Double Tonguing

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 ♩= 126

tu ku tu ku tu tu ku tu ku tu

2 ♪= 184

tu tu ku tu ku

3 ♪= 184

tu tu ku tu ku tu

4 ♩= 144

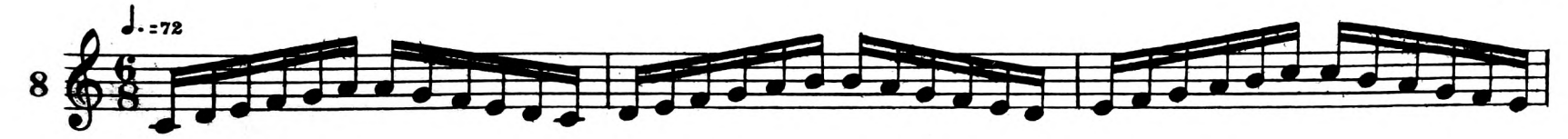
tu ku tu ku

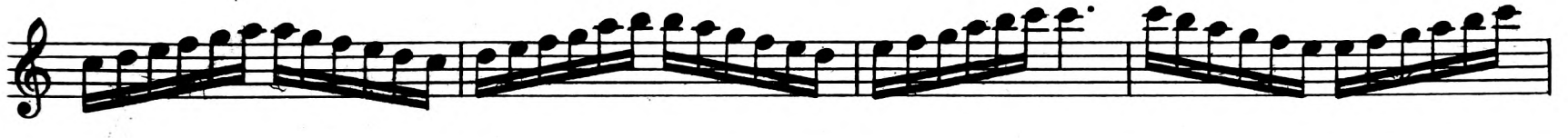
5 ♩= 116

6 ♩= 116

7 ♩= 116

8





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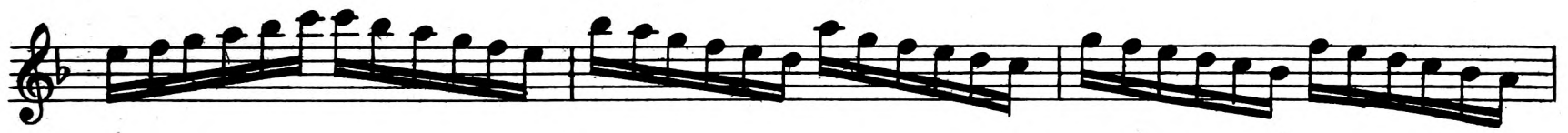


10

11 ♩=116

12 ♩=116

ku tu ku tu ku tu ku

13 ♩=116

kutukutukutuku

14 ♩=116

15 ♩=116

16

17 ♩=126

tu-u tu ku

18 ♩=126

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

19

f

p

f

Solo

Echoes from the Pit

20 *Cad.*

f *ff*

♩=108

p *cresc.* *f*

𝄋 POLKA

mf *ff* *p*

1. 2.

Tutti

f

D.S. Polka

𝄋 TRIO

mf

Tutti

ff

D.S. Trio

Polka
♩=116

21

mf

f

p

D.C.

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 ♩=42

tu tu ku tu tu ku tu tu ku tu

2 ♩=42

tu tu ku tu tu ku tu tu ku tu

3 𝅗𝅥=42

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

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 eveness and equality, with metronome ♩ =100. Begin all exercises slowly, and gradually increase tempo to ♩ = 80

4 ♩ = 80

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

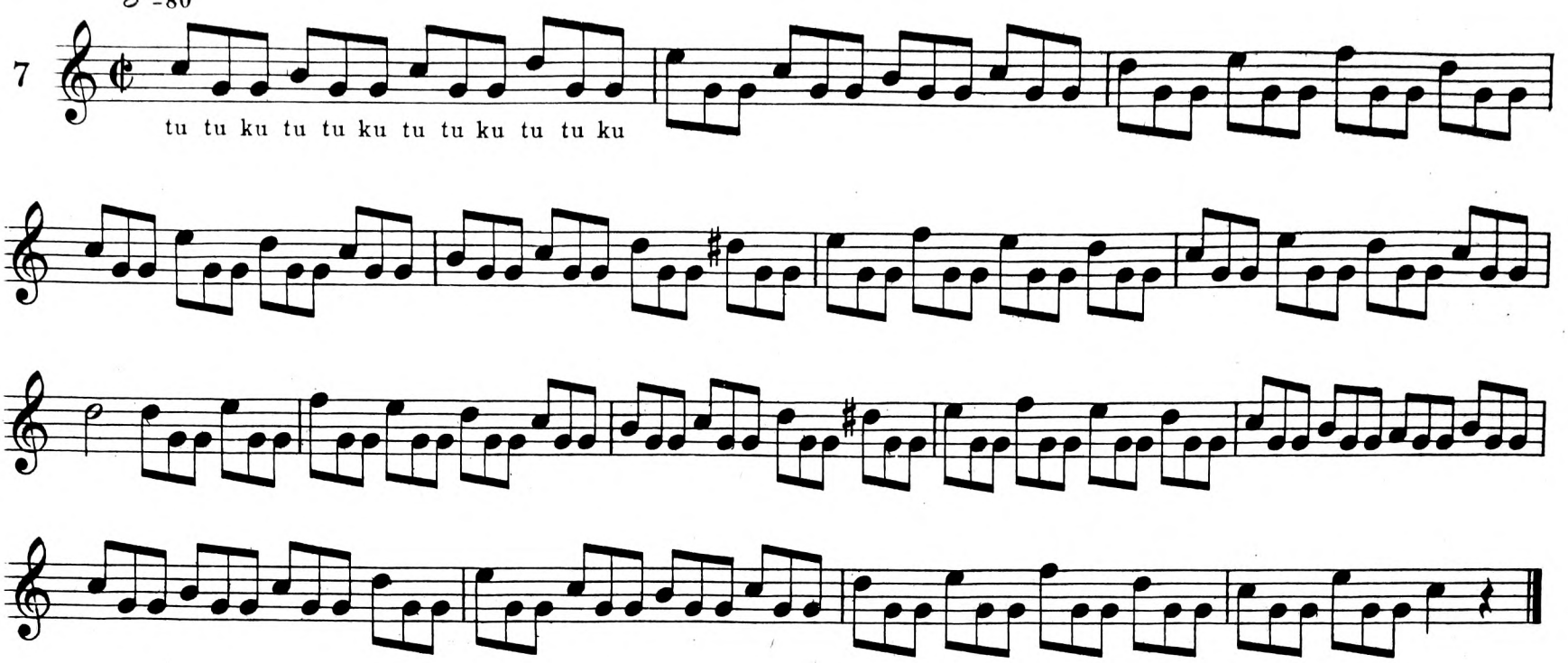
5 ♩ = 80

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

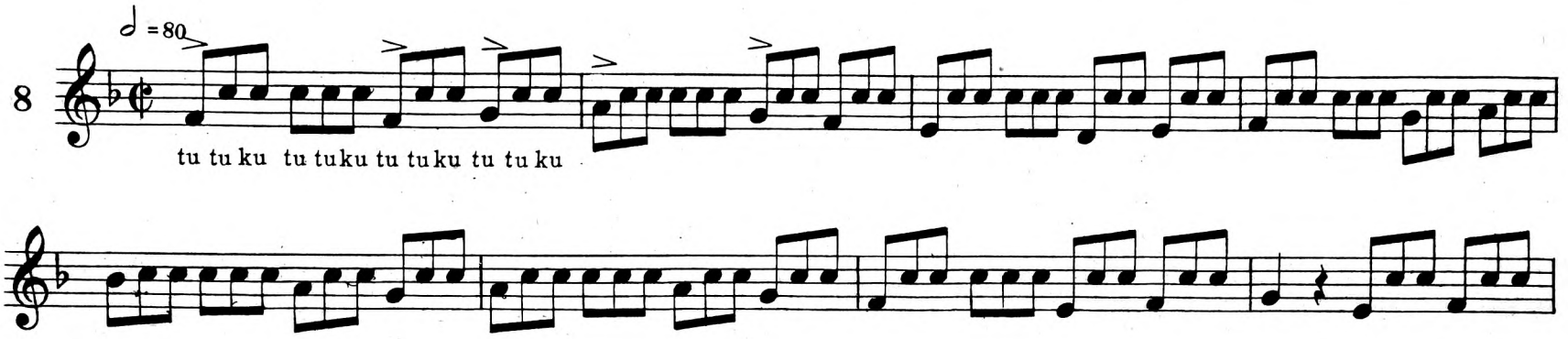
6 ♩ = 80

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

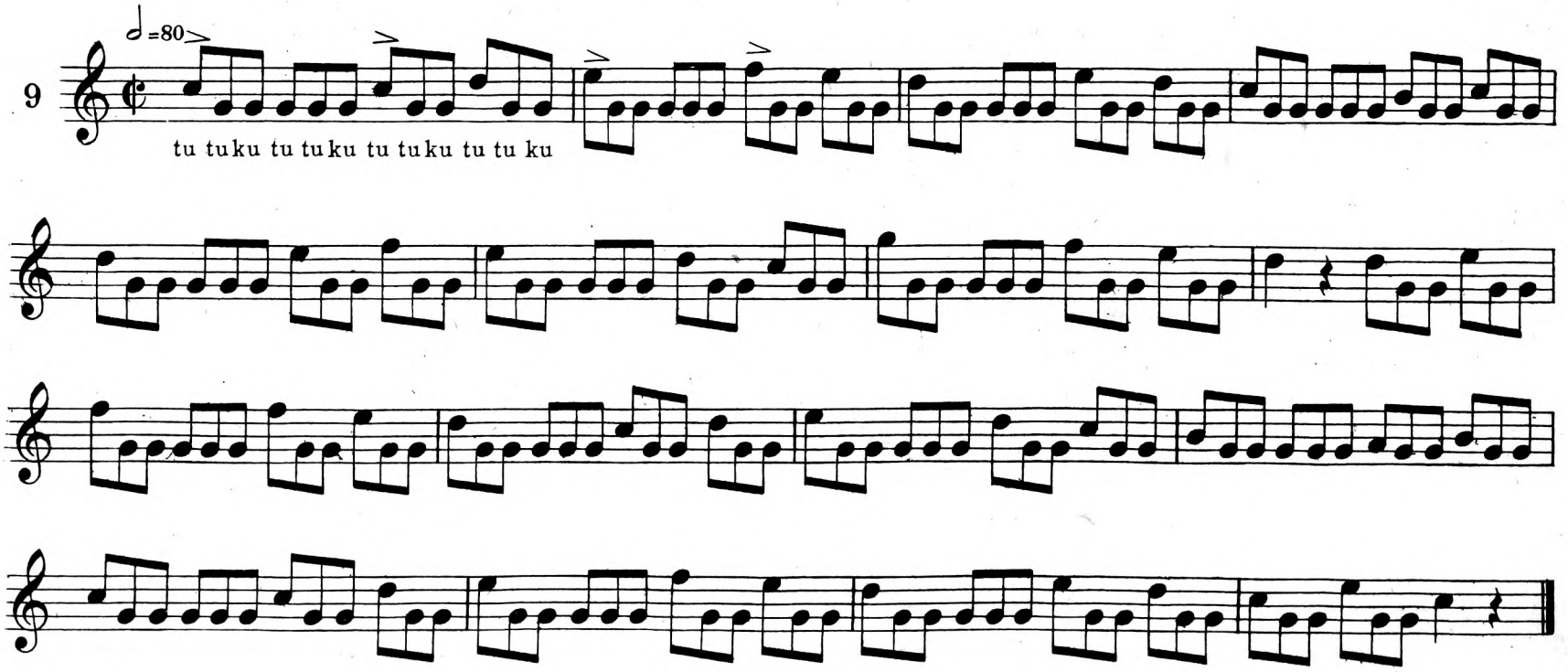
7


♩=80
tu tu ku tu tu ku tu tu ku tu tu ku

8


♩=80
tu tu ku tu tu ku tu tu ku tu tu ku

9


♩=80
tu tu ku tu tu ku tu tu ku tu tu ku

Get the theme well in mind before taking up the triple-tongue variations.

THEME

10 ♩=60

11 ♩.=60

tu tu ku tu tu ku tu

12 ♩.=60

tu tu ku tu tu ku tu

Observe the broad attack on the second note of each group.

13 ♩=80

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

14 ♩ = 80

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

15 ♩ = 88

tu tu ku tu tu ku tu tu ku

16 𝅗𝅥 = 88

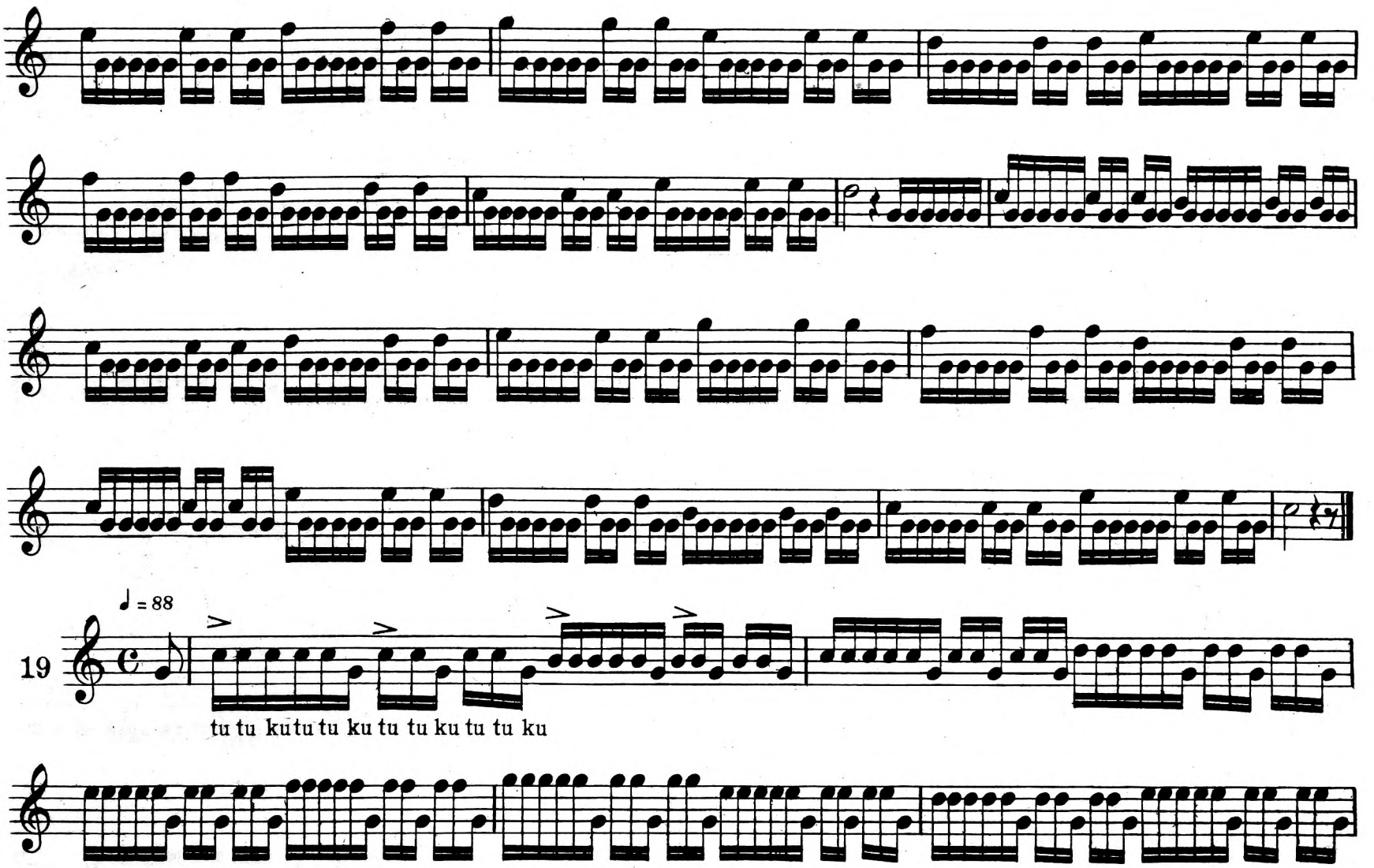
tu tu ku tu tu ku

17 ♩ = 88

tu tu ku tu tu ku tu

18 ♩ = 88

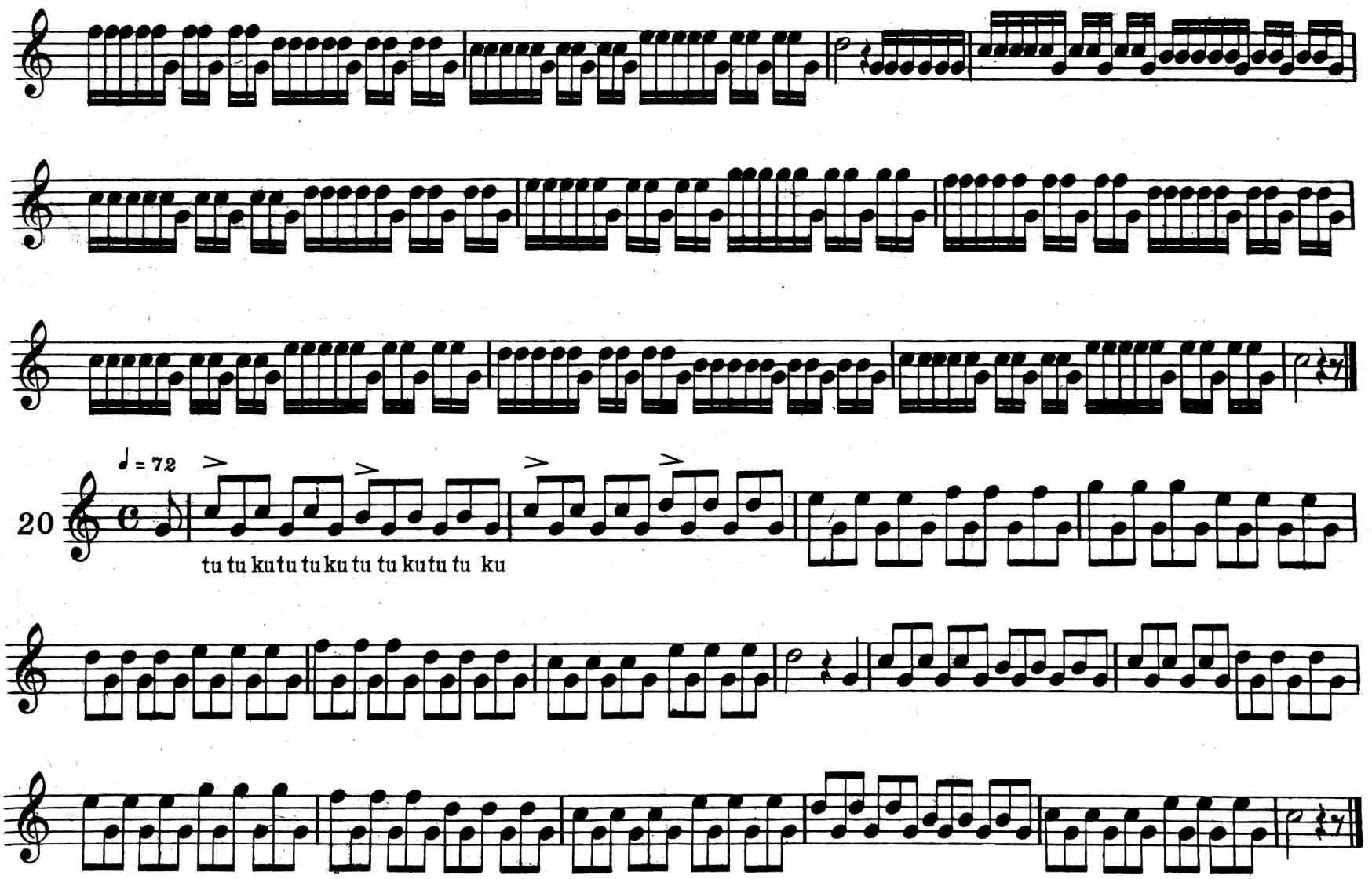
tu tu ku tu tu ku tu tu ku tu tu ku tu



19

♩ = 88

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



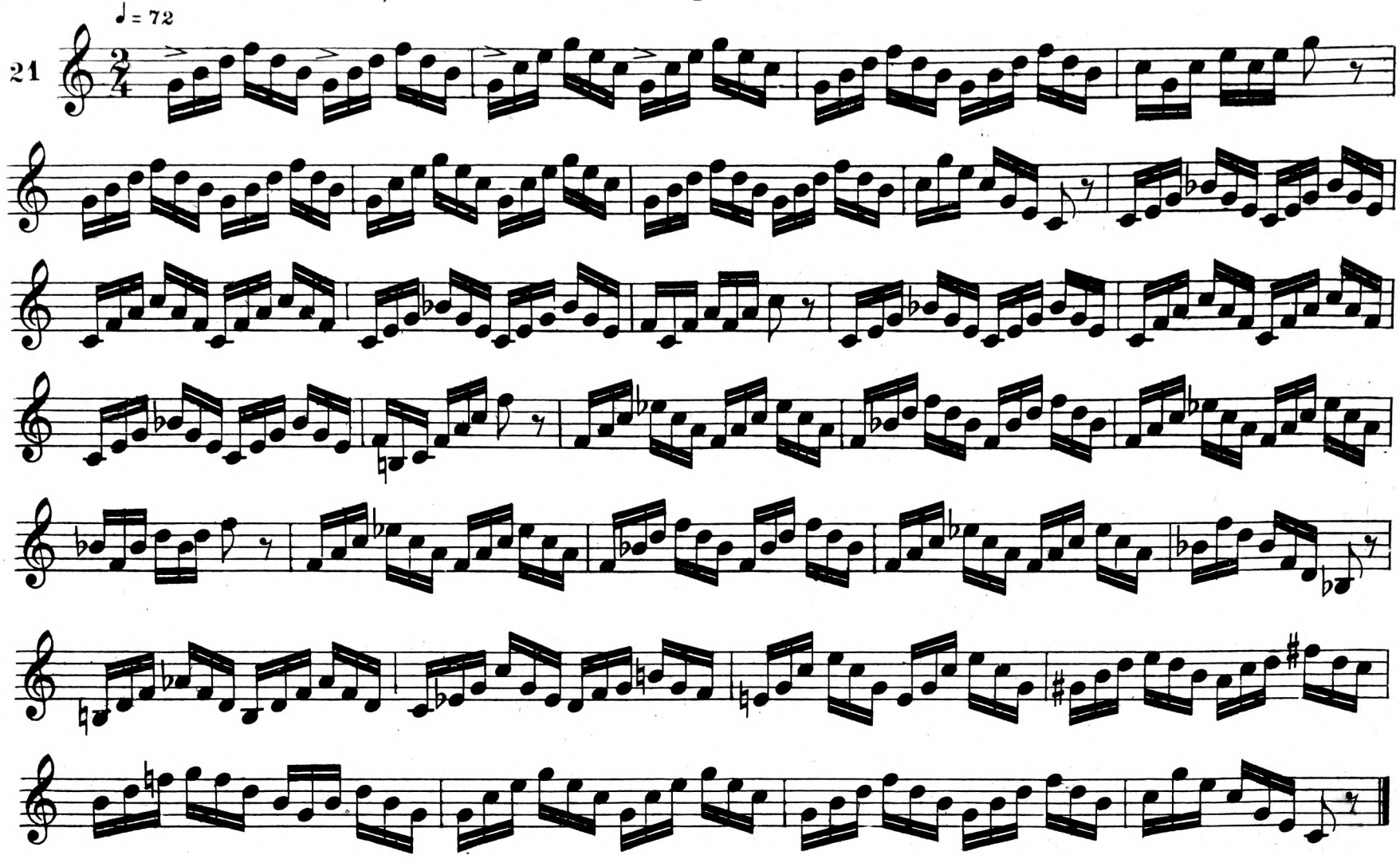
20

♩ = 72

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

The accent as marked, must be observed with special care.

