LAST PART
CHARACTERISTIC STUDIES
FANTASIAS AND AIRS VARIES

LETZTER THEIL
CHARACTERISTISCHE STUDIEN
FANTASIEN UND VARIATIONEN

DERNIÈRE PARTIE
ÉTUDES CARACTÉRISTIQUES
FANTAISIES ET AIRS VARIES

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LAST PART.

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.

LETZTER THEIL.

Ich habe die nachfolgenden vierzehn Etuden zu dem Zwecke componirt, den Schülern eine unbesiegbare Willenskraft einzuflössen. 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 Hülfsmittel 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 sämmtliche Articulationen, sämmtliche Passagen und Schwierigkeiten 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 fur 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.

DERNIÈRE PARTIE.

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 resources 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 à 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.

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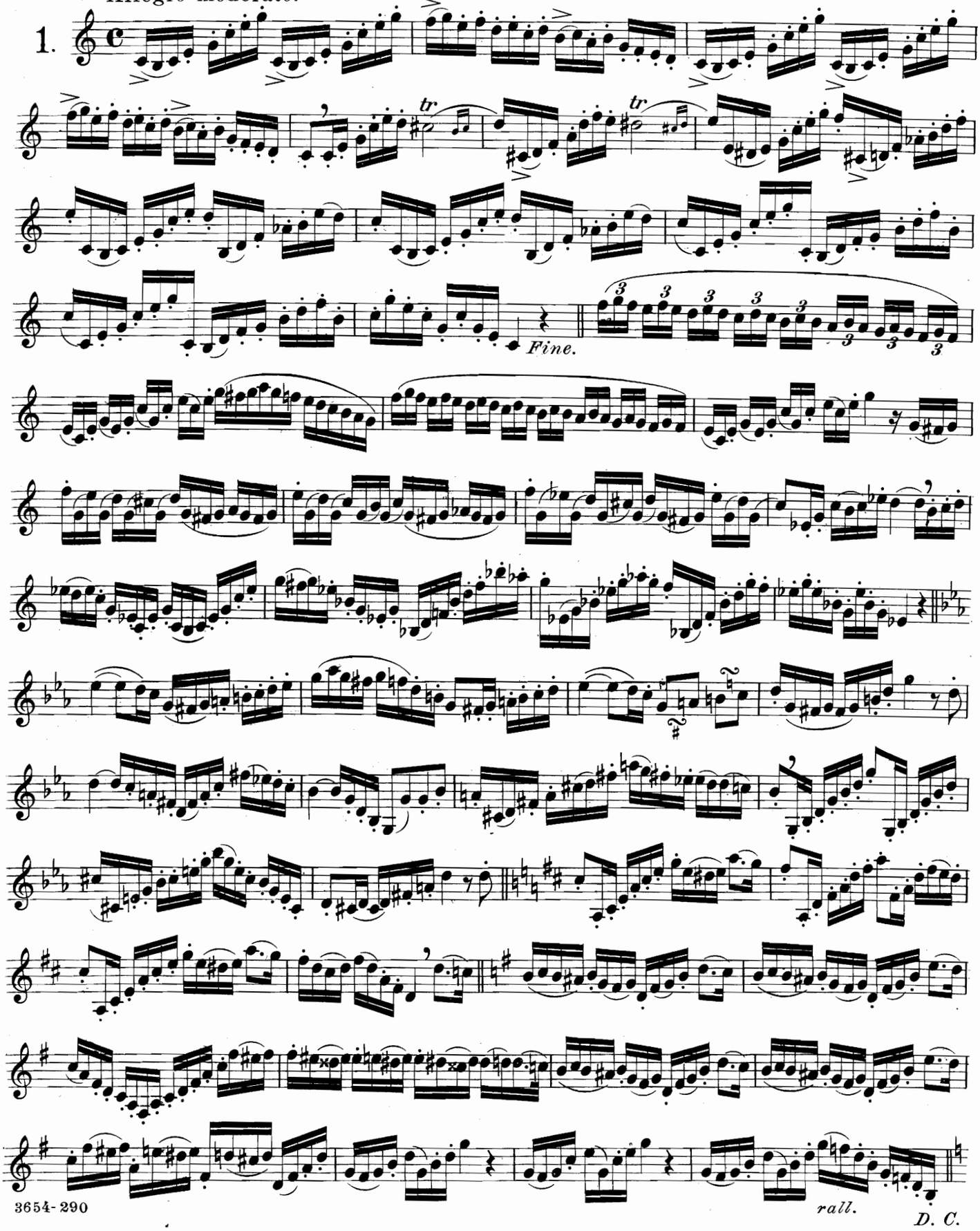
14 Characteristic STUDIES.

14 Characteristische STUDIEN.

14 ETUDES Caracteristiques.

Allegro moderato.

1.



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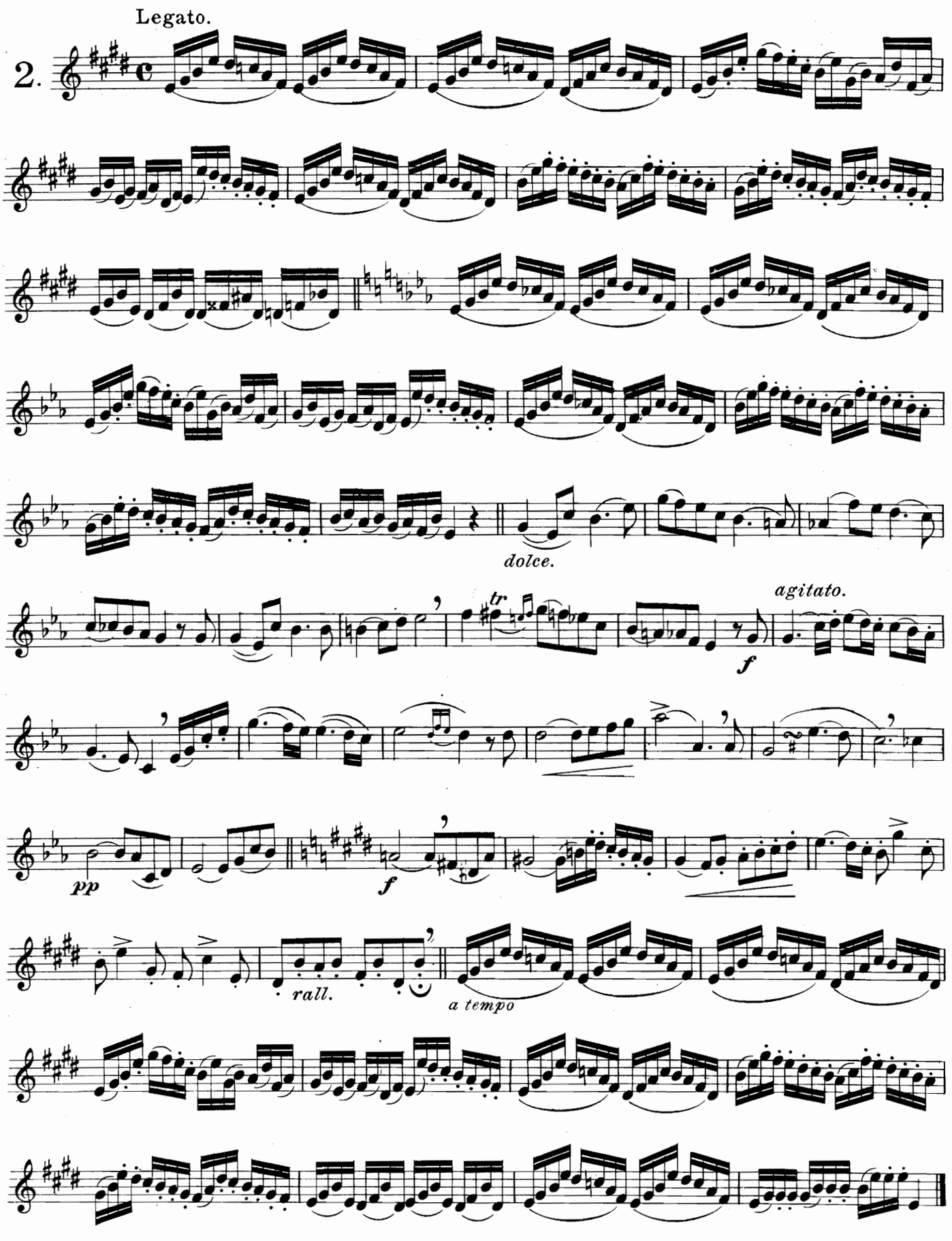

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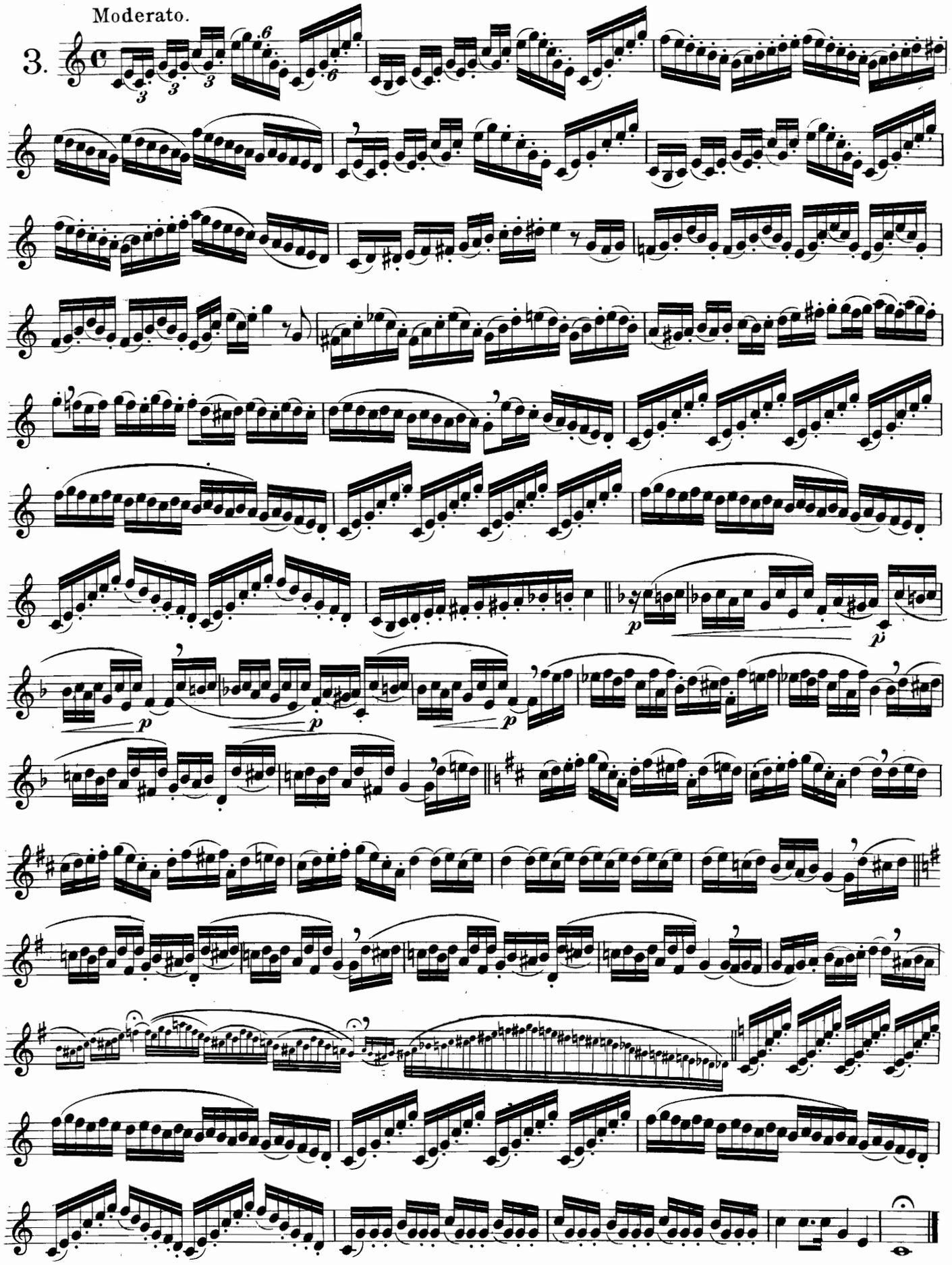

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Allegro.

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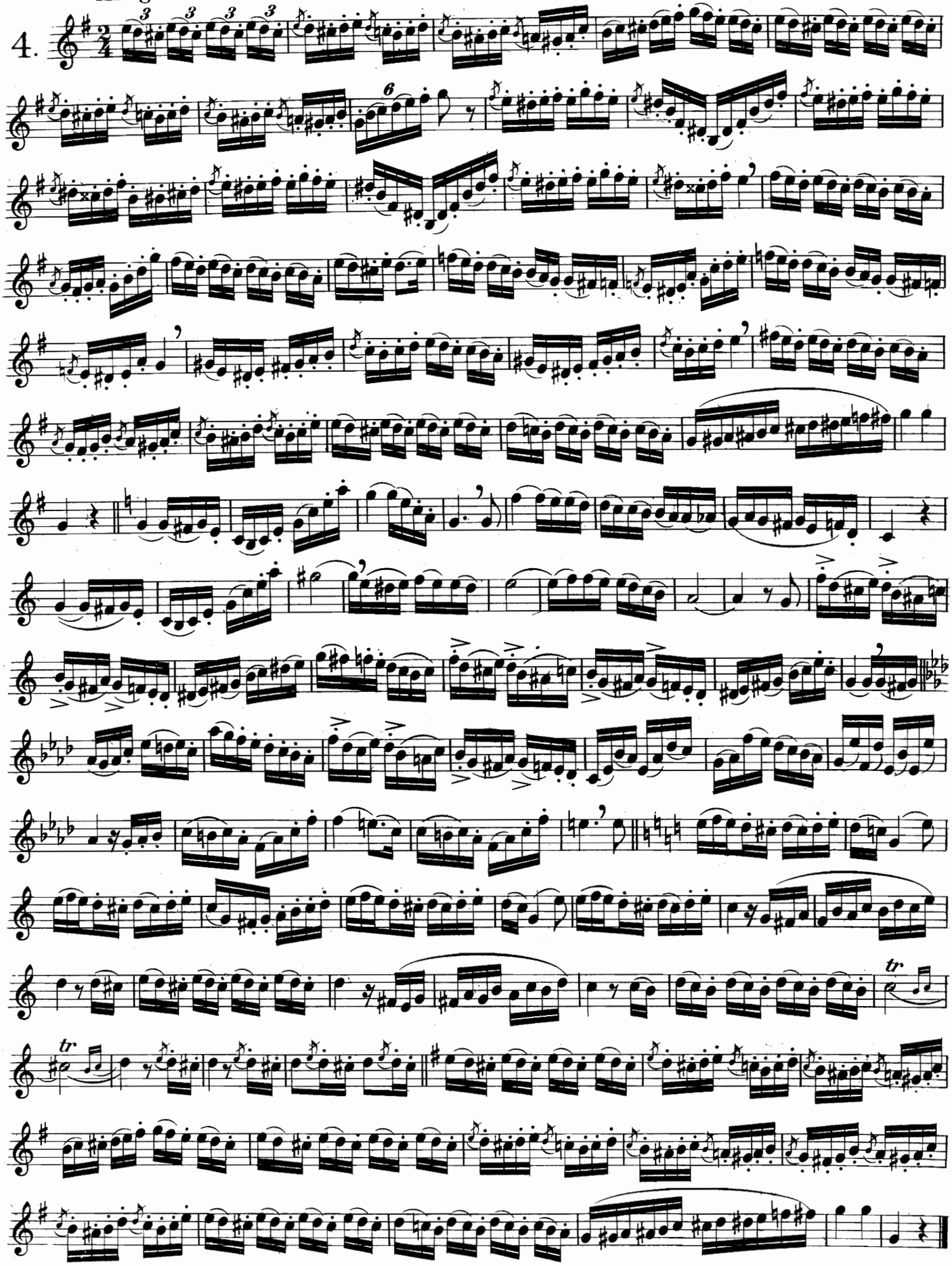

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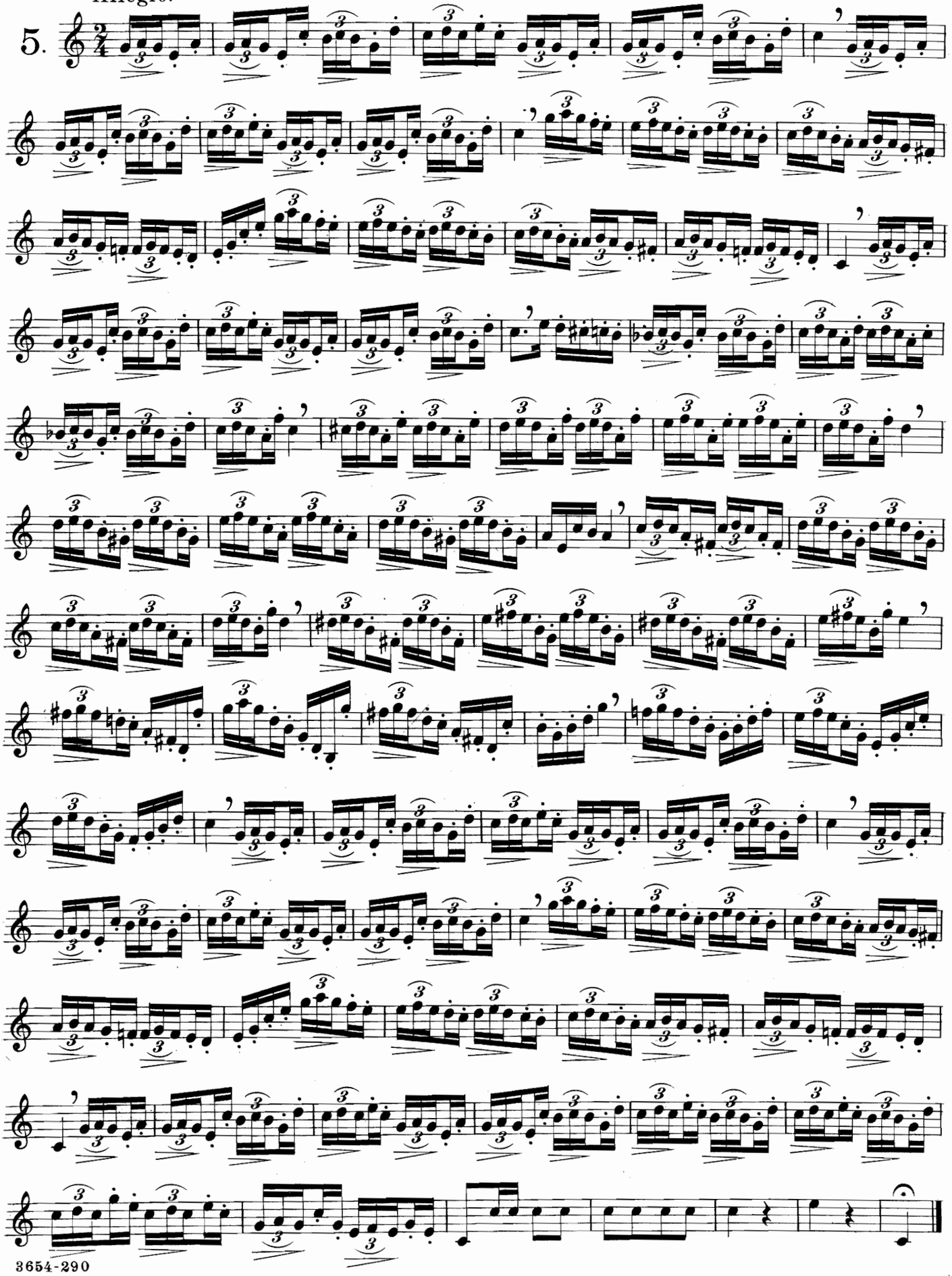

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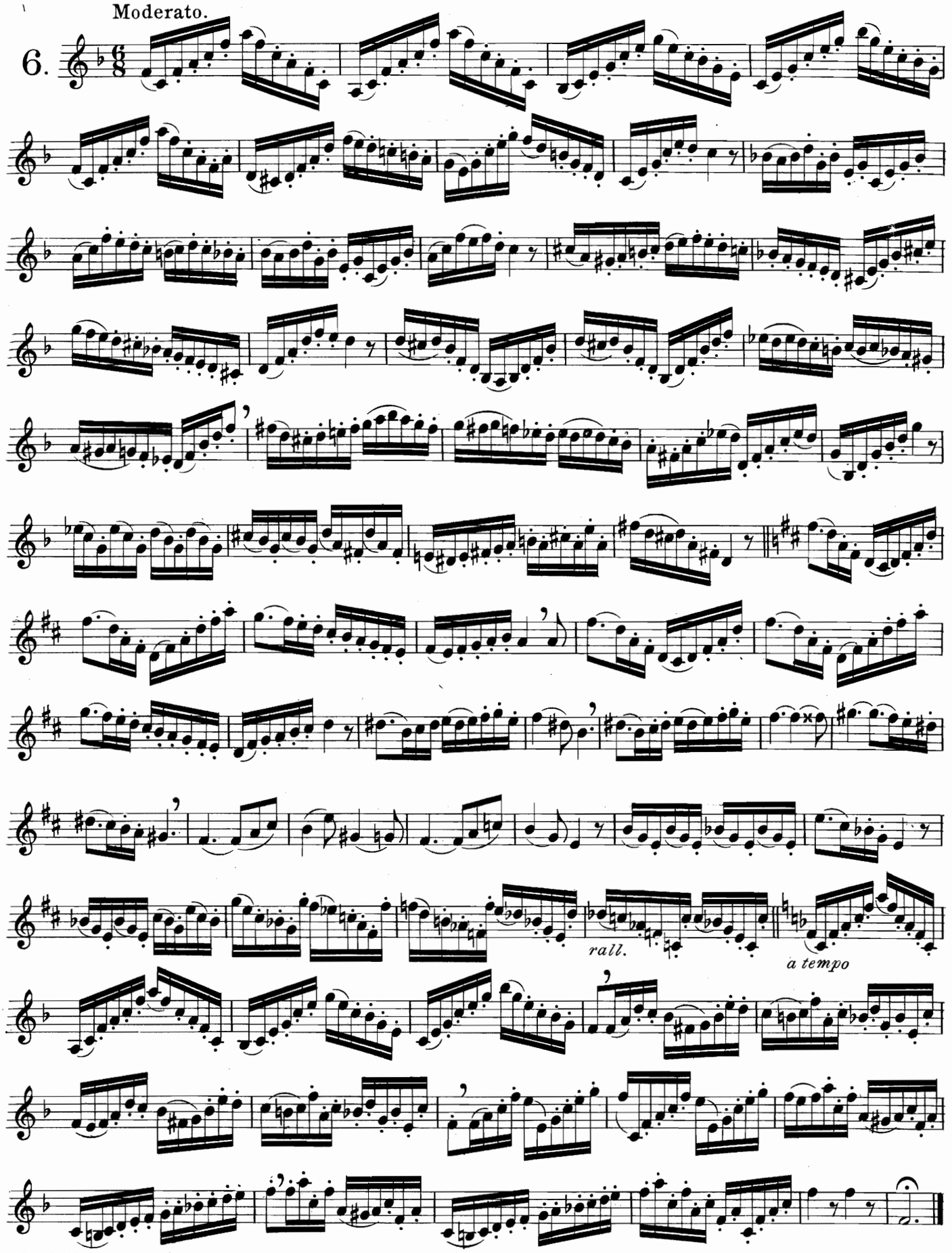

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Allegro.

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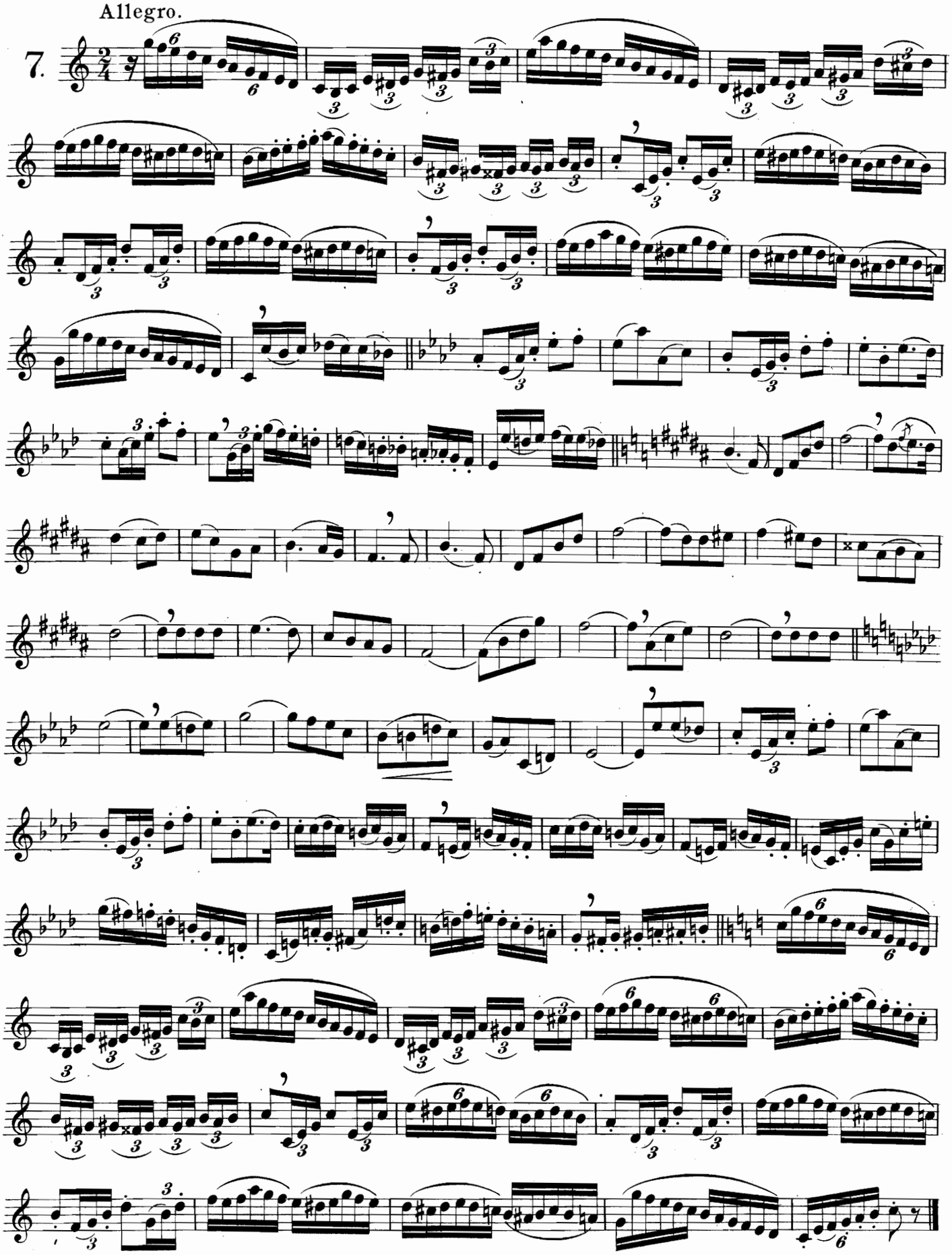

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Allegro moderato.

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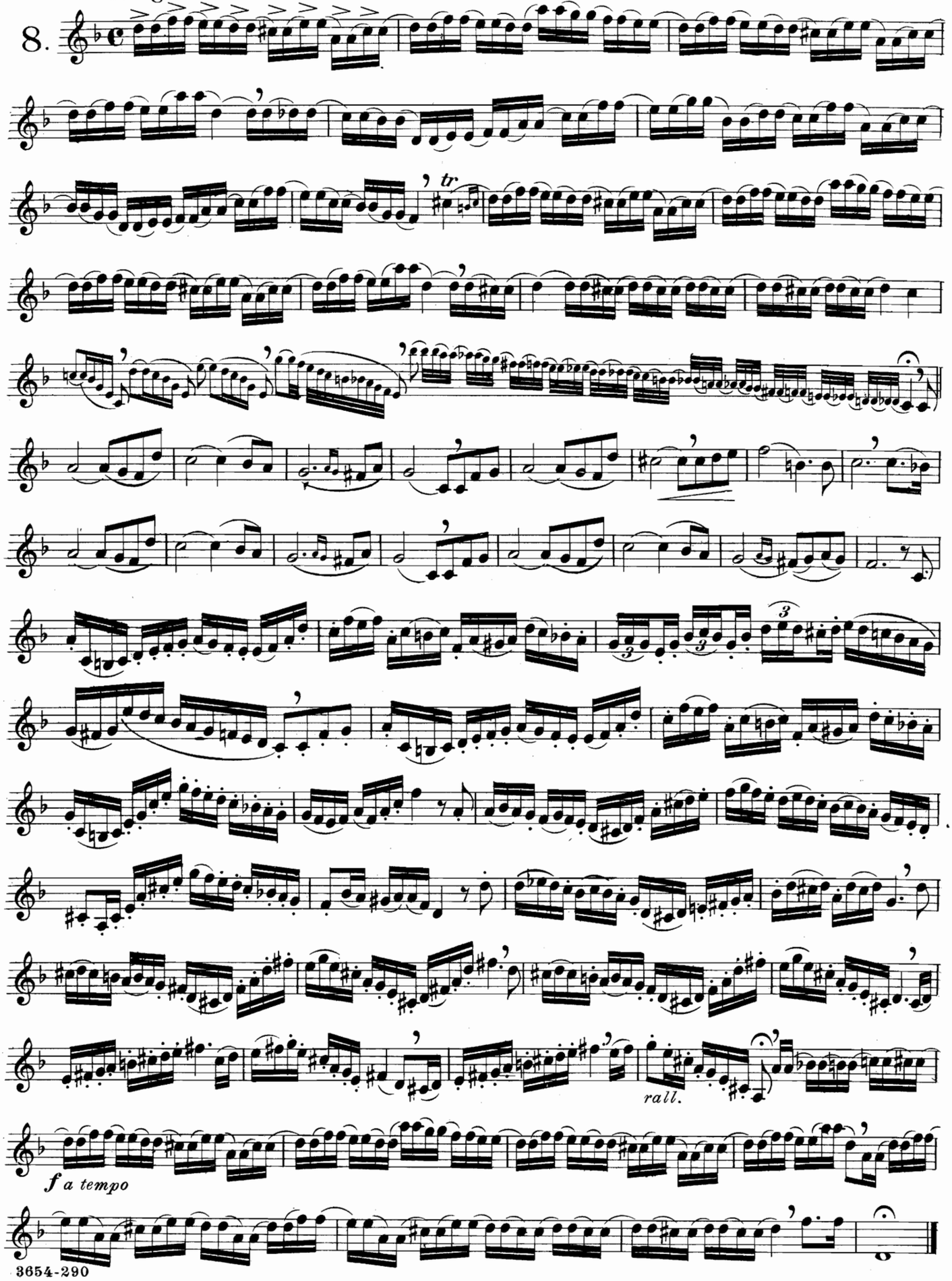

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Allegro.

