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## **AN EXAMINATION OF MAX SCHLOSSBERG'S DAILY DRILLS AND TECHNICAL STUDIES FOR TRUMPET AND THE EXISTING SCHLOSSBERG MANUSCRIPTS**

**BY JEFFREY NUSSBAUM AND FRANK HOSTICKA**

June 2009 • Online article

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# AN EXAMINATION OF MAX SCHLOSSBERG'S DAILY DRILLS AND TECHNICAL STUDIES FOR TRUMPET AND THE EXISTING SCHLOSSBERG MANUSCRIPTS

BY JEFFREY NUSSBAUM AND FRANK HOSTICKA

This online publication was reviewed and approved for publication by the ITG Editorial Committee.

Max Schlossberg (1873 – 1936) is regarded as one of the preeminent trumpet teachers of the first half of the 20th century. Born in the region now called Latvia, little is known of Schlossberg's early musical education but it is believed he studied in Moscow, St. Petersburg, and Berlin. Following the trend of many Russian and other Eastern European Jews, Schlossberg emigrated to the USA in 1894 but returned to Riga to fulfill his compulsory military service in the Russian army as the military authorities were holding his grandfather Kalman hostage in prison until his return. As a result of his grandfather's death, Schlossberg was not required to serve his military service and eventually returned to the USA in 1902 where he forged his brilliant career as a trumpeter and teacher. In 1910, during Gustav Mahler's tenure as chief conductor, Schlossberg accepted a position in the New York Philharmonic-Symphony Orchestra where he stayed until his death. Important biographical studies on Max Schlossberg have been conducted by Edward Tarr and Andre Smith.<sup>1</sup> It is as a teacher that Max Schlossberg's reputation rests and according to Edward Tarr virtually all the professional players of the following generation studied with him at one time or another. Just a few of his many illustrious students were Harry Glantz (NBC Symphony), Louis Davidson (Cleveland Orchestra), Renold Schilke (Chicago Symphony Orchestra), William Vacchiano (New York Philharmonic), Seymour Rosenfeld (Philadelphia Orchestra), and jazz and studio musicians Emanuel "Mannie" Klein and Bernie Glow, and trumpeters who turned to conducting, Saul Casten and John Barnett. Harry Freistadt (1908 – 1964) (CBS Symphony) was another student and later son-in-law who compiled existing

Schlossberg manuscripts and published Schlossberg's *Daily Drills and Technical Studies for Trumpet* in 1937.<sup>2</sup>

While the Schlossberg *Daily Drills* has been established as one of the most commonly used pedagogical resources for generations of trumpeters, perhaps second only to the Arban method<sup>3</sup> there have long been rumors and discussions in the trumpet community as to differences in Schlossberg's personal approach to teaching and the published book.<sup>4</sup> The authors had an opportunity to extensively examine surviving Schlossberg manuscripts over a period of several months in 2006. We

wish to thank Naomi Freistadt, daughter of Harry Freistadt and granddaughter of Max Schlossberg for her gracious hospitality and for the opportunity to allow us to examine these manuscripts. It is Ms. Freistadt's contention that the manuscript exercises in her possession were the sole resources that her father used to compile the *Daily Drills*. However, it is feasible that some manuscripts loaned to Freistadt were returned to the owners. Having had the opportunity to examine and compare these manuscripts with the published book resulted in some interesting conclusions which, considering the position of this book as one of the most important and widely used trumpet methods, should be of considerable interest to the brass community. Also of equal importance to the

popularity of the *Daily Drills* is Max Schlossberg's legacy as a classical trumpet teacher. Indeed, one might think of a "Schlossberg" school of brass playing that extends beyond the trumpet community and has greatly influenced trombone and other brass players as well.<sup>5</sup>

The manuscript collection consists of handwritten exercises most of which are individually signed by Schlossberg. There



MS unnumbered October 25, 1933, "Four in One Not Oil," with first four exercises to be played in one breath.



MS 103 Exercise on line 5 is not in the *Daily Drills*.

are often several exercises on each page of manuscript. The music notation is quite consistent in style and, upon examination, the majority are consistently similar or exactly the same as the corresponding exercises in the *Daily Drills*. There are a number of notable differences however, which we feel are significant. A word about the collection of music is in order. The publisher's photo proofs consist of 61 pages on black photograph paper (10½ × 13½) with white notation which is identical to the published book. There are three additional pages of introduction also identical to the material in the published book. According to Ms. Freistadt, the handwritten music notation of these proofs are not in her father's hand but quite probably that of a professional music copyist or possibly in the hand of Kalman "Charles" Schlossberg, Max Schlossberg's son. Kalman Schlossberg later published an edition of the *Daily Drills* for trombone. Also in the family's possession is Max Schlossberg's Bach Stradivarius B-flat trumpet, dated 1929.

For purposes of this study the most important aspect of the collection are the 90 pages of handwritten exercises, mostly in pencil, 60 of which are signed by Schlossberg. With a few exceptions the notational style is consistent throughout. 66 pages are 6¾ × 10½ inches, one is 6¾ × 7½ inches, and there are 16 additional pages cut into various sizes, one of which is simply a paper with the notes C, E, G, C, D, C and is in a notational hand not consistent with the other examples. Most of the manuscript exercises are pasted onto a standard note pad backing. In addition to the 90 pages of handwritten exercises are 37 photo prints of handwritten notation: 28 (7 × 10), 3 (7½ × 9½), 3 (8¾ × 12), 2 (6¾ × 10½) and one print meas-

uring 9½ × 8 inches. These photo prints are consistent with the notational style of the other manuscript examples. While most of the handwritten exercises have some sort of numbering, they do not have any relationship with the numbering of the exercises in the published book. In addition to the abovementioned material is a 17-page (6½ × 10 inch) booklet titled, "*Daily Drills*." There are 49 handwritten exercises which are identical to the exercises published in the *Daily Drills*. At first glance, the notation in the booklet appears slightly different from the individual manuscripts due to the use of a black pen

as opposed to pencil and perhaps the booklet was written with a bit more care. However, on closer examination it is clear that the notational hand is the same as that of the Schlossberg manuscripts. The now missing Balay etude is in this booklet (#156 in the pre-1941 editions). See note #2. There are also four pages of what appears to be part of a booklet that might be in a hand other than Schlossberg's.

The detailed analysis of manuscripts can be a tedious process but certainly one that can reveal much about our musical tradition and occasionally expose something of a very human nature. Mozart's horn manuscripts with his use of colored ink and snide comments about his friend and colleague Leutgeb is a famous case. The Schlossberg manuscripts also reveal an aspect of the great trumpeter that runs counter to the image expressed in the somewhat stern expression in his photo in the *Daily Drills*, a sense of humor. Written at the top of six individual pages are the words, "Four in One Not Oil." The first four lines of these pages are scale exercises followed by ascending and descending passages in thirds, roughly corresponding to exercises 102A and 103. At first, this phrase was baffling but, on recollection, Frank Hosticka recalled conversations with William Vacchiano where Vacchiano instructed his student to play those passages in one breath, as his teacher, Max



MS 27 Exercise written in whole notes but published in quarter note values in the *Daily Drills*.



Schlossberg, instructed him to do. The words are a little joke, a play on words. *Four in One* is a machine oil. It is clear that Schlossberg is instructing his students to play those four lines in one breath, adding “Not Oil” as a little word play.