21



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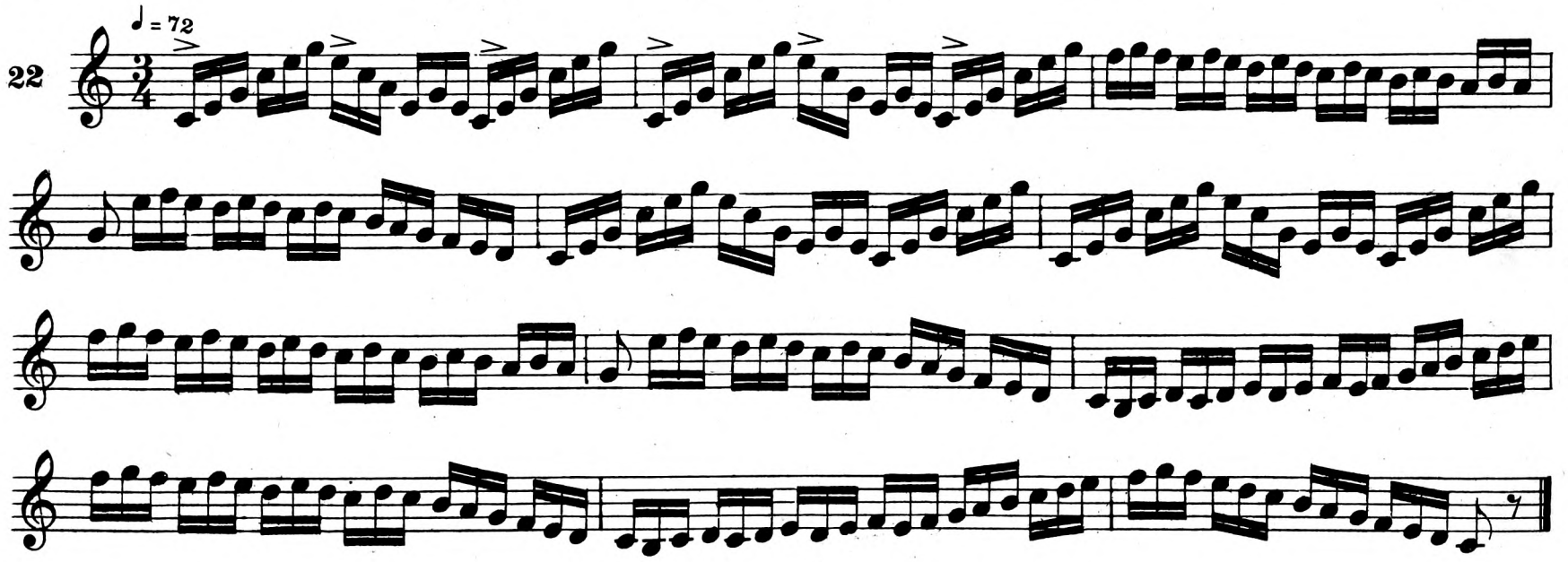

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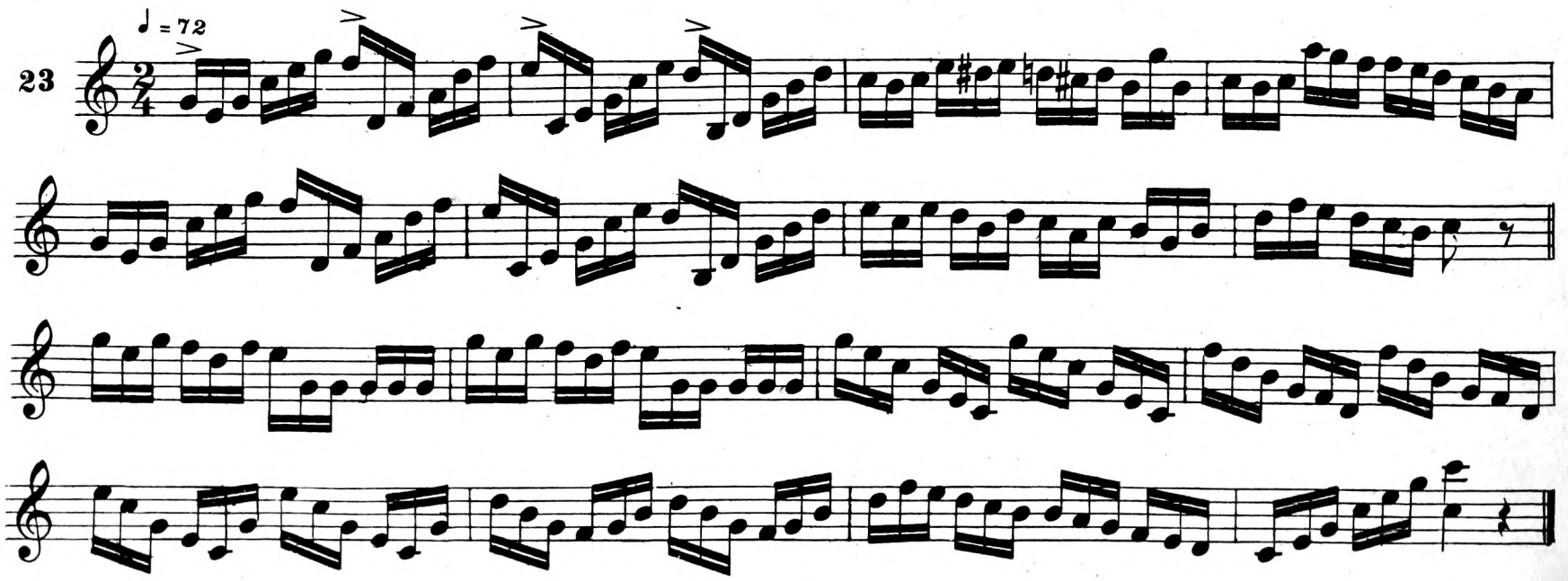


24 ♩ = 72

25 ♩ = 72

26

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

27 ♩= 112

28 ♩= 112

29 ♩.= 168

30 ♪= 208

31 ♩ = 112

32 ♩ = 76

33 ♩ = 72

Study

Allegro ♩= 112

34

mf

3 3 3 3

3

11

35 Moderato ♩= 76

f

rall.

a tempo

mf

Adagio

p *cresc.*

Vivace

f Double tongue

rall. *mosso*

a tempo

ff

Solo
Remembrance of Chateau-Thierry – Polka

36

Maestoso ♩= 96

f

tr

pp

Intro. ♩= 116

f

ff

𝄋 Polka ♩= 112

mf

1. 2.

Tutti

mf *cresc.* *f*

mf *cresc.* *f*

1. 2.

ff

D. S. Polka sans repeat

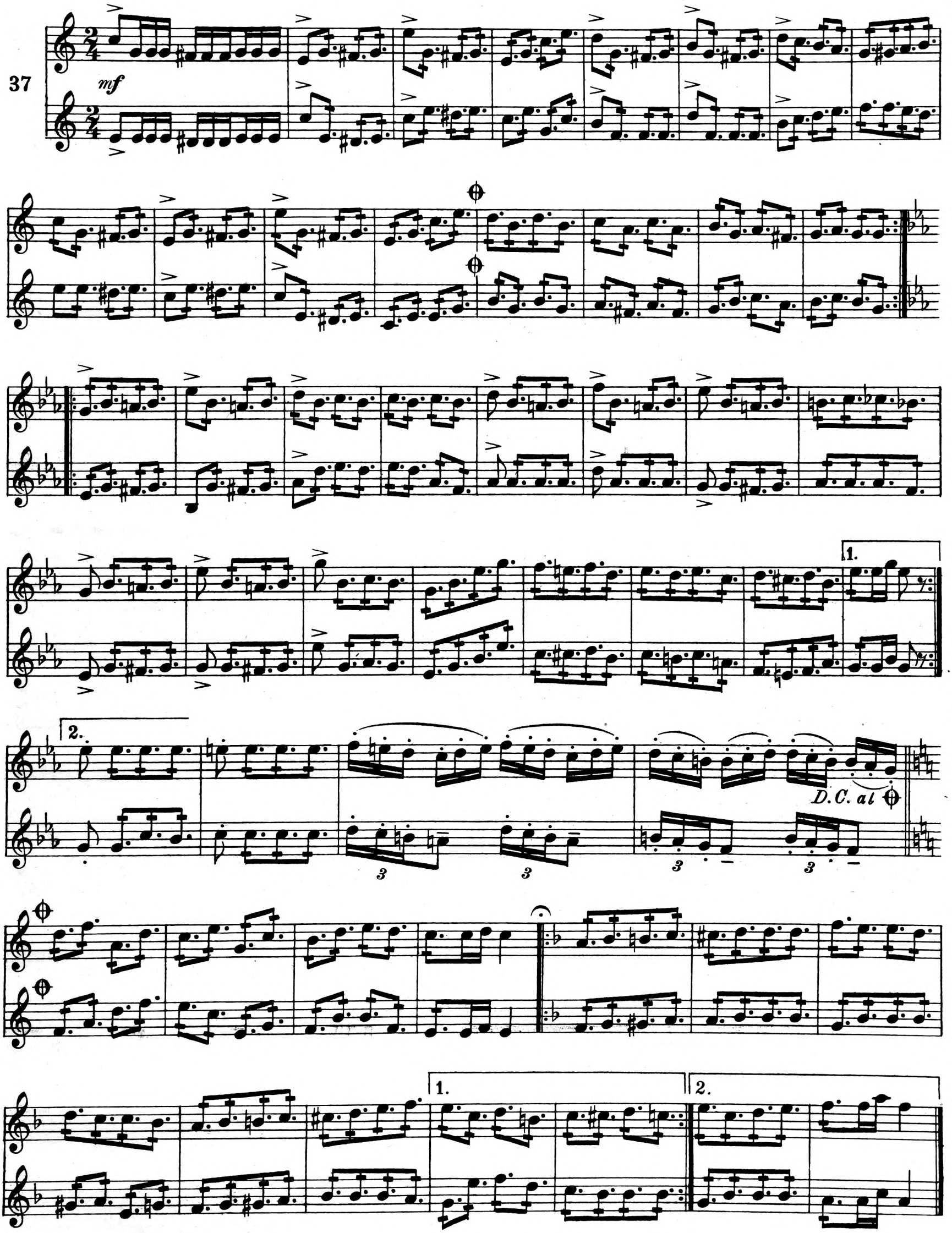
TRIO.

mf

ff

1. 2.

D.C. Intro.

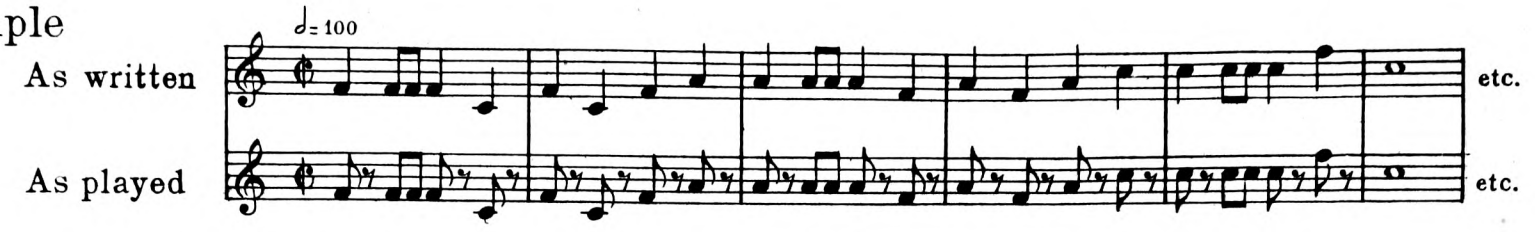

37
mf
1.
2.
D.C. al
1.
2.

LESSON XXXIII

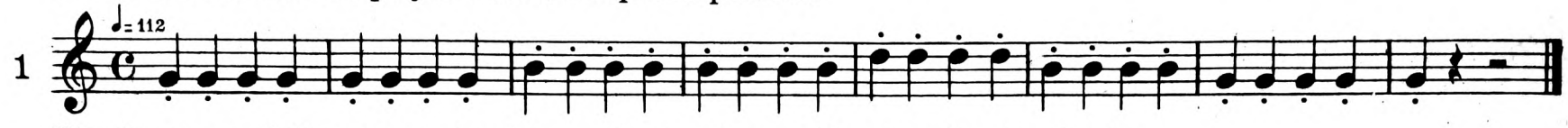
Trumpet Playing

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.

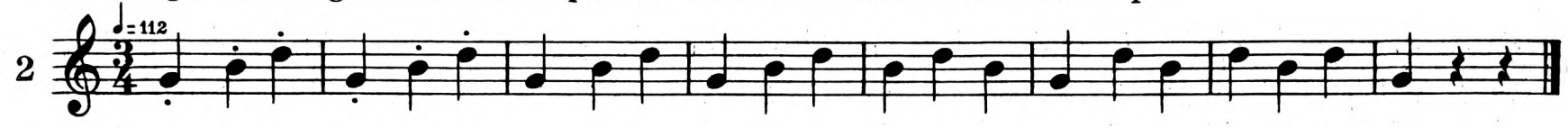
Example

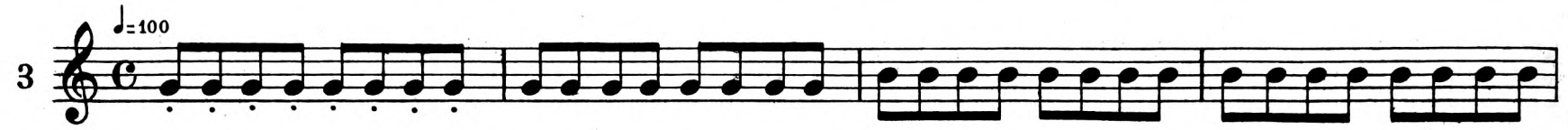


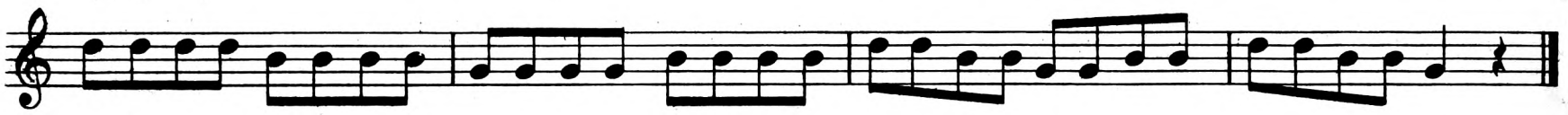
Every note should be played short, crisp and precise.

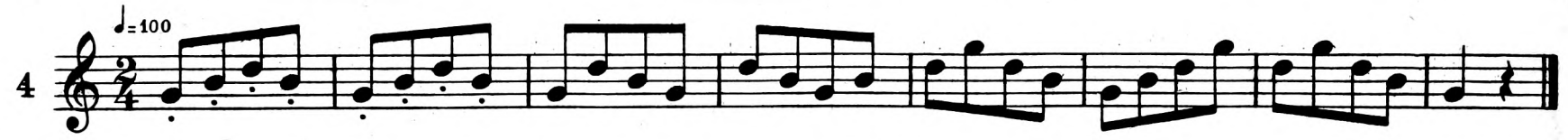


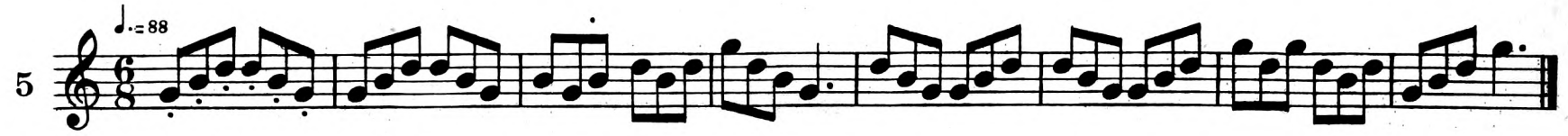
The tongue and fingers must act in perfect unison: all notes short and crisp



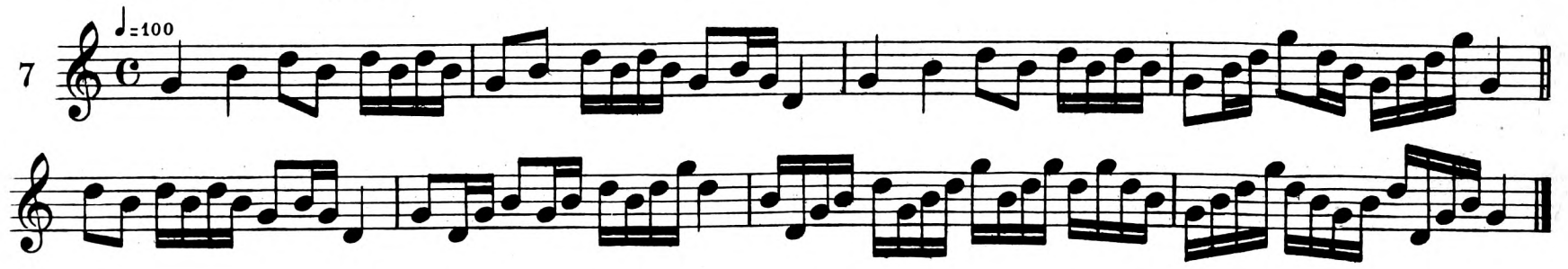


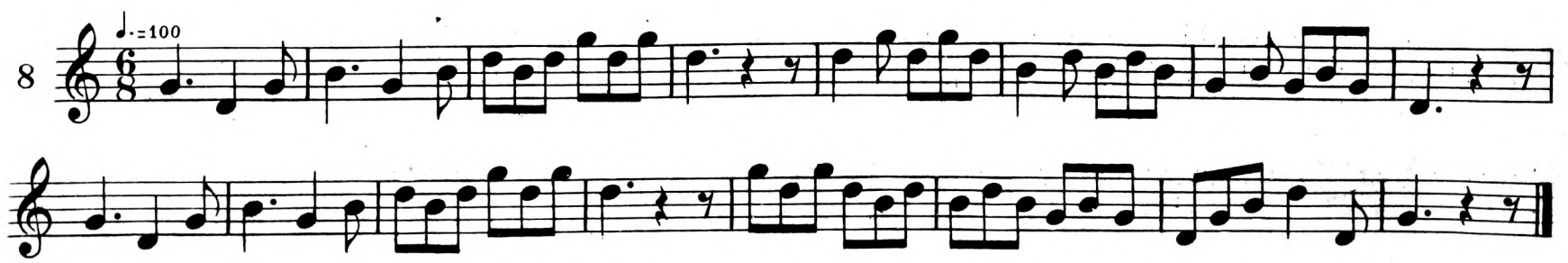






Tongue and fingers *together.*





9 ♩=104

D.C.

10 ♩=104

3

11 ♩=104

1. 2.

D.C.

D.C.

12 ♩=104

13 ♩=104

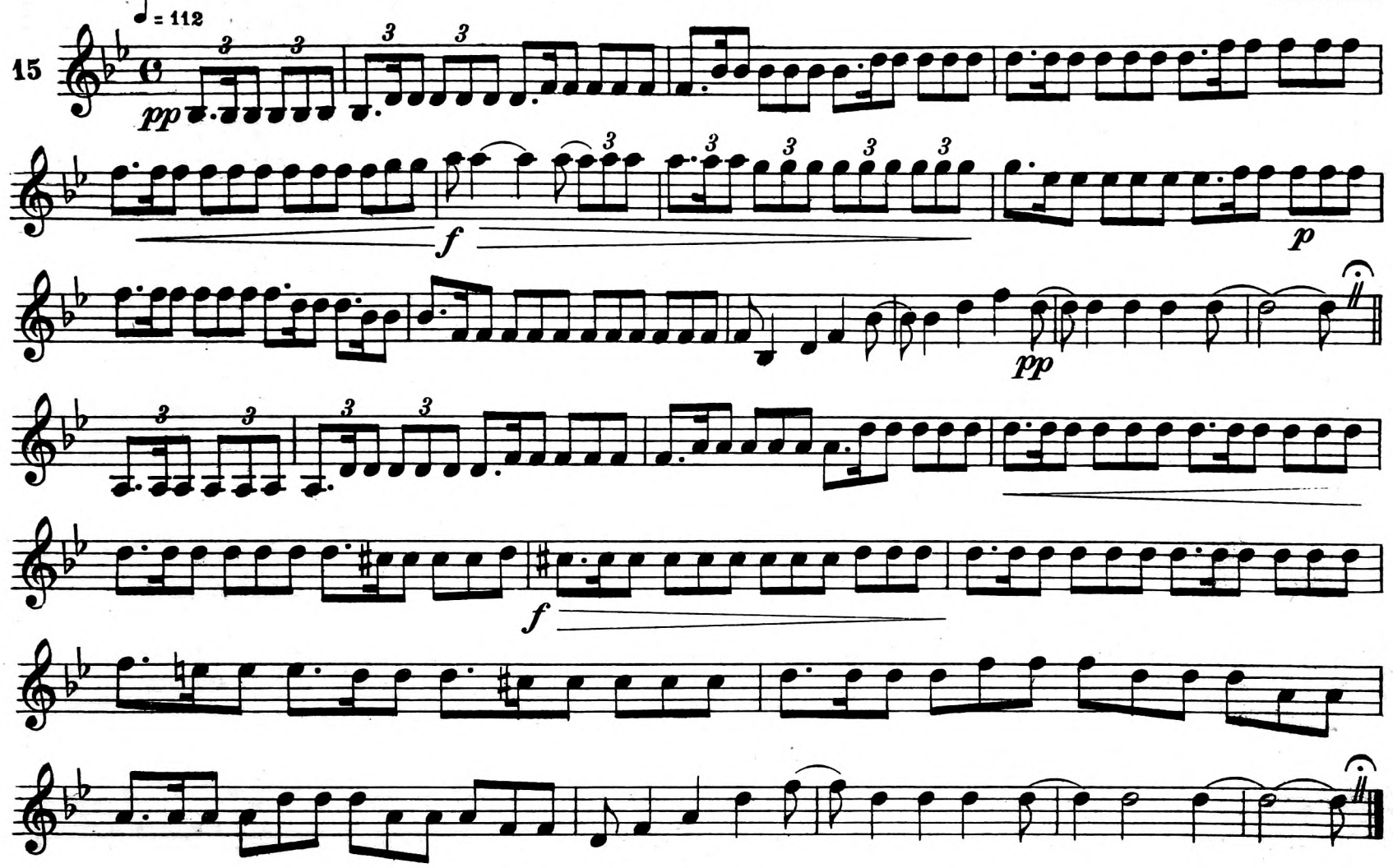
14 ♩.=112

Selected Trumpet Passages from Standard Overtures

Parsifal

WAGNER

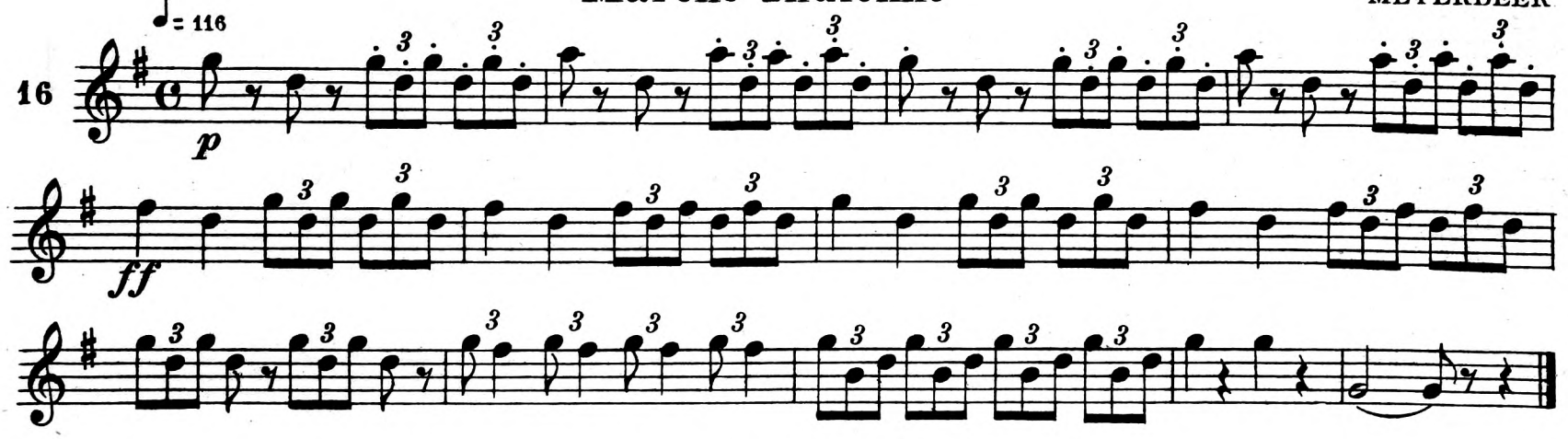
15



Marche Indienne

MEYERBEER

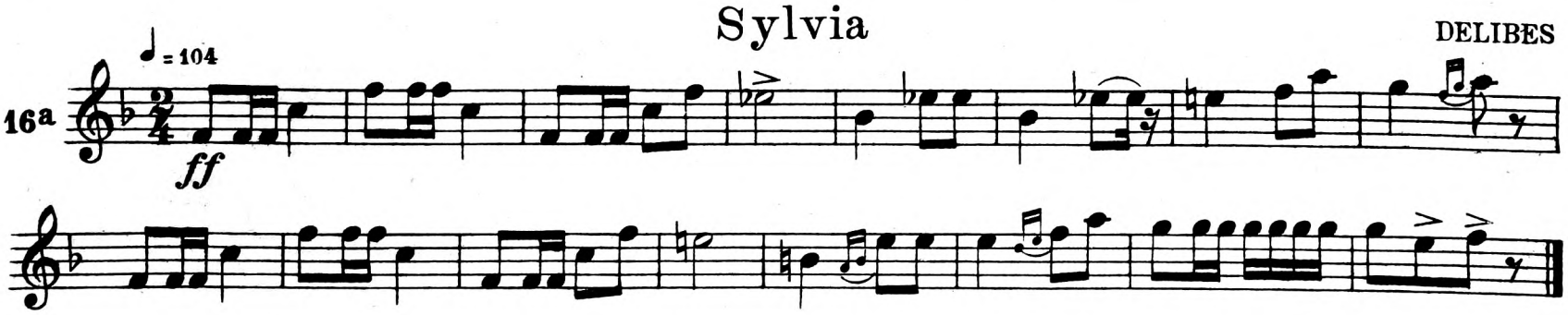
16



Sylvia

DELIBES

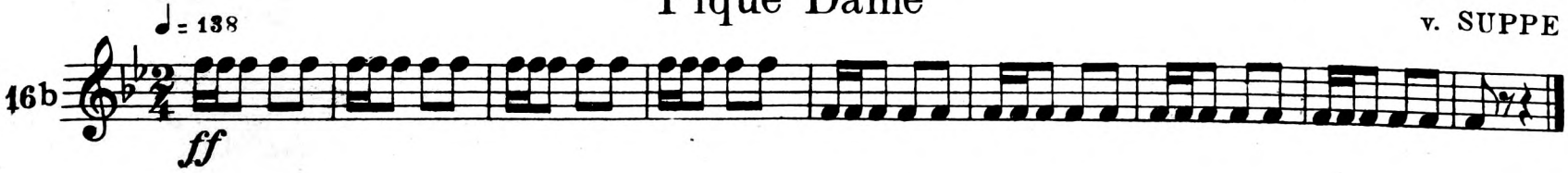
16a



Pique Dame

v. SUPPE

16b



North Star
Overture

MEYERBEER

17 ♩=116 *ff*

Carmen Fantasia

BIZET

18 ♩=120 *f* *ff*

fff

Fest Overture

LASSEN

Maestoso
♩= 80

19 *ff*

Fingal's Cave Overture

MENDELSSOHN

20 ♩=96 *ff*

Walkure Fantasia

WAGNER

21 ♩=96 *ff* *fff* *p* *ff* *p*

Siegfried Fantasia

WAGNER

22 ♩=108 *ff* ♩=116 *ff* *fff* *fff*

Sakuntala Overture

GOLDMARK

23 Allegro ♩=116 *ff*

Scotch Selection

GODFREY

24 ♩=92 *ff*

Faust Selection

GOUNOD

25 Tempo di Valse ♩. =84 *ff*

Triomphale

RUBINSTEIN

26 ♩=120 *ff*

Aida
Selection

VERDI

27 ♩=126 *f*

"Fidelio" Selection

BEETHOVEN

28 ♩=96 *mf* *ff* ♩=132 *ff* *string.* *rit.*

The Courts of Granada (Suite)

R. CHAPI

29 ♩=72 *f*

"Herodias" Selection

MASSENET

30 ♩=116 *ff*

Raymond Overture

THOMAS

31 ♩=116

ff

Tannhauser (March)

WAGNER

32 ♩=100

La Reine de Saba

March

GOUNOD

33 ♩=88

ff

ff

The Grand Duchess

Selection

OFFENBACH

34 ♩=120

f

p

The Death of Custer

JOHNSON

35

The Bohemian Girl

BALFE

36

Wedding March
from
Ratcharmer of Hamelin.

