

## INTRODUCTION

The purpose of this book is to teach the student a method of playing, which will enable him to bring out the full resources of the cornet or trumpet. To this end, the instruction begins with the important fundamentals of breathing and breath control and then takes up in natural order, such matters as Tone Production, Tonguing, Articulation, etc., etc., advancing step by step, until the student becomes well grounded in all the various requirements of cornet and trumpet playing.

In taking up the lessons which follow, the pupil must realize that the most important thing in cornet and trumpet playing is the *embouchure*. This must be *formed right*, and in order to keep out of temptation, the student whose embouchure is not properly established should avoid all low tones and learn to produce the tones in the middle and upper registers first. In other words, those who wish to set the embouchure properly must get the high tones first and the low tones last.

For this reason, I begin the practice exercises with C, third space, and then gradually ascend the Scale until the student becomes able to play G above the staff. After this range (C to G above) has been acquired is soon enough to take up the tones below. The handicap of weak lips, caused by first forming them wrongly while playing low tones, must not be suffered or tolerated. Of course, the pupil should know that he must not *press*. In other words, do not press the mouthpiece unnecessarily hard against the lips, but let the contact between mouthpiece and lips be as light and natural as possible.

No attempt has been made to make the exercises entertaining, especially the beginning exercises. They were prepared for the purpose of developing proficiency on the cornet, and this, like any other accomplishment, requires persistent and repeated efforts along sane and practical lines. The student can find plenty of music to entertain after he has become a good player.

The lessons on Extreme High Tones, Lip Trills, Pedal Tones, etc., will at first seem impractical and in fact impossible, but the fact is that all of these exercises are possible and can be played by many cornetists who have learned correct habits of playing. Doubtless, there will be some who will never master all of the studies in this book, but they should, nevertheless, profit greatly by attempting these difficult studies at the proper time and many will learn to play them well, and with ease.

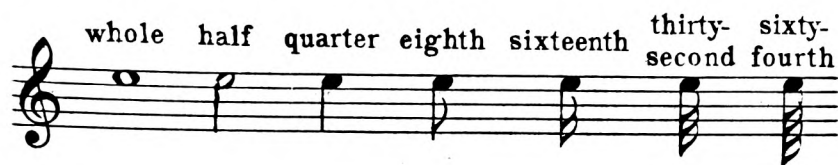
Do not skip certain lessons or exercises because they seem easy. Neither should you avoid other lessons or exercises because they look too hard. Take them up in the order in which they are arranged in the book. Follow the instructions closely, practice the exercises *softly* and in unison with the metronome, do them over and over repeatedly, and if you work with persistence and determination, you will be able to develop an embouchure and method of playing along correct lines. Afterwards cornet and trumpet playing will be with pleasure as well as with proficiency.

*The Author*

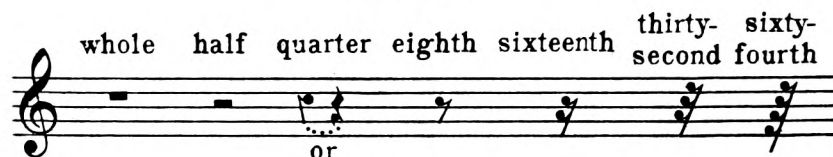


## Table of Notes and Rests

### NOTES

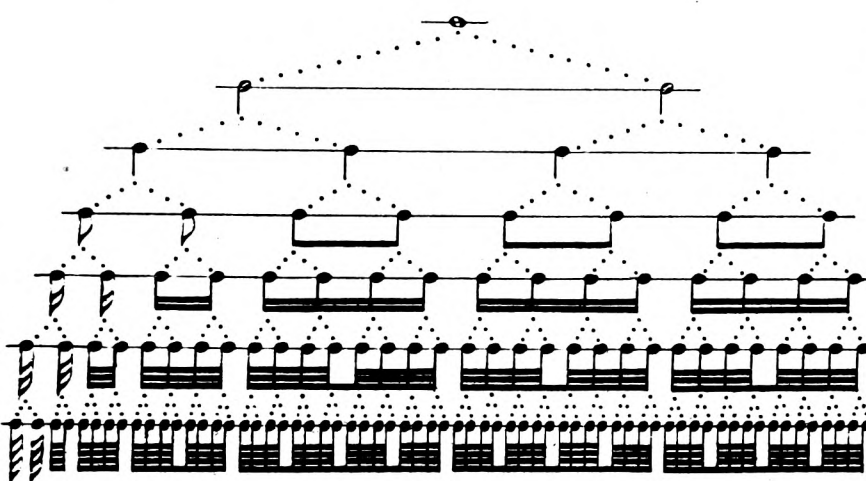


### RESTS



## Table of comparative values of Notes and Rests

A whole note  
equals  
2 half notes  
or  
4 quarter notes  
or  
8 eighth notes  
or  
16 sixteenth notes  
or  
32 thirty-second notes  
or  
64 sixty-fourth notes



The  $\text{—}$  is equivalent to  $\text{○}$  A whole note or rest equals  
The  $\text{—}$  is equivalent to  $\text{p}$  2 half notes or rests or  
The  $\text{z}$  is equivalent to  $\text{p}$  4 quarter notes or rests  
The  $\text{7}$  is equivalent to  $\text{p}$  A quarter note is equivalent to  
The  $\text{7}$  is equivalent to  $\text{p}$  4 sixteenth notes or rests  
The  $\text{7}$  is equivalent to  $\text{p}$  8 thirty-second notes or rests  
The  $\text{7}$  is equivalent to  $\text{p}$  16 sixty-fourth notes or rests

## Time Signatures and their meaning

Time signatures are written in the form of fractions  $\frac{4}{4}$ ,  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{3}{8}$ ,  $\frac{6}{8}$ ,  $\frac{9}{8}$ ,  $\frac{12}{8}$  etc.

The *numerator* of the fraction indicates the number of beats to the measure, while the *denominator* refers to the kind of note used in a beat.

Thus  $\frac{3}{8}$  (numerator) means 3 beats to the measure } Three beats to each measure,  
(denominator) means a beat to each 8th note } a beat to each eighth note, or its equivalent.



Meaning:

(1) Number of beats to the measure	4	2	2	3	3	6	9	12
(2) Kind of note entitled to a beat—	quarter	half	quarter	quarter	eighth	eighth	eighth	eighth

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*Two tables used by permission of the author Henry H. Dreyer, Sr.*

**1. Table showing the use of each valve and the number of tones made with each fingering**

## 2. The complete Artificial Fingering for Valve Instrument in Treble Clef

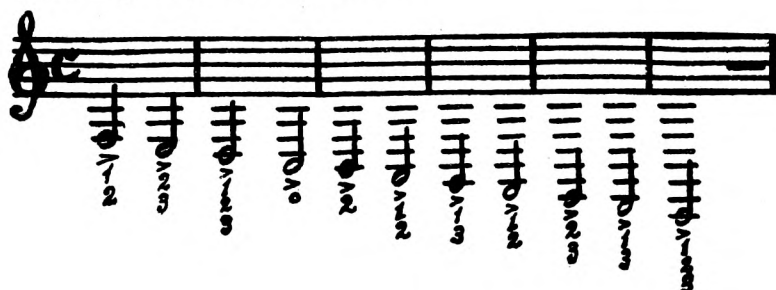
(a)

(b)

Common Fingering

(c)

### 3. Showing Fingering for Pedal Tones



## CONDENSED RUDIMENTS OF MUSIC



Q. What are the four principal characters used in writing or printing music?

A. The staff, clefs, notes and rests.

Q. What is the staff, and of what is it composed?

A. It is the combination of lines and spaces upon which notes and rests are placed, and it is composed of five parallel lines and the six spaces between, above and below them.

Q. What are clefs and how many are in general use?

A. Characters which determine the position of notes. Two are in general use; the *treble* or G clef  and the *bass* or F clef 








Q. What instruments use the treble clef?

A. Violin, flute, oboe, saxophone, clarinet, cornet, alto, mandolin, guitar, banjo, and sometimes baritone and trombone.








Q. What instruments use the bass clef?

A. Bases, baritone, trombone, bassoon, etc.

Q. What are notes and how many are in general use?

A. Characters representing musical sounds of various lengths of which there are seven commonly used, as follows: the whole note , the half note , quarter note , eighth note , sixteenth note , thirty-second note , and sixty-fourth note .

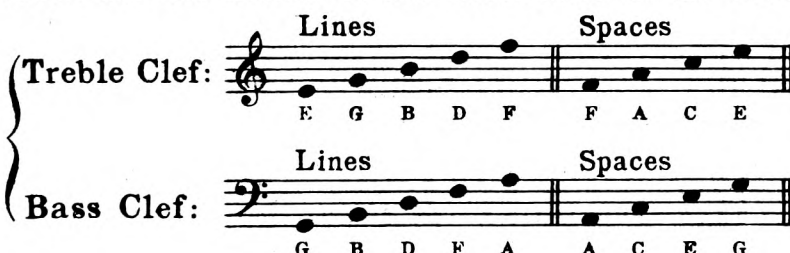
Q. What are rests and how many are in general use?

A. Characters indicating silence, corresponding in value to the notes previously mentioned. Seven of them are used; the whole rest , half rest , quarter rest , eighth rest , sixteenth rest , thirty-second , and sixty-fourth rest .

Q. How do notes indicate various musical sounds?

A. By their appearance in different positions on the staff.

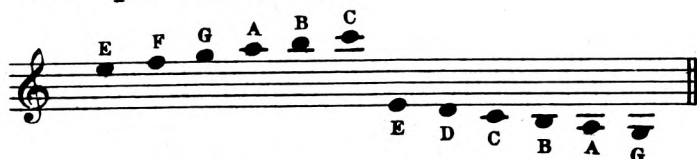
Q. What are the names of the notes used in the treble and bass clefs?

A. 

Q. The staff with its lines and spaces, represents only a limited number of sounds. Are not more necessary, and if so, how are they represented?

A. The range of musical sounds is so great in comparison to the limited compass of the staff that additions are frequently necessary, both above and below it. These positions are termed *leger lines* and *added spaces*. By their use, it is possible to represent any musical sound, however high or low in pitch it may be.