### Differences

Corroborating the views of the musicians interviewed that the published book has differences from that of their personal experience as students of Schlossberg we have found a number of areas of divergence. The most notable is the use of difference note values. The Schlossberg manuscripts are predominantly in whole note values where the corresponding exercise in the published book is often in a much shorter note value such as eighth note or even sixteenth note values. The pedagogical implications of having an exercise played slowly as compared with quickly seems obvious. According to former student Ralph Nazer, the written exercises that Schlossberg wrote out for him for a particular lesson was exactly what he expected to hear with no variation. It was also his view that there are numerous exercises in the *Daily Drills* that were not written by Schlossberg, or at least in the years that he studied with him, Nazer was never given such material. The number of exercises in the *Daily Drills* with no corresponding manuscript version bears out this possibility.<sup>6</sup> There are also exercises in the manuscript collection which were never included in the published *Daily Drills*. Discussion with the late William Vacchiano and other former students bear out similar concerns.<sup>7</sup>

This examination has shown that, in addition to the changes in note values, there are many other differences between exercises in the Schlossberg manuscripts and the corresponding exercises published in the *Daily Drills*. The general melodic patterns of the phrases are sometimes completely different. The ascending or descending direction of a line is often changed. Occasionally Schlossberg will have an exercise in the major tonality and then in the minor tonality but the minor tonality might have been left out of the *Daily Drills*. Extended ranges in the exercises are sometimes different in the two sources in question. The extreme high and low ranges of an exercise in the Schlossberg manuscript is often reduced in the *Daily Drills*. There are exercises in the



MS 29 R. Wagner exercise showing the octaves leaps go in a different direction in exercise #16 in the *Daily Drills*.

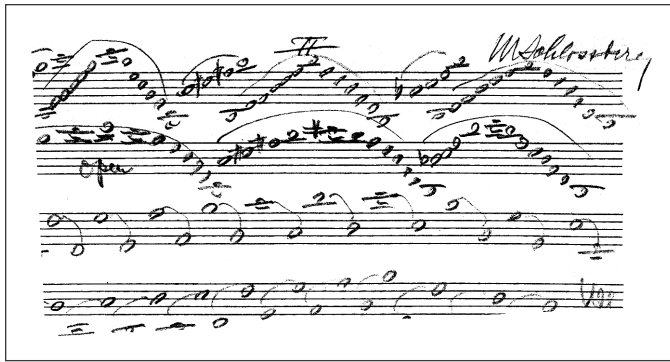
*Daily Drills* for which no corresponding example can be found in the manuscripts. Given Naomi Freistadt's assertion that the collection of manuscripts examined might be the only source from which her father compiled the *Daily Drills*, it could be viewed that those exercises were of Harry Freistadt's composition. In addition to the many exercises that were altered, either minimally or dramatically, there are numerous exercises in the manuscript collection that were never published in the *Daily Drills*.

In his unpublished article Sam Miller drew similar conclusions concerning the numerous discrepancies between the *Daily Drills* and four manuscript pages in Schlossberg's hand, of exercises written for former Schlossberg student John Dilliard. Those exercises were written in 1934 and supplied to Miller by Dilliard's former student, Charles Gorham. The discrepancies noted by Miller included note value differences, new material added, exercises omitted from the

*Daily Drills*, and completely new material invented. Miller also noted differences between Schlossberg's teaching style and



MS un-numbered. The trills exercise in lines 1 – 2 is not in the *Daily Drills*.



MS II with typical "M Schlossberg" signature

methods as described in Freistadt's text in the *Daily Drills*, and that of accounts from several former Schlossberg students.<sup>8</sup>

### Conclusions

While the majority of exercises are identical or nearly identical in both the manuscripts and the published *Daily Drills*, the various differences are important to bring to light and examine. On first thought it may seem insignificant that editorial changes were made in numerous exercises in the published work and there are number exercises in the book that cast doubt on Schlossberg's authorship. The *Daily Drills* publication is, after all, a highly regarded pedagogical resource that generations of trumpeters and other brass players have benefited from. However, given the significance of Max Schlossberg's pedagogical approach and its impact on the history of brass playing in the 20th century in the USA, a closer examination of the relationship between the *Daily Drills* and the manuscript collection from which it was compiled is in order. His performance and pedagogical legacy spans several generations and in addition to the views of his few remaining students the *Daily Drills* constitute the main representation of those ideas. Historical verisimilitude is of importance and the Schlossberg method, established during the early decades of the last century can now certainly be viewed as a historical study. If that approach, with all the influence that it has had on our brass playing tradition, has been obscured, even in the smallest way, we would do well to try to sort out those points of confusion. Future scholarship might well benefit from such efforts.

The Schlossberg archives will be housed at the University of Indiana, Bloomington in the William and Gayle Cook Music Library. It is reassuring that the Schlossberg manuscripts have found a home that will enable future scholars and trumpeters to view and examine this important part of trumpet history.

### Notes

- 1 Tarr, Edward. *East Meets West: The Russian Trumpet Tradition from the Time of Peter the Great to the October Revolution*. (Hillsdale, NY: Pendragon Press Bucina, The Historic Brass Society Series, 2003).  
  
Smith, André. "Max Schlossberg: Founder of the American School of Trumpet Playing in the Twentieth Century," *International Trumpet Guild Journal*, 21/4 (May 1997): pg. 22 – 48.
- 2 *Daily Drills and Technical Studies for Trumpet* was first published in 1937 by J. & F. Hill, NYC and the copyright

was passed to M. Baron, Inc. in 1938 who has published it since with only a few changes, the most notably being the elimination in 1941 of an advanced etude by Guillaume Balay, which was the last exercise in the book #156.

Publications concerning the *Daily Drills* include:

Freistadt, Harry. "Notes on the Schlossberg Method," *Symphony*, (Oct. 1948) pg. 11. This essay is also reprinted as the Preface to the book.

Johnson, Don. "Brass: Schlossberg was right." *Canadian Musician* 6, no. 3 (1984) pg.69.

- 3 According to personal records kept by Ms. Freistadt the *Daily Drills* has sold between 500 and 2000 copies a year.
- 4 The authors have had the opportunity to interview several former Schlossberg students and we are grateful for their insightful contributions. These musicians all remarked on a divergence between the published book and their experience as students concerning the nature of and approach to the musical exercises they were given in their lessons.
- 5 E-mail correspondence with Andre Smith on 10-26-06
- 6 Phone interview with Ralph Nazer on 10-27-06.
- 7 Private discussions with William Vacchiano and Frank Hosticka during the period when Hosticka was a student in the 1970s.
- 8 Miller, Sam. *Schlossberg*. Unpublished article. 1993.

### Appendix

The following are the extensive comparative notes on the examination of the *Daily Drills* with the Schlossberg manuscripts. The manuscript will be identified with a number or phrase that is at the top of the page along with the letter MS and the corresponding exercise in the published *Daily Drills* will be identified with the page exercise number, page number, and the letters DD. Some exercises are further identified in the manuscript with a Roman numeral or other indication. Those will be identified. Some manuscript pages are unnumbered or not otherwise identified.

Examples in the Manuscripts (MS)

"Daily Drills" A 17-page booklet with exercises numbered 1 – 49 with occasional subdivisions such as 1a, 1b, 2a, etc. A number of individual exercises in the Booklet are represented by two or more exercises in the DD. This booklet appears to be in the same hand as the other manuscripts but somewhat more carefully prepared and is written in black ink while the vast majority of the other manuscripts are in pencil. The designation "B" for Booklet will be used to identify this material.

- B. ex. 1 = ex 1 – 2, pg. 1. The booklet exercise is in quarter and half notes and DD is in half and whole notes. The booklet exercise only designates 0-1-2, 12 valve combinations with a notations "change key each phrase."
- B. ex. 1a = ex. 8 and ex. 9, pgs. 2 – 3. The order of the

phrases are not identical. In the B. the diminuendo is on the last of third of this three-note phrase. In the DD the diminuendo is on the second of the three notes, a more difficult phrase to execute.

