

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 inmanquable sur l'auditeur.

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

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

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

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

14 Characteristic
STUDIES.

14 Charakteristische
STUDIEN.

14 ETUDES
Caracteristiques.

Allegro moderato.

1.

Legato.

2.

Moderato.

3.

3

6

p

p

p

p

p

p

p

p

p

p

p

p

p

p

Allegro.

4.

3 3 3 3

6

tr

tr

Allegro.

5.

The musical score is written in 2/4 time and features a complex rhythmic pattern dominated by triplets. The notation includes various accidentals (sharps and flats) and dynamic markings. The piece starts with a treble clef and a '5.' marking. The key signature begins with one sharp (F#), changes to one flat (Bb) in the fifth staff, and returns to one sharp (F#) in the eighth staff. The music concludes with a final note on a whole note.

Moderato.

6.

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

Allegro.

Allegro moderato.

8.

tr.

rall.

f a tempo

Allegro.

9.

Piú largo.

rall.

Piú Allegro.

rall.

Allegro. §

10.

Piú lento.

Fine.

Allegretto.

11.

Piú lento.

13. *p*

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

Legato chromatique.

14. 

This 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 twelfth 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*). The section concludes with a measure number 6.

Theme

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

Var. I

Musical score for Var. I, Cornet in B \flat . The score consists of eight staves of music in common time (C). The first staff begins with a treble clef, a common time signature, and a key signature of one flat (B \flat). A triplet of eighth notes is marked with a '3' and a sharp sign. The melody is characterized by eighth-note patterns, often beamed in pairs or groups of four. The piece concludes with a final measure containing a fermata and a '7' above the staff, 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 melody is characterized by eighth-note patterns, often beamed in groups of four. The piece concludes with a final measure containing a fermata.

The first system consists of three staves of music. The top staff begins with a treble clef and a key signature of two flats. The music features a complex rhythmic pattern with eighth and sixteenth notes, including slurs and ties. The middle staff continues the melodic line with similar rhythmic values. The bottom staff features a more active rhythmic accompaniment with sixteenth-note patterns and rests, ending with a fermata and a measure containing a '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. The music is characterized by dense, fast-moving sixteenth-note passages. The first staff has a treble clef and a key signature of two flats. The second staff continues the melodic line. The third staff features a more active rhythmic accompaniment. The fourth staff has a treble clef and a key signature of two flats. The fifth staff continues the melodic line. The sixth staff features a more active rhythmic accompaniment. The seventh staff has a treble clef and a key signature of two flats. The eighth staff continues the melodic line. The ninth staff features a more active rhythmic accompaniment. The tenth staff has a treble clef and a key signature of two flats, ending with a fermata and a measure containing an '8' 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 notation is in treble clef with a common time signature. The music is characterized by a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs. The key signature contains one flat (B \flat). Dynamic markings include a *cresc.* (crescendo) marking on the sixth staff and a *f* (forte) marking on the eighth staff. The score concludes with a final double bar line.

Nº 2

Cornet in A

Fantaisie and Variations

on

Acteon

Revised by
Edwin Franko Goldman

Introduction
Andante

J. B. Arban

The musical score is written for a single instrument, the Cornet in A. It begins with an introduction in 6/8 time, marked 'Andante'. The key signature has three flats (B-flat, E-flat, A-flat). The score consists of ten staves of music. The first staff starts with a treble clef and a 6/8 time signature. The second staff has a 'rit.' (ritardando) marking above it and a 'p' (piano) dynamic marking below it. The third staff has an 'f' (forte) dynamic marking below it. The fourth staff has a 'rall.' (rallentando) marking below it. The fifth staff has an 'a' (accents) marking above it. The sixth staff has a 'tempo' marking above it. The seventh staff has an 'f' (forte) dynamic marking below it. The eighth staff has a 'rall.' (rallentando) marking below it. The ninth staff has a 'rall.' (rallentando) marking below it. The tenth staff has a 'rall.' (rallentando) marking below it. The score includes various musical notations such as slurs, ties, and dynamic markings.

Cornet in A

Theme
Allegro

The Theme section consists of five staves of music. The first staff begins with a piano (*p*) dynamic and includes a trill (*tr*). The second staff continues with trills and a *più lento* marking. The third staff features a forte (*f*) dynamic and a return to *a tempo*. The fourth staff contains a complex, fast-moving melodic line. The fifth staff returns to a piano (*p*) dynamic and *a tempo* marking, ending with a trill and a measure rest.

16

Var I
Vivace

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

Tempo I

The Tempo I section is a single staff of music that continues the rhythmic and melodic motifs from the previous sections.



