

Note that the fingering schema arises from the length of each valve's tubing (air passing through longer lengths of tubing produces a lower pitch). Valve "1" increases the tubing length enough to lower the pitch by one whole step, valve "2" by one half step, and valve "3" by one and a half steps. Extending the third valve slide when the third valve is in use further lowers the pitch slightly to improve intonation.

Note name	Regular fingering (3 valves)	Piccolo fingering (4 valves)	Alternate fingering
F#	1-2-3	N/A	N/A
G	1-3	N/A	N/A
G#	2-3	N/A	N/A
A	1-2	N/A	3
Bb	1	N/A	N/A
B	2	N/A	N/A
Middle C	0	(pedal tone) 0	N/A
C#	1-2-3	1-2-3-4	*
D	1-3	1-3-4	*
Eb	2-3	2-3-4	N/A (*)
E	1-2	3-4	3
F	1	1-4	N/A
F#	2	2-4	1-2-3
G	0	4	1-3
G#	2-3	2-3	N/A
A	1-2	1-2	3
Bb	1	1	1-2-3
B	2	2	1-3
C	0	0	2-3
C#	1-2	1-2-3	3
D	1	1-3	1-3
Eb	2	2-3	2
E	0	1-2	1-2
F	1	1	N/A
F#	2	2	1-2-3
G	0	0	1-3
G#	2-3	2-3	1

A	1-2(3 alternate fingering)	1-2	3
Bb	1	1	1-2-3, also 0
B	2	2	1-3, also 1-2
High C	0	0	1
C#	1-2(2 alternate fingering)	1-2	2
D	1	1	0
Eb	2	2	2-3
E	0	0	1-2
F	1	1	
F#	2	2	
G	0	0	
G#	2-3	2-3	
A	1-2	1-2	
Bb	1	1	
B	2	2	
Double High C	0	0	

\* Note: Because this note is often sharp, many trumpeters extend the 3rd valve slide when it is played.

- Note: Although anything above a high C can be played by lip-slur instead of fingering, it is not recommended. True professional horns are built based on slotting. Slotting is done by valve combinations and the ease of the instrument to hit (or slot) from note to note. So lip slurring is not the most accurate way to achieve high notes.