

NEW AND REVISED EDITION

CLARKE'S CHARACTERISTIC STUDIES

For the Cornet



THIRD SERIES

CONTAINING INSTRUCTIVE TEXT TOGETHER
WITH EXERCISING MATERIAL ON
SINGLE, DOUBLE AND TRIPLE TONGUEING
TWENTY-FOUR GRAND STUDIES IN
ALL MAJOR AND MINOR KEYS
FIFTEEN CELEBRATED CORNET SOLOS

by

HERBERT L. CLARKE

Elementary Studies	First Series	02279
Technical Studies	Second Series	02280
Characteristic Studies	Third Series	02281
Setting Up Drills	Calisthenic Exercises	02282

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INTRODUCTION

Ever since J. B. Arban demonstrated the musical and artistic possibilities of the Cornet, while concertizing in France, Germany and England, as long as 1848, this instrument has remained one of the most popular throughout the world for solo playing. Others of equal renown, with whom he vied, were the great French Cornetist and Author, Saint Jacome, Levy and Arbuckle from England, and later on, Liberati, Emerson and a host of celebrated American soloists of the past and present.

In view of the progressive demands of modern Cornet playing, I made a thorough study of violin methods and exercises, and adapting much of the material I found therein, for the needs of Cornet players. As a practical result the Twenty-four Characteristic Studies contained in this book, while of difficult grade, have been adapted from existing violin studies, in carefully arranged form to suit the requirements of the Cornet. They have been provided with metronomic tempo indications, proper breathing marks and will aid the student to gain absolute control of technic, articulation, slurring and endurance.

Cornet students should not exert or torture themselves, by trying to master all these studies before careful preparation. With well-developed and proper embouchure, they will offer no undue difficulties. My Technical Studies, Series Two, if practised carefully as per instructions, will help the student to play with comfort and ease.

Cornet players should strive to become creative, and not imitative by persistently copying some great soloist. To the contrary, they should endeavor to produce original ideas which no other players have ever thought of, and try to demonstrate their own musical and artistic individuality. The following studies and solos should assist in arousing ambition and perseverance amongst all serious minded students, and as everyone has an equal chance in gaining fame, I sincerely hope that this work will prove both helpful and beneficial.

HERBERT L. CLARKE

02281

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REMARKS ON TONGUEING

This is a subject which has caused more controversy than any other pertaining to the Cornet, and is one of the most important factors of correct cornet playing.

Perhaps very few players have ever considered that different languages have an effect on the tongue.

Being personally acquainted with many celebrated artists throughout the World and conversing with them on the different points of cornet playing, I have noticed that nearly all tongue in a different way. Some tongue heavily, others lightly; but those of the Latin Race as a whole, seem to have the best control over proper attack, whether for Single, Double, or Triple Tongueing. Perhaps they give more study to this particular point; then again their language may help them to be more decisive, besides guiding them with greater certainty as to the attack for the different varieties of tongueing, which should be taken up as soon as a pure tone is acquired.

Many players advocate certain syllables to be used in proper tongueing, such as "Te," "Ta," "Tu," "Tit," etc. This places the ambitious student in doubt, wondering which syllable he should adopt.

The attack should be started as distinctly as possible and must be positive. But there is a difference in using the tongue when playing loud or soft, also when playing either high or low registers. When playing loud, more of the tongue is used and less when playing softly. The tongue should work perfectly with the muscles of the lips, contracting it slightly for the higher notes, and relaxing it for the lower notes.

My own method of tongueing is rather unique. But the results I have accomplished by diligent study and practice, have proven to me to be not only the easiest, but the most practical in many ways, both for solo and other work.

First, always practice softly, try to produce a light positive attack in the middle register. My tongue is never rigid when playing, and rests at the bottom of my mouth, the end pressed slightly against the lower teeth. I then produce the staccato, by the centre of the tongue striking against the roof of the mouth. This I have practiced so as to acquire rapid single tongueing without fatigue, nor causing a clumsy tone, and when under full control, Double and Triple Tongueing become a simple matter by diligent practice, keeping the mind upon each articulation.

To produce a sforzando attack, such as in Trumpet playing, the point of the tongue is used decisively.

In my Elementary Studies, First Series, I state that there is no set rule for cornet playing, except by playing naturally; consequently there is no set rule for tongueing. Each player must discover the most natural and easiest way for himself. There is any amount of experimenting necessary, before one really feels the proper way. Use of the syllable "Tu," not "Thu" in the middle register, seems to be the most natural way to express the attack.

As a matter of argument, when the muscles of the lips are contracted for high tones, one would necessarily pronounce "Te," and when relaxed for low tones, "Tu"; consequently it would be unnatural, and almost impossible to use the same syllable for tones in all registers on the cornet.

SINGLE TONGUEING

This is the first important essential to acquire before trying the other varieties of tongueing. Thorough control of the tongue must be gained by practising a series of notes regularly and evenly, using the open tone "G" and playing softly.

(Met. ♩ = 120.) Increase the Tempo to Met. ♩ = 144

pp

Staccato and detached. Repeat four times

This cannot be accomplished correctly without patience and application, and sometimes requires many months practice and even years, according to the aptness of the student.

When full control of the tongue is acquired, practice all scale exercises with the Metronome, which ticks regularly, and keeps perfect time. Be sure each articulation is even and equal, in tonal quality, also positive in attack.

