

LEVY'S

CORNET INSTRUCTION BOOK

Describing how he learned to Play the Cornet



COMPOSED

WRITTEN *by*

ARRANGED

— BY —

JULES LEVY

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LEVY'S INSTRUCTION BOOK
OR
HOW I LEARNED TO PLAY THE CORNET.

Composed

Written

And

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By myself

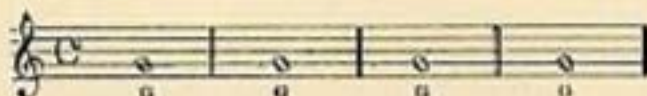


My Dear Reader:— I have loved the Cornet from my earliest infancy and always had a longing to become a Cornet player. About five years previous to my becoming the proud owner of a Cornet, I procured a mouthpiece which I kept constantly pressed to my lips. I begged and prayed of my father to buy me a Cornet, my chosen instrument. I kept on begging and, after five years persuaded him to accede to my long pleading. He went to an auction room and bought a Cornet for fifteen shillings English money, (about three dollars). Now, considering a good, plain brass Cornet by a first class maker ought to cost about fifty dollars, my readers can readily imagine what kind of an instrument mine was, bought at a sale for a paltry three dollars. Of course I had no instructor, so I began to blow in my own fashion, using my cheeks and puffing them out as though I had apples in my mouth, never dreaming that it was necessary to use the tongue. The consequence was almost fatal to me. I nearly blew myself into consumption. I had to have a physician's advice and after two or three months good treatment, I soon recovered. A short time after, I was advised to join a band by many people who believed I would become a good player. A very fine Cornetist in London took a fancy to me, and offered to give me a few lessons. I accepted his offer. He gave me six lessons, and finding an apt pupil he agreed to give me six more, but my misfortune began thus early. He was in a Military Band, and on the eve of giving me my second six lessons, he had to leave the city with his regiment. I nearly broke my heart for I had just begun to know how to blow properly. What could I do without an instructor and only just had my first six lessons. He took pity on my woe-begone appearance and wrote me about twenty progressive exercises, and told me to work hard at them. I did so for at least ten or twelve hours a day, and I am thankful to say that I made great strides through practicing nothing but these studies, which not only made my lungs strong but gave me a strong embouchure. I will, in the following pages, try my best to give all beginners my idea how to learn the Cornet properly from the commencement, so please pay attention to all I say.

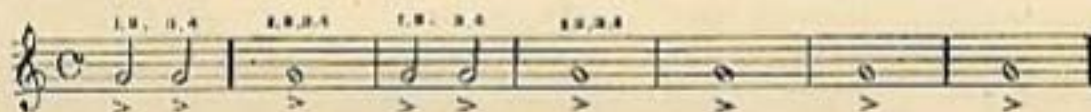
LEVY'S CORNET INSTRUCTOR.

Now, my pupil, take your Cornet firmly in your left hand, and be careful to place the mouth-piece right in the centre of the lips, which you must have closed. Above all things, be careful not to put the mouth-piece on the side of the mouth. It is almost impossible to get a proper embouchure by so doing. Consequently, if you find your mouth-piece shifting from the centre of the lips to the side, don't allow it to be obstinate, but put it in its right place. It may be difficult at first, but persevere, and after you have overcome this point you will reap the benefit of my advice. Be careful to put the tips of your fingers on the tops of the Pistons and always keep them there; after you have made considerable progress you will see how easily you will use the Pistons and how graceful it looks. If you observe Cornet players closely, you will find that instead of using the tips of the fingers, most of them place their fingers right over the valves and use the fingers from the first joint.

Now, another piece of advice: always stand while practicing, and never allow the bell of the Cornet to descend, always keeping it parallel with the nose or thereabouts. The first note I tried to play was "G" on the second line, because I am certain it is the easiest to produce for a person who has never blown a note. Thus,



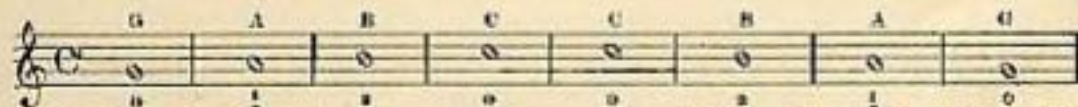
Please remember this note is G, made on the Cornet without the use of the Pistons. The proper way to obtain a note, is to imagine you have something on your tongue, say for instance, a hair. You may try time after time to remove it, but only with your tongue. Dear pupil, you must always have that hair on your tongue until you can manipulate the notes properly. In addition to using the tongue, you must tighten your lips and try to get rid of that troublesome hair. When I make a mark, thus $\>$ you must try to get that wretched hair off your tongue. It will trouble you for some time, and don't forget that when you make the note properly, you must keep the lips pressed against the mouth-piece, and hold on to it as long as possible. Count four very slowly for each of the following measures.



I beg of the pupil to be patient and play the above notes, or try to play them, hundreds of times until your patience is rewarded by becoming acquainted with them.

My idea of learning to play on an instrument, is to commence at the beginning and go on slowly, slowly, inch by inch. By so doing, you become thoroughly acquainted with what you are doing, and are more satisfied with your work as you continue. I do not agree with a great number of people who wish to learn tunes before they can make their notes correctly. I have no patience with such people; they never do anything creditably, and it takes them twice as long to learn anything properly. Those who study from this book will find the first lessons very tedious, but yet very beneficial.

For the student who is not acquainted with the names of the notes, I shall write a few giving the names and fingering of them below. When the letter "o" is marked over a note, it means that the pupil must not use any fingers, and it is called an open note. When you see written the number 1, it means the first finger, 1 & 2, first and second fingers, 1, 2 & 3, first, second, and third fingers. Now, as I make the notes I will write the name as well as the fingering, and please take great notice of them, as I shall not repeat writing the fingering many times. I will now commence my first lesson.



The first Scale in music that a beginner must become acquainted with is the Scale of C commencing with C below the lines and continuing upward to C on the third space.

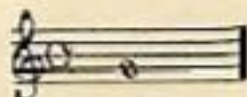


LEVY'S CORNET INSTRUCTOR.

