

COMPLETE

Saint-Jacome

GRAND METHOD FOR TRUMPET OR CORNET



List of the Principal Words used in Modern Music

With their Abbreviations and Explanations

A.	to, in or at; <i>a tempo</i> , in time	Mezzo-piano (mp)	Moderately soft
Accelerando (accel.)	Gradually increasing the speed	Minore	Minor Key
Accent	Emphasis on certain parts of the measure	Moderato	Moderately. <i>Allegro moderato</i> , moderately fast
Adagio	Slowly; leisurely	Molto	Much; very
Ad libitum (ad lib.)	At pleasure; not in strict time	Morendo	Dying away
A due (a 2)	To be played by both instruments	Mosso	Equivalent to rapid. <i>Piu mosso</i> , quicker
Agitato	Restless, with agitation	Moto	Motion. <i>Con moto</i> , with animation
Al or Alla	In the style of	Non	Not
Alla Marcia	In the style of a March	Notation	The art of representing musical sounds by means of written characters
Allegretto	Diminutive of <i>allegro</i> ; moderately fast, lively; faster than <i>andante</i> ; slower than <i>allegro</i>	Obbligato	An indispensable part
Allegro	Lively; brisk, rapid.	Opus (Op.)	A work
Allegro assai	Very rapidly	Ossia	Or; or else. Generally indicating an easier method
Amoroso	Affectionately	Ottava (8va)	To be played an octave higher
Andante	In moderately slow time	Pause (—)	The sign indicating a pause or rest.
Andantino	Diminutive of <i>andante</i> ; strictly slower than <i>andante</i> , but often used in the reverse sense	Perdendosi	Dying away gradually
Anima, con	With animation	Piacere; a	At pleasure
Animato		Pianissimo (pp)	Very softly
A piacere	At pleasure; equivalent to <i>ad libitum</i>	Piano (p)	Softly
Appassionato	Impassioned	Piu	More
Arpeggio	A broken chord	Piu Allegro	More quickly
Assai	Very; <i>Allegro assai</i> , very rapidly	Piu tosto	Quicker
A tempo	In the original tempo	Poco or un poco	A little
Attacca	Attack or begin what follows without pausing	Poco a poco	Gradually, by degrees; little by little
Barcarolle	A Venetian boatman's song	Poco piu mosso	A little faster
Bis	Twice, repeat the passage	Poco meno	A little slower
Bravura	Brilliant; bold; spirited	Poco piu	A little faster
Brillante	Showy, sparkling, brilliant	Poi	Then; afterwards
Crio, con	With much spirit	Pomposo	Pompous; grand
Cadenza	An elaborate, florid passage introduced as an embellishment	Prestissimo	As quickly as possible
Cantabile	In a singing style	Presto	Very quick; faster than <i>Allegro</i>
Canonetta	A short song or air	Primo (1mo)	The first
Capriccio a	At pleasure, <i>ad libitum</i>	Quartet	A piece of music for four performers.
Cavatina	An air, shorter and simpler than the aria, and in one division, without <i>Da Capo</i>	Quasi	As if; in the style of
Chord	The harmony of three or more tones of different pitch produced simultaneously	Quintet	A piece of music for five performers
Coda	A supplement at the end of a composition	Rallentando (rall.)	Gradually slower
Col or con	With	Replica	Repetition. <i>Senza replica</i> , without repeats
Crescendo (cresc.)	Swelling; increasing in loudness	Rinforzando	With special emphasis
Da or dal	From	Ritardando (rit.)	Gradually slower and slower
Da Capo (D. C.)	From the beginning	Risolto	Resolutely; bold; energetic
Dal Segno (D. S.)	From the sign	Ritenuito	In slower time
Decrescendo (decresc.)	Decreasing in strength	Scherzando	Playfully; sportively
Diminuendo (dim.)	Gradually softer	Secondo (2do)	The second singer, instrumentalist or part
Divisi	Divided, each part to be played by a separate instrument	Segue	Follow on in similar style
Dolce (dol.)	Softly; sweetly	Semplice	Simply; unaffectedly
Dolcissimo	Very sweetly and softly	Senza	Without. <i>Senza sordino</i> without mute
Dominant	The fifth tone in the major or minor scale	Sforzando (sf)	Forcibly; with sudden emphasis
Duet or Duo	A composition for two performers	Stile or Simili	In like manner
E	And	Smorzando (smorz)	Diminishing in sound. Equivalent to <i>Morendo</i>
Elegante	Elegant, graceful	Solo	For one performer only. <i>Solo</i> ; for all
Energico	With energy, vigorously	Sordino	A mute. <i>Con sordino</i> , with the mute
Enharmonic	Alike in pitch, but different in notation	Sostenuto	Sustained; prolonged
Espressivo	With expression	Sotto	Below; under. <i>Sotto voce</i> , in a subdued tone
Finale	The concluding movement	Spirito	Spirit. <i>con Spirito</i> with spirit
Fine	The end	Staccato	Detached; separate
Forte (f)	Loud	Stenando	Dragging or retarding the tempo
Forte-piano (fp)	Accent strongly, diminishing instantly to piano	Stretto or stretta	An increase of speed. <i>Piu stretto</i> faster
Fortissimo (ff)	Very loud	Subdominant	The fourth tone in the diatonic scale
Forzando (fz)	Indicates that a note or chord is to be strongly accented	Syncope	Change of accent from a strong beat to a weak one.
Forza	Force of tone	Tacet	"Is silent" Signified that an instrument or vocal part, so marked, is omitted during the movement or number in question.
Fuoco, con	With fire; with spirit	Tempo	Movement; rate of speed.
Giocoso	Joyously; playfully	Tempo primo	Return to the original tempo.
Giusto	Exact; in strict time	Tenuto (ten.)	Held for the full value.
Grandioso	Grand; pompous; majestic	Thema or Thema	The subject or melody.
Grave	Very slow and solemn	Tonic	The key-note of any scale.
Gravioso	Gracefully	Tranquillo	Quietly.
Harmony	In general, a combination of tones, or chords, producing music	Tremolando, Tremolo	A tremulous fluctuation of tone.
Key note	The first degree of the scale, the tonic	Trio	A piece of music for three performers.
Largamente	Very broad in style	Triplet	A group of three notes to be performed in the time of two of equal value in the regular rhythm.
Larghetto	Slow, but not so slow as <i>Largo</i> ; nearly like <i>Andantino</i>	Troppo	Too; too much. <i>Allegro, ma non troppo</i> , not too quickly.
Largo	Broad and slow; the slowest tempo-mark	Tutti	All; all the instruments.
Legato	Smoothly, the reverse of <i>staccato</i>	Un	A, one, an.
Ledger-line	A small added line above or below the staff	Una corda	On one string.
Lento	Slow, between <i>Andante</i> and <i>Largo</i>	Variations	The transformation of a melody by means of harmonic, rhythmic and melodic changes and embellishments.
Lo stesso tempo	In the same time, (or tempo)	Veloce	Quick, rapid, swift.
Loco	In place. Play as written, no longer, an octave higher or lower	Vibrato	A wavering tone-effect, which should be sparingly used.
Ma	But	Vivace	With vivacity; bright; spirited.
Ma non troppo	Lively, but not too much so	Vivo	Lively; spirited
Majestoso	Majestically; dignified	Volte Subito, &c.	Turn over quickly.
Maggiore	Major Key		
Marcato	Marked		
Meno	Less		
Meno mosso	Less quickly		
Messo	Half; moderately		

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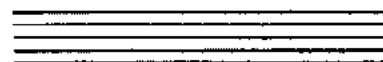
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Rudiments of Music

Before the student commences to play any musical instrument it is advisable for him to become acquainted with the rudiments of notation.

Music is written on or between five parallel lines, called the staff:

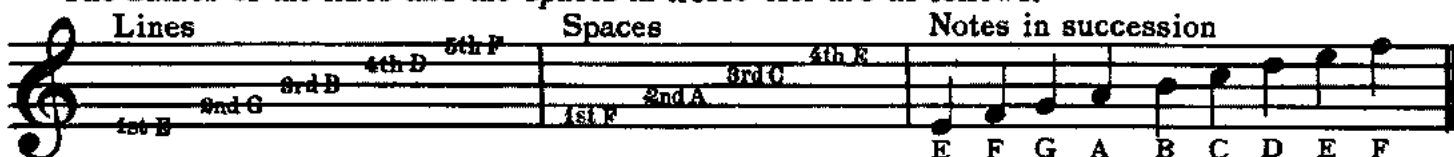


The symbols indicating the pitch and duration of the different musical sounds are called *notes*.

There are seven natural tones in music, named after the first seven letters of the alphabet in the following order: C, D, E, F, G, A, B. These seven tones are repeated from the lowest to the highest register.

To determine the name and pitch of the notes, a sign called a *clef* is placed at the beginning of each staff. There are several clefs. The music in this book is written in the treble(or G) clef placed on the second line of the staff and naming that line G.

The names of the lines and the spaces in treble clef are as follows:

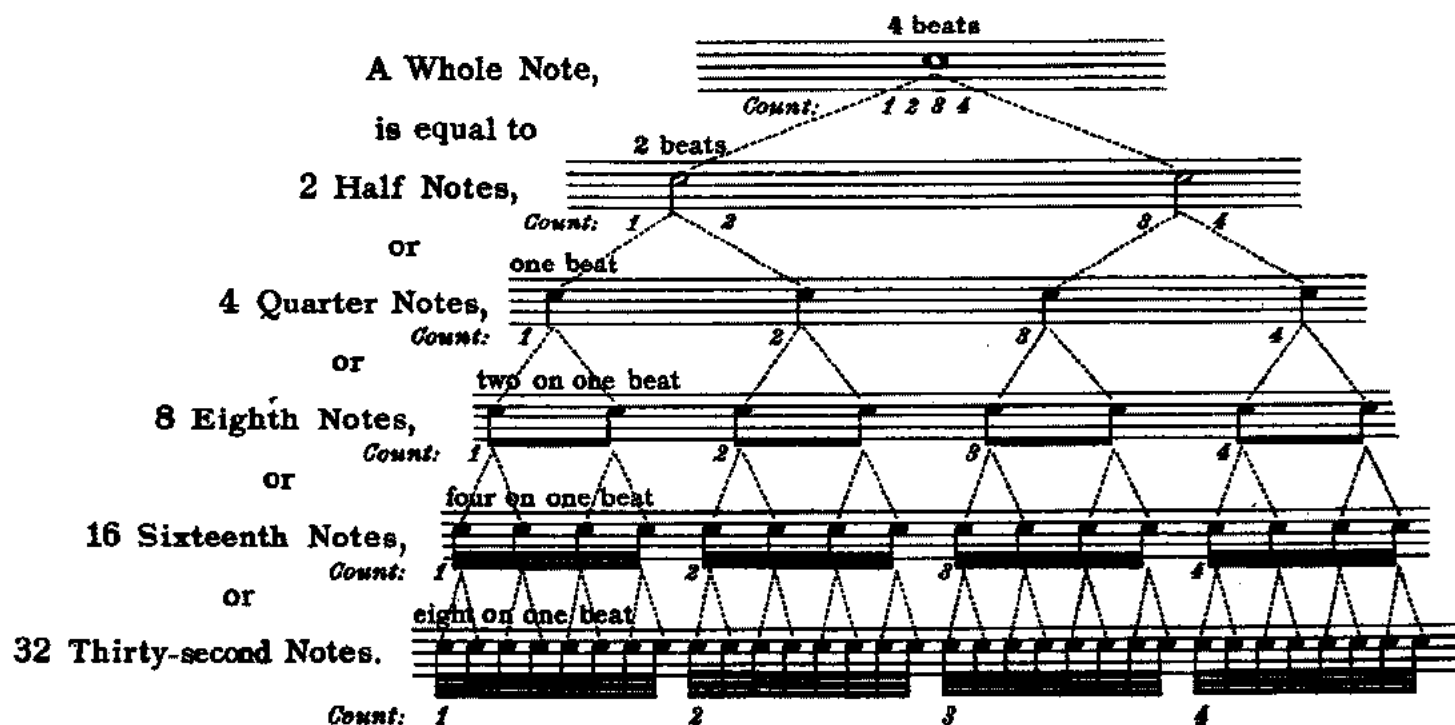


The above notes are not sufficient to cover all the tones of the instrument's full range. For this reason it becomes necessary to go above and below the staff with the aid of short added lines, called *leger lines*.



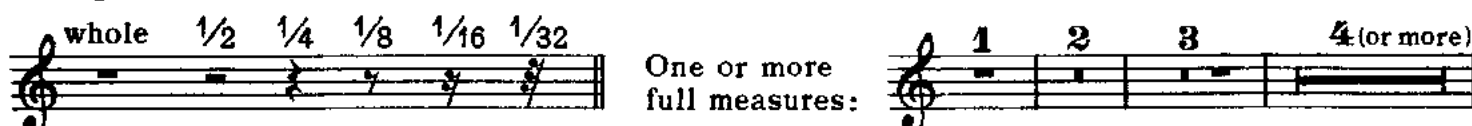
The time value of a note is shown by its form: \bigcirc whole note, J half note, J quarter note, J (or in groups J J J J) eighth note, J (or in groups J J J J J J J J) sixteenth note, etc. The duration of a note is measured by beats or counts.

COMPARATIVE TABLE OF THE RELATIVE VALUE OF NOTES



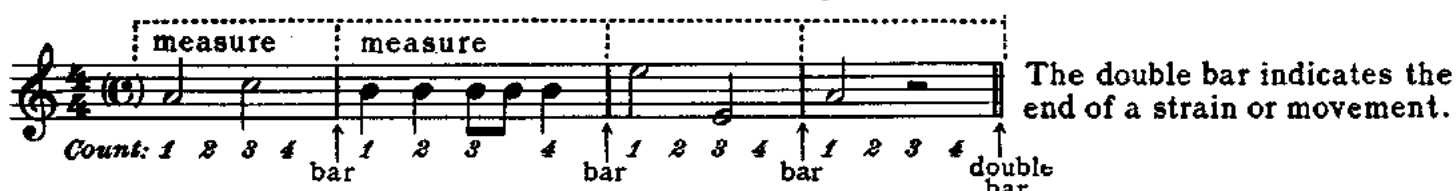
RESTS

The symbols indicating silence are called *rests*. For every note there is a corresponding rest having the same time value, as shown below:



Written music is arithmetically divided into measures by bars drawn across the staff. Each measure contains the same time value. How many beats each measure shall contain is determined by the time signature placed after the clef, ($\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{3}{8}$, $\frac{6}{8}$ etc.). The top number gives the number of beats in each measure and the lower number suggests the kind of note that is to receive one beat, i.e. $\frac{2}{4}$ means two beats to the measure, one beat on each quarter note.

The time signature most frequently used is $\frac{4}{4}$ or common time, also marked *C*. This time signature indicates that each measure contains four quarter notes or their equivalent.



means to repeat the preceding, means to repeat the following, means to repeat both the preceding and the following. means the end of a composition or movement.

ACCIDENTALS

A *sharp* (#) placed before a note raises it by a half step. A *flat* (b) placed before a note lowers it by a half step. A *natural* (♮) restores a note previously affected by a sharp or flat. These symbols are called *accidentals* and they affect all the notes on the same line or space throughout one measure only.



KEY SIGNATURES

When the tonality requires that certain notes be sharp or flat for a considerable number of measures or throughout a composition, the sharps or flats are grouped together at the beginning of each staff, forming the *Key Signature*; they affect every note of the same name throughout the composition or until a change is indicated.



INTERVALS

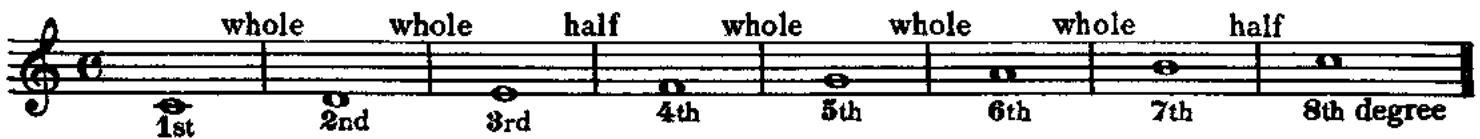
An *interval* is the difference in pitch between two tones, in other words the distance from one note to another.



In the above example the intervals are counted from C, the root of the natural scale, but they may be counted from any note.

SCALES

A *scale* consists of seven consecutive notes between any note and its octave, separated by intervals of 5 whole-tones (major seconds) and 2 half-tones (minor seconds). There are two kinds of scales, major and minor. Counting upward in the *major scale*, the half-tones are between the 3rd and 4th degrees and between the 7th and 8th degrees.



Starting the major scale on any other note it will be necessary to either raise or lower some of the notes to make the half-tones fall between the 3rd and 4th and between the 7th and 8th degrees.



Following this procedure on every note within an octave, we will have twelve major scales, with key signatures as follows:

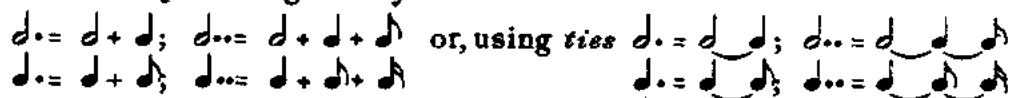


THE SLUR AND TIE

The *slur* (—), a curved line drawn under or over two or more notes of different names, indicates that these notes must be played smoothly (*legato*) without any cessation of vibration. When this sign (— or —) connects two notes of the same name it indicates that the first note is to be sustained for the value of both. In this case the sign is called a *tie*.

THE DOT

A *dot* to the right of a note or rest increases its value by half, and each succeeding dot increases the value of the preceding dot by half.



THE DYNAMICS

The varying and contrasting degrees of intensity or loudness of tones are indicated by signs or letters of which the following are those most frequently used:

- | | |
|---|--|
| <i>f</i> = <i>For</i> te: loud | <i>mp</i> = <i>Messopiano</i> : medium soft |
| <i>ff</i> = <i>Fortissimo</i> : very loud | <i>p</i> = <i>Piano</i> : soft |
| <i>mf</i> = <i>Messoforte</i> : medium loud | <i>pp</i> = <i>Pianissimo</i> : very soft |
| — or <i>cresc.</i> = <i>crescendo</i> : the intensity of tone or tones is to be gradually increased. | |
| — or <i>decresc.</i> = <i>decrescendo</i> : the intensity of tone or tones is to be diminished. | |
| <i>dim.</i> = <i>diminuendo</i> : decrease the intensity. | |
| <i>sf</i> or <i>sfs</i> = <i>sforzando</i> or <i>sforzato</i> : give a sudden emphasis to the note. | |

THE TEMPO

The tempo indicates the pace of the piece or movements, usually written above the staff at the beginning:

Largo Adagio = very slow

Andante = slow

Andantino = medium slow

Moderato = at a moderate rate of speed

Allegretto = medium fast

Allegro = fast

Vivace = lively, quick

Presto = very fast

Meno mosso = slower

Più mosso = faster

Modifications of speed inside of one or more measures are indicated by:

Ritardando (*rit.*) = gradually diminishing the speed

Rallentando (*rall.*) = same as above

Accelerando (*accel.*) = gradually increasing the speed

The last three markings are usually followed either by a change in tempo or:

A tempo = to play at the previous speed

The *Fermata* or *Hold* (♯) above or below a note means that it is to be sustained beyond its indicated value at the discretion of the player.

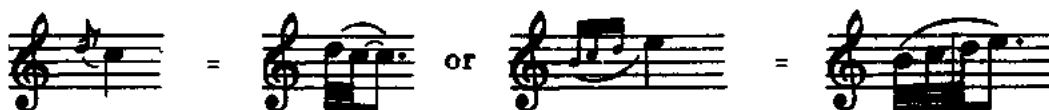
Some other commonly used musical terms or marks:

Da Capo (*D.C.*) = from the beginning

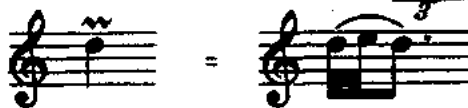
Fine = the end

Dal Segno (*D.S.*) (♯) = repeat from the sign, usually as far as the *Fine*, or as far as the Coda sign (⌘), then skip to the appended ending of the piece, marked *Coda*.

Appoggiatura – grace note or notes preceding the melody note:



~ = *Mordent*, a double grace note



∞ ∞ = *Gruppetto* or *turn* is a group of four notes consisting of the principal note with its upper and lower neighboring notes.

Example:



tr = *Trill*, is a rapid oscillation between the written note and the note above:



M.M. stands for Maelzel's Metronome, a time beating device, indicating the tempo of the composition. For example, M.M. ♩ = 60 means that when the slider of the pendulum is set at 60, there will be 60 ticks per minute, one for each quarter note or its equivalent.

General Instructions

Care of the Instrument

Keep the instrument clean inside as well as outside. Rinse with lukewarm water once or twice a week. Never allow the inside to become dry. Cleaning by pouring a small amount of water through the instrument once a day will keep the valves in good condition. It requires less exertion to produce a tone when the instrument is a trifle moist inside. Any brass instrument blows more freely in a moist atmosphere than in a dry one.

The Valves

Keep the valves clean and their action will always be good. Remove them frequently and clean thoroughly. Remove also the caps at the bottom of the valves to cleanse the inner casings. A thin oil made especially for the purpose may be used for cleansing the valves. Never use machine oil of any kind.

The Discharge of Water

Water should be discharged at frequent intervals by opening the water key, but never let the water run off through the mouthpiece.

How to Practise

Set aside a regular time for practising.

Stop playing and rest when the lips become tired or the head feels dizzy.

Over-practice of high tones is harmful.

Do not attempt too much triple tonguing. It is seldom called for except in solos.

Give particular attention to the quality of tone and to style and phrasing.

Avoid the tremolo or vibrato style of playing. The tone should be clear and pure. Long, sustained tones should be included in daily practice.

Transposition

Learn to transpose after you have a fair knowledge of the rudiments of music and after the first stages of instrumental study.

Breathing

Breathe through the corners of the mouth, never through the mouthpiece.

Measure the length of the breath by the length of the phrase to be played.

Breathe in accordance with the phrasing of a line.

Do not inhale more deeply than necessary.

Tuning

Tune carefully.

Regulate pitch by drawing the slides of valves to the required extent.

Train the ear to listen for accurate intonation.

The temperature of the instrument affects its pitch.

Time

Practise exercises slowly at first.

Count mentally, not with the aid of body or feet.

Give all notes their proper time value. Play with perfect rhythm.

After Playing

See that all the water has been discharged. This will avoid the accumulation of verdigris. Push all slides in, remove and clean the mouthpiece.

Additional Advice

Ensemble and orchestra playing is most beneficial.

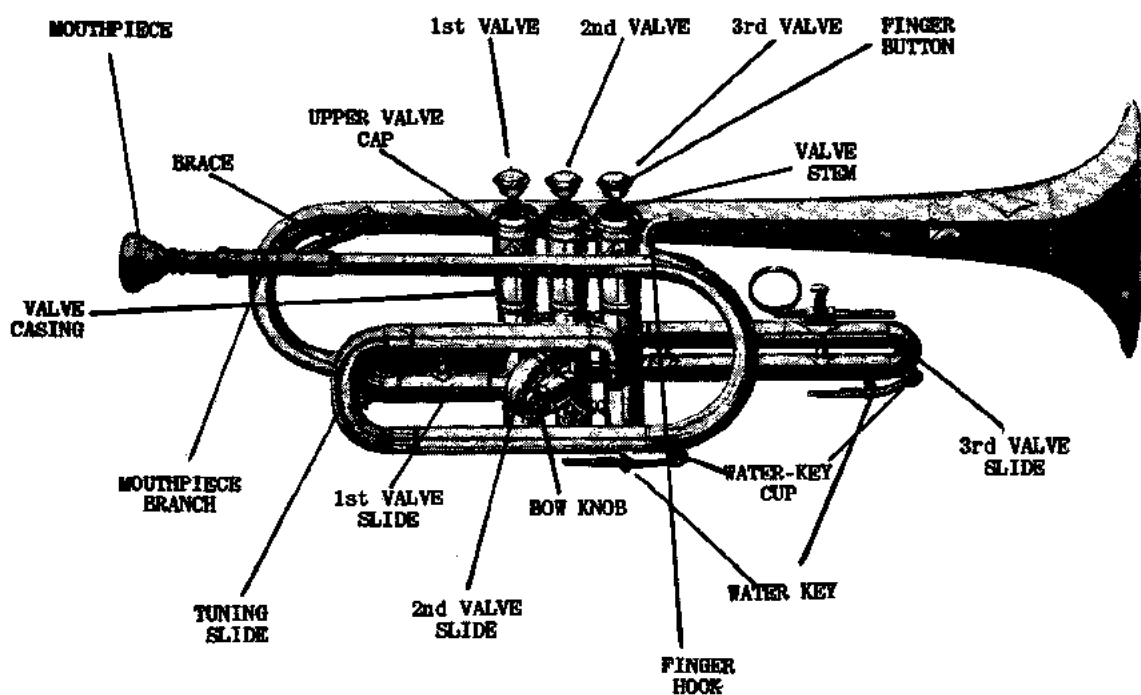
Hear good music, especially performances by eminent soloists, singers or instrumentalists.

Nothing is too simple to practise.

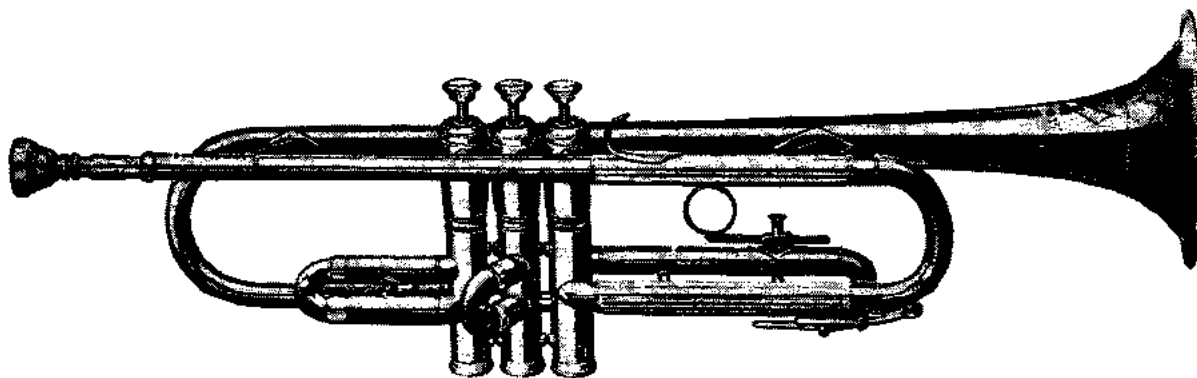
Keep your instrument in its case when not in use.

DIAGRAM OF CORNET

Giving Proper Names to the Various Parts of the Instrument



TRUMPET



These two pictures show the comparative differences in size and proportions of the Cornet and Trumpet.

Pictures furnished through courtesy of Carl Fischer Musical Instrument Co.

THE TRUMPET or CORNET

The natural compass of the instrument is two and one-half octaves although higher and lower notes may be played even beyond that range by players possessing an unusually strong embouchure.

The instrument is built in B flat. The first and third open notes should correspond to B flat on a well tuned piano.



TONE PRODUCTION

Tone is produced by the combined action of the lips, tongue and breath. The lips act as reeds and produce the vibration. The tongue is used to start and separate the tones. The breath determines the length and force of the tone.

Place the lips together in a smiling position, leaving a small opening for the tongue; put the tongue against the upper teeth and articulate the syllable "tu", jerking the tongue back quickly and blowing through the lips and at the same time vibrating the lips — this will produce a buzzing sound. Practise this until the buzzing sound can be held for a few counts and can be kept steady. Then practise with the mouthpiece. Place it in the center of the lips, one-third on the upper lip and two-thirds on the lower. Try to produce a steady sound, using the above procedure. The lips and cheeks must remain motionless — only the tongue should move. Do not press the mouthpiece too tightly against the lips. It is true that the lips must be tightened for the higher tones, but this must be accomplished by the muscles, particularly those at the corners of the mouth. The muscles of the lips must be drawn more tense for the higher tones, and the tension must be relaxed for the lower tones. Practise with the mouthpiece, beginning with normal tension, then tighten or relax to produce higher or lower sounds. The student should become proficient with the mouthpiece before setting it on the instrument.


PLAYING THE TRUMPET or CORNET


Hold the instrument in the left hand in a horizontal position. The hand should be clasped firmly around the center of the three valves. Place the thumb of the right hand lightly against the under side of the "mouth-piece branch" back of the first valve and place the tips of the first three fingers on the valve-buttons. While playing always keep the fingers on the valves, letting the fingers bend naturally over them. When depressing the valves keep the fingers arched and push the valves all the way down.

Perfect posture is important while playing. The elbows should be held at a little distance from the body. The body should be held erect so as not to cramp the lungs. The breathing should be free and easy.

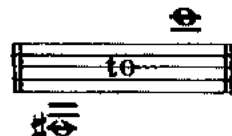
Try to produce a tone on the instrument using normal tension. In most cases the sound will be the second open tone (G). When the student is able to strike this tone several times in succession, he is ready to begin to play the first lesson. Practise each exercise until it is completely mastered.

The same remedy applies to this as to the $\frac{2}{4}$ regularity of the wind and the tongue.

Counter times in $\frac{6}{8}$ are also often badly rendered, thus:  is badly executed

thus:  and always for the same reason that the tongue and the wind are not regular.

COMPASS, SLIDES, SHANKS AND CROOKS

The compass of the Cornet is from  The Cornet most in use is that in B \flat with short shank

on, called B \flat shank. The A \natural and B \flat Shanks are usually employed; the A \flat Crook is very rarely used, and the G Crook still more rarely, (Cornet in C is sometimes used for playing from vocal or Piano-forte music without transposing.)

