

MT  
445  
.G64  
P72x  
1921





# PRACTICAL STUDIES

*for the* CORNET (and TRUMPET)



~~~~~ BY ~~~~~

EDWIN FRANKO GOLDMAN

Price \$1.50

0 243

CARL FISCHER  
INC.

62 Cooper Square, New York 3  
BOSTON • CHICAGO • DALLAS



Murray  
38 Wall Center  
Provo, Utah  
FR 4-2318

**Brigham Young University**

**Harold B. Lee Library**



Gift of

K. Newell Dayley



*Newell Dayley*

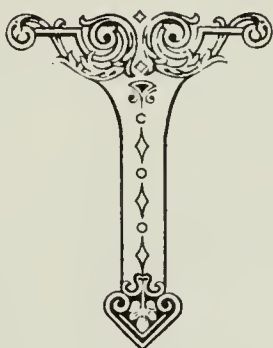
MT  
445  
.G64  
P72x  
1921

LIBRARY OF  
NEWELL DAYLEY

# PRACTICAL STUDIES

for the

C O R N E T (and T R U M P E T)



by



EDWIN FRANKO GOLDMAN



CARL FISCHER COOPER SQUARE NEW YORK



*Mary ... - Foster*  
*30 ...*  
*Provo, Utah*  
*ER 4-2318*

Copyright 1921 by Carl Fischer, New York

*International Copyright Secured*

Printed in U.S.A.

HAROLD B. LEE LIBRARY  
BRIGHAM YOUNG UNIVERSITY  
PROVO UTAH

## Practical Studies

Each one of these studies has been written for the purpose of developing some certain phase of playing. They have been called "Practical Studies" because they represent the various forms and styles that the average musician is apt to be confronted with at any time. If properly and carefully practised, these studies should perfect the tonguing, whether it be in single, double or triple form. They will also improve the tonal quality, technic, phrasing, and rhythm, and give to the player a vast amount of surety and endurance.

The performer who can render these studies as they should be played, will be able to do justice to any piece of music that may be set before him in either orchestra or band. He will at the same time be able to perform any of the standard cornet solos in an artistic manner.

It is not necessary that these studies be practised in the order in which they are printed. The student may choose any exercise at random.

EDWIN FRANKO GOLDMAN

June, 1920



# 1. Staccato Tonguing

This staccato study should be practised slowly at first, and also with very even tonguing. After it has been mastered in slow tempo, begin to play it faster. In fact, it should be played as quickly as possible without sacrificing smoothness or clarity.

The musical score consists of 14 staves of music. The first two staves are in C major and 2/4 time, starting with a *mf* dynamic. The third staff continues in C major. The fourth staff changes to B-flat major. The fifth and sixth staves are in B-flat major and feature accents (>) over the notes. The seventh staff continues in B-flat major. The eighth staff is marked *rall.* (rallentando). The ninth staff returns to C major and is marked *a tempo* and *mf*. The tenth and eleventh staves continue in C major. The twelfth staff continues in C major. The thirteenth and fourteenth staves conclude the piece in C major.



## 2. Alternate Tonguing and Slurring

This study should be played with great care. Slur only the notes marked. All the sixteenths and eighths must be played as staccato and evenly as possible. In order to make the music sound light and brilliant, also play the second note of each slurred group of two, very short. It is essential to accent the notes that are so marked. Play slowly at first.

The musical score consists of ten staves of music in treble clef, 2/4 time. The first staff begins with a dynamic marking of *mf*. The music features a sequence of eighth and sixteenth notes, with slurs and accents. The second staff continues the pattern. The third staff introduces a key signature change to one flat (B-flat major) and a dynamic marking of *f*. The fourth staff continues in B-flat major. The fifth staff changes the key signature to two flats (B-flat major with a key signature of two flats, or D-flat major) and includes a crescendo hairpin. The sixth staff continues in two flats and includes a dynamic marking of *mf*. The seventh staff continues in two flats. The eighth staff changes the key signature to one flat (B-flat major) and includes a dynamic marking of *f*. The ninth and tenth staves continue in one flat. The piece concludes with a final measure containing a quarter rest.







## 4. Staccato Tonguing

This study should in reality be counted in 4/8 time, with a triplet on each eighth count. If practised properly it will help to give one a certain degree of lightness and delicacy of tonguing, and at the same time, accuracy and speed.

The musical score consists of 12 staves of music in a single system. The key signature is one flat (B-flat), and the time signature is 2/4. The first staff begins with a dynamic marking of *mf* and a tempo marking of  $\frac{4}{8}$  (8). The music is composed of eighth-note triplets, with a '3' written above each group of three notes. The notes are primarily eighth notes and quarter notes, with some slurs and accents. The piece concludes with a final quarter note on the twelfth staff.



## 5. Staccato Tonguing

This is another study that will help to improve the tonguing. Be careful to play all eighth and sixteenth notes very staccato, and try to maintain the same quality of tone throughout. A brilliant style is required for music of this kind.

*Allegro moderato*

The musical score consists of 12 staves of music in 6/8 time, marked *Allegro moderato*. The key signature has one flat (B-flat). The music is characterized by staccato articulation and includes various dynamics and tempo markings: *f* (forte) at the beginning, *rall* (rallentando) in the seventh measure, *a tempo* in the eighth measure, and *f* (forte) in the ninth measure. The notation includes eighth and sixteenth notes, often beamed together, with slurs and accents. The piece concludes with a double bar line and a final cadence.

## 6. Dotted Notes

This particular rhythm seems to bother most players. All the dotted notes come directly on the beat, and they should not sound too long or too short. The sixteenths must be played lightly, quickly, and staccato. The study looks very simple, but requires careful practise.

The musical score is written in treble clef, 3/4 time, and the key of D major (one sharp). It consists of 12 staves of music. The first staff begins with a dynamic marking of *mf*. The second staff continues the pattern. The third staff has a dynamic marking of *f*. The fourth staff has a dynamic marking of *mf*. 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 *mf* and a tempo marking of *rall.*. The tenth staff has a dynamic marking of *f* and a tempo marking of *a tempo*. The eleventh staff has a dynamic marking of *f*. The twelfth staff has a dynamic marking of *f*. The piece ends with a final note and a fermata.



