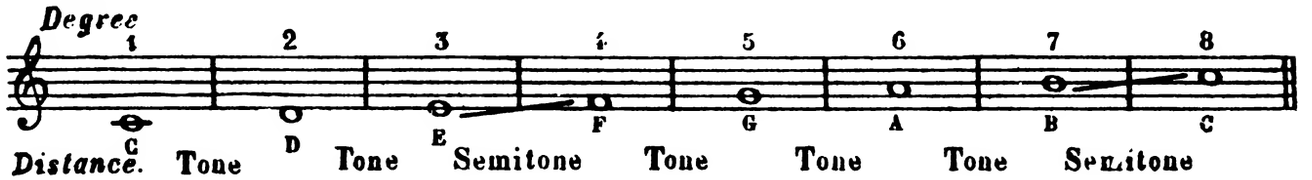


The word *signature* signifies a certain number of Sharps and Flats placed immediately after the Clef

When neither Sharp nor Flat, consequently no signature is at the Clef, it is a natural Key.

The Key of C Natural Major is the model of all Major Keys.

Example of the Scale of C Natural Major, with the distances between each degree:



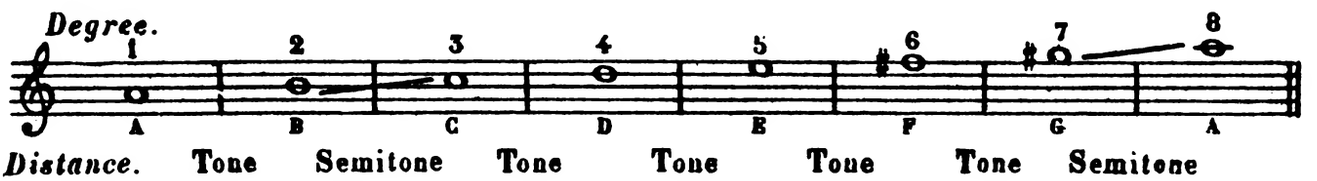
The above Scale is the Diatonic Major Scale proceeding by tones and semitones. It will be seen that the semitones occur between the 3:rd and 4:th and the 7:th and 8:th Degrees of the Scale.

All the other intervals are whole tones making altogether (as mentioned in Art: IV) five tones and two semitones in the Diatonic Major Scale. It is most important to remember that the semitones occur between the 3:rd and 4:th and the 7:th and 8:th Degrees in all Major Diatonic Scales on whatever notes they may be founded.

In the Minor Diatonic Scale the semitones follow another order.

The Key of A Natural Minor is the Model of all Minor Keys.

Example of the Scale in the Key of A Natural Minor, with the distances between each degre:



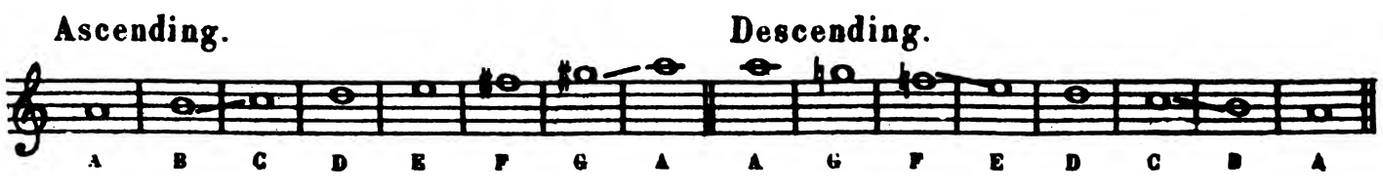
The Minor key is relative to the Major key. A Minor key has the same signature as its relative Major key, and its scale commences on the 6:th Degree of the Major scale thus bringing the 1:st third of the Minor scale (a tone and a semitone.).

It will be seen in the preceeding Ex: of Minor Scale that the 1:st semitone occurs between the 2:nd and 3:rd Degrees and the 2:nd semitone, as in the Major comes between the 7:th and 8:th Degrees.

It will be found that in every Minor scale the 1:st semitone comes in the first 3:rd, whilst in the Major scale it comes in the first 4:th

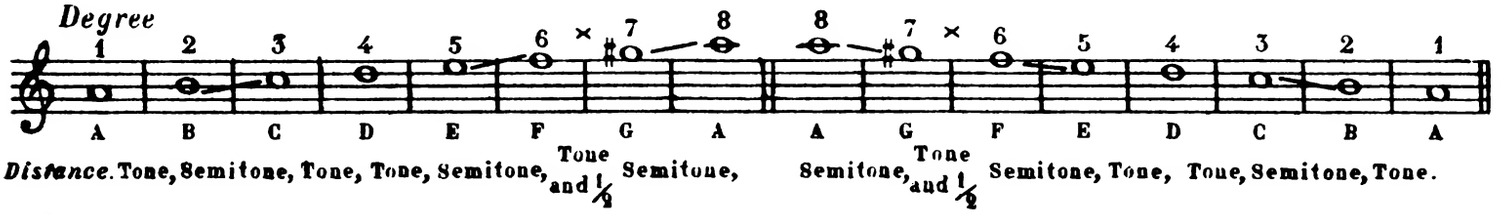
In playing the Minor scale the notes sharpened in ascending become natural in descending.

EXAMPLE.



IMPORTANT REMARK CONCERNING THE MINOR SCALE.

By taking its starting point on the 6th Degree of the Major scale, which shows perfectly the 1st Minor third (one tone and a semitone) and by sharpening the 5th Degree of the said Major scale, which, thus sharpened, becomes its 7th Degree or leading note, it is clearly shown that the Minor scale has been formed from the Major scale. By this means is formed a scale written as follows and much in use in the very old Style of Music.



In this scale the note sharpened in ascending remains so in descending. Although agreeable to the ear and seeming more regular to the eye, yet it is to be seen that this scale contains four tones and four semitones in ascending (which is incorrect) instead of five tones and two semitones (which is correct.)

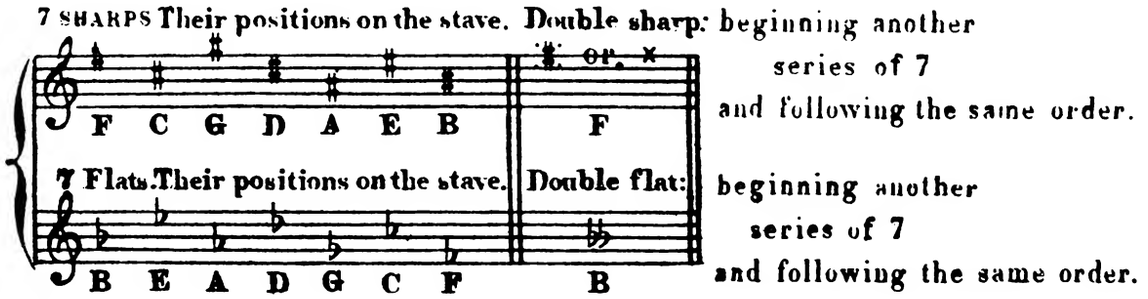
To obviate the difference which occurs between the 6th and 7th Degrees, it has been agreed to sharpen also the 4th Degree Major, which is the 6th Degree of the Minor scale, thus equalizing the Major and Minor Scales with the only difference mentioned in Art: VII about the 1st semitone.

Observe that the 7th Degree is sharpened in every Minor Scale and that it is the 5th Degree of the Major Scale which is thus sharpened and becomes the leading note of the Minor.

In descending the Minor Scale, one of the semitones is once more inverted and occurs between the 6th and 5th degrees (See Example) by the reason that the notes sharpened in ascending are natural in descending. (Very imperfect Scale but we must accept what has been intimated by our Masters.)

ARTICLE VIII.

§: 1º OF THE SIGNATURE AND NUMERICAL ORDER OF THE 7 SHARPS & 7 FLATS.

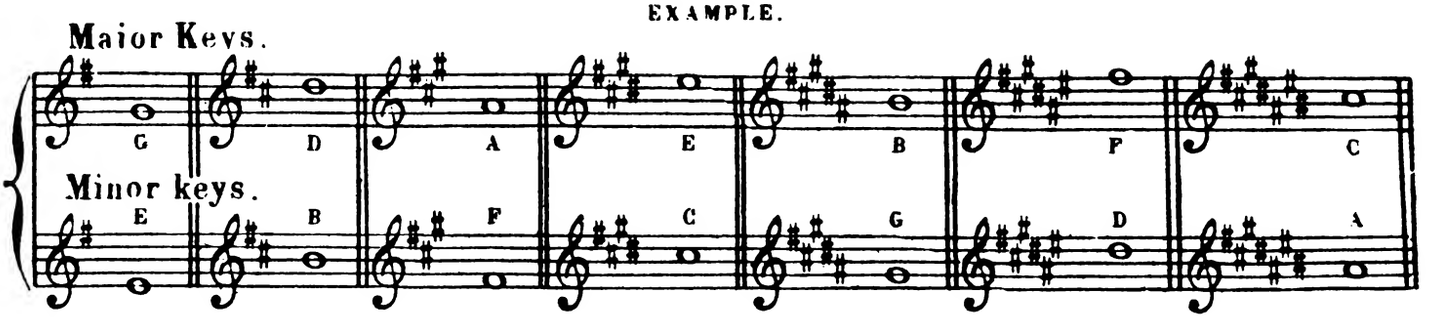


§: 2º EXPLANATION OF THE DIFFERENT MODES (Major and Minor Keys.)

The first sharp is placed on F the 4th degree of the key of G, and the six others from fifth to fifth in ascending order. The last placed on the clef always becomes the 7th Degree of the key which follows in the Major Mode, and the 2nd Degree of the tone which preceeds for the Minor Mode.

Thus the F sharp points out in the first case the tonic of G Major, and in the second case the tonic of E Minor

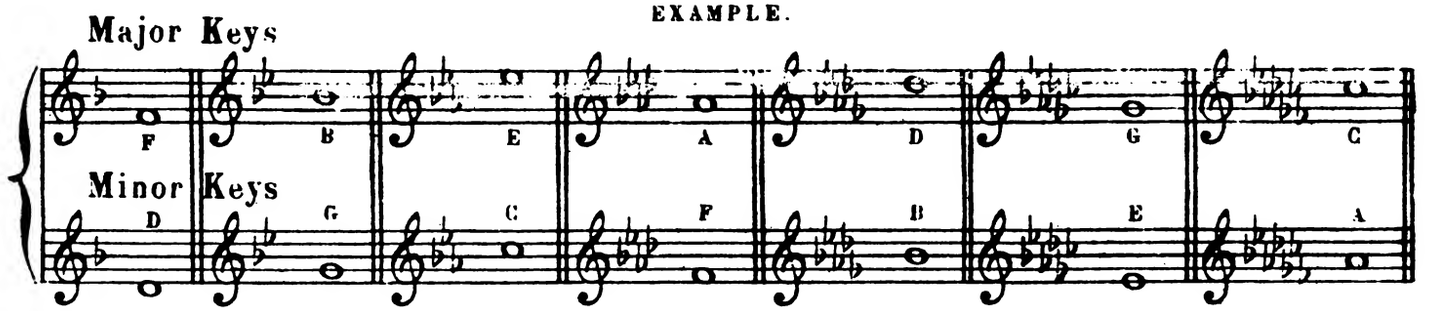
EXAMPLE.



Observe that the second sharp is not placed without the first, and so on with the others.

The first flat is placed on B, the seventh degree of the key of C, and the six others from fifth to fifth in descending order. The last placed on the clef always becomes the 4th Degree of the Major key and the 6th Degree of the Minor key. In the first case the B flat points out the tonic of F Major, and in the second case the tonic of D Minor.

EXAMPLE.



Observe that the second Flat is not placed without the first, and so on with the others.

REMARK. Either sharps or flats, found at the clef as signature, influence the notes placed on the same degrees or at the upper octave, or at the lower octave during the whole of a piece of Music, unless a natural comes accidentally to suspend their effect.

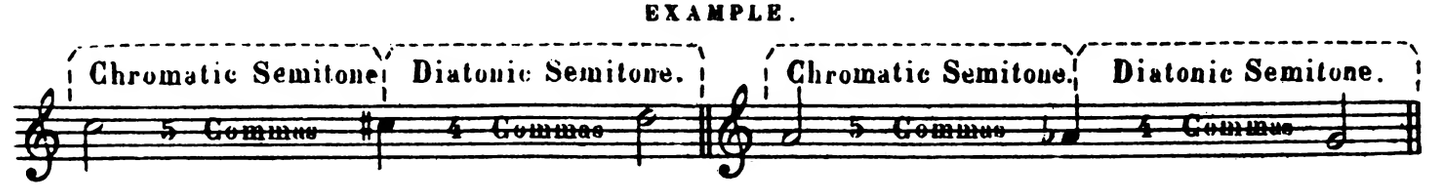
Accidental sharp or flat is available for the whole of one bar only, unless a natural is met with in the course of that bar.

SPECIAL ARTICLE № 1.

OF INTERVALS, TONES AND SEMITONES.

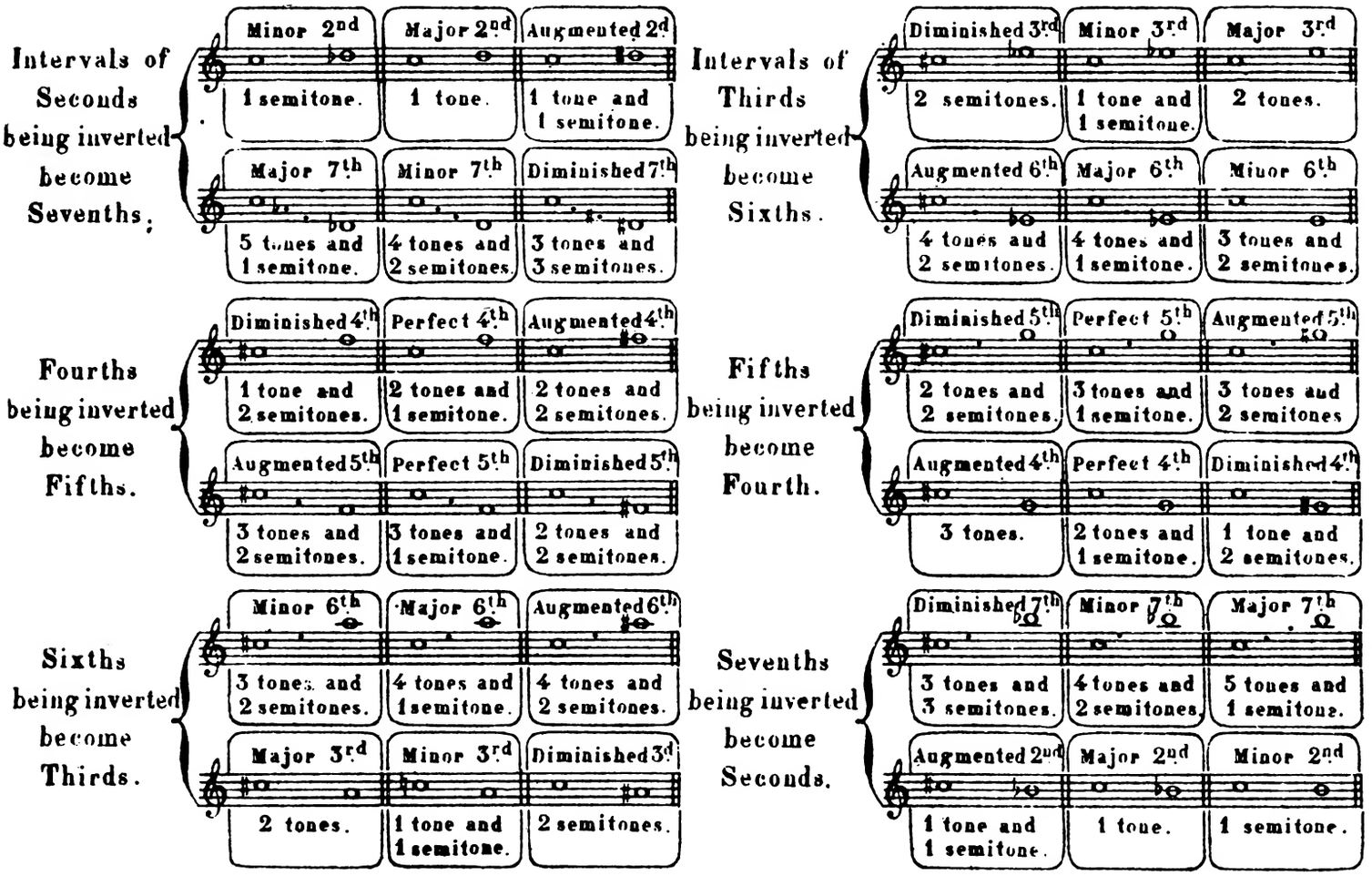
The tone is an interval composed of nine partial intervals called "commas" or of two semitones one of which is Chromatic and the other Diatonic. The chromatic semitone is composed of five commas and always occurs between two notes of the same name. The diatonic semitone composed of four commas always occurs between two notes of different names.

EXAMPLE.



SPECIAL ARTICLE N° 2.

TABLE OF THE INVERSION OF ALL THE INTERVALS.



It results from the preceeding table that every Major interval becomes Minor, and every Minor interval Major, when inverted. Every Augmented interval becomes Diminished and every Diminished interval Augmented. The Perfect intervals which are the Fourth and the Fifth remain Perfect when inverted.

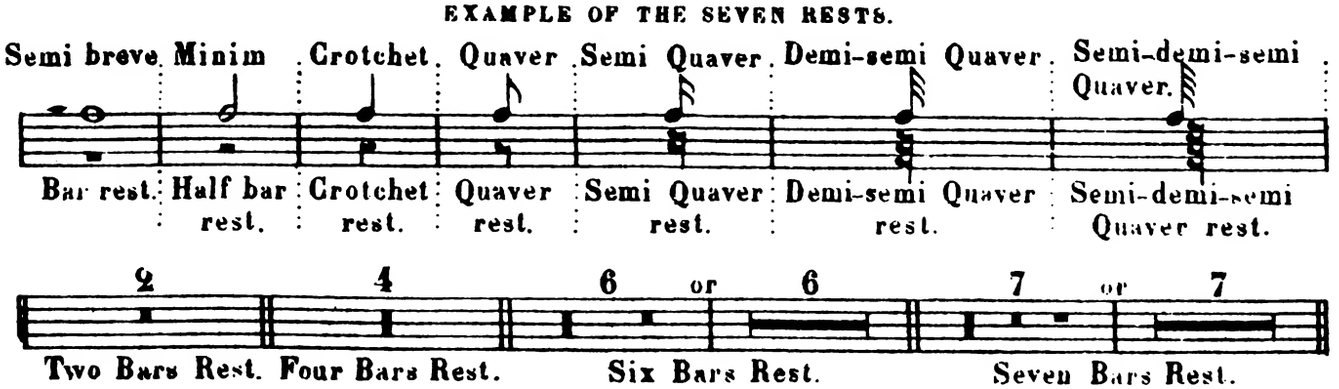
ARTICLE IX.

OF NOTES AND RESTS.

There are seven characters which determine the value of notes. It is from these characters that we learn to know and to measure the time to be given to each of the said notes.

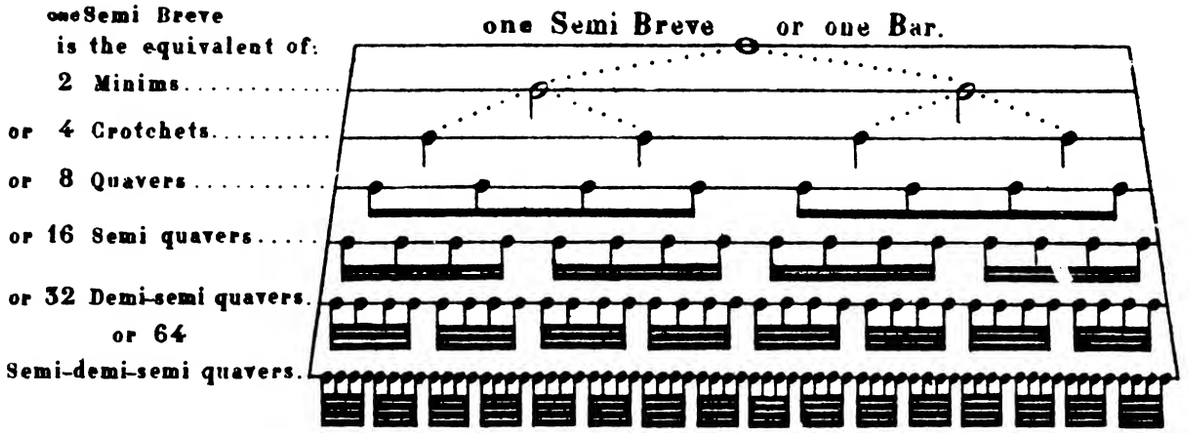
There are also seven rests or silent notes which correspond exactly with the value of the notes.

EXAMPLE OF THE SEVEN RESTS.



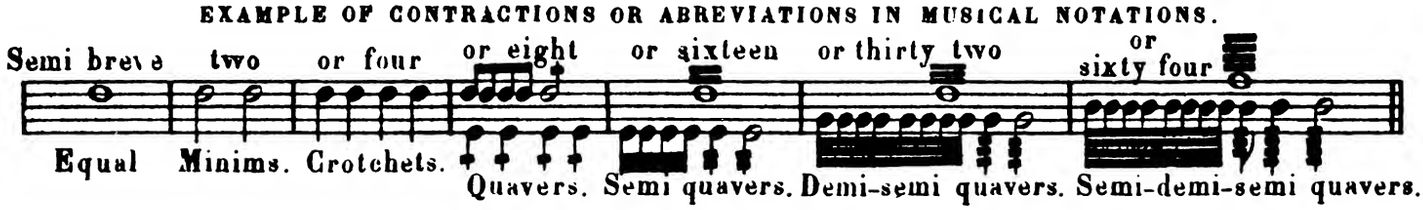
TABLE

VALUE OF NOTES.



It is easy to see from the above table that the semi breve is equivalent to two minims or four crotchets etc, the minim to two crotchets etc: the crotchet to two quavers etc: and the quavers to two semiquavers etc. When several quavers, semi-quavers, etc: come together they must be joined as below.

EXAMPLE OF CONTRACTIONS OR ABREVIATIONS IN MUSICAL NOTATIONS.

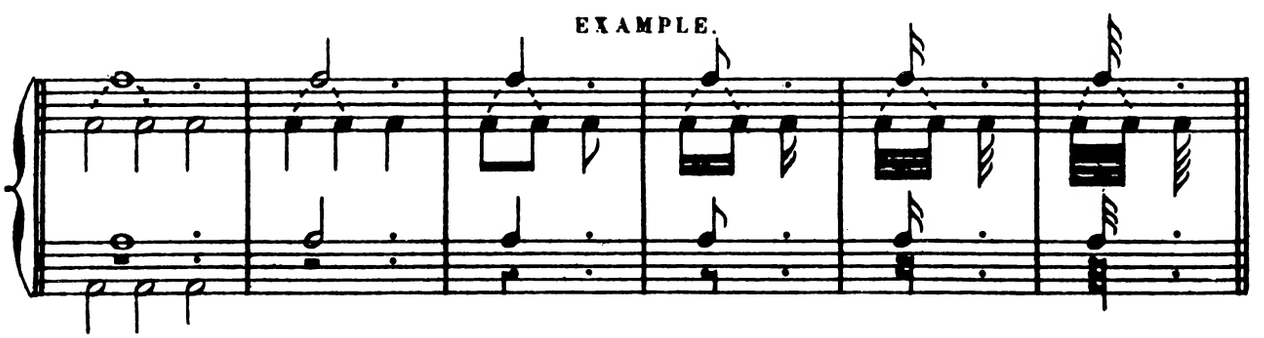


ARTICLE X.

OF THE DOT PLACED AFTER A NOTE.

The dot serves to icrease the preceeding note by half its value; consequently, a semi breve which equals two minims is equivalent to three when it is dotted; and so on for minims, crotchets, quavers etc. This applies equally to rests.

EXAMPLE.



A Triplet is a group of three notes arising from the division of a note in three equal parts of the next inferior duration, which are to be performed in the time of two such notes.

EXAMPLE.

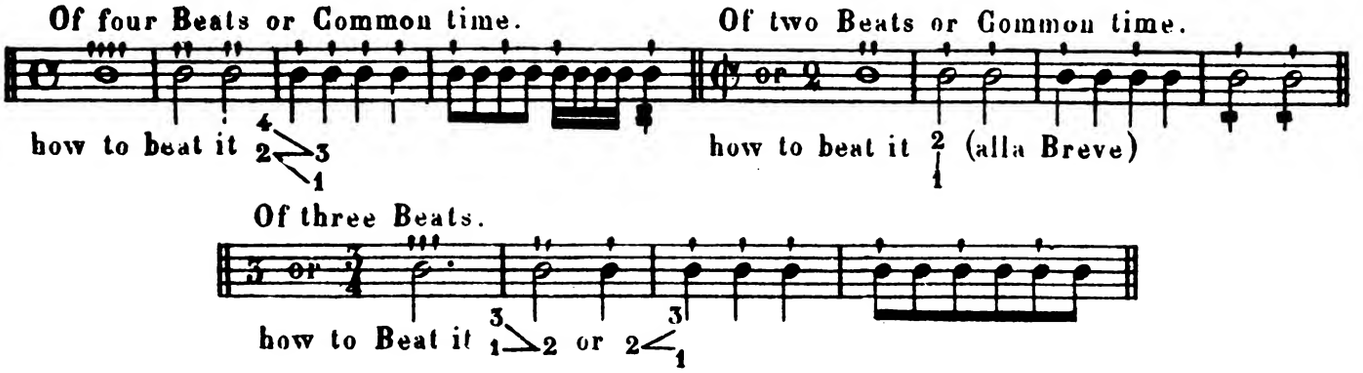
Sometimes the notes are divided into (5, 7, 9, etc:) equal parts instead of 4, 6, or 8, as usual; in this case a curved line is drawn over it as in the above example etc:

ARTICLE XI.

A Musical Composition is divided into equal portions, called Measures or Bars, by short lines drawn accross the stave and which are also called bars. Measures in their turn are divided into equal parts called beats.

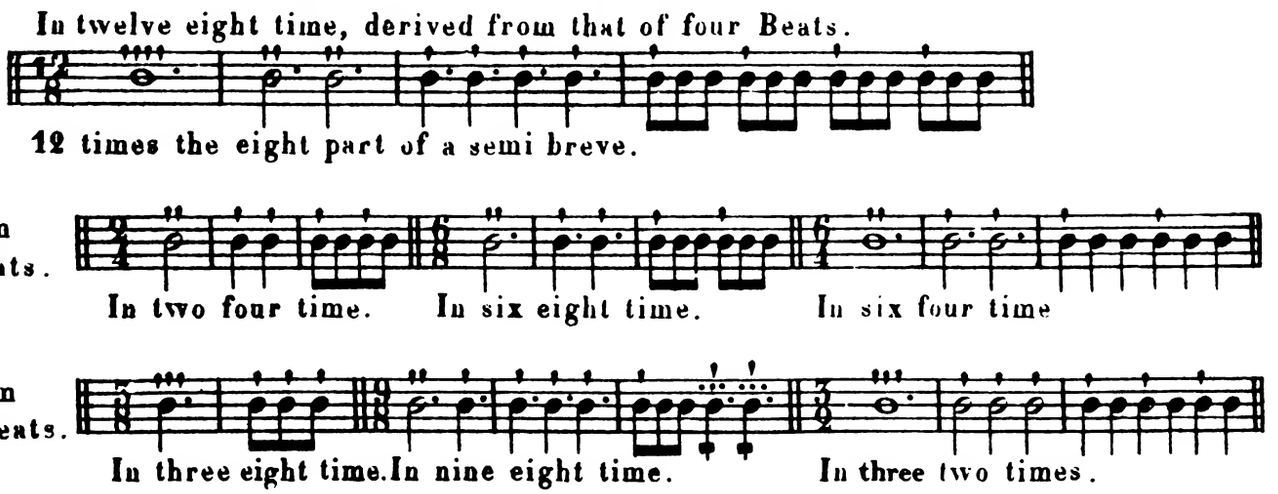
There are three kinds of measures: that of four beats or Common time indicated by C, that of two beats indicated by ¢ or 2, and that of three beats indicated by a 3 or $\frac{3}{4}$.

EXAMPLE OF SIMPLE TIMES.

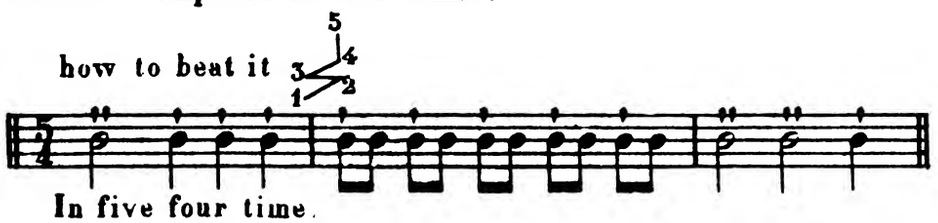


From these measures are derived many others which are called Compound Times.

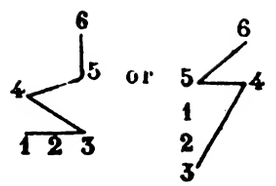
EXAMPLE OF COMPOUND TIMES.



There is also a measure composed of five times.



(Observation concerning the $\frac{6}{8}$ time.) When a slow Mov! has to be played in $\frac{6}{8}$ time it is beaten differently.

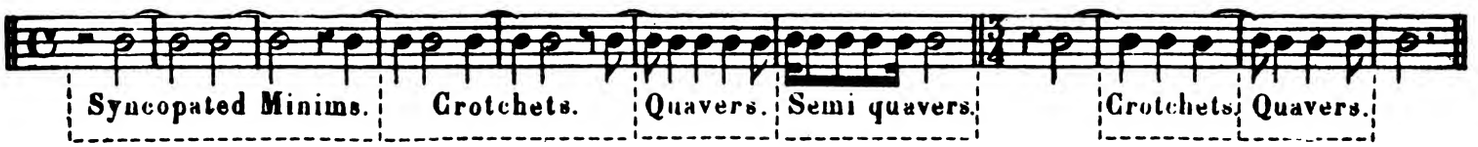


ARTICLE XII.

OF SYNCOPATED NOTES.

A Syncopated Note is one which is divided into two others of less value, and which finishes one beat and commences another.

EXAMPLE.

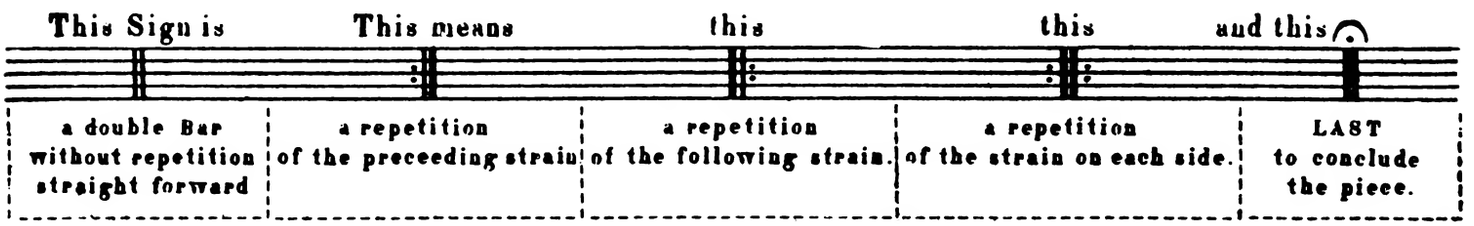


ARTICLE XIII.

OF REPEATS.

To avoid writing the same thing twice, signs called Repeats are employed, the dots showing how often the different *parts* or *strains* are to be played.

EXAMPLE.

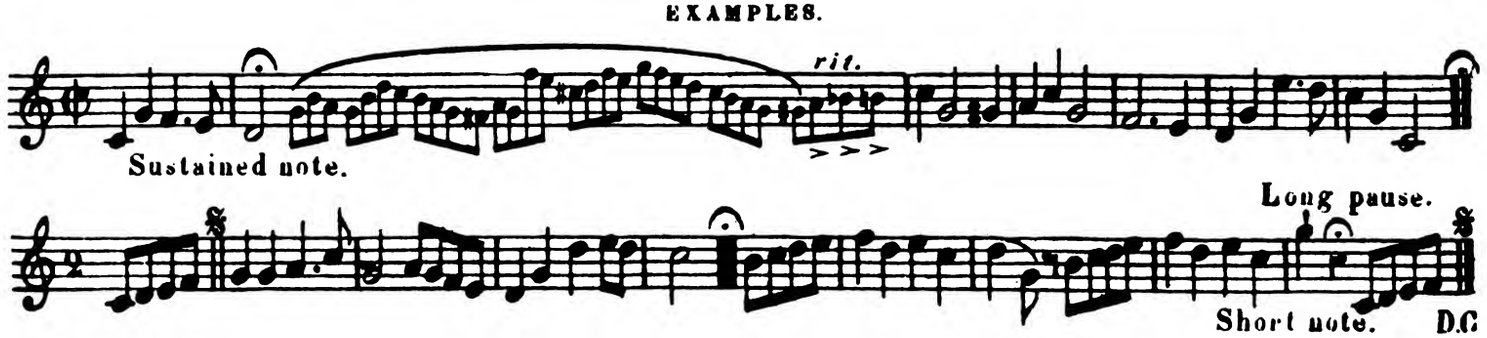


Da Capo or D. C. means that the piece must be recommenced. This sign 𝄋 means the same, and also refers back to a previous 𝄋.

ARTICLE XIV.

A Pause is marked thus 𝄐 or 𝄒. When this sign is found over a note its value or duration should be increased and it may be sustained at pleasure, and a prelude or cadenza even executed if thought desirable. This however is only admissible in the first part, and when, in modulating, it happens that the original key has been quitted, it must be adroitly resumed in order to terminate the phrase or return to the melody. But when the pause is found placed over a rest the note must not be sustained, on the contrary it is the duration of the rest which is prolonged.

EXAMPLES.

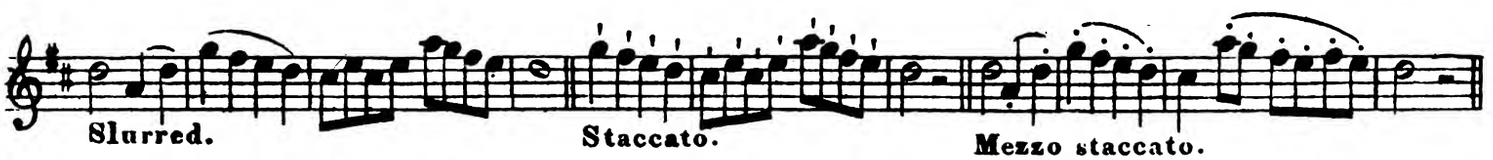


ARTICLE XV.

OF SLURRED AND DETACHED NOTES.

In order to render music more agreeable and less monotonous different signs are employed. This ⌒ called *Slur* or *Tie* shows that the notes which it embraces are to be played smoothly and connectedly with a single stroke of the bow*. When it occurs over two notes in unison they must be united as one note. This sign ▪▪▪▪ called *Staccato* shows that each of the notes over which it is written should be played shortly and crisply stopping the bow on each. This ⌒ called the *Mezzo staccato* shows that the notes must be separated but in one stroke of the bow.

EXAMPLES



ARTICLE XVI.

OF SIGNS OF EXPRESSION.

In order to give expression to music different signs are employed. This < shows that that the sound must be gradually increased, this > that it must be gradually diminished and this <> that the sound must be increased as far as the middle and then diminished until the end. To show when to play softly the Italian words *Piano* and *Dolce* are employed. They are often abbreviated thus ***P*** or *Dol.* Very softly is marked ***PP*** To show when to play loud the word ***Forte*** is used, and ***Fortissimo*** when to play very loud. These two words are addreviated ***f*** and ***ff*** To show the gradual increase of sound from soft to loud in a long passage the word ***crescendo*** abbreviated *cres* is used, and similarly the diminution of sound from loud to soft is shown by the words ***Zmorzando*** or ***Diminuendo*** abreviated ***Zmorz.*** and *Dim.* The abbreviations ***rf, sf, fz, sfz, fp*** or even ***f*** over a single note are also employed as signs of expression; >, ∧, ∨, indicate a marked accent on a single note and even on a Chord.

* The word bow is borrowed from the Violin to give an exact idea of this expression.

ARTICLE XVII.

OF GRACE NOTES.

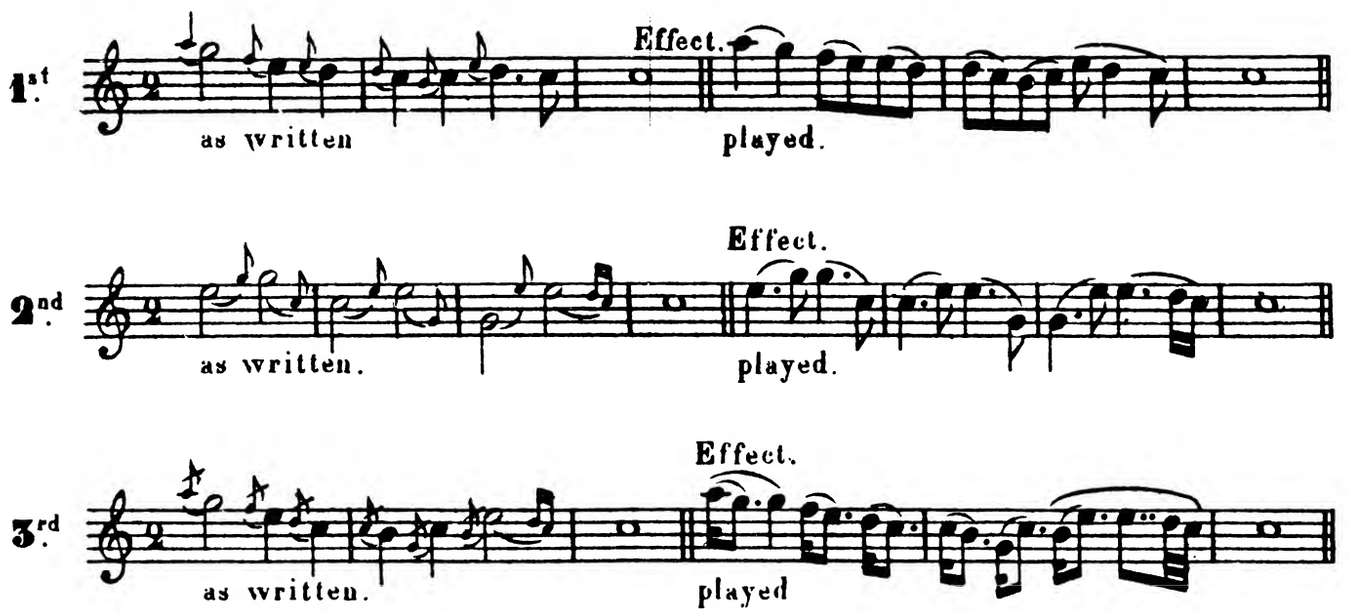
(PORTAMENTO OR APPOGGIATURA OR TURN.)

A Grace Note is a note smaller than the others, and placed more frequently before than after them. In the 1st instance its value is that of half the note which follows and in the 2nd it borrows its value from the note which preceeds. When several occur together either before or after, they are called a Grupetto or Turn (∞) and should be executed more briefly.

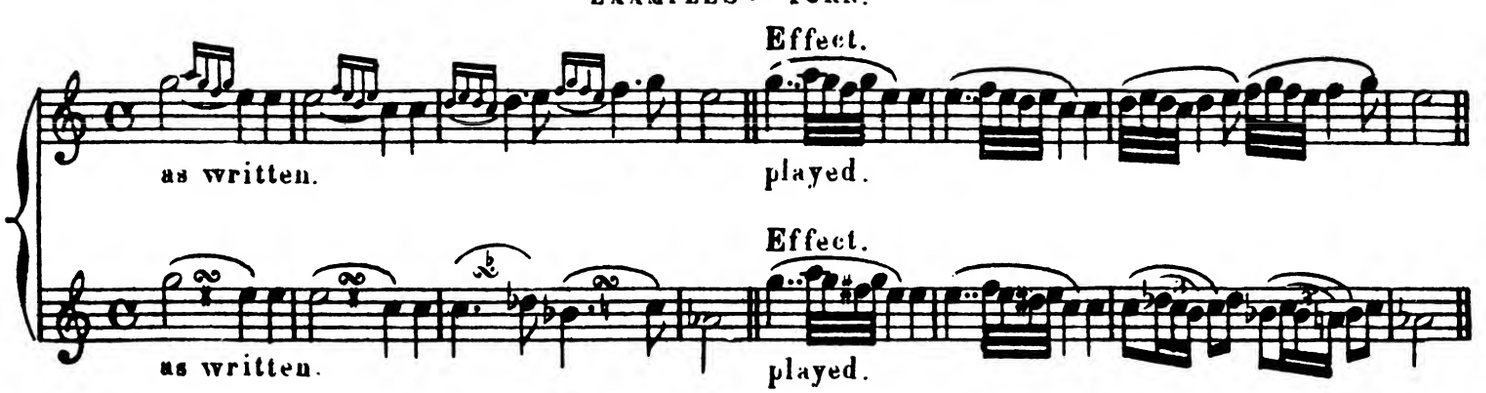
Sign used for a Turn with the lowest note made sharp (∾)

Sign used for a Turn with the highest note made flat (∾)

EXAMPLES



EXAMPLES of TURN.

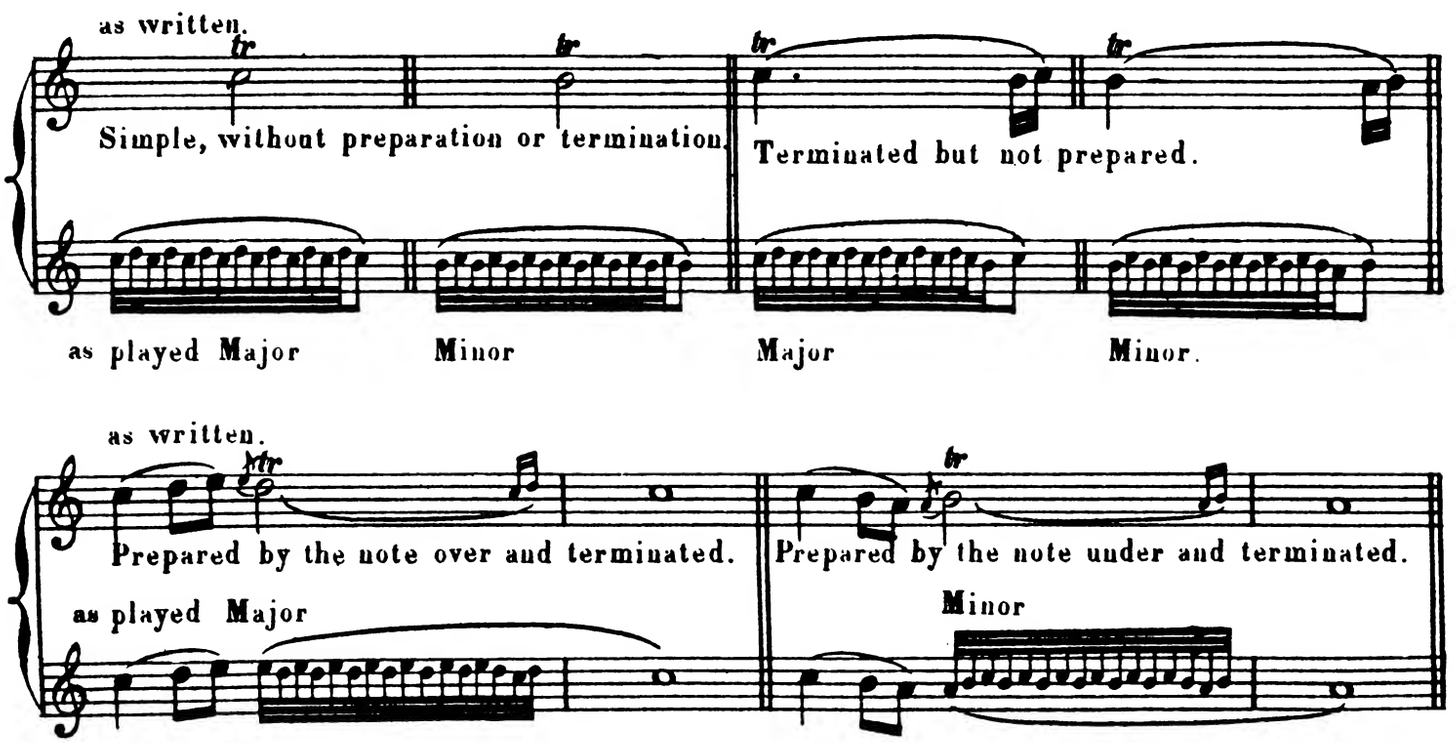


ARTICLE XVIII.

OF THE SHAKE OR TRILL.

The Shake or Trill is an effect produced by the rapid and equal alternation of two notes, the distance between them never being more than a tone for the Major Mode and a semitone for the Minor Mode. It is marked by a little cross + or by *tr* which is an abbreviation of the word Trill. There are several ways of employing Shakes, some being simple and introduced without preparation or termination, whilst others are both prepared and terminated.

EXAMPLES.



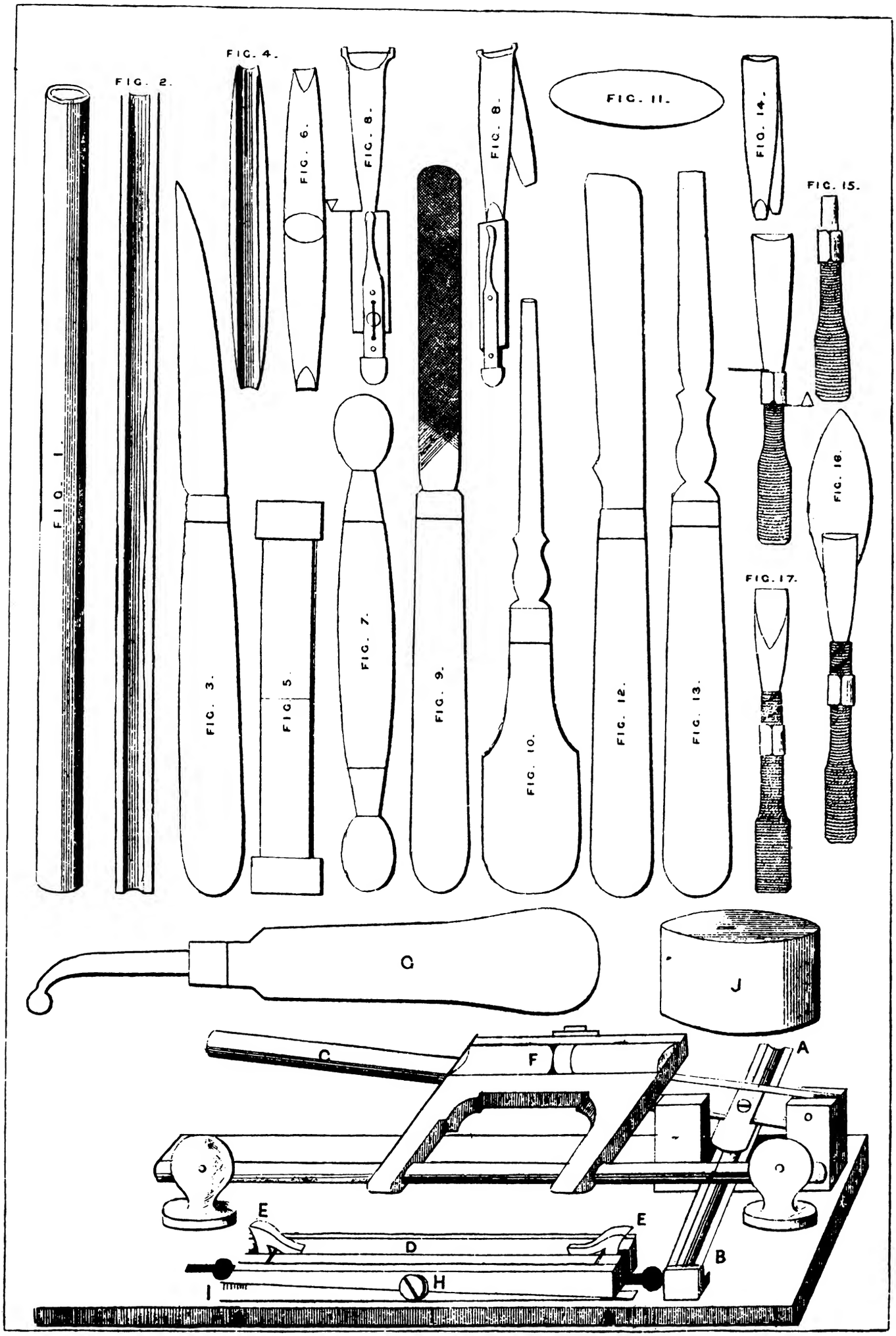


FIG. 1.
FIG. 2.
FIG. 3.
FIG. 4.
FIG. 5.
FIG. 6.
FIG. 7.
FIG. 8.
FIG. 8.
FIG. 9.
FIG. 10.
FIG. 11.
FIG. 12.
FIG. 13.
FIG. 14.
FIG. 15.
FIG. 16.
FIG. 17.
G
J
C
F
A
E
E
D
B
H
I

THE OBOE.

The Oboe, as a solo instrument, possesses the finest qualities, combining delicacy and force with sweetness and flexibility of tone, thus rendering it more capable than any other of embodying feeling with every shade and variety of expression.

In the orchestra it is indispensable, and the peculiarity of its tone, which is distinctly heard above all others, participates both of the stringed and wind instruments.

In the manufacture of this instrument, various experiments have been made to discover the wood best adapted to produce a good tone; experience has clealy proved that Boxwood and Rosewood claim the preference. I recommend Rosewood, having found that wood far superior in producing a full body of tone, which can be modified in the softest and most delicate manner: the lower notes especially are of a finer quality than in instruments manufactured of other woods.

Many endeavours also have been made to improve the tone and fingering of the Oboe. Boehm's system prevailed for some time, but the great inconvenience of that system, which diminishes the compass and changes entirely the quality of the tone, has induced me to make new researches. The Oboe, in its present improved state, is a very perfect instrument, and the modifications applied to its mechanism have preserved the fine quality of its tone in its natural state.*

The compass of this instrument ranges from B♭ to G alt: it has fourteen keys, two of which, having additional branches, increase the number to sixteen; from the greater length of the bell (*a late improvement*) the instrument derives a certainty of tone throughout, which enables the performer to produce the upper notes, such as E and F above the lines, with greater certainty.†

I would advise those persons who require an instrument to look more in point of economy to utility than to external beauty taking care it has the full complement of keys, otherwise bad habits of fingering are engendered, and which are difficult to eradicate.

In the selection or exchange of instruments, pupils should have the advice of a master, or some other competent person, as they are unable of themselves to appreciate a good instrument, or to detect an indifferent one.

---

* *NOTE. These improved Oboes will bear the following mark.*

TRIEBERT
PARIS.

BARRET
LONDON.

† Several lessons in this Method descending to the lower B flat, have been arranged so as to be played on instruments not having that note.

THE COR ANGLAIS.

The Cor Anglais, or as it may be called, the tenor Oboe, since it bears the same relation to the Oboe as the Viola does to the Violin, is capable of producing great effect both in the Orchestra and as a solo instrument. No instrument so nearly approaches the tone of the human voice, and in Italy it is called not only the "Corno Inglese but "Umana Voce."

The quality of its tone is peculiarly adapted to express melancholy in Music, and in Cantabile and slow movements it is unrivalled this peculiar quality, however unfits it for great rapidity of execution.

The fingering is precisely the same as on the Oboe, the tone produced being one fifth lower.

The Baryton or bass Oboe, is an octave lower in pitch than the Oboe, and is also fingered in the same manner; it possesses a finer quality of tone, and is heard to advantage both in the Orchestra and as an Obligato instrument.

Of these two instruments, the Cor Anglais is better adapted to the practice of amateurs, as it is not so difficult to produce a good tone on it, as on the Oboe. As the same music suits both instruments, those who play the Oboe can easily become proficient on these before mentioned varieties of it, by merely accustoming themselves to the difference of the proportions. The process of making reeds for the Cor Anglais and Baryton is exactly the same as for the Oboe, but requires the machine, tools, and cane to be of larger proportions.

In addition to these varieties of the Oboe, two others; an Oboe in B♭, one note lower in pitch than the ordinary instrument, and one a minor third higher, in E♭, are in common use on the Continent, in military bands, and are found to be very effective, playing with the E♭ and B♭ Clarinets.*

ON THE POSITION OF THE INSTRUMENT.

The quality of the tone depends greatly on the manner of holding the instrument; for instance, if the Oboe be held similarly to the Clarinet, it very rarely happens that a good tone is produced. The best and most natural position is to place the instrument in a straight line from the mouth at a proper declination, about six inches from the body, measuring from

*I shall at any time be happy to exhibit the capabilities of these instruments to Masters of Bands who may favour me with a call at my residence *31 Gloucester Street, Gloucester Gate, Regents Park*, and also to select instruments for amateurs, Pupils and others.

the thumb of the right hand. The head must be nearly erect, the arms not too far nor too close to the body, but placed naturally; the hands must rest lightly on the instrument, in a slanting position: turning them the contrary way not only has a bad appearance, but is the means of paralysing the fingers; this must be more particularly attended to in the position of the left hand. This observation is addressed to those who play the Flute, and who are most liable to fall into this great error.

The left hand holds the top joint, and the right hand the middle joint of the instrument (See the illustration.)

The second joint of the first finger of the left hand must not touch, nor rest, on the Oboe: it would have a similar bad effect to that which has been previously pointed out and impede the freedom of the hand.

The fingers must be placed on the instrument without stiffness, slightly curved, and raised sufficiently high, when off the holes, to allow the free passage of air; but not too much so, as that would detract from their agility.

The holes must be covered by the under or fleshy part of the first joint, not by the tip of the finger.

ON THE POSITION OF THE REED ON THE LIPS.

It requires great care and practice to arrive at the best manner of placing the reed on the lips, as on *this* mainly depends good quality of tone; it is essential to adhere strictly to the following rules.

The lips must cover or close over the teeth, so as to form a sort of cushion on which the reed must rest: the blade of the reed must be placed centrally, not too far *in*, nor too far *out* of, the mouth: fixed so that it does not move from its place either in producing the higher or the lower notes, which must entirely depend on the management of the pressure of the lips, and the greater or less quantity of air forced into the reed.

The best advice I can give to the Student is to practice carefully, for some hours every day, slow pieces and sustained scales: this will form the lips in the best manner and contribute greatly to improving the quality of tone.

THE TONE

However exquisite and beautiful the tone may be, it is comparatively useless if not accompanied by taste and sentiment; but it does not follow that the pupil must rely on sentiment or expression alone, and not endeavour to improve the tone; quite the contrary; his utmost attention must be devoted to that most essential point, for it frequently happens that pupils, in the earlier stages of study, have a bad tone, which may be improved by care and practice. The mode of scale study I have previously recommended will be found very useful in improving the tone.

ON THE MANNER OF "ATTACKING" THE TONE.

The tongue is to Wind Instruments what the bow is to Stringed Instruments, it produces brilliant execution, and is the means of an infinite variety of articulations.

It is no easy task to make the tongue and fingers sympathise, or act together, particularly in the commencement: it is only after long practise that the pupil will succeed. The beginning of every phrase must be "*attacked*" with the tongue. The tongueing must be performed in the following manner.

The reed must be placed in the mouth according to the rules laid down at page (*3*) the tip of the tongue must touch the end of the reed, so as to close the aperture between the two pieces of cane forming the reed; the mouth is then filled with air, by the pupil drawing a long breath, retaining it, and compressing his cheeks sufficiently to cause the reed to vibrate. The tongue must leave the reed quickly to allow the breath to pass with some force into it: *this* constitutes tongueing.

The great difficulty is to sustain the note, without deviating from the quality or justness of the tone. In order to do this, the lips must be carefully kept in the position indicated at page (*3*) and the stream of air forced into the reed must be perfectly equal in order to finish the note, whether it be *forte* or *piano*: this requires great practice and management of the breath: care must be taken that the cheeks are not puffed out in playing.

ON RESPIRATION.

The manner of breathing into the Oboe requires much management and skill. Pupils generally use more breath than is required from the smallness of the aperture in the reed. In beginning a phrase, the lungs must be sufficiently inflated for its performance. As musical phrases seldom, are composed of more than two, three, or four bars, a pupil of the most delicate constitution may easily accomplish this without fatigue or exhaustion, even in a slow movement. If in playing a phrase, the pupil should find he has retained too much air, he must let a portion escape, taking care to have sufficient remaining to finish the passage. In taking breath, in the middle of a passage, it must be done quickly, by what is termed half respiration.

Breathing through the nose must be avoided. The effect of *piano* and *forte* is produced by the quantity of air and the degree of power used in forcing it into the instrument.

ON ARTICULATION.

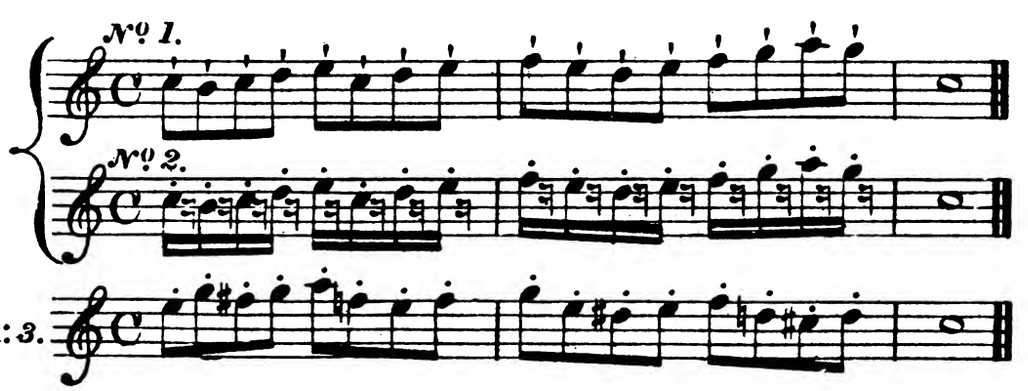
Articulation is to Music, what Accent is to Speech; it renders the playing clear and intelligible, and it is by articulation that music is made to express subject and passion, without which it can never be understood.

There are two modes of articulation: the slurred and the staccato. The first is indicated by a curved line ⁀ above or under a group of notes: it signifies that all the notes so marked must be played smoothly, excepting the first, which is to be attacked by the tongue.

Ex: *1.*

The second, or the staccato, is indicated by dots, round or pointed; placed under or over each note, signifying that those notes must be accentuated, short and distinct with the tongue.

Ex: *2.*



Ex: *3.*

The difference between the two dots is, that the pointed one must be played very short, the same as it is marked in the second line of (Ex: 2), while the rounded one must be more soft but equally distinct.

There is another mode of articulating, which unites both marks:

Ex: 4.

This must be played each note distinct, but with a soft tongue, and the note held out to its full value.

Pupils should carefully practise these four different ways of articulating, as they contribute greatly to giving variety to the playing and form the groundwork of a good execution.

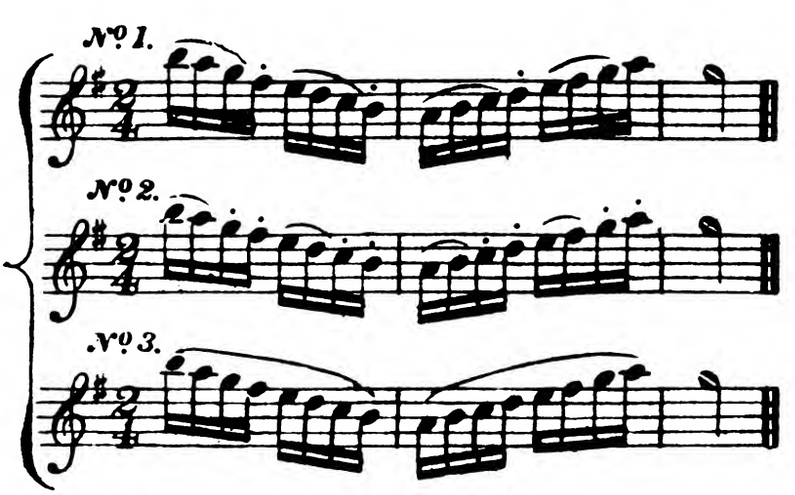
There are some ways of articulating passages more advantageous than others, particularly in solo performing: the selection must depend on which is the most effective and best adapted to the instrument. I will give a few examples:

Ex: 5.

In rapid passages of triplets requiring to be executed with vigour, Nº 1. of this example is to be preferred, as suiting better the Oboe.

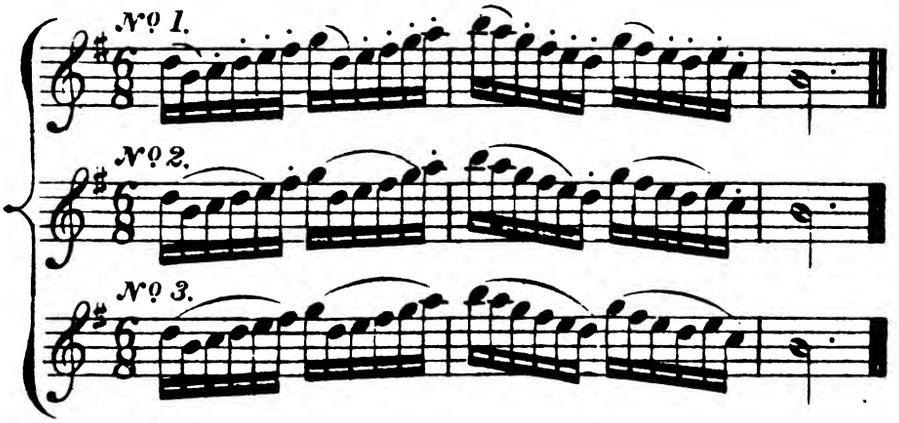
In passages of four notes, as in the following example, Nº 1. is the most effective on the Oboe, whilst Nº 3. is preferable for rapidity of execution.

Ex: 6.



In passages of six notes as Ex: 7. Nº *1.* is to be preferred, except in a very rapid movement when it is better to take Nº *3.*

Ex: 7.



Any of the above modes of articulation may be used: the choice must depend on the nature of the passage to which they are applied, and the time of the movement.

ON EXPRESSION

Expression, unlike those musical attributes which may be acquired by study, is only exhibited where nature has bestowed a favourable organisation Upon those who have not this gift, *no* practice, *no* study, will ever confer it. Nevertheless the habit of playing good music, and listening to the best artists, will give a notion of what is meant by it; and by taking the latter as models, one can in some measure supply the place of real expression, at all events so far as to be able to phrase correctly and without affectation.

The "*nuances*" or shades of expression, give variety to music. In going from a *pianissimo*, to a *fortissimo*, and *vice versa*, an intermediate "nuance" is necessary to avoid an abrupt transition; for instance, a phrase marked as Nº *1*, must be executed as Nº *2*.

Ex: *1.*

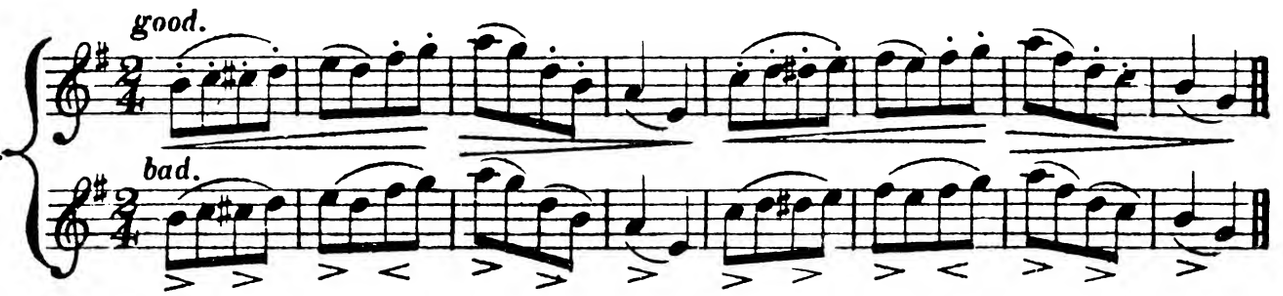
Unless differently marked, it is a general rule that in ascending passages we should increase the tone, and decrease it in descending passages,

Ex: *2.*

It is a great error to make a "nuance" on every note. Many persons practise this exaggeration, thinking it to be expression: they deceive themselves, it is but affectation, and only shows their want of real feeling the more strongly.

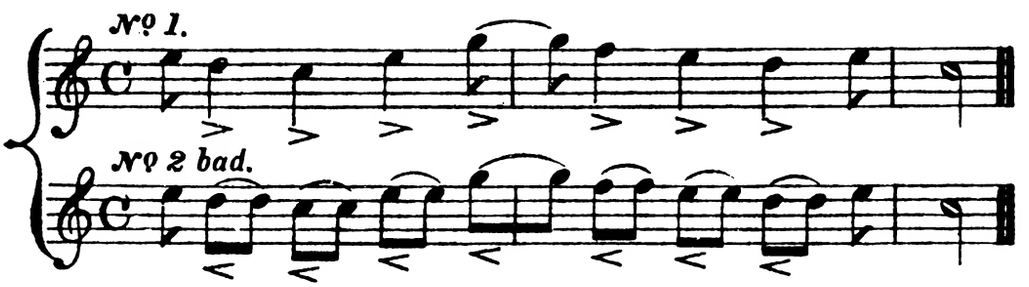
"Nuances" should be used sparingly, that is to say, it is preferable to use but one in a phrase. than to destroy the good effect by frittering it away in several smaller "nuances.

Ex: 3.



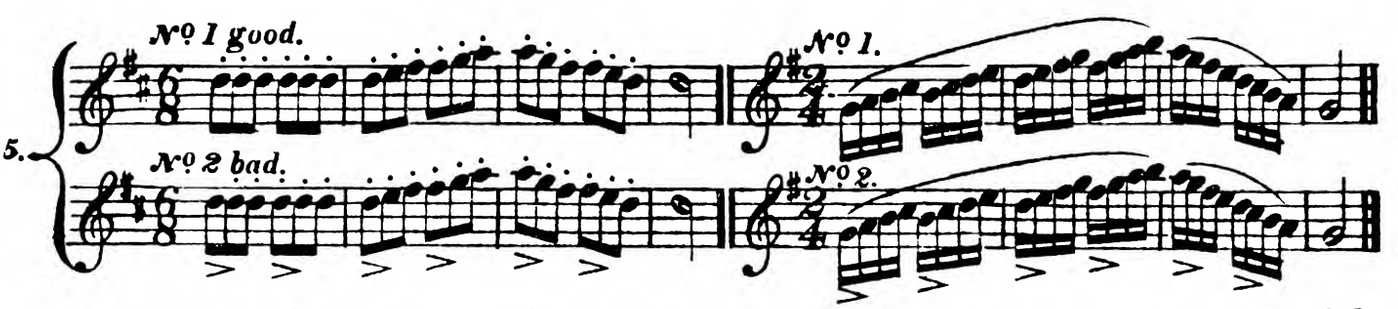
In syncopated passages care must be taken to avoid marking the second half of the note Ex: Nº *1* is as it is usually marked. Nº *2* must be carefully avoided.

Ex: 4.



In passages like the following it is equally necessary to avoid marking every beat in the bar, unless the composition is specially marked: Nº *1* is as it should be marked; Nº *2* is bad·

Ex: 5.



In fact the art of "nuancing," which can be acquired only by a long practice of the dif. ferent modifications of the tone is a great resource, and I advise pupils to pay the utmost at. tention to this most essential part of Music.

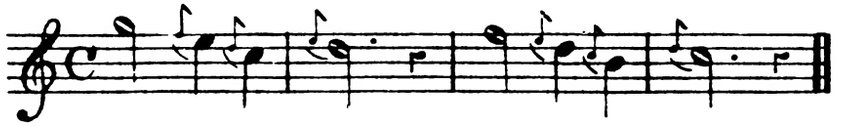
With regard to orchestral performances I must make a few remarks. When a solo has to be performed, and the accompaniment is sufficiently subdued to allow the solo instrument scope, the solist must use largely every means in his power to produce effect, and to pre. dominate over the Orchestra, the solo player being, for the time of his performance, in ex actly the same position as an accompanied singer. If on the contrary the Oboe be used as an accompaniment. it should be then played as *piano* as possible, and not be heard above the solo instrument. In soli, or passages for several instuments, the performer must endeavour to equalise and blend his tone, so as not to be heard above or below the other instru ments never making himself more than one assisting part of an harmonious whole.

ON SMALL NOTES, TRILLS, AND GROUPETTES.

No fixed rules have been written on "small notes."

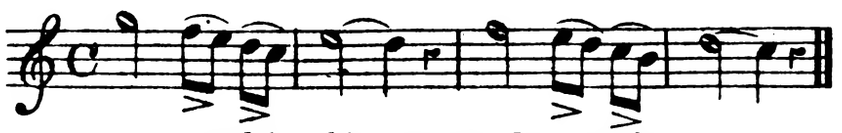
Their execution is entirely left to the taste and caprice of the player. This is so true, that a passage written thus.

Ex: *1.*



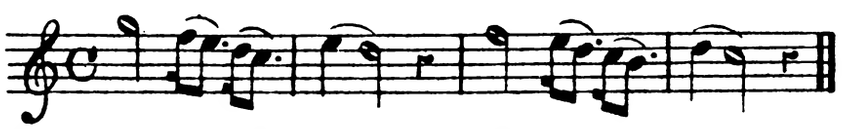
can be executed as follows by one artist.

Ex: *2.*



and in this manner by another

Ex: *3.*

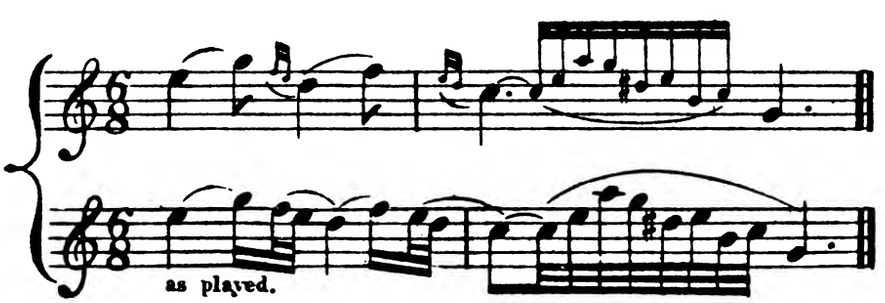


and be equally good one way or the other: only Ex:*2* is more in the modern taste than Ex:*3*, and of course preferable.

In our days, small notes are only employed as means of abbreviation, and in passages in which the player is in the impossibility of changing the intention of the composer, for, if there is any doubt, all the notes of the passage are written.

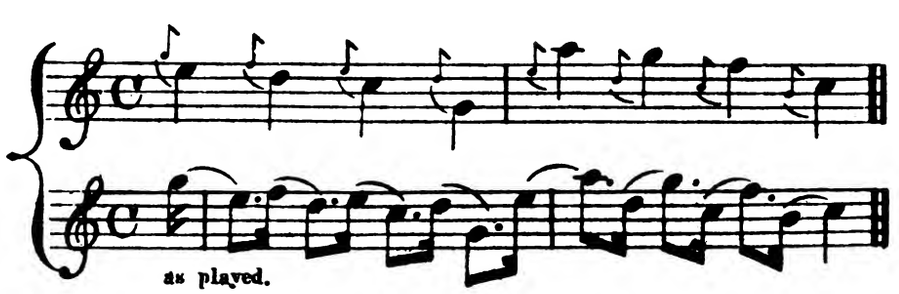
A point in which every body agrees in the manner of executing small notes, is when there are several before a principal note; they must then be slurred quickly on that note, in order to arrive in time on the principal note.

Ex: *4.*



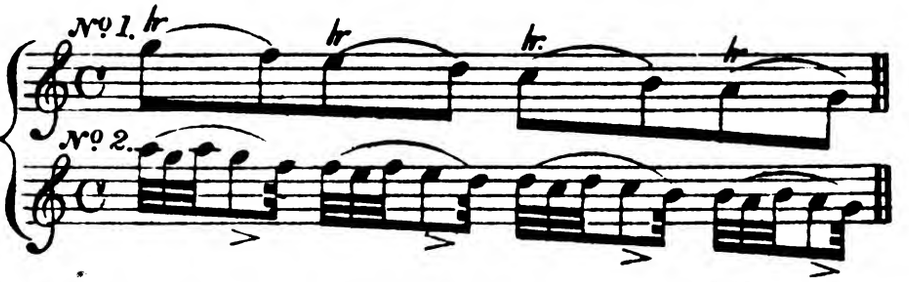
It is the same when the distance of the small note from the principal note, is more than a tone, which can be a third, a fourth, a fifth, &c &c.

Ex: *5.*



The *trill*, or *mordente*, is a shake, placed on a note of short value, and which is struck as quickly as possible, in order to give it more brilliancy. It is indicated as it is marked in Nº *1* of the following example, but it must be executed as in Nº *2* of the same Ex: Especially if it is a moderate movement.

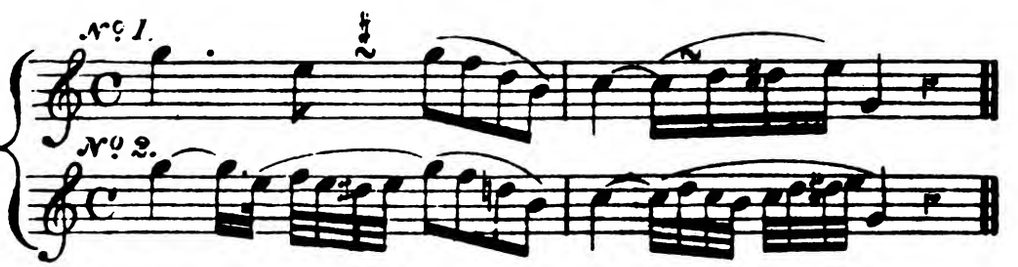
Ex: 6.



If on the contrary the movement is rapid, it is executed as follows:

The *groupette*, which is indicated in this manner (∾) is also one of those abbreviations which are employed in passages as those of Nº *1* of the following example, but which must be executed as if written in Nº *2* of the same Ex:

Ex: 7.



There is a great deal more to be said on this subject, but, in my opinion, the view that I have given of it is quite sufficient to show the pupil what is the most essential to be known, the rest will be learned with time and practice.

ON REED MAKING

It is of paramount importance that performers should be able to make their own reeds. As they must be formed to suit the lips and teeth, none can judge so well as the player the description of reed he requires for a reed adapted for one performer will be totally unfit for another.

There are three things necessary to constitute a good reed, justness, certainty, and quality of tone, but it is almost impossible to have all these requisites combined.

Difficult as reed making may be, it is simple compared with what it was previous to the introduction of the new machine and tools (a recent invention), by which the thickness and size of the reed can be regulated as precisely as possible.

It will sometimes happen, notwithstanding the greatest care and attention, that the reed turns out badly: this may not arise from any fault in the making, but be attributable to the quality of the cane.

ON THE CHOICE OF THE CANE.

In choosing the cane, the appearance is the only guide, though this is not always to be relied on. Experiments have been tried (but without success) to discover why one sort of cane is preferable to another. Experience has proved that that which is most likely to be the best is of a brilliant yellow color, the bark bright and shining, the interior mellow, going out smoothly. The cane which is too pale, is bad, and should be rejected, as well as that which is too hard, or too soft: the first produces an unpleasant, shrill tone, and is deficient in flexibility; the other, a woolly tone, devoid of vibration.

DIRECTIONS.

To make a reed, take a round piece of cane as at fig: (*1*) in the illustration, and of the description recommended above: divide it lengthways into three equal parts with the knife (*3*); one of the parts must be pared down, until it agrees with the illustration (*2*), then push it along the slide under the chopper, from A to B, of the machine; press C, which will cut the cane, giving the exact length of the groove D; the sides at each end must be reduced, until they resemble the drawing (*4*); previous to this, observe whether the cane be straight, for if not, it must be rejected as useless: it would only slip when placed in the groov and break. Lift up a small spring E at each end of the groove and place the cane in it, let the springs fall, in order that the cane may be held firmly. The gouge F must be brought down upon the cane in thegroove (to take out the inside of the cane), and the handle G introduced into the hole at the back of the plane: move it backwards and forwards the whole length of the steel bar, pressing on it until it no longer cuts the cane.

NOTE If the gouge takes out too much, or too little cane, it may be remedied by altering the machine thus: turn the screw H which is placed in the side of the groove, slighty, so as to allow the wedge I to be pushed from one side to the other. If too thin, push the large end of the wedge from left to right. if too thick, the contrary way, but it must be very little, not more than one or two of the lines marked on one side of the wedge, one way or the other.

Take the cane out of the groove and if the inside be found too thick on account of its roundness, and the knife of the gouge have no effect on it, scrape the middle part with (7) until the cane is of a proper flexibility, which is proved by taking the cane between the thumb and first finger of each hand and bending it contrary ways: place it on (5) slice a small portion of the out side, at each end, as at figure (6) andscrape slightly the surface in the middle where the line goes across. The reed must now be examined to see if it resembles the illustration (6): it is necessary to moisten the part which has been scraped, by placing it in the mouth for a minute or two.

Place the reed along the shape (8) from ▽ ; bend it over the top, between the small edges of the shape, until it touches the other side: observe that the reed be equally placed on the shape: push the spring (ϕ) up, which will fix the cane, and, with the knife pare the sides to the shape of the steel. Take the reed off, and after making the edges straight, file the top a little on each side with (9), to resemble figure (14), then place the whole in the mouth for a few minutes.

Take the staple (15) and place it on the mandril (11), then put the ends of the reed in the interstice on each side of the staple, press it down until the reed fits tightly: take some silk cord, sufficiently strong not to break, and tie a knot at the end, place it in the niche △ in the lower part, where the collar of the staple is divided: pass the cord along the collar, where an edge prevents it falling down: wind the silk tightly round the reed up to the part of the staple which is above the collar, so as to close the aperture at the sides, and prevent the air escaping: bring the silk down again to the collar and fasten with a slip knot: to prove this, it will be necessary to take staple and reed off the mandril, and blow into it: if the air escapes, it must be rejected, and a fresh reed commenced. Cut the silk off, and scrape slightly each side of the reed to make them even. file the upper surface about the 16th part of an inch

on each side, and with the knife (*12*) cut off a very small portion of the tip of the reed on the block J. in order to open it: introduce a piece of steel (*11*) into the reed, between the blades, as (*16*), and with the same knife, scrape the surface about the middle of the reed on each side, until it becomes very thin and smooth at the top, sufficiently to allow it to vibrate; it must be also pared a little on each side. Now blow into the reed, and if it "crows," it is a sign the reed will be a good one; if thought too weak, cut a small portion off the top, if too strong, scrape it until it suits the embouchure, taking care that there is no inequality in the scraping, and that it has the form of (*17*): each corner must be taken off to prevent its breaking, it ought, when finished, to resemble exactly the drawing (*17*).

It is only experience which will enable the pupil to know when the reed suits the embouchure: with a little trouble, he may derive some service from a reed which at first he may have thought good for nothing

In case the reed should be found to have too little vibration, it must be scraped thinner at the top: if it vibrates too much, or the tone is tooshrill, scrape from the bottom to the middle of the reed, and then cut a small piece off the top, as in finishing the reed.

Scraping is the most difficult and delicate part in reed making, the pupil is advised to pay the greatest attention to this important point, and to persevere until he makes himself thoroughly acquainted with, and master of it.

I trust I have now clearly explained the method of making a good reed, but I must add that a few lessons from a good master are of more value than all written rules; and taken at the commencement of his studies, would soon enable the pupil to acquire the habit of making his own reeds.

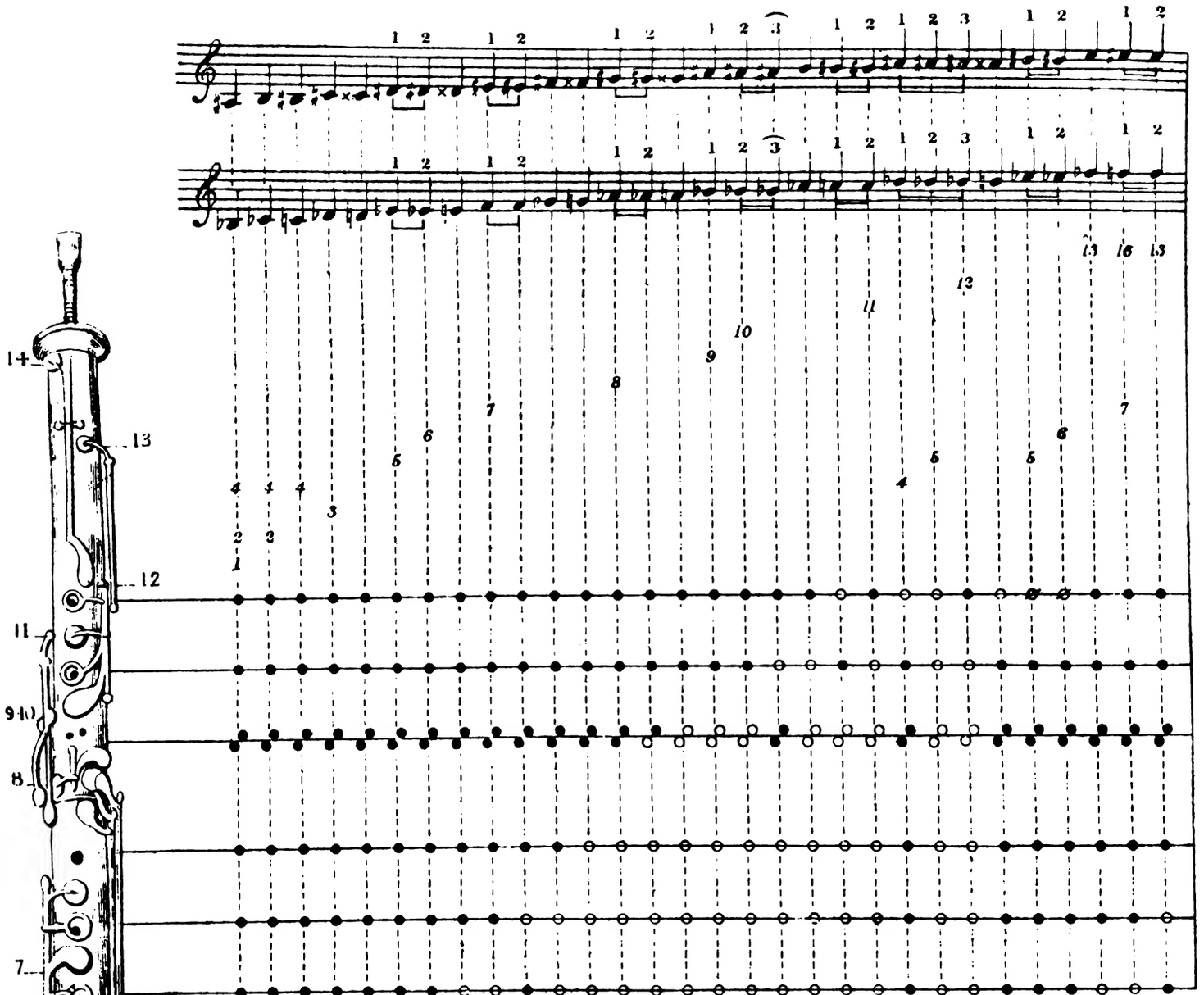
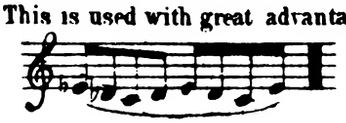


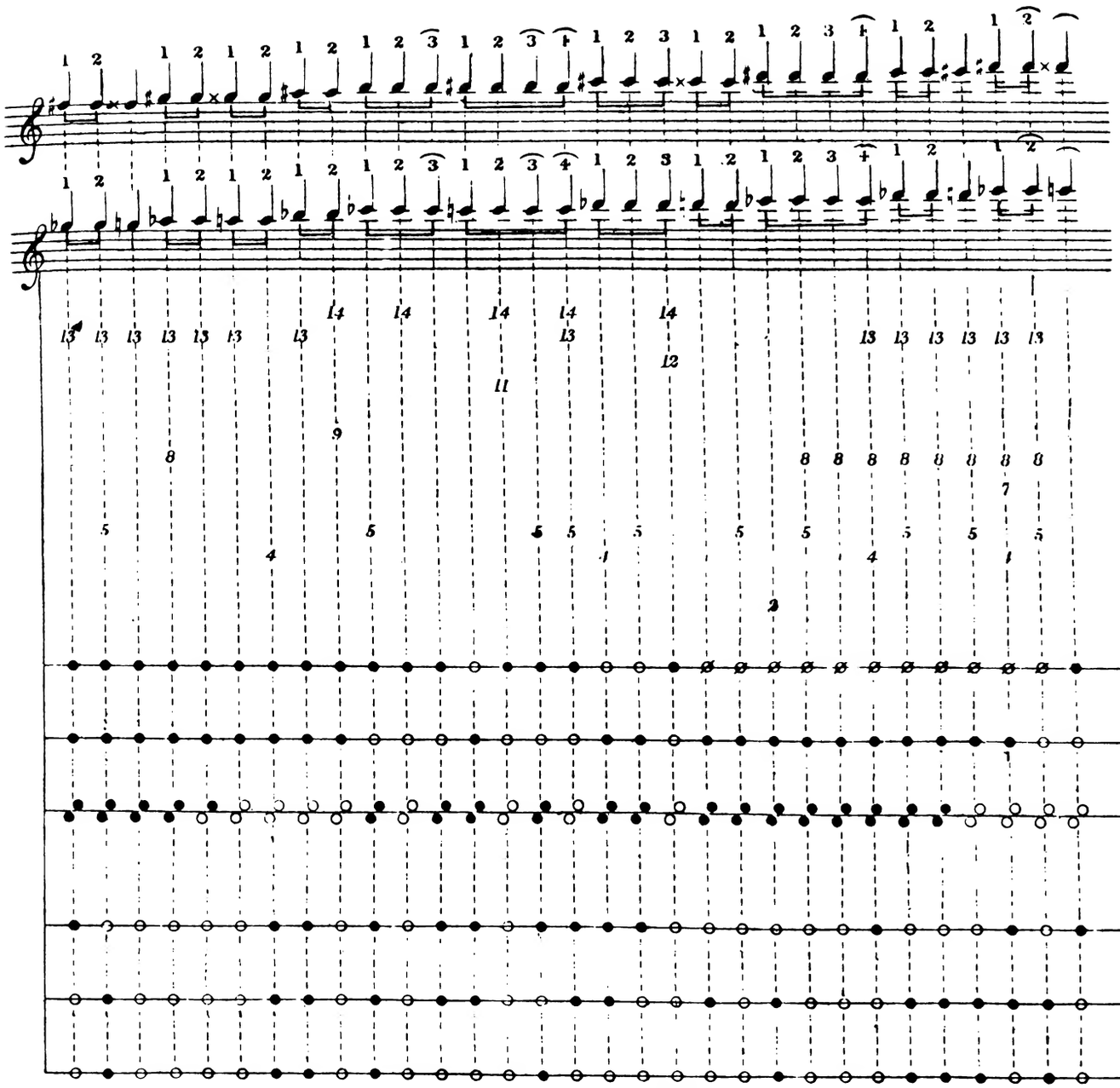
TABLE OF THE CHROMATIC SCALE.

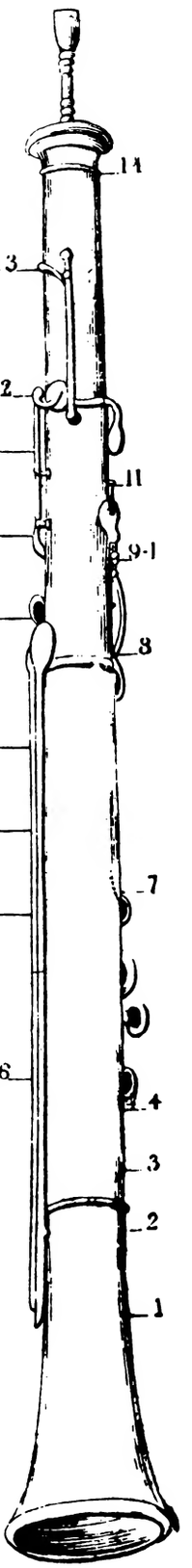
The foregoing Chromatic scales, placed exactly one over the other, are intended to assist pupils, in ascertaining the identity that exists between certain notes, which although differently written, sound exactly the same, such as A♯ and B♭, E♯ and F♮ &c. The object of these scales is to show at a glance that the only difference is in the notation.

EXPLANATION OF THE TABLE.

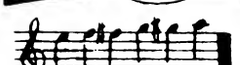
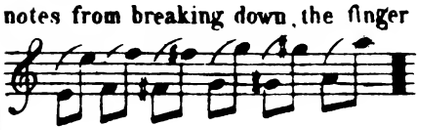
Every hole of the Oboe, drawn on this table, which is not covered with a key, is represented by a horizontal line. There are 6 holes and consequently 6 lines; viz: three for the right hand and three for the left. These are crossed by dotted perpendicular lines, each leading to a note in the scales above. When the hole is to be closed, it is indicated by a black dot, ●; when it is to remain open, by a white one, ○; the white with a line across it thus, ⌀; signifies that the hole must be half covered. The numbers placed above the dot on the perpendicular line, are to show that the keys which have been numbered to correspond with them, are to open or closed according to their position. Two of the keys are provided with double branches, and have two numbers each. The highest denotes that the key is to be opened by moving the double branch, one (№6.) with the little finger of the left hand. This is used with great advantage in passages like the following.

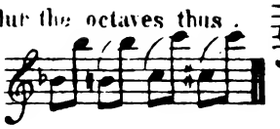


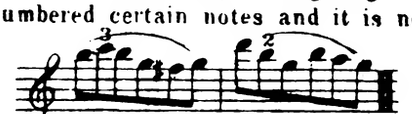




The other (№ 10.) with the thumb of the left hand is very useful in a passage of this kind.

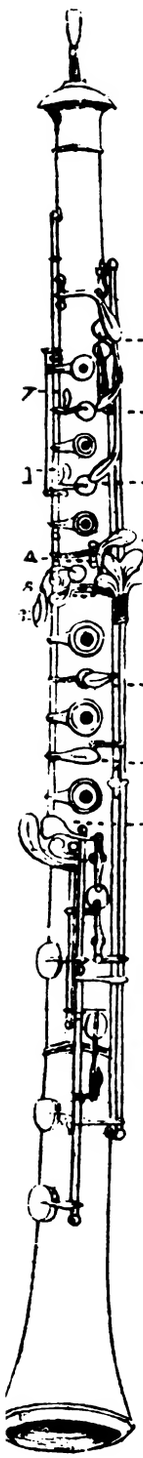
The key (№ 13.) is used from E♮ to A♮  to prevent these notes from breaking down, the fingering being the same as in the lower octave, and also to slur the octaves thus. 

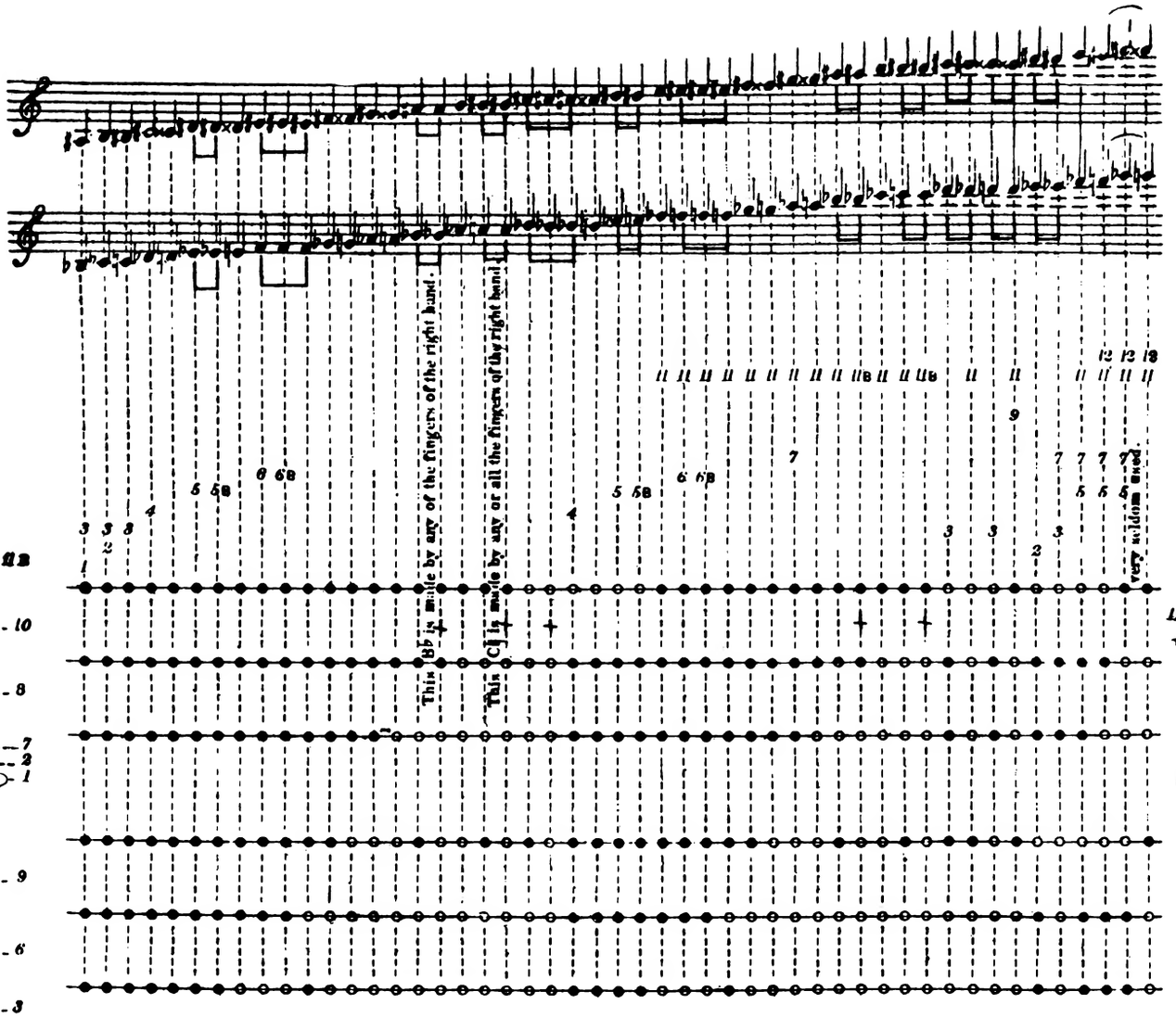
The key (№ 14.) has the same effect from B♭ to C♯. thus. 

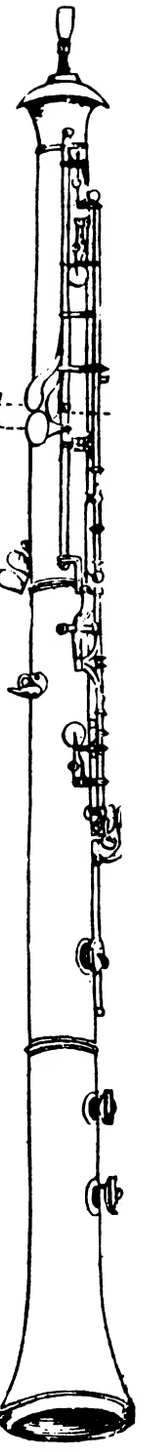
Some notes have double, triple, or quadruple fingering, they are numberd seperately and connected by a brace to denote the identity of sound. The first fingering is the most used. The others are to facilitate passages of dificult execution in the ordinary way of fingering. In the different lessons in this Method where such difficulties occur I have numbered certain notes and it is necessary to refer to this table for the corresponding figure and note as thus. 

The notes over which there is a curved line are not to be attacked by a tongue, but slurred with the preceding note.

It will be troublesome at first, but in a short time, the different modes of fingering will be committed to the memory





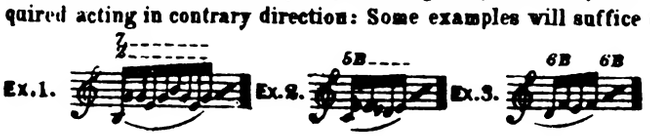


Explanation of the TABLATURE of the Oboe on Barret's New System.

The black marks ● designate the holes which are to be closed, the zeros ○ the holes to be left open. The cross + marks the plate for the thumb of the left hand, and whenever this mark is met with, the thumb is to be raised; it is particularly used to facilitate such passages as the following in both octaves, and to avoid cross fingering; but when the cross is found above the B♭ or C♮ in the upper octave as in the preceeding example, then the double branch of the octave key N° 11B must be used.

All the levers of the keys are numbered and have the corresponding figures above the perpendicular lines. Some keys have double branches; they are indicated by the same figure as the principal branch, but with the letter B added at the side of the number. There are also two small levers above the B♭ and C♮ keys. These are indicated by the marks □. ▽ and are generally used for the shakes, which remain nearly the same as before, but which levers have the advantage of rendering those shakes which were false perfectly in tune.

The new system of the keys E♭. F♮ and G♯ has an immense superiority over all that has been hitherto done; as it renders unnecessary any change of the fingering and makes perfectly easy the execution of some shakes which were before impossible. It gives also the faculty of producing many effects by the simple motion of one finger only; when formerly two were required acting in contrary direction: Some examples will suffice to prove this;



To find the fingering of these passages is very easy. Look in the perpendicular lines of the scale for the numbers corresponding with those that are above the notes of the examples, an press down the levers they represent. The dotted lines traced above the notes of the different passages and preceded by numbers or other signs, indicate that the levers corresponding with those numbers or signs ought to be kept down as long as the lines continue above the notes. For instance take the first example: The levers 2 and 7 placed above the first note are to be both pressed down by the little finger of the left hand and kept in that position so long as the lines are prolonged above the notes. The same for the other passages.

For the notes which are not marked, the ordinary fingering is to be used; for those which which have several fingerings, the first must always be prefered.

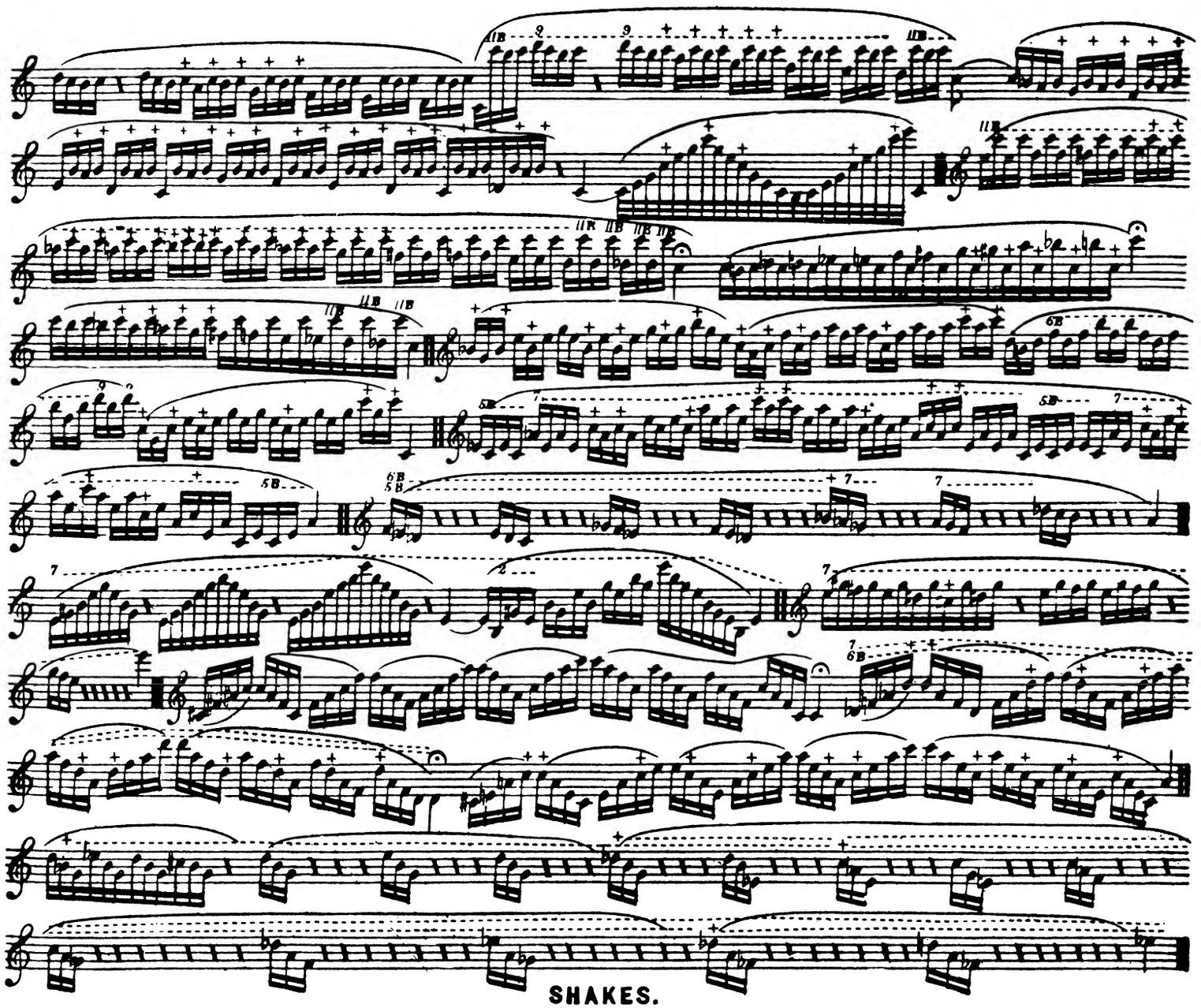
The B♭ and C♮, the only notes changed from the old scale, are made as indicated in the Tablature.

The E♭ key N° 5 may be used for holding steady the instrument from F♯ up to C♯ on both octaves.

I have attempted to unite in the following passages, many of the resources which the new system offers, or at least sufficient of them to put in practice all the advantages of the mechanism whenever there is occasion for it. Many of these passages I have found in fragments of Orchestral music and "musique d'ensemble" which I have only transcribed and amplified, and it would be a mistake to believe that they have been composed for this instrument only, it is for the sole purpose of shewing what can be done with it; and after careful application for a short time, the student will be astonished to find that he can execute these passages with comparative facility which were formerly very difficult or even impossible. This observation is addressed to persons already possessing a certain knowledge of the instrument and not to beginners.

The best mode for all to practice these small studies is to commence slowly, increasing in rapidity of movement until they are able to take the passages as fast as possible, observing all the time to slur each passage exactly as it is marked; as slurring is one of the chief advantages of this system over the preceding ones.

The fingering of the following short exercises is to be found by the rules I have given above; with a little care and study it will be scarcely possible to make a mistake.



SHAKES.

The following are the new shakes, which with the exception of the first can be made by the same fingering in the octave above, by adding the octave key N° II and N° IIB according to the passage. The fingering is to be found as already indicated for the Examples.

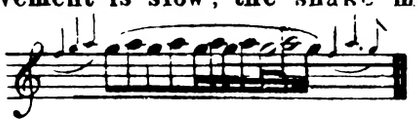
ON SHAKES.

The shake is indicated by the two letters "tr" which are an abbreviation of the Italian word "trillo": they are placed over the note, and are used also as an abbreviation to avoid writing the shake in full. It signifies that the note marked thus, must be balanced rapidly with the superior one, which can be of a semitone, or a tone. When the distance of the balancing is of a third or a fourth, it then changes its name and is called "tremolo", in this case, all the notes are written. But composers only employ it for the piano, and stringed instruments, because it would be impracticable in many cases upon wind instruments.

There are many shakes in which the preparation, and the termination, demand particular fingerings, and which are not possible for a pupil to find out, without the assistance of a master.

In the following table of shakes, I have I believe provided for this defect, existing in all the tables known. All the notes of the preparation, the shake, and the termination, are indicated in a manner that the pupil cannot mistake.

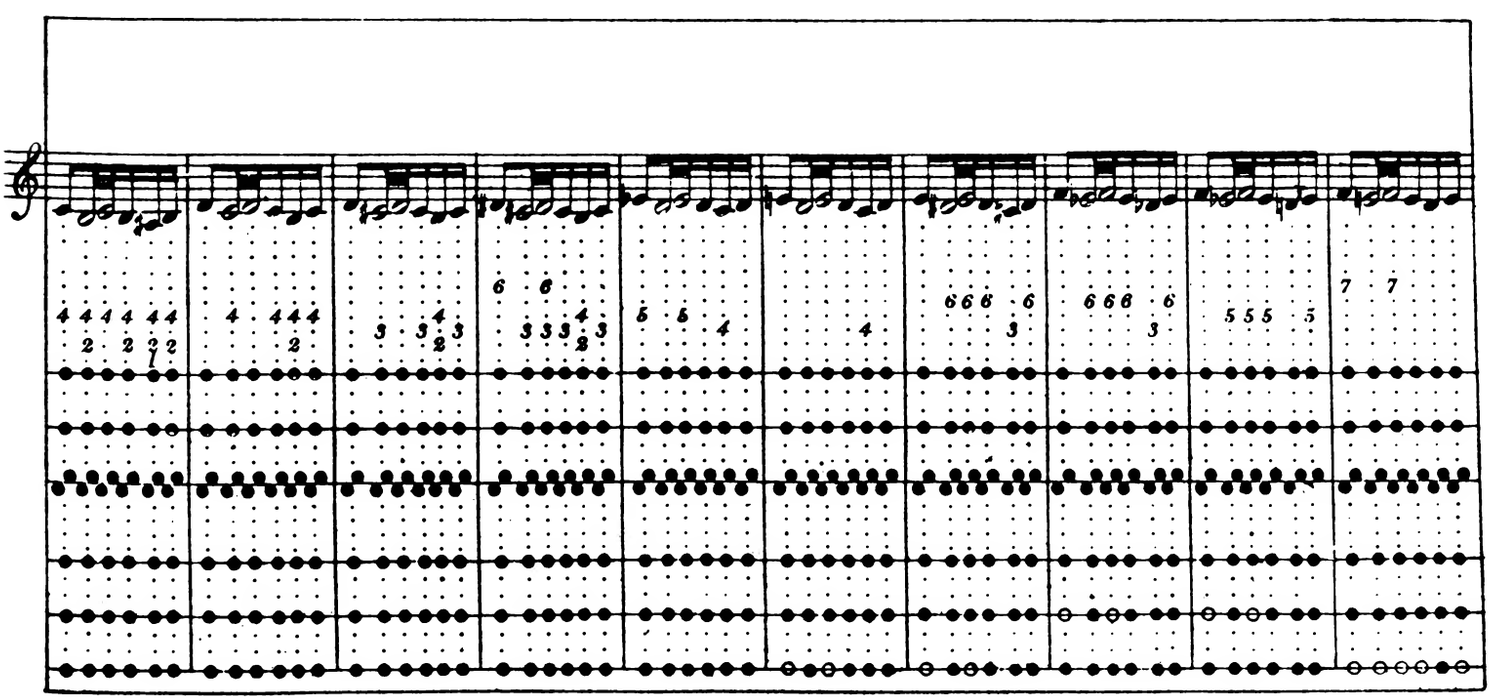
There are several ways of preparing and terminating shakes, it depends on the movement of the piece. If the movement is slow, the shake must be prepared and terminated slowly in the following manner, thus:

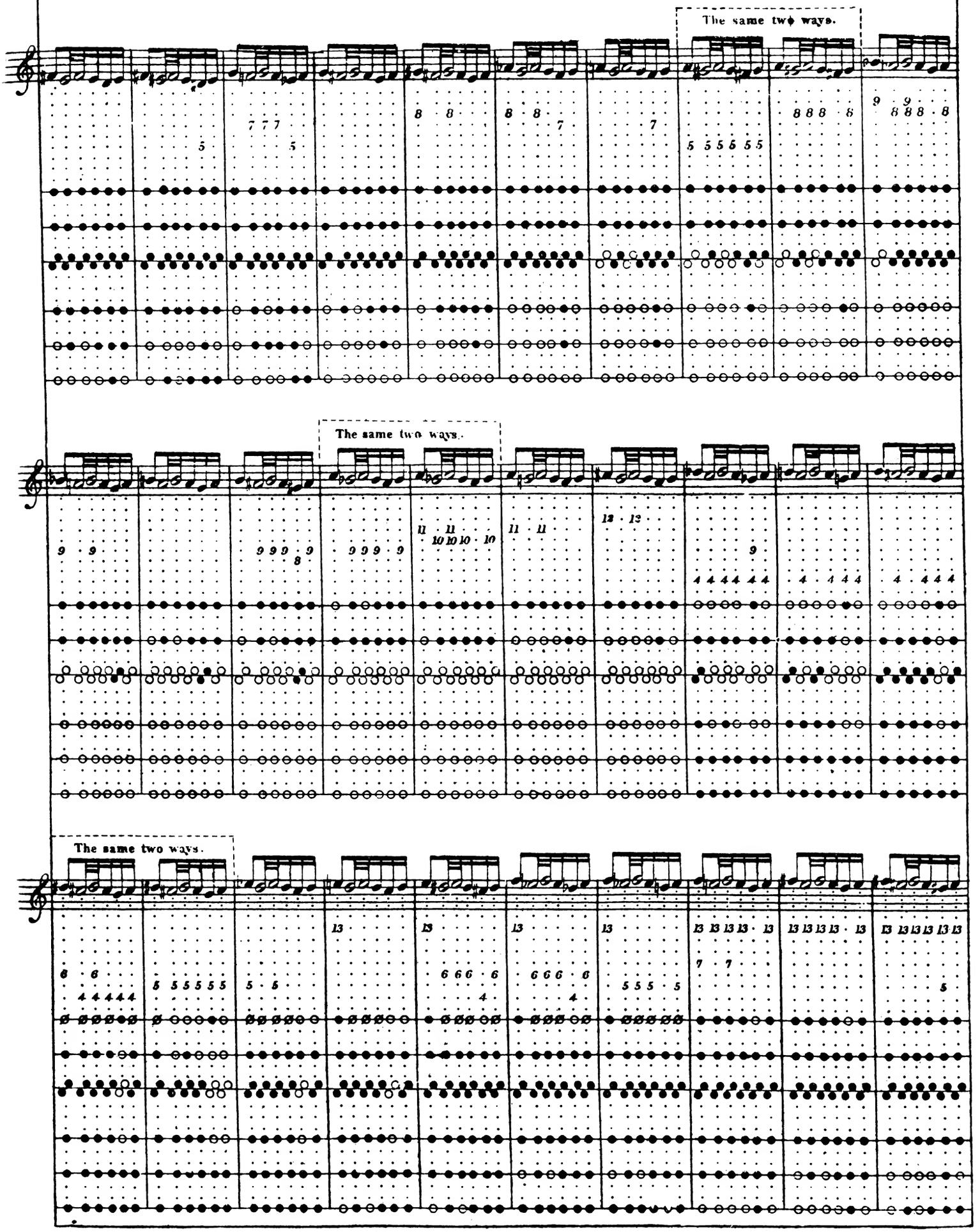


If on the contrary the movement is very quick, the shake must be prepared and terminated thus:

These are the most usual preparations and terminations of shakes.

The fingerings in this table are to be found in precisely the same manner as those marked in the chromatic scale.




The same two ways.
The same two ways.
The same two ways.

The same two ways.

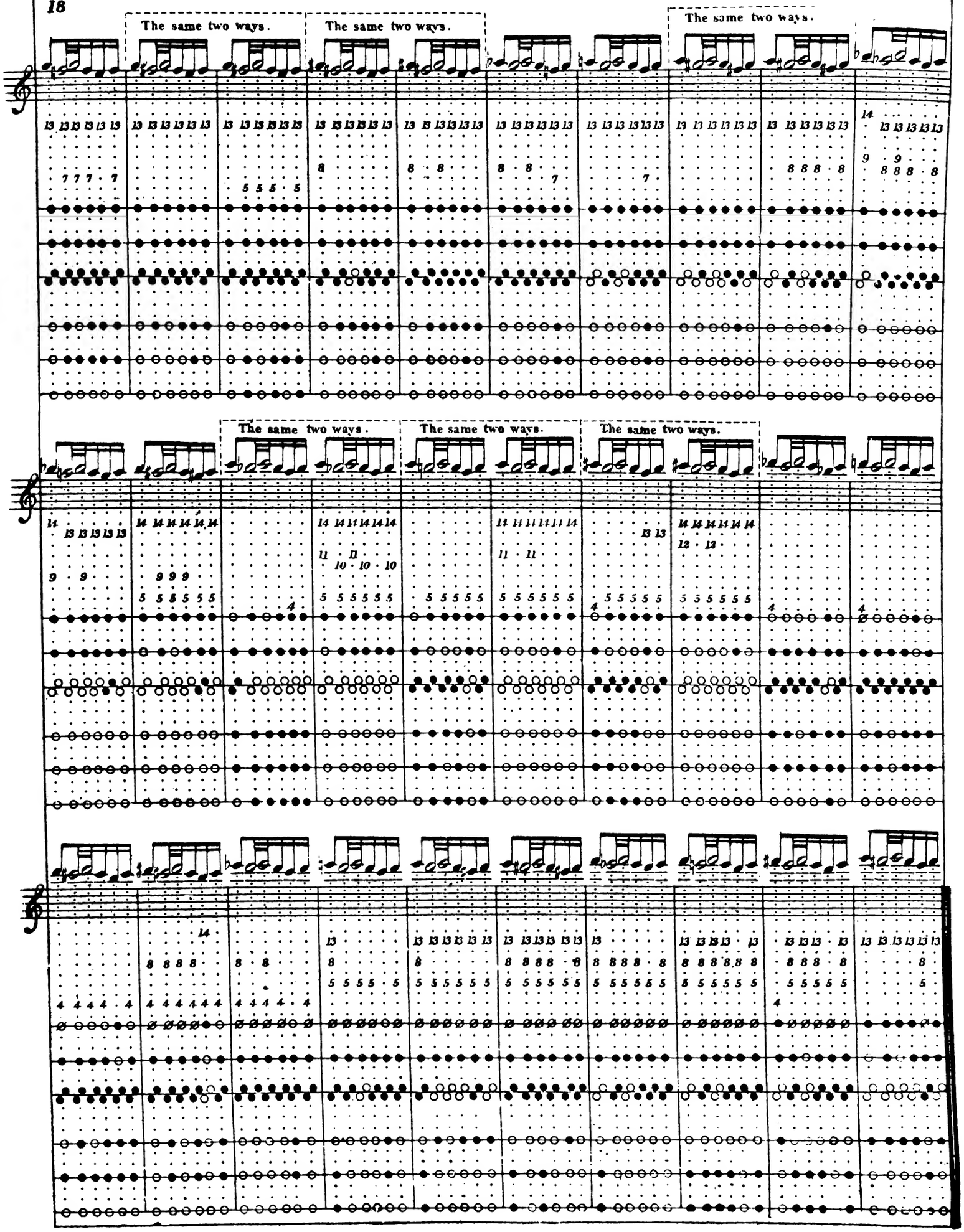
The same two ways.

The same two ways.

The same two ways.

The same two ways.

The same two ways.

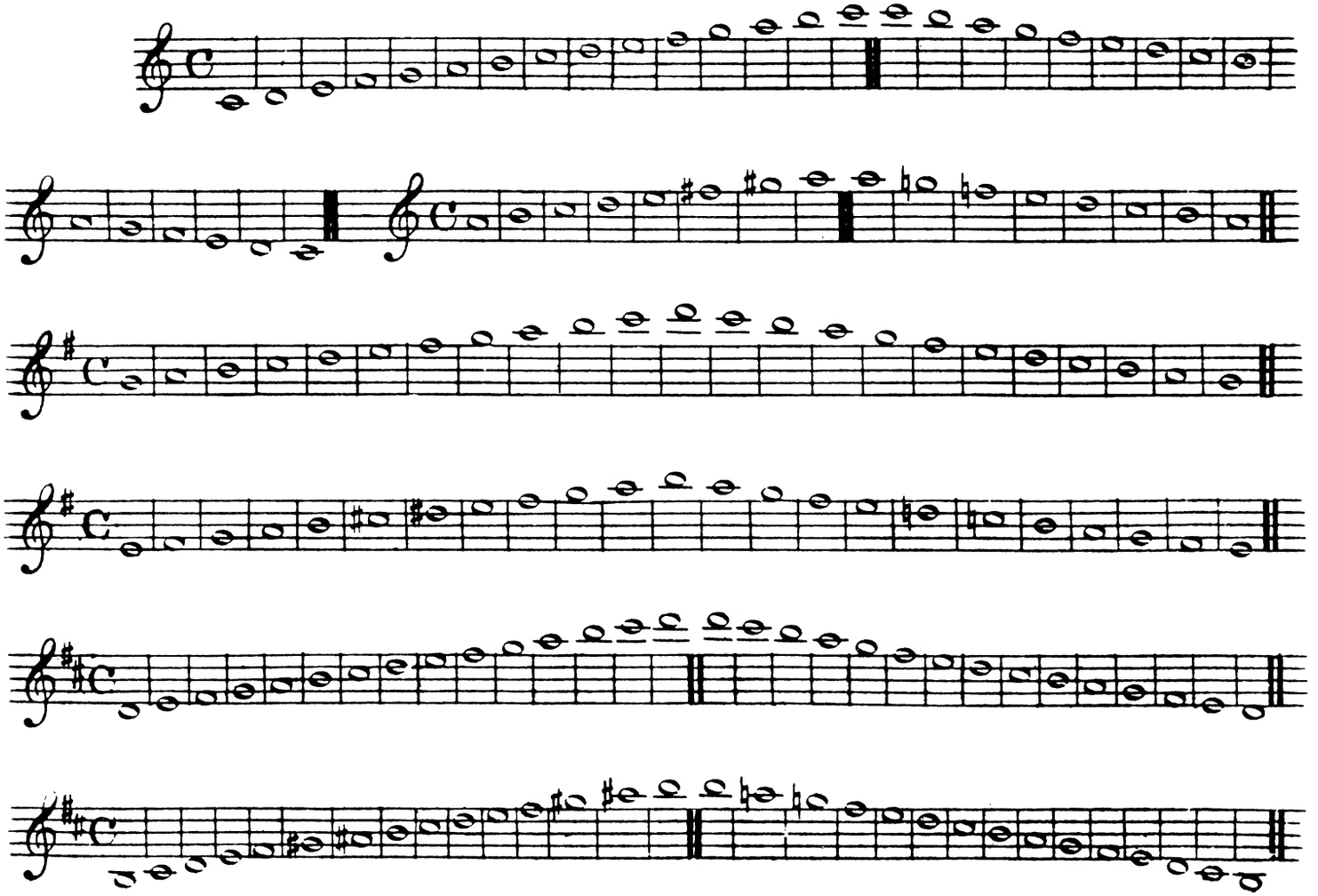


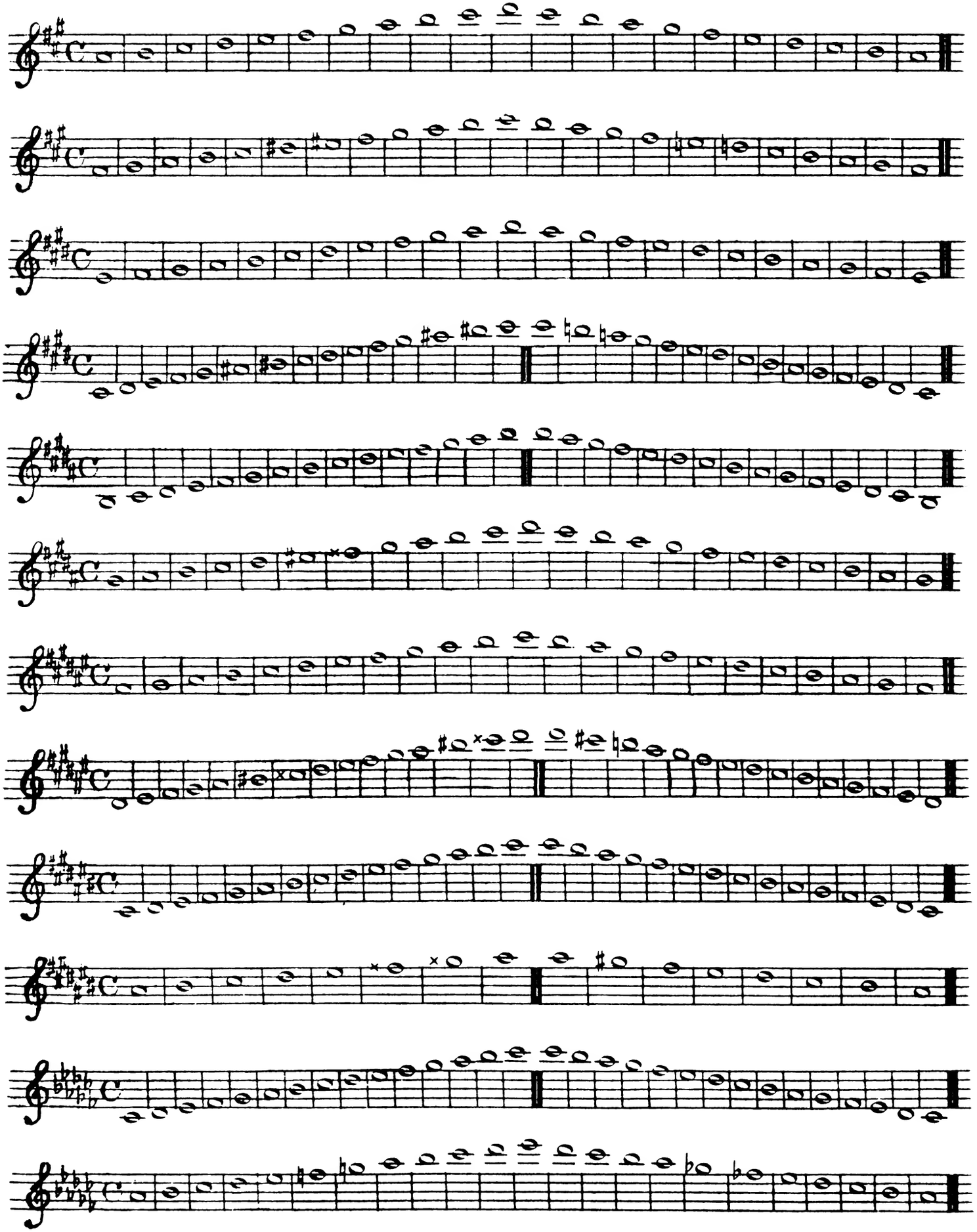
SCALES AND EXERCISES.

