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**TECHNICAL STUDIES**  
**FOR THE CORNET**



By **HERBERT L. CLARKE**

*SECOND SERIES*

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**TECHNICAL STUDIES**  
FOR THE CORNET

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*CONTAINING*

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

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By HERBERT L. CLARKE

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## INTRODUCTION

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**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.

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Try The Ultimate Warm Up Book, The Ultimate Technical Study, and The Ultimate Wedding Book

## 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 displays nine numbered musical exercises (1-9) for trumpet, arranged vertically. Each exercise is written on a single staff in treble clef with a 2/4 time signature. The exercises are marked with a piano (*pp*) dynamic. Exercise 1 includes a tempo instruction: 'Met. From ♩ = 160 to ♩ = 112'. Each exercise consists of a sequence of eighth and sixteenth notes, often with slurs and accents, and ends with a repeat sign and a final note. The exercises vary in their starting notes and intervals, providing a comprehensive range of technical challenges for the trumpet player.



This page contains ten staves of musical notation, numbered 10 through 21. Each staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The music consists of eighth-note patterns, often beamed in groups of four, with various accidentals (sharps and flats) and slurs. Each staff includes a dynamic marking of *pp* (pianissimo) and ends with a repeat sign and a fermata. A checkmark is placed to the left of measure 20.

22 

23 

24 

25 

### ETUDE I

Met.  $\text{♩} = 120$

26 

27 

28 

29 

30 

31 

32 

33 

## 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 *p*

28 *p*

29 *p*

30 *p*

31 *p*

32 *p*

33 *p*

34 *p*

35 *p*

36 *p*

37 *p*

38 *p*

39 *p*

40 *p*

41 *p*

42 *p*

43 *p*

44 *p*

This section contains eight musical staves, numbered 37 through 44. Each staff begins with a treble clef and a common time signature (C). The key signature varies: 37 (one flat), 38 (three sharps), 39 (one sharp), 40 (three flats), 41 (two sharps), 42 (two flats), 43 (three sharps), and 44 (one sharp). Each staff contains a series of eighth-note patterns, often beamed in groups of four or eight, with dynamic markings of *p* (piano) and accents (>) throughout. The exercises conclude with a double bar line and a fermata over the final note.

## ETUDE II

Met. ♩ = 144

45 *p*

This section contains four musical staves, numbered 45 through 48. Each staff begins with a treble clef and a common time signature (C). The key signature is one sharp (F#). The music consists of eighth-note patterns, often beamed in groups of four or eight, with dynamic markings of *p* (piano) and accents (>) throughout. The exercises conclude with a double bar line and a fermata over the final note.

## 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 *p*

47 *p*

48 *p*

49 *p*

50 *p*

51  *p*



52  *p*



53  *p*



54  *p*



55  *p*



56  *p*



57 



58 



59 



60 



61 



62 



63

64

This section contains two systems of musical notation, labeled 63 and 64. Each system consists of two staves. The music is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The notes are beamed in groups of four, with accents (>) placed above each note. The first system (63) ends with a repeat sign and a fermata over the final note. The second system (64) also ends with a repeat sign and a fermata over the final note.

### ETUDE III

Met. ♩ = 138

65

This section contains a single system of musical notation labeled 65. It consists of eight staves of music. The music is written in treble clef with a common time signature (C). The tempo marking is 'Met. ♩ = 138'. The first measure is marked with a piano dynamic (*p*). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several slurs and accents throughout. The piece concludes with a fermata over the final note.



## 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*

The image displays three musical exercises, numbered 71, 72, and 73, arranged vertically. Each exercise is written in treble clef with a common time signature (C) and a half note per beat. Exercise 71 is in the key of D major (two sharps) and begins with a *pp* dynamic marking. Exercise 72 is in the key of C major (no sharps or flats) and also begins with a *pp* dynamic marking. Exercise 73 is in the key of B-flat major (two flats) and begins with a *pp* dynamic marking. Each exercise consists of four staves of music. The first two staves of each exercise contain eighth-note patterns with accents (>) under every note. The third staff of each exercise contains a similar eighth-note pattern, but with a repeat sign (double bar line with dots) at the end of the first measure. The fourth staff of each exercise contains a final eighth-note pattern that concludes with a fermata over the final note. The exercises are designed as technical studies for trumpet players, focusing on articulation and breath control through repeated eighth-note runs.

