

CLARKE'S
TECHNICAL STUDIES
FOR THE CORNET



By HERBERT L. CLARKE

SECOND SERIES

PUBLISHED BY L. B. CLARKE :: :: ELKHART, IND., U.S.A.

CLARKE'S
TECHNICAL STUDIES
FOR THE CORNET

SECOND SERIES

CONTAINING

One Hundred and Ninety Exercises
For Technic, Endurance
Elasticity of the Lips
High Notes
Ten Studies

By HERBERT L. CLARKE

PRICE, \$1.50 NET

PUBLISHED BY

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INTRODUCTION

THERE are many books written for the Piano, Violin, etc., entirely devoted to Technic.

This Work is especially written to enable the Student, by practice and application, to overcome any obstacle which may occur in musical passages written for the Cornet.

By controlling the Wind Power to play these Exercises as written, in one breath, the Student will acquire ENDURANCE without strain or injury.

Train the Muscles which control the Lips, to make them elastic and strong, as only a slight pressure is necessary, and not brute force.

The highest as well as the lowest notes can be played with equal tone quality if practiced according to the instructions that precede each Study.

Every Cornet Player should have reached a degree of excellence before attempting to play these Exercises.

To become an Expert on the Cornet, one should be familiar with as many Cornet Methods as possible, and so gain the experience of each.

Every Exercise in this Book is possible, and not so very difficult if practiced slowly at first, and not too long at a time. I have used them for my daily practice for years, and they have been the means of my reaching the highest notes after playing a two-hour Concert, also of preserving my lips so that they never tire, and what has been a help to me is surely good for other Cornet Players.

You cannot expect to attain the highest point of excellence without hard work and perseverance. Never be perfectly satisfied with yourself. Try to make some improvement each day, feeling that it is a pleasure to have conquered that which seemed an impossibility at first.

Do not neglect to correct immediately the least fault you make.

Bad habits are easily formed, but are difficult to remedy.

There are few Celebrated Cornet Soloists, although thousands play the instrument. Most players abuse their practicing by not knowing the proper way, and neglecting to pay more attention to the elementary work.

These Studies have been found to be excellent for Clarinet Players as well as Cornet Players. The Clarinet being a Wind Instrument also, all these Exercises will appeal to the Player of that Instrument by following the same instructions.

My next book, The Third Series, will be devoted to Characteristic Studies for the Cornet, of every description, difficult but pleasing.

FIRST STUDY

Practice each Exercise from 8 to 16 times in one breath.

Press the fingers down firmly, and keep the lips moving; contract slightly in ascending, relax in descending.

REMEMBER all these Exercises must be played *very soft*; by so doing your lips will always be fresh and under control. If played loud, the opposite effect may result in permanent injury to the lips. The principle is the same as a Physician prescribing 3 drops of medicine which will cure, whereas a spoonfull will kill.

Met. From ♩ = 160 to ♩ = 112

The image contains nine numbered musical exercises, each on a single staff in 3/4 time. Each exercise begins with a piano (*pp*) dynamic marking. The exercises are as follows:

