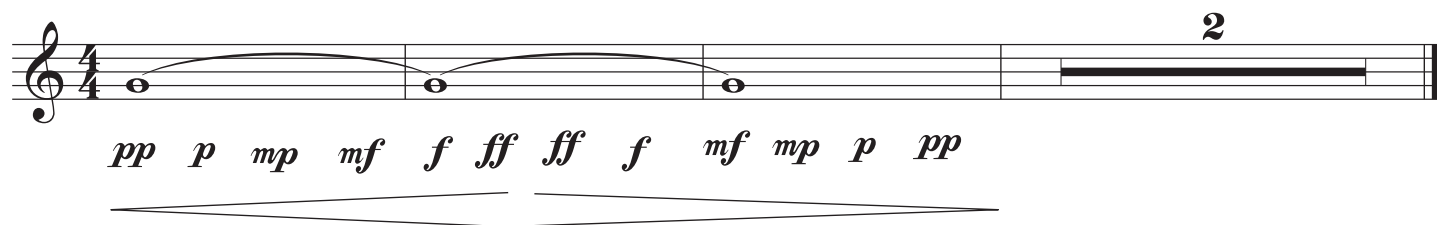


Trumpet Crescendo-Diminuendo Studies

Page 1

Exercise # 1 ♩ = 60



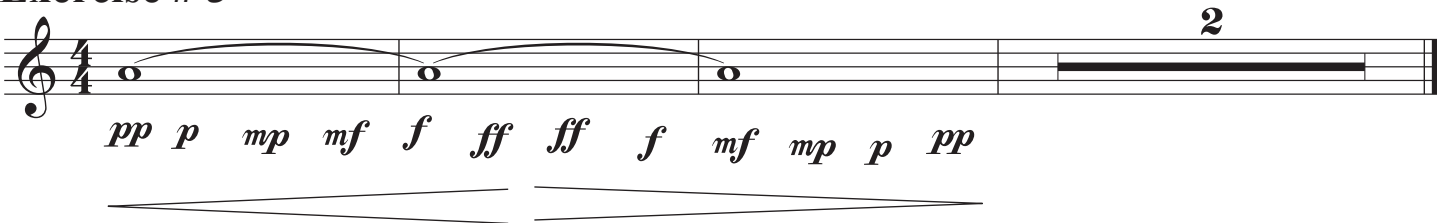
Exercise # 1 is written in 4/4 time with a tempo of ♩ = 60. The melody consists of a half note followed by a quarter note, then a half note, and finally a quarter note. The dynamics are *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, and *pp*. The first four notes are beamed together. The last four notes are beamed together. The exercise ends with a double bar line.

Exercise # 2



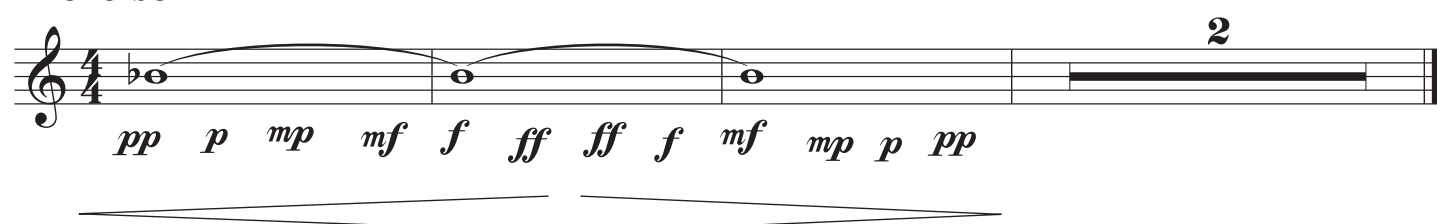
Exercise # 2 is written in 4/4 time. The melody consists of a half note followed by a quarter note, then a half note, and finally a quarter note. The dynamics are *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, and *pp*. The first four notes are beamed together. The last four notes are beamed together. The exercise ends with a double bar line.

Exercise # 3



Exercise # 3 is written in 4/4 time. The melody consists of a half note followed by a quarter note, then a half note, and finally a quarter note. The dynamics are *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, and *pp*. The first four notes are beamed together. The last four notes are beamed together. The exercise ends with a double bar line.

