

MAX SCHLOSSBERG

DAILY DRILLS  
and  
TECHNICAL STUDIES  
for  
TRUMPET



M. BARON Co.



# Notes on the Schlossberg Method

By Harry Freistadt

Twelve years ago this month the world lost one of the great teachers of all time, and the finest of all teachers of the trumpet. Max Schlossberg, as much beloved as a person as he was as 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 first 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 The air is released into the instrument as soon as the tongue is withdrawn, and the tone is determined by the number of vibrations produced.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 and 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 *Ti* 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 uncancelled 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 to 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, now in his twentieth year of playing first trumpet with the CBS Orchestra, 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 testify 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

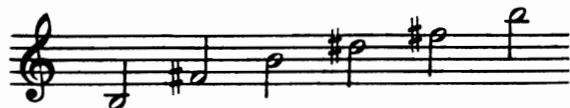
To simplify the playing of the trumpet, we have its three valve mechanism which is manipulated by the use of the three middle fingers of the right hand. In all, there are seven positions which enable the student to play every note in the register.

These are subdivided as follows:

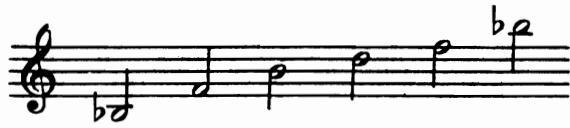
- I. The first position is called the open position. It is played without the aid of any valves. The following notes are produced: C, G, C, E, G, C.



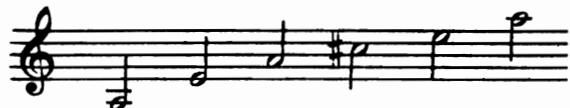
- II. The second position is exactly one-half tone lower chromatically. It is produced by the second valve resulting in B, F#, B, D#, B.



- 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, A.



- 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

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5

6

*BEMINT*

7

*Slow*

*mf* = *pp*      *pp*      *pp*      *pp*      *pp*

*simile*

8

*mf* = *pp*

*p*

*f*

9 

10 

11 

11a 

12 

13

14

15

\* Very slow

16

17

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

\*18

B  
A  
*p*

C  
*simile*

D

E

12

23 23

18 18

123 123

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

19

18

20 *mf*

12

23

18

23

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

Slow

21 *mf* simile

12 23 13 123

22 simile

13 123 13 123

23 *p* simile

12 23 13

13 3 123 23

24 *mf* simile

12 23 13 123

Slowly

25 *pp*

13 13 123 123

12 12

23 23 12 12

23 13 123 123

\*No 25 also to be played staccato

26

27

Slow

28

12 23 13 123

29

Bravura

30

*f*

simile

Very slow and soft

etc

etc

etc

etc

etc

etc

B  
Andante

32

A dolce

2

1

12

23

13

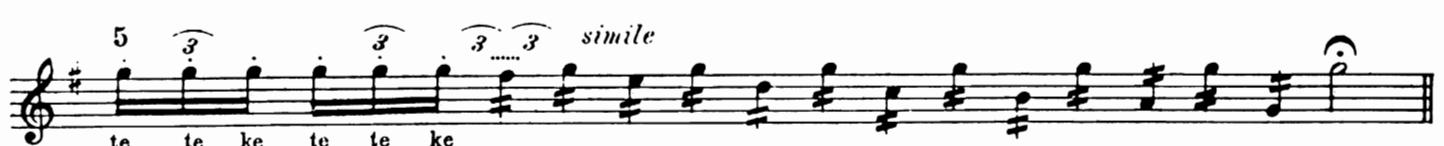
123

123

\* A - 3 notes legato

*Andante**Slow*

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



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

Slow

37

*simile*

38

*simile*

39

40

## II Intervals

Moderato

38

*mf*

*pp*

*mf*

*pp*

*simile*

39

*simile*

40

*f*

Slowly

41

*mf*

*pp*

*pp*

*simile*

*pp*

42

*f marcato*

*simile*

43

*f marcato*

*simile*

\*To be played in as many keys as possible

+ To be played staccato

44

Andante *f*

45

Moderato

46

Also to be played staccato

Andante

47

48

Andante

### III Octave Drills

49

*simile*

50

*simile*

51

(A)

(B)

(A)

(B)

