

Arban's

**Complete Conservatory Method
for
TRUMPET
(CORNET)
or
Eb ALTO • Bb TENOR • BARITONE
EUPHONIUM and Bb BASS
IN TREBLE CLEF**

Edited by
Edwin Franko Goldman
and
Walter M. Smith

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ARBAN'S ORIGINAL AND COMPLETE METHOD
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Jorge Nobre
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PREFACE

It may appear somewhat strange to undertake the defense of the cornet at a time when this instrument has given proofs of its excellence, both in the orchestra and in solo performance, where it is no less indispensable to the composer, and no less liked by the public than the flute, the clarinet, and even the violin; where, in short, it has definitely won for itself the elevated position to which the beauty of its tone, the perfection of its mechanism and the immensity of its resources, so justly entitle it.

But this was not always the case; the cornet was far less successful when it first appeared; and, indeed, not many years ago, the masses treated the instrument with supreme indifference, while that time-honored antagonist—routine—contested its qualities, and strove hard to prohibit their application. This phenomenon, however, is of never-failing recurrence at the birth of every new invention, however excellent it may be, and of this fact the appearance of the saxhorn and the saxophone, instruments of still more recent date than the cornet, gave a new and striking proof.

The first musicians who played the cornet were, for the most part, either horn or trumpet players. Each imparted to his performance the peculiarities resulting from his tastes, his abilities and his habits, and I need scarcely add that the kind of execution which resulted from so many incomplete and heterogeneous elements was deficient in the extreme, and, for a long while, presented the lamentable spectacle of imperfections and failures of the most painful description.

Gradually, however, matters assumed a more favorable aspect. Executants really worthy of the name of artists began to make their appearance. However, regardless of the brilliant accomplishments of such performers, they could not deny the faults of their original training, viz., the total lack of qualifications necessary for ensemble playing, and decided musicianly tendencies. Some excited admiration for their extreme agility; others were applauded for the expression with which they played; one was remarkable for lip; another for the high tone to which he ascended; others for the brilliancy and volume of their tone. In my opinion, it was the reign of specialists, but it does not appear that a single one of the players then in vogue ever thought of realizing or of obtaining the sum total of qualities which alone can constitute a great artist.

This, then, is the point upon which I wish to insist, and to which I wish to call particular attention. At the present time, the incompleteness of

the old school of performers is unanimously acknowledged, as is also the insufficiency of their instruction. That which is required is methodical execution and methodical instruction. It is not sufficient to phrase well or to execute difficult passages with skill. It is necessary that both these things should be equally well done. In a word, it is necessary that the cornet, as well as the flute, the clarinet, the violin, and the voice, should possess the pure style and the grand method of which a few professors, the Conservatory in particular, have conserved the precious secret and the salutary traditions.

This is the aim which I have incessantly kept in view throughout my long career; and if a numerous series of brilliant successes obtained in the presence of the most competent judges and the most critical audiences,* give me the right to believe that I have, at any rate, approached the desired end, I shall not be laying myself open to the charge of presumption, in confidently entering upon the delicate mission of transmitting to others the results of my own thorough studies and assiduous practice. I have long been a professor, and this work is to a certain extent merely the resumé of a long experience which each day has brought nearer to perfection.

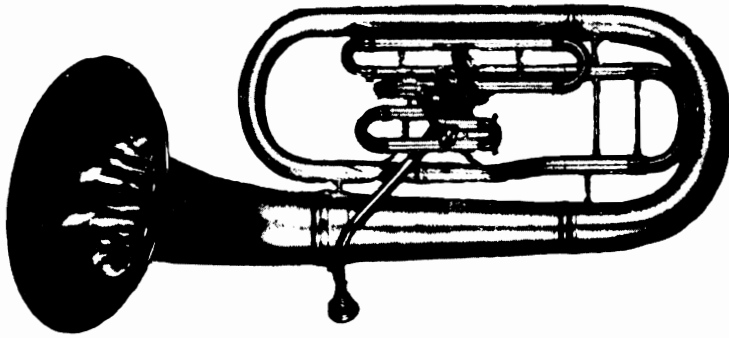
My explanations will be found as short and clear as possible, for I wish to instruct and not to terrify the student. Long pages of "text" are not always read, and it is highly advantageous to replace the latter by exercises and examples. This is the wealth which I consider cannot be too lavishly accumulated; this is the source which can never be too plentifully drawn from. This, however, will be perceived from the extent of the present volume, in which, in my opinion, will be found the solution of all difficulties and of all problems.

I have endeavored throughout to compose studies of a melodic nature, and in general to render the study of the instrument as agreeable as possible. In a word, I have endeavored to lead the pupil, without discouragement, to the highest limits of execution, sentiment and style, destined to characterize the new school.

J. B. ARBAN

*) The results which I have obtained in France, Germany and England victoriously plead the cause of the cornet, and prove that the latter can compete with the most popular of instruments. In a concert given by the "Société des Concerts du Conservatoire" in 1848, I played the famous air for the flute composed by Boehme on a Swiss theme, comprising, as is well known, an intentional combination of enormous difficulties. From that day forth I may say the cornet took its place among classic instruments. In the piece of music just alluded to, I performed the flute tonguing in double staccato, also the triple staccato, which I am the first to have applied to the cornet.

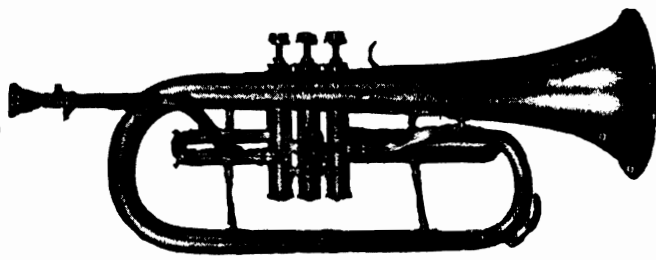
Bb Baritone



Eb Alto



Flugelhorn



Bb Cornet

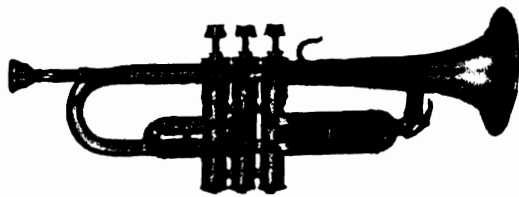
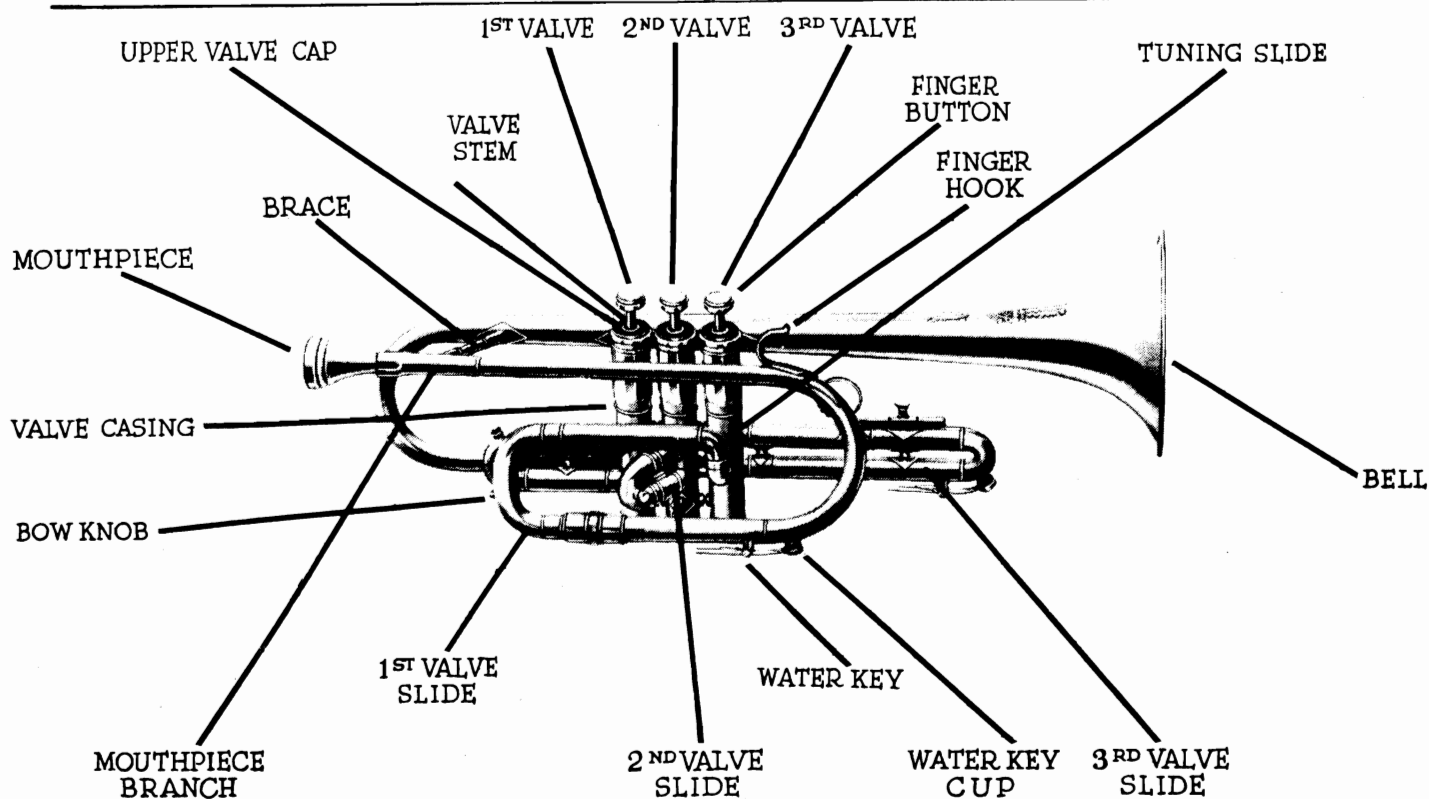


Table of harmonics produced without valves and with the six valve combinations on instruments with three valves.

Without valves.									
2nd valve lowers a half tone.									
1st valve lowers a whole tone.									
1st and 2nd valves (or 3rd valve alone) lower a tone and a half.									
2nd and 3rd valves lower two tones.									
1st and 3rd valves lower two and a half tones.									
1st, 2nd and 3rd valves lower three tones.									
Chromatic Scale.									

DIAGRAM OF THE CORNET

Giving Names of the Various Parts



Compass of the Cornet

As indicated in the accompanying table, the instruments with three valves have a chromatic range of two octaves and a half, which, in the case of the cornet and the alto, extends from F sharp below to C above the staff; however, not every player succeeds in mastering the whole of this range with clearness and facility. Therefore, when writing for these instruments, even if it is for a solo, it will be advisable not to use the extreme limits of the scale indicated in the foregoing table. As a rule, the higher registers of the instruments are employed much too frequently by arrangers and composers, in consequence of which the performer is apt to lose the beautiful and characteristic tonal qualities peculiar to his instrument. It also leads to failure to produce the simplest passages, even when called for in the middle register. To avoid this evil, it is necessary to continually practise the

instrument throughout its entire register, and to pay special attention to the chapter devoted to the study of the various intervals.

The easiest portion of the cornet's range commences at low C and terminates at G above the staff. One may easily ascend as high as B flat, but the B natural and the C ought to be made use of very sparingly.*) Regarding notes below C:



same do not present any very great difficulties, although some players experience considerable trouble in producing them with clearness and sonority. However, when properly produced, they are very beautiful and effective.

*) Due to the advance in methods of playing and construction of instruments, this statement is no longer to be regarded seriously. In fact not only B and C, but C# and D are now used quite frequently. (*The Editor*)

Second Table

Suggestions are offered herewith for producing F natural below the staff and at the same time for facilitating certain passages, which, with the fingering indicated in the first table, are well-nigh impossible. In order to achieve this, the slide of the third valve should be drawn out one-half tone, in order to obtain a length of two tones instead of the usual one and one-half tones. In doing this, it will be advisable to adopt the following fingering, which is very popular among German cavalry trumpeters.



In order that the F natural may be produced in perfect tune, the tuning slide should be drawn out a little. (I shall explain this more fully in the next chapter.)

Example of trills impossible with the ordinary fingering, but quite easy with the fingering shown in this second table.



Example of special passages, showing how forked fingering may be avoided:



Only in exceptional cases should expedients such as the above be employed. I have only called attention to them here in order to acquaint the student with all the resources of the instrument.*)

Use of the Tuning Slide

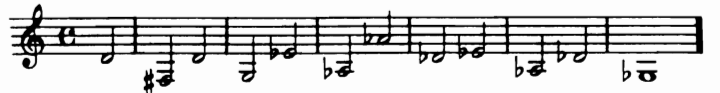
A well-constructed cornet ought to be so mounted that the thumb of the left hand should be able to enter the ring of the tuning slide, and open and shut it at pleasure, without the help of the right hand. It is then possible to regulate the pitch of the instrument while playing. It is generally known that when beginning to play with a cold instrument the latter will always be a little below pitch. After a few measures have been played, and the instrument is warmed, it will sharpen very rapidly.

The slide is also used for the purpose of equalizing all those notes which, in the course of natural production, are rendered too high. Each valve is tuned for separate use, and the natural consequence is that when several are employed simultaneously the slides get too short and the precision of tone is inevitably affected. Here is a practical example: Let us suppose that the player will use a G crook on a B flat cornet; this will lower the instrument a tone and a half. In order to play in tune in this new key it will be necessary to draw out the slide of each valve considerably.**

A similar effect is produced whenever the third valve is employed. For instance, when the third valve is pressed

down on a B flat cornet, the latter is lowered a tone and a half; the effect is exactly as though the instrument were pitched in G, as the slides of each valve produce the effect of tones added to the instrument.

In such a case it would be necessary to draw the slides of the first and second valves in order to use them simultaneously with the third. But as such a proceeding is most impractical, it will be advisable to employ the above-mentioned device; that is, compensate for the want of length of the tubes by drawing the slide with the thumb of the left hand. Without this precaution every one of the following notes would be too high.



It is not difficult to lower these notes through action of the lips, although the quality of the tone will invariably suffer through such a proceeding. Therefore, in order to insure proper tonal brilliancy, it is always better, in slow movements, to employ the slide as a compensatory medium.

Position of the Mouthpiece on the Lips

The mouthpiece should be placed in the middle of the lips, two-thirds on the lower lip, and one-third on the upper lip. At any rate, this is the position which I myself have adopted; and which I believe to be the best.

Horn players generally place the mouthpiece two-thirds on the upper lip and one-third on the lower, which is precisely the reverse of what I have just recommended for the cornet; but it must not be forgotten that great difference exists in the formation of this instrument as well as in the method of holding it, and that which may admirably suit the horn is attended with very bad results when applied to the cornet. What, after all, is the principal object as regards the position of the cornet? Why, that it should be perfectly horizontal. Well, then, if the mouthpiece were placed as though the performer were playing the horn, the instrument would be in a falling position, resembling that of the clarinet.

Some teachers make a point of changing the position of the mouthpiece previously adopted by the pupils who apply to them. I have seldom known this method to succeed. To my own knowledge, several players, already possessed

of remarkable talent, have attempted what we call at the Conservatoire, the "orthopedic system," which consists in rectifying and correcting the wrong placing of the mouthpiece. I consider it my duty to say that these artists, after having wasted several years in uselessly trying the system in question, were compelled to return to their original placement of the mouthpiece, not one of them having obtained any advantage, while some of them were no longer able to play at all.

From all this I consider that when a player has commenced his studies faultily, he must, of course, endeavor to improve himself, but must not change the position of his mouthpiece, especially if he has already attained a certain degree of proficiency, it being a known fact that there is no lack of performers who play perfectly, and who even possess a most beautiful tone, and who, nevertheless, place their mouthpiece at the side, and even at the corners of the mouth. All that can be done is to beware of acquiring this faulty habit. In short, there is no absolute rule for the position of the mouthpiece, for everything depends upon the formation of the mouth and the regularity of the teeth.

*) In the estimation of acknowledged modern authorities on cornet playing, there is no necessity for playing the F below the staff, as it is really not within the legitimate range of the instrument. (*The Editor*)

**) All crooks are now obsolete. The modern cornet is in B flat, with built-in change to A. (*The Editor*)

STYLE

Faults to be avoided

The first matter which calls for the student's special attention is the proper production of the tone. This is the basis of all good execution, and a musician whose method of emission is faulty will never become a great artist.

In the *piano*, as well as in the *forte*, the "striking," or commencing, of the sound ought to be free, clear and immediate. In striking the tone it is always necessary to articulate the syllable "tu," and not "doua," as is the habit of many players. This last mentioned articulation causes the tone to be flat, and imparts to it a thick and disagreeable quality.

After acquiring the proper methods of tone production, the player must strive to attain a good style. With this I am not alluding to that supreme quality which represents the culminating point of art, and which is rarely found, even among the most skilful and renowned artists, but to a less brilliant quality, the absence of which would check all progress and annihilate all perfection. To be natural, to be correct, to execute music as it is written, to phrase according to the style and sentiment of the piece performed—these are qualities which surely ought to be the object of the pupil's constant endeavors, but he cannot hope to attain them until he has rigorously imposed upon himself the strict observance of the value of each note. The neglect of this desideratum is so common a defect, especially among military bandsmen, that I think it necessary to set forth the evils arising therefrom, and to indicate at the same time the means of avoiding them.

For instance, in a measure of 2-4 time composed of four eighth notes which should be executed with perfect equality by pronouncing:



performers often contrive to prolong the fourth eighth note by pronouncing:



If in this same rhythm a phrase commences with an ascending eighth note, too much importance is then given to the first note, which has, in fact, no more value than the others. It should be executed thus, each note being duly separated:



instead of prolonging the first note, as follows:



In 6-8 time the same errors prevail. The sixth eighth note of each bar is prolonged; in fact, the entire six are performed in a skipping and uneven manner. The performer should execute thus:



instead of:



Other players, again, execute as though there were dotted eighth notes followed by sixteenths:



From these few remarks alone the reader may readily perceive how much the general execution or style of a player will be influenced by faulty articulation. It must also be borne in mind that the tongue stands in nearly the same relation to brass instruments as the bow to the violin; if you articulate in an unequal manner, you transmit to the notes emitted into the instrument, syllables pronounced in an uneven and irregular manner, together with all the faults of the rhythm resulting therefrom.

In accompaniments, too, there exists a detestable method of playing in contra-tempo. Thus in 3-4 time each note should be performed with perfect equality, without either shortening or prolonging either of the two notes which constitute this kind of accompaniment. For instance:



instead of playing, as is often the case:



STYLE (*continued*)

In 6-8 time there exists an equally faulty method of executing the contra-tempo. This consists in uttering the first note of the contra-tempo as though it were a sixteenth note, instead of imparting the same value to both notes. The performer should execute thus:



and not as is indicated in the following example:



In the execution of syncopated passages there also prevails a radical defect, especially to be found among military bandsmen. It consists in accenting the second half of the syncopated note.

A syncopated passage should be executed by pronouncing:



and not:



There is no reason why the middle of a syncope should be performed with greater force than the commencement of the same note. Its essential needs require that the starting point, so to say, should be distinctly heard, and that the note should be sustained throughout its entire value, without increasing its volume toward the middle.

The following illustration must be executed with mechanical equality by pronouncing without pressure:



Moreover, it must be observed that the first eighth note should be separated from the two

sixteenths as if sixteenth rest were placed after it. For instance:



and not, as is often the case, by dragging the first note and producing faulty tonguing as shown herewith:



Later on the student will learn to perform the same passages with the correct tonguing, but at first the tongue must be trained to express lightly every variety of rhythm, without making use of this kind of articulation.

In addition to the faults of rhythm just pointed out, there exist many other defects, almost all of which may be attributed to ill-directed ambition, doubtful taste, or lamentable tendency to exaggeration. Many players imagine that they are exhibiting intense feeling when they increase the volume of tones by spasmodic fits and starts, or indulge in a tremolo, produced by means of the neck, a practice which results in an "ou, ou, ou" of a most disagreeable nature.

The oscillation of a sound is obtained by a slight movement of the right hand; the result is highly sensitive and effective, but care must be taken not to indulge in this practice too freely, as its too frequent employment becomes a serious defect.

The same observation applies to the portamento preceded by an appoggiatura. Some players are unable to execute four consecutive notes without introducing one or two portamenti. This is a very reprehensible habit, which, together with the abuse of the gruppetto, should be carefully avoided.

Before terminating this chapter, wherein I have passed in review the most salient and striking defects engendered by a faulty style (duly pointing out, at the same time, the means of remedying the same), I pledge myself to return to the subject whenever occasion for doing so may present itself. Wrong habits are, in general, too deeply rooted in performers on brass instruments to yield to a single warning, and therefore require vigorous and constant correction.

Explanatory Comments on The First Studies

No. 1. Commence or "strike" the sound by pronouncing the syllable "tu;" sustain it well, and at the same time impart to it all possible strength and brilliancy.

Under no circumstances should the cheeks ever be puffed out; the lips should make no noise in the mouthpiece, though many performers appear to think otherwise. The sound forms itself; it should be well "struck," by a proper tension of the lips, so that it may be properly in tune, and not below its diapason, for in the latter case a disagreeable and untuneful sound would be the result.

Nos. 7 and 8 indicate all the notes which are produced by employing the same valves. Nos. 9 and 10, passing as they do through all the keys, are destined to complete the subject of fingering, so that hereafter, I shall not consider it necessary to mark the numbers of the valves under each note. The first two lessons should therefore be practised for a con-

siderable period, in order that the student may be perfectly at home as regards the fingering of the instrument.

Therefore, from now on, I shall only mark the fingering in passages where same will facilitate matters. Throughout all the lessons, up to No. 50, it will be necessary to strike each sound, and give to each note its exact value, these studies having been composed with this special end in view.

The crescendo and diminuendo markings used from No. 11 to 17 are in accordance with the best principles of modern teaching, and tend to develop a clearer and more easily produced upper register. The student should early develop the habit of increasing volume as he ascends, and vice-versa. This marking has not been continued beyond No. 27 for obvious reasons, but the student should by this time have formed the habit, and should use it as a *general principle* of playing.

Syncopated Passages

Syncopation occurs when the accent falls upon the light, instead of the heavy, beat of a measure. The accented note must be sustained throughout its full value, the commencement of the note being duly marked, but the second half of the duration of a note should never be disjointly uttered.

Many students have great difficulty mastering syncopation. Study carefully the solution of the rhythm problem appearing over each exercise.

A passage of this kind should be executed as follows:



and not:



Studies on a Dotted Eighth Note Followed by a Sixteenth

In these studies the eighth note should be sustained throughout its entire value; care must be taken never to substitute a rest for the dot.

The performer should play:



and not as though it were written:



*) Modern dance music is responsible for the detestable habit of accenting the sixteenth notes of these and similar groups. Nothing could be more unmusical. The accents on the dotted eighths should be light and not overdone. The sixteenths should never be accented unless specially marked.
(The Editor)

Studies Consisting of Eighth Notes Followed by Sixteenths

In order to impart lightness to these studies, the first eighth note should be played in a shorter manner than its value would seem to indicate. It should be executed like a sixteenth note, a rest being introduced between it and the two sixteenths which follow it. The passage is written:



should be played thus:



Written:

and should be played thus:



should be executed thus:

The same remark applies to an eighth note following, instead of preceding, the sixteenth.

Written:



Studies in 6/8 Time

In 6-8 time, the eighth notes should be well separated, and should have equal value allotted to them. Consequently, the third eighth note in each measure should never be dragged.

Dotted eighths, and eighths followed by sixteenths are played, in this rhythm, by observing the same rules as in 2-4 time.

FIRST STUDIES. ERSTE ETUDEN. PREMIÈRES ETUDES.

M.M. ♩ = 60 (for the first ten studies)

1. 

2. 

3. 

4. 

5. 

6. 

7. 

8. 

7.

8.

9.

10.

0 2 1 1 3 2 2 3 0 2 1 2 3 1 2 3 1 2 3

1 2 3 2 0 1 2 1 1 2 1 2 3 1 2 1 1 2 3 0 1 2 3 1 3 2 3 1 2 3

2 1 1 2 3 2 1 2 2 3 1 2 0 2 1 1 2 0 1 1 2 1

1 2 0 1 2 1 2 1 2 3 2 1 2 2 1 2 2 1 2 2 1 2 0 2 0

2 1 2 1 0 1 2 3 0 2 3 0 2 1 1 2 2 1 2 3 1 2

1 0 1 2 1 0 1 1 2 1 2 1 0 2 2 1 2 2 1

♩ = 60 to 108 (for 11 to 15)

11.

