

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.

Fine.

rall.

Legato.

2.

Moderato.

3. *Moderato.*

3 3 3 6 6

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 and a key signature of one flat (B-flat). The tempo is marked 'Moderato.' The piece is numbered '6.' at the beginning. 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 to two sharps (D major) in the seventh staff. The piece concludes with a 'rall.' (rallentando) marking followed by a 'a tempo' marking.

Allegro.

Allegro moderato.

8.

tr

rall.

f a tempo

Allegro.

9.

Piú largo.

rall.

Piú Allegro.

rall.

Allegro. §

10.

Piú lento.

Fine.

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 note to be muted. 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.

The musical score for exercise 14, titled "Legato chromatique," is presented in 12/8 time on a treble clef. It consists of 12 staves of music. The piece is characterized by continuous chromatic lines, often spanning multiple staves with long slurs. The notes are primarily eighth and sixteenth notes, creating a flowing, legato texture. Various articulations are used throughout, including accents (marked with a small 'v' or '˘') and trills (marked with "tr"). The key signature is one sharp (F#), and the time signature is 12/8. The exercise concludes with a final note on the twelfth staff.

This page contains 12 staves of musical notation, likely for a guitar or piano. The music is written in a single melodic line on a treble clef staff. The key signature is one flat (B-flat), and the time signature is 4/4. The notation is characterized by frequent sixteenth-note runs and slurs. Many of these runs are marked with a '3' and a fermata, indicating a triplet. The piece concludes with a double bar line at the end of the final staff.

TWELVE

Celebrated Fantaisies and Airs Variés

by

ARBAN

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Carl Fischer, New York

Cornet in B \flat

N $^{\circ}$ I Fantaisie and Variations

Revised by
Edwin Franko Goldman

on a Cavatina
from Beatrice di Tenda by V. Bellini

J. B. Arban

Introduction Andante

The Introduction section consists of 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*). There are several accents (^) placed over notes. The section concludes with a first ending bracket labeled '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 first ending bracket labeled '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 marked with a '3' below it. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several slurs and accents 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 a dense, flowing texture with many beamed eighth and sixteenth notes. There are several slurs and accents throughout the piece. The fifth staff concludes with a fermata over a whole note.

The first system consists of three staves of music. The top staff begins with a treble clef and a key signature of two flats. It contains a series of eighth and sixteenth notes, some beamed together, and includes a fermata over a quarter note. The middle staff continues the melodic line with similar rhythmic values and includes a sharp sign. The bottom staff features a more complex rhythmic pattern with many beamed notes and concludes with a fermata over a quarter note, with the number '7' written above it.

Var. III and Finale I

The second system, titled 'Var. III and Finale I', consists of ten staves of music. The first staff is in common time (C) and features a dense pattern of sixteenth notes. The following staves continue this intricate rhythmic texture with various groupings and accidentals. The eighth staff includes a dynamic marking of *f* (forte) and a trill-like ornament. The final staff concludes with a fermata over a quarter note, with the number '8' written above it.

Finale II

The musical score for the Cornet in B \flat part of the Finale II consists of eight staves of music. The first staff begins with a treble clef and a common time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several slurs and accents throughout. The key signature has one sharp (F#). The piece concludes with a final staff marked with a forte 'f' dynamic.

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 staff in G major (one sharp) and 6/8 time. It begins with a 7-measure rest. The tempo is marked 'Andante'. The score includes several dynamic markings: *p* (piano) on the second staff, *f* (forte) on the third and seventh staves, and *a* (accents) on the fifth and seventh staves. There are also tempo markings: *rit.* (ritardando) on the second staff, *rall.* (ritardando) on the fifth and tenth staves, and *tempo* on the sixth staff. The piece concludes with a 2-measure rest in 2/4 time.

