

ARBAN-PRESCOTT

FIRST AND SECOND YEAR

*Authentic excerpts from
the celebrated Arban's
Complete Method for*

CORNET or TRUMPET

*for use with the
first two years of the*

PRESCOTT TECHNIC SYSTEM

1.25

BE-14

Published jointly by

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Paul A. Schmitt Music Co., MINNEAPOLIS, MINN.

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Foreword

ARBAN'S COMPLETE METHOD for the Trumpet or Cornet has been designated by Mr. Prescott as a musical text to the "Prescott TECHNIC SYSTEM Outlines" for several very important and particular reasons.

First:—The Arban Method is universally recognized by all prominent teachers of the Cornet, Trumpet, Trombone, Baritone and Tuba as one of the *foremost* works of its nature in existence.

Second:—This Method is so comprehensive in its contents that it covers every phase of technical development, including scales in all forms and studies for chords, articulation, phrasing, etc.

Also, many successful teachers believe, that many of these phases of technical development should form a part of, and be included with the early systematic instruction and study of the Cornet or Trumpet. It is for this reason that Mr. Prescott makes the study assignments in the "Outline" to certain sections of the "Arban's Complete Method" (Carl Fischer Edition), beginning with the first year. These assignments provide studies that insure a well-balanced technical background for the student.

In the endeavor to make these study assignments to the Arban Method available at a lower cost than the Complete Method, this Special Prescott Edition of excerpts, covering the assignments for the First and Second Year of study, has been issued.

There have been no changes whatsoever, made in the original material. The pages, while numbered consecutively for this Edition, also carry the page numbers of the Complete Method, so that the same "Prescott Outline" can be used with either the Complete or Prescott Edition.

It is not the intention that the Prescott Edition is to replace the Complete Edition, because many students who wish to continue their studies, will find in the latter the material that covers the assignments from the Third Year through to the Twelfth Year, in addition, as stated above, to those for the First and Second Year.

THE PUBLISHERS

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ARBAN-PRESCOTT First and Second Year

(O2573) Price \$ 1.25

ARBAN'S COMPLETE METHOD

(O21) Price \$3.50

PRESCOTT TECHNIC SYSTEM OUTLINE

Part I (First thru Fourth Year) .50 ✓

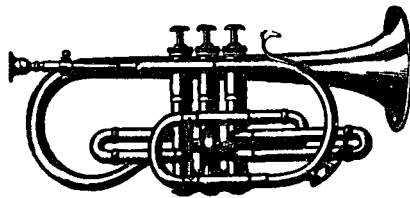
Part II (Fifth thru Twelfth Year) 1.00 ✓

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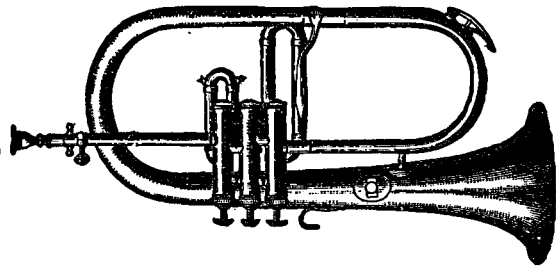
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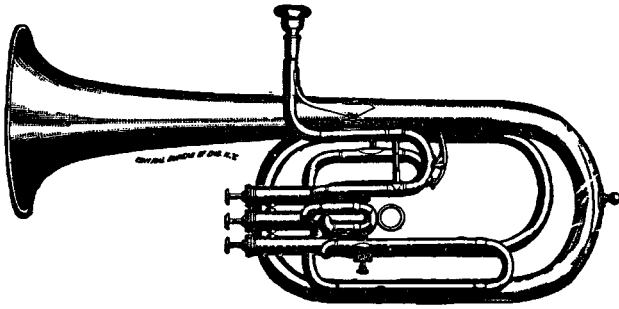
Bb Cornet



Flügelhorn.



E♭ Alto.



B♭ Tenor.

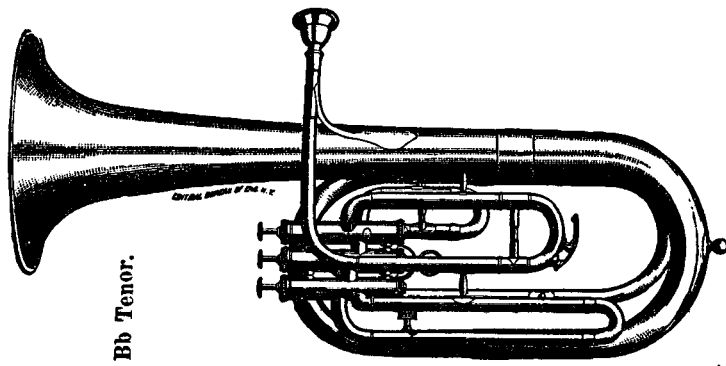


TABLE OF HARMONICS

which can be produced by the seven valve combinations on instruments with three descending valves.

