

MAX SCHLOSSBERG

DAILY DRILLS

AND

TECHNICAL STUDIES

FOR

TRUMPET

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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 The air is released into the instrument as soon as the tongue is withdrawn, and the tone is determined by the number of vibrations produced.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.



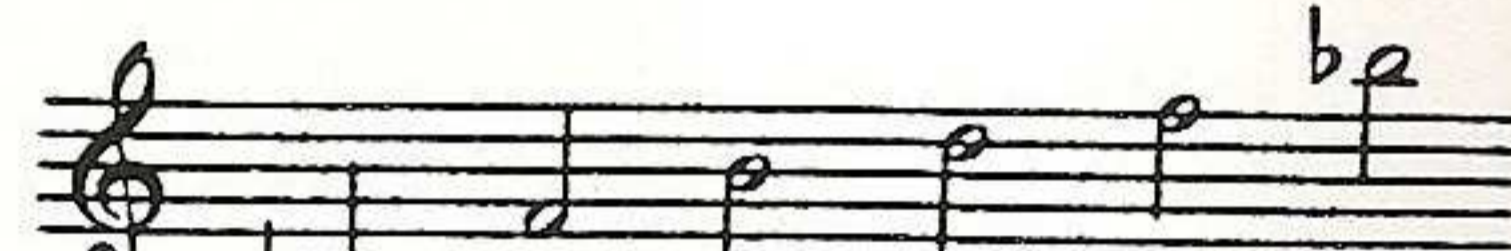




The player should select a few drills from each group daily.

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:

- | | |
|---|---|
| <p>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.</p> |  |
| <p>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.</p> |  |
| <p>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.</p> |  |
| <p>IV. The fourth position is made by pressing down the 1st and 2nd valves simultaneously. We then have A, E, A, C#, E, A.</p> |  |
| <p>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.</p> |  |
| <p>VI. The sixth position is made by pressing down the first and third valves simultaneously, producing G, D, G, B, D, G.</p> |  |
| <p>VII. The seventh position is made by pressing down all three valves simultaneously resulting in F#, C#, F#, A#, C#, F#.</p> |  |

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:



tu tu tu tu tu tu tu tu tu tu tu tu

ta e ta e ta e ta te a te a te a te

ta e a e a e a e a te a e a e a e a e

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

Very slow

The musical score consists of three main sections, each with multiple staves of music. Section 1 (top) includes three staves of music with rhythmic patterns like 0, (2), (1), 12-8, (28), 18, and 128. Dynamics include *mf*. Section 2 (middle) includes three staves of music with rhythmic patterns like 0, 2, 1, 12, 28, 18, and 128. Dynamics include *p* and *mf*. Section 3 (bottom) includes three staves of music with rhythmic patterns like 0, 2-18, (1-128), (12-8), (28), 0-(18), and 2-(128). Dynamics include *p* and *mf*. The music is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. Notes are often beamed together in groups corresponding to the rhythmic patterns.

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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

8 28 28 12

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

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

mf = *pp* 0 2 1 12 28 18 128

mf = *pp* 0 2 1 12 28 2 18 1 (128)

8 *mf*

p

f 28 18 128

This page contains a musical score for guitar, consisting of several systems of staves. The music is written in 4/4 time and features a variety of dynamics and articulations.

- Measure 9:** Starts with a *mf* dynamic. The first staff contains a melodic line with slurs and accents. The second staff provides a bass line with *p* dynamics.
- Measure 10:** Features a *p* dynamic in the first staff and a *mf* dynamic in the second staff. Fingerings (0, 2, 1, 12, 28, 18, 128) are indicated above the notes.
- Measure 11:** Begins with a *mf* dynamic and ends with a *f* dynamic. The first staff has slurs and accents, while the second staff has *pp* dynamics.
- Measure 11a:** Starts with a *f* dynamic and ends with a *mf* dynamic. The first staff has slurs and accents, and the second staff has *mf* dynamics.
- Measure 12:** Starts with a *mf* dynamic. The first staff has slurs and accents, and the second staff has *p* dynamics.

