

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.

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 Virtuoso, 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 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.

Legato.

2.

dolce.

tr

agitato.

f

pp

f

rall.

a tempo

Moderato.

3.

3

6

p

p

p

p

p

p

p

p

p

p

p

p

p

p

Allegro.

4.

3 3 3 3

6

tr

tr

Allegro.

5.

The musical score is written in treble clef with a 2/4 time signature. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro.'. The score consists of 12 staves of music. The first staff is numbered '5.'. The music is characterized by a complex rhythmic pattern of eighth and sixteenth notes, often grouped in triplets. The key signature changes from one sharp (F#) to one flat (Bb) and back to one sharp (F#). The piece concludes with a final cadence on the twelfth staff.

Moderato.

6.

The musical score is written for a single melodic line in 6/8 time. It begins with a treble clef, a key signature of one flat (B-flat), and a tempo marking of 'Moderato.'. The piece is numbered '6.'. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. There are several dynamic markings, including accents and slurs. The key signature changes from one flat to two sharps (F# and C#) in the seventh staff. The piece concludes with a 'rall.' (rallentando) marking followed by 'a tempo'.

Allegro moderato.

8.

tr

3

rall.

f a tempo

Allegro.



Piú largo.



rall.

Piú Allegro.



rall.



Allegro. §

10.

Piú lento.

Fine.

rall.

D. C.

Allegretto.



Piú lento.



Allegro moderato.

12. *f*

dolce.

f

13. *p*

The musical score for exercise 13 is written in 2/4 time and begins with a piano (*p*) dynamic. It consists of 12 staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are numerous accents (>) and slurs throughout the piece. Fingerings are indicated by numbers 1, 2, and 3. Some notes have an 'x' above them, possibly indicating a specific technique or a correction. The key signature has one sharp (F#). The score is divided into several measures by bar lines, with some measures containing multiple beams of notes.

Legato chromatique.

14.

This musical score consists of 12 staves of music, each containing a continuous chromatic run. The piece is in 12/8 time, indicated by the '12' over the '8' in the first staff. The key signature is one sharp (F#), and the melody is written on a treble clef. The runs are characterized by slurs and ties, creating a smooth, legato effect. The chromaticism is achieved through a sequence of half notes and quarter notes, with some measures containing beamed eighth notes. The piece concludes with a trill (tr) on the final note of the 11th staff.

This page contains 12 staves of musical notation, likely for a single melodic line. The notation is written in a single system across the page. The key signature is one flat (B-flat), and the time signature is 4/4. The music is characterized by a complex, chromatic melodic line with many accidentals. It features several instances of triplets, indicated by a '3' over a group of notes. The notes are often beamed together in groups of four or six, and many are slurred together. The overall texture is dense and technically demanding.

TWELVE

Celebrated Fantaisies and Airs Variés

by

ARBAN

CONTENTS

| | |
|--|-----|
| Nº 1. Fantaisie and Variations on a Cavatina from Beatrice di Tenda by Bellini | 304 |
| Nº 2. Fantaisie and Variations on "Actéon" | 305 |
| Nº 3. Fantaisie Brillante | 309 |
| Nº 4. Variations on a Tyrolean Song | 313 |
| Nº 5. Variations on a song "Vois-tu la neige qui brille" <i>The Beautiful Snow</i> | 317 |
| Nº 6. Cavatina and Variations. | 320 |
| Nº 7. Air Varié on a Folk Song: "The Little Swiss Boy". | 323 |
| Nº 8. Caprice and Variations | 327 |
| Nº 9. Fantaisie and Variations on a German Theme | 331 |
| Nº 10. Variations on a favorite theme by C. M. von Weber | 335 |
| Nº 11. Fantaisie and Variations on "The Carnival of Venice". | 339 |
| Nº 12. Variations on a theme from "Norma" by V. Bellini | 344 |

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Carl Fischer, New York

Cornet in B \flat

No 1

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 a single staff of music in 2/4 time, marked Andante. It begins with a treble clef and a key signature of two flats (B \flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include piano (*p*) and forte (*f*). The section concludes with a measure number 6.

