

Cornet/Trumpet

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Cornet/Trumpet Selection 1

Etude Title: *No. 11*, page(s) 12

Tempo: Quarter Note = 80–92

Play from: Beginning to End

Performance Guide:

This etude is based on the fanfare from Beethoven's *Leonore Overture No. 3*, and you will hear that iconic call in the final line. Marked *sempre marcato*—meaning always accented and slightly separated—you should aim for consistent and clear articulation throughout. Notice that the accents at the beginning of each of the first seven measures are not as frequent starting in measure nine.

In measure 17, there is a one-measure break from the fanfare figures, and it is marked *espressivo*. This is your chance to shift away from the *marcato* style and show more lyrical playing.

The only *rallentando* occurs in the second-to-last measure. While you may feel tempted to slow down prior to that, in measure 29, you should avoid doing so and maintain a steady tempo.

For practice, focus on articulating harmonics and arpeggios, slurring, and double-tonguing exercises. You may also find it helpful to temporarily leave out the 32nd notes as you learn the etude, allowing you to focus on clarity and accuracy in articulation and slotting.

Cornet/Trumpet Selection 2

Etude Title: *No. 25*, page(s) 24-25

Tempo: Eighth Note = 120–144

Play from: Measure 35 to End

Performance Guide:

This excerpt from Brandt Etude No. 25, starting at measure 35, should reflect two distinct tempos. The original etude begins with a brisk Allegretto, but this section is marked *meno mosso*, meaning “less motion” or slower. Then, at measure 52, the original tempo returns—aim for a dotted quarter note tempo between 88 and 100 beats per minute.

A key feature in the first section is the use of mordents, which involve quick alternation between the written note and the note directly above it, staying within the key signature. It’s a good idea to practice this section first without the mordents. This allows you to focus on developing a smooth, lyrical (*cantabile*) style and maintaining the even flow of the 16th notes. When you do add the mordents back in, make sure they enhance the musical line without disrupting the pace or clarity of the rhythm.

The first half of the etude, in C Major, should feel smooth and expressive. The second half shifts to a livelier, dance-like style in 6/8 and modulates to G Major—be sure to watch for the key change and adjust accordingly.

Cornet/Trumpet Selection 2 Errata:

m35 - last note, E, should tie to m36 first note, E

Cornet/Trumpet Selection 3

Etude Title: *No. 16*, page(s) 17

Tempo: Dotted Quarter Note = 68–82

Play from: Beginning to End

Performance Guide:

Take note of the direction to “play in a bright, scherzando manner.” This etude should sound playful and light—not overly articulated, but still clean and precise. Even though it’s marked staccato, aim for a slightly longer articulation on the 16th notes. The tempo will naturally create the separation you need, so there's no need to make them too short or choppy.

Watch out for the double flats in measure 16—they can easily trip you up if you're not careful!

Although the piece is in 3/8 time, measure 39 has a rhythmic feel that shifts toward a duple pulse.

You can lean into that change slightly, but be cautious not to accent the first and fourth 16th notes in that section.

For practice, try playing the opening rhythm on a single note, like concert B-flat. Focus on using a light tongue to lead smoothly through the 16th notes toward each downbeat, avoiding any rushed or “crunched” rhythms. It also helps to isolate and practice quick cross-finger passages—like F to F# or first-line E to E \flat —to strengthen your fingers and improve fluidity throughout the etude.

This etude is based on Rimsky-Korsakov's *Scheherazade*, and becoming familiar with the piece will greatly aid in your preparation.

Cornet/Trumpet Selection 3 Errata:

m. 8 - beat 3 the Ab should be an A natural.

m. 45 - both B flats should be B naturals, just as in m. 46.

Etude #1

♩ = 80-92

Maestoso (♩ = 84)

This study is based on the fanfare from Beethoven's Leonore Overture No. 3

11. *f* *sempre marcato*

6 *p*

10 *mp* *mf*

14 *f* *espr.* *mf*

18

22 *f*

25 *p* (echo) *mf*

28 *f*

(Leonora Signal)

32 *ff* *rall.*

A la Polacca (♩ = 72)

The dynamic contrasts are very important in this study

12. *mf*

Etude #2 $\text{♩} = 120-144$

25

START

35

meno mosso

mp cantabile

39

43

mf

47

a tempo

51

Tempo I

mf

56

p cresc.

61

f

dim.

66

p

pp

END



Etude #3

17

$\text{♩} = 68-82$

Allegro grazioso ($\text{♩} = 78$)

Play in a bright scherzando manner

$\text{♩} = 76-84$

