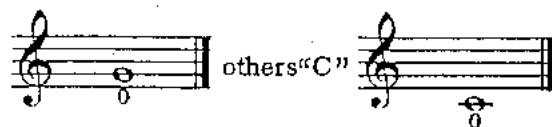


Some beginners in starting their first tone, find "G" easier:



others "C"

Practice on the tone that is easier for you. Continue on the same note until a clear tone is produced. Should "G" be the easier, follow the above instructions; then relax the lips, blow softer, until "C" can be produced in the same manner, before starting on the first exercise.

Directions for exact speed of tempo according to a Metronome: Place the pendulum weight at the figure given in brackets: for example in Ex. 1, when the pendulum weight is placed at 80, each tick is equal to a quarter note.

Count 1 2 3 4 Met. ($\text{♩} = 60$)

Student 1

Teacher

2

Met. ($\text{♩} = 80$)

3

Met. ($\text{♩} = 80$)

4

Met. ($\text{♩} = 80$)

5

Met. ($\text{♩} = 92$)

SECOND LESSON

A continuation of easy studies, arranged in duet form, but ascending a step or two as the lips grow longer, to a full octave.
Do not practice after the lips feel tired or refuse to vibrate. Rest a few moments, then try again.
Use patience always.

Count 1 2 3 4 (Met. $\text{♩} = 92$)

First exercise, measures 1-8. Treble clef, 4/4 time. Notes: G (0), A (1/2), G (0), E (1/2), A (1/2), B (2), A (1/2), G (0). Dynamics: *p*. Fingering numbers are shown below the notes. The piano accompaniment consists of eighth-note patterns.

(Met. $\text{♩} = 92$)

Second exercise, measures 1-8. Treble clef, 4/4 time. Notes: C (0), B (2), C (0), E (1/2), G (0), A (1/2), B (2), C (0). Dynamics: *p*, *mf*, *f*. Fingering numbers are shown below the notes. The piano accompaniment consists of eighth-note patterns.

(Met. $\text{♩} = 96$)

Third exercise, measures 1-8. Treble clef, 4/4 time. Notes: G (0), C (0), G (0), E (1/2), D (1/3), G (0), E (1/2), C (0). Dynamics: *mf*. Fingering numbers are shown below the notes. The piano accompaniment consists of eighth-note patterns.

(Met. $\text{♩} = 96$)

Fourth exercise, measures 1-8. Treble clef, 4/4 time. Notes: E (1/2), G (0), B (2), A (1/2), D (1/3), G (0), F (1), E (1/2). Dynamics: *mf*, *p*. Fingering numbers are shown below the notes. The piano accompaniment consists of eighth-note patterns.

(Met. $\text{♩} = 96$)

Fifth exercise, measures 1-8. Treble clef, 4/4 time. Notes: C (0), G (0), B (2), A (1/2), F (1), B (2), D (1/3), C (0). Dynamics: *f*, *mf*, *p*. Fingering numbers are shown below the notes. The piano accompaniment consists of eighth-note patterns.

THIRD LESSON

In this lesson the duets are dispensed with, as by this time the student should have a correct idea of "tempo" or "time" and will be able to count alone by marking the time with his foot, or by using the Metronome and setting it at the time marked at the beginning of each exercise, thus; $\text{♩} = 100$ - when the pendulum weight is placed at 100, each tick is equal to a quarter-note.

The following exercises are twice the length of the first ten.

Count 1 2 3 4 (Met. $\text{♩} = 100$)

11 *p* C E G E F D E G

12 *mf* C A G F D E D C

Met. $\text{♩} = 100$

13 *p* E D F E A G F E

Met. $\text{♩} = 100$

14 *f* G A B C C B C C

Met. $\text{♩} = 100$

15 *p* C E G C B G A B

Met. $\text{♩} = 100$

16 *mf* C E F G A G B C

Met. $\text{♩} = 100$

17 *f* E F G A B G F E

Met. $\text{♩} = 100$

18 *f* C G E C B G F D


Met. $\text{♩} = 100$

19 *mf* E G F A D G E C

183-

FOURTH LESSON

In the previous lessons only whole notes were used—now divide them. A *whole note* requires *four beats*, consequently a *half note* requires *two beats* and *two half notes* equal *one whole note*.

A half note is shaped like a zero, but with a stem, 

Always take a full breath before beginning to play. Notice that commas (,) are placed above the staff at certain intervals; they are used in all the exercises to show when to breathe.

