

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

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SECOND SERIES

*CONTAINING*

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

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By HERBERT L. CLARKE

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*PRICE, \$1.50 NET*

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# INTRODUCTION

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**T**HERE 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 2/4 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 (F#4, E4, D4, C4, B3, A3, G3, F#3), and ends with a quarter rest.
- 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 (F#4, E4, D4, C4, B3, A3, G3, F#3), and ends with a quarter rest.
- 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 (F#4, E4, D4, C4, B3, A3, G3, F#3), and ends with a quarter rest.
- 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 (F#4, E4, D4, C4, B3, A3, G3, F#3), and ends with a quarter rest.
- 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 (F#4, E4, D4, C4, B3, A3, G3, F#3), and ends with a quarter rest.
- 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 (F#4, E4, D4, C4, B3, A3, G3, F#3), and ends with a quarter rest.
- 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 (F#4, E4, D4, C4, B3, A3, G3, F#3), and ends with a quarter rest.
- 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 (F#4, E4, D4, C4, B3, A3, G3, F#3), and ends with a quarter rest.
- 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 (F#4, E4, D4, C4, B3, A3, G3, F#3), and ends with a quarter rest.



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 *pp* (pianissimo) dynamic marking. The music is organized into four-measure phrases, with the first two measures of each phrase being chromatic and the last two being diatonic. The chromatic patterns involve moving up and down the scale by half-steps, while the diatonic patterns use natural intervals. The sequence of notes in the chromatic phrases varies between staves, creating a complex melodic line. The diatonic phrases provide a harmonic anchor, often ending with a half-note chord. The score concludes with a repeat sign and a fermata over the final note of the last phrase on each staff.



## 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. Exercises 47 and 49 are in E major. Exercise 48 is in B-flat major (two flats). Exercise 50 is in B-flat major. Each exercise begins with a dynamic marking of *p* (piano). The exercises are composed of eighth-note patterns with various slurs and accents. Exercise 46 starts with a treble staff and a bass staff. Exercises 47 and 49 also start with a treble staff and a bass staff. Exercises 48 and 50 start with a treble staff and a bass staff. The exercises are numbered 46, 47, 48, 49, and 50 on the left side of the page.

51 *p*

Musical staff 51, first line: Treble clef, key signature of three sharps (F#, C#, G#), common time signature. The staff contains a series of eighth notes with slurs and accents. A dynamic marking of *p* is present.

Musical staff 51, second line: Continuation of the eighth-note pattern from the first line, ending with a repeat sign and a final flourish.

52 *p*

Musical staff 52, first line: Treble clef, key signature of one sharp (F#), common time signature. The staff contains a series of eighth notes with slurs and accents. A dynamic marking of *p* is present.

Musical staff 52, second line: Continuation of the eighth-note pattern from the first line, ending with a repeat sign and a final flourish.

53 *p*

Musical staff 53, first line: Treble clef, key signature of two flats (Bb, Eb), common time signature. The staff contains a series of eighth notes with slurs and accents. A dynamic marking of *p* is present.

Musical staff 53, second line: Continuation of the eighth-note pattern from the first line, ending with a repeat sign and a final flourish.

54 *p*

Musical staff 54, first line: Treble clef, key signature of two sharps (F#, C#), common time signature. The staff contains a series of eighth notes with slurs and accents. A dynamic marking of *p* is present.

Musical staff 54, second line: Continuation of the eighth-note pattern from the first line, ending with a repeat sign and a final flourish.

55 *p*

Musical staff 55, first line: Treble clef, key signature of two flats (Bb, Eb), common time signature. The staff contains a series of eighth notes with slurs and accents. A dynamic marking of *p* is present.

Musical staff 55, second line: Continuation of the eighth-note pattern from the first line, ending with a repeat sign and a final flourish.

56 *p*

Musical staff 56, first line: Treble clef, key signature of three sharps (F#, C#, G#), common time signature. The staff contains a series of eighth notes with slurs and accents. A dynamic marking of *p* is present.

Musical staff 56, second line: Continuation of the eighth-note pattern from the first line, ending with a repeat sign and a final flourish.

57 



58 



59 



60 



61 



62 



63 Musical notation for measures 63 and 64. The music is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It consists of a continuous eighth-note pattern across two staves. Measure 63 starts with a treble clef and a key signature of three sharps. Measure 64 continues the pattern and ends with a double bar line and a fermata.