- Exercise 1:** Starts with a treble clef and a key signature of one sharp (F#). The melody consists of an ascending eighth-note run (F#4, G4, A4, B4, C5, B4, A4, G4, F#4), followed by a descending eighth-note run (E4, D4, C4, B3, A3, G3, F#3, E3), and ends with a final note (F#3).
- Exercise 2:** Starts with a treble clef and a key signature of one sharp (F#). The melody consists of an ascending eighth-note run (F#4, G4, A4, B4, C5, B4, A4, G4, F#4), followed by a descending eighth-note run (E4, D4, C4, B3, A3, G3, F#3, E3), and ends with a final note (F#3).
- Exercise 3:** Starts with a treble clef and a key signature of one sharp (F#). The melody consists of an ascending eighth-note run (F#4, G4, A4, B4, C5, B4, A4, G4, F#4), followed by a descending eighth-note run (E4, D4, C4, B3, A3, G3, F#3, E3), and ends with a final note (F#3).
- Exercise 4:** Starts with a treble clef and a key signature of one sharp (F#). The melody consists of an ascending eighth-note run (F#4, G4, A4, B4, C5, B4, A4, G4, F#4), followed by a descending eighth-note run (E4, D4, C4, B3, A3, G3, F#3, E3), and ends with a final note (F#3).
- Exercise 5:** Starts with a treble clef and a key signature of one sharp (F#). The melody consists of an ascending eighth-note run (F#4, G4, A4, B4, C5, B4, A4, G4, F#4), followed by a descending eighth-note run (E4, D4, C4, B3, A3, G3, F#3, E3), and ends with a final note (F#3).
- Exercise 6:** Starts with a treble clef and a key signature of one sharp (F#). The melody consists of an ascending eighth-note run (F#4, G4, A4, B4, C5, B4, A4, G4, F#4), followed by a descending eighth-note run (E4, D4, C4, B3, A3, G3, F#3, E3), and ends with a final note (F#3).
- Exercise 7:** Starts with a treble clef and a key signature of one sharp (F#). The melody consists of an ascending eighth-note run (F#4, G4, A4, B4, C5, B4, A4, G4, F#4), followed by a descending eighth-note run (E4, D4, C4, B3, A3, G3, F#3, E3), and ends with a final note (F#3).
- Exercise 8:** Starts with a treble clef and a key signature of one sharp (F#). The melody consists of an ascending eighth-note run (F#4, G4, A4, B4, C5, B4, A4, G4, F#4), followed by a descending eighth-note run (E4, D4, C4, B3, A3, G3, F#3, E3), and ends with a final note (F#3).
- Exercise 9:** Starts with a treble clef and a key signature of one sharp (F#). The melody consists of an ascending eighth-note run (F#4, G4, A4, B4, C5, B4, A4, G4, F#4), followed by a descending eighth-note run (E4, D4, C4, B3, A3, G3, F#3, E3), and ends with a final note (F#3).

This musical score consists of 12 staves, numbered 10 through 21. Each staff begins with a treble clef, a 3/4 time signature, and a piano (*pp*) dynamic marking. The music is written in a single melodic line per staff, featuring a variety of rhythmic patterns and accidentals (sharps, flats, and naturals). The notes are often beamed together in groups of four or six, creating a sense of continuous motion. Each staff concludes with a repeat sign and a final note, often a half note or quarter note, followed by a fermata. The overall texture is that of a single melodic voice, possibly for a flute or violin.

22 *pp*

23 *pp*

24 *pp*

25 *pp*

ETUDE I

Met. $\text{♩} = 120$

26 *pp*

SECOND STUDY

Accent each group of four notes, to insure perfect rythm.

Commence each Exercise by slurring as marked, then practice them Single Tonguing very lightly; to become still more expert, try Double Tonguing.

Should certain Exercises prove more difficult than others, work on each until thoroughly mastered. Dont waste time on those that are easy.

REMEMBER that to improve, one must master difficulties each day.

Met. From $\text{♩} = 60$ to $\text{♩} = 120$

27 

28 

29 

30 

31 

32 

33 

34 

35 

36 

37 

38 

39 

40 

41 

42 

43 

44 

ETUDE II

45 







THIRD STUDY

Practice without repeating at first, until the fingers are under perfect control.

These Exercises are excellent for training the lips to be flexible in slurring, Single and Double Tonguing, especially towards the end of the Study.

ETUDE III can be played entirely in one breath with practice.

Met. $\text{♩} = 60$ to $\text{♩} = 120$

The musical score consists of five exercises, each with two staves (treble and bass clef). Exercise 46 is in E major (three sharps) and common time. Exercise 47 is in D major (two sharps) and common time. Exercise 48 is in B-flat major (two flats) and common time. Exercise 49 is in E major (three sharps) and common time. Exercise 50 is in B-flat major (two flats) and common time. Each exercise begins with a dynamic marking of *p* (piano). The exercises are composed of eighth-note patterns, often grouped in pairs and slurred together. Exercise 46 includes a repeat sign and a final flourish. Exercises 47, 48, 49, and 50 also include repeat signs and final flourishes.

51 *p* 



52 *p* 



53 *p* 



54 *p* 



55 *p* 



56 *p* 



57 

58 

59 

60 

61 

62 

63

64

ETUDE III

Met. ♩ = 138

65

FOURTH STUDY

These Exercises were written to help overcome obstacles whereby the Whole Tone Trill is so often abused and played clumsily on the Cornet.