Theme

The Theme section consists of a single staff of music in 2/4 time, marked Andante. It begins with a treble clef and a key signature of two flats (B \flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include piano (*p*) and mezzo-forte (*mf*). The section concludes with a measure number 7.

Var. I

Musical score for Var. I, Cornet in B \flat . The score consists of eight staves of music in common time (C). The first staff begins with a treble clef, a common time signature, and a key signature of one flat (B \flat). The first measure contains a triplet of eighth notes, indicated by a '3' below the notes. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several slurs and ties throughout the piece. The eighth staff concludes with a fermata over a whole note, with a '7' written above it, indicating a seven-measure rest.

Var. II

Musical score for Var. II, Cornet in B \flat . The score consists of five staves of music in common time (C). The first staff begins with a treble clef, a common time signature, and a key signature of one flat (B \flat). The music is characterized by rapid sixteenth-note passages, often beamed in groups of four or six. There are several slurs and ties throughout the piece. The fifth staff concludes with a fermata over a whole note.

The first system of music consists of three staves. The top staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The music is written in a 2/4 time signature. The first staff contains a series of eighth and sixteenth notes, including a triplet of eighth notes. The second staff continues the melodic line with similar rhythmic patterns. The third staff features a more complex rhythmic pattern with a triplet of eighth notes and a fermata over the final measure, which is marked with the number '7'.

Var. III and Finale I

The second system of music, titled 'Var. III and Finale I', consists of ten staves. It begins with a treble clef and a common time signature (C). The music is characterized by a dense, rhythmic texture of eighth and sixteenth notes. The first staff shows a continuous stream of notes. The second and third staves continue this pattern with some melodic variation. The fourth staff introduces a change in rhythm with a series of eighth notes. The fifth and sixth staves feature a more complex rhythmic pattern with a triplet of eighth notes. The seventh staff has a fermata over the final measure, which is marked with the number '8'. The eighth staff begins with a dynamic marking of *f* (forte) and a fermata over the final measure. The ninth and tenth staves continue the melodic line with a triplet of eighth notes and a fermata over the final measure, which is marked with the number '8'.

Finale II

The musical score for the Cornet in B \flat part of the Finale II consists of eight staves. The first staff begins with a treble clef and a common time signature. The music is written in a key with one sharp (F#) and a common time signature. The score includes various musical notations such as slurs, accents, and dynamic markings. A 'cresc.' marking is present in the sixth staff, and a 'f' marking is present in the eighth staff. The piece concludes with a double bar line and a final note.

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, Cornet in A. It begins with a 6/8 time signature and a key signature of three flats (B-flat, E-flat, A-flat). The introduction is marked 'Andante'. The first staff contains the initial melodic line. The second staff includes a 'rit.' (ritardando) marking and a 'p' (piano) dynamic. The third staff features a 'f' (forte) dynamic. The fourth staff continues the melodic development. The fifth staff is marked 'rall.' (rallentando) and includes an 'a' (accanto) marking. The sixth staff is marked 'tempo' and includes a fermata. The seventh staff features a 'f' dynamic. The eighth and ninth staves continue the intricate melodic and rhythmic patterns. The final staff concludes with a 'rall.' marking and a change in time signature to 2/4.

Cornet in A

Theme
Allegro

The Theme section consists of five staves of music. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The first staff starts with a piano (*p*) dynamic. The second staff includes trills (*tr*). The third staff features a tempo change to *più lento* and a forte (*f*) dynamic. The fourth staff continues the melodic line. The fifth staff returns to *a tempo* and *p* dynamics, ending with a measure marked *ad lib.* and a repeat sign.

Var I
Vivace

Var I is a five-staff section in 2/4 time. It begins with a piano (*p*) dynamic and a triplet of eighth notes. The music is characterized by rhythmic patterns and slurs. The third staff includes a *più lento* marking. The section concludes with a *rall.* (rallentando) marking and a forte (*f*) dynamic.

Tempo I

The Tempo I section is a single staff of music that continues the rhythmic and melodic motifs from the previous sections, ending with a forte (*f*) dynamic.