- B. ex. 1c = ex. 10, pg. 3. Whole notes in B, quarter and half notes in DD. Part of this exercise = ex. 18, pg. 5.
- B. ex. 2 = similar to ex. 8, pg. 2. The sequence of phrases is not the same. B is in whole notes and the DD is in quarter and half notes.
- B. ex. 2a = similar to ex. 11a, pg. 3 and ex. 13, pg. 4 (second line of 2a). The B is in whole notes and the DD is in quarter and half notes.
- B. ex. 3 = ex. 14, pg. 4. and ex. 17, pg. 4. B in whole notes, DD in quarter notes.
- B. ex. 3 = last part of this exercise is not in DD
- B. ex. 4 = similar to ex. 4, pg. 1 Not the same sequence of phrases. Whole notes in B, half notes in DD.
- B. ex. 4 second part of the exercise is not in DD
- B. ex. 5 = ex. 12, pg. 3 and ex. 13, pg. 4. Each phrase in the exercise in B starts a 5th above where it starts in DD; e.g., g in B and c in DD. Whole notes in B and quarter and half notes in DD. The third line of this exercise is not in DD.
- B. ex. 6 = not in DD
- B. ex. 7 = ex. 60, pg. 18.
- B. ex. 8 = ex. 95, pg. 32. Whole notes in B and sixteenth notes in DD.
- B. ex. 9 = ex. 91, pg. 28.
- B. ex. 10 = ex. 104 and ex. 105, pg. 39. The sequence of the phrases is inverted
- B. ex. 11 = ex. 99, pg. 35
- B. ex. 12 = ex. 56, pg. 16. DD ends on high d''' and B ends an octave lower. The last phrase of this exercise is not in DD.
- B. ex. 13 = ex. 39, pg. 11. Whole notes in B and eighth notes in DD. The last part of this exercise = ex. 42, pg. 11. Whole notes in B and quarter notes in DD
- B. ex. 14 = ex. 129, pg. 49
- B. ex. 15 = ex. 131, pg. 50
- B. ex. 16 = ex. 132, pg. 50
- B. ex. 17 = Not in DD
- B. ex. 18 = ex 36a and ex.36b, pg. 10. Whole notes in B and eighth notes in DD.
- B. ex. 19 = ex. 37, pg. 11. Whole notes in B and sixteenth notes in DD
- B. ex. 20 = ex. 32, pg. 8. Whole notes in B and quarter notes in DD. The second line of this exercise = ex. 33, pg. 9. Whole notes in B and quarter notes in DD
- B. ex. 21 = ex 16, pg. 4. The phrases ascends an octave in the B and descends in DD
- B. ex. 22 = similar to ex. 102a, pg. 37, and ex. 103, pg.39. The exercise in the B goes a 3rd higher than DD
- B. ex. 23 = similar to ex. 49 and ex. 50, pg. 14. The exercise is descending an octave in the B and ascending in the DD.
- B. ex. 24 = ex. 46, pg. 12. The second part of this exercise is in minor and that is not in DD.
- B. ex. 25 = ex. 72, pg. 23. Quarter notes in B and sixteenth notes in DD. The B. indicates various rhythms to use in this exercise and they are not indicated in the DD.
- B. ex. 26 = ex. 120, pg. 45, and ex. 127, pg. 47. Reversed

order of the phrases. Various rhythms are indicated to use on this exercise in B but not in DD.

- B. ex. 27 = ex. 135, pg. 50
- B. ex. 28 = ex. 83, pg. 26
- B. ex. 29 = Not in DD similar to ex. 67, pg. 21, but in a different key.
- B. ex. 30 = ex. 81, pg. 26
- B. ex. 31 = ex. 101, pg. 36
- B. ex. 32 = ex. 154, pg. 58
- B. ex. 33 = ex. 152, pg. 57
- B. ex. 34 = Not in DD. The only slightly similar trill exercise is ex. 57, pg. 17.
- B. ex. 35 = ex. 133, pg. 50
- B. ex. 36 = ex. 144, pg. 54
- B. ex. 37 = ex. 136, pg. 51
- B. ex. 38 = ex. 148, pg. 56
- B. ex. 39 = ex. 86, pg. 27
- B. ex. 40 = ex. 87, pg. 27
- B. ex. 41 = ex. 65, pg. 21
- B. ex. 42 = Not in DD. It is similar to ex. 92, pg. 30, but the B uses the flat 7th in the exercise (B-flat) and the DD uses B-natural.
- B. ex. 43 = ex. 139, pg. 52
- B. ex. 44 = ex. 142, pg. 53
- B. ex. 45 = ex. 141, pg. 53 indication to “change chromatically” in B is not in DD.
- B. ex. 46 = ex. 155, pg. 58
- B. ex. 47 = ex. 111, pg. 41
- B. ex. 48 = ex. 147, pg. 55
- B. ex. 49 = Balay etude. Not in DD. Taken out of the DD publication after 1941.

**MS Un-numbered** “Arban” written on top

Lines 1 – 3 = not in DD, similar to #4 of the Arban’s “Studies on the slur.”

Line 4 = ex. 36A, pg. 10. Whole notes in MS eighth notes in DD.

Line 5 = ex. 36B, pg. 10. Whole notes in MS eighth notes in DD

Line 6 = not in DD

**MS unnumbered** “John” on back

has an excerpt from *Capriccio Italien* by Tchaikovsky (in A)

**MS unnumbered** = ex. 149, pg. 56

**MS unnumbered.** Not in Schlossberg’s hand. Just contains an ascending c arpeggio scratched out and another ascending c arpeggio going to high d and then descending to middle c

**Unnumbered MS** signed (photo copy)

Line 1 = ex. 22

Lines 2 – 3 = not in DD

Lines 4 – 7 = ex. 23; DD does not go in the high register as in MS.

Line 8 = ex. 36A and ex. 36B

Line 9 = ex. 37 whole notes in MS sixteenth notes in DD

Line 10 = ex. 61



### Unnumbered MS

Lines 1 – 2 trilling exercise is not in the DD (Frank Hostica recalls that his teacher, William Vacchiano, an important Schlossberg student, teaching him this exercise).

Lines 3 – 5 6/8 exercise = Not in the DD but similar to ex. 64, pg. 20. “John Barnett” written on back of page

**MS unnumbered** photocopy enlarged image with hand-drawn staves. “Bousquet 36. St No 3. 7. 11. 28.” written.

Line 1 = ex. 36A

Line 2 = not in DD

Line 3 = ex. 89

**MS unnumbered**—photocopy enlarged image with hand-drawn staves

Lines 1 – 3 = not in DD

Line 4 = ex. 36A

Line 5 = ex. 36B

**MS B-flat at top** of MS with signature

Line 1 = not in DD

Line 2 = ex. 49, pg. 14. Whole notes in MS eighth notes in DD.

Line 3 – 4 = ex. 50, pg. 14. Whole notes in MS eighth notes in DD.

Lines 5 – 6 = ex. 95, pg. 32. Whole notes in MS eighth and sixteenth notes in DD.

Lines 7 – 10 = ex. 31, 32, 33, and 34. Similar. Different order of phrases. The MS proceeds chromatically and diatonically and the DD outlines chords.

ex. 50, pg. 14. Goes to high d''' in DD not in MS. Whole notes in MS eighth notes in DD.

**MS B-flat at top no signature**

Line 1 = not in DD

Line 2 = ex. 50, pg. 14. Whole notes in MS eighth notes in DD

Line 3 = ex. 61, pg. 19

Line 4 – 5 = ex. 16, pg. 4. “Wagner” different direction.