## 7. Dotted Notes

While in the same style as the previous exercise, this is perhaps somewhat more difficult. See that all dotted eighth notes are given equal value. The sixteenths must also be even.

The musical score for exercise 7, 'Dotted Notes', is written in 3/4 time and consists of 11 staves. The piece begins with a dynamic marking of *f* (forte). The first staff contains a sequence of eighth and dotted eighth notes. The second staff introduces a dynamic change to *mf* (mezzo-forte) and includes a measure with a quarter rest. The third and fourth staves continue the rhythmic patterns with various dynamic markings. The fifth staff starts with *f* and ends with *mf*. The sixth staff begins with *f* and includes a sharp sign in the key signature. The seventh staff starts with *mf* and ends with *f*. The eighth and ninth staves continue the exercise with consistent rhythmic patterns. The tenth and eleventh staves conclude the piece with final rhythmic figures and rests.



# 8. Trumpet Style

Sharp tonguing is the feature of this study. Every eighth and sixteenth note must be staccato. Play slowly at first. Eventually count one in a bar. Always bear in mind that quick tonguing must be light tonguing. Much music for the Trumpet is written in this style. It should be played with snap and brilliancy.

**Allegro**

The musical score consists of 14 staves of music in 3/8 time. The first staff begins with a dynamic of *f* and a tempo marking of '(1 in a bar)'. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, often with staccato articulation. Dynamics range from *mf* to *ff*. The score includes several slurs and accents, and ends with a final measure marked with a fermata and a dynamic of *p*. A '2' is written above the final measure, indicating a second ending.

## 9. Trumpet Style

No trumpet player can possibly achieve success unless he can tongue with precision and speed. Real trumpet parts call for staccato tonguing, to a great extent. In an exercise of this kind the eighths as well as the sixteenths must be played as short as possible, and the rests must be observed. Brilliancy is a requisite.



# 10. Intervals

The slower this exercise is practised at the start, the greater the benefit will be. Each note should be played as distinctly as though it stood alone. In going from a high note to a low one, or from a low note to a high one, there must be no difference in either quantity or quality of the tone. The proper practice of this will give to the player great surety and accuracy of attack. Be careful of the intonation.

Not too fast

The musical score consists of ten staves of music in 4/8 time, written in the key of B-flat major. The exercise begins with a dynamic marking of *f* (forte) and a series of slurs. The notes are arranged in a sequence of intervals, including eighth and sixteenth notes, with various accidentals (sharps and naturals) indicating specific intervals. The piece concludes with a final cadence.



## 11. Intervals

Accurate intonation and even quality of tone are the important factors of an exercise of this kind. It is on the same order as the preceding study.

Very slowly at first

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. A dynamic marking of *f* (forte) is placed below the first measure. The music is written in a single melodic line, featuring eighth-note patterns and rests. The exercise progresses through various intervals and rhythmic patterns across the ten staves, ending with a double bar line and repeat signs in the final measure of the tenth staff.

## 12. Syncopation

Much music that the average cornetist is confronted with, is written in syncopation, particularly the so-called popular and rag-time numbers. The present study has the form of a "fox-trot" which is one of the popular dances of the day. Count two in a bar. Play all the eighths staccato, and give the quarters full value. This will make the syncopation stand out boldly. Accent most of the quarter notes very slightly as marked at the beginning.

Moderato

*f*

*f*

*mf*

*p*

*f*



# 13. Syncopation

Passages such as contained in this study are met with in most popular and ragtime numbers, and even in a considerable amount of standard music. The syncopated or longer notes should be accented slightly to help bring out the syncopated rhythm. In music of this kind the eighth notes should be long, and the sixteenths very short. Where two sixteenths are joined, they have the value of an eighth.

Moderato

The musical score consists of ten staves of music in 2/4 time, with a key signature of one flat (B-flat). The tempo is marked 'Moderato'. The first staff begins with a dynamic marking of *mf*. The music features a syncopated rhythm with eighth and sixteenth notes. The second staff contains a measure with a fermata over a quarter note. The fifth staff has a dynamic marking of *f*. The seventh staff has a dynamic marking of *mf*. The score concludes with a double bar line and repeat dots at the end of the tenth staff.



# 14. Syncopation

The explanation of the previous exercise will apply similarly to this study.

Moderato

The musical score consists of ten staves of music in 2/4 time. The key signature is one flat (B-flat). The tempo is marked 'Moderato'. The first staff begins with a dynamic marking of *mf*. The second staff continues the melody. The third staff introduces a sharp sign (#) on the second measure. The fourth staff continues the pattern. The fifth staff begins with a dynamic marking of *f*. The sixth staff continues the melody. The seventh staff continues the pattern. The eighth staff continues the melody. The ninth staff continues the pattern. The tenth staff concludes the exercise with a final note and a fermata.

# 15. Legato

To render this study properly, smoothness of style is necessary. Sustain the notes well, and give each its proper value. Be careful not to hurry the triplets. Some of the slurs are rather difficult. If this exercise is mastered, the performer should have no difficulty in rendering songs and arias in proper style.

Moderato

The musical score for '15. Legato' is written in 3/4 time and consists of 12 staves of music. The piece begins with a *p* (piano) dynamic and a *Moderato* tempo. The first four staves feature a melodic line with slurs and triplets, with dynamics ranging from *p* to *mf*. The fifth staff is marked *a little faster* and *f* (forte). The sixth and seventh staves continue the melodic development. The eighth staff is marked *rall.* (rallentando) and *a tempo*, with a *p* dynamic. The final four staves return to a *mf* dynamic and conclude the study with a final flourish.



# 16. Slurring

Be careful not to shorten the last note of each triplet. That is a common fault. Only tongue the first note of each bar, but do not accent it.

Moderato

# 17. Slurring

The same advice given for the two previous studies will apply here. Smoothness is very important in this exercise.