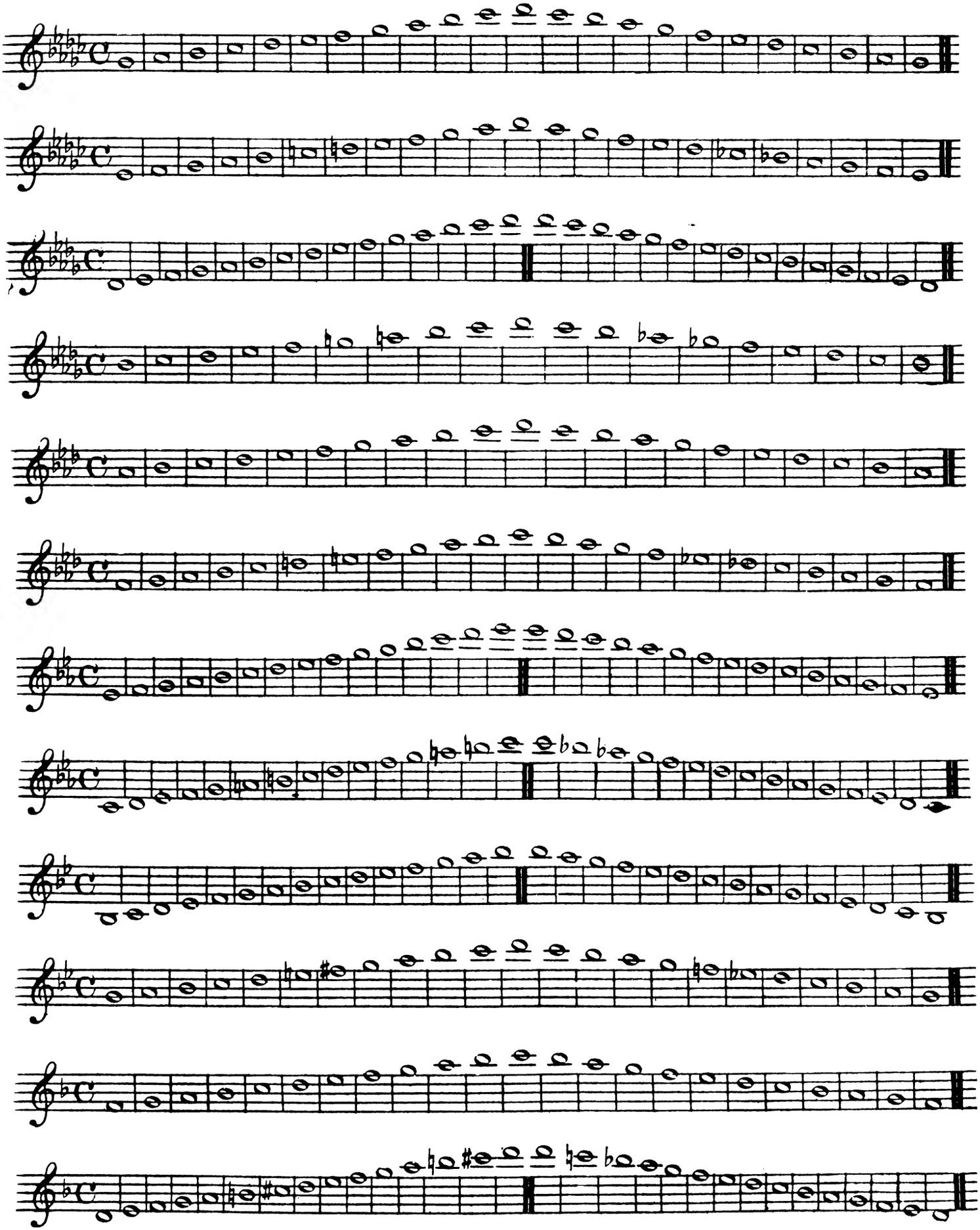
I recommend the constant practise of the following Scales and Exercises, whatever degree of proficiency may have been attained by the performer. This to the beginner is indispensable to enable him to acquire firmness and strength of lip, and agility of finger: afterwards it preserves and even improves these qualities. The best way to practise the scales, is to begin slowly *(Sostenuto)* and gradually to increase the time to the most rapid movement.

Particular care must be taken that each note is heard distinctly and equally.

MAJOR AND MINOR SCALES IN ALL THE KEYS.







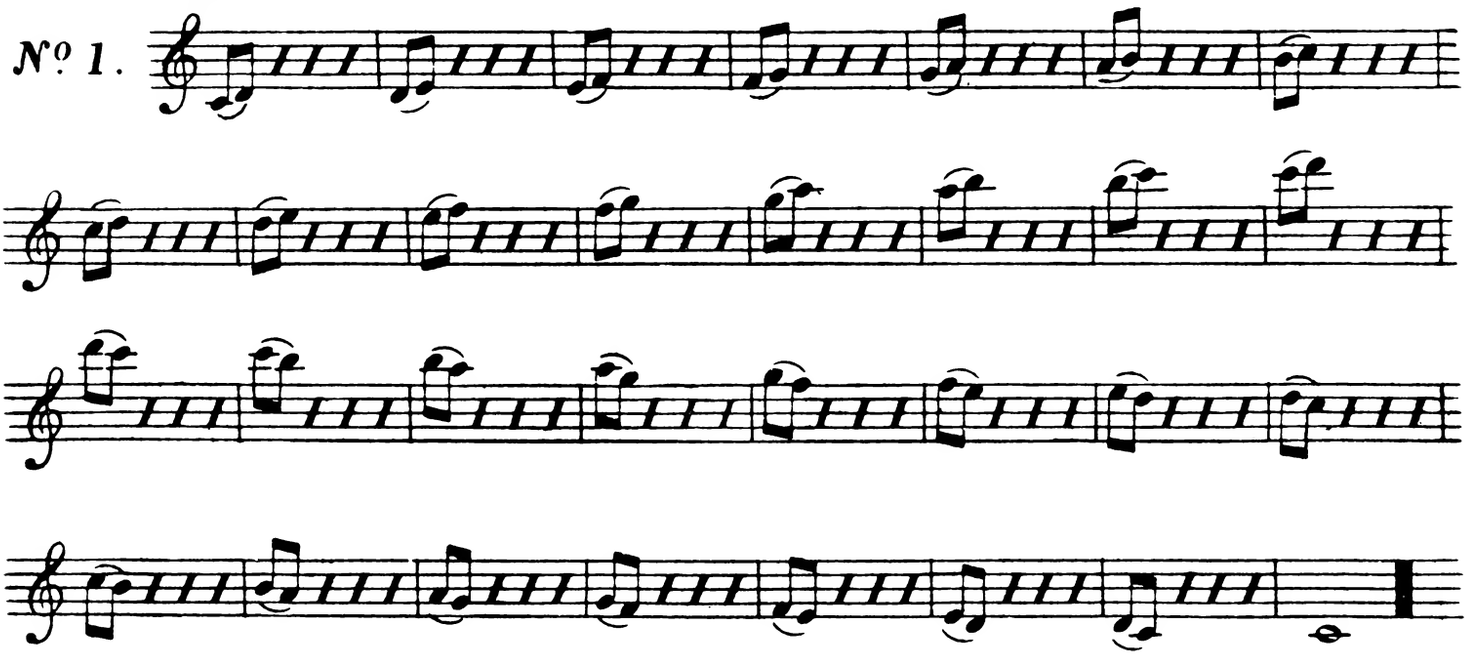
DIATONIC SCALES BY SECONDS, THIRDS, FOURTHS &c.

These Scales may be practised in various ways: by leaving out the small or intermediate notes; by playing the Scales as they are written; by playing the notes only, and leaving out the abbreviations; and afterwards by playing the same scales in different Keys.

It must be understood that when the pupil transposes the scales into other Keys, the accidentals required must be retained in the memory.

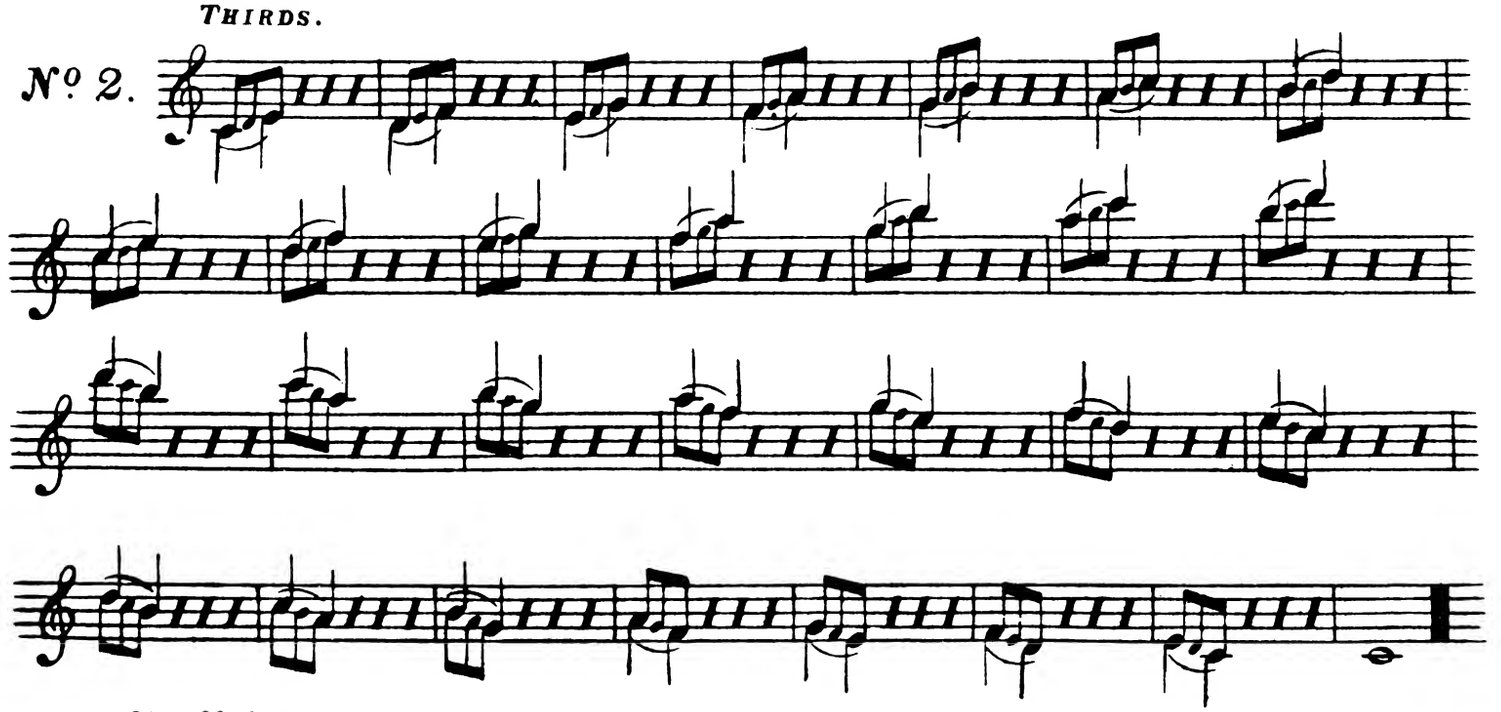
SECONDS.

Nº 1.

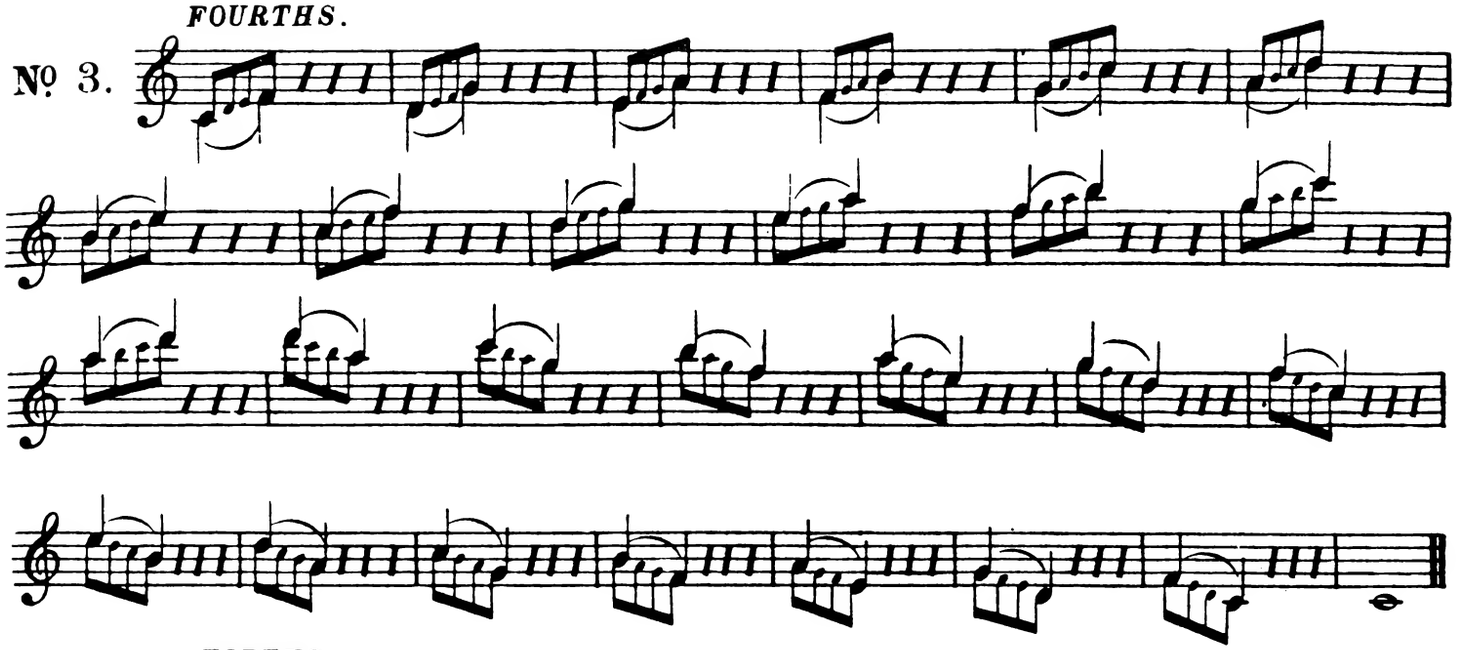


THIRDS.

Nº 2.



FOURTHS.



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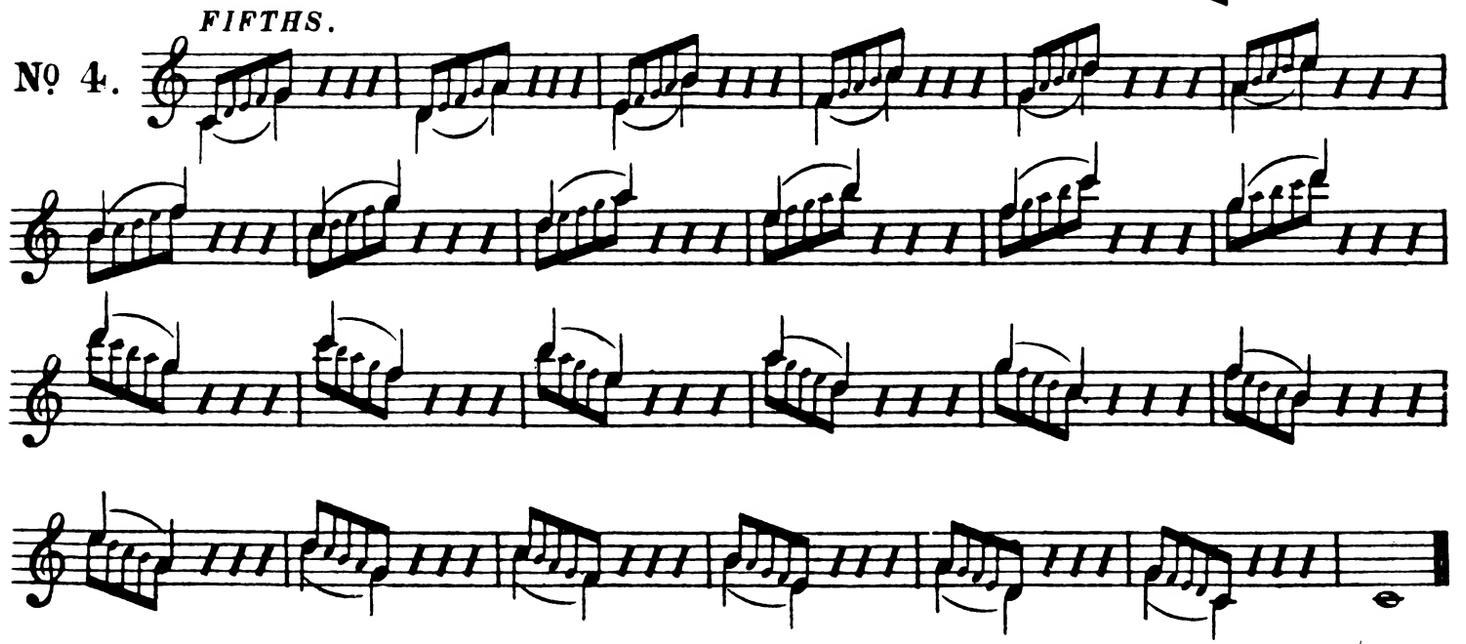

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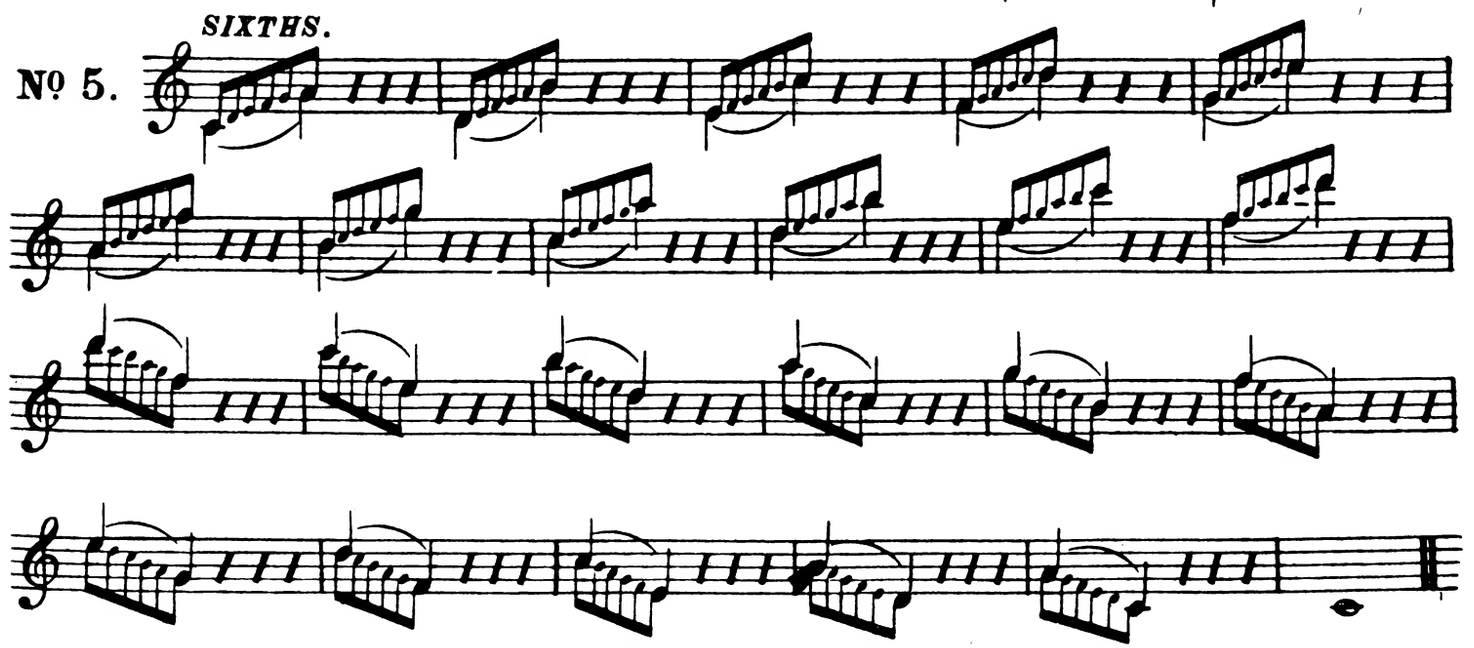

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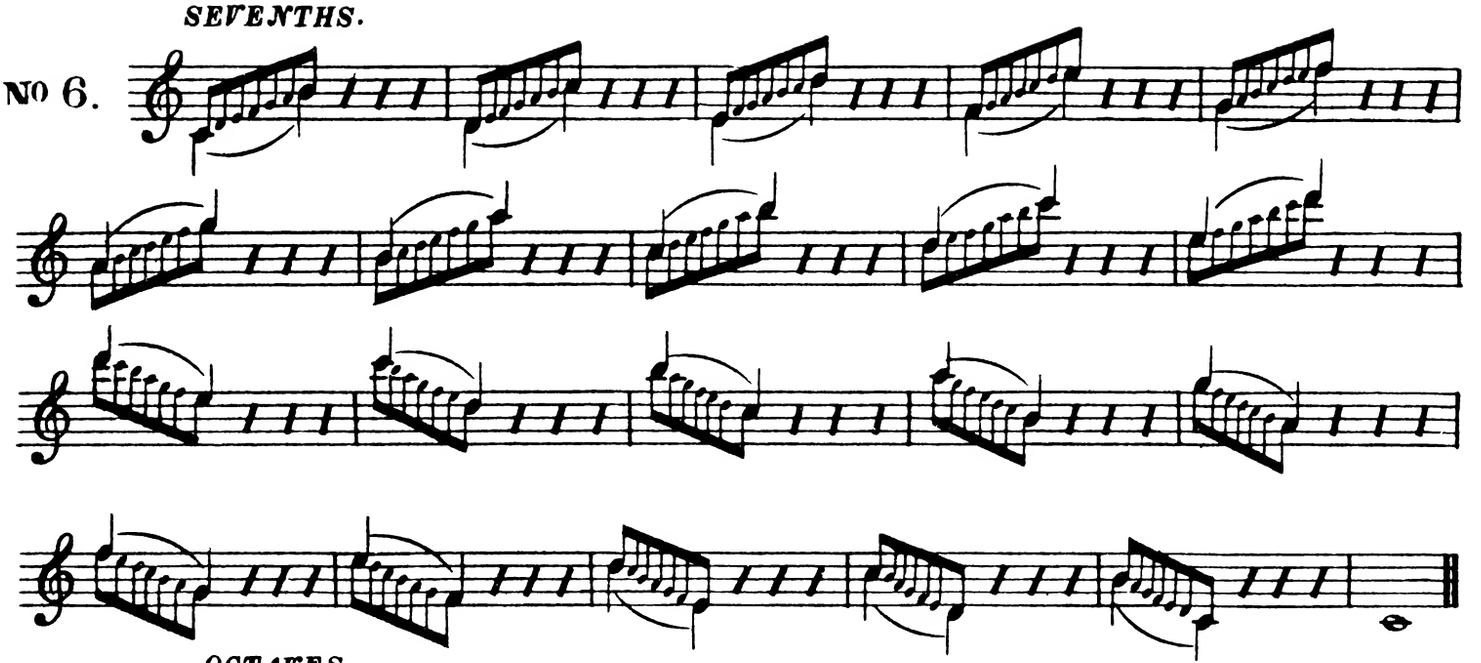

OCTAVES

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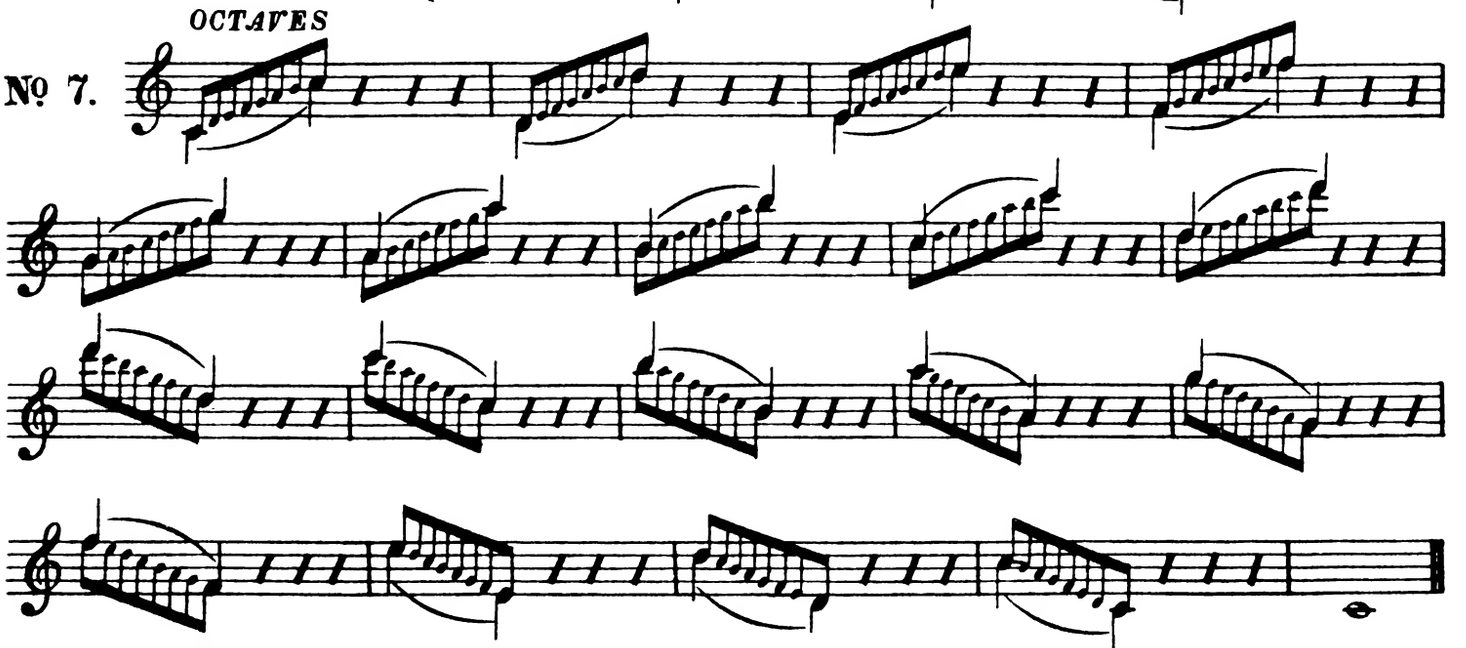

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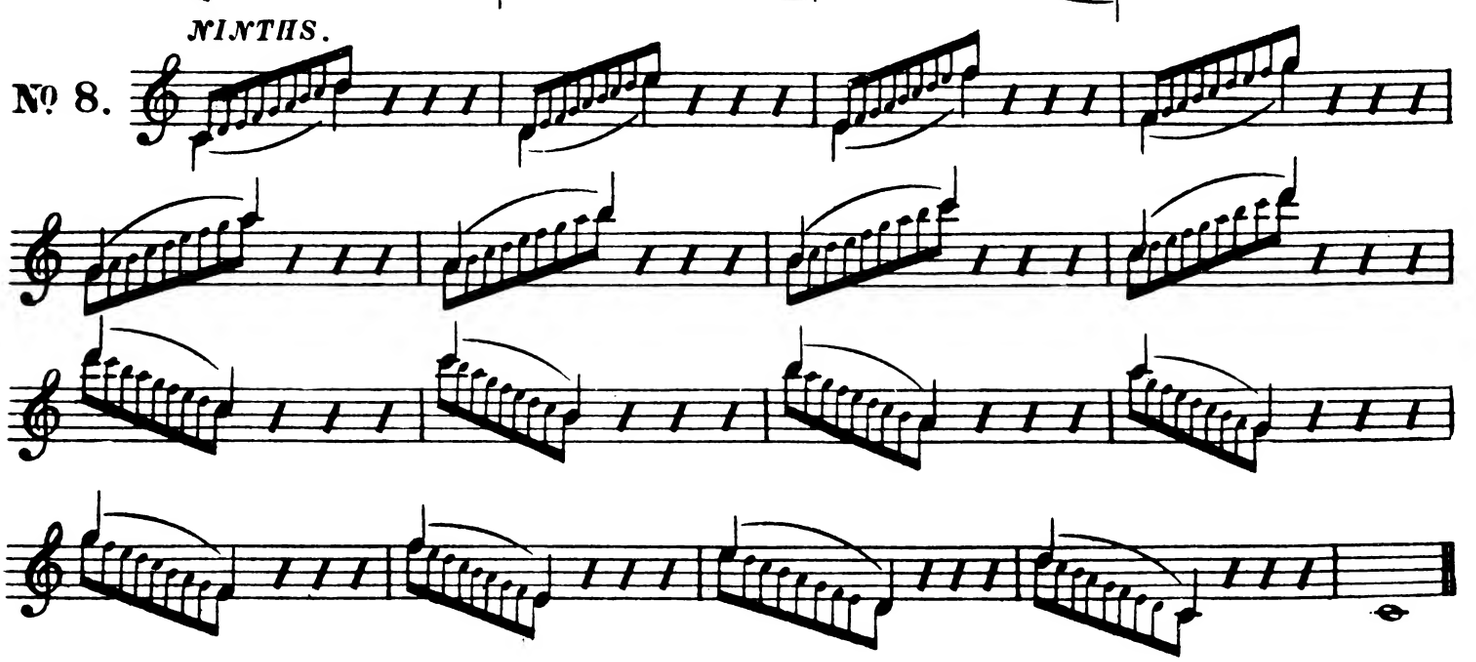

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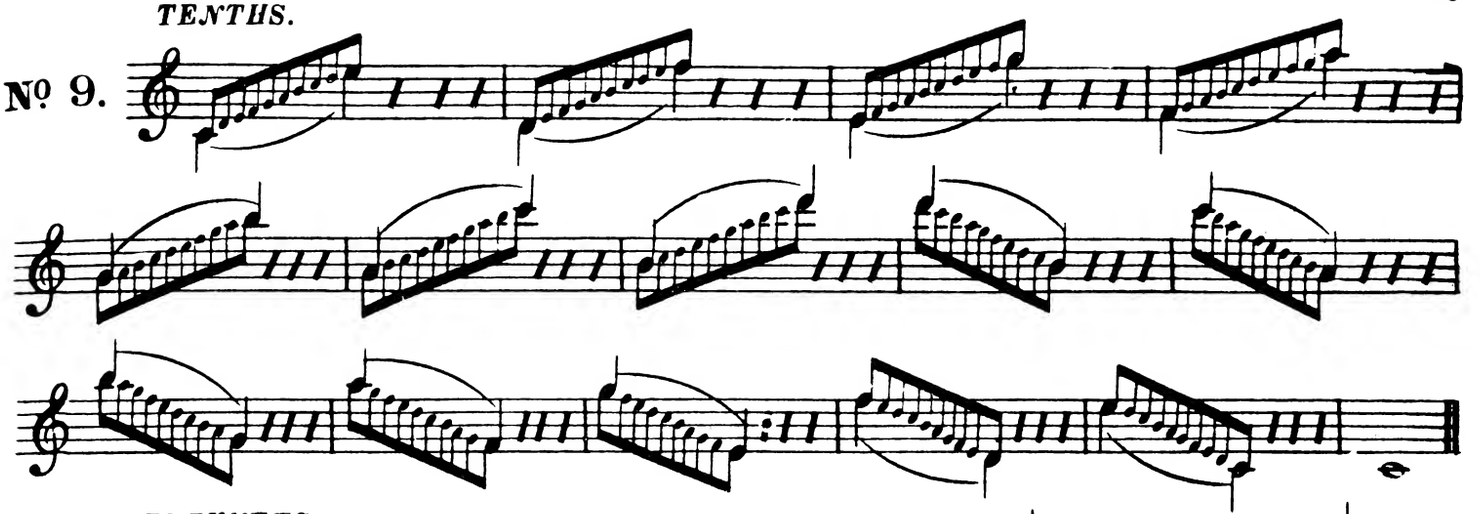

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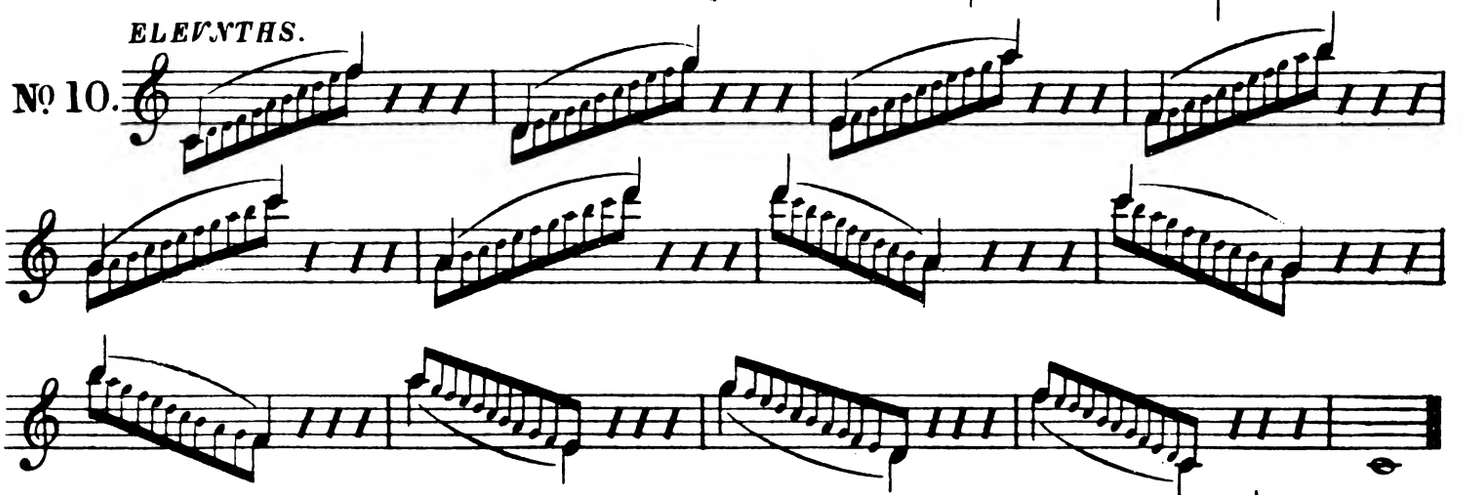

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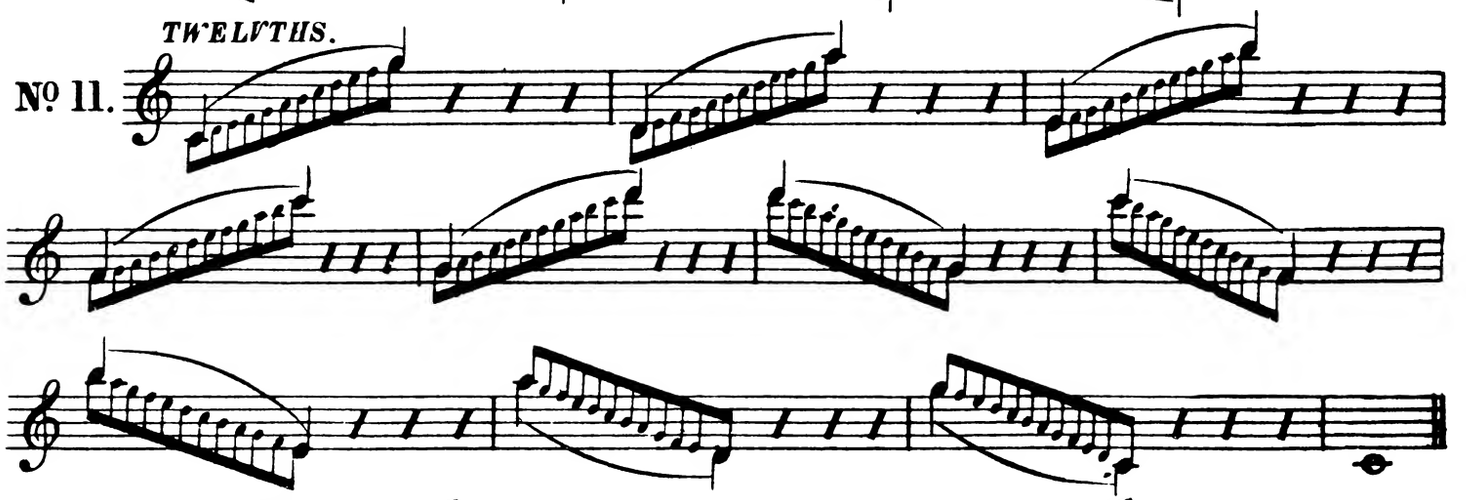

THIRTEENTHS.

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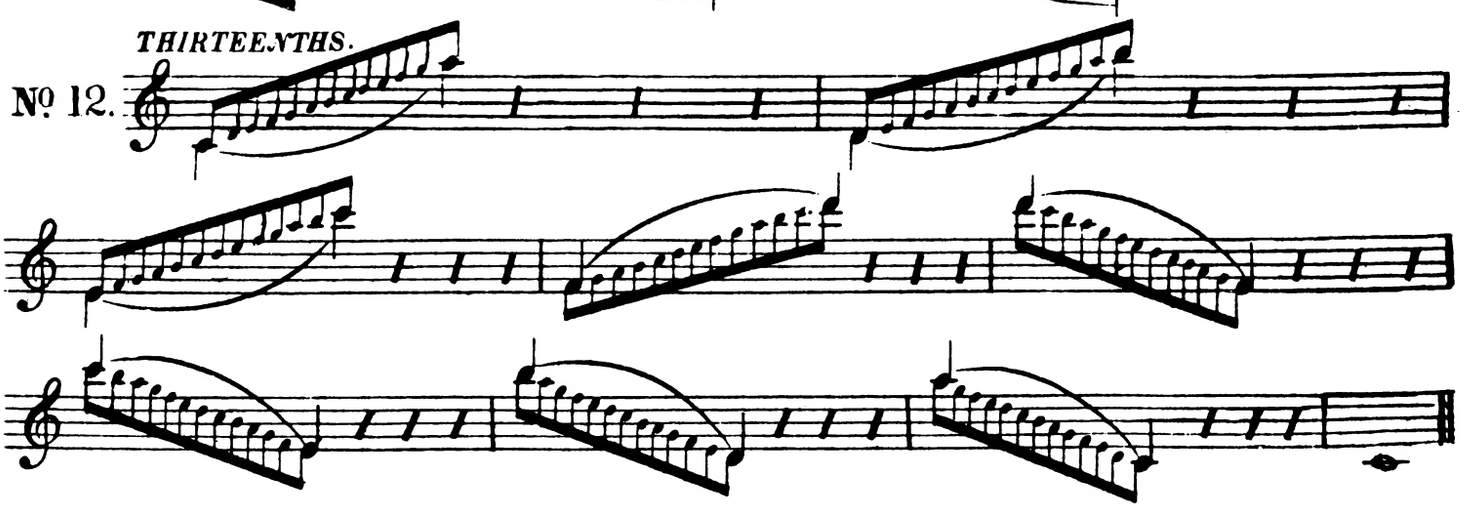

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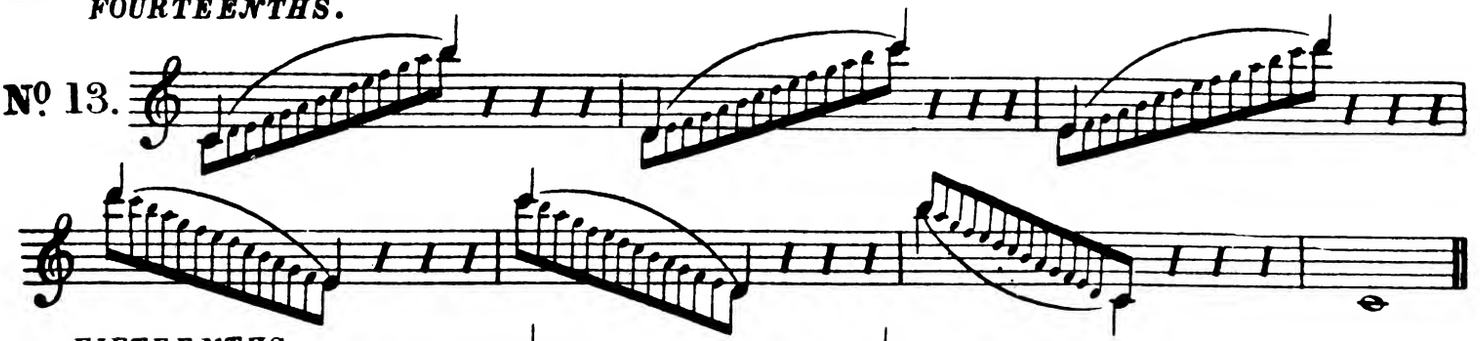

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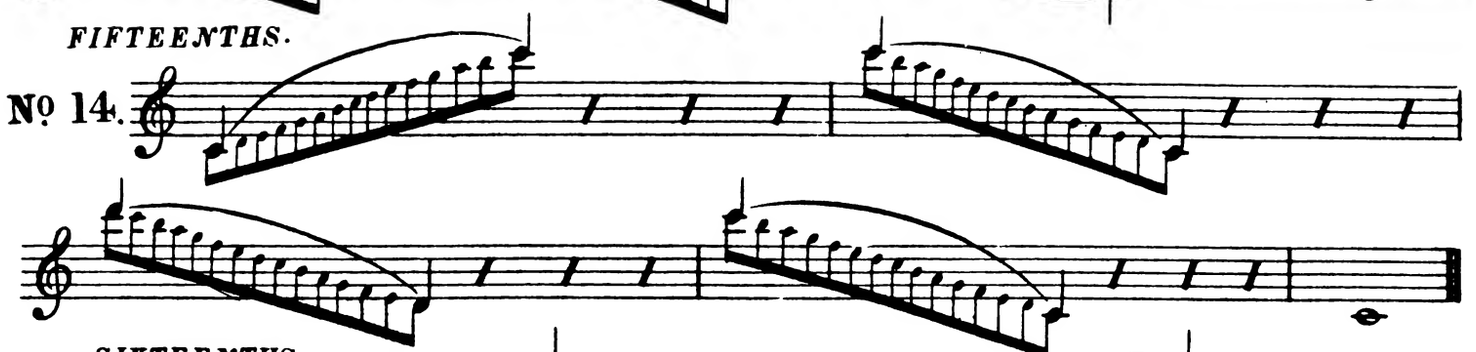

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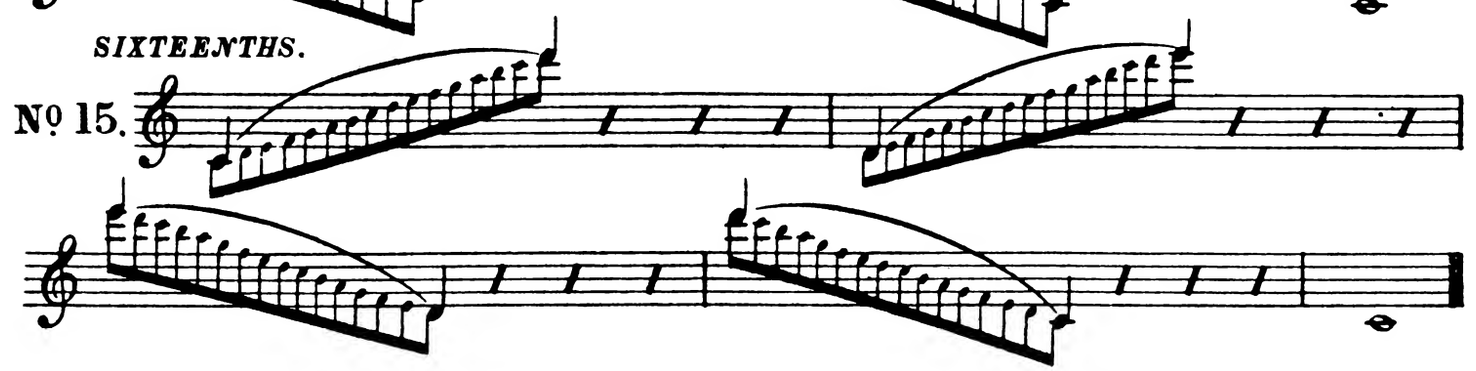

CHROMATIC SCALES.

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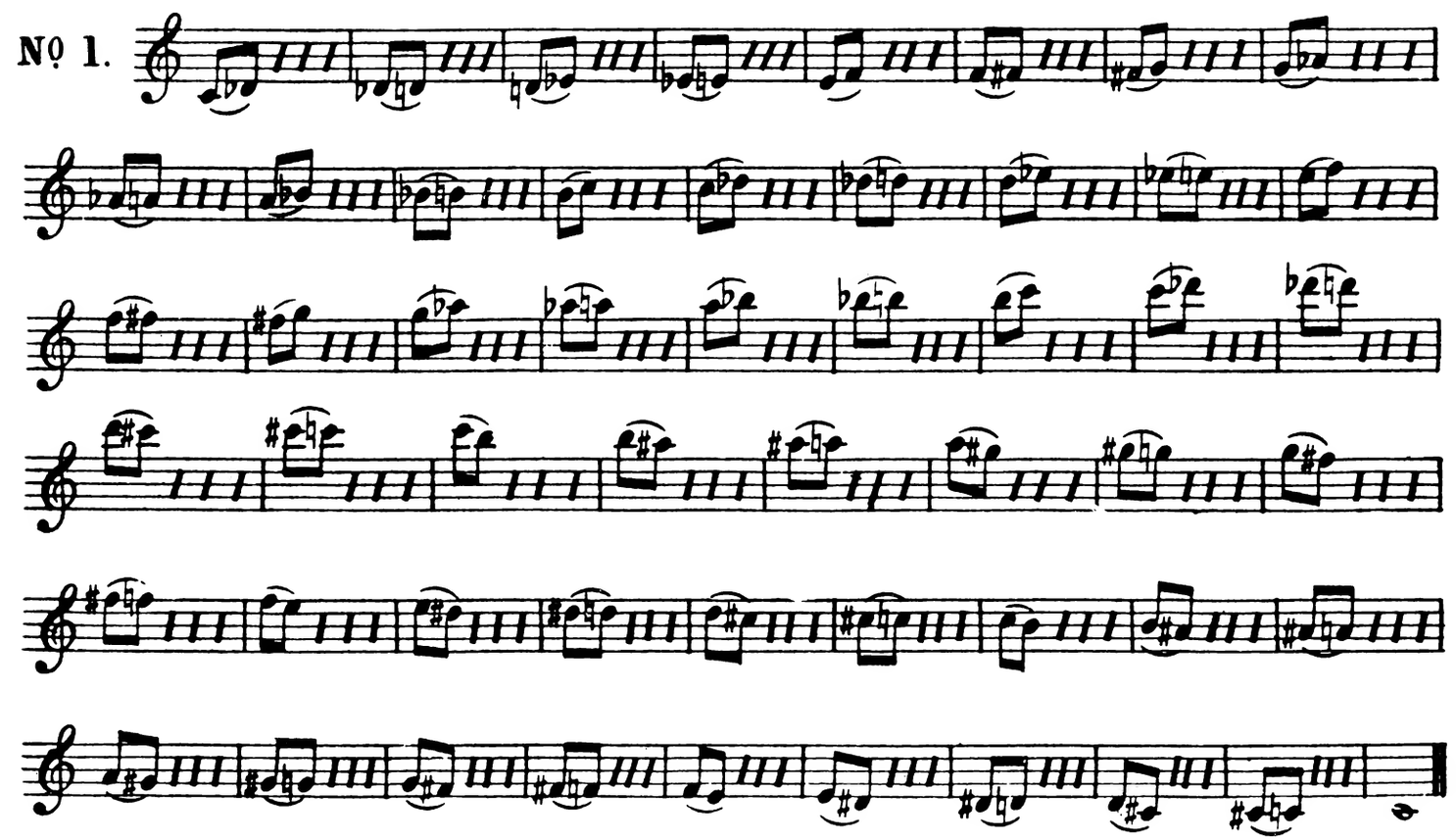

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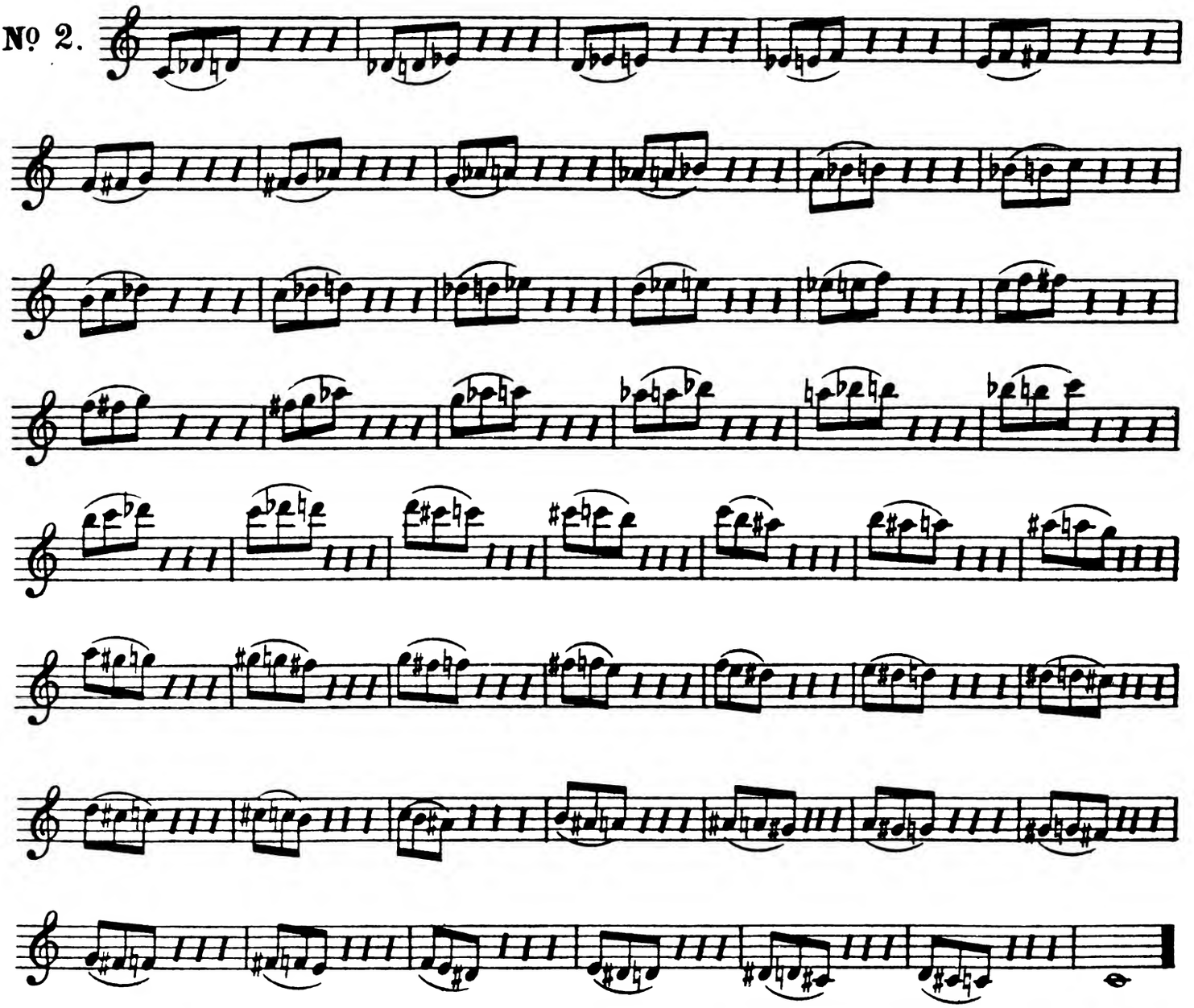

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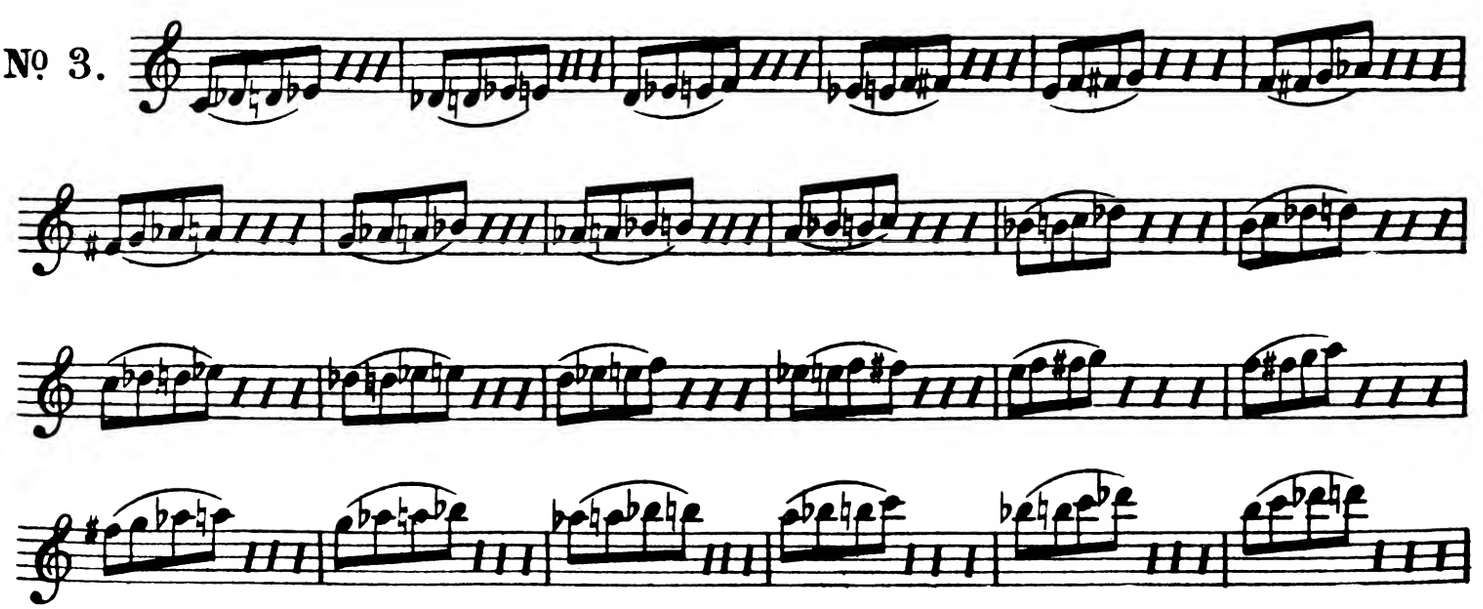

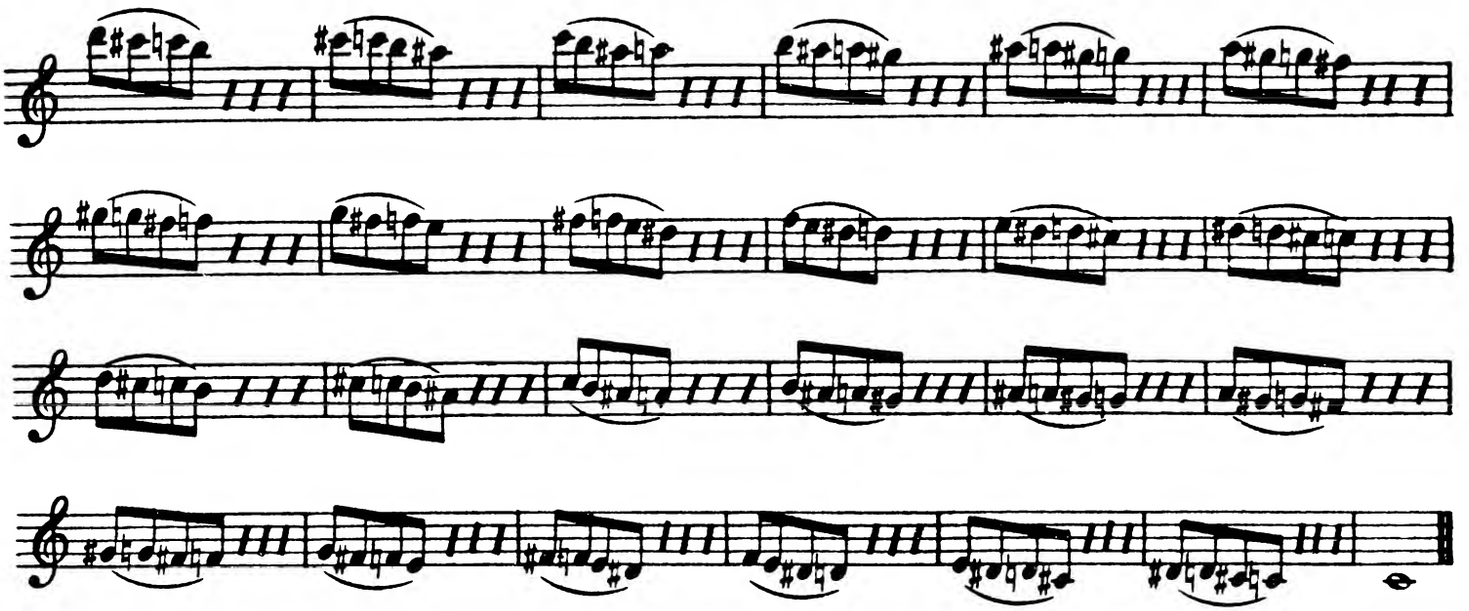

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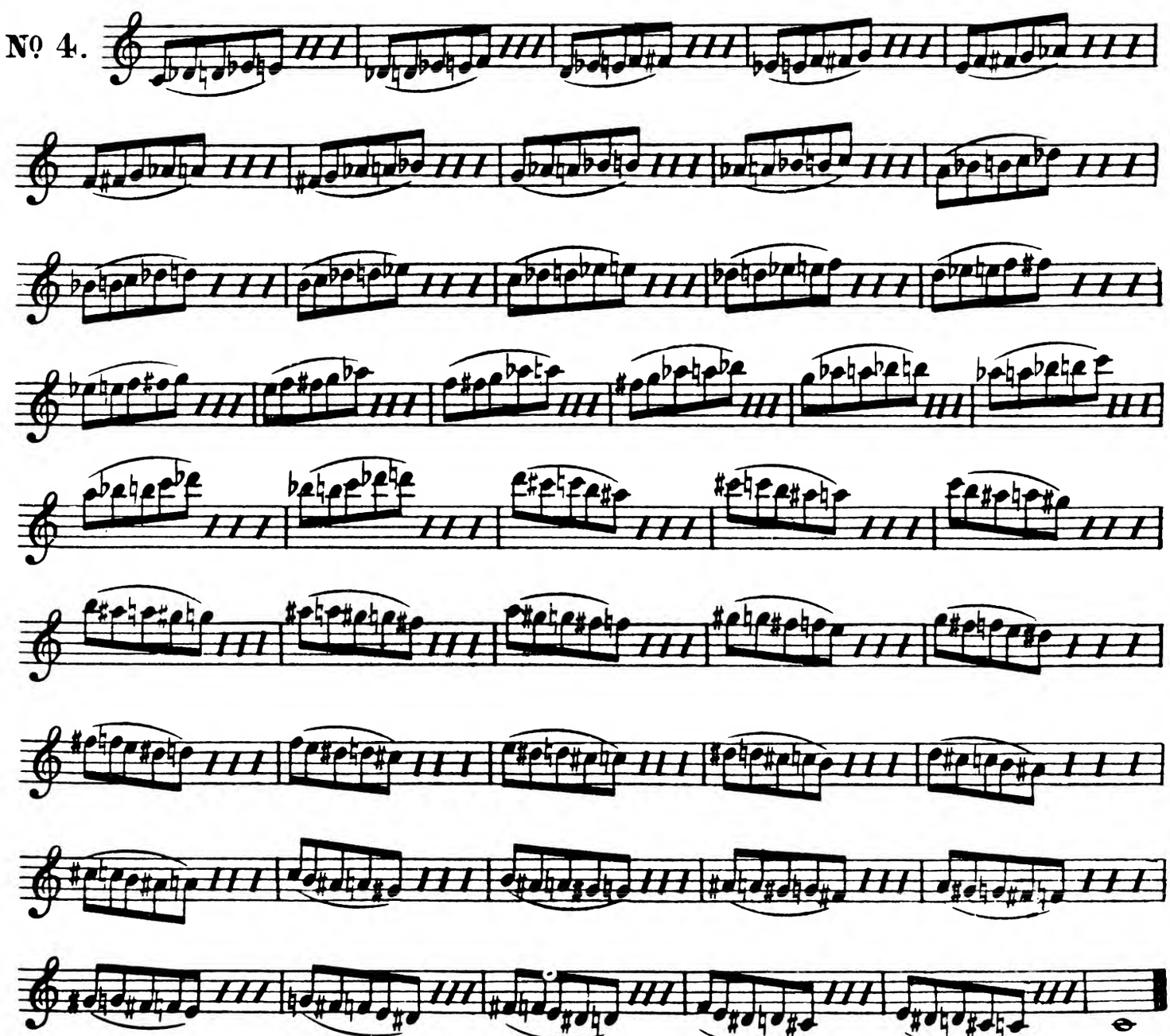

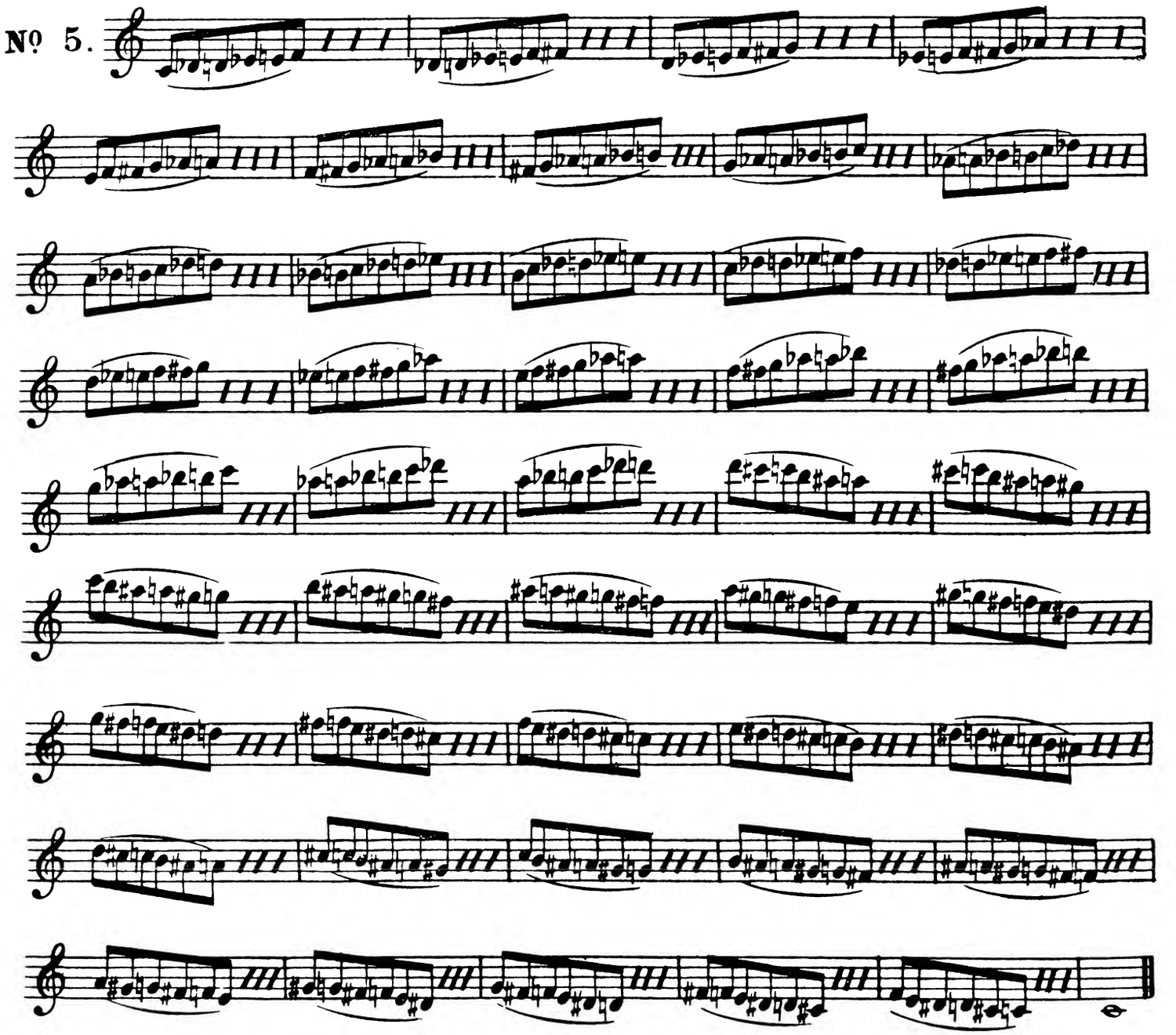
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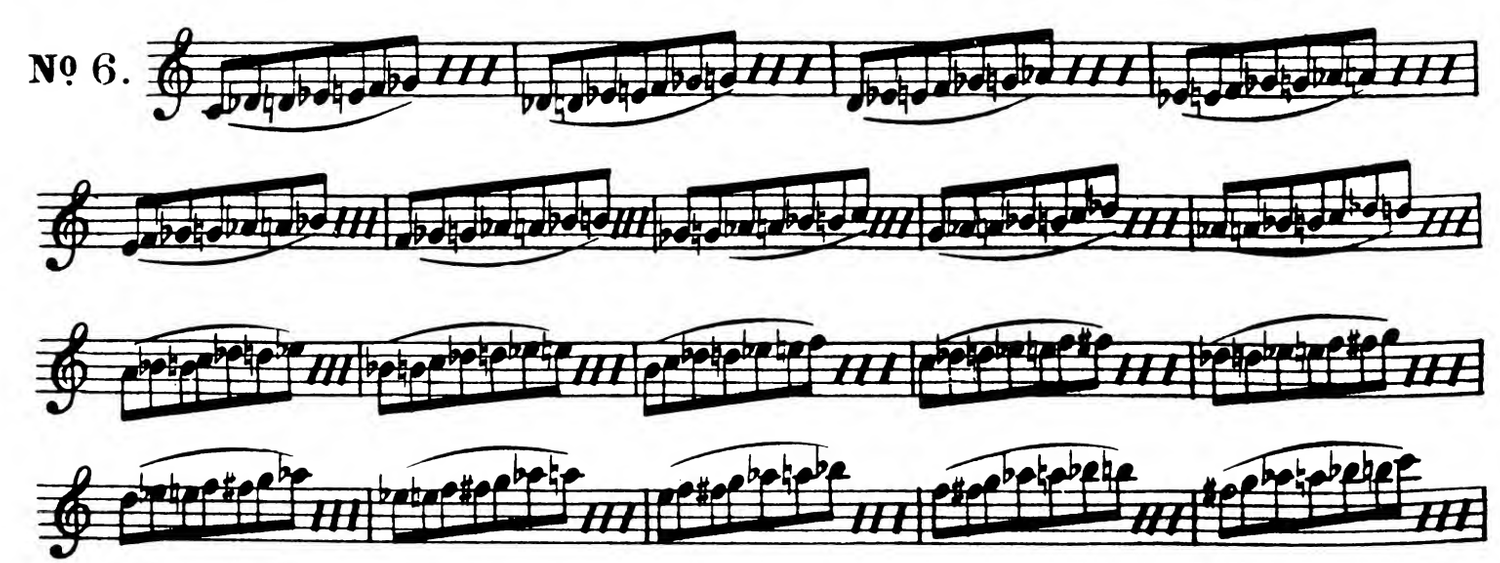
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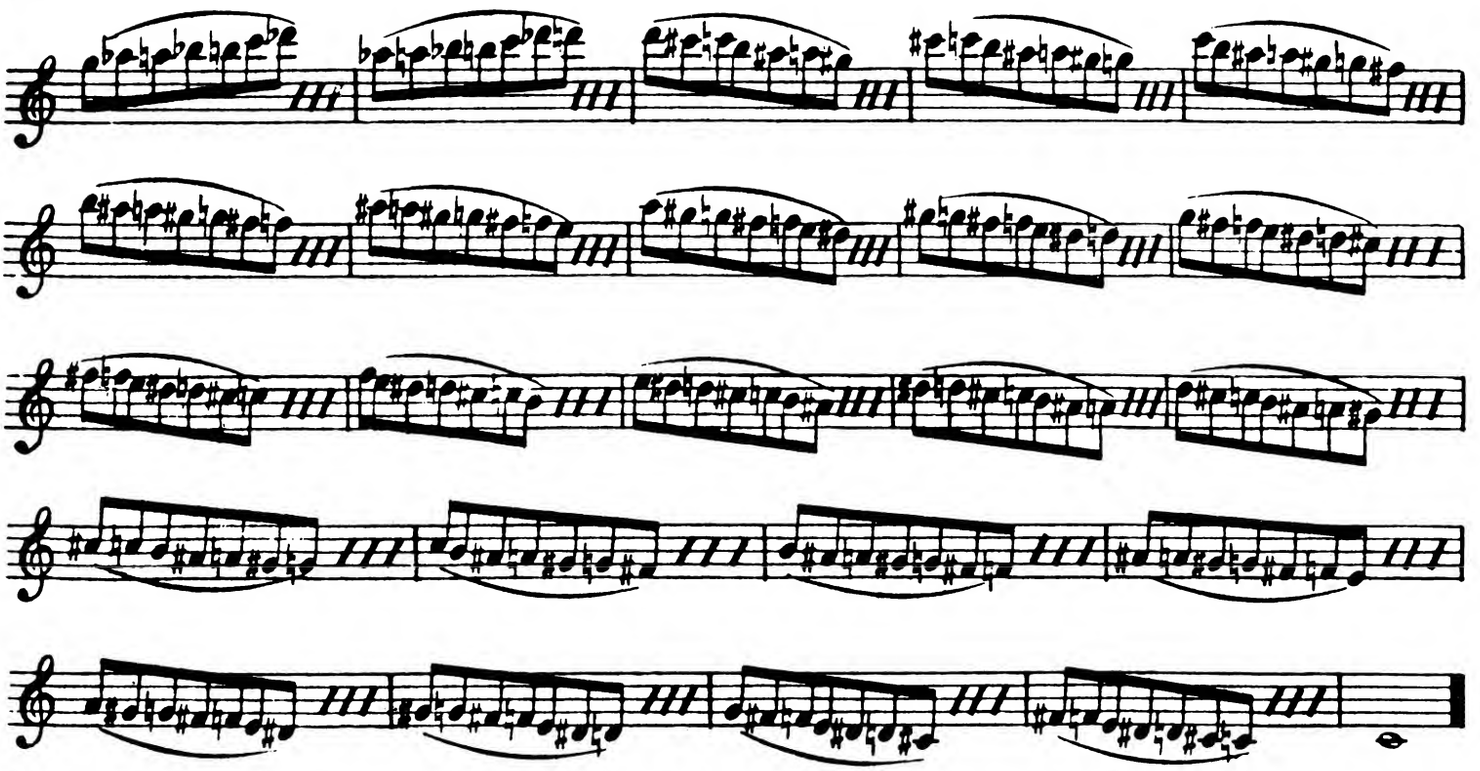

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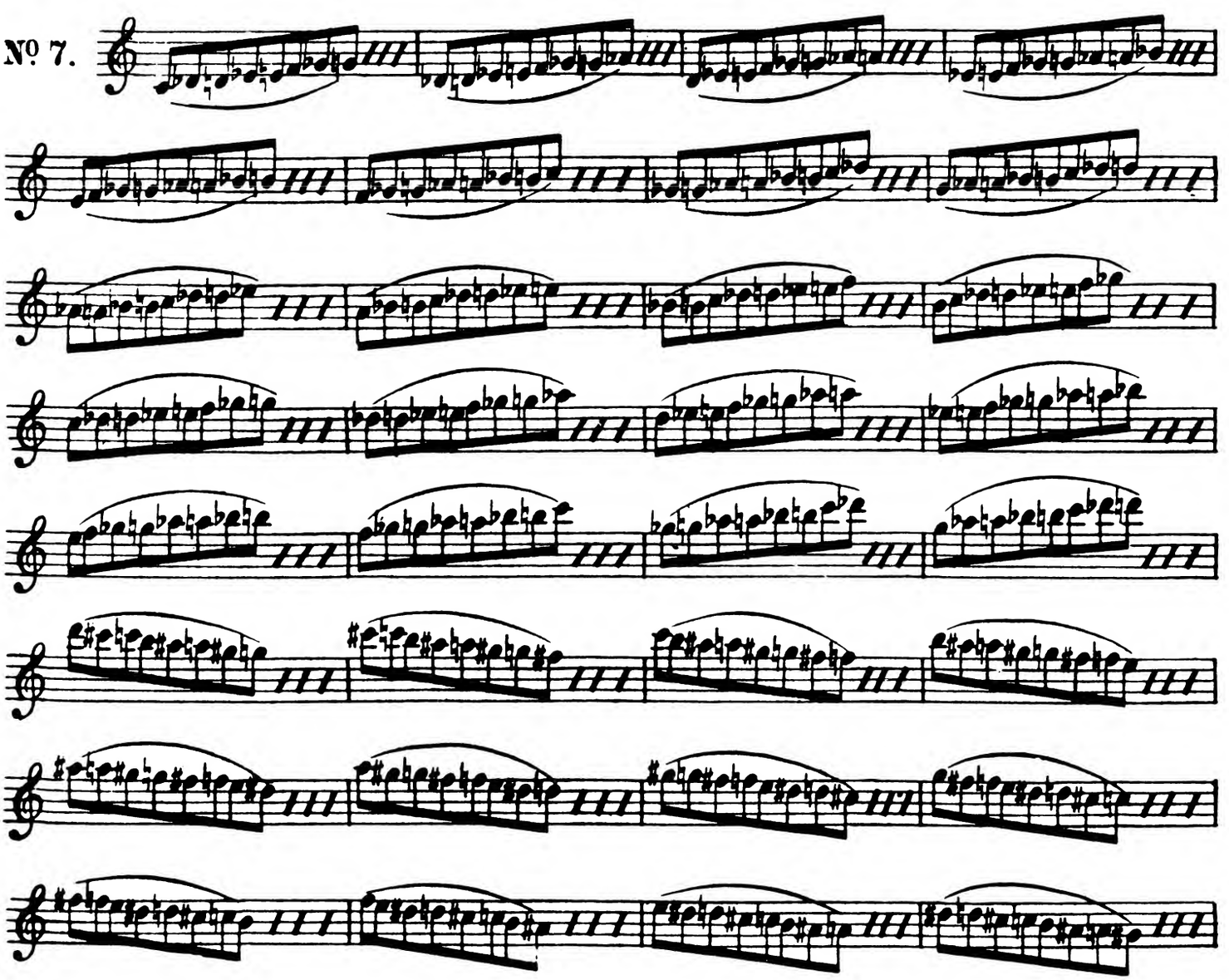

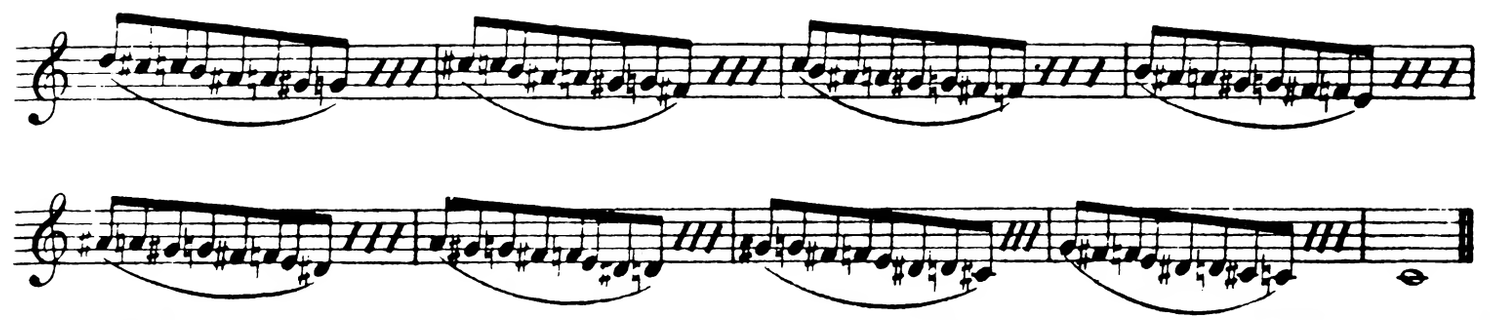

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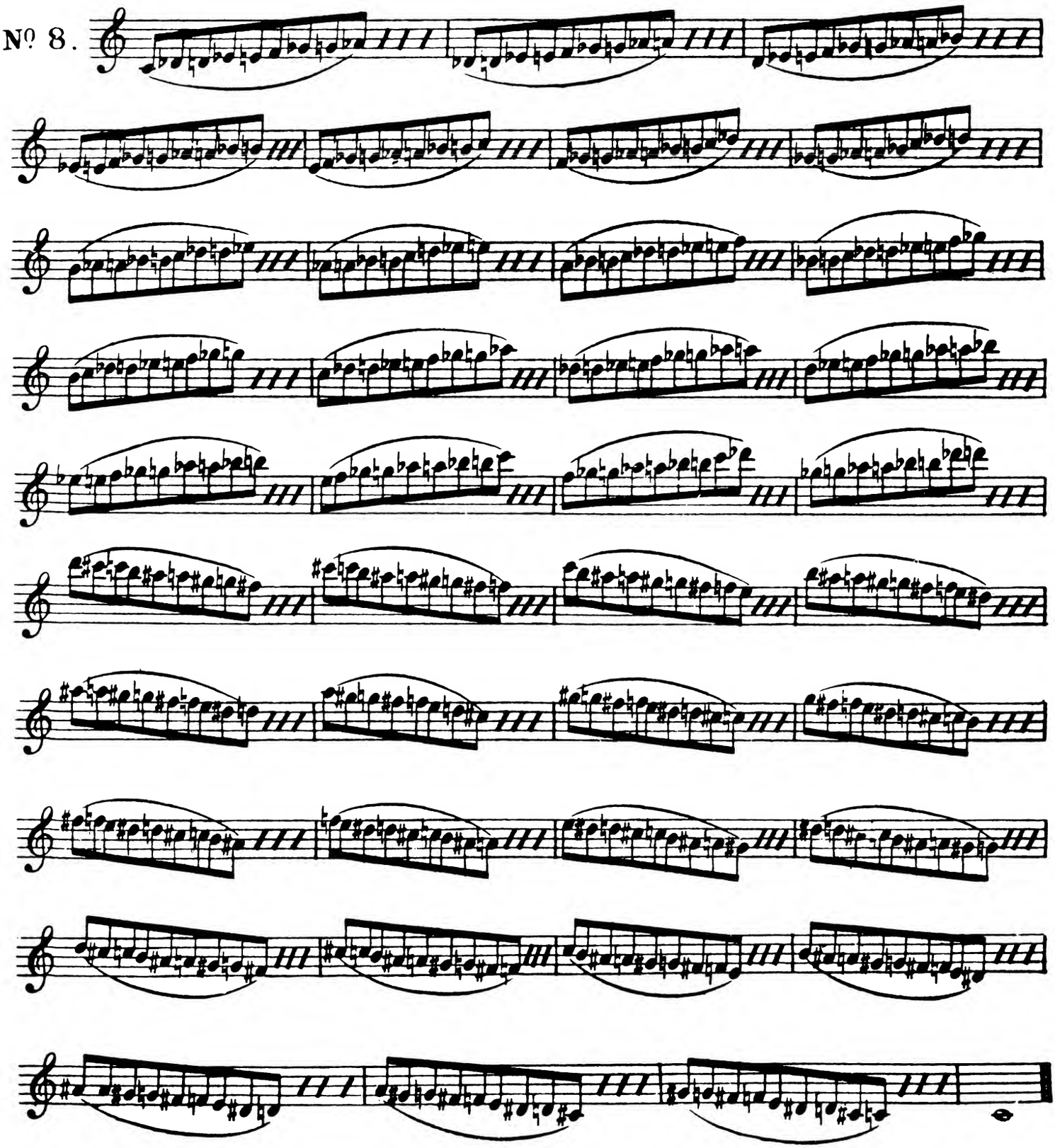

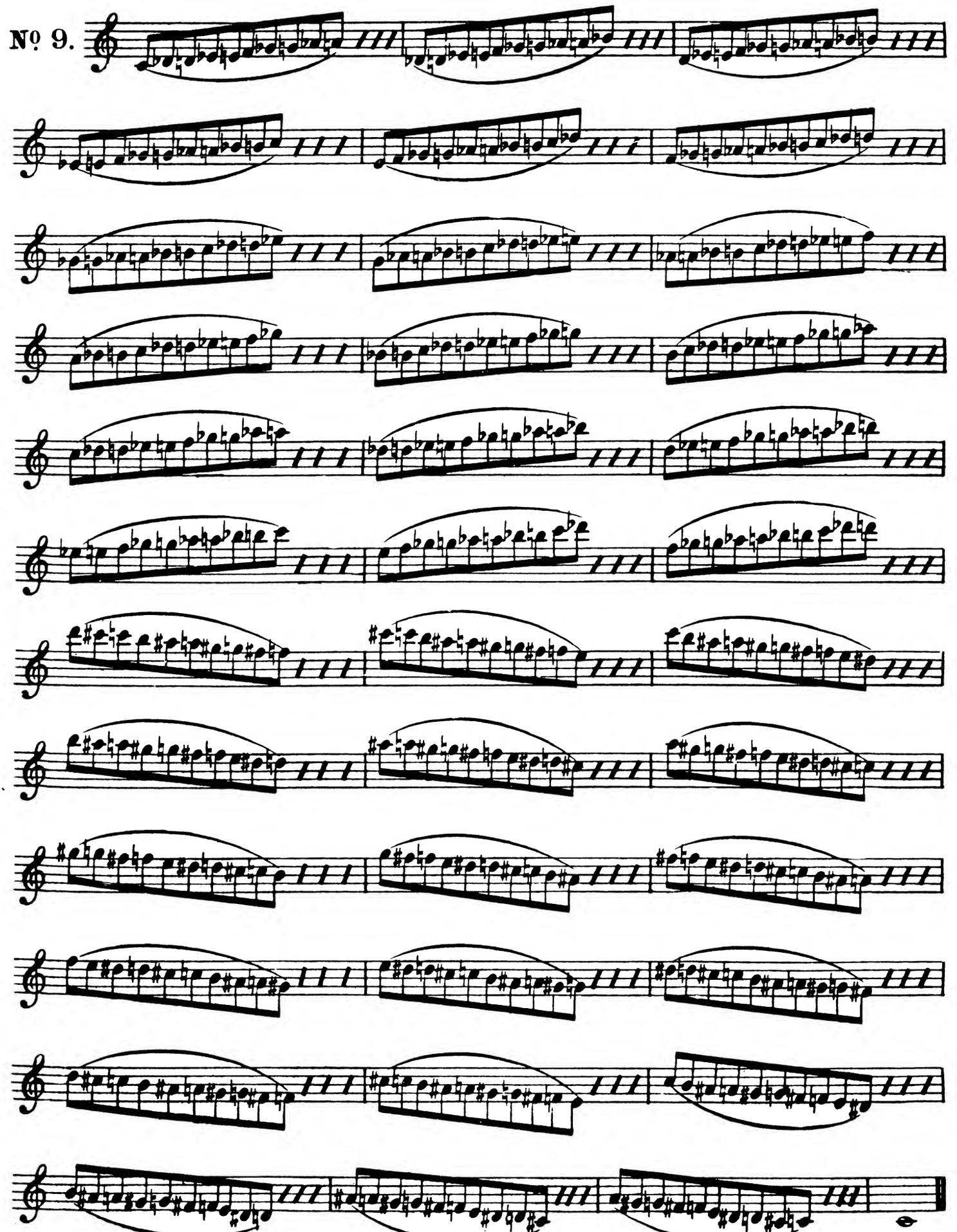
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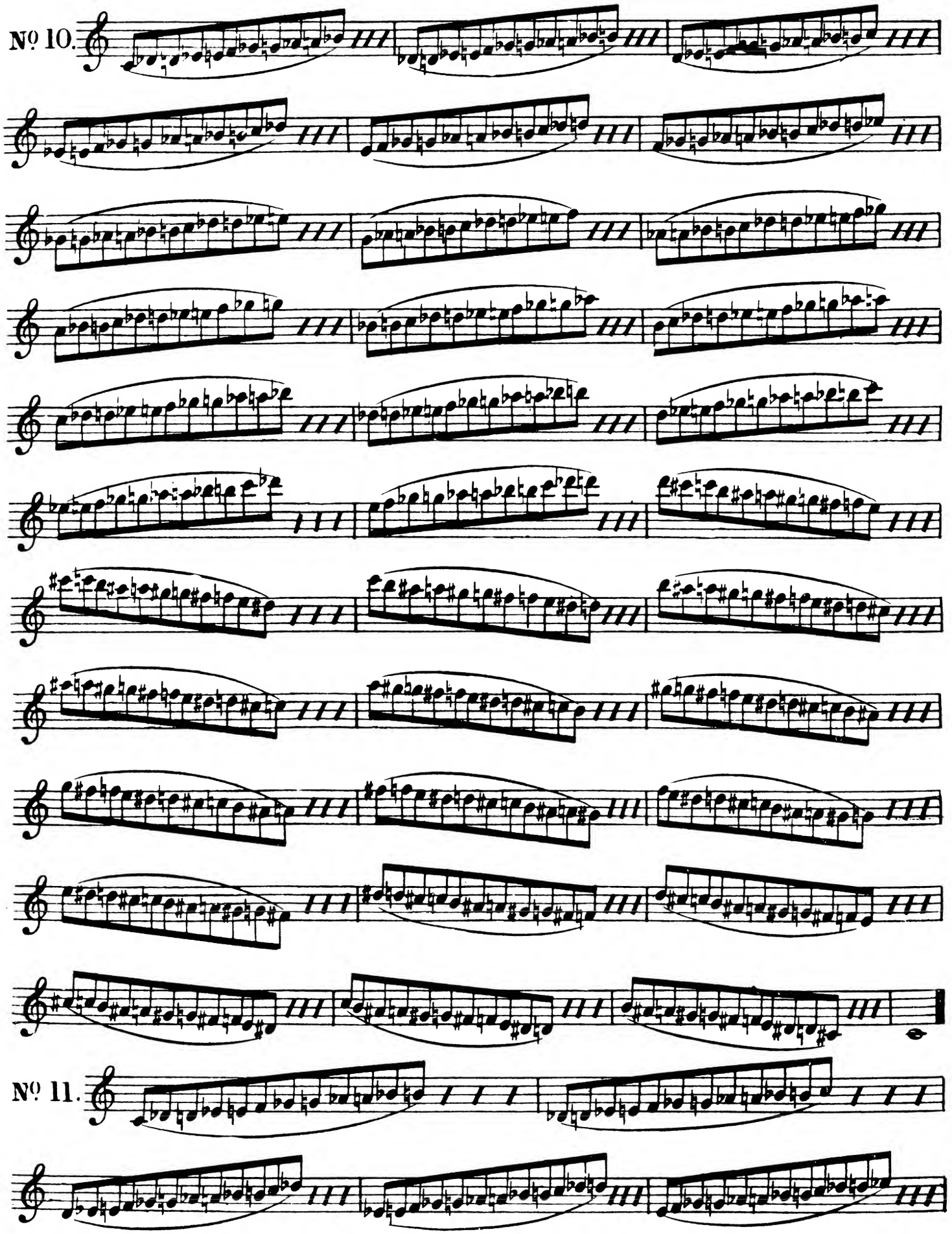
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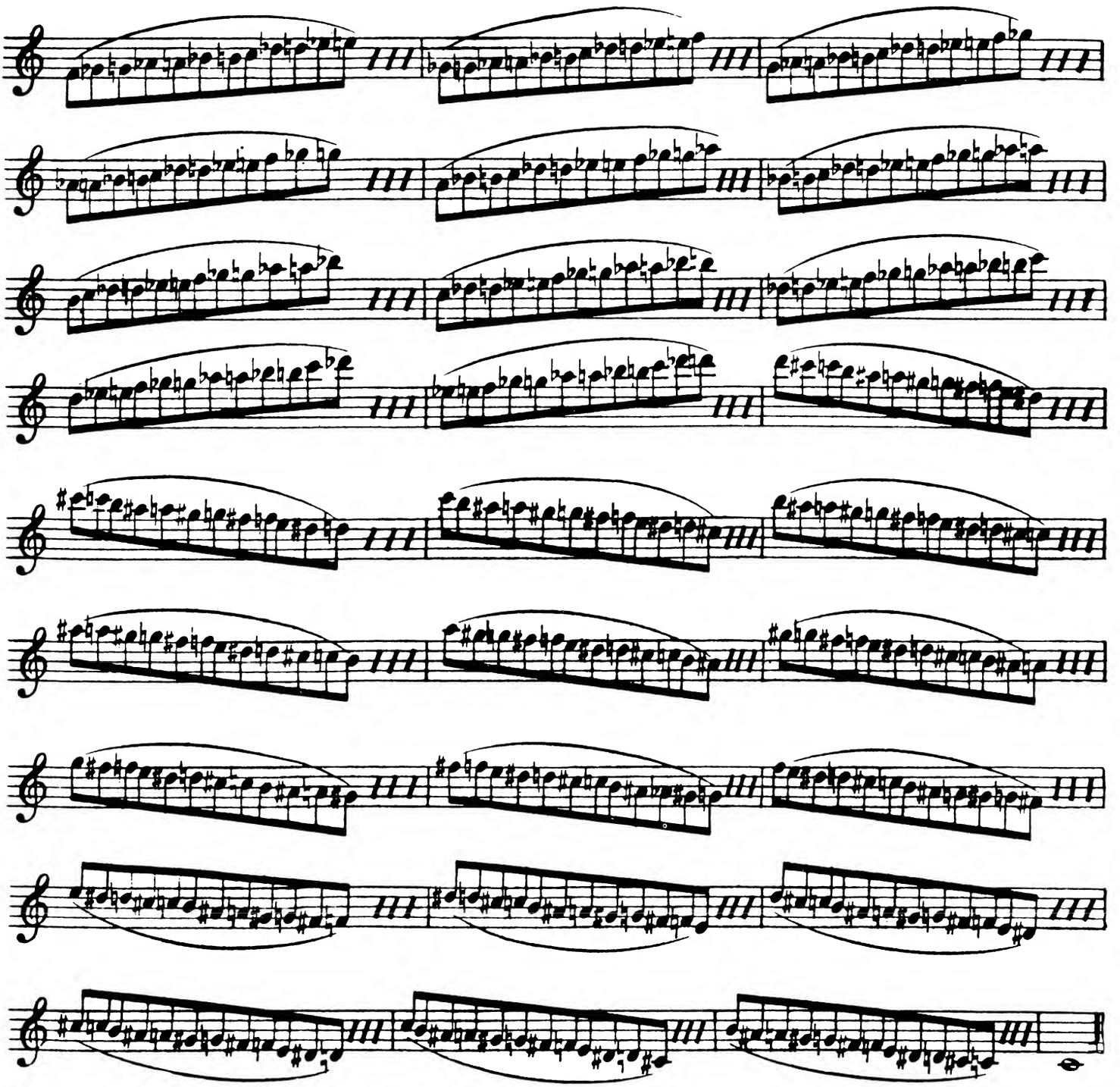

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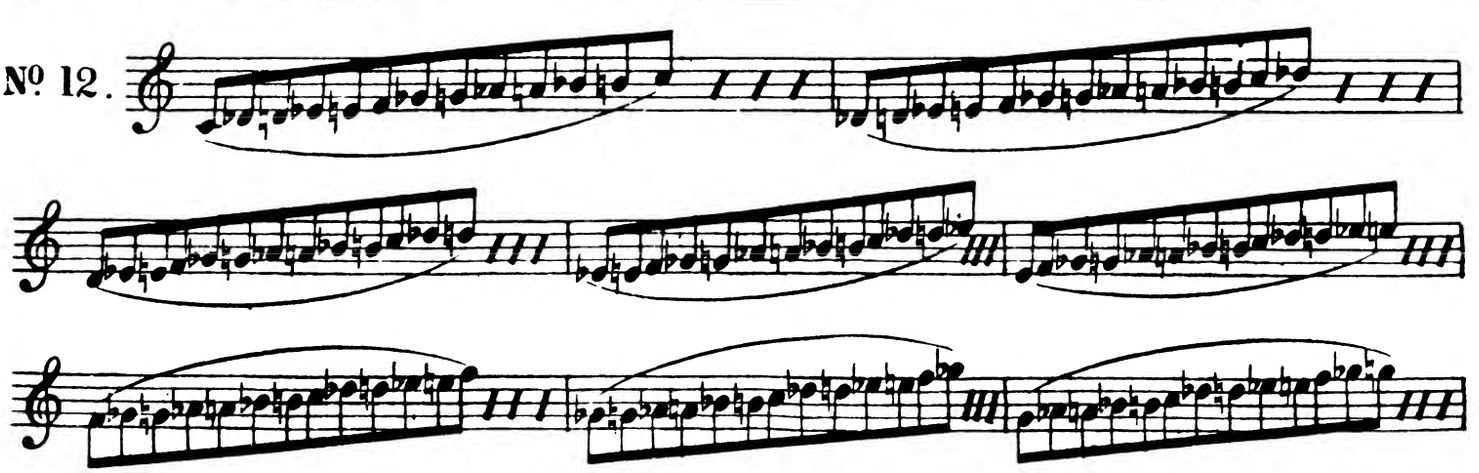

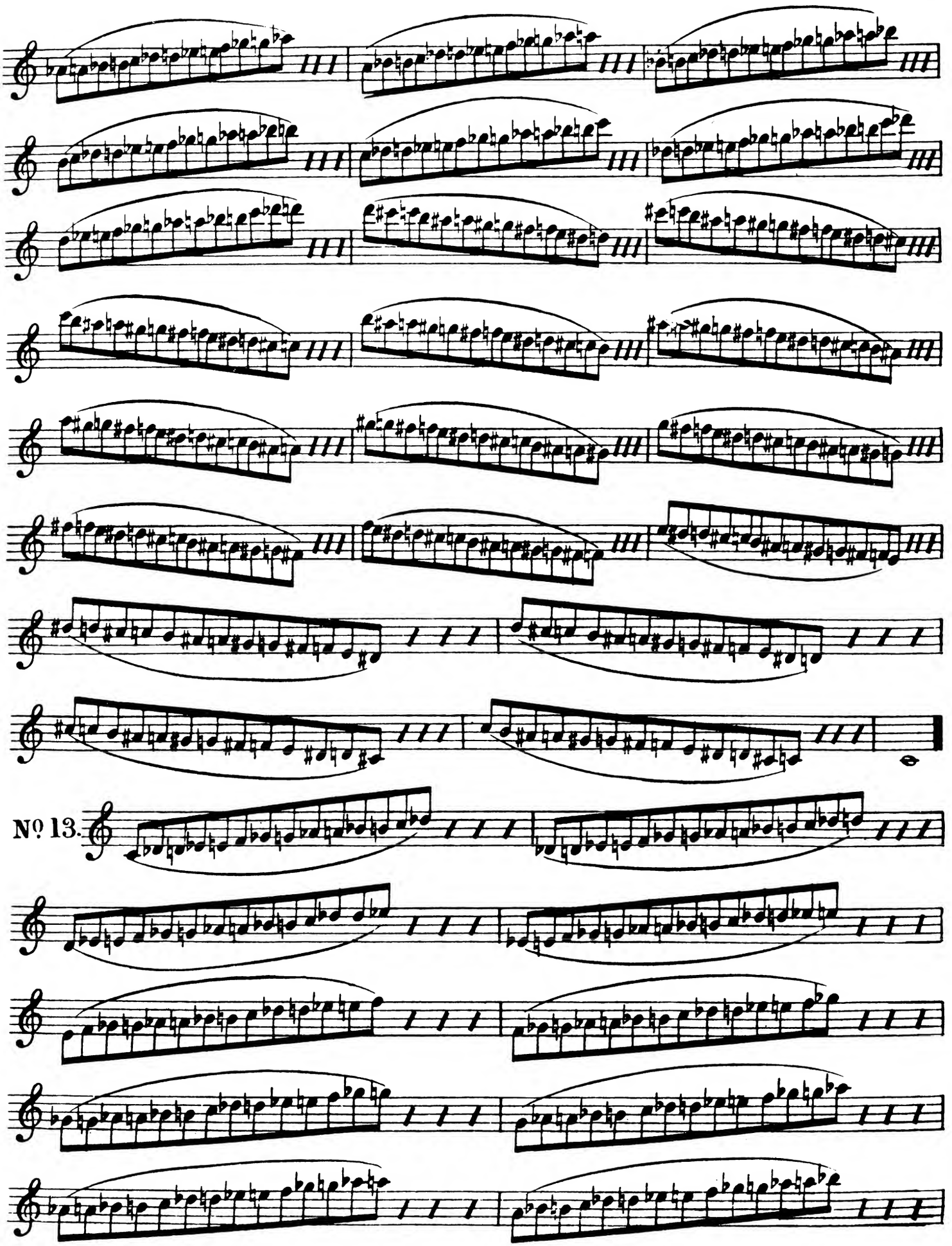
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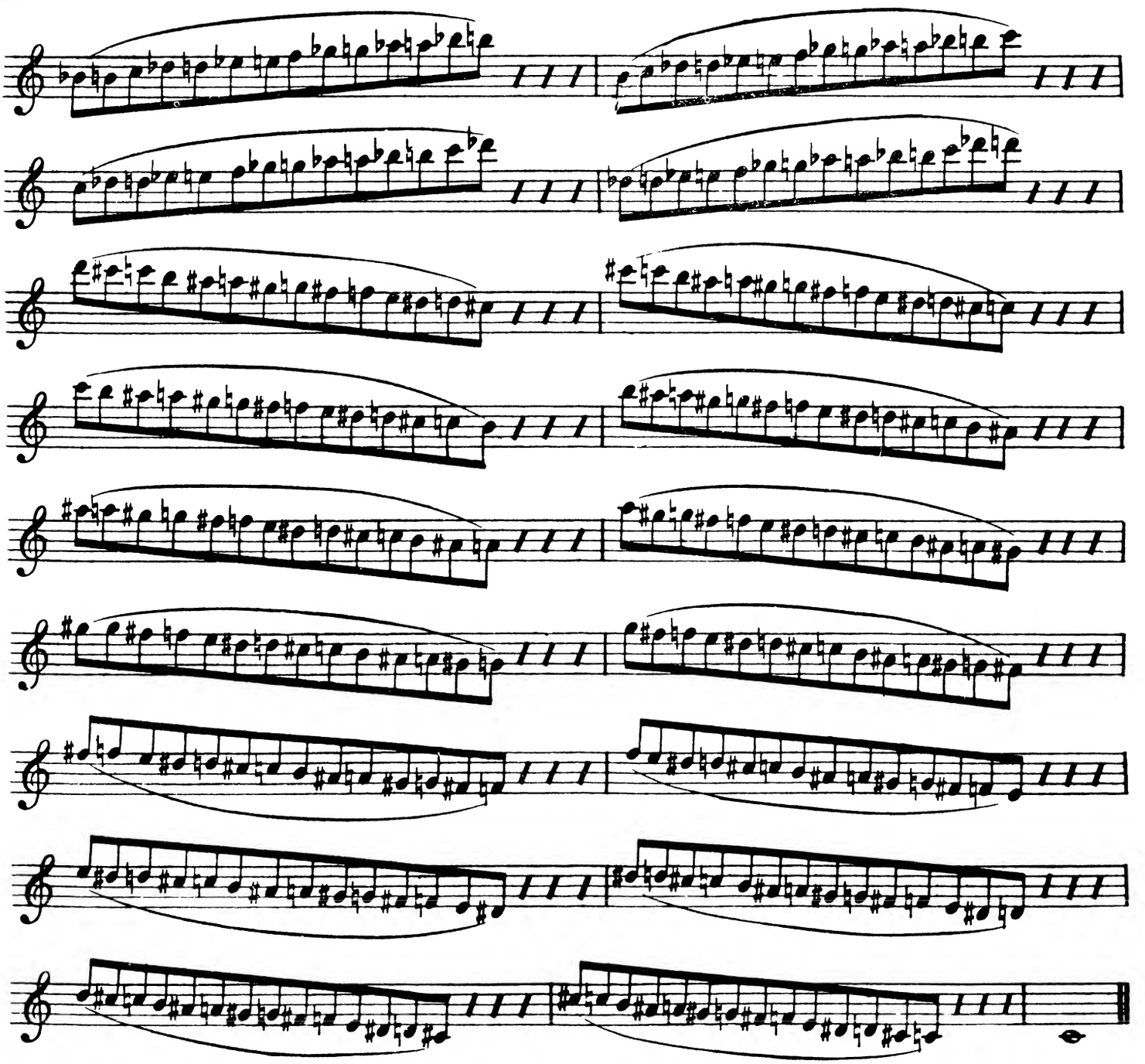

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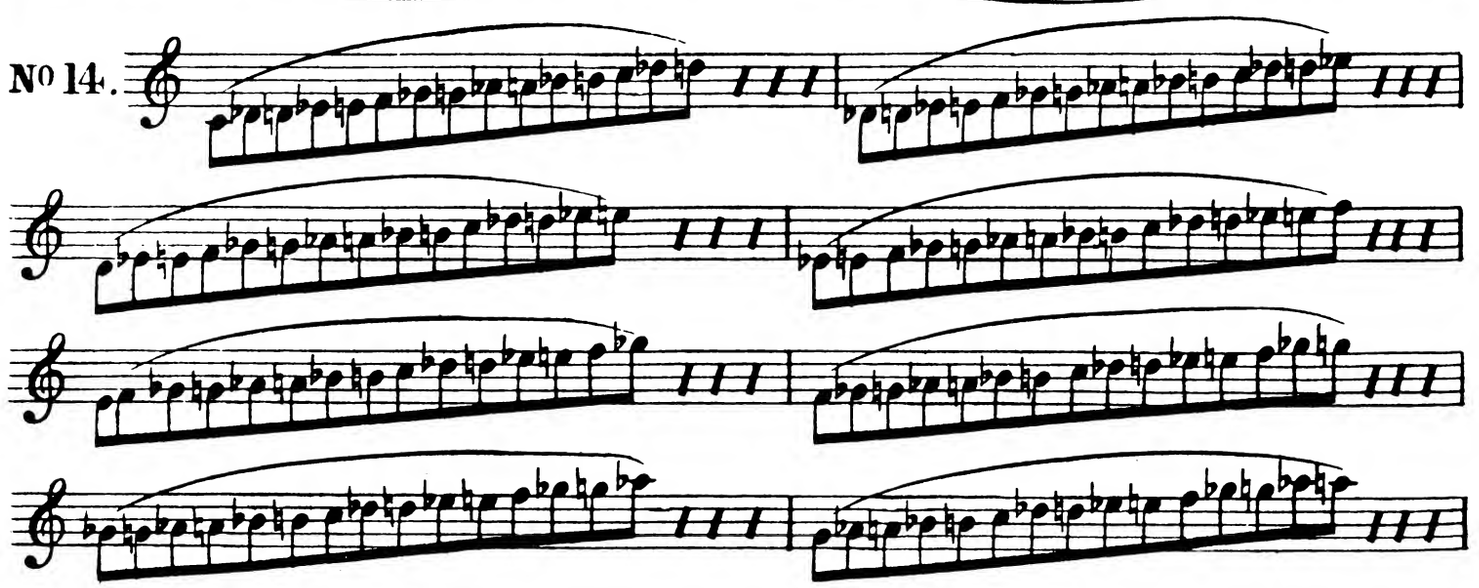

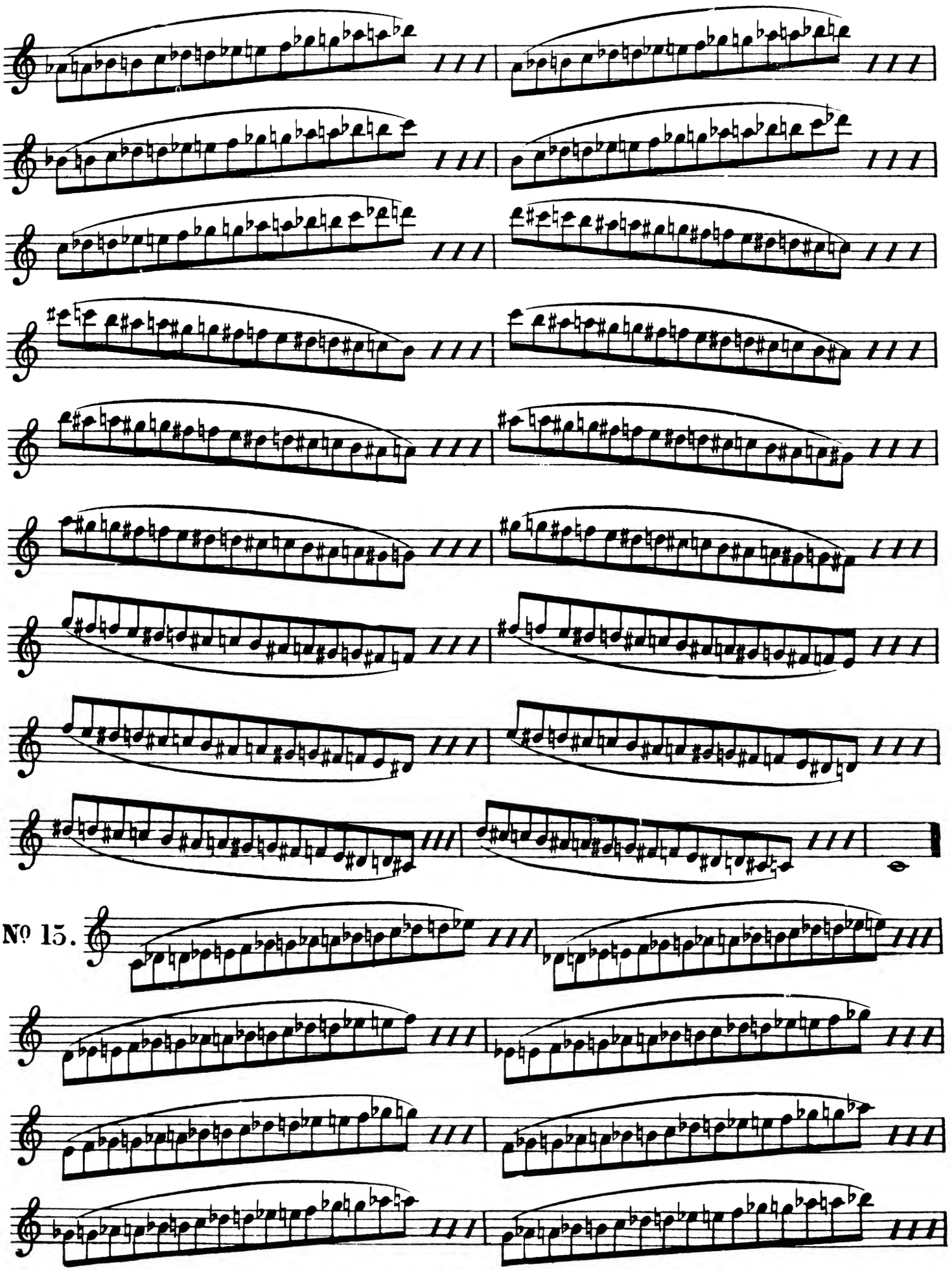
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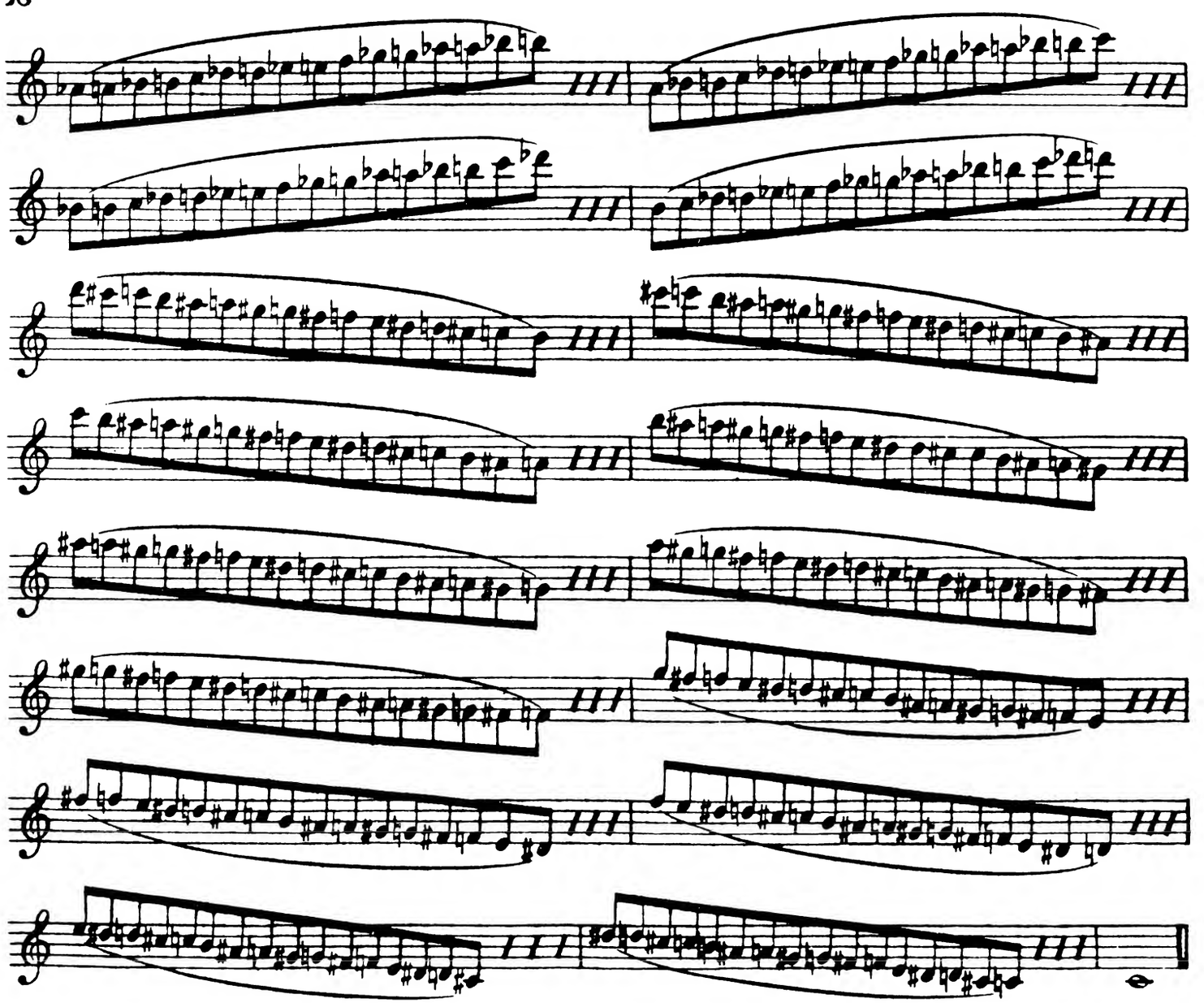

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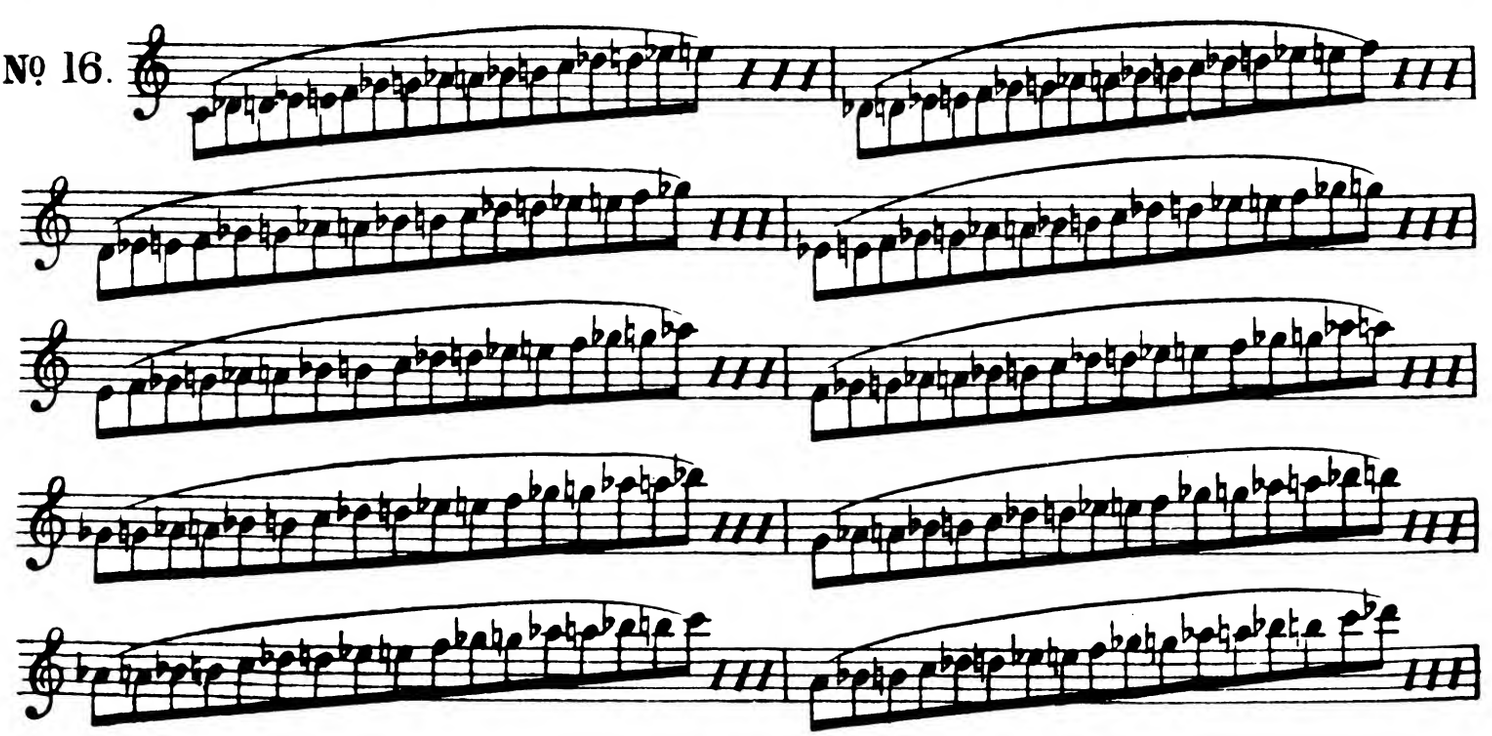

