

IN ENGLISH

AUF DEUTSCH

EN FRANÇAIS

H. L. Clarke

*Arban: pg 59 a 55.
pg 155 a 159*

TECHNICAL STUDIES FOR THE CORNET

MUSICA DE CUBA

M. Escobedo y Rubio, 7

Teléfono 55 56 99

50017 ZARAGOZA



CARL FISCHER, Inc.

62 Cooper Square, New York, NY 10003

Copyright © 1984 by Carl Fischer, Inc., New York

62 Cooper Square, New York, NY 10003

International Copyright Secured.

All rights reserved including public performance for profit.

Printed in the U.S.A.

O2280

ISBN 0-8258-0158-3

○

○

○

○

IN ENGLISH

AUF DEUTSCH

EN FRANÇAIS

H. L. Clarke

TECHNICAL STUDIES
FOR THE
CORNET

CARL FISCHER

○

○

○

○

INTRODUCTION

This work has been especially written to enable the cornet student to conquer any technical difficulties he might encounter in the literature for the instrument.

By carefully following the instructions in this book, the student will build up strength and endurance without strain or injury to his embouchure. If the lips remain flexible and the tone is not forced, it will be possible to play easily any note, regardless of the register.

The exercises in this book are not very difficult if practiced slowly at first. I have used them for years in my daily practice to maintain my endurance and to prevent fatigue.

Hard work and dedication will be required to achieve a high degree of excellence; but by correcting your slightest mistake and by striving for improvement each day, your efforts will be rewarded by conquering what seemed, at first, impossible.

The student should familiarize himself with as much of the cornet repertoire as possible in order to gain a substantial and diverse musical background.

The third book of this series contains slightly more difficult studies of every description which have been graded with the same care as the contents of this Second Series.

EINFÜHRUNG

Diese technischen Übungen sollen speziell Anfängern helfen, alle technischen Schwierigkeiten zu meistern, die sich evtl. aus der Literatur für dieses Instrument ergeben könnten.

Durch sorgfältige Befolgung der in diesem Buch enthaltenen Anleitungen kann der Kornett-Schüler seine Kraft und sein Durchhaltevermögen ohne Strapazierung oder Verletzung seiner Körperorgane entwickeln. Wenn die Lippen geschmeidig bleiben und die Töne nicht forciert werden, kann jede Note unabgesehen vom Register mühelos gespielt werden.

Die Übungen in diesem Buch können leicht praktiziert werden, wenn sie am Anfang langsam ausgeführt werden. Ich persönlich habe diese Übungen für die Aufrechterhaltung meines Durchhaltevermögens und zur Vermeidung von Müdigkeit täglich praktiziert.

Höchste Leistung verlangt harte Arbeit und unermüdliche Hingabe. Wenn Sie selbst die kleinsten Fehler korrigieren und Sie sich täglich bemühen, Ihr Können zu verbessern, werden Ihre Bemühungen dadurch belohnt, daß Sie eines Tages meistern, was zunächst unüberwindbar schien.

Der Schüler sollte sich so gründlich wie möglich mit dem Kornett-Repertoire vertraut machen und dadurch seine musikalischen Kenntnisse erweitern und vertiefen.

Das dritte Buch dieser Serie enthält etwas schwerere Übungen der verschiedensten Art, die mit der gleichen Sorgfalt wie der Inhalt dieser zweiten Serie abgestuft wurden.

INTRODUCTION

Cette étude a été rédigée spécialement pour permettre à l'étudiant en cornet à pistons de surmonter les difficultés techniques qu'il pourrait rencontrer dans les instructions ayant trait à l'instrument.