The image displays three sets of musical notation for trumpet warm-ups, labeled 74, 75, and 76. Each set consists of four staves of music. The first staff of each set begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first staff of set 74 includes the dynamic marking *pp*. The music is written in a continuous eighth-note pattern across all staves, with a large slur encompassing the entire set. The notation includes various accidentals (sharps and naturals) and dynamic markings such as accents (>) and hairpins (> and <). The sets conclude with repeat signs and final notes.

The image displays three sets of musical exercises, numbered 77, 78, and 79, each consisting of four staves of music. Exercise 77 is in the key of B-flat major (one flat) and common time (C). Exercise 78 is in the key of B-flat major with three flats (B-flat, E-flat, A-flat) and common time. Exercise 79 is in the key of C major (one sharp, F#) and common time. All exercises are marked *pp* (pianissimo) and feature a series of eighth-note patterns with accents and slurs. Each exercise concludes with a repeat sign and a final cadence.

The image displays a musical score for trumpet, organized into three systems of six staves each. The first system, labeled '80', is in the key of B-flat major (two flats) and common time (C). It begins with a *pp* dynamic marking and a series of accents (>) over the notes. The second system, labeled '81', is in the key of D major (two sharps) and common time, also starting with *pp* and accents. The third system, labeled '82', is in the key of B-flat major and common time, continuing with *pp* and accents. Each system contains six staves of music, with the first staff of each system showing a melodic line and the subsequent five staves showing a more rhythmic, repetitive pattern. The music concludes with a double bar line and a repeat sign in the final staff of each system.

