

CLARKE'S  
**TECHNICAL STUDIES**  
FOR THE CORNET



By HERBERT L. CLARKE  
*SECOND SERIES*

PUBLISHED BY L. B. CLARKE :: :: ELKHART, IND., U.S.A.





CLARKE'S  
TECHNICAL STUDIES  
FOR THE CORNET

---

---

SECOND SERIES

*CONTAINING*

One Hundred and Ninety Exercises  
For Technic, Endurance  
Elasticity of the Lips  
High Notes  
Ten Studies

---

By HERBERT L. CLARKE

---

*PRICE, \$1.50 NET*

---

---

PUBLISHED BY

L. B. CLARKE :: :: ELKHART :: :: IND., U.S.A.

*COPYRIGHT, 1912, BY HERBERT L. CLARKE*



# INTRODUCTION

---

**T**HERE are many books written for the Piano, Violin, etc., entirely devoted to Technic.

This Work is especially written to enable the Student, by practice and application, to overcome any obstacle which may occur in musical passages written for the Cornet.

By controlling the Wind Power to play these Exercises as written, in one breath, the Student will acquire ENDURANCE without strain or injury.

Train the Muscles which control the Lips, to make them elastic and strong, as only a slight pressure is necessary, and not brute force.

The highest as well as the lowest notes can be played with equal tone quality if practiced according to the instructions that precede each Study.

Every Cornet Player should have reached a degree of excellence before attempting to play these Exercises.

To become an Expert on the Cornet, one should be familiar with as many Cornet Methods as possible, and so gain the experience of each.

Every Exercise in this Book is possible, and not so very difficult if practiced slowly at first, and not too long at a time. I have used them for my daily practice for years, and they have been the means of my reaching the highest notes after playing a two-hour Concert, also of preserving my lips so that they never tire, and what has been a help to me is surely good for other Cornet Players.

You cannot expect to attain the highest point of excellence without hard work and perseverance. Never be perfectly satisfied with yourself. Try to make some improvement each day, feeling that it is a pleasure to have conquered that which seemed an impossibility at first.

Do not neglect to correct immediately the least fault you make.

Bad habits are easily formed, but are difficult to remedy.

There are few Celebrated Cornet Soloists, although thousands play the instrument. Most players abuse their practicing by not knowing the proper way, and neglecting to pay more attention to the elementary work.

These Studies have been found to be excellent for Clarinet Players as well as Cornet Players. The Clarinet being a Wind Instrument also, all these Exercises will appeal to the Player of that Instrument by following the same instructions.

My next book, The Third Series, will be devoted to Characteristic Studies for the Cornet, of every description, difficult but pleasing.



# FIRST STUDY

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

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

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

Met. From ♩ = 160 to ♩ = 112

The image contains nine numbered musical exercises, each on a single staff in 3/4 time. Each exercise begins with a piano (*pp*) dynamic marking. The exercises are as follows:

