

MAX SCHLOSSBERG

DAILY DRILLS

AND

TECHNICAL STUDIES

FOR

TRUMPET



M. BARON COMPANY, INC.

MAX SCHLOSSBERG

DAILY DRILLS

AND

TECHNICAL STUDIES

FOR

TRUMPET



M. BARON COMPANY, INC.

From Symphony, October 1948

Notes on the Schlossberg Method

by Harry Freistadt

Twelve years ago this month the world lost one of the greatest teachers of all time, and the finest of all teachers of the trumpet. Max Schlossberg, as much beloved as a person as he was a musician, played with the New York Philharmonic Symphony for twenty-six years, joining it in the regime of Gustav Mahler, and spending his last days under the baton of Toscanini. His even greater name as a teacher is proved by the fact that Schlossberg students now occupy first chairs in many of the major orchestras in the country.

When a new pupil came to Schlossberg, he would first have him play "long" tones, so that he could judge immediately if the student had mastered the two most important, though elementary factors in playing the trumpet. These factors are correct breathing and correct attack. Together they govern the quality of sound, the control of phrasing, and the ability to execute technically difficult passages.

The most important groundwork in Schlossberg's method was in gaining ability to maintain a steady flow of air into the trumpet for the duration of a note or phrase. It is also important in this phase, he said, to gauge the amount of air necessary to execute a particular passage, and

not to inhale an excess. An excess of air in the lungs and too frequent intakes cause a feeling of suffocation and consequent breathiness in the tone.

The air in the lungs, supported by the diaphragm, presses against the tongue, the tip of which lies against the upper teeth. The air is released into the instrument as soon as the tongue is withdrawn, and the tone is determined by the number of vibrations produced.

Attacking or striking the note, as this is called, is the second most difficult phase if one desires the resulting tones to be clean and steady.

Schlossberg's method for developing a good attack was to divide the range of the trumpet into low, middle and high sections, assigning the syllable *Ta* to the low register, *Tu* to the middle and *Tee* to the high. In order to produce the tone, a firm lip position, or embouchure, must be taken and *never* changed or dropped throughout the scale. The only movement of the mouth during this scale is the pronunciation of the syllables *Ta*, *Tu* or *Tee*, which permit, respectively, an open tone, a semi-open tone, and an almost closed tone. The changes in vowel sounds cause a change in pressure upon the instrument

—the greater the constriction of the embouchure, the higher the pressure and the note.

One of Schlossberg's most useful drills for practicing the foregoing requires the student to proceed rapidly from the *Ta* to the *Tu*, and from the *Tu* to the *Tee* registers. (The Schlossberg drills are unexcelled and all are published.) I find that it is possible to play ascending intervals legato, by using the syllables *Ta-ee*, *Tu-ee*, *Tee-ee* — and in descending *Te-ee*, *Tee-u*, and *Tee-a*. By observing these rules the player will avoid incorrect slurring. If a trumpeter found it necessary to change the lip position throughout a performance, it would be impossible to execute swift passages or maintain a uniform tone quality throughout the scale.

The consonant *T* has been used as the example throughout this account. However, it must be added quickly that *T* is employed only in loud or explosive passages. When the score calls for a soft tone, the player places the consonant *D* before the appropriate vowel sounds. The latter, however, remain the same in both forte and pianissimo passages, and the position of the lips is similar in both cases.

Harry Freistadt played first trumpet with the CBS Orchestra for many years and had a long association with Max Schlossberg, first as a pupil and then as a son-in-law. Schlossberg was a musician of great stature. The number of his pupils occupying first chairs testifies to the caliber of his teaching.

Harry Freistadt



Max Schlossberg

Max Schlossberg left more than the manuscripts upon which DAILY DRILLS AND TECHNICAL STUDIES is based. He left a battalion of pupils whose position in the front rank of American music offers the most concrete evidence of his ability to impart a measure of his mastery of the trumpet to the ambitious student.

Born in Libau, Russia, in 1875, he received training at an early age under men like Marquard, Putkammer and Adolph Souer at the Imperial Conservatory of Moscow. He then studied under the famous Professor Kozlic in Berlin. While conducting the opera in Riga he married. He toured Europe as soloist under Nikisch, Weingartner and Richter. In 1910, he joined the New York Philharmonic Symphony, where he remained for twenty-six years until his death, September 23rd, 1936. Soon after his arrival in the United States he became a member of the faculty of the Institute of Musical Art and later the Juilliard Graduate School.

His infinite patience with the idiosyncrasies of each student, rather than rigid method, constituted, perhaps, the true explanation of his uniform success as a teacher.

THE DAILY DRILLS

The daily drills constitute an outline from which it is hoped the basic principle running throughout will be grasped by the student. Judgment must be exercised in the selection of drills. The player should always choose only those drills which he has the capacity to play.

The book is subdivided into eight parts:

I. Long Note Drills . . .	Exercise No. 1—	37
II. Intervals	" "	38— 48
III. Octave Drills	" "	49— 58
IV. Lip Drills	" "	59— 69
V. Chord Drills	" "	70— 88
VI. Scale Drills	" "	89—115
VII. Chromatic Scale Drills	" "	116—128
VIII. Etudes	" "	129—156

The daily drills should be played approximately twenty minutes with short rest periods after which the student should be ready for more concentrated work.

The player should select a few drills from each group daily.

INTRODUCTORY NOTES

By Max Schlossberg

To simplify the playing of the trumpet, we have its three valve mechanism which is manipulated by the use of the three middle fingers of the right hand. In all, there are seven positions which enable the student to play every note in the register.