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

**Waltz Tempo**



**Moderato**



**Allegro**



**Presto**

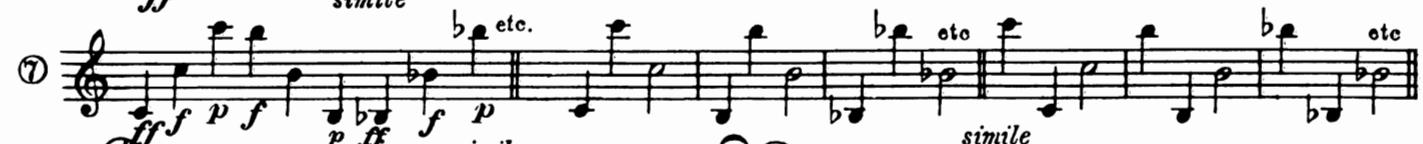


**Presto**



\*Note drill 52 to be played chromatically lower and higher

Moderato



\* To be transposed to all higher trumpets. + To be transposed to all lower keys.

simile

*mf*

simile

*mf*

simile

*p*

simile

*p*

simile

*f*

simile

*p*

simile

*f*

simile

*mf*

\* 57

simile

*f*

simile

*f*

*tr* simile

*p*

*tr* simile

*mf*

*tr* simile

*f*

*tr* simile

*f*

\* No 57 to be played in lower keys

*leggiero*

58 *mf-p* *simile*

Variants

(1) (2) (3) (4) (5)

#### IV Lip Drills

Moderato

59 *p* 18 123

\*60 *ppp* 2 3 2 3 2 3 2 3

2 1 2 1 2 1 2 1

12 12 12 12

28 23 23 23 23

18 18 18 18

123 123 123 123

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

• 61

Presto

62

Presto

+ 63

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

+ Also to be played staccato

mf

Moderato

64

12

28

18

128

\* Also to be played staccato

Allegretto

65                          18 —                          13 —

Slow                          6 simile

66

Presto

\*67                          pp

\* The entire drill to be played legato under one breath

pp

pp

pp

pp

13

23

12

68

*simile*

*mf* — *f*

6

5

*f*

*simile* 6

5

6

5

12

6

5

23

13

123

6

5

## V Chord Studies

\* 70      C

A      B *f*

*simile*

\* 71      A

B *f*

\* 72      A *mf*

B

\* 73      *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*

75 *Molto staccato*

76 *f*

*simile*

77

*simile*

Presto

*molto staccato*

Allegro

*simile**simile*

Moderato



\* To be played in (A) trumpet

81

82

*p*      *simile*

83

*f*      *mf*

*mf*      *Moderato*

84

*p*      *f*

*v*

85 *p leggiero*

*simile*

\* 86 *simile*

*simile*

\* 87 *simile*

88 *simile*

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

## VI Scales

(B)