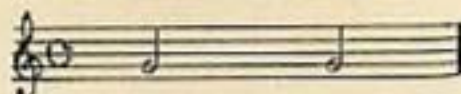
Please don't forget my instructions to get rid of that troublesome hair, and always commence making the note with the *tip of the tongue*. Remember, that to strengthen the muscle of the lip, you must learn to hold the notes very, very long, in fact, as long as you can hold your breath.

I will write the notes with their names and value

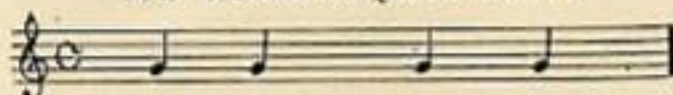
A "Semibreve" or Whole Note.



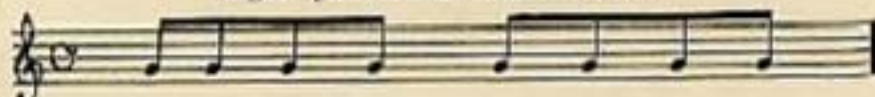
Two "Minims" or Half Notes.



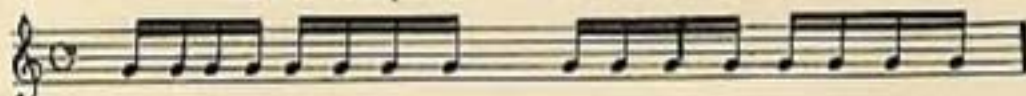
Four "Crotchets" or Quarter Notes.



Eight "Quavers" or Eighth Notes.



Sixteen "Semiquavers" or Sixteenth Notes.



Thirty two "Demisemiquavers" or Thirtysecond Notes.



Sixty four "Semidemiquavers" or Sixty fourth Notes.



I shall now ask the pupil to take particular notice of the mark I make under the note. He must commence the note very softly, and then increase the sound until it reaches the middle of the note, then decrease it to the end.

"*f*" is an abbreviation of *fortissimo*.

"*p*" is an abbreviation of *planissimo*.



Be very careful to count four very slowly for each of the above notes.

It is not my intention to bother the pupil with a long dissertation about this, that, or the other, as I have seen done in other instruction books, but simply explain how I taught myself the Cornet, nothing else. All I ask is diligent study and constant application, then what I have and shall recommend will make you a player. I have shown you how to produce a sound, and how to follow that production up until you can make a perfect note. If the pupil is strong, he must dwell on the above notes at least six hour a day.

LEVY'S CORNET INSTRUCTOR.

I will now ask the pupil to give strict attention to the following, which is called the Chromatic Scale, being composed of half tones. This will enable him to become acquainted with every note he will meet while he is a Cornet player. Pay great attention to the fingering, also the notes.

The image displays six musical staves, each representing a different chromatic scale. Each note is accompanied by a fingering number (1, 2, 3) and a specific fingering symbol (a circle with a number inside). The scales are as follows:

- Staff 1:** C, C Sharp, D, D Sharp, E, F, F Sharp, G, G Sharp, A, A Sharp. Fingerings: 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2.
- Staff 2:** Natural C, C Sharp, D, D Sharp, E, F, F Sharp, G, G Sharp, A, A Sharp. Fingerings: 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2.
- Staff 3:** B, C, C Sharp, D, D Sharp, E, F, F Sharp, G, G Sharp, A, A Sharp. Fingerings: 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2.
- Staff 4:** E Flat, D, D Flat, C, B, B Flat, A, A Flat, G, G Flat, F. Fingerings: 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2.
- Staff 5:** E, E Flat, D, D Flat, C, B, B Flat, A, A Flat, G, F Sharp, G. Fingerings: 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2.
- Staff 6:** E Flat, D, D Flat, C, B, B Flat, A, A Flat, G, F Sharp, G. Fingerings: 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2.

Please notice the different fingering for the same note, for instance, C sharp below the line is made with all three fingers down at the same time, while C sharp in the third space is made with the first and second fingers only. E flat and D sharp are fingered the same, with the second finger, when you meet them on the fourth line and fourth space, but when on the first line and below the line, they are made with the second and third fingers. G flat above the line, and F sharp on the fifth line, are made with the second finger, but when they come below the line they are made with all three fingers down. B flat and A sharp are made with the first finger. When in doubt about the fingering of a note, refer to the Chromatic Scale. It will save the pupil many lessons from Cornet teachers, if he will follow my instructions very closely and strictly. I will not mark the fingering again.

The following is Common time, or four counts to each measure.

The image shows five musical staves, each representing a scale in a different key. Each note is accompanied by a fingering number (1, 2, 3) and a breath mark (v) indicating where to breathe. The scales are as follows:

- Staff 1:** SCALE OF C. Notes: C, D, E, F, G, A, B, C. Fingerings: 1, 2, 3, 1, 2, 3, 1, 2. Breath marks: v.
- Staff 2:** " " D. Notes: D, E, F, G, A, B, C, D. Fingerings: 1, 2, 3, 1, 2, 3, 1, 2. Breath marks: v.
- Staff 3:** " " Eb. Notes: Eb, F, G, Ab, Bb, C, D, Eb. Fingerings: 1, 2, 3, 1, 2, 3, 1, 2. Breath marks: v.
- Staff 4:** " " F. Notes: F, G, Ab, Bb, C, D, Eb, F. Fingerings: 1, 2, 3, 1, 2, 3, 1, 2. Breath marks: v.
- Staff 5:** " " G. Notes: G, Ab, Bb, C, D, Eb, F, G. Fingerings: 1, 2, 3, 1, 2, 3, 1, 2. Breath marks: v.

