

JULIUS KOSLECK'S

SCHOOL FOR THE TRUMPET

Revised and adapted to the study
of the Trumpet-à-pistons in F. as used in the orchestras
of England and America.

BY

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PREFACE TO THE ORIGINAL WORK

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A long and earnest study of an instrument, essential in the Orchestra, diverse in its use and employment, and now much neglected compared with former days, prompts me to place my experiences on record in this cornet and trumpet School, *parts of which may and can be used for all the wind instruments*. Many may consider it a risky proceeding to have striven to amalgamate the cornet and trumpet in one primer. I will however try to prove that, because both instruments were originally one and the same, it is only in some smaller details that they have acquired a double character later on, a difference which has now again almost disappeared. I have been fortunate in discovering an ancient work by Altenburg ("Essai on the heroic Musical Art of the Trumpet and Timpani") (1795) which contains a good deal of information about the use of the trumpet by our ancestors, and I think it worth while to review it in this preface. It will elucidate many dark points for the musical student in reference to this instrument.

The trumpet is one of the most ancient instruments mentioned in history. Its invention is lost in the mist of Time and nobody can say which of the primeval nations used it first. We know however that the Egyptians used brass instruments in a twofold capacity. The trumpet was a sacred instrument which the priests alone were allowed to play at the religious services. This limited use of the trumpet to one "Caste" only caused similar instruments to be invented for the use of the people; instruments which everybody was allowed to play and which were capable of replacing the trumpet as far as possible. One can therefore take this for certain that in those days other brass instruments (Horns, Trombones etc.) were made. These ought to be considered as having been derived from the trumpet. It is well known that *all* brass instruments have this peculiarity in common with the trumpet: they can only produce *natural* or *open* notes, which means the tones which can be produced without the aid of *valves*.



We find trumpet playing highly developed and very common among the Greeks. History records the names of prominent trumpet players amongst the Victors in the Olympic Games. The trumpet with its bright tone, was considered indispensable at the festivities of ancient Greece and its fanfares gave the men courage in the heat of battle.

The trumpet became known in Germany during the Middle-Ages; the trumpeter was a feature at the tournaments of the nobility and it was reserved for the German trumpeters

to attain such executive skill as to be even invited to Court functions. They were in great request at popular rejoicings no less than on the occasions of Imperial pomp and circumstance.

The general development of the Guild system in Germany of those days made it no more than a matter of course that the trumpeters should have their own Guild. The privileges, granted by Emperor Sigismund in 1426 were no small incentive to the growing prosperity of the "Guild of Trumpeters": Nobody but Members of the Guild were allowed to play the instrument and the way in which they gained proficiency was kept a *profound secret* by them. The appended apprentice's indenture of the "Guild of Trumpeters" may prove interesting.

When we have noticed that they had two ways of trumpet-blowing there remains still a good deal left which is unexplained. They made a distinction between the "Principal or Military" style and the "Clarinet or Solo" manner of playing. A warlike shrill "Herald" trumpet was used for military purposes and a more soft-toned instrument was employed to accompany the Singing of Church music in the Middle-Ages. The decline of the "Guild of Trumpeters" coincided with the more general use of the trumpet, but the Guild *kept its secret* as regard how to play softly in conjunction with the voice. We are filled with amazement at the skill of the trumpeters in the days of Bach and Handel as exemplified by the trumpet parts in those masters' works. We cannot explain how it was possible for them to overcome the enormous difficulties of those parts with their primitive and valveless instruments.

We often ask ourselves why our great composers Haydn, Mozart and Beethoven did not write for the trumpet in the same way as Bach and Handel. The only reason we can find is that in Haydn, Mozart and Beethoven's time the ancient Art of trumpet playing had been lost; "Clarinet" playing had become extinct. It thus happened that they wrote for the trumpet in its one sided martial-dramatic character *only* and the lyrical treatment of this instrument became more and more a thing of the past.

For us the task is to emphasize again this *double* way of treating the trumpet and to improve upon the old methods if possible.

When we recollect that the inherent defects of the trumpet as an instrument, with which our forefathers had to contend, have now been removed by the invention of valves, there is no reason why we should not do better now than in former times.

However; several conditions will have to be fulfilled before we can hope to attain this end. In the first place we must find out the secret, lost through the breaking up of the Guilds, of playing brass instruments, as they used to do.

This secret amounts to this: "*an artistic perception of the inner affinity which exists between blowing and singing.*"

"The Art of playing Wind instruments with virtuosity can only be acquired if the wonderful and blending similarity of 'timbre' produced by a wind instrument and the human voice is thoroughly grasped"

and also in preserving the old dual character of the trumpet, in which capacity we are not inferior to the ancients now.

We now-a-days associate "trumpet" with the old "Principal", the martial, sonorous manner of playing and "Cornet" with the former "Clarin", the soft cantabile style.

It remains the composer's task to keep this dual character of the instrument well in view and not write passages for the Cornet which would be more effective if written for the Trumpet or the reverse.

The performers are often handicapped on account of thus constantly having to play music for one instrument instead of the other. They cannot overcome this difficulty even by having both instruments ready at hand as a measure of precaution. One can never succeed after a long spell of cornet playing to attain the necessary certainty on the lower register of the trumpet (E, Eflat, D, C).

The abuse of having in the German orchestras two trumpets only or, as in the majority of French or English ones, two cornets only has its source in the insufficiently general knowledge about these instruments.

Let performers therefore exert themselves, as well as composers, to apply in the right way the capabilities and fine qualities of this instrument and to insist on its dual character everywhere. And this all the more so because Meyerbeer has shown us the way. He made the proper use of the instrument. Let us thus preserve the twofold character by having both the cornet and the trumpet in the orchestra.

The difference between the Cornet and the Trumpet consists in the much narrower tubes of the first which give it a tone quality akin to that of the horn, a mellowness and softness well suited to "cantabile" treatment. The attributes of the Trumpet are its natural power of sound and its shrillness.

The sound-quality of both instruments is produced through the different shape and build of the mouthpiece.

APPRENTICE'S INDENTURE OF THE KNIGHTLY GUILD OF TRUMPETERS.

His Royal Majesty of Poland and Elector of Saxony, &c. for the time being, declares herewith to Field-Trumpeter N. N. and on the strength of this indenture to all who may read or hear, that the bearer: N. N. born in so and so in Saxony has prayed and requested me to become an apprentice to the noble Knightly Guild of Trumpeters, paying — as is customary — 50 Thalers. I have not refused this, but have rather adopted and incorporated him in the presence of honorable comrades on June 25th 1714 for two years — *according to trumpeters' customs* — to be taught the noble art as far as God may grant us grace so to do, and as it behoves an honourable youth to learn. That besides me, the other comrades should give him lawful pleasure and secure his well being. That I have been fully and duly paid the promised "articles" of one hundred Thalers, and having proposed him on the strength of a declaration of the honorable Field-trumpeter and Army Drummer, have decreed, after hearing him play his learned Field-pieces — according to Trumpeter custom — that he shall be acknowledged and passed as an honorable Trumpeter wherever Knightly Free-Art is practised. However with the following proviso and interdiction: that he shall not from this day onwards adopt or teach another youth until after seven years and before he has accomplished and completed his three campaigns; and that he shall also abstain from playing pieces not belonging to the Noble Art. After having faithfully promised to me and to the whole comradeship to hold all this steadfastly and sacredly I now command all and sundry, high and low, according to their social rank to give N. N. their respect and homage. This I again desire from every body according to his social status so that this, my indenture should have all the more force. I have therefore (as a tax to Truth) signed this warrant with my own hand and mark of bona fide seal next to those of the comrades.

Thus given in camp near Warsaw June 21th 1716

HERE FOLLOW THE SIGNATURES.

PREFACE TO THE EDITION PUBLISHED FOR ENGLISH STUDENTS

The object of this treatise is, to supply a good practise book for the Trumpet in F, as now used in the orchestras in England and America. The work originally written by Herr Julius Kosleck of Berlin being eminently suited to the purpose, has by request, been revised and a few additions made by the revisor, who has however kept as closely as possible to the original plan of the work.

It is hoped that this book will encourage the study of the real Trumpet, as distinct from the Cornet à pistons, which frequently replaces the Trumpet; but as regards beauty of tone, inadequately. Small Trumpets in B^b are also frequently used. These however are no better, if so good as the Cornet

in tone; but as they are made to *look* long, they are often mistaken for the real thing.

A student will find the trumpet in F a very interesting instrument: and once he gains proficiency will discard the Trumpets in B^b. He must not be discouraged at the beginning by the apparent difficulty of the Trumpet; study and practise will amply repay him for his work.

This work will also be of use to Cornet players who desire to study the transposition of Trumpet parts; and it is also hoped, encourage them to adopt the real Trumpet for orchestral work.

THE TRUMPET AS AN ORCHESTRAL INSTRUMENT

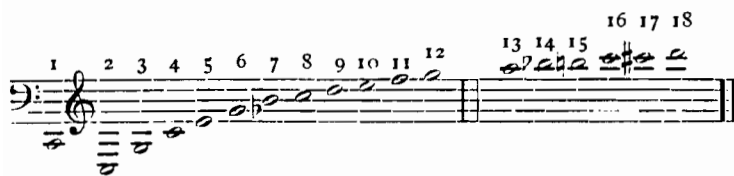
BY WALTER MORROW

ORIGIN AND DESCRIPTION OF THE TRUMPET.

TRUMPETS seem to have been originated by someone discovering that sound could be produced by blowing into the opened end of the horns of animals, spiral shells, or hollow reeds, and on the use of metals being known trumpets of silver, copper, and brass were made in the form of horns and spiral shells. The chatzotzeroth of the Hebrews and the Egyptians was a straight conical tube; the salpinx of the Greeks likewise. The schophar and keren of the Hebrews were horn-shaped, and the buccina of the Romans was made after the fashion of a spiral shell. Judging from the conical shape of these instruments one naturally comes to the conclusion that they were not musical. They would emit only one sound—a terrific blare—which was no doubt useful for giving signals, calling an assembly, or striking terror in the heart of an enemy, &c., but there was no music.

It would take a very long time to refer to the many shapes in which these instruments from time to time came to be made and the different materials used in their manufacture; but as the object of this paper is to treat of the trumpet as an orchestral instrument I will ask the reader to take a long skip over many centuries.