Count 1 2 3 4 (Met. $\text{♩} = 92$)

16 
 C D E D, F E D C, A G F E, D D E G,
 D E F D, E F A G, E G F D, C B C C
 Met. $\text{♩} = 92$

17 
 E G F G, E G E D, C D E G, A B A G,
 G A G F, E F E D, E A G F, D E D C
 Met. $\text{♩} = 92$

18 
 C B G E, F B A G, A B C B, A A G F,
 E C F C, G C A G, E C A F, G A B C
 Met. $\text{♩} = 96$

19 
 G C, C A A G, D G E G, A B A G,
 C B B A, B A A G, A E G F, E D B C
 Met. $\text{♩} = 96$

20 
 C C D B, E C F A, G C A C, B D A G,
 E B E, A C G F, E G F A, B G C C
 Met. $\text{♩} = 96$

FIFTH LESSON

By this time the student must have become familiar with the notes and their names with the fingering. He must have formed a general idea of the change of pressure, contracting the lips for a higher note, with more power from the chest and relaxing the lips for a lower note, with less wind power.

This lesson treats of *whole* and *half* notes.

Count 1 2 3 4 Met. ♩ = 92 Count 1 2 3 4, 1 2 3 4,

21 *p* *mf*

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

mf *p* *f*

Met. ♩ = 92

22 *p*

mf *f*

Met. ♩ = 96

23 *mf* *p*

mf *f*

Met. ♩ = 96

24 *p*

mf *f*

Met. ♩ = 96


25 *mf*

f

SIXTH LESSON

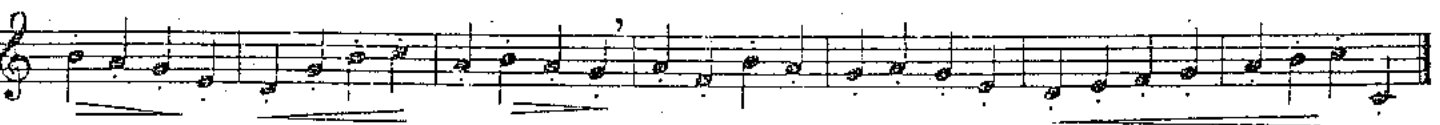
There have been exercises in *whole* and *half* notes, now the *quarter* notes will be introduced. Each *quarter* note receives one beat in $\frac{4}{4}$ or common time.

Two *quarter* notes equal a *half* note, and four *quarter* notes equal a *whole* note.

A *quarter* note is a round dot with a stem, 

Try and play four measures in one breath, practicing endurance.

Count 1 2 3 4 (Met. $\text{♩} = 60$)



SEVENTH LESSON

This lesson contains exercises made up as a general review, as far as the student has progressed, using *whole, half and quarter notes*.

Give full value for every note, remembering to count 1-2-3-4 for a *whole* note; 1-2 for a *half* note, and 1, for a *quarter* note.

Count 1 2 3 4 1 2 3 4 Met. $\text{♩} = 104$

31 *mf*

1 2 3 4 1 2 3 4 Met. $\text{♩} = 100$

32 *p*

Met. $\text{♩} = 104$

33 *mf*

cresc. *f* *dim.*

Met. $\text{♩} = 100$

34 *mf*

Met. $\text{♩} = 88$


35 *f* *cresc.* *f*

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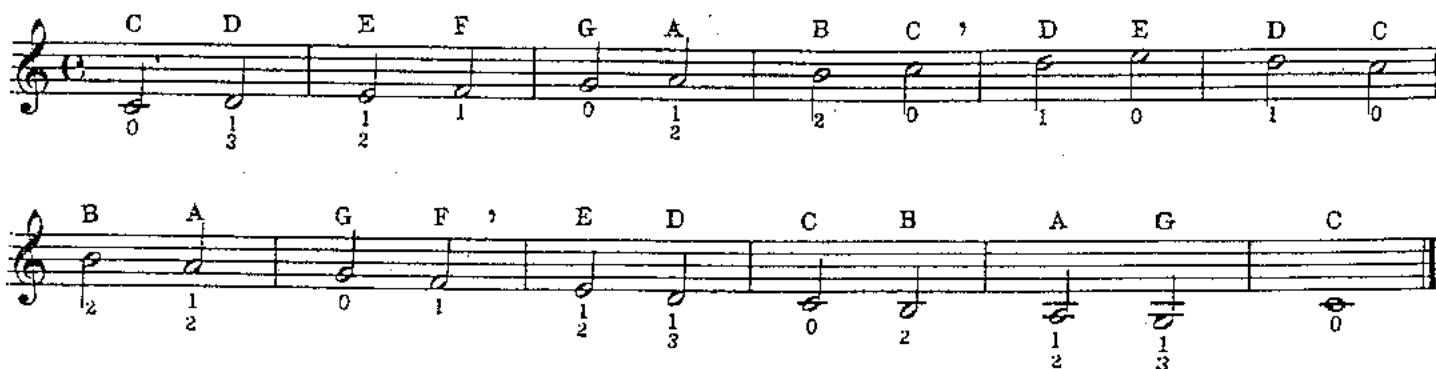
EIGHTH LESSON

The Seventh Lesson taught the use of *whole*, *half* and *quarter* notes. There is still another form of notation; by placing a *dot* after any note, its time value is prolonged by one-half. For example; a *dot* written after a *half-note*, thus: $\text{half-note} \cdot$ gives this note the time value of *three quarter notes*.