By careful practice the intervals will sound clearly in the different registers, and you can overcome imperfections so common in the construction of many cornets; such as the Interval from low B \flat to C \sharp , in Ex. No. 71; also C to D in Ex. No. 72.

The fingers as well as the lips must be elastic.

Single and Double Tongue them after you have made sufficient progress in slurring them perfectly.

Try to play ETUDE IV in one breath, it is possible.

Met. $\text{♩} = 100 \text{ to } 144$

66 *pp*

67 *pp*

68 *pp*

69 *pp*

70 *pp*

71 *pp*

72 *pp*

73 *pp*

74 *pp*

75 *pp*

76 *pp*

The image displays three systems of musical notation, each consisting of four staves. The first system, labeled '77', is in the key of B-flat major (one flat) and common time (C). It begins with a piano (*pp*) dynamic marking. The second system, labeled '78', is in the key of B-flat major with three flats (B-flat, E-flat, A-flat) and common time (C), also starting with a piano (*pp*) dynamic. The third system, labeled '79', is in the key of C major (no sharps or flats) and common time (C), starting with a piano (*pp*) dynamic. Each system contains four staves of music, with the first staff of each system featuring a treble clef and a common time signature. The notation includes eighth and sixteenth notes, rests, and dynamic markings. The music is organized into measures by vertical bar lines, and each system concludes with a double bar line and repeat dots. The overall structure is a continuous sequence of piano exercises across the three systems.

80 *pp* >

Musical staff 80, first system: Treble clef, key signature of two flats (B-flat, E-flat), common time signature (C). The staff contains a series of eighth notes with accents (>) and a dynamic marking of *pp*. A slur covers the entire staff.

Musical staff 80, second system: Continuation of the eighth-note pattern from the first system, ending with a double bar line and a fermata.

Musical staff 80, third system: Continuation of the eighth-note pattern, featuring a flat (b) on the eighth note in the second measure of the system.

Musical staff 80, fourth system: Continuation of the eighth-note pattern, ending with a double bar line and a fermata.

81 *pp* >

Musical staff 81, first system: Treble clef, key signature of two sharps (F-sharp, C-sharp), common time signature (C). The staff contains a series of eighth notes with accents (>) and a dynamic marking of *pp*. A slur covers the entire staff.

Musical staff 81, second system: Continuation of the eighth-note pattern from the first system, ending with a double bar line and a fermata.

Musical staff 81, third system: Continuation of the eighth-note pattern, featuring a sharp (#) on the eighth note in the second measure of the system.

Musical staff 81, fourth system: Continuation of the eighth-note pattern, ending with a double bar line and a fermata.

82 *pp* >

Musical staff 82, first system: Treble clef, key signature of two flats (B-flat, E-flat), common time signature (C). The staff contains a series of eighth notes with accents (>) and a dynamic marking of *pp*. A slur covers the entire staff.

Musical staff 82, second system: Continuation of the eighth-note pattern from the first system, ending with a double bar line and a fermata.

Musical staff 82, third system: Continuation of the eighth-note pattern, featuring a flat (b) on the eighth note in the second measure of the system.

Musical staff 82, fourth system: Continuation of the eighth-note pattern, ending with a double bar line and a fermata.

83 *pp*

84 *pp*

85 *pp*

Detailed description: The image shows a page of musical notation for three systems of music, numbered 83, 84, and 85. Each system consists of four staves. The music is written in treble clef and features extremely dense sixteenth-note passages, often spanning multiple staves. The first system (83) is in the key of D major (two sharps) and starts with a piano-piano (*pp*) dynamic. The second system (84) is in the key of C major (no sharps or flats) and also starts with *pp*. The third system (85) is in the key of B-flat major (two flats) and starts with *pp*. The notation includes many accents (>) and slurs. The piece concludes with a double bar line and a fermata on the final note of the last system.

ETUDE IV

Met. $\text{♩} = 144$

86 *p*

The musical score consists of 11 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Met.' with a quarter note equal to 144 beats per minute, and the dynamics are marked 'p'. The music is characterized by intricate rhythmic patterns, primarily using eighth and sixteenth notes, often beamed together. Slurs and accents are used extensively to shape the melodic lines. The piece concludes with a fermata on the final note of the eleventh staff.

FIFTH STUDY

ENDURANCE is 90% of Cornet Playing.