12.

13.

14.

15. 



16. 





17. 





18. 

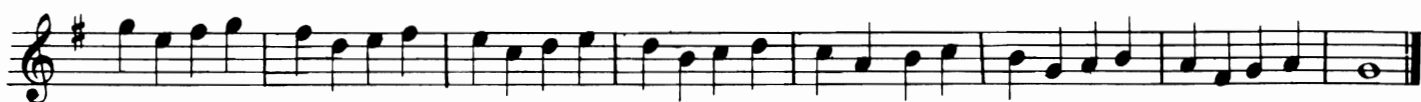




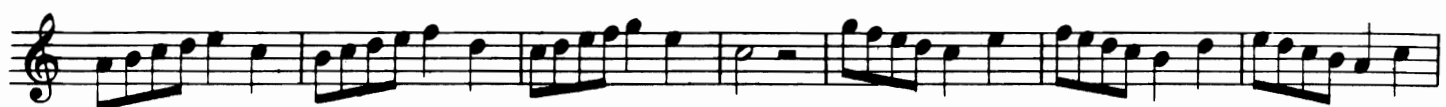
19. 







$\text{♩} = 68 \text{ to } 120$ (for 28 to 40)





38. 

39. 

40. 

$\text{♩} = 64 \text{ to } 100$ (for 41 to 45)

41.

42.

43.

44.

45.

$\text{♩} = 60 \text{ to } 92$

46.

sempre stacc.

Four staves of musical notation in treble clef, key signature of three sharps (F#, C#, G#), and 2/4 time signature. The notation consists of eighth and sixteenth notes, with some accidentals.

47. $\text{♩} = 72 \text{ to } 112$ (for 47 to 49)

Four staves of musical notation in treble clef, key signature of one sharp (F#), and common time (C). The notation features a complex rhythmic pattern with many sixteenth notes. There are two instances of a '1/2' marking below the staff, likely indicating a fermata or a specific rhythmic instruction.

48.

49.

50.

**STUDIES
ON SYNCOPATION.***

**STUDIEN
ÜBER DIE SYNCOPEN.**

**ÉTUDES
SUR LES SYNCOPES.**

♩ = 84 to 116

1.
tu tu tu tu tu

Exercise 1 is in common time (C). The melody consists of quarter and eighth notes with various syncopations and accents. The lyrics 'tu tu tu tu tu' are placed under the first four measures.

♩ = 92 to 124

2.
tu tu tu tu tu tu

Exercise 2 is in common time (C). The melody consists of quarter and eighth notes with accents. The lyrics 'tu tu tu tu tu tu' are placed under the first four measures.

♩ = 88 to 112 (for 3 to 6)

3.
tu tu tu tu tu tu tu

Exercise 3 is in 2/4 time. The melody consists of eighth and sixteenth notes with accents. The lyrics 'tu tu tu tu tu tu tu' are placed under the first four measures.

4.
tu tu tu tu tu

Exercise 4 is in 2/4 time. The melody consists of eighth and sixteenth notes with accents. The lyrics 'tu tu tu tu tu' are placed under the first four measures.

5.

Exercise 5 is in 2/4 time. The melody consists of eighth and sixteenth notes with accents.

6.

Exercise 6 is in 2/4 time with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes with accents.

* See page 9 for explanation

7. $\text{♩} = 96 \text{ to } 124$

Exercise 7 consists of three staves of music in 3/4 time with a key signature of one sharp (F#). The tempo is marked as quarter note = 96 to 124. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The music features a mix of eighth and quarter notes, with many notes marked with accents (^) and some with staccato (v) markings.

8. $\text{♩} = 100 \text{ to } 132$

Exercise 8 consists of three staves of music in 2/4 time with a key signature of one sharp (F#). The tempo is marked as quarter note = 100 to 132. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The music features a mix of eighth and quarter notes, with many notes marked with accents (^) and some with staccato (v) markings.

9. $\text{♩} = 116$

Exercise 9 consists of four staves of music in 3/4 time with a key signature of one sharp (F#). The tempo is marked as quarter note = 116. The first staff contains measures 1-4, the second staff contains measures 5-8, the third staff contains measures 9-12, and the fourth staff contains measures 13-16. The music features a mix of eighth and quarter notes, with many notes marked with accents (^) and some with staccato (v) markings.

10. *Allegro.* $\text{♩} = 96 \text{ to } 120$

Exercise 10 consists of two staves of music in 2/4 time with a key signature of one sharp (F#). The tempo is marked as *Allegro.* quarter note = 96 to 120. The first staff contains measures 1-6, and the second staff contains measures 7-12. The music features a mix of eighth and quarter notes, with many notes marked with accents (^) and some with staccato (v) markings.



Studies on dotted eighth notes followed by sixteenths.*

Etuden über die punktirten Achtel mit folgenden Sechszehnteln.

Études sur les croches pointées suivies de doubles croches.

Tempo di Marcia. ♩ = 84 to 116

13. *tu tu tu tu tu tu tu tu* *simile*

Allegro moderato. ♩ = 92 to 128

14. *tu tu tu tu tu tu tu tu*

Allegro. ♩ = 88 to 124

15.

*Refer to page 10 for explanatory comments

The first system consists of three staves of music. The top staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a rhythmic pattern of eighth and sixteenth notes. The second and third staves continue the melodic line with similar rhythmic values.

16. $\text{♩} = 96 \text{ to } 140$

The second system is numbered 16 and has a tempo marking of quarter note = 96 to 140. It begins with a treble clef and a 2/4 time signature. The key signature changes to one sharp (F#). The music features a consistent eighth-note rhythmic pattern.

The third system continues the piece from the previous system, maintaining the 2/4 time signature and the eighth-note rhythmic pattern.

The fourth system continues the piece, showing the melodic development of the eighth-note pattern.

The fifth system continues the piece, with the melodic line moving across the staff.

The sixth system continues the piece, showing the continuation of the eighth-note rhythmic motif.

The seventh system continues the piece, with the melodic line approaching the end of the system.

Tempo di Mazurka $\text{♩} = 72 \text{ to } 116$

17.

The third system is numbered 17 and has a tempo marking of quarter note = 72 to 116. It begins with a treble clef and a 3/4 time signature. The key signature changes to one flat (Bb). The music features a characteristic Mazurka rhythmic pattern.

The second system of the third piece continues the Mazurka rhythm and melodic line.

The third system of the third piece continues the Mazurka rhythm and melodic line.

The fourth system of the third piece concludes the piece with a final cadence.

Allegro moderato. ♩ = 60 to 100

18. *p*

Moderato. ♩ = 68 to 116

19. * *mp* tu tutu tu tu tu

♩ = 72 to 120 *ripetere l'ultimo stave*

20. *mp* tutututututu tu

* See pages 8 & 10 for explanation

21. $\text{♩} = 76 \text{ to } 124$
mp

22. $\text{♩} = 68 \text{ to } 120$
mp

23. $\text{♩} = 68 \text{ to } 118$
mp *5 note senza accenti*
tu tu tu tu tu tu tu tu tu

24. $\text{♩} = 76 \text{ to } 124$
mp tu tu tu tu tu tu tu tu tu

25. $\text{♩} = 68 \text{ to } 120$
mp tu tu tu tu tu tu

26. $\text{♩} = 72 \text{ to } 124$
mf v

27. $\text{♩} = 68 \text{ to } 120$
mf

Allegretto. ♩. = 64 to 108

28.*

mp tu tu tu tu tu tu tu tu

mf

mp

Allegro. ♩. = 88 to 112

29.

mp

* Refer to page 7 for explanatory comments

Allegretto. ♩. = 64 to 104

30. 



Tempo I.



Allegretto. ♩. = 52 to 96

31. 



Allegretto. ♩. = 60 to 116

32. *mp* tu tu tututu tu tu

Allegretto. ♩. = 52 to 96

33. *mp* tutututu tutututu

♩. = 60 to 100

34. *mp*

simile



37. $\text{♩} = 56 \text{ to } 100$
mp

Musical score for exercise 37, measures 1-10. The piece is in 6/8 time with a key signature of two flats. It features a mix of eighth and sixteenth notes, with some measures containing triplets. A dynamic marking of *mp* is present. The score ends with a double bar line and repeat dots.

38. $\text{♩} = 104 \text{ to } \text{♩} = 60$
p (-mf)

Musical score for exercise 38, measures 1-10. The piece is in 6/8 time with a key signature of one sharp. It features a mix of eighth and sixteenth notes, with some measures containing triplets. A dynamic marking of *p (-mf)* is present. The score ends with a double bar line and repeat dots.

EXPLANATION

for the Studies on the Slur.

Without question this is one of the most important portions of my method, and I have devoted considerable space to its exposition. Particular attention has been given to those exercises which are produced by movements of the lips alone, without the aid or substitution of a valve. The fingering must be used exactly as indicated, no matter how unusual it may appear. I have purposely indicated the fingering as I did, not because I wished to recommend its habitual usage, but in order to invest this kind of exercise with unusual difficulties through which the lips are compelled to move and produce the notes without the aid of valves.

This exercise, moreover, is analogous to that practiced by singers when they study the movement of the glottis in order to master the trill.

The easiest interval to perform in this manner is that of the minor second. The interval of the major second is somewhat more difficult, as a certain movement of the lips is necessary in order to obtain it.

The interval of the third is the most difficult of all, for it is often met with in situations wherein it becomes impossible to have recourse to the valves to assist in carrying the sound from the lower, to the higher note.

I therefore recommend the diligent practice of this kind of exercise; it becomes the foundation of an easy and brilliant execution. It imparts great suppleness to the lips, and is an essential aid for mastering the trill.

Trilling through means of the lips alone is only desirable for intervals of a second, as in Exercise No. 23, and then only if the indicated fingering is employed; otherwise trills in thirds will result, and these are both annoying and objectionable.

I merely suggest these exercises as studies and in no way do I advise pupils to adopt them in general practice, as is the case with certain players who wish to apply to the cornet a system which has no solid foundation. The cornet is one of the most complete and perfect of all instruments and repudiates rather than requires all factitious practices, the effect of which will always appear detestable to people of taste.

I must take this opportunity of pointing out an intolerable defect, much affected by the adepts of this school, as regards the movement of the lips; I allude to the manner in which they execute the gruppetto.

In order to execute this ornament on the cornet, all that is required is the regular movement of the fingers, and each note will be emitted with irreplaceable precision and purity.

ERKLÄRUNG

der Etuden über das Schleifen.

Dieser Theil der Schule ist unstreitig einer der wichtigsten; ich habe ihm daher eine grosse Ausdehnung eingeräumt, besonders in den Uebungen, welche speciell durch die Lippenbewegung gemacht werden, d.h. ohne die Hinzuziehung oder Substituierung eines Pistons. Man muss dem angezeigten Fingersätze folgen, wenn er auch ungebrauchlich ist. Ich habe diese Fingersätze zu Hülfe genommen, nicht etwa, um ihren Gebrauch in der gewöhnlichen Ausführung anzuempfehlen, sondern vielmehr, um dieser Gattung von Uebungen eine Schwierigkeit zu verleihen, die um jeden Preis zu überwinden ist, mit andern Worten: um die Lippen zu zwingen, sich zu bewegen, ohne zur Anwendung der Pistons seine Zuflucht zu nehmen.

Diese Uebung ist übrigens verwandt mit der, welche die Sänger ausführen, wenn sie die Bewegung der Stimmritze üben um zu dem Triller zu gelangen.

Das leichteste Intervall zum Schleifen ist das Intervall der kleinen Secunde, das Intervall der grossen Secunde ist ein wenig schwerer, denn man muss schon eine gewisse Bewegung der Lippen anwenden, um es zu erhalten.

Das Intervall einer Terz ist das schwerste, denn es befindet sich oft auf Stufen, wo es unmöglich wird, die Pistons zu Hülfe zu nehmen, um den Ton der tiefen Note zu der hohen Note hinaufzuziehen.

Ich rathe an, diese Art von Uebungen emsig zu studiren; sie wird die Quelle einer leichten und brillanten Ausführung; man erhält durch sie eine grosse Geschmeidigkeit der Lippen, besonders wenn man die Ausführung des Trillers erreichen will.

Der Triller vermittelt der Lippen ist nur für die Intervalle gut, in denen die Töne eine Secunde von einander liegen, wie in der Uebung No. 23, und besonders, wenn man dem angezeigten Fingersätze folgt, sonst würde man Terztriller machen, die ebenso unangenehm, als schlecht sind.

Ich stelle diese Uebungen nur als Studien hin, und verpflichte die Schüler keineswegs, sich ihrer in der Praxis zu bedienen, wie es manche Hornisten thun, die dem Cornet à pistons ein System anhängen, welches durchaus keine Berechtigung hat denn dies Instrument ist eines der vollkommensten und vollständigsten, welches erkünstelte Proceduren, deren Effect Leuten von Geschmack abscheulich sein muss, eher verwirft, als verlangt.

Ich muss bei dieser Gelegenheit noch einen unerträglichen Fehler bezeichnen, den die Anhänger dieser Schule zu lieben scheinen einen Fehler vermittelt der Bewegung der Lippen. Ich will von der Art sprechen, wie sie den Gruppetto machen.

Um diese Verzierung auf dem Cornet à Pistons auszuführen, genügt es, die Finger regelmässig zu bewegen, und jede Note kommt mit einer untadelhaften Bestimmtheit und Reinheit heraus.

EXPLICATION

des Etudes sur le coule.

Cette partie de la méthode est sans condredit une des plus importantes; aussi lui ai-je donné un grand développement, surtout dans les exercices qui se font spécialement par le mouvement des lèvres c'est à dire sans avoir recours à l'addition ou à la substitution d'un piston. On devra suivre exactement les doigts indiqués, quoique étant inusités. C'est à dessein, en effet, que j'ai eu recours à ces doigtés, non plus pour en conseiller l'usage dans l'exécution habituelle, mais afin de donner à ce genre d'exercice une difficulté qui doit absolument être surmontée, autrement dit, en obligeant les lèvres à se mouvoir, sans avoir recours à l'emploi des pistons.

Ce travail est, du reste, analogue à celui auquel se livrent les chanteurs quand ils étudient le mouvement de la glotte pour arriver à faire le trille.

L'intervalle le plus facile à couler est l'intervalle de seconde mineure; l'intervalle de seconde majeure est un peu plus difficile, car il faut déjà faire un certain mouvement des lèvres pour l'obtenir.

L'intervalle de tierce est le plus difficile, car il se trouve souvent sur des degrés où il devient impossible d'avoir recours aux pistons pour aider à porter le son de la note basse sur la note haute.

Je conseille donc de travailler assidûment ce genre d'exercice; il devient la source d'une exécution facile et brillante; on obtient par lui une grande souplesse de lèvres, surtout quand on peut arriver jusqu'à l'exécution du trille.

Le trille, au moyen des lèvres, n'est bon que pour les intervalles où les harmoniques sont à distance de seconde, comme dans l'exercice no. 23, et surtout en suivant les doigtés indiqués, autrement on ferait des trilles de tierces qui seraient aussi désagréables que mauvais.

Je ne donne donc ces exercices que comme études, et je n'engage aucunement les élèves à s'en servir dans la pratique, ainsi que le font certains cornistes qui veulent appliquer au cornet à pistons un système qui n'a aucune raison d'être, puisque c'est un instrument des plus parfaits et des plus complets qui répudie plutôt qu'il n'exige des procédés factices dont l'effet paraîtra toujours détestable aux gens de goût.

Je dois signaler encore à ce propos un vice intolérable que semblent affectionner les adeptes de cette école, par le mouvement des lèvres. Je veux parler de la manière dont ils font le gruppetto.

Pour exécuter cet ornement sur le cornet à pistons, il suffit de remuer régulièrement les doigts, et chaque note sort avec une justesse et une pureté irréprochables.

By what right, then, do certain performers substitute an upper third for the appoggiatura which ought only to be an interval of a second? Why, in short, do they play:



instead of playing:
anstatt zu blasen:



au lieu de faire entendre:

which is the only correct method; and why is this done on all the different degrees of the scale? The answer is that these gentlemen find it more convenient to have recourse to a simple movement of the lips, which obviates the necessity of moving their fingers; as though it were not more natural to emit the true notes by employing the valves.

Some performers pursue this evil practice still farther, and do not hesitate to execute triplet passages with the movement of the lips, instead of having recourse to the valves.

Illustration from a study by Mr. Gally:

The passage with aid of the valves, should be executed thus:



instead of merely employing the lips, which would result in the following execrable effect:



I need insist no farther to point out that such sleight-of-hand tricks are totally out of place on the cornet, and if I mention them here at all, it is merely to put the pupil on his guard against a system which, unfortunately is entirely too prevalent among performers in military bands.

The principal object of the first fifteen numbers of this division is to instruct the pupil in the so-called *portamento* effects. In order to arrive at this result, the lower note must be slightly inflated, and when it has reached the extremity of its power, it must be slurred up to the higher note by a slight pressure of the mouthpiece on the lips.

Then follows the practicing of thirds which is obtained by the tension of the muscles, and also by the pressure of the mouthpiece on the lips. The notes should be produced with perfect equality; they must be connected with each other with absolute evenness, and played precisely according to the time and with the exact fingering as indicated.

The studies, Nos. 16 to 69, were composed for the sole purpose of teaching how to play thirds in this way and to enable the student to execute the little grace notes and double appoggiaturas with the necessary facility and elegance. A few examples of this kind have been added to this series of studies, although their more thorough treatment occurs at a later period, when taking up the study of grace notes in detail.

As the above embellishments are solely produced through lip-movements, I have thought it advisable to offer a few illustrations of same herewith.

Mit welchem Recht nun ersetzen manche Künstler die Appoggiatur durch eine grosse Terze, da sie doch nur eine Secunde sein soll? Warum, mit einem Worte, blasen sie:

welches die einzige richtige Art und Weise ist – und warum dies auf allen Stufen der Tonleiter? Weil diese Herren es bequemer finden, eine einfache Lippenbewegung anzuwenden, welche sie der Bewegung der Finger überhebt; als ob es nicht natürlicher wäre, die richtigen Noten mit Anwendung der Pistons zu blasen.

In dieser Hinsicht gehen Einige noch weiter, und nehmen keinen Anstand, Triolenfolgen vermittelst der Lippenbewegung auszuführen, anstatt die Pistons zu Hülfe zu nehmen.

Beispiel einer Etude von Gally:

Man soll mit Anwendung der Pistons ausführen:

anstatt das Lippenspiel anzuwenden, welches folgende abscheuliche Wirkung hervorbringt:

Ich habe nicht nöthig, noch weiter zu zeigen, dass derartige Kunststücke auf dem Cornet à pistons keine Berechtigung haben, und wenn ich ihrer hier erwähne, so geschieht es nur, um den Schüler zur Vorsicht zu mahnen einem Systeme gegenüber, das leider in der Armee nur zu verbreitet ist.

Die ersten 15 Nummern dieses Theiles sind einzig und allein da, um das Hinüberziehen des Tons zu lernen. Man muss, um zu diesem Ziele zu gelangen, die tiefe Note ein wenig anblasen, und sie, im Moment, wo ihre Stärke den Gipfel erreicht, zur hohen Note hinaufziehen vermittelst eines leichten Druckes, den das Mundstück auf die Lippen ausübt.

Man gehe sodann zur Uebung des Terzintervalles über, welches sich durch die Spannung der Muskeln und auch durch den Druck, welchen das Mundstück auf die Lippen ausübt, ergibt. Man spreche jede Note gleichmässig aus, verbinde sie unter einander wohl und befolge Zeitmass und angezeigten Fingersatz.

Alle Etuden, von 16 bis 69 sind einzig und allein componirt, um zu lernen, wie man die Terzintervalle mit Leichtigkeit hinüberzieht, damit man die kleinen geschleiften Noten und die Doppelappoggiaturen mit Eleganz ausführen kann, – wovon ich schon in dieser Reihe von Etuden einige Beispiele angeführt habe, – die ich aber erst später bei dem Artikel über die Verzierungsnoten ausführlich behandeln werde.

Da diese beiden Verzierungen nur durch die Lippenbewegung zu erhalten sind, so glaubte ich darüber hier einige Anwendungen geben zu müssen.

De quel droit alors certains artistes remplacent-ils par une tierce supérieure l'appoggiature qui doit être à distance de seconde? Pourquoi, en un mot, exécutent-ils:

qui est la seule manière convenable – et cela sur tous les degrés de la gamme? – parce que ces Messieurs trouvent plus commode de recourir à un simple mouvement des lèvres qui les dispense de remuer les doigts; comme s'il n'était pas plus naturel de faire sortir les vraies notes en employant les pistons.

Dans cette voie, quelques-uns vont plus loin encore et n'hésitent pas à exécuter des successions de triolets par le mouvement des lèvres, au lieu de recourir aux pistons.

Exemple d'une étude de M. Gally:

On doit exécuter ainsi, en employant les pistons:

au lieu d'employer le jeu de lèvres, ce qui produit l'exécrationnel effet suivant:

Je n'ai pas besoin d'insister davantage pour faire voir que de pareils escamotages n'ont aucune raison d'être sur le cornet à pistons, et si j'en fais mention ici, ce n'est que pour mettre l'élève en garde contre un système malheureusement trop répandu dans l'armée.

Les quinze premiers numéros de cette partie ont uniquement pour objet d'apprendre à porter le son. Il faut, pour arriver à ce résultat, enfler un peu la note grave, et, au moment où elle arrive à l'apogée de sa force, la porter sur la note haute par le moyen d'une légère pression de l'embouchure sur les lèvres.

Arrive ensuite le travail de l'intervalle de tierce, qui s'obtient par la tension des muscles et aussi par la pression de l'embouchure sur les lèvres. Faites parler chaque note avec beaucoup d'égalité en les liant bien entre elles et en suivant les rythmes et les doigtés indiqués.

Toutes les études, à partir du no. 16 jusqu'au no. 69, sont uniquement composées pour apprendre à porter avec facilité les intervalles de tierces, afin d'arriver à passer avec élégance les petites notes portées, ainsi que les doubles appoggiatures, – dont j'ai déjà ajouté quelques exemples à cette série d'études, – mais qui plus tard, seront traitées fond à l'article des notes d'agrément.

Ces deux agréments ne s'obtenant que par le mouvement des lèvres, j'ai cru devoir en donner ici quelques applications.

Studies on the Slur(or Legato.) Studien über das Schleifen. Études sur le Coulé.

1. $\text{♩} = 96 \text{ to } 116$



1
2

2. $\text{♩} = 96 \text{ to } 116$



$\frac{1}{2}$ $\frac{2}{2}$ $\frac{1}{2}$

$\frac{1}{2}$ $\frac{2}{2}$ $\frac{1}{2}$

3. $\text{♩} = 116$



4. $\text{♩} = 116$



5. $\text{♩} = 116$



6. $\text{♩} = 116$



7. $\text{♩} = 116$

Musical notation for exercise 7, measures 1-4. Treble clef, common time, key signature of two flats. The melody consists of eighth and quarter notes with slurs and accents.

8. $\text{♩} = 116$

Musical notation for exercise 8, measures 1-4. Treble clef, common time, key signature of two flats. The melody consists of eighth and quarter notes with slurs and accents.

9. $\text{♩} = 116$

Musical notation for exercise 9, measures 1-4. Treble clef, common time, key signature of one sharp. The melody consists of eighth and quarter notes with slurs and accents.

10. $\text{♩} = 116$

Musical notation for exercise 10, measures 1-4. Treble clef, common time, key signature of two sharps. The melody consists of eighth and quarter notes with slurs and accents.

11. $\text{♩} = 116$

Musical notation for exercise 11, measures 1-4. Treble clef, common time, key signature of two flats. The melody consists of eighth and quarter notes with slurs and accents.

Musical notation for exercise 11, measures 5-8. Treble clef, common time, key signature of two flats. The melody continues with eighth and quarter notes, including rests and slurs.

12. $\text{♩} = 116$

Musical notation for exercise 12, measures 1-4. Treble clef, common time, key signature of two flats. The melody consists of eighth and quarter notes with slurs and accents.

The first two staves of exercise 13 show a sequence of eighth notes with stems pointing down, alternating between two melodic lines. The first staff starts with a key signature of one sharp (F#) and a common time signature (C). The second staff continues the sequence, with a key signature change to one flat (Bb) in the final measure.

