

A DISTINCT CALL: A SUPPLEMENTAL FUNDAMENTAL APPROACH FOR TRUMPET
BASED ON POPULAR HYMNS, FOLK TUNES, AND PATRIOTIC SONG

by

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(Under the Direction of Brandon Craswell)

ABSTRACT

In the face of an increasingly competitive environment among trumpet players competing for professional performing jobs, college teaching positions, and entrance into music schools, trumpet players must obtain and sharpen skillsets that are outside the scope of the standard fundamental literature. Accordingly, this dissertation examines the existing fundamental literature, investigates extended and expanded playing techniques, and how best to practice them. The dissertation also looks at research showing that the best way for musicians to improve their technique is to place mental focus on the sound and the music while playing, rather than the individual muscle movements or physical aspects taking place. Therefore, the project details the combination of expanded fundamental techniques with common, singable melodies to create a method book that serves as a research-based approach to help trumpet players improve their playing quickly and sustainably.

INDEX WORDS: Music, Trumpet, Method Book, Fundamentals, Trumpet Pedagogy, Visualization, Easy Melodies, Response, Breath Control, High Range, Endurance, Articulation, Multiple Tonguing, Low Range, Intervals, Rhythm, Flexibility, Hymns, Folk Tunes, Patriotic Songs

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CHAPTER 1

INTRODUCTION

Professional trumpet players in the 21st Century must have a firm grasp of a wide set of skills and fundamental techniques, not only in order to be able to play some of the most challenging repertoire written for the instrument, but also to compete with an ever-increasing pool of talented trumpet players competing for jobs.^{1,2} Karl Gehrke, for Minnesota Public Radio News, reports approximately 3,000 music performance majors graduate from music schools every year to compete for sometimes as little as 150 jobs.³ Matt Waters paints an even bleaker picture. Using data collected by datausa.io, Waters estimates that there could be as many as 8,113 music performance degrees awarded each year, competing for jobs within 57 orchestras that pay full-time salaries.⁴ The job market is similarly competitive for applicants looking for positions as professors in higher level education. As Colin Dickey reports for the *Washington Post*, applicants for tenure track teaching positions often spend countless hours on the application processes alone, which sometimes vary widely between different universities. Prospective academics then face an applicant pool that is often over-saturated, with the number of PhDs awarded each year often outpacing the jobs available and sometimes attracting 100 to 450 applicants per position.⁵

¹ Corinne Ramey, "New York Public Radio," *New York Public Radio* (WQXR, May 27, 2011), <https://www.wqxr.org/story/137381-help-wanted-orchestra-musician-job-may-not-actually-exist>.

² Matt Waters, "Phantom Brass," *Phantom Brass* (blog), June 16, 2017, <https://www.phantombrass.com/single-post/2017/06/16/the-orchestral-dream-is-dead>.

³ Karl Gehrke, "MPRnews," *MPRnews* (Minnesota Public Radio, March 22, 2007), <https://www.mprnews.org/story/2007/03/22/orchestragrads>.

⁴ Matt Waters, "Phantom Brass," *Phantom Brass* (blog), June 16, 2017, <https://www.phantombrass.com/single-post/2017/06/16/the-orchestral-dream-is-dead>.

⁵ Colin Dickey, "The Academic Job Market Is a Nightmare. Here's One Way to Fix It.," *Washington Post*, April 15, 2019, <https://www.washingtonpost.com/outlook/2019/04/15/job-market-academics-is-nightmare-heres-one-way-fix-it/>.

Kris Shaffer, a music theorist and data analyst, confirms that the phenomenon exists in the musical academic disciplines as well, with an extremely small number of music theory professorships being awarded to graduates from an ever smaller number of programs.⁶ Therefore, mastery and constant improvement of fundamental skills at an extremely high level that can then be applied to repertoire is essential to obtain and keep a job as a professional trumpet player. In his foreword to Michael Sachs's *Daily Fundamentals for Trumpet*, Mark Gould (former Principal Trumpet, Metropolitan Opera Orchestra) writes,

Improvement is not made by unconscious rote practice of mindless drills but by careful conscious practice of basic skills that over time build a solid reliable technique.... I tell my trumpet students that one never masters the basic skills of buzzing, timing, balance, relaxed airflow, articulation, and control of air speeds. One continually refines and improves these skills through the course of one's life with the trumpet. Technique on any instrument is always a work in progress.⁷

In order to obtain and keep a job playing, trumpet players must have a great sound, good rhythm, superb intonation, crisp articulation, clean slurs, ability to double and triple tongue, mastery of every register, and endurance. However, these are just tools in a toolbox that help the artist create. The actual job of a trumpet player is to take all these skills and then sing with a compelling musical voice. As Michael Sachs (Principal Trumpet, Cleveland Orchestra) says in his introduction to the same book,

Always keep in mind that technique is not an end in itself, but rather a means to support musical expression. While it is essential to work on technical fundamentals through exercises and methods, make sure to always apply those concepts in a musical context so that musicality and technique are never mutually exclusive. And above all, strive to be a complete musician, not just a trumpet player.⁸

⁶ Kris Shaffer, "Kris Shaffer," *Kris Shaffer* (blog), March 18, 2016, <https://pushpullfork.com/music-theory-job-market/>.

⁷ Michael Sachs and Mark Gould, "Daily Fundamentals for the Trumpet," in *Daily Fundamentals for the Trumpet* (New York, NY: International Music Company, 2002), p. vi-viii.

⁸ Michael Sachs, "Daily Fundamentals for the Trumpet," in *Daily Fundamentals for the Trumpet* (New York, NY: International Music Company, 2002), p. vi-viii.

As a means to support musical expression, brass teachers for decades across the country have extolled the virtues of emulating a singing approach to playing their instruments. Arnold Jacobs, who championed this approach within the brass community, said, “If you want to be a good brass player, you have to play with the brain of a singer. Use your voice to sing or whistle often.”⁹ This singing approach can help make sure, as Michael Sachs states, that “musicality and technique are never mutually exclusive.”¹⁰ Furthermore, not only does this approach help brass musicians add a level of musicality to their playing, but it also aids in learning the physical skills necessary to play at high levels. As early as the 1970s, a similar kind of visualization had been embraced by sports psychologists because the brain has an overwhelming ability to coordinate an amazing amount of sensory information with hundreds of complex motor skills to produce an action when the brain focuses on the final action, rather than the small details of each motion.¹¹ Famous golfer Jack Nicklaus remarks: “I never hit a shot, not even in practice, without having a very sharp in-focus picture of it in my head.”¹² Singing internally is the trumpet player’s version of visualizing the perfect shot, or directing the perfect tennis swing. When musicians focus more on the sound they want to produce, not only does the brain coordinate all the muscle groups more efficiently, but they are more effectively able to emulate singing in their playing, adding a level of natural ease to their technique and more authentic emotional expression to their musicality. Some of the top trombone and low brass studios, such as the Northwestern University and Indiana University trombone studio and many others, have placed a great deal of importance on this vocally guided approach, with a strong emphasis on Rochut, Blazhevich, Bordogni studies

⁹ Michael Grose et al., “Midwest Band and Orchestra Clinic,” *Midwest Band and Orchestra Clinic* (December 17, 2015).

¹⁰ Michael Sachs, “Daily Fundamentals for the Trumpet,” in *Daily Fundamentals for the Trumpet* (New York, NY: International Music Company, 2002), p. vi-viii.

¹¹ Frank Byrne and Michael Grose, “Arnold Jacobs Reconsidered: Reflections on a Legacy at the Centennial of His Birth,” *ITEA Journal* 36, no. 3 (2015): pp. 40-44.

¹² Jack Nicklaus, Twitter post, April 5, 2016, accessed January 21, 2020, <http://twitter.com/jacknicklaus>.

and Vernon's *Singing Approach to Brass Playing* in their studio repertoire.^{13,14} Trumpet players can also benefit greatly from incorporating vocal literature into their practice routines.

Purpose of the Study

Instead of focusing most of our playing on scales and intervals while dedicating only five minutes at the beginning or end of a practice session to playing through a Rochut or flow study, trumpet players can organize larger portions of their practice routines and simple, fundamental exercises around this concept of singing through vocal literature. The combination of fundamentals with song will be beneficial for musicians who wish to master the fundamentals while still focusing on singing with a beautiful, ringing sound. The purpose of this study will be to create a book of fundamentals that manipulates simple melodic tunes to target and address specific skills and techniques needed for some of the trumpet's most difficult repertoire. This will enable the player to approach technical and physical challenges while still being able to focus on singing with a beautiful sound through each note.

The final product will also focus on skills and techniques that are necessary in gaining and keeping employment as a trumpet player in a professional orchestra, military band, or university setting, but that are not addressed in the bulk of the established fundamental literature. Therefore, it will be helpful to review the commonly requested audition excerpts and frequently played repertoire in order to analyze these excerpts for specific skills and techniques that can be addressed within the scope of this project.

For example, one of the basic skills a trumpet player needs is the ability to play for long periods of time in the upper register of the horn. Anyone who has played orchestral works by

¹³ Michael J Mulcahy, "NU Trombone Studio," July 12, 2007, https://michaeljmulcahy.typepad.com/michael_j_mulcahy/nu_trombone_studio.

¹⁴ Peter Ellefson, "Lesson Syllabus Fall 2021," Peter Ellefson, accessed January 3, 2022, <https://www.peterellefson.com/pedagogy>.

Shostakovich, Tchaikovsky, Mahler, or Strauss can attest that endurance in the upper register is a challenging, yet necessary, skill for a professional trumpet player. However, there are few fundamental methods specifically designed to address this issue, and the few that do, like the Caruso method, lack certain musical opportunities, instead placing more focus on scales and intervals.¹⁵ This is a skill the author has long struggled with, but has found success in improving this skill by transposing simple tunes up into higher keys, and over time adding an additional phrase or transposing up an additional half step.

There are numerous other proficiencies required to be a full-time trumpet player that are not covered in some of the most prominent fundamental trumpet literature. This fundamental method book will pinpoint skills that are necessary, yet overlooked, and devise exercises from simple tunes and melodies to target these techniques. Therefore, it will be necessary to analyze a list of popular hymns, folk tunes, and patriotic songs and catalog identifying characteristics, such as the title, tune name, range, mode, time signature, high and low scale degrees, structure, number of beats, and number of peaks in the phrases. The dissertation will then use these characteristics to match techniques with potential melodies in order to transpose, rhythmically alter, dynamically alter, slow down, speed up, isolate notes, displace octaves, embellish, and otherwise manipulate tunes to isolate the specific skill that particular exercise is attempting to work on. It is important to emphasize that this method book will be a supplement to, not a substitute for, smart fundamental practice. Jon Burgess, Associate Professor of Trumpet at Texas Christian University, once examined the practice habits of Michael Sachs and noted in a 2009 *ITG Journal* article, "... his practice consisted of playing basic fundamentals in an orderly fashion; breathing exercises, mouthpiece buzzing, simple scale and arpeggio studies from Arban and Clarke *Technical Studies*. His practice started simply and gradually moved to more complex

¹⁵ Carmine Caruso, *Musical Calisthenics for Brass* (Milwaukee, WI: Hal Leonard Corporation, 1979).

exercises and studies.”¹⁶ Therefore, the resulting product should be a book of fundamentals that can supplement and follow a trumpet player’s traditional fundamental routine of scales, intervals, Arban, and Clarke with targeted exercises, working necessary skills, through the context of hymns, folk tunes, and patriotic songs, which should promote a singing approach and a singular focus on a beautiful sound.

¹⁶ Jon Burgess, “Practice ‘Fundamentals’,” *International Trumpet Guild Journal* 34, no. 1 (October 2009): 63.

CHAPTER 2

REVIEW OF EXISTING FUNDAMENTAL LITERATURE

Currently, there are numerous books available on the market for trumpet players who wish to hone their fundamental skills and techniques. While these methods cover numerous essential techniques necessary for advanced trumpet playing, they neglect several important proficiencies, and approach fundamentals primarily through scalar and chordal variations, rather than melodic ones.

Arban

Arguably the most popular fundamental method is the *Complete Conservatory Method for Trumpet* by Jean-Baptiste Arban. Arban (1825-1889) was considered a brilliant cornet player, performing concert tours throughout Europe and dazzling audiences with his astonishing and virtuosic performances, which helped to establish the valved cornet's popularity and reputation as a serious instrument. Arban was born in Lyons, France in 1825 and studied at the Paris Conservatory with François Dauverné. He became a professor of saxhorn at École Militaire and in 1869, he became professor of cornet at his alma mater, the Paris Conservatory. Published in 1864, Arban's method book was commended by the Paris Conservatory's Committee of Musical Studies, stating, "This work, the extent of which is considerable, is based upon excellent principles, and contains every instruction calculated to produce a good performer on the cornet."¹⁷ The fundamental exercises are divided into six sections: "First Studies," "Slurring and Legato Playing," "Scales," "Ornaments," "More Advanced Studies," and "Tonguing." Arban

¹⁷ Jean-Baptiste Arban, *Arban's Complete Conservatory Method, for Trumpet (Cornet) or E-Flat Alto, B-Flat Tenor, E-Flat Baritone Saxophones, Euphonium and B-Flat Bass Tuba in Treble Clef*, ed. Edwin Franko Goldman and Walter M Smith, annot. Claude Gordon (New York, NY: Carl Fischer, 2005), I.

also includes musical examples, divided into four sections: “The Art of Phrasing,” “68 Duets for Two Cornets,” “14 Characteristic Studies,” and “12 Celebrated Fantasies and Airs Variés.” In the fundamentals section, the “First Studies” cover simple, staccato tonguing, ranging from whole notes and half notes to slightly more complex figures. The opening focuses on starting whole note and half note long tones with a clear “tu” articulation. These exercises are solely based around scalar passages and outlining chordal figures. The section then moves into different rhythmic figures practiced through little musical exercises, moving from syncopated rhythms, to dotted eighth and sixteenth note figures, to figures with an eighth note and two sixteenths, to 6/8 meter exercises. Throughout this section, exercises are generally limited to a range of a high A above the staff to a B-flat below middle C.

The “Slurring and Legato Playing” chapter focuses on basic slurs, progressing from slurring minor seconds to minor sevenths, and then transitioning into lip slurs. The exercises that focus on individual intervals generally progress from one or two exercises per interval. Additionally, these exercises are limited in range and largely focused on intervals, rather than musical or melodic content. The lip slurs in this section are generally limited to adjacent partials, rarely change direction, and focus on a small number of slurs that are written progressively faster through the course of the section. The final portion of the section works on the combination of slurring and tonguing together, such as slurring two notes and then tonguing two notes together. However, these exercises generally focus on slurring narrow intervals like the major and minor third.

The “Scales” section covers the twelve major scales, minor scales, and the chromatic scale. These scales mostly focus on going up and down linearly, with only some exercises featuring skipping or broken thirds, and mostly tongued until they reach a faster tempo, at which

point they switch to slurring. Moreover, this section focuses on the more common scales, dedicating sixteen examples to the C Major scale, but only one exercise each to the D-flat, F-sharp, and B scales. The minor scale section only assigns one exercise per scale and only covers nine of the twelve minor scales. The rhythmic variation is extremely limited, only covering eighths and sixteenths in duple time, and again the range is somewhat limited as well. While Arban does extend the range down to low G's, the upper register is generally limited to a B-flat above the staff.

The “Ornaments” section covers turns, appoggiaturas and double appoggiaturas, portamento, trills, and mordents. The turn and the trill include several preparatory exercises that work on the techniques required to perform these ornaments effectively. The rest of the ornaments are practiced in the context of short musical exercises.

The “More Advanced Studies” chapter broaches more complex techniques, including slurring and tonguing wider intervals, more exercises based on scales, minor and major arpeggios, as well as exercises covering dominant and diminished seventh arpeggios. The intervals section requires the player to skip between a static note and moving up and down scales to span wider and wider intervals, until eventually reaching an interval of a 13th. While this section is written with all exercises tongued, the descriptions at the bottom of the pages include the possibility of performing the exercises with different variations of slurring and tonguing. The chapter then includes exercises featuring octave slurs and broken tenths, but this section only lasts a page and mainly focuses on slurring upwards, rather than down. The remainder of the chapter deals with common rhythmic and chordal figurations based around major, minor, dominant seventh, and diminished seventh arpeggios.

The final section, “Tonguing,” contains double and triple tonguing exercises, which are also largely scale-based. The first 76 exercises concentrate on the triple tongue technique, and of these 76 exercises, 65 are based in the keys of F and C Major. Exercises 77 through 134 cover double tonguing, and similarly, only two exercises throughout this section are in keys other than F or C Major. Additionally, the majority of this section emphasizes multiple tonguing in the middle register and rarely strays into the extreme registers. It is noteworthy that the entire book, with few exceptions, is limited to a range of high C on a B-flat trumpet, which is insufficient for a modern trumpet player in the 21st century.¹⁸

Saint-Jacome

Louis A. Saint-Jacome (1830-1898) was a French composer and cornet soloist in the nineteenth century, famous for his well-respected method book, *Grand Method for Trumpet or Cornet*. Saint-Jacome was born in Paris, France in 1830 and began his early musical studies with François Dauverné at the Paris Conservatory, like Arban before him. The method opens with a series of twelve curated lessons that get progressively more challenging and begin to introduce scales, chromatic scales, common rhythmic figures, shakes and trills, different time signatures, intervals, adjacent slurring, and typically end with duets that can be played by the student and a teacher. Then, a significant portion of the method is devoted to teaching various topics through duets, covering intervals, rhythmic variations, note durations, and more, with a musical backdrop provided by a teacher. Finally, Saint-Jacome devotes the final sections to specific topics, such as chords, scales, double tonguing, triple tonguing, trills, gruppetto, portamento, and plenty of musical exercises based on scales and chords. The Saint-Jacome method is similar to the Arban book in its limitations. The exercises only cover a limited range (largely stopping at high C),

¹⁸ Jean-Baptiste Arban, *Arban's Complete Conservatory Method, for Trumpet (Cornet) or E-Flat Alto, B-Flat Tenor, E-Flat Baritone Saxophones, Euphonium and B-Flat Bass Tuba in Treble Clef*, ed. Edwin Franko Goldman and Walter M Smith, annot. Claude Gordon (New York, NY: Carl Fischer, 2005).

most tonguing and slurring exercises are focused in the middle register (rather than the extremes), and exercises are largely designed through the framework of chords and scales, rather than tunes or melodies.¹⁹

Clarke

Herbert L. Clarke (1867-1945) published *Clarke's Technical Studies for the Cornet* in 1912 to provide “one hundred and ninety exercises for technique, endurance, and elasticity of the lips.” Clarke himself was a cornet player, conductor, and composer, and was the most prominent cornet soloist of his time. Over his career, Clarke performed with the 22nd Regiment Band in New York under the direction of Patrick Gilmore and later with John Philip Sousa's band, as well as brief stints serving with the New York Philharmonic and Metropolitan Opera. In addition to countless solo performances and tours with Gilmore's and Sousa's bands, Clarke composed cornet solos, cornet and trombone duets, cornet methods, and numerous works for band. He also led bands as a conductor, made records for Victor, Edison, Columbia, Odeon, England, and Brunswick, and he tested and developed instruments for C.G. Conn in Elkhart, IN. Clarke's *Technical Studies* are organized into ten studies that emphasize variations on major scales (Second, Third, Fourth, Fifth), minor scales (Sixth), and the chromatic scale (First, Seventh, Eighth, Ninth). While all the exercises are written slurred, Clarke's own instructions indicate that the performer can vary the articulation patterns, and eventually move from single tonguing to double tonguing the exercises.²⁰

The major scale exercises move through familiar figurations of the major scale, such as moving up three notes at a time (Second), moving through the basic chord structures (Third), centering around two note alterations (Fourth), and moving up and down five note scales within

¹⁹ Louis Saint-Jacome, *Grand Method for Trumpet or Cornet* (New York, NY: Carl Fischer, 2016).

²⁰ Herbert L. Clarke, *Technical Studies for the Cornet* (Elkhart, IN: L.B. Clarke, 1912).

each scale (Fifth). These exercises move through every key chromatically, starting on the low F# and progressing up to a high F above high C.

The minor scale exercise (Sixth) navigates the minor scales starting with a three note, oscillating figure, which then moves into the full, two-octave scale, followed by the five note pentascale, and then finally ending with the arpeggio.

The chromatic exercises (First, Seventh, Eighth, Ninth) start with the first exercise, which gently flexes up and down 7 notes at a time, working from low F# to high C. The Seventh and Eighth Studies utilize triplets to start on a note, flex down chromatically, return to the starting note, and then move chromatically up. The Ninth Study also features more traditional chromatic scales up and down from extreme low to extreme high range.

The final study (Tenth) works on arpeggios in quick, flashy flourishes in both upwards and downwards directions.

Overall, the exercises in this method are essential for the trumpet player looking to build their technical facility. However, while no aspiring trumpet player should skip Clarke studies, these exercises do have their limitations. They are entirely based on scales and chords, which can cause the player to lose mental focus and stimulation over numerous repetitions. As well, most of the exercises, with the exception of the Third Study, only focus on stepwise motion, which limits the player's opportunities to work on skips, jumps, and leaps.

Schlossberg

Max Schlossberg (1875-1936) was born in Libau, Russia, and received his early musical training at the Imperial Conservatory of Moscow. Eventually, he moved to Berlin where he studied trumpet with Professor Julius Kosleck in Berlin, toured around Europe as a trumpet soloist, and even conducted opera. He then joined the New York Philharmonic, where he played

for 26 years, in addition to teaching at the Institute of Musical Arts and the Juilliard School. His *Daily Drills and Technical Studies* has become a staple for trumpet players who want to sharpen their fundamental skills. Divided into eight parts or chapters, this method covers long note drills, intervals, octave drills, lip drills, chord drills, scale drills, chromatic scale drills, and etudes. The first four parts are heavily focused on slurring, especially lip slurring, and based around different intervals, expanding and contracting, or transposing up and down by half step. The exercises begin with a focus on simple lip slurs between adjacent partials, allowing the player to concentrate on the simplicity of clean slurs while keeping absolute clarity. The exercises eventually expand to lip slurs concentrating on wider and wider intervals, as well as quicker and more agile slurs. These exercises culminate with the third section, which drills octave slurs (and even expanding to two octave slurs), and the fourth section, which features slurs that move more quickly and change directions frequently.

The next three parts are based on scales and chords, including much more tonguing and progressing in difficulty from basic scales to very challenging variations. The first section focuses on chords that move chromatically up and down and maneuver quickly between multiple octaves while changing directions multiple times an exercise. The second section treats scales comprehensively, covering slurring tonguing, multiple octaves, multiple keys, and Clarke study-like technical variations. The chromatic section similarly covers various iterations of the chromatic scale, featuring tonguing, slurring, wider intervals, wider ranges, and different tonguing patterns.

The final part, “Etudes,” is a culmination of the topics the method covers, based again largely on intervals, scales, and chords, rather than melodic lines.

Overall, the Schlossberg method is commendable for the wide range of technical skills that few comparable traditional methods cover. Schlossberg does an excellent job of moving between multiple octaves within an exercise, changing directions within an exercise, featuring wide intervals within an exercise, and incorporating slurring and tonguing with different variations. However, while this method is useful for improving one's general technical ability, there is still room for a method that dives more in depth into very specific and niche skills.²¹

Vizzutti

Allen Vizzutti (b. 1952) is an American trumpet soloist, recording artist, composer, and teacher. Renowned for his stunning virtuosity and effortless performances, Vizzutti is adept at a wide variety of musical styles and has performed all over the world with some of the top orchestras, wind ensembles, and jazz ensembles. A prolific composer, Vizzutti has written works for solo instruments, chamber ensemble, wind ensemble, orchestra, and trumpet method books, including his three volume method, *The Allen Vizzutti Trumpet Method*. This method is divided into three books focusing on technical, harmonic, and melodic studies. The first book covers “technical studies,” which includes techniques like long tones, lip flexibility, Clarke-style technique exercises, finger dexterity work, single tonguing, double tonguing, triple tonguing, and upper register and endurance training. What is unique and particularly useful in this method is that Vizzutti does include more extended and more challenging applications of simple skills in his exercises. For example, his lip flexibility exercises don't just focus on adjacent partials, but include skipping partials. His tonguing exercises include low and high range examples, as well as odd groupings and time signatures.

The second book, focusing on “harmonic studies,” includes exercises and etudes based on intervals, chords, and scales. The intervals section moves out from one note by half step at a

²¹ Max Schlossberg, *Daily Drills and Technical Studies for Trumpet* (New York, NY: M. Baron Company, 1965).

time, working through all the intervals from a perfect fourth up to a perfect twelfth. Then he includes exercises that work on specific intervals at a time, such as the perfect fifth, tritone, and more. The chord section works through major, minor, augmented, dominant seventh, major seventh, and diminished seventh chords from relatively easy to progressively more difficult exercises. The scales section works through all the major scales and all versions of the minor scales with different variations, rhythms, and tonguing patterns.

Finally, the third book targets “melodic studies,” which is largely a collection of original etudes and duets that Vizzutti himself has written. While there is a section dedicated to low etudes, by and large the etudes are focused on the melodic lines themselves and playing as expressively as possible. This third book shares a similar focus with works like Concone’s *Lyrical Studies for Trumpet and Horn* or Rochut’s *Melodious Etudes for Trombone*.

In summary, while the Vizzutti method is a fantastic resource for fundamental improvement and builds upon basic techniques into more challenging contexts, the Vizzutti method still by and large separates technical studies from melodic content. Therefore, it is my hope to create a supplemental method book that will tackle fundamental and technical challenges through the vehicle of melody.²²

²² Allen Vizzutti, *The Allen Vizzutti Trumpet Method* (Los Angeles, CA: Alfred Publishing Company, 1990).

CHAPTER 3

FUNDAMENTALS AND SKILLS

There are countless skills and fundamentals that trumpet players need to learn in order to be proficient musicians and gain and keep employment as professionals. Raquel Samayoa, Assistant Professor of Trumpet at the University of North Texas, divides the areas of study for furthering the development of technique into tone production, flexibility, dexterity, articulation, and range.²³ Dr. Brandon Craswell, Professor of Trumpet at the Hugh Hodgson School of Music at the University of Georgia, similarly breaks down the basics into sound, range, flexibility, articulation, and technique.²⁴ The author tends to agree with the classifications of Dr. Craswell, due to the fact that technique can encompass more than just finger dexterity, but also familiarity and proficiency in playing within all of the major and minor keys, slurred and articulated.

As previously discussed, the most commonly used fundamental methods cover a wide variety of skills necessary for solid playing. However, professional trumpet players in an increasingly competitive market must practice an even wider variety of techniques within the categories of sound, flexibility, articulation, and sound than what is covered in these methods in order to play at the highest level possible. The purpose of this chapter is threefold: to explore fundamental techniques necessary for professional-level mastery that are left uncovered by the literature covered in Chapter 2, how these fundamentals are best accomplished on the trumpet from a pedagogical perspective, and how best to devise practice exercises that will help the player gain mastery over these skills.

²³ Raquel Rodriguez, “The Music Educator Blog,” *The Music Educator Blog* (blog) (smartmusic, February 11, 2016), <https://www.smartmusic.com/blog/brass-tactics-building-virtuosity-in-the-brass-section/>.

²⁴ Brandon Craswell, “Covering the Basics,” *International Trumpet Guild Journal* 34, no. 2 (January 2010): 62.

Breath Control

Breath control is one of the most integral components to brass playing, and fortunately, one of the most natural. We have all been breathing since birth, and therefore it is the technique that trumpet players have practiced for the most amount of time throughout their lives. In a video for the *Concerts on Film* educational series (Mills Picture Corporation, 1956), Rafael Méndez states, “The air in trumpet playing is no different than is used in normal conversation.” However, this does not mean that it does not take practice, coordination, or focus to constantly improve breath control, especially for difficult passages of repertoire. For example, the lyrical solo from F to G in *Don Juan* by Richard Strauss (Figure 3.1) starts softly in the upper register and continues to rise in both range and volume until culminating at triple forte on a high concert B.

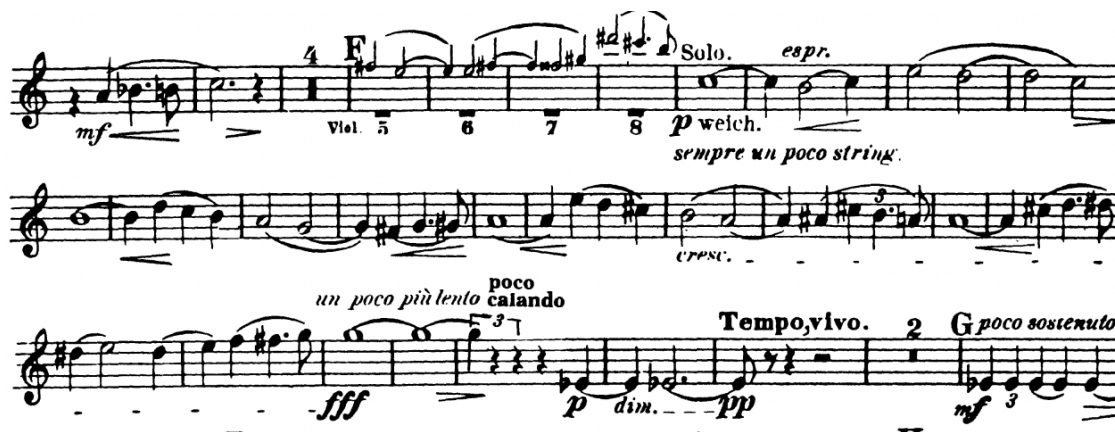


Figure 3.1, *Don Juan* by Strauss (in key of E)

Additionally, the trumpet solo in “V. Soliloquy” from Persichetti’s *Divertimento for Band* (Figure 3.2), can be a breathing challenge due to the slow tempo, long phrases, the exposed nature of the

solo, the wide intervals, and the expressive change in dynamics.



Figure 3.2, “V. Soliloquy” from *Divertimento for Band* by Persichetti (in key of B-flat)

Put very simply, the mechanics of breathing break down into the inhalation and the exhalation. During inhalation, the intercostal muscles, which run between the ribs and form the chest wall, contract, pulling the ribcage upwards and outwards. The muscles of the diaphragm form a sort of dome that separates the chest, lungs, and heart from the abdominal organs, and these muscles also contract during inhalation. As a result of the contraction movement from the intercostal and diaphragmatic muscles, the thoracic cavity increases in volume, which creates negative pressure that air then enters the body to fill. During exhalation, these muscles relax and return to a resting position, which in turn decreases the volume of the thoracic cavity and increases the pressure on the air in the lungs, causing the air to escape the body through breathing out.²⁵ While it is beneficial to have a rudimentary knowledge of the mechanics of breathing, an intense focus on the minutiae of the physical sensations that occur while breathing can become a stumbling block to many young musicians. For example, some of the most harmful

²⁵ David C. Dugdale, III and David Zieve, “Breathing - Health Video: MedlinePlus Medical Encyclopedia,” MedlinePlus (U.S. National Library of Medicine, July 25, 2020), <https://medlineplus.gov/ency/anatomyvideos/000018.htm>.

advice for brass players comes from a misunderstanding of these basic physical mechanics of breathing, and accordingly advise students to tighten specific muscles, or “support from the diaphragm,” or “push your belly against your belt” in order to push the air out.

Therefore, just a few pedagogical tips and ideas that keep breathing as easy and natural as possible will likely be of the most help to players. As Philip Smith, former Principal Trumpet of the New York Philharmonic and current Professor of Trumpet at the University of Georgia, recommends from a master class at the National Trumpet Competition in 2016, “Your breathing should be very, very easy. In, out, in, out.... To me breathing should be as relaxed and as easy as it can be. Sometimes we get into different programs to work on our breathing that in essence, create tension.”²⁶ The more players can focus on just blowing without pushing and without adding excess tension, the more efficiently the air and lips will work together and avoid triggering unnecessary reactions such as the Valsalva Maneuver, which compresses air in the thorax by tightening the abdominal muscles and closing off the throat. This principle is demonstrated in athletes who describe gaining the most power and energy in their motion, such as a tennis or baseball swing, when starting from a relaxed state and then applying an explosive amount of energy. A tennis swing that starts with a tense arm or a tight wrist or shoulder will never gain the fluency, control, or power that a swing originating in a relaxed and flexible approach will.²⁷ This principle is also explained by Jean M. Williams in *Applied Sport Psychology: Personal Growth to Peak Performance*:

The principle of the double pull, sometimes referred to as bracing, has great significance for the athlete. When excessive muscular tension occurs, it interferes with execution of the skill because it prevents appropriately coordinating movement. Proper Form in any movement involves using just the right amount of tension at any given time in the

²⁶ Philip Smith, “Phil Smith 2016 - Master Class” (video for the National Trumpet Competition), posted June 3, 2016, accessed March 14, 2021, <https://www.youtube.com/watch?v=D2Z1qlpU6DU>.

²⁷ Ian Westermann, “Relax!,” *Ian's Blog, Essential Tennis*, accessed March 14, 2021, <https://www.essentialtennis.com/relax/>.

relevant muscles. We can learn the right amount of contraction, that is, to expend only those energies necessary to accomplish our purposes without waste. This is called differential relaxation.²⁸

The manner of the inhalation determines to a great extent the ease and relaxation of the breath. For instance, Gregory Irvine for *Canadian Winds* states, “When one focuses on sucking air in at the lips with minimal friction (as through a couple of large straws, for instance), inhalation is quick and effective, involves minimal effort, and avoids any tension.”²⁹ One of the simplest ways to demonstrate this concept is for players to simulate saying “Ohh” while breathing in. This oral shape will help trumpet players focus the air at the lips, which safeguards against shallow, clavicular breathing, while at the same time opening up the throat and lowering the tongue, thereby reducing the amount of friction the air encounters while traveling to the lungs. While blowing out, the goal should be to keep the air moving, meeting the resistance of the horn, keeping the sound full and rich, and again avoid introducing extra tightness, tension, or strain. As Arnold Jacobs counsels, “Your muscles have the potential for great stiffness. You must find weakness through minimal effort. Strength is your enemy - weakness is your friend.”³⁰

Another potentially precarious area of the breath is the time in between the exhalation and the inhalation. It is a common mistake of many players to pause or hesitate slightly in between the inhalation and the exhalation. Regrettably, this only introduces tension and tightness as the body engages its musculature in an attempt to keep the air from escaping, before it finally releases the air. As Tom Hooten, Principal Trumpet of the Los Angeles Philharmonic, advises,

There needs to be a deeper sense, like I said before, of a deep practice, a deep understanding of really simple techniques.... one would be, as a brass player, to do something I call layering.... you might take the first simple idea of a breath, and you take

²⁸ Jean M. Williams, “Relaxation and Energizing Techniques for Regulation of Arousal,” in *Applied Sport Psychology: Personal Growth to Peak Performance*, ed. Jean M. Williams, 6th Edition (New York, NY: McGraw Hill, 2010), 248.

²⁹ Gregory Irvine, “Some Misconceptions About Brass Playing,” *Canadian Winds* 2, no. 1 (2013): 13.

³⁰ Bryan Frederiksen, *Arnold Jacobs: Song and Wind*, ed. John Taylor (Gurnee, IL: WindSong Press Limited, 1996), Chapter 11.

it in [demonstrates breathing in] there's no stagnation, it's in and out. And from there, if you have a deep sense of how to do that without being distracted by other things, like the trumpet, or valves, or slurs, or whatever, you take that simple idea and you turn it into a sound [demonstrates playing]. You take that simple idea and build upon it. So you might take that and turn it into a crescendo or a decrescendo, without changing the simple premise of the simple flow.³¹

Immediate turnaround of the airstream from inhalation to exhalation is important to avoid this stagnation of the airstream and keep a deep feeling of relaxation.

Therefore, a practical and helpful way of practicing breath control could be through using simple melodies and utilizing these crescendos and decrescendos. Karin Bliznik, Principal Trumpet of the St. Louis Symphony Orchestra, also extols the virtues of practicing crescendos and decrescendos for overall breath and sound control, adding that it is important throughout this version of a “long tone” to practice maintaining solid intonation, good articulation to the start of the phrase, and preserving good sound through all the ranges.³²

This method will utilize simple melodies to rehearse various iterations of crescendos and decrescendos. Additionally, it will be helpful for breath control to hold the final note of each melody until completely out of breath. As Frank Gabriel Campos suggests, “Holding soft and steady long tones until the end of the breath is one of the most basic and beneficial tone control exercises. It refines the entire tone production mechanism and improves response, control, finesse, and efficiency.”³³

Response

Response generally concerns the ability of the lips to react to a stimulus, i.e. air passing through them, by producing vibrations, or a buzz. This process of lips responding to airflow,

³¹ Thomas Hooten, “A deeper understanding of breathing technique” (video for the New World Symphony’s MUSAIC), accessed March 14, 2021, <https://musaic.nws.edu/videos/a-deeper-understanding-of-breathing-technique>.

³² Karin Bliznik, interview by Joel Baroody, *Brass Chats*, April 26, 2015, accessed March 6, 2021, <https://www.youtube.com/watch?v=BpPILzIS7hE>.

³³ Frank Gabriel Campos, *Trumpet Technique* (New York, NY: Oxford University Press, 2005), 39-40.

resulting in vibrations, is what is more largely referred to as tone production. The ability of the lips to respond and create sound in any context, under any conditions, is a necessary and foundational skill in order to become a successful trumpet player. For instance, there are a number of examples from the repertoire that require the lips to respond immediately to create sound. The third movement of Tchaikovsky's Symphony No. 4 (Figure 3.3) requires the trumpet player's lips to respond at very soft volumes on short and isolated notes.



Figure 3.3, Third Movement from Symphony No. 4 by Tchaikovsky (in key of F)

The famous trumpet solo at the opening of Mahler's Symphony No. 5 (Figure 3.4) is another example where the lips must respond at a piano dynamic, on isolated entrances, triple tonguing

on a slightly awkward note while completely alone.



Figure 3.4, First Movement from Symphony No. 5 by Mahler (in key of B-flat)

David Hickman, former Professor of Trumpet at Arizona State University, categorizes the relevant factors of tone production under the “4ps:” pucker, pressure, placement, and push.³⁴ Pucker refers to the slight firming of the lips and the surrounding facial muscles so that the corners of the lips are firm, yet the center remains pliable, with lips somewhat flat against the teeth and slightly rolled inwards. Pressure relates to the placement of the mouthpiece on the player’s lips, and the subsequent amount of pressure placed on the lips. The amount of pressure should be enough to maintain a complete airtight seal between the lips and the rim of the mouthpiece, but not so much as to place excess strain on the lips and potentially prevent the lips from vibrating loosely and freely. The placement of the tongue within the mouth will also have a tremendous effect on the tone color of the sound. Generally, the middle/back of the tongue arches higher in the mouth for notes in the upper range, as if saying “eee,” and lowers in the mouth for notes in the lower range, as if saying “ahhh.” Hickman also notes that in the extreme upper range

³⁴ David R Hickman, *Trumpet Pedagogy: A Compendium of Modern Teaching Techniques* (Chandler, AZ: Hickman Music Editions, 2006), 13.

the tongue also moves forward slightly in the mouth.³⁵ Finally, the push applies to the relaxation of the diaphragm and intercostal muscles, which creates airflow from the lungs, through the mouth, and into the trumpet. Loud playing requires more air pressure and soft playing requires less air pressure, but it is a common misconception that this means that soft playing requires less air. Students who use less air for soft playing may encounter problems with poor response, lack of support, and weak tone.³⁶ Additionally, notes in the upper register require an incredible amount of energy and vibrancy in the air, whereas notes in the lower register don't require the same amount of energy in the air. If all of these "4ps" are in proper form and balance, the lips will respond easily and readily to the air passing through them and result in sound.

These "4ps" are foundational building blocks for trumpet playing, and tone production is the most important fundamental built on top of these principles. Tone production and quality of sound are among the first and most important things that an audience observes when listening to a trumpet player. When asked by Thomas Brown of Monster Oil, LLC what some of the biggest mistakes auditioners make when auditioning for major orchestras, Tom Hooten further underlined the importance of response and sound: "It sounds so simplistic, but we usually can know within 10-20 seconds if it's somebody we want to hear more of. And how do we know that so quickly? From two super simple things.... How easy does the sound happen? Which usually, if it's really easy it's a beautiful sound. And is it in tune?"³⁷ Stated in reverse, a beautiful sound usually comes from the ease of the response of the lips to the stimulus of the air.

Pedagogically, the ease of response requires the lips and the air to be loose and free in order for the lips to vibrate loosely and freely. Players should strive to eliminate excess tension

³⁵ Ibid, 14.

³⁶ Ibid, 17.

³⁷ Tom Hooten, interview by Thomas Brown, *Brass Chats*, September 1, 2016, accessed March 5, 2021, https://www.youtube.com/watch?v=aTru2IBKi_o.

and strain in both the lips and the airstream. The lips should generally be soft and supple in the center, rather than tight, and the air full, fast, and free. Soft playing, soft entrances, and short, isolated notes can be beneficial practice for response because it trains the lips to respond to a small amount of air pressure. This concept ties into the concept of efficiency, which can be defined as the ability of the trumpet player to produce the desired sound without wasting excess energy. When asked about his warm up routine, Michael Sachs, Principal Trumpet of the Cleveland Orchestra, confirmed the importance of soft playing in maintaining efficiency:

... the older I get, the softer I play Stamp, because I'm always working on the efficiency. Working less and getting more! So playing softer, but still enriching the sound right. I mean the whole enrichment of the sound is the most important thing. I wouldn't want to be pinching or clamping or anything. You want it to be very free and very singing, like somebody was just singing a song.³⁸

Additionally, air attacks, or starting a note by just releasing the air without the aid of the tongue, can be a helpful tool in improving the response of the lips to the airflow. Often trumpet players can rely on the tongue to get a note to respond, even when one of the “4ps” is out of balance. As Frank Gabriel Campos affirms,

Using breath attacks in practice has therapeutic value since the embouchure and oral cavity must be balanced and in the optimum shape or the breath attack will not speak immediately. Practicing soft breath attacks is one way to tell if one is forcing or if the tone production mechanism is out of balance, and soft breath attacks themselves are an excellent solution to the problem of poor response.³⁹

Air attacks can be achieved by just blowing the lips into place, or by using the lips to mimic a “poo” shape, instead of thinking about a “ta.” This type of practice helps to ensure that the lips are loose and flexible and that the airflow is relaxed and full of energy. Karin Bliznik also describes the importance of air attacks and response in her practice routine, saying, “Right now, I’ve been doing a lot of air attacks just because I think that that’s the root of it all. If your air is

³⁸ Michael Sachs, interview by Joel Baroody, *Brass Chats*, November 28, 2019, accessed March 15, 2021, <https://www.brasschats.com/>.

³⁹ Frank Gabriel Campos, *Trumpet Technique* (New York, NY: Oxford University Press, 2005), 82.

not moving before you articulate then you're not going to get the sound that you want. So, really, making sure that the sound is led by your air and not by anything else."⁴⁰

Initial entrances are also an extremely important facet of response necessary to successful trumpet playing. There are occasions in which a trumpeter must pick up the trumpet and enter "cold" on a note without missing or splitting the note, without speaking late, without a fuzzy start, but a clean, clear, and beautiful entrance. For instance, the first note of the "Danse infernale du roi Kastcheï" from Igor Stravinsky's *Firebird Suite* (Figure 3.5) is a high A and occurs after a lengthy period of rest, which can pose a great risk to trumpet players of missing.



Figure 3.5, "Danse infernale" from *The Firebird* by Stravinsky (in key of C)

Principal trumpet players aren't the only players that need impeccable response in high risk situations. The third trumpet part in Strauss's *Eine Alpensinfonie* (Figure 3.6) calls for an entrance on a high C-sharp in unison with the first trumpet part in a somewhat exposed section of music. What also makes this moment perilous is the fact that if either the first or third player chips the attack, plays slightly out of tune, or plays slightly early or late, it will be especially

⁴⁰ Karin Bliznik, interview by Joel Baroody, *Brass Chats*, April 26, 2015, accessed March 6, 2021, <https://www.youtube.com/watch?v=BpPILzIS7hE>.

noticeable to the audience.



Figure 3.6, from *Eine Alpensinfonie* by Strauss (in key of C)

Finally, there are also situational risks to trumpet player's initial attacks. Military musicians perform "Taps" outdoors at Arlington National Cemetery throughout the year, including in the winter when the average low temperatures in Washington, D.C. can reach 28°F.⁴¹ The proficient military musician will practice response regularly to ensure that these notes will speak exactly when wanted in these challenging environmental conditions.

In order to master this technique of picking up the trumpet and entering cleanly and clearly on any particular note without any prior preparation, all of the aforementioned elements of response, such as the "4ps," practicing air attacks, and loose and flexible lips and air will be relevant. However, there are several things to consider that are unique to mastering this particular skill. First, when practicing individual entrances, it is important to remember to remove the mouthpiece from the lips in between attempts, so as to better simulate the real world experience of picking up the trumpet, setting up the mouthpiece on the embouchure, taking a breath, and playing. Additionally, Randall Reyman, in the *International Trumpet Guild Journal*, suggests thinking of the inhalation and exhalation of the breath as one continuous motion from "in" and "out," instead of two distinct parts, in order to seamlessly blend the moment between intake and expulsion of the air.⁴² Mentally, it can also be helpful to think of blowing through initial

⁴¹ "Monthly Climate Normals (1981-2010) - Washington Area, DC," National Weather Service Forecast Office (National Oceanic and Atmospheric Administration, April 30, 2018), <https://w2.weather.gov/climate/xmacis.php?wfo=lwx>.

⁴² Randall Reyman, "The Initial Attack," *International Trumpet Guild Journal* 27, no. 4 (June 2003): 62.

entrances, instead of merely pinging them or “hitting them.” This mental technique helps not only to ensure a thicker, richer sound on the initial note, but also to broaden the target by increasing the efficiency of the airflow and de-emphasizing the role of the tongue.

High Range and Endurance Training

In the category of sound, there are several supplemental skills useful for professional trumpet players to practice on a regular basis. The first, and perhaps most obvious, is the practice of a beautiful sound in extreme ranges. Playing with a beautiful, singing sound in the extreme high range is a technique that has befuddled countless trumpet players, and becomes even more difficult when one is required to play in the high register over long stretches of time. Within the trumpet’s repertoire, composers often approach the high range in two ways. There are musical excerpts that are incredibly intense and concentrated, but last a relatively short period of time, and there are musical excerpts that are intense because they are more prolonged while also exploiting the high range of the trumpet. For example, Strauss’s *Eine Alpensinfonie* contains extremely high and intense passages, topping out at the high concert d above the staff. However, these two passages, as referenced in (Figure 3.7), are relatively short.



Figure 3.7, from *Eine Alpensinfonie* by Strauss (in key of B-flat)

The same is true of rehearsal 17 in Mahler's Symphony No. 8 (Figure 3.8), or the wake up call in Strauss's *Also Sprach Zarathustra* (Figure 3.9).



Figure 3.8, from Symphony No. 8 by Mahler (in key of F)



Figure 3.9, from *Also Sprach Zarathustra* by Strauss (in key of C)

Examples within the trumpet repertoire that require the trumpet player to play in the upper register over longer stretches are too numerous to count and are often utilized by composers like Tchaikovsky, Shostakovich, Mahler, and even John Williams. Specifically, the last page of Tchaikovsky's Symphony No. 5 is a good example of this type of playing, as well as Scriabin's *Poem of Ecstasy* from rehearsal mark 9 to 20.

In order to play in the high range, several factors must be taken into account. Perhaps the most basic point is, as David Hickman points out, "Before a trumpeter can achieve a professional level of range, power, and endurance, his or her embouchure must be well-formed and controlled."⁴³ Before attempting a practice regimen to create a professional level of high range development, a trumpet player should have already achieved a decent level of competency in a wide range of basic skill sets. This will help ensure that the embouchure is well-controlled and strong enough to perform in the upper register and help avoid injury from attempting exercises

⁴³ David R Hickman, *Trumpet Pedagogy: A Compendium of Modern Teaching Techniques* (Chandler, AZ: Hickman Music Editions, 2006), 197.

that are too difficult. After accomplishing this basic level of embouchure control, developing muscular strength and coordination are necessary for high range performance. Increased strength comes from the concepts of progressive overload and skeletal muscular hypertrophy. These concepts consist of aggressively contracting the muscles to work under greater-than-normal demands, alternating with periods of rest, until the load becomes unbearable and the muscles fail. Over time, as the muscles grow stronger, the load is slowly and progressively increased. This in turn causes an increase in the size of the muscle cells, which is called hypertrophy.^{44,45} Applying this concept to high range trumpet playing, one can achieve progressive overload by performing exercises in the upper register, alternating with appropriate periods of rest (the old adage “rest as much as you play” can apply here), and slowly, over time, performing the exercises higher, a half step at a time. As the muscles get stronger the exercises should become easier to play. Joey Tartell, Professor of Music (Trumpet) at Indiana University, similarly advocates practicing high range by adding one half step at a time through regular, dedicated practice. “Regular means that a little bit every day is better than a lot one day and none the next. Dedicated means paying attention to detail while practicing. Practice means working towards getting better, not just going through the motions.”⁴⁶

While the scientific exploration of how musculature is developed through the processes of progressive overload and hypertrophy is necessary in the development of an exercise regimen that builds a player’s high range, it can be detrimental for the individual trumpet player looking to play well in the high range to focus solely on muscle building. Instead, trumpet players should

⁴⁴ Ashley Kavanaugh, “The Role of Progressive Overload in Sports Conditioning,” *NSCA's Performance Training Journal* 6, no. 1 (2019): pp. 15-17.

⁴⁵ Janice S. Todd, Jason P. Shurley, and Terry C. Todd, “Thomas L. DeLorme and the Science of Progressive Resistance Exercise,” *Journal of Strength and Conditioning Research* 26, no. 11 (November 2012): pp. 2913-2923, <https://doi.org/10.1519/jsc.0b013e31825adcb4>.

⁴⁶ Joey Tartell, “Tartellog / Joey Tartell's Personal Blog,” *Tartellog / Joey Tartell's Personal Blog* (blog), October 4, 2011, <https://joeytartell.com/2011/10/04/the-secret-to-high-notes-part-2/>.

focus on the musical aspects of playing, such as a full, beautiful, and singing sound and trying to keep the air, lips, and body relaxed while performing in the upper register. Citing Joey Tartell again, one of the common pitfalls of trumpet players attempting to play in the high range is over-tightening. “Trumpet players will tighten up every part of their bodies just to squeeze out a note they think to be high.”⁴⁷ The goal should be to “minimize the physical adjustments trumpet players make to play high or low,” and thereby get rid of excess tension that can creep in when trumpet players strain to play in the upper register.⁴⁸ James Zingara, writing for *Teaching Music* magazine, an outlet of the National Association for Music Educators, has many useful suggestions for the proper execution of upper register playing. For example, visualizing the air as moving away from the body down a football field is useful in helping trumpet students engage their airstream and propel it at the necessary speed for upper register execution. A middle C is midfield/50 yard line, a fourth space E is the opposing 40 yard line, and a touchdown is high C above the staff.⁴⁹ Zingara also advocates having students breathe through a hollow tube in order to replicate the feeling of unrestricted airflow in and out, in order to ensure a sense of relaxation and defend against tension in the airflow, chest, and throat. If a student or teacher suspects the lips have become too tight or over-contracted in the performance of the high range, the goal should be to find the range where it is possible to stay relaxed and loose while playing and then move up by half-step from that range. As Herbert L. Clarke stated, “Never hold the lips rigid, but keep them soft and pliable.”⁵⁰

Endurance is a related topic within the discussion of high range development, but varies slightly. Endurance, especially as it relates to muscular endurance, is defined as the ability of

⁴⁷ Joey Tartell, “Tartellog / Joey Tartell's Personal Blog,” *Tartellog / Joey Tartell's Personal Blog* (blog), October 4, 2011, <https://joeytartell.com/2011/09/27/the-secret-to-high-notes-part-1/>.

⁴⁸ Joey Tartell, “Tartellog / Joey Tartell's Personal Blog,” *Tartellog / Joey Tartell's Personal Blog* (blog), October 4, 2011, <https://joeytartell.com/2011/10/04/the-secret-to-high-notes-part-2/>.

⁴⁹ James Zingara, “Help Your Student Trumpeters: Scale the Heights,” *Teaching Music*, April 2006, pp. 56-61.

⁵⁰ Herbert L. Clarke, *Clarke's Elementary Studies for Cornet* (New York, NY: Carl Fischer, 1936), 4.

muscles or muscle groups to withstand repeated contractions over a long period of time.⁵¹

Muscle fibers are divided into slow-twitch muscle fibers and fast-twitch, low-oxidative muscle fibers. Slow-twitch muscle fibers are smaller, have better blood supply, and are more fatigue resistant, whereas fast-twitch muscle fibers are larger in size, have a decreased blood supply, and can produce a large amount of energy without the need for oxygen, despite being prone to fatigue more easily. Therefore, targeted training can improve the power generated by the slow-twitch fibers and the endurance of the fast-twitch fibers.⁵² David Hickman suggests improving endurance by “repeated under-load exercises that require small muscular contractions over a long period of time.”⁵³

There are myriad parallels between running and trumpet playing, both being physical activities that require coordination between the brain and thousands of muscle groups. Therefore, it can be useful to look at how runners train to inform how we as trumpet players devise our training regimens. Runner’s World Magazine says,

If there is one overarching principle of endurance-building, this is it. Call it gradual adaptation. That is, be consistent, be patient, and build up slowly...Witness Craig Beesley of Moose Jaw, Saskatchewan, Canada. When Beesley began running 2 years ago, he could only manage 30 seconds at a time, followed by 4½ minutes of walking. But he didn’t let his lack of fitness discourage him. He simply repeated the cycle eight times (for a total of 40 minutes), and made sure he did three workouts a week. Thirteen weeks later, Beesley was running 30 minutes at a time, and by last fall he had completed his first half marathon in 2:12.⁵⁴

Predictably, this is also a great way for trumpet players to build up endurance. Trumpet

⁵¹ “AIPT Blog,” *AIPT Blog* (blog) (Australian Institute of Personal Trainers, February 15, 2019), <https://www.aipt.edu.au/articles/2019/02/what-muscular-endurance-and-how-do-you-improve-it>.

⁵² Scott Flynn et al., “Chapter 4: Muscular Strength and Endurance,” in *Concepts of Fitness and Wellness* (Rome, GA: Georgia Highlands College, 2021), [https://med.libretexts.org/Bookshelves/Health_and_Fitness/Book%3A_Concepts_of_Fitness_and_Wellness_\(Flynn_et_al.\)](https://med.libretexts.org/Bookshelves/Health_and_Fitness/Book%3A_Concepts_of_Fitness_and_Wellness_(Flynn_et_al.)).

⁵³ David R Hickman, *Trumpet Pedagogy: A Compendium of Modern Teaching Techniques* (Chandler, AZ: Hickman Music Editions, 2006), 197.

⁵⁴ Amby Burfoot, “Boost Your Endurance: Seven Simple Plans For Running Farther and Faster,” *Runner's World Magazine*, September 3, 2003, <https://www.runnersworld.com/training/a20782498/boost-your-endurance/>.

players can practice and improve their endurance in the high register by starting with short phrases in the upper register and slowly and consistently build up to longer and longer phrases. No matter how short the phrase is that serves as the starting point, it is important that the player find a comfortable baseline where he or she can play with a beautiful, singing sound without excess tension or straining. Adrian Griffin, principal trumpet with the Filarmónico de Jalisco in Guadalajara, Mexico, also warns about the temptation to use excess tension and tightness in the lips and throat, as well as the temptation to use extra pressure between the mouthpiece and the lips. When the sound stops or becomes strained, focus on relaxing the embouchure, especially the center of the embouchure, and decrease the mouthpiece pressure.⁵⁵ Proper use of the air and airflow is even more important. The air should be full, fast, and free, without tension or restriction. As John Rommel, Professor of Music (Trumpet) at Indiana University, points out, “The breath should be loose and constant, meeting the resistance of the trumpet and never with force.”⁵⁶ An airstream that is loose and constant, but full of energy, will help ensure a more relaxed and tension-free approach to playing, which is the single most important factor in endurance. Philip Farkas, former Principal Horn of the Chicago Symphony Orchestra, affirms “excellent endurance usually is a sign that the player is working correctly and in a relaxed manner.”⁵⁷ Besides these foundational principles that all trumpet players should strive to master when practicing in the upper register, it is also helpful to structure your practice times in an efficient manner. David Baldwin, former trumpet professor at the University of Minnesota, suggests practicing in smaller chunks of time and as soon as the player feels fatigued, stop, rest, and continue when feeling more fresh. As well, playing a passage down an octave, with a focus

⁵⁵ Adrian D Griffin, *Buzz to Brilliance: A Beginning and Intermediate Guide to Trumpet Playing* (New York, NY: Oxford University Press, 2012), 100.

⁵⁶ John Rommel, *Daily Routine for the Trumpet: A Collection of Fundamental Exercises* (Bloomington, IN: manuscript, 2014), 1.

⁵⁷ Philip Farkas, *The Art of French Horn Playing* (Miami, FL: Summy-Birchard Music, 1956) Chapter 14.

on a full but relaxed sound, good pitch center, and musicality, will help the player maintain that ease and relaxation when transferring back up the octave.⁵⁸

Low Range

Low range practice is just as important as the high range, and often more overlooked. While playing in the low range may not be considered as flashy or as glamorous as playing in the high range, it can mean the difference between winning or losing a professional job. Some of the most difficult repertoire featuring the trumpet's low range is frequently asked for during second and third orchestral trumpet auditions. It is necessary for a trumpet player to be able to play in the low register with a loud, full, rich sound that is controlled and in tune in order to perform the "Prelude" to Bizet's *Carmen* (Figure 3.10), the ending of Wagner's *Overture to Tannhauser* (Figure 3.11), or the second trumpet part to the finale of Beethoven's *Symphony No. 5* (Figure 3.12).

N° 1. Prélude.
(Prelude to Act I)

Andante moderato. (♩ = 58.)

The musical score is for a trumpet part. It starts with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Andante moderato.' with a metronome marking of a quarter note equal to 58 beats per minute. The score is divided into three systems. The first system has a '2' above the first measure. The second system includes a 'dim.' marking. The third system includes 'p', 'meno p', 'cresc. molto', 'ff', and 'attacca' markings. The music is characterized by flowing eighth and sixteenth notes, often with slurs and accents.

⁵⁸ David Baldwin, "The Seven Secrets of Endurance," *International Trumpet Guild Journal* 21, no. 2 (December 1996): 58.

