

FIRST STUDY

Practice each Exercise from 8 to 16 times in one breath.

Press the fingers down firmly, and keep the lips moving; contract slightly in ascending, relax in descending.

REMEMBER all these Exercises must be played *very soft*; by so doing your lips will always be fresh and under control. If played loud, the opposite effect may result in permanent injury to the lips. The principle is the same as a Physician prescribing 3 drops of medicine which will cure, whereas a spoonfull will kill.

Met. From ♩ = 160 to ♩ = 112

The image displays nine musical exercises, numbered 1 through 9, arranged vertically. Each exercise is written on a single staff in 3/4 time, marked with a piano-piano (*pp*) dynamic. The exercises are designed to be played in one breath, as indicated by the slurs. The tempo is marked as 'Met. From ♩ = 160 to ♩ = 112'. The exercises feature various chromatic and diatonic patterns, including ascending and descending scales and arpeggiated figures. The key signature for all exercises is one sharp (F#), and the time signature is 3/4.

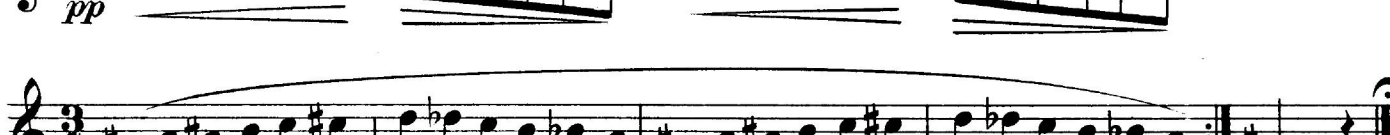
10 *pp* 

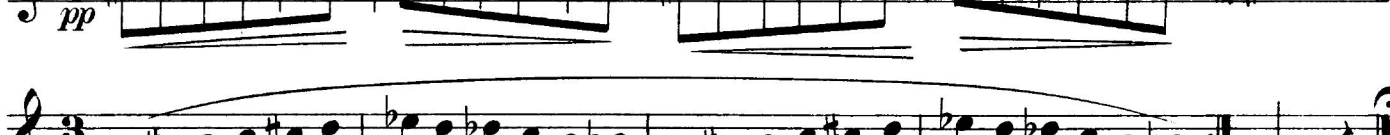
11 *pp* 

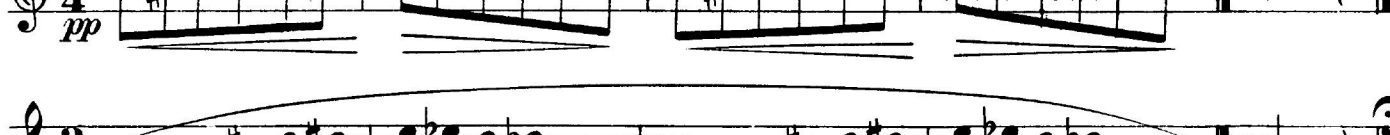
12 *pp* 

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*

ETUDE I

Met. ♩ = 120

26 *pp*

SECOND STUDY

Accent each group of four notes, to insure perfect rythm.

Commence each Exercise by slurring as marked, then practice them Single Tonguing very lightly; to become still more expert, try Double Tonguing.

Should certain Exercises prove more difficult than others, work on each until thoroughly mastered. Dont waste time on those that are easy.

REMEMBER that to improve, one must master difficulties each day.

Met. From $\text{♩} = 60$ to $\text{♩} = 120$

27

37 

38 

39 

40 

41 

42 

43 

44 

ETUDE II

45 







THIRD STUDY

Practice without repeating at first, until the fingers are under perfect control.

These Exercises are excellent for training the lips to be flexible in slurring, Single and Double Tonguing, especially towards the end of the Study.

ETUDE III can be played entirely in one breath with practice.

