

LAST PART
CHARACTERISTIC STUDIES

FANTASIAS AND AIRS VARIES

LETZTER THEIL
CHARACTERISTISCHE STUDIEN

FANTASIEN UND VARIATIONEN

DERNIÈRE PARTIE
ÉTUDES CARACTÉRISTIQUES

FANTAISIES ET AIRS VARIES

The following fourteen studies have been written with the special purpose of providing the student with suitable material with which to test his powers of endurance. In taking up these studies, the student will doubtless be fatigued, especially at the outset, by such of the numbers as require unusual length of breath. However, careful study and experience will teach him to triumph over such difficulties and will provide him with resources which, in turn, will enable him to master this particular phase of playing without difficulty. As a means to this end, I will point out the cantabile passages in particular, which should be played with the utmost expression, at the same time modifying the tone as much as possible. On the cornet, as with the voice, clear tones may be obtained by widening the lips, and veiled tones by contracting them. This circumstance affords the performer an opportunity to rest, while still continuing to play, and at the same time enables him to introduce effective contrasts into the execution. I repeat, that by little artifices of this kind, and by skillfully husbanding his resources, the player will reach the end of the longest and most fatiguing morceau, not only without difficulty, but even with a reserve of strength and power, which, when brought to bear on the final measures of a performance, never fails to produce its effect on an audience.

The twelve grand morceaux which follow are the embodiment of the various instructions contained in this volume; they will be found to contain all the articulations, all the difficulties, of which I have in turn already given the solution. They will also be found to contain melodies calculated to develop the taste of the student, and to render it as complete and as perfect as possible.

At this point my task as professor (employing as I now do the written instead of the spoken word) will end. There are things which appear clear enough when uttered *viva voce* but which cannot be committed to paper, without engendering confusion and obscurity, or without appearing puerile.

There are other things of so elevated and subtle a nature, that neither speech nor writing can clearly explain them. They are felt, they are conceived, but they are not to be explained, and yet these things constitute the elevated style, the grande école, which it is my ambition to institute for the cornet, even as they already exist for singing and the various kinds of instruments.

Those of my readers who are ambitious and who want to arrive at this exalted pitch of perfection, should, above all things, endeavor to hear good music well interpreted. They must seek out, amongst singers and instrumentalists, the most illustrious models, and this practice having purified their taste, developed their sentiments, and brought them as near as possible to the beautiful, may perhaps reveal to them the innate spark which may some day be destined to illumine their talent, and to render them worthy of being, in their turn, cited and imitated in the future.

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Ich habe die nachfolgenden vierzehn Etuden zu dem Zwecke componirt, den Schülern eine unbesiegbare Willenskraft einzuflossen. Es wird sie ohne allen Zweifel, besonders Anfangs, sehr ermüden, so langathmige Stücke zu blasen; Studium und Erfahrung werden sie jedoch lehren, über diese Schwierigkeiten zu triumphiren und die nöthigen Hilfsmittel zu finden, die sie ohne Hinderniss zum Ziel ihrer Aufgabe führen. Unter diesen Mitteln, welche fast ohne Ausnahme eine jede Composition darbietet, werde ich ihnen die Gesangspassagen bezeichnen, indem ich sie veranlasse, dieselben mit der höchsten Zartheit und im dunklen Klanggepräge zu blasen.—Man kann nämlich auf dem Cornet à Pistons ebenso, wie beim Gesange, helle Töne erhalten, indem man die Lippen öffnet und umschleierte Töne, indem man sie enger zusammenzieht.—Dies ist ein vortreffliches Mittel, um sich auszuruhen, ohne das Spiel zu unterbrechen und zugleich, um vortheilhafte Gegensätze in die Ausführung zu bringen. Ich wiederhole es, mit diesen kleinen Kunstgriffen wird der Virtuos, sobald er seine natürlichen Hilfsquellen mit Geschicklichkeit wahrnimmt, das längste und ermüdendste Musikstück zu Ende bringen, und zwar nicht nur ohne grosse Schwierigkeit sondern auch mit derjenigen Reserve von Kraft und Gewalt, die gerade in den letzten Takten eine unfehlbare Wirkung auf den Hörer ausüben.

