

# Advanced Exercises

*for*

*Chromatic Harmonica*

*By*

*Douglas Tate*

*July 1976*



The Douglas Tate  
Harmonica Collection



ADVANCED EXERCISES

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July 1976.

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This edition by Barbara Tate and Cheng Jang Ming 2008

## Foreword

*This little collection of forty-four Exercises was originally written by Douglas in July 1976 – a system of studies to train and strengthen the muscles and develop the playing technique using different groupings of notes. He always felt that he could improve them some more and they were put on one side to be revised and prepared for publication as part of a book entitled 'Play Difficult Music Well on the Chromatic Harmonica'. He never quite got around to revising them - or writing the rest of the book to go with them!*

*In March 2005, just eight months before his death, Douglas gave the manuscript to his good friend Cheng Jang Ming with a handwritten dedication and it is with Jang Ming's considerable help that the Exercises are now available in printed form.*

*To create a book which is both a useful practice tool and a unique memento of a great and generous musician, we have decided to include reproductions of the handwritten manuscript alongside the engraved versions - you can enjoy the original, choose which versions to play from and also see where we have made some minor editorial changes.*

*Whenever possible Douglas avoided bright white paper for printing music for his own use, to cut down the glare from artificial lighting - and in that tradition this book is printed on ivory-toned paper.*


Barbara Tate  
May 2008



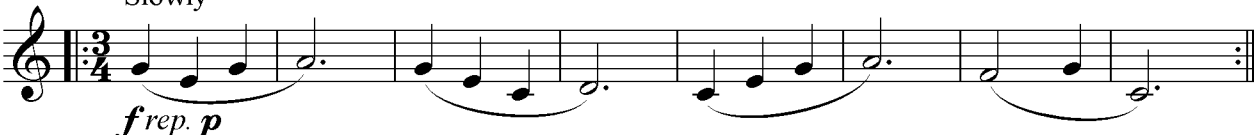
# Advanced Exercises for Chromatic Harmonica

## Exercises 1, 2 and 3


1 *Slowly!*




2 *Slowly*



3




To




Play 1, 2, 3 as slowly and smoothly as possible.

... and from Douglas's manuscript (below).


1 *slowly!*



2 *slowly*



3



Play 1, 2, 3. as slowly and smoothly as possible

On the following pages, Douglas's manuscript copy will appear on the left hand pages and facing them on the right hand page will be the music processed version.

### Exercises 4, 5 and 6

4

Notice the "button" pattern which makes this piece easy. Most of the exercises have this sort of pattern if you look for it.

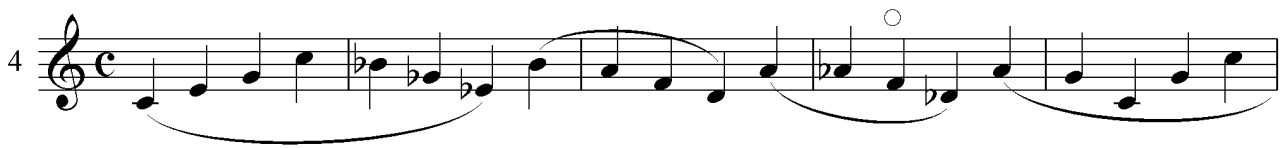
Handwritten musical score for "The Rose Tree" on four staves. The first staff starts with a treble clef, a common time signature 'C', and a key signature of one sharp (F#). The melody is written in eighth and sixteenth notes. The second staff includes a 'fine' marking and a repeat sign. The third staff continues the melody. The fourth staff includes a 'Da capo fine' marking and a handwritten note: "This is not quite as easy as it first seems - Even tone throughout".

Plus vite que possible.

6



## Exercises 4, 5 and 6



Notice the "button" pattern which makes this piece easy. Most of the exercises have this sort of pattern if you look for it.



This is not quite as easy as it first seems. Even tone throughout.



I think the tempo instruction here in French is Douglas's little joke – I would recommend you practice the exercise as quickly as you are able several times before you attempt to play faster than possible!