Figure 3.10, “Prelude” from *Carmen* by Bizet (in key of B-flat)Figure 3.11, Overture from *Tannhauser* by Wagner (in key of E)

Figure 3.12, Fourth Movement from Symphony No. 5 by Beethoven (in key of C)

On the opposite side of the spectrum, it is also imperative to be able to play just as in tune and controlled while playing soft and delicately, such as the second trumpet parts in the opening of Schumann’s Symphony No. 2 (Figure 3.13) or the first movement of Beethoven’s Violin

Concerto (Figure 3.14).



Figure 3.13, First Movement from Symphony No. 2 by Schumann (in key of C)

Figure 3.14, First Movement from Violin Concerto by Beethoven (in key of D)

The most obvious solution to take into consideration for a trumpet player with a suspect low register is the amount of time spent practicing low register playing. Often trumpet players overlook practicing in the low register, and their low playing would simply be improved by a few minutes a day of dedicated, thoughtful, and focused practice below the staff. This method will provide those players with musical material to practice in order to make the necessary improvement. However, for those players who do dedicate significant practice time to refining their low register and improvement still proves elusive, there are factors to consider. John Haynie, Professor of Trumpet at the University of North Texas, executed a study that represented

the first attempt to produce a moving X-ray with sound of trumpet players's playing to determine what happens inside the mouth of performers.⁵⁹ Observing over seventy North Texas students and some professionals, such as Maurice André, Gerard Schwarz, and Claude Gordon, Haynie noticed that when attempting to play in the low register, the vast majority of players lowered their jaws and brought their lower jaw forward. He also observed that when attempting to play in the low register, trumpet players should have a more open oral cavity, which can be produced with an exaggerated “ahh” vowel shape. Additionally, for lower articulations, the subjects tended to strike lower on the back of the teeth with the tongue, often striking somewhere between the upper and lower teeth.

Articulation

Simply put, articulation is the process by which musicians separate sound into individual, successive notes, and for trumpet players, articulation is achieved by separating the air with the tongue. Composers use trumpet articulation to create bright and brilliant textures, beautiful lyricism, and incredibly intense moments. These composers consistently push the boundaries of what trumpet players can do, and therefore trumpeters must find ways to practice and master these skills. Trumpet players looking to perform almost any piece in the repertoire successfully should aim to create practice routines that focus on the basic components of a clean single tongue, such as improving clarity, speed, flexibility, and flow.

However, there are also excerpts that expand upon this basic criteria and require impeccable articulation and flexibility in the extreme ranges. The first B-flat part for Strauss's *Ein Heldenleben* demands lots of single and double tonguing in the upper register, which lend a

⁵⁹ John Haynie, *A Videofluorographic Presentation of the Physiological Phenomena Influencing Trumpet Performance* (Denton, TX: University of North Texas, 1968).

sense of urgency, intensity, and violence to the battle scene (Figure 3.15).

Figure 3.15, from *Ein Heldenleben* by Strauss (in key of B-flat)

In order to play the opening of the fourth movement of Rimsky-Korsakov's *Capriccio Espagnol*, the principal trumpet player may need to triple tongue on a high concert B-flat, depending on the tempo the conductor takes or on how the trumpet player wishes to stylize the phrase (Figure 3.16).

Figure 3.16, Fourth Movement from *Capriccio Espagnol* by Rimsky-Korsakov (in key of B-flat)

Second trumpet players also face challenges in the form of tonguing in the low register, such as soft and delicate tonguing in Prokofiev's Symphony No. 5 (Figure 3.17), or fast and agile



Figure 3.19, from *Till Eulenspiegel* by Strauss (in key of F)

Therefore, important areas of focus for the method will include clarity in the single tongue, high and low range tonguing, clean articulation in the middle high range, and common rhythmic figures from excerpts.

Proper execution of a clean, clear, and fast articulation is dependent on the proper use of the air and tongue. In *Brass Playing: Mechanism and Technic*, Fay Hanson states, “Proper use and control of the tongue muscle has a tremendous bearing on one’s ability to execute passages in a musical fashion. The tongue can ‘make or break’ a player. In short, it is impossible to overstate the importance of tongue control.”⁶⁰ Sound from wind instruments begins with an initiation provided by an articulation, or what is often referred to as an attack. However, Arnold Jacobs felt that using the word “attack” to refer to the initial articulation was improper, and that using the tongue to block the air like a valve in order to create an attack could lead to “rough or delayed attacks, harsh tone quality, and excessive effort when playing.”⁶¹ Instead, the initiation of sound is caused by a release of air, and the tongue focuses the airstream with a slight buildup of

⁶⁰ Fay Hanson, *Brass Playing: Mechanism and Technic* (New York, NY: Carl Fischer, 1968), 13.

⁶¹ Bryan Frederiksen, *Arnold Jacobs: Song and Wind*, ed. John Taylor (Gurnee, IL: WindSong Press Limited, 1996), 128.

static pressure behind the tongue. The most common method of tonguing, according to Roger Sherman, is tip-tonguing. “The tip of the tongue is placed behind the top teeth at the junction with the hard palate. The stroke of the tongue is downward and backward.”⁶² However, as will be discussed in Chapter 4 concerning visualization, most teachers find that the easiest way to conceive of this tongue movement is to focus on emulating common syllables while releasing the air, such as “tu,” “ta,” “da,” or “la.” The evocation of syllables in tonguing is practical because players utilize these syllables in everyday life without thinking, and because a single technical explanation of tonguing cannot be applied in the same way to all trumpeters, as David Hickman points out, due to “differences in dental structure, lower jaw position, embouchure setting, mouthpiece placement, length and shape of tongue, range of motion of the tongue, mouthpiece angle, and size and shape of the oral cavity.”⁶³ Herbert L. Clarke himself prefers the “tu” syllable, stating,

When the mouthpiece is placed in the proper position on the lips, then pronounce the syllable “tu,” softly at first. The tongue should be placed at the base of the upper teeth, naturally, and as this syllable is pronounced it performs a backward movement resembling the action of a valve.⁶⁴

The airflow is even more important to the sound of the articulation than the tongue. The air should be loose, full, and constant. The goal of the player should be to keep the sound the same on every articulation by keeping the airflow continuous throughout every note and not allowing the tongue to inhibit the air from flowing through the lips, but rather acting as a valve separating the air into different notes. Not only does this help the tongue produce a clean and clear articulation, but the continuity of airflow through tongued passages helps prevent tension from creeping into the body due to the closure of the throat in order to keep air from escaping,

⁶² Roger Sherman, *The Trumpeter's Handbook* (Athens, OH: Accura Music, 1979), 29.

⁶³ David R Hickman, *Trumpet Pedagogy: A Compendium of Modern Teaching Techniques* (Chandler, AZ: Hickman Music Editions, 2006), 134.

⁶⁴ Herbert L. Clarke, *Elementary Studies for Trumpet* (New York, NY: Carl Fischer, 1909), 4.

which could potentially engage the Valsalva Maneuver.⁶⁵ A continuous, flowing airstream also produces a more musical flow to the phrase. Philip Farkas, emphasizes the importance of the continuity of sound in articulation:

In a series of tongued notes, joined in a sustained manner, he must keep the air pressure going almost continuously in order to keep each note sounding until the start of the next note. But the very act of starting another note with the tongue interferes with the air-column for the moment of time required to prepare the “attack,” which is, after all, only a pulling away of the tongue in order to let the air flow. Therefore, we are faced with this problem: legato tonguing consists of starting each note with an attack and yet keeping each note connected to the next with no space occurring between. But the act of tonguing stops the air-flow for the time that the tongue is in position for attack. Obviously, then, the tongue must not get in the way of the air-stream any longer than necessary to produce the attack. It must be flicked into place just the instant before the attack and out of the way again immediately--as fast, if it were possible, as the flick of a snake’s tongue.⁶⁶

Therefore, using hymns and folk songs as a framework, which naturally engender connection between notes while singing or playing, and adding articulation to the melody, can help brass musicians connect their airflow through articulation as well.

In relation to tonguing in the high and low range, slight differences in the approach to tonguing between the two registers can be taken into account. Frank Gabriel Campos affirms that the tongue is placed higher in the mouth for high articulations and lower in the mouth for lower articulations.⁶⁷ For higher articulations, the tongue strikes behind the teeth and closer to the alveolar ridge, or the bony prominence at the meeting of the teeth and gums behind the upper teeth. For lower articulations, the tongue strikes closer to the middle of the upper and lower teeth. The shape of the oral cavity and position of the back of the tongue will also change based on the tessitura, but the airflow should ideally remain full, fast, and free between all registers and all articulation patterns. Therefore, it is again useful to add articulations on top of simple

⁶⁵ Bryan Frederiksen, *Arnold Jacobs: Song and Wind*, ed. John Taylor (Gurnee, IL: WindSong Press Limited, 1996), 229.

⁶⁶ Philip Farkas, *The Art of French Horn Playing* (Miami, FL: Summy-Birchard Music, 1956) Chapter 8.

⁶⁷ Frank Gabriel Campos, *Trumpet Technique* (New York, NY: Oxford University Press, 2005), 82-83.

melodies in order to keep the best possible sound in the forefront of the imagination, while allowing for the playing to become accustomed, albeit hopefully unconsciously, to the different physiological realities of tonguing in the extreme ranges.

Many trumpet players also struggle with producing clean articulations in the middle-high register. The range from fourth space E-flat up to G-sharp on top of the staff can be a tricky range to tongue clearly in, often resulting in “chatter” in the articulation. David Hickman suggests that the cause of this irregularity can be due to an improper fit in the gap between the end of the mouthpiece shank and the leadpipe.⁶⁸ He suggests that experimenting with this gap by adding small pieces of paper or masking tape to the outside of the mouthpiece shank may help resolve the issue. It may also be caused by a flat-bottomed mouthpiece, a backbore that is too large or too small, tuning slides with sharp bends, improper valve alignment, or a large gap in the bore where the bell is connected to the first valve casing. Ethan Bensdorf, a member of the New York Philharmonic Orchestra’s trumpet section, has suggested that a shift in psychology helped him to improve his articulation in this very specific range. Instead of thinking of these notes as higher low notes, he started thinking of them as lower high notes. This shift in psychology probably had slight manifestations in his physical setup that he may not have even been aware of, such as slightly faster air or firmer lips, but the change in thinking and approach to these notes was enough to make a difference in the clarity of the articulation.⁶⁹ In any case, the issue can be solved with very dedicated and laser-focused practice on a beautiful articulation in this range. It may also be helpful to practice articulations in this range with alternate fingerings that are more prone to lack stability and control. Once the player is able to produce clean articulations

⁶⁸ David R Hickman, *Trumpet Pedagogy: A Compendium of Modern Teaching Techniques* (Chandler, AZ: Hickman Music Editions, 2006), 222.

⁶⁹ Ryan Beach, host, “#68: Ethan Bensdorf,” *That’s Not Spit, It’s Condensation* (podcast), July 14, 2020, accessed March 29, 2021, <https://podcasts.apple.com/us/podcast/68-ethan-bensdorf/id1447777266?i=1000485143848>.

with these alternate fingerings, he or she can move back to the conventional fingerings, and may find more success in creating clear and pure articulations.

Multiple Tonguing

Multiple tonguing expands on the principles of single tonguing by utilizing an additional “ka” syllable in order to articulate even more quickly. Composers take advantage of multiple tonguing in brass instruments frequently in order to create intensity, produce dazzling textures, and impress audiences with a performer’s virtuosity. The “Waltz” from *Petrushka* (Figure 3.20) by Igor Stravinsky is an excerpt that doesn’t demand exceptional range or speed, but requires an extraordinarily clean and clear triple tongue, particularly due to the fact that it clearly outlines the melody that was just played beforehand.

The image shows a musical score for the "Waltz" from *Petrushka* by Igor Stravinsky. It consists of four staves of music. The first staff starts at measure 149, marked "rall." and "Solo a tempo", with a tempo of "Lento cantabile (tempo di Valse, ♩ = 72)". The second staff is marked "mf ben cant." and "sim.". The third staff is marked "Vivo, ♩ = 160", "Solo", and "f con sord.". The fourth staff is marked "Agitato ma tempo". The score includes various musical notations such as triplets, sixteenth notes, and dynamic markings.

Figure 3.20, “Waltz” from *Petrushka* by Igor Stravinsky (in key of B-flat)

In the first movement of Respighi’s *Pines of Rome* (Figure 3.21), Respighi calls for very quick and very short, concentrated double tonguing passages, which create a brilliant, bright, and

exciting opening to the work, but can be challenging for trumpet players.

in Si b
Allegretto vivace

SORD.
ff

TROMBA I.

Figure 3.21, from *Pines of Rome* by Respighi (in key of B-flat)

Scheherazade, by Nikolai Rimsky-Korsakov, utilizes extremely fast double tonguing and triple tonguing over more extended periods of time, creating extremely fierce and powerful musical moments (Figures 3.22 and Figure 3.23).

Figures 3.22 and 3.23, Fourth Movement from *Scheherazade* by Rimsky-Korsakov (in key of A) Ravel's *Alborado del Gracioso* also calls for sustained triple tonguing over several measures at incredibly fast speeds in several locations throughout the piece (Figure 3.24).

The musical score for Figure 3.24 is a piano arrangement of a section from Ravel's *Alborado del Gracioso*. It consists of four systems of staves, each with a treble and bass clef. The first system starts at measure 26 with a treble staff containing a whole rest and a bass staff with a triple tonguing passage marked 'pp' and '3'. The second system continues the triple tonguing in the bass staff, marked 'mf' and '3', and includes the instruction 'mettez sourdine' above the treble staff. The third system shows the treble staff with a triple tonguing passage marked 'pp' and '3', and the bass staff with a triple tonguing passage marked 'pp' and '3'. The fourth system starts at measure 28 with the instruction 'enlevez sourdine' above the treble staff, which contains a whole rest, and the bass staff with a triple tonguing passage marked '3'. The score is in the key of C major, indicated by the absence of sharps or flats.

Figure 3.24, from *Alborado del Gracioso* by Ravel (in key of C)

The cornet solos of Arban, Clarke, Levy, as well as the Salvation Army collection of solos also regularly use virtuosic stretches of both double and triple tongue in their variations.

Consequently, the multiple tonguing section of this method will focus on clarity, quick bursts of speed, prolonged passages of multiple tonguing, “k” tonguing alone, high and low multiple tonguing, tonguing after displaced downbeats, unusual syllable patterns, and common rhythmic figures from important excerpts.

As previously stated, trumpeters utilize the “ta” or “tu” syllables and the “ka” or “ku” syllables in order to physically perform multiple tonguing, usually in a pattern of alternation. The most common pattern of double tonguing is “tu-ku,” while the triple tonguing pattern can vary between several variations, including “tu-tu-ku,” tu-ku-tu,” and even “tu-ku-tu-ku-tu-ku,” with accents on every third note. Owing to the fact that most trumpet players start and exclusively use the “tu” syllable to single tongue, the “ku” will naturally be underdeveloped to begin with.

Clarke states,

It is advisable to control the ‘Ke,’ ‘Ka,’ or ‘Ku’ attack. This form of articulation is usually overlooked by a majority of cornet players whose double-tonguing, as a result, is never correct. In using this form, practice the exercises therefore, slowly and distinctly, in order that the result will be exactly as with the single tongue attack.⁷⁰

Consequently, it will be of immense benefit to the trumpet player to practice the “ku” articulation independently, concentrating on making the “ku” articulation sound exactly as sharp, clear, and focused as the “tu” tonguing. Substituting the “ku” for the “tu” while practicing simple tunes and melodies could be an excellent way to isolate this style of tonguing due to the fact that trumpet players should already have such a clear model of what these tunes sound like with a well developed “tu” tongue. Then the goal is to emulate this model internally and mentally until the “tu” and “ku” versions sound exactly the same.

When practicing multiple tonguing, it is valuable to remember that the tongue should not drift too far back in the mouth while articulating. Dr. Keith Johnson, former Professor of Trumpet at the University of North Texas, advises “The articulations are more satisfactory when made in the very front of the mouth.”⁷¹ Frank Gabriel Campos also advocates for keeping both the “tu” and “ku” tongue strikes closer to the front of the mouth in order to allow for a shorter

⁷⁰ Herbert L Clarke, *Characteristic Studies for the Cornet* (New York, NY: Carl Fischer, 1915), 8.

⁷¹ Keith Johnson, *The Art of Trumpet Playing* (Ames, IA: Iowa State University Press, 1981), 74.

distance between tongue strikes, and thereby increasing the speed of the multiple tongue.⁷²

Similar to single tonguing, the airflow is just as important to multiple tonguing. As previously discussed, great care should be taken to ensure a continuous airstream while multiple tonguing so that excess tension or tightness do not creep into the body or sound. To help guarantee that the air remains constant and loose, it will be important to keep the tongue strikes light and the air speed fast, as heavy tonguing will block the air more and cause a sense of backup in the air column.

In order to gain speed and endurance when practicing multiple tonguing, similar to the high range and endurance section, it will be beneficial to start with slower, smaller stretches of tonguing and eventually add more and more speed and longer stretches of successive notes. Exercises with slower tempos and shorter stretches of notes can allow the player to focus on clarity of articulation, the ease of tongue movement, and the efficiency of the airstream. Gradually, the exercises can increase in tempo and add notes to the stretches of tonguing as the player gains the strength and skill to be able to achieve faster and longer phrases.

Flexibility

According to UC Davis Sports Medicine, flexibility is defined as “the ability of a joint or series of joints to move through an unrestricted, pain free range of motion.”⁷³ Therefore, it follows that flexibility can be defined musically as the ability to move from note to note in a free and unrestricted manner, utilizing free range of motion around the horn. Impeccable flexibility in slurring is required to play passages like the solos from *El Salon Mexico* (figure 3.25) or *A Lincoln Portrait* (figure 3.26) by Aaron Copland.

⁷² Frank Gabriel Campos, *Trumpet Technique* (New York, NY: Oxford University Press, 2005), 88.

⁷³ Sports Medicine and Sports Performance UC Davis Health, “Flexibility: UC Davis Sports Medicine,” Flexibility | Sports Medicine | UC Davis Health (University of California at Davis), accessed October 16, 2021, https://health.ucdavis.edu/sportsmedicine/resources/flexibility_description.html.

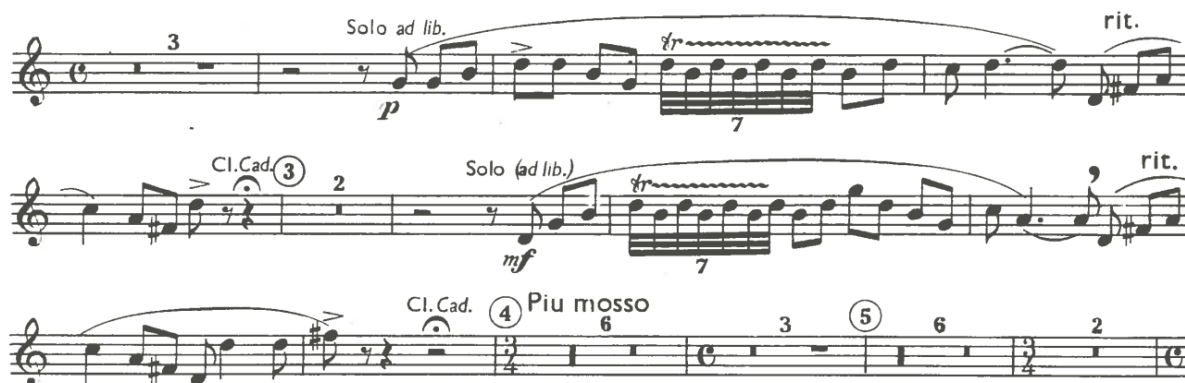


Figure 3.25, from *El Salon Mexico* by Copland (in key of C)



Figure 3.26, from *A Lincoln Portrait* by Copland (in key of B-flat)

Flexibility is the key component in the ability to move around the horn in general, not just when slurring, but the way most brass players train this essential skill is by practicing lip slurs.

According to David Hickman, lip slurs are slurs that “maintain the same fingering and are executed by simultaneously changing embouchure tension, tongue position, and air compression.”⁷⁴

The first component, embouchure tension, can be the most difficult to define or talk about because of the tendency of most young players to overdo this component. When moving into the

⁷⁴ David R Hickman, *Trumpet Pedagogy: A Compendium of Modern Teaching Techniques* (Chandler, AZ: Hickman Music Editions, 2006), 30.

upper register, when lip slurring or during other playing, the embouchure should be firm in the corners but remain relaxed and flexible in the center. According to Barbara Butler, Professor of Trumpet at Rice University, “[A good embouchure] is strong in the corners and “bunches” rather than “thins” or “smiles” when playing in the upper register.”⁷⁵ Similarly, Jay Zorn, former emeritus professor at the Thornton School of Music at USC, discusses the importance of the corners of the lips when moving up and down, rather than tightening or closing off the center of the lips. “The main control points [of the embouchure] are the corners of the mouth... When moving to the upper register, the corners of the mouth contract and become firm.”⁷⁶

Tongue position is another important component to flexibility. Most players and teachers acknowledge that to some degree the middle/back of the tongue raises while ascending in range, and lowers when playing in the lower ranges. As stated by Philip Farkas, “There is a natural tendency to form the inside of the mouth for the vowel ‘oh,’ while holding low notes; ‘ah’ or ‘oo’ for middle register; ‘ee’ for high register. These vowel sounds do not change from one to another at any certain point in the range, but rather change imperceptibly and gradually as the range ascends or descends.”⁷⁷ In further support of this supposition are numerous x-ray and ultrasonic studies that show that, for the majority of players, the position of the tongue raises, or arches, as they ascend, and lowers to form a more open oral cavity when they descend into the low range.^{78,79,80} Similar to how placing one’s thumb over a garden hose increases how fast the stream of water leaves the hose, when a trumpet player arches their tongue, therefore decreasing

⁷⁵ Clint “Pops” McLaughlin, *The Pros Talk Embouchure* (Smashwords Editions, 2011), 53.

⁷⁶ Jay Zorn, *Exploring the Trumpet's Upper Register* (Delevan, NY: Kendor Music, Inc., 1975), 3.

⁷⁷ Philip Farkas, *The Art of French Horn Playing* (Miami, FL: Summy-Birchard Music, 1956), 52.

⁷⁸ Daryl R. Gibson, “A Photographic Study of Twelve Professional Trumpet Embouchures While Playing the Low to Extreme Upper Register” (PhD diss., University of Minnesota, 1973).

⁷⁹ Jody C. Hall, “A Radiographic, Spectrographic, and Photographic Study of the Non-Labial Physical Changes Which Occur in the Transition from Middle to Low and Middle to High Registers During Trumpet Performance” (PhD diss., Indiana University, 1954).

⁸⁰ Sarah Willis, “(MRI) Chamber Music with Sarah Willis” (video for Sarah Willis YouTube channel), posted May 20, 2015, accessed October 15, 2021, <https://www.youtube.com/watch?v=MWcOwgWSPA&t=438s>.

the space inside the oral cavity, it increases the speed of the air leaving the mouth, which is crucial for playing in the higher range.

Lastly, the most important component in moving freely from note to note, especially lip slurring from note to note, is the airstream. The air must remain fast, loose, and constant while moving between different notes and in all ranges. In his introduction to his *Method for Trumpet: Book 5 - Flexibility Exercises and Etudes*, Anthony Plog draws an analogy between turning a water faucet on and off to a beginner constantly changing the air flow when slurring up and down. This produces some notes that are over-accented and an airflow that is uneven and uncontrolled.⁸¹ Instead, the airflow must remain constant and only change gradually when necessary. For example, when performing a lip trill, even though the player is oscillating between two notes at a time, the air stream must remain constant and even and it is the tongue that is doing the work in producing the two different pitches. David Hickman describes the tongue motion as “‘warbling’ the tongue as if whistling fast bird calls.”⁸² Therefore, it is the goal of every trumpet player when practicing flexibility to balance these three components to create the most seamless, even, effortless, and beautiful transitions from note to note.

The first priority when working on lip slurs should be to achieve a high level of clarity in the most basic slurs, such as moving between two adjacent partials at a slow tempo. This clarity should be characterized by a smooth transition between notes, an evenness and beauty of tone across notes, a steadiness of pitch within each note, and no change in tone quality. After the player can perform simple lip slurs with a high degree of clarity, one of the more advanced techniques needed for many pieces is slurring between non-adjacent partials. For example, this

⁸¹ Anthony Plog, *Method for Trumpet: Book 5 - Flexibility Exercises and Etudes*, vol. 5 (Montrose, CA: Balquhider Music, 2006), 3.

⁸² David R Hickman, *Trumpet Pedagogy: A Compendium of Modern Teaching Techniques* (Chandler, AZ: Hickman Music Editions, 2006), 125.

includes slurring between two notes with the same fingering while skipping over another note in between with the same fingering. Another useful technique for measuring and improving the overall health of the player's balance between fast airstream and flexible lips are what I have called "blitz slurs." These are slurs that are short and fast, usually oscillating between only two notes, and usually with little to no preparation beforehand. This type of slur requires the player to play with fast air immediately, since there is no time to accelerate the airspeed before the next note. As well, the lips must be loose and flexible because tight lips will prevent the player from moving quickly between both notes. Overall, these exercises are beneficial because they teach the player to play with ease and efficiency from the very start of the sound, rather than beginning with a tight setup and trying to relax after the sound has already begun.

Intervals

While intervals may seem like an issue more related to being a musician in general, the ability to hear, sing, and play intervals with impeccable intonation is crucial to achieving success on any brass instrument. Keith Johnson notes, "There is a remarkably high degree of correlation between the quality of a player's sound and the accuracy of the player's intonation... Both good sound and good intonation require full, efficient production and highly developed aural skills."⁸³ Due to the nature of brass instruments, the better a player can hear the pitch they are intending to produce, the more beautiful and brilliant the sound will be because they are more likely to play in the center of the pitch and therefore play in the most resonant and efficient point in the overtone series. This is because when the mind has a clear conception of the sound it is trying to produce through the instrument, it will subconsciously and more efficiently coordinate all of the different physical components that contribute towards producing that sound. The ability to hear intervals, and consequently the ability to know what music should sound like, is not only crucial for sound

⁸³ Keith Johnson, "Sound and Intonation," *International Trumpet Guild Journal* 27, no. 3 (March 2003): 62.

and intonation, but is also extremely helpful when sight reading music. Richard Byrd, Professor of Music Theory and Composition at Eastern Kentucky University, also explains that,

...music that is within a player's capabilities is more accurately performed when a student knows how it is supposed to sound than when they do not. A well trained ear can help the students hear the interval internally before it is played, in the same manner as if they were playing music they already knew, and consequently sight-read better.⁸⁴

Often, uncentered notes and missed pitches are the result of not hearing the interval in the mind properly, rather than some physical deficiency. Tom Hooten affirmed the importance of knowing and being able to sing each and every interval at the 2011 National Brass Symposium at Kennesaw State University. He recalled,

I decided to play the Tomasi with the Marine Band, and I decided this was going to be - I was really going to do it right. I was really going to... dot every 'I', cross every 'T' the best I could. It took me a year and I had to sing every interval, I had to buzz every interval, and sometimes it was at one-eighth the speed, but for me at that time, that's where I felt my skills were. At the end of the year, I played the Tomasi with the Marine Band from memory... and I started looking back and I thought why was this a success for me? And it was because I took the time and I didn't necessarily put any time constraints on when I had to get the quality.⁸⁵

Keith Johnson prescribed a similar strategy of breathing, then singing, then playing on the mouthpiece, and then finally playing on the trumpet. He said only when the line is sung or buzzed with a rich tone quality and excellent pitch would he allow the student to continue to the next phase of the strategy.⁸⁶ This process helps ensure that the player has a clear and accurate mental conception of the sound they are trying to produce before they even pick up the trumpet. When the trumpet is reintroduced after the player has demonstrated that they can sing and buzz accurately, the results should be an improvement.

⁸⁴ Richard Byrd "Applications of Aural Theory Skills to Practicing, Auditioning, and Performance," *International Trumpet Guild Journal* 33, no. 4 (June 2009): 71.

⁸⁵ Tom Hooten, "NBS 2011 Artist Panel - Tom Hooten" (video for the National Brass Symposium), posted March 14, 2012, accessed October 23, 2021, https://www.youtube.com/watch?v=gFRKTY_LaQc.

⁸⁶ Keith Johnson, "Sound and Intonation," *International Trumpet Guild Journal* 27, no. 3 (March 2003): 62.

Some intervals are less commonly seen in music than others, which can decrease familiarity and comfort with them. Therefore, it is important to practice these less common intervals so when they do appear in the literature, the player is just as comfortable playing them. For example, tritones, augmented sixths, and intervals larger than an octave are seen less often in the repertoire than many other intervals and can therefore benefit from more practice. For example, trumpet players may struggle with the opening solo from Copland's *An Outdoor Overture* (Figure 3.27), which prominently features slurred and descending major ninths. The nature of these wide slurs in such an exposed setting can easily bring to light any inconsistency in sound or inaccuracy in the mental and aural conception of the interval.



Figure 3.27, from *An Outdoor Overture* by Copland (in key of B-flat)

Therefore, exercises that incorporate the sing, buzz, play model targeting specific intervals within a melodic context would be able to help players practice refining their aural conception of certain problematic intervals.

Rhythm

Rhythm and time are an essential component of musicianship because music takes place in time, rather than on paper. A musical performance that features poor rhythm and sloppy time will fail to emotionally move the listener. As Aaron Copland mentions in *What to Listen for in Music*, “An unadulterated rhythm is so immediate and direct in its effect upon us that we instinctively feel its primal origin.”⁸⁷ It is also extremely important when playing in an ensemble to possess a refined sense of time and rhythm for the practical purpose of playing absolutely together within the group. For these reasons, time and rhythm are frequently cited by orchestra committee members as being some of the most important factors when listening to professional auditions.⁸⁸ When asked in an interview about the importance of the “three t’s” (time, tone, and tuning) in the audition process, Jim Wilt, Associate Principal Trumpet of the Los Angeles Philharmonic replied, “That’s absolutely where you start. Those are what I refer to as table stakes. That’s what you show up with. If you want to be even considered, your sound has to be very attractive.... It has to be ringing, in tune with itself. Your time has to be very, very good. Your rhythm has to be very, very good.”⁸⁹ For purposes of this discussion, “time” will generally refer to the overarching ability to keep a steady tempo without dragging or rushing, and when appropriate, speed up or slow down in an organic and musically satisfying way. The term “rhythm” will generally refer to the accurate execution of a written musical figure within a given tempo.

There are many compositions in which the accurate execution of rhythm has proven tricky for trumpet players. For example, the constant shifts from duple to triple feel make

⁸⁷ Aaron Copland, *What to Listen for in Music* (New York, NY: New American Library, 2009), 29.

⁸⁸ John David Hunsicker, “Professional Orchestral Auditions for Trumpet: Criteria for Evaluation of Candidates, Common Mistakes and Concerns, and a Discussion of the Top Fifteen Excerpts Asked at Auditions” (DMA diss., Arizona State University, 2012), 12-13, accessed March 23, 2021, <https://core.ac.uk/download/pdf/79563809.pdf>

⁸⁹ Jim Wilt, interview by Chris Lane, *Brass Chats*, May 2, 2016, accessed March 24, 2021, <https://www.youtube.com/watch?v=KZ-gcCNgANQ&t=852s>.

Scheherazade an excerpt that continues to cause difficulty for many trumpet players (Figure 3.28). This excerpt requires that the dotted eighth-sixteenth note rhythm be strictly divided in four equal parts, while the triplets divide the beat into three.

The musical score consists of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains several measures of music with triplets and dotted eighth-sixteenth note rhythms. The second staff starts with a key signature change to one flat (B-flat) and a dynamic marking of *mf*. The third staff continues the complex rhythmic patterns with triplets and dotted eighth-sixteenth notes, marked with a dynamic of *p*. The fourth staff features a dynamic of *f* and includes a crescendo marking. The fifth staff is marked *Recit. Moderato assai. a tempo* and includes a cadenza marking *Cad. ad lib.* followed by a return to *a tempo*.

Figure 3.28, Second Movement from *Scheherazade* by Rimsky-Korsakov (in key of B-flat)

Festival Variations by Claude T. Smith is a frequently requested excerpt at many military band auditions and features very challenging metrical shifts from mm. 47 to 63, (Figure 3.29).



Figure 3.29, from *Festival Variations* by Smith (in key of B-flat)

Additionally, there are occasions that do not feature complex rhythms necessarily, but still require high level attention to detail. For example, a note or phrase that ends with a quarter note and one that ends with an eighth note may seem to be an insignificant difference, but the professional player will make sure the audience hears the difference between these two figures.

A metronome is the most important tool a trumpet player can use during his or her personal practice to ingrain a steady tempo upon which to perform precise rhythms. Advocating for the use of metronomes, Phil Smith says, “Use a metronome to make sure that the steady excerpts remain steady, and to keep track of a consistent tempo. Repeated use will burn the good info into your brain. If you use a metronome enough... you can pretty well guarantee that without it you’re going to hit the tempo that you want because you burned that tempo into your

being.”⁹⁰ Furthermore, another essential strategy in learning and performing rhythm is using a good rhythm-syllable system for practicing vocally, which can then also be accompanied by physical movement consistent with the structure of the meter. Professor Bruce Dalby of the University of New Mexico explains in the *Music Educators Journal* that performing rhythms vocally through syllables provides a vivid way for musicians to experience the rhythm as well as facilitates the comprehension and retention of rhythmic understanding.⁹¹ Most teachers, from middle school band directors all the way through undergraduate aural skills courses, teach rhythm through rhythmic-syllable audiation, with the most common using 1-e-&a for duple subdivisions and 1-la-le or tri-puh-let for triple subdivisions. Conducting the meter while speaking the rhythmic syllables is also a good way to incorporate physical movement to associate the structure of the meter to the rhythm of the spoken syllables.⁹²

Finally, subdividing the rhythm internally while performing is an extremely helpful mental tool for accurately executing rhythms. This helps ensure that the integrity of the rhythmic figure being performed is consistent with the underlying subdivision. Therefore, when the underlying subdivision changes between duple and triple feel it is even more essential to mentally subdivide while playing. Julie Landsman, former Principal Horn of the Metropolitan Opera Orchestra, explains the importance of subdivision to her playing:

I subdivide 100% of the time, whether it’s while teaching a student, whether it’s while practicing, whether it’s Caruso or music, and absolutely when I perform, just about every entrance for sure, and while playing, very diligently. So yes, subdivision is the glue that holds together all of the technical aspects of my playing so that my music making is free.⁹³

⁹⁰ Philip Smith, “Phil Smith 2016 - Master Class” (video for the National Trumpet Competition), posted June 3, 2016, accessed March 14, 2021, <https://www.youtube.com/watch?v=D2Z1qlpU6DU>.

⁹¹ Bruce Dalby, “Toward an Effective Pedagogy for Teaching Rhythm: Gordon and Beyond,” *Music Educators Journal* 92, no. 1 (September 2005): 54-55.

⁹² *Ibid.*, 58-59.

⁹³ Julie Landsman, interview by Noa Kageyama, “Julie Landsman: On Getting into the Zone and Developing Trust in Your Playing,” *The Bulletproof Musician*, accessed March 25, 2021, <https://bulletproofmusician.com/julie-landsman-on-getting-into-the-zone-and-developing-trust-in-your-playing/>.

However, subdivision is not only useful within one steady tempo. When the time changes, whether slowing down during a *ritardando*, speeding up during an *accelerando*, or moving in either direction during a *rubato* section of a *cadenza*, it is still important to maintain a fluid and even movement of the subdivisions underneath. As Noa Kageyama, a specialist in performance psychology at the Juilliard School, elaborates in the same exchange with Julie Landsman,

The reason why I'm so curious about this is because I was at this chamber music festival one summer and Leon Fleisher was one of the coaches and he was trying to get us to subdivide more and at first we really didn't understand why or what he meant by subdividing. We thought that it was about the metronomic beat in our head because we might have been rushing or something and he quickly corrected us and then told us that wasn't the purpose at all, it was I think as you describe, essentially this underlying pulse to organically keep everything internally consistent. So if we were moving forward, the pulse would kind of move us forward and if we were taking time it would slow us down. So that way, nothing was arbitrary, everything kind of fell into place even if we were taking time and being very free.⁹⁴

Consequently, exercises that use simple tunes and melodies to focus on changing from duple to triple subdivision will be helpful for training trumpeters to hear and feel the subtle differences between these two feels. For example, it is common to hear trumpet players play a dotted eighth-sixteenth note figure similar to a quarter-eighth note triplet figure. However, if the player is trained to hear four sixteenths underneath the former and three triplets under the latter, this will help in the proper execution of this difference. Moreover, practicing physically playing the subdivisions will only help the player mentally hear the subdivisions later when playing the written rhythms.

⁹⁴ Ibid.

CHAPTER 4

“SONG AND WIND”

It is essential for teachers and students to understand the basic physical aspects that play a role in the proper performance of each of the technical skills mentioned in the previous chapter. Performers may find this knowledge especially valuable to implement when hours and hours of dedicated and focused practice fail to produce improvement. However, while this knowledge is important, the first focus of the successful performer should not be on the physical aspects of playing, but rather on the musical aspects.

Visualization, also called “mental imagery practice,” “mental rehearsal,” or “internal imagery,” consists of a person imagining that they are performing a physical act within their own mind. This mental visualization activates the same neural pathways in the brain as the physical act itself. Therefore, as Bill Bodri points out in the book *Sport Visualization for the Elite Athlete: Build Mental Imagery Skills to Enhance Athletic Performance*, “When you imagine yourself performing perfectly and doing exactly what you want with your motor skills you physiologically create neural patterns in your brain just as if you had physically performed the same actions.”⁹⁵ W. Timothy Gallwey makes this case in *The Inner Game of Tennis* and recounts an interesting anecdote illustrating the situation. One tennis student, named Dorothy, was given copious and detailed instructions on her stroke, the follow-through, moving through her waist up to her shoulders, and the resulting topspin of the ball. As one might expect, she became very tense trying to follow all of the physical instructions, tightening her entire body, overthinking,

⁹⁵ Bill Bodri, *Sport Visualization for the Elite Athlete: Build Mental Imagery Skills to Enhance Athletic Performance* (Reno, NV: Top Shape Publishing, LLC, 2018), 5.

and seeing little improvement in her swing.⁹⁶ Musicians are often well acquainted with this phenomena, coined “paralysis by analysis,” when we try diligently to follow all of the instructions of our well-meaning teachers. The second student, a beginner named Paul, was given as little verbal instruction as possible, and instead the teacher demonstrated ten forehand swings and then explained, “I wanted him to watch carefully, *not* thinking about what I was doing, but simply trying to grasp a *visual image* of the forehand.”⁹⁷ The student was left to repeat the mental image in his mind a few times, and then given the opportunity for his body to emulate the teacher’s swing. The result was a perfect forehand swing, ending at shoulder height, with natural fluidity from back to front. The mental conception of the swing was powerful enough to coordinate all of thousands of complex neuro-muscular movements, such as the flip of the wrist, the movement of the arm, the engagement of the core muscles, etc. in service of the desired end-product.

Noa Kageyama analyzed a case study following the mental focus of four javelin throwers that showed a similar principle.⁹⁸ The study followed four elite javelin throwers, one at the top of the sport, consistently competing in the Olympic and world finals, and three who were international competitors, but ranked slightly below the top thrower, ranging from 35th to 80th in the world. Researchers took a look at the javelinists' throws in practice and in competition using high speed cameras to look at throwing distance, body positions, joint angles, and timing. Afterwards, researchers asked the participants about their mental state, such as “What was your mental focus in competition?” and “What was your aim in this competition?” Kageyama notes that the answers by the Olympic-level performer, who unsurprisingly outperformed the other

⁹⁶ W Timothy Gallwey, *The Inner Game of Tennis* (New York, NY: Random House Trade Paperbacks, 2008), 5-6.

⁹⁷ Ibid, 6.

⁹⁸ Noa Kageyama, “When It Comes to Focus, What Do Elite Athletes Do Differently?,” *The Bulletproof Musician* (blog), accessed March 2, 2021, <https://bulletproofmusician.com/when-it-comes-to-focus-what-do-elite-athletes-do-differently/?highlight=%27imagery%27>.

three participants, showed he “seems to be focused more on the *whole* of the movement, and even the rhythm of the movement itself. As in, making sure the movement isn’t rushed; that it’s smooth and every part works together as a unified whole.”⁹⁹ On the other hand, the sub-elite performers tended to focus on one part of the action, such as the approach, the block, or the throw. While sometimes this specific action or element improved, it was often at the expense of other elements of the entire movement, leading to an overall decline in results. Therefore, the study shows that a mental focus that is more holistic and focused on the larger goal leads to more optimal performance than an approach that puts mental focus on the specifics of one part of the movement. For musicians, the larger goal is the sound, and a holistic approach to the instrument will place the most concentrated mental focus on the music, rather than the specific muscular movements.

Empirical studies with larger sample sizes also bear out the fruits of mental imagery and visualization while learning new physical skills. In 1992 at the University of Otago in Dunedin, New Zealand, researcher Anne Isaac conducted a study looking at how the mental imagery of 78 novice and experienced athletes impacted the learning of new skills on an olympic-style trampoline.¹⁰⁰ The novice and experienced trampolinists were divided into two groups, a group of high imagers and low imagers, based on a survey that assessed the individual’s vividness of mental imagery. The two groups were then given three skills to learn or improve over three 6-week training periods and eventually judged by videotape by a panel of five nationally qualified judges. Both groups were given a demonstration of a physical skill on the trampoline by a professional, and then were given instructions to physically practice a skill for two and a half minutes at the beginning and end of a ten minute training session. For the five minutes in

⁹⁹ Ibid.

¹⁰⁰ Anne R. Isaac, “Mental Practice - Does It Work in the Field?,” *The Sport Psychologist* 6, no. 2 (June 1992): 192-198.

between, one group was given the opportunity to mentally rehearse and imagine the skill with the following instructions:

I want you to imagine yourself doing this skill (the diagram you have).
 Try to see each of the stages of the skill.
 Try to imagine yourself doing the exact things in the diagram.
 Now quietly concentrate.
 Do not talk.¹⁰¹

The other group was given unrelated and abstract mental tasks to complete during the intervening five minutes, such as simple arithmetic problems, deleting vowels, and maze puzzles. The results of the study showed that the group of trapeze artists who engaged in 5 minutes of mental imagery showed considerably more improvement than the group that did math problems. As well, the group of athletes that scored highly in the original imagery vividness survey, designated as “high imagers,” also improved significantly more than the “low imagers.” The study concludes, “...the results of this research indicate the effectiveness of mental practice techniques in the learning of complex motor skills in trapeze, especially for experienced performers with vivid imagery.”

Another study from the UK in 2018¹⁰² reinforces the idea that mental imagery, as well as active observation, are helpful in improving the performance of motor skills. The researchers in this study enlisted 50 university students with no prior experience to participate in a study throwing darts. The researchers divided the students into five groups: one that practiced only by observing videos of others throwing darts, one that only practiced by mentally imagining throwing darts, one that simultaneously observed videos of other dart players and mentally imagining the physiological sensations of actual performance, one that alternated between this

¹⁰¹ Ibid, 193.

¹⁰² S. Romano-Smith et al., “Simultaneous and Alternate Action Observation and Motor Imagery Combinations Improve Aiming Performance,” *Psychology of Sport and Exercise* 38 (September 2018): pp. 100-106, <https://doi.org/https://doi.org/10.1016/j.psychsport.2018.06.003>.

observation and mental imagery, and a control group that only watched a documentary about darts. At the end of a six week practice period, the groups that showed the most improvement were the groups that practiced both observation and mental imagery, with the simultaneous group improving the most and the alternating group next. The authors of the study suggest that the reason both approaches are better than one or the other may be due to the fact that both mental imagery and active observation activate the premotor cortex of the brain, but each activates one area more strongly than the other. Therefore, practice of both of these techniques engage the premotor cortex more fully.

Therefore, it follows that mental imagery and active observation may help musicians coordinate the complex motor skills necessary for instrumental performance more effectively than a focus on the individual muscle groups and their movements. It will then be helpful to identify what both of these look like for a musician. For the trumpet player, active observation means deliberate and structured listening, watching, and otherwise feeling what great trumpet players do when they play great music. Mental imagery means having a clear sense or idea of the sound that you want to produce out of your own horn. This is often a conglomeration of all of the sounds that the player has taken in and observed, their own experiences, their own skeletal-muscular structure and physical motion, and their own style and personality. Adolph Herseth, former Principal Trumpet of the Chicago Symphony Orchestra, summarizes the concept of mental imagery fairly simply for musicians: "You have to start with a very precise sense of how something should sound. Then, instinctively, you modify your lip and your breathing and the pressure of the horn to obtain that sound."¹⁰³

¹⁰³ Jim Doherty, "For All Who Crave the Horn That Thrills, This Bud's For You," *Smithsonian Magazine*, September 1994, pp. 94-103.

Arnold Jacobs long claimed that he played two tubas simultaneously, one in his imagination and one in his physical hands. "It does not matter what octave you sing in the mind. What comes out of the instrument should be a mirror image of the conceptual thought of the brain. It is a conceived sound."¹⁰⁴ Just as it is imperative for a builder to consult blueprints to guide their efforts in building a house, and to know what the end result should look like, it is similarly crucial for musicians to have a mental conception of what they want their music to sound like. "The important thing is not what you sound like. It's what you want to sound like. I have people who come to me and only listen to themselves--they are not conceiving," continues Jacobs. Reinforcing this point, John Taylor, a student of Arnold Jacobs and former member of the United States Army Band "Pershing's Own," recounts,

Music, as taught by Arnold Jacobs, is primarily the mentalization of the sound the player wants to produce in all its facets, rhythm, pitch, tone quality, dynamic, and then that mental soundtrack is transferred to the instrument. However, by the very nature in which sounds are produced on wind instruments, and largely because this process has historically been one of great micro-analysis by writers of method books and other more contemporary teachers who perpetuate the complex, students often find their attention elsewhere than on solely reproducing the sound they seek.

In a masterclass for the National Trumpet Competition, John Rommel, Professor of Trumpet at Indiana University's Jacobs School of Music, recounts a pivotal lesson he learned early in his career while taking his first lesson with Bill Adam:

'Mr. Adam, I know exactly how I want things to sound, but I don't play the trumpet well enough to do that - to produce that sound. I've gotta figure out how to play the trumpet well. I've gotta figure out how to make the trumpet work better.' And he looked at me and said 'John, you have it backwards. If you know exactly how you want it to sound, you have to focus on that sound in order for your body to develop the skills. You don't need to figure out how to play the trumpet better, you need to focus on the goal of what your sound is.'¹⁰⁵

¹⁰⁴ Bryan Frederiksen, *Arnold Jacobs: Song and Wind*, ed. John Taylor (Gurnee, IL: WindSong Press Limited, 1996), 238.

¹⁰⁵ John Rommel, "John Rommel master class" (video for the National Trumpet Competition), posted September 19, 2015, accessed March 1, 2021, https://www.youtube.com/watch?v=yOA_17K8hoM.

He learned in that lesson that the more clear and focused a player is on the sound they are producing, the more the body will unconsciously coordinate the thousands of muscle groups and movements in order to perform the tasks needed to play the way he wanted. The conscious mind can provoke over analyzation and over calculation, or otherwise cause the body to overdo and over correct in specific areas in the pursuit of playing a passage correctly. Placing mental focus on the sound allows the conscious mind to relax and allows the unconscious mind to take over. In the foreword to Eugen Herrigel's *Zen in the Art of Archery*, D.T. Suzuki explains that the great works of men are not done when he is thinking consciously, but when he is overtaken with self-forgetfulness.¹⁰⁶ This unconsciousness results when the performer is completely rid of self and fully becomes one with his technique.

We even see this truth reflected from an early age. In the same NTC masterclass, John Rommel discusses the process of how babies learn to walk. Babies don't look down at their feet when learning to walk because they aren't consciously focused on the physical processes of moving the legs and feet. Rather, babies learn to walk through experimentation and trial and error. They let the conscious mind relax and the unconscious mind take control, often instead focusing on the end product, where they want to go.¹⁰⁷ Frank Gabriel Campos similarly advises that the focus should be on the end product, rather than the physical processes, which for musicians should be singing.

The surest and easiest way to overcome physical problems is to keep the attention on artistic expression and to always listen for a clear and resonant sound. It is a common mistake to become too focused on how to play... Though it may be necessary to 'get under the hood' in our practice, trying to control automatic behavior in performance is like trying to drive with our heads under the hood... The simple reminder to 'play with your best sound' or 'sing!' can instantly raise a student's level of performance because it

¹⁰⁶ Eugen Herrigel and D T Suzuki, "Zen in the Art of Archery," in *Zen in the Art of Archery*, trans. RFC Huill (New York, NY: McGraw Hill, 1964), pp. 6-9.

¹⁰⁷ John Rommel, "John Rommel master class" (video for the National Trumpet Competition), posted September 19, 2015, accessed March 1, 2021, https://www.youtube.com/watch?v=yOA_17K8hoM

brings the student out of automatic habits of expression and directly to the sound itself as it is being created.¹⁰⁸

Therefore, from the body of evidence from sports psychologists and expert musical pedagogues, it is clear that placing one's mental focus and energy on the sound that the player is trying to produce through singing is an extremely beneficial approach. It then follows that practicing simple songs would perhaps be the most obvious solution, and an excellent medium, for applying this approach.

¹⁰⁸ Frank Gabriel Campos, "Conception Leads, Technique Follows," *International Trumpet Guild Journal* 30, no. 4 (June 2006): 46.

CHAPTER 5

HYMNS, FOLK TUNES, AND PATRIOTIC SONGS

Hymns, patriotic songs, and folk tunes are especially well suited to this project as a subject matter for several reasons. These tunes are largely simple melodies that are written specifically to be singable. This means that they are often conjunct, with few wide leaps, rhythmically simple and stable, and usually have a limited vocal range. Additionally, they tend to have fairly predictable phrase structures, with a large proportion following four measure phrases. This simplicity will aid in being able to use these tunes to isolate specific technical challenges on the trumpet without adding extraneous challenges, while also keeping a singability to the exercises.

Hymns, folk tunes, and patriotic songs also have words, which help inform the musician's shaping and phrasing, as well as spur the musician's imagination and mental imagery, improving musical expression. For example, when singing a song, people will naturally lead a phrase to the words they find important and will rarely lead towards unimportant ones, such as "the" or "and." However, instrumentalists can often phrase melodies in ways that are unnatural, possibly due to the lack of words or because of the technical difficulties of playing an instrument. Having melodies with text can help instrumentalists phrase more naturally. In an interview with *The New Yorker*, Phil Smith recounts, "The advantage that I had was coming from a church background, a hymnody background.... The way I was taught was 'Always sing, always play the lyrics.'"¹⁰⁹ Ethan Bensdorf, a colleague of Mr. Smith's at the New York Philharmonic, also recounts in the

¹⁰⁹ William Robin, "Philip Smith, Master Trumpeter," *The New Yorker*, July 1, 2014, <https://www.newyorker.com/culture/culture-desk/philip-smith-master-trumpeter>.

same article that this vocal approach is evident when listening to Mr. Smith's playing: "There's such a singing quality... It's not even like you're listening to an instrumentalist—it's like you're listening to someone use their natural equipment to sing."¹¹⁰ Barbara Butler makes a similar point in describing the natural advantages of singers and string players over trumpet players, pointing out that even young singers have text which enables them to tell a story more easily. String players have upbows and downbows, which naturally result in stressed and unstressed notes, or strong beats and weak beats, which therefore results in more natural phrasing. "We on the other hand often are playing DAH-DAH absolutely equal. Nothing more important than anything else and thinking about the notes. Your technique will always be better if you put music in front of it..."¹¹¹ Consequently, it can be extremely helpful to trumpet players to include repertoire with words into their daily practice routines in order to better practice storytelling and phrasing.

Lastly, these melodies are familiar to a wide base of musicians, which makes it easier for trumpet students to internally sing through melodies while playing. Folk tunes and patriotic songs are prevalent throughout American culture, often from a very young age, which promotes more familiarity. Many people also have a knowledge of popular hymn-tunes due to their use in Christian worship services, their prevalence in western culture, as well as their use in many other musical compositions (eg. Sibelius's *Finlandia*, Finale from Beethoven's Symphony No. 9, Maslanka's Symphony No. 4, and the Salvation Army Brass Band tradition). Furthermore, church services often serve as the backbone of the freelance trumpet player's work experience, which gives them ample opportunity to hear and play these melodies.

¹¹⁰ Ibid.

¹¹¹ Barbara Butler, "Barbara Butler Minute Master Class 2010" (video for the National Trumpet Competition), posted April 14, 2010, accessed February 28, 2021, <https://www.youtube.com/watch?v=7ExdrEVPyPw>.

Therefore hymns, folk tunes, and patriotic songs are the perfect foundations for designing exercises used to work on specific technical aspects while not losing that sense of song and musicality.

CHAPTER 6

METHODOLOGY

Tom Hooten compares preparing for an audition like preparing for a meal. The priority is first finding all the ingredients to make the meal, but also ensuring that those ingredients are the best available, so that the player can take those ingredients and make not just one meal, but several different meals from those same ingredients. In the same way, a player should be focused on improving their fundamental skills to the best possible level, so that they can apply these skills to all facets of their playing.¹¹² This section will cover how the method book was constructed in order to provide an approach for students who wish to acquire the best possible and sometimes hard to find ingredients to improve their playing.

Breath Control

As discussed in Chapter 3, an extremely beneficial way to work on breath control is through practicing crescendos and decrescendos as a type of variation on the traditional “long tone,” which forms the basic building block of the brass player’s fundamentals. Consequently, this section includes simple melodies that crescendo and decrescendo, as well as the inverse, decrescendo and crescendo. Also, this method includes options to play the crescendo/decrescendo or decrescendo/crescendo every four measures and every eight measures. The section also includes directions that the player can practice the melodies as one long crescendo or one long decrescendo.

¹¹² Tom Hooten, interview by Thomas Brown, *Brass Chats*, September 1, 2016, accessed March 5, 2021, https://www.youtube.com/watch?v=aTru2IBKi_o.

Therefore, in order to utilize melodies that create an even number of crescendo and decrescendo measures, it was necessary to utilize 16 measure tunes. The method consulted the chart of hymns, patriotic songs, and folk tunes to look for melodies that are 64 beats long to ensure an even dispersion of crescendos/decrescendos or decrescendos/crescendos. After consulting the chart and adjusting for tunes already used in other sections, the following melodies were selected: *Chester*, *Come Christians Join to Sing*, *Deutschlandlied*, *Nobody Knows the Trouble I've Seen*, *Now Thank We All Our God*, *There Is a Fountain Filled with Blood*, *'Tis So Sweet to Trust in Jesus*, and *Yankee Doodle*. Once these melodies were selected, half were assigned to crescendo/decrescendo and half were assigned to decrescendo/crescendo. Additionally, the tunes were transposed into two keys each, and were randomly delegated to different keys and ranges to evenly cover the entire spectrum of playing. Eight exercises focused on the middle range, four focused on high range, and four focused on low range, and all twelve keys were represented.

The goal for this section should be to eventually move from playing as soft as possible with a great sound to as loud as possible with a great sound, and vice versa, with a note indicating as much to be included within the method.

Response

As previously discussed, practicing response for trumpet players is crucial for making sure that the lips are creating a buzz in response to the air passing through them. This helps trumpet players gain greater efficiency by helping to produce the best possible sound without working too hard. To ensure that excess strain or tension is not inhibiting sound production and that the muscles of the body are not working against one another, players should focus on keeping the body, lips, and air loose and free.

A useful way to practice this - outside of the initial warm up, which this is not intended to replace, but rather supplement - could be melodies consisting of short, isolated notes, which helps reveal the quality of the response. Playing notes very connectedly is a crucial skill for musicians and desirable in many contexts, but it can sometimes obscure the player from hearing if every note is responding cleanly, clearly, on time, and without fuzz or a burr on the front of the note. The melodic component to this exercise is equally important because it will encourage a constant sense of singing and of keeping the air moving and blowing through, despite playing short, isolated notes.

Initial attacks are similarly beneficial to practice, both for fundamental trumpet playing health and for situations that call for a clean initial attack. Therefore this section is similar to the previous section, but includes more rest between notes to allow for the performer to remove the mouthpiece from the lips and then reset the mouthpiece prior to the next note to simulate an initial attack.

The initial attacks section utilizes tunes from the “Appendix 1 - Characteristics of Common Melodies” that generally avoid a lot of note repetition and have relatively even rhythm. Due to the wide rests in this section to simulate an initial attack, melodies were chosen that avoid a lot of note repetition in order to help performers hear the line in their heads over longer periods of rest. Likewise, the tunes needed to have relatively even rhythm so that when expanded over time each measure will be able to focus on one entrance, instead of two, in the case of eighth notes, or four, in the case of sixteenths. Therefore, *Angels from the Realm of Glory*, *O Sacred Head, Now Wounded*, *O God Our Help in Ages Past*, and *Rejoice the Lord Is King* were good choices for this section.

The next section, which focuses on the response of short, isolated notes, takes simple melodies and includes only the beginning of each note to focus on each note's response. The duration of each note was replaced by rests. Suitable melodies for this purpose included songs that can generally be performed at a quicker tempo and featured more notes. Slower, more lyrical hymns were not as beneficial to achieve this purpose as more upbeat tunes. Therefore, *All Glory, Laud, and Honor*, *Simple Gifts*, *The Air Force Song*, and *Come, Thou Almighty King* were optimal selections for this section.

Finally, a note was included in this section advising the players to perform these exercises in many different ways. Starting the notes with an air attack, a “poo” attack, a “k” attack, and a standard tongue will all help train the lips to respond to the airflow with sound. As well, these exercises should be practiced at various dynamics to simulate all kinds of real world applications, but practicing softly will be particularly beneficial to encourage efficiency.