Example treble clef:



Example bass clef:



Q. What is the bar and double-bar? Where used?

A. The bar  divides music into measures and the double bar  appears at the close of every strain.

Q. Give an illustration of the *staff* treble clef with the characters thus far mentioned appearing in their proper places.

A.

Whole Notes      Half Notes      Quarter Notes      Eighth Notes

Whole Rests      Half Rests      Quarter Rests      Eighth Rests

Sixteenth Notes      Thirty second Notes      Sixty-fourth Notes

Sixteenth Rests      Thirty second Rests      Sixty-fourth Rests

Double Bar

Q. When a strain of music is to be repeated, how is this indicated?

A. By a *Repeat Bar*, formed like this: In case the following strain also repeats, the form is

Q. What is a sharp?

A. A character used to raise the pitch of a given sound one half-step. (#)

Example: One half step higher

Q. What is a flat?

A. A character used to lower the pitch of a given sound one half-step.(b)

Example: One half-step lower

Q. What is a natural?

A. A character used for the purpose of neutralizing the effect of a previous sharp or flat.(n)

Q. What are accidentals?

A. Sharps, flats or naturals occurring in a piece of music, other than those found in the signature.

Q. What is a signature?

A. There are two kinds of signatures — the *Key Signature* which is the sharps or flats placed at the beginning of a piece of music to denote the key in which it is written and the *Time Signature* which immediately follows the other to indicate the movement and which appears in the form of a fraction, as  $\frac{2}{2}$ ,  $\frac{2}{4}$ ,  $\frac{4}{4}$  or C,  $\frac{6}{8}$ ,  $\frac{9}{8}$ ,  $\frac{12}{8}$ , etc.

Q. What do those figures indicate?

A. The upper figure indicates the number of notes (or their equivalent) in each measure and the lower figure the kind or variety of note employed. Thus  $\frac{6}{8}$  signifies that six eighth notes or their equivalent in time value are to be found in each measure of the movement.

Q. Give an example showing the staff, treble clef, key signature, time signature, bars, notes, rests, sharps, flats, naturals, etc.

A.

Q. How many scales are in ordinary use? Name them.

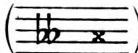
A. Ten.





C no sharps or flats	G one sharp	D two sharps	A three sharps	E four sharps
F one flat	B $\flat$ two flats	E $\flat$ three flats	A $\flat$ four flats	D $\flat$ five flats

Others sometimes met with are:









B five sharps	F $\sharp$ six sharps	C $\sharp$ seven sharps	G $\flat$ six flats	C $\flat$ seven flats
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All these scales are constructed on the same principle and are alike except in pitch.

Q. These characters () are sometimes met with. What are they, and what is their meaning?

A. The double flat (bb) lowers the pitch represented by any note one whole step. The double sharp (x) raises it one whole step, thus: Gbb () has the sound of F, () and Gx () that of A ()

Q. What is the effect of a dot after a note or rest?

A. It adds one-half to the value of the note or rest; two dots add three fourths value. Thus  is the same as ,  the same as ,  and  are alike, also  and .

Q. How are the various kinds of time counted?

A.  $\frac{2}{2}$  (C) 1-2.  $\frac{4}{4}$  (C) 1-2-3-4.  $\frac{6}{8}$  1-2-3-4-5-6; if quick, 1-2.  $\frac{9}{8}$  1-2-3-4-5-6-7-8-9; if quick, 1-2-3.  $\frac{12}{8}$  usually 1-2-3-4 unless slow, when the numerals 1 to 12 may be used. One beat is allowed to each figure or number.

Q. What is a slur and what is its significance?




A. A slur is a curved line connecting two or more notes situated on different degrees of the staff, so they sound smoothly.

Q. What is a tie?




A. A short line connecting two notes on the same degree of the staff so they sound like one.




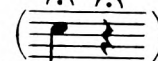

Q. We often see notes with dots or dashes over them, sometimes both. What are the meanings of these various signs?

A. Dashes over individual notes () indicate that they are to be sustained to their full value. Dots () indicate that the notes so marked are to be but slightly shortened so that there will be an almost unappreciable space of time between the note so marked and the next note. Where both dots and dashes appear () the sounds should be almost continuous, yet each note must be attacked, although lightly. These are different forms of staccato, the definition of which is *detached* or *separated*.



Q. Is the dot over notes the only indication of staccato?



A. No. When a sharper or more brilliant staccato is desired wedge-shaped marks are placed over or under notes () to show that they are to sound like (). Notes marked () are very different, the intervening space of time in such notes being only sufficient to permit the use of the tongue on each.

Q. What is the name of the character () and what does it mean?

A. We call it a hold or pause. When placed over or under a note or rest () its effect is to prolong the sound or silence indefinitely; over a bar, to create a slight pause; over a double bar, the close of the movement. 

Q. What are we to understand by the letters D.C. and D.S. often found at the end of compositions?

A. Both terms indicate a return to the earlier part of the movement. D.C. to the commencement of it, if a repetition is desired, and D.S. which should always be accompanied by the sign , a return to a similar sign found in the body of the composition, ending at a hold over a double bar 

Q. What is the meaning of ,  and other terms of similar character?

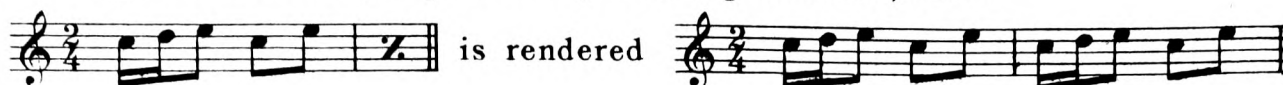
A. Abbreviations used instead of writing a series of detached notes.

Below we give examples of the abbreviations commonly used, and their meanings.



Q. We often see, especially in written music, this sign (%). What is its significance?

A. When this sign is met with, repeat the preceding measure, thus:



Q. What is a *Metronome*?

A. A triangular shaped, clock-like instrument having an adjustable pendulum which permits it to tick at various degrees of speed, either slow or fast; and serves as a perfect time-guide for the pupil.

Q. What is meant by (a) ♩ = 80 (b) ♩ = 100 (c) ♩ = 112.

A. (a) Set the metronome weight at 80 and allow a quarter note or its time value, to each tick.

(b) Set the metronome weight at 100 and allow a quarter note or its time value, to each tick.

(c) Set the metronome weight at 112 and allow a quarter note or its equivalent in time value, to each tick.

## COMMON TERMS USED IN MUSIC

*Accelerando (Accel.)—Gradually increasing the velocity.*

*Adagio—Very slow.*

*Ad Libitum (Ad lib.)—At the discretion of the player.*

*Not in strict time.*

*Affettuoso—With mournful expression.*

*Agitato—Agitated, hurried, restless.*

*Allegretto—Light and cheerful but not so quick as Allegro.*

*Allegro—Quick, lively, faster than Allegretto.*

*Amoroso—Affectionately, tenderly.*

*Andante—A movement in moderate time but flowing steadily and smoothly.*

*Andantino—A little faster than Andante.*

*Animato—With life and spirit.*

*Arpeggio—Separating or breaking the notes of a chord.*

*A Tempo—In time; used after some deviation from the correct time, and means that the performer must return to the original time.*

*Bravoura—Brilliant execution and bold.*

*Brillante—Gay, rapid, brilliant.*

*Cadenza—A flourish introduced by way of embellishment.*

*Cantabile—In a melodious, singing style, full of expression.*

*Caprice—A composition of irregular construction, usually brilliant.*

*Coda—A supplement at the end of a solo.*

*Crescendo (Cres.) <—Growing louder gradually.*

*Da Capo (D.C.)—Go back to the beginning.*

*Dal Segno (D.S.)—Go back to the sign.*

*Decrescendo (decresc.) >—Gradually growing less loud.*

*Diminuendo (dim.)—Grow softer gradually.*

*Dolce (dol.)—Softly and sweetly.*

*Facile—Light and easy.*

*Fine or Il Fine—The end.*

*Forte (f)—Play loudly.*

*Fortissimo (ff)—Play very loudly.*

*Forzando (fz >)—Accentuate the note.*

*Furioso—Furiously, as in a storm.*

*Grandioso—Grand, noble, majestic.*

*Larghetto—Slow, but not as slow as Largo.*

*Largo—A slow and solemn movement.*

*Legato—Smooth, broad and dignified.*

*Lento—Slow.*

*Maestoso—Majestic, stately, dignified.*

*Mancando—Dying away.*

*Marcato—Accented and well marked.*

*Mezzo—In a comparative degree; as Mezzo Forte, (mf) rather loud.*

*Moderato—With a moderate degree of speed.*

*Molto Allegro—Very quick.*

*Morendo—Gradually diminishing both the tone and the tempo.*

*Moto—Motion. Con Moto, with animation.*

*Non—Not, no; as Non troppo, not too much.*

*Più—More; as Più lento, more slowly.*

*Poco—A little.*

*Poco a poco—Gradually, by degrees.*

*Prestissimo—As quick as possible.*

*Presto—Very quick, but less quick than prestissimo.*

*Rallentando (rall.)—Gradually slower.*

*Ritardando (rit.)—Slackening speed.*

*Risoluto—Resolutely, bold.*

*Ritenuto—Retarding the time. Same as Rallentando.*

*Scherzando—Playful, sportive, lively.*

*Semplice—Simply.*

*Sostenuto—Sustaining the tone.*

*Spirito or spiritoso—Spirited.*

*Staccato—Detached, separating one note from another.*

*Tranquilla—Quietly.*

*Tremolo—A rapid trembling movement.*

*Tutti—Used in a solo and shows where the entire band is to play.*

*Vivace—With animation.*

## Requisites of Cornet Playing

There are many important requisites of cornet<sup>\*</sup> playing, but briefly considered, three fundamental essentials may be mentioned, without which no one can hope to attain success as a cornet or trumpet player. These are, (A) proper breathing, (B) correct embouchure, and (C) clean and decisive attack.