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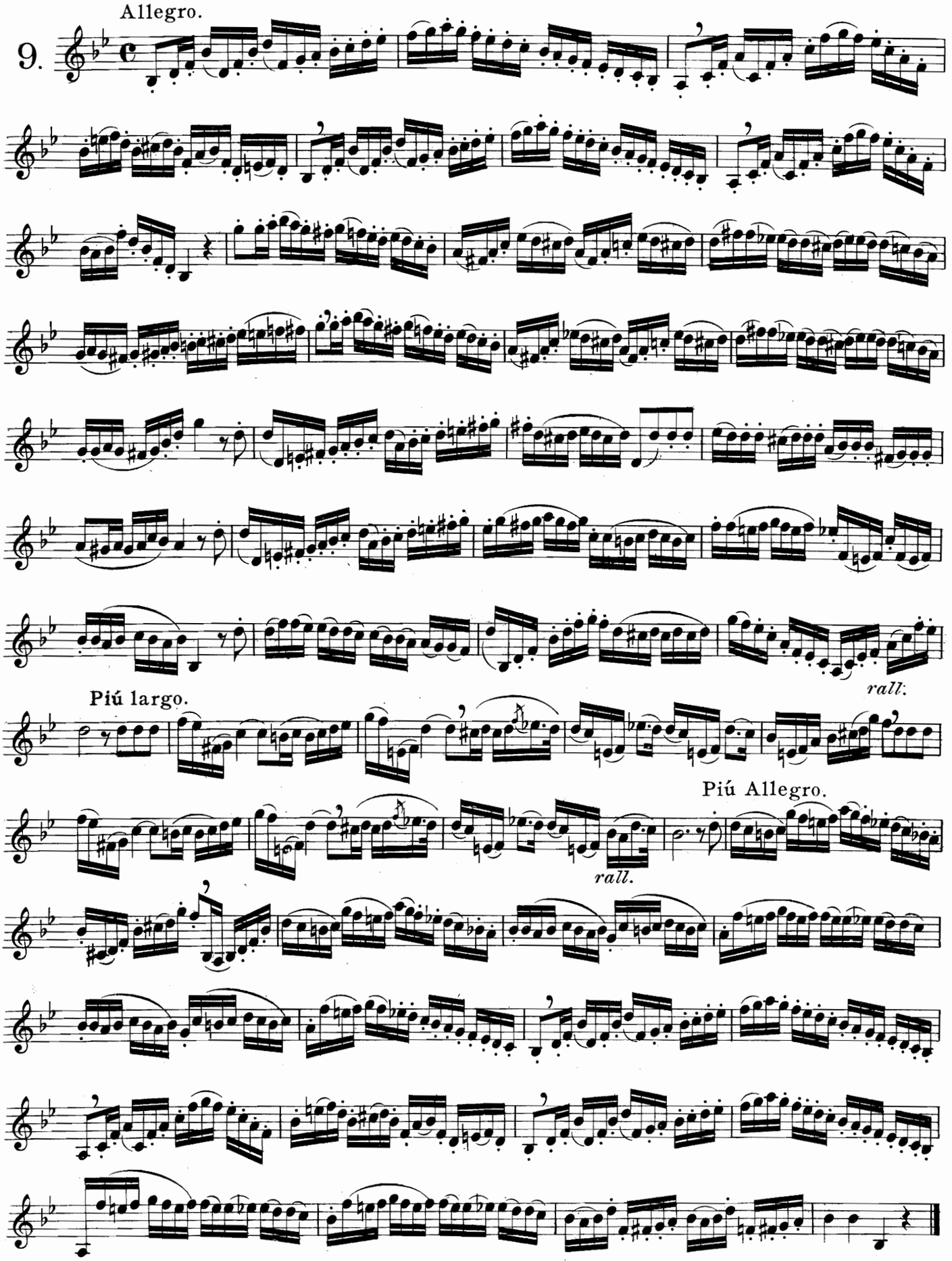

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Allegro.

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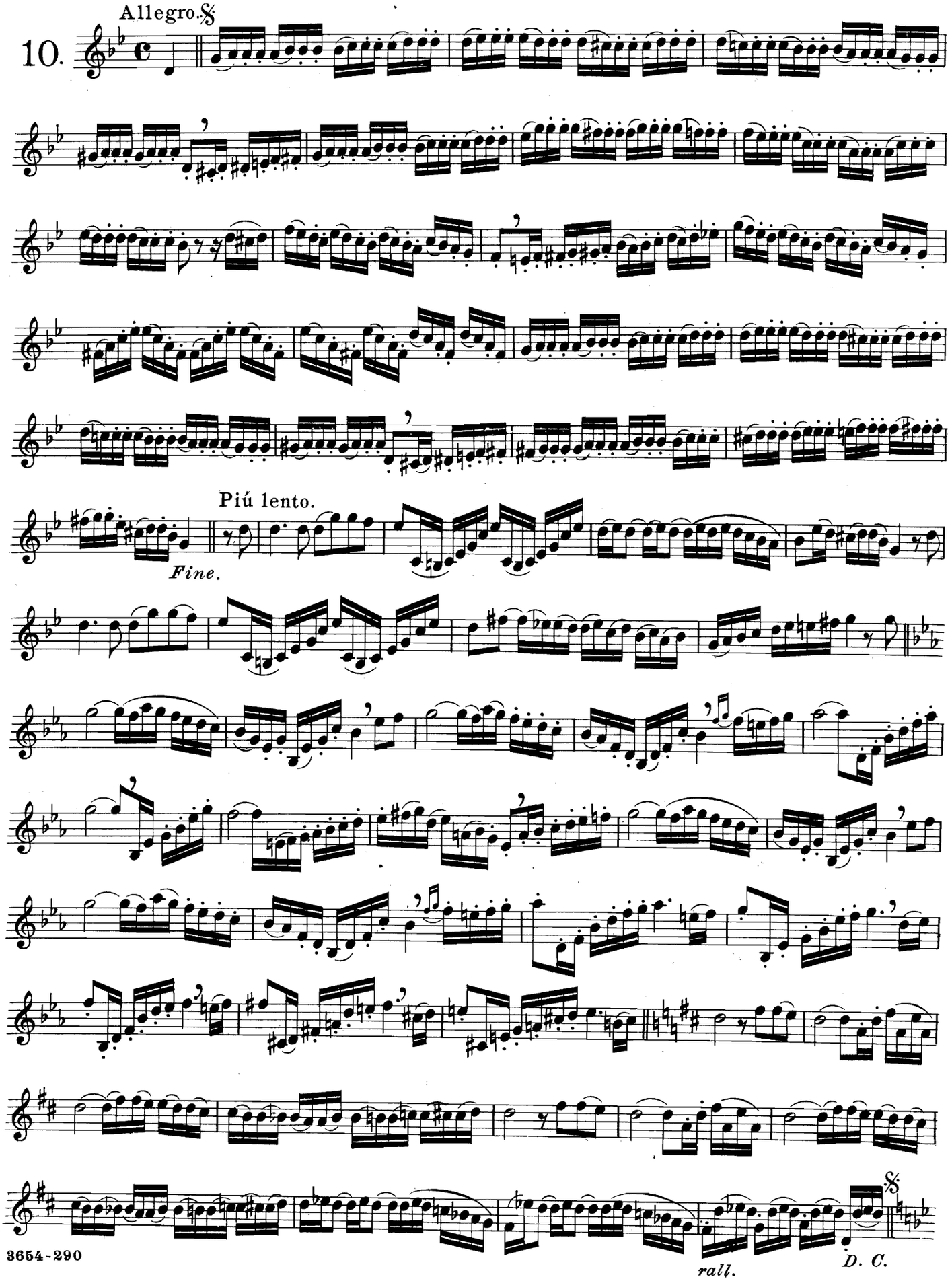

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Allegretto.

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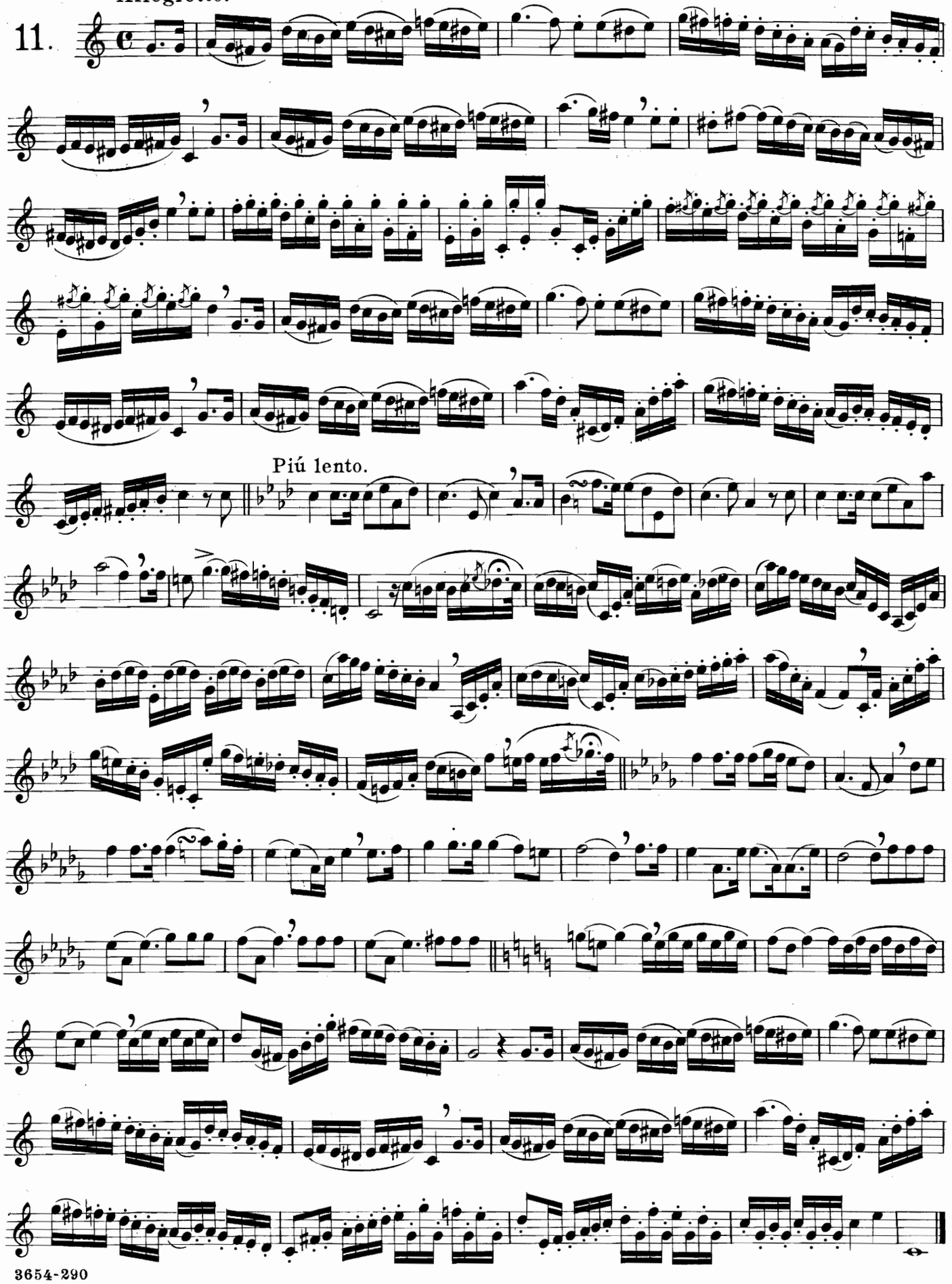

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Allegro moderato.

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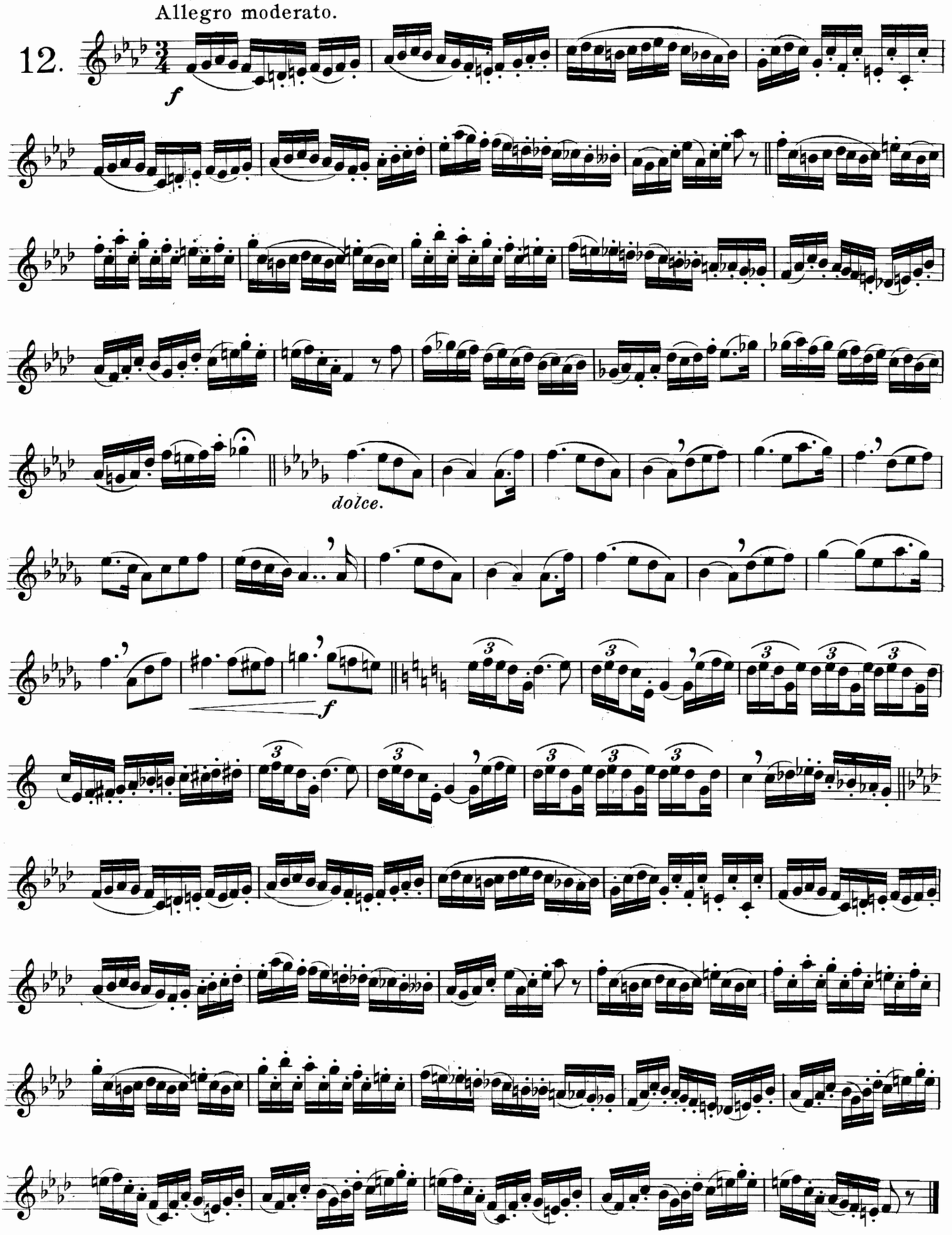

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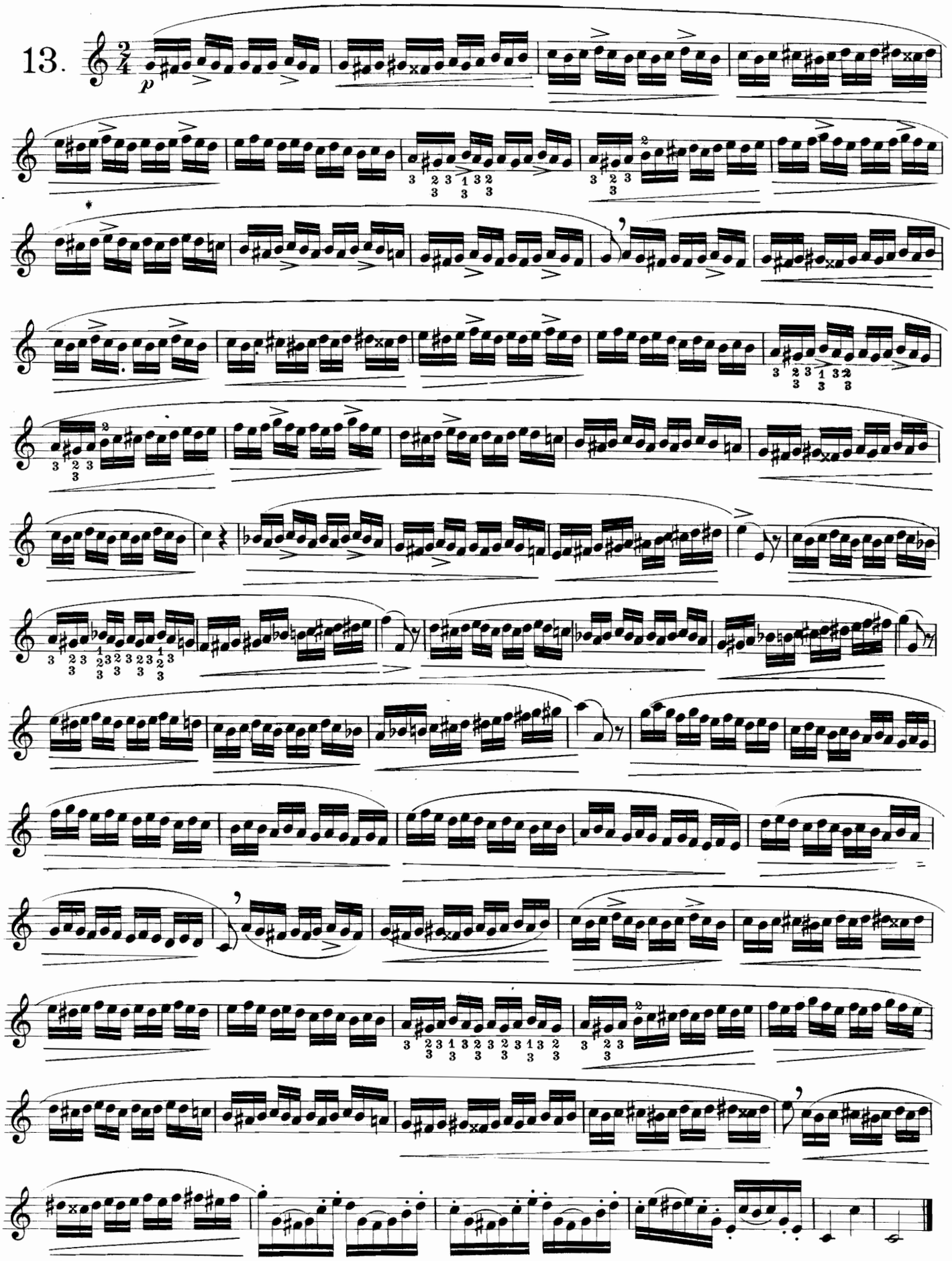

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Legato chromatique.

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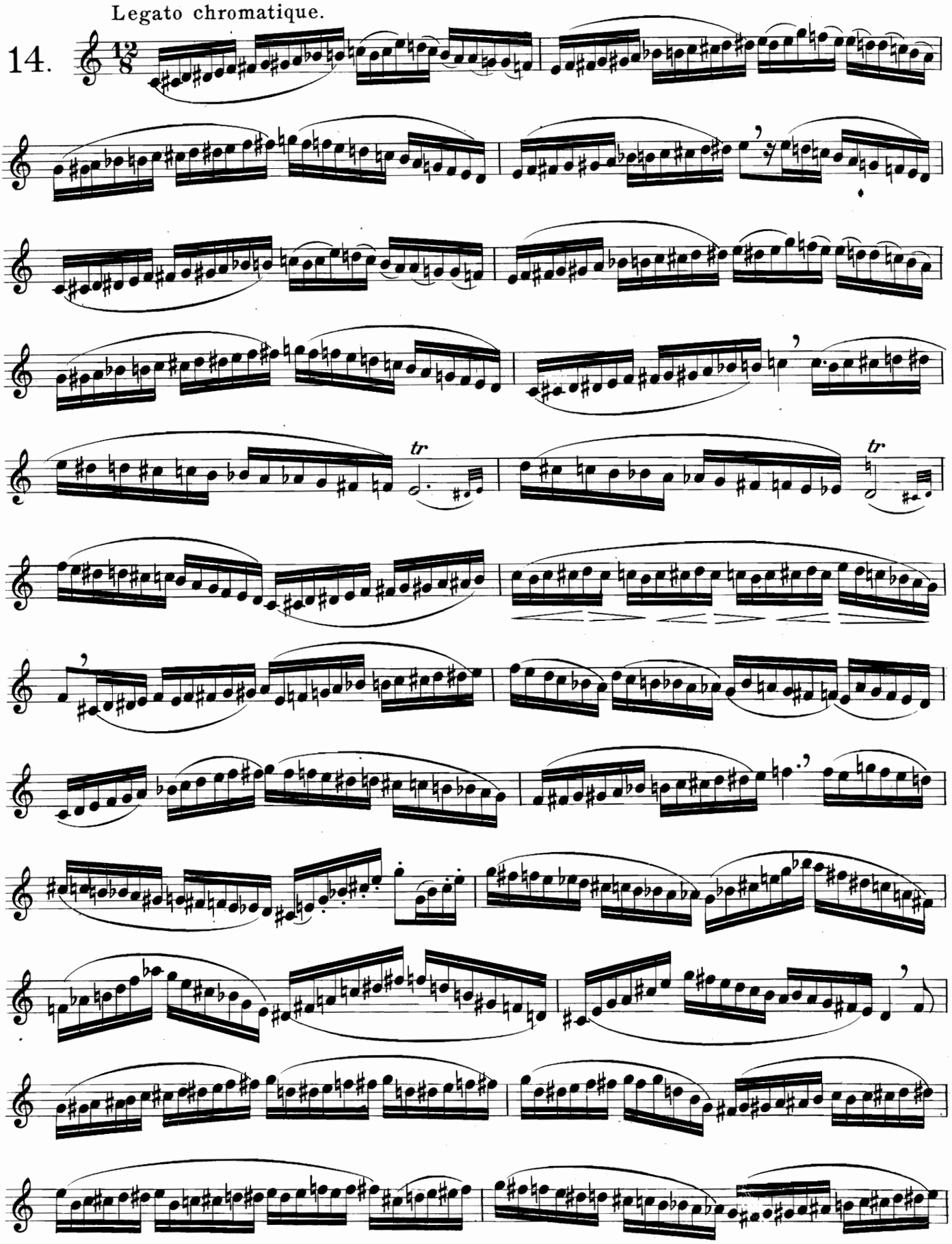

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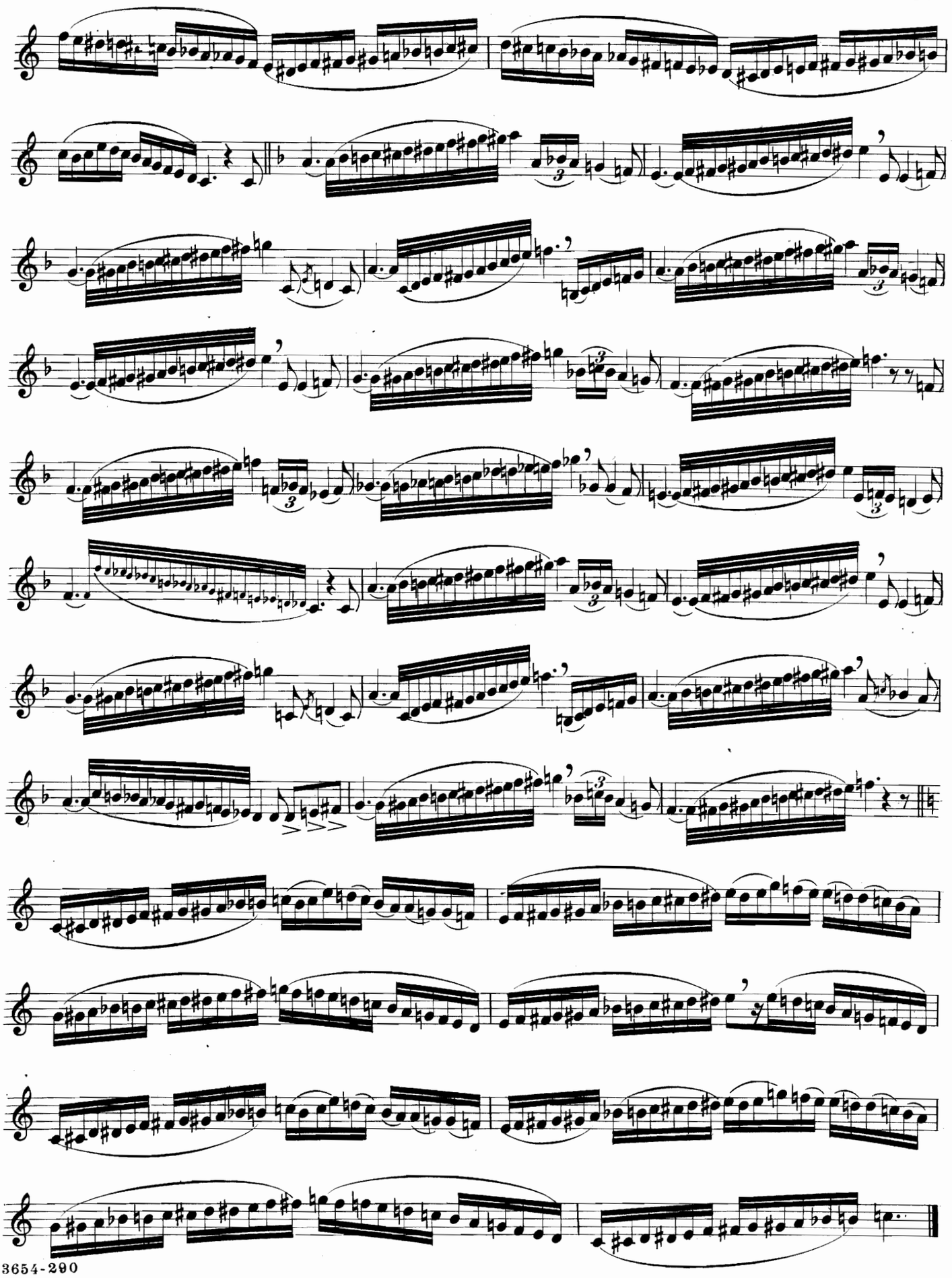