NESSLER

Andante

37

Scenes Pittoresques

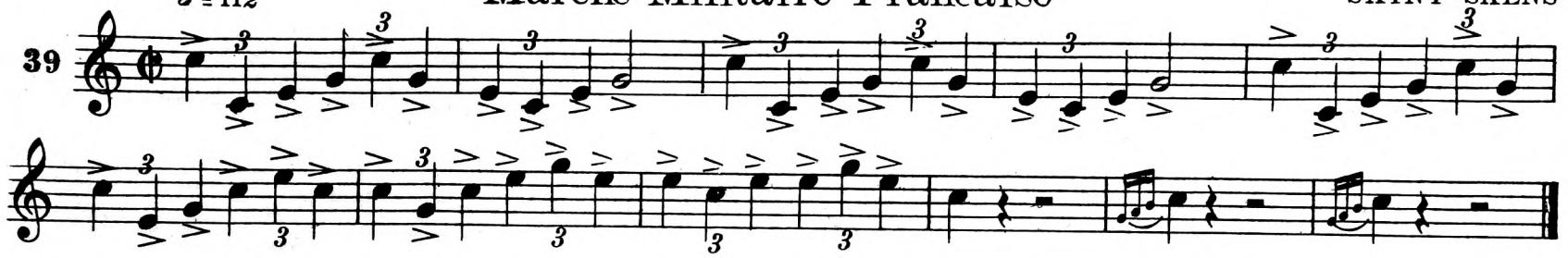
MASSENET

38

Marche Militaire Francaise

SAINT-SAËNS

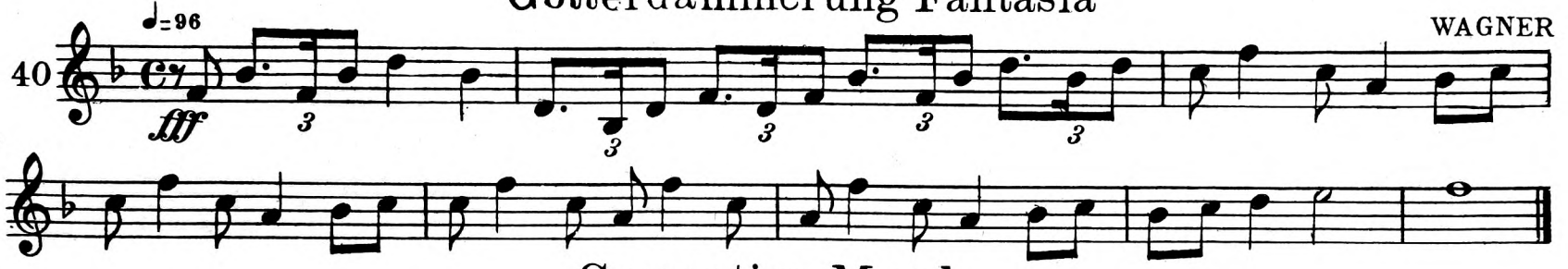
39



Götterdämmerung Fantasia

WAGNER

40

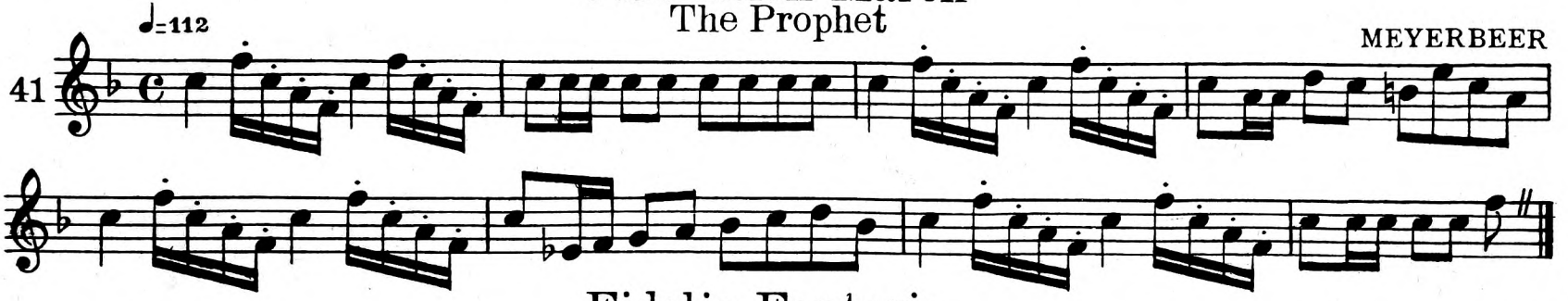


Coronation March

The Prophet

MEYERBEER

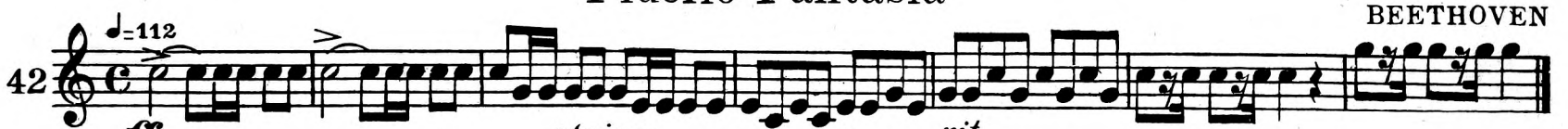
41



Fidelio Fantasia

BEETHOVEN

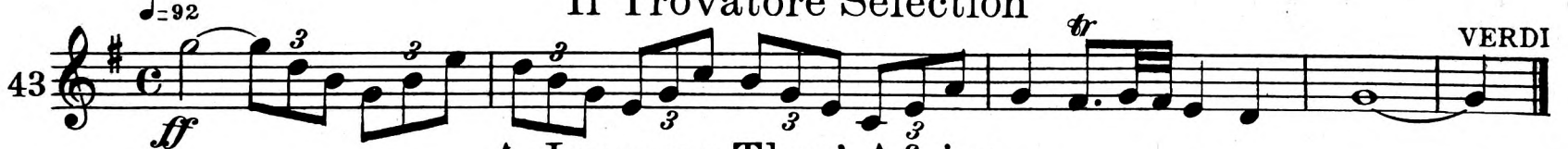
42



Il Trovatore Selection

VERDI

43

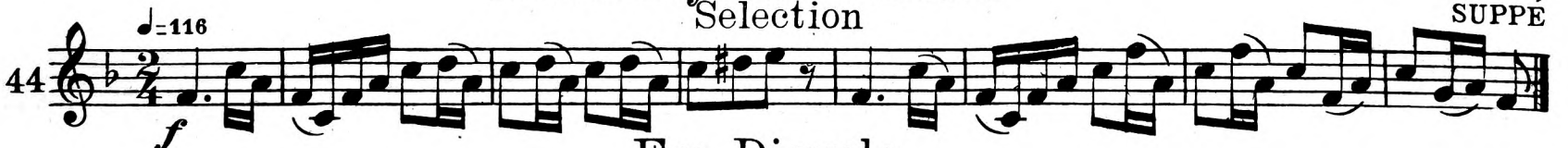


A Journey Thro' Africa

Selection

SUPPÉ

44

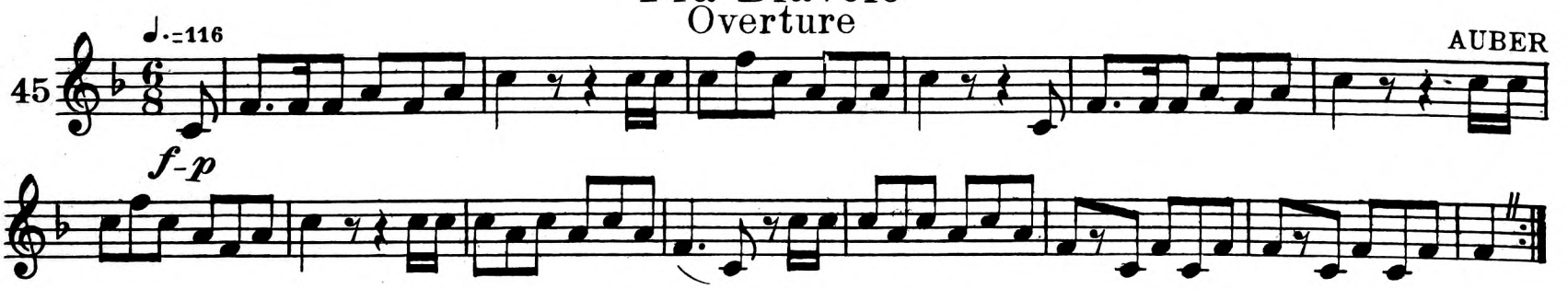


Fra Diavolo

Overture

AUBER

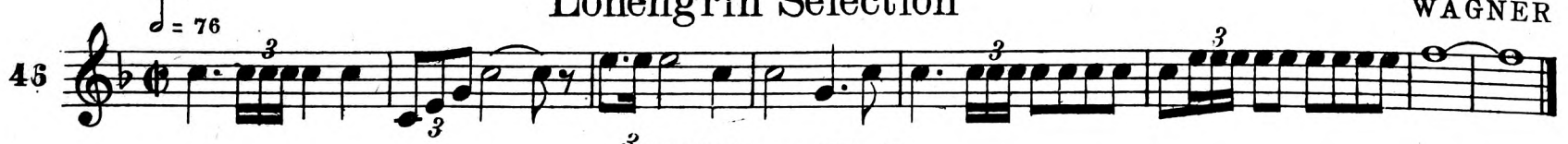
45



Lohengrin Selection

WAGNER

46

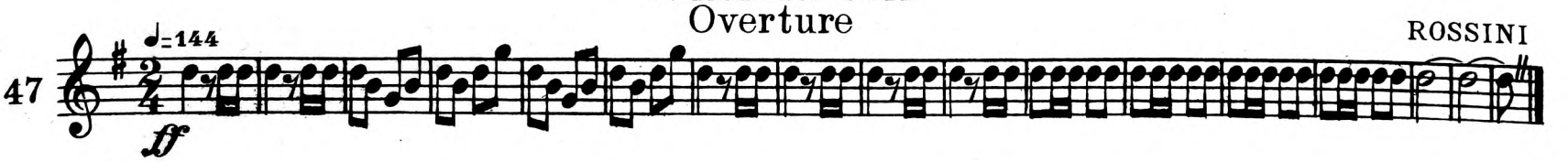


William Tell

Overture

ROSSINI

47



Trumpet Solo
Thoughts of the "Metropolitan"

48

♩=116

f

mf

f

f

mf

1. 2.

f

D.C.

49

♩=112

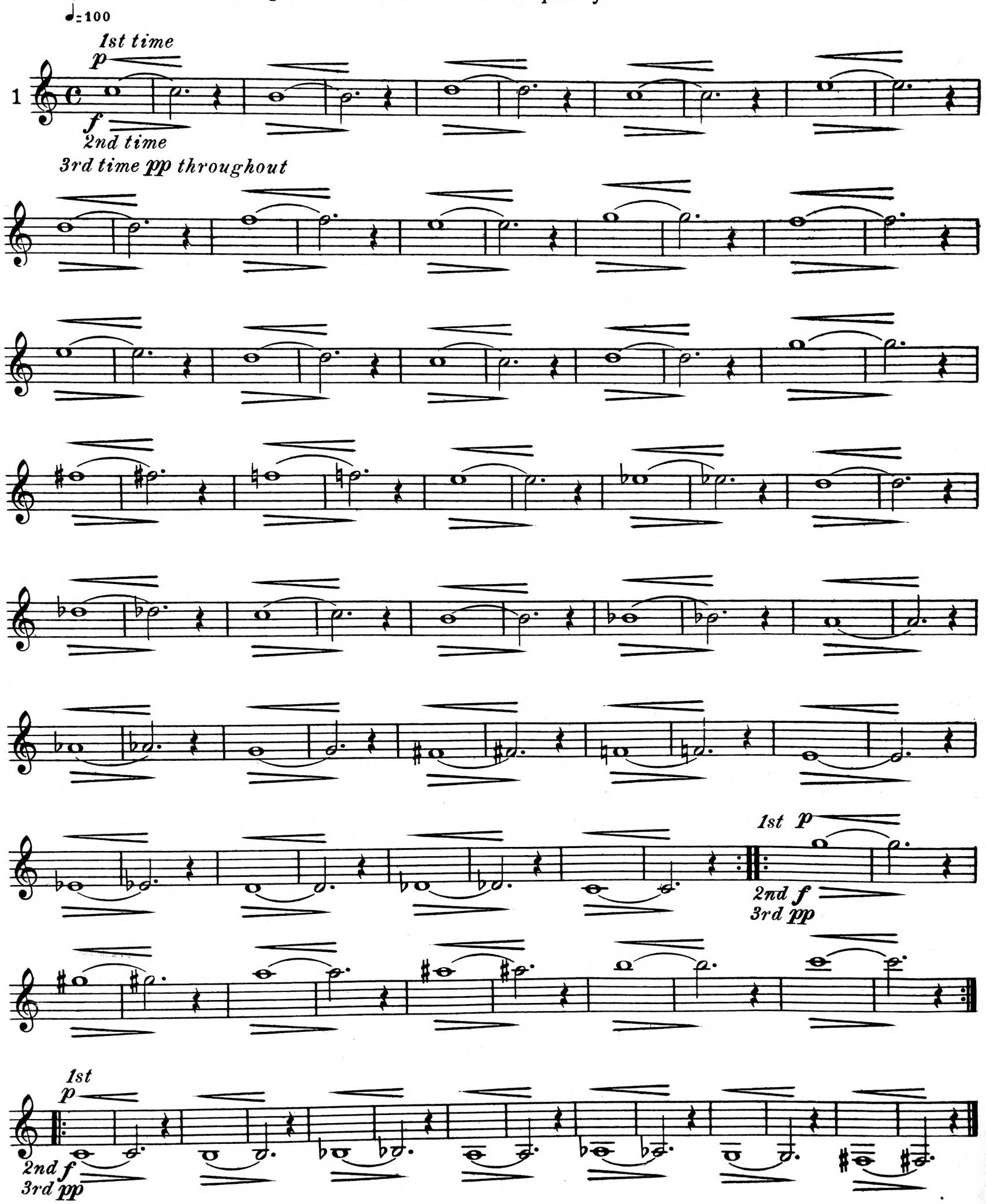
f

D. C.

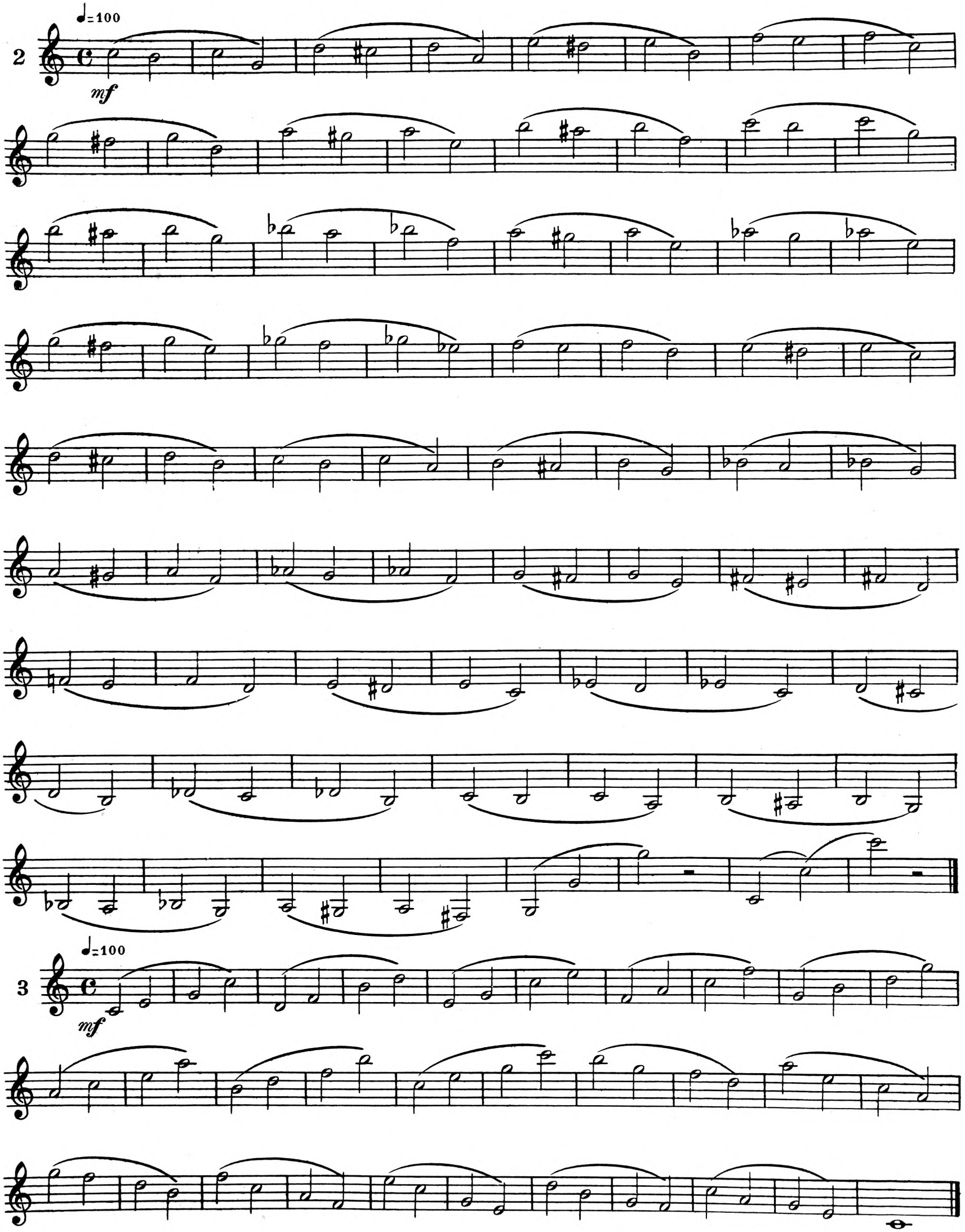
Tone

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.



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



The Lost Chord

SULLIVAN

4 Andante

p *cresc.* *p* *f* *rall.* *p* *cresc.* *dim.* *cresc.* *dim.* *p* *tranquillo* *p* *poco animato* *agitato* *f* *grandioso* *f* *ff* *gran forza* *rit.* *ff*

Alice, Where Art Thou?

ASCHER

5 Andante con espressivo

ff

Santa Lucia

6 Moderato ♪=100

mf *f* *rall.*

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

7 Largo ♩= 66

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

morendo *p* *ppp*

8 Valse lento ♩= 69

p *mf*

D. C.

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

♩=100

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

f

ff

mf

D.C.

Solo
"To an Autumn Leaf"

Andante doloroso ♩= 84

molto legato

13

p *mf* *p* *mf*

p *mf* *mf*

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

a tempo

p *mf* *p* *mf*

mf

rall. *mf* ♩= 100 *con anima*

rall. *molto rall.*

♩= 84 *molto legato*

p *mf*

mf *rall. e dim.*

a tempo

mf *rall. e dim.* *mf*

Largo ♩=60

14

mf

f

p

1. 2.

rall. *D.C.*

1. 2.

D.C.

LESSON XXXV

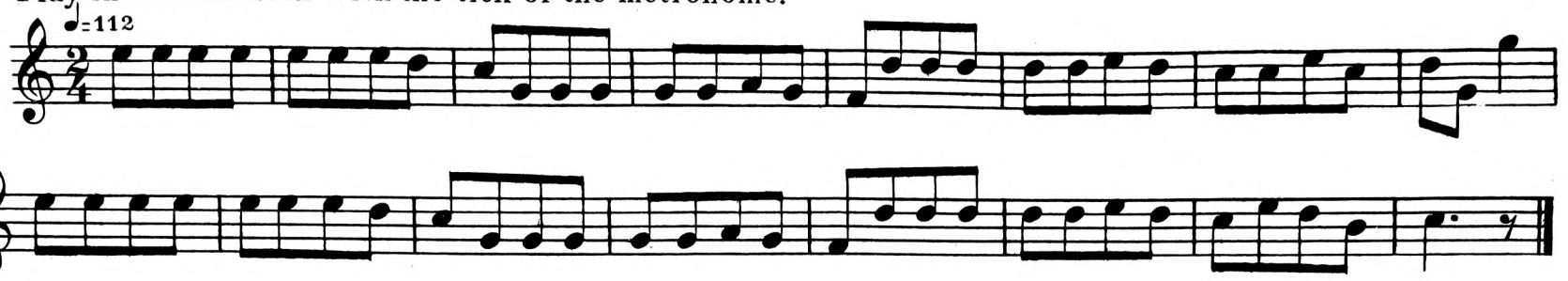
Expression

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

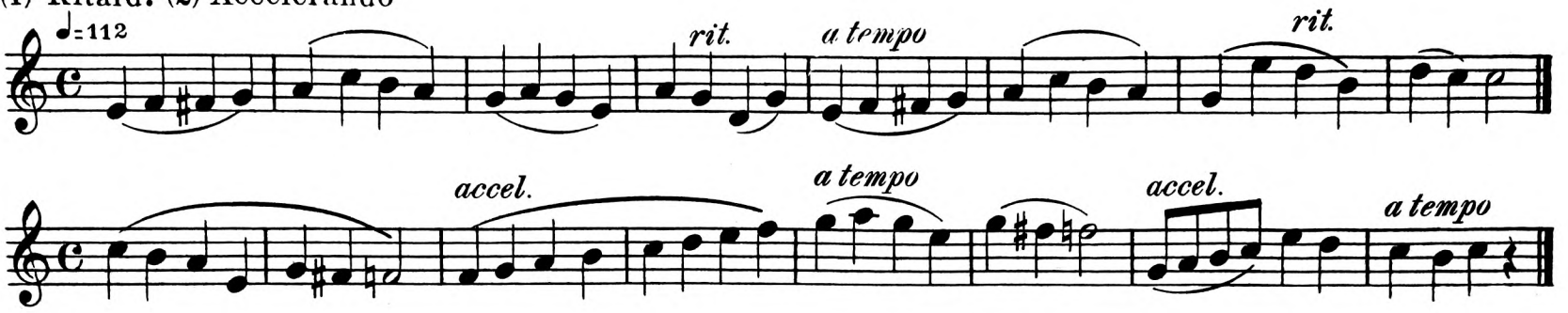
(a) Precision

Play in exact unison with the tick of the metronome.