TABELLE DER NATURTÖNE

welche durch die sieben Ventil-Combinationen der Instrumente mit drei Pistons hervorgebracht werden können.

TABLATURE DES HARMONIQUES DU CORPS SONORE

pour chacune des sept longueurs sur les instruments à trois pistons descendants.

100 low

Without valves.

2nd valve lowers 1/2 a tone.

1st valve lowers a tone.

1st and 2nd valves (or 3rd valve alone) lower a tone and 1/2.

2nd and 3rd valves lower two tones.

1st and 3rd valves lower 2 tones and 1/2.

1st, 2nd and 3rd valves lower 3 tones.

Chromatic Scale.

Ohne Anwendung der Pistons A vide.

Das 2. Piston vertieft um 1/2 Ton. Le 2me piston baisse d'un 1/2 ton.

Das 1. Piston vertieft um 1 Ton. Le 1er piston baisse d'un ton.

Das 1. u. 2. Piston vertieft um 1 1/2 Ton oder das 2. allein. Les 1er et 2me pistons baissent de 1 1/2 ou le 2me seul.

Das 2. und 3. Piston vertieft um 2 Töne. Les 2me et 3me pistons baissent de 2 tons.

Das 1. u. 2. 3. Piston vertieft um 2 1/2 Ton. Les 1er et 3me pistons baissent de 2 tons et 1/2.

Das 1., 2. und 3. Piston vertieft um 3 Töne. Les 1er 2me et 3me pistons baissent de 3 tons.

Chromatische Tonleiter. Gamme chromatique.

FIRST STUDIES.

ERSTE ETUDEN.

PREMIERES ETUDES.

1. *tu tu*
0 0 0 0 1/2 1 1 1/2 0 0 2 0 0 0

2. *tu tu tu tu*
0 1/2 2 0 1/2 2 0 1 1 0 2 1/2 0 2 1/2 0

3. *tu tu tu*
1/2 1 1/2 1 0 1 0 1/2 0 1/2 1 0 1 0 1/2 0


4. 1/2 2 1/2 2 2 0 1/2 0 1/2 2 1/2 2 0 2 0 1 0


5. *tu tu tu*
1/2 0 1/2 1 1/2 1 0 2 0 1/2 0 1/2 2 1 2 0 0 0

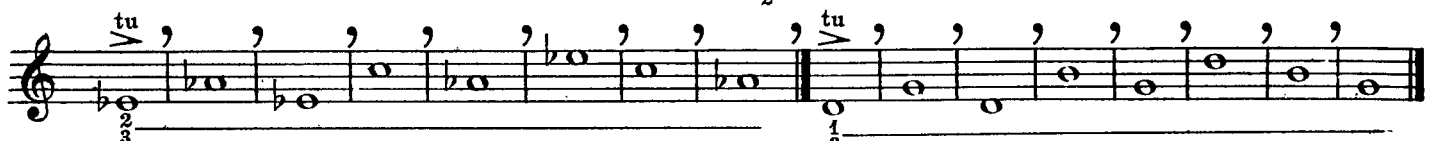
6. *tu tu tu tu tu tu tu*
0 2 0 1 0 2 1/2 1 1/2 1 0 1 0 2 0 2 0 1/2 2 0 1


7. 0 0 0 2 1 2 1/2 0 1/2 0 2 0 1 1/2 1 1/2 0 1/2

8. 0 0 1 0 2 1/2 2 3 1/2 2 3 1/2 2 0 1/2 2 2 1/2 2 0 1 2 0

7. 







8. 







9. 











15. 

16. 

17. 

18. 

19. 



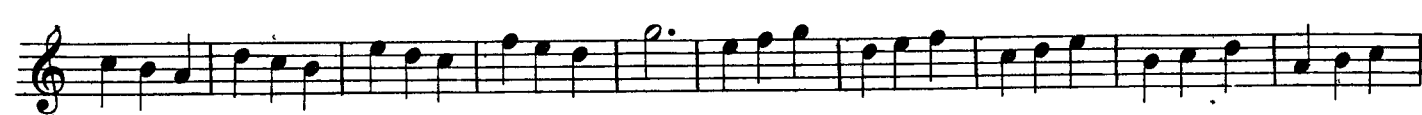
24.  Musical staff 1 for exercise 24, starting with a treble clef and a common time signature (C). The melody consists of eighth and quarter notes.

 Musical staff 2 for exercise 24, continuing the melody from the first staff. Musical staff 3 for exercise 24, continuing the melody from the first staff.

25.  Musical staff 1 for exercise 25, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of eighth and quarter notes.

 Musical staff 2 for exercise 25, continuing the melody from the first staff. Musical staff 3 for exercise 25, continuing the melody from the first staff.