High Range and Endurance

As previously discussed in Chapter 3, an approach to range and endurance that builds systematically and progressively from a comfortable range up to a higher, more uncomfortable range, can be a beneficial approach to the development of range and endurance. Dr. Brandon Craswell, Professor of Trumpet at the University of Georgia, suggested that playing simple, tuneful exercises from Getchell's *First Book of Practical Studies* up an octave with the same energy and sound from the written octave is a practical and beneficial approach to learning range and endurance.¹¹³

Therefore, this supplemental approach to fundamentals approaches range and endurance in a similar way by transposing simple hymns, patriotic songs, and folk songs from a comfortable range into higher and higher ranges. Additionally, this approach progresses from

¹¹³ Brandon Craswell, “Covering the Basics,” *International Trumpet Guild Journal* 34, no. 2 (January 2010): 62.

short phrases to longer and longer tunes. The chapter was structured with four categories based on the length of the phrases and/or exercise: short sprints, medium jogs, half marathons, and marathons. Each of these four sections contains nine tunes that systematically advance higher by half step. The chart of hymns, patriotic songs, and folk tunes was first ordered by length of the tune - defined as number of beats in the tune - and by the number of peaks within each tune - defined as the number of times the highest note in each melody was repeated. The author then consulted this chart to select melodies for each category within the chapter, generally progressing from shorter to longer tunes, and progressing in the number of peaks per tune. For the most part, the “Short Sprints” section utilizes the first eight measures of nine popular tunes in order to simulate an intense and succinct phrase of music. The “Medium Jogs” and “Half Marathon” sections use full verses of hymn tunes or popular songs, and the final section generally combines two songs together to create the longest stretches of music. The next step in creating each section was to transpose all of the selected exercises so that the highest note in each phrase, tune, or tunes was a G on the top of the staff. Then, each exercise was transposed a half step at a time until the highest note within each phrase/tune/tunes reached a high E above high C. Careful attention was paid in the last section to make certain that the highest notes of the two combined songs represented the same scale degree of the melody to ensure that a key change was not necessary to reach the same peak note.

The “Short Sprints” section includes *Crown Him with Many Crowns*, *All Glory, Laud, and Honor*, *Holy, Holy, Holy*, *O Sacred Head, Now Wounded*, *Amazing Grace*, *Just As I Am*, *Horkstow Grange*, *How Great Thou Art*, and Beethoven’s *Symphony No. 9*. “Medium Jogs” utilizes *How Firm a Foundation*, *Angels from the Realm of Glory*, *O Worship the King*, *Come Thou Fount*, *The Church’s One Foundation*, *When I Survey the Wondrous Cross*, *This Is My*

Father's World, 'Tis So Sweet to Trust in Jesus, and All Creatures of Our God and King. The "Half Marathon" section employs *Come, Christians Join to Sing, Blessed Assurance, Jesus Is Mine, Guide Me O Thou Great Jehovah, Finlandia, Nothing but the Blood, It Is Well, The Battle Hymn of the Republic, To God Be the Glory, and Great Is Thy Faithfulness.* The final section, "Marathons," uses *Thine Is the Glory, Eternal Father, Strong to Save + We Gather Together, Man of Sorrows, What a Name + Christ the Lord Is Risen Today, For the Beauty of the Earth + Immortal, Invisible, God Only Wise, Praise to the Lord + Come, Thou Almighty King, When Morning Gilds the Sky + Danny Boy, Fairest Lord Jesus + Jesus Paid It All, and Lead On, O King Eternal + Rejoice, the Lord Is King.*

Notes were included that give helpful tips and ideas to consider while performing and practicing this section. One suggests that the player practice the exercises at varying dynamics, from quite loud to very soft, in order to keep a balance in the embouchure and avoid developing bad habits, particularly those associated with only playing loudly. Additionally, the note suggests balancing high practice with practicing in the low range as well. This will also help avoid bad habits and hopefully prevent the lips from becoming excessively tense from practicing only in the high range for long periods of time. Finally, while each of the transpositions are written out in the book to prevent unnecessary guessing at notes and to promote the fluidity of the sound and airflow, a note was included that warns the player not to become too dependent on reading the music. Instead, where possible, it encourages the player to practice some of the transpositions without looking at the music so they can think about the sound coming out of the horn instead of the notes on the page.

Low Range

The structure of this chapter largely follows that of the high range and endurance chapter. There are seven subsections within this chapter in which the pinnacle low note will progress from C just below the staff down to the low F#. Each subsection contains the same nine tunes that are transposed progressively lower. Similar to the high range and endurance chapter, the advice was disclosed that the player, when possible, should attempt to play some of the transposed exercises by sound, rather than sight, in order to promote independence from the notes on the page, to develop the ear, and to let the sound guide the player.

The “Appendix 1 - Characteristics of Common Melodies” was consulted to determine tunes that have a relatively narrow range to ensure that the melodies, when transposed, would concentrate in the low range, rather than only occasionally dip into the low range for a few notes but otherwise focus in the middle range. Therefore, *O God, Our Help In Ages Past*, *When I Survey the Wondrous Cross*, *Just As I Am*, *A Mighty Fortress Is Our God*, *Come Thou Fount*, Symphony No. 9 by Beethoven, *Jesus, What a Friend for Sinners*, *Nothing but the Blood*, and *Once to Every Man and Nation* were chosen for this chapter.

Articulation

As previously discussed, proper airflow is one of the most important components of a clean, clear, and beautiful articulation. Therefore, using simple tunes as a medium will help musically guide the trumpeter to connect the notes together through airflow. At that point, the tongue can bounce on the top of the air, separating the air column into distinct notes, like a hand slicing through a stream of water.

The areas identified in Chapter 3 as needing more focus were articulation in the high and low ranges, common and less common rhythmic figures, and clarity of articulation in the middle-high register.

Due to the need to practice single, double, and triple tongue in the high and low registers, seven tunes were selected to be included for all three of these skills to isolate high and low register tonguing. These include: *O, For a Thousand Tongues to Sing*, “*Man of Sorrows*” *What a Name!*, *My Hope Is Built on Nothing Less*, *Rock of Ages*, *O, Worship the King*, *Come Thou Fount*, and *For the Beauty of the Earth*. The main criterion for selecting these melodies was a somewhat limited range, in order to ensure that when transposed into the high or low range, the majority of the exercise would be working on the high or low range skills. Additionally, the tunes start somewhat short and get longer as the method develops. The method then subdivides the melodies into eighth notes or sixteenth notes to give maximum opportunity to practice tonguing, to practice speed and clarity of repeated tonguing, and to practice the endurance of tonguing in extreme registers. Finally, the method alternates between high and low exercises, instead of grouping all high exercises and all low exercises together. This is to ensure a more balanced approach for the embouchure, as too much high playing at one time can cause the lips to become tense. Alternating with a low exercise will help balance out the strain on the lips. Also, research has shown that practice sessions that alternate between skills for shorter periods of time are more effective than sessions that focus on one particular skill for extended periods of time before moving on to the next technique. This is most likely due to the fact that the brain is more active when moving back and forth between very different tasks because it must reconstruct action plans to accomplish the tasks, whereas when focusing on one task for a long period of time, the

brain tends to be less active because it does not need to reconstruct plans.¹¹⁴ A 1994 study by Hall, Domingues, and Cazavos found that baseball players who practiced hitting three different pitches in random orders improved their hitting by 57%, whereas players who always hit the three pitches in the same order only improved their hitting by only 25%.¹¹⁵

Exercises that work on different rhythmic figures are also important, since rarely in music do trumpeters see a part consisting entirely of tongued sixteenth notes. For this section, the exercises emphasize the rhythmic figures depicted in Figure 6.1.



Figure 6.1, Rhythms in “Articulation” Chapter

Examples C, D and E feature syncopated figures that are rarely covered in standard method books and will therefore prove useful to practice for timing and for articulation. Example F is a rhythmic figure that is used prominently in the first movement of Beethoven’s Symphony No. 7

¹¹⁴ Christine Carter, “Why the Progress You Make in the Practice Room Seems to Disappear Overnight - Part 1,” *The Bulletproof Musician* (blog), accessed March 29, 2021, <https://bulletproofmusician.com/why-the-progress-in-the-practice-room-seems-to-disappear-overnight/?highlight=%27variation%27>.

¹¹⁵ K. G. Hall, D. A. Domingues, and R. Cavazos, “Contextual Interference Effects with Skilled Baseball Players,” *Perceptual and Motor Skills* 78, no. 3 (June 1994): 835-841, <https://doi.org/10.2466/pms.1994.78.3.835>.

and in performance can be troublesome to accurately place the sixteenth note and maintain the proper emphasis on the triple feel, rather than duple. Example H is a reference to the rhythm in the trumpet solo in “Samuel Goldenberg und Schmuyle” from *Pictures at an Exhibition* by Modest Mussorgsky. For this section *Rejoice the Lord Is King*, *To God Be the Glory*, *The Church’s One Foundation*, and *America/God Save the Queen* were selected. These melodies are composed largely of quarter notes, which allows each beat to be rewritten with the chosen rhythm with minimum alterations to the shape of the line. Furthermore, the tempo of all these tunes are generally more upbeat and quicker than the typical hymn-tune to ensure that when the articulation is practiced at a quick tempo the integrity of the melody will remain intact and sound as natural as possible.

Finally, the chapter concentrates on drills that target articulation in the awkward middle-high register, which can be defined informally as fourth line d to the g on the top of the staff. This method will subdivide melodies into eighth notes that should be played in a staccato style to enable the player to listen easily for a clean, clear, and distinct articulation on each and every note. Due to the narrow range of this selected area, tunes were chosen that concentrate in a narrow range and were then transposed into the targeted range. Therefore, *Finlandia*, *Jesus*, *What a Friend for Sinners*, and *Now Thank We All Our God* were used for this section.

Multiple Tonguing

The multiple tonguing chapter features sections designed to hone the players ability to multiple tongue, including: clarity, quick bursts of speed, sustained speed, high multiple tonguing, and low multiple tonguing. As mentioned in the “Articulation” chapter, high and low multiple tonguing will utilize the same tunes across the single tonguing and both multiple

tonguing sections, but with each beat subdivided appropriately to the particular skill the exercise is attempting to target.

The “Clarity” sections use exercises that outline a simple tune with sixteenth subdivisions to be able to focus on the practice of clear, clean, distinct, accurate, and pristine multiple tonguing. Accordingly, in order to focus on clarity, it is important that the selected tunes have a range of performance tempos that are slower than what would be considered the peak speed of the general trumpet player’s multiple tonguing ability. For double tonguing, *Lead On, O King* and *Anchors Aweigh* will be used, and for triple tonguing, *Oh, Shenandoah* and the University of Georgia Alma Mater were utilized. In the triple tongue section, an extra exercise employs *When Johnny Comes Marching Home* to work on the clarity of soft and isolated triple tonguing in the middle and lower registers, similar to the challenges posed by the opening of Mahler’s Symphony No. 5.

The “Quick Bursts of Speed” sections concentrate on very short and very quick spurts of multiple tonguing. Exercises include no more than three sixteenth note triplets in a row for the triple tonguing section, and no more than four double tongued notes in a row in the double tongue section. The section separates the bursts of multiple tonguing by eighth notes in most exercises, but in some examples include small rests in between the multiple tonguing to practice starting the incredibly energetic airstreams needed for quick multiple tonguing from rest. *Be Thou My Vision* and *Amazing Grace* will be used for the double tonguing section and *This Is My Father’s World* and *Immortal, Invisible God Only Wise* will be used for the triple tonguing section.

The aims of the “Sustained Speed” section were similar to the previous section, but place more focus on maintaining speed over longer stretches of time, rather than the intense bursts.

Therefore, hymns were selected that have a wide range of reasonable performance tempos so that they are able to be played with six to seven multiple tongued notes per beat and still make musical sense. For double tonguing, *When I Survey the Wondrous Cross* was utilized, and for triple tonguing, *Great Is Thy Faithfulness* and the Doxology were used.

The final section emphasizes multiple tonguing after a downbeat that is separated by a wide interval. Therefore, similar to the Arban or Clarke model of some cornet solo variations, the downbeats will outline the melody of the chosen song, while the offbeats will feature multiple tonguing, usually separated by an octave or more. *All Hail the Power of Jesus' Name* was used for double tonguing and *How Firm a Foundation* was used for triple tonguing.

Flexibility

The flexibility section was designed to touch upon aspects of flexibility that are uncovered in other methods, but also to add a melodic framework to flexibility exercises in order to change the mental focus from technical to musical. It can be common when working on lip slurs and flexibility exercises to work on them solely in the context of intervals based on the harmonic series, which can train players to listen for some things but ignore others. For example, interval or chord based exercises can be great when working on the basics of moving between partials of the harmonic series or working on gathering speed, but inserting flexibility elements into melodies can increase one's focus on eliminating bumpiness and unevenness as well. Lip slurs built into melodies can help place the focus on continuity of line or the purity of the slurs, rather than just getting the notes to come out.

The first section features exercises geared towards focusing on achieving a level of clarity and purity in the slurs. Therefore, the source melodies and tunes for this section were chosen for their general slower tempos and slow moving melodic phrases. Longer note values

and slower moving melodic phrases allow for more time to incorporate the lip slurs into the pre-existing melody. *What a Friend We Have in Jesus*, *Amazing Grace*, and *Jesus Paid It All* all feature a somewhat slower tempo and often stay on the same note for one and a half or two beats at a time. These exercises outline the melody but flex up and down at a relatively slow tempo so that the student can keep focus on making a beautiful musical line while also ensuring that the slurs include no glitches, impurities, roughness, or forecasting the direction of the slur before the slur. Anthony Plog lays out how this style of slower and more deliberate flexibility practice can be useful and challenging in his introduction to “Book 5: Flexibility Exercises and Etudes” of his *Method for Trumpet*. “Often, the slower tempo is the most difficult, as any inconsistency in either rhythm or sound can be heard. So with each exercise or etude, work on all possible tempi. Of utmost importance is the idea of keeping an even air flow from top to bottom and from bottom to top.”¹¹⁶

The next section covers slurring octaves both up and down. Octave slurs can be a difficult skill not only because the distance between the notes is greater, but also because when practicing using the same fingering, they must be accomplished by skipping over at least one, sometimes a few, partials. Therefore, this section asks the player to practice these slurs with the same fingering (even when they are most commonly performed with different fingerings) in order to challenge the trumpet player to skip over partials without catching any intervening notes. This will require the player to prepare the airstream by blowing fast air in order to play both notes with a simple shift in embouchure and tongue position. The criteria for selecting melodies for this section were similar to the last section, namely tunes that can be performed at a slow to moderate tempo and consisting of mostly half notes and quarter notes, but melodies in this

¹¹⁶ Anthony Plog, *Method for Trumpet: Book 5 - Flexibility Exercises and Etudes*, vol. 5 (Montrose, CA: Balquhiddy Music, 2006), 3.

section also required a limited vocal range in order to accommodate space for the octaves without using extreme ranges. Therefore, *I'll Fly Away*, *We Gather Together*, and *The Air Force Hymn* serve as the framework for the exercises in this section.

The next section focuses on “blitz slurs,” or slurs that are played extremely quickly and played in isolation, detached from other notes in a musical line. While this type of slur is not used often in musical contexts, it can be a helpful training tool because the slur must be accomplished quickly and without the preparation of any playing directly beforehand. Therefore, the air must be fast and free immediately and the lips must be loose but engaged, which will be a beneficial combination for many types of playing, not just these slurs. Therefore, this section chose tunes that still work with gaps of rest in between the notes, similar to the “Light Touches” section in the “Response” chapter. As a result, *Nothing but the Blood*, *'Tis So Sweet to Trust in Jesus*, and *America, the Beautiful* were selected for this section.

Lip trills are also a useful skill in helping to improve a player’s overall dexterity and ease, especially in the upper register. In order to perform a lip trill, the lips must be loose and the air must be fast and free. If the lips are stiff or the air tight and constricted, the trill will not come out freely or easily. Therefore, this section drills lip slurs within the context of a tune to not only work on lip trills, but to train the player to use fast and free air and relaxed lips whenever they are approaching the upper register. *All Creatures of Our God and King* and *Holy, Holy, Holy* are good melodies for this section because the phrases have an upward trajectory and the way the melodies linger on these top notes makes them perfectly suited to contain lip trills.

The final section is dedicated to lip slurs that elaborate upon a melody like a variation. This will enable the player to practice these slurs while keeping careful attention to maintaining the integrity of the melody. As discussed in Chapter 3, this will help the player focus on different

concepts from the traditional intervals and overtone series framework, like maintaining the smoothness of line, the continuity of the airstream, and the evenness of sound and tempo, just to name a few. Consequently, tunes were selected that are somewhat slower in tempo and generally have a slower rate of note changes to enable the variations to include lip slurs on each beat.

Camptown Races, *Goin' Home*, *The Marine Hymn*, *Fairest Lord Jesus*, *How Firm a Foundation*, *Joyful, Joyful*, and *The Church's One Foundation* are all used within this section.

Intervals

The “Intervals” chapter was structured uniquely from any other chapter. Following the advice of Keith Johnson and Tom Hooten from Chapter 3, this chapter was structured in such a way as to allow the trumpet player to sing the selected interval, buzz the selected interval, and then play the selected interval within the context of a well-known melody. Therefore, the exercises include a fermata before and after the interval to allow the player to pause when coming upon the first note, then sing or buzz the interval, and then continue on through the exercise to the end of the exercise or the next interval. The intervals covered in this section were the tritone, augmented fifth/diminished sixth, slurred octaves, and intervals larger than an octave.

For the tritones and augment fifths sections, due to the nature of the subject matter being well-known hymns or popular tunes, it would be counter-productive to utilize naturally occurring tritones or augmented fifths within the course of a tune because the player would probably be able to sing the tune without even knowing they had sung a challenging interval. Therefore, this method tests the player by taking away the familiar context of the famous tunes. The exercises pause at the end of each phrase and then transpose the tune a tritone or augmented fifth away to a completely unrelated key. This takes away the familiarity of the tune and truly checks if the player can sing the interval without the context of the familiar tonality. Furthermore, the tunes

were selected to make sure that with each tritone or augmented fifth interval, the next phrase visited a new, unrelated key without repeating keys, so as to avoid that familiarity as much as possible. Therefore, for tritones, *Christ the Lord Is Risen Today*, *You're a Grand Old Flag*, *When the Roll Is Called Up Yonder*, and *Jesus Paid It All* were utilized. For augmented fifths/diminished sixths, *Eternal Father*, *Strong to Save*, *O Sacred Head Now Wounded*, *Praise to the Lord*, and *Rejoice the Lord Is King* were used.

The slurred octaves and larger intervals sections were able to keep exercises within one key but simply transpose octaves in the middle of the tunes to achieve the interval, rather than transposing to unrelated keys. Therefore, it was important to select tunes that can be played feasibly in multiple ranges/octaves. For the octaves section, tunes were selected that repeat the same note at the end of a phrase and the beginning of the next phrase, so that when transposed the octave is preserved. For the section that focuses on intervals larger than an octave, tunes were selected that include an interval of a second or a third between phrases and the phrases were then transposed an octave away so that the interval became a ninth or a tenth. For the octaves section, *America, the Beautiful*, *Amazing Grace*, *All Glory*, *Laud and Honor*, *Crown Him with Many Crowns*, and *A Mighty Fortress Is Our God* were used. For the larger intervals, *Be Thou My Vision*, *God Bless America*, *There Is a Fountain Filled with Blood*, *When Morning Gilds the Sky*, and *Thine Is the Glory* were utilized.

It was important for all the sections in this chapter to vary the direction of the interval so that there was a good mix of ascending and descending intervals. Additionally, the method includes a variety of keys to ensure that all twelve major keys are represented and does not focus on only the most common key signatures.

Rhythm

As has already been noted in Chapter 3, rhythm is an essential component of musicianship and extremely important for players looking to play together in an ensemble. Furthermore, one of the most challenging aspects of sophisticated rhythmic performance is switching back and forth from a duple to a triple feel and vice versa, whether maintaining the same meter or changing meter. Practicing with a metronome and an internal commitment to the subdivision may be keys to improving rhythm. Therefore, this method rewrites simple hymn-tunes, patriotic songs, and folk songs to focus on attention to rhythmic details, like the small differences between similar rhythmic figures, as well as shifting rhythms and meters.

Within the method, rhythmic figures that are similar but slightly different are placed into an existing melody in two different ways. In some places they are separated, in order to practice rhythms in isolation, and in other places they are mixed together for the purpose of shifting from one rhythm to another in the middle of an exercise. Additionally, in the interest of promoting subdivision within the player's mind, the method includes exercises that divide the original rhythms of the melodies into their component subdivisions, so that the player will be able to practice the physical act of articulating the subdivision, which will help strengthen the mental activity of subdivision. After the mental activity of subdivision has been stimulated, the original rhythms can be reintroduced.

The method begins with a focus on the slight differences around the dotted-eighth, sixteenth rhythm. The first exercises cover the difference between the dotted-eighth, sixteenth rhythm, a double dotted eighth, 32nd note rhythm, and an eighth note, sixteenth rest, sixteenth note rhythm, as exhibited in Figure 6.2.



Figure 6.2, Variations on the Dotted Eighth-Sixteenth Rhythm

For these exercises, *La Marseillaise* and *A Mighty Fortress Is Our God* were used, owing to the fact that *La Marseillaise* already makes use of the dotted-eighth, sixteenth note rhythm, and that *A Mighty Fortress Is Our God* contains mostly quarter notes, so each beat can be easily changed to include many different rhythms per beat.

The next section includes exercises geared to reinforcing the relationship between a duple subdivision and a triple subdivision. A common incorrectly performed rhythm is a dotted-eighth, sixteenth note when followed or preceded by three eighth note triplets, as the sixteenth note can frequently be played too early and too long, imitating a triplet feel instead of the duple. Therefore, this section begins with exercises that help draw the distinction between a dotted-eighth, sixteenth note rhythm and a quarter note, eighth note triplet rhythm (Figure 6.3).

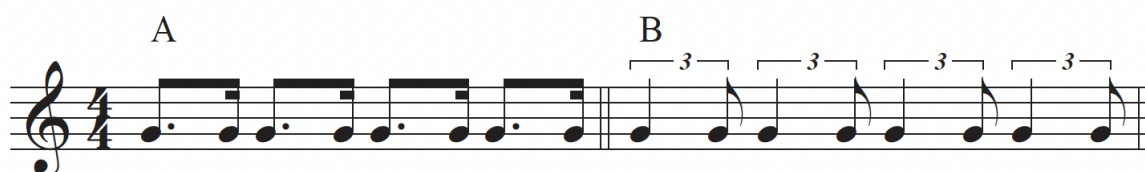


Figure 6.3, Duple vs. Triple Subdivision Rhythms

Therefore, *The Army Goes Rolling Along* and *When the Roll Is Called Up Yonder* were good selections for this distinction because both these tunes already feature dotted-eighth, sixteenths or straight eighth notes, which made rewriting them a smooth transition. The section then includes the dotted eighth, sixteenth rhythm followed by three eighth note triplets drawn in opposition to a quarter note, eighth note triplet followed by three eighth note triplets, as shown in Figure 6.4.



Figure 6.4, Rhythms Shifting between Duple and Triple Subdivisions

For this area of the chapter, melodies were selected that had relatively slower tempos and changed pitches less frequently. This enabled the melodies to target the specified rhythms (which are two beats long, rather than one) and place more focus on the rhythmic challenges, rather than add superfluous difficulties. Therefore, *Holy, Holy, Holy* and *Fairest Lord Jesus* were used in this section. The last exercise in this section is *Once to Every Man and Nation*, which juxtaposes the original melodic triplets with four sixteenth note subdivisions on some of the original quarter notes.

The next section places the focus on quarter note triplets because of their tendency to be problematic for many players. Quarter note triplets are used less frequently in music than eighth note triplets and are tricky because three quarter note triplets must be spaced out absolutely evenly over two beats (or longer, depending on how many quarter note triplets have been written) instead of one. Therefore, selections were picked that featured longer notes in the melodic line, such as half notes and whole notes, to allow time to incorporate the quarter note triplets. *Finlandia* and *It Is Well* were used for this section.

The final section of the chapter concentrates on mixed meters and shifting meters. This section employs exercises that rewrite tunes into mixed meters and shift between duple and triple feels, such as a 7/8 time signature divided into 3+2+2 or a 10/8 time signature divided into 3+3+2+2. The section also uses shifting meters to work on moving from duple to triple feels,

such as shifting between 6/8 and 2/4 with the eighth notes remaining constant. Consequently, melodies that are already in compound meter (or can be easily translated into compound meter) led more naturally to mixed meter. *Jesus! What a Friend for Sinners* and *Lift Every Voice and Sing* fit this purpose well. Even though not in compound meter, *Take My Life and Let It Be Consecrated* were also fitting choices for this section due to the generally stationary movement on the first two beats of the measure, followed by movement on the final two beats of the measure.

CHAPTER 7

CONCLUSION

In conclusion, what follows is a unique method that uses hymns, folk tunes, and patriotic songs to work on the areas of breath control, response, range and endurance, low range, articulation, multiple tonguing, flexibility, intervals, and rhythm. Chapter 2 proved the need for a trumpet method book that will help the player work on skills that are not covered in the most commonly used, traditional methods. In Chapter 3, each skill was broken down, looking at the importance of each skill in performing common works as well as the best practices for performing each of these skills. Chapters 4 and 5 demonstrated that the use of well-known and easily singable melodies will more readily facilitate the player's ability to sing through the exercises and mentally conceive of the exact sound they are trying to produce while simultaneously working on complex and challenging skill sets. Finally, Chapter 6 incorporated all the information from the previous chapters and detailed the methodology that was used for each skill set in putting together the method book. This includes what specific skills were covered, how the exercises were written to target these skills, and which tunes were selected, based on being best suited for each type of skill set. The culmination of all this work can be found in "Appendix 2 - *A Distinct Call: A Supplemental Fundamental Approach for Trumpet Based on Popular Hymns, Folk Tunes, and Patriotic Songs.*"

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# (Personal Reference)	Title	Traditional Name	Composer	Major/Minor
118	A Mighty Fortress Is Our God	Eine Feste Burg	Luther	Major
	Air Force Hymn	Lord Guard and Guide the Men Who Fly	Mary C.D. Hamilton	Major
347	All Creatures of Our God and King	Lasst Uns Erfreuen	Kirchengesang	Major
249	All Glory, Laud, and Honor	St. Theodulph	Theodulph/Neale/Teschner	Major
325	All Hail the Power of Jesus Name	Coronation	Perronet/Rippon/Holden	Major
107	Amazing Grace	Amazing Grace	Newton	Major
690	America, the Beautiful	Materna	Bates	Major
	anchors Aweigh	Anchors Aweigh	Charles Zimmermann, music; Alfred Miles, lyrics	Major
190	Angels from the Realm of Glory	Regent Square	Montgomery/Smart	Major
259	Are You Washed in the Blood?	Washed In the Blood	Hoffman	Major
	Battle Hymn of the Republic	Battle Hymn of the Republic	Julia Ward Howe	Major
77	Be Still My Soul	Finlandia	Sibelius	Major
468	Be Thou My Vision	Slane	Byrne/Hull	Major
67	Blessed Assurance, Jesus Is Mine	Assurance	Crosby	Major
	Camptown Races	Camptown Races	Stephen Foster	Major
	Chester	Chester (Billings)	William Billings	Major
289	Christ the Lord is Risen Today	Easter Hymn	Wesley	Major
342	Come, Christians Join to Sing	Madrid	Traditional/Bateman	Major
341	Come, Thou Almighty King	Trinity	Giardini	Major
318	Come Thou Fount	Nettleton	Wyeth/Robinson	Major
345	Crown Him with Many Crowns	Diademata	Elvey/Bridges/Thring	Major
	Danny Boy	Londonderry Air	Frederic Weatherly	Major
382, 384	Doxology	Old 100th	Psalter/Watts	Major
679	Eternal Father, Strong To Save	Melita	Dykes/Whiting	Major
240	Fairest Lord Jesus	Crusader's Hymn	Volkslieder/Willis	Major
1	For the Beauty of the Earth	Dix	Pierpoint	Major
376	Glorious Things of Thee Are Spoken	Austrian Hymn/God Preserve our noble em	Newton	Major
	God Bless America	God Bless America	Irving Berlin	Major
	God Save the Queen	God Save the Queen	Unknown (sometimes attributed to John Bull)	Major
98	Great Is Thy Faithfulness	Faithfulness	Chisholm	Major
608	Guide Me O Thou Great Jehovah(God o	CWM Rhondda	Hughes	Major
323	Holy, Holy, Holy	Nicae	Heber/Dykes	Major
	Horkstow Grange	Horkstow Grange from Lincolnshire Posy	Percy Grainger, based on English Folk Tune	Major
32	How Firm a Foundation	Foundation	Early American	Major
2	How Great Thou Art	O Store Gud	Hine	Major
	I'll Fly Away	I'll Fly Away	Albert E. Brumley	Major
319	Immortal, Invisible, God Only Wise	Joanna/St denis	Thompson/Smith	Major
495	It Is Well	Ville Du Havre	Spafford/Bliss	Major
273	Jesus Paid It All	All To Christ	Hall	Major
244	Jesus, What a Friend for Sinners	Hyfrydol	Chapman	Major
377	Joyful, Joyful	Ode to Joy	Beethoven	Major

# (Personal Reference)	Title	Range	Low/High	Structure	Meter	# of beats	# of peaks
118	A Mighty Fortress Is Our God	P8	Do/Do	8.7.8.7.6.6.6.6.7	4	72	13
	Air Force Hymn	P5	Do/Sol		3	48	5
347	All Creatures of Our God and King	P8	Do/Do	8.8.4.4.8.8	3	48	8
249	All Glory, Laud, and Honor	M10	Do/Mi	7.6.7.6	4	64	4
325	All Hail the Power of Jesus Name	M9	Sol/La	8.6.8.6.8.6	4	56	1
107	Amazing Grace	P8	Sol/Sol	8.6.8.6	3	48	3
690	America, the Beautiful	M9	Re/Mi	8.6.8.6	4/4	64	3
	Anchors Aweigh	M10	Do/Mi		4	64	1
190	Angels from the Realm of Glory	m9	Mi/Fa	8.7.8.7.7.7	4	48	1
259	Are You Washed in the Blood?	m9	Mi/Fa	11.9.11.9 with refrain	4	64	1/11 penultimate
	Battle Hymn of the Republic	P8	Mi/Mi	15.15.15.6 with refrain	4	64	8
77	Be Still My Soul	M6	Do/La	10.10.10.10.10.10	4	96	2
468	Be Thou My Vision	P11	Sol/Do	10.10.10.10	3	48	1
67	Blessed Assurance, Jesus Is Mine	m10	Ti/Re	9.10.9.9	9/8	72	4
	Camptown Races	P8	Do/Do		4 or Cut Time	64 or 32	2
	Chester	P8	Do/Do	8.8.8.8	4	64	5
289	Christ the Lord is Risen Today	M10	Do/Mi	7.7.7.7 with alleluias	4	64	1
342	Come, Christians Join to Sing	m9	Sol/Fa	6.6.6.6	4	64	5
341	Come, Thou Almighty King	M9	Sol/La	6.6.4.6.6.4	3	48	1/6 penultimate
318	Come Thou Fount	P8	Do/Do	8.7.8.7	3	48	3
345	Crown Him with Many Crowns	P8	Do/Do	6.6.8.6	4	64	3
	Danny Boy	P12	La/Mi		4	64	1
382, 384	Doxology	P8	Sol/Sol	8.8.8.8	4	50	1
679	Eternal Father, Strong To Save	M9	Do/Re	8.8.8.8.8.8	4/4	48	1
240	Fairest Lord Jesus	P8	Do/Do	5.6.8.5.5.8	4	60	1
1	For the Beauty of the Earth	P8	Sol/Sol	7.7.7.7.7.7	4	48	1
376	Glorious Things of Thee Are Spoken	P11	Sol/Do	8.7.8.7	4/4	64	1
	God Bless America	M9	Sol/La		4	64	1
	God Save the Queen	m6	Ti/La		3	42	1
98	Great Is Thy Faithfulness	P8	Do/Do(potential g	11.10.11.10	3	96	8
608	Guide Me O Thou Great Jehovah(God d	P8	Sol/Sol	8.7.8.7.8.7	4	56	7
323	Holy, Holy, Holy	P8	Do/Do	11.12.12.10	4	64	3
	Horkstow Grange	P8	Sol/Sol		Mixed	37	2
32	How Firm a Foundation	P8	Sol/Sol	11.11.11.11	2	32	2
2	How Great Thou Art	m10	Re/Fa	11.10.11.10 with refra	4	64	1
	I'll Fly Away	P8	Sol/Sol	9.4.9.4 with refrain	4	64	2
319	Immortal, Invsible, God Only Wise	M9	Fa/Sol	11.11.11.11	3	48	2
495	It Is Well	P8	Re/Re	11.8.11.9 with refrain	4	84	2
273	Jesus Paid It All	P8	Do/Do	6.6.6.6 with refrain	3	48	3
244	Jesus, What a Friend for Sinners	M6	Do/La	8.7.8.7 with refrain	4	96	1
377	Joyful, Joyful	P8	Sol/Sol	8.7.8.7	4	64	6

# (Personal Reference)	Title	Sections Utilized in				
118	A Mighty Fortress Is Our God	Low Range	Rhythm	Intervals		
	Air Force Hymn	Low Range	Flexibility			
347	All Creatures of Our God and King	Medium Jogs	Flexibility			
249	All Glory, Laud, and Honor	Response	Short Sprints	Intervals		
325	All Hail the Power of Jesus Name	Marathons	Double Tonguing			
107	Amazing Grace	Short Sprints	Double Tonguing	Flexibility	Intervals	
690	America, the Beautiful	"K" Tonguing	Flexibility	Intervals		
	Anchors Aweigh	Double Tonguing				
190	Angels from the Realm of Glory	Response	Medium Jogs			
259	Are You Washed in the Blood?	"K" Tonguing				
	Battle Hymn of the Republic	Half Marathons				
77	Be Still My Soul	Half Marathons	Single Tonguing	Rhythm		
468	Be Thou My Vision	Double Tonguing	Intervals			
67	Blessed Assurance, Jesus Is Mine	Half Marathons				
	Camptown Races	Flexibility				
	Chester	Breath Control				
289	Christ the Lord is Risen Today	Marathons	"K" Tonguing	Intervals		
342	Come, Christians Join to Sing	Breath Control	Half Marathons			
341	Come, Thou Almighty King	Response	Marathons			
318	Come Thou Fount	Medium Jogs	Low Range	Single Tonguing	Double Tonguing	Triple Tonguing
345	Crown Him with Many Crowns	Short Sprints	"K" Tonguing	Intervals		
	Danny Boy	Marathons				
382, 384	Doxology	Triple Tonguing				
679	Eternal Father, Strong To Save	Marathons	Intervals			
240	Fairest Lord Jesus	Marathons	Flexibility	Rhythm		
1	For the Beauty of the Earth	Marathons	Single Tonguing	Double Tonguing	Triple Tonguing	
376	Glorious Things of Thee Are Spoken	Breath Control	"K" Tonguing			
	God Bless America	Intervals				
	God Save the Queen	Single Tonguing				
98	Great Is Thy Faithfulness	Half Marathons	Triple Tonguing			
608	Guide Me O Thou Great Jehovah(God c	Half Marathons				
323	Holy, Holy, Holy	Short Sprints	Flexibility	Rhythm		
	Horkstow Grange	Short Sprints				
32	How Firm a Foundation	Medium Jogs	Triple Tonguing	Flexibility		
2	How Great Thou Art	Short Sprints	Flexibility			
	I'll Fly Away	Flexibility				
319	Immortal, Invisible, God Only Wise	Marathons	Triple Tonguing			
495	It Is Well	Half Marathons	Rhythm			
273	Jesus Paid It All	Marathons	Flexibility	Intervals		
244	Jesus, What a Friend for Sinners	Low Range	Single Tonguing	Rhythm		
377	Joyful, Joyful	Short Sprints	Low Range	Flexibility		

# (Personal Reference)	Title	Traditional Name	Composer	Major/Minor
417	Just As I Am	Woodworth	Elliot	Major
	La Marseillaise	La Marseillaise	Claude Joseph Rouget de Lisle	Major
595	Lead On, O King Eternal	Lancashire	Shurtleff/Smart/Ness Beck	Major
	Lift Every Voice and Sing	Lift Every Voice and Sing	J Rosamond Johnson, music; James Weldon Johnson, lyrics	Major
246	Man of Sorrows, What a Name	Hallelujah! What a Savior	Bliss	Major
92	My Hope Is Built on Nothing Less	Solid Rock	Mote/Bradbury	Major
	Nobody Knows the Trouble I've Seen	Nobody Knows the Trouble I've Seen	Traditional	Major
266	Nothing but the Blood	Plainfield	Lowry	Major
525	Now Thank We All Our God	Nun Danket	Gruger/Mendelssohn	Major
349	O For a Thousand Tongues to Sing	Azmon	Wesley/Glaser	Major
370	O God Our Help in Ages Past	St. Anne	Watts/Croft	Major
284	O Sacred Head, Now Wounded	Passion Chorale	Bach	Minor
336	O Worship the King	Lyons	Grant/JM Haydn	Major
	Oh, Shenandoah	O, Shenandoah	Traditional	Major
670	Once to Every Man and Nation	Ebenezer	Williams	Minor
337	Praise to the Lord	Lobe Den Herrn	Melica/Neander	Major
374	Rejoice, the Lord Is King	Darwall	Wesley/Darwall	Major
108	Rock of Ages	Toplady	Toplady/Hastings	Major
	Simple Gifts	Simple Gifts	Joseph Brackett	Major
458	Take My Life and Let It Be	Hendon	Malan	Major
	The Army Goes Rolling Along	The Army Goes Rolling Along	Edmund L. Gruber	Major
547	The Church's One Foundation	Aurelia	S Wesley/Stone	Major
	The Marine's Hymn	The Marine's Hymn	Jacques Offenbach, music; Anonymous, lyrics	Major
	The U.S. Air Force Song	Official U.S. Air Force Song	Robert Crawford	Major
263	There Is a Fountain Filled with Blood	Cleansing Fountain	Mason/Cowper	Major
291	Thine Is the Glory	Judas Maccabeus	Handel/Budry/Hoyle	Major
6	This Is My Father's World	Terra Beata	Babcock/Shepard	Major
91	Tis So Sweet to Trust in Jesus	Trust In Jesus	Stead/Kirkpatrick	Major
363	To God Be the Glory	To God Be the Glory	Doane	Major
454	Trust and Obey	Trust and Obey	Sammis	Major
	UGA Alma Mater	Annie Lisle	Henry Thompson, music; J.B. Wright & Gail Carter Dendy, lyrics	Major
387	We Gather Together	Kremser	Kremser/Baker	Major
	What a Friend We Have in Jesus	Converse	Joseph Medlicott Scriven	Major
283	What Wondrous Love Is This?	Wondrous Love	Southern Harmony	Dorian/Mixolydian
258	When I Survey the Wondrous Cross	Hamburg	Mason/Watts	Major
	When Johnny Comes Marching Home	When Johnny Comes Marching Home	Patrick Gilmore, lyrics	Minor
322	When Morning Gilds the Sky	Laudes Domini	Barnaby/Caswall	Major
	When the Roll Is Called Up Yonder	Roll Call	Black	Major
	Yankee Doodle	Yankee Doodle	Traditional	Major
	You're a Grand Old Flag	You're a Grand Old Flag	George Cohan	Major

# (Personal Reference)	Title	Range	Low/High	Structure	Meter	# of beats	# of peaks
417	Just As I Am	P8	Do/Do	8.8.8.6	3	54	1
	La Marseillaise	M9	Sol/La		4	112	2
595	Lead On, O King Eternal	M9	Do/Re	7.6.7.6	4	64	2
	Lift Every Voice and Sing	m7	Ti/La		6/8	31	2
246	Man of Sorrows, What a Name	P8	Mi/Mi	7.7.7.8	4	32	1
92	My Hope Is Built on Nothing Less	M9	Sol/La	8.8.8.8.8.8	3	42	4
	Nobody Knows the Trouble I've Seen	P8	Sol/Sol		4	64	12
266	Nothing but the Blood	P5	Do/Sol	7.8.7.8 with refrain	4	64	7
525	Now Thank We All Our God	m7	Ti/La	6.7.6.7.6.6.6.6	4	64	6
349	O For a Thousand Tongues to Sing	P8	Sol/Sol	8.6.8.6	3	24	2
370	O God Our Help in Ages Past	m7	Mi/Re	8.6.8.6	4	32	2
284	O Sacred Head, Now Wounded	P8	Fa/Fa	7.6.7.6	4	64	1
336	O Worship the King	P8	Sol/Sol	10.10.11.11	3	48	2
	Oh, Shenandoah	P11	Sol/Do		4	40	1
670	Once to Every Man and Nation	m6	Do/Le	8.7.8.7	4/4 or 12/8	64	3
337	Praise to the Lord	M9	Sol/La	14.14.4.7.8	3	63	1
374	Rejoice, the Lord Is King	M9	Do/Re	6.6.6.6.8.8	4	56	2
108	Rock of Ages	P8	Mi/Mi	7.7.7.7.7.7	3	36	2
	Simple Gifts	P8	Sol/Sol		4	66	10
458	Take My Life and Let It Be	M9	Sol/La(mostly re/	7.7.7.7	4	40	1
	The Army Goes Rolling Along	M9	Do/Re		4 or Cut Time	128 or 64	1
547	The Church's One Foundation	m9	Ti/Do	7.6.7.6	4	64	4
	The Marine's Hymn	P8	Do/Do		4 or Cut Time	128 or 64	6
	The U.S. Air Force Song	M9	Re/Mi		6/8	63	3
263	There Is a Fountain Filled with Blood	M10	Do/Mi	8.6.8.6 with refrain	4	64	6
291	Thine Is the Glory	m9	Ti/Do	5.5.6.5.6.5.6.5 with re	4	96	2
6	This Is My Father's World	P11	Sol/Do	6.6.8.6	4	64	4
91	Tis So Sweet to Trust in Jesus	P8	Sol/Sol	8.7.8.7 with refrain	4	64	5
363	To God Be the Glory	P8	Sol/Sol	11.11.11.11.12.12.11.	3	96	7
454	Trust and Obey	M6	Do/La	6.6.9 with refrain	3	70	3
	UGA Alma Mater	m7	Sol/Fa		4	64	1
387	We Gather Together	M9	Do/Re	12.11.12.11	3	48	1
	What a Friend We Have in Jesus	M9	Sol/La	8.7.8.7	4	64	5
283	What Wondrous Love Is This?	M9	Te/Do	12.9.6.6.12.6	4	40	2
258	When I Survey the Wondrous Cross	TT	Ti/Fa	8.8.8.8	4	64	3
	When Johnny Comes Marching Home	P8	Sol/Sol		6/8	32	6
322	When Morning Gilds the Sky	P8	Mi/Mi	6.6.6.6.6.6	4	52	1
	When the Roll Is Called Up Yonder	P8	Sol/Sol	15.11.15.11 with refra	4	64	3
	Yankee Doodle	m9	Mi/Fa		4	32	1
	You're a Grand Old Flag	P8	Sol/Sol		2	64	2

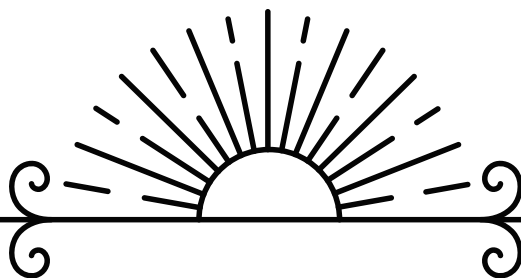
# (Personal Reference)	Title	Sections Utilized in				
417	Just As I Am	Short Sprints	Low Range			
	La Marseillaise	Rhythm				
595	Lead On, O King Eternal	Marathons	Double Tonguing			
	Lift Every Voice and Sing	Rhythm				
246	Man of Sorrows, What a Name	Marathons	Single Tonguing	Double Tonguing	Triple Tonguing	
92	My Hope Is Built on Nothing Less	Single Tonguing	Double Tonguing	Triple Tonguing		
	Nobody Knows the Trouble I've Seen	Response/Control				
266	Nothing but the Blood	Half Marathons	Low Range	Flexibility		
525	Now Thank We All Our God	Single Tonguing	Response and Control	Flexibility		
349	O For a Thousand Tongues to Sing	Single Tonguing	Double Tonguing	Triple Tonguing		
370	O God Our Help in Ages Past	Low Range	Response and Control			
284	O Sacred Head, Now Wounded	Short Sprints	Response and Control	Intervals		
336	O Worship the King	Medium Sprints	Single Tonguing	Double Tonguing	Triple Tonguing	
	Oh, Shenandoah	Triple Tonguing				
670	Once to Every Man and Nation	Low Range	Rhythm			
337	Praise to the Lord	Marathons	Intervals			
374	Rejoice, the Lord Is King	Response	Marathons	Single Tonguing	Intervals	
108	Rock of Ages	Single Tonguing	Double Tonguing	Triple Tonguing		
	Simple Gifts	Response				
458	Take My Life and Let It Be	"K" Tonguing	Rhythm			
	The Army Goes Rolling Along	Rhythm				
547	The Church's One Foundation	Medium Jogs	Single Tonguing	Flexibility		
	The Marine's Hymn	Flexibility				
	The U.S. Air Force Song	Response				
263	There Is a Fountain Filled with Blood	Breath Control	"K" Tonguing	Intervals		
291	Thine Is the Glory	Marathons	Intervals			
6	This Is My Father's World	Medium Jogs	Triple Tonguing			
91	Tis So Sweet to Trust in Jesus	Breath Control	Medium Jogs	Flexibility		
363	To God Be the Glory	Half Marathons	Single Tonguing			
454	Trust and Obey	Marathons				
	UGA Alma Mater	Triple Tonguing				
387	We Gather Together	Marathons	Flexibility			
	What a Friend We Have in Jesus	Flexibility				
283	What Wondrous Love Is This?	"K" Tonguing				
258	When I Survey the Wondrous Cross	Medium Jogs	Low Range	Double Tonguing		
	When Johnny Comes Marching Home	Triple Tonguing				
322	When Morning Gilds the Sky	Marathons	Intervals			
	When the Roll Is Called Up Yonder	Rhythm	Intervals			
	Yankee Doodle	Breath Control				
	You're a Grand Old Flag	Intervals				

A Distinct Call

A Supplemental Fundamental Approach for
Trumpet Based on Popular Hymns, Folk Tunes,
and Patriotic Songs



by
Shaun Michael Branam



*“For if the trumpet produces an indistinct sound,
who will prepare himself for battle?”*

1 Corinthians 14:8

Introduction



The goal of this method is to cultivate a musical approach to some of the more extreme and challenging fundamental techniques that are not addressed in the standard fundamental literature. It is my hope that this method will help players teach themselves how to tackle some of the most difficult repertoire for our instrument by equipping them with these difficult skill sets through an approach that values sound and music first. Therefore, this method should be used to supplement (not replace) a robust and comprehensive fundamentals routine in continuing to push the limits of our abilities beyond what may be covered in the traditional methods.

What makes this method unique is the use of hymns, folk tunes, and patriotic songs as the vehicle for targeting these challenging, yet essential, skills. Research shows that, as brass players, our fundamentals can improve more quickly when our mental focus stays on the musical sound we would like to create, rather than the technical thoughts surrounding the minutiae of our body mechanics. Therefore, this method utilizes well known and easily singable melodies to allow the trumpet player to more easily sing through the exercises, while still working on those demanding fundamental skill sets.

Happy practicing!

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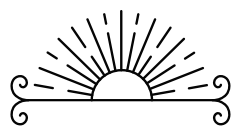


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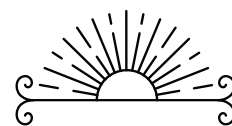
Response



I. Initial Attacks.....	8
II. Light Touches.....	12



Helpful Tips



- The goal of this chapter is to train the lips and the air to work together to produce sound in a relaxed and efficient manner.
- Trumpet sound is produced through a process of stimulus and response. Air flowing past the embouchure serves as the stimulus and the lips vibrate in response.
- Lips generally respond to the stimulus of the airflow best when they are loose and relaxed and the air is fast and energized.
- These exercises should be practiced at all volumes, but will be particularly beneficial practiced softly. This trains the air to move energetically (despite a smaller column of air) and trains the lips to respond sensitively to a limited amount of stimulus.
- In the “Initial Attacks” section, it can be helpful to practice removing the mouthpiece from the lips and then resetting the embouchure between notes in order to simulate a fresh start on each note.
- In the “Light Touches” section, the player should strive for each note to be centered, compact, and beautiful, while still maintaining a sense of the phrase and musical line.

Response

Initial Attacks

Angels from the Realms of Glory

1a

1 5 9 13 17 21 25 29 33 37 41 45

1b

1b

1

5

9

13 17 21 25 29 33 37 41 45

O Sacred Head, Now Wounded

2a

1 5 9 13 17 21 25 29

2b

1 5 9 13 17 21 25 29

O God Our Help in Ages Past

3a

1 5 9 13 17 21 25 29

3b

1 5



Rejoice the Lord Is King

4a

4b

1 5 9 13 17 21 25 29 33 37 41 45

Light Touches

All Glory, Laud, and Honor

5a

1

5

9



5b

Simple Gifts

6a

6b

1 5 9 13

The Air Force Song

7a

1 5 9 13 17 21 25 29

7b

Come Thou, Almighty King

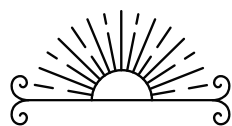
8a

8b

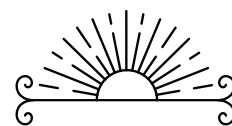
Breath Control



- I. Crescendo/Decrescendo.....18
- II. Decrescendo/Crescendo.....21



Helpful Tips



- The goal of this chapter is to train the trumpet player to gain greater control over their sound and airflow.
- The breath should be as relaxed and natural as possible, focusing on a deep and full inhalation with little excess tension or constriction.
- It may be helpful to think about imitating “OH” on the inhalation and “HO” on the exhalation so as to best prepare the mouth, tongue, and throat to take an open and unrestricted breath.
- The crescendos and decrescendos in this section should be practiced from as soft as possible to as loud as possible.
- The chapter is divided into two sections, with the exercises in the first section starting with crescendos, and exercises in the second section starting with decrescendos.
- The exercises throughout this chapter can be played in 4 bar phrases, 8 bar phrases, or even as one long 16 bar crescendo or decrescendo.
- At the final note of each exercise, practice holding the last note until the lungs are completely empty, so as to refine the ability to control the tone throughout the entire breath.
- Throughout the chapter, the player should pay diligent attention to maintaining solid intonation, good articulation, and beautiful sound in every dynamic range and tessitura.

Breath Control

Crescendo/Decrescendo

“Deutschlandlied” - National Anthem of Germany

1a

Exercise 1a consists of three staves of music in 4/4 time, key of B-flat major (two flats). The first staff begins with a measure number '1' and a crescendo wedge. The second staff has a measure number '5' and a decrescendo wedge. The third staff has a measure number '9' and a decrescendo wedge. The fourth staff has a measure number '13' and a decrescendo wedge. The music is written in treble clef and includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests.

1b

Exercise 1b consists of three staves of music in 4/4 time, key of B-flat major (two flats). The first staff begins with a measure number '1' and a crescendo wedge. The second staff has a measure number '5' and a decrescendo wedge. The third staff has a measure number '9' and a decrescendo wedge. The fourth staff has a measure number '13' and a decrescendo wedge. The music is written in treble clef and includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests.

Yankee Doodle

2a

First system of music for 'Yankee Doodle' (part 2a). It consists of a single staff in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The melody begins with a quarter note G4 (marked with a '1' above it), followed by eighth notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. There are fingerings '5' and '5' above the notes G4 and F#4 respectively. Below the staff are two sets of empty lines for a second staff, each with a treble clef and a key signature of one sharp.

2b

Second system of music for 'Yankee Doodle' (part 2b). It continues the melody from the first system. The first staff has a quarter rest (marked with a '9' above it), followed by eighth notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. There are fingerings '5' and '5' above the notes G4 and F#4 respectively. The second staff has a quarter rest (marked with a '13' above it), followed by eighth notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. There are fingerings '5' and '5' above the notes G4 and F#4 respectively. Below the staff are two sets of empty lines for a second staff, each with a treble clef and a key signature of one sharp.

There Is a Fountain Filled with Blood

3a

First system of music for 'There Is a Fountain Filled with Blood' (part 3a). It consists of a single staff in treble clef with a key signature of three flats (Bb, Eb, Ab) and a time signature of 4/4. The melody begins with a quarter note G3 (marked with a '1' above it), followed by quarter notes A3, Bb3, C4, D4, Eb4, F4, G4, A4, Bb4, C5, D5, Eb5, F5, G5, A5, Bb5, C6, D6, Eb6, F6, G6, A6, Bb6, C7, D7, Eb7, F7, G7, A7, Bb7, C8, D8, Eb8, F8, G8, A8, Bb8, C9, D9, Eb9, F9, G9, A9, Bb9, C10, D10, Eb10, F10, G10, A10, Bb10, C11, D11, Eb11, F11, G11, A11, Bb11, C12, D12, Eb12, F12, G12, A12, Bb12, C13, D13, Eb13, F13, G13, A13, Bb13, C14, D14, Eb14, F14, G14, A14, Bb14, C15, D15, Eb15, F15, G15, A15, Bb15, C16, D16, Eb16, F16, G16, A16, Bb16, C17, D17, Eb17, F17, G17, A17, Bb17, C18, D18, Eb18, F18, G18, A18, Bb18, C19, D19, Eb19, F19, G19, A19, Bb19, C20, D20, Eb20, F20, G20, A20, Bb20, C21, D21, Eb21, F21, G21, A21, Bb21, C22, D22, Eb22, F22, G22, A22, Bb22, C23, D23, Eb23, F23, G23, A23, Bb23, C24, D24, Eb24, F24, G24, A24, Bb24, C25, D25, Eb25, F25, G25, A25, Bb25, C26, D26, Eb26, F26, G26, A26, Bb26, C27, D27, Eb27, F27, G27, A27, Bb27, C28, D28, Eb28, F28, G28, A28, Bb28, C29, D29, Eb29, F29, G29, A29, Bb29, C30, D30, Eb30, F30, G30, A30, Bb30, C31, D31, Eb31, F31, G31, A31, Bb31, C32, D32, Eb32, F32, G32, A32, Bb32, C33, D33, Eb33, F33, G33, A33, Bb33, C34, D34, Eb34, F34, G34, A34, Bb34, C35, D35, Eb35, F35, G35, A35, Bb35, C36, D36, Eb36, F36, G36, A36, Bb36, C37, D37, Eb37, F37, G37, A37, Bb37, C38, D38, Eb38, F38, G38, A38, Bb38, C39, D39, Eb39, F39, G39, A39, Bb39, C40, D40, Eb40, F40, G40, A40, Bb40, C41, D41, Eb41, F41, G41, A41, Bb41, C42, D42, Eb42, F42, G42, A42, Bb42, C43, D43, Eb43, F43, G43, A43, Bb43, C44, D44, Eb44, F44, G44, A44, Bb44, C45, D45, Eb45, F45, G45, A45, Bb45, C46, D46, Eb46, F46, G46, A46, Bb46, C47, D47, Eb47, F47, G47, A47, Bb47, C48, D48, Eb48, F48, G48, A48, Bb48, C49, D49, Eb49, F49, G49, A49, Bb49, C50, D50, Eb50, F50, G50, A50, Bb50, C51, D51, Eb51, F51, G51, A51, Bb51, C52, D52, Eb52, F52, G52, A52, Bb52, C53, D53, Eb53, F53, G53, A53, Bb53, C54, D54, Eb54, F54, G54, A54, Bb54, C55, D55, Eb55, F55, G55, A55, Bb55, C56, D56, Eb56, F56, G56, A56, Bb56, C57, D57, Eb57, F57, G57, A57, Bb57, C58, D58, Eb58, F58, G58, A58, Bb58, C59, D59, Eb59, F59, G59, A59, Bb59, C60, D60, Eb60, F60, G60, A60, Bb60, C61, D61, Eb61, F61, G61, A61, Bb61, C62, D62, Eb62, F62, G62, A62, Bb62, C63, D63, Eb63, F63, G63, A63, Bb63, C64, D64, Eb64, F64, G64, A64, Bb64, C65, D65, Eb65, F65, G65, A65, Bb65, C66, D66, Eb66, F66, G66, A66, Bb66, C67, D67, Eb67, F67, G67, A67, Bb67, C68, D68, Eb68, F68, G68, A68, Bb68, C69, D69, Eb69, F69, G69, A69, Bb69, C70, D70, Eb70, F70, G70, A70, Bb70, C71, D71, Eb71, F71, G71, A71, Bb71, C72, D72, Eb72, F72, G72, A72, Bb72, C73, D73, Eb73, F73, G73, A73, Bb73, C74, D74, Eb74, F74, G74, A74, Bb74, C75, D75, Eb75, F75, G75, A75, Bb75, C76, D76, Eb76, F76, G76, A76, Bb76, C77, D77, Eb77, F77, G77, A77, Bb77, C78, D78, Eb78, F78, G78, A78, Bb78, C79, D79, Eb79, F79, G79, A79, Bb79, C80, D80, Eb80, F80, G80, A80, Bb80, C81, D81, Eb81, F81, G81, A81, Bb81, C82, D82, Eb82, F82, G82, A82, Bb82, C83, D83, 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3b

5

9

13

Nobody Knows the Trouble I've Seen

4a

5

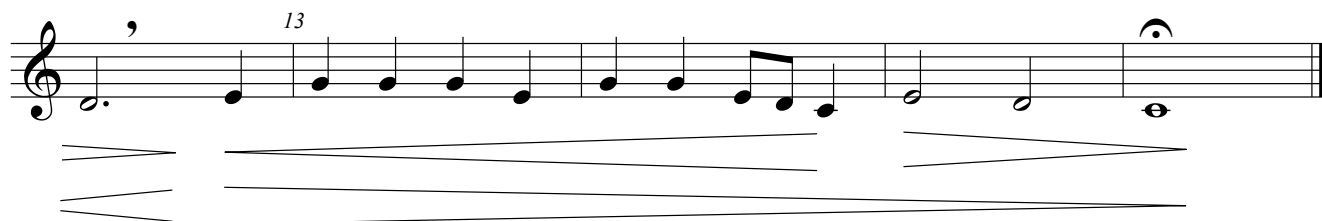
9

13

4b

5

9



Decrescendo/Crescendo

Chester

5a

1 5 9 13

5b

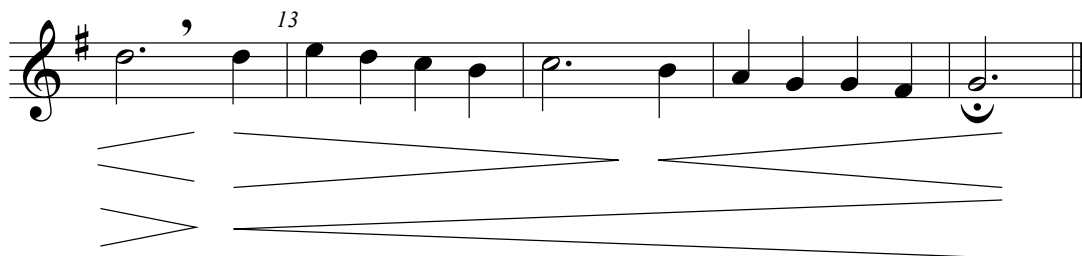
1 5 9 13

6a

6b

Now Thank We All Our God

7a



7b

'Tis So Sweet to Trust in Jesus

8a

8b

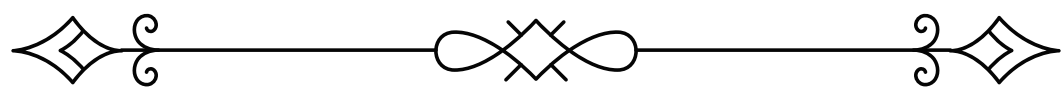
The musical score for exercise 8b consists of three staves of music in A major (three sharps) and 4/4 time. The first staff contains measures 1-5, the second staff measures 6-9, and the third staff measures 10-13. Each staff is accompanied by a set of three slanted lines for finger placement. Measure numbers 1, 5, 9, and 13 are indicated above the notes.