These are subdivided as follows:

- I. The first position is called the open position. It is played without the aid of any valves. The following notes are produced: C, G, C, E, G, C.



- II. The second position is exactly one-half tone lower chromatically. It is produced by the second valve resulting in B, F#, B, D#, B.



- III. The third position is produced by the aid of the first valve alone (exactly one-half tone lower) Bb, F, Bb, D, F, Bb.



- IV. The fourth position is made by pressing down the 1st and 2nd valves simultaneously. We then have A, E, A, C#, E, A.



- V. The fifth position is made by pressing down the second and third valves at the same time. We then have Ab, Eb, Ab, C, Eb, Ab.



- VI. The sixth position is made by pressing down the first and third valves simultaneously, producing G, D, G, B, D, G.



- VII. The seventh position is made by pressing down all three valves simultaneously resulting in F#, C#, F#, A#, C#, F#.



Before any actual instrumental practice is begun, the mouthpiece must be played daily for at least two minutes in slurring and staccato form exercises from concert G to C. One-third of the mouthpiece should be placed on the upper lip and two-thirds on the lower lip.

The following mouthpiece drill should be played daily:



In breathing, breathe only through the corners of the mouth without displacing the embouchure. For attaining the higher register, the simultaneous use of the stretching back of the lips and cheeks and the raising of the diaphragm is of prime importance. For the lower register, general relaxation of the same muscles is essential.

I Long Note Drills

1

Very slow

1

2

3

4

Copyright © 1937 by J. F. Hill & Company, Inc.
 Copyright © Assigned 1938 to M. Baron, Inc., New York
 Copyright © Assigned 1941 to M. Baron Company, New York
 Copyright © Renewed 1965 by M. Baron Company, New York
 International Copyright Secured, All Rights Reserved, Printed in USA

5 *p* (1)

f

mf 18 128 18 128 8 128 8 28 8 28 18 28 18 128 18

6

18 128 2 0 2 1 1 128 1 8 28 28 12 28 28 12

7 *Slow* *mf* = *pp* = *pp* = *pp* *simile* 18

mf = *pp* = *pp* *simile* 18 128

mf = *pp* 0 2 1 12 28 2 13 1 (128)

8 *mf*

p

f 28 18 128

9 *mf* *p* 28 18 123

10 *p* 0 2 1 12 28 18 123 *mf* 0 2 1 12 28 18 123 *pp*

11 *mf* 18 128 *p* 18 128 *pp* 12 28 18 128

11a *f* *mf* *mf* 12 28 *p*

12 *mf*

Detailed description: This is a page of musical notation, likely for a guitar or piano. It contains five systems of music, labeled 9, 10, 11, 11a, and 12. Each system consists of three staves. The notation includes various musical symbols such as treble clefs, time signatures (mostly 4/4), notes (quarter, eighth, and sixteenth), slurs, and dynamic markings (mf, p, pp, f). Fingerings are indicated by numbers 0, 1, 2, 12, 18, 28, and 123. The key signature appears to be one flat (B-flat). The page number '3' is in the top right corner.

[illegible]

**Beginner Play 1st 4 Bars of each group and continue chromatically*

*18 *B*
A
p
C
simile
D
E
 12
 2 3
 2 3
 1 3
 1 3
 1 2 3
 1 2 3
 19 *f*
p
 12
 2 3
 1 3
 1 2 3
 20 *mf*
 12
 2 3
 1 3
 1 2 3

*18 Entire exercise to be played A,B,C,D, (E, staccato)

Slow

21 *mf* *simile*

22 *simile*

23 *p* *simile*

24 *mf* *simile*

25 *pp* *Slowly*

* No 25 also to be played staccato

26 *p* *mf*

27 *f* *mf*

28 *Slow* *p* *simile*

29 *f*

12 23 13 123

12 23 13 123

This musical score page contains measures 26 through 29. Measures 26-27 are in 4/4 time, with measure 26 starting at a piano (*p*) dynamic and measure 27 starting at a forte (*f*) dynamic. Measures 28-29 are in 6/4 time, with measure 28 marked 'Slow' and starting at a piano (*p*) dynamic. The score includes various musical notations such as slurs, ties, and fingerings (12, 23, 13, 123). The dynamics range from piano (*p*) to forte (*f*), with a 'simile' marking in measure 28. The key signature has one flat (B-flat).

