

Third Position.

THIRD POSITION.

13.

14.

3rd and 1st Positions.

Musical score for Exercise 16, showing measures 3-1 through 8-1. The score consists of a single staff in common time, treble clef, and C major. The notes are primarily eighth notes, with some sixteenth-note patterns and rests. Measure 3-1 starts with a sixteenth note followed by a rest. Measures 3-2 through 8-1 follow a similar pattern of eighth notes and rests, with measure 8-1 concluding with a half note.

Higher notes.

2nd Pos.

18. **2nd Pos.** 19. **3rd Pos.**

The image shows two staves of musical notation for bassoon. The first staff (labeled 18.) starts with a bass clef, a 'C' key signature, and a common time signature. It features a sequence of notes with specific fingerings indicated below them: C# (Finger 1), E (Finger 2), and F# (Finger 1). The second staff (labeled 19.) starts with a bass clef, a 'B-flat' key signature, and a common time signature. It features a sequence of notes with fingerings: B-flat (Finger 1), D (Finger 2), G (Finger 1), B-flat (Finger 2), and D (Finger 1).

In 1st 2nd and 3rd Positions.

A musical score for bassoon, showing measures 3 through 10. The key signature changes from B-flat major to A major at measure 3. Measure 3 starts with a half note followed by a quarter note. Measures 4-5 show eighth-note patterns. Measures 6-7 feature sixteenth-note patterns. Measures 8-9 continue with sixteenth-note patterns. Measure 10 concludes with a single eighth note.

21

Count:one,two,three.

A musical score for bassoon, page 10, featuring two staves of music. The top staff uses a bass clef and has measures numbered 1 through 12. The bottom staff also uses a bass clef and continues the sequence from measure 1. The music consists of eighth and sixteenth note patterns with various dynamics like forte (f), piano (p), and sforzando (sf).

In playing a low note and a high one next the articulation will be too,tee.

A musical score for Exercise 22, consisting of two staves of music. The top staff starts with a bass clef, a common time signature, and a key signature of one sharp. It contains ten measures of music, each with a note value of one sixteenth note followed by a sixteenth rest. The lyrics "too" and "tee" are repeated in a pattern across the measures. The bottom staff continues the pattern, also in common time and with a key signature of one sharp. The lyrics "tee" and "too" are repeated.

Scales in different Forms, which should also be practised with various articulations.

C major.

The first form consists of two measures of eighth-note scales. The first measure starts with a quarter note followed by an eighth-note scale. The second measure starts with a sixteenth-note scale followed by another eighth-note scale. The second form consists of two measures of sixteenth-note scales. The first measure starts with a quarter note followed by a sixteenth-note scale. The second measure starts with a sixteenth-note scale followed by another sixteenth-note scale.

A minor.

The first form consists of two measures of eighth-note scales. The first measure starts with a quarter note followed by an eighth-note scale. The second measure starts with a sixteenth-note scale followed by another eighth-note scale. The second form consists of two measures of sixteenth-note scales. The first measure starts with a quarter note followed by a sixteenth-note scale. The second measure starts with a sixteenth-note scale followed by another sixteenth-note scale.

F major.

The first form consists of two measures of eighth-note scales. The first measure starts with a quarter note followed by an eighth-note scale. The second measure starts with a sixteenth-note scale followed by another eighth-note scale. The second form consists of two measures of sixteenth-note scales. The first measure starts with a quarter note followed by a sixteenth-note scale. The second measure starts with a sixteenth-note scale followed by another sixteenth-note scale.

D minor.

The first form consists of two measures of eighth-note scales. The first measure starts with a quarter note followed by an eighth-note scale. The second measure starts with a sixteenth-note scale followed by another eighth-note scale. The second form consists of two measures of sixteenth-note scales. The first measure starts with a quarter note followed by a sixteenth-note scale. The second measure starts with a sixteenth-note scale followed by another sixteenth-note scale.

B♭ major.

The first form consists of two measures of eighth-note scales. The first measure starts with a quarter note followed by an eighth-note scale. The second measure starts with a sixteenth-note scale followed by another eighth-note scale. The second form consists of two measures of sixteenth-note scales. The first measure starts with a quarter note followed by a sixteenth-note scale. The second measure starts with a sixteenth-note scale followed by another sixteenth-note scale.

G minor.

The first form consists of two measures of eighth-note scales. The first measure starts with a quarter note followed by an eighth-note scale. The second measure starts with a sixteenth-note scale followed by another eighth-note scale. The second form consists of two measures of sixteenth-note scales. The first measure starts with a quarter note followed by a sixteenth-note scale. The second measure starts with a sixteenth-note scale followed by another sixteenth-note scale.

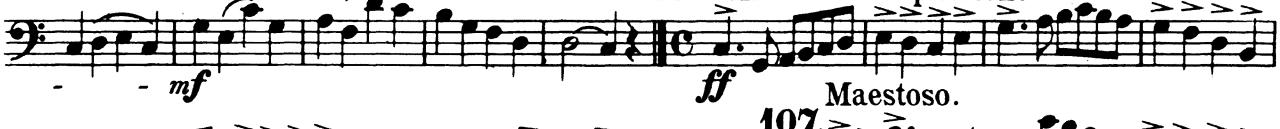
Short exercises for acquiring various ways of phrasing and expression.

Moderato.

104. 

105. Moderato.

106. Andante con passione.



Maestoso.

107. 

108. Scherzando.



109. Moderato con moto.



110. Risoluto.



111. Andantino.



112. Allegretto.





Allegro ma non troppo.



Tempo di Mazurka.





Animoso.