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TWELVE

Celebrated Fantaisies and Airs Variés

by

ARBAN

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Cornet in B♭

No. I

Fantaisie and Variations

on a Cavatina

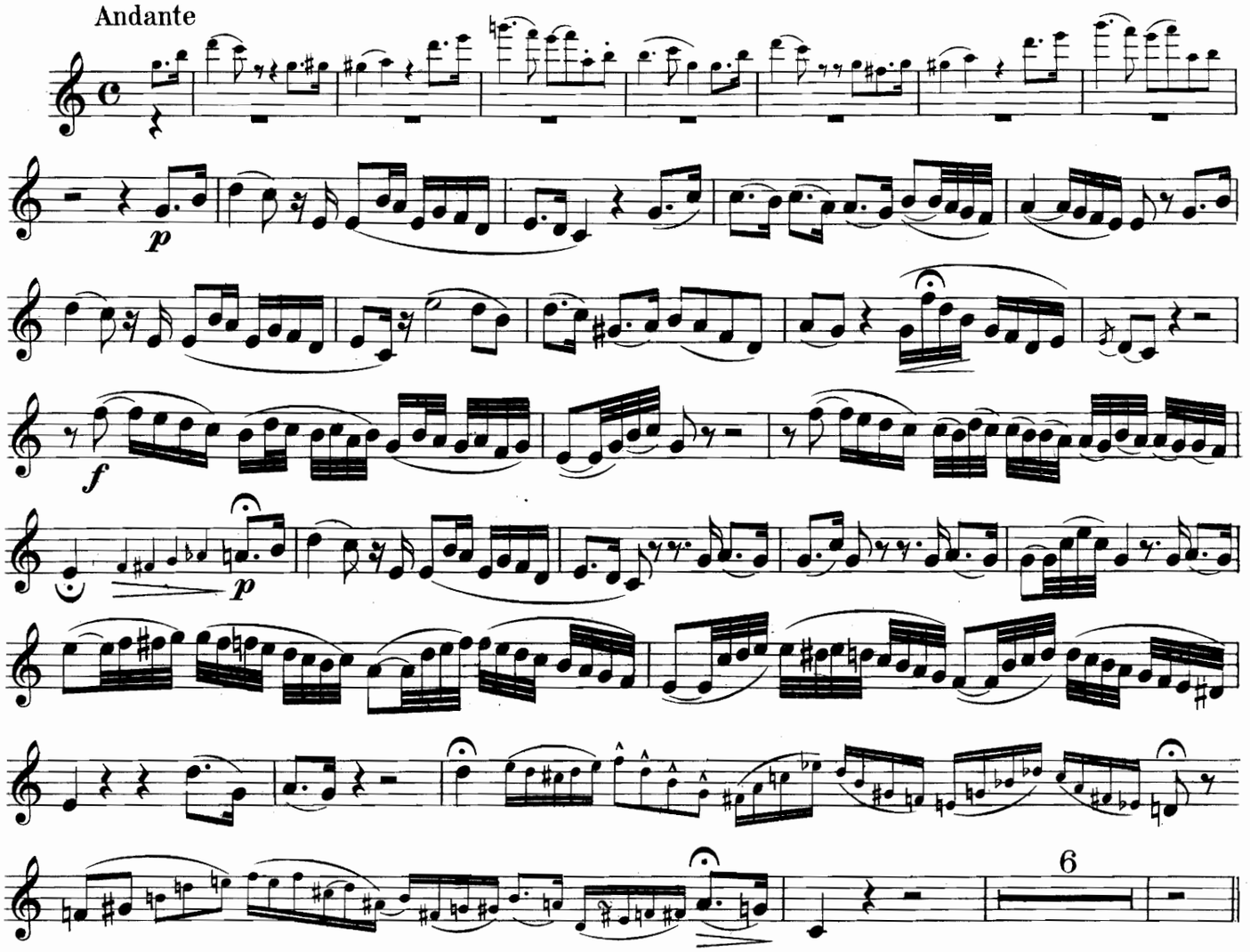
from Beatrice di Tenda by V. Bellini

Revised by
Edwin Franko Goldman

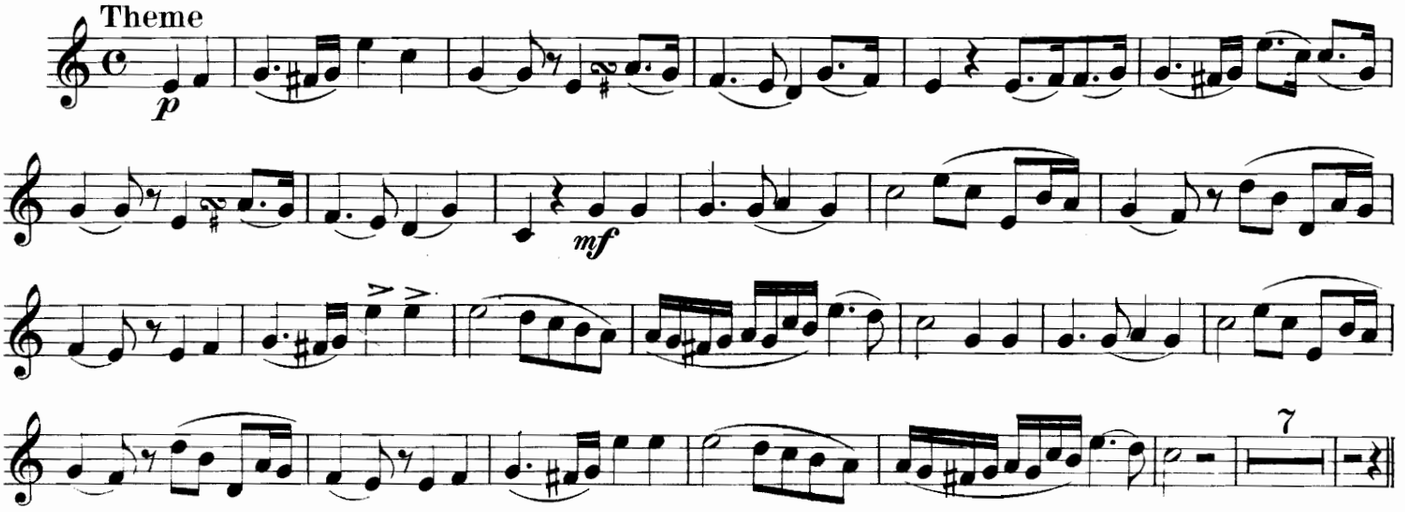
J. B. Arban

Introduction

Andante



Theme



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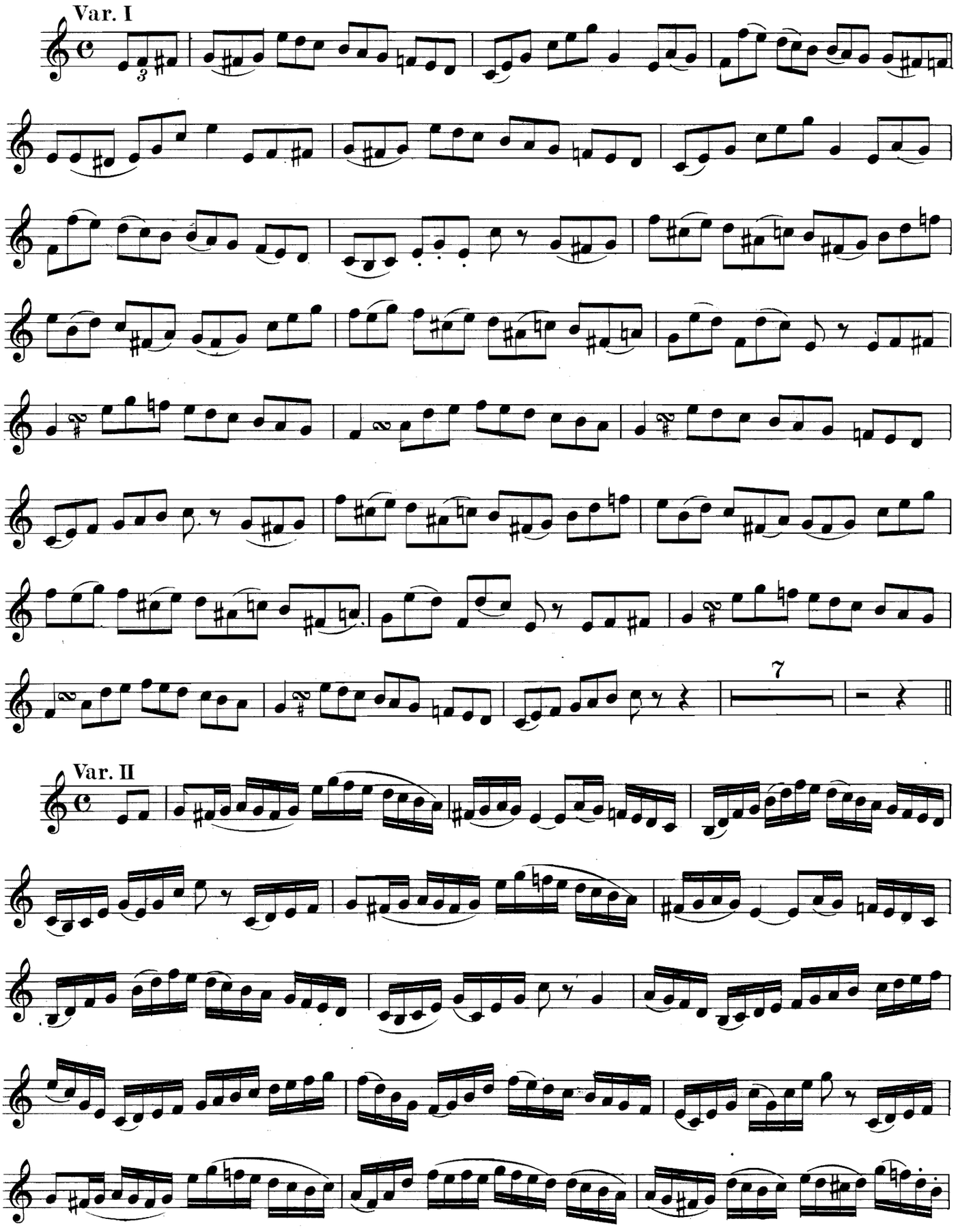
Cornet in B♭



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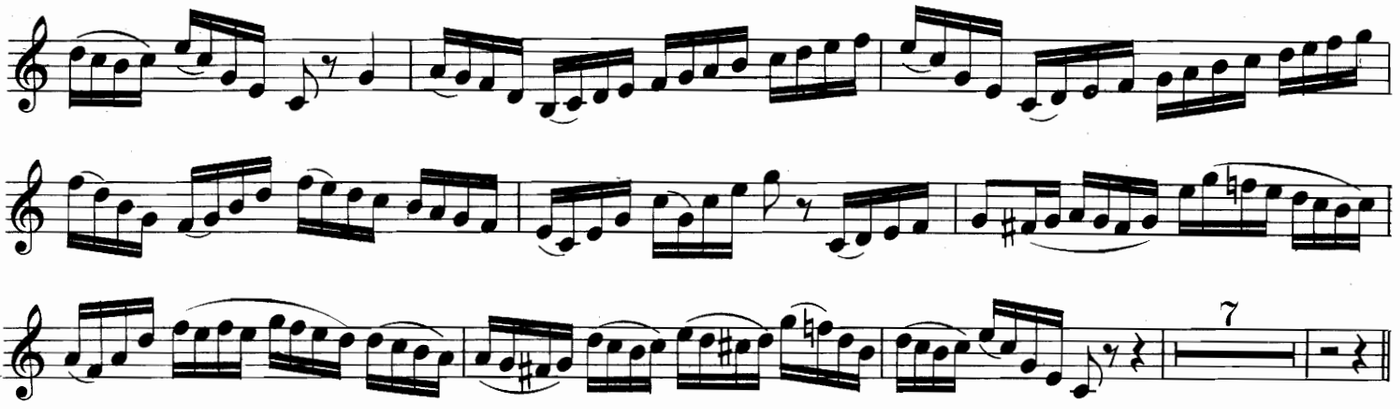
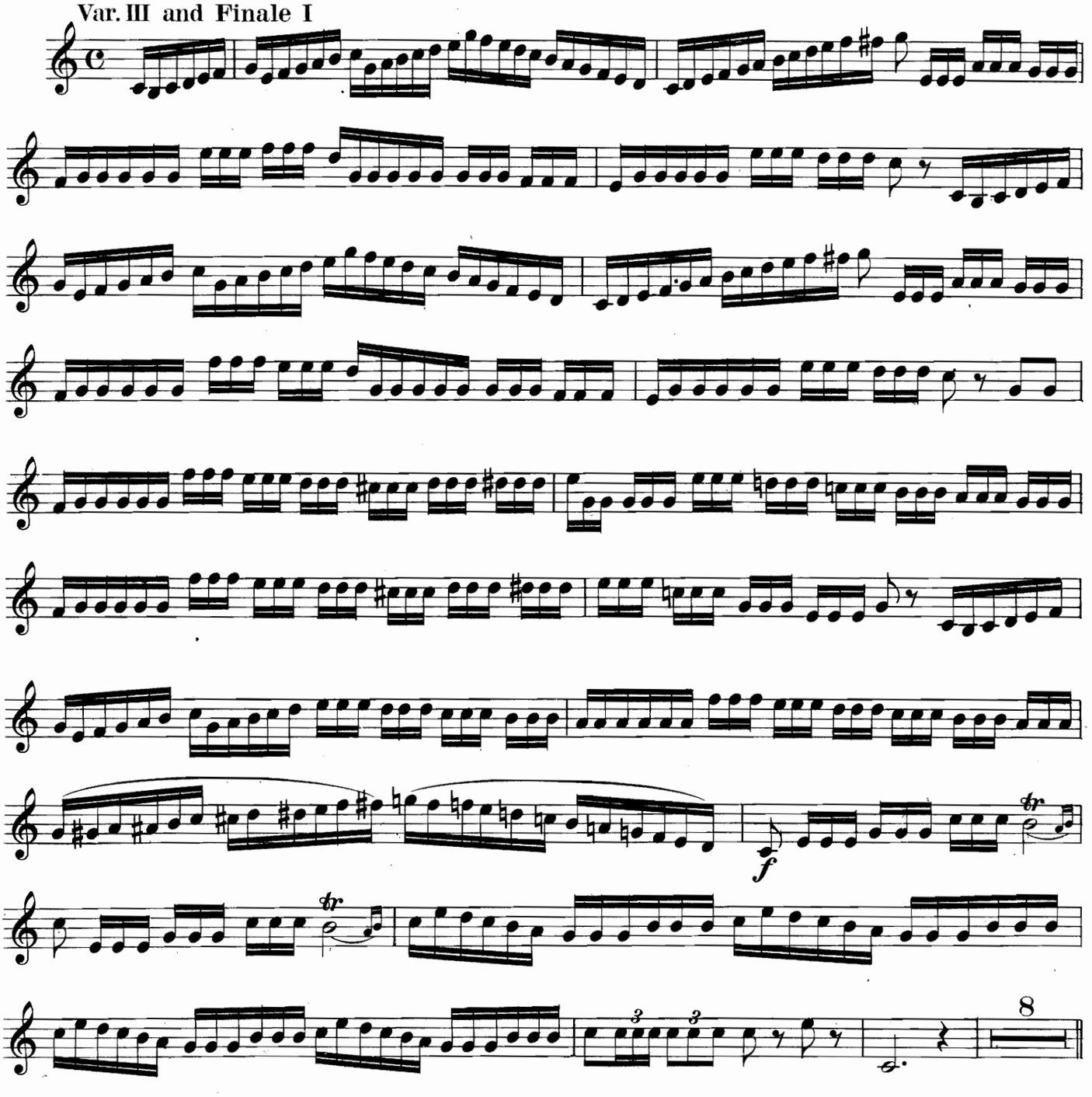


Var. III and Finale I



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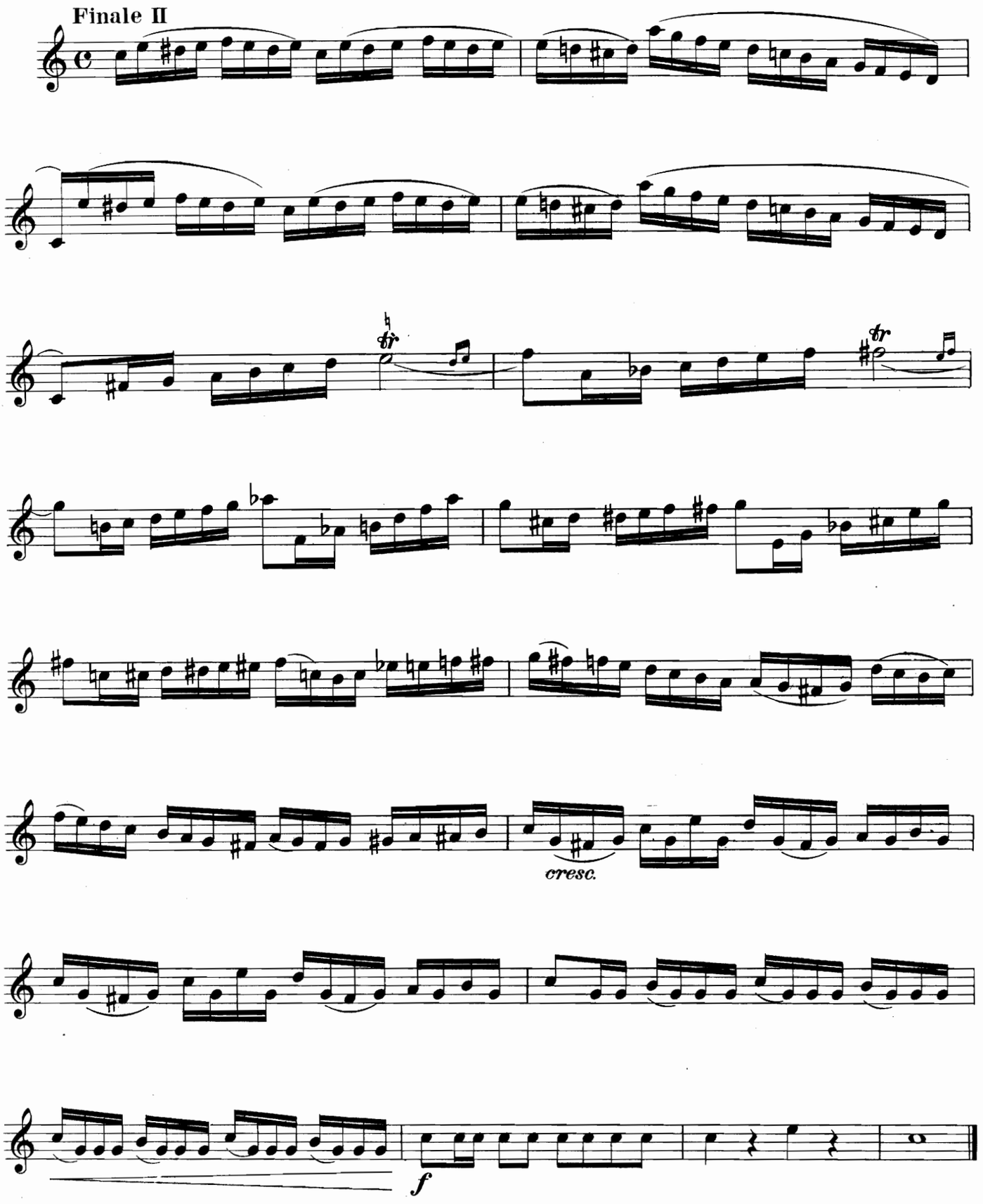

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No. 2

Cornet in A

Fantaisie and Variations

on

Acteon

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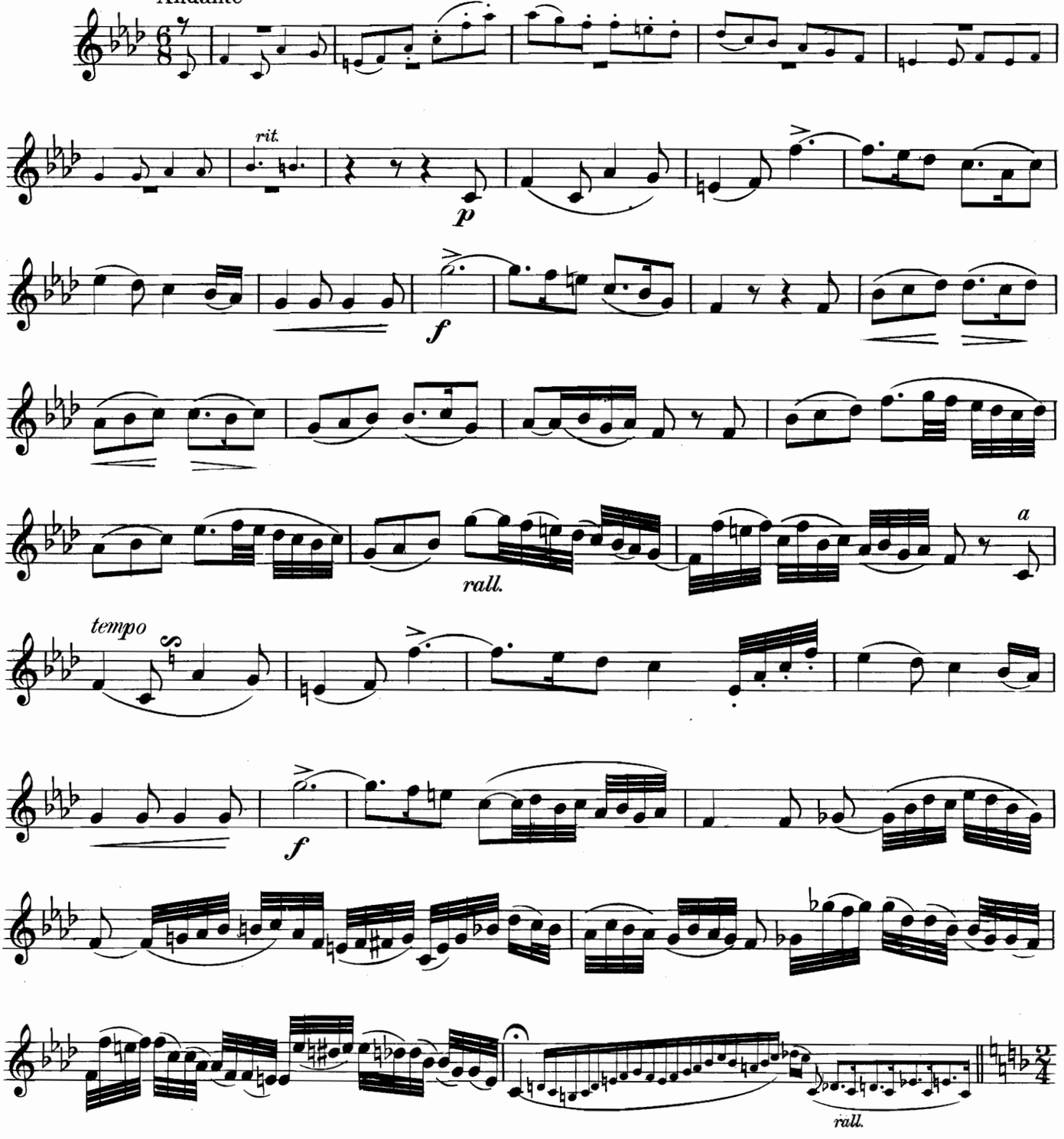
Introduction
Andante

J. B. Arban



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Cornet in A

Theme
Allegro

p

più lento

a tempo

f

a tempo

p

ad lib.

16

Var I
Vivace

p

più lento

rall.

f

Tempo I

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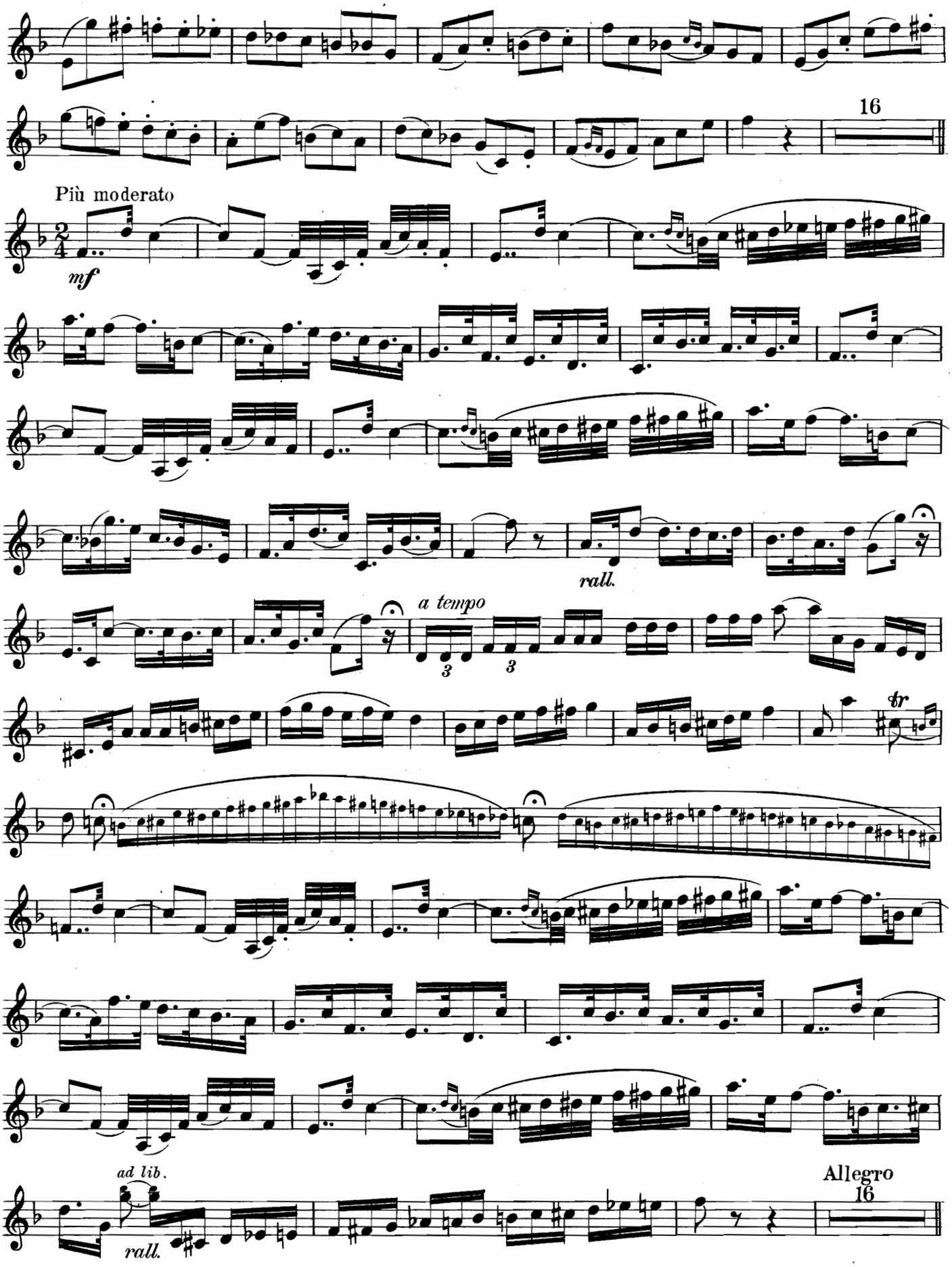

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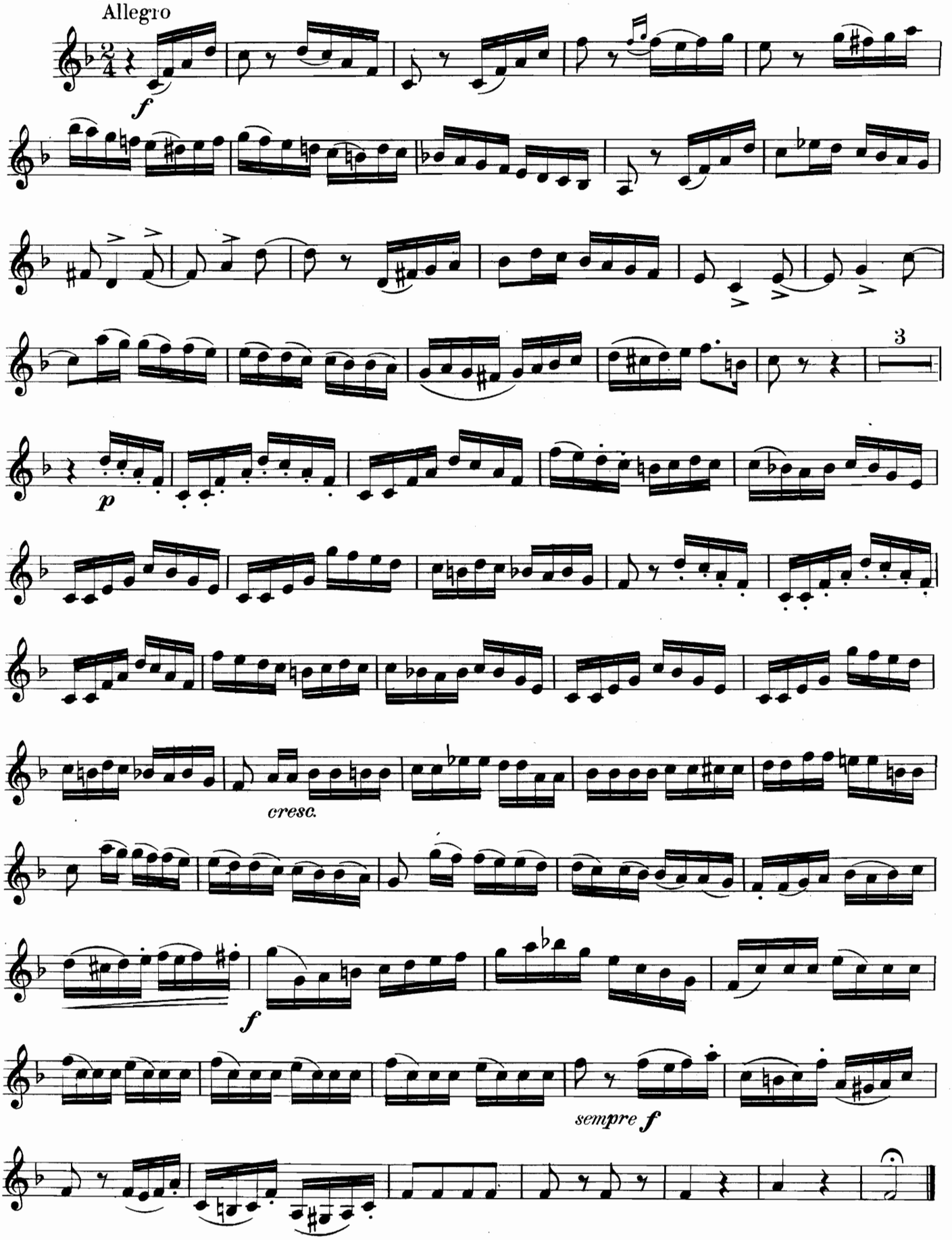
Cornet in A

Finale
Allegro



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Nº 3

Fantaisie Brillante

Cornet in B♭

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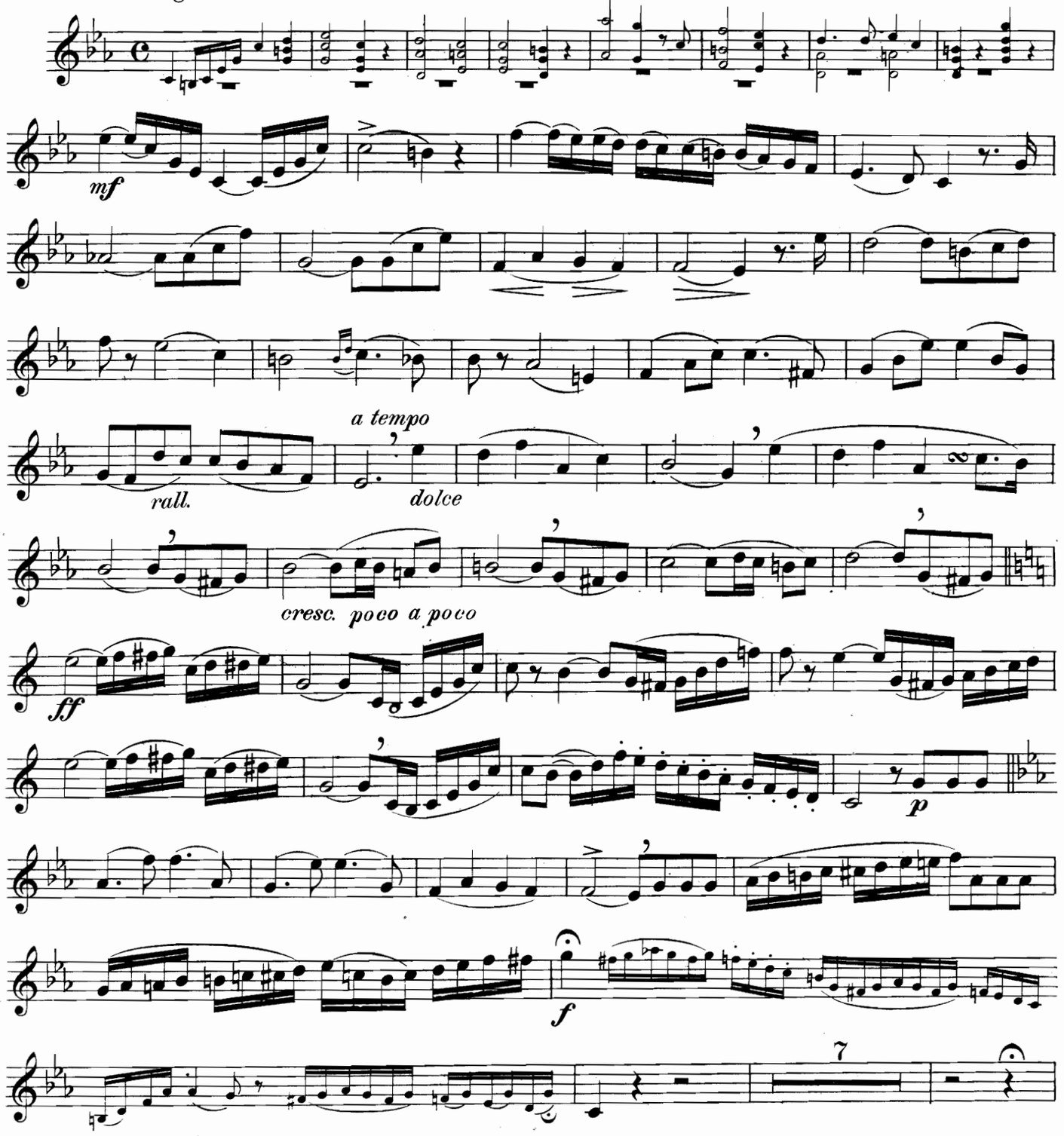
Introd.