*Allegretto*

The musical score consists of 12 staves of music in 3/4 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a dynamic marking of *mf*. The music features a series of eighth-note slurs, with the first three measures containing triplets. The key signature changes to two flats (B-flat and E-flat) in the second staff. The piece concludes with a *rall.* (rallentando) section, followed by a section marked *a tempo* with triplets. The final staff ends with a double bar line and a fermata.



# 18. Trill

This slow movement is intended to develop the playing of trills. A trill is supposed to be purely ornamental, and should therefore be rendered in a graceful manner. Do not move the entire hand when trilling, but use only the finger. Some of these trills are easy, while others are difficult and require careful practice.

Andante

The musical score consists of ten staves of music. The first staff begins with a treble clef, a common time signature, and a mezzo-forte (*mf*) dynamic. It contains several trills marked with 'tr'. The second staff continues with more trills. The third staff is marked 'a little faster' and 'f' (forte). The fourth staff changes to a 3/4 time signature and includes trills. The fifth staff changes to a 4/4 time signature and is marked 'rall.' (rallentando). The sixth staff is labeled 'Cadenza ad lib.' and features a series of trills. The seventh staff contains a complex trill exercise with many notes. The eighth staff returns to a common time signature and is marked 'a tempo' and 'mf'. The ninth and tenth staves continue with various trill exercises.

# 19. Cadenzas

Most instrumental solos in the larger forms contain one or two cadenzas. When a cadenza is found, it indicates that the measure of time is to be suspended, and its performance left to the judgment and taste of the player. Cadenzas should be played in a free (ad libitum) style so as to display the tone, technic and other qualities of the player to the best possible advantage. As cadenzas are unaccompanied, they must be played with extreme care. Let every note sound, and do not sacrifice precision and style for speed.

The image displays ten numbered staves of musical notation for cadenzas. Each staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic patterns, slurs, and dynamic markings. Staff 1 features a series of eighth-note runs and a trill. Staff 2 consists of continuous eighth-note passages. Staff 3 includes a mix of eighth and sixteenth notes with slurs. Staff 4 shows a sequence of eighth notes followed by a trill. Staff 5 contains eighth-note runs and a triplet. Staff 6 is a dense eighth-note passage. Staff 7 features a complex rhythmic pattern with slurs. Staff 8 has eighth-note runs and a trill. Staff 9 includes eighth-note passages and a trill. Staff 10 concludes with eighth-note runs and a trill.



7

8

9

10

11

12

13

14

15

16

17

## 20. Grace Notes (Single)

Grace notes are ornaments, and as their name implies must be played in a graceful manner. Lightness and delicacy are the principal requirements of these notes. Do not accent them. Just touch them lightly and slur into the following note. Only single grace notes are used in this study.

### Grazioso

The musical score consists of ten staves of music in G major (one sharp) and 2/4 time. The first staff begins with a *mf* dynamic marking. The second and third staves continue the melodic line. The fourth staff includes a *rall.* marking followed by a double bar line and then *a tempo*. The fifth staff begins with a *p dolce* marking. The sixth and seventh staves continue the piece. The eighth staff features a *rall.* marking, a double bar line, and then *a tempo* and *mf*. The ninth and tenth staves conclude the study.



## 21. Grace Notes (Double)

23

In this study, two grace notes are introduced. They should be played in a delicate manner, but both should be distinctly heard. The two grace notes should be slurred to the following eighth note, making three slurred notes in all. Lightness should characterize this entire study.

Allegro

The musical score consists of 11 staves of music in 6/8 time, written in the key of B-flat major. The first staff begins with a dynamic marking of *f*. The second staff continues the melodic line. The third staff includes a dynamic marking of *mf dolce*. The fourth staff continues the melodic line. The fifth staff features a double bar line and a key signature change to C major. The sixth staff continues the melodic line. The seventh staff includes a dynamic marking of *f*. The eighth staff continues the melodic line. The ninth staff continues the melodic line. The tenth staff continues the melodic line. The eleventh staff concludes the study with a final cadence.

## 22. Grace Notes

The explanatory notes in connection with the two preceding studies also apply to this one in every respect. They should all be practised with great care and attention as to detail.

*Allegretto*

The musical score consists of ten staves of music in 2/4 time, written in a key with two flats (B-flat major or D minor). The piece is marked *Allegretto*. The first staff begins with a dynamic marking of *f*. The second staff continues the melodic line. The third staff features a dynamic marking of *p*. The fourth staff returns to *f* and includes a triplet of eighth notes. The fifth staff continues the pattern. The sixth staff includes a *rall* marking. The seventh staff is marked *a tempo* and *f*. The eighth and ninth staves continue the melodic development. The tenth staff concludes the piece with a final cadence.



## 23. Triplets

In a study of this kind it is essential, first of all, to note which notes are slurred, and which are tongued. Do not accent the first note of each triplet. Accuracy of fingering is necessary. Play slowly at first, counting four eighths to the bar.

*Allegro*

The first section of the study is in 2/4 time and begins with a *mf* dynamic. It consists of six staves of music. The first staff starts with a triplet of eighth notes (G4, A4, B4) and continues with a series of eighth-note patterns, including more triplets. The key signature has one sharp (F#). The music concludes with a double bar line and a repeat sign.

*a little slower*

The second section is in 2/4 time and begins with a *p* dynamic. It consists of three staves of music. The first staff starts with a triplet of eighth notes (G4, A4, B4) and continues with eighth-note patterns. The key signature has two flats (Bb, Eb). The music concludes with a double bar line and a repeat sign.

*a tempo*

The third section is in 2/4 time and begins with a *a tempo* marking. It consists of two staves of music. The first staff starts with a triplet of eighth notes (G4, A4, B4) and continues with eighth-note patterns. The key signature has one sharp (F#). The music concludes with a double bar line and a repeat sign.



## 24. Triplets

This study should be practiced with great care, in order to gain accurate rhythm. Observe the marks and count four eighths to the bar at first.

*Allegretto*

The musical score consists of 14 staves of music in 2/4 time. The first staff begins with a treble clef, a 2/4 time signature, and a dynamic marking of *mf*. The music features eighth-note triplets and other rhythmic patterns. The second staff continues the piece. The third staff has a dynamic marking of *f*. The fourth staff has a dynamic marking of *mf*. 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 *f*. The eleventh staff has a dynamic marking of *f*. The twelfth staff has a dynamic marking of *f*. The thirteenth staff has a dynamic marking of *mf*. The fourteenth staff has a dynamic marking of *mf*. The score includes various articulations such as *rall.* and *a tempo*.