There are 4 slides on the Cornet.

1st The tuning slide which is a continuation of the tube from the mouthpiece and which, if the valve is held as I have shown, can be moved with the thumb of the left hand in order to remedy certain defective notes on the instrument such as:



2nd the slide of the 1st valve drawing out towards the mouthpiece. 3rd the slide of the 2nd valve drawing out by the side in the middle of the tuning slide. 4th the slide of the 3rd valve drawing out towards the bell.

In B \flat the three slides of the valves are closed. In A that of the 3rd valve is drawn out nearly one inch, that of the 2nd valve is drawn out a quarter of an inch, that of the 1st valve is drawn out $\frac{3}{8}$ of an inch.

If the A \flat and G crooks are used the slides are lengthened according to what has already been drawn out.


Cornets in C: the tuning of their slides differs slightly from that of those in B \flat and depends on the instrument, which has not yet arrived at perfection.


OF THE TUNING.


The Pitch of the Orchestra is based on the A of the oboe.


To tune with the Orchestra, the Cornet should give the corresponding note which is:

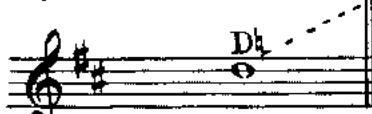
Corresponding note.


With Cornet in C. 

in B \flat . 

in A \natural . 

in A \flat . 

in G. 



1st LESSON.

These Lessons are equivalent to Studies with Shakes although written in a slow movement. For this reason I have not written special studies with Shakes as these answer the same purpose by accelerating the movement. Be careful always to press valves or pistons down fully, otherwise the tone is imperfect.

G Fifth Degree or Dominant of the Key of C.

G
Unison

Quarter Rest.

Halftone under.

Whole notes. Half notes. Quarter notes.

This Exercise should be practised until you have come to play it in time, and as purely as possible.

Whole notes. Half notes. Quarter notes.

Same notes slurred.

Enharmonic & Synonymous.

A
Sixth Degree of the Scale in C.

Halftone under.

Explanation of figures: 0 open notes, 1. first finger, 2. 2nd finger, 3. 3rd finger.

1) 1st & 2nd fingers together, 1/3 1st & 3rd fingers together, 2/3 2nd & 3rd fingers together. 1/2 1st 2nd & 3rd fingers together.

Interval of Second.

Diatonic Result.

Slurred.

Enharmonic & Synonymous.

Slurred.

ascending. descending.

Chromatic Result of the above.

EXERCISES.

(Met: ♩ = 112)

The manner of executing the trill being already explained, it is unnecessary to repeat it here. See Article XVIII.

As written.

Fingering to be used.

Major.

Minor.

This section shows the first three measures of the 2nd Lesson. The top staff is labeled 'As written.' and the bottom staff is labeled 'Fingering to be used.' The first measure is in Major, and the second and third are in Minor. The fingering staff shows specific fingerings for each note, with some notes having multiple fingerings indicated by wavy lines.

B

7th Degree of the Key of C.

2nd LESSON.

A 1/2

B 2

A 1

a half tone under

This section shows the 7th degree of the key of C, which is B. The notation includes a treble clef and a key signature of one sharp (F#). The notes are B, A, G, F#, E, D, C, B. The fingering is indicated as 1, 2, 3, 2, 1, 2, 3, 2. The notes are grouped into pairs, with the first pair (B, A) and the last pair (C, B) marked with a '1' and a '2' respectively. The notes are labeled 'A 1/2', 'B 2', and 'A 1'.

Same slurred.

This section shows the same slurred notation for the 7th degree of the key of C, with the notes B, A, G, F#, E, D, C, B.

Interval of Third.

Slurred.

This section shows the interval of third, with the notes B, A, G, F#, E, D, C, B. The notes are slurred together.

Enharmonic & Synonymous.

A#

Bb

1

1

This section shows the interval of third, with the notes B, A, G, F#, E, D, C, B. The notes are slurred together. The notes are labeled 'A#' and 'Bb'.

Diatonic Result.

Chromatic Result.

0 2 1 1 2 1 1 2 0 2 0

3 2 2 3 2 3 2 3 2 3 2

This section shows the diatonic and chromatic results of the interval of third. The diatonic result is shown with the notes B, A, G, F#, E, D, C, B. The chromatic result is shown with the notes B, A, G, F#, E, D, C, B. The notes are slurred together.

Enharmonic & Synonymous.

1 2 3 3 3 3 3 3 2 0

2 3 3 3 3 3 3 3 2 0

This section shows the interval of third, with the notes B, A, G, F#, E, D, C, B. The notes are slurred together. The notes are labeled 'A#' and 'Bb'.

Major.

Minor.

Major.

Minor.

This section shows the interval of third, with the notes B, A, G, F#, E, D, C, B. The notes are slurred together. The notes are labeled 'Major' and 'Minor'.

The same two in the Bar.
(Met: ♩ = 112)



These lessons being a resume of all kind of grupetto, I have written no special studies for the same.

CHROMATIC AND SLURRED NOTES.

Introducing Double Sharp x and Double bb

7

8 2 in the Bar.

9

10 2 in the Bar.

11 3 in the Bar.

12

3rd LESSON.

D

A half tone under.

Slurred.

Interval of Fifth.

Slurred.

Enharmonic & Synonymous.
C# — Db

Slurred.

Diatonic Result from the 1st Lesson.

Chromatic Result.

SHAKES OR TRILLS.

Major. OR Minor.

Major. Minor.

Major. Minor.

Major. Minor.

Enharmonic & Synonymous.

1 0 3 10

1 2 2 2

1 2 2 2

1 0 1

This may be practised with B instead of Bb.

Easy Duets resuming the preceding Lessons.

(♩ = 72 or ♩ = 60.)

1. *mf*

Fine.

D.C.

D.C.

(♩ = 76.)

2. *mf*

f *mf*

(♩ = 72 to ♩ = 69.)

3.

mf

*Last time
no repeat.*

1. 2.

f

rallent.

D.C.

D.C.

Andantino. (♩. = 76.)

4.

p

mf

rall.

a tempo.

rall.

Moderato. (♩ = 72.)

5. *mf*

p

1.

2.

rall.

(♩ = 92.)

6. *mf*

1.

2.



SHAKES OR TRILLS.

EXERCISES (OPEN NOTES.)

11 

12 



Nos 9, 10, 11 & 12 are also to be practised thus:

Nº 9 & 10.

Nº 11 & 12.

etc:

etc:

(Met: 4 times ♩ = 126) (2 times ♩ = 72)

13 

To learn how to beat 4 in the Bar with these values.

2nd Model.

Lento.

1st Model.
1 2 3 4
in the Bar.

14 

A Shank. **Allto non troppo.**
in E Minor.

15 

in E \flat Minor.

16 B \flat

The effect of these two will be produced without difficulty in adapting A Shank on the instrument in place of B \flat and playing N $^{\circ}$ 15 as it is written.

in D \sharp Minor.

B \flat

17

3 in the Bar.

2 in the Bar.

1 2 3 4 5 6

or 6 Beats in a Bar.

18

3 in the Bar.

2 in the Bar.

1 2 3 4 5 6

or 6 Beats in a Bar.

19

3 in the Bar.

1 2 3 4 5 6 7 8 9

or 9 Beats in a Bar.

Slow March time.



All^o non troppo. (Met: ♩ = 96)



(Met: ♩ = 80 to 96)



(Met: ♩ = 76 to 100)



Same exercise in sharps and flats and in different times.

24

Slow. 3 in the Bar.

Slow. 6 in the Bar.

or 2 in the Bar.

SYNCOPATED NOTES.

25

(Met: ♩ = 72)

or 2

Exercises for the Lips and simple tonguing.

26

Quarter Notes. Eighths. Triplets. Sixteenths.

CHROMATIC AND SLURS.

(Met: ♩ = 69 to 120)

1

2

3

4

5

6

7

8

9

10

11

12

Allegro.

4th LESSON.

F

A Semitone under.

Slurred.

Interval of Seventh.

Enharmonic & Synonymous. E# Fb

Slurred.

Enharmonic & Synonymous. F E#

Diatonic Result from the 1st Lesson.

Chromatic.

CHORD of 7th to Lead into the Key of C.

SHAKES OR TRILLS.

Major.

Minor.

not possible.

4th Degree of the Key of C.

F

A Semitone over.

Synonymous.

Interval of Octave.

Enharmonic & Synonymous.
F — Gb

Interval of Second Descending.

Diatonic Result from the 1st Lesson.

Scale in F Major.

Chord in F.

Scale in F Minor.

SCALES BY INTERVALS(DIATONIC.)

The following Scales are to be practised twice; 1st time as they are written (detached); 2nd time supposing a slur every two notes,

thus: etc:

IN F MAJOR.

Interval of Second.

IN F MINOR.

IN F MAJOR. Thirds.

IN F MINOR.

IN F MAJOR. Fourths.

IN F MINOR.

IN F MAJOR. Fifths.

IN F MINOR.

IN F MAJOR. Sixths.

IN F MINOR.

IN F MAJOR. Sevenths.

IN F MINOR.

IN F MAJOR. Octaves.

IN F MINOR.

Practice with the 1st Piston.

1
2
3
4
5
6
7
8

A few Exercises on different articulations.

(Met: ♩ 76.)

I.

The page contains 12 staves of musical notation for trumpet, organized into four groups of three staves each. The key signature is B-flat major (two flats) and the time signature is 2/4. The exercises are as follows:

- Staff 1:** Eighth-note ascending and descending runs across the staff.
- Staff 2:** Eighth-note ascending and descending runs, similar to Staff 1.
- Staff 3:** Eighth-note ascending and descending runs, similar to Staff 1.
- Staff 4:** Eighth-note ascending and descending runs, similar to Staff 1.
- Staff 5:** Triplet eighth-note patterns, starting with a triplet of eighth notes and followed by eighth-note runs.
- Staff 6:** Triplet eighth-note patterns, similar to Staff 5.
- Staff 7:** Triplet eighth-note patterns, similar to Staff 5.
- Staff 8:** Triplet eighth-note patterns, similar to Staff 5.
- Staff 9:** Triplet eighth-note patterns, similar to Staff 5.
- Staff 10:** Triplet eighth-note patterns, similar to Staff 5.
- Staff 11:** Triplet eighth-note patterns, similar to Staff 5.
- Staff 12:** Triplet eighth-note patterns, similar to Staff 5.
- Staff 13:** Labeled "Chromatic Result." It shows a descending chromatic scale from G4 to B-flat3, with fingerings 1 and 2 indicated for the final notes.

Chromatic Intervals.

Same observation as for the Diatonic Intervals concerning the Slurs.

Chord of 7th on the Dominant to lead into the Key of C.

SHAKES OR TRILLS.

Easy Duets resuming the preceding Lessons.

(♩ = 69.)

7.

(♩ = 100.)

8. *mf*

(♩ = 92.)

9. *mf*

p

The musical score is written for piano and trumpet. It consists of seven systems of music. The first system begins with a piano introduction in the left hand, followed by a trumpet entry in the right hand. The second system continues the piano accompaniment and trumpet melody. The third system marks the beginning of the 'TRIO.' section, starting with a 'Fine.' marking and a 'mf' (mezzo-forte) dynamic. The fourth system continues the Trio section. The fifth system features a 'rall.' (rallentando) marking followed by a 'a tempo' marking. The sixth system continues the Trio section. The seventh system concludes the piece with a 'D.C.' (Da Capo) marking at the end of the piano part and a 'D.C.' marking at the end of the trumpet part.

HUNTING.

Tollot.

10. (♩ = 108.)



to Coda.



CODA.



Allegretto quasi Andante. (♩ = 69.)

11.

mf

cresc.

rall.

Tempo I.

rall.

Fine.

p

mf

p

D.C.

D.C.

Allegretto non troppo. (♩.=76.)

Languido (with languor.)

12.

The musical score consists of seven systems of piano accompaniment, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as slurs, ties, and dynamic markings. The first system begins with a piano (*p*) marking. The second system features a crescendo hairpin. The third system includes a mezzo-forte (*mf*) marking. The fourth system also features a mezzo-forte (*mf*) marking. The fifth system begins with a piano (*p*) marking. The sixth system includes a *dolce.* marking. The seventh system includes *rall.* and *a tempo* markings. The score concludes with a final measure in the seventh system.

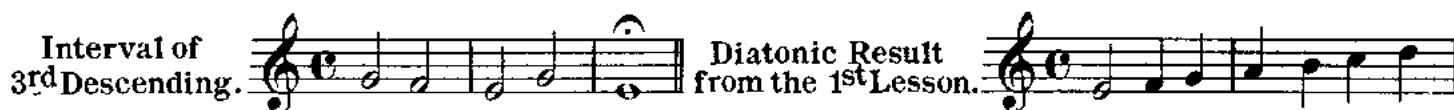
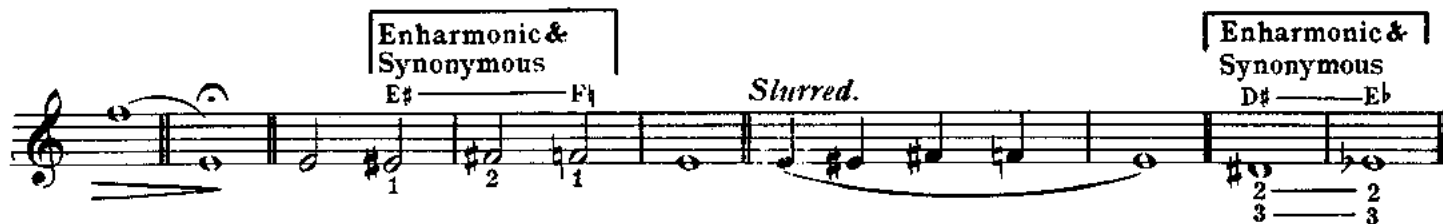
2926-24

The musical score consists of seven systems, each with a trumpet staff (top) and a piano accompaniment staff (bottom). The key signature is B-flat major (two flats). The tempo and dynamics are indicated by various markings throughout the piece.

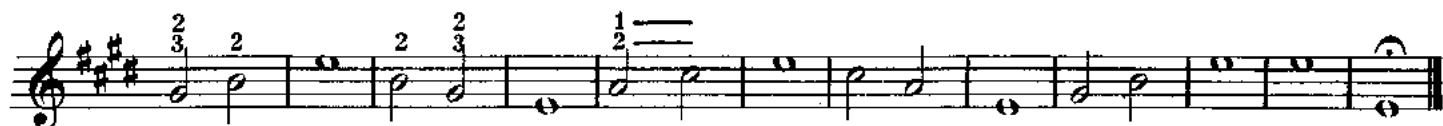
- System 1:** The trumpet staff features a melodic line with slurs and ties. The piano accompaniment provides a harmonic foundation. Performance markings include *tenuto.*, *p* (piano), and *cresc.* (crescendo).
- System 2:** Continues the melodic and harmonic development.
- System 3:** Includes markings for *dim.* (diminuendo), *dimin.* (diminuendo), *rall.* (rallentando), *p* (piano), and *p a tempo.* (piano at tempo).
- System 4:** Continues the melodic line with slurs.
- System 5:** Continues the melodic line with slurs.
- System 6:** Includes the marking *poco riten.* (poco ritenuto).
- System 7:** The final system, ending with a double bar line. It includes markings for *dimin. e rall.* (diminuendo e rallentando), *morendo.* (morendo), *p* (piano), and *pp* (pianissimo).

5th LESSON.

E
3rd Degree
of the Key of C.



SCALES ON THE 3rd DEGREE.



Scale in E \flat Minor. 

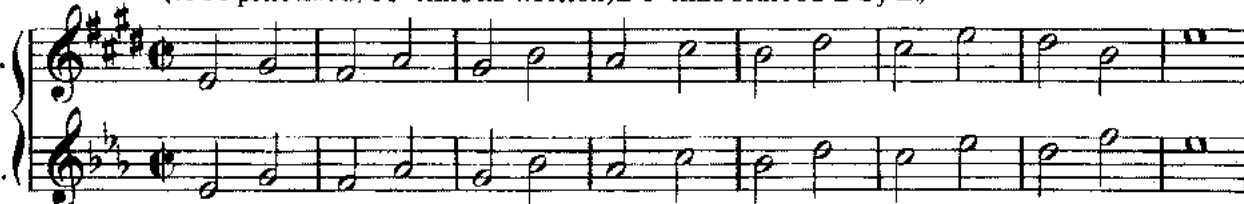
Synonymous.

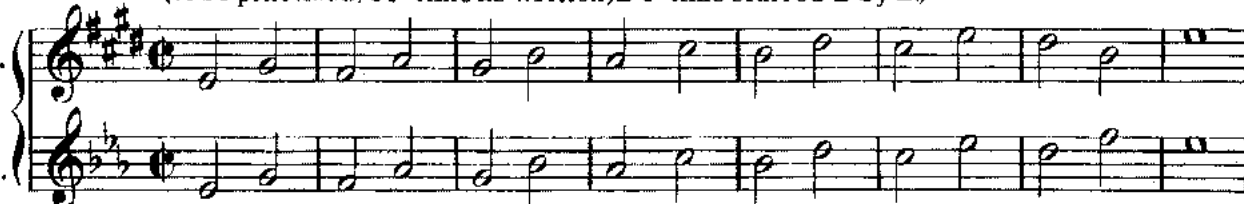
Scale in D \sharp Minor. 



DIATONIC INTERVALS.

(to be practised, 1st time as written, 2nd time slurred 2 by 2.)

Thirds in E \sharp . 

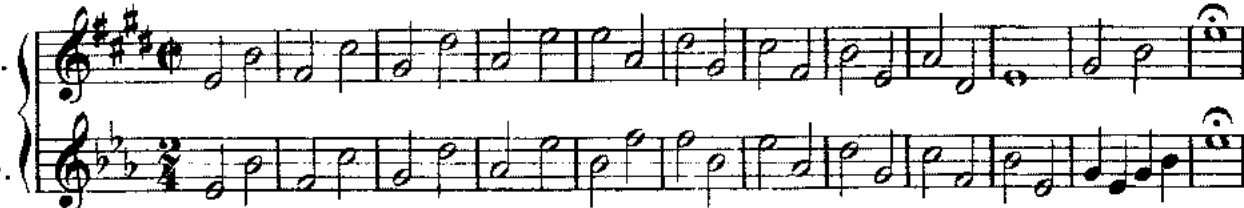
Thirds in E \flat . 

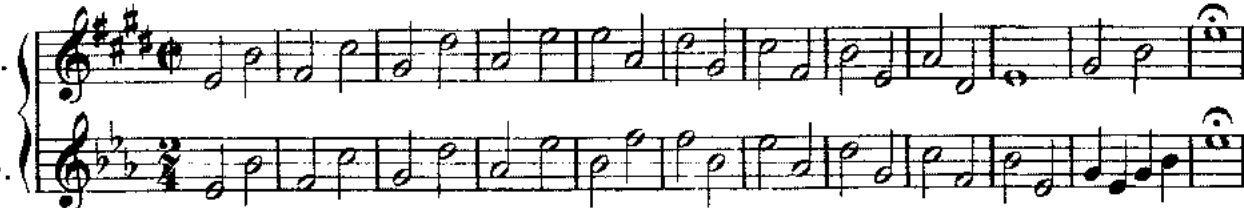


Fourth in E \sharp . 


Fourth in E \flat . 



Fifth in E \sharp . 

Fifth in E \flat . 

Sixth in E \sharp . 

Sixth in E \flat . 

Seventh in E \flat . 


Seventh in E \flat . 


Octaves in E \flat . 

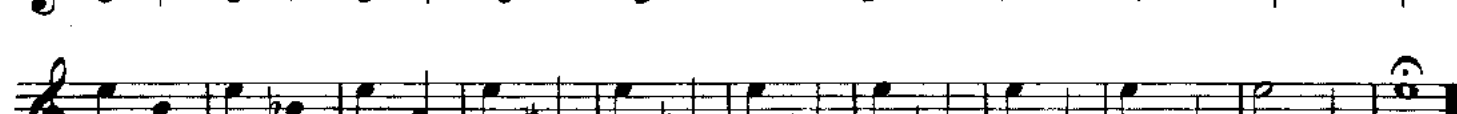
Octaves in E \flat . 


Chromatic Result. 

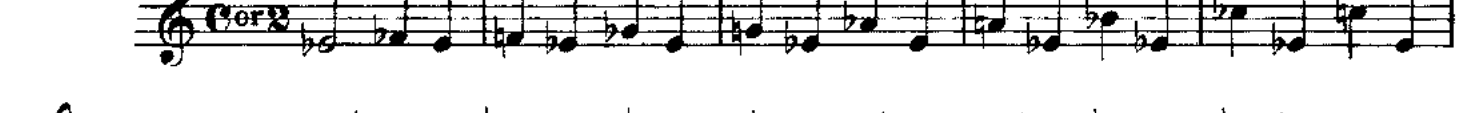
CHROMATIC INTERVALS.

With Sharps. 




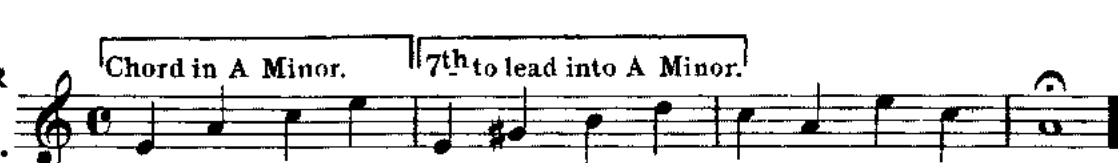


With Flats. 



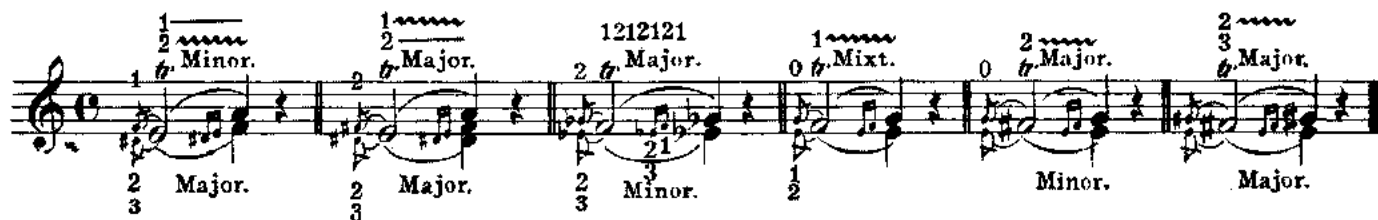


E, DOMINANT MINOR or fifth Degree of the A Minor Key. 

Chord in A Minor. 7th to lead into A Minor. 

SHAKES OR TRILLS.

As it may have been seen in the preceding exercises that the shakes all follow the same system, I shall now confine myself to pointing out the fingering only of each of the notes.



1 2 3 Minor. 1 2 3 Major. 1212121 Major. 0 1 2 Mixt. 0 2 3 Major. 2 3 1 Major.

2 3 Major. 2 3 Major. 2 3 Minor. 1 2 Minor. 2 3 Major.

Exercises resuming the preceding Lessons.

in A. (Met: 4 times ♩ -66)
1 with A Shank.

Same Ex: Enharmonically written (half a note lower.)

in Bb. (bis.)
1 with Bb Shank.

in A. in A Minor.
2 with A Shank.

Same Ex: half a tone lower in Ab Minor. (If Bb Shank is substituted for A, the effect produced is that of playing N° 2 as it is written.)

2 (bis.) with Bb Shank.

(Met: 4 times ♩ -66) (2 times ♩ -84)
3

Met: as No 3.

4

5

6

7

8

9

10

$\frac{2}{3}$ fingering ad lib.

$\frac{1}{2}$ ad lib.

VARIOUS ARTICULATIONS TO BE ADAPTED TO EXERCISES Nº 3 to 10.

1 (Met: ♩ = 126 to 138)

2

3

4

5

6

7

11

This section contains seven musical staves, each representing an exercise. Each exercise is written in a different key signature and time signature, indicated by a number in the top left corner of the staff. Exercise 1 is in C major, 2/4 time. Exercise 2 is in D major, 2/4 time. Exercise 3 is in E major, 2/4 time. Exercise 4 is in F major, 2/4 time. Exercise 5 is in G major, 2/4 time. Exercise 6 is in A major, 2/4 time. Exercise 7 is in B major, 2/4 time. Each exercise consists of a single melodic line with various articulations, including slurs, accents, and dynamic markings. The exercises are designed to be adapted to exercises 3 through 10.

VARIOUS ARTICULATIONS TO BE ADAPTED TO THE ABOVE Nº 11.

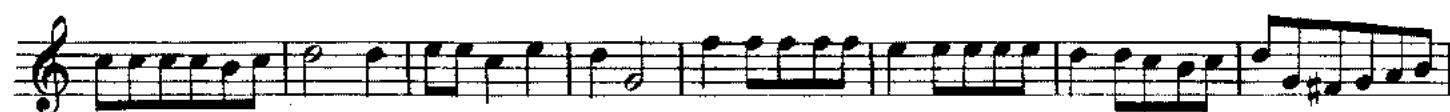
11

This section contains three musical staves, each representing exercise 11. Each exercise is written in a different key signature and time signature, indicated by a number in the top left corner of the staff. Exercise 11 is in C major, 2/4 time. Each exercise consists of a single melodic line with various articulations, including slurs, accents, and dynamic markings. The exercises are designed to be adapted to exercise 11.

12



13 (Met: ♩ = 108.)



14 Allegretto. (Met: ♩ = 112)



15 (Met: ♩ = 92)



atempo. 4 times.

4 times.

rit

Tempo I.

Mod^{to} quasi And^{te}

rallent.

16

Moderato. (Met: ♩ = 92)

17

Same Mov^t (Met: ♩ = 92)

Same Mov^t (Met: ♩ = 92)

The musical score consists of two systems of staves. The first system contains measures 16 and 17. Measure 16 is a 3/4 time signature with a key signature of one flat (B-flat). It begins with a 'Mod^{to} quasi And^{te}' marking. The melody is composed of eighth and sixteenth notes, with several triplet markings (3) and a 'rallent.' (rallentando) instruction. Measure 17 is a 2/4 time signature with a key signature of one flat. It begins with a 'Moderato. (Met: ♩ = 92)' marking. The melody is composed of eighth and sixteenth notes, with several slurs and accents (^). The second system contains measures 18 and 19. Measure 18 is a 2/4 time signature with a key signature of one flat. It begins with a 'Same Mov^t (Met: ♩ = 92)' marking. The melody is composed of eighth and sixteenth notes, with several slurs and accents (^). Measure 19 is a 2/4 time signature with a key signature of one flat. It begins with a 'Same Mov^t (Met: ♩ = 92)' marking. The melody is composed of eighth and sixteenth notes, with several slurs and accents (^).

Chromatic and Slurs.

(Met: ♩ = 69 to 120)

The musical score consists of 18 staves, each containing a sequence of notes with slurs and repeat signs. The exercises are numbered 1 through 18. The notation includes various key signatures (one sharp, one flat, two flats, and two sharps) and time signatures (mostly 4/4, with some 3/4). The exercises focus on chromatic movement and slurred passages, with some staves featuring repeat signs and others ending with a final note and a slur.

13. $(\text{♩} = 84.)$

The musical score for exercise 13 is written for piano and consists of eight systems of staves. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked as 84 beats per minute. The exercise begins with a piano (*p*) dynamic in the right hand and a forte (*f*) dynamic in the left hand. The first system includes a piano (*p*) dynamic in the right hand. The second system includes a piano (*p*) dynamic in the right hand and a forte (*f*) dynamic in the left hand. The third system includes a forte (*f*) dynamic in the right hand. The fourth system includes a ritardando (*ritard.*) marking. The fifth system includes a tempo change to "Tempo I." and a forte (*f*) dynamic in the right hand. The sixth system includes a forte (*f*) dynamic in the right hand. The seventh system includes a ritardando (*ritard.*) marking and a forte (*f*) dynamic in the right hand. The eighth system includes a piano (*p*) dynamic in the right hand. The exercise concludes with a final cadence in the right hand.

14. Andante. (♩ = 104.)

p mezzo voce.

mf

p

pp smorz.

pp

The musical score for exercise 14 is written for piano and trumpet. It begins with a tempo marking of 'Andante' and a quarter note equal to 104 beats. The key signature is one sharp (F#), and the time signature is 6/8. The score is divided into seven systems. The first system is marked 'p mezzo voce.' and features a piano accompaniment of eighth and sixteenth notes and a trumpet line with eighth and sixteenth notes. The second system is marked 'mf' and continues the piano accompaniment and trumpet line. The third system continues the piano accompaniment and trumpet line. The fourth system continues the piano accompaniment and trumpet line. The fifth system continues the piano accompaniment and trumpet line. The sixth system continues the piano accompaniment and trumpet line. The seventh system is marked 'p' and 'pp smorz.' and features a piano accompaniment of eighth and sixteenth notes and a trumpet line with eighth and sixteenth notes. The piece ends with a fermata on the final note.