Example



By practicing faithfully all the preceding exercises the student will have strengthened his lips sufficiently to add two more notes to the scale above C in the third space, and three notes below C on the first line below the staff.



Memorize this example thoroughly before commencing the following exercises.
Lines above or below the staff are called *leger* or *added* lines.

36

Mot. $\text{half-note} = 112$



37 Met. ♩ = 112

1 2 3, 4

p

38 Met. ♩ = 116

mf

p *cresc.*

39 1 2 3 4 1 2 3 4 Met. ♩ = 116

p *mf* *p dim.*

40 Met. ♩ = 120

mf *f* *mf* 1 2 3 4

NINTH LESSON

Never change the position of the mouthpiece on the lips, nor hold the lips too rigid. When playing intervals or "skips" contract the lips for high notes and relax them for lower notes. This strengthens the muscles of the face without causing cramps.

Always keep the lips moist, wet them with the tongue because they will vibrate easier, and in time respond to the least wind from the chest, saving power. It is wrong to wipe the lips or play with dry lips.

This lesson is a continuation of the preceding one, except that greater intervals are used. This will make the "embouchure" more flexible and enable the student to gain greater control of the tone as well as the pitch of the notes.

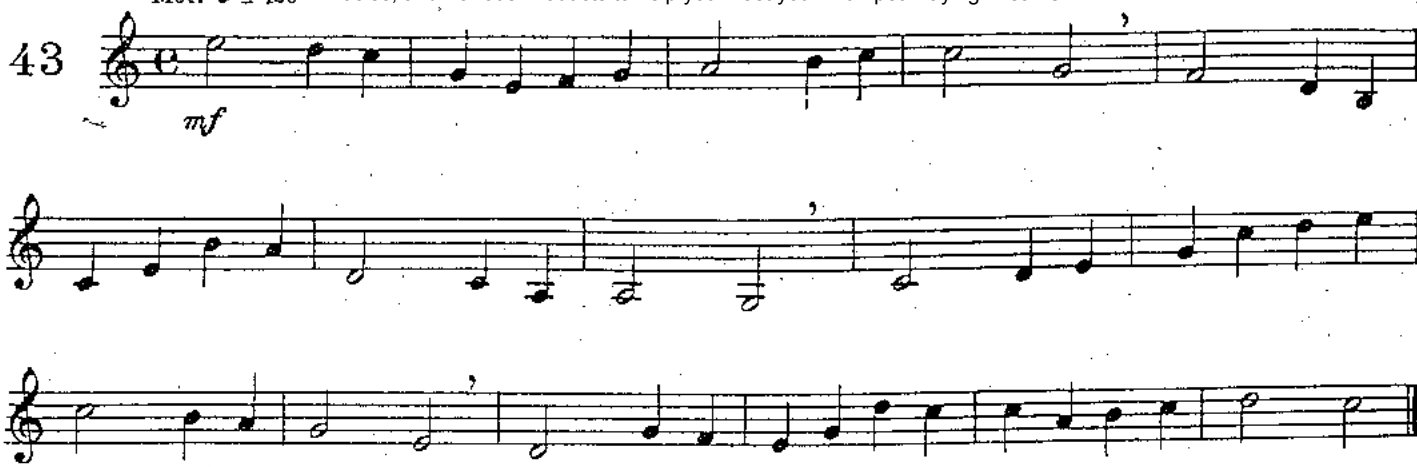
41 *Slow*
Met. ♩ = 76

42 Met. ♩ = 108

mf

Met. ♩ = 120

43



The next exercise should be played in a bold manner, striking each tone firmly and with more power, taking care to give each note equal force.

Slow
Met. ♩ = 80

44



Octaves are difficult to play on the Cornet. In Exercise No. 45 play much slower, striking each tone firmly and boldly.

Slow
Met. ♩ = 72

45



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TENTH LESSON

This lesson is comprised of exercises of longer duration which gives the student an opportunity to gain facility in reading music and enables him to become familiar with intervals, thereby contributing to his gradual improvement and ultimate perfection.

Never practice a moment after the lips seem fatigued. Rest a few minutes, then begin once more.

Notice the breathing spaces, eight measures to one breath.

46 Met. $\text{♩} = 120$

mf *f* *mf* *dim.*

47 Met. $\text{♩} = 138$

p

Met. ♩ = 138

48

mf

p

mf

Met. ♩ = 104

49

p

mf

p

f

p

mf

Met. ♩ = 120

50

mf

cresc.

p

mf

f

mf

ELEVENTH LESSON

In these exercises a few marks of expression, explained in the introductory remarks, are used.

Exert patience for the longer intervals of breathing. This endurance is of the greatest importance for future work. It trains the will power, which is the secret of high notes.