There are as many different articulations on the cornet, as bowings on the violin, and every cornetist should acquaint himself thoroughly with all of these to be a good player, as they are used frequently in all kinds of cornet playing.

Practice each of these different forms of articulation many times.

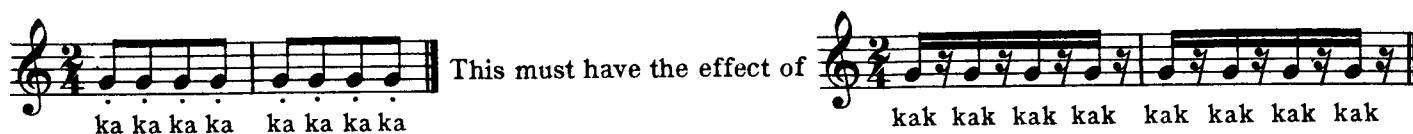
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The page contains 12 staves of musical notation, each representing a different form of articulation. The notation is in 2/4 time and features a variety of note values, including eighth and sixteenth notes, often grouped with slurs and accents to indicate specific articulation techniques. The exercises are designed to be practiced repeatedly to improve articulation skills.

DOUBLE TONGUEING

This form of tongueing is produced by articulating or pronouncing the syllables "Te Ke" for the upper register, "Ta Ka" for the middle register, and "Tu Ku" for the lower register.

The player must have acquired proficiency in Single Tongueing before attempting to double tongue, and as each syllable, to be accurate, must be pronounced distinctly, it is absolutely necessary to produce as equal a staccato effect with the use of "Ke", "Ka" and "Ku", as with "Te", "Ta" and "Tu". Therefore it is advisable to control the "Ke", "Ka", "Ku" attack. This form of articulation is usually overlooked by a majority of cornet players, whose double tongueing, as a result, is never correct. In using this form, practise the exercises therefore, slowly and distinctly, in order that the result will be exactly as with the single tongue attack.



When this attack is thoroughly mastered, practice notes in different registers, using the syllables required when the lips are relaxed and contracted.



Increase the speed as you progress with this articulation.

Do not become discouraged if this method is difficult at first, as it requires time and patience to gain proficiency. Think of each syllable separately. After this is thoroughly mastered, try using both syllables, "Ta" - "Ka."

Then practice Scale Exercises using the Double Tongueing distinctly.

Many players neglect to practise tongueing in the lower register, with consequent unsatisfactory results. By using the lower tones, neither the lips nor the tongue will tire so readily on account of being relaxed.

When this is accomplished, use higher tones, but do not strain nor fatigue the lips by practicing too steadily. Rest often, to relieve the constant strain on the muscles of both lips and tongue.

Refer to **CLARKE'S TECHNICAL STUDIES**, *Second Series*, and practice the Exercises from page 5 to 34 inclusive, using Double Tongue, very staccato.

Practice each exercise many times. Articulate distinctly and play softly.

1 ta ka ta ka ta ta ka ta ka ta ta ka ta ka ta ta ka ta ka ta

2 tu ku tu ku tu ta ka ta ka tu ta ka ta ka ta ta ka ta ka tu

3 tu ku tu ku tu tu ku tu ku ta ta ka ta ka te ta ka te ke ta

4 ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka te ke te ke te

5 ta ka - - - - -

6 ta ka - - - - - ta

7 ta ka - - - - - ta ka ta ka te

8 ta ka - - - - - ta ke ta ka ta

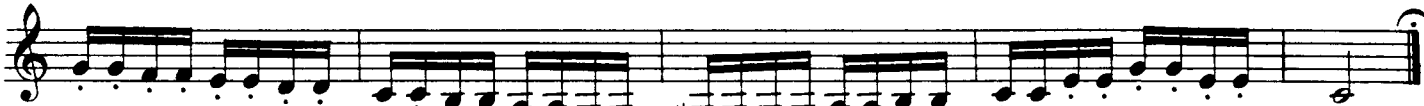
9 ta ka - - - - - te ka te ka - - - - - ta ka - - - - - ta

10 tu ku tu ka ta ka ta ke te ke ta ka ta ka tu ku tu ku tu ka ta ka ta ke te ke ta ka ta ka tu ku tu

11 tu ku - - - - - tu

12 tu ku tu ka ta ka ta ke te ke te ke te ke te ke te ke ta ka ta ka tu ku tu ku tu ku tu ku ta

13 
 tu ku tu ku tu ku ta ka ta ka ta ka te ke - - - - - ta ka ta ka ta ka


 ta ka ta ka tu ku tu ku tu ku - - - - - tu ku ta ka ta ka ta ka tu

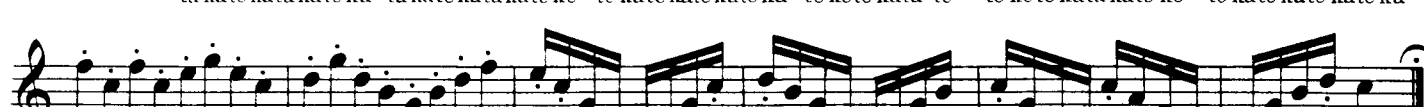
14 
 ta ka - - - - - ta ka te ke te ke te ke ta ka - - - - -