Will Power is therefore necessary to accomplish that which is considered an impossibility by many Cornet Players.

As you must have improved by practicing the preceding Studies to control your Wind, this Study contains Exercises more ambitious. A test of Endurance is illustrated here, by finishing the Exercises two Octaves from the beginning, when all the wind seems exhausted.

Don't attempt Ex. No. 94, until you have played the preceding one over many times with perfect ease. Then try another a step higher, and so on until you have mastered all.

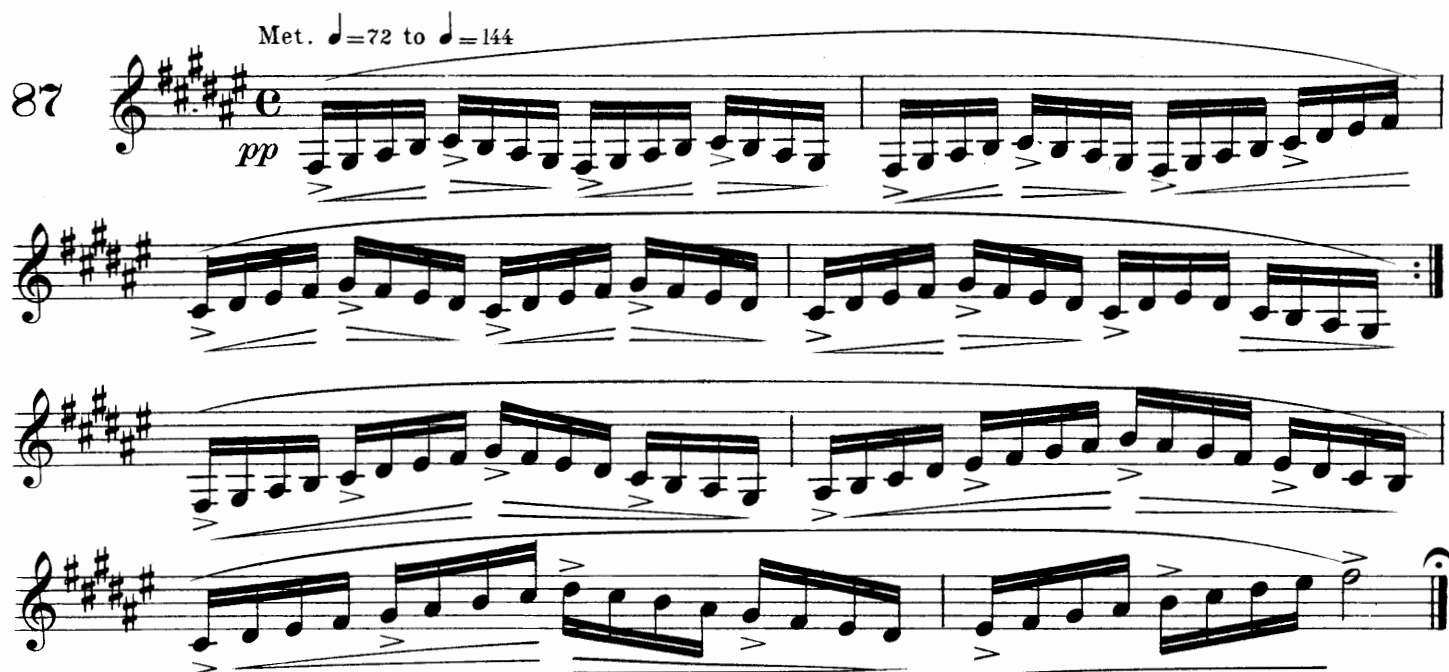
A 20 story building requires a much firmer foundation than a structure of only two stories.


DO NOT STRAIN OR FORCE THE TONE.

Single and Double Tonguing this Study add to your advancement.

ETUDE V *Must* be played in one breath.

Met. ♩ = 72 to ♩ = 144

87 

88 

89 *pp*

90 *pp*

91 *pp*

92 *pp*

Musical score for measures 92-95. The music is in treble clef, 2/4 time, and the key signature has three sharps (F#, C#, G#). The first measure is marked *pp*. The score consists of four staves of music, each containing a melodic line with eighth and sixteenth notes, often beamed together. The music is characterized by frequent slurs and accents.

