

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.

3654-290

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

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

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

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

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

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

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

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

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

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

14 Characteristic
STUDIES.

14 Charakteristische
STUDIEN.

14 ETUDES
Caracteristiques.

Allegro moderato.

1.

3654-290

rall.

D. C.

Legato.

2. Legato.

dolce.

tr

agitato.

f

pp

f

rall.

a tempo

Moderato.

3.

3

6

6

7

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 13 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 two sharps (F# and C#) during the piece. The piece concludes with a final cadence on the 13th 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 score consists of 12 staves of music. The key signature changes to two sharps (F# and C#) in the 10th staff. The piece concludes with a 'rall.' (rallentando) section followed by a 'a tempo' section.

Allegro.

7.

The score continues with 11 more staves, maintaining the fast tempo and intricate rhythmic patterns. The key signature changes to two flats (Bb) in the fourth staff and returns to one sharp (F#) in the sixth staff. The piece concludes with a final cadence on the twelfth staff.

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Allegro moderato.

8.

tr

3

rall.

f a tempo

Allegro.

9.

Piú largo.

rall.

Piú Allegro.

rall.

Allegro. §

10.

Piú lento.

Fine.

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rall. D. C.

Allegretto.

11.

Piú lento.

Allegro moderato.

12. *f*

dolce.

f

13. *p*

The musical score consists of 12 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is marked *p* (piano). The score is characterized by continuous eighth-note patterns, often grouped in pairs or fours. Various dynamics and articulations are used, including accents (>) and slurs. Fingering instructions are provided throughout, such as 3 2 3 1 3 2 3 3 3, 3 2 3 3 3, 3 2 3 1 3 2 3 3, 3 2 3 3 3, 3 2 3 1 3 2 3 3 3, 3 2 3 3 3 3 3 3, and 3 2 3 3 3 3 3 3. A double bar line with repeat dots appears in the sixth staff. A star symbol (*) is placed above the first staff of the seventh system. The piece concludes with a final cadence on the twelfth staff.

Legato chromatique.

14. 

The musical score consists of ten staves of music in 12/8 time. The key signature is one sharp (F#). The music is characterized by a continuous, flowing chromatic line. The first staff begins with a treble clef and a 12/8 time signature. The notation includes numerous slurs and ties, indicating a legato performance. There are several trills (tr) and accents (˘) throughout the piece. The music moves through various chromatic scales and patterns, maintaining a consistent rhythmic flow.

The image displays a page of musical notation for guitar, consisting of 12 staves of music. The notation includes treble clefs, a key signature of one flat (B-flat), and a complex melodic line with many accidentals. The music is written in a style typical of classical guitar repertoire, with frequent use of slurs, ties, and dynamic markings. The piece concludes with a double bar line at the end of the twelfth staff.

3654-290

TWELVE

Celebrated Fantaisies and Airs Variés

by

ARBAN

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Carl Fischer, New York

Cornet in B \flat

N $^{\circ}$ I

Fantaisie and Variations

Revised by
Edwin Franko Goldman

on a Cavatina
from Beatrice di Tenda by V. Bellini

J. B. Arban

Introduction
Andante

The Introduction section consists of a single staff of music in 3/4 time. It begins with a treble clef and a common time signature. The tempo is marked 'Andante'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamics range from piano (*p*) to forte (*f*). There are several slurs and accents throughout the piece. The section concludes with a fermata over a whole note, followed by a measure with a '6' above it, indicating a six-measure rest.

Theme

The Theme section consists of a single staff of music in 3/4 time. It begins with a treble clef and a common time signature. The tempo is marked 'Andante'. The music is primarily composed of quarter and eighth notes. Dynamics include piano (*p*) and mezzo-forte (*mf*). The theme concludes with a fermata over a whole note, followed by a measure with a '7' above it, indicating a seven-measure rest.

Var. I

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

Var. II

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

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

Var. III and Finale I

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

Finale II

The musical score for the Cornet in B \flat part of the Finale II consists of nine staves of music. The first two staves feature a melodic line with eighth-note patterns and slurs. The third staff includes a trill-like figure. The fourth staff has a flat key signature change. The fifth staff continues the melodic development. The sixth staff includes a *cresc.* marking. The seventh and eighth staves show rhythmic patterns with slurs. The final staff concludes with a *f* dynamic marking 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 staff in G major (one sharp) and 6/8 time. It begins with a key signature change from G major to E-flat major (three flats) in the second measure. The tempo is marked 'Andante'. The score includes various dynamics: *p* (piano) at measure 10, *f* (forte) at measure 15, and *a* (accents) at measure 25. It also features tempo markings: *rit.* (ritardando) at measure 10, *rall.* (rallentando) at measure 20, and *tempo* at measure 25. The piece concludes with a final cadence in 2/4 time, marked *rall.* at the end.