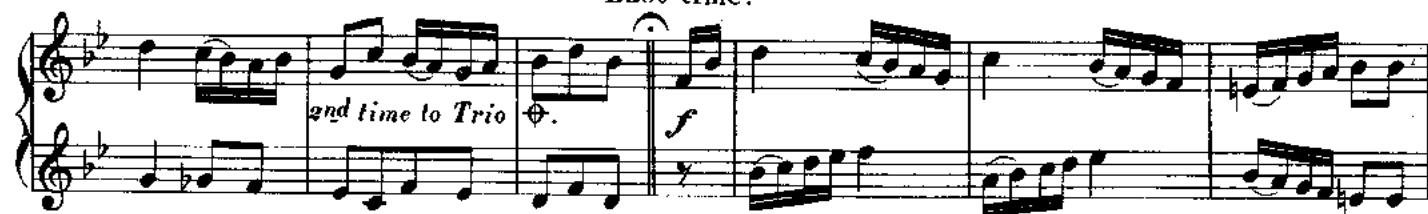
Amusing Rondinetto.

Lively. (♩ = 120.)

15.



Last time.



TRIO. *p* Minor, a little slower.

D.C. al Segno

6th LESSON. *D.C.*

G

Semitone under

Interval of Tenth.

Enharmonic & Synonymous.

F# Gb

Diatonic Result from the 1st Lesson.

SCALES ON THE 5th LESSON.

in G Major.

in G Minor.

G \flat Major.

Synonymes.

F \sharp Major.

DIATONIC INTERVALS.

To be practised 1st Detached 2nd Slurred.

By Third
in G \flat .

In G \flat Major.  

In F \sharp Major. 



Fourth in G \flat . 

In G \flat Major. 

In F \sharp . 

Fifth in G \flat . 

In G \flat . 

In F \sharp . 

Sixth in G. 

In G \flat . 

In F \sharp . 

Seventh in G \flat . 

In G \flat .

In F \sharp .

Octaves.

In G \flat .

In F \sharp .

The image shows four staves of music. The first two staves are for intervals in G \flat and F \sharp respectively, both in 2/4 time. The third staff is for octaves in G \flat in 2/4 time. The fourth staff is for intervals in G \flat and F \sharp in 2/4 time, with a final measure showing a whole note chord.

After having practised these intervals it would be good to turn back again (see 4th Lesson, Practise of the 1st Piston) and using the 2nd Piston in place of the 1st to play the exercises as they are written. You will then find that you are playing in B \flat instead of B \flat , the notes remaining the same.

thus: etc.

The image shows a musical notation for a trill exercise, starting with a whole note G \flat and followed by a series of eighth notes.

Chromatic Result.

The image shows a musical notation for a chromatic result exercise, consisting of a series of eighth notes in 2/4 time, starting on G \flat and ending on B \flat .

SHAKES OR TRILLS.

2 121212 Synonymous. Major. or 121212 Minor. 1 Mixt. or 2 Major. Minor.

Difficult not practicable.

The image shows musical notation for shakes or trills exercises. It includes a sequence of notes with trills (marked 'tr') and a box indicating 'Difficult not practicable' for a specific sequence.

EXERCISES ON PRECEDING LESSONS.

(Met: 4 times ♩ = 152) (2 times ♩ = 126)

1

The image shows three staves of musical notation for exercises on preceding lessons. The first staff is marked '1' and 'Or 2'. The second and third staves show different rhythmic patterns.

1a

Cor 2

2

with A Shank. (Met: ♩ = 138)

with A Shank. (Met: ♩ = 138)

2a

with B♭ Shank.

with B♭ Shank.

LIP PRACTISE ON THE OPEN NOTES.

1

2

3

4

5

6

STUDY ON THE RUNNING SCALE.

(Met: ♩-92 to 144)

Musical score for 'STUDY ON THE RUNNING SCALE.' in 3/4 time. The piece consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of '(Met: ♩-92 to 144)'. The music is a continuous running scale. The fifth staff ends with a double bar line and a 'D.C.' (Da Capo) instruction, followed by 'following ad lib.' (ad libitum). Below the fifth staff is a 'CODA' section, marked with a double bar line and a 'CODA' label. The coda consists of two staves of music. The final staff of the piece ends with a double bar line and the word 'Fine.'.

CHROMATIC EXERCISES.

(Met: ♩-69 to 120)

Musical score for 'CHROMATIC EXERCISES.' in 3/4 time. The piece consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of '(Met: ♩-69 to 120)'. The exercises are numbered 1 through 5. Exercise 1 is a chromatic scale starting on C4 and ascending to G4. Exercise 2 is a chromatic scale starting on G4 and descending to C4. Exercise 3 is a chromatic scale starting on C4 and ascending to G4. Exercise 4 is a chromatic scale starting on G4 and descending to C4. Exercise 5 is a chromatic scale starting on C4 and ascending to G4. The exercises are marked with repeat signs and a 'Fine.' at the end of the seventh staff.

(Met: = 69 to 120) 51

6



Duos Concertants resuming the preceding Lessons.

Moderato. (♩ = 108 to 112.)

16. *pp*



Allegretto. (♩ = 104.)

17.

p

Exercise 17 is an Allegretto in 3/4 time with a tempo of 104 beats per minute. It consists of three systems of piano accompaniment. The first system starts with a piano (*p*) dynamic. The second system features a crescendo leading to a forte (*f*) dynamic. The third system concludes the exercise.

Moderato. (♩ = 104.)

18.

f

mf

Exercise 18 is a Moderato in 3/4 time with a tempo of 104 beats per minute. It consists of three systems of piano accompaniment. The first system begins with a forte (*f*) dynamic. The second system transitions to a mezzo-forte (*mf*) dynamic. The third system ends with a *rit.* (ritardando) marking and a final chord.

Allegro.

p

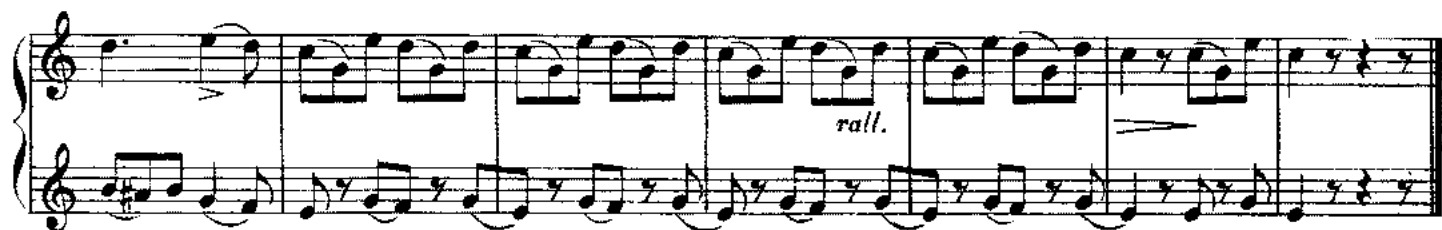
Exercise 19 is an Allegro in 3/4 time. It consists of one system of piano accompaniment starting with a piano (*p*) dynamic. The exercise features a series of eighth-note patterns in the right hand and quarter-note accompaniment in the left hand.

Piano accompaniment for a piece in B-flat major, 4/4 time. The first system shows a melodic line in the right hand and a rhythmic accompaniment in the left hand. The second system continues the melody with a forte (*f*) dynamic marking. The third system concludes the piece with a piano (*p*) dynamic marking.

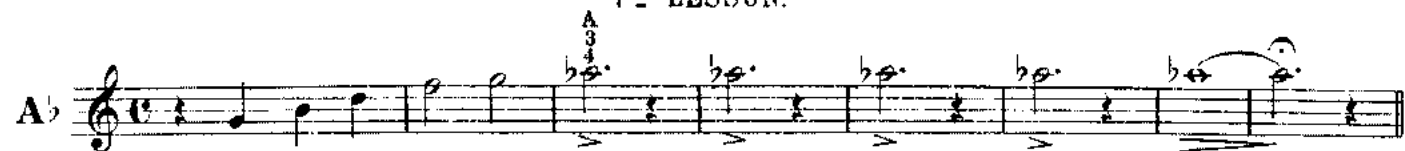
Allegretto. (♩ = 80.)

19. *mf*

54



7th LESSON.



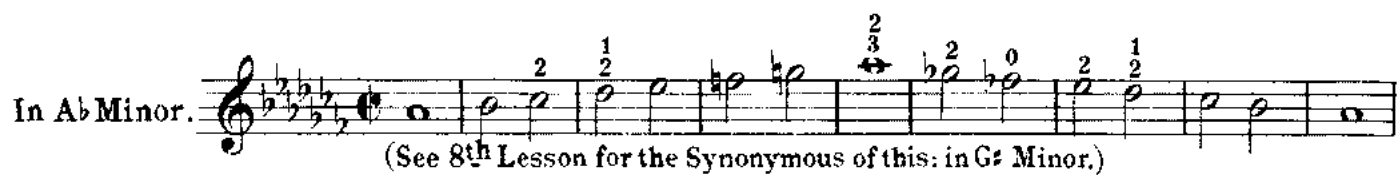
A Semitone under,

Slurred.

Interval
of 11th



3800



CHROMATIC EXERCISES.

SHAKE OR TRILL.

8th LESSON.

D
2nd Degree of the Key of C.

Interval Descending of a Fourth.

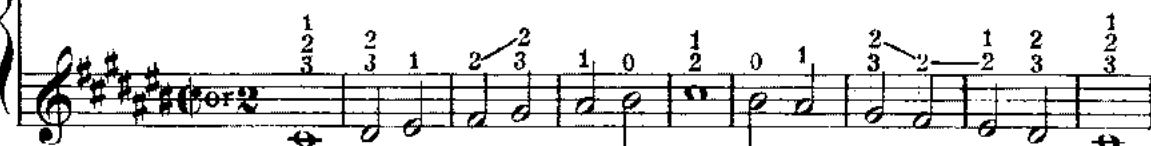
Diatonic Result.

Scale in D Major.

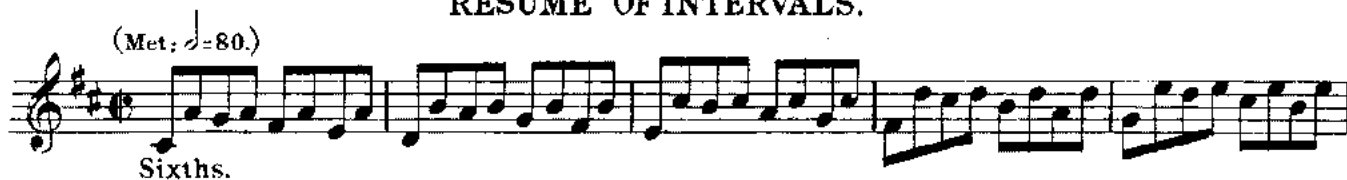


Synonymous.

Scale in C \sharp Minor.



RESUME OF INTERVALS.



Same movement.



Octaves.

2 Bars for one of
preceding time.
Movt Double.



Same Exercise in D Minor.



Same Exercise in D^b Major.

A musical score for a trumpet exercise in D^b Major. The score consists of eight staves of music. The first staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature (C). The music is written in a single melodic line, featuring eighth and sixteenth notes, some beamed together. The exercise progresses through various intervals and patterns across the staves, ending with a double bar line on the eighth staff.

Chromatic Result.

A musical score showing the chromatic result of the exercise. It consists of a single staff of music in treble clef with a common time signature. The notes are chromatic, moving stepwise up and down the scale, with sharp and flat accidentals used to indicate the correct pitch for each step.

CHROMATIC EXERCISES.

A musical score for chromatic exercises, numbered 1 through 6. Each exercise is written on a single staff of music in treble clef with a common time signature. Exercise 1 is a single line of chromatic movement. Exercise 2 is a single line of chromatic movement. Exercise 3 is a single line of chromatic movement. Exercise 4 is a single line of chromatic movement. Exercise 5 is a single line of chromatic movement. Exercise 6 is a single line of chromatic movement. Each exercise is marked with a number and a repeat sign.

3800

SHAKES OR TRILLS.

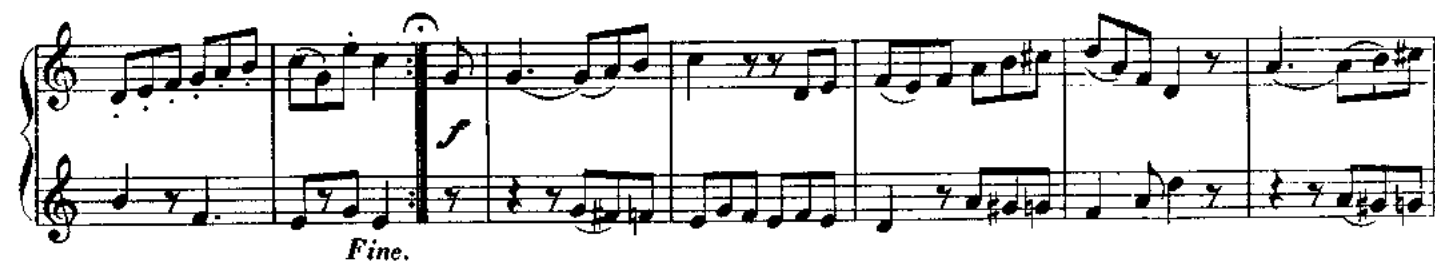
Major. Mixt. Minor. Minor. Both Major.

Duos Concertants resuming the Preceding Lessons.

Allegretto moderato. ($\text{♩} = 108.$)

20.

p con grazia. *f*



Andante. (♩ = 72.)

21.

p

mf

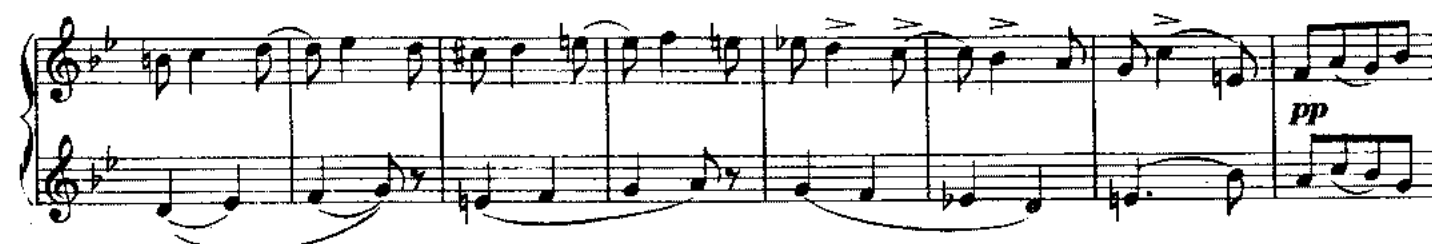
p

rall.

p a tempo.

p

mf



64

9th LESSON.

A Semitone under G#.

Enharmonic & Synonymous.

Slurred.

Interval of 12th

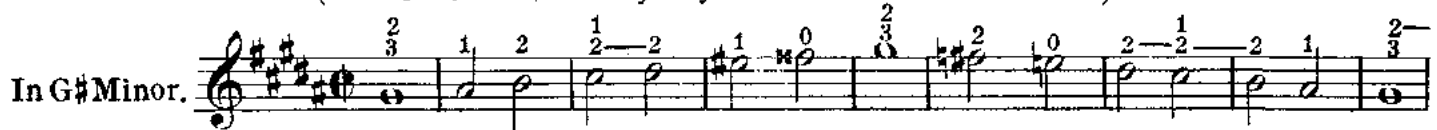
Slurred.

Diatonic Result.

3800



(See 6th Lesson for the Synonymous scale of this in A \flat Minor.)



RESUME OF INTERVALS.



Thirds.



Fourths.



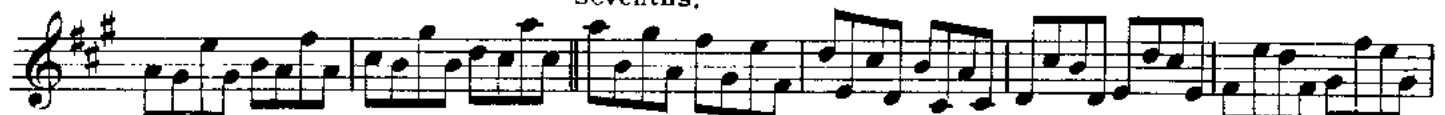
Fifths.



Sixths.



Sevenths.



Octaves.

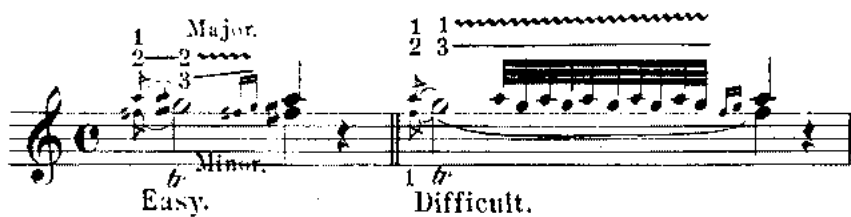


$\frac{1}{2}$

Chromatic Result.

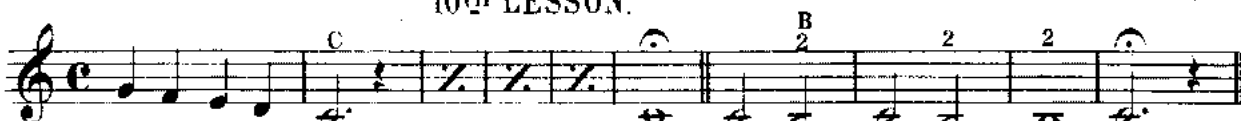


CHROMATIC EXERCISES.



10th LESSON.

1st Degree
Key of C
Tonic.



Interval of
Fifth.



Interval of
Sixth.

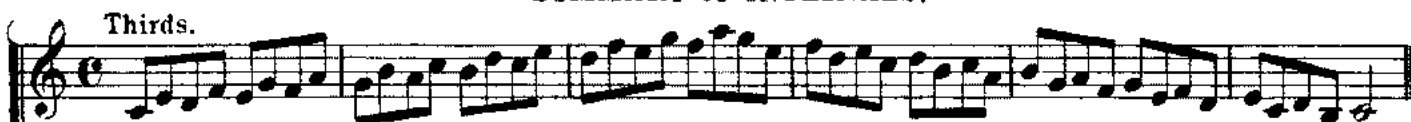


Diatonic Result.





SUMMARY OF INTERVALS.



SAME EXERCISES IN B MAJOR.

Thirds.

Fourths.

Fifths and Sixths.

7^{ths} and Octaves, and 2^{nds}

SPECIAL EXERCISES ON THE C. (Open Notes or Bugle Sounds.)

1

2

3

4

5

6

7

8

EXERCISES } 1st Met: from ♩ = 60 to ♩ = 76 with the Common time 4 in the Bar. 2 $\frac{4}{4}$ 3
to be practised } 2nd Met: from ♩ = 56 to ♩ = 104 beating Common time alla breve, 2 in the Bar $\frac{2}{1}$

other way.

1

2

3

4

5

6

7

8

other way.

1st other model. 2nd other model.

Triplets to be played: 1^o Common time C Met: from ($\text{♩} = 54$ to $\text{♩} = 72$) $\text{♩} = 60$
 2^o Common time alla breve Met: from ($\text{♩} = 54$ to $\text{♩} = 84$) $\text{♩} = 60$



SHAKES OR TRILLS.

11th LESSON.

Take care not to move the instrument or the head.

Scale
In B♭ Major.



In B♭ Minor.



Allegretto molto. (♩ = 80 to 84)

EXERCISE.



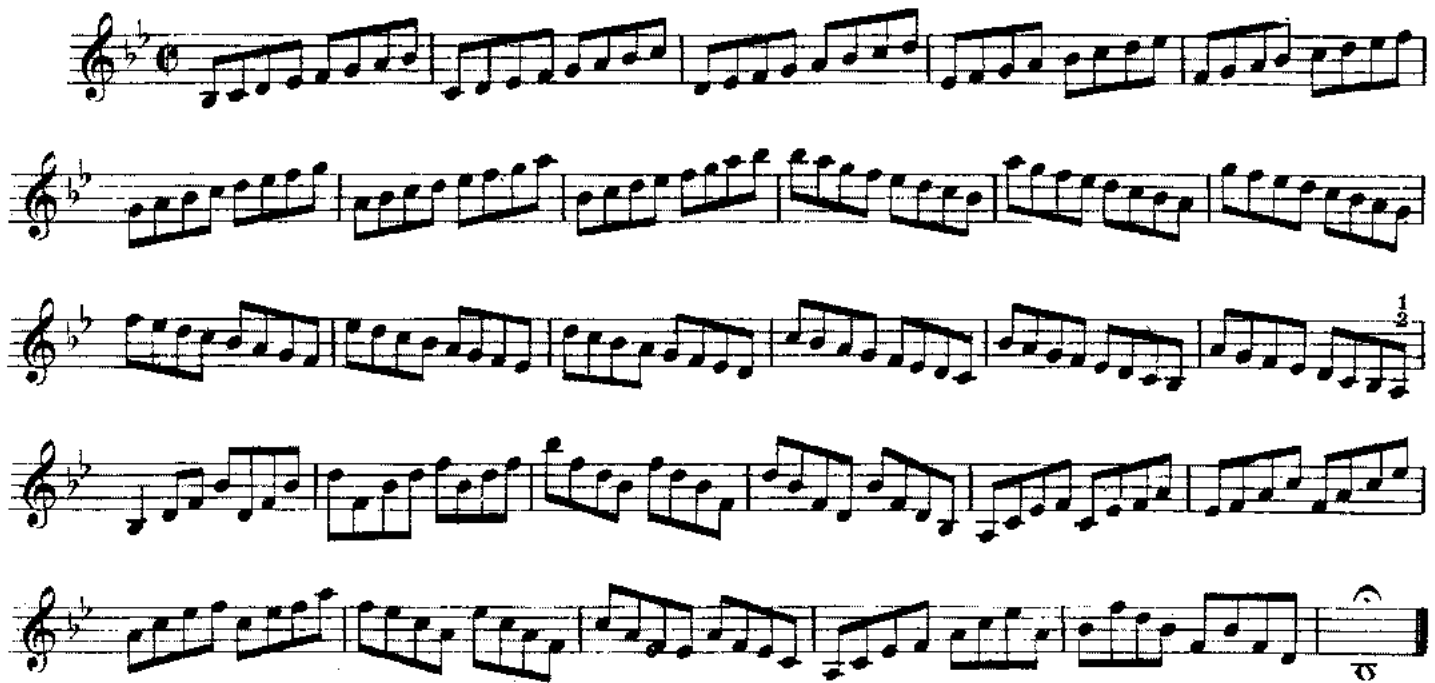
SHAKES OR TRILLS.



Chromatic.



MODEL OF A SCALE IN B \flat .



Exercise on the Diminished Seventh.



Duos Concertants resuming the preceding Lessons.

Allegro moderato. (♩ = 112.)



This page contains seven systems of musical notation, each consisting of a trumpet staff (treble clef) and a piano accompaniment staff (bass clef). The key signature is one sharp (F#). The notation includes various musical elements such as eighth notes, quarter notes, half notes, and rests. Trills are indicated by the 'tr' symbol above certain notes in the trumpet staff. The piano accompaniment features a steady eighth-note pattern in the left hand and more complex rhythmic patterns in the right hand. The piece concludes with a final measure in the trumpet staff.

24. Andante religioso. (♩ = 69.)

Tempo di Marcia. (♩ = 69.)

mf *p* *f* *ritenuto.*

This musical exercise, numbered 24, is written for piano in a key with two flats (B-flat major or D minor) and common time. It begins with a tempo marking of 'Andante religioso' and a quarter note equal to 69 beats per minute. The score consists of eight systems of two staves each. The first system includes a dynamic marking of *f* (forte) on the first staff. The second system has a *mf* (mezzo-forte) marking on the first staff. The third system marks the beginning of a new section, 'Tempo di Marcia', with a *p* (piano) dynamic on the first staff. The fourth system features a *f* (forte) dynamic on the first staff. The final system concludes with a *ritenuto.* (ritardando) marking on the first staff. The music is characterized by flowing eighth and sixteenth notes in the right hand, often with sustained chords or single notes in the left hand.

Rondo grazioso. (♩ = 86.)

25.

dolce

TRIO.

Fine

riten.

12th LESSON.

77

C  If the C cannot be played this way, try the next, do not force it.

Or  If not yet in this way try the next.

Or 


Or **B \flat**  





BROKEN CHORDS


(J. 138)


for lightness and suppleness of the lips.


1 

2 

3 

4 

5 

6 

3500

The page contains 12 staves of musical notation, numbered 7 through 18. Each staff begins with a treble clef and a key signature of one sharp (F#). The exercises are as follows:

- Exercise 7: 8/8 time signature. Features a series of eighth-note patterns with slurs and ties, ending with a double bar line and a repeat sign.
- Exercise 8: 6/8 time signature. Features a series of eighth-note patterns with slurs and ties, ending with a double bar line and a repeat sign.
- Exercise 9: 6/8 time signature. Features a series of eighth-note patterns with slurs and ties, ending with a double bar line and a repeat sign.
- Exercise 10: 6/8 time signature. Features a series of eighth-note patterns with slurs and ties, ending with a double bar line and a repeat sign.
- Exercise 11: 6/8 time signature. Features a series of eighth-note patterns with slurs and ties, ending with a double bar line and a repeat sign.
- Exercise 12: Common time (C). Features a series of eighth-note patterns with slurs and ties, ending with a double bar line and a repeat sign.
- Exercise 13: Common time (C). Features a series of eighth-note patterns with slurs and ties, ending with a double bar line and a repeat sign.
- Exercise 14: Common time (C). Features a series of eighth-note patterns with slurs and ties, ending with a double bar line and a repeat sign.
- Exercise 15: Common time (C). Features a series of eighth-note patterns with slurs and ties, ending with a double bar line and a repeat sign.
- Exercise 16: Common time (C). Features a series of eighth-note patterns with slurs and ties, ending with a double bar line and a repeat sign.
- Exercise 17: Common time (C). Features a series of eighth-note patterns with slurs and ties, ending with a double bar line and a repeat sign.
- Exercise 18: 6/8 time signature. Features a series of eighth-note patterns with slurs and ties, ending with a double bar line and a repeat sign.

This musical score consists of 12 staves, numbered 19 through 30. Each staff begins with a treble clef and a common time signature (C). The music is written for a single melodic line, likely for a trumpet. The notation includes a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. Slurs are used to group notes across measures. In measure 25, there are sixteenth-note triplets indicated by a '6' above and below the notes. The key signature changes from one flat (B-flat) in measures 19-24 to two flats (B-flat and E-flat) in measures 25-30. The piece concludes with a double bar line and repeat signs at the end of each staff.

3800

The 3 following notes are sometimes made on the Cornet but are seldom written; they must not be attempted until you are quite sure of the other notes of the medium and have acquired sufficient proficiency to try them.

HIGH NOTES.



LOW NOTES.



The above low notes are rarely used in 1st but are more frequently met with in 2nd Cornet parts. They should only be regarded so to speak as the pedal of their octaves; you must try to obtain them without opening the teeth too wide as that deranges the lips and you can only ascend again with difficulty; the left hand holds the Cornet well in front of the lips. Provide a good stock of air for these notes require a lot of wind.

Take a deep breath as, the lowest notes demand full wind supply.

A few exercises to show the use and fingering of the above low notes.



Giving this

Existing on the Cornet, to be obtained without moving the mouth, or left alone,

COMPLETE SCALE (DIATONIC)
employed for the notation of the Cornet.

This musical score is for a trumpet part, spanning measures 3 through 14. It is written in treble clef with a key signature of one sharp (F#). The notation includes various musical symbols such as eighth notes, quarter notes, and half notes, along with dynamic markings like $\frac{1}{2}$ and $\frac{1}{3}$. The score is organized into ten systems, each containing one or two staves. The first system (measures 3-4) has two staves. The second system (measures 5-6) has two staves. The third system (measures 7-8) has two staves. The fourth system (measures 9-10) has two staves. The fifth system (measures 11-12) has two staves. The sixth system (measures 13-14) has two staves. The seventh system (measures 15-16) has two staves. The eighth system (measures 17-18) has two staves. The ninth system (measures 19-20) has two staves. The tenth system (measures 21-22) has two staves. The score concludes with a double bar line at the end of measure 22.

TABLE OF THE MAJOR AND MINOR SCALES WITH SHARPS. IN THEIR ETYMOLOGICAL ORDER.

C Major.  

A Minor. 

G Major.  

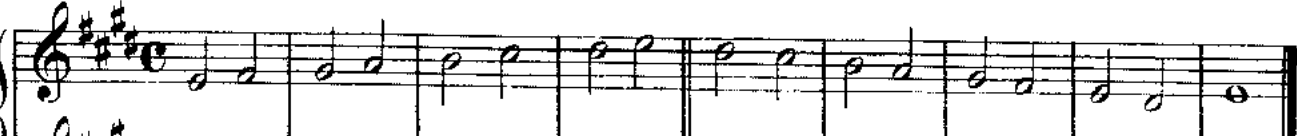
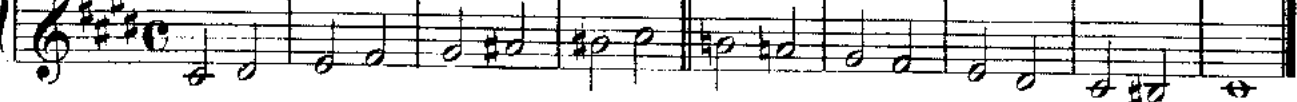
E Minor. 

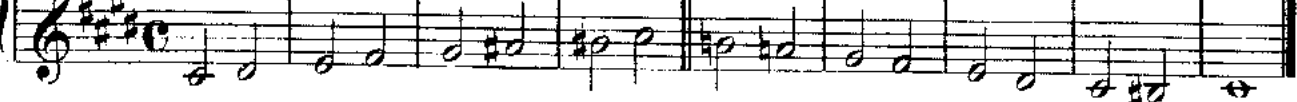
D Major.  

B Minor. 

A Major.  