Die zwölf grossen Stücke, welche darauf folgen, sind das Résumé der verschiedenen Anweisungen, welche dieses Werk enthält. Man findet in ihnen sämtliche Articulationen, sämtliche Passagen und Schwierigkeiten in deren Lösung ich nach und nach im Vorhergehenden gegeben habe. Ausserdem findet man darin Melodien, die geeignet sind, den Geschmack des Schülers zu bilden und ihn so vollkommen und perfect als möglich zu machen.

Hier endet natürlich die Aufgabe des Lehrers, besonders dessen, der sich statt der mündlichen der schriftlichen Erklärung bedient. Es giebt Dinge, die man wohl mündlich auseinandersetzen kann, die aber eine schriftliche Erklärung nicht vertragen, ohne Verwirrung und Dunkelheit und ohne in Lächerlichkeit zu verfallen.

Es giebt aber wiederum andere Dinge, die so erhabener und subtiler Natur sind, dass sie sich überhaupt jeder mündlichen und schriftlichen Erklärung entziehen. Man kann sie nur fühlen, ahnen, nicht aber erklären. Diese Dinge machen den hohen Styl, die grosse Schule aus, die auch für das Cornet à Pistons zu gründen, ich den edlen Ehrgeiz besitze, wie sie bereits für den Gesang und die Mehrzahl der Instrumente bestehen.

Diejenigen Leser dieser Methode, welche jenen erhabenen Gipfel erreichen wollen, müssen sich vor allem bemühen, gute und gut ausgeführte Musik zu hören. Sie müssen sich unter den Sängern und Instrumentalisten eifrig die besten Vorbilder aufsuchen und dieser Verkehr wird, nachdem er ihren Geschmack gereinigt, ihr Gefühl erweckt und ihren Schönheitssinn möglichst entwickelt, vielleicht dereinst den Funken der Originalität entzünden, der dann ihr Talent erleuchtet und sie würdig macht, auch ihrerseits in der Zukunft als Muster angeführt und nachgeahmt zu werden.

J'ai composé les quatorze études suivantes dans le but d'inculquer aux élèves une invincible force de volonté. Ils se fatigueront sans nul doute, surtout dans l'origine, en jouant des morceaux d'aussi longue haleine; l'étude, l'expérience leur apprendront à triompher de cette difficulté et à découvrir des ressources pour arriver sans encombre au bout de leur tâche. Parmi les moyens qu'offre presque invariablement toute composition, je leur signalerai les passages de chant, en les engageant à les rendre avec une extrême douceur en sombrant le son.—On peut, sur le cornet à pistons, obtenir, ainsi que le font les chanteurs, des sons clairs en ouvrant les lèvres, et des sons voilés en les resserrant.—Ce sera un excellent moyen de se reposer sans cesser de jouer, et en même temps d'introduire d'heureux contrastes dans l'exécution. Je le répète, avec ces petits artifices, ménageant ses ressources avec adresse, le virtuose arrivera à la fin du morceau le plus long et le plus fatigant, non-seulement sans une grande difficulté, mais encore avec une réserve de force et de puissance dont l'effet dépensé aux dernières mesures est immanquable sur l'auditeur.

Les douze grands morceaux qui viennent ensuite sont le résumé des divers enseignements contenus dans ce volume: on y trouvera toutes les articulations, tous les traits, toutes les difficultés dont j'ai tour à tour donné précédemment la solution. On y trouvera, en outre, des mélodies propres à former le goût de l'élève, à le rendre aussi complet et aussi parfait que possible.

Là s'arrête naturellement ma tâche de professeur surtout de professeur employant l'écriture au lieu de la parole. Il y a des choses qui peuvent se transmettre de vive voix, mais qui ne sauraient être confiées au papier sans engendrer la confusion et l'obscurité, ou sans tomber dans l'enfantillage.

Il y a d'autres choses encore d'un ordre si élevé et si subtil qu'elles se refusent à l'interprétation de la parole aussi bien que de l'écriture. On les sent, on les devine, on ne les explique pas. Ces choses constituent le haut style, la grande École que j'ai la noble ambition de vouloir fonder pour le cornet à pistons, comme ils existent déjà pour le chant et pour la plupart des instruments.

Ceux des lecteurs de cette Méthode qui voudront atteindre à ces sommets élevés devront, avant tout, s'étudier à entendre de bonne musique bien interprétée. Parmi les chanteurs et les virtuoses instrumentistes, ils rechercheront assidûment les plus parfaits modèles, et ce commerce, après avoir épuré leur goût développé leur sentiment et les avoir conduits aussi près que possible de la perfection dans le beau, leur révélera peut-être l'étincelle originale qui doit un jour illuminer leur talent et les rendre dignes d'être à leur tour cités et imités dans l'avenir.