Cornet in A

Theme
Allegro

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

Var I
Vivace

p
più lento
rull.

Tempo I

f

Cornet in A

16

Più moderato

mf

rall.

a tempo

fr

ad lib.

rall.

Allegro

16

Cornet in A

Finale
Allegro

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

Nº 3

Cornet in B \flat

Fantaisie Brillante

Revised by
Edwin Franko Goldman

Introd.

J. B. Arban

Allegro maestoso

R
15836-14

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Cornet in B \flat

Theme

p

mf

7

Var. I

p

rall.

Tempo I

p



Var. II



Cornet in B \flat

Var. III

6

f

f

Nº 5
Variations

Cornet in B♭

on a

Tyrolean Song

Revised by
Edwin Franko Goldman

J. B. Arban

Introduction
Andante moderato

Introduction
Andante moderato

p. *cresc.* *p* *rall.* *rit.* *tr*

Theme
Andante

Theme
Andante

p *mf* *p*

Variation I₃

Variation I₃

p *f* *mf* *p* *f*

Variation II

Musical score for Variation II, Cornet in B \flat . The piece is in 3/4 time and consists of 14 measures. The first measure is marked *p*. The second measure is marked *mf*. The third measure is marked *rall.* and the fourth measure is marked *p*. The fifth measure is marked *a tempo*. The piece concludes with a fermata over a whole note, followed by a final cadence.

Variation III

Musical score for Variation III, Cornet in B \flat . The piece is in 3/4 time and consists of 10 measures. The first measure is marked *p*. The piece features a series of eighth-note patterns and concludes with a fermata over a whole note.

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

Variation IV

Variation IV, consisting of ten staves of music. It begins with a treble clef, a 3/4 time signature, and the dynamic marking *mf*. The music is characterized by continuous eighth-note patterns, often beamed in groups of four. The key signature changes to one sharp (F#) in the second staff. The variation concludes with a fermata over a whole note in the tenth staff.

Rondo
Allegro

p

mf

1

+

+

From + to + can be omitted

15838 - 14

Nº 9

Cornet in B \flat

Variations

on a song

Vois-tu la neige qui brille

(The Beautiful Snow)

Revised by
Edwin Franko Goldman

J. B. Arban

Andante quasi Allegretto

Piano
ff

p

mf

a tempo

rall.

p

7

Var I.

p

a tempo

rall.

7

R
15842-10

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Cornet in B \flat

Var. II

mf

7

Var. III

p

15842-10

The first section consists of three staves of music. The first staff features a melodic line with eighth and sixteenth notes, some beamed together. The second and third staves contain a rhythmic accompaniment of sixteenth-note patterns. The key signature has one flat (B \flat), and the time signature is 2/4. A fermata is placed over the final note of the third staff, which is a whole note.

Finale
Lento

The 'Finale Lento' section begins with a piano (*p*) dynamic. The first staff shows a melodic line with slurs and accents. The second staff provides a rhythmic accompaniment with eighth notes. The key signature remains B \flat and the time signature is 2/4. Trills and triplets are used in the melodic line.

Allegro

The 'Allegro' section starts with a mezzo-forte (*mf*) dynamic. The first staff features a rhythmic pattern of eighth notes. The second staff continues this pattern. The third staff has a melodic line with slurs. The fourth staff continues the melodic line. The fifth staff has a melodic line with slurs. The sixth staff has a melodic line with slurs. The seventh staff has a melodic line with slurs. The key signature is B \flat and the time signature is 2/4. The section concludes with a fortissimo (*f*) dynamic.

Cavatina and Variations

Revised by
Edwin Franko Goldman

Andante
Piano

J. B. Arban

The first section of the score consists of six staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Andante' and the dynamics are 'Piano'. The music features a variety of articulations, including accents, slurs, and dynamic markings such as *ff*, *p*, and *ff*. There are also some technical markings like '4/16' and '8/16' above the staff. The section concludes with a fermata and a final note.

Theme
Moderato

The 'Theme' section consists of four staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Moderato' and the dynamics are 'Piano'. The music is characterized by a steady, rhythmic pattern with slurs and accents. The section ends with a first ending (marked '1.') and a second ending (marked '2.') leading to a final note with a fermata.

Var. I

Musical score for Variation I, consisting of five staves. The first staff begins with a treble clef, a common time signature, and a dynamic marking of *p*. The music features a series of eighth and sixteenth notes, with some slurs and a triplet in the final measure. The second and third staves continue the melodic line with similar rhythmic patterns. The fourth staff shows a repeat sign with first and second endings. The fifth staff concludes the variation with a final note and a fermata.