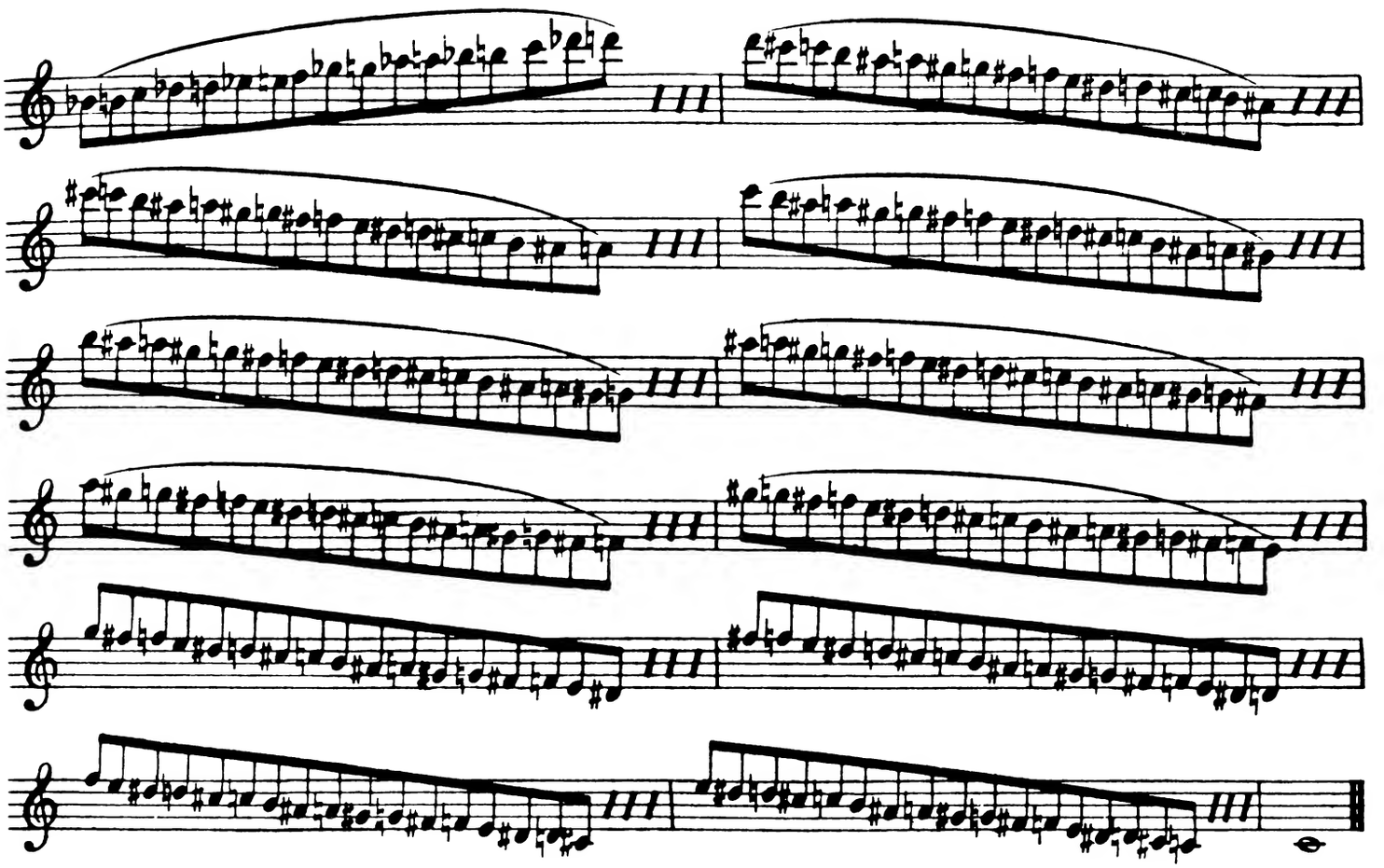

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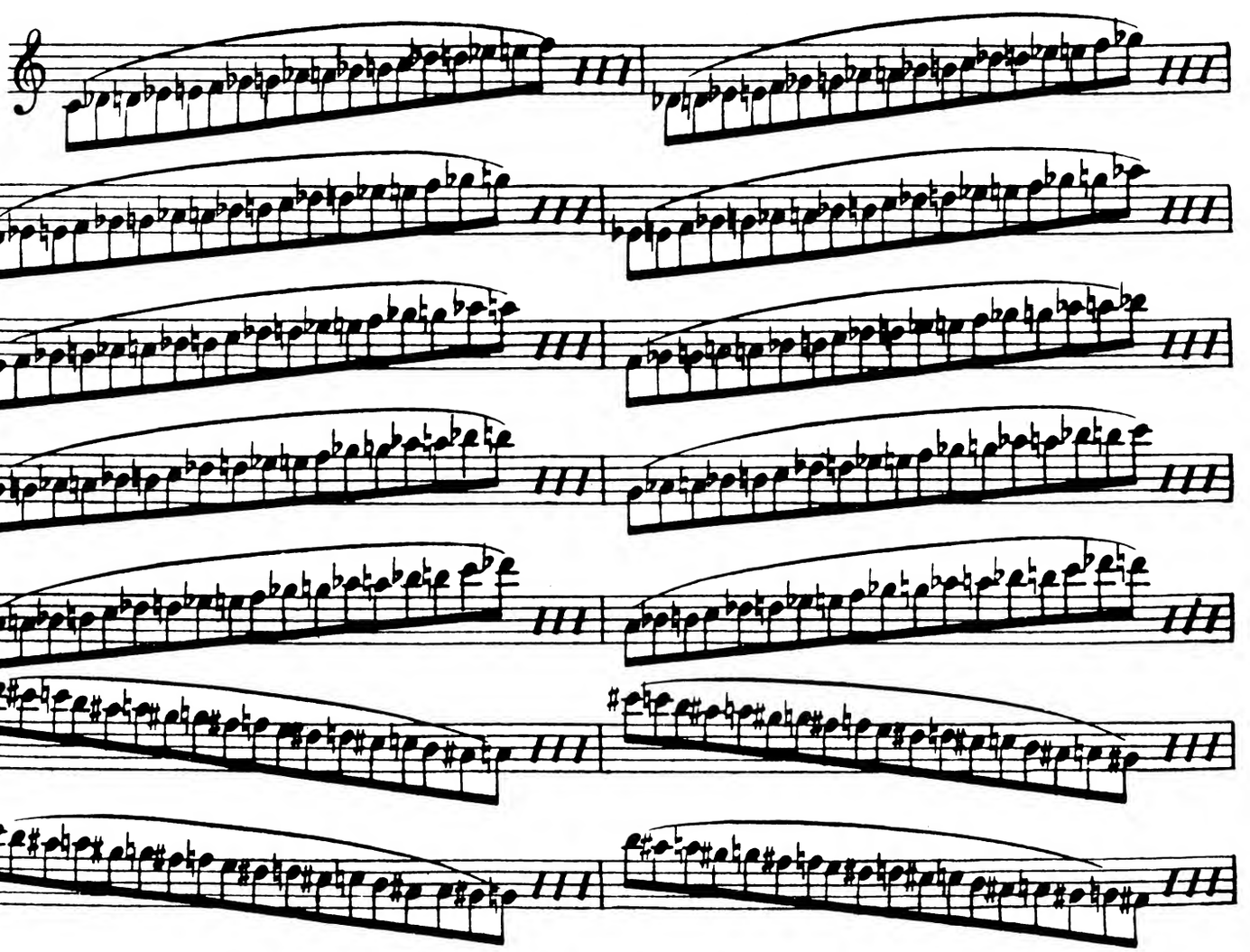

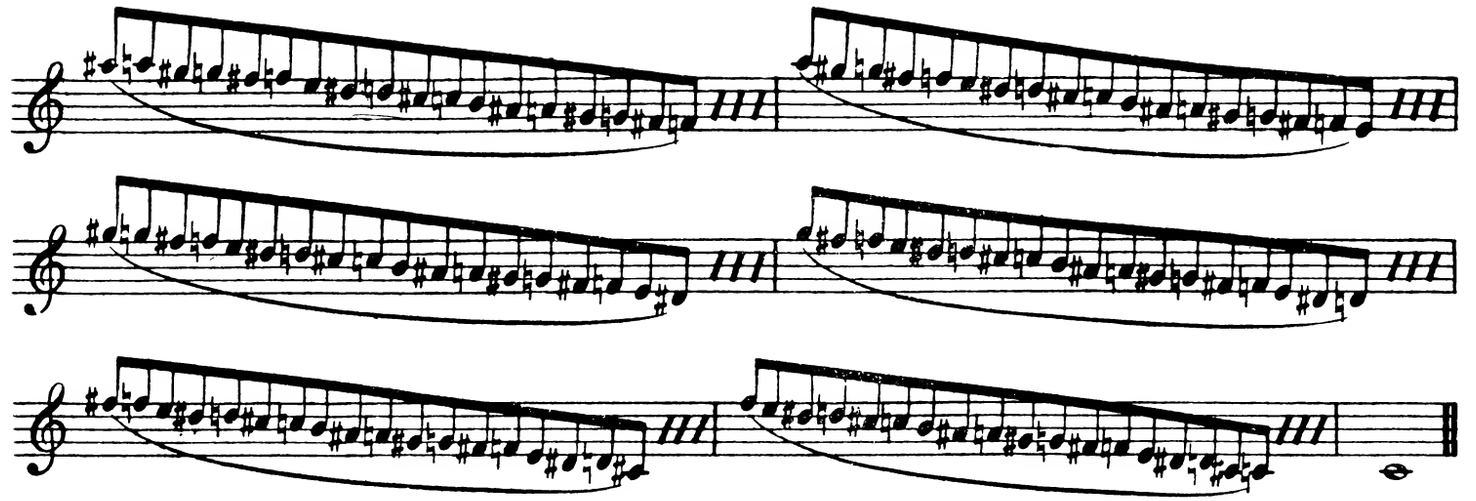

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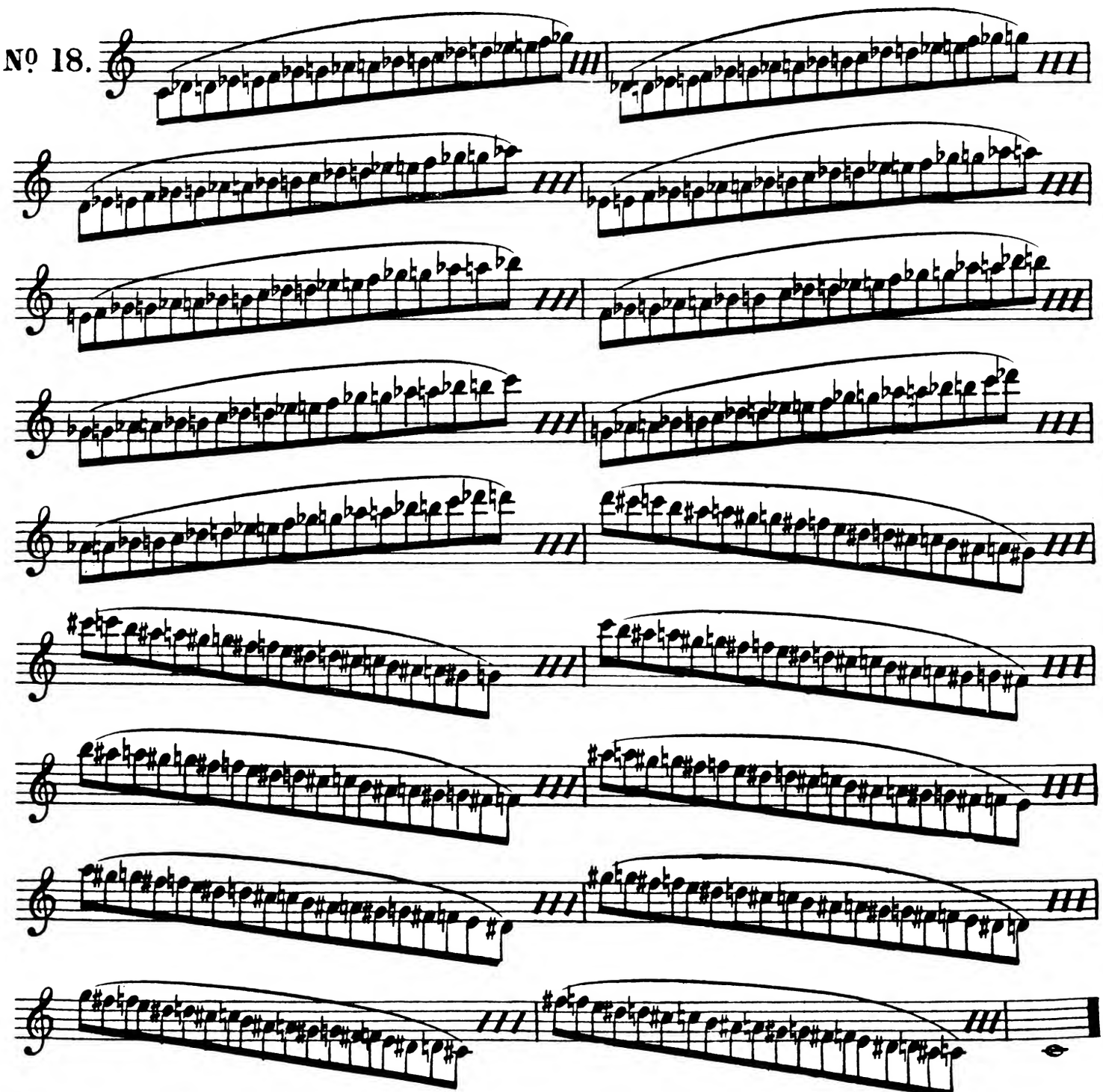

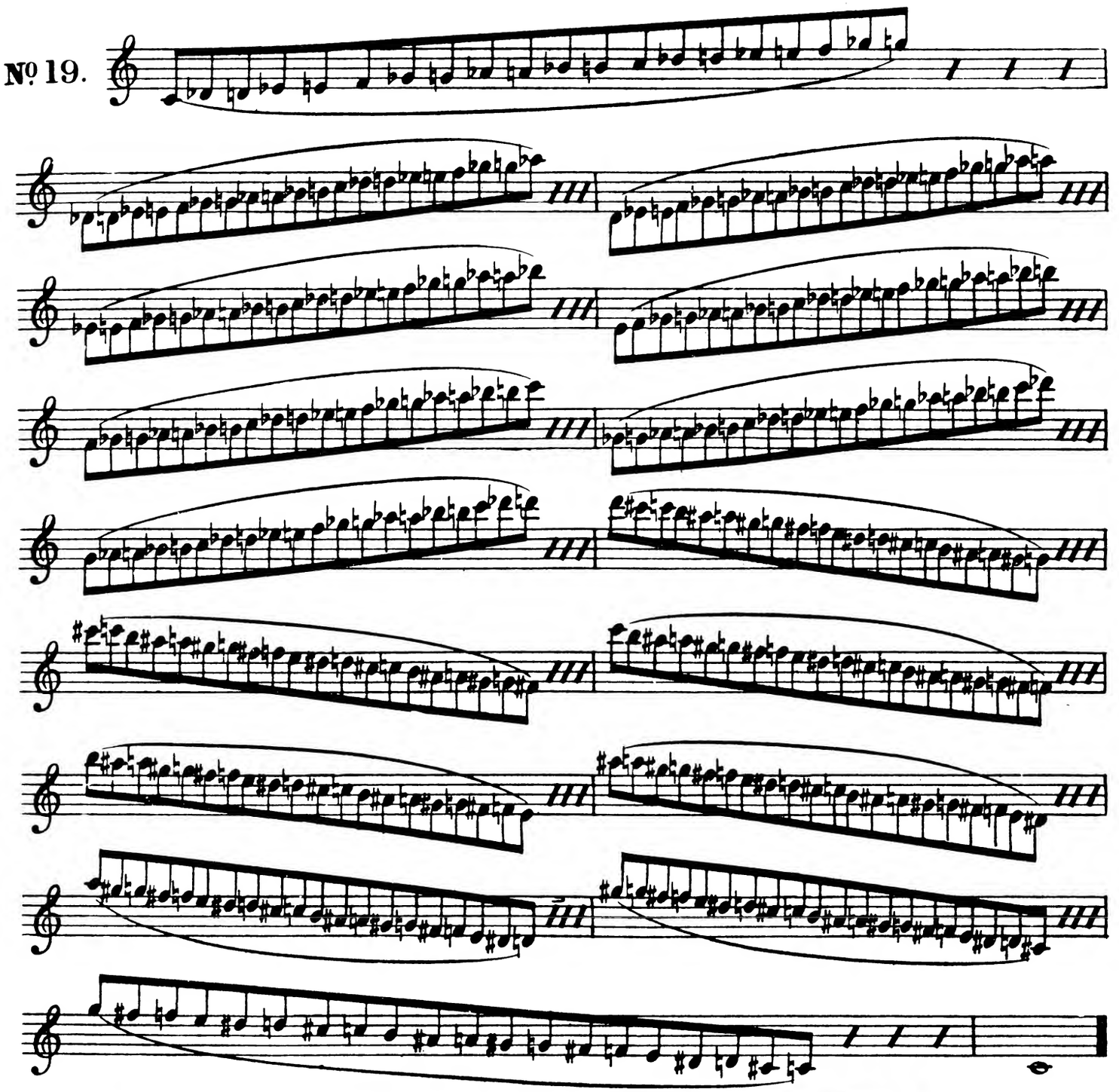
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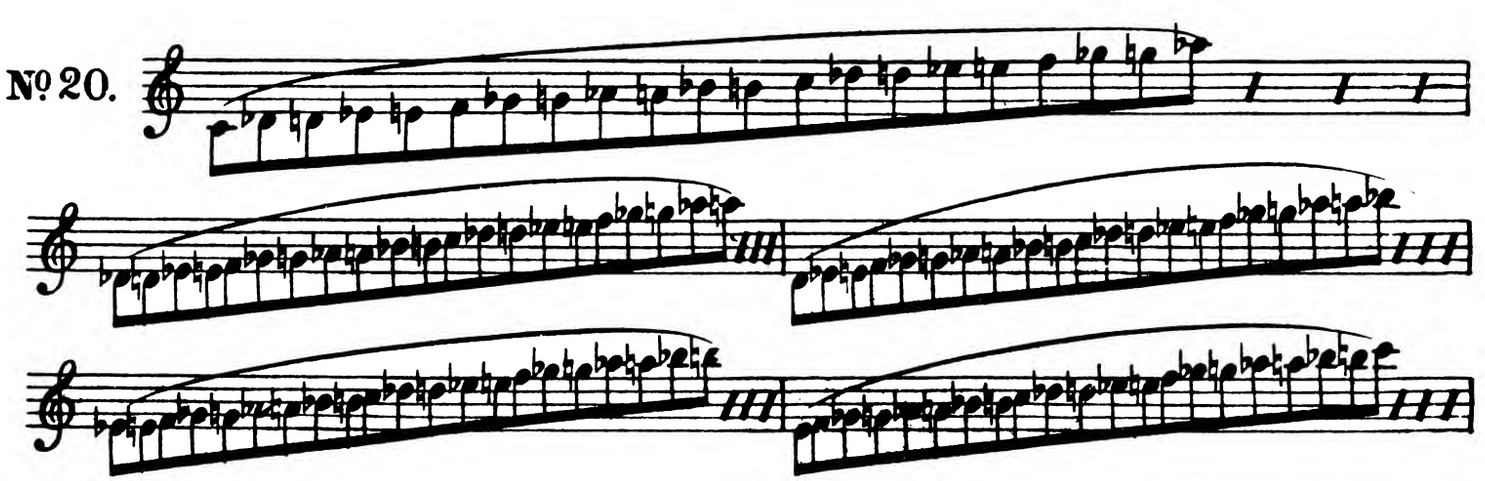
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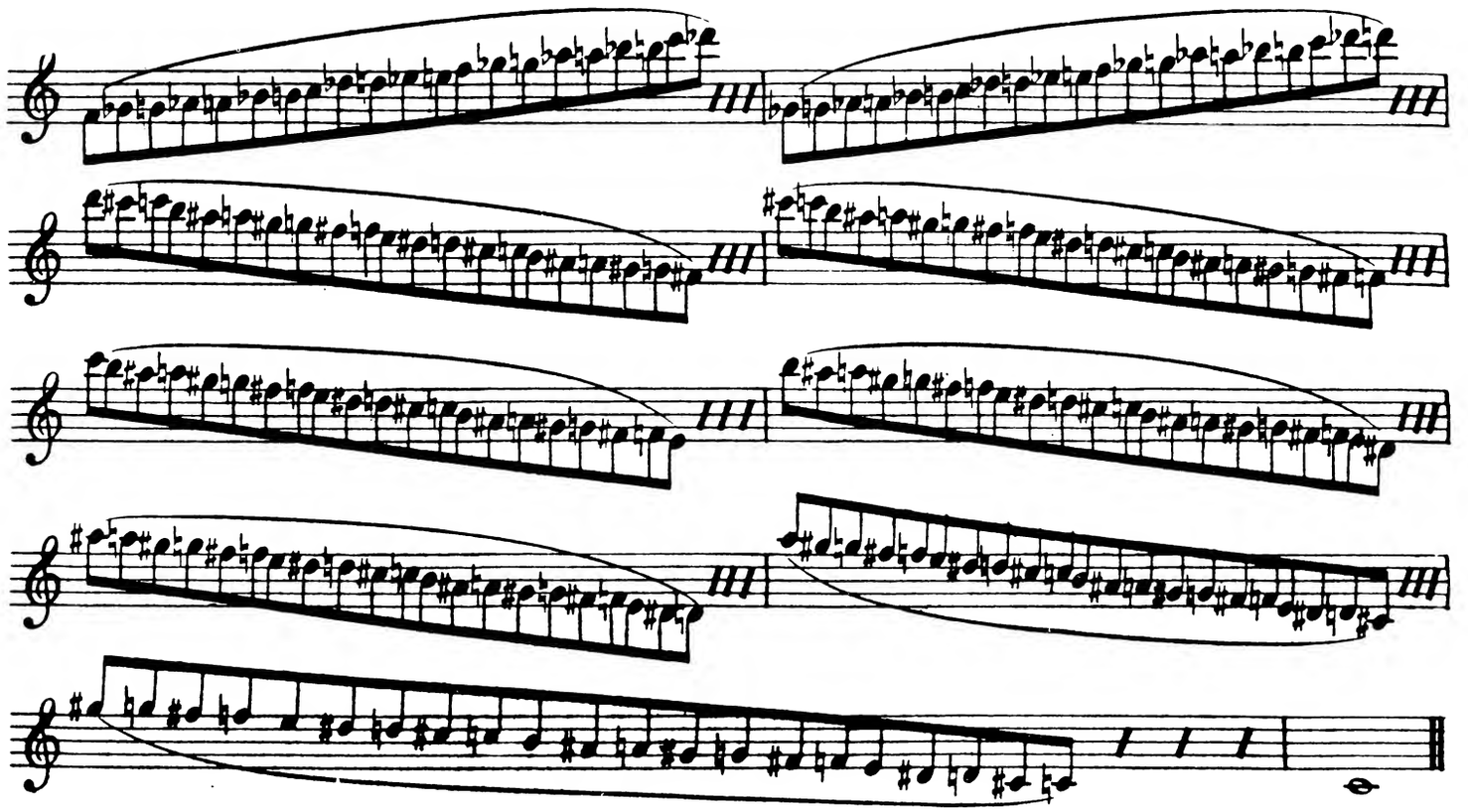

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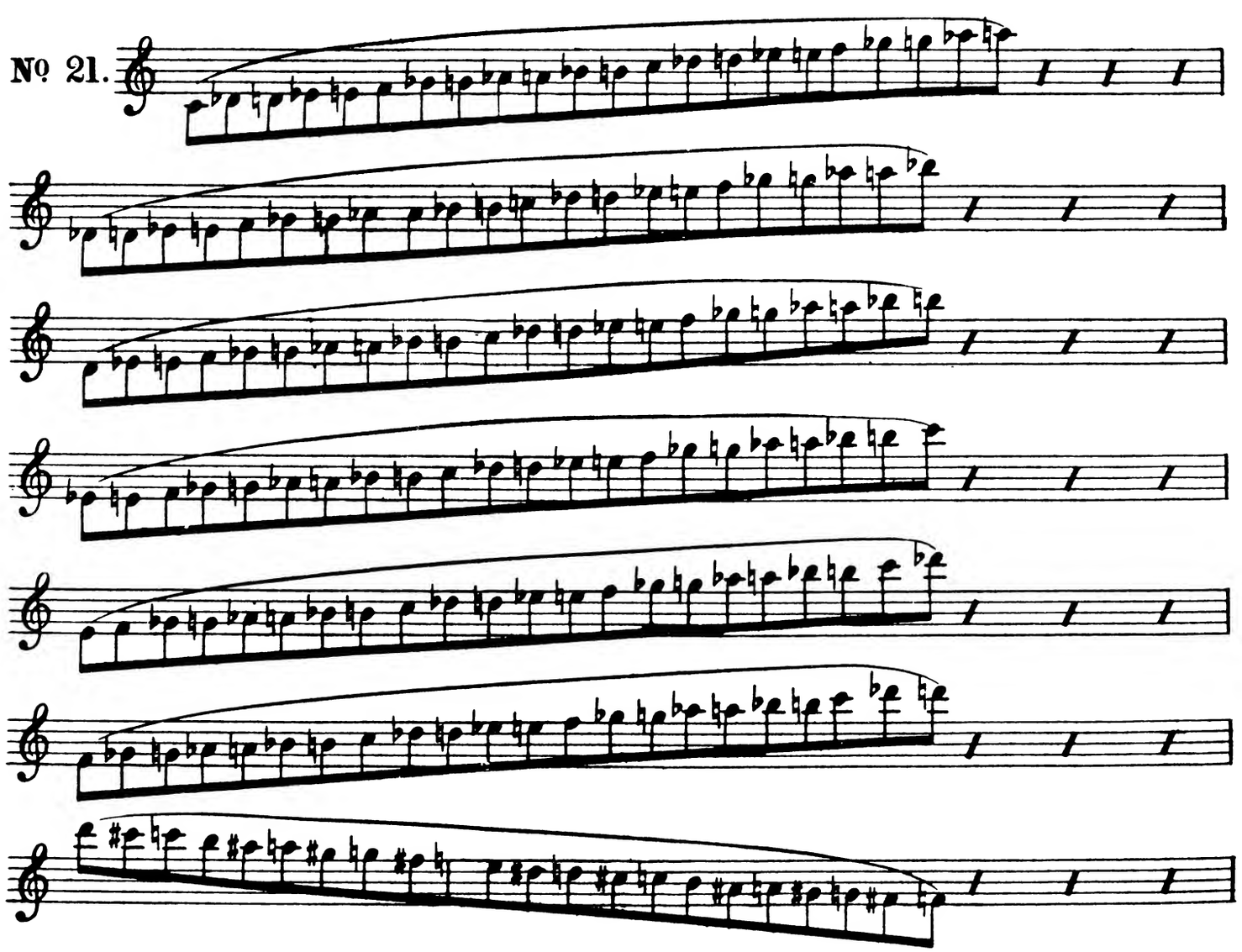

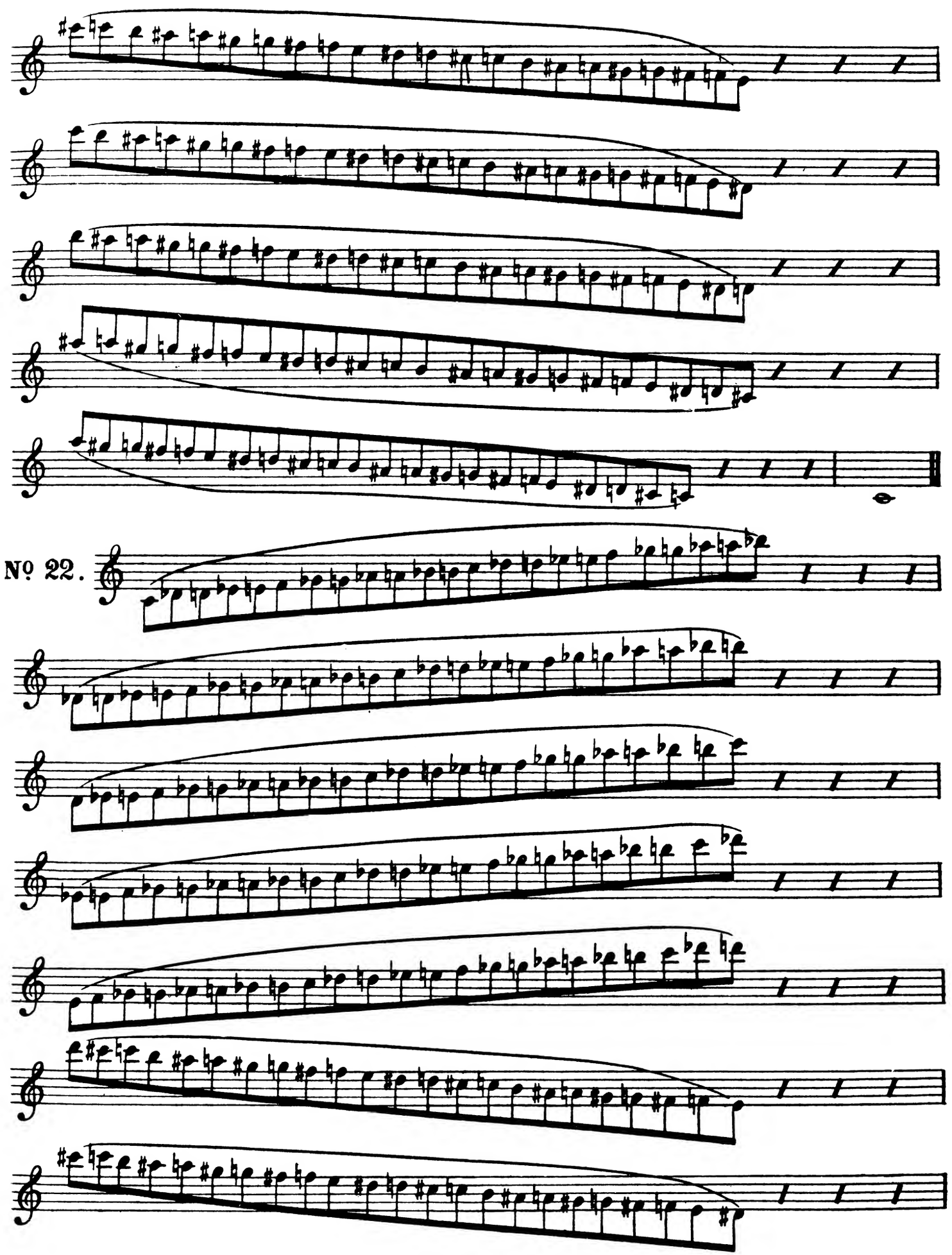
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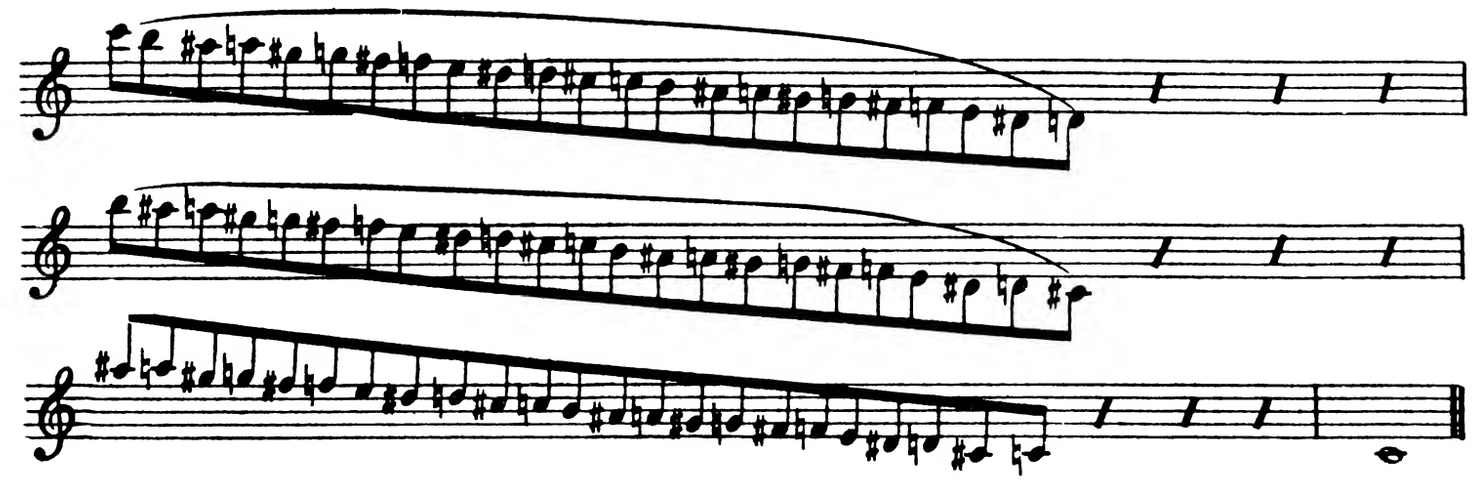

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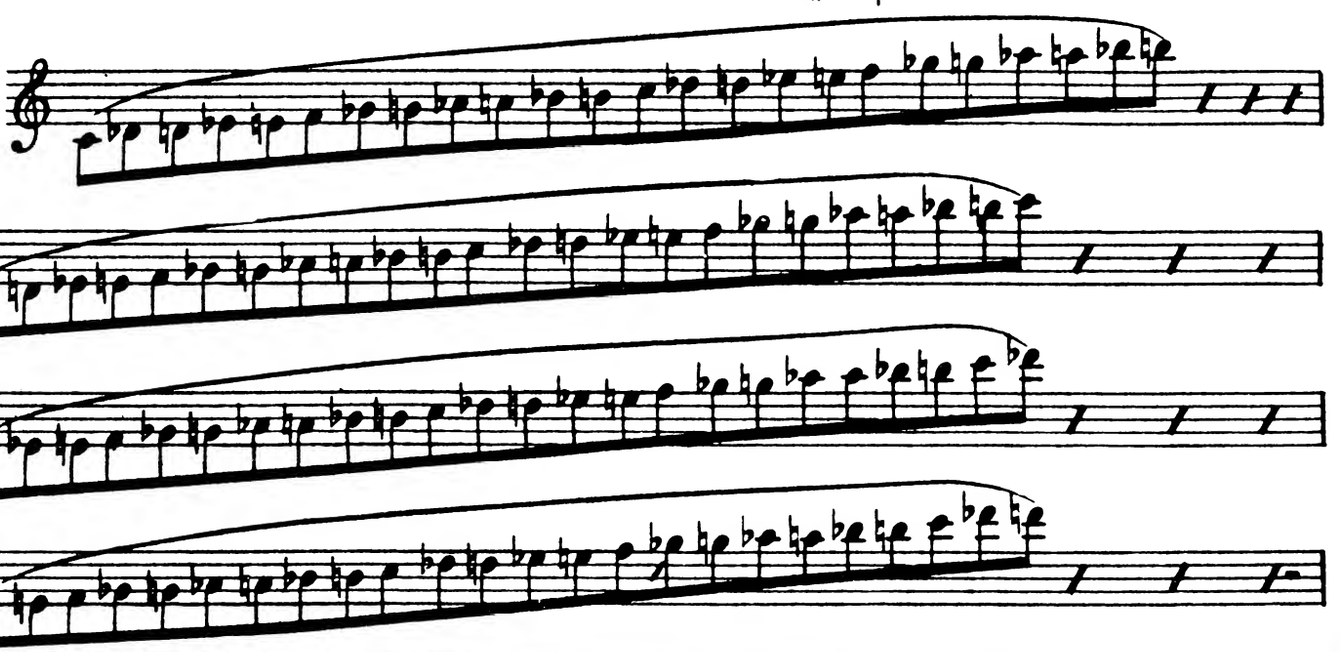

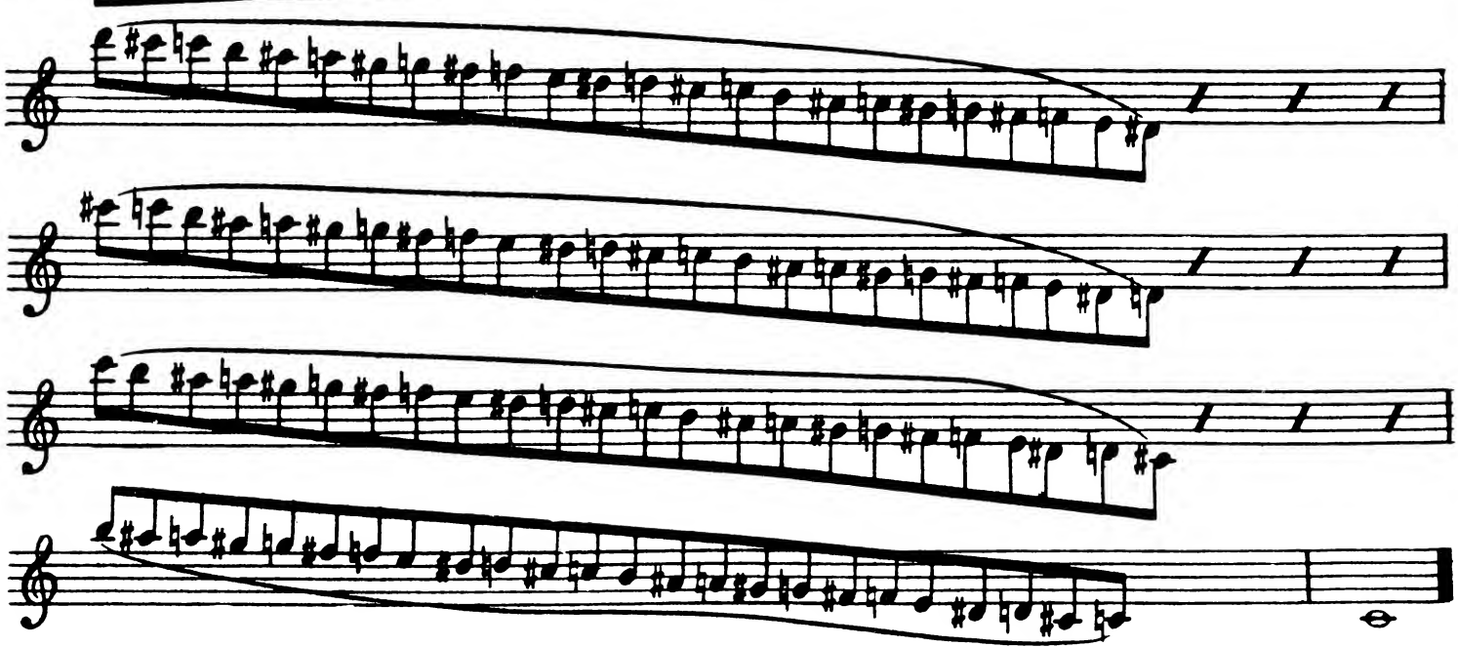

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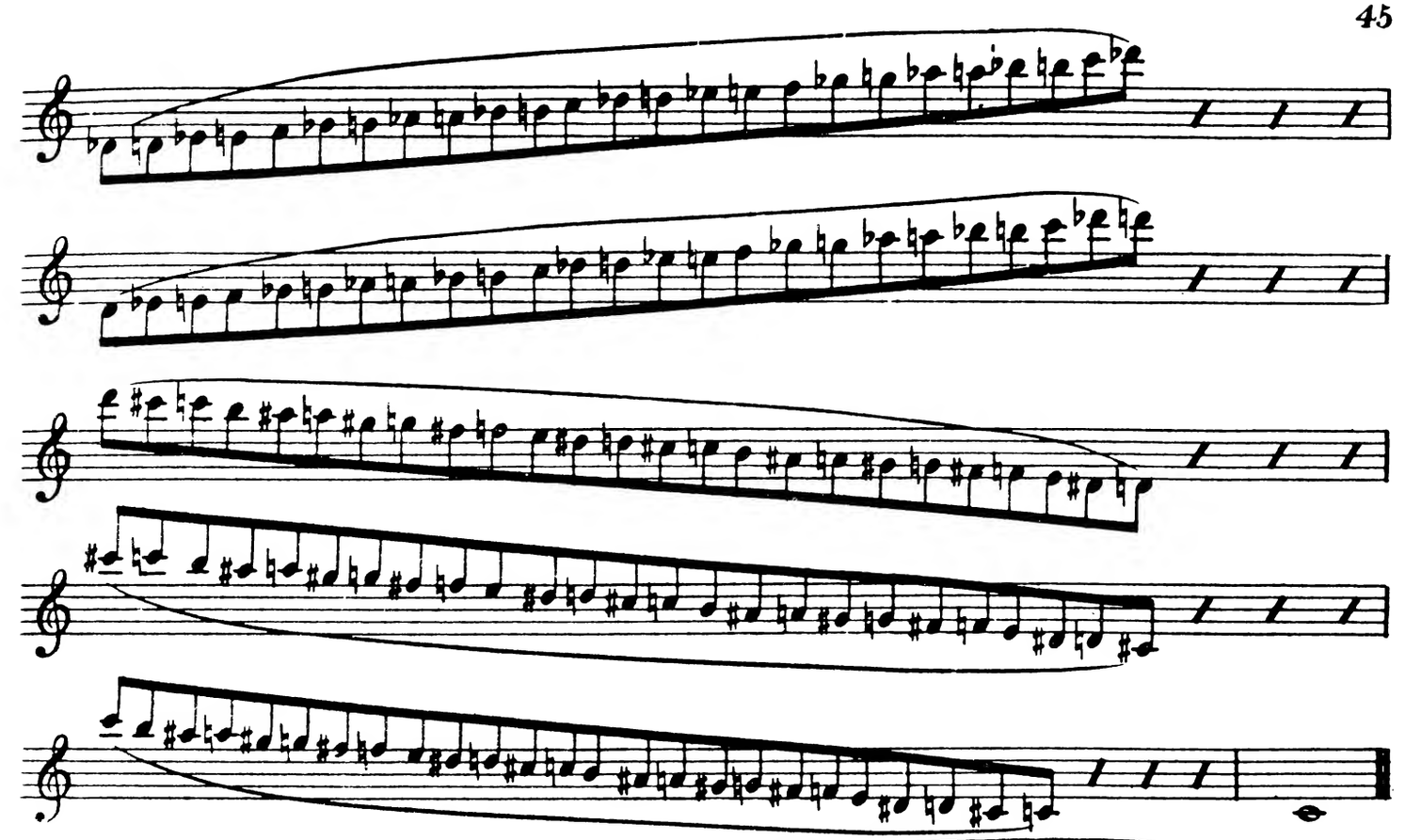

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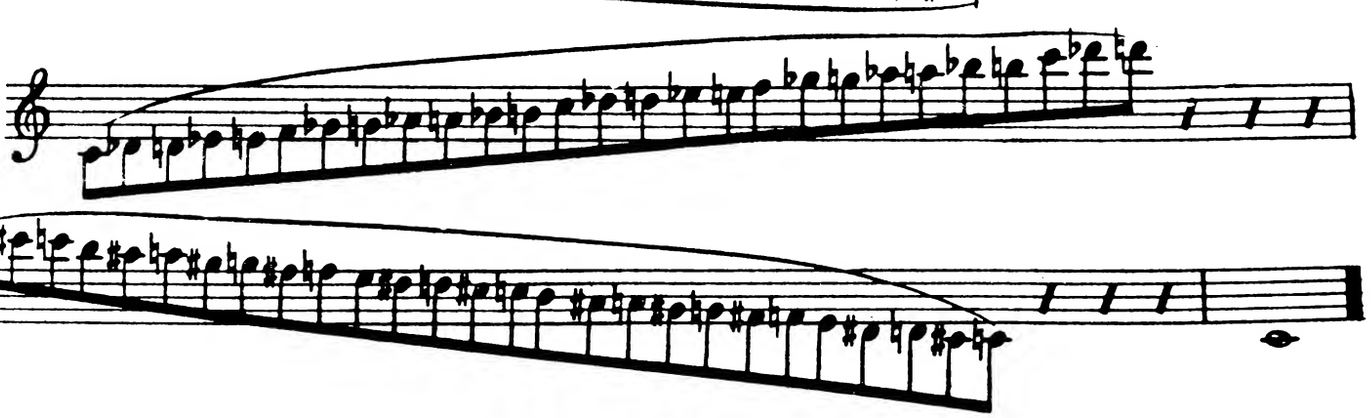
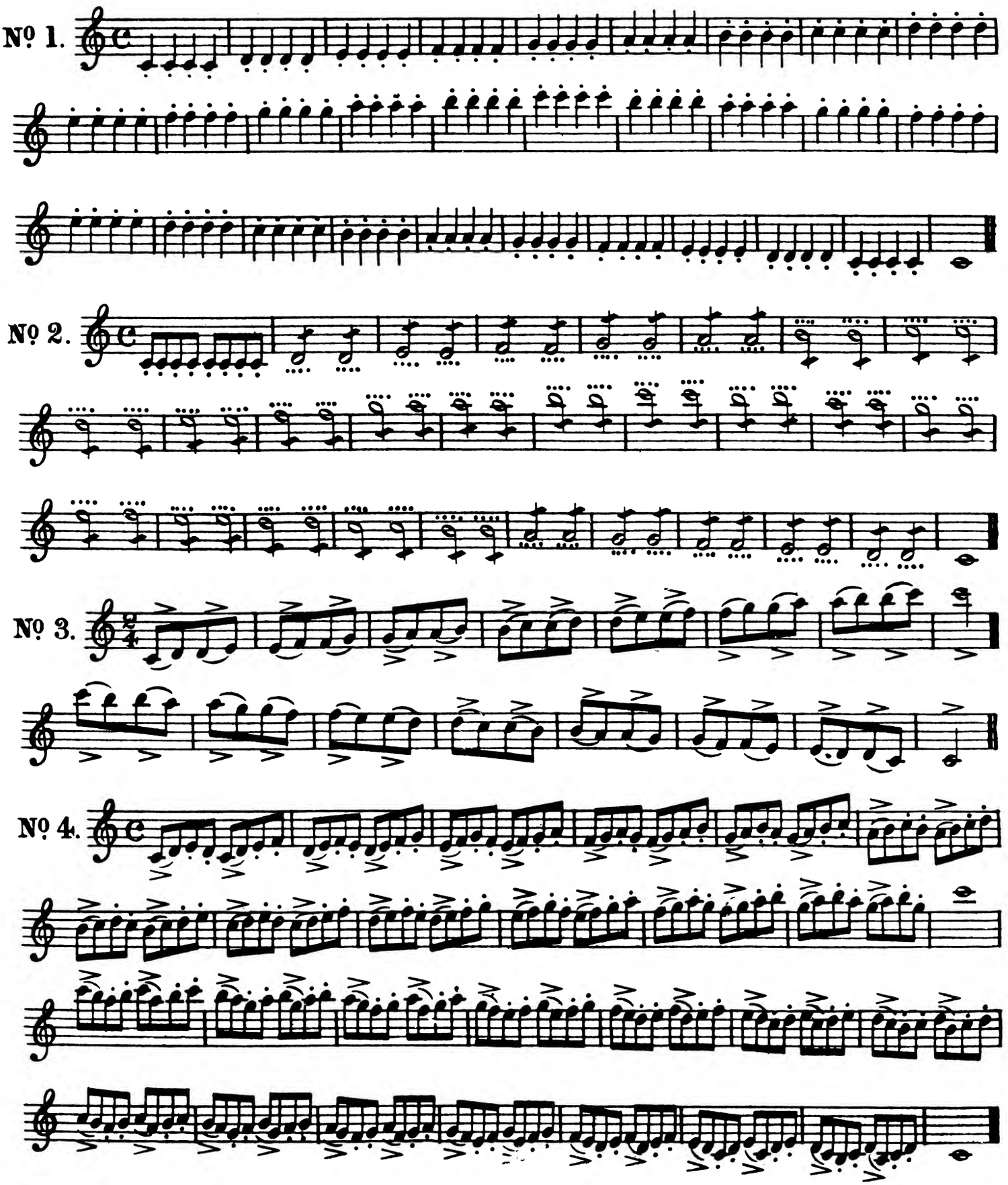
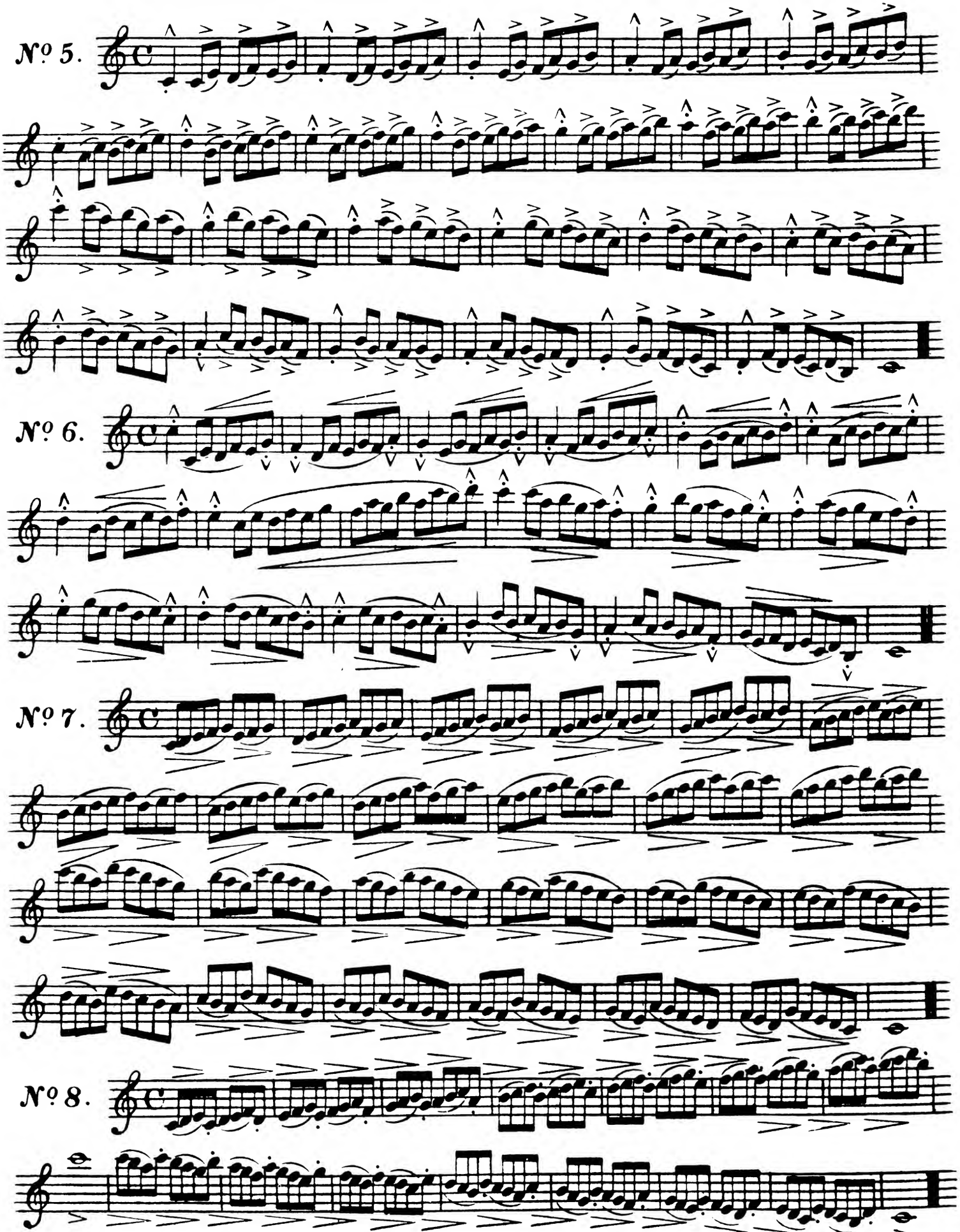


VARIOUS SCALES.

FOR THE STUDY OF THE ARTICULATION.

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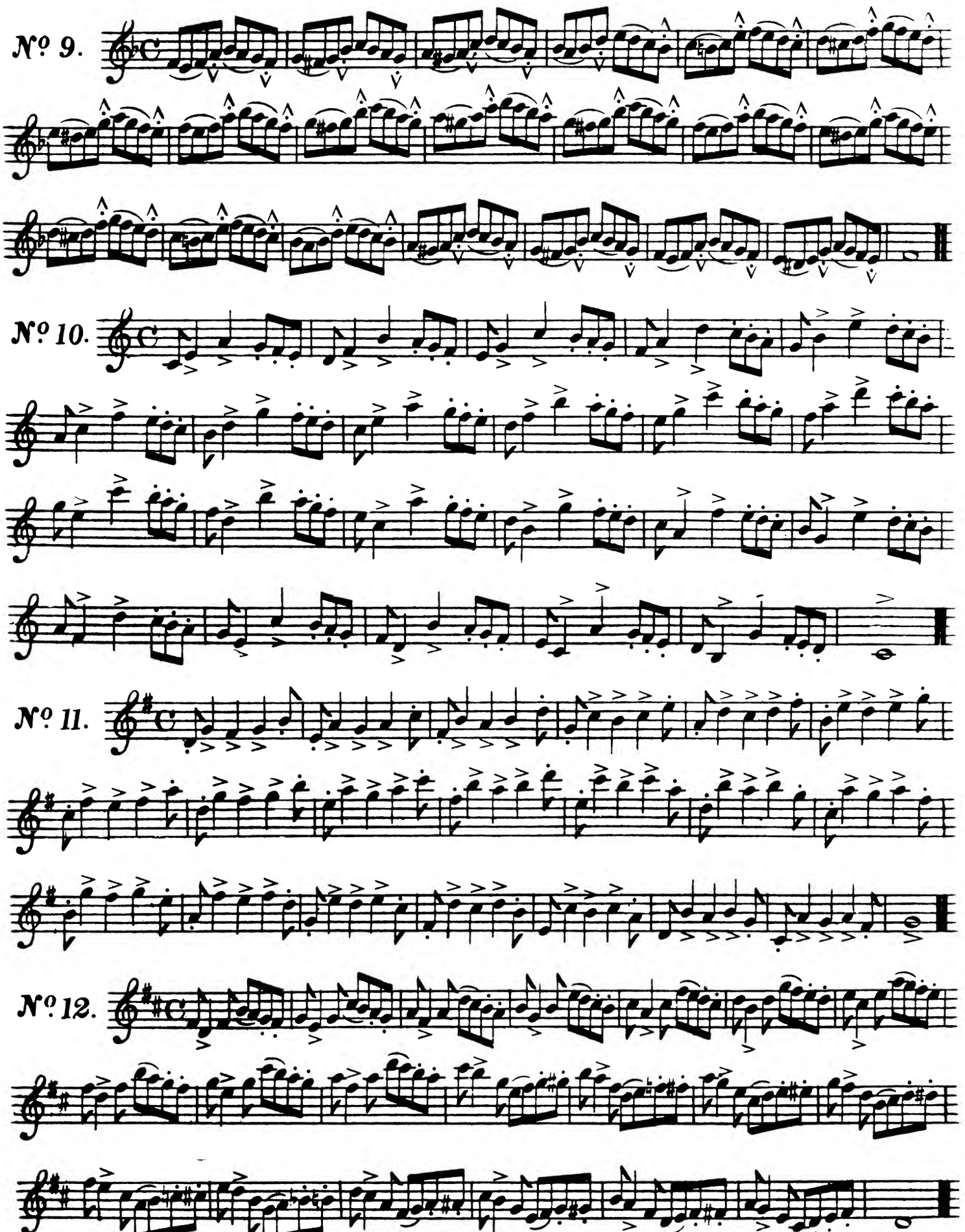
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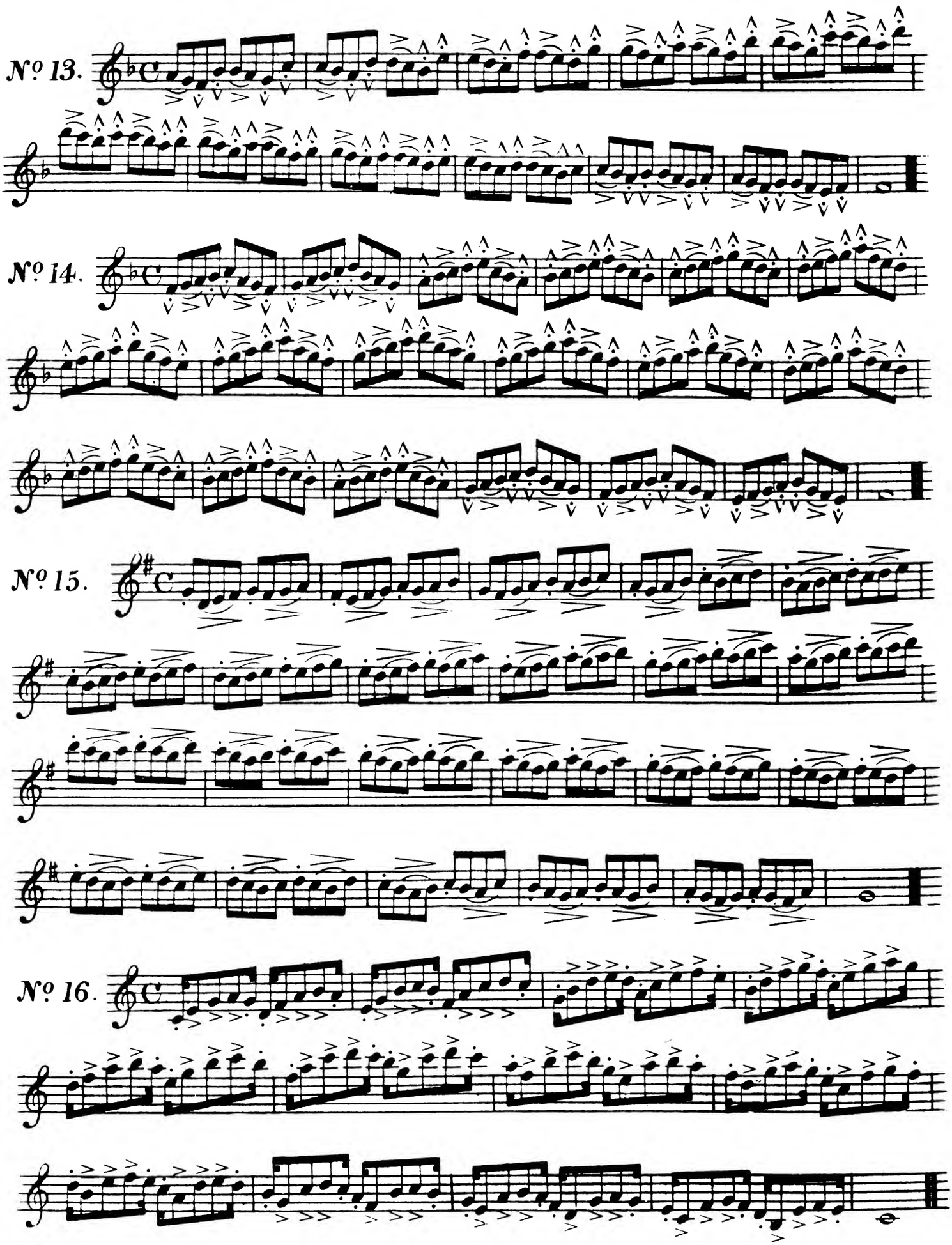
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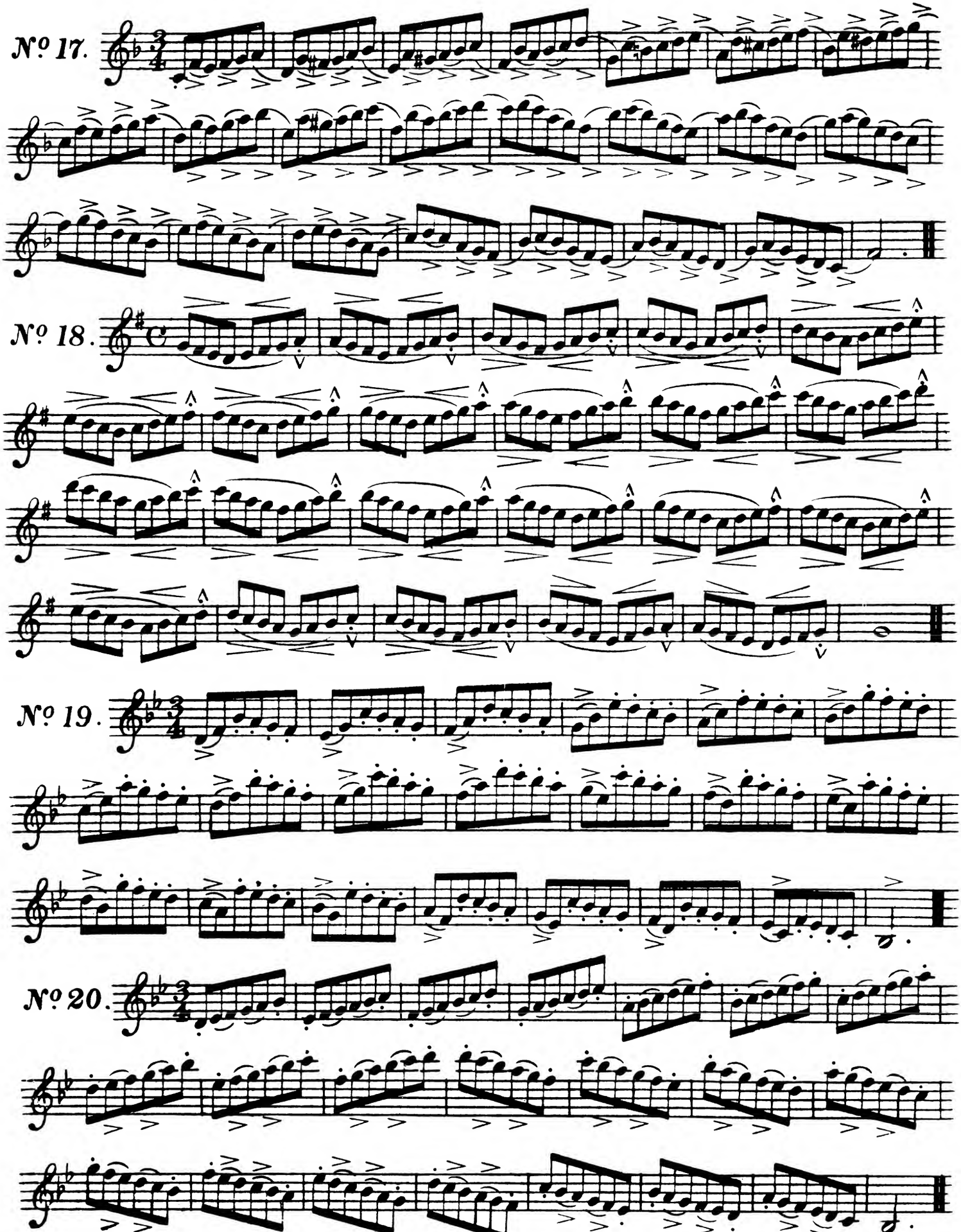
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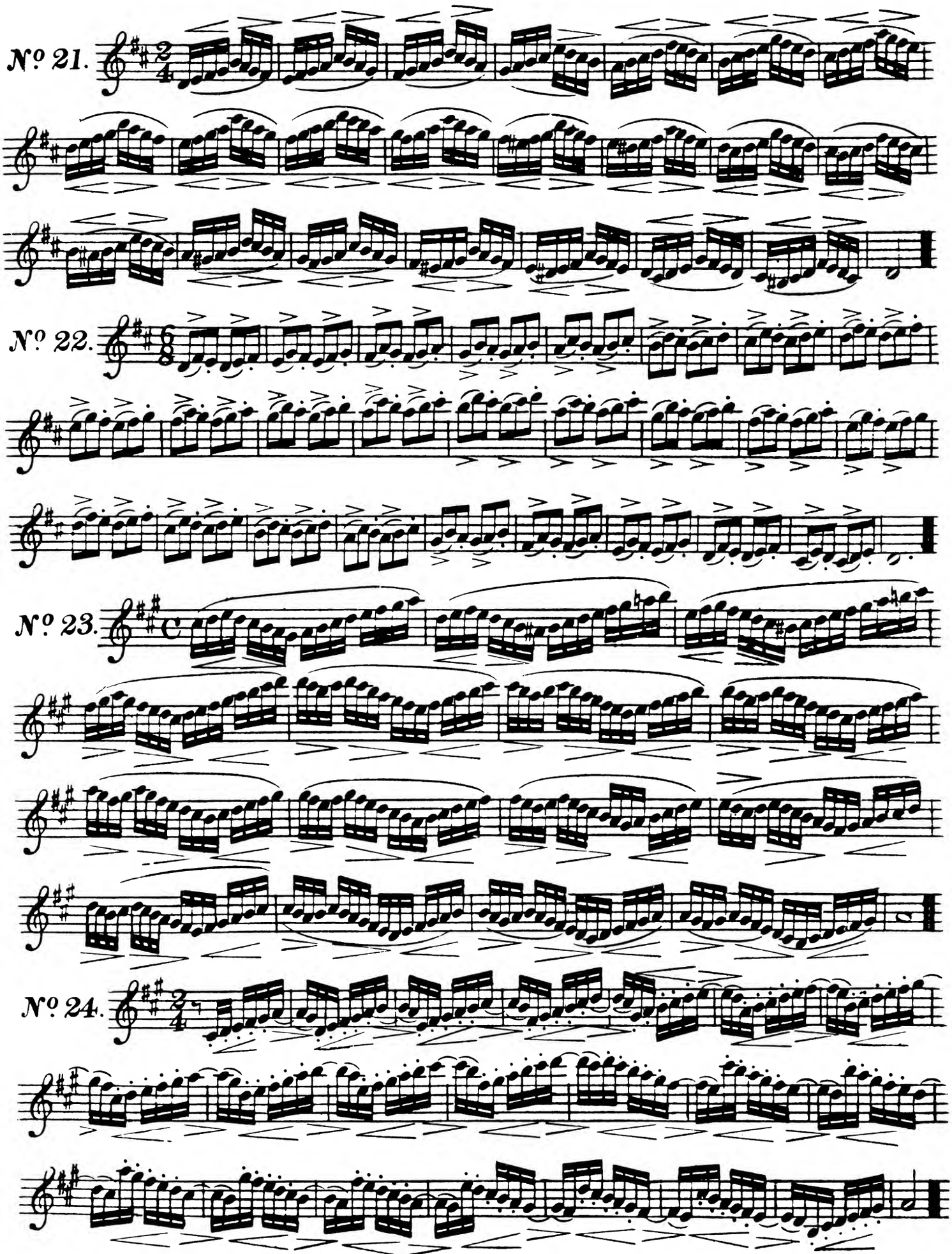
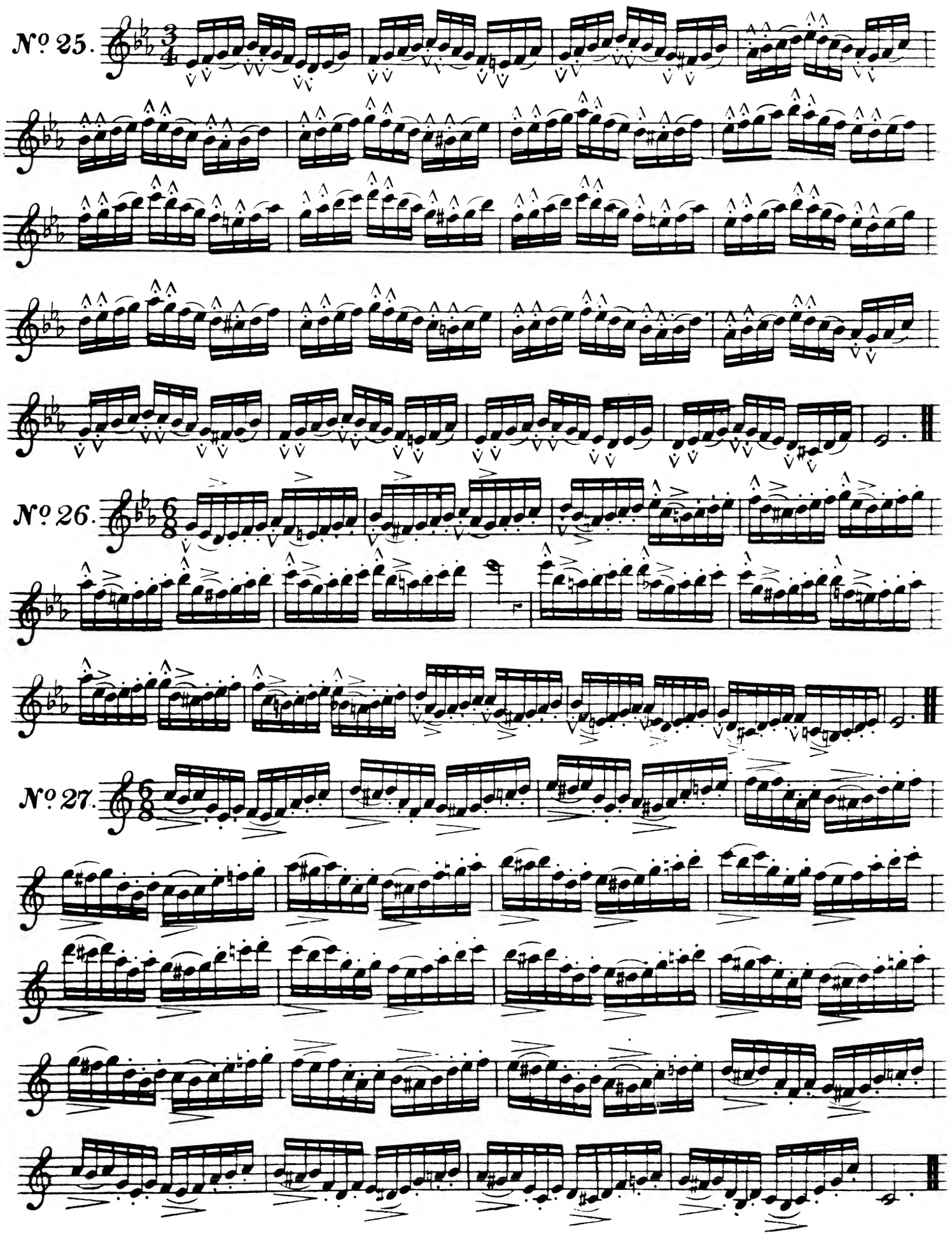
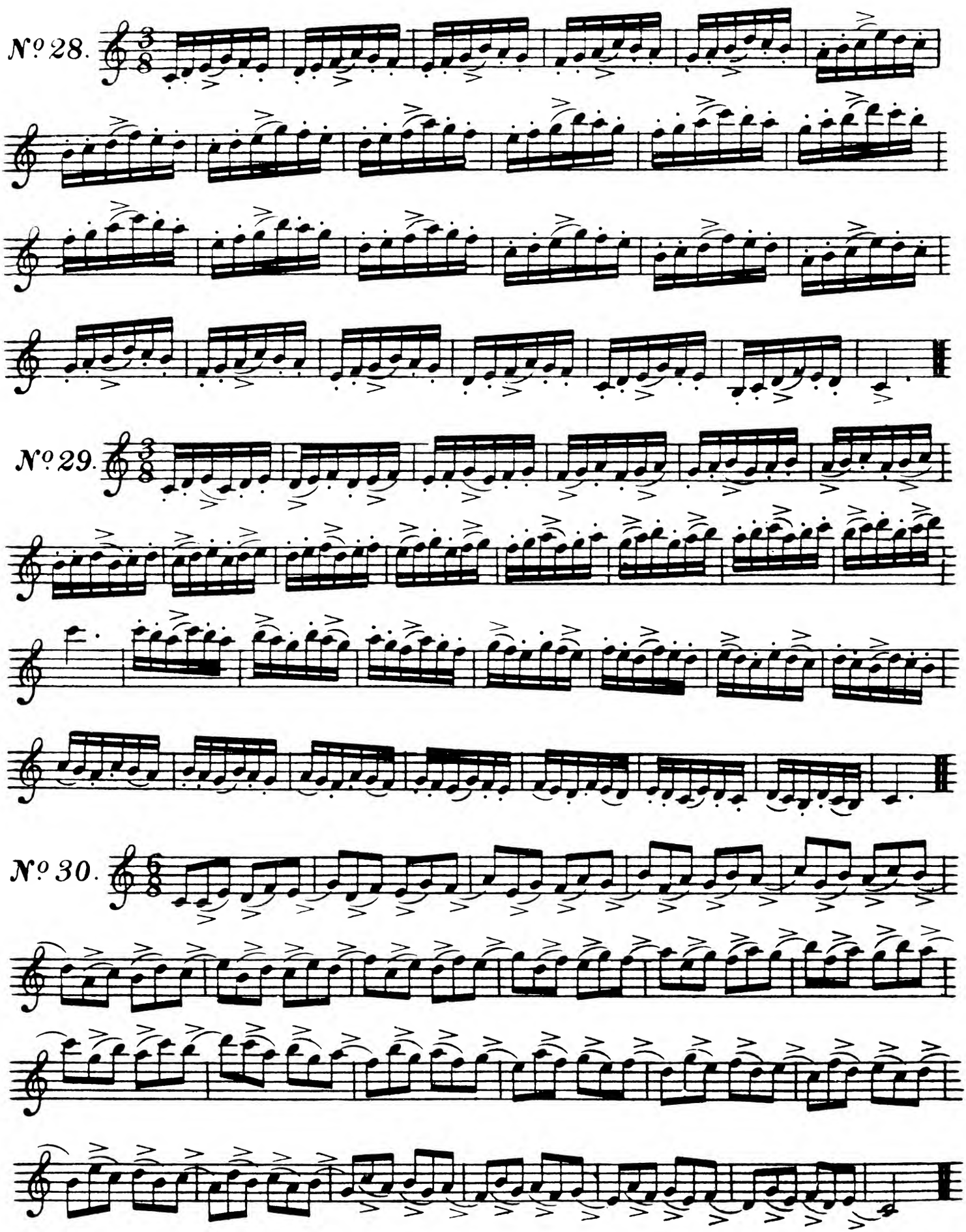
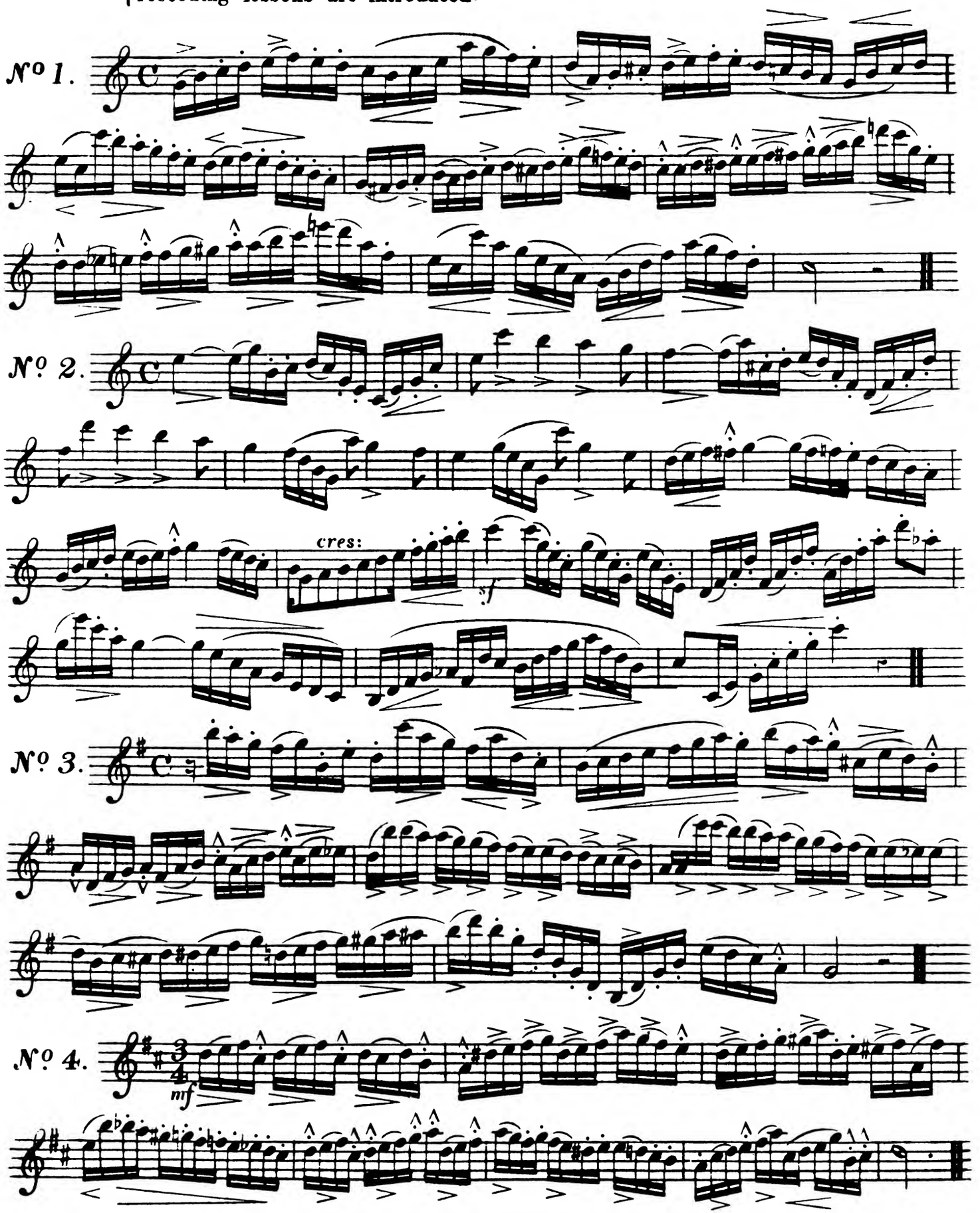
Nº 19.
Nº 20.

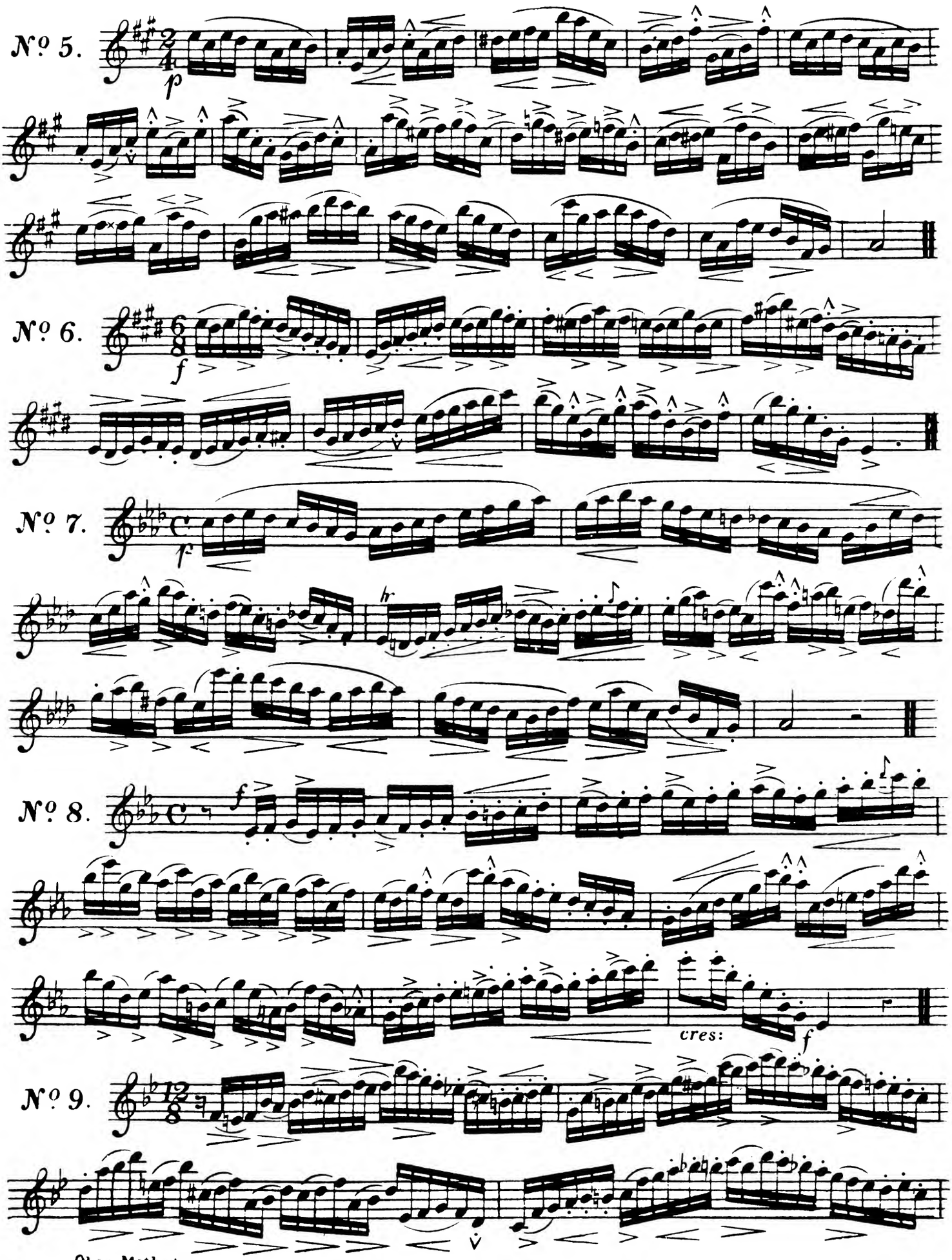

Nº 21.
Nº 22.
Nº 23.
Nº 24.

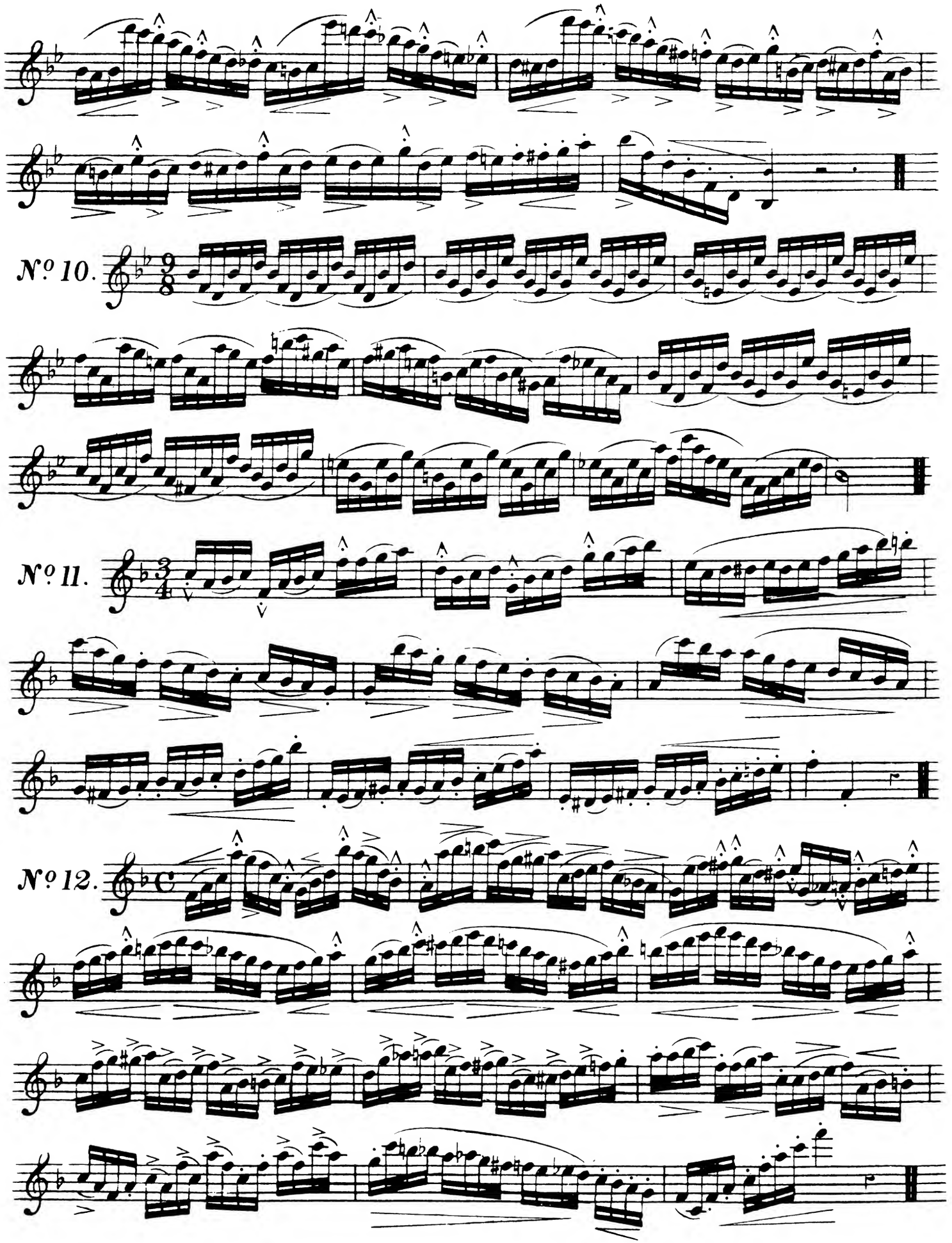

No. 25.
No. 26.
No. 27.

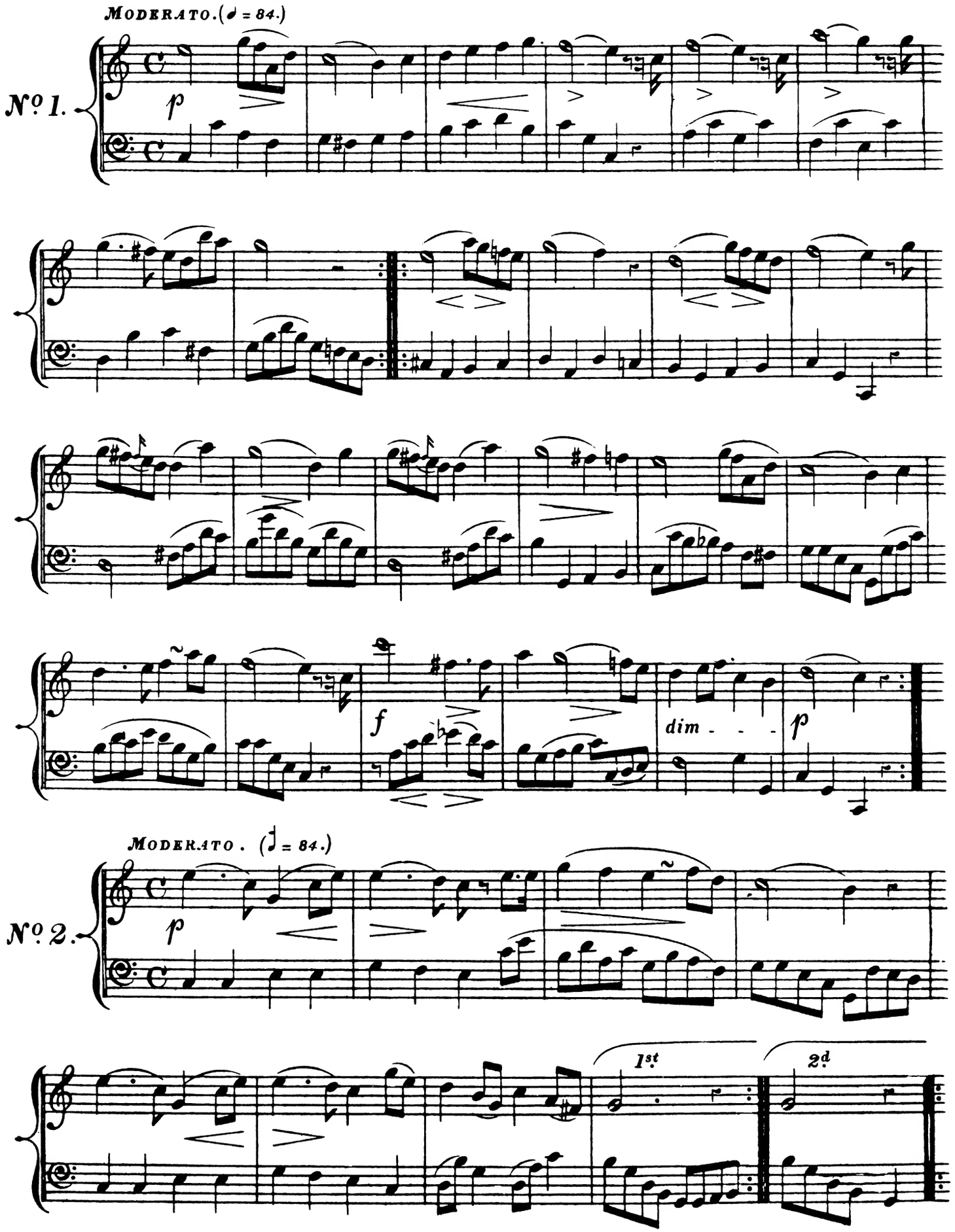

Nº 28.
Nº 29.
Nº 30.

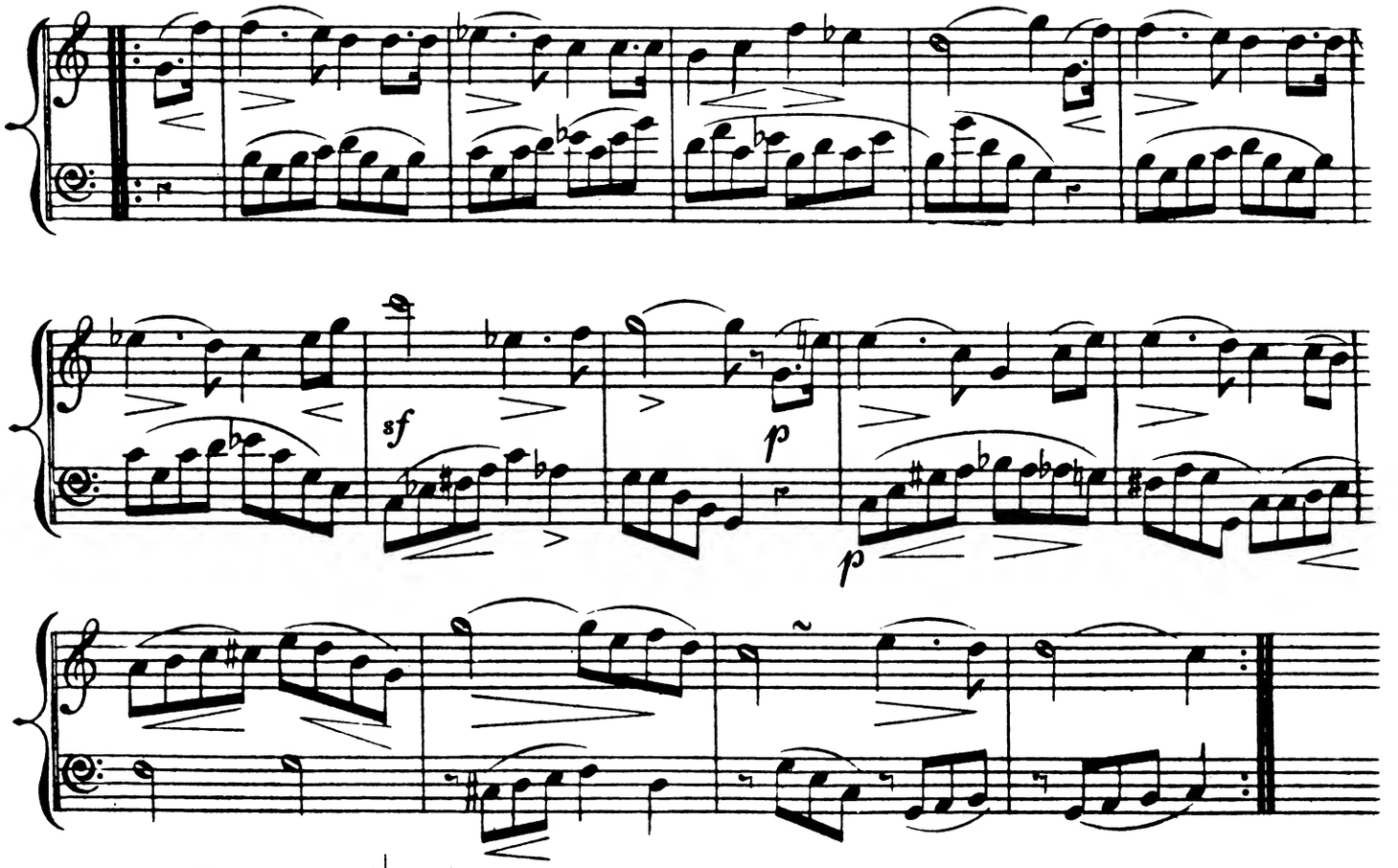
Short exercises in which the different articulations used in the preceeding lessons are introduced.




No. 5.
p
No. 6.
f
No. 7.
f
hr
No. 8.
f
cres:
f
No. 9.

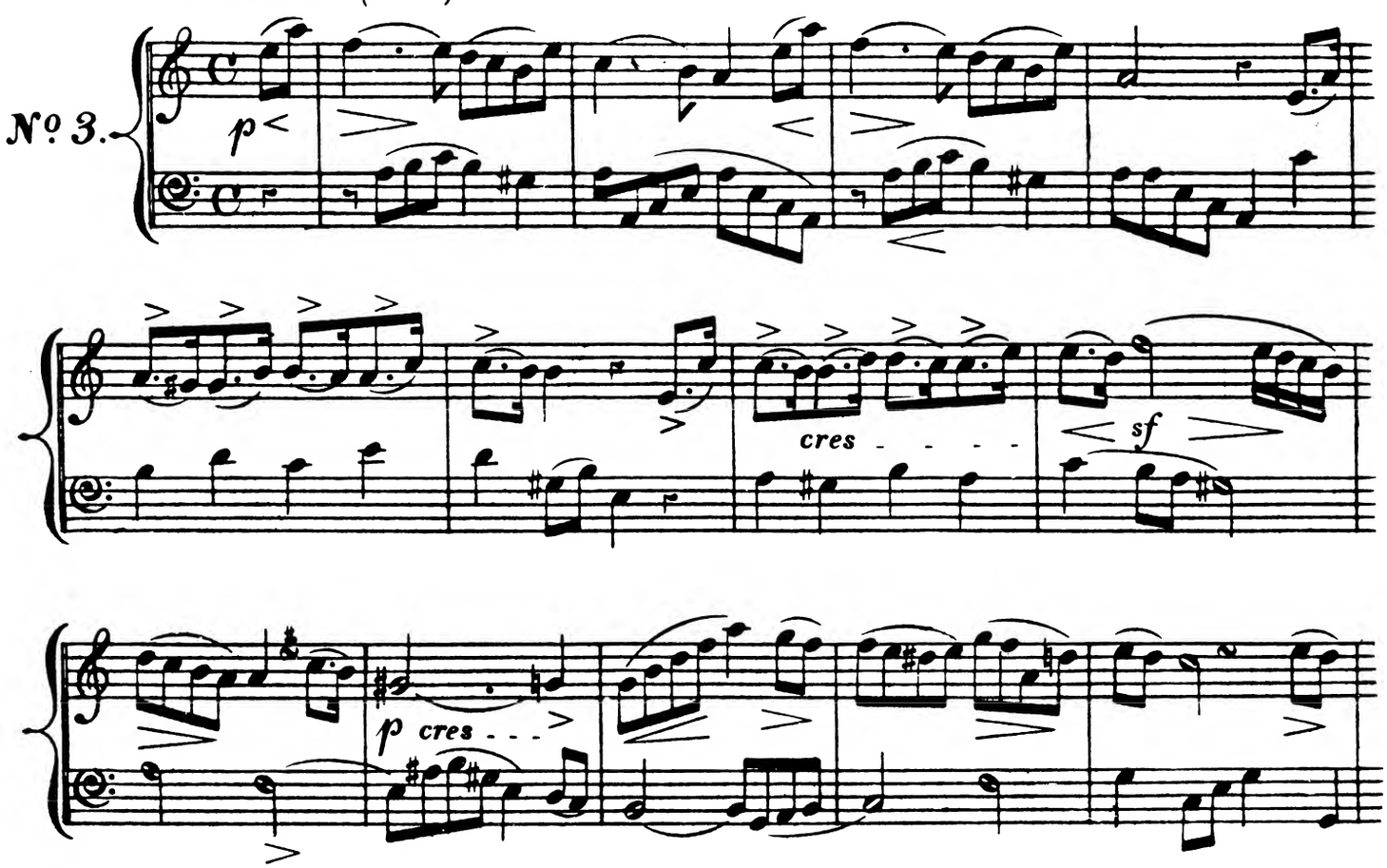

Nº 10.
Nº 11.
Nº 12.

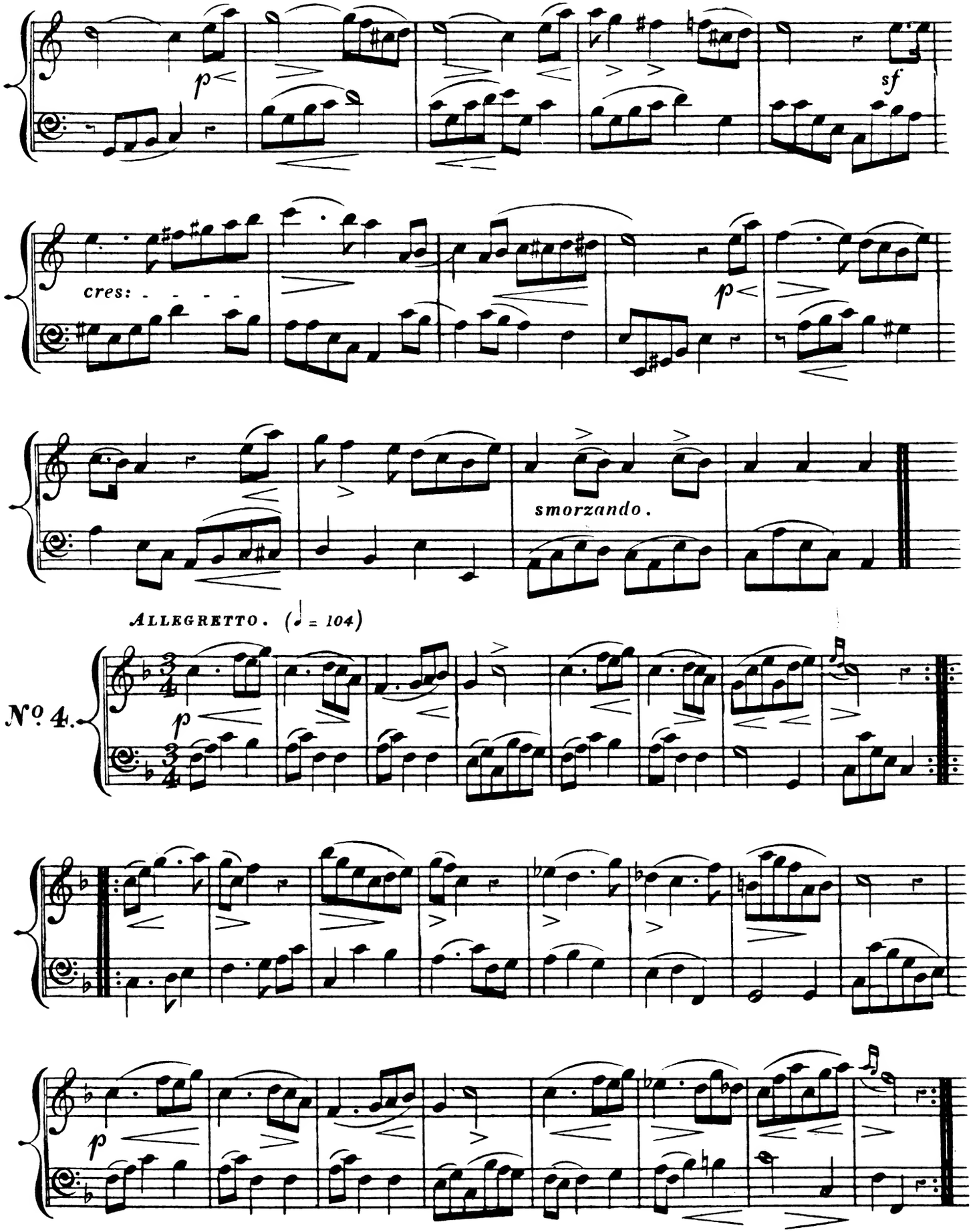

MODERATO. (♩ = 84.)
No. 1.
p
f
dim - - -
p
MODERATO. (♩ = 84.)
No. 2.
p
1st
2d



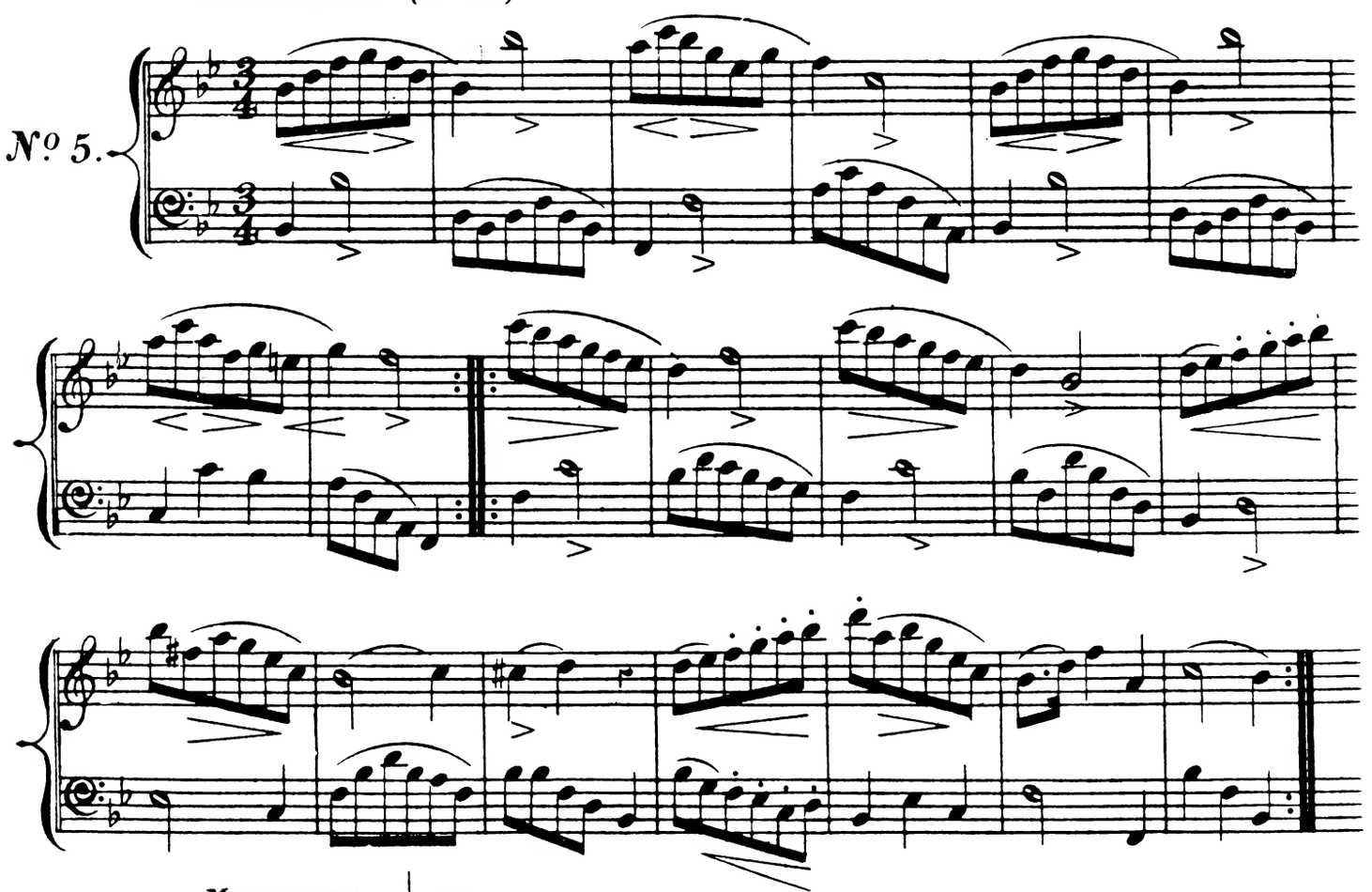
MODERATO. (♩ = 92)

No. 3.

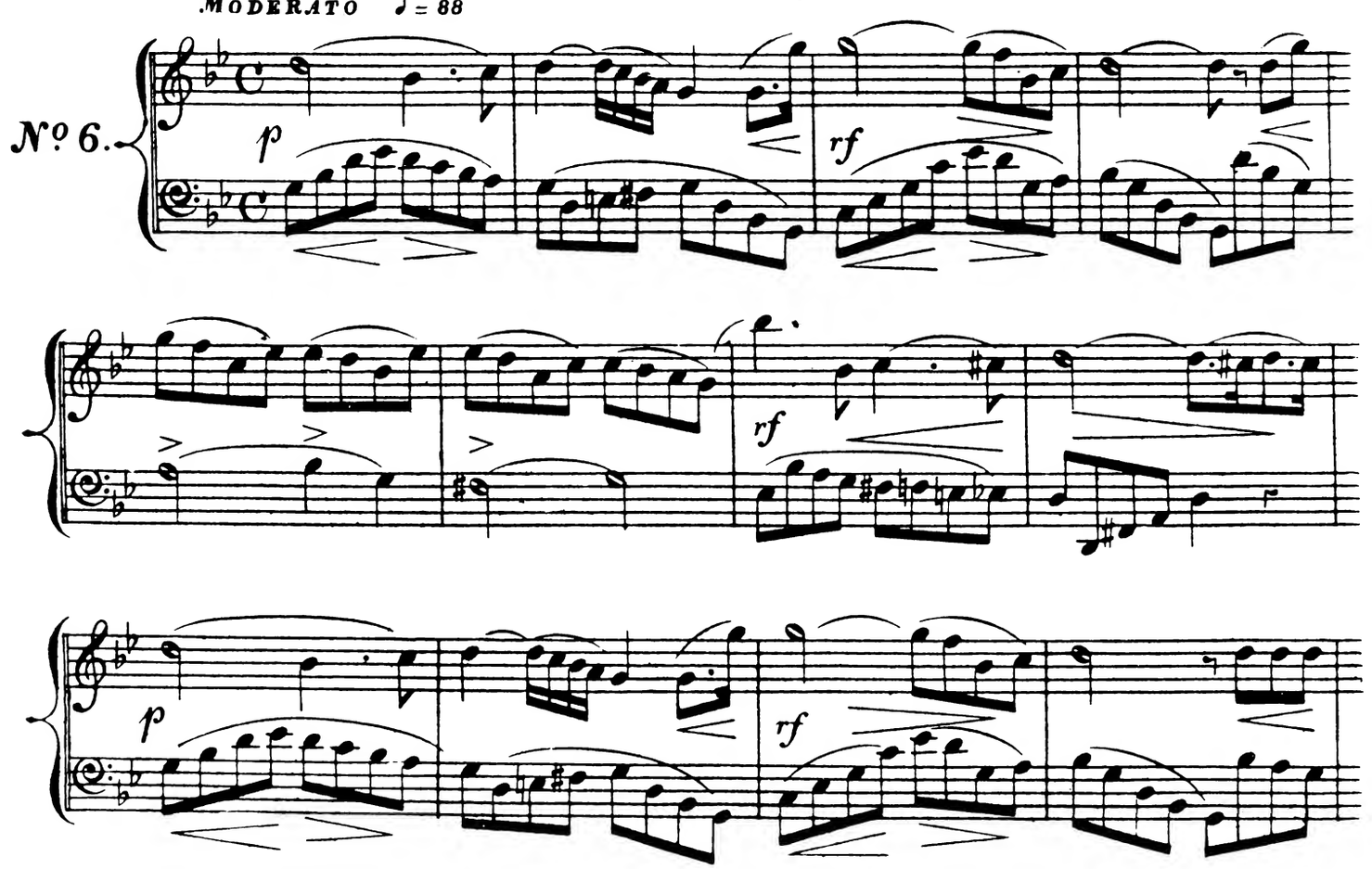


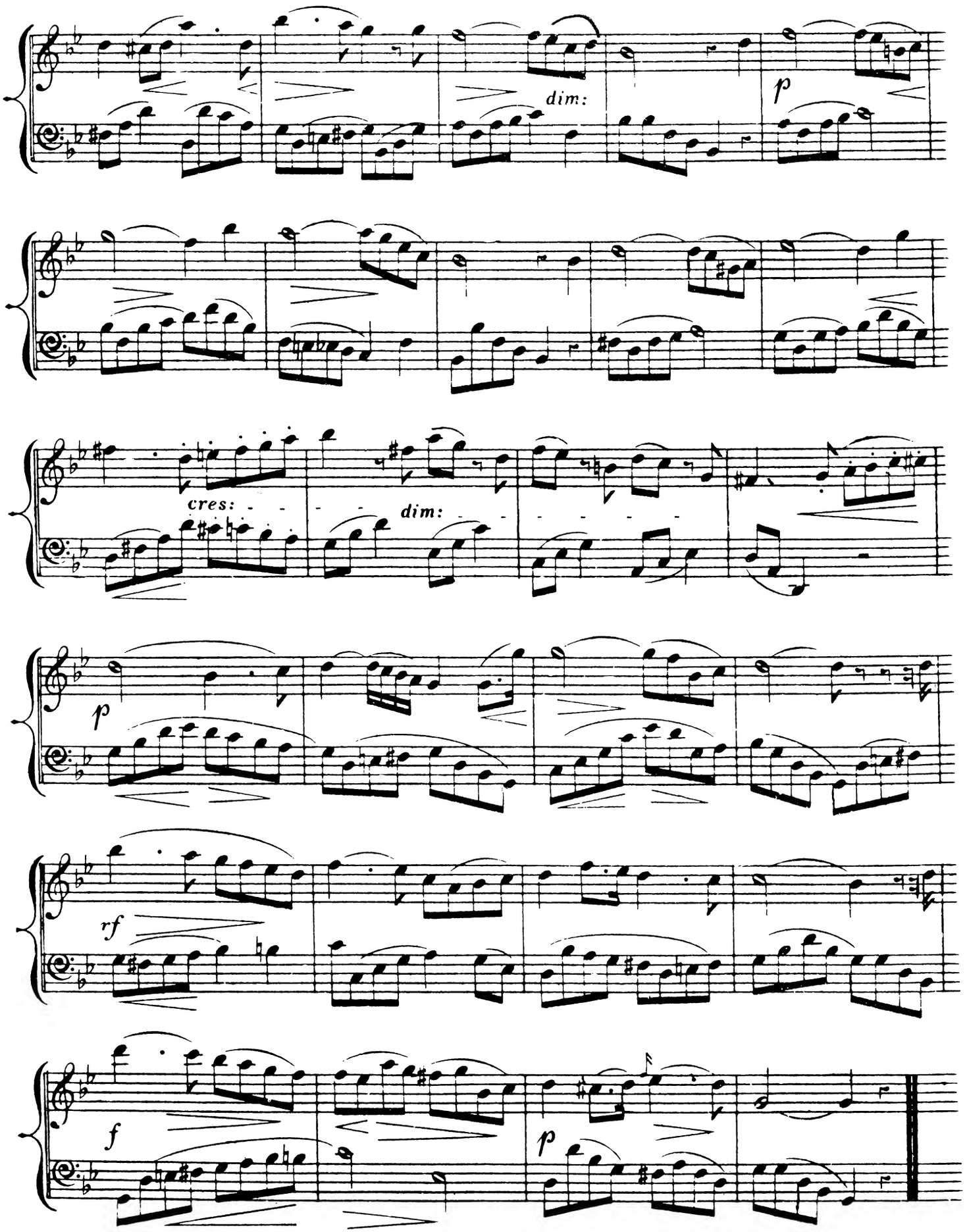

p
sf
cres: - - - -
p
smorzando.
ALLEGRETTO. (♩ = 104)
No 4.
p
p

ALLEGRETTO. (♩ = 112)



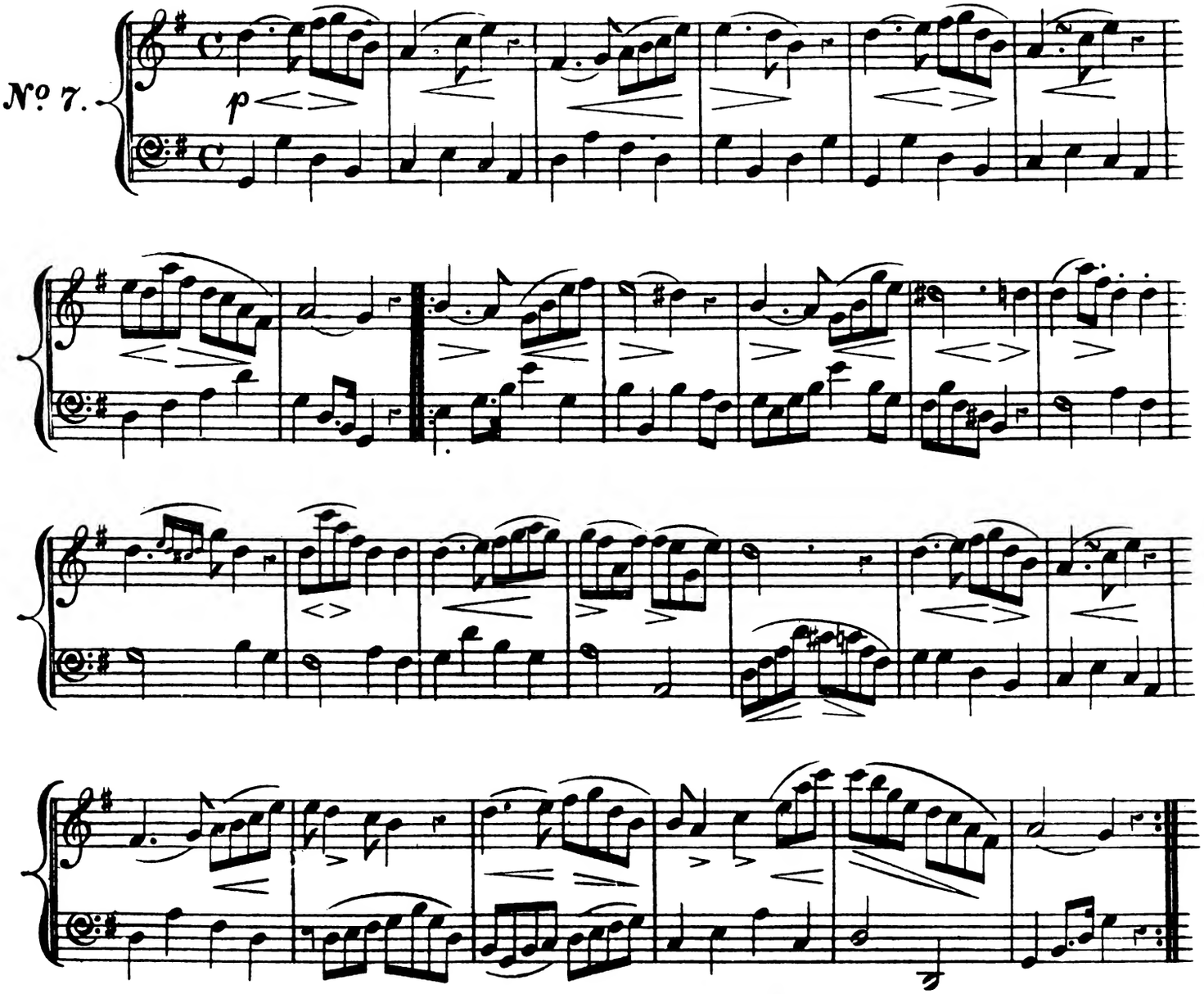
MODERATO ♩ = 88




dim:
p
cres:
dim:
p
rf
f
p

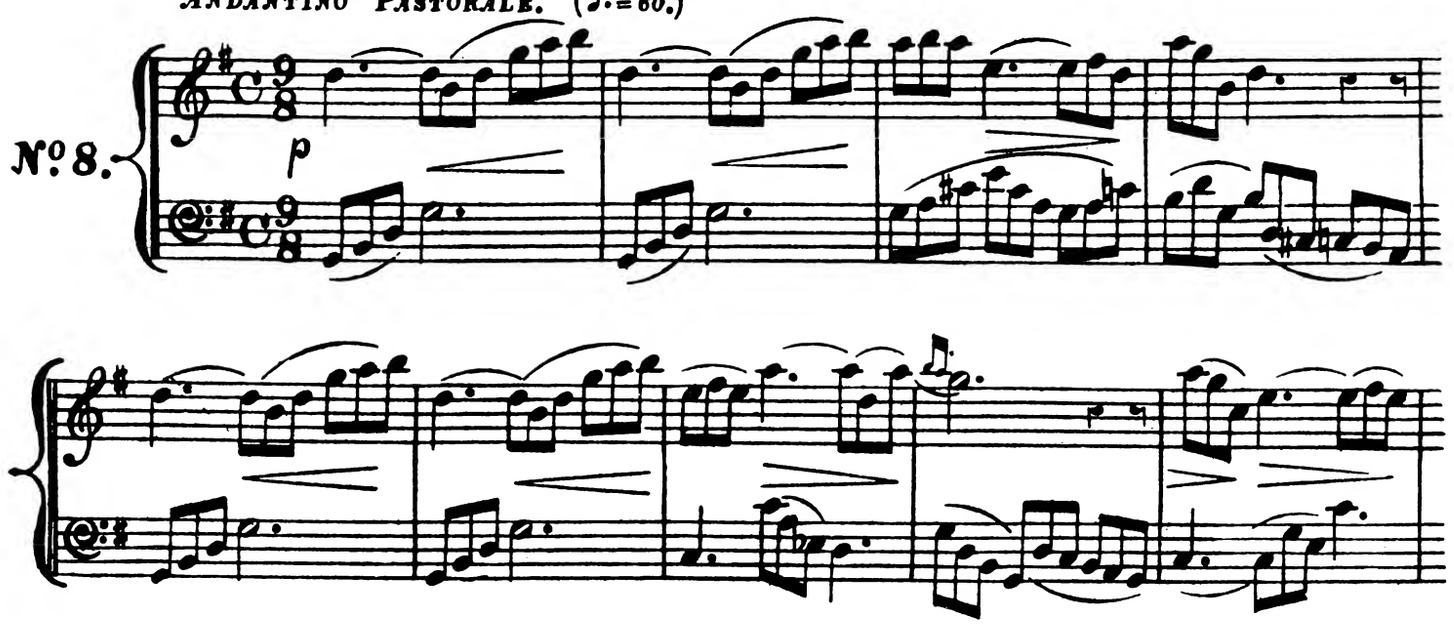
Moderato. (♩ = 88)

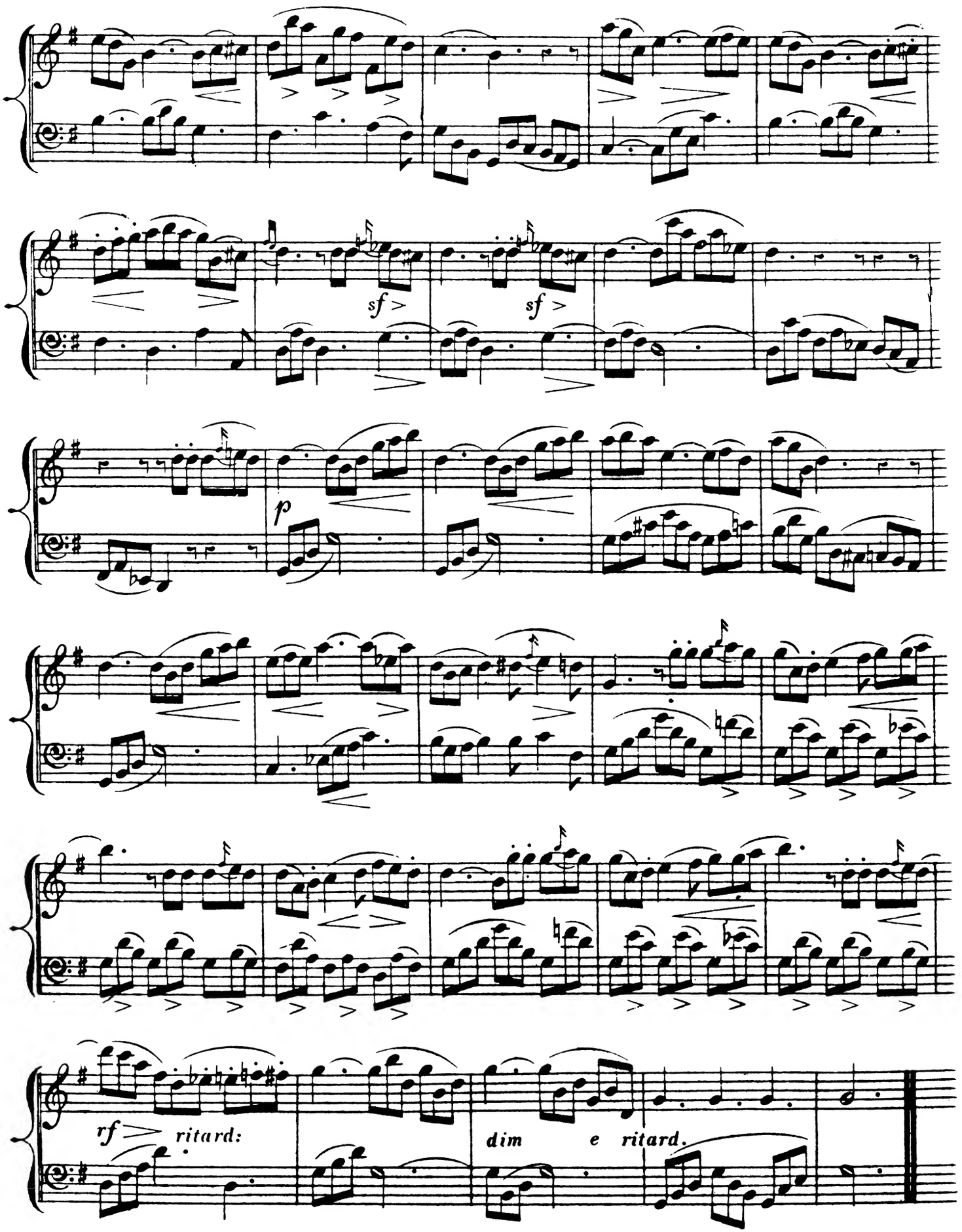
No. 7.