J. B. Arban

Allegro maestoso



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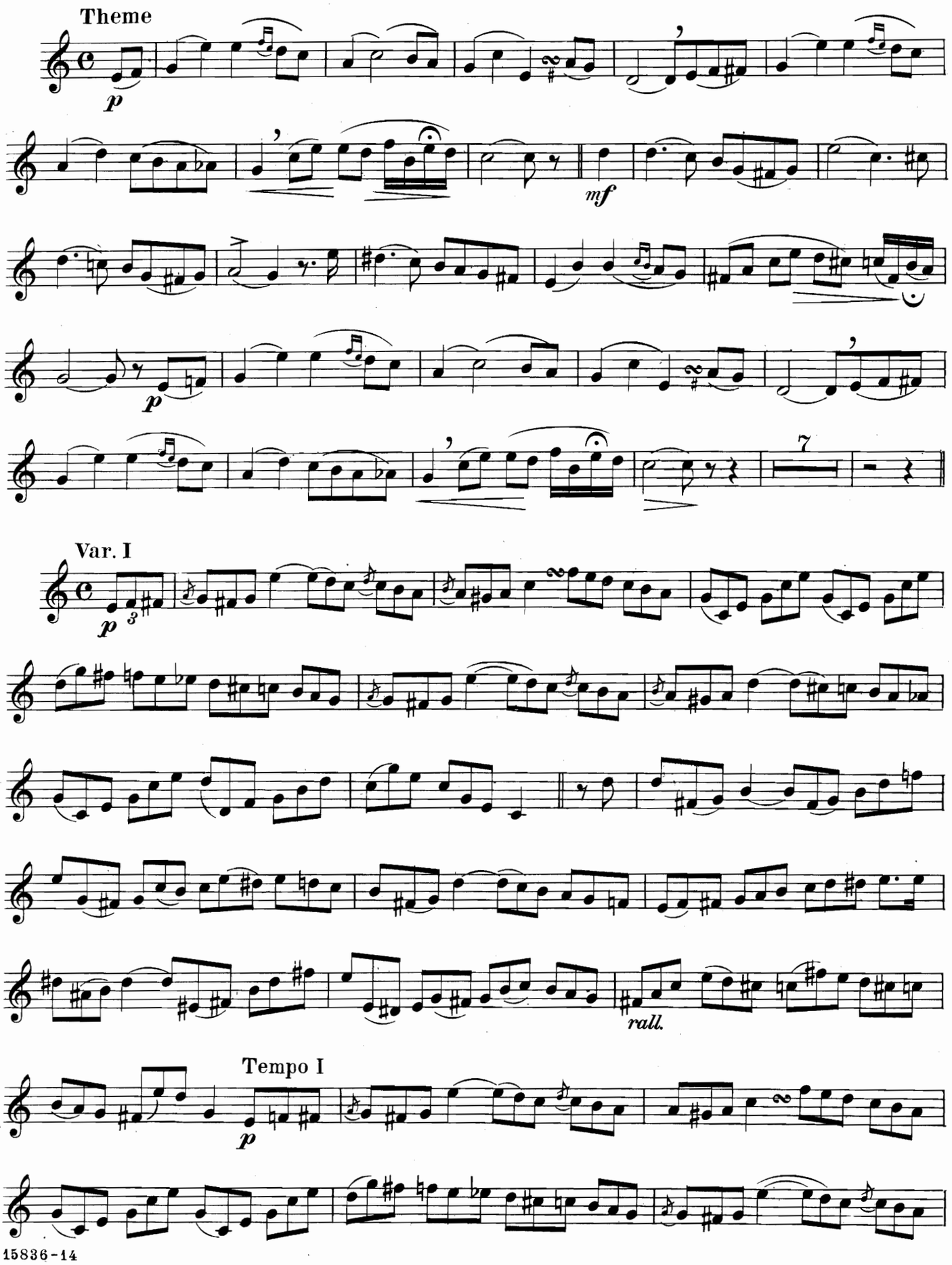
Cornet in B♭



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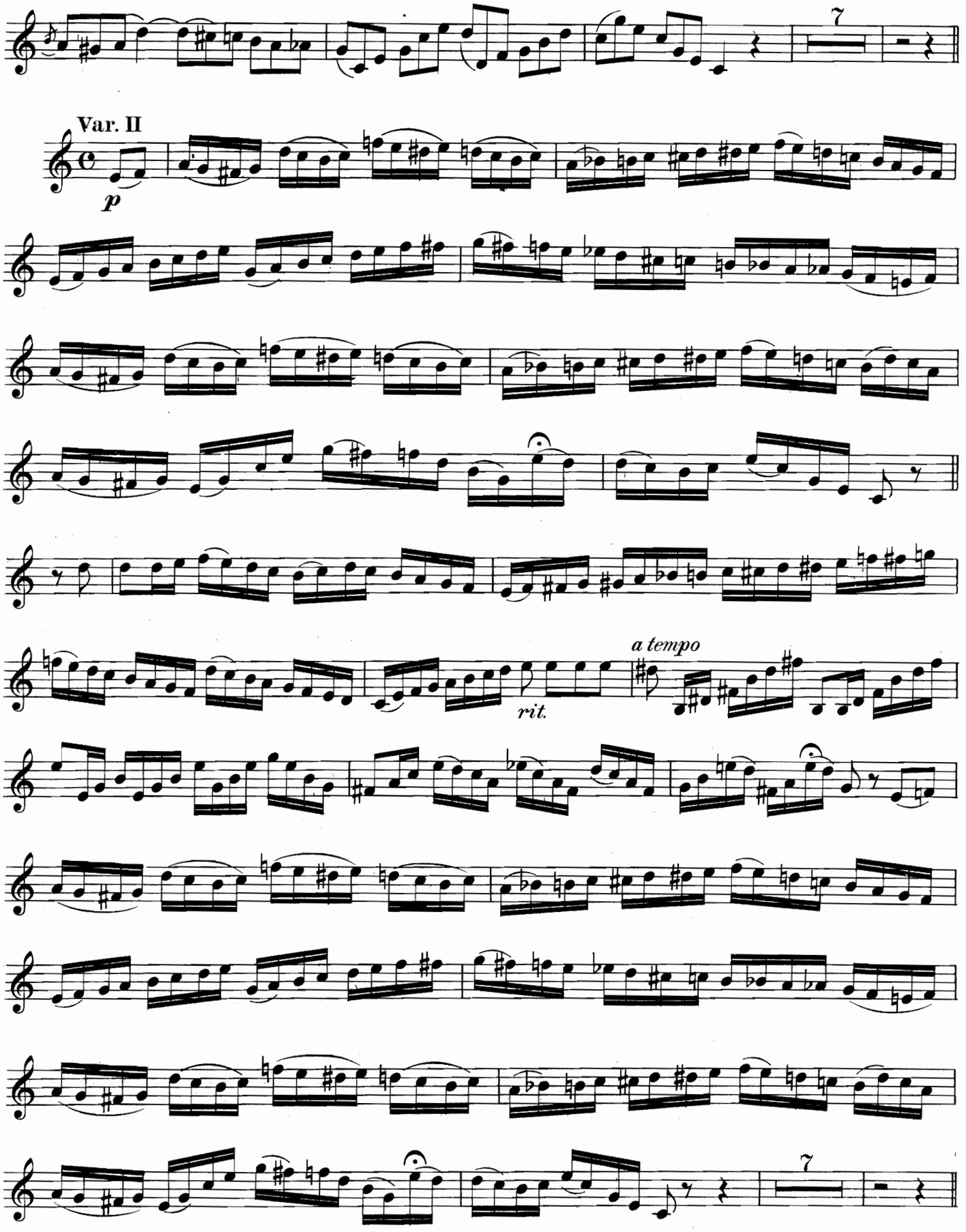

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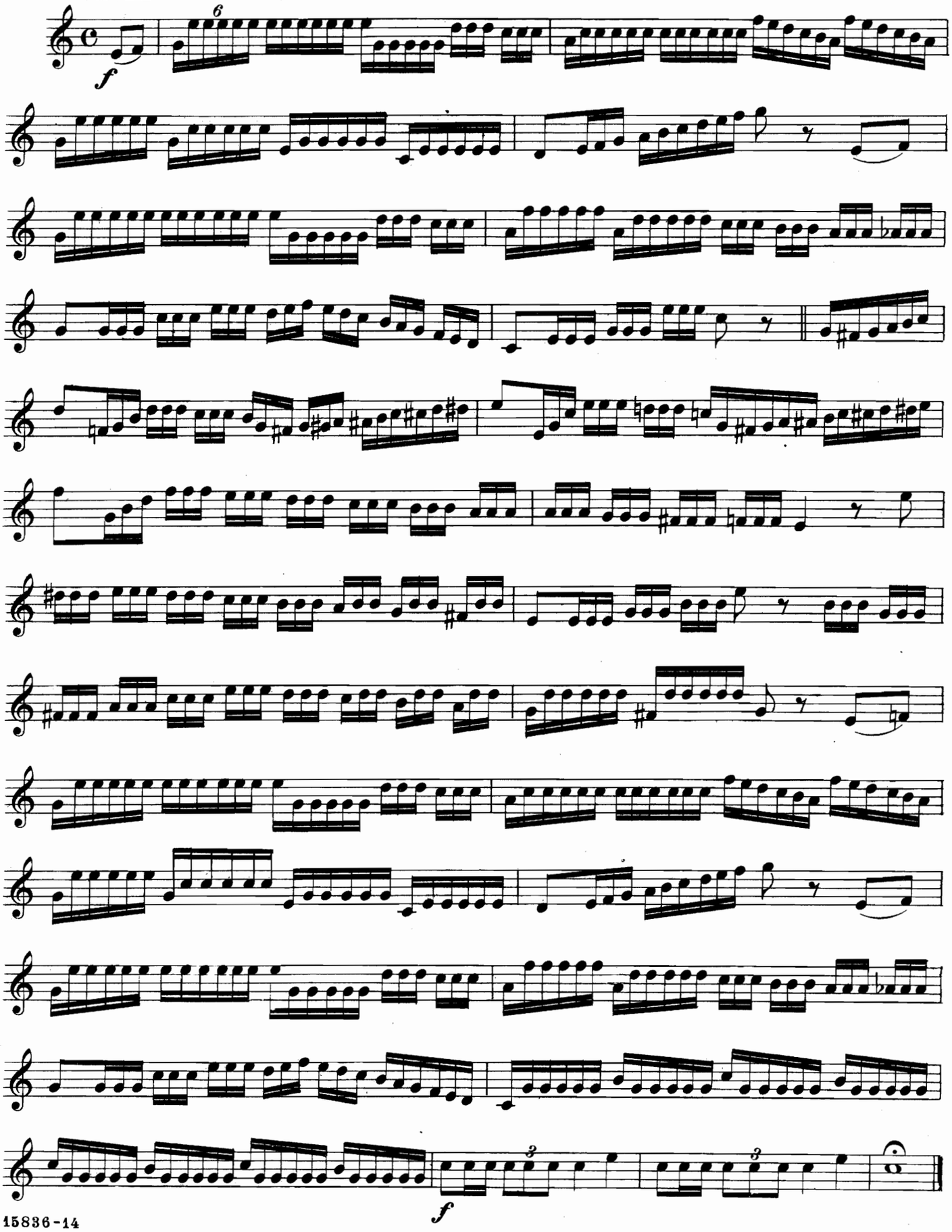
Cornet in B♭

Var. III



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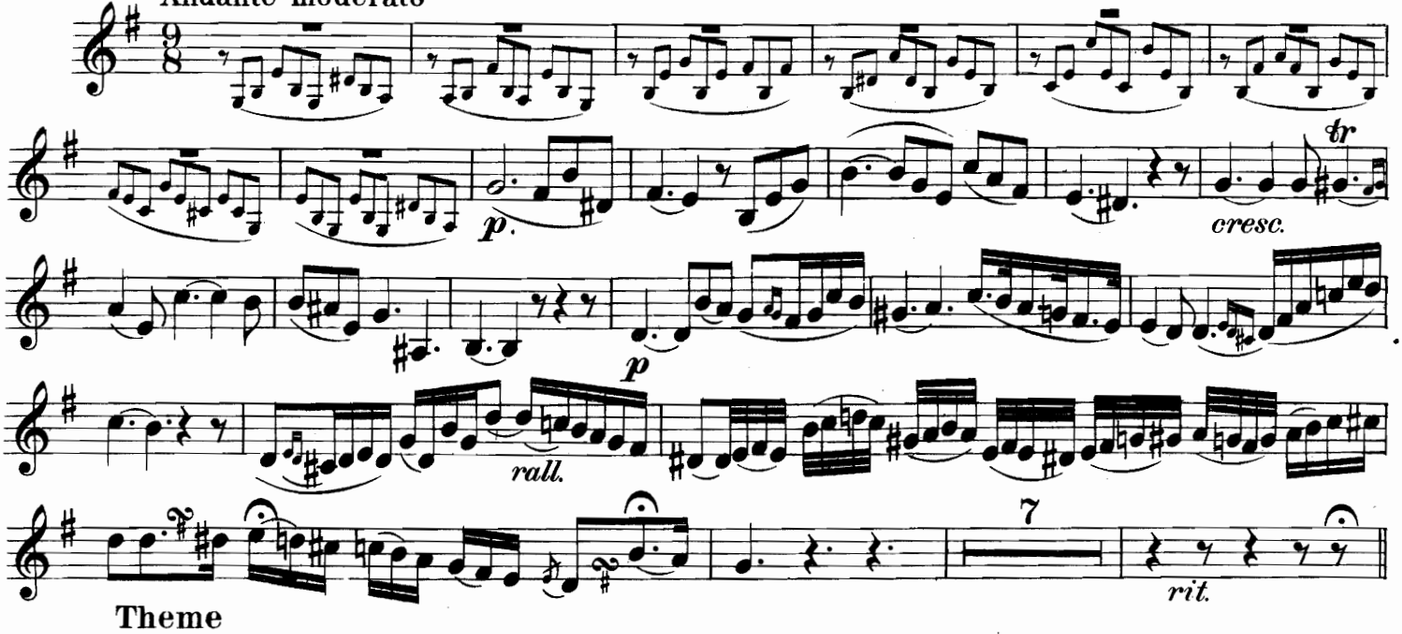
No. 5
Variations
on a
Tyrolean Song

Cornet in B♭

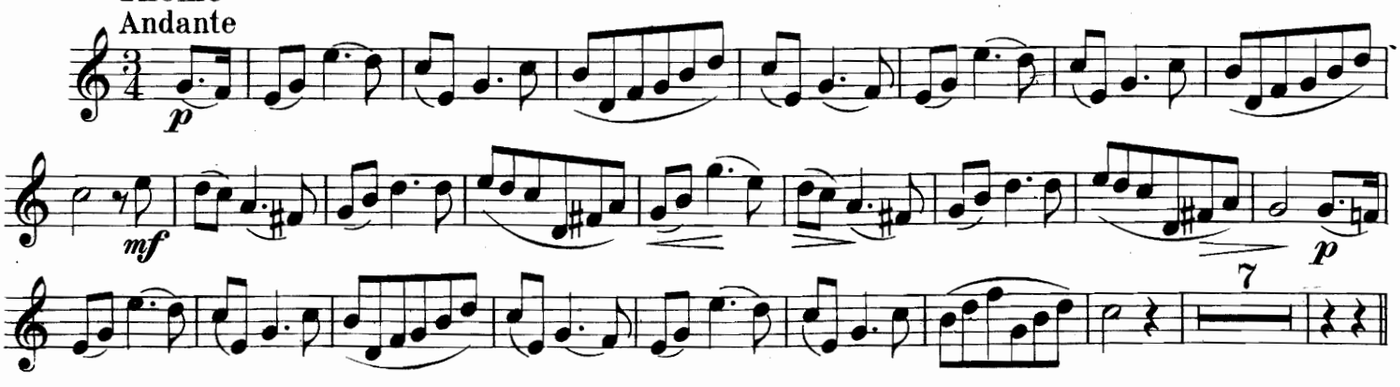
Revised by
Edwin Franko Goldman

J. B. Arban

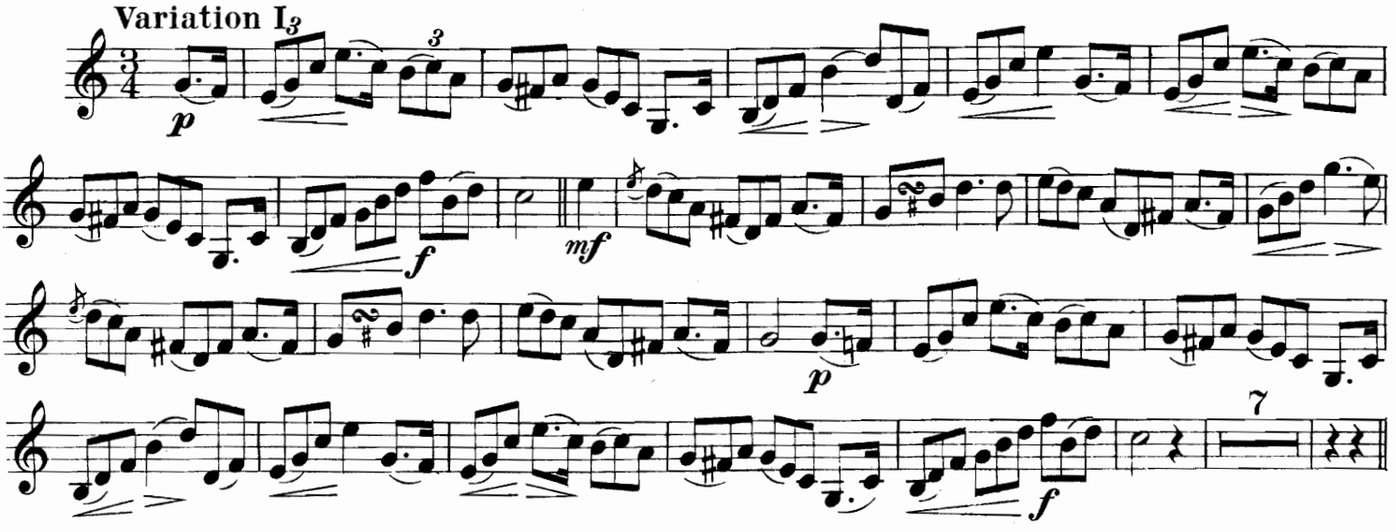
Introduction
Andante moderato



Theme
Andante



Variation I



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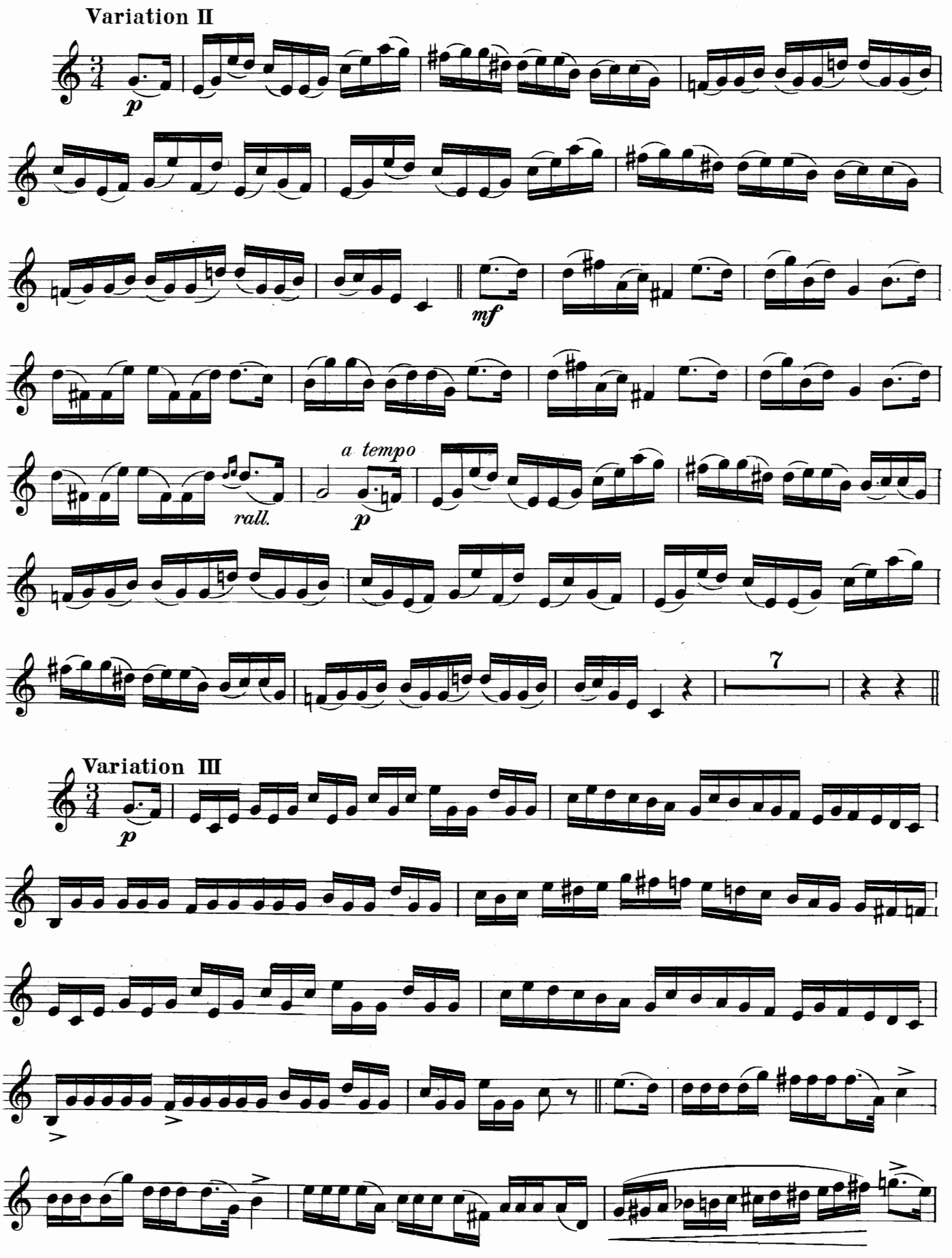

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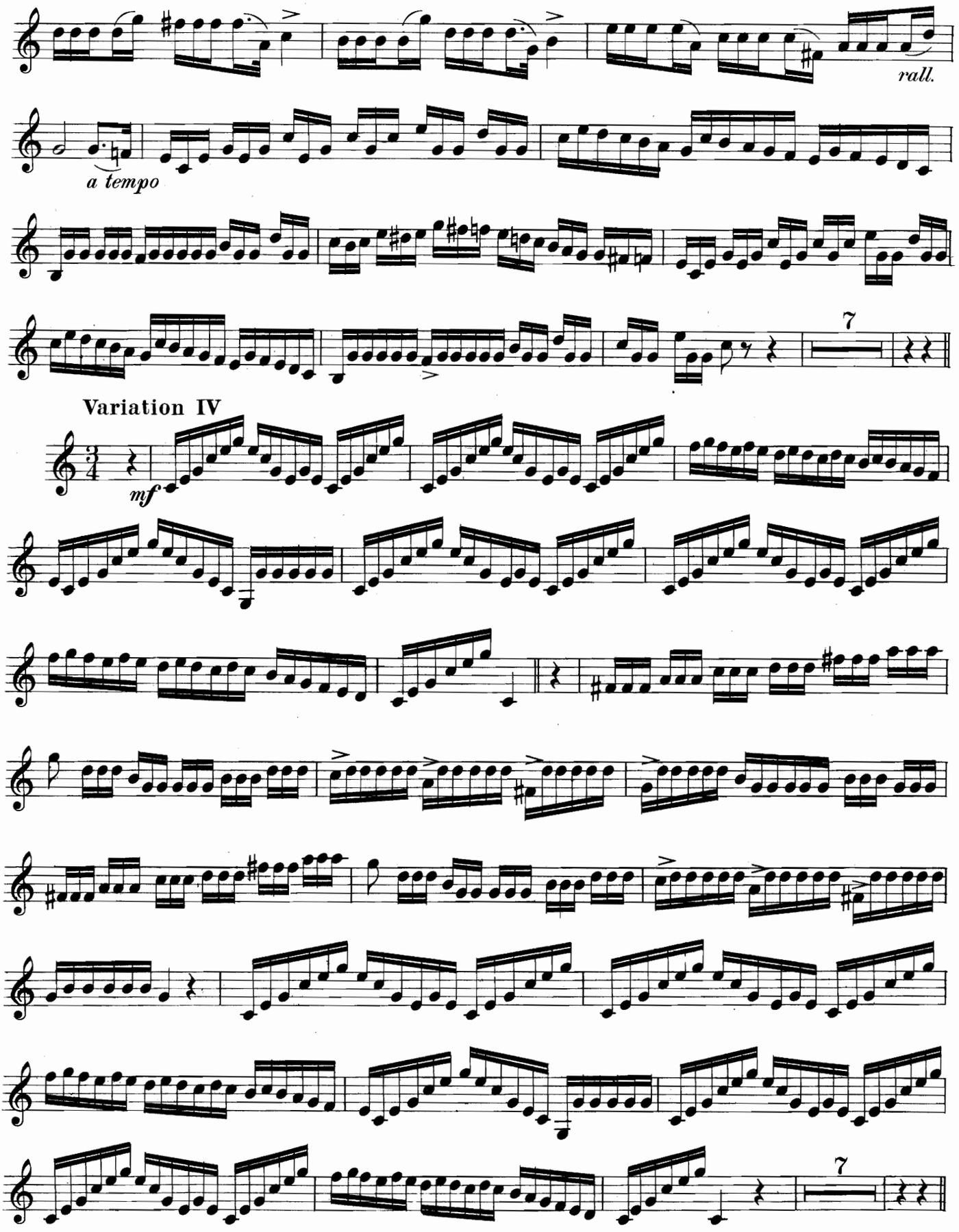

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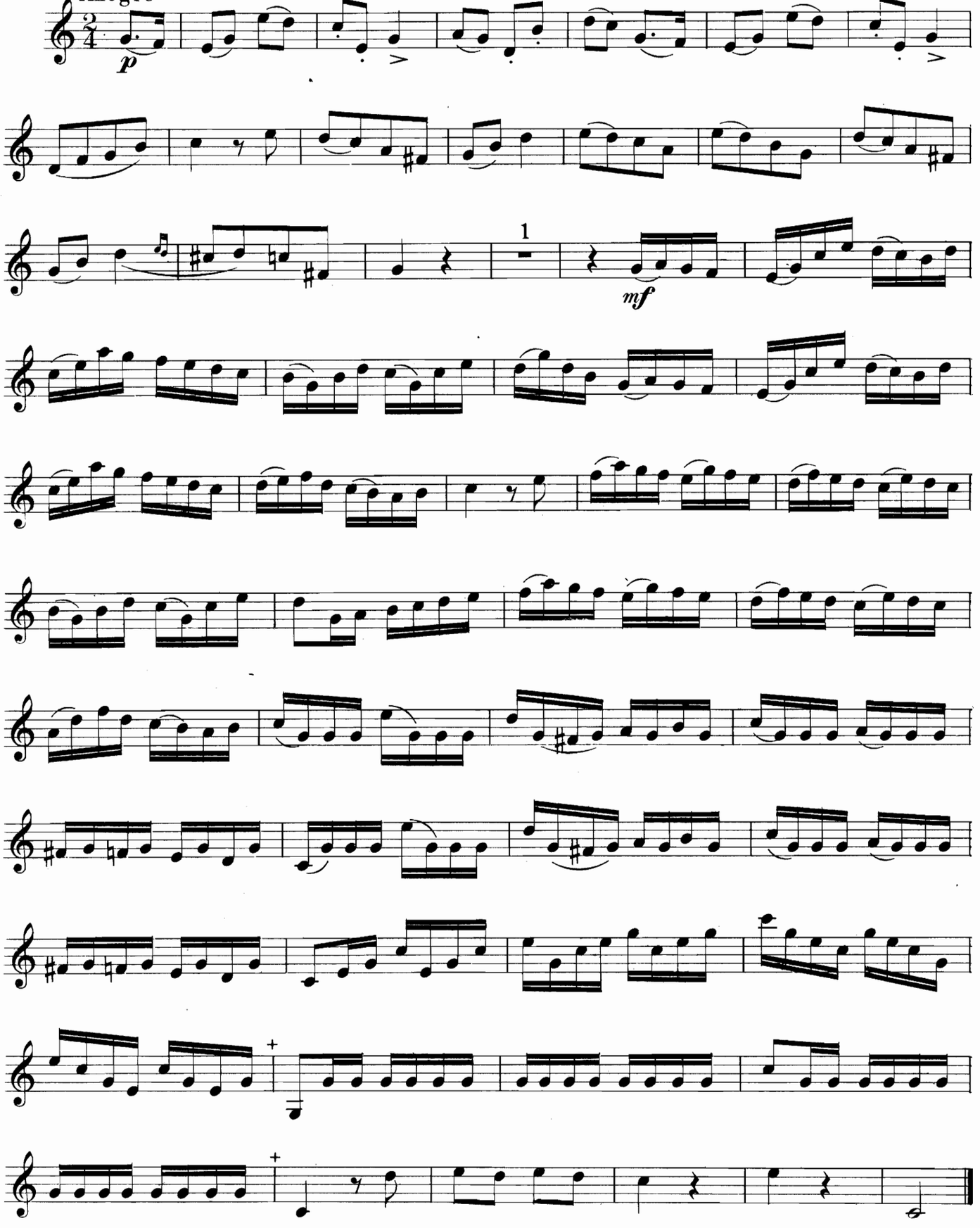
Cornet in B♭

Rondo
Allegro



From + to + can be omitted

free-scores.com

Cornet in B♭

No. 9

Variations

on a song

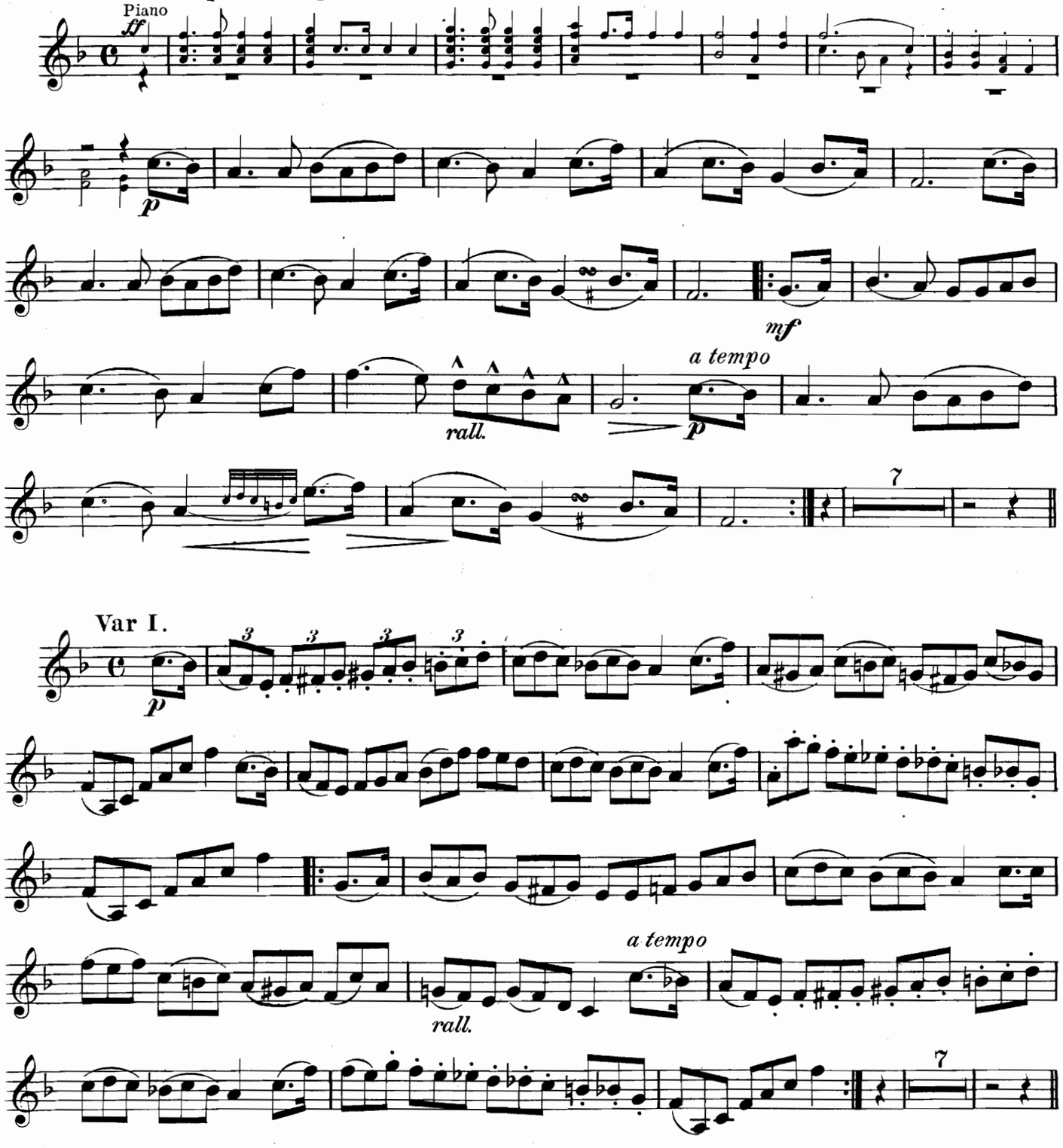
Vois-tu la neige qui brille

(The Beautiful Snow)