89      C♯ maj      *simile*      D maj

E♭ maj      E maj      Fmaj      F♯ maj

G maj      Ab maj

A maj      B♭ maj

B maj      C maj

*Slow*

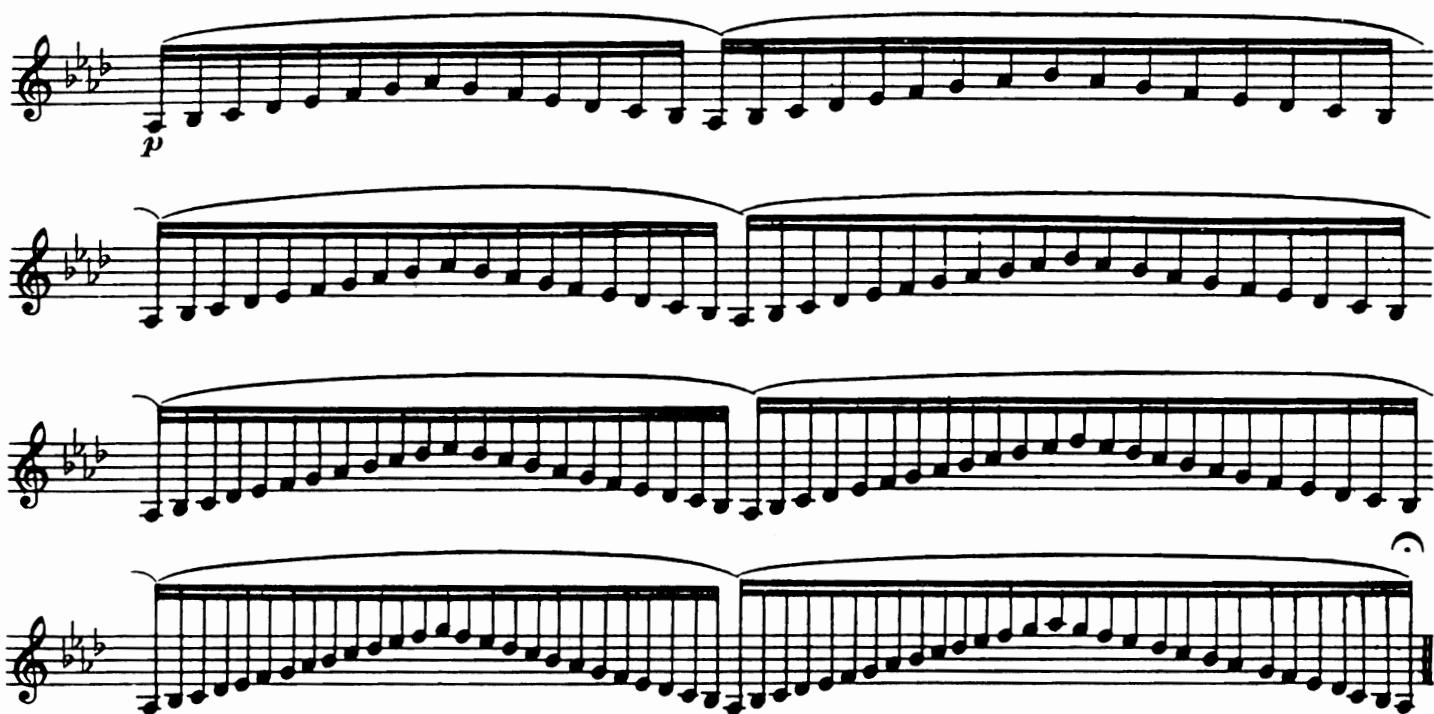
90      *mf*

Allegro

91      *p*

Musical score for two staves:

- Top Staff (G major):** Starts with a dynamic  $p$ . Measures 1-3: eighth-note patterns. Measure 1 ends with a fermata over the first measure of the second staff. Measures 2-3: eighth-note patterns.
- Bottom Staff (E major):** Measures 1-3: eighth-note patterns. Measures 4-5: eighth-note patterns. Measures 6-7: eighth-note patterns. Measures 8-9: eighth-note patterns.



Allegro

92

*mf* molto staccato      *simile*

The first staff shows a sixteenth-note pattern followed by an eighth-note pattern. The second staff shows a sixteenth-note pattern followed by an eighth-note pattern.

*p*      *simile*

The first staff shows a sixteenth-note pattern followed by an eighth-note pattern. The second staff shows a sixteenth-note pattern followed by an eighth-note pattern.

*f*

The first staff shows a sixteenth-note pattern followed by an eighth-note pattern. The second staff shows a sixteenth-note pattern followed by an eighth-note pattern.

Slow

93 *f*

\* 94 *mf*

*simile*

\*94 Play chromatically lower

95

96

97

98

99

100

101

102

103

104

105

Sheet music for piano, page 33, featuring two staves of musical notation. The top staff begins at measure 95 with a dynamic of *p*, followed by *mf*, and a performance instruction *simile*. The music consists of eighth-note patterns with grace notes, separated by measure lines. Measure 95 ends with a repeat sign and a double bar line. The bottom staff begins at measure 96 with a dynamic of *f*. Both staves include large, curved hairpins above the notes, indicating sustained sounds. The music concludes with a final double bar line.

95      *long*

*p*      *mf*      *simile*

96      *Allegro*

\* To be played in lower keys

34

Moderato

97

mf molto staccato

simile

98

ff

simile

\* To be played in A trumpet half tone lower

A page of musical notation for trumpet, featuring nine staves of music. The key signature changes from G major (one sharp) to F major (one sharp), then to E major (no sharps or flats), and finally to D major (two sharps). The time signature is mostly common time (indicated by '3'). Measure 98 starts with a dynamic of *f* and a tempo of *sempre staccato*. Measure 99 begins with *Moderato* and includes dynamics *simile* and *f*. Measures 100 through 115 continue in a similar style, with various dynamics like *sf*, *p*, and *f*, and articulations such as staccato and slurs.

