

THEO CHARLIER

TRENTE - SIX

ÉTUDES TRANSCENDANTES

pour TROMPETTE

CORNET A PISTONS ou BUGLE Si b

Nouvelle édition



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№ 1

1

Allegro (M. M. de 108 à 120 environ)

sans force

*p*

*mf*

*p* *poco a poco crescendo* *f* *moins fort*

*f*

*p*

*f* *p*

*mf*

*p* *crescendo* *mf*

*f* *poco rit.* *mf*

*f* *en élargissant* *p*

*mf* *f*

1.º Tempo

(\*) Ce signe v indique une respiration

(\*) Pour l'étude de l'articulation, nous conseillons à l'élève de se reporter aussi à :

R. LAURENT: Etudes pratiques, Etude N°1; MAXIME ALPHONSE: Etudes Nouvelles, N°4 (2<sup>d</sup> cahier) (Ed<sup>n</sup> Alphonse Leduc)

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5

Allegretto (M. M. 84 = ♩)

*mf*

*f* *p* *f* *p* *mf* *cresc.*

*p* *Meno mosso* *poco rit.* *dolce*

*sous forme e récit*

*poco rit. espressivo string.*

*cresc.* *p*

*rit.* *mf*

*retenir peu a peu*

*sostenuto* *p* *ad lib.* *mf* *Trillez avec 1<sup>er</sup> et 2<sup>e</sup> 3<sup>e</sup>*

\* Voir G. BALAY: N° 4-8-13; A. CHAVANNÉ: N° 23; ARBAN: N° 2-8-12; A. PETIT: N° 4-8

INTERVALLES (Les Tierces)<sup>(\*)</sup>

♩ 3

12

Scherzando (M.M. 100=d)

The musical score consists of 12 staves of music in G major, 3/4 time. The first six staves are marked 'Scherzando' and feature various dynamics: *mf*, *f*, *mf*, *f*, *p*, and *f*. The seventh staff is marked 'Meno mosso' and includes dynamics *poco*, *a poco*, *p*, and *pp rit.*. The eighth staff is marked 'dolce' and includes *f* and 'p staccato simple'. The ninth staff includes 'staccato binaire' and 'f staccato ternaire'. The tenth staff includes *p* and *f*. The eleventh staff is marked 'Ben cantabile' and includes 'dolce'. The piece concludes with a double bar line.

\* Voir G. BALAY: N° 14-15; A. CHAVANNE: N° 1; R. LAURENT: N° 1-5

Musical score for a single melodic line in G major, 2/4 time. The score consists of eight staves. It features various dynamics (p, f, sfz, ff) and articulations (trills, slurs, accents). Tempo markings include "Tempo I°" and "Presto". The piece concludes with a double bar line.

### CONSEILS AUX JEUNES ARTISTES

A l'orchestre l'artiste a de la tenue et ne parle pas pendant l'exécution d'une œuvre (sauf en cas d'absolue nécessité).

Il est muni d'un instrument en parfait état de fonctionnement et est en possession d'une bonne sourdine qui n'altère aucun son de l'échelle complète.

Il ne prélude pas à l'orchestre et a particulièrement soin d'éviter de faire entendre des fragments de thèmes ou traits de l'œuvre que l'on doit interpréter, ce qui est de très mauvais goût.

Il ne tourne pas les pages avec bruit, surtout pendant un silence général.

Il se trouve au pupitre à l'heure indiquée et pendant les répétitions le quitte le moins possible.

Il tire les coulisses de son instrument avec douceur en baissant les pistons ou cylindres afin que celles-ci n'exploient pas à cause de l'air comprimé qu'elles contiennent. (suivre page 17)

DU STYLE <sup>(\*)</sup>

Op 4

7 Andante con moto (M.M. 66=d)

*fieramento*

*mf*

*p*

*dolce*

*p* *Poco più mosso* *Leggiero* *p*

*mf* *p*

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

*f* *mf* *poco a poco string. e cresc. - - f*

*p* *poco a poco cres - - cen - -*

*do e string. allargando*

*f* *dolce*

(\*) Voir note page 5

eres - - een - - do

### ÉVITONS L'EMPLOI DU CORPS OU TON DE RECHANGE

Les petits instruments à embouchures, quels qu'ils soient, ne doivent ni ne peuvent rationnellement s'employer que dans une seule tonalité. Changer de ton c'est déséquilibrer l'instrument. Il faut, à chaque mutation, l'accorder avec un soin méticuleux que l'exécution de certaines œuvres rend parfois impossible. Les artistes qui utilisent cette catégorie d'instruments (trompettistes, cornettistes, cornistes) devront s'astreindre à connaître à fond la transposition et n'admettront le corps de rechange que dans des cas *absolument* difficiles. Mais un exécutant sérieux tentera toujours de vaincre la difficulté qui, le plus souvent, n'est qu'apparente; il s'apercevra vite qu'un peu de pratique le rendra maître de tout ce qu'on lui présentera.

En attendant cette maîtrise à se servir d'un instrument à ton unique, il sera bon, puisqu'on utilisera le corps ou ton de rechange, d'apprendre à régler proportionnellement chaque coulisse d'après les données suivantes qui sont théoriquement exactes:

- 1<sup>o</sup>. doubler la longueur tirée à la coulisse du 2<sup>d</sup> au 1<sup>er</sup> piston;
- 2<sup>o</sup>. tripler la longueur tirée à la coulisse du 2<sup>d</sup> au 3<sup>e</sup> piston.

Omettre ce réglage serait une faute grave qui compromettrait, au point de vue de la justesse, non seulement le pupitre auquel on appartient mais encore l'accord de tout un orchestre et la réussite d'une œuvre que l'on "exécuterait" alors dans le sens sinistre du mot.

DE L' ARTICULATION (\*)

№ 5

6 All<sup>o</sup> assai (M.M. 112 = ♩)

*mf*

*p*

al Coda

*p*

*f*

*mf*

*f*

*p*

*crescendo*

*f*

*dolce*

*f*

*sans ralentir*

**CODA**

eres - - een - - do *f p*

eres - - een - - do *f*

*poco allargando*

(\*) Voir A. CHAVANNE: N° 24; ARBAN: N° 8





№ 6  
9

Andante cantabile sans lenteur (M. M. 63 = *d*)

*dolce*

*p*

*espressivo*

*f*

*f*

*p*

*f*

*poco a poco string. e cres.*

cen - do

*p*

*ad libitum*

*mf*

*rit.*

*f*

*Tempo*

*poco agitato*

*dolce*

*f*

*dolce*

(\*) Voir note de la page 5

*senza agitato*

*f* *p* *cresc. e c. do*

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

*I: Tempo*

*rall. p* *dolce*

*f* *espress.* *dim.*

*mf*

*écho* *doux*

*ppp*

*poco a poco rall. e dim.*

### THEORIE DE L'INSTRUMENT

Il n'est aucun instrument à trois pistons (ou à cylindres) qui soit d'une justesse parfaite lorsqu'il y a combinaison de pistons (ou cylindres) pour former un son. En voici la raison:

L'emploi séparé des pistons allonge la colonne d'air de telle sorte que le son s'abaisse:  
 d'un ton si l'on presse le 1<sup>er</sup> piston;  
 d'un demi-ton si l'on presse le 2<sup>d</sup> piston;  
 d'un ton et d'un demi-ton si l'on presse le 3<sup>e</sup> piston.

Ici nous avons entière satisfaction.

Mais servons-nous, par exemple, d'une trompette en Si $\flat$  (longueur théorique 1 m<sup>tr</sup> 475) dont nous presserons à la fois les trois pistons pour qu'elle nous fasse entendre ces notes exigent une colonne d'air supplémentaire de 0 m<sup>tr</sup> 612. L'ensemble des trois coulisses libérées par les trois pistons abaissés devraient donc nous fournir ce supplément. Mais le 1<sup>er</sup> piston abaissé nous donne une longueur de 0 m<sup>tr</sup> 181, le 2<sup>d</sup> 0 m<sup>tr</sup> 088 et le 3<sup>e</sup> 0 m<sup>tr</sup> 279 ce qui fait au total 0 m<sup>tr</sup> 548. (*suivez page 15*)

DU MÉCANISME (\*)

№ 7  
10

Moderato (M.M. de 100 à 112 = ♩)

*sans force*

*pp subito*

*revenir peu à peu à*

*une sonorité modérée*

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

*p*

Cette étude peut être transposée en La b et en Si b majeur.