Lines 6 – 8 = ex. 102B, pg. 38.

**MS unnumbered** photo, Dec. 1, 1932? Notation “1st lesson Fisburg boy”

Lines 1 – 2 = Not in DD

Line 3 = ex. 8 and ex. 9 similar

Line 4 = ex. 117

Lines 5 – 6 = Not in DD

Lines 7 – 8 = ex. 1 and ex. 2

**MS unnumbered** MS dated Nov. 21, 1930 “John Barnett”

Lines 1 – 3 interval study not in DD

Lines 4 – 7 = ex. 97, pg. 34

Lines 8 – 10 = ex. 149 pg. 56

**MS unnumbered June ? 1931**

Line 1 = ex. 1

Line 2 = ex. 2

Line 3 = ex. 3

Line 4 = ex. 4

Line 5 = ex. 5

Line 6 = ex. 6

Line 7 = ex. 8

Line 7 = ex. 9

Line 8 = ex. 11A

Line 9 = ex. 12

Line 9 = ex. 13

Line 10 = not DD

**MS unnumbered MS dated June 11, 1931.** “John Barnett” written on back of page. Also written “Lenox Hill Hospital.

Line 1 – 4 = ex. 74 pg. 24. MS is in whole notes and DD is in sixteenth notes

Lines 5 – 8 = ex. 107, pg.40

Lines 9 – 10 = ex. 76. It is similar but not really the same exercise. DD follows a different sequence and does not have the octave grace notes that are in the MS.

**MS unnumbered MS dated Oct 25, 1933.** “John Barnett” written on the back. The mysterious “Four in one not oil” is written on this page.

Lines 1 – 3 = ex. 102a, pg. 37, different ending figure.

Lines 4 – 6 = ex. 16, pg. 4 similar. There are different sequences. The MS moves up diatonically and the DD moves chromatically.

Line 7 = arpeggio exercise not in DD ascending figure: c' – e' – g' – c'' then same figure descending repeated.

**MS unnumbered MS dated Aug. 17, 1934**

MS has a check mark with notation to change keys

Line 1 – 3 = ex.7, ex.8, ex. 9. pgs. 2 – 3. half and whole notes in MS, quarter and half notes in DD. Lines 1 – 3 are a compilation of exercises 7 – 9 but the order of phrases does not match and the DD does not ascend to high c''' as it does in the MS.

Line 3 = ex. 13, pg. 4, half and whole notes in Ms, quarter and half notes in DD.

Line 4 = ex. 23, pg. 6, whole notes in MS, eighth notes in DD and DD descends from the 5th of the scale down to the tonic where the MS ascends two octaves from where the exercise began to the tonic.

Line 4 = ex. 35, pg. 9, whole notes in MS, quarter notes in DD. MS starts and ends the exercise an octave lower than is in the DD.

Line 5 = ex. 36A, pg. 10, whole notes in MS, eighth notes in DD.

Line 5 = ex. 36B, pg. 10, whole notes in MS, eighth notes in DD

Line 6 = ex. 37, pg.11, whole notes in MS, sixteenth notes in DD

Line 6 – 7 = ex. 95, pg. 32, whole notes in MS, sixteenth and eighth notes in DD. The last phrase of the exercise in the MS ascends to high c''' but the exercise in the DD ends two octaves lower, ending on middle c.

Line 8 = ex. 38, pg. 11. Whole notes in MS, half notes in DD. The exercise in the DD adds an extra phrase and ascends to high d''' where the exercise in the MS ends on high c'''.

Line 8 = ex. 42, pg. 11. The exercise in the DD ascends chromatically and the exercise in the MS ascends diatonically.

### **MS unnumbered**

Staccato study = ex. 149, pg. 56 “John Barnett.” same as in DD MS 3&4 half note f. Different rhythm two 16ths, 8th, and quarter note. Last 5 measures are different. ex. 151 is identical.

Lines 1 – 4 = ex. 49, pg. 14. Similar but not exactly the same. Whole notes in MS, eighth notes in DD.

Line 3 = ex. 50, pg. 14. Whole notes in MS, eighth notes in DD.

Lines 7 – 10 = ex. 14, pg. 4. Whole notes in MS, eighth notes in DD.

### **MS I on top**

Line 1 = similar to ex. 8 and ex. 9, pgs. 2 and 3. Same intervals but in a completely different order.

Line 2 = similar to ex. 11, pg. 3. Same intervals but in a completely different order.

Line 3 not in DD

Line 4 – 5 = similar to ex. 12 and ex. 13, pgs. 3 and 4. Order and direction of the phrases are not the same. Whole notes in MS and quarter and half notes in DD.

Line 6 – 7 not in DD

Line 8 – 10 not in DD

### **MS II on top**

Line 1 = ex. 38

Line 2 = not in DD

Line 3 = ex. 59

Lines 4 – 6 = ex. 16. “Wagner” phrases go in different directions.

Line 6 = ex. 32

Line 7 = ex. 46. Similar. DD only ascends but MS ascends and descends. Staccato in MS and slurred in DD.

Line 8 = ex. 46. Similar exercise in A minor is not in DD.

Lines 9 – 10 = ex. 72, pg. 23

### **MS IV on top**

Line 1 – 2 = ex. 38, pg. 11

Lines 3 – 4 = not in DD

Lines 5 – 8 = ex. 16. “Wagner” phrases go in different directions indicated instrumentation in the exercise “horn,” “flute,” “clarinet.”

Line 9 = ex. 60, pg. 18

Line 10 = not in DD

### **MS 4th IV on Top**

Lines 1 – 2 = DD 38

Lines 3 – 4 = Not on DD, Octave 5ths and 6ths

Lines 5 – 8 = DD 16

Lines 9 – 10 = DD 150

### **MS unnumbered IV on top Nov. 20, 1934**

Line 1 = ex. 39. Whole notes in MS eighth notes in DD.

Line 2 = not in DD

Line 3 = ex. 68. Whole notes in MS eighth notes in DD.

Line 4 – 5 = not in DD

Line 6 = ex. 56, pg. 15. Whole notes in MS eighth notes in DD.

Line 7 – 8 = not in DD. Eighth notes in DD.

Lines 9 – 10 = ex. 69, 22. Whole notes in MS quarter and sixteenth in DD.

### **MS V on top**

Lines 1 – 4 = ex. 115. Whole notes in MS and eighth and sixteenth in DD.

Line 5 = ex. 46, pg. 12. Whole notes in MS, eighth notes in DD.

Line 6 = ex. 94, pg. 31, but MS ends each phrase in the high octave and in the low octave in the DD.

Line 7 – 8 = ex. 74. Whole notes in MS, eighth notes in DD.

Line 9 = ex. 47, pg. 13. Different sequence.

Line 10 = not in DD. Notation in MS “Change all these studies to staccato.”

### **MS VI on top July 23, 1933**

Line 1 = not in DD trill ex.

Line 2 = ex. 69 similar descending octaves in MS and descending harmonics in DD.

Lines 3 – 7 = ex. 106

Lines 8 – 12 = ex. 72. MS ascends to f''' with a two-octave descending ending which is not in DD.

### **MS 4th**

Line 3 = ex. 50. MS in whole notes DD in eighth notes. DD adds an additional step going up to high d''' and MS only goes to high c'''. The last measure in the DD has a two-octave figure d' – d'' – d''' and MS does not.

Line 5 = ex. 95. MS repeats ascending chord to high c''' with added high b'' not in DD.

Line 7 = ex. 31. Whole notes in MS, quarter notes and half notes in DD.