- Exercise 1:** Starts with a treble clef and a key signature of one sharp (F#). The melody consists of an ascending eighth-note run (F#4, G4, A4, B4, C5, B4, A4, G4, F#4), followed by a descending eighth-note run (F#4, E4, D4, C4, B3, A3, G3, F#3), and ends with a quarter rest.
- Exercise 2:** Starts with a treble clef and a key signature of one sharp (F#). The melody consists of an ascending eighth-note run (F#4, G4, A4, B4, C5, B4, A4, G4, F#4), followed by a descending eighth-note run (F#4, E4, D4, C4, B3, A3, G3, F#3), and ends with a quarter rest.
- Exercise 3:** Starts with a treble clef and a key signature of one sharp (F#). The melody consists of an ascending eighth-note run (F#4, G4, A4, B4, C5, B4, A4, G4, F#4), followed by a descending eighth-note run (F#4, E4, D4, C4, B3, A3, G3, F#3), and ends with a quarter rest.
- Exercise 4:** Starts with a treble clef and a key signature of one sharp (F#). The melody consists of an ascending eighth-note run (F#4, G4, A4, B4, C5, B4, A4, G4, F#4), followed by a descending eighth-note run (F#4, E4, D4, C4, B3, A3, G3, F#3), and ends with a quarter rest.
- Exercise 5:** Starts with a treble clef and a key signature of one sharp (F#). The melody consists of an ascending eighth-note run (F#4, G4, A4, B4, C5, B4, A4, G4, F#4), followed by a descending eighth-note run (F#4, E4, D4, C4, B3, A3, G3, F#3), and ends with a quarter rest.
- Exercise 6:** Starts with a treble clef and a key signature of one sharp (F#). The melody consists of an ascending eighth-note run (F#4, G4, A4, B4, C5, B4, A4, G4, F#4), followed by a descending eighth-note run (F#4, E4, D4, C4, B3, A3, G3, F#3), and ends with a quarter rest.
- Exercise 7:** Starts with a treble clef and a key signature of one sharp (F#). The melody consists of an ascending eighth-note run (F#4, G4, A4, B4, C5, B4, A4, G4, F#4), followed by a descending eighth-note run (F#4, E4, D4, C4, B3, A3, G3, F#3), and ends with a quarter rest.
- Exercise 8:** Starts with a treble clef and a key signature of one sharp (F#). The melody consists of an ascending eighth-note run (F#4, G4, A4, B4, C5, B4, A4, G4, F#4), followed by a descending eighth-note run (F#4, E4, D4, C4, B3, A3, G3, F#3), and ends with a quarter rest.
- Exercise 9:** Starts with a treble clef and a key signature of one sharp (F#). The melody consists of an ascending eighth-note run (F#4, G4, A4, B4, C5, B4, A4, G4, F#4), followed by a descending eighth-note run (F#4, E4, D4, C4, B3, A3, G3, F#3), and ends with a quarter rest.



10 *pp*

11 *pp*

12 *pp*

13 *pp*

14 *pp*

15 *pp*

16 *pp*

17 *pp*

18 *pp*

19 *pp*

✓ 20 *pp*

21 *pp*

22 *pp*

23 *pp*

24 *pp*

25 *pp*

### ETUDE I

Met.  $\text{♩} = 120$

26 *pp*

## SECOND STUDY

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

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

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

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

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

27 

28 

29 

30 

31 

32 

33 

34 

35 

36 

37 *p*

38 *p*

39 *p*

40 *p*

41 *p*

42 *p*

43 *p*

44 *p*

ETUDE II

45 *p*

*al*

## THIRD STUDY

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

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

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

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

46 

47 

48 

49 

50 

51 *p*

Musical staff 51, first line: Treble clef, key signature of three sharps (F#, C#, G#), common time signature. The staff contains a series of eighth notes with slurs and accents. A dynamic marking of *p* is present.

Musical staff 51, second line: Continuation of the eighth-note pattern from the first line, ending with a repeat sign and a final flourish.

52 *p*

Musical staff 52, first line: Treble clef, key signature of one sharp (F#), common time signature. The staff contains a series of eighth notes with slurs and accents. A dynamic marking of *p* is present.

Musical staff 52, second line: Continuation of the eighth-note pattern from the first line, ending with a repeat sign and a final flourish.

53 *p*

Musical staff 53, first line: Treble clef, key signature of two flats (Bb, Eb), common time signature. The staff contains a series of eighth notes with slurs and accents. A dynamic marking of *p* is present.

Musical staff 53, second line: Continuation of the eighth-note pattern from the first line, ending with a repeat sign and a final flourish.

54 *p*

Musical staff 54, first line: Treble clef, key signature of two sharps (F#, C#), common time signature. The staff contains a series of eighth notes with slurs and accents. A dynamic marking of *p* is present.

Musical staff 54, second line: Continuation of the eighth-note pattern from the first line, ending with a repeat sign and a final flourish.

55 *p*

Musical staff 55, first line: Treble clef, key signature of two flats (Bb, Eb), common time signature. The staff contains a series of eighth notes with slurs and accents. A dynamic marking of *p* is present.

Musical staff 55, second line: Continuation of the eighth-note pattern from the first line, ending with a repeat sign and a final flourish.

56 *p*

Musical staff 56, first line: Treble clef, key signature of three sharps (F#, C#, G#), common time signature. The staff contains a series of eighth notes with slurs and accents. A dynamic marking of *p* is present.

Musical staff 56, second line: Continuation of the eighth-note pattern from the first line, ending with a repeat sign and a final flourish.

57 Musical staff 57, first line. Treble clef, key signature of one flat (B-flat), common time signature. The music consists of a series of eighth notes grouped in pairs, with a dynamic marking of *p* (piano) and a series of accents (>) over the notes.