Revised by
Edwin Franko Goldman

J. B. Arban

Andante quasi Allegretto



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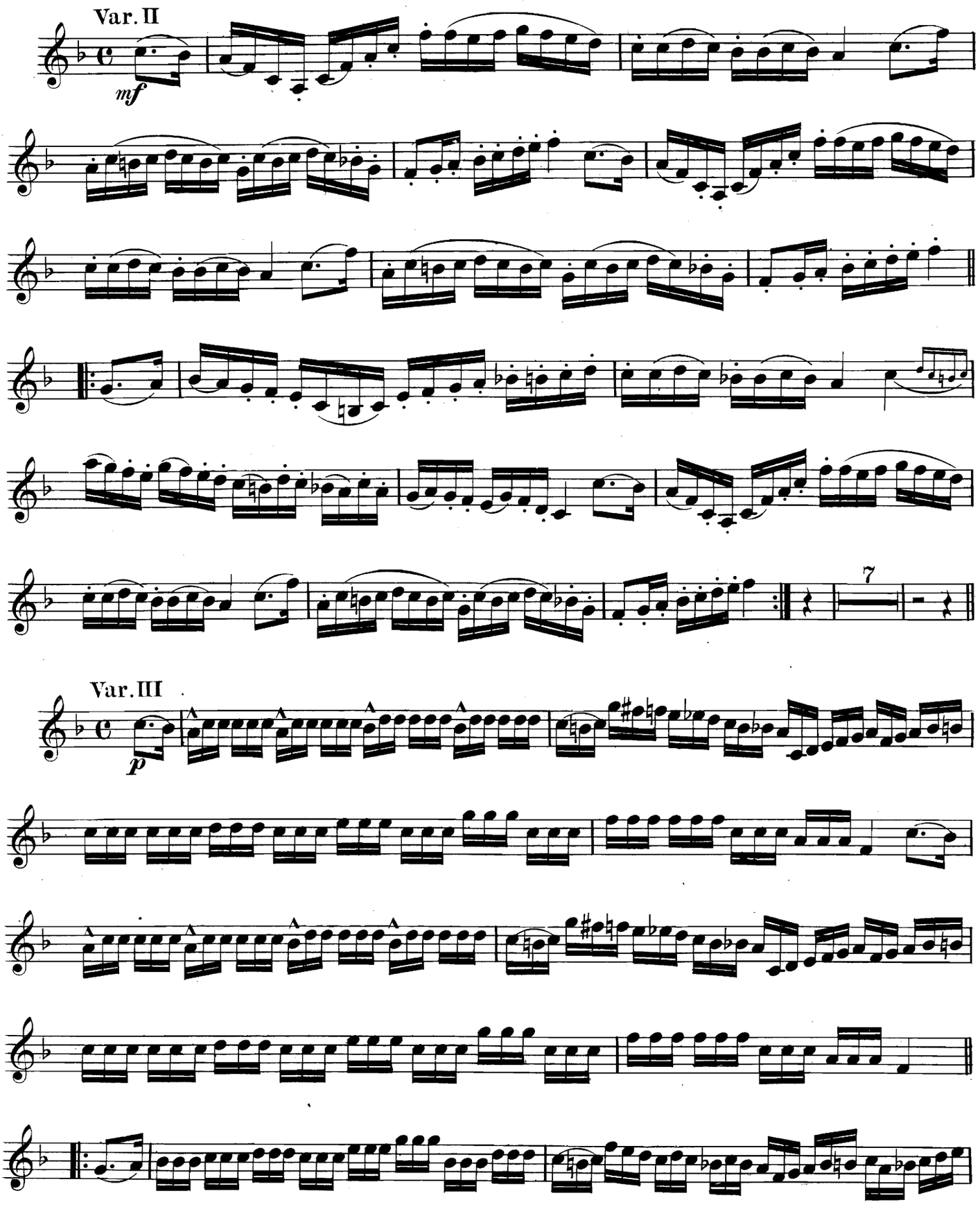
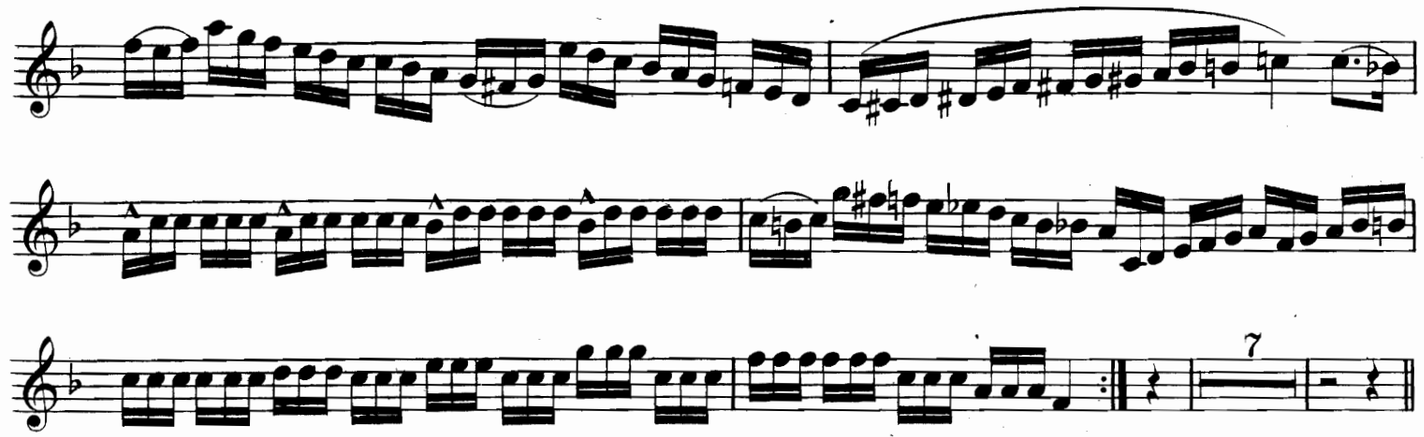
Cornet in B♭

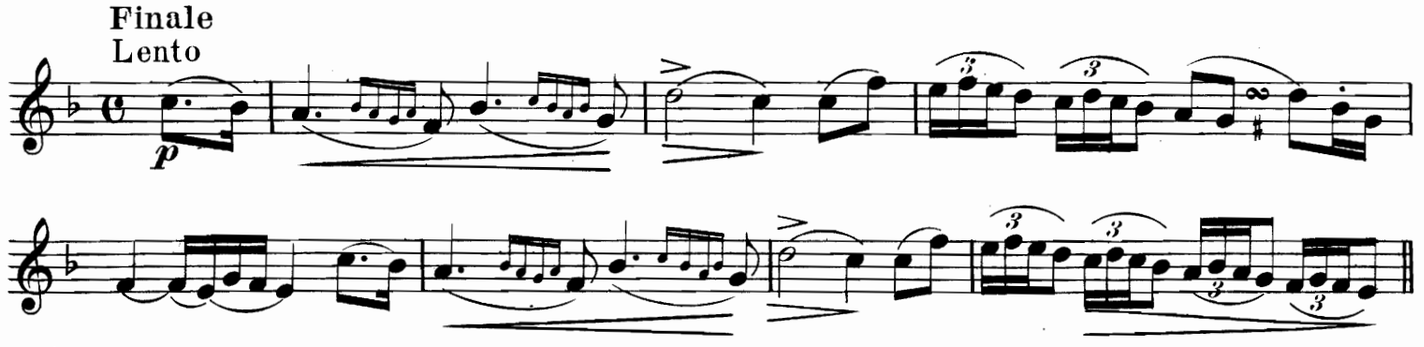


free-scores.com

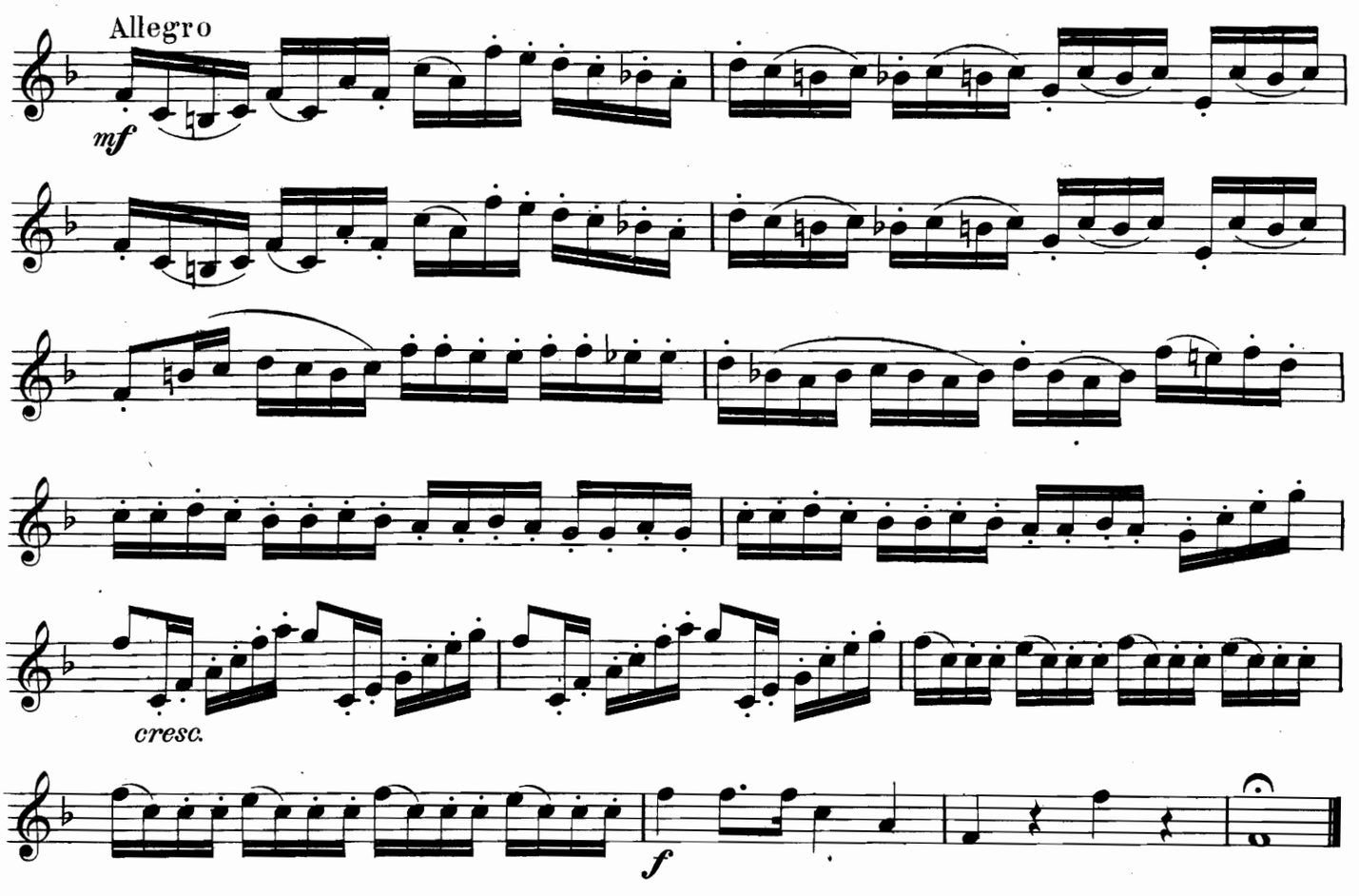


7

Finale
Lento



Allegro



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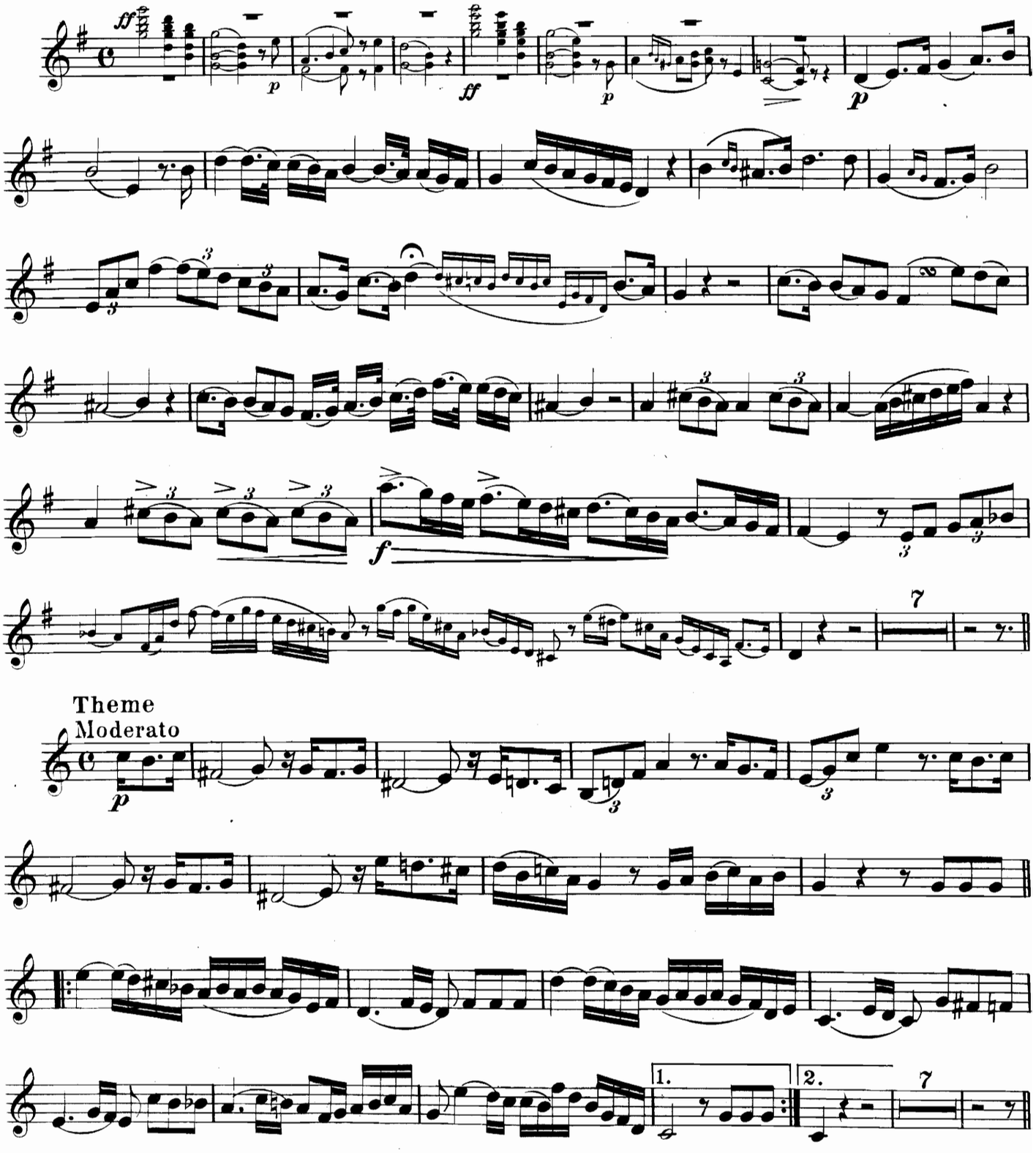
Cornet in B♭

No 10
Cavatina and Variations

Revised by
Edwin Franko Goldman

J. B. Arban

Andante
Piano



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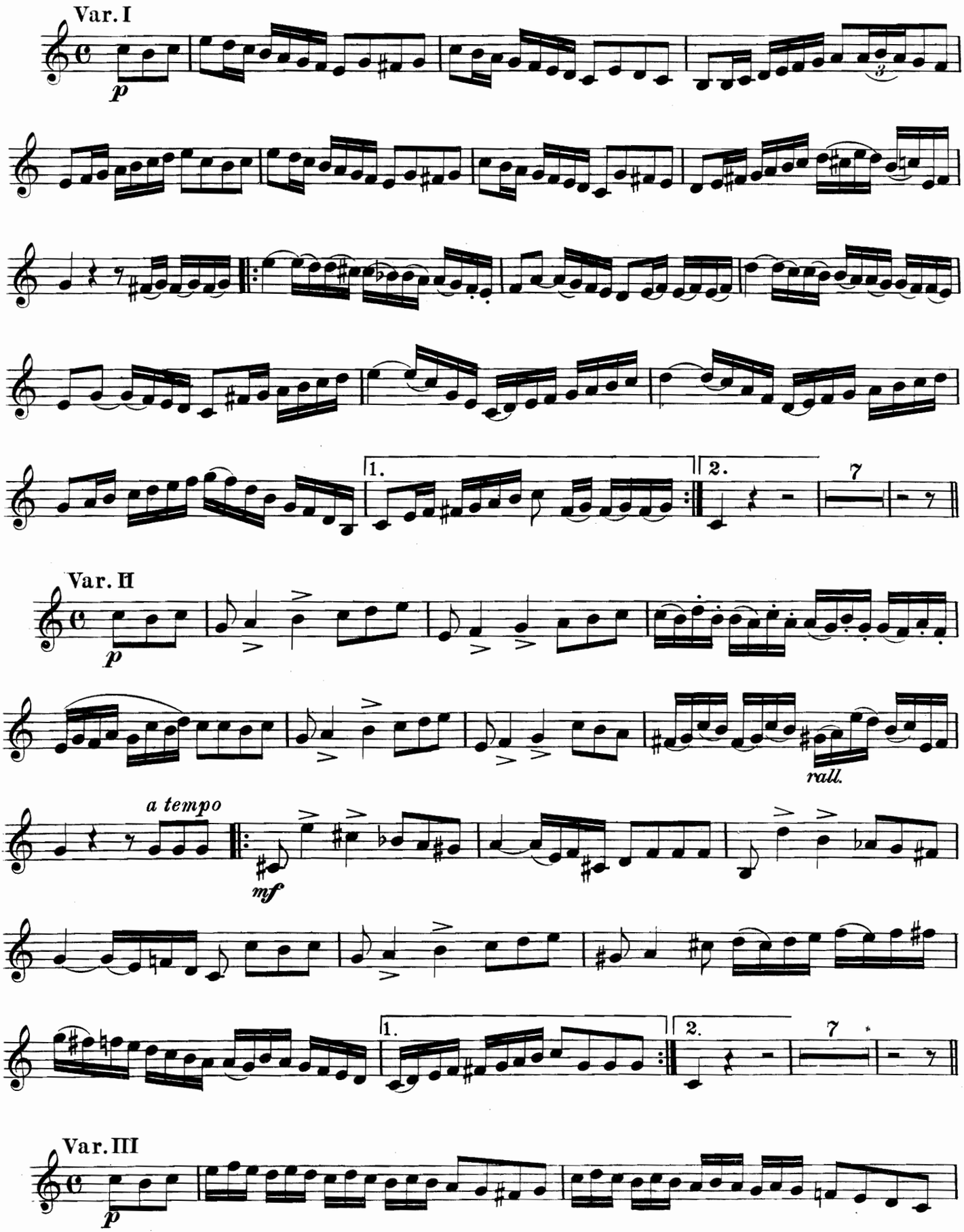
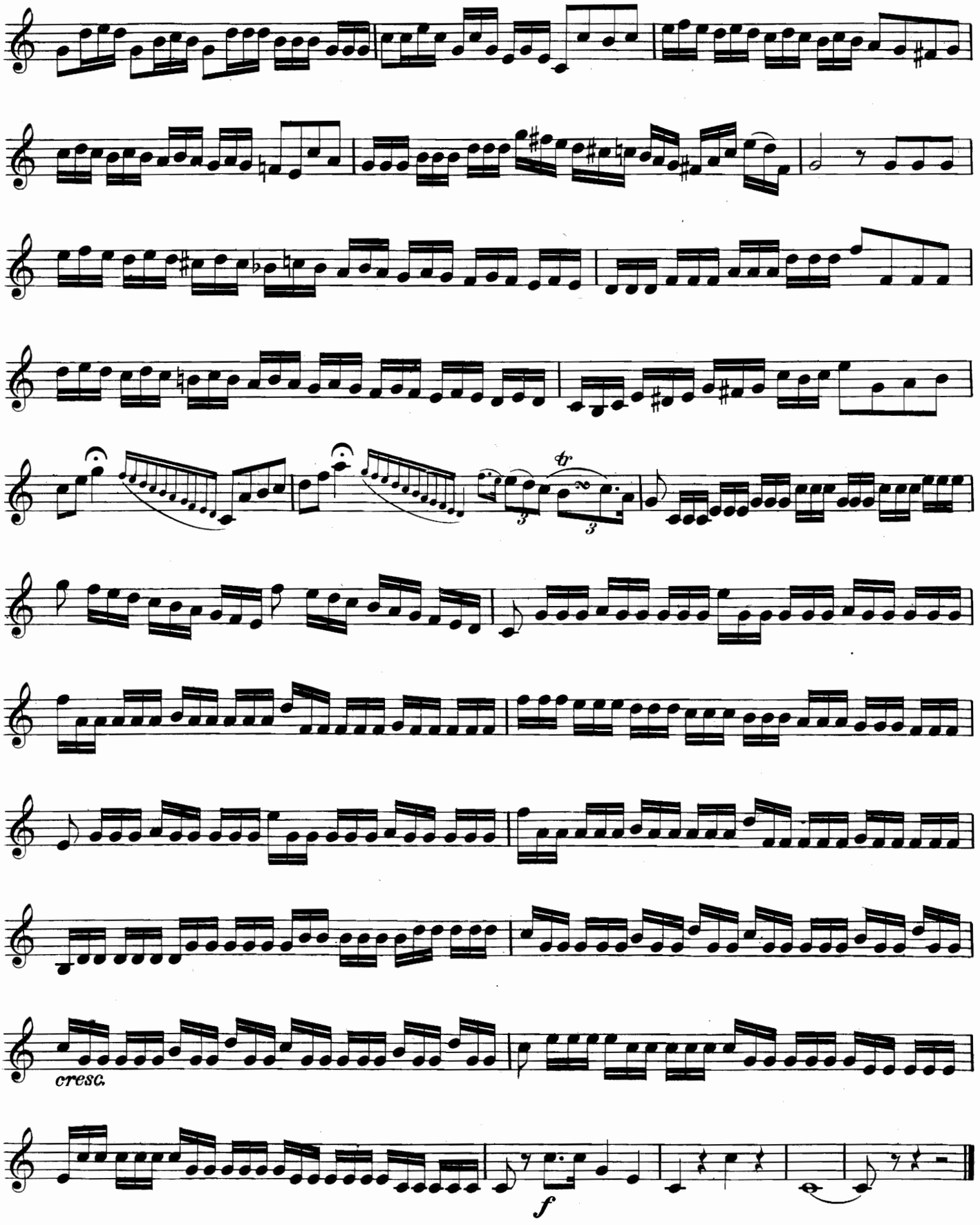


free-scores.com

Cornet in B♭



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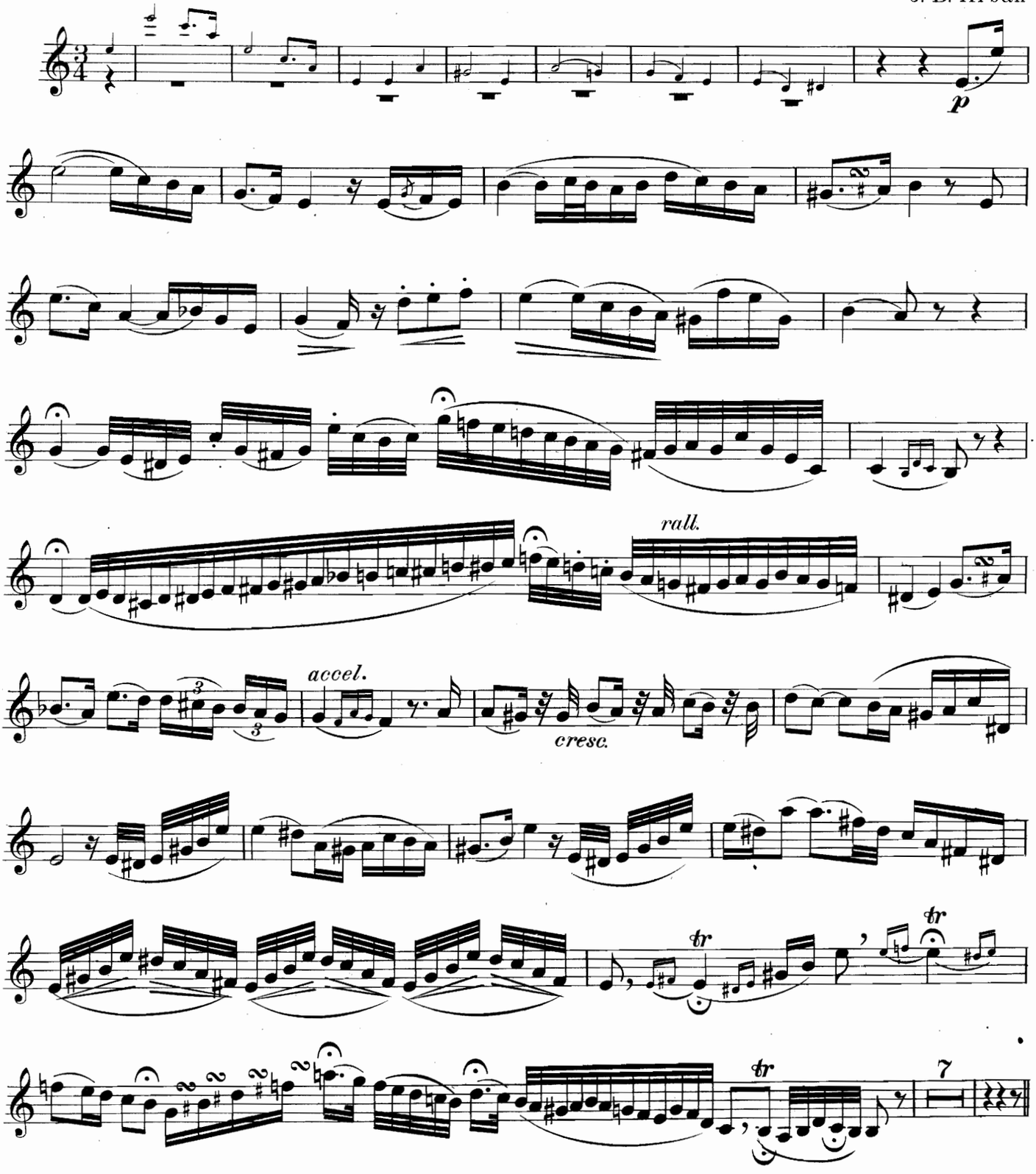
Revised by
Edwin Franko Goldman