Met. $\text{♩} = 60$ to $\text{♩} = 120$

46

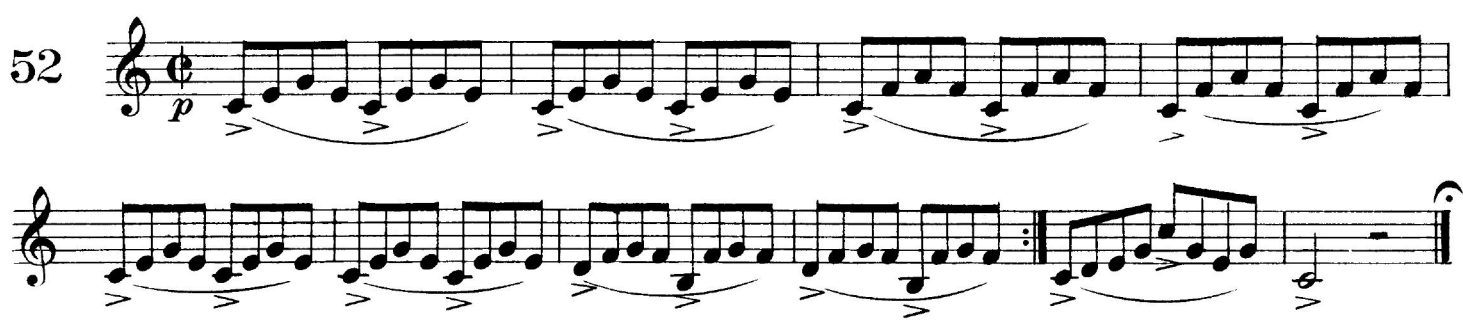
47

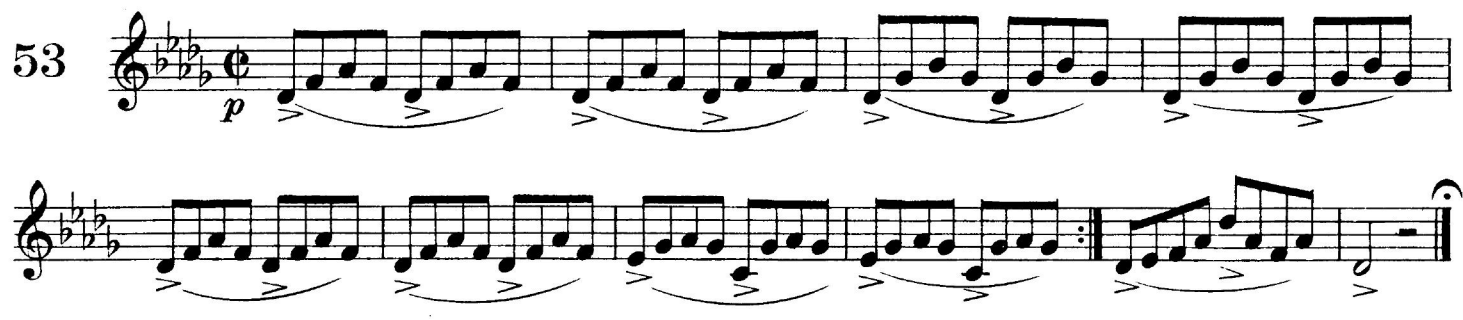
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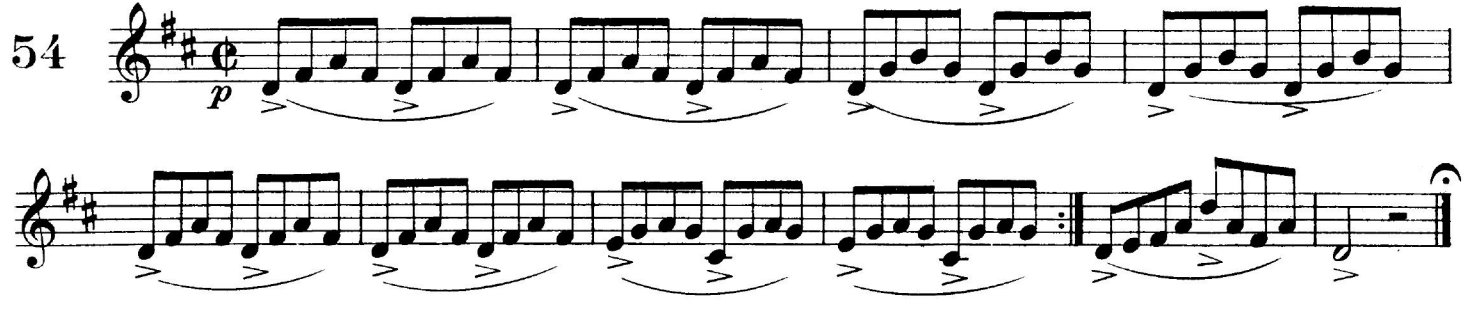
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50