[BT]

Exercises 7, 8, 9, and 10

7 *Smoothly Moderato.*



8



9



10 *Moderato - Allegro - Presto*



### Exercises 7, 8, 9, and 10

### Smoothly Moderato

7

Smoothly Moderato

The musical score is written for a single melodic line on a treble clef staff in 2/4 time. The tempo is marked 'Smoothly Moderato'. The key signature has one sharp (F#). The score consists of three staves. The first staff contains measures 1 through 6, with a measure rest in measure 7. The second staff contains measures 8 through 13. The third staff contains measures 14 and 15, ending with a double bar line. The melody is characterized by eighth-note patterns, often beamed in pairs, and includes various intervals such as thirds, fourths, and fifths. A triplet of eighth notes is marked in measure 9. The piece concludes with a final cadence in measure 15.

The second system of the exercise, measures 9-12, continues the melodic and harmonic development. Measure 9 features a half note G4 and a half note E4. Measure 10 has a half note F#4 and a half note D4. Measure 11 contains a half note E4 and a half note C4. Measure 12 concludes the system with a half note D4 and a half note B3. The notation includes various rests and accidentals to define the pitch and rhythm of each note.

Moderato-Allegro-Presto

10 *Moderato-Allegro-Fresto*

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of one sharp (F#) and a 4/4 time signature. The tempo/mood is indicated as 'Moderato-Allegro-Fresto'. The melody consists of several measures of eighth and sixteenth notes, followed by a repeat sign. The first ending is marked '1.' and leads to a double bar line. The second ending is marked '2.' and leads to a final cadence with a whole note.

Exercises 11, 12 and 13

11 *Largo - dreamlike.*

Exercise 11 is a musical score in 6/8 time, marked *Largo - dreamlike.* It consists of three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a treble clef and a key signature of one sharp. The third staff begins with a treble clef and a key signature of one sharp. The music is characterized by a slow, dreamlike tempo and features various melodic lines with slurs and ties.

12

Exercise 12 is a musical score in 4/4 time. It consists of three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a treble clef and a key signature of one sharp. The third staff begins with a treble clef and a key signature of one sharp. The music is characterized by a moderate tempo and features various melodic lines with slurs and ties.

13

*smile*

Exercise 13 is a musical score in C major, 4/4 time. It consists of three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a treble clef and a key signature of one sharp. The third staff begins with a treble clef and a key signature of one sharp. The music is characterized by a moderate tempo and features various melodic lines with slurs and ties.

### Exercises 11, 12 and 13

Largo - dreamlike

11

Exercise 11 is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The tempo/mood is 'Largo - dreamlike'. The notation consists of three staves. The first staff contains measures 1 through 4. Measure 1 starts with a treble clef, a key signature of one sharp, and a 6/8 time signature. It features a series of eighth notes: F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, 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D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#

## Exercise 14 – with variations

Exercise 14 comprises a set of rhythmic variations on a simple exercise – repeating the same pattern of notes in groups of quavers, semi-quavers, triplets, dotted rhythms and so on, as written and then an octave higher – plenty of scope here for hard work! [BT]

14

smile

you have played this before - now do it as indicated - then as shown below. Make certain every note is clear.

also 8va.

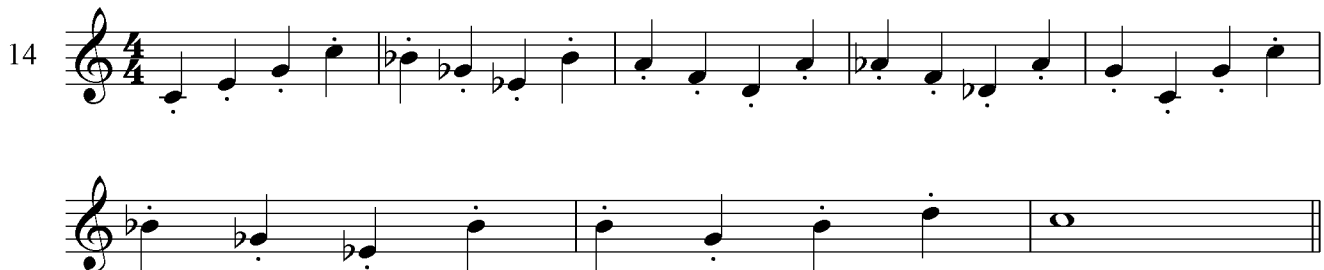
A B C etc. etc.

