

LESSON XXXI
Double Tonguing

239

For *legato* double-tonguing use the syllables tu-ku-tu-ku (too-koo-too-koo) and for *staccato* double-tonguing use tuh-kuh-tuh-kuh.

1 $\text{♩} = 126$

tu kutu kutu tu kutukutu

2 $\text{♩} = 184$

tu tu kutu ku

3 $\text{♩} = 184$

tu tu kutu ku tu

4 $\text{♩} = 144$

tu kutu ku

5 $\text{♩} = 116$

6 $\text{♩} = 116$

7 $\text{♩} = 116$

The image displays three systems of musical notation, each consisting of three staves. The first system is labeled with a measure number '5' and a tempo marking '♩ = 116'. The second system is labeled with a measure number '6' and the same tempo marking. The third system is labeled with a measure number '7' and the same tempo marking. The music is written in a treble clef with a 2/4 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. There are also accidentals, including sharps and flats, and dynamic markings like 'f' (forte) and 'p' (piano). The overall style is that of a classical piano score.

8 $\text{♩} = 72$

9 $\text{♩} = 72$

10 $\text{♩} = 116$





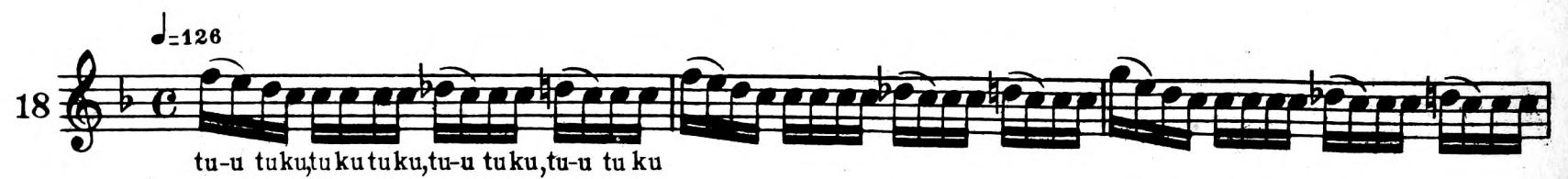
17 $\text{♩} = 126$



tu-u tu ku



18 $\text{♩} = 126$



tu-u tuku tuku tuku, tu-u tuku, tu-u tu ku



19 *f*

The musical score consists of 12 staves. The first staff begins with a treble clef, a key signature of two flats (B-flat major), and a time signature of 2/4. The first measure of the first staff is marked with a forte (*f*) dynamic. The music is written in a single melodic line. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The score includes various musical symbols such as slurs, ties, and repeat signs. The key signature changes to B major (two sharps) in the third staff. The dynamics change to piano (*p*) in the sixth staff. The score ends with a double bar line and repeat dots in the final measure of the twelfth staff.

Solo
Echoes from the Pit

Cad.

20 *f*

ff

$\text{♩} = 108$

p cresc. *f*

§ POLKA

mf *ff* *p*

Tutti *f*

1. 2.

D.S. Polka

§ TRIO

mf

6

Tutti *ff*

D.S. Trio

The musical score is written for a solo instrument, likely a violin or flute, and a piano accompaniment. It begins with a cadenza (Cad.) marked with a forte (f) dynamic. The tempo is set at 108 beats per minute. The piano part features a polka rhythm in 2/4 time, starting with a mezzo-forte (mf) dynamic and including crescendos and fortissimo (ff) passages. The solo part includes various dynamics (f, ff, p) and articulation marks like accents and slurs. The score is divided into sections: a solo section, a polka section, a tutti section, and a trio section. The polka and trio sections are marked with first and second endings. The score concludes with a double bar line and the instruction 'D.S. Trio'.

Polka

♩=116

21

mf

Triple - Tonguing

This style of tonguing is highly effective on Cornet or Trumpet, provided it is well done. Perfect regularity in articulating the syllables *tu-tu-ku*, is absolutely essential, and for this reason the student should practice the first exercise very slowly, at first, until he is sure that he can execute the three syllables with perfect evenness and regularity, the "*tu*" same as the "*ku*" and "*ku*" just like the "*tu*." Regularity in articulating being once acquired, the rest comes easy. Follow the tempos in this lesson, as marked, with absolute precision. The tongue should never attack from the lips, but rather from the teeth or roof of mouth, a soft attack. This is one of the great *secrets* of triple tonguing. On the first three exercises, speak each syllable *aloud*, in unison with the metronome, before practicing them on the instrument.

1 $\text{♩} = 42$

tu tu kutu tu kutu tu kutu

2 $\text{♩} = 42$

tu tu kutu tu kutu tu kutu

3 $\text{♩} = 42$

tu tu kutu tu kutu tu kutu

Note: After a few weeks, the student will acquire regularity in articulating the syllables *tu-tu-ku* and can then gradually increase the tempo to 60, 66, 72, and on up to 100 or more.

Do not attempt this page until Exercises 1, 2 and 3 can be played with perfect evenness and equality, with metronome $\text{♩} = 100$. Begin all exercises slowly, and gradually increase tempo to $\text{♩} = 80$ 249

4 $\text{♩} = 80$



tu tu ku tu tu kutu tu ku tu tu ku



5 $\text{♩} = 80$



tu tu ku tu tu ku tu tu kutu tu ku



6 $\text{♩} = 80$

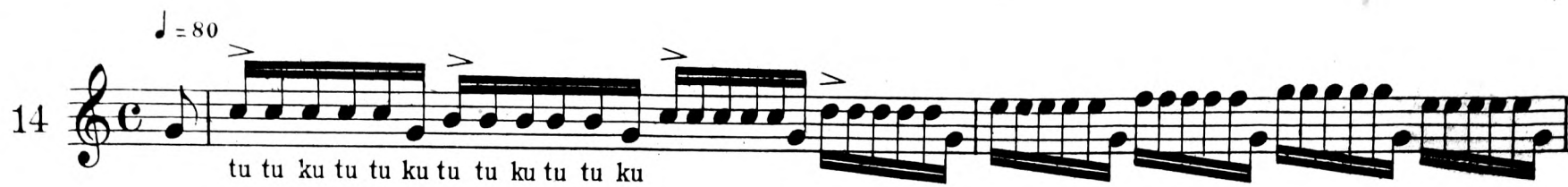


tu tu ku tu tu ku tu tu ku tu tu ku



$\text{♩} = 80$ 

14 $\text{♩} = 80$



tu tu ku tu tu ku tu tu ku tu tu ku



15 $\text{♩} = 88$



tu tu ku tu tu ku tu tu ku



16 $\text{♩} = 88$



tu tu ku tu tu ku



17 $\text{♩} = 88$



tu tu ku tu tu ku tu



18 $\text{♩} = 88$



tu tu ku tu tu ku tu tu ku tu tu ku tu



$\text{♩} = 72$

21

Exercise 21 consists of eight measures of music. The first measure starts with a treble clef and a 2/4 time signature. The tempo is marked as 72 beats per minute. The music is written in a single staff and consists of a continuous eighth-note pattern. The key signature changes from C major to B-flat major, then to A-flat major, and finally to G major. The exercise ends with a repeat sign.

22

Exercise 22 consists of four measures of music. The first measure starts with a treble clef and a 3/4 time signature. The tempo is marked as 72 beats per minute. The music is written in a single staff and consists of a continuous eighth-note pattern. The key signature changes from C major to B-flat major, then to A-flat major, and finally to G major. The exercise ends with a repeat sign.

23

Exercise 23 consists of four measures of music. The first measure starts with a treble clef and a 2/4 time signature. The tempo is marked as 72 beats per minute. The music is written in a single staff and consists of a continuous eighth-note pattern. The key signature changes from C major to B-flat major, then to A-flat major, and finally to G major. The exercise ends with a repeat sign.

$\text{♩} = 72$  $\text{♩} = 72$ 

* These double notes are added as the exercise runs above the ordinary range of the instrument, yet the key is excellent for study.

27 $\text{♩} = 112$

28 $\text{♩} = 112$

29 $\text{♩} = 168$

30 $\text{♩} = 208$

The musical score is written in treble clef with a key signature of one flat (B-flat). It consists of four systems of staves, each containing five staves. The first system (measures 27-31) is in 2/4 time with a tempo of 112. The second system (measures 32-36) is in 3/4 time with a tempo of 112. The third system (measures 37-41) is in 3/4 time with a tempo of 168. The fourth system (measures 42-46) is in 3/8 time with a tempo of 208. The music is composed of continuous eighth and sixteenth note patterns, with some triplets and rests. The score ends with a double bar line and a repeat sign.

Study

257

31 $\text{♩} = 112$

32 $\text{♩} = 76$

33 $\text{♩} = 72$

The image shows a page of musical notation for a piano study. It is divided into three systems, each starting with a system number (31, 32, 33) and a tempo marking. Each system consists of five staves of music. The notation includes various musical symbols such as treble clefs, key signatures (one flat), time signatures (2/4), and complex rhythmic patterns including triplets and sixteenth notes. The first system (31) has a tempo of 112. The second system (32) has a tempo of 76. The third system (33) has a tempo of 72. The music is written in a single melodic line across five staves per system.

Study

Allegro $\text{♩} = 112$

34 *mf*

This musical score is for a piano study, measures 34 to 47. It is written in G major (one sharp) and 2/4 time. The tempo is marked 'Allegro' with a metronome marking of 112 quarter notes per minute. The dynamic is marked 'mf' (mezzo-forte). The piece begins with a melodic phrase in measure 34, followed by a series of triplet eighth notes. The melody continues with various rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature changes to A major (two sharps) in measure 40. The piece concludes with a final melodic phrase in measure 47.

Study

259

35 Moderato $\text{♩} = 76$

f

rall.

a tempo

mf

Adagio

p *cresc.*

Vivace

f Double tongue

rall. mosso

a tempo

ff

Remembrance of Chateau-Thierry - Polka

Maestoso $\text{♩} = 98$

36 *f*

tr

pp

Intro. $\text{♩} = 116$

f *ff*

Polka $\text{♩} = 112$

mf

Tutti

mf *cresc.* *f*

mf *cresc.* *f*

1. 2.

ff

D.S. Polka sans repeat

TRIO.

mf

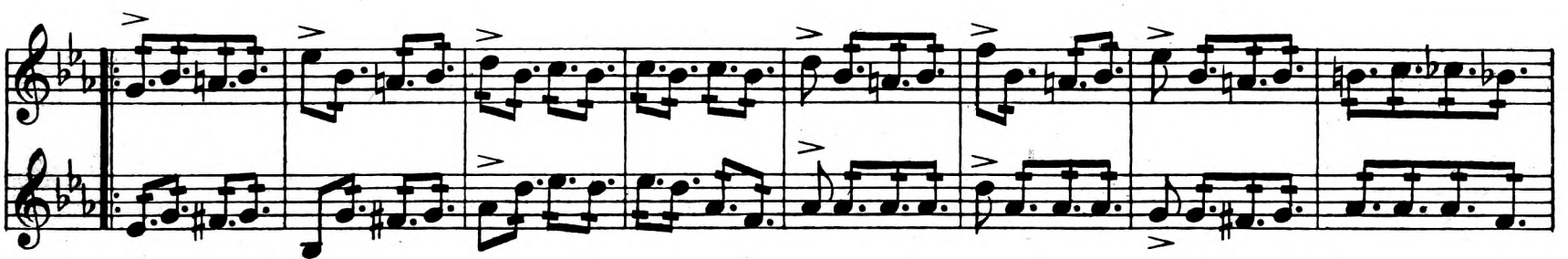
ff

1. 2. 3.

ff

D.C. Intro.