51 Moderato Met. ♩ = 100

52 Moderato Met. ♩ = 92

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Andante Met. ♩ = 72

53

p *mf* *dim.*

Allegro Met. ♩ = 120

54

mf *p* *mf*

Allegretto Met. ♩ = 104

55

f *mf*

TWELFTH LESSON

Common time (C or $\frac{4}{4}$), sometimes called four-four time, contains *four quarter notes* in a measure. Two-four time ($\frac{2}{4}$) contains *two quarter notes* in a measure, and will be taken up in this lesson. Two additional tones of the scale, (F and G), are also introduced.

To play these notes properly the lips are compressed still more, and more power from the chest is needed.

Example

A *dot* placed after a quarter note increases the value one-half; viz (♩.) equals one and one-half beats. An *eighth note* is half the value of a *quarter note*, and is given half a beat. It is written the same as a quarter note, but has a tail at the end of the stem: (♩).

To simplify the reading of music, groups of eighth notes are written (♩♩ or ♩♩♩) instead of (♩♩♩♩).

Dividing the time for eighth notes, in two four $\frac{2}{4}$ time;

Example

56

Allegretto Met. ♩ = 108

Andante Met. ♩ = 72

Count 1 and 2 and 1 and 2 and 1 and 2 and 1 and 2

57

p *mf* *mf*

Andante Met. ♩ = 72

58

mf *f*

Moderato Met. ♩ = 100

Count 1 2 and 1 2 1 2 and 1 2

59

p *mf*

Allegro Met. ♩ = 120

Count 1 and 2 and 1 and 2 and 1 2 1 2





60

mf *p* *mf* *f*

THIRTEENTH LESSON






There are *rests*, or *silent beats*, which correspond exactly with the value of the note, that is *whole*, *half*, *quarter*, *eighth*, etc.

Example

Whole Note	Half Note	Quarter Note	Eighth Note
			
Whole Rest	Half Rest	Quarter Rest	Eighth Rest

Signs are employed to avoid writing the same music twice, they are called *repeats*, *Dal Segnos*, *Da Capos* and may be used for one measure, one strain, or back to the beginning.

Example

				
Repeat same bar	Repeat strain	D.S. Back to sign	D.C. Back to beginning	Fine End of piece

61 Allegro Met. ♩ = 120



62 Allegro Met. ♩ = 144



Allegro Met. ♩ = 144

63

f *cresc.* *f* *cresc.* *ff*

Moderato Met. ♩ = 92

Count 1 2 and 3 4 1 2 3 4

64

mf *f* *ff*

Moderato Met. ♩ = 100

Count 1 2 3 and 4 and 1 2 and 3 4

65

p *pp* *mf* *p* *pp dim.*

FOURTEENTH LESSON

The previous lessons treated only of the *Diatonic scale* in C. There are thirteen *Major keys* or *scales*, all formed in the same manner as the *scale* or *key* of C. The *Chromatic scale*, composed of *semi* or *half tones* is now introduced.

A *sharp* (#) raises the note a half tone. A *flat* (b) lowers the note a half tone. A *natural* (♮) signifies a return to the original tone. In ascending the scale *sharps* are used; in descending *flats* are used.

The Chromatic Scale

Example

Memorize this *Chromatic scale* **THOROUGHLY**, before proceeding.

A *pause* is marked thus \circ or \smile : which means, when placed over or under a note, that the tone must be sustained. When placed over or under a rest, silence must be prolonged. And when placed over a Double Bar: \parallel , means the conclusion of the piece.

To build a Major Diatonic scale, observe the following rules.

The *key* of "C" Major, is the *model* of all *Major keys*.

Example

In all Major keys the half-tones occur between 3 and 4, and 7 and 8. All other intervals are whole tones; making *five whole tones* and *two half tones*.

There are thirteen Major keys; each derives its name from a certain number of *sharps* or *flats* placed immediately after the *clef* C ; this is known as the *signature*.

FIFTEENTH LESSON

Sharps (#), flats (b) and naturals (♮) not found in the *signature* but set before a note in the midst of a composition, are called *accidentals*.

When a note, that is raised (#) or lowered (b) occurs more than once in the same measure, it is unnecessary to use the accidental again.

Example

This is one of the *most important rules* in music, and *must be remembered!*

Another sign will be employed, called the *slur*: When written over or under a *group of notes* shows that they must be played smoothly, sustaining the tone, using the *tongue* to start the phrase only.

Example

This same sign is also used to connect notes of the same degree, it is then called a *tie*. When two notes are *tied* the second note is not repeated, it is merely held for the duration of the time value.

Thus:

Never take breath when a slur is used!