26.  Musical staff 1 for exercise 26, starting with a treble clef and a 3/4 time signature. The melody consists of eighth and quarter notes.

 Musical staff 2 for exercise 26, continuing the melody from the first staff. Musical staff 3 for exercise 26, continuing the melody from the first staff. Musical staff 4 for exercise 26, continuing the melody from the first staff.

27.  Musical staff 1 for exercise 27, starting with a treble clef and a 3/4 time signature. The melody consists of eighth and quarter notes.

 Musical staff 2 for exercise 27, continuing the melody from the first staff. Musical staff 3 for exercise 27, continuing the melody from the first staff.

28. Musical staff 28, first line: Treble clef, key signature of one flat (Bb), common time signature (C). The staff contains a sequence of eighth and sixteenth notes, starting with a quarter rest.

Musical staff 28, second line: Continuation of the musical staff from the first line, ending with a double bar line.

29. Musical staff 29, first line: Treble clef, key signature of one flat (Bb), common time signature (C). The staff contains a sequence of eighth and sixteenth notes.

Musical staff 29, second line: Continuation of the musical staff from the first line, ending with a double bar line.

Musical staff 29, third line: Continuation of the musical staff from the first line, ending with a double bar line.

30. Musical staff 30, first line: Treble clef, key signature of one sharp (F#), common time signature (C). The staff contains a sequence of eighth and sixteenth notes.

Musical staff 30, second line: Continuation of the musical staff from the first line, ending with a double bar line.

31. Musical staff 31, first line: Treble clef, key signature of one flat (Bb), common time signature (C). The staff contains a sequence of eighth and sixteenth notes.

Musical staff 31, second line: Continuation of the musical staff from the first line, ending with a double bar line.

Musical staff 31, third line: Continuation of the musical staff from the first line, ending with a double bar line.

32. Musical staff 32, first line: Treble clef, key signature of one flat (Bb), common time signature (C). The staff contains a sequence of eighth and sixteenth notes.

Musical staff 32, second line: Continuation of the musical staff from the first line, ending with a double bar line.

Musical staff 32, third line: Continuation of the musical staff from the first line, ending with a double bar line.

33.  Musical notation for exercise 33, measures 1-3. The first staff is in treble clef, key of D major (one sharp), and common time (C). It contains a series of eighth-note chords. The second and third staves continue the exercise with similar rhythmic patterns.

34.  Musical notation for exercise 34, measures 1-2. The first staff is in treble clef, key of D major (one sharp), and common time (C). It contains a series of eighth-note chords. The second staff continues the exercise.

35.  Musical notation for exercise 35, measures 1-2. The first staff is in treble clef, key of B minor (two flats), and common time (C). It contains a series of eighth-note chords. The second staff continues the exercise.

36.  Musical notation for exercise 36, measures 1-3. The first staff is in treble clef, key of B minor (two flats), and 3/4 time. It contains a series of eighth-note chords. The second and third staves continue the exercise.

37.  Musical notation for exercise 37, measures 1-3. The first staff is in treble clef, key of B minor (two flats), and 3/4 time. It contains a series of eighth-note chords. The second and third staves continue the exercise.

STUDIES
ON SYNCOPATION.

STUDIEN
ÜBER DIE SYNCOPEN.

ETUDES
SUR LES SYNCOPES.

1. tu tu tu tu tu tu

2. tu tu tu tu tu tu

3. tu tu tu tu tu tu tu

4. tu tu tu tu tu

5.

6.

7. 

8. 

9. 

Allegro.
10. 

The first system consists of three staves of music. The top staff begins with a treble clef and a common time signature. The music is written in a single melodic line with various rhythmic values and accidentals. The second and third staves continue the melodic line, with some notes beamed together and some accidentals.

11.

Exercise 11 is a single melodic line written across four staves. It begins with a treble clef and a common time signature. The notation includes various rhythmic patterns, accidentals, and dynamic markings such as accents (^) and breath marks (v). The exercise concludes with a double bar line.

12.

Exercise 12 is a single melodic line written across five staves. It begins with a treble clef and a common time signature. The notation includes various rhythmic patterns, accidentals, and dynamic markings such as accents (^). The exercise concludes with a double bar line.

Studies on dotted eighth notes followed by sixteenths.

Etuden über die punktirten Achtel mit folgenden Sechszehnteln.

Etudes sur les croches pointees suivies de doubles croches.

Tempo di Marcia.

13. 
 tu tutu tu tu tutu tu tu



Allegro moderato.

14. 
 tu tutu tu tu tu tu tu tu



Allegro.

15. 



Musical notation for measures 14-16. Measure 14 is a whole note chord. Measure 15 is a half note chord. Measure 16 is a half note chord.

16.

Musical notation for measures 17-23. Measures 17-23 are eighth-note patterns in a 2/4 time signature.

Tempo di Marcia.