### ETUDE III

65 Musical notation for measures 65 through 72. The music is written in treble clef with a common time signature (C). It features a complex eighth-note pattern with various accidentals and dynamic markings. Measure 65 starts with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *p*. A tempo marking above the first staff reads "Met. ♩ = 138". The piece concludes with a double bar line and a fermata in measure 72.



## 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*



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 of the second measure.

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 of the second measure.

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 of the second measure.

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 measures. Each system consists of four staves. The first system (measures 83-84) is in the key of D major (one sharp) and common time (C). The second system (measures 84-85) is in the key of C major (no sharps or flats) and common time. The third system (measures 85-86) is in the key of B-flat major (two flats) and common time. The notation is characterized by extremely dense sixteenth-note passages, often spanning multiple staves, with many notes marked with accents (>). The dynamics are consistently marked as *pp* (pianissimo). The piece concludes with a repeat sign and a final cadence in each system.

# ETUDE IV

Met.  $\text{♩} = 144$

86 *p*

The musical score is written for a single melodic line on a grand staff. It begins at measure 86. The tempo is marked 'Met.' (Moderato) with a quarter note equal to 144 beats per minute. The dynamics are marked 'p' (piano). The key signature is G major (one sharp). The time signature is 2/4. The music is characterized by intricate rhythmic patterns, primarily using eighth and sixteenth notes, often beamed together in groups. Slurs and accents are used extensively throughout the piece to indicate phrasing and emphasis. The score concludes with a fermata on the final note.



## 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.

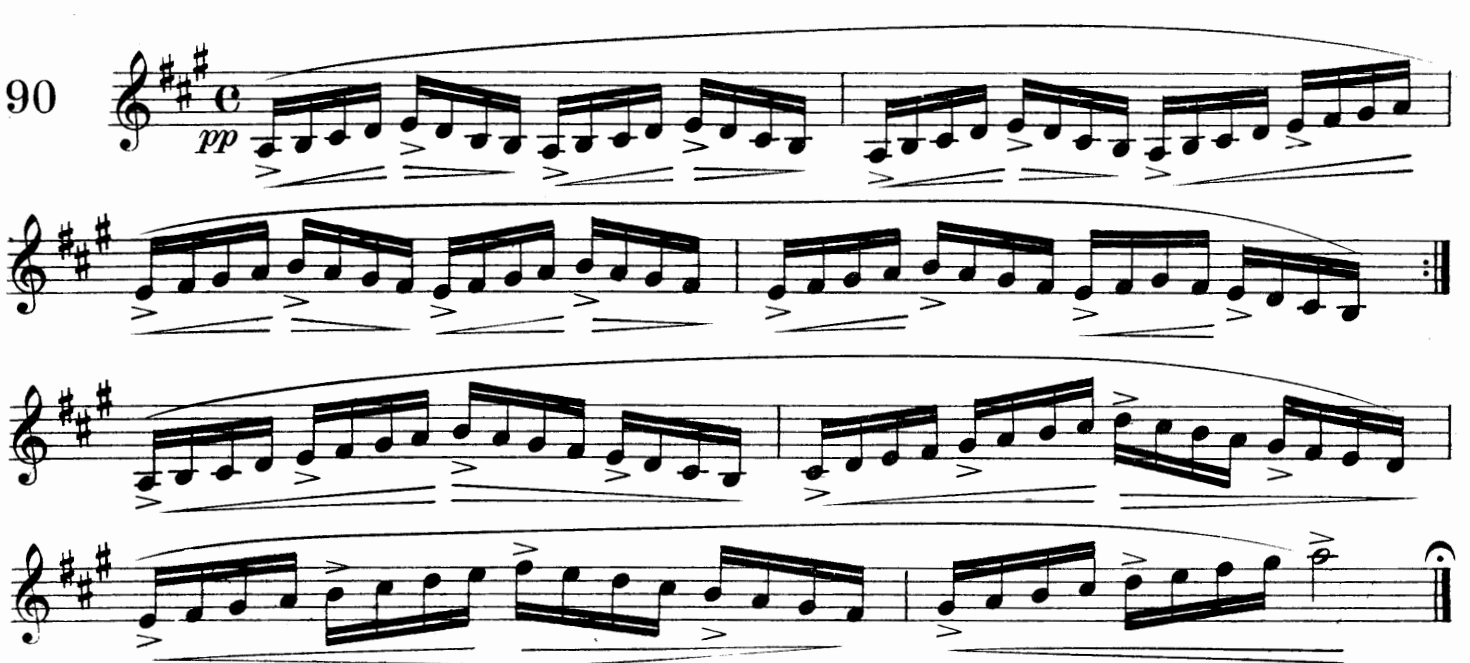
ETUDE V *Must* be played in one breath.