Staff 1 (Measures 1-5):
Measure 1: G4 (finger 1), A4 (finger 2), B4 (finger 3), A4 (finger 2), G4 (finger 1).
Measure 2: F#4 (finger 1), G4 (finger 2), A4 (finger 3), B4 (finger 4), A4 (finger 3), G4 (finger 2), F#4 (finger 1).
Measure 3: E4 (finger 1), F#4 (finger 2), G4 (finger 3), A4 (finger 4), B4 (finger 5), A4 (finger 4), G4 (finger 3), F#4 (finger 2), E4 (finger 1).
Measure 4: D4 (finger 1), E4 (finger 2), F#4 (finger 3), G4 (finger 4), A4 (finger 5), G4 (finger 4), F#4 (finger 3), E4 (finger 2), D4 (finger 1).
Measure 5: C#4 (finger 1), D4 (finger 2), E4 (finger 3), F#4 (finger 4), G4 (finger 5), F#4 (finger 4), E4 (finger 3), D4 (finger 2), C#4 (finger 1).

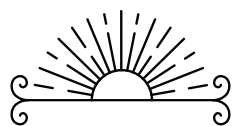
Staff 2 (Measures 6-9):
Measure 6: B4 (finger 1), C#4 (finger 2), D4 (finger 3), E4 (finger 4), F#4 (finger 5), E4 (finger 4), D4 (finger 3), C#4 (finger 2), B4 (finger 1).
Measure 7: A4 (finger 1), B4 (finger 2), C#4 (finger 3), D4 (finger 4), E4 (finger 5), D4 (finger 4), C#4 (finger 3), B4 (finger 2), A4 (finger 1).
Measure 8: G4 (finger 1), A4 (finger 2), B4 (finger 3), C#4 (finger 4), D4 (finger 5), C#4 (finger 4), B4 (finger 3), A4 (finger 2), G4 (finger 1).
Measure 9: F#4 (finger 1), G4 (finger 2), A4 (finger 3), B4 (finger 4), C#4 (finger 5), B4 (finger 4), A4 (finger 3), G4 (finger 2), F#4 (finger 1).

Staff 3 (Measures 10-13):
Measure 10: E4 (finger 1), F#4 (finger 2), G4 (finger 3), A4 (finger 4), B4 (finger 5), A4 (finger 4), G4 (finger 3), F#4 (finger 2), E4 (finger 1).
Measure 11: D4 (finger 1), E4 (finger 2), F#4 (finger 3), G4 (finger 4), A4 (finger 5), G4 (finger 4), F#4 (finger 3), E4 (finger 2), D4 (finger 1).
Measure 12: C#4 (finger 1), D4 (finger 2), E4 (finger 3), F#4 (finger 4), G4 (finger 5), F#4 (finger 4), E4 (finger 3), D4 (finger 2), C#4 (finger 1).
Measure 13: B4 (finger 1), C#4 (finger 2), D4 (finger 3), E4 (finger 4), F#4 (finger 5), E4 (finger 4), D4 (finger 3), C#4 (finger 2), B4 (finger 1).

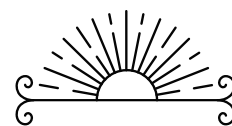
Range Extension & Endurance Training



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Helpful Tips

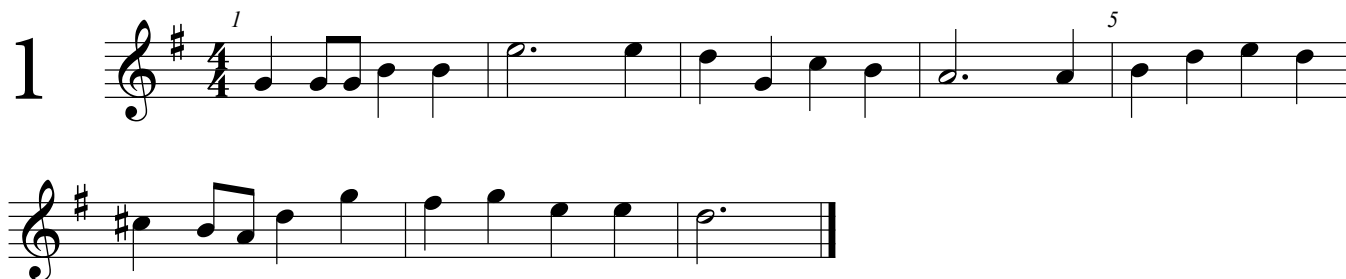


- The goal of this chapter is to train the trumpet player to maintain a sense of ease and fluidity in the approach to the extreme ranges of the horn.
- When playing in the extreme high or low range for an extended period of time, it is beneficial to focus on a full, beautiful, singing sound while keeping the air, lips, and body relaxed.
- The air and sound should remain connected and flowing throughout the exercise, just as if the player were singing the lyrics to these well known tunes.
- When practicing this section, as with all playing, it will be crucial to take prudent steps to avoid injury and practice intelligently. The player should try to maintain a sense of freshness in the lips by resting often and taking frequent breaks. Therefore, it is important for the player to always listen to his or her body, cease playing when excess tension or strain begin to creep in, and resume practicing only when the player can continue with a relaxed approach.
- The following exercises progress from the middle range out to the extreme high and low ranges, and from short stretches of playing to incrementally longer and longer stints. The player's goal should be to start from the easier exercises and only proceed further when the player can continue while maintaining the same ease of approach, connection of sound, and beauty of tone.
- For ease of reference, the following exercises include all the transpositions from the middle range out to the extreme ranges. However, the player is encouraged to play as many transpositions as feasible by ear, so as to help maintain the player's mental focus on the sound and music itself, rather than the written notes on the page.

Short Sprints I

Up to G

Crown Him with Many Crowns

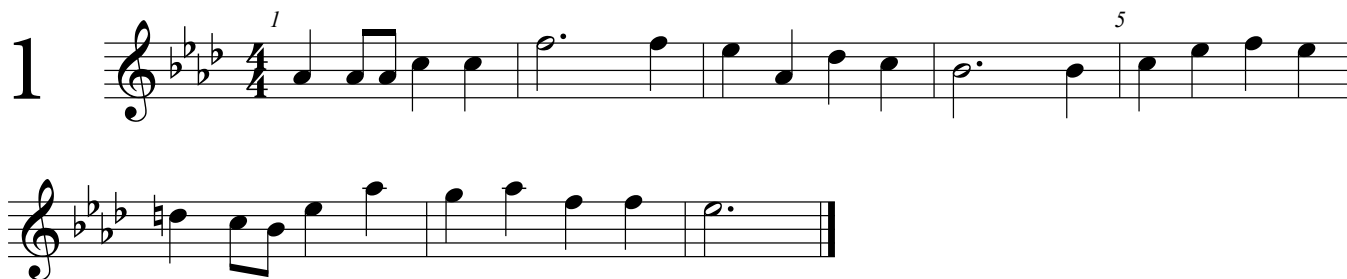


Amazing Grace*Just As I Am**Horkstow Grange**How Great Thou Art**Symphony No. 9 - Beethoven*

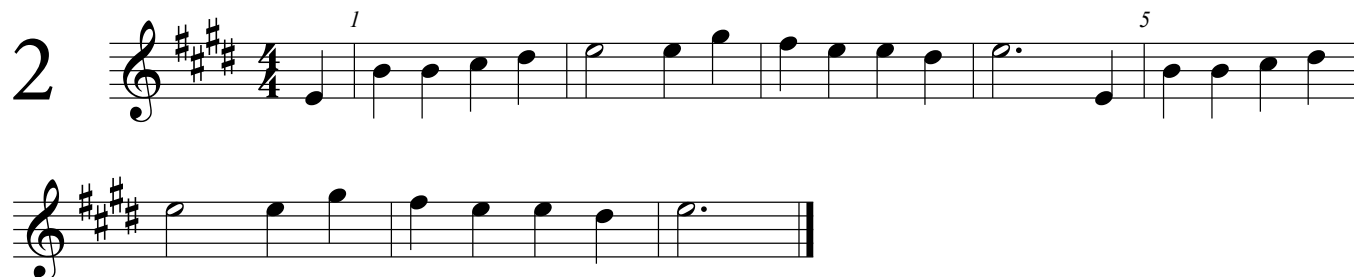
Short Sprints II

Up to A-flat

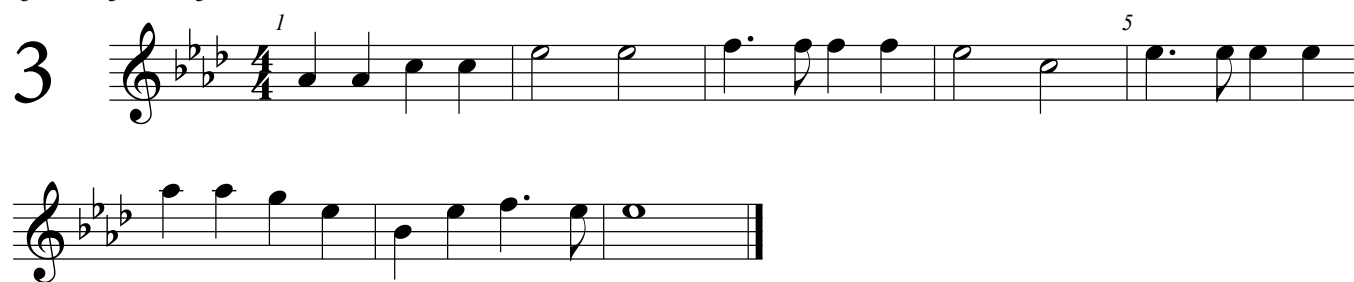
Crown Him with Many Crowns



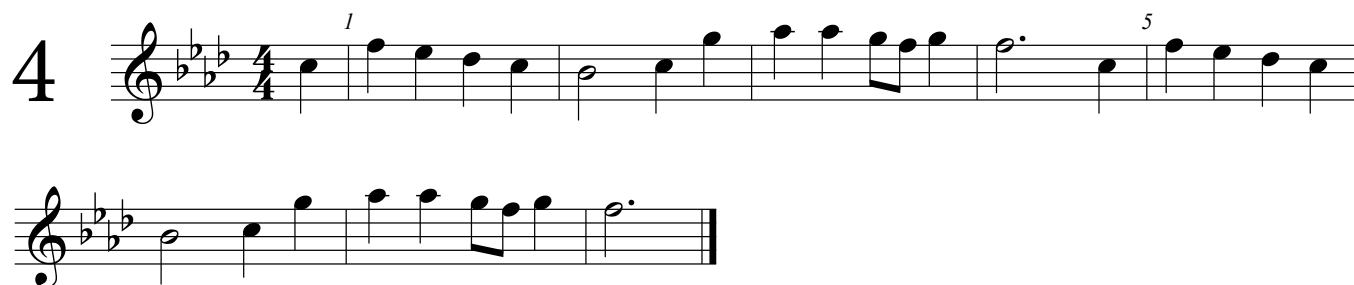
All Glory, Laud, and Honor



Holy, Holy, Holy



O Sacred Head, Now Wounded

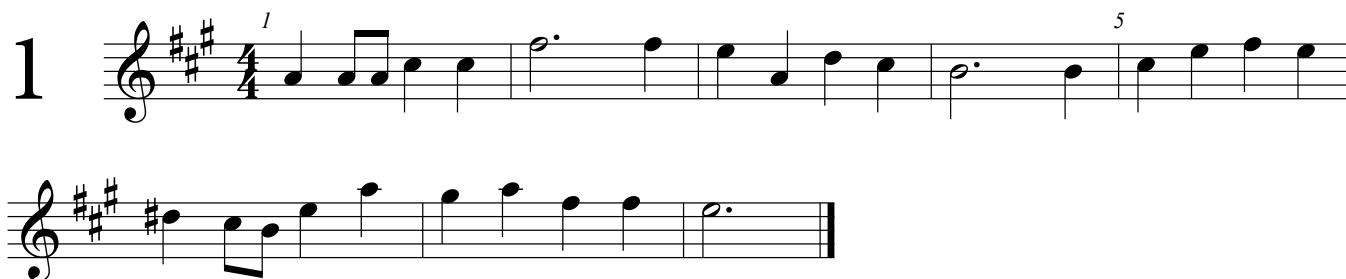


Amazing Grace*Just As I Am**Horkstow Grange**How Great Thou Art**Symphony No. 9 - Beethoven*

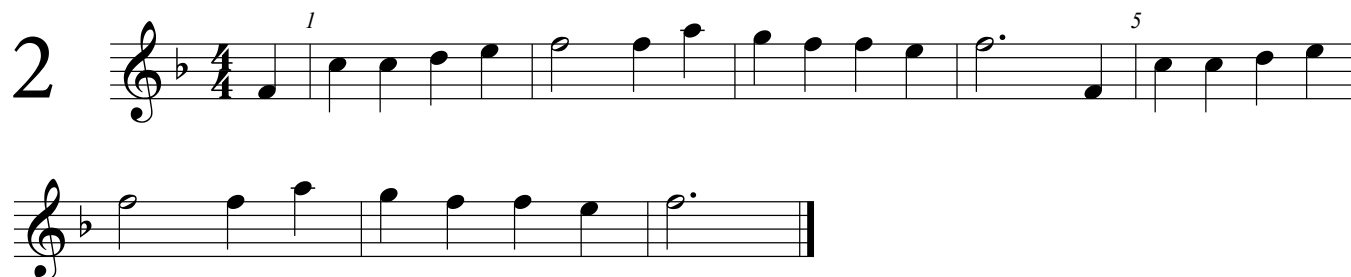
Short Sprints III

Up to A

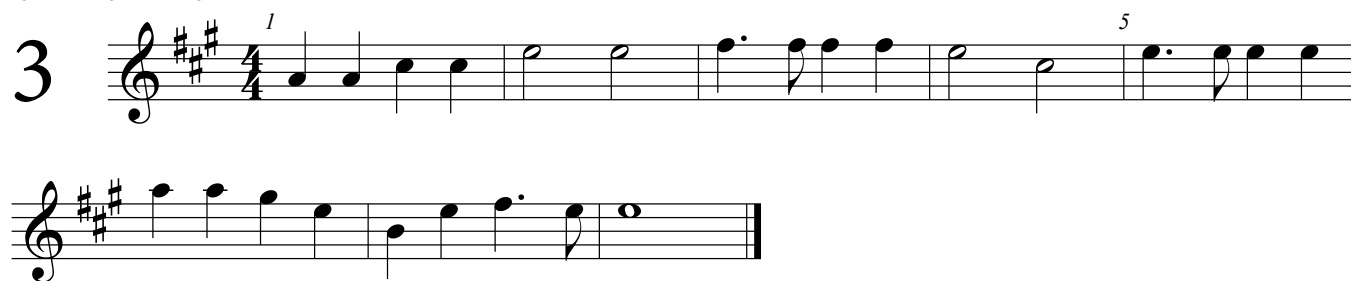
Crown Him with Many Crowns



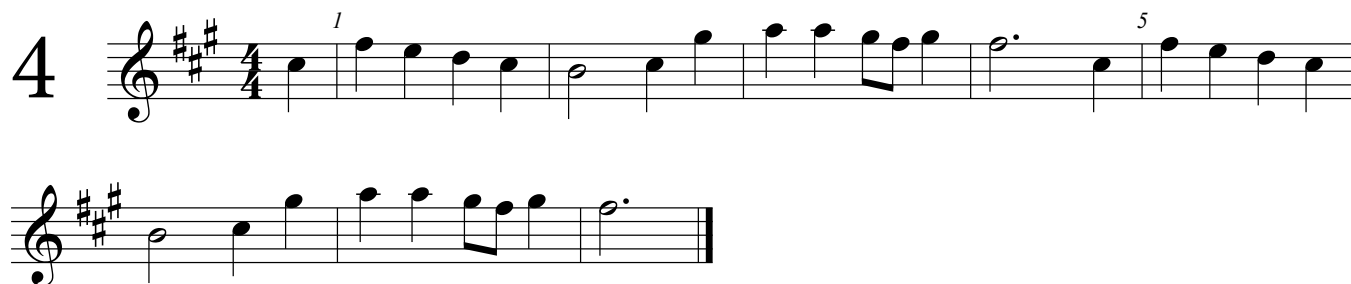
All Glory, Laud, and Honor

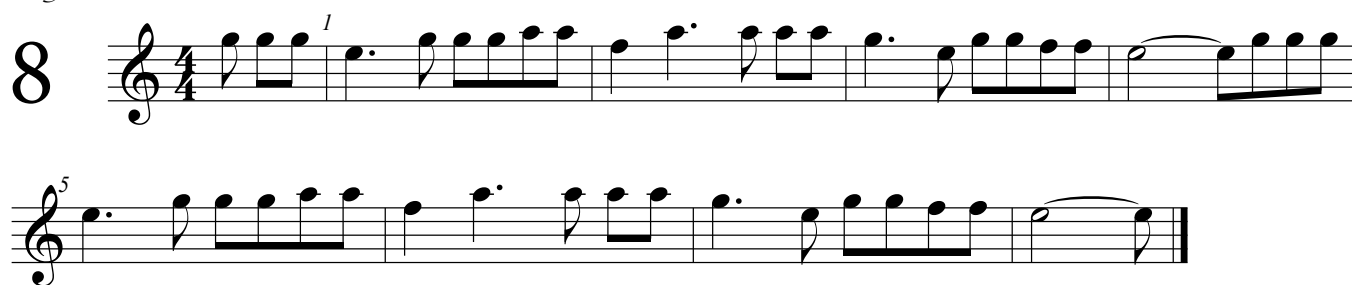


Holy, Holy, Holy



O Sacred Head, Now Wounded

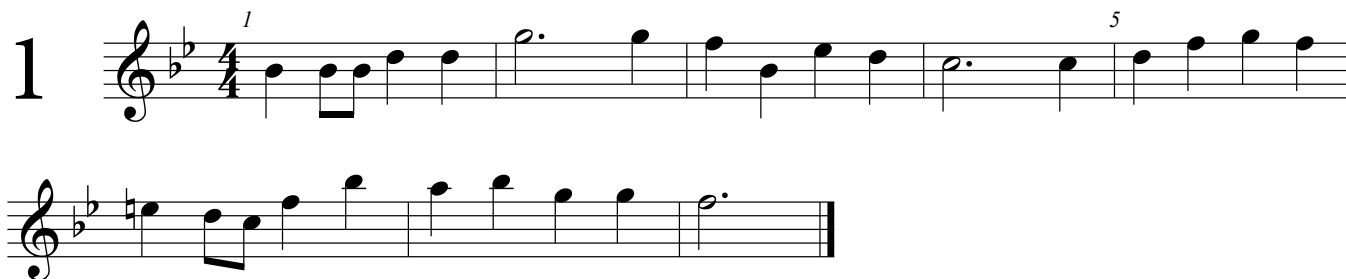


Amazing Grace*Just As I Am**Horkstow Grange**How Great Thou Art**Symphony No. 9 - Beethoven*

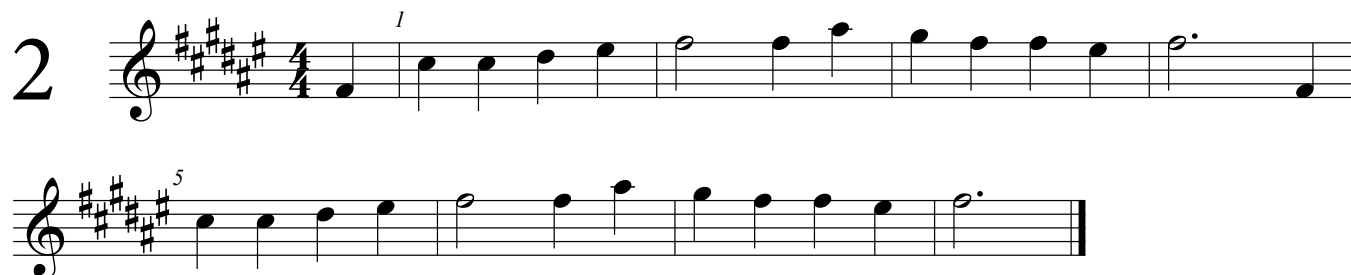
Short Sprints IV

Up to B-flat

Crown Him with Many Crowns



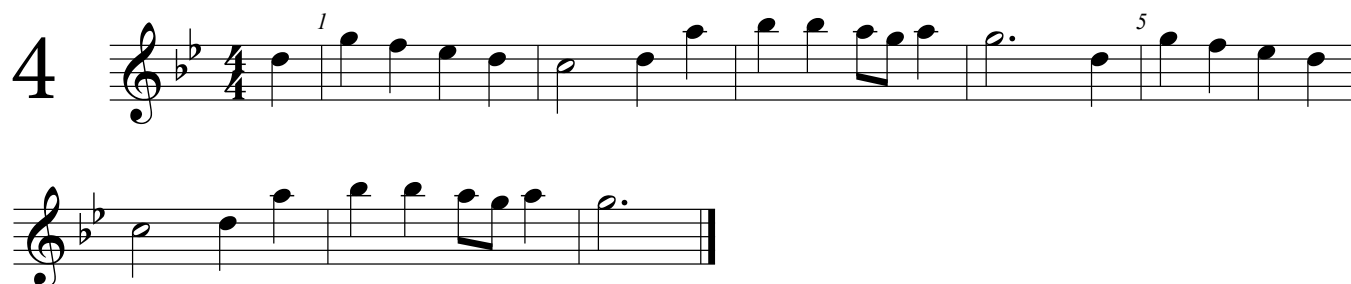
All Glory, Laud, and Honor

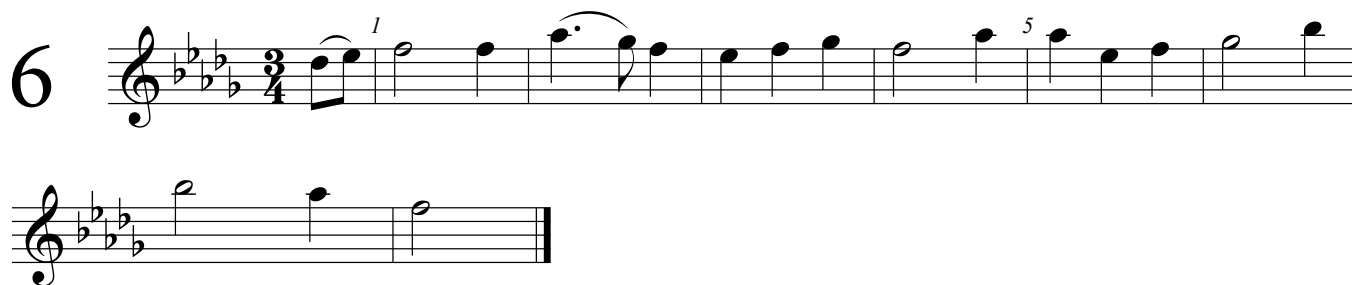
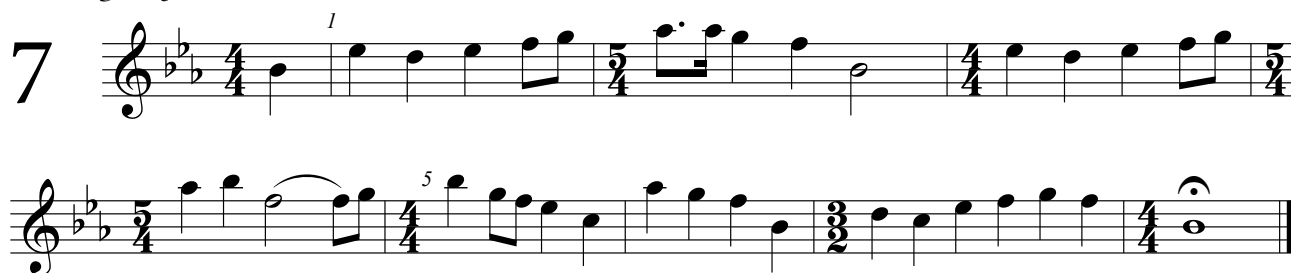
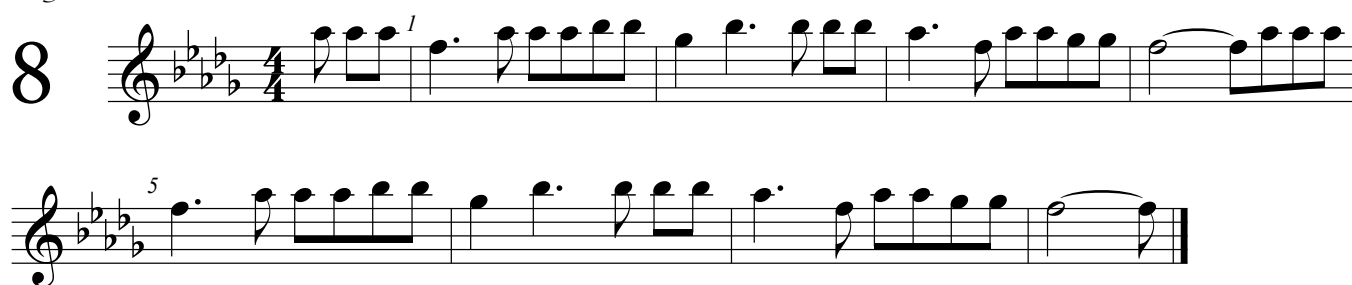
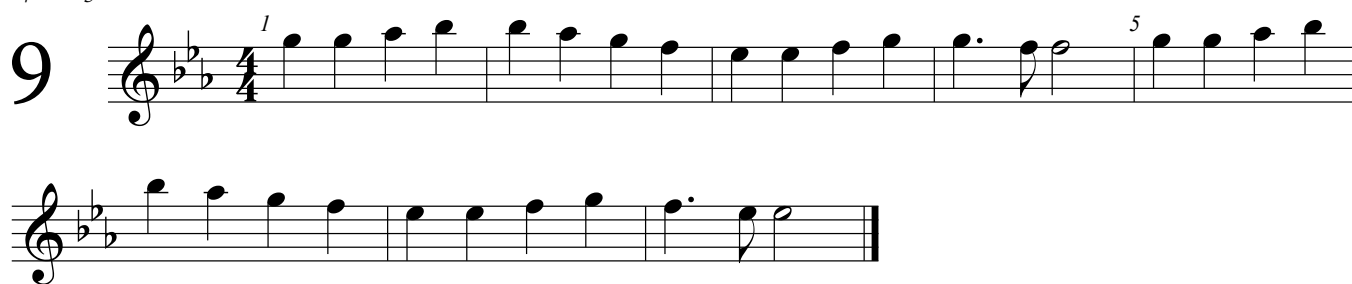


Holy, Holy, Holy



O Sacred Head, Now Wounded

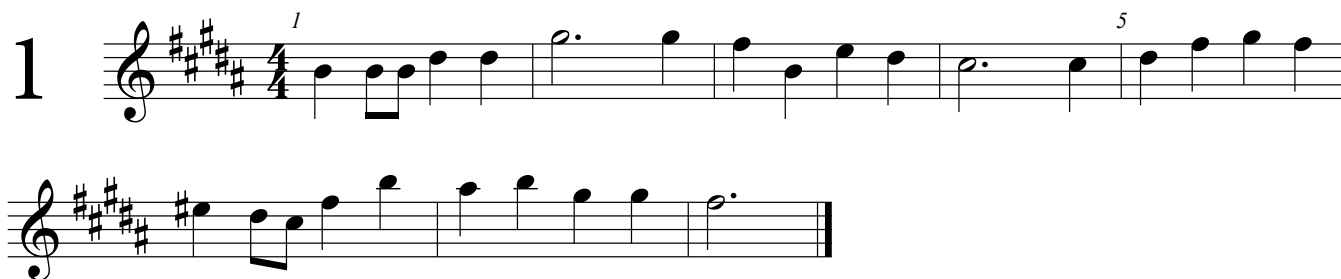


Amazing Grace*Just As I Am**Horkstow Grange**How Great Thou Art**Symphony No. 9 - Beethoven*

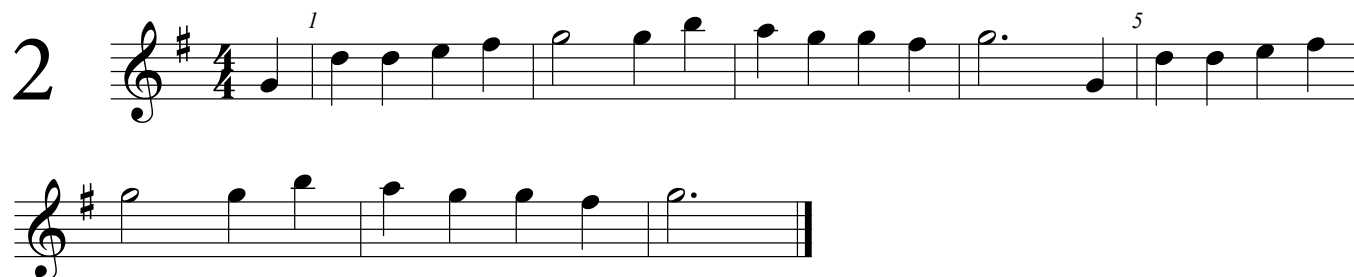
Short Sprints V

Up to B

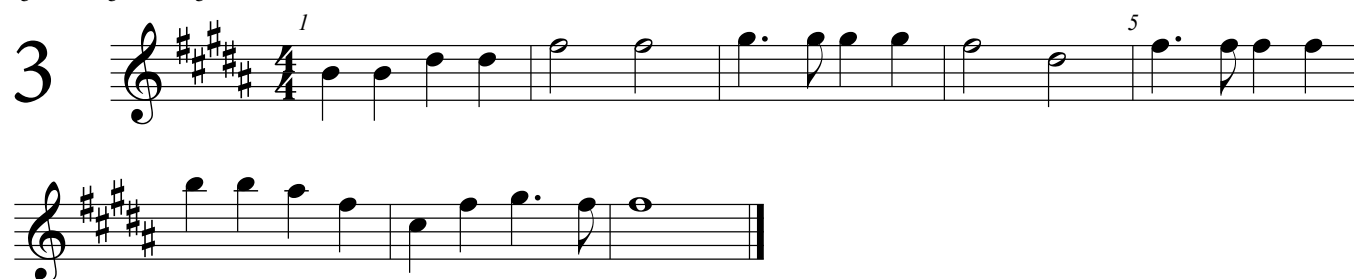
Crown Him with Many Crowns



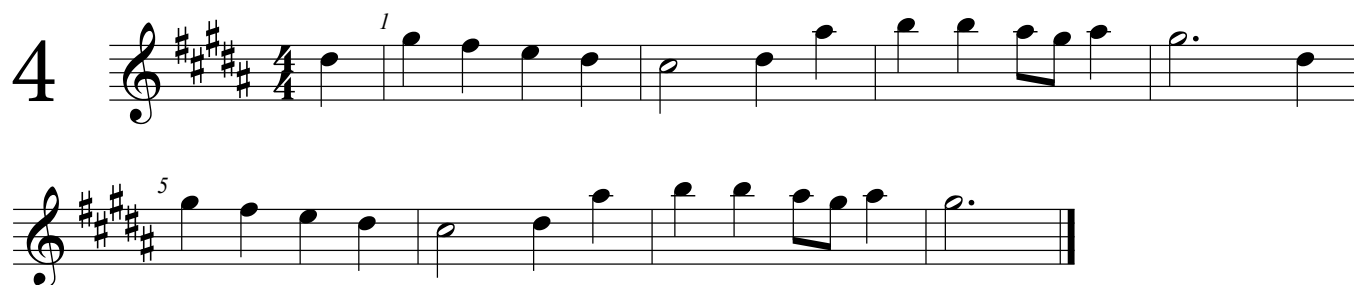
All Glory, Laud, and Honor

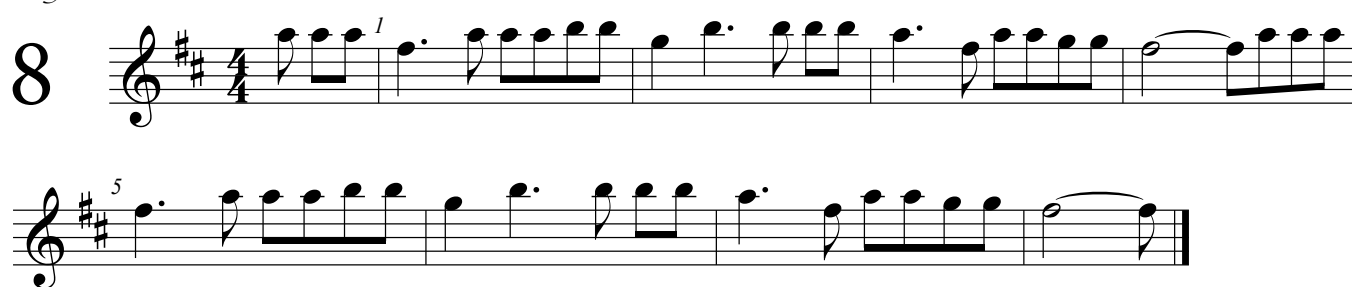
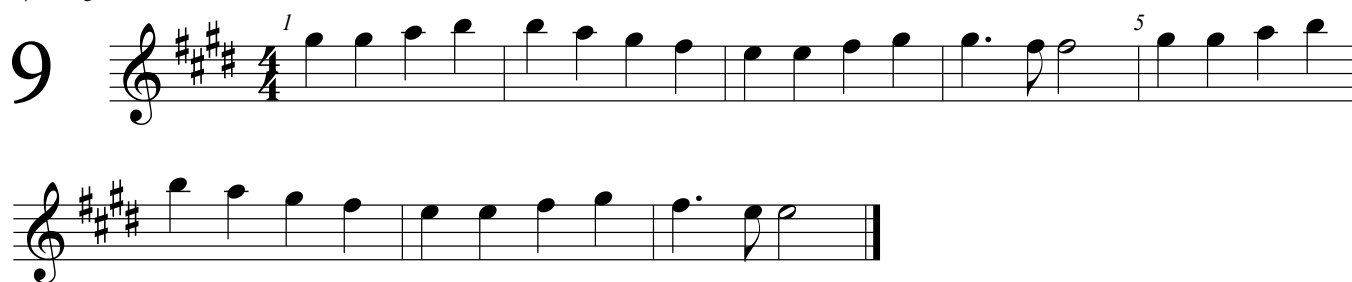


Holy, Holy, Holy



O Sacred Head, Now Wounded

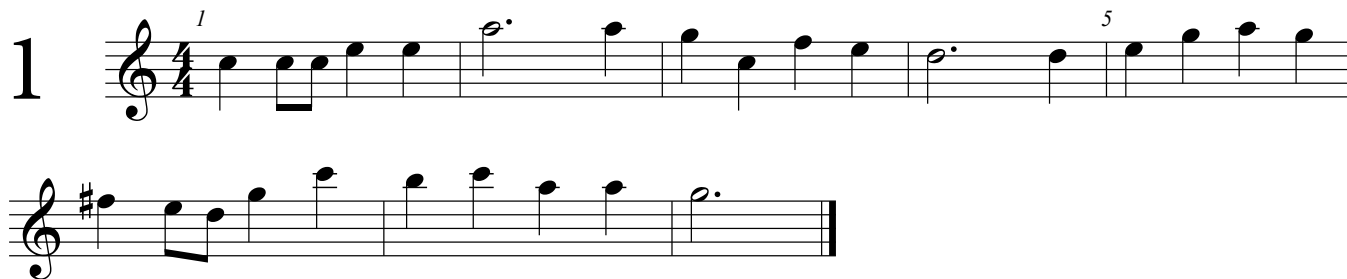


Amazing Grace*Just As I Am**Horkstow Grange**How Great Thou Art**Symphony No. 9 - Beethoven*

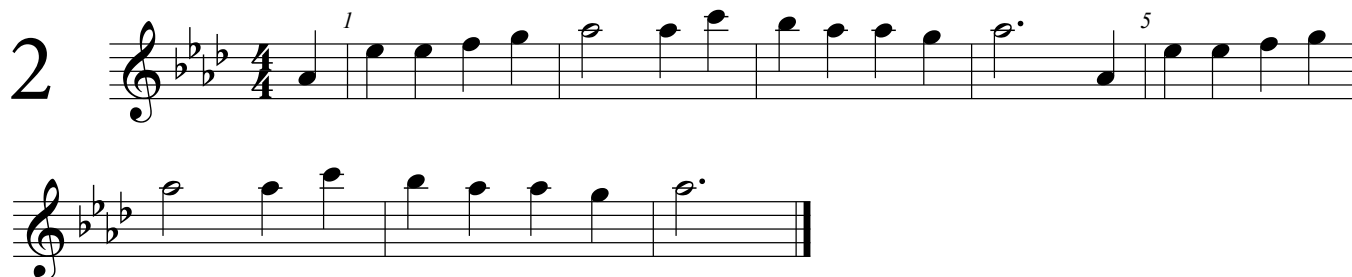
Short Sprints VI

Up to C

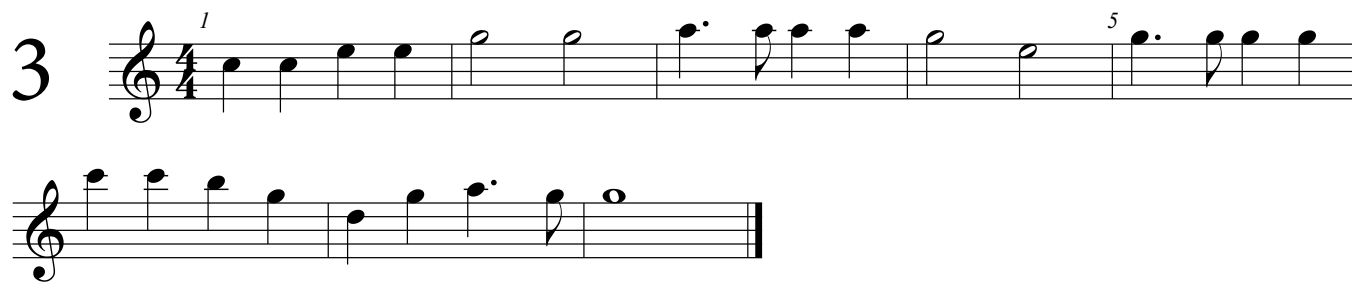
Crown Him with Many Crowns



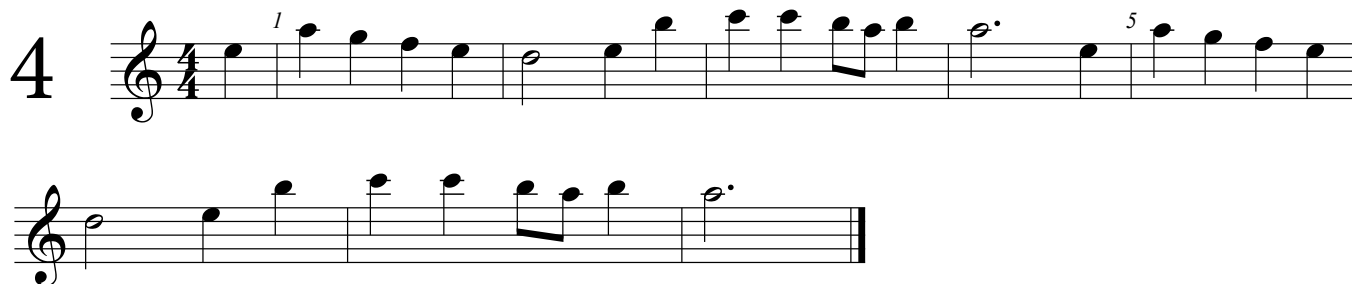
All Glory, Laud, and Honor



Holy, Holy, Holy



O Sacred Head, Now Wounded



Amazing Grace

5

1

5

Just As I Am

6

1 5

Horkstow Grange

7

7

How Great Thou Art

8

5

Symphony No. 9 - Beethoven

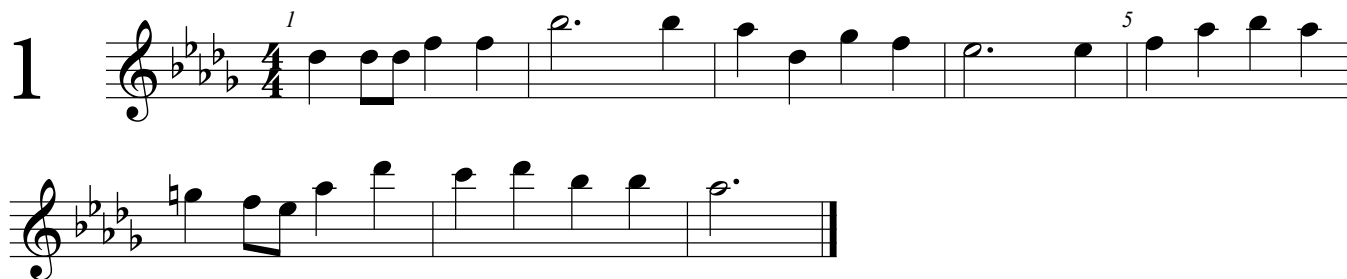
9

Exercise 9 is a short piece in 4/4 time, featuring a single melodic line. The key signature has one flat (Bb). The melody consists of eighth and quarter notes, with a fermata over the final note of the first staff.

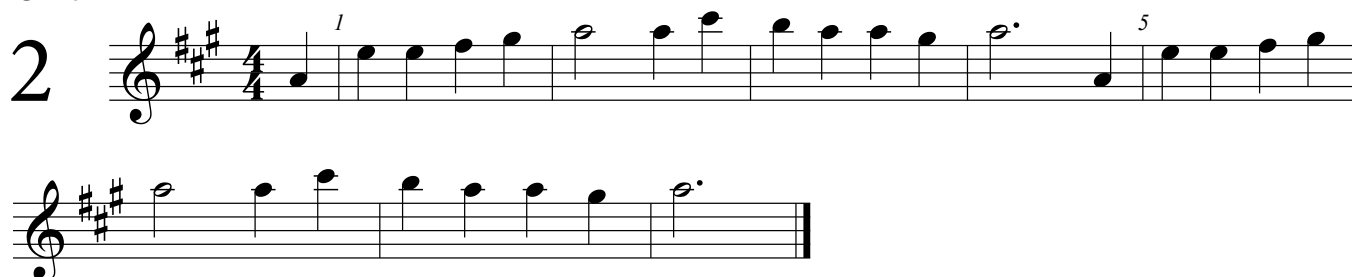
Short Sprints VII

Up to C-sharp / D-flat

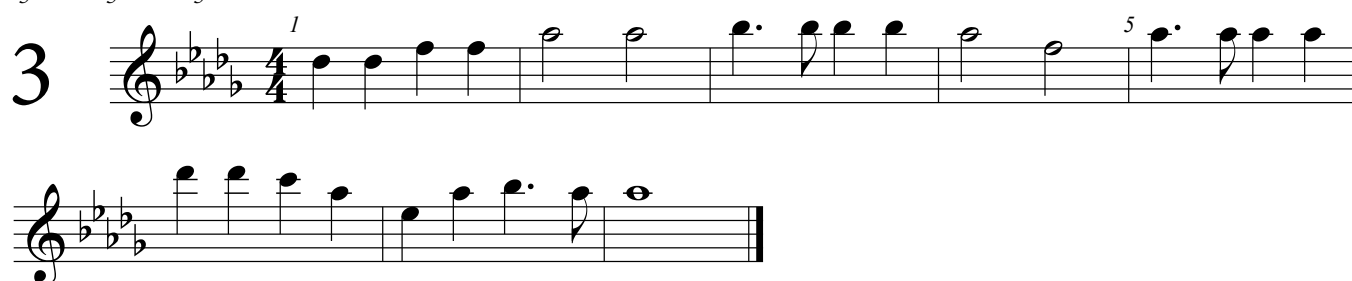
Crown Him with Many Crowns



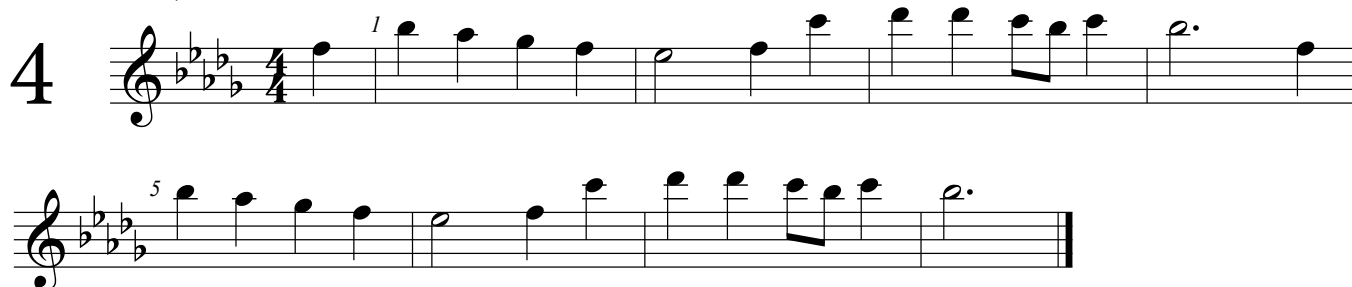
All Glory, Laud, and Honor

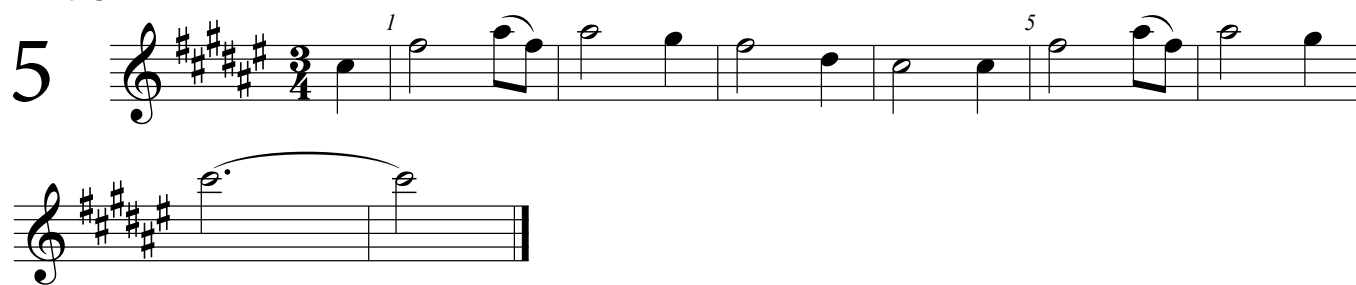
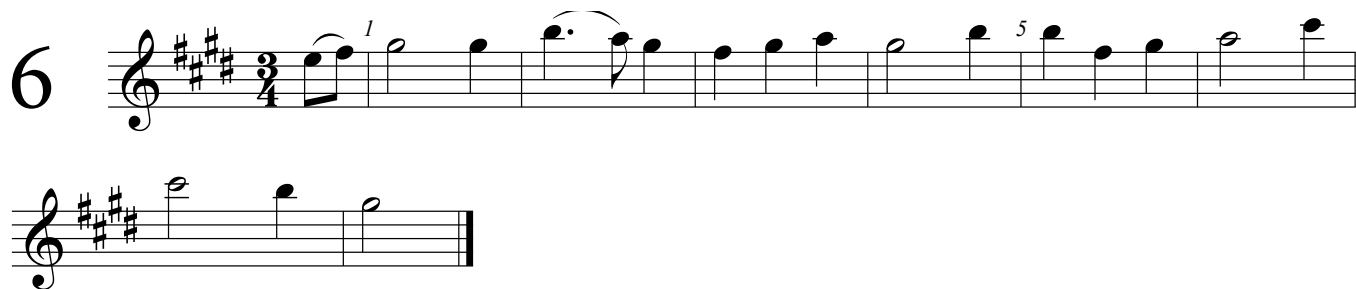
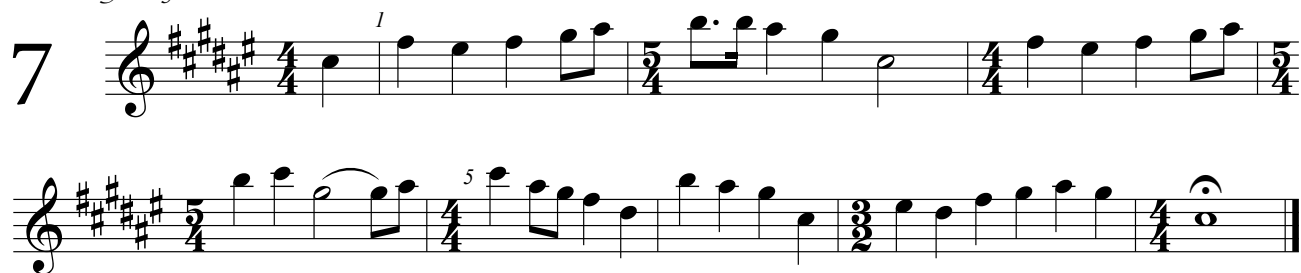
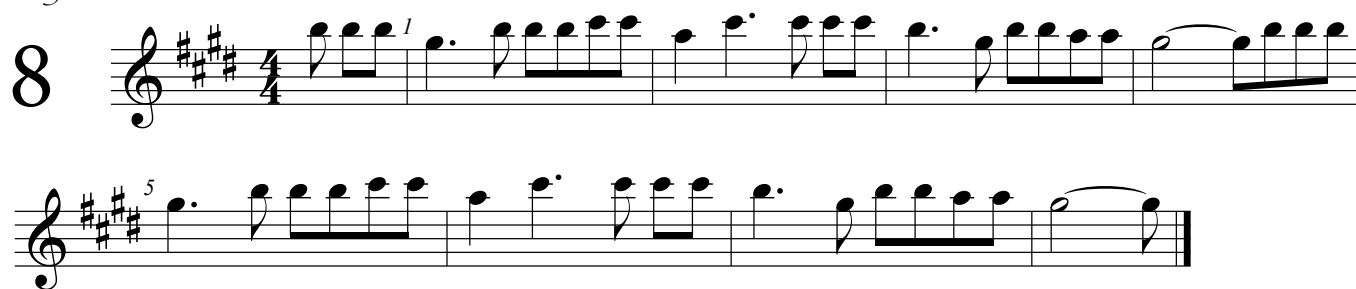
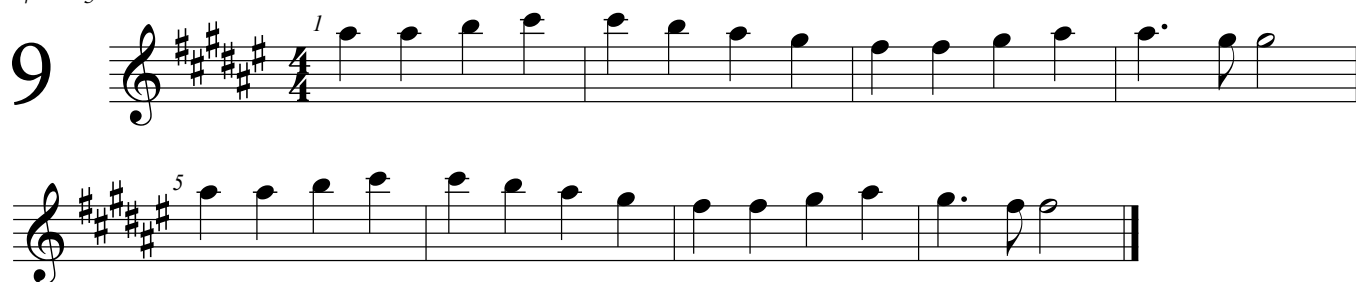


Holy, Holy, Holy



O Sacred Head, Now Wounded

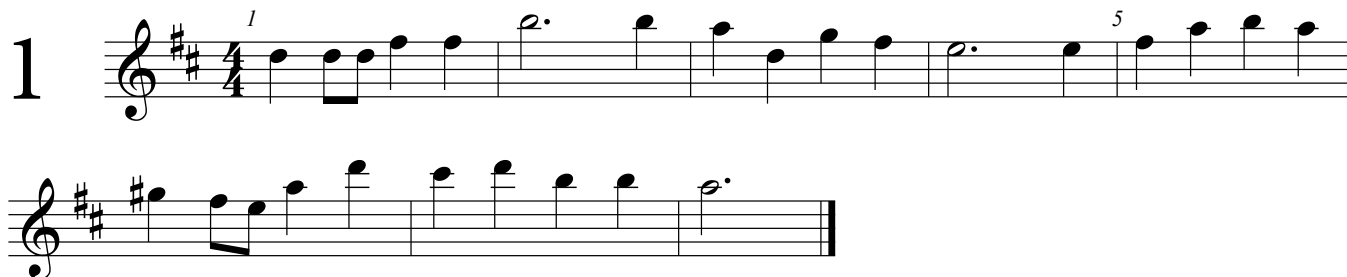


Amazing Grace*Just As I Am**Horkstow Grange**How Great Thou Art**Symphony No. 9 - Beethoven*

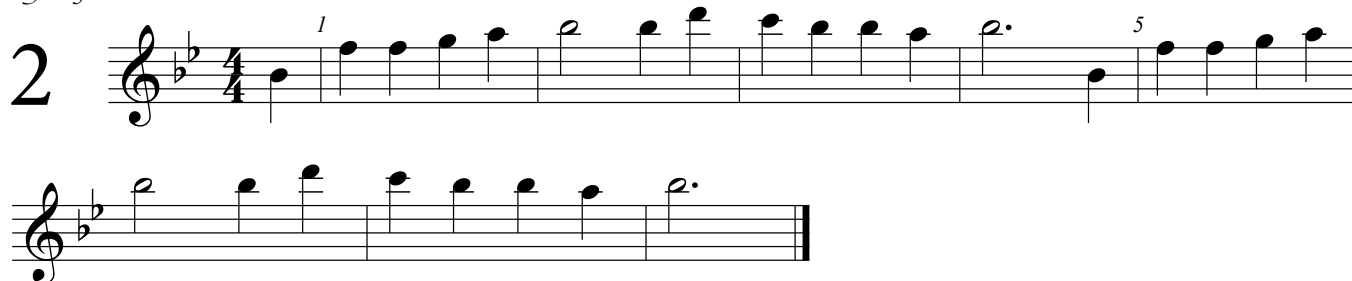
Short Sprints VIII

Up to D

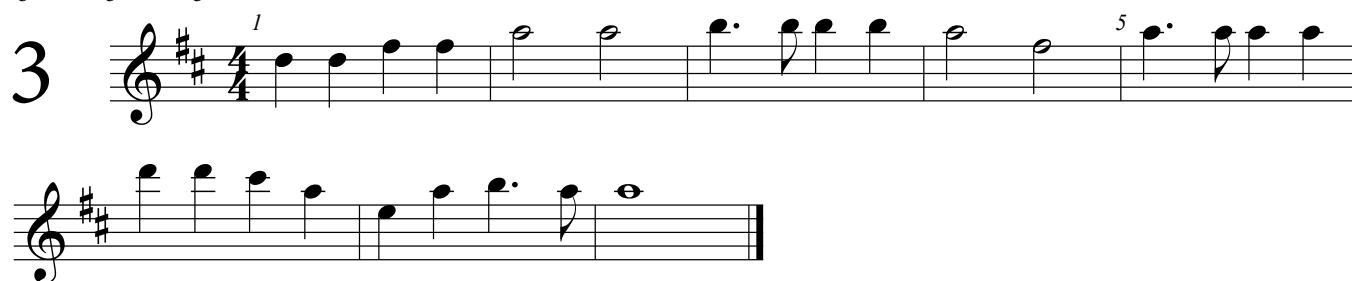
Crown Him with Many Crowns



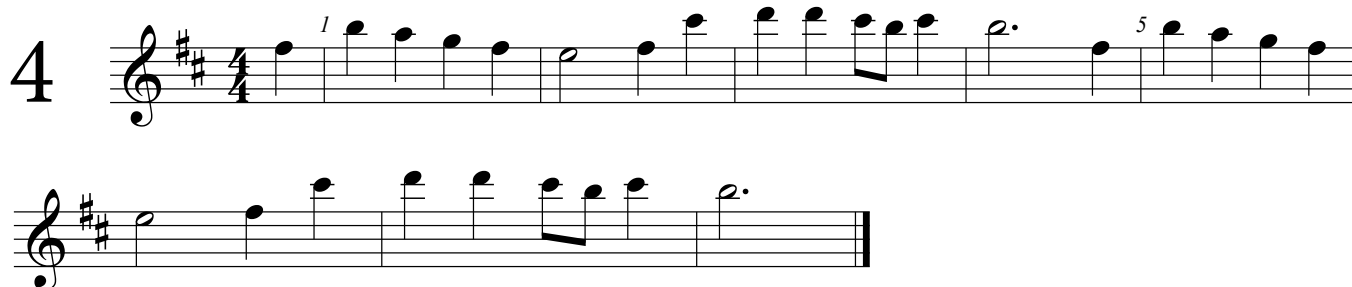
All Glory, Laud, and Honor

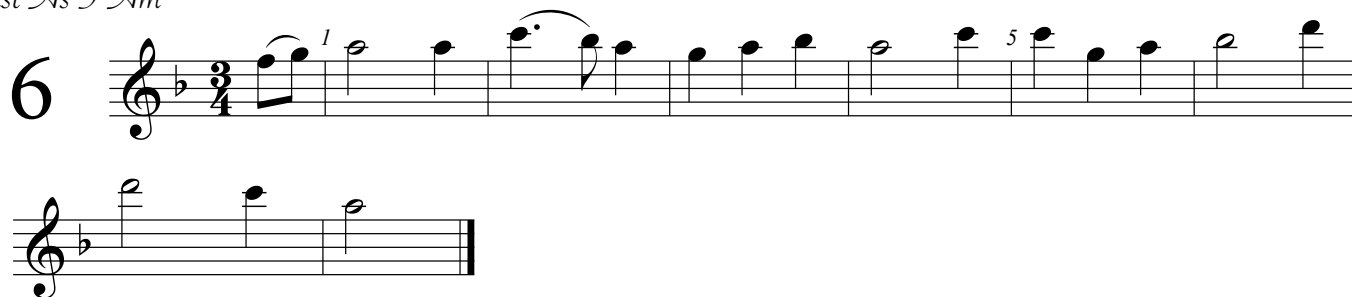
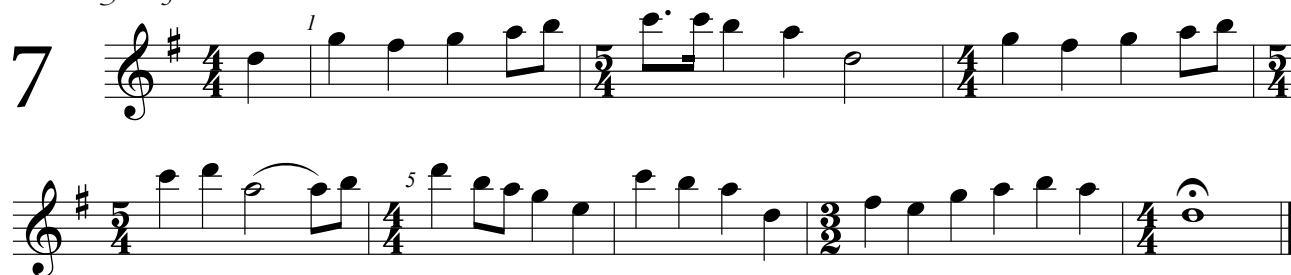
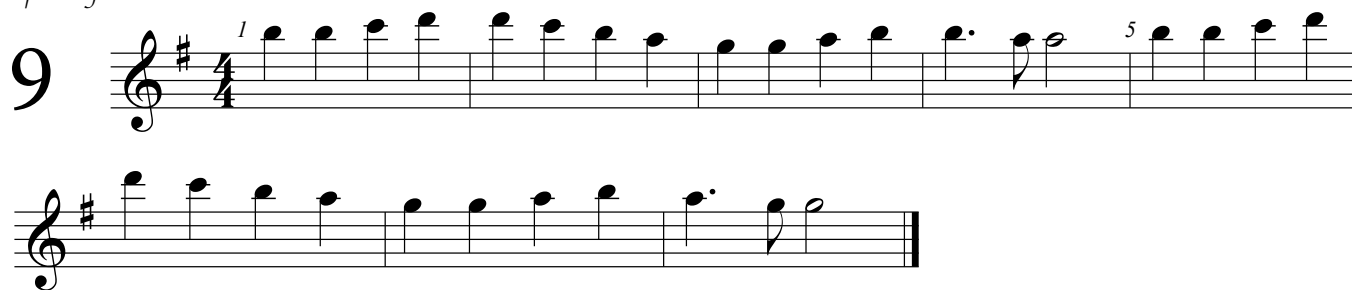