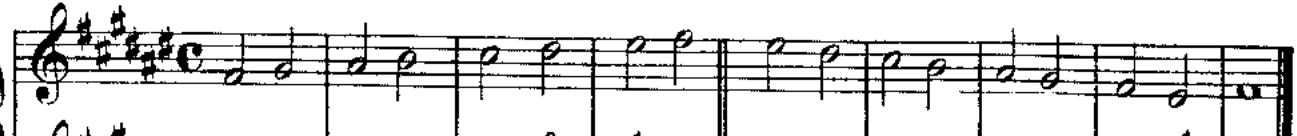

F# Minor. 


E Major.  

C# Minor. 

B Major.  

G# Minor. 

F# Major.  

D# Minor. 

MAJOR AND MINOR SCALES WITH FLATS. IN THEIR ETYMOLOGICAL ORDER.

F Major.

D Minor.

Musical notation for F Major and D Minor scales. F Major is written on a treble clef staff with one flat (Bb) and a common time signature (C). The scale consists of eight measures: F4, G4, A4, Bb4, C5, Bb4, A4, G4. D Minor is written on a treble clef staff with two flats (Bb, Eb) and a common time signature (C). The scale consists of eight measures: D4, Eb4, F4, G4, Ab4, G4, F4, Eb4.

Bb Major.

G Minor.

Musical notation for Bb Major and G Minor scales. Bb Major is written on a treble clef staff with two flats (Bb, Eb) and a common time signature (C). The scale consists of eight measures: Bb4, C5, D5, Eb5, F5, Eb5, D5, C5. G Minor is written on a treble clef staff with two flats (Bb, Eb) and a common time signature (C). The scale consists of eight measures: G4, Ab4, Bb4, C5, Db5, C5, Bb4, Ab4.

Eb Major.

C Minor.

Musical notation for Eb Major and C Minor scales. Eb Major is written on a treble clef staff with three flats (Bb, Eb, Ab) and a common time signature (C). The scale consists of eight measures: Eb4, F4, G4, Ab4, Bb4, Ab4, G4, F4. C Minor is written on a treble clef staff with three flats (Bb, Eb, Ab) and a common time signature (C). The scale consists of eight measures: C4, Db4, Eb4, F4, Gb4, F4, Eb4, Db4.

Ab Major.

F Minor.

Musical notation for Ab Major and F Minor scales. Ab Major is written on a treble clef staff with four flats (Bb, Eb, Ab, Db) and a common time signature (C). The scale consists of eight measures: Ab4, Bb4, C5, Db5, Eb5, Db5, C5, Bb4. F Minor is written on a treble clef staff with four flats (Bb, Eb, Ab, Db) and a common time signature (C). The scale consists of eight measures: F4, Gb4, Ab4, Bb4, C5, Bb4, Ab4, Gb4.

Db Major.

B Minor.

Musical notation for Db Major and B Minor scales. Db Major is written on a treble clef staff with five flats (Bb, Eb, Ab, Db, Gb) and a common time signature (C). The scale consists of eight measures: Db4, Eb4, F4, Gb4, Ab4, Gb4, F4, Eb4. B Minor is written on a treble clef staff with five flats (Bb, Eb, Ab, Db, Gb) and a common time signature (C). The scale consists of eight measures: B4, C5, Db5, Eb5, F5, Eb5, C5, B4.

Gb Major.

Eb Minor.

Musical notation for Gb Major and Eb Minor scales. Gb Major is written on a treble clef staff with six flats (Bb, Eb, Ab, Db, Gb, Cb) and a common time signature (C). The scale consists of eight measures: Gb4, Ab4, Bb4, Cb5, Db5, Cb5, Bb4, Ab4. Eb Minor is written on a treble clef staff with six flats (Bb, Eb, Ab, Db, Gb, Cb) and a common time signature (C). The scale consists of eight measures: Eb4, F4, Gb4, Ab4, Bb4, Ab4, Gb4, F4.

Scale in
C# with seven Sharps
very difficult to be performed
is Synonymous with
Db with five Flats
which is very easy to play.



Scale in
Cb with seven Flats
difficult to be performed
is a Synonymous of
Bb with five Sharps
which is easier to play.



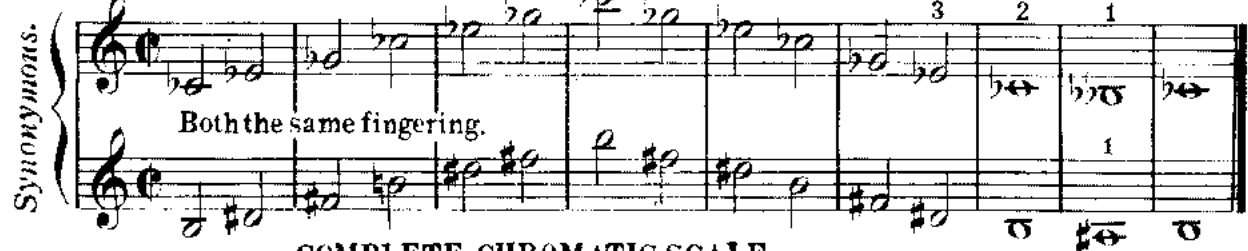
Chord in
C Natural.



C#
with seven Sharps
and
Db
with five Flats.



Cb
with seven Flats
and
B Natural
with five Sharps.



COMPLETE CHROMATIC SCALE.

Ascending with Sharps, Descending with Flats



Saint - Jacome's

Celebrated Cornet Duets

BOOK II.

Scales in the Keys most used on the Cornet (with accompaniment)

Revised by

Edwin Franko Goldman

In C Major. (♩ = 112.)

1.



In A Minor.

2.



It would be good to execute them alternately on the B♭ and A Cornets.

These scales are arranged so that the pupil may also play the 2nd line in his turn whilst the professor plays the 1st.

2929 - 21

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In G Major.

3.

Exercise 3 is in G Major (one sharp) and 3/4 time. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody of eighth and sixteenth notes in the right hand. The trumpet part, marked with a '3', consists of a single melodic line of eighth and sixteenth notes.

In E Minor.

4.

Exercise 4 is in E Minor (three sharps) and 3/4 time. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody of eighth and sixteenth notes in the right hand. The trumpet part, marked with a '4', consists of a single melodic line of eighth and sixteenth notes.

In D Major.

5.

Exercise 5 is in D major (two sharps) and 4/4 time. It consists of four systems of piano accompaniment and trumpet parts. The piano part features a steady eighth-note accompaniment in the right hand and a more active line in the left hand, including several triplet patterns. The trumpet part is written in a single staff, featuring a series of eighth-note runs and triplet patterns that mirror the piano's left hand.

In B Minor.

6.

Exercise 6 is in B minor (two sharps) and 4/4 time. It consists of four systems of piano accompaniment and trumpet parts. The piano part features a steady eighth-note accompaniment in the right hand and a more active line in the left hand, including several triplet patterns. The trumpet part is written in a single staff, featuring a series of eighth-note runs and triplet patterns that mirror the piano's left hand.

In A Major.

7.

Exercise 7 is a piano piece in A major, consisting of four measures. The right hand plays a series of half notes: A4, B4, C#5, B4, A4. The left hand plays a more complex melodic line: A3, B3, C#4, D4, E4, F#4, G4, A4, B4, C#5, B4, A4, G4, F#4, E4, D4, C#4, B3, A3. The piece concludes with a double bar line.

In F Minor.

8.

Exercise 8 is a piano piece in F minor, consisting of four measures. The right hand plays a series of half notes: F4, G4, A4, G4, F4. The left hand plays a more complex melodic line: F3, G3, A3, Bb3, C4, D4, Eb4, F4, G4, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3. The piece concludes with a double bar line.

9.

In D Minor.

10.

The musical score for 'The Rose Tree' is presented in five systems, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is common time (C). The score begins with a treble clef and a key signature of one flat. The melody is primarily in the treble clef, while the bass clef provides a harmonic accompaniment. The music is characterized by a simple, folk-like melody with a mix of eighth and sixteenth notes, often beamed together. The accompaniment features a steady, rhythmic pattern of eighth notes. The score concludes with a double bar line.

11. In B \flat Major.

The musical score for exercise 11 is written in B-flat major, indicated by two flats in the key signature. It consists of six systems of music. Each system has a piano accompaniment on the left and a trumpet line on the right. The piano part is written in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment. The trumpet line is written in a single staff with a treble clef and contains various melodic phrases, including eighth-note runs, quarter notes, and half notes. The exercise is numbered '11.' at the beginning of the first system.

In G Minor.

12.

The musical score consists of five systems of piano accompaniment in G minor. Each system contains two staves: a treble staff and a bass staff. The key signature has two flats (Bb and Eb), and the time signature is common time (C). The notation includes various musical symbols such as whole, half, quarter, eighth, and sixteenth notes, rests, and accidentals (sharps and flats). The first system (measures 12-15) shows a descending eighth-note pattern in the bass staff and whole notes in the treble staff. The second system (measures 16-19) continues the eighth-note pattern in the bass staff while the treble staff has whole notes. The third system (measures 20-23) features a more complex eighth-note pattern in the bass staff and whole notes in the treble staff. The fourth system (measures 24-27) shows a descending eighth-note pattern in the bass staff and whole notes in the treble staff. The fifth system (measures 28-31) concludes the piece with a final descending eighth-note pattern in the bass staff and whole notes in the treble staff, ending with a double bar line.

In E \flat Major.

13.



In C Minor.

14.



Chromatic Scale.

15.

15.

Chromatic Scale.

INTERVALS OF THE KEY OF C OR NATURAL SCALE

followed by the decomposition or division of the time of bars of 4, 2 and 3 beats, taken from the best solfeges.

Interval of Second.

1.



Interval of Third.

2.

This musical score system, labeled '2.', contains seven staves of music. Each staff consists of a treble and a bass clef. The music is written in 2/4 time and features a series of eighth-note patterns in the bass clef and quarter-note patterns in the treble clef, illustrating the interval of a third. The system concludes with a double bar line.

Interval of Fourth.

3.

Exercise 3 consists of 8 measures. The right hand plays a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand plays a sequence of eighth notes: F3, G3, A3, B3, C4, D4, E4, F4. The interval between the notes in each measure is a perfect fourth.

Measures 9-16 of exercise 3. The right hand continues the eighth-note sequence: D4, E4, F4, G4, A4, B4, C5, B4. The left hand continues: G3, A3, B3, C4, D4, E4, F4, E4. The interval remains a perfect fourth.

Measures 17-24 of exercise 3. The right hand continues: A4, B4, C5, B4, A4, G4, F4, E4. The left hand continues: F4, G4, A4, B4, C5, B4, A4, G4. The interval remains a perfect fourth.

Measures 25-32 of exercise 3. The right hand continues: D4, C4, B3, A3, G3, F3, E3, D3. The left hand continues: E3, D3, C3, B2, A2, G2, F2, E2. The interval remains a perfect fourth.

Interval of Fifth.

4.

Exercise 4 consists of 8 measures. The right hand plays a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand plays a sequence of eighth notes: F3, G3, A3, B3, C4, D4, E4, F4. The interval between the notes in each measure is a perfect fifth.

Measures 9-16 of exercise 4. The right hand continues the eighth-note sequence: D4, E4, F4, G4, A4, B4, C5, B4. The left hand continues: G3, A3, B3, C4, D4, E4, F4, E4. The interval remains a perfect fifth.

Measures 17-24 of exercise 4. The right hand continues: A4, B4, C5, B4, A4, G4, F4, E4. The left hand continues: F4, G4, A4, B4, C5, B4, A4, G4. The interval remains a perfect fifth.

Measures 25-32 of exercise 4. The right hand continues: D4, C4, B3, A3, G3, F3, E3, D3. The left hand continues: E3, D3, C3, B2, A2, G2, F2, E2. The interval remains a perfect fifth.

Interval of Sixth.



Interval of Seventh.



Interval of Octaves.

7.

Exercise 7, measures 1-4. The right hand plays a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand plays a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4. The interval is an octave.

Exercise 7, measures 5-8. The right hand plays: C5, B4, A4, G4, F4, E4, D4, C4. The left hand plays: C4, B3, A3, G3, F3, E3, D3, C3. The interval is an octave.

Exercise 7, measures 9-12. The right hand plays: C4, B3, A3, G3, F3, E3, D3, C3. The left hand plays: C3, B2, A2, G2, F2, E2, D2, C2. The interval is an octave.

Interval of Ninth.

8.

Exercise 8, measures 1-4. The right hand plays: C4, D4, E4, F4, G4, A4, B4, C5. The left hand plays: C3, D3, E3, F3, G3, A3, B3, C4. The interval is a ninth.

Exercise 8, measures 5-8. The right hand plays: C5, B4, A4, G4, F4, E4, D4, C4. The left hand plays: C4, B3, A3, G3, F3, E3, D3, C3. The interval is a ninth.

Exercise 8, measures 9-12. The right hand plays: C4, B3, A3, G3, F3, E3, D3, C3. The left hand plays: C3, B2, A2, G2, F2, E2, D2, C2. The interval is a ninth.

Interval of Tenth.

9.

Exercise 9, measures 1-4. The right hand plays: C4, D4, E4, F4, G4, A4, B4, C5. The left hand plays: C3, D3, E3, F3, G3, A3, B3, C4. The interval is a tenth.

Exercise 9, measures 5-8. The right hand plays: C5, B4, A4, G4, F4, E4, D4, C4. The left hand plays: C4, B3, A3, G3, F3, E3, D3, C3. The interval is a tenth.

DIVISION OF TIME.

Common time $\frac{4}{4}$ in the Bar $2 \frac{4}{4} 3$ or alla breve in the Bar $\frac{2}{1}$.

* ($\text{♩} = 80.$) Exercise for the quarter rest on 1st beat of the Bar.

1.

2.
Same Exercise
for the
Eighth rest.

($\text{♩} = 80.$)

The 1st Exercise
executed in $\frac{2}{4}$.
MODEL. etc.
($\text{♩} = 126.$)

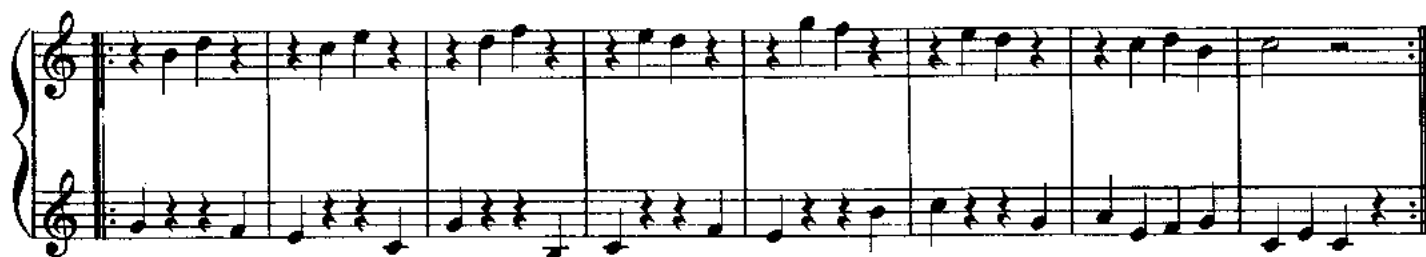
2nd Exercise
reduced to $\frac{2}{4}$.
MODEL. (Sixteenth Rest) etc.
($\text{♩} = 60.$)

✕ Use a Metronome whilst playing.

2 Quarter notes between 2 Quarter rests.

(♩ = 88.)

3.



4.

2 Eighth notes between 2 Eighth rests.

(♩ = 108.)

Reduction
of the
3rd Exercise.



MODEL.

(♩ = 112.)

etc.

3rd Exercise
executed in $\frac{2}{4}$.



MODEL. (Sixteenths Rests)

(♩ = 72.)

etc.

4th Exercise
reduced to $\frac{2}{4}$.



(♩ = 72.) Eighths, with a rest at the beginning and at the end of each Bar.

5.

For 2

For 2 or 3

6.

Reduction
of the N°5
to $\frac{2}{4}$.

(♩ = 104.)

7.

Another Reduction
of the same.

(♩ = 76.)



8.

Another
Reduction.

(♩ = 76.)



COUNTER TIME.

Allegretto. ($\text{♩} = 76.$)

9.

Exercise 9, measures 1-4. The music is in 2/4 time with a key signature of two flats (B-flat and E-flat). The tempo is Allegretto with a quarter note equal to 76 beats. The dynamic is *f* (forte). The score is written for two staves, both labeled 'Cor 2'.

Exercise 9, measures 5-8. Measures 5 and 6 are the first ending, marked '1.'. Measures 7 and 8 are the second ending, marked '2.'. The dynamic changes to *mf* (mezzo-forte) in measure 7.

Exercise 9, measures 9-12. Measures 9 and 10 are the first ending, marked '1.'. Measures 11 and 12 are the second ending, marked '2.'. The piece concludes with a double bar line.

10.

($\text{♩} = 120.$)

Reduction
of N°9
to $\frac{2}{4}$ time.

Exercise 10, measures 1-4. This is a reduction of exercise 9 to 2/4 time. The tempo is 120 beats per minute. The dynamic is *f* (forte). The score is written for two staves.

Exercise 10, measures 5-8. Measures 5 and 6 are the first ending, marked '1.'. Measures 7 and 8 are the second ending, marked '2.'. The piece concludes with a double bar line.

Exercise 10, measures 9-12. Measures 9 and 10 are the first ending, marked '1.'. Measures 11 and 12 are the second ending, marked '2.'. The piece concludes with a double bar line.

SUBJECT or THEME (♩ = 104.)

(see Note)

1st VAR.

2nd VAR.

3rd VAR.

4th VAR.

5th VAR.

6th VAR.

7th VAR.

8th VAR.

9th VAR.

10th VAR.

11th VAR.

12th VAR.

13th VAR.

RESUMED. (14th VAR.)

PART OF ACC^t to be played with each Variation.

Segue.

Segue.

Segue.

Segue.

Segue.

Segue.

Segue.

Segue.

Segue.

Segue.

Segue.

Segue.

Segue.

Segue.

Segue.

Segue.

2929-21 NOTE * The Theme and Variations extend over to next page.

Segue

The image displays a page of musical notation for trumpet, consisting of 15 staves. Each staff contains a measure of music, with various rhythmic patterns, rests, and melodic lines. The notation is typical of a technical study or warm-up exercise, featuring a variety of note values and rests. The music is written in a single system across 15 staves, with each staff containing a measure of music. The notation includes various rhythmic patterns, rests, and melodic lines, typical of a technical study or warm-up exercise.

109

109

109

EXERCISES ON THE PORTATO OR TONGUEING ON THE SOUND.

The Portato is a tonguing used in pieces of slow and broad execution and in making notes of long duration, but in order not to weaken the stroke of the tongue it should not be practised until you can execute perfectly detached and staccato tonguing.

The Portato is executed by carrying the sounds one on to another without slurring or separating them, and by giving very soft strokes of the tongue, pronouncing the letter *d*. This articulation is shown by dots surmounted by a slur.

1 (♩ = 52)

2 (♩ = 66 to ♩ = 63)

3

4 Andante. (♩ = 52)

5

6

7

8

9

10

11

12

13

14

15

16

17

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72

73

74

75

76

77

78

79

80

81

82

18 Preludes. by Collinet.

(♩ = 132)

1

(♩ = 126)

2

D.C.

These Studies or Preludes can be had arranged for Cornet in A and Bb with Piano acc. Price \$ 1.50.

This Cornet part cannot be played with the Piano acc. unless using a G Crook. Price Piano part alone \$ 1.00.

3500

(♩ = 112 to 132.)

3

Exercise 3 consists of five staves of music. The first staff begins with a treble clef, a common time signature, and a tempo marking of (♩ = 112 to 132.). The exercise is marked with a large '3'. The music is written in C major and consists of continuous eighth-note patterns. The first four staves show an ascending scale from middle C (C4) to G5. The fifth staff shows a descending scale from G5 back to middle C (C4), ending with a final whole note C4.

(♩ = 108 to 112.)

4

Exercise 4 consists of seven staves of music. The first staff begins with a treble clef, a common time signature, and a tempo marking of (♩ = 108 to 112.). The exercise is marked with a large '4'. The music is written in C major and consists of eighth-note patterns with trills (marked 'tr'). The first four staves show an ascending scale from middle C (C4) to G5. The fifth and sixth staves show a descending scale from G5 back to middle C (C4). The seventh staff shows a final ascending eighth-note pattern ending on G5, followed by a double bar line and the word 'TUTTI.'.

(♩ = 120 to 144.)

5

BIS. 1st
2nd
D.C.

And^{te} non troppo. (♩ = 104.) *legato.*

very Equal.

6

(♩ = 120 to 126.)

7

This Prelude can be played in E Major (four sharps) by changing ♭ into # and ♮ into ♮.

3800

Andantino. (♩ = 100)

8

Andantino. (♩ = 100)

9

lento.

D.C.

This Prelude can be played in A Major (3 Sharps) by changing as in N° 7, ♯ in ♯ and ♭ in ♯.

(♩ = 96)

10

(♩ = 132 to 152)

11

D.C.

(♩ = 104)

12

This Prelude can be played in A♭ by changing # in ♯ and ♯ in ♭.

3890

Same as the above can be played in Ab.

14

(♩ = 108)

1a

2a

tr

3

5

7

9

11

13

15

17

19

21

23

25

27

29

31

33

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891

893

895

897

899

901

903

905

907

909

911

15 $(\text{♩} = 100)$

16 $(\text{♩} = 100)$

3800

All^o moderato. (♩ = 138)

17

p D.C.

Moderato. (♩ = 100 to 120)

18

D.C.

The Double Tongueing (*Binary*)

Double Tongueing (*Binary*) is the mute articulation of the letters T.K.

It is used for notes written two by two and is a tonguing much employed by flautists.

The K must be more strongly accentuated than the T as the articulation of the K is produced farther from the mouthpiece than that of the T.

(four in the Bar ♩ = 88 to ♩ = 112) (2 in the Bar ♩ = 80 to ♩ = 120)

1 *cor 2*
tktktk tktkt tktkt

2 *cor 2*
tktktktk t tktktktk t

3 *2*
tktktktk t

4 *2*
tktktktk

5 *2*
t k t k t k t k t

(♩ = 50 to ♩ = 72)

6

t t k t k t k t

(♩ = 84 to ♩ = 144)

7

t t k t k t k t t k

8

t t k

9

t t k t t k t t k

10

t k t k t k

11

t t k t k t t k t k t t t t t t t k t k t k t t

t t k t k t t k t k t k t k t k t

12

t k t k t k t k t k t t t k t k t k t k

t t k t t k t t k t t k t t k t t k t k t

13

t k t k t k

Triple tongueing (ternary) or Trumpet tongueing is used for notes three by three. Take care to practise this with the greatest regularity.

[illegible]

Try The Ultimate Warm Up Book, The Ultimate Technical Study, and The Ultimate Wedding Book

(♩ = 54 to ♩ = 88)

5 *f* t t k t t t k t t t k t t

(♩ = 58 to ♩ = 100)

6 *f* t t t k t t t t t k t t t

(4 in the Bar ♩ = 80 to ♩ = 104) (2 in the Bar ♩ = 69 to 92)

7 *f* t t k t t k t

8 *f* t k t t k t t t k t t k t t t k t t k t

(♩ = 96)

9 *f* t t k t t t k t t t k t t k t

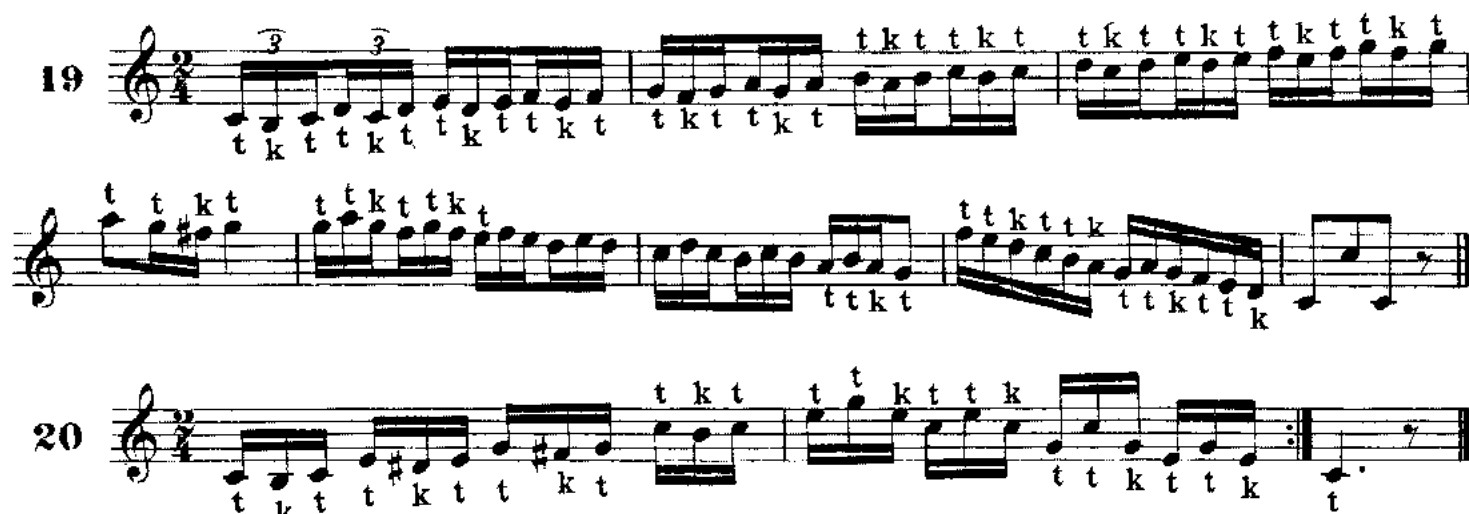
1

D.C.

3500



This tongueing may be inverted as follows; it is very convenient for ascending a scale of the description of that which follows but is almost impracticable for descending; you are therefore obliged after having ascended by T. K. T. T. to descend again by the first T. T. K. T. for the reason that the K. being always a little weaker than the T. the high note is the most difficult to articulate.



SIMPLE AND TRIPLE TONGUEING MIXED VERY EFFECTIVE.



EXERCISES ON THE FOREGOING

Met. (from ♩ = 50 to ♩ = 120.)

1



Met. (from ♩ = 60 to ♩ = 122.)

2

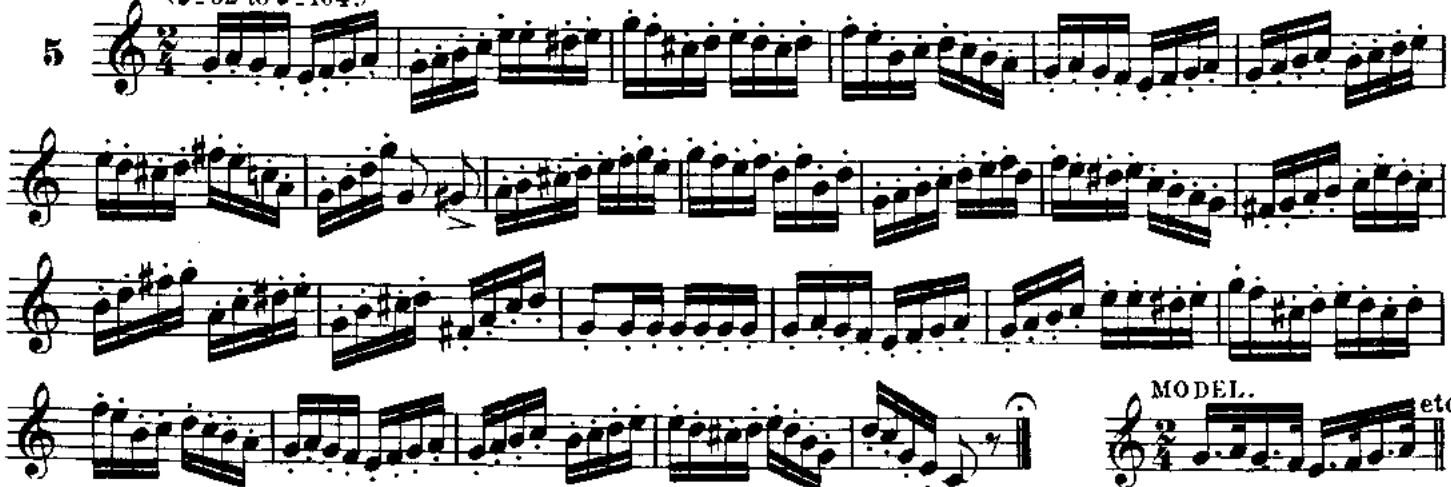
3

4



(♩ = 52 to ♩ = 104.)

5




MODEL. etc.

D means difficult E easy this sign ϕ hardly practicable.

Musical notation for a guitar piece, featuring ten staves of music. The notation includes various chords (D, E), trills (tr), and complex rhythmic patterns with fingerings (1, 2, 3) and breath marks. The key signature has one flat (B-flat), and the tempo is marked as quarter note = 63. The music is written in a single melodic line on a six-string guitar.

BROKEN SHAKE or GRUPETTO.

The Grupetto is ordinarily placed between two notes of unequal value  and serves to give grace and elegance and sometimes even more energy to certain musical phrases.

1st Example.
as written.

Moderato.

8 Eighths.

to be played.

2nd Example.
as written.

for the slow Movt

Effect.

3rd Ex. Quick.
as written.

Effect.

Another Quicker
effect.

4th Example
as written.

Scale in Grupetti.

5

This sign (~ or ~) is named *Mordant*.

Allegro.
written.

Effect.

6

or
Slower.

Effect.

1
2

RECAPITULATION OF SHAKES AND GRUPPETTI.

Allegretto.