Musical staff 57, second line. Continuation of the eighth-note pattern from the first line, ending with a double bar line and a fermata.

58 Musical staff 58, first line. Treble clef, key signature of three sharps (F#, C#, G#), common time signature. The music consists of a series of eighth notes grouped in pairs, with a dynamic marking of *p* and accents (>).

Musical staff 58, second line. Continuation of the eighth-note pattern from the first line, ending with a double bar line and a fermata.

59 Musical staff 59, first line. Treble clef, key signature of one sharp (F#), common time signature. The music consists of a series of eighth notes grouped in pairs, with a dynamic marking of *p* and accents (>).

Musical staff 59, second line. Continuation of the eighth-note pattern from the first line, ending with a double bar line and a fermata.

60 Musical staff 60, first line. Treble clef, key signature of two flats (B-flat, E-flat), common time signature. The music consists of a series of eighth notes grouped in pairs, with a dynamic marking of *p* and accents (>).

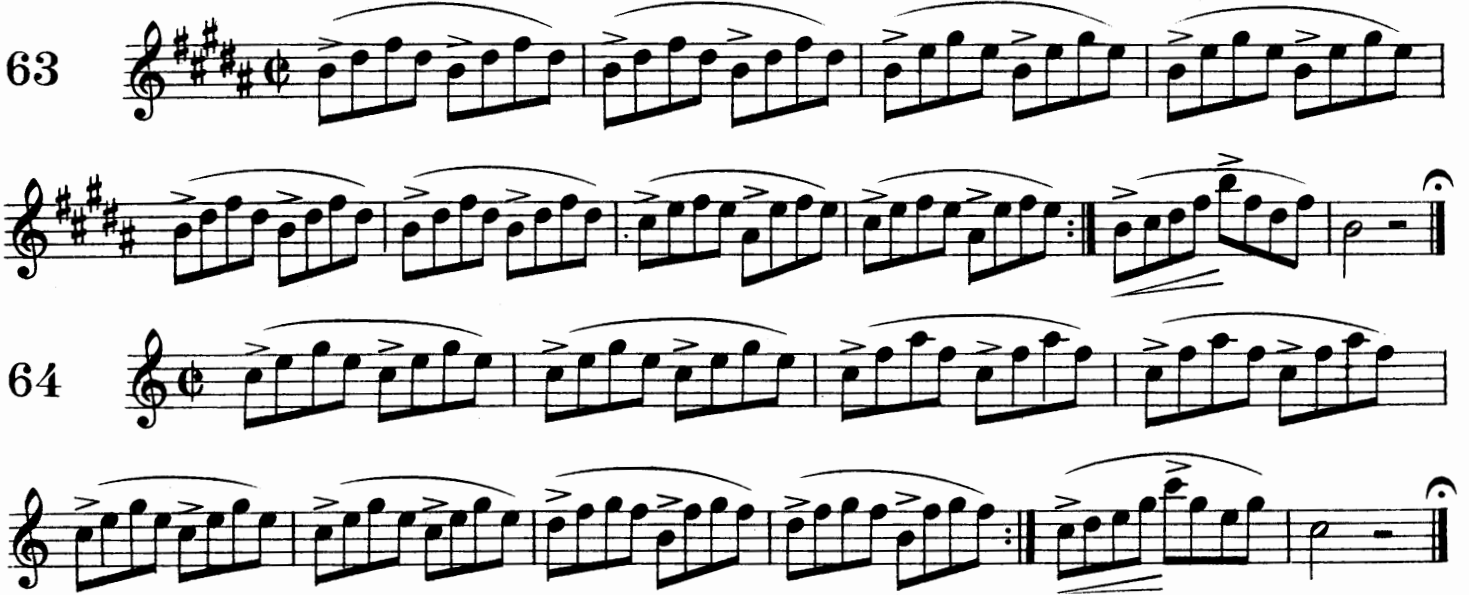
Musical staff 60, second line. Continuation of the eighth-note pattern from the first line, ending with a double bar line and a fermata.

61 Musical staff 61, first line. Treble clef, key signature of two sharps (F#, C#), common time signature. The music consists of a series of eighth notes grouped in pairs, with a dynamic marking of *p* and accents (>).