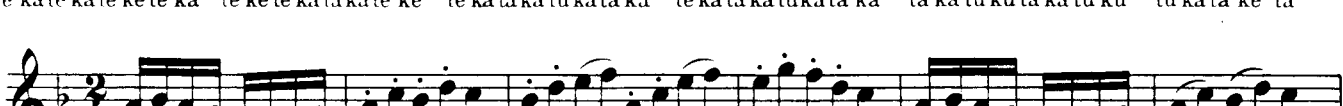

 ta ka - - - - - te ke ta ka ta ka ta ka te

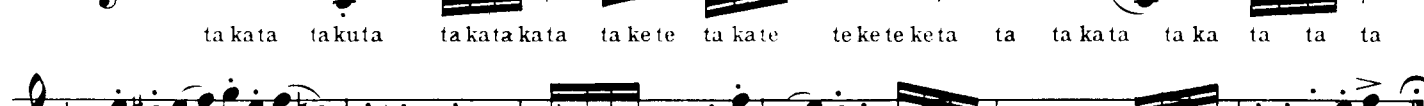
15 
 ta ta ka ta ta ka ta ta ka ta ta ka ta ta ka te te ke te te ke

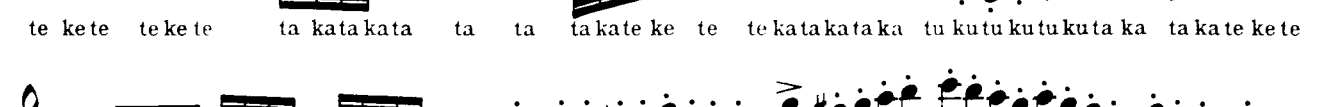

 te ta ka te ta ka ta ta ka ta ta ka ta te ke te te ke ta ta ka ta

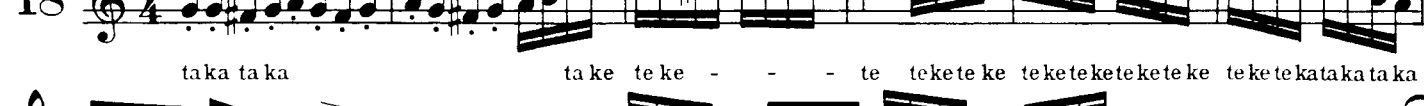
16 
 ta ka te ka ta ka te ka ta ka te ka te ka te ka te ka te ka te ka te ka


 te ka te ka te ka te ka te ka te ka te ka te ka te ka te ka te ka te ka

17 
 ta ka ta ta ka ta ta ka ta ta ka te te ka te te ke te ke ta ta ta ka ta ta ta


 te ke te ke te ta ka ta ta ta ta ka te te te ka ta ka tu ku tu ku ta ka ta ka te ke

18 
 ta ka ta ka ta ke te ke - - - te te ke te ke te ke te ke te ka ta ka


 ta ka ta ka te ka tu ku tu tu ku tu ku ta ka ta ka ta ka ta ka ta ka ta ka ta ka - - - ta ka tu ka tu

TRIPLE TONGUEING

The majority of cornet players attempt Triple Tongueing long before they have thoroughly mastered perfect Single and Double Tongueing. In consequence the results are not satisfactory and the player never reaches perfection in Triple Tongueing, and yet it is the most simple form of tongueing if properly practiced from the beginning.

The syllables used are a series of triplets, pronounced: "Te Te Ke;" "Ta Ta Ka;" "Tu Tu Ku;" each detached, but sounding equal in attack, without emphasizing or accenting any one syllable, especially the first. The student should control the syllable "Ke," "Ka" or "Ku," to do this properly, otherwise it will be impossible to tongue triplets evenly. Commence by practicing the following examples slowly:



By using middle "G", the lips and tongue will not become rigid; furthermore the mind can concentrate on using the syllables correctly and without thinking of other notes or fingering. With slow and careful practise, this form of tongueing will become easy in a short time. Then triplets should be tried in other registers.



Refer to CLARKE'S TECHNICAL STUDIES and practice the Exercises using Triple Tongue, from page 35 to 40: Page 43 to 46: Page 49 to 50 inclusive.

HERBERT LINCOLN CLARKE was born Sept. 12th, 1867 in Woburn, Mass., which is about ten miles from Boston. He is essentially an American, his ancestors landing at Plymouth, Mass., on the sailing vessel "Lion" in 1634. Mr. Clarke is the fourth son of Dr. William Horatio Clarke, who was one of the most celebrated organists and composers in this country.

Born in a musical atmosphere, Clarke developed musical tendencies at an early age, and showed marked ability, studying the Violin while quite young, afterwards taking up the Viola with such success that he was engaged to play with a celebrated String Quartet.

At the same time, he was attracted to the Cornet, and began studying this Prince of Brass Instruments, at the age fourteen, and by diligent study, absorbing all his time and energy, made quite a local reputation as a player. Through perseverance, he gradually advanced in his profession as one of the greatest of living Cornetists.

During his musical career, he has been the Cornet Soloist of many celebrated organizations, among which were the Bands led by P. S. Gilmore, Victor Herbert, Fred Innes and later with John Philip Sousa with whom he was associated for more than twenty years. Clarke has made numerous transcontinental tours, playing many times in every large city throughout the United States and Canada; several tours to Europe, playing before the Crowned Heads and Nobility of many countries, also making an entire trip around the world. The severest critics were unanimous at all times in praise of his splendid ability.

His experience in the orchestral field has also been varied and large, playing in Symphony Orchestras, as well as the New York Metropolitan Grand Opera, and under celebrated conductors such as Anton Seidl, Walter Damrosch, Luigi Mancinelli, Enrico Bevignani, Alfred Herz, M. Pauer, Engelbert Humperdinck, Adolf Neuendorff, Vigna and others.