\* Voir G. BALAY: N. 15; A. CHAVANNE: N. 5-12; MAXIME-ALPHONSE: N. 5 (2<sup>e</sup> cahier)

*poco a poco eres - - - cen - - - do*  
*mf f*  
*ff mf*  
*p mf*  
*p mf*  
*f*

### THEORIE DE L'INSTRUMENT (SUITE)

Il manquera donc 0 m<sup>tr</sup>e 612 - 0 m<sup>tr</sup>e 548 = 0 m<sup>tr</sup>e 064 et les sons obtenus sont trop aigus.

Toutes ces mauvaises notes se corrigent le plus souvent au moyen des lèvres. Il va sans dire que la justesse ne pourra s'acquérir qu'au prix d'un très gros travail et d'exercices répétés. Il existe des instruments à coulisse mobile du premier piston, assez rares maintenant il est vrai. La coulisse mobile du troisième piston se rencontre plus fréquemment aujourd'hui et donne satisfaction.

INTERVALLES (Les Quartes)

№ 8

13

Andantino (M. M. 60 = ♩.)

*ben cantabile*

*marcato*      *dolce*

*sfz*

*poco a poco*

eres - cen - do e strin - gen - do

Tempo I<sup>o</sup>

*mf*

The musical score consists of seven staves of music. The first staff begins with a dynamic marking of *f sfz* and contains several measures of sixteenth-note runs with accents. The second staff starts with *mf* and includes the instruction *sans retard* over a phrase. The third staff is marked *dolce* and features a triplet. The fourth staff begins with *f* and contains several triplet markings. The fifth staff includes dynamic markings *f*, *p*, *écho*, *f*, *p*, *écho*, and *mf*. The sixth staff starts with *écho* and *f*. The seventh staff begins with *p*, followed by *mf*, *p*, and *f*, and concludes with the instruction *en élargissant un peu*.

### SUITE DES CONSEILS AUX JEUNES ARTISTES (voir page 7)

Il ne souffle pas violemment dans son instrument pour se débarrasser de l'eau provenant de la condensation de la vapeur qui accompagne le souffle. Celui-ci légèrement introduit et un peu prolongé est de beaucoup plus efficace.

Il a accordé et réglé son instrument au préalable. Lorsque cet accord a été fait dans une pièce attenante à la salle de concert ou de spectacle il a soin de s'inquiéter de la température de celle-ci sachant que la vitesse du son augmente par la chaleur et diminue par le froid et fait par conséquent monter ou descendre l'instrument selon le cas.

S'il est tenu par une circonstance quelconque de devoir s'éloigner de l'orchestre pour y interpréter une sonnerie ou un solo dans le lointain, sachant aussi que le son baisse sensiblement par l'éloignement, il hausse son instrument selon le besoin et a eu la prudence d'en régler d'avance la mesure.

Il compte ses mesures avec soin, toutefois pendant une exécution il se fie parfois autant à une bonne et sérieuse réplique qu'aux mesures comptées, une erreur est vite faite et une bonne réplique ne ment pas.

Il suit les impulsions du chef. Il est souple et attentif, cède ou altère un son selon que celui-ci s'enchaîne avec tel ou tel autre instrument ou telle autre phrase. Il augmente ou diminue une nuance demandée afin de contribuer au bon ordre de l'exécution.

A ces seules conditions l'artiste se tient à la hauteur de sa tâche, se fait estimer et considérer.

Op 9

19

Allegro scherzando (M.M. 84=♩)

The musical score is written for a single melodic line in 3/4 time. 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 'Allegro scherzando' with a metronome marking of 84 quarter notes per minute. The first staff includes the instruction 'leggiere' (light). The piece is characterized by frequent triplet patterns and slurs. Dynamics include 'mf' (mezzo-forte), 'p' (piano), and 'f' (forte). The score concludes with a final 'mf' dynamic marking.

\* Voir G. BALAY: N° 7



*mf*

*p* poco a poco eres - cen - do

*poco diminuendo*

*poco ritenuto* 1º Tempo

*f*

*poco allargando* *pp*

### TABLEAU DES HARMONIQUES DE LA FONDAMENTALE AU SON 24

Les chiffres représentent le nombre de divisions du corps sonore, bien que les harmoniques employées se réduisent à 18, il n'est pas sans intérêt, de savoir à quels sons correspondent les harmoniques 19, 20, 21, 22, 23 et 24. (Pour les harmoniques 7, 11, 13, 14 voir page 11) L'harmonique 15 est trop basse et les 21, 22 et 23 sont inusitées.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

DU RYTHME

Op. 10

24 Andante (M. M. 60 = d.)

*dolce*

*poco rit.*

*scherzando*

*poco a poco cres - cen - do* **f**

**Tempo**

*mf* *rallentando* *p* *dolce*

**f**

*p*

**f** *mf* *mf*

*stringendo* **f**

92 *dolce*

marcato

*p* *f* *f*

*p* *poco rit.*

**Allegro** *staccato ternaire*

*p* *stacc. binaire*

*p*

*crescendo* *f* *p*

*f* *en élargissant*

### LE MÉTRONOME

(du grec *metron* (mesure) et *nomos* (loi, règle, règlemesure))

Les chiffres placés sur la bande blanche qui se trouve derrière le balancier indiquent le nombre d'oscillations qu'il exécute dans une minute. Ainsi 48, 88, 116, etc. indiquent que si le poids mobile fixé au balancier est placé vis-à-vis d'un de ces numéros, ce balancier donne 48, 88, 116 oscillations par minute perceptibles pour l'oreille par les coups de tic-tac que produit chaque oscillation.

№ 11

25 All<sup>o</sup> moderato (M. M. 108 = ♩.)

(1)

*mf fieramente*

*sfz sfz sfz sfz sfz sfz*

*p f p*

*f p f sans retard*

*f p f*

*mf f mf f*

*f sans retard*

*f p dolce*

Etude préparatoire pour mon Solo de Concours.

\* Voir R. LAURENT: N<sup>os</sup> 2-9; MAXIME-ALPHONSE: N<sup>os</sup> 2-18

**Listesso tempo**

*trille  $\frac{1}{3}$ -3* **f** *mf léger*

**p** *mf*

**p** *crescendo* - - - - *mf* *cresc.*

*sans retard* **f** *mf*

*tr (avec le 3<sup>e</sup> doigt)* **p**

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


*poco a poco stringendo e crescendo f*

**Tempo fieramente** *mf*

*sfz sfz sfz*

*sfz sfz* **f**

(1) La plupart du temps ce rythme n'est pas observé. C'est regrettable. On y arriverait peut être en s'exerçant à jouer d'après l'écriture suivante: *A*) doubler le point de la première note, *B*) faire une triple croche de la 2<sup>de</sup> note, *C*) donner à la 3<sup>me</sup> croche sa valeur exacte:

Exemple  On conserverait alors avec plus de chance le caractère précis de ce groupement. Mais l'exemple n'est ici qu'un moyen. Il est préférable de respecter l'écriture existante.

Op. 12

30

Allegro moderato (M. M. 96 = ♩)

*decisé*

*dolce* *mf* *f*

*mf* *dolce*

*mf* *f* *p* *eres - een -*

*sfz* *f* *p* *do -*

*simili*

*poeo a poeo eres - een - do -*

*f* *sfz*

*sfz* *f*

*mf* *p*

*dolce*

*mf*

*moins fort*

*mf*

*mf*

*mf*

*mf*

*poco a poco crescendo* *f sfz sfz*

L'AIR est l'unique corps qui vibre dans les instruments à vent. Qu'ils soient construits en bois, en verre, en cuivre, en bronze, le timbre est identiquement le même. Des expériences concluantes commencées vers 1846 (dit Victor Mahillon) par Adolphe Sax, facteur belge établi à Paris, ont démontré que la nature des parois est sans effet sur la formation du timbre. Les proportions de la colonne d'air déterminées par la forme du tuyau et la manière dont les vibrations de l'air sont engendrées sont les seules causes de la variété du timbre. (Voyez la trompette en bois qui sert à démontrer que l'air est l'unique corps qui vibre dans les instruments à vent); cet instrument a naturellement un timbre identique à celui d'une trompette en cuivre, elle est en Mi  $\flat$  et produit les sons suivants:

2 3 4 5 6 7 8 9 10

Marque C. MAHILLON. Musée du Conservatoire de Bruxelles N° 572 du 1<sup>er</sup> tome, 2<sup>me</sup> édition. Don de VICTOR MAHILLON.