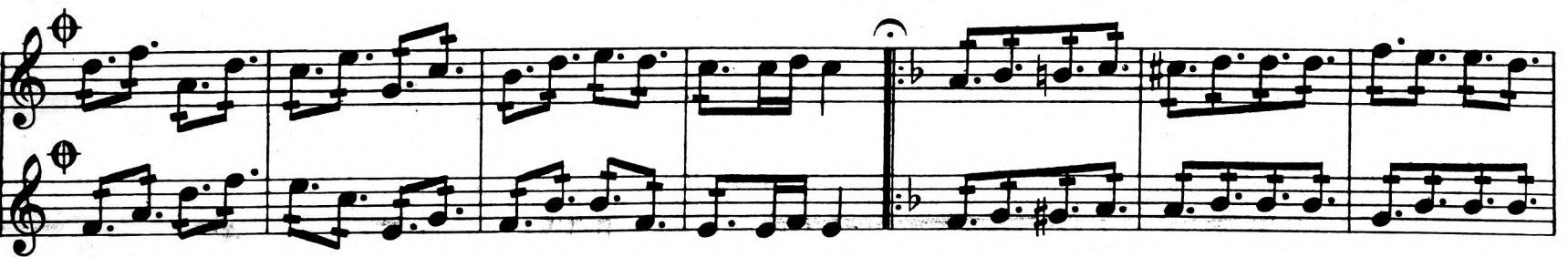
37 *mf*



1.



2.



1. 2.



Trumpet Playing

The two important factors in trumpet playing are *clean attack* and keeping right up, strictly, with the tempo. In passages of this nature, the notes are *cut short staccato* and are never sustained or held over for their full value.

Example

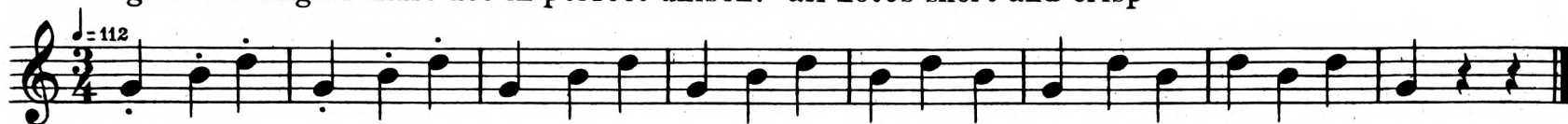
As written  etc.

As played  etc.

Every note should be played short, crisp and precise.

1 

The tongue and fingers must act in perfect unison: all notes short and crisp

2 

3 



4 

5 

Tongue and fingers together.

6 

7 



8 



9 $\text{♩} = 104$

10 $\text{♩} = 104$

11 $\text{♩} = 104$

12 $\text{♩} = 104$

D.C.

D.C.

D.C.

13 $\text{♩} = 104$

14 $\text{♩} = 112$

This musical score consists of two systems of staves. The first system, labeled '13', contains five staves of music in 2/4 time with a tempo of 104. The second system, labeled '14', contains six staves of music in 6/8 time with a tempo of 112. The notation includes various musical symbols such as treble clefs, key signatures (one sharp and one flat), and complex rhythmic patterns including triplets and sixteenth notes. The music is written in a single melodic line across the staves.

Selected Trumpet Passages from Standard Overtures

265

Parsifal

WAGNER

15 $\text{♩} = 112$

pp *f* *p*

Marche Indienne

MEYERBEER

16 $\text{♩} = 116$

p *ff*

Sylvia

DELIBES

16a $\text{♩} = 104$

ff

Pique Dame

v. SUPPE

16b $\text{♩} = 138$

ff

North Star
Overture

MEYERBEER

17 $\text{♩} = 116$

ff

Carmen Fantasia

BIZET

18 $\text{♩} = 120$

f

Fest Overture

LASSEN

19 *Maestoso*
 $\text{♩} = 80$

ff

Fingal's Cave Overture

267

MENDELSSOHN

20 $\text{♩} = 96$
ff

Walkure Fantasia

WAGNER

21 $\text{♩} = 96$
ff *fff* *p* *ff* *p*

ff

Siegfried Fantasia

WAGNER

22 $\text{♩} = 108$ $\text{♩} = 116$
ff

ff

ff

ff *ff*

Sakuntala Overture

GOLDMARK

23 Allegro $\text{♩} = 116$
ff

ff

ff

ff

Scotch Selection

GODFREY

24 $\text{♩} = 92$

ff

1. 2.

Faust Selection

GOUNOD

25 *Tempo di Valse* $\text{♩} = 84$

ff

Triomphale

RUBINSTEIN

26 $\text{♩} = 120$

ff

Aida
Selection

VERDI

27 $\text{♩} = 126$

f

"Fidelio" Selection

BEETHOVEN

28 $\text{♩} = 96$

mf *ff* *string.* *rit.*

The Courts of Granada (Suite)

R. CHAPI

29 $\text{♩} = 72$

f

"Herodias" Selection

MASSENET

30 $\text{♩} = 116$

ff

Raymond Overture

269

THOMAS

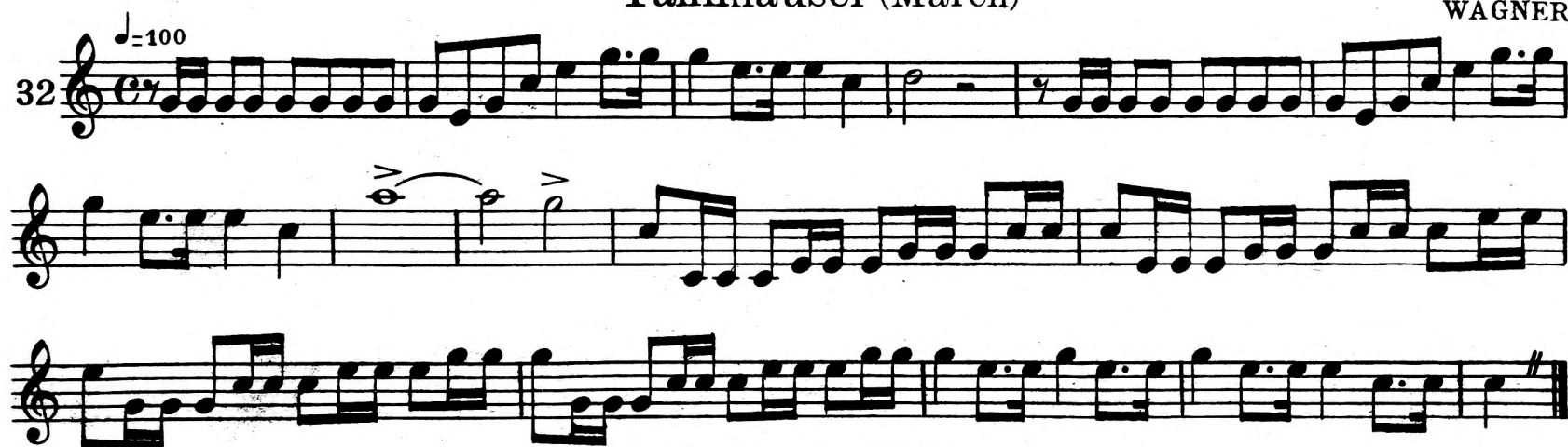
31 $\text{♩} = 116$



Tannhauser (March)

WAGNER

32 $\text{♩} = 100$



La Reine de Saba March

GOUNOD

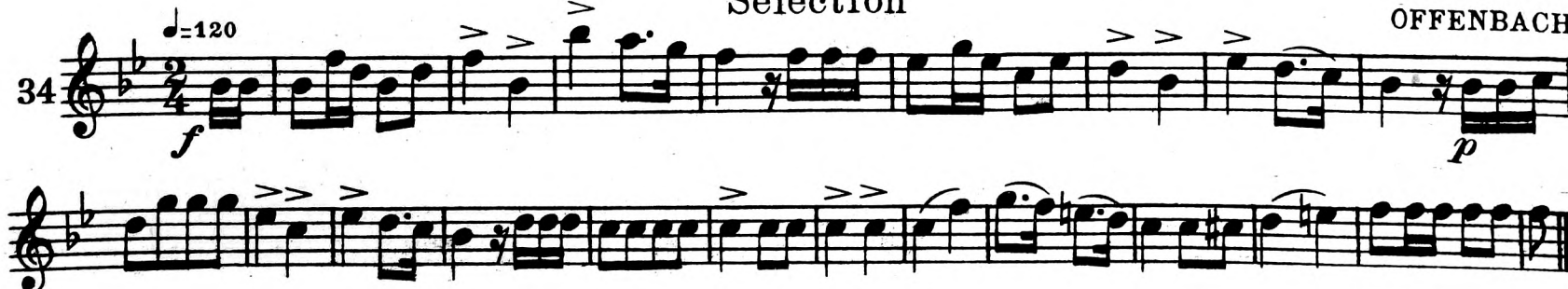
33 $\text{♩} = 88$



The Grand Duchess Selection

OFFENBACH

34 $\text{♩} = 120$



The Death of Custer

JOHNSON

35 $\text{♩} = 120$
 f

$\text{♩} = 108$
 f

$\text{♩} = 96$
 f

$\text{♩} = 168$
 ff

The Bohemian Girl

BALFE

36 $\text{♩} = 92$
 ff

Wedding March
 from
 Ratcharmer of Hamelin.

NESSLER

37 Andante
 $\text{♩} = 92$
 f

Scenes Pittoresques

MASSENET

38 $\text{♩} = 96$

Marche Militaire Francaise

SAINT-SAËNS

39 $\text{♩} = 112$

Götterdämmerung Fantasia

WAGNER

40 $\text{♩} = 96$

Coronation March
The Prophet

MEYERBEER

41 $\text{♩} = 112$

Fidelio Fantasia

BEETHOVEN

42 $\text{♩} = 112$

Il Trovatore Selection

VERDI

43 $\text{♩} = 92$

A Journey Thro' Africa
Selection

SUPPÉ

44 $\text{♩} = 116$

Fra Diavolo
Overture

AUBER

45 $\text{♩} = 116$

Lohengrin Selection

WAGNER

46 $\text{♩} = 76$

William Tell
Overture

ROSSINI

47 $\text{♩} = 144$

Trumpet Solo
Thoughts of the “Metropolitan”

[illegible]

Duet

273

49

♩ = 112

f

D.C.

Tone

There are four requisites of a good tone; first, breath control such as will keep the horn well filled; second, a mastery of the soft method of tonguing from the roof of the mouth; third, use of the broad articulation *too*; and fourth, a pliable and sensitive embouchure.

In each exercise in this lesson keep these requisites in mind, and also the farther fact that you are working for an *ideal tone*, big, broad and of a velvet-like quality.

♩ = 100

1st time
p

f
2nd time

3rd time *pp* throughout

1st *p*

2nd *f*
3rd *pp*

1st *p*

2nd *f*
3rd *pp*

Learn to *draw out* the tone and keep it continuously sustained from one attack to another.