# 25. For Lightness and Speed

After this study has been mastered, the student may play it in the fastest possible tempo. Be careful to accent the notes marked. Remember that without lightness there can be no speed.

Presto

The musical score consists of 12 staves of music in 3/8 time. The first staff begins with a treble clef, a 3/8 time signature, and a dynamic marking of *f*. The key signature is one sharp (F#). The music is a continuous eighth-note pattern with various slurs and accents. The second staff continues the pattern. The third and fourth staves continue the eighth-note pattern. The fifth staff begins with a dynamic marking of *mf* and a key signature change to one flat (Bb). The sixth and seventh staves continue the pattern in the new key. The eighth staff continues the pattern. The ninth staff begins with a dynamic marking of *f* and accents on several notes. The tenth and eleventh staves continue the pattern. The twelfth staff concludes the piece with a final note and a fermata.

# 26. Valse Etude

This "Valse Etude" is a practical study and should be rendered with taste and discretion.

Not too fast

The musical score for "26. Valse Etude" is written in 3/4 time and consists of 12 staves of music. The key signature has two flats (B-flat and E-flat). The piece begins with a dynamic marking of *mf* (mezzo-forte). The first staff includes the tempo instruction "Not too fast". The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several instances of slurs and accents. A dynamic marking of *f* (forte) appears in the third staff. The score concludes with a double bar line and repeat dots at the end of the twelfth staff.



## 27. Cavatina

In this "Cavatina" the student is given an opportunity to display good phrasing, as well as fine tonal quality. Do not play the eighth or sixteenth notes short in music of this kind.

### Andante

The Andante section consists of eight staves of music. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The first staff starts with a mezzo-forte (*mf*) dynamic. The music features a mix of eighth and sixteenth notes, often beamed together in groups. There are several slurs and phrasing marks throughout. The second staff continues the melodic line. The third staff introduces a forte (*f*) dynamic. The fourth staff returns to mezzo-forte (*mf*). The fifth and sixth staves continue with similar rhythmic patterns. The seventh staff concludes the section with a *rall.* (rallentando) marking.

### Tempo I

The Tempo I section consists of four staves of music. It begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The first staff starts with a mezzo-forte (*mf*) dynamic. The music features a mix of eighth and sixteenth notes, often beamed together in groups. There are several slurs and phrasing marks throughout. The second staff continues the melodic line. The third staff introduces a forte (*f*) dynamic. The fourth staff concludes the section with a *rall.* (rallentando) marking.

# 28. Etude brillante

An opportunity for brilliant playing is afforded in this study. Play the music precisely as written.

*Allegro maestoso*

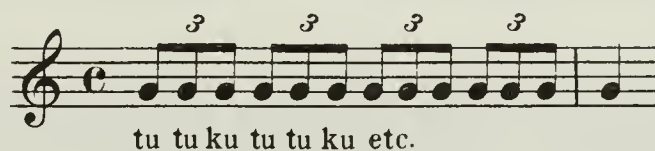
The musical score for "Etude brillante" consists of ten staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The piece begins with a dynamic marking of *f* (forte). The first staff contains a series of eighth and sixteenth notes, some beamed together. The second staff continues with similar rhythmic patterns. The third staff introduces a change in dynamics to *mf dolce* (mezzo-forte dolce). The fourth staff continues with the *mf dolce* dynamic. The fifth staff shows a return to *f*. The sixth staff continues with *f*. The seventh staff continues with *f*. The eighth staff begins with *f*, followed by a *rall.* (rallentando) section, and then returns to *f*. The ninth staff continues with *f*. The tenth staff concludes the piece with a final *f* dynamic marking.



## Triple Tonguing

Triple Tonguing is a form of staccato which is used for playing triplets (singly or in groups) where the necessary speed cannot be obtained with ordinary or single tonguing. It is an effect obtained by the pronunciation of the letters T T K, or the syllables Tu Tu Ku. It is a muffled articulation of these letters or syllables. This particular kind of tonguing consists of evenly detaching a regular succession of notes, without permitting the stroke of the tongue to be either too long or too short. In order to arrive at this degree of proficiency, the earlier studies, which serve as the foundation, should be practiced very slowly. The first step in triple tonguing is to know how to articulate. It is necessary to pronounce the syllable "Ku" for the third note of each triplet.

The following illustration demonstrates the pronunciation of the syllables. The student must strive to pronounce with perfect equality the syllables:

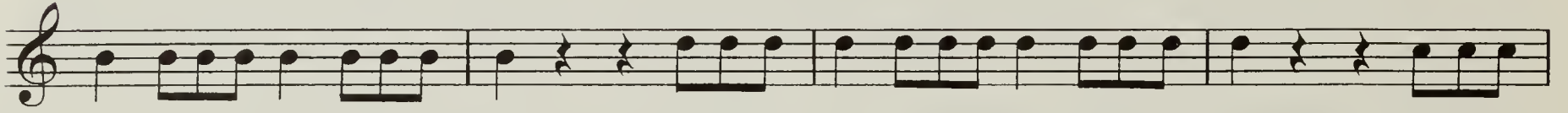



For the syllable "tu," the tip of the tongue is pressed against the upper front teeth and drawn suddenly down, producing the first sound. The tongue does not act at all for the third sound, but remains motionless at the bottom of the mouth, allowing the pronunciation of the syllable "ku" to come from the throat. The "ku" may be said to be "coughed" into the instrument, and by forcing a column of air into the mouthpiece, determines the third sound. As the articulation of the K or Ku is produced farther from the mouthpiece than that of the T or Tu, it must be more strongly accented, in order to make the triplet sound perfectly even. In the beginning, it will be good to give the Ku an extra accent until it has been gotten under control. Later on just a slight accent is necessary to make it of equal tonal value with the other notes. In order to acquire this tongue to-and-fro movement with ease and regularity, it must be done slowly at first. The tongue acts as a sort of valve, allowing the same quantity of air to escape at each syllable. The "tu tu ku" must always be emitted sharply and with precision. Do not pronounce "du du gu" instead. This latter will always sound slovenly and ragged.