PRÉLUDE (\*)

Op 13

29 Allegretto (M.M. 54 = ♩.)

*dolce*

*p*

*p*

*f*

*mf* *poco a poco cres.*

*f* *p*

*Tempo*

*poco rit.* *dolce*

*f* *mf*

*p* *pp* *PPP* *lent*

*poco a poco ritenuto e diminuendo*

\* Voir G. BALAY: N° 8; A. PETIT: N° 4-7



№ 14

8 Moderato (M. M. 76 = ♩.)

The musical score consists of 13 staves of music. The first staff begins with the dynamic marking *dolce*. The second staff contains the lyrics "eres - - een - - do" with dynamics *f* and *mf*. The third staff has dynamics *p* and *moins p*. The fourth staff has dynamics *mf* and *p*. The fifth staff has dynamics *p* and *mf*. The sixth staff has dynamics *p* and *mf*. The seventh staff has dynamics *p* and *mf*. The eighth staff has dynamics *p* and *mf*. The ninth staff has dynamics *p* and *mf*. The tenth staff has dynamics *p* and *mf*. The eleventh staff has dynamics *p* and *mf*. The twelfth staff has dynamics *p* and *mf*. The thirteenth staff has dynamics *p* and *mf*.

- A transposer un ton plus haut (en Mi mineur).  
 « une tierce mineure plus haut (en Fa mineur).  
 « une quarte mineure plus haut (en Sol mineur) en Staccato binaire.

(\*) Voir R. LAURENT: N° 3



*poco rit.*

All<sup>o</sup> marcato (100 = ♩)

*mf* *cresc.*

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

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

**Tempo I<sup>o</sup>**

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

*f* *p* *f*

*mf simili*

*p*

*poco a poco cres - een - do -*

*f* *f* *f* *p* *f* *sfz*

№ 16

DU STACCATO BINAIRE (\*)

2 Allegro (M. M. 84 = ♩)

\* Pour obtenir ce trémolo brisez la colonne d'air en employant alternativement le 1<sup>er</sup>, puis les 1<sup>er</sup> et 3<sup>e</sup> pistons. Appuyez donc le 1<sup>er</sup> piston et trémolez avec le 3<sup>e</sup>

The musical score consists of 14 staves of music. The first two staves are marked *dolce*. The third staff is marked *f*. The fourth staff is marked *moins fort*. The fifth staff is marked *mf*. The sixth staff is marked *p*. The seventh staff is marked *f*. The eighth staff is marked *f*. The ninth staff is marked *dolce*. The tenth staff is marked *f dolce*. The eleventh staff is marked *poco a poco crescendo*. The twelfth staff is marked *tremolo\**. The thirteenth staff is marked *f*. The fourteenth staff is marked *f*.

(\*) Voir aussi: G. BALAY, 15 Etudes, N° 12; A. CHAVANNE, Etudes Caractéristiques, N° 9-13-21; R. LAURENT, N° 10; A. PETIT. Grandes Etudes, N° 41 (Ed<sup>ns</sup> Alphonse Leduc)

№ 17

15

Vivo (M.M. 69 = ♩ environ)  
Imitez la cloche

*sfz p sfz p sfz p mf mf mf sfz p sfz p*  
*sfz p mf mf mf sfz p sfz p sfz p mf*  
*mf f p poco ritenuto*  
*f p sfz p sfz p sfz p*

Poco meno mosso. Cantabile

*dolce*  
*Tempo*  
*mf*  
*cédez un peu*

Pas trop vite

*retenez*  
*sans forcer le son*

*ten. ten. ten. ten.*  
*écho f p écho*

*rit. dolce*

\* Voir A. CHAVANNE: N° 24; MAXIME-ALPHONSE: N° 19

The musical score consists of 13 staves. The first three staves feature complex rhythmic patterns with fingerings (0, 2, 3) and dynamics (mf, f). The fourth staff is marked *Tempo* and *dolce*. The fifth staff begins the vocal line with the lyrics "poco a poco cres - cen -". The sixth staff continues the vocal line with "do" and "Tempo I?". The seventh staff has dynamics *sfz p* and *mf*. The eighth staff has dynamics *sfz p*, *mf*, and *f*. The ninth staff has dynamics *p*, *f*, and *p*. The tenth staff is marked *Poco meno mosso* and *dolce*. The eleventh staff has dynamics *p*, *sfz p*, and *sfz p*. The twelfth staff has dynamics *poco crescendo* and *f*. The thirteenth staff has dynamics *f*, *sfz p*, and *sfz p*.

\*Il suffit pour obtenir ce tremolo d'employer les doigtés indiqués.

DU STACCATO TERNAIRE (\*)

№ 18

3 Moderato M.M. 100 =

The musical score consists of 14 staves of music in 3/4 time, featuring a 3-measure ternary pattern. The piece begins with a *Moderato* tempo and a metronome marking of 100. The first staff includes the instruction *marcato* and the word *simili* above the notes. The score contains various dynamic markings such as *p*, *mf*, *f*, and *sfz*, along with tempo changes including *Tempo*, *poco rit.*, *poco allargando*, and *I<sup>o</sup> Tempo*. The final section is marked *molto ritenuto f*. A circled number 1 is placed above a specific note in the fourth staff.

(1) Ce nouveau signe ◻ indique un petit arrêt moins long que le point d'arrêt ◯ ancien.

(\*) Voir A. CHAVANNE: N<sup>os</sup> 17-20; G. BALAY: N<sup>o</sup> 2

INTERVALLES (Les Septièmes)<sup>(\*)</sup>

№ 19

16 (M. M. 66 = ♩)

*f marcato* *p* *mf*

*f* *p*

*mf* *eres - - - een - - - do* *f p*

*eres - - - een - - - do* *f mf*

*f* *p* *marcato*

*p* *marcato* *p*

*Poco più mosso* (72 = ♩) *cédez un peu douce*

*mf* *p* *mf* *p*

*mf* *p*

*p* *eres - - - een - - - do*

*f*

\* Voir ARBAN: les septièmes; MAXIME-ALPHONSE: N° 19



(152 = ♩) *dolce*

*p* *f*

Une mesure de ce mouvement équivaut à un temps du mouvement précédent

All<sup>o</sup> *ben marcato* (138 = ♩)

*ff* *diminuendo* *mf* *poco a poco*

*mf* *p poco rall.* *f* *Vivo* *meno forte* *f* *p* *p* *sfz*

**TABLEAU INDICATEUR DES TONS OU CORPS DE RECHANGE**

FRANÇAIS	en Ut	en Ré <sup>b</sup>	en Ré	en Mi <sup>b</sup>	en Mi	en Fa	en Sol	en La <sup>b</sup>	en La	en Si <sup>b</sup>	en Si
	ITALIEN	in Do ou in C	in Re <sup>b</sup> in D <sup>es</sup>	in Re in D	in Mi <sup>b</sup> in E <sup>s</sup>	in Mi in E	in Fa in F	in Sol in G	in La <sup>b</sup> in A <sup>s</sup>	in La in A	in Si <sup>b</sup> in B
ALLEMAND	in C	in D <sup>es</sup>	in D	in E <sup>s</sup>	in E	in F	in G	in A <sup>s</sup>	in A	in B	in H

PAR MOUVEMENTS CONJOINTS ET AUX RYTHMES VARIÉS (\*)

№ 20

11 Andantino (M. M. 72 = ♩)

*doux*

*Tempo*

*cédez un peu*

*f marcato*

*mf* *mf* *mf* *mf* *mf* *mf*

SCHERZO

Vivo (à un temps) (69 = ♩)

*dolce leggiero*

*mf*

*f* *p*

Cette étude peut être transposée un demi ton plus bas.

\*) Voir R. LAURENT: N° 20

Tempo I

*mf* *mf* *mf* *mf* *mf* *mf* *mf*

*en retenant un peu*

La croche équivaut à la croche de la mesure précédente

*doux*

$\frac{2}{3} = 3$

*en ralentissant* *p*

**LOCUTIONS ÉTRANGÈRES**

du mot "SOURDINE" et de son emploi

FRANÇAIS	ITALIEN	ALLEMAND
Sourdine	{ Sordina Sordino	Dämpfer
Avec Sourdine	{ Con Sordina	Mit Dämpfer
Mettre la Sourdine	{ Mettere Sordina	
Enlevez la Sourdine	{ Via Sordina	{ Ohne Dämpfer
{ Otez la Sourdine	{ Sordina levata	{ Dämpferweg
Sans Sourdine	{ Senza Sordina	
Encore la Sourdine	Ancora Sordina	Noch Dämpfer
Bouché	Fermata	{ Gestopft { Gedämpft

№ 21

17 Moderato (M.M. 69 = ♩ environ)

*sans forcer le son*

The first part of the exercise consists of 17 staves of music. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a time signature of 8/8. The tempo is marked 'Moderato' with a metronome marking of 69 quarter notes per minute. The music features a series of eighth-note patterns, often beamed together, with various phrasing slurs and accents. The piece concludes with a double bar line and repeat dots.