Cornet in A

Theme
Allegro

The Theme section consists of five staves of music. The first staff begins with a piano (*p*) dynamic and an Allegro tempo. The second staff includes trills (*tr*). The third staff features a *più lento* section followed by a return to *a tempo* with a forte (*f*) dynamic. The fourth staff continues the melodic line. The fifth staff includes a *più lento* section and ends with a *p* dynamic. The sixth staff contains trills (*tr*) and an *ad lib.* section, ending at measure 16.

Var I
Vivace

Var I is a Vivace variation consisting of five staves. It begins with a piano (*p*) dynamic and a triplet of eighth notes. The second staff continues the rhythmic pattern. The third staff includes a *più lento* section. The fourth staff features a forte (*f*) dynamic and a *rall.* section. The fifth staff concludes the variation.

Tempo I

The Tempo I section is a single staff of music that begins with a piano (*p*) dynamic and returns to the original tempo.



Più moderato



ad lib.



Allegro
16

Cornet in A

Finale
Allegro

The musical score is written for a Cornet in A and is titled "Finale Allegro". It consists of 12 staves of music. The key signature has one flat (B-flat), and the time signature is 2/4. The score begins with a dynamic marking of *f* (forte) and includes various articulations such as accents and slurs. A *p* (piano) marking appears in the fifth staff. A *cresc.* (crescendo) marking is present in the eighth staff. A *f* marking is in the tenth staff, and a *sempre f* (sempre forte) marking is in the eleventh staff. The piece concludes with a triplet of eighth notes in the twelfth staff.

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, the Cornet in Bb. It begins with an introduction in B-flat major and 2/4 time, marked 'Allegro maestoso'. The first staff shows a series of chords and eighth-note patterns. The second staff starts with a mezzo-forte (*mf*) dynamic and features a melodic line with slurs and accents. The third and fourth staves continue the melodic development. The fifth staff is marked 'a tempo' and includes 'rall.' (rallentando) and 'dolce' (softly) markings. The sixth staff begins a 'cresc. poco a poco' (crescendo poco a poco) section, leading to a fortissimo (*ff*) dynamic in the seventh staff. The eighth and ninth staves show a dynamic shift to piano (*p*) and feature more complex rhythmic patterns. The final staff concludes with a fermata and a final chord.

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 music is characterized by rapid sixteenth-note passages and slurs. The key signature changes to one sharp (F#) in the fifth staff. The piece concludes with a final staff featuring a triplet 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, a key signature of one sharp (F#), and a 9/8 time signature. The music is marked *Andante moderato*. The second staff includes dynamics *p.* and *cresc.*, and an articulation *tr*. The third staff is marked *p*. The fourth staff is marked *rall.*. The fifth staff ends with a *7* (seventh note) and *rit.* (ritardando).

Theme Andante

The Theme section consists of three staves of music in 3/4 time. The first staff is marked *p*. The second staff is marked *mf*. The third staff ends with a *7* (seventh note) and *p*.

Variation I₃

Variation I₃ consists of four staves of music in 3/4 time. The first staff is marked *p*. The second staff includes dynamics *f* and *mf*. The third staff is marked *p*. The fourth staff ends with a *7* (seventh note) and *f*.

Variation II

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

Variation III

Musical score for Variation III, Cornet in B \flat , 3/4 time signature. The score 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 line. The fourth staff continues the melodic line. The fifth staff concludes the variation with a fermata over a whole note.



Variation IV



Rondo
Allegro

p

mf

1

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 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 ends with a repeat sign and a fermata over a whole note, with the number '7' written above it.

Finale
Lento

The first two staves of the 'Finale Lento' section. The first staff begins with a piano (*p*) dynamic and features a melodic line with slurs and accents. The second staff continues the melodic line, including triplet markings (indicated by a '3' above the notes).

Allegro

The six staves of the 'Allegro' section. The first staff starts with a mezzo-forte (*mf*) dynamic. 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.