Musical staff 61, second line. Continuation of the eighth-note pattern from the first line, ending with a double bar line and a fermata.

62 Musical staff 62, first line. Treble clef, key signature of one flat (B-flat), common time signature. The music consists of a series of eighth notes grouped in pairs, with a dynamic marking of *p* and accents (>).

Musical staff 62, second line. Continuation of the eighth-note pattern from the first line, ending with a double bar line and a fermata.

63  Musical notation for measures 63 and 64. The music is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It consists of two staves of music, each containing two lines of notes. The notes are primarily eighth and sixteenth notes, often beamed together in groups. Measure 63 starts with a treble clef and a key signature of three sharps. Measure 64 continues the pattern and ends with a double bar line and a repeat sign.

### ETUDE III

65  Musical notation for measures 65 through 72. The music is in treble clef with a common time signature (C). It consists of eight staves of music. The first staff begins with a dynamic marking of *p* (piano) and a tempo marking of *Met. ♩ = 138*. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several slurs and accents throughout the piece. The key signature changes from three sharps to one sharp (F#) in the second staff, and then to one flat (F) in the third staff. The piece concludes with a double bar line and a repeat sign.



## FOURTH STUDY

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

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

The fingers as well as the lips must be elastic.

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

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

Met.  $\text{♩} = 100 \text{ to } 144$

66 *pp*

67 *pp*

68 *pp*

69 *pp*

70 *pp*

71 *pp*

Musical score for measures 71-74. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music consists of four staves of treble clef notation. Each staff contains a continuous eighth-note pattern. The first staff begins with a piano (*pp*) dynamic marking. The music is characterized by a steady, rhythmic flow with occasional chromatic alterations and a repeat sign at the end of the fourth measure.

72 *pp*

Musical score for measures 75-78. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music consists of four staves of treble clef notation. Each staff contains a continuous eighth-note pattern. The first staff begins with a piano (*pp*) dynamic marking. The music is characterized by a steady, rhythmic flow with occasional chromatic alterations and a repeat sign at the end of the fourth measure.

73 *pp*

Musical score for measures 79-82. The key signature is three flats (Bb, Eb, Ab) and the time signature is common time (C). The music consists of four staves of treble clef notation. Each staff contains a continuous eighth-note pattern. The first staff begins with a piano (*pp*) dynamic marking. The music is characterized by a steady, rhythmic flow with occasional chromatic alterations and a repeat sign at the end of the fourth measure.

74 *pp*

75 *pp*

76 *pp*

The image displays three systems of musical notation, each consisting of four staves. The first system, labeled '77', is in the key of B-flat major (one flat) and common time (C). It begins with a *pp* dynamic marking. The second system, labeled '78', is in the key of B-flat major with a lowered fifth degree (B-flat major with a B-flat in the fifth position, effectively B-flat major with a lowered fifth degree, or B-flat major with a lowered fifth degree, or B-flat major with a lowered fifth degree). The third system, labeled '79', is in the key of C major (no sharps or flats) and common time (C). Each system contains four staves of music, with the first staff of each system starting with a *pp* dynamic marking. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests, all under a single slur. The music is written in a style typical of a technical exercise book, focusing on finger independence and rhythmic precision.

80 *pp* >

Musical staff 80, first system: Treble clef, key signature of two flats (B-flat, E-flat), common time signature (C). The staff contains a series of eighth notes with accents (>) and a dynamic marking of *pp*. A long slur covers the entire staff.

Musical staff 80, second system: Continuation of the eighth-note pattern from the first system, ending with a double bar line and a fermata.

Musical staff 80, third system: Continuation of the eighth-note pattern, featuring a flat (B-flat) in the fifth measure.

Musical staff 80, fourth system: Continuation of the eighth-note pattern, ending with a double bar line and a fermata.

81 *pp* >

Musical staff 81, first system: Treble clef, key signature of two sharps (F-sharp, C-sharp), common time signature (C). The staff contains a series of eighth notes with accents (>) and a dynamic marking of *pp*. A long slur covers the entire staff.

Musical staff 81, second system: Continuation of the eighth-note pattern from the first system, ending with a double bar line and a fermata.

Musical staff 81, third system: Continuation of the eighth-note pattern, featuring a sharp (F-sharp) in the fifth measure.

Musical staff 81, fourth system: Continuation of the eighth-note pattern, ending with a double bar line and a fermata.

