

PRACTICAL
METHOD
for the

B^b Euphonium

WITH FOUR VALVES, BASS-CLEF,

NEW EDITION, REVISED & ENLARGED.

OTTO LANGEY.

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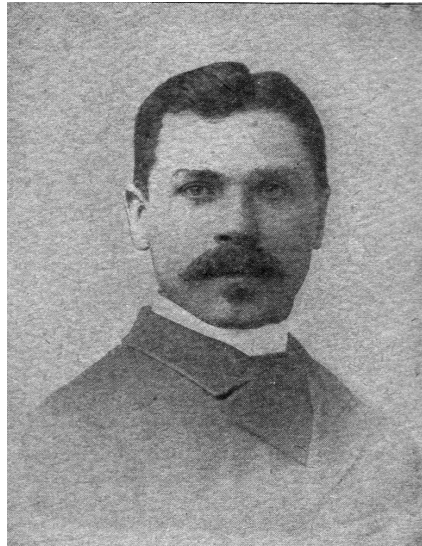
NEW YORK

TORONTO

PARIS

Otto Langey

1851 - 1922



As a teenager, Langey studied music harmony, counterpoint and composition with Wilhelm Fritze and several others.

In 1877 he left Germany for London and performed as a cellist in the orchestra led by Charles Hallé and Hans Richter. Later, he became a conductor, directing several operas and concerts.

In 1889 Langey emigrated to the United States and was a cellist in Bochert's Boston Symphony Club. He later permanently settled in New York City and began his career there by setting up a studio as a teacher of cello.

By 1909 Langey became also a collaborator, composer and arranger of music, publishing with G. Schirmer, being mainly responsible for the publication of the Schirmer Galaxy Orchestra Music Series, the G. Schirmer Concert Album for Orchestra and together with Oliver Ditson, Schirmer's Photoplay Series.

After becoming more established in New York City he composed works for orchestra, band, vocal and chamber music ensembles and a range of method books (the Langey Tutor Series) for 28 different instruments, including the Tutor for B-flat Euphonium, bass clef.

The Langey Tutors were **the** method books for serious young musicians in the early 20th century. They covered every aspect of technique and phrasing as was needed at the time. They are detailed and comprehensive, explaining every new musical term for the student.

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SCALES AND EXERCISES.

(See explanation page 8.)

We commence with the Scale of B \flat major, this being the easiest on the Euphonium. The two flats marked at the commencement are effective throughout the whole movement. See page 15 for the "Hawkes" 4th Valve.

SCALE OF B \flat MAJOR IN THE FULL COMPASS OF THE INSTRUMENT.

10.


SCALES UPON THE INTERVALS.

In Thirds.

VARIOUS STUDIES.

Moderato sostenuto.

P. CLODOMIR.

156. 

Allegretto grazioso.

J. GALLAY.

157. 

APPENDIX.

THE ARETHUSA.

W. SHIELD.

Allegro con spirito.

The musical score consists of ten staves of bass clef notation. The first staff begins with a treble clef, a common time signature, and a key signature of one flat. It features a triplet of eighth notes followed by a fermata, then a series of eighth notes marked with a forte (*f*) dynamic. The second staff continues with eighth notes, marked with a piano (*p*) dynamic, and includes a first ending bracket. The third staff continues the eighth-note pattern. The fourth staff introduces a variation section labeled 'VAR.' with a triplet of eighth notes. The fifth and sixth staves continue with eighth-note patterns. The seventh staff features a first ending bracket and a triplet of eighth notes. The eighth staff continues with eighth-note patterns. The ninth staff includes the instruction 'a piacere' and features several triplet markings. The tenth staff concludes with a forte (*f*) dynamic and a fortissimo (*ff*) dynamic marking.

Euph. & Piano 1/6 net.