51 

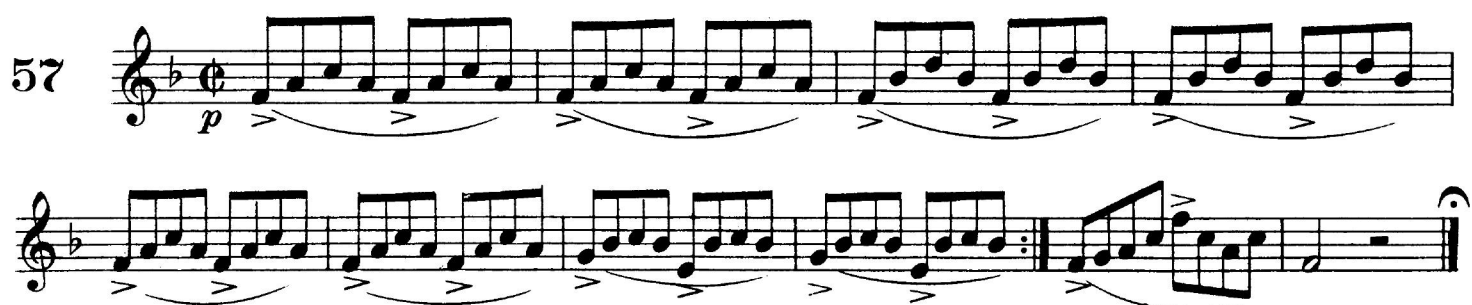
52 

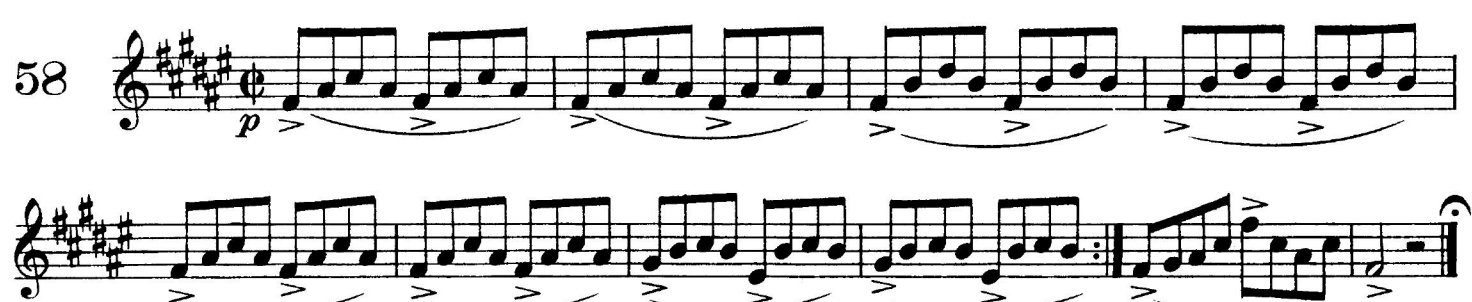
53 

54 

55 

56 

57 

58 

59 

60 

61 

62 

63

64

ETUDE III

Met. $\text{♩} = 138$

65

72

FOURTH STUDY

These Exercises were written to help overcome obstacles whereby the Whole Tone Trill is so often abused and played clumsily on the Cornet.

By careful practice the intervals will sound clearly in the different registers, and you can overcome imperfections so common in the construction of many cornets; such as the Interval from low B $\flat$ to C $\sharp$, in Ex. No. 71; also C to D in Ex. No. 72.

The fingers as well as the lips must be elastic.

Single and Double Tongue them after you have made sufficient progress in slurring them perfectly.

Try to play ETUDE IV in one breath, it is possible.

Met. $\text{♩} = 100 \text{ to } 144$

66 *pp*

67 *pp*

68 *pp*

69 *pp*

70 *pp*

The image displays three systems of musical notation, each consisting of four staves. The first system (measures 68-69) is in E-flat major (three flats) and common time (C). The second system (measures 70-71) is in E major (two sharps). The third system (measures 72-73) is in E-flat major (three flats). Each system begins with a treble clef, a key signature signature, and a common time signature. The first measure of each system is marked with a piano-piano (*pp*) dynamic. The notation features continuous eighth-note patterns across all staves, with some measures containing beamed sixteenth notes. Slurs are placed over the first two measures of each system. Repeat signs with first and second endings are present at the end of the first two systems. The third system concludes with a final cadence.

71 *pp*

72 *pp*

73 *pp*

The image displays three systems of musical notation, each consisting of four staves. System 71 is in the key of F# (three sharps), system 72 is in the key of C# (two sharps), and system 73 is in the key of Bb (three flats). All systems are in common time (C). The notation features continuous eighth-note patterns across all staves, with some staves including a repeat sign and a final measure with a fermata. The dynamics are marked 'pp' (pianissimo) at the beginning of each system.