In the sixteenth century the trumpet had increased in length to eight feet, experimentalists having found that by lengthening their metal tubes, also by making the body of the instrument cylindrical instead of conical, they rendered it capable of producing some musical sounds as distinguished from mere noise. It was made up as follows: A mouthpiece, a cylindrical tube, about three-eighths of an inch in diameter, with two bends, thus forming three lengths placed triangularly, the latter fifteen inches gradually widening to a diameter of four inches in the shape of a bell. It was capable of producing the following scale or series of harmonics:—



It is technically called a scale, although it is not a "regular succession of notes proceeding by tones and semitones."

The first is called the "generator" and is produced by blowing with very loose lips into the instrument sufficient wind to fill the whole tube. A very large mouthpiece is required to produce this note, much larger than is generally used, and a player would be unable to ascend to the higher notes with such a mouthpiece. The note exists but it is never used. By compressing the lips a little so that the column of air only reaches half-way through the instrument

the octave will be produced, by more pressure the third harmonic or fifth above the second C, and so on by increasing the pressure all these natural sounds can be emitted. Nothing has been written higher than the eighteenth, although it is possible to go beyond. These harmonics are not all correct in intonation—the seventh is flat, the eleventh is sharp, and the thirteenth flat.

In spite of the imperfections of these notes, they were freely written by the old masters, and played by the trumpeters of the time. The latter, with highly practised lips, could manipulate the faulty notes and make them fairly tolerable. Though all these notes exist, they are not all available for one player. To produce the lower notes a large mouthpiece is necessary; for the middle notes, one a little shallower; and for the high notes, one shallower still. Consequently the old players were arranged thus: First trumpet, second trumpet, and third or principal trumpet, the last often playing an independent part; and in an old instruction book for the trumpet, by a German named Wirth, mouthpieces of different sizes are prescribed for the different parts to be played.

It was about the year 1607 that trumpets were first used in orchestras, and from that time trumpet playing reached a high point of excellence—in Germany particularly—a guild of trumpet players being established there, who preserved as secrets their methods of manipulation. From this guild, doubtless, sprang the fine players who were able to execute the difficult tasks set down for them in the works of John Sebastian Bach.

Judging from the trumpet parts written by Purcell, Handel, and Bach, the key of D seems to have been the key that trumpets were made in; and the higher harmonics, from the eighth to the eighteenth, seem to have been much admired, both on account of their brilliancy of tone and because they proceed by consecutive tones, enabling the players to execute florid passages. This can be seen by examining the score of Bach's Mass in B minor, in which scale-passages and trills abound.

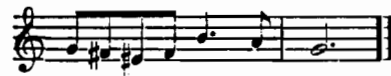
To modern musicians, accustomed to correct intonation, without taking into consideration the enormous difficulty of these parts, it seems incredible that they were ever played on trumpets; in fact, many still refuse to believe it. Others, convinced that they were played, say: "then the art of trumpet playing is lost." I believe that they were rendered on the plain D trumpet, with all the imperfections of intonation, and that the art is not lost, but the style has fallen into disuse on account of the difficulty and uncertainty of manipulating these high notes. Then we have it as a fact in history that the high trumpet part in Purcell's *Te Deum* was rendered by an artist named Shaw, who, Dr.

Bridge informs me, was a friend of Purcell's. Then there is a record of another phenomenal player named Valentine Snow, for whom Handel wrote special parts. He was the first to interpret the well-known obbligati to "Let the bright seraphim" and "The trumpet shall sound."

THE SLIDE TRUMPET.

During the latter half of the eighteenth century, great changes in making trumpets took place. Composers wished to use trumpets in keys other than C and D, consequently shorter instruments were made, generally about sixty-seven inches in length, giving the harmonics in the key of F. In France they were and are made shorter still, to produce the harmonics of G. But if a trumpet is shorter than sixty-seven inches it loses its distinctive quality of tone. Then there were additional tubes called crooks, because of their shape, enabling the performer to put his trumpet in E, E flat, D and C, and by combining crooks in B, B flat, and A. These three, however, were very unsatisfactory.

A change also took place in the manner of writing trumpet parts about this time: the use of the harmonics above the twelfth being abandoned, doubtless on account of their practical difficulty and faulty intonation; and if one examines the scores of Haydn, Mozart, and Beethoven harmonics above the twelfth will seldom, if ever, be found. Composers seem to have admired the middle notes, probably on account of the fulness and grandeur of tone, as well as the more facile practicability of this part of the instrument. Since then it would appear that players of the old high parts could not be found. To improve the tone of the middle and lower register larger mouthpieces were used, which rendered the high notes extremely difficult; therefore if any of the old works were performed the trumpet parts had to be re-written or modified. Mozart modified the part in Handel's "Messiah," Mendelssohn re-wrote the trumpet part of the "Dettingen Te Deum," and Franz did the same with many of Bach's works—the "Christmas" Oratorio and Bach's "Magnificat" particularly. Then I have taken part in performances when the first trumpet part has been played on C clarinets, producing a very curious effect, the second trumpet part, played on a trumpet proper, being very prominent, the first and higher being completely lost. We have said that the eleventh and thirteenth harmonics were very incorrect. In consequence of this players began to look round for a means of remedying these faults, and towards the end of the eighteenth century an Englishman named John Hyde conceived the idea of adding a slide to the trumpet after the manner of the trombone slide, the only difference being that it was placed at the second bend of the tubing instead of the first. This slide, when drawn out two inches and a half, of course adds five inches to the length of the tube, and its effect is to lower all the harmonics a semitone, and by drawing it out its full length a whole tone; so now we have the harmonics tripled, with one exception. There is not sufficient length of slide to lower the sixth harmonic a whole tone; this is a pity, because being so intolerably sharp it renders so many passages unplayable. It could, however, be used as E sharp in a passage like this:—



The slide enabled players to perfect the eleventh and thirteenth harmonics. This is the scale:—



This is the instrument used for so many years, and with so much admired effect by the two Messrs. Thomas Harper, father and son. Their rendering of the obbligati in Handel's works is something to be remembered, the younger especially.

THE VALVE TRUMPET

(Also called Ventil Trompete, Trompette-à-pistons, or Trompette-à-cylindres).

About the year 1814 the piston, as applied to brass instruments, was invented by a Silesian named Blühmel; and a contemporary Saxon, named Stölzel, invented the cylinder. The piston has a vertical, the cylinder a rotary action. The results, however, are the same; both add tubing to the trumpet. There are usually three pistons or cylinders attached to an instrument. The middle one on being pressed down opens an extra tube about five inches long, which lowers all the harmonics a semitone in exactly the same manner that the slide of the older trumpet does. The piston nearest to the mouthpiece opens a tube about ten inches and lowers the harmonics a whole tone. The third opens a longer tube and lowers them a minor third. Then by pressing two or three pistons down at one time as occasion requires each harmonic is lowered six semitones, corresponding with the six shifts of the trombone. We now have a complete chromatic scale of two octaves and a fifth, and any passage within a given compass is practicable.

The valve trumpet was generally adopted in Germany, but not in England; the tone of the slide trumpet being considered superior. This idea is perfectly true, the many unavoidable acute angles in the valve trumpet causing the tone to deteriorate, but not much, and when we come to consider the advantages gained, of correct intonation and the chromatic scale being available, it is difficult to understand why this instrument was not adopted here, especially as composers, no longer tied down to the use of natural harmonics only, have written parts for this instrument.

THE CORNET-À-PISTONS.

About the year 1832 a new sort of trumpet appeared under various names—*e.g.*, the small stop trumpet, cornopean, or cornet-à-pistons. This is a small trumpet about fifty-four inches in length, giving the natural harmonics of B flat, with three pistons having the same power of lowering these harmonics six semitones, as in the case of the valve trumpet already mentioned.

The cornet has an agreeable tone and is comparatively easy to manipulate. It very quickly became popular, and its popularity has not declined; on the contrary, it has caused the trumpet proper to become almost obsolete.

Students perceived that showy results were easy of attainment and forsook the study of the trumpet. Experienced players of the older instrument, when they were called upon to play parts written for the valve trumpet, instead of adapting themselves to the valve trumpet resorted to the cornet. Consequently, the cornet has crushed the trumpet out of the orchestra altogether. One rarely hears the sound of a real trumpet now.

I am often asked by persons seeking information, what is the difference between the trumpet and cornet, and why do you so strongly maintain that it should be used? So-and-so plays on the cornet and produces a good trumpet tone.

My answers to these questions are: First, the difference between the two is in point of length. A tube a given length has a characteristic tone. The tones of the C, D, E flat, and F trumpets are rich and full. Above the key of F a tube loses its distinctive *trumpet* character, therefore when the tube is shortened to B flat the tone has been left far behind.

My answer to the second part of the question is obvious. Every player of an instrument likes to produce a good tone, and if the tone of the trumpet is superior, then he should play that instrument and not use one of an inferior quality of tone.

The assertion that the cornet can be played with a trumpet tone is good, and remains good until the two are heard at the same time, and under equal conditions, then, I think, the comparison will be in favour of the trumpet.

Most of the good cornet players I have known during the last thirty years, having arrived at proficiency on that instrument, have at some time or other "taken to the trumpet," thinking that their already acquired ability in cornet playing would make trumpet playing comparatively easy; but after a very short trial, usually about two months, they have abandoned it as too difficult, or because they have not sufficient time to study. It is a pity that they exercise so little patience and perseverance. A man who calls himself a trumpet player should endeavour to master the whole subject of trumpets, and not be satisfied with a little tawdry popularity by playing weak cornet solos. There is much excuse for men who are very busy and really have not time to study a new instrument, but young students should make themselves acquainted with the trumpet before they get too busy, and fit themselves to fulfil the duties of a trumpet player when called upon.

There is an idea prevalent that practising the trumpet has an injurious effect on the lip for cornet playing; this is fallacious—it will improve the lip, as well as the ear and intellect. A good trumpet player can always be a good cornet player; a good cornet player cannot play the trumpet without much practice. My advice to students is to practise the latter assiduously, it will be to their ultimate benefit.

There is one thing I would advise them to guard against, it is this: some cornet players have tried to play the trumpet and for certain reasons have given it up. Feeling some qualms of conscience that the cornet does not look well in a symphony orchestra, or in the performance of an oratorio, they have adopted what is called a "trumpetina"—a sweet name. This is an instrument of the exact dimensions of a cornet—that is to say, a tube fifty-four inches long; but in-

stead of having four bends, it has only two, and thus has something of the appearance of the trumpet, but is in reality only a cornet. It is excused by saying that it has a *trumpet bore*, but even this cannot make a short tube give a tone equal to the longer. I have tried it and had it tested by persons qualified to judge. Get an F valve trumpet and practise. A satisfactory result is attainable, and is worth working for.