Met. ♩ = 72 to ♩ = 144

87 *pp*

88 *pp*

89 *pp* 

90 *pp* 

91 *pp* 

92 *pp*

Measures 92-95: Four staves of music in treble clef, key signature of three sharps (F#, C#, G#), and common time (C). The music consists of continuous eighth-note patterns. The first staff begins with a *pp* dynamic marking. The first three staves are grouped by a large slur. The fourth staff concludes with a double bar line and repeat dots.

93 *pp*

Measures 96-99: Four staves of music in treble clef, key signature of three sharps (F#, C#, G#), and common time (C). The music consists of continuous eighth-note patterns. The first staff begins with a *pp* dynamic marking. The first three staves are grouped by a large slur. The fourth staff concludes with a double bar line and repeat dots.

94 *pp*

Measures 100-103: Four staves of music in treble clef, key signature of three flats (Bb, Eb, Ab), and common time (C). The music consists of continuous eighth-note patterns. The first staff begins with a *pp* dynamic marking. The first three staves are grouped by a large slur. The fourth staff concludes with a double bar line and repeat dots.

95 *pp*

96 *pp*

97 *pp*

98 *pp*

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 

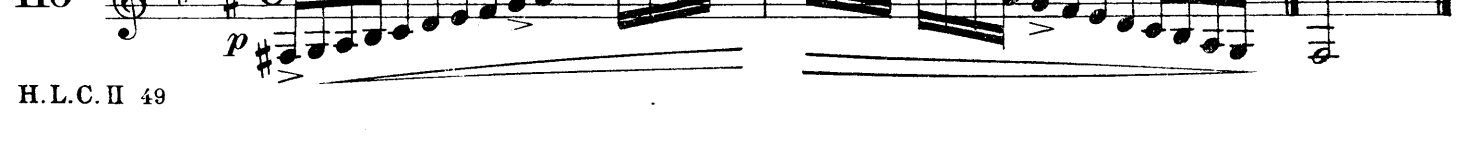
111 

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 11 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 a breath mark (>). The piece concludes with a final cadence on the eleventh 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. ♩ = 92 to 132

118 *pp*

119 *pp*

The image shows two musical exercises, 118 and 119, each consisting of five staves of music. Exercise 118 is in G major (one sharp) and exercise 119 is in G minor (two sharps). Both are in common time (C) and marked piano-piano (pp). The tempo is marked 'Met.' with a quarter note equal to 92-132 beats per minute. The music features continuous eighth-note patterns with various articulations and dynamics.





The image displays three systems of musical notation, each consisting of four staves. The first system, labeled '120', is in the key of B-flat major (two flats) and common time (C). It begins with a piano (*pp*) dynamic. The second system, labeled '121', is in the key of E major (one sharp) and common time (C), also starting with a piano (*pp*) dynamic. The third system, labeled '122', is in the key of E major with three sharps (E major with three sharps) and common time (C), beginning with a piano (*pp*) dynamic. Each system contains four staves of music, with the first staff of each system featuring a treble clef, a key signature, and a time signature. The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp* and *v* (accents). The music is characterized by a consistent eighth-note rhythmic pattern across all staves in each system.


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 a tempo marking of *Met.* ♩ = 138. The music is characterized by a constant eighth-note rhythmic pattern. The first four staves feature a melodic line with various articulations, including slurs and accents. The fifth staff introduces a *mf* dynamic and features a more complex rhythmic pattern with slurs and accents. The sixth staff begins with a *f* dynamic and includes a *V* (vibrato) marking. The seventh and eighth staves continue the *f* dynamic with *V* markings. The ninth and tenth staves conclude the piece with a final *V* marking and a fermata over the final note.

