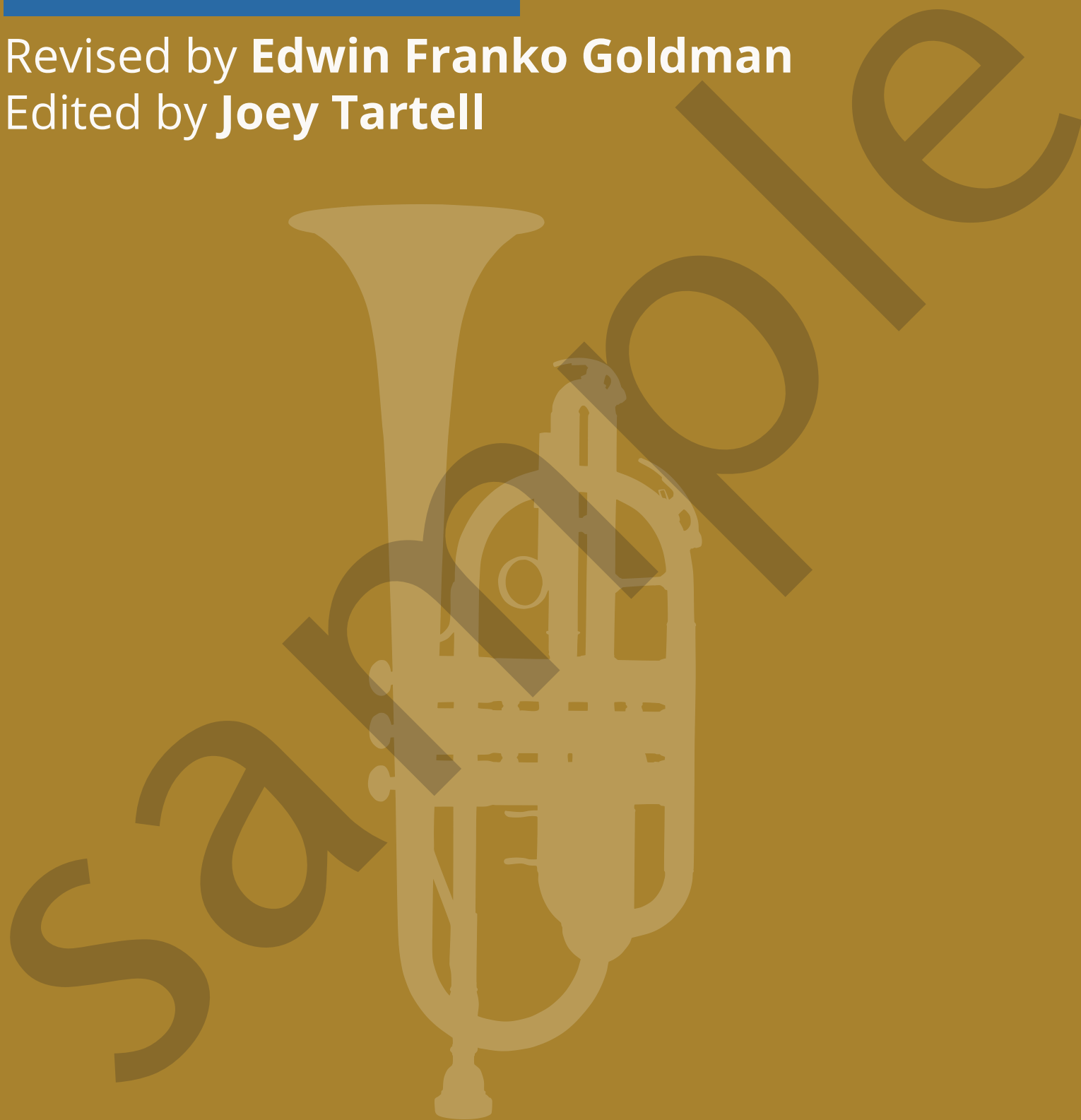


Narcisse Bousquet

36 Celebrated Studies
for the Cornet

Revised by **Edwin Franko Goldman**

Edited by **Joey Tartell**



CARL FISCHER®

Introduction

Tips on Musical Practice

Starting a new study can be overwhelming. Using Etude No. 1, here's an example of how to approach working on these etudes with both musicality and technique in mind.

Bousquet's first study can be broken down into three large musical sections:

Section 1: from the beginning to the downbeat of m. 26.

Section 2: from the upbeat of 2 in m. 26 to the downbeat of m. 51.

Section 3: from the downbeat of m. 51 to the end.

Each one of those sections can be broken down into two smaller sections:

Section 1a: from the beginning to the downbeat of m. 16.

Section 1b: from the downbeat of m. 16 to the downbeat of m. 26.

Section 2a: from the upbeat of 2 in m. 26 to the end of m. 35.

Section 2b: from m. 36 to the downbeat of m. 51.

Section 3a: from the downbeat of m. 51 to the downbeat of m. 59.