Stesso tempo

Tempo

*ritenuto*

*ritenuto*

Tempo (♩ = ♩)

*dolce*

The second part of the exercise consists of 7 staves of music. It begins with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked 'Stesso tempo' and 'Tempo'. The music features a series of eighth-note patterns, often beamed together, with various phrasing slurs and accents. The piece concludes with a double bar line and repeat dots. The tempo marking 'Tempo (♩ = ♩)' indicates a change in the metronome marking.

*f* *p* *en ralentissant*  
*Andante espressivo*  
*peu à peu* *dolce*  
*mf* *p*  
*poco a poco stringendo e crescendo* *f* *diminuendo*  
*Tempo*  
*e ritenuto* *dolce* *Moderato*  
*en retenant beaucoup* *comma 1<sup>o</sup>*  
*en élargissant*



eres - een - do

### LOCUTIONS ÉTRANGERES

des mots: TROMPETTE, CORNET À PISTONS, BUGLE, etc.

FRANÇAIS	ITALIEN	ALLEMAND
Trompette	{ Tromba-Clarino Trombetta	Trompete
Trompettes	Trombe-Clarini	Trompeten
Trompette à Clefs	Tromba a Chiavi	Klapptrompete
Cornet à Pistons	{ Pistoner-Cornetto Cornetto a macchina Cornetto a pistoni	{ Tromba-Kornett Ventil Kornett
Bugle	Flicorno	Flügelhorn
Bugle à Clefs	Flicorno a Chiavi	Klappenhorn
Trompette à Pistons	Tromba a Macchina	Ventil Trompete
Trompette basse	Tromba bassa	Bass Trompete
Petite Trompette en Ré	Piccola Tromba in D	{ Kleine Trompete in D Piccolo Trompete in D

L'ARPÈGE (\*)

Op 23

36 Allegro moderato (M. M. 92 = ♩)

*fieramente*

*meno forte*

*rit.*

*dolce*

**Tempo**

(\*) Voir A. CHAVANNE: N° 15; G. BALAY: N° 14-15.



*Lent* M.M. ♩ = 64) *crescendo poco a poco* *f* *ritardando*

*ben canto*

*poco a poco stringendo*

*revenir peu à peu au 1<sup>er</sup> mouv!* **Tempo I?**

*fieramente*

*mf*

*crescendo* *f rubato*

# A TRAVERS LA PARTIE DE TROMPETTE DE L'ŒUVRE DE RICHARD WAGNER

N° 24

21 (M.M. 72=d)

*f fieramente* *moins fort* *f*

RIENZI LOHENGRIN "LE JUGEMENT DE DIEU" RIENZI

LOHENGRIN RIENZI

"THÈME DE LOHENGRIN" *p* poco a poco eres - - een - - do

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

TRISTAN ET ISEULT "THÈME DE LA MORT" *p* *molto espressivo*

TRISTAN "COR DES ALPES" (1) *All.<sup>o</sup> (M.M. 69=d)*

*p* poco a poco eres - een - do *f*

LES MAITRES CHANTEURS *mf* *f* *mf*

*f* *mf* *f*

THÈME DE LA BASTONNADE *p* *Molto mod<sup>to</sup> (68=d)*

Trompette obligée

"KAISER MARCHE" *mf* *p*

dans l'ouverture

poco a poco eres - een - do *f*

en retenant un peu *mf* *p* *pp* *ppp* *mf* *dim.*

L'OR DU RHIN "LE WALHALLA" *Andante (69=d)*

THÈME DE L'ÉPÉE *f* *molto energico* *moins fort* *f*

(1) Le Cor des Alpes est ordinairement joué sur une trompette sourdine dans les coulisses.

"LES NORNES"  
 "TRÈME DE LA FORGE" *diminuendo* *pp*  
 "LES NORNES" *pp*  
 "LA FORGE" *moins p* SIEGFRIED "L'OISEAU" *f*  
*moins p*  
*f marcato* *écho*  
 (1) "RYTHME DE LA CHEVALCHÈRE" *mf*  
*p* *f*  
*moins fort* *f*  
 SIEGFRIED "LE FILS DES BOIS" *pp* *f* *mf*  
*dim.* *p* *poco rallentando* *presque lent*  
 PARSIFAL "LA CÈNE" *Molto lento* *p très doux* *sf* *dim.*  
 L'OR DU RHIN "LE TRAITÉ" *All. pesante* *Allegro*  
*pp* *f* *p crescendo poco a poco*  
 VAISSEAU FANTÔME *f*  
 CRÉPUSCULE DES DIEUX *f* L'OR DU RHIN "INCANTATION DU TONNERRE" *f*

LE PAVILLON détermine la justesse des harmoniques mais n'altère en rien le timbre ni la sonorité.

(1) LE RYTHME est l'ordre et la proportion dans le temps. (VINCENT D'INDY)

DU COULÉ (\*)

№ 25

33 Scherzo (M. M. de 76 à 80 = ♩.)

The musical score consists of 14 staves of music. The first staff begins with the tempo marking *dolce*. The second staff has a dynamic marking *p*. The eighth staff features the instruction *poco a poco crescendo* and a *v* (accrescendo) hairpin. The ninth staff contains the lyrics *eres - een - do* with dynamic markings *f* and *p*. The tenth staff has the lyrics *poco a poco eres -* with dynamic markings *p* and *poco*. The eleventh staff has the lyrics *een - do -* with a dynamic marking *p*. The twelfth staff has a dynamic marking *p*. The thirteenth staff has a dynamic marking *f*. The fourteenth staff has a dynamic marking *sfz*.

\* Voir A. CHAVANNE: N° 16; ARBAN: N° 8

*sfz* *sfz* *sfz* *sfz*  
*sfz*  
*f*  
*dolce*  
*dolce*  
*ereseeendo* - - - *mf* *eres - - een - - do* *f*  
*diminuendo* *sfz*  
*sfz* *sfz* *sfz* *mf* *diminuendo* *sans retard*  
*dolce*  
*f stretto*  
*ff*  
*ff poco allargando*

*dolce*

*Poco meno mosso* *poco ritenuto*

The musical score consists of 12 staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The music is written in a single melodic line. The second staff continues the melody with some chromatic alterations. The third and fourth staves show a change in the melodic contour. The fifth staff has a key signature change to one sharp (F#) and a common time signature. The sixth staff includes the tempo marking **Tempo** and the French lyric *cédez un peu*. The seventh staff continues the melody. The eighth staff has the tempo marking **1<sup>o</sup> Tempo** and the French lyric *en retonant un peu*. The ninth and tenth staves continue the melodic line. The eleventh staff has the French lyric *soutenu et un peu retenu*. The twelfth staff concludes the piece with a final cadence.

FANTAISIE

Op 27

34

Modérément (M. M. 92 = ♩)

*large mais sans force*

*en cédant un peu* **Meno mosso** (M. M. 72 = ♩)  
*piano* *f*

**Stesso tempo** *p*

*f* *p* *f*

*p* *sfz* *p* *sfz* *p* *sfz*

*sfz* *sfz* *sfz* *sfz* *p* *f* *mf leggiero*

*f* *f* *f* *p* *f* *f*

*f* *p* *f* *f*

*f* *p* *f* *f*

*f* *p* *f* *f*



*staccato binaire*

*p* *p leggiero* *t t k t k t k simili*

*t t k t k* *t t k t k* *t t k t k simili*

*f* *f*

*Modéré (à un temps) (M. M. 72 =  $\text{♩}$ )*

*p* *f* *p* *poco rit.* *mf espressivo*

*Moderato tranquillo (1° Tempo)* *rallentando e diminuendo*

*p*

*doux*

*Tempo* *rall. molto* *rall. molto*

*Tempo* *poco a poco crescendo* *f*

*Presto* *staccato simple* *p* *poco a poco*

*crescendo* *f* *ff* *sforzando* *f*

DU STACCATO TERNAIRE (\*)

Op. 28

20

Prélude

*f ad libitum* *mf* *f*

*f* *mf*

*f* *pp* *écho* *f* *poco rit.*

*All.<sup>o</sup> moderato (M.M. 92 = ♩)* *p molto rit.* *mf*

*marquez le thème*

*simili* *mf*

*dolce* *mf* *p*

*mf*

*leggiere*

*moins fort* *Poco meno mosso*

*staccato simple* *p* *staccato ternaire*

*en retenant*

\* Voir A. CHAVANNE: N<sup>os</sup> 18-19; ARBAN: airs variés; A. PETIT: N<sup>o</sup> 12

The musical score consists of ten staves of music. The first staff begins with a treble clef and a key signature of two flats. The music is written in a rhythmic style with many sixteenth and thirty-second notes. Dynamics include *f* (forte) and *écho* (echo). The second staff has a *f* dynamic. The third staff has an *écho* dynamic. The fourth staff has a *poco a poco crescendo* instruction. The fifth staff is marked *Tempo I<sup>o</sup>* and *dolce* (softly), with triplets indicated by a '3' above the notes. The sixth staff has a *f* dynamic. The seventh staff has a *f* dynamic. The eighth staff has a *f* dynamic and the instruction *moins fort* (less strong). The ninth staff has a *f* dynamic and the instruction *poco allargando* (slightly slowing down). The score concludes with a double bar line and a final note.