The score includes various musical notations such as slurs, accents, and dynamic markings (*mf*, *p*, *pp*, *f*) to guide the performer's interpretation.

Handwritten notes and symbols at the top of the page, including a treble clef and some scribbles.

13 *mf*

bajo per intervalos
p

delle o triple picado.
p

14 *mf*

p

p

Rondo de 5
15 *mf* 3x

mf

mf

* Very slow
16 *p* *mf*

p *mf*

17

p

p

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

*18

B
A
p
C
simile
D
E
12
23
18
123
19
f
p
f
12
23
18
123
p
f
p
f
20
mf
12
23
18
123

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

Slow

21 *mf* *simile*

22 *simile*

23 *p* *pp* *simile*

23 *simile*

23 *simile*

24 *mf* *simile*

24 *simile*

24 *simile*

24 *simile*

Slowly

25 *pp*

25 *pp*

25 *pp*

* No 25 also to be played staccato

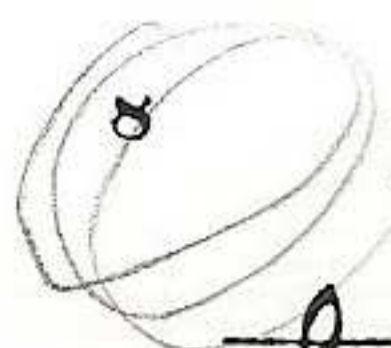
26 *p* — *mf*

27 *f* *mf*

28 *p* *simile*

29 *f*

X



Bravura

30

Very slow and soft

31

B Andante

32

A dolce

* A - 3 notes legato
 B - all legato

Andante

33 *dolce*

Slow

34

35 *mf*

12 *simile*

23

18 123

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

36
A

Variation 1

2 3 simile
tu tu tu tu tu tu

4 simile
te ke te ke

5 simile
te te ke te te ke

36
B

Variation 1

3 simile
3 3 3 3 3

4
4 4

5
3 3 3 3 6 6

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

Slow *mf* *simile*

II Intervals

Moderato *mf pp mf pp simile*

Allegro con spirito *mf pp mf pp simile*

Slowly *mf pp mf pp simile pp*

f marcato *simile*

f marcato *simile*

*To be played in as many keys as possible
 + To be played staccato

44 *simile*
bajar medio tono

2) *simile*
1) medio tono bajo

7) *simile*
5) Bajar un tono
6) Bajar medio tono

45 *Andante* *f*
mf

Moderato

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46 *f*

Also to be played staccato

Andante

47

f

This section contains ten staves of music. The first staff is marked with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music consists of a continuous melodic line with eighth and sixteenth notes, often beamed together. A dynamic marking of *f* (forte) is placed below the first staff. The key signature changes to two flats (Bb, Eb) at the beginning of the third staff, and then to two sharps (F#, C#) at the beginning of the fifth staff. The notation includes various articulations such as slurs and accents.

Andante

48

mf

This section contains four staves of music. The first staff is marked with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music continues with a melodic line similar to the previous section. A dynamic marking of *mf* (mezzo-forte) is placed below the first staff. The key signature changes to two sharps (F#, C#) at the beginning of the second staff, and then to two flats (Bb, Eb) at the beginning of the third staff. The notation includes various articulations such as slurs and accents.