17.

Musical notation for measures 24-27. Measures 24-27 are eighth-note patterns in a 3/4 time signature.

Allegro moderato.

18. 

Moderato.

19. 
tu tutu tu tu tu

20. 
tutututututu tu

21.  Musical notation for exercise 21, measures 1-4. The exercise is in 2/4 time with a key signature of one flat (Bb). It features a complex rhythmic pattern of eighth and sixteenth notes with accents.

22.  Musical notation for exercise 22, measures 1-4. The exercise is in 2/4 time with a key signature of one flat (Bb). It features a complex rhythmic pattern of eighth and sixteenth notes with accents.

23.  Musical notation for exercise 23, measures 1-4. The exercise is in 2/4 time with a key signature of one sharp (F#). It features a complex rhythmic pattern of eighth and sixteenth notes with accents. The lyrics "tu tu tu tu tu tu tu tu" are written below the first staff.

tu tu tu tu tu tu tu tu

24. 



25. 



Studies on the Slur (or Legato) Studien über das Schleifen.

Études sur le Coulé.

1.   

2.   

3.  

4.  

5.  

6.  

7. 



8. 



9. 

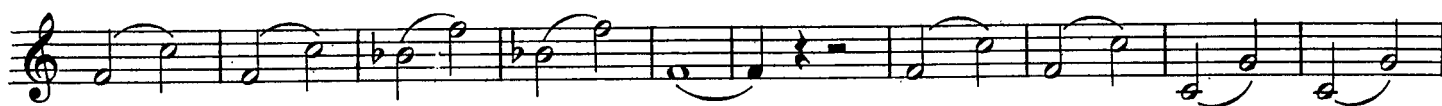


10. 



11. 









12. 



Allegretto.



Andante.



6.  Musical notation for exercise 6, first staff. Treble clef, 3/4 time signature. The melody consists of eighth and sixteenth notes with slurs.

 Musical notation for exercise 6, second staff. Treble clef, 3/4 time signature. Continuation of the melody from the first staff.

7.  Musical notation for exercise 7, first staff. Treble clef, 3/4 time signature. The melody consists of eighth and sixteenth notes with slurs.

 Musical notation for exercise 7, second staff. Treble clef, 3/4 time signature. Continuation of the melody from the first staff.

8.  Musical notation for exercise 8, first staff. Treble clef, common time signature. The melody consists of eighth and sixteenth notes with slurs.

 Musical notation for exercise 8, second staff. Treble clef, common time signature. Continuation of the melody from the first staff.

9.  Musical notation for exercise 9, first staff. Treble clef, common time signature. The melody consists of eighth and sixteenth notes with slurs.

 Musical notation for exercise 9, second staff. Treble clef, common time signature. Continuation of the melody from the first staff. Musical notation for exercise 9, third staff. Treble clef, common time signature. Continuation of the melody from the first staff.

10.  Musical notation for exercise 10, first staff. Treble clef, common time signature. The melody consists of eighth and sixteenth notes with slurs.

 Musical notation for exercise 10, second staff. Treble clef, common time signature. Continuation of the melody from the first staff.

11.  Musical notation for exercise 11, first staff. Treble clef, common time signature. The melody consists of eighth and sixteenth notes with slurs.

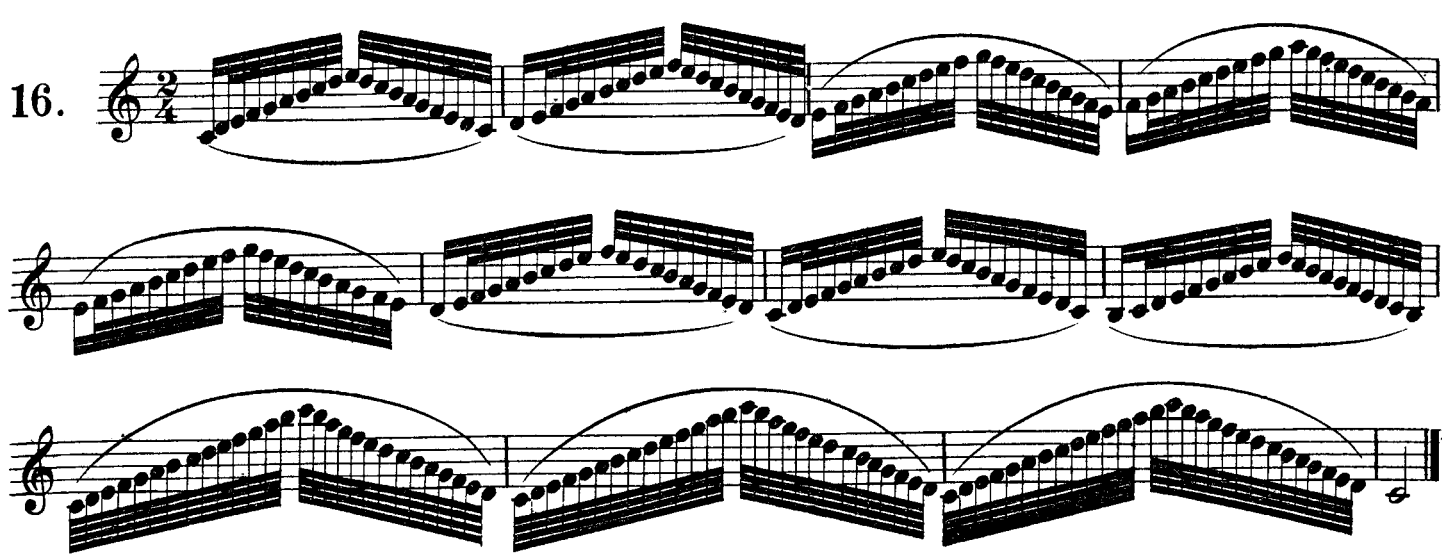
 Musical notation for exercise 11, second staff. Treble clef, common time signature. Continuation of the melody from the first staff.