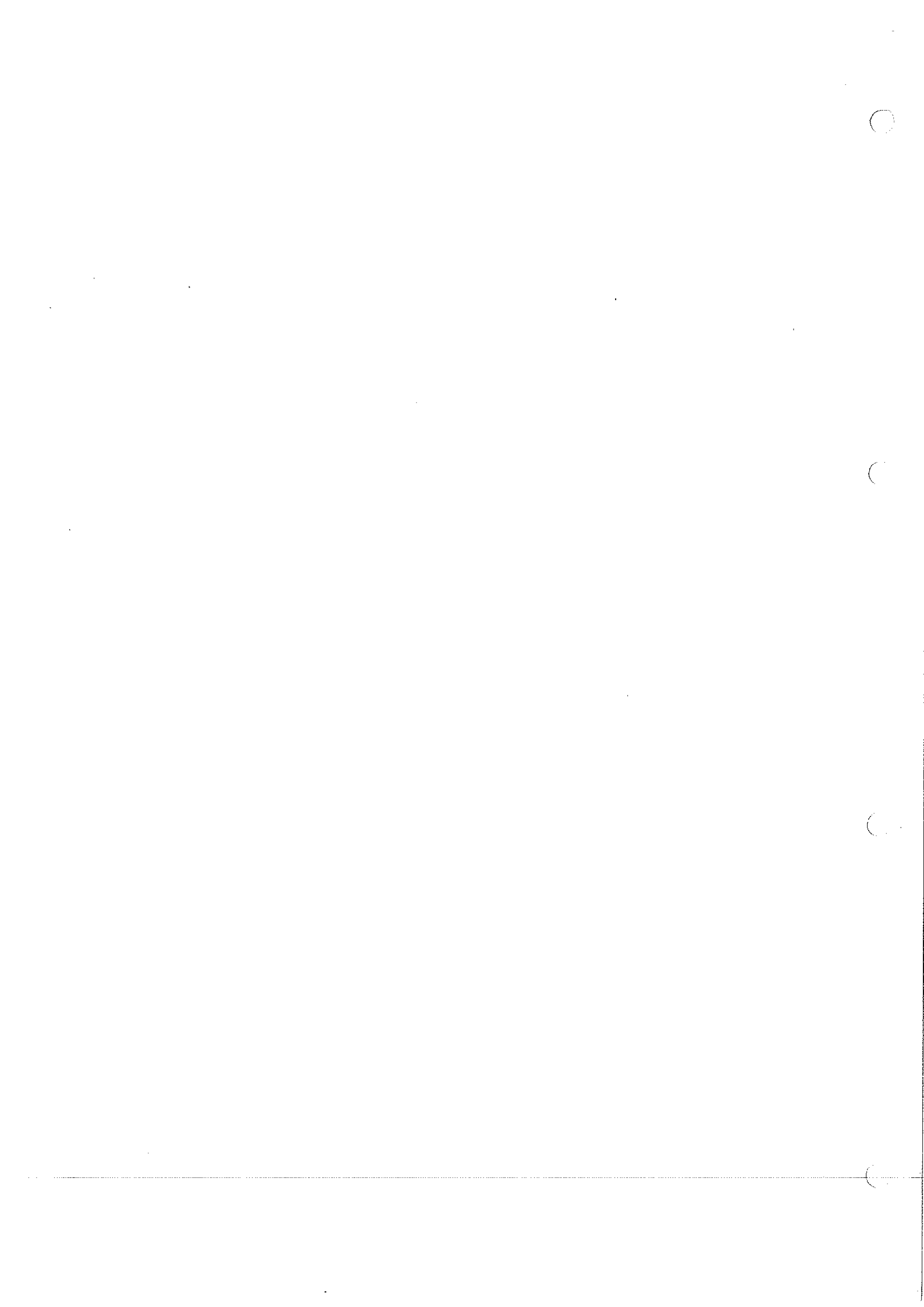
En suivant soigneusement les instructions du présent ouvrage, l'étudiant augmentera sa force et son endurance sans effort ni dommage à son embouchure. Si les lèvres restent souples et que le ton n'est pas forcé, il est possible de jouer n'importe quelle note facilement, quelque soit le registre.

Les exercices de cet ouvrage ne sont pas très difficiles si on les pratique lentement d'abord. Je les ai utilisés pendant des années pour mes exercices quotidiens pour conserver mon endurance et empêcher la fatigue.

Il faudra travailler dur et il faudra de la vocation pour atteindre un niveau élevé de perfection; mais en corrigeant votre erreur la plus légère et en cherchant à s'améliorer tous les jours, vos efforts seront récompensés par la conquête de ce qui semblait d'abord impossible.

L'étudiant devrait se familiariser avec la plus grande partie possible du répertoire du cornet à pistons afin d'obtenir une formation musicale substantielle et diversifiée.

Le troisième volume de la présente série contient des études légèrement plus difficiles de tout genre qui ont été classées avec le même soin que le contenu de ce second volume de la série.



FIRST STUDY

Do not exceed the dynamic markings indicated in these exercises to avoid fatigue and strain to the lip muscles. Permanent injury to the embouchure may occur if the tone is forced.

Practice each exercise eight to sixteen times in one breath, keeping the lips and fingers flexible. Tighten the lips slightly in the ascending lines, loosen them in descending lines.

ERSTE ÜBUNG

Um Ermüdung und unnötige Strapazierung der Lippenmuskeln zu vermeiden, dürfen die für diese Übungen angegebenen dynamischen Markierungen nicht überschritten werden. Durch Forcierung der Töne können die Körperorgane spermanent verletzt werden.

Jede einzelne Übung auf einem Atemzug acht bis sechzehn Mal praktizieren und dabei darauf achten, daß die Lippen und Finger geschmeidig bleiben. Die Lippen bei den ansteigenden Zeilen etwas spannen und bei den absteigenden Zeilen lockern.

PREMIERE ETUDE

Ne dépassez pas les marques dynamiques indiquées dans ces exercices pour éviter la fatigue et la tension aux muscles des lèvres. Des dommages permanents peuvent être causés à l'embouchure si le ton est forcé.

Faites chaque exercice de huit à seize fois d'un seul souffle, pour conserver la souplesse des lèvres et des doigts. Pincez légèrement les lèvres dans les lignes ascendantes et déliez-les dans les lignes descendantes.

$\text{♩} = 160 \text{ to } \text{♩} = 112$ 43

1

2

3

4

5

6

7

8

9

This musical score consists of 12 staves, numbered 10 through 21. Each staff is written in treble clef with a 3/4 time signature. The music is marked *pp* (pianissimo) at the beginning of each staff. The notation features a series of eighth-note patterns, often grouped with slurs, and includes various accidentals such as sharps, naturals, and flats. The piece concludes with a double bar line and a fermata on the final note of each staff.