16

Più moderato

mf

rall.

a tempo

3 3

tr

ad lib.

rall.

Allegro
16

Cornet in A

Finale
Allegro

The musical score is written for a Cornet in A. It begins with a treble clef and a 2/4 time signature. The key signature has one flat (B-flat). The piece is marked "Finale" and "Allegro". The first staff starts with a forte (*f*) dynamic. The second staff continues with a forte (*f*) dynamic. The third staff features accents (>) over several notes. The fourth staff includes a triplet of eighth notes, indicated by a "3" above the staff. The fifth staff begins with a piano (*p*) dynamic. The sixth staff continues with a piano (*p*) dynamic. The seventh staff continues with a piano (*p*) dynamic. The eighth staff is marked with a crescendo (*cresc.*). The ninth staff continues with a crescendo (*cresc.*). The tenth staff begins with a forte (*f*) dynamic. The eleventh staff continues with a forte (*f*) dynamic and is marked "sempre *f*". The twelfth staff concludes the piece with a final note.

Nº 3

Cornet in Bb

Fantaisie Brillante

Revised by
Edwin Franko Goldman

Introd.

J. B. Arban

Allegro maestoso

The musical score is written for a single instrument, Cornet in Bb. It begins with an introduction in B-flat major and 2/4 time. The tempo is marked 'Allegro maestoso'. The score consists of 11 staves of music. The first staff shows the initial chords and melodic fragments. The second staff begins with a mezzo-forte (*mf*) dynamic and features a series of eighth-note patterns. The third and fourth staves continue with similar rhythmic motifs. The fifth staff introduces a 'rall.' (rallentando) section with a 'dolce' (sweet) character. The sixth staff begins a 'cresc. poco a poco' (crescendo poco a poco) section, leading to a fortissimo (*ff*) dynamic. The seventh and eighth staves continue this intense passage. The ninth staff features a piano (*p*) dynamic section. The tenth staff returns to a fortissimo (*f*) dynamic. The eleventh staff concludes the introduction with a final melodic line and a fermata.

Cornet in B \flat

Theme

p

mf

7

Var. I

p

rall.

Tempo I

p



Var. II



Cornet in B \flat

Var. III

The musical score for 'Var. III' for Cornet in B \flat is written in 2/4 time. It begins with a treble clef, a common time signature, and a forte (*f*) dynamic marking. The first staff contains a sixteenth-note triplet. The piece features a variety of rhythmic patterns, including sixteenth-note runs, eighth-note patterns, and dotted rhythms. There are several trills and grace notes throughout. The key signature changes from one flat to two flats. The score concludes with a final staff featuring a triplet of eighth notes and a forte (*f*) dynamic marking.

Nº 5
Variations

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, often beamed in groups of three. Dynamics include *p* (piano) and *cresc.* (crescendo). Articulation includes *tr* (trill) and *rall.* (rallentando). The section concludes with a *rit.* (ritardando) marking and a fermata over a final note.

Theme
Andante

The Theme section consists of three staves of music in 3/4 time. The tempo is marked 'Andante'. The music is characterized by a steady eighth-note melody. Dynamics include *p* (piano) and *mf* (mezzo-forte). The section ends with a fermata over a final note.

Variation I₃

Variation I₃ consists of four staves of music in 3/4 time. The tempo is 'Andante'. The variation features a more rhythmic eighth-note pattern with triplets. Dynamics include *p* (piano), *mf* (mezzo-forte), and *f* (forte). The section concludes with a fermata over a final note.

Variation II

Musical score for Variation II, Cornet in B \flat , 3/4 time signature. The piece consists of seven staves of music. 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 development. The fifth staff includes a *rall.* marking followed by a *p* marking and an *a tempo* instruction. The sixth staff continues the melodic line. The seventh staff concludes the variation with a fermata over a whole note and a final measure containing a fermata over a whole note.

Variation III

Musical score for Variation III, Cornet in B \flat , 3/4 time signature. The piece consists of five staves of music. The first staff begins with a dynamic marking of *p*. The second staff continues the melodic line. The third staff continues the melodic development. The fourth staff features a fermata over a whole note. The fifth staff concludes the variation with a fermata over a whole note.