♩ = 96

13.

The third staff of exercise 13 begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). It features a continuous eighth-note melody with stems pointing down.

The fourth and fifth staves of exercise 13 continue the eighth-note melody from the previous staves, maintaining the same rhythmic and melodic patterns.

Allegretto. ♩ = 104,

14.

14. *mp*

The sixth staff of exercise 14 starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a melody of eighth notes with stems pointing down, including accents and slurs. The dynamic marking *mp* is present.

The seventh staff of exercise 14 continues the eighth-note melody with various accidentals and dynamic markings.

The eighth staff of exercise 14 continues the eighth-note melody, showing a key signature change to one flat (Bb) in the final measure.

The ninth staff of exercise 14 continues the eighth-note melody, ending with a *rall.* marking.

a tempo

rall.

The tenth staff of exercise 14 continues the eighth-note melody, ending with a *rall.* marking.

Andante. ♩ = 72

15.

15. *p*

The eleventh staff of exercise 15 starts with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. It features a melody of quarter notes with stems pointing down, including accents and slurs. The dynamic marking *p* is present.

The twelfth staff of exercise 15 continues the quarter-note melody with various accidentals and dynamic markings.

The thirteenth staff of exercise 15 continues the quarter-note melody, showing a key signature change to one sharp (F#) in the final measure.

The fourteenth staff of exercise 15 continues the quarter-note melody, ending with a final cadence.

16. $\text{♩} = 116$

1 1
3 3 2 2
3 3 1 1
2 2 2 2

17. $\text{♩} = 116$

1 1
3 3 2 2
3 3 1 1 1 1
2 2 2 2 0
1 1 1 1 2 2 0 0
2 2 1 1 2 2 0 0
2 2 1 1 1 1 0 0
2 2 1 1 1 1 0 0
2 2 1 1 1 1 0 0
2 2 1 1 1 1 0 0
2 2 1 1 1 1 0 0
2 2 1 1 1 1 0 0

CONTRARIUM $\text{♩} = 112$ to 124 \downarrow TRAVA \leftarrow ALTRA STRAVA II I

1 1
3 3 2 2
3 3 1 1 1 1 1 1 1 1
2 2 2 2 0 0 1 1 1 1 2 2
0 0 2 2 1 1 1 1 0 0 2 2
0 0 2 2 1 1 1 1 0 0 2 2
0 0 2 2 1 1 1 1 0 0 2 2
0 0 2 2 1 1 1 1 0 0 2 2
0 0 2 2 1 1 1 1 0 0 2 2

19. $\text{♩} = 112$ to 124

1 1
3 3 2 2
3 3 1 1 1 1
2 2 1 1
2 2 1 1

Seguete lo schema con tutti gli accordi seguenti

♩ = 112 to 124

20.

♩ = 112 to 124

21.

NON MUOVERE
SOLO CINGHIA

44

♩ = 96 to 116

22. Musical staff 1 of exercise 22, starting with a treble clef and a common time signature. It features a sequence of eighth notes with various fingering numbers (1, 3, 6) and triplet markings.

Musical staff 2 of exercise 22, continuing the sequence of eighth notes with fingering and triplet markings.

Musical staff 3 of exercise 22, continuing the sequence of eighth notes with fingering and triplet markings.

Musical staff 4 of exercise 22, continuing the sequence of eighth notes with fingering and triplet markings.

Musical staff 5 of exercise 22, continuing the sequence of eighth notes with fingering and triplet markings.

Musical staff 6 of exercise 22, continuing the sequence of eighth notes with fingering and triplet markings.

Musical staff 7 of exercise 22, continuing the sequence of eighth notes with fingering and triplet markings.

Musical staff 8 of exercise 22, continuing the sequence of eighth notes with fingering and triplet markings.

Musical staff 9 of exercise 22, continuing the sequence of eighth notes with fingering and triplet markings.

Musical staff 10 of exercise 22, continuing the sequence of eighth notes with fingering and triplet markings.

Musical staff 11 of exercise 22, continuing the sequence of eighth notes with fingering and triplet markings.

Musical staff 12 of exercise 22, continuing the sequence of eighth notes with fingering and triplet markings.

♩ = 116

23. Musical staff 1 of exercise 23, starting with a treble clef and a common time signature. It features a sequence of eighth notes with various fingering numbers (1, 2, 3, 0) and triplet markings.

Musical staff 2 of exercise 23, continuing the sequence of eighth notes with fingering and triplet markings.

CONTINUARE ↗

quando si ha fare fare fatto di...

Allegro. $\text{♩} = 140$ to $\text{♩} = 92$

24.

This exercise consists of six staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). It features a complex rhythmic pattern of eighth and sixteenth notes, with many triplets indicated by a '3' over the notes. The subsequent staves continue this pattern, with some changes in key signature (including B major and D major) and the introduction of various fingerings (1, 2, 3, 0) and slurs. The piece concludes with a final cadence.

Allegro. $\text{♩} = 128$

25.

This exercise consists of six staves of music. It starts with a treble clef, common time, and a key signature of one sharp (F#). The music is characterized by a dense, continuous flow of eighth and sixteenth notes, with numerous triplets. The key signature changes to B major and then D major. Fingerings (1, 2, 3, 0) and slurs are used throughout to guide the performer. The exercise ends with a final note and a fermata.

Allegro. $\text{♩} = 124$

26.

This exercise consists of three staves of music. It begins with a treble clef, common time, and a key signature of one sharp (F#). The music features a rhythmic pattern of eighth and sixteenth notes with triplets. The key signature changes to B major and then D major. Fingerings (1, 2, 3, 0) and slurs are used throughout. The exercise concludes with a final cadence.

♩ = 108

27.

28.

This musical score is for guitar, spanning measures 29 and 30. It is written in treble clef with a key signature of one flat (B-flat). The tempo is marked as quarter note = 96 for measure 29 and quarter note = 84 to 100 for measure 30. The time signature is 2/4.

Measure 29: This measure contains a complex rhythmic pattern of eighth and sixteenth notes, heavily accented with triplets. The notation includes various fingerings (0, 1, 2, 3) and slurs. The key signature changes from B-flat to B-natural during the measure.

Measure 30: This measure continues the complex rhythmic patterns, featuring sixteenth-note runs and triplets. It includes a tempo change instruction: "♩ = 84 to 100". The notation is dense with slurs and fingerings, indicating a technically demanding piece.

tutti *mf* / staccato / *topo* TTK

♩ = 100 to 118 (for 31 to 36)

31.

32.

33.

34.

35.

36.

Nº 31. Nº 32. Nº 33. Nº 34. Nº 35. Nº 36.

25. 4. 18 mt / strada / basso

$\text{♩} = 116$ (for 37 to 42)

37.

37.

38.

38.

39.

39.

40.

40.

41.

41.

42.

42.

№ 37 № 38 № 39 № 40 № 41 № 42

№ 37 № 38 № 39 № 40 № 41 № 42

mf / staccato / tempo TTK

♩. = 88 to 116 (for 43 to 48)

43. 



44. 



45. 



46. 



47. 



48. 



No 43.

No 44.

No 45.

No 46.

No 47.

No 48.



mf / staccato / appia
♩ = 80 to 100 (for 49 to 54)

49.  Musical notation for exercise 49, first staff. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The exercise consists of a continuous eighth-note pattern.

 Musical notation for exercise 49, second staff. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The exercise consists of a continuous eighth-note pattern.

50.  Musical notation for exercise 50, first staff. Treble clef, key signature of one sharp (F#), 2/4 time signature. The exercise consists of a continuous eighth-note pattern.

 Musical notation for exercise 50, second staff. Treble clef, key signature of one sharp (F#), 2/4 time signature. The exercise consists of a continuous eighth-note pattern.

51.  Musical notation for exercise 51, first staff. Treble clef, key signature of one sharp (F#), 2/4 time signature. The exercise consists of a continuous eighth-note pattern.

 Musical notation for exercise 51, second staff. Treble clef, key signature of one sharp (F#), 2/4 time signature. The exercise consists of a continuous eighth-note pattern.

52.  Musical notation for exercise 52, first staff. Treble clef, key signature of two flats (Bb and Eb), 2/4 time signature. The exercise consists of a continuous eighth-note pattern.

 Musical notation for exercise 52, second staff. Treble clef, key signature of two flats (Bb and Eb), 2/4 time signature. The exercise consists of a continuous eighth-note pattern.

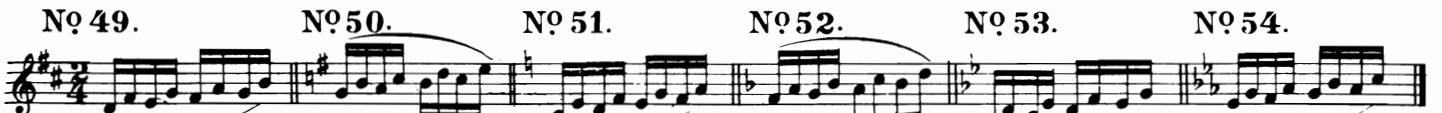
53.  Musical notation for exercise 53, first staff. Treble clef, key signature of two flats (Bb and Eb), 2/4 time signature. The exercise consists of a continuous eighth-note pattern.

 Musical notation for exercise 53, second staff. Treble clef, key signature of two flats (Bb and Eb), 2/4 time signature. The exercise consists of a continuous eighth-note pattern.

54.  Musical notation for exercise 54, first staff. Treble clef, key signature of three flats (Bb, Eb, and Ab), 2/4 time signature. The exercise consists of a continuous eighth-note pattern.

 Musical notation for exercise 54, second staff. Treble clef, key signature of three flats (Bb, Eb, and Ab), 2/4 time signature. The exercise consists of a continuous eighth-note pattern.

№ 49. № 50. № 51. № 52. № 53. № 54.

 Musical notation for exercise 49-54, first row. Treble clef, 2/4 time signature. Each exercise is shown with its specific key signature and a few notes of the eighth-note pattern.

№ 49. № 50. № 51. № 52. № 53. № 54.

 Musical notation for exercise 49-54, second row. Treble clef, 2/4 time signature. Each exercise is shown with its specific key signature and a few notes of the eighth-note pattern.



$\text{♩} = 80 \text{ to } 108$ (for 55 to 60)

55

56

57

58



8^{va} ad libitum.



Allegro. ♩ = 104 to 124 (for 61 to 63)



Allegro.

63. 



64. 

65. 

66. 



Allegretto grazioso. ♩ = 116



STACCATO - doppio
SCRITTO - legato

♩ = 116 to 128

69.

The musical score consists of 12 staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a tempo marking of ♩ = 116 to 128. The music is written in a single melodic line. The key signature starts with one flat (B-flat) and changes to two flats (B-flat and E-flat) after the first staff. The notation is characterized by frequent slurs and accents, indicating a staccato or marcato articulation. The piece concludes with a double bar line and repeat dots at the end of the twelfth staff.

SCALE STUDIES



Etuden ueber die Tonleitern



ÉTUDES SUR LES GAMMES

STUDIES on the Scales.

Major Scales.

The study of the scales has, as a rule, been greatly neglected in works of the present description; writers on the subject generally content themselves with giving a few examples, leaving the pupil to supply for himself whatever may be wanting in the method. What is the result? Why, that few students are capable of executing a scale correctly. It is, however, of urgent importance, that the scale should be diligently practiced. Therefore, knowing as I do, the importance of this branch of study, I have treated it at length, and in every variety of key. By this means a perfect equality of sound, as well as a legato and correct method of playing, may be obtained.

Minor Scales.

In presenting the minor scale for our particular purpose of study; I have only included examples built upon the tonic and dominant, in order to give an idea of its resources.

Chromatic Scales and Triplets.

The chromatic scale being one of the most essential, I have treated it at considerable length. This kind of study imparts ease to the fingering. Care must be taken to press the valves down properly, in order that all the notes may be emitted with fullness.

At first the student must practice slowly, taking care to duly mark the rhythms indicated. In this scale, as in the diatonic scale, it is necessary to swell out the sound in ascending, and to diminish it in descending. Strict attention should be paid to time. The latter part of each phrase should not be hurried, as is the practice with many performers. I recommend the use of the metronome, in order to arrive at that degree of precision which constitutes the beauty of execution.

ETUDEN über die Tonleitern.

Dur-Tonleitern.

Das Studium der Tonleitern ist in Werken, wie das gegenwärtige immer sehr vernachlässigt worden. Man begnügt sich gewöhnlich damit, einige Beispiele zu geben, und überlässt dem Schüler die Mühe, aus eigener Quelle das zu schöpfen, was der Schule fehlt. Was folgt daraus? Dass sehr wenige Künstler eine Tonleiter korrekt ausführen können. Dennoch ist es durchaus nöthig, alle Tonleitern mit Fleiss zu üben; ich habe die ganze Wichtigkeit dieser Gattung von Etuden eingesehen und deshalb diesen Theil sehr ausführlich und in allen Tonarten behandelt. Durch solche Uebungen erhält man eine vollkommene Gleichmässigkeit des Tons und ein gebundenes und korrektes Spiel.

Moll-Tonleitern.

Da die Molltonleiter ihrer Natur nach weniger reichhaltig ist, als die Durtonleiter, so habe ich davon nur Beispiele auf der Tonica und Dominante gegeben, um deren Hilfsmittel erkennen zu lassen.

Chromatische Tonleitern und Triolen.

Da die chromatische Tonleiter zu den wichtigsten gehört, so habe ich ihr eine grosse Ausdehnung eingeräumt. Man erhält durch dieses Studium einen leichten Fingersatz; trage aber Sorge die Pistons gut hinunterzudrücken, damit alle Töne vollherauskommen.

Zuerst muss man langsam üben, um die angezeigten Rhythmen deutlich hören zu lassen. In der chromatischen, wie in der diatonischen Tonleiter muss man aufwärts den Ton schwel len, abwärts denselben abnehmen lassen. Besonders soll man fest im Takte blasen, ohne das Ende einer jeden Periode zu beschleunigen, wie viele Künstler zu thun die Gewohnheit haben. Ich rathe daher den Gebrauch des Metronoms an, um zu der Genauigkeit zu gelangen, welche allein die Schönheit der Ausführung ausmacht.

ETUDES sur les gammes.

Gammes majeurs.

L'étude des gammes a toujours été fort négligée dans les ouvrages du genre de celui-ci; on se contente généralement de donner quelques exemples, en laissant à l'élève le soin de trouver dans son propre fond ce qui manque à la Méthode. Qu'en résulte-t-il? c'est que fort peu d'artiste savent faire une gamme correctement. Il y a pourtant urgence à travailler les gammes avec assiduité; aussi, comprenant toute l'importance de ce genre d'étude, j'ai traité cette partie très-longuement et dans tous les tons. On obtient par ce travail une parfaite égalité de son, ainsi qu'un jeu lié et correct.

Gammes mineures.

La gamme mineure étant par sa nature moins riche que la gamme majeure, j'en ai donné seulement des exemples sur la tonique et sur la dominante, afin d'en faire connaître les ressources.

Gammes et triolets chromatiques.

La gamme chromatique étant des plus essentielles, je lui ai donné un grand développement. On obtient par ce genre d'étude un doigté facile; il faut avoir soin de bien enfoncer les pistons, afin que toutes les notes sortent avec plénitude.

Il faut travailler d'abord lentement en faisant bien entendre les rythmes indiqués. Dans cette gamme, comme dans les gammes diatoniques, il faut enfler le son en montant et le diminuer en descendant; on doit surtout jouer bien en mesure, sans accélérer la fin de chaque période, comme beaucoup d'artistes ont l'habitude de le faire. Je conseille donc l'emploi du métro nome, pour arriver à cette exactitude qui fait la beauté de l'exécution.

15.2.16

Major - Scales.

Dur - Tonleitern.

Gammes Majeures.

C ♩ = 64, increase gradually to ♩ = 124 for all scales

1.

2.

3.

4.

5.

24 4 89

60

6. Musical staff 6, first line: Treble clef, 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes, some beamed together, with a few slurs.

Musical staff 6, second line: Continuation of the musical notation from the first line, ending with a quarter rest.

7. Musical staff 7, first line: Treble clef, 3/4 time signature. Similar notation to staff 6, featuring eighth and sixteenth notes.

Musical staff 7, second line: Continuation of the musical notation from the first line, ending with a quarter rest.

8. Musical staff 8, first line: Treble clef, common time (C). The notation includes eighth and sixteenth notes, with some accidentals (sharps) appearing.

Musical staff 8, second line: Continuation of the musical notation from the first line, ending with a quarter rest.

9. Musical staff 9, first line: Treble clef, common time (C). The notation continues with eighth and sixteenth notes.

Musical staff 9, second line: Continuation of the musical notation from the first line, ending with a quarter rest.

Musical staff 9, third line: Continuation of the musical notation from the first line, ending with a quarter rest.

10. Musical staff 10, first line: Treble clef, common time (C). The notation features eighth and sixteenth notes, with some slurs.

Musical staff 10, second line: Continuation of the musical notation from the first line, ending with a quarter rest.

11. Musical staff 11, first line: Treble clef, common time (C). The notation includes eighth and sixteenth notes, with some slurs.

Musical staff 11, second line: Continuation of the musical notation from the first line, ending with a quarter rest.

12.

13.

14.

15.

16.

F (♩ = 64 to 124)

17. Musical staff 17, first line: Treble clef, key signature of one flat, 2/4 time signature. The staff contains a series of eighth-note chords and rests, with some chords beamed together.

Musical staff 17, second line: Continuation of the musical notation from the first line.

Musical staff 17, third line: Continuation of the musical notation from the first line.

18. Musical staff 18, first line: Treble clef, key signature of one flat, 2/4 time signature. The staff contains a series of eighth-note chords and rests, with some chords beamed together.

Musical staff 18, second line: Continuation of the musical notation from the first line.

Musical staff 18, third line: Continuation of the musical notation from the first line.

19. Musical staff 19, first line: Treble clef, key signature of one flat, 2/4 time signature. The staff contains a series of eighth-note chords and rests, with some chords beamed together. There are handwritten annotations above the staff, including a circled '1' and a '5'.

Musical staff 19, second line: Continuation of the musical notation from the first line.

Musical staff 19, third line: Continuation of the musical notation from the first line.

Musical staff 19, fourth line: Continuation of the musical notation from the first line.

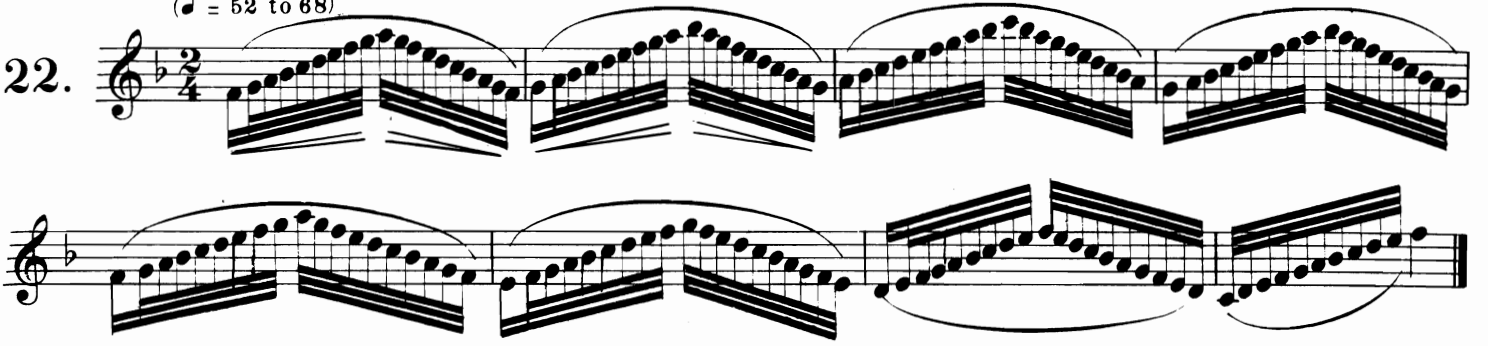
20. Musical staff 20, first line: Treble clef, key signature of one flat, 2/4 time signature. The staff contains a series of eighth-note chords and rests, with some chords beamed together.

Musical staff 20, second line: Continuation of the musical notation from the first line.

Musical staff 20, third line: Continuation of the musical notation from the first line.

21. 

(♩ = 52 to 68)

22. 

B♭ (♩ = 64 to 124)

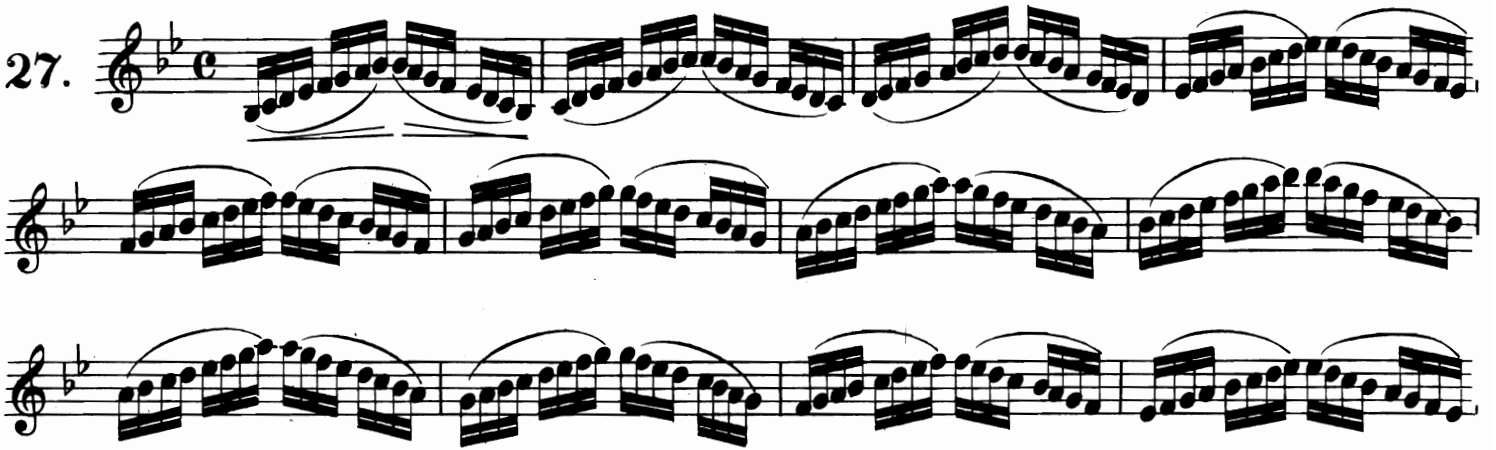
23. 

24. 

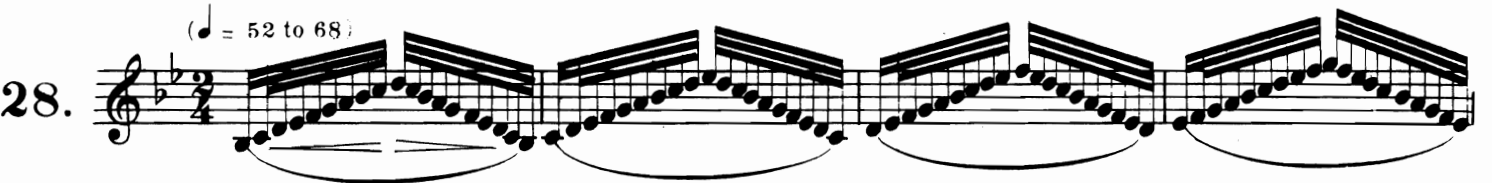
25. 