22 *pp*

23 *pp*

24 *pp*

25 *pp*

Etude I

26 (♩ = 120) *pp*

27

28

29

30

31

32

33

SECOND STUDY

Play these exercises legato at first, then very lightly single tongue them. Finally, to further develop your articulation, try double tonguing. Accent where indicated to maintain a steady rhythm.

Concentrate your practice on those exercises that are more difficult for you — don't waste time on those that are easy.

ZWEITE ÜBUNG

Diese Übungen zunächst gebunden (legato) spielen und dann nur sehr leicht mit der Zunge artikulieren. Für die weitere Entwicklung Ihrer Artikulation dann versuchen, diese Übungen mit Doppelzunge zu spielen. Die Übungen wie angegeben akzentuieren, um den Rhythmus ununterbrochen aufrechtzuerhalten.

Konzentrieren Sie sich auf die Übungen, die für Sie schwieriger sind. Verlieren Sie keine Zeit mit Übungen, die Ihnen leicht fallen.

DEUXIEME ETUDE

Jouez d'abord ces exercices legato, puis en détachant les notes très légèrement. Finalement, pour développer encore plus votre articulation, essayez le double coup de langue. Accentuez là où ceci est indiqué pour conserver un rythme soutenu.

Concentrez-vous sur ces exercices qui sont plus difficiles pour vous — ne perdez pas votre temps sur ceux qui sont faciles.

(♩ = 80-120)

27

28

29

30

31

32

33

34

35

36

Musical notation for measures 37 through 44. Each measure is a single staff of music in treble clef with a common time signature. The notes are grouped in pairs, with a dynamic marking of *p* and an accent (>) above each pair. The key signature changes from one sharp (F#) to two sharps (F# and C#) between measures 38 and 39, and then back to one sharp (F#) between measures 40 and 41. Each measure ends with a repeat sign and a fermata.

Etude II

Musical notation for measures 45 through 48. Measure 45 starts with a tempo marking of $(\text{♩} = 144)$ and a dynamic marking of *p*. The notation consists of four staves of music in treble clef with a common time signature. The notes are grouped in pairs, with accents (>) above each pair. The key signature is one sharp (F#). The notation includes various articulations such as slurs and accents. Measure 48 ends with a repeat sign and a fermata.

THIRD STUDY

Practice without observing the repeat signs until you have thoroughly mastered the fingering. Remember to keep the lips soft and relaxed throughout.

When you have mastered your legato technique, try single, and then double tonguing.

Practice Etude III until you can play it in a single breath.

DRITTE ÜBUNG

Praktizieren Sie, ohne auf die Wiederholungszeichen zu achten, bis Sie den Fingersatz gründlich beherrschen. Dabei darauf achten, daß die Lippen immer weich und entspannt sind.

Wenn Sie Ihre Legato-Technik beherrschen, versuchen Sie, die Übungen mit Einzelzunge und dann mit Doppelzunge zu spielen.

Die Übung III praktizieren, bis Sie sie auf einem Atemzug spielen können.

TROISIEME ETUDE

Exercez-vous sans observer les signes de répétition jusqu'à ce que vous ayez maîtrisé le doigté. Souvenez-vous de conserver les lèvres douces et détendues pendant toute la durée.

Lorsque vous vous serez familiarisé avec la technique du legato, essayez le coup de langue simple et ensuite le double.

Faites les exercices de l'étude III jusqu'à ce que vous puissiez jouer d'un seul souffle.

(♩ = 60-120)

46

47

48

49

50

This musical score consists of ten staves, each containing two measures of music. The measures are numbered 51 through 56. Each staff begins with a treble clef and a common time signature (C). The key signature varies: measures 51 and 52 are in D major (two sharps); measures 53 and 54 are in D minor (two flats); and measures 55 and 56 are in D major (two sharps). The music is a continuous stream of sixteenth notes, organized into groups of four notes per measure. Each group is connected by a slur, and each individual note has a small accent (>) above it. The first measure of each pair is marked with a piano dynamic (*p*). The notation includes repeat signs at the end of each pair of measures, indicating a continuous exercise. The final measure of each pair concludes with a fermata over a whole note.

This musical score consists of ten systems of two staves each, numbered 57 through 62. Each system begins with a treble clef and a piano (*p*) dynamic marking. The music is written in a single melodic line on each staff, featuring a variety of rhythmic patterns and articulations. Measures 57-58 are in a key with one flat (B-flat major or D minor) and a common time signature. Measures 59-60 are in a key with two flats (B-flat major or D minor) and a common time signature. Measures 61-62 are in a key with two sharps (D major or F# minor) and a common time signature. The notation includes eighth and sixteenth notes, often beamed together, with slurs and accents (>) indicating phrasing and emphasis. Repeat signs with first and second endings are used at the end of several systems. The page number '12' is located in the top left corner.

63

64

Etude III

65

(♩ = 138)

p

72

FOURTH STUDY

These exercises were written to overcome the difficulty of producing the whole tone trill on the cornet.

With slow and careful practice, the mechanical imperfections found in some instruments can be surmounted. The most troublesome intervals are B \flat -C \sharp (Ex. 71) and C-D (Ex. 72).