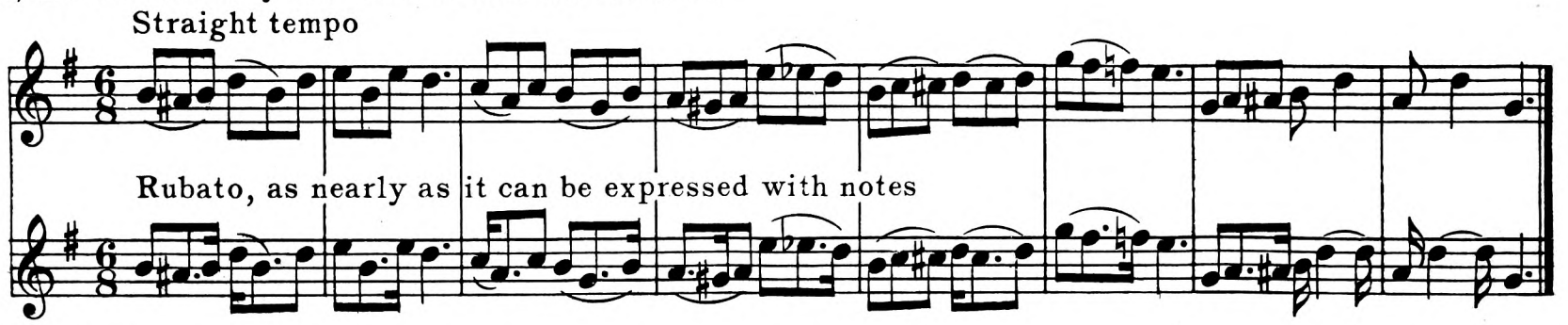


(b) Tempo not exact

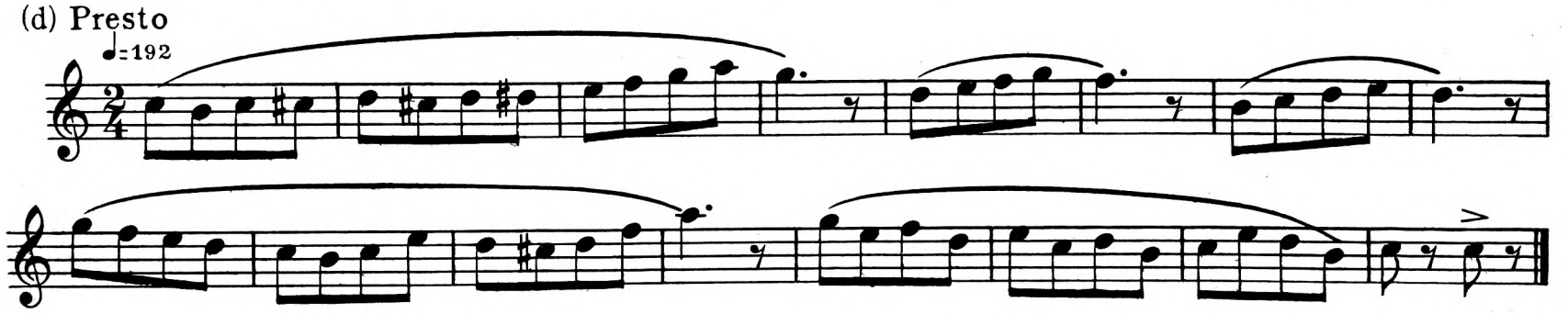
(1) Ritard. (2) Accelerando



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



(d) Presto



2. Attack

(a) Gentle (soft tongue)

(b) Sforzando (rigid tongue)

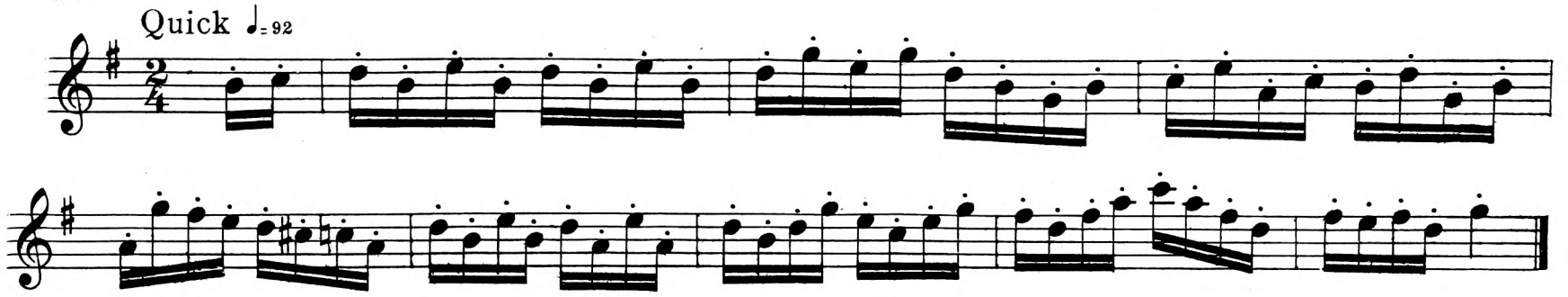
3. Dynamics

(a) Cres. (b) Dim.

4. Tonguing

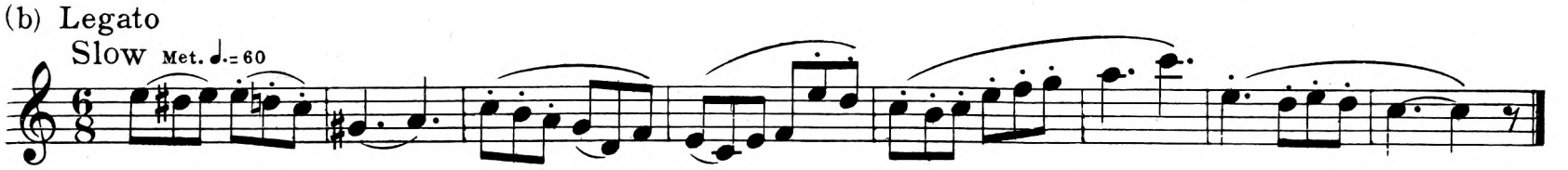
(a) Staccato

Quick ♩= 92



(b) Legato

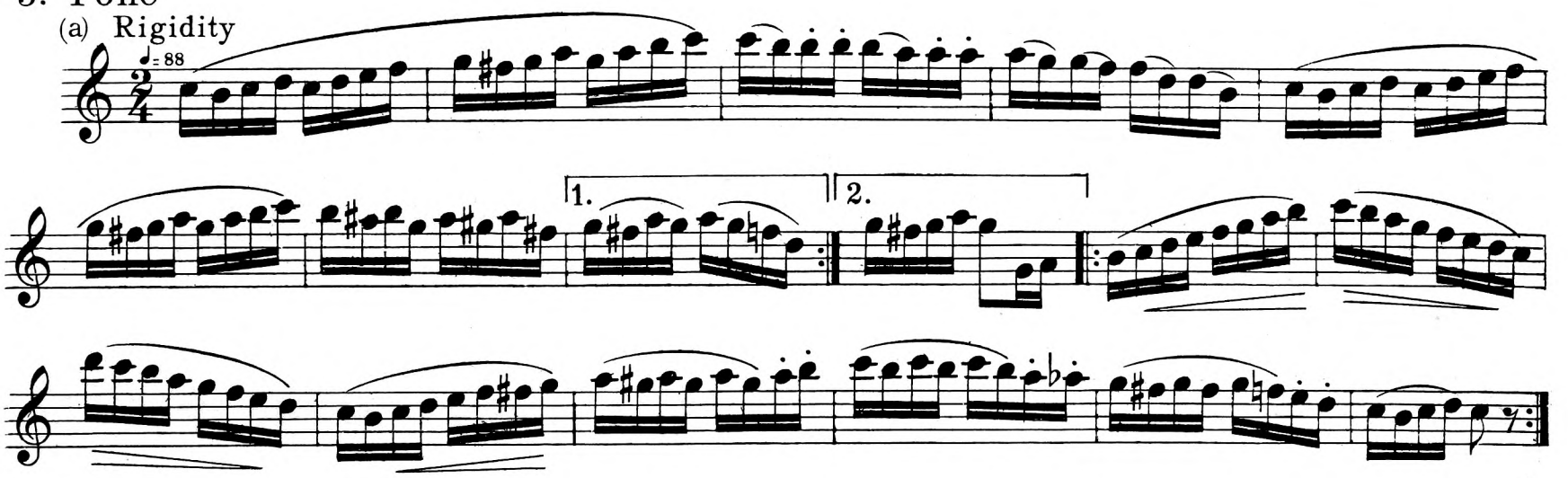
Slow Met. ♩.= 60



5. Tone

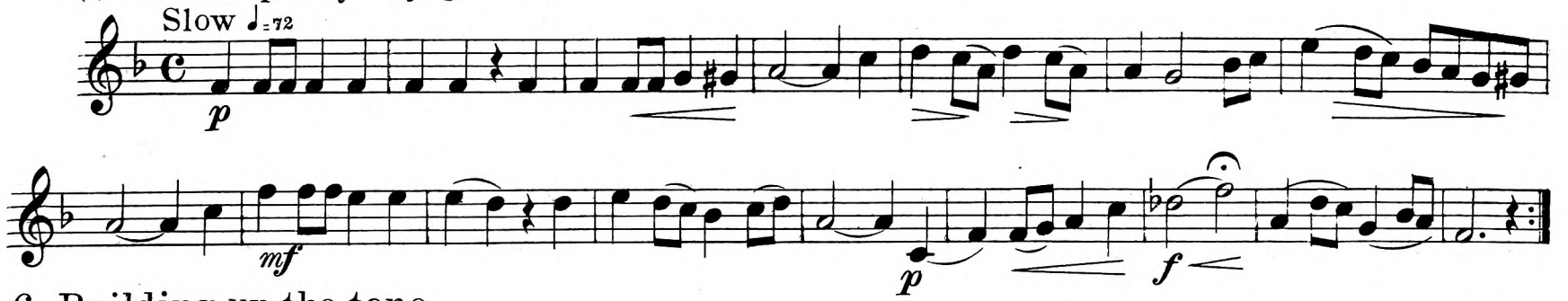
(a) Rigidity

♩= 88



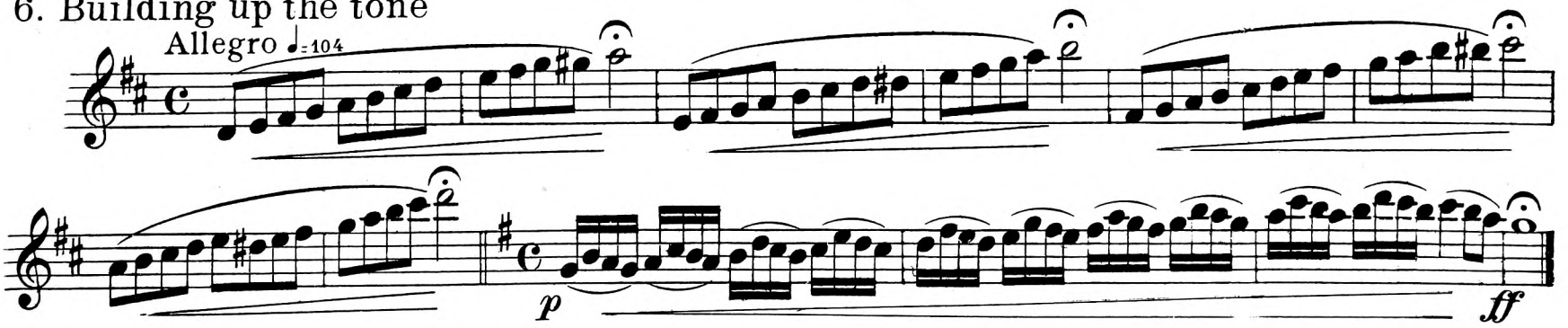
(b) Humane quality *(Sympathetic)*

Slow ♩= 72



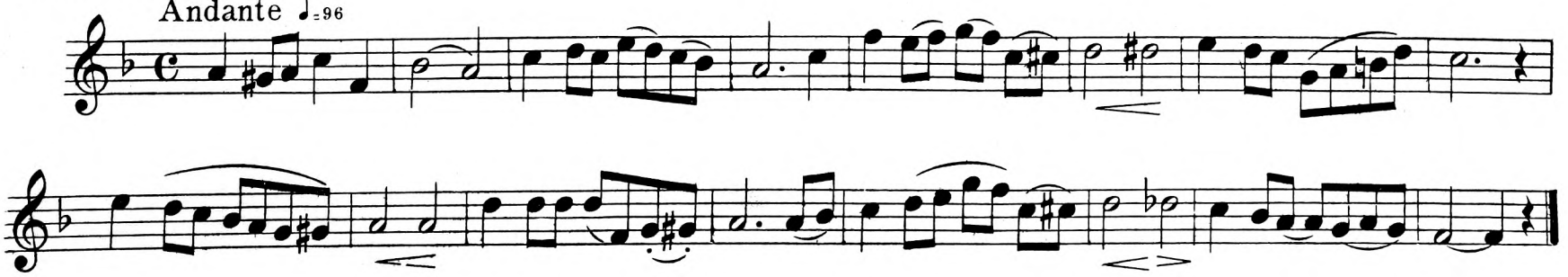
6. Building up the tone

Allegro ♩= 104



7. Phrasing

Andante ♩= 96



Study

8 ♩=76 2/4 *p*

1. 2. *mf*

rall. *a tempo*

f *dim.*

rall. *a tempo* *p*

1. 2. *rall.*

p

rall. *a tempo*

p

mf

mf *rall.*

a tempo

p *rall.* *a tempo*

rall.

ppp

Solo
Homeward Bound

9

♩ = 96

f

f

f

rall.

a tempo

rall.

Slower

f

mf

f

a tempo

p

p

rall.

f

pp

mf

a tempo

f

accel.

a tempo

♩ = 132 gradually work up to 160

p cresc. poco a poco

♩ = 160

f

p

f

p

f

p

mf

Duet

ad lib. about ♩ = 72

10

f *p* *f* *mf* *p*

f *p* *f* *rall.* *dim.* *p*

mf *ff* *p* *f*

mf *f*

ff

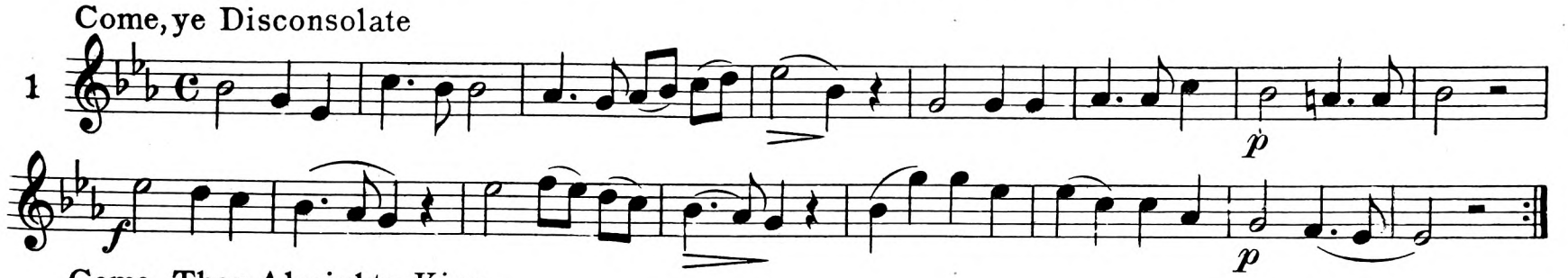
rall. *ff* *a tempo* *p*

Song Playing

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.

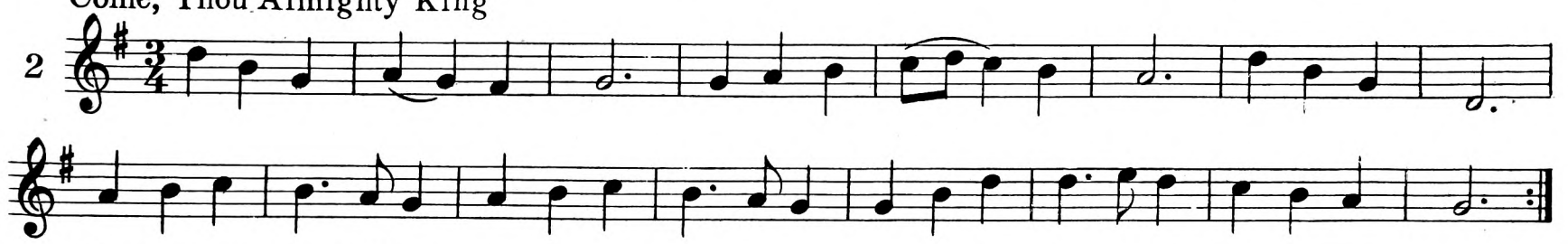
Come, ye Disconsolate

1



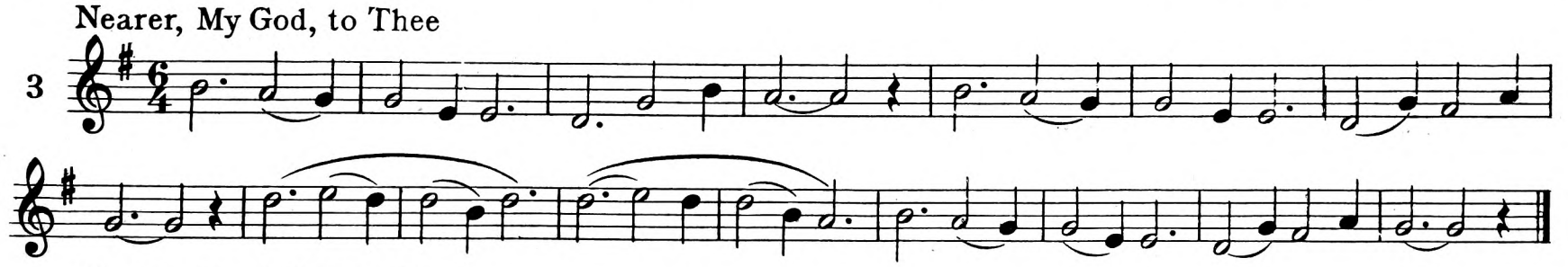
Come, Thou Almighty King

2



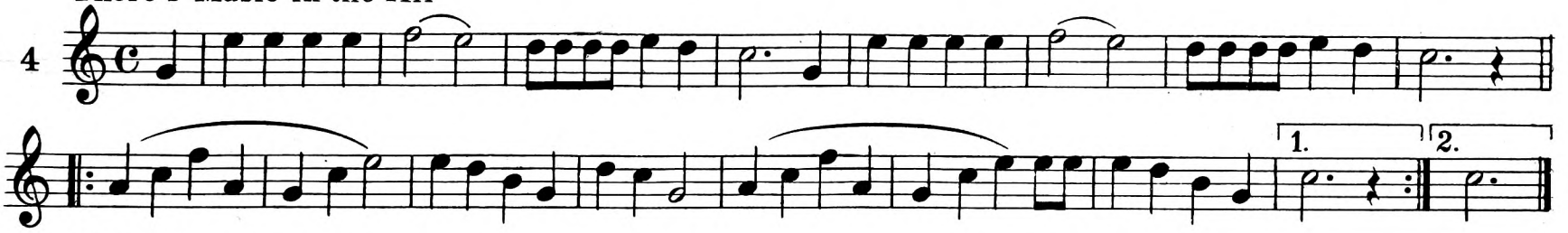
Nearer, My God, to Thee

3



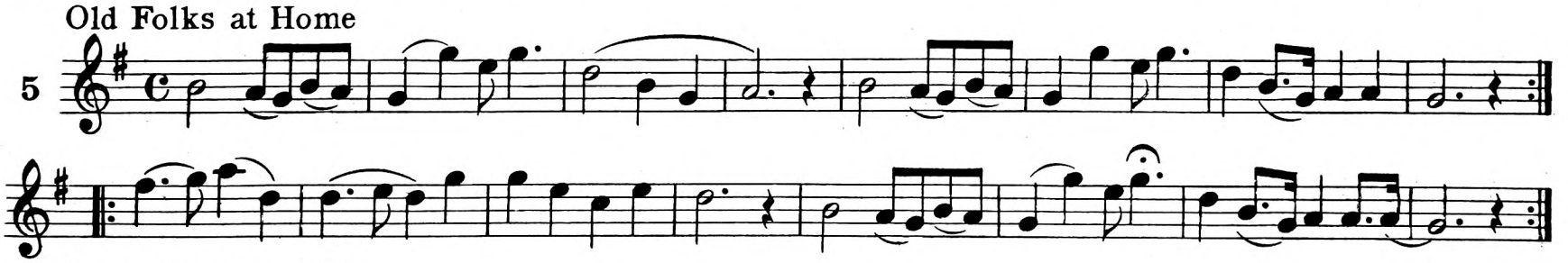
There's Music in the Air

4



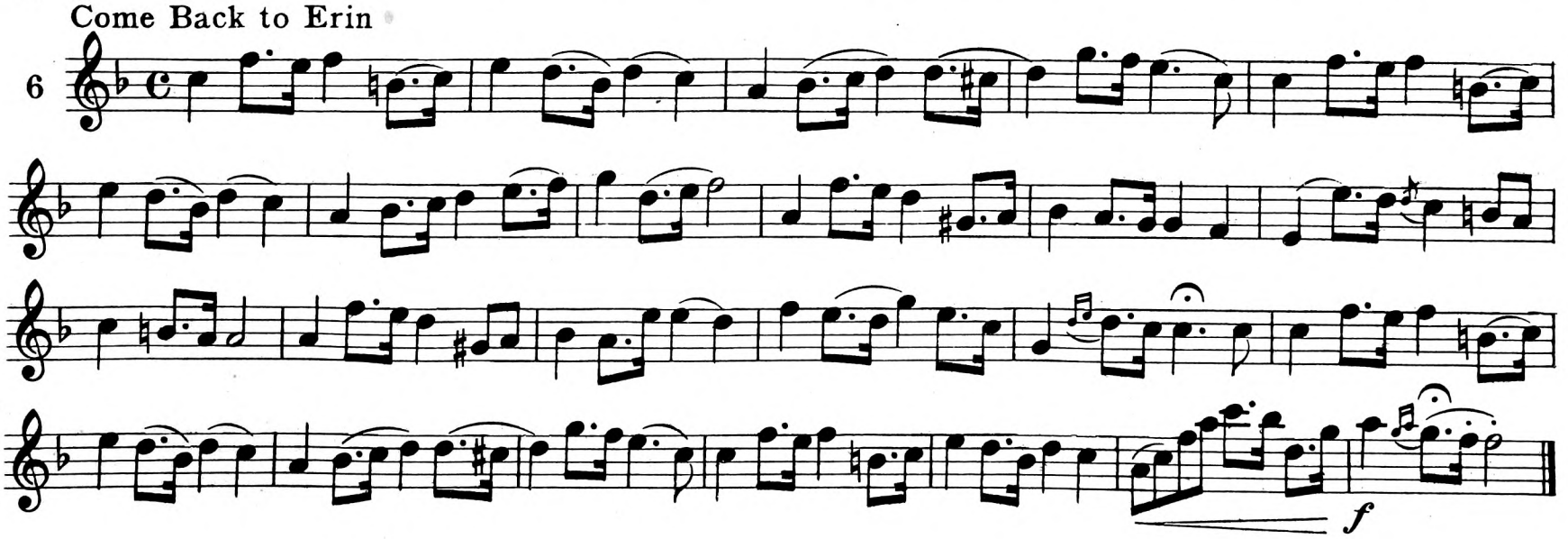
Old Folks at Home

5



Come Back to Erin

6



Kathleen Mavourneen

7

Annie Laurie

8

Forsaken

Adagio

9

loco

f *p* *f* *p*

Love's Old Sweet Song

Andante con moto

10

p

f

rit.

"O Ye Tears"

con espress.

11

p

p

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

12

"Killarney"

Moderato M.M. ♩ = 88

13

mf

rall.

a tempo

pp

f

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

Andante

14

Alice, Where Art Thou?

Andante

15

2nd time

loco

Ah, I have sighed to rest me.

16 *dolce*

1.

2.

1.

2.

Gounod's Ave Maria.

Moderato

17

molto cresc.

Handel's Largo

18

♩ = 60 Vib. ad lib.

p *p*

f *p*

tr

mf *pp*

f

poco rit.

mf

mf

tr

p

f

p

f *f*

Duet
The Lost Chord

Andante moderato
♩=60

19

p

f

animato

agitato

f

grandioso

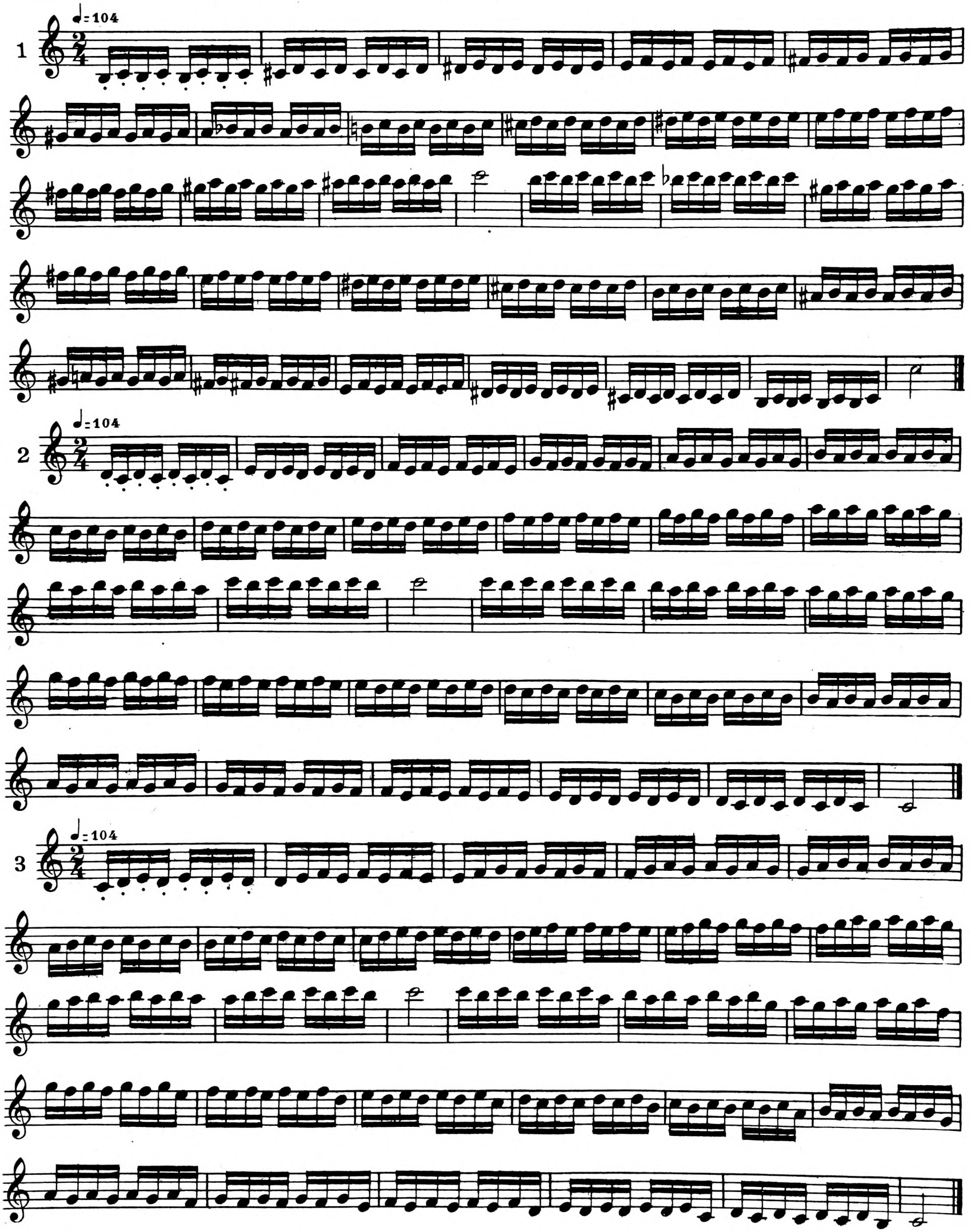
rit.