Var. II

Musical score for Variation II, consisting of five staves. The first staff begins with a treble clef, a common time signature, and a dynamic marking of *p*. The music features a series of eighth and sixteenth notes, with some slurs and a triplet in the final measure. The second and third staves continue the melodic line with similar rhythmic patterns. The fourth staff shows a repeat sign with first and second endings. The fifth staff concludes the variation with a final note and a fermata.

Var. III

Musical score for Variation III, consisting of one staff. The staff begins with a treble clef, a common time signature, and a dynamic marking of *p*. The music features a series of eighth and sixteenth notes, with some slurs and a triplet in the final measure.

Cornet in B♭

The musical score for Cornet in B♭ on page 322 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 eighth-note and sixteenth-note patterns. The fifth staff features a trill marked 'tr' and triplet markings '3'. The eighth staff is marked 'cresc.' and the tenth staff is marked 'f'. The piece concludes with a double bar line.

Revised by
Edwin Franko Goldman

Nº 6 Air Varié

on a Folk Song

The Little Swiss Boy

J. B. Arban

Cornet in B \flat

Introd.
Andante

The musical score consists of nine staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one flat (Bb). The tempo is marked 'Andante'. The first staff ends with a dynamic marking 'p'. The second staff continues the melody with various ornaments and slurs. The third staff features a series of slurs and ornaments. The fourth staff includes a 'rall.' (rallentando) marking. The fifth staff has 'accel.' (accelerando) and 'cresc.' (crescendo) markings. The sixth staff continues with slurs and ornaments. The seventh staff features a 'tr' (trill) marking. The eighth staff includes a '7' (seventh) marking. The ninth staff concludes the piece with a final cadence.

Cornet in B \flat

Theme
Andante

Musical notation for the Theme section, measures 1-10. The music is in 2/4 time and B-flat major. It begins with a piano (*p*) dynamic. 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.

Var. I

Musical notation for Variation I, measures 11-20. The music is in 2/4 time and B-flat major. It begins with a fortissimo (*ff*) dynamic. The melody is more rhythmic, featuring sixteenth and eighth notes. Dynamics include *ff*, *p*, *f*, and *ff*. Tempo markings include *rall.* and *a tempo*. The variation concludes with a final cadence in measure 20.

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 12. The variation concludes with a fermata and a final note in measure 14.

Var. III
Adagio

Musical score for Var. III, Adagio, Cornet in B \flat , measures 15-18. The tempo is marked Adagio. The piece is in 12/8 time and begins with a piano (*p*) dynamic. The melody features a mix of eighth and sixteenth notes with slurs and accents. A fermata is placed over the final note in measure 18.

Cornet in B \flat

f

3

3

7

rall.

Var IV et Finale
Allegro

mf

12/8

rit.

a tempo

cresc.

f accel.

Nº 7

Cornet in B \flat

Caprice and Variations

Revised by
Edwin Franko Goldman
Andantino

J. B. Arban

The musical score is written for a single instrument, the Cornet in B-flat. It begins with a series of chords in the first staff. The second staff starts with a piano (*p*) dynamic and a melodic line. The third and fourth staves continue this melodic line with some chromaticism. The fifth and sixth staves introduce a more rhythmic and technically demanding section. The seventh staff features a triplet of eighth notes. The eighth and ninth staves continue the melodic line. The tenth staff concludes with a forte (*f*) dynamic, a *rall.* (rallentando) marking, and a final cadence in B-flat major.

Cornet in B \flat

Andante moderato

p

a tempo

rall.

p

7

Var. I

Allegro moderato

mf

Cornet in B \flat

The first system of the musical score consists of two staves. The top staff contains a melodic line with eighth and sixteenth notes, some beamed together, and rests. The bottom staff contains a bass line with similar rhythmic patterns, including a triplet of eighth notes marked with a '7' above it.

Var. II

p

The second system, labeled 'Var. II', begins with a piano (*p*) dynamic marking. It consists of ten staves of music. The melody is characterized by rapid sixteenth-note passages, often beamed in groups of four or six. The bass line provides a steady accompaniment with eighth and sixteenth notes. The system concludes with a double bar line, a repeat sign, and a final cadence.

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 of the score is marked *Allegro moderato*. It consists of eight staves of music. The key signature is one flat (B \flat) and the time signature is 2/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte) and *p* (piano). There are also trills and slurs throughout the piece.

Theme
Andante

The second section is the **Theme**, marked *Andante*. It consists of four staves of music. The key signature is one flat (B \flat) and the time signature is 3/4. The music is characterized by a slower tempo and features a prominent melody with slurs and dynamic markings such as *p* (piano) and *mf* (mezzo-forte). There are also triplets and a final measure with a fermata.

Var. I

Musical score for Variation I, measures 1 through 10. The music is in 3/4 time and B-flat major. It begins with a piano (*p*) dynamic and a triplet of eighth notes. The melody features eighth-note patterns with various articulations such as accents and slurs. Measure 10 concludes with a fermata over a whole note.