The fingers and lips should remain flexible throughout this study. When you have mastered these exercises as written, single and then double tongue them.

Practice Etude IV until you can play it in one breath.

VIERTE ÜBUNG

Diese Übungen sollen Ihnen helfen, auf dem Kornett den schwierigen Ganztontriller mühelos zu erzeugen.

Durch langsames und sorgfältiges Üben können die mechanischen Mängel mancher Instrumente überwunden werden. Die schwierigsten Intervalle sind B \flat -C \sharp (Übung 71) und C-D (Übung 72).

Die Finger und Lippen müssen bei diesen Übungen immer geschmeidig bzw. flexibel sein. Nachdem Sie diese Übungen wie geschrieben beherrschen, versuchen Sie, sie zunächst mit Einzelzunge und dann mit Doppelzunge zu spielen.

Die vierte Übung praktizieren, bis Sie sie auf einem Atemzug spielen können.

QUATRIEME ETUDE

Ces exercices ont été conçus pour surmonter les difficultés qui consistent à produire une trille de ton entier avec le cornet à pistons.

En faisant des exercices lentement et avec précaution, les imperfections mécaniques que l'on trouve dans certains instruments peuvent être surmontées. Les intervalles les plus difficiles sont B \flat -C \sharp (Ex. 71) et C-D (Ex. 72).

Les doigts et les lèvres doivent rester souples pendant toute la durée de cette étude. Lorsque vous vous serez familiarisé avec ces exercices tels que conçus, essayez le coup de langue simple puis le double.

Faites les exercices de l'étude IV jusqu'à ce que vous puissiez jouer d'un seul souffle.

(♩ = 100-144)

66

67

This musical score consists of three systems of four staves each, labeled with measure numbers 68, 69, and 70. Each system begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature (C). The music is written in a continuous, flowing style with frequent sixteenth-note passages. The first measure of each system is marked with a piano dynamic (*pp*). The notation includes various articulations such as slurs, accents, and dynamic markings. The piece concludes with a double bar line and a fermata over the final note of the last system.

The image displays a musical score for three measures, labeled 71, 72, and 73. Each measure is represented by four staves of music. The notation is complex, featuring a continuous stream of notes with various rhythmic values, including eighth and sixteenth notes, often beamed together. Dynamic markings such as *pp* (pianissimo) are present at the beginning of each measure. The key signature and time signature vary between measures: measure 71 is in a key with three sharps and common time; measure 72 is in a key with two sharps and common time; and measure 73 is in a key with three flats and common time. The music is characterized by intricate rhythmic patterns and phrasing, with many notes marked with accents (>) and slurs.

The image displays a musical score for three systems of measures, labeled 74, 75, and 76. Each system consists of four staves of music. The first staff of each system begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first measure of each system is marked with a piano (*pp*) dynamic. The music is characterized by a complex, rhythmic pattern of eighth and sixteenth notes, often grouped in pairs or fours. The notation includes various articulations such as accents (>) and slurs. The second and third staves of each system continue the melodic and rhythmic lines, while the fourth staff typically concludes the system with a double bar line and a repeat sign. The overall texture is dense and intricate.

This musical score consists of five systems of staves, each system containing three staves. The first system is labeled with measure number 27 and begins with a piano (*pp*) dynamic marking. The second system is labeled with measure number 28 and also begins with a piano (*pp*) dynamic marking. The third system is labeled with measure number 29 and begins with a piano (*pp*) dynamic marking. The fourth system is labeled with measure number 30 and begins with a piano (*pp*) dynamic marking. The fifth system is labeled with measure number 31 and begins with a piano (*pp*) dynamic marking. The music is written in treble clef with a common time signature (C). The key signature changes from one flat (B-flat) in the first system to two flats (B-flat and E-flat) in the second system, and then to one sharp (F-sharp) in the third system. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together, and rests. There are also some slurs and accents throughout the piece.

S0

pp

S1

pp

S2

pp

The image displays three systems of musical notation, labeled 83, 84, and 85. Each system consists of four staves of music. The notation is written in treble clef with a common time signature (C). The music is characterized by a continuous stream of eighth notes, often grouped into beamed pairs or larger units, and is frequently marked with accents (>) and slurs. The first measure of each system is marked with a piano dynamic (*pp*). The key signature for system 83 is three sharps (F#, C#, G#), system 84 is two sharps (F#, C#), and system 85 is three flats (Bb, Eb, Ab). The notation includes various articulations such as slurs, accents, and dynamic markings, indicating a complex and expressive performance style.

Etude IV

(♩ = 144)

p

V

V

♩ = 144

FIFTH STUDY

Mastery of the preceding material will have improved your breath control and endurance, and you should now be prepared for these more advanced studies.

Do not advance to a new exercise until you have thoroughly mastered the previous one.

Observe the dynamics carefully to avoid lip strain. When you have conquered the study as written, single and double tongue it.

FÜNFTE ÜBUNG

Wenn Sie die vorhergehenden Übungen beherrschen, haben Sie Ihre Atemkontrolle und Ihr Durchhaltevermögen soweit verbessert, daß Sie auf die fortgeschrittenen Übungen vorbereitet sind.