## 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* Musical staff 136, measure 1. Treble clef, key signature of two flats (B-flat, E-flat), time signature of 12/8. The staff begins with a piano (*pp*) dynamic marking. The melody consists of eighth notes with various accidentals (sharps, flats, naturals) and is marked with accents (>) and slurs.

Musical staff 136, measure 2. Continuation of the melody from the first staff, featuring a repeat sign with first and second endings.

Musical staff 136, measure 3. Continuation of the melody from the first staff, ending with a fermata.

137 *pp* Musical staff 137, measure 1. Treble clef, key signature of three sharps (F#, C#, G#), time signature of 12/8. The staff begins with a piano (*pp*) dynamic marking. The melody consists of eighth notes with various accidentals and is marked with accents (>) and slurs.

Musical staff 137, measure 2. Continuation of the melody from the first staff, featuring a repeat sign with first and second endings.

Musical staff 137, measure 3. Continuation of the melody from the first staff, ending with a fermata.

138 *pp* Musical staff 138, measure 1. Treble clef, key signature of two flats (B-flat, E-flat), time signature of 12/8. The staff begins with a piano (*pp*) dynamic marking. The melody consists of eighth notes with various accidentals and is marked with accents (>) and slurs.

Musical staff 138, measure 2. Continuation of the melody from the first staff, featuring a repeat sign with first and second endings.

Musical staff 138, measure 3. Continuation of the melody from the first staff, ending with a fermata.

139 *pp* Musical staff 139, measure 1. Treble clef, key signature of three flats (B-flat, E-flat, A-flat), time signature of 12/8. The staff begins with a piano (*pp*) dynamic marking. The melody consists of eighth notes with various accidentals and is marked with accents (>) and slurs.

Musical staff 139, measure 2. Continuation of the melody from the first staff, featuring a repeat sign with first and second endings.

Musical staff 139, measure 3. Continuation of the melody from the first staff, ending with a fermata.

140 *pp*

141 *pp*

142 *pp*

143 *pp*



144 *pp* >

145 *pp* >

146 *pp* >

147 *pp* >

148 *pp* >

149 *pp* >

150 *pp* >

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*

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.  $\text{♩} = 152$

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*

172 *mp*

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 8. 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 8. The exercise concludes with a final cadence in measure 16.



175 *pp*

176 *pp*



# 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-note patterns with accents and slurs, and a 'V' marking. The fifth staff continues with eighth-note patterns and slurs. The sixth staff has eighth-note patterns with slurs and a 'V' marking. The seventh staff features eighth-note patterns with slurs and a 'V' marking. The eighth staff continues with eighth-note patterns and slurs. The ninth staff has eighth-note patterns with slurs. The tenth staff continues with eighth-note patterns and slurs. The eleventh staff features eighth-note patterns 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. ♩ = 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.*



To play these last two Exercises correctly, at the marked Tempo in a single breath, requires a Cor- net with perfect Valve action, otherwise should the Valves stick or do not respond immediately, the Play- er is badly handicapped and often becomes discouraged, while no fault of the player. A good instru- ment 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 (staves 1-4) features a melodic line with a slight upward contour, while the second section (staves 5-10) features a more complex rhythmic pattern with frequent triplet groupings. The piece concludes with a final note on the tenth staff.

186

The image displays a musical score for exercise 186, consisting of ten staves of music. The score is written in treble clef with a 2/4 time signature. It begins with a piano (*pp*) dynamic marking. The music is characterized by a continuous flow of eighth-note triplets, often grouped under a single slur. The key signature is not explicitly stated but appears to be C major or a related key. The notation includes various accidentals (sharps, flats, naturals) and rests, maintaining a consistent rhythmic pattern throughout. The staves are connected by a long, sweeping slur, indicating a single melodic line. The exercise concludes with a final note on the tenth staff.

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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, featuring six staves of treble clef notation in common time. The piece is marked 'Met.' with a tempo of ♩ = 66. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and is heavily ornamented with grace notes and slurs. 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, featuring four staves of treble clef notation in 3/4 time. The piece is marked 'Met.' with a tempo of ♩ = 72. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and is heavily ornamented with grace notes and slurs. 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 consists of ten staves of music in 3/4 time, with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Met.' with a quarter note equal to 80 beats per minute. The music is written in a single melodic line. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The melody is characterized by frequent eighth-note patterns, often beamed together, and is frequently accented. The piece concludes with a final cadence on the tenth staff.



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