The principal difficulty to overcome is the pitch. This is difficult, but having become accustomed to it, the rest is easy. One other error I would like to warn students from falling into—that is, trying to play the trumpet with a cornet mouthpiece. The tone of the instrument is at once destroyed by this, and the upper notes flattened. It is also very hard to sustain power, say through a long symphony. The cup of a trumpet mouthpiece should be hemispherical, not conical like the cornet. And the cup should not be less than five-eighths of an inch in diameter, measuring from the inner rim. I have known many young players use mouthpieces much smaller than this, for the purpose of obtaining high notes; but by so doing they sacrifice the tone of the lower part of the instrument, and in a few weeks they find, after playing on it some time, that the mouthpiece chokes, there not being room in the cup for the lips to vibrate.

THE BACH TRUMPET.

I should like to say a few words about a species of trumpet with which my name has become particularly associated. I mean the Bach trumpet, "so-called" as the papers put it. This is a straight trumpet nearly five feet in length, with two pistons. It therefore corresponds with the cornet in A. The tone of this instrument is beautiful in the higher register, but, being only the same length as the cornet, is poor in the lower register. Having condemned the "trumpetina", I suppose I ought, in common justice, to explain why I use this "cornet in A."

Purists, when criticising this instrument, with a shake of the head, say "Ah, I do not like the tone so well as the slide trumpet." Then I try to explain to them that it is not intended to supplant the real trumpet, but, in the words of advertisers, "is to supply a long felt want." It is constructed to accomplish what the slide and valve trumpets and trumpetina have for upwards of a hundred and fifty years failed to do—that is, to play the high parts written by John Sebastian Bach. This it is capable of doing with equal intonation, good tone, and some certainty, which I think is sufficient reason for its use.

It may be in the remembrance of many here that at a festival performance of Bach's Mass in B minor, given by the Bach Choir at the Royal Albert Hall, a gentleman from Berlin, named Herr Kosleck, played the first trumpet part. A story got about that he had discovered an old trumpet in a curiosity shop at Heidelberg, made in the time of Bach, and that it was the sort of trumpet used to play the high trumpet parts. We were all in a high state of excitement to see this trumpet and hear it played, and to hear this first trumpet part which we considered impracticable on any system of trumpet which we knew. I had the pleasure of playing the second trumpet part.

I was delighted with Kosleck's performance and resolved to do my best to imitate him. My first feeling on seeing his trumpet was that of disappointment, for two reasons: First, it had two pistons, and pistons were not invented in Bach's time; secondly, it stood in A, and all Bach's trumpet parts were written in C and D (more often in D). His trumpet, I had no reason to doubt, was as old as he said; also, it was used in Bach's time, but not in Bach's music, nor was it capable of rendering such parts as he wrote without the aid of pistons, which, as we have already said, were not then invented.

I have some extracts from a work on trumpets written about the year 1795, by J. E. Altenburg, of Halle, in which two of these A trumpets or posthorns were used in combination with four D trumpets and two kettledrums. In these works only the natural harmonics are used, and only nine of them. The parts of Bach could not have been played on that instrument. Besides, we find the D trumpet was written for, and the natural harmonics properly belonging to that key—*ergo*, Bach knew what he was writing.

No doubt Kosleck on finding that he could obtain these high notes—and it only required the addition of two pistons to enable him to play the scale of D on his A trumpet—carried his idea out. He told a friend of mine that it took him six years to practise the first trumpet part of Bach's Mass, and I believe him. All honour to him for his determination culminating in success, for in my opinion he has succeeded in introducing an instrument capable of rendering these parts even better than they were played originally, with equal quality of tone and correct intonation.

Scarcely any composers now will be tied down to the plain trumpet giving the natural harmonics only. So we can pass on from that to the slide trumpet, which a very few words will dispose of. This instrument is rarely seen in an orchestra; about two players have an affection for it and like to use it in the old works, but it is looked upon with more curiosity than appreciation, and no composer's trouble to write for it now. Twenty years ago they did, and I have a pleasant recollection of the glorious slide trumpet parts my friend Professor Prout used to write, notably in his cantatas "Hereward" and "Alfred." They are the sort of parts a trumpeter loved to play.

In Professor Prout's Primer on Instrumentation, when speaking of the trumpet in paragraph 127, he finishes by saying: "In writing, no account need be taken of the different varieties of mechanism." And he is right. He puts the whole matter in a nutshell. You may write anything you like within a given register, say from



and you will get it played. Some composers write their trumpet parts always in C—that is to say, they treat it as a non-transposing instrument. Well, that system is a safe and easy one, as even amateurs are accustomed to read from pianoforte scores, and soon learn to transpose. But I am afraid that the system will not encourage the use of the trumpet proper, as people, to avoid even the trouble of that little transposition, will resort to the cornet in C, which is an abomination.

German composers now-a-days nearly always write for the valve trumpet in F; it is a very brilliant instrument, and capable of playing any semitone from



and if parts are written for that instrument much will be done to encourage its use.

The system of changing the trumpet to D, C, E flat, B flat, and A could very well be done away with, much to the advantage of players and the success of works to be played. It is very difficult even for experienced men to be constantly changing the intervals of transposition from one note to a minor third, a fourth, or a fifth. You will find that neither horn nor trumpet players use any crooks but the F and E, and I advise composers to keep to those keys. If the E flat, D, and C crooks are written for they will never be used by players of horns or trumpets. Having three pistons, enabling the player to proceed chromatically from one note to another, other crooks than the F and E are considered by players to be unnecessary. All scales, major and minor, are available, also chords in arpeggio form.

INTRODUCTION

The preliminary and elementary remarks on music usually given in such a work as the present, are here omitted; it being better for a student to obtain some little proficiency on another and more facile instrument (say, the Pianoforte) before attempting to play on the Trumpet, and he is referred to treatises on such an instrument for information in the rudiments of music: so prepared, he will find the road to practical trumpet playing comparatively easy; but, without previous musical knowledge, his progress in it must be slow and attended with many obstacles.

THE TRUMPET.


The Trumpet is usually made of brass amalgamated with an extra amount of copper (termed mixed metal). The Trumpet in general use is a tube seventy two inches in length from mouthpiece to bell, with three pistons attached enabling the player to lower the open notes at will, a semitone, a tone, a minor third, a major third and a fourth a diminished fifth.

THE MOUTHPIECE.

The Mouthpiece is of greater importance to a performer than is generally supposed. With a good mouthpiece it is possible to play on a badly constructed instrument; with a badly proportioned Mouthpiece, it is impossible to produce a good tone or play with any degree of certainty. The cup should be hemispherical with a slight depression in the lowest part of the bowl. The diameter inside the rim not less than five-eighths of an inch. Some players use a mouthpiece of smaller dimensions in order to produce high notes with more facility. This is true for a short time, but the lower notes,

and the tone of the middle register suffer. With a cup five-eighths of an inch in diameter a player can produce his high middle and lower register notes with ease and a good tone.

POSITION OF THE PERFORMER.

The performer should stand or sit in an upright position, to give freedom and ease in respiration. Grasp the trumpet round the lower end of the pistons with the left hand firmly; the first three fingers of the right hand, slightly bent on the top of the pistons. Place the mouthpiece to the centre of the lips, and at the same time introduce the tongue between the teeth, the tip just touching the upper lip; about one third of the mouthpiece on the upper lip. In all cases keep the mouthpiece *above the red part* of the lip; tighten the lips across the teeth; draw breath on each side of the mouth, withdraw the tongue from the lips with a jerk, and at the same time allow the breath to pass into the instrument. Do not *blow* hard, no sound will come; *breathe* strongly and probably C  will come; if not, it is recommended to begin on that note, and sustain it a convenient length of time.

When practising, the tongue must not return to the lips until the sound has left the instrument.

To produce a loud tone, a strong accent with the tongue must be given, and a proportionate amount of breath will naturally follow. Great exertion is quite unnecessary.

Upon the proper use of the tongue, depend a good style, brilliancy, and fulness of tone, rapidity and neatness of execution. Do not allow the breath to remain in the mouth, let it proceed direct from the lungs into the Trumpet.

PART I.

Rhythm.

The measure of time or movement by regularly recurring sounds. The disposition of the notes of a composition in respect of time and measure: the measured beat which marks the character of the music. Take the following six crotchets and try how many changes of rhythm they are capable of.

The first six staves of music show rhythmic exercises. The first staff contains six groups of six crotchets (quarter notes) in different time signatures: 6/4, 3/2, 6/8, and 3/4. The second staff shows six groups of six crotchets in 6/8, 3/4, and 2/4 time signatures, with some notes beamed together. The third staff shows six groups of six crotchets in 2/4, 3/4, and 4/4 time signatures. The fourth staff shows six groups of six crotchets in 3/4, 2/4, and 3/4 time signatures. The fifth and sixth staves continue the exercises with various rhythmic patterns and time signatures, ending with 'etc.'.

Exercises for the attack, production of tone; and to establish a sense of rhythm.
Without pistons

A musical staff in treble clef with a common time signature (C). It begins with two half notes, each with an accent (^) and a dynamic marking of *f* with an accent (>). This is followed by a series of eighth notes, some beamed together, with various dynamic markings and accents.

Slow time (Count four 1. 2. 3. 4.)

Three musical staves labeled 'No. 1' and 'No. 2'. The first staff, 'No. 1', is in common time (C) and starts with four half notes, each with an accent (^) and a dynamic marking of *f* with an accent (>). The second staff, 'No. 2', is also in common time and consists of a series of eighth notes with various dynamic markings and accents. The third staff continues the exercise with eighth notes and a final half note with an accent (^).

No. 3.

a

b

c

d

e

f

No. 4.

a

b

c

d

e

This page of musical notation consists of ten staves of music. The notation is written in a single system with ten staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including accents (>) and hairpins (^). A specific marking 'e' is present above the first staff. The second staff has a marking 'r' above it. The third staff has a marking 'h' above it. The fourth staff has a marking '3/4' above it. The fifth staff has a marking '3/4' above it. The sixth staff has a marking '3/4' above it. The seventh staff has a marking '3/4' above it. The eighth staff has a marking '3/4' above it. The ninth staff has a marking '3/4' above it. The tenth staff has a marking '3/4' above it. The notation is complex and detailed, with many notes and rests.