1

Musical notation for exercise 1, *Allegretto*, in 2/4 time. The exercise consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The music features eighth and sixteenth notes, often beamed together in groups. Trills (tr) are indicated above several notes. The piece concludes with a double bar line.

Moderato.

2

Musical notation for exercise 2, *Moderato*, in 2/4 time. The exercise consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The music features eighth and sixteenth notes, often beamed together in groups. Trills (tr) are indicated above several notes. The piece concludes with a double bar line.

Andante Grazioso.

3

Musical notation for exercise 3, *Andante Grazioso*, in 2/4 time. The exercise consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The music features eighth and sixteenth notes, often beamed together in groups. Trills (tr) are indicated above several notes. The piece concludes with a double bar line.

SONS FILEÉS OR PORTAMENTO (SLURRED INTERVALS.)

Sound leading to another; higher or lower, by employing *cresc.* < and *decresc.* >

By Seconds.



By Thirds.



By Fourths.



By Fifths.



By Sixths.



5ths and 6ths

Lento.

4 in the Bar.



6ths and 7ths



Octaves



9ths 10ths 11ths etc.



The image displays three musical exercises on a single staff, each consisting of three lines of notation. The first exercise, labeled '6ths and 7ths', features a sequence of eighth notes with intervals of sixths and sevenths, marked with double lines and arrows. The second exercise, labeled 'Octaves', shows a sequence of eighth notes with octave intervals, marked with double lines and arrows. The third exercise, labeled '9ths 10ths 11ths etc.', features a sequence of eighth notes with intervals of ninths, tenths, and elevenths, marked with double lines and arrows. Each exercise is enclosed in a box.

25 EXERCISES.

1 *Vivace.*

sf

p - - - *cres* - - - *dolce* - - - *poco*

a - - - *poco ff*

(♩ = 66) *All^{to} non troppo.*

2

All^o moderato (♩ = 104)

3

3800

Agitato (♩: 154)

p

p

rall.

f *pp*

ten.

atempo and animato.

rall.

(♩ 152 to 168 and 184)

f *p* *f* *p* *f* *pp* *p*

3800

6 (♩ = 72)

rall.

7
Andante of
CROWN DIAMONDS
as an Exercise.

Andante con moto (♩=84)

Slurred notes.

p

pp

rall.

a tempo.

p

8
ZANETTA
as an Exercise.

(♩=84 to 104)

p

1

2

1

2

This page contains 14 staves of musical notation for trumpet. The music is written in G major (one sharp, F#) and 4/4 time. The notation includes various rhythmic patterns, slurs, and dynamic markings. Key features include:

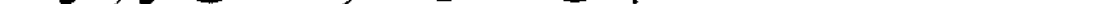
- Staff 1: A series of eighth and sixteenth notes, mostly beamed together.
- Staff 2: Continuation of the eighth and sixteenth note patterns.
- Staff 3: Introduction of triplets (marked '3') and eighth notes.
- Staff 4: More complex rhythmic patterns with slurs and triplets.
- Staff 5: Continuation of the patterns, including a first and second ending bracket.
- Staff 6: Introduction of a 'p' (piano) dynamic marking.
- Staff 7: Continuation of the patterns, including a 'p' marking.
- Staff 8: Continuation of the patterns, including a 'p' marking.
- Staff 9: Continuation of the patterns, including a 'p' marking.
- Staff 10: Continuation of the patterns, including a 'p' marking.
- Staff 11: Continuation of the patterns, including a 'p' marking.
- Staff 12: Continuation of the patterns, including a 'p' marking.
- Staff 13: Continuation of the patterns, including a 'p' marking.
- Staff 14: Continuation of the patterns, including a 'p' marking.

I
C MAJOR. (4 times ♩ = 76) (2 times ♩ = 60 to 152)

The musical score is written on four staves in treble clef. The key signature is one sharp (F#), indicating C major. The tempo is marked as 4 times ♩ = 76 and 2 times ♩ = 60 to 152. The notation includes various musical symbols such as beams, slurs, and dynamic markings. The score is divided into two main sections: a 4-measure section at 76 bpm and a 2-measure section at 60-152 bpm. The notation includes various musical symbols such as beams, slurs, and dynamic markings.

The first staff of music is in treble clef with a key signature of one flat (B-flat). It begins with a treble clef, a flat sign, and the word 'CORO' in a stylized font. The melody starts on a whole note G4, followed by a half note A4, and then a half note B-flat4. The staff continues with a series of eighth notes: G4, F4, E4, D4, C4, B-flat3, A3, and G3, all beamed together and followed by a fermata.

3rd
MODEL.  (Met = 152)

2 

The second system of the musical score for 'The Rose Tree' consists of two staves. The top staff continues the melody from the first system, featuring eighth and sixteenth notes with various accidentals. The bottom staff provides a harmonic accompaniment, primarily using eighth and sixteenth notes, often beamed together. The system concludes with a double bar line.

(from ♩ = 80 to ♩ = 120.)

The first staff of music is in 3/4 time, marked 'Or 2'. It features a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with a repeat sign and a first ending bracket. The bass line is indicated by numbers 1 through 7 below the staff.

The second system of the musical score consists of two staves. The notation is highly complex, featuring a variety of note values, including eighth and sixteenth notes, and a large number of accidentals (sharps, flats, and naturals). The rhythm is intricate, with many beamed notes and rests. The key signature remains one flat (B-flat major or D minor). The system concludes with a double bar line.

* 2nd MODEL. 

(Met $\text{♩} = 120$.)

(Met $\text{♩} = 120.$)

The first staff of music is written on a treble clef with a common time signature (C). The tempo marking '(Met ♩ = 120.)' is placed above the staff. The melody consists of eighth notes and quarter notes. Below the staff, there are rhythmic markings: 't tk tk tk t k t tk tk tk tk /'. A double bar line appears after the fourth measure, followed by a repeat sign. The piece ends with a fermata over a final note.

(Met J-84)

(Met = 84)

f k t i k t i k t f k t i k t i k t f

140

(♩ = 84 to ♩ = 120)

4

5

(from ♩ = 84 to ♩ = 126.) *

6

(from ♩ = 80 to ♩ = 96.) *

3800

The Small Notes show the number of Shakes required on a half note with a *tr*

(♩ = 60)

8 (from ♩ = 76 to ♩ = 88)

A MINOR.

1st MODEL.

2nd MODEL.

9 (from ♩ = 88 to ♩ = 132)

F MAJOR.

1st MODEL.

2nd MODEL.

3rd MODEL.

4th MODEL.

5th MODEL.

6th MODEL.

10 (from $\text{♩} = 56$ to 120)

11 D MINOR (from $\text{♩} = 60$ to 126)

2nd MODEL. 3rd MODEL.

12 B♭ Major. (from $\text{♩} = 84$ to 120)

3rd MODEL the same in B Major. 4th MODEL. Tongueing.

5th MODEL. 6th MODEL.

7th MODEL. 8th MODEL.

(from $\text{♩} = 84$ to $\text{♩} = 88$)

13 **Cor2**

MODEL
The same
in B Major.

from $\text{♩} = 60$ to 126

14 **G MINOR**

(from $\text{♩} = 80$ to $\text{♩} = 96$)

1st MODEL. **Cor2**

2nd MODEL.
The same as 1st model in
G minor in altering the
accidental ♭ to ♯ and the ♯ to x.

3rd MODEL. **Cor2** t t k t t k t t k t t k t etc.

4th MODEL. **Cor2** t t k t t k t t k t t k t etc.

(from $\text{♩} = 60$ to 120)

15 **E♭ MAJOR.**

MODEL
The same in E major
altering the accidental
to ♯ and the ♯ to x.

16 $(\text{♩} = 88 \text{ to } \text{♩} = 84)$

1st MODEL. The same in E Major altering the accidental ♭ to ♯.

2nd MODEL t k t k t k

17 C MINOR. $(\text{♩} = 66 \text{ to } 132)$

MODEL The same in C# Minor altering the accidental ♭ to ♯.

2 Bars in one. Same in C Major. $\text{t t k t t k t t k t t k}$

18 G MAJOR. $(\text{from } \text{♩} = 88 \text{ to } \text{♩} = 120)$

19 (♩ = 72 to 132)

1st MODEL. 2nd MODEL. 3rd MODEL. 4th MODEL. 5th MODEL.

20 (from ♩ = 84 to 120)
E MINOR.

1st MODEL. 2nd MODEL. 3rd MODEL. 4th MODEL.

21 (from ♩ = 88 to ♩ = 96.)
D MAJOR.


1st MODEL. (from ♩ = 80 to ♩ = 80.) also Binary tonguing. * **2nd MODEL.** also Tenary tonguing. *
 The same in D \flat Major.


22 (from ♩ = 63 to ♩ = 126.)


1st MODEL. The same in D \flat Major altering accidental ♭ in ♭ and the # in ♯.



2nd MODEL. **3rd MODEL.**

4th MODEL. **5th MODEL.**

23 from ♩ - 66 to 120.)
B MINOR. 

MODEL. The same in B♭ Major altering the accidental ♯ to ♭ 


24 (from ♩ - 66 to 120.)
A MAJOR. 

1st MODEL  **2nd MODEL** 

3rd MODEL. The same in A♭ Major altering the accidental ♯ to ♭ and the ♯ to ♭. 

4th MODEL. 
 t k t k t k t k

25 (from ♩ = 92 to ♩ = 100.)
F# MINOR. 

1st MODEL. The same in F Minor altering the accidental ♯ to ♭. 

2nd MODEL. 
 t k t k t k t k t etc.
 also t k t k t k t k t

SERIES OF 25 EXERCISES(CONTINUED.)

All? Giusto. (Met: ♩ = 132)

Exercise 9 is a ten-staff musical piece in G major (one sharp). The tempo is marked 'All? Giusto' with a metronome setting of 132 beats per minute. The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, often beamed together. Dynamics such as *f* (forte) and *p* (piano) are indicated. The exercise includes first and second endings, marked with '1' and '2' above the staff. The piece concludes with a final double bar line and repeat dots.

10 *(♩ = 112.)*


Light and equal.

ritenuto.

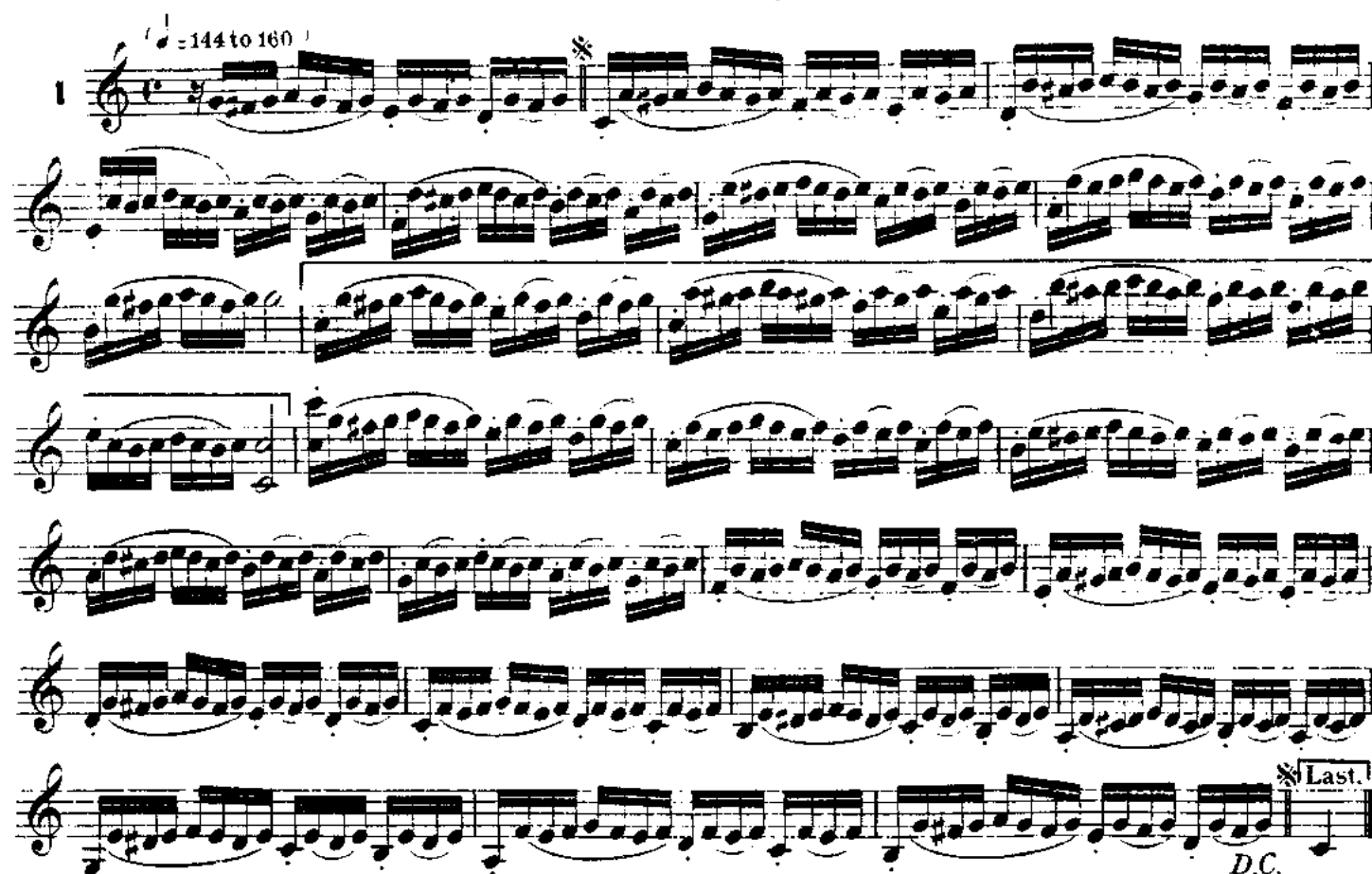
3500

Detailed description: This musical exercise, numbered 10, is written for trumpet in B-flat major (two flats). It consists of 12 staves of music. The tempo is marked as 112 beats per minute, with a quarter note equal to one beat. The exercise begins with a treble clef and a key signature of two flats. The first staff contains a whole rest followed by a series of eighth and sixteenth notes. The subsequent staves feature a variety of rhythmic patterns, including eighth notes, sixteenth notes, and beamed sixteenth notes. There are several slurs and ties throughout the piece. The marking 'Light and equal.' appears above the seventh staff, and 'ritenuto.' appears above the eighth staff. The exercise concludes with a double bar line and a repeat sign. The number '3500' is printed at the bottom left of the page.

Preparatory Exercises for the Grupetto.

Note: the Bars with  may be left out.

$\text{♩} = 144 \text{ to } 160$



1st MODEL, In D.
Begin at the 2nd Bar
finish with the 1st note
of 3rd Bar.



2nd MODEL, In E.
Begin at the 3rd Bar
finish with the 1st note
of next Bar.



3rd MODEL, In F.
Begin at the 4th Bar
finish with the 1st note
of next Bar.



4th MODEL, In G.
Begin at the 5th Bar
finish with the 1st note
of next Bar.



5th MODEL, In A.
Begin at the 6th Bar
finish with the 1st note
Same Bar.



6th MODEL, In B.
Begin 2 Bars
before the word Last
finish with the 1st note
of next Bar.



These 6 Models are a Guide to play the same Exercise in all the Keys: 1st Bar and last note are shown in each Model.

In following the Instructions of the preceding 6 Models, this Exercise can be played in every Key. The same applies to the next number.

2 $(\text{♩} = 160)$

3 $(\text{♩} = 176 \text{ to } 200)$

D.C.

<p>1st MODEL. In D. Begin at the 2nd Bar finish with the 1st note same Bar.</p>	<p>2nd MODEL. In E. Begin at the 3rd Bar finish with the 1st note same Bar.</p>
<p>3rd MODEL. In F. Begin at the 4th Bar finish with the 1st note same Bar.</p>	<p>4th MODEL. In G. Begin at the 5th Bar finish with the 1st note same Bar.</p>
<p>5th MODEL. In A. Begin at the 6th Bar finish with the 1st note same Bar.</p>	<p>6th MODEL. In B. Begin Bar before Last finish with the 1st note same Bar.</p>

Practise the following exercise in the same way as the preceding. It can be played in $\frac{3}{4}$ giving 2 bars

for one, thus:  etc.

4 

(♩ = 104)

With same variantes as preceding.

5 

No 6.

153

gva ad lib

C MAJOR.

A MINOR
Relative.

gva ad lib

F MAJOR

D MINOR
Relative.

gva ad lib - - -

B \flat MAJOR.

G MINOR
Relative.

gva ad lower ad lib

gva ad lib

E \flat MAJOR.

C MINOR
Relative.

gva ad lib

A \flat MAJOR.

F MINOR
Relative.

D \flat MAJOR
(C \sharp Syn. Enh.)

B \flat MINOR
Relative.
(A \sharp Syn. Min. Enh.)

8800

No 6 Continued.

G \flat MAJOR.
Enharmonic
(F \sharp Synonymous.)

E \flat MINOR.
Relative.
Enharmonic
(D \sharp Min Synonymous.)

B MAJOR.
(C \flat Syn. Enh.)

G \sharp MINOR.
Relative.
(A \flat Min. Syn. Enh.)

E MAJOR.

C \sharp MINOR.
Relative.

A MAJOR.

F \sharp MINOR
Relative

D MAJOR.

B MINOR
Relative.

G MAJOR.

E MINOR
Relative.

Other Models ad lib.
to practise this
No 6.

Quick. (♩ = 84)

2 (♩ = 88)

etc. 3 (♩ = 96)

etc

D.C.
to the C Major
to play it at 88
etc.

SERIES OF 25 EXERCISES(CONTINUED)

Moderato. ♩ = 120

11



Più lento.



Long.



Capriccio.

12



Appassionato.



SAINT-JACOME'S

GRAND METHOD

for

TRUMPET

or

CORNET



CARL FISCHER, Inc.

62 Cooper Square, New York, NY 10003

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N.B. An excellent practice especially for the lower register of the Cornet are the "36 Celebrated Studies" by Bousquet, which I recommend to the advanced Cornet player.....329

22 EXERCISES ON THE SCALE AND INTERVALS.

157

Endless Examples can be written on these exercises, the following are the principal and the most difficult, the pupil who will have worked out the tonguing as explained on page 119 can apply it to all the models in detached notes which will be found in these exercises: by this means and by practising with care he will attain great proficiency of mechanism for both, fingers and lips and a good style of tonguing.

(4 times ♩ = 72 to 92) (2 times ♩ = 58 to 104)

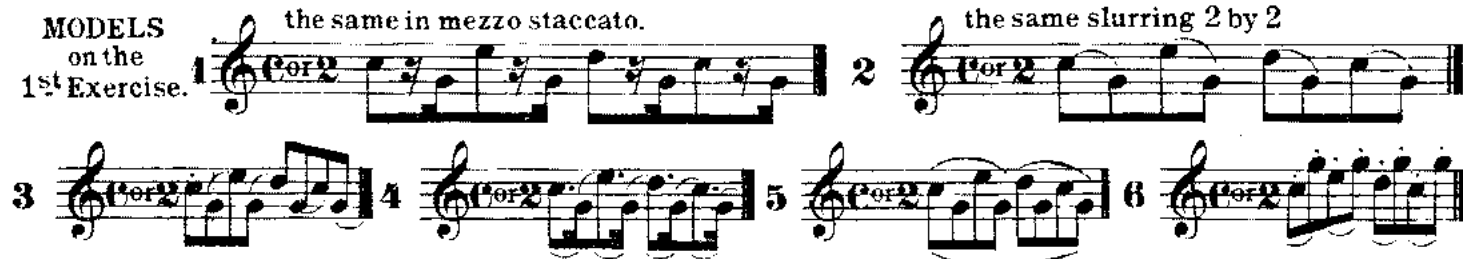
1st EXERCISE.



MODELS
on the
1st Exercise.

the same in mezzo staccato.

the same slurring 2 by 2



1st VARIANTE.



MODELS
on the
1st Variante.



3801-90

(♩ = 72 to ♩ = 92 ♩ = 60 to 116)

2nd VARIANTE. 

MODELS on the 2nd Variante. 1 

2  3  4  5 

6  7 

8  9 

(♩ = 72 to 96 ♩ = 60 to 92)

3rd VARIANTE. 

MODELS on the 3rd Variante. 1  2 

3  4 

(♩ = 72 to 88) (♩ = 60 to 108)

2nd EXERCISE.

D.C.

MODELS on the 2nd Exercise. 1 2 3 4 5 6

(♩ = 80) (♩ = 60 to 96)

1st VARIANTE.

D.C.

MODELS on the 1st Variante. 1 2 3

(♩ = 66 to 92) (♩ = 60 to 76)

2nd VARIANTE.

D.C.

MODELS
on the
2nd Variante.

1

2

3

4

(♩ = 76 to 92) (♩ = 60 to 84)

3rd EXERCISE.

MODELS
on the
3rd Exercise.

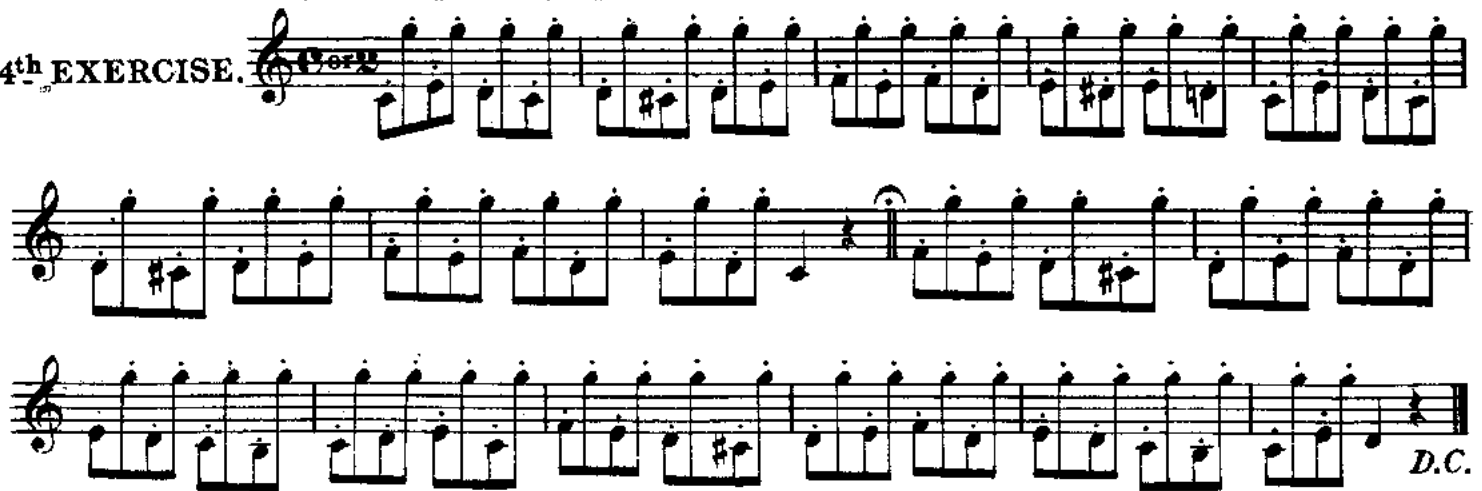
1

2

3

(♩ = 76 to 92.) (♩ = 60 to 80.)

4th EXERCISE.



MODELS
on the
4th Exercise.

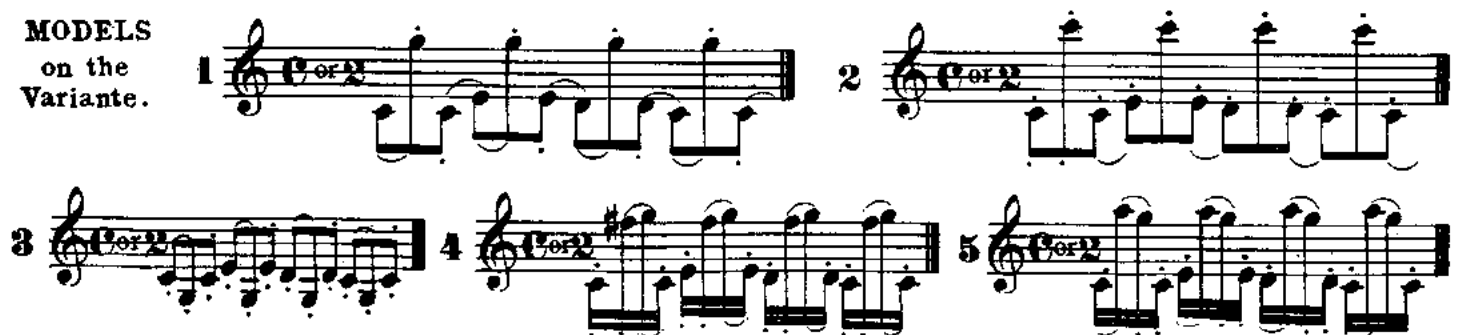


(♩ = 80 to 84.) (♩ = 54 to 72.)

VARIANTE.



MODELS
on the
Variante.



3804-90

5th EXERCISE. (♩ = 60 to 116.)

MODELS for the 5th Exercise.

D.C.

2

3

4

5

6

7

D.C.

1st VARIANTE. (♩ = 66 to 120.)

D.C.

MODELS on the 1st Variante. (♩ = 80, ♩ = 96.)

1

2

3

4

5

6

2nd VARIANTE.

(J=66 to 84) (J=60 to 96.)



MODELS
on the 1
2nd Variante.

on the

1

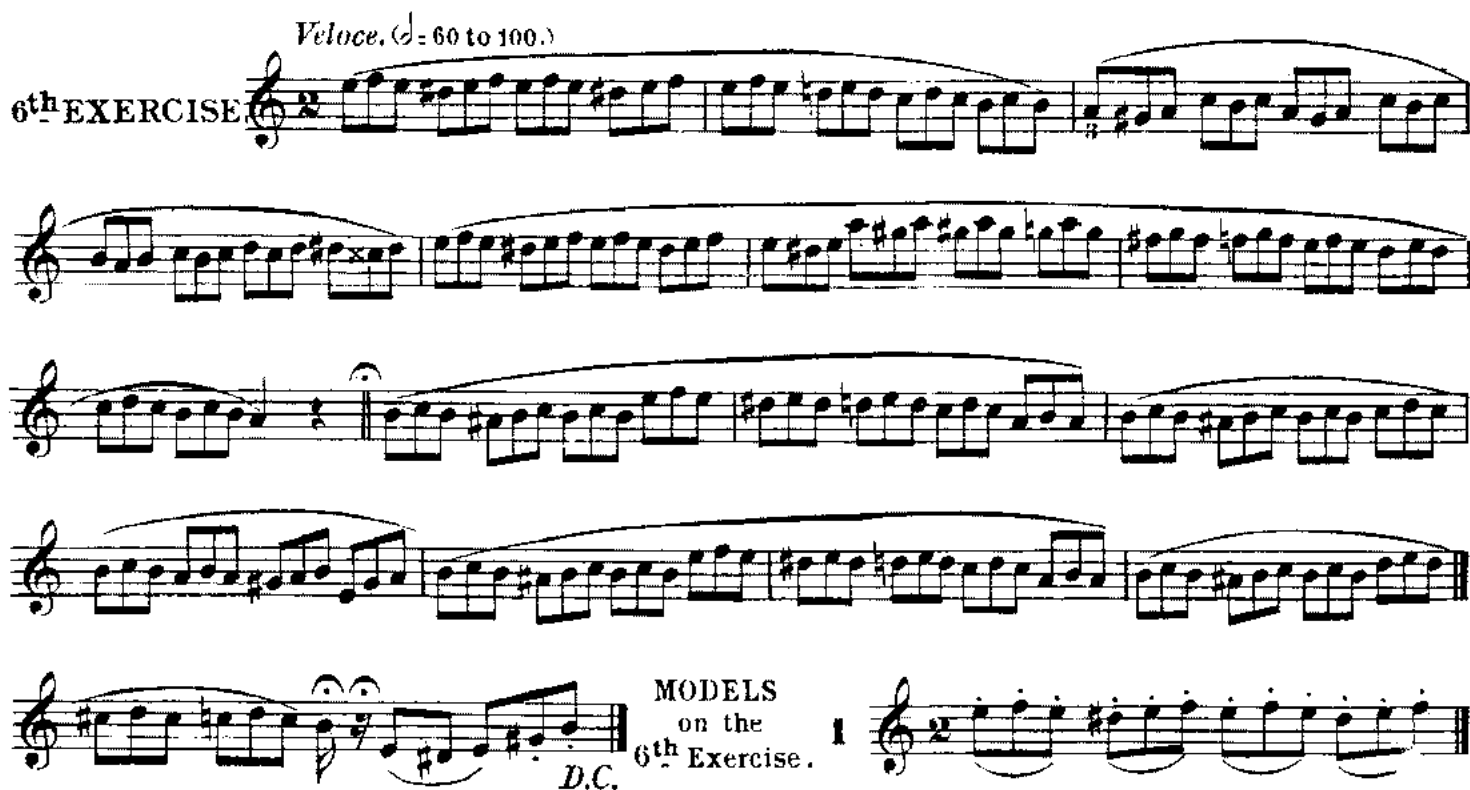


Mind this must be played very evenly.



6th EXERCISE

Veloce. (\mathcal{J} = 60 to 100.)



MODELS on the

6th Exercise.

D.C.



(♩ = 92 to ♩ = 84.)

7th EXERCISE.

The 7th Exercise consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The tempo/meter marking above the first staff indicates a quarter note equals 92 to 84 beats per minute. The music is composed of eighth-note patterns, primarily beamed eighth notes, across all four staves.