83

84

85

# ETUDE IV

Met.  $\text{♩} = 144$

86 *p*



## 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*

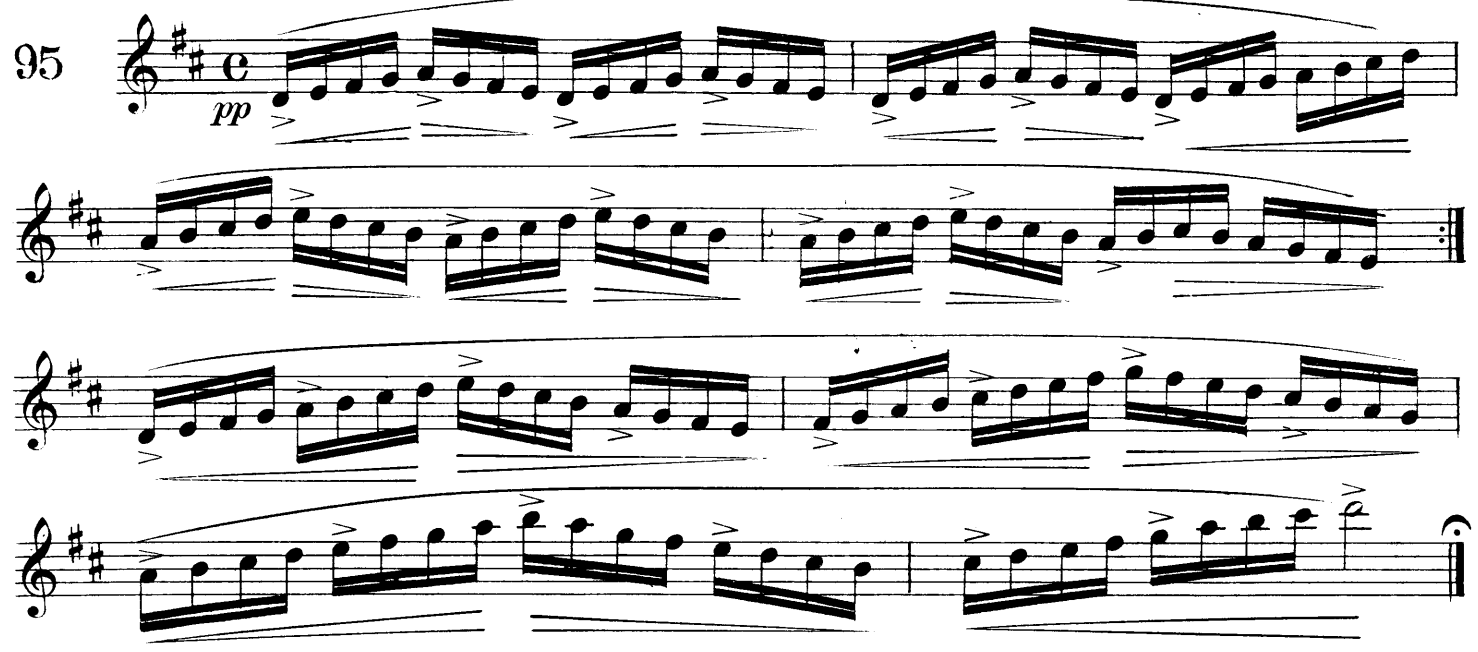
88 *pp*

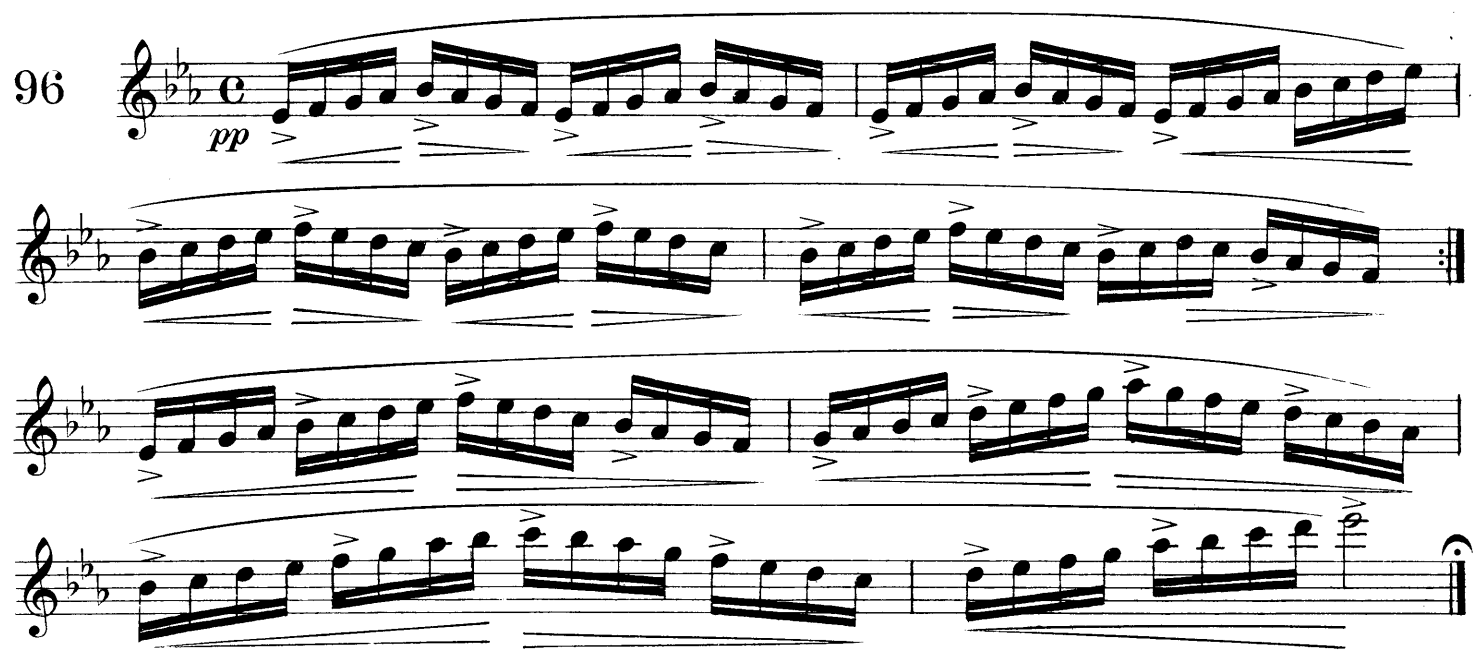
The image displays three musical exercises for trumpet, numbered 89, 90, and 91. Each exercise is presented on four staves. Exercise 89 is in the key of B-flat major (two flats) and common time (C). It begins with a piano (*pp*) dynamic marking. Exercise 90 is in the key of D major (two sharps) and common time (C), also starting with a piano (*pp*) dynamic. Exercise 91 is in the key of B-flat major (two flats) and common time (C), beginning with a piano (*pp*) dynamic. All three exercises consist of continuous eighth-note patterns with various slurs and accents. The notation includes stems, beams, and note heads, with some notes marked with accents (>) and slurs.