**A. BREATHING.** The fact that the cornet is a wind instrument would lead one to suppose that the player would naturally, of his own volition, devote much time and thought to his style and method of breathing. The fact is, however, that as a rule, no thought whatever is given to this feature of playing, and as a rule, the cornetist plays along year after year without ever thinking of the relation of breathing to cornet playing, and never imagines that his work could be made easier and his playing better by learning to *breathe deeply*, so that playing, like talking, may become natural and easy. An ideal example for the ambitious cornetist, so far as breathing is concerned, was set by the world-famous cornet virtuoso, Herbert L. Clarke, who in order to obtain a complete mastery of his instrument, practiced breathing exercises *daily* for over thirty years.

Deep breathing may be acquired by giving care (1) to the method of *inhaling* or *taking*-in of the breath, and (2) to the method of *exhaling* or *letting*-out of the breath. Long, slow breaths, both inhaling and exhaling, can be practiced at spare moments with much benefit and if conscious attention is given during the daily practice hour to the development of lung capacity and perfect breath control, the student will be surprised at the improvement which this acquirement alone will make in his playing.

**B. EMBOUCHURE.** More cornetists fail of success for lack of a proper embouchure than from any other reason. Thin lip players, whose lips vibrate readily, often get a proper start naturally, right from the beginning. Nine players out of ten, however, begin by opening and stretching the lips across the teeth—a very bad habit which at once checks advancement and later on results in lip troubles of all kinds.

To build up a correct embouchure, two things are necessary, (1) a knowledge of lip vibrations, and (2) the knack of producing vibrations on the mouthpiece.

1. Lip vibrations. A correct embouchure can only be built up gradually, the first step being to learn what I call *lip vibrations*. When I first originated the term "lip vibrations" some twenty years ago, no one seemed to understand what I meant, but as a result of my personal teaching and my correspondence courses, the term is now well understood and is being used by practically all of the best soloists and teachers throughout the country.

Lip vibrations are produced by forcing the breath between the gently sealed lips, and after more or less patience and practice the student learns to produce a buzzing sound with the lips, resembling the noise made by a big fly on the window pane, or the buzz made by playing on a comb with a piece of paper. The purpose of lip vibrations is first, to insure a correct lip formation, and second, to prepare the lips for a proper placing of the mouthpiece.

<sup>\*</sup> In this book the word *Cornet* implies both *Cornet* and *Trumpet*. The instructions also apply to Alto Horn, French Horn, Trombone and Baritone.

In my method of teaching, the lips are never *stretched* across the teeth, and the mouth is never distended at the corners. The old time idea of stretching the lips across the teeth results in what is termed the "strong arm" or "pressure method" of playing, and although the pressure method is still used by untutored players, they are never found in the front rank and are becoming fewer and fewer as my *no-pressure method* finds its way among musicians. In a word, the pressure method and habit of stretching the lips across the teeth, is to be universally and unconditionally condemned, as it subjects the lips to a continuous, never-ending strain and makes it impossible to produce the high tones, except with straining and effort. It is necessary, therefore, to caution the student against any stretching of the lips as he places them in formation for producing the lip vibrations. In fact, the lips should not be *stretched* at all. In other words, the student should *form* his lips and not stretch them.

Once the knack of producing the buzz on the lips has been learned, the student should practice holding the vibrations in one continuous buzz for a quarter to a half minute, and later should learn to regulate the pitch of the vibrations by playing simple tunes just by means of these vibrations alone.

2. The next step is to project these vibrations into the mouthpiece. This is easily accomplished by placing the mouthpiece on the lips while the lip buzz is being sustained. This will require some persistence and experimenting, but when the student has learned to produce the vibrations on the mouthpiece, he will hear a clear and well defined buzz, which can be controlled to an extent of running scales and playing difficult tunes—just with the mouthpiece alone.

It should be understood that all of the work up to this point must be done without using the cornet at all—just the breath, lips, and mouthpiece. After the student has gained control of the vibrations and can run the buzz-scale on the mouthpiece, he should then pick up his cornet and, while the mouthpiece vibration is being sustained, slip the cornet on to the small end of the mouthpiece, and observe how readily the cornet responds in the production of the cornet tone. If each of the three described steps has been carefully worked out and practiced and the student becomes able to produce the cornet tone as above described, he is prepared to take up the third lesson in this book, with which the practice should begin.

C. ATTACK. Now that the student understands how to breathe, and the various steps preliminary to the formation of a correct embouchure, I shall explain the third point—attack. To secure a precise and instantaneous attack, two points must be understood, (1) Tonguing, and (2) Articulation.

1. The Tongue. Because of the wide spread extent to which an error has been carried in the instruction books and among teachers, let me say that the tongue should never pass *between the lips*. Instead of tonguing from between the lips, the correct method is to tongue either from the *teeth* or from the *gums* of the upper teeth. This method keeps the tongue away from the lips, prevents disturbing the embouchure once it has been properly formed, and results in broad musical tones.

2. Articulation. The best articulation for ordinary playing is made by using the syllable "too". This is made aspirately and not audibly with throat sound. The effect of this particular articulation is, first, to direct the tongue naturally to a proper point of attack on the teeth or gums, and, second, to fill the cornet for the production of a full round tone so much admired but so seldom heard, except from famous virtuosi.

I have now described the three requisites of playing—breathing, embouchure, and attack. There are other important points that might be mentioned—such as holding the cornet, blowing the wind, the use of expression, the style of phrasing, etc. Many of these matters are explained, or at least touched upon, in the following pages of this book, whereas others of these matters must be left to the good judgment of the teacher under whose guidance the student may be personally working.

# LIP VIBRATIONS

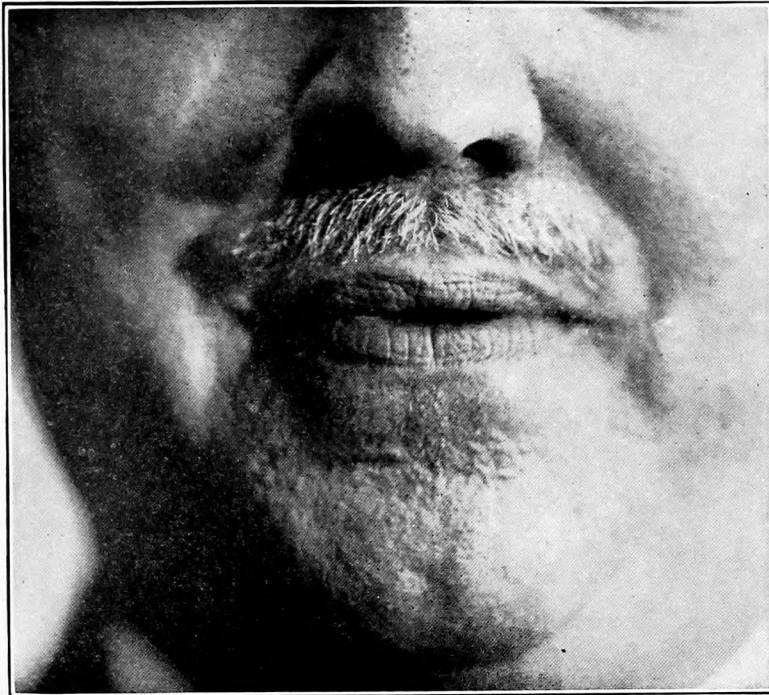
Illustrations showing positions of the lips for producing the lip vibrations for low, middle and high tones.

A

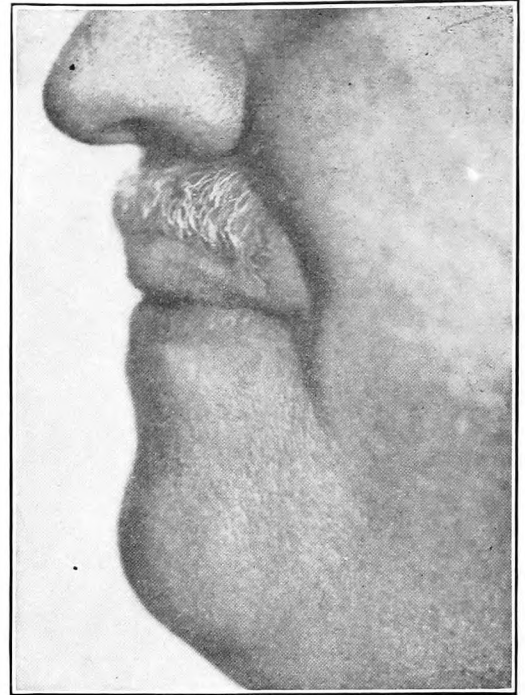
Illustrations A and B show the position of the lips and chin, while producing lip vibrations to correspond in pitch with C an octave below middle C on piano.

The lips are entirely closed at the start but, being elastic, are forced open by the impetus of the breath column. As soon as the breath force is stopped, the lips close together again.

Note the lines of the chin as well as the wrinkles at the corners of the mouth and the extent to which the lips are forced apart, on extreme low vibrations.