Un travail bien compris, si court soit-il, est plus profitable que de longues heures d'études mal dirigées.

J. B. ARBAN

LE MORDANT (\*)

Op. 29

32

All<sup>o</sup> deciso energico (M. M. 152 = ♩)

*f*

*rit.* **Tempo**

*rit.* **Lent (69 = ♩)**

*dolce ben canto*

*dolce*

(\*) Voir A. CHAVANNE: N<sup>o</sup> 44

*v*  
 I? Tempo  
*poco rall.* *f energico* *rit.* Tempo  
*f*  
*t t k t k t k t* *simili*  
 eres - een - do  
*f* *f*

### LONGUEURS D'INSTRUMENTS

-trompette si bémol	= 1,475 m.
-cornet a piston	= id.
-bugle si bémol	= id.
-clairon	= id.
-trompette de cavalerie (mi bémol)	= 2,211 m.
-trompette basse de cavalerie	= 4,422 m.

MARCHE (\*)

№ 30

93

(1) Mouvement de Marche (M.M. 108 = ♩)

The musical score consists of ten staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The first staff starts with a dynamic marking of *f* and includes a triplet of eighth notes. The second staff continues with a *f* dynamic and features a 3/4 time signature change. The third staff has a *p* dynamic marking. The fourth staff is marked *p dolce*. The fifth staff has a *f* dynamic. The sixth staff includes a *crescendo* marking. The seventh staff has a *f* dynamic and includes the lyrics "eres - cen - do". The eighth staff has a *p* dynamic and includes the lyrics "poco a poco eres - cen - do". The ninth staff has a *f* dynamic and includes the lyrics "eres - cen - do". The tenth staff has a *mf* dynamic and includes the instruction "Un peu moins vite" and "cantabile". The score concludes with a *mf* dynamic marking.

\*) Dans cette étude le temps reste le temps de même mouvement qu'il soit employé en mesure simple, brève, composée ou autres.

\*) Voir R. LAURENT: N° 16

Tempo I:  
*f* *poco ritenuto* *f*  
*dolce*  
*mf* *p* *poco a poco ritenuto*  
Tempo I:  
*f*  
*p* *mf*  
*f*

### CLASSIFICATION DES INSTRUMENTS A EMBOUCHURES

(d'après Victor Mahillon)

Le timbre est uniquement dû à la forme de la colonne d'air, aux proportions du tuyau.

COR; tuyau étroit et conique. Timbre doux.

CORNET; tuyau étroit moins conique que celui du Cor. Timbre doux mais avec un peu plus de mordant que celui du Cor.

TROMPETTE; tuyau étroit et cylindrique sur une grande partie de la longueur. Timbre éclatant.

TROMBONE; qui veut dire grande trompette, même forme de tuyau et même timbre.

BUGLE; tuyau large et conique. Timbre mœlleux.

BUGLE ALTO

BUGLE BARYTON

TUBA

BOMBARDON

Famille des instruments dite des SAX-HORNS

EN STACCATO BINAIRE (\*)

Op 31

31

Prélude

*ad libitum*

Allegro (M.M. 116=♩)

a Tempo

*poco rit.*

*dolce*

*f*

*p*

*crescendo*

*f*

*mf*

*rit.*

*cadenza*

*f*

*rit.*



*f* *poco ritenuto*  
*diminuendo*  
 Tempo  
*rit.*  
 Tempo  
*f*  
*p*  
*mf*  
*f*  
*f*  
*pp* *f* *f*

### DE LA TROMPETTE EN MI #

Nous rencontrons parfois au théâtre les indications suivantes: trompette si dièze, trompette mi dièze. L'auteur-AUBER, dans "Fra Diavolo"; MEYERBEER, dans "Les Huguenots"; ROSSINI, dans "Guillaume Tell"- n'a voulu employer que la trompette en mi ou la trompette en si. En ajoutant ce bizarre dièze, il voulait spécifier qu'il était bien question de tonalités chargées de dièzes et non d'autres. Au demeurant, ces indications ne se rencontrent que fort rarement et ne constituent qu'une anomalie.

DE LA LIAISON DES HARMONIQUES (\*)

№ 32

26

Moderato (M.M. 104 = ♩)

*sans efforts, sonorité pleine et douce*

\* V. G. BALAY: N° 14-15; R. LAURENT: N° 6; MAXIME-ALPHONSE: N° 14; A. PETIT: N° 3-10

LA TRANSPOSITION étant une spécialité du trompettiste, il est de toute nécessité qu'il s'y habitue aussitôt que son éducation musicale le lui permet. Il doit la travailler journellement. Nous conseillons donc de revoir certaines leçons plus faciles et de s'exercer grâce à elles à transposer un ton plus haut, puis un ton plus bas, etc. Les transpositions, à la quarte majeure (triton) et à la quinte supérieure prennent dans la pratique une très grande importance surtout pour l'artiste qui utilise à l'orchestre une trompette si bémol. Mais naturellement l'élève a le devoir de se familiariser avec toutes les transpositions.

EN STACCATO TERNAIRE (\*)

Op 33

36

Moderato (M.M. 88 = ♩)

The musical score is written for piano and voice. It begins with a piano introduction of two staves. The vocal line enters on the third staff with the lyrics "eres - een - do". The piano accompaniment features intricate sixteenth-note patterns and triplets. Dynamics range from piano (p) to forte (f). The tempo is marked "Moderato" with a metronome marking of 88 quarter notes per minute. The key signature has one flat (B-flat major or D minor). The score concludes with a section marked "Un poco meno mosso" and a final melodic flourish.

Voix: G. BALAY: N° 10; A. CHAVANNE: N° 17-18-20-25; A. PETIT: N° 12

*f* *mf* *mf* *p* *f* *p* *crescendo* *p* *mf* *cres - - cen - - do* *f* *p* *f* *mf* *f* *p* *p* *f* *f* *ff*

The musical score consists of 15 staves of music in a single melodic line. The key signature has one sharp (F#) and the time signature is 3/4. The piece begins with a dynamic of *f* (forte) and a *mf* (mezzo-forte) marking. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and accents throughout. The dynamics fluctuate, including *p* (piano), *f*, *mf*, and *ff* (fortissimo). A *crescendo* marking is present in the middle section. The word *cres - - cen - - do* is written across two staves. The score concludes with a *ff* dynamic.

FANTAISIE RYTHMIQUE (\*)

Op. 34

28 Andante (M. M. 76 = ♩)

*dolce*

*sostenuto*

*I<sup>o</sup> Tempo*

*poco rit.*

*f*

*p*

*mf*

*eres - - - cen - - - do*

*Tempo I<sup>o</sup>*

*dolce*

*ten.*

*Allegro (112 = ♩)*

*staccato binaire*

*légèrement*

*poco allargando*

© Voir G. BALAY: N° 12; MAXIME-ALPHONSE: N° 7-13-15-17; R. LAURENT: N° 10

*poco a poco cresc.*

*mf* *diminuendo*

*p*

*sans retard*

### DU TIMBRE

Le timbre éclatant de la trompette est dû à ce que sa colonne d'air est presque entièrement cylindrique; la forme curviligne de l'embouchure augmente encore l'effet.

ETUDE SUR LE COULE (\*)

№ 35

22

Moderato (M.M. 80 = ♩)

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Moderato' with a metronome marking of 80 beats per minute. The piece is characterized by intricate rhythmic patterns, including frequent triplets and sixteenth-note passages. Performance instructions such as 'dolce' (softly) and 'mf' (mezzo-forte) are placed throughout the score. The notation includes various articulations like slurs and accents, and ends with a final cadence on the twelfth staff.

(\*) Voir R. LAURENT: N° 6; MAXIME-ALPHONSE: N° 14; A. PETIT: N° 10



The image shows a musical score for a horn part, consisting of ten staves of music. The music is written in a single system with a key signature of two flats (B-flat and E-flat) and a common time signature. The notation includes various articulations such as slurs, accents, and dynamic markings like *f* (forte) and *cres.* (crescendo). Fingerings are indicated by numbers 1, 2, and 3 above the notes. The music is a complex, rhythmic piece with many sixteenth and thirty-second notes. The word "cres - - cen - - do" is written below the eighth staff, indicating a crescendo. The score ends with a double bar line and repeat dots.