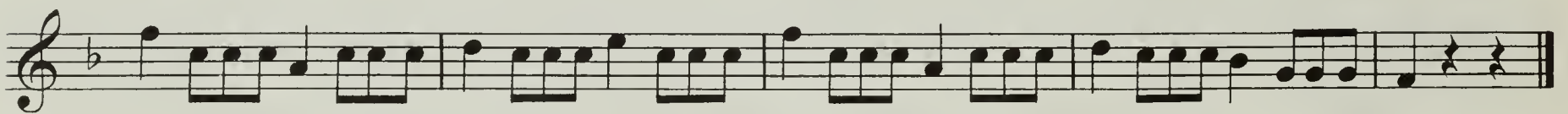
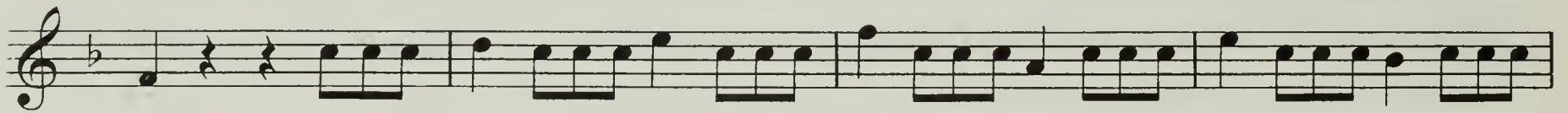
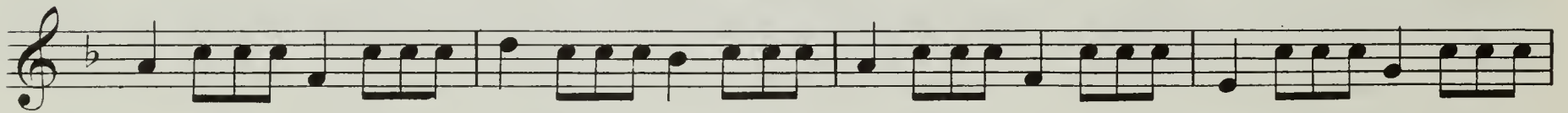
If these rules are strictly followed, Triple Tonguing will be mastered very readily and will be found no more difficult than Single Tonguing. All that is necessary is to practice conscientiously and carefully, for anyone can become an expert who has patience and perseverance.

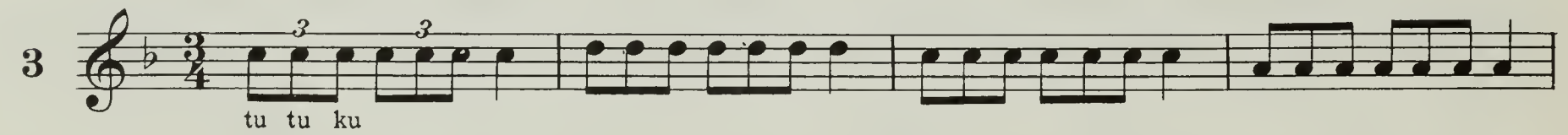
# 29. Triple Tonguing

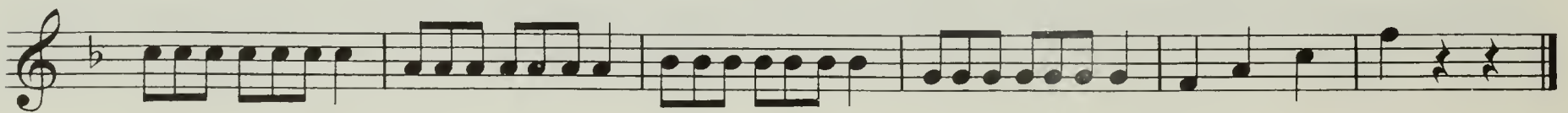
1 



2 



3 





# 30. Triple Tonguing

The musical score is divided into three parts, each with five staves of music. Part 1 is in C major and 4/4 time, starting with three triplet markings over the first three staves. Part 2 is in B-flat major and 4/4 time, featuring a series of eighth-note patterns with triplet markings. Part 3 is in C major and 4/4 time, featuring eighth-note patterns with accents and a final triplet marking. The score includes various rhythmic values such as eighth notes, quarter notes, and half notes, along with dynamic markings like accents and slurs.

# 31. Triple Tonguing

1

2

The image displays two musical exercises, labeled 1 and 2, for trumpet playing. Exercise 1 is written in 2/4 time and consists of six staves. The first two staves feature eighth-note triplets and sixteenth-note patterns. The last four staves consist of sixteenth-note patterns with accents. Exercise 2 is also in 2/4 time and consists of six staves. The first two staves feature eighth-note triplets and sixteenth-note patterns with accents. The last four staves consist of sixteenth-note patterns with accents.



3

The musical score consists of nine staves of music. Each staff contains two measures of music. The first measure of each staff contains two groups of eighth notes, each group consisting of two eighth notes beamed together. The second measure of each staff contains two groups of eighth notes, each group consisting of two eighth notes beamed together. Each of the four groups of eighth notes in every measure is accented with a > symbol. The music is written in a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The first staff is marked with a '3' at the beginning. The second measure of each staff ends with a quarter rest.

# 32. Triple Tonguing

The page contains five numbered exercises for triple tonguing, each consisting of two staves of music. Exercise 1 is in C major, 2 in C major, 3 in B-flat major, 4 in B-flat major, and 5 in C major. The exercises feature various rhythmic patterns and melodic lines designed to improve triple tonguing technique.



# 33. Triple Tonguing (Trumpet Style)

The image displays three musical exercises for trumpet, each consisting of four staves of music. Exercise 1 is in 6/8 time and features a sequence of eighth notes with triplets. Exercise 2 is in 2/4 time and includes eighth and sixteenth notes with triplets. Exercise 3 is in 3/8 time and consists of eighth notes with triplets. Each exercise concludes with a final triplet of eighth notes.