D E F etc. etc.

G H I

## Exercise 14 – with variations

Exercise 14 comprises a set of rhythmic variations on a simple exercise – repeating the same pattern of notes in groups of quavers, semi-quavers, triplets, dotted rhythms and so on, as written and then an octave higher – plenty of scope here for hard work! [BT]



You have played this before, now do it as indicated  
- then do it as shown below.  
Make certain every note is clear.

14

also 8va...

[A] etc.

[B] etc.

[C] etc.

[D] etc.

[E] etc.

[F] etc.

[G] etc.

[H] etc.

[I] etc.

Also 8va...

[A] etc.

[B] etc.

[C] etc.

[D] etc.

[E] etc.

[F] etc.

[G] etc.

[H] etc.

[I] etc.

Exercises 15, 16 and 17

15. *As fast as possible with clarity.*



16



17





# Exercises 15, 16 and 17

As fast as possible with clarity

15

Exercise 15, first system: Treble clef, 4/4 time signature. The first staff contains two measures of eighth-note triplets in D major, followed by a triplet of eighth notes in D major. The second staff contains four measures of eighth-note triplets in D major, ending with a quarter rest.

16

Exercise 16, first system: Treble clef, 4/4 time signature. The first staff contains four measures of eighth-note pairs in D major, followed by a triplet of eighth notes in D major. The second staff contains four measures of eighth-note pairs in D major, followed by a triplet of eighth notes in D major, and then a measure with a half note D and a half note F#.

17

Exercise 17, first system: Treble clef, 6/8 time signature. The first staff contains four measures of eighth-note pairs in D major, followed by a triplet of eighth notes in D major. The second staff contains four measures of eighth-note pairs in D major, followed by a triplet of eighth notes in D major, and then a measure with a half note D and a half note F#.

Exercise 17, second system: Treble clef, 6/8 time signature. The first staff contains four measures of eighth-note pairs in D major, followed by a triplet of eighth notes in D major. The second staff contains four measures of eighth-note pairs in D major, followed by a triplet of eighth notes in D major, and then a measure with a half note D and a half note F#.

Exercises 18, 19 and 20

18

Exercise 18 consists of two staves of music in 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains four measures of music: the first measure has a quarter rest followed by a quarter note G4; the second measure has a quarter note A4; the third measure has a quarter note B4; and the fourth measure has a quarter note C5. The second staff continues the melody with four measures: the first measure has a quarter note D5; the second measure has a quarter note E5; the third measure has a quarter note F#5; and the fourth measure has a quarter note G5. A dashed line with a bracket labeled '8v' spans the first two measures of the second staff. The exercise concludes with a final measure containing a quarter note G5 and a quarter rest.

19

Exercise 19 consists of three staves of music in 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains four measures of music: the first measure has a quarter note G4; the second measure has a quarter note A4; the third measure has a quarter note B4; and the fourth measure has a quarter note C5. The second staff continues the melody with four measures: the first measure has a quarter note D5; the second measure has a quarter note E5; the third measure has a quarter note F#5; and the fourth measure has a quarter note G5. The third staff continues the melody with four measures: the first measure has a quarter note A5; the second measure has a quarter note B5; the third measure has a quarter note C6; and the fourth measure has a quarter note D6. A dashed line with a bracket labeled '8v' spans the first two measures of the second staff. The exercise concludes with a final measure containing a quarter note D6 and a quarter rest.