Clarke has been leader of many bands, among them Reeves' American Band at Providence, R.I., First Light Infantry, Naval Brigade of Mass., and was commissioned while Bandmaster of the 2nd Regt. of Rhode Island. For five years, Mr. Clarke was conductor of the famous Huntsville Band, of Huntsville, Ontario, Canada, and for the past eleven years, he has conducted his own band at Long Beach, California, with continuous success.

TWENTY-FOUR CHARACTERISTIC STUDIES

13

1-20-91 C MAJOR
Allegro moderato (Met. ♩ = 120)

1

p *f* *dim.* *p* *pp* *p* *f* *cresc.* *f* *mf* *dim.* *pp*

scen *do*

A MINOR

Allegro (Met $\text{♩} = 144$)

2

mf *leggero* *cresc.* *f*

cresc. *mf* *f* *mf*

p *mf*

p *cresc.* *mf*

f *p* *cresc.*

mf *mf*

f *p*

D $\flat$ MAJOR

Allegro risoluto (Met. $\text{♩} = 132$)

3 *mf*

leggiere

f *mf*

p

p

mf

cre *scen* *do*

f *p*

mf *f* *ff*

B♭ MINOR

Allegro misterioso (Met. ♩ = 120)

4 *P* smooth and evenly

fz *p* *mf* *pp* *mf* *f* *dim.* *f* *f* *f* *p* *fz* *mf* *mf* *f* *mf* *p*

D MAJOR

Moderato energico (Met. $\text{♩} = 72$)

5 *mf*

p very legato

cresc - - en - - do f

dim.

p

cresc.

mf

mf

mf

dim.

mf

legato

p

fz fz

B MINOR

Moderato marcato (Met. $\text{♩} = 100$)

6 *p staccato*

cresc - - en - - do

f *dim.*

p

mf

pp

p cresc. f

mf

f

mf dim.

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E♭ MAJOR

Allegro moderato (Met. ♩ = 132)

7 *f* well marked

mf *f*

p

f

p cresc - en - do

C MINOR

Allegro agitato (Met. ♩ = 152)

8 *f*

p *mf* *f* *mf* *pp* *p* *mf* *f* *mf* *f* *cresc.* *ff*

E MAJOR

Allegretto giusto (Met. ♩ = 104)

9

mf *accentuated*

f *p*

mf

pp *mf*

f

mf *f* *mf* *f*

mf *f*

p *mf*

f *mf* *f* *mf* *f*

mf

Allegro moderato (Met. ♩ = 96)

10 *p* bravura furioso

pp

p

cres - cen -

do *mf*

f *f* *f*

f *f* *fz ff*

F MAJOR

Allegretto (Met. ♩. 138)

11 *p simply*

mf

cres - cen - do f dim. p

mf

p mf

f ff

D MINOR

Allegro moderato (Met. ♩ = 120)

12 *p scherzando*

mf

p playfully

f marked

pp

mf

p

mf

cresc.

f

F# MAJOR

Vivace (Met $\text{♩} = 160$)

13

p lightly

p gracefully

pp sweetly

p playfully

E♭ MINOR

Allegretto con moto (Met ♩ = 98)

14 *mf* *staccato*

accented

f

Allegro ma non troppo (Met $\text{♩} = 116$)

15 *mf* *very legato*

The musical score is written for a single melodic line in G major. It begins at measure 15 and continues for 11 staves. The tempo is 'Allegro ma non troppo' with a metronome marking of 116 quarter notes per minute. The dynamics are marked 'mf' (mezzo-forte) and the phrasing is 'very legato'. The notation is characterized by frequent slurs, indicating a smooth, connected line. Accents are placed on many notes to add rhythmic emphasis. Trills are used as ornaments at various points, marked with a 'V'. The key signature has one sharp (F#), and the time signature is common time (C). The piece concludes with a fermata.

E MINOR

Tempo di Bolero (Met = 120)

16

mf bold

f

p lightly

f joyously

p

pp subdued

mf lightly

f pompous

A♭ MAJOR

Moderato (Met. ♩ = 112)

17 *p gracefully*

cresc. *f*

mf

cresc.

f *p*

mf

f

p

mf

fz

pp

F MINOR

Moderato (Met. $\text{♩} = 92$)

18

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

A MAJOR

Allegro vivace (Met. ♩ = 152)