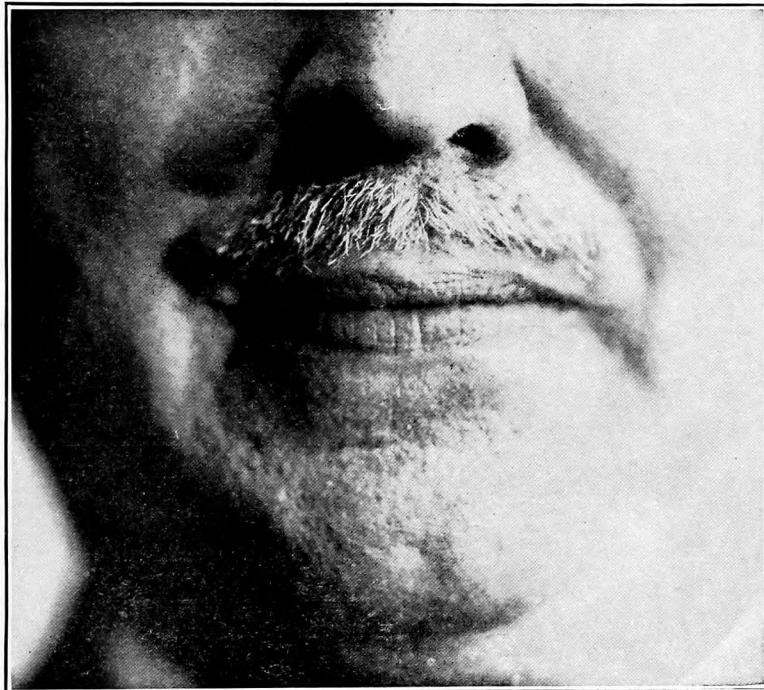
B



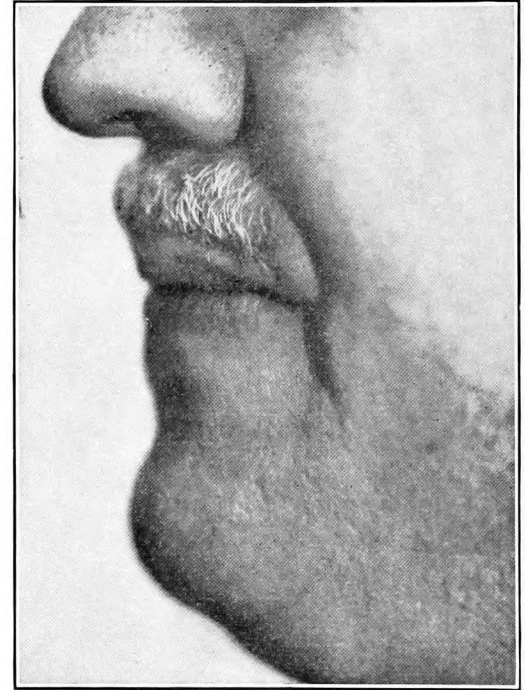
C

Illustrations C and D show the position of the lips while producing vibrations to correspond in pitch with middle C on the piano.

Observe that the opening between the lips is so slight as to be barely discernible, the wrinkles at the corners of the mouth change their aspect, the line of the chin rises, and the lips are in an easy and natural formation.



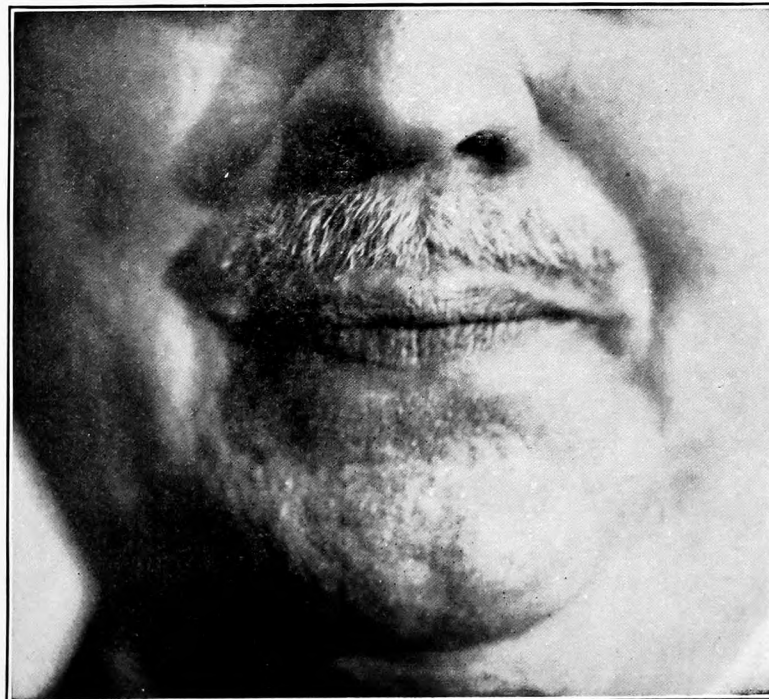
D



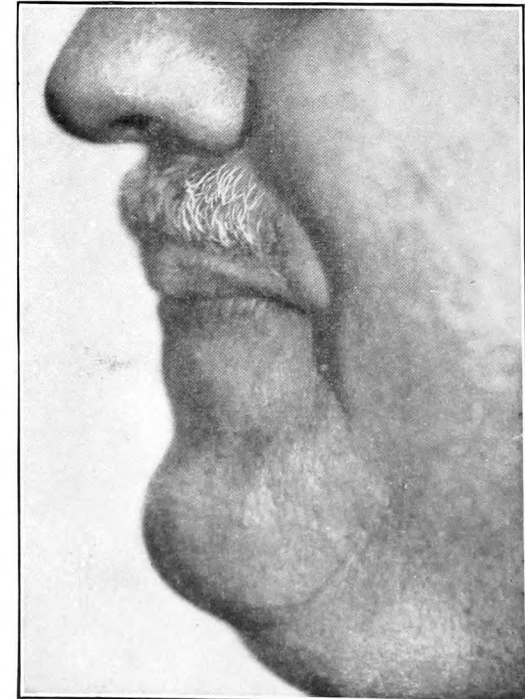
E

Illustrations E and F show position for producing vibrations two octaves above A and B and one octave above C and D.

The lips are so close that the opening is not apparent, the lips are puckered, with a tendency for the tip of the upper lip to overhang and overlap the tip of the lower lip. The lines at the corner are deeper and the chin becomes firm and set.



F



## VIBRATIONS ON THE MOUTHPIECE

Illustrations showing side view of the correct position of the mouthpiece on the lips, and the proper formation of the lips while producing the vibration or buzz, on the mouthpiece. Observe that the lips are never stretched or distended — not even in the least.

The same principles apply whether mouthpiece is small or large.

G

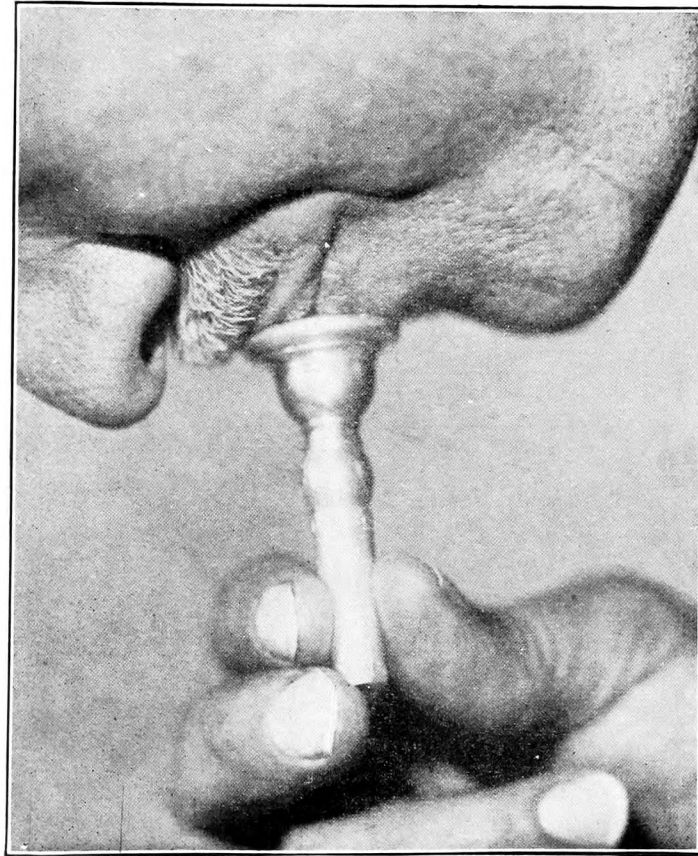


Illustration G shows position of mouthpiece and lips for playing pedal C. Observe that the red, soft, tender portion of the lips is exposed and there is a slight tendency for the lips to pout.

H

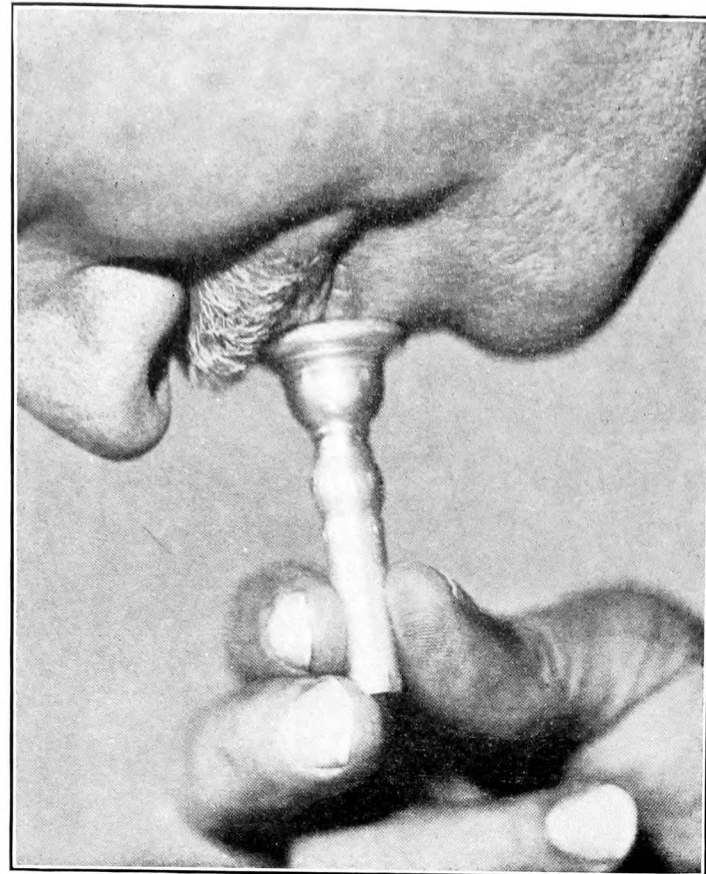


Illustration H shows position of mouthpiece and lips for playing the first C below the staff, an octave above pedal C.