2 $\text{♩} = 100$
mf

Exercise 2 consists of 12 measures of music in 2/4 time, marked *mf* and $\text{♩} = 100$. The melody is written on a single staff. It begins with a half note G4, followed by a half note A4. The next four measures (measures 3-6) each contain a half note followed by a quarter note, with the notes being G4-A4, F#4-G4, E4-F#4, and D4-E4 respectively. The final four measures (measures 9-12) each contain a half note followed by a quarter note, with the notes being C4-D4, B3-C4, A3-B3, and G3-A3 respectively. The piece ends with a double bar line.

3 $\text{♩} = 100$
mf

Exercise 3 consists of 12 measures of music in 3/4 time, marked *mf* and $\text{♩} = 100$. The melody is written on a single staff. It begins with a half note G4, followed by a quarter note A4. The next four measures (measures 3-6) each contain a half note followed by a quarter note, with the notes being F#4-G4, E4-F#4, D4-E4, and C4-D4 respectively. The final four measures (measures 9-12) each contain a half note followed by a quarter note, with the notes being B3-C4, A3-B3, G3-A3, and F3-G3 respectively. The piece ends with a double bar line.

The Lost Chord

SULLIVAN

Andante

4

p

cresc.

p

f

rall.

p

cresc.

dim.

cresc.

dim.

p

tranquillo

p

poco animato

agitato

f

grandioso

f

rit.

ff

gran forza

Alice, Where Art Thou?

ASCHER

Andante con espressivo

5

Santa Lucia

Moderato $\text{♩} = 100$

6

mf

f

rall.

Keep the horn well filled with air and use the broad "too" on each attack.

Largo ♩ = 66

7

p *mf* *p* *cresc.* *f* *rall.* *a tempo* *f* *mf* *p* *morendo* *ppp*

Valse lento ♩ = 69

8

p *mf*

The *legato tongue* is decidedly a soft tongue and the element of attack is entirely eliminated. Even the movement of the tongue is almost imperceptible.

Andante maestoso ♩ = 92

9 *mf*

1. 2.

D. C. al

10 Barcarolle ♩ = 92

p

f

D. C. al

Largo
♩ = 63

11

p

f

mf

p

D.C.

Maestoso
♩ = 112

12

f

ff

mf

D.C.

Solo
"To an Autumn Leaf"

Andante doloroso $\text{♩} = 84$
molto legato

13 *p* *mf* *p* *mf*

p *mf* *mf*

a tempo
rall. e dim. *mf* *rall. e dim.*

a tempo
p *mf* *p* *mf*

mf

$\text{♩} = 100$ *con anima*
rall. *mf*

rall. *molto rall.*

$\text{♩} = 84$ *molto legato*
p *mf*

mf *rall. e dim.*

a tempo
mf *rall. e dim.* *mf*

14 *Largo* $\text{♩} = 60$ *mf*

f

1. 2. *rall. D.C.*

p

1. 2. *D.C.*

Expression

Among the important attributes of expression are Movement, Attack, Dynamics, Style, Tonguing, Tone and Phrasing. The examples given below are only suggestions, but if studied carefully, will prove helpful.

1. Movement

(a) Precision

Play in exact unison with the tick of the metronome.



(b) Tempo not exact

(1) Ritard. (2) Accelerando



(c) Rubato (to vary the time within the measure)

Straight tempo



(d) Presto



2. Attack

(a) Gentle (soft tongue)



(b) Sforzando (rigid tongue)



3. Dynamics

(a) Cres. (b) Dim.



4. Tonguing

(a) Staccato

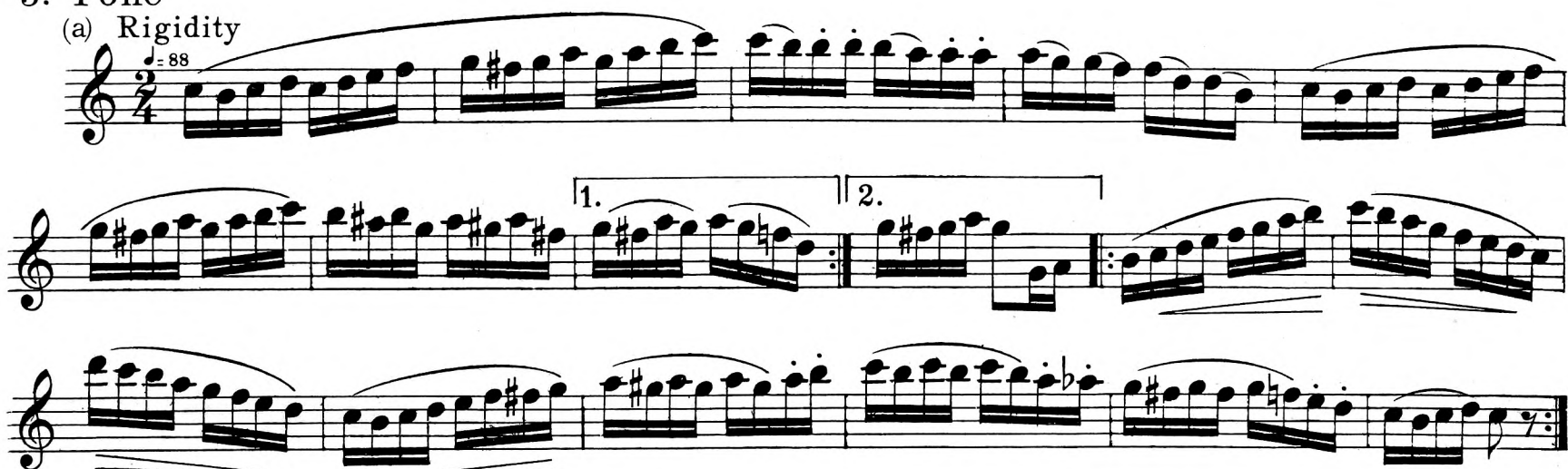
Quick $\text{♩} = 92$ 

(b) Legato

Slow Met. $\text{♩} = 60$ 

5. Tone

(a) Rigidity

 $\text{♩} = 88$ 

(b) Humane quality (Sympathetic)

Slow $\text{♩} = 72$ 

6. Building up the tone

Allegro $\text{♩} = 104$ 

7. Phrasing

Andante $\text{♩} = 96$ 

Study

8 $\text{♩} = 76$
p

1. 2. *mf* *rall.* *a tempo*

f *dim.*

rall. *a tempo* *p*

1. 2. *rall.*

p

rall. *a tempo*

p

mf *rall.*

a tempo

p *rall.* *a tempo*

mf *rall.* *ppp*

Detailed description: This is a musical score for a piano study, consisting of 12 staves. The key signature is D major (two sharps), and the time signature is 2/4. The tempo is marked as 76 beats per minute. The score begins with a piano (*p*) dynamic. The first staff contains a series of eighth-note patterns. The second staff features a first ending (1.) and a second ending (2.), with a mezzo-forte (*mf*) dynamic. The third staff includes a *rallentando* (*rall.*) and *a tempo* marking. The fourth staff has a forte (*f*) dynamic followed by a *diminuendo* (*dim.*). The fifth staff starts with a *rallentando* (*rall.*) and *a tempo* marking, followed by a piano (*p*) dynamic. The sixth staff has a first ending (1.) and a second ending (2.), with a *rallentando* (*rall.*) marking. The seventh staff begins with a piano (*p*) dynamic. The eighth staff includes a *rallentando* (*rall.*) and *a tempo* marking. The ninth staff has a piano (*p*) dynamic. The tenth staff features a mezzo-forte (*mf*) dynamic and a *rallentando* (*rall.*) marking. The eleventh staff starts with an *a tempo* marking. The twelfth staff includes a piano (*p*) dynamic, a *rallentando* (*rall.*) marking, and ends with a *ppp* (pianissimo) dynamic.

Solo
Homeward Bound

285

9 $\text{♩} = 96$

f *f* *rall.* *a tempo* *rall.* *Slower* *f* *mf*

f *a tempo* *p* *p* *rall.* *f*

pp *mf* *a tempo* *f*

accel. *a tempo*

$\text{♩} = 132$ gradually work up to 160

p cresc. *poco a poco*

$\text{♩} = 160$

f *p* *f* *p* *f* *p*

f *p* *mf*

Duet

ad lib. about $\text{♩} = 72$

10

First system of musical notation for a duet. It consists of two staves in C major, 4/4 time. The first staff begins with a treble clef and a key signature of one flat. The second staff begins with a bass clef and a key signature of one flat. The music is marked with dynamics: *f* (forte), *p* (piano), *f* (forte), *mf* (mezzo-forte), and *p* (piano). The tempo is marked "ad lib. about $\text{♩} = 72$ ".

Second system of musical notation for a duet. It consists of two staves in C major, 4/4 time. The first staff begins with a treble clef and a key signature of one flat. The second staff begins with a bass clef and a key signature of one flat. The music is marked with dynamics: *f* (forte), *p* (piano), *f* (forte), *rall. dim.* (rallentando, diminuendo), and *p* (piano).

Third system of musical notation for a duet. It consists of two staves in C major, 4/4 time. The first staff begins with a treble clef and a key signature of one flat. The second staff begins with a bass clef and a key signature of one flat. The music is marked with dynamics: *mf* (mezzo-forte), *ff* (fortissimo), *p* (piano), and *f* (forte). There are also triplets indicated by a '3' over the notes.

Fourth system of musical notation for a duet. It consists of two staves in C major, 4/4 time. The first staff begins with a treble clef and a key signature of one flat. The second staff begins with a bass clef and a key signature of one flat. The music is marked with dynamics: *mf* (mezzo-forte) and *f* (forte). There are also triplets indicated by a '3' over the notes.

Fifth system of musical notation for a duet. It consists of two staves in C major, 4/4 time. The first staff begins with a treble clef and a key signature of one flat. The second staff begins with a bass clef and a key signature of one flat. The music is marked with dynamics: *ff* (fortissimo). There are also triplets indicated by a '3' over the notes.

Sixth system of musical notation for a duet. It consists of two staves in C major, 4/4 time. The first staff begins with a treble clef and a key signature of one flat. The second staff begins with a bass clef and a key signature of one flat. The music is marked with dynamics: *rall.* (rallentando), *ff* (fortissimo), *a tempo*, and *p* (piano). There are also triplets indicated by a '3' over the notes.

For playing songs and legato movements, use the articulation *too-too*. This articulation carries the tone better and gives more vitality to the tone, than the syllable *doo* as was formerly taught by some teachers. The movement or attack of the tongue, however, must be *very gentle*—almost imperceptible and the tones should be *carried over* from one note to another, just as in singing.

Come, ye Disconsolate



Come, Thou Almighty King



Nearer, My God, to Thee



There's Music in the Air



Old Folks at Home



Come Back to Erin



Kathleen Mavourneen



Annie Laurie

Forsaken
AdagioLove's Old Sweet Song
Andante con moto

"O Ye Tears"

♩ = 72 *con espress.*

11

Two staves of music in 3/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of quarter note = 72. The melody is marked *con espress.* and includes a dynamic marking of *p* (piano) towards the end. The second staff continues the melody with various articulations and a final *p* marking.

Old Melody "When you and I were young, Maggie."

12

Two staves of music in 2/4 time. The first staff begins with a treble clef and a key signature of one flat (Bb). The melody is marked *con espress.* and includes a dynamic marking of *p* (piano). The second staff continues the melody with various articulations and a final *p* marking.