III Octave Drills

49 *simile*

50 *mf* *simile*

51 (A) (B)

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

Waltz Tempo

* 52

f p f p simile

Moderato

p f p f simile

Allegro

p f p f simile

Presto

f simile

Presto

p simile

53

p f simile

*Note drill 52 to be played chromatically lower and higher

Moderato

54 *f*

55 *mf* *Slow*

* ② *Marcato*

* ③ *Moderato* *mf*

+ ④ *p*

+ ⑤ *f*

⑥ *Slow* *ff* *f* *p* *simile* *etc.*

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

56 *simile* (A) (B) *simile*

simile

simile

simile

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

mf simile

mf simile

p simile

p simile

mf simile

p simile

ff simile

* 57 mf simile

f simile

p tr tr simile mf tr simile

tr tr simile

* No 57 to be played in lower keys

UNAR *esp* *leggiero*

58 *mf-p* *simile*

Variants

① ② ③ ④ ⑤

IV Lip Drills

Moderato

59 *p*

60 *ppp*

2

1

12

23

13

123

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

123

2x or 3x

* 61

f *mf* *p*

simile

Presto

2x or 3x

62

pp

Presto

2x

p

Slow

+ 63

mf

* Each phrase legato then the entire bar legato under one breath
 + Also to be played staccato

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#), 2/4 time signature. The staff contains a melodic line with a slur over the first six measures. The dynamic marking *mf* is placed below the first measure.

Musical staff 2: Treble clef, key signature of two flats (Bb, Eb). The staff contains a melodic line with a slur over the first six measures.

Musical staff 3: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a melodic line with a slur over the first six measures.

Musical staff 4: Treble clef, key signature of four flats (Bbb, Ebb, Abb, Dbb). The staff contains a melodic line with a slur over the first six measures.

Musical staff 5: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a slur over the first six measures.

Musical staff 6: Treble clef, key signature of five flats (Bbbb, Ebbb, Abbb, Dbbb, Gbbb). The staff contains a melodic line with a slur over the first six measures.

Moderato

Musical staff 7: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The staff contains a melodic line with a slur over the first six measures. The dynamic marking *p* is below the first measure, and *mf* is below the seventh measure. There are two '2' markings above the eighth and ninth measures.

Musical staff 8: Treble clef, key signature of two flats (Bb, Eb). The staff contains a melodic line with a slur over the first six measures. The dynamic marking *p* is below the first measure, and *mf* is below the seventh measure.

Musical staff 9: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a melodic line with a slur over the first six measures. The dynamic marking *mf* is below the seventh measure. There is a '12' marking above the eighth measure.

Musical staff 10: Treble clef, key signature of four flats (Bbb, Ebb, Abb, Dbb). The staff contains a melodic line with a slur over the first six measures. The dynamic marking *mf* is below the seventh measure. There is a '23' marking above the eighth measure.

Musical staff 11: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a slur over the first six measures. The dynamic marking *mf* is below the seventh measure. There is a '13' marking above the eighth measure.

Musical staff 12: Treble clef, key signature of five flats (Bbbb, Ebbb, Abbb, Dbbb, Gbbb). The staff contains a melodic line with a slur over the first six measures. The dynamic marking *mf* is below the seventh measure. There is a '123' marking above the eighth measure.

* Also to be played staccato

Allegretto

65 *p*

Slow

66 *6 simile*

Presto

* 67 *pp*

* The entire drill to be played legato under one breath

This page of a musical score contains 12 staves of piano music. The first seven staves are in a key signature of three flats (B-flat, E-flat, A-flat) and feature a *pp* (pianissimo) dynamic. The eighth staff begins with a *f* (forte) dynamic and includes the number 18 above the first measure. The ninth staff starts with a *mf* (mezzo-forte) dynamic, followed by *f* and *simile* markings, and includes the number 23 above the first measure. The tenth staff begins with *mf* and includes the number 12 above the first measure. The eleventh staff starts with *f* and includes the number 1 above the first measure. The twelfth staff begins with *f* and includes the number 23 above the first measure. The score is characterized by flowing sixteenth-note passages, often grouped in pairs and connected by long, sweeping slurs. Fingerings such as 1, 2, 3, and 5 are indicated throughout. The notation includes various accidentals and rests, and the piece concludes with a fermata over the final note.

V Chord Studies

* 70

* 71

* 72

73

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

*72 A- 1st note staccato 3 notes legato

etc.