PART II.

The use of the Pistons.

There are usually three pistons attached to a trumpet. We are already acquainted with the open notes of the instrument. By pressing the middle one down, we open an extra tube which lowers all the open notes a semitone. The one nearest to the mouth piece, a whole tone, and the third a minor third. The first and second combined are equal to the third. The first and third combined lower the open notes a fourth; all three combined a diminished fifth. It will be seen that pistons have exactly the same effect as the slide of a trombone that is to say, they lower the whole of the open notes six semitones at the will of the player.

There are higher notes written for the trumpet by some of the old composers, for which a special trumpet is used now. An advanced player will of course find this out for himself.

The notes in brackets () are not in tune as open notes, and must be made with pistons; but it is well for the student to know that they are there.

A musical staff in treble clef showing a sequence of notes with fingerings indicated above them. The notes are: C4 (2), D4 (1), E4 (2), F4 (3), G4 (3), A4 (3), B4 (1), C5 (2), D5 (1), E5 (2), F5 (3), G5 (3), A5 (3), B5 (2), C6 (1), D6 (2), E6 (3), F6 (3), G6 (3), A6 (2), B6 (1), C7 (2), D7 (3), E7 (3), F7 (3). The staff ends with a double bar line and the word "etc." to the right.

Two musical staves. The first is labeled "Without pistons." and shows notes from C4 to B6, with notes B4, B5, and B6 in brackets. The second is labeled "2nd Piston." and shows notes from B3 to A6, with notes B3, B4, B5, and B6 in brackets.

Two musical staves. The first is labeled "1st Piston." and shows notes from B3 to B6, with notes B3, B4, B5, and B6 in brackets. The second is labeled "1/2 or 3" and shows notes from B3 to B6, with notes B3, B4, B5, and B6 in brackets.

Two musical staves. The first is labeled "2/3" and shows notes from B3 to B6, with notes B3, B4, B5, and B6 in brackets. The second is labeled "1/3" and shows notes from B3 to B6, with notes B3, B4, B5, and B6 in brackets.

A musical staff labeled "1/2 3" showing notes from B3 to B6, with notes B3, B4, B5, and B6 in brackets.

A musical staff labeled "No 1. Without pistons." showing a sequence of notes with accents (^) above them, from C4 to B6.

The same with 2nd Piston, (a half tone lower as for Trumpet in E)

A musical staff showing the same sequence of notes as the previous staff, but with the 2nd piston used, resulting in a half-tone lower pitch. Notes B4, B5, and B6 are in brackets.

The same with 1st Piston, (a whole tone lower, as for Trumpet in E^b) The same with 1st & 2nd Pistons, (a minor 3rd lower, as for Trumpet in D)

A musical staff showing the same sequence of notes as the previous staff, but with the 1st and 2nd pistons used, resulting in a minor third lower pitch. Notes B4, B5, and B6 are in brackets. The staff ends with a double bar line and the word "etc." to the right.

2nd & 3rd Pistons, (as for Trumpet in D \flat) 1st & 3rd Pistons, (as for Trumpet in C) 1st, 2nd & 3rd Pistons, (as for Trumpet in B bassa)

Musical staff showing three measures of piston exercises. The first measure is for 2nd & 3rd Pistons (Trumpet in D \flat), the second for 1st & 3rd Pistons (Trumpet in C), and the third for 1st, 2nd & 3rd Pistons (Trumpet in B bassa). Each measure includes notes with accents and the word "etc." below.

N $^{\circ}$ 2. Musical staff for exercise No 2, featuring a 2/4 time signature and a sequence of eighth and sixteenth notes with various articulations.

2nd Piston. (1st) ($\frac{1}{2}$ or 3) Musical staff for exercise No 2 continuation, starting with "2nd Piston." and including first and second endings.

($\frac{2}{3}$) (1) ($\frac{1}{2}$ or 3) Musical staff for exercise No 2 continuation, including first and second endings.

N $^{\circ}$ 3. Musical staff for exercise No 3, featuring a 2/4 time signature and a sequence of eighth and sixteenth notes with various articulations.

2nd Piston. (1) ($\frac{1}{2}$ or 3) Musical staff for exercise No 3 continuation, starting with "2nd Piston." and including first and second endings.

($\frac{2}{3}$) (1) ($\frac{1}{2}$ or 3) Musical staff for exercise No 3 continuation, including first and second endings.

N $^{\circ}$ 4. Musical staff for exercise No 4, featuring a 6/8 time signature and a sequence of eighth and sixteenth notes with various articulations.

2nd Piston. (1) Musical staff for exercise No 4 continuation, starting with "2nd Piston." and including a first ending.

(1) (2) (3) ($\frac{1}{2}$ or 3) Musical staff for exercise No 4 continuation, including first and second endings.

Three times in a breath.

Nº 5.

Musical score for No. 5, featuring four staves of music. The first staff is in treble clef with a common time signature. The second and third staves are in bass clef. The fourth staff is in treble clef. The music consists of sixteenth-note patterns with various fingerings (1, 2, 3) and breath marks (V) indicating where to breathe. There are repeat signs throughout the piece.

Very light and not too loud.

Nº 6.

Musical score for No. 6, featuring four staves of music. The first staff is in treble clef with a 2/4 time signature and a *p* dynamic marking. The second and third staves are in bass clef. The fourth staff is in treble clef. The music includes accents (^), breath marks (V), and piston markings (1st Piston). There are also fingerings (1, 2, 3) and breath marks (V) throughout. The piece concludes with a final staff showing piston markings and fingerings.

1 1/2 1 1 1/2 1 # 1 2 1/2 2 1

1 1 2 1 2 1 1 # 1/2 2 1/2 1 1 1/2 2 1/2

2 1 2/3 1 2/3 1 2 # # 2 2/3 1/2 2 1/3 2/3 2

2/3 1 (2 or 1/2) (2 or 2/3) # # # 1/2 2 2/3 1/2 2 1/2 2/3 2 1/2

1/3 1/2 1 1 1/2 1/3 1/2 2/3 2 2 1 2

No 1. *f* *pp* *f*

pp *f* *pp*

Very quiet and sustained.

No 2.

cresc. *f* *p*

Allegro moderato.

No 3.

First system of musical notation for No 3, featuring a treble clef, key signature of one sharp (F#), and 3/4 time signature. The music consists of a single melodic line with various dynamics and articulations.

No 4.

First system of musical notation for No 4, featuring treble and bass clefs, key signature of one sharp (F#), and common time signature. The music is for piano with multiple voices and dynamics.

Second system of musical notation for No 4, featuring treble and bass clefs, key signature of one sharp (F#), and common time signature. The music continues with piano accompaniment.

Third system of musical notation for No 4, featuring treble and bass clefs, key signature of one sharp (F#), and common time signature. The music continues with piano accompaniment and dynamic markings.

Slow and sustained.

No 5.

First system of musical notation for No 5, featuring treble and bass clefs, key signature of one sharp (F#), and common time signature. The music is for piano with dynamics and articulations.

mf *dim.* *pp* Da Capo

Quickly and lightly.

No 6.

March Time.

No 7. *mf*

Allegro.

No 8. *p* *cresc.* *p*

No 9.

2nd Piston

1st Piston

1st & 2nd etc. 2nd & 3rd etc. 1st & 3rd etc.

Wiederseh'n. March.

Nº 10.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The music begins with a forte (*f*) dynamic. The melody in the upper staff features eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with similar note values.

The second system continues the piece. It features a repeat sign with first and second endings. The first ending leads back to the beginning of the system. The second ending leads to a section marked with a piano (*p*) dynamic. The key signature changes to two flats (B-flat and E-flat) in the second ending.

The third system continues the piece. It features a repeat sign with first and second endings. The first ending leads back to the beginning of the system. The second ending leads to a section marked with a piano (*p*) dynamic. The key signature changes to two flats (B-flat and E-flat) in the second ending. The system concludes with the word "Fine." written above the staff.

The fourth system continues the piece. It features a piano (*p*) dynamic and a *dolce* (sweet) marking. The music is characterized by long, flowing lines with slurs and accents, suggesting a more lyrical or expressive section.

The fifth system continues the piece. It features a forte (*f*) dynamic and a *dim.* (diminuendo) marking. The music is characterized by long, flowing lines with slurs and accents, suggesting a more lyrical or expressive section.

The sixth system continues the piece. It features a piano (*p*) dynamic and a *f cresc.* (forte crescendo) marking. The music is characterized by long, flowing lines with slurs and accents, suggesting a more lyrical or expressive section. The system concludes with the instruction "Da Capo al Fine" written above the staff.

Notice the Imitation.

Hasse.

Moderato.

Nº 11.

Higgs.

Moderato.

Nº 12.

Moderato.

Nº 13.

The musical score is written for piano in 4/4 time with a key signature of one sharp (F#). It consists of six systems, each with a treble and bass staff. The tempo is marked 'Moderato'. The score includes various dynamics and articulations:

- System 1:** Treble staff starts with *fp* accents on the first five notes. Bass staff starts with *f*. Both staves have slurs over the first five notes.
- System 2:** Continuation of the melodic and harmonic lines.
- System 3:** Treble staff has slurs and accents. Bass staff has *fp* accents on the last four notes.
- System 4:** Continuation of the melodic and harmonic lines.
- System 5:** Treble staff has slurs and accents. Bass staff has *fp* accents on the last two notes.
- System 6:** Treble staff has slurs and accents. Bass staff has *fp* accents on the first three notes, followed by a *dim.* marking and a final double bar line.

Canon

two in one in the unison.

Durante.

Vivace.

Nº 14.

The musical score is written for two staves per system, likely representing two voices or instruments playing in unison. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Vivace'. The score consists of six systems. The first system is labeled 'Nº 14.'. The notation includes various note values, rests, and slurs. Dynamic markings such as 'v' and 'vfi' are present throughout. The piece concludes with a double bar line and the word 'valli' written below the final staff.

Attack and hold the syncopated notes firmly.

Händel.

A tempo ordinario.

Nº 15.

The musical score consists of six systems of piano accompaniment. Each system is written for two staves (treble and bass clef) in G major (one sharp) and 4/4 time. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and syncopated rhythms. Dynamic markings like accents (^) and accents with staccato (>) are used throughout. The piece concludes with a double bar line and a fermata over the final notes.

Vivace.

Nº 16.

Durante.

Allegro.