Example

66

Moderato Met. ♩ = 100

mf

f

p

cresc.

f

mf

Andante Met. ♩ = 60

67

67

p

mf

p

mf

f

mf

Allegro Met. ♩ = 132

68

68

f

mf

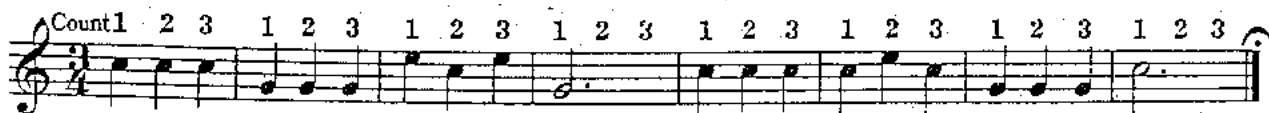
p

mf

f

mf

Before closing this lesson, there are two new subjects to be explained. A new *time* or *tempo*; and a new *key*. In *Common Time*, or $\frac{4}{4}$, there are *four beats* to the measure. In $\frac{2}{4}$ time, *two beats*. Now take $\frac{3}{4}$ time, with *three beats* to the measure, which contains *three quarter notes*.

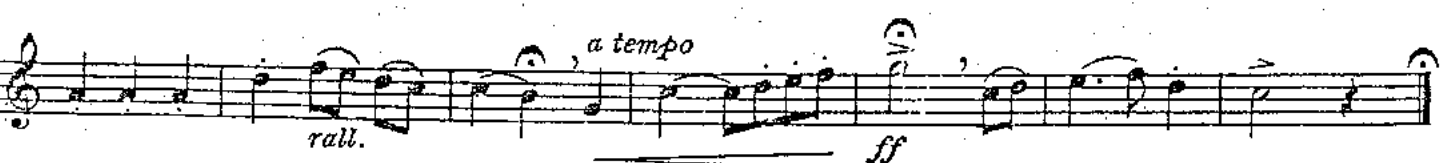
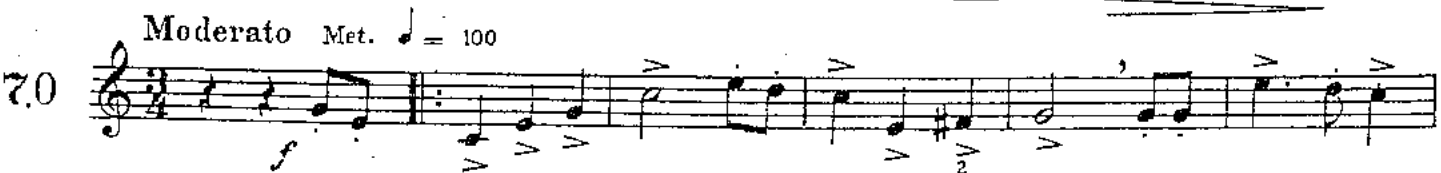
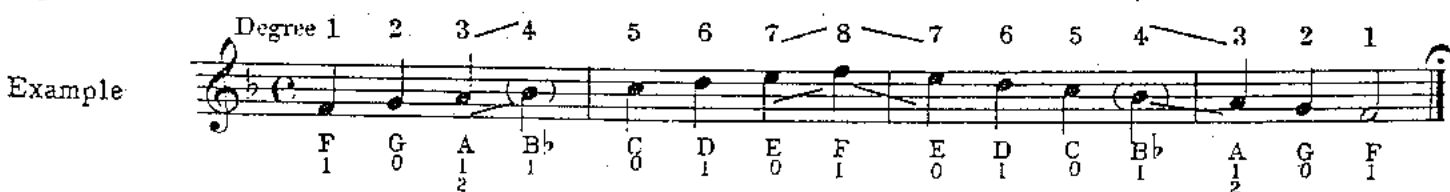


The key of "F" is known by its *signature* of *one flat*, placed on the *third line* of the *staff*, (immediately following the *clef sign*) which is "B \flat ", and this *key* is built exactly like the *key* of "C" which is explained in the *Fourteenth Lesson*, using the same *degrees*, and following the same *rules*. From 3 to 4, a half tone, also from 7 to 8.

To attract the attention of the student, the notes to be changed in the different keys, will be enclosed in brackets.