Bravura

30

31

32

simile

Very slow and soft

31

32

etc

etc

etc

etc

etc

B Andante

32

A *dolce*

1

12

23

13

123

123

* A - 3 notes legato

B - all legato

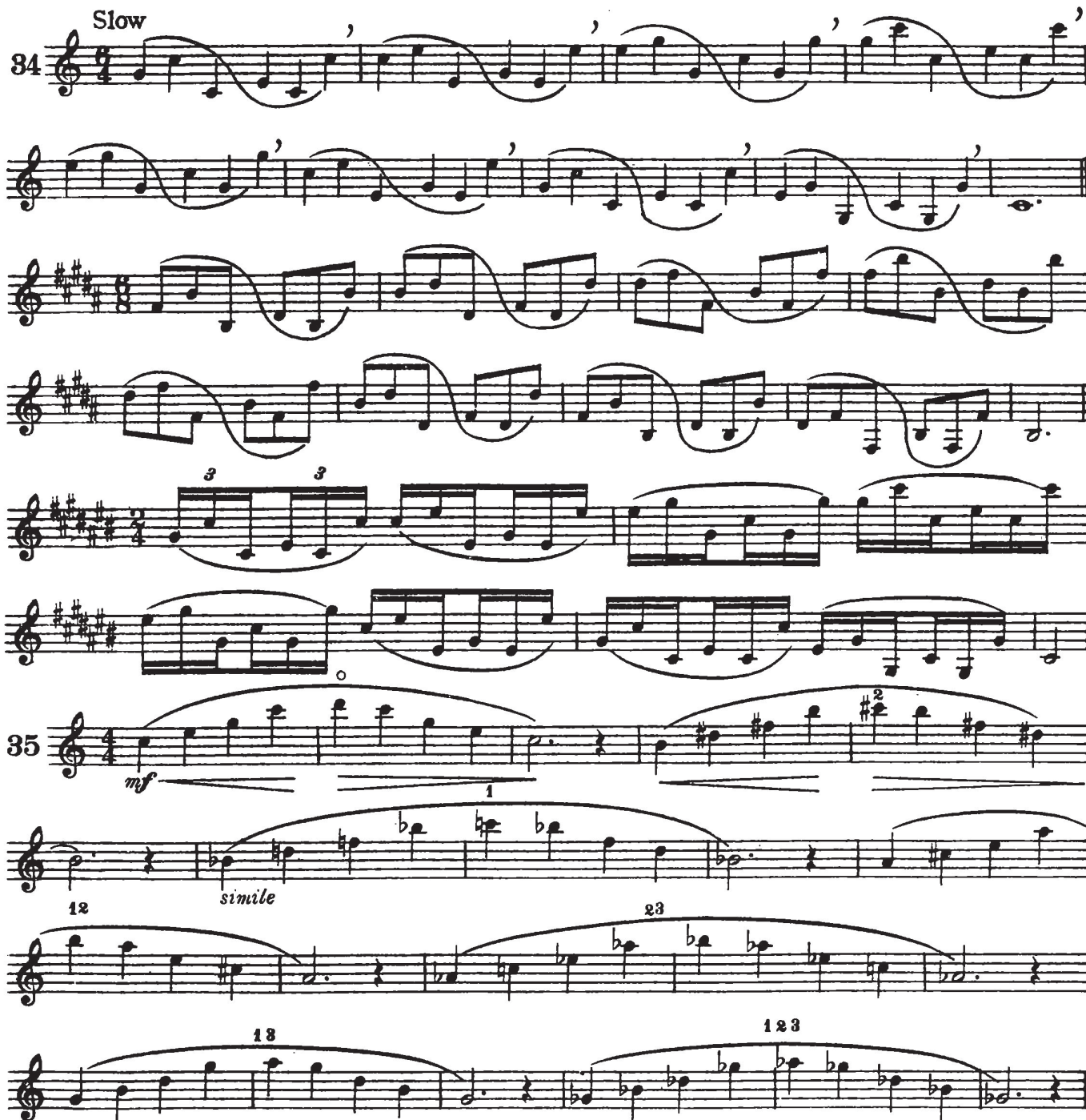
Andante

33

dolce

Slow

84



10 + B - Two bars legato
+ A - Two notes legato

36
A
+ B
+ A
mf

Variation 1

2
tu tu tu

3
tu tu tu

simile

4
te ke te ke

simile

5
te te ke te te ke

simile

36
B
A

Variation 1

2

3
simile

4

5
simile

* Exercises 36 A and B should be played in all keys as well as the different variations

Slow

37 *mf* *simile*

II Intervals

Moderato

38 *mf* *pp* *mf* *pp* *simile*

Allegro con spirito

40 *f*

Slowly

41 *mf* *pp* *mf* *pp* *simile* *pp*

f marcato

42 *simile*

f marcato

43 *simile*

*To be played in as many keys as possible

+ To be played staccato

44 *simile*

45 *Andante* *mf* *f*

46 *Moderato*

Also to be played staccato

Andante

47

Handwritten musical score for measures 47-53. The music is written on seven staves in treble clef. The key signature changes from one sharp (F#) to two flats (Bb, Eb) at measure 49. The tempo is marked 'Andante'. A dynamic marking of *f* (forte) is present at the beginning of measure 47. The notation includes eighth and sixteenth notes, often beamed together, and various rests.

Andante

48

Handwritten musical score for measures 48-51. The music is written on four staves in treble clef. The key signature is two sharps (F#, C#). The tempo is marked 'Andante'. A dynamic marking of *mf* (mezzo-forte) is present at the beginning of measure 48. The notation includes eighth and sixteenth notes, often beamed together, and various rests.

III Octave Drills

49 *simile*

50 *mf* *simile* *p*

51 (A) (B)

Note: Part B of drill 51 to be played in lower keys

Waltz Tempo

* 52

Moderato

Allegro

Presto

Presto

53

*Note drill 52 to be played chromatically lower and higher

54 *f*

55 *Slow* *mf* *3* *3* *3* *3*

* ② *Marcato* *f* *3* *3* *3* *3*

* ③ *Moderato* *mf* *simile*

+ ④ *p* *simile*

+ ⑤ *f* *simile*

⑥ *Slow* *ff* *f* *p* *simile* *etc.*

⑦ *ff* *p* *f* *p* *ff* *f* *p* *simile* *etc.*

56 *A* *simile* *B* *simile*

simile

simile

simile

Musical score for 11 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature changes from one flat to two sharps, then back to one flat, and finally to two sharps. The music is marked with *mf*, *p*, and *f* dynamics, and includes *simile* markings. The piece concludes with a double bar line on the 11th staff.