Variation IV



Rondo
Allegro

p

1

mf

+

+

From + to + can be omitted

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

Cornet in B \flat

Var. II

mf

Var. III

p

The first three staves of the musical score. The first staff contains a melodic line with eighth and sixteenth notes. The second staff features a rhythmic accompaniment of eighth notes. The third staff continues the accompaniment and includes a repeat sign followed by a measure with a fermata and the number '7' above it.

Finale
Lento

The first two staves of the 'Finale Lento' section. The first staff begins with a piano (*p*) dynamic marking and features a melodic line with slurs and accents. The second staff continues the melodic line, including several triplet markings.

Allegro

The six staves of the 'Allegro' section. The first staff starts with a mezzo-forte (*mf*) dynamic marking. The music is characterized by a steady eighth-note accompaniment and a melodic line with various articulations. The section concludes with a crescendo (*cresc.*) marking and a fortissimo (*f*) dynamic marking.

Cavatina and Variations

Revised by
Edwin Franko Goldman

Andante
Piano

J. B. Arban

Theme
Moderato

Var. I

p

Var. II

p

rall.

a tempo

mf

Var. III

p

Cornet in B \flat

The musical score consists of ten staves of music. The first staff begins with a treble clef and a key signature of one flat. The music is primarily composed of eighth and sixteenth notes, often beamed together in groups. The second staff includes a measure with a fermata and a '7' below it. The fifth staff features a trill marked with 'tr' and a triplet of eighth notes. The eighth staff is marked with 'cresc.' and the final staff with 'f'. The notation includes various accidentals such as sharps and flats, and rests.

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 staff in treble clef with a key signature of two flats (B-flat major) and a 3/4 time signature. It begins with an introduction marked 'Andante' and a piano dynamic (*p*). The piece consists of several measures of music, including a long melodic line with a *rall.* marking, followed by a section with *accel.* and *cresc.* markings. The score concludes with a trill (*tr*) and a final cadence.

Cornet in B \flat

Theme
Andante

Musical notation for the Theme, Andante section, measures 1-10. The music is in 4/4 time and B-flat major. It begins with a piano (*p*) dynamic. The melody consists of eighth and quarter notes. Measure 10 ends with a double bar line. Dynamics include *p* and *mf*. Tempo markings include *rall.* and *a tempo*. A fermata is present over the final note of measure 10.

Musical notation for the Theme, Andante section, measures 11-15. The music continues in 4/4 time. It begins with a piano (*p*) dynamic. Measure 15 ends with a double bar line. Dynamics include *p* and *rall.*. Tempo markings include *a tempo* and *rall.*. A fermata is present over the final note of measure 15.

Var. I

Musical notation for Var. I, measures 1-5. The music is in common time (C) and B-flat major. It begins with a fortissimo (*ff*) dynamic. The melody consists of eighth and quarter notes. Measure 5 ends with a double bar line. Dynamics include *ff*, *p*, and *f*. Tempo markings include *rall.* and *a tempo*.

Musical notation for Var. I, measures 6-10. The music continues in common time. It begins with a piano (*p*) dynamic. Measure 10 ends with a double bar line. Dynamics include *p*, *f*, and *ff*. Tempo markings include *rall.* and *a tempo*.

Musical notation for Var. I, measures 11-15. The music continues in common time. It begins with a piano (*p*) dynamic. Measure 15 ends with a double bar line. Dynamics include *p*, *f*, and *ff*. Tempo markings include *rall.* and *a tempo*.

Musical notation for Var. I, measures 16-20. The music continues in common time. It begins with a piano (*p*) dynamic. Measure 20 ends with a double bar line. Dynamics include *p*, *f*, and *ff*. Tempo markings include *rall.* and *a tempo*.

Musical notation for Var. I, measures 21-25. The music continues in common time. It begins with a piano (*p*) dynamic. Measure 25 ends with a double bar line. Dynamics include *p*, *f*, and *ff*. Tempo markings include *rall.* and *a tempo*.