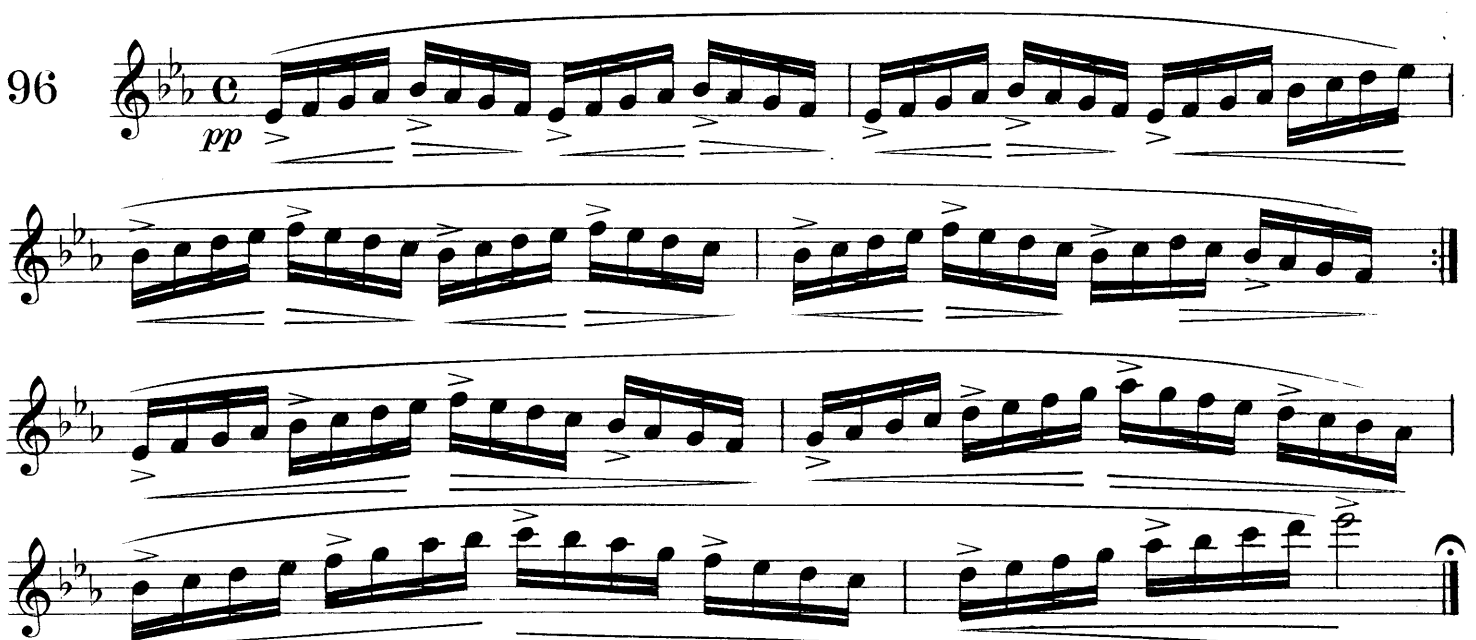
93 *pp*


Musical score for measures 96-99. The music is in treble clef, 2/4 time, and the key signature has three sharps (F#, C#, G#). The first measure is marked *pp*. The score consists of four staves of music, each containing a melodic line with eighth and sixteenth notes, often beamed together. The music is characterized by frequent slurs and accents.

94 *pp*

Musical score for measures 100-103. The music is in treble clef, 2/4 time, and the key signature has four flats (Bb, Eb, Ab, Db). The first measure is marked *pp*. The score consists of four staves of music, each containing a melodic line with eighth and sixteenth notes, often beamed together. The music is characterized by frequent slurs and accents.

95 *pp* 

96 *pp* 

97 *pp* 

98

mp

These Minor and Major Scales are written to promote agility to the Fingers, which is so important in Solo Playing, and should be played very slowly at first, then as rapidly as possible many times in one breath.