Exercise # 4



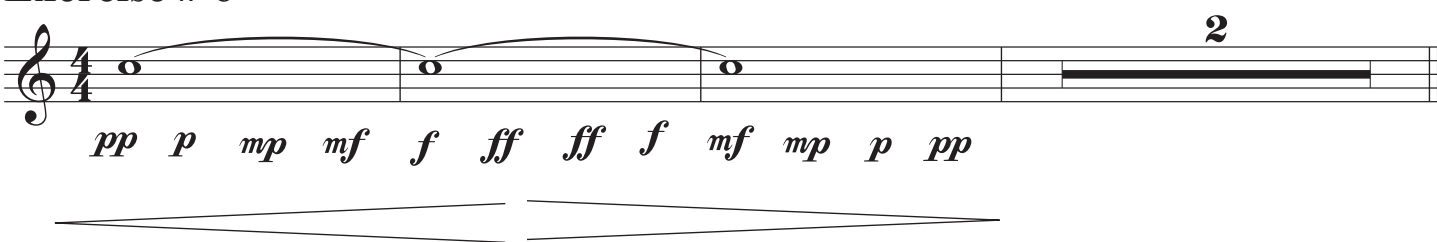
Exercise # 4 is written in 4/4 time. The melody consists of a half note followed by a quarter note, then a half note, and finally a quarter note. The dynamics are *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, and *pp*. The first four notes are beamed together. The last four notes are beamed together. The exercise ends with a double bar line.

Exercise # 5



Exercise # 5 is written in 4/4 time. The melody consists of a half note followed by a quarter note, then a half note, and finally a quarter note. The dynamics are *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, and *pp*. The first four notes are beamed together. The last four notes are beamed together. The exercise ends with a double bar line.

Exercise # 6



Exercise # 6 is written in 4/4 time. The melody consists of a half note followed by a quarter note, then a half note, and finally a quarter note. The dynamics are *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, and *pp*. The first four notes are beamed together. The last four notes are beamed together. The exercise ends with a double bar line.

Trumpet

Crescendo-Diminuendo Studies

Page 2

Exercise # 7 $\text{♩} = 60$




Exercise # 7 is written in 4/4 time with a key signature of one sharp (F#). It consists of three measures of half notes, each with a slur above it, followed by a final measure with a double bar line and a '2' above it. The dynamics are: *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, *pp*. There are two trapezoidal diagrams below the notes, one for the first two measures and one for the last two measures, indicating crescendo and diminuendo.

Exercise # 8



Exercise # 8 is written in 4/4 time with a key signature of one sharp (F#). It consists of three measures of half notes, each with a slur above it, followed by a final measure with a double bar line and a '2' above it. The dynamics are: *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, *pp*. There are two trapezoidal diagrams below the notes, one for the first two measures and one for the last two measures, indicating crescendo and diminuendo.

Exercise # 9



Exercise # 9 is written in 4/4 time with a key signature of one sharp (F#). It consists of three measures of half notes, each with a slur above it, followed by a final measure with a double bar line and a '2' above it. The dynamics are: *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, *pp*. There are two trapezoidal diagrams below the notes, one for the first two measures and one for the last two measures, indicating crescendo and diminuendo.

Exercise # 10



Exercise # 10 is written in 4/4 time with a key signature of one sharp (F#). It consists of three measures of half notes, each with a slur above it, followed by a final measure with a double bar line and a '2' above it. The dynamics are: *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, *pp*. There are two trapezoidal diagrams below the notes, one for the first two measures and one for the last two measures, indicating crescendo and diminuendo.

Exercise # 11



Exercise # 11 is written in 4/4 time with a key signature of one sharp (F#). It consists of three measures of half notes, each with a slur above it, followed by a final measure with a double bar line and a '2' above it. The dynamics are: *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, *pp*. There are two trapezoidal diagrams below the notes, one for the first two measures and one for the last two measures, indicating crescendo and diminuendo.

Exercise # 12



Exercise # 12 is written in 4/4 time with a key signature of one sharp (F#). It consists of three measures of half notes, each with a slur above it, followed by a final measure with a double bar line and a '2' above it. The dynamics are: *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, *pp*. There are two trapezoidal diagrams below the notes, one for the first two measures and one for the last two measures, indicating crescendo and diminuendo.