I

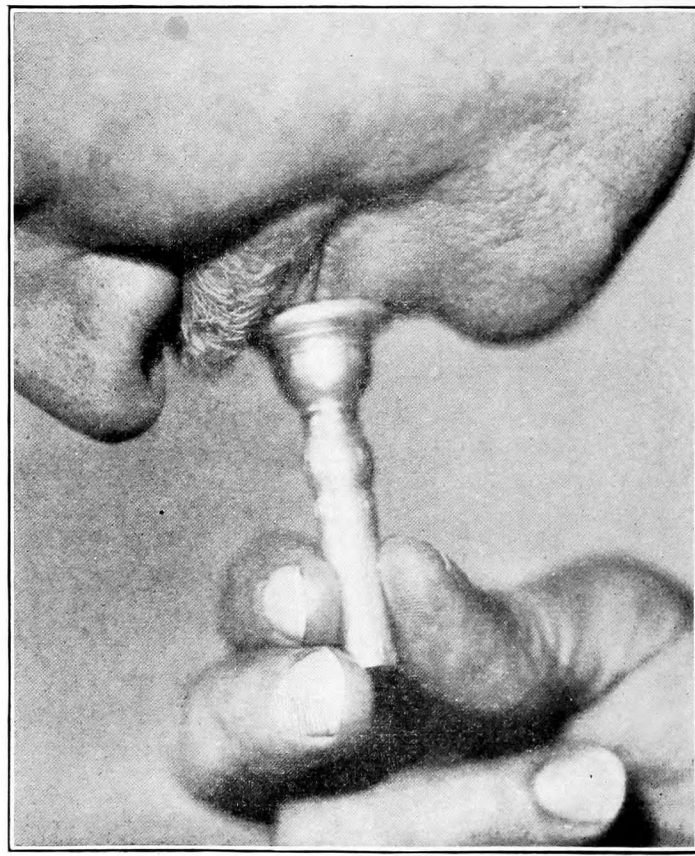


Illustration I shows position of mouthpiece and lips for playing pedal C. There is no indication of any stretching of the lips across the teeth in any of these photographs.

J

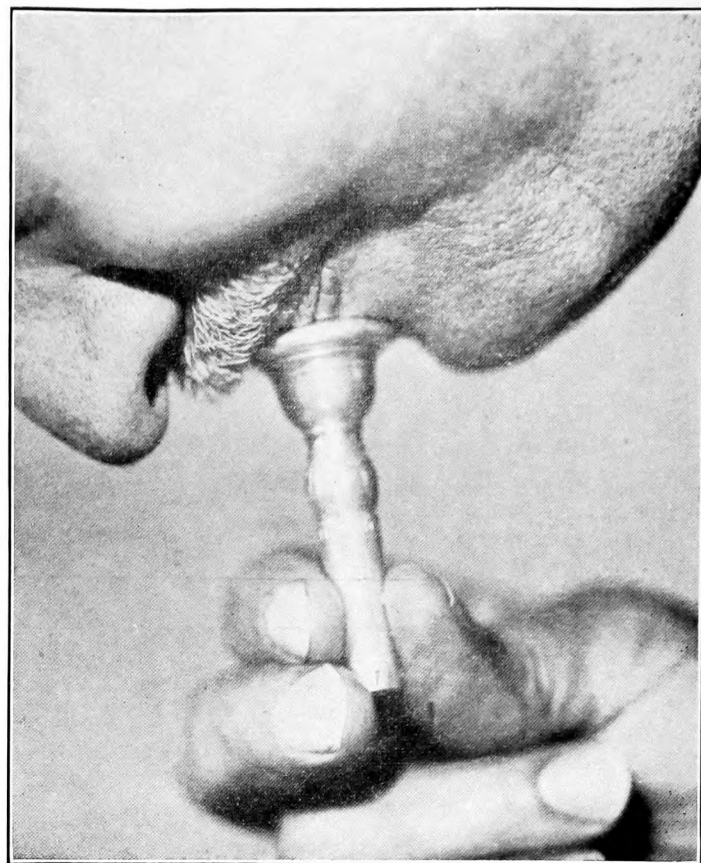


Illustration J shows position for producing High C. Observe the contrast in lips, cheek muscles and chin, between illustrations G and J. In the former the lips, cheek muscles and chin are relaxed, whilst in illustration J the lips are closely compressed, the cheek muscles tense, and the chin drawn up and set.

Illustrations showing proper and improper methods of forming the lips preparatory to receiving the mouthpiece.

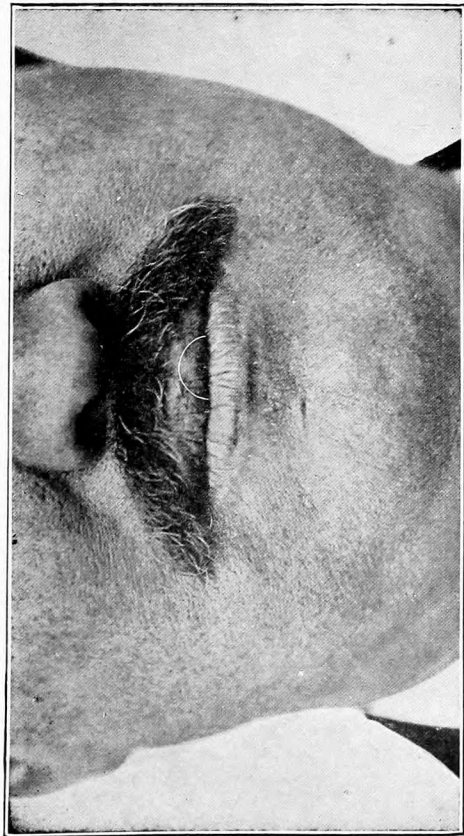


ILLUSTRATION - K

Showing lips in natural repose.

This is a very ordinary set of lips, somewhat thicker than those of the average player, but not thick enough to interfere with proficiency, provided a right method of playing is used.

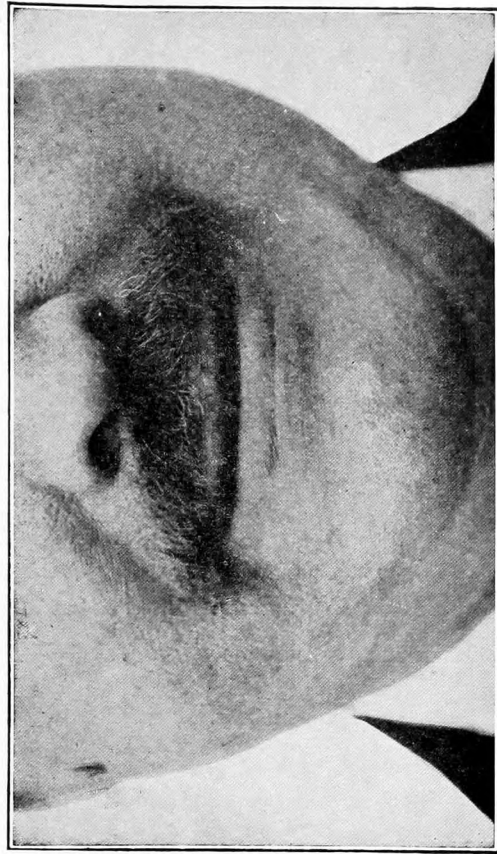


ILLUSTRATION - L

Showing faulty method of opening and distending the lips.

The lips are drawn back at the corners and opened, the corners of the mouth are rigid and hard, with deep set wrinkles and the lips stretched tightly across the teeth. The red surface is broadened and exposed, thereby resting the mouthpiece upon a weak and tender surface of the lips.



ILLUSTRATION - M

Showing correct lip formation for tones in the middle register.

Here the lips are formed naturally, ready to receive the mouthpiece; without any stretching or opening of the lips. This formation gives a ready and comfortable setting for placing the mouthpiece on the lips, without any twisting or screwing of the mouthpiece into its position.

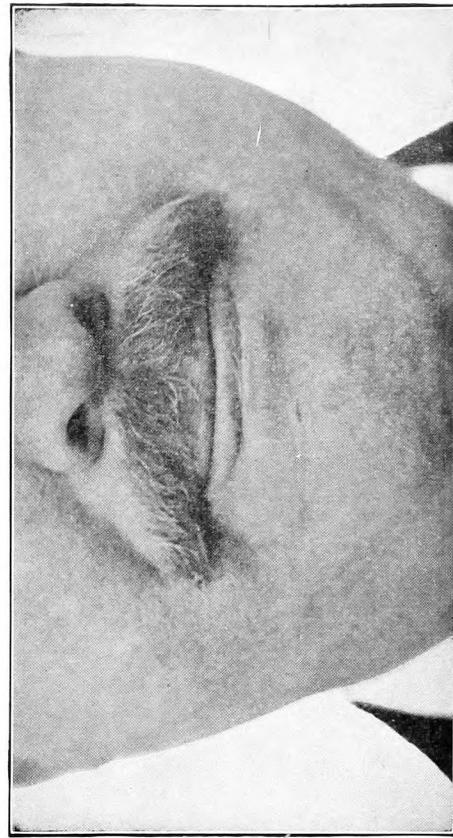


ILLUSTRATION - N

Showing lips in correct formation for producing high tones.

Notice the firmness of the entire chin and mouth and the absence of deep wrinkles at the corners of the mouth and under the chin. The lips at once show they have strength, and you would not have to guess twice to know where the mouthpiece should be placed the embouchure being directed to the center of the lips. This is the way to form the lips in producing the lip vibrations.

# Illustrations showing the proper manner of holding the cornet or trumpet



ILLUSTRATION - O

Showing correct use of arms; proper manner of fingering; use of right wrist; proper formation of the lips; and correct position of the mouthpiece on the lips.

Notice that the wrist of the left hand is not dropped but is up almost even with the knuckles. If the wrist is dropped the hand is thrown at once into a bad position. The arms must be up and clear away from the sides, not only for appearance, but because the lungs and diaphragm must be free to work to their utmost limit, unhampered and unchecked. It is a well known fact, that raising the elbows increases the capacity of the lungs, while holding them close to the sides decreases the lung capacity.