Met. ♩ = 76 to ♩ = 160

99

100

101


102

103

104

105 

106 

107 

108 

109 

110 

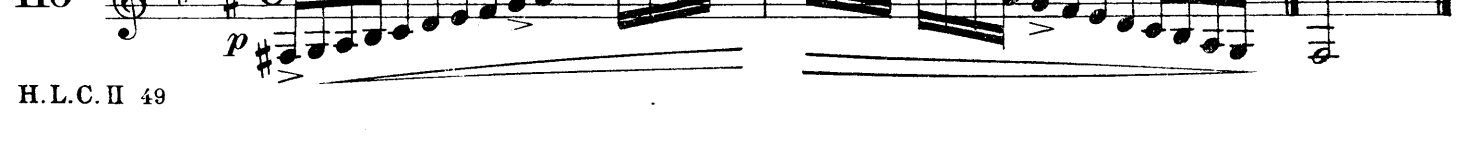
111 

112 

113 

114 

115 

116 

ETUDE V

Play the entire page in one breath.
Met. ♩ = 176

117

The musical score for Etude V is presented on ten staves. It begins at measure 117 in treble clef with a common time signature (C). The music is a continuous melodic line, primarily consisting of eighth and sixteenth notes. The first staff starts with a piano (*pp*) dynamic marking and an accent (>). The piece concludes with a final cadence on the tenth staff.

SIXTH STUDY

Another form of Minor and Major Scale practice in different registers, a great help towards ENDURANCE, TECHNIC, and ELASTICITY OF THE LIPS.

Both tonguings should be used as usual.

Perhaps you will now realize that much more benefit may be derived by playing these Exercises in one breath, than by holding long tones. You are gaining at the same time, Endurance, Technic, Elasticity of the Lips, and the knack of reading music rapidly.

Met. $\text{♩} = 92 \text{ to } 132$

118 *pp*


119 *pp*


This musical score consists of three systems of four staves each, labeled 120, 121, and 122. Each system begins with a treble clef, a common time signature (C), and a piano (*pp*) dynamic marking. System 120 is in the key of B-flat major. System 121 is in the key of E major. System 122 is in the key of F# major. The notation includes eighth-note patterns, slurs, and accents. The first two staves of each system are primarily eighth-note runs, while the third staff contains more complex rhythmic patterns and some accidentals. The fourth staff of each system concludes with a half note and a fermata.


123 *pp*

124 *pp*

125 *pp*

126 *pp* 

127 *pp* 

128 *pp* 

129 *pp*

130 *pp*

131 *pp*

ETUDE VI

Met. ♩ = 138

132

The musical score consists of ten staves of music in G-flat major (two flats) and common time. The first staff begins with a piano (*pp*) dynamic and features a melodic line with eighth-note patterns. The second and third staves continue this melodic line. The fourth staff introduces a more rhythmic texture with sixteenth-note patterns and a mezzo-forte (*mf*) dynamic. The fifth and sixth staves feature a forte (*f*) dynamic with complex rhythmic patterns and accents. The seventh and eighth staves continue the rhythmic complexity. The ninth and tenth staves conclude the piece with a final melodic flourish and a fermata.

SEVENTH STUDY

The Practice of Chromatic Triplets has been found to be beneficial by all good Cornet Players, and in this Study there are a series of Triplets in all registers as usual, augmented by Arpeggios which are most helpful, especially to master each Exercise by playing them as clearly and correctly. as a good Violin or Clarinet Player would play them.

Often have I had a clarinet player, play over exercises with me, so I might imitate him, and have the Cornet reproduce difficult studies as fluently as the clarinet. It is a good idea to try.

Notice the change of Time from Sixteenth Triplets in Ex. No. 154 Common Time, to Sixteenth Notes in Six Eight Time, in Ex. No. 155: Quite a distinct change of rythm.

Met. $\text{♩} = 116$ to $\text{♩} = 168$

133 *pp*

134 *pp*

135 *pp*

136 *pp*

137 *pp*

138 *pp*

139 *pp*

140 *pp*

141 *pp*

142 *pp*

143 *pp*

144 *pp* >

145 *pp* >

146 *pp* >

147 *pp* >

148 *pp* >

148 *pp* >

148 *pp* >

Exercise 148 is in 12/8 time, key of B-flat major. It consists of three systems of musical notation. The first system starts with a treble clef, a key signature of two flats, and a 12/8 time signature. The music is marked *pp* (pianissimo) and includes accents (>) over the notes. The second and third systems continue the melodic line with similar markings and include repeat signs.