"Killarney"

Moderato M.M. ♩ = 88

13

Three staves of music in 2/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked *Moderato* with a metronome marking of quarter note = 88. The melody is marked *mf* (mezzo-forte) and includes a dynamic marking of *f* (forte) towards the end. The second staff includes a *rall.* (rallentando) marking. The third staff includes a *pp* (pianissimo) marking and a *f* (forte) marking.

"I'll remember you, Love, in my prayers."

Andante

14

Three staves of music in 6/8 time. The first staff begins with a treble clef and a key signature of one flat (Bb). The tempo is marked *Andante*. The melody is marked *pp* (pianissimo) and includes a dynamic marking of *f* (forte) towards the end. The second and third staves continue the melody with various articulations and a final *f* marking.

Alice, Where Art Thou?

Andante

15

2nd time

loco

Ah, I have sighed to rest me.

dolce

16

1.

2.

1. 2.

Gounod's Ave Maria.

Moderato

17

molto cresc.

Handel's Largo

18 $\text{♩} = 60$ Vib. *ad lib.*

p *p* *f* *p* *mf* *mp* *f* *poco rit.* *mf* *mf* *p* *f* *p* *f*

Duet
The Lost Chord

Andante moderato

♩ = 60

19

p*animato**agitato**f**grandioso**rit.**ff*

Band Playing

In the playing of band music, where the cornet plays the lead part, a sharp, clear, penetrating quality of tone is required, such as can be heard above the other instruments in the band.

Play each note sharp - clean and incisive. Use ample breath and a stiff tongue.

1 $\text{♩} = 104$

2 $\text{♩} = 104$

3 $\text{♩} = 104$

March

4 $\text{♩} = 120$

ff *mf* *ff* *mf* *ff* *ffz*

5 Allegro $\text{♩} = 112$

f

Solo
The Victor's March

295

6 $\text{♩} = 112$

f *mf-f*

mf-f

1. 2.

ff *p*

ff *fz* 1. 2.

TRIO. *f*

p

p

f

ff *fz*

Duet

♩ = 112

7

f

mf

1. 2.

f

1. 2.

f *mf*

D.C.

The musical score is written for two voices or instruments. It begins with a tempo marking of 112 beats per minute. The first system starts with a forte (f) dynamic and a mezzo-forte (mf) dynamic. The second system has a mezzo-forte (mf) dynamic. The third system has a forte (f) dynamic. The fourth system has a forte (f) dynamic. The fifth system has a forte (f) dynamic. The sixth system has a forte (f) and mezzo-forte (mf) dynamic. The seventh system ends with a 'D.C.' (Da Capo) instruction. The score includes various musical notations such as treble and bass clefs, key signatures (one sharp and one flat), time signatures, and dynamic markings. It also features triplets, slurs, and first/second endings.

Power

In order to get utmost power the tongue must give a broad and full attack — not staccato — and the player must make a special effort to blow the wind into and through the instrument, not simply into the mouthpiece.

♩ = 112 Use the articulation "too" or "toh" in order to keep the tone from scattering.

1

2

3

Broad and powerful tones throughout.

3

4

5

6

7

Ample breath. Begin strong and increase to utmost power.

5

6

7

Study

Play this study as though you were the only cornetist in a band of fifty instruments.

Allegro maestoso $\text{♩} = 116$

The musical score consists of 11 staves of music in 6/8 time, key of B-flat major. The tempo is marked 'Allegro maestoso' with a quarter note equal to 116 beats per minute. The score begins with a forte (*ff*) dynamic and features various articulations, including accents and slurs. The music includes several triplets, particularly in the later staves. The dynamics vary throughout, including *ff*, *mf*, and *fff*. The piece concludes with a final *fff* dynamic.

Study

299

Allegro $\text{♩} = 112$

7 *ff*

Adagio $\text{♩} = 60$

mf *a tempo* *rall.*

Allegro $\text{♩} = 112$

ff

Solo
The Tramping Hordes

♩ = 112

8

ff

ff

1. 2.

ff

1. 2.

TRIO.

f *mf*

f

1. Last

ff *mf* *cresc.* *ff* *dim.* *ff*

1. 2.

D. S.

♩ = 104

9

ff

ff

f

mf

ff

D.C.

Endurance

To develop a good lip with lasting qualities, in addition to the acquirement of a natural and correct embouchure, the player must learn to rest while playing. This is accomplished by paying strict attention to all marks of expression, by playing the sustained notes shorter than written and by taking utmost advantage of all rests by relaxing the embouchure completely throughout the duration of the rests.

The exercises in this lesson are to be played *completely through* without taking the mouthpiece from the lips. Keep at each exercise until you can do it.

1 $\text{♩} = 88$

ff

mf

Moderato $\text{♩} = 100$

2

$\text{♩} = 116$

f

ff $\text{♩} = 132$

Presto $\text{♩} = 160$

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). It begins with a key signature change to G major (one sharp) and a tempo marking of Moderato at 100 bpm. The first measure is marked with a '2'. The score consists of 13 measures. The first 10 measures are in the Moderato section, and the last 3 are in the Presto section. The score includes various musical notations such as eighth notes, sixteenth notes, and slurs. Dynamics include forte (f) and fortissimo (ff). The piece concludes with a double bar line and repeat signs.

Allegro moderato

♩ = 104

3

ff

f

ff

ff

ff

ff

1. 2. *rall.*

4 $\text{♩} = 108$

ff

f

ff

Solo
The March of the Doughboys

[illegible]

Duet

307

Moderato ♩ = 80

6 *ff*

The musical score is written for two staves in 6/8 time, marked Moderato with a tempo of 80 beats per minute. The key signature has one flat (B-flat). The score begins with a forte (ff) dynamic. The first system shows the initial entry of both parts, with the right hand playing a melody of eighth and sixteenth notes, and the left hand providing a rhythmic accompaniment of eighth notes. The second system continues the development, featuring more complex triplet patterns and slurs. The third system introduces a new melodic line in the right hand. The fourth system features a crescendo leading to a fortissimo (fff) dynamic. The fifth system includes a repeat sign with first and second endings. The sixth system continues the melodic and harmonic development. The seventh system features a repeat sign with first and second endings. The eighth system concludes the piece with a final cadence.

Extreme High Tones

This lesson should not be attempted except by those who have acquired a correct embouchure and a mastery of High C. Otherwise more harm than benefit is apt to follow. Those who have been taught right methods of playing will, with intelligent study and practice, learn to play every exercise in this lesson. To get control of these high tones, the student must practice the exercises softly as possible — in just a whisper and should play every exercise at least 50 times before taking up a following exercise.

Each stage of difficulty must be surmounted as you come to it, by persistent and repeated effort.

1 $\text{♩} = 80-100$

2 $\text{♩} = 72$

3 $\text{♩} = 80$

4 $\text{♩} = 94$

This page is to be played *without* recourse to the valves, the tones in each measure being made by use of the lips and breath alone.

The musical score consists of 12 staves of music, each containing a series of notes and rests. The notes are primarily half notes and quarter notes, often beamed together in groups. The key signature is one flat (B-flat), and the time signature is common time (C). The exercise is designed to be played without valves, using only the lips and breath. Fingerings are indicated by numbers 0, 1, 2, and 3 above the notes. The notes are arranged in a sequence that covers the range of the instrument, with some measures featuring triplets or other rhythmic patterns. The overall structure is a continuous sequence of measures, with some measures ending in a double bar line.

This musical score page contains measures 6 through 12. Measures 6-10 are in 3/4 time, while measures 11-12 are in common time (C). The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together in groups. Slurs are used to indicate phrasing across multiple measures. Measure 8 includes a first ending bracket marked with an '8'. Measures 11 and 12 feature a complex, chromatic ascending and descending line, with many notes marked with sharp symbols (#).

6 $\frac{3}{4}$

7 $\frac{3}{4}$

8 $\frac{3}{4}$

9 $\frac{3}{4}$

10 $\frac{3}{4}$

11 C

12 C

13 

14 

15 

16 

17 

18 

19 

SOLO CORNET in B $\flat$
or TROMBONE

LIBERATUS

SOLO FOR CORNET

WALTER LEWIS

Andante *Very legato* $\text{♩} = 152$

20 *p*

f *ff*

lunga *f* *pp*

INTROD. $\text{♩} = 112$

POLKA *Solo* *rall.* *a tempo* *rall.*

a tempo *rall.* *a tempo* *rall.*

a tempo *rall.* *Vivace*

1. 2. *Tutti* 31

rall. *a tempo* *rall.* *a tempo*

mf

rall. *a tempo* *rall.*

a tempo *rall.* *Vivace*

TRIO $\frac{3}{4}$ f p

f p f p

Vivace

Tutti $\frac{1}{4}$ f p

f p

Vivace

D. C. Polka

CODA f ff

21 *f*

The musical score is written for two staves in common time (C). The first staff begins with a treble clef and a common time signature. The second staff begins with a treble clef and a common time signature. The music is written in a key with one sharp (F#). The score is marked with a forte (f) dynamic. The music features many triplets and slurs. The first system is numbered 21. The score ends with a double bar line and a repeat sign.

Pedal tones may be produced in two ways, first by extending the lower lip beyond the lower edge of the mouthpiece and playing with the inner lining of the lower lip. This method requires raising the end of the bell and throwing the chin downward. By the second method the position of the lips is not changed from the position for ordinary playing, the lips being simply relaxed, the lower lip dropping away about a thirty-second of an inch from the upper lip.

As with extreme high tones, these tones must be developed very gradually, just going one step at a time and working each step out patiently and thoroughly until the entire pedal register is under the player's control.

For fingering of pedal tones, consult the chart in the front of the book.

$\text{♩} = 66$ Work out each tone as you go — one step or tone at a time.

1

The exercise consists of 12 staves of music. The first staff is in C major, starting on C4 and ascending to C5. The subsequent staves show various chromatic and diatonic patterns, including descending and ascending scales, and chords, all designed to develop the pedal register. The music is written in treble clef with a common time signature (C).

Slow

The musical score consists of nine staves, numbered 2 through 9. Each staff begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Slow'. The notation includes various rhythmic values, accidentals, and phrasing slurs.

Staff 2: Treble clef, 3/4 time signature. The melody begins with a quarter note G4, followed by a series of eighth and sixteenth notes, including accidentals (sharps and flats). The staff ends with a double bar line.

Staff 3: Treble clef, 3/4 time signature. The melody continues with a series of eighth and sixteenth notes, including accidentals. The staff ends with a double bar line.

Staff 4: Treble clef, common time (C). The melody continues with a series of eighth and sixteenth notes, including accidentals. The staff ends with a double bar line.

Staff 5: Treble clef, 3/4 time signature. The melody continues with a series of eighth and sixteenth notes, including accidentals. The staff ends with a double bar line.

Staff 6: Treble clef, common time (C). The melody continues with a series of eighth and sixteenth notes, including accidentals. The staff ends with a double bar line.

Staff 7: Treble clef, 3/4 time signature. The melody continues with a series of eighth and sixteenth notes, including accidentals. The staff ends with a double bar line.

Staff 8: Treble clef, 3/4 time signature. The melody continues with a series of eighth and sixteenth notes, including accidentals. The staff ends with a double bar line.

