

H. L. Clarke

TECHNICAL STUDIES
FOR THE
CORNET

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CARL FISCHER®

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INTRODUCTION

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

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

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

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

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

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

EINFÜHRUNG

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

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

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

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

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

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

INTRODUCTION

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

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

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

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

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

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

FIRST STUDY

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

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

ERSTE ÜBUNG

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

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

PREMIERE ETUDE

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

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

(♩ = 160 to ♩ = 112)

1

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9

This page contains ten staves of musical notation, numbered 10 through 21. Each staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The music is marked *pp* (pianissimo). The notation consists of eighth and sixteenth notes, often beamed together in groups. Each staff features a long slur over the first four measures, followed by a repeat sign and a final measure. The melodic lines are intricate, with frequent chromaticism and accidentals.

Musical notation for measures 22, 23, 24, and 25. Each measure is on a single treble clef staff in 3/4 time. The key signature has one sharp (F#). The music consists of eighth-note patterns with various accidentals (sharps and naturals) and slurs. Each measure begins with a *pp* dynamic marking.

Etude I

Musical notation for measures 26 through 35. Measure 26 is on a treble clef staff in 6/8 time, with a tempo marking of $(\bullet = 120)$ and a *pp* dynamic. Measures 27-35 are on ten treble clef staves, each with a *pp* dynamic. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, with various accidentals and slurs.

SECOND STUDY

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

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

ZWEITE ÜBUNG

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

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

DEUXIEME ETUDE

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

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

(♩ = 80-120)

27

28

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32

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35

36

Musical notation for measures 37 through 44. Each measure is written on a single staff in treble clef with a common time signature. The music consists of a continuous eighth-note pattern. Measure 37 starts with a piano (*p*) dynamic and an accent (>) over the first note. Measures 38 through 44 continue the pattern with various key signatures and dynamics. Slurs are placed over groups of notes, and repeat signs are used at the end of each measure.

Etude II

Musical notation for measures 45 through 48. Measure 45 includes a tempo marking of $(\text{♩} = 144)$ and a piano (*p*) dynamic. The notation continues with eighth-note patterns across four staves, featuring slurs and repeat signs.

THIRD STUDY

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

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

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

DRITTE ÜBUNG

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

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

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

TROISIEME ETUDE

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

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

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

(♩ = 60-120)

46

47

48

49

50

51 *p*

52 *p*

53 *p*

54 *p*

55 *p*

56 *p*

The image displays a musical score for six systems of music, numbered 51 through 56. Each system consists of a single treble clef staff. The music is written in a common time signature (C) and features a consistent rhythmic pattern of eighth notes. The dynamics are marked as piano (*p*) at the beginning of each system. Slurs are used to group the eighth notes across measures, and there are also slurs under individual notes within measures. The key signature changes between systems: System 51 is in D major (two sharps), System 52 is in D major (two sharps), System 53 is in B minor (two flats), System 54 is in D major (two sharps), System 55 is in B minor (two flats), and System 56 is in D major (two sharps). Each system concludes with a double bar line and a repeat sign, followed by a final cadence.

The image displays a musical score for measures 57 through 62. Each measure is represented by a pair of staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a piano (p) style, as indicated by the 'p' dynamic marking at the beginning of each measure. The notation includes eighth and sixteenth notes, often grouped with slurs and accents. Measure 57 is in a key with one flat (B-flat major or D minor) and a common time signature. Measure 58 is in a key with two sharps (D major or F# minor) and a common time signature. Measure 59 is in a key with one sharp (F# major or D minor) and a common time signature. Measure 60 is in a key with two flats (B-flat major or D minor) and a common time signature. Measure 61 is in a key with two sharps (D major or F# minor) and a common time signature. Measure 62 is in a key with two flats (B-flat major or D minor) and a common time signature. The score includes various musical notations such as slurs, accents, and repeat signs, indicating a complex and rhythmic piece.