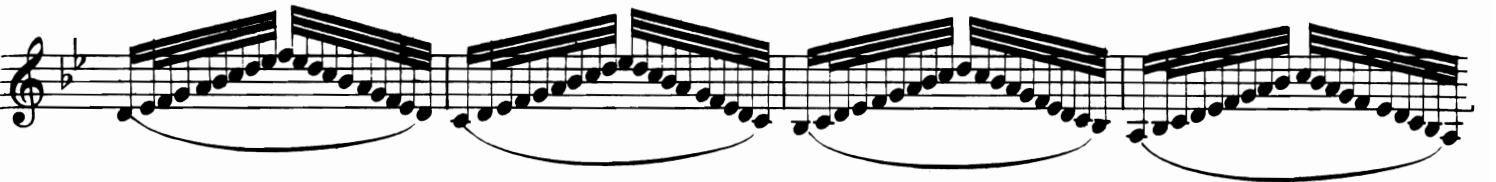


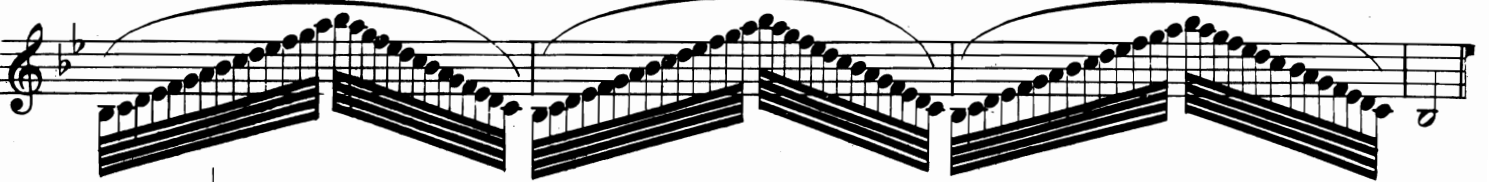
26. 

27. 



28. $\text{♩} = 52 \text{ to } 68$ 





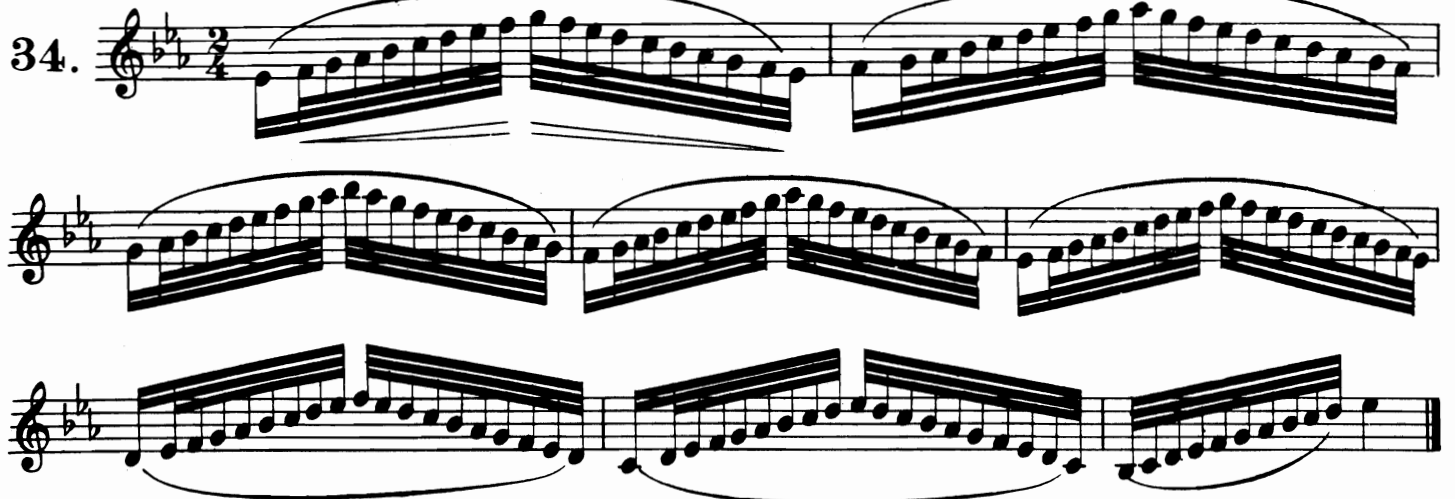
29. Eb $\text{♩} = 64 \text{ to } 124$ 







(♩ = 52 to 68)

34. 

(♩ = 64 to 124)

35. 

Ab

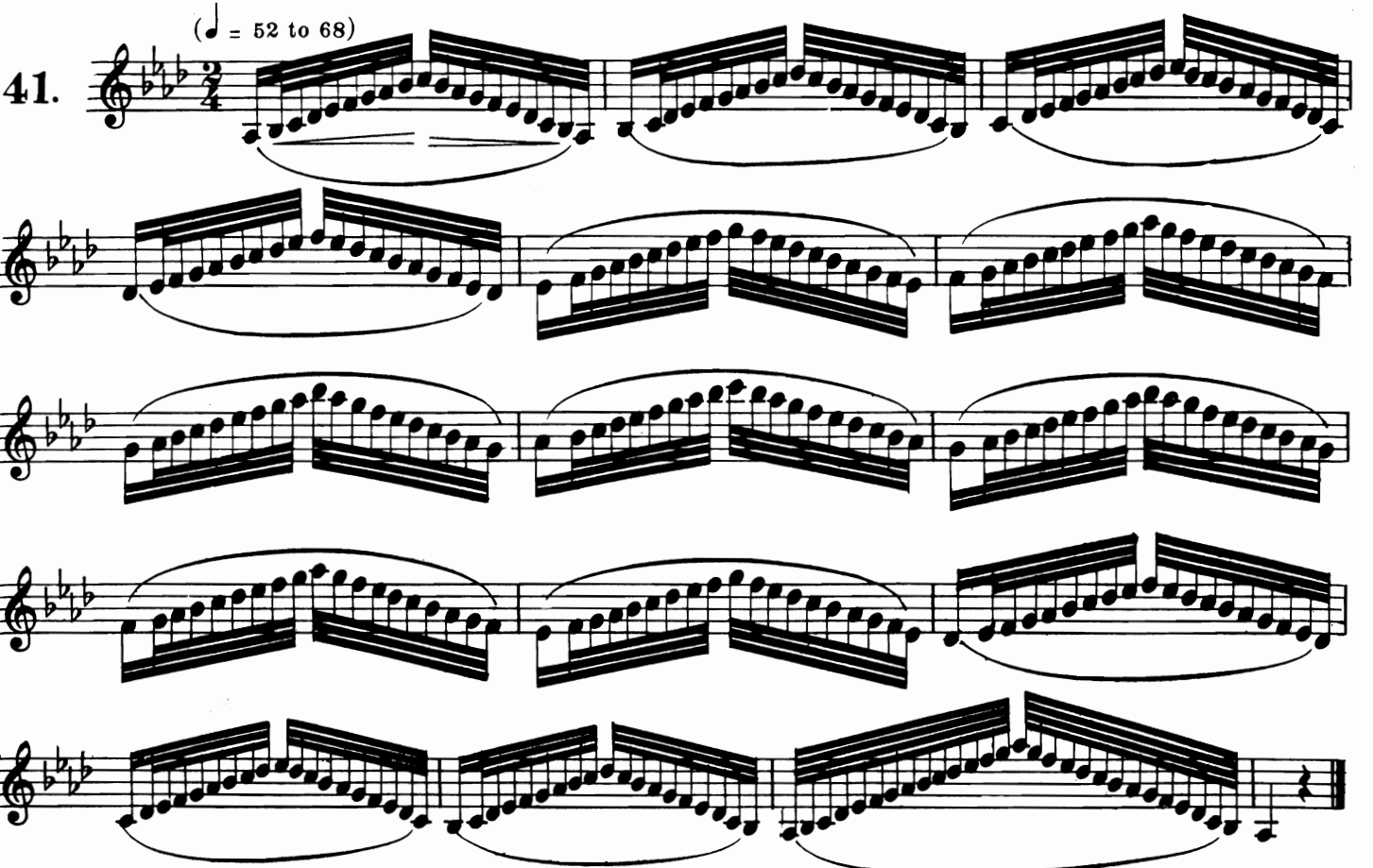
36. 

37. 

38.  Musical notation for measures 38-39. The music is in treble clef, key of B-flat major (two flats), and 2/4 time. It features a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The first measure of 38 starts with a quarter rest followed by a quarter note. Measure 39 ends with a quarter rest.

39.  Musical notation for measures 39-40. The music is in treble clef, key of B-flat major, and common time (C). It features a melodic line with eighth and sixteenth notes, many beamed together, and slurs. Measure 39 starts with a quarter rest. Measure 40 ends with a quarter rest.

40.  Musical notation for measures 40-41. The music is in treble clef, key of B-flat major, and 3/4 time. It features a melodic line with eighth and sixteenth notes, many beamed together, and slurs. Measure 40 starts with a quarter rest. Measure 41 ends with a quarter rest.

41.  Musical notation for measures 41-45. The music is in treble clef, key of B-flat major, and 2/4 time. It features a melodic line with eighth and sixteenth notes, many beamed together, and slurs. Above the first measure of 41, there is a tempo marking: $(\text{♩} = 52 \text{ to } 68)$. Measure 41 starts with a quarter rest. Measure 45 ends with a quarter rest.

D \flat ($\text{♩} = 64 \text{ to } 124$)

42.

Musical notation for measures 42-43. The system consists of two staves. The upper staff is in D \flat major (two flats) and the lower staff is in C \sharp major (three sharps). The time signature is 2/4. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. There are several rests in the upper staff.

43.

Musical notation for measures 44-45. The system consists of two staves. The upper staff is in G \flat major (three flats) and the lower staff is in F \sharp major (three sharps). The time signature is 2/4. The music continues with the same complex rhythmic patterns as the previous system.

44.

Musical notation for measures 46-47. The system consists of two staves. The upper staff is in C \flat major (three flats) and the lower staff is in B major (two sharps). The time signature is 2/4. The music continues with the same complex rhythmic patterns.

Musical notation for measures 48-49. The system consists of two staves. The upper staff is in C \flat major (three flats) and the lower staff is in B major (two sharps). The time signature is 2/4. The music continues with the same complex rhythmic patterns.

E

45. 



46. 



47. 







48. 





49. 





(♩ = 52 to 68)

50.

A (♩ = 64 to 124)

51.

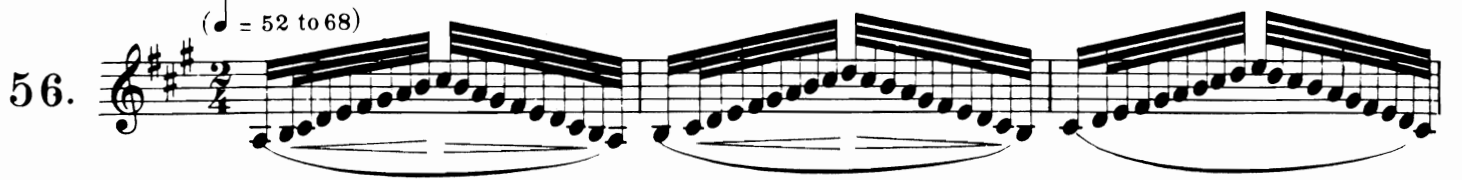
52.

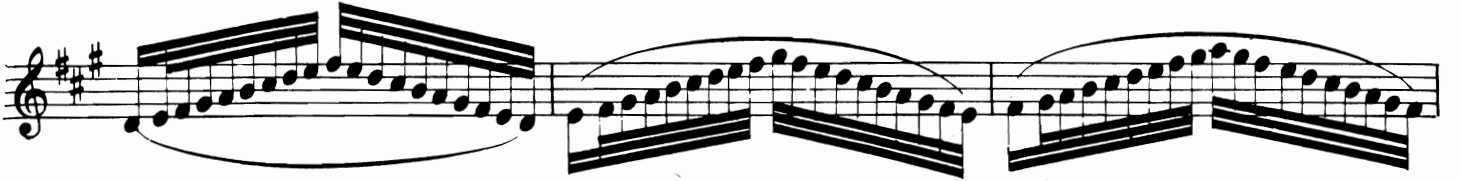
53.

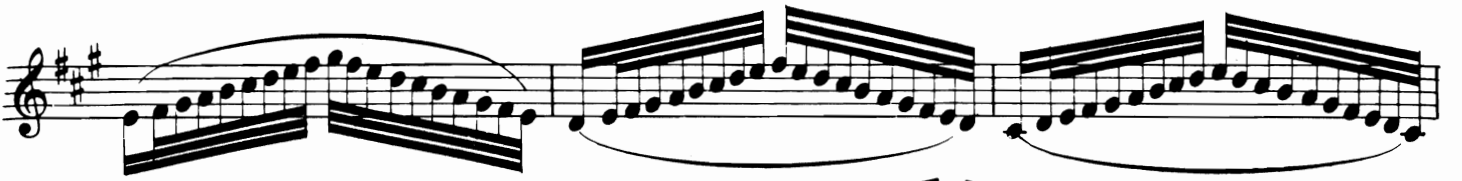
54.

55. 



56. $(\text{♩} = 52 \text{ to } 68)$ 







57. $D (\text{♩} = 64 \text{ to } 124)$ 





58. 





59. 



60. 

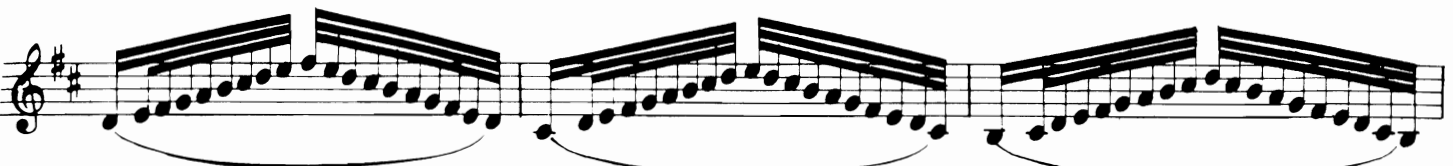


61. 



(♩ = 52 to 68)

62. 



G (♩ = 64 to 124)

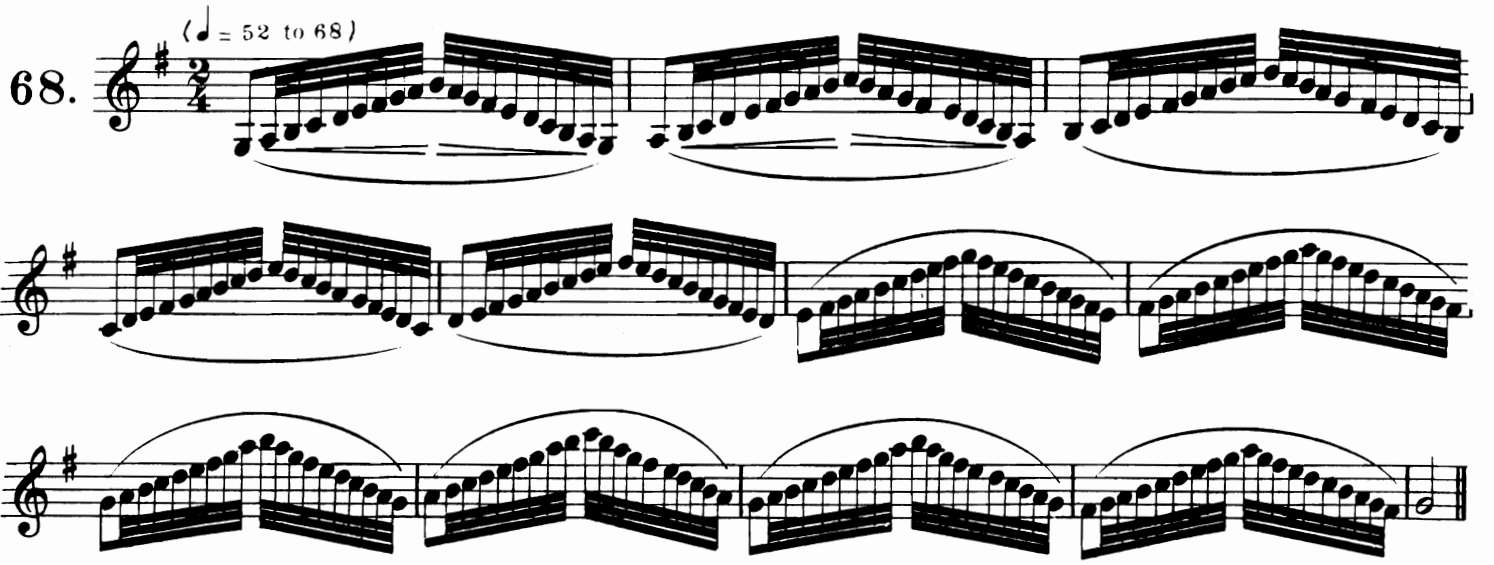
63.

64.

65.

66.

67. 

68. 

69. 

Minor Scales.

Moll-Tonleitern.

Gammes Mineures.

70. ^a (♩ = 64 to 124)

71. ^d

72. ^g

73. ^c

74. ^f

75. ^{c#}

76. ^{f#}

77. ^b

78. ^e

Chromatic Scales.

Chromatische Tonleitern.

Gammes Chromatiques.

(♩ = 80 to 140)

1. 

2. 

3. 

mf / staccato / triple / subito

4.



(♩ = 64 to 132)

5.



(♩ = 72 to 144)

6.

7.

(♩ = 92 to 140)

8.  Musical staff 1 of exercise 8, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The staff contains a melodic line with a series of triplets and a chromatic scale. A large slur covers the entire staff.

 Musical staff 2 of exercise 8, continuing the melodic line from the first staff. Musical staff 3 of exercise 8, continuing the melodic line. Musical staff 4 of exercise 8, continuing the melodic line. Musical staff 5 of exercise 8, continuing the melodic line. Musical staff 6 of exercise 8, continuing the melodic line.

(♩ = 76 to 136)

9.  Musical staff 1 of exercise 9, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The staff contains a melodic line with a chromatic scale. A large slur covers the entire staff.

 Musical staff 2 of exercise 9, continuing the melodic line. Musical staff 3 of exercise 9, continuing the melodic line. Musical staff 4 of exercise 9, continuing the melodic line. Musical staff 5 of exercise 9, continuing the melodic line. Musical staff 6 of exercise 9, continuing the melodic line.

Chromatic Triplets.

Etuden über die chromatischen Triolen. Etudes sur les Triolets chromatiques

♩ = 112 to 169 (for 10 to 18)

10. 

**p poco cresc. - - - - - p poco cresc.*



mf poco decresc. mf poco decresc.

11. 

**p poco cresc. - - - - - p poco cresc.*



mf poco decresc. mf poco decresc.

12. 

**p poco cresc. - - - - - p poco cresc.*



mf poco decresc. mf poco decresc.

13. 

**p poco cresc. - - - - - p poco cresc.*



mf poco decresc. mf poco decresc.



mf poco decresc. mf poco decresc.

*Simile for 11 to 24

mf / legato / staccato / diviso
(Ample)

14. Musical staff 14, first line: Treble clef, key signature of three flats (B-flat, E-flat, A-flat), common time signature. The staff contains a series of eighth notes with various accidentals (sharps, flats, naturals) and some triplets. A slur covers the entire line.

Musical staff 14, second line: Continuation of the eighth-note sequence from the first line. A slur covers the entire line. The text *8va ad lib.* is written above the staff with a dashed line.

Musical staff 14, third line: Continuation of the eighth-note sequence. A slur covers the entire line. A dotted line with an '8' above it indicates an octave shift. The staff ends with a double bar line and a common time signature.

15. Musical staff 15, first line: Treble clef, key signature of one flat (F-flat), common time signature. The staff contains eighth notes with various accidentals and triplets. A slur covers the entire line.

Musical staff 15, second line: Continuation of the eighth-note sequence. A slur covers the entire line. The text *8va ad lib.* is written above the staff with a dashed line.

Musical staff 15, third line: Continuation of the eighth-note sequence. A slur covers the entire line. A dotted line with an '8' above it indicates an octave shift. The staff ends with a double bar line and a common time signature.

16. Musical staff 16, first line: Treble clef, key signature of one flat (F-flat), common time signature. The staff contains eighth notes with various accidentals and triplets. A slur covers the entire line.

Musical staff 16, second line: Continuation of the eighth-note sequence. A slur covers the entire line.

Musical staff 16, third line: Continuation of the eighth-note sequence. A slur covers the entire line. The staff ends with a double bar line and a common time signature.

17. Musical staff 17, first line: Treble clef, key signature of two sharps (F-sharp, C-sharp), common time signature. The staff contains eighth notes with various accidentals and triplets. A slur covers the entire line.

Musical staff 17, second line: Continuation of the eighth-note sequence. A slur covers the entire line. The text *8va ad lib.* is written above the staff with a dashed line.

Musical staff 17, third line: Continuation of the eighth-note sequence. A slur covers the entire line. A dotted line with an '8' above it indicates an octave shift. The staff ends with a double bar line and a common time signature.

18.   

$\text{♩} = 56 \text{ to } 100$ (for 19 to 24)

19.   

20.   

21.   

22. 

First musical staff, treble clef, key signature of two flats (B-flat, E-flat), 2/4 time signature. It features a complex melodic line with many accidentals and a triplet of eighth notes in the second measure.

Second musical staff, treble clef, key signature of two flats. Continuation of the melodic line from the first staff, ending with a triplet of eighth notes.

23.
Third musical staff, treble clef, key signature of one sharp (F#), 2/4 time signature. It begins with a triplet of eighth notes and contains several accidentals.

Fourth musical staff, treble clef, key signature of one sharp. Continuation of the melodic line from staff 23.

Fifth musical staff, treble clef, key signature of one sharp. Continuation of the melodic line from staff 23.

Sixth musical staff, treble clef, key signature of one sharp. Continuation of the melodic line from staff 23.

24.
Seventh musical staff, treble clef, key signature of one sharp, 2/4 time signature. It starts with a rest followed by a triplet of eighth notes.

Eighth musical staff, treble clef, key signature of one sharp. Continuation of the melodic line from staff 24.

Ninth musical staff, treble clef, key signature of one sharp. Continuation of the melodic line from staff 24.

25.
Tenth musical staff, treble clef, key signature of one sharp, 2/4 time signature. It includes a tempo marking: ♩ = 76 to 128. The staff features a series of eighth notes with slurs.

Eleventh musical staff, treble clef, key signature of one sharp. Continuation of the melodic line from staff 25.

Twelfth musical staff, treble clef, key signature of one sharp. Continuation of the melodic line from staff 25.

Thirteenth musical staff, treble clef, key signature of one sharp. Continuation of the melodic line from staff 25.

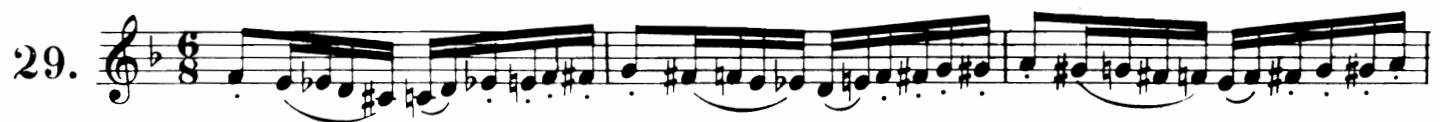
26. (♩ = 68 to 120)

This exercise consists of six staves of music in 6/8 time. The tempo is marked as quarter note = 68 to 120. The music features a complex melodic line with many accidentals and slurs.