14 Characteristic
STUDIES.

14 Charakteristische
STUDIEN.

14 ETUDES
Caracteristiques.

Allegro moderato.

1.

3654-290

rall.

D. C.

Legato.

2.

dolce.

tr

agitato.

f

pp

f

rall.

a tempo

Moderato.

3.

The musical score consists of 14 staves of music. It begins with a treble clef and a common time signature. The tempo is marked 'Moderato.' The piece is characterized by intricate rhythmic patterns, including frequent triplets and sixteenth-note runs. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings such as 'p' (piano) and 'p' (piano). The key signature changes from C major to B minor and then to D major. The score concludes with a final cadence.

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Allegro.

4.

The musical score is written for a single melodic line in treble clef. It starts in the key of D major (one sharp) and 2/4 time. The tempo is marked 'Allegro'. The piece is characterized by its fast, rhythmic eighth-note patterns, often grouped in triplets or sixteenth-note runs. There are several slurs and accents throughout, indicating phrasing and emphasis. The key signature changes to B-flat major (two flats) in the 10th measure. The score ends with a trill (tr) in the final measure.

Allegro.

5.

The musical score is written for a single melodic line in treble clef. It begins in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegro'. The piece is composed of 13 staves of music. The first staff starts with a treble clef and a 2/4 time signature. The music is characterized by a continuous stream of eighth notes, many of which are grouped into triplets, indicated by a '3' above the notes. The key signature changes from one sharp (F#) to two sharps (F# and C#) during the piece. The piece concludes with a final double bar line and a fermata over the last note.

Moderato.

6.

The musical score consists of six staves of music. The first five staves are in 6/8 time and feature a complex, rhythmic melody with many sixteenth and thirty-second notes. The key signature starts with one flat (B-flat) and changes to two sharps (D major) in the sixth staff. The tempo is marked 'Moderato.' at the beginning. In the eighth staff, there is a section marked 'rall.' (rallentando) followed by 'a tempo'. The music concludes with a final cadence in the sixth staff.

Allegro.

7.

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Allegro moderato.

8.

f

rall.

f a tempo

Allegro.

9.

Piú largo.

rall.

Piú Allegro.

rall.

Allegro. §

10.

Piú lento.

Fine.

3654-290

rall.

D. C.

Allegretto.

11.

Piú lento.

Allegro moderato.

12. *f*

dolce.

f

13. *p*

The musical score consists of 12 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 marked *p* (piano). The score is characterized by continuous eighth-note patterns, often grouped in pairs or fours. Various fingerings are indicated by numbers 1-3 below the notes. Trills and accents are used throughout. A double bar line with repeat dots appears in the 10th staff. The piece concludes with a final cadence in the 12th staff.

Legato chromatique.

14. 

The musical score consists of 12 staves of music. It begins with a treble clef, a 12/8 time signature, and a key signature of one sharp (F#). The piece is a continuous chromatic scale, moving both up and down through the notes of the scale. The notation includes slurs to indicate a legato performance, trills (tr) on specific notes, and accents (^) on others. The piece concludes with a final note on the twelfth staff.

The musical score consists of ten staves of music. Each staff begins with a treble clef and a key signature of one flat (B-flat). The time signature is 12/8. The music is characterized by intricate rhythmic patterns, primarily using beamed eighth and sixteenth notes. Many of these notes are grouped together under slurs, indicating a continuous melodic or harmonic line. There are several instances of triplets, marked with a '3' and a bracket. Accents are placed over various notes to emphasize their rhythmic value. The overall texture is dense and technically demanding, typical of a guitar solo or an advanced exercise piece.

3654-290

TWELVE

Celebrated Fantaisies and Airs Variés

by

ARBAN

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Carl Fischer, New York

Cornet in B \flat

N $^{\circ}$ I

Fantaisie and Variations

Revised by
Edwin Franko Goldman

on a Cavatina
from Beatrice di Tenda by V. Bellini

J. B. Arban

Introduction
Andante

The Introduction section consists of eight staves of music. It begins with a treble clef and a common time signature. The first staff contains a melodic line with a dynamic marking of *p*. The second staff continues the melody with a dynamic marking of *f*. The third staff features a more complex rhythmic pattern with a dynamic marking of *p*. The fourth staff continues the melodic line. The fifth staff features a series of sixteenth-note passages. The sixth staff continues the melodic line. The seventh staff features a series of sixteenth-note passages. The eighth staff concludes the introduction with a dynamic marking of *p* and a fermata over the final note.