63

64

Detailed description: This block contains two systems of musical notation, labeled 63 and 64. Each system consists of two staves. The music is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The melody consists of a continuous eighth-note pattern, often grouped in pairs or fours with slurs. Accents (>) are placed above many of the notes. The piece concludes with a double bar line and a fermata over the final note.

Etude III

(♩ = 138)

65

Detailed description: This block contains a single system of musical notation labeled 65. It consists of eight staves. The music is written in treble clef with a key signature of one sharp (F#) and a common time signature. The tempo is indicated as (♩ = 138). The piece begins with a dynamic marking of *p* (piano). The melody is highly rhythmic, featuring a complex pattern of eighth and sixteenth notes, often with slurs. There are several dynamic markings, including *p* and *v* (fortissimo), and some notes have accents. The piece concludes with a double bar line and a fermata over the final note.

FOURTH STUDY

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

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

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

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

VIERTE ÜBUNG

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

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

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

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

QUATRIEME ETUDE

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

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

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

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

(♩ = 100-144)

66

pp

67

pp

This musical score consists of three systems of four staves each, covering measures 68, 69, and 70. Each system begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The first measure of each system is marked with a piano (*pp*) dynamic. The music is characterized by a complex, rhythmic pattern of eighth and sixteenth notes, often grouped in pairs or fours. The notes are frequently beamed together, and there are many slurs and accents throughout. The score includes repeat signs and first/second endings in each system. The overall texture is dense and intricate.

The image displays a musical score for three measures, labeled 71, 72, and 73. Each measure is represented by four staves of music, all using a treble clef and a common time signature (C). The music consists of continuous eighth-note patterns across all staves. Measure 71 begins with a key signature of two sharps (F# and C#) and a dynamic marking of *pp*. Measure 72 starts with a key signature of one sharp (F#) and a dynamic marking of *pp*. Measure 73 begins with a key signature of three flats (Bb, Eb, and Ab) and a dynamic marking of *pp*. The notation includes various articulation marks such as accents and slurs, and each measure concludes with a double bar line and a repeat sign.

The image displays a musical score for three systems of piano music, each system consisting of four staves. The first system begins at measure 71 and is in the key of D major (two sharps). The second system begins at measure 75 and is in the key of B minor (two flats). The third system begins at measure 76 and is in the key of D major (two sharps). Each system starts with a *pp* dynamic marking. The music is characterized by continuous eighth-note patterns, often grouped in pairs or fours, with frequent use of slurs and accents. The notation includes various articulations such as slurs, accents (>), and dynamic markings (*pp*). The score concludes with repeat signs and final notes on the fourth staff of each system.

This musical score consists of three systems of piano music, each with four staves. The first system (measures 72-74) is in a key with one flat (B-flat major or D minor) and common time. The second system (measures 75-78) is in a key with three flats (E-flat major or C minor) and common time. The third system (measures 79-82) is in a key with one sharp (F# major or D# minor) and common time. Each system begins with a *pp* dynamic marking. The notation includes eighth and sixteenth notes, often beamed together, with accents and slurs. The first two staves of each system contain melodic lines, while the third and fourth staves contain more rhythmic or accompanimental patterns. The piece concludes with a double bar line and a repeat sign.

80

pp

81

pp

82

pp

The image displays three systems of musical notation, labeled 83, 84, and 85. Each system consists of four staves. The music is written in treble clef with a common time signature (C). The dynamics are marked as *pp* (pianissimo). The notation is highly rhythmic, featuring sixteenth-note patterns and slurs. System 83 is in a key with three sharps (F#, C#, G#). System 84 is in a key with two sharps (F#, C#). System 85 is in a key with three flats (Bb, Eb, Ab). Each system concludes with a double bar line and a repeat sign.

Etude IV

86 $\text{♩} = 144$

p

The musical score for 'Etude IV' on page 21 consists of 12 staves of music. It is written in treble clef with a key signature of one sharp (F#). The tempo is marked as quarter note = 144. The music begins with a piano (*p*) dynamic. The score features a complex, rhythmic melody with many slurs and accents. The piece concludes with a fermata on the final note of the twelfth staff.