Andantino Pastorale. (♩. = 60.)

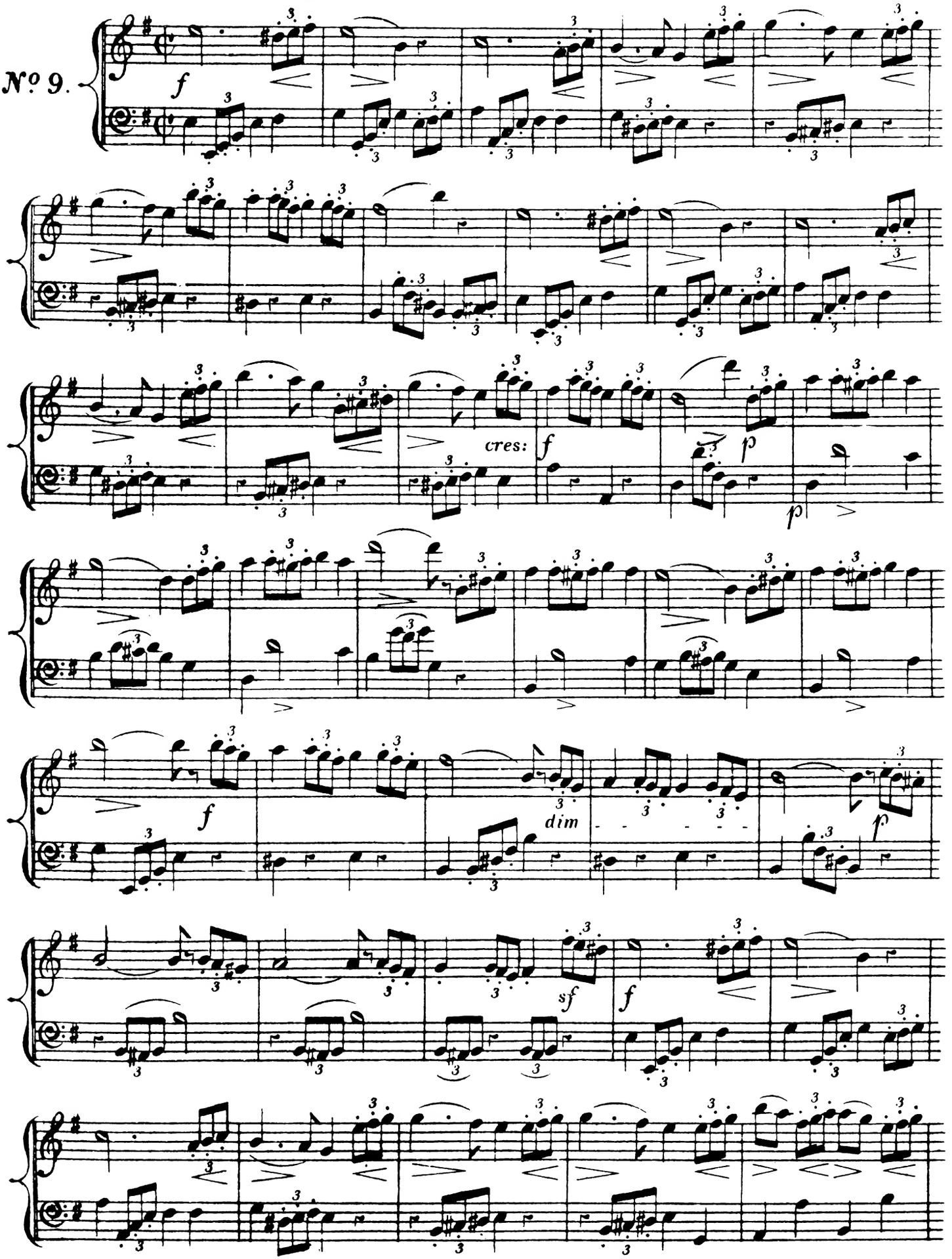
No. 8.

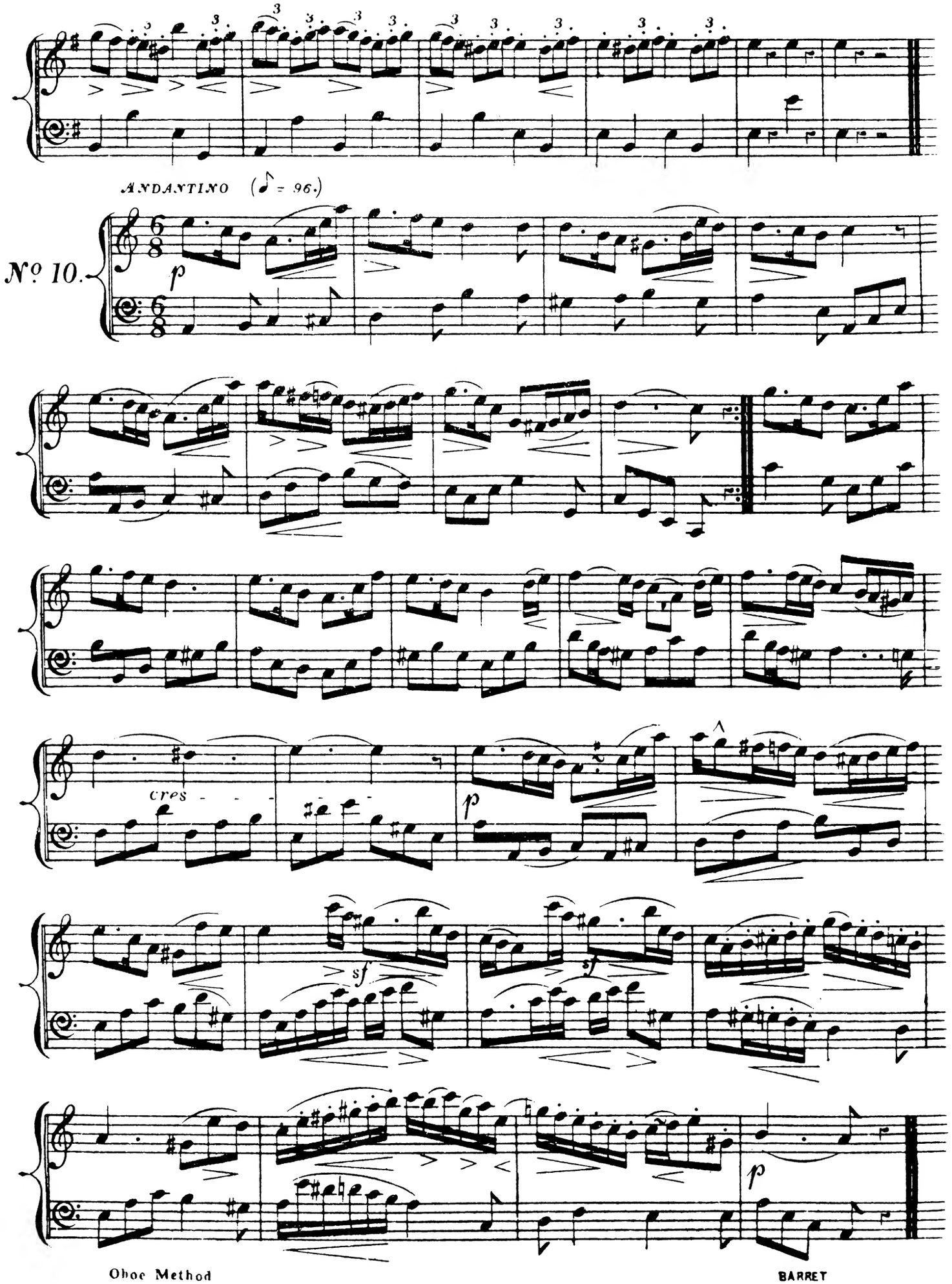



sf
sf
p
rf
ritard:
dim
e
ritard.

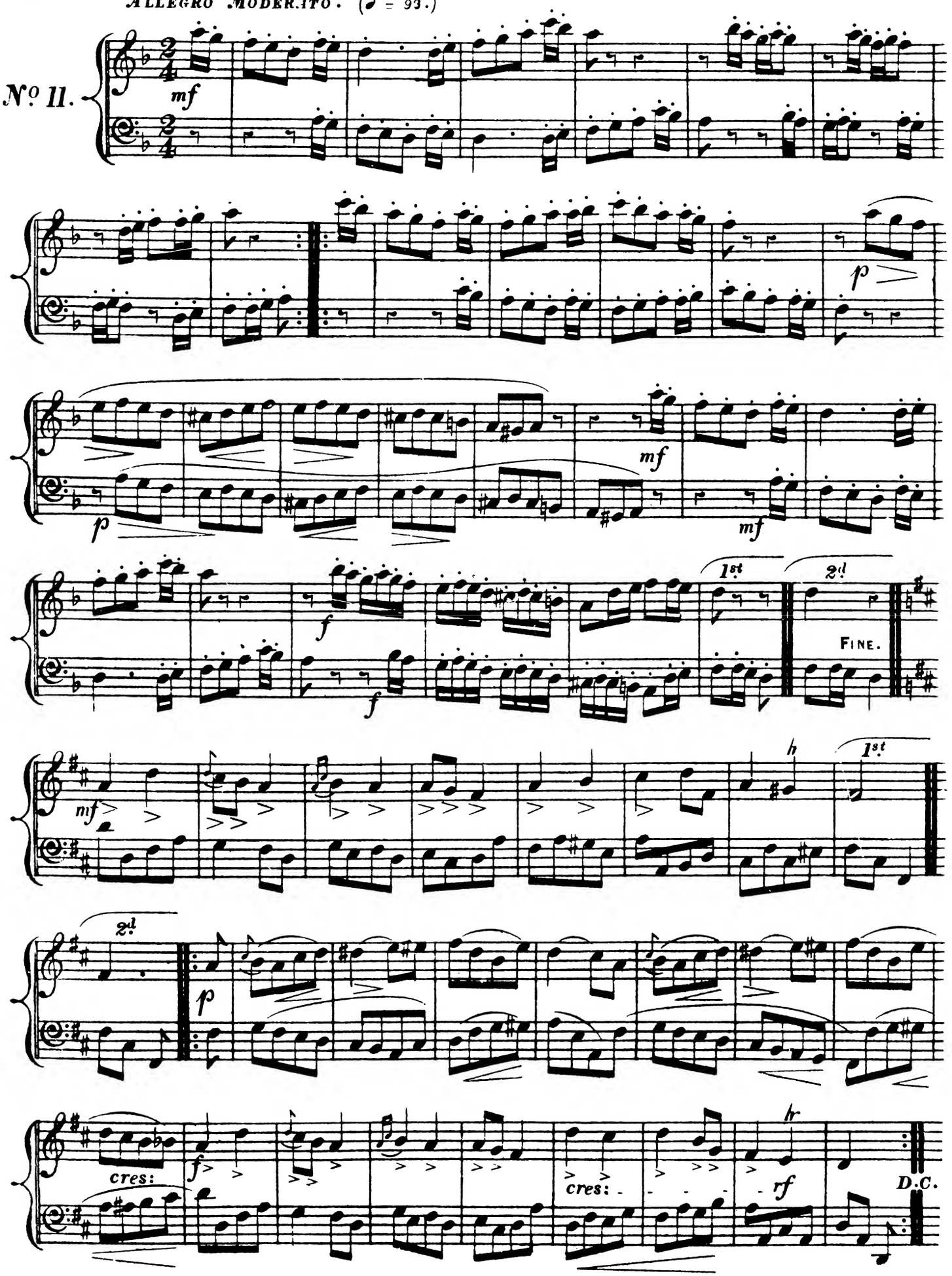
8

ALLEGRO BEN MARCATO. (♩ = 69)

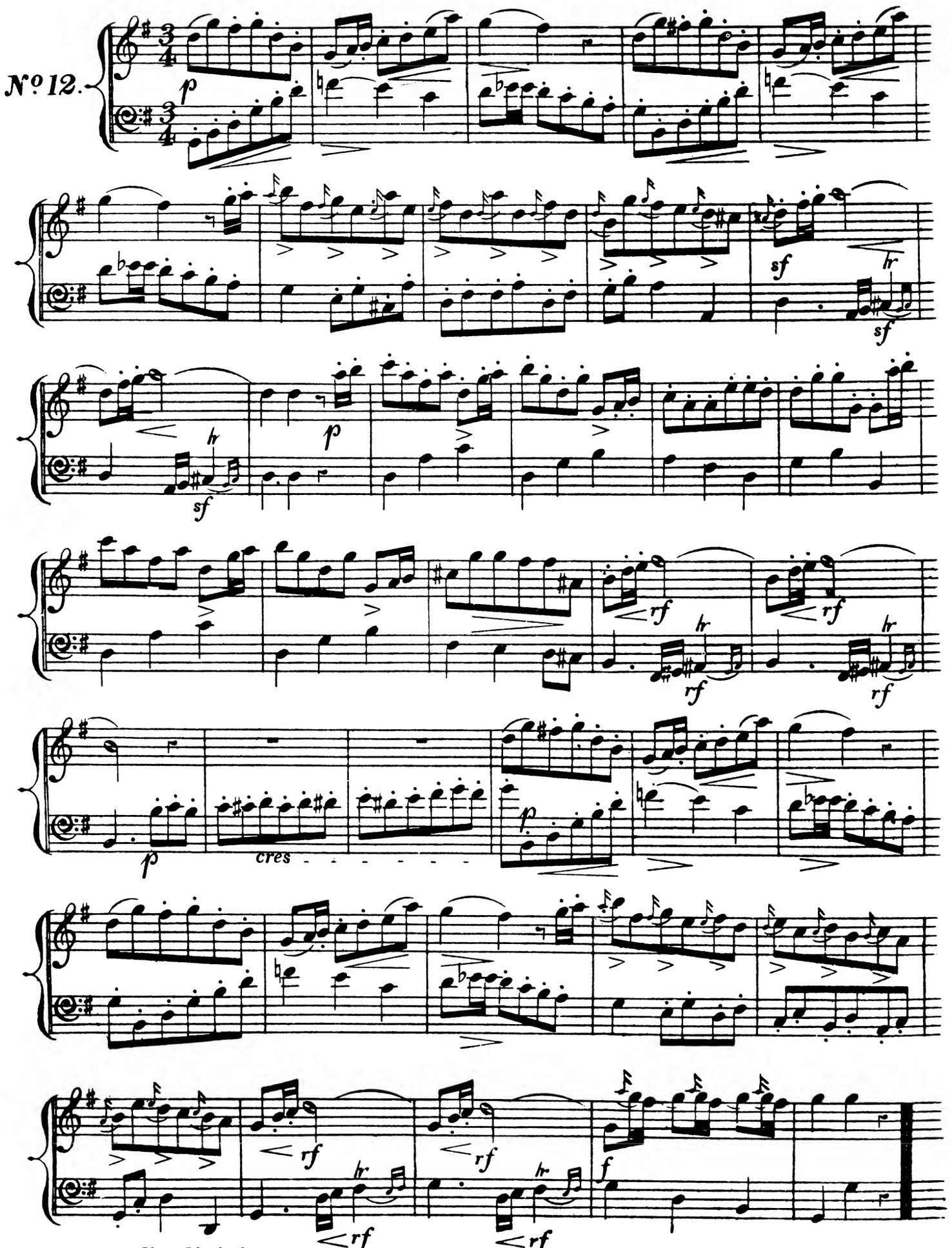



ANDANTINO (♪ = 96.)
No. 10.
p
cres
p
sf
sf
p

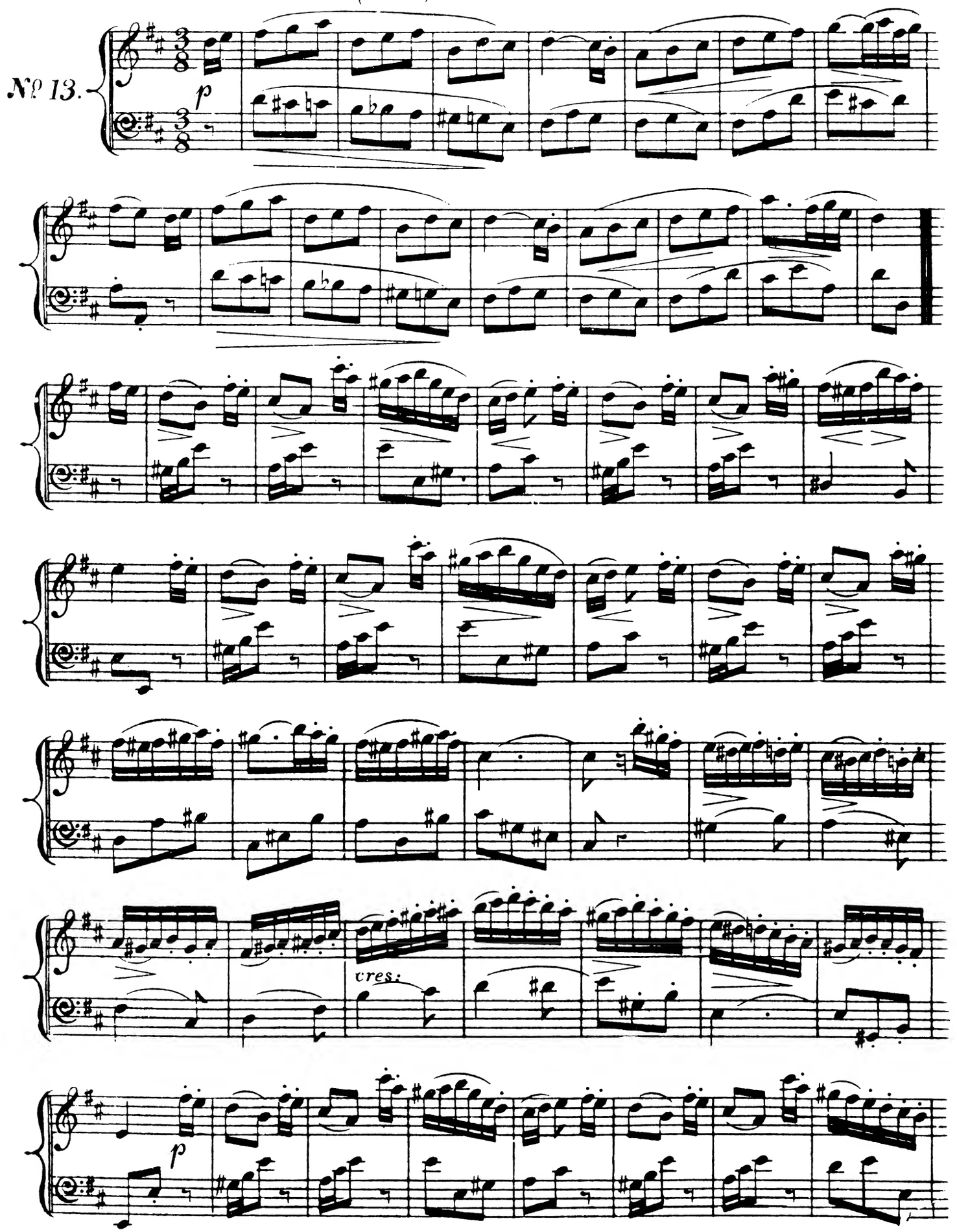
ALLEGRO MODERATO. (♩ = 93.)

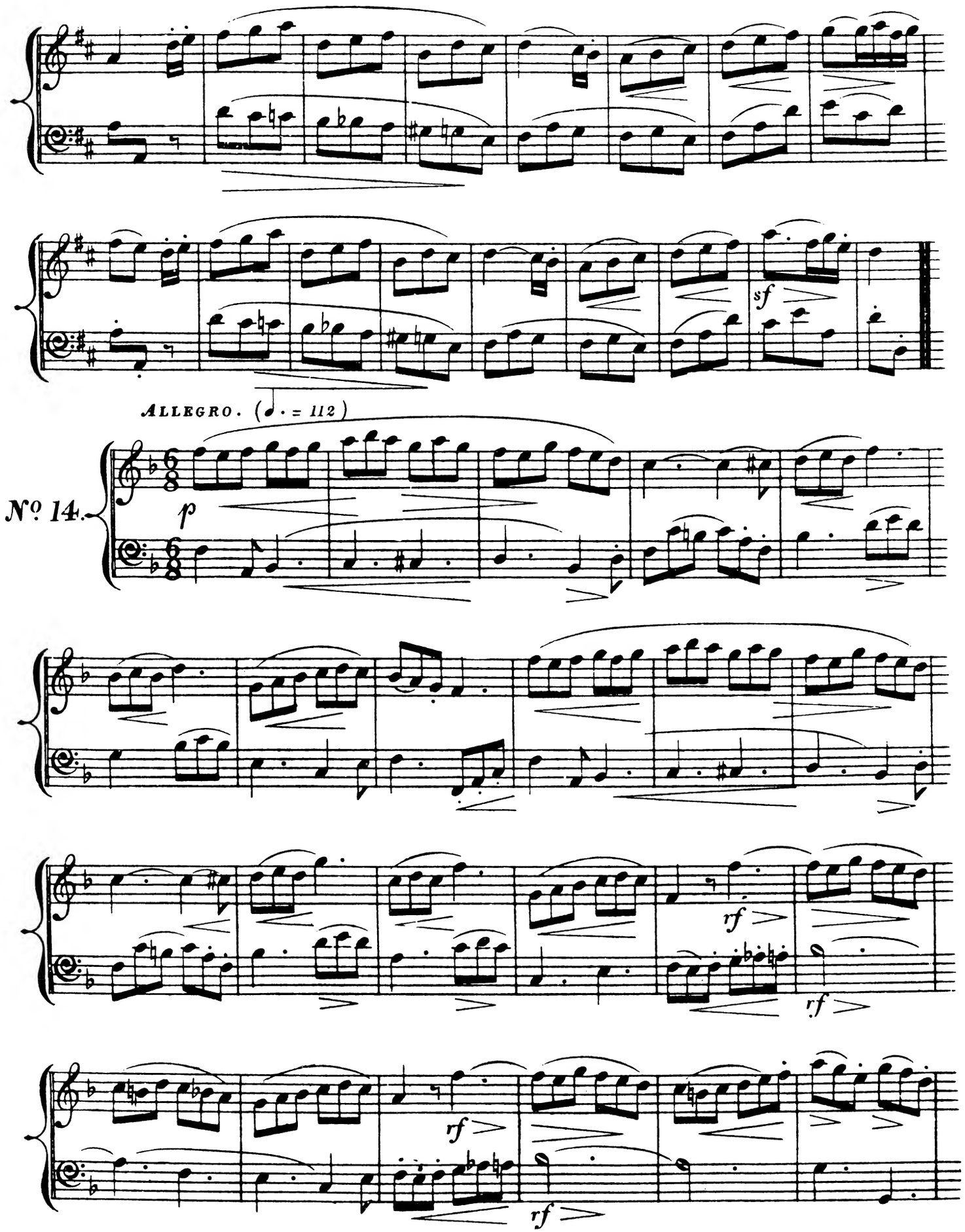


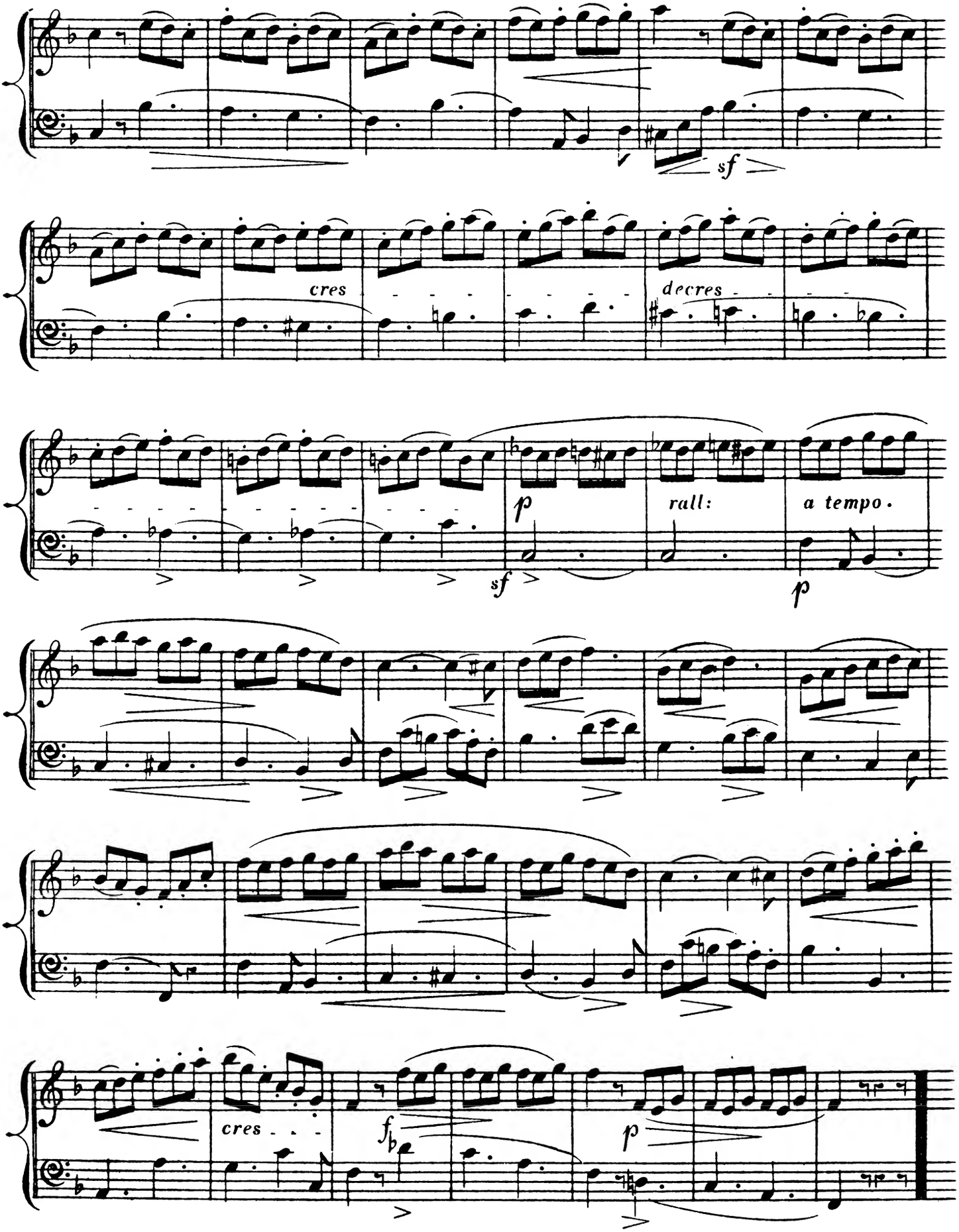
TEMPO DI BOLERO. (♩ = 100)



ALLEGRO MODERATO. (♩. = 72)

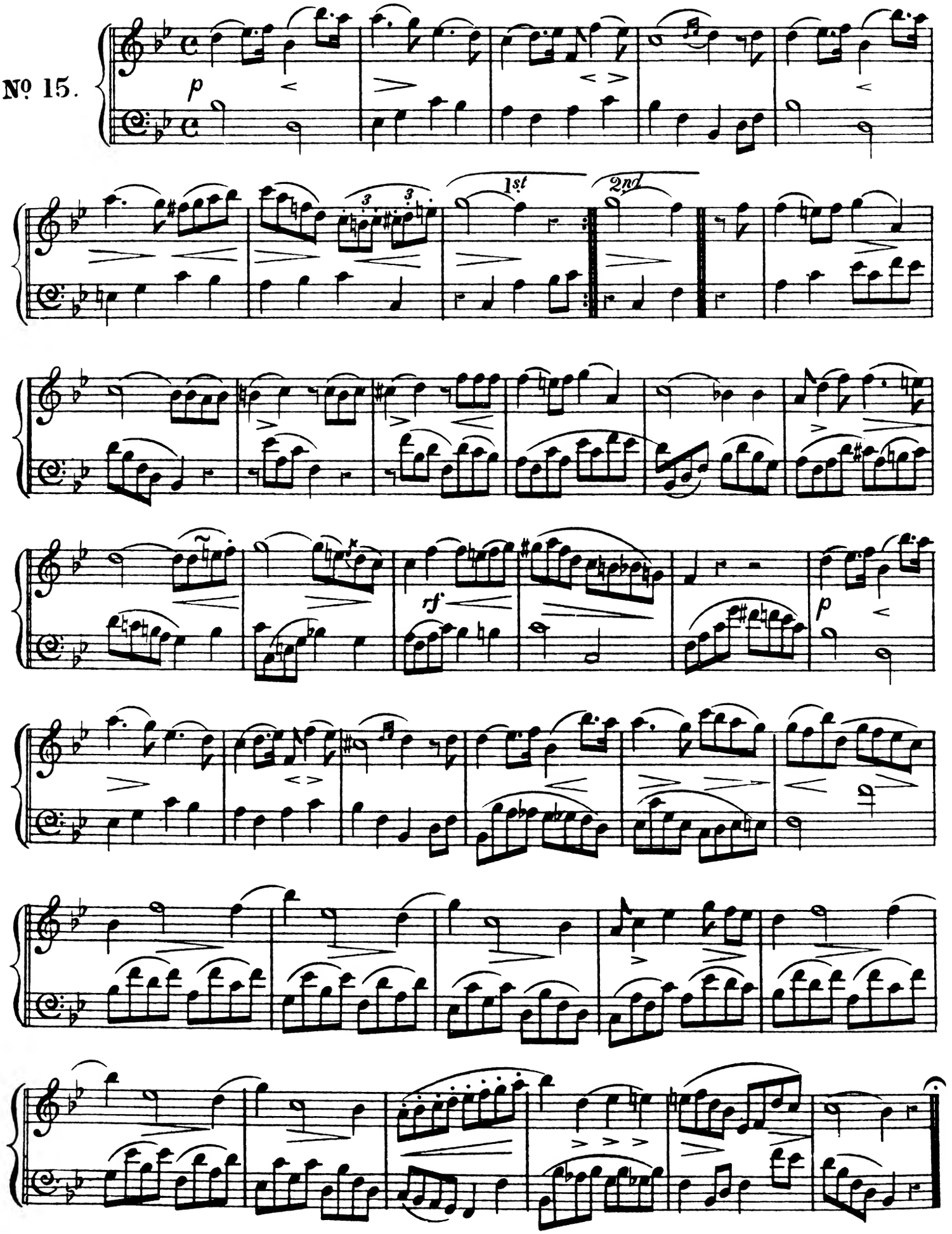



sf
ALLEGRO. (♩. = 112)
No. 14.
p
rf
rf
rf
rf


sf
cres
decres
p
rall:
a tempo.
sf
p
cres
fb
p

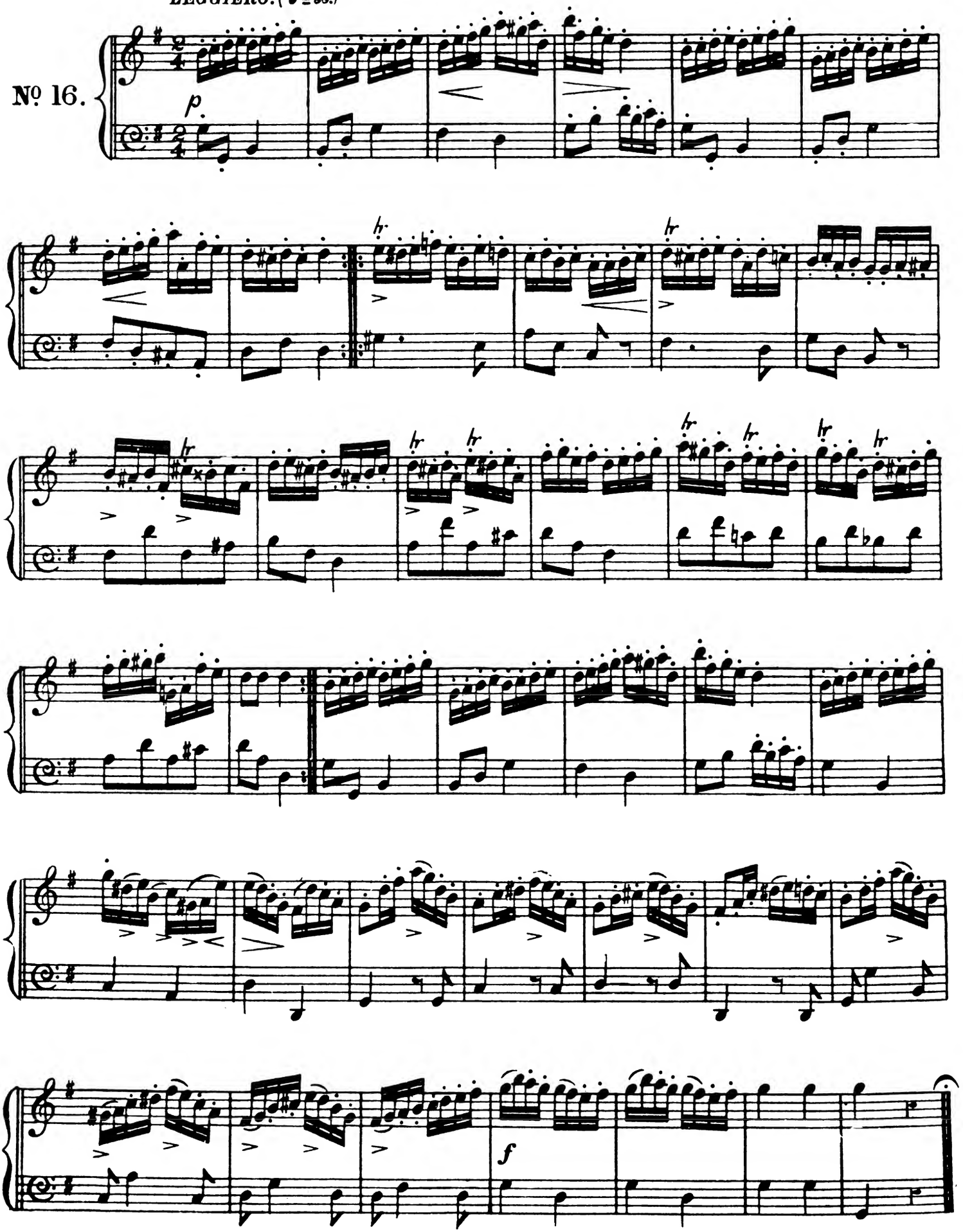
MODERATO. (♩= 88.)

No 15.



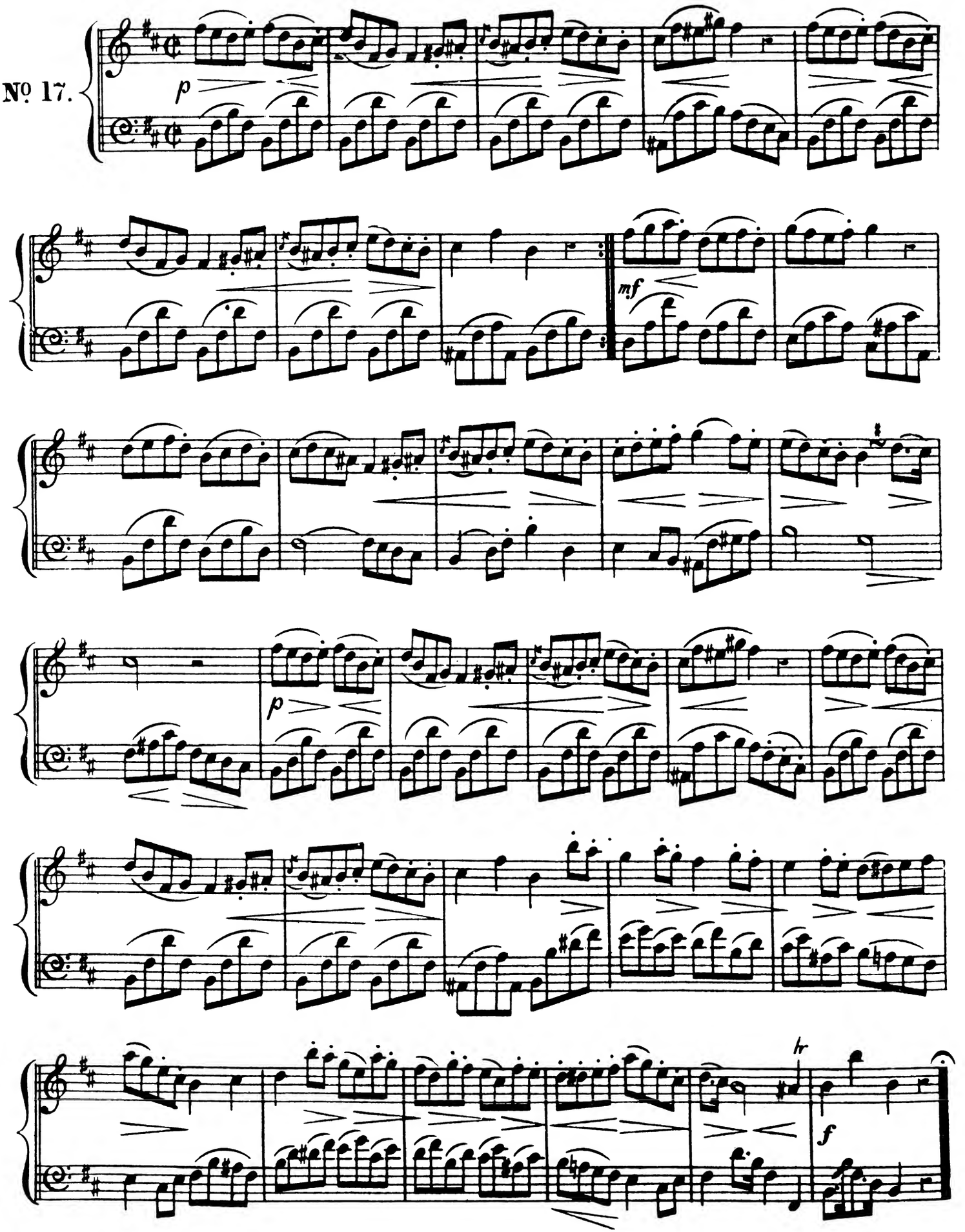
LEGGIERO. (♩ = 88.)

Nº 16.

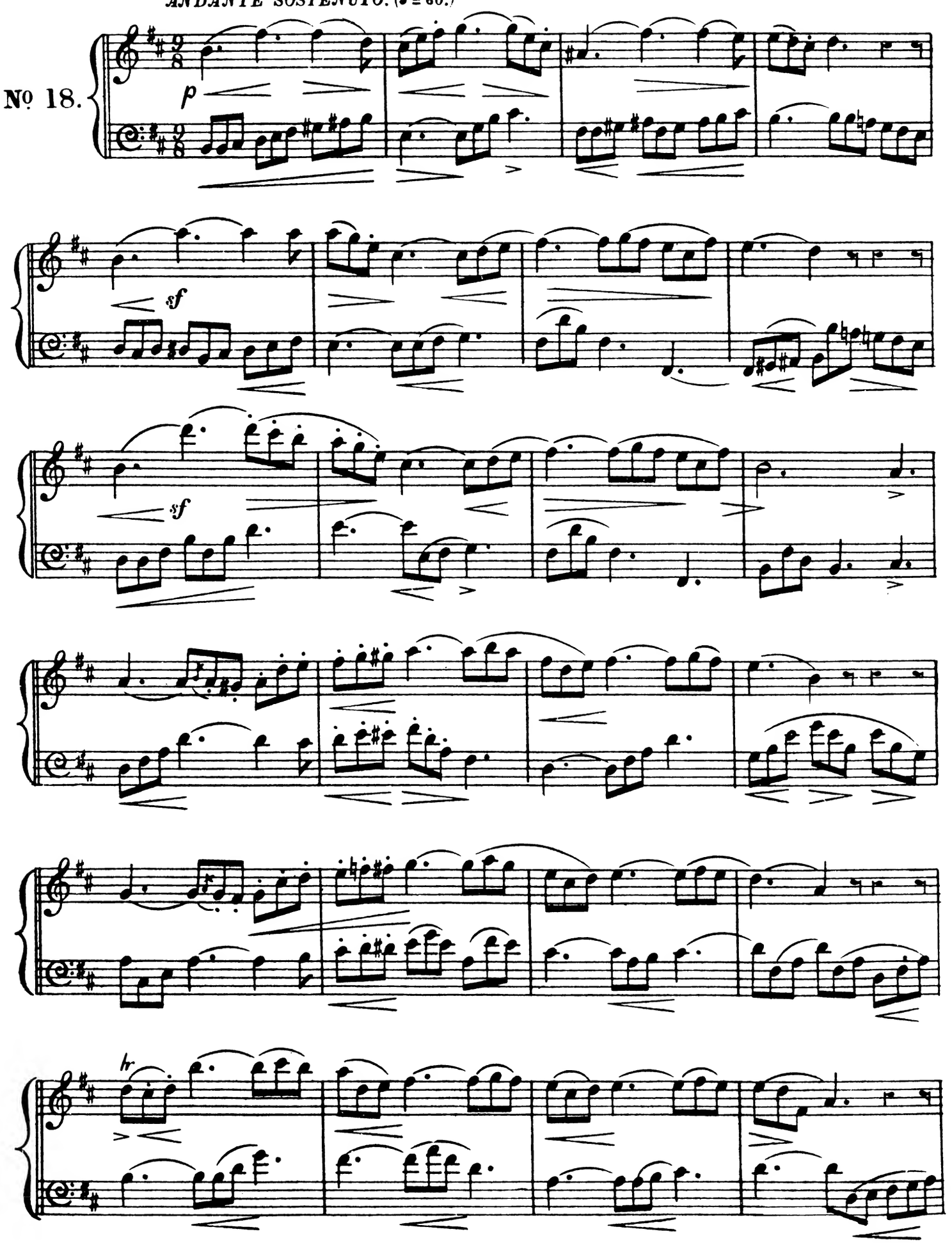


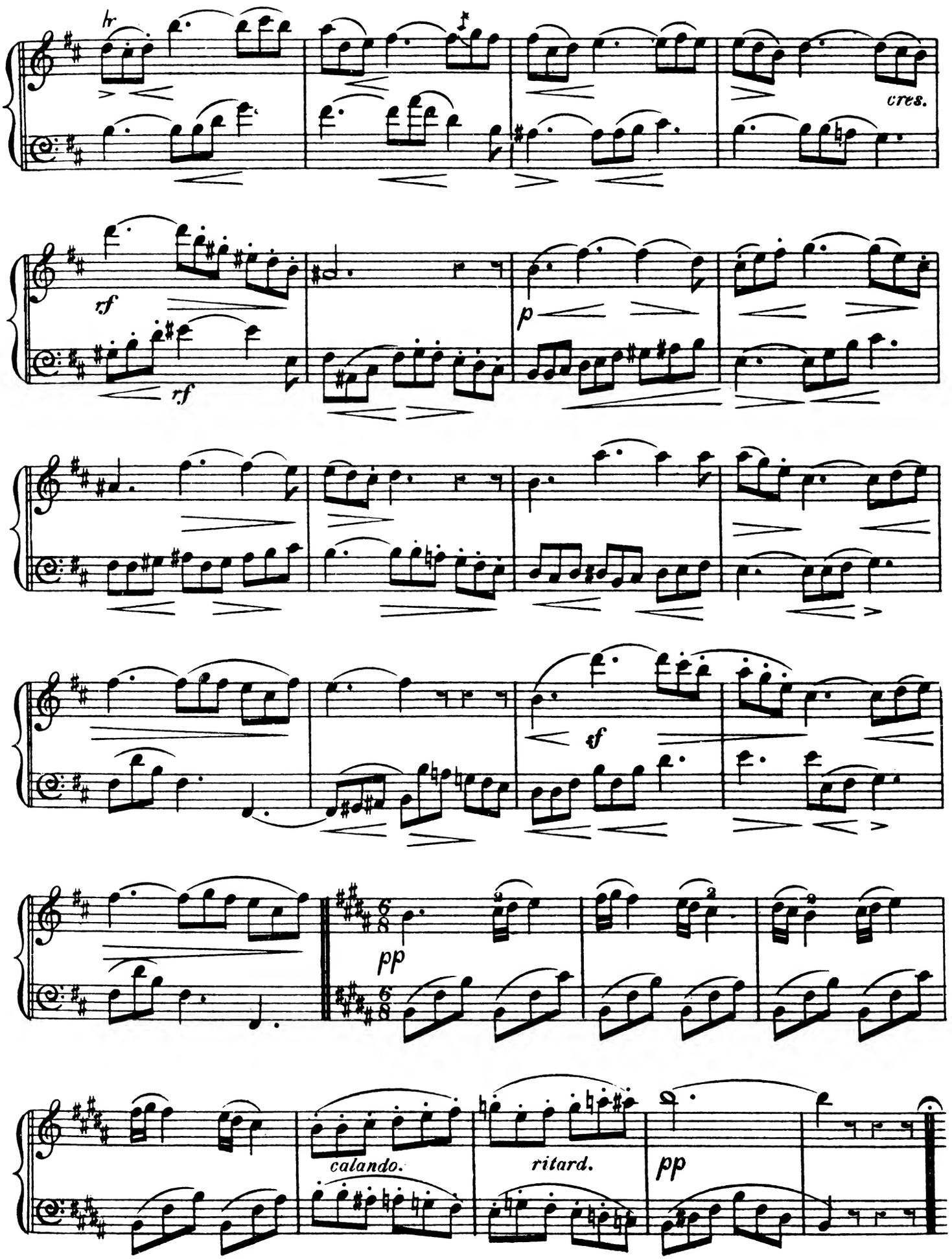
ALLEGRO MODERATO. (♩ = 104.)

Nº 17.



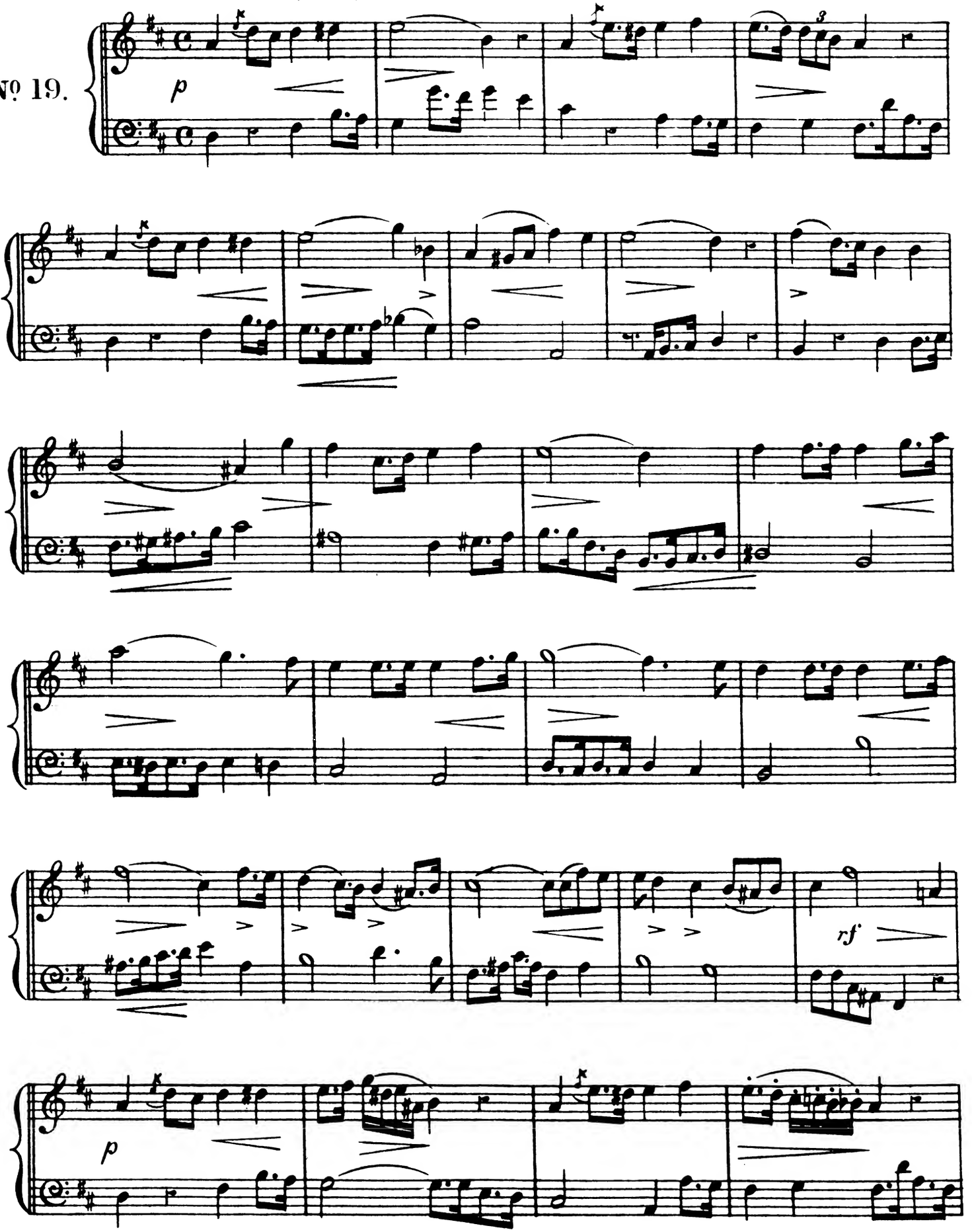
ANDANTE SOSTENUTO. (♩ = 60.)

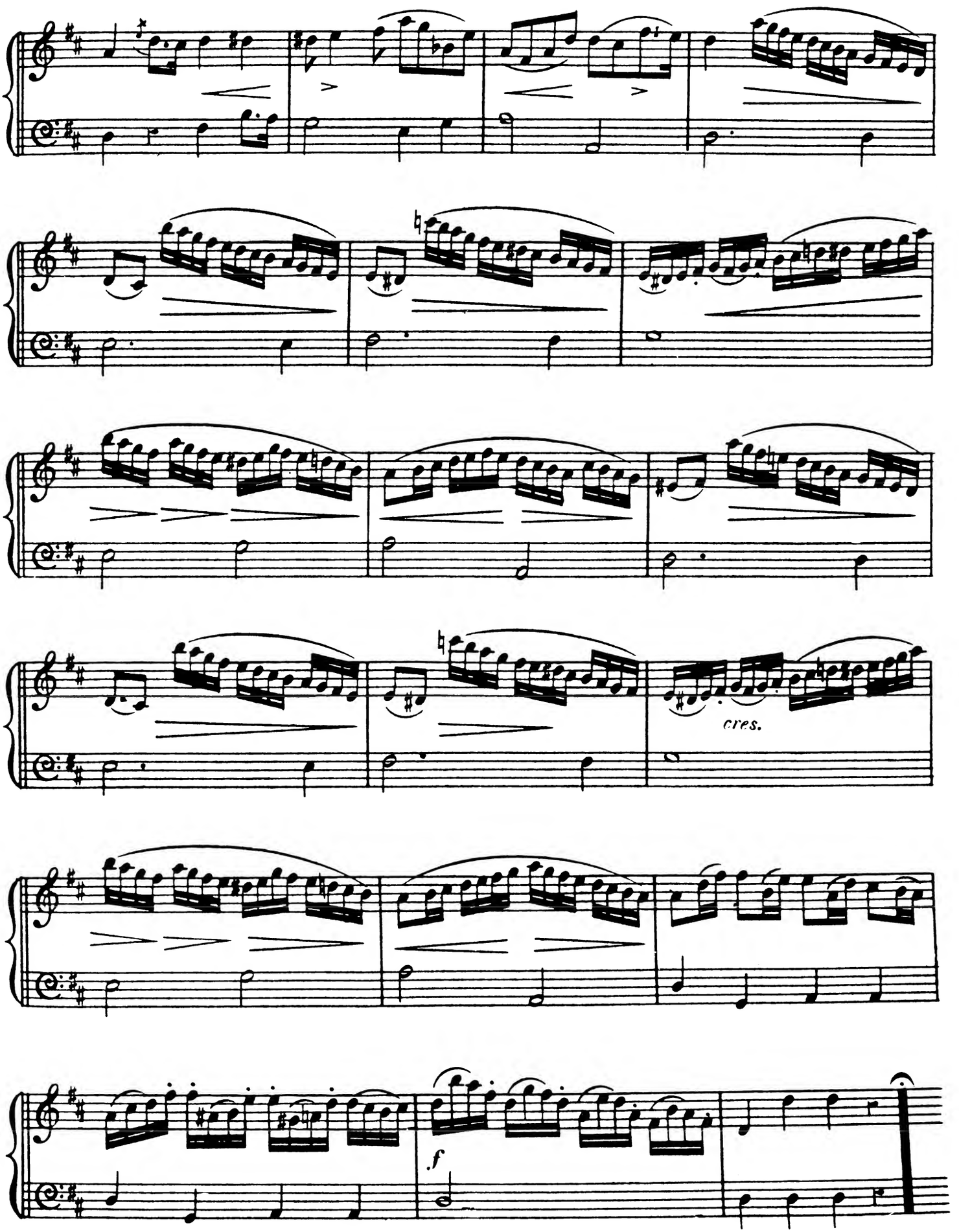



hr
cres.
rf
rf
p
sf
pp
calando.
ritard.
pp

MODERATO. (♩ = 88.)

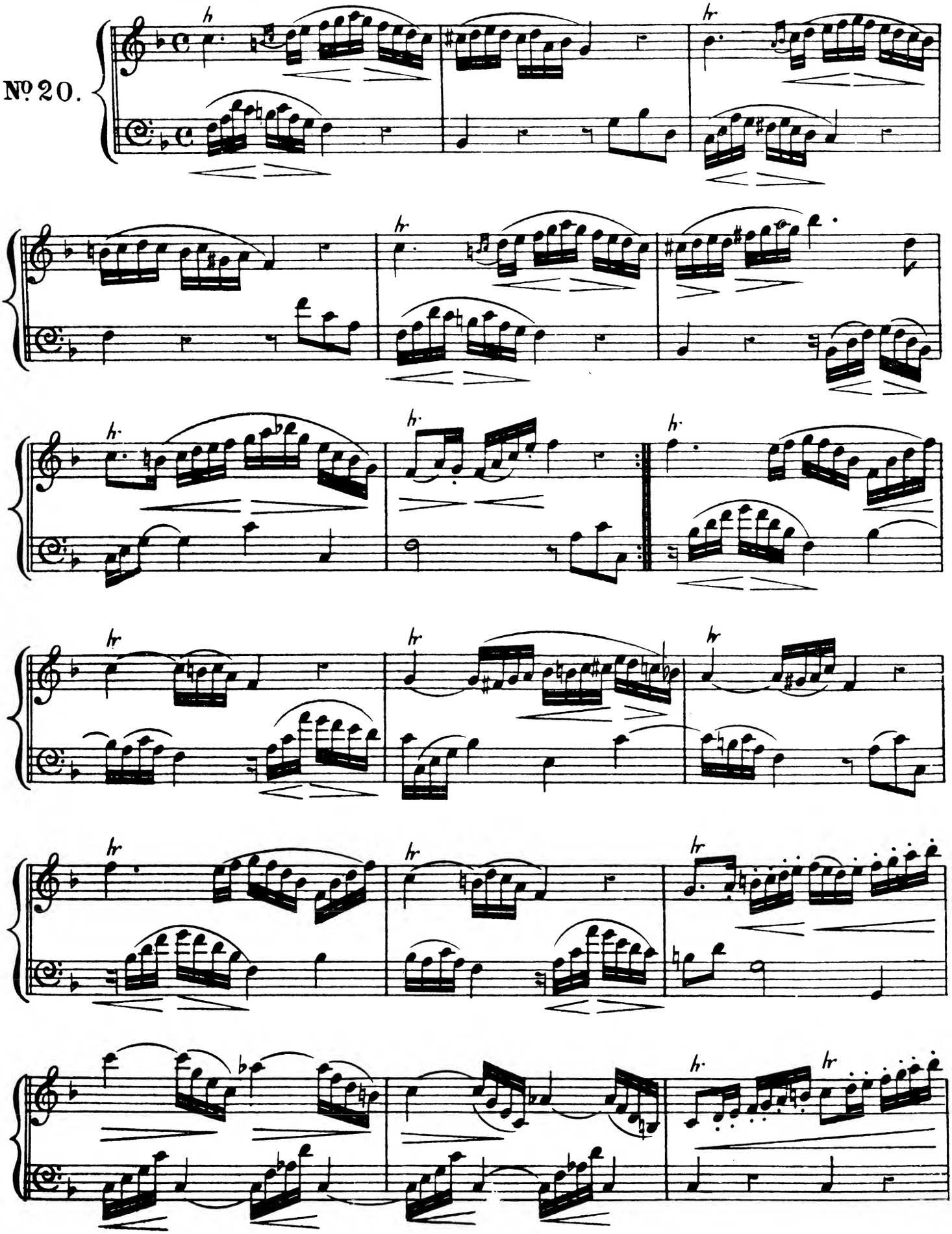
Nº 19.

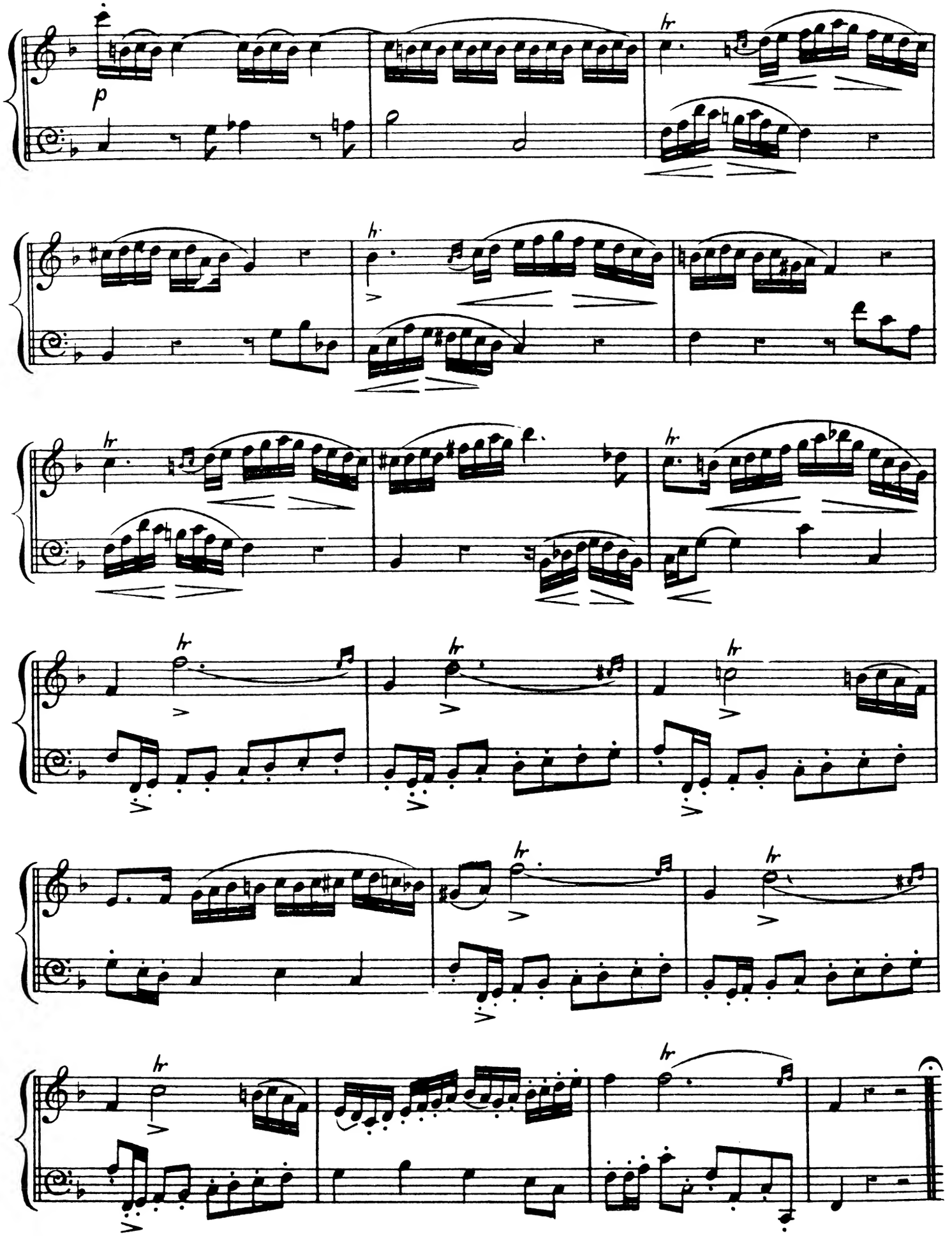



cres.
f

MODERATO. (♩=84.)

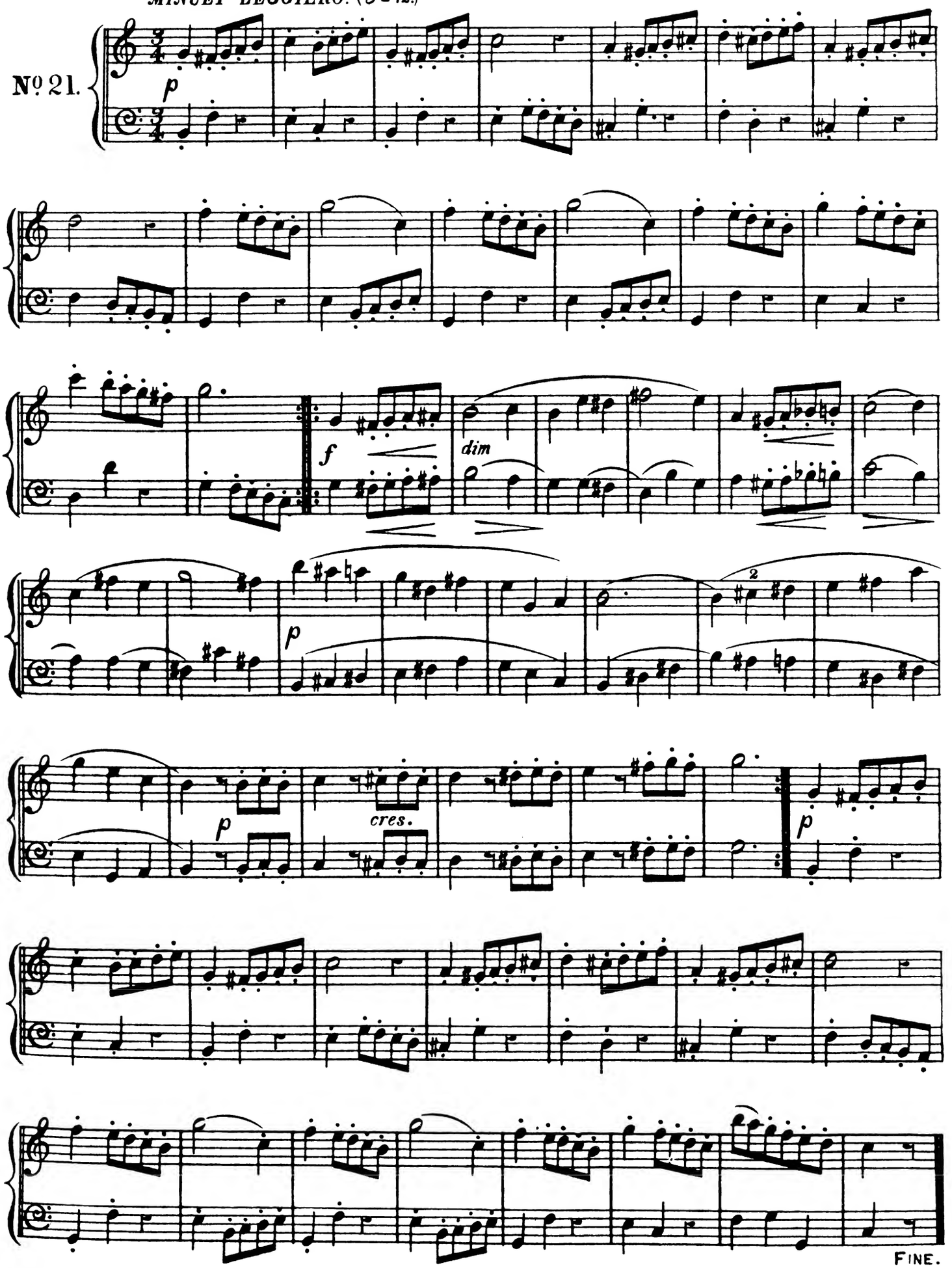
№ 20.



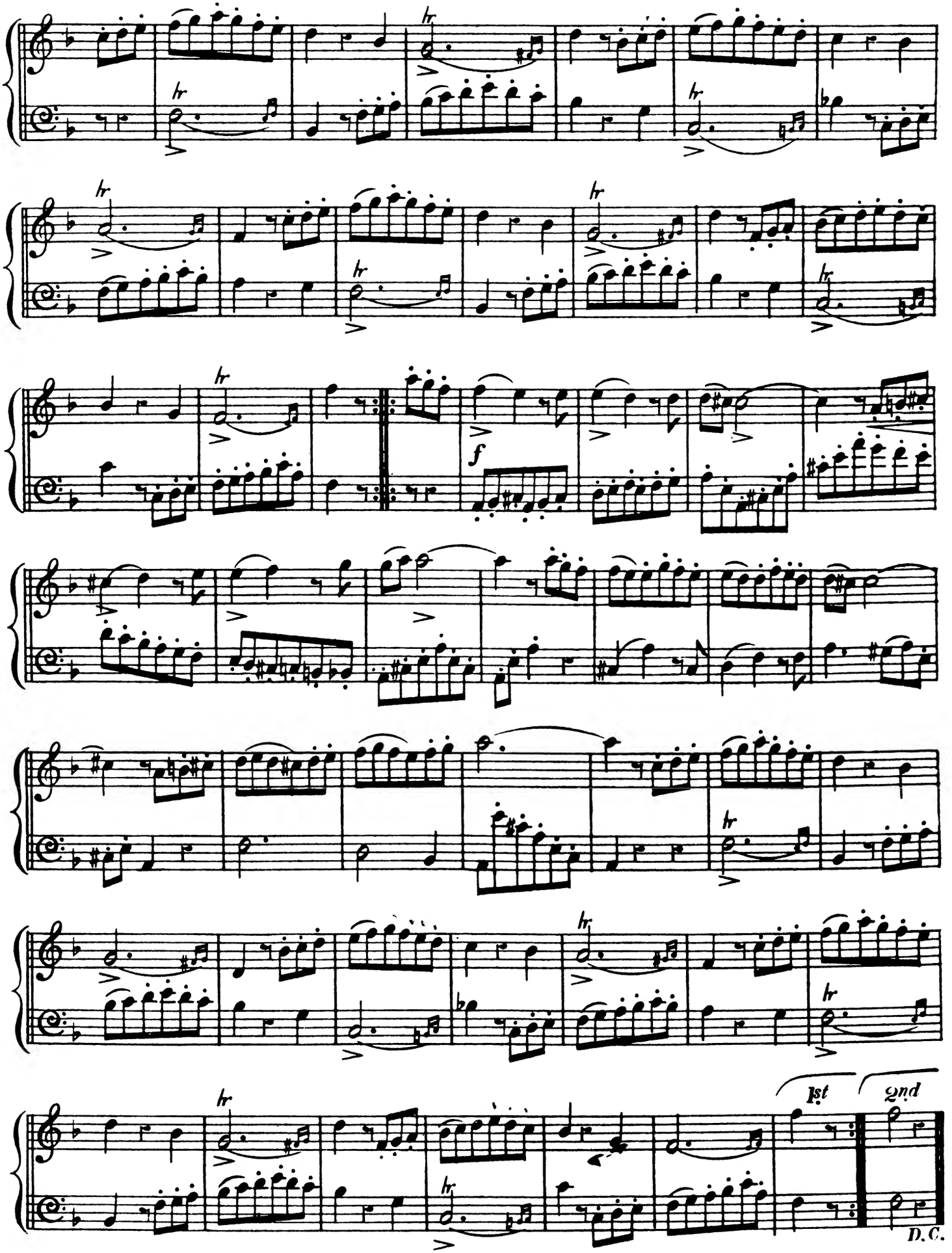

p
hr

MINUET LEGGIERO. (♩ = 72.)

No 21.

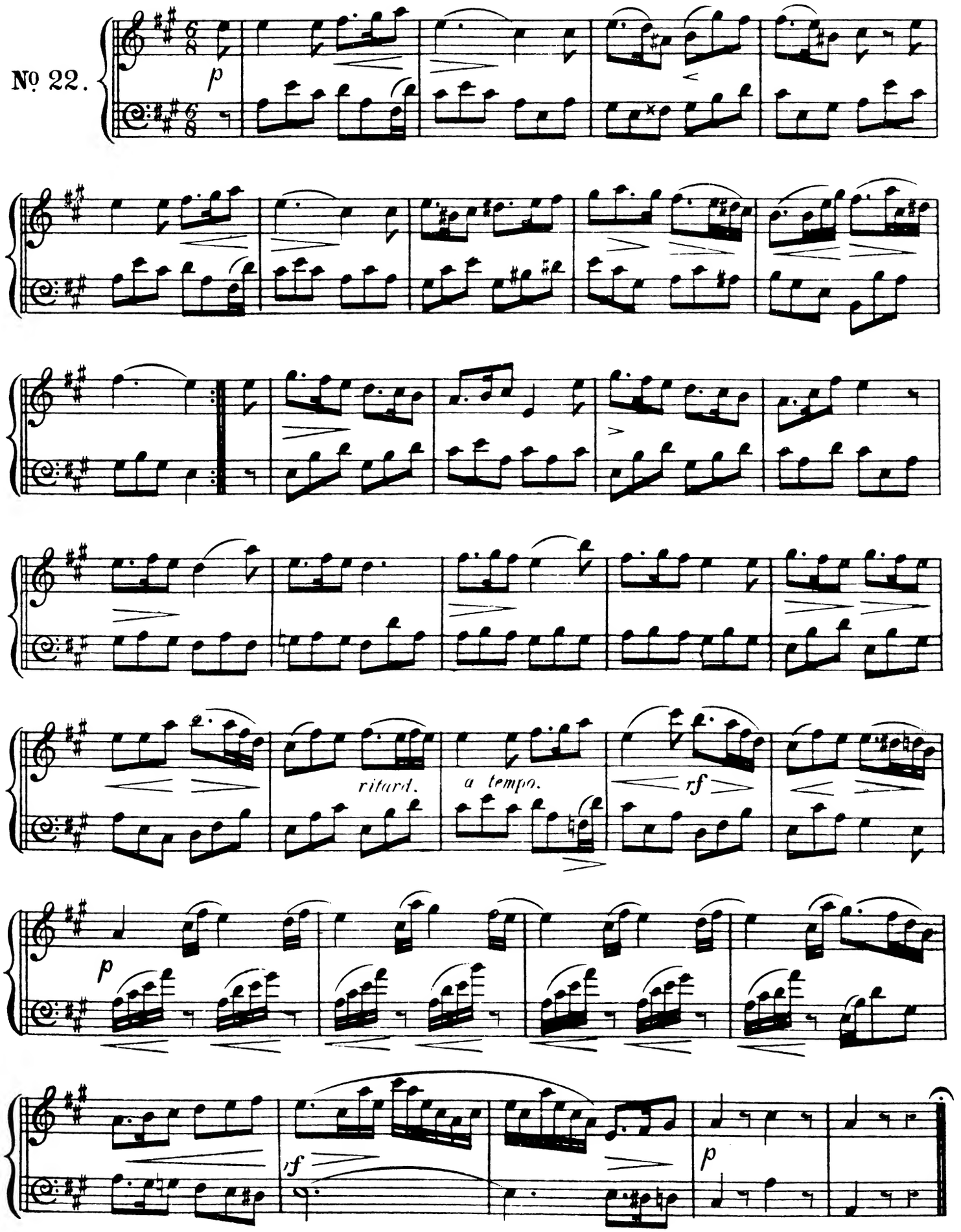


TRIO.



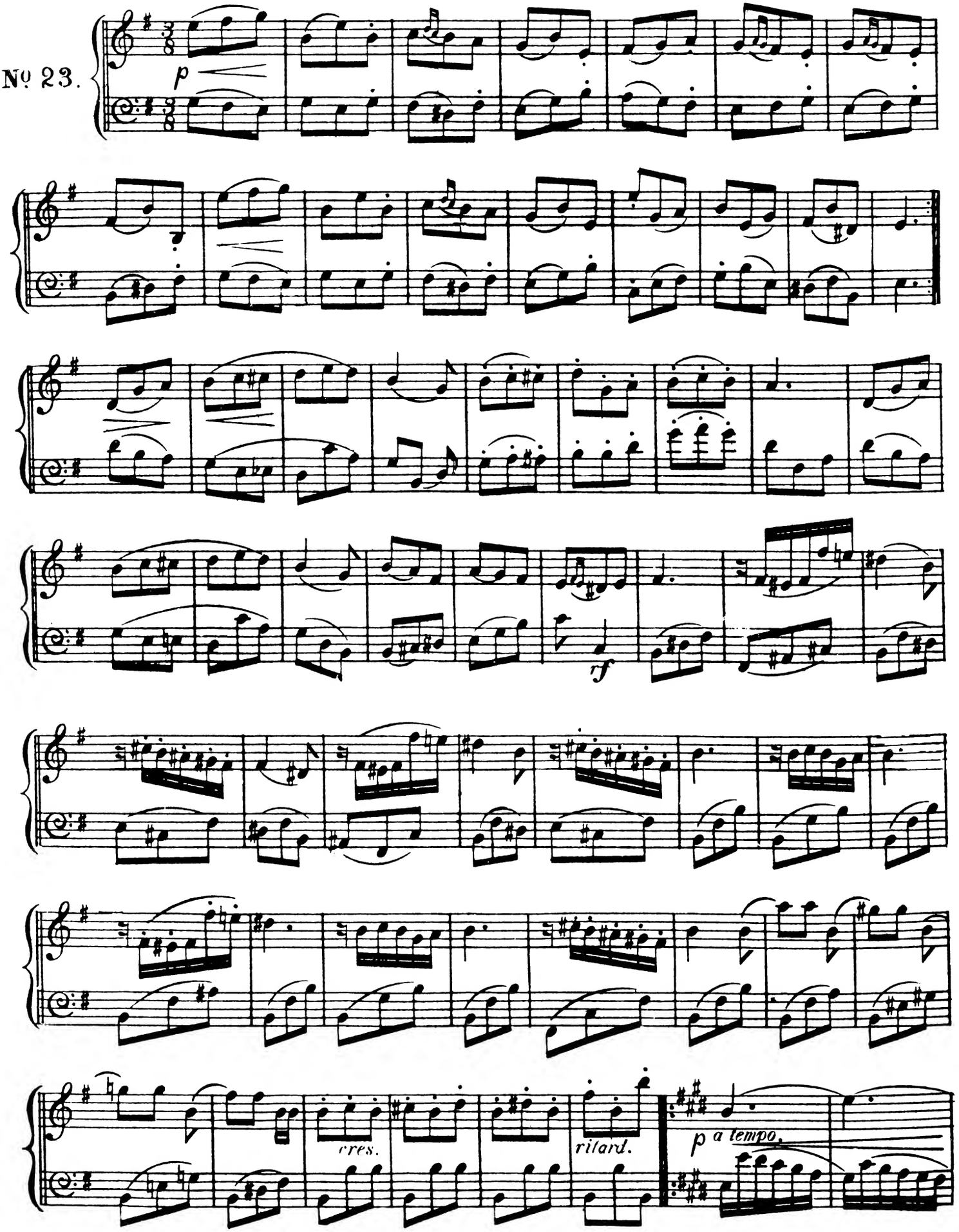
ANDANTINO. (♪ = 104.)

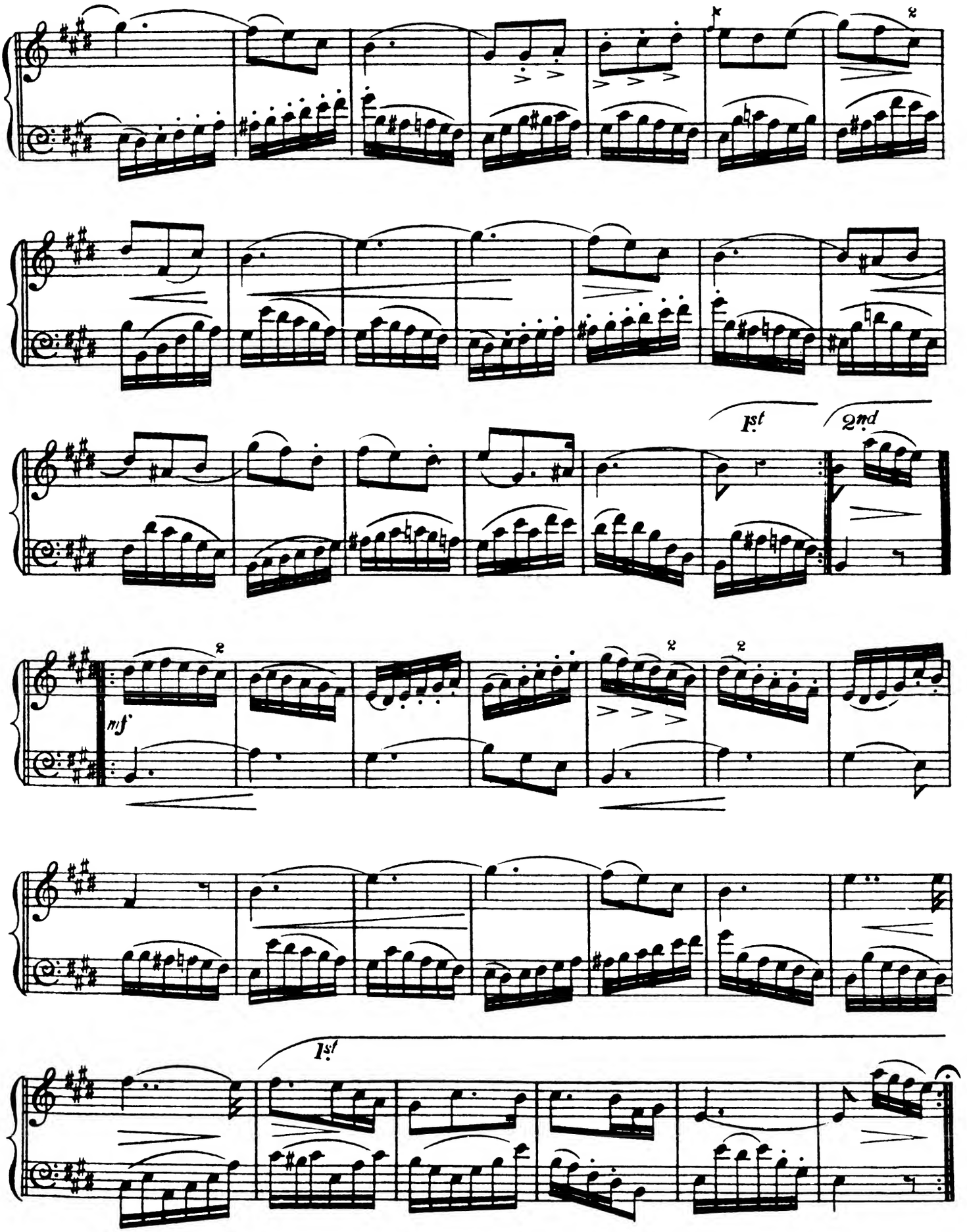
No 22.

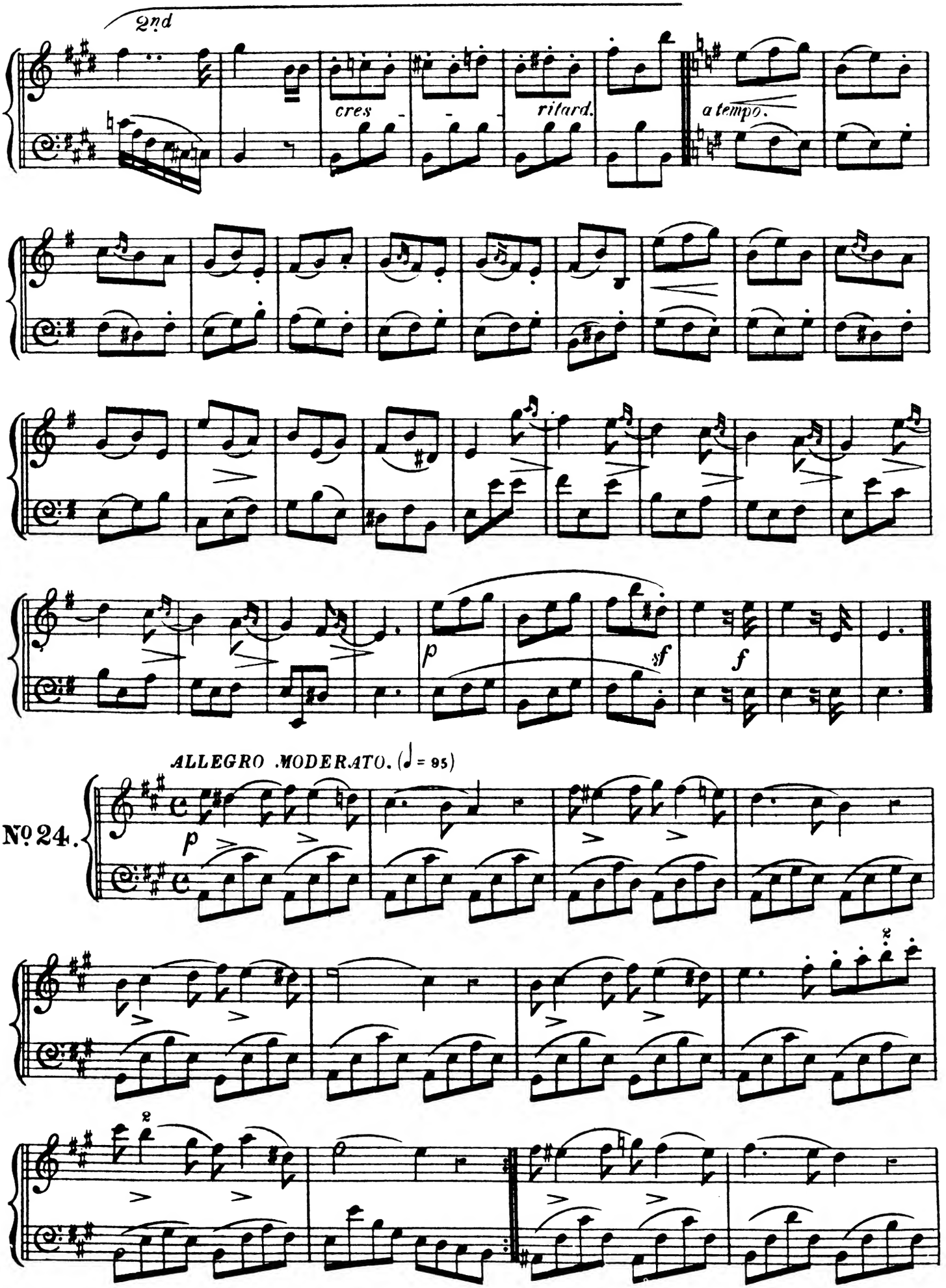


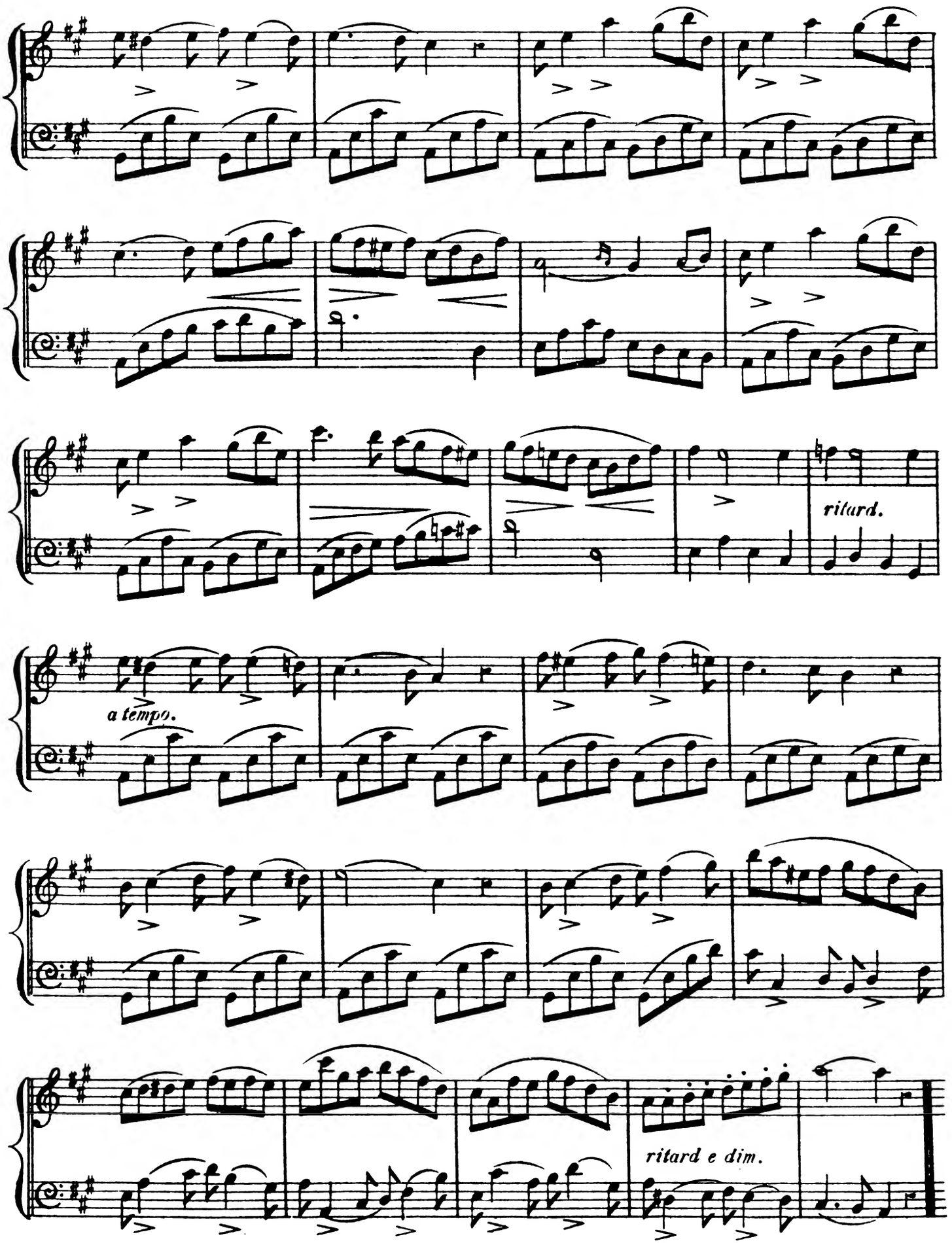
ALLEGRETTO FLEBILE. (♩= 56.)

No 23.



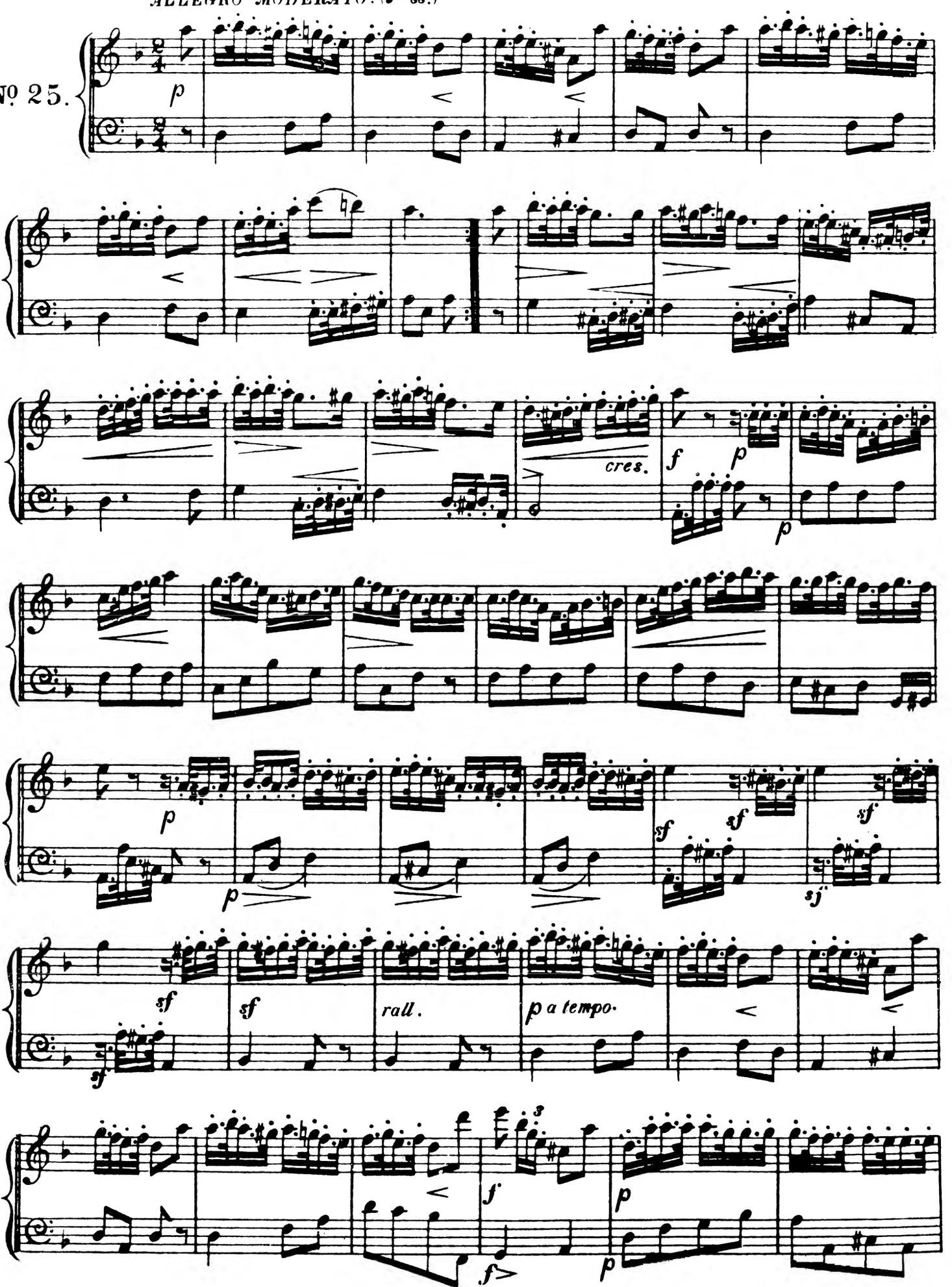

1st
2nd
mf
1st

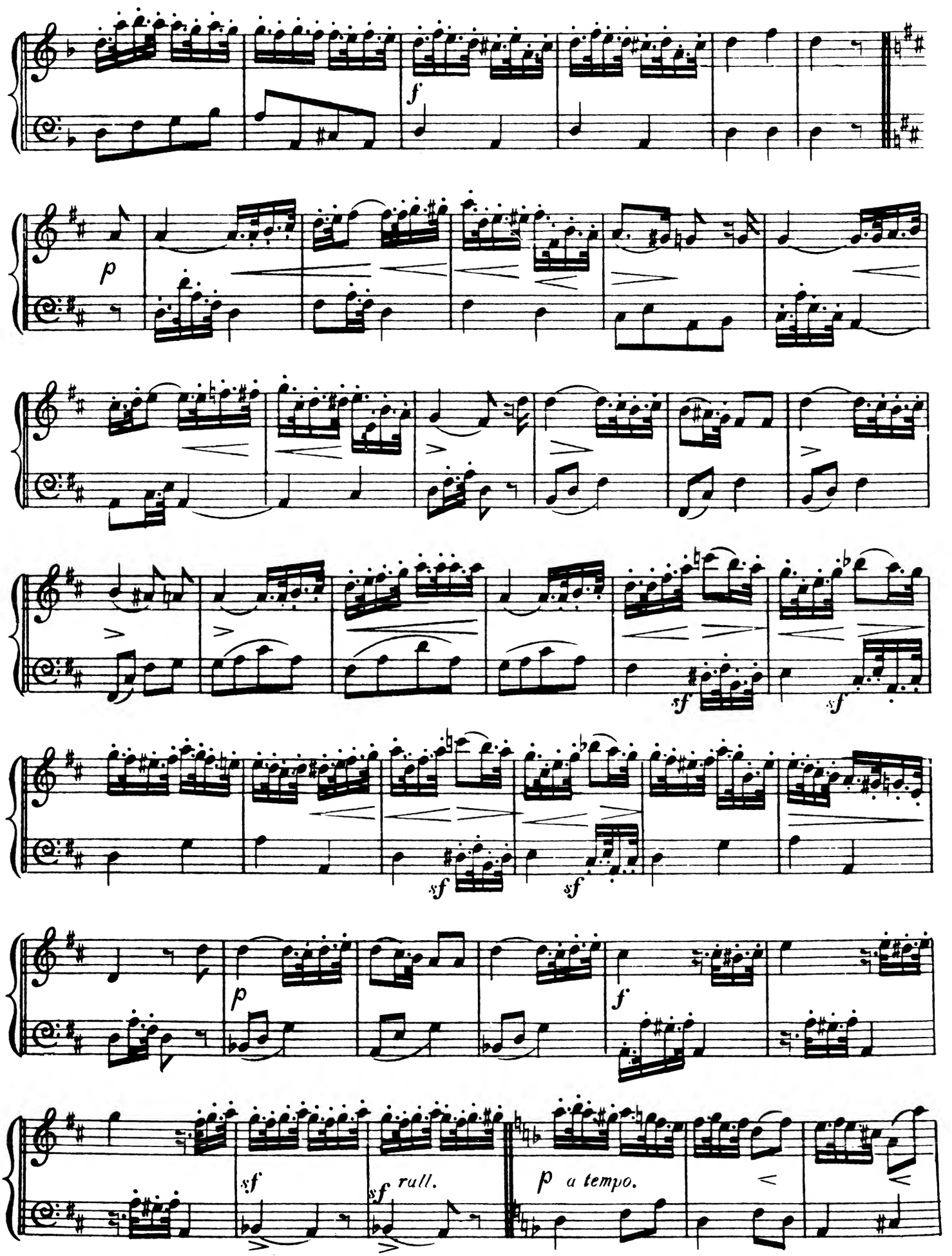

2nd
cres
ritard.
a tempo.
p
sf
f
ALLEGRO MODERATO. (♩ = 95)
No 24.
p

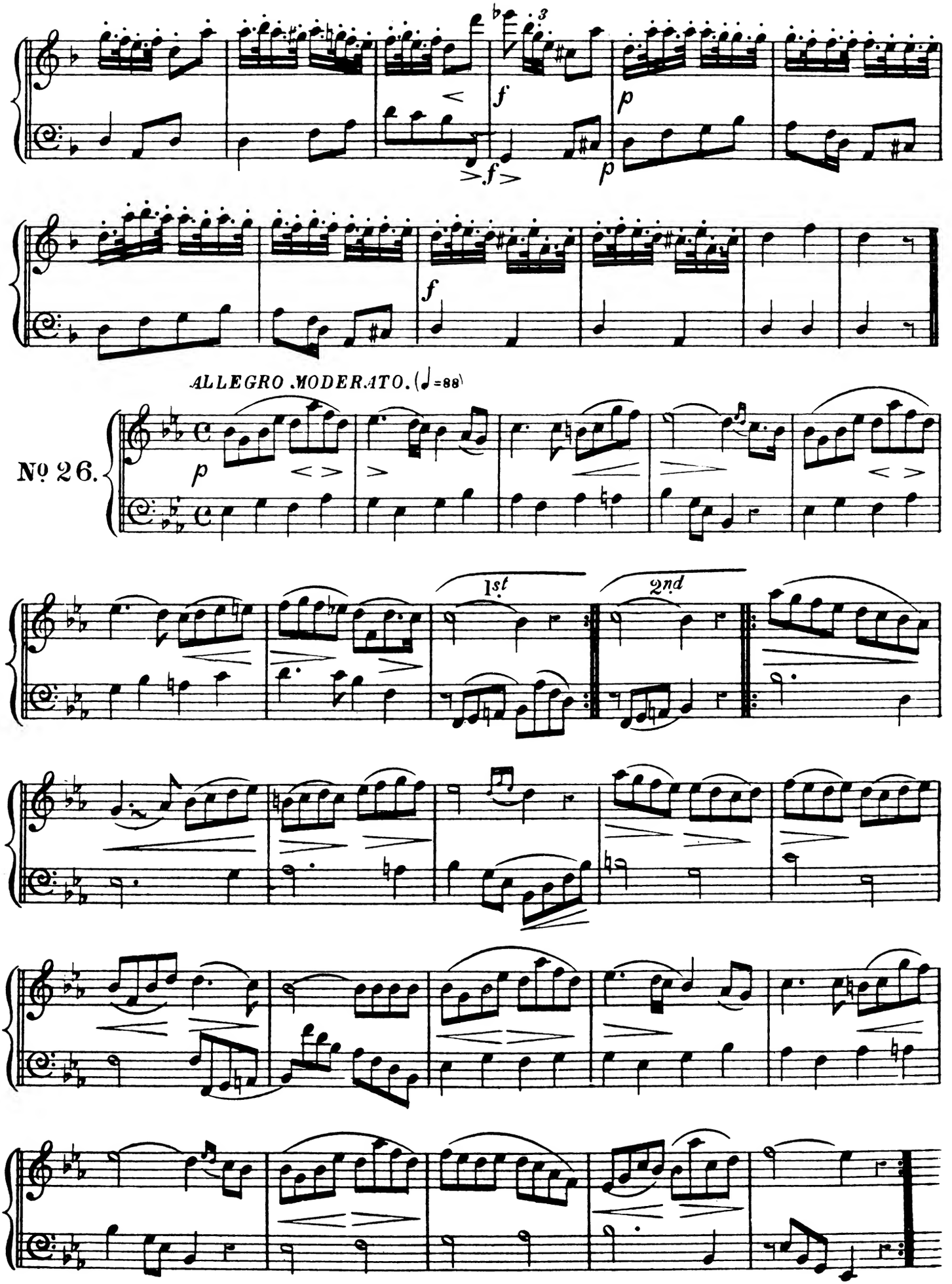

ritard.
a tempo.
ritard e dim.

ALLEGRO MODERATO. (♩= 88.)

No. 25.



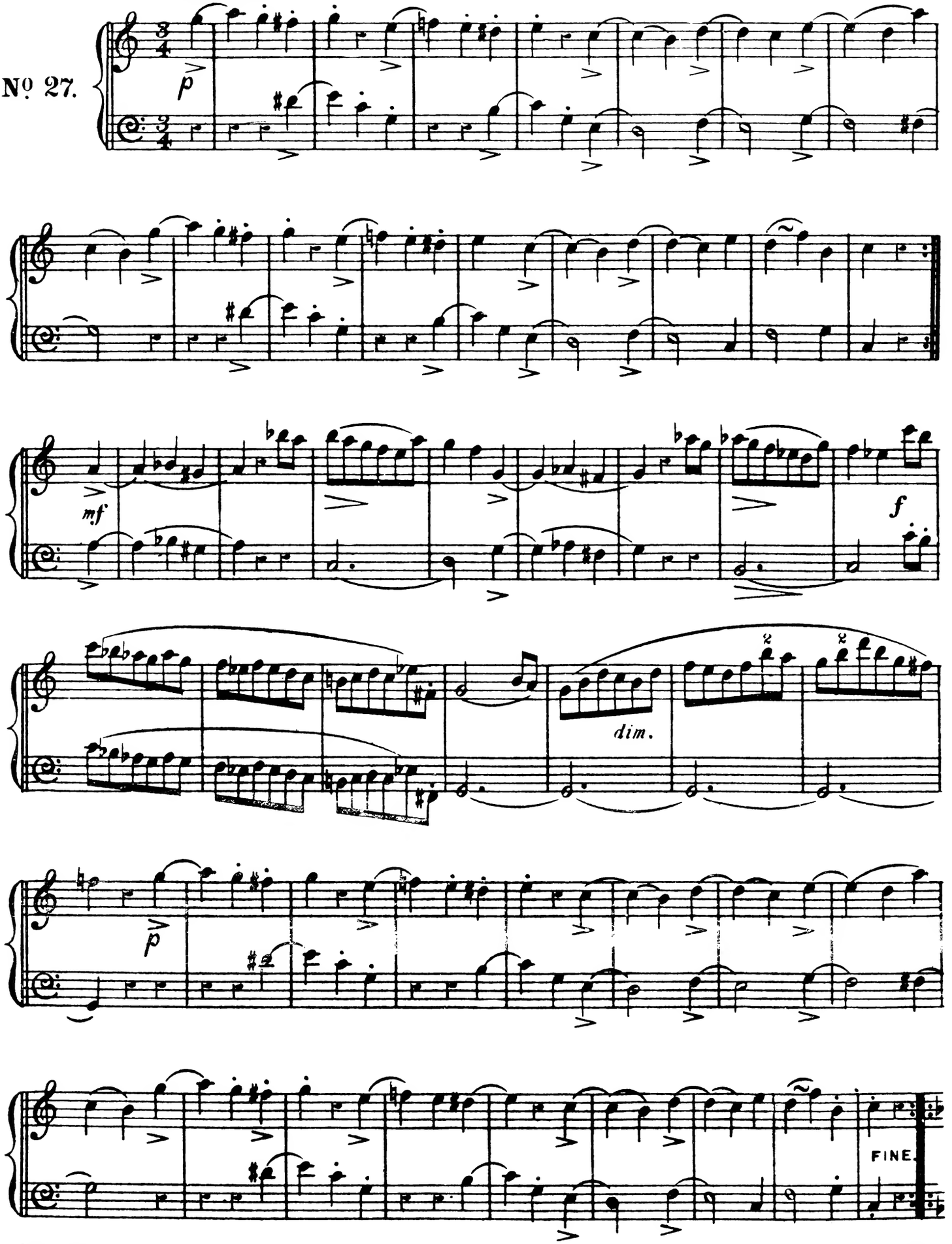

f
p
sf
sf
sf
sf
p
f
sf
sf rall.
p a tempo.


f
p
f
p
f
ALLEGRO MODERATO. (♩=88)
№ 26.
p
1st
2nd

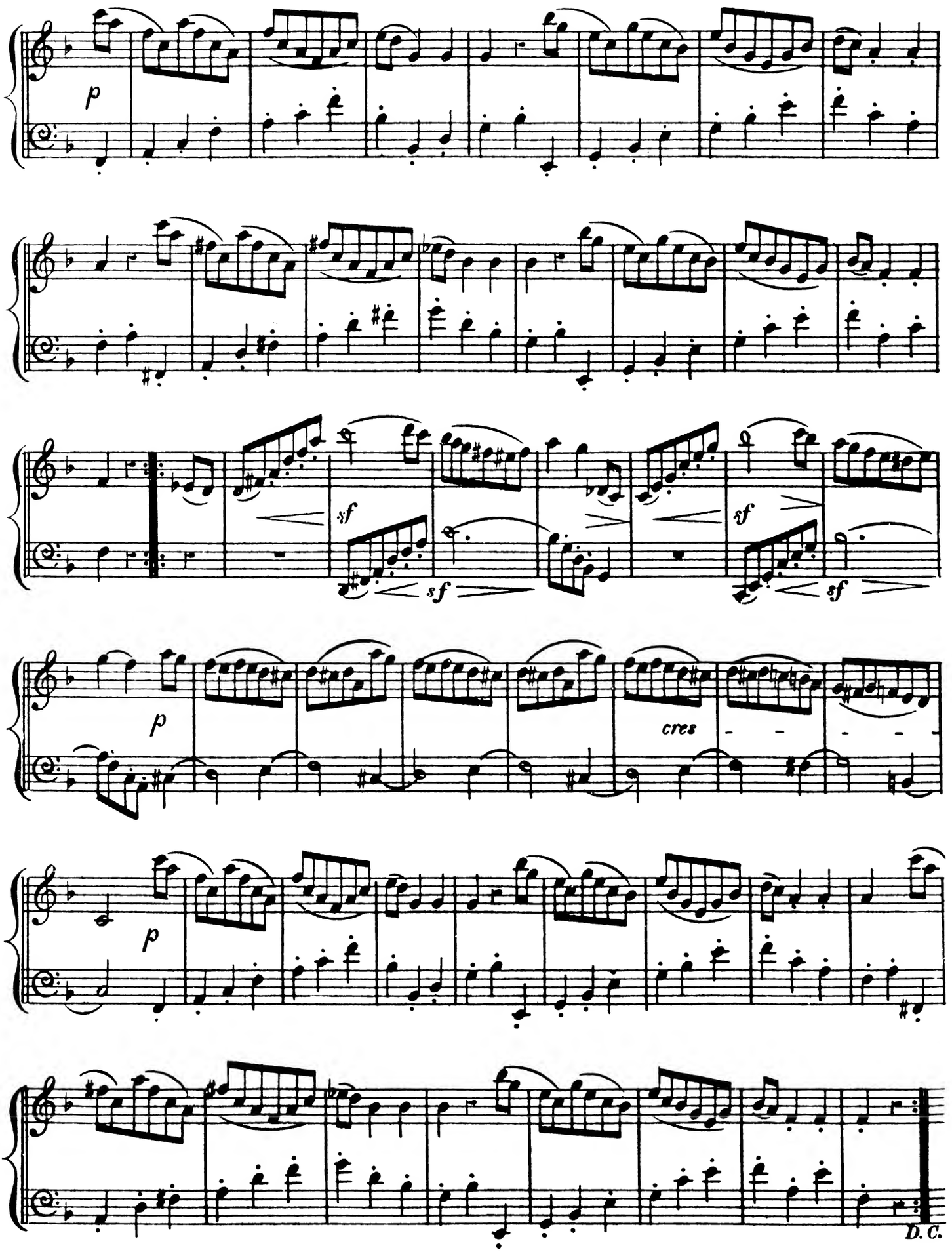
MINUET.

ALLEGRO. (♩ = 76.)

No 27.

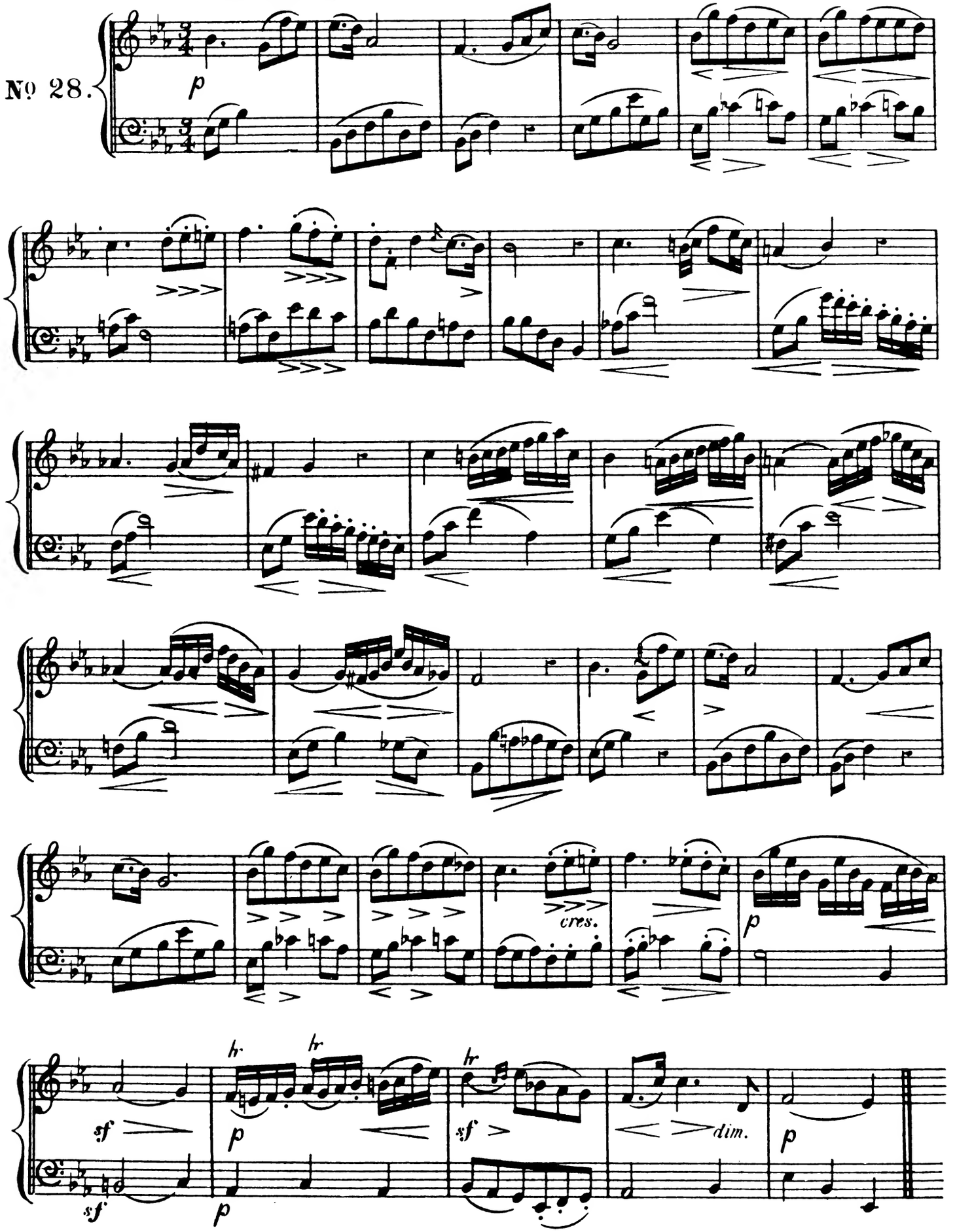


TRIO.

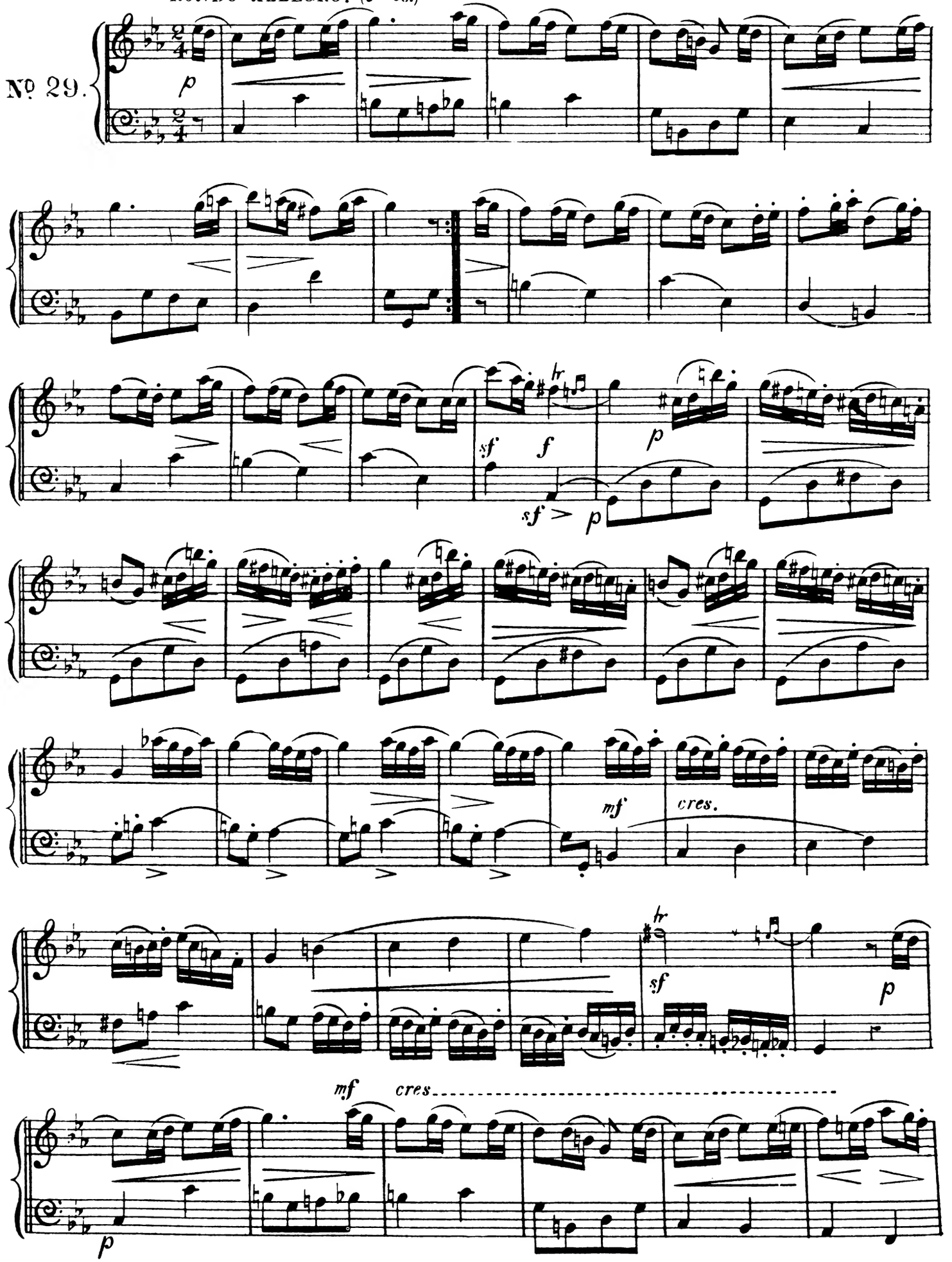


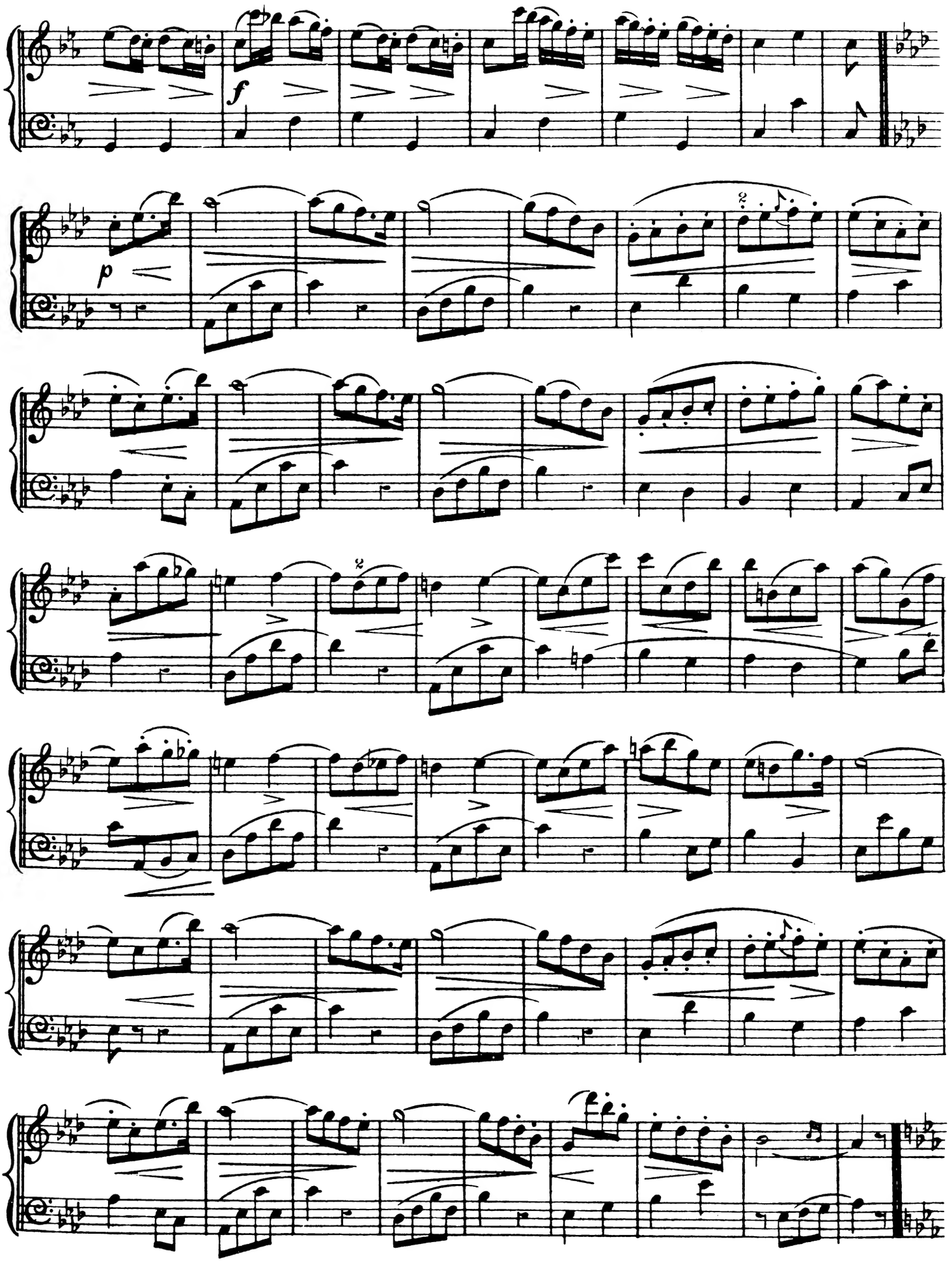
ANDANTE (♩= 60)

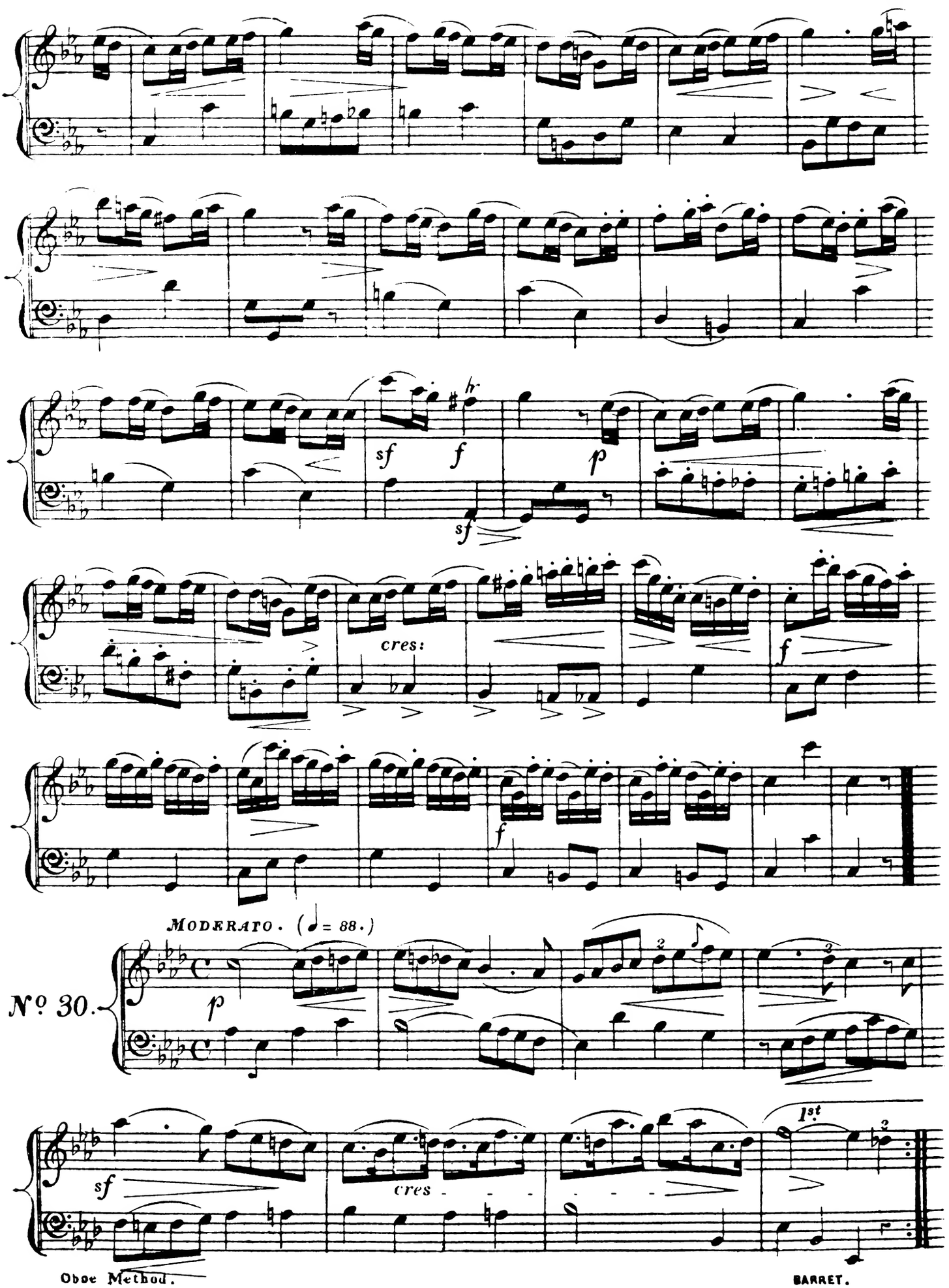
No 28.