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.



March

4

♩ = 120

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

1. 2.

5

Allegro ♩. = 112

f

Solo
The Victor's March

6

♩. = 112

f *mf–f* *mf–f*

1. 2.

ff *p*

ff *fz*

TRIO.

f

p

p

f

ff *fz*

Duet

♩ = 112

7

f

mf

1.

2.

f

1.

2.

f

mf

D.C.

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 ♩= 112

Broad and powerful tones throughout.

3 ♩= 100 - 116

toh - oh - oh - toh - oh - oh

4 ♩= 176

p < *f* *p* < *f* *f* *p* < *f* *p* < *f*

mf *ff* *mf*

f *p* < *f* *p* < *f*

p

Ample breath. Begin strong and increase to utmost power.

5 ♩= 112

toh-oh-oh-oh - oh

f > *ff*

Study

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

Allegro maestoso ♩= 116

6

ff

ff

ff

mf

fff

Allegro ♩=112

7

ff

rall.

Adagio ♩=60

mf

rall.

a tempo

Allegro ♩=112

ff

fff

Solo
The Tramping Hordes

♩=112

8

ff

fff

1. 2.

ff

1. 2.

TRIO.

f

mf

f

1. Last

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

1. 2.

D. S.

♩ = 104

9

ff *ffz*

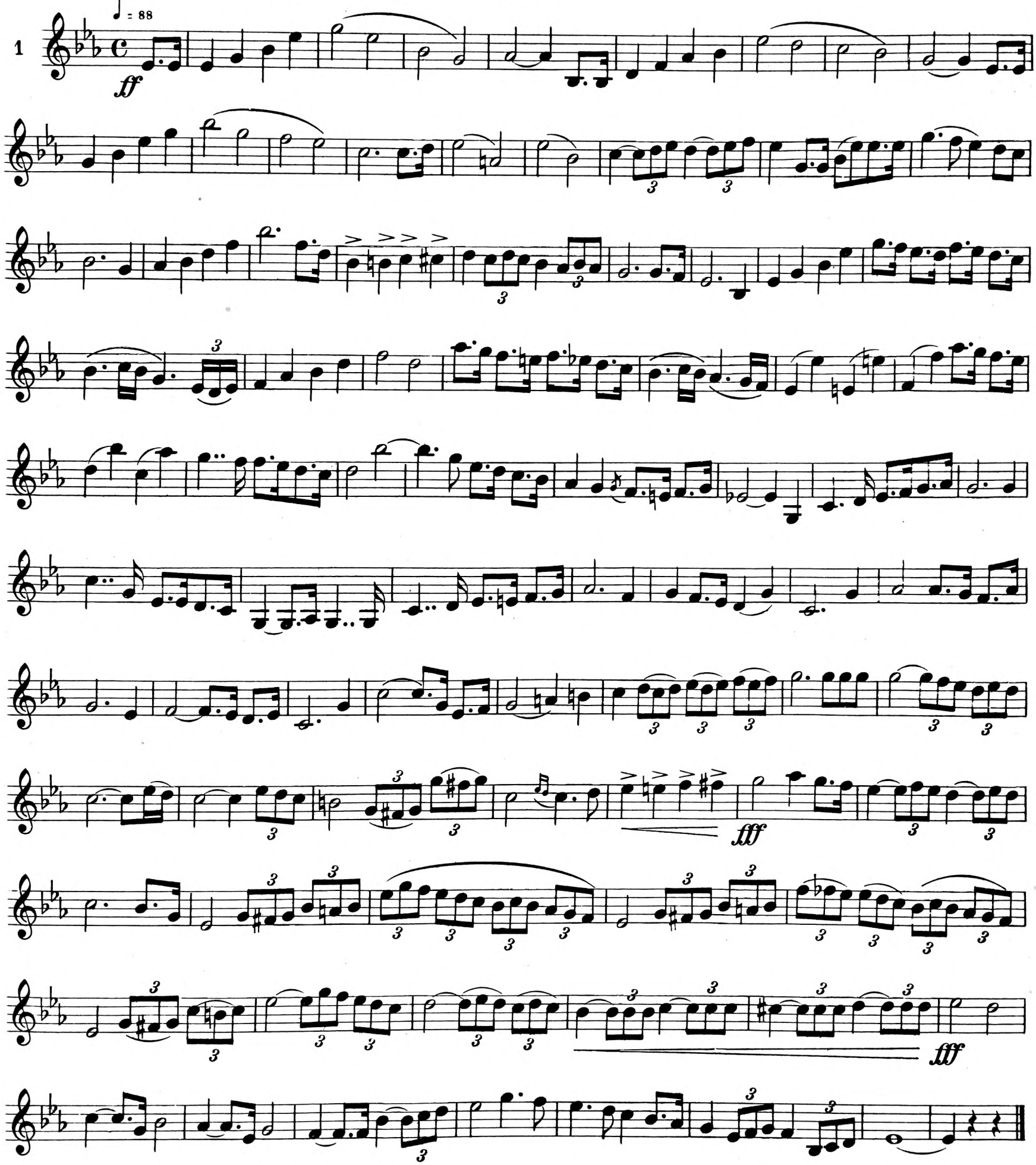
f *mf* *ff* D.C.

LESSON XXXIX

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 ycu can do it.



2

Moderato ♩= 100

♩= 116

f

ff ♩= 132

Presto ♩= 160

Allegro moderato

♩=104

3

ff

♩=120

f

ff

ff

f

fff

1.

2.

rall.

4

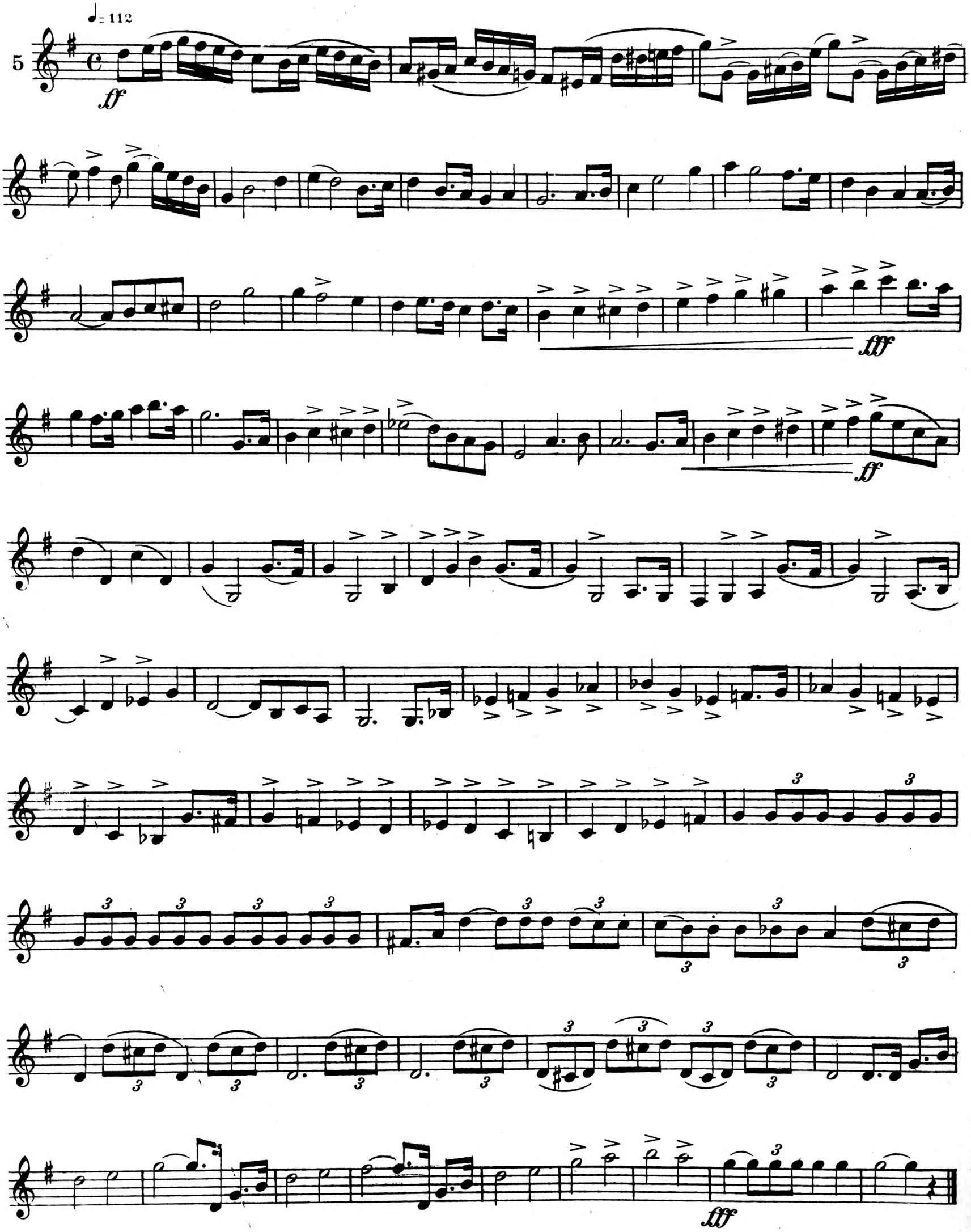
♩= 108

ff

f

ff

Solo
The March of the Doughboys



Moderato ♩: 80

6

ff

fff

ff

1. 2.

1. 2.

LESSON XL

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.

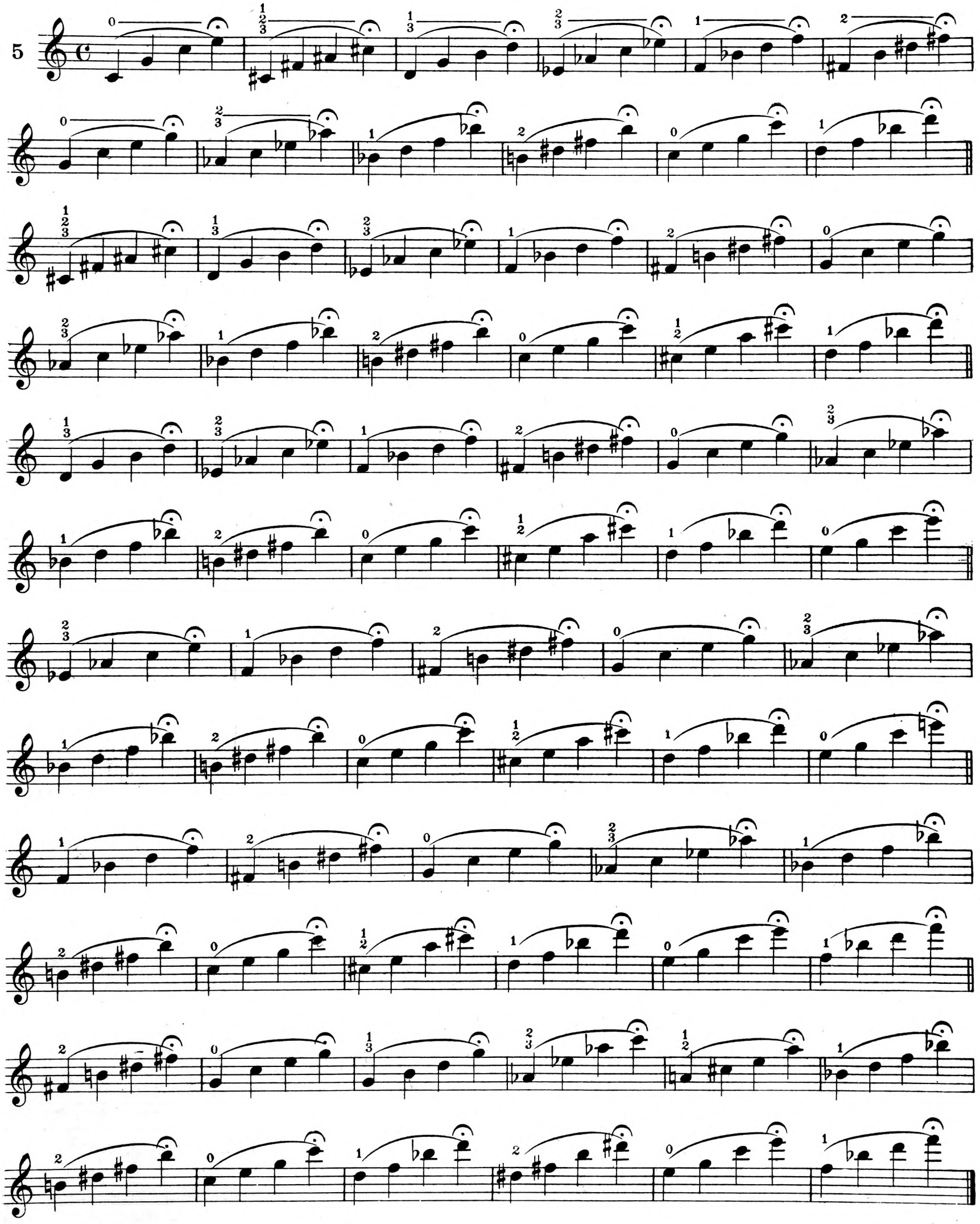
1 ♩= 80-100 *p* 0 or 1 0 0 0 0 1

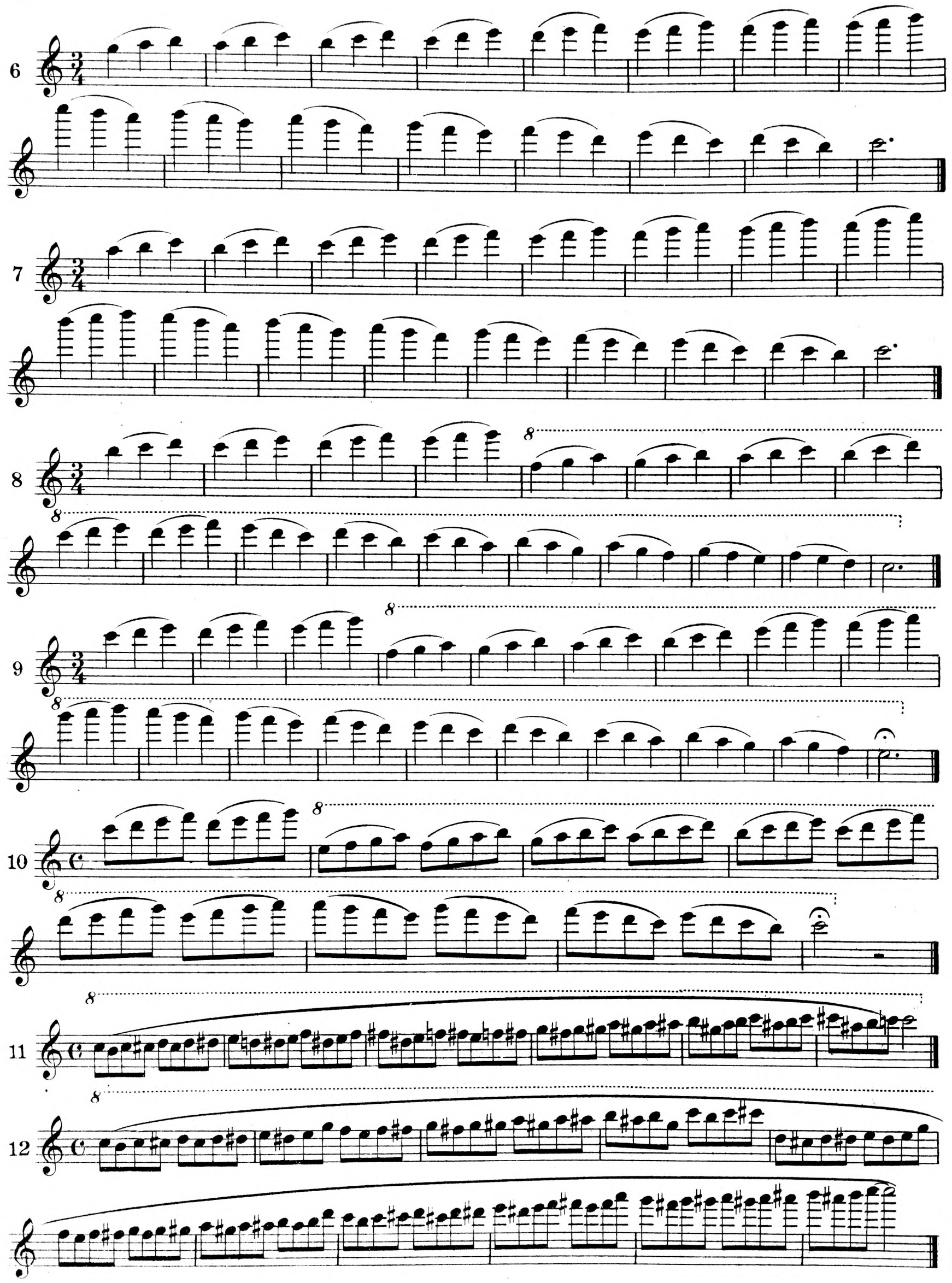
2 ♩= 72

3 ♩= 80

4 ♪= 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.




6
7
8
8
8
8
9
8
8
10
8
11
8
12

13

14

15

16

17

18

19

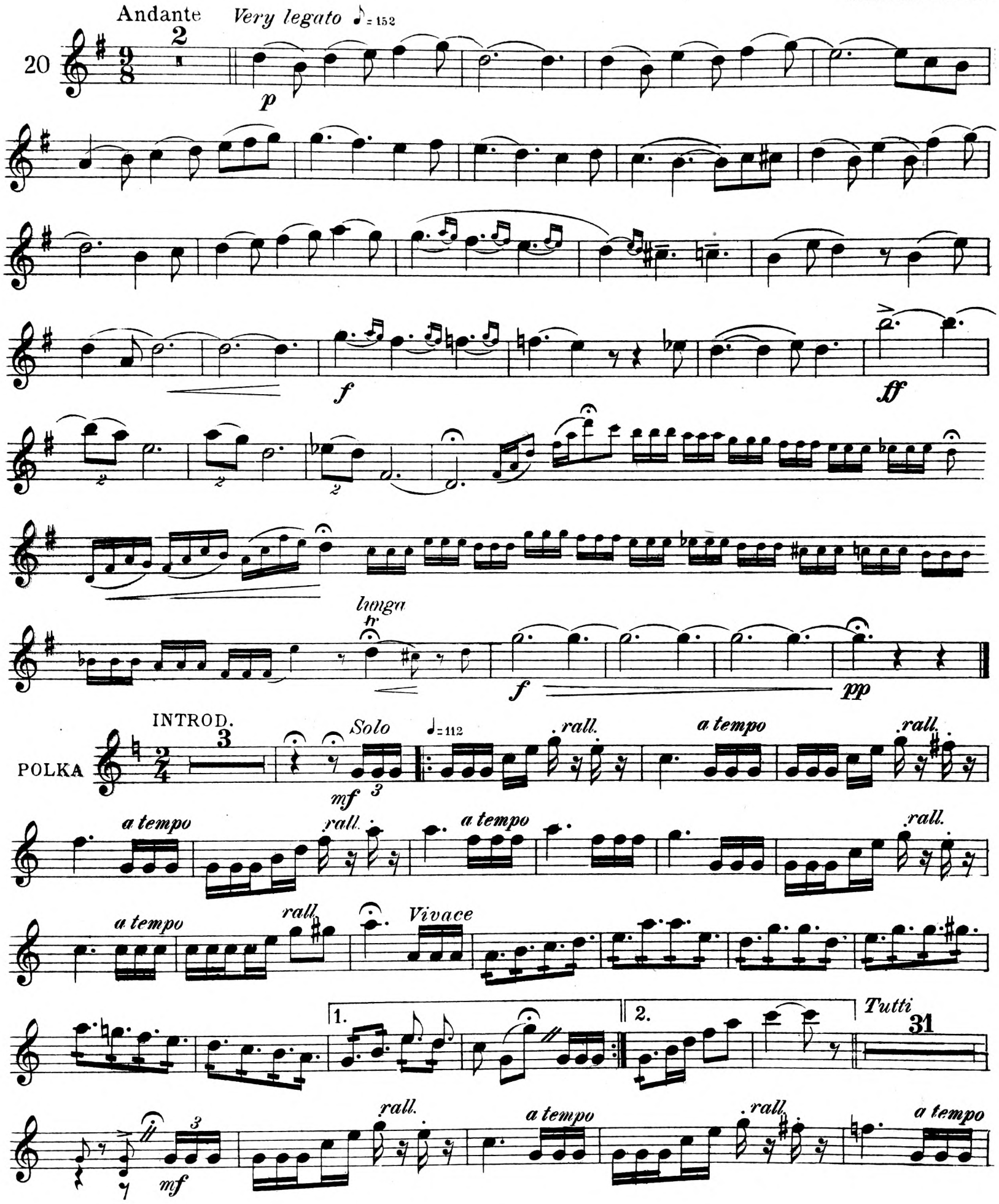
To A. Liberati

SOLO CORNET in B♭
or TROMBONE 𝄞

LIBERATUS

SOLO FOR CORNET

WALTER LEWIS



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rall. a tempo rall.

a tempo rall. Vivace

TRIO

4

Vivace

Tutti

14

Vivace

D. C. Polka

CODA

21

f

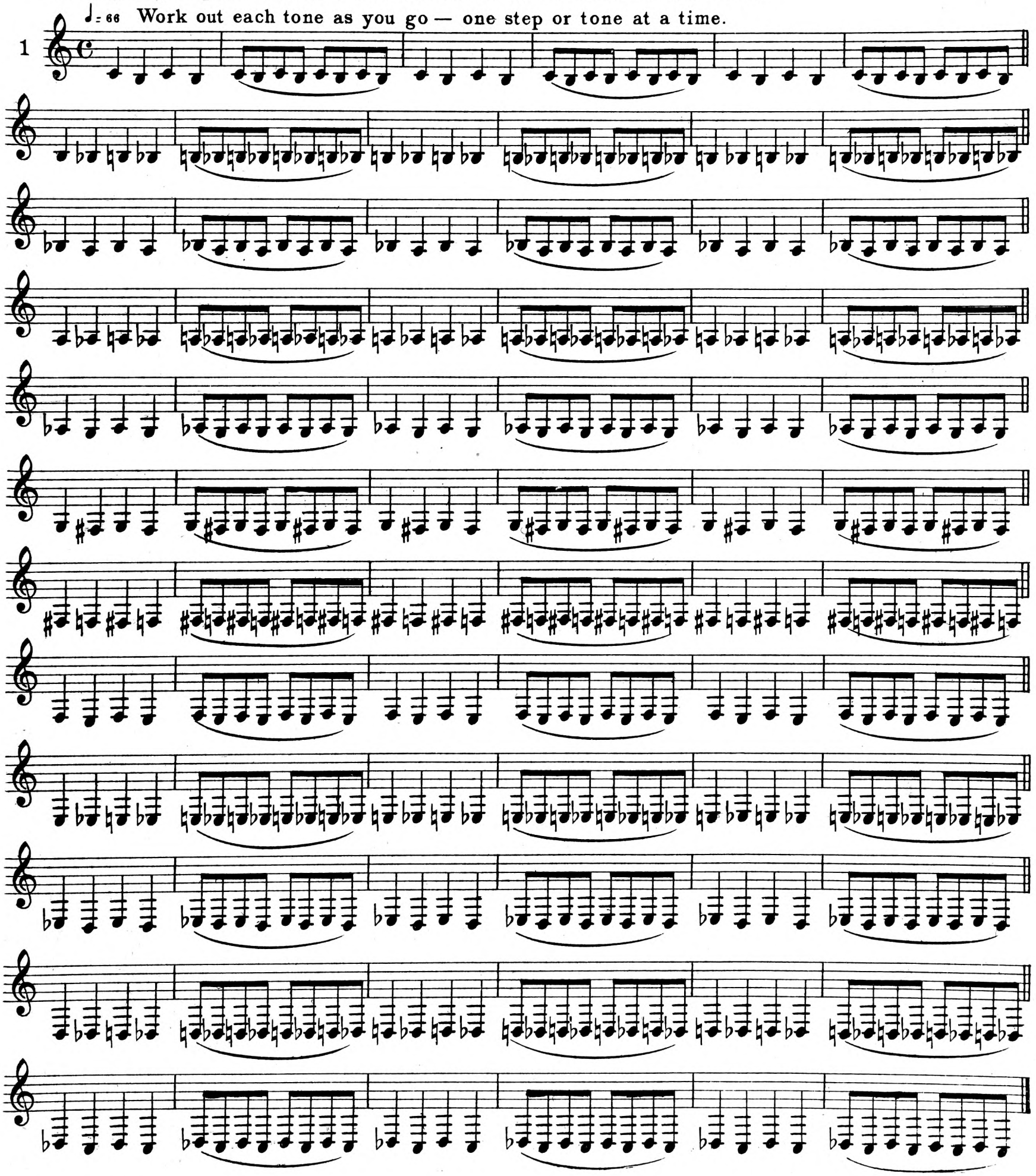
1. 2.