Ad libitum

74 *p*

Musical notation for measures 74 and 75. Measure 74 begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *p*. The melody consists of a series of eighth notes with slurs and accents. Measure 75 continues the melodic line with similar notation.

f *simile*

Musical notation for measures 75 and 76. Measure 75 starts with a dynamic marking of *f*. The notation includes slurs and accents. Measure 76 continues the melodic line with similar notation.

Molto staccato

75

Musical notation for measure 75, marked *Molto staccato*. The melody consists of eighth notes with slurs and accents.

Musical notation for measures 75 and 76, continuing the *Molto staccato* section with eighth notes and slurs.

23 12 1

Musical notation for measures 75 and 76, including fingerings (23, 12, 1) and slurs.

76 *f*

Musical notation for measure 76, marked *f*. The notation includes slurs and accents.

simile

Musical notation for measures 76 and 77, marked *simile*. The notation includes slurs and accents.

Musical notation for measures 76 and 77, continuing the *simile* section with eighth notes and slurs.

simile

Musical notation for measures 76 and 77, marked *simile*. The notation includes slurs and accents.

Presto

77 *p*

molto staccato

p

Allegro

78 *f*

simile

simile

* 79 *mf*

simile

Moderato

80 *mf*

sempre staccato

simile

* To be played in (A) trumpet

81 *mf*

Musical notation for measures 81-82, first system. It consists of four staves of music in a treble clef. The first staff starts with a dynamic marking of *mf*. The music features a series of eighth and sixteenth notes, some with accents (>) and slurs. The key signature has one sharp (F#).

82 *p* *simile*

Musical notation for measures 82-83, second system. It consists of four staves of music. The first staff begins with a dynamic marking of *p* and a triplet of notes. The second staff includes the instruction *simile*. The music continues with triplets and slurs. Measure numbers 1, 12, and 28 are indicated above the notes.

83 *f* *mf* *p*

Moderato

Musical notation for measures 83-84, third system. It consists of four staves of music. The first staff starts with a dynamic marking of *f*. The second staff has a dynamic marking of *mf*. The third staff has a dynamic marking of *p*. The tempo marking *Moderato* is placed below the first staff of this system. The music features triplets and slurs.

84 *p* *f*

Musical notation for measures 84-85, fourth system. It consists of two staves of music. The first staff begins with a dynamic marking of *p*. The second staff has a dynamic marking of *f*. The music includes triplets and slurs. Measure numbers 13 and 123 are indicated above the notes.

Musical score for measures 85-88. Measure 85 is marked *p* *leggiero*. Measure 86 is marked *simile* and contains sixteenth-note runs with sixteenth-note rests, some marked with a '6' and a slur. Measure 87 is marked *simile* and contains sixteenth-note runs with sixteenth-note rests, some marked with a '7' and a slur. Measure 88 is marked *simile* and contains sixteenth-note runs with sixteenth-note rests, some marked with a '7' and a slur. The score is written in treble clef with various key signatures and time signatures.

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

VI Scales

89

(B) C#maj simile Dmaj

Ebmaj Ebmaj Emaj Fmaj F#maj

Gmaj Abmaj

Amaj Bbmaj

Bmaj Cmaj

90

Slow

mf

91

Allegro

p

This page contains ten systems of musical notation, each consisting of two staves. The notation is for a piano exercise, likely for the right hand. Each system begins with a treble clef and a key signature of one sharp (F#) or one flat (Bb). The first system has a dynamic marking of 'p' (piano). The music consists of a series of eighth notes, often beamed together in groups of four or eight, and is frequently enclosed in a slur. The exercise progresses through various intervals and patterns across the systems.

p

Allegro

92

mf molto staccato *simile*

p *simile*

f

Slow

93

f

Slow

* 94

mf

simile

*94 Play chromatically lower

This page contains a handwritten musical score consisting of 12 staves. The notation is written in treble clef. The key signatures vary across the staves: the first two are C major, the next two are B-flat major, the next two are D major, the next two are B-flat major, and the final two are B-flat major. The music features a series of melodic lines, often with slurs and accents, suggesting a single melodic line or a specific instrument's part. The handwriting is clear and consistent throughout the page.