Holy, Holy, Holy



O Sacred Head, Now Wounded

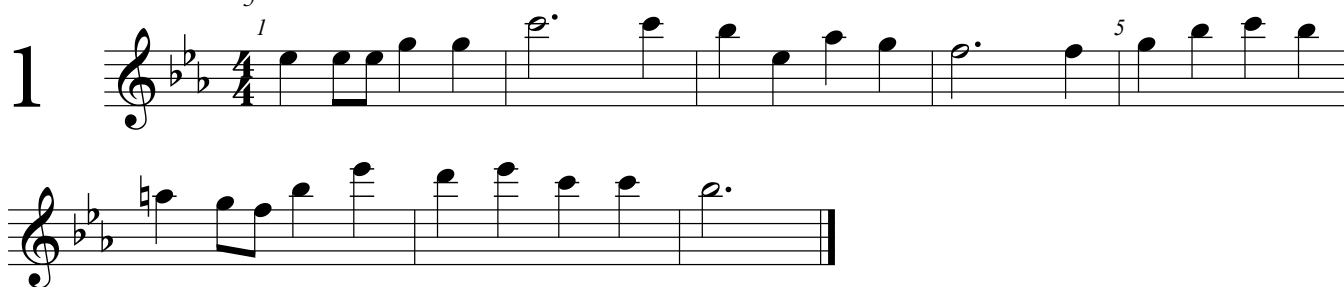


Amazing Grace*Just As I Am**Horkstow Grange**How Great Thou Art**Symphony No. 9 - Beethoven*

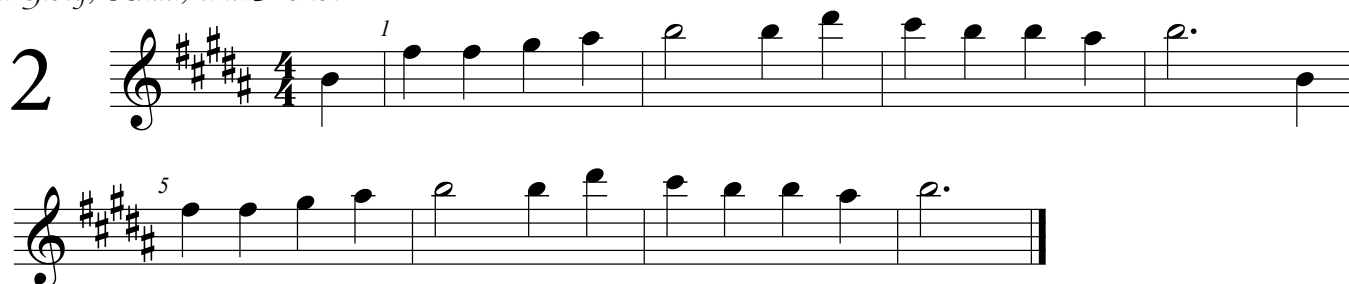
Short Sprints IX

Up to E-flat

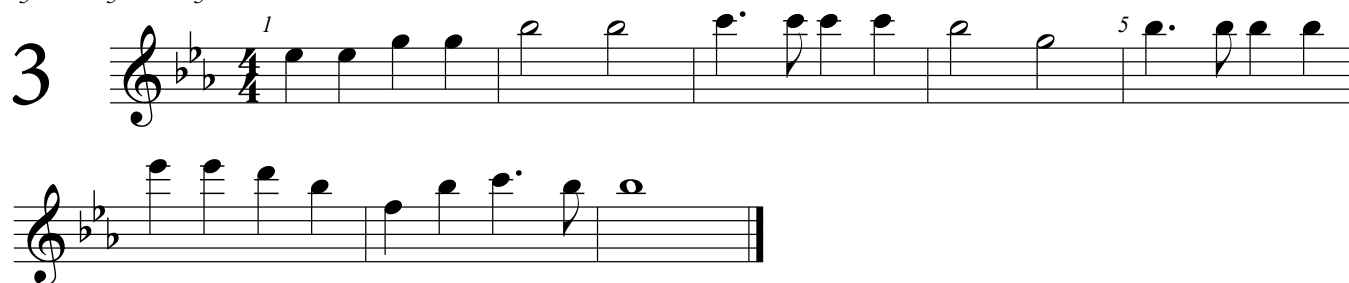
Crown Him with Many Crowns



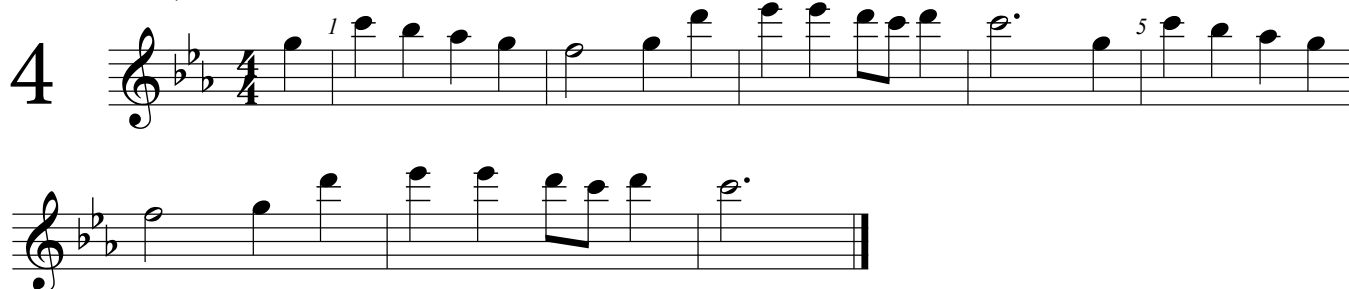
All Glory, Laud, and Honor

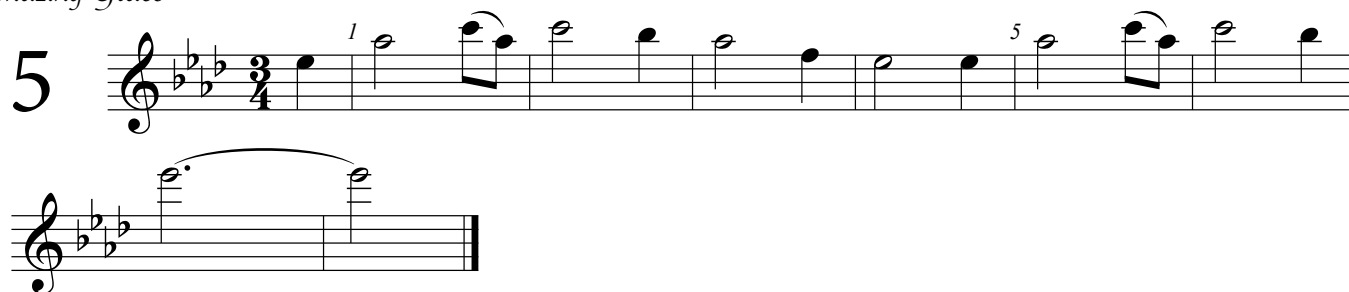
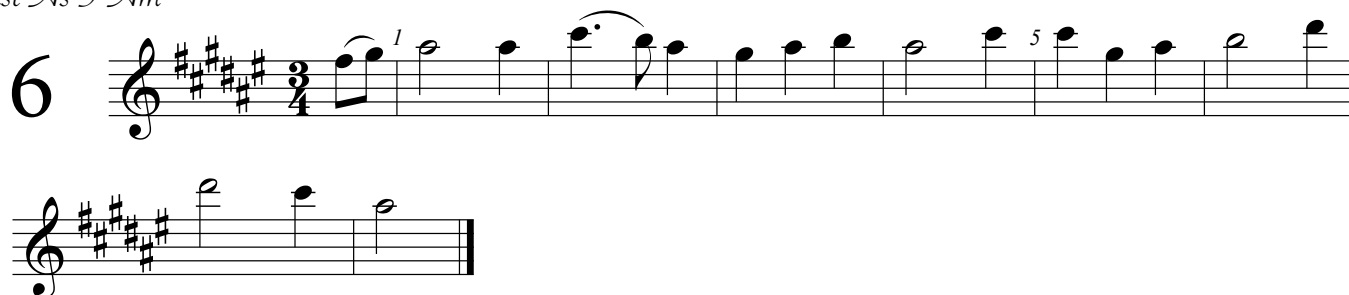
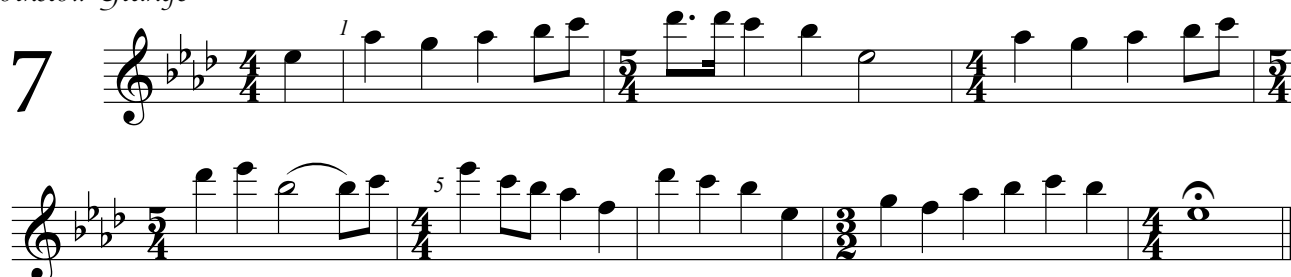
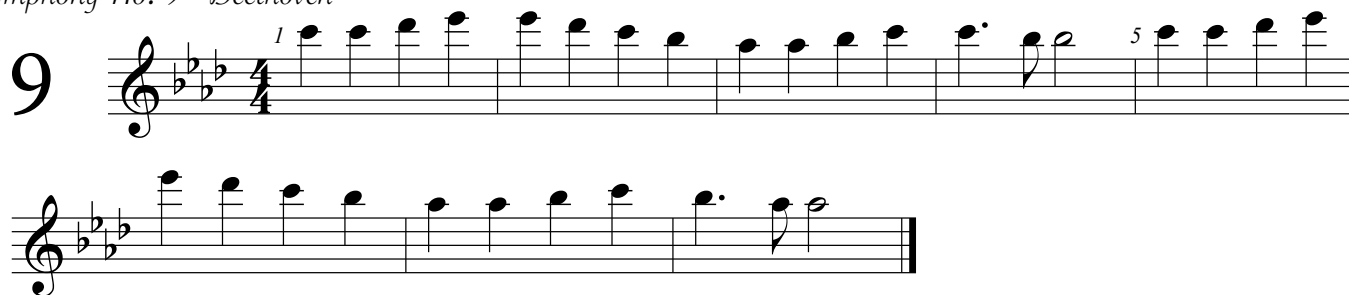


Holy, Holy, Holy



O Sacred Head, Now Wounded

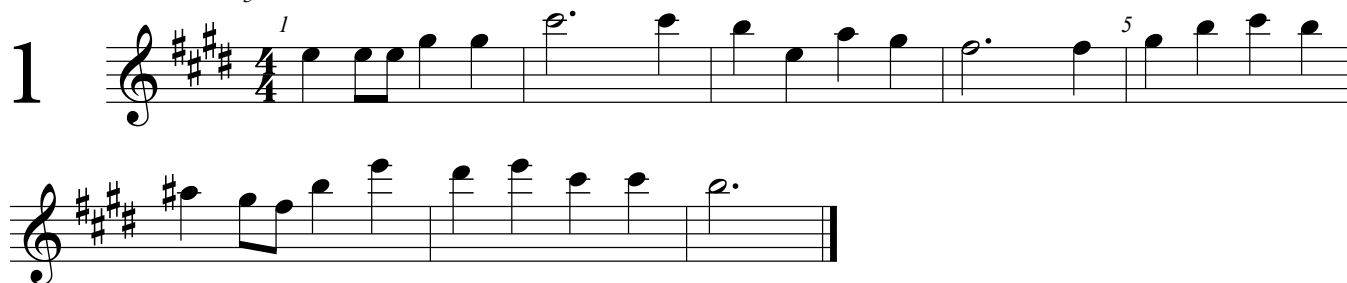


Amazing Grace*Just As I Am**Horkstow Grange**How Great Thou Art**Symphony No. 9 - Beethoven*

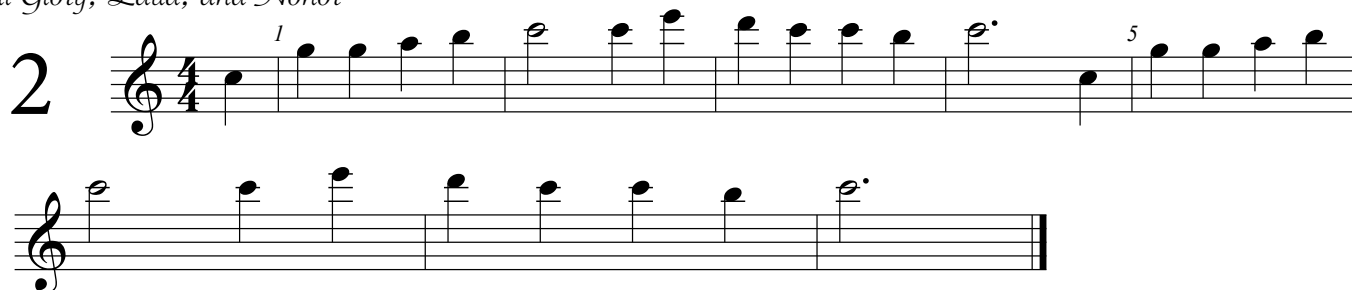
Short Sprints X

Up to E

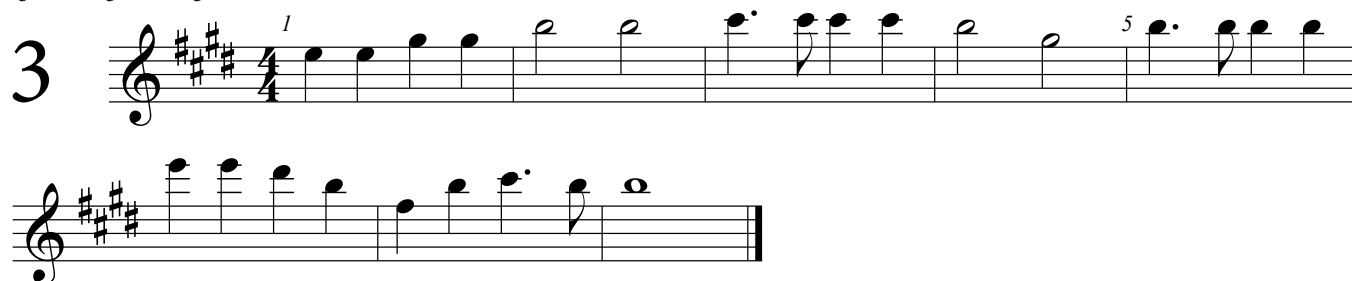
Crown Him with Many Crowns



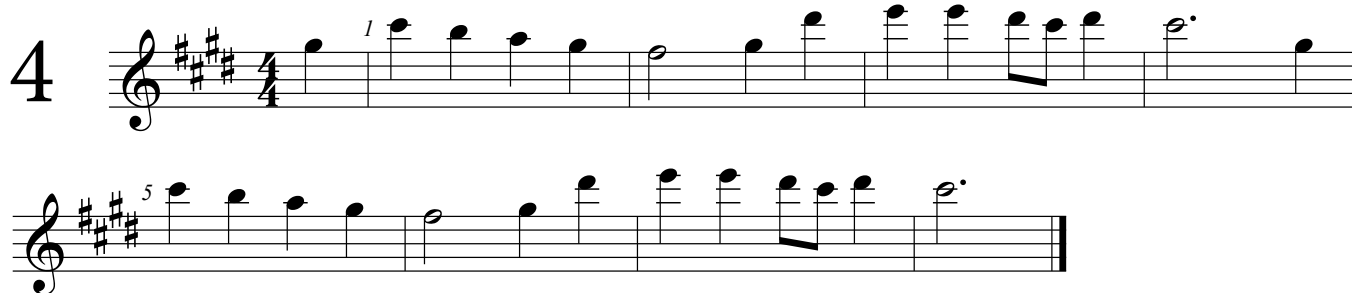
All Glory, Laud, and Honor

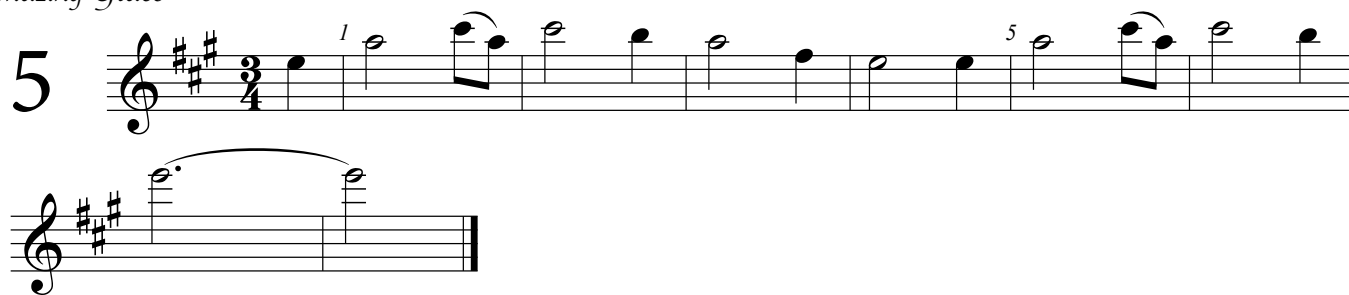
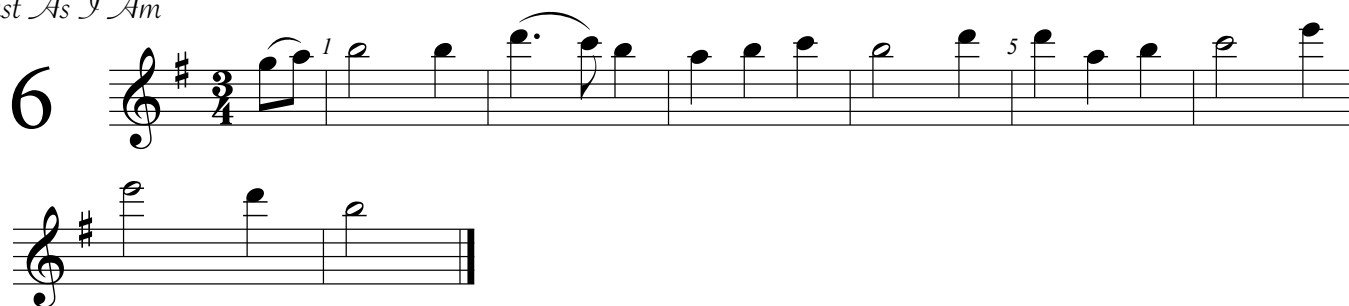
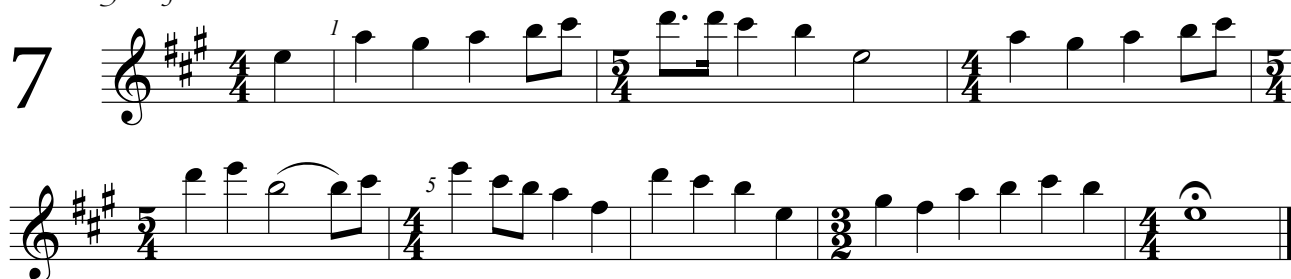
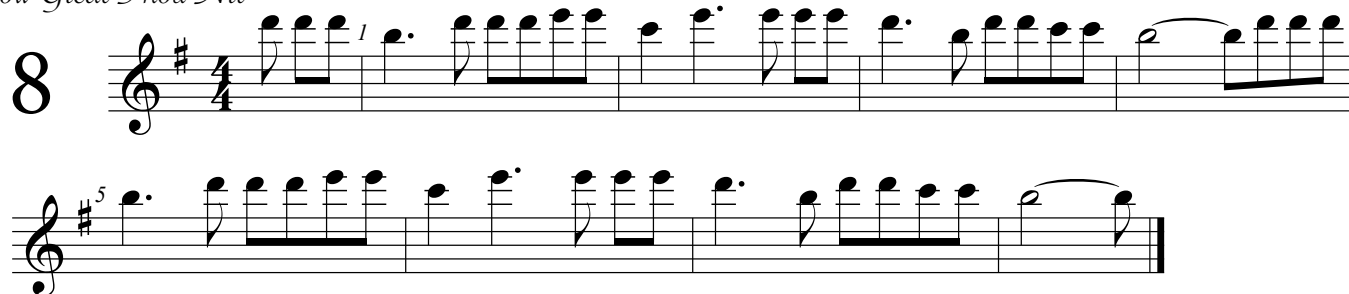
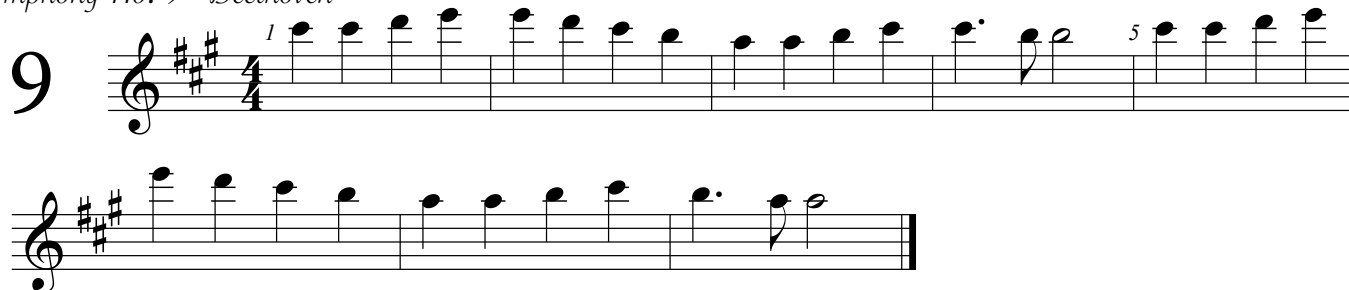


Holy, Holy, Holy



O Sacred Head, Now Wounded



Amazing Grace*Just As I Am**Horkstow Grange**How Great Thou Art**Symphony No. 9 - Beethoven*

Medium Jogs I

Up to G

How Firm a Foundation

1

1 5 9 13

Angels from the Realm of Glory

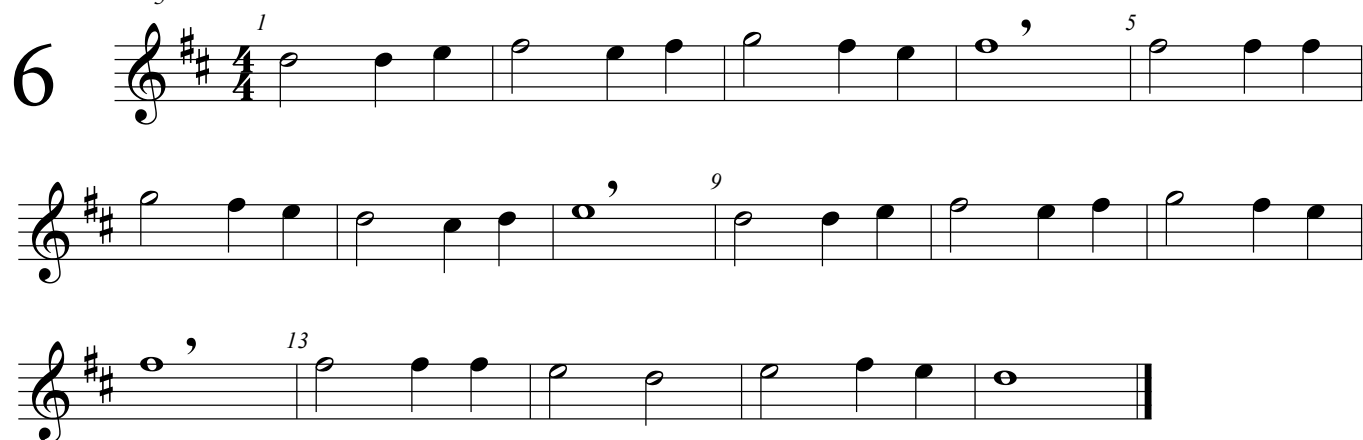
2

1 5 9 13

O Worship the King

3

1 5 9 13

Come Thou Fount*The Church's One Foundation**When I Survey the Wondrous Cross*

This Is My Father's World*'Tis So Sweet to Trust in Jesus**All Creatures of Our God and King*

Medium Jogs II

Up to A-flat

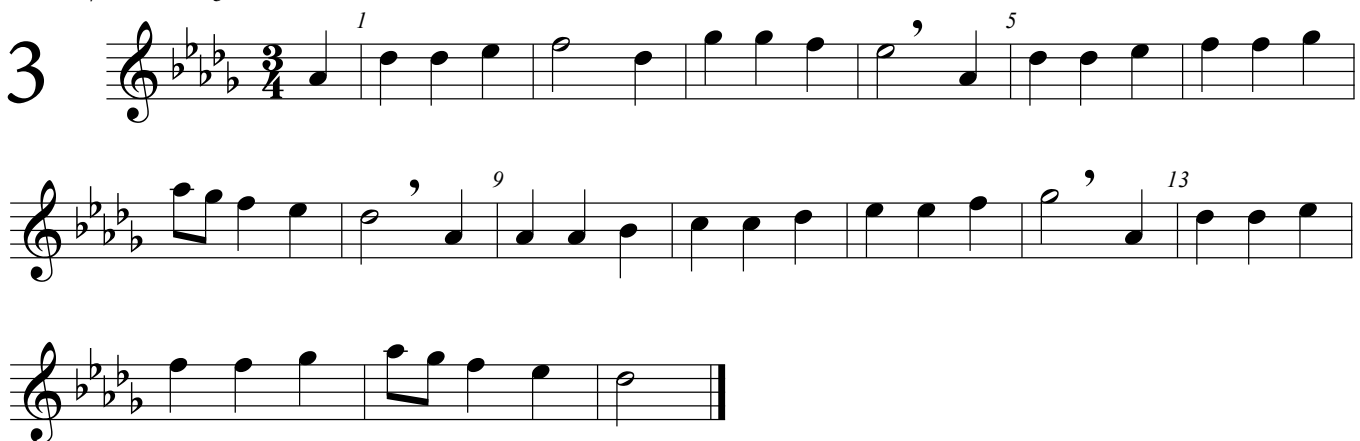
How Firm a Foundation



Angels from the Realm of Glory



O Worship the King



Come Thou Fount

4

4/4 time signature, key of B-flat major. The score consists of three staves. The first staff begins with a treble clef and a key signature of two flats. The melody starts on a half note G4, followed by quarter notes A4, Bb4, and A4. The second staff continues with quarter notes G4, F4, E4, and D4, followed by a half note C4. The third staff continues with quarter notes Bb3, A3, and G3, ending with a double bar line. Fingerings 1, 5, and 9 are indicated above the notes.

The Church's One Foundation

5

4/4 time signature, key of B-flat major. The score consists of three staves. The first staff begins with a treble clef and a key signature of two flats. The melody starts on a half note G4, followed by quarter notes A4, Bb4, and A4. The second staff continues with quarter notes G4, F4, E4, and D4, followed by a half note C4. The third staff continues with quarter notes Bb3, A3, and G3, ending with a double bar line. Fingerings 1, 5, and 9 are indicated above the notes.

When I Survey the Wondrous Cross

6

4/4 time signature, key of B-flat major. The score consists of three staves. The first staff begins with a treble clef and a key signature of two flats. The melody starts on a half note G4, followed by quarter notes A4, Bb4, and A4. The second staff continues with quarter notes G4, F4, E4, and D4, followed by a half note C4. The third staff continues with quarter notes Bb3, A3, and G3, ending with a double bar line. Fingerings 1, 5, and 9 are indicated above the notes.

'Tis So Sweet to Trust in Jesus

'Tis So Sweet to Trust in Jesus

All Creatures of Our God and King

9



1

5

9

13

Medium Jogs III

Up to A

How Firm a Foundation

1

Musical notation for the first exercise, 'How Firm a Foundation'. It consists of three staves of music in treble clef, key of D major (two sharps), and 3/4 time. The melody is written with quarter and eighth notes, including rests. Fingerings are indicated by numbers 1, 5, 9, and 13 above specific notes. The piece concludes with a double bar line.

Angels from the Realm of Glory

2

Musical notation for the second exercise, 'Angels from the Realm of Glory'. It consists of three staves of music in treble clef, key of D major (two sharps), and 4/4 time. The melody is written with quarter, eighth, and dotted notes. Fingerings are indicated by numbers 1, 5, and 9 above specific notes. The piece concludes with a double bar line.

O Worship the King

3

Musical notation for the third exercise, 'O Worship the King'. It consists of three staves of music in treble clef, key of D major (two sharps), and 3/4 time. The melody is written with quarter and eighth notes, including rests. Fingerings are indicated by numbers 1, 5, 9, and 13 above specific notes. The piece concludes with a double bar line.

Come Thou Fount

4

4/4 time signature, key of D major (two sharps). The score consists of three staves. The first staff begins with a treble clef and a key signature of two sharps. It contains measures 1 through 12, with a fermata over the eighth measure. The second staff continues from measure 13 to measure 24, with a fermata over the 18th measure. The third staff contains measures 25 through 36, with a fermata over the 30th measure. Fingerings 1, 5, and 9 are indicated above specific notes.

The Church's One Foundation

5

4/4 time signature, key of D major (two sharps). The score consists of three staves. The first staff begins with a treble clef and a key signature of two sharps. It contains measures 1 through 12, with a fermata over the eighth measure. The second staff continues from measure 13 to measure 24, with a fermata over the 18th measure. The third staff contains measures 25 through 36, with a fermata over the 30th measure. Fingerings 1, 5, and 9 are indicated above specific notes.

When I Survey the Wondrous Cross

6

4/4 time signature, key of D major (two sharps). The score consists of three staves. The first staff begins with a treble clef and a key signature of two sharps. It contains measures 1 through 12, with a fermata over the eighth measure. The second staff continues from measure 13 to measure 24, with a fermata over the 18th measure. The third staff contains measures 25 through 36, with a fermata over the 30th measure. Fingerings 1, 5, and 9 are indicated above specific notes.

This Is My Father's World

7

7

Musical score for 'This Is My Father's World' in G major (one sharp) and 4/4 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts on a half note G4, followed by quarter notes A4, B4, C5, and D5. A first ending bracket (1) covers the next two measures: a half note D5 and a quarter note C5. The second staff continues the melody with quarter notes B4, A4, G4, and F#4, followed by a half note E4. A second ending bracket (9) covers the next two measures: a half note D4 and a quarter note C4. The third staff concludes the piece with a half note B3, followed by quarter notes A3, G3, and F#3, ending with a double bar line.

'Tis So Sweet to Trust in Jesus

8

8

Musical score for ''Tis So Sweet to Trust in Jesus' in G major (one sharp) and 4/4 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. A first ending bracket (1) covers the next two measures: a half note D5 and a quarter note C5. The second staff continues the melody with quarter notes B4, A4, G4, and F#4, followed by a half note E4. A second ending bracket (9) covers the next two measures: a half note D4 and a quarter note C4. The third staff concludes the piece with a half note B3, followed by quarter notes A3, G3, and F#3, ending with a double bar line.

All Creatures of Our God and King

9

9

Musical score for 'All Creatures of Our God and King' in G major (one sharp) and 3/4 time. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. A first ending bracket (1) covers the next two measures: a half note D5 and a quarter note C5. The second staff continues the melody with quarter notes B4, A4, G4, and F#4, followed by a half note E4. A second ending bracket (5) covers the next two measures: a half note D4 and a quarter note C4. The third staff concludes the piece with a half note B3, followed by quarter notes A3, G3, and F#3, ending with a double bar line.

Medium Jogs IV

Up to B-flat

How Firm a Foundation

1

Musical notation for the first exercise, 'How Firm a Foundation'. It consists of three staves of music in B-flat major (two flats) and 3/4 time. The melody is written in treble clef. The first staff contains measures 1 through 6, with fingerings 1, 5, and 5 indicated. The second staff contains measures 7 through 12. The third staff contains measures 13 through 18, ending with a double bar line.

Angels from the Realm of Glory

2

Musical notation for the second exercise, 'Angels from the Realm of Glory'. It consists of three staves of music in B-flat major (two flats) and 4/4 time. The melody is written in treble clef. The first staff contains measures 1 through 8, with fingerings 1, 5, and 5 indicated. The second staff contains measures 9 through 16. The third staff contains measures 17 through 20, ending with a double bar line.

O Worship the King

3

Musical notation for the third exercise, 'O Worship the King'. It consists of three staves of music in B-flat major (two flats) and 3/4 time. The melody is written in treble clef. The first staff contains measures 1 through 6, with fingerings 1, 5, and 5 indicated. The second staff contains measures 7 through 12, with fingerings 9, 5, and 13 indicated. The third staff contains measures 13 through 18, ending with a double bar line.

Come Thou Fount

4

4/4 time signature, key of B-flat major. The score consists of three staves. The first staff contains measures 1 through 8, with a fermata over the eighth measure. The second staff contains measures 9 through 12, with a fermata over the twelfth measure. The third staff contains measures 13 through 16, with a fermata over the sixteenth measure. The piece concludes with a double bar line.

The Church's One Foundation

5

4/4 time signature, key of B-flat major. The score consists of three staves. The first staff contains measures 1 through 8, with a fermata over the eighth measure. The second staff contains measures 9 through 12, with a fermata over the twelfth measure. The third staff contains measures 13 through 16, with a fermata over the sixteenth measure. The piece concludes with a double bar line.

When I Survey the Wondrous Cross

6

4/4 time signature, key of B-flat major. The score consists of three staves. The first staff contains measures 1 through 8, with a fermata over the eighth measure. The second staff contains measures 9 through 12, with a fermata over the twelfth measure. The third staff contains measures 13 through 16, with a fermata over the sixteenth measure. The piece concludes with a double bar line.

This Is My Father's World

7

Musical score for 'This Is My Father's World' in G major, 4/4 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody starts on a whole note G4, followed by a half note A4, and then a quarter note B4. The second staff continues the melody with a half note C5, a quarter note D5, and a half note E5. The third staff concludes the piece with a half note F5, a quarter note G5, and a final whole note G5. Fingerings are indicated by numbers 1, 5, and 9 above the notes.

'Tis So Sweet to Trust in Jesus

8

Musical score for ''Tis So Sweet to Trust in Jesus' in G major, 4/4 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody starts on a whole note G4, followed by a half note A4, and then a quarter note B4. The second staff continues the melody with a half note C5, a quarter note D5, and a half note E5. The third staff concludes the piece with a half note F5, a quarter note G5, and a final whole note G5. Fingerings are indicated by numbers 1, 5, and 9 above the notes.

All Creatures of Our God and King

9

Musical score for 'All Creatures of Our God and King' in G major, 3/4 time. The score consists of four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody starts on a whole note G4, followed by a half note A4, and then a quarter note B4. The second staff continues the melody with a half note C5, a quarter note D5, and a half note E5. The third staff concludes the piece with a half note F5, a quarter note G5, and a final whole note G5. Fingerings are indicated by numbers 1, 5, and 9 above the notes.

Medium Jogs V

Up to B

How Firm a Foundation

1

Musical notation for the first exercise, 'How Firm a Foundation'. It is written on a single staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/2 time signature. The melody consists of eighth and quarter notes, with fingerings 1, 5, 9, and 13 indicated above specific notes. The piece concludes with a double bar line.

Angels from the Realm of Glory

2

Musical notation for the second exercise, 'Angels from the Realm of Glory'. It is written on a single staff in treble clef with a key signature of four sharps (F#, C#, G#, D#) and a 4/4 time signature. The melody features eighth, quarter, and dotted quarter notes, with fingerings 1, 5, 9, and 13 indicated above specific notes. The piece concludes with a double bar line.

O Worship the King

3

Musical notation for the third exercise, 'O Worship the King'. It is written on a single staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The melody consists of eighth and quarter notes, with fingerings 1, 5, 9, and 13 indicated above specific notes. The piece concludes with a double bar line.

Come Thou Fount

4

4/4 time signature, key of D major (F# C# G# D). The score consists of three staves. The first staff begins with a treble clef and a key signature of four sharps. It contains measures 1 through 12, with a first ending bracket over measures 10 and 11. The second staff continues from measure 13 and includes a second ending bracket over measures 18 and 19. The third staff concludes the piece with a final measure.

The Church's One Foundation

5

4/4 time signature, key of D major (F# C# G# D). The score consists of three staves. The first staff begins with a treble clef and a key signature of four sharps. It contains measures 1 through 12, with a first ending bracket over measures 10 and 11. The second staff continues from measure 13 and includes a second ending bracket over measures 18 and 19. The third staff concludes the piece with a final measure.

When I Survey the Wondrous Cross

6

4/4 time signature, key of D major (F# C# G# D). The score consists of three staves. The first staff begins with a treble clef and a key signature of four sharps. It contains measures 1 through 12, with a first ending bracket over measures 10 and 11. The second staff continues from measure 13 and includes a second ending bracket over measures 18 and 19. The third staff concludes the piece with a final measure.

This Is My Father's World

7

7

Musical score for 'This Is My Father's World' in G major (three sharps) and 4/4 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The melody starts on a half note G4, followed by a quarter note A4, and then a half note B4. The second staff continues the melody with a quarter note C5, a half note D5, and a quarter note E5. The third staff concludes the phrase with a quarter note F#5, a half note G5, and a quarter note A5. Fingerings 1, 5, and 9 are indicated above the notes.

'Tis So Sweet to Trust in Jesus

8

8

Musical score for ''Tis So Sweet to Trust in Jesus' in G major (three sharps) and 4/4 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The melody starts on a half note G4, followed by a quarter note A4, and then a half note B4. The second staff continues the melody with a quarter note C5, a half note D5, and a quarter note E5. The third staff concludes the phrase with a quarter note F#5, a half note G5, and a quarter note A5. Fingerings 1, 5, and 9 are indicated above the notes.

All Creatures of Our God and King

9

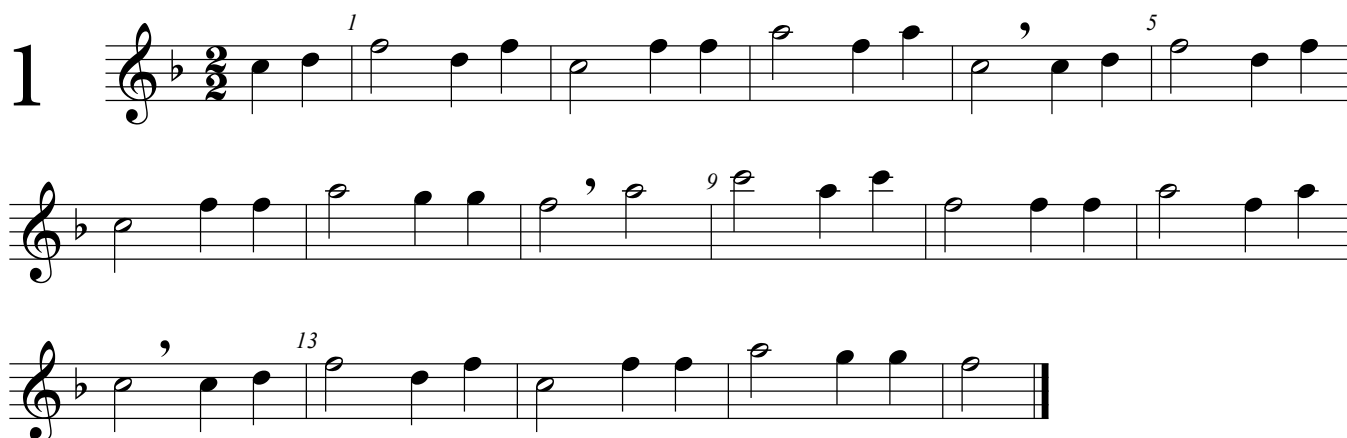
9

Musical score for 'All Creatures of Our God and King' in G major (three sharps) and 3/4 time. The score consists of four staves. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The melody starts on a half note G4, followed by a quarter note A4, and then a half note B4. The second staff continues the melody with a quarter note C5, a half note D5, and a quarter note E5. The third staff concludes the phrase with a quarter note F#5, a half note G5, and a quarter note A5. Fingerings 1, 5, and 9 are indicated above the notes.

Medium Jogs VI

Up to C

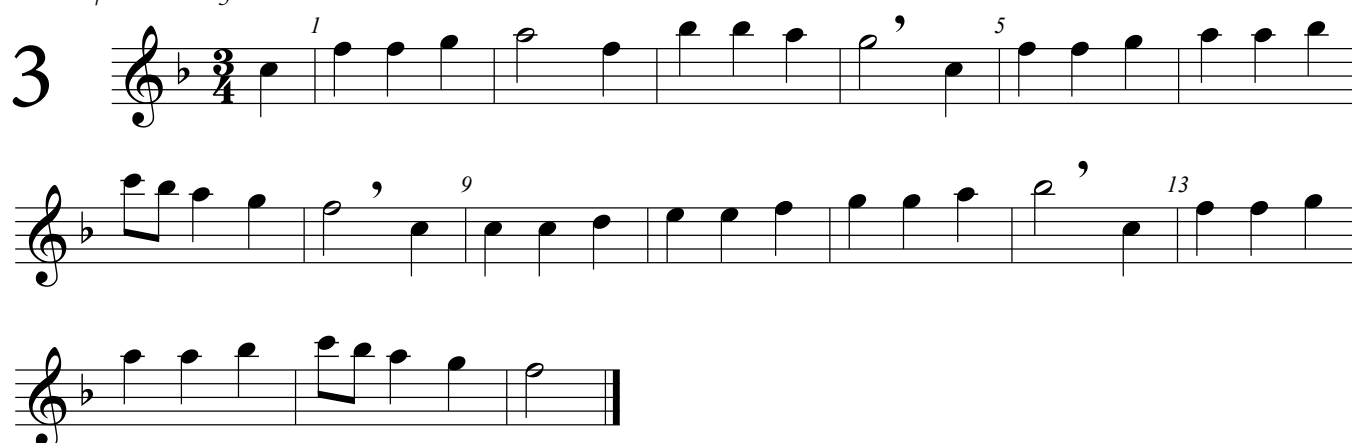
How Firm a Foundation



Angels from the Realm of Glory



O Worship the King



Come Thou Fount

4

Handwritten musical score for 'Come Thou Fount' in 4/4 time. The score consists of three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody starts on a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, 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B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G361, A361, B361, C362, D362, E362, F#362, G362, A362, B362, C363, D363

This Is My Father's World*'Tis So Sweet to Trust in Jesus**All Creatures of Our God and King*

Medium Jogs VII

Up to C#-sharp / D-flat

How Firm a Foundation

1

Musical notation for the first exercise, 'How Firm a Foundation'. It is written in treble clef, key of D major (four sharps), and 2/2 time. The melody consists of eighth and quarter notes with fingerings 1, 5, 9, and 13 indicated above the staff.

Angels from the Realm of Glory

2

Musical notation for the second exercise, 'Angels from the Realm of Glory'. It is written in treble clef, key of B-flat major (two flats), and 4/4 time. The melody consists of eighth and quarter notes with fingerings 1, 5, 9, and 13 indicated above the staff.

O Worship the King

3

Musical notation for the third exercise, 'O Worship the King'. It is written in treble clef, key of D major (four sharps), and 3/4 time. The melody consists of eighth and quarter notes with fingerings 1, 5, 9, and 13 indicated above the staff.

Come Thou Fount

4

Handwritten musical score for 'Come Thou Fount'. The piece is in 3/4 time, key of B-flat major (three flats). It consists of three staves. The first staff begins with a treble clef and a key signature of three flats. The melody starts on a half note G4, followed by quarter notes A4, Bb4, and A4. A first ending bracket (marked '1') covers measures 4 through 8. The second staff continues the melody with quarter notes G4, F4, E4, and D4, followed by a half note C4. A second ending bracket (marked '5') covers measures 10 through 14. The third staff concludes the piece with a half note Bb4, followed by quarter notes A4, G4, and F4, ending with a double bar line.

The Church's One Foundation

5

Handwritten musical score for 'The Church's One Foundation'. The piece is in 4/4 time, key of B-flat major (three flats). It consists of three staves. The first staff begins with a treble clef and a key signature of three flats. The melody starts on a half note G4, followed by quarter notes A4, Bb4, and A4. A first ending bracket (marked '1') covers measures 4 through 8. The second staff continues the melody with quarter notes G4, F4, E4, and D4, followed by a half note C4. A second ending bracket (marked '5') covers measures 10 through 14. The third staff concludes the piece with a half note Bb4, followed by quarter notes A4, G4, and F4, ending with a double bar line.

When I Survey the Wondrous Cross

6

Handwritten musical score for 'When I Survey the Wondrous Cross'. The piece is in 4/4 time, key of B-flat major (three flats). It consists of three staves. The first staff begins with a treble clef and a key signature of three flats. The melody starts on a half note G4, followed by quarter notes A4, Bb4, and A4. A first ending bracket (marked '1') covers measures 4 through 8. The second staff continues the melody with quarter notes G4, F4, E4, and D4, followed by a half note C4. A second ending bracket (marked '5') covers measures 10 through 14. The third staff concludes the piece with a half note Bb4, followed by quarter notes A4, G4, and F4, ending with a double bar line.

This Is My Father's World

7

7

Musical score for 'This Is My Father's World' in G major (one sharp) and 4/4 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts on a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The second staff continues the melody with a quarter note D5, a quarter note E5, a quarter note F#5, and a half note G5. The third staff concludes the phrase with a quarter note A5, a quarter note B5, a quarter note C6, and a half note B5. Fingerings 1, 5, 9, and 13 are indicated above specific notes.

'Tis So Sweet to Trust in Jesus

8

8

Musical score for ''Tis So Sweet to Trust in Jesus' in D major (two sharps) and 4/4 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody starts on a half note D4, followed by a quarter note E4, a quarter note F#4, and a half note G4. The second staff continues the melody with a quarter note A4, a quarter note B4, a quarter note C#5, and a half note D5. The third staff concludes the phrase with a quarter note E5, a quarter note F#5, a quarter note G5, and a half note D5. Fingerings 1, 5, 9, and 13 are indicated above specific notes.

All Creatures of Our God and King

9

9

Musical score for 'All Creatures of Our God and King' in G major (one sharp) and 3/4 time. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody starts on a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The second staff continues the melody with a quarter note D5, a quarter note E5, a quarter note F#5, and a half note G5. The third staff concludes the phrase with a quarter note A5, a quarter note B5, a quarter note C6, and a half note B5. The fourth staff continues the melody with a quarter note A5, a quarter note G5, a quarter note F#5, and a half note E5. Fingerings 1, 5, 9, and 13 are indicated above specific notes.

3

1 2 3 4 5 6 7 8 9 10 11 12 13

The Rose Tree

Come Thou Fount

4

4/4 time signature, key of D major. The score consists of three staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody starts on D4, moves to E4, and then to F#4. It continues with a series of eighth and quarter notes, including a triplet of eighth notes (G4, A4, B4) marked with a '1' above it. The second staff continues the melody with more eighth and quarter notes, including a triplet of eighth notes (C5, B4, A4) marked with a '5' above it. The third staff concludes the piece with a final quarter note (D5) and a double bar line.

The Church's One Foundation

5

4/4 time signature, key of D major. The score consists of three staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody starts on D4, moves to E4, and then to F#4. It continues with a series of eighth and quarter notes, including a triplet of eighth notes (G4, A4, B4) marked with a '1' above it. The second staff continues the melody with more eighth and quarter notes, including a triplet of eighth notes (C5, B4, A4) marked with a '5' above it. The third staff concludes the piece with a final quarter note (D5) and a double bar line.

When I Survey the Wondrous Cross

6

4/4 time signature, key of D major. The score consists of three staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody starts on D4, moves to E4, and then to F#4. It continues with a series of eighth and quarter notes, including a triplet of eighth notes (G4, A4, B4) marked with a '1' above it. The second staff continues the melody with more eighth and quarter notes, including a triplet of eighth notes (C5, B4, A4) marked with a '5' above it. The third staff concludes the piece with a final quarter note (D5) and a double bar line.

This Is My Father's World

7

Three staves of music in G major (one sharp) and 4/4 time. The melody is written in treble clef. Fingerings 1, 5, 9, and 13 are indicated above specific notes. The piece concludes with a double bar line.

'Tis So Sweet to Trust in Jesus

8

Three staves of music in G major (one sharp) and 4/4 time. The melody is written in treble clef. Fingerings 1, 5, 9, and 13 are indicated above specific notes. The piece concludes with a double bar line.

All Creatures of Our God and King

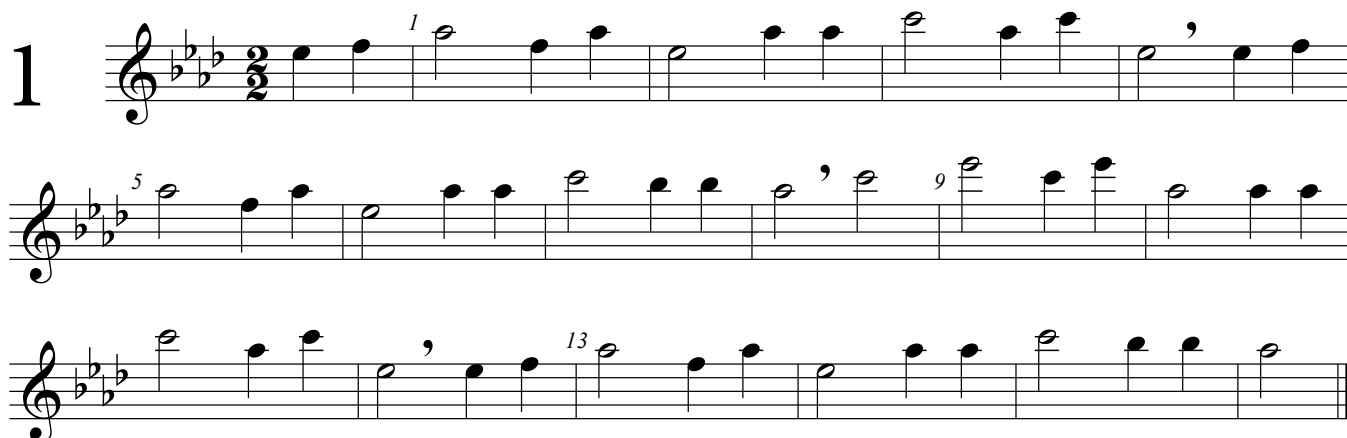
9

Four staves of music in G major (one sharp) and 3/2 time. The melody is written in treble clef. Fingerings 1, 5, 9, and 13 are indicated above specific notes. The piece concludes with a double bar line.

Medium Jogs IX

Up to E-flat

How Firm a Foundation



Come Thou Fount

4

Musical score for 'Come Thou Fount' in G-flat major (three flats) and 3/4 time. The score consists of three staves. The first staff begins with a treble clef and a key signature of three flats. The melody starts on a half note G-flat, followed by quarter notes A-flat, B-flat, and C. A first ending bracket (marked '1') covers measures 4 through 8. The second staff continues the melody with quarter notes D, E, F, and G, followed by a half note A-flat. A second ending bracket (marked '5') covers measures 9 through 12. The third staff concludes the piece with a half note G-flat, followed by quarter notes A-flat, B-flat, and C, ending with a double bar line.

The Church's One Foundation

5

Musical score for 'The Church's One Foundation' in G-flat major (three flats) and 4/4 time. The score consists of three staves. The first staff begins with a treble clef and a key signature of three flats. The melody starts on a half note G-flat, followed by quarter notes A-flat, B-flat, and C. A first ending bracket (marked '1') covers measures 4 through 8. The second staff continues the melody with quarter notes D, E, F, and G, followed by a half note A-flat. A second ending bracket (marked '5') covers measures 9 through 12. The third staff concludes the piece with a half note G-flat, followed by quarter notes A-flat, B-flat, and C, ending with a double bar line.

When I Survey the Wondrous Cross

6

Musical score for 'When I Survey the Wondrous Cross' in G-flat major (three flats) and 4/4 time. The score consists of three staves. The first staff begins with a treble clef and a key signature of three flats. The melody starts on a half note G-flat, followed by quarter notes A-flat, B-flat, and C. A first ending bracket (marked '1') covers measures 4 through 8. The second staff continues the melody with quarter notes D, E, F, and G, followed by a half note A-flat. A second ending bracket (marked '5') covers measures 9 through 12. The third staff concludes the piece with a half note G-flat, followed by quarter notes A-flat, B-flat, and C, ending with a double bar line.

This Is My Father's World

7

Handwritten musical score for 'This Is My Father's World'. The score is written on three staves in G major (one sharp) and 4/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody starts on G4, moves to A4, B4, C5, and then descends. Fingerings 1, 5, and 9 are indicated above the notes. The piece concludes with a double bar line.

'Tis So Sweet to Trust in Jesus

8

Handwritten musical score for ''Tis So Sweet to Trust in Jesus'. The score is written on three staves in G major (one sharp) and 4/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody starts on G4, moves to A4, B4, C5, and then descends. Fingerings 1, 5, and 9 are indicated above the notes. The piece concludes with a double bar line.

All Creatures of Our God and King

9

Handwritten musical score for 'All Creatures of Our God and King'. The score is written on four staves in G major (one sharp) and 3/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody starts on G4, moves to A4, B4, C5, and then descends. Fingerings 1, 5, and 9 are indicated above the notes. The piece concludes with a double bar line.

Medium Jogs X

Up to E

How Firm a Foundation

1

Musical notation for 'How Firm a Foundation' in treble clef, key of D major (two sharps), 3/4 time. The melody consists of eighth and quarter notes. Fingerings 1, 5, 9, and 13 are indicated above specific notes. The piece ends with a double bar line.

Angels from the Realm of Glory

2

Musical notation for 'Angels from the Realm of Glory' in treble clef, key of D major (two sharps), 4/4 time. The melody features dotted eighth notes and quarter notes. Fingerings 1, 5, 9, and 13 are indicated above specific notes. The piece ends with a double bar line.

O Worship the King

3

Musical notation for 'O Worship the King' in treble clef, key of D major (two sharps), 3/4 time. The melody consists of eighth and quarter notes. Fingerings 1, 5, 9, and 13 are indicated above specific notes. The piece ends with a double bar line.