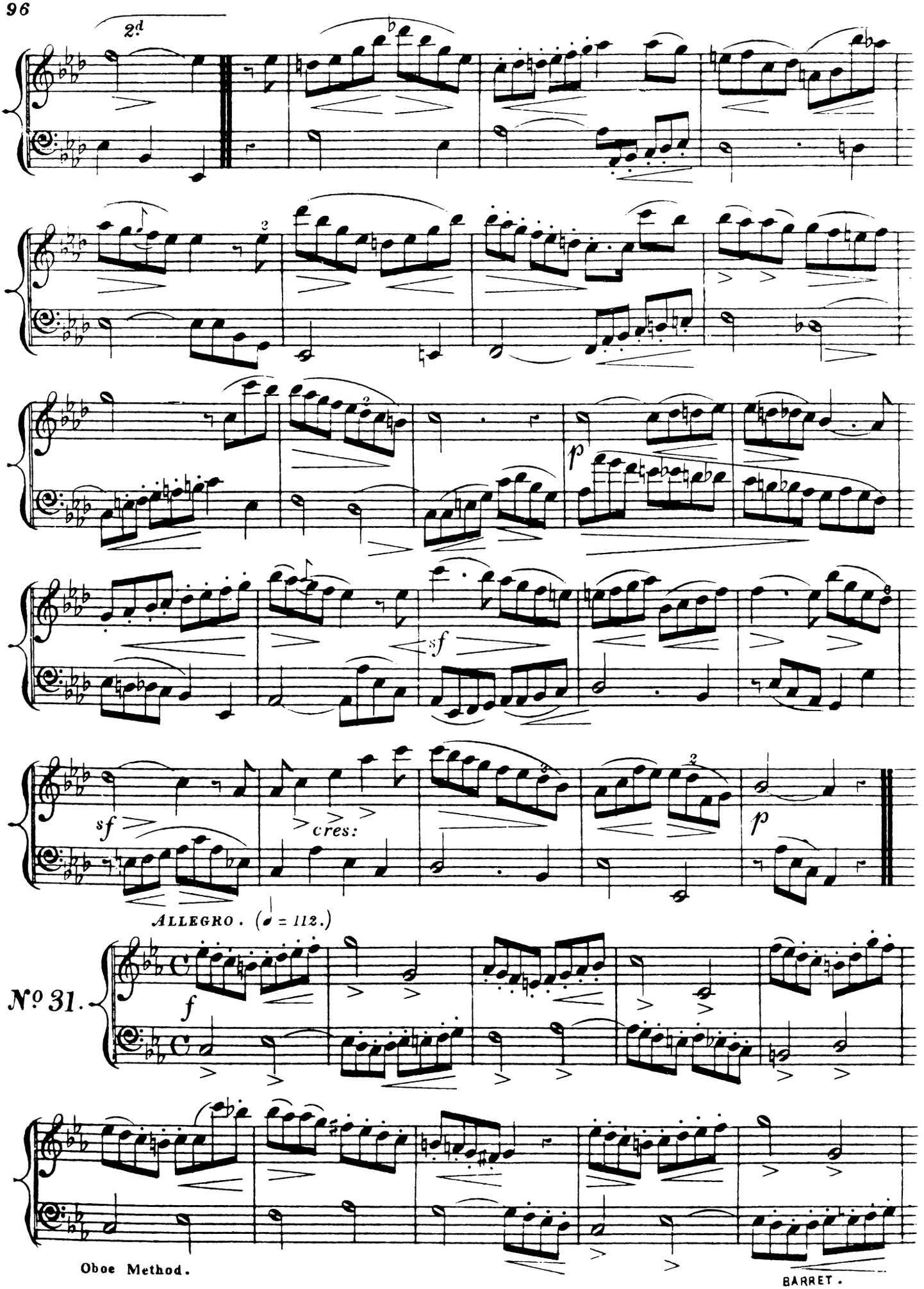


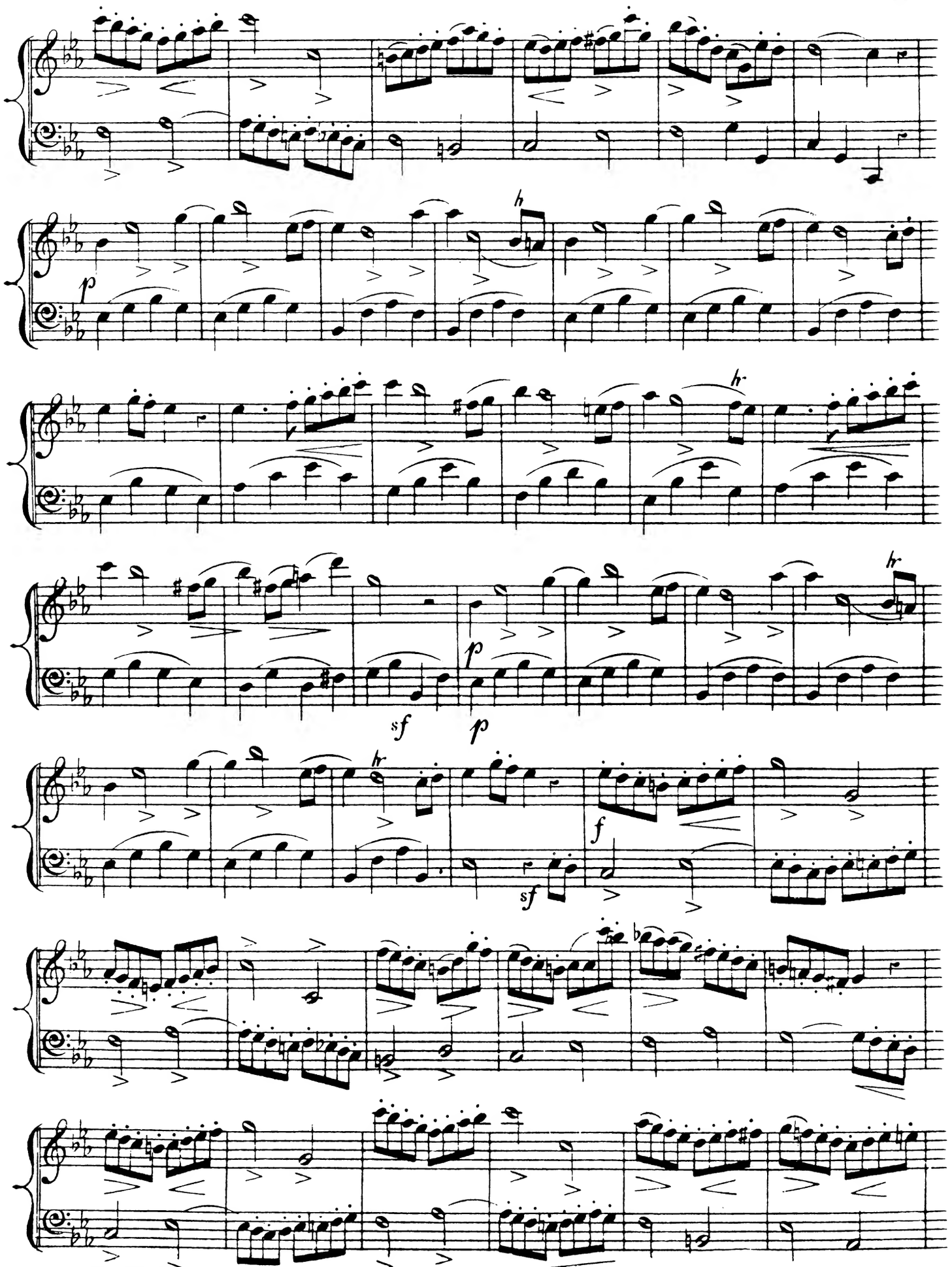
RONDO ALLEGRO. (♩= 96.)

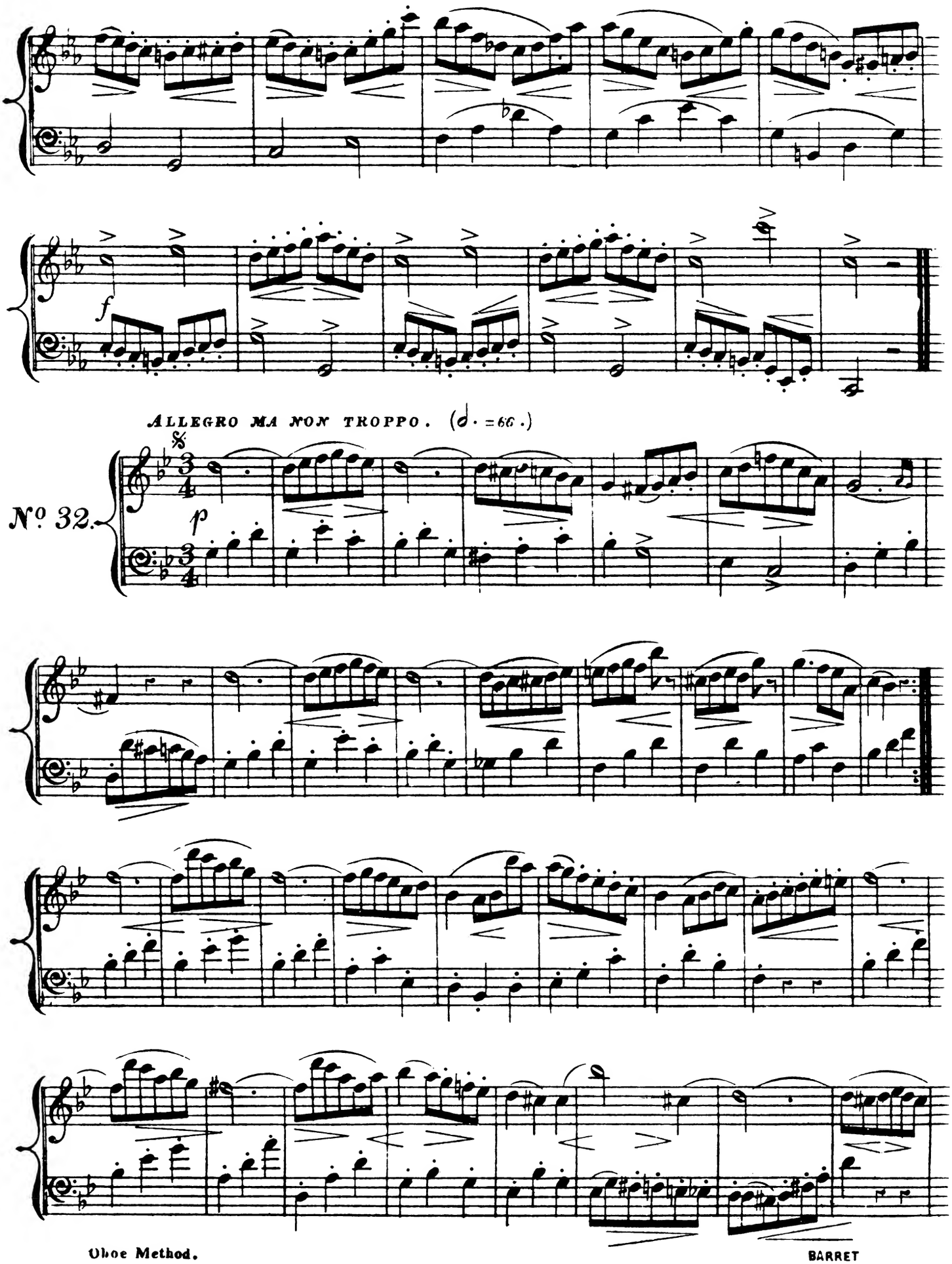


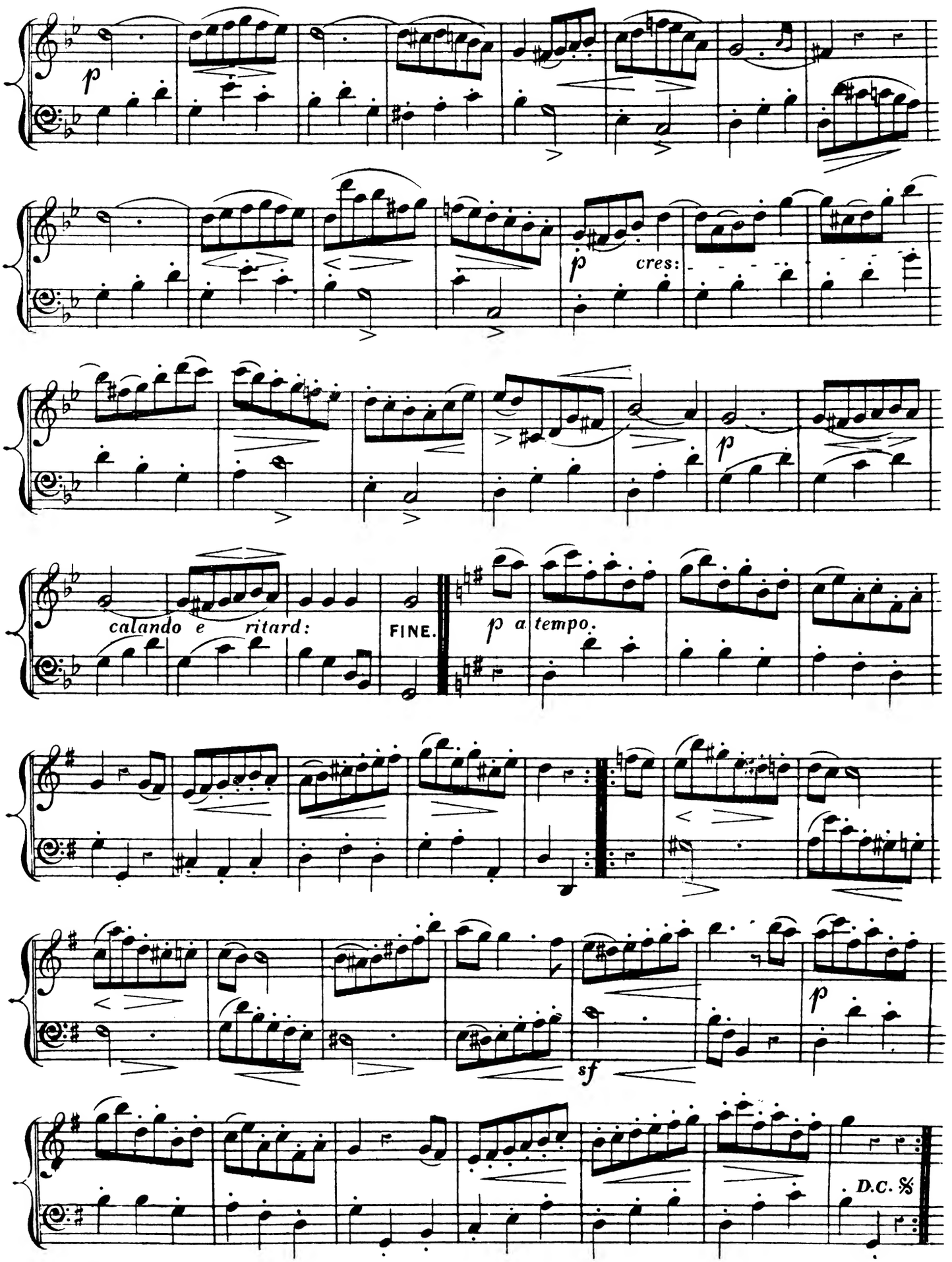

f
p


sf
f
sf
p
cres:
f
f
MODERATO. (♩= 88.)
No. 30.
p
2
3
sf
cres
1st
3


2d
p
sf
sf
cres:
p
ALLEGRO. (♩ = 112.)
Nº 31.
f

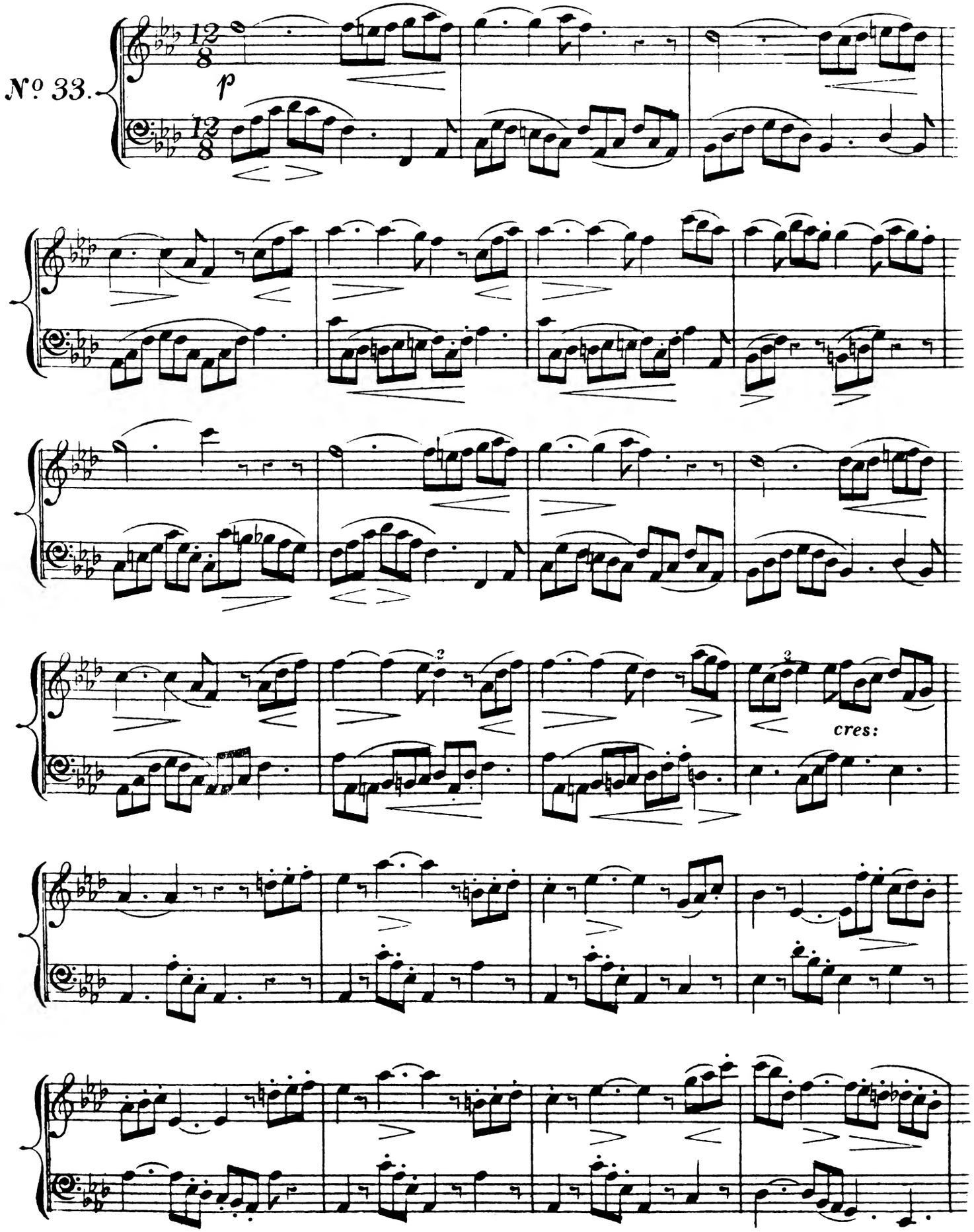

h
p
hr
hr
sf
p
hr
sf
f

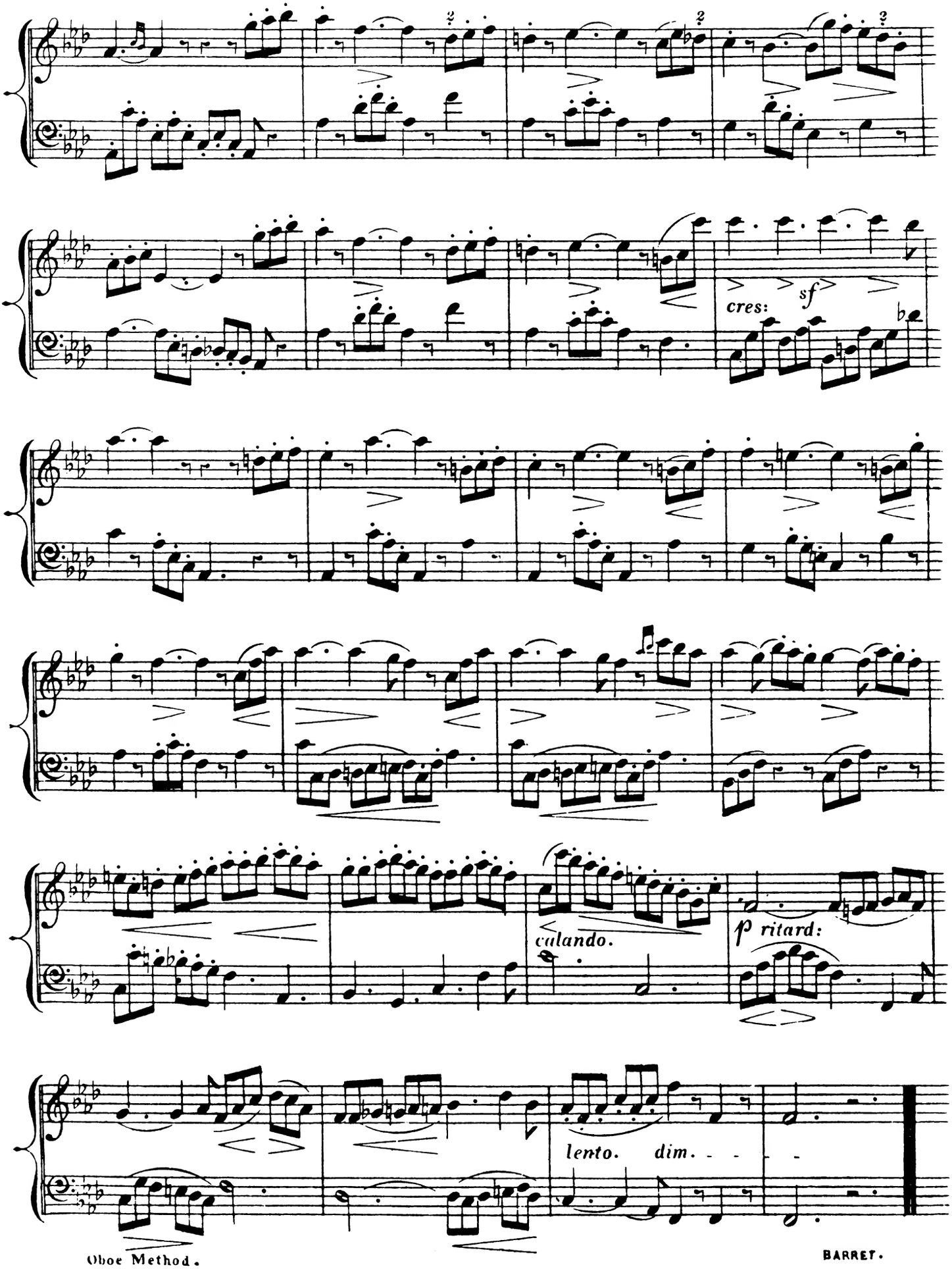

f
ALLEGRO MA NON TROPPO. (♩. = 66.)
No. 32.
p


p
p cres:
p
calando e ritard:
FINE.
p a tempo.
sf
p
D.C. %

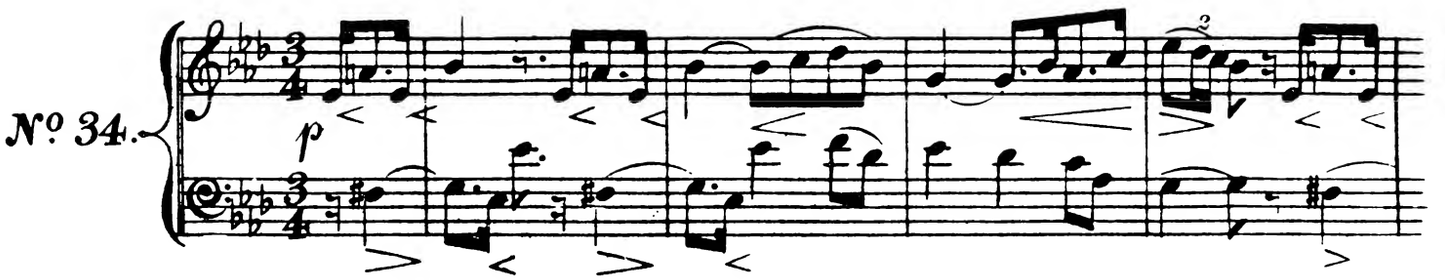
MODERATO. (♩. = 96.)

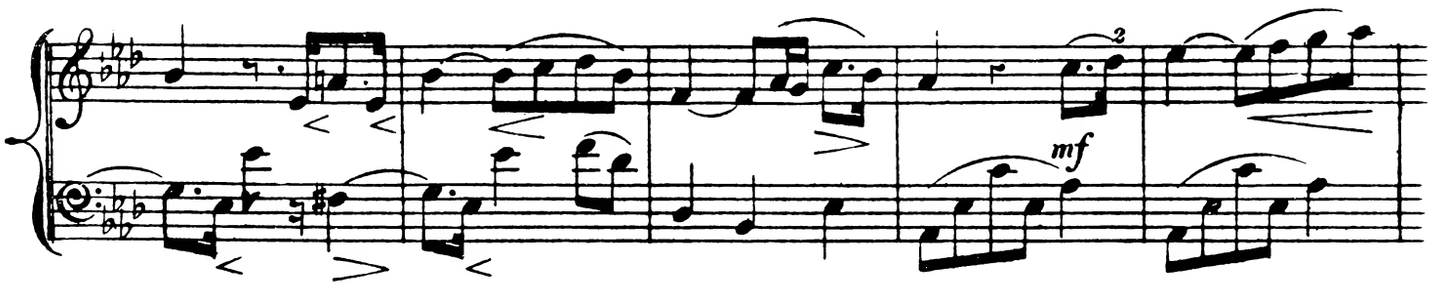
No. 33.

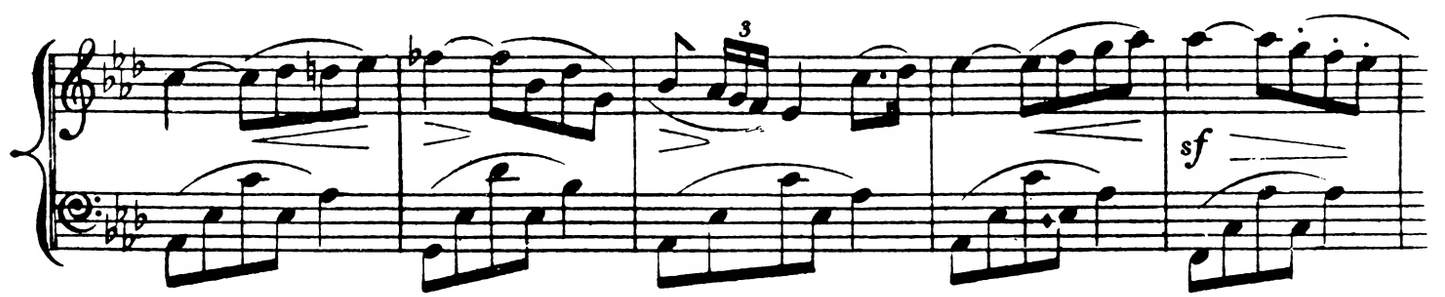


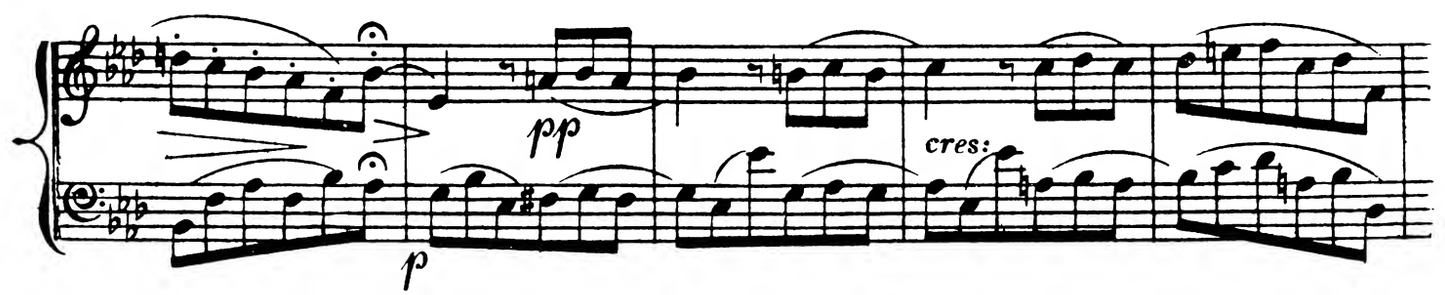

cres:
sf
calando.
p ritard:
lento. dim.

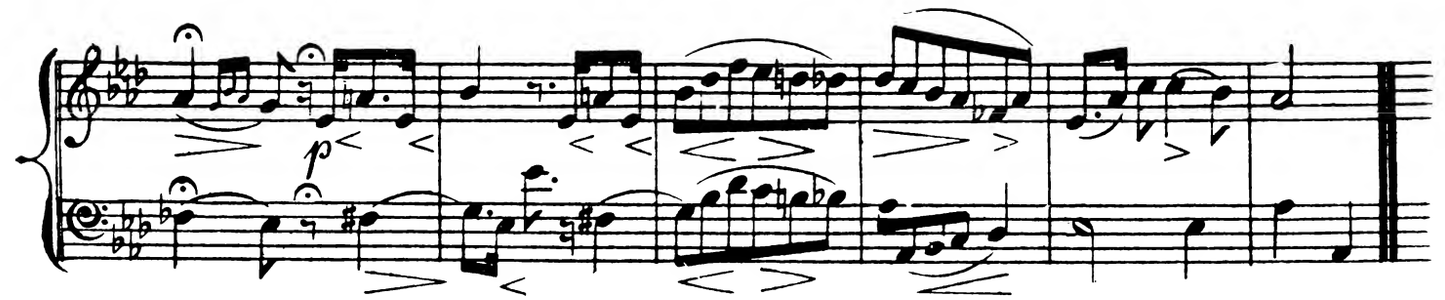
ANDANTE CON ESPRESSIONE. (♩ = 69.)



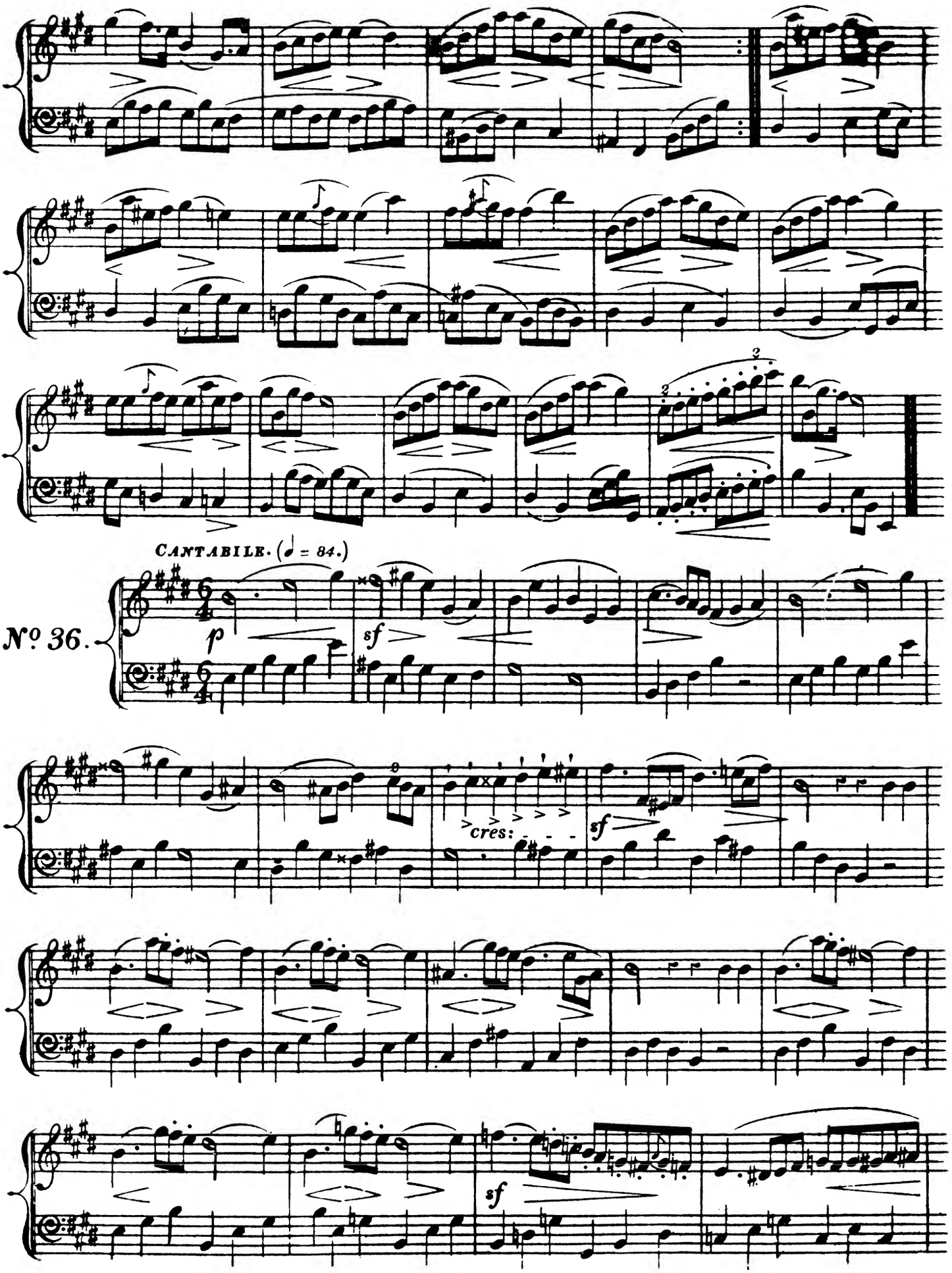


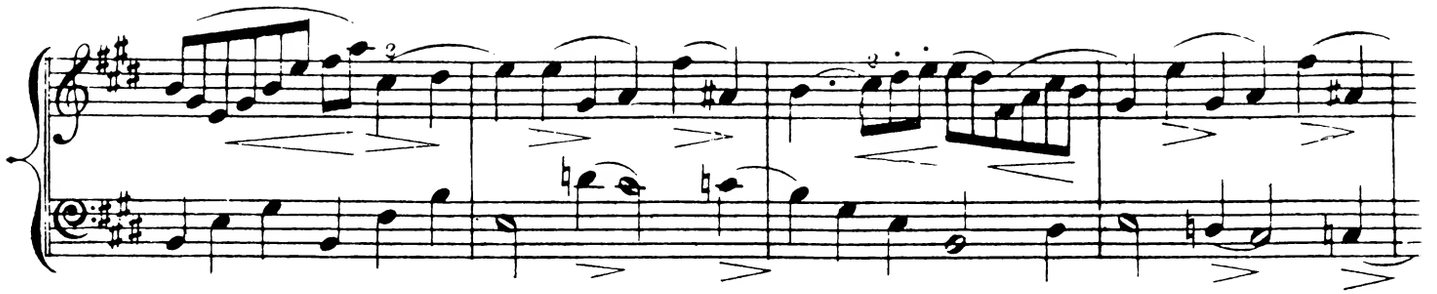


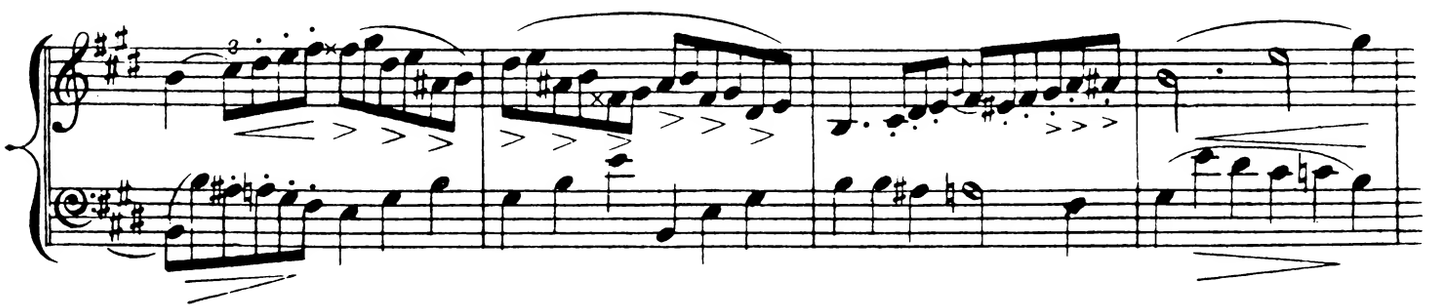


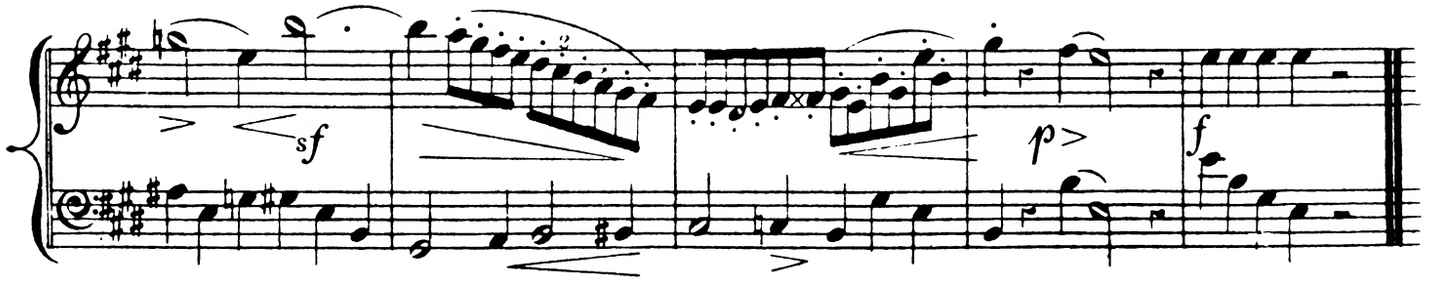


ALLEGRETTO. (♩ = 80.)


CANTABILE. (♩ = 84.)
No. 36.
p
sf
cres:
sf
sf

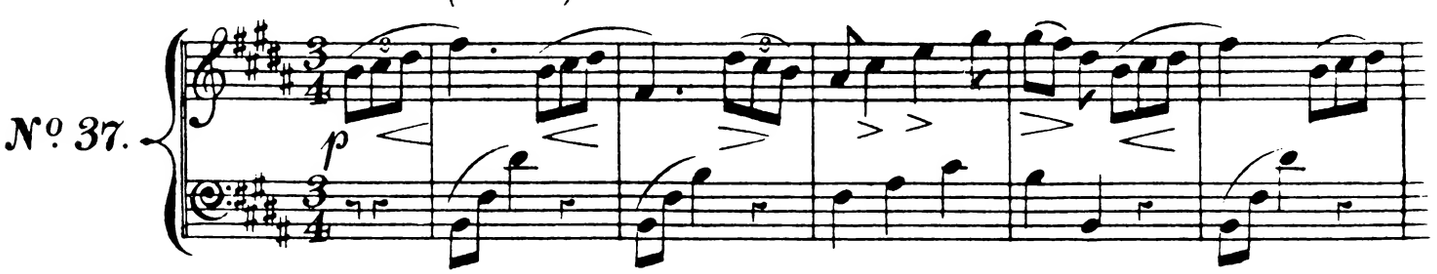


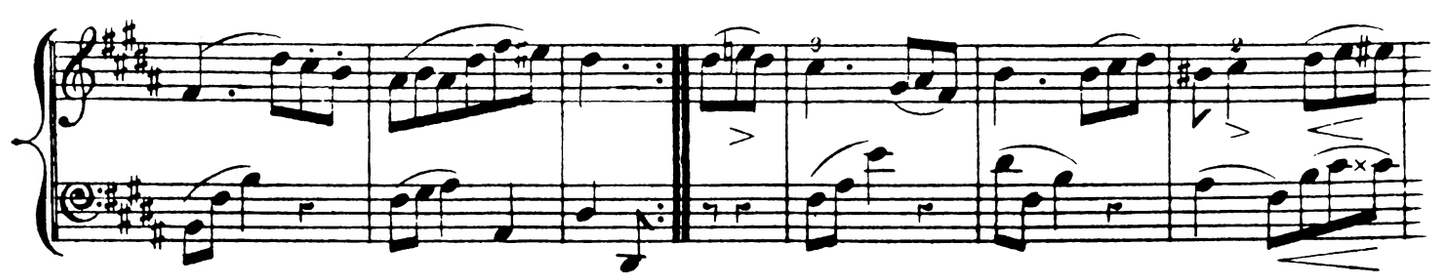


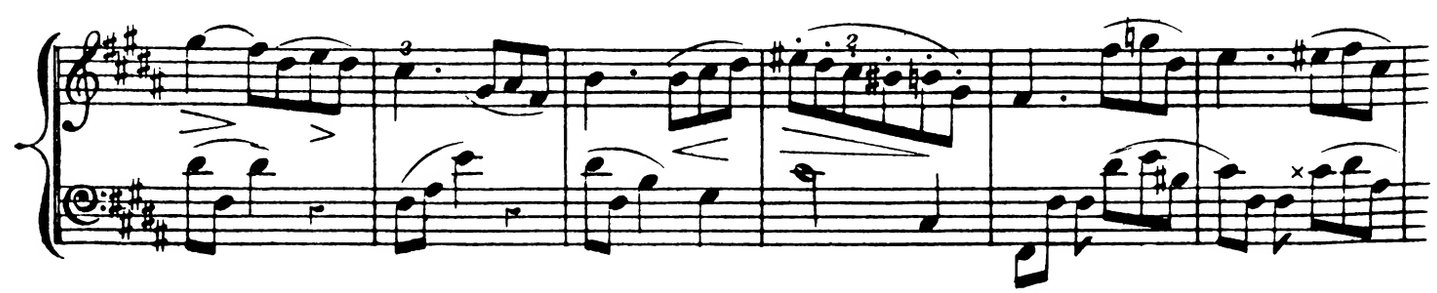


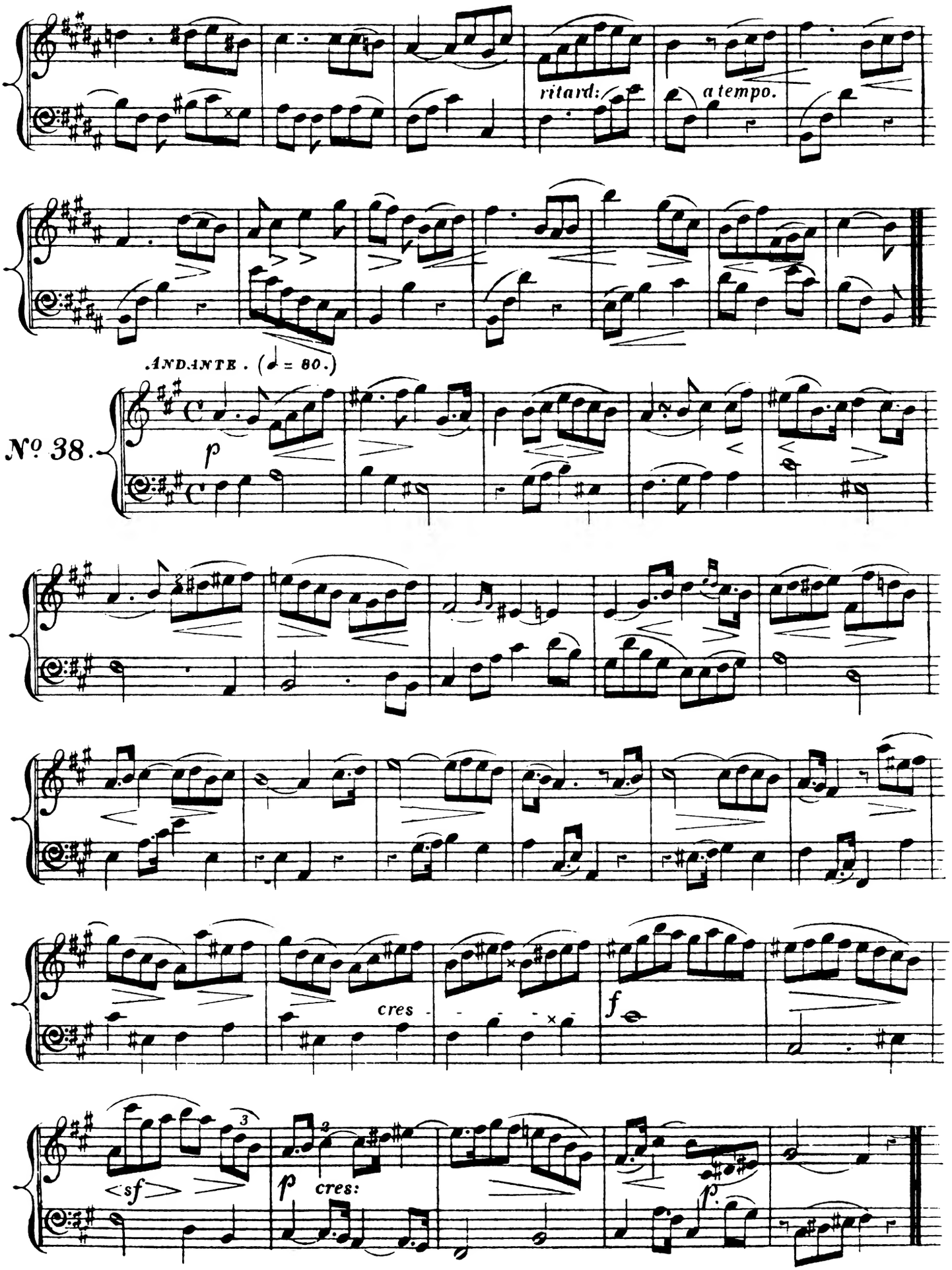
ALLEGRETTO. (♩ = 100.)

No. 37.

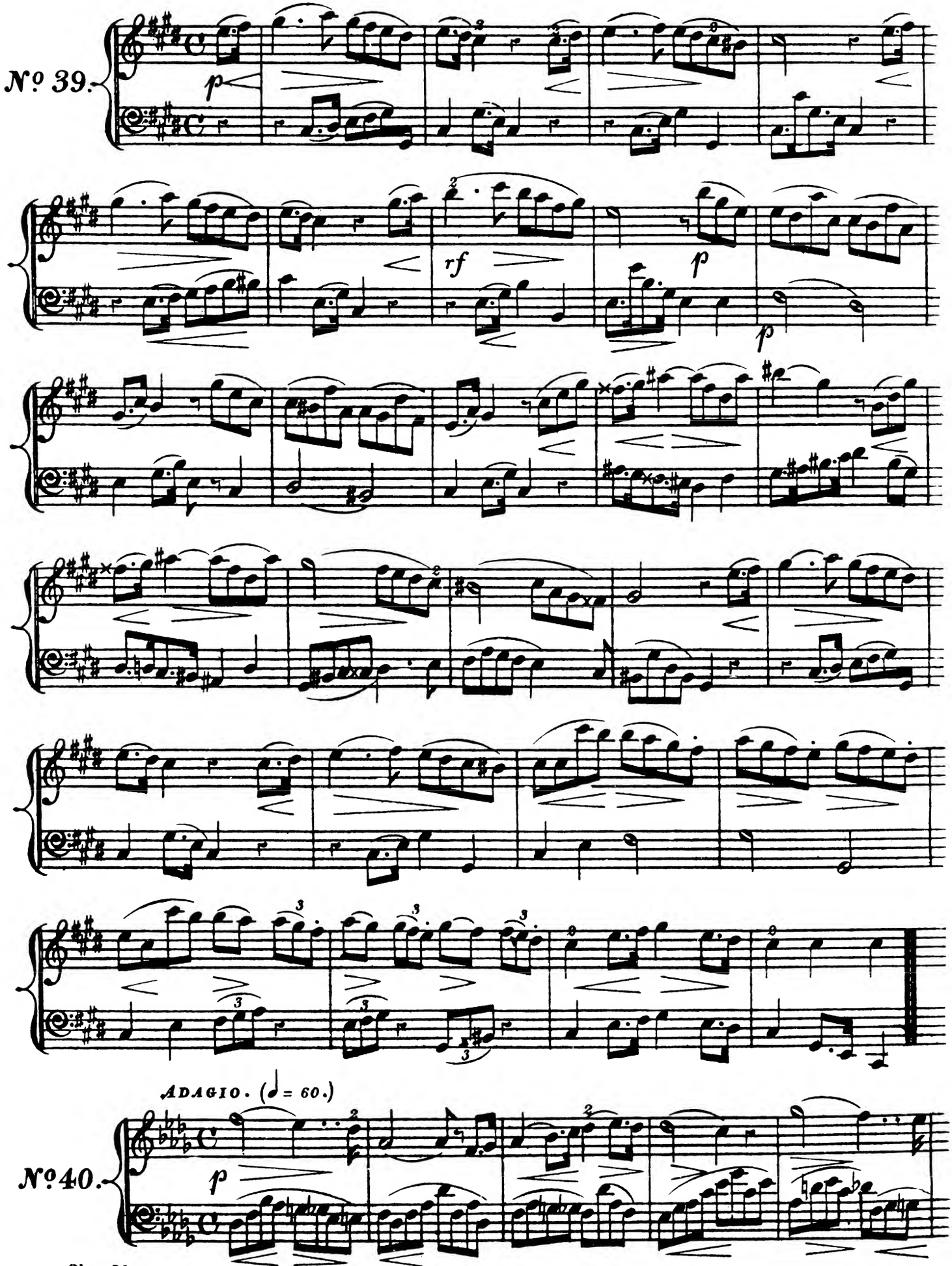




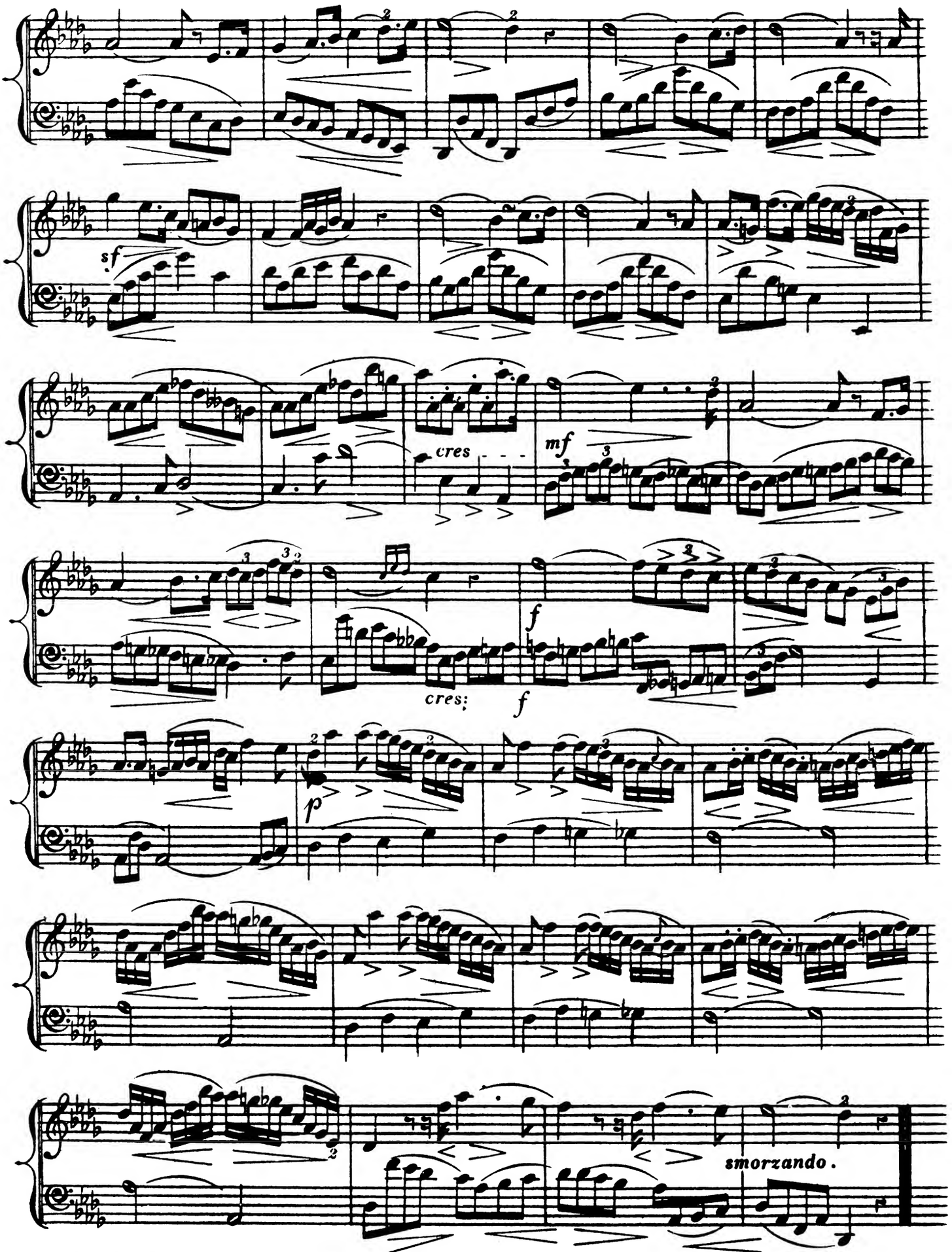



ritard:
a tempo.
ANDANTE. (♩ = 80.)
No. 38.
p
cres.
f
sf
p
cres:
p

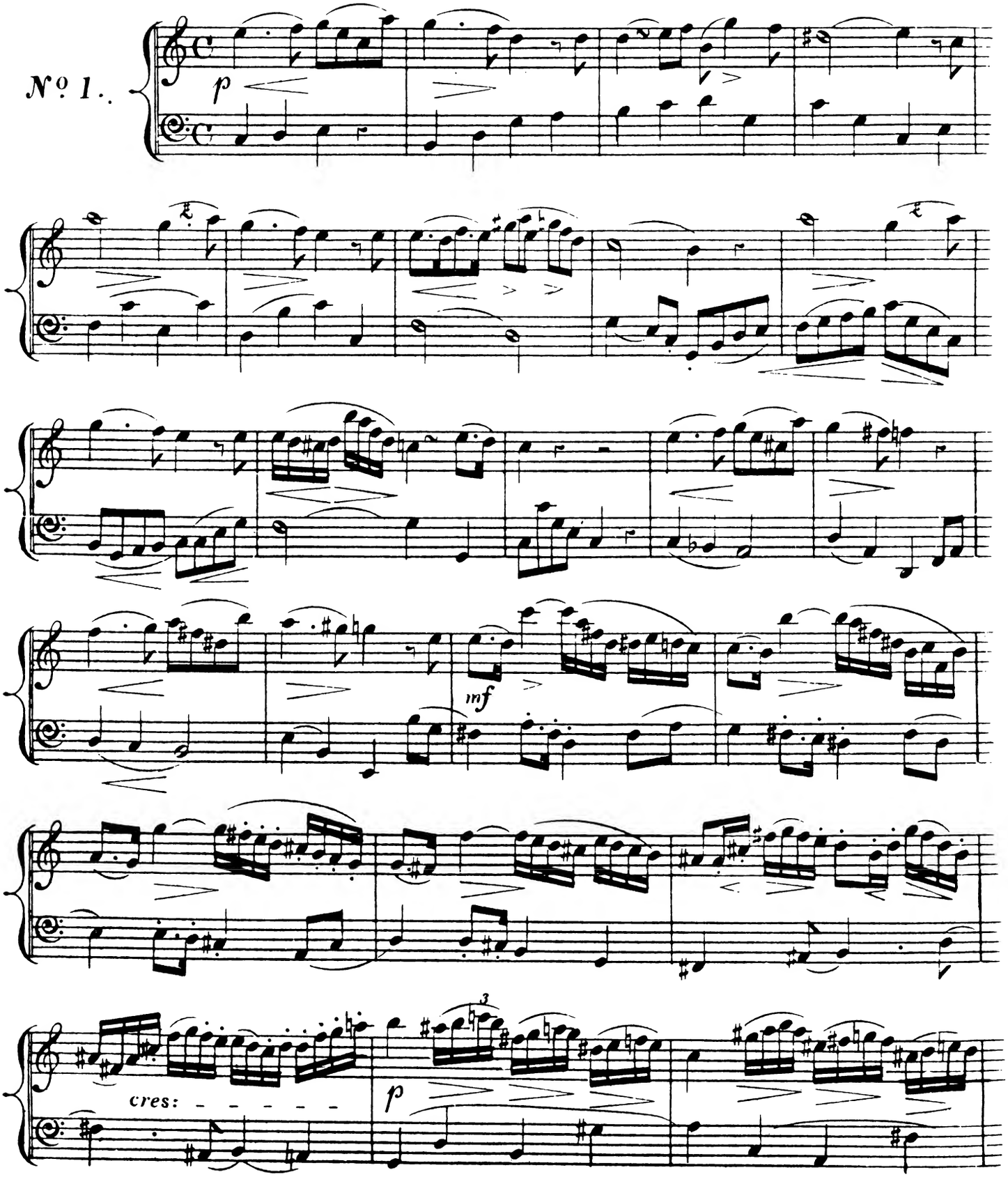
ANDANTE. (♩. = 72.)



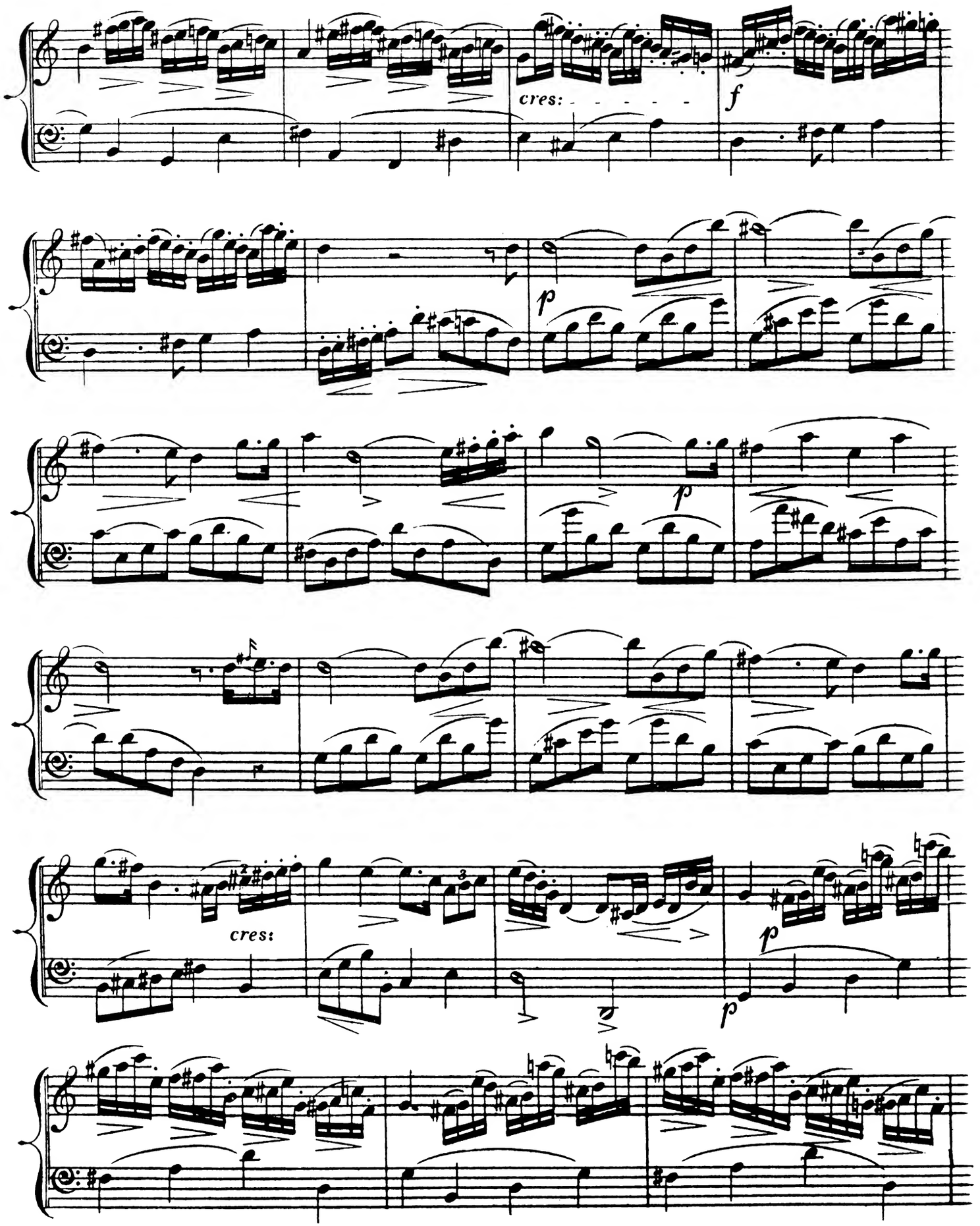
ADAGIO. (♩ = 60.)

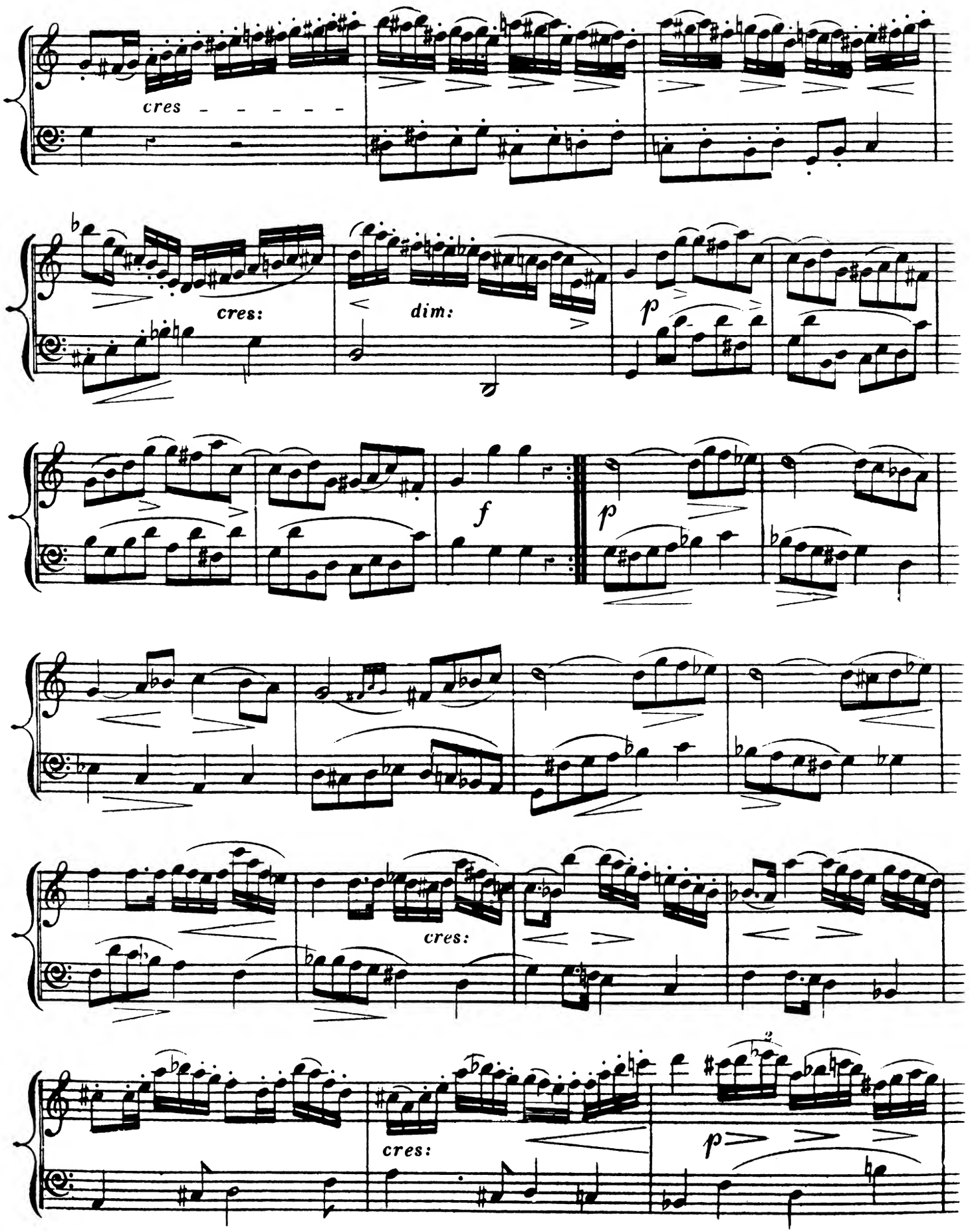

sf
cres
mf
cres:
f
f
p
smorzando.

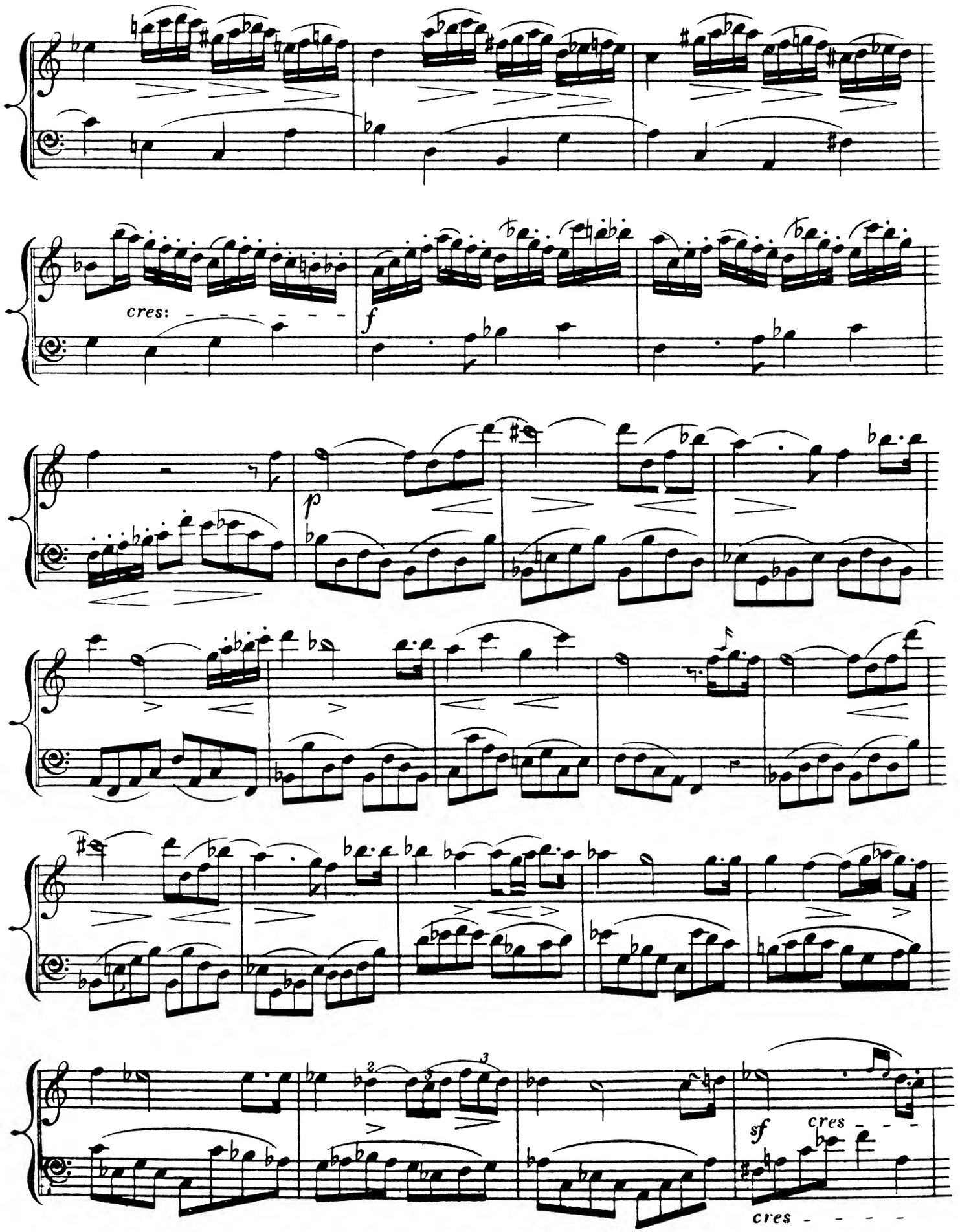
SONATA.

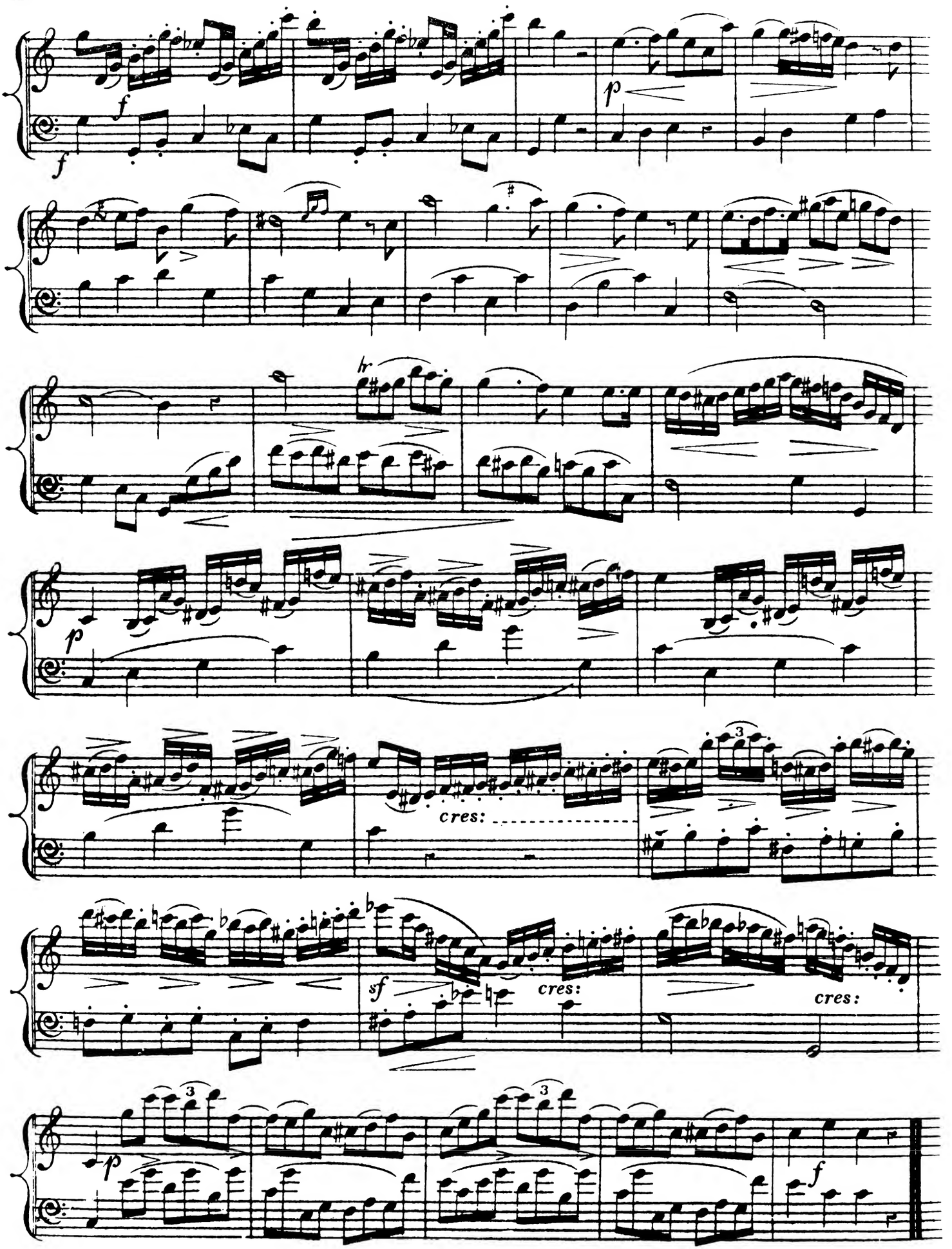


BARRET

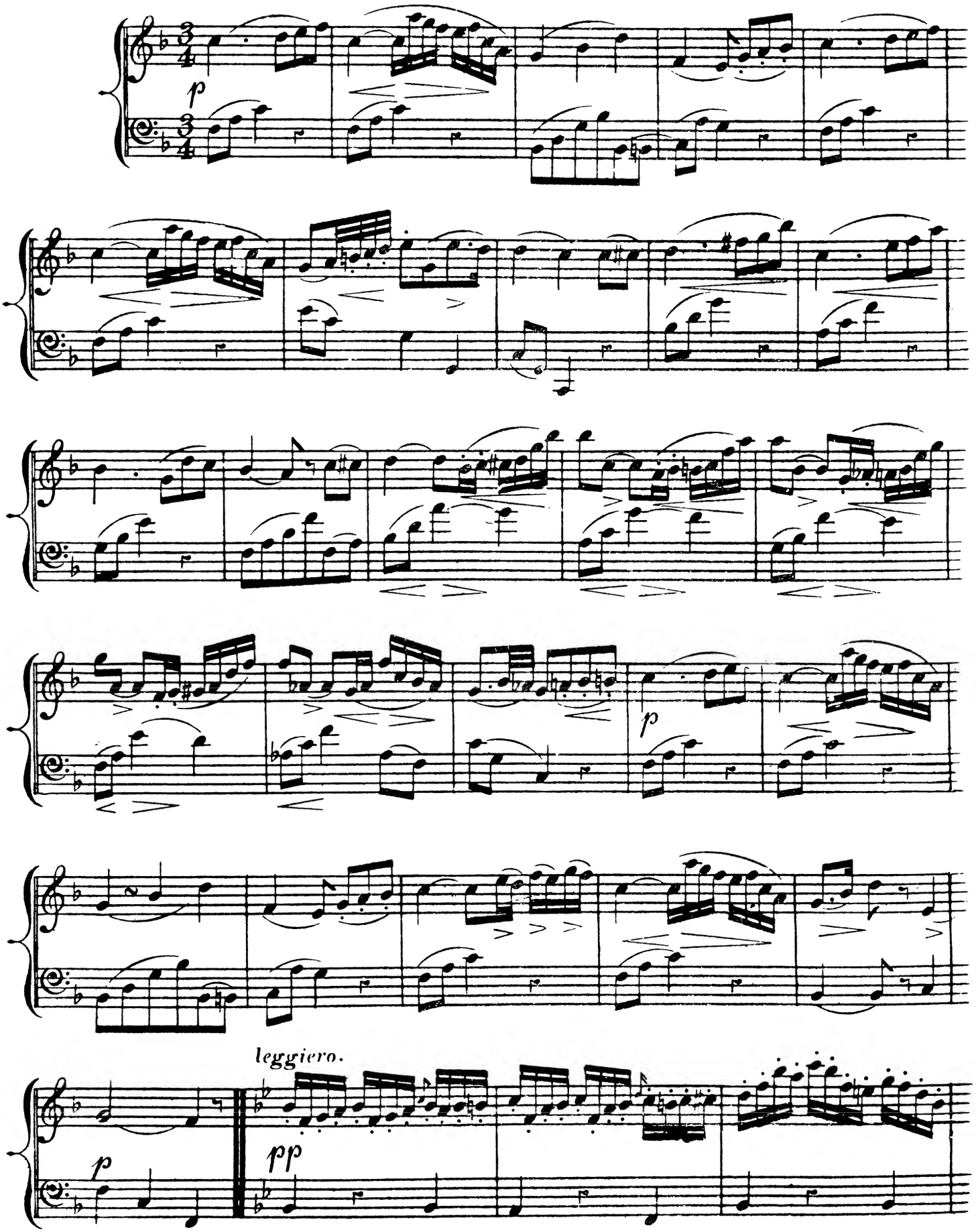

cres:
f
p
p
cres:
p
p

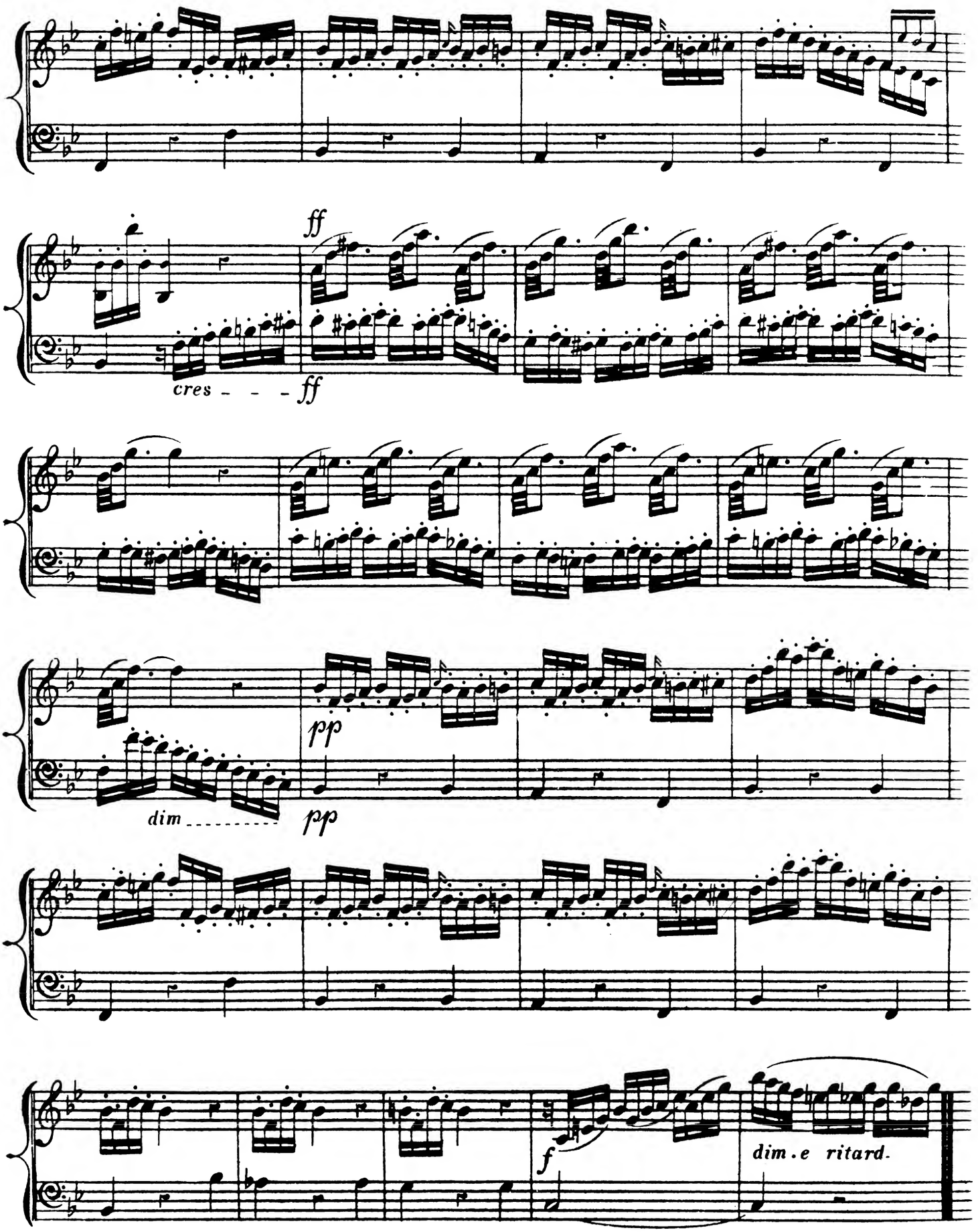

cres - - - - - -
cres:
dim:
p
f
p
cres:
cres:
p

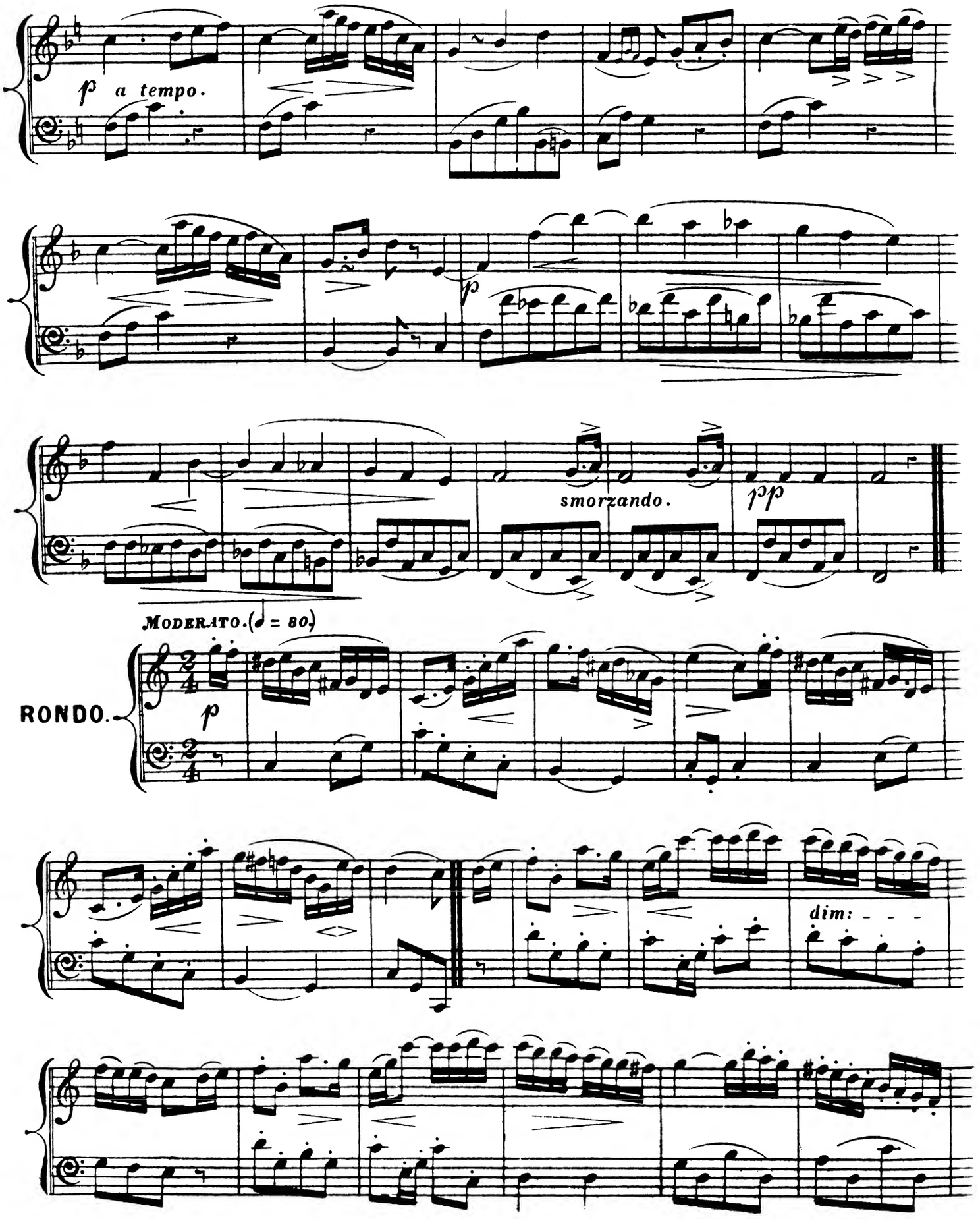

cres:
f
p
sf
cres

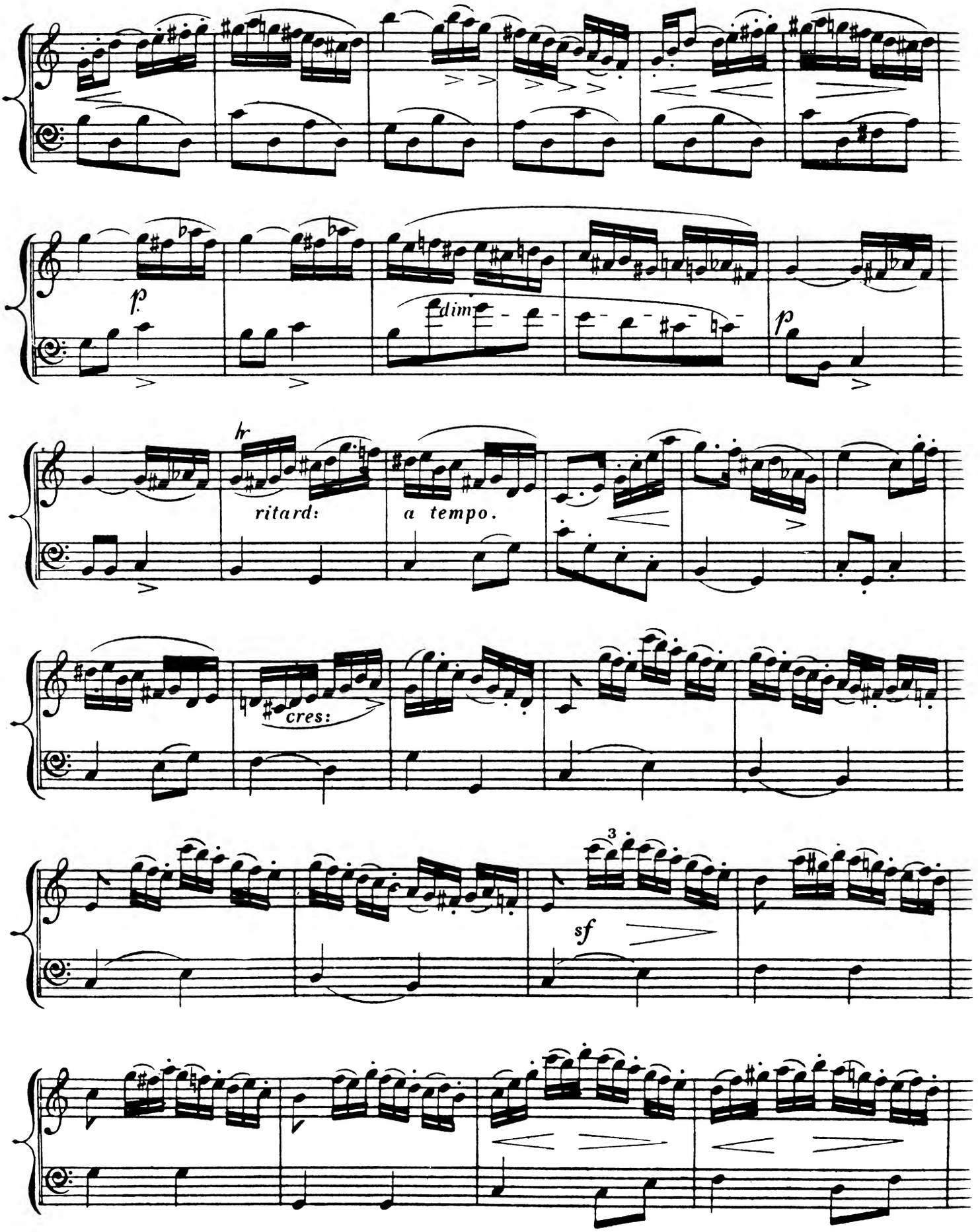

f
f
p
hr
p
cres:
sf
cres:
cres:
p
f

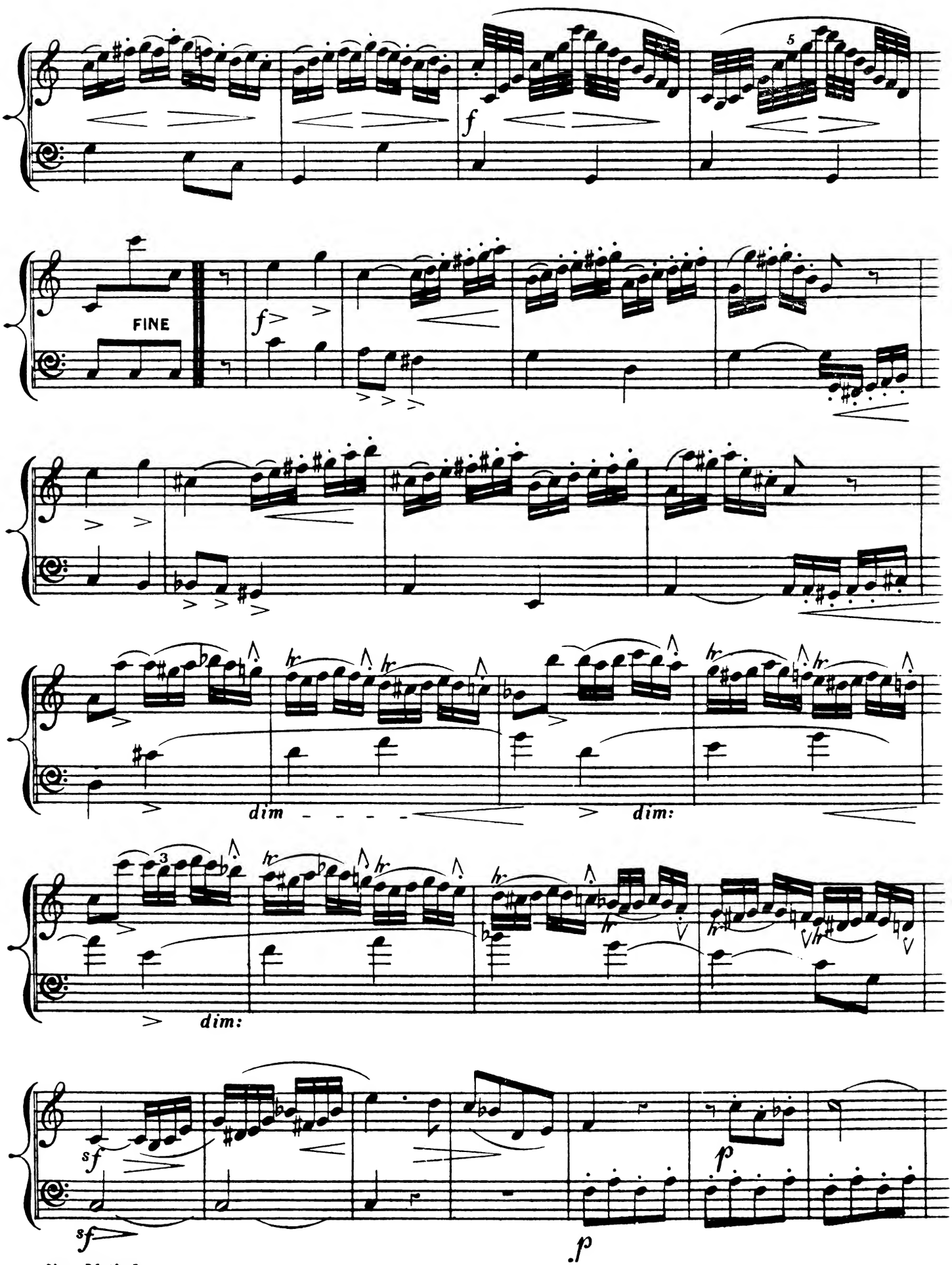
ANDANTE. (♩ = 56.)

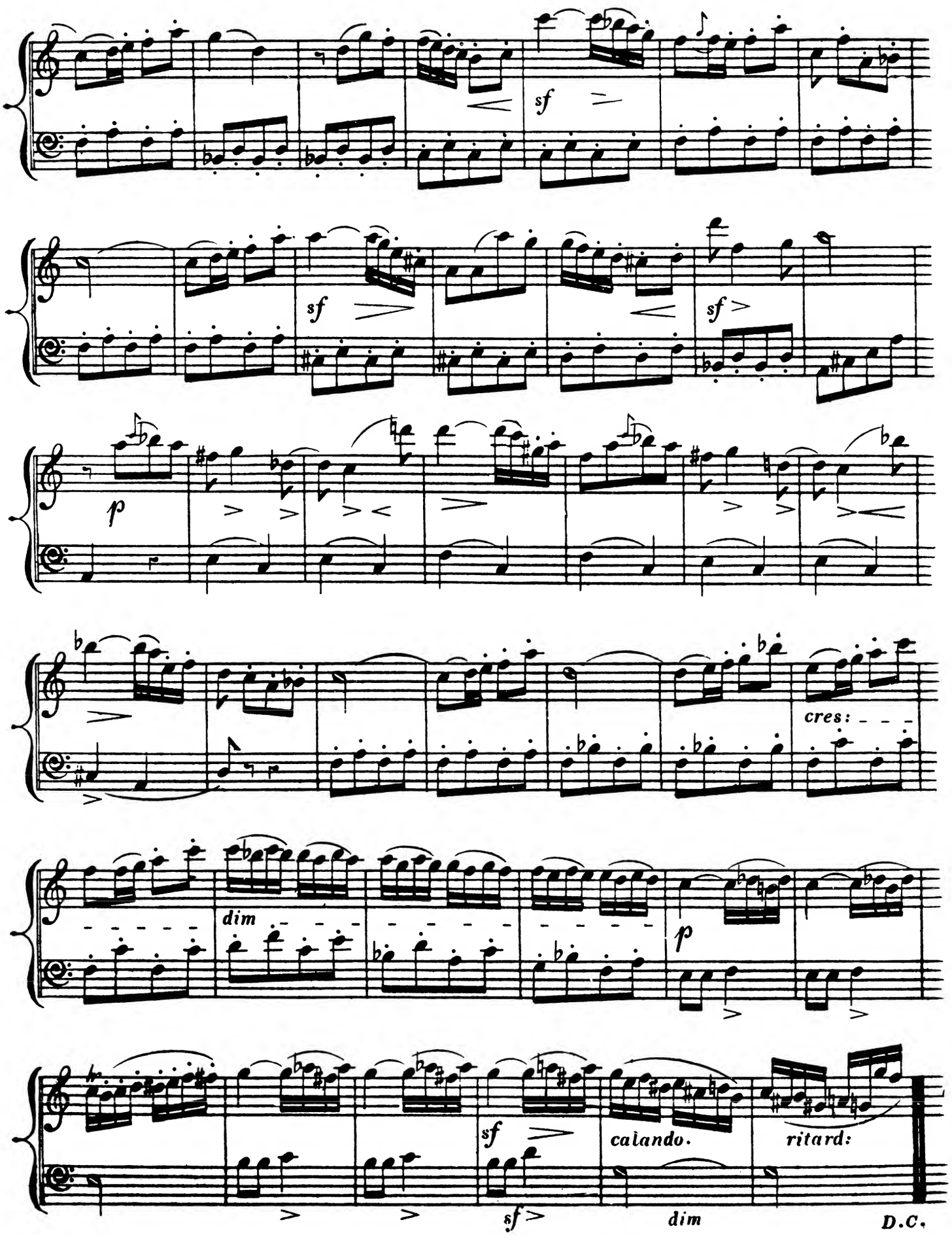



ff
cres - - - ff
pp
dim
pp
f
dim.e ritard.


p a tempo.
p
smorzando.
pp
MODERATO. (♩ = 80.)
RONDO.
p
dim:


p
dim
p
hr
ritard:
a tempo.
cres:
3
sf

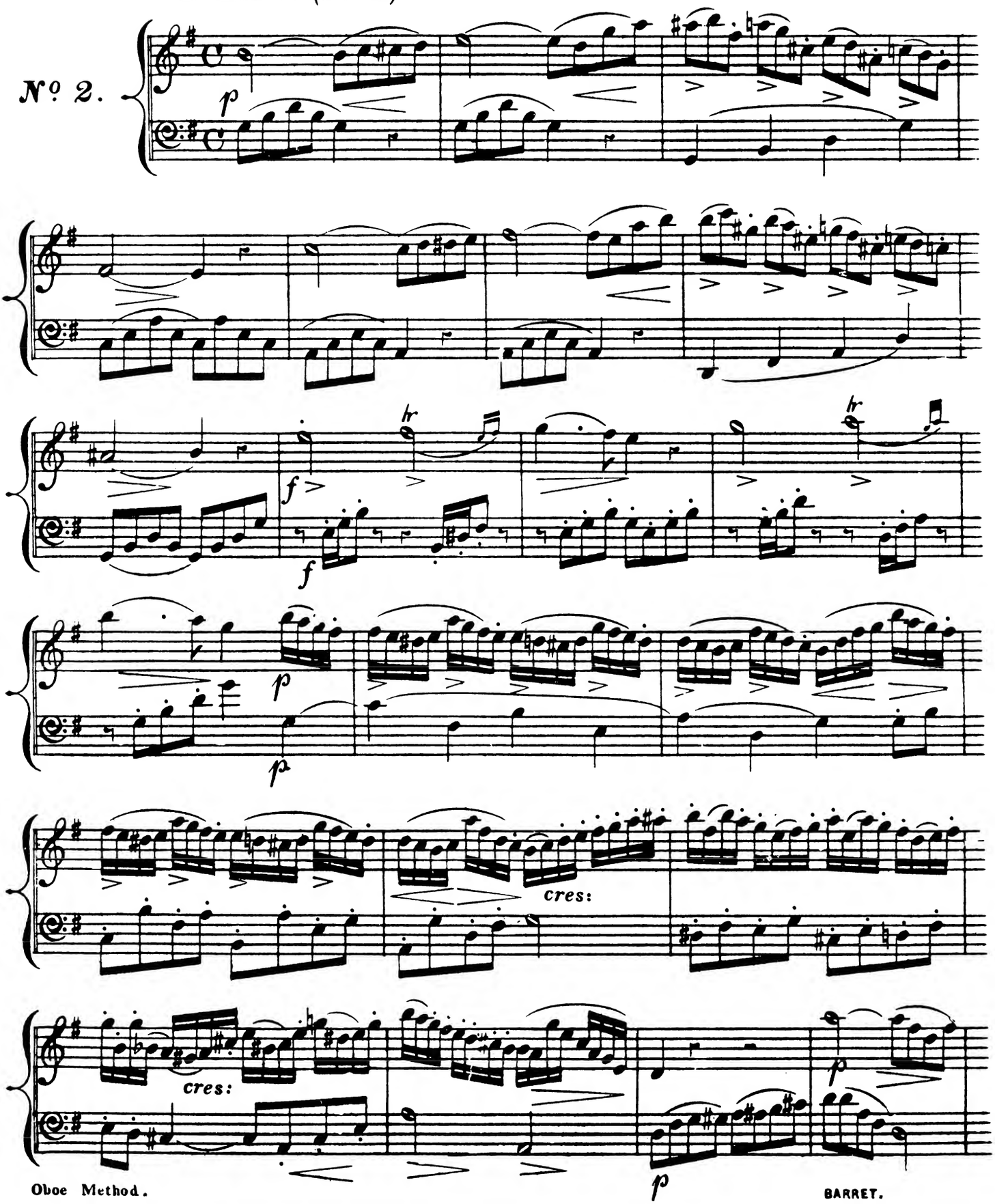

f
5
FINE
f
dim - - - -
dim:
3
dim:
sf
sf
p
p

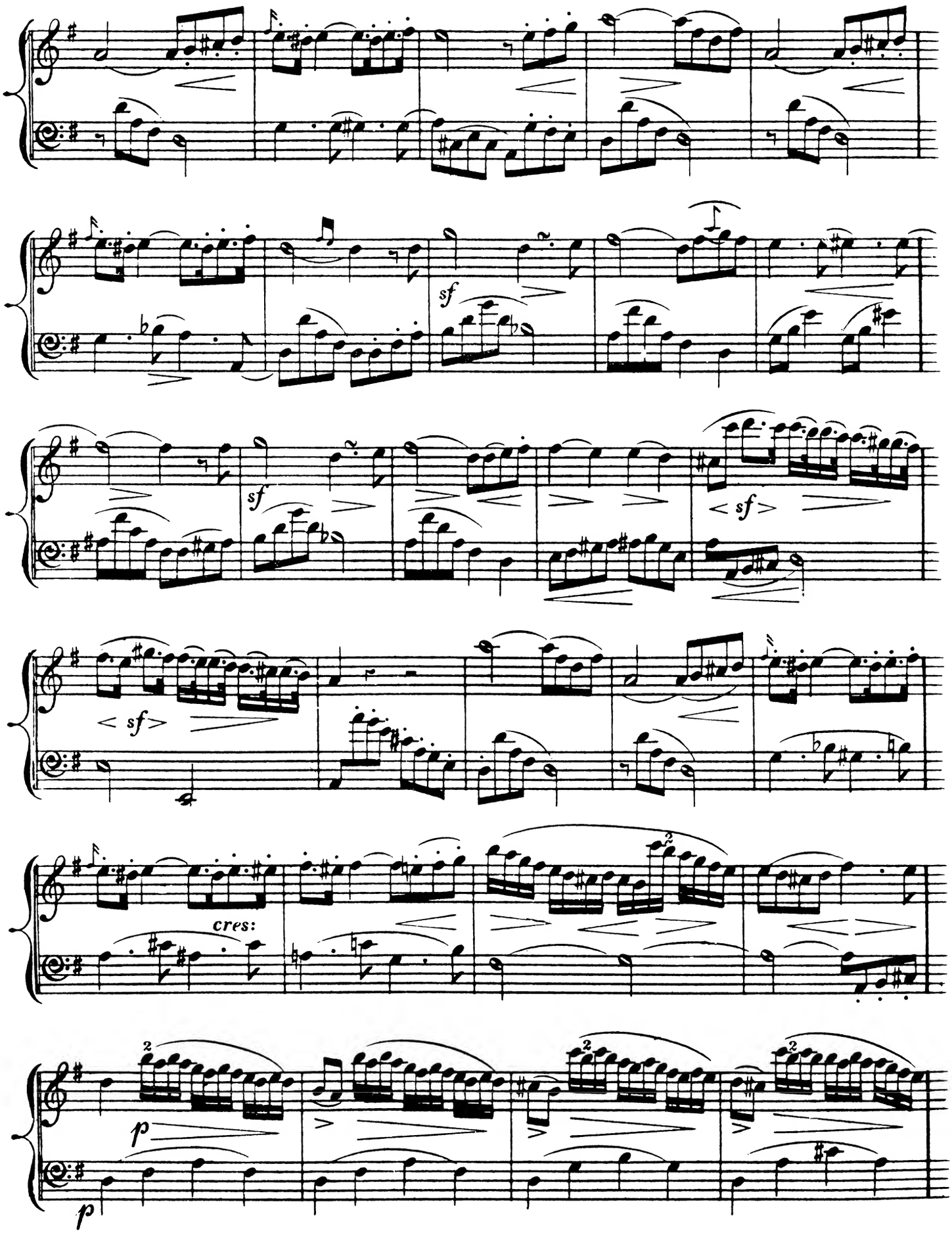

sf
sf
sf
p
cres:
dim
p
sf
calando.
ritard:
sf
dim
D.C.

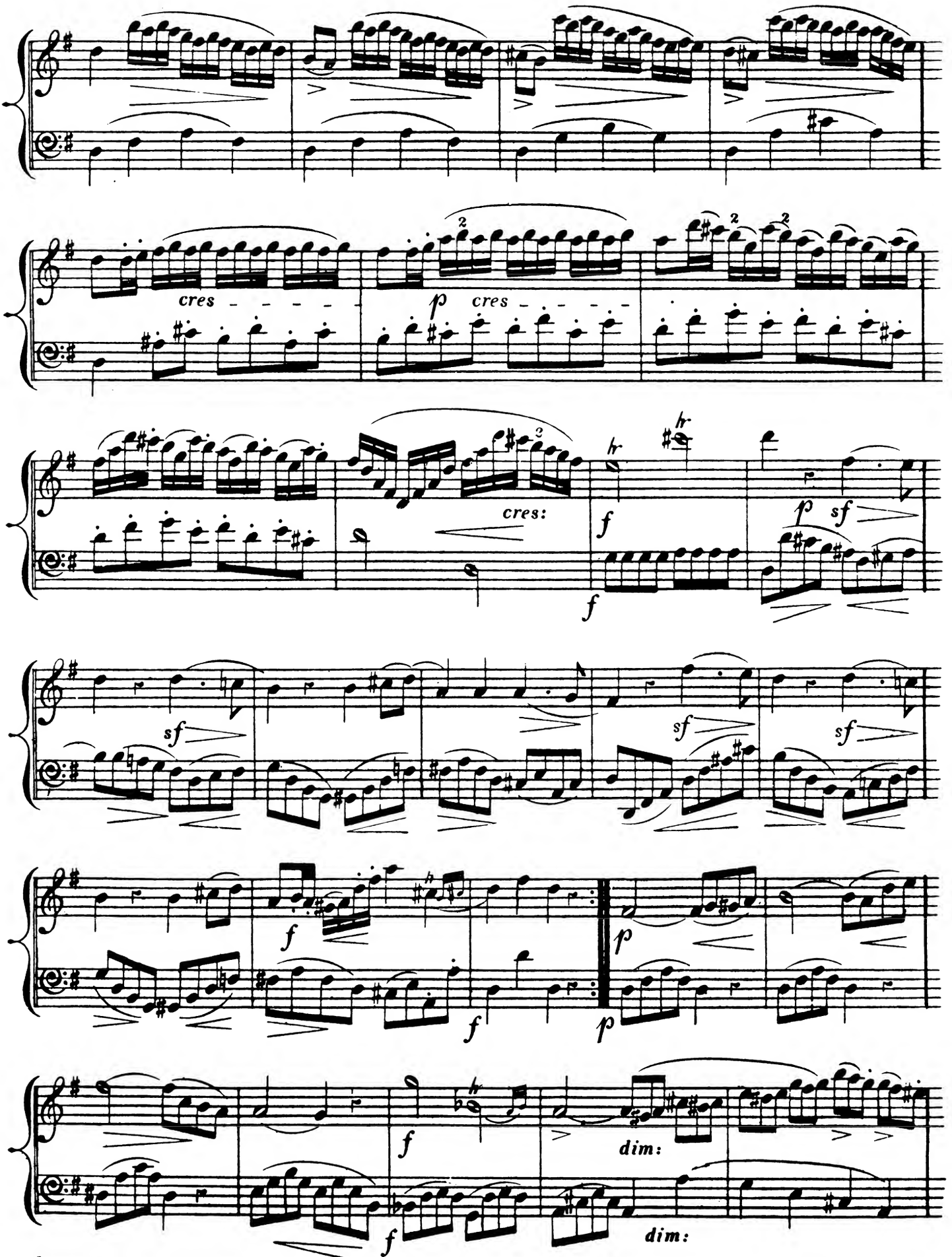
SONATA.

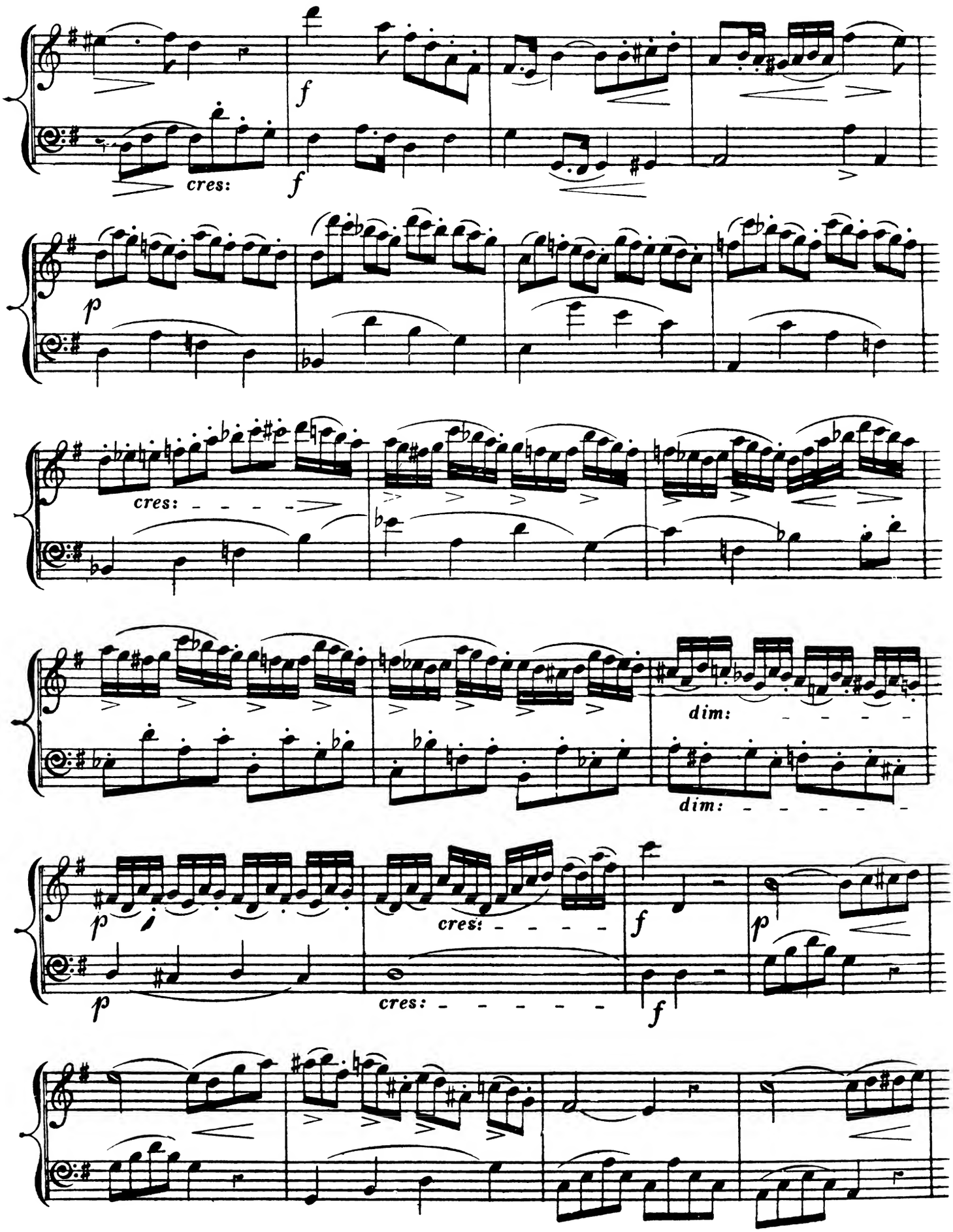
MODERATO. (♩ = 104.)

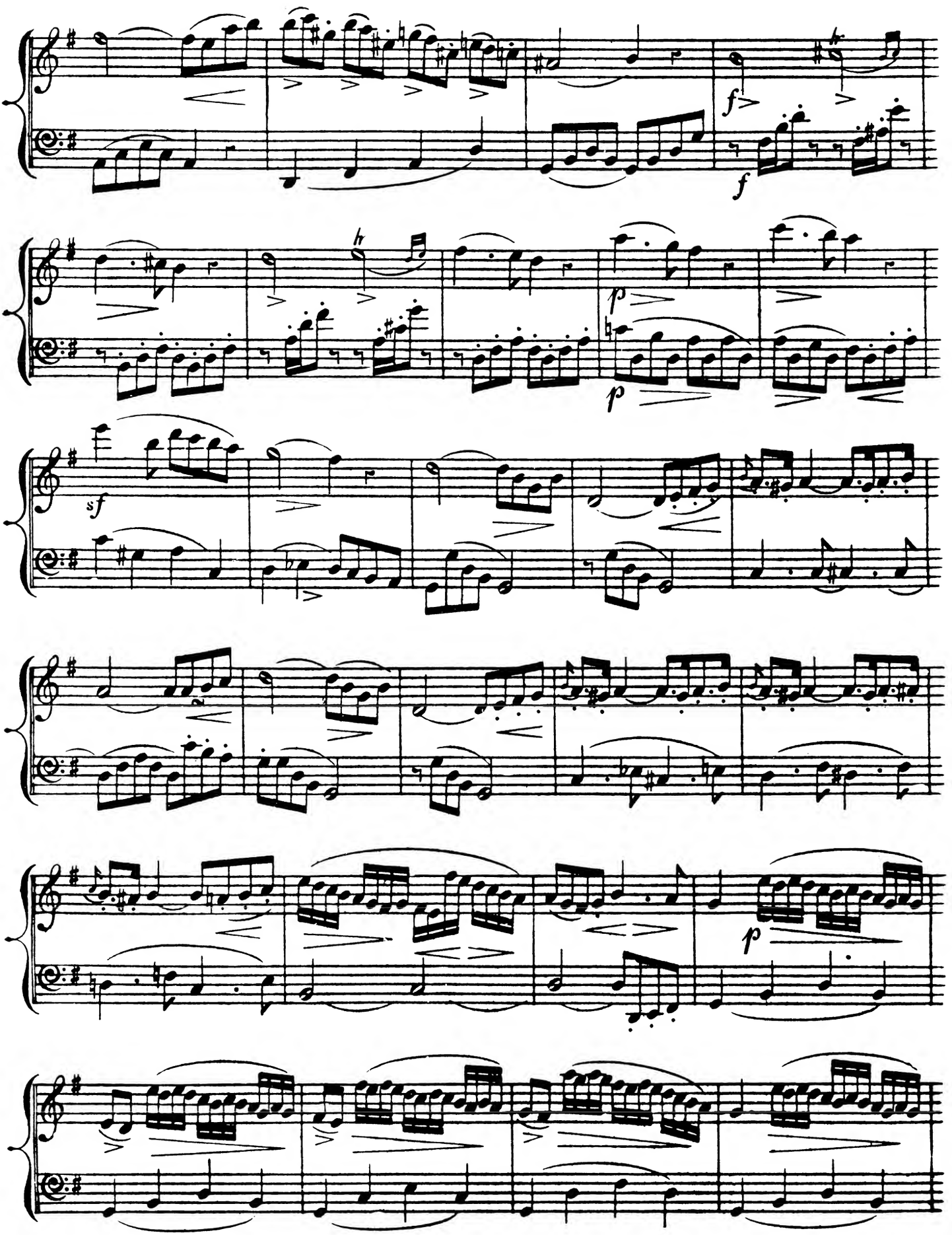
No. 2.