Section 3b: from the downbeat of m. 59 to the end.

To get started playing, choose a slow tempo that allows you to play Section 1 all the way through without stopping. If that is problematic, just play through 1a.

Remember to focus on the music. Section 1a is light, moving in four-measure phrases to the ninth measure, where it cadences in G. From there, retain the lightness through the arpeggiation that concludes with the trill that brings an arrival point at Section 1b. Here the style changes completely, alternating two measures of fluid, connected sixteenth notes with two measures of scalar staccato sixteenths before finally cadencing on the downbeat of m. 26.

Section 2 begins with a melodic line of eighth notes, punctuated by sixteenths in the third full measure before returning to the original line for only a measure before driving forward with a flourish to finish Section 2a. Section 2b starts back in C with four-measure phrases in which the line moves up for two measures, then down for two measures, ending in G. The last seven measures of Section 2 stay light as they work their way back to C.

Section 3 is very exciting, starting with a fiery cornet solo-like passage in 3a. 3b brings the piece to a dramatic conclusion outlining C major for the first four measures before arpeggiating C major and G dominant for two measures, finally finishing with the C-major scale.

The next step is to isolate any of the parts that proved troublesome. Examples could include missed notes or figuring out where to breathe. Once you have practiced the troublesome sections in isolation, play the section all the way through without stopping again. Even if there are still problems, you are now practicing in a way that is preparing you to perform musically.

The next day, play through Section 1 again, at a tempo that allows you to do this without stopping. Now go on to Section 2, and follow the same three steps:

1. Play all the way through, at a tempo that allows you to do so without stopping,
2. Isolate and practice the troublesome passages, then
3. Play all the way through, at a tempo that allows you to do so without stopping.

Now play from the beginning to the end of Section 2.

The next day, play Section 1. Now play Section 2. Then play Section 3 and apply the same three steps outlined above.

Now play the whole study. At this point you have spent time on each section, making musical decisions and correcting mistakes. Increase the tempo as you gain confidence and control of the material. As you work towards performing the entire study as a piece of music, record yourself playing the entire study as a performance each day. Review the recordings to reveal what still needs work. Be honest with yourself! When you are happy with the recording of your performance, it's time to move on to the next study.

About the Goldman Preface

These studies will be an excellent practice, especially for the lower register of the Cornet, which is somewhat neglected in other instruction books. It is recommended that the pupil should practice one of this series of Studies now and then to repose his lips, and acquire facility in difficult fingering.
— Edwin Franko Goldman

In his original preface, Edwin Franko Goldman is absolutely correct that these studies are excellent practice and will help with the dexterity demanded of today's player. Although the low register is certainly explored throughout the book, it does not appear to be the focus of these studies. There are many books available now that concentrate on the low register. The suggested fingerings have been removed. Using alternate fingerings was more common to cornet players to aid in the fluidity of a passage. This practice is not nearly as common today, especially with trumpet players, as the difference in timbre caused by the alternate fingerings is disruptive to the musical line. Published for cornet, as it was the solo instrument of choice in the 1920s, these etudes are just as useful to today's trumpet player. When playing these studies on trumpet, the performer should strive for a fluid line while maintaining a full and clear sound. Because of the musicianship and technique demanded, this book remains as useful today as it has ever been.
— Joey Tartell

About Narcisse Bousquet and the 36 Etudes

Narcisse Bousquet (c. 1800–1869) was French by birth, active as a composer, editor and arranger in both France and England in the early nineteenth century. Bousquet was respected as an accomplished performer of the French flageolet, a high-pitched woodwind instrument much like a recorder, although later outfitted with the Boehm key system like the modern flute. Although obsolete in modern times, the instrument once enjoyed great popularity with a variety of composers and performers, both amateur and professional. Purcell and Handel composed for the instrument, and Berlioz was purportedly an accomplished amateur performer of the flageolet. The Scottish author Robert Louis Stevenson, likewise, was a proficient performer of the instrument and composed a number of pieces for it.

Little is known today of Bousquet's life. He composed a large variety of music, including works specifically for the flageolet, which were widely appreciated in their day. The 36 Etudes for flageolet are undoubtedly the most well known of his works. Published in 1851, the Etudes explore a variety of techniques, such as scales, arpeggios, ornamentation, breath control and expressive playing, and their technically demanding writing confirms Bousquet's prowess as a flageolet performer. However, the date of the arrangement of the etudes for cornet and their arranger remain speculative. Edwin Franko Goldman is credited as the arranger of the 1890 publication by Carl Fischer, although Goldman would have been only twelve years old at the time; his work on these pieces surely came at a later time. Bousquet himself may have arranged these pieces for cornet at the request of an accomplished cornet player at some point after their publication.