82 *pp* >

Musical staff 82, first system: Treble clef, key signature of two flats (B-flat, E-flat), common time signature (C). The staff contains a series of eighth notes with accents (>) and a dynamic marking of *pp*. A long slur covers the entire staff.

Musical staff 82, second system: Continuation of the eighth-note pattern from the first system, ending with a double bar line and a fermata.

Musical staff 82, third system: Continuation of the eighth-note pattern, featuring a flat (B-flat) in the fifth measure.

Musical staff 82, fourth system: Continuation of the eighth-note pattern, ending with a double bar line and a fermata.

83 *pp*

84 *pp*

85 *pp*

Detailed description: The image shows a page of musical notation for three systems of music, numbered 83, 84, and 85. Each system consists of four staves. The notation is dense, featuring continuous sixteenth-note passages. The first system (83) is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The second system (84) is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The third system (85) is in treble clef with a key signature of three flats (Bb, Eb, Ab) and a common time signature (C). The dynamics are marked as *pp* (pianissimo) at the beginning of each system. The notation includes various articulations such as accents (>) and slurs. The piece concludes with a repeat sign and a final cadence in each system.

# ETUDE IV

Met.  $\text{♩} = 144$

86 *p*

The musical score is written for a single melodic line in G major (one sharp) and 2/4 time. It begins at measure 86. The tempo is marked 'Met.' (Moderato) with a quarter note equal to 144 beats per minute. The dynamics are marked 'p' (piano). The piece is characterized by intricate rhythmic patterns, primarily using eighth and sixteenth notes, many of which are beamed together. Slurs and accents are used extensively to shape the phrasing. There are several trills and grace notes interspersed within the melodic lines. The score concludes with a fermata on the final note.



## FIFTH STUDY

ENDURANCE is 90% of Cornet Playing.

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

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

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

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

**DO NOT STRAIN OR FORCE THE TONE.**

Single and Double Tonguing this Study add to your advancement.

ETUDE V *Must* be played in one breath.

Met. ♩ = 72 to ♩ = 144

87 *pp*

88 *pp*

89 *pp*

90 *pp*

91 *pp*

92 *pp*

Musical score for measures 92-95. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music is written in a single treble clef. It consists of four staves of music. The first staff begins with a piano (*pp*) dynamic marking. The music is characterized by a continuous eighth-note pattern with frequent slurs and accents. The first staff ends with a repeat sign. The second and third staves continue the eighth-note pattern. The fourth staff concludes with a fermata over the final note.

