

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 permanent 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)

The musical score consists of nine numbered exercises, each on a single staff in 3/4 time. Each exercise begins with a *pp* (pianissimo) dynamic marking. The exercises are composed of eighth-note patterns that ascend and then descend, often with repeat signs. The first exercise is circled with a '1' in a circle. Above the first exercise, the tempo is indicated as (♩ = 160 to ♩ = 112).

10 *pp*

11 *pp*

12 *pp*

13 *pp*

14 *pp*

15 *pp*

16 *pp*

17 *pp*

18 *pp*

19 *pp*

20 *pp*

21 *pp*

22 *pp*

23 *pp*

24 *pp*

25 *pp*

- legato
- staccato sample

SECOND STUDY

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

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

ZWEITE ÜBUNG

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

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

DEUXIEME ETUDE

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

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

(♩ = 80-120)

27

28

29

30

31

32

33

34

35

36

Measures 37 through 44 of a musical score. Each measure is on a single staff with a treble clef and a common time signature. The music consists of continuous eighth-note patterns, often beamed in groups of four. Measure 37 starts with a piano (*p*) dynamic and an accent (>) on the first note. Measures 38 through 44 also feature piano dynamics and accents. The key signature changes from one sharp (F#) to two sharps (F# and C#) between measures 38 and 39, and back to one sharp between measures 43 and 44. A large bracket on the left side of the page groups measures 37 through 44. A handwritten arrow points to measure 41.

Etude II

Measures 45 through 48 of a musical score. Measure 45 is marked with a tempo of 144 (♩ = 144) and a piano (*p*) dynamic. The music continues with eighth-note patterns, some beamed in groups of four. Measures 46 through 48 also feature piano dynamics and accents. The key signature remains one sharp (F#). A handwritten note "♩ = 50" is written in the left margin next to measure 45.

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)

51 *p* *(123)*

52 *p*

53 *p* *(123)* *(123)* *(123)*

54 *p* *13*

55 *p* *23*

56 *p*

This musical score page contains measures 57 through 62, arranged in pairs of two staves each. The notation is as follows:

- Measures 57-58:** Treble clef, key of B-flat major (two flats), common time. Measure 57 begins with a piano (*p*) dynamic and a slur over the first four notes. Measures 57 and 58 are connected by a slur. Measure 58 ends with a repeat sign and a fermata.
- Measures 59-60:** Treble clef, key of D major (two sharps), common time. Measure 59 begins with a piano (*p*) dynamic. Measures 59 and 60 are connected by a slur. Measure 60 ends with a repeat sign and a fermata.
- Measures 61-62:** Treble clef, key of B-flat major (two flats), common time. Measure 61 begins with a piano (*p*) dynamic. Measures 61 and 62 are connected by a slur. Measure 62 ends with a repeat sign and a fermata.

Throughout the piece, notes are often beamed in groups of four or six, and many are marked with accents (>). Slurs are used to group phrases across measures.

63

64

Etude III

65

(♩ = 138)

p

72

FOURTH STUDY

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

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

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

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

VIERTE ÜBUNG

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

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

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

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

QUATRIEME ETUDE

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

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

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

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

Handwritten "100" above the first staff.

66 $\text{♩} = 100-144$ *pp*

67 *pp*

68 *pp*

69 *pp*

70 *pp*

71 *pp*

72 *pp*

73 *pp*

The image displays three systems of musical notation, each consisting of four staves. The first system (measures 71-72) is in G major (one sharp) and common time. The second system (measures 72-73) is in F major (one flat). The third system (measures 73-74) is in E-flat major (three flats). Each system begins with a circled measure number (71, 72, or 73) and a piano (*pp*) dynamic marking. The notation features continuous sixteenth-note patterns across all staves, with various articulations such as accents and slurs. Some measures contain complex chords or rapid scale passages. The page number '16' is located in the top left corner.

Handwritten musical score for three systems, each starting with a circled measure number (74, 75, 76) and a 'pp' dynamic marking. The notation includes treble clefs, key signatures of one sharp (F#) and one flat (Bb), and complex rhythmic patterns with many beamed eighth and sixteenth notes. The score is written on four staves per system.

77 *pp*

78 *pp*

79 *pp*

The image displays three systems of musical notation, each consisting of four staves. The first system (measures 77-80) is in B-flat major (two flats) and common time. It begins with a circled measure number '77' and a piano dynamic marking 'pp'. The second system (measures 81-84) is in B-flat major and common time, starting with a circled measure number '78' and a piano dynamic marking 'pp'. The third system (measures 85-88) is in B major (two sharps) and common time, starting with a circled measure number '79' and a piano dynamic marking 'pp'. Each system contains four staves of music, with the first staff of each system featuring a circled measure number. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.

aggiust. 2 pressione

80 *pp*

81 *pp*

82 *pp*