FIFTH STUDY

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

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

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

FÜNFTE ÜBUNG

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

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

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

CINQUIEME ETUDE

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

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

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

(♩ = 72-144)

89 *pp*

Musical staff 1 of system 89, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The staff contains a series of eighth notes with slurs and accents, starting with a piano-piano (*pp*) dynamic marking.

Musical staff 2 of system 89, continuing the eighth-note pattern with slurs and accents.

Musical staff 3 of system 89, continuing the eighth-note pattern with slurs and accents.

Musical staff 4 of system 89, concluding the system with a double bar line and a repeat sign.

90 *pp*

Musical staff 1 of system 90, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The staff contains a series of eighth notes with slurs and accents, starting with a piano-piano (*pp*) dynamic marking.

Musical staff 2 of system 90, continuing the eighth-note pattern with slurs and accents.

Musical staff 3 of system 90, continuing the eighth-note pattern with slurs and accents.

Musical staff 4 of system 90, concluding the system with a double bar line and a repeat sign.

91 *pp*

Musical staff 1 of system 91, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The staff contains a series of eighth notes with slurs and accents, starting with a piano-piano (*pp*) dynamic marking.

Musical staff 2 of system 91, continuing the eighth-note pattern with slurs and accents.

Musical staff 3 of system 91, continuing the eighth-note pattern with slurs and accents.

Musical staff 4 of system 91, concluding the system with a double bar line and a repeat sign.

This musical score consists of three systems of music, labeled 92, 93, and 94. Each system contains four staves of music. The music is written in treble clef with a common time signature (C). The first system (92) begins with a piano (*pp*) dynamic marking. The second system (93) also begins with a piano (*pp*) dynamic marking. The third system (94) begins with a piano (*pp*) dynamic marking. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, often beamed together. There are numerous accents (>) and slurs throughout the score. The key signature changes from two sharps (F# and C#) in measures 92-93 to three flats (Bb, Eb, and Ab) in measure 94. The notation includes various articulations such as slurs, accents, and dynamic markings.

This musical score consists of three systems of four staves each, representing measures 95, 96, and 97. Each system begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first measure of each system is marked with a piano dynamic (*pp*). The music is characterized by intricate rhythmic patterns, primarily consisting of eighth and sixteenth notes, often beamed together. Many notes are marked with accents (>). The notation includes various articulations such as slurs and phrasing slurs. The piece concludes with a double bar line and a common time signature (C) at the end of the fourth staff in each system.

98

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

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

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

99 (♩ = 76-160)

100

101

102

103

104

This page contains ten staves of musical notation, numbered 105 through 116. Each staff begins with a treble clef and a common time signature (C). The key signatures vary across the staves: 105 (B-flat major), 106 (B-flat major), 107 (D major), 108 (D major), 109 (B-flat major), 110 (C major), 111 (D major), 112 (B-flat major), 113 (D major), 114 (B-flat major), 115 (D major), and 116 (D major). The music consists of a series of eighth-note patterns, often beamed in groups of four or six, with some notes marked with accents (>). A dynamic marking of *p* (piano) is present at the beginning of each staff. The notation includes various accidentals (sharps, flats, naturals) and slurs. Each staff concludes with a double bar line and a repeat sign.

Etude V

Play the entire page in one breath.

Die ganze Seite in einem Atemzug spielen.

Jouez la page entière d'un souffle.

117 $\text{♩} = 176$

SIXTH STUDY

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

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

SECHSTE ÜBUNG

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

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

SIXIEME ETUDE

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

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

118 $(\text{♩} = 92-132)$

119

This musical score consists of three systems of staves, numbered 120, 121, and 122. Each system begins with a treble clef, a common time signature (C), and a dynamic marking of *pp* (pianissimo). The music is written in a single melodic line on a five-line staff. The notation includes eighth and sixteenth notes, often beamed together, and rests. Phrasing slurs are used to group notes across measures. Accents (>) are placed above certain notes. The key signature changes from two flats (B-flat and E-flat) in measure 120 to one sharp (F-sharp) in measure 121, and finally to three sharps (F-sharp, C-sharp, and G-sharp) in measure 122. The score concludes with a double bar line and repeat dots at the end of each system.