MODELS
on the
7th Exercise.

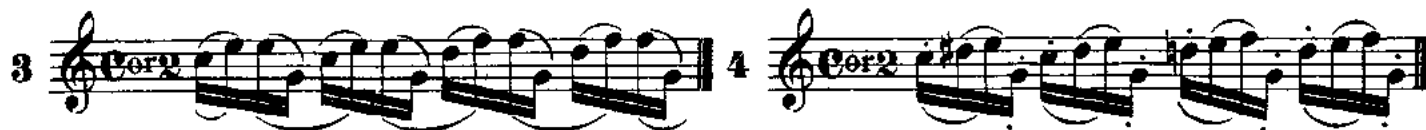
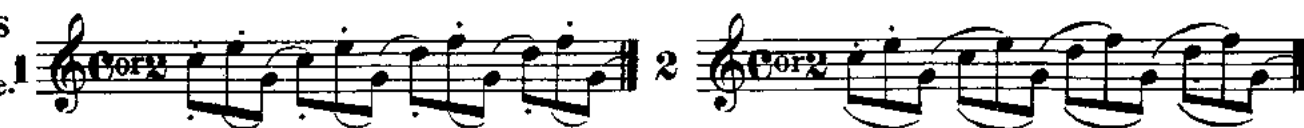
Models on the 7th Exercise are numbered 1 through 7. Models 1, 2, 3, and 4 are in 2/4 time. Model 5 is marked 'The same 8va Basso.' and is in bass clef. Models 6 and 7 are in 2/4 time. Above Model 3 is the text 'Same. t k t k'. Above Model 4 is the text 'Same. t k t k'. Above Model 6 is the text 't k t k t k t k t k and'. Above Model 7 is the text 't k t k t k t k t k'. The notation shows various rhythmic variations and articulations of the eighth-note patterns from the 7th Exercise.

(♩ = 80 to ♩ = 76.)

VARIANTE.

The Variante consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The tempo/meter marking above the first staff indicates a quarter note equals 80 to 76 beats per minute. The music is composed of eighth-note patterns, primarily beamed eighth notes, across all three staves.

MODELS
on the
Variante.



8801-90

(♩ = 92 to 116)

Veloce.

9th EXERCISE.

MODEL. *rall. D.C.*

10th EXERCISE.

N.B. After practising these Exercises we recommend to the Pupil the 1st Series of the 12 Characteristic Studies by St. Jacome, which will be found at the end of this method.

EXERCISES IN TRIPLETS.

ON THE SEVEN DEGREES OF THE SCALE IN C.

They can be transposed in every Key, see page(177) Velocity.

Exercise on the 2nd Degree

(All these from $\text{♩} = 160$ to 200)

1st MODEL.

2nd MODEL.

3rd MODEL. ascending.

descending.


Tongueing.

On the 3rd Degree.

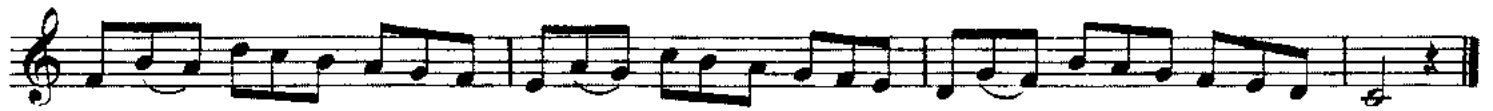
1st MODEL. 2nd MODEL. 3rd MODEL.

4th MODEL. ascending. descending. 5th MODEL. etc.

Tongueing.

On the 4th Degree. 





1st Model. 

Tongueing. 

On the 5th Degree. 




1st Model. 

Tongueing. 

On the 6th Degree. 





1st Model. 

 Tongueing. 

 ascending.  descending.

On the 7th Degree. 





1st Model. 

 Tongueing. 

 ascending.  descending.

On the 8th Degree. 




1st Model.




Tongueing. 

ascending.  descending. 

On the 9th Degree. 





1st Model.



ascending.

descending.

Tongueing.  

On the 10th Degree. 





1st Model.



 Tongueing. 



RESUMED INTERVALS.









1st Model.



 Tongueing. 

9801-90



ascending and descending.



SERIES OF 25 EXERCISES(CONTINUED.)

13
Exercises
on Intervals.

Allegretto (♩ = 144)

forte e marcato.

The musical score for Exercise 13 is written for trumpet in B-flat major (two flats) and 2/4 time. It consists of 11 staves of music. The tempo is marked 'Allegretto' with a quarter note equal to 144 beats per minute. The dynamics are marked 'forte e marcato'. The exercise is a series of interval studies, primarily using eighth and sixteenth notes, with some rests. The key signature remains B-flat major throughout. The score ends with a double bar line and repeat signs on the final staff.

8801-90

All^o moderato (♩ = 120)

14



Presto (♩ = 130)

leggerissimo.

15



Moderato. (♩ = 76 to 88)

16

D.C.

17

(♩ = 138)

p

f

sf

p

f

p


3801-90

18 *Maestoso* (♩ = 104)

cresc. *pp* *dolce.* *dimin.*

VELOCITY.

177

(N.B. The bars with  may be left out.)

(♩=88) or (♩=168)

1^a



3801-90

Different articulations for practising the N^o 1^a and following scale exercises.

1^b

2

the Same in D \flat

3801-90

3

The same in E Major.
For other articulations see No 1^b, p.178

4

For other articulations
see № 1^b, page 178

3801-90

5

Same in Gb.

6


The same in Ab.

3801-90

This image shows a page of musical notation for a piano piece. The music is written on 13 staves, each beginning with a treble clef, a key signature of one flat (F major or D minor), and a time signature of 3/4. The notation is dense, featuring many beamed notes, slurs, and complex rhythmic patterns. The first staff begins with a '7' in the margin. The music progresses through various melodic and harmonic textures, with some staves showing more complex rhythmic figures than others. The overall style is that of a classical piano exercise or a short piece.

The same
in B \flat Major.

etc.

 **Synonymous**
of C \flat Major.

(See №1.)

[illegible]

VELOCITY.

(CONTINUED)

MINOR KEYS

Related to the Seven preceding Exercises.

A Minor.

1

Same in A^b Minor (See N^o 7)
By altering # to ♭ and ♮ to ♮.

8^{va} lower.

Synonymous of G[#] Minor.

B Minor.

2

The same in B^b Minor
By altering # to ♭ and ♮ to ♮.

3801-90

C Minor.
3

The C Minor section consists of six staves of music. The first five staves contain a series of ascending and descending melodic lines, often with slurs and ties, designed for technical practice. The sixth staff concludes the section with a double bar line and includes the text: "The same in C# Minor By altering b to # and b to b." This is followed by a short musical phrase in C# Minor.

D Minor.
4

The D Minor section consists of five staves of music. The first four staves contain a series of ascending and descending melodic lines, often with slurs and ties, designed for technical practice. The fifth staff concludes the section with a double bar line.

In E Minor.
5

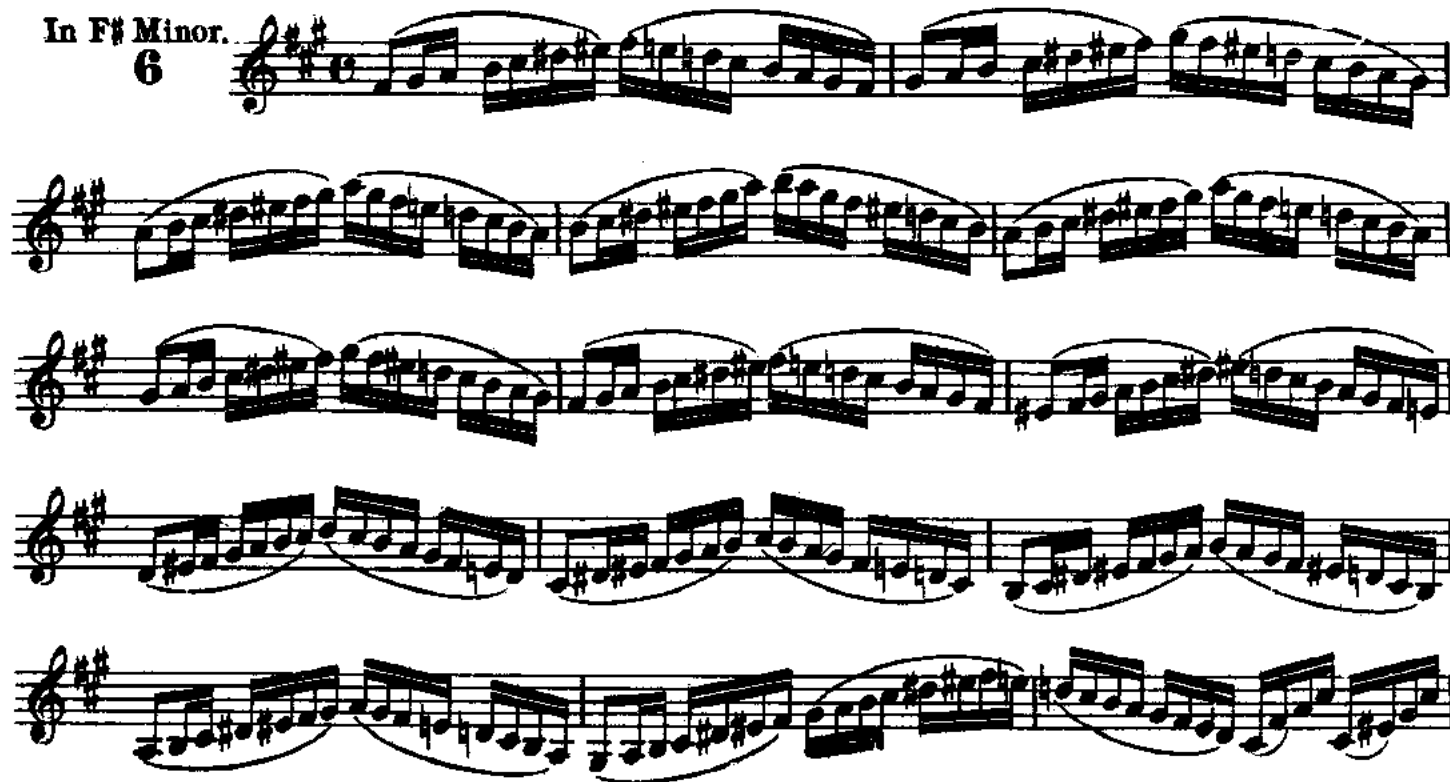


By altering # to ♭ and ♭ to ♮

The same in E♭ Minor.

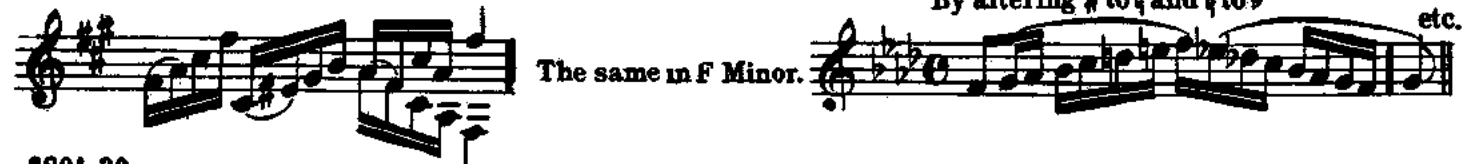


In F# Minor.
6



By altering # to ♭ and ♭ to ♮

The same in F Minor.



1801-90

in G Minor.

7

The same in G# Minor. (See N°1)

Synonymous of A♭ Minor.

(♩ = 144) **VELOCITY (CONTINUED)** Variantes on the Scales.

1

1st Model. 2 etc.

2

1st Model. 2

(♩ = 138 to 144)

3

1st Model.

2

3 t k t t t t k t

4 t k t t t k t k t t k t

t k t t t t k t t k t t k

Ascending. Descending.

4

5

1st Model.

2 t t t k t t t k 3 t t k t k t k 4 t k t t k t k t k t

t k t t k t t k t t k

ending by

The same in E \flat

ending by

The same in E

6

7

8

(♩ = 138)

Last.

9 $(\text{♩} = 84)$

10 $(\text{♩} = 84 \text{ to } 96)$

in G.
Begin 2nd beat
of 3rd Bar
finish 1st note
same Bar.

1st Model. (1) etc.

D.C.

in Ab.
Begin 3rd Bar
finish 1st note
same Bar.

2nd Model. (2)

the same in Ab. (2)

in Bb.
Begin last $\frac{1}{2}$ Bar
before the word Last
finish 1st note
same $\frac{1}{2}$ Bar.

3rd Model. (3)

the same in Bb. (3)

D.C.

in Db.
Begin 1st Bar
finish 1st note
same Bar.

4th Model. (4)

the same in D. (4)

in Eb.
Begin 2nd beat
of 1st Bar
finish 1st note
of same Bar.

5th Model. (5) etc.

the same in Eb. (5) etc.

in F.
Begin 2nd Bar
finish 1st note
same Bar.

6th Model. (6)

in Gb.
Begin same Bar
as 1st Model.

7th Model. (1) etc.

(♩ = 110 to 120) (1) 2)

D.C.

1st Model.

in G.
Begin 2nd Bar
finish 1st note
same Bar.

2nd Model. the same in A♭.

in A♭.
Begin 3rd Bar
finish 1st note
same Bar.

3rd Model. the same in B♭.

in B♭.
Begin 4 Bars
before Last
finish on the 1st note
same Bar.

4th Model.

in C.
Begin 3 Bars
before Last
finish 1st note
same Bar.

5th Model. the same in D♭.

in D♭.
Begin 2 Bars
before Last
finish 1st note
same Bar.

6th Model. the same in E♭.

in E♭.
Begin one Bar
before the word Last
finish 1st note
same Bar.

(♩ = 126 to 132) (4) (5) (6) (1) (2)

(3) Last. D.C.

in G.
Begin 5th Bar
finish 1st note
same Bar.

1st Model.

in A \flat .
Begin 6th Bar
finish 1st note
same Bar.

2nd Model. the same in A \sharp .

in B \flat .
Begin one Bar
before Last
finish 1st note
same Bar.

3rd Model. the same in B \sharp .

in D \flat .
Begin 2nd Bar
finish 1st note
same Bar.

4th Model. the same in D \sharp .

in E \flat .
Begin 3rd Bar
finish 1st note
same Bar.

5th Model. the same in E \sharp .

in F.
Begin 4th Bar
finish 1st note
same Bar.

6th Model.

(♩ = 126 to 144)

13

(1) (7) (6) (5) (4)

(3)

(6)

(5)

(2) Last. D.C.

in D \flat .
Begin 1st Bar
finish last.

1st Model.

in C.
Begin last Bar
before Last
finish 1st note
same Bar.

2nd Model.

in B.
Begin 6th Bar
finish 1st note
same Bar.

3rd Model.

the same in B \flat .

in A.
Begin 5th Bar
finish 1st note
same Bar.

4th Model.

the same in A \flat .

in G.
Begin 4th Bar
finish 1st note
same Bar.

5th Model.

the same in G \flat .

in F.
Begin 3rd Bar
finish 1st note
same Bar.

6th Model.

in E.
Begin 2nd Bar
finish 1st note
same Bar.

7th Model.

the same in E \flat .

(♩ = 138)

14

15

(♩ = 138)

1st Go to ♯

Last.

D.C.

8801-90

16

(6)
(5) (♩=138)

(4)

(7)
(1)

(2)

(3)

& Last.

D.C.

<p>in G. Begin 3 Bars before the word Last finish on the 1st note of the same Bar.</p>	<p>1st Model. etc.</p>	<p>in A♭. Begin 2 Bars before Last finish on the 1st note of the same Bar.</p>	<p>2nd Model. the same in A. etc.</p>		
<p>in B♭. Begin one Bar before Last finish on the 1st note of the same Bar.</p>	<p>3rd Model. the same in B.</p>				
<p>in D♭. Begin at the 2nd Bar finish on the 1st note of the same Bar.</p>	<p>4th Model. the same in D.</p>		<p>in F. Begin 1st Bar finish on the 1st note 4th Bar.</p>	<p>5th Model.</p>	
<p>in E♭. Begin 1st Bar finish on the 1st note of the 3rd Bar.</p>	<p>6th Model. the same in E♭.</p>		<p>in G♭. Same as the 1st Model.</p>		<p>7th Model. etc.</p>

17

(4) (5) (6)

(7) (1) (2) (3) Last. D.C.

in G.
Begin 3 Bars
before the word Last
finish on the 1st note
of the second $\frac{1}{2}$ Bar
of the same Bar.

1st Model.

in A \flat .
Begin 2 Bars before Last
finish with the 1st note
of the second $\frac{1}{2}$ Bar
of the same Bar.

2nd Model. etc. the same in A \sharp . etc.

in B \flat .
Begin last before Last
finish with the 1st note
of the second $\frac{1}{2}$ Bar
of the same Bar.

3rd Model. etc. the same in B \sharp . etc.

in D \flat .
Begin 2nd Bar
finish same Bar
on the 1st note
of the second $\frac{1}{2}$ Bar.

4th Model. etc. the same in D \sharp . etc.

in E \flat .
Begin 3rd Bar
finish with the 1st note
of the second $\frac{1}{2}$ Bar
of the same Bar.

5th Model. etc. the same in E \sharp . etc.

in F.
Begin 4th Bar
finish with the 1st note
of the second $\frac{1}{2}$ Bar
of the same Bar.

6th Model.

in G \flat .
same
as 1st Model.

7th Model.

18

(4) (5) (6)

(7) (1) (2) (3) Last. D.C.

in G.
Begin 3 Bars
Before the word Last
finish on the 1st note
of the second $\frac{1}{2}$ Bar
of the same Bar.

1st Model.

in A \flat .
Begin 2 Bars before Last
finish with the 1st note
of the second $\frac{1}{2}$ Bar
of the same Bar.

2nd Model. etc. the same in A \sharp . etc.

in B \flat .
Begin last before Last
finish with the 1st note
of the second $\frac{1}{2}$ Bar
of the same Bar.

3rd Model. etc. the same in B \sharp . etc.

in D \flat .
Begin 2nd Bar
finish same Bar
on the 1st note
of the second $\frac{1}{2}$ Bar.

4th Model. etc. the same in D \sharp . etc.

in E \flat .
Begin 3rd Bar
finish with the 1st note
of the second $\frac{1}{2}$ Bar
of the same Bar.

5th Model. etc. the same in E \sharp . etc.

in F.
Begin 4th Bar
finish with the 1st note
of the second $\frac{1}{2}$ Bar
of the same Bar.

6th Model. etc.

in G \flat .
same
as 1st Model.

7th Model. etc.

Note. Begin and terminate each model following the studies at the corresponding numbers, the beginning note is marked with a (B), continue to the end and go D.C. until the terminating note bearing the same number is met. When there are not two corresponding numbers, begin and finish on the same note.

19

1st MODEL. in G.
(1)
etc.

2nd MODEL. in Ab.
(2)
etc.

in Ab.
(2)
etc.

3rd MODEL. in Bb.
(3)
etc.

in Bb.
(3)
etc.

4th MODEL. in Db.
(4)
etc.

in Db.
(4)
etc.

5th MODEL. in Eb.
(5)
etc.

in Eb.
(5)
etc.

6th MODEL. in F.
(6)
etc.

7th MODEL. in Gb.
(7)
etc.

20

(4/B) (5/B) (6/B) (7/B)

Last.

D.C.

1st MODEL. in G.
(1) etc.

2nd MODEL. in A \flat
alter \sharp int. (2) etc. in A \flat . (2) etc.

3rd MODEL. in B \flat .
alter \sharp int. (3) in B \flat . (3)

4th MODEL. in D \flat .
alter \sharp int. (4) etc. in D \flat . etc.

5th MODEL. in E \flat .
etc. (5) in E \flat . etc. (5)

6th MODEL. in F.
(6) etc.

21

(4/B) (4) (5/B) (6/B)

(1/B) (1) (3/2/B) (3) Last. D.C.

Various articulations

See also Velocity, end of No 1.

1 t k t k t k t k 2 t t t t

1st MODEL in G.
(1)

2nd MODEL in A \flat .
(2)

in A \sharp .
(2)

3rd MODEL in B \flat .
(3)

in B \sharp .
(3)

4th MODEL in D \flat .
(4)

in D \sharp .
(4)

5th MODEL in E \flat .
(5)

in E \sharp .
(5)

6th MODEL in F.
(6)

22

(4)

(2B) (3B) Last. D.C.

Various articulations
See also Velocity Nº 1.

1 t k t k t k t k t k t k 2 t t t

1st MODEL. in G.
(1)

2nd MODEL. in Ab.
(2)

in A.
(2)

3rd MODEL. in Bb.
(3)

in B.
(3)

4th MODEL. in Db.
(4)

in D.
(4)

5th MODEL. in Eb.
(5)

in E.
(5)

6th MODEL. in F.
(6)

7th MODEL. in Gb.
(7)

23

(4/B) (5/B) (6/B)

(1/B) (2/B) (3/B) * Last. D.C.

1st MODEL in G.

2nd MODEL in A \flat , in A \sharp .

3rd MODEL in B \flat , in B \sharp .

4th MODEL in D \flat , in D \sharp .

5th MODEL in E \flat , in E \sharp .

6th MODEL in F.

7th MODEL in G \flat .

24 $(\text{♩} = 100 \text{ } \text{♩} = 104)$

1st MODEL. in G.
(1) etc.

2nd MODEL. in Ab.
(2) in Ab.
(2) etc.

3rd MODEL. in Bb.
(3) etc. in Bb.
(3) etc.

4th MODEL. in Db.
(4) in D.
(4) etc.

5th MODEL. in Eb.
(5) in E.
(5) etc.

6th MODEL. in F.
(6) etc.

7th MODEL. in Gb.
(7) etc.

25 $(\text{♩} = 160)$

1 2 3 (1B) (1) (2B) (2)

(3B) (3) (4B) (4) (5B) (5) (6B) (6)

7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27

Last.

D.C.

1st MODEL in D \flat . in D.

2nd MODEL in E \flat . in E \sharp .

3rd MODEL in F.

4th MODEL in G \flat . in G \sharp .

5th MODEL in A \flat . in A \sharp .

6th MODEL in B \flat . in B \sharp .

Each of the following to be practised in each of the various models to No 25.

in $\frac{3}{4}$ $(\text{♩} = 160)$

Common time. $(\text{♩} = 152)$

in $\frac{2}{4}$ $(\text{♩} = 116)$

Other. $(\text{♩} = 92)$

(♩=176)
Presto.

26

D.C.

Last.

For Articulations: See different Models in the course of the above Scales.
This No 26 to be practised with the 6 Models as No 25.

♩=60


4 times.

follow.

4 times.

VELOCITY (CONTINUED.)

TRIPLETS.

(The bars with a  may be omitted.)

(♩ - 126 to 144)

1 

6B 5B 4B

※ Last

D.C.

Articulations.

1 2 3 4 5 6

7 8 9 10 etc. 11 t t k t t k 12 t k t — t k

1st MODEL.

in G. in Gb.

2nd MODEL.

in E

3rd MODEL.

in E. in Eb.

4th MODEL.

in Db. in Db.

5th MODEL.

in Bb. in Bb.

6th MODEL.

in A. in Ab.

208 Presto and Prestissimo.

(♩ = 152)

This Exercise to be practised in the sameway as N°1.

Presto.
(♩ = 168 to 176)

Practise this Exercise in the same way as N°1.

Model
in 6/8

Be careful to play these articulations as evenly as possible.

Other articulations.

See the 6 Models in Different Keys of №1 and practise the №4 the same way.

[illegible]

Nº 4.
not thus for it is defective.

The musical score is written on a single treble clef staff. It begins with a key signature of one sharp (F#) and a 3/4 time signature. The first three measures are marked with 't g d' below the notes. Measures 5, 6, and 7 are marked with the numbers 5, 6, and 7 respectively. Measures 8, 9, 10, and 11 are marked with the numbers 8, 9, 10, and 11 respectively. Measures 12, 13, 14, and 15 are marked with the numbers 12, 13, 14, and 15 respectively. Measures 16, 17, 18, 19, and 20 are marked with the numbers 16, 17, 18, 19, and 20 respectively. The score consists of 20 measures in total, with a double bar line at the end of measure 20.

5

(♩ = 160)

(1 B)

(2 B)

(3 B)

(4 B)

(5 B)

(6 B)

♩ Last.

D.C.

The 20 Articulations of the 4th Number are adaptable to this Number.

Other Articulations.

1

2

3

4

5

6

7

8 ttk ttk t — tkt tkt

9

10

1st MODEL.

in Gb.

in Gk.

2nd MODEL.

in Ab.

in Ab.

3rd MODEL.
in B \flat . in B \flat .

4th MODEL. in D \flat . in D \flat .

5th MODEL.
in E \flat . in E \flat .

6th MODEL.
in F.

(♩ = 92)

6

1st MODEL.
in D \flat . in D \flat .

2nd MODEL.
in E \flat . in E \flat .

3rd MODEL.
in F.

4th MODEL.
in G \flat . in G \flat .

5th MODEL.
in A \flat . in A \flat .

6th MODEL.
in B \flat . in B \flat .

(♩=92)

(1 B)

(2 B)

(3 B)

(4 B)

(5 B)

(6 B)

※ Last.
D.C.

in D \flat . 1st MODEL. in D \flat .

in E \flat . 2nd MODEL. in E \flat .

3rd MODEL.
in F.
t t k t t k t t k

in G \flat . 4th MODEL. in G \flat .

in A \flat . 5th MODEL. in A \flat .

in B \flat . 6th MODEL. in B \flat .
t t k t t k t t k t t k

8 (♩=160)

(1 B) (2 B) (3 B) (4 B) (5 B) (6 B)

♩ Last.

To be practised in the same way as No 7.

also.

and

For Articulation see the different Nos from No 1 to 7.

214

9 $(\text{♩} = 96)$

✱ Last. 6 Models in every Key as No 7, Same Indications. Articulations at Pleasure See No 1 to 8

D.C.

10 $(\text{♩} = 192 \text{ to } 200)$

3801-90



To be practised in the 6 Models
of different Keys. See Nº 7.

Articulations ad libitum
See Nº1 to 9.



Must be practised in
every Key as at Nº 7.

For different articulations,
see Numbers 1, 2, 3, etc.

12  **Lento. (♩ = 69)**

(1^B) 

(2^B) 

(3^B) 

(4^B) 

(5^B) 

(6^B) 









11 staves of musical notation for trumpet, featuring a continuous eighth-note scale exercise. The exercise is written in 7/8 time. The first staff starts on G4 and ascends to G5. The subsequent staves continue the scale, with some staves featuring slurs over groups of notes. The final staff ends with a double bar line, a key signature change to one sharp (F#), and the word "Last." followed by a final note on G5. Below the final staff, the letters "D.C." are written.

This Exercise is recommended to be practised on every Model of N^o 7. It is one of the best exercises known.

3801-90

(♩ = 69 to 72)

13

t t k t k t

(1 B)

(2 B)

(3 B)

(4 B)

(5 B)

(6 B)

* Last.
D.C.

Same Practise in every Key
Follow the Indications of N^o 7.

Articulations.

* 1 etc. 2 etc. 3 etc. 4 etc.

5 6 7 etc. 8 etc.

Same movement.

14

(1 B)

(2 B)

(3 B)

(4 B)

(5 B)

Practise in every Key Following the indications contained in the 6 different Models of N°7.

For other Articulation See all the above Numbers.

15 (♩ = 104)

Look at N° 7 for the 6 Models of different Keys.

220

(♩ = 104)

16

p

pp *cres - poco - a - poco.* *f*

dimin. *pp*

D.C.

17

The musical score consists of two measures, 16 and 17, written for a trumpet. Measure 16 is in 2/4 time with a tempo of 104. It begins with a piano (*p*) dynamic and features a series of eighth-note triplets and sixteenth-note patterns. The dynamic increases through a crescendo (*cres*) to fortissimo (*f*). Measure 17 continues the pattern with a decrescendo (*dimin.*) leading to a pianissimo (*pp*) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings. The key signature has one sharp (F#) and the time signature is 2/4.

3801-90

Moderato. (♩=120)

221

18

Exercise 18 is a musical piece in 2/4 time, marked Moderato with a tempo of 120 beats per minute. It consists of 18 measures. The key signature has two flats (B-flat and E-flat). The melody is written on a single staff and features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in beams. There are several triplet markings (indicated by a '3' over a bracket) throughout the piece. The exercise concludes with a double bar line and repeat dots.

19

Exercise 19 is a musical piece in 2/4 time, marked with a tempo of 88 beats per minute. It consists of 19 measures. The key signature has two flats (B-flat and E-flat). The melody is written on a single staff and features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in beams. There are several triplet markings (indicated by a '3' over a bracket) throughout the piece. The exercise concludes with a double bar line and repeat dots.

3801-90

Agitato. (♩ = 96)

20

VELOCITY (CONTINUED.)

223

(♩ = 104 to 108) 12 DIVERSIONS ON DOUBLE AND TRIPLE TONGUEING.

1

The musical score consists of 12 staves of music, each containing a different rhythmic exercise. The exercises are primarily based on eighth and sixteenth notes, often beamed together in groups. The key signature for the first exercise is B-flat major (two flats). The tempo is indicated as 104 to 108 beats per minute. The exercises are numbered 1 through 12, with the first exercise starting with a '1' in a large font. The notation includes various articulation marks, such as 't' for tongue and 'k' for key, indicating double and triple tonguing techniques. The exercises are arranged in a sequence that progresses from simpler patterns to more complex, faster passages.