Mit der nächsten Übung erst dann beginnen, nachdem Sie die vorhergehenden Übungen gründlich beherrschen.

Um die Lippen nicht zu strapazieren, muß die Dynamik sorgfältig beachtet werden. Nachdem Sie die Übung wie geschrieben beherrschen, versuchen Sie, sie mit Einzelzunge und anschließend mit Doppelzunge zu spielen.

CINQUIEME ETUDE

La familiarisation avec les exercices qui précèdent aura amélioré votre maîtrise du souffle et votre endurance et vous devriez maintenant être prêt à aborder ces exercices plus avancés.

Ne passez pas à un nouvel exercice avant de vous être entièrement familiarisé avec le précédent.

Observez soigneusement les dynamiques pour éviter les tensions aux lèvres. Lorsque vous aurez réussi à jouer l'étude telle que présentée, essayez le coup de langue simple, puis double.

(♩ = 72-144)

87

pp

88

pp

This musical score consists of three systems, numbered 89, 90, and 91. Each system contains four staves of music. The notation is in treble clef with a common time signature (C). The key signature for system 89 is three flats (B-flat, E-flat, A-flat), for system 90 it is two sharps (F-sharp, C-sharp), and for system 91 it is one flat (B-flat). The music is characterized by a continuous, flowing eighth-note pattern across all staves. The first staff of each system begins with a *pp* (pianissimo) dynamic marking. The notation includes various articulation marks such as accents (>) and slurs, and features a complex, overlapping texture of lines. The systems conclude with repeat signs and fermatas.

92 *pp*

Musical score for measures 92-93. It consists of four staves of music in treble clef. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. There are numerous accents (>) and slurs throughout the passage. The first measure of measure 92 is marked with a piano-piano (*pp*) dynamic.

93 *pp*

Musical score for measures 93-94. It consists of four staves of music in treble clef. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The music continues the complex rhythmic pattern from the previous system. The first measure of measure 93 is marked with a piano-piano (*pp*) dynamic.

94 *pp*

Musical score for measures 94-95. It consists of four staves of music in treble clef. The key signature changes to three flats (Bb, Eb, Ab) and the time signature is common time (C). The music continues the complex rhythmic pattern. The first measure of measure 94 is marked with a piano-piano (*pp*) dynamic.

This musical score consists of three systems, numbered 95, 96, and 97. Each system contains four staves of music. The first staff of each system is marked with a piano (*pp*) dynamic and includes a series of slurs and accents. The music is written in treble clef with a common time signature (C). The key signature changes from two sharps (D major) in system 95 to two flats (B-flat major) in system 96, and then to three sharps (F# major) in system 97. The notation features complex rhythmic patterns with many beamed notes and slurs. The final measure of each system ends with a double bar line and a fermata.

98

These scales will help to improve your finger technique. Begin slowly and practice until you can play them many times in one breath.

Diese Skalen sollen Ihnen helfen, Ihre Fingertechnik zu verbessern. Langsam beginnen und praktizieren, bis sie diese Tonleitern viele Male auf einem Atemzug spielen können.

Ces gammes vous permettront d'améliorer votre technique des doigts. Commencez lentement et exercez-vous jusqu'à ce que vous puissiez les jouer de nombreuses fois d'un seul souffle.

99 (♩ = 76-160)

100

101

102

103

104

This page contains a musical score for 12 staves, numbered 105 through 116. Each staff begins with a treble clef and a common time signature (C). The music is written in a variety of key signatures, including B-flat major, E-flat major, and F major. The notation features a complex rhythmic pattern of eighth and sixteenth notes, often grouped in pairs or fours. Dynamic markings such as *p* (piano) and *mf* (mezzo-forte) are present throughout. The score includes several slurs and accents, and each staff concludes with a repeat sign and a fermata over the final note.

Etude V

Play the entire page in one breath.

Die ganze Seite in einem Atemzug spielen.

Jouez la page entière d'un souffle.

117 $(\text{♩} = 176)$

pp

SIXTH STUDY

These scales, which encompass nearly the entire range of the instrument, will improve your endurance and lip technique. Practice as written as well as single and double tongued.

You will begin to realize that your technique, endurance, and music reading facility will improve far more by playing these exercises than by simply playing long tones.

SECHSTE ÜBUNG

Diese Tonleitern, die fast den gesamten Bereich des Instruments umfassen, werden Ihr Durchhaltevermögen und Ihre Lippentechnik verbessern. Praktizieren Sie diese Skalen wie geschrieben und anschließend mit Einzel- und Doppelzunge.

Sie beginnen jetzt festzustellen, daß sich Ihre Technik, Ihr Durchhaltevermögen und Ihre Fähigkeit, Musik zu lesen, durch das Spielen dieser Übungen in weitaus höherem Maß verbessert haben, als wie es nur durch das Spielen langer Töne der Fall gewesen wäre.

SIXIEME ETUDE

Ces gammes, qui couvrent presque toute l'étendue de l'instrument, amélioreront votre endurance et votre technique des lèvres. Exercez-vous tel que prescrit ainsi qu'avec le coup de langue simple et double.