74 *pp* 

75 *pp* 

76 *pp* 

77 *pp*

78 *pp*

79 *pp*

The image displays three systems of musical notation, each consisting of four staves. The first system is labeled '77' and begins with a piano (*pp*) dynamic marking. It is in B-flat major (two flats) and common time. The second system is labeled '78' and also begins with a piano (*pp*) dynamic marking. It is in B-flat major (two flats) and common time. The third system is labeled '79' and begins with a piano (*pp*) dynamic marking. It is in B major (two sharps) and common time. Each system contains four staves of music, featuring continuous eighth-note patterns with various accidentals and dynamics markings.

80



81



82



83 *pp*

84 *pp*

85 *pp*

ETUDE IV

21

Met. $\text{♩} = 144$

86

The musical score for 'ETUDE IV' on page 21 is written for a single melodic line. It begins at measure 86. The key signature is G major (one sharp, F#). The time signature is 2/4. The tempo is marked 'Met.' with a quarter note equal to 144 beats per minute. The dynamics start with a piano 'p' marking. The notation is highly technical, featuring extensive use of beamed sixteenth and thirty-second notes, often with accents (>) and slurs. The piece concludes with a double bar line and a repeat sign at the end of the twelfth staff.

FIFTH STUDY

ENDURANCE is 90% of Cornet Playing.

Will Power is therefore necessary to accomplish that which is considered an impossibility by many Cornet Players.

As you must have improved by practicing the preceding Studies to control your Wind, this Study contains Exercises more ambitious. A test of Endurance is illustrated here, by finishing the Exercises two Octaves from the beginning; when all the wind seems exhausted.

Don't attempt Ex. No. 94, until you have played the preceding one over many times with perfect ease. Then try another a step higher, and so on until you have mastered all.

A 20 story building requires a much firmer foundation than a structure of only two stories.

DO NOT STRAIN OR FORCE THE TONE.

Single and Double Tonguing this Study add to your advancement.

ETUDE V *Must* be played in one breath.