19 *mf staccato, lightly*

f

mf

p

pp

mf *f*

f *mf*

f *p*

mf *f*

F# MINOR

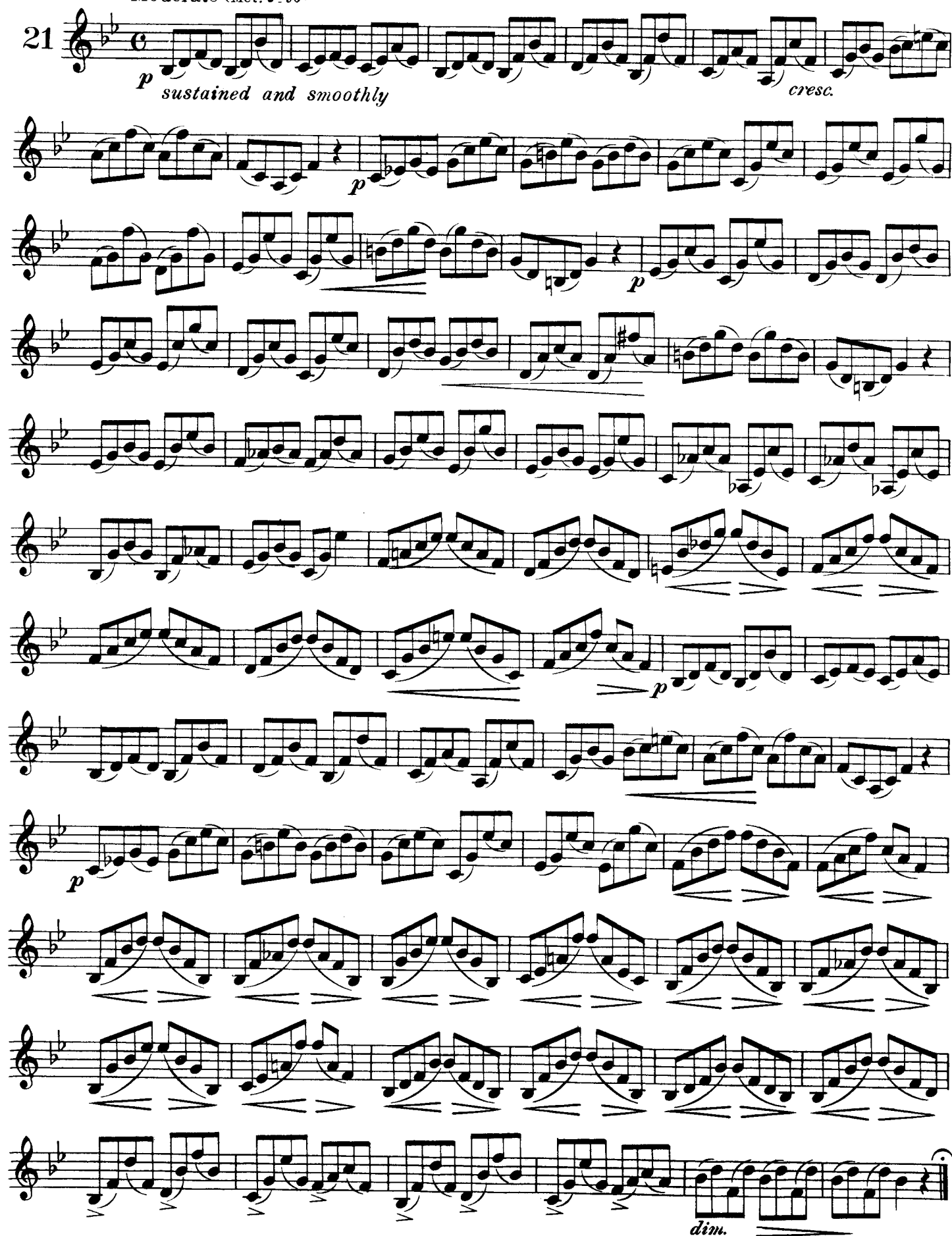
Furioso (Met. ♩ = 132)

20 *f* *very regular*

fz

B $\flat$ MAJOR

Moderato (Met. ♩. 96)

21 
p sustained and smoothly *cresc.*
p
p
p
p
p
p
p
p
p
p
dim.

G MINOR

Allegretto (Met. ♩ = 108.)

22 *mf*

cresc.

p

cre - - - scen - do

B MAJOR

Moderato (Met. ♩ = 144)

[illegible]

G# MINOR

Andante cantabile. (Met. about ♩.=72)

24

p espressivo sostenuto

mf *trattenuto*

p appassionato

cresc. *dim.* *p*

f *tratt.* *risoluto*

ten. *a tempo* *p grazioso*

rall. *allargando* *mf* *p*

giocosso e animato

mf *broad - rall.* *p appassionato*

allarg. *rall.* *p espress.*

f *ten.* *rall. e dim.*

The Bride of the Waves

37

B♭ Cornet (Trumpet)**POLKA BRILLANTE**

Concert Adaptation

HERBERT L. CLARKE

Allegro agitato (M.M. ♩ = 120)

(Piano)

**Andante (M.M. ♩ = 76)****Tempo di Polka**

(Piano)



TRIO

(Piano)

rit. *p*

Dainty

poco meno mosso *rubato* *a tempo*

Slower *pp* *accel.*

Faster *f*

(Piano)

mf *cresc.* *rall.* *f*

f *rall.* *a tempo*

mf *3* *cresc.* *3* *f* *rit.* *f*

B♭ CORNET

39

f *rall.* *a tempo* *f*

Cadenza *f* *p*

mf *f* *mf* *f* *mf* *f* *f*

p *f* *rit.* *long* *f*

Allegro vivo (M.M. ♩=132) *p* *cresc.*

cresc.

Slower *f* *fff ad lib. Recit.*

Vivo *ff* *rit.* *ff* *Presto*

THE HARP THAT ONCE THRO' TARA'S HALLS

CORNET SOLO WITH VARIATIONS

CORNET SOLO

HERBERT L. CLARKE

Moderato
8

Recit. f

f

Andante

p espress.

rit.

a tempo

brillante

long

Cad.