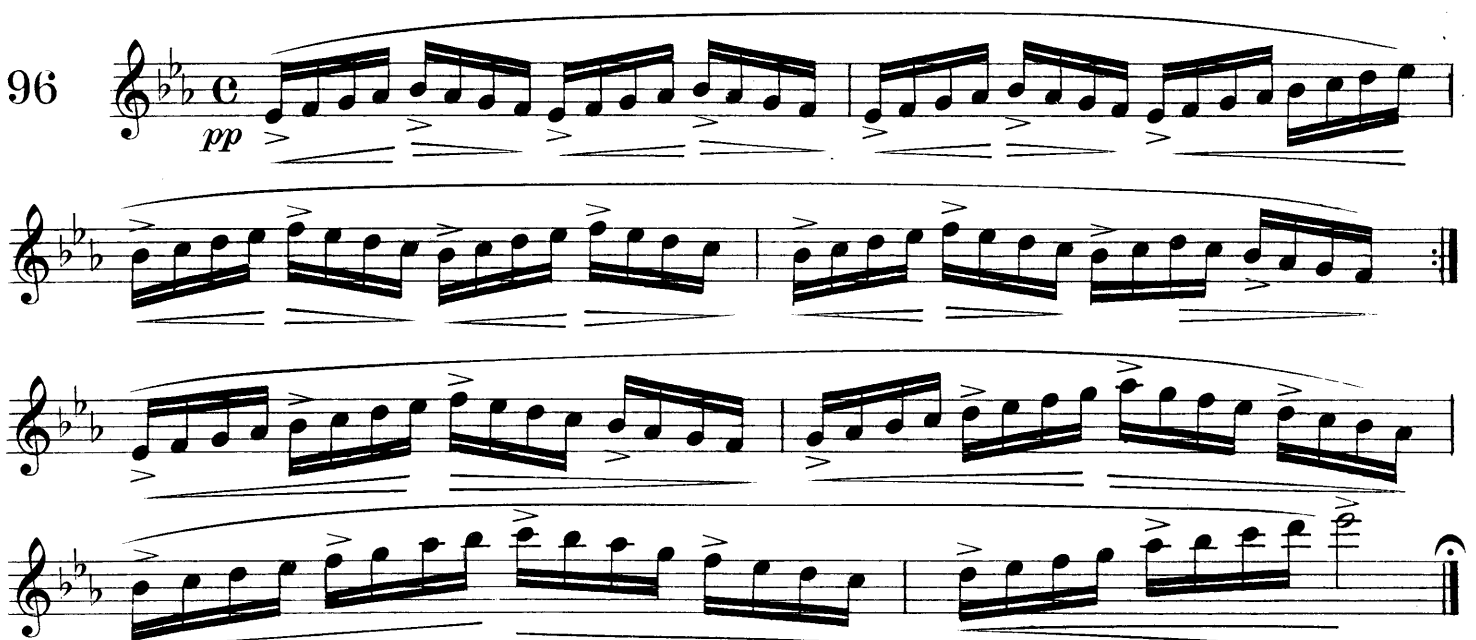
93 *pp*


Musical score for measures 96-99. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music is written in a single treble clef. It consists of four staves of music. The first staff begins with a piano (*pp*) dynamic marking. The music continues with the eighth-note pattern from the previous system. The first staff ends with a repeat sign. The second and third staves continue the eighth-note pattern. The fourth staff concludes with a fermata over the final note.

94 *pp*

Musical score for measures 100-103. The key signature is three flats (Bb, Eb, Ab) and the time signature is common time (C). The music is written in a single treble clef. It consists of four staves of music. The first staff begins with a piano (*pp*) dynamic marking. The music continues with the eighth-note pattern from the previous system. The first staff ends with a repeat sign. The second and third staves continue the eighth-note pattern. The fourth staff concludes with a fermata over the final note.

95 *pp* 

96 *pp* 

97 *pp* 

98

*mp*

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

Met. ♩ = 76 to ♩ = 160

99

100

101


102

103

104

105 

106 

107 

108 

109 

110 

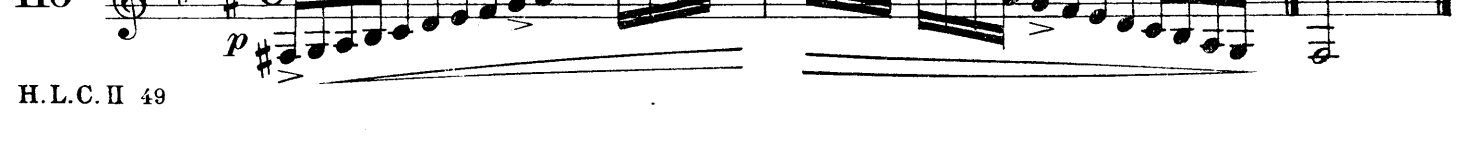
111 

112 

113 

114 

115 

116 

# ETUDE V

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

117

The musical score for Etude V is presented on 11 staves. It begins at measure 117 in treble clef with a common time signature (C). The music is a continuous melodic line, primarily consisting of eighth and sixteenth notes. The first staff starts with a piano (*pp*) dynamic marking and an accent (>). The piece concludes with a final cadence on the eleventh staff.

## SIXTH STUDY

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

Both tonguings should be used as usual.

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

Met. ♩ = 92 to 132

118 *pp*

119 *pp*





The image displays three systems of musical notation, each consisting of four staves. System 120 is in E-flat major (one flat) and common time (C), marked *pp*. System 121 is in E major (one sharp) and common time, also marked *pp*. System 122 is in E major with three sharps (F#, C#, G#) and common time, marked *pp*. Each system contains four staves of music, with the first staff of each system starting with a measure number (120, 121, or 122) and a dynamic marking. The notation includes treble clefs, key signatures, time signatures, and various musical symbols such as notes, rests, slurs, and accents.