Met. $\text{♩} = 72$ to $\text{♩} = 144$

87

88

89 *pp*

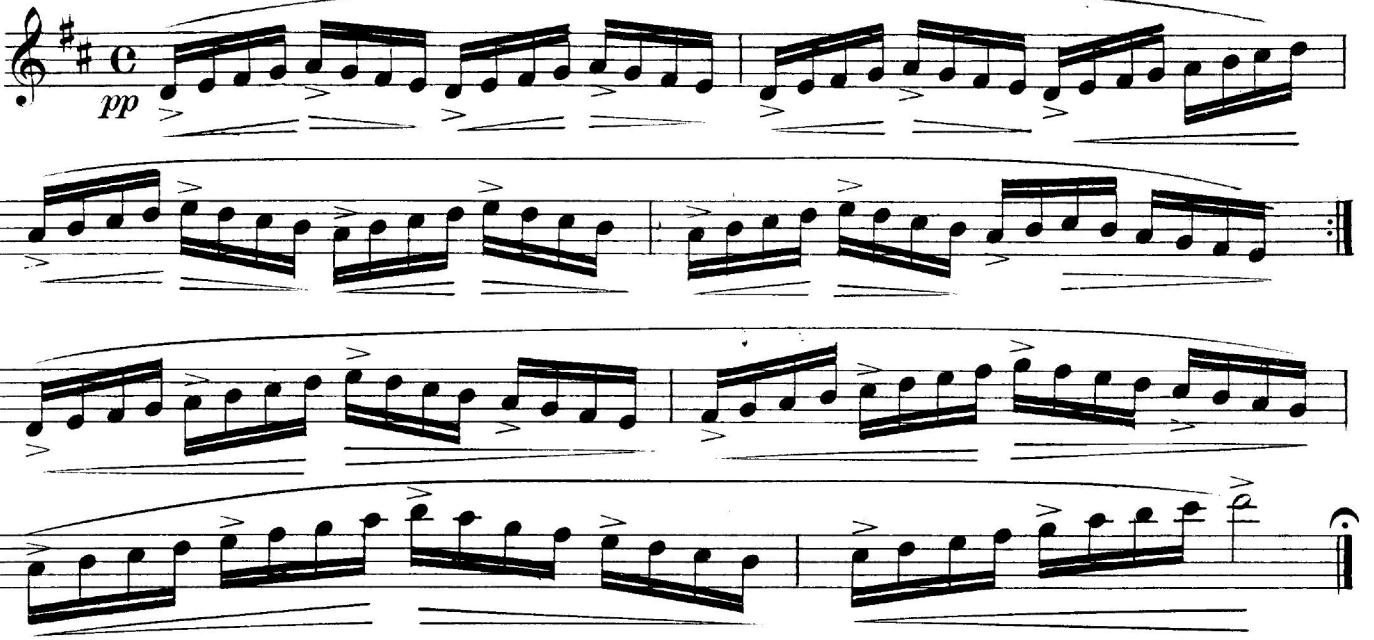
90 *pp*

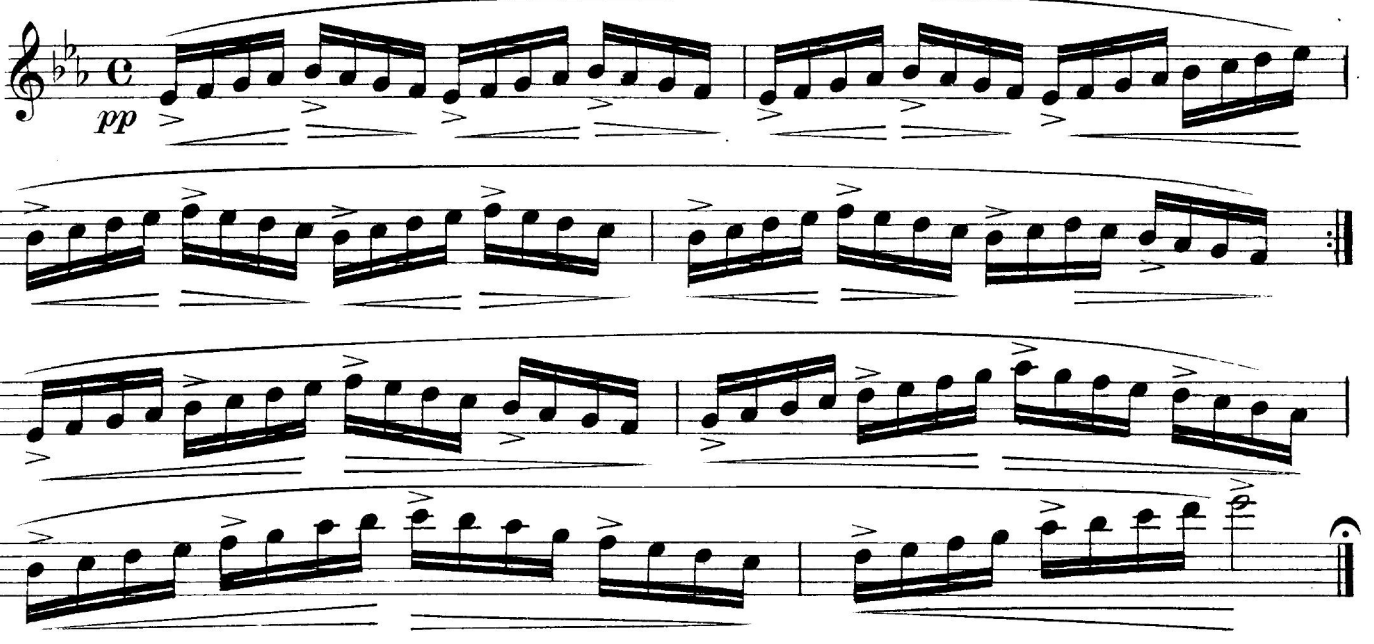
91 *pp*

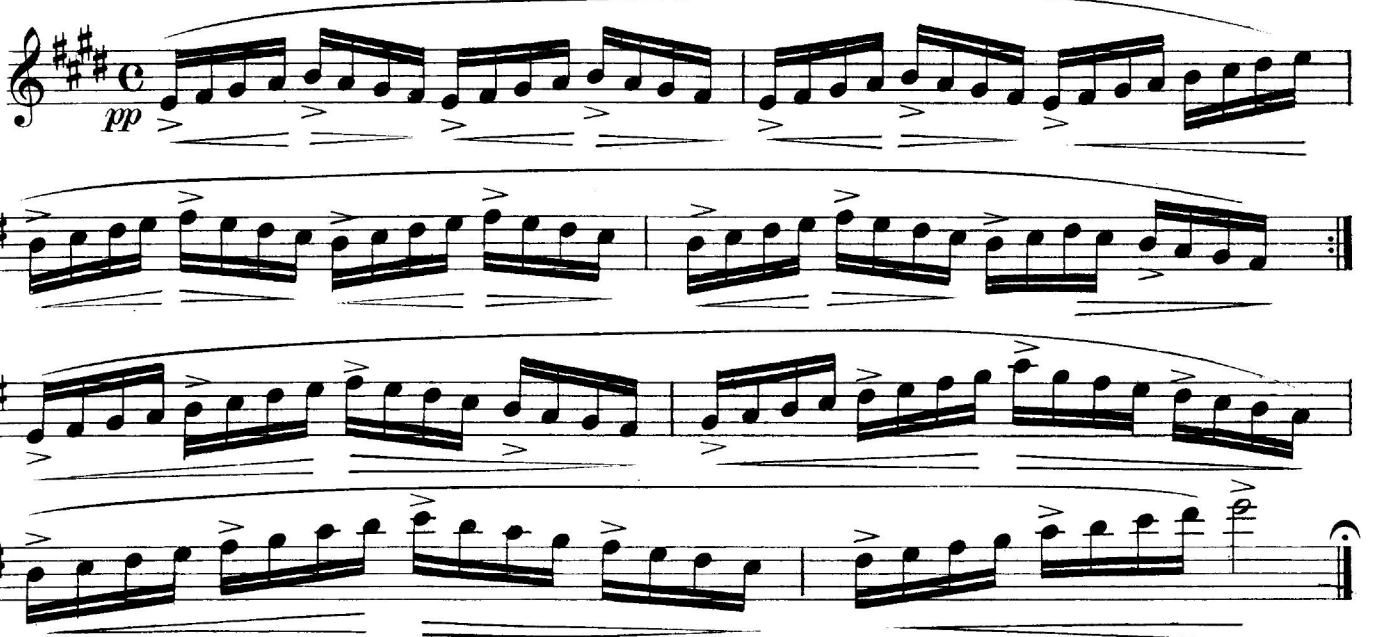
92 *pp* *e*

93 *pp* *e*

94 *pp* *e*

95 *pp* 

96 *pp* 

97 *pp* 

98 *pp*

These Minor and Major Scales are written to promote agility to the Fingers, which is so important in Solo Playing; and should be played very slowly at first, then as rapidly as possible many times in one breath.

Met. ♩ = 76 to ♩ = 160

99

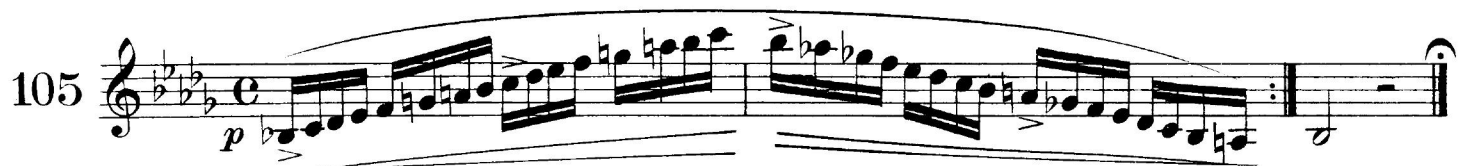
100

101

102

103

104

105 

106 

107 

108 

109 

110 

111 

112 

113 

114 

115 

116 

ETUDE V

Play the entire page in one breath.
Met. ♩ = 176

117

The musical score for Etude V, page 28, is written for a single melodic line in treble clef, 2/4 time. The tempo is marked 'Met. ♩ = 176'. The piece begins with a piano (*pp*) dynamic. The notation is characterized by frequent slurs and accents, emphasizing the instruction to play the entire page in one breath. The key signature starts in C major and changes to D major (one sharp) in the 10th staff, and then to E major (two sharps) in the 11th staff. The piece concludes with a final note and a fermata.

SIXTH STUDY

Another form of Minor and Major Scale practice in different registers, a great help towards ENDURANCE, TECHNIC, and ELASTICITY OF THE LIPS.