Nº 17.

First system of musical notation, consisting of two staves. The upper staff features a melodic line with eighth-note patterns and slurs. The lower staff provides a harmonic accompaniment with chords and eighth-note figures. Dynamic markings such as *v* and *f* are present throughout the system.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line with slurs and dynamic markings. The lower staff features a rhythmic accompaniment with eighth-note patterns and slurs.

Third system of musical notation, consisting of two staves. The upper staff shows a melodic line with slurs and dynamic markings. The lower staff continues the accompaniment with eighth-note patterns and slurs.

Fourth system of musical notation, consisting of two staves. The upper staff features a melodic line with slurs and dynamic markings. The lower staff continues the accompaniment with eighth-note patterns and slurs.

Fifth system of musical notation, consisting of two staves. The upper staff features a melodic line with slurs and dynamic markings. The lower staff continues the accompaniment with eighth-note patterns and slurs.

Sixth system of musical notation, consisting of two staves. The upper staff features a melodic line with slurs and dynamic markings. The lower staff continues the accompaniment with eighth-note patterns and slurs.

Nº 18. *Andante.*

Nº 19. *Allegro moderato.*

Nº 20.

Moderato.

S. Webbe.
Born 1740.

PART III.

Major and Minor Scales,
and common chords with inversions.

C Major



Slow time



A Minor



G Major

E Minor



D Major

B Minor



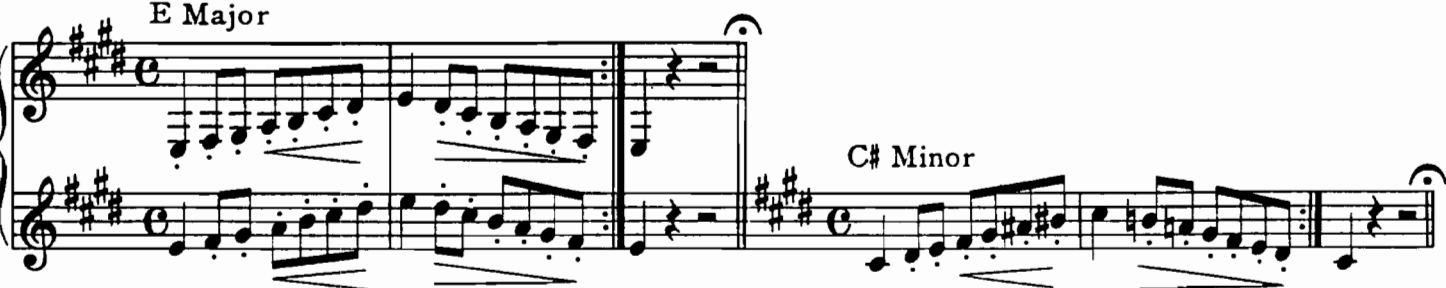
A Major

F# Minor



E Major

C# Minor



B Major

G# Minor



F# Major
 Eb Minor
 Db Major
 Bb Minor
 Ab Major
 F Minor
 Eb Major
 C Minor
 Bb Major
 G Minor
 F Major
 D Major

Common Chords with inversions.

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

G \flat Major

E \flat Minor

D \flat Major

B \flat Minor

A \flat Major

F Minor

E \flat Major

C Minor

B Major

G Minor

F Major

D Minor

Exercise on major and minor scales.

Moderato.

The image displays a musical score for an exercise on major and minor scales, marked 'Moderato'. The score is written on 13 staves in treble clef with a common time signature (C). The first staff begins with a piano (p) dynamic marking. The exercise consists of two main parts: a major scale and a minor scale, each presented in both ascending and descending directions. The major scale starts on C4 and the minor scale starts on C4. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. The piece concludes with a final cadence on the 13th staff.

This page contains 13 staves of musical notation. The notation is written in a single system across the page. The first staff begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The music consists of a series of notes, many of which are beamed together in groups of four or six, suggesting a sixteenth-note or thirty-second-note rhythm. There are several fermatas and slurs throughout the piece. The notation includes various accidentals (sharps and flats) and rests. The piece concludes with a double bar line and a fermata.



Scale study for transposition.

Trumpet in C.

etc.

Trumpet in D \flat .

etc.

Trumpet in D.

etc.

Trumpet in E \flat .

etc.

Trumpet in E.

etc.

a Moderato.

b

c

d

This page of musical notation consists of 12 staves of music. The notation is written in a single system with a treble clef. It features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs. There are several dynamic markings, including a forte 'f' marking in the fifth staff and an '8' marking in the ninth staff. The music appears to be a single melodic line with complex rhythmic phrasing.

Coda. Loreley.

No. 1. *Slow and sustained.* Volkslied.

Thüringer Volkslied.

No. 2. *Slow.*

Wiegenlied.

No. 3. *Slow.* W. Taubert.

Mein Lieb ist eine Älplerin.

No. 4. *Moderately slow.* Volkslied.

Long ago.

Moderato.

Irish song.

Oh! wert thou in the cauld blast.

Duett.

Moderately quik.

Mendelssohn.

PART IV.

The double tongue and slur.

To double tongue on the Trumpet is a most necessary acquisition. Rapidity and neatness of execution demand it. It is obtained by attacking one of a group of notes with the tongue as it pronounces the syllable ku very shortly. It is advisable to begin to practise it, one in four thus! - tu tu ku tu. It should be practised slowly, and no attempt should be made to do it rapidly until strength and equality of articulation are acquired. Due attention to these qualities cannot be given if it is attempted quickly at first. The writer has known absolute failure by being too fast at first. By slow practise failure is unknown.

To slur from a low note to a higher, the syllables ta - ee should be in the mind of the student.

A musical staff in treble clef with a common time signature (C). It shows two measures of music. The first measure contains a quarter note on G4, followed by a quarter rest, then a quarter note on A4. The second measure contains a quarter note on B4, followed by a quarter rest, then a quarter note on C5. Above the notes are slurs and accents. Below the staff, the syllables 'ta - ee' are written under the first measure, and 'ta - ee' under the second measure.

The Double tongue, and slur.

No 1.

Exercise No 1 consists of four staves. The first staff is in treble clef, common time, with notes G4, A4, B4, C5, B4, A4, G4. The second staff is in treble clef, 6/8 time, with notes G4, A4, B4, C5, B4, A4, G4. The third and fourth staves are in treble clef, common time, with notes G4, A4, B4, C5, B4, A4, G4. Slurs and accents are present throughout. The syllable 'tu tu ku tu too' is written below the first two staves.

No 2.

Exercise No 2 consists of two staves in treble clef, 2/4 time. The first staff has notes G4, A4, B4, C5, B4, A4, G4. The second staff has notes G4, A4, B4, C5, B4, A4, G4. Slurs and accents are present. Piston markings are indicated: '2nd Piston', '1st Piston', '1st & 2nd Pistons', '2nd & 3rd Pistons', and '1st & 3rd Pistons'. The syllable 'ta - ee' is written above the first staff.

No 3.

Exercise No 3 consists of two staves in treble clef, 2/4 time. The first staff has notes G4, A4, B4, C5, B4, A4, G4. The second staff has notes G4, A4, B4, C5, B4, A4, G4. Slurs and accents are present. Piston markings are indicated: '2nd Piston', '1st', '1st & 2nd', '2nd & 3rd', '1st & 3rd', and '1. 2. 3.'

No 4.

Exercise No 4 consists of one staff in treble clef, 2/4 time, with notes G4, A4, B4, C5, B4, A4, G4. Slurs and accents are present. The syllable 'tu tu ku tu' is written below the staff.

No. 5.

ta tu ku ta tu ku ta tu ku ti tu ku ta tu ku ti tu ku
 ta tu ku ti tu ku ta tu tu ku ti tu tu ku ta tu tu ku ti tu tu ku
 ta tu tu ku ti tu tu ku ta tu tu ku ti tu tu ku ta tu tu ku tu tu tu ku
 ku tu
 tu tu ku tu tu ku ku ku ku
 ku ku ku ku

The same in $\frac{6}{8}$, $\frac{4}{4}$ and $\frac{2}{4}$ times, as indicated in the following.

ta tu ku tu tu ku tu tu ku tu tu ku tu tu ku tu tu ku tu tu ku tu tu ku
 tu tu ku tu tu tu ku tu tu tu ku tu tu tu ku tu tu tu ku tu tu ku tu tu ku
 tu tu ku tu tu tu ku tu tu ku tu tu tu ku tu tu ku tu tu ku tu tu ku tu tu ku
 tu tu ku tu tu tu ku tu tu ku tu tu tu ku tu tu ku tu tu ku tu tu ku

Moderato, ben marcato.

No 8.

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

1. 2. tu tu ku

ta hi ta hi

Transpose this as for Trumpet in E, Eb, D and C.

Allegro.

No 9.

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

Trumpet in E. etc.

Trumpet in Eb. etc.

Trumpet in D. etc.

Trumpet in C. etc.

Allegro.

Nº 10.

tu tu ku
tu tu ku tu
ku ku

Trumpet in E.
etc.

Trumpet in Eb.
etc.

Trumpet in D.
etc.

Trumpet in Db.
etc.

Trumpet in C.
etc.

Allegro.

Nº 11.

tu tu kuu tu
tu tu kuu tu
tu tu kuu tu tu tu
ku tu tu tu

Trumpet in E.
etc.

Trumpet in Eb.
etc.

Trumpet in D.
etc.

Trumpet in Db.
etc.

Trumpet in C.
etc.

Vivace.

Nº 12.

tu tu kuu tu tu kuu tu ta hi

ku ku *f* ta hi *p* *f* *p* *rit.*

Transpose for
E, Eb, D & C Trumpet.

Nº 13. *Allegro.*

Nº 14. *Allegro.*

Nº 15. *Allegro.*

ritard.

tu ku tu ku

tu tu ku tu

ku tu

Moderato, and gradually increase speed as strength of articulation increases.

No 2. $\frac{2}{4}$

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

ku

ku

ku

ku

ku

ku

ku

ku

ku

Moderato.

No. 3.

tu tu ku tu

1.

2.

Allegro.

No. 4.

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

Four staves of musical notation. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a complex melodic line with many sixteenth and thirty-second notes. The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C), containing a rhythmic accompaniment with chords and eighth notes. The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C), containing a melodic line with eighth and sixteenth notes. The fourth staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C), containing a melodic line with eighth and sixteenth notes, ending with a fermata.

Moderato, and gradually faster.