Var. II

Musical score for Variation II, measures 11 through 15. The music is in 3/4 time and B-flat major. It starts with a forte (*f*) dynamic and features a more rhythmic eighth-note melody. The score includes accents, slurs, and a fermata in measure 15.

Cornet in B♭

rit. *a tempo*

The first system consists of three staves of music. The first staff begins with a *rit.* marking and a slur over a series of eighth notes. The tempo then changes to *a tempo*. The second staff starts with a forte (*f*) dynamic. The third staff includes a fermata and a 7-measure rest.

Var. III

mf

Var. III consists of ten staves of music. It begins with a mezzo-forte (*mf*) dynamic and a 3/4 time signature. The piece is characterized by a continuous eighth-note pattern. The final staff concludes with a fermata and a 7-measure rest.

Cornet in B \flat

Finale

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The music is characterized by frequent triplet markings (indicated by a '3' over a group of notes) and slurs. The notation includes eighth and sixteenth notes, often beamed together. Dynamic markings such as *f* (forte) and *ff* (fortissimo) are present, along with hairpins indicating crescendos and decrescendos. The piece concludes with a final note on the tenth staff.

Cornet in B \flat

Variations
on a favorite theme

Revised by
Edwin Franko Goldman

by
C. M. von Weber

J. B. Arban

Introd.
Allegro moderato

Musical notation for the first section of the introduction, featuring a treble clef, common time signature, and a series of eighth and sixteenth notes with slurs and accents.

Piu lento

Musical notation for the second section, marked "Piu lento" and "mf", featuring a treble clef and a series of eighth notes with slurs and trills.

Tempo I

Musical notation for the third section, marked "Tempo I" and "f", featuring a treble clef and a series of eighth notes with slurs and trills.

Cornet in B \flat

Theme

Andante non troppo

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

Var. I

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

Var. II

p

rall. *a tempo*

Var. III

p

Più lento

rall. *a tempo*

15

Var. IV

The musical score consists of ten staves of music. The first staff begins with a treble clef, a 6/8 time signature, and the title 'Var. IV'. The music is characterized by a driving, rhythmic pattern of eighth and sixteenth notes, often beamed together. Dynamics such as accents (>) and slurs are used throughout. The key signature changes from one flat (B-flat) to two sharps (D major) in the fifth staff, and then returns to one flat (B-flat) in the sixth staff. The piece concludes with a final flourish on the tenth staff.

Nº 12

Cornet in B \flat

Fantaisie and Variations

Revised by
Edwin Franko Goldman

on
The Carnival of Venice

J. B. Arban

Introduction

Allegretto

Tutti



Theme



Cornet in B \flat

Var. I

p

trmn

trmn

ff

p *ff* *p*

ff

p *ff* *p*

ff

Cornet in B \flat

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

Var. II

Musical staff for the start of Variation II, marked with a piano (*p*) dynamic and a triplet of eighth notes.

Musical staff with triplet markings over eighth notes.

Musical staff with triplet markings over eighth notes.

Musical staff with triplet markings over eighth notes.

Musical staff with triplet markings over eighth notes.

Musical staff with triplet markings over eighth notes.

Musical staff with triplet markings over eighth notes.

Musical staff with triplet markings over eighth notes.

Musical staff with triplet markings over eighth notes.

Musical staff with triplet markings over eighth notes.

Musical staff with triplet markings over eighth notes and a 7-measure rest at the end.

Cornet in B \flat

Var. III
Andante

The musical score is written for a Cornet in B-flat. It begins with a treble clef, a key signature of two flats (B-flat major), and a 3/4 time signature. The tempo is marked 'Andante'. The first staff starts with a piano (*p*) dynamic and includes a fermata over the first measure. The melody is characterized by a series of eighth-note patterns, often beamed together, and is frequently decorated with grace notes and slurs. The accompaniment consists of a steady eighth-note rhythm. The score progresses through ten staves, with various dynamic markings and articulation symbols such as accents and slurs. The final staff concludes with a fermata over the last measure.

Var. IV

Coda

Cornet in B \flat

Revised by
Edwin Franko Goldman

N $^{\circ}$ 4 Variations

on a theme from
Norma

by V. Bellini

J. B. Arban

Andante maestoso

p *cresc.* 1

Solo *p*

ff

7

Theme
Moderato

p

Cornet in B \flat

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

Var. I

The 'Var. I' section is marked with a piano (*p*) dynamic. It consists of ten staves of music. The first staff begins with a piano marking. The music is highly technical, featuring intricate melodic patterns with many slurs and ties. The section concludes with a measure containing a fermata and a measure with a '7' above it, indicating a seven-measure rest.

Cornet in B \flat

Var. II

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

Cornet in B \flat

7 1
rit.

Più lento

p

accel.

accel.

tr

f 3 3 3 3