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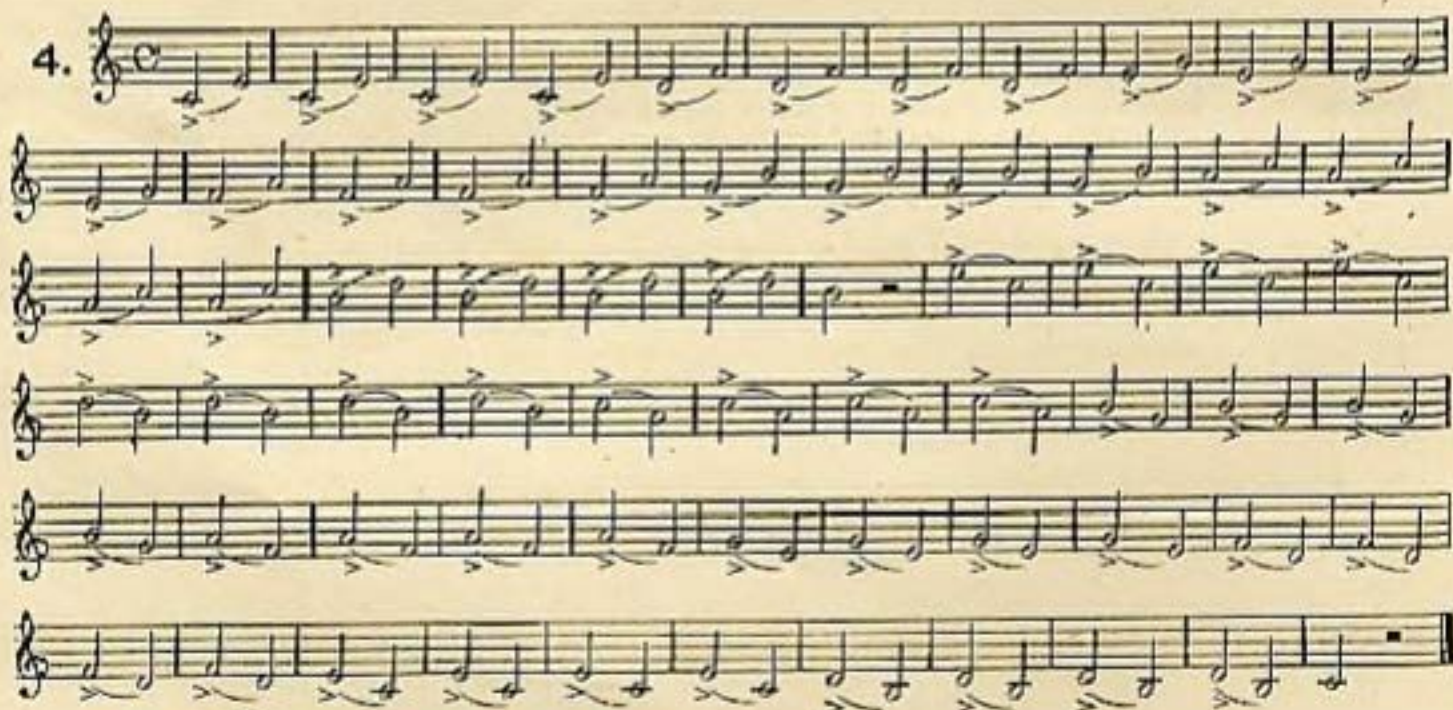
Now, my dear pupil, if you practice very regularly you will make fair progress. You must be patient and not try to play tunes until you are well acquainted with all the notes on the Cornet. I will now introduce to you some lower notes, with the name and fingering of each marked.



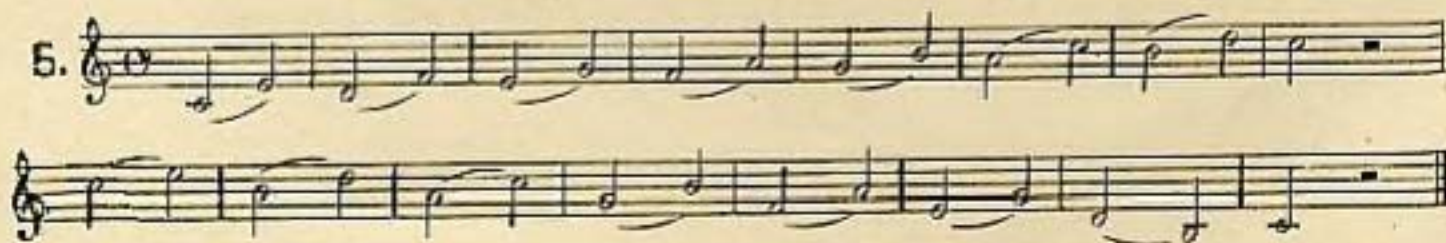
When you can make these lower notes, you must work hard at the Chromatic Scale. Hold each of the following notes a minute if possible.



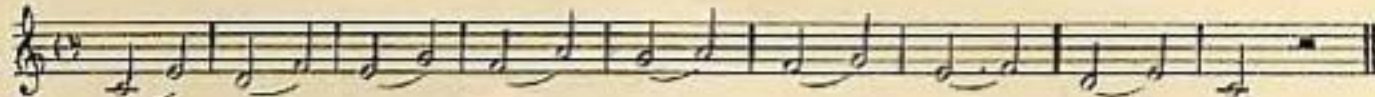
It is necessary now to make a little further progress, so I will show you how to slur or tie notes together.

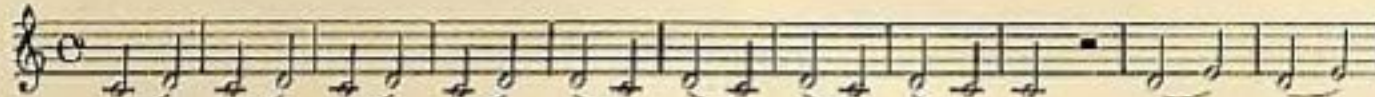


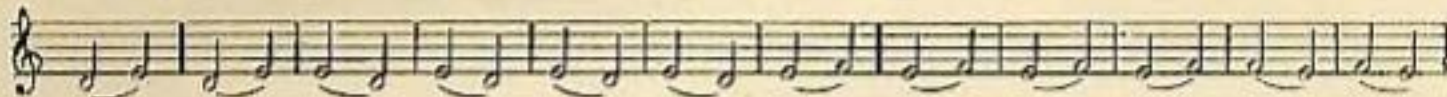
Repeat these studies fifty times a day.