20

Exercise 20 consists of four staves of music in 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains four measures of music: the first measure has a quarter note G4; the second measure has a quarter note A4; the third measure has a quarter note B4; and the fourth measure has a quarter note C5. The second staff continues the melody with four measures: the first measure has a quarter note D5; the second measure has a quarter note E5; the third measure has a quarter note F#5; and the fourth measure has a quarter note G5. The third staff continues the melody with four measures: the first measure has a quarter note A5; the second measure has a quarter note B5; the third measure has a quarter note C6; and the fourth measure has a quarter note D6. The fourth staff continues the melody with four measures: the first measure has a quarter note E6; the second measure has a quarter note F#6; the third measure has a quarter note G6; and the fourth measure has a quarter note A6. A dashed line with a bracket labeled '8v' spans the first two measures of the second staff. The exercise concludes with a final measure containing a quarter note A6 and a quarter rest.

### Exercises 18, 19 and 20

18

8va

loco

gliss.

The image shows a musical score for a piece titled "The Rose Tree". The score is written for a single melodic line in treble clef, 2/4 time. It consists of two staves. The first staff begins with a treble clef and a 2/4 time signature. The melody starts on a whole note G4, followed by a half note A4, then a quarter note B4, and a quarter note A4. The second staff continues the melody with a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. The piece concludes with a final whole note G4. The score includes various musical notations such as whole, half, quarter, and eighth notes, as well as rests. There are also performance instructions: "8va" (octave up) above the first staff, "loco" (loco) above the second staff, and "gliss." (glissando) above the final note. The number "18" is written in the left margin.

19

Exercises 21 and 22

21 *Moderato* *simile.*

Exercise 21 is a three-staff musical piece in C major, marked *Moderato* and *simile.* The first staff begins with a treble clef and a common time signature (C). It contains four measures of eighth-note patterns. The second staff continues with eighth-note patterns, including a key signature change to one sharp (F#) in the final measure. The third staff concludes the exercise with eighth-note patterns and a final double bar line.

22 *simile* *BVA.* *Loco*

Exercise 22 is a four-staff musical piece in 4/4 time, marked *simile*. The first staff begins with a treble clef and a 4/4 time signature. It contains four measures of music, including a half note and eighth notes. The second staff continues with eighth-note patterns and a key signature change to one sharp (F#). The third staff concludes the exercise with eighth-note patterns and a final double bar line. The fourth staff contains a section marked *BVA.* (Basso Violoncello) and *Loco*, featuring a complex rhythmic pattern of eighth and sixteenth notes.

## Exercises 21 and 22

21 Moderato



22



Exercises 23, 24 and 25

23

8 VA - - - - -

8 VA

gliss  
nun

24

Also 3  
OCTAVES.

25

# Exercises 23, 24 and 25

23

8va

(8)

gliss.

8va

24

Also 3 octaves

25

Exercises 26 and 27

26

8va

8v

1 loco fine

Dcal fine

27



# Exercises 26 and 27

26

8va-----

(8)

fine

D.C. al Fine

27

Exercises 28, 29, 30 and 31

28

simile

29

simile

30

simile

31

simile.

also 8VA. and in Octaves.

# Exercises 28, 29, 30 and 31

28

Exercise 28, measures 1-4. The music is in 4/4 time, treble clef, and key of D major. It features eighth-note patterns with various articulations like accents and slurs. Measure 4 ends with a triplet of eighth notes.

29

Exercise 29, measures 1-4. The music is in common time (C), treble clef, and key of D major. It consists of eighth-note patterns with various accidentals and articulations. Measure 4 ends with a whole note.

30

Exercise 30, measures 1-3. The music is in 3/8 time, treble clef, and key of D major. It features eighth-note patterns. Measure 3 ends with a half note, marked with an 8va (octave) and a dashed line.

31

Exercise 31, measures 1-2. The music is in 2/4 time, treble clef, and key of B-flat major. It features eighth-note patterns. Measure 2 ends with a half note, marked with an 8va (octave) and the text "also 8va and in Octaves".

Exercises 32, 33 and 34

32



33

smile.



Exercises 34 and 35 have a series of suggested rhythmic variations in the manner of Exercise 14 ...