12:3 *pp*

12:4 *pp*

12:5 *pp*

This musical score consists of three systems of music, labeled 126, 127, and 128. Each system contains three staves of music. The first two staves of each system are in a common time signature (C) and feature a steady eighth-note pattern. The third staff of each system contains a more complex melodic line with various articulations, including accents (>) and slurs. The dynamics are marked as *pp* (pianissimo) at the beginning of each system and *pv* (pianissimo) at the end of the third staff. The key signature changes from two flats (B-flat and E-flat) in measures 126 and 127 to two sharps (F-sharp and C-sharp) in measure 128.

129 *pp* >

130 *pp* >

131 *pp* >

Detailed description: This page of a musical score contains three systems of music, numbered 129, 130, and 131. Each system consists of four staves. The first staff of each system begins with a treble clef, a common time signature (C), and a dynamic marking of *pp* (pianissimo) with an accent (>). The music is written in a key signature of two sharps (F# and C#). The notation includes eighth and sixteenth notes, often beamed together, with various slurs and accents. The second and third staves of each system contain more complex rhythmic patterns, including triplets and sixteenth-note runs. The fourth staff of each system concludes with a fermata over a final note. The overall style is that of a classical or romantic-era piano piece.

Etude VI

(♩ = 138)

132

pp

mf

f

SEVENTH STUDY

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

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

SIEBTE ÜBUNG

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

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

SEPTIEME ETUDE

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

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

(♩ = 116-168)

133

134

135

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

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

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

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

The image displays a musical score for four systems, numbered 136 through 139. Each system begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 12/8 time signature. The dynamics are marked as *pp* (pianissimo). The notation includes eighth and sixteenth notes, often beamed together, with various articulation marks such as accents (>) and slurs. Each system consists of three staves of music. The first staff of each system contains the main melodic line, while the second and third staves provide accompaniment or alternative phrasings. The music concludes each system with a double bar line and a fermata over the final note.

140 *pp*

141 *pp*

142 *pp*

143 *pp*

The image displays a musical score for four systems of music, numbered 140 through 143. Each system begins with a treble clef, a key signature of one sharp (F#), and a 12/8 time signature. The first measure of each system is marked with a piano (*pp*) dynamic. The notation consists of a single melodic line on a five-line staff. The music is characterized by a steady eighth-note pulse, often grouped in pairs or threes, with various accidentals (sharps, naturals, and flats) and phrasing slurs. Each system concludes with a double bar line and a repeat sign, followed by a final cadence. The overall texture is light and rhythmic.

This musical score consists of three systems, each containing three staves of music. The first system covers measures 144-146, and the second system covers measures 147-149. Each system begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 12/8 time signature. The music is marked *pp* (pianissimo). The notation includes eighth and sixteenth notes, often beamed together, with accents (>) placed above many notes. Phrasing slurs are used to group notes across measures. Repeat signs with first and second endings are present at the end of each system. The third system concludes with a fermata over the final note.

148 *pp*

149 *pp*

150 *pp*

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

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

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

151 *p* ($\text{♩} = 72$)

152 *p* $\text{♩} = 92$

153 *p*

154 *p*

155 *p* $\text{♩} = 92$

156 *p*

157 *p*

The musical score consists of ten staves of music, numbered 152 through 157. Each staff begins with a treble clef and a common time signature (C). The music is written in a series of measures, with some measures containing triplets of eighth notes. The dynamics are marked with a piano (*p*) symbol. The key signature changes from one sharp (F#) in measures 152-154 to one flat (Bb) in measures 155-157. The tempo is indicated as $\text{♩} = 92$ at the beginning of measures 152 and 155. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The music concludes with a double bar line and a repeat sign in the final measure of each system.