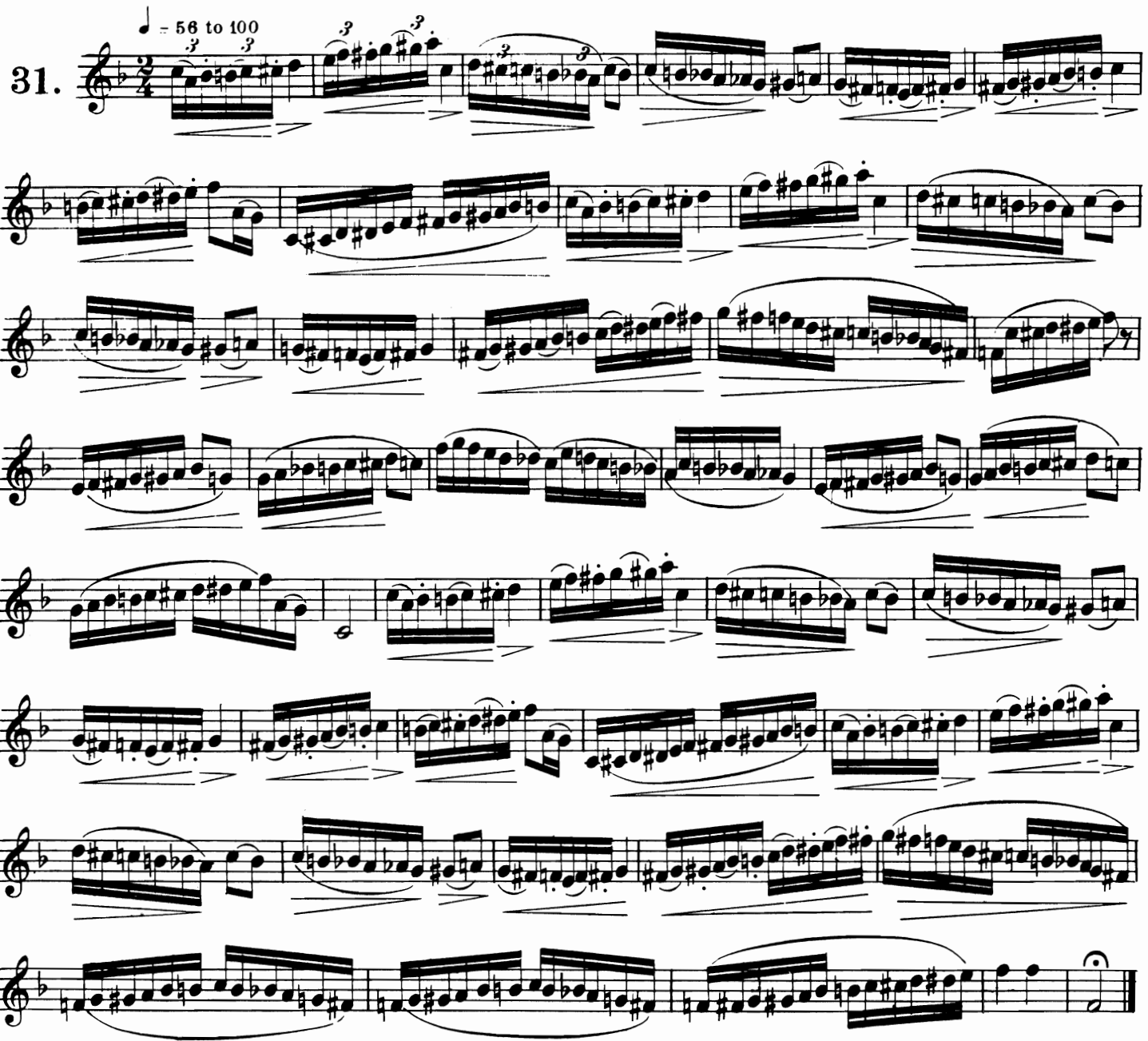
27. (♩ = 96 to 128)

This exercise consists of six staves of music in 3/4 time. The tempo is marked as quarter note = 96 to 128. The music features a complex melodic line with many accidentals and slurs.

$\text{♩} = 68 \text{ to } 120$ (for 28 to 30)



30.  Musical notation for exercise 30, measures 1-4. The piece is in 6/8 time with a key signature of two flats. It features a complex, rhythmic melody with many beamed eighth and sixteenth notes, often grouped in pairs or groups of four. The notation includes various accidentals and slurs.

31.  Musical notation for exercise 31, measures 1-10. The piece is in 2/4 time with a key signature of two flats. It begins with a tempo marking of ♩ = 56 to 100. The notation includes triplets and slurs. The melody is highly rhythmic and complex, with many beamed notes and frequent accidentals. The exercise concludes with a final note and a repeat sign.

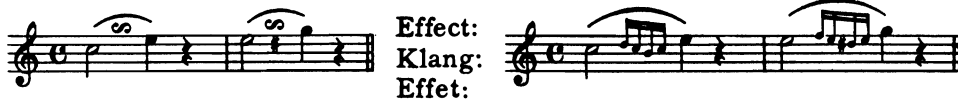
EXPLANATION

of Grace Notes.

The Gruppetto.

The first twenty-three studies of the following division are especially designed to prepare the pupil for the execution of the gruppetto, which, as its name implies, is used to surround any desirable note with a group of grace notes. These studies ought to be practiced slowly, in order to accustom the lips and fingers to act in perfect unison. It is therefore necessary to give as much value to the appoggiatura, above or below, as to the note which serves as their pivot.

There are two kinds of gruppetto, consisting of four notes; the first is expressed in the following manner:

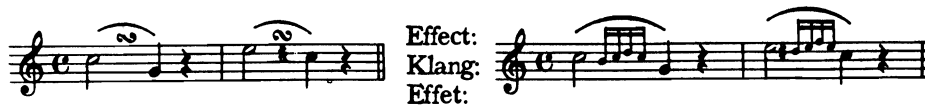


Here the sign is turned upwards, which indicates that the first appoggiatura should be above.

The lower appoggiatura should always be at the distance of half a tone from the note which it accompanies; it is marked by an accidental placed beneath the sign.

As regards the higher appoggiatura, it may be either major or minor according to the tonality of the piece which is being executed.

The second gruppetto is expressed in the following manner:



It will be seen that the sign is now turned downwards, which denotes that the first appoggiatura must be beneath.

This, at any rate, is the manner in which such passages ought to be written; unfortunately, however, writers nowadays neglect these details, and leave them entirely to the taste of the performer. (For this variety of grace notes, see Nos. 24 to 31.)

ERKLÄRUNGEN

über die Verzierungsnoten.

Vom Gruppetto (Doppelschlag.)

Die ersten 23 Etuden des folgenden Theils sind einzig und allein in der Absicht komponirt, den Schüler zur Ausführung des Gruppetto vorzubereiten, welcher bekanntlich darin besteht, jede beliebige Note eines Accordes mit Verzierungen zu umgeben. Diese Etuden sollen langsam ausgeführt werden, um die Lippen und Finger zu gewöhnen, mit einander vollständig zusammenzugehen. Man muss dazu den höheren oder tieferen Appoggiaturen (Vorschlägen) denselben Werth geben, als der Note, auf welcher sie ruhen.

Es giebt zwei Arten des Gruppetto zu 4 Noten; die erste wird auf folgende Weise geschrieben:

Man sieht, dass der erste Haken des Zeichens nach oben geht, um anzudeuten, dass der Doppelschlag mit dem nächsthöheren Tone beginnen soll.

Der nächsttiefere Ton muss stets ein halber sein; dies wird oft durch ein Erhöhungszeichen (\sharp oder \flat) unter dem Gruppettozeichen angedeutet.

Der obere Ton des Gruppetto kann sowohl ein ganzer als ein halber sein, je nach dem Erforderniss der Tonart des Stückes:

Der zweite Gruppetto wird auf folgende Art bezeichnet:

Man sieht, dass der erste Haken des Zeichens nach unten zeigt, um anzudeuten, dass der Doppelschlag mit dem nächsttieferen Ton beginnen soll.

So wenigstens sollte man schreiben, unglücklicher Weise aber vernachlässigen heute die Componisten diese kleinen Umstände und verlassen sich dabei fast immer auf den Geschmack des Ausführenden. (Diese Art von Verzierungen siehe von No. 24 bis 31.)

EXPLICATIONS

sur les notes d'agrément.

Du gruppetto

Les vingt-trois premières études de la partie suivante sont uniquement composées dans le but de préparer l'élève à l'exécution du gruppetto, lequel consiste, comme on sait, à entourer d'appoggiatures une note quelconque d'un accord. Ces études doivent s'exécuter lentement, afin d'habituer les lèvres et les doigts à marcher avec un parfait ensemble. Il faut, pour cela, donner autant de valeur aux appoggiatures inférieure ou supérieure qu'à la note qui leur sert de pivot.

Il y a deux genres de gruppetto à quatre notes; le premier s'indique de la manière suivante:

On voit que la première boucle du signe est en l'air, ce qui indique que la première appoggiature doit être supérieure.

L'appoggiature inférieure doit toujours être à la distance d'un demi-ton de la note qu'elle accompagne, elle se marque par un accident placé au-dessous du signe.

Quant à l'appoggiature supérieure, elle peut être majeure ou mineure suivant la tonalité du morceau que l'on exécute.

Le deuxième gruppetto s'indique de la manière suivante:

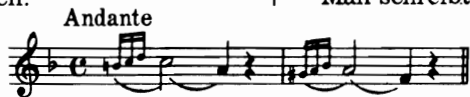
On voit que la première boucle du signe est en bas, ce qui indique que la première appoggiature doit être inférieure.

Telle est, du moins, la manière dont on devrait écrire; mais malheureusement aujourd'hui les compositeurs négligent ces détails et s'en rapportent presque toujours au goût de l'exécutant. (Voyez, pour ce genre d'agrément, du no. 24 au no 31.)

The Gruppetto Consisting of Three Notes

There are two varieties of the Gruppetto: the first ascending, the second descending. In either case, they may consist of a minor or diminished third, but never of a major third.

They are written:



But they should be executed in the following manner:



It will be seen that this embellishment must not be taken from the note it accompanies, but from the measure which precedes it. It should be very lightly executed, care being taken to attack the first appoggiatura clearly. (For this species of embellishment, see No. 32 to 35.)

The Double Appoggiatura.

There are two kinds of double appoggiatura. The first consists of two grace notes which may be taken at the distance of a third, from the notes which they accompany, whether ascending or descending.

Example, ascending:



Example, descending:



The double appoggiatura should not take its value from the note which it accompanies; on the contrary it should precede it as follows:

Example, ascending:



Example, descending:



The second variety of double appoggiatura is composed of an upper and lower appoggiatura.

Example:



Should be played: Example:

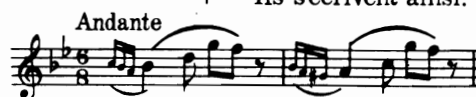


These appoggiaturas should take their value from the measure preceding the note which they accompany. (See No. 36 to 43)

Vom Gruppetto mit 3 Noten oder der kleinen Gruppe.

Es giebt zwei Arten von kleinen Gruppetto; die erste wird aufwärts, die andere abwärts gemacht; in beiden Fällen können sie eine kleine oder verminderte, niemals aber eine grosse Terz umfassen.

Man schreibt:



Aber man führt sie auf folgende Art aus:



Man sieht, dass diese Verzierung nicht von dem Werthe der Note entnommen wird, zu deren Begleitung sie da ist, sondern vielmehr von dem der Note vorangehenden Zeittheile. Man muss sie mit viel Leichtigkeit ausführen, indem man die erste Appoggiatur gut ansetzt. (Diese Art von Verzierungen siehe No. 32 bis 35.)

Von den Doppel Appoggiaturen. (Schleifer.)

Es giebt zwei Arten von Doppel-Appoggiaturen; die erste besteht aus zwei kleinen Noten; welche von der Note, welche sie begleiten, eine Terz entfernt sein können, gleichviel, ob aufwärts oder abwärts.

Beispiel, aufwärts:



Beispiel, abwärts:



Die Doppelappoggiatur soll ihren Werth nicht von der Note entnehmen, welche sie begleitet; sie soll ihr im Gegentheil, wie folgt, vorausgehen:

Beispiel, aufwärts:



Beispiel, abwärts:



Die zweite Art der Doppel-Appoggiaturen besteht aus einem höheren und einem tieferen Vorschlag.

Beispiel:



Ausführung: Beispiel:

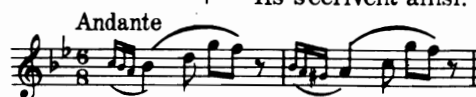


Diese Appoggiaturen sollen ihren Werth von dem Zeittheile entnehmen, welche der Note, die sie begleiten, voran geht. Siehe No. 36 bis No. 43.

Du gruppetto a trois notes ou petit groupe.

Il y a deux sortes de petits groupes; le premier se fait en montant, et le second en descendant. Ils peuvent, dans les deux cas, être composés d'une tierce mineure ou diminuée, mais jamais d'une tierce majeure.

Ils s'écrivent ainsi:



Mais on doit les exécuter de la manière suivante:



On voit que cet agrément ne doit pas être pris sur la note qu'il accompagne, mais bien sur le temps qui le précède. Il faut l'exécuter avec beaucoup de légèreté, tout en attaquant bien la première appoggiature. (Voyez, pour ce genre d'agrément, du no. 32 au no. 35.)

Des doubles appoggiatures.

Il y a deux sortes de doubles appoggiatures; la première se compose de deux petites notes qui peuvent être prises à distance de tierce de la note qu'elles accompagnent, soit en descendant, soit en montant.

Exemple, en montant:



Exemple, en descendant:



La double appoggiature ne doit pas prendre sa valeur sur la note qu'elle accompagne; elle doit, au contraire, la précéder ainsi qu'il suit:

Exemple, en montant:



Exemple, en descendant:



La deuxième sorte de double appoggiature se compose d'une appoggiature supérieure et d'une appoggiature inférieure.

Exemple:



On doit exécuter ainsi: Exemple:



Ces appoggiatures doivent prendre leur valeur sur le temps qui précède la note qu'elles accompagnent. (Voyez du no. 36 au no. 43.)

The Simple Appoggiatura.

The simple appoggiatura is a grace note, in no way constituting a portion of a bar, but which receives half of the value of the note before which it is placed.

Example:



Effect:
Klang:
Effet:



This appoggiatura may be placed above or below any note. When it is placed above, it may be at the distance of a tone or half tone; when it is placed below, it ought, invariably, to be at the distance of a half tone.

For instance:



In the music of the old masters are to be found numerous examples of the appoggiatura, intended to take half the value of the note which they precede; but, at the present day, in order to obtain a uniform execution, music is written precisely as it is intended to be executed; this is undeniably, a far better plan. See from No. 44 to 47.

The Short Appoggiatura or Grace Note.

The grace note deducts its value from the note which it accompanies. It is generally employed in somewhat animated movements. Stress should be laid upon it so as to impart to it a little more force than the note which it precedes. When it is above, it may be situated a tone or half a tone from the note it accompanies; when it is below, it is invariably placed at the distance of half a tone. (See from No. 48 to 54.)

The Portamento.

The portamento is a little note which is, in fact, merely the repetition of a note which the performer desires to carry to another by slurring. This kind of embellishment must not be used too freely, as it would be a proof of bad taste. When judiciously employed it is highly effective, but, for my own part, I decidedly prefer that the tone should be slurred without having recourse to the grace note. (See from No. 55 to 59.)

Von der einfachen Appoggiatur.

Die einfache Appoggiatur ist eine ausser der Harmonie liegende kleine Note, welche jedoch die Hälfte des Werthes derjenigen Note erhält, welcher sie vorausgeht:

Beispiel:

Diese Appoggiatur kann oberhalb oder unterhalb einer beliebigen Note gestellt werden. Steht sie oberhalb, so kann ihre Entfernung einen oder einen halben Ton ausmachen; steht sie unterhalb, so darf sie ohne Unterschied nur einen halben Ton entfernt sein.

Beispiel:

In der Musik der alten Meister findet man viele Beispiele von Appoggiaturen, welche von der Note, vor welche sie stehen, die Hälfte des Werthes entnehmen sollen, aber heute schreibt man um eine gleichförmige Ausführung zu erlangen, im Allgemeinen so, wie es ausgeführt werden soll, was unbestreitbar besser ist. (Siehe No. 44 bis No. 47.)

Von der kurzen Appoggiatur oder dem Prallvorschlag.

Der kurze (Prall) Vorschlag entnimmt seinen Werth von der Note, zu welcher er gehört. Er wird besonders in lebhafteren Tempos angewandt. Man muss ihn beim Ansatz etwas accentuieren, indem man ihn etwas stärker nimmt, als den Ton welchem er vorausgeht. Ist er aus dem nächst höheren Tone gebildet, so kann er aus der grossen oder kleinen Secunde bestehen, ist er dagegen aus dem nächst tieferen Tone gebildet, so darf er stets nur aus der kleinen Secunde bestehen. (Siehe No. 48 bis No. 54.)

Vom Portamento.

Das Portamento ist eine kleine Note, welche in Wahrheit nur die Wiederholung einer beliebigen Note ist, welche man, indem man den Ton schleift, auf eine andere Note übertragen will. Man muss diese Art Verzierung nicht missbrauchen, denn das würde geschmacklos werden, mit Maass angewendet, kann sie von grosser Wirkung sein; aber ich würde ihr das ohne Hilfe der kleinen Note ausgeführte Portamento bei Weitem vorziehen. (Siehe No. 55 bis No. 59.)

De l'appoggiature simple.

L'appoggiature simple est une petite note ne faisant aucunement partie d'un accord, et qui prend néanmoins la moitié de la valeur de la note devant laquelle elle est placée.

Exemple:

L'appoggiature peut se placer au-dessus ou au-dessous d'une note quelconque. Lorsqu'elle est placée au-dessus, elle peut être à la distance d'un ton ou d'un demi-ton; lorsqu'elle est placée au-dessous, elle doit invariablement se trouver à la distance d'un demi-ton.

Exemple:

Dans la musique des anciens maîtres, on trouve une grande quantité d'exemples d'appoggiatures devant prendre la moitié de la valeur de la note qu'elles précèdent, mais aujourd'hui, afin d'obtenir une exécution uniforme, on écrit généralement la musique ainsi qu'elle doit être exécutée, ce qui vaut beaucoup mieux, sans contredit. (Voyez no. 44 au no. 47.)

De l'appoggiature brève ou petite note.

La petite note prend sa valeur sur la note même qu'elle accompagne; elle s'emploie généralement dans les mouvements un peu vifs. On doit appuyer en l'attaquant, de manière à lui donner un peu plus de force qu'à la note qu'elle précède. Quand elle est supérieure, elle peut se trouver à un ton ou à un demi-ton de la note qu'elle accompagne, quand elle est inférieure, elle se place invariablement à la distance d'un demi-ton. (Voyez du no. 48 au no. 54.)

Du portamento.

Le portamento est une petite note qui n'est par le fait, que la répétition d'une note quelconque que l'on veut porter sur une autre en glissant le son. Il ne faut pas abuser de ce genre d'agrément, car il deviendrait de mauvais goût; employé avec ménagement, il peut être d'un grand effet; mais je lui préfère de beaucoup le son porté sans le secours de la petite note. (Voyez du no. 55 au no. 59.)

The Trill (or Shake.)

On instruments with valves the trill is the most difficult of all embellishments. The only trill which is really endurable on this instrument is that in half tones. Whole-tone trills, however, may be produced, but care must be taken to press the valves down so that each note may be perfectly distinct.

The student should previously practice studies No. 60 to 67, slowly and deliberately, so as to arrive at the pure production of each sound. At a later period he may perform the studies on the trill, taking care to follow the fingering exactly as indicated. (See from No. 68 to 80.)

The Mordant.

The mordant is nothing more than a precipitated trill or shake. It requires neither preparation nor resolution. It is indicated by the following sign:

Its effect is as follows:

The mordant, consisting of several beats is almost impracticable on the cornet. The performer must therefore restrict himself to the mordant with one beat, which is much more easy of execution, and is moreover, very graceful.

The mordant takes its value (time) from the note to which it belongs. (See from No. 81 to 88.)

N. B. All the lessons on grace notes having been specially composed to serve as studies, I have purposely assembled together and in profusion, every kind of grace note. Care, however, must be taken not to use them too abundantly, as an excess of ornament is always in bad taste.

Vom Triller.

Auf allen Instrumenten mit Pistons ist der Triller die schwierigste aller Verzierungen. Eigentlich ist nur der Triller von einem halben Ton erträglich. Man kann indessen Triller von einem ganzen Ton machen, aber muss dann Sorge tragen, die Pistons regelmässig hinunterzudrücken, damit jeder einzelne Trillerschlag bestimmt erkennbar ist.

Man wird also vorläufig mit Geduld und ohne sich zu übereilen, die Etuden von 60 bis 67 üben müssen, bis man dahin gelangt, jeden Ton rein herauszubringen. Später kann man die Etuden über den Triller üben, indem man genau dem vorgezeichneten Fingersatz folgt. (Siehe No. 68 bis No. 80.)

Vom Mordant.

Der Mordant ist nichts als ein kurz-abgeschneiderter Triller; er bedarf weder der Vorbereitung, noch des Nachschlags. Man bezeichnet ihn durch folgendes Zeichen.

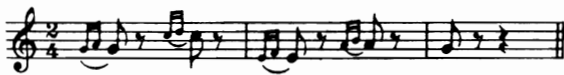


Klang:



Der aus mehreren Trillerschlägen bestehende Mordant ist auf dem Cornet à Pistons fast un ausführbar. Man muss sich daher an den Mordant mit einem einzelnen Trillerschlag halten der sich mit weit mehr Leichtigkeit ausführen lässt und sehr graziös ist.

Effect:
Klang:
Effet:



Der Mordant entnimmt seinen Werth von der Note, zu welcher er gehört. (Siehe No. 81 bis No. 88.)

N. B. Da alle Uebungen über die Verzierungsnoten nur componirt sind, um als Studium zu dienen, so habe ich absichtlich die Verzierungen in überreicher Weise angebracht. Man muss sich aber hüten, in der Praxis damit Missbrauch zu treiben, denn dies würde von dem schlechtesten Geschmack Zeugnis geben.

Du trille.

Sur les instruments à pistons le trille est le plus difficile de tous les agréments. Il n'y a réellement que le trille d'un demi-ton qui soit supportable. On peut cependant faire des trilles d'un ton, mais il faut avoir soin d'enfoncer régulièrement les pistons, afin que chaque battement soit bien distinct.

On devra donc préalablement travailler avec patience et sans se presser, les études du no. 60 au no. 67 afin d'arriver à faire sortir purement chaque son. Plus tard, on pourra jouer les études sur le trille, en suivant exactement les doigtés indiqués. (Voyez du no. 68 au no. 80.)

Du mordant.

Le mordant n'est autre chose qu'un trille précipité, il ne demande ni préparation ni résolution. On l'indique par le signe suivant:

En voici l'effet:

Le mordant composé de plusieurs battements est presque impracticable sur le cornet à pistons. Il faut donc s'en tenir au mordant à un seul battement, qui se fait avec beaucoup plus de facilité et qui est très-gracieux.

Le mordant prend sa valeur sur la note même à laquelle il appartient. (Voyez du no. 81 au no. 88.)

N. B. Toutes les leçons sur les notes d'agrément étant spécialement composées pour servir d'étude, j'ai réuni à dessein, avec profusion, tous les genres de note d'agrément. Mais il faut bien se garder d'en abuser ainsi dans la pratique, car cela serait du plus mauvais goût.

P.PREPARATORY EXERCISES ON THE GRUPPETTO.
VORBEREITENDE ETÜDEN ÜBER DEN GRUPPETTO (Doppelschlag.)
ETUDES PREPARATOIRES SUR LE GRUPPETTO.

♩ = 84 to 124

1.

The musical score consists of 12 staves of music, each starting with a treble clef and a common time signature (C). The first staff is marked with a tempo of ♩ = 84 to 124. The music is a preparatory exercise for the Gruppetto, characterized by rapid sixteenth-note patterns. The first six staves feature eighth-note patterns with accents, while the remaining six staves feature sixteenth-note patterns with accents. The key signatures vary across the staves: C major, B-flat major, D major, B-flat major, C major, B-flat major, B-flat major, C major, B-flat major, C major, B-flat major, and B-flat major. Some staves include fingering numbers: '3 2 3' on the third staff, '3 2 3' on the seventh staff, and '1 1 1' over '2' on the eleventh staff. The exercise concludes with a final whole note chord on the twelfth staff.

$\text{♩} = 80 \text{ to } 120$

2.

1 2 1
2 3 2

1 0 1
2 2

1 2
2

♩ = 80 to 120

3.

The musical score consists of 12 staves of music. The first staff is in 2/4 time with a key signature of two flats (B-flat and E-flat). The second staff is in 3/4 time with a key signature of three sharps (F#, C#, G#). The third staff is in 3/4 time with a key signature of two flats. The fourth staff is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The fifth staff is in 3/4 time with a key signature of one sharp (F#). The sixth staff is in 3/4 time with a key signature of two flats. The seventh staff is in 3/4 time with a key signature of three sharps. The eighth staff is in 3/4 time with a key signature of two flats. The ninth staff is in 3/4 time with a key signature of three sharps. The tenth staff is in 3/4 time with a key signature of two flats. The eleventh staff is in 3/4 time with a key signature of three sharps. The twelfth staff is in 3/4 time with a key signature of two flats. The notation includes various rhythmic values, slurs, and dynamic markings such as accents (>). Some measures contain triplets, indicated by a '3' below the notes. The piece concludes with a final whole note chord in the twelfth staff.

Suzuki Violin

94

$\text{♩} = 80 \text{ to } 120$ (for 4 to 7)

4. 

5. 

6. 

7. 

First system of musical notation, consisting of three staves. The first two staves are treble clef, and the third is bass clef. The music features a complex rhythmic pattern with many sixteenth notes and slurs.