95

long

p *mf* *simile*

Allegro

96

f

7

* To be played in lower keys

Moderato

97 *mf molto staccato* *simile*

mf *simile*

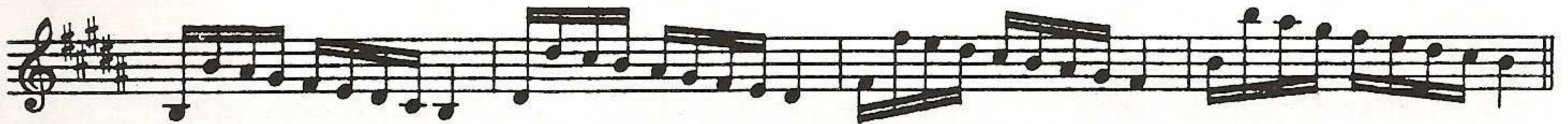
* 98 *simile*

* To be played in A trumpet half tone lower

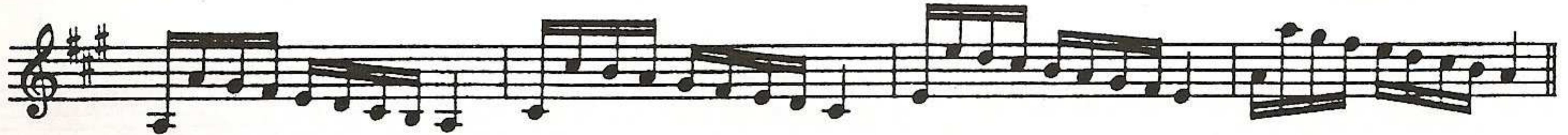
*  *simile*

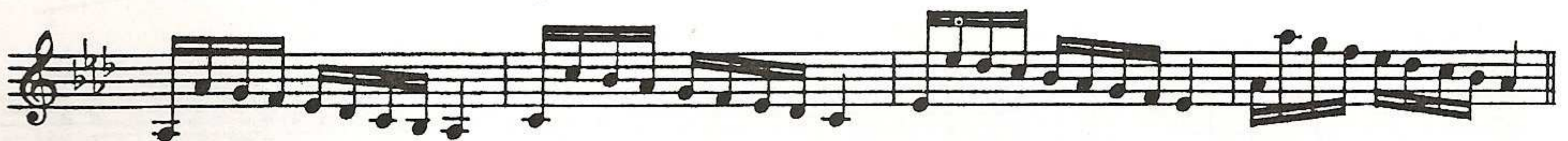
Moderato


99  *f sempre staccato* - *simile*













*To be played in C Trumpet 1 tone higher

100 *f* *simile*

f

C# maj

101 *p*

D maj

Eb maj

E maj

simile

F maj

F# maj

G maj

Ab maj

A maj

Bb maj

B maj

C maj

*102a *p*
f

The musical score consists of 12 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. It starts with a dynamic marking of *f* (forte) and a *p* (piano) marking. The notation is highly rhythmic, featuring many sixteenth and thirty-second notes, often beamed together. Phrasing slurs are used throughout. The key signature changes to C major for the second staff, then to D major for the third, E major for the fourth, F major for the fifth, G major for the sixth, A major for the seventh, B major for the eighth, C minor for the ninth, D minor for the tenth, E minor for the eleventh, and F minor for the twelfth. The exercise is marked 'To be played staccato' at the bottom.

*To be played staccato

This page contains a musical score for piano, consisting of 12 staves of music. The first nine staves are in treble clef with a key signature of two flats (B-flat and E-flat). The tenth staff is marked with a tempo of 'Allegro' and a key signature of one sharp (F#), with a dynamic marking of 'p' (piano). The eleventh and twelfth staves continue in the one-sharp key signature. The music is characterized by rapid sixteenth-note passages, often grouped in pairs or fours, and is frequently enclosed in large, sweeping slurs. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

103 *p*

Musical staff 103, first system. Treble clef, 3/4 time signature, key signature of one flat (B-flat). The staff contains a melodic line with a long slur over the entire phrase. The dynamics are marked *p*.