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

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

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

The musical score consists of ten staves, numbered 158 to 169. Each staff begins with a treble clef, a 2/4 time signature, and a dynamic marking of *p*. The notes are arranged in a sequence of diminished seventh chords, with each chord arpeggiated. The sequence of chords is: C7b9, D7b9, E7b9, F7b9, G7b9, A7b9, B7b9, C7b9, D7b9, E7b9. The first four staves (158-161) have a tempo marking of (♩ = 132). The fifth and sixth staves (162-163) have a tempo marking of (♩ = 160). The seventh and eighth staves (164-165) have a tempo marking of (♩ = 138). The ninth and tenth staves (166-169) have a tempo marking of (♩ = 132). Each staff contains four measures of music, with the first measure of each staff featuring a triplet of eighth notes. The music is written in a single system with a repeat sign at the end of each staff.

Etude VII

(♩. = 152)

170

p

mf

p

mf

p *agitato*

mf

f *furioso*

f

f *dim.*

cre - scen - do

EIGHTH STUDY

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

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

ACHTE ÜBUNG

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

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

HUITIEME ETUDE

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

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

(♩ = 92)

171

172

173

pp *simile*

This system contains five staves of music for measures 173 through 177. The music is in treble clef, 2/4 time, and the key signature has two sharps (F# and C#). It begins with a *pp* (pianissimo) dynamic and features several triplet markings. The first staff includes the *pp* and *simile* markings. The music consists of a continuous stream of eighth and sixteenth notes, with some triplets and accents. The piece concludes with a fermata over the final note of the fifth staff.

174

pp *simile*

This system contains five staves of music for measures 174 through 178. The music is in treble clef, 2/4 time, and the key signature has two flats (Bb and Eb). It begins with a *pp* (pianissimo) dynamic and features several triplet markings. The first staff includes the *pp* and *simile* markings. The music consists of a continuous stream of eighth and sixteenth notes, with some triplets and accents. The piece concludes with a fermata over the final note of the fifth staff.

175 Musical score for measures 175-180. The piece is in 2/4 time with a key signature of three sharps (F#, C#, G#). The first staff begins with a *pp* dynamic and features four triplet markings over the first four measures. The word *simile* is written below the first staff. The score consists of five staves of music, each with a slur over the entire line and various articulation marks.

176 Musical score for measures 176-181. The piece is in 2/4 time with a key signature of three sharps (F#, C#, G#). The first staff begins with a *pp* dynamic and features four triplet markings over the first four measures. The word *simile* is written below the first staff. The score consists of five staves of music, each with a slur over the entire line and various articulation marks.

Etude VIII

177 $\text{♩} = 84$

simile

NINTH STUDY

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

NEUNTE ÜBUNG

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

NEUVIEME ETUDE

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

(♩ = 144)

178 *pp* *mf* *dim.* *cre* - *scen* - *do*

179 *pp* *mf* *dim.* *cre* - *scen* - *do*

180 *pp* *mf* *dim.* *cre* - *scen* - *do*

181 *pp* *mf* *dim.* *cre* - *scen* - *do*

182 *pp* *cre - scen - do*

f *dim.*

183 *cre - scen - do*

dim.

0 2 1 0 2 0 2 0

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

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

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

184 ($\bullet = 160$) *p*

cresc. *f*

dim.

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

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

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

185 (♩ = 100)

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

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, many of which are grouped under a single slur. The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat) during the piece. The notation includes various accidentals (sharps and naturals) and rests, maintaining a consistent rhythmic pattern throughout. The piece concludes with a final double bar line and a fermata over the last note.

TENTH STUDY

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

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

ZEHNTE ÜBUNG

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

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

DIXIEME ETUDE

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

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

187 (♩ = 66)

188 (♩ = 66)

Musical score for measures 188-193. The score consists of six staves of music in treble clef, 3/4 time signature. It features a melodic line with various ornaments and a bass line with a steady accompaniment. The tempo is marked as quarter note = 66.

An Irish Ballad

(Treated in the same manner)

(gleiche Behandlung)

(Traités de la même manière)

189 (♩ = 72)

Musical score for measures 189-193. The score consists of four staves of music in treble clef, 3/4 time signature. It features a melodic line with various ornaments and a bass line with a steady accompaniment. The tempo is marked as quarter note = 72.