$\text{♩} = 120 \text{ to } \text{♩} = 116$

8.

$\text{♩} = 72 \text{ to } 120 \text{ (for 9 to 16)}$

9.

10.

11.   

Exercise 11 is in 2/4 time with a key signature of one flat (Bb). It consists of three systems of music. The first system has a treble clef and a 7-measure rest. The second system includes fingering numbers 1, 2, and 0. The third system concludes with a double bar line.

12.   

Exercise 12 is in 2/4 time with a key signature of one flat (Bb). It consists of three systems of music. The second system includes fingering numbers 1, 2, 1, 2, and 0. The third system concludes with a double bar line.

13.   

Exercise 13 is in 2/4 time with a key signature of one sharp (F#). It consists of three systems of music. The first system has a treble clef and a 7-measure rest. The second system includes a fingering number 3. The third system concludes with a double bar line.

14.   

Exercise 14 is in 2/4 time with a key signature of two sharps (F# and C#). It consists of three systems of music. The first system has a treble clef and a 7-measure rest. The second and third systems conclude with a double bar line.

15. 

Exercise 15 is in 2/4 time with a key signature of two flats (Bb and Eb). It consists of one system of music with a treble clef and a 7-measure rest.



$\text{♩} = 112$ to $\text{♩} = 80$ (for 17 to 22)



20.

21.

22.

23.

THE GRUPPETTO.
VOM GRUPPETTO (*Doppelschlag.*)
DU GRUPPETTO.

24. Allegretto. $\text{♩} = 76$

25. Allegro. $\text{♩} = 96$

Andante. $\text{♩} = 64$

26.

Musical score for measures 26-31, marked Andante. The tempo is indicated as $\text{♩} = 64$. The score consists of two staves per system. The first system (measures 26-27) includes a $\frac{1}{2}$ time signature in the left hand. The second system (measures 28-29) and the third system (measures 30-31) continue the piece. The music features a mix of eighth and sixteenth notes with various rests and accidentals.

Allegro moderato. $\text{♩} = 92$

27.

Musical score for measures 27-31, marked Allegro moderato. The tempo is indicated as $\text{♩} = 92$. The score consists of two staves per system. The first system (measures 27-28) and the second system (measures 29-30) continue the piece. The third system (measures 31-32) concludes with the word "Fine." in the right hand and "D.C." in the left hand. The music features a mix of eighth and sixteenth notes with various rests and accidentals.

28. *Andante.* ♩ = 68

TUTTE ALLA STESSA VELOCITA'

29. *Allegretto.* ♩ = 88

Andantino. $\text{♩} = 72$

30.

Allegretto. $\text{♩} = 80$

31.

Andantino. $\text{♩} = 72$

32.

Più mosso. $\text{♩} = 92$
Allegretto. $\text{♩} = 96$

33.

Musical staff 1: Treble clef, key signature of one flat, 2/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, including slurs and ties. It concludes with a double bar line and the word *Fine.*

Musical staff 2: Treble clef, key signature of one flat, 2/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, including slurs and ties.

Musical staff 3: Treble clef, key signature of one flat, 2/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, including slurs and ties.

Musical staff 4: Treble clef, key signature of one flat, 2/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, including slurs and ties. It concludes with a double bar line and the marking *D.C.*

Andante. ♩ = 108

34.
Musical staff 5: Treble clef, key signature of one flat, 6/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, including slurs and ties.

Musical staff 6: Treble clef, key signature of one flat, 6/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, including slurs and ties.

Musical staff 7: Treble clef, key signature of one flat, 6/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, including slurs and ties.

Musical staff 8: Treble clef, key signature of one flat, 6/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, including slurs and ties.

Musical staff 9: Treble clef, key signature of one flat, 6/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, including slurs and ties. A first ending bracket labeled '1' spans the final two measures.

Allegro moderato. ♩ = 92 to 112

35.
Musical staff 10: Treble clef, key signature of one flat, 2/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, including slurs and ties.

Musical staff 11: Treble clef, key signature of one flat, 2/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, including slurs and ties. It features a triplet of eighth notes marked with an accent (^).

Musical staff 12: Treble clef, key signature of one flat, 2/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, including slurs and ties. It features a triplet of eighth notes marked with an accent (^).

Musical staff 13: Treble clef, key signature of one flat, 2/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, including slurs and ties.

THE DOUBLE APPOGGIATURA (Grace Note.)
 VON DER DOPPEL-APPOGGIATUR.
 DE LA DOUBLE APPOGGIATURE.

Andante. ♩ = 108

36. 

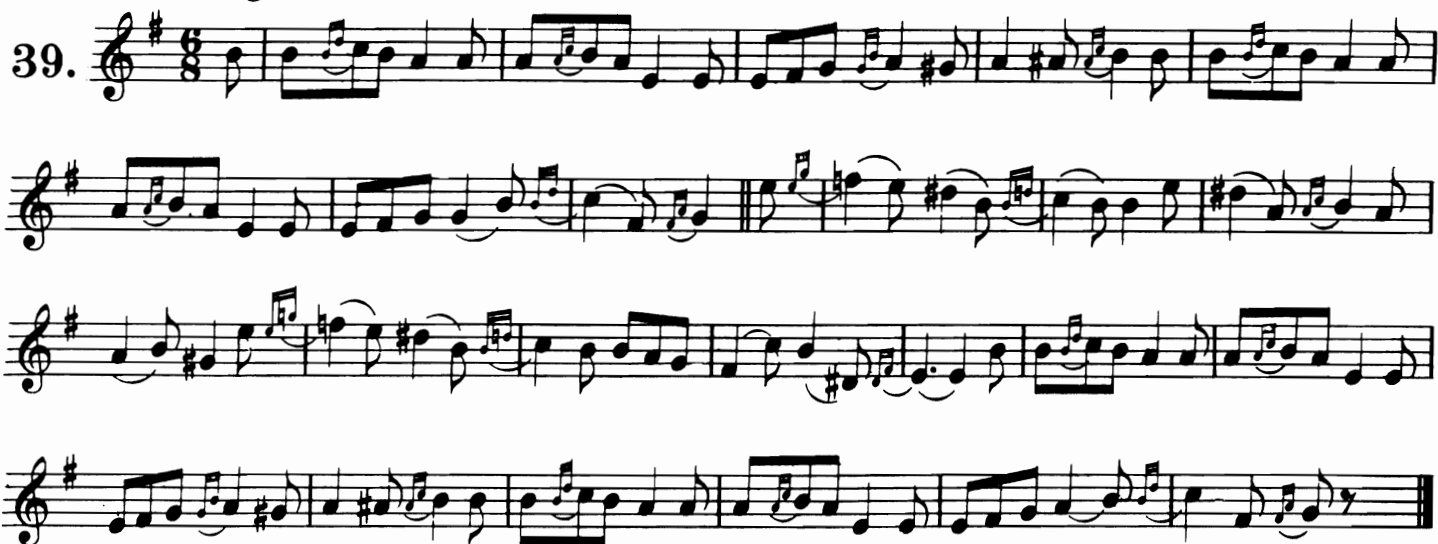
Andantino. ♩ = 80

37. 

Allegretto. ♩ = 96

38. 

Allegretto moderato. ♩ = 72

39. 

Andante con spirito. ♩ = 84

40. 

Allegretto. ♩ = 92

41. 

42. *Andante.* ♩ = 112

rall.

43. *Allegretto.* ♩ = 92

ON THE SIMPLE APPOGGIATURA (Grace Note.)
 VON DER EINFACHEN APPOGGIATUR.
 DE L'APPOGGIATURE SIMPLE.

44. *Andante con spirito.* ♩ = 88

p

cres. - cen. - do - poco a poco

f

p < sf *> < sf >* $\frac{1}{2}$ *f*

rall.

45. *Allegro moderato.* ♩ = 104



Andante con espressione. $\text{♩} = 72$



Allegro con spirito. $\text{♩} = 124$



THE SHORT APPOG-
GIATURA or GRACE-
NOTE.

VON DER KURZEN APPOGGIA-
TUR oder PRALL-VORSCHLAG.

DE L'APPOGGIATURE
BRÈVE OU PETITE
NOTE.

Allegro poco andantino. ♩ = 100

48.

Allegro moderato. ♩ = 84

49.

Allegro moderato. ♩ = 88

50.

Allegretto. ♩ = 112

51. 

Allegretto. ♩ = 88

52. 

Allegro moderato. ♩ = 88

53. 

Allegretto ♩ = 96

54. 

Andante. ♩ = 76

55.

Agitato.

Tempo I.

Andante. ♩ = 88

56.

D. C.

Andante. ♩ = 84

57.

poco più mosso

Tempo I.

Allegretto. ♩ = 100

58.

Two staves of musical notation in treble clef. The first staff contains a series of eighth and sixteenth notes with various accidentals (sharps, flats, naturals) and slurs. The second staff continues the melodic line with similar rhythmic complexity.

Andante moderato. ♩ = 84

59.

Exercise 59 consists of five staves of musical notation in treble clef and common time. It features a complex rhythmic pattern of eighth and sixteenth notes, often grouped in pairs or groups of four, with various accidentals and slurs throughout.

THE TRILL (or SHAKE) VOM TRILLER. DU TRILLE.

60. ♩ = 120 to 152 (for 60 to 67)

Exercise 60 consists of four staves of musical notation in treble clef and 2/4 time. It is a trill exercise featuring rapid sixteenth-note patterns. Fingerings are indicated by numbers 1, 2, 3, and 0 (representing the thumb) below the notes. The exercise includes various chromatic and diatonic trill patterns.

Veloce / Tutti

61. *(one breath)*

1 2 3 1 2

62. *(one breath)*

1 2 1 2 1 2 3 1 2 3

63.

2 1 2 3 1 2 3

64.

2 1 2 3 1 2 3

(one breath)

65. 

66. 

67. 

68. $\text{♩} = 56$
tr

tr

tr

1
2
3

69. $\text{♩} = 60$
tr

tr

1
2

tr

1 3 1 3
3 3

1 1
2 3
3

2

1 3

1 1
2 3
3

70. $\text{♩} = 64$
tr

1 3
1 1
2 3
3

tr

tr

1
2

71. $\text{♩} = 68$
tr

tr

1
2

tr

3

72. $\text{♩} = 60$

tr tr tr tr tr tr

73. $\text{♩} = 64$

tr tr tr tr tr tr

74. *Andante.* $\text{♩} = 88$

mp *p* *mp* *mf* *p* *mp*

Musical notation for measures 73 and 74. Measure 73 starts with a *tr* (trill) on a quarter note, followed by a half note and a quarter note. Measure 74 continues with a half note, a quarter note, and a half note. Dynamics include *p* (piano) and *mf* (mezzo-forte). There are also *tr* markings above several notes.

Andante. ♩ = 88

75. Musical notation for measure 75. It begins with a *mf* (mezzo-forte) dynamic. The measure contains a half note, a quarter note, and a half note, with a *tr* (trill) above the first quarter note. The dynamic changes to *p* (piano) for the second half of the measure.

Musical notation for measures 76 and 77. Both measures start with a *p* (piano) dynamic and feature a *tr* (trill) above the first note. The notes are quarter notes, followed by eighth notes and quarter notes.

Musical notation for measures 78 and 79. Measure 78 starts with *mf* (mezzo-forte) and measure 79 with *p* (piano). Both measures feature a *tr* (trill) above the first note.

Musical notation for measures 80 and 81. Measure 80 starts with *poco cresc.* (poco crescendo) and measure 81 with *p* (piano). Both measures feature a *tr* (trill) above the first note.

Andantino. ♩ = 120

76. Musical notation for measure 76. It starts with a *mp* (mezzo-piano) dynamic. The measure contains a half note, a quarter note, and a half note, with a *tr* (trill) above the first quarter note. There are also *tr* markings above the second and fourth notes.

Musical notation for measures 77 and 78. Measure 77 starts with *poco più mosso* (poco più mosso) and measure 78 with *tr* (trill) above the first note. Both measures feature a *tr* (trill) above the first note.

Musical notation for measures 79 and 80. Measure 79 starts with *p* (piano) and measure 80 with *cresc.* (crescendo). Both measures feature a *tr* (trill) above the first note.

Tempo I.

Musical notation for measures 81 and 82. Measure 81 starts with *mf* (mezzo-forte) and measure 82 with *dim. e rall.* (diminuendo e rallentando). Both measures feature a *tr* (trill) above the first note.

Musical notation for measures 83 and 84. Measure 83 starts with *rall.* (rallentando) and measure 84 with *tr* (trill) above the first note. Both measures feature a *tr* (trill) above the first note.

Allegretto. ♩ = 100

77.

Tempo I.

♩ = 104

78.

♩ = 108

79.

tr tr tr tr

1 1 2 3 3, 1 1 2 3 3, 1 1 2 3 3, 1 1 2 3 3

tr tr tr tr

tr tr tr tr

tr tr tr tr

tr tr tr tr

tr tr tr tr

2, 2

tr tr tr tr

1 3 2 3, 1 3 2 3

80. $\text{♩} = 100$ tr tr tr tr tr tr tr tr tr

tr tr tr tr tr tr tr tr tr tr

tr tr tr tr tr tr tr tr tr tr

tr tr tr tr tr tr tr tr tr tr

1 2 3

tr tr tr tr tr tr tr tr tr tr

3 1 3, 1 3 2 3

Allegro moderato. ♩ = 92

81.

First system of exercise 81. The right hand features a melodic line with mordants (wavy lines) over eighth notes. The left hand plays a rhythmic accompaniment of eighth notes, with some triplets indicated by a '3' and a slur.

Second system of exercise 81. The right hand continues the melodic line with mordants. The left hand accompaniment includes triplets and slurs.

Third system of exercise 81. The right hand continues the melodic line with mordants. The left hand accompaniment includes triplets and slurs.

82.

♩ = 96

First system of exercise 82. The right hand features a melodic line with mordants. The left hand plays a rhythmic accompaniment of eighth notes, with some triplets indicated by a '3' and a slur.

Second system of exercise 82. The right hand continues the melodic line with mordants. The left hand accompaniment includes triplets and slurs.

Third system of exercise 82. The right hand continues the melodic line with mordants. The left hand accompaniment includes triplets and slurs.

Allegretto moderato. ♩ = 96

83.

Fine.

D. C.

Allegro. ♩ = 100 to 120

84.

D. C.

Allegro. ♩ = 116

85.

Allegretto. ♩ = 92

86. 

Allegretto. ♩ = 88

87. 

Allegro. ♩ = 92 to 116

88. 

Fine.

Intervals.

Exercises for the intervals should be practiced assiduously, and care is to be taken not to alter the position of the mouthpiece when passing from a low to a high, or a high to a low one. By observing this rule, the player will acquire certainty in taking the notes and great facility in their execution. (See from No. 1 to 7.)

Octaves and Tenths.

Octaves and Tenths are not used to any extent on the cornet; however, considerable effect may be produced by a judicious use of octaves.

As to tenths, they may be classed under the preceding category. It would indeed be very difficult to execute with rapidity any melody whatsoever, if the interval of the tenth were consecutively employed. (See from No. 8 to 12.)

Triplets.

The use of triplets is always highly effective. In order to execute a triplet well, each note must be uttered with perfect equality. The student should proceed slowly at first, and not attempt to play quickly until the fingers have acquired regularity of motion. (See from No. 13 to 27.)

Studies in Sixteenth notes.

In order to arrive at perfection of execution, these studies should be played with scrupulous attention to time and rhythm, and due regard to the articulations therein indicated. The performer should begin slowly and increase his speed until he has become familiar with the exercise. Too great a rapidity of execution does not always impart to the performance the brilliancy expected. Precision and regularity are the real foundation of an excellent execution. (See from No. 28 to 47.)

The Perfect Major and Minor Chord.

In providing so many of these studies, my motive has been to enable the pupil, by degrees, to play with ease in every key. Some of the fingerings may at first appear difficult, but this is no reason for setting them aside; on the contrary, it should serve as a motive for working at them with courage and resolution. Some benefit must always result from labor of this kind, even if the notes be executed slowly; and the efforts made to overcome certain "impossibilities" will soon prove that they were only impossible in appearance. (See from No. 48 to 52.)

Von den Intervallsprüngen.

Es ist gut, diese Art von Etuden eifrig zu üben, und dabei Sorge zu tragen, dass das Mundstück auf den Lippen nicht versetzt wird, wenn man von einer tiefen zu einer hohen oder von einer hohen zu einer tiefen Note übergehen will. Man erlangt dadurch eine grosse Sicherheit des Ansatzes und Leichtigkeit der Ausführung. (Siehe No. 1 bis 7.)

Von den Octaven und Decimen.

Die Octaven und decimen sind auf dem Cornet à pistons nicht sehr gebräuchlich; nichtsdestoweniger kann man durch eine verständige Anwendung der Octaven eine gute Wirkung hervorbringen.

Was die Decimen anbetrifft, so kann man sie unter die Intervallsprünge rechnen, in dessen würde es sehr schwierig sein, mit Schnelligkeit irgend eine Melodie anzuführen und dabei hintereinander das Decimenintervall anzuwenden. (Siehe No. 8 bis 12.)

Von den Triolen.

Die Anwendung der Triolen ist immer von ausgezeichneter Wirkung. Um die Triole gut auszuführen, muss man sich üben, jede Note mit vollkommener Gleichmässigkeit anzugeben. Man muss anfangs langsam üben, und erst zu einer lebhafteren Bewegung übergehen, wenn die Fingerbewegung eine vollkommen regelmässige ist. (Siehe No. 13 bis No. 27.)

Von den Sechszehnteln.

Um zu einer untadligen Ausführung zu gelangen, muss man diese Etuden streng im Tacte üben und die vorgeschriebenen Accente genau beachten. Man muss langsam anfangen und das Tempo in dem Maasse beschleunigen, als man sich mit der Uebung nach und nach vertraut macht. Zu grosse Schnelligkeit giebt der Ausführung nicht immer den Glanz, den man erwartet. Die wahren Kennzeichen einer guten Ausführung sind Sauberkeit und Regelmässigkeit. (Siehe No. 28 bis No. 47.)

Vom Dur- und Moll-Accord.

Indem ich diesen Etuden eine grosse Ausdehnung verlieh, war es meine Absicht, die Schüler dahin zu führen, dass sie sich in allen Tonarten mit Leichtigkeit bewegen können. Einige Fingersätze werden anfänglich schwer erscheinen. Dies ist jedoch kein Grund, sie bei Seite zu lassen, sondern man soll sie mit desto mehr Muth und Festigkeit angreifen. Diese Accorde bleiben immer schwierig, selbst wenn man sie langsam ausführt; aber die Mühe die man sich giebt, um gewisse Unmöglichkeiten zu besiegen, wird bald lehren, dass sie nur scheinbar waren. Nur diejenigen Künstler werden unübersteigliche Schwierigkeiten darin finden, die überhaupt aus Bequemlichkeit die traurige Gewohnheit haben, stets nur in leichten Tonarten zu blasen. (Siehe No. 48 bis No. 52.)

Des sauts d'intervalles.

Il convient de travailler avec assiduité ce genre d'études, en ayant bien soin de ne pas déranger l'embouchure de dessus les lèvres, pour passer d'une note basse à une note haute, ou d'une note haute à une note basse. On obtient par là une grande sûreté d'attaque et une grande facilité d'exécution. (Voyez du no. 1 au no. 7.)

Des Octaves et des Dixièmes.

Les octaves et les dixièmes ne sont pas trèsusités sur le cornet à pistons; on peut néanmoins produire beaucoup d'effet par un intelligent emploi des octaves.

Quant aux dixièmes, il y a lieu de les ranger parmi les sauts d'intervalles. Il serait fort difficile, en effet d'exécuter avec vitesse une mélodie quelconque, en employant successivement l'intervalle de dixième. (Voyez du no. 8 au no. 12.)

Des Triolets.

L'emploi des triolets a toujours été d'un excellent effet. Pour bien rendre le triolet, il faut s'étudier à faire parler chaque note avec une parfaite égalité. On doit travailler d'abord lentement, et ne passer à un mouvement plus vif que lorsque les doigts marchent avec régularité. (Voyez du no. 13 au no. 27.)

Etudes en doubles croches.

Pour arriver à une exécution irréprochable, on doit travailler ces études en conservant toujours une mesure bien rythmée, et en suivant ponctuellement les articulations qui sont indiquées. Il faut débiter avec lenteur et ne presser le mouvement qu'au fur et à mesure qu'on se familiarise avec l'exercice. Une trop grande vitesse ne donne pas toujours au jeu le brillant qu'on espère. La netteté et la régularité, voilà les vrais types d'une belle exécution. (Voyez du no. 28 au no. 47.)

De l'accord parfait majeur et mineur.

En donnant un aussi grand développement à ces études, mon intention a été d'amener les élèves à pouvoir jouer aisément dans tous les tons. Certains doigtés paraîtront au premier abord difficiles; ce n'est pas une raison pour les laisser de côté, c'en est une, au contraire, pour les aborder avec courage et conviction. Il reste toujours quelque chose d'un pareil travail, même si on exécute lentement ces accords; et les efforts que l'on aura faits pour vaincre certaines impossibilités montreront bien vite qu'elles ne sont qu'apparentes. Elles n'offriront d'obstacle insurmontable qu'aux artistes qui, par paresse, auront contracté la funeste habitude de jouer toujours dans des tons simples. (Voyez du no. 48 au no. 52.)

The Chord of the Dominant Seventh.

The chord of the dominant seventh is the same in both the major and minor keys. Here it becomes the complement of the preceding studies. When practicing it, the regularity which I have already enjoined and which I cannot too strenuously recommend, should carefully be observed. (See Nos. 53 and 54.)

The Chord of the Diminished Seventh.

This chord plays a conspicuous part in modern musical composition. Owing to its elastic nature, it is of incalculable service; for, consisting as it does solely of minor thirds, it may be interpreted in various different ways, and there are innumerable cases in which the musician may have recourse to it.

Nevertheless, it occupies a regular place in the minor scale, as may be seen from study No. 55, in which its real place has been assigned to it.

Successive chords of diminished sevenths are admissible, inasmuch as they follow one another with considerable facility. I have presented this chord in various rhythms and combinations, in order that the pupil may be fully enabled to judge of its effect. (See from No. 55 to 61.)

The Cadenza.

I am adding a series of cadenzas in form of preludes to these studies, in order to accustom the pupil to terminate a solo effectively. It is also advisable to transpose these cadenzas to all the different keys. Care must be taken to breathe whenever a rest occurs, so as to reach the end of the phrase with full power, and in perfect tune; otherwise the effect will be completely destroyed.

Vom Dominant-Septimen-Accord.

Der Dominant-Septimen-Accord, welcher in den Dur- und Molltonarten stets derselbe ist, dient hier zur Vervollständigung der vorhergehenden Uebungen. Bei seiner Uebung bewahre man stets diejenige Regelmässigkeit, welche ich nicht zu sehr einschärfen kann. (Siehe No. 53 und No. 54.)

Vom verminderten Septimen-Accord.

Dieser Accord spielt eine grosse Rolle in der Musik der Gegenwart. Dank seiner Elasticität, leistet er der Modulation unberechenbare Dienste. Ausschliesslich aus kleiner Terzen gebildet, kann man ihn auf sehr verschiedene Weise auflösen und es giebt eine Menge von Fällen, in welchen der Musiker sich seiner bedient.

Er nimmt indessen auch eine regelmässige Stelle in der Molltonleiter ein, wie man aus der Uebung No. 55 ersehen kann, worin ich ihm seine wahre Stellung angewiesen habe.

Man kann mehrere verminderte Septimen - Accorde auf einander folgen lassen, vorausgesetzt dass sie sich mit grosser Leichtigkeit an einander anschliessen. Ich gebe den Accord in verschiedenen Rhythmen und Verbindungen, damit der Schüler sich von seiner Wirkung wohl überzeuge. (Siehe No. 55 bis 61.)

Von den Cadenzen.

Ich füge diesen Etuden eine Reihe von Cadenzen in Form von Präludien hinzu, um den Schüler an einen guten Abschluss des Solos zu gewöhnen. Man wird wohl thun, diese Cadenzen in allen Tonarten zu transponiren. Man muss Sorge fragen, an denjenigen Stellen, wo sich Pausen befinden, wohl Athem zu schöpfen, damit man die Phrasen mit Kraft und ohne den Ton sinken zu lassen, schliessen kann. Andernfalls würde die Wirkung vollständig vernichtet.