9801-90

(♩ = 96)

2

(♩ = 104)

3

4

The musical score consists of ten staves of music in B-flat major. The first four staves are in 4/4 time and feature complex rhythmic patterns, including triplets and sixteenth notes. The fifth staff begins with a key signature change to B-flat major and a tempo marking "Ritenuito." (likely a typo for "Ritardando"). It includes a key signature change to B-flat major and a tempo marking "Ritenuito." (likely a typo for "Ritardando"). The sixth staff includes a key signature change to B-flat major and a tempo marking "Ritenuito." (likely a typo for "Ritardando"). The seventh staff includes a key signature change to B-flat major and a tempo marking "Ritenuito." (likely a typo for "Ritardando"). The eighth staff includes a key signature change to B-flat major and a tempo marking "Ritenuito." (likely a typo for "Ritardando"). The ninth staff includes a key signature change to B-flat major and a tempo marking "Ritenuito." (likely a typo for "Ritardando"). The tenth staff includes a key signature change to B-flat major and a tempo marking "Ritenuito." (likely a typo for "Ritardando").

D.C.

6 $(\text{♩} = 96 \text{ to } 104)$ t-t k t k t t k t t k t

t-t k t k t t k t

t-t t t k t t k t t k t

t t t k t t t k t t-t k t k t t k t t k t

riten. a tempo. t k t k t k t k t k t k

t k t k t k t k t k t k

t k t k t k t k t k t k

t k t k t k t k t k t k

7 $(\text{♩} = 100)$ t-t k t t t k t k t k t t k t t k t k t k t k t k

1 2

(♩ = 100 to 108)

8

t k t k t k

9

t k t k t k

D.C.

(♩ = 108 to 112)

10

t k t k t k

to Coda.

1st and 2nd

D.C.

Coda.

3 3

(♩ = 96)

11

8va lower ad lib.

8va lower ad lib.

(♩ = 96 to 100)

12

2^d

1st

trumpet

3804-90

Series of 25 Exercises (Continued.)

Allegro.
(♩ = 104) k t t k t t k t

19

Vivace. (♩ = 138 to 144)

Major and Minor Tonic and Dominant 7th Chords

The Tonic (sometimes called Perfect) chord is formed on the Tonic or Key-note as root, with the third and fifth above added. The Dominant 7th Chord is formed on the Dominant (5th Degree of Scale) as root, with the third, fifth and seventh above added

In these exercises the above chords are shown in their natural Position and Inversions (order of notes changed)

Tonic Chord **Dominant**

In C. 

Resolved in Minor Key. 

In F. 

Resolved in Minor Key. 

In Bb. 

Resolved in Minor Key. 

In Eb. 

Resolved in Minor Key. 

In Ab. 

Resolved in Minor Key. 

Synonymous and Enharmonics. 

Used only Enharmonically. 

Resolved in Minor Keys. 

Synonymous and Enharmonics

In Gb. In F#.

Resolved in Minor Key. F# Minor. *gva ad lib.*

Synonymous and Enharmonics.

B Major. Cb Major.

Resolved in Minor Key. Bb Minor.

In E Major. Resolved in Minor Key. E Minor.

In A Major. Resolved in Minor Key. A Minor.

In D Major. Resolved in Minor Key. D Minor.

In G Major. Resolved in Minor Key. G Minor.

DIMINISHED SEVENTH.

Resolved in Minor Key in passing by Dominant 7th.

Dom:7th Minor Key.

Resolved in A Minor. (Diminished 7th)

in D Minor.

in G Minor.

in C Minor.

in F Minor.

in B \flat Minor.

in E \flat Minor.

Synonymous and Enharmonics.

in G \sharp Minor.

in A \flat Minor.

in C \sharp Minor.

in F \sharp Minor.

in B Minor.

in E Minor.

10 DIVERSIONS ON PERFECT CHORDS AND 7ths

1 


2 

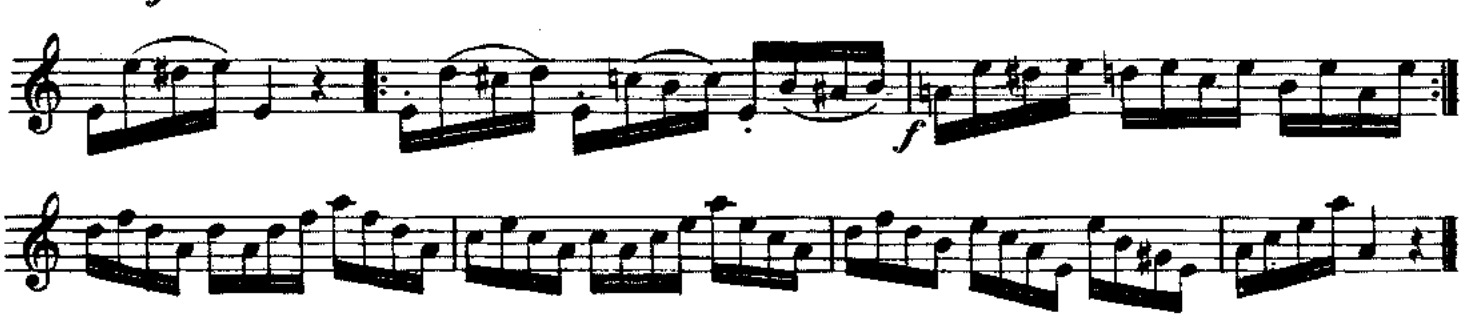
3 


4 


5 


3801-90


6 


7 

8 

9 

10 

11 

12 

10 *f* *p* *p* *p* *f* *p* *p* *f*

8801-90

Series of 25 Exercises (Continued.)

20

Exercise 20 is a 4-measure phrase in G major, 4/4 time. The melody consists of eighth and sixteenth notes. Fingerings are indicated by numbers 1, 2, and 3 above the notes. The exercise is repeated on a second staff.

21

Allegretto.
leggero e grazioso.

Exercise 21 is a 4-measure phrase in G major, 4/4 time. The melody consists of eighth and sixteenth notes. The tempo is marked *Allegretto* and the style is *leggero e grazioso*. The exercise is repeated on a second staff.

The musical score consists of 12 staves of music, primarily in treble clef. The notation includes a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several key signatures changes throughout the piece. The tempo markings are as follows: *rit.* (ritardando) at the top right; *a tempo.* (return to tempo) on the third staff; *riten. Lento.* (ritardando then slow) on the eighth staff; *a tempo.* (return to tempo) on the ninth staff; and *Presto.* (very fast) on the eleventh staff. A dynamic marking of *f* (forte) appears at the end of the twelfth staff.

8801-90

All^o moderato.

22

Quicker.

23

rit.

Maestoso.

tr.

3801-90

Prelude Caprice.

All^o maestoso.

24

dolce poco più lento. *p*

rall.

Tempo I.

Lento. *Andante.* *amoroso.*

long. *long.* *rit.*

Presto. *ff*

The musical score is written for a single trumpet part. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'All^o maestoso.' The score consists of 24 measures. The first measure is marked with a large '24'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings: 'p' (piano) and 'ff' (fortissimo). The tempo changes are indicated by 'Tempo I.', 'Lento.', 'Andante.', and 'Presto.'. The key signature changes from one sharp to two sharps (F# and C#) in the middle of the piece. The score ends with a double bar line.

25

2

8801-90

Twelve Grand Artistic Studies.

BY
SAINT-JACOME.

Revised by
EDWIN FRANKO GOLDMAN

1

a tempo.

rit.

rit.

5

The musical score consists of 12 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is written in a continuous, flowing style, typical of a technical study or warm-up exercise. The notation includes various musical symbols such as treble clefs, key signatures (one sharp), time signatures (4/4), and various note values (quarter, eighth, sixteenth notes). There are also dynamic markings like 'tr' (trill) and 'b' (bend), and articulation marks like '3' (triple) and '6' (sixteenth notes). The music is written in a continuous, flowing style, typical of a technical study or warm-up exercise.

very moderate.

rit.

mf

detached ad lib.

a tempo.
poco rit. p

3/4

mf

cresc.

f

p

Tempo I.

ritard.

Allegretto.

p

p dolce.

f *f* *mf*

cresc.

Slower.

The musical score is written for a trumpet in 2/4 time, key of D major. It begins with a tempo marking of 'Allegretto.' and a dynamic of 'p'. The first four staves feature a continuous eighth-note pattern. The fifth staff introduces a 'p dolce.' marking and a more melodic line. The sixth staff has a 'f' marking and a trill. The seventh staff has 'f' and 'mf' markings. The eighth staff has a 'cresc.' marking. The ninth staff is marked 'Slower.' and 'f'. The tenth staff has a 'f' marking. The eleventh staff has a 'f' marking. The twelfth staff has a 'f' marking.

Tempo I.

poco rit.

a tempo.

p

f

ff

This page contains 14 staves of musical notation for trumpet. The key signature is G major (one sharp) and the time signature is 5/8. The music begins with a forte (*f*) dynamic and includes a mezzo-forte (*mf*) section. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Slurs are used to indicate phrasing across multiple measures. The piece ends with a double bar line and repeat signs. The bottom of the page is marked with the number 9760 - 29.

mf dolce.

Lento. *Tempo I.*

Andantino. 6 Beats in the Bar.

6 *mf*

Adagio sostenuto.

p *f* *p* *mf*

Presto. One bar for one beat of the preceding Movement

f

rall. *poco* *a* *poco.* *rall.*

rit.

All 12 mod 10

ritard.

6 Quavers for 12 of the preceding Movt

Same Movt

mf

All 12

All 12

ritar dan do.

INTRO.
Andante con moto.

7 *tutta forza.* *acc.* *rit.*
ff *a tempo.* *espress.* *poco rall.* *Lento.* *a tempo.* *long.* *pp*
acc. *p*
rall. *a tempo.* *long.* *a tempo.* *long.* *a tempo.* *rall.*
f *f* *con unione.* *ff* *rit.*

STUDY.

All^o mod^{to}

3 *6*
Lento. *rit.* *acc.* *rit.* *rall.*

This page of musical notation is for a piano piece, likely a concerto or sonata, given the complexity and variety of the textures. The notation is written for the right hand, with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The piece is characterized by dense, flowing passages of sixteenth and thirty-second notes, often with slurs and ties. Dynamic markings include *rit.* (ritardando), *ten.* (tension), *rall.* (rallentando), *long.* (long), *ppp* (pianissimo), *Allo vivo.* (Allegro vivo), *Maestoso furioso.* (Majestic and furious), *tutta forza.* (with all force), and *rilen.* (rilevato). The tempo changes from a slow, expressive section to a more lively *Allo vivo.* section, and finally to a grand, powerful *Maestoso furioso.* section. The notation includes many slurs, ties, and dynamic markings, indicating a highly expressive and technically demanding performance.

Larghetto.

The musical score is written for a single trumpet part. It begins with a **Larghetto** tempo marking. The first staff contains a melodic line with triplets and slurs. The second staff includes the instruction *con espressione abbandonato.* and dynamic markings *ff>pp*, *mf*, and *f*. The third staff has *rall.* and *tempo animato.* markings, along with *cresc.* and *ff>*. The fourth staff starts with *più lento.* and ends with *dim. p>pp* and *Lento.* The fifth staff begins a new section with *p* and *long.* markings. The sixth staff marks the beginning of **Presto alla breve** with *mf* and *lightly*. The subsequent staves contain dense, fast-paced sixteenth-note passages. The final staff includes *rit.* and *atempo.* markings.

This page of musical notation for trumpet is divided into several distinct sections. The top section begins with a melodic line in G major, marked *riten.* (ritardando). This is followed by a series of rapid sixteenth-note passages in G major, some with repeat signs and first/second endings. A section marked *Tempo I.* features a 12/8 time signature and a driving eighth-note pattern. The *Mod^{to}* section transitions to 3/4 time, marked *p* (piano), and consists of a series of accented eighth-note chords. This is followed by a section marked *ff* (fortissimo) with more accented eighth-note chords and a repeat sign. The *Mod^{to} assai.* section is in 6/8 time and features a slower, more melodic line. The *Presto.* section returns to 12/8 time with a very fast, continuous sixteenth-note passage. The final section is marked *riten.* and concludes with a melodic phrase. The page is numbered 3266-28 in the bottom left corner.

riten.

Tempo I.

Mod^{to}

p

ff

Mod^{to} assai.

Presto.

riten.

3266-28

Maestoso.

9

1 2 3

2 3

3

3

3

3

3

3

3

poco rit.

a tempo.

Con forza.

10

mf

f

rit.

p

f

Majore.
Cantabile.

mf

rit.

SOUVENIRS.

Moderato.

11

rit. lento.

Tempo I.

Lento. Più vivo.

rit. lento.

Moderato.

The musical score is written for a single trumpet part in 2/4 time, featuring a key signature of two flats (B-flat and E-flat). The tempo is marked **Moderato.** The score consists of 14 staves of music. It begins with a series of eighth-note patterns, followed by a triplet of eighth notes. The piece includes several trills marked with 'tr'. A section marked **ad lib.** (ad libitum) is followed by a section marked **Allto non troppo.** (likely a typo for *Allto non troppo*). The score concludes with a **rit.** (ritardando) marking, followed by a **rall.** (rallentando) section, and finally a **poco rit.** (poco ritardando) section. The notation includes various musical symbols such as beams, slurs, and dynamic markings.

Tempo.

The musical score is written for a single melodic line in B-flat major (two flats). It consists of 11 staves of music. The first staff begins with a 'Tempo.' instruction. The music is a technical exercise, featuring a variety of rhythmic patterns including eighth and sixteenth notes, often grouped with slurs. The key signature remains consistent throughout with two flats. The score concludes with a forte (*f*) dynamic marking on the tenth staff.

rit. **Maestoso.**
f **fieramente.**

rit. *rall.* **Lento.** *dimin.*
rall.

FANTASIA CAPRICCIO.

STUDY
in two Periods

1st PERIOD.

Agitato.
mf

rall.

Maestoso ma non troppo.
f *p* *mf*

Un poco più vivo. *f*
p *pp* *p*

Vivo.

1 2

Tempo di Bolero.
leggiere.

Allegro.

Lento e maestoso. Echo. Lento.

f *p* *f*

Più Vivo e Allto
p leggiere.

2nd PERIOD.

Larghetto.
Continued. *mf ben canto.*

Moderato.

Andte Amoroſo Eſſeſſivo.
p ben legato e ſoſtenuto.

abandonato! p sf

Agitato

Andantino.

The musical score is written for a single trumpet part. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The first section is marked 'Larghetto' and continues from the previous page. The second section is marked 'Moderato' and features a series of eighth-note patterns. The third section is marked 'Andte Amoroſo Eſſeſſivo' and includes triplets and a 'p' (piano) dynamic. The fourth section is marked 'Agitato' and features a series of eighth-note patterns. The fifth section is marked 'Andantino' and includes a key signature change to two flats (Bb, Eb). The score concludes with a final melodic line.

mf

Più lento.

Maestoso ma non troppo.

accel.

agitato. *p* *cresc.*

Allº modº Grandioso e animato.

FINALE. *ff*


p

Più vivo ed appassionato. *f* *p*

Vivace. *ff* *ff* *ff*

Lento Magistral. *f* *pp*

CHROMATIC SCALE FOR THE CORNET

OR ANY 3 VALVE BRASS INSTRUMENT IN  (Treble Clef.)

Fingering 1 2 & 3 indicates the valve to be pressed down; the open notes are those marked 0.

Synonymous

Synonymous!

Natural tones.

Sharp tones.

Flat tones.

This image shows a complex musical score for guitar, likely a transcribed piece from a classical or contemporary repertoire. The score is written on multiple staves, with a brace at the bottom indicating it is for a single instrument. The notation includes treble clefs, key signatures, and various note values and rests. The score is divided into measures by vertical bar lines, and there are various musical notations such as slurs, ties, and dynamic markings. The overall style is that of a formal musical manuscript.

✱ The Notes, printed as Quarter notes are not in the Perfect Chord but are 7ths and 9ths. These tones are obtained without the help of other valves, but in this manner they are false and out of tune, therefore the fingering as shown above should be used under all circumstances.

Open Notes.

Notes with the 1st Valve.

Notes with the 2nd Valve.

Notes with the 1st & 2nd Valves or 3rd Valve alone.

Notes with the three Valves.

Notes with the 1st and 3rd Valves.

Notes with the 2nd and 3rd Valves.

PERFECT CHORD in C MAJOR

in B \flat MAJOR.

in B \natural MAJOR.

in A MAJOR.

in G MAJOR.

in F \sharp MAJOR.

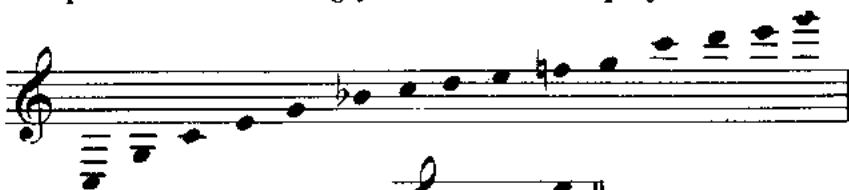
in A \flat MAJOR.

Copyright 1894 by Carl Fischer, New York.

TABLE OF COMPARISON BETWEEN THE TRUMPET AND THE CORNET.

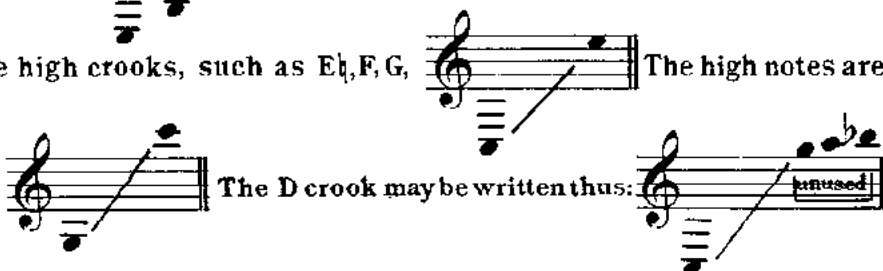
The trumpet possesses 11 Crooks, namely A \flat , A \sharp , B \flat , B \sharp , C, D \flat , D \sharp , E \flat , E \sharp , F, G. The G crook is the smallest, consequently the highest. The writing for the trumpet differs accordingly to the crooks employed.

Its compass is 3 octaves and a few notes



The low notes are used in writing for the high crooks, such as E \flat , F, G.

written for the low crooks such as A, B, C,



The trumpet in A \flat , A \sharp and B \flat and the Cornet in A \flat , A \sharp and B \flat are in unison; that is the point of reference



On a C Cornet, the 5 crooks of C, B \flat , B \sharp , A \sharp and A \flat are in unison with the same crooks of the Trumpet. This could save the necessity of transposing. But these crooks being little used with the trumpet and rather dull in tone, it is nearly always necessary to transpose.

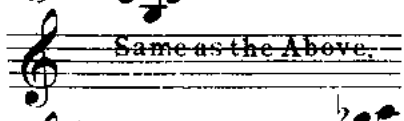
The crooks of the trumpet the most in relation as tone to the Cornet in A \sharp and B \flat are the D and E \flat crooks.

The following table gives an idea of the Keys and transpositions which may be used by a Cornetist playing Trumpet parts on the Cornet, when such occurs in an orchestra.

Trumpet in C.



if Cornet in C.



with Cornet in A.



with Cornet in B \flat .

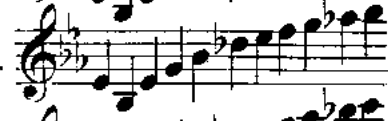


Orchestra in C.

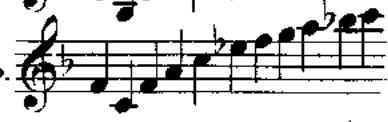
Trumpet in D \flat .



with Cornet in B \flat .



with Cornet in A \flat .



Orchestra in D \flat .

By this, they can see how to transpose in B \flat from a Cornet part in A \flat .

Some players prefer using the B \flat crook, although the A crook is more desirable, being nearer the tone of the C crook of the trumpet

Trumpet in D.



with Cornet in A.
usually employed.



with Cornet in B \flat .



Orchestra in D.

In this, is shown how to transpose in B \flat a Cornet part written in A and *Vice-versa*.

Trumpet in E \flat .



with Cornet in B \flat .



with Cornet in A.



Orchestra in E \flat .

or both difficult.

In this it is shown how to transpose in A \sharp from a Cornet part in B and *Vice-versa*.

Trumpet in E \flat .

with Cornet in A usual way.

with Cornet in B \flat .

Synonymous fingering. or *difficult.*

Orchestra in E \flat .

Trumpet in F.

with Cornet in B \flat usual way.

with Cornet in A.

Orchestra in F.

unused

unused

unused

Trumpet in G.

with Cornet in A.

with Cornet in B \flat .

with Cornet in G. same as the Trumpet in playing 8 va higher.

Orchestra in G.

unused

unused

unused

Trumpet in A \flat .

with Cornet in A \flat .

with Cornet in A.

with Cornet in B \flat .

Same as Trumpet.

Difficult.

Orchestra in A \flat .

F \sharp can be obtained with (1 2 3) by opening the lip, it is an (artificial note.)

Trumpet in A and in B \flat Same as Cornet.

Trumpet in B \flat .

With Cornet in B \flat same as the Trumpet.

with Cornet in A \flat .

with Cornet in B \flat .

Orchestra in B \flat .

Overt: OBERON.

Largo adagio.

Trumpet in D.

Cornet in A.

or
in Bb.

Overt: WILL: TELL.

Allegro.

Trumpet in Eb.

Cornet in A.

If Bb Cornet.

No Good and difficult.

Overt: FRA DIAVOLO.

Trumpet in D.

Cornet in A.

In Military Band put
Bb Shank and play as
if written for the Trumpet
in Eb.

Beginning of TANNHÄUSER MARCH Trumpet in Bb.

(Orchestra.)

when 1st published.

Cornet in A.

Overt: LE SERMENT.

1st Time in F.

Cornet in Bb.

Same Overt: 2nd time.

Trumpet in C.

if Bb Cornet.

if Ab Cornet.
Better

Saint-Jacome's Celebrated Cornet Duets

BOOK III.

Allegretto.

*Revised by
Edwin Franko Goldman*

1.

p

mf

The musical score is written for two staves in 3/8 time. It begins with a treble clef and a key signature of one sharp (F#). The first system is marked 'Allegretto' and 'p'. The second system is marked 'mf'. The third system is marked 'Tempo I.' and 'f rall.'. The fourth system is marked 'p'. The fifth system is marked 'mf'. The sixth system is marked 'f'. The seventh system is marked 'f'. The score includes various musical notations such as notes, rests, and dynamic markings.

dim.
rall. dimin. morendo. pp

2. *mf*

poco rall. *a tempo.*

Musical score for piano, measures 1-20. The score is written for piano with a key signature of one sharp (F#) and a common time signature (C). The music features a complex, flowing melody in the right hand and a more rhythmic, accompanimental line in the left hand. The tempo is marked *mf a tempo.* and the dynamics range from *mf* to *f*. The piece concludes with a *riten.* (ritardando) marking.

Double Movement

Musical score for piano, measures 21-30. The score is written for piano with a key signature of one sharp (F#) and a common time signature (C). The music features a complex, flowing melody in the right hand and a more rhythmic, accompanimental line in the left hand. The tempo is marked *f Quicker.* and the dynamics range from *f* to *ff*. The piece concludes with a *ff* marking.

1.

2.

Moderato.

3. *mf*

mf

p

accel.

poco rit. *p a tempo.*

The musical score is written for piano and trumpet. It consists of seven systems of music. The piano part is in the left hand, and the trumpet part is in the right hand. The key signature is D major (two sharps). The time signature is 4/4. The score includes various musical notations such as triplets, slurs, and dynamics. The tempo markings are *poco rit.*, *a tempo.*, *poco riten.*, and *rit.*. The dynamics include *p dolce.* and *dolce.*. The score is a technical study for trumpet players, focusing on triplets and slurs.

3

poco rit. *a tempo.*

poco rit. *a tempo.*

p dolce. *dolce.* *p*

poco riten. *a tempo*

rit.

Tempo I.

poco rit. *a tempo.*

p *mf*

rit. tr.

Piu lento.

Allegro moderato.

4.

mf

The musical score is written for trumpet and piano. It consists of eight systems of staves. The first system is marked with a tempo of 'Allegro moderato.' and a dynamic of 'mf'. The score includes various musical notations such as eighth and sixteenth notes, rests, and slurs. Dynamics like 'p' (piano), 'cresc.' (crescendo), and 'f' (forte) are used throughout. Articulation marks like 'tr' (trill) and 'p' (piano) are also present. The score concludes with a repeat sign at the end of the eighth system.

This page contains seven systems of musical notation for piano. The notation is written on grand staves (treble and bass clefs). The key signature is one flat (B-flat). The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *fz* (forzando), *cresc.* (crescendo), *rit.* (ritardando), *a tempo.* (return to tempo), and *ritard.* (ritardando). There are also markings for *mf* (mezzo-forte) and *f* (forte). The notation includes many slurs, ties, and articulation marks.

Tempo I.

The musical score is written for piano and trumpet. It consists of seven systems of music. The piano part is in the left hand, and the trumpet part is in the right hand. The key signature is one flat (B-flat). The tempo is marked "Tempo I." and the dynamics include *mf dolce.*, *p*, *cresc.*, *f*, and *tr* (trill). The score features a variety of musical notations, including eighth notes, sixteenth notes, and slurs. The piano part has a steady eighth-note accompaniment, while the trumpet part has more complex melodic lines with trills and slurs. The dynamics range from piano (*p*) to forte (*f*), with a crescendo (*cresc.*) section. The score ends with a final cadence in the piano part.

Andante.

5.

f *p* *p* *mf* *p* *p* *p* *riten.*

MINUETTO.

Vivace. §

mf

1. 2.

p

cresc. *p*

mf

TRIO.

Sostenuto.

p

p

1. 2. *mf*

poco rit. *p* **Tempo I.**

f *p*

1. 2. *p*

D.S. §

to Minuetto with no repeats.

Fugato.

6.

The musical score for 'Fugato' is presented in a grand staff format, consisting of a piano accompaniment and a trumpet part. The piano part is written in the left hand (bass clef) and the trumpet part in the right hand (treble clef). The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into eight systems, each with two staves. The piano part features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The trumpet part includes melodic lines, trills (marked 'tr'), and dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The piece concludes with a final cadence in the piano part.

The musical score is written for piano and consists of eight systems of staves. Each system has a right-hand staff (treble clef) and a left-hand staff (bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, trills (tr.), and dynamic markings (f, p). The music is written for piano, with the right hand on the upper staff and the left hand on the lower staff of each system.

This page contains eight systems of musical notation for trumpet. Each system consists of a single staff with a treble clef and a key signature of one sharp (F#). The notation includes various musical elements:

- System 1:** Features a continuous eighth-note melody in the right hand and a bass line in the left hand.
- System 2:** Includes a trill (tr) in the right hand and a bass line in the left hand.
- System 3:** Continues the eighth-note melody in the right hand and the bass line in the left hand.
- System 4:** Features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *p* (piano) in the left hand.
- System 5:** Includes a melody in the right hand and a bass line in the left hand.
- System 6:** Features a melody in the right hand and a bass line in the left hand.
- System 7:** Includes a trill (tr) in the right hand and a bass line in the left hand.
- System 8:** Features a melody in the right hand and a bass line in the left hand, with dynamic markings of *p* (piano) in the left hand.

Lento Cantabile Grazioso.

7. *mf*

Musical score for 'Lento Cantabile Grazioso' in G major, 3/4 time. The score consists of seven systems of two staves each. The first system is marked with a '7.' and a mezzo-forte (*mf*) dynamic. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and includes several triplet markings. The tempo is indicated as 'Lento' (slow), and the character is 'Cantabile Grazioso' (melodious and graceful). The score concludes with a 'rit.' (ritardando) marking.

Polacca.

rall. *mf* *rall.*

Musical score for 'Polacca' in G major, 3/4 time. The score consists of two systems of two staves each. The first system begins with a 'rall.' (ritardando) marking. The second system is marked with a mezzo-forte (*mf*) dynamic and concludes with another 'rall.' marking. The tempo is indicated as 'Polacca' (polka).

The image displays a page of musical notation, likely for piano, consisting of seven systems of staves. Each system contains a treble staff and a bass staff. The notation is complex, featuring various musical symbols including notes, rests, and dynamic markings. The first system begins with a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The first staff of the first system is marked with *mf allaca.*. The notation continues through seven systems, with various musical symbols and dynamic markings such as *mf* appearing throughout. The page is numbered 291 in the top right corner.

The musical score is written for piano and consists of six systems of staves. Each system contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, trills, and slurs. The music is written for piano, with a grand staff (treble and bass clef) for each system.



MINORE.



Allegro moderato.

8. *f*

dolce.

This page contains seven systems of musical notation for a trumpet piece. Each system consists of a treble staff and a bass staff, both in the key of D major (one sharp, F#). The notation includes various musical elements such as triplets, slurs, and accidentals. The first system features a treble staff with a triplet of eighth notes and a bass staff with a half note. The second system has a treble staff with a triplet of eighth notes and a bass staff with a half note. The third system has a treble staff with a half note and a bass staff with a half note. The fourth system has a treble staff with a half note and a bass staff with a half note. The fifth system has a treble staff with a half note and a bass staff with a half note. The sixth system has a treble staff with a half note and a bass staff with a half note. The seventh system has a treble staff with a half note and a bass staff with a half note.