An Old German Folksong

(Treated in the same manner)

(gleiche Behandlung)

(Traités de la même manière)

190 (♩ = 80)

The musical score consists of ten staves of music in G minor, 3/4 time. The tempo is marked as quarter note = 80. The piece begins with a treble clef and a key signature of two flats. The melody is characterized by eighth-note patterns, often grouped in pairs or fours, and features several trills. The first staff starts with a treble clef and a key signature of two flats. The second staff continues the melody. The third staff introduces a more complex rhythmic pattern with eighth-note runs. The fourth staff continues the melody with trills. The fifth staff features a similar pattern to the third staff. The sixth staff has a more complex rhythmic pattern with eighth-note runs. The seventh staff continues the melody with trills. The eighth staff features a similar pattern to the sixth staff. The ninth staff continues the melody with trills. The tenth staff concludes the piece with a final cadence.

The Trumpet Publications of Sigmund Hering

Note: The titles listed below can be used in conjunction with the *Sigmund Hering Trumpet Course*. The level of difficulty is indicated by the number within parentheses following each title. Those titles without any book indication can be used after completing Book 4 of the course.

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Biography

BIOGRAPHY

Sigmund Hering is a graduate of the Royal Academy of Music, Vienna. Among his teachers were Rossbach (trumpet) and Schrecker (composition).

In 1923, he became the first trumpeter in the Cleveland Orchestra, and in 1925 accepted a similar position with the Philadelphia Orchestra under the leadership of Leopold Stokowski. Mr. Hering remained a member of the Philadelphia Orchestra for forty years, retiring under the baton of Eugene Ormandy.

Mr. Hering was on the faculty of the Settlement Music School in Philadelphia and taught privately. His books of study have been published throughout the United States and Europe.



LEBENS BESCHREIBUNG

Sigmund Hering ist Absolvent der K.K. Musikakademie Wien. Zu seinen Lehrern gehören Rossbach (Trompete) und Schrecker (Komposition).

1923 übernahm er die Erste Trompete im Cleveland Orchestra und 1925 eine ähnliche Position im Philadelphia Orchestra unter der Leitung von Leopold Stokowski. Mr. Hering gehörte dem Philadelphia Orchestra vierzig Jahre lang an. Er trat während der Amtszeit von Eugene Ormandy in den Ruhestand.

Mr. Hering war Teil des Lehrkörpers der Settlement Music School in Philadelphia; darüber hinaus gab er Privatunterricht. Seine Lehrbücher sind in allen Teilen der Vereinigten Staaten und Europas erschienen.

BIOGRAPHIE

Sigmund Hering est diplômé de l'Académie royale de musique de Vienne. Parmi ses professeurs il a eu Rossbach (trompette) et Schrecker (composition).

En 1923, il est devenu premier trompette de l'Orchestre de Cleveland et un 1925 il a assumé les mêmes fonctions dans l'Orchestre de Philadelphie, sous la direction de Leopold Stokowski. M. Hering est resté membre de cet orchestre pendant 40 ans et a pris sa retraite alors qu'il se trouvait sous la direction d'Eugène Ormandy.

M. Hering a été professeur à la Settlement Music School de Philadelphie et a donné des leçons particulières. Ses livres d'études ont été publiés partout aux Etats-Unis et en Europe.