\*To be played in C Trumpet 1 tone higher

100 *f*

*simile*

C♯ maj

101 *p*

D maj      E♭ maj      E maj

*simile*

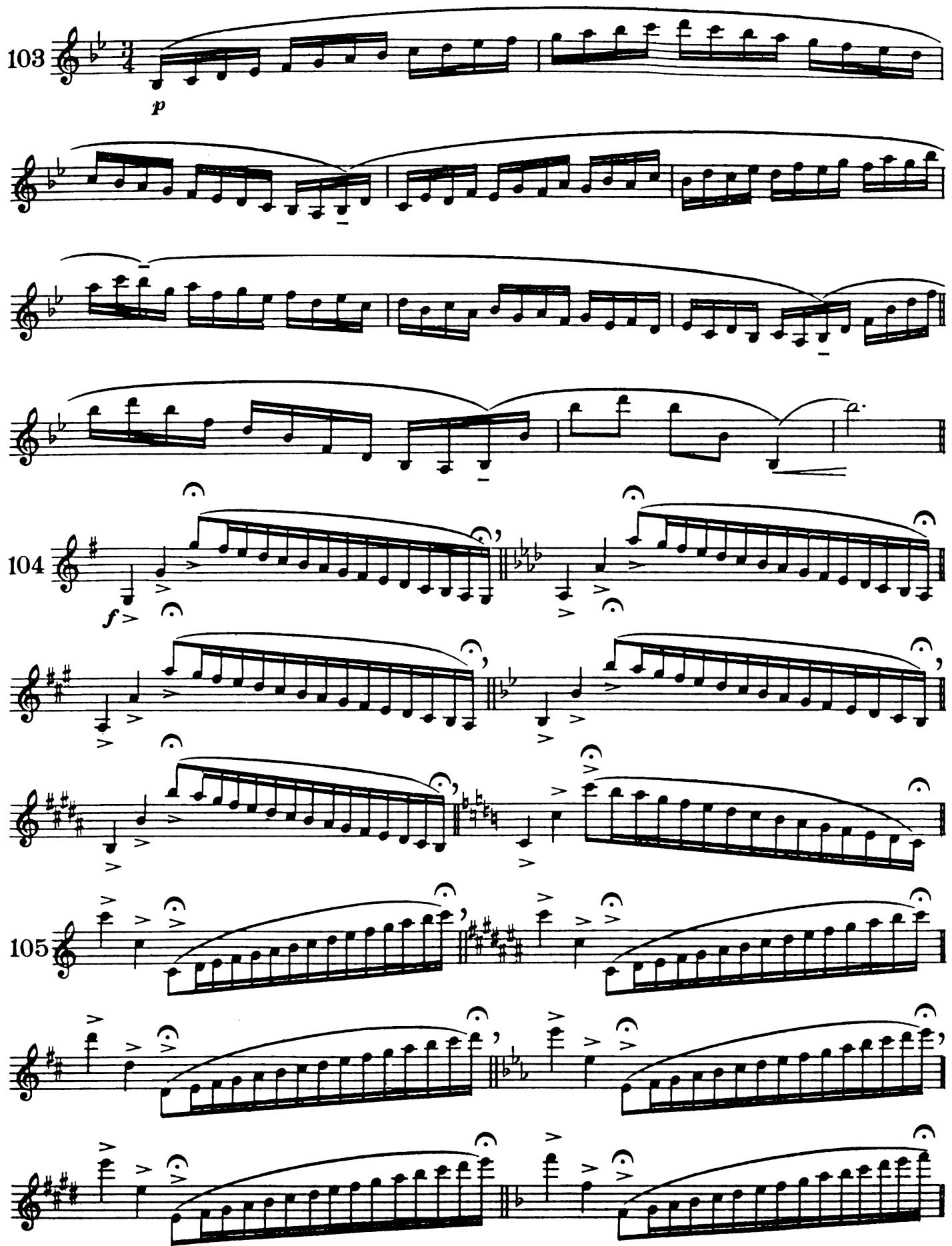
F maj      F♯ maj      G maj      A♭ maj