No. 6
Air Varié
on a Folk Song
The Little Swiss Boy

Cornet in B♭

Introd.
Andante

J. B. Arban



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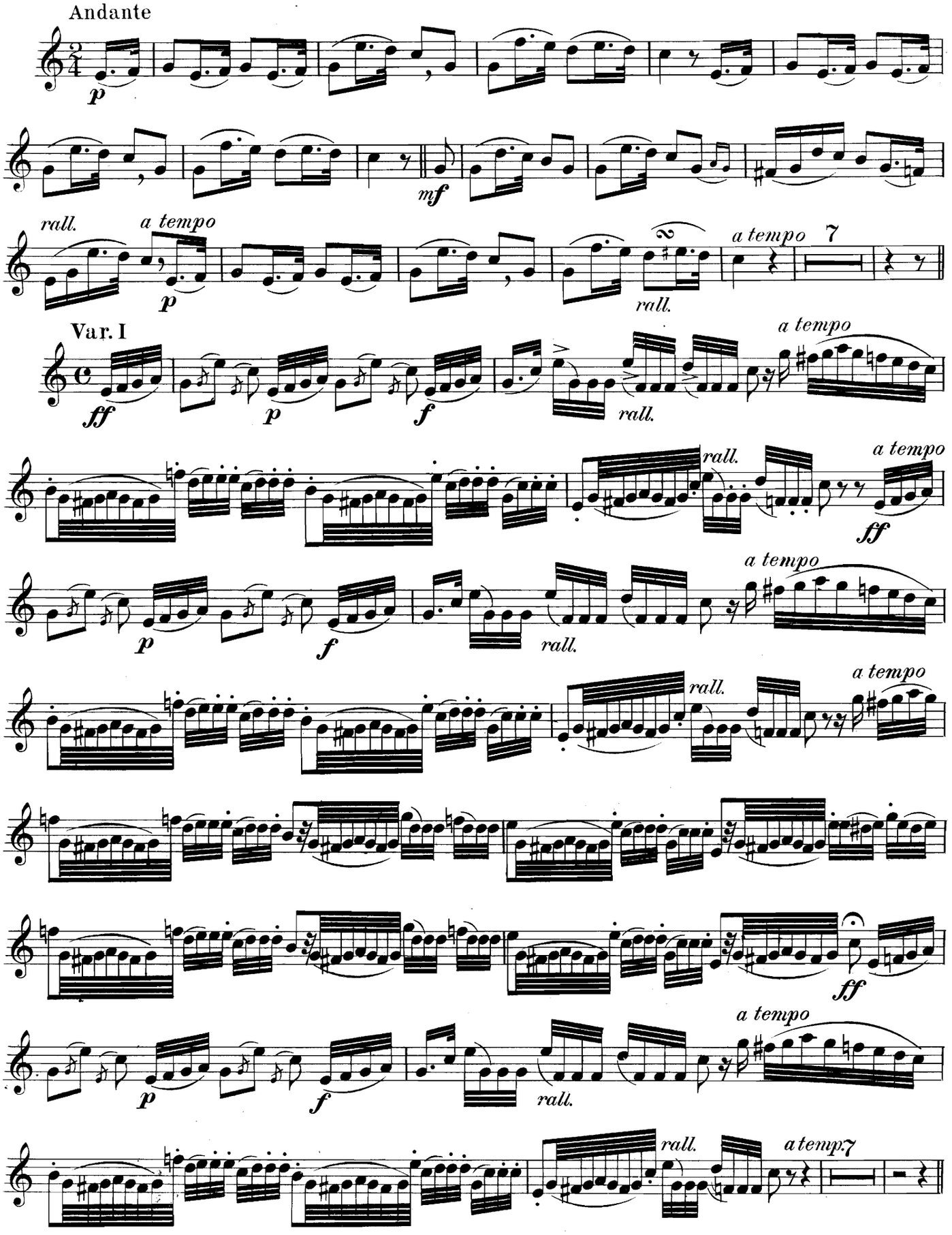
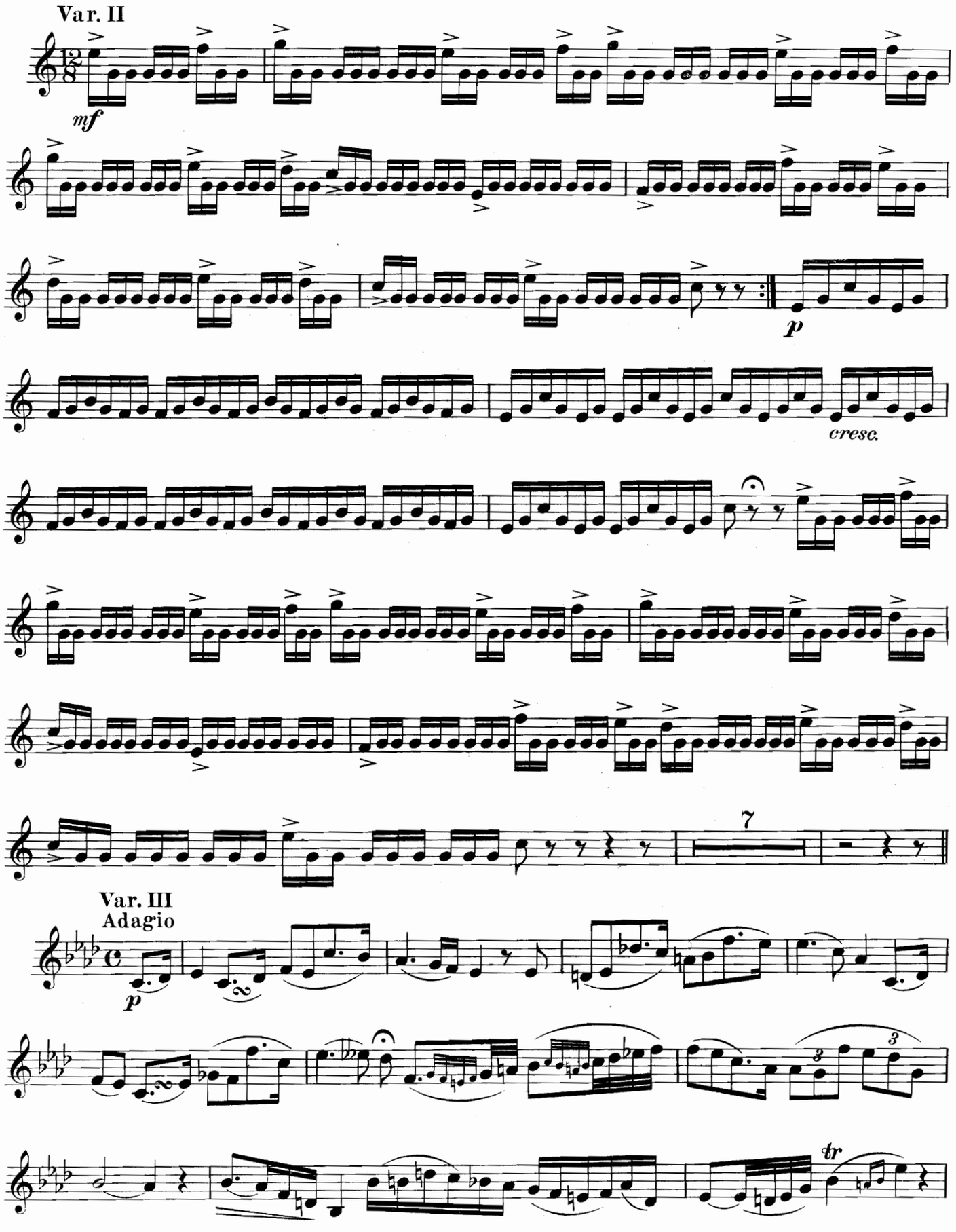
Cornet in B♭

Theme
Andante



free-scores.com



free-scores.com

Cornet in B♭

f

7

rall.

Var IV et Finale

Allegro

mf

rit.

a tempo

cresc.

f accel.

free-scores.com

No. 7

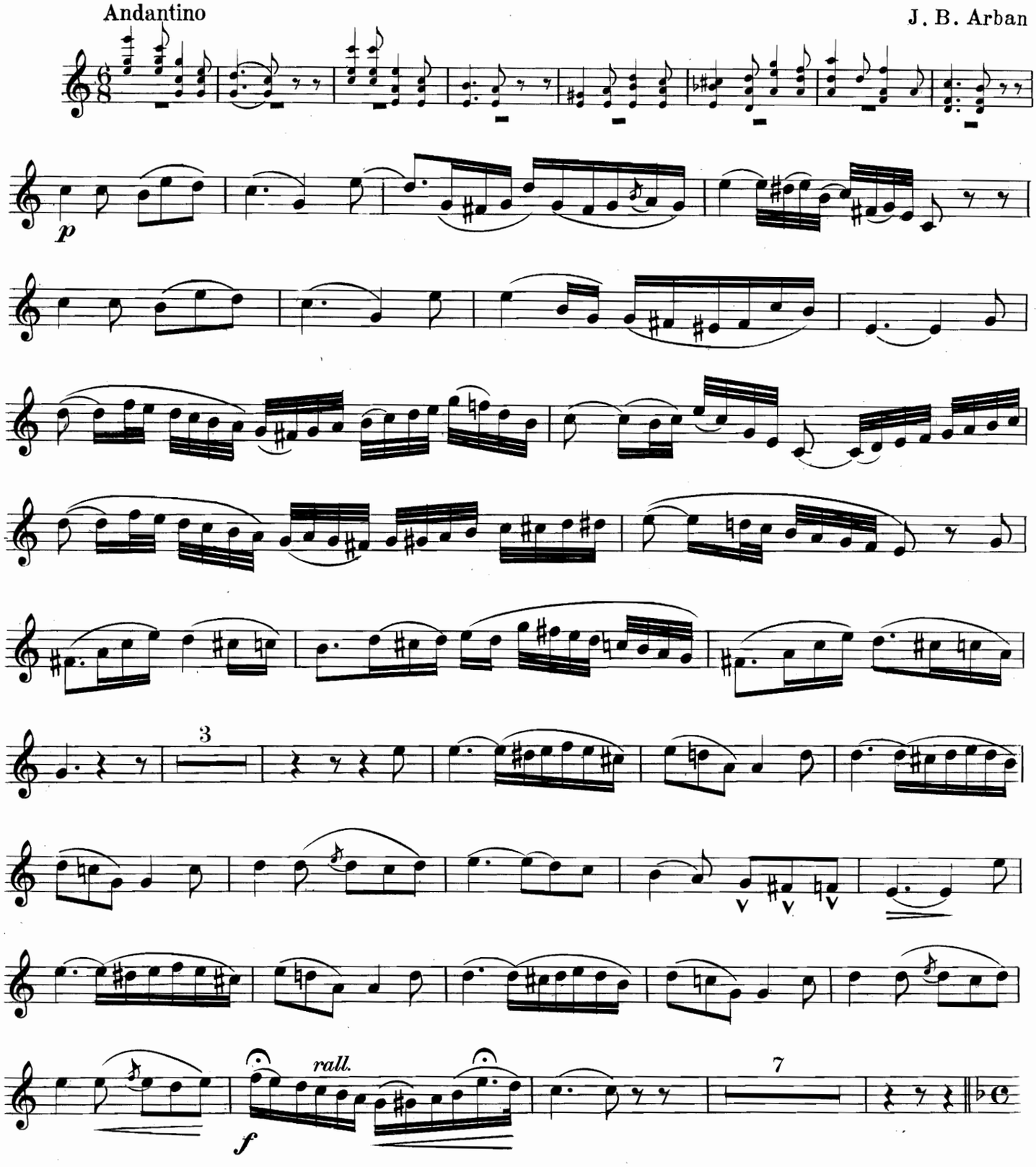
Cornet in B♭

Caprice and Variations

Revised by
Edwin Franko Goldman

Andantino

J. B. Arban



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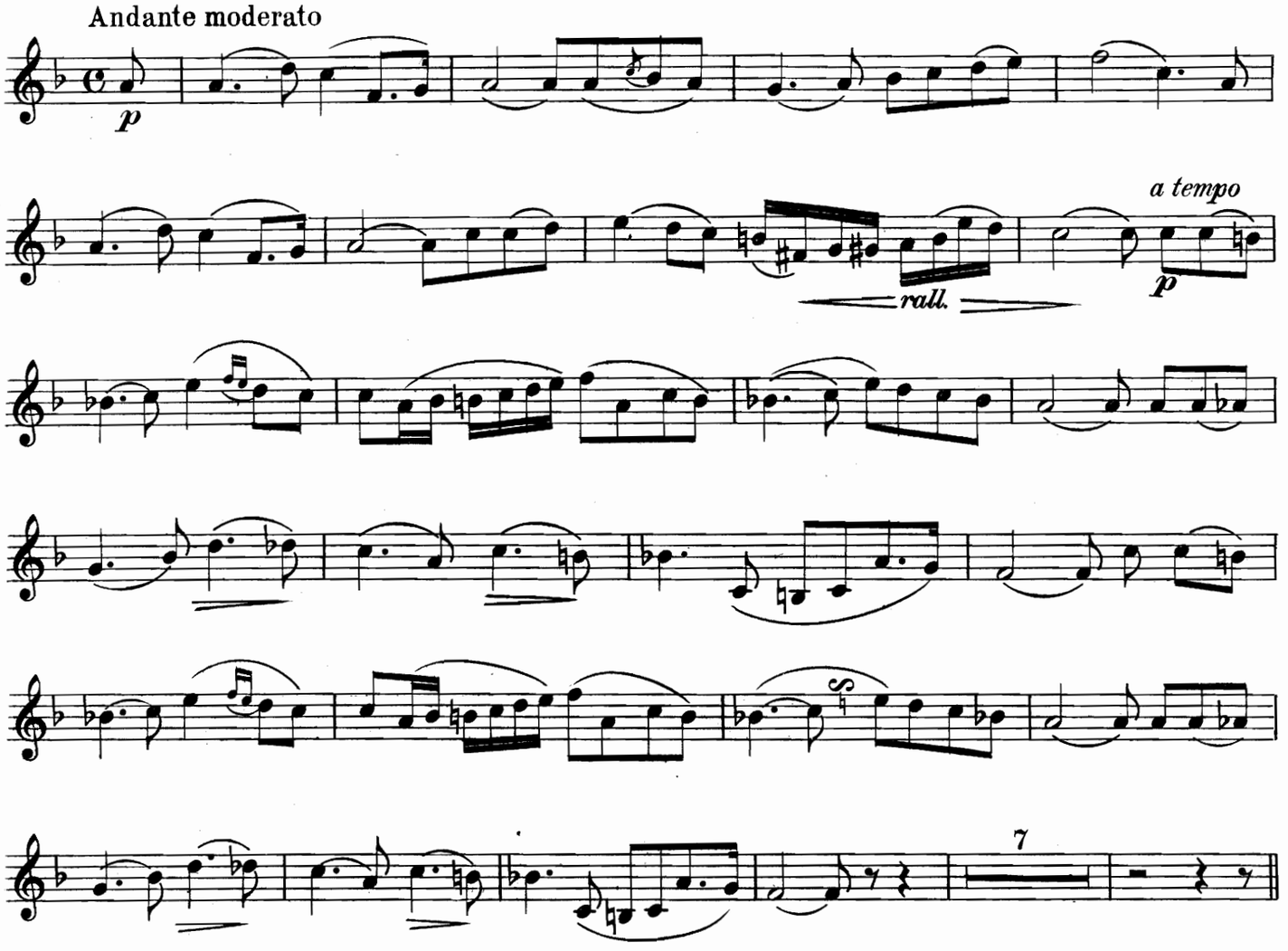
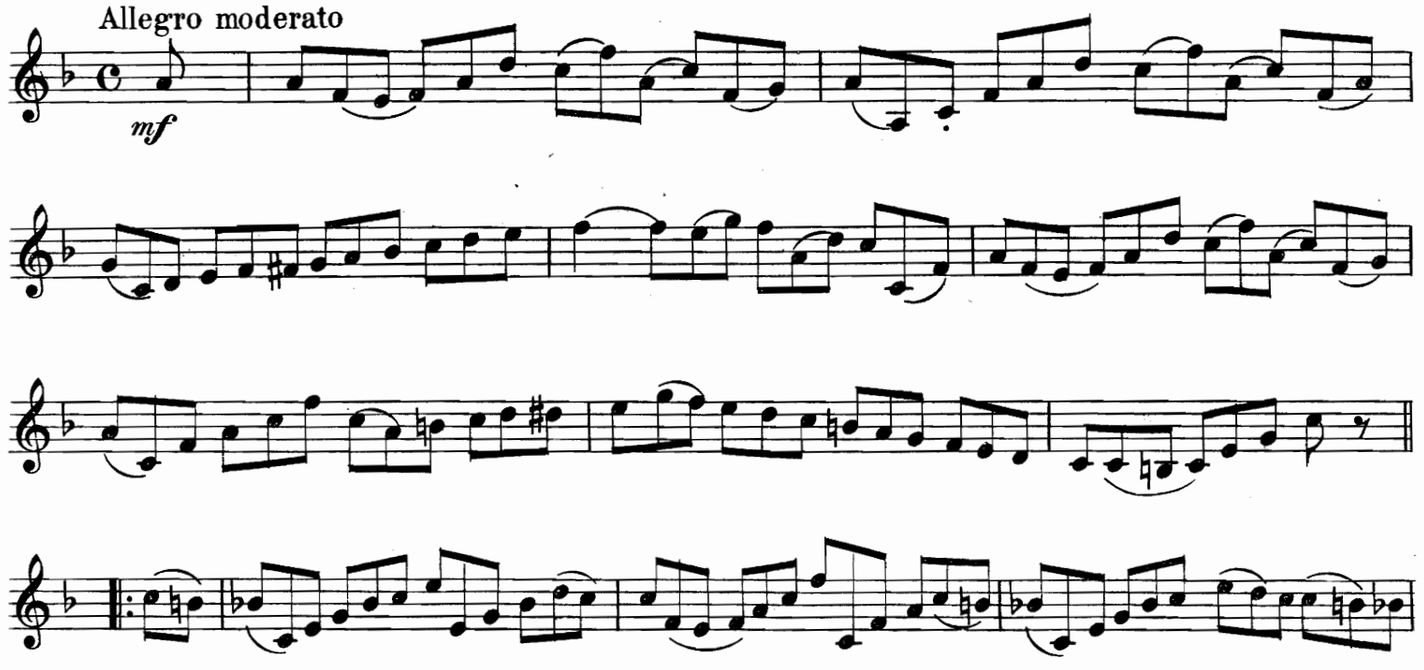
Cornet in B♭

Andante moderato



Var. I

Allegro moderato



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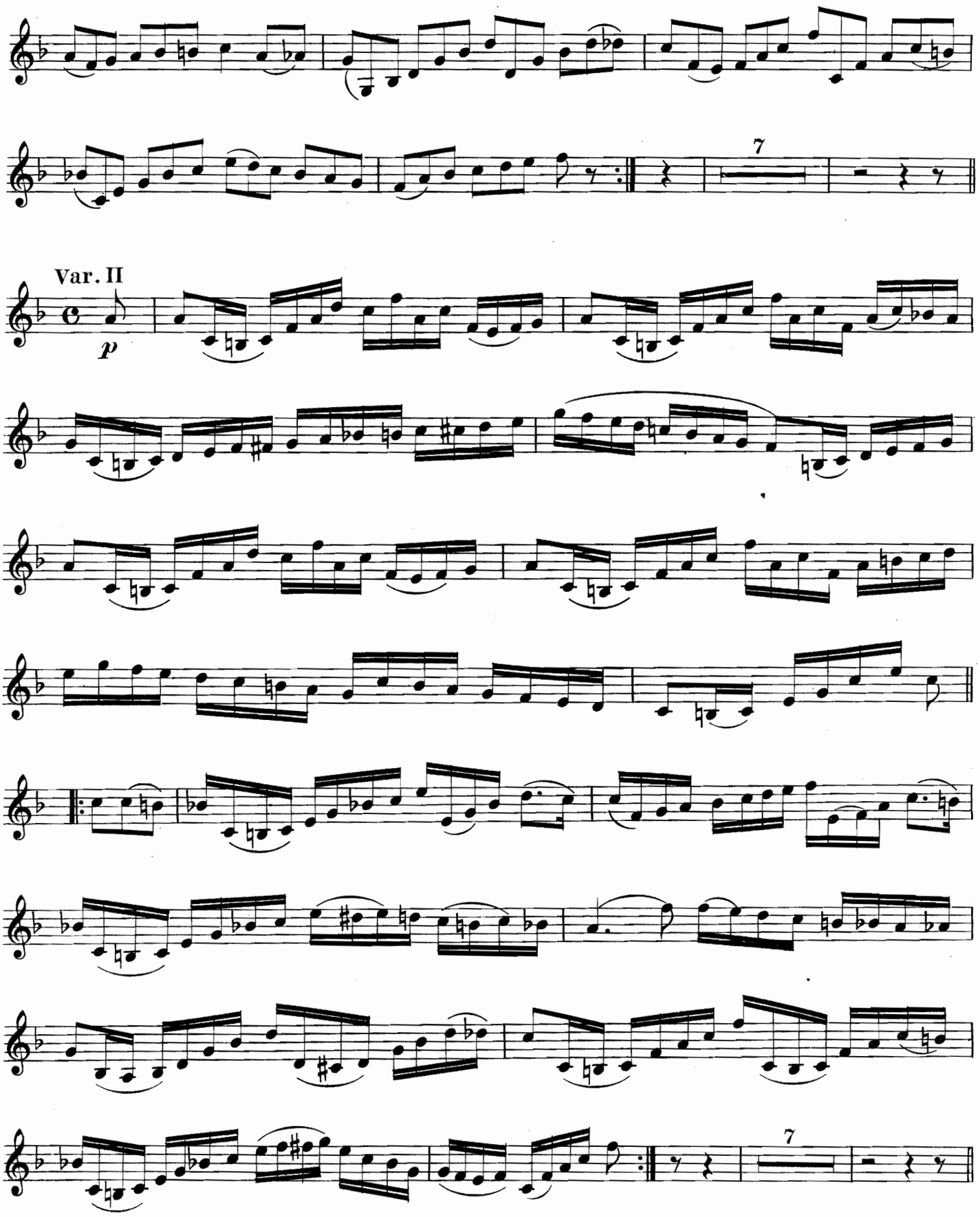
Cornet in B♭



free-scores.com

Cornet in B♭

Var. III
Più lento

p

facilité

cresc.

f

free-scores.com

No. 8

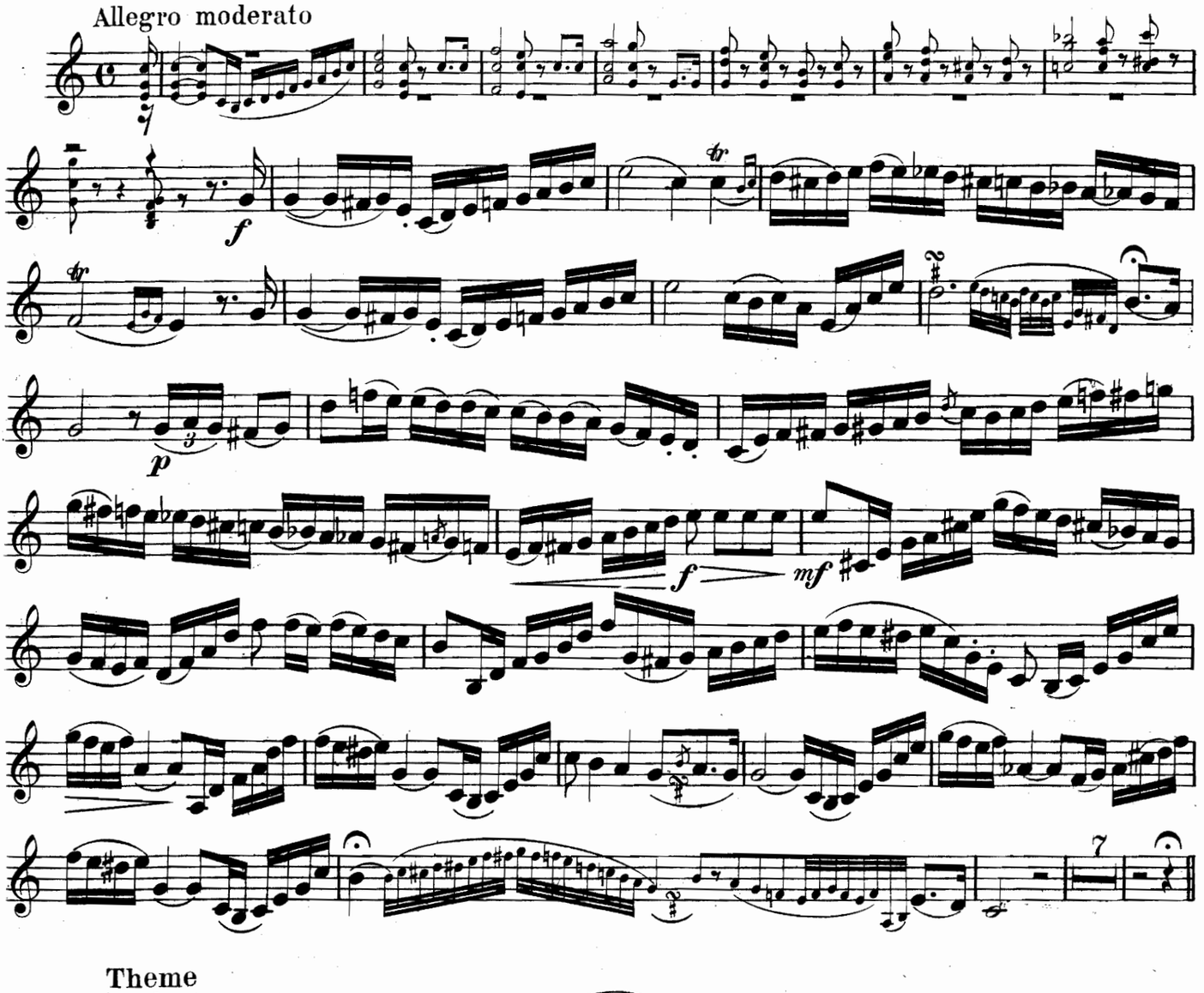
Fantaisie and Variations

on a German Theme

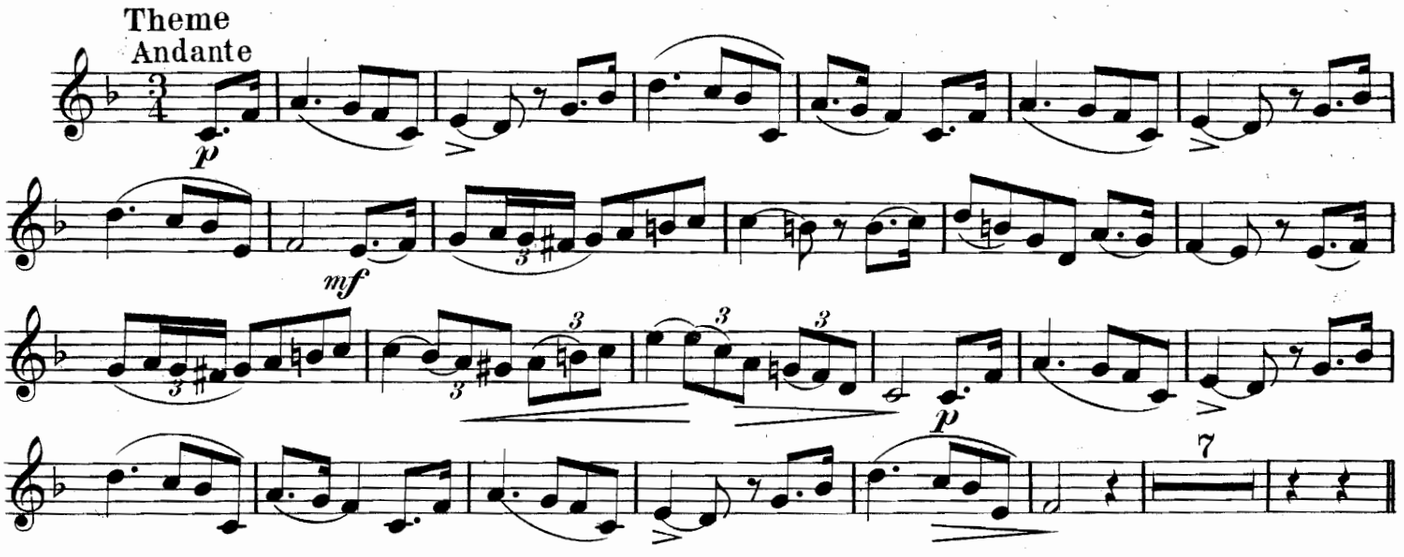
Revised by
Edwin Franko Goldman

J. B. Arban

Allegro moderato



Theme
Andante



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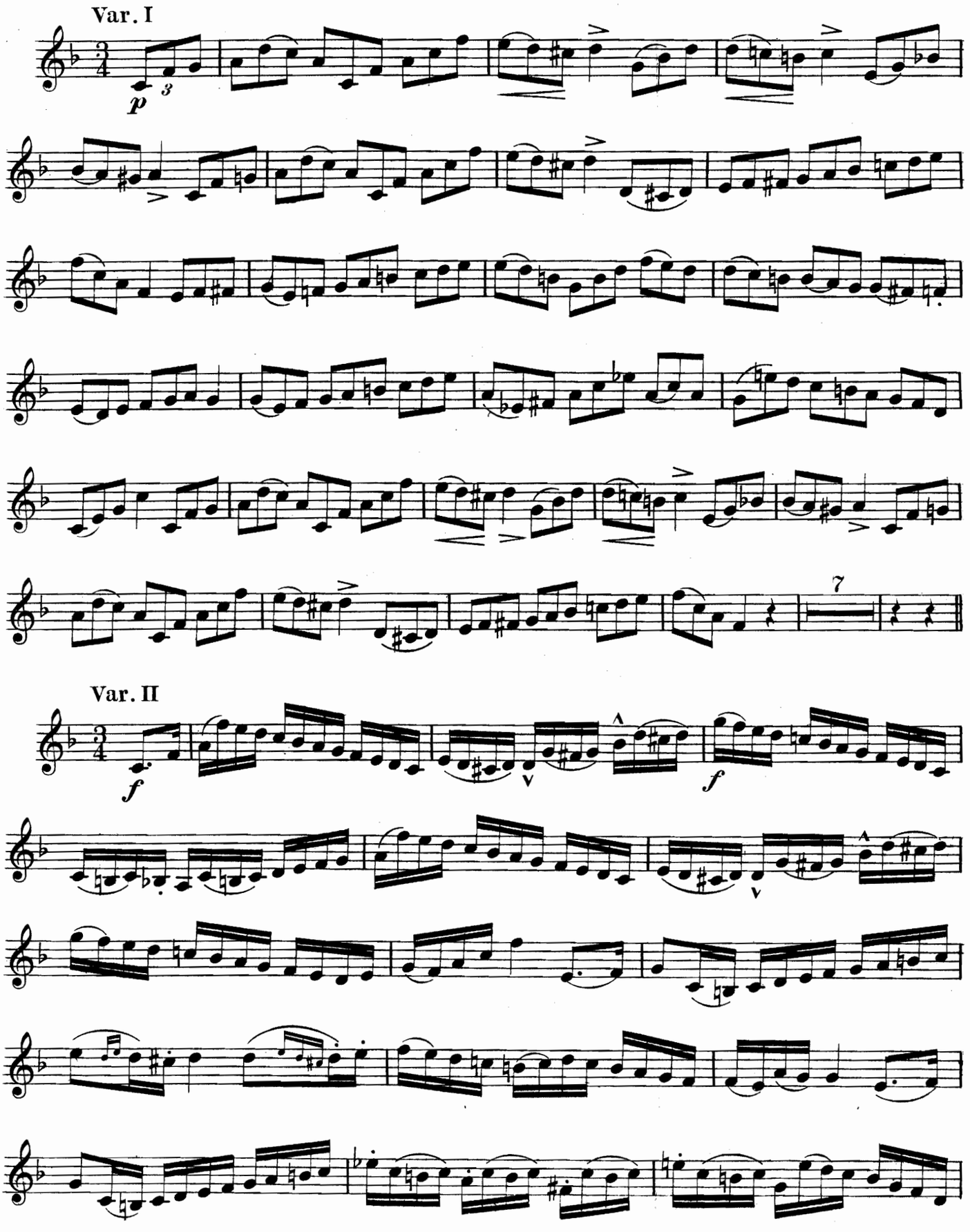
Cornet in B♭