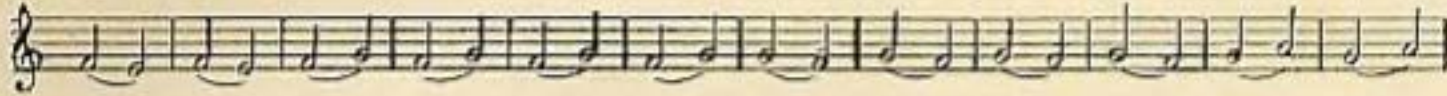


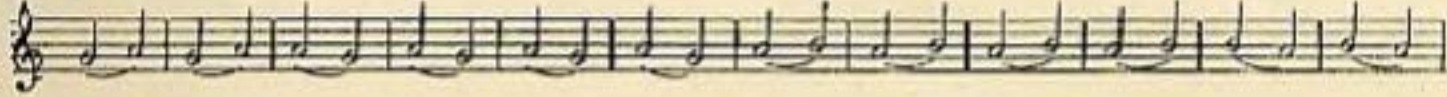
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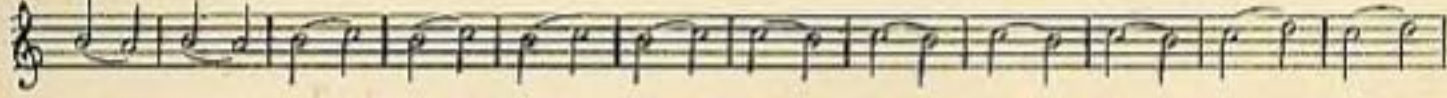
6. 

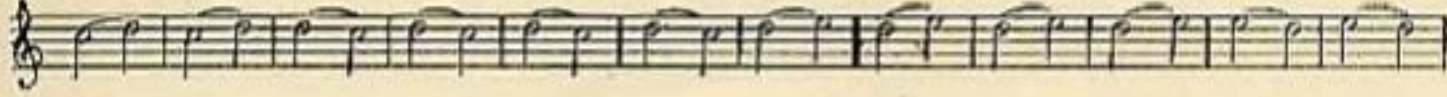
7. 

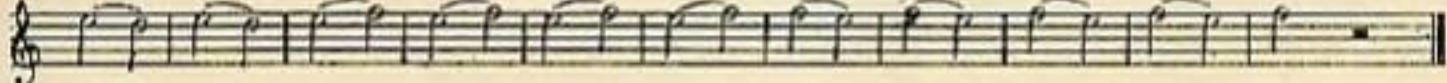




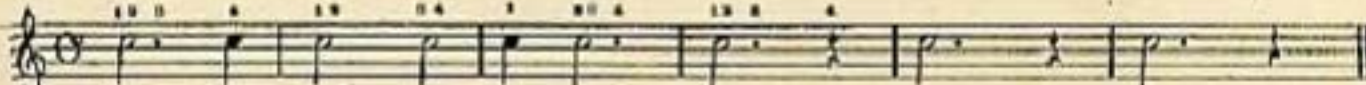








I will now endeavor to explain to the pupil the value of a dot placed after a note. A dot placed after a note, increases its value or length just one half; thus, if a dot follows a minim or half note, its length is equivalent to three crotchet or quarter notes. If placed after a crotchet or quarter note, its length is equal to three quaver or eighth notes. The following examples in different tempos will more clearly explain the value of the dot.



Don't forget to count one for each crotchet or quarter rest.



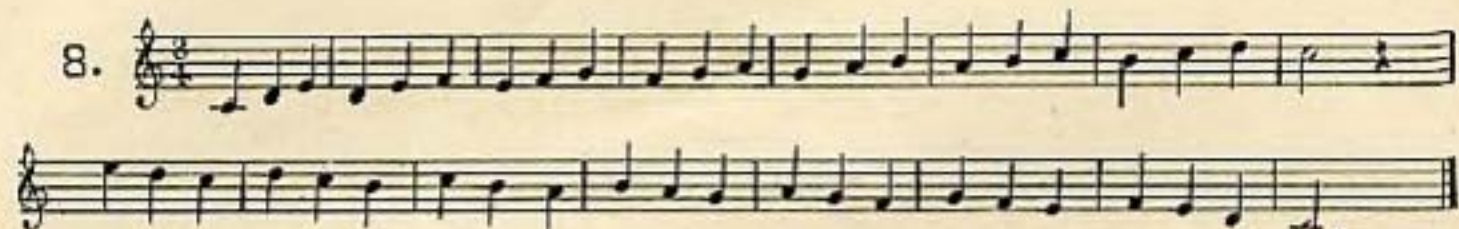





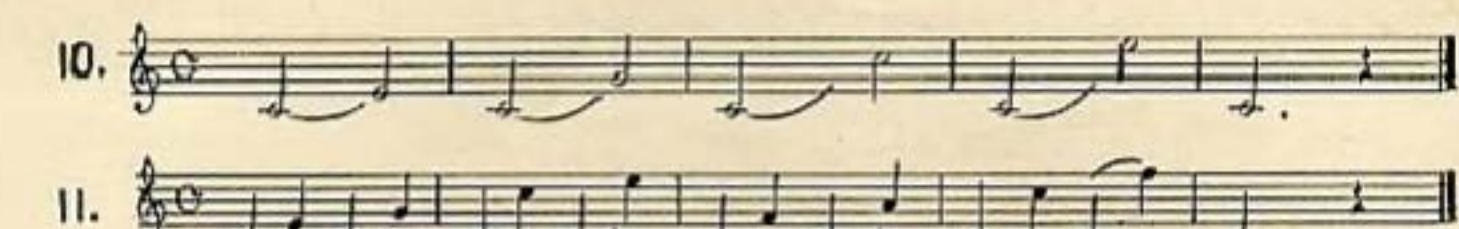


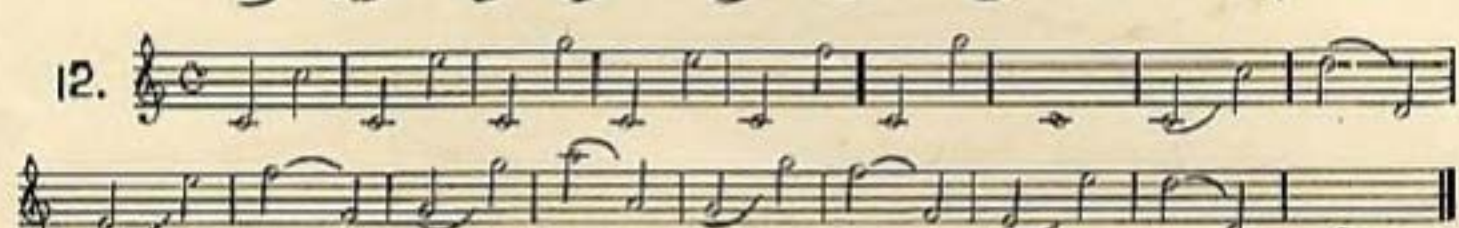
I am sure that by this time the pupil has made a little progress, and will continue accordingly.