Theme

The Theme section consists of four staves of music. It begins with a treble clef and a common time signature. The first staff contains a melodic line with a dynamic marking of *p*. The second staff continues the melody with a dynamic marking of *mf*. The third staff features a series of sixteenth-note passages. The fourth staff concludes the theme with a dynamic marking of *mf* and a fermata over the final note.

Var. I

Musical score for Var. I, Cornet in B♭. The score consists of eight staves of music in treble clef with a common time signature (C). The key signature has one flat (B♭). The first staff begins with a triplet of eighth notes. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The eighth staff concludes with a fermata over a whole note and a final double bar line.

Var. II

Musical score for Var. II, Cornet in B♭. The score consists of five staves of music in treble clef with a common time signature (C). The key signature has one flat (B♭). The music is characterized by dense sixteenth-note passages and slurs. The fifth staff ends with a fermata over a whole note and a final double bar line.

The first system consists of three staves of music. The top staff begins with a treble clef and a key signature of one flat. The music features a series of eighth and sixteenth notes, with some slurs and ties. The second staff continues the melodic line. The third staff concludes the system with a fermata over a whole note, marked with the number '7' above it.

Var. III and Finale I

The second system, titled 'Var. III and Finale I', consists of ten staves of music. It begins with a treble clef and a common time signature (C). The music is characterized by dense sixteenth-note passages and slurs. A dynamic marking of *f* (forte) appears in the eighth staff. The system concludes with a fermata over a whole note, marked with the number '8' above it.

Finale II

The musical score for the Cornet in B \flat part of the Finale II consists of nine staves of music. The notation is in treble clef with a common time signature. The music is characterized by a mix of eighth and sixteenth notes, often grouped with slurs. The key signature contains one flat (B \flat). Dynamic markings include *cresc.* (crescendo) and *f* (forte). The score concludes with a final note and a double bar line.

Nº 2

Cornet in A

Fantaisie and Variations

on

Acteon

Revised by
Edwin Franko Goldman

Introduction
Andante

J. B. Arban

The musical score is written for a single instrument, the Cornet in A. It begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'Andante'. The score consists of ten staves of music. The first staff starts with a 7-measure rest. The second staff has a 'rit.' (ritardando) marking. The third staff has a 'p' (piano) dynamic marking. The fourth staff has an 'f' (forte) dynamic marking. The fifth staff has a 'rall.' (rallentando) marking. The sixth staff has a 'tempo' marking. The seventh staff has an 'a' (accents) marking. The eighth staff has an 'f' (forte) dynamic marking. The ninth staff has a 'b' (basso) marking. The tenth staff has a 'rall.' (rallentando) marking. The piece concludes with a final cadence in 2/4 time.

Cornet in A

Theme
Allegro

p
tr
più lento
a tempo
f
a tempo
p
tr
ad lib.
16

Var I
Vivace

*p*³
più lento
rall.

Tempo I

f

Cornet in A

16

Più moderato

mf

rall.

a tempo

fr

ad lib.

rall.

Allegro

16

Cornet in A

Finale
Allegro

The musical score is written for a Cornet in A and is titled "Finale Allegro". It consists of 12 staves of music. The key signature has one flat (B-flat), and the time signature is 2/4. The score includes various musical notations such as slurs, accents, and dynamic markings. The dynamics range from *p* (piano) to *f* (forte), with a *cresc.* (crescendo) marking and a *sempre f* (sempre forte) marking. There is a triplet of eighth notes in the fourth staff. The piece concludes with a final note on the twelfth staff.

Nº 3

Cornet in B \flat

Fantaisie Brillante

Revised by
Edwin Franko Goldman

Introd.

J. B. Arban

Allegro maestoso

R
15836-14

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Cornet in B \flat

Theme

Musical notation for the Theme section, consisting of five staves of music in 2/4 time. The first staff starts with a piano (*p*) dynamic. The second staff has a mezzo-forte (*mf*) dynamic. The fifth staff ends with a fermata and a 7-measure rest.