* No 57 to be played in lower keys

leggiero

58 *mf-p* *simile*

1 2 3 4 5

Variants

IV Lip Drills

Moderato

59 *p* 13 123

p 23 13 123

*60 *ppp* 2 1 12 23 13 123

*Each phrase legato, then the entire bar legato under one breath

* 61

f *mf* *p*

simile

Presto

62

pp

12 23 13

123 13 23 12

Presto

p

23 13

123

Slow

+ 63

mf

* Each phrase legato then the entire bar legatounder one breath

+ Also to be played staccato

mf
 mf
 mf
 mf
 mf
 Moderato
 * 64 p mf
 p mf
 mf
 mf
 mf
 mf

2
 2
 1
 12
 23
 13
 123

* Also to be played staccato

Allegretto

65

p

Slow

66

simile

Presto

* 67

pp

* The entire drill to be played legato under one breath

pp

pp

pp

pp

pp

pp

68 *f* 13 23 simile 12

69 *mf* *f* 6 5 *f* simile 6 5

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Detailed description: This page of a musical score contains ten staves of music. The first seven staves are in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). They feature continuous sixteenth-note passages, mostly beamed in groups of four, with long slurs spanning across measures. The eighth staff begins with the measure number '68' and a dynamic marking of 'f' (forte). It includes fingerings (1, 2, 3) and articulation marks (accents) above the notes. The ninth staff begins with the measure number '69' and contains dynamic markings of 'mf' (mezzo-forte), 'f', and 'simile'. It also includes fingerings (1, 2, 3, 4, 5, 6) and articulation marks. The tenth staff continues the musical material with similar notation and articulation. The overall texture is dense and technically demanding.

V Chord Studies

23

* 70

C

A

B

f

simile

* 71

A

B

f

* 72

A

B

mf

73

f

p

f

p

f

p

etc.

*70&71A - Two notes legato B-4 notes legato C - all legato

* 72 A-1st note staccato 3 notes legato

B-3 notes legato, last note staccato

Ad libitum

74 *p*

simile

75 *f* Molto staccato

76 *f*

simile

simile

*molto staccato*

Allegro

*simile**simile**simile*

Moderato

*sempre staccato**simile*

* To be played in (A) trumpet

81 *mf*

82 *p* *simile*

83 *f* *mf* *p*

84 *p* *f*

Moderato

85 *p* *leggiere*

simile

* 86 *simile*

simile

* 87 *simile*

88 *simile*

* 86, 87, to be played in (A) trumpet

VI Scales

89

(B) C# maj *simile* D maj

(A) Eb maj E maj F maj F# maj

G maj Ab maj

A maj Bb maj

B maj C maj

Slow

90

mf 6 6

Allegro

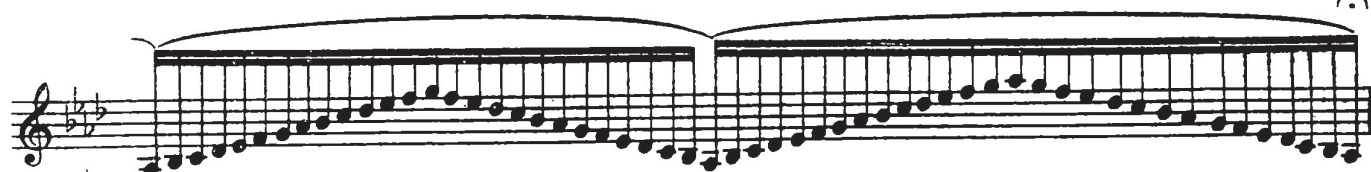
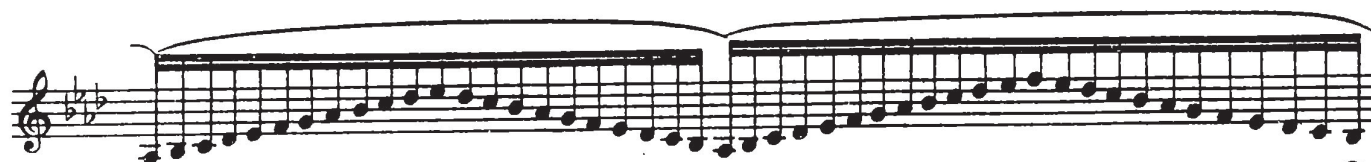
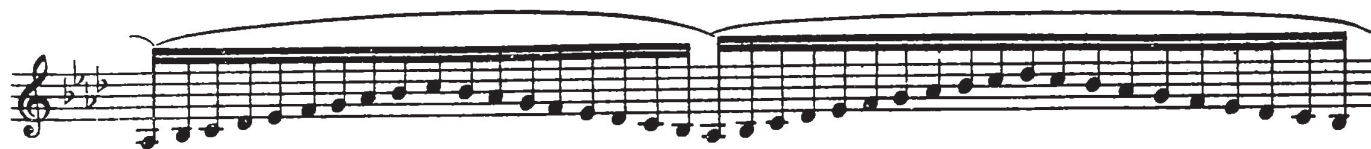
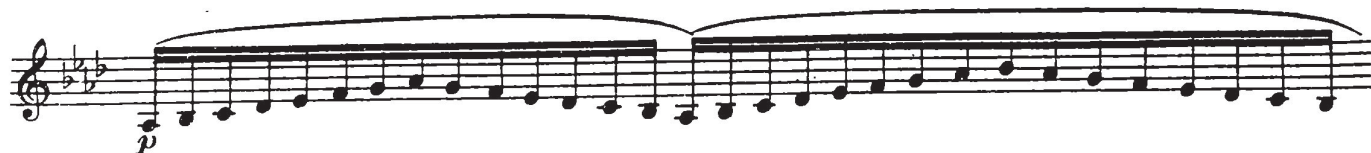
91