Come Thou Fount

4

4/4 time signature, key of D major (three sharps). The score consists of three staves. The first staff begins with a treble clef and a key signature of three sharps. The melody starts on a whole note D4, followed by quarter notes E4, F#4, G#4, A4, B4, C#5, D5, E5, F#5, G#5, A5, B5, C#6, D6, E6, F#6, G#6, A6, B6, C#7, D7, E7, F#7, G#7, A7, B7, C#8, D8, E8, F#8, G#8, A8, B8, C#9, D9, E9, F#9, G#9, A9, B9, C#10, D10, E10, F#10, G#10, A10, B10, C#11, D11, E11, F#11, G#11, A11, B11, C#12, D12, E12, F#12, G#12, A12, B12, C#13, D13, E13, F#13, G#13, A13, B13, C#14, D14, E14, F#14, G#14, A14, B14, C#15, D15, E15, F#15, G#15, A15, B15, C#16, D16, E16, F#16, G#16, A16, B16, C#17, D17, E17, F#17, G#17, A17, B17, C#18, D18, E18, F#18, G#18, A18, B18, C#19, D19, E19, F#19, G#19, A19, B19, C#20, D20, E20, F#20, G#20, A20, B20, C#21, D21, E21, F#21, G#21, A21, B21, C#22, D22, E22, F#22, G#22, A22, B22, C#23, D23, E23, F#23, G#23, A23, B23, C#24, D24, E24, F#24, G#24, A24, B24, C#25, D25, E25, F#25, G#25, A25, B25, C#26, D26, E26, F#26, G#26, A26, B26, C#27, D27, E27, F#27, G#27, A27, B27, C#28, D28, E28, F#28, G#28, A28, B28, C#29, D29, E29, F#29, G#29, A29, B29, C#30, D30, E30, F#30, G#30, A30, B30, C#31, D31, E31, F#31, G#31, A31, B31, C#32, D32, E32, F#32, G#32, A32, B32, C#33, D33, E33, F#33, G#33, A33, B33, C#34, D34, E34, F#34, G#34, A34, B34, C#35, D35, E35, F#35, G#35, A35, B35, C#36, D36, E36, F#36, G#36, A36, B36, C#37, D37, E37, F#37, G#37, A37, B37, C#38, D38, E38, F#38, G#38, A38, B38, C#39, D39, E39, F#39, G#39, A39, B39, C#40, D40, E40, F#40, G#40, A40, B40, C#41, D41, E41, F#41, G#41, A41, B41, C#42, D42, E42, F#42, G#42, A42, B42, C#43, D43, E43, F#43, G#43, A43, B43, C#44, D44, E44, F#44, G#44, A44, B44, C#45, D45, E45, F#45, G#45, A45, B45, C#46, D46, E46, F#46, G#46, A46, B46, C#47, D47, E47, F#47, G#47, A47, B47, C#48, D48, E48, F#48, G#48, A48, B48, C#49, D49, E49, F#49, G#49, A49, B49, C#50, D50, E50, F#50, G#50, A50, B50, C#51, D51, E51, F#51, G#51, A51, B51, C#52, D52, E52, F#52, G#52, A52, B52, C#53, D53, E53, F#53, G#53, A53, B53, C#54, D54, E54, F#54, G#54, A54, B54, C#55, D55, E55, F#55, G#55, A55, B55, C#56, D56, E56, F#56, G#56, A56, B56, C#57, D57, E57, F#57, G#57, A57, B57, C#58, D58, E58, F#58, G#58, A58, B58, C#59, D59, E59, F#59, G#59, A59, B59, C#60, D60, E60, F#60, G#60, A60, B60, C#61, D61, E61, F#61, G#61, A61, B61, C#62, D62, E62, F#62, G#62, A62, B62, C#63, D63, E63, F#63, G#63, A63, B63, C#64, D64, E64, F#64, G#64, A64, B64, C#65, D65, E65, F#65, G#65, A65, B65, C#66, D66, E66, F#66, G#66, A66, B66, C#67, D67, E67, F#67, G#67, A67, B67, C#68, D68, E68, F#68, G#68, A68, B68, C#69, D69, E69, F#69, G#69, A69, B69, C#70, D70, E70, F#70, G#70, A70, B70, C#71, D71, E71, F#71, G#71, A71, B71, C#72, D72, E72, F#72, G#72, A72, B72, C#73, D73, E73, F#73, G#73, A73, B73, C#74, D74, E74, F#74, G#74, A74, B74, C#75, D75, E75, F#75, G#75, A75, B75, C#76, D76, E76, F#76, G#76, A76, B76, C#77, D77, E77, F#77, G#77, A77, B77, C#78, D78, E78, F#78, G#78, A78, B78, C#79, D79, E79, F#79, G#79, A79, B79, C#80, D80, E80, F#80, G#80, A80, B80, C#81, D81, E81, F#81, G#81, A81, B81, C#82, D82, E82, F#82, G#82, A82, B82, C#83, D83, E83, F#83, G#83, A83, B83, C#84, D84, E84, F#84, G#84, A84, B84, C#85, D85, E85, F#85, G#85, A85, B85, C#86, D86, E86, F#86, G#86, A86, B86, C#87, D87, E87, F#87, G#87, A87, B87, C#88, D88, E88, F#88, G#88, A88, B88, C#89, D89, E89, F#89, G#89, A89, B89, C#90, D90, E90, F#90, G#90, A90, B90, C#91, D91, E91, F#91, G#91, A91, B91, C#92, D92, E92, F#92, G#92, A92, B92, C#93, D93, E93, F#93, G#93, A93, B93, C#94, D94, E94, F#94, G#94, A94, B94, C#95, D95, E95, F#95, G#95, A95, B95, C#96, D96, E96, F#96, G#96, A96, B96, C#97, D97, E97, F#97, G#97, A97, B97, C#98, D98, E98, F#98, G#98, A98, B98, C#99, D99, E99, F#99, G#99, A99, B99, C#100, D100, E100, F#100, G#100, A100, B100, C#101, D101, E101, F#101, G#101, A101, B101, C#102, D102, E102, F#102, G#102, A102, B102, C#103, D103, E103, F#103, G#103, A103, B103, C#104, D104, E104, F#104, G#104, A104, B104, C#105, D105, E105, F#105, G#105, A105, B105, C#106, D106, E106, F#106, G#106, A106, B106, C#107, D107, E107, F#107, G#107, A107, B107, C#108, D108, E108, F#108, G#108, A108, B108, C#109, D109, E109, F#109, G#109, A109, B109, C#110, D110, E110, F#110, G#110, A110, B110, C#111, D111, E111, F#111, G#111, A111, B111, C#112, D112, E112, F#112, G#112, A112, B112, C#113, D113, E113, F#113, G#113, A113, B113, C#114, D114, E114, F#114, G#114, A114, B114, C#115, D115, E115, F#115, G#115, A115, B115, C#116, D116, E116, F#116, G#116, A116, B116, C#117, D117, E117, F#117, G#117, A117, B117, C#118, D118, E118, F#118, G#118, A118, B118, C#119, D119, E119, F#119, G#119, A119, B119, C#120, D120, E120, F#120, G#120, A120, B120, C#121, D121, E121, F#121, G#121, A121, B121, C#122, D122, E122, F#122, G#122, A122, B122, C#123, D123, E123, F#123, G#123, A123, B123, C#124, D124, E124, F#124, G#124, A124, B124, C#125, D125, E125, F#125, G#125, A125, B125, C#126, D126, E126, F#126, G#126, A126, B126, C#127, D127, E127, F#127, G#127, A127, B127, C#128, D128, E128, F#128, G#128, A128, B128, C#129, D129, E129, F#129, G#129, A129, B129, C#130, D130, E130, F#130, G#130, A130, B130, C#131, D131, E131, F#131, G#131, A131, B131, C#132, D132, E132, F#132, G#132, A132, B132, C#133, D133, E133, F#133, G#133, A133, B133, C#134, D134, E134, F#134, G#134, A134, B134, C#135, D135, E135, F#135, G#135, A135, B135, C#136, D136, E136, F#136, G#136, A136, B136, C#137, D137, E137, F#137, G#137, A137, B137, C#138, D138, E138, F#138, G#138, A138, B138, C#139, D139, E139, F#139, G#139, A139, B139, C#140, D140, E140, F#140, G#140, A140, B140, C#141, D141, E141, F#141, G#141, A141, B141, C#142, D142, E142, F#142, G#142, A142, B142, C#143, D143, E143, F#143, G#143, A143, B143, C#144, D144, E144, F#144, G#144, A144, B144, C#145, D145, E145, F#145, G#145, A145, B145, C#146, D146, E146, F#146, G#146, A146, B146, C#147, D147, E147, F#147, G#147, A147, B147, C#148, D148, E148, F#148, G#148, A148, B148, C#149, D149, E149, F#149, G#149, A149, B149, C#150, D150, E150, F#150, G#150, A150, B150, C#151, D151, E151, F#151, G#151, A151, B151, C#152, D152, E152, F#152, G#152, A152, B152, C#153, D153, E153, F#153, G#153, A153, B153, C#154, D154, E154, F#154, G#154, A154, B154, C#155, D155, E155, F#155, G#155, A155, B155, C#156, D156, E156, F#156, G#156, A156, B156, C#157, D157, E157, F#157, G#157, A157, B157, C#158, D158, E158, F#158, G#158, A158, B158, C#159, D159, E159, F#159, G#159, A159, B159, C#160, D160, E160, F#160, G#160, A160, B160, C#161, D161, E161, F#161, G#161, A161, B161, C#162, D162, E162, F#162, G#162, A162, B162, C#163, D163, E163, F#163, G#163, A163, B163, C#164, D164, E164, F#164, G#164, A164, B164, C#165, D165, E165, F#165, G#165, A165, B165, C#166, D166, E166, F#166, G#166, A166, B166, C#167, D167, E167, F#167, G#167, A167, B167, C#168, D168, E168, F#168, G#168, A168, B168, C#169, D169, E169, F#169, G#169, A169, B169, C#170, D170, E170, F#170, G#170, A170, B170, C#171, D171, E171, F#171, G#171, A171, B171, C#172, D172, E172, F#172, G#172, A172, B172, C#173, D173, E173, F#173, G#173, A173, B173, C#174, D174, E174, F#174, G#174, A174, B174, C#175, D175, E175, F#175, G#175, A175, B175, C#176, D176, E176, F#176, G#176, A176, B176, C#177, D177, E177, F#177, G#177, A177, B177, C#178, D178, E178, F#178, G#178, A178, B178, C#179, D179, E179, F#179, G#179, A179, B179, C#180, D180, E180, F#180, G#180, A180, B180, C#181, D181, E181, F#181, G#181, A181, B181, C#182, D182, E182, F#182, G#182, A182, B182, C#183, D183, E183, F#183, G#183, A183, B183, C#184, D184, E184, F#184, G#184, A184, B184, C#185, D185, E185, F#185, G#185, A185, B185, C#186, D186, E186, F#186, G#186, A186, B186, C#187, D187, E187, F#187, G#187, A187, B187, C#188, D188, E188, F#188, G#188, A188, B188, C#189, D189, E189, F#189, G#189, A189, B189, C#190, D190, E190, F#190, G#190, A190, B190, C#191, D191, E191, F#191, G#191, A191, B191, C#192, D192, E192, F#192, G#192, A192, B192, C#193, D193, E193, F#193, G#193, A193, B193, C#194, D194, E194, F#194, G#194, A194, B194, C#195, D195, E195, F#195, G#195, A195, B195, C#196, D196, E196, F#196, G#196, A196, B196, C#197, D197, E197, F#197, G#197, A197, B197, C#198, D198, E198, F#198, G#198, A198, B198, C#199, D199, E199, F#199, G#199, A199, B199, C#200, D200, E200, F#200, G#200, A200, B200, C#201, D201, E201, F#201, G#201, A201, B201, C#202, D202, E202, F#202, G#202, A202, B202, C#203, D203, E203, F#203, G#203, A203, B203, C#204, D204, E204, F#204, G#204, A204, B204, C#205, D205, E205, F#205, G#205, A205, B205, C#206, D206, E206, F#206, G#206, A206, B206, C#207, D207, E207, F#207, G#207, A207, B207, C#208, D208, E208, F#208, G#208, A208, B208, C#209, D209, E209, F#209, G#209, A209, B209, C#210, D210, E210, F#210, G#210, A210, B210, C#211, D211, E211, F#211, G#211, A211, B211, C#212, D212, E212, F#212, G#212, A212, B212, C#213, D213, E213, F#213, G#213, A213, B213, C#214, D214, E214, F#214, G#214, A214, B214, C#215, D215, E215, F#215, G#215, A215, B215, C#216, D216, E216, F#216, G#216, A216, B216, C#217, D217, E217, F#217, G#217, A217, B217, C#218, D218, E218, F#218, G#218, A218, B218, C#219, D219, E219, F#219, G#219, A219, B219, C#220, D220, E220, F#220, G#220, A220, B220, C#221, D221, E221, F#221, G#221, A221, B221, C#222, D222, E222, F#222, G#222, A222, B222, C#223, D223, E223, F#223, G#223, A223, B223, C#224, D224, E224, F#224, G#224, A224, B224, C#225, D225, E225, F#225, G#225, A225, B225, C#226, D226, E226, F#226, G#226, A226, B226, C#227, D227, E227, F#227, G#227, A227, B227, C#228, D228, E228, F#228, G#228, A228, B228, C#229, D229, E229, F#229, G#229, A229, B229, C#230, D230, E230, F#230, G#230, A230, B230, C#231, D231, E231, F#231, G#231, A231, B231, C#232, D232, E232, F#232, G#232, A232, B232, C#233, D233, E233, F#233, G#233, A233, B233, C#234, D234, E234, F#234, G#234, A234, B234, C#235, D235, E235, F#235, G#235, A235, B235, C#236, D236, E236, F#236, G#236, A236, B236, C#237, D237, E237, F#237, G#237, A237, B237, C#238, D238, E238, F#238, G#238, A238, B238, C#239, D239, E239, F#239, G#239, A239, B239, C#240, D240, E240, F#240, G#240, A240, B240, C#241, D241, E241, F#241, G#241, A241, B241, C#242, D242, E242, F#242, G#242, A242, B242, C#243, D243, E243, F#243, G#243, A243, B243, C#244, D244, E244, F#244, G#244, A244, B244, C#245, D245, E245, F#245, G#245, A245, B245, C#246, D246, E246, F#246, G#246, A246, B246, C#247, D247, E247, F#247, G#247, A247, B247, C#248, D248, E248, F#248, G#248, A248, B248, C#249, D249, E249, F#249, G#249, A249, B249, C#250, D250, E250, F#250, G#250, A250, B250, C#251, D251, E251, F#251, G#251, A251, B251, C#252, D252, E252, F#252, G#252, A252, B252, C#253, D253, E253, F#253, G#253, A253, B253, C#254, D254, E254, F#254, G#254, A254, B254, C#255, D255, E255, F#255, G#255, A255, B255, C#256, D256, E256, F#256, G#256, A256, B256, C#257, D257, E257, F#257, G#257, A257, B257, C#258, D258, E258, F#258, G#258, A258, B258, C#259, D259, E259, F#259, G#259, A259, B259, C#260, D260, E260, F#260, G#260, A260, B260, C#261, D261, E261, F#261, G#261, A261, B261, C#262, D262, E262, F#262, G#262, A262, B262, C#263, D263, E263, F#263, G#263, A263, B263, C#264, D264, E264, F#264, G#264, A264, B264, C#265, D265, E265, F#265, G#265, A265, B265, C#266, D266, E266, F#266, G#266, A266, B266, C#267, D267, E267, F#267, G#267, A267, B267, C#268, D268, E268, F#268, G#268, A268, B268, C#269, D269, E269, F#269, G#269, A269, B269, C#270, D270, E270, F#270, G#270, A270, B270, C#271, D271, E271, F#271, G#271, A271, B271, C#272, D272, E272, F#272, G#272, A272, B272, C#273, D273, E273, F#273, G#273, A273, B273, C#274, D274, E274, F#274, G#274, A274, B274, C#275, D275, E275, F#275, G#275, A275, B275, C#276, D276, E276, F#276, G#276, A276, B276, C#277, D277, E277, F#277, G#277, A277, B277, C#278, D278, E278, F#278, G#278, A278, B278, C#279, D279, E279, F#279, G#279, A279, B279, C#280, D280, E280, F#280, G#280, A280, B280, C#281, D281, E281, F#281, G#281, A281, B281, C#282, D282, E282, F#282, G#282, A282, B282, C#283, D283, E283, F#283, G#283, A283, B283, C#284, D284, E284, F#284, G#284, A284, B284, C#285, D285, E285, F#285, G#285, A285, B285, C#286, D286, E286, F#286, G#286, A286, B286, C#287, D287, E287, F#287, G#287, A287, B287, C#288, D288, E288, F#288, G#288, A288, B288, C#289, D289, E289, F#289, G#289, A289, B289, C#290, D290, E290, F#290, G#290, A290, B290, C#291, D291, E291, F#291, G#291, A291, B291, C#292, D292, E292, F#292, G#292, A292, B292, C#293, D293, E293, F#293, G#293, A293, B293, C#294, D294, E294, F#294, G#294, A294, B294, C#295, D295, E295, F#295, G#295, A295, B295, C#296, D296, E296, F#296, G#296, A296, B296, C#297, D297, E297, F#297, G#297, A297, B297, C#298, D298, E298, F#298, G#298, A298, B298, C#299, D299, E299, F#299, G#299, A299, B299, C#300, D300, E300, F#300, G#300, A300, B300, C#301, D301, E301, F#301, G#301, A301, B301, C#302, D302, E302, F#302, G#302, A302, B302, C#303, D303, E303, F#303, G#303, A303, B303, C#304, D304, E304, F#304, G#304, A304, B304, C#305, D305, E305, F#305, G#305, A305, B305, C#306, D306, E306, F#306, G#306, A306, B306, C#307, D307, E307, F#307, G#307, A307, B307, C#308, D308, E308, F#308, G#308, A308, B308, C#309, D309, E309, F#309, G#309, A309, B309, C#310, D310, E310, F#310, G#310, A310, B310, C#311, D311, E311, F#311, G#311, A311, B311, C#312, D312, E312, F#312, G#312, A312, B312, C#313, D313, E313, F#313, G#313, A313, B313, C#314, D314, E314, F#314, G#314, A314, B314, C#315, D315, E315, F#315, G#315, A315, B315, C#316, D316, E316, F#316, G#316, A316, B316, C#317, D317, E317, F#317, G#317, A317, B317, C#318, D318, E318, F#318, G#318, A318, B318, C#319, D319, E319, F#319, G#319, A319, B319, C#320, D320, E320, F#320, G#320, A320, B320, C#321, D321, E321, F#321, G#321, A321, B321, C#322, D322, E322, F#322, G#322, A322, B322, C#323, D323, E323, F#323, G#323, A323, B323, C#324, D324, E324, F#324, G#324, A324, B324, C#325, D325, E325, F#325, G#325, A325, B325, C#326, D326, E326, F#326, G#326, A326, B326, C#327, D327, E327, F#327, G#327, A327, B327, C#328, D328, E328, F#328, G#328, A328, B328, C#329, D329, E329, F#329, G#329, A329, B329, C#330, D330, E330, F#330, G#330, A330, B330, C#331, D331, E331, F#331, G#331, A331, B331, C#332, D332, E332, F#332, G#332, A332, B332, C#333, D333, E333, F#333, G#333, A333, B333, C#334, D334, E334, F#334, G#334, A334, B334, C#335, D335, E335, F#335, G#335, A335, B335, C#336, D336, E336, F#336, G#336, A336, B336, C#337, D337, E337, F#337, G#337, A337, B337, C#338, D338, E338, F#338, G#338, A338, B338, C#339, D339, E339, F#339, G#339, A339, B339, C#340, D340, E340, F#340, G#340, A340, B340, C#341, D341, E341, F#341, G#341, A341, B341, C#342, D342, E342, F#342, G#342, A342, B342, C#343, D343, E343, F#343, G#343, A343, B343, C#344, D34

This Is My Father's World

7

Three staves of music in treble clef, key of D major (three sharps), and 4/4 time. The melody is written on the first staff, with fingerings 1, 5, and 9 indicated. The second and third staves provide harmonic accompaniment. The piece concludes with a double bar line.

'Tis So Sweet to Trust in Jesus

8

Three staves of music in treble clef, key of D major (three sharps), and 4/4 time. The melody is written on the first staff, with fingerings 1, 5, and 9 indicated. The second and third staves provide harmonic accompaniment. The piece concludes with a double bar line.

All Creatures of Our God and King

9

Four staves of music in treble clef, key of D major (three sharps), and 3/2 time. The melody is written on the first staff, with a fingering of 1 indicated. The second, third, and fourth staves provide harmonic accompaniment. The piece concludes with a double bar line.

Half Marathons I

Up to G

Come, Christians Join to Sing

Blessed Assurance, Jesus Is Mine

Guide Me O Thou Great Jehovah

[illegible]

Finlandia

4

1 5 9 13 17 21

Nothing but the Blood

5

6 12 18

It Is Well

6

1 5 9 13 17 21

The Battle Hymn of the Republic

7

1

5

9

13

7

This musical score is for the hymn 'The Battle Hymn of the Republic'. It is written in G major (one sharp) and 4/4 time. The piece consists of 14 measures. The first line contains measures 1 through 4, the second line contains measures 5 through 8, the third line contains measures 9 through 12, and the fourth line contains measures 13 and 14. The melody is characterized by eighth and sixteenth notes, with a final cadence on a whole note G.

To God Be the Glory

8

1

5

9

13

17

21

25

29

This musical score is for the hymn 'To God Be the Glory'. It is written in G major (one sharp) and 4/4 time. The piece consists of 29 measures. The first line contains measures 1 through 8, the second line contains measures 9 through 16, the third line contains measures 17 through 24, and the fourth line contains measures 25 through 28. The fifth line contains measures 29 and 30. The melody is primarily composed of quarter and eighth notes, ending with a final cadence on a whole note G.

Great Is Thy Faithfulness

9

1 5 9 13 17 21 25 29

Half Marathons II

Up to A-flat

Come, Christians Join to Sing

1

Musical notation for the first song, 'Come, Christians Join to Sing'. It is written in treble clef, 4/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). The melody consists of quarter and eighth notes, with fingerings 1, 5, 9, and 13 indicated above the staff. The piece ends with a double bar line.

Blessed Assurance, Jesus Is Mine

2

Musical notation for the second song, 'Blessed Assurance, Jesus Is Mine'. It is written in treble clef, 3/8 time, with a key signature of three flats (B-flat, E-flat, A-flat). The melody consists of eighth and sixteenth notes, with fingerings 1, 5, 9, and 13 indicated above the staff. The piece ends with a double bar line.

Guide Me O Thou Great Jehovah

3

Musical notation for the third song, 'Guide Me O Thou Great Jehovah'. It is written in treble clef, 4/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). The melody consists of quarter and eighth notes, with fingerings 1, 5, 9, and 13 indicated above the staff. The piece ends with a double bar line.

Finlandia

4

1 5 9 13 17 21

Nothing but the Blood

5

1 5 9 13

It Is Well

6

1 5 9 13 17 21

The Battle Hymn of the Republic

7

7

1

5

9

13

Musical score for 'The Battle Hymn of the Republic' in G major (three sharps) and 4/4 time. The score consists of four staves. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The melody starts on a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G361

Great Is Thy Faithfulness

9

Handwritten musical score for the hymn "Great Is Thy Faithfulness". The score is written on five staves in treble clef, with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The melody is written in a simple, hymn-like style. The first staff begins with a large number "9" in the left margin. The score includes measure numbers 1, 5, 9, 13, 17, 21, 25, and 29. The music concludes with a double bar line at the end of the fifth staff.

Half Marathons III

Up to A

Come, Christians Join to Sing

Blessed Assurance, Jesus Is Mine

Guide Me O Thou Great Jehovah

Finlandia

4

Musical score for 'Finlandia' in 4/4 time, measures 1-24. The score is written on four staves. Measures 1-4: Quarter notes G4, A4, B4, C5. Measure 5: Quarter note D5 with a first fingering '1'. Measures 6-8: Quarter notes E5, F5, G5. Measure 9: Quarter note A5 with a first fingering '1'. Measures 10-12: Quarter notes B5, C6, D6. Measure 13: Quarter note E6 with a first fingering '1'. Measures 14-16: Quarter notes F6, G6, A6. Measure 17: Quarter note B6 with a first fingering '1'. Measures 18-20: Quarter notes C7, D7, E7. Measure 21: Quarter note F7 with a first fingering '1'. Measures 22-24: Quarter notes G7, A7, B7.

Nothing but the Blood

5

Musical score for 'Nothing but the Blood' in 4/4 time, measures 1-13. The key signature has two sharps (F# and C#). Measures 1-4: Quarter notes D4, E4, F#4, G4. Measure 5: Quarter note A4 with a first fingering '1'. Measures 6-8: Quarter notes B4, C5, D5. Measure 9: Quarter note E5 with a first fingering '1'. Measures 10-12: Quarter notes F#5, G5, A5. Measure 13: Quarter note B5 with a first fingering '1'.

It Is Well

6

Musical score for 'It Is Well' in 4/4 time, measures 1-21. The key signature has one sharp (F#). Measures 1-4: Quarter notes D4, E4, F#4, G4. Measure 5: Quarter note A4 with a first fingering '1'. Measures 6-8: Quarter notes B4, C5, D5. Measure 9: Quarter note E5 with a first fingering '1'. Measures 10-12: Quarter notes F#5, G5, A5. Measure 13: Quarter note B5 with a first fingering '1'. Measures 14-16: Quarter notes C6, D6, E6. Measure 17: Quarter note F#6 with a first fingering '1'. Measures 18-20: Quarter notes G6, A6, B6. Measure 21: Quarter note C7 with a first fingering '1'.

The Battle Hymn of the Republic

7

1

5

9

13

7

This musical score is for the hymn 'The Battle Hymn of the Republic'. It is written in G major (one sharp) and 4/4 time. The piece consists of 14 measures. The first measure is marked with a '7' and a '1' above it. The second measure has a '5' above it. The third measure has a '9' above it. The fourth measure has a '13' above it. The fifth measure has a '7' above it. The score ends with a double bar line.

To God Be the Glory

8

1

5

9

13

17

21

25

29

This musical score is for the hymn 'To God Be the Glory'. It is written in D major (two sharps) and 3/4 time. The piece consists of 29 measures. The first measure is marked with an '8' and a '1' above it. The second measure has a '5' above it. The third measure has a '9' above it. The fourth measure has a '13' above it. The fifth measure has a '17' above it. The sixth measure has a '21' above it. The seventh measure has a '25' above it. The eighth measure has a '29' above it. The score ends with a double bar line.

Great Is Thy Faithfulness

9

1 5 9 13 17 21 25 29

Half Marathons IV

Up to B-flat

Come, Christians Join to Sing

1

Musical notation for the first song, 'Come, Christians Join to Sing'. It is written in treble clef, B-flat major (two flats), and 4/4 time. The melody consists of eighth and quarter notes, with fingerings 1, 5, 9, and 13 indicated above the staff. The piece ends with a double bar line.

Blessed Assurance, Jesus Is Mine

2

Musical notation for the second song, 'Blessed Assurance, Jesus Is Mine'. It is written in treble clef, B-flat major (two flats), and 3/8 time. The melody features eighth and quarter notes, with fingerings 1, 5, 9, and 13 indicated above the staff. The piece ends with a double bar line.

Guide Me O Thou Great Jehovah

3

Musical notation for the third song, 'Guide Me O Thou Great Jehovah'. It is written in treble clef, B-flat major (two flats), and 4/4 time. The melody consists of eighth and quarter notes, with fingerings 1, 5, 9, and 13 indicated above the staff. The piece ends with a double bar line.

Finlandia

4

1 2 5

Nothing but the Blood

5

1 5

It Is Well

6

1 5

The Battle Hymn of the Republic

7

7

1

5

9

13

7

The musical score for 'The Battle Hymn of the Republic' is written in treble clef, key of D major (four sharps), and 4/4 time. It consists of four staves. The first staff begins with a large number '7' and a measure rest, followed by a series of eighth and sixteenth notes. The second staff continues the melody with a measure rest and a series of eighth and sixteenth notes. The third staff continues the melody with a measure rest and a series of eighth and sixteenth notes. The fourth staff concludes the piece with a final measure rest and a double bar line.

To God Be the Glory

8

8

1

5

9

13

17

21

25

29

The musical score for 'To God Be the Glory' is written in treble clef, key of B-flat major (two flats), and 3/4 time. It consists of five staves. The first staff begins with a large number '8' and a measure rest, followed by a series of eighth and sixteenth notes. The second staff continues the melody with a measure rest and a series of eighth and sixteenth notes. The third staff continues the melody with a measure rest and a series of eighth and sixteenth notes. The fourth staff continues the melody with a measure rest and a series of eighth and sixteenth notes. The fifth staff concludes the piece with a final measure rest and a double bar line.

Great Is Thy Faithfulness

9

1 5 9 13 17 21 25 29

Half Marathons V

Up to B

Come, Christians Join to Sing

1

Musical notation for the first song, 'Come, Christians Join to Sing'. It is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody consists of eighth and quarter notes. Fingerings 1, 5, 9, and 13 are indicated above specific notes. The piece ends with a double bar line.

Blessed Assurance, Jesus Is Mine

2

Musical notation for the second song, 'Blessed Assurance, Jesus Is Mine'. It is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/8 time signature. The melody features eighth and quarter notes, including some beamed eighth notes. Fingerings 1, 5, 9, and 13 are indicated above specific notes. The piece ends with a double bar line.

Guide Me O Thou Great Jehovah

3

Musical notation for the third song, 'Guide Me O Thou Great Jehovah'. It is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody includes eighth, quarter, and half notes, with some beamed eighth notes. Fingerings 1, 5, 9, and 13 are indicated above specific notes. The piece ends with a double bar line.

Finlandia

4

4/4

1 5 9 13 17 21

This musical score for 'Finlandia' is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The piece consists of four staves of music. The first staff begins with a large number '4'. The melody features a series of eighth and quarter notes, with some measures containing dotted half notes. Fingerings are indicated by numbers 1, 5, 9, 13, 17, and 21 above specific notes. Phrasing slurs are used to group notes across measures. The piece concludes with a double bar line.

Nothing but the Blood

5

4/4

1 5 9 13

This musical score for 'Nothing but the Blood' is written in treble clef with a key signature of three sharps (F#, C#, and G#) and a 4/4 time signature. The piece consists of three staves of music. The first staff begins with a large number '5'. The melody is characterized by frequent sixteenth-note runs. Fingerings are indicated by numbers 1, 5, 9, and 13 above specific notes. The piece ends with a double bar line.

It Is Well

6

4/4

1 5 9 13 17 21

This musical score for 'It Is Well' is written in treble clef with a key signature of three sharps (F#, C#, and G#) and a 4/4 time signature. The piece consists of four staves of music. The first staff begins with a large number '6'. The melody is composed of quarter and half notes, with some measures containing dotted half notes. Fingerings are indicated by numbers 1, 5, 9, 13, 17, and 21 above specific notes. Phrasing slurs are used to group notes across measures. The piece concludes with a double bar line.

The Battle Hymn of the Republic

7

7

1

5

9

13

Musical score for 'The Battle Hymn of the Republic' in G major (one sharp) and 4/4 time. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts on a quarter rest, followed by a series of eighth and quarter notes. The second staff continues the melody with a measure rest, then eighth and quarter notes. The third staff continues with a measure rest, then eighth and quarter notes. The fourth staff concludes the piece with a half note and a final quarter note.

To God Be the Glory

8

8

1

5

9

13

17

21

25

29

Musical score for 'To God Be the Glory' in D major (two sharps) and 3/4 time. The score consists of five staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The melody starts on a quarter rest, followed by a series of quarter and eighth notes. The second staff continues the melody with a measure rest, then quarter and eighth notes. The third staff continues with a measure rest, then quarter and eighth notes. The fourth staff continues with a measure rest, then quarter and eighth notes. The fifth staff concludes the piece with a quarter note and a final quarter note.

Great Is Thy Faithfulness

9

The musical score is written on five staves in treble clef, with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The melody consists of quarter and half notes, with some notes beamed together. Measure numbers 1, 5, 9, 13, 17, 21, 25, and 29 are indicated above the staves. The piece concludes with a double bar line at the end of the fifth staff.

Half Marathons VI

Up to C

Come, Christians Join to Sing

Blessed Assurance, Jesus Is Mine

Guide Me O Thou Great Jehovah

Finlandia

4

4/4

1 5 9 13 17 21

This musical score for 'Finlandia' is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of four staves. The first staff begins with a treble clef and a '4' indicating the measure number. The melody features eighth and quarter notes, with fingerings 1, 5, 9, 13, 17, and 21 marked above specific notes. Slurs are placed over measures 1-2, 3-4, 5-6, and 7-8. The piece concludes with a double bar line at the end of the fourth staff.

Nothing but the Blood

5

4/4

1 5 9 13

This musical score for 'Nothing but the Blood' is written in 4/4 time with a key signature of one flat (B-flat). It consists of three staves. The first staff begins with a treble clef and a '5' indicating the measure number. The melody includes eighth and quarter notes, with fingerings 1, 5, 9, and 13 marked above specific notes. Slurs are placed over measures 1-2 and 3-4. The piece concludes with a double bar line at the end of the third staff.

It Is Well

6

4/4

1 5 9 13 17 21

This musical score for 'It Is Well' is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of four staves. The first staff begins with a treble clef and a '6' indicating the measure number. The melody features eighth and quarter notes, with fingerings 1, 5, 9, 13, 17, and 21 marked above specific notes. Slurs are placed over measures 1-2, 3-4, 5-6, and 7-8. The piece concludes with a double bar line at the end of the fourth staff.

The Battle Hymn of the Republic

7

7

1

5

9

13

7

The musical score for 'The Battle Hymn of the Republic' is written on a single staff in G major (one sharp) and 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a whole note G4, followed by a half note A4, and then a series of eighth and sixteenth notes. The score is divided into four systems. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The third system contains measures 9 through 12. The fourth system contains measures 13 through 16, ending with a double bar line. Measure numbers 1, 5, 9, and 13 are indicated above the first note of their respective measures.

To God Be the Glory

8

8

1

5

9

13

17

21

25

29

The musical score for 'To God Be the Glory' is written on a single staff in G major (one sharp) and 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a whole note G4, followed by a half note A4, and then a series of eighth and sixteenth notes. The score is divided into five systems. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The third system contains measures 9 through 12. The fourth system contains measures 13 through 16. The fifth system contains measures 17 through 20. Measure numbers 1, 5, 9, 13, 17, 21, 25, and 29 are indicated above the first note of their respective measures.

Great Is Thy Faithfulness

9

1 5 9 13 17 21 25 29

Half Marathons VII

Up to C-sharp / D-flat

Come, Christians Join to Sing

1

Three staves of music in 4/4 time, key of B-flat major (three flats). The melody is written in treble clef. It begins with a quarter rest, followed by a series of eighth and quarter notes. Fingerings 1, 5, 9, and 13 are indicated above specific notes. The piece concludes with a double bar line.

Blessed Assurance, Jesus Is Mine

2

Three staves of music in 3/8 time, key of B-flat major (three flats). The melody is written in treble clef. It features a mix of eighth and quarter notes with dotted rhythms. Fingerings 1, 5, 9, and 13 are indicated above specific notes. The piece concludes with a double bar line.

Guide Me O Thou Great Jehovah

3

Three staves of music in 4/4 time, key of D major (two sharps). The melody is written in treble clef. It begins with a quarter rest, followed by a series of eighth and quarter notes. Fingerings 1, 5, 9, and 13 are indicated above specific notes. The piece concludes with a double bar line.

Finlandia

4

4/4

1 5 9 13 17 21

This musical score for 'Finlandia' is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It consists of four staves of music. The first staff begins with a treble clef and a 4/4 time signature. The melody is composed of eighth and quarter notes, with fingerings 1, 5, 9, 13, 17, and 21 indicated above specific notes. The piece concludes with a double bar line.

Nothing but the Blood

5

4/4

1 5 9 13

This musical score for 'Nothing but the Blood' is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It consists of three staves of music. The melody features eighth and quarter notes, with fingerings 1, 5, 9, and 13 indicated above specific notes. The piece concludes with a double bar line.

It Is Well

6

4/4

1 5 9 13 17 21

This musical score for 'It Is Well' is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It consists of four staves of music. The melody is composed of eighth and quarter notes, with fingerings 1, 5, 9, 13, 17, and 21 indicated above specific notes. The piece concludes with a double bar line.

The Battle Hymn of the Republic

7

7

1

5

9

13

Musical score for 'The Battle Hymn of the Republic' in G major (one sharp) and 4/4 time. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in a single line. The score includes measure numbers 1, 5, 9, and 13. The piece concludes with a final cadence on the fourth staff.

To God Be the Glory

8

8

1

5

9

13

17

21

25

29

Musical score for 'To God Be the Glory' in D major (two sharps) and 3/4 time. The score consists of five staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The melody is written in a single line. The score includes measure numbers 1, 5, 9, 13, 17, 21, 25, and 29. The piece concludes with a final cadence on the fifth staff.

Great Is Thy Faithfulness

9

The musical score is written on five staves in 3/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). The melody begins with a treble clef and a key signature of three flats. The first staff contains measures 1 through 8, with a first ending bracket over measures 1-4 and a second ending bracket over measures 5-8. The second staff contains measures 9 through 16, with a first ending bracket over measures 9-12 and a second ending bracket over measures 13-16. The third staff contains measures 17 through 24, with a first ending bracket over measures 17-20 and a second ending bracket over measures 21-24. The fourth staff contains measures 25 through 32, with a first ending bracket over measures 25-28 and a second ending bracket over measures 29-32. The fifth staff contains measures 33 through 40, with a first ending bracket over measures 33-36 and a second ending bracket over measures 37-40. The score concludes with a double bar line.

Half Marathons VIII

Up to D

Come, Christians Join to Sing

1

First system: Treble clef, key of D major (two sharps), 4/4 time. The melody begins with a quarter rest, followed by a series of eighth and quarter notes. A first finger fingering (1) is indicated above the first note. The system ends with a half note and a fifth finger fingering (5).

Second system: Continuation of the melody with eighth and quarter notes. A first finger fingering (1) is indicated above the first note. The system ends with a half note and a ninth finger fingering (9).

Third system: Continuation of the melody with eighth and quarter notes. A first finger fingering (1) is indicated above the first note. The system ends with a half note and a thirteenth finger fingering (13).

Blessed Assurance, Jesus Is Mine

2

First system: Treble clef, key of D major (two sharps), 3/8 time. The melody begins with a quarter rest, followed by a series of eighth and quarter notes. A first finger fingering (1) is indicated above the first note. The system ends with a half note and a first finger fingering (1).

Second system: Continuation of the melody with eighth and quarter notes. A first finger fingering (1) is indicated above the first note. The system ends with a half note and a ninth finger fingering (9).

Third system: Continuation of the melody with eighth and quarter notes. A first finger fingering (1) is indicated above the first note. The system ends with a half note and a thirteenth finger fingering (13).

Fourth system: Continuation of the melody with eighth and quarter notes. A first finger fingering (1) is indicated above the first note. The system ends with a half note and a first finger fingering (1).

Guide Me O Thou Great Jehovah

3

First system: Treble clef, key of D major (two sharps), 4/4 time. The melody begins with a quarter rest, followed by a series of eighth and quarter notes. A first finger fingering (1) is indicated above the first note. The system ends with a half note and a fifth finger fingering (5).

Second system: Continuation of the melody with eighth and quarter notes. A first finger fingering (1) is indicated above the first note. The system ends with a half note and a ninth finger fingering (9).

Third system: Continuation of the melody with eighth and quarter notes. A first finger fingering (1) is indicated above the first note. The system ends with a half note and a thirteenth finger fingering (13).

Finlandia

4

Nothing but the Blood

5

It Is Well

6

The Battle Hymn of the Republic

7

Musical score for 'The Battle Hymn of the Republic' in G major, 4/4 time. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts on a whole note G4, followed by a half note A4, and then a series of eighth and sixteenth notes. Measure numbers 1, 5, 9, and 13 are indicated above the staff. The piece concludes with a final whole note G4 and a double bar line.

To God Be the Glory

8

Musical score for 'To God Be the Glory' in D major, 3/4 time. The score consists of five staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The melody starts on a whole note D4, followed by a half note E4, and then a series of eighth and sixteenth notes. Measure numbers 1, 9, 13, 17, 21, 25, and 29 are indicated above the staff. The piece concludes with a final whole note D4 and a double bar line.

Great Is Thy Faithfulness

9

The musical score is written on five staves in treble clef, with a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of quarter and eighth notes, with some dotted notes. Measure numbers 1, 5, 9, 13, 17, 21, 25, and 29 are indicated above the staves. The piece concludes with a double bar line at the end of the fifth staff.

Half Marathons IX

Up to E-flat

Come, Christians Join to Sing

1

Three staves of music in 4/4 time, key of B-flat major. The melody is written in treble clef. Fingerings 1, 5, 9, and 13 are indicated. The piece concludes with a double bar line.

Blessed Assurance, Jesus Is Mine

2

Three staves of music in 3/8 time, key of B-flat major. The melody is written in treble clef. Fingerings 1, 5, 9, and 13 are indicated. The piece concludes with a double bar line.

Guide Me O Thou Great Jehovah

3

Three staves of music in 4/4 time, key of B-flat major. The melody is written in treble clef. Fingerings 1, 5, 9, and 13 are indicated. The piece concludes with a double bar line.

Finlandia

4

Handwritten musical score for 'Finlandia' in treble clef, key of D major (four sharps), and 4/4 time. The score consists of four staves. The first staff begins with a large number '4'. The music features a series of eighth and quarter notes, with fingerings 1, 2, 3, 4, 5 indicated. Slurs are placed over measures 1-2, 3-4, 5-6, 7-8, 9-10, 11-12, 13-14, 15-16, 17-18, and 19-20. Measure numbers 1, 9, 13, and 21 are marked at the beginning of their respective measures.

Nothing but the Blood

5

Handwritten musical score for 'Nothing but the Blood' in treble clef, key of B-flat major (two flats), and 4/4 time. The score consists of three staves. The first staff begins with a large number '5'. The music features a series of eighth and quarter notes, with fingerings 1, 2, 3, 4, 5 indicated. Slurs are placed over measures 1-2, 3-4, 5-6, 7-8, 9-10, 11-12, 13-14, 15-16, 17-18, and 19-20. Measure numbers 1, 9, and 13 are marked at the beginning of their respective measures.

It Is Well

6

Handwritten musical score for 'It Is Well' in treble clef, key of B-flat major (two flats), and 4/4 time. The score consists of four staves. The first staff begins with a large number '6'. The music features a series of eighth and quarter notes, with fingerings 1, 2, 3, 4, 5 indicated. Slurs are placed over measures 1-2, 3-4, 5-6, 7-8, 9-10, 11-12, 13-14, 15-16, 17-18, and 19-20. Measure numbers 1, 9, 13, and 21 are marked at the beginning of their respective measures.

The Battle Hymn of the Republic

7

7

1

5

9

13

7

The musical score for 'The Battle Hymn of the Republic' is written on a single staff in treble clef, key of D major (four sharps), and 4/4 time. The piece begins with a treble clef and a key signature of four sharps. The melody starts with a quarter rest, followed by a series of eighth and quarter notes. The score includes fingerings 1, 5, 9, and 13. The piece concludes with a final note and a double bar line.

To God Be the Glory

8

8

1

5

9

13

17

21

25

29

The musical score for 'To God Be the Glory' is written on a single staff in treble clef, key of B-flat major (two flats), and 3/4 time. The piece begins with a treble clef and a key signature of two flats. The melody starts with a quarter rest, followed by a series of eighth and quarter notes. The score includes fingerings 1, 5, 9, 13, 17, 21, 25, and 29. The piece concludes with a final note and a double bar line.

Great Is Thy Faithfulness

9

1 5 9 13 17 21 25 29

Half Marathons X

Up to E

Come, Christians Join to Sing

1

1

5

9

13

Blessed Assurance, Jesus Is Mine

2

Blessed Assurance, Jesus Is Mine

Guide Me O Thou Great Jehovah

Finlandia

4

1 5 9 13

Nothing but the Blood

5

1 5 9 13

It Is Well

6

1 5 9 13 17 21

The Battle Hymn of the Republic

7 *Battle Hymn of the Republic*



7 *Battle Hymn of the Republic*

To God Be the Glory

A musical score for the song "The Rose Tree". The score consists of five staves of music written in treble clef, key signature of three sharps (F#, C#, G#), and 3/4 time signature. The melody is simple and repetitive, featuring eighth and quarter notes. Fingerings are indicated by numbers 1 through 5 above specific notes. Measure numbers 1, 9, 17, 25, and 29 are placed at the beginning of their respective measures. The piece concludes with a double bar line after the final measure.

Great Is Thy Faithfulness

9

The musical score is written on five staves in treble clef, with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The melody is marked with measure numbers 1, 5, 9, 13, 17, 21, 25, and 29. The notation includes quarter notes, half notes, and dotted half notes, with some measures containing rests. The piece concludes with a double bar line at the end of the fifth staff.

Marathons I

Up to G

Thine Is the Glory

1

1 5 9 13 17 21

Eternal Father, Strong to Save & We Gather Together

2

5 10 16 23

Man of Sorrows, What a Name & Christ the Lord Is Risen Today

3

1 5 9 13 17 21

This musical score is for a three-part setting in G major (one sharp) and 4/4 time. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in a simple, hymn-like style. The first staff contains measures 1 through 5, with a first ending bracket over measures 4 and 5. The second staff contains measures 6 through 9, with a first ending bracket over measures 8 and 9. The third staff contains measures 10 through 13, with a first ending bracket over measures 12 and 13. The fourth staff contains measures 14 through 17, with a first ending bracket over measures 16 and 17. The fifth staff contains measures 18 through 21, with a first ending bracket over measures 20 and 21. The piece concludes with a double bar line.

For the Beauty of the Earth & Immortal, Invisible, God Only Wise

4

1 5 9 13 17 21 25

This musical score is for a four-part setting in G major (one sharp) and 4/4 time. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in a simple, hymn-like style. The first staff contains measures 1 through 5, with a first ending bracket over measures 4 and 5. The second staff contains measures 6 through 9, with a first ending bracket over measures 8 and 9. The third staff contains measures 10 through 13, with a first ending bracket over measures 12 and 13. The fourth staff contains measures 14 through 17, with a first ending bracket over measures 16 and 17. The fifth staff contains measures 18 through 21, with a first ending bracket over measures 20 and 21. The piece concludes with a double bar line.

Praise to the Lord & Come Thou Almighty King

5

5

1 5 9 13 17 21 25 29 33 37

This musical score is for the hymn 'Praise to the Lord & Come Thou Almighty King'. It is written in G major (one sharp) and 3/4 time. The score consists of five staves of music. The first staff begins with a large number '5' and a measure rest. The music starts on the second measure of the first staff. The key signature has one sharp (F#). The time signature is 3/4. The score includes measure numbers 1, 5, 9, 13, 17, 21, 25, 29, 33, and 37. The piece concludes with a double bar line at the end of the fifth staff.

When Morning Gilds the Sky & Danny Boy

6

6

6 12 17 22 27

This musical score is for the hymn 'When Morning Gilds the Sky & Danny Boy'. It is written in G major (one sharp) and 4/4 time. The score consists of five staves of music. The first staff begins with a large number '6' and a measure rest. The music starts on the second measure of the first staff. The key signature has one sharp (F#). The time signature is 4/4. The score includes measure numbers 6, 12, 17, 22, and 27. The piece concludes with a double bar line at the end of the fifth staff.

Fairest Lord Jesus & Jesus Paid It All

7

Handwritten musical score for the hymn 'Fairest Lord Jesus & Jesus Paid It All'. The score is written on five staves in treble clef, key of D major (one sharp), and 4/4 time. The melody begins with a treble clef and a key signature of one sharp (F#). The first staff starts with a '7' and a '4' indicating the time signature. The melody is marked with measure numbers 1, 5, 9, 13, 17, 21, 25, and 29. The piece concludes with a double bar line.

Lead On, O King Eternal & Rejoice, the Lord Is King

8

Handwritten musical score for the hymn 'Lead On, O King Eternal & Rejoice, the Lord Is King'. The score is written on five staves in treble clef, key of D minor (two flats), and 4/4 time. The melody begins with a treble clef and a key signature of two flats (Bb, Eb). The first staff starts with an '8' and a '4' indicating the time signature. The melody is marked with measure numbers 1, 5, 9, 13, 17, 21, 25, and 29. The piece concludes with a double bar line.

All Hail the Power of Jesus' Name & Trust and Obey

9

The musical score is written for a single melodic line in G major (one flat) and 4/4 time. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The melody starts on a whole note G4, followed by a series of eighth and quarter notes. Measure numbers 1, 5, 9, 13, 17, 21, 25, 29, 33, and 37 are indicated above the staff. The piece concludes with a final whole note G4 on the sixth staff.

Marathons II

Up to A-flat

Thine Is the Glory

1

1 5 9 13 17 21

Eternal Father, Strong to Save & We Gather Together

2

5 10 15 22

Man of Sorrows, What a Name & Christ the Lord Is Risen Today

3

3/4

1

5

9

13

17

21

This musical score is for a three-part setting in G major (three sharps) and 3/4 time. It consists of five staves of music. The first staff begins with a treble clef, a key signature of three sharps, and a 3/4 time signature. The melody is marked with measure numbers 1, 5, 9, 13, 17, and 21. The piece concludes with a double bar line on the fifth staff.

For the Beauty of the Earth & Immortal, Invisible, God Only Wise

4

4/4

1

5

9

13

17

21

25

This musical score is for a four-part setting in B-flat major (two flats) and 4/4 time. It consists of five staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The melody is marked with measure numbers 1, 5, 9, 13, 17, 21, and 25. The piece concludes with a double bar line on the fifth staff.

Praise to the Lord & Come Thou Almighty King

5

5

1 5 9 13 17 21 25 29 33 37

This musical score is for the hymn 'Praise to the Lord & Come Thou Almighty King'. It is written for a single melodic line in treble clef, with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The score consists of five staves of music. The first staff begins with a large number '5' and a measure rest. The music starts at measure 1 and continues through measure 37, which ends with a double bar line. Measure numbers 1, 5, 9, 13, 17, 21, 25, 29, 33, and 37 are indicated above the staff. The melody is primarily composed of quarter and eighth notes, with some half notes and rests.

When Morning Gilds the Sky & Danny Boy

6

6

6 12 17 22 27

This musical score is for the hymn 'When Morning Gilds the Sky & Danny Boy'. It is written for a single melodic line in treble clef, with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The score consists of five staves of music. The first staff begins with a large number '6' and a measure rest. The music starts at measure 1 and continues through measure 27, which ends with a double bar line. Measure numbers 6, 12, 17, 22, and 27 are indicated above the staff. The melody is primarily composed of quarter and eighth notes, with some half notes and rests.

Fairest Lord Jesus & Jesus Paid It All

7

7

1 5 9 13 17 21 25 29

Musical score for 'Fairest Lord Jesus & Jesus Paid It All'. The score is written in G major (one sharp) and 4/4 time. It consists of five staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, hymn-like style. The score includes measure numbers 1, 5, 9, 13, 17, 21, 25, and 29. The piece concludes with a double bar line.

Lead On, O King Eternal & Rejoice, the Lord Is King

8

8

1 5 9 13 17 21 25 29

Musical score for 'Lead On, O King Eternal & Rejoice, the Lord Is King'. The score is written in D major (two sharps) and 4/4 time. It consists of five staves of music. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The melody is written in a simple, hymn-like style. The score includes measure numbers 1, 5, 9, 13, 17, 21, 25, and 29. The piece concludes with a double bar line.

All Hail the Power of Jesus' Name & Trust and Obey

9

The musical score is written for a single melodic line in treble clef. The key signature consists of four sharps (F#, C#, G#, D#), and the time signature is 4/4. The score is divided into six systems, each containing a single staff. Measure numbers 1, 5, 9, 13, 17, 21, 25, 29, 33, and 37 are indicated above the staves. The melody is composed of eighth and quarter notes, with some measures featuring beamed eighth notes. The piece concludes with a double bar line at the end of the sixth system.

Marathons III

Up to A

Thine Is the Glory

1

1 5 9 13 17 21

Eternal Father, Strong to Save & We Gather Together

2

6 11 17 24

Man of Sorrows, What a Name & Christ the Lord Is Risen Today

3

1 5 9 13 17 21

This musical score is for a three-part setting in G major, 4/4 time. It consists of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is marked with measure numbers 1, 5, 9, 13, 17, and 21. The piece concludes with a double bar line on the fifth staff.

For the Beauty of the Earth & Immortal, Invisible, God Only Wise

4

1 5 9 13 17 21 25

This musical score is for a four-part setting in D major, 4/4 time. It consists of five staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody is marked with measure numbers 1, 5, 9, 13, 17, 21, and 25. The piece concludes with a double bar line on the fifth staff.

Praise to the Lord & Come Thou Almighty King

5

5

1 5 9 13 17 21 25 29 33 37

This musical score is for the hymn 'Praise to the Lord & Come Thou Almighty King'. It is written in treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. The score consists of five staves of music. The first staff begins with a large number '5' and a measure rest. The music starts at measure 1 and continues through measure 37, which is the final measure of the piece. Measure numbers 1, 5, 9, 13, 17, 21, 25, 29, 33, and 37 are indicated above the staves. The melody is composed of eighth and quarter notes, with some measures containing rests.

When Morning Gilds the Sky & Danny Boy

6

6

6 12 17 22 27

This musical score is for the hymn 'When Morning Gilds the Sky & Danny Boy'. It is written in treble clef with a key signature of one flat (B-flat) and a time signature of 4/4. The score consists of five staves of music. The first staff begins with a large number '6' and a measure rest. The music starts at measure 1 and continues through measure 27, which is the final measure of the piece. Measure numbers 6, 12, 17, 22, and 27 are indicated above the staves. The melody is composed of eighth and quarter notes, with some measures containing rests.

Fairest Lord Jesus & Jesus Paid It All

7

Handwritten musical score for the hymn 'Fairest Lord Jesus & Jesus Paid It All'. The score is written on five staves in treble clef, key of D major (two sharps), and 4/4 time. The first staff begins with a large number '7'. The melody features various note values including quarter, eighth, and half notes, with some notes beamed together. Fingering numbers (1, 5, 9, 13, 17, 21, 25, 29) are placed above specific notes. The piece concludes with a double bar line.

Lead On, O King Eternal & Rejoice, the Lord Is King

8

Handwritten musical score for the hymn 'Lead On, O King Eternal & Rejoice, the Lord Is King'. The score is written on five staves in treble clef, key of D major (two sharps), and 4/4 time. The first staff begins with a large number '8'. The melody consists of quarter and half notes, with some notes beamed together. Fingering numbers (1, 5, 9, 13, 17, 21, 25, 29) are placed above specific notes. The piece concludes with a double bar line.

All Hail the Power of Jesus' Name & Trust and Obey

9

The musical score is written on a single staff in treble clef with a 4/4 time signature. It begins with a large number '9' on the left. The melody starts on a whole note G4, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A first ending bracket labeled '1' covers the next four measures: D4, C4, B3, A3. The second line continues with eighth notes: G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. A second ending bracket labeled '9' covers the next four measures: B2, A2, G2, F2. The third line starts with a half note G2, followed by a half note F2, then a half note E2. A third ending bracket labeled '13' covers the next four measures: D2, C2, B1, A1. The fourth line continues with eighth notes: G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0. A fourth ending bracket labeled '21' covers the next four measures: B0, A0, G0, F0. The fifth line starts with a half note G0, followed by a half note F0, then a half note E0. A fifth ending bracket labeled '29' covers the next four measures: D0, C0, B0, A0. The sixth line continues with eighth notes: G0, F0, E0, D0, C0, B0, A0, G0, F0, E0, D0, C0. A sixth ending bracket labeled '37' covers the next four measures: B0, A0, G0, F0. The score concludes with a final whole note G0 and a double bar line.

Marathons IV

Up to B-flat

Thine Is the Glory

1

Musical notation for the hymn 'Thine Is the Glory'. The piece is in 4/4 time and B-flat major. It consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The melody starts on a whole note G4, followed by a half note A4, a quarter note Bb4, and a half note G4. The second staff continues with a half note F4, a quarter note E4, a half note D4, and a whole note C4. The third staff features a half note Bb3, a quarter note A3, a half note G3, and a whole note F3. The fourth staff concludes with a half note E3, a quarter note D3, a half note C3, and a whole note Bb2. The piece ends with a double bar line.

Eternal Father, Strong to Save & We Gather Together

2

Musical notation for the hymn 'Eternal Father, Strong to Save & We Gather Together'. The piece is in 4/4 time and B-flat major. It consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The melody starts on a whole note G4, followed by a half note A4, a quarter note Bb4, and a half note G4. The second staff continues with a half note F4, a quarter note E4, a half note D4, and a whole note C4. The third staff features a half note Bb3, a quarter note A3, a half note G3, and a whole note F3. The fourth staff concludes with a half note E3, a quarter note D3, a half note C3, and a whole note Bb2. The piece ends with a double bar line.

Man of Sorrows, What a Name & Christ the Lord Is Risen Today

3

1 5 9 13 17 21

This musical score is for a three-part setting in G major (three sharps) and 4/4 time. It consists of five staves of music. The first staff begins with a treble clef and a key signature of three sharps. The melody is written in a simple, hymn-like style with various note values including quarter, eighth, and half notes. Measure numbers 1, 5, 9, 13, 17, and 21 are indicated above the staff. The piece concludes with a final cadence on the fifth staff.

For the Beauty of the Earth & Immortal, Invisible, God Only Wise

4

1 5 9 13 17 21 25

This musical score is for a four-part setting in B-flat major (two flats) and 4/4 time. It consists of five staves of music. The first staff begins with a treble clef and a key signature of two flats. The melody is written in a simple, hymn-like style with various note values including quarter, eighth, and half notes. Measure numbers 1, 5, 9, 13, 17, 21, and 25 are indicated above the staff. The piece concludes with a final cadence on the fifth staff.

Praise to the Lord & Come Thou Almighty King

5

5/4 time signature, key of B-flat major. The score consists of five staves of music. The first staff begins with a treble clef and a key signature of two flats. The melody is written in a simple, hymn-like style. The first staff contains measures 1 through 8, with a measure rest at measure 5. The second staff contains measures 9 through 12, with a measure rest at measure 10. The third staff contains measures 13 through 16, with a measure rest at measure 14. The fourth staff contains measures 17 through 20, with a measure rest at measure 18. The fifth staff contains measures 21 through 24, with a measure rest at measure 22. The piece concludes with a double bar line at the end of the fifth staff.