34

fast.

8V

Loco

Last.



Also for 34 & 35



# Exercises 32, 33 and 34

32

also

33

Exercises 34 and 35 have a series of suggested rhythmic variations in the manner of Exercise 14 ...

34

fast

Also for 34 & 35

# Exercises 35 and 36

35

last time

Here is a reminder of those four variations in rhythm again:

Also for 34 & 35

Try each bar separately.

36

last time

U = Play with left side of mouth.  
 U — — — = Play all these the same.

## Exercises 35 and 36

Here is a reminder of those four variations in rhythm again:

Also for 34 & 35

The first system of the musical score consists of two staves. The top staff begins with a treble clef and a key signature of one flat (B-flat). It contains two measures of music, each marked with a '3' above the staff, indicating a triplet. The first measure of the triplet is highlighted with a red bar. The bottom staff continues the melody with two more measures, also marked with a '3' above the staff. The system concludes with a double bar line.

Try each bar separately

36

The musical score consists of four staves. The first staff begins with a treble clef and contains a series of eighth and quarter notes with various accidentals (sharps, flats, naturals). Above each note is a capital letter 'U'. The second staff continues the sequence with similar notation. The third staff also follows the same pattern. The fourth staff concludes the exercise with a double bar line. To the right of the staves, there are two explanatory notes: 'U = play with left side of mouth' and 'U — | = play all these the same'.

U = play with left side of mouth  
U — | = play all these the same

### Exercises 37, 38 and 39

37 

38

Handwritten musical score for a piece in C major, 4/4 time. The score consists of four staves. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The second staff continues the melody with some phrasing slurs. The third staff continues the melody. The fourth staff concludes the piece with a double bar line. The handwriting is clear and legible.

39 *simile.*

Handwritten musical score for three staves, measure 39. The first staff is in 6/8 time and contains a melodic line with eighth and quarter notes, some with slurs. Above the first four measures are four 'v' marks and the word 'simile.'. The second staff contains a harmonic line with chords and slurs. The third staff continues the melodic line, ending with a double bar line.



# Exercises 37, 38 and 39

37

Exercises 40, 41 and 42

40

Exercise 40 consists of four staves of music. The first staff is in 6/8 time and contains measures 40 and 41. The second staff continues measures 40 and 41. The third staff is in 4/4 time and contains measures 42 and 43, featuring triplets and slurs. The fourth staff continues measures 42 and 43. The exercise concludes with a double bar line.

41

Exercise 41 consists of two staves of music. The first staff is in 3/4 time and contains measures 44 and 45, ending with a repeat sign. The second staff continues measure 45 and includes the marking "D.C." (Da Capo) above the staff.

42

Exercise 42 consists of three staves of music. The first staff is in 3/4 time and contains measures 46 and 47. The second staff continues measures 46 and 47, with a slur over measures 47 and 48. The third staff contains measure 48 and ends with a double bar line.

### Exercises 40, 41 and 42

[illegible]

42

The musical score for 'The Rose Tree' is written for a single melodic line in treble clef. The key signature has one flat (B-flat), and the time signature is 2/4. The piece begins with a repeat sign and a key signature change to one flat. The melody consists of eighth and quarter notes. The first system contains 12 measures. The second system begins with a repeat sign and a first ending bracket over measures 13-15. After the first ending, there is a second ending bracket over measures 16-18, which concludes with a double bar line and a repeat sign. The piece ends with a final double bar line.

# Exercises 43 and 44

43

Exercise 43 is a 2/2 time piece in G major. It consists of five staves. The first four staves contain a continuous eighth-note melody. The fifth staff shows a chromatic scale from G4 down to G3, with a '5' above the first five notes and a double bar line at the end.

At Various speeds

Exercise 44 is a 6/8 time piece. It consists of six staves. The first five staves contain a continuous eighth-note melody. The sixth staff shows a chromatic scale from G4 down to G3, with a '12°' above the first five notes and a double bar line at the end.

## Exercises 43 and 44

43

5

At various speeds

44

1.

2.