p

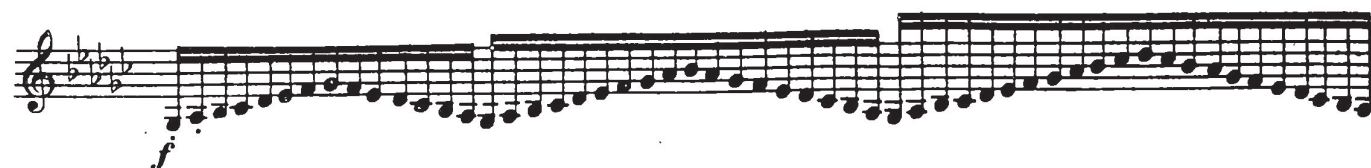
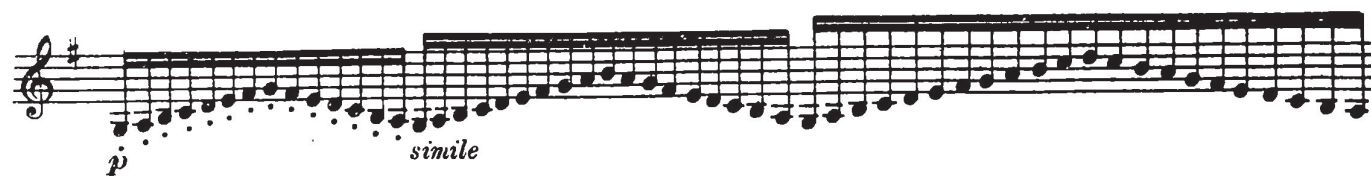
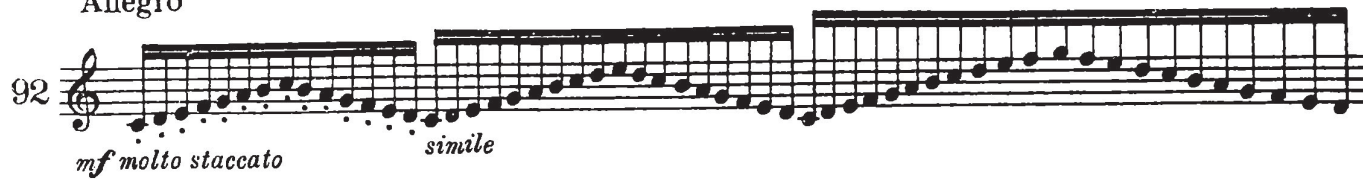
The musical score for 'VI Scales' consists of three measures. Measure 89 contains eight staves of major scales: B major (labeled B), C# major (labeled C# maj, with a 'simile' instruction), D major (labeled D maj), Eb major (labeled A), E major (labeled E maj), F major (labeled F maj), F# major (labeled F# maj), G major (labeled G maj), Ab major (labeled Ab maj), A major (labeled A maj), Bb major (labeled Bb maj), B major (labeled B maj), and C major (labeled C maj). Measure 90 begins with a 'Slow' tempo marking and features a melodic scale in D major, marked with a mezzo-forte (*mf*) dynamic and a 6-measure phrase. Measure 91 is marked 'Allegro' and features a scale in D major starting with a piano (*p*) dynamic.

This page contains 12 staves of musical notation, organized into four systems of three staves each. The notation is written in treble clef and includes slurs, dynamic markings, and key signatures.

- System 1 (Staves 1-3):** Key signature of A major (three sharps: F#, C#, G#). The first staff begins with a piano (*p*) dynamic marking. The music consists of continuous eighth-note or sixteenth-note passages, often spanning across bar lines with slurs.
- System 2 (Staves 4-6):** Key signature of B-flat major (two flats: Bb, Eb). Similar to the first system, it features continuous melodic lines with slurs.
- System 3 (Staves 7-9):** Key signature of A major (three sharps: F#, C#, G#). The first staff of this system also begins with a piano (*p*) dynamic marking.
- System 4 (Staves 10-12):** Key signature of A major (three sharps: F#, C#, G#). This system continues the melodic patterns with slurs and dynamic markings.



Allegro



Slow



Slow



*94 Play chromatically lower

95

The musical score consists of 12 staves. The first staff is labeled '95'. The notation is written in treble clef. The key signature changes from C major (no sharps or flats) to B-flat major (one flat) on the third staff, to E major (two sharps) on the fifth staff, and back to B-flat major (two flats) on the seventh staff. The music is characterized by dense, flowing melodic passages with frequent beaming of sixteenth and thirty-second notes. Long horizontal lines connect notes across staves, indicating continuous melodic lines. Slurs and breath marks are used to group phrases. The overall texture is highly melodic and technically demanding.

95 *long*

p *mf* *simile*

p *mf* *simile*

p *mf* *simile*

p *mf* *simile*

p *mf*

Allegro

96 *f*

* To be played in lower keys

Moderato

97 *mf* molto staccato *simile*

simile

mf *simile*

* 98 *simile*

* To be played in A trumpet half tone lower

*  *simile*

Moderato

99  *f sempre staccato* - *simile*













*To be played in C Trumpet 1 tone higher

100 *f* *simile*

f

p *simile*

C# maj

101 *p*

D maj *E♭ maj* *E maj*

F maj *F# maj* *G maj* *A♭ maj*

A maj *B♭ maj* *B maj* *C maj*

This musical score consists of two systems of staves. The first system contains measures 100 through 106, and the second system contains measures 101 through 107. The music is a chromatic scale exercise in 3/4 time, starting on middle C (C4) and ascending chromatically. The first system (measures 100-106) is marked with a forte (*f*) dynamic and a *simile* instruction, indicating a continuous, unchanging texture. The second system (measures 101-107) begins with a piano (*p*) dynamic and also includes a *simile* instruction. Below the staves, the major triads corresponding to each note of the scale are labeled: C# maj, D maj, E♭ maj, E maj, F maj, F# maj, G maj, A♭ maj, A maj, B♭ maj, B maj, and C maj. The notation includes slurs over the ascending lines and a repeat sign at the end of the piece.