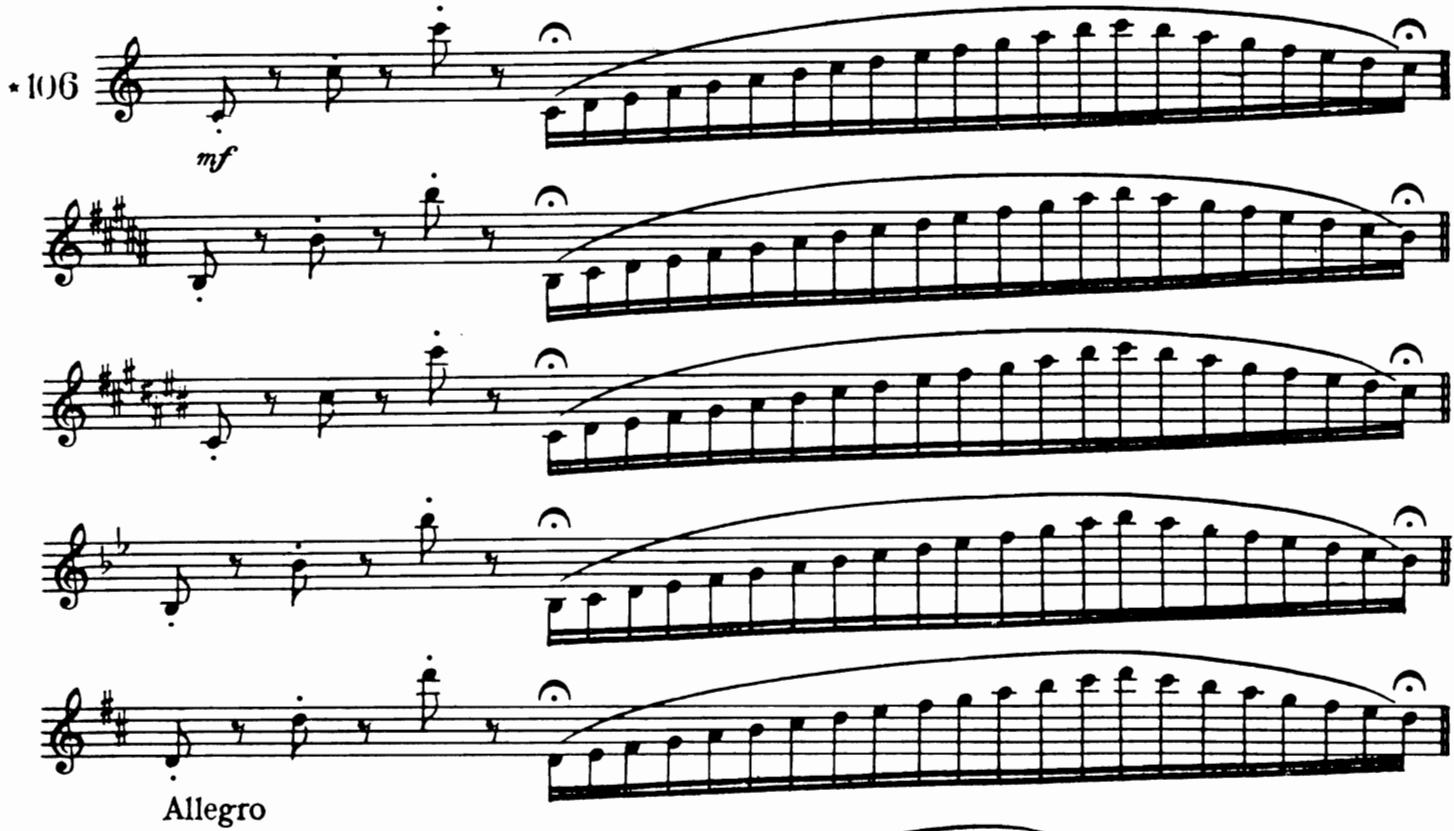
A maj      B♭ maj      Bmaj      Cmaj

\*102a

\* To be played staccato

A musical score for piano, featuring two staves of music. The top staff uses a treble clef and a key signature of three flats, while the bottom staff uses a treble clef and a key signature of one sharp. The music consists of eighth-note patterns with various slurs and grace notes. Measure 38 starts with a sixteenth-note bass line followed by eighth-note patterns in the treble. Measures 39-40 continue this pattern. Measures 41-42 show a change in key signature to one sharp, indicated by a sharp sign above the staff. Measures 43-44 return to three flats. Measures 45-46 show a return to one sharp. Measures 47-48 show a return to three flats. Measures 49-50 show a return to one sharp. Measures 51-52 show a return to three flats. Measures 53-54 show a return to one sharp. Measures 55-56 show a return to three flats. Measures 57-58 show a return to one sharp. Measures 59-60 show a return to three flats. Measures 61-62 show a return to one sharp. Measures 63-64 show a return to three flats. Measures 65-66 show a return to one sharp. Measures 67-68 show a return to three flats. Measures 69-70 show a return to one sharp. Measures 71-72 show a return to three flats. Measures 73-74 show a return to one sharp. Measures 75-76 show a return to three flats. Measures 77-78 show a return to one sharp. Measures 79-80 show a return to three flats. Measures 81-82 show a return to one sharp. Measures 83-84 show a return to three flats. Measures 85-86 show a return to one sharp. Measures 87-88 show a return to three flats. Measures 89-90 show a return to one sharp. Measures 91-92 show a return to three flats. Measures 93-94 show a return to one sharp. Measures 95-96 show a return to three flats. Measures 97-98 show a return to one sharp. Measures 99-100 show a return to three flats. Measures 101-102 show a return to one sharp. Measure 102b begins with a dynamic of  $p$  (pianissimo) and a tempo marking of *Allegro*. The music continues with eighth-note patterns, including a sixteenth-note bass line in measure 102b.