Pedal Tones

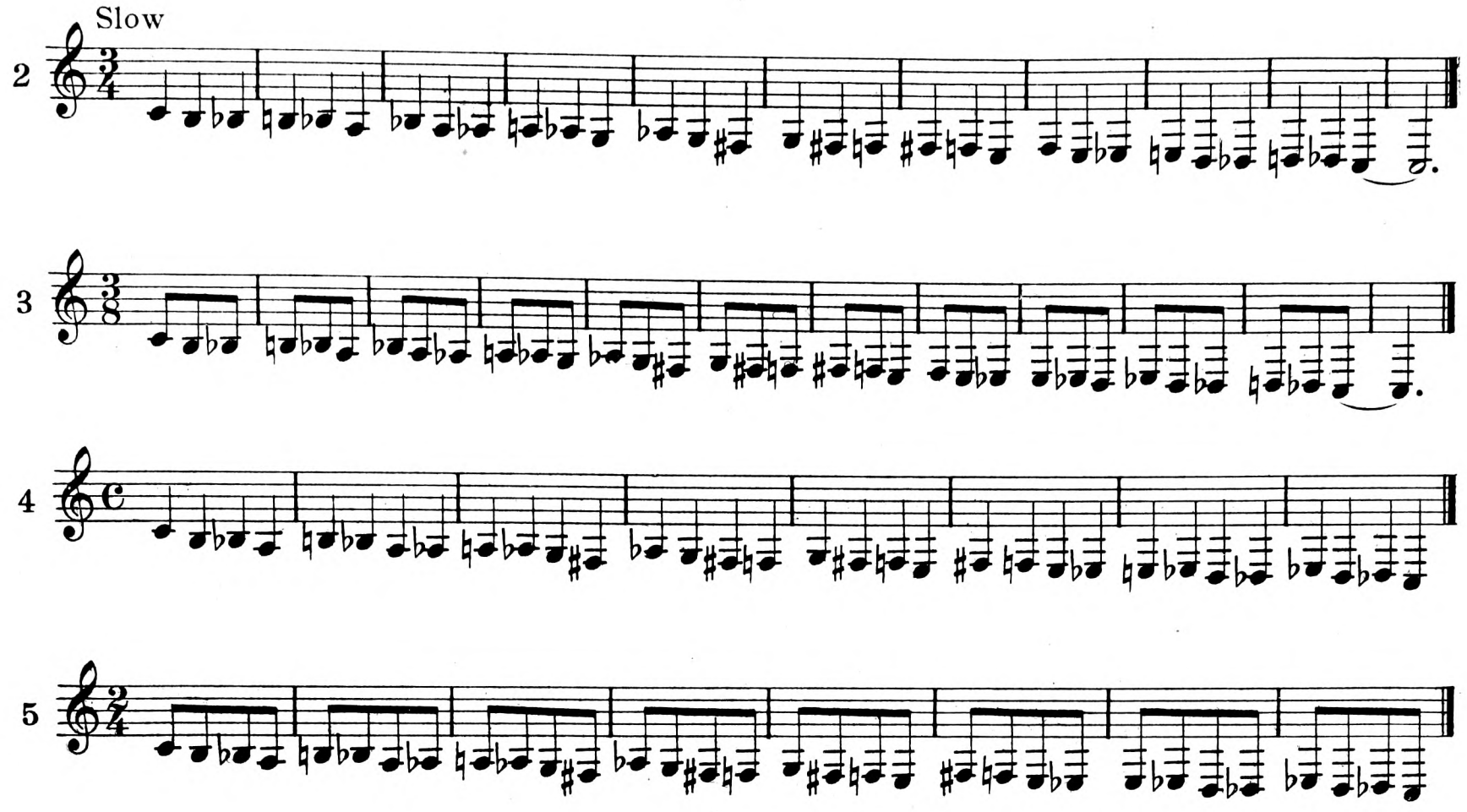
Pedal tones may be produced in two ways, first by extending the lower lip beyond the lower edge of the mouthpiece and playing with the inner lining of the lower lip. This method requires raising the end of the bell and throwing the chin downward. By the second method the position of the lips is not changed 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.

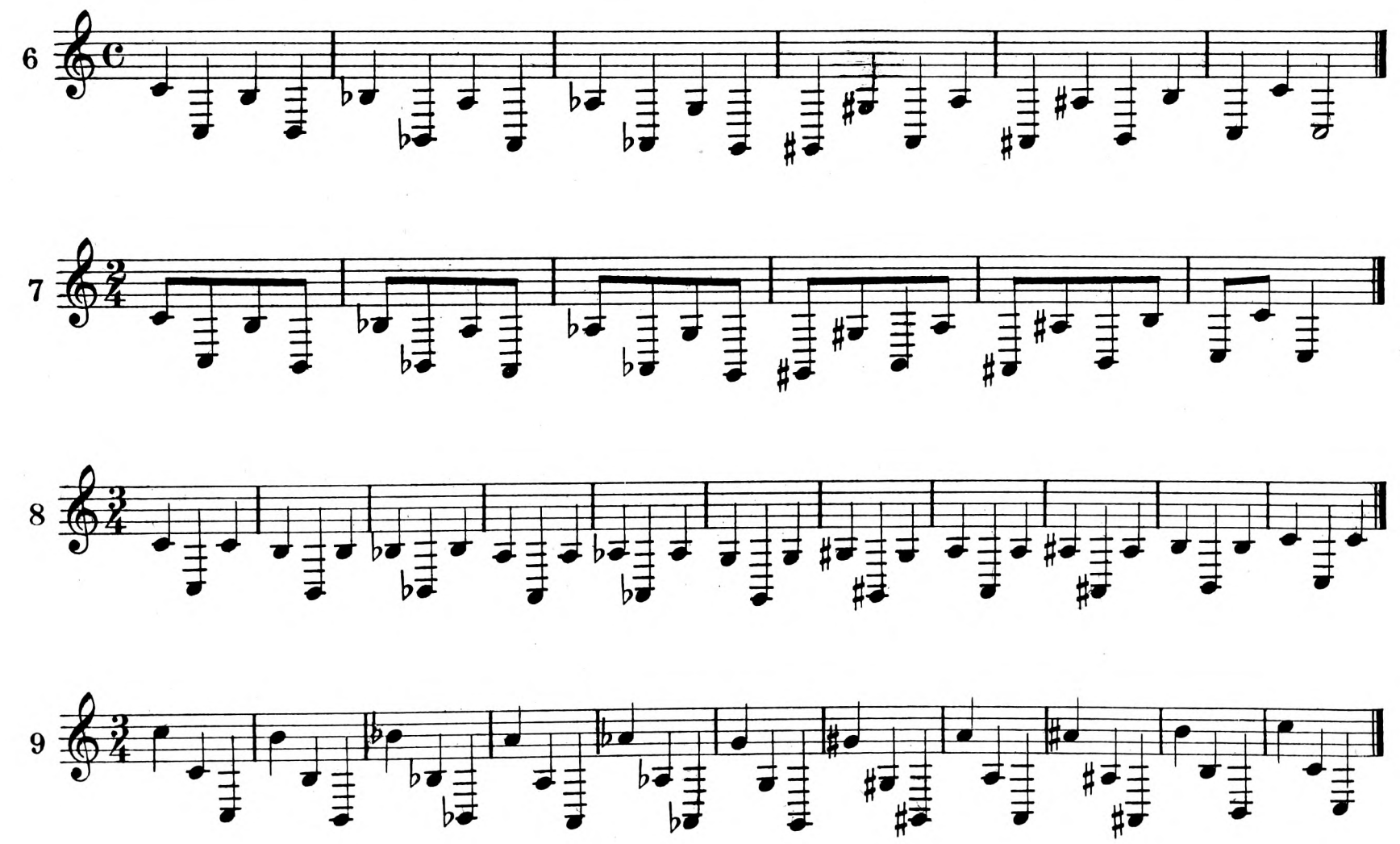
As with extreme high tones, these tones must be developed very gradually, just going one step at a time and working each step out patiently and thoroughly until the entire pedal register is under the player's control.

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



Slow





10

11

12

13

14

15

16

17

18

Solo
Depths of the Briny Sea

Andante ♩= 88

19

mf

f

p

mf

p

1. 2.

D. C.

Duet

Adagio ♩= 76

20

mp

f

mp

Faster ♩= 79

f

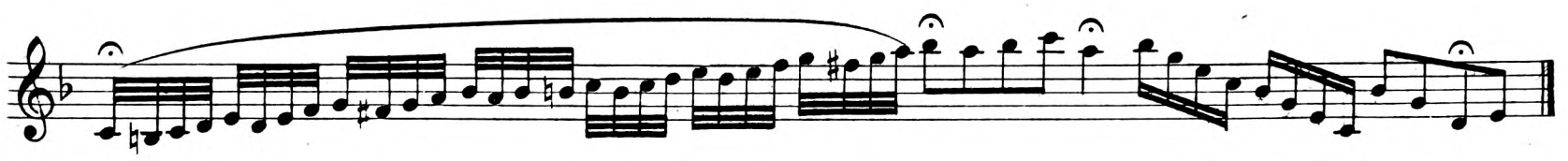
Tempo I

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

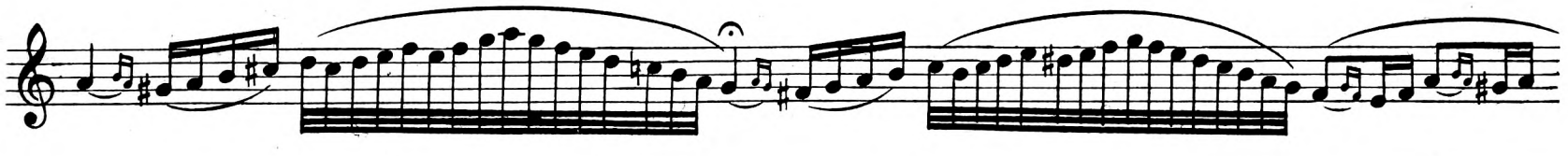


2

3

4

5



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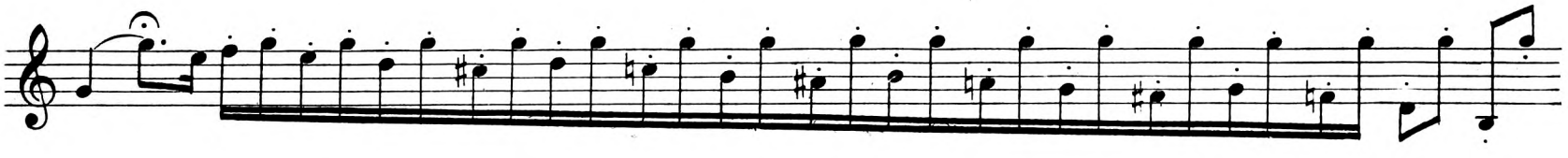


7 *rit.*

8 3 3

affrett. poco a poco *energicamente*

9 *rit.*

10

11

12

13

14

LIBERATI

15

PERKINS

16

PERKINS

17

SHORT

18

HARTMANN

19

20

LAX

21

LIBERATI

22

LEVY

23

Study

24

♩= 80

p

f

mf

5

25 Allegro ♩= 108

f *mf*

Waltz ♩= 69

p

1. 2.

TRIO

f *mf*

mf

1. 2. D.S.

FINALE

ff *p* *rall.*

Duet

Tempo Polacca ♩= 92

26

Cad.

rall.

rall.

1. Last

TRIO.

1. 2.

2.

f

1. 2.

LESSON XLIII

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.

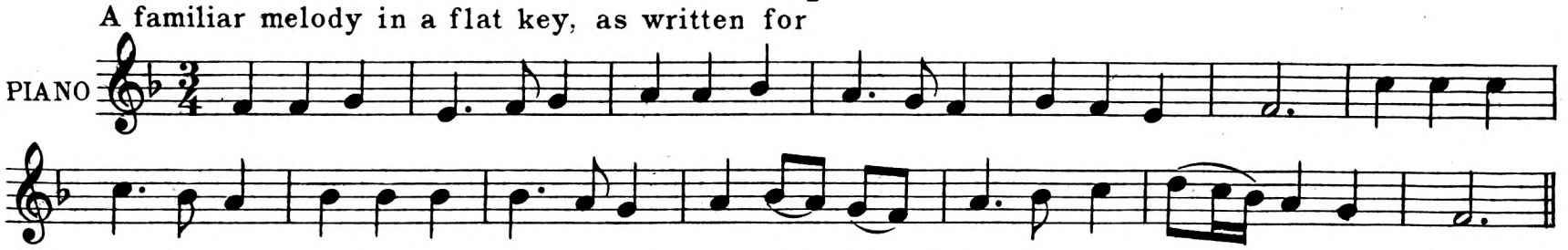
But suppose the piano music is in one flat, in what key would the B-flat instrument play? If you knock off one flat, you are in the natural key, and if you then knock off another you are in the key of G or one sharp. Adding one sharp has the same effect as knocking off one flat. If the piano music is 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.

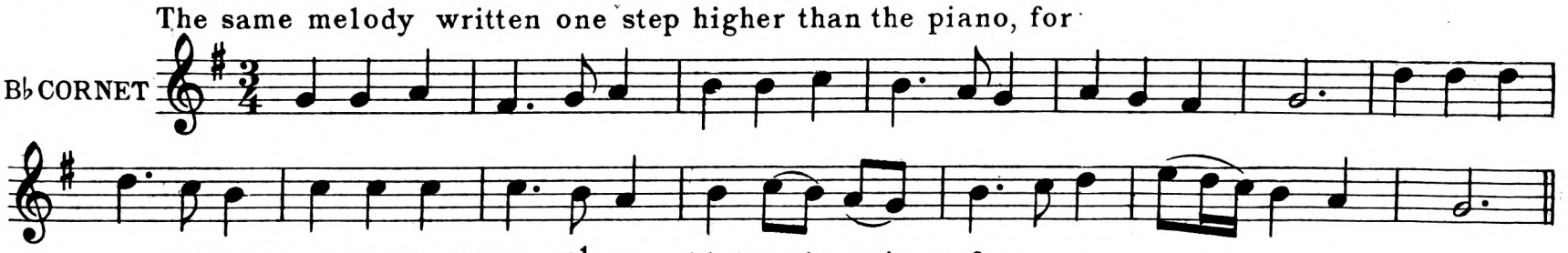
USING THE A-SLIDE. Sometimes, however, the addition of two sharps inconveniences the player as when the piano score is written in four sharps which puts the cornet in six sharps. This inconvenience may be avoided by using the "A" slide and playing one and a half tones higher instead of one tone higher. 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

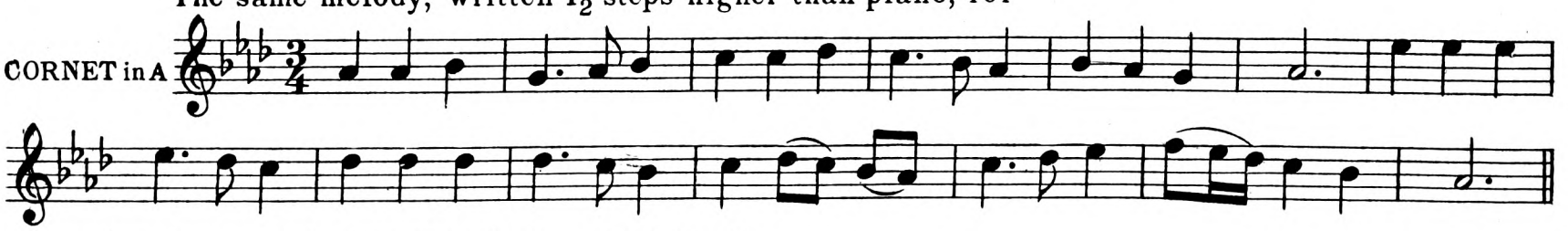
A familiar melody in a flat key, as written for



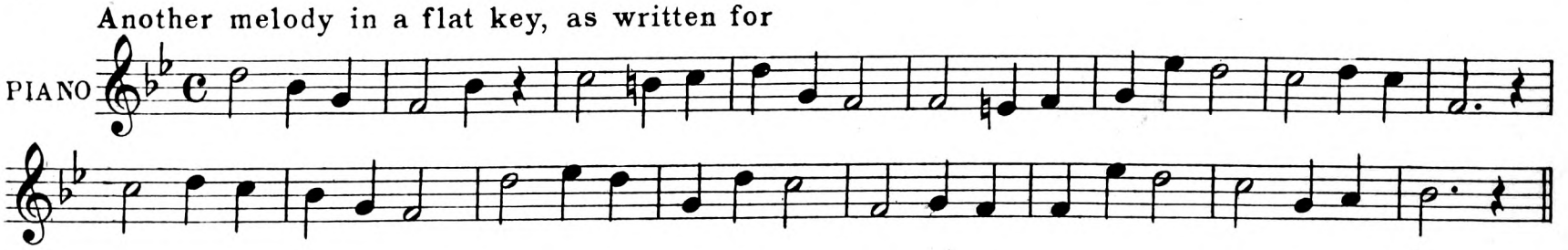
The same melody written one step higher than the piano, for



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

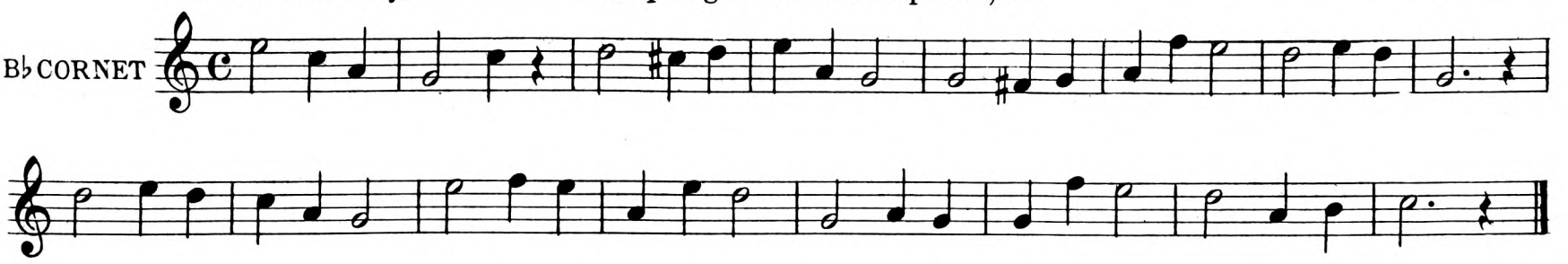


Another melody in a flat key, as written for



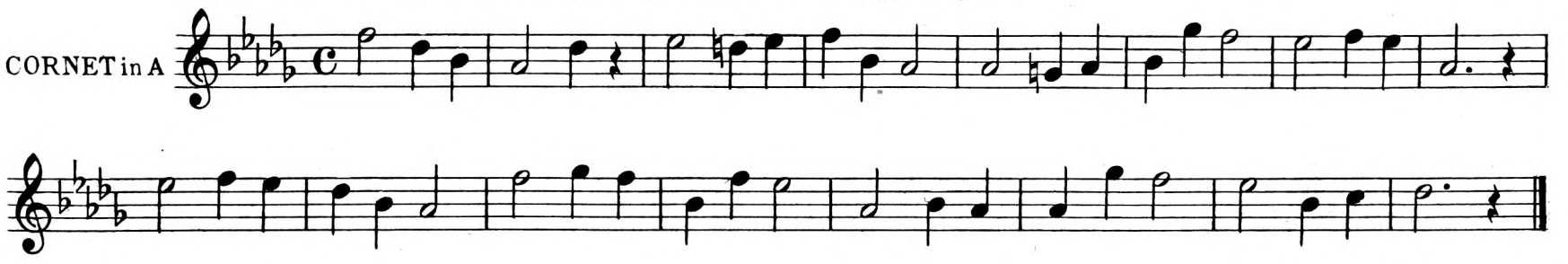
The same melody, written one step higher than the piano, for

B♭ CORNET



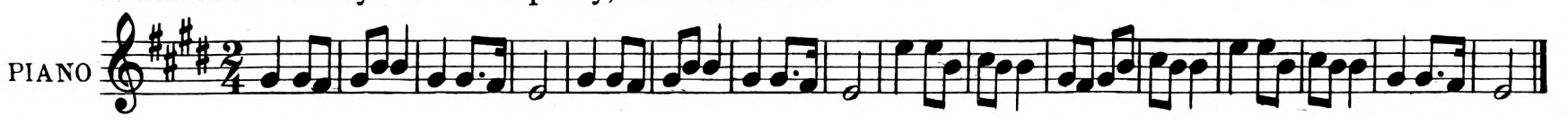
The same melody, written $1\frac{1}{2}$ steps higher than piano, for

CORNET in A



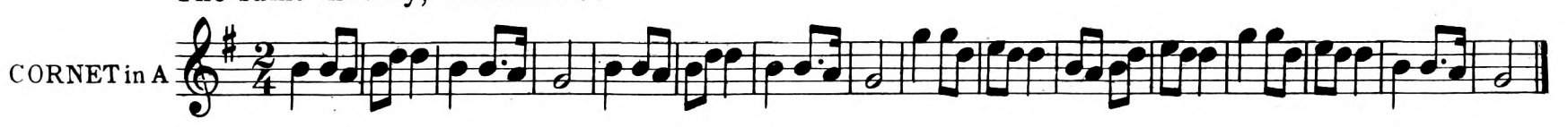
A familiar melody in a sharp key, as written for

PIANO



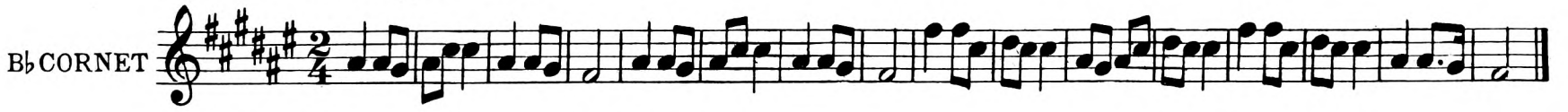
The same melody, written for

CORNET in A



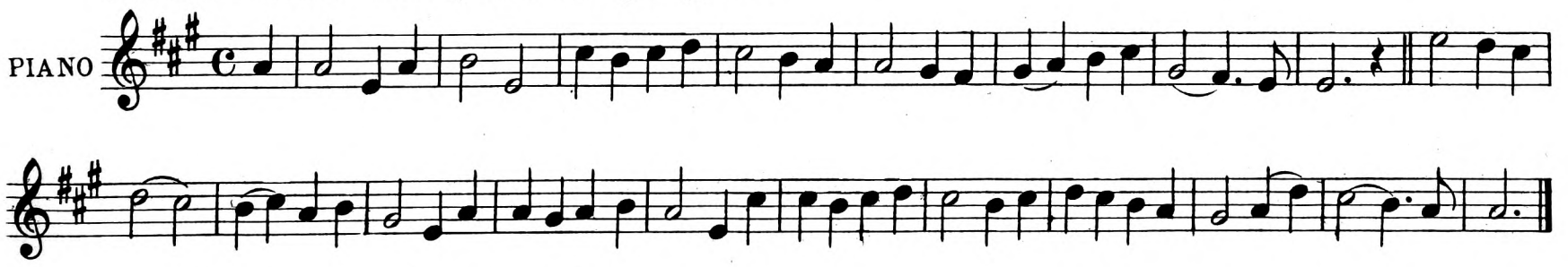
The same melody, written for

B♭ CORNET



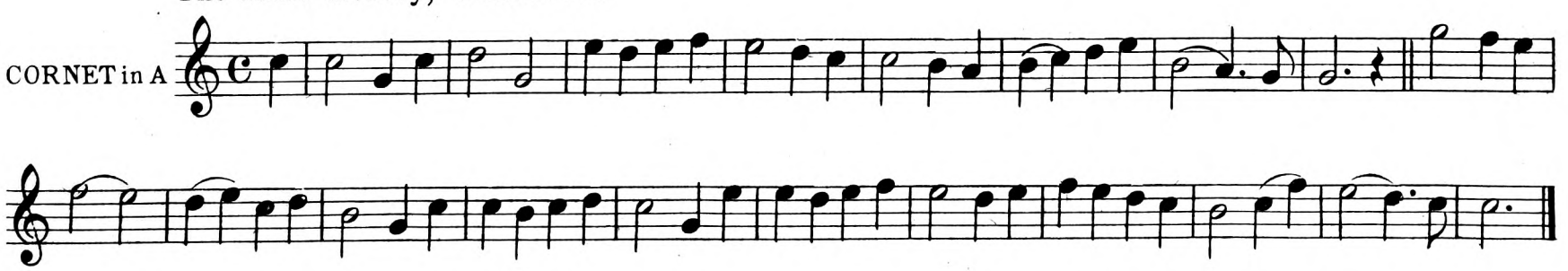
Another familiar melody in a sharp key, for

PIANO



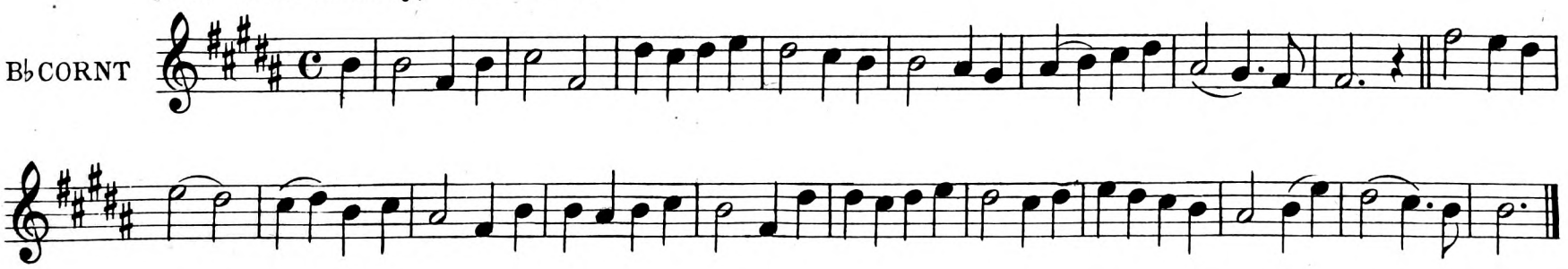
The same melody, written for

CORNET in A



The same melody, written for

B♭ CORNT

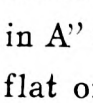
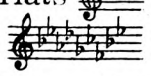
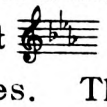
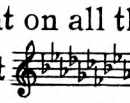
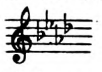
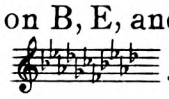


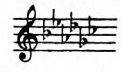
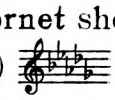
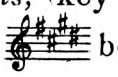
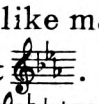
II. Playing "A" Cornet parts on the B-flat Cornet

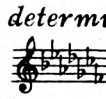
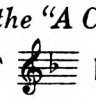
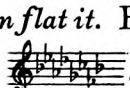
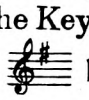
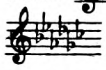
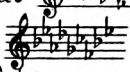
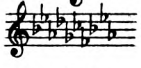
REMARKS. It is highly desirable that the cornetist, especially the professional, be able to play "A" Cornet parts on the "B♭" Cornet. There are several ways in which this may be done, as explained below. It should first be understood when playing "A" Cornet parts on the "B♭" Cornet, that since the Cornet in "A" is a half-step lower than the "B♭" 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.