102a *p*
f

The musical score for 102a consists of 12 staves of music. The first staff is marked with a piano (*p*) dynamic and a forte (*f*) dynamic. The music is written in treble clef and features continuous eighth-note patterns across all staves. The key signature changes from C major to D major (two sharps) and then to B-flat major (two flats). The music is divided into measures by vertical bar lines, and some staves end with a fermata.

*To be played staccato

102b *Allegro*

p

103  *p*







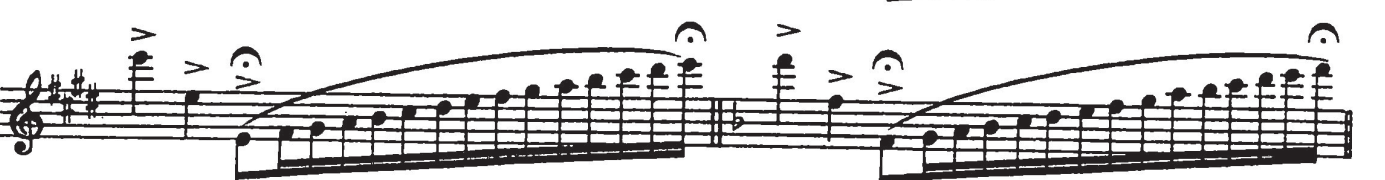
104 





105 





106 *mf*

Allegro

107

Allegro

108

pp ff pp ff

Andante

41

109

110

111

f

Detailed description: This page of a musical score, marked 'Andante', contains measures 109 through 111. Measures 109 and 110 are written in a 2/4 time signature and feature complex, arpeggiated patterns across two staves. These patterns are heavily ornamented with grace notes and slurs, and include specific fingerings (7 and 6) and accents. The key signature changes from one sharp (F#) to two flats (Bb and Eb) between measures 109 and 110. Measures 111 and 112 are in a 3/4 time signature and consist of more rhythmic, eighth-note passages. Measure 111 begins with a forte (*f*) dynamic marking. The notation includes various musical symbols such as slurs, accents, and fingerings to guide the performer.

Vivace



Variant for Ex. 112



Variant for 113

A musical staff in treble clef with a key signature of three sharps (F#, C#, G#). It contains a continuous sequence of eighth notes, starting on a middle C and ascending stepwise to a high G, then descending back to the middle C.

A musical staff in treble clef with a key signature of three sharps (F#, C#, G#). It contains a continuous sequence of eighth notes, starting on a middle C and ascending stepwise to a high G, then descending back to the middle C.

Allegro

114

molto staccato

A musical staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It contains a series of eighth notes with a staccato articulation, starting on a middle C and ascending stepwise to a high G, then descending back to the middle C.

simile

A musical staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It contains a series of eighth notes with a staccato articulation, starting on a middle C and ascending stepwise to a high G, then descending back to the middle C.

A musical staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It contains a series of eighth notes with a staccato articulation, starting on a middle C and ascending stepwise to a high G, then descending back to the middle C.

A musical staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It contains a series of eighth notes with a staccato articulation, starting on a middle C and ascending stepwise to a high G, then descending back to the middle C.

115

A musical staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It contains a series of eighth notes with a staccato articulation, starting on a middle C and ascending stepwise to a high G, then descending back to the middle C.

A musical staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It contains a series of eighth notes with a staccato articulation, starting on a middle C and ascending stepwise to a high G, then descending back to the middle C.

A musical staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It contains a series of eighth notes with a staccato articulation, starting on a middle C and ascending stepwise to a high G, then descending back to the middle C.

A musical staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It contains a series of eighth notes with a staccato articulation, starting on a middle C and ascending stepwise to a high G, then descending back to the middle C.

A musical staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It contains a series of eighth notes with a staccato articulation, starting on a middle C and ascending stepwise to a high G, then descending back to the middle C.

A musical staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It contains a series of eighth notes with a staccato articulation, starting on a middle C and ascending stepwise to a high G, then descending back to the middle C.

VII Chromatic Scales

Allegro vivace

Allegro vivace

116

117

Variation

Variation

mf tuku tuku *simile* *p*

Allegro

117 *Allegro*

117 *Allegro*

Variation

Variation

tu ku tu ku *simile*

mf tu tu ku tu tu ku *simile*

118

A musical score for a song titled 'The Rose Tree'. The score is written on four staves, each with a treble clef. The first staff begins with the number '118'. The music is in a key with one flat (B-flat) and a 2/4 time signature. The melody is written on the upper line of each staff, with the lower line often containing a bass line or a second melody. The music features a variety of note values, including eighth and sixteenth notes, and rests. The score is presented in a clear, legible format with a white background and black ink.