Musical staff 103, second system. Continuation of the melodic line from the first system.

Musical staff 103, third system. Continuation of the melodic line from the first system.

Musical staff 103, fourth system. Continuation of the melodic line from the first system.

104

Musical staff 104, first system. Treble clef, key signature of two sharps (F# and C#). The staff contains a melodic line with a long slur. Below the staff, there are several chords marked with a 'V' and a fermata.

Musical staff 104, second system. Continuation of the melodic line from the first system.

Musical staff 104, third system. Continuation of the melodic line from the first system.

Musical staff 104, fourth system. Continuation of the melodic line from the first system.

105

Musical staff 105, first system. Treble clef, key signature of two sharps (F# and C#). The staff contains a melodic line with a long slur. Below the staff, there are several chords marked with a 'V' and a fermata.

Musical staff 105, second system. Continuation of the melodic line from the first system.

Musical staff 105, third system. Continuation of the melodic line from the first system.

*106 *mf*

Allegro

107

Allegro

108

pp ff pp ff

Andante

109

110

111

Vivace

112

C#maj

Dmaj *simile* Ebmaj

E:maj F:maj

Variant for Ex. 112

113 F#maj

Gmaj

Abmaj

A:maj

Bbmaj

B:maj

Cmaj

Variant for 113

Allegro

114

molto staccato

simile

115

2 or (23)

VII Chromatic Scales

Allegro vivace

116

Variation

Allegro

117

Variation

118

Variation

Allegro

119

Musical notation for measures 119-120. Measure 119 starts with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *p*. The melody consists of eighth and sixteenth notes. Measure 120 continues the melody with dynamic markings of *mf* and *p*.

120

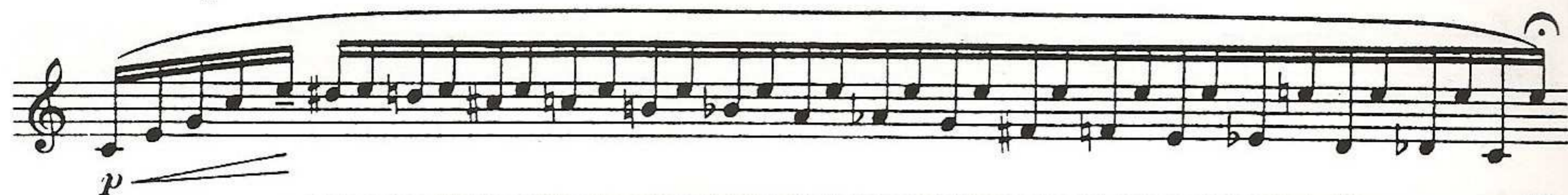
Musical notation for measures 120-121. Measure 120 starts with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *mf*. The melody is marked *Slow* and *f*. It features a series of slurs and phrasing marks. Measure 121 continues the melody with a dynamic marking of *f*.