Both tonguings should be used as usual.

Perhaps you will now realize that much more benefit may be derived by playing these Exercises in one breath, than by holding long tones. You are gaining at the same time, Endurance, Technic, Elasticity of the Lips, and the knack of reading music rapidly.

Met. ♩ = 92 to 132

118 *pp*

119 *pp*

The image displays two musical exercises, 118 and 119, from a study book. Exercise 118 is in A major (three sharps) and exercise 119 is in A minor (three sharps). Both are in common time (C) and marked piano-piano (pp). Each exercise consists of five staves of music, featuring rapid sixteenth-note passages with slurs and breath marks. The tempo is marked 'Met. ♩ = 92 to 132'. The exercises are designed for lip endurance and technique practice.

120 *pp* e

121 *pp* e

122 *pp* e

H.L.C. II 49

123 *pp* 

124 *pp* 

125 *pp* 

126 *pp* 

127 *pp* 

128 *pp* 

129 *pp* 

130 *pp* 

131 *pp* 

ETUDE VI

Met. $\text{♩} = 138$

132 *pp*

mf

f

SEVENTH STUDY

The Practice of Chromatic Triplets has been found to be beneficial by all good Cornet Players, and in this Study there are a series of Triplets in all registers as usual, augmented by Arpeggios which are most helpful, especially to master each Exercise by playing them as clearly and correctly. as a good Violin or Clarinet Player would play them.