Var. I

Musical notation for Variation I, consisting of six staves of music in 2/4 time. The first staff starts with a piano (*p*) dynamic. The sixth staff has a *rall.* dynamic.

Tempo I

Musical notation for the Tempo I section, consisting of two staves of music in 2/4 time. The first staff starts with a piano (*p*) dynamic.



Var. II



Cornet in B \flat

Var. III

6

f

f

Nº 5 Variations

313

Cornet in B \flat

on a

Tyrolean Song

Revised by
Edwin Franko Goldman

J. B. Arban

Introduction Andante moderato

The Introduction section consists of five staves of music in 9/8 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andante moderato'. The music features a series of eighth-note patterns with slurs. Dynamics include *p* (piano) and *cresc.* (crescendo). The second staff includes a trill (*tr*) and a *p* dynamic. The third staff has a *p* dynamic. The fourth staff is marked *rall.* (rallentando). The fifth staff ends with a *rit.* (ritardando) marking and a fermata over a whole note.

Theme Andante

The Theme section consists of three staves of music in 3/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andante'. The music features a series of eighth-note patterns with slurs. Dynamics include *p* (piano) and *mf* (mezzo-forte). The second staff has a *mf* dynamic. The third staff has a *p* dynamic and a fermata over a whole note.

Variation I₃

Variation I₃ consists of four staves of music in 3/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andante'. The music features a series of eighth-note patterns with slurs and triplets. Dynamics include *p* (piano), *f* (forte), and *mf* (mezzo-forte). The second staff has a *f* dynamic. The third staff has a *p* dynamic. The fourth staff has a *f* dynamic and a fermata over a whole note.

R
15838-14

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Variation II

Musical score for Variation II, Cornet in B \flat , measures 1-14. The score is written in 3/4 time and consists of seven staves. The first staff begins with a dynamic marking of *p*. The second staff continues the melodic line. The third staff features a dynamic marking of *mf*. The fourth staff continues the melodic line. The fifth staff includes a *rall.* marking followed by a *p* marking and an *a tempo* marking. The sixth staff continues the melodic line. The seventh staff concludes the variation with a fermata over a whole note and a final cadence.

Variation III

Musical score for Variation III, Cornet in B \flat , measures 15-24. The score is written in 3/4 time and consists of five staves. The first staff begins with a dynamic marking of *p*. The second staff continues the melodic line. The third staff continues the melodic line. The fourth staff continues the melodic line. The fifth staff concludes the variation with a fermata over a whole note and a final cadence.

The first three staves of the musical score. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a series of eighth-note patterns with accents. The second staff starts with the tempo marking *a tempo*. The third staff continues the eighth-note patterns. The first staff concludes with the marking *rall.* and a fermata over a whole note.

Variation IV

Variation IV, consisting of ten staves of music. The first staff of the variation is marked *mf* and begins with a treble clef and a 3/4 time signature. The music features a consistent eighth-note rhythmic pattern across all staves, with various melodic lines and rests. The variation concludes with a fermata over a whole note on the tenth staff.

Rondo
Allegro

p

mf

1

+

+

From + to + can be omitted

15838 - 14

Nº 9

Cornet in B \flat

Variations

on a song

Vois-tu la neige qui brille

(The Beautiful Snow)

Revised by
Edwin Franko Goldman

J. B. Arban

Andante quasi Allegretto

Piano *ff*

Var I.

p

R
15842-10

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Cornet in B \flat

Var. II

mf

Var. III

p

The first section consists of three staves of music. The first staff features a melodic line with eighth-note patterns and slurs. The second staff continues with similar eighth-note patterns. The third staff contains a dense eighth-note texture that concludes with a fermata and a final note marked with a '7' above it.

Finale
Lento

The 'Finale Lento' section begins with a piano (*p*) dynamic. The first staff shows a melodic line with slurs and a triplet of eighth notes. The second staff continues with similar melodic lines, including another triplet of eighth notes.

Allegro

The 'Allegro' section starts with a mezzo-forte (*mf*) dynamic. The first staff features a rhythmic eighth-note pattern. The second staff continues with similar rhythmic patterns. The third staff includes a melodic line with slurs. The fourth staff shows a rhythmic pattern with a *cresc.* (crescendo) marking. The fifth staff concludes with a forte (*f*) dynamic.