Key of F

Signature One Flat



SIXTEENTH LESSON

71 *Andante moderato* Met. $\text{♩} = 80$

p 1 2 1 0 2 1 0 1 0

p *mf*

p *mf*

72 *Allegro* Met. $\text{♩} = 126$

f with spirit

ff

ff

ff

73 *Andante moderato* Met. $\text{♩} = 80$

p

p *mf*

p

f *p rall. dim.*

Allegretto Met. ♩ = 112

74

mf

f

mf

f

mf

f

Moderato Met. ♩ = 100

75

p

mf

p

mf

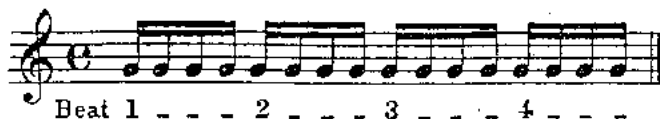
p

mf

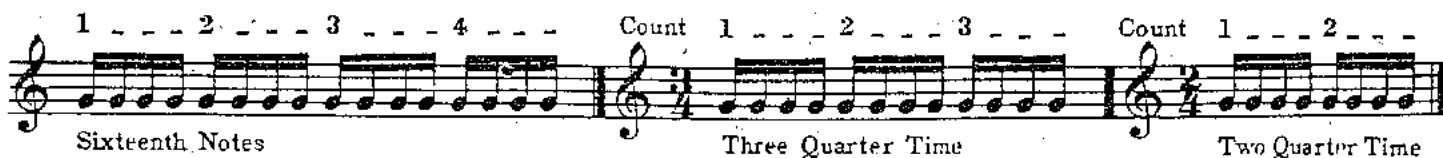
SEVENTEENTH LESSON

Another form of notation is the *sixteenth note*, (♯) which is half the value of the *eighth note*, (♯) and is written with *two tails* to the stem. There are *four sixteenth notes* to one quarter beat.

Groups of *sixteenth notes* are connected by a double brace to simplify the reading of music.



Example



The *sixteenth rest* also has two tails (7) and when written denotes *one sixteenth* silence.

A *dot* written after an *eighth note* adds to the note one-half of its time value; one-half of one-eighth equals one-sixteenth. In musical notation this is written: ♯ ♯ or ♯. ♯ to one beat.

Example



76



77



Andante moderato Met. $\text{♩} = 80$

78

p *mf* *pp* *f* *ff*

Moderato Met. $\text{♩} = 100$

79

mf *mf* *f* *mf*

Allegro moderato Met. $\text{♩} = 112$

80

f *f* *mf* *mf* *ff*

EIGHTEENTH LESSON

The key of "G" is known by its signature of one sharp, placed on the fifth line of the staff; (F) and is built by following the same rules as in the preceding keys. From 3 to 4 and 7 to 8 half tones

Key of G

Signature One Sharp

Example

Scale of G major: G (1), A (2), B (3), C (4), D (5), E (6), F# (7), G (8), F# (7), E (6), D (5), C (4), B (3), A (2), G (1).
 Fingerings: 1, 2, 3, 4, 5, 6, (7), 8, (7), 6, 5, 4, 3, 2, 1.
 Breath marks: 0, 1/2, 2, 0, 1, 0, 2, 0, 2, 0, 1, 0, 2, 1/2, 0.

Scale of G major: G (0), F# (2), E (1), D (1), C (0), B (2), A (1), G (0), F# (2), G (1), A (2), B (2), C (0), D (1), E (2), F# (2), G (0).
 Fingerings: 0, 2, 1, 1, 0, 2, 1, 0, 2, 1, 2, 2, 0, 1, 2, 2, 0.

81 *Tempo di Marcia* Met. $\text{♩} = 116$

82 *Andante moderato* Met. $\text{♩} = 88$

Allegro Met. ♩ = 120

83



Tempo di Marcia Met. ♩ = 116

84



Allegretto moderato Met. ♩ = 108

85



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NINETEENTH LESSON

Still another division of time is a group of *three notes* called *triplets*. In counting *half time* or *Alla Breve* ♩ , $(\text{♩} \text{♩} \text{♩})$ equals $(\text{♩} \text{♩})$; or in two-four time $(\text{♩} \text{♩} \text{♩})$ equals $(\text{♩} \text{♩})$ or $(\text{♩} \text{♩} \text{♩})$ equals $(\text{♩} \text{♩})$.

These *triplets* are also used in various ways; for instance a new time called *six-eighth time* $\frac{6}{8}$ denoting six eighth notes in a measure and counting six beats in slow time and two beats in faster time.

Example

Slow Time Fast Time

Count 1 2 3 4 5 6 1 2 3 4 5 6 1 2 1 2

There are four divisions of time using eighth notes: $\frac{3}{8}$, $\frac{6}{8}$, $\frac{9}{8}$, $\frac{12}{8}$; three beats, six beats, nine beats and twelve beats: or one, two, three and four beats in a measure.

Example

Count 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 4 5 6 1 2 3 4 5 6

or 1 1 1 1 or 1 2 1 2

1 2 3 4 5 6 7 8 9 1 2 3 4 5 6 7 8 9

or 1 2 3 1 2 3

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

or 1 2 3 4 1 2 3 4

86

Andante moderato Met. $\text{♩} = 84$ Count Two in a measure

Count 1 2 1 2

mf

f *mf*

f *mf*

f *mf*

Andante Met. ♩ = 96 Count Six

Count 1 2 3 4 5 6 1 2 3 4 5 6

87

p

mf

p

pp

p

mf

f

p

Tempo di Valse Met. ♩ = 60 Count One

Count 1 1 1 1

88

mf

f

mf

p

mf

p

mf

p

Maestoso Met. ♩ = 80 Count Four

89

89

mf

f

ff

rall.

a tempo

mf

f

ff

Andante Met. ♩ = 72 Count Three

90

90

p

p

mf

p

f

p

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TWENTIETH LESSON

Syncopation or *syncopated time*; is sometimes called *broken time*, and is illustrated best in the following examples. When syncopated passages or phrases occur, the accent falls on the second note of the measure.