149 *pp* >

149 *pp* >

149 *pp* >

Exercise 149 is in 12/8 time, key of D major. It consists of three systems of musical notation. The first system starts with a treble clef, a key signature of two sharps, and a 12/8 time signature. The music is marked *pp* and includes accents (>) over the notes. The second and third systems continue the melodic line with similar markings and include repeat signs.

150 *pp* >

150 *pp* >

150 *pp* >

Exercise 150 is in 12/8 time, key of B-flat major. It consists of three systems of musical notation. The first system starts with a treble clef, a key signature of two flats, and a 12/8 time signature. The music is marked *pp* and includes accents (>) over the notes. The second and third systems continue the melodic line with similar markings and include repeat signs.

Practice these Arpeggios Triple Tongue also, but do not strain to reach the high notes. Use Double Tongue for Ex. No. 155, 156, 157.
Met. ♩ = 72

151 *p*

151 *p*

Exercise 151 is in common time (C), key of C major. It consists of two systems of musical notation. The first system starts with a treble clef and a common time signature. The music is marked *p* (piano) and features triplets of eighth notes. The second system continues the exercise with similar triplet patterns and includes a repeat sign.

152 *p*

153 *p*

154 *p*

155 *p*

156 *p*

157 *p*

Arpeggios using the Chord of the Diminished Seventh.
Play each Exercise from four to eight times in one breath.

Met. ♩ = 132

158

Met. ♩ = 176

159

Met. ♩ = 138

160

Met. ♩ = 132

161

Met. ♩ = 160

162

163

164

165

166

167

168

169

ETUDE VII

Met. ♩ = 152

170 *p*

mf

mf

agitato
p *cres* *cen* *do*

mf

pp

f *furioso*

f

f *dim.*

EIGHTH STUDY

More Chromatics in an extended form to test your Technic and Flexibility of your Lips, also acquiring fluency of tone: and when practiced softly, your Lips will never feel fatigued, no matter how long you play them over. These Exercises will strengthen the whole system, but must not be attempted until sufficient progress has been attained.

Practice them, both Single and Triple Tongue.

171 *Met. ♩ = 92*
mp

Exercise 171 is a chromatic exercise in G major, 2/4 time, marked *mp* and *Met. ♩ = 92*. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is composed of eighth-note triplets that move chromatically across the staff. The exercise includes repeat signs and concludes with a final cadence.

172 *mp*

Exercise 172 is a chromatic exercise in B-flat major, 2/4 time, marked *mp*. It consists of five staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The music is composed of eighth-note triplets that move chromatically across the staff. The exercise includes repeat signs and concludes with a final cadence.

173

Musical score for exercise 173, measures 1-16. The piece is in G major (one sharp) and 2/4 time. It begins with a piano (*pp*) dynamic. The first four measures feature a triplet of eighth notes. The melody is characterized by a continuous eighth-note pattern with various accidentals. A repeat sign is present at the end of measure 12. The exercise concludes with a final cadence in measure 16.

174

Musical score for exercise 174, measures 1-16. The piece is in B-flat major (two flats) and 2/4 time. It begins with a piano (*pp*) dynamic. The first four measures feature a triplet of eighth notes. The melody is characterized by a continuous eighth-note pattern with various accidentals. A repeat sign is present at the end of measure 12. The exercise concludes with a final cadence in measure 16.

175 *pp*

Musical score for exercise 175, measures 1-10. It features a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The piece begins with a piano (*pp*) dynamic. The first line contains measures 1-4, with triplets and accents. The second line contains measures 5-8. The third line contains measures 9-10. The music is characterized by rapid sixteenth-note passages and slurs.

176 *pp*

Musical score for exercise 176, measures 1-10. It features a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The piece begins with a piano (*pp*) dynamic. The first line contains measures 1-4, with triplets and accents. The second line contains measures 5-8. The third line contains measures 9-10. The music is characterized by rapid sixteenth-note passages and slurs.