This page contains seven systems of musical notation for piano, written in G major (one sharp). The notation includes various musical elements such as triplets, slurs, and dynamic markings. The first system features a complex triplet pattern in the right hand and a simple bass line. The second system introduces a long slur across the right hand and triplet patterns in the left hand. The third system continues with flowing eighth-note patterns in both hands. The fourth system features more triplet patterns in both hands. The fifth system has a more active right hand with eighth-note runs and a steady left hand. The sixth system includes a forte (f) dynamic marking in the right hand and a piano (p) marking in the left hand. The seventh system features a mezzo-forte (mf) dynamic in the left hand and a fortissimo (ff) dynamic in the right hand, with a crescendo hairpin indicating increasing volume.

Poco Adagio.

9. *mf*

The musical score consists of seven systems of two staves each. The first system is labeled '9.' and 'mf'. The key signature has one sharp (F#). The time signature is 2/4. The melody in the right hand is composed of eighth and sixteenth notes, often beamed together. The left hand provides a steady bass line with eighth and sixteenth notes. Measure 13 features a 'rall.' marking, and measure 14 features a 'dim.' marking. The piece ends with a final chord in measure 14.

Allegro leggiero.

mf

8

f *p*

f *p*

Fine.

The image displays a musical score for piano and trumpet, consisting of seven systems of staves. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The first system shows a melodic line in the trumpet and a supporting bass line in the piano. The second system continues the melodic development. The third system features a 'rit.' (ritardando) marking, followed by a 'a tempo' marking, indicating a change in tempo. The fourth system shows a more complex melodic line with many sixteenth notes. The fifth system continues the melodic line. The sixth system shows a melodic line with many sixteenth notes. The seventh system shows a melodic line with many sixteenth notes. The score is written for piano and trumpet, with the piano part in the lower staves and the trumpet part in the upper staves.

This page contains seven systems of musical notation for a trumpet piece. The notation is written on a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The piece includes various musical notations such as eighth notes, sixteenth notes, and rests. Dynamics include *mf* (mezzo-forte) and *dim.* (diminuendo). Performance instructions include *e rit.* (e tempo), *a tempo.*, and *Dal Segno al Fine*. The piece concludes with a double bar line and a repeat sign.

mf

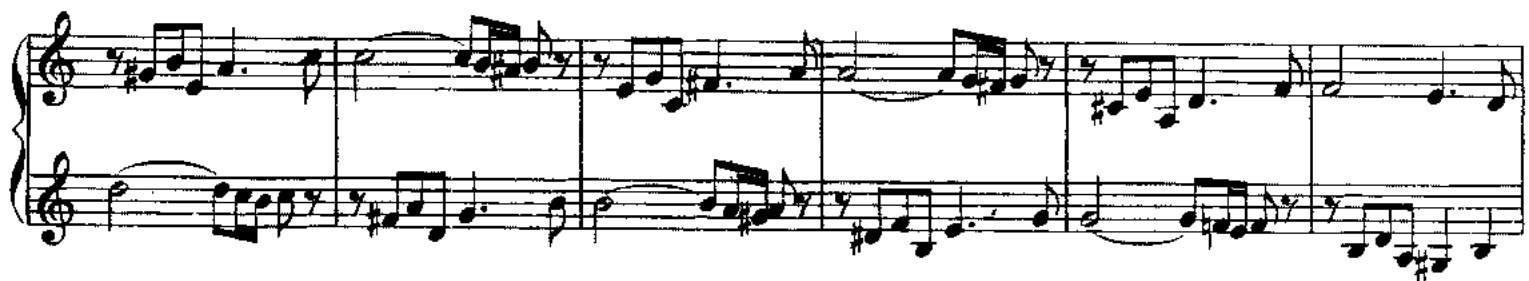
dim.

e rit. *a tempo.* *Dal Segno al Fine*

mf

Moderato ma non troppo.

10.



The musical score is written for piano and trumpet. It consists of seven systems of music. The piano part is written in the left hand on a grand staff (treble and bass clefs), and the trumpet part is written in the right hand on a single staff with a treble clef. The key signature has one sharp (F#), and the time signature is 4/4. The tempo and dynamics marking *mf a tempo.* appears in the first system. The score features a variety of musical notations including eighth and sixteenth notes, rests, slurs, ties, and dynamic markings like accents (^) and breath marks (v). The piano part provides a harmonic and rhythmic foundation, while the trumpet part features more melodic and technically demanding lines.

The image displays a page of musical notation, likely for a piano and trumpet duet. The notation is arranged in seven systems, each consisting of a grand staff (treble and bass clefs) and a single treble clef staff for the trumpet. The music is written in G major, indicated by one sharp (F#). The tempo and dynamics are marked as follows:

- System 1: No specific markings.
- System 2: No specific markings.
- System 3: No specific markings.
- System 4: Marked *poco rit.* (poco ritardando) and *a tempo.* (return to tempo).
- System 5: No specific markings.
- System 6: No specific markings.
- System 7: Marked *poco rall.* (poco rallentando).

The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests, connected by slurs and beams. The page number 303 is visible in the top right corner.

The musical score is written for trumpet and piano. It consists of six systems of music, each with a trumpet staff and a piano staff. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various tempo markings: *a tempo.*, *Moderato.*, *rall.*, and *crusc. accel.*. Dynamic markings include *f* (forte), *p* (piano), and accents (*>*). The score features a variety of musical notations, including eighth and sixteenth notes, rests, slurs, and ties. The piano part includes arpeggiated figures and sustained chords. The trumpet part includes melodic lines with slurs and ties. The score is divided into measures by bar lines, and some measures contain repeat signs.

a tempo. Moderato.

f

p rall.

a tempo. rall. a tempo. crusc. accel.

The musical score consists of six systems of staves. The first system includes the instruction *a tempo.*. The second system features a trill (tr) in the final measure of the upper staff. The third system includes a piano (p) dynamic marking. The fourth system includes a trill (tr) in the final measure of the upper staff. The fifth system includes a piano (p) dynamic marking. The sixth system includes the instructions *poco rall.*, *dim.*, and *pp*. The score is written for piano and trumpet, with various musical notations including notes, rests, and articulation marks.

11. Andante.

mf

f

mf

1st VAR.

un poco più vivo.

mf

D.S. to 1st Var.

2nd VAR.

animato mf

tr

col canto.

D.S. to 2nd Var.

3rd VAR.

mf

S. to 3rd Var.

4th VAR.

mf

tr



5th VAR. Minore.
Più lento.

D.S. to 4th Var.



Tempo I.

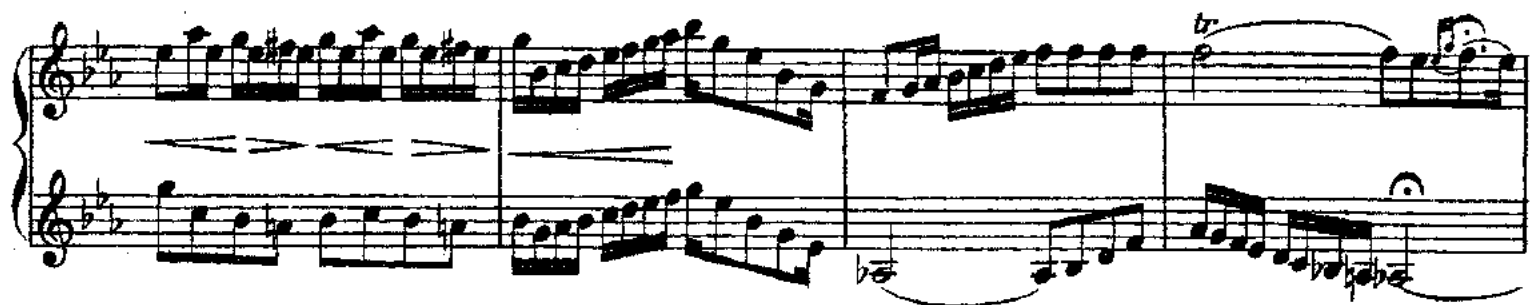


Moderato leggero e grazioso.

12.

p *mf* *f* *cresc.* *cantabile.* *p dolce.*

The image displays a page of musical notation for piano, consisting of six systems of staves. The notation is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The first system includes dynamics *fz* and *p dolce*, along with triplet markings. The second system continues the melodic and harmonic development. The third system features the dynamic *mf* and the instruction *not too quick.* with accents over specific notes. The fourth system contains rapid sixteenth-note passages in both hands. The fifth system continues with intricate sixteenth-note patterns. The sixth system concludes the page with flowing sixteenth-note figures. The notation is clear and professional, typical of a published music score.



RONDO. Scherzando.

p Light and bold.

p

Last.

f

The musical score is written for piano and trumpet. It consists of eight systems of music. The piano part is on the left and the trumpet part is on the right. The key signature is B-flat major (two flats). The time signature is 2/4. The tempo is Scherzando. The score includes various musical notations such as dynamics (p, f), articulation (>), and repeat signs. The first system starts with a piano dynamic and the instruction 'Light and bold.' The second system has a piano dynamic. The third system has a piano dynamic. The fourth system has a piano dynamic. The fifth system has a piano dynamic. The sixth system has a piano dynamic. The seventh system has a piano dynamic and a 'Last.' marking. The eighth system has a forte dynamic.

This musical score is for a piano and trumpet duet, spanning measures 2920 to 40. The key signature is B-flat major (two flats), and the time signature is 4/4. The piano part is written in the left hand, and the trumpet part is in the right hand. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Dynamic markings include *f* (forte), *p* (piano), and *tr* (trill). A section of the score is marked *rall* (rallentando) and *f* (forte), leading to a section marked *p* (piano). The piece concludes with a section marked *D.S.* (Da Capo) and *to the Rondo.* The page number 313 is in the top right corner.

TO MY PUPILS.

12 CHARACTERISTIC STUDIES.

for CORNET or EUPHONIUM.

SAINT JACOME, Op. 28.

I have carefully perused those studies of M^r Saint Jacome. I find them most interesting and constructed upon very good principles; the characteristic styles of the melodies leading from one to another in well written strains give those studies a most agreeable turn and useful knowledge. This system being destined to progress, I approve the work with pleasure. J. FORESTIER, Professor at the Conservatory of Paris.

No 1. Moderato.
C MAJOR.

Un poco piu vivo.

pp grazioso cantabile.

Tempo I.

ff

Tempo moderato.

Three staves of music in 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *mf*. The second staff continues the melody with a *p* marking and a *cresc.* instruction. The third staff features a *f* marking, followed by a *ff* marking, and ends with a *f* marking.

No 2. Allegretto.

Three staves of music in 6/8 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *mf*. The second staff includes a *tr* (trill) marking. The third staff features a *fz* (forzando) marking, followed by a *fz* marking, and ends with a *fz* marking.

Tempo I.

Three staves of music in 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *fz*. The second staff includes a *cresc.* (crescendo) marking, followed by a *f* marking, and ends with a *mf* marking. The third staff features a *rit.* (ritardando) marking, followed by a *louré* (loure) marking, and ends with a *mf* marking.

slower.

Three staves of music in 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *p*. The second staff includes a *mf* marking, followed by a *p* marking, and ends with a *mf* marking. The third staff features a *fz* marking, followed by a *f* marking, and ends with a *ff* marking.

Piu vivo.
rit. *mf*
f *ff*

No 3. *Maestoso.*
C MAJOR.

f
ff *amoroso.* *cantabile.*
pp *f* *p*
Presto. *staccato e leggiero.*
mf *f* *p* *f*
p *p* *f* *ff*
p *ben legato.* *cresc.* *f*

No 4. Tempo di Polka.
E MINOR.

mf

Not quick.

rit. Tempo Iº
dim. *p*

3561-15

No 5. *Moderato.*
D MAJOR.

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

f

No 6. *Marziale. risoluto.*
B MINOR.

f

mf

mf

f *p*

Same Movement.
p leggiero.

p

Same Movement.

p

rit. **Agitato Allegro.**

f *p*

f *p*

f *mf*

Tempo I.

mf

Same Movement.

f

mf

ff

No 7.

Andante.

mf

rit.

f

p

Moderato poco lento.

p

This page contains ten staves of musical notation for trumpet, primarily in the key of B-flat major. The exercises include:

- Staff 1: A continuous eighth-note scale exercise.
- Staff 2: A continuous eighth-note scale exercise.
- Staff 3: A continuous eighth-note scale exercise, ending with a dynamic marking of *f* followed by *p*.
- Staff 4: Labeled "Same Movement." It begins with a *rit.* (ritardando) marking and features triplet patterns.
- Staff 5: Continues the triplet patterns from the previous staff.
- Staff 6: Continues the triplet patterns, ending with a *Lento.* (Lento) marking.
- Staff 7: Labeled "Tempo di Valse." (Waltz tempo), starting with a *p* (piano) dynamic.
- Staff 8: Continues the waltz tempo exercise, with dynamics *p* and *f* indicated.
- Staff 9: Labeled "Moderato." It begins with a *pp* (pianissimo) dynamic and includes the instruction "cresc. poco a poco" (crescendo poco a poco).
- Staff 10: Continues the moderate tempo exercise, featuring dynamics *f*, *ff*, and *tr* (trills), and ending with a *Lento.* marking and a *ff* dynamic.

No 8. *Andantino.*
D MINOR.

p

Lento.
p ben legato.
Little quicker.
f

TARENTELLA.
rit. **Presto.**
f *f*

pp *cresc. poco a poco.*

ff

p

poco cresc.

sf *mf*

rit. *Andantino.*

sf

rit.

a tempo

dim.

Nº9
B \flat MAJOR.

Tempo di Valse.

mf

p

cresc.

f

dim.

p

f

Piu lento.

p

ff furioso.

tr.

rit.

grazioso.

p

Piu lento.

mf

Lento.

p

al Coda.

al lento

CODA.

Ben moderato.

The CODA section consists of five staves of music. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The tempo is marked 'Ben moderato.' The first staff starts with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking. The second staff continues with piano (*p*) and forte (*f*) dynamics. The third staff features piano (*p*) and forte (*f*) dynamics, with triplets indicated by a '3' over the notes. The fourth staff includes a 'rall.' (rallentando) marking and a 'Presto.' tempo change. The fifth staff begins with a 'Grandioso.' tempo change, featuring fortissimo (*ff*) dynamics and an 'elargissimo.' (allargando) marking. The section concludes with a final note on a whole note.

Nº 10.
G MINOR.

Allegro maestoso.

The piece 'Nº 10. G MINOR.' is written for trumpet in G minor. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The tempo is marked 'Allegro maestoso.' The first staff starts with a fortissimo (*ff*) dynamic. The second staff includes a piano (*p*) dynamic. The third staff features a forte (*f*) dynamic and trills marked with 'tr'. The fourth staff transitions to 'Allegro moderato.' and includes a forte (*f*) dynamic. The fifth staff continues with a piano (*p*) dynamic. The sixth staff begins with 'Andante.' and includes a piano (*p*) dynamic. The seventh staff features a 'rit.' (ritardando) marking and a 'VAR.' (variation) section. The eighth staff continues the 'VAR.' section with a piano (*p*) dynamic. The piece concludes with a final note on a whole note.

al Coda.

Tempo I. Φ

rit.

al Var.

CODA Φ

f

p

f

This musical score consists of 24 measures across eight staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piece begins with a series of eighth-note patterns. At measure 12, there is a section marked 'al Coda.' followed by a repeat sign. At measure 18, the tempo changes to 'Tempo I. Φ ' (Crescendo). The music continues with various dynamics including *f* (forte), *p* (piano), and *rit.* (ritardando). The section concludes at measure 24 with a 'CODA' section marked with a Φ symbol, starting with a forte *f* dynamic.

No II.
E \flat MAJOR.

Moderato.

f *p* *sf* *p* *f*

mf

f

p

ral.

f *p*

This musical score for 'No II. E \flat MAJOR.' consists of 32 measures across eight staves. The key signature has one flat (B-flat), and the time signature is 3/4. The tempo is marked 'Moderato.' The piece features a variety of dynamics including *f* (forte), *p* (piano), *sf* (sforzando), *mf* (mezzo-forte), and *ral.* (rallentando). The music is characterized by flowing eighth-note and sixteenth-note passages. The final measure of the piece is marked with a *ral.* (rallentando) instruction.

Tempo I.

p

f

mf

Cantabile.

mf

f

p

dim.

rit.

ff

No 12.

Agitato moderato.

C MINOR.

mf

This page of musical notation for trumpet includes the following elements:

- Staff 1:** A melodic line with various articulations and dynamics including *f*.
- Staff 2:** Marked *Piu lento.* with dynamics *pp*, *mf*, *cresc. f*, and *cresc.*
- Staff 3:** Marked *Recit.* with dynamics *p* and *mf*.
- Staff 4:** Marked *Tempo I.* with dynamics *ff*, *mf*, and *f*.
- Staff 5:** Features triplet markings (3) and dynamics *sfz* and *ff*.
- Staff 6:** Marked *Poco piu vivo.* with dynamics *f*, *sf*, and *f*. It also includes a *rit.* (ritardando) marking.
- Staff 7:** Marked *Tempo I.* with dynamics *p* and *mf*. It includes trill (*tr*) markings.
- Staff 8:** Continues the melodic line with trill (*tr*) markings.
- Staff 9:** Marked *Don't hurry.* with a dynamic of *f*.
- Staff 10:** Continues the melodic line.
- Staff 11:** Continues the melodic line.
- Staff 12:** Continues the melodic line, ending with a dynamic of *f*.

N. Bousquet's 36 Celebrated Studies for Cornet.

These Studies will be an excellent practice, especially for the lower register of the Cornet, which is somewhat neglected in other Instruction Books. It is recommended that the pupil should practice one of this Series of Studies now and then to repose his lips, and acquire facility in difficult Fingering.

Allegro moderato.

Revised by
EDWIN FRANKO GOLDMAN.

1.

Allegretto.

2.

cresc. *p*

rit. *a tempo.* *rit.* *a tempo.*

8va ad lib

cresc. *p*

Allegro moderato.

This musical score is for a trumpet part, spanning measures 2577 to 2688. It is written in treble clef with a key signature of one sharp (F#). The tempo is marked 'Allegro moderato.' The score consists of 11 staves of music. The first staff begins with a measure number '3.' and contains a complex melodic line with many beamed sixteenth and thirty-second notes. The music continues with similar rhythmic patterns throughout. Dynamic markings include 'p' (piano) at measures 2582, 2592, and 2602, and a 'cresc.' (crescendo) marking at measure 2605. The score concludes with a final measure on the eleventh staff.

Moderato.

4. 

leggiere.

dolce.

a tempo.

rit. *espressivo.*

rit.

cresc.

espress.

1 3 0

Moderato.

5.

Fine.

dr

Moderato.

6.

The musical score is written on a single staff with a key signature of two sharps (F# and C#) and a 2/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several trills marked 'tr' and triplets marked '3'. The piece concludes with a final cadence.

Mouvement de Valse.

[illegible]

Allegro moderato.

The musical score is written for a single trumpet part on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegro moderato.' The score contains several measures of music, including triplets (marked '3') and trills (marked 'tr'). There are also dynamic markings such as 'p' (piano) and 'dim.' (diminuendo). The score includes a section marked 'a poco più lento.' (a little more slowly) and 'espress.' (expressive). A 'rit.' (ritardando) marking is present, followed by a section marked 'Tempo I.' (first tempo). The score concludes with a final measure marked with a double bar line. The page number '336' is visible in the top left corner.

Tempo di marcia

9.

The musical score for exercise 9, titled "Tempo di marcia", is written for trumpet in B-flat major (two flats) and 3/4 time. The exercise is numbered 9 and consists of 12 staves of music. The first staff is marked with a "9." and contains a key signature change to one flat (F major) and a 3/4 time signature. The music is a continuous melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The exercise concludes with a double bar line on the final staff.

Allegretto

10.

The musical score for exercise 10 is written for trumpet in 3/4 time, key of B-flat major. It consists of 14 staves. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and accents throughout. The word "legg." appears on the fourth staff, and "cresc." appears on the eighth staff. The exercise ends with a double bar line on the fourteenth staff.

Moderato.

11. *espress.*

dolce.

espress.

Mouvement de Valse.

12. *f furioso.*

The musical score consists of 12 staves of music in 3/8 time, written in a key with two flats (B-flat and E-flat). The piece begins with a forte (*f*) and furioso (furious) dynamic. The first staff includes a first ending bracket. The second staff features a triplet of eighth notes. The third staff includes a decrescendo (*dim.*) and a piano (*p*) dynamic. The fourth staff includes a decrescendo (*dim.*) and a pianissimo (*pp*) dynamic. The fifth staff includes a first ending bracket and a decrescendo (*dim.*). The sixth staff includes a decrescendo (*dim.*) and a piano (*p*) dynamic. The seventh staff includes a decrescendo (*dim.*) and a pianissimo (*pp*) dynamic. The eighth staff includes a decrescendo (*dim.*) and a piano (*p*) dynamic. The ninth staff includes a decrescendo (*dim.*) and a pianissimo (*pp*) dynamic. The tenth staff includes a decrescendo (*dim.*) and a piano (*p*) dynamic. The eleventh staff includes a decrescendo (*dim.*) and a pianissimo (*pp*) dynamic. The twelfth staff includes a decrescendo (*dim.*) and a piano (*p*) dynamic.

ad lib.
8

espress.

ad lib.
8

ad lib.
8

dolce.

Allegro moderato.

13. *f*

ff

p

dim. *rit.* *a tempo.*

dim.

a tempo. *f*

The musical score for exercise 13 is written for trumpet in 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The first staff starts with a forte (f) dynamic. The second staff has a fortissimo (ff) dynamic. The third staff has a piano (p) dynamic. The fourth staff continues the melody. The fifth staff has a decrescendo (dim.) and a ritardando (rit.) marking, followed by a return to tempo (a tempo.). The sixth staff has a decrescendo (dim.) marking. The seventh staff continues the melody. The eighth staff has a decrescendo (dim.) marking. The ninth staff has a return to tempo (a tempo.) and a forte (f) dynamic. The tenth staff continues the melody. The eleventh staff ends with a final note and a repeat sign.

Allegro moderato.

14. *p*

The musical score for measures 14 to 31 is written for a trumpet in 2/4 time and the key of D major. The piece is marked 'Allegro moderato'. Measure 14 begins with a piano (*p*) dynamic and a series of eighth notes. Measures 15-16 contain triplet markings (3) over eighth notes. Measures 17-18 have an 8-measure rest. Measures 19-20 have a 3-measure rest. Measures 21-22 have a 1/2-measure rest. Measures 23-24 are marked *p*. Measures 25-26 are marked *cresc.* and *f*. Measures 27-28 are marked *p* and *cresc.*. Measures 29-30 are marked *p* and *cresc.*. Measures 31-32 are marked *f*. Measures 33-34 are marked *f*. Measures 35-36 are marked *dim.* and *rit.*. Measures 37-38 are marked *a tempo* and *p*. Measures 39-40 are marked *p*.

Allegro moderato.

15. 

Tempo di bolero.

16. *legg.*

mf

espress.

cresc.

f

3

3

Allegro moderato.

17.

f

p

cresc.

p

dim.

rit.

ad lib.

f

a tempo

Allegretto.

18. 

Allegro moderato.

19.

Allegro moderato.

20. *furioso.*

p *cresc.* *f* *p* *cresc.* *f* *ad lib.* *8* *f* *tr* *tr* *p* *f*

Allegro.

21. *p*

rit. legg.

presto.

Allegro moderato

22.

dolce.

p

dolce.

p

f

cresc.

a tempo.

dim.

rit.

f

tr

Allegro.

23.

The same in B \flat major, altering accidental # to \natural , \natural to \flat and x to #.

352

Moderato.

24.

WALTZ TIME.

Moderato.

f *legg.* *cresc.* *f* *p* *p* *p* *p* *p* *p* *p* *p*

Prestissimo.
f double tonguing. (Binary.)

Allegro.

25.

Double tonguing.

Andantino.

26.

ff

0

Moderato.

27. *f*

cresc.

f *p* *p*

cresc.

Allegro moderato.

28.

cresc.

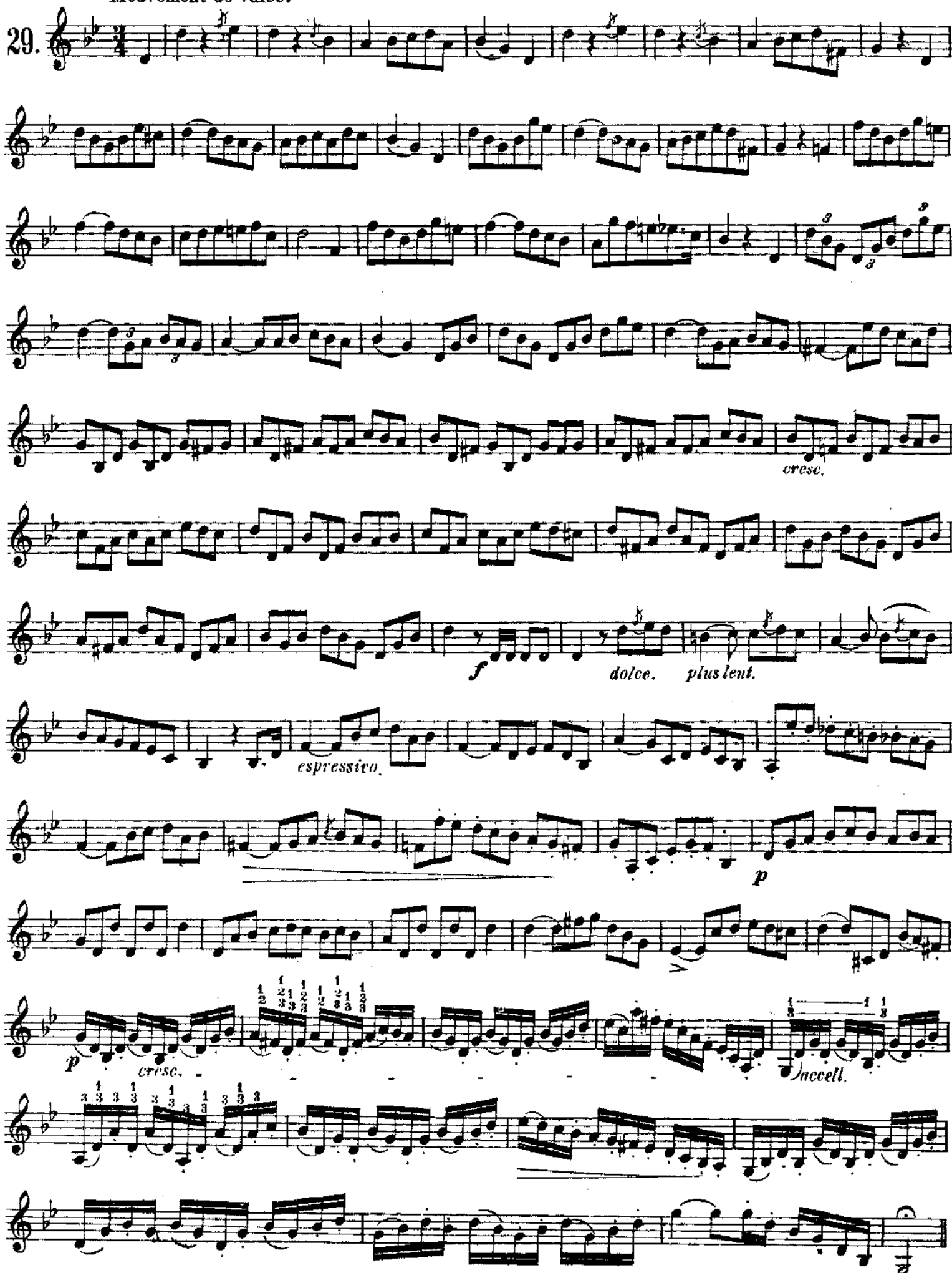
f

p

cresc.

p

Mouvement de Valse.

29. 

Moderato.

30. *Moderato.*

The musical score consists of ten staves of music. The first staff begins with the number '30.' and the tempo marking 'Moderato.' The key signature is two flats (B-flat and E-flat). The time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Trills are indicated by 'tr' above certain notes. The score includes several performance markings: 'ad lib.' (ad libitum) above the eighth staff, 'a tempo.' (a tempo) above the ninth staff, 'dim.' (diminuendo) below the eighth staff, and 'rit.' (ritardando) below the ninth staff. The notation is clear and professional, typical of a printed musical score.

Moderato.

31. *f furioso.*

mf

dim. *espressivo.*

p *f*

cresc.

cresc.

dolce.

cresc.

p dim.

rit. *f furioso.*

Moderato.

32. 

Allegro agitato.

33. 

Moderato.

34.

f

p

35. *Allegretto.*

brillante.

leggiere.

dim.

rit. plus lent. rit.

a tempo.

36. *Moderato*

1 2 1 2 1 3 1 3 1 2 1 2 1 3

cresc.

cresc.

f

p espressivo.

dolce.

f

tr

1 2

This page contains a series of musical exercises for trumpet, organized into several systems. The notation includes various rhythmic patterns, slurs, and articulation marks.

- System 1:** Features a complex rhythmic pattern with slurs and a circled section.
- System 2:** Includes triplets (marked '3') and a circled section.
- System 3:** Continues the rhythmic patterns with slurs.
- System 4:** Marked *double tonguing.* and *Ternary.* with a '6' indicating a sextuplet.
- System 5:** Continues the sextuplet pattern.
- System 6:** Continues the sextuplet pattern.
- System 7:** Continues the sextuplet pattern.
- System 8:** Continues the sextuplet pattern.
- System 9:** Continues the sextuplet pattern.
- System 10:** Marked *Tempo I.* and *rit.* (ritardando). Includes trills (marked 'tr').
- System 11:** Continues the trill pattern.
- System 12:** Marked *Presto.* and continues with a fast, rhythmic pattern.
- System 13:** Continues the fast rhythmic pattern.
- System 14:** Continues the fast rhythmic pattern.