Cavatina and Variations

Revised by
Edwin Franko Goldman

Andante
Piano

J. B. Arban

Theme
Moderato

Var. I

Musical score for Variation I, Cornet in B \flat . The piece is in 2/4 time and begins with a piano (*p*) dynamic. The notation consists of five staves of music. The first staff starts with a treble clef and a common time signature. The music features a mix of eighth and sixteenth notes, with some triplet markings. The fifth staff includes first and second endings, with a fermata over the final measure of the second ending.

Var. II

Musical score for Variation II, Cornet in B \flat . The piece is in 2/4 time and begins with a piano (*p*) dynamic. The notation consists of five staves of music. The first staff starts with a treble clef and a common time signature. The music features a mix of eighth and sixteenth notes, with some triplet markings. The fifth staff includes first and second endings, with a fermata over the final measure of the second ending. The piece concludes with a *rall.* (rallentando) marking.

Var. III

Musical score for Variation III, Cornet in B \flat . The piece is in 2/4 time and begins with a piano (*p*) dynamic. The notation consists of one staff of music. The staff starts with a treble clef and a common time signature. The music features a mix of eighth and sixteenth notes, with some triplet markings.

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 in beamed pairs or 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 and rests throughout.

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, 3/4 time signature, and B-flat major. It begins with an introduction marked 'Andante' and 'p' (piano). The first line of music shows a simple melody. The second line introduces a more complex rhythmic pattern with eighth notes. The third line continues with similar eighth-note patterns. The fourth line features a melodic line with a 'rall.' (rallentando) marking. The fifth line is marked 'accel.' (accelerando) and 'cresc.' (crescendo), featuring a triplet of eighth notes. The sixth line continues with eighth-note patterns. The seventh line includes a trill ('tr') and a fermata. The eighth line features a trill and a fermata, ending with a final cadence.

Cornet in B \flat

Theme
Andante

p
mf
rall. *a tempo*
p *rall.* *a tempo* 7

Var. I

ff *p* *f* *rall.* *a tempo*
rall. *a tempo* *ff*
p *f* *rall.* *a tempo*
rall. *a tempo*
rall. *a tempo* *ff*
p *f* *rall.* *a tempo*
rall. *a tempo* 7

Var. II

Musical score for Var. II, Cornet in B \flat , measures 1-14. The piece is in 12/8 time and begins with a mezzo-forte (*mf*) dynamic. The melody consists of eighth-note patterns with accents. A piano (*p*) dynamic is introduced at measure 10, and a crescendo (*cresc.*) is marked at measure 11. The section concludes with a fermata and a final note in measure 14.

Var. III
Adagio

Musical score for Var. III, Adagio, Cornet in B \flat , measures 15-18. The piece is in 3/4 time and begins with a piano (*p*) dynamic. The melody features a mix of quarter and eighth notes with slurs. A fermata is placed over the final note of measure 18.

Cornet in B \flat

f

3

3

rall.

Var IV et Finale
Allegro

mf

12/8

rit.

a tempo

cresc.

f accel.

No 7

Cornet in B \flat

Caprice and Variations

J. B. Arban

Revised by
Edwin Franko Goldman
Andantino

The musical score is written for a single instrument, the Cornet in B-flat. It begins with a treble clef and a 6/8 time signature. The tempo is marked 'Andantino'. The first staff contains a series of chords and eighth notes. The second staff starts with a piano (*p*) dynamic and features a melodic line with slurs and accents. The third and fourth staves continue the melodic development with various rhythmic patterns. The fifth and sixth staves show more complex rhythmic figures, including sixteenth notes and slurs. The seventh staff includes a triplet of eighth notes. The eighth and ninth staves feature a melodic line with slurs and accents. The final staff begins with a forte (*f*) dynamic, includes a 'rall.' (rallentando) instruction, and ends with a fermata over a whole note and a final cadence.

Cornet in B \flat

Andante moderato

p

a tempo

rall.

p

7

This musical score is for a Cornet in B-flat. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The tempo is marked 'Andante moderato'. The first measure starts with a piano (*p*) dynamic. The music consists of several lines of eighth and sixteenth notes, often beamed together. A 'rall.' (rallentando) marking is indicated by a double-headed arrow pointing to the right, occurring in the second line. The tempo returns to 'a tempo' in the third line, which also begins with a piano (*p*) dynamic. The piece concludes with a final measure containing a fermata over a whole note, with the number '7' written above it.