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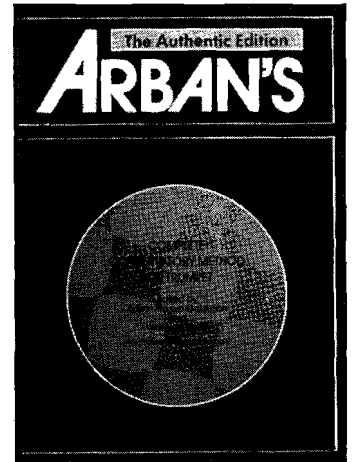
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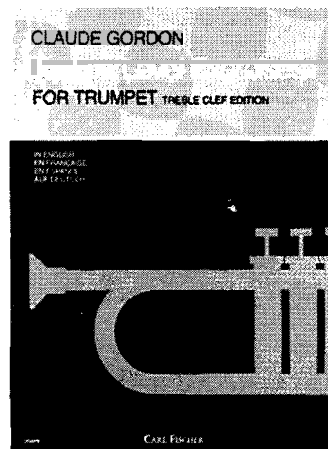
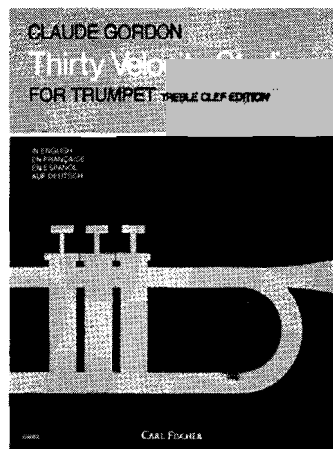
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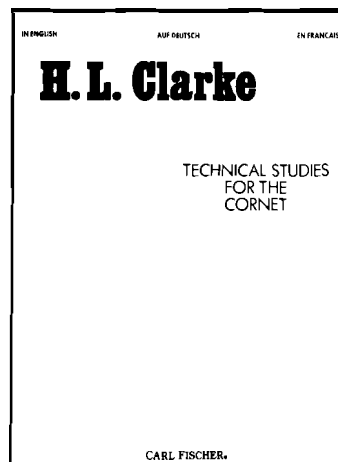
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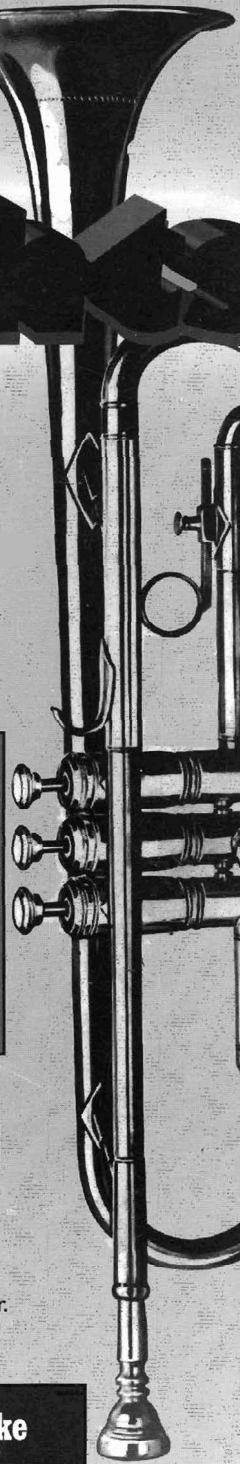
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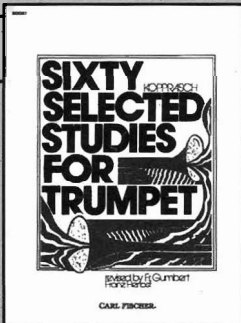


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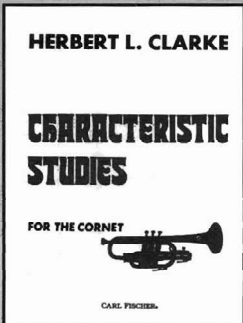
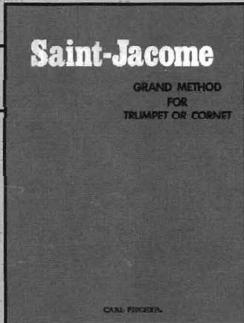
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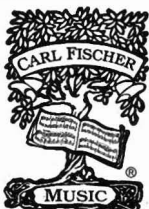
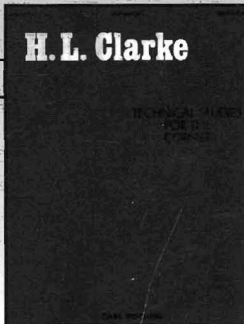


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