123 *pp*

124 *pp*

125 *pp*

126 *pp* 

127 *pp* 

128 *pp* 

129 *pp*

130 *pp*

131 *pp*

# ETUDE VI

Met. ♩ = 138

132

The musical score consists of ten staves of music in G-flat major (two flats) and common time. The first staff begins with a piano (*pp*) dynamic and features a melodic line with eighth-note patterns. The second and third staves continue this melodic line. The fourth staff introduces a more complex texture with sixteenth-note patterns and a mezzo-forte (*mf*) dynamic. The fifth and sixth staves feature a forte (*f*) dynamic with prominent accents and slurs. The seventh and eighth staves continue the melodic and rhythmic development. The ninth and tenth staves conclude the passage with a final melodic flourish and a fermata.

## SEVENTH STUDY

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

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

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

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

133 *pp*

134 *pp*

135 *pp*

136 *pp* 





137 *pp* 





138 *pp* 





139 *pp* 





140 *pp*

141 *pp*

142 *pp*

143 *pp*



144 *pp* >

145 *pp* >

146 *pp* >

147 *pp* >

148 *pp* >

Musical notation for exercise 148, measures 1-4. Treble clef, 12/8 time, key signature of two flats. Features arpeggiated triplets with accents and slurs.

149 *pp* >

Musical notation for exercise 149, measures 1-4. Treble clef, 12/8 time, key signature of three sharps. Features arpeggiated triplets with accents and slurs.

150 *pp* >

Musical notation for exercise 150, measures 1-4. Treble clef, 12/8 time, key signature of two flats. Features arpeggiated triplets with accents and slurs.

Practice these Arpeggios Triple Tongue also, but do not strain to reach the high notes. Use Double Tongue for Ex. No. 155, 156, 157.  
Met. ♩ = 72

151 *p*

Musical notation for exercise 151, measures 1-4. Treble clef, common time, key signature of one flat. Features triplets with accents and slurs.

152 *p*

153 *p*

154 *p*

155 *p*

156 *p*

157 *p*

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

Met. ♩ = 132

158

Met. ♩ = 176

159

Met. ♩ = 138

160

Met. ♩ = 132

161

Met. ♩ = 160

162

163

164

165

166

167

168

169

# ETUDE VII

Met. ♩ = 152

170 *p*

*mf*

*agitato*  
*p* *cres* *cen* *do*

*mf*

*pp*

*f* *furioso*

*f* *dim.*

# EIGHTH STUDY

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

Practice them, both Single and Triple Tongue.

171 *Met. ♩ = 92*  
*mp*

This exercise is written in G major (one sharp) and 2/4 time. It begins with a tempo marking of *Met. ♩ = 92* and a dynamic marking of *mp*. The music consists of five staves of chromatic triplets. The first staff starts on G4 and descends chromatically to G3. The second staff continues the descent to F#3. The third staff continues to F3. The fourth staff continues to E3. The fifth staff concludes with a final triplet on D3. Each triplet is marked with a '3' and an accent (>).

172 *mp*

This exercise is written in B-flat major (two flats) and 2/4 time. It begins with a dynamic marking of *mp*. The music consists of five staves of chromatic triplets. The first staff starts on B-flat4 and descends chromatically to B-flat3. The second staff continues the descent to A3. The third staff continues to A-flat3. The fourth staff continues to G3. The fifth staff concludes with a final triplet on F3. Each triplet is marked with a '3' and an accent (>).

173

Musical score for exercise 173, measures 1-16. The piece is in G major (one sharp) and 2/4 time. It begins with a piano (*pp*) dynamic. The first four measures feature a triplet of eighth notes. The melody is characterized by a continuous eighth-note pattern with various accidentals and slurs. The piece concludes with a repeat sign and a final cadence.

174

Musical score for exercise 174, measures 1-16. The piece is in B-flat major (two flats) and 2/4 time. It begins with a piano (*pp*) dynamic. The first four measures feature a triplet of eighth notes. The melody is characterized by a continuous eighth-note pattern with various accidentals and slurs. The piece concludes with a repeat sign and a final cadence.

175 *pp*

176 *pp*



# ETUDE VIII

Met. ♩ = 84

177

# NINTH STUDY

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

No strain is necessary if played properly.