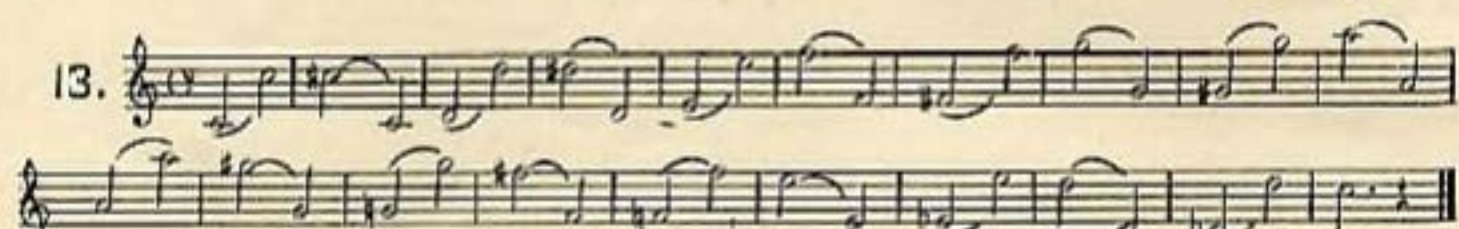
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8. 

9. 

10. 


11. 

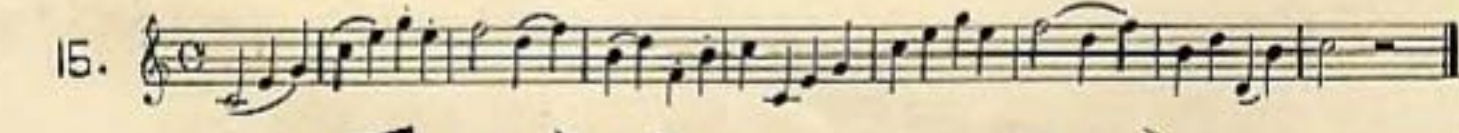
12. 


13. 


Another tempo which the pupil will often meet is called "six eight":

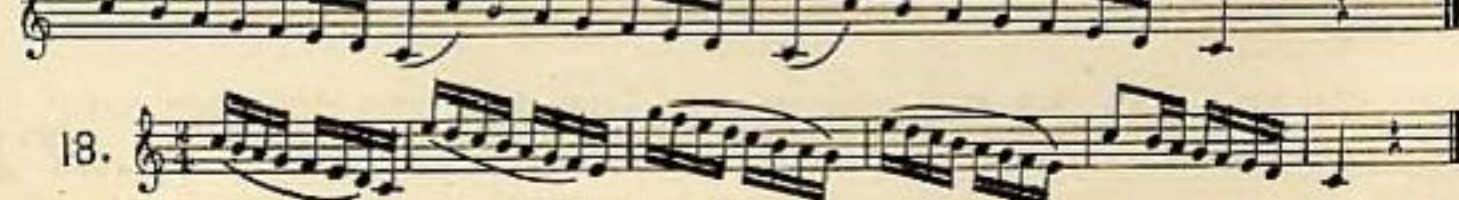
Very Slow

14. 

15. 

16. 

17. 

18. 

19.

20.


21.


The pupil should now have progressed sufficiently to study the "trill," or as it is commonly called, the "shake." The following study will illustrate the manner in which the trill should be executed. Commence very slowly and increase the speed.


22. A.


B.


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24. 


25. 


26. 


27. 

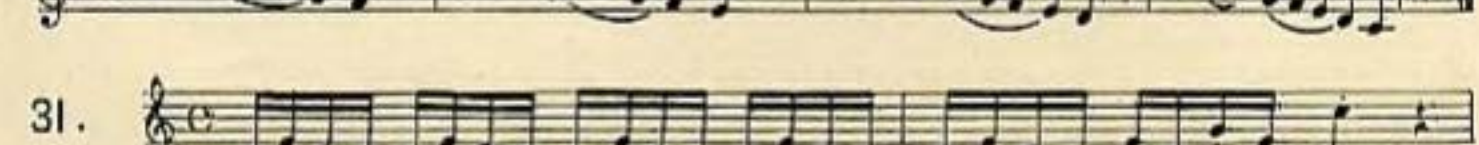
28. 


29. 


30. 


31. 


32. 


33. 

34. 


35. 

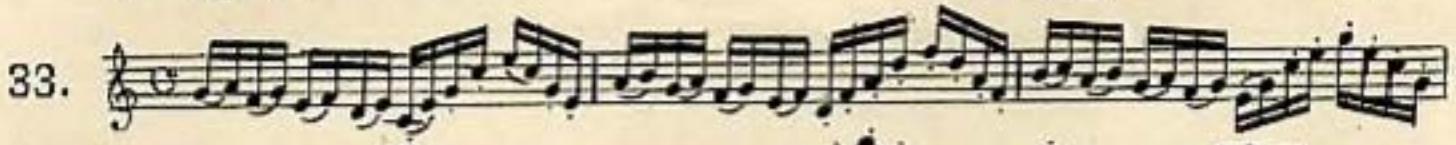
36. 


37. 

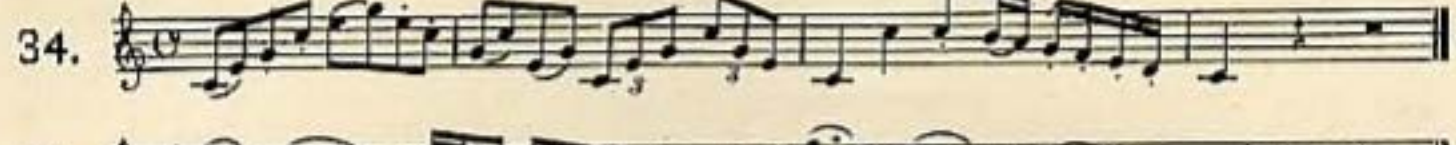
38. 