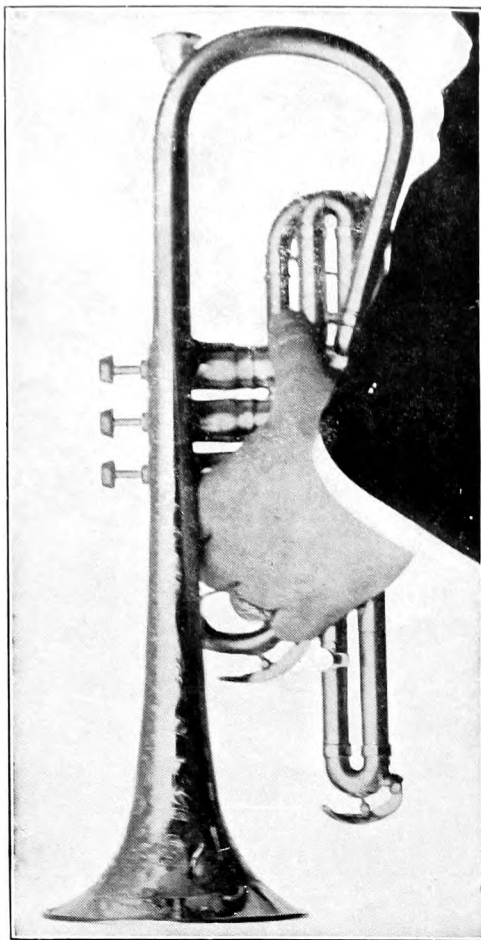


ILLUSTRATION - P

Showing correct use of wrist, thumb and knuckles. Observe that the tip of the thumb should just touch, not grip, the lower part of the first valve; the thumb and index finger of the left hand are all that touch the valve casings; the knuckle of the second or middle finger backs up and strengthens the knuckle of the index finger, and the knuckle of the third finger is just behind and backs up the knuckle of the middle finger, while the knuckle of the little finger backs up the knuckle of the third finger.

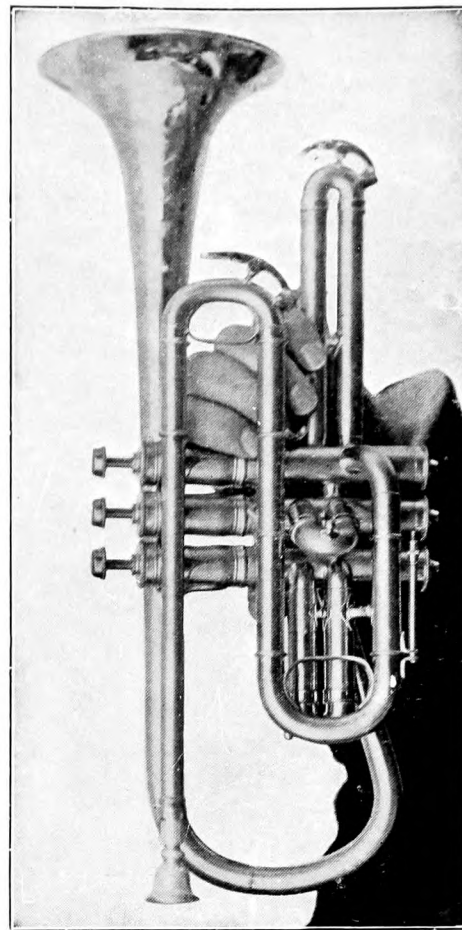


ILLUSTRATION - Q

Showing correct use of thumb and fingers. The knuckles are all in a row and form about a fourth part of a circle. Do not allow one knuckle to drop below the others. Notice further that the middle joint of the left index finger should rest exactly mid-way (latitudinally not longitudinally) between the right and left sides of the third valve and that the fore-finger, when in proper position, is about parallel with the valve.

LESSON I  
Inhaling and Exhaling

1

Inhale deeply through the corners of the mouth and exhale through the lips, as in whistling, using an aspirate "hoo" for each note. Use as a daily drill without the instrument, one line a day.

1 

2 

3 

4 

5 

6 

7 

8 

9 

10 

11 

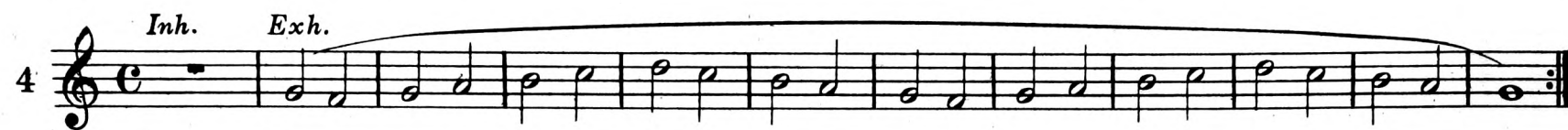
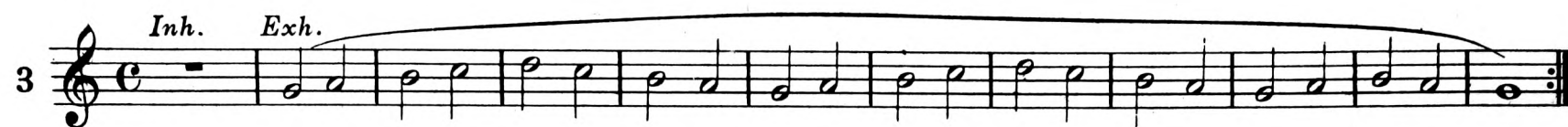
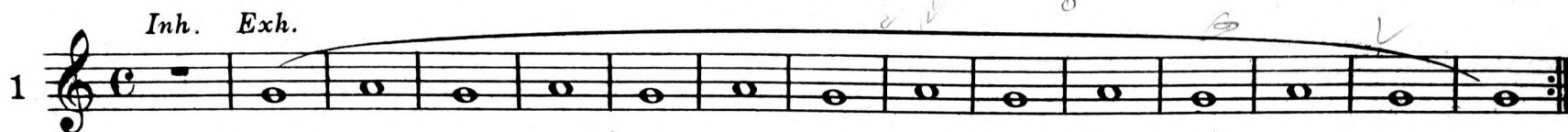
12 

The Lessons proper begin with Lesson III

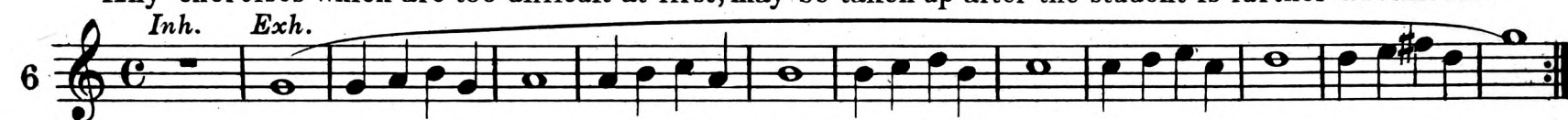
# LESSON II

## Breath Control

Each line is to be performed in one breath. 1<sup>st</sup> hum, 2<sup>nd</sup> sing "oh", 3<sup>rd</sup> whistle, 4<sup>th</sup> Play on instrument.  
 ♩ = 100 for all exercises on this page. Use as a daily drill, one line a day.



Any exercises which are too difficult at first, may be taken up after the student is further advanced.



As many times as possible, in one breath



As many times as possible, in one breath



# LESSON III Tone Production

3

The Whole Note. Four ticks of the Metronome to each note.

The exercises in this lesson are to be played without using the tongue. Attack each note with an aspirate "hoo" and let the breath-force and diaphragm do the work that is usually placed upon the tongue.

Do not pass over this page, nor any of the following pages, until you can play the page well, with ease and in strict unison with the tick of the metronome. The enthusiastic student will play each exercise *twenty times*.

Never breathe through the nose in playing; always through the corners of the mouth. And be careful not to puff out the cheeks.

1  $\text{♩} = 80$  hoo o hoo o hoo o hoo o hoo o hoo o hoo o

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Notes under a (—) are to be held as one continuous tone.

2  $\text{♩} = 80$  hoo

1 2 3 4 1 2 3 4

3  $\text{♩} = 80$  hoo

1 2 3 4 1 2 3 4 1 2 3 4

4  $\text{♩} = 80$  hoo

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

5  $\text{♩} = 80$  hoo

1 2 3 4 1 2 3 4

The whole rest (—) receives the same time value as the whole note (o). Do not remove the mouthpiece from the lips during the rests; simply relax the lips and inhale.

6  $\text{♩} = 80$  hoo

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

7  $\text{♩} = 80$  hoo

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

8  $\text{♩} = 80$  hoo

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

9  $\text{♩} = 80$  hoo

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

As a general rule, the student should *inhale* whenever he comes to a *rest*.

10  $\text{♩} = 80$  hoo

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

11  $\text{♩} = 80$  hoo

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

12  $\text{♩} = 80$  hoo

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Note. Haste is a student's worst obstacle when it comes to playing the cornet or trumpet. An embouchure and style of playing can only be built up by correct methods coupled with such constant repetition of the exercise as will insure a *gradual development* of breath control, lips, tongue and tone. Two excellent proverbs for the student to keep in mind, are "Haste makes waste" and "Slow but sure."

4 Just *blow* the tone without use of tongue, and use one breath only to each of the first five lines. Play in unison with the tick of the metronome.

13  $\text{♩} = 80$  hoo  
0 2 2 2 2  
Count 1234 1234 1234 1234 1234 1234 1234 1234

14  $\text{♩} = 80$  hoo  
1234 1234

15  $\text{♩} = 80$  hoo  
1234 1234 1234

16  $\text{♩} = 80$  hoo  
1234 1234 1234 1234

17  $\text{♩} = 80$  hoo

18  $\text{♩} = 80$  hoo  
1234 1234 1234 1234 1234 1234 1234 1234

19  $\text{♩} = 80$  hoo

20  $\text{♩} = 80$  hoo

21  $\text{♩} = 80$  hoo

22  $\text{♩} = 80$  hoo  
1234 1234

23  $\text{♩} = 80$  hoo

24  $\text{♩} = 80$  hoo

Use one breath only, to each of the first five lines. Learn to conserve your wind.

25  $\text{♩} = 80$  hoo

1234 1234 1234 1234 1234 1234 1234 1234 1234 1234

26  $\text{♩} = 80$  hoo

27  $\text{♩} = 80$  hoo

28  $\text{♩} = 80$  hoo

29  $\text{♩} = 80$  hoo

30  $\text{♩} = 80$  hoo

1234 1234 1234 1234 1234 1234 1234 1234 1234 1234

31  $\text{♩} = 80$  hoo

32  $\text{♩} = 80$  hoo

1234 1234 1234 1234 1234 1234 1234 1234 1234 1234

33  $\text{♩} = 80$  hoo

34  $\text{♩} = 80$  hoo

35  $\text{♩} = 80$  hoo

36  $\text{♩} = 80$  hoo

1234 1234 1234 1234 1234 1234 1234 1234 1234 1234

One breath to each of the first six lines. Inhale deeply and avoid any waste of breath by playing too loud.