Vous allez commencer à vous rendre compte que votre technique, votre endurance et votre aptitude à lire la musique s'améliorera beaucoup plus en jouant ces exercices qu'en jouant simplement de longs tons.

118 $\text{♩} = 92-132$

119

This musical score consists of three systems of music, each with three staves. The first system, labeled '120', is in a key with two flats and common time. It begins with a piano (*pp*) dynamic and features a series of eighth-note patterns across the staves, with various articulations like accents and slurs. The second system, labeled '121', is in a key with one sharp and common time, continuing the eighth-note patterns. The third system, labeled '122', is in a key with three sharps and common time, also continuing the eighth-note patterns. The notation includes treble clefs, time signatures, dynamics, and various musical symbols such as slurs, accents, and fermatas.

123 *pp* 

124 *pp* 

125 *pp* 

Detailed description of the musical score: The page contains three systems of musical notation, numbered 123, 124, and 125. Each system consists of four staves. The first staff of each system begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The first staff of each system starts with a piano (*pp*) dynamic marking and a breath mark (>). The music is primarily composed of eighth and sixteenth notes, often beamed together. The second and third staves of each system contain repeat signs (double bar lines with dots) and include various articulations such as slurs, accents (>), and breath marks (>). The fourth staff of each system concludes with a fermata over the final note. The key signature changes to one sharp (F#) in the system numbered 125.

126 *pp*

127 *pp*

128 *pp*

129 *pp* >

130 *pp* >

131 *pp* >

Etude VI

(♩ = 138)

132

pp

mf

f

SEVENTH STUDY

This study contains chromatic triplets as well as arpeggios in all registers. Strive for the same clear, fluid tone that would be achieved by a good clarinetist. In fact, it would be very beneficial to play this study with a clarinetist in order to better imitate his or her smooth tone.

Note the change in rhythm that occurs from Ex. 154 to 155.

SIEBTE ÜBUNG

Diese Übung enthält chromatische Triolen und Arpeggien in allen Registern. Versuchen Sie, den klaren und fließenden Ton zu erzeugen, wie er von einem guten Klarinettenisten erzeugt wird. Bei diesen Übungen ist es sehr nützlich, wenn Sie gemeinsam mit einem Klarinettenisten praktizieren. Es wird Ihnen dadurch besser gelingen, den weichen Ton zu imitieren.

Auf den Wechsel im Rhythmus achten, der von Übung 154 bis Übung 155 eintritt.

SEPTIEME ETUDE

Cette étude contient des triolets chromatiques ainsi que des arpèges dans tous les registres. Efforcez-vous d'obtenir le même ton clair et fluide qui serait obtenu par un bon clarinetiste. En fait, il serait très bénéfique de jouer cette étude avec une clarinette afin de mieux imiter son excellent ton.

Remarquez le changement de rythme qui se produit entre les Ex. 154 à 155.

(♩ = 116-168)

133 *pp*

134 *pp*

135 *pp*

136 *pp* $\frac{12}{8}$

Musical notation for measures 136-137. The first system (measures 136-137) is in a key signature of two flats (B-flat and E-flat) and a 12/8 time signature. It begins with a piano (*pp*) dynamic marking. The melody consists of eighth notes, with some notes beamed together. The second system (measures 138-139) continues the melody and includes a repeat sign. The third system (measures 140-141) concludes the passage with a fermata over the final note.

137 *pp* $\frac{12}{8}$

Musical notation for measures 137-138. The first system (measures 137-138) is in a key signature of three sharps (F#, C#, G#) and a 12/8 time signature. It begins with a piano (*pp*) dynamic marking. The melody consists of eighth notes, with some notes beamed together. The second system (measures 139-140) continues the melody and includes a repeat sign. The third system (measures 141-142) concludes the passage with a fermata over the final note.

138 *pp* $\frac{12}{8}$

Musical notation for measures 138-139. The first system (measures 138-139) is in a key signature of two flats (B-flat and E-flat) and a 12/8 time signature. It begins with a piano (*pp*) dynamic marking. The melody consists of eighth notes, with some notes beamed together. The second system (measures 140-141) continues the melody and includes a repeat sign. The third system (measures 142-143) concludes the passage with a fermata over the final note.

139 *pp* $\frac{12}{8}$

Musical notation for measures 139-140. The first system (measures 139-140) is in a key signature of three flats (B-flat, E-flat, and A-flat) and a 12/8 time signature. It begins with a piano (*pp*) dynamic marking. The melody consists of eighth notes, with some notes beamed together. The second system (measures 141-142) continues the melody and includes a repeat sign. The third system (measures 143-144) concludes the passage with a fermata over the final note.

140 *pp*

Measures 140-142: Treble clef, key signature of two sharps (F# and C#), 12/8 time signature. The music consists of three staves of continuous eighth-note patterns with various accidentals and dynamic markings.

141 *pp*

Measures 141-143: Treble clef, key signature of one flat (Bb), 12/8 time signature. The music consists of three staves of continuous eighth-note patterns with various accidentals and dynamic markings.

142 *pp*

Measures 142-144: Treble clef, key signature of two sharps (F# and C#), 12/8 time signature. The music consists of three staves of continuous eighth-note patterns with various accidentals and dynamic markings.