Musical notation for Var. I, measures 26-30. The music continues in common time. It begins with a piano (*p*) dynamic. Measure 30 ends with a double bar line. Dynamics include *p*, *f*, and *ff*. Tempo markings include *rall.* and *a tempo*.

Musical notation for Var. I, measures 31-35. The music continues in common time. It begins with a piano (*p*) dynamic. Measure 35 ends with a double bar line. Dynamics include *p*, *f*, and *ff*. Tempo markings include *rall.* and *a tempo*.

Var. II

Musical score for Var. II, Cornet in B \flat , measures 1-24. The piece is in 12/8 time and begins with a *mf* dynamic. The notation consists of eight staves of music, primarily featuring eighth-note patterns with accents. A *p* dynamic marking appears at the end of the third staff, and a *cresc.* marking is at the end of the fourth staff. A fermata is placed over a note in the fifth staff. The piece concludes with a final measure containing a 7-measure rest.

Var. III
Adagio

Musical score for Var. III, Adagio, Cornet in B \flat , measures 25-33. The piece is in 3/4 time and begins with a *p* dynamic. The notation consists of three staves of music, featuring a more melodic and legato style with slurs and ties. The key signature has two flats. The piece concludes with a trill (*tr*) in the final measure.

Cornet in B \flat

f

rall.

Var IV et Finale
Allegro

mf

rit.

a tempo

cresc.

f accel.

No 7

Cornet in B \flat

Caprice and Variations

J. B. Arban

Revised by
Edwin Franko Goldman
Andantino

Cornet in B \flat

Andante moderato

p

a tempo

rall.

p

7

Detailed description: This block contains the main musical score for the Cornet in B-flat. It consists of seven staves of music. The first staff begins with a piano (*p*) dynamic and an 'Andante moderato' tempo. The second staff includes a 'rall.' (rallentando) marking and a return to 'a tempo' with a piano (*p*) dynamic. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. A fermata is present over a note in the sixth staff, and a measure rest of 7 measures is indicated in the seventh staff.

Var. I

Allegro moderato

mf

Detailed description: This block contains the first variation (Var. I) of the Cornet in B-flat. It consists of four staves of music. The tempo is 'Allegro moderato' and the dynamic is mezzo-forte (*mf*). The music is characterized by a more active, rhythmic pattern of eighth and sixteenth notes compared to the main piece. The variation concludes with a double bar line.

Cornet in B \flat



Var. II

p



Cornet in B \flat

Var. III
Più lento

p

facilité

cresc.

f

Fantaisie and Variations

Revised by
Edwin Franko Goldman

on a German Theme

J. B. Arban

Allegro moderato

The first section, 'Allegro moderato', is written for a single melodic line in B-flat major. It begins with a treble clef and a common time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte) and *p* (piano). The section concludes with a final cadence marked with a '7' above the staff.

Theme
Andante

The second section, 'Theme Andante', is written in B-flat major and 3/4 time. It begins with a treble clef and a key signature of two flats. The music is characterized by a slower tempo and features several triplet markings. Dynamic markings include *p* (piano) and *mf* (mezzo-forte). The section concludes with a final cadence marked with a '7' above the staff.

Var. I

Musical score for Variation I, Cornet in B \flat , measures 1-12. 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 is characterized by eighth-note patterns and slurs. Measure 12 ends with a fermata and a final note.

Var. II

Musical score for Variation II, Cornet in B \flat , measures 13-18. The piece is in 3/4 time and B \flat major. It begins with a forte (*f*) dynamic and features a triplet of eighth notes. The melody is more rhythmic and includes accents and slurs. Measure 18 ends with a fermata and a final note.

Cornet in B \flat

rit. *a tempo*

f

Var. III

mf

Cornet in B \flat

Finale

The musical score for the Cornet in B \flat Finale consists of ten staves of music. The key signature is one flat (B \flat), and the time signature is 2/4. The music is characterized by rhythmic complexity, featuring eighth and sixteenth notes, and rests. Several trills are marked with a '3' and a slur. Dynamic markings include 'f' (forte) and 'ff' (fortissimo). The score concludes with a double bar line and a fermata over the final note.