37  $\text{♩} = 80$  hoo

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

When several measures are held over in one continuous tone, the beats may be counted .1 2 3 4, 5 6 7 8, etc.

38  $\text{♩} = 80$  hoo

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

39  $\text{♩} = 80$  hoo

1 2 3 4 1 2 3 4 5 6 7 8 1 2 3 4 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4

40  $\text{♩} = 80$  hoo

1 2 3 4 5 6 7 8 9 10 11 12 1 2 3 4 1 2 3 4 5 6 7 8 9 10 11 12 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4

41  $\text{♩} = 80$  hoo

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

42  $\text{♩} = 80$  hoo

1 2 3 4 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4

43  $\text{♩} = 80$  hoo

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

44  $\text{♩} = 80$  hoo

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

45  $\text{♩} = 80$  hoo

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

46  $\text{♩} = 80$  hoo

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 1 2 3 4 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 1 2 3 4

47  $\text{♩} = 80$  hoo

1 2 3 4 1 2 3 4 5 6 7 8 9 10 11 12 1 2 3 4 1 2 3 4 1 2 3 4 5 6 7 8 1 2 3 4 1 2 3 4

48  $\text{♩} = 80$  hoo

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

## Duet

In all duets, the pupil should play the upper part and the teacher the lower part. Each duet should first be played with the metronome, and afterwards without the metronome.

Breathe only at the sign "V," remembering always to inhale *deeply*.

♩ = 80

49

*p*

V hoo hoo hoo hoo hoo

V

V

V

V

**Note.** Before taking up lesson IV, review the exercises in lesson III, producing the tones identically as before, but instead of leaving the attack just to the breath-force and diaphragm, also employ the *tongue* to assist in making the attack. Use the tongue in a gentle manner by striking against the teeth or gums - not from between the lips. Play every exercise twenty times.

## How to Tongue

The Quarter Note. The quarter note (♩) is the standard unit of time value, one tick of the Metro-  
nome to each note.

Attack each note *gently*, using the breath-force and diaphragm as well as the tongue. Do not play  
loudly and endeavor to accomplish each exercise in one breath.

Repeat each exercise *twenty times* before advancing to the next.

12 musical exercises for tonguing quarter notes, numbered 1 to 12. Each exercise is on a single staff in C major, 4/4 time, with a tempo marking of quarter note = 72. The exercises show a variety of ascending and descending melodic lines, all starting with a four-measure phrase marked with fingerings 1, 2, 3, 4. Exercises 1-4 are in the treble clef, while exercises 5-12 are in the bass clef.

The Quarter Rest. Observe that the quarter *rest* (z) is entitled to the same time value as the quarter *note* (J). Do not inhale except when you come to a rest. Do not forget to use metronome.

13 

14 

15 

16 

17 

18 

19 

20 

21 

22 

23 

24 

Never play faster than the given tempo, and do not *blast*. Inhale at each rest, but do not remove the mouth-piece from the lips.



Deep breathing, while playing, should become *habitual*. The quantity of breath inhaled, should be determined by the number of measures to be played. This means that the pupil must learn to *look ahead*.



## Duet

First with the metronome; afterward without the metronome.

49  $\text{mp}$   $\text{♩} = 80$

# Legato Articulation

For songs and legato passages, articulate "too" with long sound of "oo", as in the word "toot", attacking with the tip of the tongue against the upper teeth or gums.


Breathe deeply and carry over as many measures as possible with each breath. Play each exercise softly and repeat *twenty times*.

1 

2 

3 

When a group of notes is under or over a slur (—), the first note only is to be tongued.

4 

5 

6 

In order to carry over the tone from note to note, you must inhale a *deep breath* and use "oo".

7 

8 

9 

10 

11 

12 

The Half Rest (—). The half rest receives the same time value as the half note (♩).

It is important that each *exercise*, each *measure* and each *note*, be played in perfect time and exactly as written. Constant use of the metronome will insure playing *in time*.

♩ = 80  
too

13

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

One breath for this line

♩ = 80  
too

14

1 2

One breath

♩ = 80  
too

15

1 2 3 4

♩ = 80  
too

16

1 2 3 4

One breath

♩ = 80

17

1 2

One breath

♩ = 80

18

1 2

♩ = 80

19

1 2 3 4

♩ = 80

20

1 2 3 4

One breath

♩ = 80

21

1 2

One breath

♩ = 80

22

1 2

♩ = 80

23

1 2 3 4

♩ = 80

24

1 2 3 4

Learn to draw out the tones, much like pulling taffy.

25  $\text{♩} = 80$  too  
1 2 3 4

26  $\text{♩} = 80$   
1 2

27  $\text{♩} = 80$   
1 2 3 4

The same melody, but in  $\frac{2}{4}$  time.

28  $\text{♩} = 80$   
1 2

29  $\text{♩} = 80$   
1 2 3 4

30  $\text{♩} = 80$   
1 2 3 4

31  $\text{♩} = 80$   
1 2

32  $\text{♩} = 80$   
1 2

33  $\text{♩} = 80$   
1 2 3 4

34  $\text{♩} = 80$   
1 2 3 4 (5 6 7 8) 1 2 3 4 (5 6 7 8) 1 2 3 4 (5 6 7 8) 9 10 11 12 13 14 15 16)

Every tone should be musical and the entire exercise should be played in *one breath*.

35  $\text{♩} = 80$

36  $\text{♩} = 80$

Care, patience and perseverance, on *every exercise*, will insure advancement.



Duet  
Too-oo

43  $\text{mf}$   $\text{♩} = 84$


## Attack

Strive to acquire a direct and precipitous style of attacking the notes. This requires some knowledge of pitch and a precise and accurate tongue movement. The student should realize that the fingers, valves, tongue and metronome, must all four act in unison.

Students who persist in playing loud, will never acquire a good style of attack, as this requirement of playing can only be developed by practicing softly. Use the articulation *too*.


1  $\text{♩} = 84$

too too too too too



Give each note the same time value, regardless of position on the staff.

2  $\text{♩} = 84$



3  $\text{♩} = 84$



4  $\text{♩} = 84$




5  $\text{♩} = 84$



6  $\text{♩} = 84$



7  $\text{♩} = 84$



8  $\text{♩} = 84$   
*mp*




9  $\text{♩} = 84$



10  $\text{♩} = 84$



11  $\text{♩} = 84$



12  $\text{♩} = 84$



A clean, precise attack, is one of the principal requirements of a good cornet or trumpet player. Do not play loudly.

The Eighth note. Two eighth notes (♩ ♩ or ♪ ♪) are equivalent, in time value, to a quarter note (♩), no more and no less.

13  $\text{♩} = 72$   
*mp* 1 an 2 1 an 2 1 an 2 an 1 2 1 an 2 an 1 an 2 an 1 an 2 an 1 2

14  $\text{♩} = 72$   
 1 2 an 1 2 an 1 2 an 1 2 an 1 an 2 an 1 an 2 an 1 an 2 an 1 an 2 an

15  $\text{♩} = 88$   
 4 1 2 3 4 0

16  $\text{♩} = 84$   
 4 1 2 3 4 an 0

17  $\text{♩} = 80$   
 4 an 1 2 an 3 4 1 2 3 4 an 1 2 an 3 4 1 2 3 4 an 1 2 an 3 4

18  $\text{♩} = 80$   
 2 an 1 an 2 an

19  $\text{♩} = 80$  tie tie tie  
 2 an 1 2 an 1 2 an 1 2 an

20  $\text{♩} = 88$  slur slur slur  
 1 2 3 4

21  $\text{♩} = 80$   
 1 2 an 3 4 1 an 2 an 3 4

22  $\text{♩} = 80$   
 1 2 an 3 4 an

23  $\text{♩} = 80$   
 2 an 1 2 an

24  $\text{♩} = 80$   
 1 2 1 an 2 an

The Dot. A Dot (.) adds one-half to the value of the note to which it is affixed.

25  $\text{♩} = 80$   
*mp* 1 2 an 3 4 an 1 2 an 3 4 an 1 2 an 3 4 an 1 2 3 4 1 2 an 3 4 an 1 2 an 3 4 an 1 2 an 3 4 1 2 an 3 4

The same melody without dots.

26  $\text{♩} = 80$   
 1 2 an 3 4 an

The style of attack is identically the same, whether a note is short or long.

27  $\text{♩} = 80$   
 1 2 3 4 an

28  $\text{♩} = 80$   
 1 2 an 3

29  $\text{♩} = 80$   
 1 2 an 3 4

30  $\text{♩} = 80$   
 1 2 an 3 4 an

31  $\text{♩} = 100$   
 1 2 3

Deep breathing is required.

32  $\text{♩} = 100$   
 1 2 3

33  $\text{♩} = 100$   
 1 2 3 4

Do not inhale at each rest in exercise 34, but learn to play the entire exercise in one breath.

34  $\text{♩} = 80$   
 1 an 2 an

Two beats only in each measure.

35  $\text{♩} = 80$   
 1 a-an 2 an 1 2

36  $\text{♩} = 100$   
 an 1 an 2 an

It is just as important to play in perfect time as it is to play in true pitch.  
In the key of F (one flat), B is flat.

37  $\text{♩} = 84$   
 $mp$  1 2 an 3 4 1 2 an 3 4

38  $\text{♩} = 84$

The style of attack must be the same on the sixteenth notes, as on the quarter notes.  
A common fault is to slight the sixteenth notes, playing them weaker than the dotted quarter. Hold fast to the articulation "too" and there will be less danger of slighting the sixteenth notes.

39  $\text{♩} = 88$

40  $\text{♩} = 88$

41  $\text{♩} = 88$

42  $\text{♩} = 88$

Nothing can be gained by playing the exercises too fast and much may be lost. Repeating each exercise twenty times is none too many where best results are desired.



Waltz tempo. Ample breath is required.



One breath for this exercise.