When Morning Gilds the Sky & Danny Boy

6

6/4 time signature, key of D major. The score consists of six staves of music. The first staff begins with a treble clef and a key signature of two sharps. The melody is written in a simple, hymn-like style. The first staff contains measures 1 through 4, with a measure rest at measure 2. The second staff contains measures 5 through 8, with a measure rest at measure 6. The third staff contains measures 9 through 12, with a measure rest at measure 10. The fourth staff contains measures 13 through 16, with a measure rest at measure 14. The fifth staff contains measures 17 through 20, with a measure rest at measure 18. The sixth staff contains measures 21 through 24, with a measure rest at measure 22. The piece concludes with a double bar line at the end of the sixth staff.

Fairest Lord Jesus & Jesus Paid It All

7

Handwritten musical score for the hymn 'Fairest Lord Jesus & Jesus Paid It All'. The score is written on five staves in G major (one sharp) and 4/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, accessible style. The score includes measure numbers 1, 5, 9, 13, 17, 21, 25, and 29. The piece concludes with a double bar line at the end of the fifth staff.

Lead On, O King Eternal & Rejoice, the Lord Is King

8

Handwritten musical score for the hymn 'Lead On, O King Eternal & Rejoice, the Lord Is King'. The score is written on five staves in G major (one sharp) and 4/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, accessible style. The score includes measure numbers 1, 5, 9, 13, 17, 21, 25, and 29. The piece concludes with a double bar line at the end of the fifth staff.

All Hail the Power of Jesus' Name & Trust and Obey

9

The musical score is written for a single melodic line in treble clef, featuring a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The score is divided into six systems, each containing a single staff. Measure numbers 1, 5, 9, 13, 17, 21, 25, 29, 33, and 37 are indicated above the staves. The melody is composed of eighth and quarter notes, with some measures containing beamed eighth notes. The piece concludes with a double bar line at the end of the sixth system.

Marathons V

Up to B

Thine Is the Glory

1

1 5 9 13 17 21

Eternal Father, Strong to Save & We Gather Together

2

5 10 16 23

Man of Sorrows, What a Name & Christ the Lord Is Risen Today

3

3/4

1 5 9 13 17 21

This musical score is for a three-part setting in G major (one sharp) and 3/4 time. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is marked with measure numbers 1, 5, 9, 13, 17, and 21. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and a fermata. The piece concludes with a double bar line.

For the Beauty of the Earth & Immortal, Invisible, God Only Wise

4

4/4

1 5 9 13 17 21 25

This musical score is for a four-part setting in D major (two sharps) and 4/4 time. It consists of five staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody is marked with measure numbers 1, 5, 9, 13, 17, 21, and 25. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and a fermata. The piece concludes with a double bar line.

Praise to the Lord & Come Thou Almighty King

5

5

1 5 9 13 17 21 25 29 33 37

This musical score is for the hymn 'Praise to the Lord & Come Thou Almighty King'. It is written in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The score consists of five staves of music. The first staff begins with a large number '5' and a measure number '1'. The melody features a mix of quarter, eighth, and dotted notes, with some measures containing rests. The second staff starts at measure 9, the third at 17, the fourth at 25, and the fifth at 33. The piece concludes with a double bar line at measure 37.

When Morning Gilds the Sky & Danny Boy

6

6

6 12 17 22 27

This musical score is for the hymn 'When Morning Gilds the Sky & Danny Boy'. It is written in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The score consists of five staves of music. The first staff begins with a large number '6' and a measure number '6'. The melody is characterized by a steady eighth-note pattern, often with a dotted quarter note. The second staff starts at measure 12, the third at 17, the fourth at 22, and the fifth at 27. The piece concludes with a double bar line at measure 31.

Fairest Lord Jesus & Jesus Paid It All

7

Handwritten musical score for the hymn 'Fairest Lord Jesus & Jesus Paid It All'. The score is written on five staves in treble clef, with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody begins with a quarter rest, followed by a series of eighth and quarter notes. Fingerings are indicated by numbers 1, 5, 9, 13, 17, 21, 25, and 29 above specific notes. The piece concludes with a double bar line.

Lead On, O King Eternal & Rejoice, the Lord Is King

8

Handwritten musical score for the hymn 'Lead On, O King Eternal & Rejoice, the Lord Is King'. The score is written on five staves in treble clef, with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody begins with a quarter rest, followed by a series of eighth and quarter notes. Fingerings are indicated by numbers 1, 5, 9, 13, 17, 21, 25, and 29 above specific notes. The piece concludes with a double bar line.

All Hail the Power of Jesus' Name & Trust and Obey

9

The musical score is written for a single melodic line in treble clef, key of D major (two sharps), and 4/4 time. It consists of six staves of music. The first staff begins with a large number '9' to the left. The melody starts on a half note D4, followed by a series of eighth notes: E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, 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B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, 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F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, 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B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G361, A361, B361, C362,

Marathons VI

Up to C

Thine Is the Glory

1

1 5 9 13 17 21

Eternal Father, Strong to Save & We Gather Together

2

5 10 16 23

Man of Sorrows, What a Name & Christ the Lord Is Risen Today

3

3/4

1 5 9 13 17 21

This musical score is for a three-part setting in G major (one sharp) and 3/4 time. It consists of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is marked with measure numbers 1, 5, 9, 13, 17, and 21. The piece concludes with a double bar line on the fifth staff.

For the Beauty of the Earth & Immortal, Invisible, God Only Wise

4

4/4

1 5 9 13 17 21 25

This musical score is for a four-part setting in G major (one sharp) and 4/4 time. It consists of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is marked with measure numbers 1, 5, 9, 13, 17, 21, and 25. The piece concludes with a double bar line on the fifth staff.

Praise to the Lord & Come Thou Almighty King

5

5

1 5 9 13 17 21 25 29 33 37

This musical score is for the hymn 'Praise to the Lord & Come Thou Almighty King'. It is written for a single melodic line in treble clef, with a key signature of three flats (B-flat, E-flat, A-flat) and a time signature of 3/4. The score consists of five staves of music. The first staff begins with a large number '5' and a measure rest. The melody is marked with measure numbers 1, 5, 9, 13, 17, 21, 25, 29, 33, and 37. The piece concludes with a double bar line at measure 37.

When Morning Gilds the Sky & Danny Boy

6

6

6 12 17 22

This musical score is for the hymn 'When Morning Gilds the Sky & Danny Boy'. It is written for a single melodic line in treble clef, with a key signature of three flats (B-flat, E-flat, A-flat) and a time signature of 4/4. The score consists of five staves of music. The first staff begins with a large number '6' and a measure rest. The melody is marked with measure numbers 6, 12, 17, and 22. The piece concludes with a double bar line at measure 22.

Fairest Lord Jesus & Jesus Paid It All

7

Handwritten musical score for the hymn 'Fairest Lord Jesus & Jesus Paid It All'. The score is written on five staves in treble clef, 4/4 time. The key signature has one flat (B-flat). The melody begins with a treble clef and a key signature of one flat. The score includes measure numbers 1, 5, 9, 13, 17, 21, 25, and 29. The music features various note values including quarter, eighth, and half notes, as well as rests and accidentals. The piece concludes with a double bar line.

Lead On, O King Eternal & Rejoice, the Lord Is King

8

Handwritten musical score for the hymn 'Lead On, O King Eternal & Rejoice, the Lord Is King'. The score is written on five staves in treble clef, 4/4 time. The key signature has two flats (B-flat and E-flat). The melody begins with a treble clef and a key signature of two flats. The score includes measure numbers 1, 5, 9, 13, 17, 21, 25, and 29. The music features various note values including quarter, eighth, and half notes, as well as rests and accidentals. The piece concludes with a double bar line.

All Hail the Power of Jesus' Name & Trust and Obey

9

1 5 9 13 17 21 25 29 33 37

Marathons VII

Up to C-sharp / D-flat

Thine Is the Glory

1

Musical notation for 'Thine Is the Glory' in 4/4 time, key of B-flat major (three flats). The piece consists of four staves of music. The first staff begins with a treble clef, a key signature of three flats, and a 4/4 time signature. The melody starts on a whole note G4, followed by a half note A4, and then a quarter note Bb4. The second staff continues with a half note G4, a quarter rest, and then a half note A4. The third staff features a half note Bb4, a quarter note A4, and a half note G4. The fourth staff concludes with a half note F4, a quarter note E4, and a final whole note D4.

Eternal Father, Strong to Save & We Gather Together

2

Musical notation for 'Eternal Father, Strong to Save & We Gather Together' in 4/4 time, key of D major (two sharps). The piece consists of five staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 4/4 time signature. The melody starts on a whole note D4, followed by a half note E4, and then a quarter note F#4. The second staff continues with a half note D4, a quarter rest, and then a half note E4. The third staff features a half note F#4, a quarter note G4, and a half note A4. The fourth staff concludes with a half note B4, a quarter note A4, and a final whole note G4.

Man of Sorrows, What a Name & Christ the Lord Is Risen Today

3

Handwritten musical score for the hymn "Man of Sorrows, What a Name & Christ the Lord Is Risen Today". The score is written on five staves in treble clef, with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody begins with a treble clef and a 4/4 time signature. The first staff contains measures 1 through 8, with a first ending bracket over measures 7 and 8. The second staff contains measures 9 through 16, with a first ending bracket over measures 15 and 16. The third staff contains measures 17 through 24, with a first ending bracket over measures 23 and 24. The fourth staff contains measures 25 through 32, with a first ending bracket over measures 31 and 32. The fifth staff contains measures 33 through 40, with a first ending bracket over measures 39 and 40. The score concludes with a double bar line.

For the Beauty of the Earth & Immortal, Invisible, God Only Wise

4

Handwritten musical score for the hymn "For the Beauty of the Earth & Immortal, Invisible, God Only Wise". The score is written on five staves in treble clef, with a key signature of four sharps (F#, C#, G#, D#) and a 4/4 time signature. The melody begins with a treble clef and a 4/4 time signature. The first staff contains measures 1 through 4, with a first ending bracket over measures 3 and 4. The second staff contains measures 5 through 12, with a first ending bracket over measures 11 and 12. The third staff contains measures 13 through 20, with a first ending bracket over measures 19 and 20. The fourth staff contains measures 21 through 28, with a first ending bracket over measures 27 and 28. The fifth staff contains measures 29 through 36, with a first ending bracket over measures 35 and 36. The score concludes with a double bar line.

Praise to the Lord & Come Thou Almighty King

5

5

1 5 9 13 17 21 25 29 33 37

This musical score is for the hymn 'Praise to the Lord & Come Thou Almighty King'. It is written for a single melodic line in treble clef, with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The score consists of five staves of music. The first staff begins with a large number '5' and a measure rest. The music starts at measure 1 and continues through measure 37, which is marked with a double bar line. Measure numbers 1, 5, 9, 13, 17, 21, 25, 29, 33, and 37 are indicated above the staff. The melody is primarily composed of quarter and half notes, with some eighth notes and rests.

When Morning Gilds the Sky & Danny Boy

6

6

6 12 17 22 27

This musical score is for the hymn 'When Morning Gilds the Sky & Danny Boy'. It is written for a single melodic line in treble clef, with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The score consists of five staves of music. The first staff begins with a large number '6' and a measure rest. The music starts at measure 1 and continues through measure 27, which is marked with a double bar line. Measure numbers 6, 12, 17, 22, and 27 are indicated above the staff. The melody is primarily composed of quarter and eighth notes, with some half notes and rests.

Fairest Lord Jesus & Jesus Paid It All

7

7

1 5 9 13 17 21 25 29

Musical score for 'Fairest Lord Jesus & Jesus Paid It All'. The score is written in G major (one sharp) and 4/4 time. It consists of five staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single melodic line. The score includes measure numbers 1, 5, 9, 13, 17, 21, 25, and 29. The piece concludes with a double bar line.

Lead On, O King Eternal & Rejoice, the Lord Is King

8

8

1 5 9 13 17 21 25 29

Musical score for 'Lead On, O King Eternal & Rejoice, the Lord Is King'. The score is written in D major (two sharps) and 4/4 time. It consists of five staves of music. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The music is written in a single melodic line. The score includes measure numbers 1, 5, 9, 13, 17, 21, 25, and 29. The piece concludes with a double bar line.

All Hail the Power of Jesus' Name & Trust and Obey

9

The musical score is written on six staves in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The score begins with a large number '9' on the left. The first staff contains measures 1 through 4, with a measure rest at the end. The second staff contains measures 5 through 8, with a measure rest at the end. The third staff contains measures 9 through 12, with a measure rest at the end. The fourth staff contains measures 13 through 16, with a measure rest at the end. The fifth staff contains measures 17 through 20, with a measure rest at the end. The sixth staff contains measures 21 through 24, with a measure rest at the end. The score concludes with a double bar line.

Marathons VIII

Up to D

Thine Is the Glory

1

1 9 13 17 21

Eternal Father, Strong to Save & We Gather Together

2

6 12 19 26

Man of Sorrows, What a Name & Christ the Lord Is Risen Today

3

3/4

1 5 9 13 17 21

This musical score is for a three-part setting in G minor (three flats) and 3/4 time. It consists of five staves. The first staff begins with a treble clef, a key signature of three flats, and a 3/4 time signature. The melody is marked with measure numbers 1, 5, 9, 13, 17, and 21. The piece concludes with a double bar line on the fifth staff.

For the Beauty of the Earth & Immortal, Invisible, God Only Wise

4

4/4

1 5 9 13 17 21 25

This musical score is for a four-part setting in D major (two sharps) and 4/4 time. It consists of five staves. The first staff begins with a treble clef, a key signature of two sharps, and a 4/4 time signature. The melody is marked with measure numbers 1, 5, 9, 13, 17, 21, and 25. The piece concludes with a double bar line on the fifth staff.

Praise to the Lord & Come Thou Almighty King

5

5

1 5 9 13 17 21 25 29 33 37

This musical score is for the hymn 'Praise to the Lord & Come Thou Almighty King'. It is written for a single melodic line in treble clef, with a key signature of one flat (B-flat) and a time signature of 3/4. The score consists of five staves of music. The first staff begins with a large number '5' and a measure number '1'. The melody is composed of eighth and quarter notes, with some measures containing dotted notes. The second staff starts at measure 9, the third at 13, the fourth at 17, and the fifth at 21. The final staff ends at measure 37 with a double bar line.

When Morning Gilds the Sky & Danny Boy

6

6

6 12 17 22 27

This musical score is for the hymn 'When Morning Gilds the Sky & Danny Boy'. It is written for a single melodic line in treble clef, with a key signature of one flat (B-flat) and a time signature of 4/4. The score consists of six staves of music. The first staff begins with a large number '6' and a measure number '6'. The melody is composed of eighth and quarter notes, with some measures containing dotted notes. The second staff starts at measure 12, the third at 17, the fourth at 22, and the fifth at 27. The final staff ends with a double bar line.

Fairest Lord Jesus & Jesus Paid It All

7

Handwritten musical score for the hymn "Fairest Lord Jesus & Jesus Paid It All". The score is written on five staves in treble clef, with a key signature of one sharp (F#) and a 4/4 time signature. The melody begins with a quarter rest, followed by a series of eighth and quarter notes. Fingerings are indicated by numbers 1, 5, 9, 13, 17, 21, 25, and 29 above specific notes. The piece concludes with a double bar line.

Lead On, O King Eternal & Rejoice, the Lord Is King

8

Handwritten musical score for the hymn "Lead On, O King Eternal & Rejoice, the Lord Is King". The score is written on five staves in treble clef, with a key signature of one sharp (F#) and a 4/4 time signature. The melody begins with a quarter rest, followed by a series of eighth and quarter notes. Fingerings are indicated by numbers 1, 5, 9, 13, 17, 21, 25, and 29 above specific notes. The piece concludes with a double bar line.

All Hail the Power of Jesus' Name & Trust and Obey

9

The musical score is written for a single melodic line in G major (one sharp) and 4/4 time. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts on G4 and proceeds with eighth and quarter notes. A first ending bracket spans measures 1 through 8. The second staff continues the melody with eighth and quarter notes, including a triplet of eighth notes in measure 9. A second ending bracket spans measures 10 through 12. The third staff continues the melody, featuring a half note in measure 13 and a triplet of eighth notes in measure 17. A third ending bracket spans measures 18 through 20. The fourth staff continues the melody with quarter and eighth notes, including a half note in measure 21. A fourth ending bracket spans measures 22 through 24. The fifth staff continues the melody with quarter and eighth notes, including a half note in measure 25 and a quarter note in measure 29. A fifth ending bracket spans measures 30 through 32. The sixth staff continues the melody with quarter and eighth notes, including a half note in measure 33 and a quarter note in measure 37. The piece concludes with a double bar line in measure 38.

Marathons IX

Up to E-flat

Thine Is the Glory

1

Musical notation for the first piece, 'Thine Is the Glory'. It is written on a single staff in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody begins with a quarter rest, followed by a quarter note G4, a dotted quarter note F#4, and a half note E4. The piece continues with various eighth and sixteenth note patterns, including slurs and ties. Measure numbers 1, 5, 9, 13, 17, and 21 are indicated above the staff. The piece concludes with a double bar line.

Eternal Father, Strong to Save & We Gather Together

2

Musical notation for the second piece, 'Eternal Father, Strong to Save & We Gather Together'. It is written on a single staff in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody begins with a quarter rest, followed by a quarter note G4, a dotted quarter note F#4, and a half note E4. The piece continues with various eighth and sixteenth note patterns, including slurs and ties. Measure numbers 5, 10, 16, and 23 are indicated above the staff. The piece concludes with a double bar line.

Man of Sorrows, What a Name & Christ the Lord Is Risen Today

3

3/4

1 5 9 13 17 21

This musical score is for a three-part setting in G major (three sharps) and 3/4 time. It consists of five staves. The first staff begins with a treble clef and a key signature of three sharps. The melody is written in a simple, hymn-like style with eighth and quarter notes. Fingering numbers 1, 5, 9, 13, 17, and 21 are placed above the notes. The piece concludes with a double bar line on the fifth staff.

For the Beauty of the Earth & Immortal, Invisible, God Only Wise

4

4/4

1 5 9 13 17 21 25

This musical score is for a four-part setting in B-flat major (two flats) and 4/4 time. It consists of five staves. The first staff begins with a treble clef and a key signature of two flats. The melody is written in a simple, hymn-like style with eighth and quarter notes. Fingering numbers 1, 5, 9, 13, 17, 21, and 25 are placed above the notes. The piece concludes with a double bar line on the fifth staff.

Praise to the Lord & Come Thou Almighty King

5

5

1 5 9 13 17 21 25 29 33 37

This musical score is for the hymn 'Praise to the Lord & Come Thou Almighty King'. It is written for a single melodic line in treble clef, with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The score consists of five staves of music. The first staff begins with a large number '5' and a measure rest. The melody starts on a half note G4, followed by a quarter note A4, and then a half note B4. The second staff continues the melody with a half note C5, followed by a quarter note D5, and then a half note E5. The third staff continues with a half note F#5, followed by a quarter note G#5, and then a half note A5. The fourth staff continues with a half note B5, followed by a quarter note C6, and then a half note D6. The fifth staff concludes the melody with a half note E6, followed by a quarter note F#6, and then a half note G#6. The score includes measure numbers 1, 5, 9, 13, 17, 21, 25, 29, 33, and 37, indicating the start of new phrases or measures.

When Morning Gilds the Sky & Danny Boy

6

6

5 11 16 21 26

This musical score is for the hymn 'When Morning Gilds the Sky & Danny Boy'. It is written for a single melodic line in treble clef, with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The score consists of six staves of music. The first staff begins with a large number '6' and a measure rest. The melody starts on a half note G4, followed by a quarter note A4, and then a half note B4. The second staff continues the melody with a half note C5, followed by a quarter note D5, and then a half note E5. The third staff continues with a half note F#5, followed by a quarter note G#5, and then a half note A5. The fourth staff continues with a half note B5, followed by a quarter note C6, and then a half note D6. The fifth staff concludes the melody with a half note E6, followed by a quarter note F#6, and then a half note G#6. The score includes measure numbers 5, 11, 16, 21, and 26, indicating the start of new phrases or measures.

Fairest Lord Jesus & Jesus Paid It All

7

Handwritten musical score for the hymn 'Fairest Lord Jesus & Jesus Paid It All'. The score is written on five staves in G major (one sharp) and 4/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in a single voice part. The score includes measure numbers 1, 5, 9, 13, 17, 21, 25, and 29. The piece concludes with a double bar line.

Lead On, O King Eternal & Rejoice, the Lord Is King

8

Handwritten musical score for the hymn 'Lead On, O King Eternal & Rejoice, the Lord Is King'. The score is written on five staves in G major (one sharp) and 4/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in a single voice part. The score includes measure numbers 1, 5, 9, 13, 17, 21, 25, and 29. The piece concludes with a double bar line.

All Hail the Power of Jesus' Name & Trust and Obey

9

The musical score is written for a single melodic line in treble clef. The key signature consists of five sharps (F#, C#, G#, D#, A#), and the time signature is 4/4. The score is divided into six systems, each containing a single staff. The first system begins with a large number '9' to the left of the staff. The music features a variety of note values, including quarter, eighth, and half notes, as well as rests. There are several measures with ties. Measure numbers 1, 5, 9, 13, 17, 21, 25, 29, 33, and 37 are indicated above the staff. The piece concludes with a double bar line at the end of the sixth system.

Marathons X

Up to E

Thine Is the Glory

1

Musical notation for the hymn 'Thine Is the Glory'. The piece is in treble clef, key of D major (two sharps), and 4/4 time. It begins with a first measure rest. The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. Measure numbers 1, 5, 9, 13, 17, and 21 are indicated above the staff. The piece concludes with a double bar line.

Eternal Father, Strong to Save & We Gather Together

2

Musical notation for the hymn 'Eternal Father, Strong to Save & We Gather Together'. The piece is in treble clef, key of D major (two sharps), and 4/4 time. It begins with a first measure rest. The melody is primarily composed of quarter notes, with some eighth notes and a final measure rest. Measure numbers 5, 10, 16, and 23 are indicated above the staff. The piece concludes with a double bar line.

Man of Sorrows, What a Name & Christ the Lord Is Risen Today

3

1, 5, 9, 13, 17, 21

For the Beauty of the Earth & Immortal, Invisible, God Only Wise

4

1, 5, 9, 13, 17, 21, 25

Praise to the Lord & Come Thou Almighty King

5

5/4

1 5 9 13 17 21 25 29 33 37

This musical score is for the hymn 'Praise to the Lord & Come Thou Almighty King'. It is written for a single melodic line in treble clef, with a key signature of one sharp (F#) and a time signature of 5/4. The score consists of five staves. The first staff begins with a large number '5' and a '5/4' time signature. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. There are several measures with fermatas, notably at measures 17, 21, 29, and 37. The piece concludes with a double bar line at the end of the fifth staff.

When Morning Gilds the Sky & Danny Boy

6

6/4

6 13 18 23 28

This musical score is for the hymn 'When Morning Gilds the Sky & Danny Boy'. It is written for a single melodic line in treble clef, with a key signature of one sharp (F#) and a time signature of 6/4. The score consists of five staves. The first staff begins with a large number '6' and a '6/4' time signature. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. There are several measures with fermatas, notably at measures 13, 18, 23, and 28. The piece concludes with a double bar line at the end of the fifth staff.

Fairest Lord Jesus & Jesus Paid It All

7

Handwritten musical score for the hymn 'Fairest Lord Jesus & Jesus Paid It All'. The score is written on five staves in treble clef, with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody begins with a quarter rest, followed by a series of eighth and quarter notes. Fingerings are indicated by numbers 1, 5, 9, 13, 17, 21, 25, and 29 above specific notes. The piece concludes with a double bar line.

Lead On, O King Eternal & Rejoice, the Lord Is King

8

Handwritten musical score for the hymn 'Lead On, O King Eternal & Rejoice, the Lord Is King'. The score is written on five staves in treble clef, with a key signature of two sharps (F#, C#) and a 4/4 time signature. The melody begins with a quarter rest, followed by a series of eighth and quarter notes. Fingerings are indicated by numbers 1, 5, 9, 13, 17, 21, 25, and 29 above specific notes. The piece concludes with a double bar line.

All Hail the Power of Jesus' Name & Trust and Obey

9

The musical score is written for a single melodic line in treble clef, key of D major (one sharp), and 4/4 time. It begins with a large number '9' on the left. The melody consists of six staves of music. The first staff contains measures 1 through 8, with a first ending bracket over measures 7 and 8. The second staff contains measures 9 through 12, with a second ending bracket over measures 11 and 12. The third staff contains measures 13 through 16, with a third ending bracket over measures 15 and 16. The fourth staff contains measures 17 through 20, with a fourth ending bracket over measures 19 and 20. The fifth staff contains measures 21 through 24, with a fifth ending bracket over measures 23 and 24. The sixth staff contains measures 25 through 28, with a sixth ending bracket over measures 27 and 28. The score concludes with a final double bar line.

Low Range I

O God, Our Help in Ages Past

Down to C

1

5

9

13

When I Survey the Wondrous Cross

2

5

9

13

Just As I Am

3

5

9

A Mighty Fortress Is Our God

4

1

5

9

13

17

Come Thou Fount

5

1

5

9

13

Symphony No. 9 - Beethoven

6

1

5

9

13

Jesus, What a Friend for Sinners

7

1 5

9 13

17 21

25 29

Nothing but the Blood

8

The Rose Tree

6

The Rose Tree

12

Once to Every Man and Nation

Low Range II

Down to B

O God, Our Help in Ages Past

1

1 5

When I Survey the Wondrous Cross

2

1 5

Just As I Am

3

1 5

A Mighty Fortress Is Our God

4

Handwritten musical score for 'A Mighty Fortress Is Our God'. The score is written on four staves in treble clef, with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody begins with a quarter rest, followed by a series of eighth and quarter notes. Fingerings are indicated by numbers 1, 5, and 9. The piece concludes with a final note and a double bar line.

Come Thou Fount

5

Handwritten musical score for 'Come Thou Fount'. The score is written on three staves in treble clef, with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The melody consists of eighth and quarter notes. Fingerings are indicated by numbers 1, 5, and 13. The piece ends with a final note and a double bar line.

Symphony No. 9 - Beethoven

6

Handwritten musical score for 'Symphony No. 9 - Beethoven'. The score is written on four staves in treble clef, with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody is composed of eighth and quarter notes. Fingerings are indicated by numbers 1, 5, 9, and 13. The piece concludes with a final note and a double bar line.

Jesus, What a Friend for Sinners

7

7

1 5

9 13

17

21 25

29

Musical score for 'Jesus, What a Friend for Sinners' in G major (one sharp) and 3/4 time. The score consists of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in a single line. The score includes measure numbers 1, 5, 9, 13, 17, 21, 25, and 29. The piece concludes with a double bar line and a repeat sign.

Nothing but the Blood

8

8

6

12

Musical score for 'Nothing but the Blood' in G major (one sharp) and 4/4 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in a single line. The score includes measure numbers 6 and 12. The piece concludes with a double bar line and a repeat sign.

Once to Every Man and Nation

9

9

1 3 3 3 3

5 3 3 3 3 9 3

3 3 3 13 3 3

Musical score for 'Once to Every Man and Nation' in G major (one sharp) and 4/4 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in a single line. The score includes measure numbers 1, 3, 5, 9, and 13. The piece concludes with a double bar line and a repeat sign.



The Air Force Hymn

10

Continue down an octave
towards pedal range

8vb

(8vb)

Low Range III

Down to B-flat

O God, Our Help in Ages Past

1

Musical notation for the first piece, 'O God, Our Help in Ages Past'. It is written in treble clef with a key signature of four sharps (F#, C#, G#, D#) and a 4/4 time signature. The melody consists of quarter and eighth notes, with a final half note. Measure numbers 1, 5, 9, and 13 are indicated above the staff. The piece ends with a double bar line.

When I Survey the Wondrous Cross

2

Musical notation for the second piece, 'When I Survey the Wondrous Cross'. It is written in treble clef with a key signature of four sharps (F#, C#, G#, D#) and a 4/4 time signature. The melody consists of quarter and eighth notes, with a final half note. Measure numbers 1, 5, 9, and 13 are indicated above the staff. The piece ends with a double bar line.

Just As I Am

3

Musical notation for the third piece, 'Just As I Am'. It is written in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The melody consists of quarter and eighth notes, with a final half note. Measure numbers 1, 5, and 9 are indicated above the staff. The piece ends with a double bar line.

A Mighty Fortress Is Our God

4

Handwritten musical score for 'A Mighty Fortress Is Our God'. The score is written on four staves in G major (one sharp) and 4/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by a half note A4, and then a series of eighth and quarter notes. The second staff continues the melody, featuring a half note G4 and a quarter note F#4. The third staff shows a half note G4 and a quarter note F#4. The fourth staff concludes the piece with a half note G4 and a quarter note F#4. Measure numbers 1, 5, 9, 13, and 17 are indicated above the staves.

Come Thou Fount

5

Handwritten musical score for 'Come Thou Fount'. The score is written on three staves in G major (one sharp) and 3/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by a half note A4, and then a series of eighth and quarter notes. The second staff continues the melody, featuring a half note G4 and a quarter note F#4. The third staff shows a half note G4 and a quarter note F#4. The fourth staff concludes the piece with a half note G4 and a quarter note F#4. Measure numbers 1, 5, 9, and 13 are indicated above the staves.

Symphony No. 9 - Beethoven

6

Handwritten musical score for 'Symphony No. 9 - Beethoven'. The score is written on four staves in G major (one sharp) and 4/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by a half note A4, and then a series of eighth and quarter notes. The second staff continues the melody, featuring a half note G4 and a quarter note F#4. The third staff shows a half note G4 and a quarter note F#4. The fourth staff concludes the piece with a half note G4 and a quarter note F#4. Measure numbers 1, 5, 9, and 13 are indicated above the staves.

Jesus, What a Friend for Sinners

7

7

1 5 9 13 17 21 25 29

Musical score for 'Jesus, What a Friend for Sinners' in G major, 3/4 time. The score consists of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in a single line. The score includes measure numbers 1, 5, 9, 13, 17, 21, 25, and 29. The piece concludes with a double bar line and repeat dots.

Nothing but the Blood

8

8

6 12

Musical score for 'Nothing but the Blood' in G major, 4/4 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in a single line. The score includes measure numbers 6 and 12. The piece concludes with a double bar line and repeat dots.

Once to Every Man and Nation

9

9

1 3 3 3 3 5 3 3 3 3 9

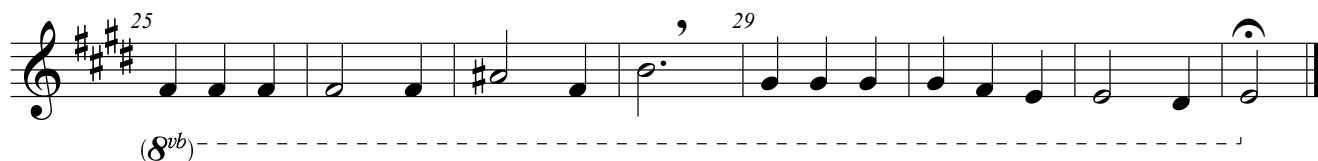
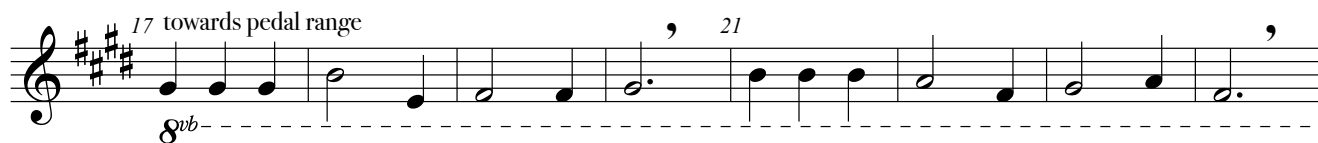
Musical score for 'Once to Every Man and Nation' in G major, 4/4 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in a single line. The score includes measure numbers 1, 3, 5, 9, and 12. The piece concludes with a double bar line and repeat dots.



The Air Force Hymn



Continue down an octave



Low Range IV

Down to A

O God, Our Help in Ages Past

1

1 5

When I Survey the Wondrous Cross

2

1 5

Just As I Am

3

1 5

A Mighty Fortress Is Our God

4

Handwritten musical score for 'A Mighty Fortress Is Our God'. The score is written on four staves in treble clef, key of D major (two sharps), and 4/4 time. The melody begins with a quarter rest followed by a quarter note G4, marked with a '1'. The music continues with eighth and quarter notes, featuring a fermata over a half note G4 at the end of the first line. The second line starts with a quarter rest followed by a quarter note A4, marked with a '5'. The third line has a quarter rest followed by a quarter note G4, marked with a '13'. The fourth line starts with a quarter rest followed by a quarter note F#4, marked with a '17'. The piece concludes with a double bar line.

Come Thou Fount

5

Handwritten musical score for 'Come Thou Fount'. The score is written on three staves in treble clef, key of D major (two sharps), and 3/4 time. The melody begins with a quarter rest followed by a quarter note G4, marked with a '1'. The music continues with eighth and quarter notes, featuring a fermata over a half note G4 at the end of the first line. The second line starts with a quarter rest followed by a quarter note A4, marked with a '9'. The third line has a quarter rest followed by a quarter note G4, marked with a '13'. The piece concludes with a double bar line.

Symphony No. 9 - Beethoven

6

Handwritten musical score for 'Symphony No. 9 - Beethoven'. The score is written on four staves in treble clef, key of D major (two sharps), and 4/4 time. The melody begins with a quarter rest followed by a quarter note G4, marked with a '1'. The music continues with eighth and quarter notes, featuring a fermata over a half note G4 at the end of the first line. The second line starts with a quarter rest followed by a quarter note A4, marked with a '9'. The third line has a quarter rest followed by a quarter note G4, marked with a '13'. The fourth line starts with a quarter rest followed by a quarter note F#4, marked with a '17'. The piece concludes with a double bar line.

Jesus, What a Friend for Sinners

7

7

1 5

9 13

17 21

25 29

Musical score for 'Jesus, What a Friend for Sinners' in G major (one sharp) and 3/4 time. The score consists of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in a single line. The score includes measure numbers 1, 5, 9, 13, 17, 21, 25, and 29. The piece concludes with a double bar line and a repeat sign.

Nothing but the Blood

8

8

6 12

Musical score for 'Nothing but the Blood' in G major (one sharp) and 4/4 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in a single line. The score includes measure numbers 6 and 12. The piece concludes with a double bar line and a repeat sign.

Once to Every Man and Nation

9

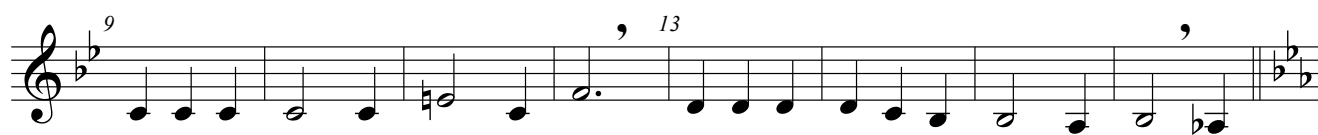
9

1 3 3 3 3 9 13

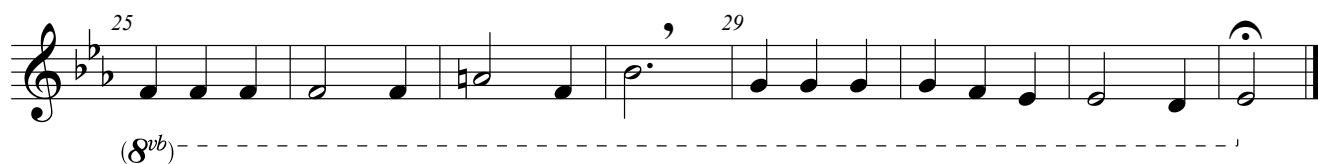
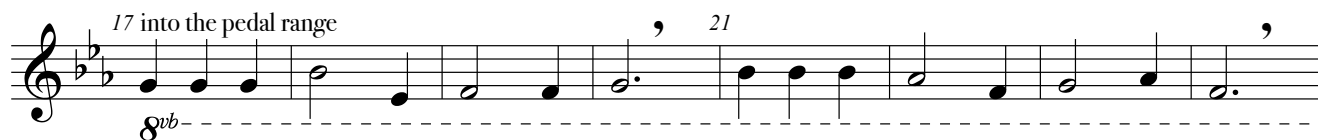
Musical score for 'Once to Every Man and Nation' in G major (one sharp) and 4/4 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in a single line. The score includes measure numbers 1, 3, 5, 9, and 13. The piece concludes with a double bar line and a repeat sign.



The Air Force Hymn



Continue down an octave



Low Range V

O God, Our Help in Ages Past

Down to A-flat

1

When I Survey the Wondrous Cross

2

Just As I Am

3

A Mighty Fortress Is Our God

4

Handwritten musical score for 'A Mighty Fortress Is Our God'. The score is written on four staves in G major (one sharp) and 4/4 time. The first staff begins with a treble clef and a key signature of one sharp. The melody starts on a whole note G4, followed by a half note A4, and then a series of eighth notes. The second staff continues the melody with a half note G4, a quarter note F#4, and then a series of eighth notes. The third staff continues with a half note E4, a quarter note D4, and then a series of eighth notes. The fourth staff concludes the phrase with a half note C4, a quarter note B3, and then a series of eighth notes. The score includes fingerings (1, 5, 9, 13, 17) and a final double bar line.

Come Thou Fount

5

Handwritten musical score for 'Come Thou Fount'. The score is written on three staves in G major (one sharp) and 3/4 time. The first staff begins with a treble clef and a key signature of one sharp. The melody starts on a whole note G4, followed by a half note A4, and then a series of eighth notes. The second staff continues the melody with a half note G4, a quarter note F#4, and then a series of eighth notes. The third staff concludes the phrase with a half note E4, a quarter note D4, and then a series of eighth notes. The score includes fingerings (1, 5, 9, 13) and a final double bar line.

Symphony No. 9 - Beethoven

6

Handwritten musical score for 'Symphony No. 9 - Beethoven'. The score is written on four staves in G major (one sharp) and 4/4 time. The first staff begins with a treble clef and a key signature of one sharp. The melody starts on a whole note G4, followed by a half note A4, and then a series of eighth notes. The second staff continues the melody with a half note G4, a quarter note F#4, and then a series of eighth notes. The third staff continues with a half note E4, a quarter note D4, and then a series of eighth notes. The fourth staff concludes the phrase with a half note C4, a quarter note B3, and then a series of eighth notes. The score includes fingerings (1, 5, 9, 13) and a final double bar line.

Jesus, What a Friend for Sinners

Nothing but the Blood

Once to Every Man and Nation

9

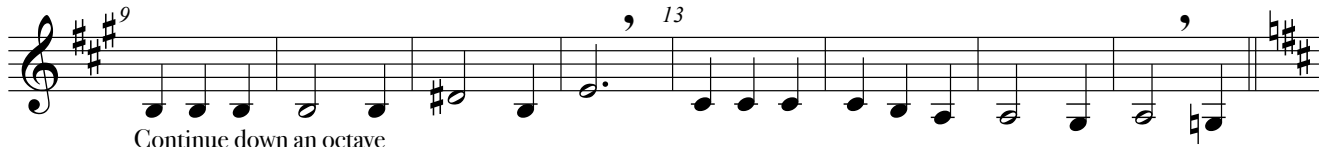
1 3 3 3

5 3 3 3

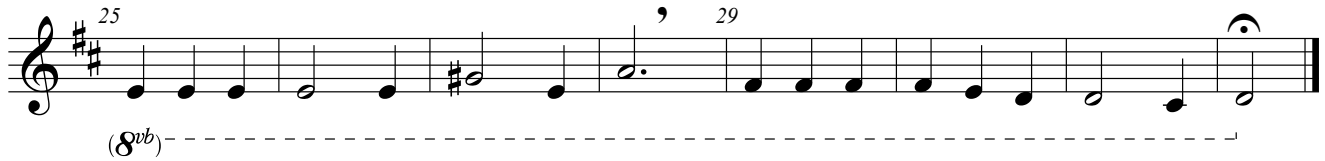
9 3 3 3 3



The Air Force Hymn



Continue down an octave



Low Range VI

Down to G

O God, Our Help in Ages Past

1

When I Survey the Wondrous Cross

2

Just As I Am

3

A Mighty Fortress Is Our God

4

Come Thou Fount

5

Symphony No. 9 - Beethoven

6

Jesus, What a Friend for Sinners

A musical score for the song "The Rose Tree". The title is written at the top left. Below it are five staves of music in treble clef, key of D major (two sharps), and 3/4 time signature. The melody consists of eighth notes, mostly grouped in pairs or triplets with slurs. Measure numbers 1 through 30 are indicated above the staff lines. The piece concludes with a final double bar line after the fifth staff.

Nothing but the Blood

A musical score for three voices (Soprano, Alto, Tenor) and piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The Soprano part starts at measure 8, the Alto at measure 6, and the Tenor at measure 12. The piano accompaniment begins with a bass clef and a key signature of two sharps (D major). The melody consists of eighth notes and quarter notes, with some measures containing beamed sixteenth notes. There are several rests and a final fermata in the last measure.

Once to Every Man and Nation

9

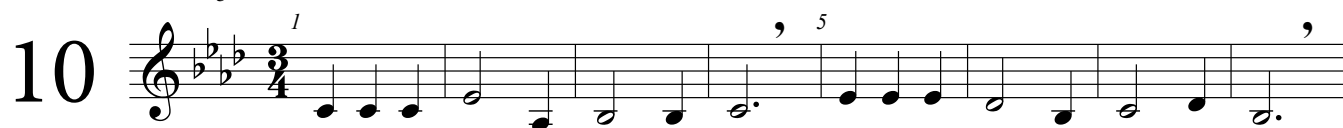
1 3 3 3 3

5 3 3 3 3

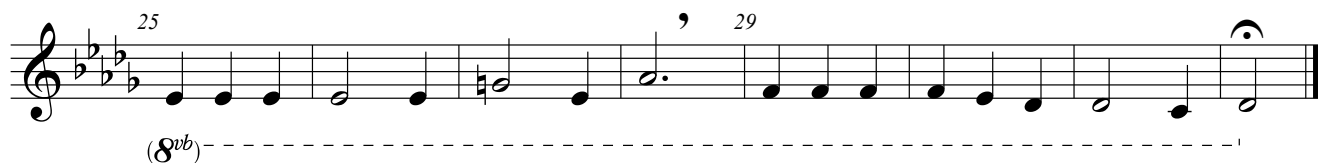
9 3 3 3 3



The Air Force Hymn



Continue down an octave



Low Range VII

Down to F-sharp

O God, Our Help in Ages Past

1

When I Survey the Wondrous Cross

2

Just As I Am

3

A Mighty Fortress Is Our God

4

1

5

9

13

17

This musical score is for the hymn 'A Mighty Fortress Is Our God'. It is written in G major (one sharp) and 4/4 time. The score consists of four staves. The first staff begins with a treble clef and a key signature of one sharp. The melody starts on a whole note G4, followed by a half note A4, and then a quarter note B4. The second staff continues the melody with a quarter note C5, followed by a half note D5, and then a quarter note E5. The third staff continues with a quarter note F#5, followed by a half note G5, and then a quarter note A5. The fourth staff concludes the phrase with a quarter note B5, followed by a half note C6, and then a quarter note D6. The score includes measure numbers 1, 5, 9, 13, and 17.

Come Thou Fount

5

1

5

9

13

This musical score is for the hymn 'Come Thou Fount'. It is written in G major (one sharp) and 3/4 time. The score consists of three staves. The first staff begins with a treble clef and a key signature of one sharp. The melody starts on a whole note G4, followed by a half note A4, and then a quarter note B4. The second staff continues the melody with a quarter note C5, followed by a half note D5, and then a quarter note E5. The third staff concludes the phrase with a quarter note F#5, followed by a half note G5, and then a quarter note A5. The score includes measure numbers 1, 5, 9, and 13.

Symphony No. 9 - Beethoven

6

1

5

9

13

This musical score is for the hymn 'Symphony No. 9 - Beethoven'. It is written in G major (one sharp) and 4/4 time. The score consists of four staves. The first staff begins with a treble clef and a key signature of one sharp. The melody starts on a whole note G4, followed by a half note A4, and then a quarter note B4. The second staff continues the melody with a quarter note C5, followed by a half note D5, and then a quarter note E5. The third staff continues with a quarter note F#5, followed by a half note G5, and then a quarter note A5. The fourth staff concludes the phrase with a quarter note B5, followed by a half note C6, and then a quarter note D6. The score includes measure numbers 1, 5, 9, and 13.

Jesus, What a Friend for Sinners

7

7

1 5

9 13

17

21 25

29

Musical score for 'Jesus, What a Friend for Sinners' in G major (one sharp) and 3/4 time. The score consists of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in a single line. The score includes measure numbers 1, 5, 9, 13, 17, 21, 25, and 29. The piece concludes with a double bar line and repeat dots.

Nothing but the Blood

8

8

6 12

Musical score for 'Nothing but the Blood' in G major (one sharp) and 4/4 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in a single line. The score includes measure numbers 6 and 12. The piece concludes with a double bar line and repeat dots.

Once to Every Man and Nation

9

9

1 3 3 3 3

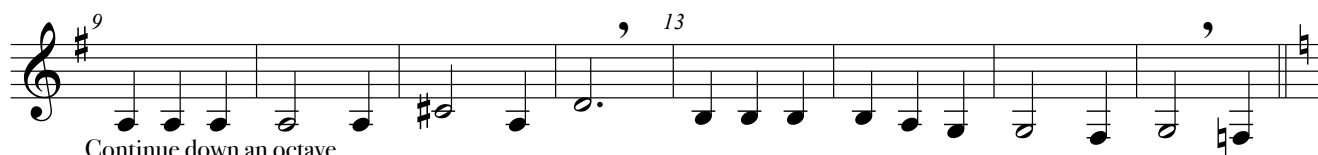
5 3 3 3

9 3 3 3 3

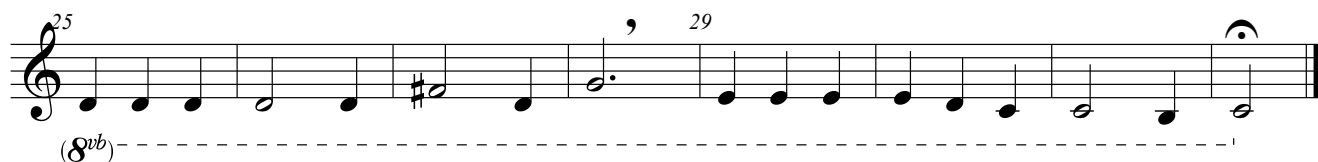
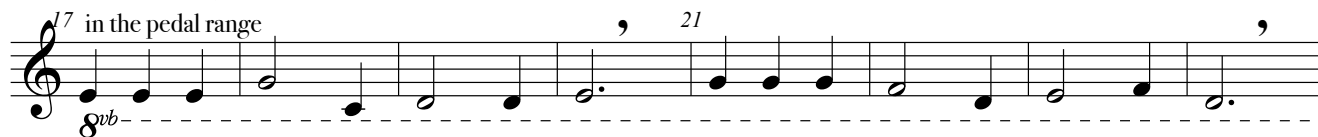
Musical score for 'Once to Every Man and Nation' in G major (one sharp) and 4/4 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in a single line. The score includes measure numbers 1, 3, 5, 9, and 13. The piece concludes with a double bar line and repeat dots.



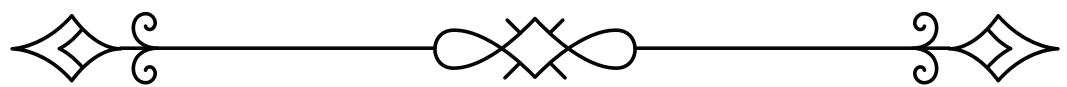
The Air Force Hymn



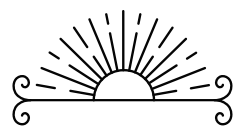
Continue down an octave



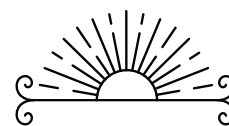
Articulation Practice



- I. Single Tonguing.....218
- II. “K” Tonguing.....232
- III. Double Tonguing.....240
- IV. Triple Tonguing.....258



Helpful Tips



- The goal of this chapter is to train the trumpet player's air and tongue to work together in the extreme tonguing situations that occur in many musical pieces.
- The tongue should be positioned forward in the mouth, using light tongue strikes, as if saying "tu," while the air remains loose, full, and constant.
- All exercises in this chapter could benefit from being practiced first without the articulation, focusing on connecting the sound with no breaks and maintaining a loose and easy approach. Then practice in the same manner while reintroducing the tongue.
- The "Single Tongue" section includes exercises designed to drill clarity, speed, and flexibility in the high, middle, and low ranges.
- The "Middle-High Articulation" sub-section works on eliminating chatter on the front of notes that can be common in this range from approximately D on the fourth line to G above the staff. It can be helpful to think of these notes as "low" high notes, rather than "high" low notes, in order to prepare the air properly.
- The "Rhythmic Figures" sub-section adapts tricky rhythms from famous pieces to provide added practice in different contexts.
- The "K Tonguing" section allows the player to practice simple melodies in all ranges with different styles of articulation using only the "K" syllable used in multiple tonguing, including marcato, staccato, and legato styles.
- The first sub-section in the double and triple tonguing sections, "Clarity," allows the player to focus on clean, clear, and even tonguing at slightly slower speeds. The next sub-sections work on gathering speed from quick bursts through progressively longer stretches of tonguing.
- The high and low range tonguing sub-sections allow the player an opportunity to multiple tongue above and below the staff. The player should focus on maintaining a fast moving column of air while keep the tongue forward in the mouth.
- The final sub-section, "Displaced Downbeats," features multiple tonguing displaced from the downbeat by a large leap, a technique that is commonly found in cornet solos.

Single Tonguing

High Articulation - I

O, For a Thousand Tongues to Sing

Exercises 1 - 7: ♩ = 80-112

1a

1b

Low Articulation - I

"Man of Sorrows," What a Name!

2a

2b

High Articulation - II

My Hope Is Built on Nothing Less

3a

3b

Low Articulation - II

Rock of Ages

4a

4b

1

5

9

High Articulation - III

O, Worship the King

5a

1

5

9


13

5b



Exercise 5b is a musical score in treble clef, key of D major (four sharps), and 3/4 time. It consists of five staves of music. The first staff begins with a quarter rest followed by a series of eighth notes, marked with a '1' above the first measure. The second staff continues the eighth-note pattern, marked with a '5' above the fifth measure. The third staff continues the pattern, marked with a comma above the eighth measure. The fourth staff continues the pattern, marked with a '9' above the ninth measure. The fifth staff continues the pattern, marked with a '13' above the thirteenth measure. The piece concludes with a final measure containing a half note and a fermata.

5c



Exercise 5c is a musical score in treble clef, key of D major (one sharp), and 3/4 time. It consists of five staves of music. The first staff begins with a quarter rest followed by a series of eighth notes, marked with a '1' above the first measure. The second staff continues the eighth-note pattern, marked with a '5' above the fifth measure. The third staff continues the pattern, marked with a '9' above the ninth measure. The fourth staff continues the pattern, marked with a '13' above the thirteenth measure. The piece concludes with a final measure containing a half note and a fermata.

Low Articulation - III

Come Thou Fount

6a

1

5

9

13

6b

1

5

9

13

High Articulation - IV

For the Beauty of the Earth

7a

1

5

9

7b

1

5

9

Middle-High Articulation

Finlandia

Exercises 8-10: ♩ = 80-120

8

1 5 9 13 17 21

Jesus, What a Friend for Sinners

9

1 5 9 13 17 21 25 29

Now Thank We All Our God

10a

1 5 9 13

10b

1 5 9 13

Rhythmic Figures

Rejoice, the Lord Is King

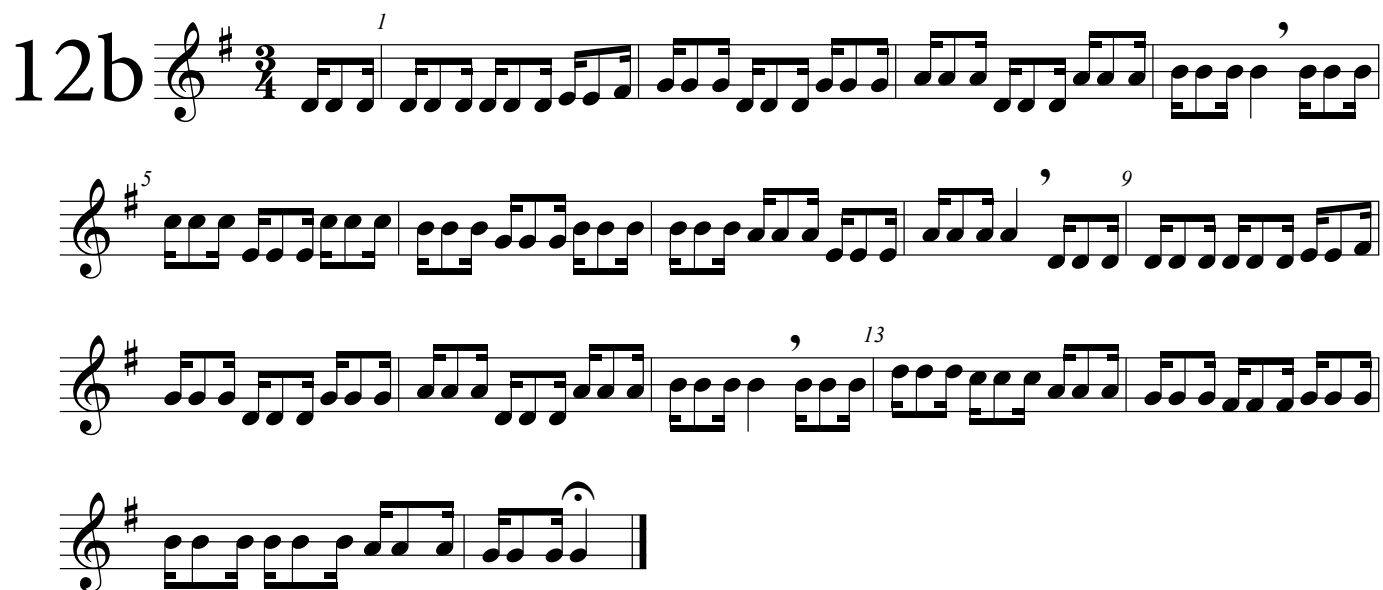
Exercises 11 - 12b: ♩ = 108-138

11a

11b

To God Be the Glory

12a



Exercise 12c: ♩ = 80-96



Exercises 13a - 13b: ♩ = 88-112

13a

12/8

13b

12/8

America / God Save the Queen

Exercises 14a - 14b: ♩ = 56-72

14a

The musical score for exercise 14a is written on seven staves in treble clef with a key signature of one sharp (F#). The time signature is 3/4. The music is composed of eighth and sixteenth notes, frequently grouped in triplets and marked with accents (>). Measure numbers 1, 5, 9, and 13 are indicated at the beginning of the first, third, fifth, and seventh staves, respectively. The exercise concludes with a final whole note on the seventh staff.

14b

4b

4b

This musical exercise is written for a single staff in 4/4 time, featuring a continuous eighth-note triplet pattern. The key signature has two sharps (F# and C#). The exercise consists of 13 measures, with measures 1 through 12 each containing two triplet groups of eighth notes. Measure 13 contains one triplet group followed by a whole note. The notation includes dynamic markings (accents) and slurs over the triplet groups.

“K” Tonguing

“Deutschlandlied” - National Anthem of Germany

1a

1a

1b

1b

1c

1c

There Is a Fountain Filled with Blood

2a

1 5 9 13

2b

1 5 9 13

2c

1 5 9 13

Marcato Articulation

Christ the Lord Is Risen Today

3a

1, 5, 9, 13

3b

1, 5, 9, 13

3c

1, 5, 9, 13

Crown Him with Many Crowns

4a

1 5

4b

1 5

4c

1 5

Staccato Articulation

Take My Life and Let It Be Consecrated

5a

First system of musical notation for exercise 5a, featuring staccato articulation and fingerings 1, 5, and 9.

5b

Second system of musical notation for exercise 5b, featuring staccato articulation and fingerings 1, 5, and 9.

5c

Third system of musical notation for exercise 5c, featuring staccato articulation and fingerings 1, 5, and 9.

Are You Washed in the Blood?

6a

Fourth system of musical notation for exercise 6a, featuring staccato articulation and fingerings 1, 5, 9, and 13.

6b

6c

Legato Articulation

America the Beautiful

7a

7b

7c

What Wondrous Love Is This?

8a

8b

1 5 9 13 17

8c

1 5 9 13 17

Double Tonguing

Clarity

Lead On, O King Eternal

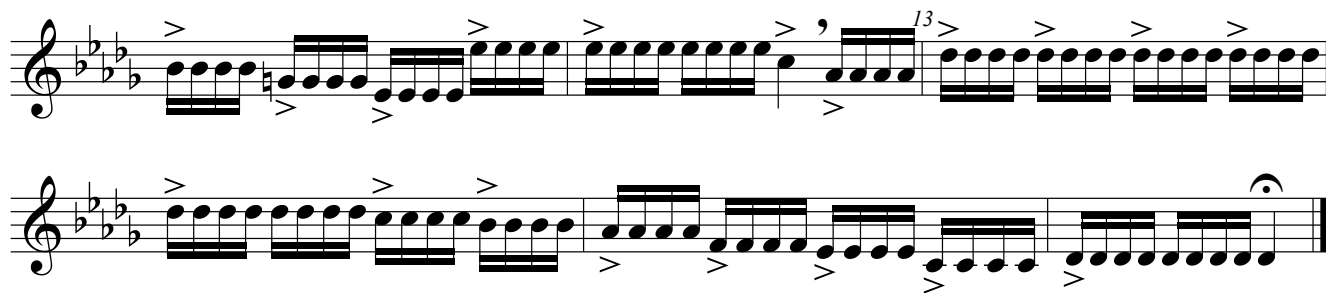
Exercises 1 - 2: ♩ = 72-138

1a

1a

1b

1b



Anchors Aweigh

2a

2b

Quick Bursts of Speed

Be Thou My Vision

Exercises 3 - 5: ♩ = 80-100

3a

3b

1

5

9

13

3c

1

5

9

13

13

Amazing Grace

4a

1

5

9

13

4b

1

5

9

13

Sustained Speed

When I Survey the Wondrous Cross

5a

**first note optional*

5b

**first note optional*

High Articulation - I

O, For a Thousand Tongues to Sing

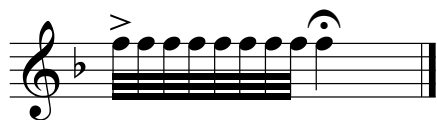
Exercises 6a - 6b: ♩ = 66-92

6a

Exercise 6a: Treble clef, key of D major (F# C# G#), 3/4 time. The exercise consists of five staves of eighth-note runs. The first staff starts with a finger number '1' and an accent. The second staff has four accents. The third staff has four accents and ends with a quarter rest and a half note. The fourth staff has four accents. The fifth staff has four accents and ends with a half note and a fermata.