No 5.

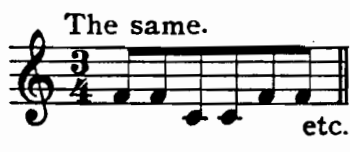
tu tuku tu

rit. a tempo

Ten staves of musical notation for 'No 5'. The first staff is a treble clef with a key signature of one flat (Bb) and a common time signature (C). It contains a rhythmic pattern of eighth notes with accents (^) and the lyrics 'tu tuku tu'. The following staves continue this rhythmic pattern with various melodic variations. The sixth staff includes the tempo markings 'rit.' and 'a tempo'. The piece concludes with a fermata on the final note of the tenth staff.

Nº 6. 
tu tu ku



The same.  etc.

Nº 7. **Allegro.** 
tu tu ku tu



crescendo

1.

2.

Trumpet Solo from the "Dessauer" March.

1st Post.
Maestoso.

Trumpet in Eb

tu tu tu tu

f

Allegro.

long breath

2nd Post. Δ

quicker and quicker

3rd Post.
Maestoso.

4th Post.

Expression and Phrasing.

Expression is the power or act of rendering music so as to make it the vehicle of deep and pure emotion, the *spirit* of music, as opposed to the mere mechanical production of sound. Its principal demand being attention to marks of expression such as, crescendo, diminuendo, piano, forte, etc. The first rule is, that ascending passage increase in loudness, and descending passages decrease.

Phrasing is the art of dividing music into grammatical sentences, as literary matter is divided by comma, semicolon and period. Thus:

Loreley.

Volkslied.

Musical notation for "Loreley" in 6/8 time. The first staff shows a melodic line with two "section" brackets and a "Phrase" bracket. The second staff shows the accompaniment. The first staff ends with a "Half period" mark, and the second staff ends with a "period" mark.

„Mein Lieb ist eine Älpnerin.“

Musical notation for "„Mein Lieb ist eine Älpnerin.“" in 3/4 time. The first staff shows a melodic line with two "section" brackets and a "Phrase" bracket. The second staff shows the accompaniment. The first staff ends with a "Half period" mark, and the second staff ends with a "period" mark.

Also attention to slurred and tongued notes. The following may be said to be phrased in various ways.

Musical notation illustrating various phrasing techniques. The first staff shows a melodic line with slurred and tongued notes. The second staff shows a slurred melodic line. The third staff shows a slurred melodic line with a fermata. The fourth staff shows a slurred melodic line with a fermata.

Graduation of Tone.

tenuto

ff f mf p pp p < f fp fz f f p fz p

staccato

mf p f f p f p etc.

No. 1. Slowly, and gradually faster.

f *decresc.*

The same with varied phrasing and rythm.

a b c d e

f g h

No. 2.

rit.

Trumpet in F. E. Eb. D and C.

Moderato.

No 3.

Trumpet in F. E. Eb. D and C.

Moderato.

No 4.

Allegro.

No 5.

Allegro.
1st & 2nd Pistons

Nº 6.

Moderato.

Nº 7.

Moderato.

Nº 8.

Moderato.

Nº 9.

March Time.

Nº 10.

Tempo di Mazurka.

Nº 11.

This musical score for Mazurka No. 11 consists of ten staves of music. It is written in a 3/4 time signature and a key signature of one flat (B-flat major or D minor). The melody is characterized by frequent triplets and a rhythmic pattern of eighth and sixteenth notes. The piece concludes with a double bar line and repeat signs.

Tempo di marcia.

Nº 12.

This musical score for March No. 12 consists of two staves of music. It is written in a 2/4 time signature and a key signature of one flat. The melody is a simple, rhythmic march pattern. The score includes dynamic markings such as accents (>) and hairpins (<>) to indicate volume changes.

The first piece consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It features a melodic line with eighth and sixteenth notes, starting with a *p* dynamic marking. The second staff continues the melody and includes a *ritard.* marking. The third and fourth staves provide a bass accompaniment with chords and moving lines, including some slurs and accents.

Allegro.

Nº 13.

The second piece, titled "Allegro." and numbered "Nº 13.", consists of eight staves of music. It begins with a treble clef and a common time signature (C). The melody is characterized by a steady eighth-note pattern. The first staff includes a first ending bracket labeled "1." and a second ending bracket labeled "2.". The piece concludes with a final cadence on the eighth staff.

№ 14.

№ 15.

Allegro moderato.

Nº 16.

cresc. *f*

Variations on a song. "What is life's greatest joy?"

Allegro. 3

Nº 17.

p *p* *cresc.*

Cadenza *f*

Var. I.

Musical notation for Variation I, consisting of four staves of music in 6/8 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The music features a complex, rhythmic melody with many slurs and ornaments (marked with ^). The second and third staves continue the melody with similar ornamentation. The fourth staff concludes the variation with a final flourish and a repeat sign.

Var. II.

Musical notation for Variation II, consisting of five staves of music in 6/8 time. The first staff begins with a treble clef, a key signature of one flat, and a 6/8 time signature. The music is characterized by numerous triplets, indicated by a '3' above the notes. The melody is more rhythmic and repetitive than in Variation I. The fifth staff concludes the variation with a final flourish and a repeat sign.

Var. III. (The melody well marked)

Musical notation for Variation III, consisting of two staves of music in 6/8 time. The first staff begins with a treble clef, a key signature of one flat, and a 6/8 time signature. The music features a clear, marked melody with many accents (marked with >). The second staff continues the melody with similar accents and concludes with a final flourish and a repeat sign.

The first piece consists of four staves of music. The first staff features a melody with eighth notes and rests, marked with accents (>) and slurs. The second staff continues the melody with similar rhythmic patterns. The third and fourth staves show a more complex texture with dense sixteenth-note passages and slurs, indicating a technically demanding section.

Allegro moderato.

Nº 18.

Piece Nº 18 is a single system of seven staves. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is characterized by a steady eighth-note rhythm with frequent slurs and accents. The piece concludes with a final cadence on the seventh staff.

Trumpet in F.E.E♭.D and C.

Moderately quick.

Nº 19.

f

p

fz

f

p

ppp

f

ritard.

a tempo

stacc

Trumpet in F.E.E♭.D and C.

Nº 20.

3

3

ff

Moderato.

Nº 21.

cresc.

cresc.

cresc.

decresc.

ritard.

PART VI.

On legato, (smooth) playing and Intervals.

Intervals in music can be defined, as the distance from one note to another. Intervals are counted inclusively and by the number of notes they contain. Thus from C to D, is a second; from C to E a third; C to F, a fourth and so on. Intervals greater than an octave are called compound intervals.

Breathe at the comma.

The musical score consists of ten staves. The first staff illustrates intervals with arrows and a comma indicating a breath point. The remaining staves show ascending and descending scales with slurs and repeat signs.

Staff 1: Intervals of a second, third, fourth, and fifth. Arrows indicate the direction of the interval. A comma is placed above the fourth interval, indicating a breath point. The word "etc." is written below the second interval.

Staff 2: Ascending scale from C to G with a slur and repeat sign.

Staff 3: Ascending scale from C to G with a slur and repeat sign.

Staff 4: Ascending scale from C to G with a slur and repeat sign.

Staff 5: Ascending scale from C to G with a slur and repeat sign.

Staff 6: Ascending scale from C to G with a slur and repeat sign.

Staff 7: Ascending scale from C to G with a slur and repeat sign.

Staff 8: Ascending scale from C to G with a slur and repeat sign.

Staff 9: Ascending scale from C to G with a slur and repeat sign.

Staff 10: Ascending scale from C to G with a slur and repeat sign.

In thirds.

Slowly, then quicker until the scales can be played in one breath.

Two staves of musical notation for scales in thirds. The first staff shows the beginning of the scale with slurs and accents. The second staff shows the continuation of the scale, ending with a fermata.

In fourths.

Two staves of musical notation for scales in fourths. The first staff shows the beginning of the scale with slurs and accents. The second staff shows the continuation of the scale, ending with a fermata.

In fifths.

Two staves of musical notation for scales in fifths. The first staff shows the beginning of the scale with slurs and accents. The second staff shows the continuation of the scale, ending with a fermata.

In sixths.

Two staves of musical notation for scales in sixths. The first staff shows the beginning of the scale with slurs and accents. The second staff shows the continuation of the scale, ending with a fermata.

In sevenths.

Two staves of musical notation for scales in sevenths. The first staff shows the beginning of the scale with slurs and accents. The second staff shows the continuation of the scale, ending with a fermata.

In octaves.

Two staves of musical notation for scales in octaves. The first staff shows the beginning of the scale with slurs and accents. The second staff shows the continuation of the scale, ending with a fermata.

In ninths.

In tenths (compound thirds).

In elevenths (compound fourths).

In twelfths (compound fifths).

Thirds.

Slowly, and increase speed as the study is well learned.

p. *cresc.* *f*

Fourths.

cresc. *cresc.* *decresc.* *f*

Fifths.

p. *decresc.* *f*

Sixths.

Musical score for Sixths, measures 1-10. The score is written in treble clef with a key signature of one flat (Bb) and a time signature of 3/4. It consists of ten staves of music. The first staff begins with a dynamic marking of *p* (piano) and a *cresc.* (crescendo) hairpin. The music features a series of sixteenth-note patterns, often beamed in groups of four, with some notes tied across bar lines. The second staff has a dynamic marking of *f* (forte). The third staff has a dynamic marking of *f*. The fourth staff has a dynamic marking of *f* and includes a fingering number '1' above the first measure. The fifth staff has a dynamic marking of *f*. The sixth staff has a dynamic marking of *f*. The seventh staff has a dynamic marking of *f*. The eighth staff has a dynamic marking of *f*. The ninth staff has a dynamic marking of *f*. The tenth staff has a dynamic marking of *p* (piano) and ends with a fermata over the final note.

Sevenths.

Musical score for Sevenths, measures 11-13. The score is written in treble clef with a key signature of two flats (Bb, Eb) and a time signature of common time (C). It consists of three staves of music. The first staff begins with a dynamic marking of *p* (piano) and a *cresc.* (crescendo) hairpin. The music features a series of sixteenth-note patterns, often beamed in groups of four, with some notes tied across bar lines. The second staff has a dynamic marking of *cresc.*. The third staff has a dynamic marking of *cresc.* and ends with a fermata over the final note.

f *decresc.*

Octaves.

25460

Ninths.