“**Barnett**” MS: four pages of a similar hand but different hand from Schlossberg. Perhaps it is in John Barnett’s hand. This as well as many other manuscript pages have the name “John Barnett” written on the back. Barnett was a former student who became a conductor.

### **“Barnett” MS 1**

Lines 1 – 3 = ex. 1, 2, 3

Line 4 = ex. 4, pg. 1. Whole notes in MS half notes in DD.

Lines 5 – 7 = ex. 35

### **“Barnett” MS unnumbered**

Line 1 = similar to ex. 7. DD repeats the first note of each phrase but the MS does not.

Line 2 = similar to ex. 9. DD repeats the first note of each phrase but the MS does not.

Lines 3 – 6 = ex. 12. Whole notes in MS quarter notes in DD.

Lines 7 – 8 = Not in DD

Lines 9 – 10 = ex. 19. Whole notes in MS, quarter notes in DD.

### **“Barnett” MS “For EL” 4ths**

Lines 1 – 2 = Not in DD

Lines 3 – 4 = Not in DD

### **“Barnett” MS pg. 5**

Lines 1 – 3 = ex. 36a

Line 4 = ex. 11A

Line 5 = ex. 32

Lines 6 – 9 = ex. 33 and ex. 34 not in the same pattern.



**MS 3 July 20/34**

Lines 1 – 2 = ex. 7. Decrescendo on last whole, not across upward slur.  
 Line 3 = ex. 12. All whole notes.  
 Lines 4 – 5 = not in DD  
 Line 6 = ex. 23  
 Line 7 = Not in DD  
 Line 8 = ex. 30  
 Line 9 = ex. 35  
 Line 10 = Not in DD

**MS 5 notation “Four in One Not Oil”**

Lines 1 – 5 = ex. 103  
 Lines 6 – 8 = ex. 56  
 Lines 9 – 10 = ex. 32

**MS 7 notation “Four in One Not Oil”**

Lines 1 – 5 = ex. 102b  
 Lines 6 – 10 = ex. 103. Whole notes in MS and sixteenth notes in DD.

**MS 8**

Lines 1 – 3 = Not in DD  
 Line 4 = ex. 36. Whole notes in MS.  
 Line 5 = ex. 36B. Whole notes in MS.  
 Line 6 = ex. 37. Whole notes in MS.  
 Line 7 = ex. 60  
 Lines 8 – 9 = ex. 91  
 Line 10 = Not in DD

**MS 10**

Lines 1 – 3 = ex. 1, ex. 2, ex. 3, pg. 1. Similar but not exactly the same.  
 Line 4 = ex. 4, pg. 1  
 Lines 5-8 = ex. 5, ex. 6, ex. 7, ex. 8, ex. 9, ex. 10, ex. 11, ex. 12. Similar but not exactly.

**MS 14**

Lines 1 – 6 = Not in DD

**MS 16**

Lines 1 – 5 = ex. 48. Several phrases seem to be in a hand other than Schlossberg's.

**MS 20**

Line 1 = ex. 35. Extended 2 octaves in MS.  
 Line 2 = ex. 37. Whole notes in MS.  
 Line 3 = ex. 37  
 Lines 4 – 5 = ex. 95. Whole notes in MS.  
 Line 6 = ex. 32  
 Line 7 = ex. 38  
 Lines 8 – 10 = Not in DD

**MS 26**

Line 1 = Not in DD  
 Line 2 = ex. 30. Whole notes in MS.  
 Line 3 = ex. 35. Whole notes in MS.  
 Line 4 = ex. 36A and ex. 36B. Whole Notes in MS.  
 Line 5 = ex. 37. Whole notes in MS.  
 Lines 6 – 7 = ex. 95. Whole notes in MS.

**MS 27**

Lines 1 – 2 = Not in DD  
 Lines 3 – 4 = ex. 49. Whole notes in MS.  
 Lines 5 – 6 = ex. 50  
 Lines 7 – 8 = ex. 95  
 Lines 9 – 10 = ex. 60. *pp* in MS, *ppp* in DD. Notation in DD “each phrase legato, then the entire bar legato under one breath” is not in MS.  
 Lines 11 – 12 = ex. 32. Whole notes in MS, quarter notes in DD.

**MS 29**

Line 1 = ex. 39. Intervals of a 4th.  
 MS is in whole notes and DD is in 8th notes.  
 Line 2 = ex. 42. MS is in whole notes and DD is in quarter notes.  
 Line 3 interval of a 6th  $c' - a' - c'' - a''$  = Not in DD  
 Lines 4 – 5 = ex. 16. R. Wagner. The octave placements are different between the MS and DD. Where the phrase ascending up an octave in the MS it descends an octave in the DD.  
 Lines 7 – 8 = ex. 60  
 Lines 8 – 9 = ex. 99. Similar but not exactly the same, follows a different pattern. Quarter notes in MS, sixteenth notes in DD.  
 Line 9 = ex. 89  
 Line 10 = ex. 56. Whole notes slurred in MS, eighth notes staccato in DD.

**MS 31**

Lines 1 – 2 = ex. 50. Whole notes in MS .  
 Lines 3 – 4 = ex. 60  
 Lines 5 – 6 = ex. 51. Whole notes in MS .  
 Lines 7 – 9 = Not in DD  
 Lines 9 – 10 = ex. 16

**MS 34**

Line 1 = ex. 113  
 Lines 2 – 3 = ex. 102A  
 Line 4 = Not in DD  
 Lines 5 – 6 = ex. 35. Similar. MS extends to the low octave and to  $g'''$  which are not in DD.  
 Lines 7 – 9 = Not in DD  
 Line 10 = ex. 142. Similar patterns go in different octaves. *Presto* in MS and *Vivo* in DD.

**MS 35**

Lines 1 – 2 = ex. 59  
 Lines 3 – 4 = Not in DD  
 Lines 5 – 6 = ex. 16  
 Lines 7 – 9 = ex. 74  
 Line 10 = Not in DD

**MS 36 III on Top**

Lines 1 – 2 = ex. 34. Whole notes in MS, Quarter notes in DD.  
 Lines 3 – 4 = ex. 94  
 Line 5 = Not in DD  
 Lines 6 – 7 = ex. 96  
 Lines 8 – 9 = ex. 74  
 Line 10 = Not in DD

**MS 38**

Lines 1 – 7 = ex. 57

Lines 8 – 10 = ex. 89

**MS 39**

Line 1 = Not in DD

Lines 2 – 6 = ex. 81

Lines 7 – 9 = Not in DD

**40 MS Nov. 23, 1934**

Line 1 = not in DD

Line 2 = ex. 25

Lines 3 – 5 = ex. 83

Lines 5 – 7 = ex. 36A

**MS 47**

Lines 1 – 4 = ex. 115. Whole notes in MS

Line 5 = ex. 46

Lines 6 – 7 = ex. 124. Whole notes in MS

Lines 8 – 10 = ex. 74. Whole notes, no leading tone ending in MS

**MS 48** notation “Four in One Not Oil”

Lines 1 – 3 = ex. 103; whole notes in MS

Lines 4 – 6 = ex. 74; whole notes in MS

Lines 7 – 8 = ex. 51; whole notes in MS

Line 9 = ex. 126

Line 10 = ex. 127

**MS 49**

Lines 1 – 2 = ex. 141

Lines 3 – 6 = ex. 54

Lines 7 – 10 = ex. 111

**MS 51 (IV) “chromatic”**

Lines 1 – 4 = ex. 135

Lines 5 – 6 = ex. 67

Line 7 = Not in the DD

**MS 55**

Lines 1 – 2 = ex. 97

Lines 3 – 6 = ex. 98

Lines 7 – 10 = ex. 56

**MS 56**

Lines 1 – 4 = ex. 115. Whole notes in MS and sixteenth notes in DD.