**A*

The musical score is written on a single staff in G major (one sharp) and 2/4 time. It consists of nine measures. The first measure is a whole rest, marked 'Moderato' and '8'. The second measure is a half note G4, marked 'Recit. f'. The third measure is a half note A4, marked 'f'. The fourth measure is a half note B4, marked 'f'. The fifth measure is a half note C5, marked 'f'. The sixth measure is a half note D5, marked 'f'. The seventh measure is a half note E5, marked 'f'. The eighth measure is a half note F#5, marked 'f'. The ninth measure is a half note G5, marked 'f'. The score includes various musical notations such as slurs, ties, and dynamic markings.

Musical score for a single melodic line, featuring various musical notations including treble clef, key signature of one flat, time signature of common time, and dynamic markings like *p*, *f*, and *rit.* The score includes sections labeled "THEME" and "VAR. I".

The first section consists of five staves of music, ending with a double bar line and a repeat sign. The second section, labeled "THEME", begins with a *p* dynamic marking and continues for two staves. The third section, labeled "VAR. I", begins with a *p* dynamic marking and continues for five staves, ending with a double bar line and a repeat sign.

The score includes various musical notations such as treble clef, key signature of one flat, time signature of common time, and dynamic markings like *p*, *f*, and *rit.* The score also includes section labels "THEME" and "VAR. I".

VAR. I

Musical score for Variation I, measures 1-10. The piece is in 2/4 time, key of B-flat major. It begins with a mezzo-forte (*mf*) dynamic. The melody is characterized by rapid sixteenth-note passages, often beamed in groups of four. The key signature changes to B-flat minor at measure 9. Measure 10 ends with a triplet of eighth notes.

FINALE

Musical score for the Finale, measures 11-20. The piece continues in 2/4 time, key of B-flat minor. It begins with a piano (*p*) dynamic. The texture is dense with many triplets and sixteenth-note runs. Measure 17 is marked *Cud.* (Cadenza). The section concludes with a first ending bracket over measures 19-20, which ends with a fortissimo (*ff*) dynamic and a *rit.* (ritardando) marking.

Sounds from the Hudson

43

VALE BRILLANTE

B♭ Cornet (*Trumpet*)

Concert Adaptation

INTRO.

Allegro vivace

(Piano)

HERBERT L. CLARKE

First system of the Intro: Treble clef, key of D major (F#), 3/4 time. It begins with a piano (*ff*) dynamic and a series of eighth and sixteenth notes. The second system continues with similar rhythmic patterns, including a *marc.* (marcato) section with dotted rhythms.

Third system of the Intro: Features a *Cad.* (crescendo) leading into a *f* (forte) section with a rapid ascending scale. The fourth system continues this scale, ending with a *ff* (fortissimo) dynamic.

Fifth system of the Intro: Continues the rapid ascending scale with a *ff* dynamic. The sixth system concludes the Intro with a final flourish.

Valse

(Piano)

A Swinging Style

First system of the Valse: Treble clef, key of D major (F#), 3/4 time. It begins with a *rall.* (rallentando) and a *p* (piano) dynamic. The second system features a *p a tempo* marking and a *fz* (forzando) dynamic.

Third system of the Valse: Continues the waltz melody with a *mf* (mezzo-forte) dynamic. The fourth system features a *p* (piano) dynamic and a *fz* (forzando) dynamic.

Fifth system of the Valse: Continues the waltz melody with a *p* (piano) dynamic. The sixth system features a *fz* (forzando) dynamic and a *f* (forte) dynamic.

Seventh system of the Valse: Continues the waltz melody with a *p* (piano) dynamic. The eighth system concludes the Valse with a final flourish.

B♭ CORNET (Trumpet)

44

(Piano) *mf* *dim. e rall.* *Più mosso* *p*

fz *mf*

f rit. *p a tempo* *f*

p slower *p* (Piano) *f*

Vivo *Più mosso* *p staccato*

Meno mosso *p espress.* *rit.* *a tempo*

The musical score is written for a B♭ Cornet (Trumpet) in 3/4 time. It begins with a key signature of one flat (B♭) and a tempo of 44. The score is divided into two systems. The first system contains five staves of music. The first staff starts with a piano (Piano) marking and a mezzo-forte (mf) dynamic, followed by a decrescendo and rallentando (dim. e rall.) leading to a piano (p) dynamic and a tempo change to 'Più mosso'. The second staff features a fortissimo (fz) dynamic and a mezzo-forte (mf) dynamic. The third staff includes a fortissimo (f) dynamic, a ritardando (rit.) marking, a piano (p) dynamic, and a return to 'a tempo'. The fourth staff has a piano (p) dynamic, a 'slower' marking, and a piano (p) dynamic. The fifth staff begins with a fortissimo (f) dynamic, a 'Vivo' tempo change, and a piano (p) dynamic, followed by a 'Più mosso' tempo change and a staccato marking. The second system contains three staves. The first staff of the second system has a fortissimo (f) dynamic and a 'Meno mosso' tempo change. The second staff of the second system has a piano (p) dynamic, an expressive (espress.) marking, and a ritardando (rit.) marking. The third staff of the second system has a piano (p) dynamic, a ritardando (rit.) marking, and a return to 'a tempo'.