Più moderato



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 dynamics and articulations: *f* (forte) at the beginning, *p* (piano) in the fifth measure, *cresc.* (crescendo) in the eighth measure, *f* (forte) in the tenth measure, and *sempre f* (sempre forte) in the eleventh measure. There are also accents, slurs, and a triplet of eighth notes in the fourth measure. The piece concludes with a final note on the twelfth staff.

Nº 3

Cornet in Bb

Fantaisie Brillante

Revised by
Edwin Franko Goldman

Introd.

J. B. Arban

Allegro maestoso

Cornet in B \flat

Theme

p

mf

7

Var. I

p

rall.

Tempo I

p



Var. II



Cornet in B \flat

Var. III

The musical score for 'Var. III' for Cornet in B \flat is written in 2/4 time. It begins with a treble clef, a common time signature, and a forte (*f*) dynamic marking. The first staff contains a sixteenth-note triplet. The piece is characterized by intricate sixteenth-note patterns and frequent key changes, including a section in D major. The score concludes with a forte (*f*) dynamic marking and a final note.

Nº 5 Variations

Cornet in B \flat

on a
Tyrolean Song

Revised by
Edwin Franko Goldman

J. B. Arban

Introduction Andante moderato

The Introduction section consists of five staves of music in 9/8 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andante moderato'. The music features a series of eighth-note patterns, often beamed in groups of seven. Dynamics include *p* (piano) and *cresc.* (crescendo). Articulations include *tr* (trill) and *rall.* (rallentando). The section concludes with a *rit.* (ritardando) marking and a fermata over a final note.

Theme Andante

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

Variation I₃

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

Variation II

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

Variation III

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



Variation IV



Rondo
Allegro

p

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

p

mf
a tempo

rall. *p*

7

Var I.

p

a tempo

rall.

7

Cornet in B \flat

Var. II

mf

Var. III

p

The first three staves of musical notation. The first staff contains a melodic line with eighth and sixteenth notes. The second staff contains 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.

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 with triplets and slurs.

Allegro

The six staves of the 'Allegro' section. The first staff begins with a mezzo-forte (*mf*) dynamic. The section is characterized by a fast, rhythmic accompaniment of eighth notes and a melodic line with slurs and accents. The sixth staff ends with a forte (*f*) dynamic marking.

cresc.

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 melody is characterized by eighth-note patterns and slurs. A first ending (1.) and second ending (2.) are present, with a fermata and a 7-measure rest in 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. It features accents and a *rall.* (rallentando) marking. The tempo is marked *a tempo*. A first ending (1.) and second ending (2.) are present, with a fermata and a 7-measure rest in the second ending. A mezzo-forte (*mf*) dynamic is indicated in the third staff.

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 melody consists of eighth-note patterns.

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 with a key signature of two flats (B-flat major) and a 3/4 time signature. It begins with an introduction marked 'Andante' and a piano dynamic 'p'. The piece consists of several measures of music, including a long melodic line with a 'rall.' marking, followed by a section with 'accel.' and 'cresc.' markings. The score concludes with a trill 'tr' and a final measure marked with a '7'.

Cornet in B \flat

Theme
Andante

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

Var. I

Musical notation for Variation I, measures 11-20. The music is in 4/4 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

mf

p

cresc.

7

Var. III
Adagio

p

tr

Cornet in B \flat

f

rall.

Var IV et Finale
Allegro

mf

rit.

a tempo

cresc.

f accel.

No 7

Cornet in B \flat

Caprice and Variations

J. B. Arban

Revised by
Edwin Franko Goldman
Andantino

Cornet in B \flat

Andante moderato

p

a tempo

rall.

p

7

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, some with slurs and ties. A 'rall.' (rallentando) marking is placed over a section of the music, followed by a return to 'a tempo'. The piece concludes with a fermata over a note, followed by a final measure with a repeat sign and a fermata.

Var. I

Allegro moderato

mf

This variation is marked 'Allegro moderato' and begins with a mezzo-forte (*mf*) dynamic. It features a treble clef, a key signature of one flat, and a common time signature. The music is characterized by a steady eighth-note rhythm with various slurs and ties. The variation concludes with a double bar line and a repeat sign.

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

Musical score for the first section, 'Allegro moderato'. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music is characterized by rapid sixteenth-note passages and slurs. Dynamic markings include 'f' (forte) and 'p' (piano). The section concludes with a fermata and a final chord.

Theme
Andante

Musical score for the second section, 'Theme Andante'. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is slower and more melodic, featuring slurs and dynamic markings like 'p' (piano) and 'mf' (mezzo-forte). The section includes triplet markings and ends with a fermata and a final chord.

Cornet in B \flat

Var. I

Musical score for Variation I, Cornet in B \flat , measures 1-12. The piece is in 3/4 time and B \flat major. It begins with a piano (*p*) dynamic and a triplet of eighth notes. The melody features eighth-note patterns with various articulations, including accents and slurs. The key signature changes to B \flat minor at measure 10. The variation concludes with a fermata over a whole note chord in measure 12.