De l'accord de septième dominante.

L'accord de septième dominante étant le même dans les modes majeur et mineur, devient ici le complément des études précédentes. On devra le travailler en conservant toujours cette même régularité que je ne saurais trop recommander. (Voyez les nos. 53 et 54.)

De l'accord de septième diminuée.

Cet accord joue un grand rôle dans la composition musicale actuelle; il rend, grâce à son élasticité, des services incalculables; car, uniquement composé de tierces mineures, on peut l'interpréter de bien des manières différentes, et il y a une foule de cas où le musicien y a recours.

Il occupe cependant une place régulière dans la gamme mineure, ainsi que l'on en pourra juger par l'étude no. 55, dans laquelle je lui ai assigné son véritable rang.

On peut faire des successions d'accords de septièmes diminuées, attendu qu'ils s'enchaînent avec beaucoup de facilité. J'ai présenté cet accord dans des rythmes et dans des enchaînements différents, afin que l'élève puisse se rendre bien compte de son effet. (Voyez du no. 55 au no. 61.)

Du point d'orgue.

Je joins à ces études une série de points d'orgue en forme de préludes, afin d'habituer les élèves à bien terminer un solo. Il sera bien de transporter ces points d'orgue dans tous les tons. Il faut avoir soin de respirer aux endroits où se rencontrent des repos, afin d'arriver à la conclusion de la phrase avec toute sa force, et sans laisser tomber le son; autrement l'effet se trouverait complètement annihilé.

- STaccato
- 1
- 1 movimento
- legato

- doppo TKTk
- " KT KT
- flash

NON
MOVERE

STUDIES ON THE INTERVALS. (See page 123)

STUDIEN ÜBER DIE INTERVALLE.

ETUDES SUR LES INTERVALLES.

1. $\text{♩} = 56 \text{ to } 108$

The page contains 14 staves of musical notation for interval studies. The first 13 staves are numbered '1.' and each begins with a repeat sign. The keys for these staves are: C major, B-flat major, D major, B-flat major, D major, B-flat major, B-flat major, D major, B-flat major, D major, B-flat major, D major, and B-flat major. The first staff includes the tempo marking $\text{♩} = 56 \text{ to } 108$ and the dynamic marking *mf*. The 14th staff is numbered '1)' and consists of two staves of music, with a slur under the second staff.

♩ = 56 to 108

2.

This musical exercise consists of 14 staves of rhythmic patterns. The first staff is in C major (one sharp) and contains a sequence of eighth-note chords. The subsequent staves explore various keys: B-flat major (two flats), D major (two sharps), E-flat major (three flats), F major (one sharp), G major (one sharp), A major (two sharps), B major (three sharps), C major (one sharp), D major (two sharps), E-flat major (three flats), and F major (one sharp). Each staff begins with a repeat sign and contains a series of rhythmic figures, primarily eighth-note chords, with some staves featuring a slur over a group of notes. The final two staves at the bottom of the page show a transition from a C major key signature to a C minor key signature (three flats) and back to C major.

♩ = 52 to 88

3.

3

3 2 3

1 2

♩ = 52 to 80

4.

3 3

5.

The musical score consists of 13 staves of music. The first staff is labeled with the number '5.'. The music is written in treble clef with a 2/4 time signature. The key signature changes throughout the piece, starting with one flat (B-flat major/D minor) and moving through various other keys including two flats, one flat, and two sharps. The notation is dense, featuring many accidentals and complex rhythmic patterns. The piece concludes with a double bar line and a final chord.

6.

7.

Nº 6.

Nº 7.

OCTAVES
AND TENTHS.
(see page 123)

VON DEN OCTAVEN
UND DECIMEN.

DES OCTAVES ET
DES DIXIÈMES.

8. $\text{♩} = 88 - 100$

9. $\text{♩} = 80 \text{ to } 96$

10. $\text{♩} = 76 \text{ to } 92$

11. $\text{♩} = 98$

12. $\text{♩} = 88$



EXERCISES ON
TRIPLETS. (see page 123)

STUDIEN ÜBER DIE
TRIOLEN.

ETUDES SUR LES
TRIOLETS.

13. $\text{♩} = 132 \text{ to } \text{♩} = 80$

Play so much on one breath as possible. Reaching the proper speed try to play each triplet exercise on

one breath.

14. $\text{♩} = 92 \text{ (and increase) (for 14 to 19)}$

15.

16.

- SCALA
- SCALETTA
- TRIPLO JACOPO ARBENTI



The first system consists of three staves of treble clef music. The first two staves feature eighth-note patterns with slurs and ties. The third staff contains a triplet of eighth notes, indicated by a '3' below the notes.

17.

Exercise 17 is in 2/4 time with a key signature of one flat. It consists of six staves of treble clef music. The first staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The music features eighth-note patterns with slurs and ties. The second staff has a measure with a sharp sign (#) above the staff. The third staff has a measure with a sharp sign (#) above the staff. The fourth staff has a measure with a sharp sign (#) above the staff. The fifth staff has a measure with a sharp sign (#) above the staff. The sixth staff has a measure with a sharp sign (#) above the staff. There are triplets of eighth notes in the second, fourth, and sixth staves, indicated by a '3' below the notes.

18.

Exercise 18 is in 2/4 time with a key signature of one flat. It consists of six staves of treble clef music. The first staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The music features eighth-note patterns with slurs and ties. The second staff has a measure with a sharp sign (#) above the staff. The third staff has a measure with a sharp sign (#) above the staff. The fourth staff has a measure with a sharp sign (#) above the staff. The fifth staff has a measure with a sharp sign (#) above the staff. The sixth staff has a measure with a sharp sign (#) above the staff. There are triplets of eighth notes in the second, fourth, and sixth staves, indicated by a '3' below the notes.

19.

 $\text{♩} = 96 -$

20.

21. $\text{♩} = 100 -$

1 1 1
2 2 2

22. $\text{♩} = 100 -$

23. $\text{♩} = 100 -$ (for 23 to 27)

24.  Musical notation for exercise 24, first system. It consists of three staves of music in a single system. The key signature has one flat (B-flat) and the time signature is common time (C). The music features a continuous eighth-note pattern with various rhythmic groupings and slurs.

25.  Musical notation for exercise 25, first system. It consists of three staves of music in a single system. The key signature has one flat (B-flat) and the time signature is common time (C). The music features a continuous eighth-note pattern with various rhythmic groupings and slurs.

26.  Musical notation for exercise 26, first system. It consists of three staves of music in a single system. The key signature has one flat (B-flat) and the time signature is common time (C). The music features a continuous eighth-note pattern with various rhythmic groupings and slurs. There are triplets and a first ending bracket marked '1' and '2'.

27.  Musical notation for exercise 27, first system. It consists of three staves of music in a single system. The key signature has one flat (B-flat) and the time signature is common time (C). The music features a continuous eighth-note pattern with various rhythmic groupings and slurs. There is a first ending bracket marked '1' and '2'.

20. 9. 82

EXERCISES ON SIXTEENTH NOTES. (See page 123)

STUDIEN IN SECH-ZEHNTELN.

ETUDES EN DOUBLES CROCHES.

$\text{♩} = 112 \text{ to } 136$ (for 28 to 38)

28.

29.

30.

31. 



32. 



33. 


34. 



35. 



1 1 1 1 1 1 1 1
2 2 2 2 2 2 2 2



23. 11. 85

7. 12. 85

$\text{♩} = 96 \text{ to } 136$ (for 39 to 45)

39.
 Musical staff 39, first line: Treble clef, 2/4 time signature, starting with a key signature of one flat (Bb). The melody consists of eighth notes with a rhythmic pattern of quarter notes and eighth notes.

Musical staff 39, second line: Continuation of the melody from the first line.

Musical staff 39, third line: Continuation of the melody from the second line.

Musical staff 39, fourth line: Continuation of the melody from the third line, ending with a fermata.

40.
 Musical staff 40, first line: Treble clef, 2/4 time signature, key signature changes to two flats (Bb, Eb). The melody continues with eighth notes.

Musical staff 40, second line: Continuation of the melody from the first line.

Musical staff 40, third line: Continuation of the melody from the second line.

Musical staff 40, fourth line: Continuation of the melody from the third line, ending with a fermata.

41.
 Musical staff 41, first line: Treble clef, 2/4 time signature, key signature changes to three flats (Bb, Eb, Ab). The melody features a long slur over several measures.

Musical staff 41, second line: Continuation of the melody from the first line, including a measure with a '1 2' marking below it.

Musical staff 41, third line: Continuation of the melody from the second line, ending with a fermata.

42.
 Musical staff 42, first line: Treble clef, 2/4 time signature, key signature changes to four flats (Bb, Eb, Ab, Db). The melody is highly rhythmic with many sixteenth notes.

Musical staff 42, second line: Continuation of the melody from the first line.

43.
 Musical staff 43, first line: Treble clef, 2/4 time signature, key signature changes to five flats (Bb, Eb, Ab, Db, Gb). The melody continues with eighth notes.

Musical staff 43, second line: Continuation of the melody from the first line.



44. 



45. 



$\text{♩} = 60 \text{ to } 92$

46. 



Fine.



D.C.

$\text{♩} = 60 \text{ to } 76$

47. 



MAJOR AND MINOR CHORDS. *
VOM DUR UND MOLL ACCORD.

Play with
Tone

Major

DE L'ACCORD PARFAIT MAJOR ET MINEUR.

48.

The musical score for exercise 48 is written in 8/8 time and consists of 14 staves. The first staff is marked with a tempo of 84 and includes handwritten annotations '2x' and '3x' above it. The music is organized into pairs of staves, where the top staff of each pair is in a major key and the bottom staff is in its corresponding minor key. The keys progress through the circle of fifths: C major / C minor, G major / G minor, D major / D minor, A major / A minor, E major / E minor, B major / B minor, F# major / F# minor, C# major / C# minor, G# major / G# minor, D# major / D# minor, A# major / A# minor, and E# major / E# minor. The final three staves are in C major, G major, and D major.

* Refer to page 123 for comments

49. $\text{♩} = 84$

This musical exercise consists of 14 staves of music. The first staff is in 6/8 time with a tempo marking of quarter note = 84. The key signature is three flats (B-flat, E-flat, A-flat). The subsequent staves show a chromatic progression of key signatures: two flats (B-flat, E-flat), one flat (B-flat), natural (C), one sharp (F-sharp), two sharps (F-sharp, C-sharp), three sharps (F-sharp, C-sharp, G-sharp), and finally natural (C). The music is primarily composed of eighth and sixteenth notes, often beamed together in groups. The final section at the bottom of the page consists of three staves, each containing a single measure of music in the three-flat key signature.

50.

Minor

$\text{♩} = 96 -$

51

This page contains 12 staves of musical notation for exercise 51. The music is written in a 2/4 time signature and begins in a minor key (B-flat major). The notation is dense, featuring a variety of rhythmic patterns including eighth and sixteenth notes, often beamed together. The key signature changes through the staves: the first four staves are in B-flat major; the fifth and sixth staves are in D major; the seventh and eighth staves are in F major; the ninth and tenth staves are in C major; and the final two staves return to B-flat major. The exercise concludes with a double bar line.

146 Major

52. $\text{♩} = 52-$

The image displays a page of musical notation for exercise 52. It begins with the number '52.' and a tempo marking '♩ = 52-'. The music is written on 13 staves, each starting with a treble clef and a 2/4 time signature. The key signature changes across the staves: the first staff is in C major, the second in C minor, the third in D minor, the fourth in E-flat major, the fifth in E-flat minor, the sixth in F major, the seventh in F minor, the eighth in G major, the ninth in G minor, the tenth in A major, the eleventh in A minor, the twelfth in B major, and the thirteenth in B minor. The notation is dense, featuring a variety of note values, rests, and articulation marks such as slurs and accents. The exercise concludes with a double bar line on the final staff.

THE CHORD OF THE DOMINANT SEVENTH.*
VOM DOMINANT SEPTIMEN-ACCORD.
DE L'ACCORD DU SEPTIÈME DOMINANTE.

♩ = 112 -

53.

The musical score consists of 13 staves of music, each containing a sequence of chords. The chords are written in a single voice, showing the movement of the notes of a dominant seventh chord across different keys. The keys progress from G major (one sharp) to C major (no sharps or flats). The tempo is marked as quarter note = 112. The score is numbered 53 at the beginning.

* Refer to page 124 for
instructive comments

♩ = 116-

54.

This page contains 13 staves of musical notation for exercise 54. The music is written in a 2/4 time signature. The key signature starts with one flat (B-flat major or D minor) and changes through several keys: two flats (B-flat major or D minor), three flats (E-flat major or C minor), and finally three sharps (F# major or C# minor). The notation consists of continuous eighth-note patterns, often in pairs, with some rests and occasional quarter notes. The exercise concludes with a double bar line on the final staff.

THE CHORD OF THE DIMINISHED SEVENTH.*
VOM VERMINDERTEN SEPTIMEN ACCORD.
DE L'ACCORD SEPTIEME DIMINUÉE.

55. $\text{♩} = 112$

The musical score consists of 12 staves of music. The first staff is in 2/4 time with a tempo marking of quarter note = 112. The key signature changes from C major to various keys: D major, E major, F major, G major, A major, B major, C major, D major, E major, F major, G major, and A major. The music is a continuous exercise of eighth-note chords, primarily focusing on the diminished seventh chord in various inversions and positions. The notation includes many accidentals (sharps and naturals) to indicate the specific notes of the chords in each key.

* Refer to page 124 for instructive comments

$\text{♩} = 92$ - (Try to play each exercise from 56 to 61 on one breath)

56.  Musical notation for exercise 56, measures 1-4. The exercise is in 12/8 time and consists of a single melodic line with various accidentals and slurs.

57. $\text{♩} = 128$ -  Musical notation for exercise 57, measures 1-4. The exercise is in 3/4 time and consists of a single melodic line with various accidentals and slurs.

58. $\text{♩} = 128$ -  Musical notation for exercise 58, measures 1-4. The exercise is in 3/4 time and consists of a single melodic line with various accidentals and slurs.

♩ = 96 -

59.

Exercise 59 consists of four staves of music in 2/4 time. The key signature has one flat (B-flat). The tempo is marked as quarter note = 96. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. The melody is primarily in the upper register of the staff.

♩ = 96 -

60.

Exercise 60 consists of four staves of music in 2/4 time. The key signature has two sharps (F# and C#). The tempo is marked as quarter note = 96. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. The melody is primarily in the upper register of the staff.

♩ = 96 -

61.

Exercise 61 consists of six staves of music in 2/4 time. The key signature has one sharp (F#). The tempo is marked as quarter note = 96. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. The melody is primarily in the upper register of the staff.

CADENZAS
(see page 124)

CADENZEN.

POINTS D'ORGUE.

62. *a piacere*

The musical score is presented in a single system with 13 staves. The first staff begins with the number '62.' and the instruction '*a piacere*'. The music is written in a treble clef with a key signature of one flat (B-flat). The notation is highly ornate, featuring a continuous stream of sixteenth and thirty-second notes, often grouped into slurs. Numerous trills and ornaments are indicated throughout the piece. The piece concludes with a final cadence on the thirteenth staff.

DESCRIPTIVE ADVICE

on Tonguing.

Triple Tonguing.

The staccato consists in detaching a succession of notes with regularity, without allowing the tonguing to be either too short, or too long. In order to arrive at this degree of perfection the earlier studies, which serve as the basis, should be very slowly practiced.

The student should first strive to pronounce, with perfect equality, the syllables:



In order to impart more equality to the tonguing, it is necessary, when beginning, to prolong each syllable a little. When great precision has been obtained in the utterance of the tonguing, it should then be more briefly emitted, in order to obtain the true staccato.

I will now describe the mechanism of the triple staccato.

In pronouncing the syllables tu tu, the tongue places itself against the teeth of the upper jaw, and in retiring pronounces the first two sounds. The tongue should then reascend to the roof of the mouth and obstruct the throat, dilating itself by the effect of the pronunciation of the syllable ku, which, by allowing a column of air to penetrate into the mouthpiece, determines the third sound.

In order to invest this to-and-fro motion with perfect regularity, it is necessary to practice slowly, so that the tongue, like a valve, may allow the same quantity of air to escape at each syllable.

If this system of articulation is persevered in, no passage will be found difficult; the tone-production on the cornet will be as easy as that on the flute; but to reach this end, the pronunciation must be perfectly pure. Experience has proven to me that to obtain a really irreproachable execution, it is necessary to pronounce the syllables tu tu ku tu tu ku tu, as has just been shown, and not the syllables du du gu du du gu du. These latter, it is true, go faster, but do not sufficiently detail the sound.

The tonguing should not be too precipitated, for the auditor will then be no longer able to distinguish it. A sufficient degree of rapidity may be obtained by the method I have indicated. The most important points to master are clearness and precision. (No. 1 to No. 76.)

Double Tonguing.

This kind of staccato is of great assistance in the execution of scales, or arpeg-

ERKLÄRUNGEN

über den Zungenstoss.

Vom Zungenstoss beim dreifachen Staccato.

Das Staccato besteht darin, eine Reihe von Tönen in gleichartiger Weise abzustossen, ohne dass der Zungenstoss zu kurz, noch zu lang ist. Um zu dieser Vollkommenheit zu gelangen übe man die ersten Etuden, die als Anfangspunkt dienen, sehr langsam.

Zuerst bemühe man sich, die folgenden Sylben mit grösster Gleichmässigkeit auszusprechen:

Um dem Zungenstoss mehr Gleichmässigkeit zu geben, verlängere man anfänglich die Sylben ein wenig, so dass die Töne sich wohl untereinander binden. Erst, wenn der Zungenstoss mit Präcision gelingt, darf man ihn etwas kürzer machen, um das wirkliche Staccato zu erhalten.

Der Mechanismus des dreifachen Staccato ist folgender:

Indem man die Sylben tü tü ausspricht, legt man die Zunge gegen die oberen Zähne, und indem man sie zurückzieht, bringt man die beiden ersten Stösse hervor. Die Zunge muss sich hierauf nach dem hinteren Theil des Mundes zurückziehen, und die Kehle schliessen, indem sie sich zur Bildung der Sylbe kü aufbäumt, die dann, indem die Luft in das Mundstück eindringt, den dritten Stoss hervorbringt.

Damit dieses Hin- und Hergehen mit grosser Regelmässigkeit geschehe, muss man es sehr langsam üben, so dass die Zunge, gleich wie ein Ventil, bei jeder Sylbe eine gleiche Luftmenge entweichen lässt.

Dank dieser Art der Articulation, giebt es keine Schwierigkeiten mehr. Man gelangt dahin, das Cornet so leicht zu blasen, wie die Flöte. Dazu ist jedoch eine vollkommen reine Aussprache nöthig. Die Erfahrung hat mich gelehrt, dass man, um ein vollkommen perlendes Staccato zu bekommen, die Sylben tü tü kü tü tü kü tü genau, wie es vorgeschrieben, aussprechen muss, und nicht die Sylben dü gü dü gü dü. Die letzteren gehen allerdings schneller zu prononciren, aber statt die Töne zu sondern, bringen sie einen Zungendruck in dem Tone hervor.

Der Zungenstoss darf nicht übereilt werden, da ihn der Hörer dann zuletzt nicht mehr unterscheidet. Man erinnere sich wohl, dass diese Articulation dazu dienen soll, Gänge auszuführen, in denen bei jedem Zungenstoss auch der Ton wechselt, nicht aber das Geräusch einer Karre nachzuahmen. Man erlangt übrigens durch das Mittel, welches ich angegeben, eine durchaus hinreichende Schnelligkeit. Wonach man hauptsächlich streben muss, ist die Erlangung einer untadelhaften Präcision und Sauberkeit. (Siehe No. 1 bis No. 76.)

Vom Zungenstoss im zweitheiligen Staccato.

Diese Art des Staccato ist von grossem Nutzen für die Ausführung von Tonleitern,

EXPLICATIONS

sur le coup de langue.

Du coup de langue en staccato ternaire.

Le staccato consiste à détacher avec régularité une succession de notes, sans que le coup de langue soit ni trop sec, ni trop allongé. Pour arriver à une telle perfection, on devra travailler très-lentement les premières études qui servent de point de départ.

Il faut primitivement s'appliquer à prononcer avec beaucoup d'égalité les syllabes:

Pour donner plus d'égalité au coup de langue, il faut, en commençant, allonger un peu chaque syllabe, de manière à bien lier les notes entre elles. Ce n'est que lorsque le coup de langue sort avec précision que l'on doit prononcer avec plus de sécheresse, afin d'obtenir le vrai staccato.

Voici le mécanisme du staccato ternaire.

En prononçant les syllabes tu tu, la langue se place contre les dents de la mâchoire supérieure et, en se retirant, produit les deux premiers coups. La langue doit alors remonter au fond de la bouche et obstruer le gosier en se gonflant par l'effet de la prononciation de la syllabe ku, qui, en laissant pénétrer la colonne d'air dans l'embouchure, détermine le troisième coup.

Pour donner à cet effet de va-et-vient une grande régularité, il faut travailler lentement afin que la langue, tout comme le ferait une soupape, laisse échapper à chaque syllabe la même quantité d'air.

Grâce à ce genre d'articulation, il n'y a plus de traits difficiles; on peut arriver à jouer aussi facilement que le fait la flûte; mais il faut, pour cela, une prononciation d'une grande pureté. L'expérience m'a démontré que pour obtenir un staccato vraiment perlé, il faut prononcer les syllabes tu tu ku tu tu ku tu, comme il vient d'être indiqué, et non pas les syllabes du du gu du du gu du; ces dernières vont plus vite, il est vrai; mais, au lieu de détacher, elles produisent un coup de langue dans le son.

Le coup de langue ne doit pas être trop précipité, car alors l'auditeur finit par ne plus le distinguer. Il faut bien se rappeler que cette articulation doit servir à exécuter des traits en changeant de note sur chaque coup de langue, et non pas à imiter le bruit de la crécelle. On obtient, au reste, une très-suffisante vitesse par le moyen que j'ai indiqué. Ce à quoi il faut principalement s'appliquer, c'est à réaliser une précision et une netteté irréprochables. (Voyez du no. 1 au no. 70.)

Du coup de langue en staccato binaire.

Ce genre de staccato est d'un grand secours dans l'exécution des gammes, des ar-

glos, in the binary rhythm. In order to execute this exercise with precision, it must be practiced slowly, always having regard for the principles set forth for triple tonguing.

First of all, the student should pronounce the syllables:



As is seen, the tongue performs a to-and-fro movement, which it is very difficult to obtain with perfect equality; but once this has been attained, the most difficult passages may be executed with all desirable speed, energy, and strength.

After having practiced all the studies connected with this kind of articulation, recourse may then be had to the scales, the perfect chords, the chords of the dominant seventh and diminished seventh. These should be executed by employing the same staccato, so as to accustom the fingers to proceed in conformity with the tongue. This practice will be fruitful in its results. (See from No. 77 to 114.)

The Slur in Double Tonguing.

In order to combine slurs with the double staccato, a peculiar kind of pronunciation must be employed. It would be monotonous to employ staccatos continually without having occasional reference to the slur. The combination of the two occasions a pleasing variety in execution, at the same time facilitating the acceleration of the movement.

This articulation is obtained by pronouncing the following syllables:



The syllable a serves to strike the first note, and the syllable a, which comes afterwards, enables the performer, by prolonging the sound, to slur easily to the second note. This tonguing is assuredly one of the most indispensable, inasmuch as it is to be met with in all kinds of music. (See No. 114 to 134.)

Tonguing as applied to the Trumpet.

Having frequently observed that many pupils, both at the Conservatory and elsewhere, who were able to perform the trumpet tonguing, scarcely ever succeeded in correctly performing the true staccato, I conclude therefrom that this tonguing is an obstacle to the other articulations, and I therefore recommend students not to practice this, until they shall have thoroughly mastered all the others. Moreover, its execution is extremely easy, when the student is really capable of performing the double and triple tonguing. (See No. 135 to No. 145.)

Arpeggien und aller Stellen in zweitheiligem Rhythmus. Um es mit Präcision ausführen zu lernen, muss man es langsam üben und dieselben Vorschriften befolgen, welche für das dreifache Staccato gegeben sind.

Man hat zuerst die Sylben:

auszusprechen. Wie man sieht, macht die Zunge eine Bewegung des Vor- und Rückwärtsschreitens, welche sehr schwer mit vollkommener Gleichmässigkeit auszuführen ist. Hat man aber dieses Resultat erreicht, so kann man auch die schwierigsten Stellen mit gewünschter Energie, Schnelligkeit und Gewalt ausführen.