Often have I had a clarinet player, play over exercises with me, so I might imitate him, and have the Cornet reproduce difficult studies as fluently as the clarinet. It is a good idea to try.

Notice the change of Time from Sixteenth Triplets in Ex. No. 154 Common Time, to Sixteenth Notes in Six Eight Time, in Ex. No. 155: Quite a distinct change of rythm.

Met. $\text{♩} = 116$ to $\text{♩} = 168$

133 *pp*

134 *pp*

135 *pp*

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

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

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

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

The image displays four systems of musical notation, numbered 136 through 139. Each system is marked with a piano (*pp*) dynamic and a 12/8 time signature. The notation is written on three staves per system. The music consists of eighth and sixteenth notes, often beamed together, with various accidentals (sharps, flats, naturals) and phrasing slurs. Measure 136 is in B-flat major. Measure 137 is in D major. Measure 138 is in B-flat major. Measure 139 is in B-flat major. Each system concludes with a double bar line and repeat signs.

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

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

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

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

The image displays a musical score for four measures, numbered 140 through 143. Each measure is represented by a system of three staves. The time signature is 12/8, and the dynamics are marked *pp* (pianissimo). The notation is highly complex, featuring numerous accidentals (sharps, flats, naturals, and double sharps) and a variety of note values, including eighth and sixteenth notes, as well as rests. The music is written in a single melodic line across the three staves of each system. Measure 140 is in the key of D major (two sharps). Measure 141 is in the key of B-flat major (two flats). Measure 142 is in the key of F major (one flat). Measure 143 is in the key of E-flat major (three flats). The notation includes many slurs, ties, and dynamic markings, suggesting a highly technical and expressive piece.

144 *pp* 

145 *pp* 

146 *pp* 

147 *pp* 

148 

149 

150 

Practice these Arpeggios Triple Tongue also, but do not strain to reach the high notes. Use Double Tongue for Ex. No. 155, 156, 157.

Met. ♩ = 72

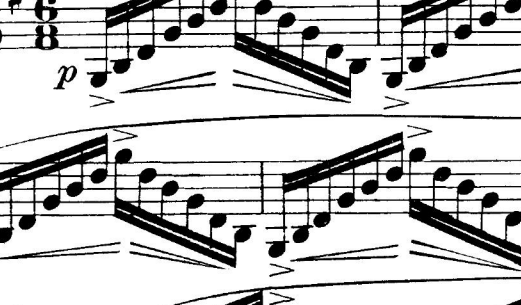
151 

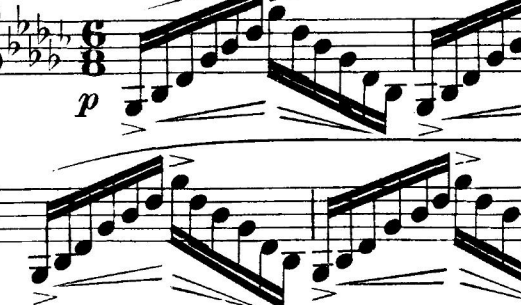
152 *p* 

153 *p* 

154 *p* 

Met. ♩ = 92 

155 *p* 

156 *p* 

157 *p* 

Arpeggios using the Chord of the Diminished Seventh.
 Play each Exercise from four to eight times in one breath.

Met. ♩ = 132

158

 Met. ♩ = 132

159

 Met. ♩ = 176

160

 Met. ♩ = 138

161

 Met. ♩ = 132

162

 Met. ♩ = 160

163

 Met. ♩ = 132

164

 Met. ♩ = 132

165

 Met. ♩ = 132

166

 Met. ♩ = 132

167

 Met. ♩ = 132

168

 Met. ♩ = 132

169

 Met. ♩ = 132

ETUDE VII

Met. $\text{♩} = 152$

170 *p*

mf

agitato

p *cres* *cen* *do*

mf

pp

f *furioso*

f *dim.*

EIGHTH STUDY

More Chromatics in an extended form to test your Technic and Flexibility of your Lips, also acquiring fluency of tone: and when practiced softly, your Lips will never feel fatigued, no matter how long you play them over. These Exercises will strengthen the whole system, but must not be attempted until sufficient progress has been attained.

Practice them, both Single and Triple Tongue.

Met. $\text{♩} = 92$

171 *mp*

172 *pp*

173 *pp*

Exercise 173 is a piece in D major, 2/4 time. It consists of five staves of music. The first staff begins with a piano (*pp*) dynamic marking. The music features a continuous eighth-note melody with various triplets and slurs. The key signature has two sharps (F# and C#). The piece concludes with a final cadence on the fifth staff.