Staff 9: Treble clef, 3/4 time signature. The melody continues with a series of eighth and sixteenth notes, including accidentals. The staff ends with a double bar line.

10

System 10 consists of three staves. The first staff is in treble clef with a common time signature (C). It contains measures 1, 2, and 3. The second staff continues the melody from measure 1. The third staff continues the melody from measure 1 and ends with a double bar line.

11

System 11 consists of three staves. The first staff is in treble clef with a 3/4 time signature. It contains measures 1, 2, and 3. The second staff continues the melody from measure 1. The third staff continues the melody from measure 1 and ends with a double bar line.

12

System 12 consists of four staves. The first staff is in treble clef with a 3/4 time signature. It contains measures 1, 2, and 3. The second staff continues the melody from measure 1. The third staff continues the melody from measure 1. The fourth staff continues the melody from measure 1 and ends with a double bar line.

13

System 13 consists of three staves. The first staff is in treble clef with a common time signature (C). It contains measures 1, 2, and 3. The second staff continues the melody from measure 1. The third staff continues the melody from measure 1 and ends with a double bar line.

14

15

16

17

18

Solo
Depths of the Briny Sea

319

19 Andante ♩ = 88
mf

f

p

mf

p

1. 2.

D.C.

Duet

Adagio $\text{♩} = 76$

20 *mp*

f *mp*

Faster $\text{♩} = 79$

f

Tempo I

D.S.

Cadenzas

The purpose of the cadenza is twofold — first to give a flourish to the solo, and second to display the capabilities of the soloist. The student will derive best results from these cadenzas by working on each cadenza until he can play it perfectly, rather than touching lightly on one cadenza, then passing hurriedly to another, like a bee hunting for honey.

1

2

3

4

5

6

7

8

7 *rit.*

8

9 *affrett. poco a poco* *energicamente* *rit.*

10

11

12

13

14

Detailed description: This page contains musical notation for measures 7 through 14. The notation is written on a grand staff (treble and bass clefs). Measure 7 begins with a treble clef and a key signature of two flats (B-flat and E-flat). It features a melodic line with a 'rit.' (ritardando) marking. Measure 8 continues the melodic line with triplet markings. Measure 9 introduces a bass line with a 'poco a poco' (gradually) marking and an 'energicamente' (energetically) marking. Measure 10 features a 'rit.' (ritardando) marking. Measures 11 through 14 continue the melodic and harmonic development with various articulations and dynamics.

Selected Cadenzas from Various Composers

323

LIBERATI

15

PERKINS

16

PERKINS

17

SHORT

18

HARTMANN

19

LAX

20

LIBERATI

21

LEVY

22

23

Study

24 $\text{♩} = 80$
p

f *mf*

5

3 3 3 3

Solo
The Air Castle Waltz

325

25 Allegro $\text{♩} = 108$

f

mf

Waltz $\text{♩} = 69$

p

1. 2.

TRIO

f *mf*

1. 2. D.S.

FINALE

ff *p* *rall.*

Duet

Tempo Polacca ♩ = 92

26

The musical score is for a Duet in 3/4 time, marked Tempo Polacca at 92 bpm. It consists of six systems of two staves each. The first system is numbered 26. The key signature is one flat (B-flat major). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The fourth system includes a 'Cad.' marking and 'rall.' markings. The sixth system includes a triplet marking.



TRIO.



Transposition

There are three general instances in which it becomes convenient, if not actually necessary to transpose. The first is when playing from the piano score; the second when transposing from music written for cornet in A, so as to play with B-flat cornet; and the third when playing symphony parts written for trumpet in F or C on a B-flat trumpet.

I. Playing from the Piano Score, Treble Clef

When the piano music is in flats, the general rule for B-flat instruments is to read up two half-tones above the piano, or as crudely expressed by musicians, "Play one note higher, and knock off two flats." If the music is written in three flats, knock off two flats, which leaves one flat, playing one note higher than the piano music. If the piano music plays G second line, the B-flat cornet will play A, second space, and so on throughout the musical composition. If the piano music is in four flats, the cornet plays in two flats and one tone higher; if the piano is in two flats, then play in the natural key or key of C.

But suppose the piano music is in one flat, in what key would the B-flat instrument play? If you knock off one flat, you are in the natural key, and if you then knock off another you are in the key of G or one sharp. Adding one sharp has the same effect as knocking off one flat. If the piano music is in the natural key, or key of C, the B-flat instrument would knock off two flats, or what is the same thing, would add two sharps. Then play in two sharps, and, of course, one tone higher than the piano music.

Now, suppose the piano music is in sharps. Whenever the piano music is in sharps, the cornet in B-flat should add two sharps. You will notice that this is just the reverse of the general rule given for transposing when the music is written in flats. If in flats you knock off two flats, if in sharps you add two sharps, remembering to play one note higher than the music is written.

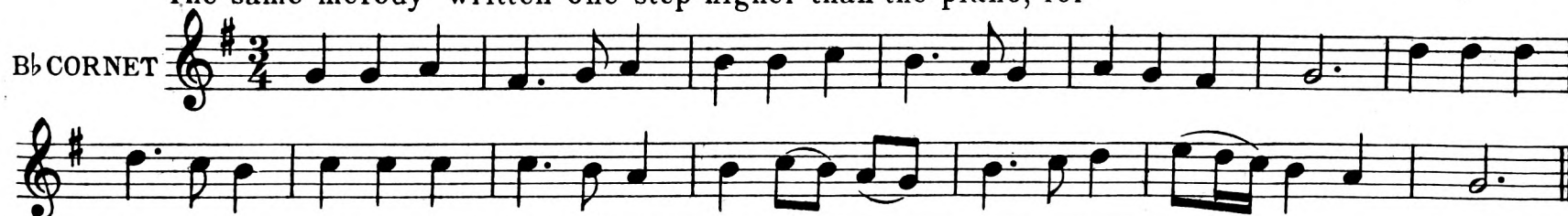
USING THE A-SLIDE. Sometimes, however, the addition of two sharps inconveniences the player as when the piano score is written in four sharps which puts the cornet in six sharps. This inconvenience may be avoided by using the "A" slide and playing one and a half tones higher instead of one tone higher. You then deduct three sharps from the original key, so if the piano music is in four sharps, the cornet in A plays in one sharp and a tone and a half higher. If the piano music is in five flats, the cornet in "A" adds three flats and plays a tone and a half higher than the piano score. It is easy now to understand the rule for playing with the "A" slide drawn, viz., if the piano is in sharps, deduct three sharps, and if the piano is in flats, add three flats to the original key, in both instances playing a tone and a half higher than the piano-score, or what looks to be two tones higher.

Examples

A familiar melody in a flat key, as written for



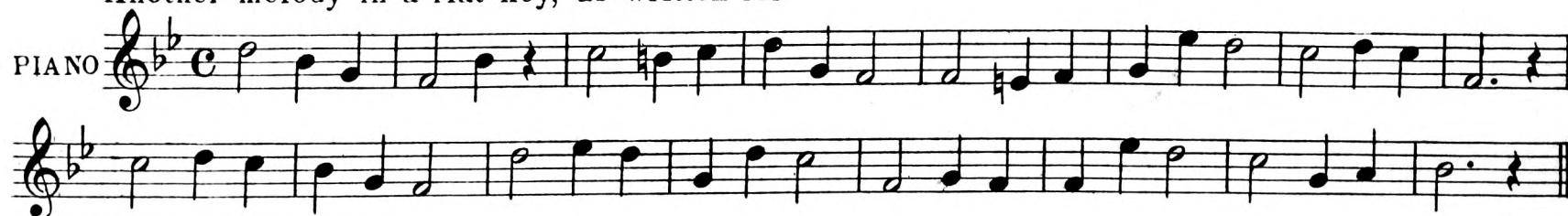
The same melody written one step higher than the piano, for



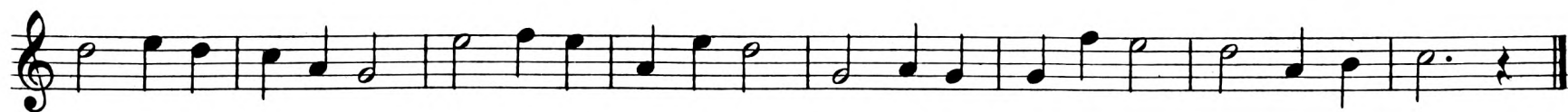
The same melody, written $1\frac{1}{2}$ steps higher than piano, for



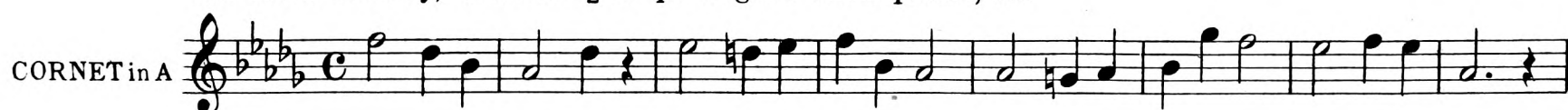
Another melody in a flat key, as written for



The same melody, written one step higher than the piano, for



The same melody, written 1½ steps higher than piano, for



A familiar melody in a sharp key, as written for



The same melody, written for



The same melody, written for



Another familiar melody in a sharp key, for



The same melody, written for



The same melody, written for

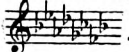
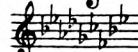
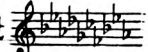
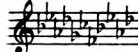


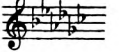
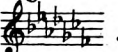
II. Playing "A" Cornet parts on the B-flat Cornet

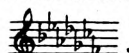
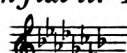
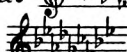
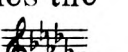
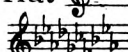
REMARKS. It is highly desirable that the cornetist, especially the professional, be able to play "A" Cornet parts on the "B $\flat$ " Cornet. There are several ways in which this may be done, as explained below. It should first be understood when playing "A" Cornet parts on the "B $\flat$ " Cornet, that since the Cornet in "A" is a half-step lower than the "B $\flat$ " Cornet, all tones will have to be played a half-step lower to make up for the difference in pitch. In other words, instead of pulling out the "A slide," which automatically renders all tones a half-step lower, each tone is to be *played* a half-step lower than written.

WITHOUT CHANGE OF SIGNATURE. One method of accomplishing this transposition is simply to *flat every note*, or read every note a half-step lower than written. The fact that a certain note is already flatted in the signature does not, of course, have any bearing on the matter. For example, in the key of E flat, the tones B flat, E flat, and A flat become B double flat (A natural), E double flat (D natural), and A double flat (G natural), and all other tones in the key become single flat instead of natural. In sharp keys, all sharp notes become natural and all naturals flat. This system does not require any change of signature.

CHANGING THE SIGNATURE. The second method is to alter the signature in accordance with the following rule: in flat keys, add *seven flats to the signature*; in sharp keys, *subtract the number of sharps in the signature from the figure seven* and this will leave the number of flats in which the B-flat cornet should play.