12.  Exercise 12 consists of four staves of music in common time (C). Each staff contains a continuous sequence of eighth notes, with some notes beamed together in groups of four. The melody is primarily ascending and is heavily ornamented with slurs and ties, creating a fluid, melodic line.

13.  Exercise 13 consists of two staves of music in 3/4 time. The notation features a mix of eighth and sixteenth notes, with frequent slurs and ties. The first staff covers measures 1-4, and the second staff covers measures 5-8, ending with a double bar line.

14.  Exercise 14 consists of two staves of music in 3/4 time. The notation is similar to exercise 13, with eighth and sixteenth notes and extensive slurs and ties. The first staff covers measures 1-4, and the second staff covers measures 5-8, ending with a double bar line.

15.  Exercise 15 consists of two staves of music in 3/4 time. The notation continues the pattern of eighth and sixteenth notes with slurs and ties. The first staff covers measures 1-4, and the second staff covers measures 5-8, ending with a double bar line.

16.  Exercise 16 consists of three staves of music in 2/4 time. The notation is more complex, featuring sixteenth-note runs and slurs. The first staff covers measures 1-4, the second staff covers measures 5-8, and the third staff covers measures 9-12, ending with a double bar line.

17.  Musical staff 17, first line. Treble clef, 2/4 time signature, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with some rests.

 Musical staff 17, second line. Continuation of the musical notation from the first line.

 Musical staff 17, third line. Continuation of the musical notation from the second line.

18.  Musical staff 18, first line. Treble clef, 3/4 time signature, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with some rests.

 Musical staff 18, second line. Continuation of the musical notation from the first line.

 Musical staff 18, third line. Continuation of the musical notation from the second line.

19.  Musical staff 19, first line. Treble clef, 2/4 time signature, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with some rests.

 Musical staff 19, second line. Continuation of the musical notation from the first line.

 Musical staff 19, third line. Continuation of the musical notation from the second line.

 Musical staff 19, fourth line. Continuation of the musical notation from the third line.

20.  Musical staff 20, first line. Treble clef, common time signature, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with some rests.

 Musical staff 20, second line. Continuation of the musical notation from the first line.

 Musical staff 20, third line. Continuation of the musical notation from the second line.

21. Musical notation for exercise 21, first staff. Treble clef, common time signature. The staff contains a series of eighth-note chords, each beamed together and connected by a slur. The notes are arranged in a sequence that moves up and then down the scale.

Musical notation for exercise 21, second staff. Treble clef, common time signature. The staff contains a series of eighth-note chords, each beamed together and connected by a slur. The notes are arranged in a sequence that moves up and then down the scale.

Musical notation for exercise 21, third staff. Treble clef, common time signature. The staff contains a series of eighth-note chords, each beamed together and connected by a slur. The notes are arranged in a sequence that moves up and then down the scale.

22. Musical notation for exercise 22, first staff. Treble clef, 2/4 time signature. The staff contains a series of eighth-note chords, each beamed together and connected by a slur. The notes are arranged in a sequence that moves up and then down the scale.

Musical notation for exercise 22, second staff. Treble clef, 2/4 time signature. The staff contains a series of eighth-note chords, each beamed together and connected by a slur. The notes are arranged in a sequence that moves up and then down the scale.

23. Musical notation for exercise 23, first staff. Treble clef, 2/4 time signature. The staff contains a series of eighth-note chords, each beamed together and connected by a slur. The notes are arranged in a sequence that moves up and then down the scale.

Musical notation for exercise 23, second staff. Treble clef, 2/4 time signature. The staff contains a series of eighth-note chords, each beamed together and connected by a slur. The notes are arranged in a sequence that moves up and then down the scale.