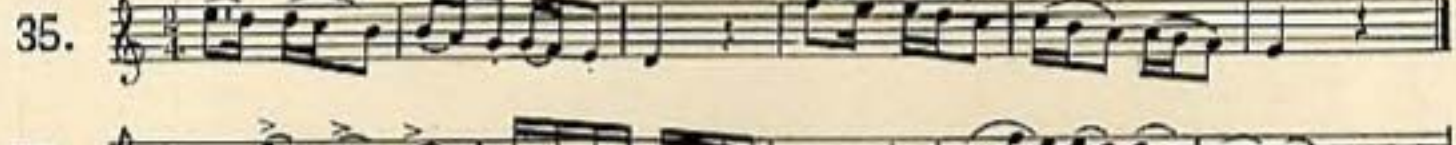
LEVY'S CORNET INSTRUCTOR.


32.  Musical staff 32: Treble clef, common time signature. The staff contains a sequence of eighth and sixteenth notes, starting with a quarter rest followed by a series of eighth notes.


33.  Musical staff 33: Treble clef, common time signature. The staff contains a sequence of eighth and sixteenth notes, starting with a quarter rest followed by a series of eighth notes.

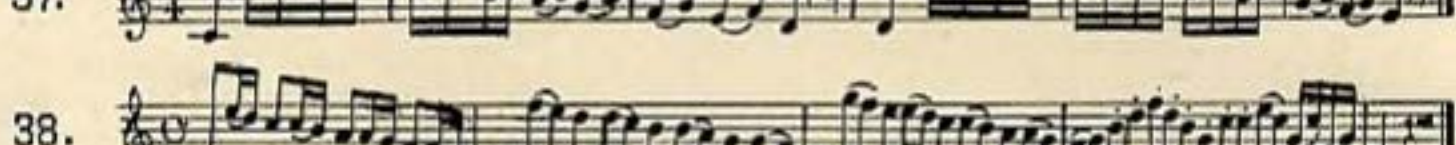
34.  Musical staff 34: Treble clef, common time signature. The staff contains a sequence of eighth and sixteenth notes, starting with a quarter rest followed by a series of eighth notes.

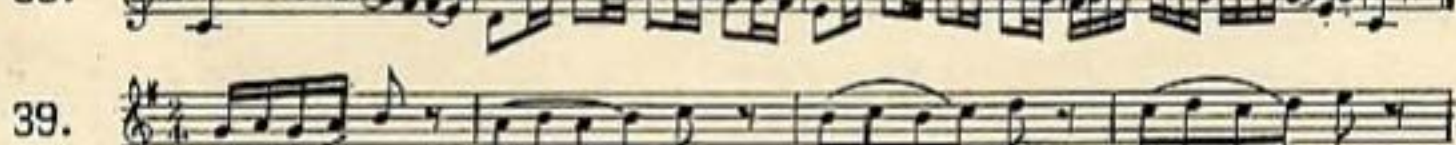
35.  Musical staff 35: Treble clef, common time signature. The staff contains a sequence of eighth and sixteenth notes, starting with a quarter rest followed by a series of eighth notes.

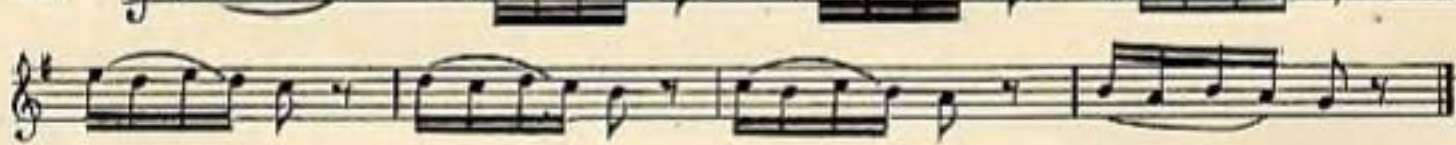
36.  Musical staff 36: Treble clef, common time signature. The staff contains a sequence of eighth and sixteenth notes, starting with a quarter rest followed by a series of eighth notes.


37.  Musical staff 37: Treble clef, common time signature. The staff contains a sequence of eighth and sixteenth notes, starting with a quarter rest followed by a series of eighth notes.

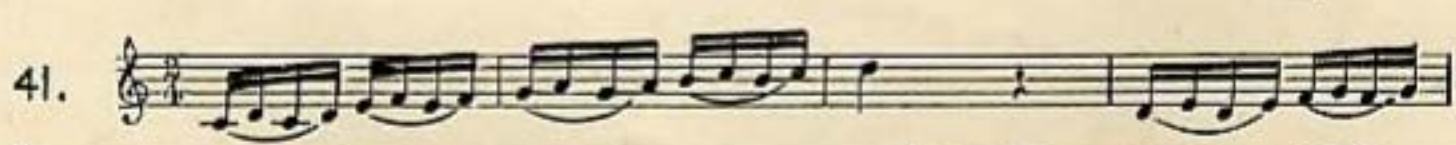
38.  Musical staff 38: Treble clef, common time signature. The staff contains a sequence of eighth and sixteenth notes, starting with a quarter rest followed by a series of eighth notes.

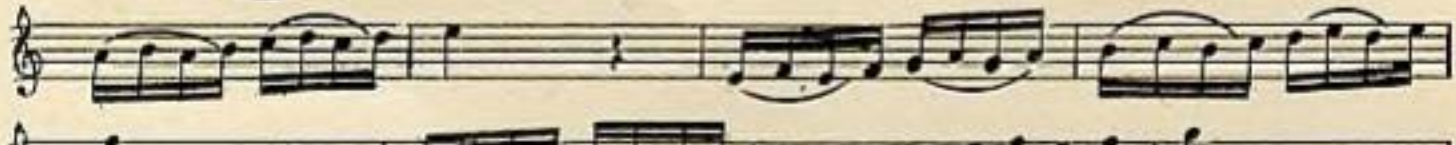
39.  Musical staff 39: Treble clef, common time signature. The staff contains a sequence of eighth and sixteenth notes, starting with a quarter rest followed by a series of eighth notes.