## Double Tonguing

As a rule, all other forms of tonguing are studied and mastered before double tonguing is taken up at all. The stroke of the tongue in double tonguing is similar to that used in triple tonguing, the only difference being that the T and K strokes are evenly divided, while in triple tonguing we have two T's to each K. All the rules followed in triple tonguing apply to double tonguing. With double tonguing a wonderful amount of speed may be acquired, particularly in the execution of scales and arpeggios. Though most people believe that double tonguing is far more difficult than other forms, this belief is not well founded. The fact is, that because it is not as brilliant as triple tonguing, it is more neglected. If it is studied systematically and practiced regularly, it can be thoroughly mastered and will prove of incalculable value to the player. Passages that were difficult and troublesome are played with ease in double tonguing.

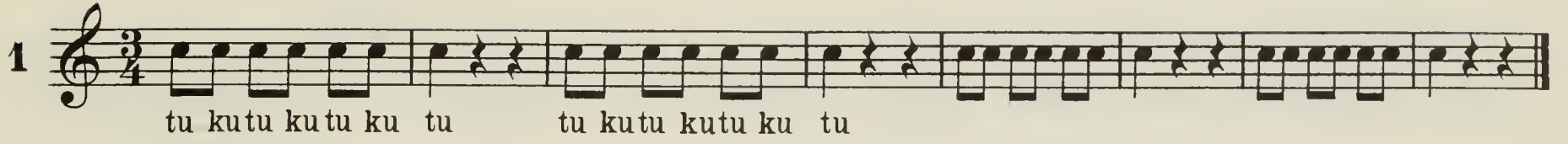
No detailed explanations are necessary. The same method of practice and study used in the triple tonguing should be employed in these exercises.

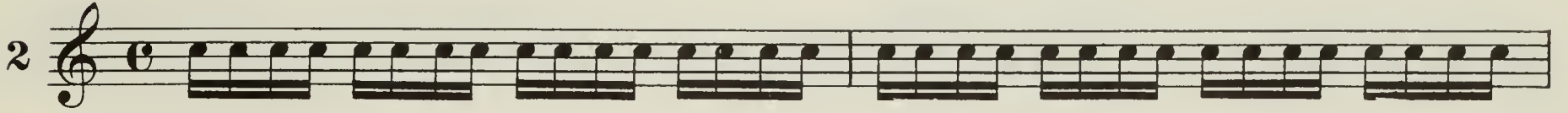
The following illustrates the pronunciation of the syllables. Pronounce with perfect equality.

Tu Ku Tu Ku Tu Ku Tu Ku Tu