### DE LA COULISSE

Primitivement les tuyaux supplémentaires des pistons qui nous donnaient les longueurs voulues à l'abaissement général de l'instrument étaient de longueur fixe. L'instrument ainsi construit ne supportait aucun corps de rechange sans devenir insupportablement faux.

Vers 1830, Meifred, professeur de Cor à pistons au Conservatoire de Paris, imagina d'en faire des tuyaux mobiles, dénommés COULISSES, ce qui permet l'allongement proportionnel pour chaque corps de rechange qu'on emploie.

LES TRILLES (\*)

№ 36

27 Lento (M.M. 60 = ♩)

*dolce*

0-(1-2)

$\frac{2}{3}$ -3

$\frac{1}{3}$ -2

$\frac{2}{3}$ -3

0-(3-1)

$\frac{1}{3}$ -3

$\frac{2}{3}$ -3

0-3

$\frac{2}{3}$ - $\frac{1}{3}$

0(2-1)

$\frac{1}{2}$ -2

0(2-1)

$\frac{1}{2}$ -2

*p*

*ritenuto*

(1) *tr ad libitum*

(\*) On doit exécuter ce dernier trille avec les lèvres en gardant baissés les deux premiers pistons.

(\*) Voir ARBAN: page 111 (les trilles); A. CHAVANNE: N° 6  
s. l. 20. 452

*Thirty-Six Transcendent Studies  
for Trumpet, Cornet or Fluegelhorn in B-flat*

by Théo Charlier

English Translation by

Dr. Michel Laplace & Cliff Warren

Théo Charlier (1868-1944) worked in France (Paris, Lyon, Marseille), and was a friend of Vincent d'Indy and Charles Bordes, among others. He was born in Seraing-sur-Meuse and studied at the Liège Royal Conservatory. In 1901, he was named teacher at that conservatory. This great musician also led a wind band (Mariemont-Bascoup), founded the *Scola Musicae* in Brussels and was a noted composer (ballets, symphonic pieces, method for the horn in F, and so on). He died in Brussels.

Charlier's studies are in use in most countries, except the USSR. American players often use this book without understanding the related text material, hence this translation.

The first edition was published in 1926. However, we have selected for the present translation the more readily available revised edition (copyright 1946) and have occasionally added phrase markings given by Mr. R. Sabarich at the CNSMP (Paris Conservatory).

First, I have given the title of each study. Next, I have translated the text which appears throughout the book and placed marginal reference numbers which correspond to page numbers of the original book. Where I wish to clarify or give additional information, I placed my own comments in brackets. I did not feel it necessary to translate the numerous notes at the bottom of pages which merely refer the reader to additional studies in other method books.

On behalf of the International Trumpet Guild, I wish to thank Alphonse Leduc & Co. for allowing the publication of this translation. I also wish to thank Denis Egan, Professor of Trumpet at the London College of Music, for his advice, and Clifford Warren for his assistance in preparing the article for publication.

- No. 1 Articulation
- No. 2 Style
- No. 3 Intervals (Thirds)
- No. 4 Style
- No. 5 Articulation
- No. 6 Style
- No. 7 Technique
- No. 8 Intervals (Fourth)
- No. 9 Scherzetto
- No. 10 Rhythm
- No. 11 Fantasia
- No. 12 Modern Study
- No. 13 Prelude
- No. 14 Exercise for the Third Finger
- No. 15 Intervals (Fifths)
- No. 16 Double Tonguing
- No. 17 Intervals (Sixths)
- No. 18 Triple Tonguing
- No. 19 Intervals (Sevenths)
- No. 20 By Combined Movements in Varying Rhythms
- No. 21 Octaves
- No. 22 Various Tonguings
- No. 23 Arpeggios
- No. 24 Throughout the Trumpet Parts of Richard Wagner's Works

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- No. 25 Slurs
- No. 26 Chromaticism
- No. 27 Fantasia
- No. 28 Triple Tonguing
- No. 29 Mordent
- No. 30 March
- No. 31 Double Tonguing
- No. 32 Slurring the Harmonics (Lip Slurs)
- No. 33 Triple Tonguing
- No. 34 Rhythmic Fantasia
- No. 35 Study of the Slur
- No. 36 Trills

Foreword

2

Here is a series of thirty-six studies for the soprano valve trumpet, cornet or fluegelhorn which will help the young player who desires to play modern music correctly.

Today, in the orchestra, the trumpeters need great technique as well as good musicianship. Contemporary composers do not think of the difficulties they write. They create it, it pleases them; the performer must play it! No matter which instruments they use, modern ones (in C, B-flat and A) or old ones (in F, E, E-flat, D, and so on), the trumpet player no longer uses tuning crooks as in the past. Because of the lack of time to tune up, crooks would make him always out of tune.

As the valve trumpet is a chromatic instrument like the flute, piano or violin, it is right to expect it to perform the same types of works. Transposition eliminates this inconvenience.

If the student trumpeter wishes to progress and to play easily in all keys, both sharp and flat, he must be prepared to study diligently.

During my career as a player and a teacher, I feel I have experienced many kinds of difficulties which I always formulated into appropriate exercises. I have written them down for my own use as well as to aid my students. They have been found useful enough by many of my friends and previous students that this publication has resulted.

On this request, I collected my manuscripts and selected these thirty-six studies. It is my hope that this volume will be a useful complement to previous teaching books of this kind.

I arranged them as carefully as possible to treat rhythm, staccato [tonguing] and its various aspects, legato and the slur, and a great number of excerpts wishing to use the full capability of the instrument.

I have tried to make the practice of these thirty-six etudes as enjoyable as possible. I thought it to be of interest to include technical and historical notes to inform the student and to give him some pauses.

I hope that my efforts continue to form the technique of young players. My efforts will be greatly rewarded if my work can help them overcome obstacles encountered during their entire careers.

THÉO CHARLIER,  
Professor at the Liège Royal Conservatory of Music

Editor's Notes

3

Bringing all our careful attention to this re-edition of the *36 Etudes Transcendantes* of Theo Charlier, we want first to pay homage to the author and to honor the memory of this eminent professor of trumpet who recently died in Brussels.

Theo Charlier, after devoting many years to teaching, particularly at the Royal Conservatory of Liege, has left us in the etudes the fruits of his great knowledge and long experience. This book contains serious difficulties and to master them, one must already possess great technical facility.

Without a doubt there are more technical studies—more difficult in terms of rhythm and melody than these provided here. There are also other musical pieces which will introduce the student to the novelties of modern music. But we can assure you that the person who will make an effort and who will apply serious work to this book will have great reward. He will become a virtuoso and a musician.

- 4 (1) This mark  $\Psi$  is a breath.  
 (2) To study articulation, the student also can use: R. Laurent: *Practical Studies*, Study No. 1; Maxime-Alphonse: *New Studies No. 4* (2nd book) (Pub. Alphonse Leduc)

5 [The following phrase markings were stated by R. Sabarich and are not indicated in the text:

- Line 1, meas. 2 - 3 well sustained
- Line 3, meas. 4 slow down
- Line 4, meas. 1 *descrescendo* on count 3
- Line 6, meas. 1 *crescendo* to count 3
- Line 7, meas. 4 - 5 sustained through count 3
- Line 9, meas. 4 - 5 slow down
- Line 11, meas. 1 *ad lib*
- Line 14, meas. 5 slow down]

### 7 Advice To Young Artists

In the orchestra, the player has excellent behavior and does not talk during the performance of a work (except in case of absolute necessity).

He has an instrument in good condition and a good mute which will not alter intonation.

He must not practice excerpts of the work before a performance.

He does not turn over pages of his part noisily, especially during a pause.

He must be in his section on time and must stay there as long as possible during a rehearsal.

He pushes in the slides of his instrument quietly, with the valves down so as not to make noise, because of the air trapped in them. (continued on page 17.)

### 9 Avoid the Use of Crooks

Small instruments with cup mouthpieces must not and cannot be rationally used in but one tonality. The change of a crook will make an instrument out of tune. It must be tuned up carefully each time a crook is changed. However, some pieces do not allow enough time to make this possible. Players that use these instruments (trumpets, cornets, bugles) must understand the results of such changes and employ proper replacement slides in difficult passages. Serious attention always conquers difficulty which often is nothing apparent. A little practice will give mastery of all that is presented. While awaiting this mastery, to play a single key instrument is good when one uses the set of replacement slides and learns to regulate every slot after knowing the following which is theoretically correct:

1. double the length to the slot of the 2nd valve for the 1st valve
2. triple the length to the slot of the 2nd valve for the 3rd valve

To omit this procedure is a grave error to the point of losing accuracy, not only by the pupil but also the harmony of the entire orchestra.