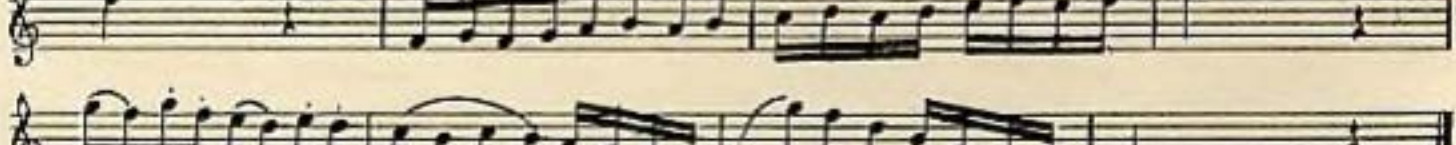
40.  Musical staff 40: Treble clef, common time signature. The staff contains a sequence of eighth and sixteenth notes, starting with a quarter rest followed by a series of eighth notes.


41.  Musical staff 41: Treble clef, common time signature. The staff contains a sequence of eighth and sixteenth notes, starting with a quarter rest followed by a series of eighth notes.

 Musical staff 41 continuation: Treble clef, common time signature. The staff contains a sequence of eighth and sixteenth notes, starting with a quarter rest followed by a series of eighth notes.

 Musical staff 41 continuation: Treble clef, common time signature. The staff contains a sequence of eighth and sixteenth notes, starting with a quarter rest followed by a series of eighth notes.

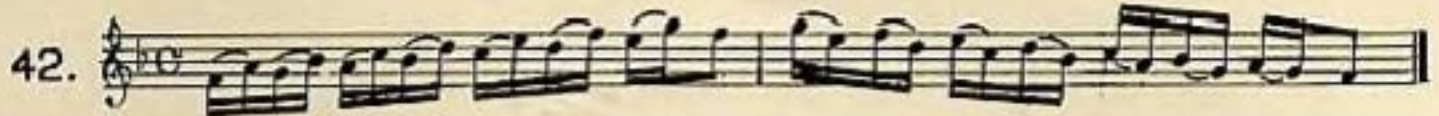
 Musical staff 41 continuation: Treble clef, common time signature. The staff contains a sequence of eighth and sixteenth notes, starting with a quarter rest followed by a series of eighth notes.

 Musical staff 41 continuation: Treble clef, common time signature. The staff contains a sequence of eighth and sixteenth notes, starting with a quarter rest followed by a series of eighth notes.

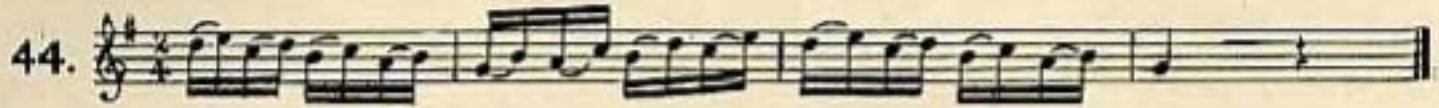
 Musical staff 41 continuation: Treble clef, common time signature. The staff contains a sequence of eighth and sixteenth notes, starting with a quarter rest followed by a series of eighth notes.

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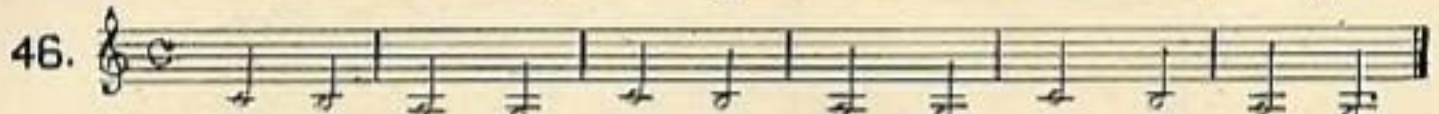
Repeat each of the following studies twenty times.

42. 

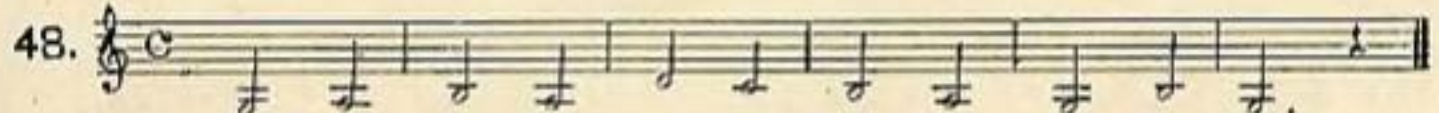
43. 

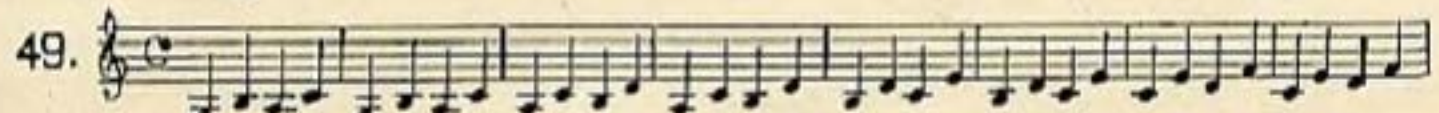
44. 

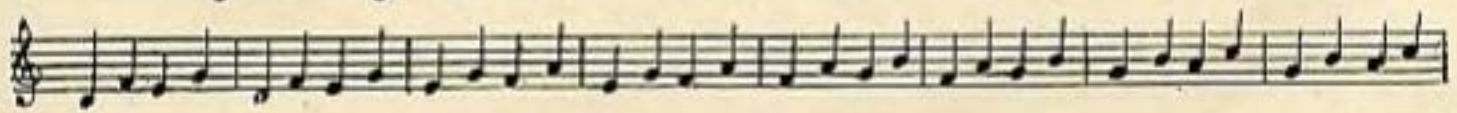
45. 

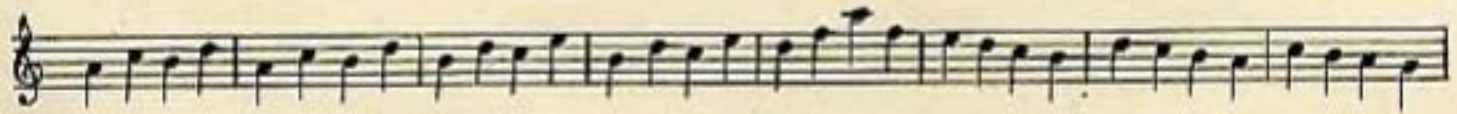
46. 

47. 

48. 

