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Lip Slurs

1 *f* > *p*

2 *f* > *p*

3 *f* > *p* *p* < *f* *simile*

4 Later, practice these fifths with dynamics reversed, in addition to the stated dynamic scheme

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

It is important to rest frequently between exercises designed

5 *simile*

6a *simile*



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Triple Tongue

1 $\text{♩} = 120$

single 3 3 single triple 3 3 3 3 3 3

f

2 $\text{♩} = 76$

mf

Let the wind-power be continuous throughout the line

Practice this exercise beginning on each of the following pitches:

3 $\text{♩} = 100$

mf

Practice this exercise beginning on each of the following pitches:

When doing rapid
Thir

In slow



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Some Modal Scales

Aeolian (Same interval pattern as natural minor)

♩ = 84



Dorian ♩ = 84



Mixolydian ♩ = 84



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Transposition Intervals for Bb and C Trumpets

Bb trumpet would transpose one half-step down	<p><i>IF TRUMPET IN 'A' READS</i></p> <p>Bb trumpet plays C trumpet plays</p>	C trumpet would transpose down a minor third
Bb trumpet plays as written.	<p><i>IF TRUMPET IN 'Bb' READS</i></p> <p>Bb trumpet plays C trumpet plays</p>	C trumpet would transpose down one whole step.
Bb trumpet would transpose one half-step up.	<p><i>IF TRPT IN 'B' READS</i></p> <p>Bb trumpet plays C trumpet plays</p>	C trumpet would transpose one half-step down.
Bb trumpet would transpose one whole-step up.	<p><i>IF TRUMPET IN 'C' READS</i></p> <p>Bb trumpet plays C trumpet plays</p>	C trumpet would not be written.
Bb trumpet would transpose a major third up.	<p><i>IF TRUMPET IN 'D' READS</i></p> <p>Bb trumpet plays C trumpet plays</p>	
Bb trumpet would transpose a perfect fourth up.	<p><i>IF TRUMPET IN 'Eb' READS</i></p> <p>Bb trumpet plays C trumpet plays</p>	
Bb trumpet would transpose an augmented fourth up.	<p><i>IF TRUMPET IN 'E' READS</i></p> <p>Bb trumpet plays C+</p>	
Bb trumpet would transpose a perfect fifth up.	<p><i>IF TRUMPET IN 'F' READS</i></p> <p>Bb trumpet plays C trumpet plays</p>	
Bb trumpet would transpose a perfect fourth down.	<p><i>IF TRUMPET IN 'Bb' READS</i></p> <p>Bb trumpet plays C trumpet plays</p>	



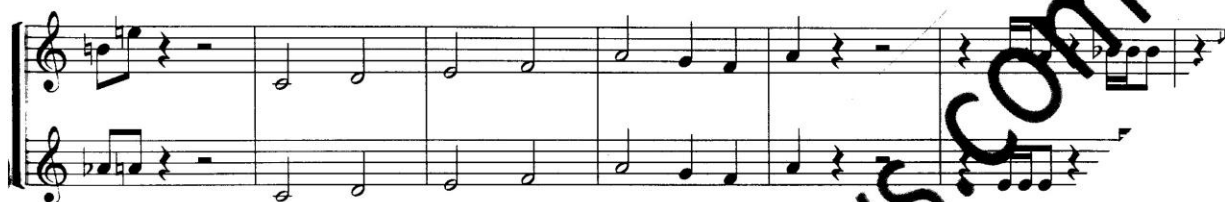
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Overture - Romeo and Juliet

2 Trumpets in E
Allegro (Finale)

Peter Ilich Tchaikovsky
1840 ~ 1893



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Brandenburg Concerto No. 2

(3rd Movt.)

Bb Piccolo Trumpet

Allegro assai

J. S. Bach
1685 ~ 1750

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Haydn's *Concerto in E-flat* (1796) was commissioned by Anton Weidinger for his experimental instrument - a keyed trumpet, to demonstrate the instrument's chromatic facility. On New Year's Day, 1804, Weidinger performed another concerto for the same instrument written by Johann Nepomuk Hummel.

The original score to the Haydn concerto shows no expression or dynamic markings. This leaves a certain amount of latitude to the soloist's discretion and we have maintained that latitude by reprinting the entire concerto without any markings.

As a guide and a source of phrasing ideas we have also included a full version with markings (and first movement cadenza) by Rob Roy McGregor. This phrasing scheme is only a suggestion and represents but one of a variety of views. Whatever way the soloist chooses to interpret the concerto, ample thought should be given to the dynamic scheme, a logical sense of stylistic interplay and a consistent approach to articulation. The trills should begin on the upper neighbor and on the beat. An exception to this might be in the Finale, before 'F', when tempo is a factor.

Finale: 5 measures after 'F', as written: *As performed:* *Finale: 16 meas. before 'F' as written:*



As performed, first alternative: *As performed, ossia alternative:*



As a guide for the preparation of some of the trill figures, follow the drill patterns given below. Use a metronome in your practice and work patiently to attain clear results.