Var. I

Allegro moderato

mf

This variation is marked 'Allegro moderato' and begins with a mezzo-forte (*mf*) dynamic. It features a more rhythmic and melodic line, primarily composed of eighth and sixteenth notes. The key signature remains one flat (B-flat). The variation concludes with a repeat sign and a fermata over a whole note.

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 on a staff. It begins with a treble clef and a key signature of one flat (B \flat). The tempo is marked 'Allegro moderato'. 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 fermata over a final note.

Theme
Andante

The second section, 'Theme Andante', is written for a single melodic line on a staff. It begins with a treble clef and a key signature of one flat (B \flat). The tempo is marked 'Andante'. The music is characterized by a slower, more lyrical feel, featuring a mix of eighth and quarter notes. Dynamic markings include *p* (piano) and *mf* (mezzo-forte). The section includes several triplet markings and concludes with a fermata over a final note.

Var. I

Musical score for Variation I, Cornet in B \flat . 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. A fermata is placed over the final note of the first line. The variation concludes with a final cadence marked with a fermata and a '7' indicating a final measure rest.

Var. II

Musical score for Variation II, Cornet in B \flat . The piece is in 3/4 time and B \flat major. It begins with a forte (*f*) dynamic and features a complex rhythmic pattern of eighth and sixteenth notes. The score includes various articulations such as accents (*^*), staccato (*v*), and slurs. The variation concludes with a final cadence.

Cornet in B \flat

rit. *a tempo*

The first system of the score consists of three staves of music. The first staff begins with a *rit.* (ritardando) marking over a series of eighth notes. The second staff starts with a *f* (forte) dynamic and continues with eighth-note patterns. The third staff concludes the system with a fermata and a '7' indicating a repeat or continuation.

Var. III

mf

Var. III is a variation consisting of ten staves of music. It begins with a *mf* (mezzo-forte) dynamic. The music is characterized by dense, rhythmic patterns of eighth and sixteenth notes. The notation includes various articulations such as slurs and accents. The piece concludes with a fermata and a '7' marking.

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 piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Several measures contain triplets, indicated by a '3' above a bracket. Dynamic markings include *f* (forte) and *ff* (fortissimo). The score concludes with a double bar line and a fermata over the final note.

No. 11

Variations

on a favorite theme

Cornet in B \flat

Revised by
Edwin Franko Goldman

by
C. M. von Weber

J. B. Arban

Introd.
Allegro moderato

The first three staves of the introduction feature a rhythmic melody in 2/4 time. The first staff begins with a treble clef and a common time signature. The melody consists of eighth and sixteenth notes, with some slurs and accents. The second staff continues the melody with similar rhythmic patterns. The third staff concludes the introduction with a final flourish marked with a forte 'f' dynamic.

Piu lento

The 'Piu lento' section spans three staves. The fourth staff begins with a treble clef and a common time signature, marked with a mezzo-forte 'mf' dynamic. The melody is slower and more melodic, featuring slurs and a fermata. The fifth staff continues the melodic line. The sixth staff concludes the section with a trill 'tr' and a fermata.

Tempo I

The 'Tempo I' section spans three staves. The seventh staff begins with a treble clef and a common time signature, marked with a forte 'f' dynamic. The melody is more rhythmic and energetic, featuring slurs and a trill 'tr'. The eighth staff continues the melody. The ninth staff concludes the section with a trill 'tr' and a fermata.

Cornet in B \flat

Theme

Andante non troppo

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

Var. I

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

Var. II

p

The main musical score consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The music features a series of eighth-note patterns with various accidentals. The second staff includes the tempo markings *rall.* and *a tempo*. The fourth staff concludes with a fermata and a measure containing a '7' above it, indicating a repeat or a specific measure count.