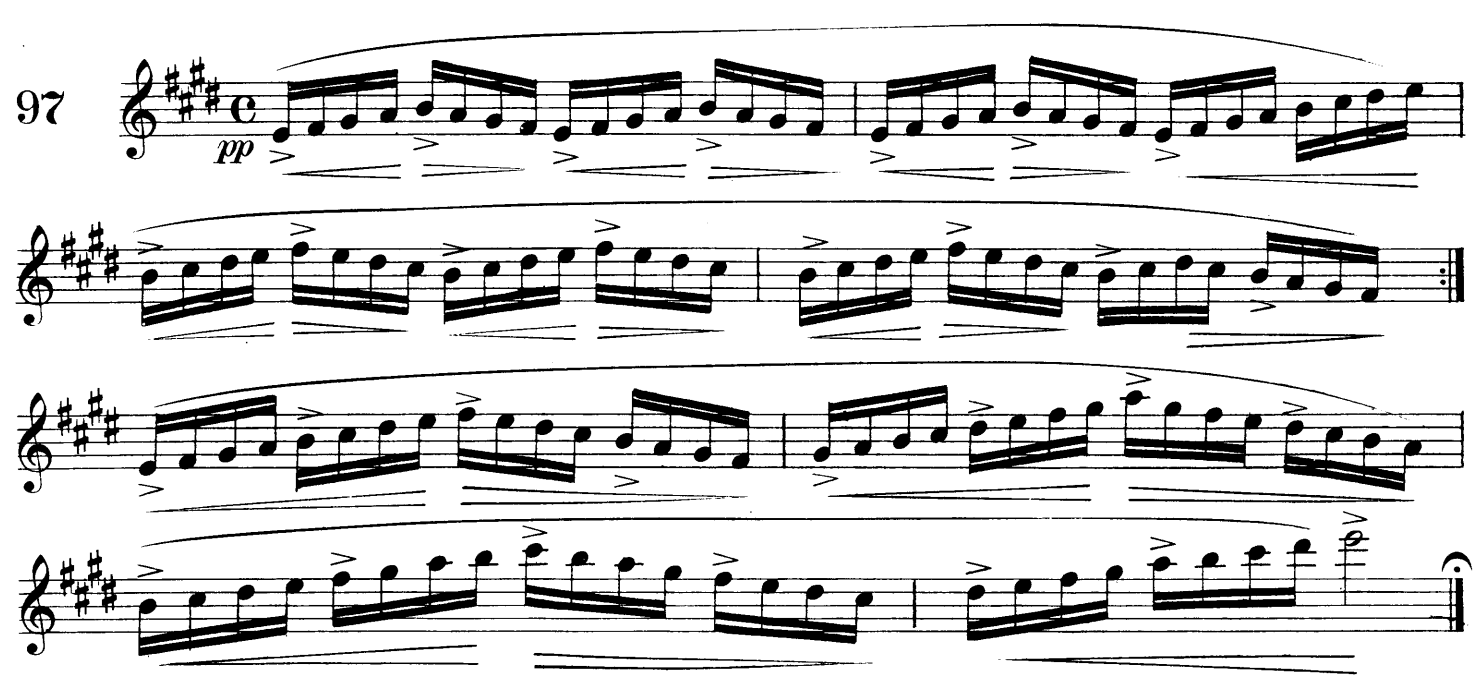
92 *pp*

93 *pp*

94 *pp*

95 *pp* 

96 *pp* 

97 *pp* 

98

pp

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

This page contains ten staves of musical notation, numbered 105 through 116. Each staff begins with a treble clef, a common time signature (C), and a dynamic marking of *p* (piano). The key signatures vary: 105 (B-flat major), 106 (B-flat major), 107 (D major), 108 (F major), 109 (B-flat major), 110 (C major), 111 (D major), 112 (B-flat major), 113 (D major), 114 (B-flat major), 115 (D major), and 116 (F major). The notation consists of eighth-note and sixteenth-note patterns, often beamed together, with slurs and accents. Each staff concludes with a repeat sign and a final note.