49  $\text{♩} = 80$   
*mp* 1 an 2 an 3 an 4 an

50  $\text{♩} = 88$

51  $\text{♩} = 80$   
1 an 2 an 3 an 4 an

52  $\text{♩} = 92$

53  $\text{♩} = 120$

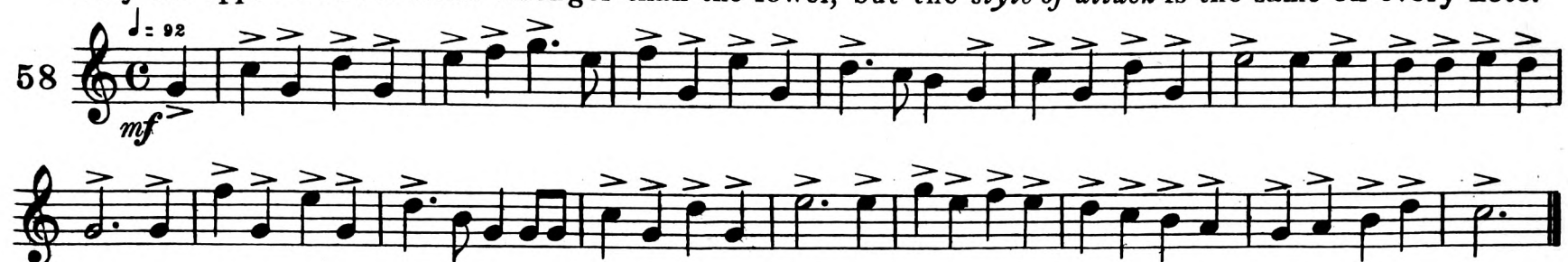
54  $\text{♩} = 144$

55  $\text{♩} = 92$

Remember that the breath-force, diaphragm, tongue and fingers must always work in *perfect unison*.



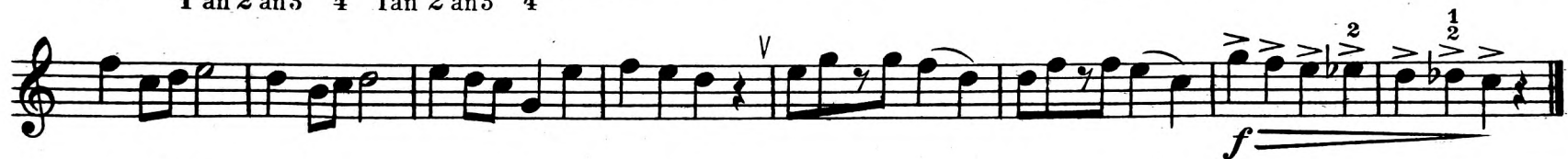
Play the upper notes a trifle stronger than the lower, but the *style of attack* is the same on every note.



Every note clean and distinct, but not staccato.



Always use a metronome, especially the first time you play an exercise. Make every attack exactly the same - just like the ticks of the metronome.



D. C.

Ample breath is a positive necessity. Play every exercise and every note *just right*.

68  $\text{♩} = 104$   
*mp*

69  $\text{♩} = 104$

70  $\text{♩} = 88$

1 an 2 3 *D.C.*

Try to be *precise* in your attack on each note and avoid the temptation to play faster than the metronome tempo.

71  $\text{♩} = 112$

72  $\text{♩} = 104$

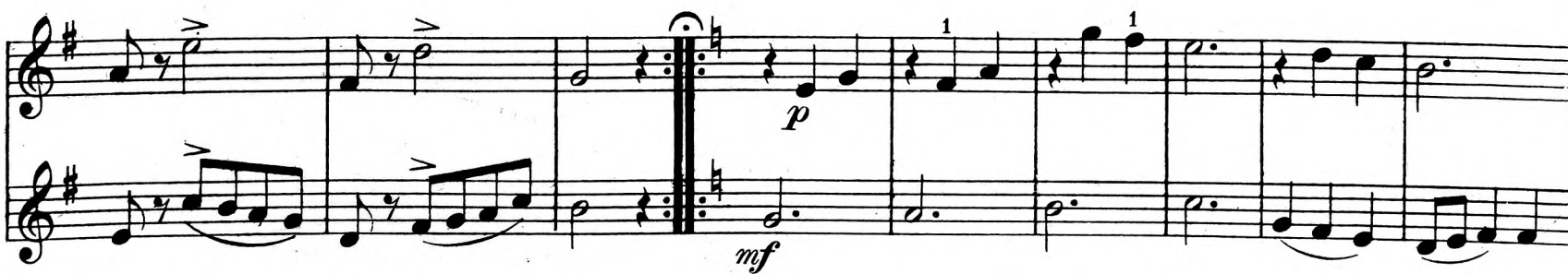
*D.C.*

## Duet

## Tempo Mazurka

 $\text{♩} = 112$ 

73

*mf*

## Blowing the Wind

Endeavor to keep a steady stream of air passing into and through the instrument. This does not mean, however, that you are to play loudly, as the same manner of blowing the wind is required whether playing piano, or double-forte; the only difference being in the degree of velocity used. The articulation too is well adapted to this manner of blowing the wind. Repeat each exercise twenty times.

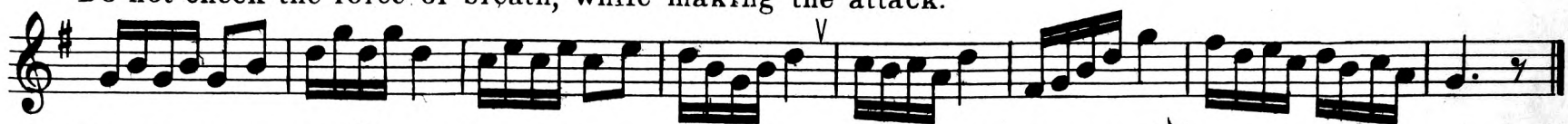
Sixteenth Notes (♩). Four sixteenth notes (♩♩♩♩) are equivalent in time value, to one quarter note (♩) or two eighth notes (♪♪).



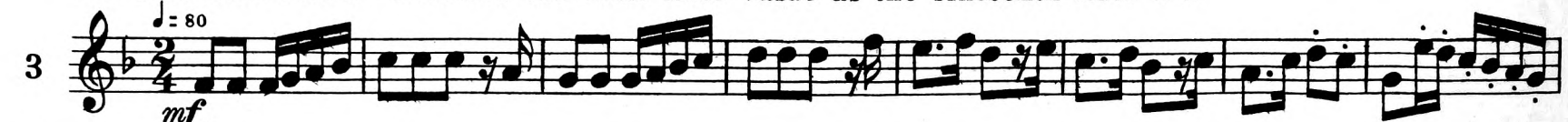
Learn to breathe at the signs only. Play every note clean, but not staccato, and keep the breath-force continuous like the stream of water from the nozzle of a hose-pipe.



Do not check the force of breath, while making the attack.



The sixteenth rest (♪) receives the same time value as the sixteenth note (♩).



Take pains with the third beat, which consists of four sixteenth notes, playing the beat as smoothly as possible.



Do not play sixteenth notes like thirty-second notes.



Give each note its true time value and keep up a constant blow of breath, just as in whistling.



7  $\text{♩} = 80$

Notes under the slur are played connectedly, without a break in the continuity of the tone.

8  $\text{♩} = 80$

9  $\text{♩} = 100$   
*mf*

10  $\text{♩} = 88$   
*mf*

It is not necessary to inhale at every rest. In exercises 11 and 12, inhale at the breathing signs only.

11  $\text{♩} = 88$   
*f (not ff)*

12  $\text{♩} = 92$   
*f (not ff)*

13  $\text{♩} = 116$   
*f*

Blow the wind freely, especially on the "A."

14  $\text{♩} = 116$   
*p*

Do not forget the deep breath, and blow the wind continuously.

*Cantabile*

$\text{♩} = 72$



$\text{♩} = 76$



*March*

$\text{♩} = 120$



$\text{♩} = 76$



Full tones, not staccato.

$\text{♩} = 116$



1<sup>st</sup>. Tongue every note. 2<sup>nd</sup>. Slur each measure. 3<sup>rd</sup>. Slur in groups of eight measures.

$\text{♩} = 104$



Exercise 20 and 21. Play with a continuous flow of breath, hold each note full value, the ending of one tone connecting with the beginning of the following tone, and inhale only at the breathing marks or when you come to a rest.

20  $\text{♩} = 80$  (not any faster) *mp*

21  $\text{♩} = 100$

22  $\text{♩} = 112$

23  $\text{♩} = 100$

Mazurka. Snatch your breath in between the notes as best you can.

24  $\text{♩} = 104$

Be sure you get the first beat right. Do not play like a triplet.

25  $\text{♩} = 88$

Learn to *carry over* the tone. See exercise 20 for instruction on this style of exercise.

26  $\text{♩} = 80$

27  $\text{♩} = 104$   
*p*

28  $\text{♩} = 104$   
*p*

The attack on the first note of each measure, should be light, but once struck the tone must be kept *continuously going*.

29  $\text{♩} = 80$   
*p*

Use a continuous flow of breath, as in whistling. Because of timidity in blowing the wind, nine out of ten will not play the exercises on this page, *evenly* and *smoothly*.

30  $\text{♩} = 96$   
*p*



Care must be taken not to play the *fourth note* in each four-note group, *too short*.

31  $\text{♩} = 96$   
*p*



32  $\text{♩} = 100$   
*p*



## Two Studies on Blowing the Wind

Waltz  $\text{♩} = 72$ 

33 *p dolce*

1. 2. *f*

1. 2. *p*

1. 2. *f*

*f* *mf* *f*

1. 2. *D.C.*

Moderato  $\text{♩} = 116$ 

34 *ff* *mf*

1. 2. *ff*

*mf* *ff*

1. 2. *p*

*D.C.*

# The Sail Boat

Solo for Cornet

35

Allegro moderato ♩ = 112

35

*mf*

*f*

*morendo*

*pp*

Waltz

♩ = 66

*p*

*rall.*

*a tempo*

*f*

TRIO.

*p*

*D.C.*

## Duet

Andante sostenuto  $\text{♩} = 66$ 

36 *p*

Allegro  $\text{♩} = 88$ 

*mf*