Var. III

Var. III is a six-measure variation in 6/8 time, marked *p*. It consists of two staves of music, each containing three measures of eighth-note patterns.

Più lento

The *Più lento* section spans two staves of six measures each. It features eighth-note patterns with trills (*tr*) and includes the tempo markings *rall.* and *a tempo*.

The final section of the *Più lento* section consists of two staves of six measures each. It continues the eighth-note patterns and trills, ending with a fermata and a measure containing a '15' above it.

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. The sixth staff introduces a key change to D major, indicated by a sharp sign on the F line. The seventh staff returns to B-flat major. The eighth staff contains a repeat sign. The ninth staff has a key signature change to B-flat major with a sharp sign on the F line. The tenth staff has a key signature change to B-flat major with a sharp sign on the F line. The eleventh staff concludes the variation with a double bar line and a fermata over the final note.

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 Cornet in B \flat , Variation I, is written in 6/8 time. It begins with a piano (*p*) dynamic and features several triplet figures. The score includes various dynamics such as *ff* (fortissimo) and *p* (piano), as well as articulation marks like accents and slurs. The music is characterized by eighth-note patterns and triplet figures. The score consists of 11 staves of music.

Cornet in B \flat

Musical staff with treble clef, key signature of two flats, and a 7-measure rest at the end.

Var. II

A series of ten musical staves for 'Var. II', featuring complex rhythmic patterns, triplets, and accents. The first staff begins with a *p* dynamic marking. The piece concludes with a 7-measure rest.

Cornet in B \flat Var. III
Andante

The musical score is written for a Cornet in B \flat and is titled "Var. III Andante". It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B \flat), and a 6/8 time signature. The tempo is marked "Andante". The first staff starts with a dynamic marking of *p* (piano). The music features a melodic line with various ornaments, including grace notes and slurs. The second staff has a dynamic marking of *p* and a fermata over the first measure. The third staff has a dynamic marking of *p* and a fermata over the first measure. The fourth staff has a dynamic marking of *p* and a fermata over the first measure. The fifth staff has a dynamic marking of *p* and a fermata over the first measure. The sixth staff has a dynamic marking of *p* and a fermata over the first measure. The seventh staff has a dynamic marking of *p* and a fermata over the first measure. The eighth staff has a dynamic marking of *p* and a fermata over the first measure. The ninth staff has a dynamic marking of *p* and a fermata over the first measure. The tenth staff has a dynamic marking of *p* and a fermata over the first measure.

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. It contains a series of eighth and sixteenth notes, many beamed together, with several slurs. The bottom staff continues the melodic line, ending with a fermata over a whole note and a '7' above it, indicating a seven-measure rest.

Var. IV

This section, labeled 'Var. IV', begins with a treble clef, a key signature of one flat, and a 6/8 time signature. The first staff starts with a dynamic marking of *mf* and includes accents (>) over several notes. The following staves continue the intricate rhythmic pattern with various slurs and accents, maintaining the 6/8 time signature.

Coda

The 'Coda' section begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The first staff starts with a dynamic marking of *f* and features a series of slurs and accents. The final staff concludes the piece with a series of notes and rests, ending with a fermata over a whole note.

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

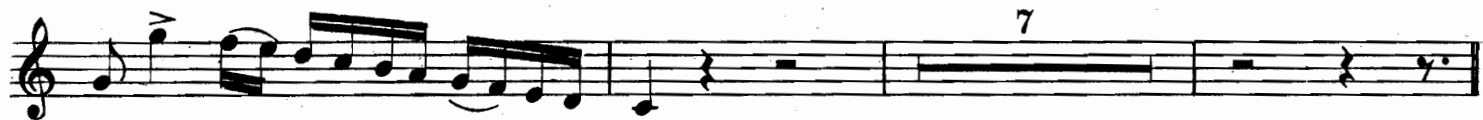
1

Solo

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.

accel.

accel.

accel.

accel.

trill

accel.

f