Nachdem man alle für die Genre der Articulation gegebenen Uebungen studirt hat, kann man sie auf die Dur- und Mollaccorde, die Dominant Septimenaccorde und die verminderten Septimenaccorde übertragen, und diese mit Anwendung desselben Staccato ausführen, um die Finger zu gewöhnen, dass sie gleichmässig mit der Zunge gehen. Dies wird eine sehr nützliche Uebung sein. (Siehe No. 77 bis No. 114.)

Vom Schleifen beim zweifachen Staccato.

Um geschleifte Töne mit dem zweitheiligen Staccato zu verbinden, hat man eine besondere Art der Aussprache anzuwenden. Es würde monoton sein, fortwährend Staccatos zu machen, ohne zu den geschleiften Tönen zu greifen. Ihre Mischung bewirkt eine glückliche Abwechslung in der Ausführung und erleichtert zu gleicher Zeit die Beschleunigung der Bewegung.

Die Sylbe ta dient zum Ansatz der ersten Note, und die Sylbe a, welche darauf folgt, erlaubt, indem sie den Ton verlängert, ein leichtes Hinüberschleifen zur zweiten Note. Diese Art des Zungenstosses ist sicherlich eine der nothwendigsten, wenn man in Betracht zieht, dass er in allen Musikgattungen Anwendung findet. (Siehe No. 115 bis No. 134.)

Der Zungenstoss bei der Trompete.

Nachdem ich mehrfach—sowohl auf dem Conservatorium als auch anderweitig—die Bemerkung gemacht hatte, dass die Schüler, welche den Zungenstoss auf der Trompete zu machen verstehen, fast niemals dahin gelangten ein wirkliches Staccato auszuführen, so schloss ich daraus, dass dieser Zungenstoss ein Hinderniss für die andern Articulationen ist, und ich rathe ihn nicht eher zu studiren, als bis man im Besitz der ersteren ist. Die Ausführung ist übrigens sehr leicht, wenn man dahin gelangt ist, den zwei- und dreifachen Zungenstoss gut auszuführen. (Siehe No. 135 bis No. 143.)

pèges et de tous les traits dans le rythme binaire. Pour arriver à l'exécuter avec précision, il faut le travailler lentement, en suivant les principes indiqués pour le coup de langue en staccato ternaire.

On devra primitivement prononcer les syllables:

Comme on le voit, la langue opère un mouvement de va-et-vient qu'il est très-difficile d'obtenir avec une égalité parfaite; mais aussi une fois ce résultat acquis, on peut exécuter tous les traits les plus difficiles avec toute la vitesse, l'énergie et l'entrain désirables.

Après avoir travaillé toutes les études affectées à ce genre d'articulation, on pourra se reporter aux gammes, aux accords parfaits, ainsi qu'aux accords de septième dominante et de septième diminuée, et les exécuter en employant ce même staccato, afin d'habituer les doigts à marcher régulièrement avec la langue. Ce sera là un fécond travail. (Voyez du no. 77 au no. 114.)

Du coulé dans le staccato binaire.

Pour entremêler des coulés au staccato binaire, il y a un genre particulier de prononciation à employer. Il serait monotone de faire toujours des staccatos, sans recourir aux coulés. Leur mélange apporte une heureuse variété dans l'exécution, en même temps qu'elle facilite l'accélération du mouvement. On obtient cette articulation en prononçant les syllables suivantes:

La syllabe ta sert à attaquer la première note et la syllabe a, qui vient ensuite, permet, en prolongeant le son, de couler facilement sur la deuxième note. Ce coup de langue est assurément un des plus indispensables, attendu que l'on trouve son emploi dans tous les genres de musique. (Voyez du no. 115 au no. 134.)

Du coup de langue de trompette.

Ayant maintes fois remarqué que les élèves,—soit au Conservatoire, soit ailleurs,—qui savaient faire le coup de langue de trompette, n'arrivaient presque jamais à exécuter très-correctement le vrai staccato j'en conclus que ce coup de langue est un obstacle aux autres articulations, et j'engage à ne l'étudier que quand on posséderait bien tous les autres. L'exécution en est d'ailleurs des plus faciles, quand on est arrivé à bien rendre les coups de langue binaires et ternaires. (Voyez du no. 135 au no. 143.)

Uelca / mais /

TRIPLE TONGUING.

VOM ZUNGENSTOSS BEIM DREIFACHEN STACCATO.
DU COUP DE LANGUE EN STACCATO TERNAIRE.

1. $\text{♩} = 64 \text{ to } 124$
tu tu ku tu tu ku tu

2. $\text{♩} = 64 \text{ to } 124$
tu tu ku tu tu ku tu

3. $\text{♩} = 132 \text{ to } \text{♩} = 84$
tu tu ku tu tu ku tu

4. $\text{♩} = 148 \text{ to } \text{♩} = 88$
tu tu ku tu tu ku tu

5. $\text{♩} = 96 \text{ to } 128$
tu tu ku tu tu ku tu tu ku tu

$\text{♩} = 68 \text{ to } 128$ (for 6 to 17)

6.
 tu tu ku tu tu ku tu tu ku tu

7.
 tu tu ku tu tu ku tu tu ku tu

8.
 tu tu ku tu tu ku tu tu ku tu

9.
 tu tu ku tu tu ku tu tu ku tu tu ku tu

The first system consists of four staves of music. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. It contains a melodic line with eighth and sixteenth notes. The second and third staves are also treble clefs with the same key signature and time signature, containing accompaniment with eighth and sixteenth notes. The fourth staff is a bass clef with the same key signature and time signature, containing a bass line with eighth and sixteenth notes.

10. tu tu ku tu tu ku .tu tu ku tu tu ku tu

The second system of exercise 10 consists of four staves of music. The top staff continues the vocal line with the lyrics 'tu tu ku tu tu ku .tu tu ku tu tu ku tu'. The second, third, and fourth staves provide accompaniment with eighth and sixteenth notes.

11. tu tu ku tu tu ku tu tu ku tu tu ku tu

The third system of exercise 11 consists of four staves of music. The top staff continues the vocal line with the lyrics 'tu tu ku tu tu ku tu tu ku tu tu ku tu'. The second, third, and fourth staves provide accompaniment with eighth and sixteenth notes.

12.  tu tu ku tu tu ku tu tu ku tu



13.  tu tu ku tu tu ku tu tu ku tu



14. 



18. $\text{♩} = 140 -$

tu tu ku tu tu ku tu tu ku tu *simile*

19. $\text{♩} = 144 -$

tu tu ku tu tu ku tu tu ku tu *simile*

20. $\text{♩} = 76 - 124 (\text{for } 20 \text{ to } 22)$

tu tuku tu tuku tu tuku tu tu *simile*

21.

tutu kutu tu kututukutu tu ku

22. 
 tu tu ku tu tu ku tu tu ku tu tu





23. 
 tu tu ku tu tu ku tu tu ku tu tu





24. 
 $\text{♩} = 72 -$



25. 
 $\text{♩} = 148 \text{ to } \text{♩} = 84$




THEME. $\text{♩} = 64$

26. 

27. $\text{♩} = 60$ 
tu tu kututu ku tu





28. $\text{♩} = 60$ 
tu tuku tutuku tu





29. $\text{♩} = 116$ 
tu tuku tutuku tutuku tu tuku tu

simile 



30. $\text{♩} = 116$ 
tutuku tu tuku tutuku tu tuku





31. $\text{♩} = 116$ 
tutuku tutuku tutuku tu





32. $\text{♩} = 92$ 
tu tuku tu tuku tu *simile*



33. $\text{♩} = 76 \text{ to } 100$
tu tukutu tukutu

34. $\text{♩} = 76 \text{ to } 108$ *simile*
tu tukutu tuku tu tuku tu tuku tu

35. $\text{♩} = 76 \text{ to } 108$
tu tukutu tuku tu tuku tu tuku tu

36. $\text{♩} = 68-$
tutukututuku tutukututuku tutukututuku tutuku tu

THEME. ♩ = 68

37.

38.

39.

40.

41.

THEME ♩ = 64

42. Musical notation for measure 42, first staff. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The melody consists of eighth and quarter notes.

♩ = 84 to 108 (for 43 to 46)

simile

43. Musical notation for measure 43, first staff. It features a treble clef, a key signature of two flats, and a common time signature. The melody is characterized by sixteenth-note patterns with accents.

Musical notation for measure 43, second staff. It continues the sixteenth-note melodic line from the first staff.

Musical notation for measure 43, third staff. It continues the sixteenth-note melodic line from the first staff.

44. Musical notation for measure 44, first staff. It features a treble clef, a key signature of two flats, and a common time signature. The melody consists of eighth and quarter notes.

Musical notation for measure 44, second staff. It continues the eighth-note melodic line from the first staff.

Musical notation for measure 44, third staff. It continues the eighth-note melodic line from the first staff.

45. Musical notation for measure 45, first staff. It features a treble clef, a key signature of two flats, and a common time signature. The melody is characterized by sixteenth-note patterns with accents.

Musical notation for measure 45, second staff. It continues the sixteenth-note melodic line from the first staff.

Musical notation for measure 45, third staff. It continues the sixteenth-note melodic line from the first staff.

Musical notation for measure 45, fourth staff. It continues the sixteenth-note melodic line from the first staff.

Musical notation for measure 45, fifth staff. It continues the sixteenth-note melodic line from the first staff.

46. Musical notation for measure 46, first staff. It features a treble clef, a key signature of two flats, and a common time signature. The melody consists of eighth and quarter notes.

Musical notation for measure 46, second staff. It continues the eighth-note melodic line from the first staff.

Musical notation for measure 46, third staff. It continues the eighth-note melodic line from the first staff.

Musical notation for measure 46, fourth staff. It continues the eighth-note melodic line from the first staff.

Musical notation for measure 46, fifth staff. It continues the eighth-note melodic line from the first staff.

♩ = 80 to 124 (for 47 to 56)

47. 
tu tu kuu tu kuu *simile*



48. 
tu tu kuu tu kuu *simile*



49. 
tu tu kuu tu kuu



50. 
tu tu kuu tu kuu



51. 
tu tu kuu tu kuu



52. 
tu tu kuu tu kuu



53.  *tu tu ku tu tu ku tu tu ku tu*



54. 



55. 



56. 



♩ = 80 to 124 (for 57 to 62)

57. 
 tu tu ku tu tu ku tu tu ku tu tu ku tu tu tuku tu tuku tu tuku tu



58. 
 tu tu ku tu tu ku tu tu ku tu tu ku tu



59. 
 tu tu ku tu tu ku tu tu ku tu tu ku tu tu ku tu tu ku tu



3 1 3
3



3 1 3
3

60. 





63. Musical notation for exercise 63, first staff. Treble clef, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes, some beamed together, with a key signature of one sharp (F#).

Musical notation for exercise 63, second staff. Treble clef, 2/4 time signature. Continuation of the exercise with eighth and sixteenth notes, including a flat (Bb) and a sharp (F#).

Musical notation for exercise 63, third staff. Treble clef, 2/4 time signature. Continuation of the exercise with eighth and sixteenth notes.

Musical notation for exercise 63, fourth staff. Treble clef, 2/4 time signature. Continuation of the exercise with eighth and sixteenth notes, ending with a fermata.

64. Musical notation for exercise 64, first staff. Treble clef, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes, some beamed together, with a key signature of one sharp (F#).

Musical notation for exercise 64, second staff. Treble clef, 2/4 time signature. Continuation of the exercise with eighth and sixteenth notes, ending with a fermata.

Musical notation for exercise 64, third staff. Treble clef, 2/4 time signature. Continuation of the exercise with eighth and sixteenth notes.

Musical notation for exercise 64, fourth staff. Treble clef, 2/4 time signature. Continuation of the exercise with eighth and sixteenth notes, ending with a fermata.

65. Musical notation for exercise 65, first staff. Treble clef, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes, some beamed together, with a key signature of two flats (Bb, Eb).

Musical notation for exercise 65, second staff. Treble clef, 2/4 time signature. Continuation of the exercise with eighth and sixteenth notes, ending with a fermata.

Musical notation for exercise 65, third staff. Treble clef, 2/4 time signature. Continuation of the exercise with eighth and sixteenth notes.

Musical notation for exercise 65, fourth staff. Treble clef, 2/4 time signature. Continuation of the exercise with eighth and sixteenth notes, ending with a fermata.

66. Musical notation for exercise 66, first staff. Treble clef, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes, some beamed together, with a key signature of two flats (Bb, Eb).

Musical notation for exercise 66, second staff. Treble clef, 2/4 time signature. Continuation of the exercise with eighth and sixteenth notes, including a sharp (F#) and a flat (Bb).

Musical staff 1: Treble clef, key signature of one flat (B-flat), 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various accidentals (sharps and naturals).

Musical staff 2: Treble clef, key signature of one flat, 2/4 time signature. Continuation of the melodic line from staff 1, ending with a quarter rest.

67.
tu ku tu tu ku tu tu ku tu tu ku tu

Musical staff 3: Treble clef, key signature of one flat, 2/4 time signature. This staff begins with a vocal line for the lyrics "tu ku tu tu ku tu tu ku tu tu ku tu". The notes are eighth notes.

Musical staff 4: Treble clef, key signature of one flat, 2/4 time signature. Continuation of the rhythmic accompaniment from staff 3, featuring eighth-note patterns.

Musical staff 5: Treble clef, key signature of one flat, 2/4 time signature. Continuation of the rhythmic accompaniment from staff 4.

Musical staff 6: Treble clef, key signature of one flat, 2/4 time signature. Continuation of the rhythmic accompaniment from staff 5.

68.
tu ku tu tu ku tu tu ku tu tu ku tu

Musical staff 7: Treble clef, key signature of one flat, 2/4 time signature. This staff begins with a vocal line for the lyrics "tu ku tu tu ku tu tu ku tu tu ku tu", which are underlined. The notes are eighth notes.

Musical staff 8: Treble clef, key signature of one flat, 2/4 time signature. Continuation of the rhythmic accompaniment from staff 7.

Musical staff 9: Treble clef, key signature of one flat, 2/4 time signature. Continuation of the rhythmic accompaniment from staff 8.

Musical staff 10: Treble clef, key signature of one flat, 2/4 time signature. Continuation of the rhythmic accompaniment from staff 9.

69.
tu ku tu tu ku tu tu ku tu tu ku tu

Musical staff 11: Treble clef, key signature of one flat, 2/4 time signature. This staff begins with a vocal line for the lyrics "tu ku tu tu ku tu tu ku tu tu ku tu", which are underlined. The notes are eighth notes.

Musical staff 12: Treble clef, key signature of one flat, 2/4 time signature. Continuation of the rhythmic accompaniment from staff 11, featuring a triplet of eighth notes.

Musical staff 13: Treble clef, key signature of one flat, 2/4 time signature. Continuation of the rhythmic accompaniment from staff 12, featuring a triplet of eighth notes.

Musical staff 14: Treble clef, key signature of one flat, 2/4 time signature. Continuation of the rhythmic accompaniment from staff 13, ending with a quarter rest.

Presto. ♩ = 112 to 180

70.

♩ = 80 to 124 (for 71 to 73)

71.

72.

73.

THEME $\text{♩} = 84$
74.

VAR. $\text{♩} = 112$

D. S. al fine

THEME.
Andantino ♩ = 72

75.

VAR.

THEME.
Allegretto ♩ = 94

76.

VAR.

Fine. *f*

D.C.

DOUBLE TONGUING*
 VOM ZUNGENSTOSS BEIM ZWEIFACHEN STACCATO
 DU COUP DE LANGUE EN STACCATO BINAIRE.

$\text{♩} = 92 \text{ to } 160 \text{ (for } 77\text{--}78\text{)}$

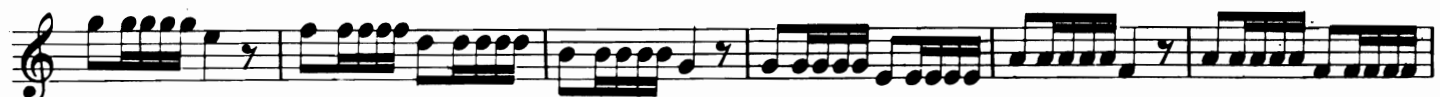
77.  *tu ku tu ku tu tu ku tu ku tu*



78.  *tu kutuku tu tu ku tu ku tu*



79. $\text{♩} = 72 \text{ to } 124$
 *tu tu ku tukutu tu ku tu ku tu tu ku tukutu tu*




80. $\text{♩} = 96 \text{ to } 124 \text{ (for } 80 \text{ to } 90)$
 *tu tu ku tu ku tu ku tu tu ku tu ku tu ku tu*




81.  *tu ku tu ku tu tu ku tu ku tu*




* Refer to page 153 for instructive comments.

82.  tu ku tu ku tu ku tu



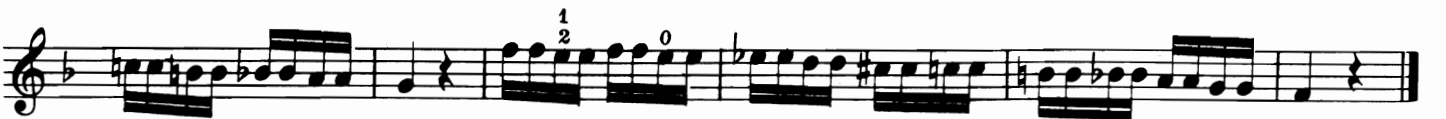
83.  tu ku tu ku tu ku tu ku tu ku tu ku tu ku tu ku tu



84.  tu ku tu ku tu ku tu ku tu ku tu ku tu ku tu ku tu



85.  tu ku tu ku tu ku tu ku tu ku tu ku tu ku tu ku tu ku tu ku tu ku tu ku tu



86. 



87.  *tu ku tu ku tu*



88.  *tu ku tu ku tu ku tu ku tu*



89.  *tu ku tu ku tu ku tu ku tu ku tu ku tu*



90.  *tu ku tu ku tu ku tu ku tu ku tu ku tu ku tu ku tu ku tu ku tu*



♩ = 68 to 116

91. 
tu ku tu ku tu ku tu ku tu ku tu



♩ = 72 to 120

92. 
tu ku tu ku tu ku tu ku tu ku tu



♩ = 96 to 140

93. 
tu ku tu ku tu ku tu ku tu



♩ = 92 to 136

94. 
tu ku tu ku tu ku tu ku tu ku tu



♩ = 96 to 140 (for 95 to 97)

95.
 ku tu ku tu ku tu ku tu ku tu ku tu ku tu

96.
 ku tu ku tu ku tu ku tu 3

97.
 ku tu ku tu ku tu ku tu ku tu

♩ = 116 to 160 (for 98 to 102)

98.
 tu ku tu ku tu

99.
 tu ku tu ku tu ku tu ku tu

100.
 tu ku tu ku tu ku tu ku tu ku tu ku tu ku tu

101.
 tu tu ku tu ku tu ku tu ku tu ku tu

102.
 tu tu ku tu ku tu ku tu

♩ = 96 to 136

103.
 tu ku tu ku tu ku tu ku tu ku tu tu ku tu ku tu ku tu

tu ku tu ku tu

ku tu ku tu

♩ = 92 to 120

104.
 ku tu ku tu ku tu ku tu ku tu ku tu ku tu ku

tu ku tu ku tu tu ku tu ku tu ku tu ku tu tu ku tu ku tu ku tu ku

ku tu ku tu ku tu ku tu ku tu ku tu ku tu tu

♩ = 116 to 136

105.
 tu ku tu ku tu ku tu ku tu

Fine. tu tu ku tu tu ku tu tu tu ku tu tu ku tu

tu tu ku tu tu ku tu tu tu ku tu tu ku tu *D.C.*

106. $\text{♩} = 104 \text{ to } 128$

tu ku tu ku tu tu ku tu tu

Fine.

tu ku tu ku tu ku tu *D.C.*

107. $\text{♩} = 124 \text{ to } 160$

tu ku tu ku tu ku tu ku tu ku tu ku tu

108. $\text{♩} = 108 \text{ to } 136 \text{ (for } 108 \text{ to } 111)$

tu tu ku tu ku tu ku tu ku tu ku tu ku tu

109.

tu tu ku tu ku tu ku tu ku tu ku tu ku tu

110.

tu tu ku tu ku tu ku tu ku tu ku tu ku tu

111. 
 tu tu ku tu ku tu ku tu




$\text{♩} = 112 \text{ to } 152 \text{ (for } 112 \text{ to } 114)$

112. 
 tu ku tu ku tu ku tu ku tu






113. 
 tu ku tu ku tu ku tu ku tu



114. 
 tu ku tu ku tu ku tu ku tu ku tu ku tu ku tu ku tu ku tu




THE SLUR AND DOUBLE TONGUING.*
 VOM SCHLEIFEN BEIM ZWEIFACHEN STACCATO.
 DU COULÉ DANS LE STACCATO BINAIRE.

♩ = 120 to 160 (for 115 to 118)

115. 
 ta-a ta ka ta ta-a ta ka ta 

116. 
 ta-a ta ka ta ta-a ta ka ta 

117. 
 ta-a ta ka ta ka ta ka ta ta-a ta ka ta ka ta ka ta 



118. 
 ta-a ta ka ta-a ta ka ta a ta ka ta 






* Refer to page 152 for instructive comments

♩ = 124 to 160 (for 119 to 122)

119.  ta-a ta ka ta-a ta ka ta-a ta ka ta-a ta ka ta-a ta ka ta



120.  ta-a ta ka ta ka ta ka ta-a ta ka ta ka ta ka ta



121.  ta-a ta ka ta-a ta ka ta-a ta ka ta



122.  ta-a ta ka ta-a ta ka ta-a ta ka ta-a





♩ = 116 to 140 (for 123 to 126)



♩ = 120 to 140 (for 127 to 130)

127.  ta-a ta ka ta-a ta ka ta-a ta ka ta-a ta ka ta




128.  ta-a ta ka ta-a ta ka ta-a ta ka ta-a ta ka



129.  ta-a ta ka ta-a ta ka ta-a ta ka ta-a ta ka ta



130.  ta-a ta ka ta-a ta ka ta-a ta ka ta-a ta ka ta





Allegro. ♩ = 128 to 160 (for 131 to 133)

131. Musical staff with lyrics: Ta-a ta kata kata ka ta-a ta ka ta ka ta ka ta



Allegro.

132. Musical staff with lyrics: Ta ka takata ka ta-a taka ta-a ta ka takataka ta-a taka ta-a taka ta



Allegro.

133. Musical staff with lyrics: Ta-a ta kata-a taka ta



Presto. ♩ = 140 to 172

134. Musical staff with lyrics: Tatakatata



Ta-a takata kataka ta-a taka ta-a taka ta-a takata



TONGUING AS APPLIED TO THE TRUMPET.*
 VOM ZUNGENSTOSS BEI DER TROMPETE.
 DU COUP DE LANGUE DE TROMPETTE.

135. *Allegro.* ♩ = 104 to 116

Tutuku tu tu tu ku tu tu tu ku tu tu tu ku tu

136. *Tempo di marcia.* ♩ = 120

Tu tutukutu tu tu tu ku tu

137. *Allegretto.* ♩ = 80 to 96

Tututukutu tu tutukutu

Fine.

D.C.

* Refer to page 154 for instructive comment.

138. $\text{♩} = 108 \text{ to } 120$

Tutu kuu tu tu tu tu tu tukutu tu tu tutuku tu tu tutukutu tu

Fine.

D.C.

139. $\text{♩} = 112 \text{ to } 124$

Tu tu ku tu tutukutu tutuku tu tu tu ku tu tu tu ku tu tu ku

tu tu ku

tu tu ku tu

140. $\text{♩} = 124 \text{ to } 136$

mf Tu tukutu tu tukutu tu tukutu *f*

f

Fine.

D.C.

141. $\text{♩} = 116$

Tukutuku tu tukutuku tu

142. $\text{♩} = 96$

Tu tukutu ku tu

143. $\text{♩} = 104$

Tukutukutu

144. $\text{♩} = 96$

Tutu ku tu tu tu

145. $\text{♩} = 100$

Tutu kutu tu tu tu tu kutu tu ku tu tu kutu tu tu tu tu kutu tu tu tu tu kutu

tu tu kutu

tu tu kutu tu tu kutu