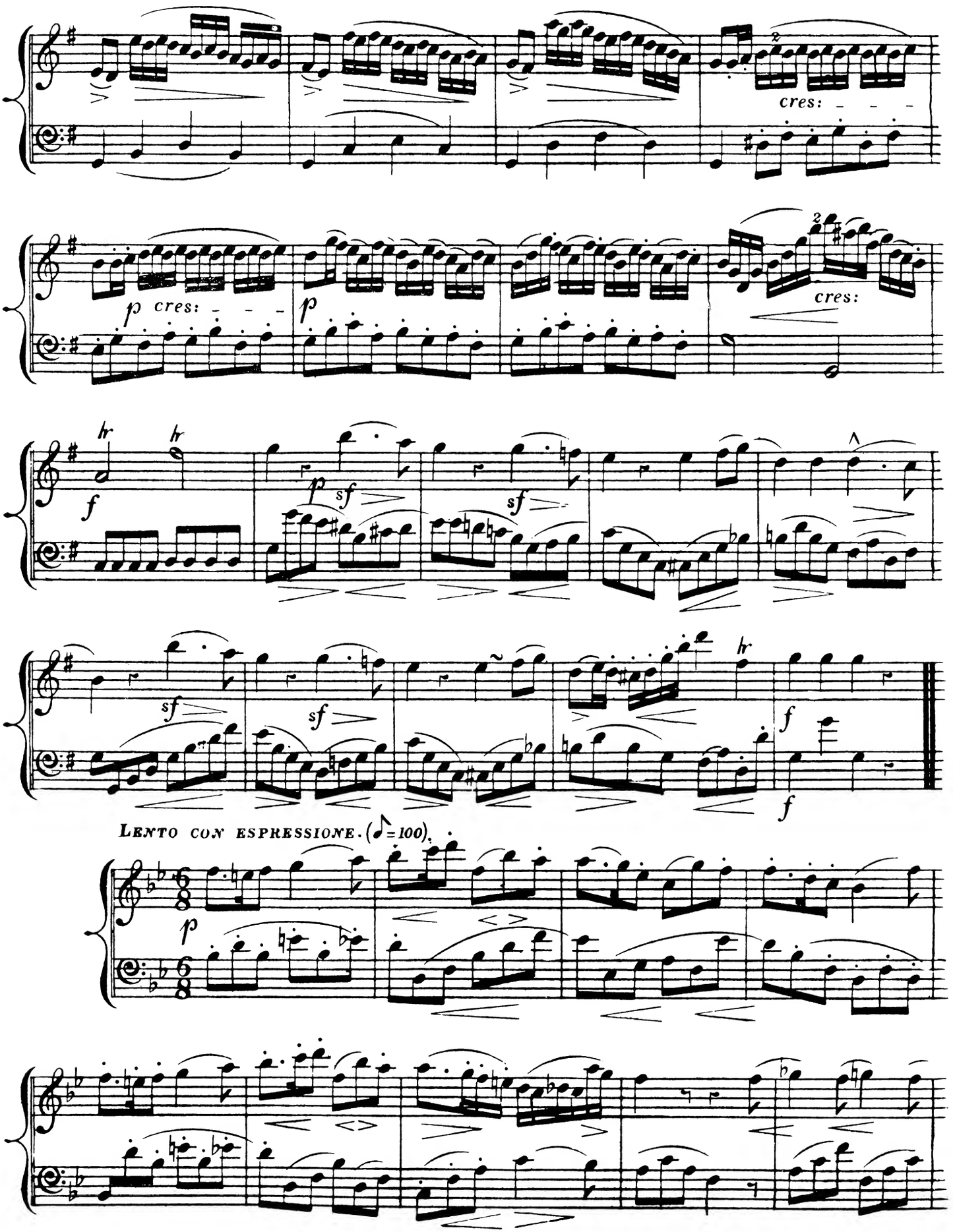


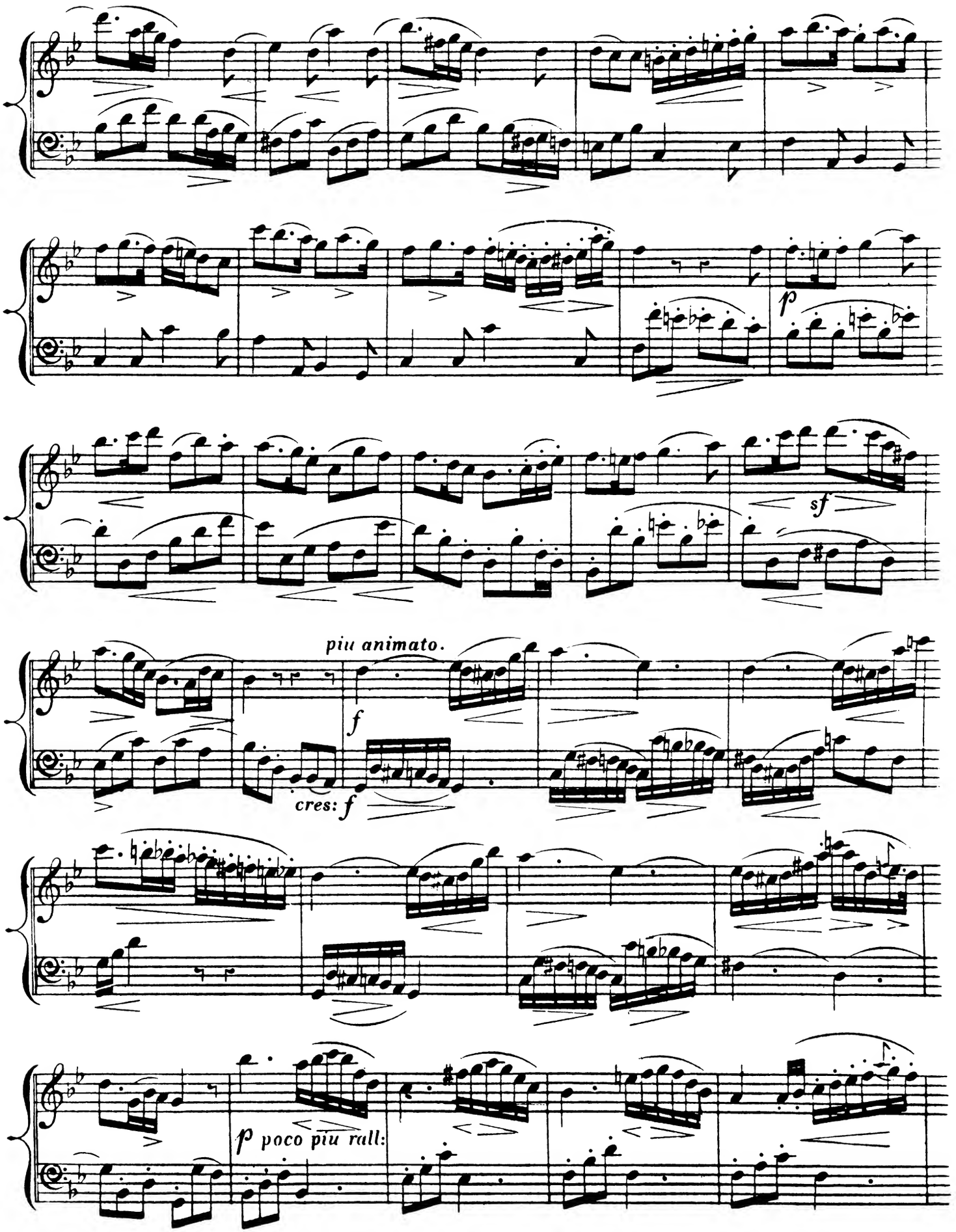

sf
sf
sf
sf
cres:
2
2
2
2
p
p

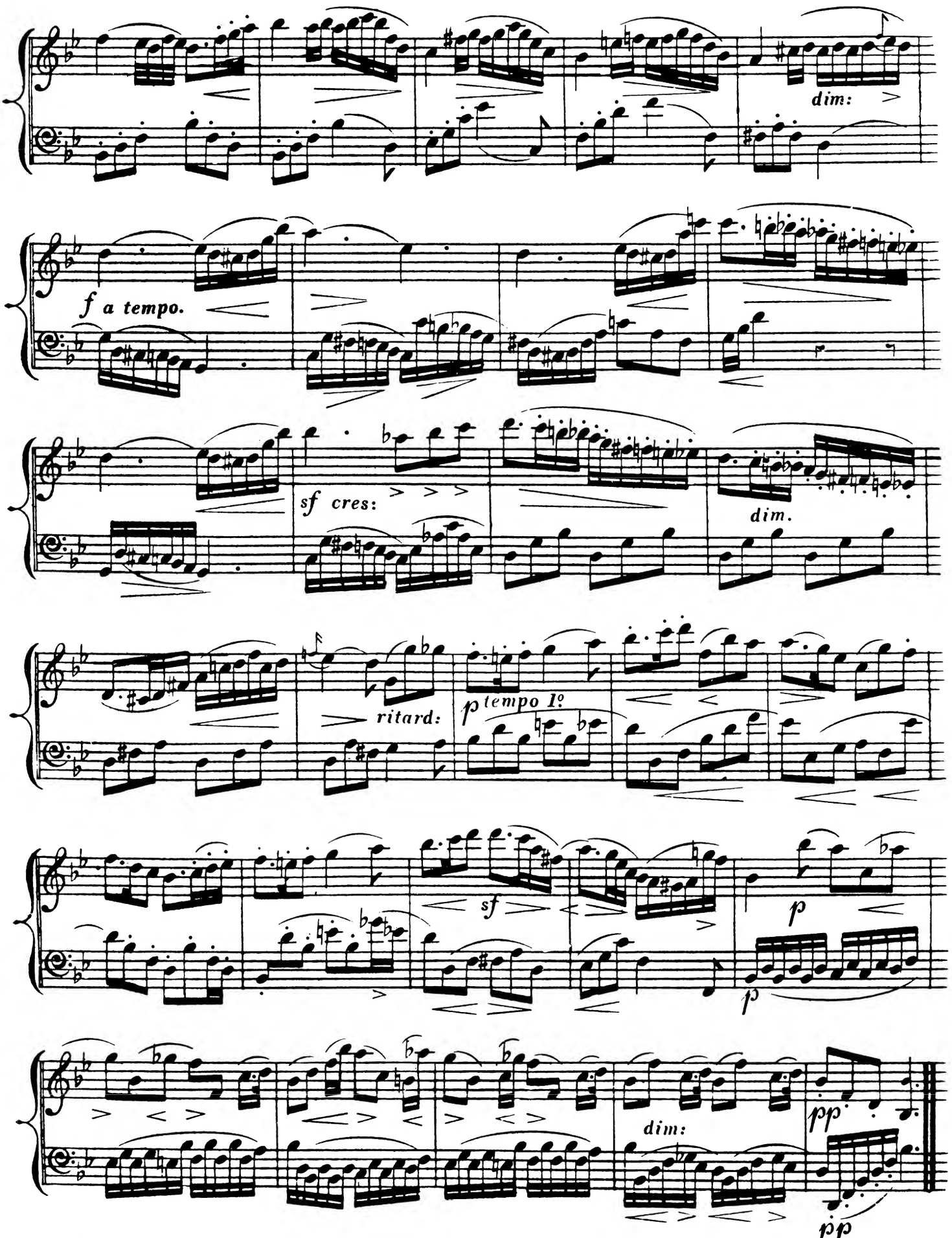

cres
p
cres
cres:
f
p
sf
sf
sf
sf
f
f
p
p
f
f
dim:
dim:


f
cres:
f
p
cres:
dim:
dim:
p
cres:
f
p
p
cres:
f


f
f
p
p
sf
p

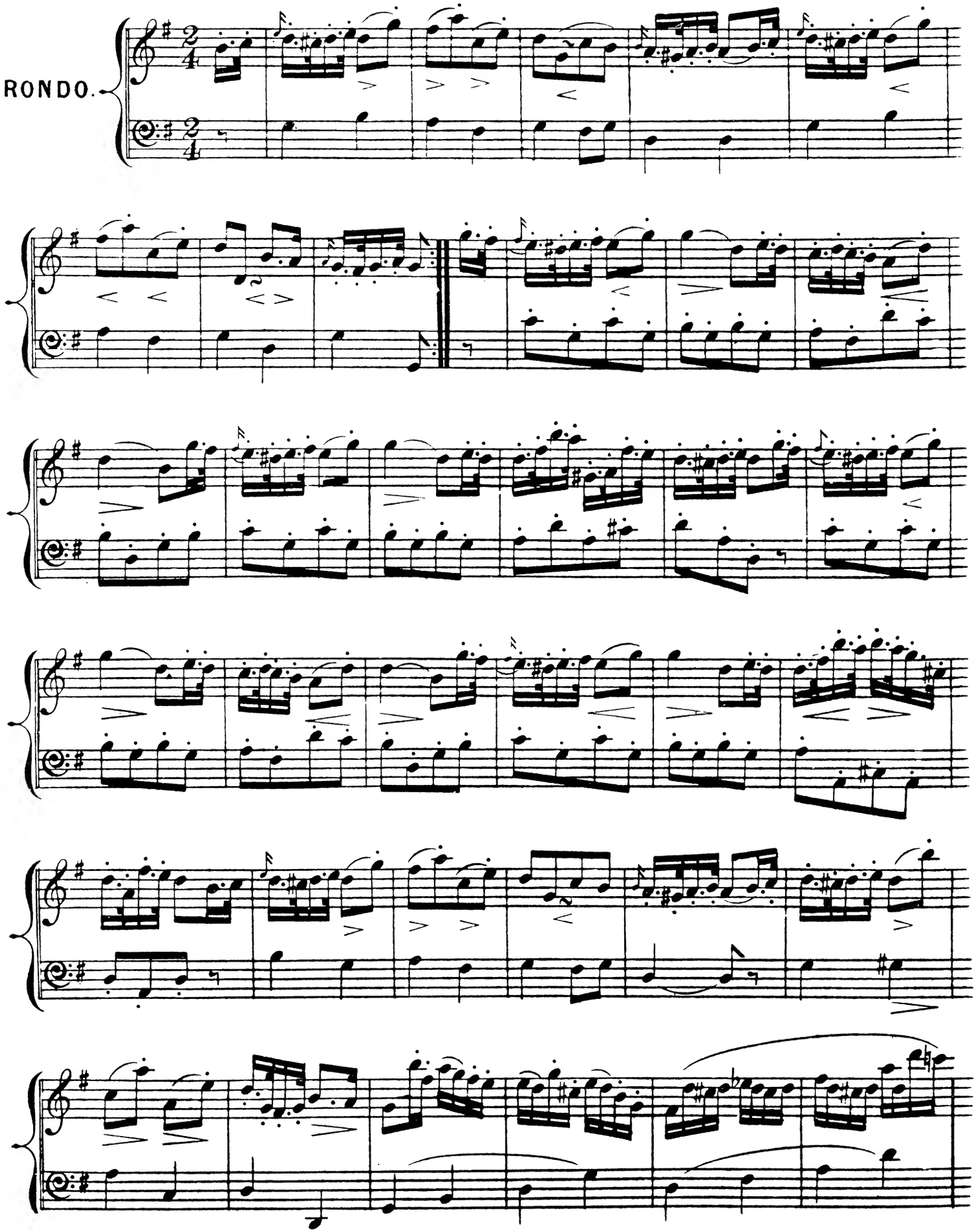

cres: - - -
p cres: - - -
p
cres:
hr
hr
f
p
sf
sf
sf
sf
f
f
LENTO CON ESPRESSIONE. (♪=100).
p

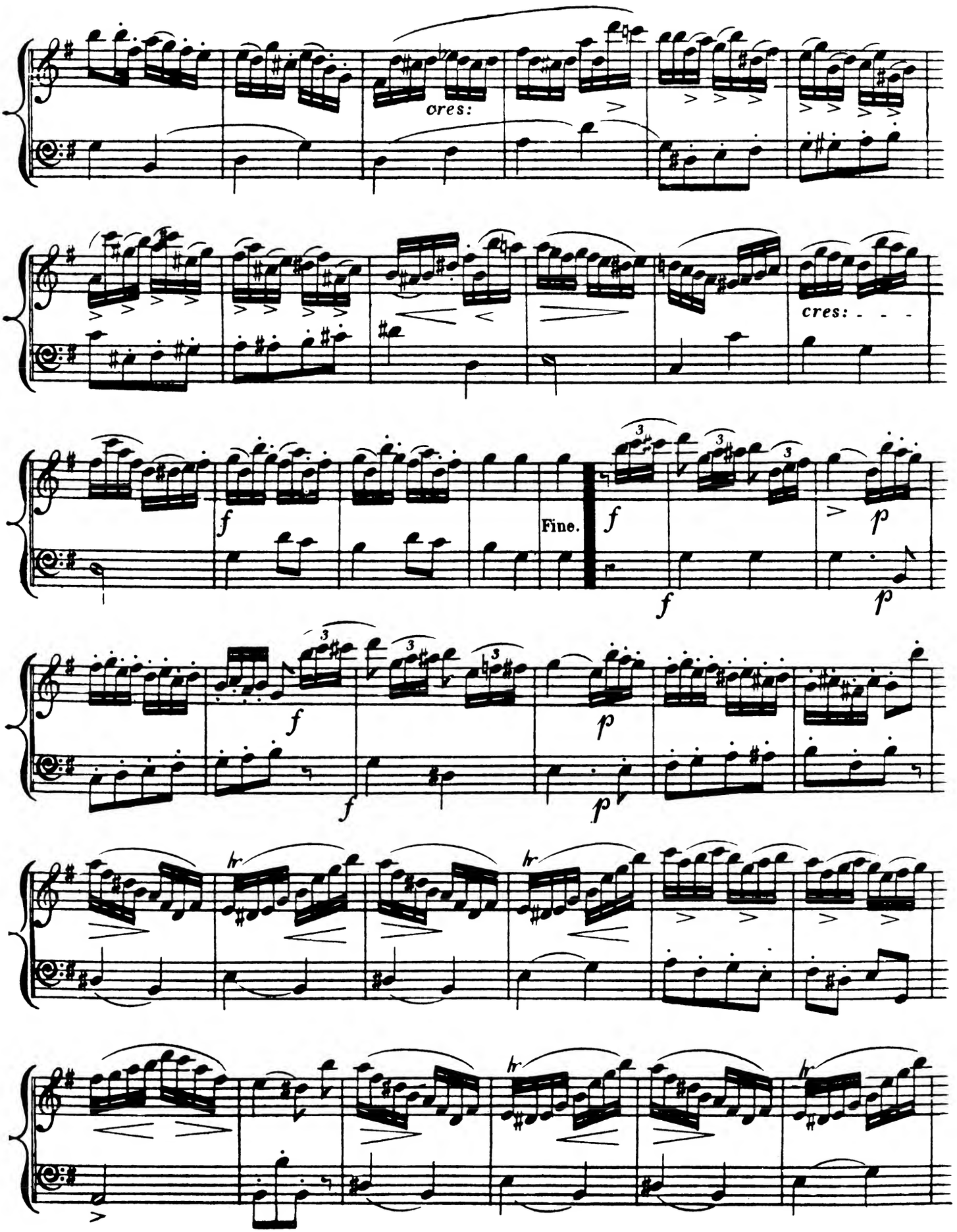

p
sf
piu animato.
f
cres: f
p poco piu rall:

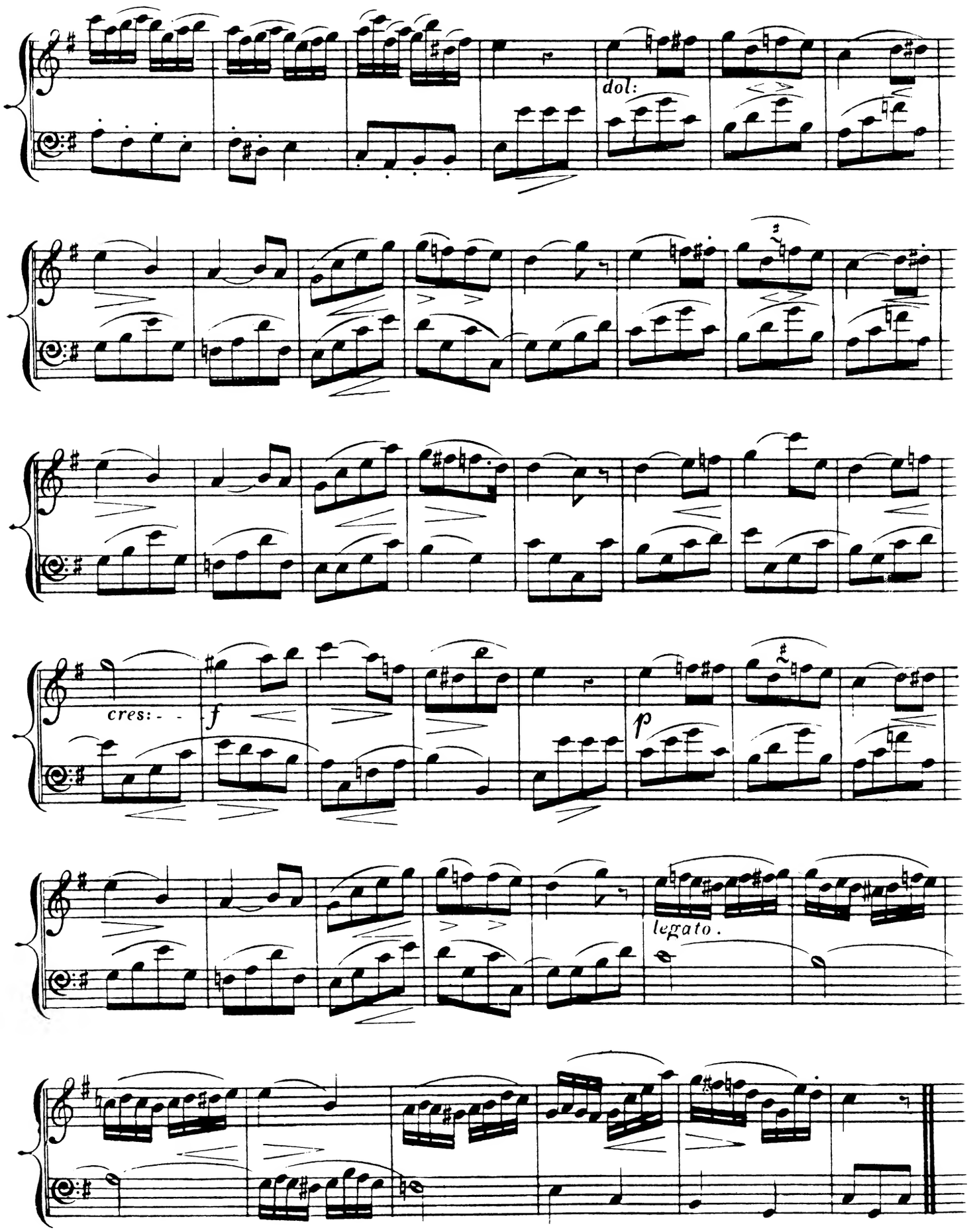

dim:
f a tempo.
sf cres:
dim.
ritard:
p tempo 1º
sf
p
p
dim:
pp
pp

ALLEGRO. (♩ = 96.)

RONDO.



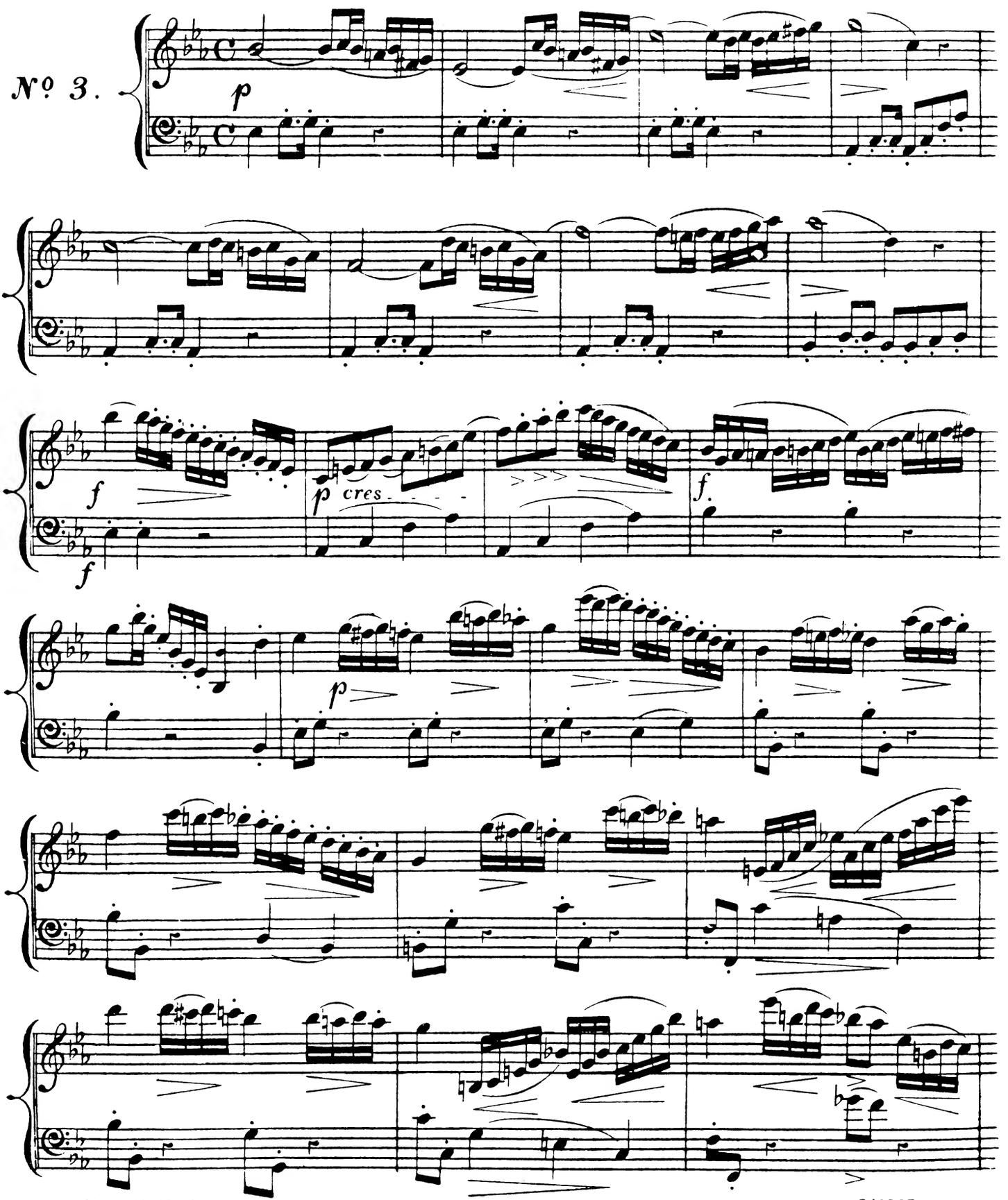

cres:
cres:
Fine.
hr
hr
hr
hr

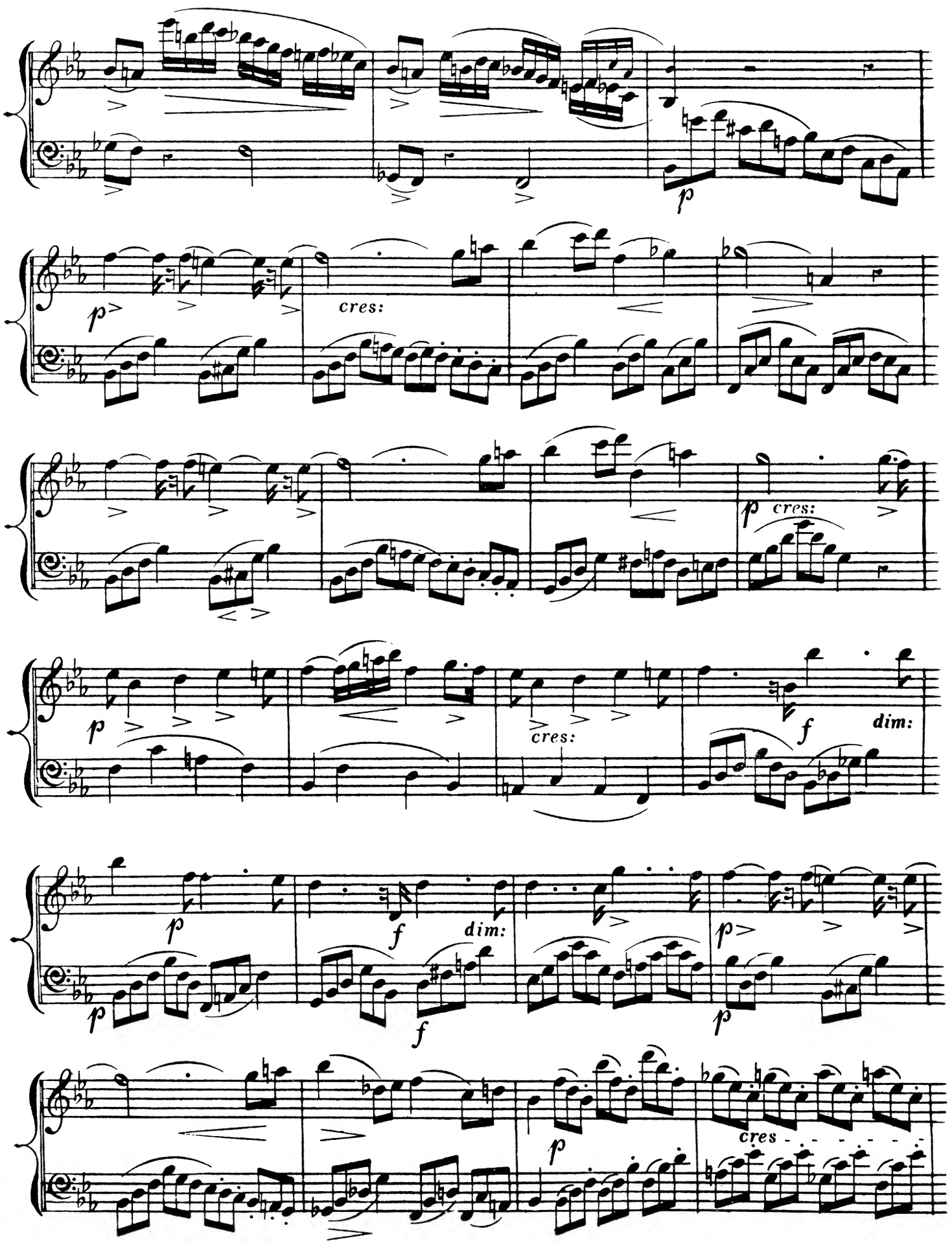

dol:
cres:
f
p
legato.
D.C.

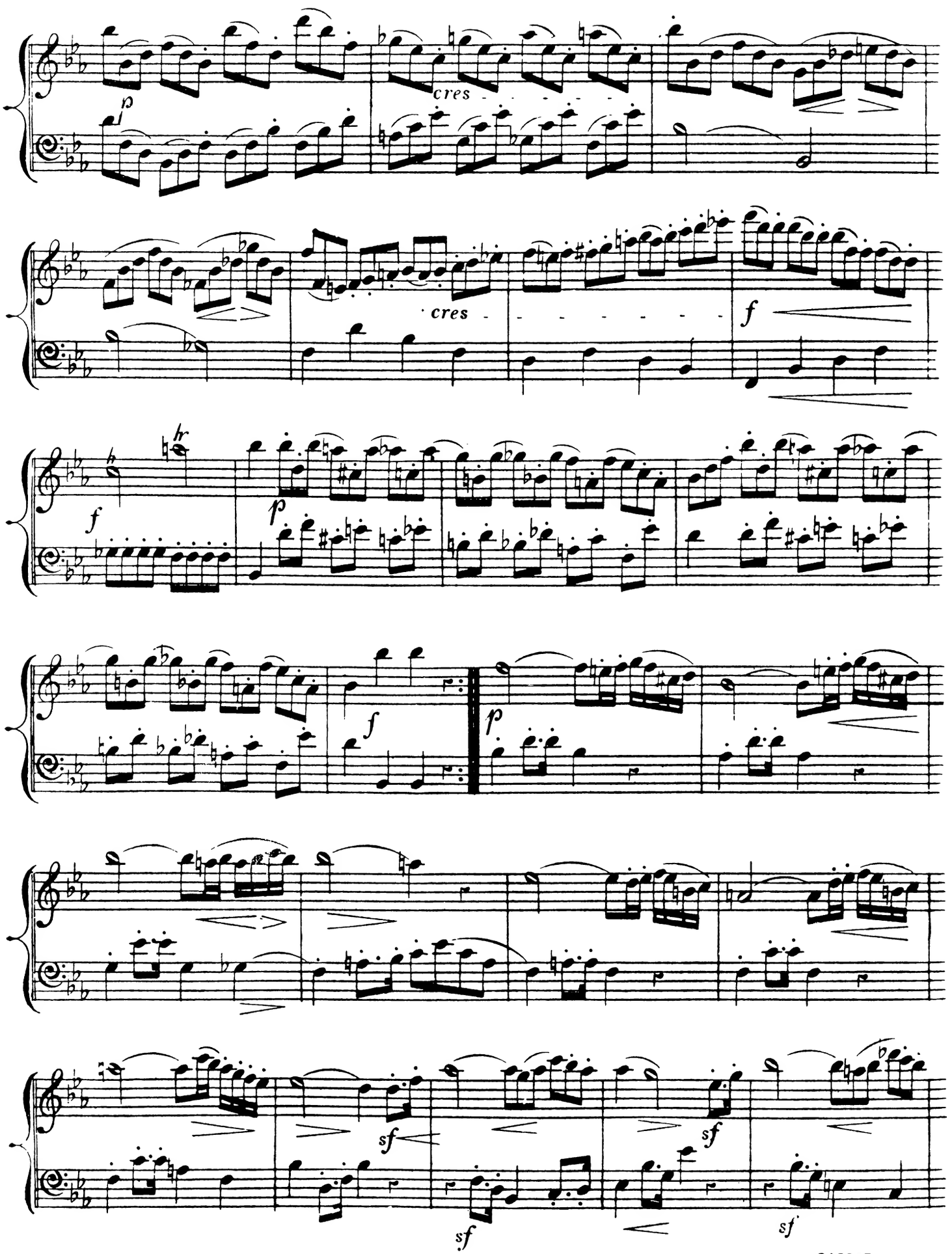
SONATA.

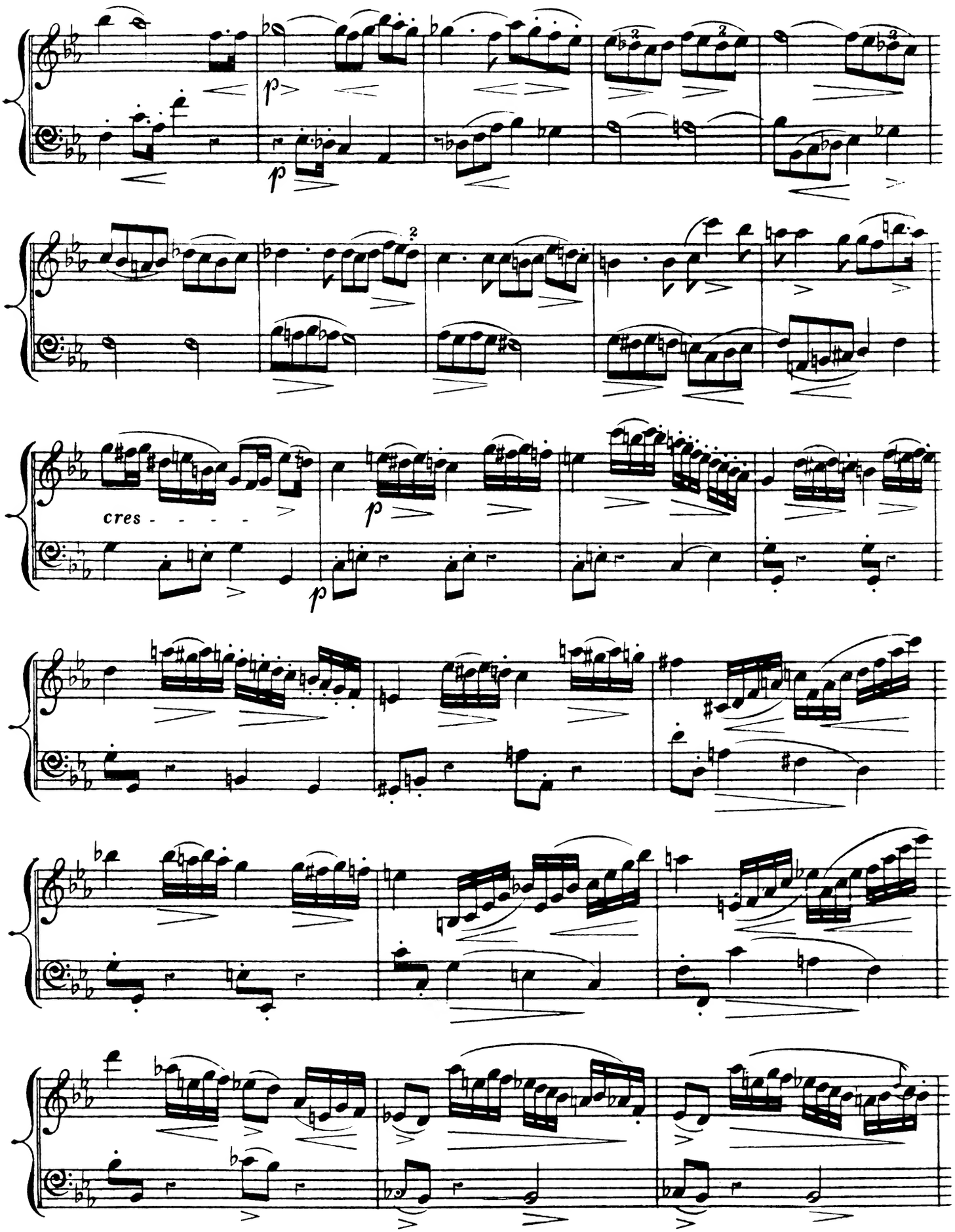
ALLEGRO MAESTOSO. (♩ = 100)

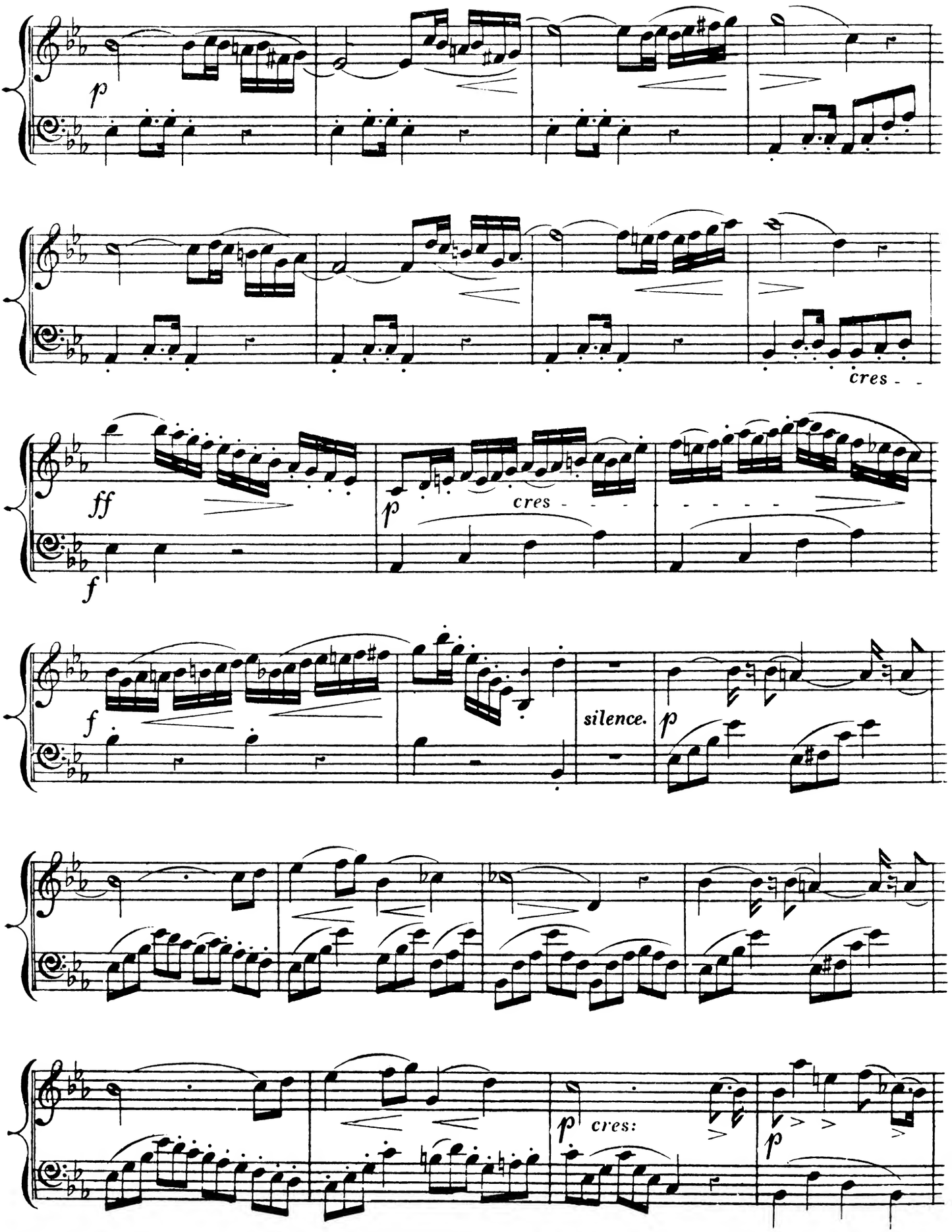
Nº 3.

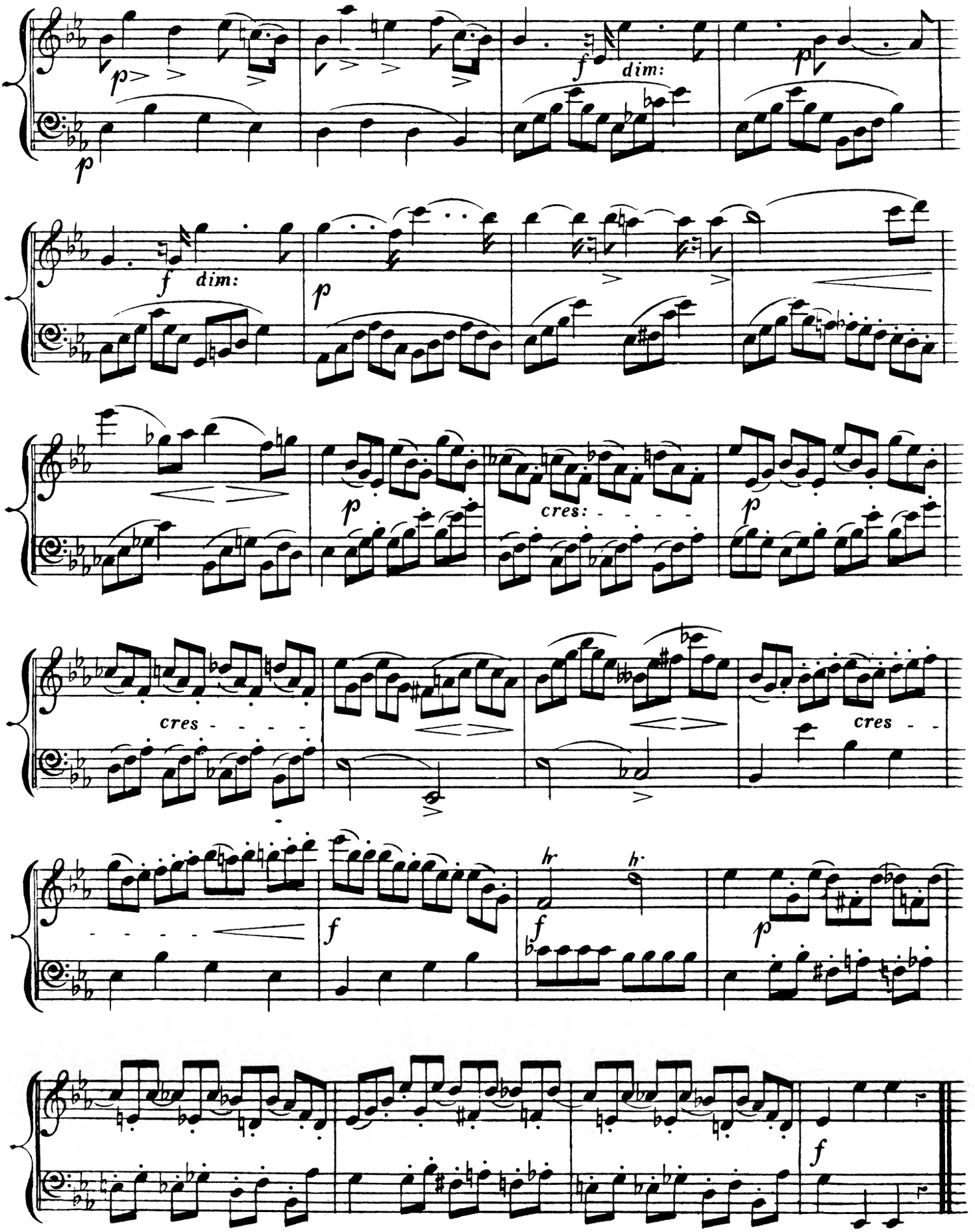


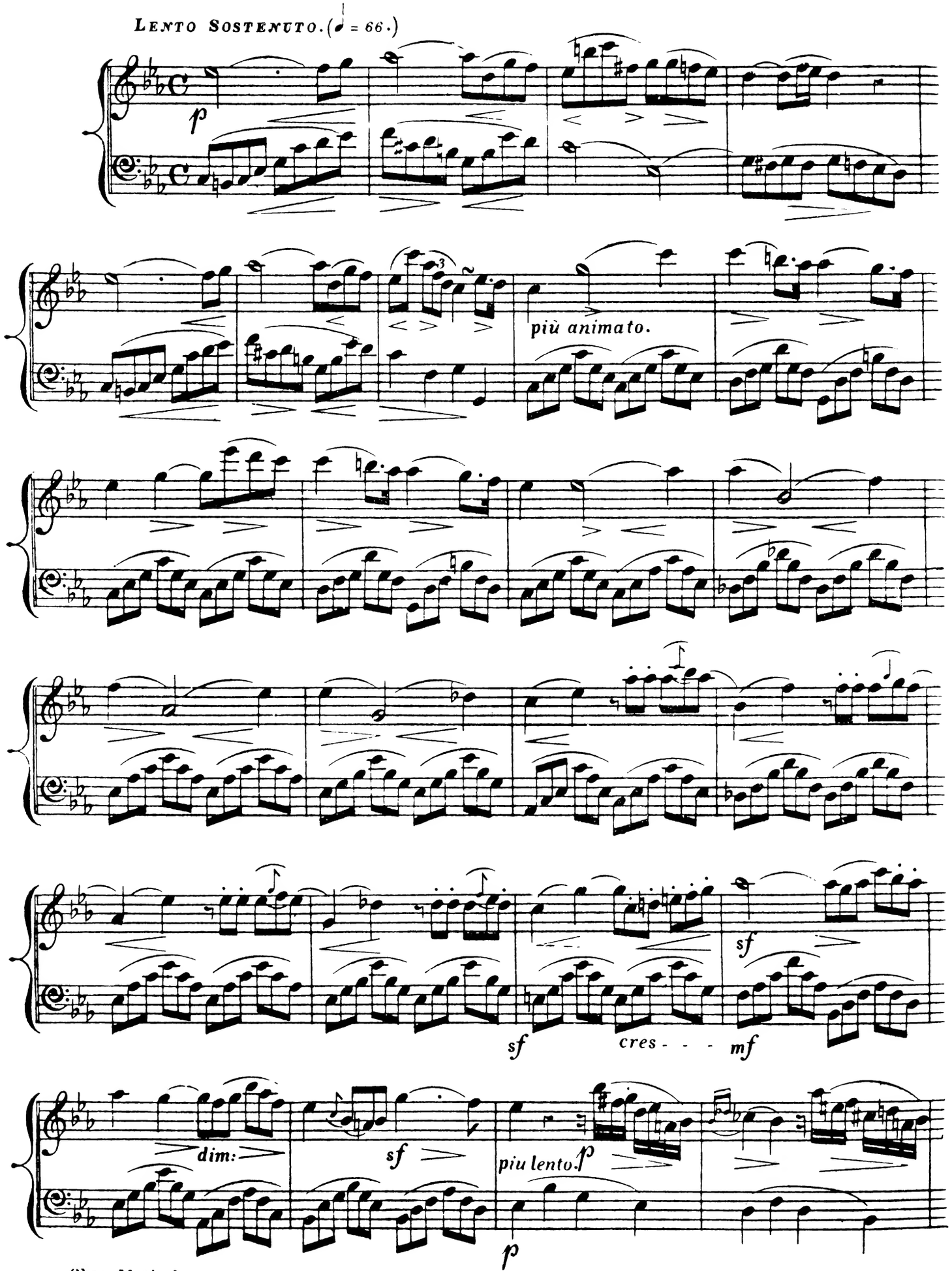

cres:
cres:
cres:
dim:
dim:
cres

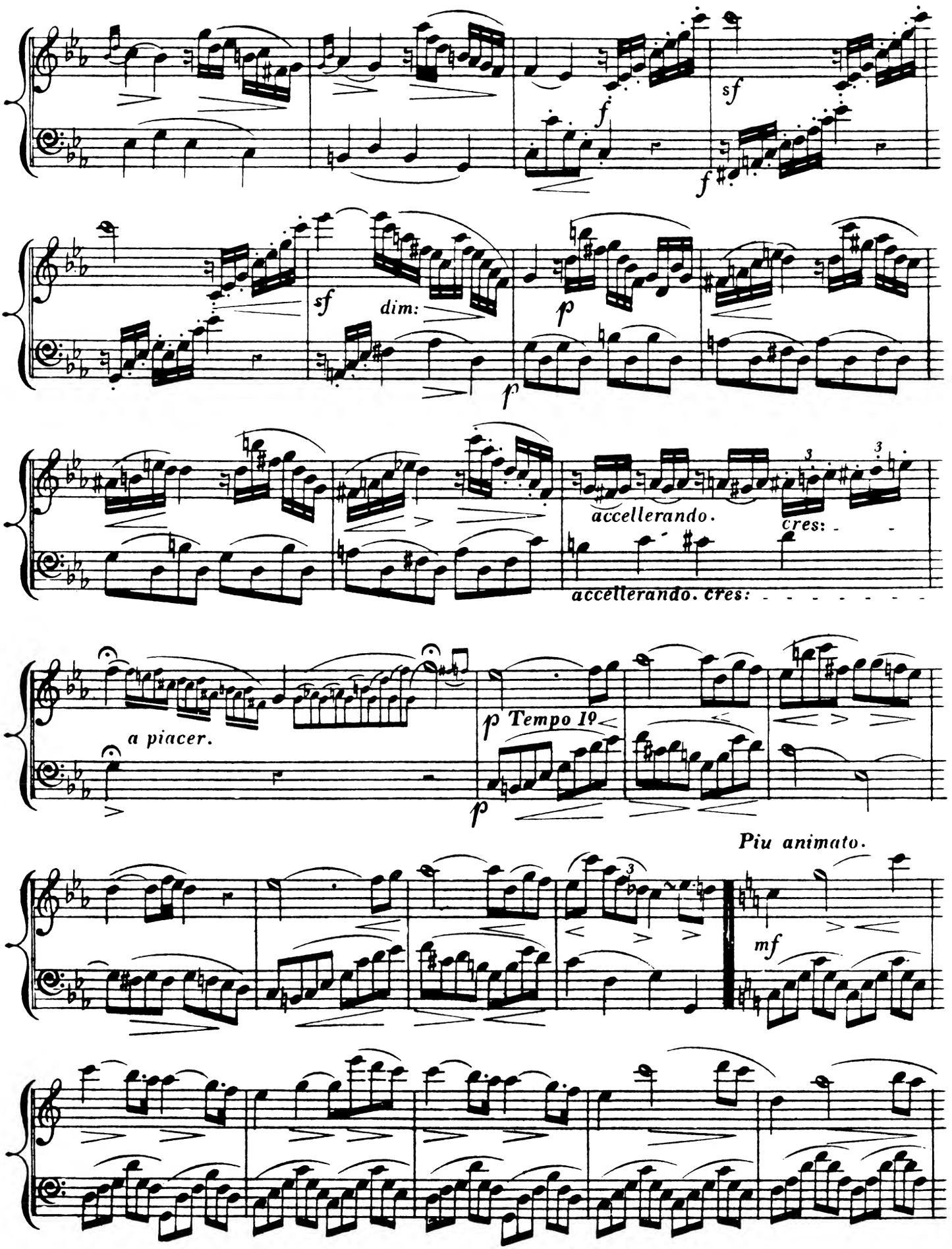

p
cres
cres
f
hr
f
p
f
p
sf
sf
sf
sf

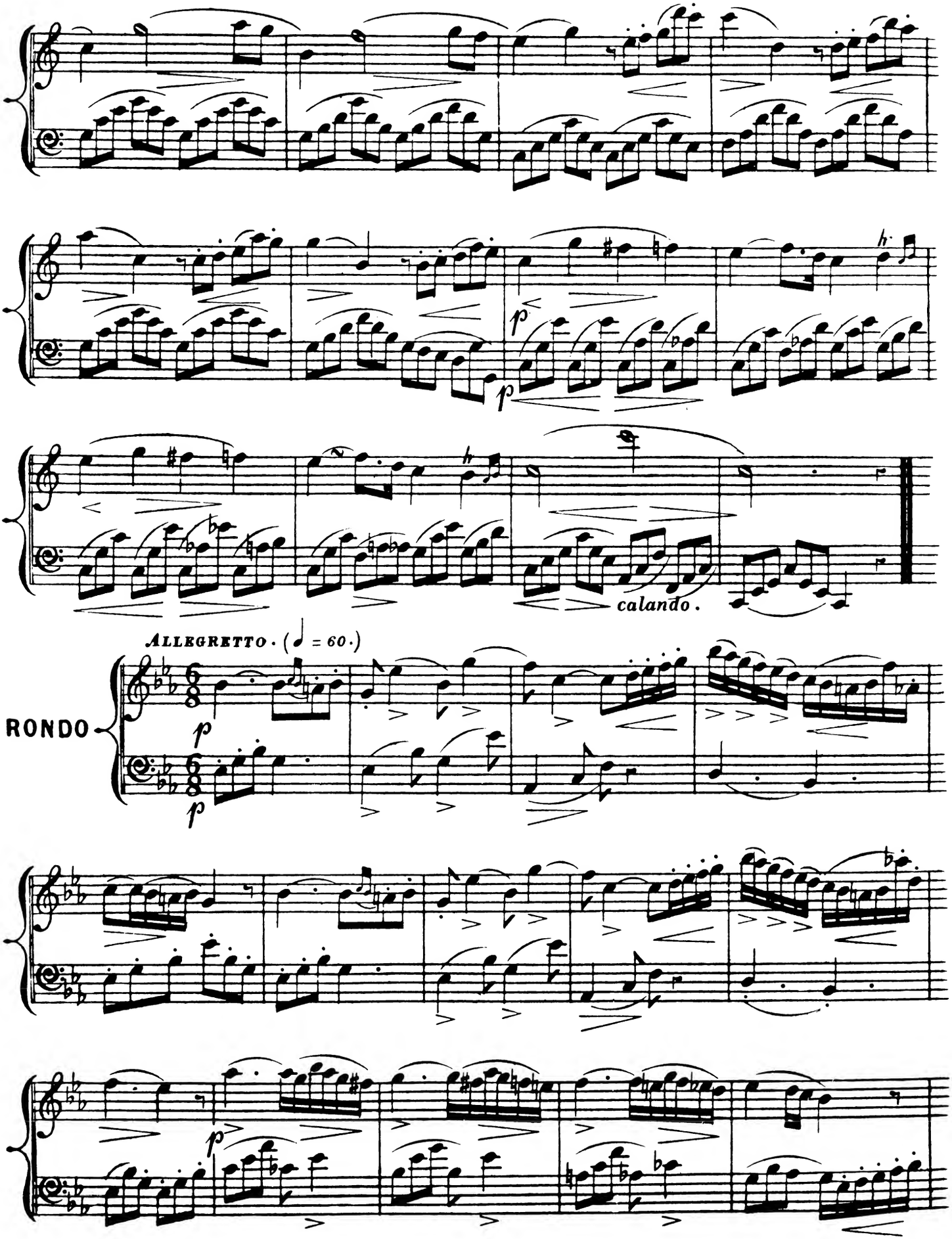

p
p
cres - - - - -
p
p

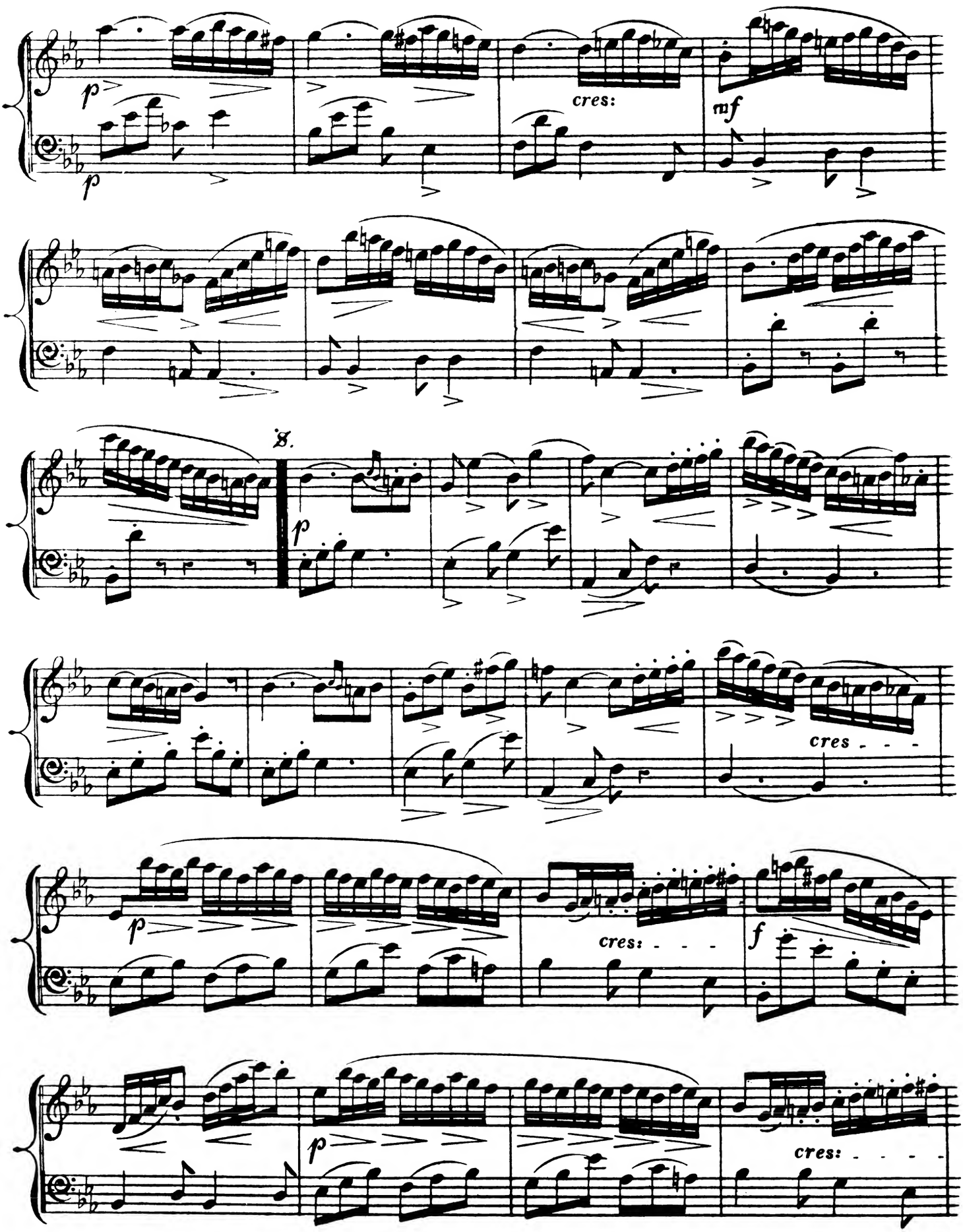

p
cres - -
ff
f
p
cres - - - -
f
silence.
p
p
cres:
p

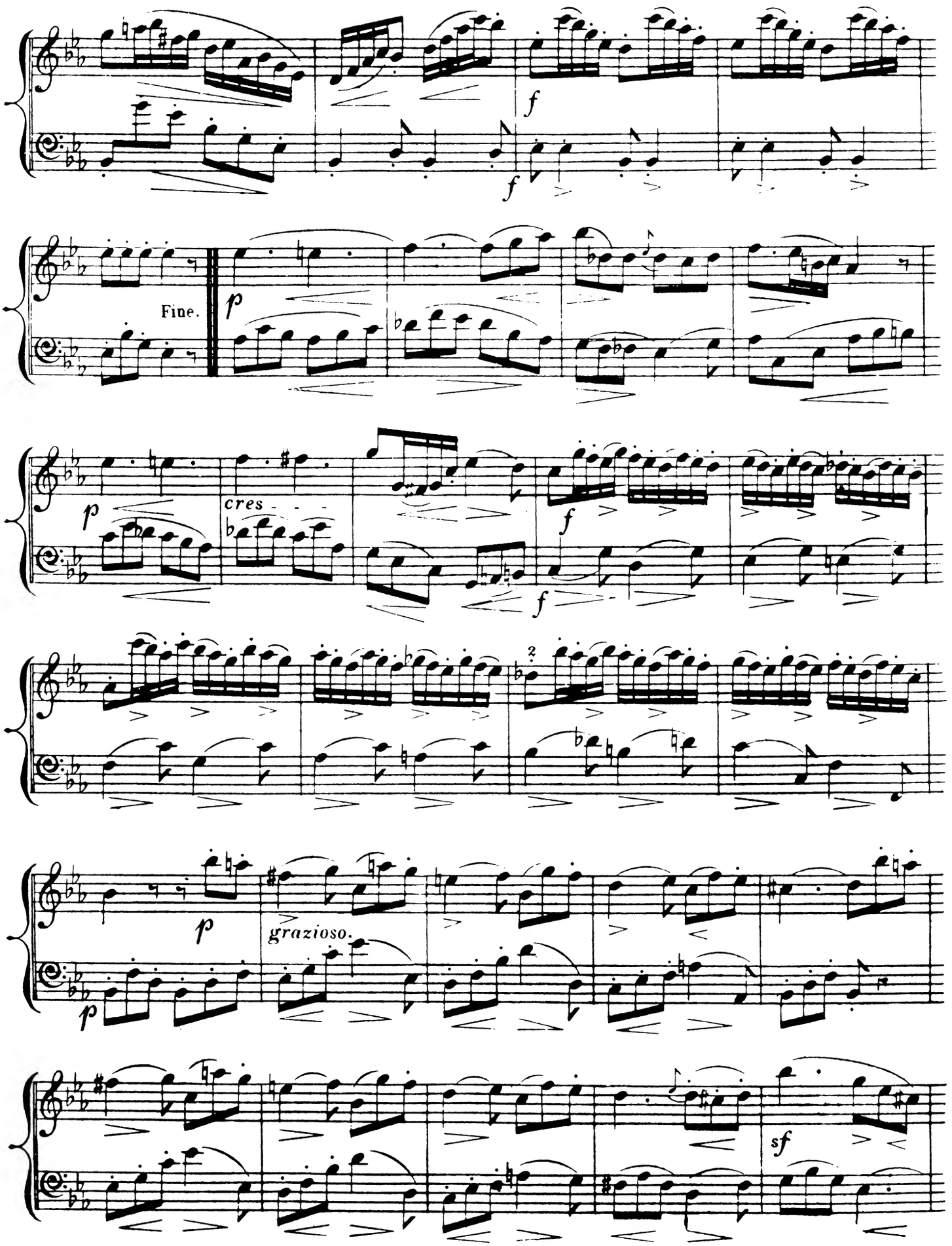

p
f
dim:
p
f
dim:
p
cres:
p
cres
cres
f
hr
hr
f
p
f

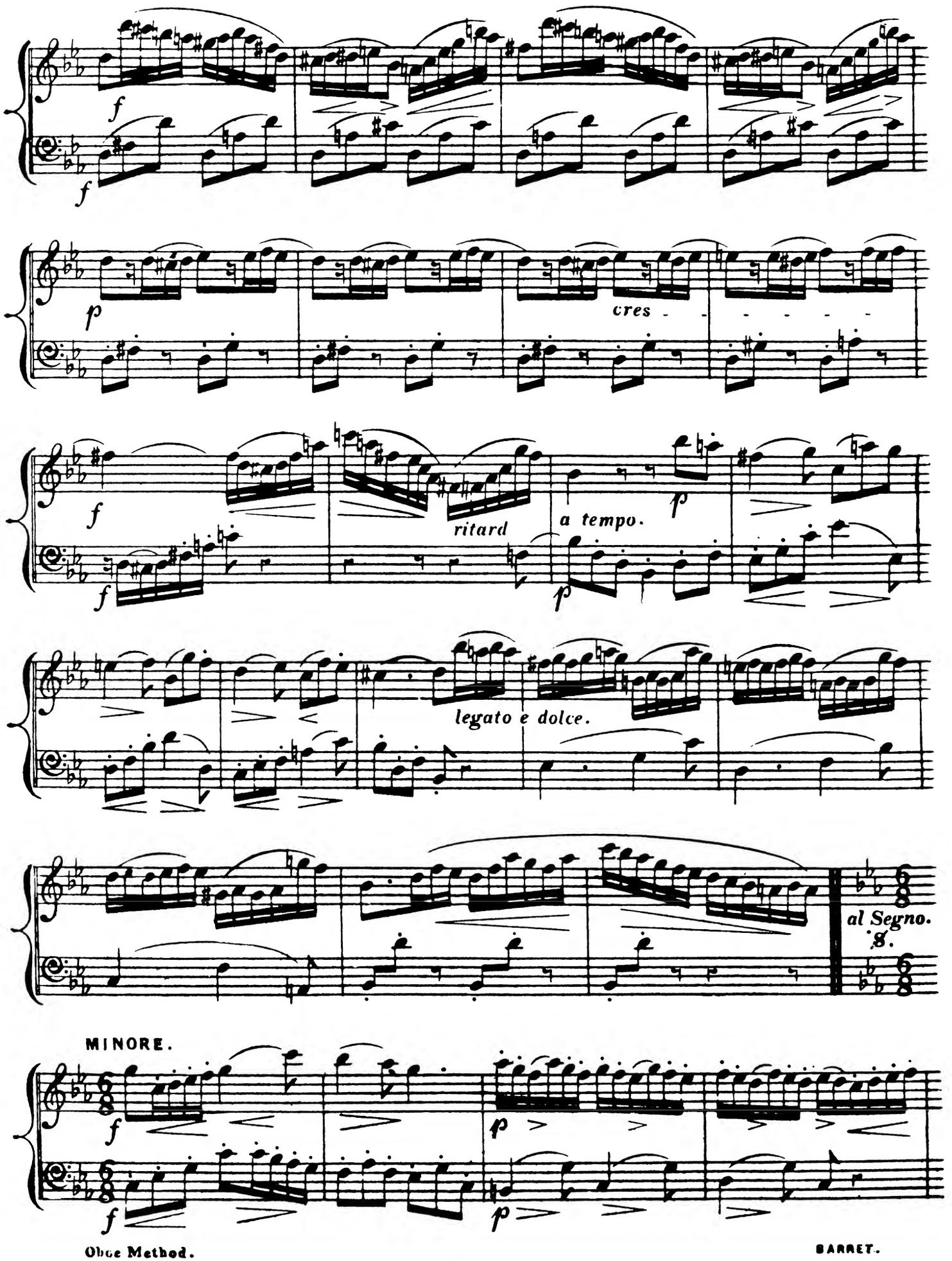

LENTO SOSTENUTO. (♩ = 66.)
p
più animato.
sf
sf
cres - - - mf
dim:
sf
piu lento.
p
p

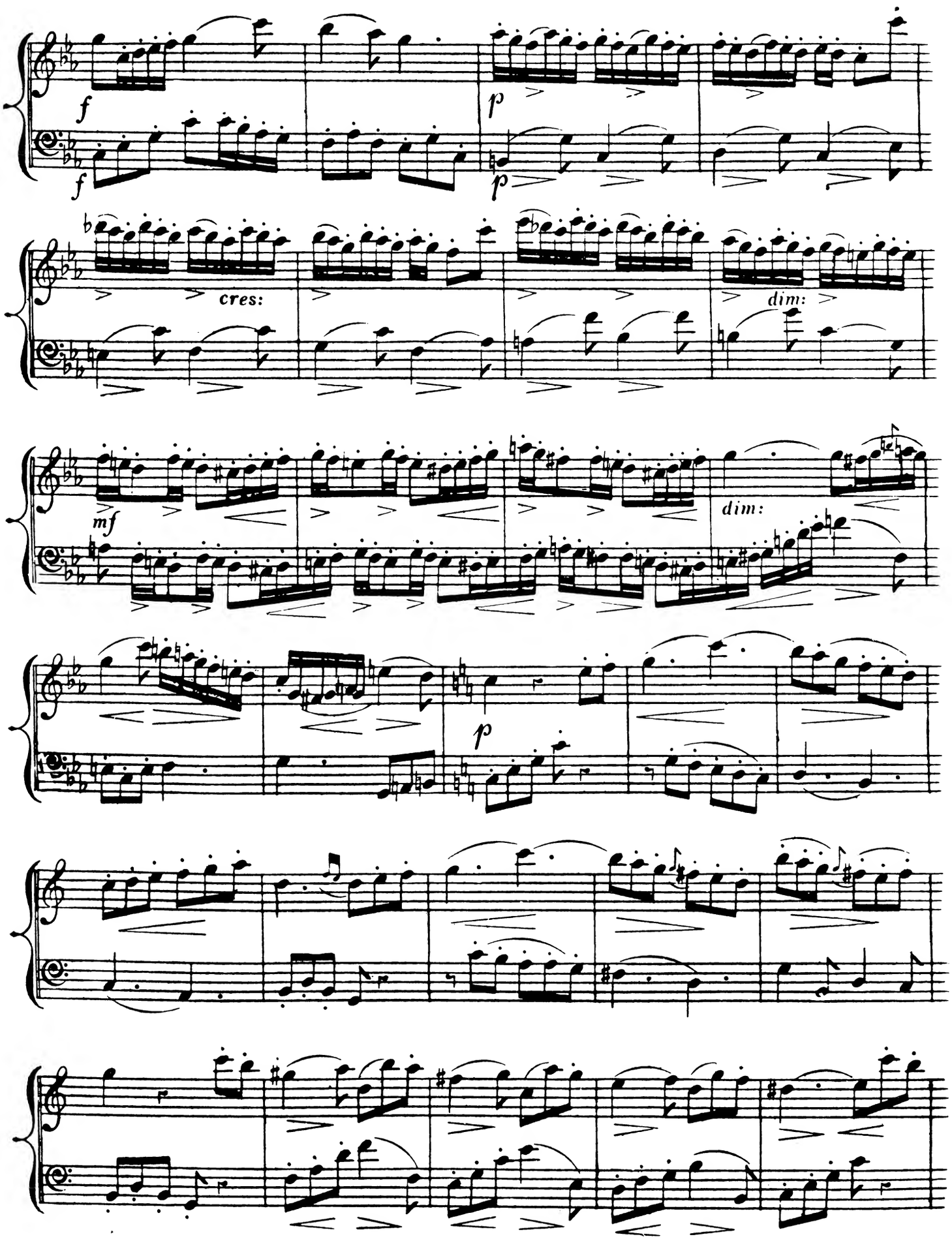

sf
f
f
sf
dim:
p
p
accellerando.
cres:
accellerando. cres:
a piacer.
p Tempo 1º
p
Piu animato.
mf

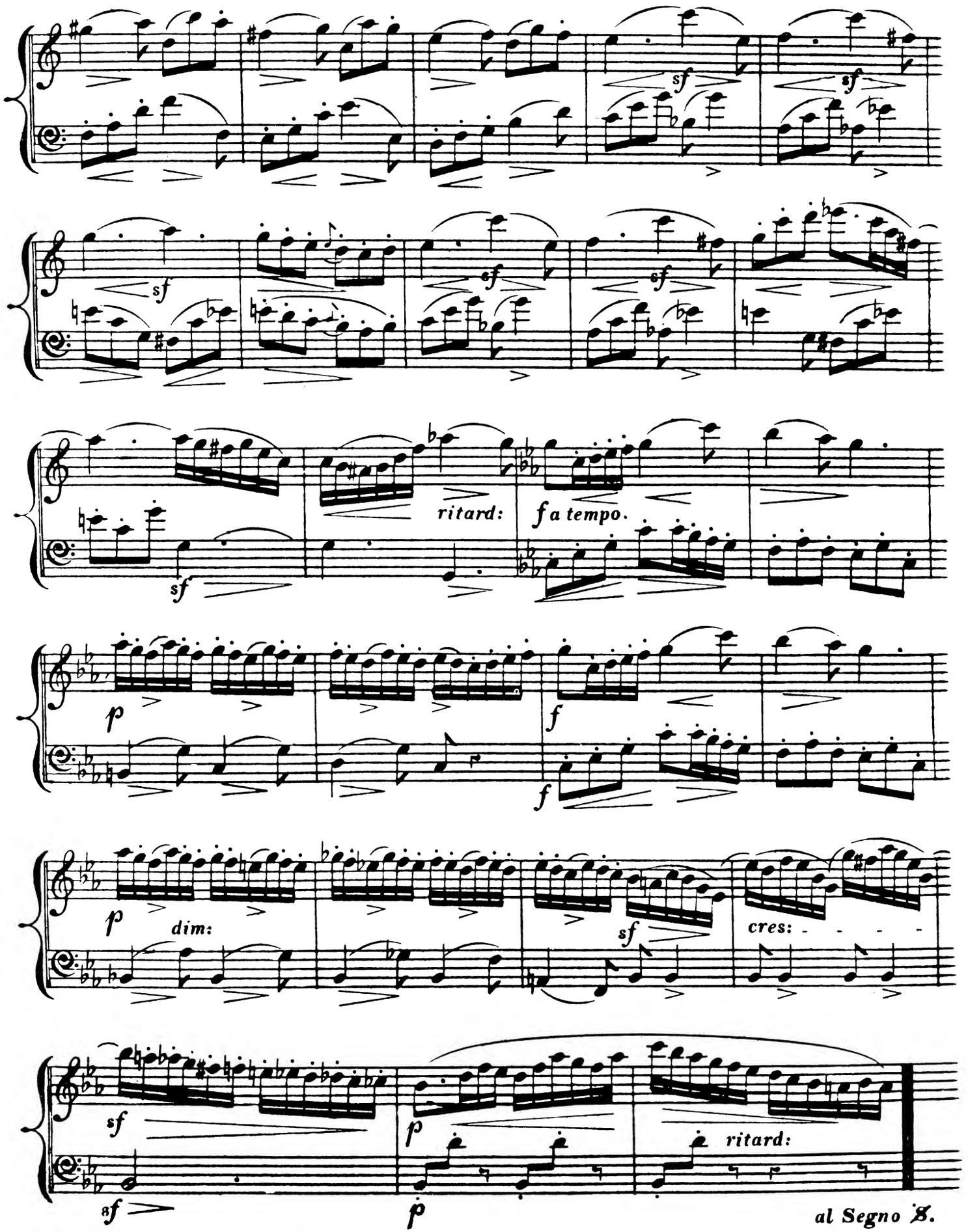

p
p
calando.
ALLEGRETTO. (♩ = 60.)
RONDO
p
p
p


p
cres:
mf
8.
p
cres - - -
p
cres: - - -
f
p
cres: - - - -


f
f
Fine.
p
p
cres - - -
f
f
2
p
p
grazioso.
sf


f
f
p
cres - - - - - -
f
ritard
a tempo.
p
f
p
legato e dolce.
al Segno.
S.
MINORE.
f
p
f
p

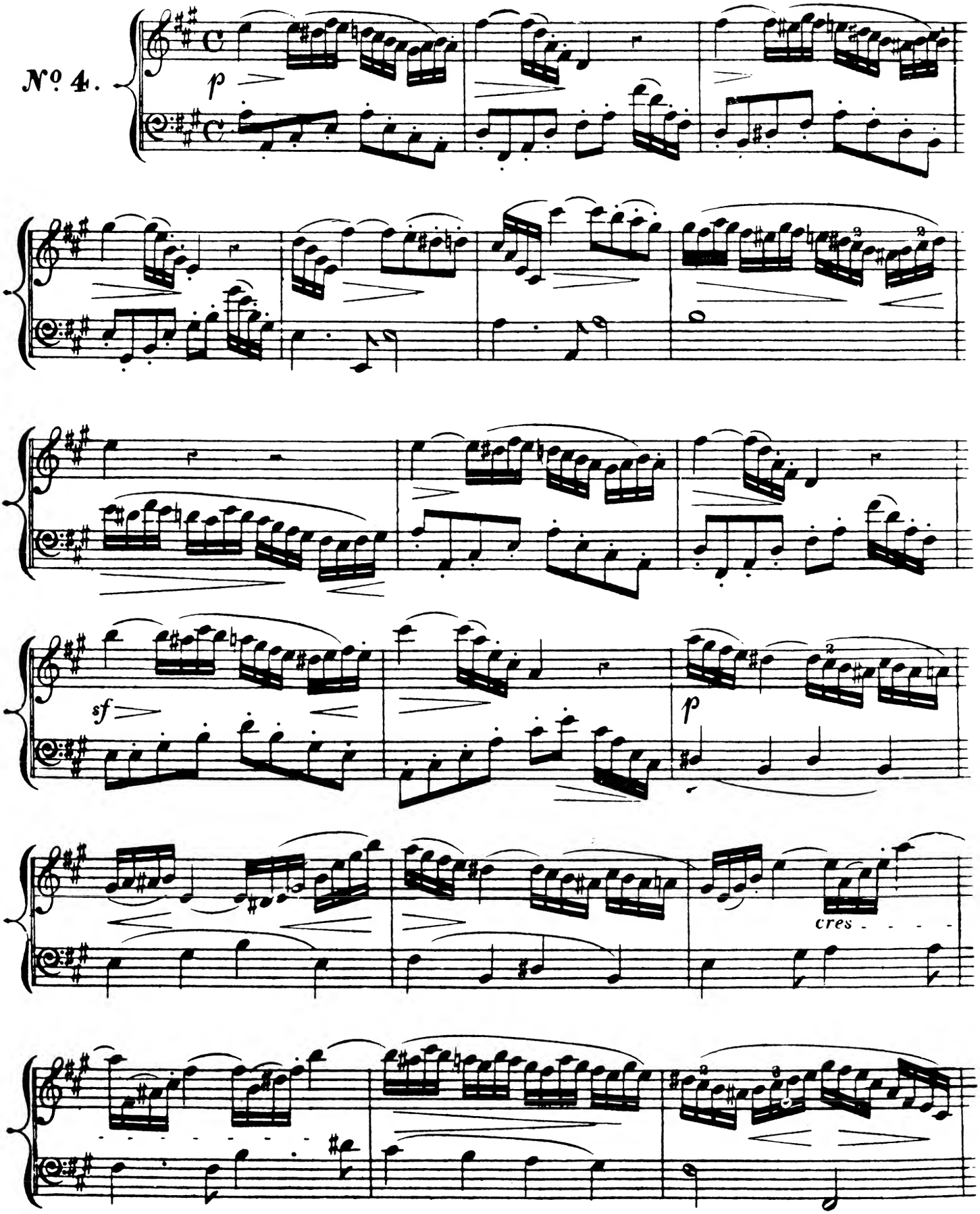

f
f
p
p
cres:
dim:
mf
dim:
p

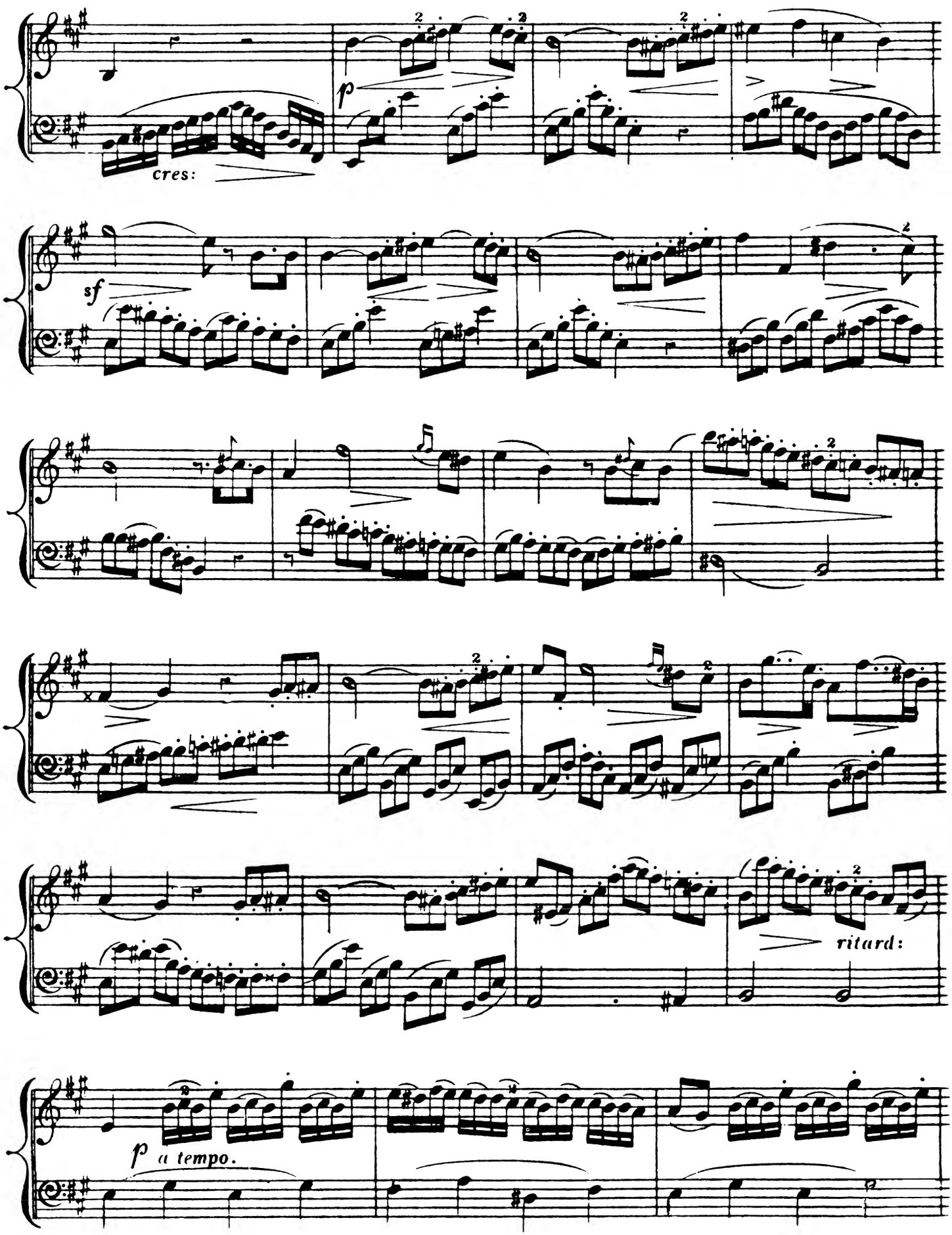

sf
sf
sf
sf
sf
ritard:
f a tempo.
sf
p
f
f
p
dim:
sf
cres:
sf
p
ritard:
sf
p
al Segno 𝄋.

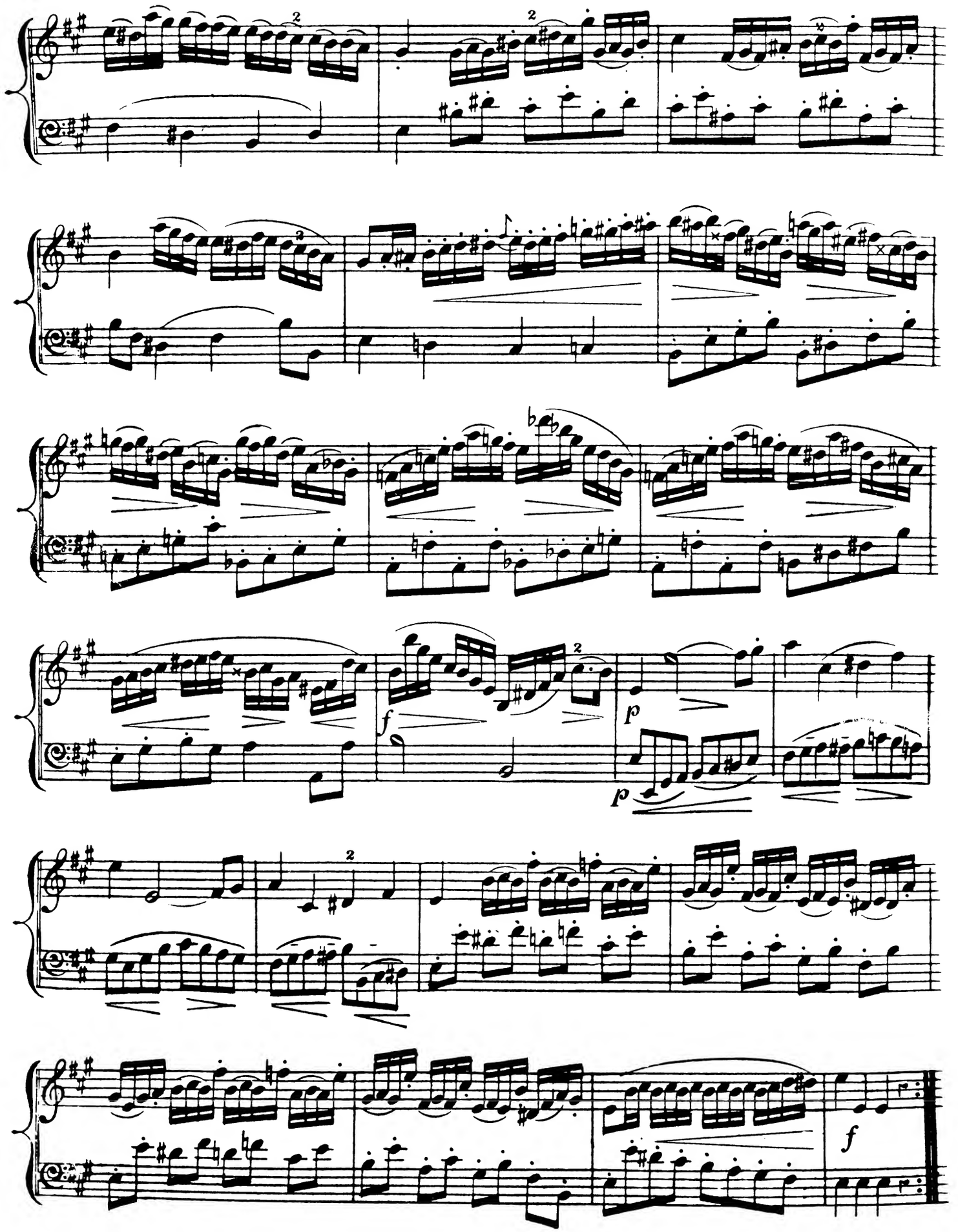
SONATA.

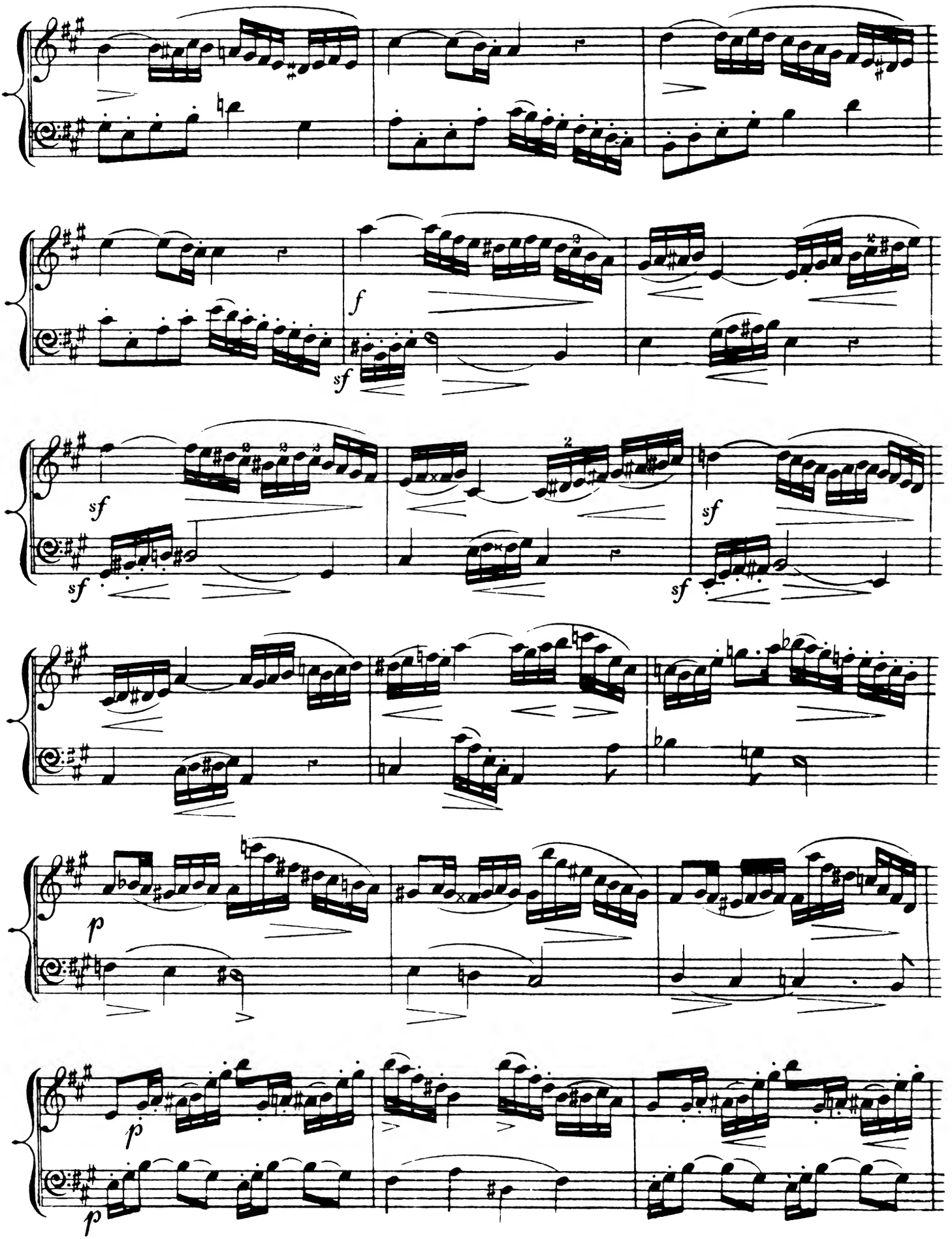
ALLEGRO MODERATO. (♩ = 96.)

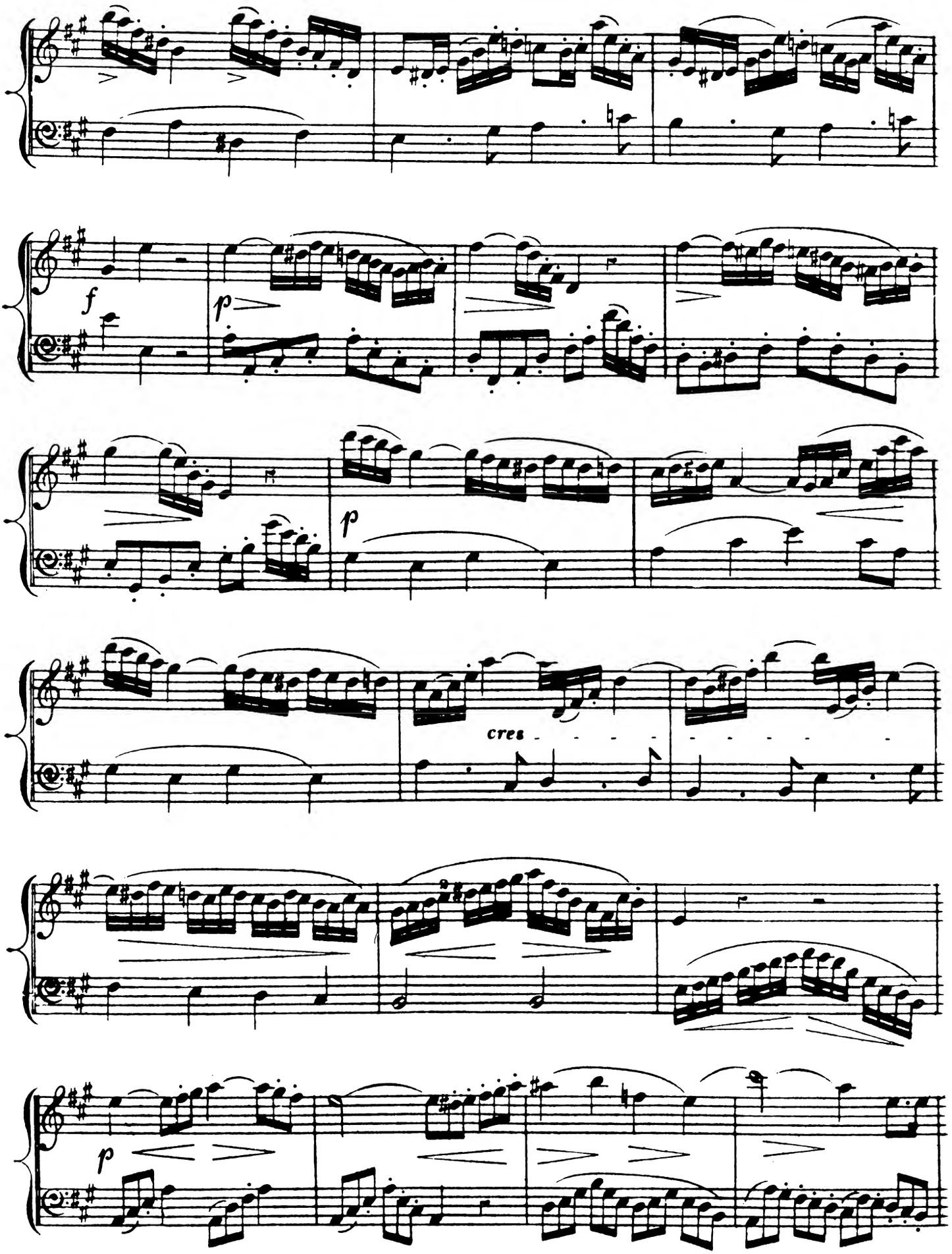
No. 4.

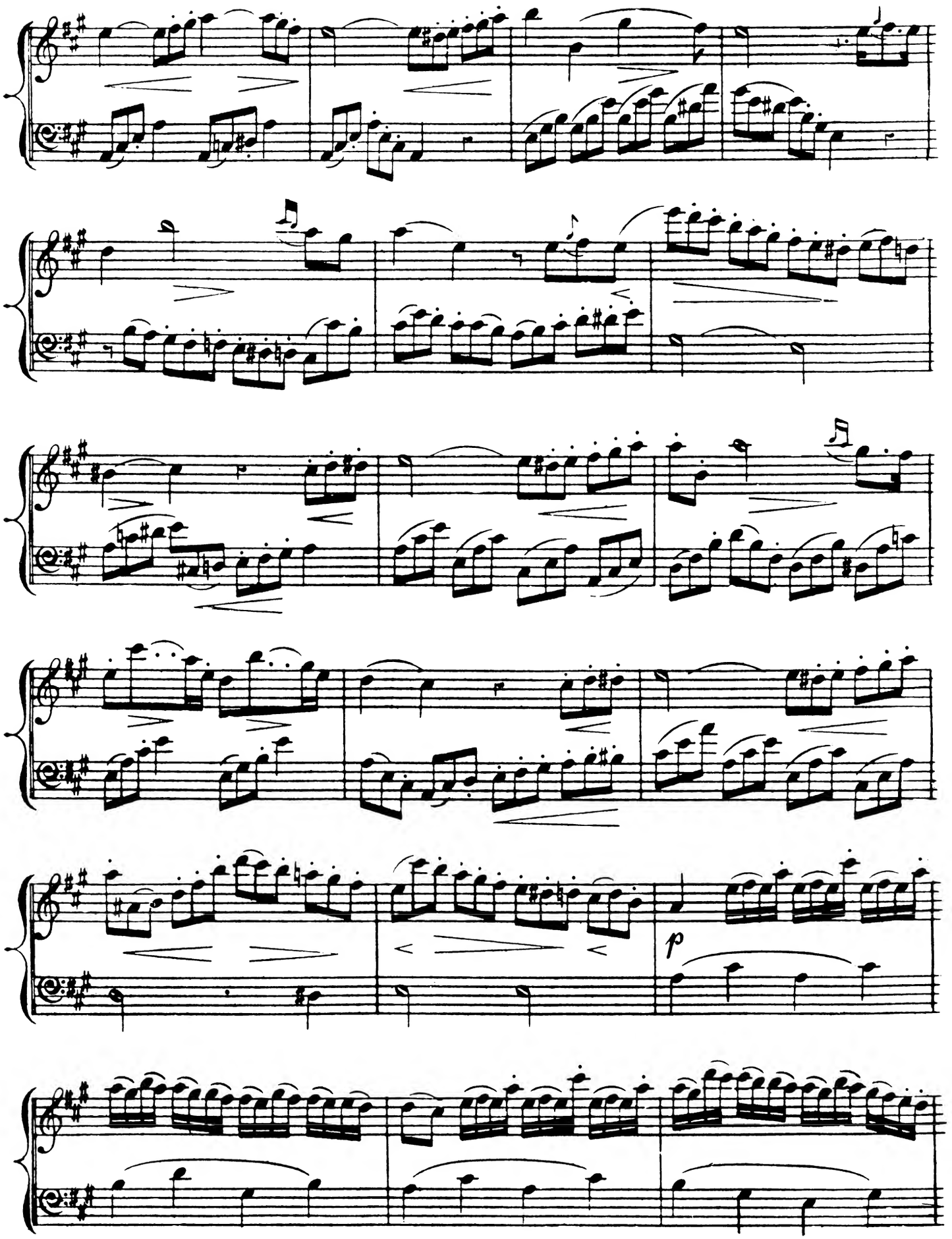


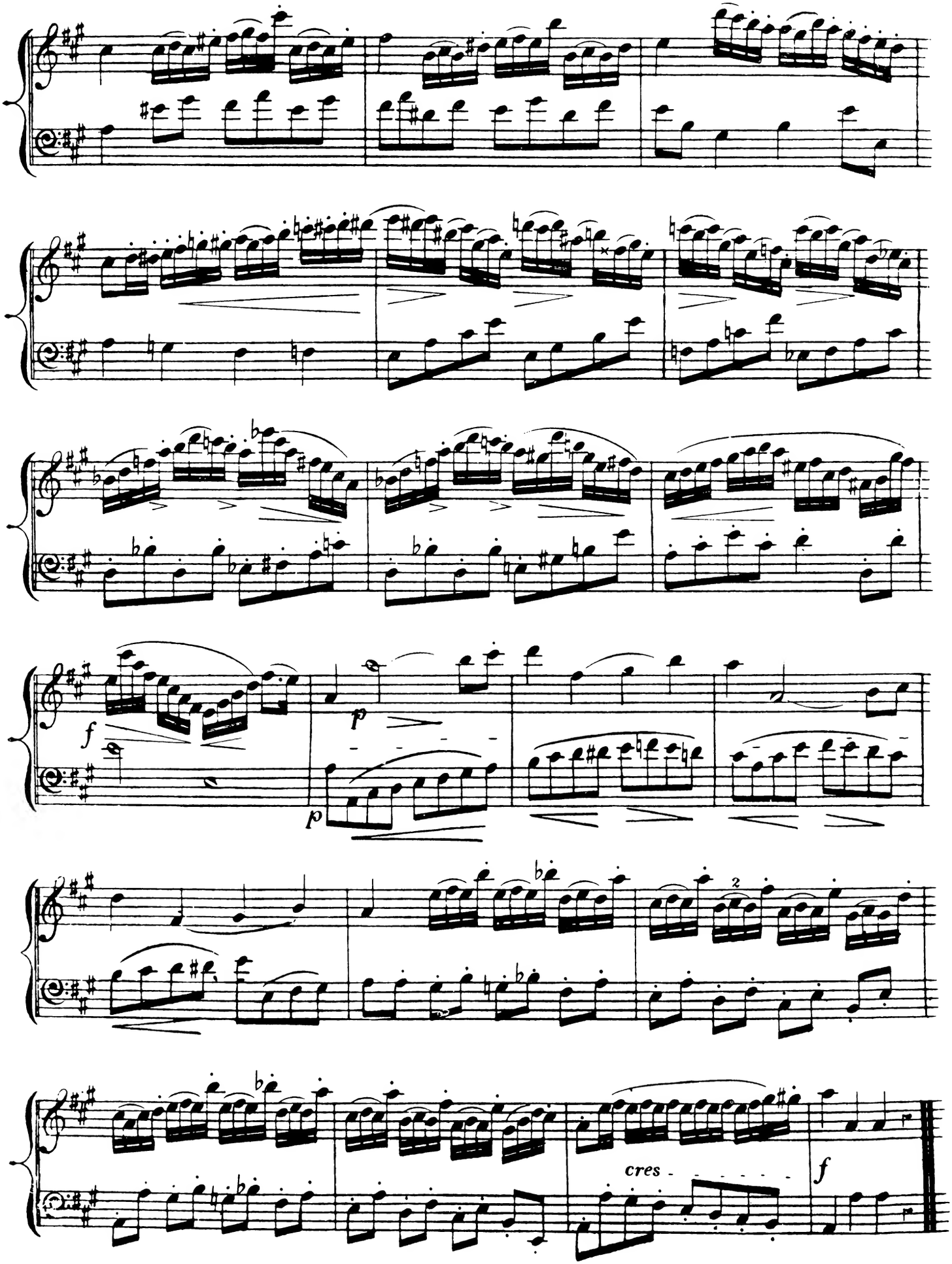

cres:
p
sf
ritard:
p a tempo.


2
2
2
2
2
f
p
p
f

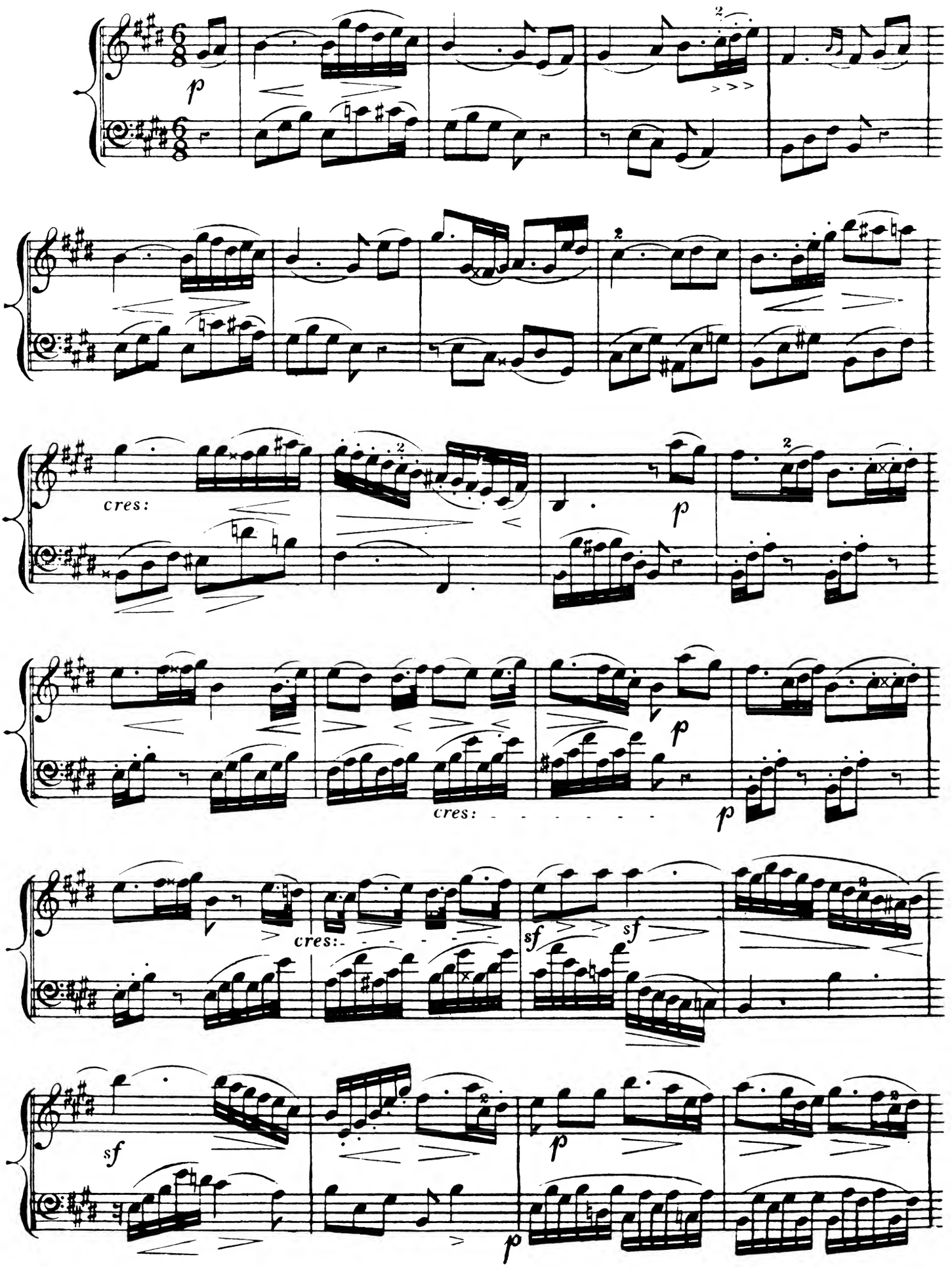

f
sf
sf
sf
sf
sf
p
p
p

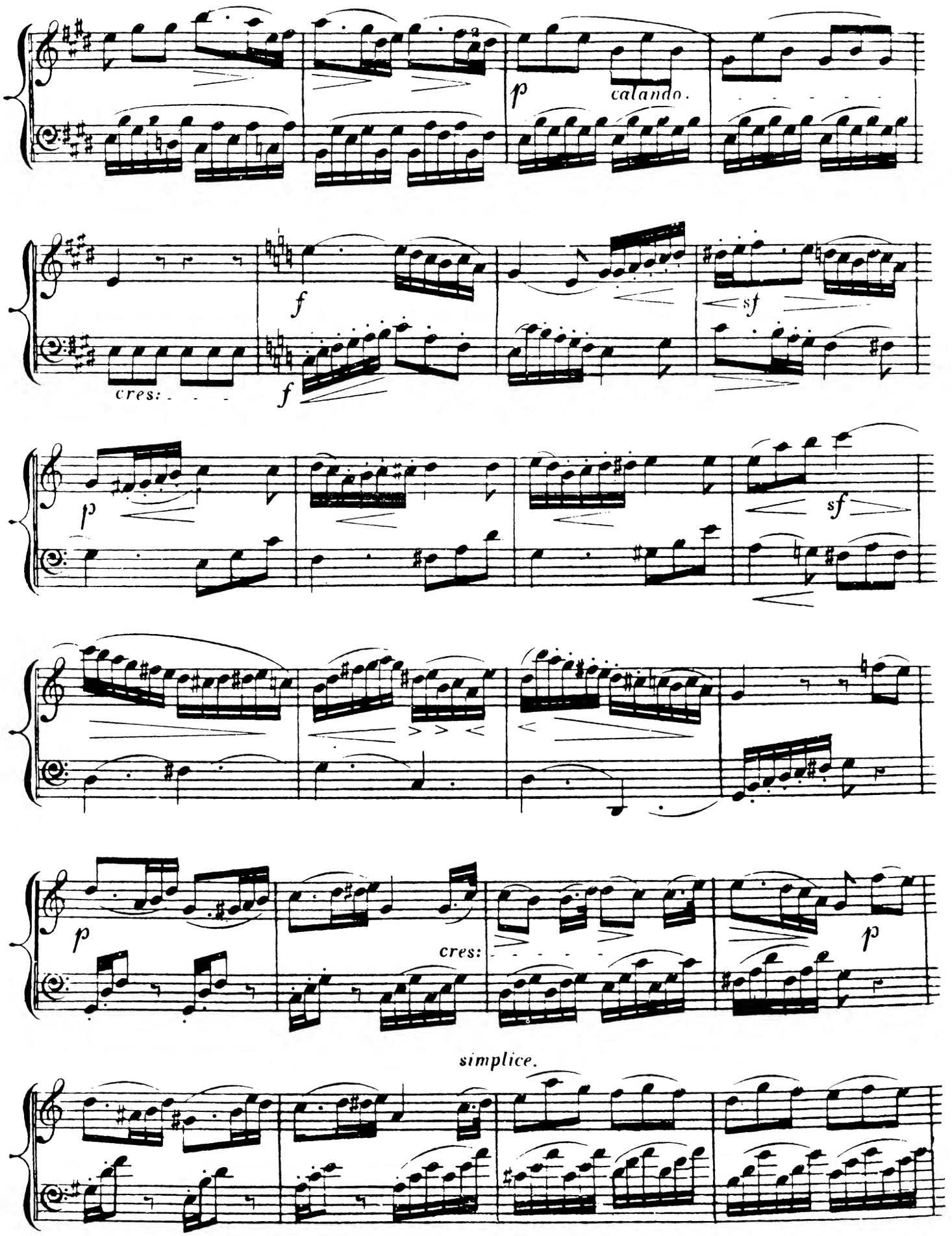

f
p
p
cres
p

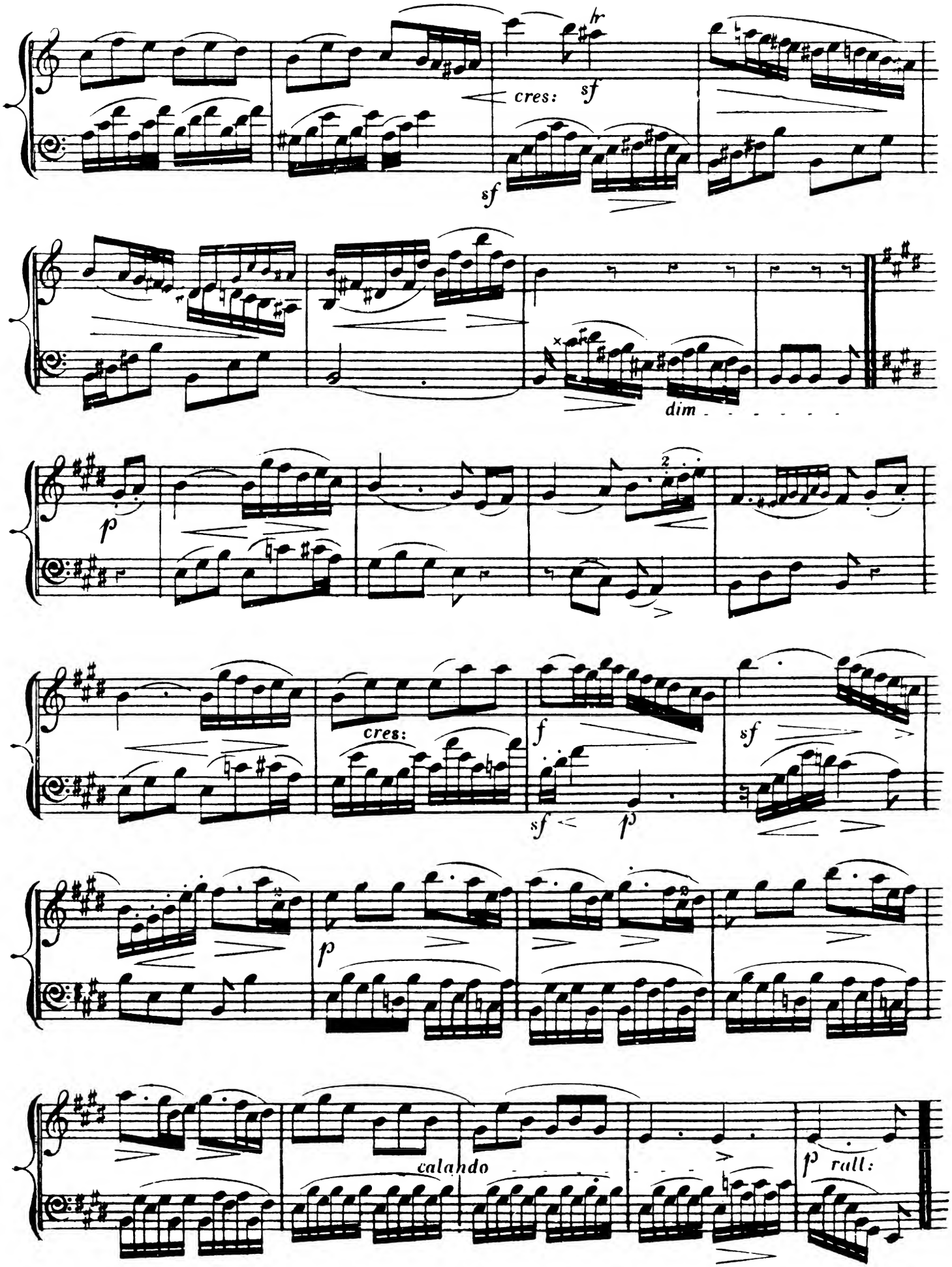

p


f
p
p
2
cres.
f

ANDANTE CANTABILE. (♪ = 104)

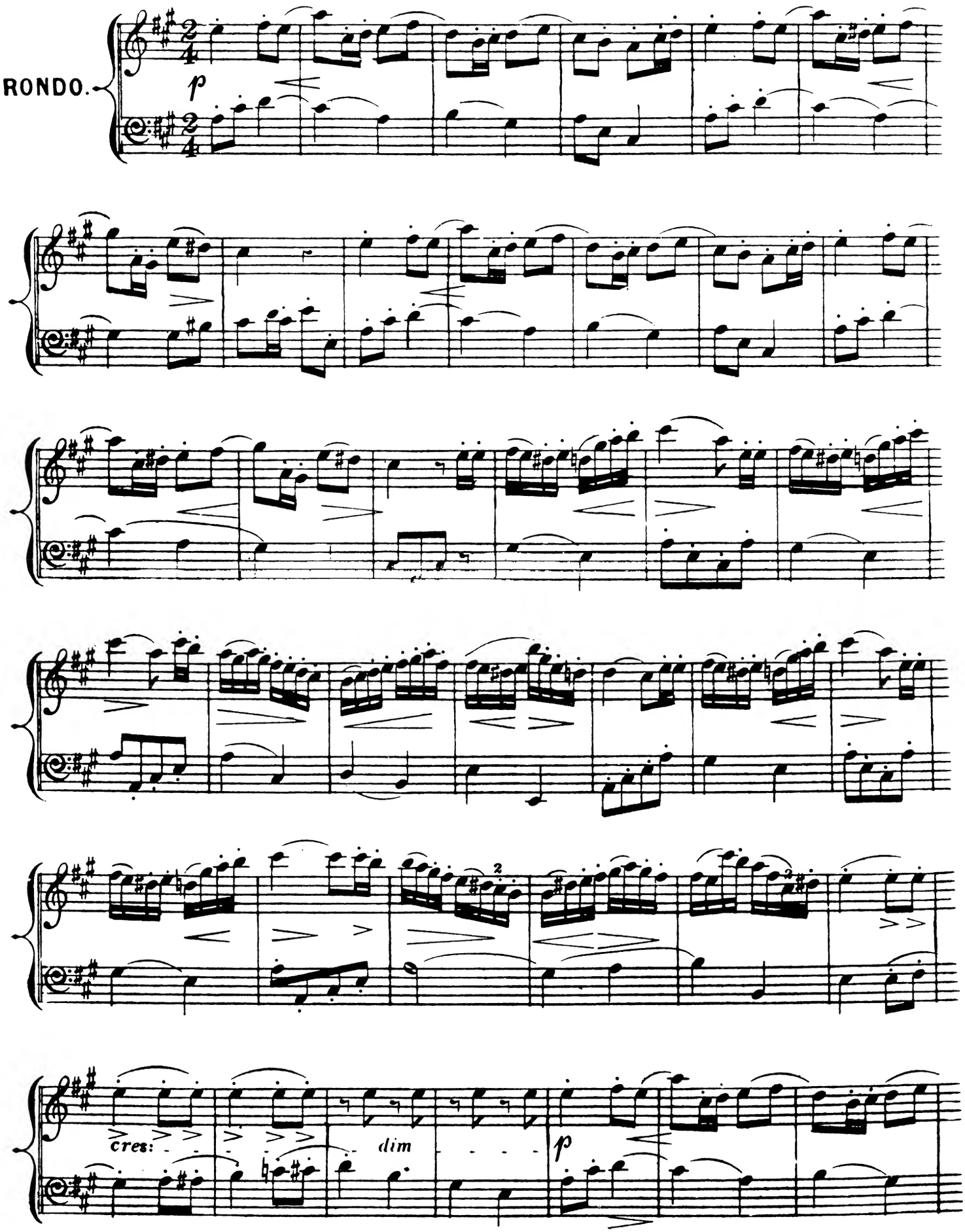


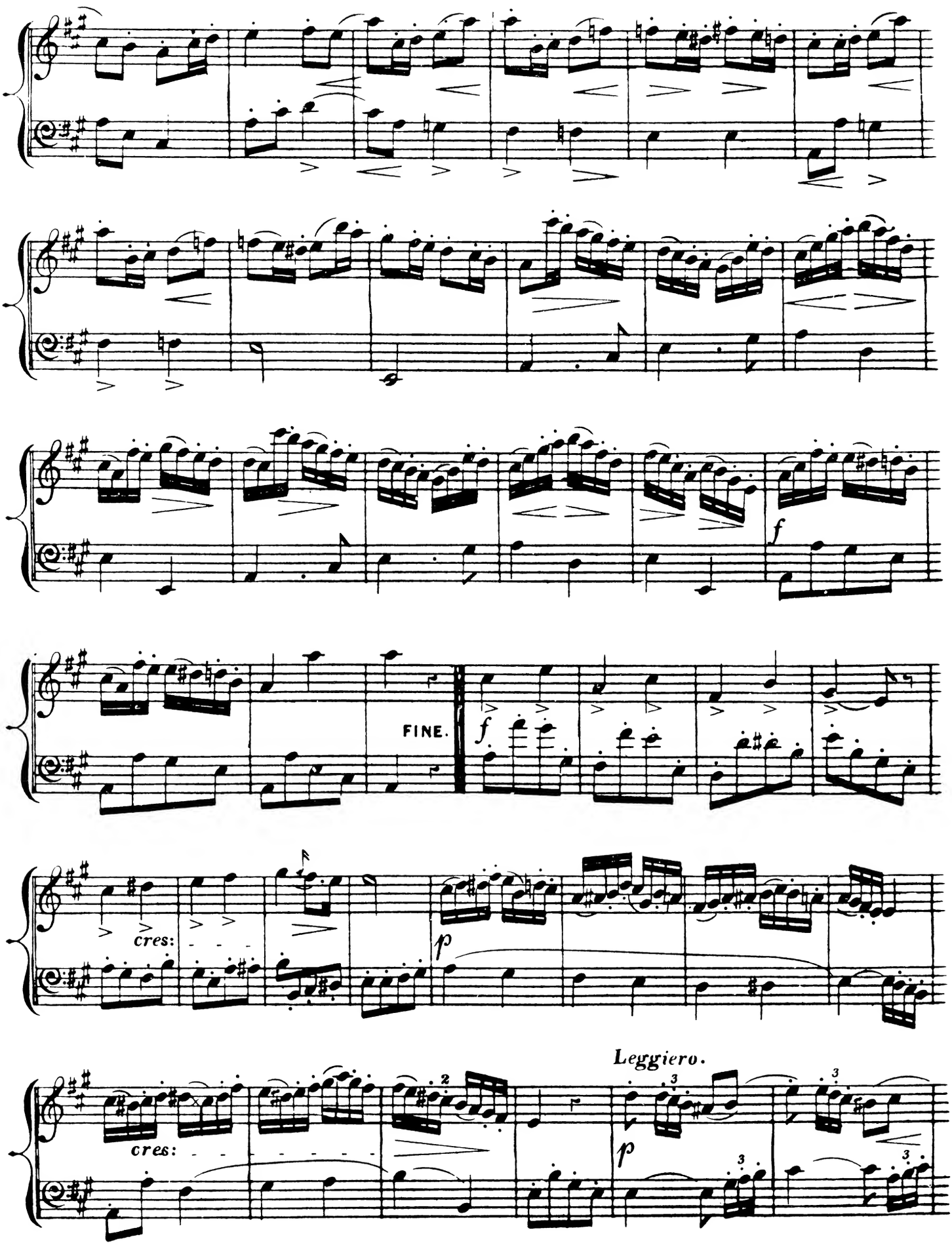

p
calando.
f
sf
cres:
f
p
sf
p
cres:
p
simplice.