6b

Exercise 6b: Treble clef, key of B minor (B F#), 3/4 time. The exercise consists of five staves of eighth-note runs. The first staff starts with a finger number '1' and an accent. The second staff has four accents. The third staff has four accents and ends with a quarter rest and a half note. The fourth staff has four accents. The fifth staff has four accents and ends with a half note and a fermata.



Low Articulation - I

"Man of Sorrows," What a Name!

Exercises 7a - 7c: ♩ = 72-160

7a

7b

7c

High Articulation - II

My Hope Is Built on Nothing Less

Exercises 8 - 9: ♩ = 80-100

8a

Exercises 8-9: ♩ = 80-100

8b

The musical score for exercise 8b consists of five staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various rhythmic patterns, accents, and dynamic markings. The first staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. It features a series of eighth notes with accents, followed by a measure with a fermata. The second staff continues the pattern with eighth notes and accents. The third staff includes a measure with a fermata and a measure with a fifth finger marking. The fourth staff features eighth notes with accents. The fifth staff concludes the exercise with eighth notes and accents, ending with a fermata.

Low Articulation - II

Rock of Ages

9a

The musical score for 'Rock of Ages' is presented in a single melodic line across seven staves. The key signature is B-flat major (two flats) and the time signature is 3/4. The notation features low articulation, with numerous notes marked with an accent (>) and some grouped with slurs. The first staff is labeled '1' above it, and the fifth staff is labeled '9' above it. The piece concludes with a double bar line and a fermata over the final note.

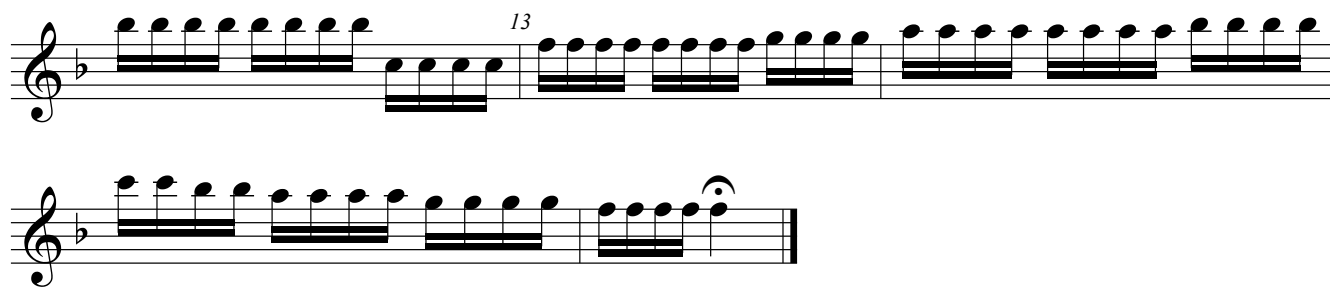
9b

High Articulation - III

O, Worship the King

Exercises 10a - 10b: ♩ = 160-200

10a



10b

Five staves of musical notation in D major (two sharps) and 3/4 time. The first staff contains measures 1 through 4, with a fingering '1' above the first measure. The second staff contains measures 5 through 8, with a fingering '5' above the eighth measure. The third staff contains measures 9 through 12, with a comma above the final note. The fourth staff contains measures 13 through 16, with a fingering '9' above the first measure and a fingering '13' above the fifth measure. The fifth staff contains measures 17 through 20, ending with a fermata on the final note.

Come Thou Fount of Every Blessing

Exercises II - 12: ♩ = 72-100

11a

1

5

9

13

11b

The musical score for 11b consists of 11 staves of music. The key signature is four sharps (F#, C#, G#, D#) and the time signature is 3/4. The music is written in a single melodic line across the staves. The notation includes eighth notes, sixteenth notes, and rests. Dynamic markings such as accents (>) and slurs are used throughout. Measure numbers 1, 5, 9, and 13 are indicated at the beginning of their respective staves. The score concludes with a final measure marked with a fermata.

High Articulation - IV

For the Beauty of the Earth

12a

This musical score consists of ten staves of music, each containing a series of eighth-note runs. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The exercises are marked with fingerings (1, 5, 9) and accents (>) to emphasize high articulation. The first staff begins with a '1' and an accent. The fifth staff begins with a '5' and an accent. The ninth staff begins with a '9' and an accent. The final staff concludes with a fermata over the last note.

12b

The musical score for exercise 12b is written in G major (one sharp) and 4/4 time. It consists of 12 staves of music. The notation includes eighth-note runs, often beamed in groups of four. Various articulations are used throughout, including accents (>), slurs, and breath marks (comma). The exercise is divided into sections by these markings. The first staff begins with a fermata over the first measure. The second staff ends with a comma. The third staff ends with a comma. The fourth staff ends with a comma. The fifth staff begins with a '5' above the first measure. The sixth staff ends with a comma. The seventh staff ends with a comma. The eighth staff ends with a comma. The ninth staff begins with a '9' above the first measure. The tenth staff ends with a comma. The eleventh staff ends with a comma. The twelfth staff ends with a fermata over the final measure.

Displaced Downbeats

All Hail the Power of Jesus' Name

Exercises 13a-13b: ♩ = 80-96

13a

The musical score for exercise 13a is written on a single staff with a treble clef and a 4/4 time signature. The tempo is indicated as 80-96 beats per minute. The exercise consists of a series of eighth and sixteenth note patterns, often beamed together in groups of four or eight. The first measure begins with a quarter rest followed by a quarter note on G4. Subsequent measures contain various rhythmic patterns, including eighth notes, sixteenth notes, and groups of beamed notes. Some measures feature a '1' above a note, indicating a first finger articulation. The score includes several measures with a comma (,) indicating a breath or phrasing mark. The final measure of the exercise features a triplet of eighth notes on G4, marked with a '3' below the notes, followed by a quarter rest and a final quarter note on G4.

13b

The musical score for exercise 13b consists of eight staves of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, often grouped in beams. Dynamic markings such as accents (>) and slurs are used throughout. Fingerings are indicated by numbers 1 through 5 above notes. The exercise concludes with a final measure containing a half note and a whole note, both marked with a fermata.

Triple Tonguing

Clarity

Oh, Shenandoah

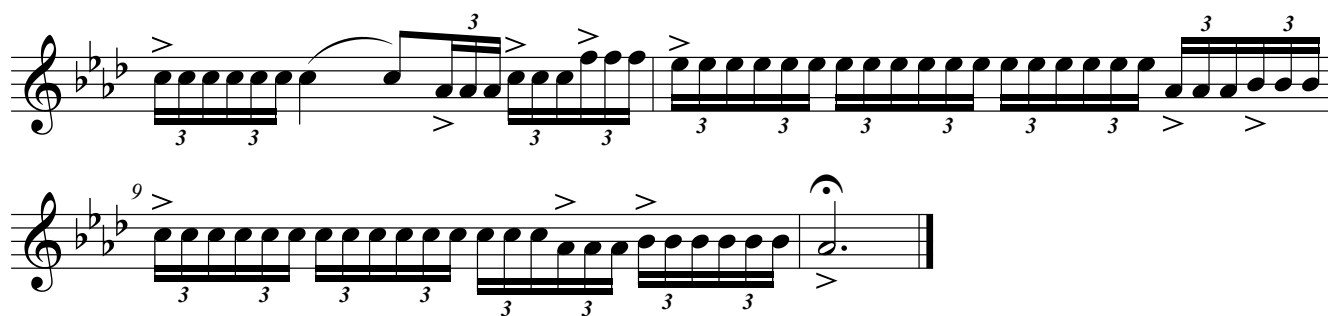
Exercises 1 - 2: ♩ = 60-120

1a

1

1b

1



The University of Georgia Alma Mater

2a

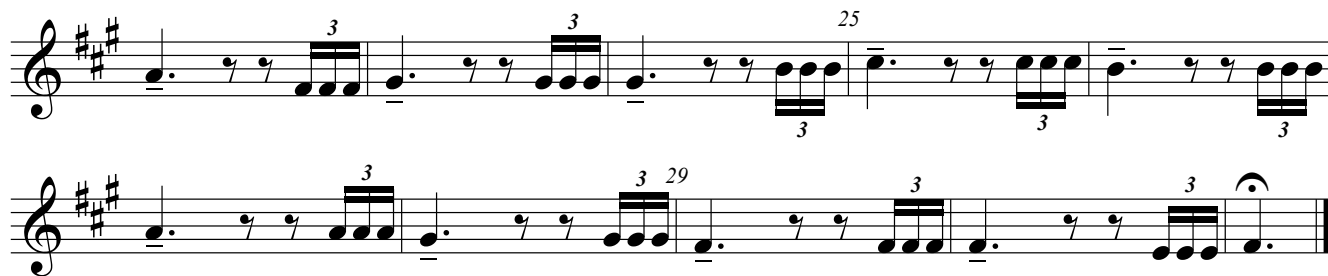
Seven staves of music in E major, 4/4 time. The piece is marked '2a'. It consists of continuous eighth notes with triplet markings and accents throughout. The first staff begins with a measure of eighth notes, followed by measures of triplet eighth notes. The piece concludes with a half note on the final staff.

2b

When Johnny Comes Marching Home

Exercises 3a - 3b: ♩ = 60-76

3a



3b

Second system of musical notation, measures 5-29. The key signature is three sharps (F#, C#, G#). The notation features eighth notes and triplets of eighth notes. Measure numbers 5, 3, 9, 3, 3, 13, 3, 17, 3, 21, 3, 25, 3, 29, and 3 are indicated above the notes. The system is divided into five staves.

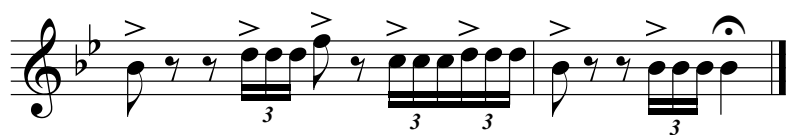
Quick Bursts of Speed

This Is My Father's World

Exercises 4 - 5: ♩ = 100-126

4a

4b



Immortal, Invisible God Only Wise

5a

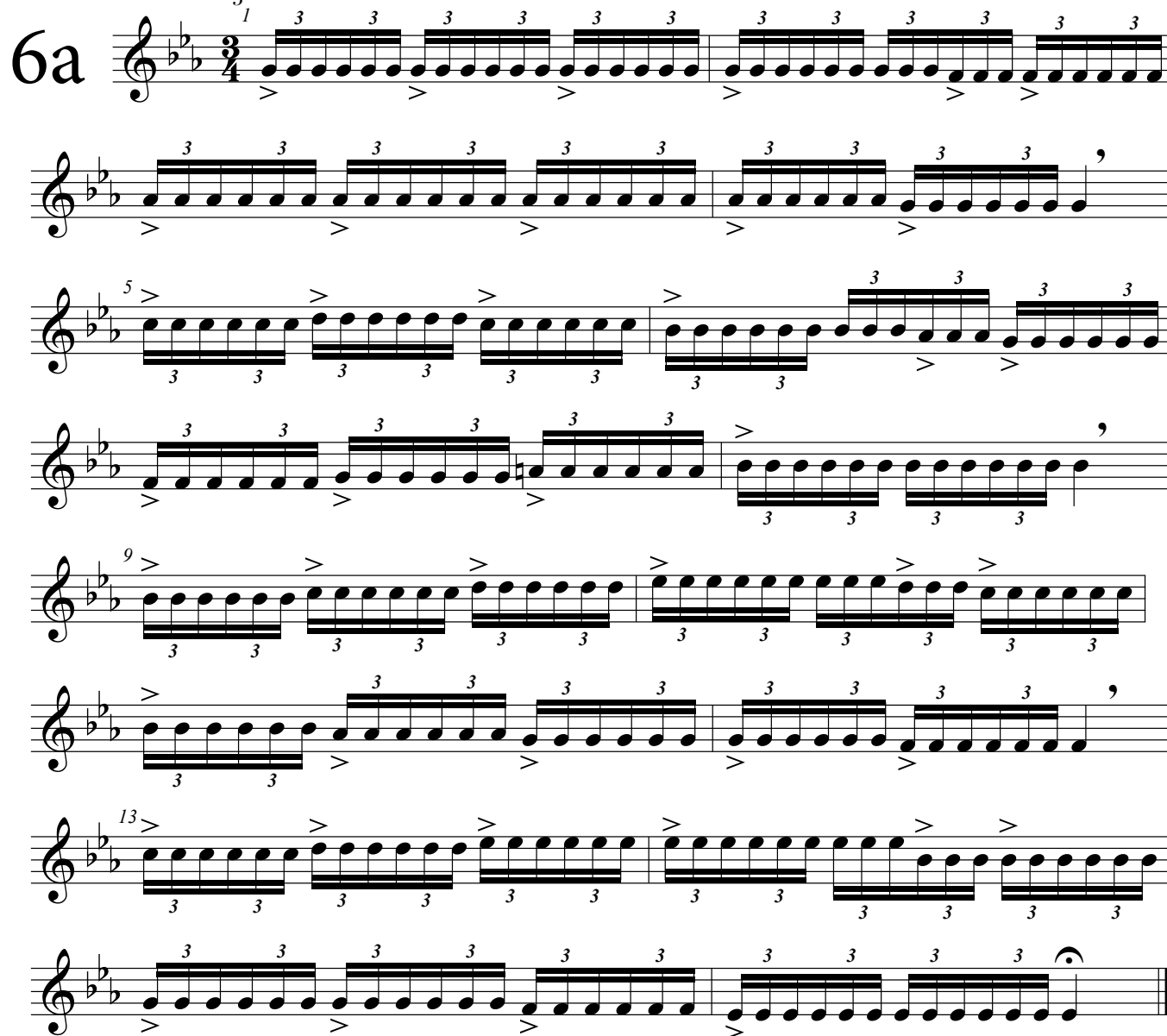
5b

Sustained Speed

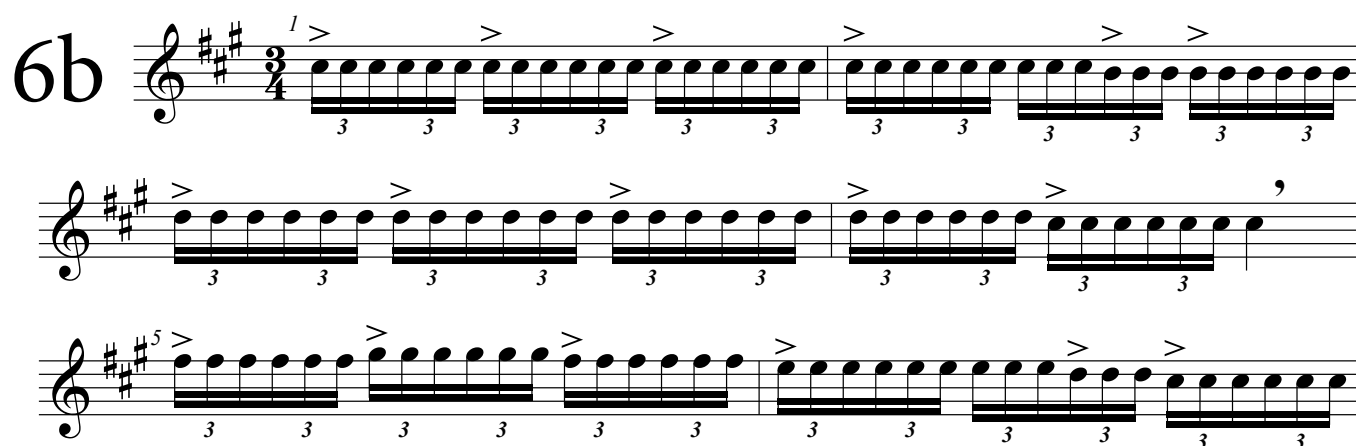
Great Is Thy Faithfulness

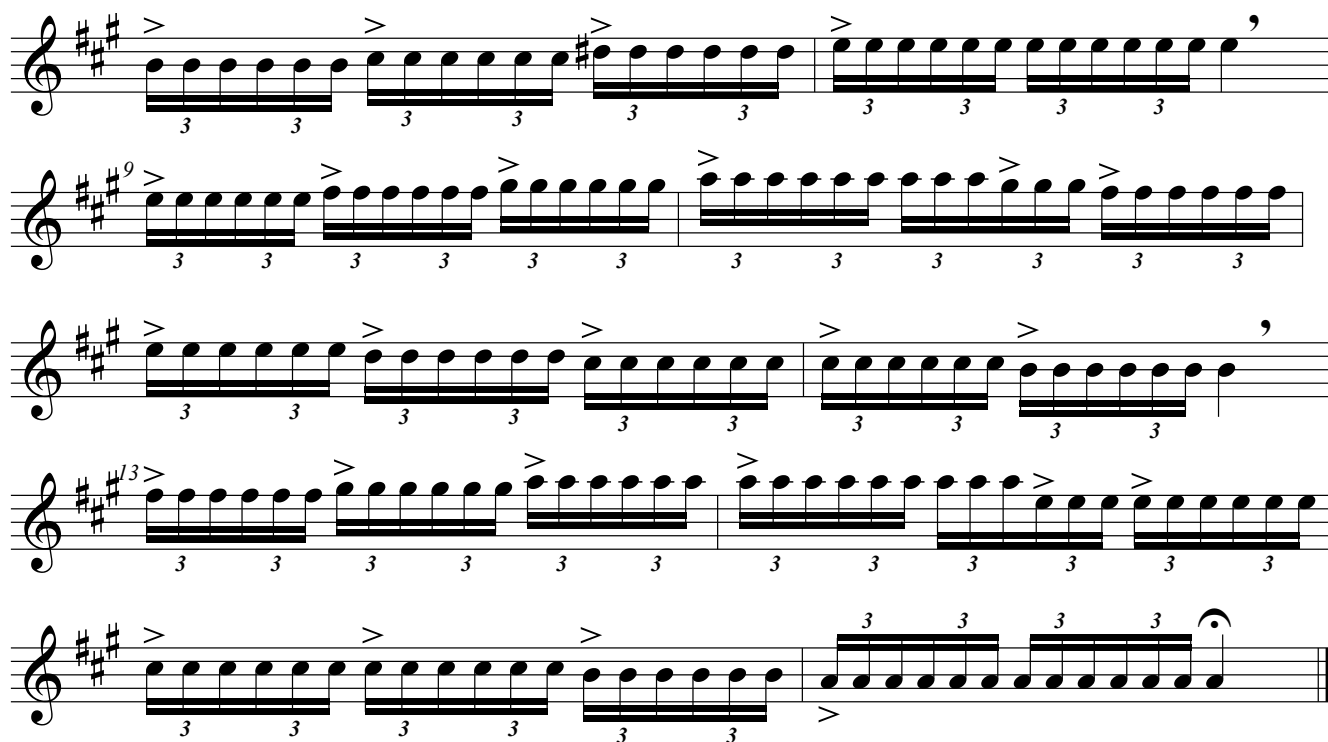
Exercises 6a - 6b: ♩ = 100-138

6a



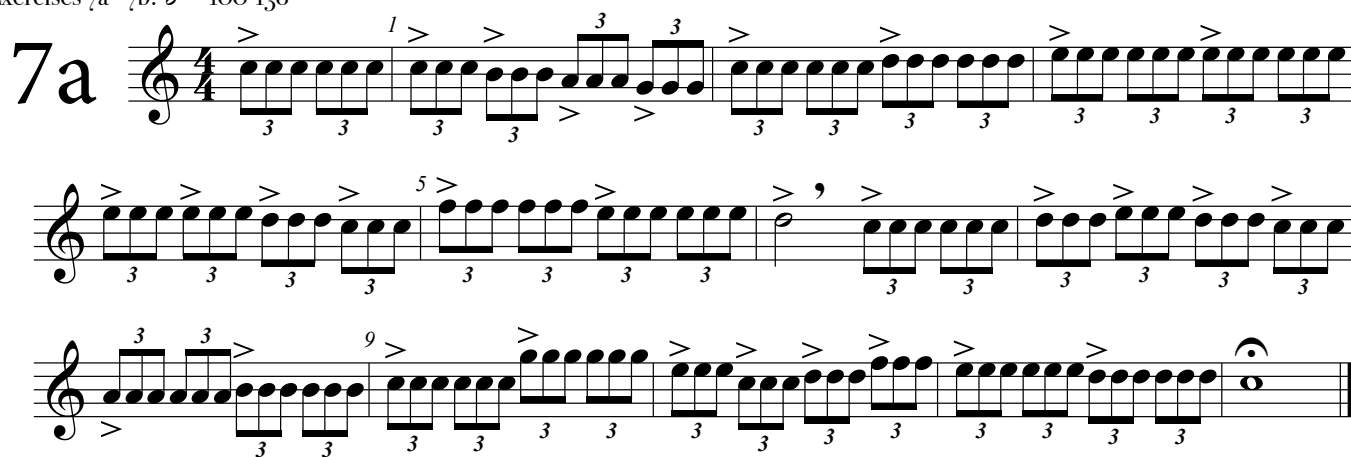
6b





Doxology

Exercises 7a - 7b: $\text{♩} = 100-138$



High Articulation - I

O, For a Thousand Tongues to Sing

Exercises 8 - 10: ♩ = 80-112

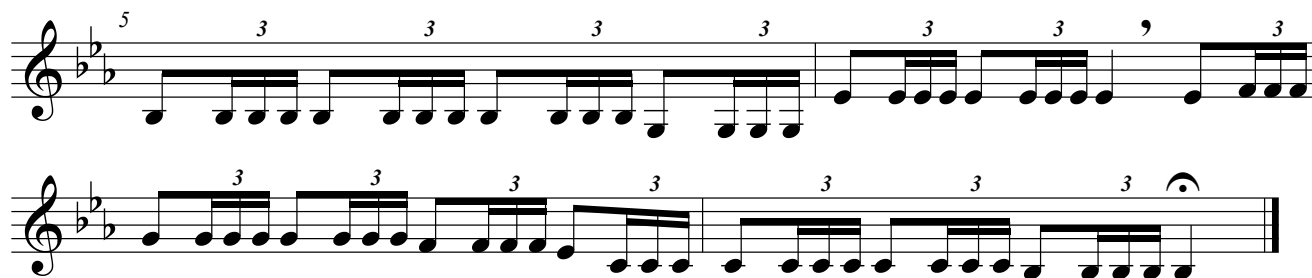
8a

8b

Low Articulation - I

"Man of Sorrows," What a Name!

9a



9b

9c

High Articulation - II

My Hope Is Built on Nothing Less

10a

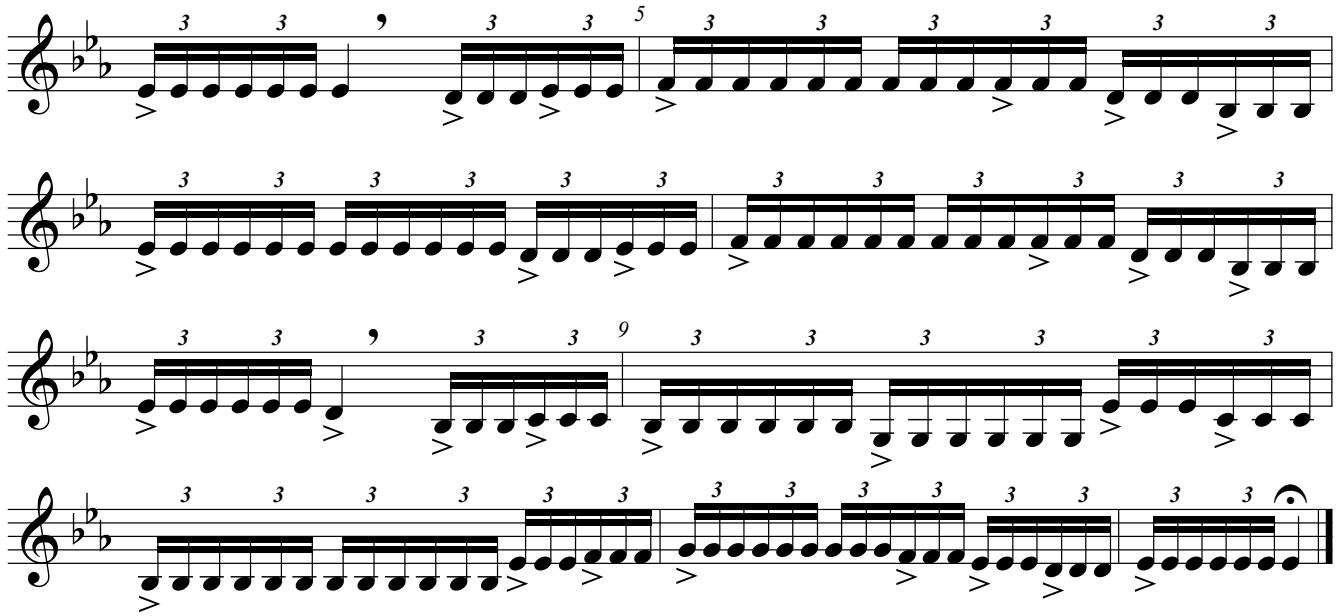
10b

Low Articulation - II

Rock of Ages

Exercises 11a - 11b: ♩ = 72-100

11a



11b

This musical score is for a piano exercise in D major (two sharps) and 3/4 time. It consists of six staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The music is composed of eighth-note triplets, with some measures containing a quarter rest or a half note. The second staff continues the pattern of eighth-note triplets. The third staff includes a measure with a quarter rest followed by a half note, and another measure with a quarter rest followed by a half note. The fourth staff ends with a double bar line. The fifth and sixth staves continue the triplet patterns, with the sixth staff ending with a double bar line.

High Articulation - III

O, Worship the King

Exercises 12-13: ♩ = 80-112

12a

1

3 3 3 3 3 3 3 3 3 3 3 3

5

3 3 3 3 3 3 3 3 3 3 3 3

9

3 3 3 3 3 3 3 3 3 3 3 3

13

3 3 3 3 3 3 3 3 3 3 3 3

12b

1

3 3 3 3 3 3 3 3 3 3 3 3

5

3 3 3 3 3 3 3 3 3 3 3 3

9

3 3 3 3 3 3 3 3 3 3 3 3

13

3 3 3 3 3 3 3 3 3 3 3 3

12c

1

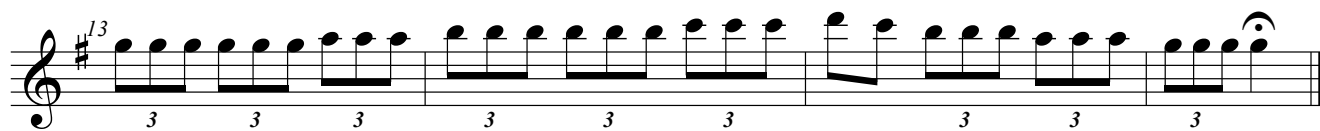
3 3 3 3 3 3 3 3 3 3 3 3

5

3 3 3 3 3 3 3 3 3 3 3 3

9

3 3 3 3 3 3 3 3 3 3 3 3



Low Articulation - III

Come Thou Fount of Every Blessing

13a

13b

The musical score for 13b consists of ten staves of music in 6/4 time, with a key signature of four sharps (F#, C#, G#, D#). The notation includes various musical elements:

- Staff 1:** Features a triplet of eighth notes, a single eighth note, and another triplet of eighth notes. The first measure is marked with a '3' and a '1' above it.
- Staff 2:** Contains a triplet of eighth notes, a single eighth note, and another triplet of eighth notes. The first measure is marked with a '3' and a '3' above it.
- Staff 3:** Contains a triplet of eighth notes, a single eighth note, and another triplet of eighth notes. The first measure is marked with a '3' and a '5' above it.
- Staff 4:** Contains a triplet of eighth notes, a single eighth note, and another triplet of eighth notes. The first measure is marked with a '3' and a '3' above it.
- Staff 5:** Contains a triplet of eighth notes, a single eighth note, and another triplet of eighth notes. The first measure is marked with a '3' and a '9' above it.
- Staff 6:** Contains a triplet of eighth notes, a single eighth note, and another triplet of eighth notes. The first measure is marked with a '3' and a '3' above it.
- Staff 7:** Contains a triplet of eighth notes, a single eighth note, and another triplet of eighth notes. The first measure is marked with a '3' and a '13' above it.
- Staff 8:** Contains a triplet of eighth notes, a single eighth note, and another triplet of eighth notes. The first measure is marked with a '3' and a '3' above it.
- Staff 9:** Contains a triplet of eighth notes, a single eighth note, and another triplet of eighth notes. The first measure is marked with a '3' and a '3' above it.
- Staff 10:** Contains a triplet of eighth notes, a single eighth note, and another triplet of eighth notes. The first measure is marked with a '3' and a '3' above it.

High Articulation - IV

For the Beauty of the Earth

Exercises 14a - 14b: ♩ = 72-100

14a

The exercise is written for a single melodic line in treble clef. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The tempo is marked as ♩ = 72-100. The exercise consists of ten staves of music, each containing eighth-note triplets with accents. The first staff has a first ending bracket over the first two measures. The eighth staff has a ninth ending bracket over the first two measures. The final staff concludes with a fermata on the last note.

14b

The musical score for exercise 14b is written for a single melodic line on a treble clef staff. It is in 4/4 time and has a key signature of one sharp (F#). The exercise is composed of ten staves of music. Each staff contains a continuous sequence of eighth-note triplets, indicated by a '3' below the notes and an accent (>) above each note. The first staff starts with a fingering '1' above the first note. The piece concludes with a final half-note chord on the tenth staff.

Displaced Downbeats

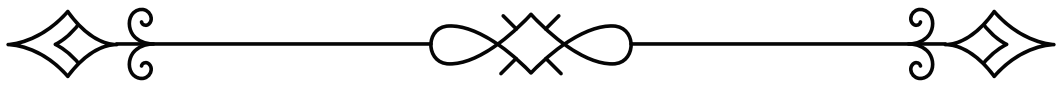
How Firm a Foundation

Exercises 15a - 15b: $\text{♩} = 50-92$

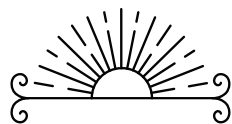
15a

15b

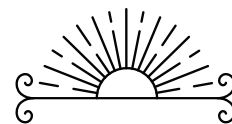
Flexibility



- I. Clarity.....278
- II. Octave Slurs.....280
- III. Blitz Slurs.....283
- IV. Lip Trills.....285
- V. Melodic Variations.....286



Helpful Tips



- The goal of this chapter is to train the lips, the tongue, and the air to work together to move flexibly between different partials.
- The aim of the player looking to move flexibly around the trumpet should be to keep the air loose and constantly flowing while allowing slight and natural variations in the shape of the tongue, jaw, and lips to accomodate this musical movement. As always, the focus should be on the sound and beauty of the musical phrase.
- While performing these exercises, the player should strive for clean slurs that follow and outline the shape of the phrase of music above all.
- In the “Clarity” section, the player should play slowly and be careful not to forecast the direction of the slur, i.e. moving slightly sharper just before slurring up or moving flatter just before slurring down.
- In the “Octave Slurs” section, the player should avoid catching unwanted partials between the octaves by making sure that the air is fast-moving at all times.
- The “Blitz Slurs” section will require the player to employ very fast air and loose and pliable lips almost instantly upon initiation of the sound.
- In the “Lip Trills” section, the trill will be executed by the back of the tongue moving quickly up and down, as if it was whistling, provided the air is fast moving and the lips are loose.
- The final section, “Melodic Variations,” requires the trumpet player to incorporate lip slurs into the melody of an existing tune while still maintaining the integrity of the musical line.

Flexibility

Clarity

What a Friend We Have in Jesus

1

1+3 1+3 1+3

1+3 1+3 1+2 1+3 1+3

1+3 1+3 1+3

Amazing Grace

2a

1+2

2b

2+3

2c

2+3 2+3 2+3 2+3 5

2+3 9

2+3 2+3

Jesus Paid It All

3a

1 5 9

1+3 0

13 9

3b

1 1+3 1+3 1+3 1+3

1+3 1+3 1 1+3 1+3

1+2 1+3 1+3 1+3

Octave Slurs

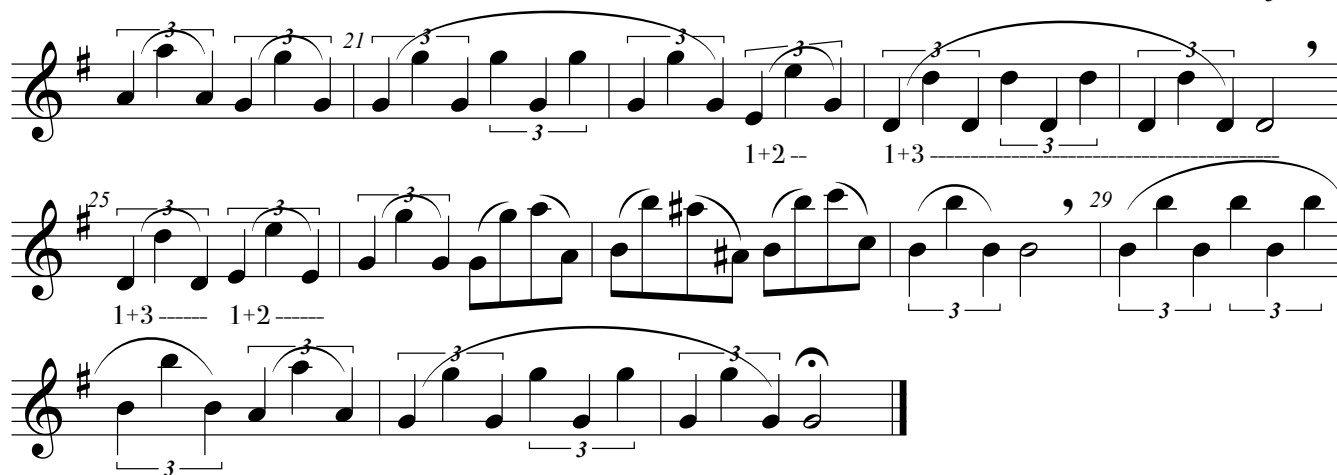
I'll Fly Away

4a

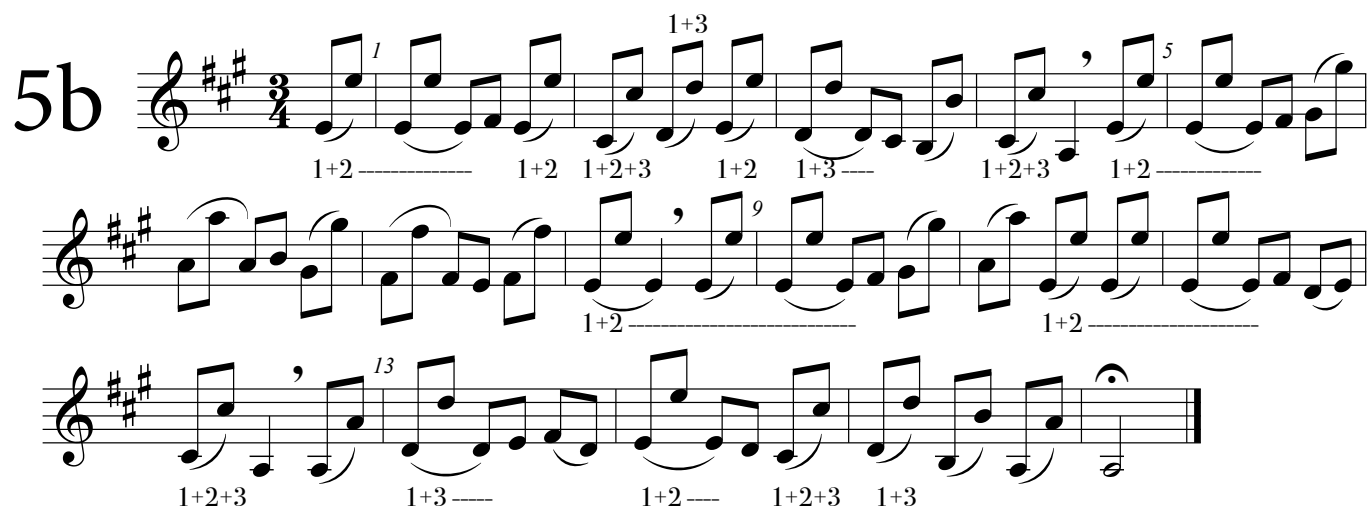
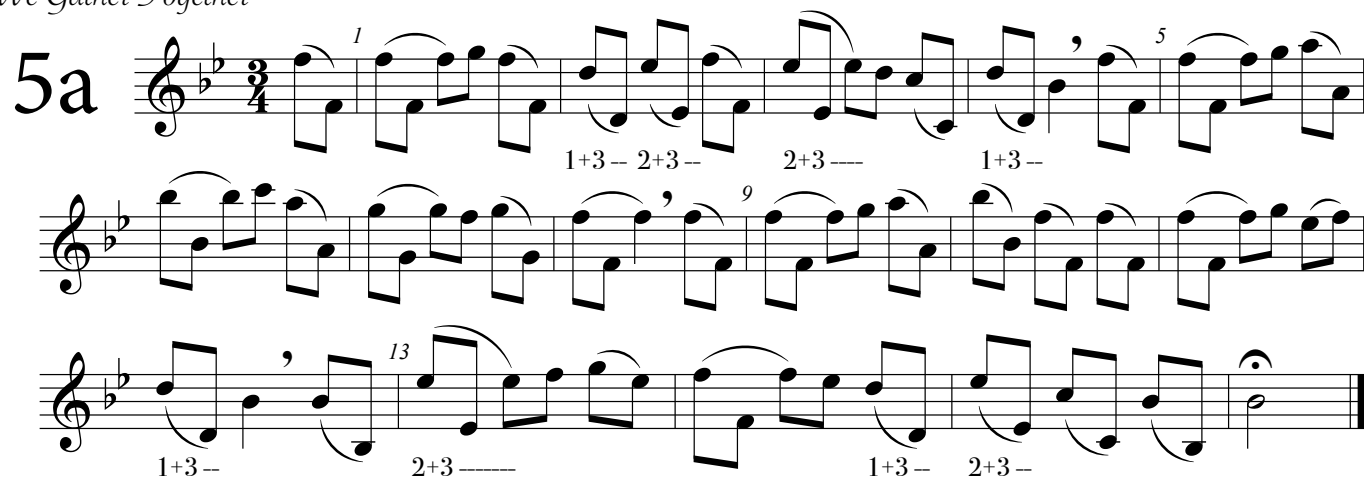
The musical score for '4a' is written in 4/4 time with a key signature of one flat (B-flat). It consists of seven staves of music. The notation includes a variety of rhythmic patterns, primarily using eighth and sixteenth notes. Triplet markings (a '3' over a bracket) are used frequently throughout the piece. There are also measures with eighth-note triplets and sixteenth-note groups. The score includes measure numbers 1, 5, 9, 13, 17, 21, 25, and 29. The piece concludes with a double bar line on the seventh staff.

4b

1 5 9 13 17



We Gather Together



5c

2+3 2+3 1+2+3 1+2+3 2+3

2+3 2+3

1+2+3 2+3 1+2+3

The Air Force Hymn

6a

1 1 1

1+2 1+2

1+2 1+2

6b

1 1+3 1+2 1+2

1+2 1+2 1+2

1+2 1+3 1+2+3 1+3

6c

1 1 1

1+2 1+2 1+2



Blitz Slurs

Nothing but the Blood

7a

Exercise 7a consists of five staves of music in treble clef, key of B-flat major, 4/4 time. The notation includes eighth and sixteenth notes with slurs. Fingerings are indicated by numbers 1, 2, 3, and 5. A triplet of eighth notes is marked with a '13'. The exercise concludes with a double bar line. Fingerings '1+3' and '1+2' are shown below several measures.

7b

Exercise 7b consists of five staves of music in treble clef, key of D major (two sharps), 4/4 time. The notation includes eighth and sixteenth notes with slurs. Fingerings are indicated by numbers 1, 2, 3, and 5. A triplet of eighth notes is marked with a '13'. The exercise concludes with a double bar line. Fingerings '1+2+3' are shown below several measures.

8a

1+3 1+3 1+3 1+3

1+3 1+3 1+3 1+3 1+3 1+3

1+3 1+3

1+3 1+3 1+3 1+3

1+3 1+3 1+3 1+3 1+3

8b

2+3 1+3

2+3 2+3 2+3

2+3 1+3

2+3 2+3 1+3 2+3 2+3

2+3 2+3

America, the Beautiful

9

1+3 1+3 1+3 1+3



Lip Trills

All Creatures of Our God and King

10a

10b

11a

The musical score for exercise 11a consists of three staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody starts on G4, moves to A4, B4, and C5, then has a trill on C5. The second staff continues the melody with a trill on G4, followed by a sequence of eighth notes. The third staff concludes the exercise with a final trill on G4 and a whole note G4. Fingerings are indicated by numbers 1 through 5. Ornaments (trills) are marked above specific notes. A large '11a' is written to the left of the first staff.

[illegible]

11c

11c

Camptown Races

12

1

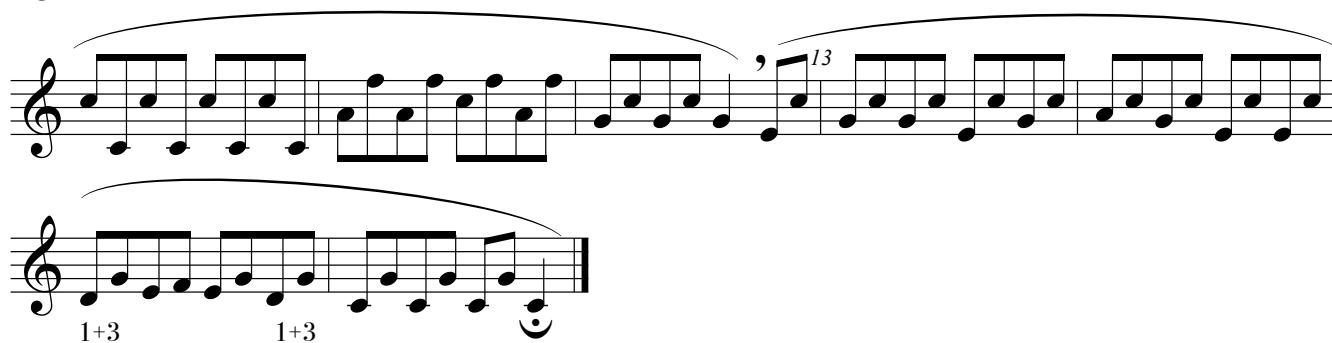
1+3

1+3

5

1+3

1+3



Goin' Home

13

14a

14b

Fairest Lord Jesus

15

The musical score for exercise 15 consists of six staves of music. The first staff begins with a treble clef, a 4/4 time signature, and a first finger fingering (1) above the first note. The music is written in a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The second staff continues the melody with similar rhythmic patterns. The third staff introduces a new rhythmic pattern with a first finger fingering (1) above the first note. The fourth staff continues the melody with similar rhythmic patterns. The fifth staff introduces a new rhythmic pattern with a first finger fingering (1) above the first note. The sixth staff concludes the exercise with a final rhythmic pattern and a first finger fingering (1) above the first note.

How Firm a Foundation

[illegible]

17a

[illegible]

The Church's One Foundation

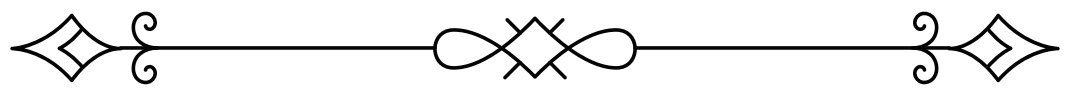
18a

The musical score for exercise 18a consists of six staves of music. The first staff begins with a treble clef and a 4/4 time signature. The music is written in a single melodic line. The first staff contains two measures of music, each with a triplet of eighth notes. The second staff contains two measures of music, each with a triplet of eighth notes. The third staff contains two measures of music, each with a triplet of eighth notes. The fourth staff contains two measures of music, each with a triplet of eighth notes. The fifth staff contains two measures of music, each with a triplet of eighth notes. The sixth staff contains two measures of music, each with a triplet of eighth notes. The score includes various fingerings and accents, such as '1', '2', '3', '4', '5', and '6'. The exercise is labeled '18a' in the top left corner.

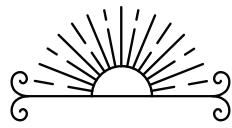
18b

18b

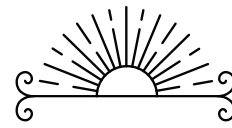
Rhythmic Accuracy



- I. Dotted 8th-16th Variations.....294
- II. Duple vs. Triple.....295
- III. Quareter Note Triplets.....299
- IV. Compound Meter & Metric Modulation.....300



Helpful Tips



- The goal of this chapter is to train the player's rhythmic sensitivity and ability to subdivide while playing.
- Always practice these exercises with a metronome.
- To help internalize the subdivisions, the player can first play all the subdivisions while lightly accenting the original rhythm. Then move to playing the written rhythm.
- The first section, "Dotted Eighth-Sixteenth Variations," will test the player's rhythmic acuity by making sure that all variations of this rhythm sound distinct and separate.
- The "Duple vs. Triple" section contrasts similar sounding rhythms that differ slightly by the underlying subdivision. The player should ensure that quarter note-eighth note triplets do not sound the same as the dotted eighth-sixteenth note figure.
- The "Quarter Note Triplets" section works on equally distributing quarter note triplets evenly over 2, 4 or 6 beats. This can be made more tricky depending on the rhythm directly preceding the triplets.
- The "Compound Meter & Metric Modulation" section focuses on performing the subtle shifts in feel and subdivision that the player may face in performing works that shift meter frequently.

Rhythmic Accuracy

Dotted Eighth - Sixteenth Variations

“La Marseillaise” - National Anthem of France

1

A Mighty Fortress Is Our God

2



Duple vs. Triple

When the Roll Is Called Up Yonder



The Army Goes Rolling Along

4

5

9

13

17

Holy, Holy, Holy

5a

1

3

5

9

13

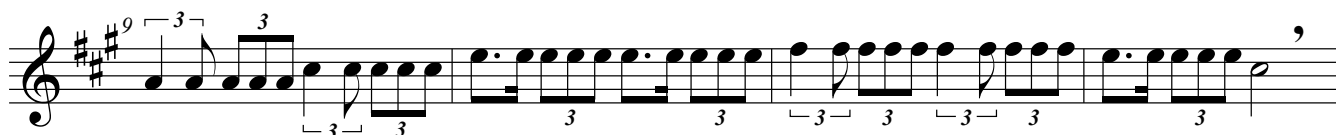
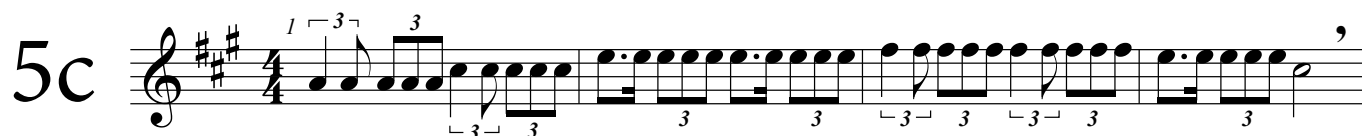
5b

1

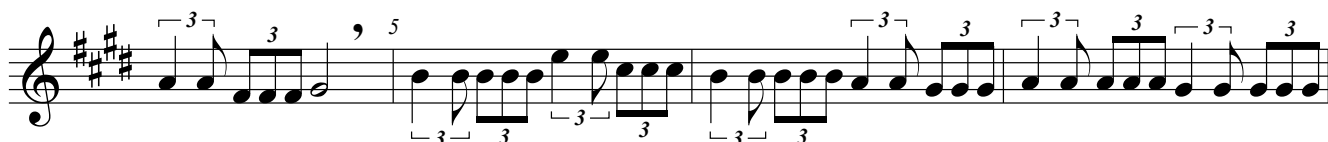
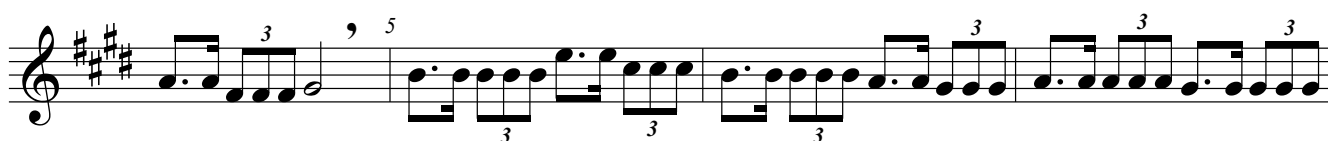
3

5

9



Fairest Lord Jesus



6c

Once to Every Man and Nation

7a

7b

Quarter Note Triplets

Finlandia

It Is Well

9

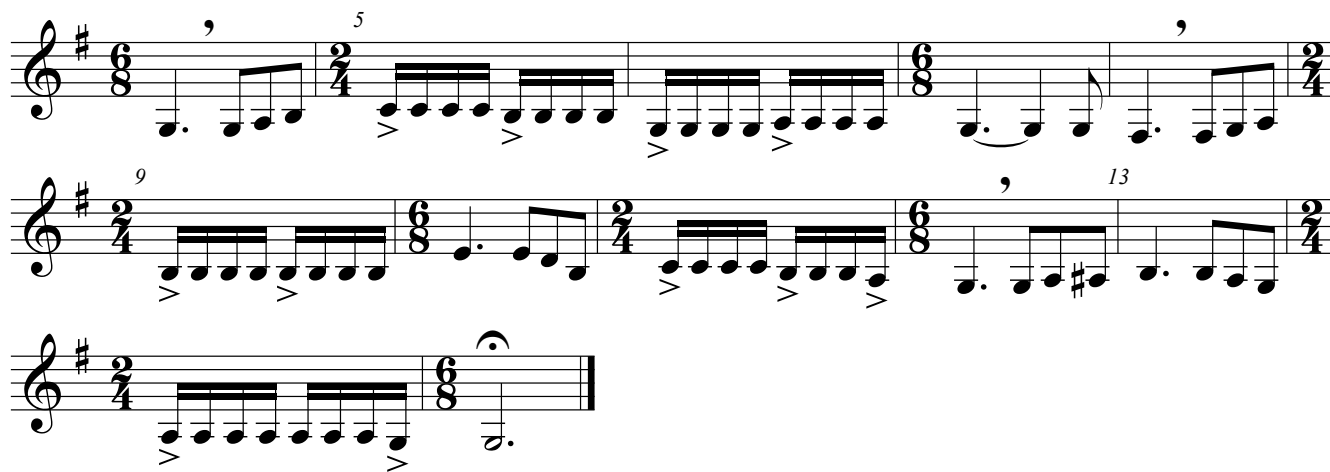
Compound Meter & Metric Modulation

Jesus! What a Friend for Sinners

10

Lift Every Voice and Sing (♩.=♩)

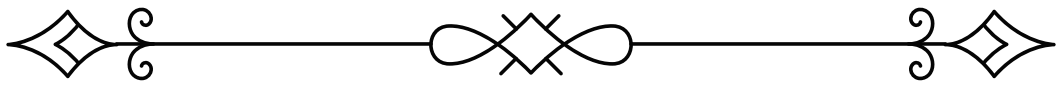
11



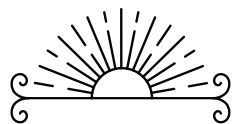
Take My Life and Let It Be Consecrated



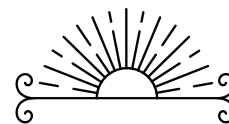
Intervals



- I. Tritone.....304
- II. Aug 5th/Dim 6th.....305
- III. Slurred Octaves.....307
- IV. Larger Slurred Intervals.....311



Helpful Tips



- The goal of this chapter is to train the ear and the mind to hear difficult, awkward, or less common intervals.
- Brass players can achieve their best sound when the tone is focused and centered in the middle of the pitch. This is best done by training the player's mind and ear to form a crystal clear mental picture of the sound they are striving to create.
- Each exercise in this chapter is designed to work on a specific interval by hearing and playing that interval, which is usually featured after a fermata.
- For the "Tritone" and "Augmented Fifth/Diminished Sixth" sections, it is recommended that the player stop playing after each fermata and sing, hum, or internally audiate the next interval. Then the player should practice buzzing the interval. Only when the player can sing and buzz the interval accurately should he or she move to playing the interval.
- The "Slurred Octaves" and "Larger Slurred Intervals" sections are designed to drill the situations in which a trumpet player needs to cleanly slur an interval of an octave or larger.
- The player should ensure that the air stays continuous between these large slurs.

Intervals

Tritone

Christ the Lord Is Risen Today

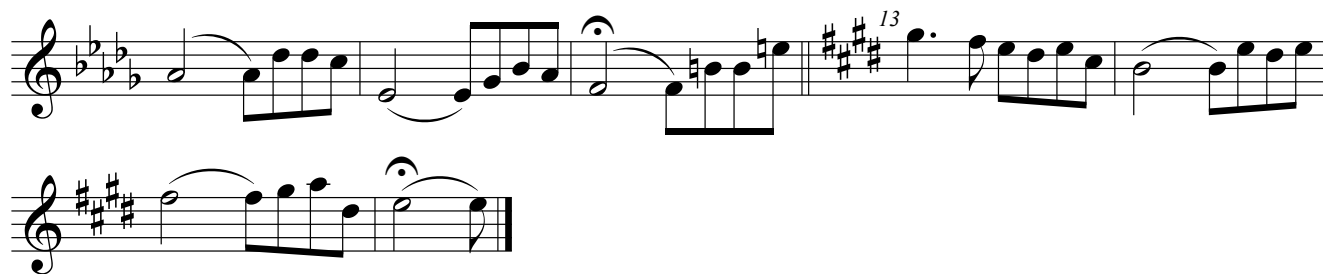
1

You're a Grand Ole Flag

2

When the Roll Is Called Up Yonder

3



Jesus Paid It All



Augmented Fifth/Diminished Sixth

Eternal Father, Strong to Save



O Sacred Head, Now Wounded

6

6/4 time signature. Key signature: one sharp (F#). The score consists of four staves. The first staff begins with a treble clef and a key signature of one sharp. It contains measures 1 through 12, ending with a double bar line. The second staff continues from measure 13 to 24, also ending with a double bar line. The third staff continues from measure 25 to 36, ending with a double bar line. The fourth staff continues from measure 37 to 48, ending with a double bar line. Measure numbers 1, 5, 9, and 13 are indicated above the staves.

Praise to the Lord

7

3/4 time signature. Key signature: two sharps (F# and C#). The score consists of three staves. The first staff begins with a treble clef and a key signature of two sharps. It contains measures 1 through 8, ending with a double bar line. The second staff continues from measure 9 to 16, ending with a double bar line. The third staff continues from measure 17 to 24, ending with a double bar line. Measure numbers 1, 5, 9, 13, 17, and 21 are indicated above the staves.

Rejoice, the Lord Is King

8

4/4 time signature. Key signature: three sharps (F#, C#, and G#). The score consists of three staves. The first staff begins with a treble clef and a key signature of three sharps. It contains measures 1 through 4, ending with a double bar line. The second staff continues from measure 5 to 8, ending with a double bar line. The third staff continues from measure 9 to 12, ending with a double bar line. Measure numbers 1, 5, 9, and 13 are indicated above the staves.

Slurred Octaves

America, the Beautiful

9a

9b

9c

9d

Amazing Grace

10a

10b

All Glory, Laud, and Honor

11a

Crown Him with Many Crowns

12a

12b

A Mighty Fortress Is Our God

13a

13b

Larger Slurred Intervals

Be Thou My Vision

14a

14b

God Bless America

15a

15a is a musical score for a single melodic line in treble clef, key of D major (two sharps), and 4/4 time. It consists of four staves. The first staff begins with a first ending bracket (1) over measures 1-4. The second staff has a first ending bracket (1) over measures 5-8. The third staff has a first ending bracket (1) over measures 9-12. The fourth staff begins with a first ending bracket (1) over measures 13-16. The piece concludes with a double bar line.

15b

15b is a musical score for a single melodic line in treble clef, key of B-flat major (two flats), and 4/4 time. It consists of four staves. The first staff begins with a first ending bracket (1) over measures 1-4. The second staff has a first ending bracket (1) over measures 5-8. The third staff has a first ending bracket (1) over measures 9-12. The fourth staff begins with a first ending bracket (1) over measures 13-16. The piece concludes with a double bar line.

There Is a Fountain Filled with Blood

16a

16a is a musical score for a single melodic line in treble clef, key of D major (two sharps), and 4/4 time. It consists of three staves. The first staff begins with a first ending bracket (1) over measures 1-4. The second staff has a first ending bracket (1) over measures 5-8. The third staff begins with a first ending bracket (1) over measures 9-12. The piece concludes with a double bar line.

16b

When Morning Gilds the Sky

17a

17b

17c

17d

Thine Is the Glory

18a

18b

The musical score for exercise 18b consists of five staves of music in 4/4 time, with a key signature of two flats (B-flat and E-flat). The notation includes various musical symbols such as eighth notes, quarter notes, and half notes, along with fingerings and articulation marks.

Staff 1: Measures 1-5. Measure 1 starts with a first finger (1) fingering. Measures 4 and 5 include articulation marks (circles with dots) and a fifth finger (5) fingering.

Staff 2: Measures 6-10. Measure 9 includes articulation marks and a ninth finger (9) fingering.

Staff 3: Measures 11-17. Measures 11 and 12 include articulation marks and a thirteenth finger (13) fingering. Measures 15 and 16 include articulation marks and a seventeenth finger (17) fingering.

Staff 4: Measures 18-22. Measure 20 includes articulation marks and a twenty-first finger (21) fingering.

Staff 5: Measures 23-24. Measure 23 includes articulation marks.