24. Musical notation for exercise 24, first staff. Treble clef, 3/4 time signature. The staff contains a series of eighth-note chords, each beamed together and connected by a slur. The notes are arranged in a sequence that moves up and then down the scale.

Musical notation for exercise 24, second staff. Treble clef, 3/4 time signature. The staff contains a series of eighth-note chords, each beamed together and connected by a slur. The notes are arranged in a sequence that moves up and then down the scale.





25. Musical notation for exercise 25, first staff. Treble clef, 3/4 time signature. The staff contains a series of eighth-note chords, each beamed together and connected by a slur. The notes are arranged in a sequence that moves up and then down the scale.

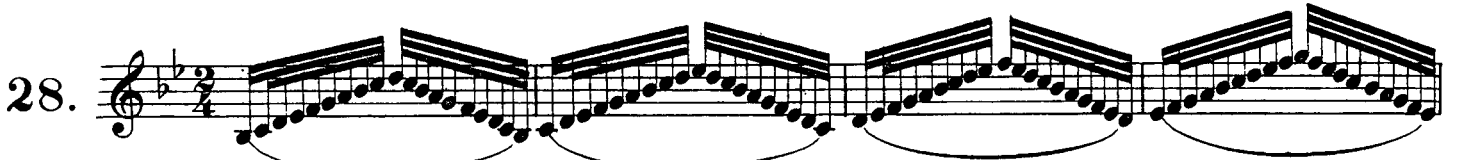
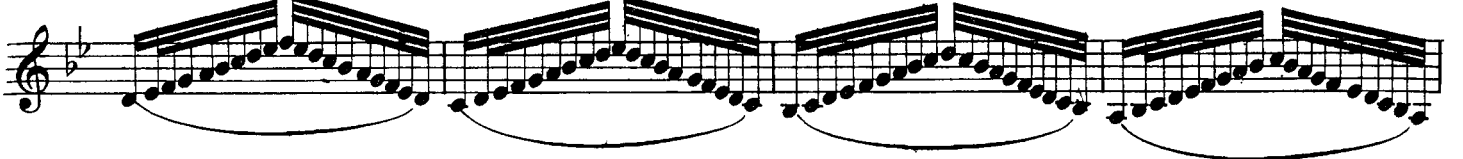
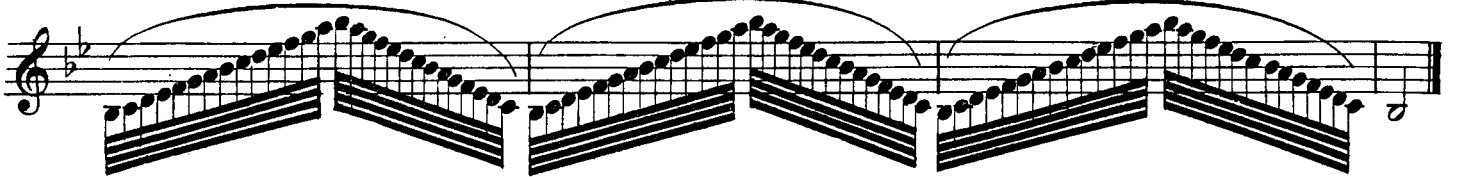
Musical notation for exercise 25, second staff. Treble clef, 3/4 time signature. The staff contains a series of eighth-note chords, each beamed together and connected by a slur. The notes are arranged in a sequence that moves up and then down the scale.

Musical notation for exercise 25, third staff. Treble clef, 3/4 time signature. The staff contains a series of eighth-note chords, each beamed together and connected by a slur. The notes are arranged in a sequence that moves up and then down the scale.

Musical notation for exercise 25, fourth staff. Treble clef, 3/4 time signature. The staff contains a series of eighth-note chords, each beamed together and connected by a slur. The notes are arranged in a sequence that moves up and then down the scale.

26.   Exercise 26 consists of two systems of musical notation in treble clef, key of B-flat major, and common time. The first system contains two staves of music, and the second system contains two staves. The music features a continuous eighth-note pattern with various slurs and ties.

27.     Exercise 27 consists of four systems of musical notation in treble clef, key of B-flat major, and common time. Each system contains two staves of music. The notation is similar to exercise 26, featuring eighth-note patterns with slurs and ties.

28.    Exercise 28 consists of three systems of musical notation in treble clef, key of B-flat major, and 2/4 time. Each system contains two staves of music. The notation is more complex than the previous exercises, featuring sixteenth-note patterns and slurs.

29.    Exercise 29 consists of three systems of musical notation in treble clef, key of B-flat major, and 2/4 time. Each system contains two staves of music. The notation is simpler than the previous exercises, featuring quarter and eighth notes with slurs.

30. Musical staff 30, first line. Treble clef, key signature of two flats (B-flat and E-flat), 3/4 time signature. The staff contains a complex melodic line with many beamed eighth and sixteenth notes.