Cavatina and Variations

Revised by
Edwin Franko Goldman

Andante
Piano

J. B. Arban

The Cavatina section consists of six staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first staff includes dynamic markings of *ff*, *p*, *ff*, *p*, and *p*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The second staff continues the melodic line. The third and fourth staves introduce triplet rhythms. The fifth staff features a *f* dynamic marking and more complex rhythmic figures. The sixth staff concludes the section with a fermata and a final note.

Theme
Moderato

The Theme section consists of four staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first staff starts with a *p* dynamic marking and includes triplet markings. The second staff continues the melodic line. The third staff features a repeat sign. The fourth staff concludes with two endings: a first ending (marked '1.') and a second ending (marked '2.'). The second ending includes a fermata and a final note.

Var. I

Musical score for Variation I, consisting of five staves. The first staff begins with a treble clef, a common time signature, and a dynamic marking of *p*. The music features a series of eighth and sixteenth notes, with a triplet of eighth notes in the final measure of the first staff. The second and third staves continue the melodic line with various rhythmic patterns. The fourth staff includes a first ending bracket labeled '1.' and a second ending bracket labeled '2.' with a fermata and a final note. The fifth staff concludes the variation with a final note and a fermata.

Var. II

Musical score for Variation II, consisting of five staves. The first staff begins with a treble clef, a common time signature, and a dynamic marking of *p*. The music features a series of eighth and sixteenth notes, with accents (>) placed over several notes. The second staff continues the melodic line, ending with a *rall.* marking. The third staff begins with the instruction *a tempo* and a dynamic marking of *mf*. The fourth staff continues the melodic line with accents. The fifth staff includes a first ending bracket labeled '1.' and a second ending bracket labeled '2.' with a fermata and a final note.

Var. III

Musical score for Variation III, consisting of one staff. It begins with a treble clef, a common time signature, and a dynamic marking of *p*. The music features a series of eighth and sixteenth notes.

Cornet in B♭

The musical score for Cornet in B♭ on page 322 consists of ten staves of music. The notation includes treble clefs, a key signature of one flat, and various rhythmic values such as eighth and sixteenth notes. The fifth staff contains a trill (tr) and triplet markings (3). The eighth staff is marked with 'cresc.' and the tenth staff with 'f'. The piece ends with a double bar line.

Revised by
Edwin Franko Goldman

Nº 6 Air Varié

on a Folk Song

The Little Swiss Boy

J. B. Arban

Cornet in B \flat

Introd.
Andante

The musical score is written for a single instrument, the Cornet in B-flat, in 3/4 time. It begins with an introduction marked 'Andante'. The first line of music starts with a treble clef and a key signature of one flat (B-flat major). The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include 'p' (piano) at the end of the first line, 'rall.' (rallentando) above the fifth line, 'accel.' (accelerando) above the sixth line, and 'cresc.' (crescendo) below the sixth line. Technical markings include 'tr' (trills) above the eighth and ninth lines, and a '7' (sevens) marking above the final line. The score is presented on nine staves.

Cornet in B \flat

Theme
Andante

Musical notation for the Theme section, measures 1-10. The music is in 2/4 time and B-flat major. It begins with a piano (*p*) dynamic and a *rall.* tempo. The melody consists of eighth and quarter notes. Measure 10 ends with a *mf* dynamic marking.

Var. I

Musical notation for Variation I, measures 11-20. The music is in 2/4 time and B-flat major. It begins with a fortissimo (*ff*) dynamic and a *rall.* tempo. The melody features sixteenth-note runs. The variation includes dynamic markings of *p*, *f*, *rall.*, and *ff*, and tempo markings of *a tempo*. Measure 20 ends with a *ff* dynamic marking.

Var. II

Musical score for Var. II, Cornet in B \flat , measures 1-14. The piece is in 12/8 time and begins with a mezzo-forte (*mf*) dynamic. The melody consists of eighth-note patterns with accents. A piano (*p*) dynamic is introduced at measure 11, and a crescendo (*cresc.*) is marked at measure 12. The section concludes with a fermata and a final note in measure 14.

Var. III
Adagio

Musical score for Var. III, Adagio, Cornet in B \flat , measures 15-18. The tempo is marked Adagio. The key signature changes to two flats (B \flat and E \flat). The piece starts with a piano (*p*) dynamic and features a slower, more melodic line with slurs and ties. A fermata is placed over the final note of measure 18.

Cornet in B \flat

f

3

3

7

rall.

Var IV et Finale
Allegro

mf

rit.

a tempo

cresc.

f accel.