103 

\*106 

107 

## Andante

41

Andante

109

110

111

Vivace



C♯ maj



D maj simile



E♭ maj

E maj



F maj

Variant for Ex. 112



F♯ maj



G maj



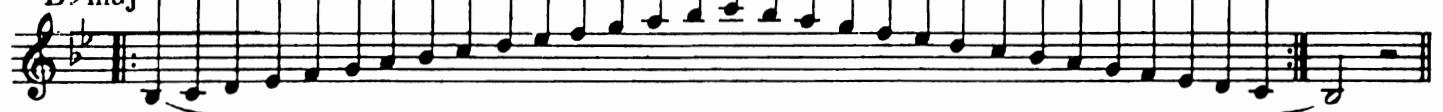
A♭ maj



A maj



B♭ maj



B maj



C maj



Variant for 113

Allego

114      *molto staccato*

*simile*

115

*f* >

17

19

19

20 or  
(23)

19

27

123

The musical score consists of ten staves of piano music. Staff 1 (measures 113-114) shows a variant with sixteenth-note patterns and dynamic markings like (—) and =. Staff 2 starts with 'Allego' and 'molto staccato'. Staff 3 begins with '*simile*'. Staff 4 (measures 115-123) features dynamic markings like >, f, and various slurs and grace notes. Measure 115 includes dynamics 17, 19, and 19. Measures 120-123 include dynamics 20 or (23), 19, and 27, with a triplets marking over the last measure.

## VII Chromatic Scales

## Allegro vivace

A musical score page showing a single staff of music for an orchestra. The key signature is one sharp (F# major), and the time signature is common time (4/4). The dynamic is forte (f). The measure consists of six eighth-note groups, each starting with a sharp and followed by a flat. The first group has a fermata over the first note. The measure ends with a fermata over the last note.

18

*f sempre*

A musical score page featuring two staves. The top staff is for the piano, indicated by a treble clef and a bass clef, with a dynamic marking of 'p' and a tempo instruction 'Tempo'. The bottom staff is for the voice, with lyrics 'tukutukutu simile' and 'stu tu kutu tuku simile' written below the notes. The vocal part consists of eighth-note patterns.

## Allegro

Musical score for orchestra, page 117, section Allegro. The score consists of five staves. The first staff shows a melodic line starting with a forte dynamic (f) and a sharp sign. The second staff contains a single note with a sharp sign. The third staff shows a melodic line with a sharp sign. The fourth staff contains a single note with a sharp sign. The fifth staff shows a melodic line with a sharp sign.