143 *pp*

Measures 143-145: Treble clef, key signature of one flat (Bb), 12/8 time signature. The music consists of three staves of continuous eighth-note patterns with various accidentals and dynamic markings.

This musical score consists of three systems, each containing three staves of music. The first system begins at measure 144 and ends at measure 145. The second system begins at measure 145 and ends at measure 146. The third system begins at measure 146 and ends at measure 147. The music is written in treble clef with a 12/8 time signature. The key signature changes from three flats (B-flat, E-flat, A-flat) in measures 144-146 to two sharps (F-sharp, C-sharp) in measures 147-148. The dynamics are marked *pp* (pianissimo). The notation includes eighth and sixteenth notes, often beamed together, with accents (>) and slurs. Repeat signs with first and second endings are used throughout the piece.

148 *pp*

149 *pp*

150 *pp*

After practicing these arpeggios as written, triple tongue exercises 151-154 and double tongue nos. 155-157. Do not play too loudly to avoid strain on the high notes.

Nachdem Sie diese Arpeggien wie geschrieben geübt haben, die Übungen 151 bis 154 mit Tripelzunge und die Übungen 155 bis 157 mit Doppelzunge spielen. Dabei nicht zu laut spielen, damit die höheren Noten nicht forciert werden.

Après avoir fait des exercices avec ces arpèges tels que présentés ici, essayez un coup de triple langue des exercices 151-154 et double langue pour les No. 155-157. Ne jouez pas trop fort pour éviter la tension sur les notes hautes.

151 $(\text{♩} = 72)$ *p*

This musical score consists of six systems, each containing two staves. The systems are numbered 152 through 157. The music is written in treble clef and includes various key signatures and time signatures. Measure 152 starts with a piano (*p*) dynamic and features a triplet of eighth notes. Measures 153 and 154 continue with similar triplet patterns. Measure 155 includes a tempo marking of quarter note = 92. Measures 156 and 157 feature more complex rhythmic patterns, including sixteenth notes and eighth notes, with a piano (*p*) dynamic. The score is densely packed with musical notation, including stems, beams, and various articulation marks.

The following diminished seventh arpeggios should be played from four to eight times in one breath.

Die folgenden verminderten siebten Arpeggien vier- bis achtmal auf einem Atemzug spielen.

Les septièmes arpèges diminués suivants devraient être joués de quatre à huit fois d'un seul souffle.

158 (♩ = 132) *p*

159 (♩ = 176) *p*

160 (♩ = 138) *p*

161 (♩ = 132) *p*

162 (♩ = 160) *p*

163 *p*

164 *p*

165 *p*

166 *p*

167 *p*

168 *p*

169 *p*

Etude VII

(♩ = 152)

170

p

mf

mf

mf

mf

agitato

p

cre - scen - do

mf

ppp

f furioso

f

f

dim.

EIGHTH STUDY

These extended exercises in chromatics will aid in the improvement of lip and finger technique as well as tone production. Careful observance of the dynamics will prevent fatigue regardless of the number of times each exercise is played.

Do not attempt this study until the preceding material has been mastered. Practice single and double tonguing when you have your legato technique under control.

ACHTE ÜBUNG

Diese erweiterten chromatischen Übungen werden Ihre Lippen- und Fingertechnik sowie die Tonerzeugung verbessern. Ermüdung wird vermieden, wenn Sie die Dynamik sorgfältig beachten — ganz gleich, wie oft Sie jede einzelne Übung spielen.

Mit dieser Übung erst beginnen, nachdem Sie die vorhergehenden Übungen gründlich beherrschen. Nachdem Sie Ihre Legato-Technik in den Griff bekommen haben, die Übungen mit Einzel- und Doppelzunge praktizieren.

HUITIEME ETUDE

Ces exercices étendus en chromatique aideront à améliorer la technique des lèvres et des doigts ainsi que la production du ton. L'observation prudente des dynamiques empêchera la fatigue quelque soit le nombre de fois que chaque exercice est joué.

Ne tentez pas de jouer cette étude avant que les exercices précédents vous soient familiers. Exercez-vous à faire le simple et le double coup de langue lorsque votre technique de legato sera au point.

(♩ = 92)

171

172

173

pp *simile*

174

pp *simile*

175

pp *simile*

This block contains five staves of musical notation for measures 175 through 180. The music is in 2/4 time and features a complex melodic line with many triplets and slurs. The first staff begins with a *pp* dynamic marking and a *simile* instruction. The notation includes various accidentals and articulation marks such as accents and slurs.

176

pp *simile*

This block contains five staves of musical notation for measures 176 through 181. The music continues the complex melodic style from the previous block, with numerous triplets and slurs. The first staff of this block starts with a *pp* dynamic marking and a *simile* instruction. The notation includes various accidentals and articulation marks.

Etude VIII

(♩ = 84)

The musical score for Etude VIII consists of ten staves of music. The first staff begins with a tempo marking of quarter note = 84. The music is written in a single melodic line on a treble clef staff. It features a complex rhythmic pattern of eighth and sixteenth notes, often grouped in triplets. The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat) in the second staff. The piece is marked with various articulations, including accents (>), slurs, and dynamic markings such as *simile* and *V*. The notation includes many slurs and ties, indicating a continuous, flowing melodic line. The piece concludes with a fermata on the final note of the tenth staff.