B $\flat$ CORNET (*Trumpet*)

45

(Piano)

f

CODA

(Piano)

marc.

swingingly

rall.

p

a tempo

fz

fz

fz

f

accel.

crescendo

Cad.

f

long

Vivo

1 2 3 4 5 6 7 8

ff

The musical score is written for a B-flat Cornet (Trumpet) and consists of 11 staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The tempo is marked '(Piano)'. The melody is composed of eighth and sixteenth notes, with some measures containing triplets. The second staff continues the melody, featuring a dynamic marking of '*f*'. The third staff shows a change in the melody, with a dynamic marking of '(Piano)'. The fourth staff is labeled 'CODA' and features a 3/4 time signature. The tempo is marked '(Piano)' and the dynamics include '*marc.*', '*rall.*', '*p*', and '*a tempo*'. The fifth staff is marked '*swingingly*' and features triplets. The sixth staff is marked '*fz*' and features triplets. The seventh staff is marked '*fz*' and features triplets. The eighth staff is marked '*f*' and features triplets. The ninth staff is marked '*accel.*' and '*crescendo*'. The tenth staff is marked '*Cad.*' and '*f*'. The eleventh staff is marked '*long*'. The final staff is marked 'Vivo' and features a sequence of notes numbered 1 through 8, with a dynamic marking of '*ff*'.

FROM THE SHORES OF THE MIGHTY PACIFIC

CORNET SOLO, B $\flat$

RONDO CAPRICE

HERBERT L. CLARKE

Allegro vivace *Solo* *ff* *mf* *f* *rall.*

Solo *mf* *f* *a-tempo ff*

Solo *mf* *ff*

Agitato *ff*

Moderato *3* *fz* *ff very broad* *rall.* *p*

Cad. *2* *mf*

RONDO *p ad lib.* *rit.*

a tempo *p*

Vivace *7* *p*

f *rit.*

Tempo I

rit.

a tempo

p

Brillante

f

3

accel.

rit.

a tempo

3

accel - er - an - do

rit.

Moderato

6 1 2 21

rit. mf

a tempo

rit.

a tempo

p

Vivace

6

Cad.

Presto

ff

THE DÉBUTANTÉ

CAPRICE BRILLANTE

CORNET SOLO, B $\flat$

HERBERT L. CLARKE

Allegro moderato
3 *Piano*

mf

f

legato
f *p*

cresc.

f furioso *Cadenza*

0 2 1 0 0 2 1

2 3 3 1 3 3 1 2 1 2 0

Allegro
f 6

CAPRICE
Moderato
p delicately

rall. *a tempo*

fz *Allegro* 7 *Slower*
mf

Brillante 7

p dolce and slow

f *cresc.* *f marcato*

ff ad lib.

1. 2. *f rit.* *rit.* Allegro 15

Tempo I *p*

rall.

fz Vivace 8

Cadenza

Tempo I *p*

fz rit. *rall.*

CARNIVAL OF VENICE

CORNET SOLO, B $\flat$

CORNET SOLO WITH VARIATIONS

HERBERT L. CLARKE

Allegro
6

Cad.

Allegretto
mf

mf accel. - e - - cresc. f

THEME. *Moderato*

5

VAR. I *Allegro*

Lively
7

VAR. II *Slow (6 Beats)*

Musical score for Cornet Solo, B $\flat$, measures 1-12. The score is written in treble clef with a key signature of one flat (B $\flat$). The tempo is marked "Lively" with a 7/8 time signature. The music features a series of eighth and sixteenth notes, often beamed together, with various accidentals (sharps, flats, naturals) and slurs. The first four staves contain measures 1-12.

FINALE Slow

Musical score for Cornet Solo, B $\flat$, measures 13-32. The tempo is marked "FINALE Slow". The score is written in treble clef with a key signature of one flat (B $\flat$). The music features a series of eighth and sixteenth notes, often beamed together, with various accidentals (sharps, flats, naturals) and slurs. The first four staves contain measures 13-20, and the next four staves contain measures 21-28. The final staff contains measures 29-32, which include the lyrics "cre - - - - - scen - - - - - do" and a forte (*ff*) dynamic marking. The tempo is marked "rit." (ritardando) at the end of the piece.

SHOWERS OF GOLD

SCHERZO

Tempo di Polacca
Allegro moderato

HERBERT L. CLARKE

Piano Cadenza

10

The first system of the musical score for 'SHOWERS OF GOLD' features a treble clef and a key signature of one flat. It begins with a measure rest of 10 measures, followed by a series of eighth and sixteenth notes. A trill (tr) is marked above a note, with a dynamic of *mf*. The system concludes with a series of eighth notes and a final note with a trill.

SCHERZO
Moderato *ad lib.*

rit. p a tempo

f *p*

rit. a tempo

p *cre - scen - do* *f* *mf*

15

The second system continues the Scherzo section. It starts with a *rit. p a tempo* marking, followed by a series of eighth notes. A dynamic of *f* is indicated, followed by a *p* dynamic. The system includes a *rit. a tempo* marking and a series of eighth notes. The system concludes with a *p* dynamic, the words 'cre - scen - do', a *f* dynamic, and a *mf* dynamic. A measure rest of 15 measures is indicated.

Allegretto

mf-pp

p *cre - scen - do* *f*

Moderato

8

The third system begins with the tempo marking 'Allegretto' and a dynamic of *mf-pp*. It features a series of eighth notes. A *p* dynamic is indicated, followed by the words 'cre - scen - do' and a *f* dynamic. The system concludes with a *p* dynamic and a measure rest of 8 measures. The tempo marking 'Moderato' is also present.

8

The fourth system continues the Moderato section. It begins with a measure rest of 8 measures, followed by a series of eighth notes. A dynamic of *f* is indicated. The system concludes with a series of eighth notes.