About Joey Tartell



Joey Tartell is an Associate Professor of Trumpet and the Director of Undergraduate Studies at Indiana University's Jacobs School of Music. Before joining the faculty, he enjoyed a career as an in-demand lead and freelance trumpet player. Joey was the lead player for Maynard Ferguson, touring the United States, Australia, Asia, and Europe, and can be heard on the recording "*These Cats Can Swing*." He also played lead for the Smithsonian Jazz Masterworks Orchestra, including a State Department tour of Egypt; the U.S. Army Field Band's Jazz Ambassadors, including a State Department tour of India and appearances at the Montreux and North Sea Jazz Festivals; and the Glenn Miller Orchestra. Joey has also toured with Boston Brass, Canadian Brass, and the Woody Herman Orchestra.

Although teaching full time, Mr. Tartell remains an active performer. He is founding member of the professional trumpet ensemble Tromba Mundi, which performed in Carnegie Hall in 2015. He regularly serves as a guest lead trumpet/soloist with several orchestras for Pops concerts, including serving as the Guest Principal for the Indianapolis Symphony Orchestra's entire 2014-15 Pops season. Joey has also played with the St. Louis, Houston, Cincinnati, Detroit, National Arts Centre (Ottawa), and Baltimore Symphony Orchestras. Also active in the recording studios, he has recorded for the Bob and Tom Show, Hal Leonard Publications, Shawnee Press, Cedar Point Amusement Park, Williams Gaming, and many others.

Mr. Tartell is also active as a soloist and clinician. He has been a featured soloist and clinician at both the International Trumpet Guild conference and the National Trumpet Competition, in addition to regularly appearing at schools across the country.

Joey earned a Master's degree in Jazz Studies from the University of Miami, and a Bachelor of Music degree from the Eastman School of Music, where he was also awarded a Performer's Certificate.

About Edwin Franko Goldman

Edwin Frank Goldman (1878–1956) was one of the outstanding figures in the world of music. The descendant of two great musical families, he convinced his teachers (Carl Sohst and others) at any early age of his immense talent for his chosen instrument, the cornet, and at the age of fourteen was given a scholarship by the renowned master, Jules Levy. His ten-year association with the Metropolitan Opera Orchestra began when he was only seventeen and already a famous cornetist. Before he was thirty he had played in orchestras and bands under many of the great conductors of his day, including Gustav Mahler, Camille Saint-Saëns, Antonin Dvorák, Walter Damrosch, Felix Mottl, Engelbert Humperdinck and Arturo Toscanini, among others. During this time, Mr. Goldman also made a name for himself as a cornet soloist and as an organizer and conductor of small ensembles which were in great demand.

As a composer for his instrument, Mr. Goldman had contributed innumerable instructive and solo works, all of which proclaimed his varied talents as both a pedagogue and soloist. Prominent among his instructive works, his *Foundation to Cornet or Trumpet Playing* and his *Exercises for Double and Triple Tonguing* may claim first rank among similar publications.

For thirteen years, Mr. Goldman devoted his energies to teaching the cornet and trumpet. Pupils came to him from all over the world. On the basis of his expertise as a teacher, he wrote numerous aids to the study of the cornet. In addition to the aforementioned methods, Mr. Goldman was also known as the composer of numerous works for various brass instruments and particularly of many brilliant cornet solos which had found favor.

In 1918, Mr. Goldman abandoned his teaching activities in order to devote his efforts to the formation of the band which bears his name and is performing today. The Goldman Band has been a unique institution and has no equal in the world. Its annual summer concerts have been heard by millions. Mr. Goldman's efforts toward raising the standards of bands and band music have earned him the reputation of being the creator of the modern symphony band. In the interests of bands, Mr. Goldman repeatedly traveled to all parts of the United States to advise and inspire others, giving generously and altruistically of his time. In appreciation of his efforts, Mr. Goldman was honored by presentations by numerous universities, bands and other organizations, and has been the recipient of official honors from the city of New York, the commonwealth of Massachusetts and the governments of Italy and France. Mr. Goldman was the founder and honorary life president of the American Bandmasters' Association.

36 Celebrated Studies for the Cornet

NARCISSE BOUSQUET (c. 1800–1869)

Revised by Edwin Franko Goldman

Additional Editing by Joey Tartell

Allegro moderato

1. *simile*

6

12 *tr* *f*

18

24 *dolce*

31

37

42

47

52

57

62

Allegretto

2. *simile*

7

13

19

25

30

35 *rit.* *a tempo* *rit.* *a tempo* *p*

42 *8va ad lib.*

48

54

60

67

74

cresc. *p*

Allegro moderato

3. 

5

10

15

20

25

31

35

40

44

48

53

simile

p

cresc.

Moderato

4. *leggiere*

6

11 *dolce*

17

23 *rit.* *a tempo*
espressivo

29 *rit.* *a tempo*
tr

36 *tr*

42 *cresc.*

47 *espress.*

53

58

64

70

Moderato

5. 

5

10

14 **Fine**

18

22

26

30

35

39

44

48

52 **D.C.**

Moderato

6.

Mouvement de Valse

7. 

7 

15 

23 

31 

39 

47 

54 

62 

69 

76 

83 

91 