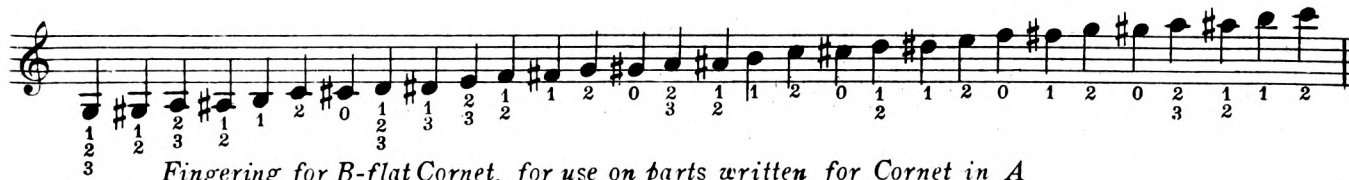
Examples in flats: If "Cornet in A" is in one flat  add seven more flats, making eight flats in all. This gives a flat on every tone and double flat on B . If Cornet in "A" is in two flats  add seven, making nine flats. This gives a double flat on B and E and single flat on all the other tones . In the same manner, the key of E flat  becomes the Key of E double flat  with double flat on B, E, and A, and single flat on all other notes. The Key of A flat  becomes the Key of A double flat . The same principle applies throughout all the other flat keys.

Examples in sharps: If "Cornet in A" is in one sharp (key of G)  subtract one from the number seven, leaving six flats (key of G flat)  which is the key in which the B flat Cornet should play. If in two sharps (key of D) , subtract two from seven, leaving five flats, (key of D flat) . In a like manner the Key of A  becomes the Key of A flat . The Key of E  becomes the Key of E flat . The same principle applies throughout all the other sharp keys. The Key of C becomes the Key of C flat .

For those who are perfectly familiar with the various keys and signatures, a much simpler way of arriving at the same result is to *determine the key in which the "A Cornet" part is written, and then flat it*. For instance, the Key of C becomes the Key of C flat . The Key of F  becomes the Key of F flat . Key of G  becomes the Key of G flat . Key of B flat  becomes Key of B double flat . D  becomes D flat . E flat  becomes E double flat . A  becomes A flat . etc., etc. throughout all the keys.

In connection with this method of transposing, remember that all accidentals encountered must be lowered a half-step: a sharp (#) becomes a natural (♮), an accidental-natural (♮) becomes a flat (♭), a flat (♭) becomes a double flat (♭♭). Also a double sharp (x) becomes a single sharp (#), and a double flat (♭♭) becomes a triple flat (♭♭♭).

USING SPECIAL FINGERING. A third method, and perhaps the best one, is to adopt the plan of the baritone player who plays in both treble and bass clefs. He has one system of fingering for the treble clef and another for the bass clef. By mastering the extra method of fingering, he becomes thoroughly at home in either clef and never has any difficulty. The same will be true of the cornet player who will use his usual system of fingering for the "B flat Cornet" parts and who will learn the following system of fingering for the Cornet in A parts.

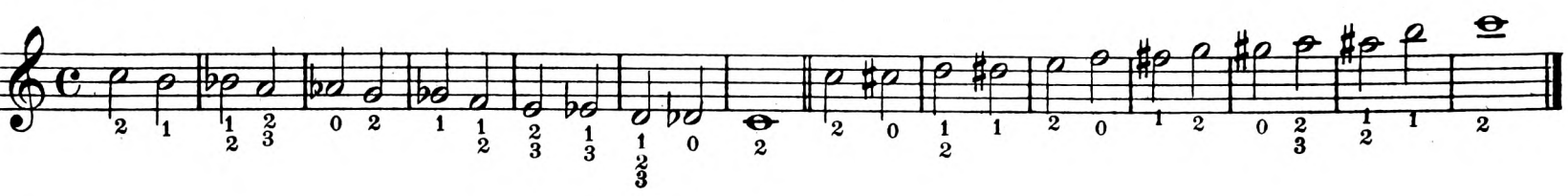


Fingering for B-flat Cornet, for use on parts written for Cornet in A

The advantage of this last method is that no change of the signature is required, nor is it necessary to give attention to accidentals. When the fingering is once learned, "A Cornet" parts become as easy to play as the "B flat Cornet" parts.

But no matter which of the above methods is adopted, the student must thoroughly familiarize himself with it by practicing the scales and simple tunes SLOWLY, so that he may have time to *think* before producing each tone. As he gains a mastery of the system, he should add more and more speed to the exercises until he is able to play "A" parts without pulling the A slide, as easily as the regular parts in "B flat."

Exercises for study and practice in connection with the third method of transposing A cornet parts on the B-flat cornet.

1 

2 

3 

4 

5 

6 

7 

8 

9 

10 

11 

7 

8 

9 

10 

11 

III. Miscellaneous Transposition

Sometimes the B $\flat$ cornet or trumpet player is called upon to make transpositions of various kinds, substituting for instruments built in a key other than that of his instrument. For instance, in symphony orchestra the trumpet player must often transpose parts originally written for trumpet in C, or in G, or in some other key. In order to meet all such emergencies, observe the following rule: Compare the pitch of the instrument the part was originally written for, with the pitch of the B $\flat$ instrument, then play as many tones higher or lower as may be required to make up for the difference in pitch.

To illustrate: Suppose a "G trumpet part" is to be played upon the B $\flat$ trumpet. Using the pitch of the B $\flat$ instrument as a starting point, count upward (or downward) to the pitch of the other instrument, which in this case is "G". From B $\flat$ up to G is a sixth, or in other words six notes; or counting downward, from B $\flat$ to G is a third—three notes. The B $\flat$ trumpet will therefore play either six notes higher or three notes lower, and the key to play in will be six notes higher, or three notes lower, than the key in which the part is written. Suppose the part is written in three flats: , the keynote being E flat. The sixth note in the key of E flat is C natural. The B $\flat$ instrument will, therefore, play in the key of C natural. E flat is C natural. The B $\flat$ instrument will, therefore, play in the key of C natural. The same result is obtained by counting downward three notes, the third note downward in the key of E flat being C natural. Consequently read three notes lower (or six notes higher) and play in the key of C.

Any accidentals (sharps, flats, or naturals) that are encountered must perform the same service in the new key that they did in the original part. If the accidental raised the note a half-step in the original part, then use an accidental to raise the note a half-step in the new key; or, if the accidental lowered the note a half-step, the player must lower the note a half-step in the transposition. This is not to say, however, that sharps remain sharps and flats remain flats, because this will not always work out correctly.

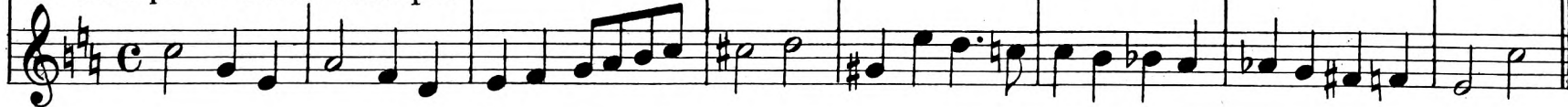
The student should work out examples of the above rule, in various keys and for transpositions of various instrumental parts. In this way alone will he become sufficiently familiar with the principle to make practical application of it in his work, but like all other fundamental principles, this rule is very simple when once grasped.

Examples

As written for G Trumpet



As transposed on B $\flat$ Trumpet



As written for F Trumpet



As transposed on B $\flat$ Trumpet



As written for D Trumpet



As transposed on B $\flat$ Trumpet



APPLICATION AND REVIEW

Ten Pages of Advanced Studies

Allegro moderato

 $\text{♩} = 84$

1. ff p pp f pp f pp p pp f mf cresc. f ff

Andante ♩ = 92

2 *mf*

p cresc. *f* *p cresc.*

1. 2.

f *rall.*

p cresc. *f* *dim.*

mf *f*

3 $\text{♩} = 92$
ff

p

rall.

Adagio $\text{♩} = 60$
mf *f*

Allegro $\text{♩} = 116$
ff

p

rall.

4 $\text{♩} = 100$

mf

p-f

1.

2.

mf

f

mf

1. 2.

Moderato ♩ = 104

5 *f*

♩ = 90-120

15

6 *Allegro* $\text{♩} = 116$

f

Andante $\text{♩} = 72$

p

cresc. *ff*

Allegro $\text{♩} = 108$

mf

Allegro vivace $\text{♩} = 120-132$

f

Andante $\text{♩} = 72$

mf *tr* *tr*

Allegro $\text{♩} = 104$

1. 2.

1. 2.

Andante sostenuto $\text{♩} = 88$

p *cresc.* *rall.* *a tempo*

Allegro moderato $\text{♩} = 100$

3 3 3 3 3 3 3 3

Vivace As fast as possible

f *ff*

8 *Moderato* *mf* *Cad.*

Moderato

1. 2.

Allegro

9

Allegro

rit.

Andante $\text{♩} = 69$

10

accel. e cresc.

a tempo

Tone Study

Adagio $\text{♩} = 58$

11

Adagio

Personality in Music

After the student has learned correct methods of playing and becomes able to execute the music as well as read it, he should begin to inject more or less of his own ideas, notions and style of playing — his own personality, into his practice. It is impossible to give any set rules for the development of personality in playing, but there are at least three requirements which cannot be overlooked.

In the first place, the student must try to "stand in the composer's shoes"— see the music as he saw it and feel its effects as the composer felt it. This, of course, is more or less theoretical, but those who apply themselves, will find much of the practical in this suggestion and first requirement.

In the second place, the student must learn to "think." Apply your mind to the music or solo before you. Go at it with the same diligence that you would in working out a difficult problem in algebra or in solving a tangled proposition in ordinary business life. You will soon learn that much of the beauty of a composition is hid far beneath the surface.

The third requirement I have in mind is, "Use your ears." In other words—Listen! Listen to the tones as they come out of your instrument and see if they are pleasing sounds. Listen to your articulation and attack. Listen to your phrasing and observe whether your playing is smooth and well connected. And when you become tired of listening to your own playing, go out and hear other musicians and see if there is not something you can learn from them.

The solos which follow are not particularly difficult, but they offer ample opportunity to show what you can do. Play them over and over many times, commit them to memory and then keep on thinking, practicing and playing, until you feel, deep down in your own soul, that you have actually improved upon the solo, by adding to it your own understanding and interpretation — your own personality.

W. M. E.

Cornet Solo

Glimpse of Sunshine Polka

345

1 Moderato ♩ = 76

mf

tr

Allegro

f

a tempo

mf

rall.

f

D. S. al

FINALE

Note: Piano accompaniments may be obtained for most of the following solos either from your music dealer or from the publishers.

The Artist's Dream.

CORNET in B $\flat$.

Cornet Solo.

JOHN C. HAMMOND.

Intro. Tempo di Valse.

ff

Solo Cad.

Valse.

15

16

15

14

a tempo

rall.

fz fz

347

Cornet Solo or Duet

Intro.

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Characteristic Fantasia.

"COMIN' THRO' THE RYE."

CORNET in A.

Cornet Solo.

JOHN C. HAMMOND.

Intro
Marziale

Tutti 3 *Solo*

Andante
Solo
p

rall. *a tempo*

Theme
Tutti 8 *ad lib.*
f *Solo p*

mf

Allegro 8
Tutti

Var. I. Allegro moderato
mf

mf 3

Tutti 8

Var. II. Allegro

mf *cresc.* *ad lib.* *ad lib.*

Var. III. Moderato

a tempo 8 12 *p* *semplice* *p* 6 *mf*

Var. IV and Finale.

vivace *Tutti* 8 *mf* *f* *mf* *f* *ff* *Ossia* *ff*

Characteristic Irish Fantasia.

SAINT PATRICKS DAY.