178 Met.  $\text{♩} = 144$   
*pp* *cresc.* - - - *en* - - - *do*  
*mf* *dim.*

179 *pp* *cresc* - - *en* - *do*  
*mf* *dim.*

180 *pp* *cresc* - - *en* - *do*  
*mf* *dim.*

181 *pp* *cresc* - *en* - - *do*  
*mf* *dim.*

The image displays four exercises (178-181) for a chromatic scale study. Each exercise consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a supporting bass line. Exercise 178 is in G major (one sharp) and starts with a tempo marking of Met. ♩ = 144. Exercises 179 and 180 are in F major (no sharps or flats). Exercise 181 is in E major (two sharps). Each exercise begins with a piano (*pp*) dynamic and a crescendo (*cresc.*) leading to a fortissimo (*mf*) dynamic, followed by a decrescendo (*dim.*) to the end. Fingerings are indicated by numbers 1-5 below notes. Exercise 178 includes the lyrics 'en do' under the final notes. Exercises 179 and 180 also include 'en do' lyrics. Exercise 181 includes 'en do' lyrics. The bass lines for exercises 179 and 180 include fingerings 2 0 2 0 2 0. Exercises 178 and 181 have a final double bar line with a repeat sign and a fermata over the final note.

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

*f* *dim.*

183 *cres - cen - - do*

*dim.*

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

Met. ♩ = 160

184 *p*

*cresc.* *f*

*dim.*

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

185 Met. ♩ = 100

The musical score for exercise 185 is written on ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Met. ♩ = 100'. The music consists of a single melodic line that flows continuously across all ten staves. It is characterized by frequent triplet patterns, indicated by a '3' over a group of three notes, and is largely enclosed within a long slur. The notes are mostly eighth and sixteenth notes, with some quarter notes. The exercise concludes with a final note on the tenth staff.

186 *pp*

The musical score for exercise 186 is written in 2/4 time and begins with a piano (*pp*) dynamic. It consists of ten staves of music, all of which are encompassed by a single, long slur. The melody is characterized by a high density of triplet patterns, often appearing in pairs or groups of three. The notes are frequently beamed together, and the overall texture is highly rhythmic and chromatic. The key signature is not explicitly stated but appears to be C major or a related key based on the accidentals used. The exercise concludes with a final note on the tenth staff.

# TENTH STUDY

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

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

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

187 Met.  $\text{♩} = 66$

Met. ♩ = 66

188

AN IRISH BALLAD  
TREATED IN THE SAME MANNER

Met. ♩ = 72

189

# AN OLD GERMAN FOLK SONG

TREATED IN LIKE MANNER

Met. ♩ = 80

190

The musical score consists of ten staves of music in 3/4 time, featuring a key signature of two flats (B-flat and E-flat). The tempo is marked 'Met.' with a quarter note equal to 80 beats per minute. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often grouped with beams and slurs. Accents are placed over many notes. The piece concludes with a double bar line and a fermata over the final note.



# CLARKE'S ELEMENTARY STUDIES FOR THE CORNET

---

---

## FIRST SERIES

*CONTAINING*

Introductory remarks, including "Hints"  
Position of the Mouthpiece on the Lips  
Commencing the Tone  
Method of Breathing  
Musical Terms  
Thirty Graded Lessons  
One Hundred and Sixteen Exercises  
Each marked with Metronome Tempo  
Space for proper Breathing and Expression

---

---

There has never been a more complete book published, treating of the most important items for the Beginner, and indispensable to Teachers

The first thirty-five Exercises keep within one octave, and each lesson is explained in the most sensible way.

Fifty-five pages of entertaining studies.  
Every exercise a pleasing melody.

---

**PRICE, \$1.50 NET**

SENT POSTPAID UPON RECEIPT OF MONEY ORDER

---

---

PUBLISHED BY

L. B. CLARKE : : : : ELKHART, INDIANA, U.S.A.  
COPYRIGHT, 1909, BY HERBERT L. CLARKE

CLARKE'S  
CHARACTERISTIC STUDIES  
FOR THE CORNET

---

---

THIRD SERIES

CONTAINING

A Treatise on Tongueing  
Single, Double and Triple with examples

Twenty-four Grand Studies in all Keys  
Both Major and Minor

Fifteen Celebrated Cornet Solos

---

By HERBERT L. CLARKE

---

PRICE, \$1.50 NET

---

---

PUBLISHED BY

L. B. CLARKE :: :: ELKHART :: :: IND., U.S.A.

COPYRIGHT, 1915, BY HERBERT L. CLARKE