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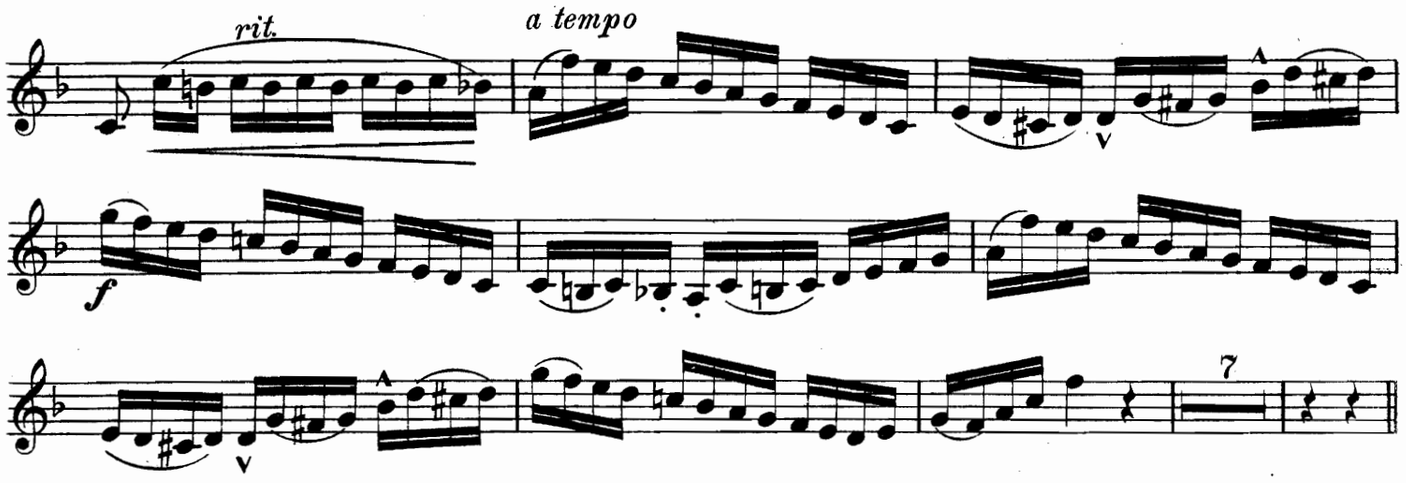
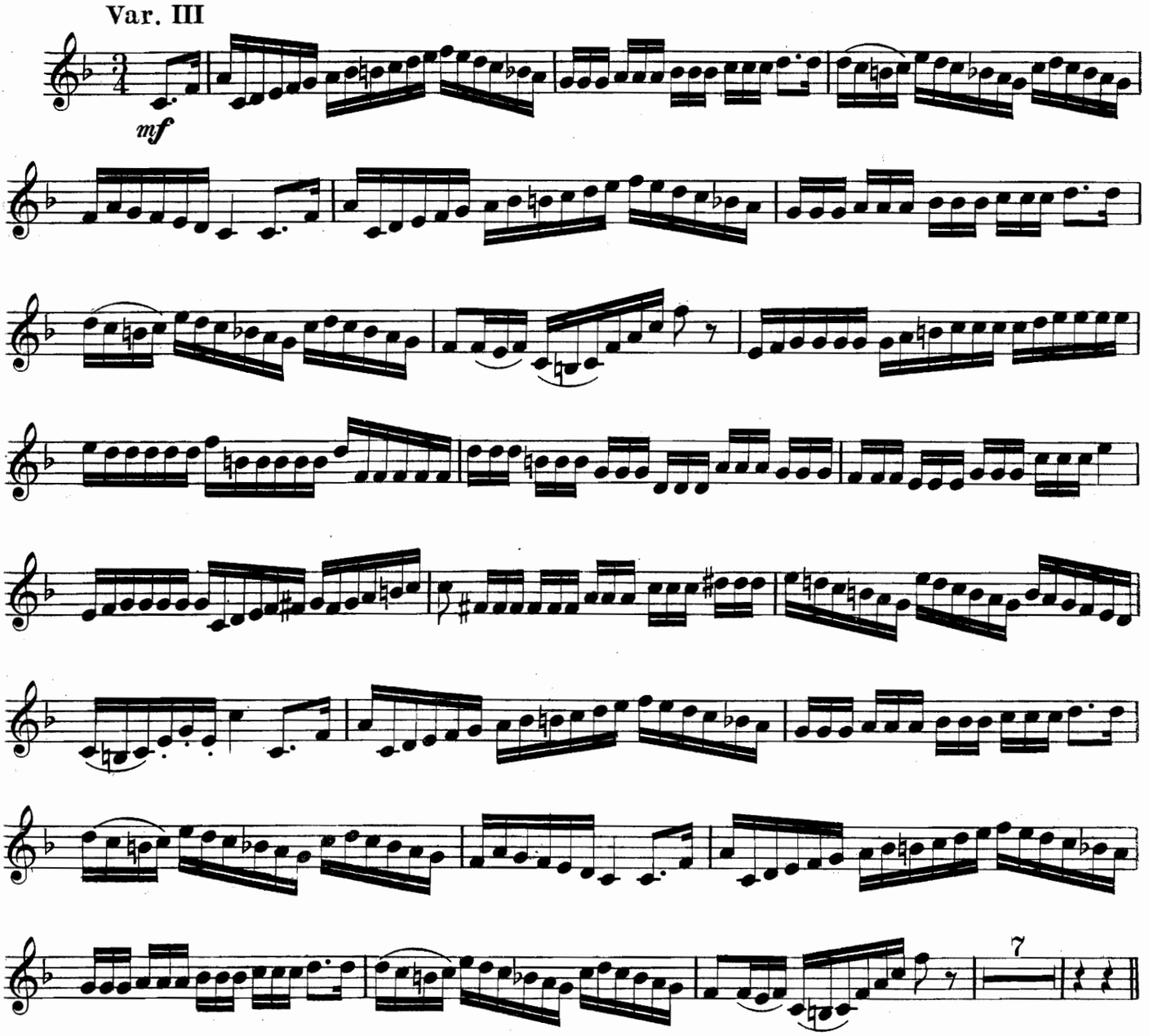
Cornet in B♭



Var. III



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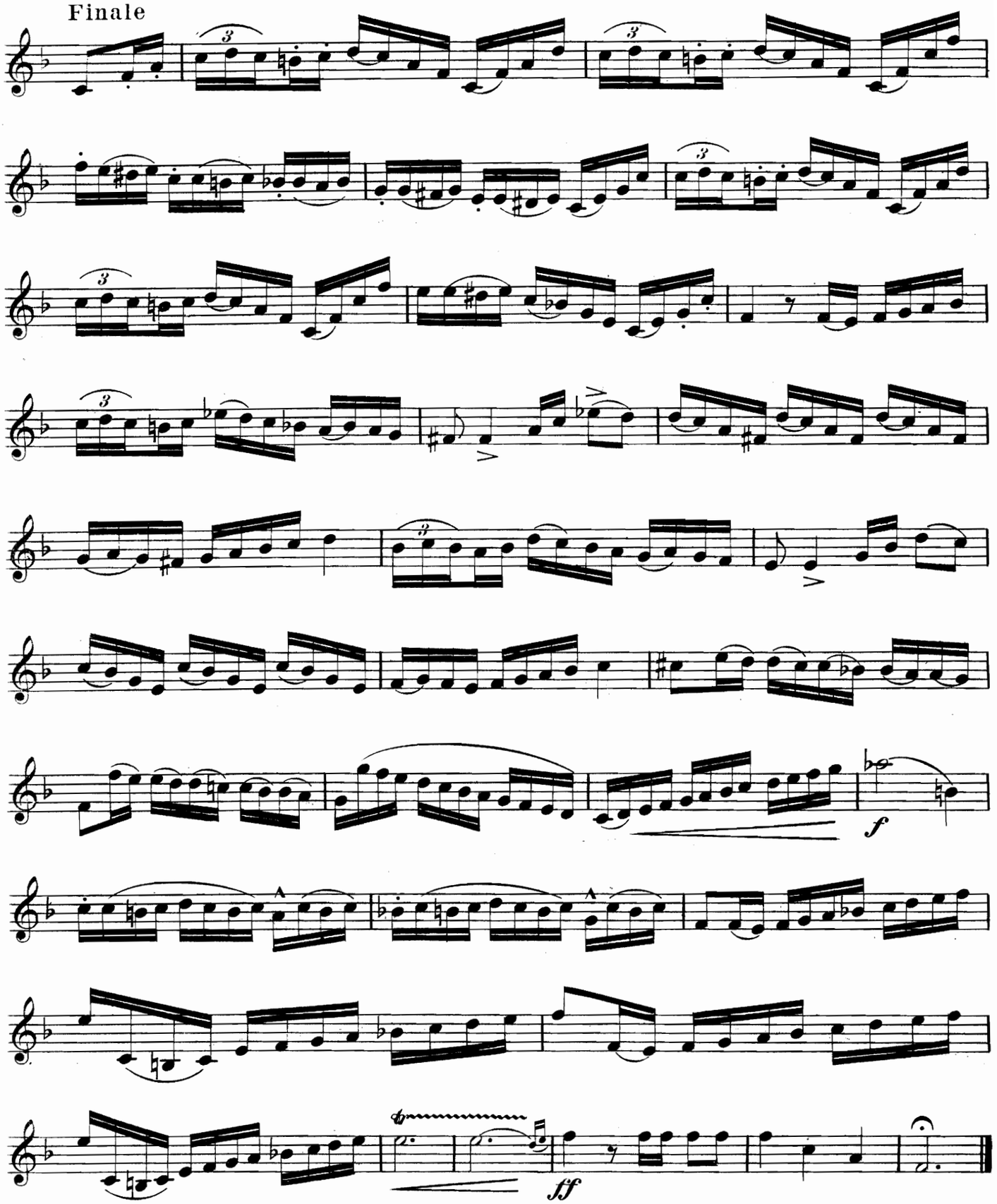
Cornet in B♭

Finale



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No. 11

Variations

on a favorite theme

by

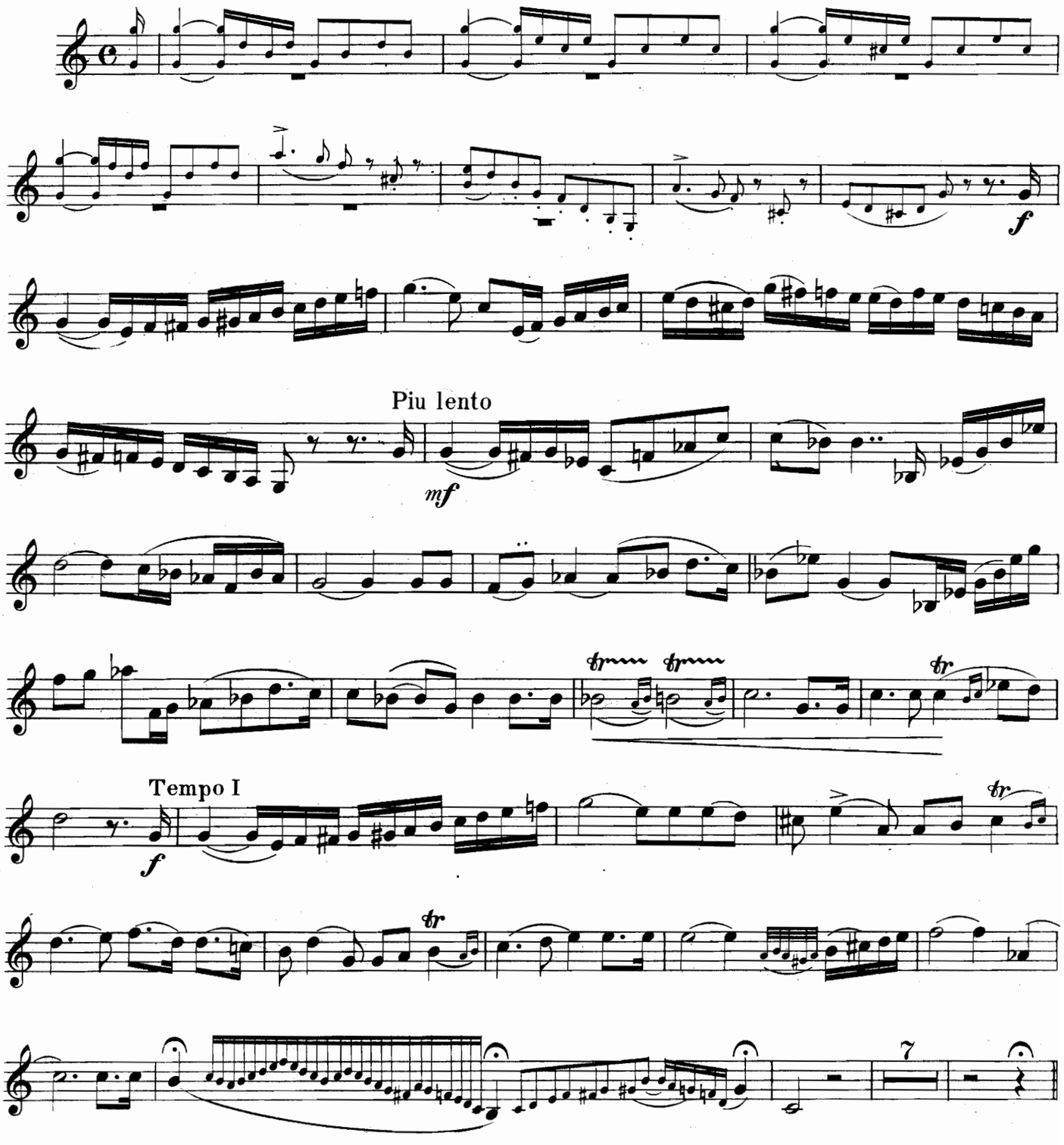
C. M. von Weber

Cornet in B♭

Revised by
Edwin Franko Goldman

J. B. Arban

Introd.
Allegro moderato



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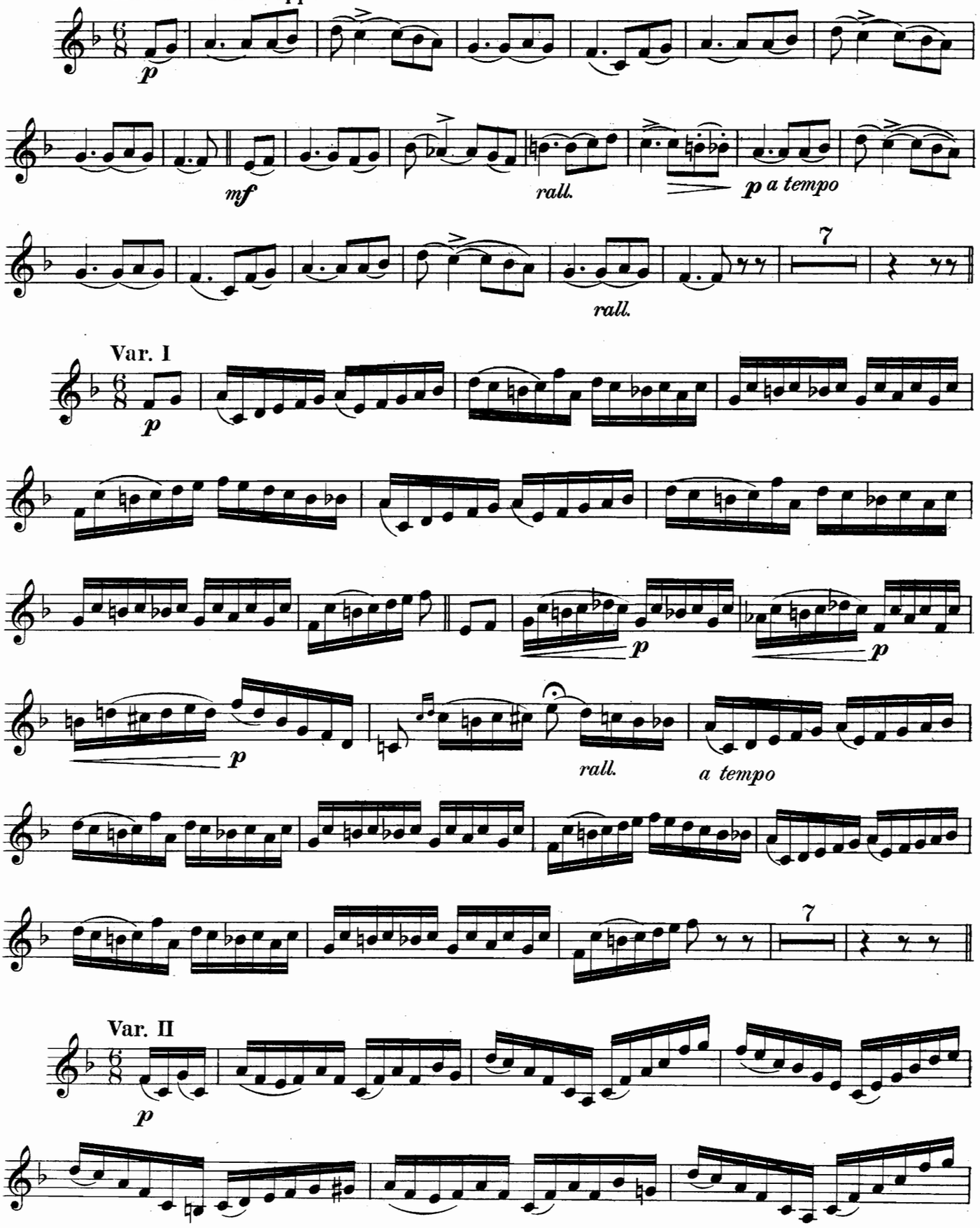
Cornet in B♭

Theme

Andante non troppo



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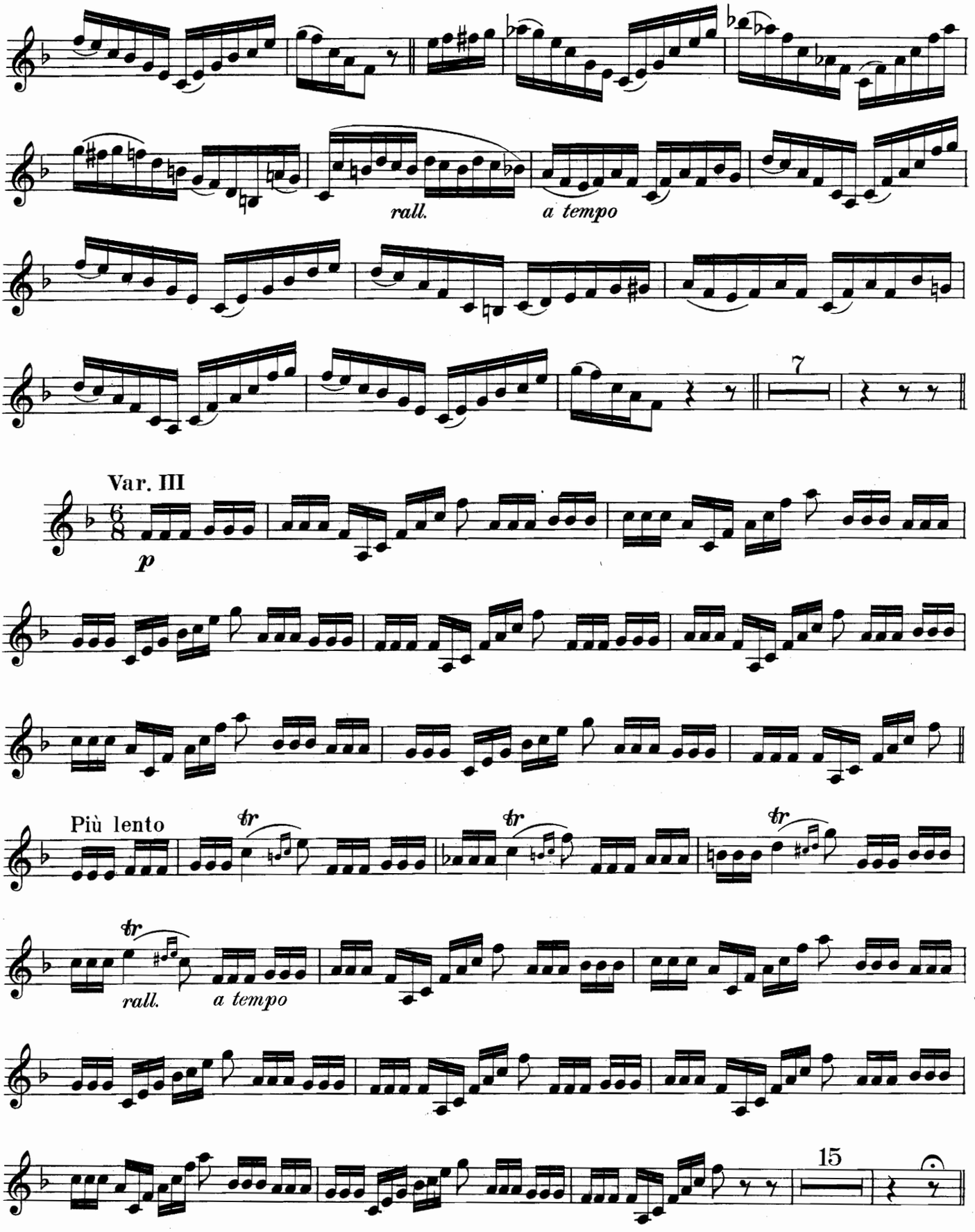

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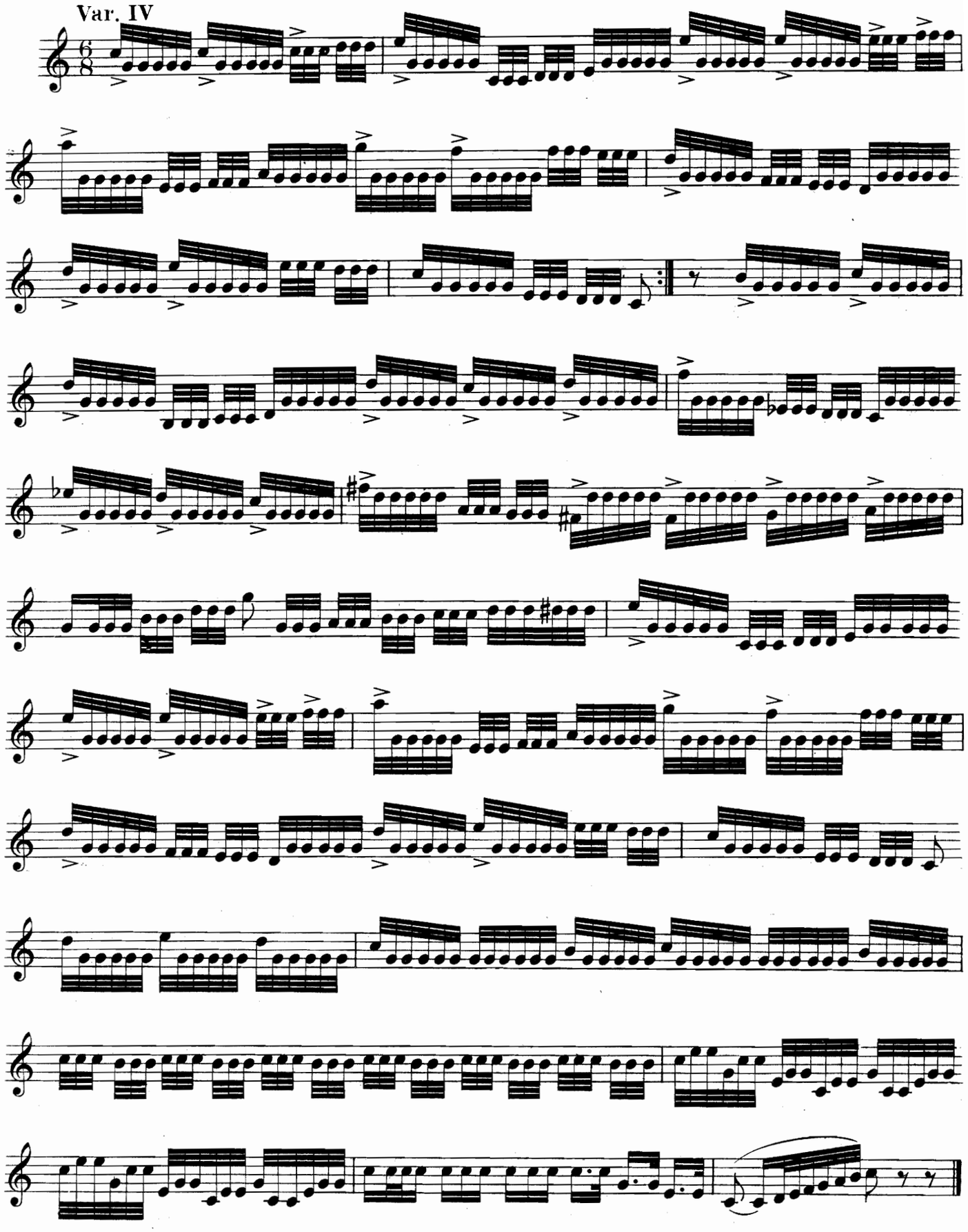
Cornet in B♭

Var. IV



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No. 12

Fantaisie and Variations

on

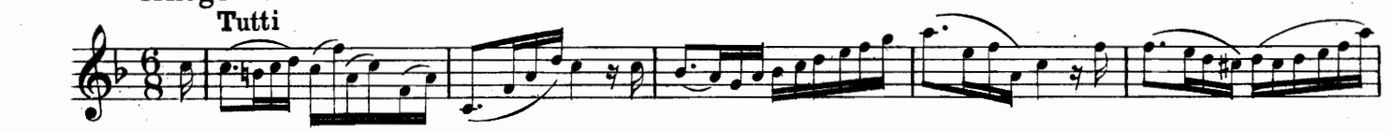
The Carnival of Venice

Cornet in B♭

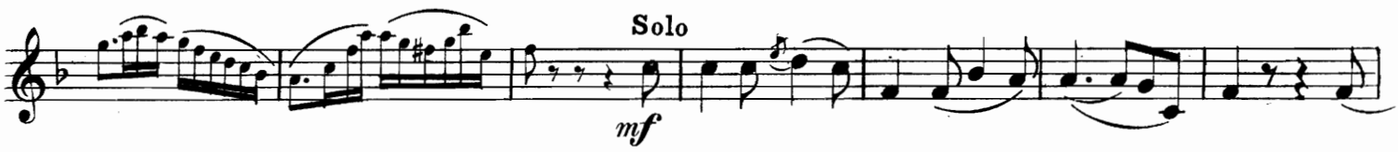
Revised by
Edwin Franko Goldman

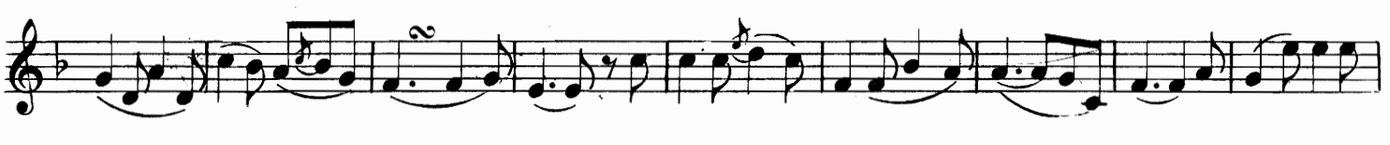
J. B. Arban

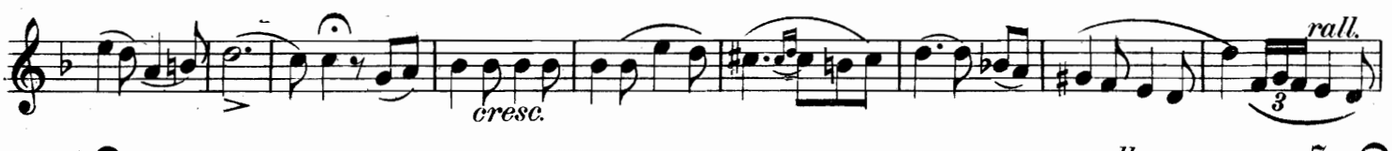
Introduction
Allegretto
Tutti

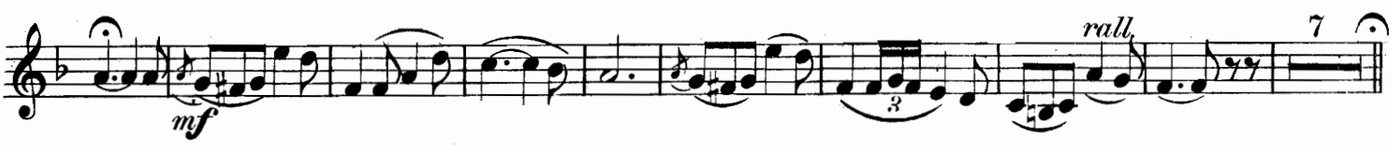


Solo

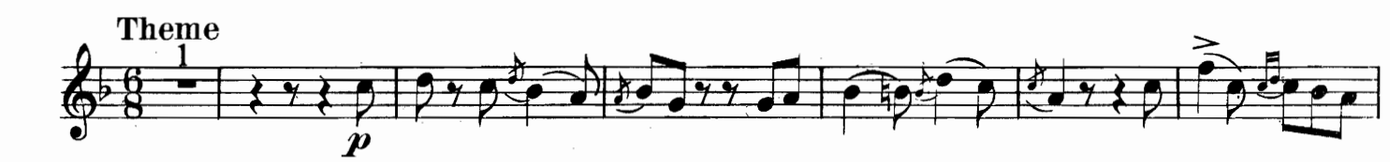


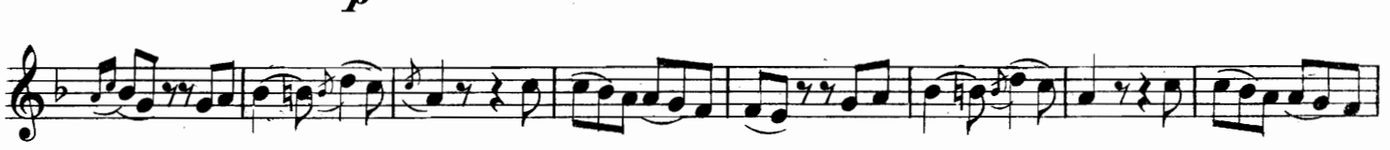


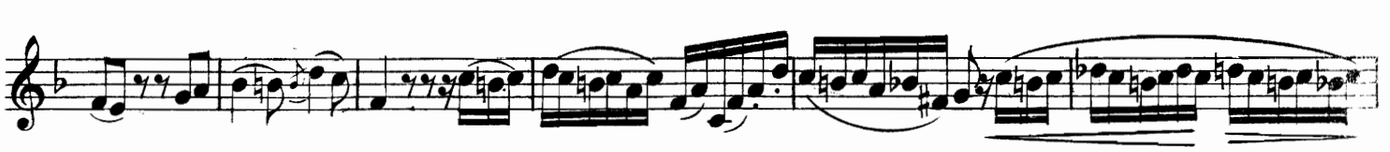


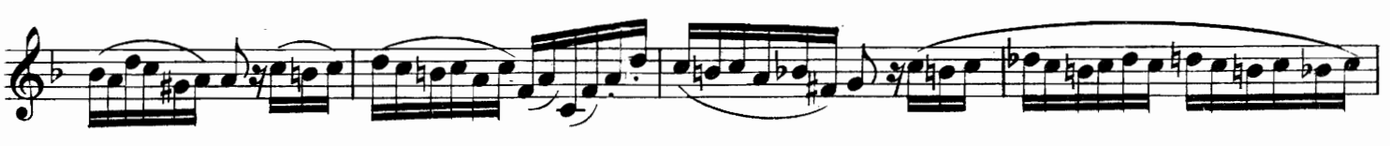


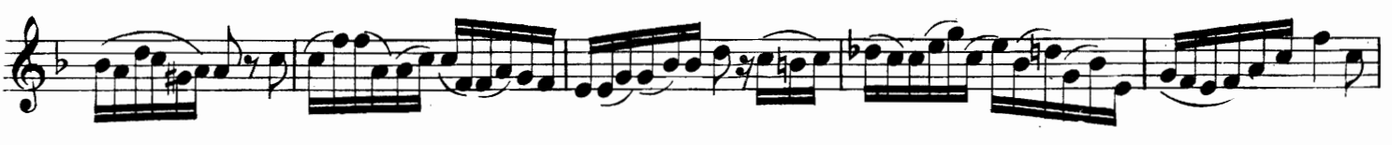
Theme

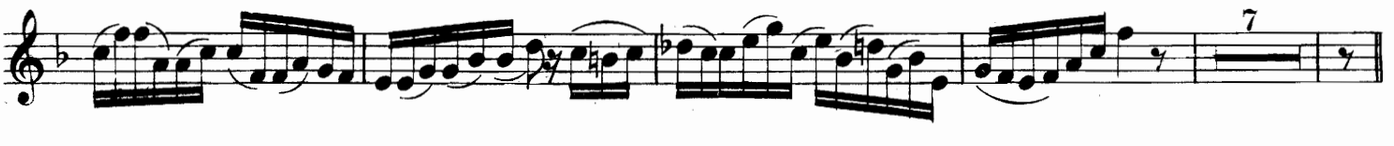












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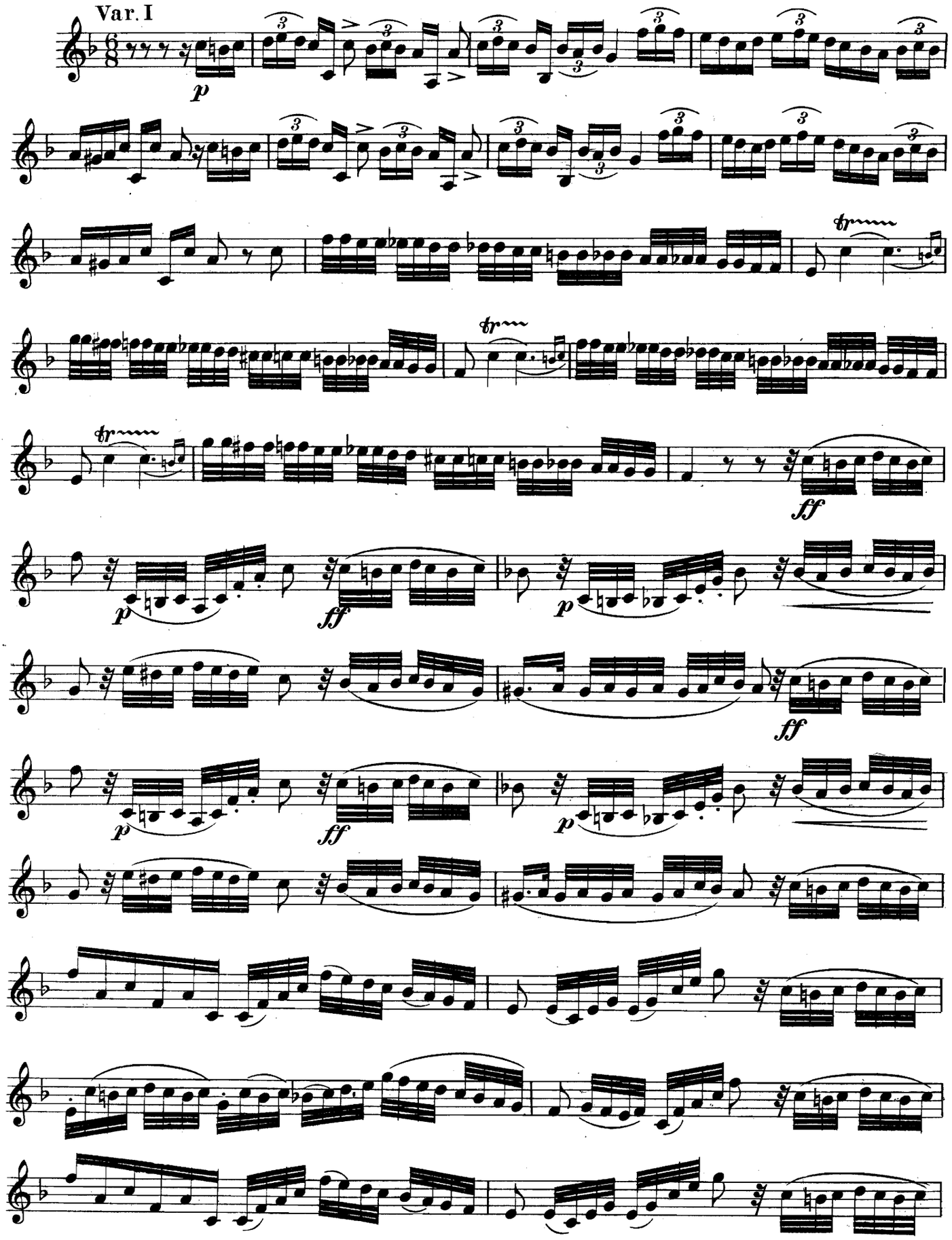
Cornet in B♭