# 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 with a treble clef, a common time signature (C), and a dynamic marking of *pp*. A metronome marking indicates a tempo of 176 beats per minute, with a quarter note equal to one beat. The music is a single melodic line that flows continuously across the staves. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a final cadence on the 11th 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 sets of musical notation for trumpet warm-ups, labeled 120, 121, and 122. Each set consists of four staves. The first staff of each set is marked with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The second staff of each set is marked with a treble clef and a key signature of one sharp (F-sharp). The third staff of each set is marked with a treble clef and a key signature of two sharps (D major). The fourth staff of each set is marked with a treble clef and a key signature of three sharps (A major). The notation includes eighth and sixteenth notes, rests, and dynamic markings such as *pp* (pianissimo). The exercises are designed to be played with a *pp* dynamic and feature various rhythmic patterns and melodic lines.

123 *pp*

Musical score for exercise 123 in B-flat major, 4/4 time, starting with a piano (*pp*) dynamic. It consists of four staves of music featuring eighth-note patterns and slurs.

124 *pp*

Musical score for exercise 124 in C major, 4/4 time, starting with a piano (*pp*) dynamic. It consists of four staves of music featuring eighth-note patterns and slurs.

125 *pp*

Musical score for exercise 125 in D major, 4/4 time, starting with a piano (*pp*) dynamic. It consists of four staves of music featuring eighth-note patterns and slurs.

126 *pp*

Musical score for exercise 126, starting with a piano (*pp*) dynamic. The exercise is in B-flat major and 4/4 time. It consists of four staves of music. The first two staves are eighth-note runs. The third staff contains a triplet of eighth notes followed by a sixteenth-note triplet. The fourth staff concludes with a half note and a quarter note.

127 *pp*

Musical score for exercise 127, starting with a piano (*pp*) dynamic. The exercise is in B-flat major and 4/4 time. It consists of four staves of music. The first two staves are eighth-note runs. The third staff contains a triplet of eighth notes followed by a sixteenth-note triplet. The fourth staff concludes with a half note and a quarter note.

128 *pp*

Musical score for exercise 128, starting with a piano (*pp*) dynamic. The exercise is in E major and 4/4 time. It consists of four staves of music. The first two staves are eighth-note runs. The third staff contains a triplet of eighth notes followed by a sixteenth-note triplet. The fourth staff concludes with a half note and a quarter note.

129 *pp*

130 *pp*

131 *pp*

# ETUDE VI

Met. ♩ = 138

132 *pp*

*mf*

*f*

## 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 rhythm.

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* 



The image displays a musical score for trumpet, consisting of four systems of three staves each. Each system represents a measure number: 144, 145, 146, and 147. The music is written in treble clef with a 12/8 time signature. The key signature for measures 144 and 146 is B-flat major (two flats), while measures 145 and 147 are in C major (no sharps or flats). The notation includes eighth and sixteenth notes, rests, and dynamic markings such as *pp* (pianissimo) and accents (>). Slurs are used to group notes across measures. The first staff of each system begins with the measure number and the *pp* marking. The second and third staves of each system contain the musical notation for that measure, with repeat signs and first/second endings indicated by double bar lines and dots. The piece concludes with a final note and a fermata in the third staff of each system.