Var. II

Musical score for Variation II, Cornet in B \flat , measures 13-24. The piece is in 3/4 time and B \flat major. It begins with a forte (*f*) dynamic and a triplet of eighth notes. The melody is characterized by sixteenth-note runs and eighth-note patterns. It includes dynamic markings such as *f*, *v* (accrescendo), and *f*. The variation concludes with a fermata over a whole note chord in measure 24.

Cornet in B \flat

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 second staff starts with a *f* dynamic and continues with eighth-note patterns. The third staff includes a *v* marking and a fermata over a final note.

Var. III

mf

The second system, labeled 'Var. III', consists of ten staves of music. It begins with a *mf* dynamic and a 3/4 time signature. The music is characterized by dense, rhythmic patterns of eighth and sixteenth notes. The system concludes with a fermata over a final note.

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 the notes. 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 consist of rhythmic patterns. The first staff has a treble clef and a common time signature. It begins with a quarter rest, followed by eighth notes, then sixteenth notes. The second staff continues with similar rhythmic figures, including some slurs and accents. The third staff features more complex rhythmic patterns with slurs and accents, ending with a forte (*f*) dynamic marking.

Piu lento

The fourth, fifth, and sixth staves represent the 'Piu lento' section. The fourth staff starts with a mezzo-forte (*mf*) dynamic and features a series of eighth notes with slurs. The fifth staff continues with a similar melodic line. The sixth staff includes trills (*tr*) and a 'grace' marking above a group of notes. The section concludes with a double bar line.

Tempo I

The seventh, eighth, and ninth staves represent the 'Tempo I' section. The seventh staff begins with a forte (*f*) dynamic and features a series of eighth notes with slurs. The eighth staff continues with a similar melodic line, including trills (*tr*). The ninth staff concludes with a final flourish, including a seven-measure rest and a final note.

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
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 melody is characterized by eighth-note patterns and slurs. The second staff includes the tempo markings *rall.* and *a tempo*. The fourth staff concludes with a fermata and a measure rest, with the number 7 written above the staff.

Var. III

Var. III is presented on three staves. It begins with a treble clef, a key signature of one flat, and a 6/8 time signature. The music is marked *p* (piano). The variation features a consistent eighth-note rhythmic pattern throughout.

Più lento

The *Più lento* section spans three staves. It maintains the 6/8 time signature and key signature. The tempo is significantly slower than the previous section. Trills (*tr*) are indicated above several notes. The section concludes with the tempo markings *rall.* and *a tempo*.

The final staff of the *Più lento* section contains measures 31 through 35. It continues the eighth-note pattern and includes a fermata and a measure rest at the end, with the number 15 written above the staff.

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 markings. The piece progresses through various dynamics, including fortissimo (*ff*) and forte (*f*), and includes slurs and phrasing marks. The notation includes eighth and sixteenth notes, rests, and dynamic markings such as *p*, *ff*, and *f*.

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 includes 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 single instrument, the Cornet in B-flat. 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 measure of the first staff contains three eighth rests, followed by a series of eighth notes and quarter notes, some of which are beamed together. A dynamic marking of 'p' (piano) is placed below the first measure. The music continues with various melodic lines, including slurs and accents. The second staff has a slur under the first two measures. The third staff has a slur under the first two measures. The fourth staff has a slur under the first two measures. The fifth staff has a slur under the first two measures. The sixth staff has a slur under the first two measures. The seventh staff has a slur under the first two measures. The eighth staff has a slur under the first two measures. The ninth staff has a slur under the first two measures. The tenth staff has a slur under the first two measures. The music concludes with a final note on the tenth staff.

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. It features a series of sixteenth-note runs with accents and slurs. A dynamic marking of *f* (forte) is placed below the first staff of this section. The section concludes with a final melodic phrase.

Cornet in B \flat

N $^{\circ}$ 4 Variations

on a theme from
Norma

by V. Bellini

Revised by
Edwin Franko Goldman

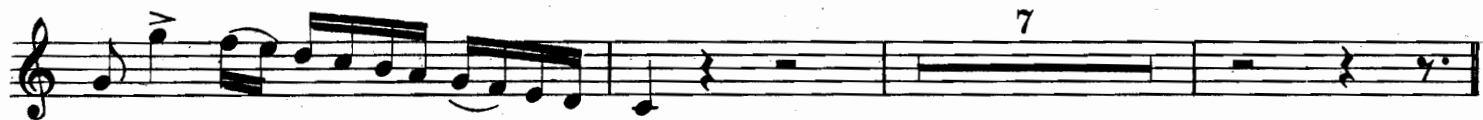
J. B. Arban

Andante maestoso

1

Solo

Theme
Moderato



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

trill

f