# 34. Double Tonguing

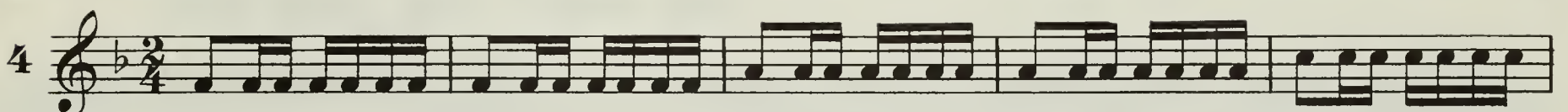
1   
tu kutu kutu ku tu tu kutu kutu ku tu

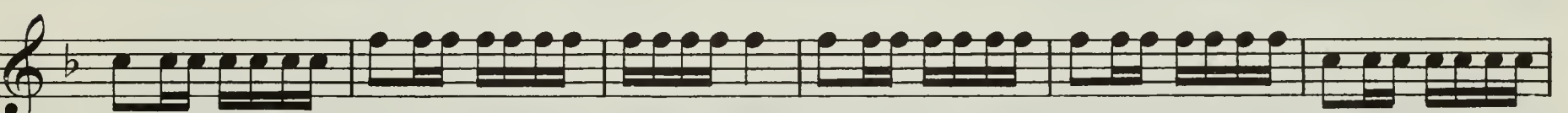
2 

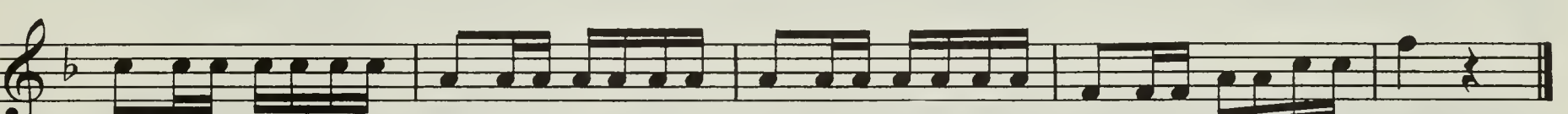


3 



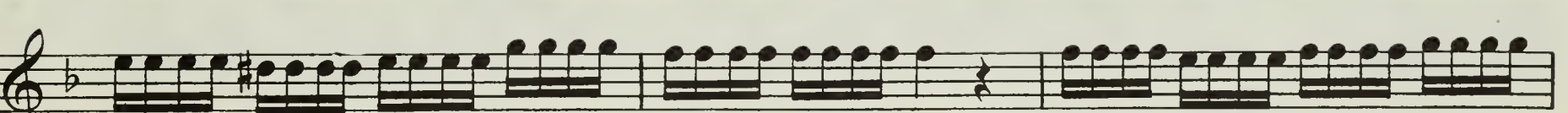
4 

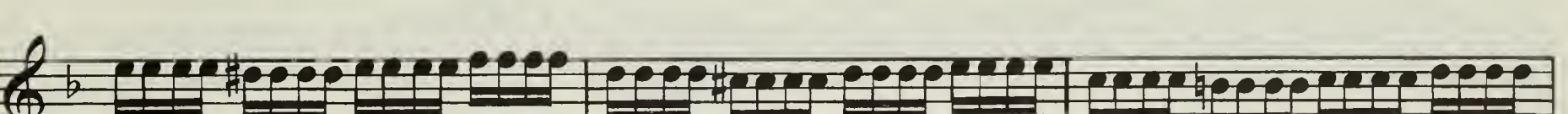





5 











# 35. Double Tonguing

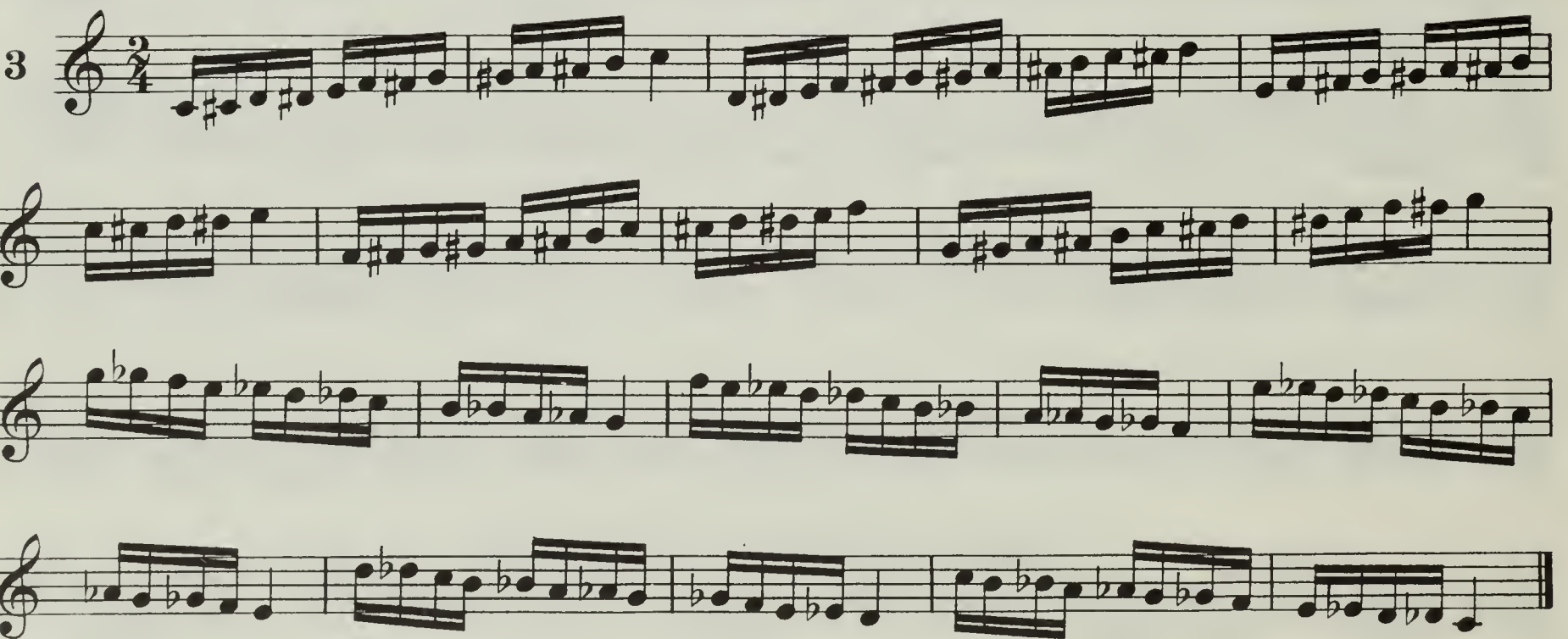
1



2

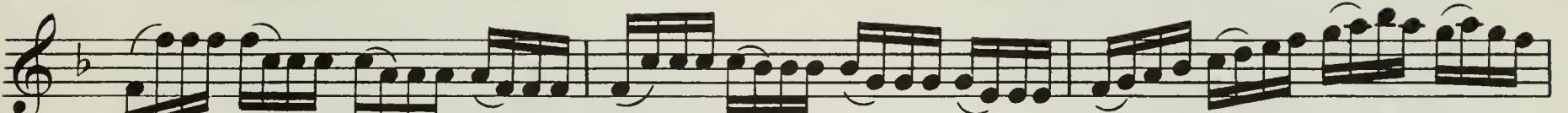
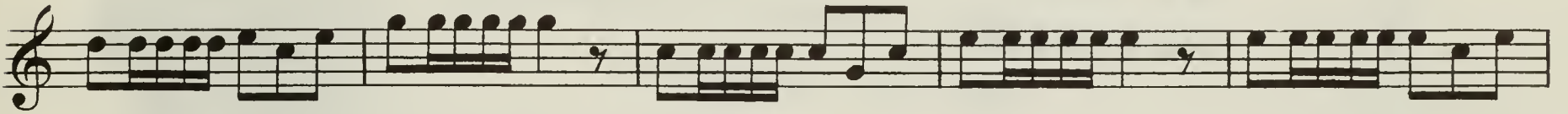
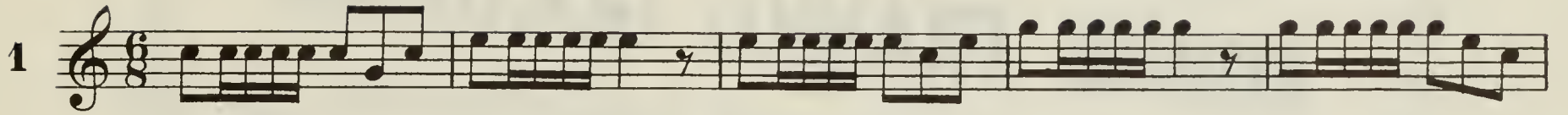


3





# 36. Double Tonguing





# EDWIN FRANKO GOLDMAN

## Original Solos and Transcriptions

for

**B $\flat$  CORNET** (trumpet) — **BARITONE**

**B $\flat$  CLARINET** — **E $\flat$  ALTO SAXOPHONE**

with Piano Accompaniment



### **Air and Variations** on a Theme from "La Sonnambula"

Cornet or Trumpet and Piano (W 701).....

E $\flat$  Saxophone and Piano (W 294).....

### \***American Caprice**

Cornet or Trumpet and Piano (W 1828).....

### **Aphrodite** (Caprice)

Cornet or Trumpet and Piano (W 700).....

### \***British Grenadiers** (English Fantasia with Variations)

Cornet or Trumpet and Piano (W 573).....

Clarinet and Piano (W 184).....

Baritone and Piano (W 1050).....

### \***Echo Waltz**

Cornet or Trumpet and Piano (W 1702).....

Three Cornets and Piano (W 1701).....