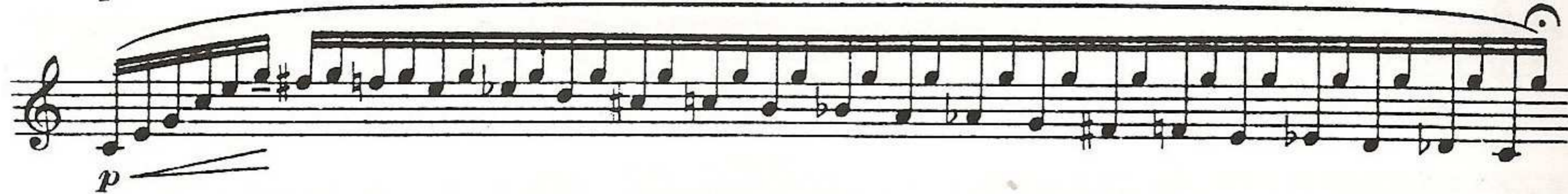
121

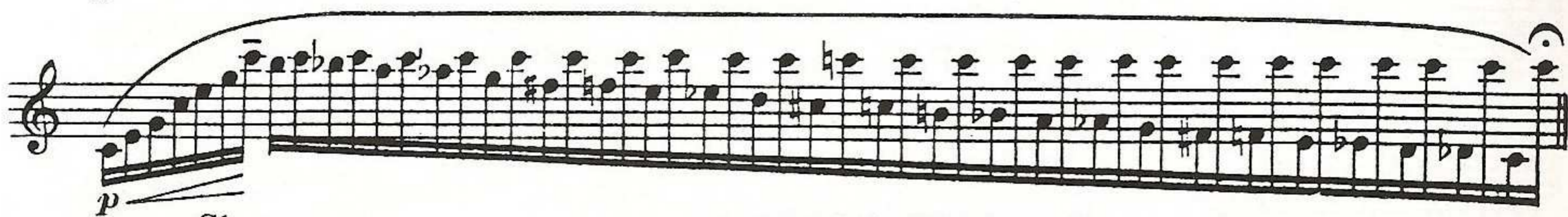
Musical notation for measures 121-122. Measure 121 starts with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *p*. The melody is marked *Slow* and *f*. It features a series of slurs and phrasing marks. Measure 122 continues the melody with a dynamic marking of *p*.