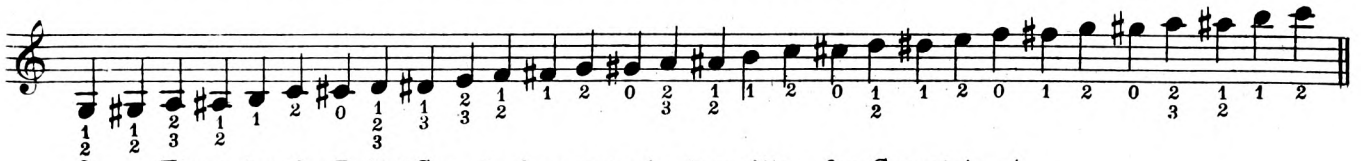
Examples in flats: If "Cornet in A" is in one flat  add seven more flats, making eight flats in all. This gives a flat on every tone and double flat on B . If Cornet in "A" is in two flats add seven, making nine flats. This gives a double flat on B and E and single flat on all the other tones  In the 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 (𝄪) 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.

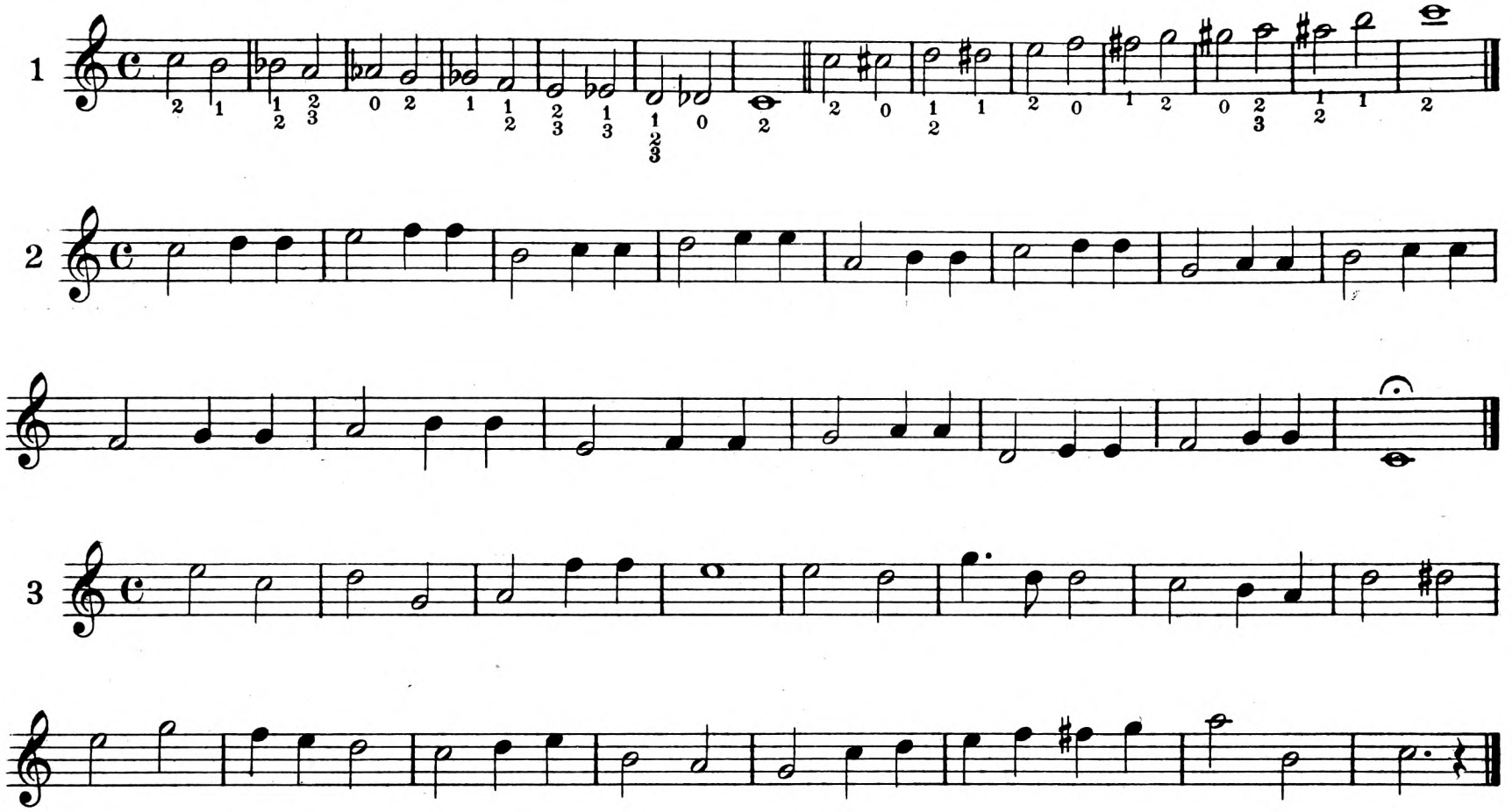


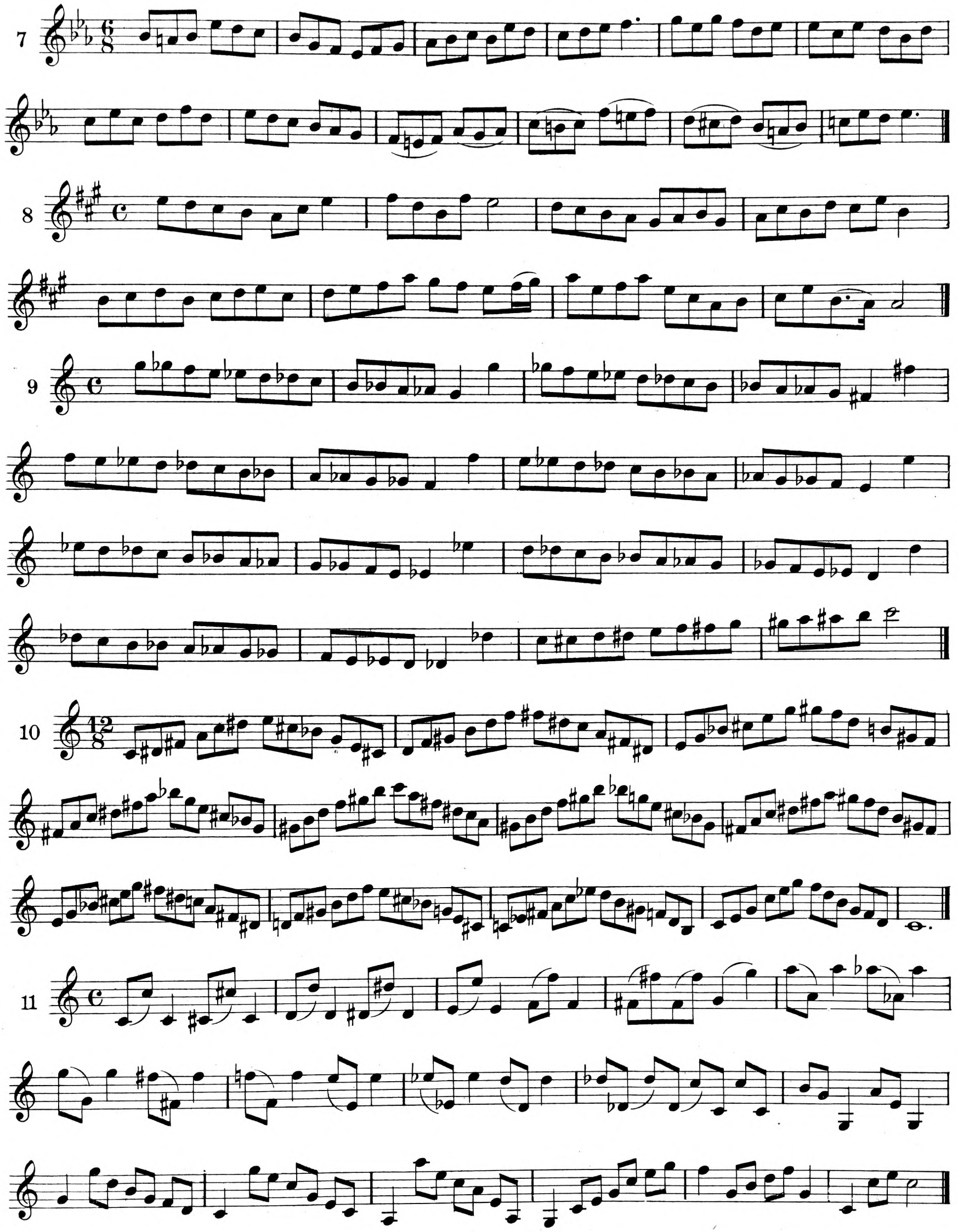
Fingering for B-flat Cornet, for use on parts written for Cornet in A

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 exercices 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.




7
8
9
10
11

III. Miscellaneous Transposition

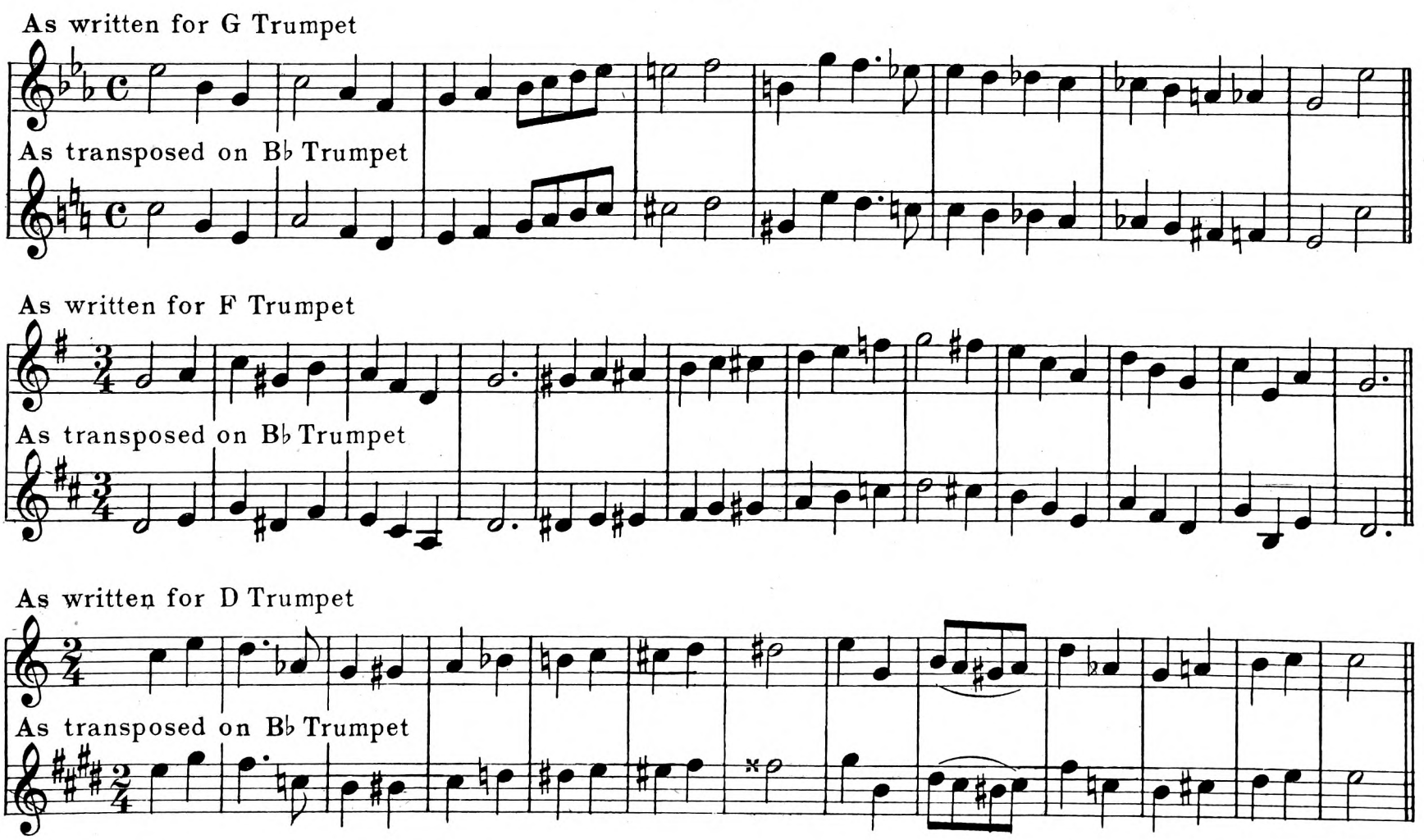
Sometimes the B♭ cornet or trumpet player is called upon to make transpositions of various kinds, substituting for instruments built in a key other than that of his instrument. For instance, in symphony orchestra the trumpet player must often transpose parts originally written for trumpet in C, or in 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♭ 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♭ trumpet. Using the pitch of the B♭ instrument as a starting point, count upward (or downward) to the pitch of the other instrument, which in this case is "G". From B♭ up to G is a sixth, or in other words six notes; or counting downward, from B♭ to G is a third — three notes. The B♭ 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♭ instrument will, therefore, play in the key of C natural. E flat is C natural. The B♭ 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



APPLICATION AND REVIEW

Ten Pages of Advanced Studies

Allegro moderato

♩= 84

1

ff

1. 2.

p

pp

f pp

f pp

p

pp

f

mf

cresc.

f *ff*

Andante ♩ = 92

2

mf

1. 2.

♩ = 104

p cresc. *f* *p cresc.*

f

rall.

♩ = 92

p *cresc.* *f* *dim.*

mf

f

3

♩= 92

ff

p

rall.

Adagio ♩= 60

mf

f

Allegro ♩= 116

ff

p

rall.

♩ = 100

4

mf

p–f

1.

2.

mf

f

mf

1.

2.

Moderato ♩= 104

5

f

♩= 90-120

6

Allegro ♩= 116

f

Andante ♩= 72

p

cresc.

ff

Allegro ♩ 108

mf

Allegro vivace ♩= 120 - 132

f

Andante ♩=72

7

mf

Allegro ♩=104

1. 2.

1. 2.

Andante sostenuto ♩=88

p

cresc.

rall.

a tempo

Allegro moderato ♩=100

Vivace *As fast as possible*

f

ff

8

Moderato

mf

Cad.

Moderato

1. 2.

Allegro

9

rit.

Andante ♩. = 69

10

accel. e cresc.

a tempo

Tone Study

Adagio ♩ = 58

11

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.

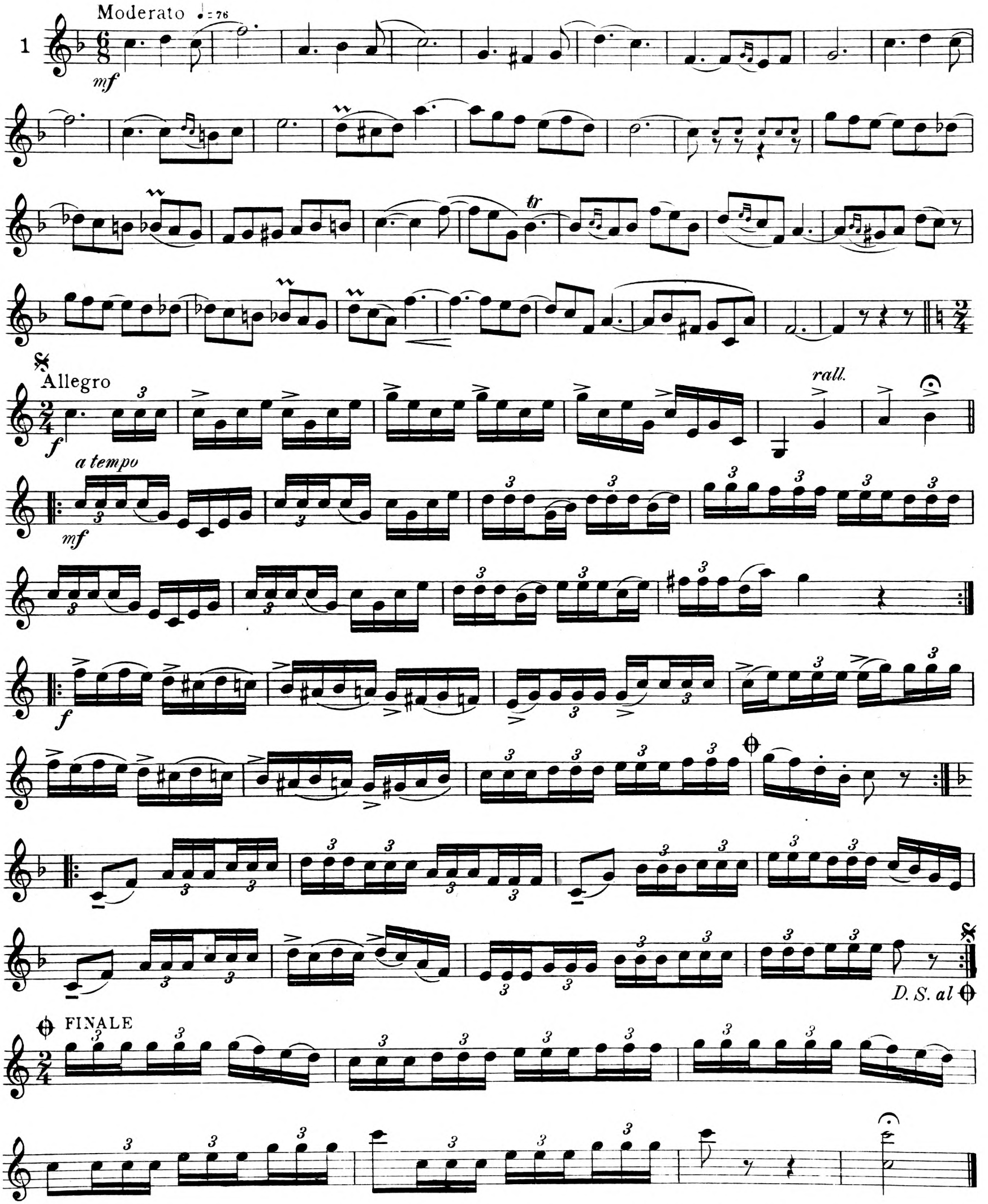
In the second place, the student must learn to "think." Apply your mind to the music or solo before you. Go at it with the same diligence that you would in working out a difficult problem in algebra or in solving a tangled proposition in ordinary business life. You will soon learn that much of the beauty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



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♭.

Cornet Solo.

Intro. Tempo di Valse.

JOHN C. HAMMOND.

ff

Solo Cad.

Valse.

15

16

15

14

rall.

a tempo

fz *fz*

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The Beauty Rose.

Cornet Solo or Duet

SOLO CORNET in B♭.

JOHN C. HAMMOND.

Intro.

3

Solo Cad.

ff

Tempo di Valse

Tutti 16

16

ff

ff

6

Tutti

Cad.

f

2

ff

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Characteristic Fantasia.

"COMIN' THRO' THE RYE."

CORNET in A.

Cornet Solo.

JOHN C. HAMMOND.

Intro
Marziale

3

Tutti

Solo

tr tr

Andante

Solo

p

rall.

a tempo

f *f*

Tutti 8

Theme

ad lib.

Solo *p*

mf

3

Allegro 8

Tutti

Var. I. Allegro moderato

mf

mf

3

3

Tutti 8

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Var. II. Allegro

mf *cresc.*

ad lib. *ad lib.*

a tempo

Var. III. Moderato

p *semplice* *p*

p *p*

mf

vivace *Tutti*

Var. IV and Finale.

mf

f

mf

f

Ossia

ff *ff*

Characteristic Irish Fantasia.

SAINT PATRICKS DAY.

CORNET in B♭.

Cornet Solo.

JOHN C. HAMMOND.

Intro. Moderato.

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

rall. Moderato *Tutti*

Moderato

Fine *D.S. al Fine*

Var. I.

Fine *D.S. al Fine*

Var. II.

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Fine

D. S. al Fine

Var. III.

Tutti

Finale

Tutti

p

Hammond's Paganini Carnival.

Intro.

JOHN C. HAMMOND.

Andante moderate

ff Tutti *rall.* *Cad.*

Tutti *Cad.*

f *ff*

Tempo di Valse

dolce

f *dolce*

mf *mf*

Cad.

Tutti *ff*

Theme

p *Solo ad lib.*

mf

Tutti

Var. I.

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Var. II.

7

Tutti

mf

ossia

Tutti 7

Var. III.

3

Var. IV.

Tutti 7

f

cresc. - - - - - - - -

f

Tutti 7

Var. V. Andante

p con epressione

Cad. ad lib.

f

Finale

Tutti 7

ff

ff

ff

ff

Tempo alla Polonaise

♩= 92

1

tr

D.C.

Tempo minuet

♩ = 116

2

1. 2.

p

cresc.

p

Sostenuto

p

1. 2.

mf

poco rit.

a tempo

p

f

p

1. 2.

p

D.S. al

Andante sostenuto ♩= 72

3

p

cresc.

pp

ff

p più mosso poco a poco

a tempo

rit.

f

f

Andante ♩= 76

THEME

p

Animato ♩. 96

2d VAR.

tr

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

p f pp cresc.

f pp rit. a tempo

cresc. p

ppp poco cresc.

f pp

ff

Andante ♩= 100

5

ff *p*

Tempo di Polka

f

rall. *a tempo*

p *f* *mf*

f

1. 2.

mf

Finale

TRIO.

f *p*

1. 2.

ff *ff*

mf

D.C. al Polka

Finale

Duet

Andante mosso

♩ = 66

poco rall. *a tempo*

p

f

Allegro ♩= 108

mf

poco rall.

a tempo

tr

tr

rall.

Adagio ♩= 96

p

rall.

rall.

Allegro ♩= 108

mf

poco rall.

poco rall. *a tempo*

f

ff

rall.