### \***Emerald** (Irish Fantasia with Variations)

Cornet or Trumpet and Piano (W 572).....

Clarinet and Piano (W 183).....

Baritone and Piano (W 1049).....

### **Exultation Waltz**

Cornet or Trumpet and Piano (W 1847).....

Three Cornets and Piano (W 1846).....

### \***Italian Fantasia**

Cornet or Trumpet and Piano (W 575).....

Clarinet and Piano (W 575).....

Baritone and Piano (W 1051).....

### **Loch Lomond** (Scotch Song)

Cornet or Trumpet and Piano (W 565).....

### \***My Old Kentucky Home** (Fantasia and Variations)

Cornet or Trumpet and Piano (W 569).....

Clarinet and Piano (W 180).....

Baritone and Piano (W 1046).....

### **On the Mall in the Twilight** (adapted from the famous composition "On the Mall")

Cornet or Trumpet and Piano (W 1826).....

### **Sans Souci** (Free from Care) Fantasia Caprice

Cornet or Trumpet and Piano (W 1420).....

### \***Tramp, Tramp, Tramp** (Fantasia with Variations)

Cornet or Trumpet and Piano (W 570).....

Clarinet and Piano (W 181).....

Baritone and Piano (W 1047).....

### **When You and I Were Young, Maggie** (Easy Fantasia)

Cornet or Trumpet and Piano (W 211).....

Clarinet and Piano (W 211).....

Baritone and Piano (W 212).....

#### MINIATURE CONCERT REPERTOIRE for CORNET or TRUMPET with PIANO ACCOMPANIMENT

##### Series I

1. **Evening Song** (W 1412).....
2. **Joyous Youth**. Gavotte (W 1413).....
3. **Sunset** (W 1414).....
4. **A Prayer** (W 1582).....
5. **An Old Story** (W 1583).....

##### Series II

1. **In the Clouds**. Waltz (W 1415).....
2. **Mars**. Polka Petite (W 1416).....
3. **Love Thoughts**. Waltz (W 1417).....
4. **Among the Stars** (W 1418).....
5. **Mercury**. Caprice (W 1584).....
6. **Country Dance** (W 1585).....

##### Series III

- \*1. **Jupiter**. Polka Petite (W 574).....
2. **The Rainbow**. Gavotte (W 1419).....
3. **Venus**. Polka.....
- Two Cornets or Trumpets and Piano.....
4. **Espanita**. Tango (W 1585).....
5. **Moonlight**. Serenade (W 1587).....

\*Band and Orchestra Accompaniments are Published

# CARL FISCHER, Inc. 62 Cooper Square, New York 3, N. Y.





← bar code

# CARL FISCHER PARAMOUNT FOLIO OF STANDARD FAVORITES

Arranged by  
LESTER BROCKTON

CONTENTS: Coconut Dance, Hermann — Songs My Mother Taught Me, Dvořák—The Old Refrain, Kreisler—Roses of Memory, Hamblen—Waltz in Eb major (original Ab major), Brahms—Andantino, Lemare—Largo (from the New World Symphony), Dvořák—Menuet No. 2, Beethoven—Two Guitars, Horlick—Londonderry Air—Tango Serenade, Simon—Dawn of Tomorrow, Atwood and Terry.



# 4 Outstanding COLLECTIONS

FOR  
**CORNET (TRUMPET)**  
AND PIANO

## EVERY DAY FAVORITES

A Collection of Twenty-One  
Standard Songs and Melodies

CONTENTS: Andante Cantabile, Tschaikowsky—The Beauteous Song, Barri—Beneath Thy Window, Di Capua—Country Gardens—The Flight of Ages, Bevan—Italian Romance, Bohm—Jerusalem, Parker—Just a Little Song of Love, Pinard—The Last Wish, Abt—Maria, Mari, Di Capua—My Letizia, Verdi—Northern Lights, Siegrist—The Old Refrain—Serenade, Titi—The Star of Bethlehem, Adam—Toreador Song, Bize'—Vilia Song, Lehar—Visions of You, Stillwell—Walter's Prize Song, Wagner—Ye Banks and Braes of Bonnie Doon—Yearning, Pinard.

## DA CAPO ALBUM A Collection of Standard, Classic and Sacred Songs

Revised by  
EDWIN FRANKO GOLDMAN

CONTENTS: Alpine Flower, Peuschel — Ave Maria, Gounod—Ave Maria, Luzzi—The Better Land, Cowen—Elsa's Dream, Wagner—Home Song, Moszkowski—In Old Madrid, Trotere—It Was Not So to Be, Abt—Kathleen Mavourneen, Crouch—L'Addio a Napoli, Cottrau—Let Me Dream Again, Sullivan—The Lost Chord, Sullivan—Love in Idleness, Macbeth—Mélodie, Rubinstein—My Heart at thy Sweet Voice, Saint-Saens—My Own, My Guiding Star, Knight—Nightingale Song, Zeller—O ye Tears, Abt—The Palms, Faure—Serenade, Gounod—Serenade, Schubert—Siegmond's Love Song, Wagner—Till We Meet Again, Liebe.



## SONGS OF THE GREAT MASTERS

A Collection of Twenty of the Most Famous  
Classic and Standard Songs with Words

Selected and Arranged by  
EDWIN FRANKO GOLDMAN

CONTENTS: Three In All, Bohm—Thou Art My Queen, Brahms—In Autumn, Franz—Dedication, Franz—Those Happy Days, Götze—With a Violet, Grieg—O Let Me Rest, Jensen—Last Night, Kjerulf—Good Night, Farewell, Kücken—On Wings of Song, Mendelssohn—Elégie, Massenet—When Love Is Kind, Old Melody—Thou'rt Like Unto a Flower, Rubinstein—The Dew Is Sparkling, Rubinstein—My Sweet Repose, Schubert—By the Sea, Schubert—I'll Not Complain, Schumann—The Two Grenadiers, Schumann—All Souls' Day, Strauss — None But The Lonely Heart, Tschaikowsky.

CARL FISCHER

COOPER SQ. NEW YORK

Boston •

Chicago