Line 5 = ex. 46. Whole notes in MS and eighth notes in DD. Triplet figure in DD is not in MS.

Line 6 – 7 = ex. 27

Lines 8 – 9 = ex. 89

Line 9 trilling exercise = Not in DD. Similar but not identical.

Line 10 = similar ex. 109, pg. 41. MS ascends up the octave then ascends up to high f<sup>'''</sup>. It resembles ex 109 but this exact exercise is not in DD.

**MS 57 V on Top**

Lines 1 – 2 = ex. 75

Line 3 = similar ex. 148. Whole notes in MS and eighth note triplets in DD. Completely different pattern but both

have an ascending augmented 8th followed by a descending half step.

Line 4 = ex. 47. Whole notes in MS and quarter and half in DD.

Line 5 = similar ex. 48. Whole notes in MS and quarter notes in DD not quite the same pattern.

Line 6 = ex. 51. Whole notes in MS eighth notes in DD.

Lines 7 – 8 = ex. 104

Line 9 = ex. 105 MS starts the pattern on C and DD starts on G.

Line 10 = ex. 56

**MS58** notation “Four in One Not Oil”

Line 1 – 5 = ex. 102a

Lines 6 – 9 = ex. 122

Line 10 “all Stacatto” interval study = Not in DD.

**MS 59 (V)**

Lines 1 – 3 = ex. 144. MS has no dynamic markings. Starting on measure 12, the MS has a slightly different rhythm ( 8th-16th-8th) from the DD. After bar 11 there are six additional measures in the DD that are not in the MS.

Lines 4 – 5 = ex 114. The exercise in the first measure ascends in the MS but descends in the DD.

Line 5 – 6 = ex. 85. Has a different cadential figure.

Line 7 = ex. 75. Quarter notes and slurred in MS, staccato and eighth notes in DD.

Lines 7 – 9 = ex. 75. Staccato eighth notes in DD and slurred quarter notes in MS.

**MS 60**

Lines 1 – 2 = ex. 51. Whole notes in MS eighth notes in DD

Lines 3 – 7 = ex. 108

Lines 8 – 9 = ex. 40

**MS 61**

Lines 1 – 3 = ex. 114

Line 4 = ex. 53

Lines 5 – 8 = ex. 133

**MS 63**

Lines 1 – 4 = ex. 121

Lines 5 – 7 = ex. 70

Lines 8 – 10 “Wagner Study” = ex. 16, pg. 4. In the DD the phrase descends an octave and in the MS it ascends an octave. “R.Wagner” is written in all MS with this exercise but not identified as such in the DD .

**MS 64**

Lines 1 – 2 = ex. 144

Lines 3 – 4 = ex. 145. Similar. In MS the pattern is ascending and descending and in DD it is only ascending.

(staves 7 – 10) = ex. 124 and ex. 125. chromatic scales. Similar but not exactly the same.

**MS 65**

Lines 1 – 4 = ex. 152

Lines 5 – 8 = ex. 154

**MS 66**

Lines 1 – 4 = ex. 139  
 Lines 5 – 6 = Not in the DD

**MS 68**

Lines 1 – 4 = ex. 75. Sixteenth notes in DD, eighth notes in MS and staccato in DD and slurred in MS.  
 Lines 5 – 8 = ex. 146  
 Lines 9 – 10 = ex. 78

**MS 69**

Lines 1 – 2 = ex. 144  
 Lines 3 – 4 “Wagner Study” = ex. 16. The figure ascends an octave in the MS and descends an octave in the DD.  
 Line 5 = similar to ex. 148. The exercise is in whole notes in the MS and eighth note triplets in the DD and each phrase ascends by half-step in the MS and diatonically in the DD.  
 Lines 6 – 8 = ex. 75  
 Line 9 = ex. 120. Each phrase ends on the lower octave in the MS and on the higher octave in the DD.  
 Line 10 = ex. 127

**MS 71** notation “Four in One Not Oil”

Lines 1 – 4 = 102A Similar. MS goes to high d''' and the DD goes only to c'''.  
 Line 5 – 6 = ex. 56A and 56B. Exercise in MS is slurred and in DD staccato.  
 Lines 7 – 9 = Not in DD

**MS 72**

Lines 1 – 4 = similar to ex. 153

**MS 73**

Lines 1 – 4 = ex. 130  
 Line 5 = ex. 60. lip trill on high d''' is not in the DD.  
 Line 6 = ex. 61  
 Line 7 = Not in DD  
 Line 8 = ex. 69. In the the DD the second beat of each figure jumps a 9th and in the MS it is a leap of an octave.  
 Lines 9 – 10 = ex. 55

**MS 74**

Lines 1 – 3 = ex. 124  
 Lines 4 – 5 = ex. 49  
 Lines 7 – 10 sixteenth note scale passages = Not in DD

**MS 75 dated Nov. 21, 1934.** Not signed but hand is consistent with other examples.

Lines 1 – 4 = ex. 120  
 Lines 5 – 7 = ex. 119, pg. 45. Similar but the MS jumps and octave to high f'''. Slurred in MS, staccato in DD. Also similar to ex. 123, pg. 46. Ex. 123 in the DD is an octave below the MS. The MS ascends up to g''' above high c'''. There are no dynamic markings in the MS.  
 Lines 8 – 10 = ex. 58. The last 5 bars in DD are not in the MS. Dynamic markings *mf* or *p* in MS and *mf-p* in DD.

**MS 76**

Lines 1 – 2 = Not in DD  
 Lines 3 – 7 = ex. 142

Lines 8 – 10 = ex. 75, 76, 77, 78, 79, 80. Similar but not identical.

**MS 77**

Line 1 = ex. 68  
 Line 2 – 4 = ex. 124  
 Lines 5 – 7 = ex. 16  
 Lines 8 – 9 = Not in DD  
 Lines 10 – 12 = Not in DD

**MS 78**

Lines 1 – 3 = ex. 16. Similar but different sequences of notes.  
 Lines 4 – 6 = ex. 60

**MS 79**

Lines 1 – 7 trill study same as in the un-numbered MS = Not in DD  
 Lines 8 – 10 = ex. 72, pg.23. Quarter notes staccato in MS and articulated slurs in sixteenth notes in the DD.  
 Lines 11 – 12 ascending and descending arpeggios starting on a'' = not in DD.