Moderato
ad lib.



Allegro



Allegro vivace



cre - scen - do

Presto



DU DU LIEGST MIR IM HERZEN

CORNET SOLO, B $\flat$

CORNET SOLO WITH VARIATIONS

HERBERT L. CLARKE

Allegro
ff *Piano*

Solo
Cad.

(Theme)

Allegro
Piano *ff*

Moderato
VAR. I *mf*

Allegro
ff

The musical score is written for a single cornet in B-flat. It consists of several staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat major), and a 3/4 time signature. The tempo is marked 'Allegro'. The dynamics are 'ff' (fortissimo) and 'Piano'. The second staff continues the melody, marked 'Solo' and 'Cad.' (crescendo). The third staff is marked '(Theme)' and 'Allegro'. The fourth staff is marked 'Piano' and 'ff'. The fifth staff is marked 'Moderato' and 'VAR. I'. The sixth staff is marked 'Allegro' and 'ff'. The score ends with a double bar line.

VAR. II

cre - - - - - scen - - - - - do - - - - -

ffz *ffz* *ffz*

THE SOUTHERN CROSS

CORNET SOLO ROMANTIQUE

HERBERT L. CLARKE

Allegro. 12 *ten.*

mf

A *B* *C* *D*

f *a tempo*

Furioso

f

mf dolce

pp

mf 3 *Piano Cad.*

Allegretto

mf *accel. e cresc.*

a tempo

rit. *mf*

Pomposo. 7

* From A to B and C to D may be omitted

From * to * may be omitted in Piano

Musical score for a single melodic line in G major (one sharp). The score consists of 11 staves of music.

- Staff 1:** Features triplet markings (3) and accents.
- Staff 2:** Continues the melodic line with triplet markings.
- Staff 3:** Marked *Allegretto* and *p* (piano).
- Staff 4:** Marked *Slower* and *rall.* (rallentando). A measure rest of 11 measures is indicated.
- Staff 5:** Marked *Amoroso* (Amoroso) and *p espress.* (piano, espressivo).
- Staff 6:** Continues the melodic line.
- Staff 7:** Marked *Pomposo* (Pomposo) and *7*. It includes a *rit.* (ritardando) marking and a *ff leggiero* (fortissimo, leggiero) marking.
- Staff 8:** Continues the melodic line.
- Staff 9:** Marked *p* (piano) and *cresc.* (crescendo).
- Staff 10:** Marked *con fuoco* (con fuoco) and *ff stretto* (fortissimo, stretto). It includes a measure rest of 3 measures.
- Staff 11:** Marked *ff Cadenza* (fortissimo, Cadenza).
- Staff 12:** Marked *Vivo* (Vivo) and *f* (forte).
- Staff 13:** Marked *ff* (fortissimo) and *fff* (fortississimo).

SIDE PARTNERS

Allegro 7

mf *f*

Moderato 8

mf

Allegro 8

mf

TRIO. 3

p espress.

cre - scen - do *rall.* *rit.* **Allegro** 8 *D.S.al*

CODA. 3

cresc. *f* *ff*

TWILIGHT DREAMS

59

WALTZ INTERMEZZO

HERBERT L. CLARKE

Animato 15 Piano Waltz tempo.

p dreamily

accel. *f* *Pesante* *a tempo* *rall.*

a tempo *mf* *rit.*

a tempo *rit.* *dim.*

Con anima *f* *p*

p 1. 2.

6 Piano

rit.

Tempo I

p dreamily *accel. cresc.*

f *a tempo* *Pesante* *a tempo* *rall.* *p*

a tempo *rit.* *rall. e dim.* *pp*

"LILLIAN"

POLKA CAPRICE

HERBERT L. CLARKE

Allegro brillante

INTRO. $\frac{4}{4}$

f *agitato* *mf* *dolce sostenuto* *bold* *furioso* *ff*

Moderato

$\frac{3}{4}$ *mf* *f* *mf* *cresc.* *f* *pp* *a tempo* *f* *mf* *f* *f*

slower

p

f *p*

Moderato *CAPRICE*

f *mf*

f

mf

cresc. *10*

Cad.

f

1

1

1

1

pp

1 *2*

cresc. *f* *ff*

THE MAID OF THE MIST

POLKA

HERBERT L. CLARKE

INTRO.

Tempo di Pollacca



Andantino



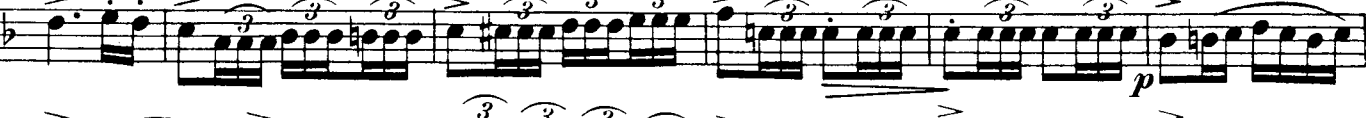
Tempo di Polka



Allegro 7



TRIO



f accel - er - an - do cresc. ff

MY LOVE FOR YOU

CORNET SOLO in B $\flat$

HERBERT L. CLARKE

4

p dolce

with passion

mf

p

cresc.

a tempo

f

rit.

p

mf

cresc.

f

3

p dolce

mf

p

cresc.

a tempo

f

rit.

p

mf

cresc.

f

ff

rall.

accel.

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