The 'Ninths' section consists of nine staves of music. It is written in a 5/4 time signature and a key signature of two flats (B-flat and E-flat). The notation is primarily eighth-note based, with frequent use of slurs and ties to connect notes across measures. The first staff begins with a treble clef, a key signature of two flats, and a 5/4 time signature. The music flows through various rhythmic patterns, including eighth-note runs and slurred phrases. The section concludes with a final measure containing a whole note and a fermata.

Tenths.

The 'Tenths' section consists of three staves of music. It is written in a 5/4 time signature and a key signature of two sharps (F-sharp and C-sharp). The notation continues with eighth-note patterns and slurs, maintaining a consistent rhythmic feel with the previous section. The first staff begins with a treble clef, a key signature of two sharps, and a 5/4 time signature. The section ends with a final measure containing a whole note and a fermata.

The first system consists of four staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The music is highly technical, featuring a continuous stream of sixteenth and thirty-second notes, often grouped in pairs or fours. Slurs and ties are used extensively to connect notes across measures, creating a sense of unbroken motion. The first staff ends with a double bar line and repeat signs.

Elevenths.

The second system, labeled "Elevenths.", begins with a treble clef, a key signature of two flats (Bb, Eb), and a 5/4 time signature. The music continues with the same complex, flowing melodic style as the first system. It features dynamic markings such as *p* (piano) and *f* (forte). The notation includes many slurs, ties, and accents, indicating a highly virtuosic and expressive performance. The system concludes with a double bar line and repeat signs.

Twelfths.

This musical score, titled "Twelfths," consists of ten staves of music. The first five staves are in the key of D major (two sharps) and 2/4 time. The sixth staff changes to the key of G major (one sharp) and 7/4 time. The seventh and eighth staves are in the key of F major (one flat) and 7/4 time. The ninth staff is in the key of C major (no sharps or flats) and 7/4 time. The final staff is in the key of B-flat major (two flats) and 7/4 time. The music is characterized by dense, rhythmic patterns of eighth and sixteenth notes, often grouped in beams and slurs. The notation includes various articulations such as accents and slurs, and dynamic markings like *f* (forte) in the eighth staff. The piece concludes with a fermata on the final note of the tenth staff.

The first four staves of music show a highly rhythmic and technically demanding passage. The notes are primarily sixteenth notes, often grouped in pairs or fours, and are heavily slurred. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The first staff begins with a treble clef and a key signature of two flats. The second and third staves continue the intricate rhythmic patterns. The fourth staff concludes with a double bar line and repeat dots.

The fifth and sixth staves present a more melodic and dynamic passage. The fifth staff begins with a treble clef and a key signature of two flats. It starts with a piano (*p*) dynamic and a *cresc.* (crescendo) marking. The sixth staff continues the melodic line, marked with a forte (*f*) dynamic and a *decresc.* (decrescendo) marking. Both staves end with a double bar line and repeat dots.

The seventh, eighth, and ninth staves are marked "No 1." and "Very slowly." The seventh staff begins with a treble clef and a common time signature (C). It starts with a piano (*p*) dynamic. The music consists of a series of half notes and quarter notes, many of which are slurred together. The eighth and ninth staves continue this slow, melodic line, with the ninth staff ending with a double bar line and repeat dots.

The tenth staff is marked "The same." and contains a series of musical phrases, each followed by "etc." (et cetera). The staff begins with a treble clef and a key signature of two flats. The phrases consist of quarter and eighth notes, some with slurs. The key signature changes to one flat (B-flat) and then back to two flats (B-flat and E-flat) during the sequence.

Very slowly.

No. 2.

Musical score for No. 2, 'Very slowly.' The score consists of four staves of music in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music features a series of eighth and sixteenth notes, often beamed together, with various rests and phrasing slurs. A dynamic marking 'p' (piano) is present in the third staff.

The same.

As for Trumpet in E. As for Trumpet in Eb. As for Trumpet in D. As for Trumpet in C.

Musical score for trumpet variations of No. 2. It shows four separate staves, each representing a different key signature: E major, E-flat major, D major, and C major. Each staff begins with its respective key signature and includes the word 'etc.' at the end of the phrase.

The turn takes one fourth of the minim preceeding it, thus:-

A diagram illustrating a musical turn. It shows a single eighth note followed by a sixteenth note, with a curved line indicating the turn. The text above explains that the turn takes one-fourth of the duration of the preceding minim (half note).

Very slowly.

No. 3.

Musical score for No. 3, 'Very slowly.' The score consists of four staves of music in treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). The music features eighth and sixteenth notes, often beamed together, with various rests and phrasing slurs. Dynamic markings include 'f' (forte) and 'cresc.' (crescendo). The score concludes with five staves of music, each ending with 'etc.'.

Major and Minor Scales.

C Major
A Minor

Musical notation for C Major and A Minor scales. The C Major scale is shown in the upper staff, and the A Minor scale is in the lower staff. Both are in C-clef and common time. The C Major scale is a natural scale, while the A Minor scale is a natural minor scale. Both scales are played in a two-octave range, starting from the middle C (C4) and ending on the C above (C6).

G Major
E Minor

Musical notation for G Major and E Minor scales. The G Major scale is in the upper staff, and the E Minor scale is in the lower staff. Both are in G-clef and common time. The G Major scale has one sharp (F#), and the E Minor scale has one sharp (F#). Both scales are played in a two-octave range, starting from G4 and ending on G6.

D Major
B Minor

Musical notation for D Major and B Minor scales. The D Major scale is in the upper staff, and the B Minor scale is in the lower staff. Both are in D-clef and common time. The D Major scale has two sharps (F# and C#), and the B Minor scale has two sharps (F# and C#). Both scales are played in a two-octave range, starting from D4 and ending on D6.

A Major
F# Minor

Musical notation for A Major and F# Minor scales. The A Major scale is in the upper staff, and the F# Minor scale is in the lower staff. Both are in A-clef and common time. The A Major scale has three sharps (F#, C#, G#), and the F# Minor scale has three sharps (F#, C#, G#). Both scales are played in a two-octave range, starting from A4 and ending on A6.

E Major
C# Minor

Musical notation for E Major and C# Minor scales. The E Major scale is in the upper staff, and the C# Minor scale is in the lower staff. Both are in E-clef and common time. The E Major scale has four sharps (F#, C#, G#, D#), and the C# Minor scale has four sharps (F#, C#, G#, D#). Both scales are played in a two-octave range, starting from E4 and ending on E6.

B Major
G# Minor

Musical notation for B Major and G# Minor scales. The B Major scale is in the upper staff, and the G# Minor scale is in the lower staff. Both are in B-clef and common time. The B Major scale has five sharps (F#, C#, G#, D#, A#), and the G# Minor scale has five sharps (F#, C#, G#, D#, A#). Both scales are played in a two-octave range, starting from B4 and ending on B6.

F# Major
D# Minor

This system contains two staves of music. The top staff is labeled 'F# Major' and the bottom staff is labeled 'D# Minor'. Both staves show a scale of eighth notes, starting on the first line of the treble clef and ascending to the second space, then descending back to the first line. The key signature for both is three sharps (F#, C#, G#).

Db Major
Bb Minor

This system contains two staves of music. The top staff is labeled 'Db Major' and the bottom staff is labeled 'Bb Minor'. Both staves show a scale of eighth notes, starting on the first line of the treble clef and ascending to the second space, then descending back to the first line. The key signature for both is two flats (Bb, Eb).

Ab Major
F Minor

This system contains two staves of music. The top staff is labeled 'Ab Major' and the bottom staff is labeled 'F Minor'. Both staves show a scale of eighth notes, starting on the first line of the treble clef and ascending to the second space, then descending back to the first line. The key signature for both is three flats (Bb, Eb, Ab).

Eb Major
C Minor

This system contains two staves of music. The top staff is labeled 'Eb Major' and the bottom staff is labeled 'C Minor'. Both staves show a scale of eighth notes, starting on the first line of the treble clef and ascending to the second space, then descending back to the first line. The key signature for both is two flats (Bb, Eb).

Bb Major
G Minor

This system contains two staves of music. The top staff is labeled 'Bb Major' and the bottom staff is labeled 'G Minor'. Both staves show a scale of eighth notes, starting on the first line of the treble clef and ascending to the second space, then descending back to the first line. The key signature for both is two flats (Bb, Eb).

F Major
D Minor

This system contains two staves of music. The top staff is labeled 'F Major' and the bottom staff is labeled 'D Minor'. Both staves show a scale of eighth notes, starting on the first line of the treble clef and ascending to the second space, then descending back to the first line. The key signature for both is one flat (Bb).

There are two methods of trilling on the trumpet; with the pistons, and with the lip. The first can be considered easy. The latter is very difficult and it can only be used in the upper register where the notes are only a tone apart. In both cases the trill should be practised slowly, in order that the two sounds may be equal. Trills are best played in tempo on the trumpet, that is to say in semiquavers or demisemiquavers, and only the number of such notes, as the note on which the trill is to be made contains, thus:

The student is urged to practise the lip trill assiduously, but slowly: as it is calculated to give the lip strength and flexibility.

Preparatory studies for the lip trill.

Four times each section.

No 1.

No 2.

No 3.

No 4.

1st & 3rd Pistons

Nº 5. $\frac{1}{2}$ or 2 2

Nº 6.

Nº 7.

(1)

(1)

s *s*

(1)

($\frac{1}{3}$)

Detailed description: This page contains musical notation for three numbered exercises (Nº 5, 6, and 7) for Pistons. Exercise Nº 5 is in common time and features a sequence of eighth-note patterns with slurs and accents. It includes markings for '1/2 or 2' and '2'. Exercise Nº 6 is also in common time and consists of eighth-note patterns with slurs. Exercise Nº 7 is in common time and features eighth-note patterns with slurs and accents. The score includes various musical notations such as slurs, accents, and dynamic markings like 's' (sforzando). There are also first endings marked with '(1)' and a triplet marked with '(1/3)'. The exercises are arranged in a vertical sequence on the page.

Trumpet in F. E. E♭. D and C.

Allegro.

No. 8.

Trumpet in E

etc.

Trumpet in E♭

etc.

Trumpet in D

etc.

Trumpet in C

etc.

Lip trills are possible on the following notes of the piston Trumpet in F.

1. 2 & 3. Pistons

Nº 9.

The Trumpet in D, now fallen into desuetude, could trill on all notes of the scale.

and in works by Bach and Handel they will be found written frequently. But a special trumpet is now used for these extremely high parts.