**MS 80**

Lines 1 – 3 = ex. 80

**MS 81**

Lines 1 – 3 = ex. 114  
 Line 4 = ex. 56 ends on bottom fundamental, not top.  
 Line 5 = ex. 56  
 Lines 6 – 7 = ex. 51 Not in minor  
 Lines 8 – 10 = Not In DD

**MS 82**

Lines 1 – 3 = ex. 56  
 Lines 5 – 7 = ex. 74

**MS 83**

Lines 1 – 4 = ex. 129  
 Line 5 intervals of the 5th = Not in DD  
 Lines 6 – 7 intervals of the 6th = Not in DD

**MS 85 (VII) (Chromatic drills)**

Lines 1 – 3 = ex. 124  
 Lines 5 – 8 in MS 2 octave exercise = Not in DD

**MS 86**

Lines 1 – 2 Octave trills = Not in DD  
 Lines 3 – 4 Chromatic “molto Staccato” = Not in DD  
 Line 5 = ex. 76  
 Line 6 = ex. 85  
 Lines 7 – 8 = ex. 114  
 Lines 9 – 10 = Not in DD

**MS 88**

Lines 1 – 2 Octave trills = Not in DD  
 Lines 3 – 6 = ex. 104  
 Lines 7 – 10 = ex. 147

**MS 89**

Line 1 = ex. 109  
 Line 2 = ex. 110

Lines 3 – 5 = ex. 131  
Lines 6 – 8 = ex. 132  
Lines 9 – 10 = ex. 61

#### MS 90

Lines 1 – 3 = ex. 148  
Lines 4 – 6 = ex. 85  
Lines 7 – 8 = ex. 86  
Lines 8 – 9 = ex. 87

#### MS 91

Lines 1 – 4 = ex. 77  
Lines 5 – 8 = ex. 79  
Lines 9 – 10 = Not in DD

#### MS 92 November 25, 1934

Line 1 = ex. 114  
Lines 2 – 3 = ex. 97. Similar but not exactly the same. MS starts the ex. with an ascending octave leap. The last 4 measures in the DD are not in the MS.  
Lines 4 – 10 = ex. 153

#### MS 93

Lines 1 – 5 = Not in DD  
Lines 6 – 10 = ex. 89

#### MS 94 Nov. 20, 1934

Lines 1 – 6 = ex. 155  
Line 7 = ex. 32. Whole notes in MS and quarter note and eighth note triplets in DD as well as different tempo indications. MS ascends to high e<sup>'''</sup>. DD goes to high c<sup>'''</sup>.  
Lines 7 – 10 = ex. 144

#### MS 95

Tchaikovsky *5th Symphony* excerpt = Not in DD

#### MS 96

Excerpts not in DD, Fragment of Tchaikovsky *Capriccio Italien* and an unidentified piece by Enescu.

#### MS 98

1st page of the Balay etude not in DD after 1941  
ex. 156: This etude was dropped from the DD after 1941 replaced by an ad.

#### MS 99

2nd page of the Balay etude not in DD after 1941.

#### MS 100

Lines 1 – 2 = Not in DD  
Lines 3 – 6 = Not in DD

#### MS 101 June 15, 1931. "Lenox Hill Hospital"

Lines 1 – 7 = ex. 140. An extra measure is added to the DD that is not in the MS.

#### MS 102

Lines 1 – 5 = ex. 151. All A notes in bars 1 – 6 A-flat in the DD but marked A-natural in the MS and in bars 7 – 9 are marked A-flats in the MS but printed A-naturals in the DD. Exercise 150 is printed as exercise 151 in several

editions of the DD examined. There are two consecutive exercises printed as 151 and 151 instead of 150 followed by 151.

#### MS 103 "Lenox Hill Hospital" June 15, 1931

Lines 1 – 4 = ex. 134  
Line 5 = Not in the DD

**MS 104** ("Sehre Lebhaf"). A five-part fragment of an excerpt in bass clef which is not in DD. This was the only MS written in the bass clef.

#### MS 1 in booklet

Lines 1 – 3, = ex 1 – 3, pg. 1  
Line 4 = ex 4 pg. 1  
Lines 5 – 6 = ex. 5, pg. 2

#### MS #5 in booklet

Lines 1 – 4 = ex. 36a, pg 7  
Lines 5 – 9 = ex. 32 and ex 33 pg. 8 and pg. 9

### Exercises in Daily Drills (DD)

The following list links published exercise number in The *Daily Drills* with the manuscript in which it is found. It clear from the list that various published exercises are found in numerous different manuscript pages and there are a number of published exercise not found in the manuscript sources.

1 = B. 1  
1 = MS unnumbered Dec. 1, 1932?  
1 = MS unnumbered June ? 1931  
1 = MS "Barnett" 1  
1 = MS un-numbered June 5, 1931  
1 = MS 10 similar  
2 = MS unnumbered June ? 1931  
2 = MS unnumbered Dec. 1, 1932?  
2 = B. 1  
2 = MS "Barnett" 1  
2 = unnumbered June 5, 1931  
2 = MS 10 similar  
3 = MS unnumbered June ? 1931  
3 = B. 1  
3 = MS "Barnett" 1  
3 = unnumbered June 5, 1931  
3 = MS 10 similar  
4 = MS unnumbered June ? 1931  
4 = B. 4 similar  
4 = MS "Barnett" 1  
4 = unnumbered June 5, 1931  
4 = MS 10  
5 = MS unnumbered June ? 1931  
5 = MS "Barnett" 1  
5 = MS 10 similar  
6 = MS unnumbered June ? 1931  
6 = MS 10 similar  
7 = MS unnumbered August 17, 1934 similar  
7 = MS "Barnett" un-numbered similar  
7 = MS 3  
7 = MS 10 similar  
8 = MS unnumbered June ? 1931



8 = MS unnumbered Dec. 1, 1932? similar  
 8 = similar to MS I  
 8 = B. 1a  
 8 = similar to B. 2  
 8 = MS unnumbered Dec. 1, 1932? similar  
 8 = MS unnumbered August 17, 1934 similar  
 8 = MS 10 similar  
 9 = MS unnumbered August 17, 1934 similar  
 9 = MS unnumbered June ? 1931  
 9 = MS unnumbered Dec. 1, 1932? Similar  
 9 = "Barnett" un-numbered similar  
 9 = similar to MS I  
 9 = B. 1a  
 9 = MS unnumbered Dec. 1, 1932? similar  
 9 = MS 10 similar  
 10 = MS 10 similar  
 10 = B. 1c  
 11A = MS unnumbered June ? 1931  
 11A = B.2a similar  
 11A = "Barnett" pg.5  
 11 = similar to MS I  
 11 = MS 10 similar  
 12 = MS unnumbered June ? 1931  
 12 = similar to MS I  
 12 = B. 2a similar  
 12 = B. 5 similar  
 12 = MS "Barnett" unnumbered  
 12 = MS 3  
 12 = MS 10 similar  
 13 = similar to MS I  
 13 = B. B. 2a  
 13 = B. 5 similar  
 13 = MS unnumbered June ? 1931  
 13 = unnumbered June 5, 1931  
 13 = unnumbered August 17, 1934  
 14 = B. 3  
 14 = MS B-flat  
 16 "Wagner Study" = MS unnumbered B-flat without  
 signature  
 16 = MS 4th  
 16 = MS II  
 16 = MS IV  
 16 = MS 29  
 16 = MS 35  
 16 = B. 21  
 16 = unnumbered MS dated Oct. 25, 1933  
 16 = MS 31  
 16 = MS 63  
 16 = MS 69  
 16 = MS 77  
 16 = MS 78  
 17 = B. 3  
 18 = B. 1c  
 19 = MS "Barnett" unnumbered  
 22 = MS unnumbered signed (from photo)  
 23 = MS unnumbered signed (from photo)  
 23 = MS 3  
 25 = MS. 40  
 32 = MS unnumbered August 17, 1934 similar  
 27 = MS 56  
 30 = MS 3