Cornet in B \flat

Variations

on a favorite theme

by

C. M. von Weber

J. B. Arban

Introd.

Allegro moderato

Piu lento

Tempo I

Cornet in B \flat

Theme

Andante non troppo

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

Var. I

p
p
p
rall. *a tempo*
p
p

Var. II

p

rall. *a tempo*

Var. III

p

Più lento

rall. *a tempo*

15

Var. IV

This musical score is for a Cornet in B-flat, Variation IV. It consists of 11 staves of music. The first staff begins with a treble clef, a 6/8 time signature, and the title 'Var. IV'. The music is written in a single melodic line. The first five staves are in the key of B-flat major, while the sixth staff changes to the key of D major, indicated by a sharp sign for the second line. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are numerous accents (>) throughout the piece. The final staff concludes with a double bar line and two eighth notes.

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



Theme



Cornet in B \flat

Var. I

The musical score for Variation I is written for Cornet in B \flat in 6/8 time. It consists of 11 staves of music. The first staff begins with a piano (*p*) dynamic and features several triplet markings. The second staff continues the melodic line with similar triplet patterns. The third staff introduces a *f* dynamic and includes a slur. The fourth staff features a *f* dynamic and a slur. The fifth staff begins with a *f* dynamic and a slur, followed by a *ff* dynamic. The sixth staff starts with a piano (*p*) dynamic, followed by a *ff* dynamic, and then returns to a piano (*p*) dynamic. The seventh staff continues with a piano (*p*) dynamic and a slur. The eighth staff features a piano (*p*) dynamic and a slur. The ninth staff continues with a piano (*p*) dynamic and a slur. The tenth staff features a piano (*p*) dynamic and a slur. The eleventh staff concludes the variation with a piano (*p*) dynamic and a slur.

Cornet in B \flat



Var. II



Cornet in B \flat

Var. III
Andante

The musical score is written for a single instrument, the Cornet in B-flat. It is titled 'Var. III Andante' and is set in 6/8 time. The key signature has two flats (B-flat and E-flat). The score consists of ten staves of music. The first staff begins with a dynamic marking of *p* (piano). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs. There are several accents and dynamic markings throughout the piece. The notation includes treble clefs, key signatures, and various musical symbols such as slurs, accents, and dynamic markings.

The first system consists of two staves of music. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music features a series of eighth-note patterns, often beamed in groups of four, with various articulations and slurs. The bottom staff continues the melodic line, ending with a fermata and a final note.

Var. IV

The 'Var. IV' section is marked with a dynamic of *mf* and includes a series of ten staves of music. The notation is highly rhythmic, featuring complex patterns of eighth and sixteenth notes, often with slurs and accents. The key signature remains one flat, and the time signature is 2/4. The music is characterized by its intricate, repetitive rhythmic motifs.

Coda

The 'Coda' section consists of two staves of music. The first staff begins with a dynamic of *f* and features a series of eighth-note patterns. The second staff concludes the piece with a final melodic phrase and a fermata.

Cornet in B \flat

N $^{\circ}$ 4 Variations

on a theme from
Norma

by V. Bellini

Revised by
Edwin Franko Goldman

J. B. Arban

Andante maestoso

1

p *cresc.*

Solo

p

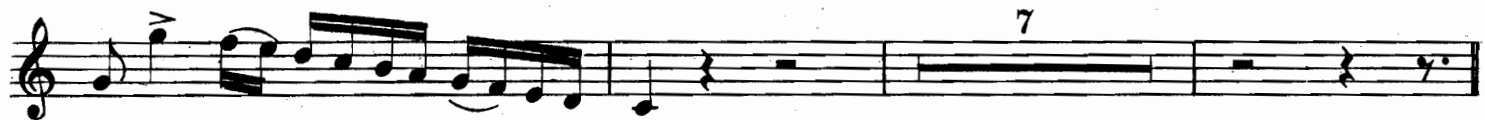
ff

7

Theme
Moderato

p

Cornet in B \flat



Var. I



Cornet in B \flat

Var. II

p

Cornet in B \flat

7 1
rit.

Più lento
p

accel.

accel.

trill

f