ETUDE VIII

Met. ♩ = 84

177

Musical score for Etude VIII, page 46. The score consists of 12 staves of music in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Met.' with a quarter note equal to 84 beats per minute. The piece starts at measure 177. The first staff contains a series of eighth-note triplets, some with accents and slurs. The second staff continues with eighth-note patterns and includes a 'V' marking. The third staff features a mix of eighth and sixteenth notes with slurs. The fourth staff has eighth notes with accents and slurs, and a 'V' marking. The fifth staff continues with eighth notes and slurs. The sixth staff has eighth notes with slurs and a 'V' marking. The seventh staff features eighth notes with slurs and a 'V' marking. The eighth staff has eighth notes with slurs and a 'V' marking. The ninth staff continues with eighth notes and slurs. The tenth staff has eighth notes with slurs. The eleventh staff features eighth notes with slurs. The twelfth staff concludes the piece with a final cadence and a fermata over the last note.

NINTH STUDY

Treating the Chromatic Scale a step higher in each Exercise, to be played four or more times in one breath.

No strain is necessary if played properly.

178 Met. $\text{♩} = 144$
pp *cresc.* - - - *en* - - - *do*

mf *dim.*

179 *pp* *cresc* - - *en* - - *do*

mf *dim.*

180 *pp* *cresc* - - *en* - - *do*

mf *dim.*

181 *pp* *cresc* - *en* - - *do*

mf *dim.*

182 *pp* *cres - cen - - do*

f *dim.*

183 *cres - cen - - do*

dim.

My daily practice, four times in one breath, to test my endurance under all conditions.

Met. ♩ = 160

184 *p*

cresc. *f*

dim.

To play these last two Exercises correctly, at the marked Tempo in a single breath, requires a Cornet with perfect Valve action, otherwise should the Valves stick or do not respond immediately, the Player is badly handicapped and often becomes discouraged, while no fault of the player. A good instrument to play upon is half the battle.

185 Met. ♩ = 100

The musical score for exercise 185 is written in G major (one sharp) and 2/4 time. It consists of ten staves of music. The tempo is marked 'Met.' with a quarter note equal to 100 beats per minute. The exercise is characterized by a continuous flow of eighth notes, many of which are grouped into triplets. The music is divided into two main sections by a double bar line on the fourth staff. The first section covers the first four staves, and the second section covers the remaining six staves. The piece concludes with a final note on the tenth staff. The notation includes various accidentals (sharps and naturals) and dynamic markings such as accents and slurs.

186 *pp*

The musical score for exercise 186 is written in 2/4 time and begins with a piano (*pp*) dynamic. It consists of ten staves of music. The first staff starts with a treble clef and a key signature of one flat (B-flat). The music is composed of eighth-note triplets, with various accidentals (sharps, flats, naturals) and phrasing slurs. The key signature changes to one sharp (F#) in the second staff, then to two sharps (F# and C#) in the third staff, and finally to two flats (B-flat and E-flat) in the fourth staff. The piece concludes with a final whole note chord in the tenth staff.

TENTH STUDY

There are unlimited possibilities pertaining to the Cornet, which are demonstrated nearly every day from some part of the World, by ingenious players, who have a knack of working out an originality with comparative ease, in the manner of "freak playing," or "stunts": which surprises the entire Cornet Fraternity.

This Study illustrates how a Melody, by using Arpeggios, may be played to sound complete, without an accompaniment.

Play the small notes "Sotto Voce," or like a whisper, accenting the large notes full and strong. Of course the Lips must be soft and pliable to obtain good musical results.

187 Met. $\text{♩} = 66$

Met. ♩ = 66

188

Musical score for piece 188, starting at measure 188. It consists of six staves of music in common time (C). The music features a melodic line with eighth and sixteenth notes, often beamed together, and a bass line with similar rhythmic patterns. The piece concludes with a double bar line and a repeat sign.

AN IRISH BALLAD TREATED IN THE SAME MANNER

Met. ♩ = 72

189

Musical score for piece 189, starting at measure 189. It consists of four staves of music in 3/4 time. The music features a melodic line with eighth and sixteenth notes, often beamed together, and a bass line with similar rhythmic patterns. The piece concludes with a double bar line and a repeat sign.

AN OLD GERMAN FOLK SONG

TREATED IN LIKE MANNER

Met. ♩ = 80

190

The musical score is written on ten staves in a single system. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo marking 'Met. ♩ = 80' is positioned above the first staff. The music consists of a continuous melodic line with various rhythmic patterns, including eighth and sixteenth notes, often grouped with beams and slurs. There are several instances of triplets and sixteenth-note runs. The piece concludes with a final cadence on the tenth staff.

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