Also to be played octave lower *f*

122 

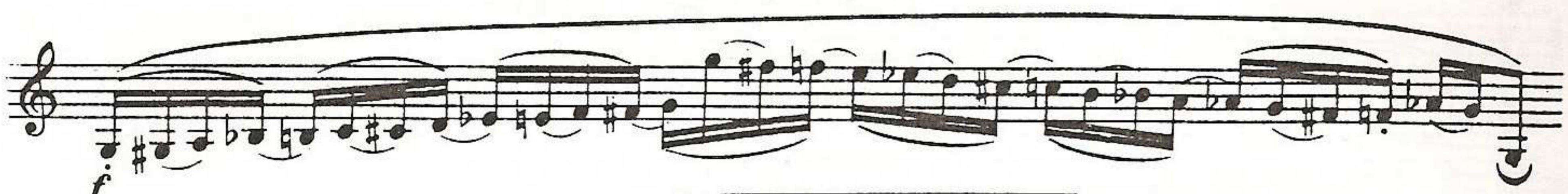


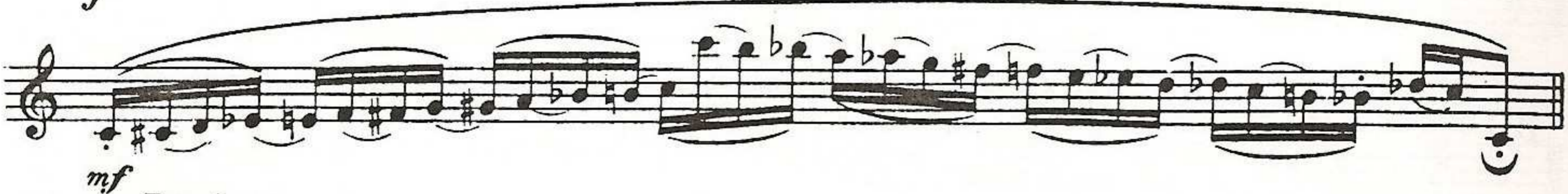




123 

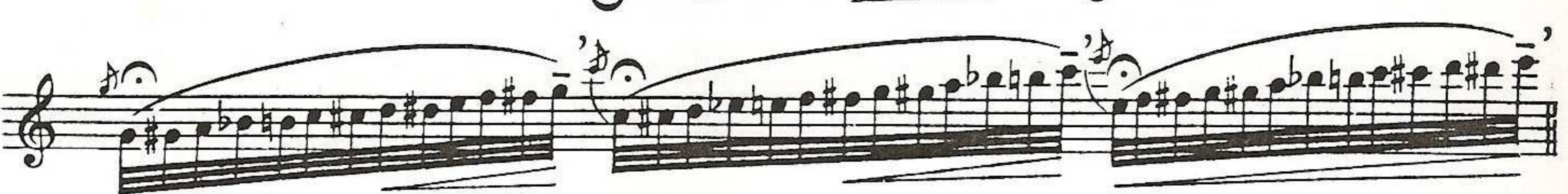






124 





Presto

125

f

mf

p

Moderato

126

mf

ritesto

(b)

(a)

(simile)

128

The same inverted

The first four staves of the page contain musical notation. The first staff begins with a sixteenth-note run marked with a '6' above it, indicating a sextuplet. The subsequent staves continue with similar rhythmic patterns, including slurs and accents.

VIII ETUDES

129 *Moderato* *molto staccato* *simile*

Etude 129 is in 4/4 time and marked *Moderato* and *molto staccato*. The notation consists of a single melodic line with various accidentals and slurs. The word *simile* is placed above the second measure of the piece.

130 *Allegro* *simile*

Etude 130 is in 6/8 time and marked *Allegro*. The notation consists of a single melodic line with various accidentals and slurs. The word *simile* is placed above the end of the first measure.

Moderato

131

Allegro moderato

simile

132

molto staccato

Allegro

simile

133

mf *sempre staccato*

Presto

134

Allegro assai

simile

135

Allegro

136

f *simile*

Allegro

137

mf *simile* *rall.*

Variation

1 2 3 3 3
tu tu tu ku tu tu tu

4 3 3 5 3 3 3 3 3 3
tu tu ku tu.ku tu tu ku tu

Allegretto

138

A. *f* B. *3* C. *3* *3* *simile* *rall*

Variants 1

2

Allegro

139

simile *f* *p* *f*

Moderato

140 *p* legato

Musical score for measures 140-145. The tempo is Moderato. The music is in 4/4 time and begins with a piano (*p*) dynamic and a legato articulation. The melody consists of eighth-note patterns with slurs, and there are occasional triplet markings. The score is written on five staves.

Allegro

141 *p*

Musical score for measures 141-146. The tempo is Allegro. The music is in 4/4 time and begins with a piano (*p*) dynamic. The melody features eighth-note patterns with slurs and includes several triplet markings. The score is written on two staves.

Vivo

simile

142 *f*

Musical score for measures 142-147. The tempo is Vivo. The music is in 4/4 time and begins with a forte (*f*) dynamic. The melody consists of eighth-note patterns with slurs and accents. The score is written on four staves.

Presto

143

f *simile*

f *simile*

mf *simile*

p *simile*

Presto

144

sf sf sf sf sf sf simile

*a3- no demorando lento,
Presto sin crescendo*

145

simile

simile

146

Presto

147

Measures 144-147: A series of six staves of music in treble clef. The first staff has a long slur over the entire line. The music consists of eighth and sixteenth notes with various accidentals (sharps and naturals).

Andante (in 6)

Measures 148-149: Two staves of music in treble clef, 6/8 time signature. Measure 148 starts with a piano (*p*) dynamic. The music features eighth notes and rests.

Molto staccato

Measures 149-150: Two staves of music in treble clef, 4/4 time signature. Measure 149 starts with a pianissimo (*pp*) dynamic. The music features eighth notes and rests, with some triplets indicated by a '3' in a circle.

Molto staccato

Measures 151-152: Two staves of music in treble clef, 4/4 time signature. Measure 151 starts with a pianissimo (*pp*) dynamic, and measure 152 starts with a fortissimo (*ff*) dynamic. The music features eighth notes and rests, with triplets indicated by a '3' in a circle.

*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

154

sempre staccato

simile

Molto allegro

155

mf sempre staccato

simile

#14 -

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