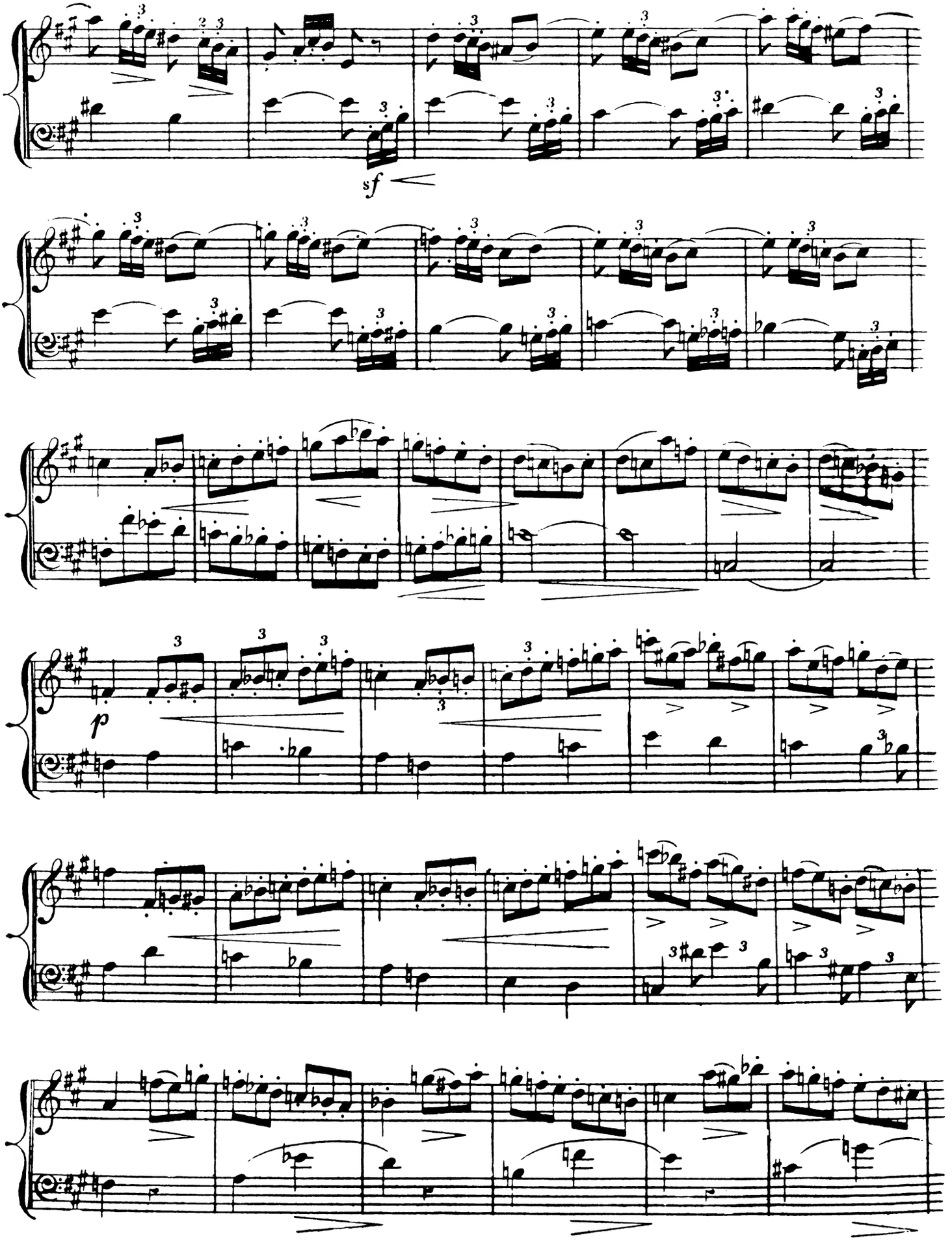

cres:
sf
sf
dim
p
cres:
f
sf
sf
p
p
calando
p rall:

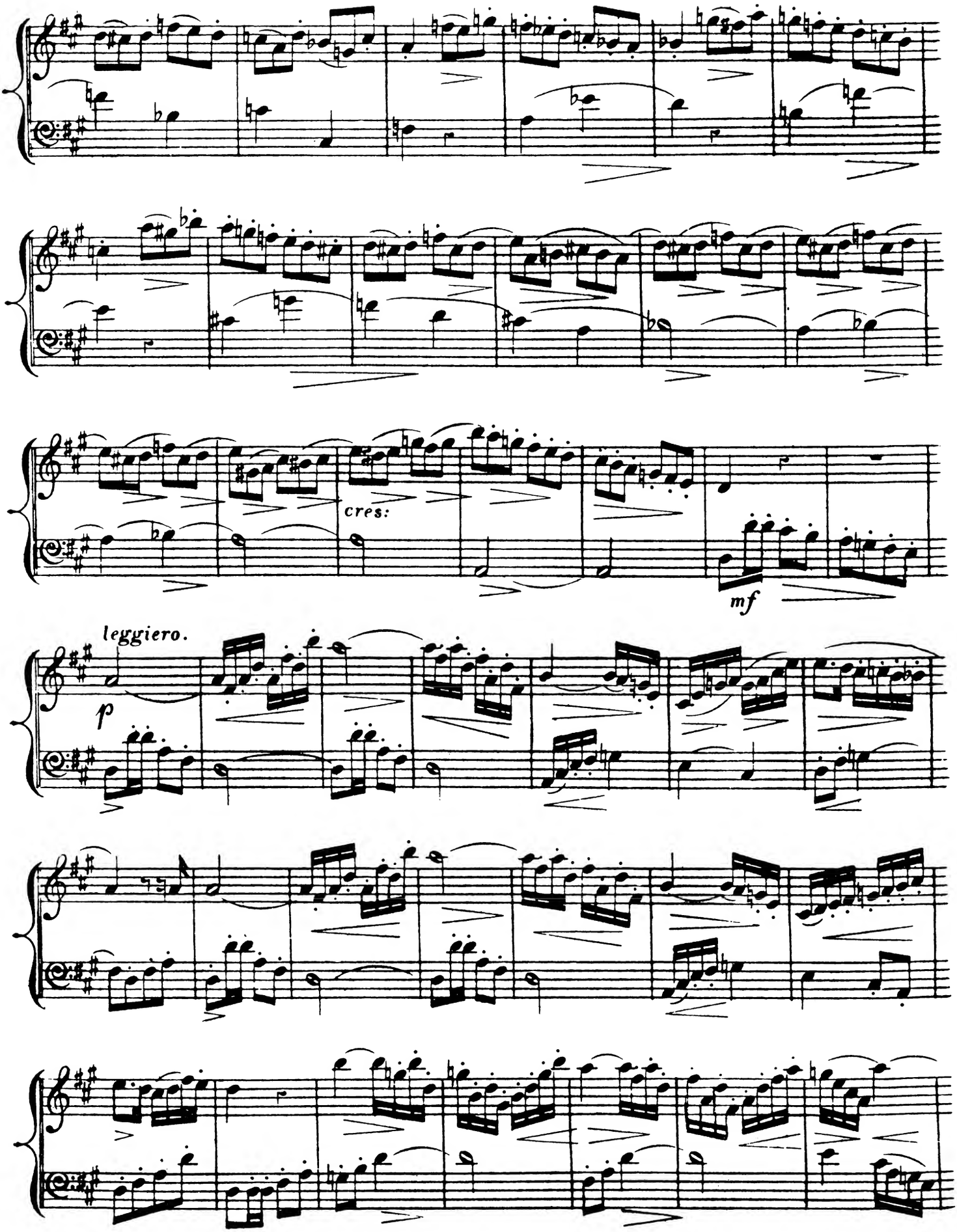
MODERATO. (♩ = 96.)

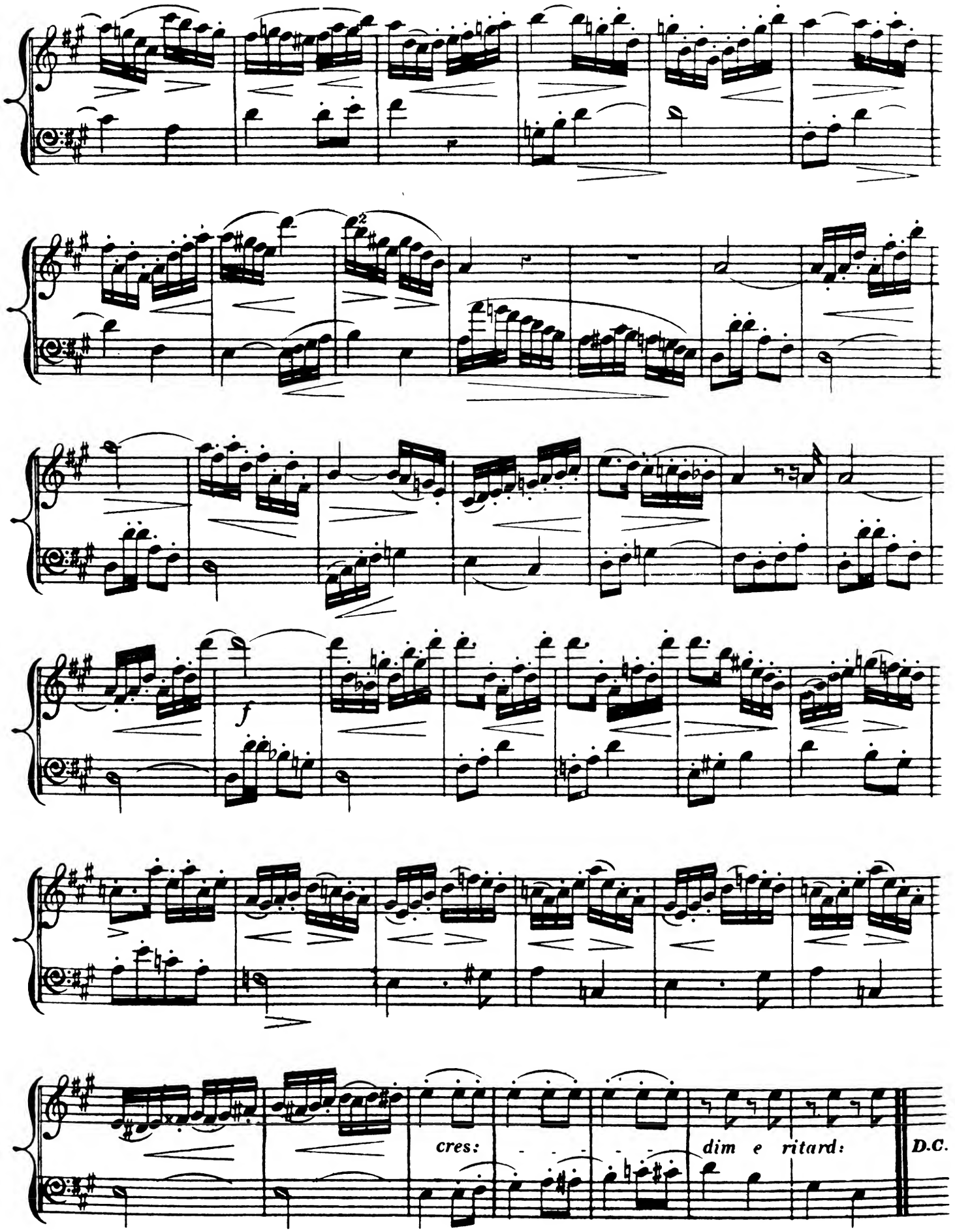
RONDO.




FINE.
cres:
cres:
Leggiero.

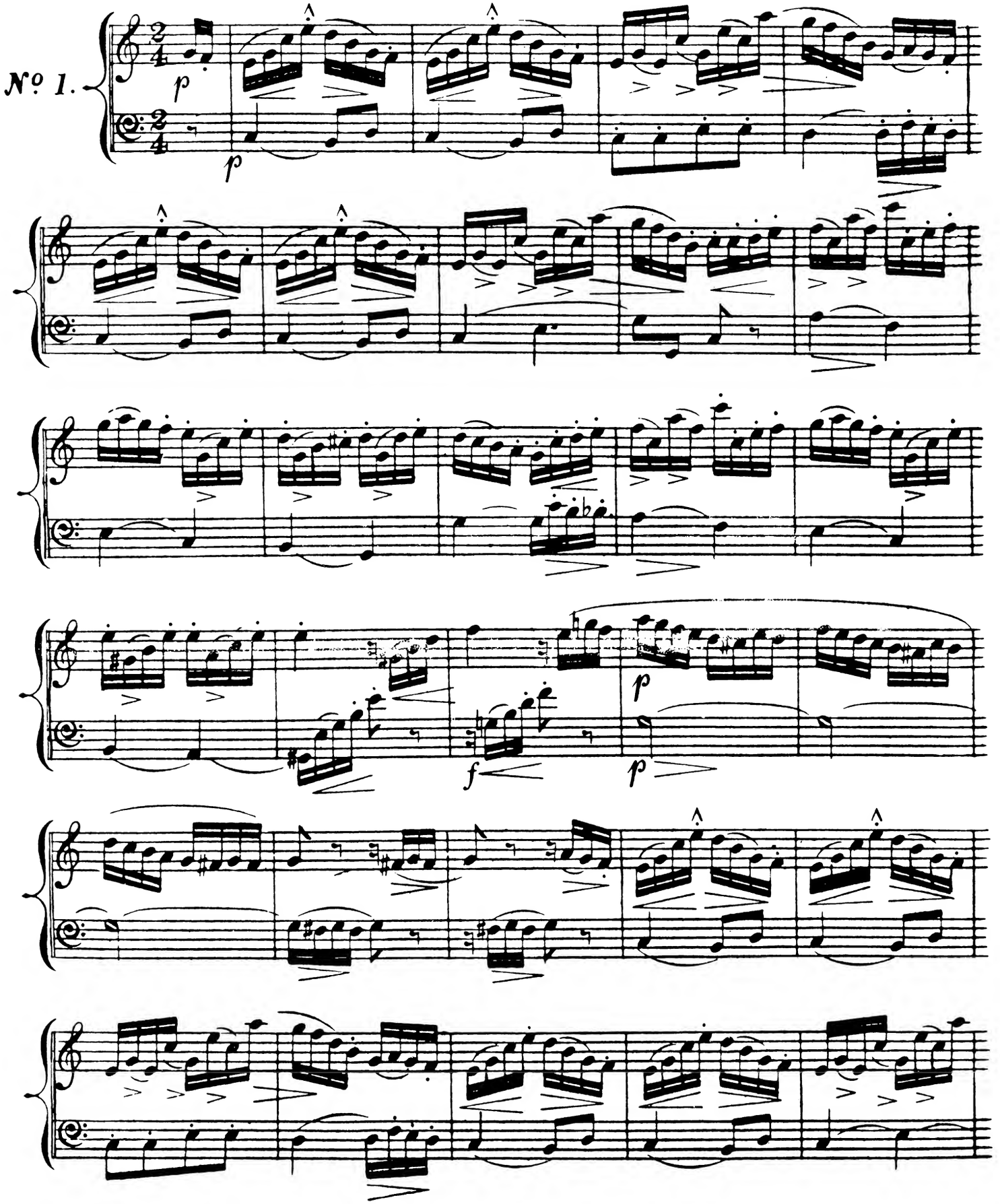

sf
p

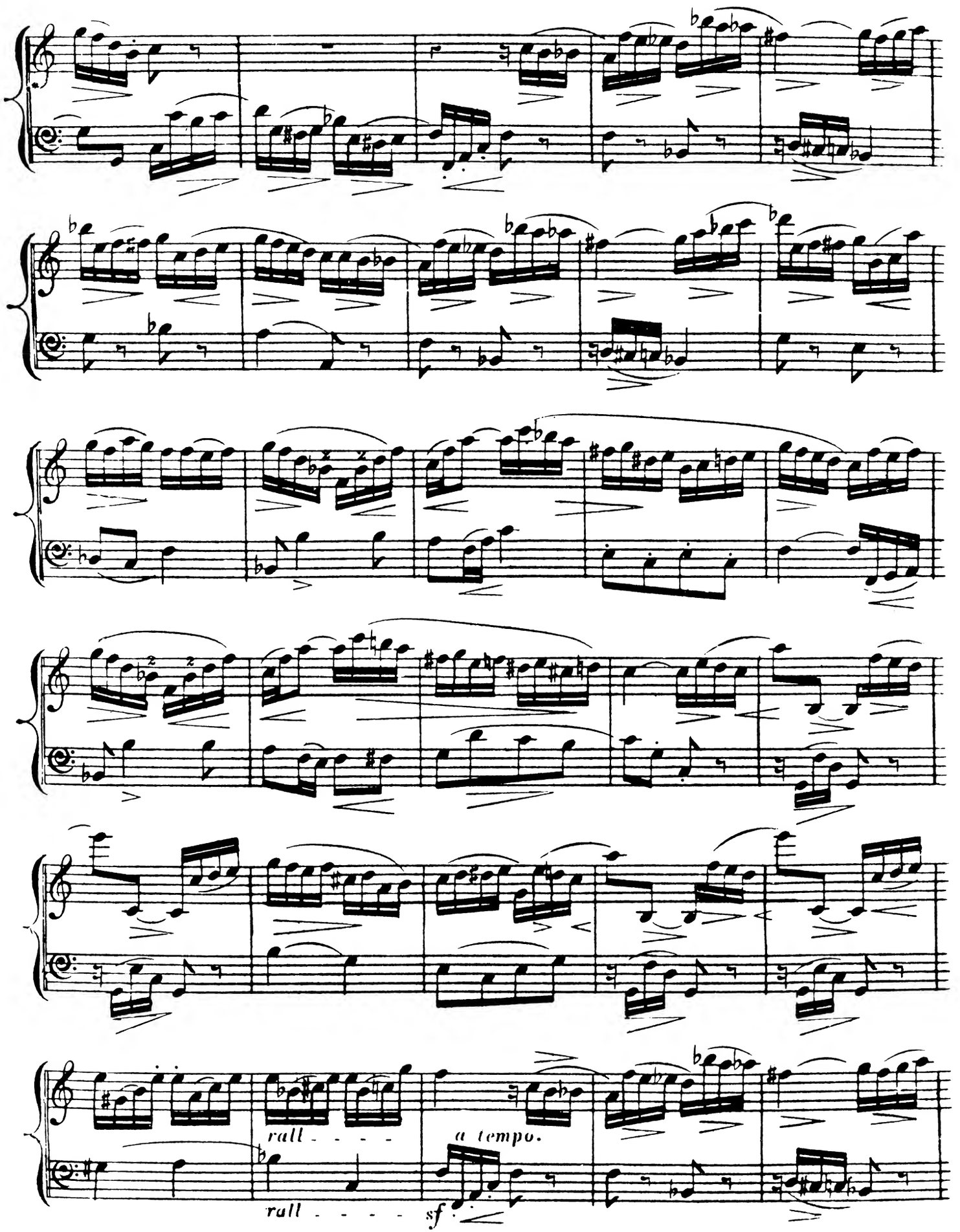

cres:
mf
leggiero.
p

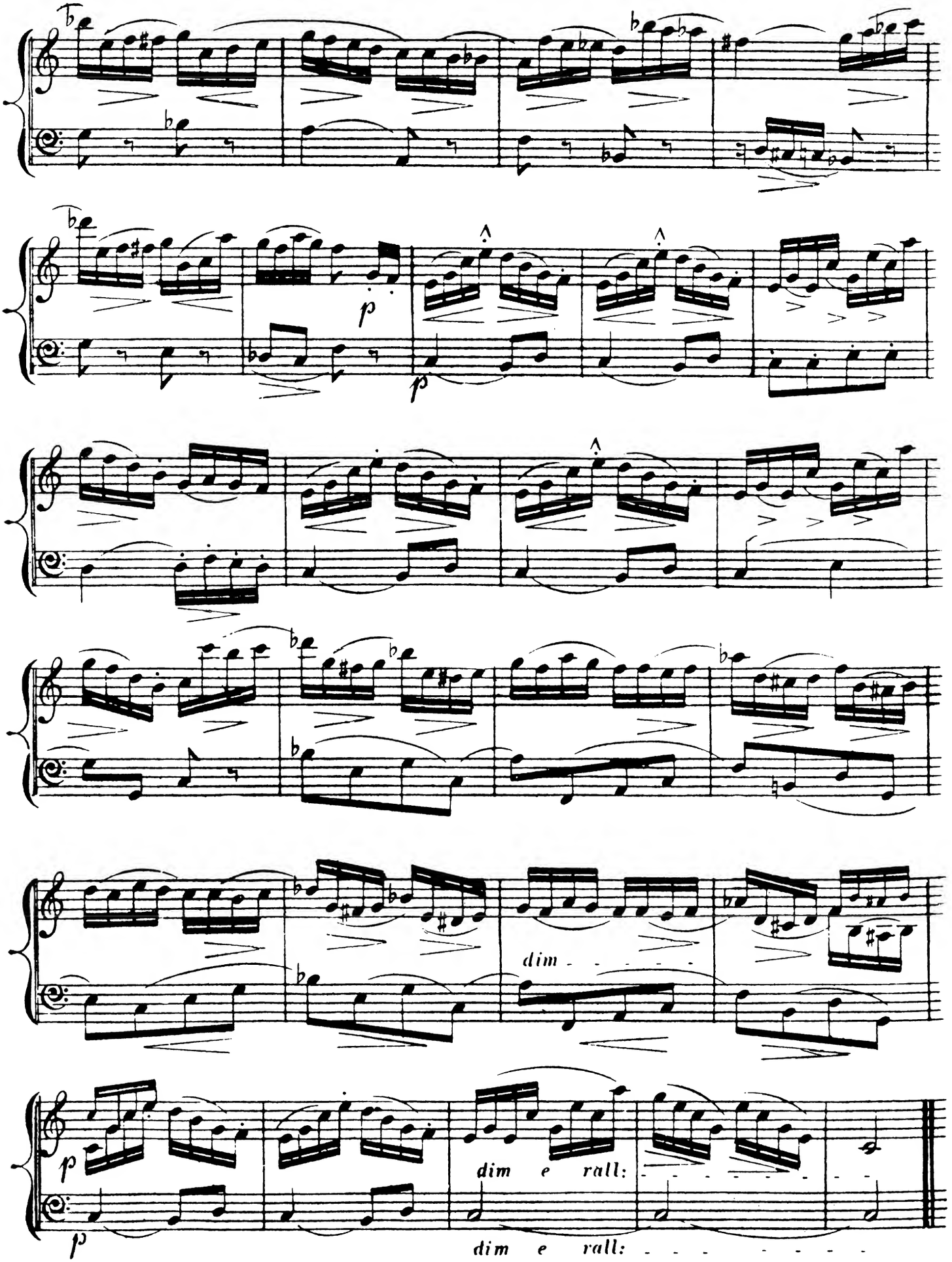

2
f
cres:
dim e ritard:
D.C.

FIFTEEN GRAND STUDIES.

ALLEGRO. (♩ = 112.)

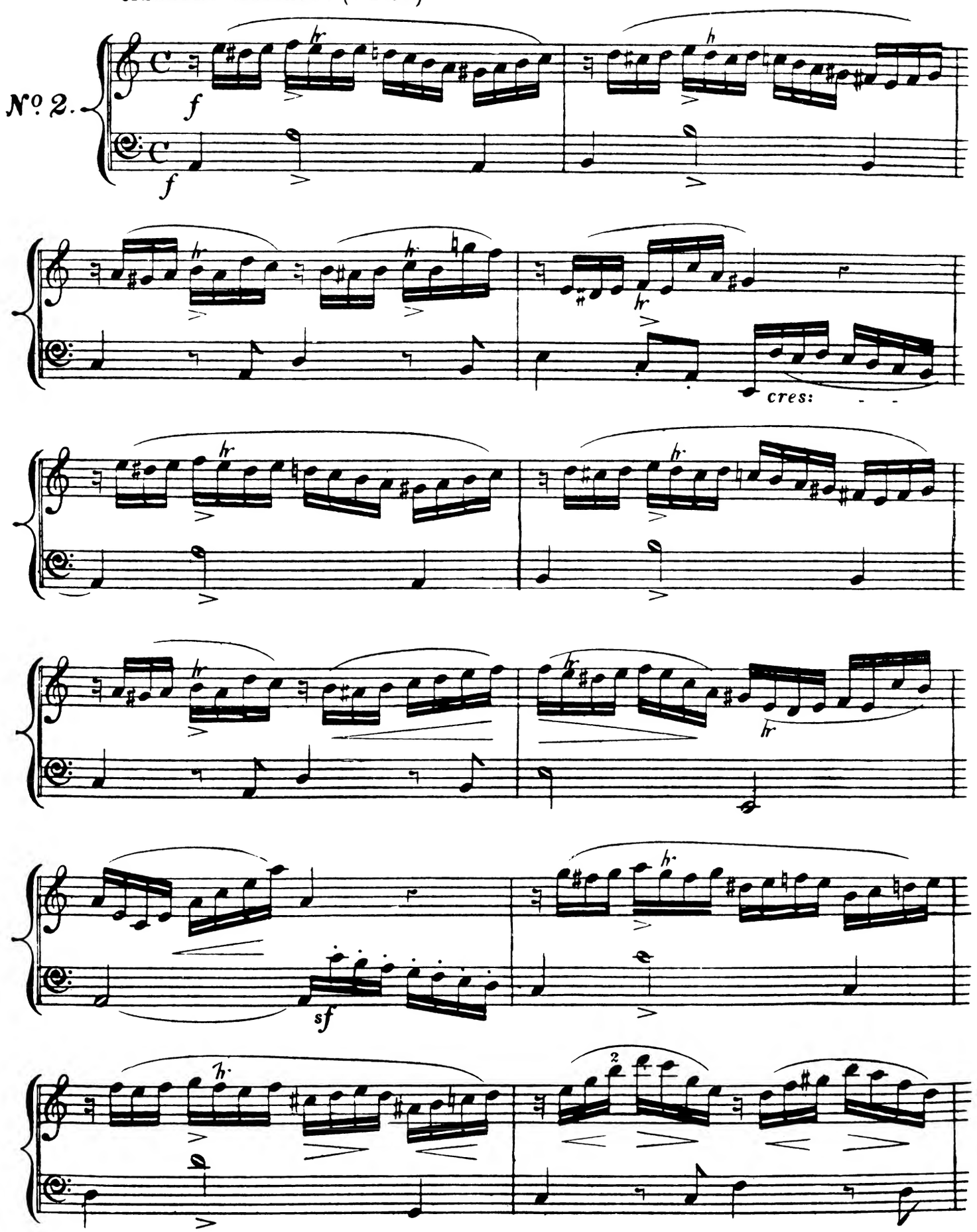


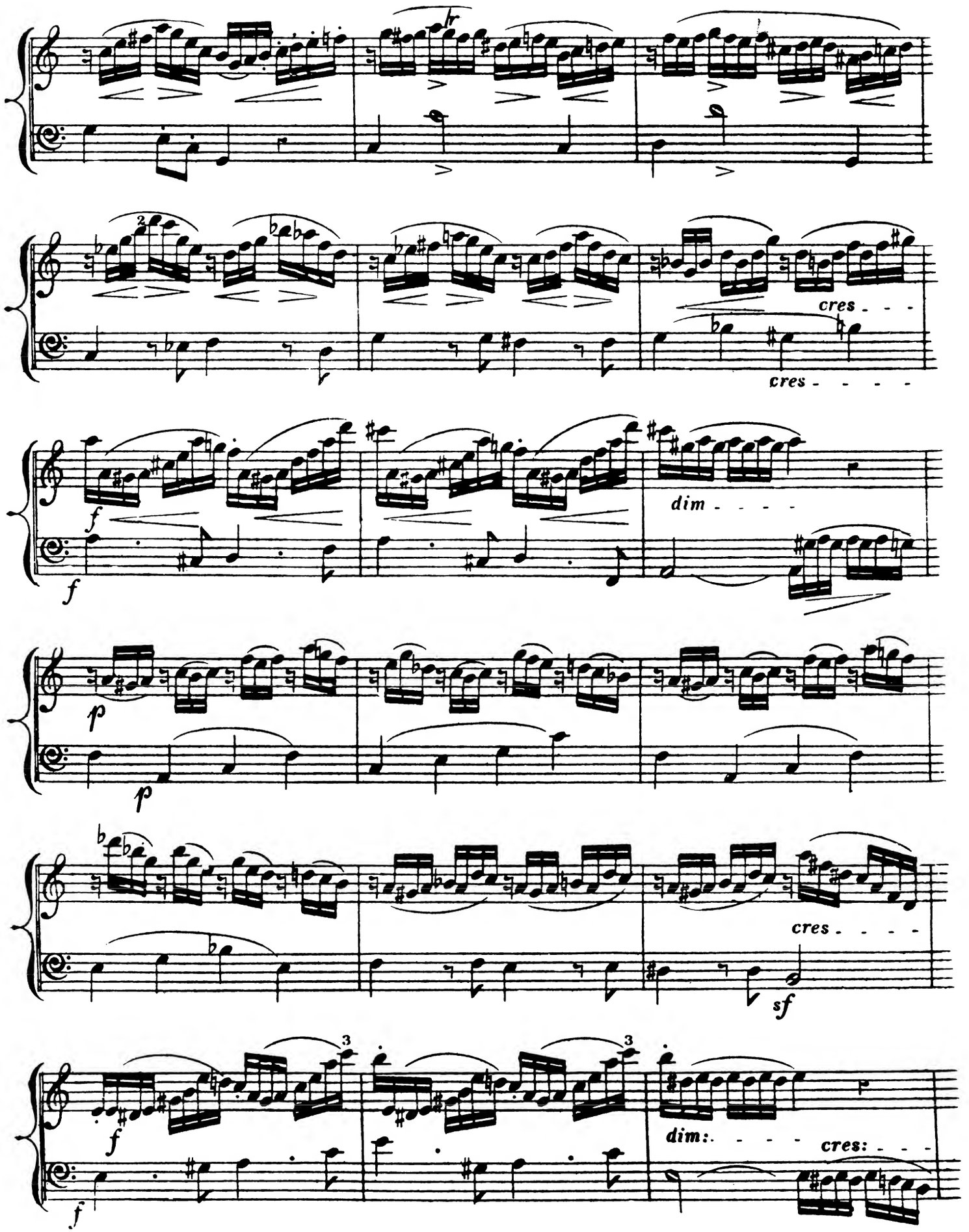

rall - - - -
a tempo.
rall - - - - sf

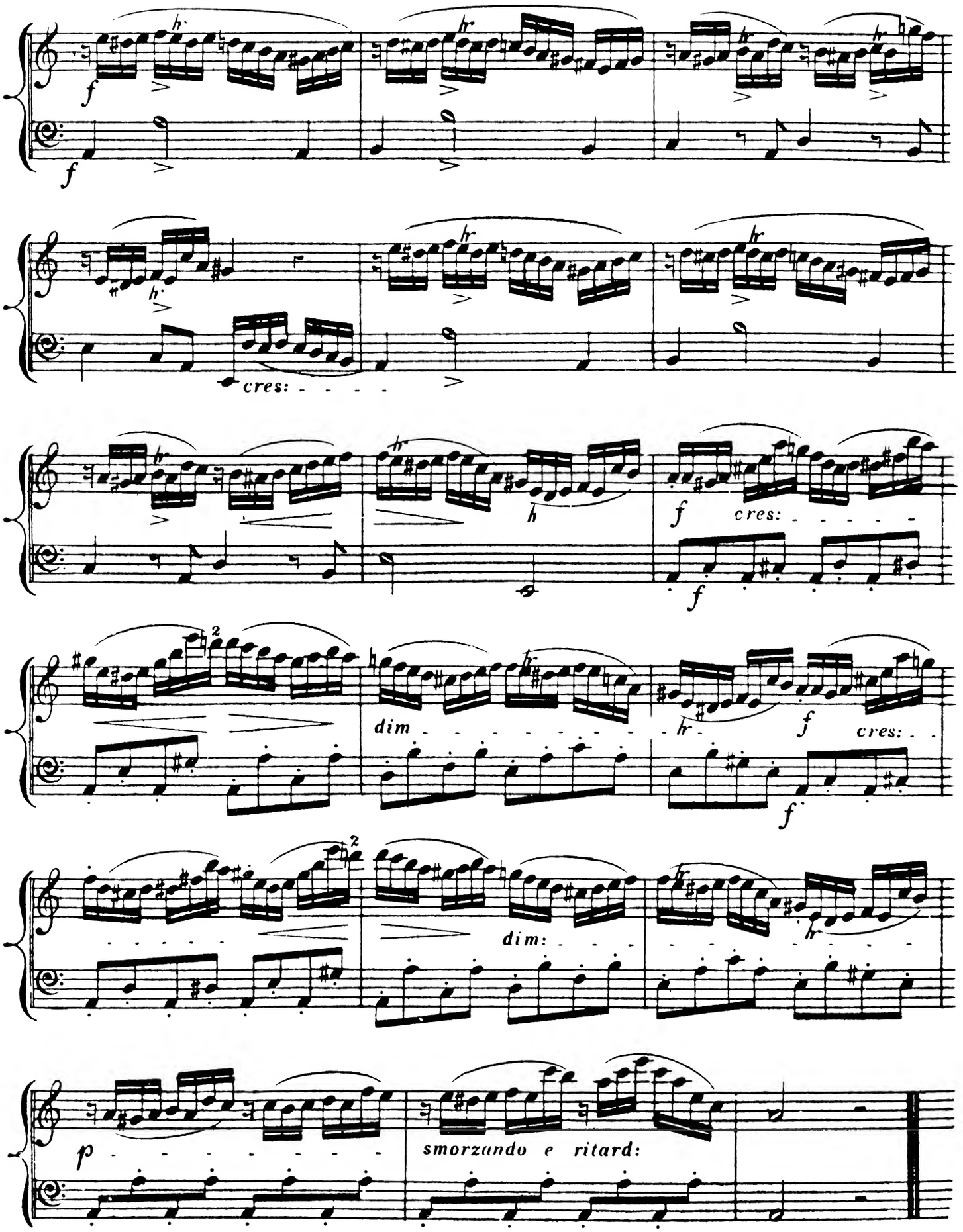

p
p
dim
p
dim e rall:
dim e rall:

ALLEGRO AGITATO. (♩ = 112.)

No. 2.

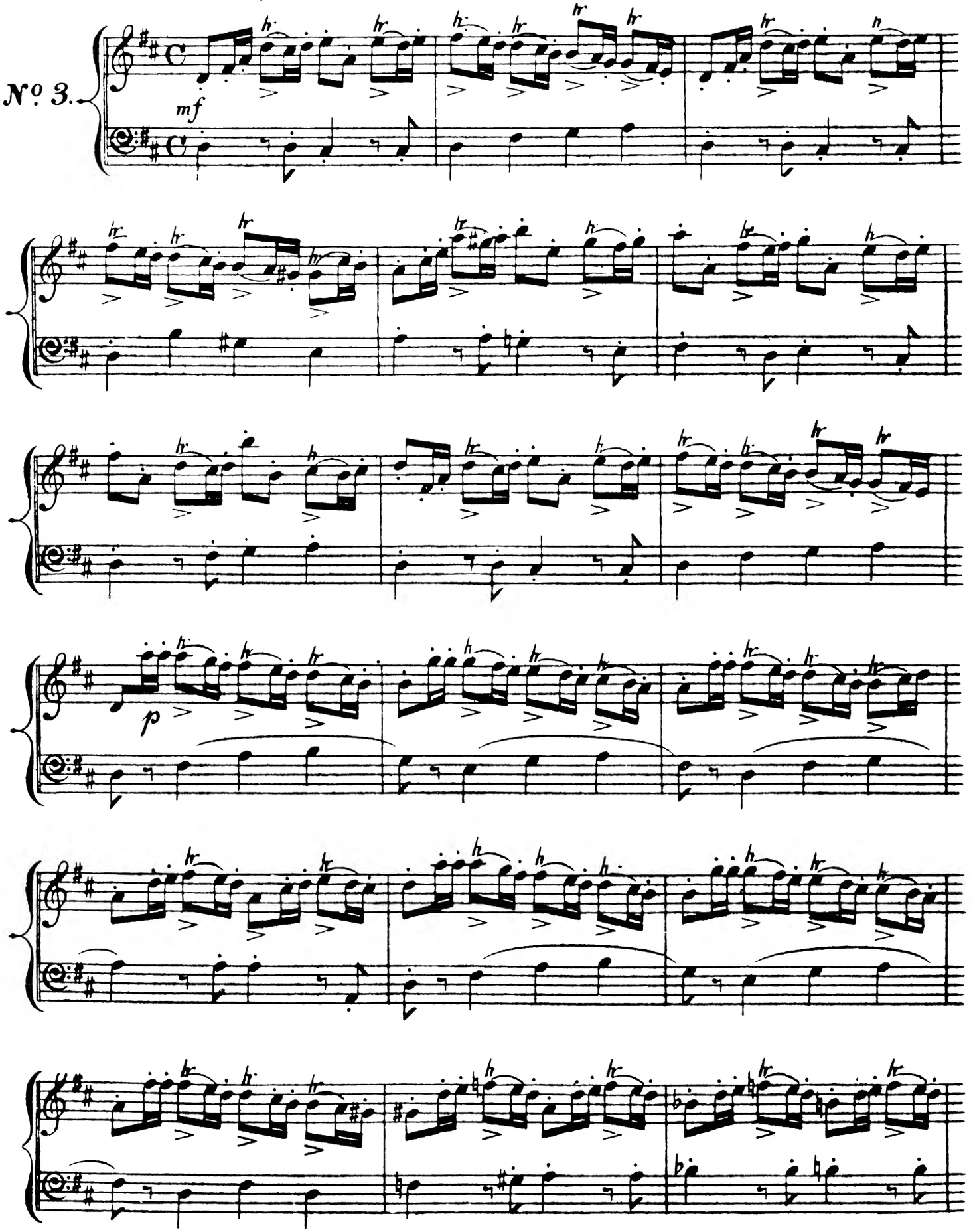


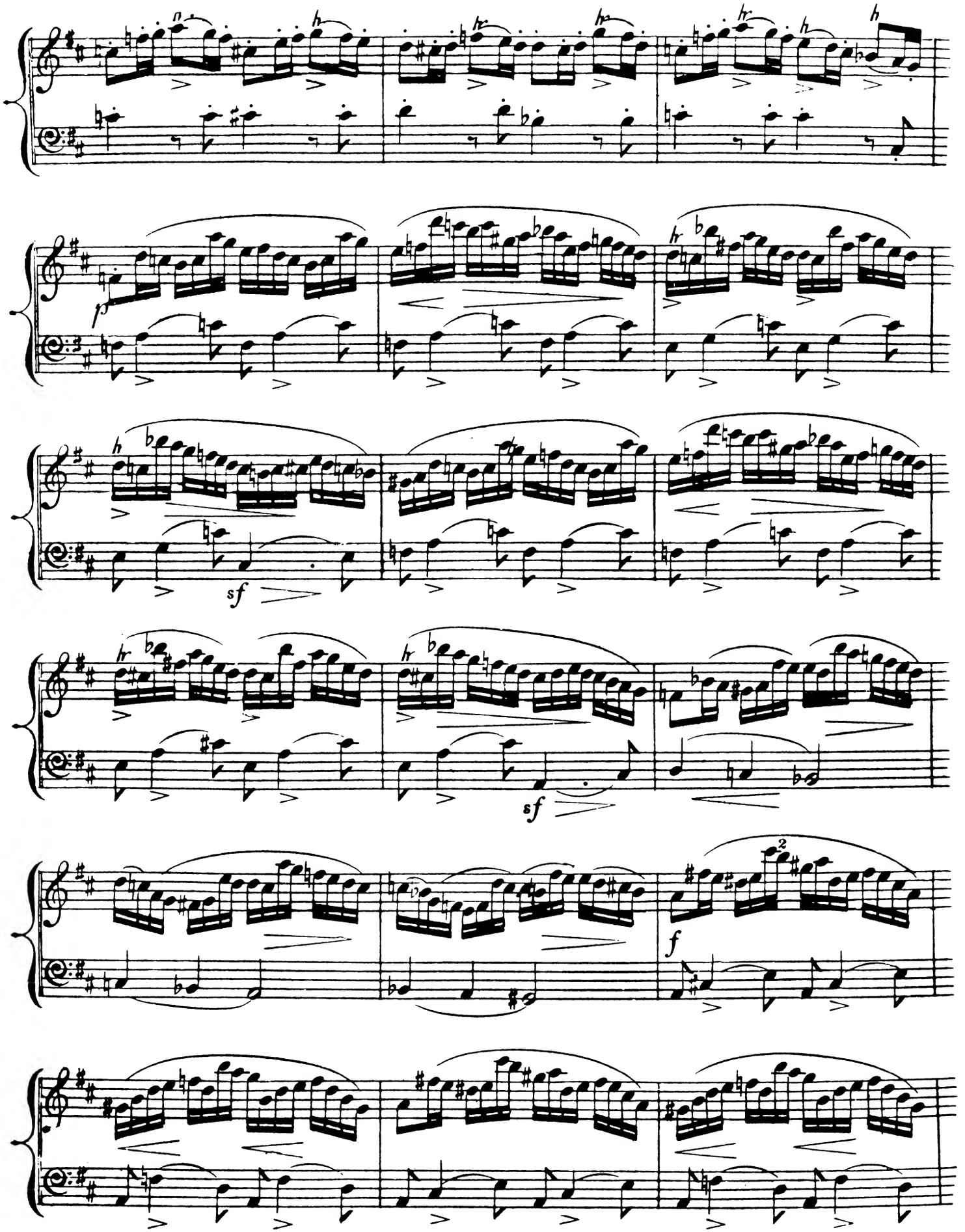

cres - - - -
cres - - - - -
f
f
dim - - - -
p
p
cres - - - -
sf
f
f
dim: - - - -
cres: - - -

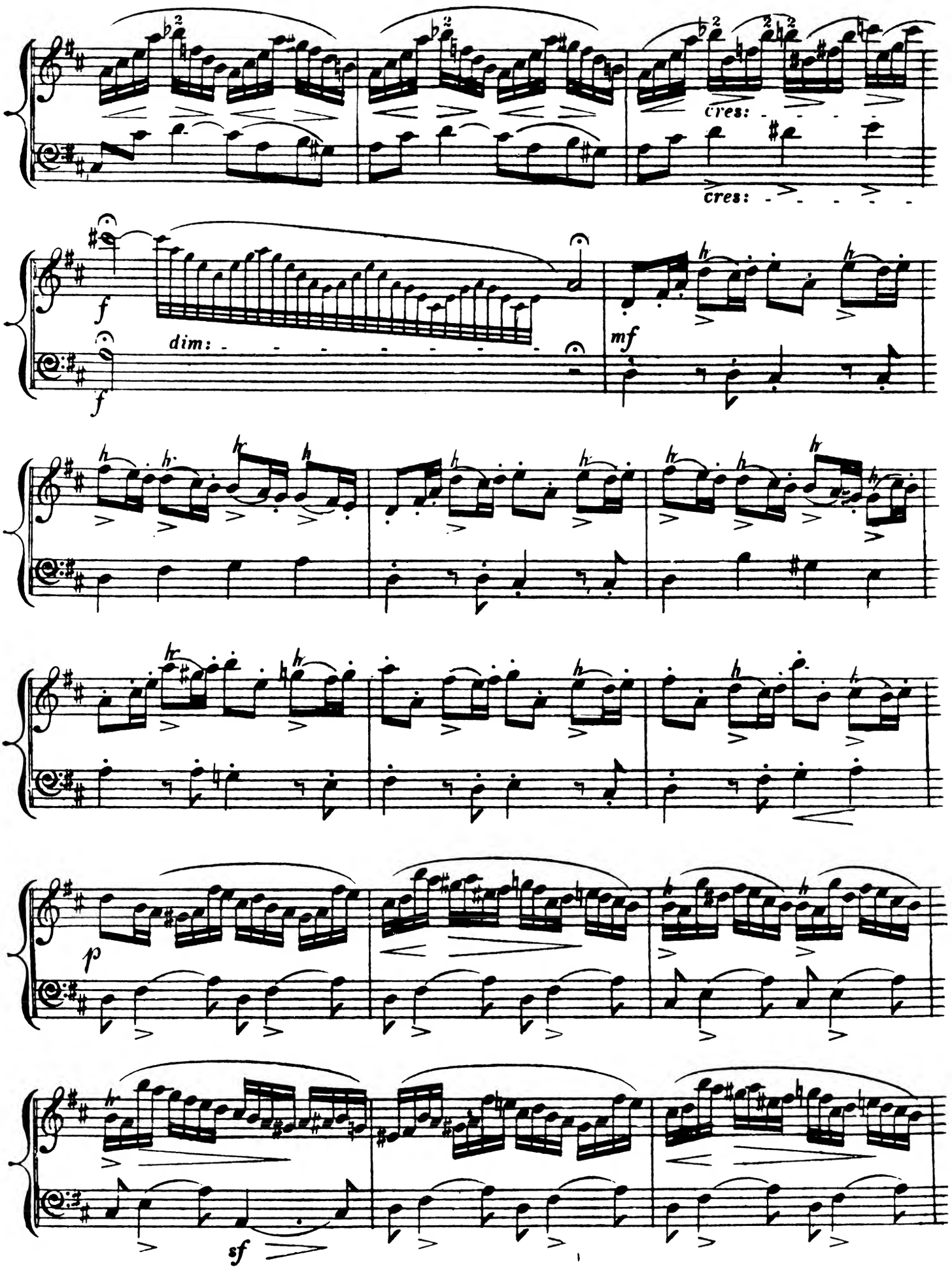

f
cres:
f
cres:
dim
f
cres:
dim:
p
smorzando e ritard:

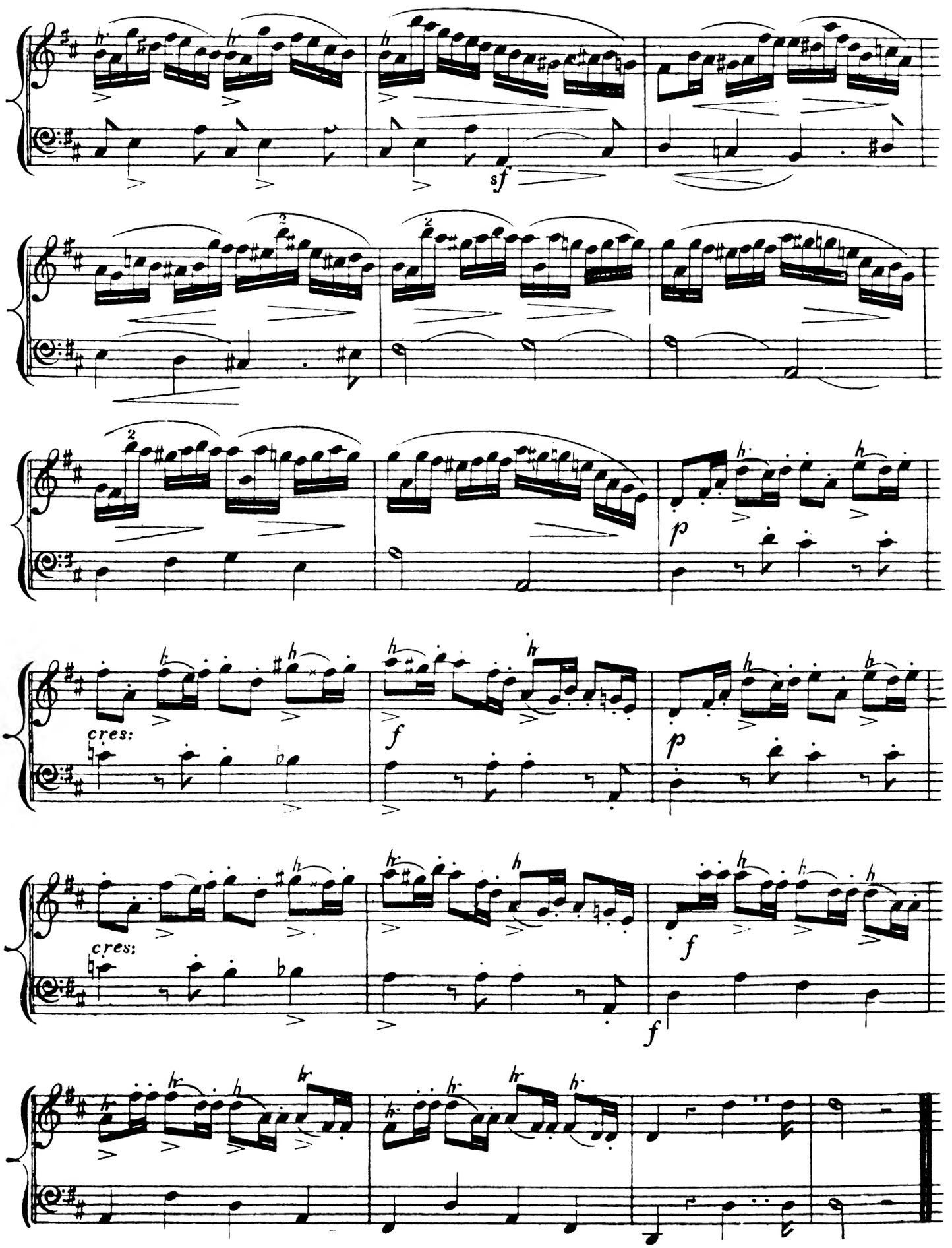
MODERATO. (♩ = 112.)

No. 3.

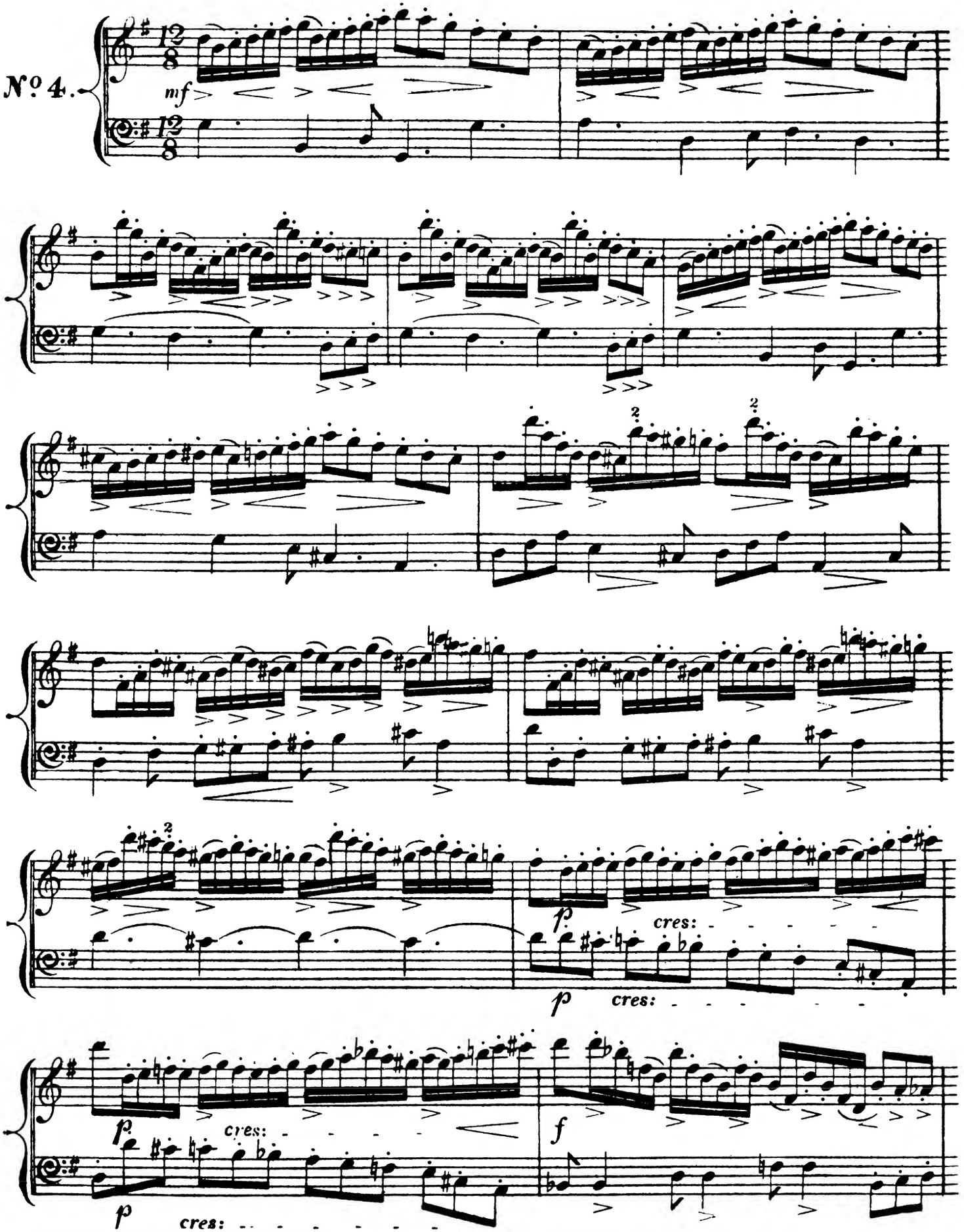


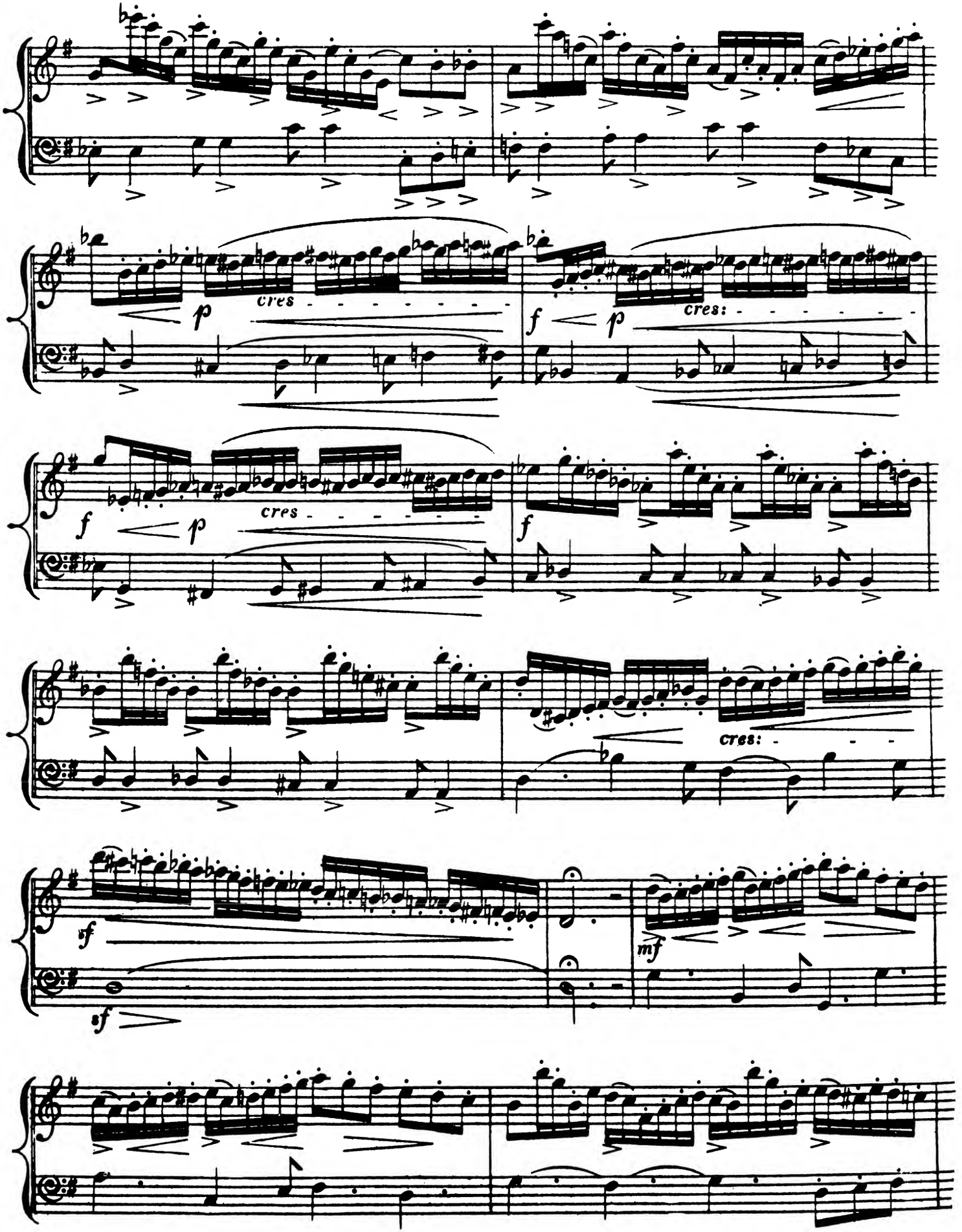

p
sf
sf
f

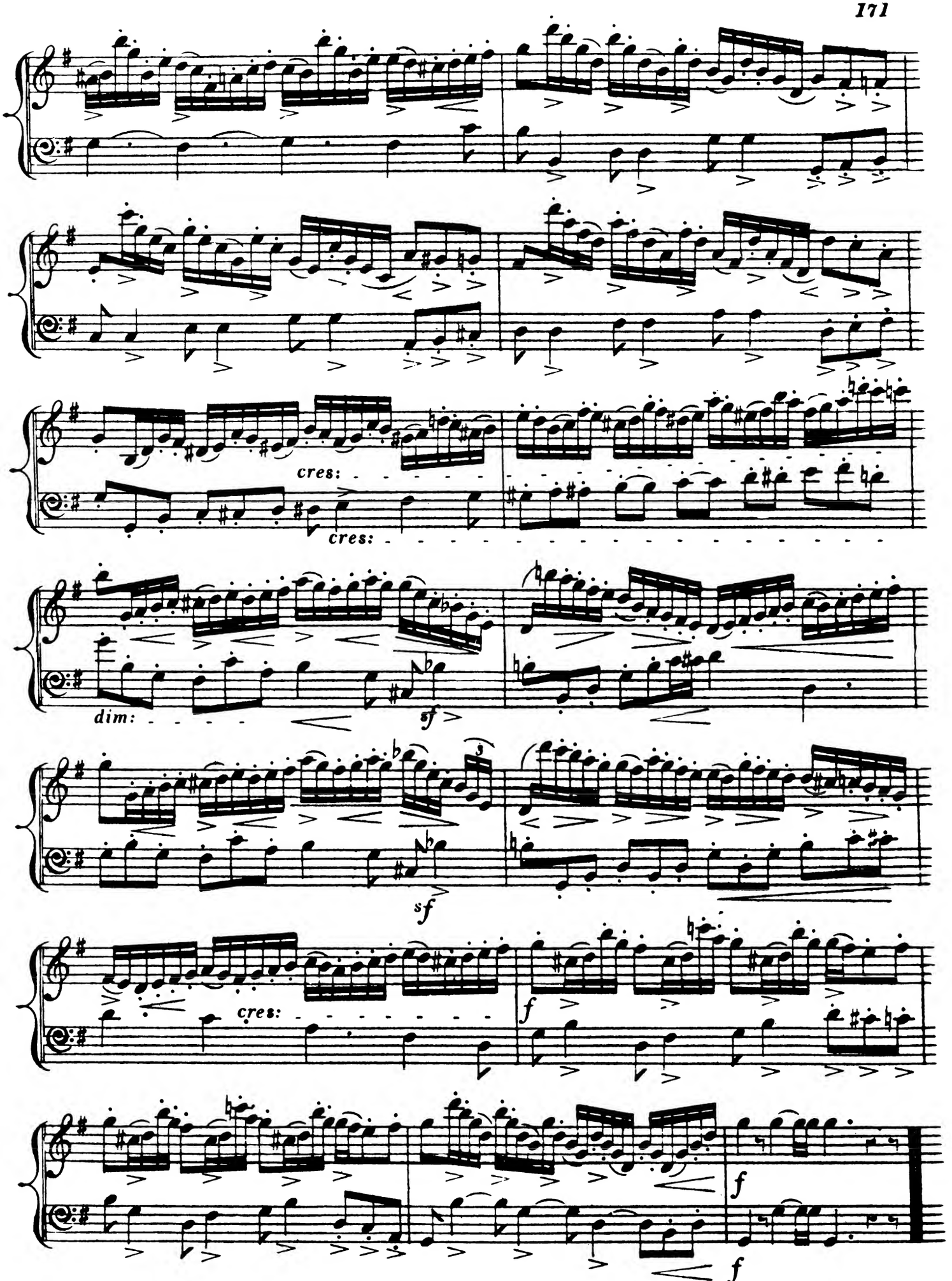

cres:
cres:
f
dim:
f
mf
p
sf


sf
p
cres:
f
cres:
f
f

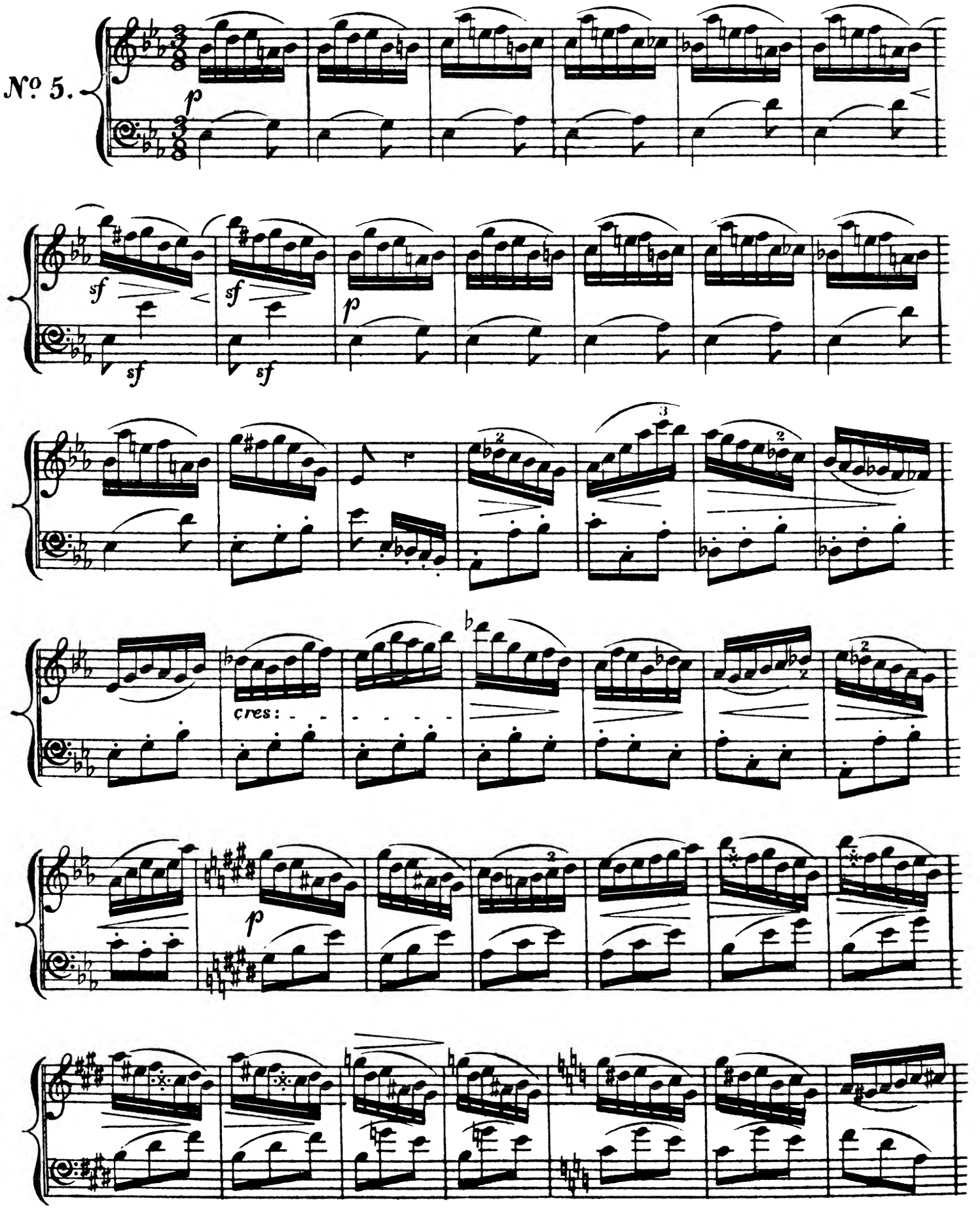
Moderato e ben Marcato. (♩. = 72)

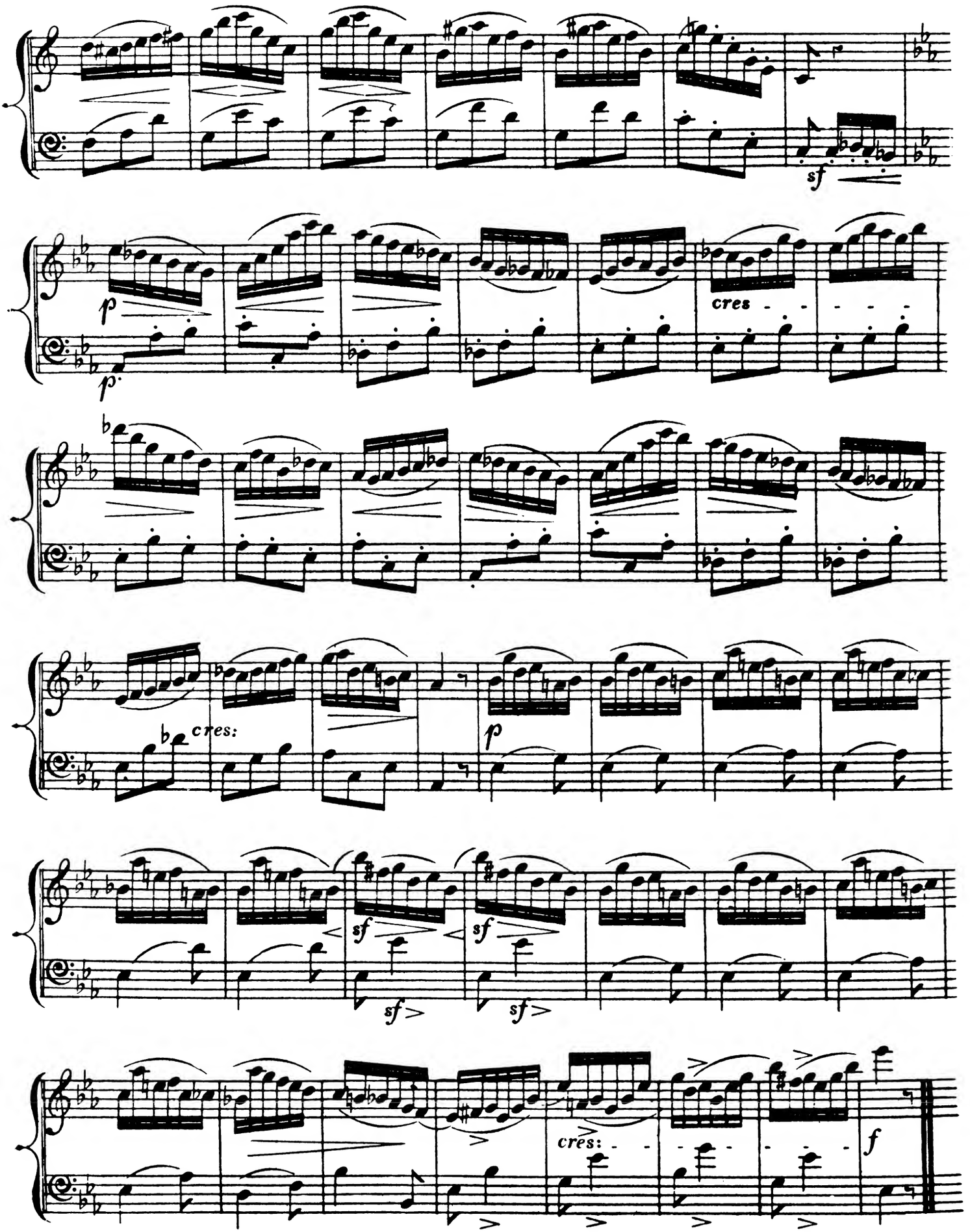



cres
cres:
cres
cres:
sf
sf
mf


cres:
cres:
dim:
sf
sf
cres:
f
f
f

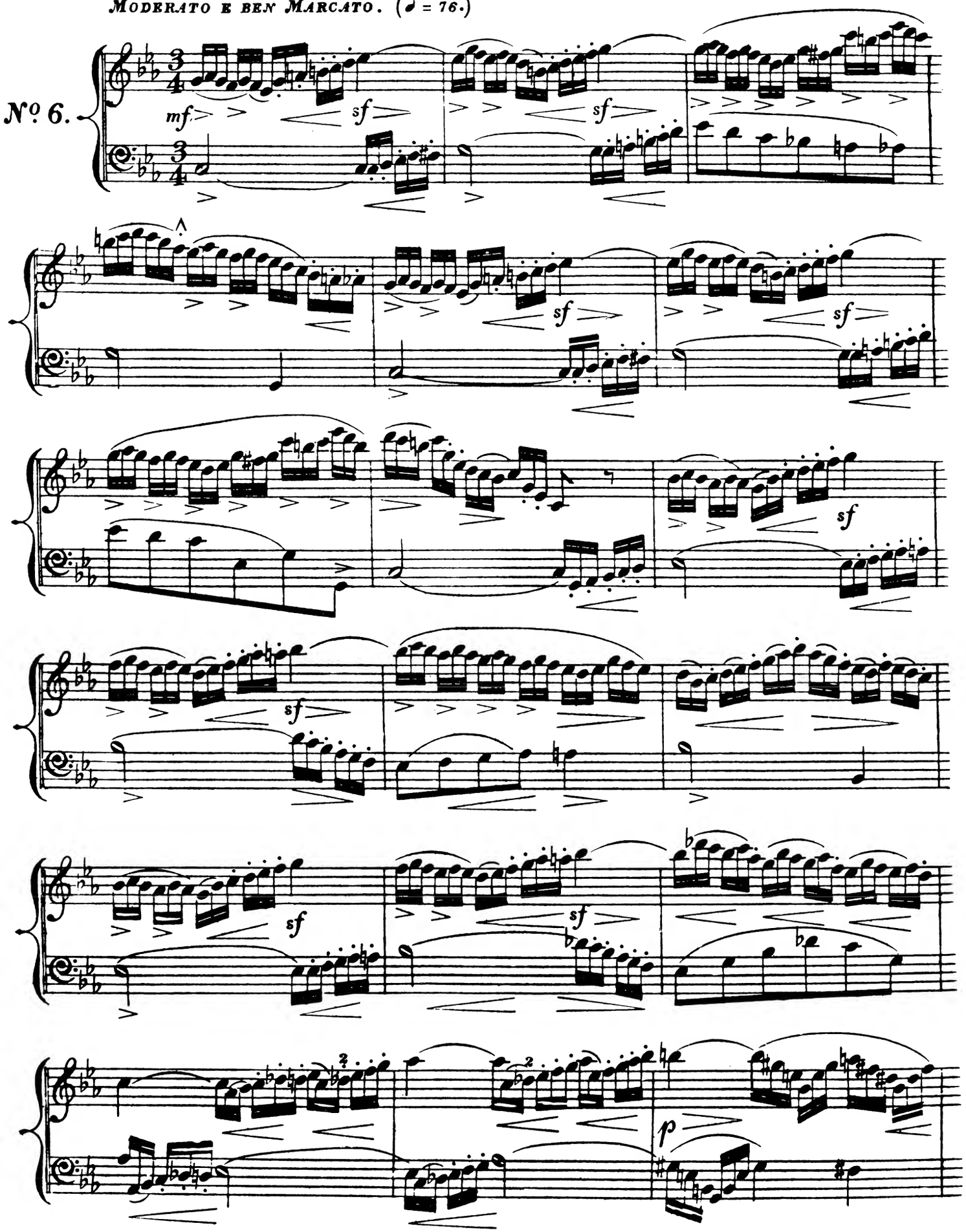
ALLEGRO MODERATO. (♩. = 69.)

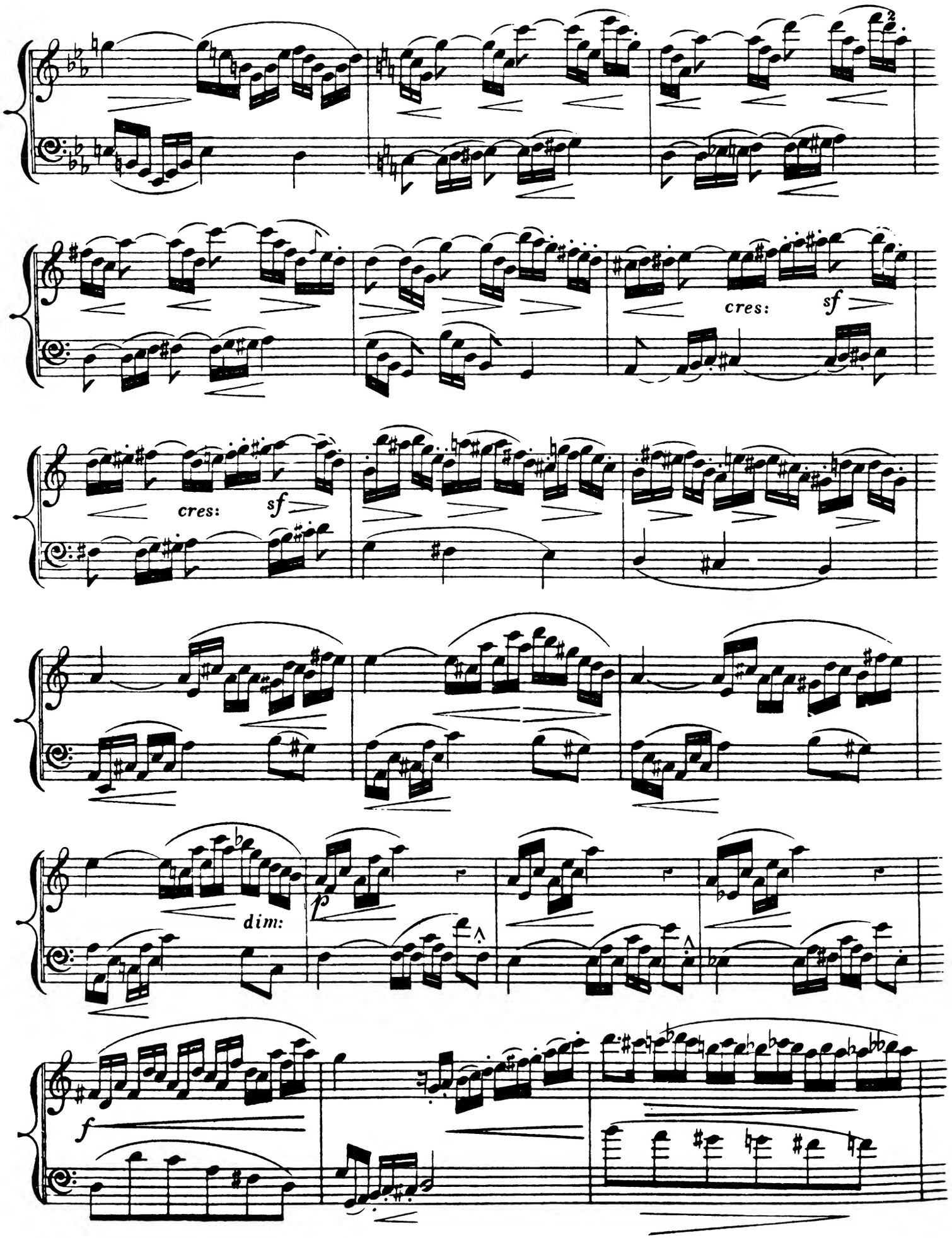


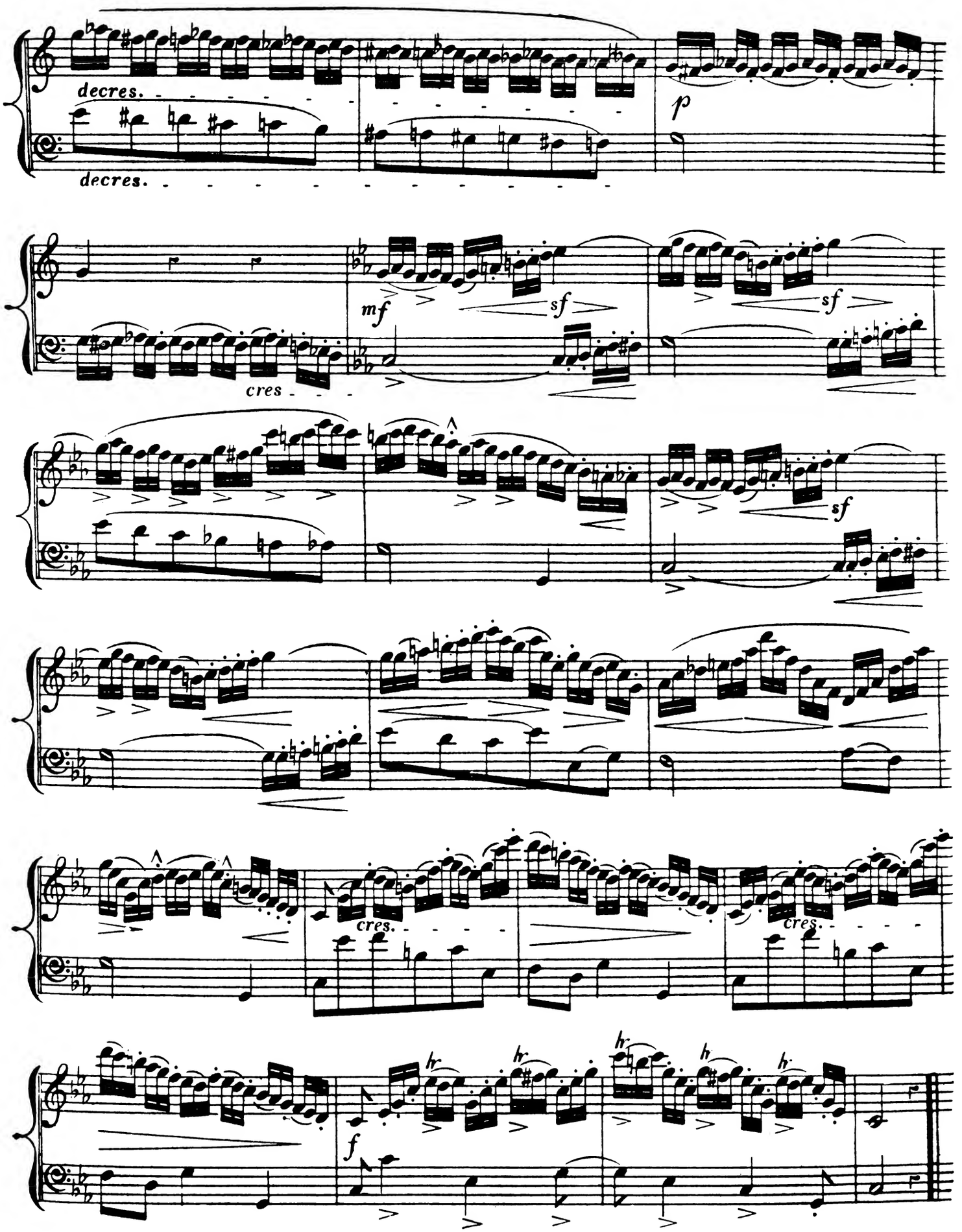

sf
p
p
cres
cres:
p
sf
sf
sf
sf
cres:
f

MODERATO E BEN MARCATO. (♩ = 76.)

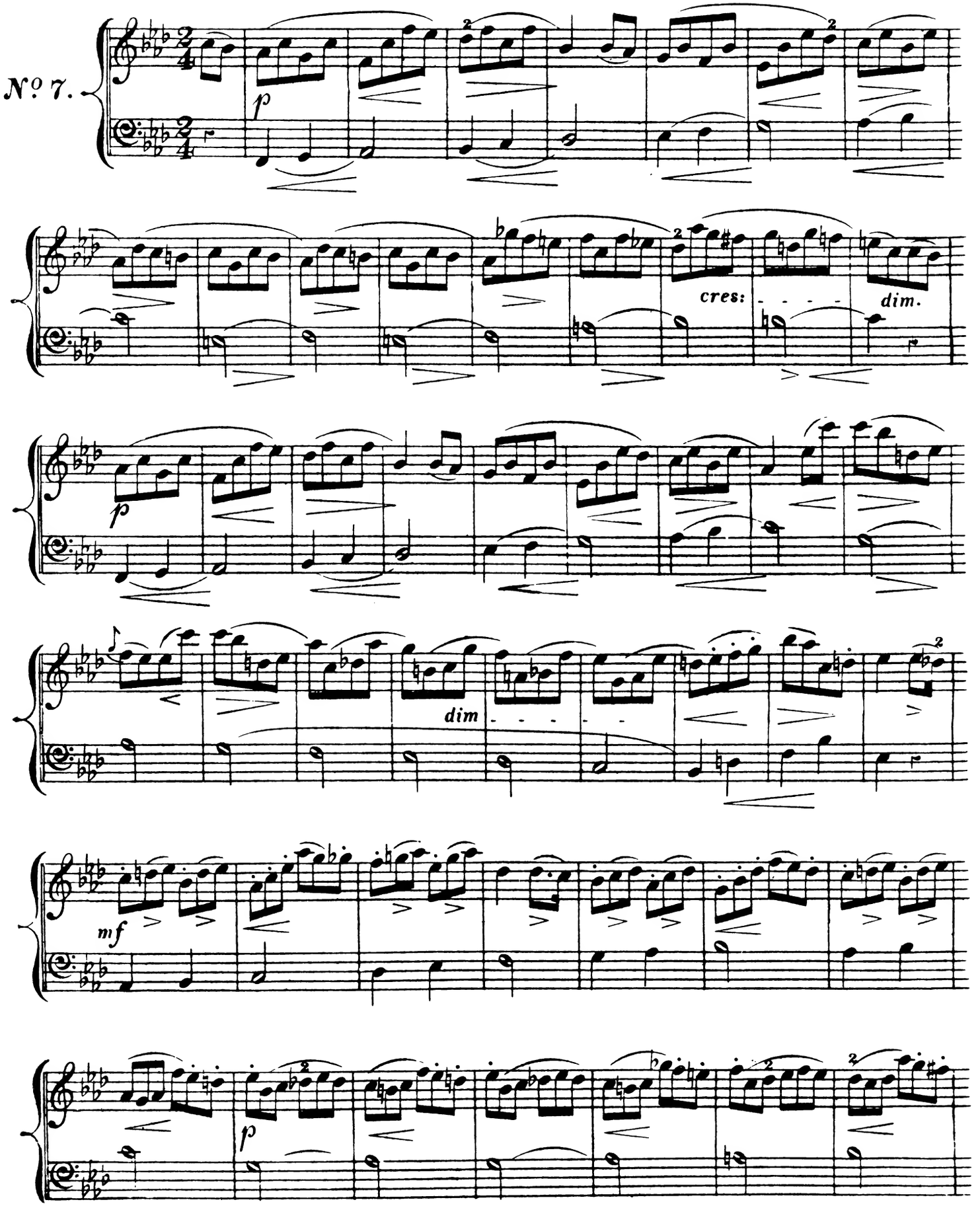
No. 6.

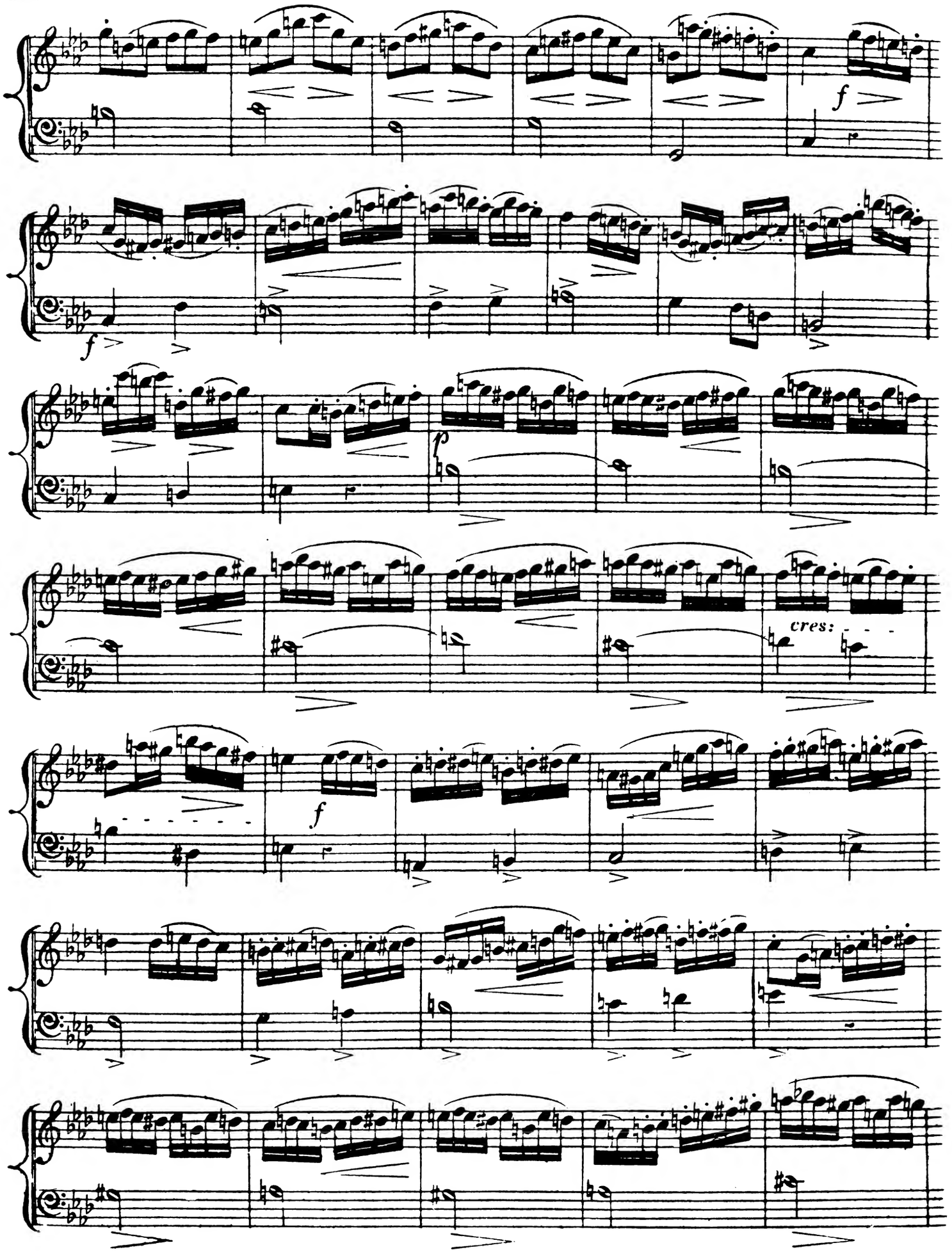


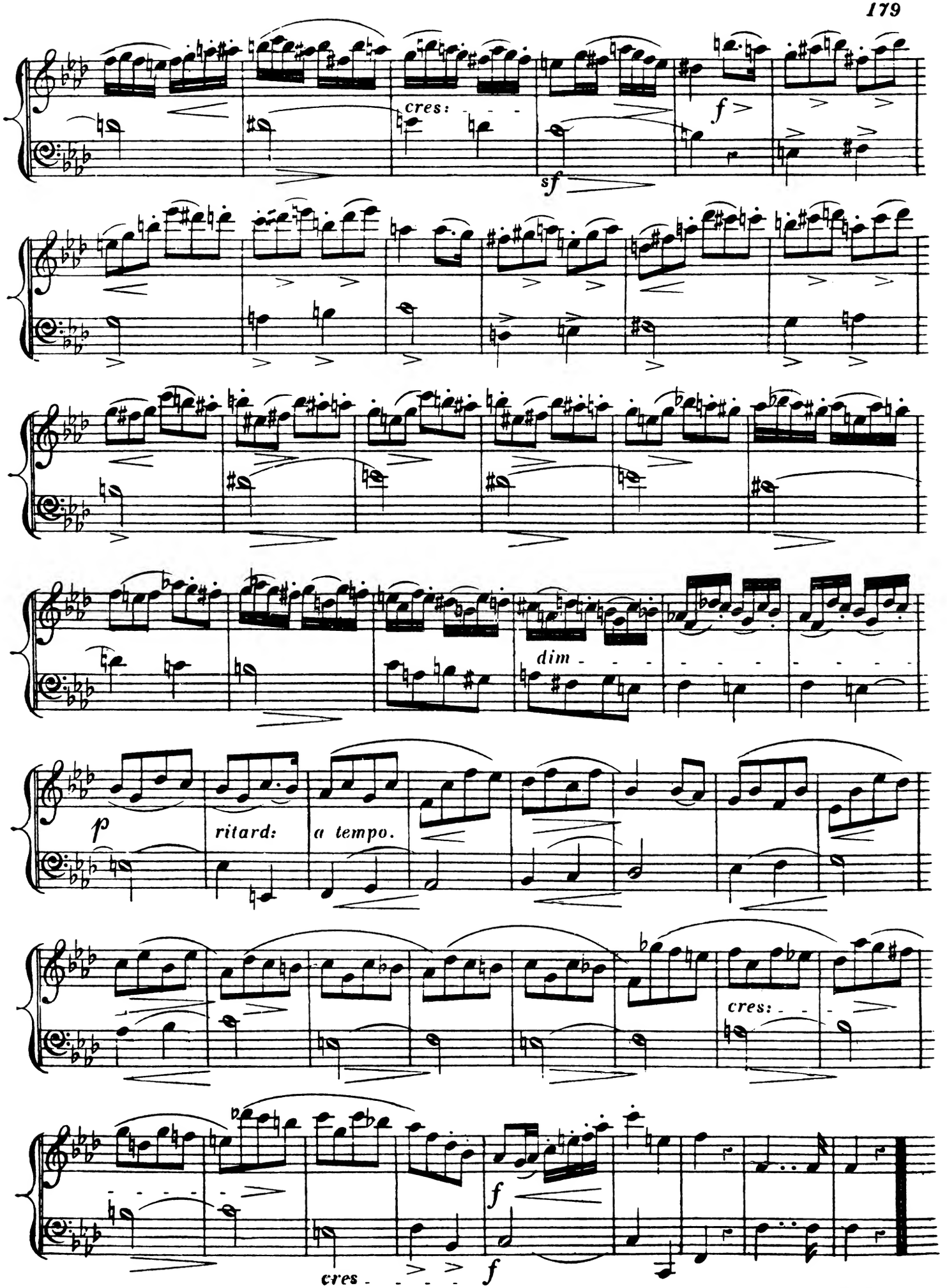

cres:
sf
cres:
sf
dim:
p
f


decres.
decres.
p
mf
sf
sf
cres
sf
cres.
cres.
f

ALLEGRO MODERATO. (♩ = 112.)

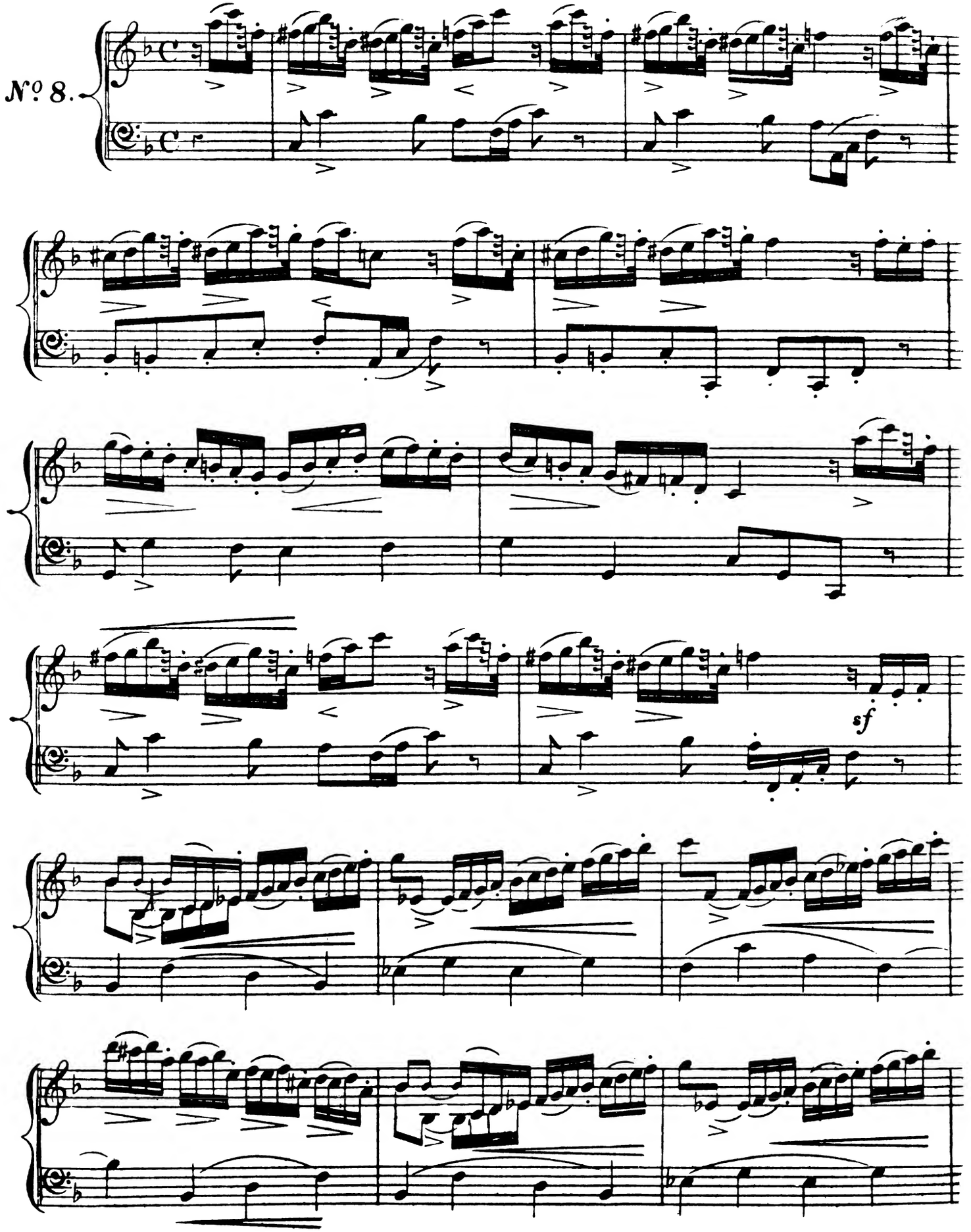


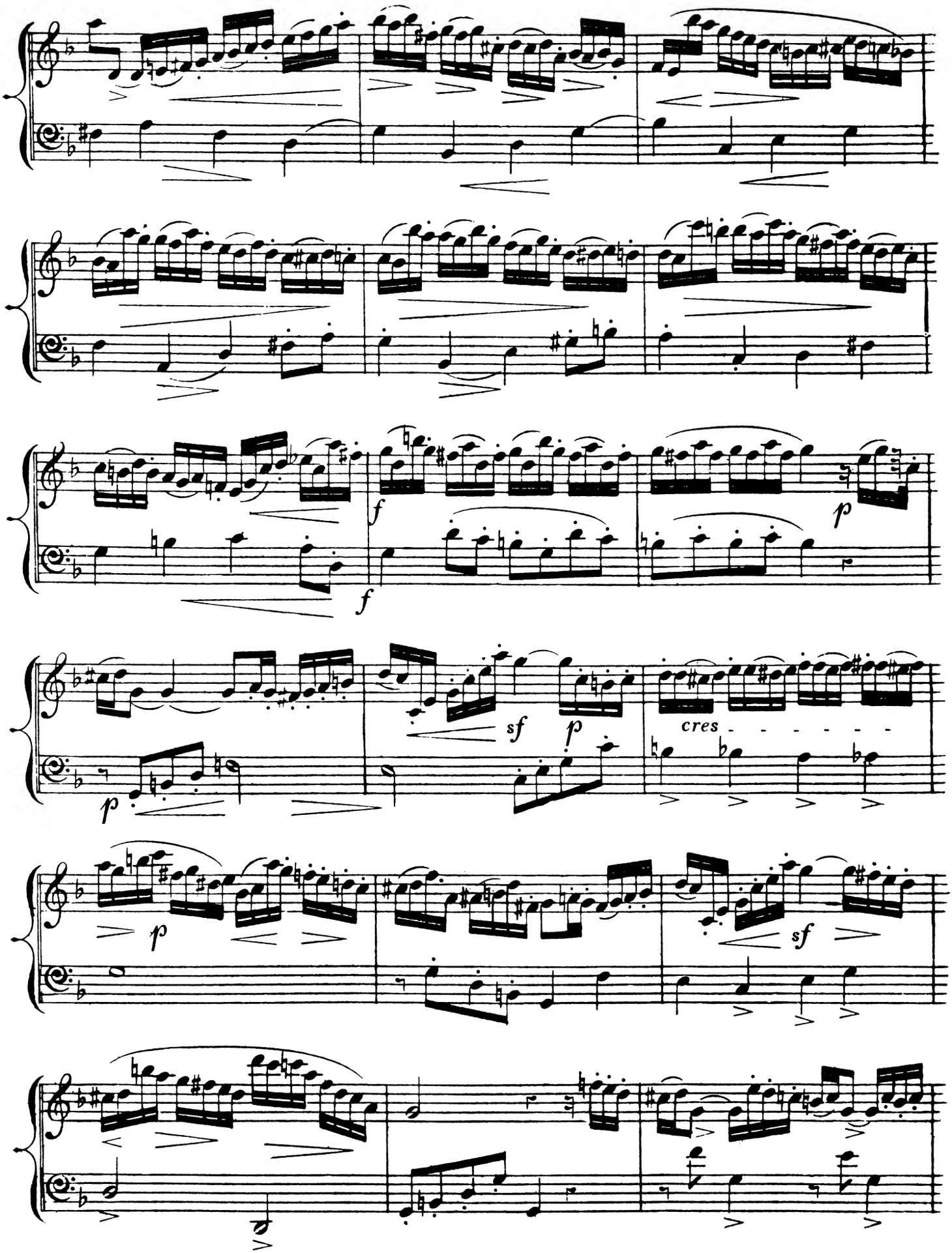

f
f
p
cres:
f

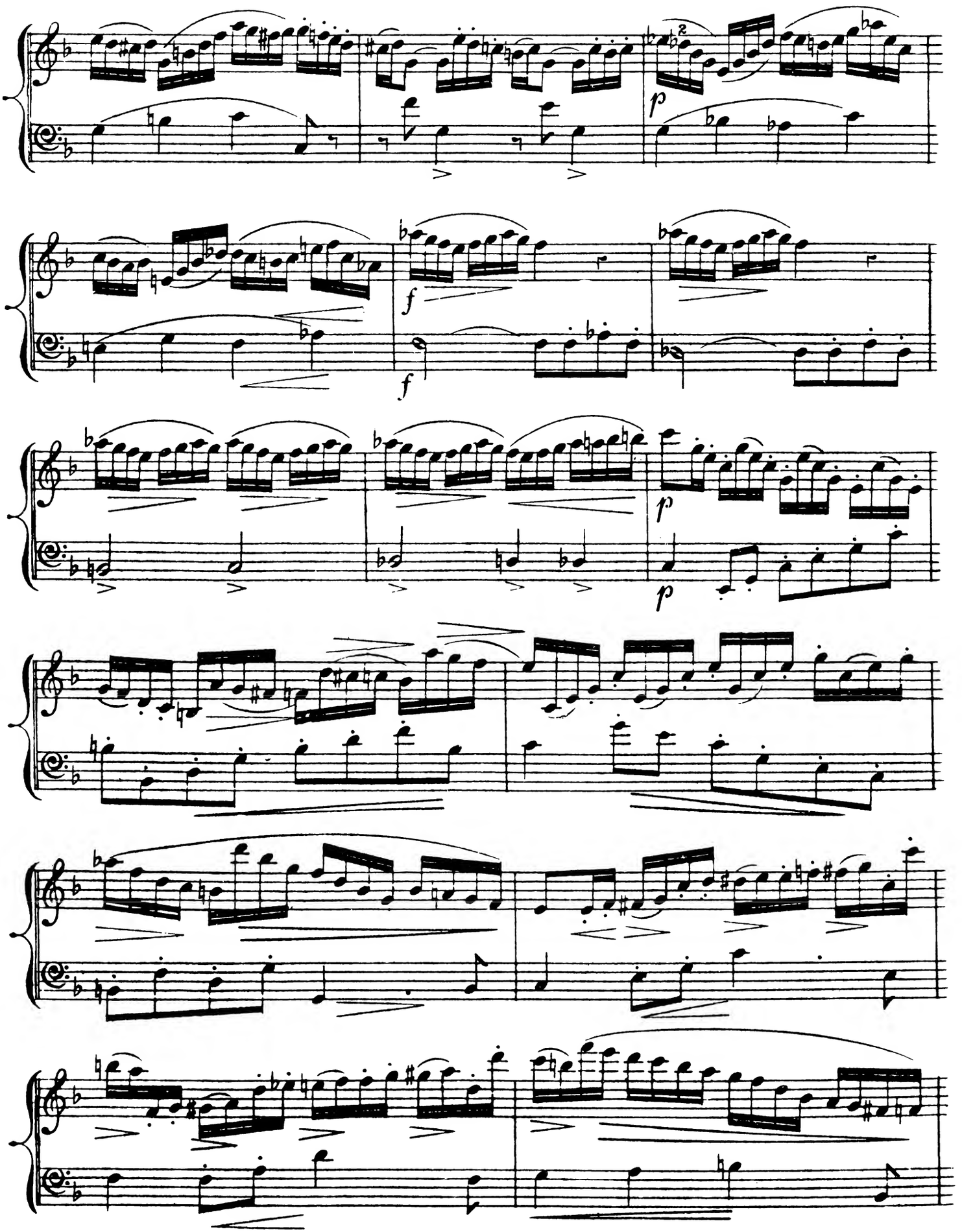

cres:
sf
f
dim
p
ritard:
a tempo.
cres:
f
cres
f

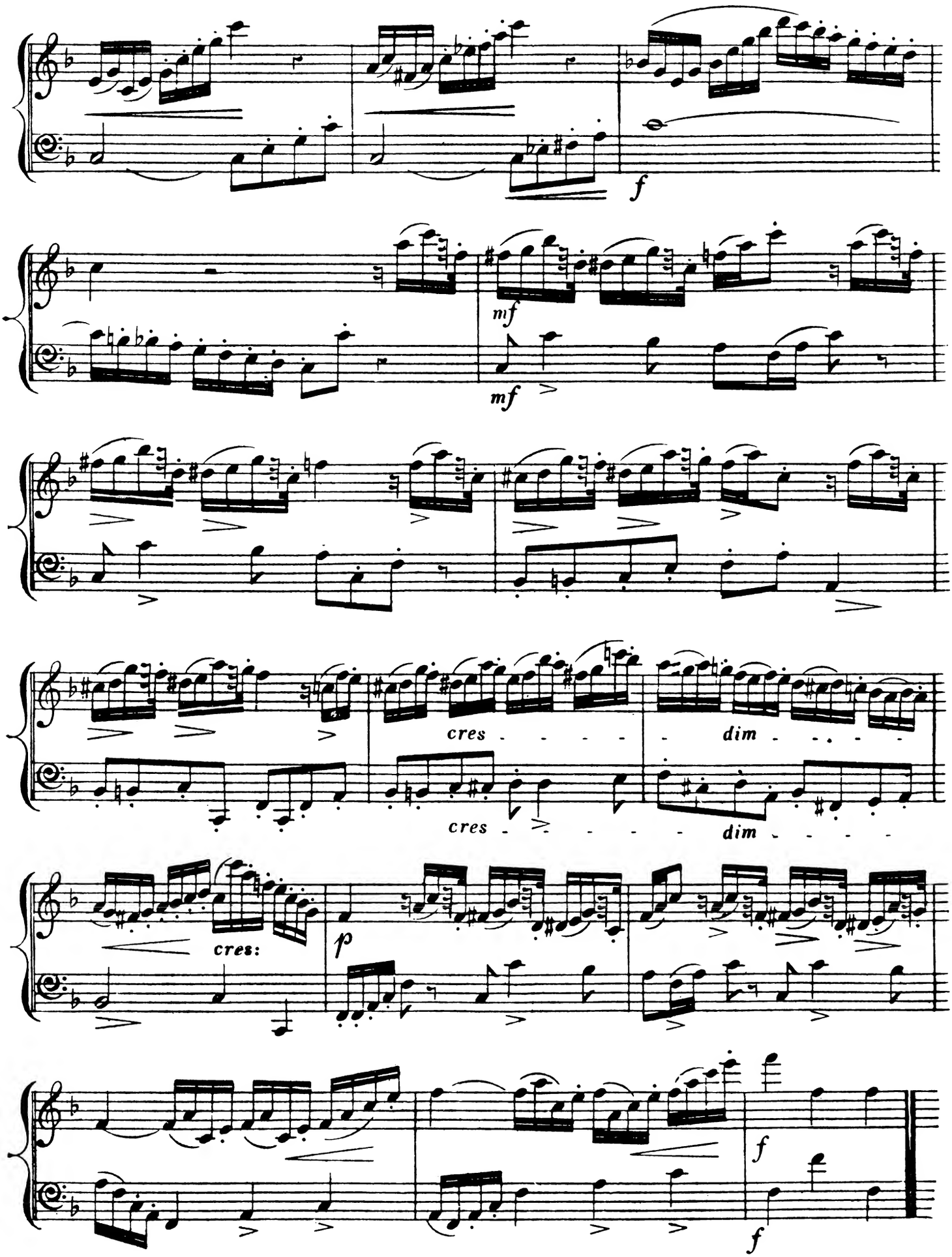
MODERATO. (♩ = 108.)

No. 8.

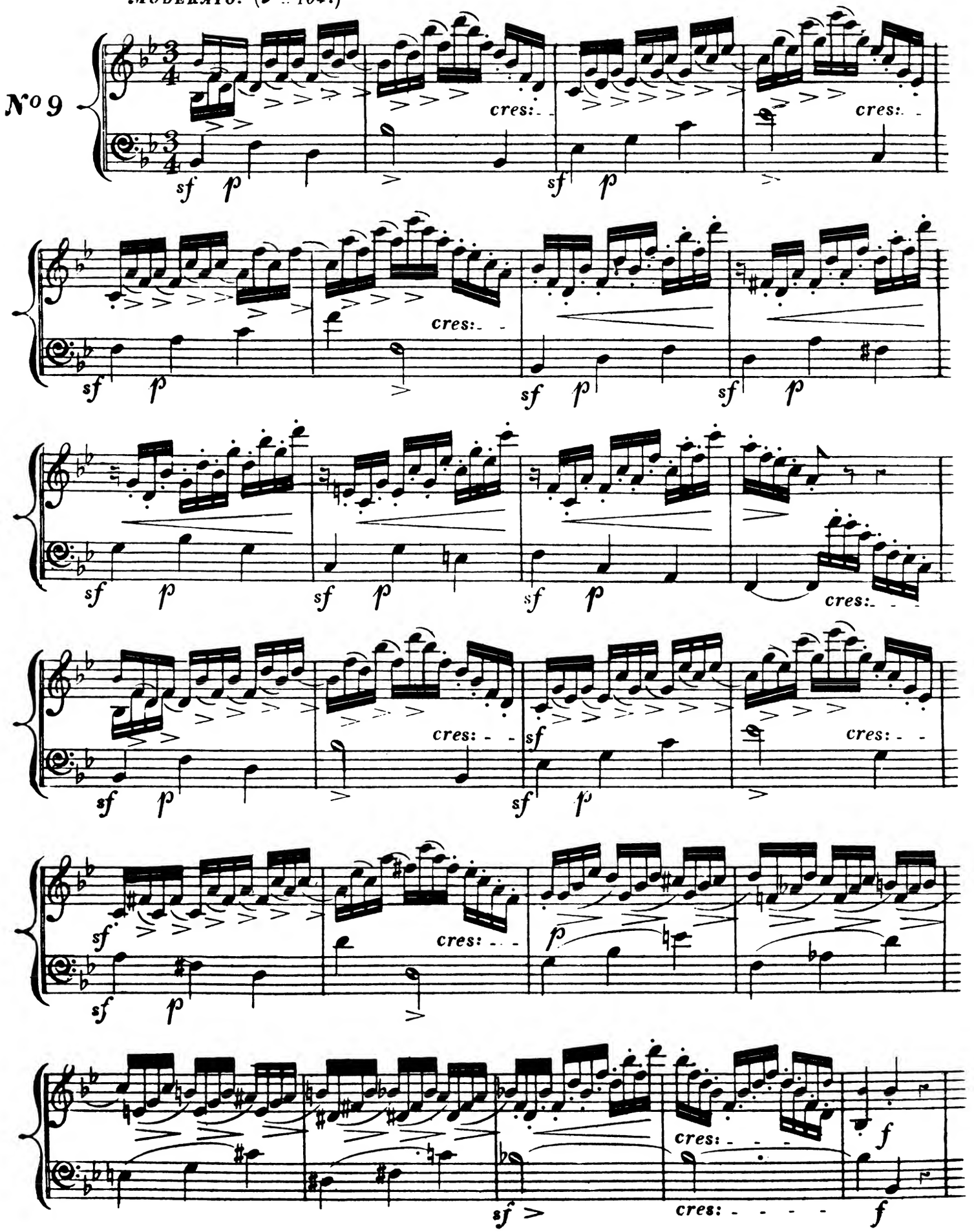


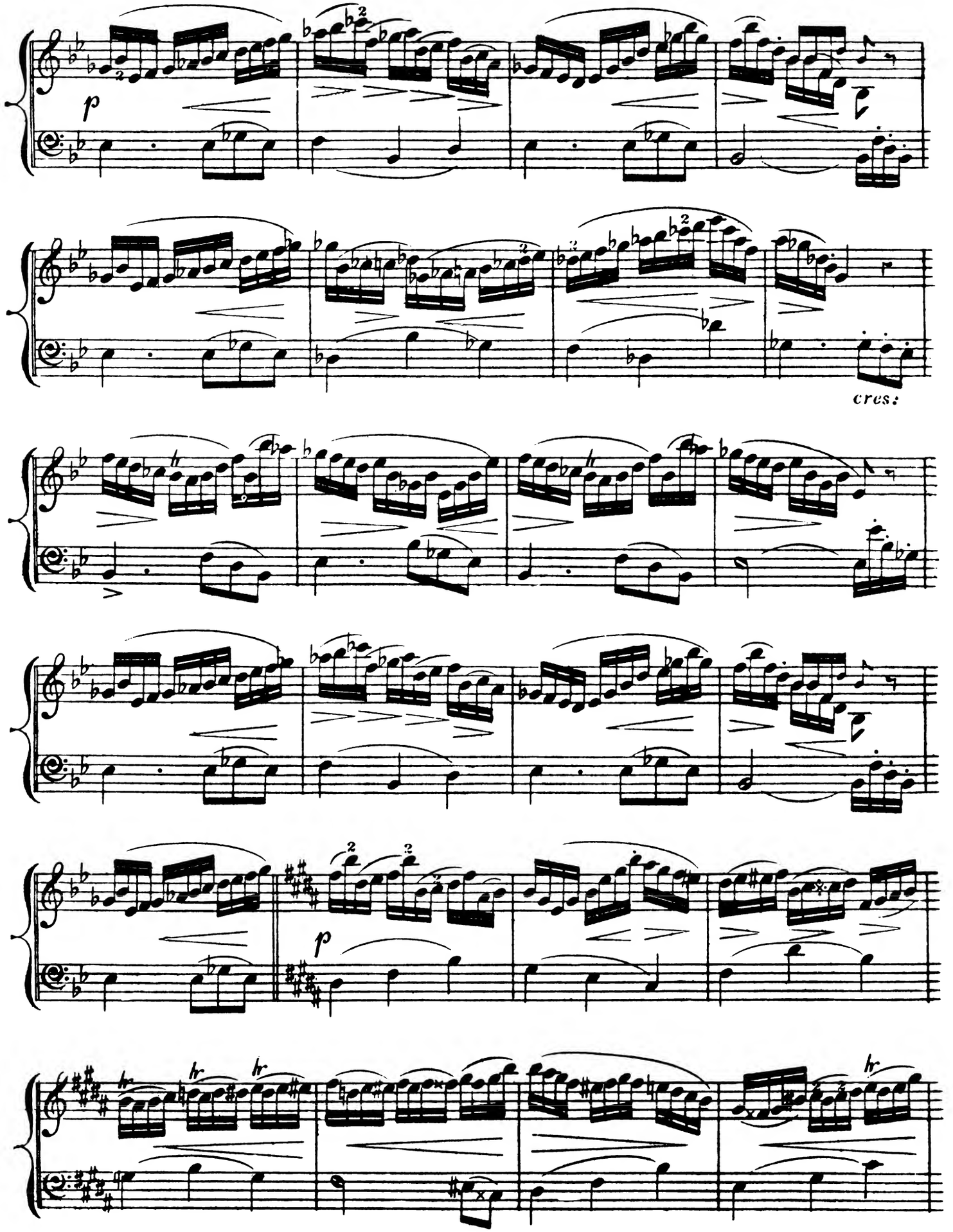

f
f
p
sf
p
cres
p
sf

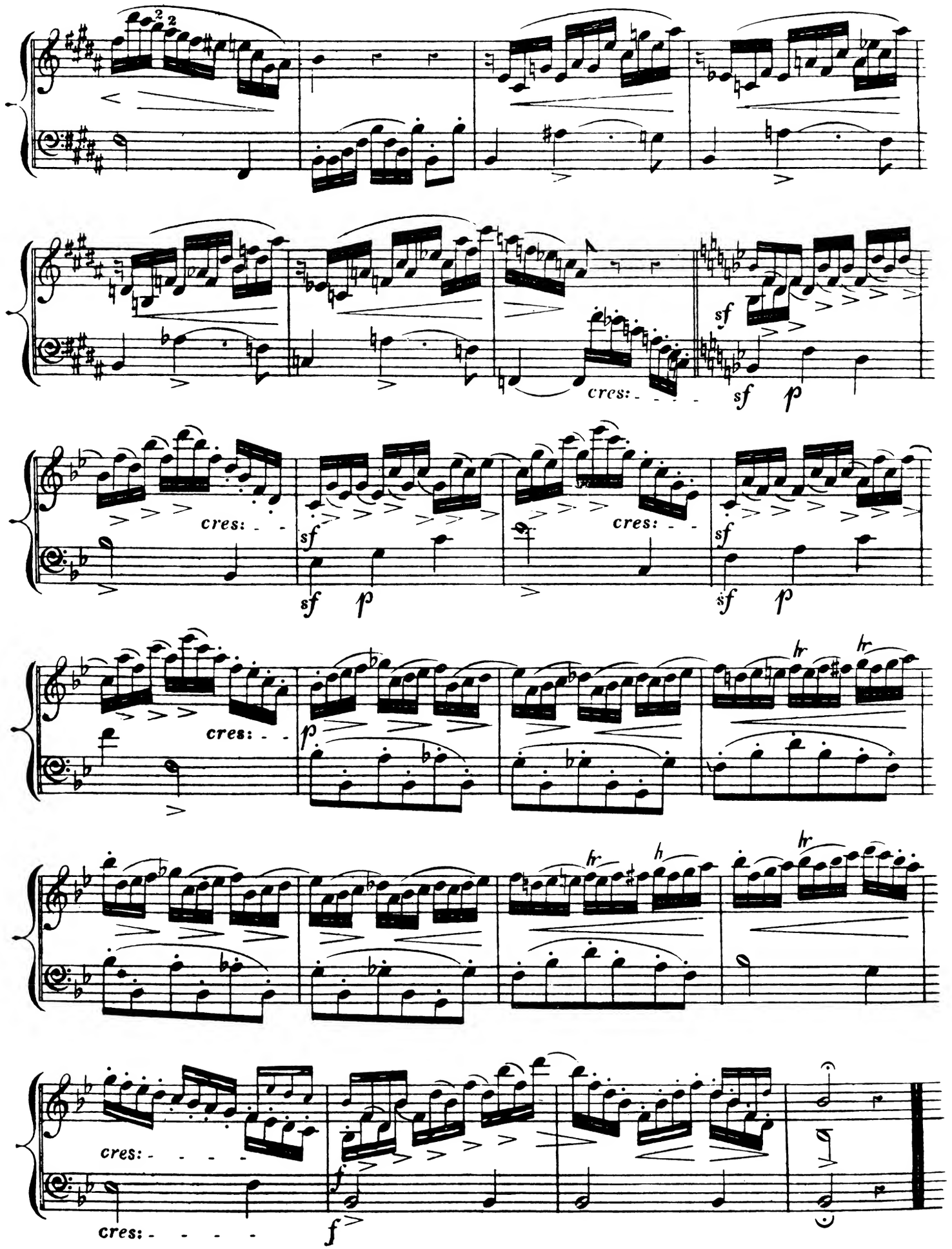

2
p
f
f
p
p


f
mf
mf
cres - - - - -
dim - - - - -
cres - - - - - -
dim - - - - -
cres:
p
f
f

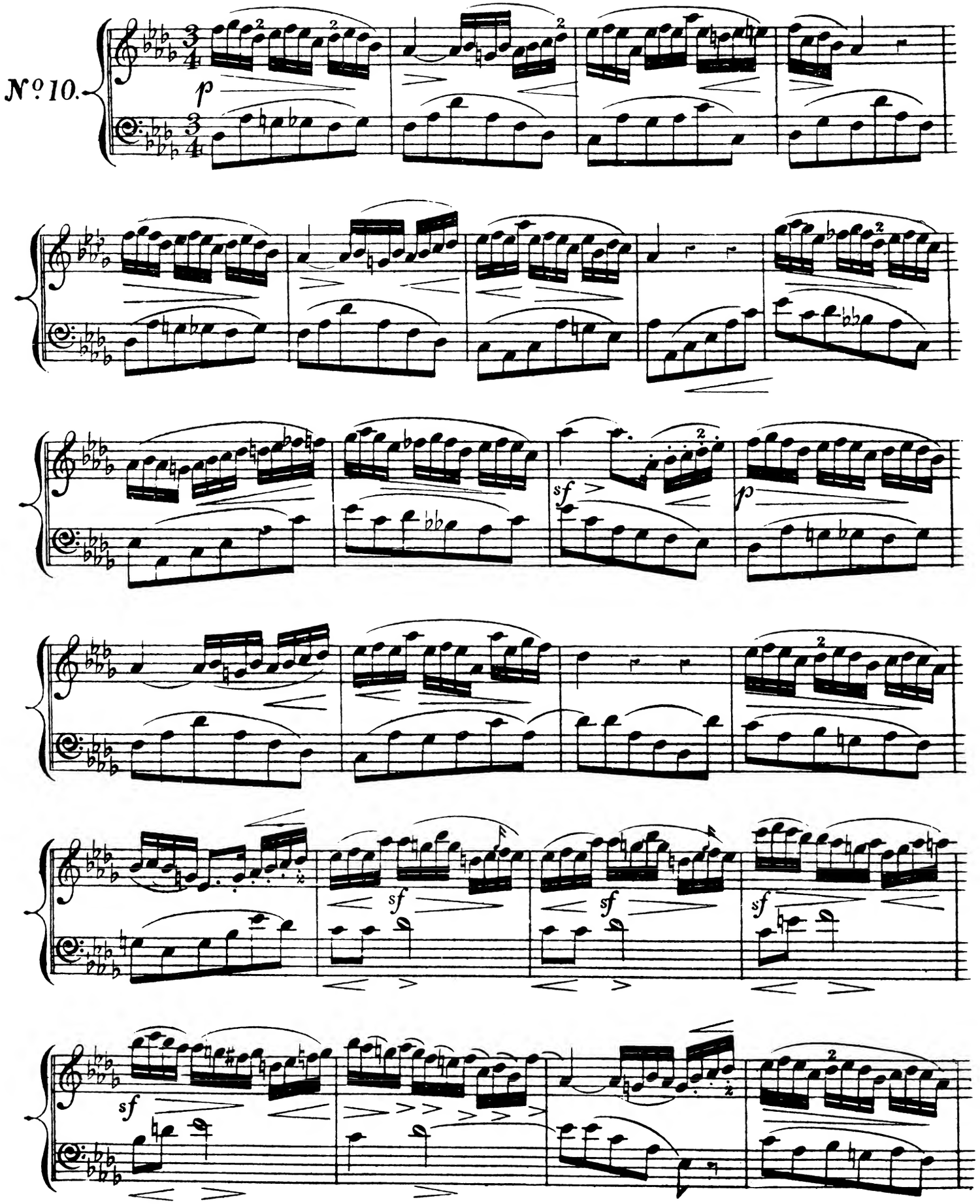
MODERATO. (♩ = 104.)