30 = MS 26  
 31 = similar MS unnumbered B-flat with signature  
 32 = similar MS unnumbered B-flat with signature  
 32 = MS II  
 32 = MS 20  
 32 = MS 27  
 32 = MS 94  
 32 = B. 20  
 32 = "Barnett" pg. 5  
 32 = MS 5  
 33 = "Barnett" pg. 5  
 33 = MS unnumbered B-flat with signature  
 33 = B. 20  
 34 = "Barnett" pg. 5  
 34 = MS unnumbered B-flat with signature  
 34 = MS 34 similar  
 34 = MS 36  
 35 = MS I similar  
 35 = MS unnumbered August 17, 1934 similar  
 35 = MS 3  
 35 = MS 20  
 35 = MS 26  
 36 = MS 8  
 36A = MS unnumbered signed (from photo)  
 36 A = MS unnumbered "Arbans"  
 36A = B. 18  
 36A = MS unnumbered photo "Bousquet"  
 36A = MS unnumbered photo enlarged image  
 36A = MS unnumbered August 17, 1934  
 36A = MS "Barnett" pg 5  
 36A = MS 26  
 36A = MS 40  
 36B = MS unnumbered photo enlarged image  
 36B = MS unnumbered signed (from photo)  
 36B = B. 18  
 36B = MS unnumbered "Arbans"  
 36B = MS unnumbered August 17, 1934  
 36B = MS 8  
 36B = MS 26  
 37 = MS unnumbered signed (from photo)  
 37 = B. 19  
 37 = MS unnumbered August 17, 1934  
 37 = MS 8  
 37 = MS 20  
 37 = MS 26  
 38 = MS unnumbered, August 17, 1934  
 38 = MS II  
 38 = MS 4th  
 38 = MS IV  
 38 = MS 20  
 39 = MS IV Nov. 20, 1934  
 39 = B.13  
 39 = MS 29  
 40 = MS 60  
 42 = B.13  
 42 = MS unnumbered August 17, 1934  
 42 = MS 29  
 46 = MS II  
 46 = MS V similar  
 46 = B. 24  
 46 = MS 47

46 = MS 56  
 47 = MS V similar  
 47 = MS 57  
 48 = MS 16  
 48 = MS 57 similar  
 49 = MS unnumbered B-flat with signature  
 49 = MS 74  
 49 = MS B-flat  
 49 = MS 27  
 50 = MS unnumbered B-flat with signature  
 50 = MS unnumbered B-flat without signature  
 50 = B. 23  
 50 = MS B-flat?  
 50 = MS 27  
 50 = MS 31  
 51 = MS 31  
 51 = MS 48  
 51 = MS 57  
 51 = MS 60  
 51 = MS 81 similar not in minor  
 53 = MS 61  
 54 = MS 49  
 54 = MS 69  
 55 = MS 73  
 56 = B. 12 similar  
 56 = MS IV Nov. 20, 1934  
 56 = MS 5  
 56 = MS 29  
 56 = MS 55  
 56 = MS 57  
 56 = MS 71  
 56 = MS 81  
 56 = MS 82  
 56A = MS 71  
 56B = MS 71  
 56B = MS 71  
 57 = B. 34 similar  
 57 = MS 38  
 58 = MS 75  
 59 = MS II similar  
 59 = MS 35  
 60 = MS IV  
 60 = B.7  
 60 = MS 8  
 60 = MS 27  
 60 = MS 29  
 60 = MS 31  
 60 = MS 73  
 60 = MS 78  
 61 = MS unnumbered signed (from photo)  
 61 = MS73  
 61 = MS 89  
 64 = unnumbered similar  
 65 = B. 41  
 67 = similar to B. 29  
 67 = MS 51  
 68 = IV Nov. 20, 1934  
 68 = MS 77  
 69 = MS IV Nov. 20, 1934  
 69 = MS VI July 23, 1933 similar  
 69 = MS 73 similar

70 = MS 63  
 72 = MS II  
 72 = MS VI July 23, 1933  
 72 = B. 25  
 72 = MS 79  
 74 = MS unnumbered June 11, 1931  
 74 = MS V  
 74 = MS 35  
 74 = MS 36  
 74 = MS 47 similar  
 74 = MS 48  
 74 = MS 82  
 75 = MS 76 similar  
 75 = MS 59  
 75 = MS 57  
 75 = MS 68  
 75 = MS 69  
 76 = MS 76 similar  
 76 = MS unnumbered similar  
 76 = MS 86  
 77 = MS 76 similar  
 77 = MS 91  
 78 = MS 68  
 78 = MS 76 similar  
 79 = MS 76 similar  
 79 = MS 91  
 80 = MS 76 similar  
 80 = MS 80  
 81 = B. 30  
 81 = MS 39  
 83 = B. 28  
 83 = MS 40  
 85 = MS 75  
 85 = MS 86  
 85 = MS 90  
 86 = B. 39  
 86 = MS 90  
 87 = B. 40  
 87 = MS 90  
 89 = MS unnumbered photo "Bousquet"  
 89 = MS 29  
 89 = MS 38  
 89 = MS 93  
 91 = MS 8  
 92 = B. 42 similar flat 7th in B  
 94 = MS V similar  
 94 = MS 36  
 95 = MS unnumbered B-flat with signature  
 94 = MS 36  
 95 = B. 8  
 95 = MS unnumbered August 17, 1934  
 95 = MS 5th  
 95 = MS 20  
 95 = MS 26  
 96 = MS 36  
 97 = MS unnumbered Nov. 21, 1930  
 97 = MS 92  
 97 = MS 55  
 98 = MS 55  
 99 = B. 11  
 99 = MS 29

101 = B. 31  
 102A = MS unnumbered Oct. 25, 1933  
 102A = B. 22 similar  
 102A = MS 34  
 102A = MS 58  
 102A = MS 71  
 102B = MS unnumbered B-flat without signature  
 102B = MS 7  
 103 = B.22  
 103 = MS 5  
 103 = MS 7  
 103 = MS 48  
 104 = B. 10  
 104 = MS 57  
 104 = MS 88  
 105 = B. 10  
 105 = MS 57  
 106 = MS VI July 23, 1933  
 107 = MS unnumbered  
 107 = MS unnumbered June 11, 1931  
 108 = MS 60  
 109 = MS 56  
 109 = MS 89  
 110 = MS 89  
 111 = B. 47  
 111 = MS 49  
 113 = MS 34  
 114 = MS 59  
 114 = MS 61  
 114 = MS 81  
 114 = MS 86  
 114 = MS 92  
 115 = MS. V  
 115 = MS 47  
 117 = MS unnumbered Dec. 1, 1932?  
 119 = MS 75  
 120 = B. 26  
 120 = MS 69  
 120 = MS 75  
 121 = MS 63  
 122 = MS 58  
 123 = MS 75  
 124 = MS 47  
 124 = MS 85  
 124 = MS 64 similar  
 124 = MS 74  
 124 = MS77  
 126 = MS 48  
 125 = MS 64 similar  
 127 = B. 26 similar  
 127 = MS 48  
 127 = MS 69  
 129 = B. 14  
 129 = MS 83  
 130 = MS 73  
 131 = B. 15  
 131 = MS 89  
 132 = B. 16  
 132 = MS 89  
 133 = B. 35  
 133 = MS 61

134 = MS 103  
 135 = B. 27  
 135 = MS 51 IV "chromatic"  
 136 = B. 37  
 139 = B. 43  
 139 = MS 66  
 140 = MS101  
 141 = B. 45  
 141 = MS 49  
 142 = B. 44  
 142= MS 76  
 142 = MS 34  
 144 = B. 36  
 144 = MS 59  
 144 = MS 94  
 146 = MS 68  
 147 = B. 48  
 147 = MS 88  
 148 = B. 38  
 148 = MS 38  
 148 = MS 57 similar  
 148 = MS 69 similar  
 148 = MS 90  
 149 = MS staccato  
 149 = MS \*unnumbered  
 150 = MS 4th IV  
 151 = MS staccato  
 151 = MS 102  
 152 = B. 33  
 152 = MS 65  
 153 = MS 72  
 154 = B. 32  
 154 = MS 65  
 153 = MS 92  
 155 = B. 46  
 155 = MS 94  
 156 = MS 95 Balay etude deleted from DD after 1941  
 156 = B. 49 Balay etude deleted from DD after 1941

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