### 11 Table of Harmonics for the Instruments Named Below

Table of chromatic tones possible on the (soprano) trumpet and cornet in C and B-flat<sup>1</sup>, the small trumpet in D, and the fluegelhorn

in B-flat<sup>1</sup> from the natural harmonics beginning with the second harmonic and showing all the fingerings.

The fundamental tone (not in use) is not shown in the table.

The seventh harmonic is too low [to be in tune]; except those encircled, which are acceptable because of the valve combinations.

The sounds marked with a (+) are out of tune because of the valve combinations and can be brought in tune by the use of a valve slide (1st or 3rd valve).

Those sounds enclosed in a diamond are brought in tune by extending the third valve slide. Thus, we must not use the third valve alone.

The eleventh and thirteenth harmonics are exactly between the two tones enclosed in a square: too high for the lower note, too low for the higher note.

- (1) This table of harmonics is made as usual for the writing of these instruments; see p. 35.

#### Harmonics

Every tone occurring by the simultaneous use of two or three valves is always too high [sharp]. Therefore, it is often better to use the simplest fingering [least number of valves], except for these notes:



which sound in tune in that register and commonly are used with these fingerings [i.e., with the first and second valves depressed rather than with the "simpler" fingering of third valve alone depressed].

### Theory of the Instrument

13

There is no instrument with three valves which is perfectly in tune whenever a valve combination is required to play a note. Here is the reason why: the separate use of each valve elongates the air column so as to lower the pitch: one tone — 1st valve pushed down, half a tone — 2nd valve pushed down, one and a half tones — 3rd valve pushed down.

Here we are in complete agreement [understanding].

But, take a trumpet in B-flat (theoretical length: 1:475 meters) in which the three valves are pushed down to hear *f-sharp* or *c-sharp*. These pitches require a supplementary air column of 0.612 meters. The three valve slides added to the air column, because of the three depressed valves must give us this supplement. But, the 1st valve pushed down gives us a length of 0.181 meter; the 2nd, 0.088 meter; and the 3rd, 0.279 meter. The resulting total is only 0.548 meter. (continued on page 15)

#### Technique

14

This study can also be transposed into A-flat or B-flat major.

### Theory of the Instrument

[continued from page 13]

15

It will lack: 0.615 m. minus 0.548 m. equals 0.064 m. The resulting pitches are too high [sharp]. All these out of tune notes are often corrected with the lips. Thus, good intonation is only accomplished with much practice. There are instruments with a movable valve slide attached to the first valve but such instruments are rare. A movable slide on the third valve is commonly in use and gives good results.

### Advice to Young Artists

[continued from page 7]

17

He does not blow forcefully through his instrument to remove the water. It is much better to blow gently and take a little more time.

He has tuned up and adjusted his instrument before the concert. If he tunes up outside the concert hall, he must know the temperature, because the speed of sound increases with heat and decreases with cold, making the instrument sound sharp or flat.

If he must move away from the orchestra to play a call or a solo at a distance it must be remembered that the pitch lowers in moving away. One must know how much to adjust the instrument in advance.

He counts the bars [of rests] carefully, but during the concert he sometimes relies on a good cue. An error is easily made, and a good cue does not lie.

He follows the mood of the conductor. He must be flexible and attentive. He is careful with the required articulations. If this is so, he will be esteemed and well considered.

## 19 Table of the First 24 Harmonics

The numbers represent the number of divisions of the sound. Only the harmonics up to the 18th are used. However, it is not without interest to know which pitches correspond to harmonics 19, 20, 21, 22, 23 and 24. (See page 11 for harmonics 7, 11, 13 and 14.) The 15th harmonic is too low [flat], and 21, 22 and 23 are not commonly in use.

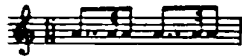
## 21 The Metronome

(from the Greek *metron* "measure" and *nomos* "rule")

The numbers on the white band behind the pendulum indicate the number of swings it makes in one minute. So 48, 88, 116, etc. indicate that if the moving weight on the pendulum is placed opposite one of these numbers, the pendulum gives 48, 88, or 116 swings in one minute, respectively.

## 22 Preparatory Study for Solo de Concours by T. Charlier.

(1) Often this rhythm is not correctly played. It is regrettable. It should be played as follows: A) double dot the first note, B) make the 2nd note a thirty-second note, C) give the 3rd note its full value. For example:



This way we can perceive the precise character of this note group. The example given here is hypothetical. It is better to respect the existing writing.

24 [Sabarich indicated the following:

Line 9, meas. 1 give way a little, yield  
Line 20, meas. 4 piano, not *mf*]

25 Only the air vibrates through a wind instrument. It can be made of wood, glass or bronze; the tone quality (timbre) is always the same. Victor Mahillon stated that experiments begun around 1846 by Adolphe Sax (a Belgian manufacturer established in Paris) proved that the nature of the inner surfaces [of the tubing] has no effect on the tone quality (timbre). Various timbres are determined by different proportions of tubing and the resulting air column, and by the manner in which the air is set into vibration. A wooden trumpet was constructed for these experiments, and this instrument has the same timbre as a brass trumpet. It is in E-flat and plays the following notes:



Manufacturer C. Mahillon. Museum of the Brussels Conservatory. No. 572 of Volume 1, 2nd edition. Gift of Victor Mahillon.

Transpose into E minor, F minor, G minor and double tongue.

## Double Tonguing

\*To play this tremolo, cut the air column using one after the other: the 1st, then the 1st and 3rd valves together. Hold down the 1st valve, then use only the 3rd.

## Theoretical Length of All the Brass Instruments

(natural; with 1, 2, 3, & 4 valves or cylinders)

[Here I give first the French and then the English translation. The reader can then apply this to the entire table. Following the list is the footnote which appears at the bottom of page 31.]

*longuer*

length [the length is given in meters]

*même longueur que le*

same length as

*8<sup>ve</sup> dite de 32 pieds*

octave of 32 feet

*Cors*

Horns

*Trompettes ordinaires et chromatique*

Trumpets natural and chromatic

*Ton de La (grave) / (aigü)*

Pitch of A (low) / (high)

[It must be noted that the French foot was two centimeters longer than the English foot.]

(1) This trumpet is only "bass" by name. Because of its large bore, it easily plays the lower harmonics; the player reads the part as a cornet player but one octave lower. Wagner uses this same instrument in the pitch of D and C.

## No. 17 Intervals (Sixths)

\*To get this tremolo, use the fingering shown.

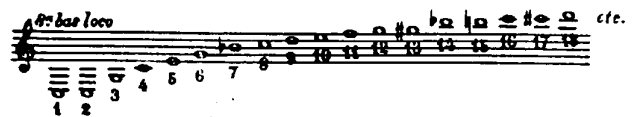
## No. 18 Triple Tonguing

(1) This mark [ ] is a short pause, but shorter than the previous [ ]

## The Accepted Writing for the Small Instruments With a Mouthpiece

We know that every tube produces a group of sounds in which the pitch depends upon the pressure (mouthpiece against the lips). The lips, by way of the breath, cause the air column to vibrate. These resulting pitches (always the same ones, for the same length of tube) are called "harmonics."

Traditionally (and any length instrument [and its corresponding series] may be determined). We note the harmonic series as follows:



Before the creation of the valve in 1814 (neglecting instruments with slides or keys), there were only natural instruments with crooks which gave [only] such harmonics. These do not form the complete [chromatic] scale. To obtain it, we necessarily must have on the main tube a few accessory tubes of various lengths (the valve

coordinated by the valves. Thus, one switches to the column of resonant air necessary to obtain the specific sound [pitch or harmonic series] one desires.

If we do not use the valves, the instrument will only produce the harmonics [itches] listed above.

Because the writing for small instruments with a mouthpiece (little fluegelhorn, little trumpet in D, soprano trumpet in C, B-flat, cornet, fluegelhorn) would require the use of many ledger lines, it is common practice to notate their parts an octave higher.

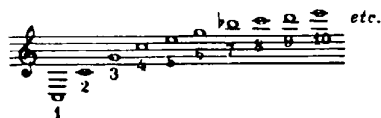
So this musical excerpt must be written:



and will be written,



and, the harmonics are incorrectly written:



because they are one octave higher than the real harmonics.

### 37 Table of the Tuning Crooks

French  
Italian  
German

### 38 No. 20 By Combined Movements and in Varying Rhythms

This study may be transposed a semitone lower.