174 *pp*

Exercise 174 is a piece in B minor, 2/4 time. It consists of five staves of music. The first staff begins with a piano (*pp*) dynamic marking. The music features a continuous eighth-note melody with various triplets and slurs. The key signature has two flats (Bb and Eb). The piece concludes with a final cadence on the fifth staff.

175

Exercise 175 is written in treble clef, key of D major (F# and C#), and 2/4 time. It begins with a piano (*pp*) dynamic. The first four measures feature a descending eighth-note scale with triplets and accents. Measures 5-8 continue the scale with various accidentals and accents. Measures 9-12 show a more complex rhythmic pattern with eighth and sixteenth notes. Measures 13-16 conclude the exercise with a final ascending eighth-note scale and a fermata on the last note.

176

Exercise 176 is written in treble clef, key of D major (F# and C#), and 2/4 time. It begins with a piano (*pp*) dynamic. The first four measures feature a descending eighth-note scale with triplets and accents. Measures 5-8 continue the scale with various accidentals and accents. Measures 9-12 show a more complex rhythmic pattern with eighth and sixteenth notes. Measures 13-16 conclude the exercise with a final ascending eighth-note scale and a fermata on the last note.

ETUDE VIII

Met. $\text{♩} = 84$

177

The musical score for Etude VIII, starting at measure 177, is written in 2/4 time. The key signature begins with one sharp (F#), changes to one flat (Bb) in the fifth staff, and returns to one sharp (F#) in the eighth staff. The music is characterized by intricate rhythmic patterns, including frequent triplets and sixteenth-note runs. Various articulations are used throughout, such as slurs, accents, and breath marks (indicated by 'V' above the notes). The piece concludes with a final note in the eleventh staff.

NINTH STUDY

Treating the Chromatic Scale a step higher in each Exercise, to be played four or more times in one breath.

No strain is necessary if played properly.

Met. $\text{♩} = 144$

178 *pp* *cresc.* - - - *en* - - - *do*

mf *dim.*

179 *pp* *cresc* - - - *en* - - - *do*

mf *dim.*

180 *pp* *cresc* - - - *en* - - - *do*

mf *dim.*

181 *pp* *cresc* - - - *en* - - - *do*

mf *dim.*

182 *pp* *cres* - *cen* - - *do*

f *dim.*

183 *cres* - *cen* - - *do*

dim.

My daily practice, four times in one breath, to test my endurance under all conditions.

Met. $\text{♩} = 160$

184 *p*

cresc. *f*

dim.

To play these last two Exercises correctly, at the marked Tempo in a single breath, requires a Cor-
net with perfect Valve action, otherwise should the Valves stick or do not respond immediately, the Play-
er is badly handicapped and often becomes discouraged, while no fault of the player. A good instru-
ment to play upon is half the battle.

185 Met. $\text{♩} = 100$

The musical score for Exercise 185 is a single-breath exercise for Cor-Net. It is written in 2/4 time with a tempo marking of 'Met. ♩ = 100'. The key signature has one sharp (F#). The exercise consists of ten staves of music, each containing a continuous eighth-note pattern with frequent triplets and slurs. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings (accents) to guide the performer. The exercise is designed to be played in a single breath, requiring a Cor-Net with perfect Valve action.

186 *pp*

The musical score for exercise 186 is written for a single melodic line in 2/4 time. It begins with a *pp* (pianissimo) dynamic marking. The piece is composed of ten staves. The first staff starts with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is primarily composed of eighth-note triplets, which are often beamed in groups of four or five across staves. The key signature changes to two flats (B-flat and E-flat) in the middle of the piece. The piece concludes with a final half-note chord.

TENTH STUDY

There are unlimited possibilities pertaining to the Cornet, which are demonstrated nearly every day from some part of the World, by ingenious players, who have a knack of working out an originality with comparative ease, in the manner of "freak playing," or "stunts": which surprises the entire Cornet Fraternity.

This Study illustrates how a Melody, by using Arpeggios, may be played to sound complete, without an accompaniment.

Play the small notes "Sotto Voce," or like a whisper, accenting the large notes full and strong. Of course the Lips must be soft and pliable to obtain good musical results.

Met. $\text{♩} = 66$

187

Met. ♩ = 66

188



AN IRISH BALLAD
TREATED IN THE SAME MANNER

Met. ♩ = 72

189



AN OLD GERMAN FOLK SONG

TREATED IN LIKE MANNER

Met. ♩ = 80

190

190