CORNET in B $\flat$.

Cornet Solo.

JOHN C. HAMMOND.

Intro. Moderato. *Tutti* *Solo Cadenza* *ad lib.* *mf*

Moderato *rall.* *Tutti* *Fine* *D.S. al Fine*

Var. I. *Fine* *D.S. al Fine*

Var. II. *Fine*

Cornet in B $\flat$.

351

The musical score is written for a Cornet in B $\flat$ and consists of 15 staves. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Key annotations include:

- Staff 1:** Ends with a *Fine* marking.
- Staff 3:** Ends with a *D.S. al Fine* marking.
- Staff 4:** Labeled *Var. III.* and begins with a *Tutti* marking. It includes a key signature change to B $\flat$ and a time signature change to 2/4.
- Staff 10:** Ends with a *Tutti* marking and a key signature change to B $\flat$.
- Staff 11:** Labeled *Finale*. It includes a key signature change to B $\flat$ and a time signature change to 6/8.
- Staff 12:** Includes a *p* (piano) dynamic marking.

Hammond's Paganini Carnival.

JOHN C. HAMMOND.

Intro.
Andante moderate

ff Tutti *rall.* *Cad.*

Tutti *Cad.*

Tempo di Valse

f *ff* *dolce*

f *dolce*

mf *mf*

Cad.

Tutti *Theme* *p* *Solo ad lib.*

mf *Tutti*

Var. I.

Var. II.

353

7
Tutti *mf*

ossia

Tutti 7

Var. III.

3

Tutti 7

Var. IV.

f *cresc.* - - - - - *f*

This musical score is for Paganini's Capriccio No. 13-3. It consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single melodic line. The second staff continues the melody, featuring a triplet of eighth notes. The third staff includes the instruction "Tutti" and a fermata, followed by "Var. V. Andante" and "p con espressione". The fourth staff features a trill (tr) and a fermata. The fifth staff continues the melody with a trill (tr). The sixth staff includes a fifth finger (5) and a fermata. The seventh staff is marked "Cad. ad lib." and features a fermata. The eighth staff includes a trill (tr) and a fermata. The ninth staff is marked "Tutti" and "Finale", and features a fermata. The tenth staff is marked "ff" and features a fermata. The score is written in a single melodic line, with various dynamic markings and performance instructions.

Tutti 7 *Var. V. Andante*
p con espressione

Cad. ad lib.

Tutti 7 *Finale*

ff

Seven Concert Duets for two cornets or trumpets

355

Tempo alla Polonaise

$\text{♩} = 92$

1

The musical score is written for two cornets or trumpets. It consists of seven systems, each with two staves. The first system is marked with a '1'. The tempo is 'Tempo alla Polonaise' with a metronome marking of 92 beats per minute. The key signature has one sharp (F#). The score includes various musical notations such as eighth notes, sixteenth notes, and rests.



Duet

357

Tempo minuet

$\text{♩} = 116$

2

1. 2.

p

cresc. *p*

Sostenuto

[illegible]

1. 2.

mf

A musical score for the song 'The Rose Tree'. It consists of two staves, both in treble clef and key of D major (indicated by two sharps). The music is written in a simple, folk-like style. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The melody is composed of eighth and quarter notes, with a final half note. The second staff begins with a treble clef and a key signature of two sharps. It features a series of eighth notes, followed by a quarter note, and then a half note. The music is written in a simple, folk-like style.

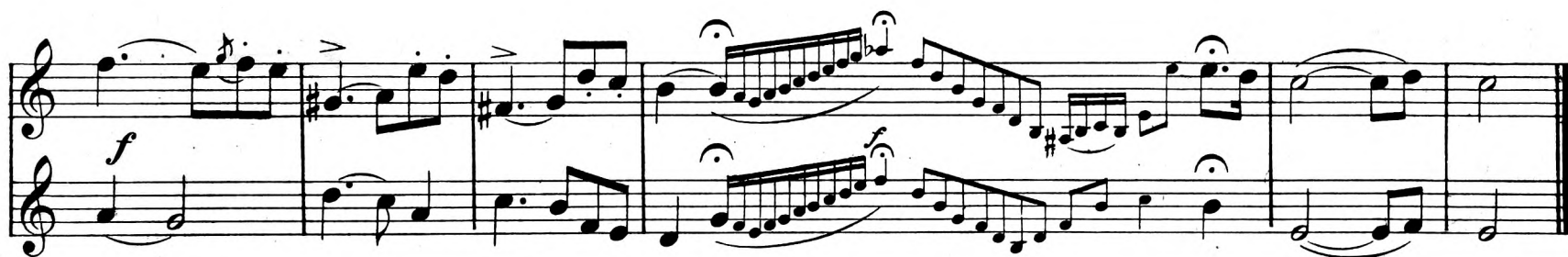
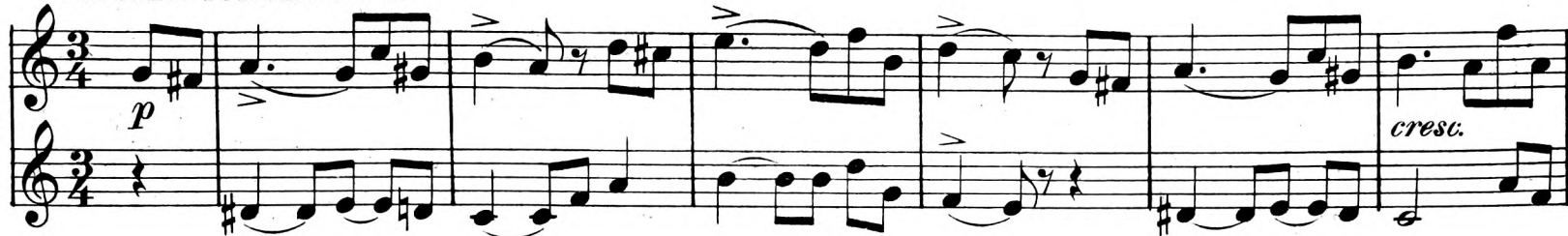
Musical score for "Lento" in A major, 4/4 time. The score consists of two staves. The key signature has three sharps (F#, C#, G#). The tempo is marked "Lento". The score includes various musical notations such as notes, rests, and dynamic markings like "poco rit." and "p".

[illegible]

Musical score for "The Rose Tree" in G major (one sharp) and 2/4 time. The score consists of two systems. The first system contains measures 1 through 6. The second system contains measures 7 through 10, with a repeat sign at the beginning of measure 7. The melody is written on a single staff, and the accompaniment is written on a single staff. The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The accompaniment begins with a half note G3, followed by a half note A3, and then a half note B3. The melody continues with a quarter note C5, followed by a quarter note B4, and then a quarter note A4. The accompaniment continues with a half note C4, followed by a half note B3, and then a half note A3. The melody ends with a quarter note G4, followed by a quarter note F#4, and then a quarter note E4. The accompaniment ends with a half note G3, followed by a half note F#3, and then a half note E3. The score is marked with a piano (p) dynamic and includes a first ending (1.) and a second ending (2.). The second ending is marked with a double bar line and a repeat sign. The score concludes with the instruction "D.S. al." (Da Capo, alla fine).

Andante sostenuto $\text{♩} = 72$

3



Andante $\text{♩} = 76$

THEME



Animato $\text{♩} = 96$

2d VAR.

The musical score is written for two staves in G major (one sharp). The tempo is marked 'Animato' with a quarter note equal to 96 beats per minute. The piece is labeled '2d VAR.' (Second Variation). The notation includes various musical symbols such as trills (tr), slurs, and dynamic markings. The time signature changes from common time (C) to 2/4 in the third system. The score concludes with a double bar line and repeat signs.

col canto D.C.

Allegro vivace

4

pp *cresc.* *f* *calando* *pp* *cresc.*

f *calando* *ff*

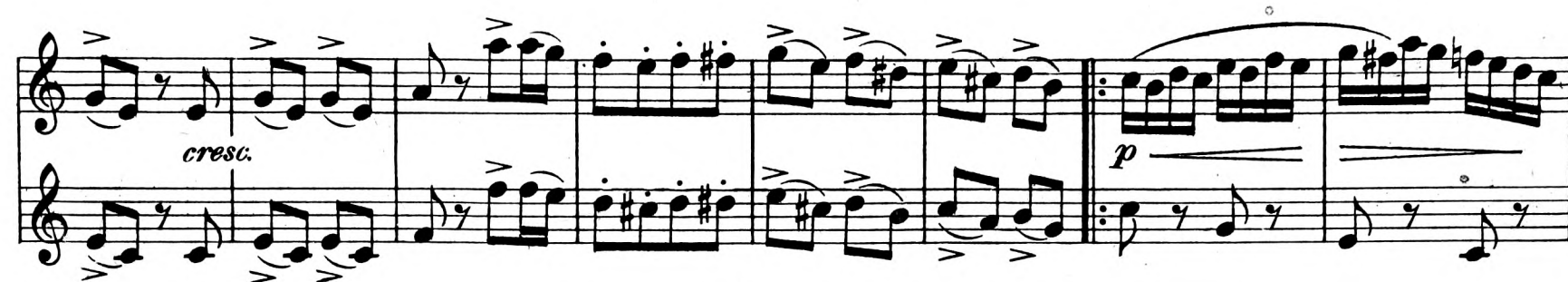
f

f

p *rit.* *a tempo* *cresc.* *f*

calando *ppp* *delicato* *ff*

pp



Duet

363

Andante $\text{♩} = 100$

5 *ff* *p*

Tempo di Polka

p *f* *rall.* *a tempo* *mf*

f

1. 2.



TRIO.



⊕ Finale



Duet

Andante mosso

♩ = 68

*poco rall.**a tempo*

6

p

3

>



Allegro $\text{♩} = 108$ 

Adagio ♩ = 96

First system of musical notation for the Adagio section. It consists of two staves in B-flat major (two flats) and common time (C). The upper staff features a melodic line with eighth-note patterns and slurs, marked with a piano (*p*) dynamic and a hairpin crescendo. The lower staff provides a harmonic accompaniment with eighth-note figures.

Second system of musical notation for the Adagio section. The upper staff continues the melodic line with various intervals and slurs. The lower staff continues the accompaniment with eighth-note patterns. A hairpin crescendo is visible in the lower staff.

Third system of musical notation for the Adagio section. The upper staff shows a melodic line with slurs and a hairpin crescendo. The lower staff continues the accompaniment. A *rall.* (rallentando) marking is present above the first measure of the upper staff.

Fourth system of musical notation for the Adagio section. The upper staff features a melodic line with slurs and a hairpin crescendo, ending with a *rall.* marking. The lower staff continues the accompaniment. The system concludes with a double bar line and a key signature change to B-flat major (two flats) and a time signature change to 2/4.

Allegro ♩ = 108

Fifth system of musical notation for the Allegro section. It consists of two staves in B-flat major (two flats) and 2/4 time. The upper staff features a melodic line with eighth-note patterns and slurs, marked with a mezzo-forte (*mf*) dynamic. The lower staff provides a harmonic accompaniment with eighth-note figures.