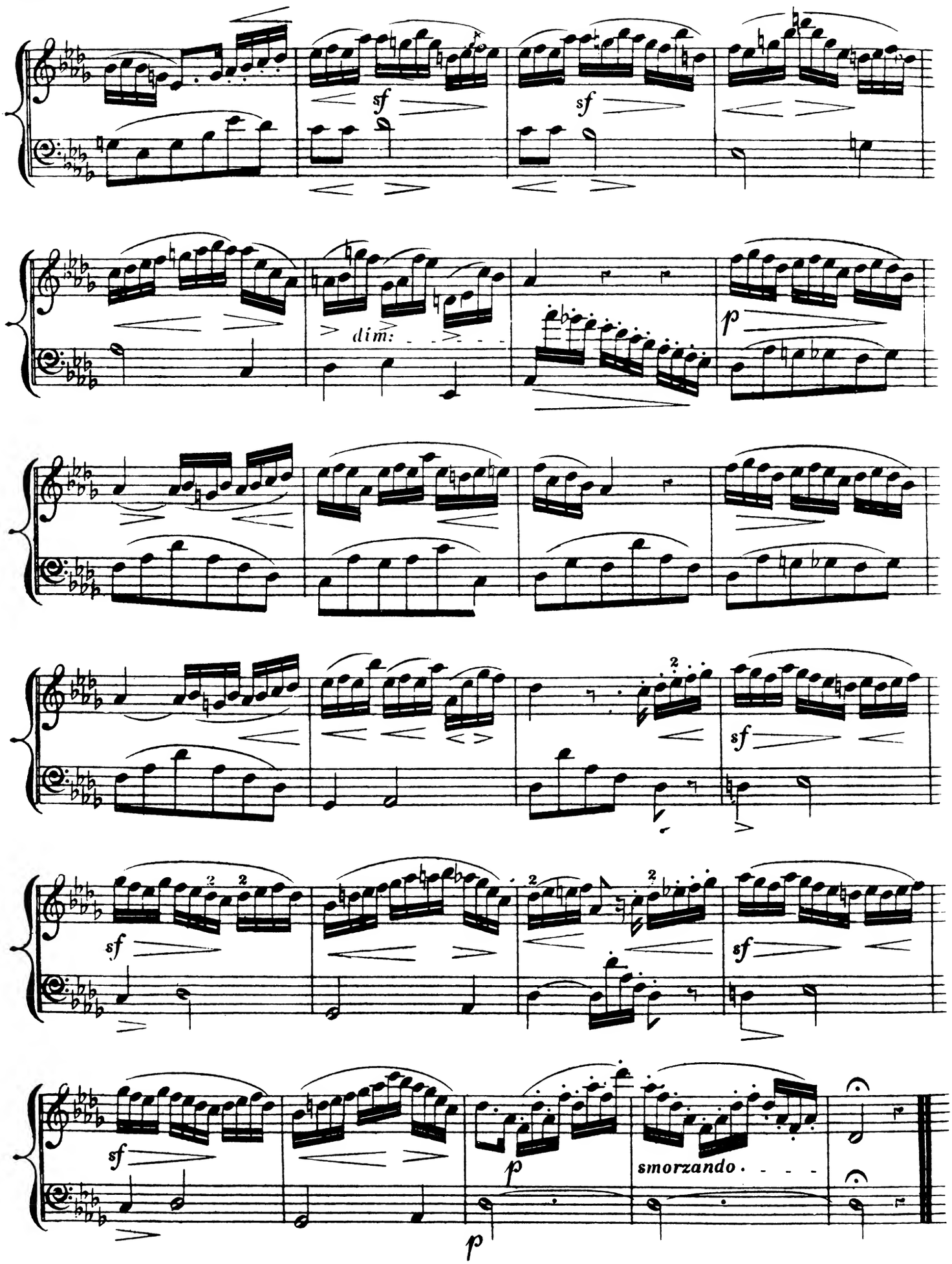



p
cres:
p

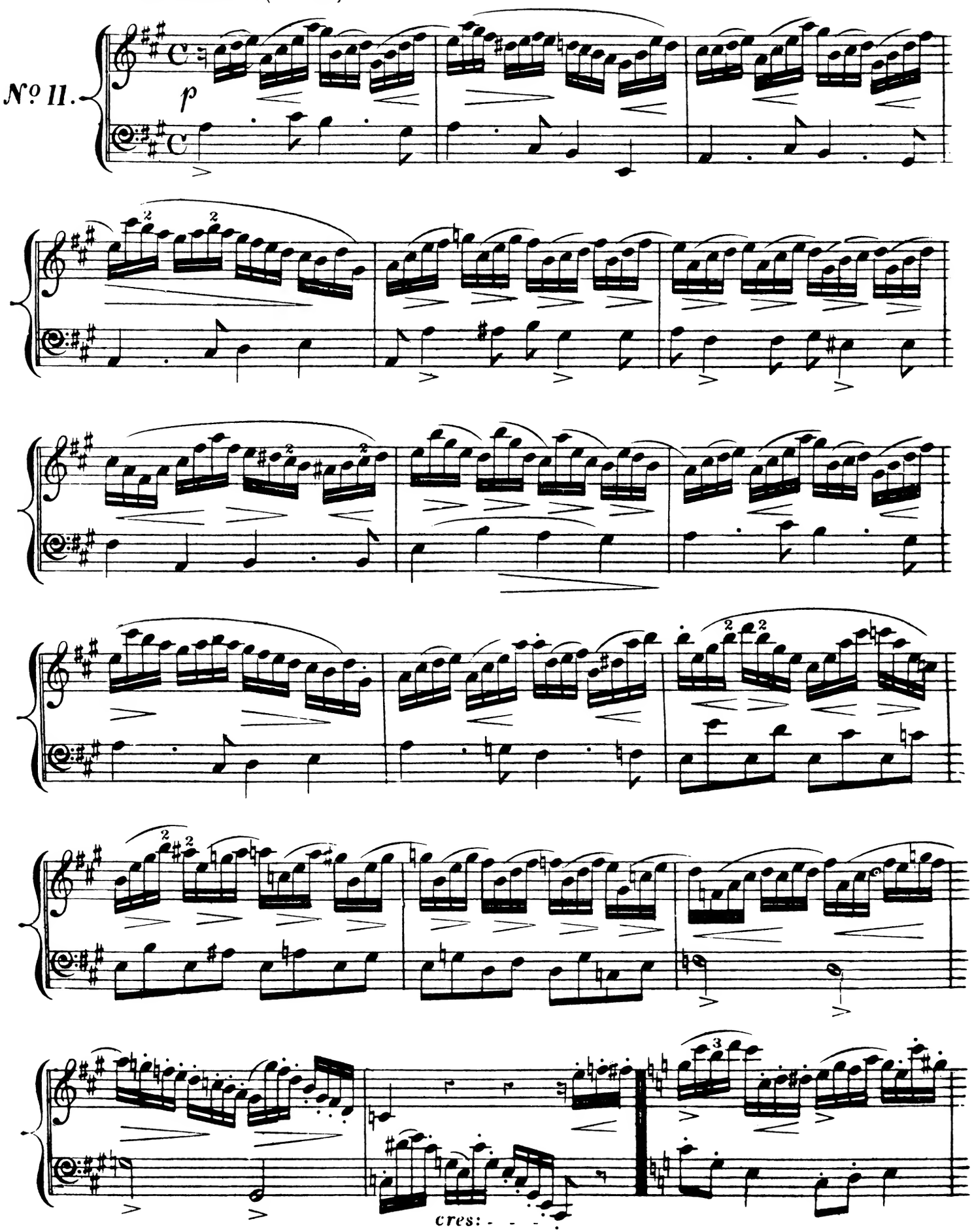

cres:
sf
p
f

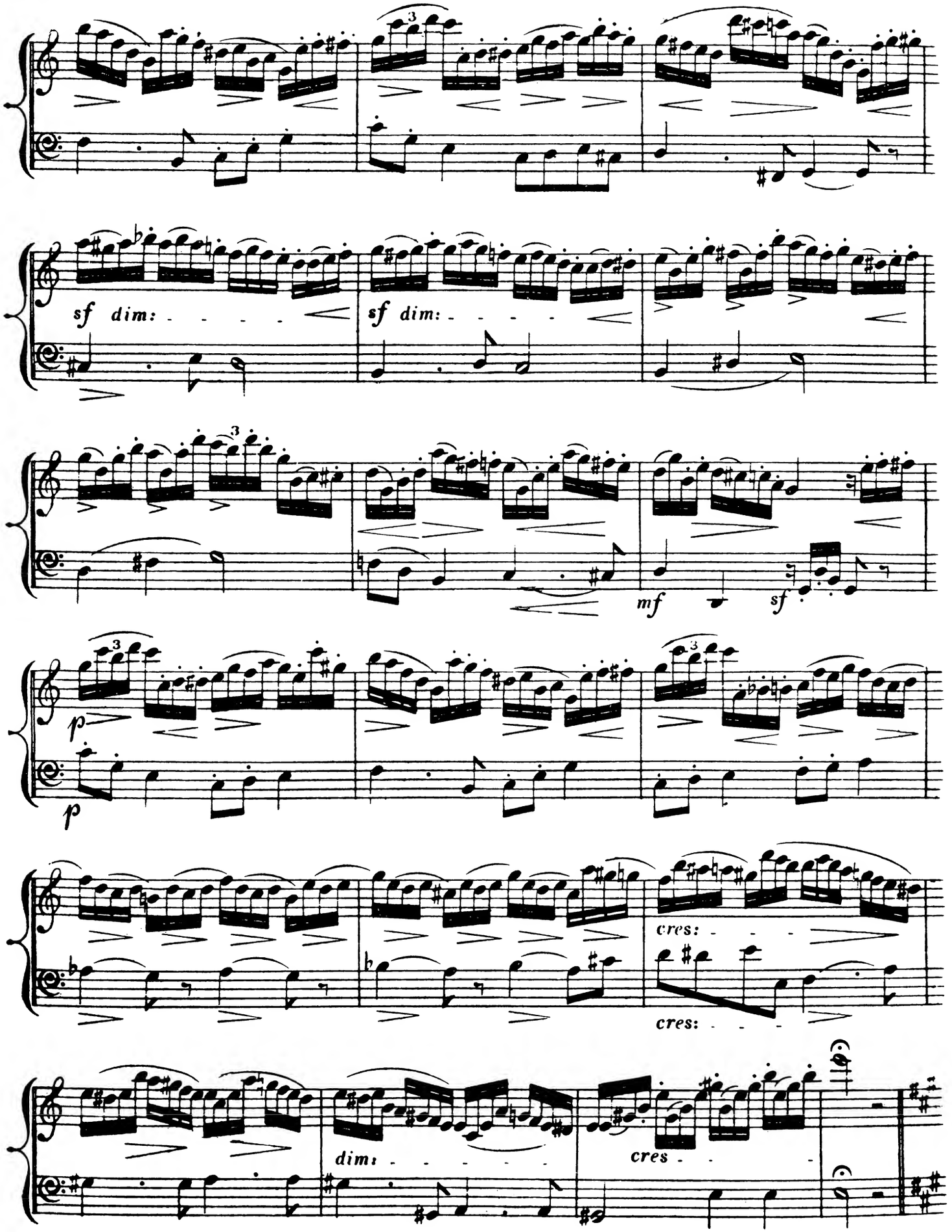
ANDANTE LEGATO. (♩ = 69)

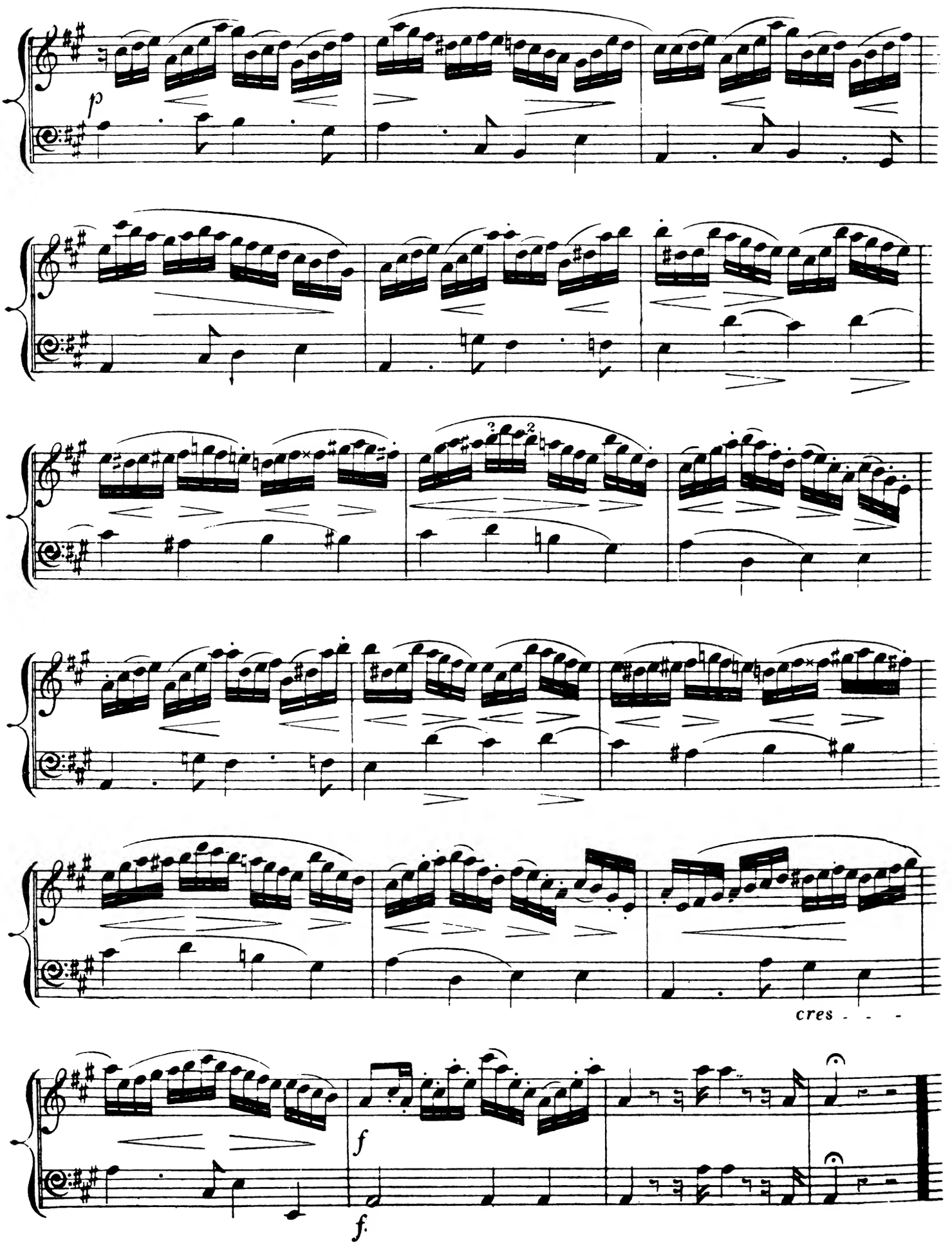



sf
sf
dim:
p
sf
sf
sf
sf
p
smorzando.
p

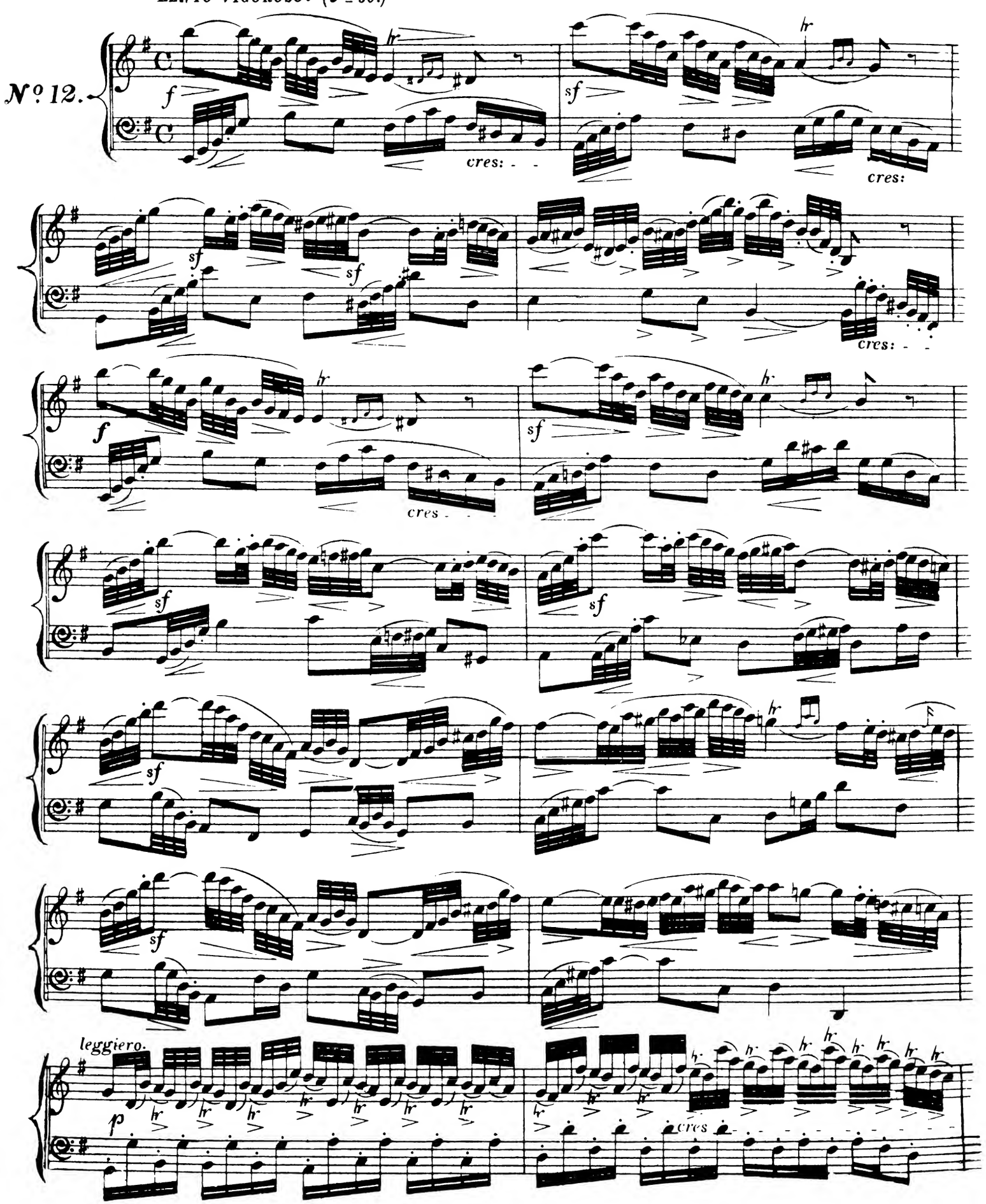
MODERATO .. (♩ = 108.)

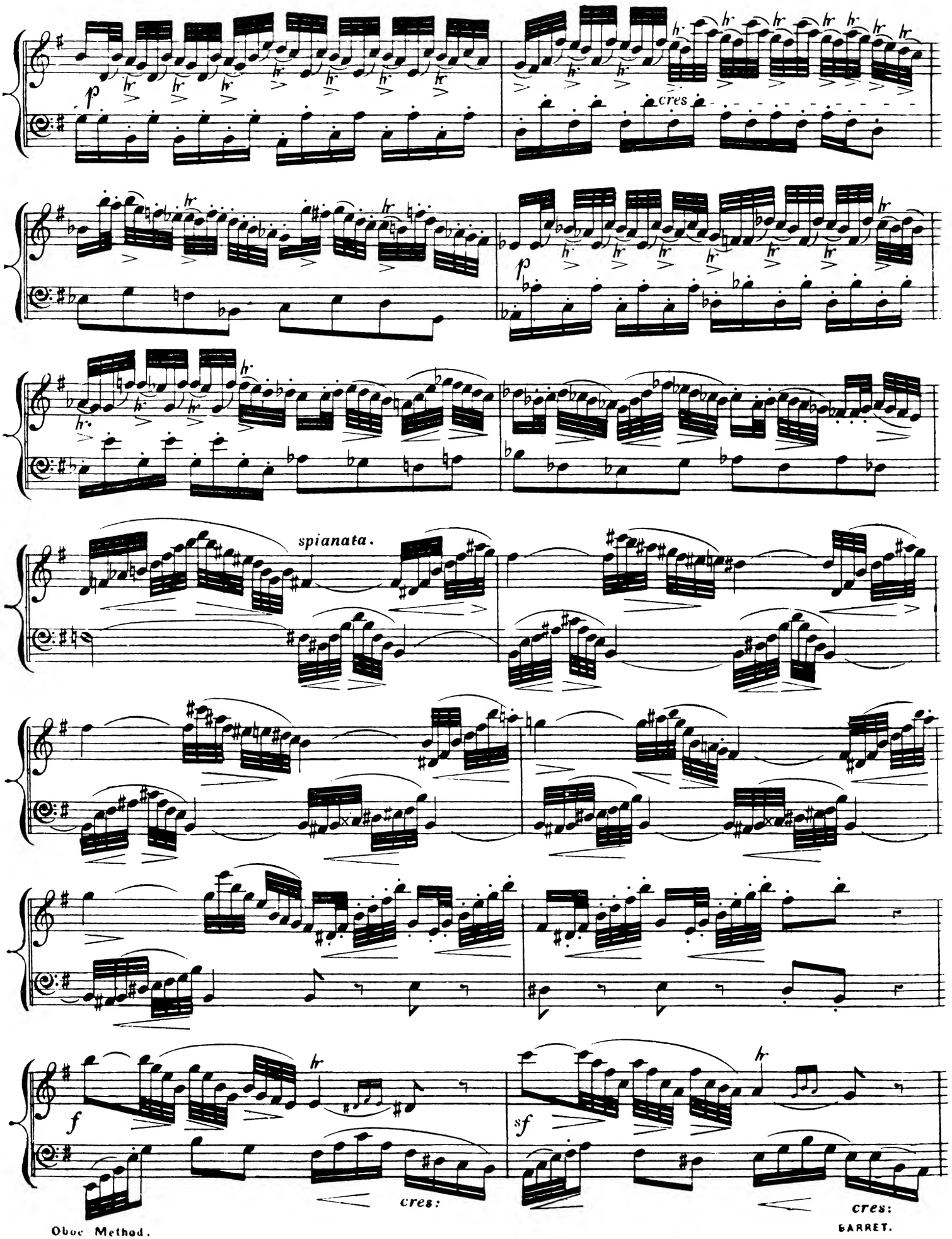


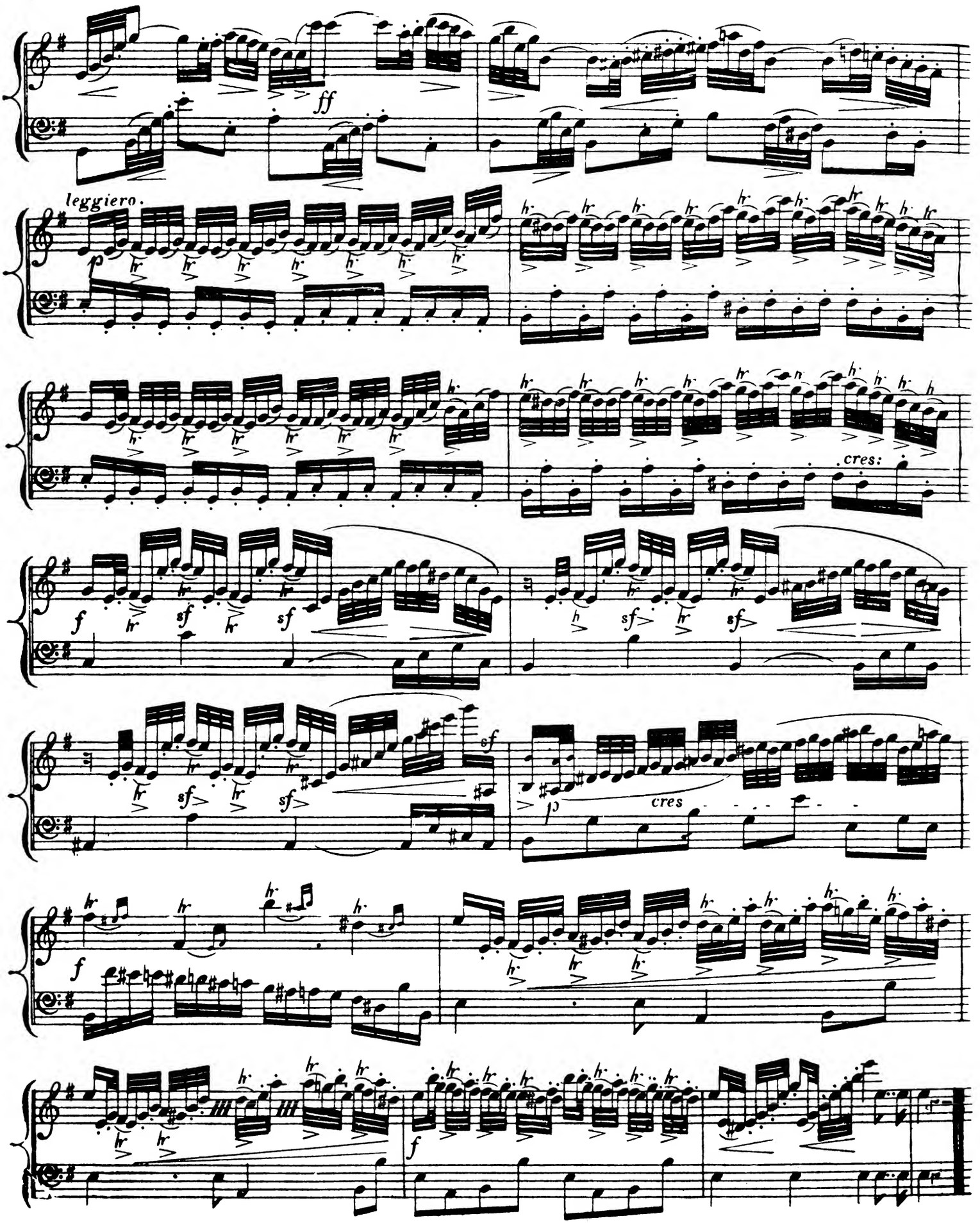

sf dim:
sf dim:
mf
sf
p
p
cres:
cres:
dim:
cres


p
cres - - -
f
f.

LENTO VIGOROSO. (♩ = 50.)

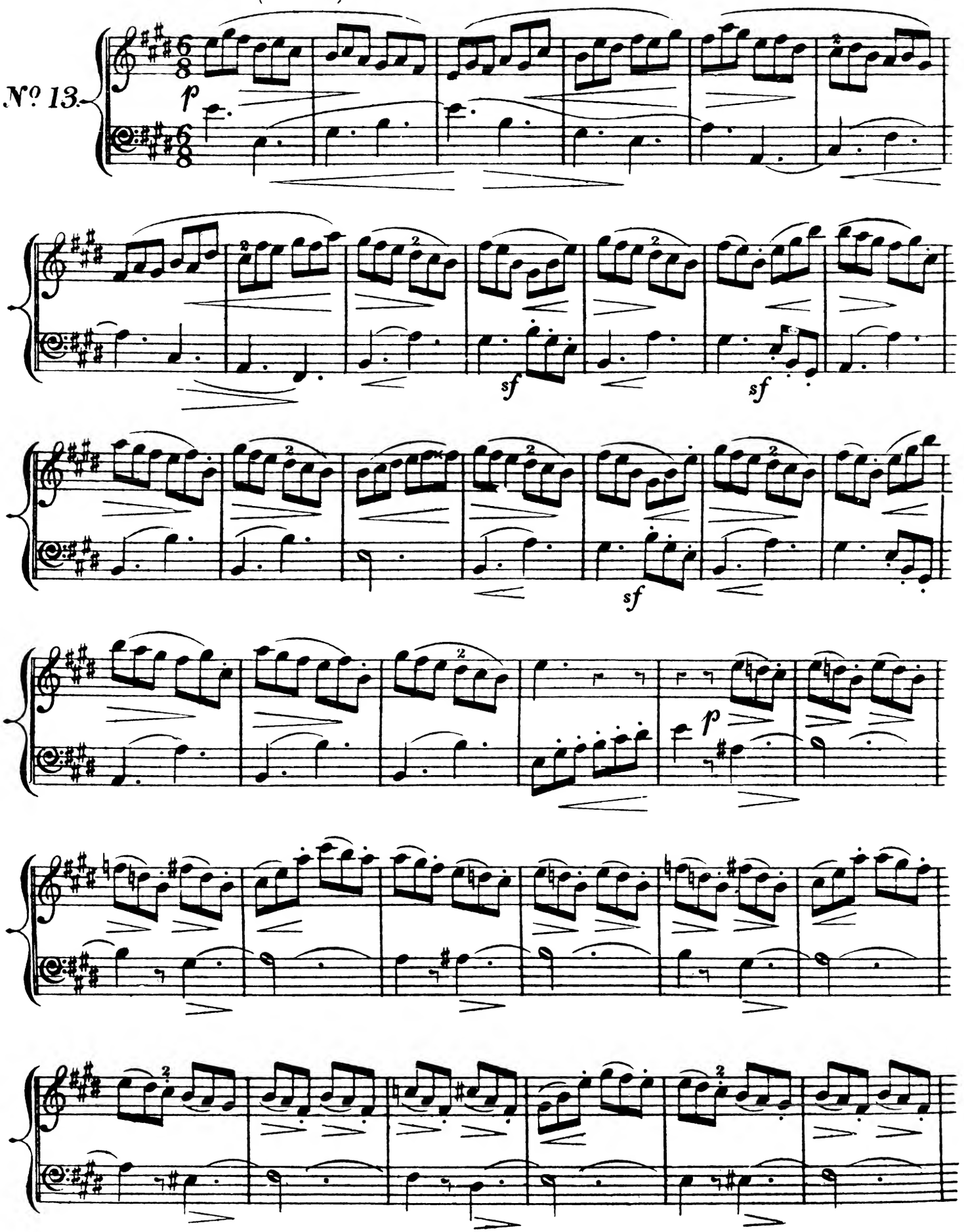


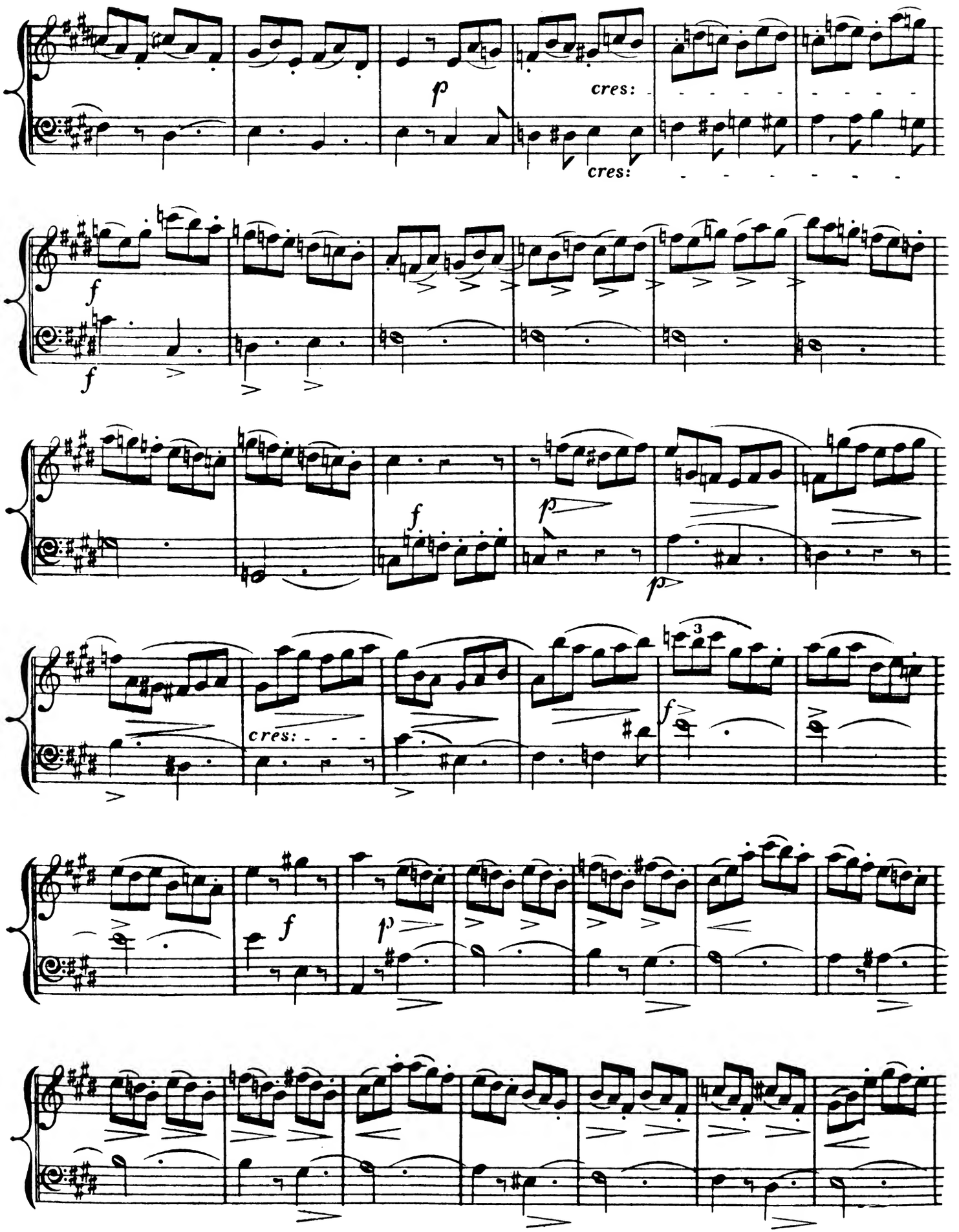

p
cres
p
spianata.
f
cres:
sf
cres:

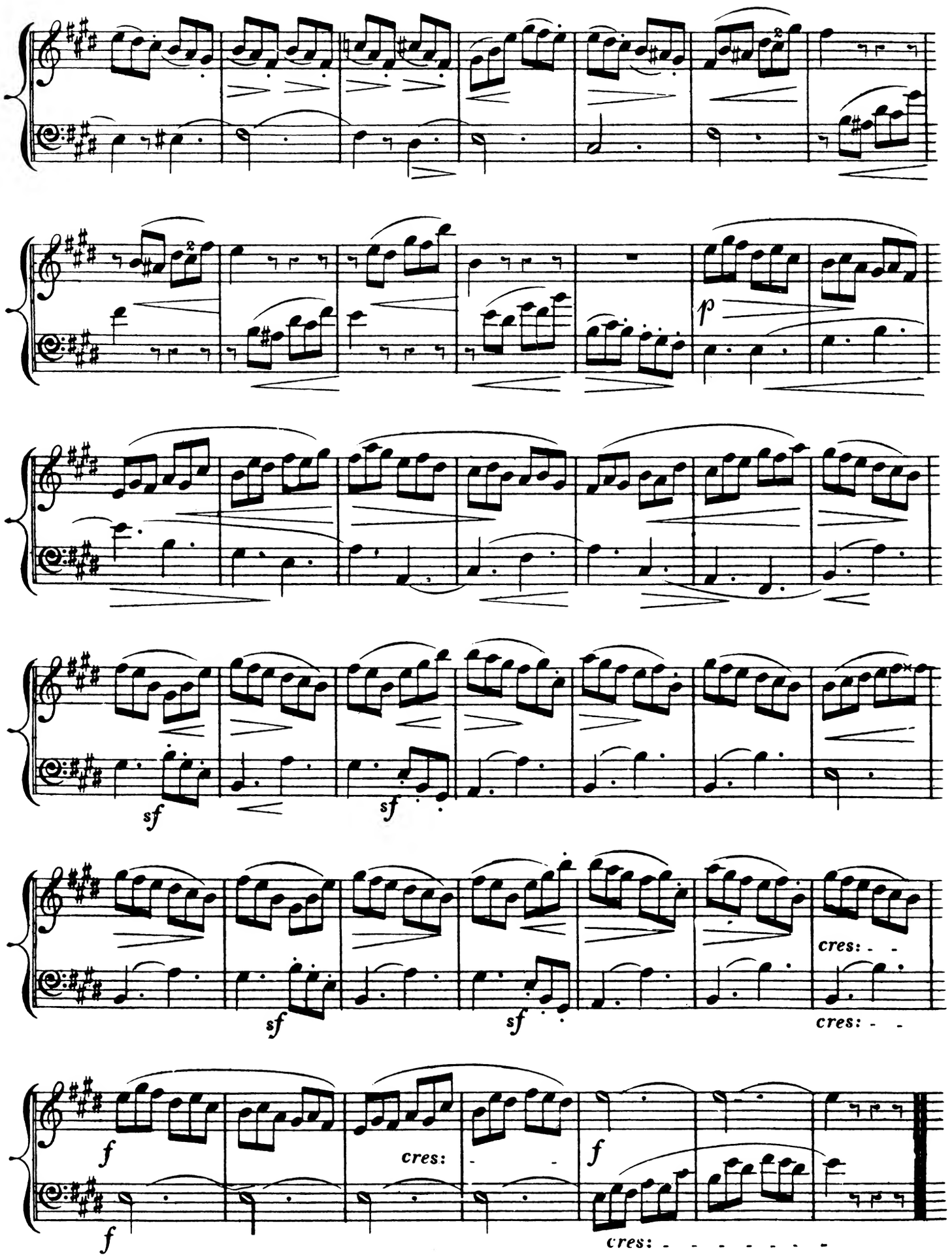

ff
leggiero.
cres:
f
sf
cres
f
f

PRESTO. (♩. = 160.)

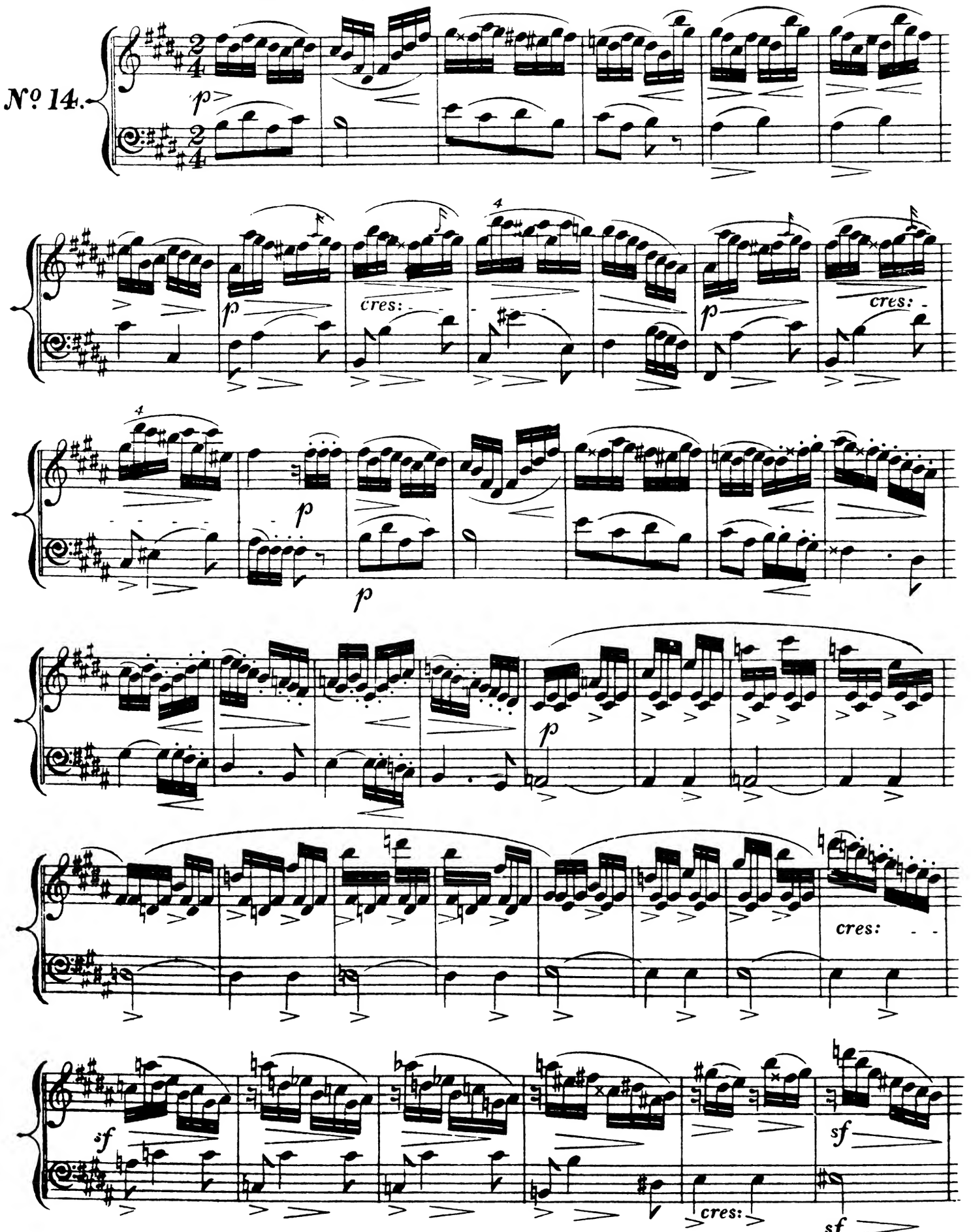
No. 13.

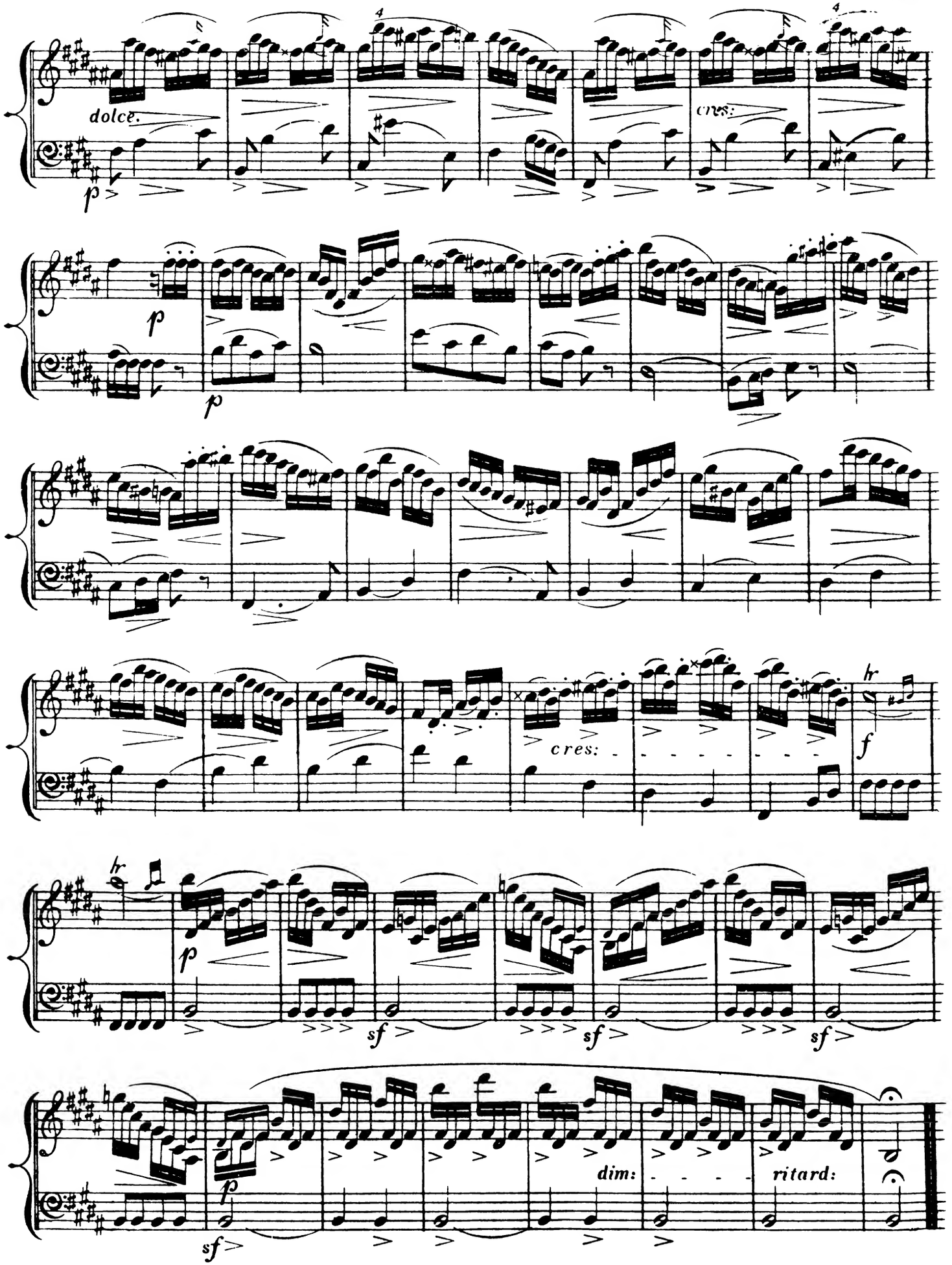



p
cres:
cres:
f
f
f
p
p
cres:
3
f
f
p

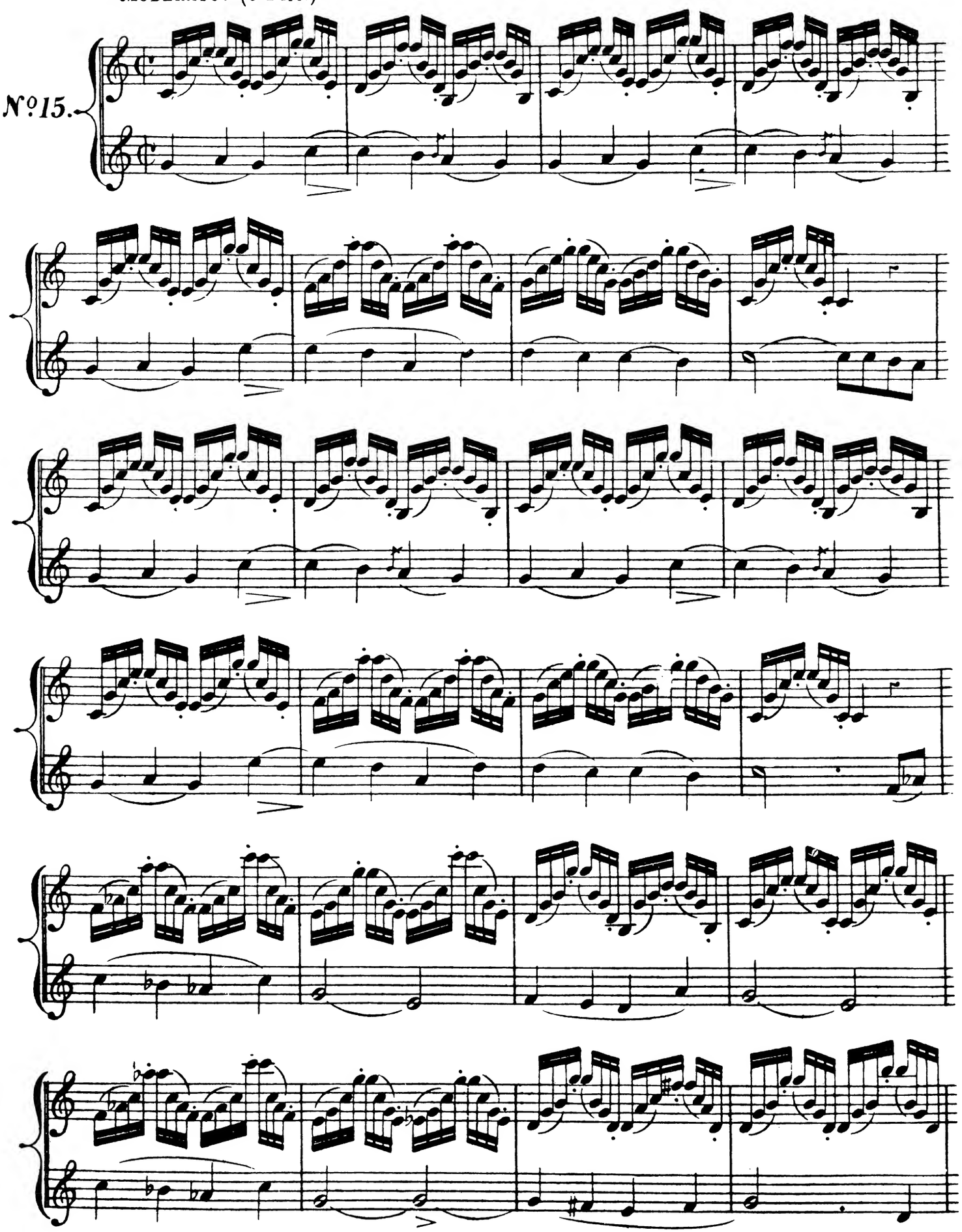

p
sf
sf
sf
sf
cres:
cres:
f
f
cres:
f
cres:

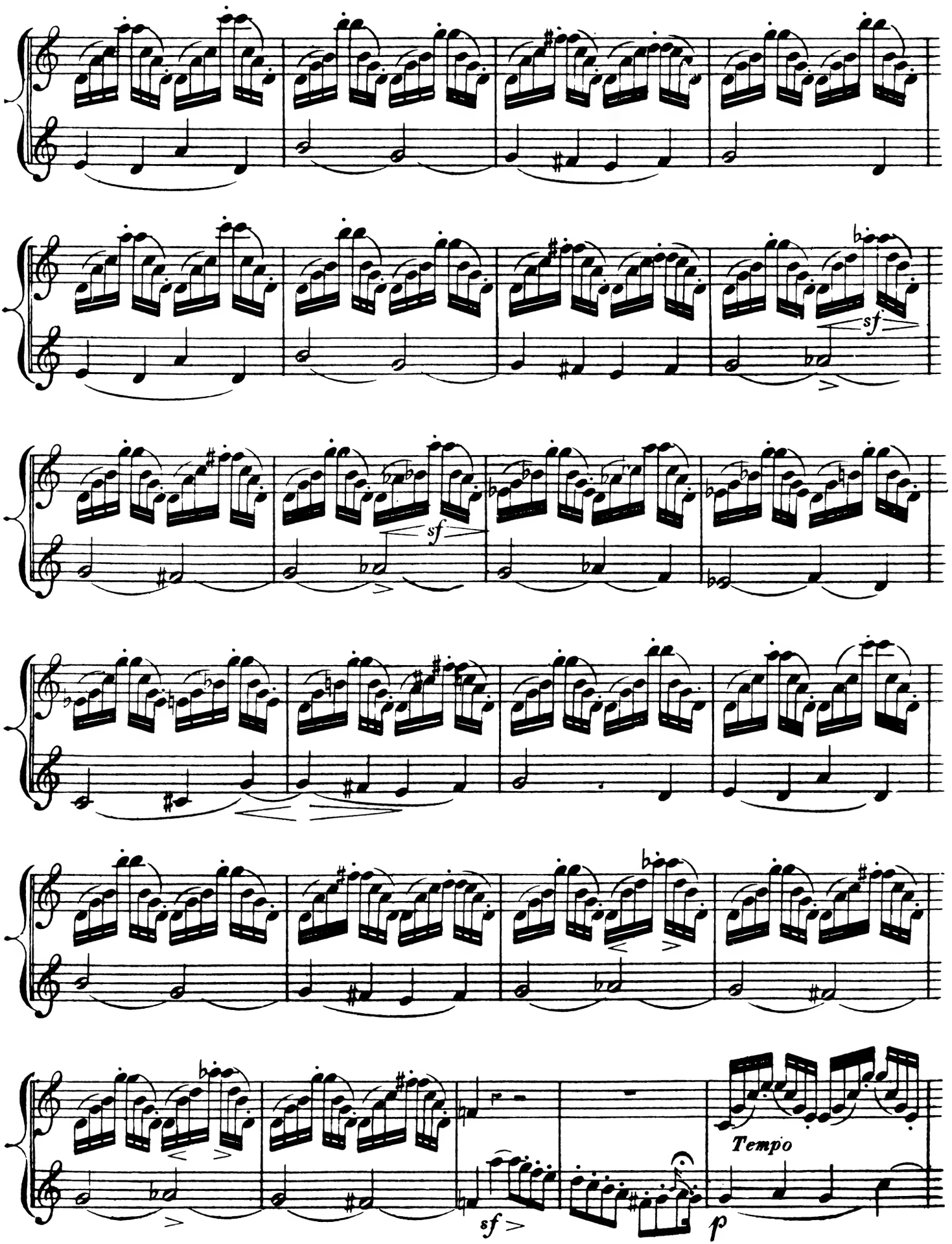
ANDANTE GRAZIOSO. (♩ = 72.)

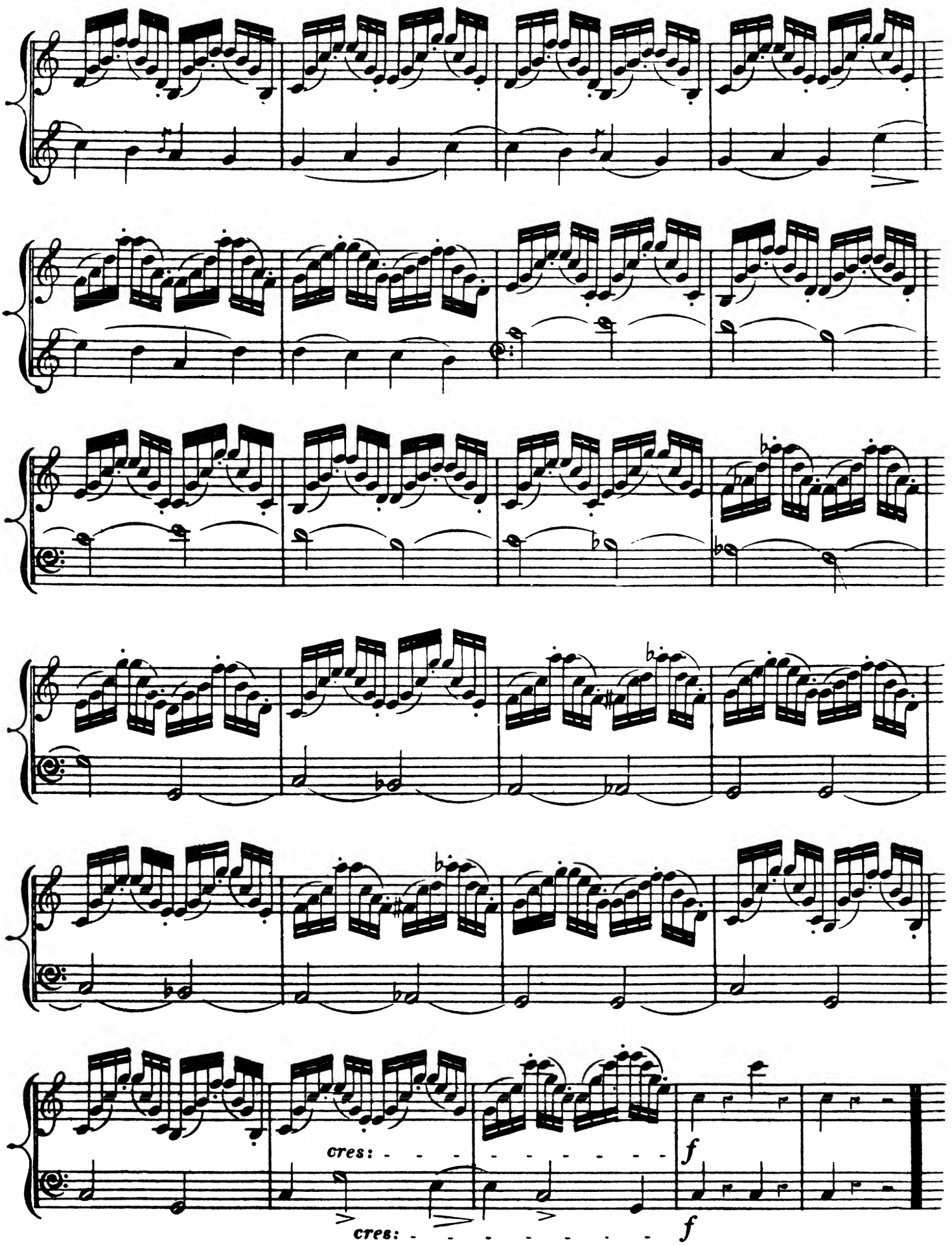



dolce.
p
cres:
p
p
cres:
hr
f
hr
p
sf
sf
sf
p
dim:
ritard:
sf

MODERATO. (♩ = 112.)

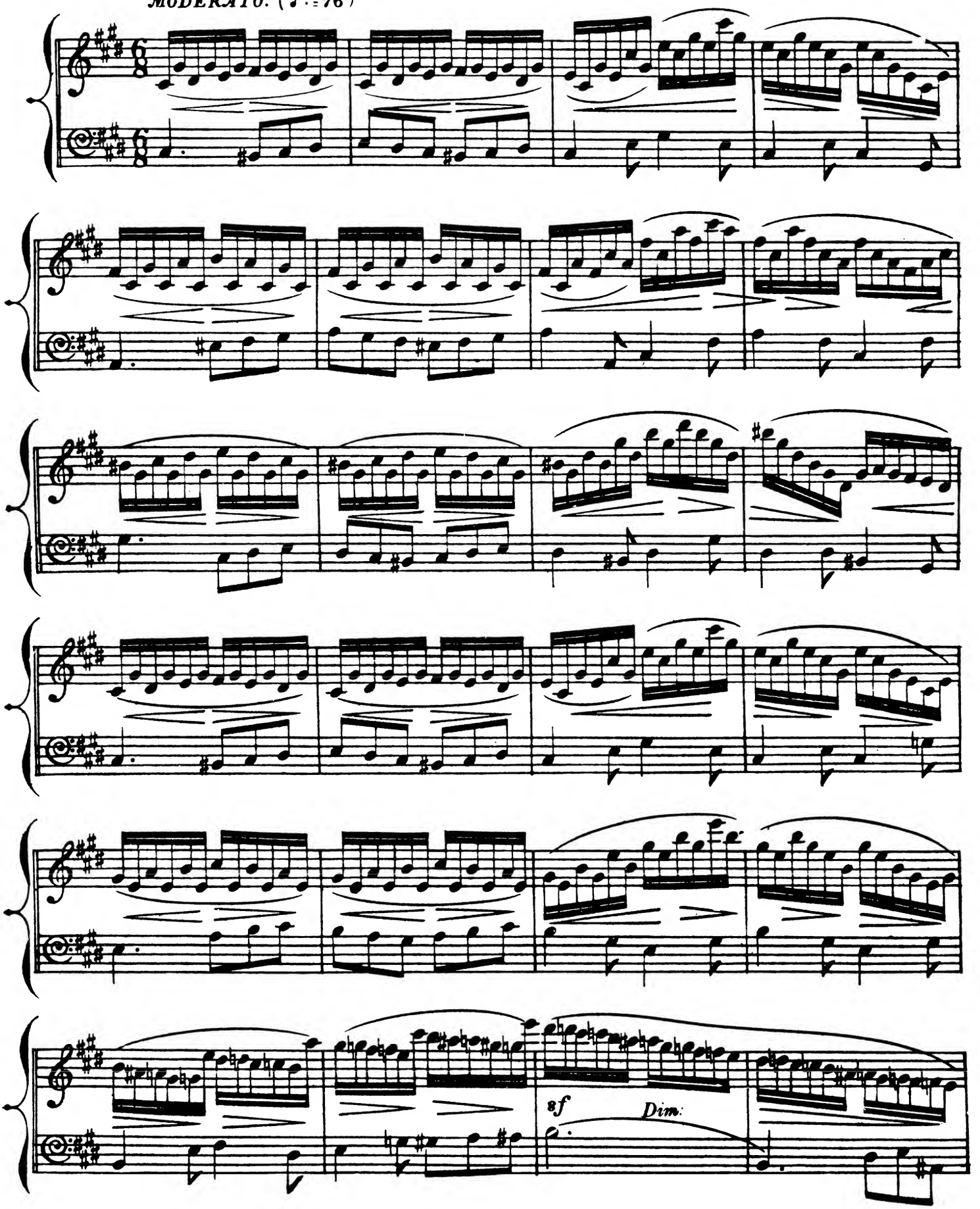


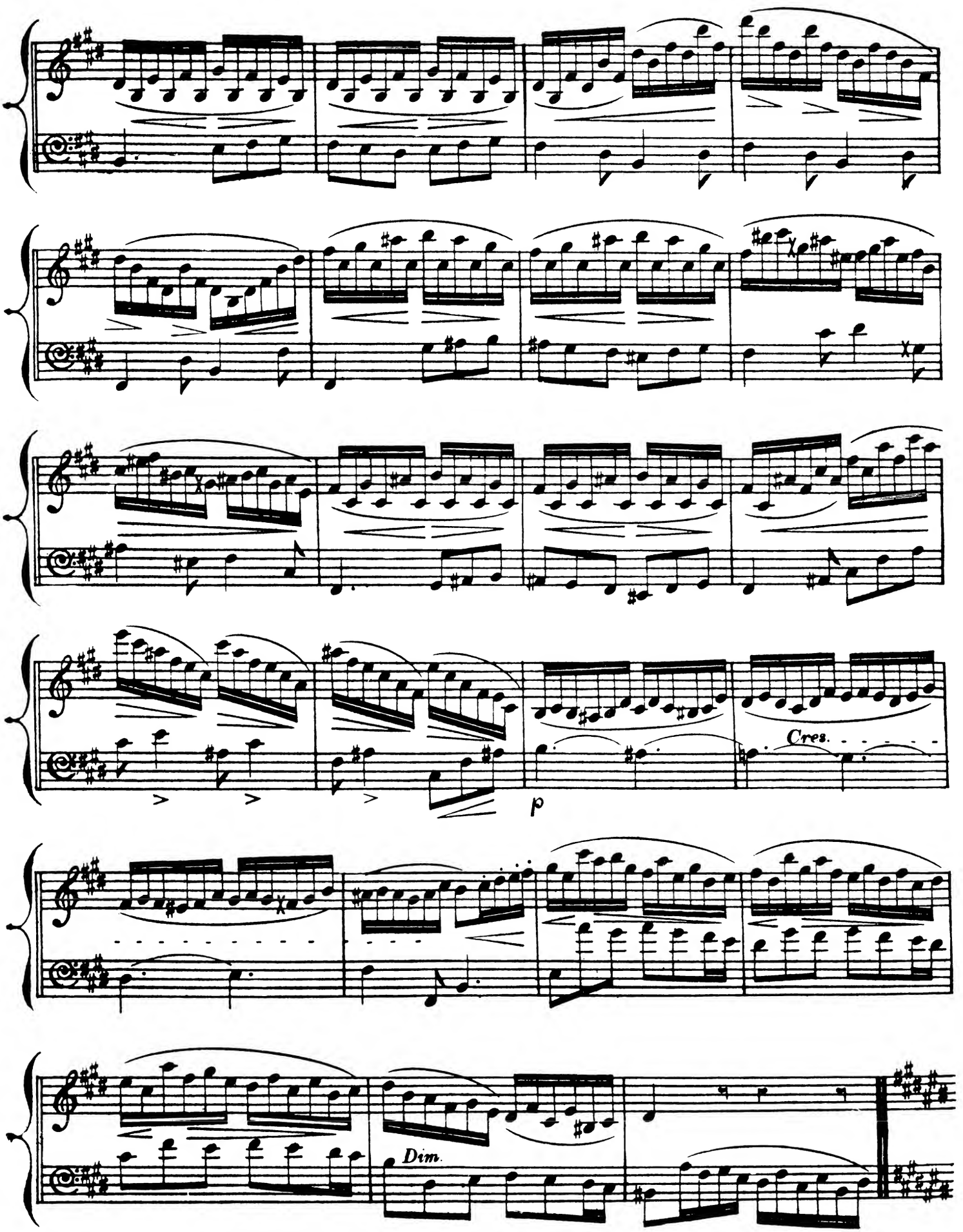

sf
sf
sf
Tempo
p

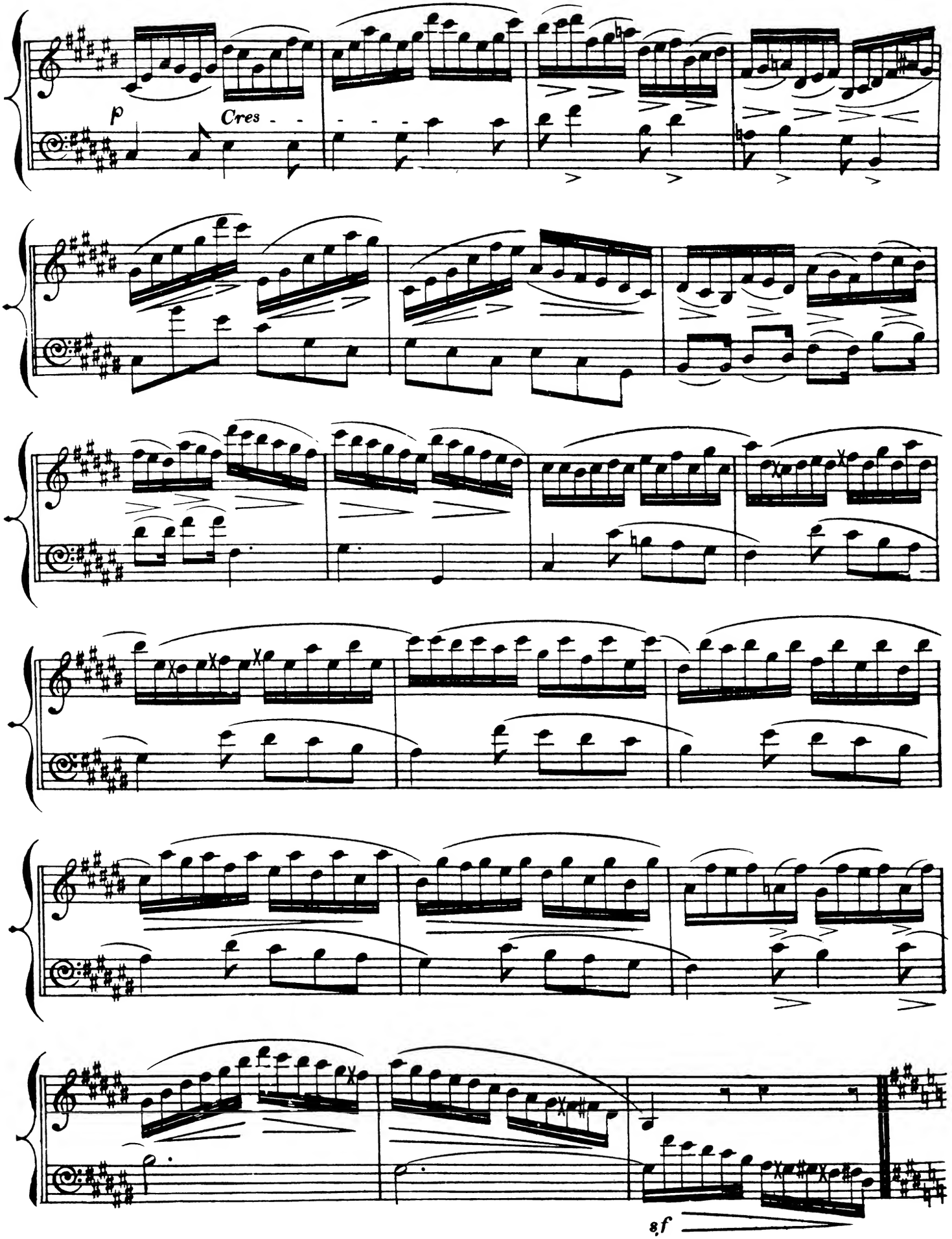

cres:
cres:
f
f

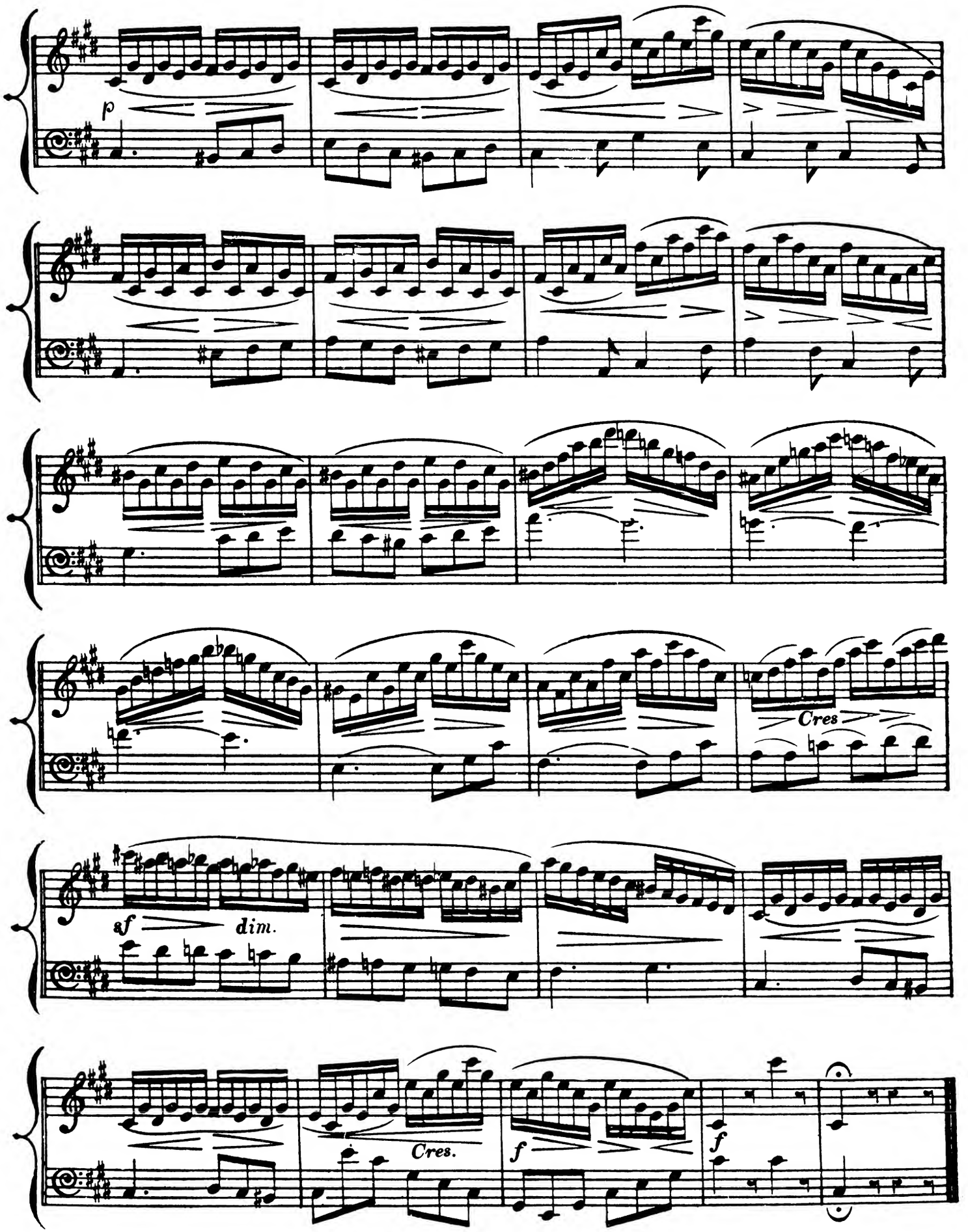
No. 16.

MODERATO. (♩. = 76)




Cres.
p
Dim.

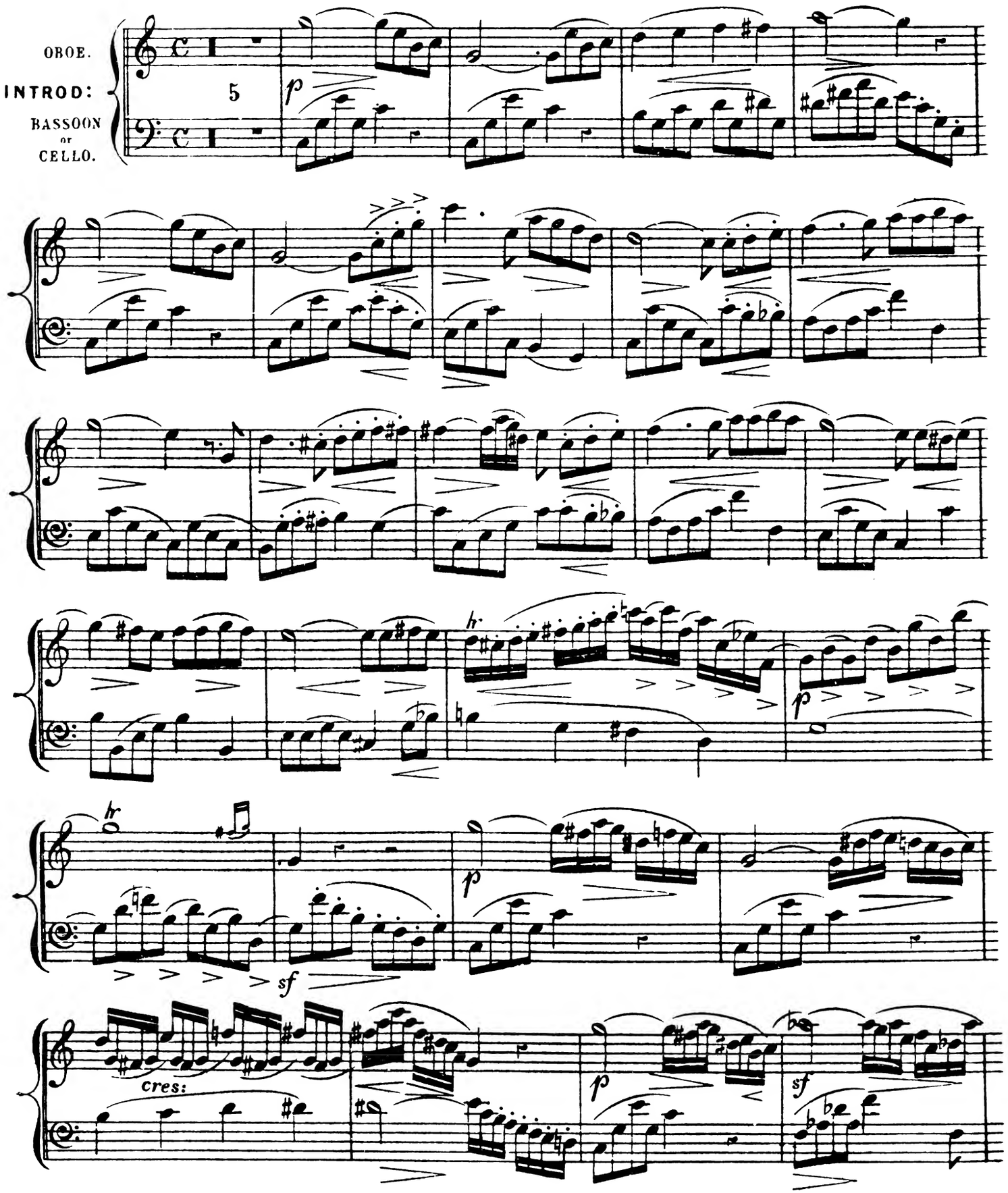

p
Cres
s.f

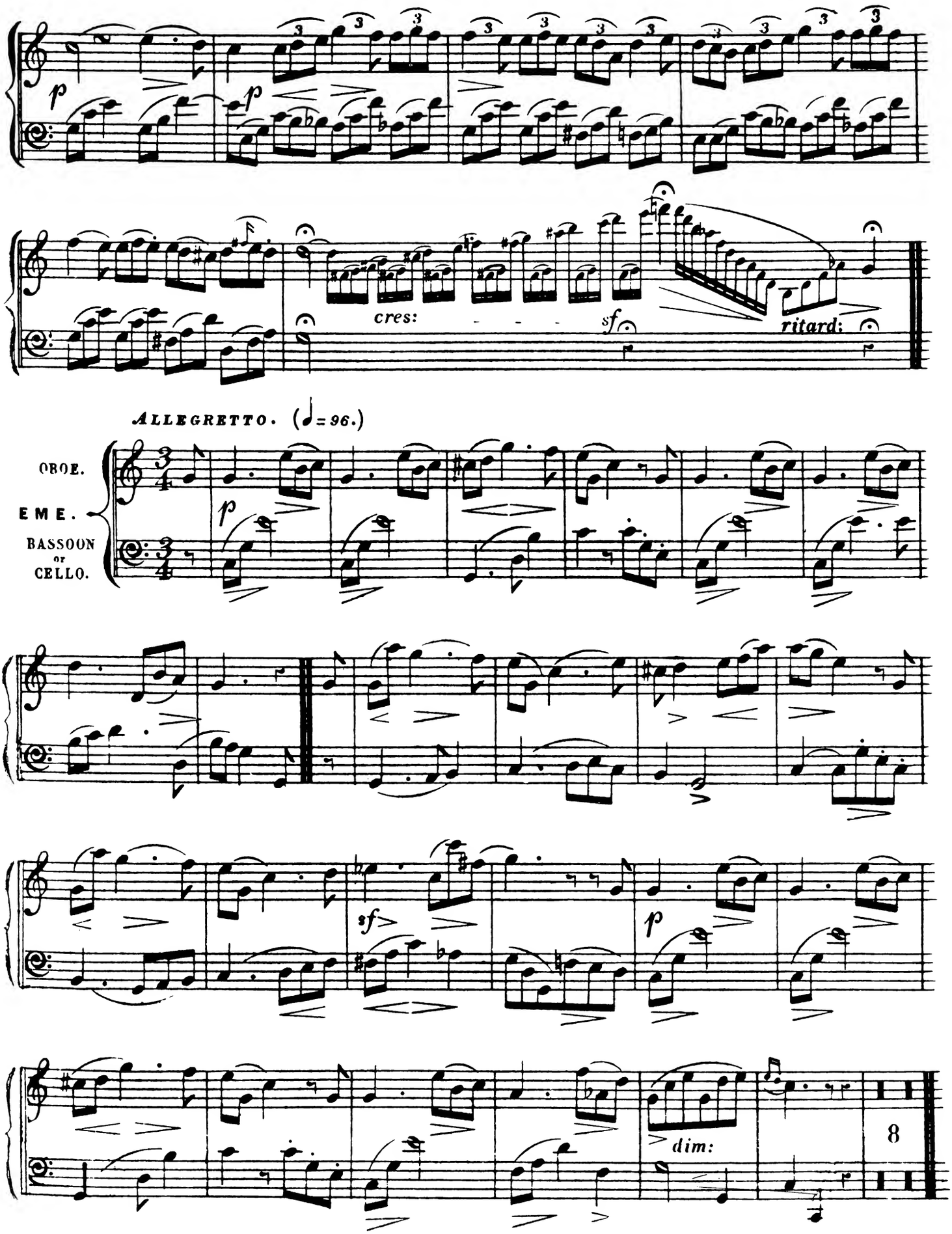

p
Cres
sf
dim.
Cres.
f
f

FIRST AIR VARIÉ.

LENTO CON ESPRESSIONE. (♩ = 72)

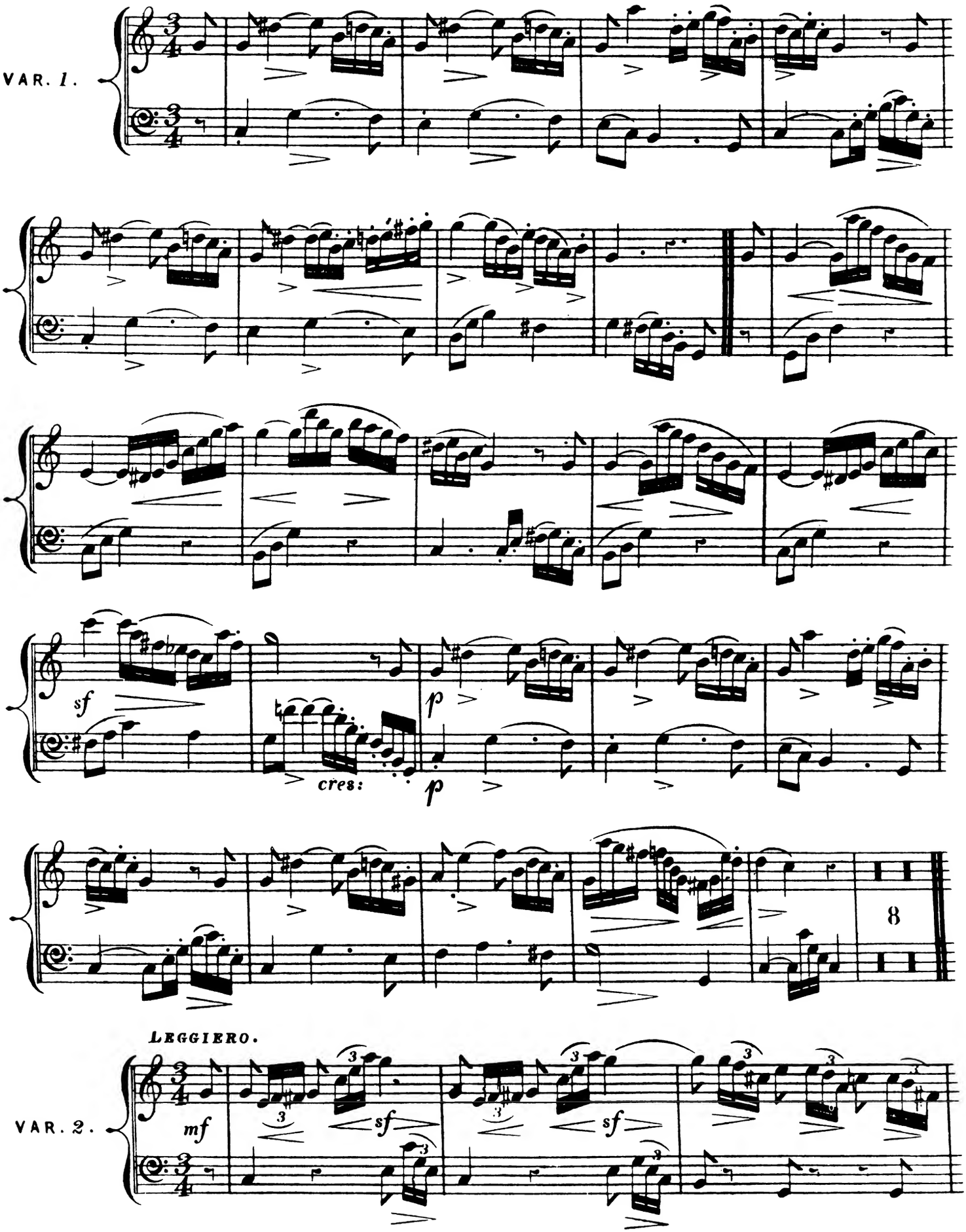
BARRET.




cres:
sf
ritard:
ALLEGRETTO. (♩= 96.)
OBOE.
EME.
BASSOON
or
CELLO.
sf
p
dim:
8

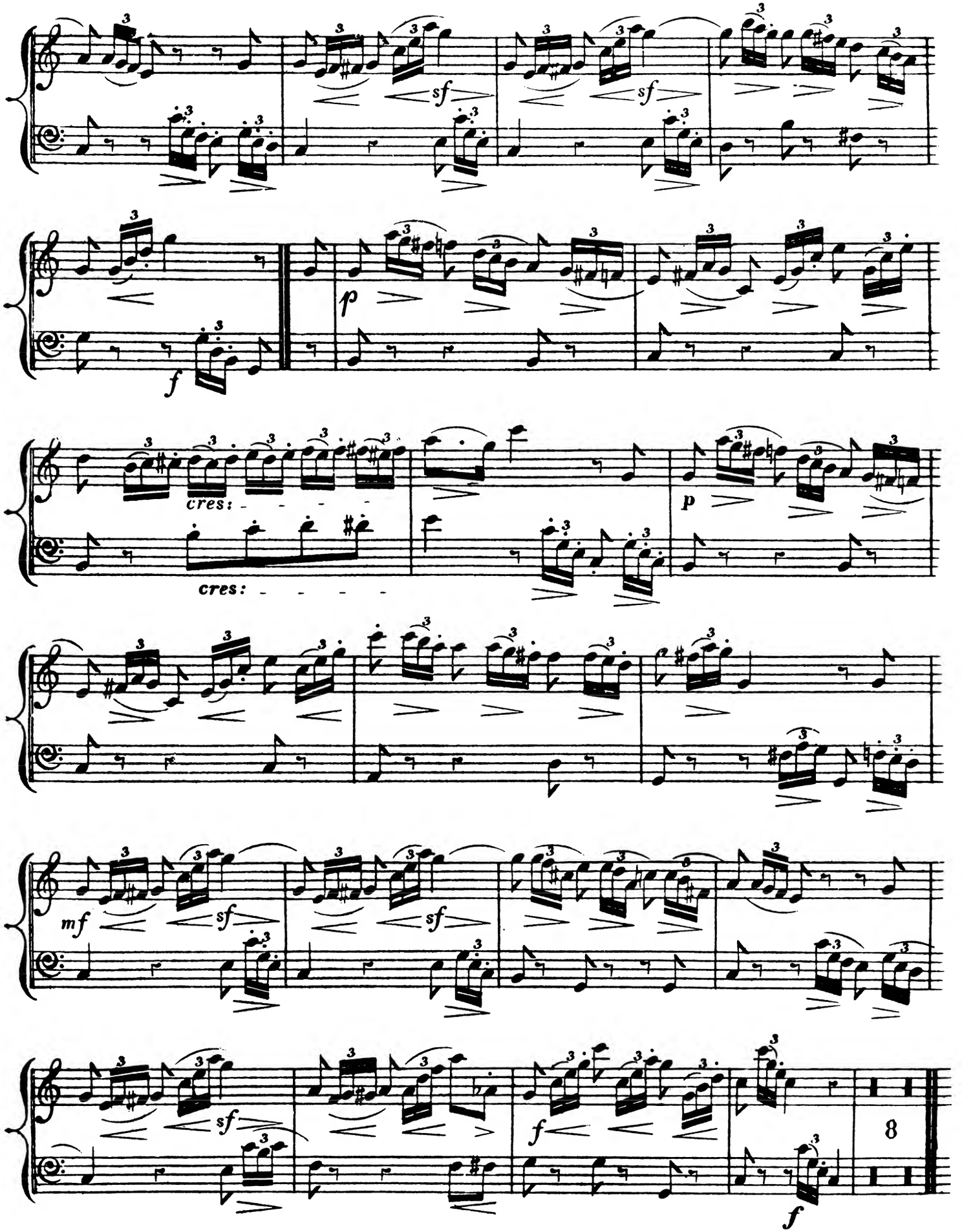
Con Gusto.

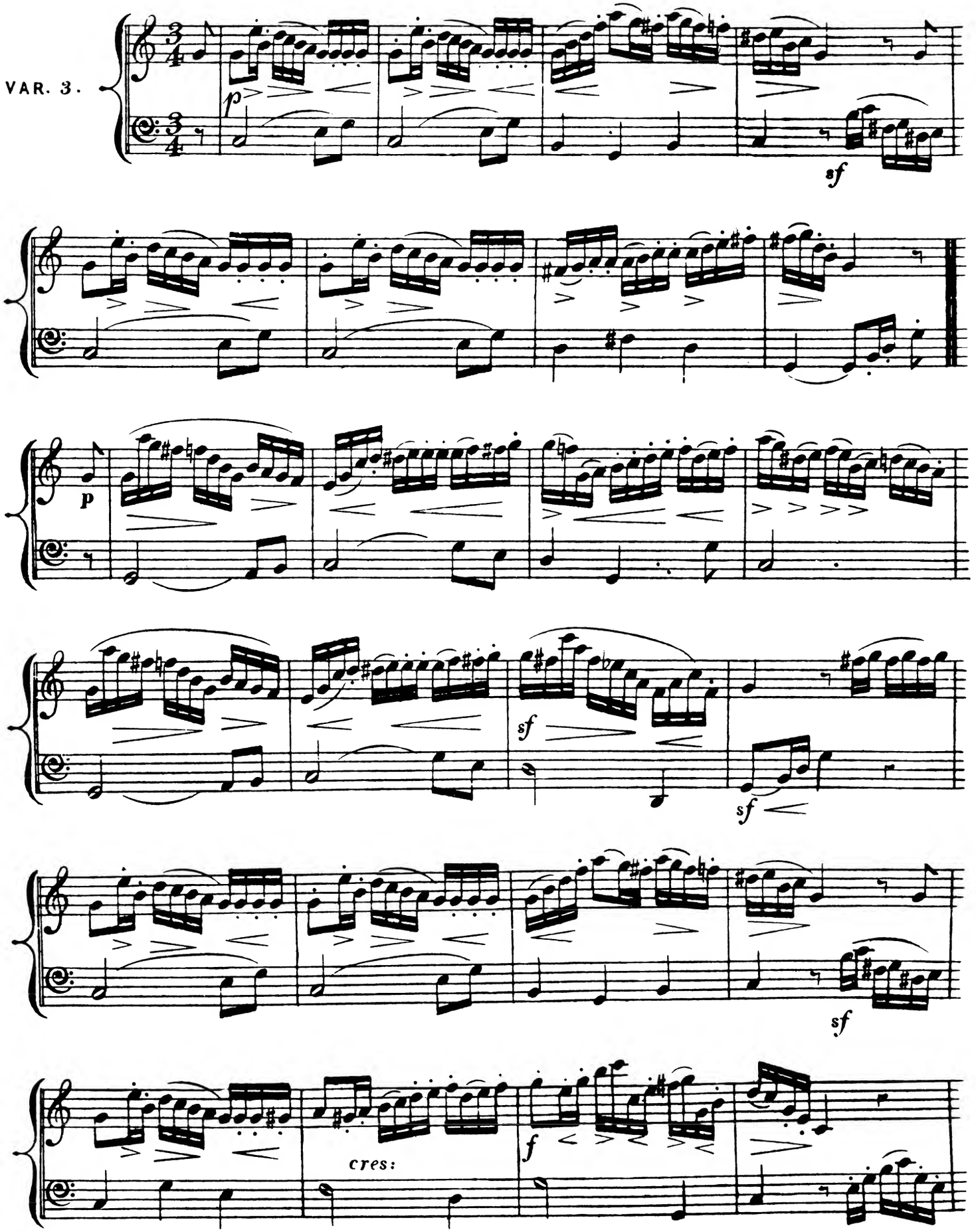
VAR. *1.*



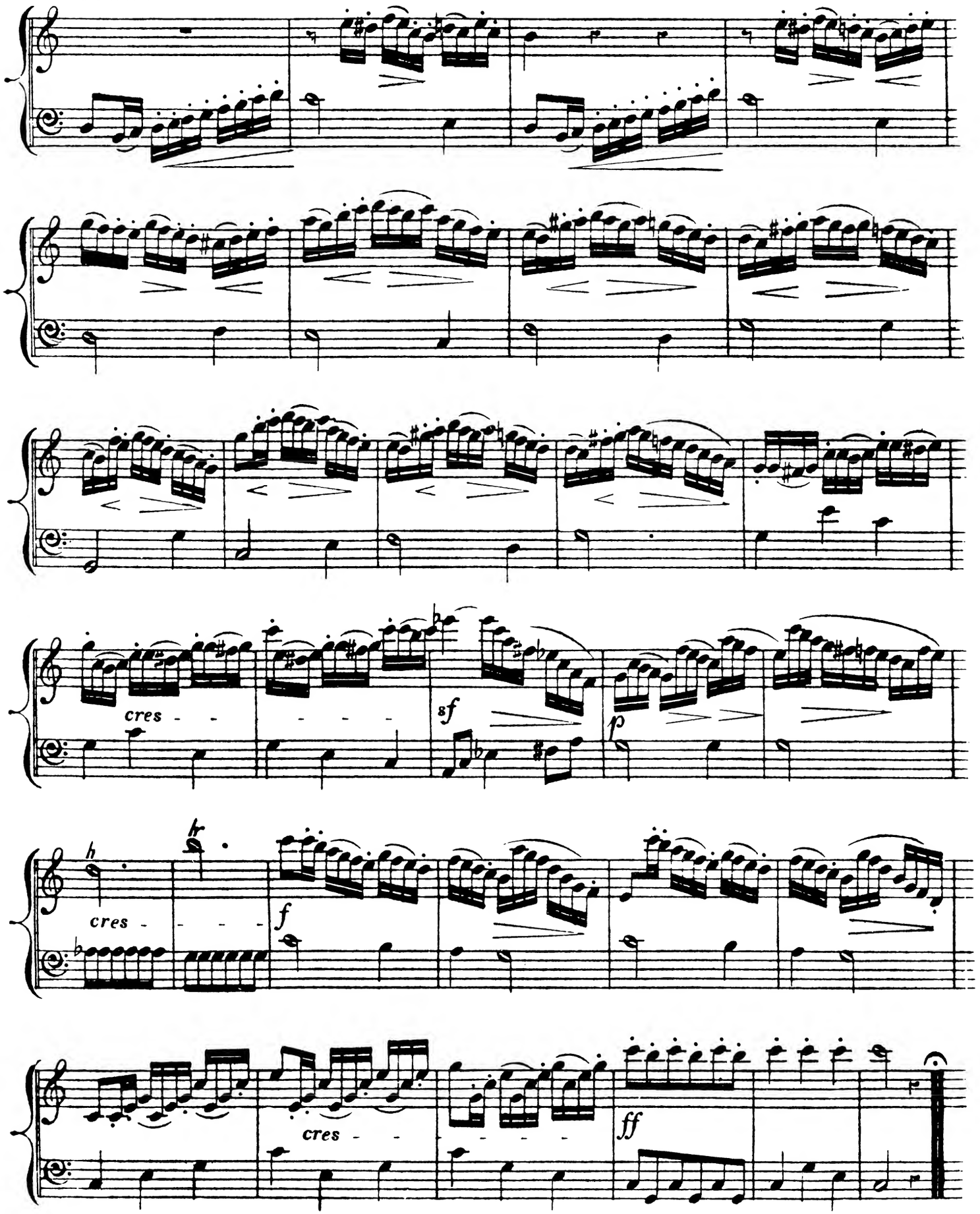
Leggiero.

VAR. *2.*


sf
sf
f
p
cres:
cres:
p
mf
sf
sf
sf
f
8
f


VAR. 3.
p
sf
p
sf
sf
sf
cres:
f

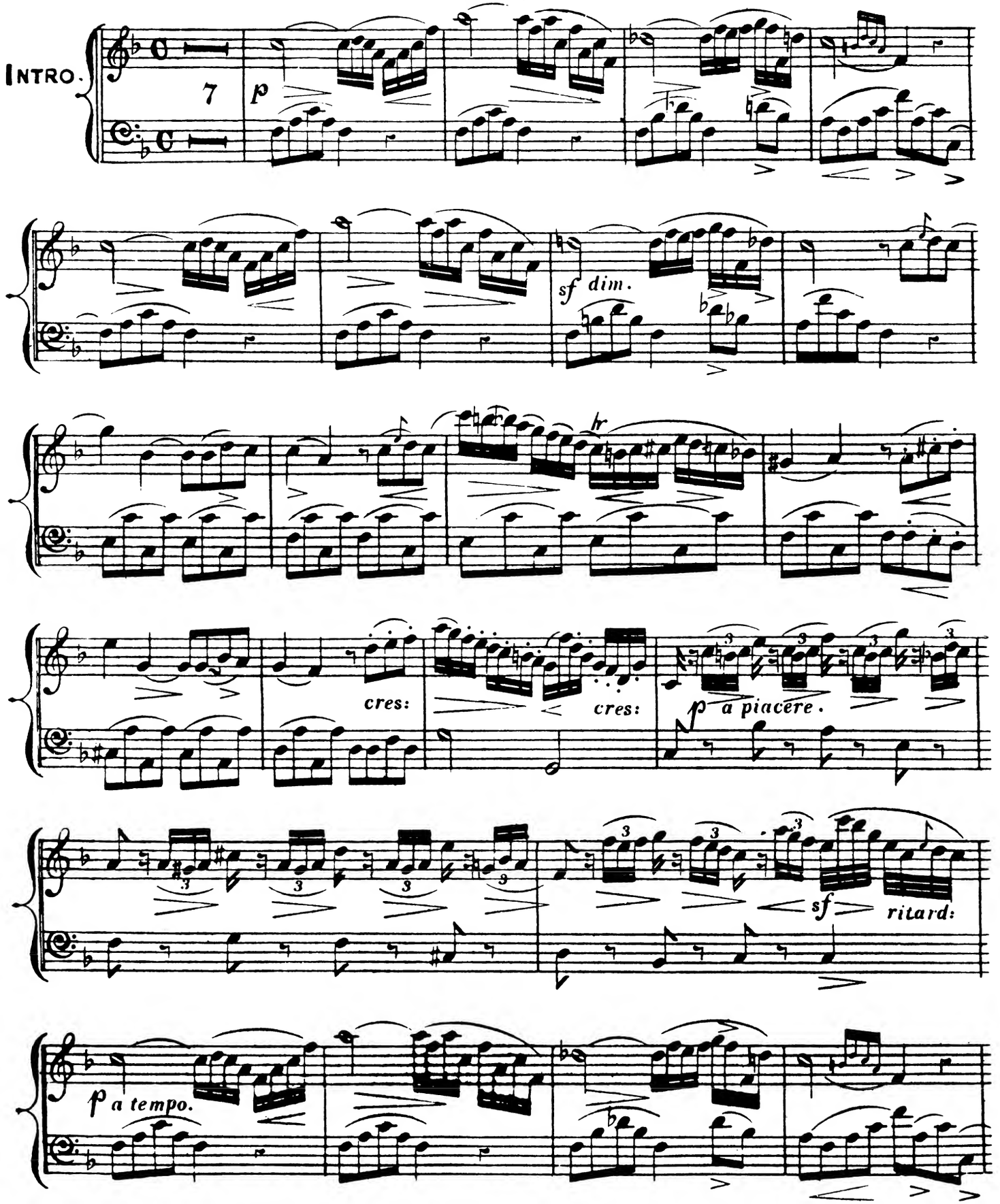
CODA.

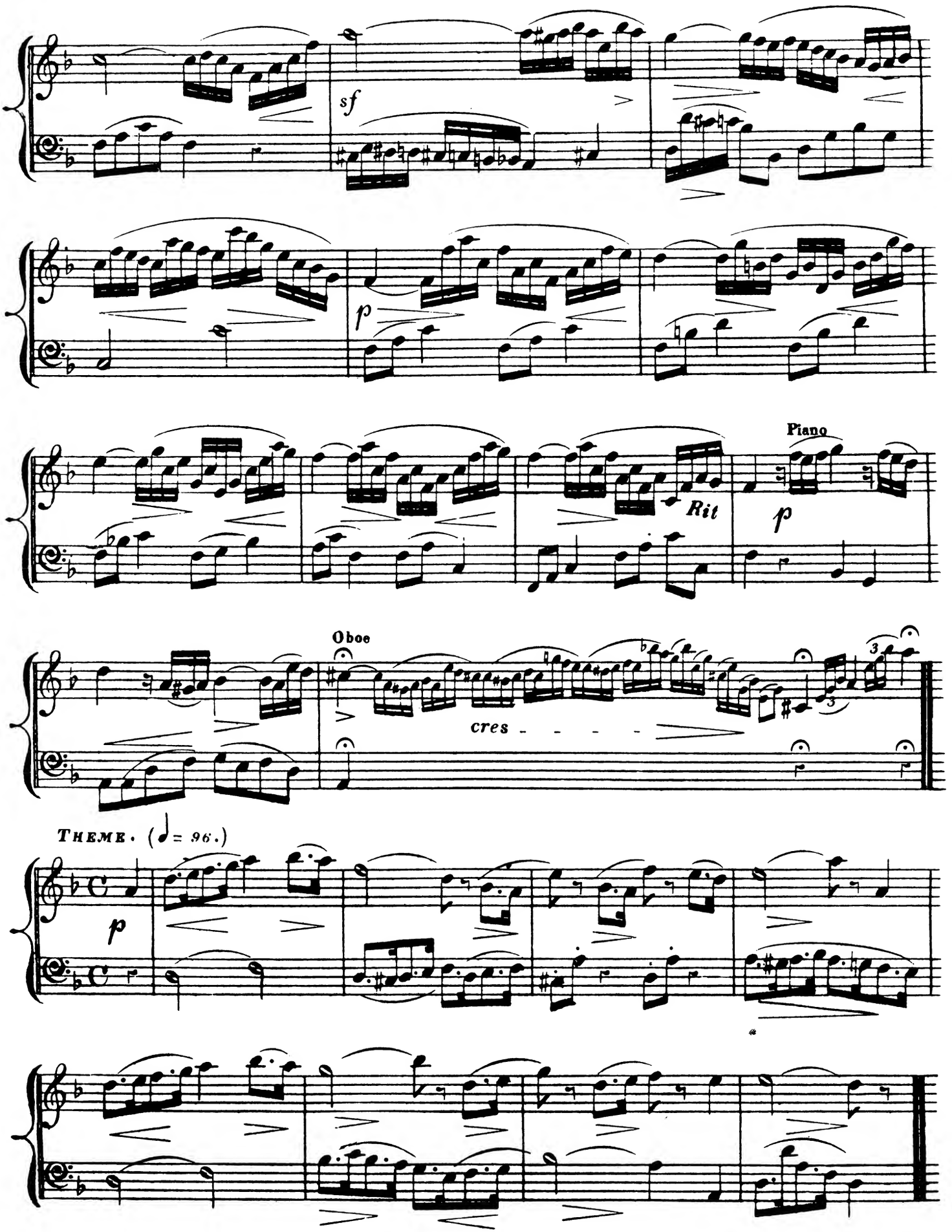


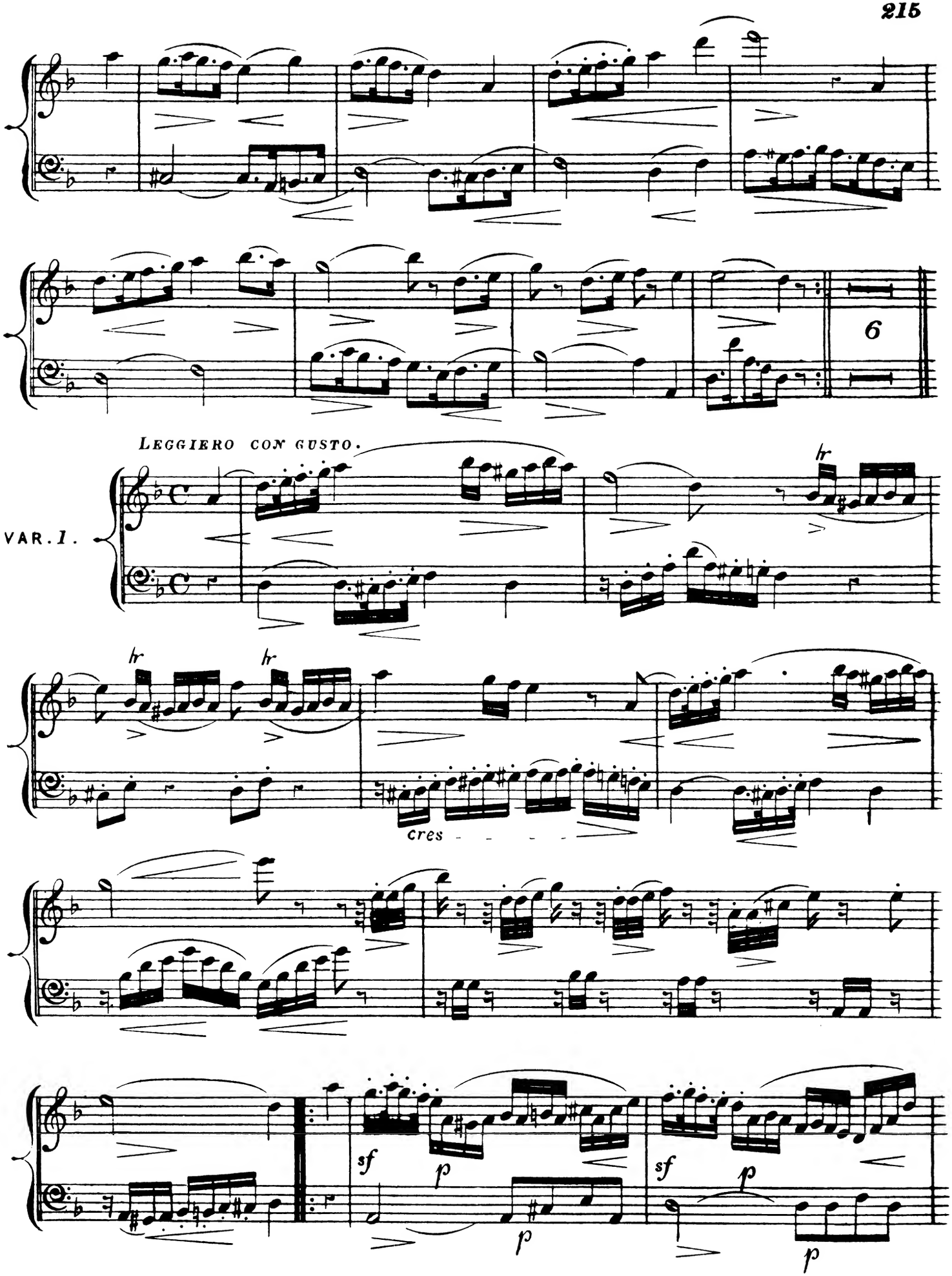
SECOND AIR VARIÉ.

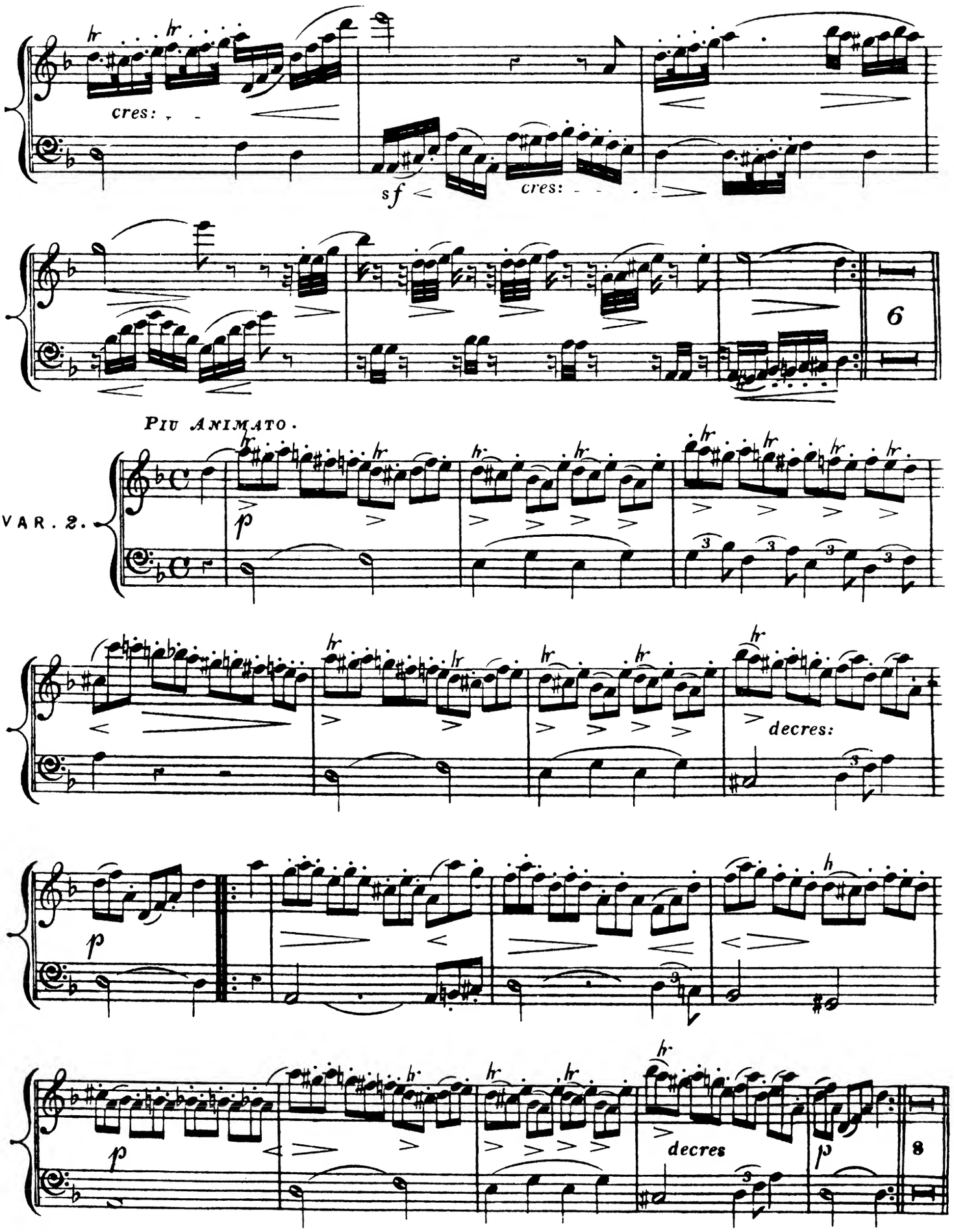
BARRET

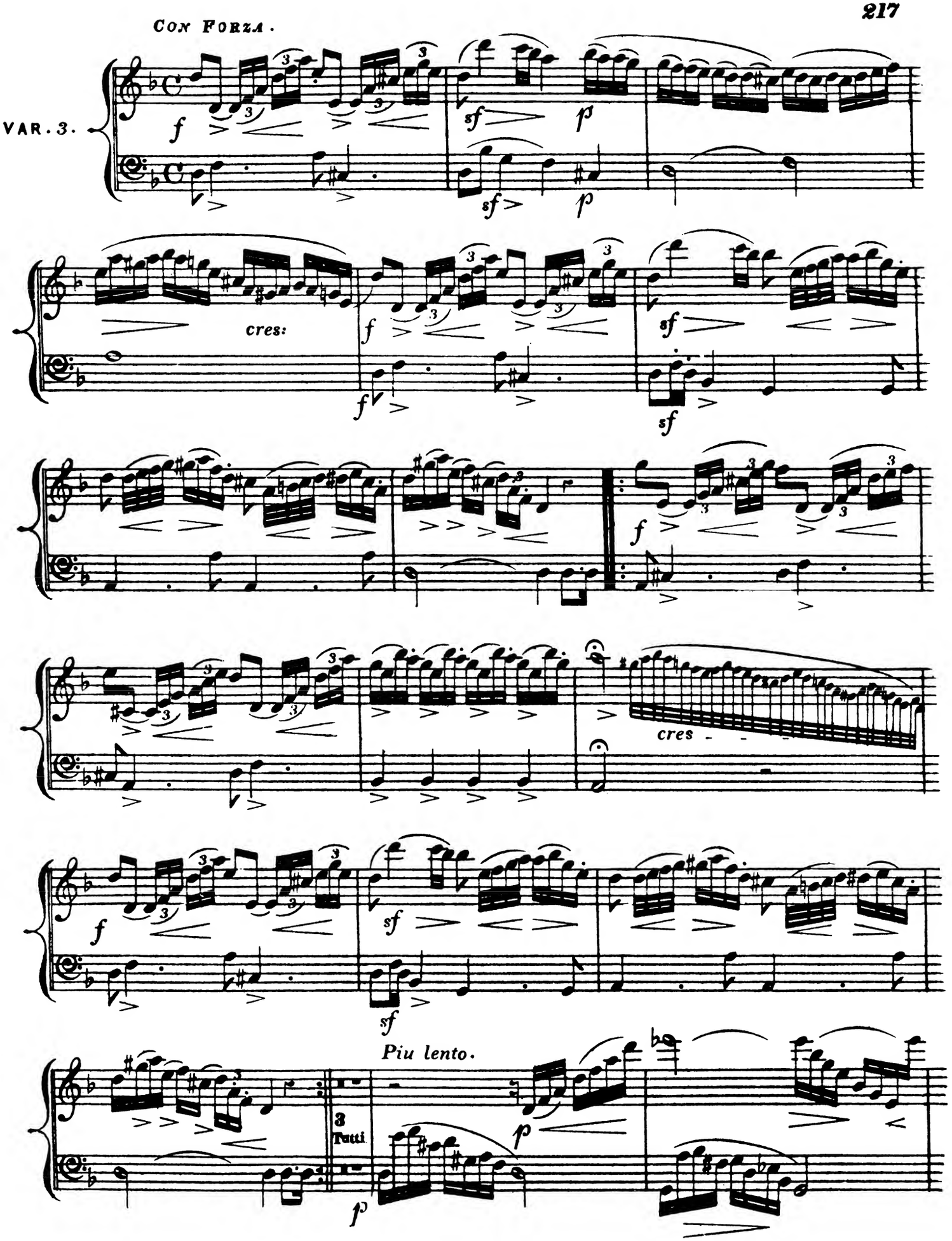
ANDANTE SPIANATO. (♩ = 63.)

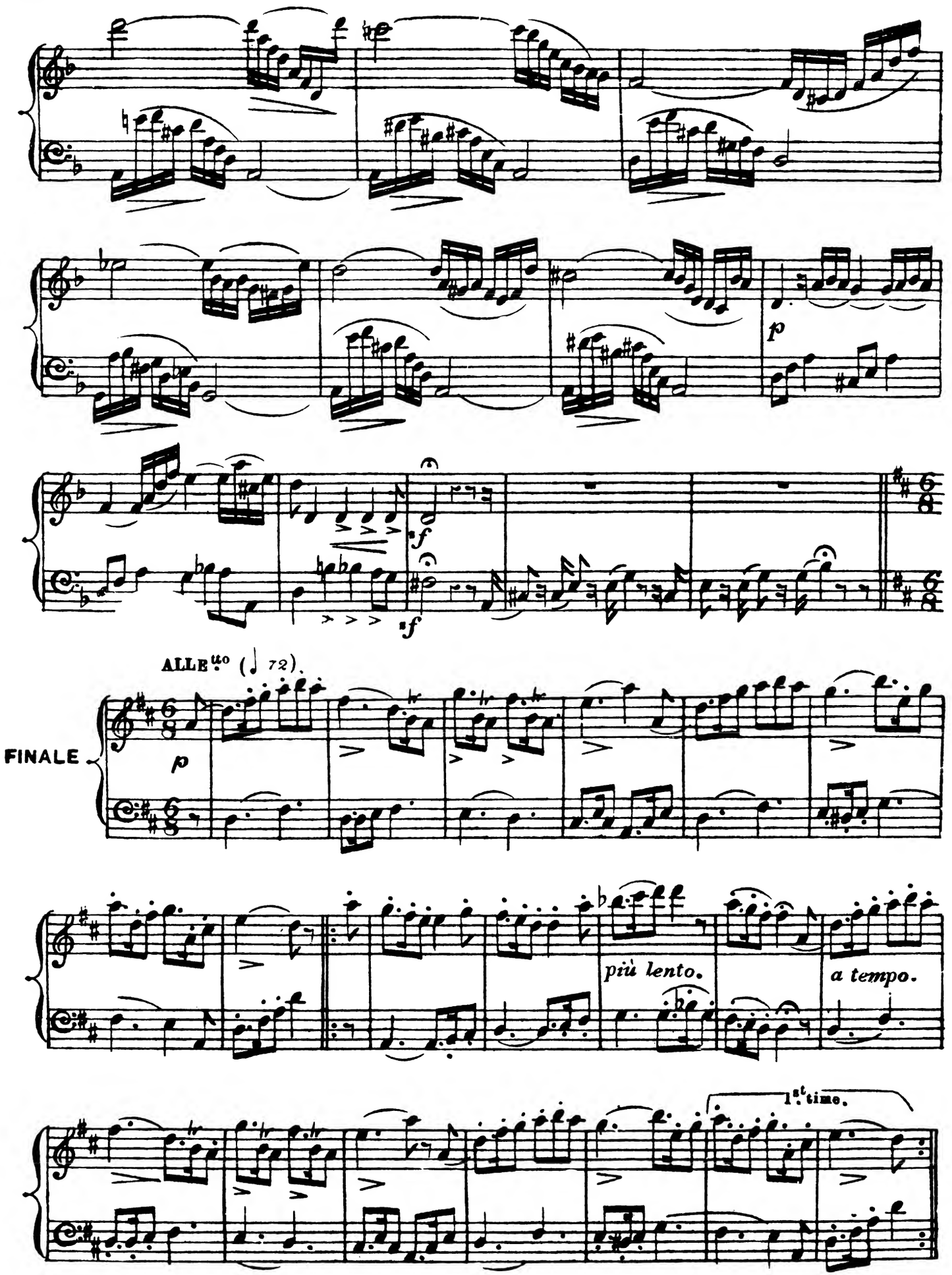


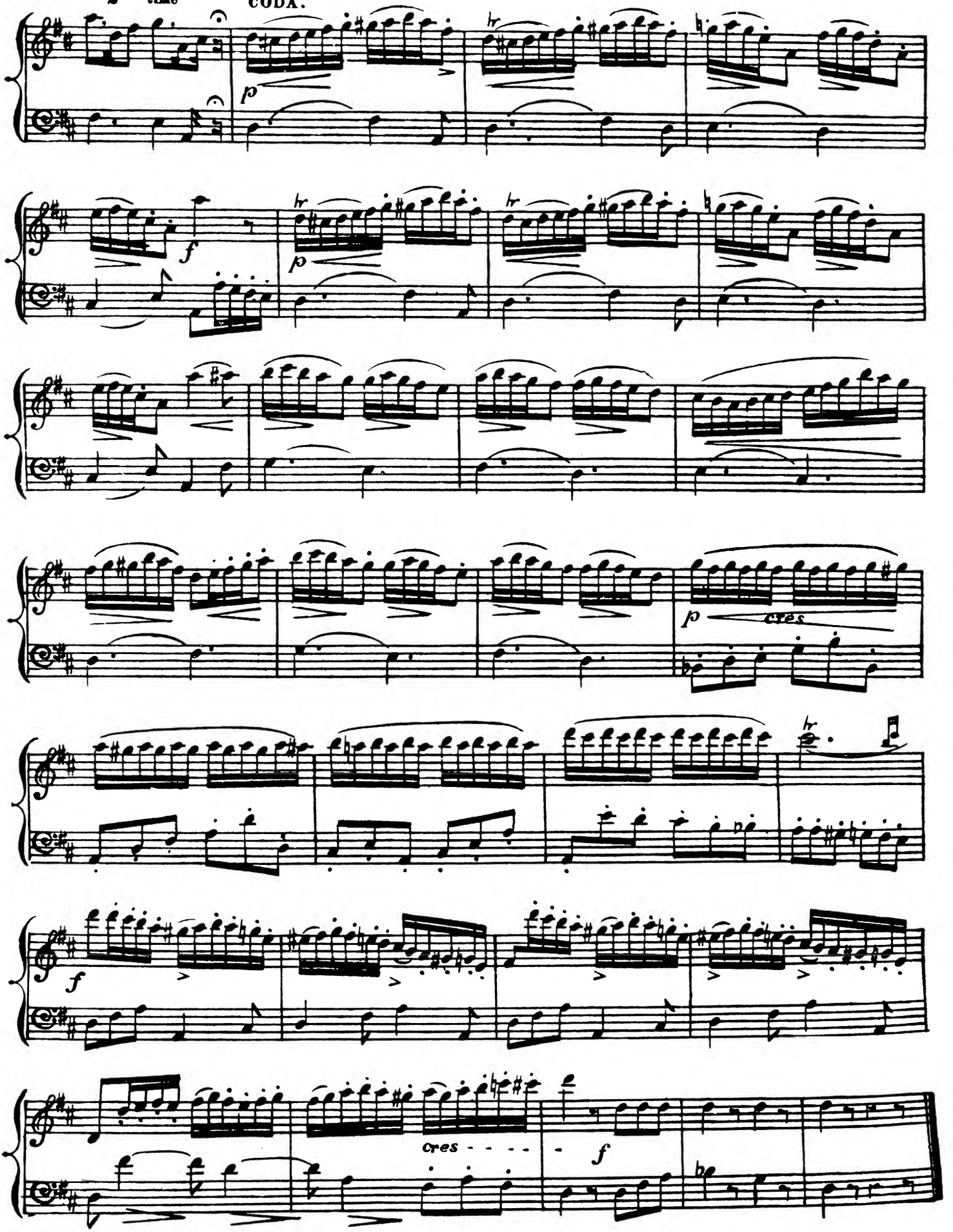

sf
p
Rit
Piano
p
Oboe
cres
THEME. (♩= 96.)
p


6
LEGGIERO CON GUSTO.
VAR. 1.
hr
hr
hr
cres
sf
p
p
sf
p
p


cres:
sf
cres:
6
PIU ANIMATO.
VAR. 2.
p
decres:
p
p
decres
p
8


Con Forza.
VAR. 3.
cres:
cres
Piu lento.
Tutti


p
f
f
ALLEGRETTO (♩ 72).
FINALE
p
più lento.
a tempo.
1st time.

2nd time

PIU ANIMATO
CODA.