Example

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

The tie is used, connecting the last note of the second measure to the first note in the third measure; to be sustained two beats.

These examples present *syncopation* as used in various tempi.

Example

Count Four

Count Two

Count Four

Count Two

Waltz Time

Count One

Count Three

Count Two

Count Four

Count Two

Syncopation in this last form, is usually called *Jazz* in the United States; a rhythmic peculiarity characteristic of the Negro race in their songs and dances.

Moderato Met. ♩ = 100

91 *mf*

Allegretto Met. ♩ = 108

92 *p*

Allegretto Met. ♩ = 112

93 *mf*

Moderato Met. ♩ = 60 Count Two

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

Slow Ragtime Met. ♩ = 76 Count Two

95 *mf* *mf* *cres* *cen* *f* *do*

TWENTY-FIRST LESSON

The *key* of "B \flat " is known by its *signature* of *two flats*, which are, "B \flat " on the third line, and "E \flat " in the fourth space.

Key of B \flat

Signature Two Flats

Example

Allegro moderato Met. $\text{♩} = 112$

6

Allegro Met. $\text{♩} = 160$ or $\text{♩} = 54$ Count Three for 160 or One for 54

7

Moderato Met. $\text{♩} = 100$

8

TWENTY-SECOND LESSON

The key of "D" is known by its *signature* of *two sharps*, which are, "F#" on the fifth line, and "C#" in the third space.

Key of D

Signature Two Sharps

Example

99 *Andante Met. ♩ = 72*

f

mf

p

mf

100 *Andante Met. ♩ = 60*

p *with expression*

f

mf

a tempo

rall.

p *dim. rall.*

TWENTY-THIRD LESSON

The *key* of "Eb" is known by its *signature* of *three flats*, which are, "Bb" on the third line, "Eb" in the fourth space, and "Ab" in the second space.

Key of Eb

Signature Three Flats

Example

Example of the Key of Eb signature, showing three flats (Bb, Eb, Ab) and fingerings for each note.

Andante Met. ♩ = 64 Count Six

101

Exercise 101, Andante tempo, 64 beats per minute, 6 counts. The exercise is in the key of Eb and features a melodic line with various articulations and dynamics.

Tempo di Marcia Met. ♩ = 120

102

Exercise 102, Tempo di Marcia tempo, 120 beats per minute. The exercise is in the key of Eb and features a rhythmic pattern with various articulations and dynamics.

TWENTY-FOURTH LESSON

The key of "A" is known by its signature of three sharps, which are, "F#" on the fifth line, "C#" in the third space, and "G#" in the space above the staff.

Key of A

Signature Three Sharps

Example

Tempo di Valse Met. $\text{♩} = 60$ Count One

103

Moderato Met. $\text{♩} = 92$

104

TWENTY-FIFTH LESSON

The key of "A \flat " is known by its signature of four flats, which are, "B \flat " on the third line, "E \flat " in the fourth space, "A \flat " in the second space, and "D \flat " on the fourth line.

Key of A \flat

Signature Four Flats

Example

Example

Two staves of music in the key of A-flat (four flats). The first staff contains a sequence of eighth and quarter notes with fingerings (1-8, 2-3, 3-4, 4-5, 5-6, 6-7, 7-8, 8-2, 2-3, 3-4, 4-5, 5-6, 6-7, 7-8, 8-2) and slurs. The second staff continues the sequence with similar fingerings and slurs.

Tempo di Marcia Met $\text{♩} = 120$

Tempo di Marcia Met $\text{♩} = 120$

Two staves of music in the key of A-flat. The first staff starts with a forte (*f*) dynamic and includes slurs and accents. The second staff continues the piece with a piano (*p*) dynamic and slurs.

Moderato Met $\text{♩} = 100$

Moderato Met $\text{♩} = 100$

Six staves of music in the key of A-flat. The piece begins with a piano (*p*) dynamic and includes various dynamics such as forte (*f*), mezzo-forte (*mf*), and piano (*p*) throughout. Slurs and accents are used to indicate phrasing and emphasis.

TWENTY-SIXTH LESSON

The *key of "E"* is known by its *signature of four sharps*, which are, "F#" on the fifth line, "C#" in the third space, "G#" in the space above the staff, and "D#" on the fourth line.