Variation

Variation

tu ku tu ku simile

tu tu ku tu tu ku *simile*

Allegro

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

120 *mf* *Slow* *A* *B* *C*

121 *p* *p* *p*

Also to be played octave lower *f*

122 *p*

p

p

p

123 *p*

p

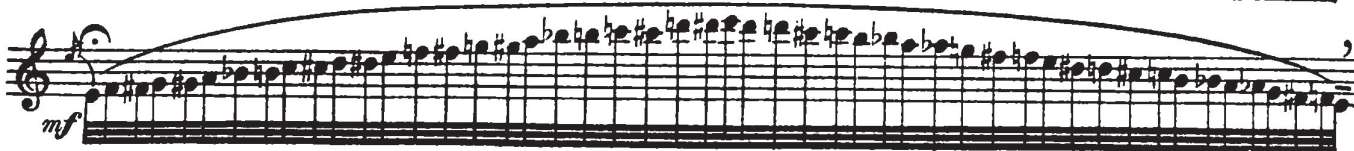
f

mf

124 *Presto*

Presto

47



Presto

(b)
(a)

128

(simile)

6

6

6

6

6

6

6

6

The same inverted

f

simile

6

6

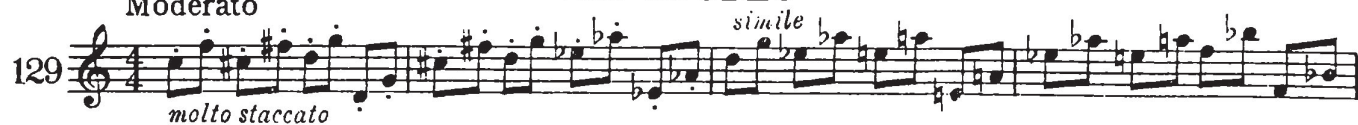
6

6



VIII ETUDES

Moderato



Allegro



Moderato

131

Two staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains measures 131 and 132. The second staff continues the melody. The tempo is marked 'Moderato'. There are many slurs and ties throughout the passage.

Allegro moderato

simile

132

Two staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains measures 132 and 133. The second staff continues the melody. The tempo is marked 'Allegro moderato'. The marking '*molto staccato*' is written below the first staff. The marking '*simile*' is written above the second staff.

Allegro

simile

133

Two staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains measures 133 and 134. The second staff continues the melody. The tempo is marked 'Allegro'. The marking '*mf*' is written below the first staff. The marking '*sempre staccato*' is written below the first staff. The marking '*simile*' is written above the second staff.

Presto

134

Two staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains measures 134 and 135. The second staff continues the melody. The tempo is marked 'Presto'. The music is characterized by rapid sixteenth-note passages.

Allegro assai

simile

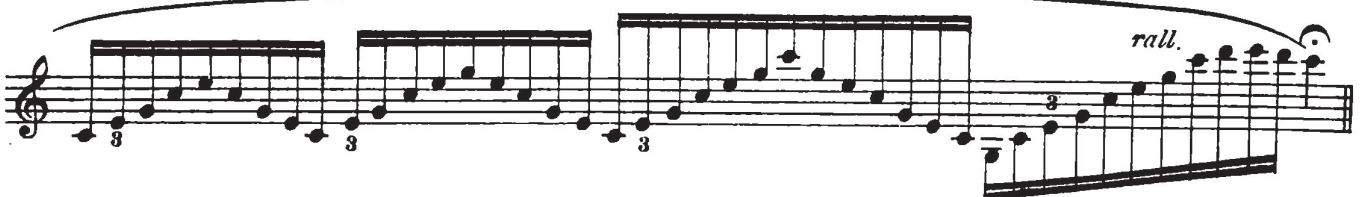
135

Two staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains measures 135 and 136. The second staff continues the melody. The tempo is marked 'Allegro assai'. The marking '*simile*' is written above the second staff.

Allegro



Allegro



Variation



Allegretto

138

f *simile* *rall*

139

Variants 1

2

Allegro

139

simile *f* *p* *f*

140

Moderato

140

p legato

Allegro

141

p

Vivo

142

*f**simile*

Presto

143

143 *Presto*

f *simile*

f *simile*

mf *simile*

p *simile*

Presto

144

144 **Presto**

sf sf sf sf sf simile

Presto

55



simile



simile



f

p

simile



p

f

simile



Presto



p



Andante (in 6)

Molto staccato

Molto staccato

*Play each bar in half tones up & down

Alla Marcia

151 *f sempre staccato*

simile



Allegro

152 *f sempre staccato*

simile



Alla Marcia

153 *pp sempre staccato*

simile





Molto allegro



ECIMEN

For Albert M. B. Richard

MAGNA CUM LAUDE

POLONAISE DE CONCERT

TRUMPET in B $\flat$

for Trumpet and Piano

MAURICE BARON
ASCAP

BARON
Musiques de Chambre
N $^{\circ}$ 8

Andante maestoso $\text{♩} = 84$



SPECIMEN

VARIATIONS ON "GREENSLEEVES" (XVI CENTURY)

for Trumpet and Piano

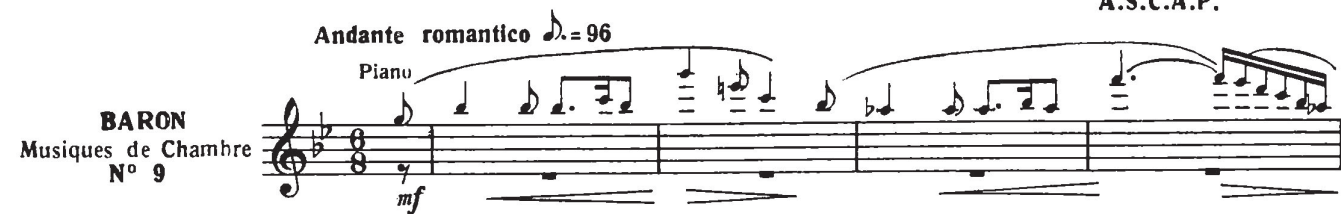
TRUMPET in B $\flat$

MAURICE BARON
A.S.C.A.P.

BARON
Musiques de Chambre
N $^{\circ}$ 9

Andante romantico $\text{♩} = 96$

Piano



espress.

poco rit.



rall.

espress.