Musical staff 30, second line. Continuation of the melodic line from the first line.

31. Musical staff 31, first line. Treble clef, key signature of two flats, 3/4 time signature. Continuation of the melodic line.

Musical staff 31, second line. Continuation of the melodic line.

Musical staff 31, third line. Continuation of the melodic line.

Musical staff 31, fourth line. Continuation of the melodic line.

32. Musical staff 32, first line. Treble clef, key signature of two flats, common time signature. The staff contains a complex melodic line with many beamed eighth and sixteenth notes, featuring large slurs.

Musical staff 32, second line. Continuation of the melodic line with large slurs.

Musical staff 32, third line. Continuation of the melodic line with large slurs.

33. Musical staff 33, first line. Treble clef, key signature of two flats, common time signature. The staff contains a complex melodic line with many beamed eighth and sixteenth notes, featuring large slurs.

Musical staff 33, second line. Continuation of the melodic line with large slurs.

Musical staff 33, third line. Continuation of the melodic line with large slurs.

34. Musical staff 34.1: Treble clef, key signature of two flats (B-flat, E-flat), 3/4 time signature. The staff contains a complex melodic line with many beamed eighth notes and slurs, starting with a fermata over the first measure.

Musical staff 34.2: Continuation of the melodic line from staff 34.1, featuring similar beamed eighth notes and slurs.

35. Musical staff 35.1: Treble clef, key signature of two flats, 3/4 time signature. The staff contains a complex melodic line with many beamed eighth notes and slurs, starting with a fermata over the first measure.

Musical staff 35.2: Continuation of the melodic line from staff 35.1, featuring similar beamed eighth notes and slurs.

Musical staff 35.3: Continuation of the melodic line from staff 35.1, featuring similar beamed eighth notes and slurs.

36. Musical staff 36.1: Treble clef, key signature of two flats, 3/4 time signature. The staff contains a melodic line with beamed eighth notes and slurs, starting with a fermata over the first measure.

Musical staff 36.2: Continuation of the melodic line from staff 36.1, featuring similar beamed eighth notes and slurs.

Musical staff 36.3: Continuation of the melodic line from staff 36.1, featuring similar beamed eighth notes and slurs.

Musical staff 36.4: Continuation of the melodic line from staff 36.1, featuring similar beamed eighth notes and slurs.

37. Musical staff 37.1: Treble clef, key signature of two flats, 3/4 time signature. The staff contains a melodic line with beamed eighth notes and slurs, starting with a fermata over the first measure.

Musical staff 37.2: Continuation of the melodic line from staff 37.1, featuring similar beamed eighth notes and slurs.

Musical staff 37.3: Continuation of the melodic line from staff 37.1, featuring similar beamed eighth notes and slurs.

38.  Musical staff 38, measure 1. Treble clef, key signature of three flats (B-flat, E-flat, A-flat), 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes.

 Musical staff 38, measure 2. Continuation of the melodic line from the previous staff.

 Musical staff 38, measure 3. Continuation of the melodic line.

39.  Musical staff 39, measure 1. Treble clef, key signature of three flats, common time (C). The staff contains a sequence of eighth and sixteenth notes with slurs.

 Musical staff 39, measure 2. Continuation of the melodic line with slurs.

40.  Musical staff 40, measure 1. Treble clef, key signature of three flats, 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes with slurs.


 Musical staff 40, measure 2. Continuation of the melodic line with slurs.

41.  Musical staff 41, measure 1. Treble clef, key signature of three flats, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with slurs.

 Musical staff 41, measure 2. Continuation of the melodic line with slurs.

 Musical staff 41, measure 3. Continuation of the melodic line with slurs.

 Musical staff 41, measure 4. Continuation of the melodic line with slurs.

 Musical staff 41, measure 5. Continuation of the melodic line with slurs.

42.

Two staves of musical notation. The upper staff is in treble clef with a key signature of two flats (B-flat, E-flat) and a 2/4 time signature. The lower staff is in treble clef with a key signature of four sharps (F#, C#, G#, D#). Both staves contain eighth-note patterns with rests.

Two staves of musical notation, continuing the eighth-note patterns from the previous system.

43.

Two staves of musical notation. The upper staff continues with eighth-note patterns, while the lower staff has a more rhythmic accompaniment with eighth notes and rests.

Two staves of musical notation, continuing the piece.

Two staves of musical notation, continuing the piece.

44.

Two staves of musical notation. The upper staff features eighth-note patterns, and the lower staff has a rhythmic accompaniment.

Two staves of musical notation, continuing the piece.

45.  Musical notation for exercise 45, first staff. Treble clef, key signature of three sharps (F#, C#, G#), 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes, including some beamed sixteenth notes.

 Musical notation for exercise 45, second staff. Treble clef, key signature of three sharps, 2/4 time signature. Continuation of the exercise with eighth and sixteenth notes.