## Variation

"*f* tu tu ku tu tu ku simile

A musical score page featuring a single melodic line for an instrument like flute or oboe. The page is numbered 118 at the top left. The music consists of a series of eighth and sixteenth notes on a staff with a treble clef. Various dynamic markings are present, including a crescendo symbol (>) at the beginning, a decrescendo symbol (<), and a forte symbol (f). Articulation marks such as staccato dots and slurs are also included. The page is set against a light gray background.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 11 and 12 are shown, featuring a variety of note values including eighth and sixteenth notes, and rests. The key signature changes between measures, indicated by sharp and flat symbols.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a forte dynamic (F) and a key signature of one flat. The melody consists of eighth-note patterns. Measure 12 begins with a forte dynamic (F) and a key signature of one sharp. The melody continues with eighth-note patterns.

## Variation

A musical score featuring two staves of music. The first staff starts with a dynamic marking 'p' followed by the vocal line 'tu ku tu ku simile'. The second staff continues the melodic line.

A musical score for piano. The top staff shows a melodic line with various note heads and stems. The bottom staff provides harmonic support with sustained notes and chords. The dynamic marking 'p' is present at the beginning of the measure.

A musical score for 'Ku'. The vocal part is in soprano C major, common time, with lyrics 'tu tu ku tu tu ku simile' and a dynamic instruction 'mf'. The piano accompaniment consists of a single melodic line.

Allegro



Slow

Also to be played octave lower *f*

122

Slow

A

B

p

123

mf

Presto

124

*Presto*

Continuation of the musical score from measure 125 to 126. The top staff continues with a dynamic *mf*, and the bottom staff begins with a dynamic *p*.

Continuation of the musical score from measure 125 to 126. The top staff continues with a dynamic *p*, and the bottom staff continues with a dynamic *p*.

*Moderato*

Musical score page 47, measure 126. The top staff is in common time, treble clef, and dynamic *mf*. The bottom staff is in common time, bass clef, and dynamic *mf*. Both staves show eighth-note patterns.

Continuation of the musical score from measure 126. The top staff continues with a dynamic *mf*, and the bottom staff continues with a dynamic *mf*.

Continuation of the musical score from measure 126. The top staff continues with a dynamic *mf*, and the bottom staff continues with a dynamic *mf*.

Musical score page 47, measure 127. The top staff is in common time, treble clef, and dynamic *f*. The bottom staff is in common time, bass clef, and dynamic *mf*. Both staves show eighth-note patterns.

Continuation of the musical score from measure 127. The top staff continues with a dynamic *mf*, and the bottom staff continues with a dynamic *mf*.

Continuation of the musical score from measure 127. The top staff continues with a dynamic *mf*, and the bottom staff continues with a dynamic *mf*.

Continuation of the musical score from measure 127. The top staff continues with a dynamic *mf*, and the bottom staff continues with a dynamic *mf*.

Presto

(b)

(a)

(simile)

The same inverted

Four staves of musical notation, each consisting of five horizontal lines. The notation includes various note heads, stems, and dynamic markings like crescendos and decrescendos.

## VIII ETUDES

Moderato  
129 *molto staccato*

Treble clef, 4/4 time, one sharp. The instruction *molto staccato* is given below the staff.

Continuation of the musical score for Etude 129, featuring two staves of music.

Allegro  
130 *simile*

Treble clef, common time, one sharp. The instruction *simile* is placed below the staff.

Continuation of the musical score for Etude 130, featuring three staves of music.

Final staff of the musical score for Etude 130, ending with a fermata over the last note.

Moderato

131

132 Allegro moderato *simile*  
molto staccato

133 Allegro *simile*  
*mf* sempre staccato

Presto

134

135 Allegro assai *simile*

## Allegro

Musical score for orchestra, page 136, measures 1-10. The score consists of ten staves. Measure 1 starts with a forte dynamic (f) and features eighth-note patterns. Measures 2-4 continue the eighth-note patterns. Measures 5-6 show sixteenth-note patterns. Measures 7-10 conclude the section with eighth-note patterns.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes from G major (one sharp) to F major (no sharps or flats). Measure 11 starts with a half note in G major, followed by eighth-note pairs in F major. Measure 12 begins with a half note in F major, followed by eighth-note pairs.

## Allegro

137

(c)

(b)

(a) *mf*

*simile*

A musical score for a single melodic line. The notes are primarily eighth notes, with some sixteenth-note patterns. The melody begins with a series of eighth notes, followed by a sixteenth-note pattern, then more eighth notes, and finally a sixteenth-note pattern. A fermata (a small bracket above the note) is placed over the last note of the melody, indicating it should be held longer than indicated by the written duration.