RECIT
a piacere

poco accel.

dim.

a tempo

più lento

Con sordina
(Cup mute)

p dolente

mf



poco accel.

dim.

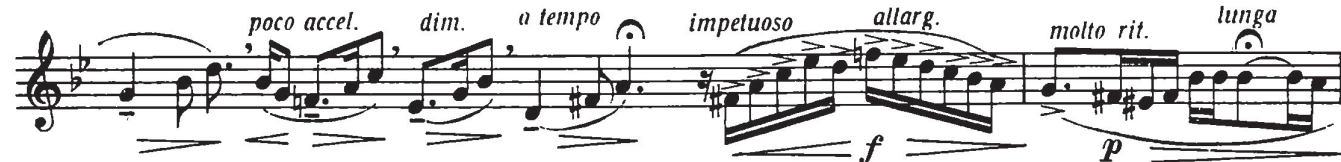
a tempo

impetuoso

allarg.

molto rit.

lunga



(B) a tempo

TEMA con malinconia

p



(C) molto espress.

mf





*Now Available
On Cassette or CD*

MAX SCHLOSSBERG
Daily Drills and Technical Studies
For Trumpet

Performed by
CLYDE E. HUNT

*Trumpeter, Teacher, Composer,
Arranger, and Author*

MAX SCHLOSSBERG, *Daily Drills and Technical Studies* was chosen for recording because many of these exercises hold the key to development of the upper register – that is, from G2 to C5. Not every note of every page was recorded because many of the exercises are exactly the same, except in several different keys. However, examples from every genre type have been included, and in the case of the Etudes, all are played. Additionally, Hunt has selected certain exercises for expansion into the altissimo register – from "High C" or C3 to above "Double C" or C4. We are certain that both students and teachers alike will be delighted with this unique, demonstrated Audio Teacher. Hunt doesn't simply tell you how, he shows you how!

Permission is granted to copy this page for ordering purposes.
This offer is only available to customers of USA.

Order Form

Name: _____
Address: _____
Address: _____
City: _____ State: _____ Zip: _____

Hunt Plays Schlossberg "Daily Drills and Technical Studies" – CD @ \$19.95 _____
Hunt Plays Schlossberg "Daily Drills and Technical Studies" – Cassette @ \$15.95 _____
CT Residents add 6.35% Sales Tax _____
Shipping and Handling – add \$3.00 _____

Total: _____

Please mail **Order Form** with Check or Money Order payable in **US Dollars** to:



M. BARON COMPANY
P.O. Box 204
West Mystic, CT 06388

Baron Musiques de Chambre

- No. 1 - NAZZI, MICHEL - *Transcription of La Zaide (Reine de Grenade)* by J. Royer,
for Two Flutes (or Two Violins, or Flute and Oboe)
- No. 2 - PORRET, JULIEN - *Six Esquisses* for Bb Trumpet and Piano
- No. 3 - PORRET, JULIEN - *Six Esquisses* for Trombone and Piano
(This is not a transcription of the Trumpet Sketches)
- No. 4 - ORBAN, MARCEL - *Sonatine*, for Two Flutes (or Two Oboes, or Two Clarinets)
- No. 5 - SIBELIUS, JEAN - *The Swan of Tuonela*, Piano Accompaniment by I. Belinsky
A - Original for English Horn and Piano
B - Transcription for Eb Alto Saxophone and Piano
C - Transcription for Bb Trumpet and Piano
- No. 6 - BARON, MAURICE - *Elegy from Variations on "L'Amour de Moy" (15th Century)*,
A - for Violoncello, Flute and Harp (or Piano)
B - for Eb Alto Saxophone, Flute and Harp (or Piano)
- No. 7 - LAFOSSE, ANDRÉ - *Transcription of Scenes D'Enfants*, by R. Schumann,
for Four Trombones, or Four Bassoons, or Four Violoncellos, Score and Parts
- No. 8 - BARON, MAURICE - *Magna cum Laude (Polonaise de Concert)*,
for Bb Trumpet and Piano
- No. 9 - BARON, MAURICE - *Variations on "Greensleeves" (18th Century)*,
for Bb Trumpet and Piano
- No. 10 - BARON, MAURICE - *Concerto Classico*, for Bb Trumpet and Piano
- No. 11 - BARON, MAURICE - *Cantilena*, for Bb Trumpet and Piano
- No. 12 - BARON, MAURICE - *Grande Valse Viennoise*, for Bb Trumpet and Piano
- No. 13 - BARON, MAURICE - *Tom, Dick and Hatty, (Valse Brillante)*
for Bb Trumpet and Piano
- No. 14 - BARON, MAURICE - *Nirvana*, for Trombone or Horn in F and Piano
- No. 15 - BARON, MAURICE - *Adagio de Ballet*, for Flute or Clarinet and Piano
- No. 16 - BARON, MAURICE - *The Little Flying Saucer*, for Piccolo (or Flute) and Piano

Baron Manuscript Series

To Familiarize the Student with Music Written by Hand

- LAFOSSE, ANDRÉ - *School of Sight Reading and Style*, for Tenor Trombone in Five Books:
- A - 30 Lessons in Bass Clef (Easy)
 - B - 30 Lessons in Tenor and Bass Clefs (Medium Difficulty)
 - C - 30 Lessons in Tenor and Bass Clefs (Difficult)
 - D - 30 Lessons in Tenor and Bass Clefs (Very Difficult)
 - E - 10 Lessons in Alto Clef, 10 Lessons in Alto and Tenor Clefs,
10 Lessons in Alto, Tenor and Bass Clefs (Highest Difficulty)



M. BARON COMPANY
P.O. Box 204
West Mystic, CT 06388