46.  Musical notation for exercise 46, first staff. Treble clef, key signature of three sharps, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes.

 Musical notation for exercise 46, second staff. Treble clef, key signature of three sharps, 2/4 time signature. Continuation of the exercise with eighth and sixteenth notes.

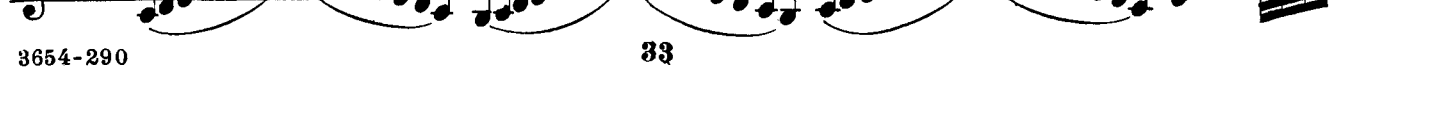
47.  Musical notation for exercise 47, first staff. Treble clef, key signature of three sharps, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes.

 Musical notation for exercise 47, second staff. Treble clef, key signature of three sharps, 2/4 time signature. Continuation of the exercise with eighth and sixteenth notes. Musical notation for exercise 47, third staff. Treble clef, key signature of three sharps, 2/4 time signature. Continuation of the exercise with eighth and sixteenth notes. Musical notation for exercise 47, fourth staff. Treble clef, key signature of three sharps, 2/4 time signature. Continuation of the exercise with eighth and sixteenth notes.

48.  Musical notation for exercise 48, first staff. Treble clef, key signature of three sharps, common time (C). The staff contains a sequence of eighth notes, many of which are beamed together and grouped with slurs.

 Musical notation for exercise 48, second staff. Treble clef, key signature of three sharps, common time. Continuation of the exercise with beamed eighth notes and slurs. Musical notation for exercise 48, third staff. Treble clef, key signature of three sharps, common time. Continuation of the exercise with beamed eighth notes and slurs.

49.  Musical notation for exercise 49, first staff. Treble clef, key signature of three sharps, common time. The staff contains a sequence of eighth notes, many of which are beamed together and grouped with slurs.

 Musical notation for exercise 49, second staff. Treble clef, key signature of three sharps, common time. Continuation of the exercise with beamed eighth notes and slurs. Musical notation for exercise 49, third staff. Treble clef, key signature of three sharps, common time. Continuation of the exercise with beamed eighth notes and slurs. Musical notation for exercise 49, fourth staff. Treble clef, key signature of three sharps, common time. Continuation of the exercise with beamed eighth notes and slurs.

59. Musical staff 59, first line: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes, some beamed together.

Musical staff 59, second line: Continuation of the musical notation from the first line.

Musical staff 59, third line: Continuation of the musical notation from the first line, ending with a double bar line.

60. Musical staff 60, first line: Treble clef, key signature of one sharp (F#), common time signature (C). The staff contains a sequence of eighth and sixteenth notes, many of which are grouped under a slur.

Musical staff 60, second line: Continuation of the musical notation from the first line.

61. Musical staff 61, first line: Treble clef, key signature of one sharp (F#), common time signature (C). The staff contains a sequence of eighth and sixteenth notes, many of which are grouped under a slur.

Musical staff 61, second line: Continuation of the musical notation from the first line.

Musical staff 61, third line: Continuation of the musical notation from the first line, ending with a double bar line.

62. Musical staff 62, first line: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes, many of which are grouped under a slur.

Musical staff 62, second line: Continuation of the musical notation from the first line.

Musical staff 62, third line: Continuation of the musical notation from the first line.

Musical staff 62, fourth line: Continuation of the musical notation from the first line, ending with a double bar line.

63. 

64. 

65. 

66. 

67.

68.

69.

Minor Scales.

Moll-Tonleitern.

Gammes Mineures.

70. 

71. 

72. 

73. 

74. 

75. 

76. 

77. 

78. 

1.   

2.   

3.      

This page of musical notation consists of ten staves of music, all in G major (one sharp). The music is written in a single melodic line on a treble clef. The notation includes a variety of rhythmic values, such as eighth and sixteenth notes, often beamed together. Many phrases are connected by long, sweeping slurs, indicating a continuous, flowing melodic line. The key signature is G major, with a sharp sign on the F line. The time signature is not explicitly shown but appears to be 4/4 based on the note values. The notation is dense and intricate, typical of a classical or romantic-era melodic exercise or a section of a larger work.

6.

Musical score for exercise 6, consisting of eight staves of music in treble clef with a common time signature. The music features a complex, chromatic melodic line with many accidentals and slurs.

7.

Musical score for exercise 7, consisting of five staves of music in treble clef with a 3/8 time signature. The music features a complex, chromatic melodic line with many accidentals and slurs.