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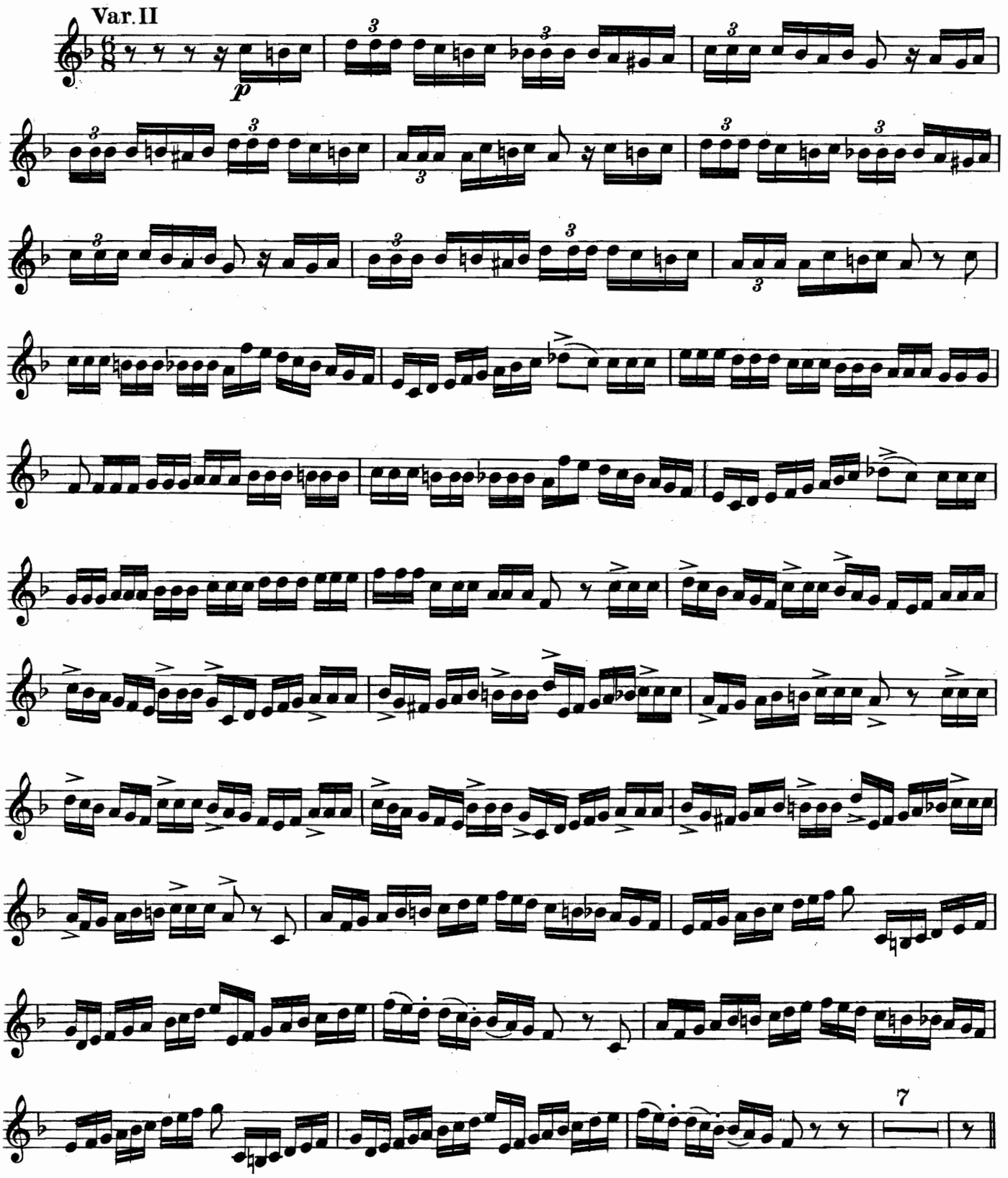

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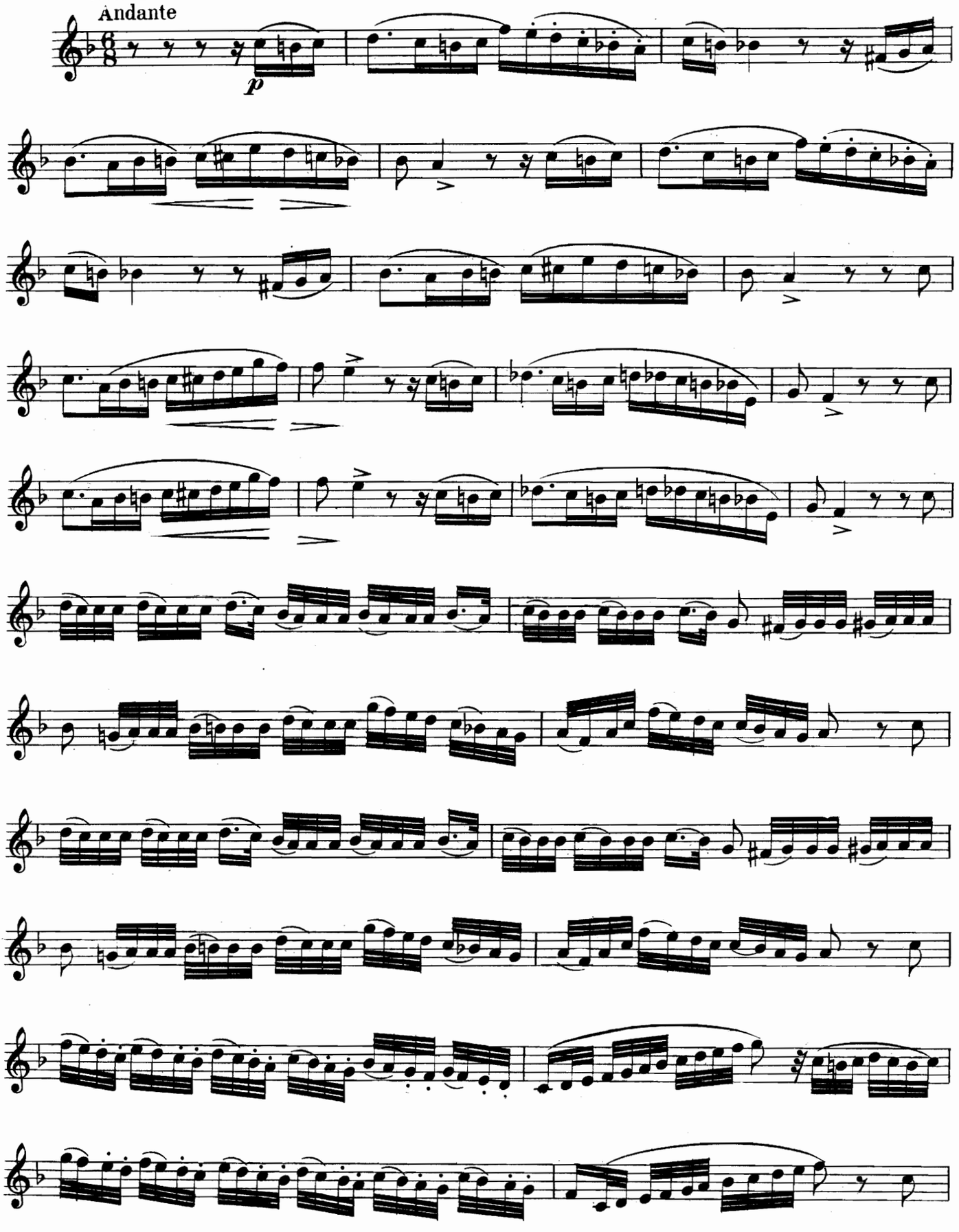
Cornet in B♭

Var. III
Andante



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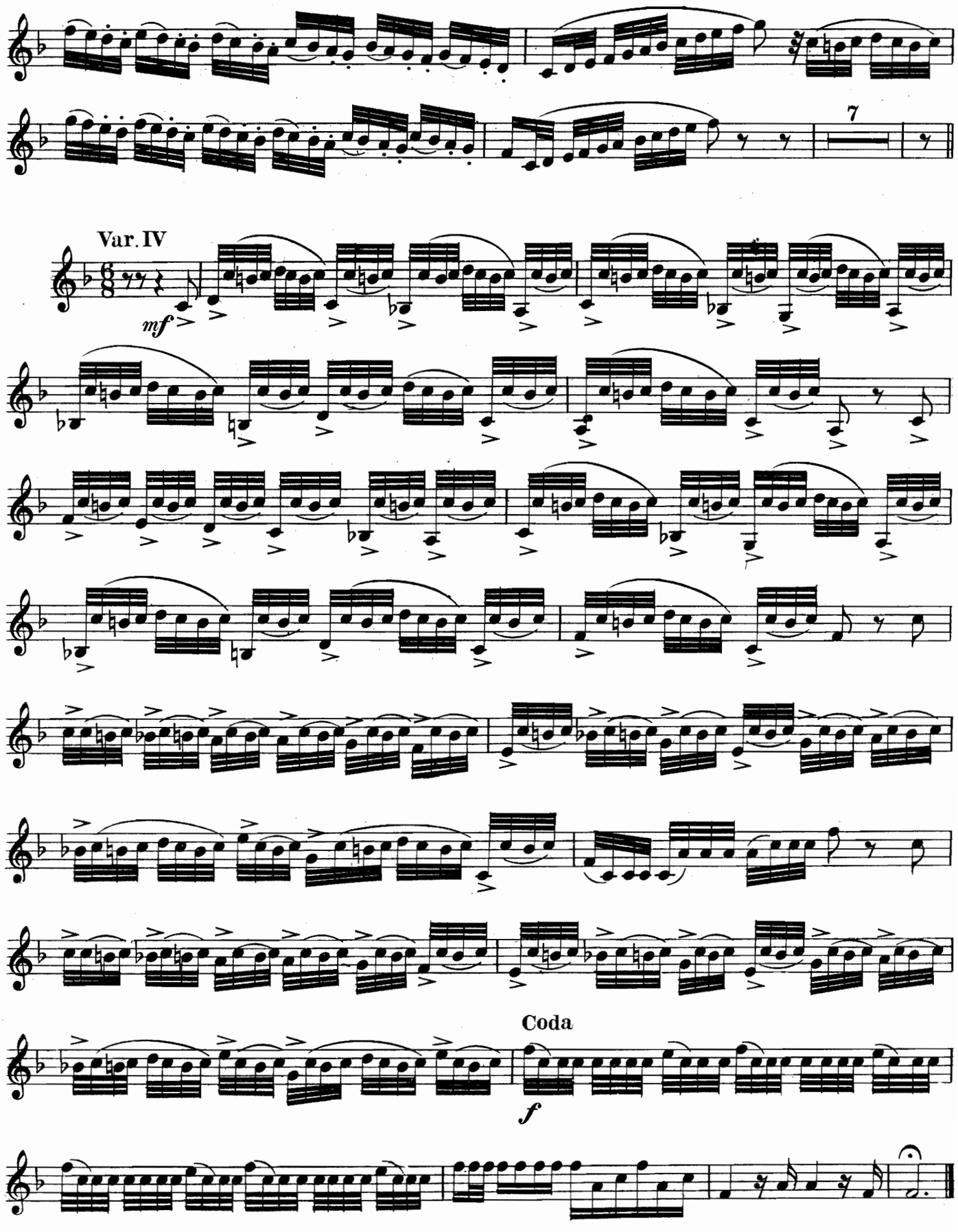

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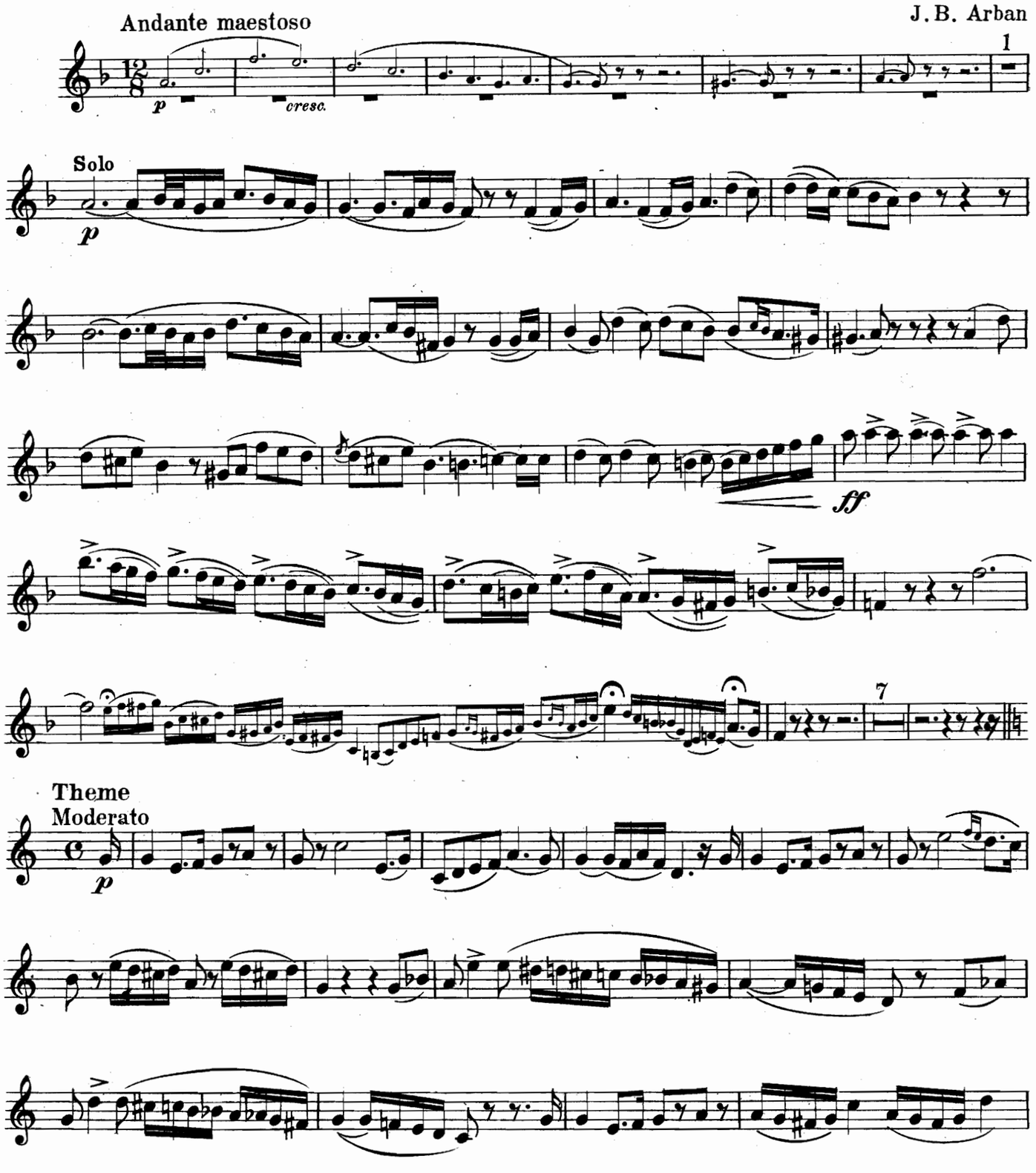
Cornet in B♭

No. 4
Variations
on a theme from
Norma
by V. Bellini

Revised by
Edwin Franko Goldman

J. B. Arban



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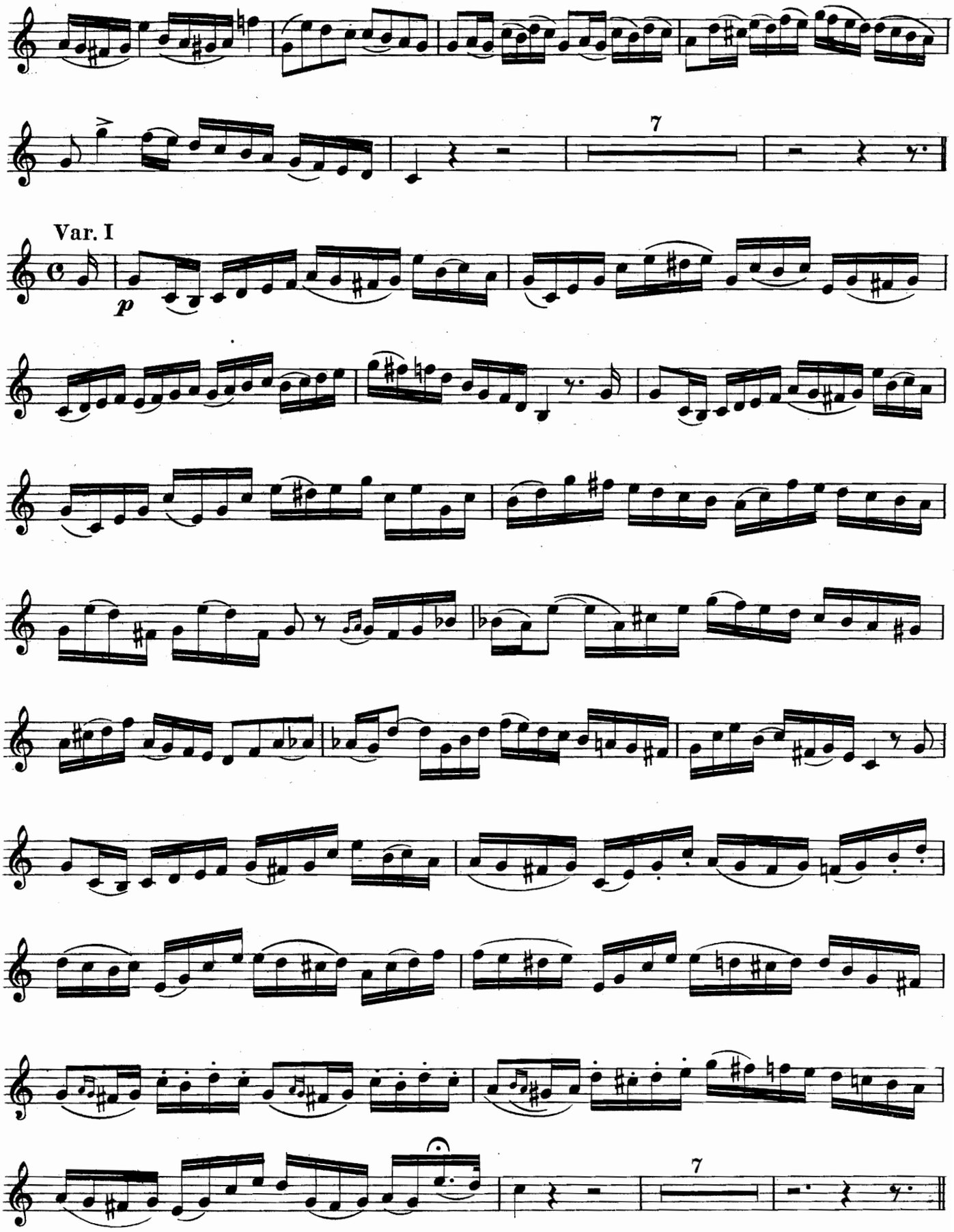

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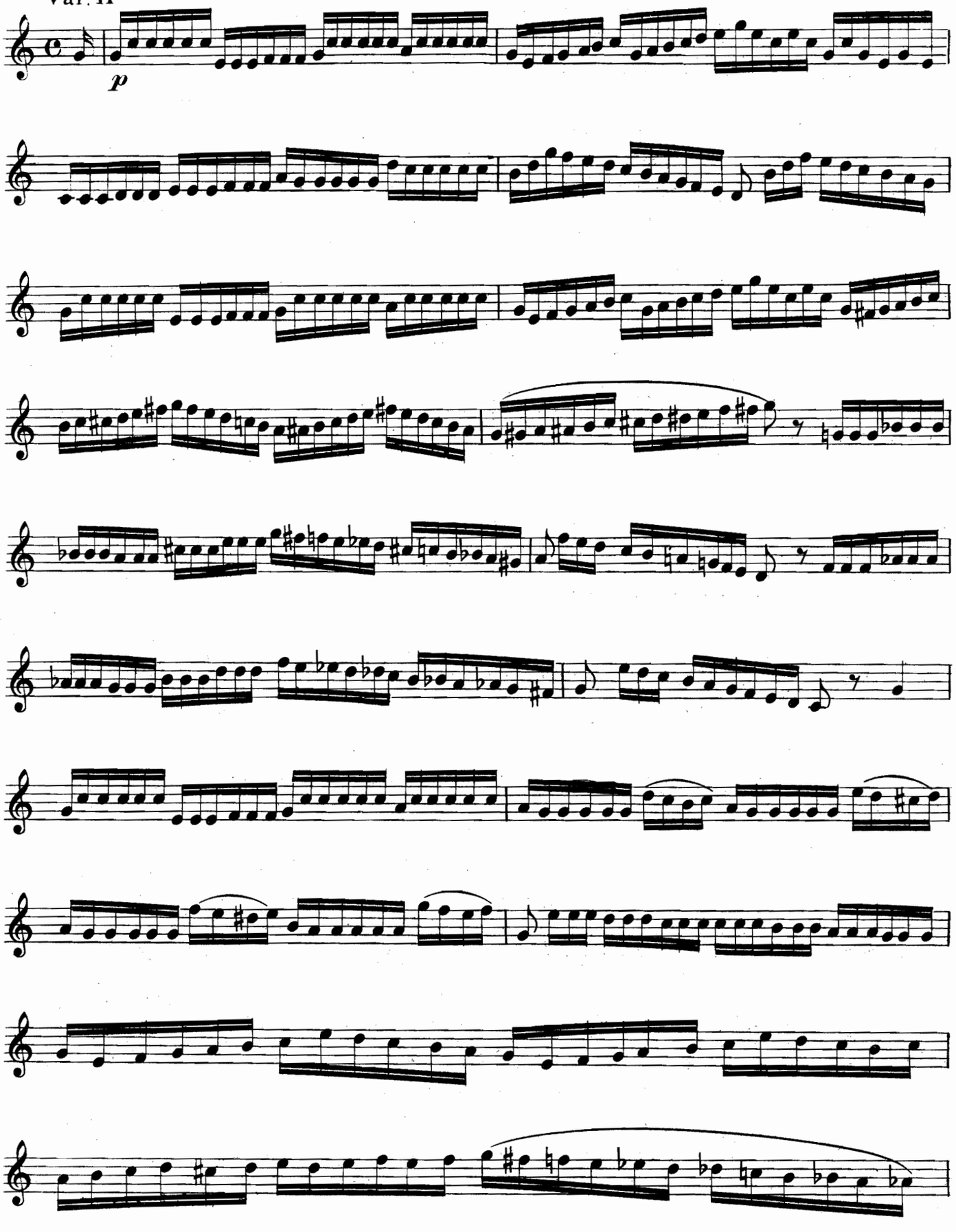
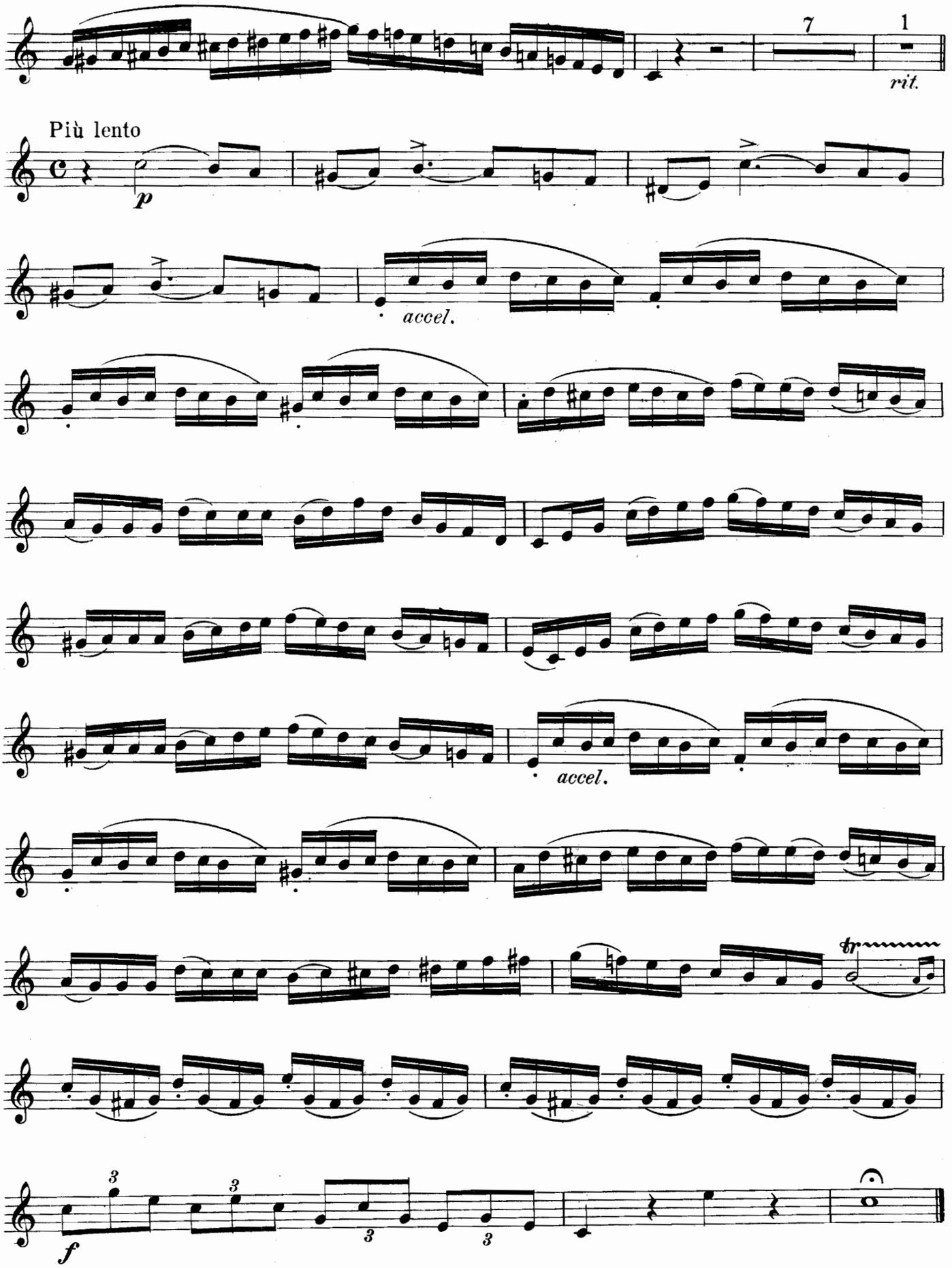
Cornet in B♭

Var. II



free-scores.com



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