Sixth system of musical notation for the Allegro section. The upper staff continues the melodic line with eighth-note patterns and slurs. The lower staff continues the accompaniment with eighth-note figures. A *poco rall.* (poco rallentando) marking is present above the final measure of the upper staff.

poco rall. *a tempo*

The musical score is written for a piano, featuring two staves per system. The key signature is one flat (B-flat). The tempo markings are *poco rall.* and *a tempo*. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. The first system is marked *poco rall.* and *a tempo*. The second system continues the *a tempo* marking. The third system continues the *a tempo* marking. The fourth system continues the *a tempo* marking. The fifth system continues the *a tempo* marking. The sixth system begins with a *ff* (fortissimo) marking, followed by a *rall.* (ritardando) marking.

Duet

Andante tranquillo

7 *pp* *cresc.* *anim.*

f *f* *f* *pp* *ff*

p

cresc. *anim.* *f* *p*

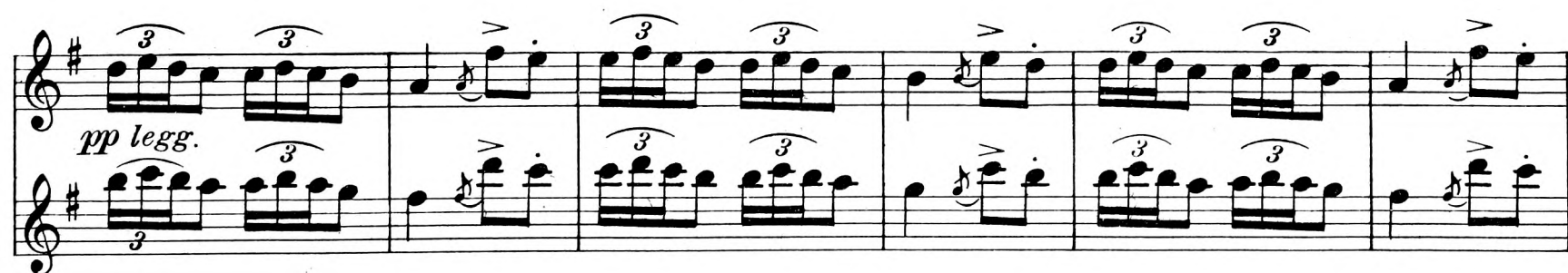
pp *f*

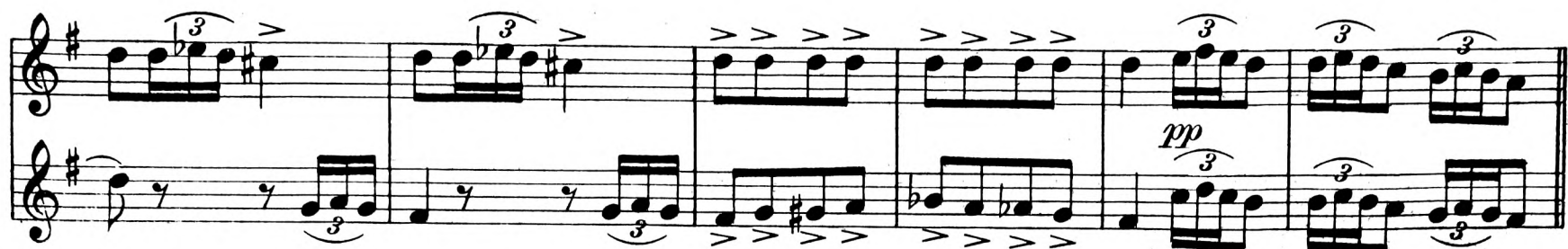
Allegro brillante

pp *cresc.* *ff*

pp legg. *ff*

The musical score is written for two staves, Treble and Bass clef, in G major (one sharp, F#) and common time (C). The tempo is marked 'Andante tranquillo' for the first four systems and 'Allegro brillante' for the last two systems. The score begins with a piano (pp) dynamic and includes a variety of musical notations including notes, rests, slurs, and dynamic markings. The first system (measures 7-12) is marked 'Andante tranquillo' and starts with a piano (pp) dynamic. The second system (measures 13-18) features a crescendo (cresc.) and animation (anim.) marking, with dynamics ranging from forte (f) to fortissimo (ff). The third system (measures 19-24) continues the Andante tranquillo tempo, with a piano (p) dynamic. The fourth system (measures 25-30) features a crescendo (cresc.) and animation (anim.) marking, with dynamics ranging from forte (f) to piano (p). The fifth system (measures 31-36) features a piano (pp) dynamic and a fortissimo (ff) dynamic. The sixth system (measures 37-42) features a piano (pp) dynamic and a fortissimo (ff) dynamic. The seventh system (measures 43-48) features a piano (pp) dynamic and a fortissimo (ff) dynamic. The eighth system (measures 49-54) features a piano (pp) dynamic and a fortissimo (ff) dynamic. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.





Test Studies for the Advanced Student
I. Scale Studies

373

A

B

C

D

E

F

G

H

I

J

K

L

M

The image displays a page of musical notation for guitar, consisting of 12 staves. The notation is written in treble clef. The staves are labeled G, H, I, J, K, L, and M. The music is composed of a series of chords and melodic lines. The key signature changes throughout the piece, with staves G and H in G major, I and J in B-flat major, K and L in D major, and M in G major. The notation includes various musical symbols such as notes, rests, and bar lines. The staves are arranged in a vertical column, with each staff containing a single line of music. The overall layout is clean and professional, typical of a music manuscript.

II. Ten Exercises on Breath Control

375

Each of the following ten exercises is to be played in one breath. Repeat an exercise over and over again, always marking your breath limit upon the score, until you can play each exercise in *one breath*. All exercises should be played *piano*.

The image displays ten musical exercises, numbered 1 through 5, arranged in two columns. Each exercise is written on two staves of music. Exercises 1 through 4 are in 2/4 time, while exercises 5 and 6 are in 3/4 time. The exercises consist of continuous melodic lines with various rhythmic patterns, including eighth and sixteenth notes, and rests. Exercise 1 is a single staff, while exercises 2 through 6 are each a pair of staves. The exercises are designed to be played in one breath, with a breath mark indicated at the end of each exercise. The notation includes treble clefs, key signatures of one sharp (F#), and various musical symbols such as beams, slurs, and accidentals.

6

7

8

9

10

III Fourteen Exercises on Slurring

377

Practice each exercise until you can play it *pianissimo*.

1 

 D.C.

2 

 D.C.

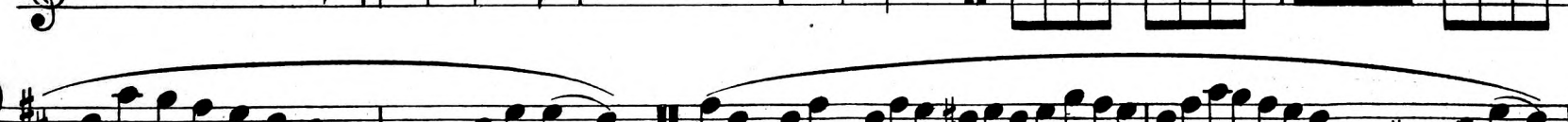
3 

 D.C.

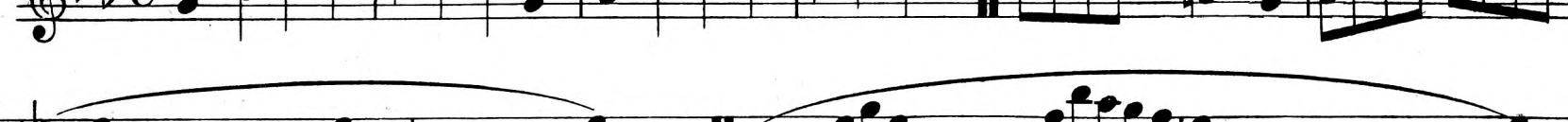
4 

 D.C.

5 

 D.C.

6 

 D.C.

7 

 D.C.

This page contains musical notation for guitar, specifically for the right hand. It consists of 14 numbered staves, each representing a different exercise or piece. The notation includes treble clefs, time signatures (C, G, F), and various musical notations such as notes, rests, and dynamic markings (D.C.).

- Staff 8:** Treble clef, C time signature. The piece is in C major. It features a sequence of eighth notes and quarter notes, with a repeat sign and a double bar line. The piece ends with a double bar line and the marking *D.C.*
- Staff 9:** Treble clef, C time signature. The piece is in C major. It features a sequence of eighth notes and quarter notes, with a repeat sign and a double bar line. The piece ends with a double bar line and the marking *D.C.*
- Staff 10:** Treble clef, C time signature. The piece is in C major. It features a sequence of eighth notes and quarter notes, with a repeat sign and a double bar line. The piece ends with a double bar line and the marking *D.C.*
- Staff 11:** Treble clef, G time signature. The piece is in G major. It features a sequence of eighth notes and quarter notes, with a repeat sign and a double bar line. The piece ends with a double bar line and the marking *D.C.*
- Staff 12:** Treble clef, F time signature. The piece is in F major. It features a sequence of eighth notes and quarter notes, with a repeat sign and a double bar line. The piece ends with a double bar line and the marking *D.C.*
- Staff 13:** Treble clef, G time signature. The piece is in G major. It features a sequence of eighth notes and quarter notes, with a repeat sign and a double bar line. The piece ends with a double bar line and the marking *D.C.*
- Staff 14:** Treble clef, G time signature. The piece is in G major. It features a sequence of eighth notes and quarter notes, with a repeat sign and a double bar line. The piece ends with a double bar line and the marking *D.C.*

IV. Extreme High Tones

Six Exercises for Study and Practice

These exercises should not be attempted until the embouchure is properly formed and developed, as otherwise they may do more harm than good. If these high tones are impossible, the student may be sure that his embouchure is faulty, and he should seek the services of a competent teacher and have his embouchure set right.

Allegro without valves

1

Allegro moderato without valves

2

Maestoso

Without valves

3

3

Without valves

4

4

Without valves

This musical score is for a brass instrument without valves, likely a euphonium or tuba, in 2/4 time. The piece is marked with a '5' at the beginning of the first staff, indicating a fifth finger starting position. The key signature has one flat (B-flat). The score consists of 12 staves of music. The first six staves feature a melodic line with various articulations, including slurs, accents, and staccato marks. The last six staves are characterized by a continuous triplet pattern, with the number '3' written above the notes. The music concludes with a double bar line and repeat dots at the end of the final staff.

Without valves

Allegro

6

1.

2.

1.

2.

1.

2.

A page of difficult passages for Cornet, played by the renowned Jules Levy, the World's Greatest Cornet Soloist.

1 

2 
All notes marked + have 6 added lines.

3 
8va bassi..... 8va bassi all Gs

4 
8va bassi.....

5 

6 

7 

8 

9 

10 

11 

12 

13 

Cadenza to Levy's celebrated Cornet Solo "The Whirlwind Polka"

14 
Cadenza

15 

16 

17 

18 

19 

Daily Drill

The ambitious musician will in time be able to play the entire drill from memory.

Largo. Sustain each note as long as possible with *cresc.* and *dim.*

1

pp *pp* etc.

Repeat backwards

2

Andante. Softly as possible.

ppp

f slow dim.

ppp

3

Allegro $\text{♩} = 112-132$ Staccato tongue — short and crisp.

p

mf

Set of scales used as fingering exercises.

4

Andante ♩ = 72 Legato soft tongue.

5

For building up the High Tones. Practice softly.

6

rit.

Allegro. Velocity Exercise.

7

pp

Trill Exercise

8