N^o 7Cornet in B \flat

Caprice and Variations

Revised by

Edwin Franko Goldman

Andantino

J. B. Arban

Musical score for Cornet in B \flat , Caprice and Variations, No. 7. The score consists of ten staves of music. The first staff is a chordal introduction. The second staff begins with a piano (*p*) dynamic. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. A triplet of eighth notes is marked with a '3' above it. The piece concludes with a forte (*f*) dynamic, a *rall.* (rallentando) marking, and a final cadence in B \flat major.

Cornet in B \flat

Andante moderato

p

a tempo

rall.

p

7

Var. I

Allegro moderato

mf

Cornet in B \flat

The first system of the musical score consists of two staves. The top staff contains a melodic line with eighth and sixteenth notes, including slurs and ties. The bottom staff contains a bass line with similar rhythmic patterns and a fermata over a whole note at the end of the system.

Var. II

p

The second system, labeled 'Var. II', begins with a piano (*p*) dynamic marking. It consists of ten staves of music. The first staff starts with a treble clef and a common time signature. The music is characterized by rapid sixteenth-note passages, often beamed in pairs or groups of four. There are several slurs and ties throughout the piece. The system concludes with a double bar line, a fermata, and a final flourish.

Cornet in B \flat Var. III
Più lento

p

facilité

cresc.

f

3

Revised by
Edwin Franko Goldman

Fantaisie and Variations

on a German Theme

J. B. Arban

Allegro moderato

f

p

f *mf*

Theme
Andante

p

mf

p

Var. I

Musical score for Variation I, measures 1 through 14. The piece is in 3/4 time and B-flat major. It begins with a piano (*p*) dynamic and a triplet of eighth notes. The melody features eighth-note patterns with various articulations such as accents (>) and slurs. Measure 14 concludes with a fermata over a whole note.

Var. II

Musical score for Variation II, measures 15 through 24. The piece is in 3/4 time and B-flat major. It begins with a forte (*f*) dynamic and features a more rhythmic eighth-note pattern. The score includes accents (^), slurs, and a fermata in measure 24.

Cornet in B♭

rit. *a tempo*

f

Var. III

mf

Cornet in B \flat

Finale

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The music is characterized by frequent triplet markings (indicated by a '3' over a group of notes) and various slurs. The second staff continues the melodic line with similar triplet patterns. The third staff features a triplet followed by a single note with a grace note (marked with a '7'). The fourth staff includes a triplet and a dynamic marking of *v* (accrescendo). The fifth staff shows a triplet and a dynamic marking of *v*. The sixth staff continues with a triplet and a dynamic marking of *v*. The seventh staff features a long slur over a series of notes, ending with a dynamic marking of *f* (forte). The eighth staff continues with a long slur and a dynamic marking of *f*. The ninth staff shows a dynamic marking of *f*. The tenth staff concludes with a dynamic marking of *ff* (fortissimo) and a final note.

Cornet in B \flat

Variations
on a favorite theme

Revised by
Edwin Franko Goldman

by
C. M. von Weber

J. B. Arban

Introd.
Allegro moderato

The first section of the introduction consists of three staves of music. The first staff begins with a treble clef and a common time signature. The melody is composed of eighth and sixteenth notes, with some slurs and accents. The second staff continues the melody, ending with a dynamic marking of *f*. The third staff features a more complex rhythmic pattern with slurs and ties.

Piu lento

The second section is marked *Piu lento* and *mf*. It consists of three staves. The first staff begins with a treble clef and a common time signature, featuring a slower tempo and a dynamic marking of *mf*. The second staff continues the melody with slurs and ties. The third staff features a more complex rhythmic pattern with slurs and ties, and a dynamic marking of *tr*.

Tempo I

The third section is marked *Tempo I* and *f*. It consists of three staves. The first staff begins with a treble clef and a common time signature, featuring a return to the original tempo and a dynamic marking of *f*. The second staff continues the melody with slurs and ties. The third staff features a more complex rhythmic pattern with slurs and ties, and a dynamic marking of *tr*.

Cornet in B \flat

Theme

Andante non troppo

p
mf *rall.* *p a tempo*
rall.