A musical score page showing a single staff of music with a treble clef, a key signature of one sharp, and a common time signature. The music consists of six measures of eighth-note patterns, ending with a fermata over the last note of the sixth measure.

A musical score page showing a single staff of music with a treble clef, a key signature of one sharp, and a common time signature. The music consists of six measures of eighth-note patterns, ending with a fermata over the last note of the sixth measure.

A musical score page featuring a single staff in treble clef. The melody consists of eighth-note pairs followed by sixteenth-note grace notes. A fermata is placed over the eighth note of the second measure. The score is set against a light gray background with a thin black border around the music area.

Musical score page 10, measures 11-12. The score consists of two staves. The top staff uses a treble clef and has a dynamic marking of *rall.* above it. The bottom staff uses a bass clef. Measure 11 contains six eighth-note chords. Measure 12 begins with a bass note followed by a sixteenth-note pattern. The score is set against a light gray background with a decorative border at the top.

## Variation

**Variation**

1 tu tu      2 tu ku      3 3 tu tu tu

The musical score consists of three measures of sixteenth-note patterns on a single staff. The first measure is labeled '1' above the staff and 'tu tu' below it. The second measure is labeled '2' above the staff and 'tu ku' below it. The third measure is labeled '3' above the staff and 'tu tu tu' below it. The notes are grouped by vertical bar lines.

Musical score for 'Kukulele' showing measures 4-5. The score consists of two staves. The first staff starts with a measure of 4, followed by a measure of 3, and then a measure of 3. The second staff starts with a measure of 5, followed by a measure of 3, and then a measure of 3. The lyrics 'tu tu ku' are underlined in the first staff, and 'tu ku tu tu ku tu' are underlined in the second staff.

## Allegretto

138

C  
B 3 3 3  
A f simile

Variants 1 2

rall

139

Allegro
sinile

f

Moderato

140

*p legato*

Measures 140 consists of four staves of music for a solo instrument. The tempo is Moderate (Moderato). The dynamics are marked *p legato*. The music features eighth-note patterns with grace notes and slurs.

Allegro

141

*p*

Measures 141 consists of four staves of music for a solo instrument. The tempo is Allegro. The dynamics are marked *p*. Measure 141 includes three measures of sixteenth-note patterns with slurs and grace notes, followed by a measure of eighth-note patterns.

Vivo

142

*f*

*simile*

Measures 142 consists of four staves of music for a solo instrument. The tempo is Vivo. The dynamics are marked *f*. The first measure contains eighth-note patterns with slurs. Measures 142-143 show sixteenth-note patterns with slurs and grace notes. Measure 142 ends with a dynamic marking *ff*.

Presto

143

143

144

Presto

*f*

*simile*

*mf*

*p*

*sf sf sf sf sf simile*

Sheet music for violin part 143 consists of six staves of music. The first staff starts with a dynamic *f*. The second staff begins with a comma (,). The third staff starts with a dynamic *f*. The fourth staff begins with a comma (,). The fifth staff starts with a dynamic *mf*. The sixth staff begins with a dynamic *p*. The word *simile* appears under the third and fourth staves. The tempo marking "Presto" is at the top of the page, and "143" is to the left of the first staff.

Sheet music for violin part 144 consists of four staves of music. The first staff starts with dynamics *sf sf sf sf sf*. The second staff begins with a comma (,). The third staff begins with a dynamic *v*. The fourth staff begins with a dynamic *v*. The tempo marking "Presto" is at the top of the page, and "144" is to the left of the first staff.

**Presto**

145

simile

146

*f*      *p*      simile

*p*      *f*      simile

Presto

147

*p*

> > > >

Andante (in 6)

148

Molto staccato

\*149

Molto staccato

151

\*Play each bar in half tones up &amp; down

## Alla Marcia

*simile*

## Allegro

*simile*

## Alla Marcia

*simile*

154

*sempre staccato*

*3*      *3*      *3*      *3*

*simile*

Molto allegro

*mf sempre staccato*

*simile*

SPECIMEN

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° 8

Andante maestoso  $\text{♩} = 84$

Piano



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VARIATIONS ON "GREENSLEEVES" (XVI CENTURY)  
for Trumpet and Piano

SPECIMEN

TRUMPET in B<sup>b</sup>

MAURICE BARON  
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