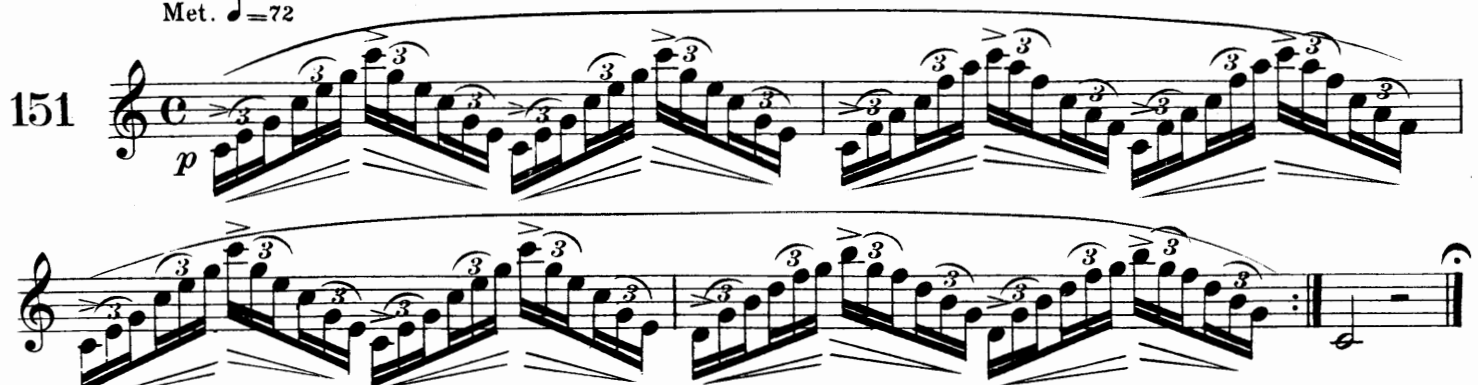
148 

149 

150 

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 

H.L.C. II 49

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*

*mf*

*agitato*

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

*mf*

*pp*

*f* *furioso*

*f*

*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.

Met.  $\text{♩} = 92$

171 *mp*

172 *pp*

The image displays two musical exercises, 171 and 172, each consisting of five staves of music. Exercise 171 is in G major (one sharp) and 2/4 time, marked 'mp' (mezzo-piano). It begins with a tempo marking 'Met. ♩ = 92'. The exercise consists of a series of chromatic triplets, starting on G4 and moving through the scale to G5. Exercise 172 is in B-flat major (two flats) and 2/4 time, marked 'pp' (pianissimo). It also consists of a series of chromatic triplets, starting on B-flat4 and moving through the scale to B-flat5. Both exercises are designed to test technical skill and lip flexibility through chromatic movement.

173

pp

174

pp

175

176



# ETUDE VIII

Met. ♩ = 84

177

The musical score for Etude VIII, starting at measure 177, is written for trumpet in 2/4 time. The tempo is marked 'Met.' (Moderato) with a quarter note equal to 84 beats per minute. The score consists of 11 staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is characterized by complex rhythmic patterns, including frequent triplets and sixteenth-note runs. The key signature changes to one flat (Bb) in the fifth staff and returns to one sharp (F#) in the eighth staff. The piece concludes with a fermata on the final note of the eleventh staff.

# NINTH STUDY

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

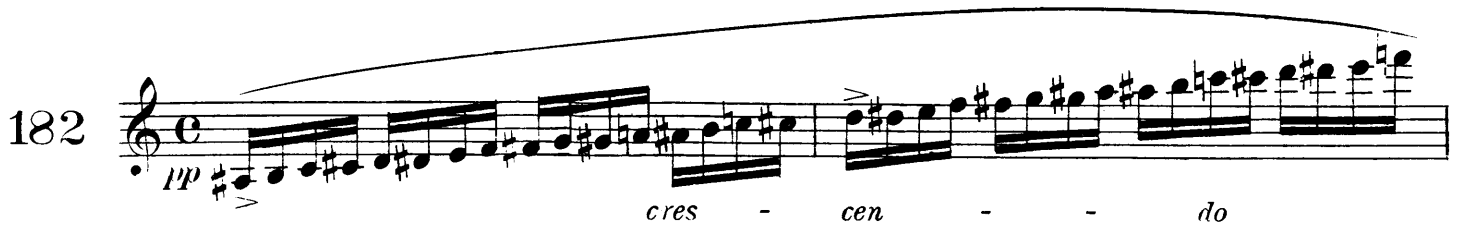
No strain is necessary if played properly.

178 Met.  $\text{♩} = 144$

179

180

181

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

  
*f* *dim.*

183   
*pp* *cres - cen - - do*

  
*f* *dim.*

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

184   
*p* Met. ♩ = 160

  
*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

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, each containing a continuous sequence of eighth-note triplets. The key signature starts with one flat (B-flat major) and changes to one sharp (F# major) in the fifth staff. The piece concludes with a final quarter 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. ♩ = 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. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked 'Met.' with a quarter note equal to 80 beats per minute. The music is written in a single melodic line. The first staff starts with a measure number of 190. The notation includes eighth notes, sixteenth notes, and slurs. There are several dynamic markings, including accents (>) and a 'p' (piano) marking. The piece concludes with a final cadence on the tenth staff.



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