I. Original (seven after B and H) *tr* (A) (B)



I. Original (nine through eleven after C) (A) (B)



III. Original (one before E) (A)



III. Original (nine through fifteen after E) (B) (D) (F)




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Solo Cornet (Trpt) in Bb

Un Bel di Vedremo

From the opera Madama Butterfly

Giacomo Puccini, 1858-1924

Arranged for Solo Cornet (Trpt)
& Band by Clifford Lillya

Andante con molto calmo

Solo

woodwinds

p come da lontano

7 *poco rall.* [1] *Un poco mosso* *ritenuto*

13 *Un poco mosso* *ritenuto* *mf* *mf* *dolcemente* *rall.* 3

19 *mf* *f* 2 *a Tempo* *con semplicità*

25 *pp* *rit.* 3 *a tempo* *animando in poco*

31 *pp* *rit. un poco*

37 *Sostenendo molto* *Lo stesso movimento* 4 *mf* (meas 39 - 42, opt. - oh)

43 *Lento* (meas 43 - 48, opt. - E. - ed in band) *p*

49 *Andante come* 5 *ff*

55

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Duration c. 2' 30"

March and Procession

C.P.E. Bach
1714 ~ 1788

Trumpet I *f~p*

Trumpet II *f~p*

Trumpet III *f~p*

Tympani *f~p*
(Pitches relative to trumpet key)

The first system of the musical score features four staves. The top three staves are for Trumpet I, II, and III, all in treble clef with a common time signature. They play a rhythmic melody of eighth and sixteenth notes, with dynamic markings of *f~p*. The fourth staff is for the Tympani, in bass clef, providing a rhythmic accompaniment of eighth notes, also marked *f~p*. A note below the Tympani staff indicates that the pitches are relative to the trumpet key.

f~p

f~r

The second system continues the musical score with four staves. The top two staves (Trumpet I and II) continue their melodic lines, marked *f~p*. The bottom two staves (Trumpet III and Tympani) continue their parts, with the Tympani marked *f~r*. A section marker 'A' is placed above the first staff of this system.

The third system of the musical score consists of four staves, continuing the instrumental parts from the previous systems. The notation includes various rhythmic values and dynamic markings consistent with the rest of the piece.

The M²



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Chronology



The Baroque Era. The trumpets played were "natural", without valves. Twice as long as the modern instrument, a diatonic scale was playable in the upper harmonic partials. Today, these parts are most often played on 'D' trumpets or piccolo trumpets in 'A'.

The Classical Era. Composers used the trumpets only in the middle and lower register. The art of "clarino" playing in the high register was nostalgically recalled by Altenburg. Anton Weidinger (1767-1852) developed his keyed-bugle and commissioned concerti from Haydn (1796) and Hummel (1804).

The Romantic Era. In 1813 valves were invented in Germany probably by a man named Blumel. They were not immediately practical, but were rapidly improved and by 1850 were fairly common. The cornet made its appearance in France about 1826. While military bands welcomed the valved instruments orchestras were slow to adopt them, probably due to the large body of literature already existing for the older instruments.

In 1864, J. B. Arban, Professor at the Paris Conservatory, published his *Complete Conservatory Method*. From 1850 to 1900 the trumpet and cornet gradually became accepted as instruments of chromatic and melodic possibilities.

1659-1695	Henry Purcell
1670-1707	Jeremiah Clarke
1667-1734	Gottfried Reiche
1685-1750	Johann Sebastian Bach
1685-1759	George Frideric Handel
1681-1767	Georg Philipp Telemann
1719-1787	Leopold Mozart
1732-1809	Franz Joseph Haydn
1734-1796	Johann Ernst Altenburg
1756-1791	Wolfgang Amadeus Mozart
1770-1827	Ludwig van Beethoven
1778-1837	Johann Nepomuk Hummel
1803-1869	Hector Berlioz
1810-1856	Robert Schumann
1813-1883	Richard Wagner
1822-1890	César Franck
1824-1896	Anton Bruckner
1825-1889	Jean-Baptiste Arban
1829-1892	Patrick Gilmore
1830-1898	Louis Antoine St. Jacome
1833-1897	Johannes Brahms
1840-1893	Peter Ilich Tchaikovsky
1841-1904	Antonin Dvorák
1844-1908	Nicolai Rimsky-Korsakov
1854-1932	John Philip Sousa
1860-1911	Gustav Mahler
1862-1918	Claude Debussy
1867-1945	Herbert L. Clarke
1874-1954	Charles Ives
1875-1936	Max Schlossberg
1881-1945	Béla Bartók
1882-1971	Igor Stravinsky
1900-1990	Aaron Copland

We may consider that by 1900 the acceptance of valves by both performers and composers was universal, and that the contemporary era was well under way. It is not within the scope of this book to discuss the concert bands, cornet and trumpet virtuosos and teachers, jazz music and other forces which have influenced the current status of the cornet and trumpet. Most solo literature for the cornet and trumpet has been produced during the twentieth century.