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*

pp

ff

pp rall. poco a poco

ff

pp legg.

ff

ff

pp

p scherz.

f *p*

f *p*

f *p*

ff

tr

f

ff

Test Studies for the Advanced Student

I. Scale Studies

A

B

C

D

E

F

G

H

I

J

K

L

M

II. Ten Exercises on Breath Control

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.*

1

2

3

4

5

6

7

8

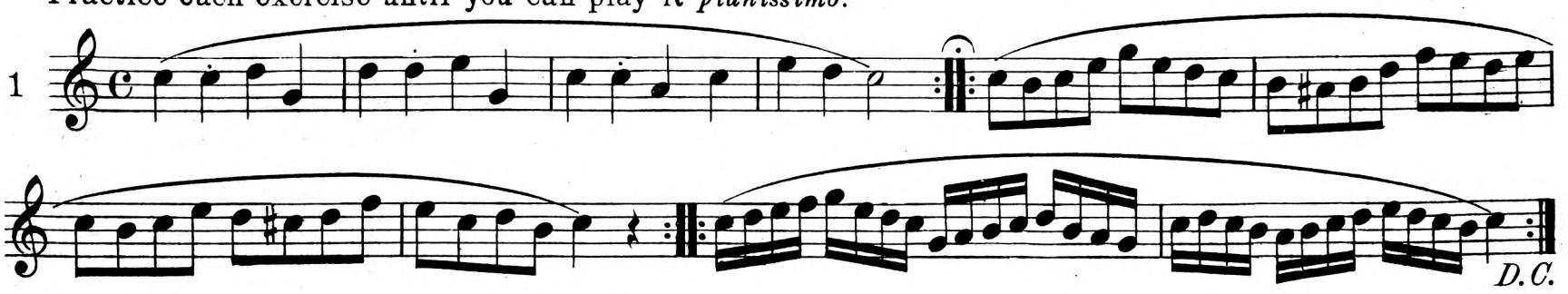
9

10

III Fourteen Exercises on Slurring

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

1



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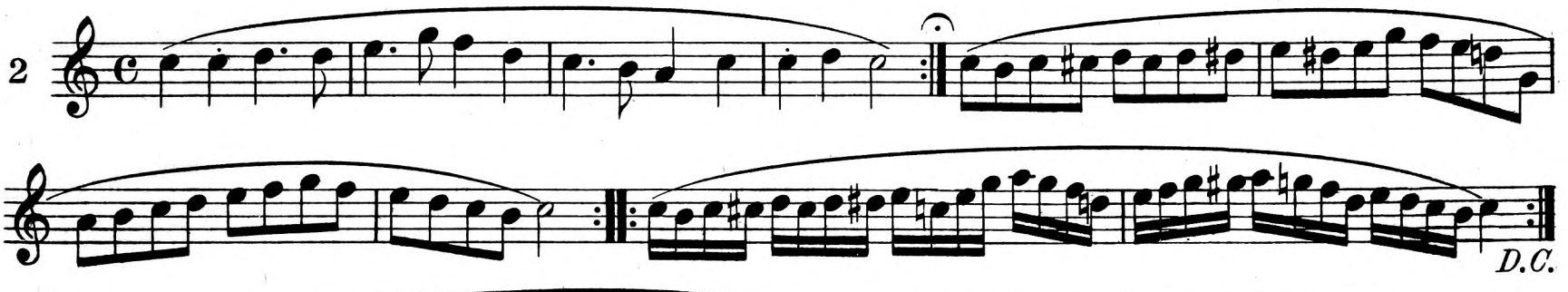

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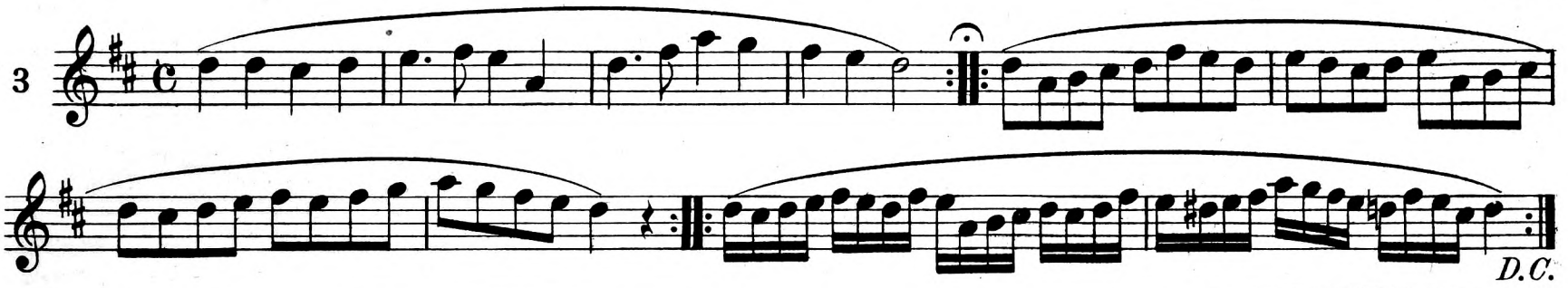

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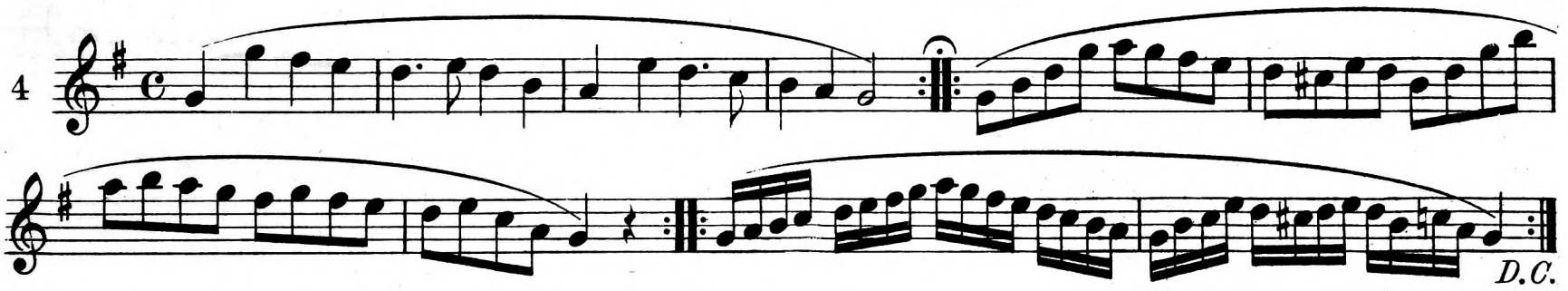

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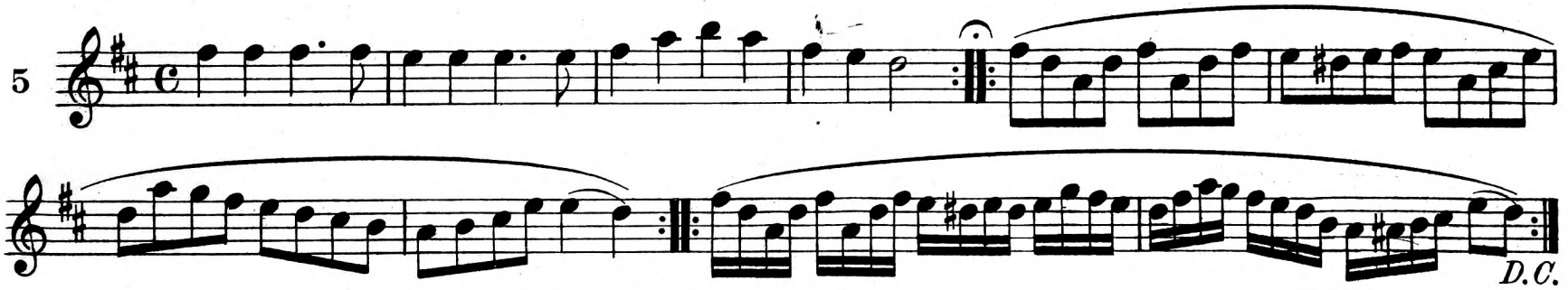
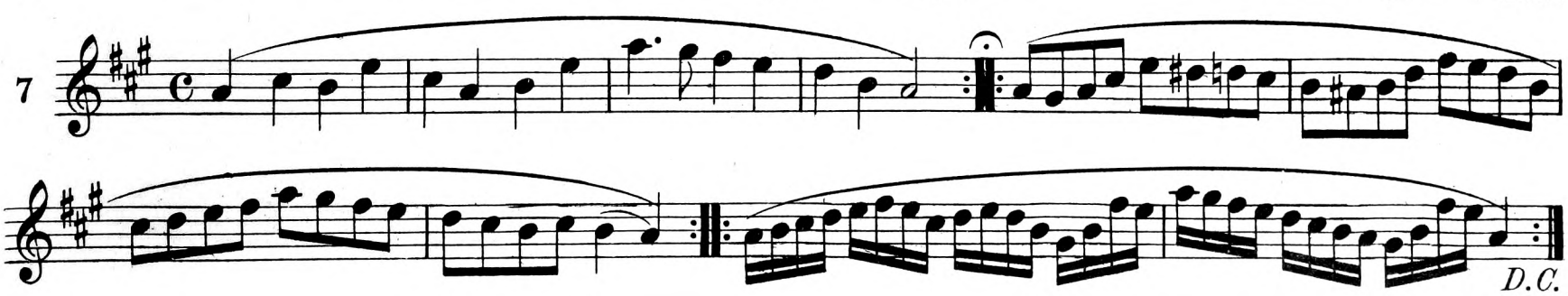


6

7



8

D.C.

9

D.C.

10

D.C.

11

D.C.

12

D.C.

13

D.C.

14

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.*

1 Allegro *without valves*

Slow

a tempo

ppp

2 Allegro moderato *without valves*

Maestoso

Without valves

3

Without valves

4

Without valves

5

Without valves

Allegro

6

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

1

All notes marked + have 6 added lines.

2

8va bassi

8va bassi all Gs

8va bassi

3

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

4 *Cadenza*

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

Andante. Softly as possible.

2

ppp

f slow dim.

ppp

Allegro ♩= 112-132 Staccato tongue — short and crisp.

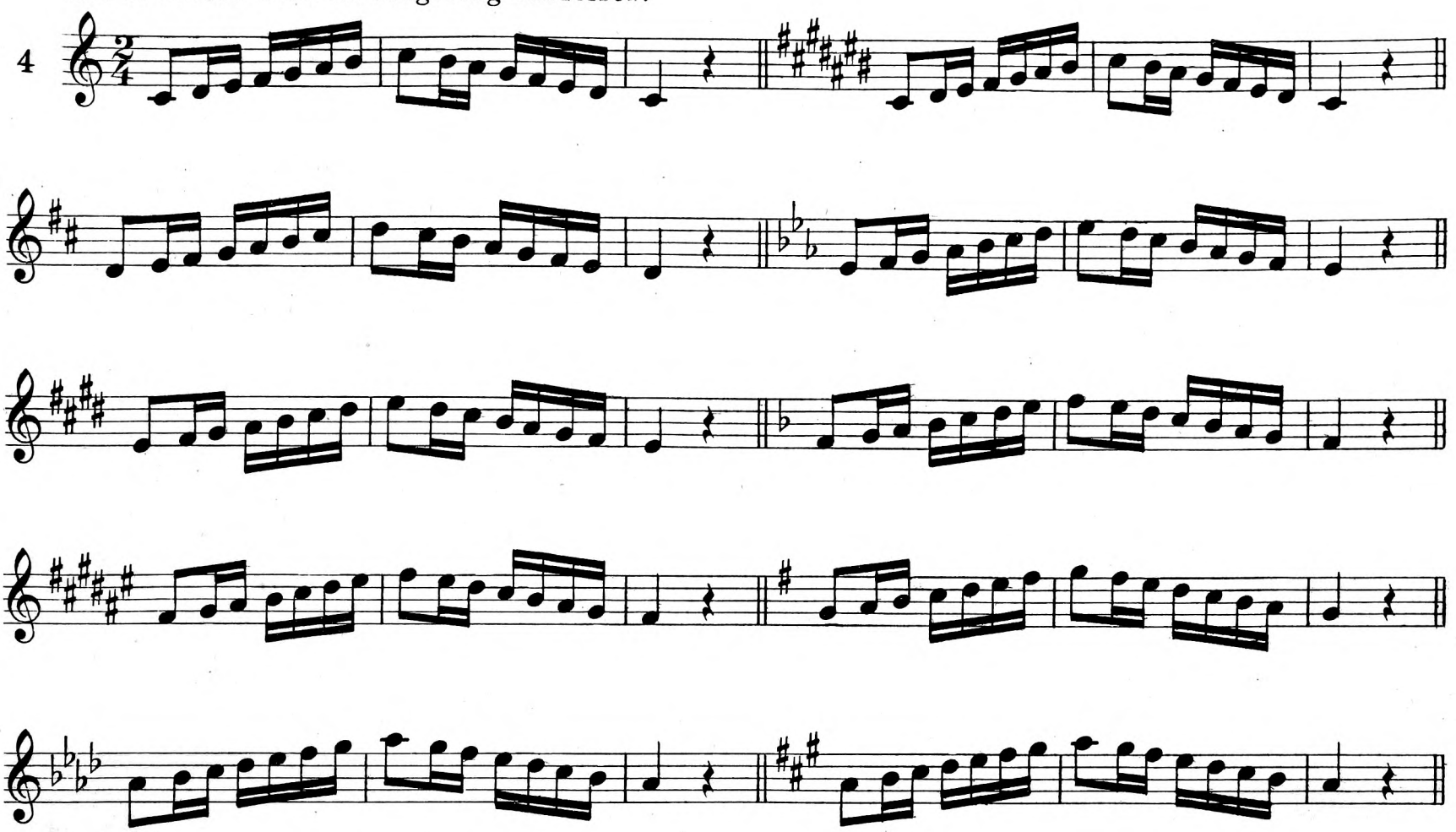
3

p

mf

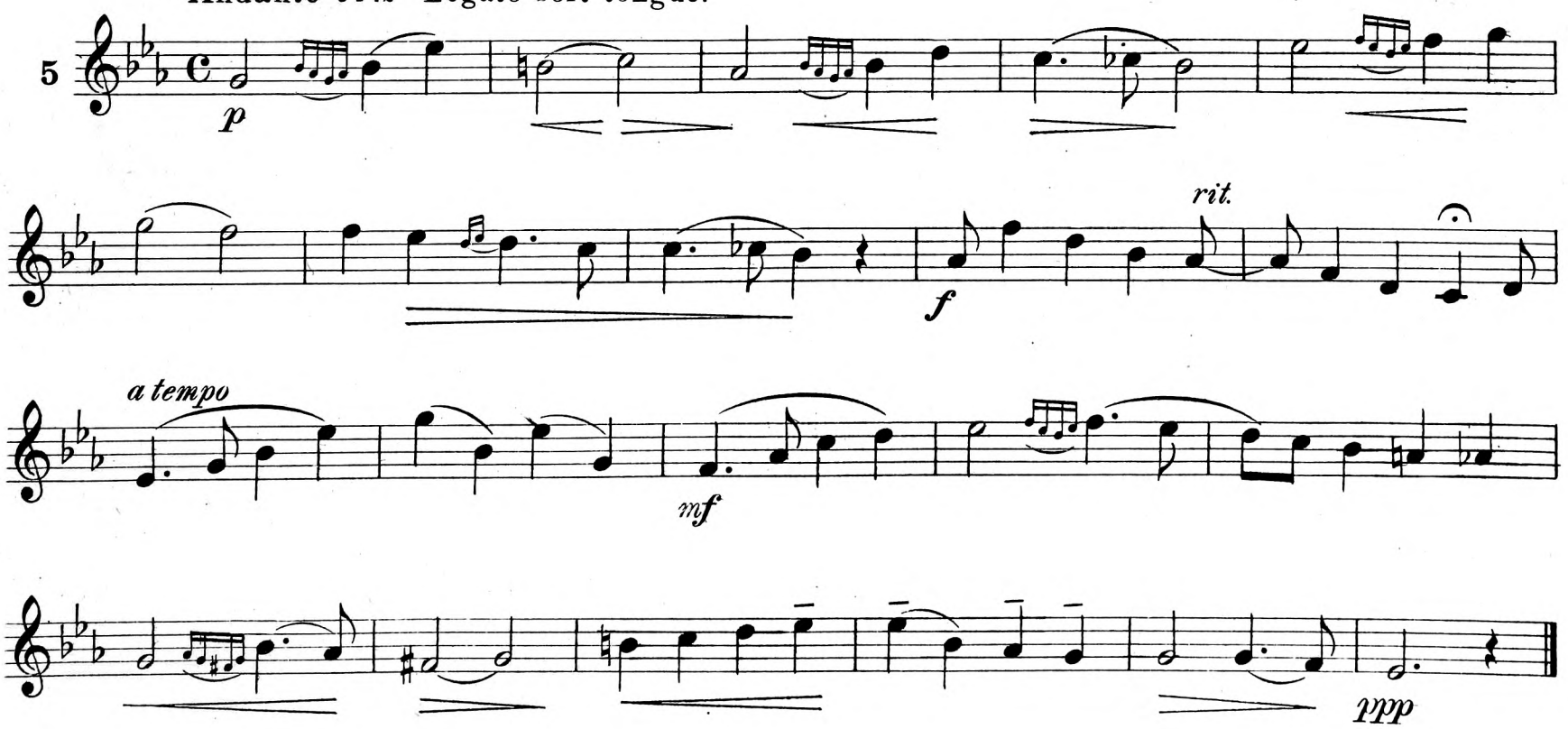
Set of scales used as fingering exercises.

4



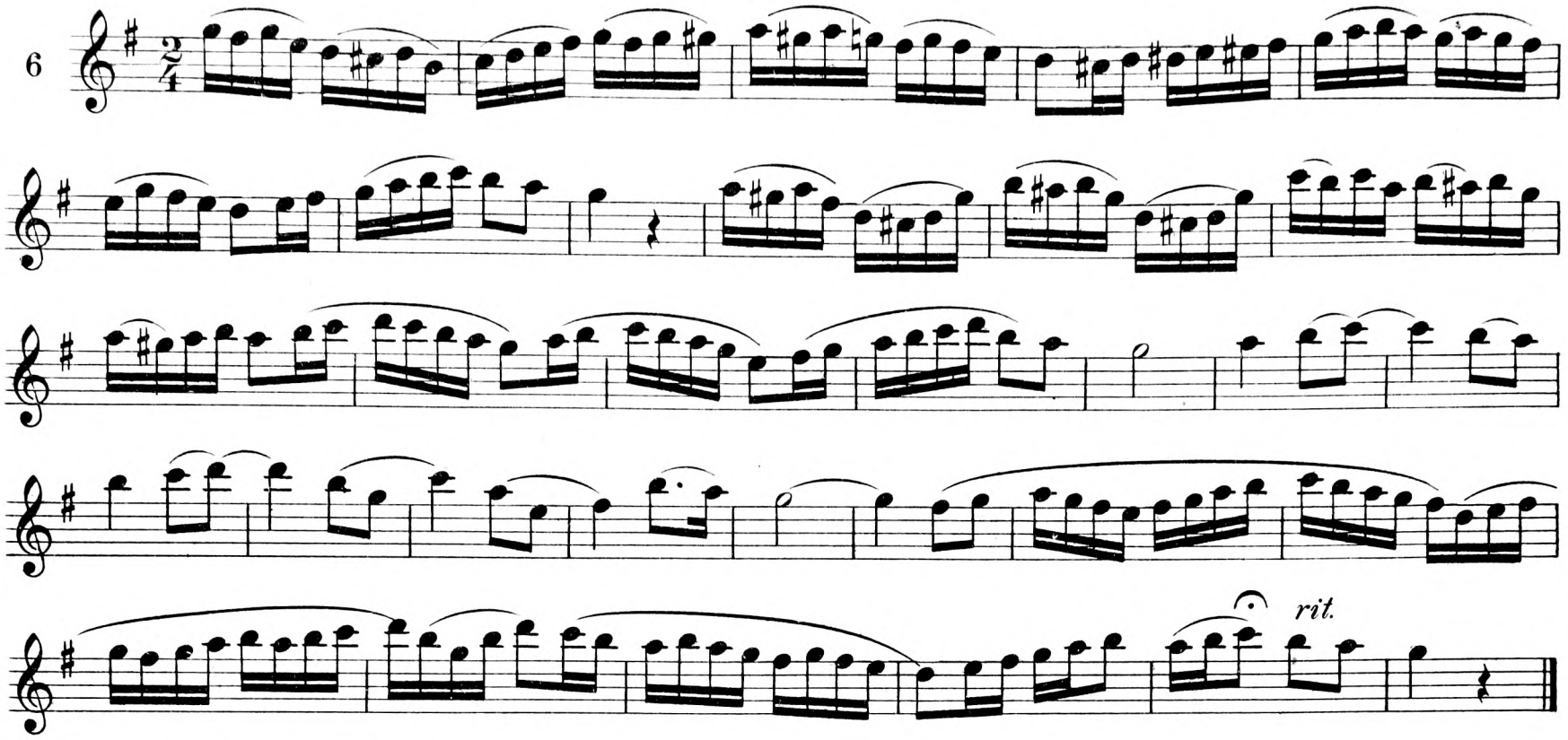
Andante ♩= 72 Legato soft tongue.

5



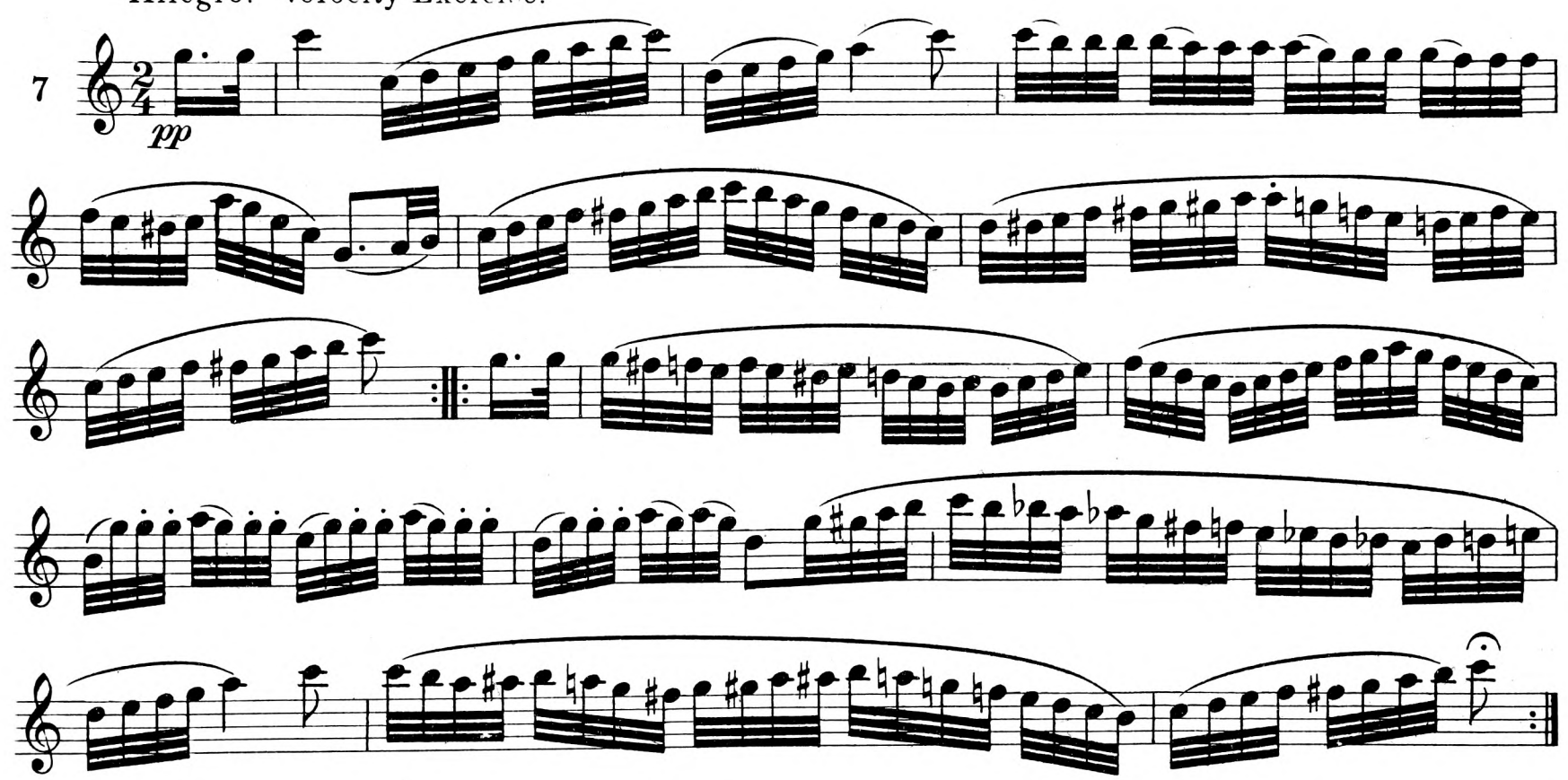
For building up the High Tones. Practice softly.

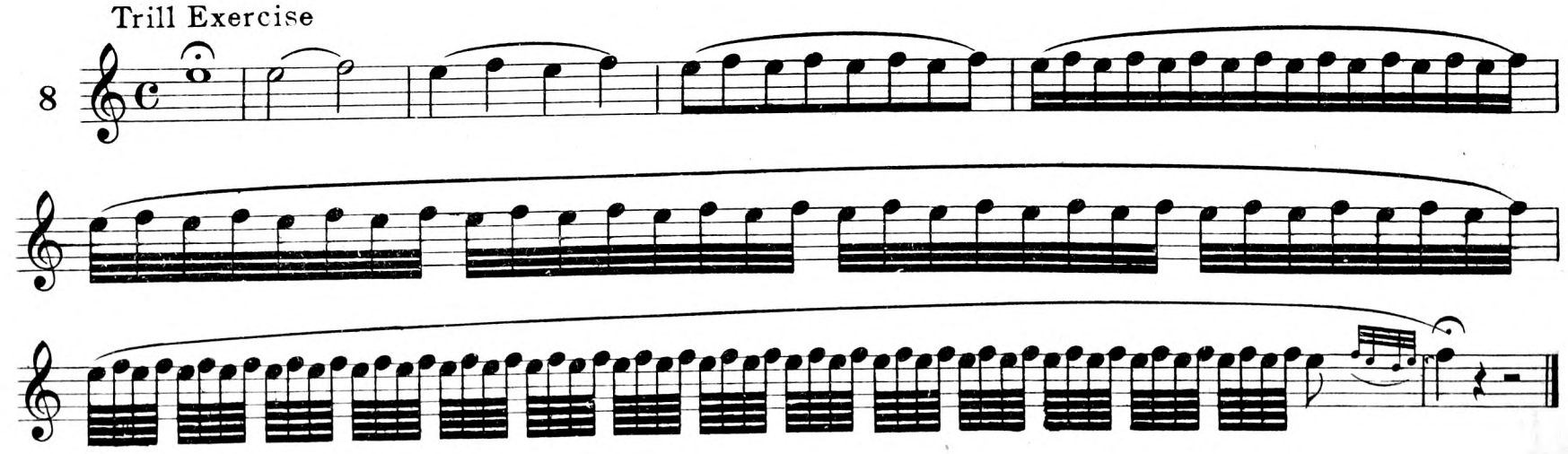
6



Allegro. Velocity Exercise.

7



Trill Exercise

8