Key of E

Signature Four Sharps

Example

Example musical notation for the Key of E, showing two staves of music with fingerings and slurs. The first staff starts with a treble clef, a key signature of four sharps (F#, C#, G#, D#), and a common time signature (C). The music consists of a series of eighth and quarter notes, with fingerings indicated by numbers 1-5 below the notes. The second staff continues the melody with similar note values and fingerings.

Maestoso Met. ♩ = 84

Exercise 107, Maestoso, Met. ♩ = 84. The notation shows a single staff of music in the key of E (four sharps) and 2/4 time. The music is marked *mf* (mezzo-forte) and consists of a continuous eighth-note pattern. The exercise is 8 measures long.

Andante Met ♩ = 104 Count Six

Exercise 108, Andante, Met ♩ = 104 Count Six. The notation shows a single staff of music in the key of E (four sharps) and 2/4 time. The music is marked *p* (piano) and consists of a continuous eighth-note pattern. The exercise is 6 measures long.

The key of "D \flat " has five flats, which are, "B \flat " on the third line, "E \flat " in the fourth space, "A \flat " in the second space, "D \flat " on the fourth line and "G \flat " on the second line.

Signature Five Flats

Example

Andante. Mod.

Andante Met. ♩ = 92 Count Three

109 Andante Met. $\text{♩} = 92$ Count Three

Moderato Met. ♩ = 100

110 Moderato Met. ♩ = 100

mf Bold

cresc.

f

mf

p

TWENTY-NINTH LESSON

49

The key of "G \flat " has six flats, which are, "B \flat " on the third line, "E \flat " in the fourth space, "A \flat " in the second space, "D \flat " on the fourth line, "G \flat " on the second line and "C \flat " in the third space.

Signature Six Flats

Key of G \flat

Example

The musical notation for the Key of G \flat consists of two main parts. The first part is a signature exercise titled "Signature Six Flats" and "Key of G \flat ". It features two staves of music. The first staff contains a sequence of notes with fingerings: 1, 2, 3-4, 5, 6, 7-8, (2), (8), 7, 6, 5, 4-3, 2. The second staff continues the sequence: 1-7, 6, 5, 4-3, 2, 1, 2, 3-4, 5, 6, 7-1. The second part is a piece of music starting with the tempo marking "Moderato Met. ♩ = 100" and the dynamic "p". It consists of seven staves of music, including various melodic lines and a final cadence. The key signature is G \flat major (three flats).

The key of "F \sharp " has six sharps, which are, "F \sharp " on the fifth line, "C \sharp " in the third space, "G \sharp " in the space above the staff, "D \sharp " on the fourth line, "A \sharp " in the second space, and "E \sharp " in the fourth space.

Signature Six Sharps

Key of F \sharp

Example

The musical notation for the Key of F \sharp includes a signature exercise titled "Signature Six Sharps" and "Key of F \sharp ". It features two staves of music. The first staff contains a sequence of notes with fingerings: 1, 2, 3-4, 5, 6, 7-8, (2), (8), 7, 6, 5, 4-3, 2. The second staff continues the sequence: 1-7, 6, 5, 4-3, 2, 1, 2, 3-4, 5, 6, 7-8. The key signature is F \sharp major (six sharps).

Notice: The keys of "G \flat " and "F \sharp " both sound the same, and are fingered alike, but are written differently, and are two distinct keys.

THIRTIETH LESSON

After having finished with this series, the student should be sufficiently advanced to play music of medium difficulty, and I would advise everyone to join some amateur band or orchestra, in order to gain more experience.

For your own advancement, the last fifteen lessons should be reviewed thoroughly, playing every exercise exactly in time and with *perfect* tonal quality; without breaking on a single tone, and correcting each mistake by immediate repetition.

To be still more ambitious play each exercise at least ten times *consecutively* without a break of any kind.

DO NOT ALLOW AN EXERCISE TO BEAT YOU, OR GET THE BEST OF YOU AT ANY TIME!

DO NOT CHEAT YOURSELF!

Remember that *YOU* have the chance of becoming the most perfect Cornet player in the world!

There is published a Second Series of Cornet Studies, comprising 190 Exercises expressly for technic and endurance for the advanced player, and if the explanations in it are carefully adhered to, will enable the student to practice for hours, reach the highest notes above the staff with ease, also conquering the most difficult passages known for the Cornet.

No. 116 should be played *pp* throughout in a single breath, and repeated many times daily when beginning to practice.

Allegro Met. $\text{♩} = 120$

116

The musical score for exercise 116 is written on five staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a time signature of 8/8. The first staff starts with a piano (*pp*) dynamic marking. The exercise consists of a continuous melodic line with various intervals, including eighth and sixteenth notes, and rests. The notation includes many accidentals (sharps and flats) to indicate the specific notes. The exercise is designed to be played in a single breath.

26488-

STUDY

This study will be considered difficult. It calls for practical demonstration of all the experience gained in this work, should be played very slowly at first, and not practiced too long at a time.

Andante maestoso Met. ♩ = 80