Var. I

p
p *p*
p *rall.* *a tempo*
p
p

Var. II

p

rall. *a tempo*

Var. III

p

Più lento

tr *tr* *tr*

rall. *a tempo*

Var. IV

The image displays a musical score for a Cornet in B \flat , specifically Variation IV. The score is written on ten staves of music. The first staff begins with a treble clef, a 6/8 time signature, and the title 'Var. IV'. The music is characterized by a complex, rhythmic pattern of eighth and sixteenth notes, often beamed together in groups. The key signature is one flat (B \flat). The score includes various musical notations such as accents (>), slurs, and repeat signs. The piece concludes with a final cadence on the tenth staff.

Nº 12

Cornet in B \flat

Fantaisie and Variations

Revised by
Edwin Franko Goldman

on
The Carnival of Venice

J. B. Arban

Introduction

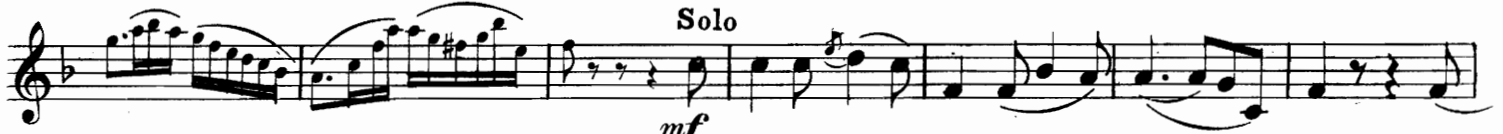
Allegretto

Tutti



Solo

mf



Theme

p



Cornet in B \flat

Var. I

p

ff

sf

ff

ff

ff

ff

ff

ff

ff

ff



Var. II



Cornet in B \flat Var. III
Andante

The musical score is written for a Cornet in B \flat and is titled "Var. III Andante". It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B \flat), and a 3/4 time signature. The tempo is marked "Andante". The first staff starts with a piano (*p*) dynamic and features a series of eighth and sixteenth notes, some beamed together. The second staff continues the melodic line with similar rhythmic patterns. The third and fourth staves show a more complex rhythmic structure with frequent rests and accents. The fifth and sixth staves feature a dense, sixteenth-note texture. The seventh and eighth staves continue this dense texture with some melodic variation. The ninth and tenth staves conclude the variation with a return to a more melodic, eighth-note pattern.

The first system consists of two staves of music. The top staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. It contains a series of eighth-note patterns, some beamed together, and a few quarter notes. The bottom staff continues the melodic line with similar eighth-note patterns and includes a fermata over a quarter note, with the number '7' written above it, indicating a seven-measure rest.

Var. IV

Var. IV is a variation of the main theme, starting with a treble clef, a key signature of two flats, and a 6/8 time signature. The music is marked *mf* (mezzo-forte) and features a complex, rhythmic pattern of eighth and sixteenth notes, often beamed in groups. The piece is characterized by frequent accents and slurs. The notation spans ten staves, showing a highly technical and rhythmic passage.

Coda

The Coda section is marked *f* (forte) and consists of two staves. The top staff features a series of eighth-note patterns with accents, leading to a final cadence. The bottom staff continues with a similar rhythmic pattern, ending with a final note and a fermata.

Cornet in B \flat

Revised by
Edwin Franko Goldman

N $^{\circ}$ 4 Variations

on a theme from
Norma

by V. Bellini

J. B. Arban

Andante maestoso

p *cresc.* 1

Solo *p*

ff

7

Theme
Moderato

p

Cornet in B \flat

The first system of the score consists of two staves. The top staff contains a complex melodic line with many slurs and ties. The bottom staff contains a rhythmic accompaniment with a '7' above it, indicating a seven-measure rest.

Var. I

The 'Var. I' section is marked with a piano (*p*) dynamic. It consists of ten staves of music. The first staff begins with a piano marking. The music is highly technical, featuring many slurs, ties, and complex rhythmic patterns. The section concludes with a '7' above a rest in the final staff.

Cornet in B \flat

Var. II

The musical score consists of ten staves of music. The first staff begins with a treble clef, a common time signature (C), and a dynamic marking of *p* (piano). The music is written in a key signature of one flat (B-flat major or D minor). The notation includes a variety of rhythmic figures, such as eighth-note runs, sixteenth-note passages, and dotted rhythms. There are several slurs and accents throughout the piece, indicating phrasing and emphasis. The score concludes with a final note on the tenth staff.

Cornet in B \flat

7 1
rit.

Più lento

p

accel.

accel.

tr

f