NINTH STUDY

Each of the following exercises should be played four or more times in one breath. You will not need to strain on the high notes if you keep your lips flexible and avoid playing too loudly.

NEUNTE ÜBUNG

Jede der folgenden Übungen nach Möglichkeit vier oder mehrere Male auf einem Atemzug spielen. Sie müssen sich bei den hohen Noten nicht strapazieren, wenn Sie Ihre Lippen gelockert bzw. flexibel halten und nicht zu laut spielen.

NEUVIEME ETUDE

Chacun des exercices suivants devrait être joué quatre fois ou plus d'un seul souffle. Vous n'avez pas besoin de forcer sur les notes hautes si vous conservez la souplesse à vos lèvres et évitez de jouer trop fort.

(♩ = 144)

178 *pp* *cre* - *scen* - *do*

mf *dim.*

179 *pp* *cre* - *scen* - *do*

mf *dim.*

180 *pp* *cre* - *scen* - *do*

mf *dim.*

181 *pp* *cre* - *scen* - *do*

mf *dim.*

182 *pp* *cre - scen - do*

f *dim.*

183 *cre - scen - do*

dim.

The following is my daily endurance test. It should be practiced four times in one breath.

Die folgende Übung ist mein täglicher Durchhalte-Test. Diese Übung sollte viermal auf einem Atemzug gespielt werden.

Vous trouverez ci-dessous mon test quotidien d'endurance. Il devrait être joué quatre fois d'un seul souffle.

184 *p* ($\text{♩} = 160$)

cresc. *f*

dim.

These last two exercises will require rapid finger technique in order to play in one breath. An instrument with good valve action is an absolute necessity so that the valves will not stick or respond slowly.

Diese beiden letzten Übungen verlangen schnelles Fingerspiel, um auf einem Atemzug gespielt werden zu können. Für diese Übungen ist ein Instrument mit einwandfrei funktionierenden Ventilen unerlässlich, d.h. die Ventile dürfen nicht klemmen oder zu langsam ansprechen.

Ces deux derniers exercices exigeront une technique rapide des doigts afin de jouer d'un seul souffle. Un instrument avec des pistons fonctionnant bien est une nécessité absolue, de sorte que les pistons ne collent pas ou ne réagissent pas lentement.

185 (♩ = 100)

The musical score for exercise 185 is written on nine staves. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. A tempo marking indicates a quarter note equals 100 beats per minute. The exercise is characterized by dense, rapid passages of notes, frequently grouped into triplets and connected by long slurs. The notation includes various accidentals and dynamic markings such as accents and slurs, emphasizing the technical demands of the piece.

186

The musical score consists of ten staves of music, all in treble clef and 2/4 time. The first staff begins with a piano (*pp*) dynamic marking. The music is characterized by continuous eighth-note triplets, many of which are grouped under a single slur. The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat) in the middle of the piece. The notation includes various accidentals (sharps, flats, naturals) and articulation marks like slurs and accents. The piece concludes with a final note on the tenth staff.

TENTH STUDY

This study demonstrates some of the virtually unlimited potential of the cornet. In these four tunes, the grace notes form the harmonic accompaniment and the accented notes form the melody.

The melody should be brought out strongly while the accompanying grace notes should be played softly. Make sure that your lips remain soft and flexible throughout.

ZEHNTE ÜBUNG

Diese Übung demonstriert das fast unbegrenzte Potential des Kornetts. Bei diesen vier Melodien bilden die Koloraturnoten die harmonische Begleitung und die betonten Noten die Melodie.

Die Melodie stark betonen und die begleitenden Koloraturen sanft spielen. Dabei müssen die Lippen immer weich und entspannt sein.

DIXIEME ETUDE

Cette étude démontre un certain nombre de potentiels virtuellement illimités du cornet à pistons. Dans ces quatre airs, les notes de passage forment l'accompagnement harmonique et les notes accentuées forment la mélodie.

On devrait faire ressortir avec force la mélodie tandis que les notes de passage devraient être jouées doucement. Assurez-vous que vos lèvres restent tendres et souples à tout instant.

187 $(\text{♩} = 66)$

188 $(\text{♩} = 66)$

Musical score for exercise 188, featuring six staves of music in treble clef with a common time signature. The tempo is marked as quarter note = 66. The music consists of a single melodic line with various rhythmic patterns and slurs.

An Irish Ballad

(Treated in the same manner)

(gleiche Behandlung)

(Traité de la même manière)

189 $(\text{♩} = 72)$

Musical score for exercise 189, featuring three staves of music in treble clef with a 3/4 time signature. The tempo is marked as quarter note = 72. The music consists of a single melodic line with various rhythmic patterns and slurs.

An Old German Folksong

(Treated in the same manner)

(gleiche Behandlung)

(Traités de la même manière)

190 $(\text{♩} = 80)$

The musical score consists of ten staves of music in a single system. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked as quarter note = 80. The music is written in a treble clef and features a complex, rhythmic melody with many beamed eighth and sixteenth notes. The piece concludes with a double bar line and a repeat sign.