### 39 Foreign Terms

on the word "mute" and its use

<i>English</i>	<i>French</i>
mute	Sourdine
with mute	Avec Sourdine
put in mute	Mettre la Sourdine
remove mute	Enlevez la Sourdine
	Otez la Sourdine
without mute	Sans Sourdine
mute again	Encore la Sourdine
muted	Bouché

### 43 Foreign Terms

on the words trumpet, cornet, fluegelhorn, etc.

<i>English</i>	<i>French</i>
trumpet	trompette
trumpets	trompettes
keyed trumpet	trompette à clefs
cornet	cornet à pistons
fluegelhorn	bugle
keyed bugle	bugle à clefs
valve trumpet	trompette à pistons
bass trumpet	trompette basse
little trumpet in D	petite trompette en ré

### No. 24. 21 Throughout the Trumpet Parts of Richard Wagner's Works

46

(1) The Alpine Horn is usually played on the muted trumpet in the wings.

[The great Wagnerian Reginald Goodall agrees with Mr. Egan that it is the theme used in the fight scene at the end of Act II in *Die Meistersingers*. The name "bastonads" is not accurate. (M.L.)]

The bell determines the accuracy of the harmonics, but it does not change the timbre, nor the sonority.

(1) Rhythm is the order and the proportion in the beat. (Vincent d'Indy)

"A well understood work, as short as it can be, is more useful than many hours of studies badly directed." J.B. Arban

55

### Lengths of the Instruments

57

trumpet in B-flat	= 1.475 m.
cornet	= same
fluegelhorn in B-flat	= same
bugle	= same
[natural] calvary trumpet	
in E-flat	= 2.211 m.
calvary bass trumpet	= 4.422 m.

(1) In this study the tempo remains the same, even though it employs simple, double, or other compound meters.

58

### Classification of the Instruments with a Mouthpiece (from Victor Mahillon)

59

The timbre is due only to the proportions of the tube and the resulting affects on the air column.

Horn: narrow tubing and conical bore. Smooth timbre.

Cornet: narrow tubing and a less conical bore than that of the horn. Smooth timbre, but sharper than the horn.

Trumpet: narrow tubing and cylindrical bore over a great part of the length. Ringing timbre.

Trombone: which means long trumpet. Same form of tube and same timbre.

Fluegelhorn: Large tubing and conical bore. Mellow timbre.

Alto fluegelhorn	} Saxhorn family
Baritone	
Tuba	
Bombardon	

### The Trumpet in E-Sharp

61

In the theater, we sometimes read: "trumpet in B-sharp" or "trumpet in E-sharp." The composer (Auber in *Fra Diavolo*, Meyerbeer in *The Huguenots*, Rossini in *William Tell*) only means to use the trumpet in E or the trumpet in B. In writing that strange "sharp," he specifies that the tonality is full of sharps. These indications are very rare.

63

Transposition is a trumpeter's speciality; as quickly as possible, he absolutely must accustom himself to transposing. He must do it every day. It can be beneficial to go back to some of the previous lessons and transpose them a tone higher, then a tone lower, and so on. The perfect fourth (tritone) and perfect fifth higher are of frequent use for those who play in orchestras on the trumpet in B-flat. Of course, the student must accustom himself to every kind of transposition.

## Timbre

The brilliant tone of the trumpet is due to its almost completely cylindrical air column; this effect is increased by the cup shape of the mouthpiece.

69

## The Slide

Originally, the valve tubes were of fixed lengths. Such an instrument could be crooked to different keys; if it was, it became horribly out of tune.

Around 1830, Meifred, valve-horn teacher at the Paris Conservatory [CNSMP], created the movable tubes, called slides. These made it possible to correct each valve slide length for each corresponding crook used.

[Meifred, Pierre-Joseph Emile (1791-1867). Dauprat's student. Hornist in the Paris Opera (1822-1850). Founding member of the noted *Société des Concerts du Conservatoire*. (M.L.)]

70

- (1) We must play this trill with the lips, keeping the two first valves pushed down.

## Rules and Exceptions

If the trumpeter must use an instrument in only one key, some difficult passages will be encountered. Here is an example which is found in the Allegro of the overture to *William Tell*:

Trumpet in E

All: vivace



and another excerpt from the end:



as well as other examples of this kind, mostly from the parts for trumpet in E (see p. 61). To play these excerpts on a trumpet in B-flat, one must play an augmented fourth higher, which is quite difficult in a lively tempo. It would be much easier to play these passages with all three valves pushed down, after having carefully pulled out the movable slides on the 1st or 3rd valve to tune up the instrument [harmonics] with [those of] the trumpet in E (the result of lowering the pitch by a diminished fifth with the three valves). Thus, he would be playing the written notes like an open trumpet in E, with no need for other fingerings, the instrument now being a natural trumpet in E.

Likewise, it is possible to play the parts written for a trumpet in F by depressing the 1st and 3rd valves, and pulling out the movable slide on the 1st or the 3rd valve.

It is just the same for those of you using crooks; if you put in the A crook, playing with the three valves pushed down and having correctly pulled out the moving slide, you get a natural trumpet in E-flat.

I only recommend this possibility to play military calls or other music of special character.

72

## The Mouthpiece

The mouthpiece has four principal parts: 1) the rim, 2) the cup, 3) the throat, 4) the backbone.

The cup generates the sound, and it must be proportional to the air column. If it is too deep, it lowers the high register. In the contrary case, it raises it.

The mouthpiece must be the one accompanying the trumpet in the case at purchase or be of the same size, except for the rim which can vary with the lips and teeth of each individual.

The tone quality depends upon the flexibility of the pressure of the lips against the mouthpiece, which must not be forced, or the pressure will not be accurate for the right dividing of the air column. To get a clean sonority, we must avoid pressing the mouthpiece too strongly against the lips or blowing too strongly, which will stop the production of the sound.

To use the same mouthpiece to play all the instruments (fluegelhorn, cornet, trumpets in F or C) with a mouthpiece for trumpet in B-flat, for example, is a great error. The result is that the harmonic resonance is thrown out of equilibrium because of the irregularities caused by disproportional tubing.

"Experience has proven that there is no greater handicap for artists wanting to play various instruments than to change the rim of the mouthpiece. The only way to get a good mouthpiece is for the artist to accustom himself, through study and practice, to the one of our manufacture. In this way, the lips gain flexibility and elasticity vibrating under the action of the pressure coming from the use of rims of the same form and diameter. This cannot be achieved if one continuously uses various mouthpieces with different vibrating contours," says V. Mahillon, manufacturer of musical instruments, librarian of the Museum of the Brussels Royal Conservatory, and eminent scientist of acoustics.

## The Mute

72

Today the mute is an indispensable accessory. Like a mouthpiece an artist must always carry one with him. It is a restricting cone which is inserted into the bell of the instrument to diminish the power of the sound and give it a kind of shimmering smoothness.

In the orchestra, the mute can produce unique sounds with strange and unexpected timbres.

Fétis [Francois Joseph Fétis (1784-1871) unfortunately allows his judgement to be biased by passion or interest. His dates are often wrong, and there are mistakes. In fact, it is de Pontécoulant (*Organographic*) who credited Lebrun with the invention of a mute. (M.L.)] stated, "It was Lebrun [Jean Lebrun was born in Lyon on April 6, 1759, died in Paris, in 1809. "A virtuoso remarkable for the accuracy of his execution, the purity of his tone and his unusual command of the highest notes." (C.R.M.P., *Grove's Dictionary*, 5th ed., vol. IV, p. 372.) (M.L.)] (near the end of the 18th century), French hornist, active in the Berlin Court Orchestra [from 1793 to 1806 (M.L.)], who was the first to think of using a perforated, conical cardboard box to get echo effects." However, the mute was previously known. As early as 1636, we can read about it in Mersenne's book. To my knowledge the earliest composition requiring the trumpet mute is Claudio Monteverdi's *Orfeo*, which was played at the court of Mantua in 1607. It has an overture ("toccata" for five trumpets with mute) in which the parts are indicated: *clarino*, *quinto*, *alto e basso*, *vulgano*, and *basso*." These five parts were written for natural instruments producing only the harmonics. It is interesting to note that Monteverdi wrote these parts a tone lower than the pitch of the work, because the mute of that time raised the pitch a full tone. In the original part we can read: "*un clarino con tre trombe sordine*."

Later, Mozart indicated the use of the mute in his trumpet parts. With Wagner, the mute came back and is now a regular accessory in the orchestra. If in the old days it was in use in operas and funeral ceremonies, it is very much in use today and produces piquant effects.

The present-day mute is made of brass, wood, cardboard or various other materials. The best one, of course, is one which does not disturb the tonality in the complete range, but it is difficult to find. The accessory must be perfect.