Piston trills.

Slowly and in strict time.

Nº 10.

1 2 1 3 1 2 3

No. 11. *Slowly.*

p

Lip trill. *tr*

tr

The same. etc.

No 12.

Musical score for No. 12, featuring six staves of music. The key signature is one flat (B-flat), and the time signature is common time (C). The notation includes various rhythmic patterns and melodic lines with slurs and ties.

No 13.

Musical score for No. 13, featuring seven staves of music. The key signature is one sharp (F-sharp), and the time signature is common time (C). The notation is characterized by dense, rapid sixteenth-note passages with many slurs.

No 1. *Allegro.*

The same study to be transposed.

etc. etc. etc. etc.

No. 2. Allegro.

11 staves of musical notation in treble clef, 2/4 time, A major key signature. The music is a continuous, rhythmic melody with many slurs and accents.

The same in Eb

etc.

in D

etc.

in C

etc.

Allegro.

No. 3.

mf

p *cresc.*

f *decresc.*

p *f*

decresc.

p *cresc.* *f*

etc. etc.

This section consists of four staves of music. The first two staves are in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The first staff begins with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking. The second staff reaches a forte (*f*) dynamic. The third staff concludes with a fermata. The fourth staff is in a key signature of two sharps (F-sharp and C-sharp) and a 3/4 time signature, with 'etc.' markings at the end.

No. 4. Allegro.

etc. etc. etc. etc. etc. etc.

F Minor E Minor D Minor

etc. etc. etc. etc.

This section, titled 'No. 4. Allegro.', consists of ten staves of music. It begins in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The music is characterized by a series of eighth-note patterns. The key signature changes to two sharps (F-sharp and C-sharp) in the seventh staff, then to one flat (B-flat) in the eighth staff, and finally to one sharp (F-sharp) in the ninth staff. The section concludes with four staves, each labeled with a key signature: F Minor, E Minor, and D Minor, with 'etc.' markings at the end of each.

Moderato.

No. 5.

A series of ten musical staves, each containing a complex rhythmic pattern. The notation includes various note values, rests, and accidentals (sharps, flats, naturals). Some staves feature a fermata over a note. The overall style is that of a technical exercise or a short piece.

No. 6. *Very slow.*

Three musical staves for 'No. 6'. The tempo is marked 'Very slow.'. The notation features long, sweeping melodic lines with many slurs and ties, indicating a slow, expressive piece. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The piece concludes with a fermata over the final note.

Very slow.

No. 7.

The same in E The same in Eb in D

Allegro.

No 8.

The same.
tu tu tu tu tu etc.

No 9.

tu ku tu tu tu ku tu ku ku

The musical score consists of a vocal line and ten staves of piano accompaniment. The vocal line is in 2/4 time, starting with a treble clef and a key signature of one flat (B-flat). The lyrics are 'tu ku tu tu tu ku tu ku ku'. The piano accompaniment is in the same key signature and time signature, featuring a steady eighth-note pattern in the right hand and a bass line in the left hand. The score includes various musical notations such as accents (^), slurs, and a repeat sign with first and second endings.

tu tu ku tu tu ku etc.

Nº 10. Allegro.

tu tuku tu

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

Allegro.

№ 11.

p *f* *cresc.*

Allegro moderato.

No 12.

Musical score for No. 12, Allegro moderato. The score consists of ten staves of music in treble clef, 2/4 time. It begins with a Segno symbol and a key signature of one sharp (F#). The music features a continuous eighth-note pattern with various dynamics and articulations. The score concludes with a "Dal Segno al Fine." instruction.

Dynamics and markings include: *cresc.*, *dim.*, and *Fine.*

Tranquillo.

No 13.

The musical score consists of 13 staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked 'Tranquillo'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs and accents. Dynamics are indicated throughout, including *p* (piano), *mf* (mezzo-forte), *cresc.* (crescendo), and *dim.* (diminuendo). A first ending bracket is present in the first staff, and a second ending bracket is in the fourth staff. The piece concludes with a final *f* (forte) dynamic marking.

Variations on a theme by Hummel.

Andante.

No. 14.

Var. I.

Var. II.

Var. III.

etc.

etc.

Variations on a German folksong "Die Loreley"

Kosleck.

Andante.

Nº 15.

cresc. *dim.*

Var. I.

Λ θ Λ θ



Var II.



Variations on a Tyrolese song for Trumpet.

J. Kosleck.

No 16.

Var. I.

Var. II.

First staff of music, treble clef, key signature of two flats. It begins with a *cresc.* marking and a *f* dynamic. The melody features sixteenth-note patterns with slurs and accents. A sixteenth-note triplet is indicated by a '6' above the notes.

Second staff of music, treble clef, key signature of two flats. It begins with a *p* dynamic. The melody continues with sixteenth-note patterns and slurs.

Third staff of music, treble clef, key signature of two flats. It continues the sixteenth-note melodic line with slurs and accents.

Fourth staff of music, treble clef, key signature of two flats. It continues the sixteenth-note melodic line with slurs and accents.

Fifth staff of music, treble clef, key signature of two flats. It begins with the section label *Var. III.* and a 3/4 time signature. The melody consists of eighth-note patterns with accents.

Sixth staff of music, treble clef, key signature of two flats. It continues the eighth-note melodic line with accents.

Seventh staff of music, treble clef, key signature of two flats. It begins with a *p* dynamic and continues the eighth-note melodic line with accents.

Eighth staff of music, treble clef, key signature of two flats. It continues the eighth-note melodic line with accents.

Ninth staff of music, treble clef, key signature of two flats. It begins with a *f* dynamic and a *rit.* marking. The melody continues with eighth-note patterns and accents.

Tenth staff of music, treble clef, key signature of two flats. It continues the eighth-note melodic line with accents.

Eleventh staff of music, treble clef, key signature of two flats. It continues the eighth-note melodic line with accents.

Allegro.

No 17.

The musical score consists of ten staves of music in a 2/4 time signature, marked 'Allegro'. The key signature has one flat (B-flat). The piece is characterized by a rhythmic pattern of eighth and sixteenth notes, often grouped in pairs or fours. The dynamics are marked with *pp* (pianissimo), *f* (forte), and *p* (piano). The score includes various articulations such as slurs, accents, and a trill. The first staff begins with a *pp* marking, followed by alternating *f* and *pp* markings. The second staff starts with *f*, followed by *pp*, *f*, and *pp*. The third staff begins with *f*, followed by *pp*, *f*, and *pp*. The fourth staff starts with *f*, followed by *pp*, *f*, and *pp*. The fifth staff begins with *f*, followed by *pp*, *f*, *pp*, and *f*. The sixth staff starts with *f*, followed by *pp*, *f*, and *pp*. The seventh staff begins with *pp*, followed by *f*, *pp*, *f*, and *pp*. The eighth staff starts with *f*, followed by *pp*, *f*, *pp*, and *f*. The ninth staff begins with *pp*, followed by *f*, *pp*, *f*, and *pp*. The tenth staff starts with *f*, followed by *pp*, *f*, *pp*, and *f*. The final staff begins with *p cresc.*, followed by *f*, *decresc.*, and ends with *p cresc.*. The piece concludes with a final cadence.

Allegro moderato.

№ 18.

The musical score for No. 18, 'Allegro moderato', is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is common time (C). The piece begins with a series of eighth and sixteenth notes, creating a rhythmic texture. The notation includes various dynamics such as *p* (piano), *f* (forte), *cresc.* (crescendo), and *decresc.* (decrescendo). The score concludes with a final cadence.

Very slow.

Nº 19.

long breath

f

dim.

dim.

Allegro.

Nº 20.

cresc.

f

decresc.

The musical score consists of 12 staves of music in a single melodic line. The key signature is B-flat major (two flats) and the time signature is 4/4. The piece features a variety of dynamics and articulations:

- Staff 1: *cresc.*
- Staff 2: *f* *decresc.*
- Staff 3: *p* *cresc.*
- Staff 4: *f*
- Staff 5: *rit.*
- Staff 6: *3* *3*

The music is characterized by flowing eighth-note patterns, often with slurs and ties. The final measure of the piece is a whole note chord.

Allegro.

Nº 21.

The musical score for No. 21, Allegro, is written in G major (one sharp) and 3/4 time. It consists of 11 staves of music. The piece begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro.' The music is characterized by a steady eighth-note rhythm. The first staff starts with a treble clef and a key signature of one sharp (F#). The second staff continues the melody. The third staff continues the melody. The fourth staff continues the melody. The fifth staff continues the melody. The sixth staff continues the melody. The seventh staff continues the melody. The eighth staff continues the melody. The ninth staff continues the melody. The tenth staff continues the melody. The eleventh staff continues the melody and ends with a double bar line and repeat dots.

Moderato.

No. 22.

The musical score for No. 22, Moderato, is written in 3/8 time and consists of 12 staves. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together. Fingerings (1, 2, 3) are indicated above several notes. There are also accents and a trill-like figure in the sixth staff. The piece concludes with a fermata and a final note on the twelfth staff.

No 23.

Fine.

The musical score consists of 12 staves. The first four staves feature a series of chords and melodic lines in a minor key, characterized by flat accidentals. The fifth staff marks the beginning of a new section with a key signature change to one sharp (F#). The subsequent staves continue with melodic and harmonic development. The piece concludes with a double bar line and the instruction "Da Capo al Fine."

Allegro.

No 24.

.....

p *cresc.*

p *cresc.*

p *cresc.*

Allegro moderato.

Nº 25.

The musical score for No. 25 is written in 3/4 time and consists of ten staves. The key signature has one flat (B-flat). The first staff begins with a treble clef and a 3/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several measures with rests, particularly in the first few staves. The piece concludes with a double bar line and repeat dots. A dynamic marking of *p* (piano) is present in the final measure of the tenth staff.

The musical score consists of ten staves of music in a single melodic line, written in 6/8 time. The key signature has one flat (B-flat). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several slurs and accents throughout the piece. The second staff includes the instruction *decresc.* (decrescendo) at the end. The third staff features a dynamic marking *p* (piano) under a group of notes. The piece concludes with a double bar line and a fermata over the final note.

Moderato.

Nº 26.

This musical score is for a piece titled "No. 26" in G major and 3/4 time, marked "Moderato". It consists of 13 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is primarily composed of eighth and sixteenth notes, with some triplet markings. The piece concludes with a "rit." (ritardando) marking and a final cadence.