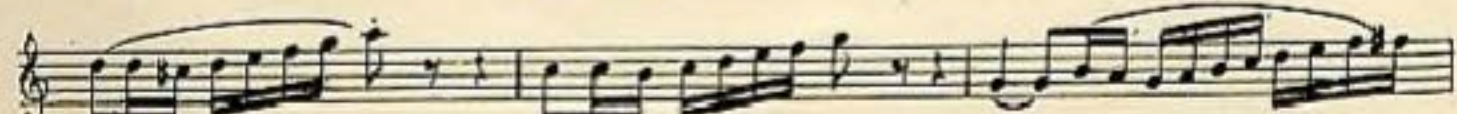
49. 

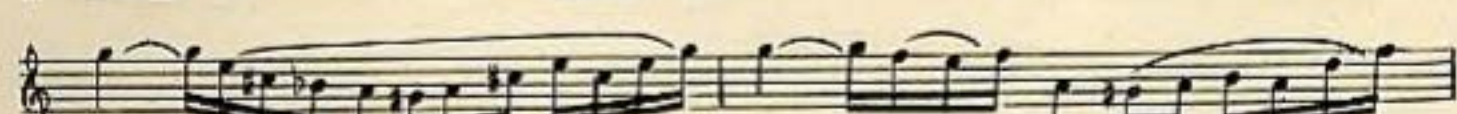


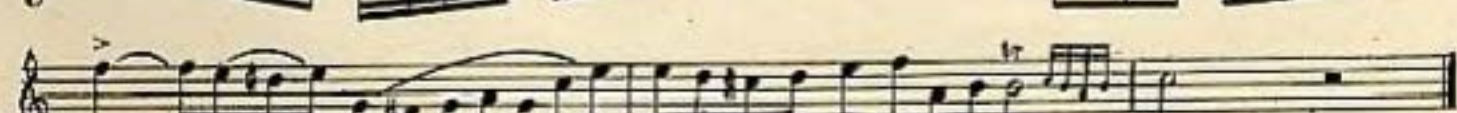





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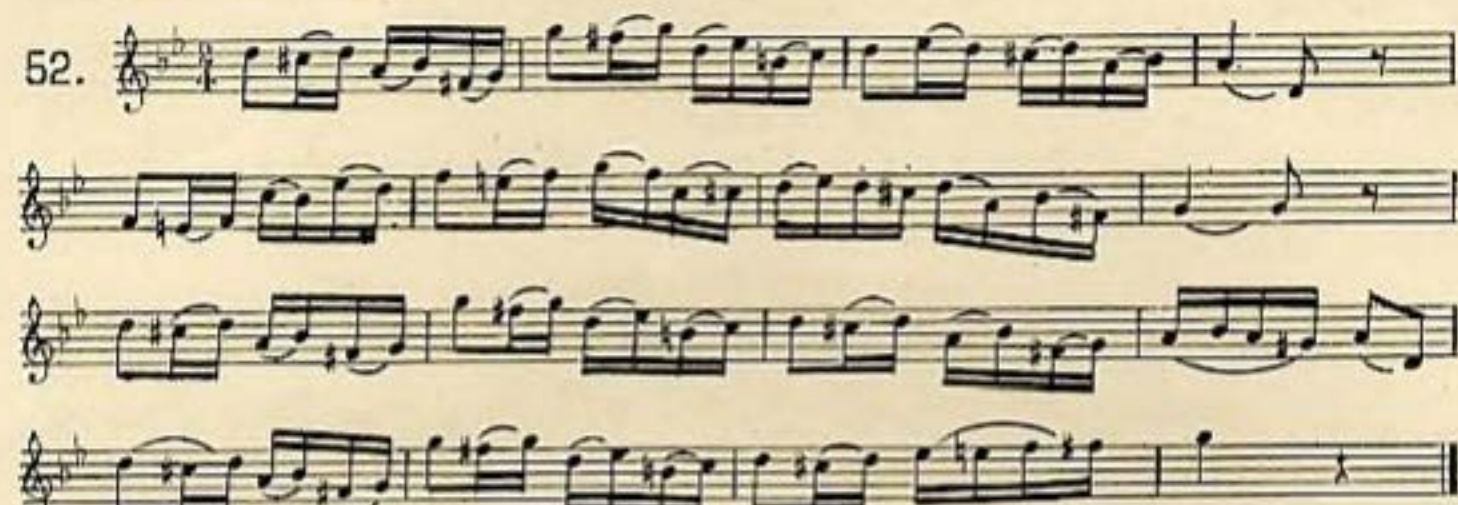








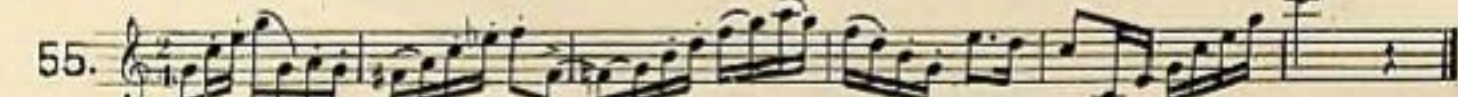
LEVY'S CORNET INSTRUCTOR.


51. 


52. 

53. 


54. 


55. 

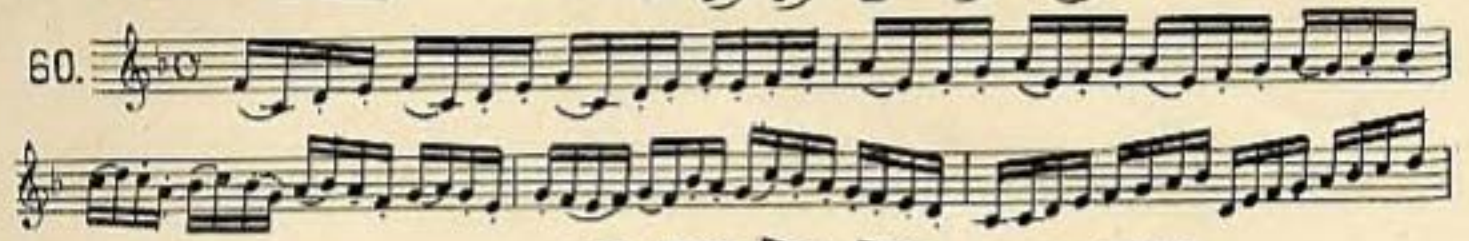
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57. 


LEVY'S CORNET INSTRUCTOR.

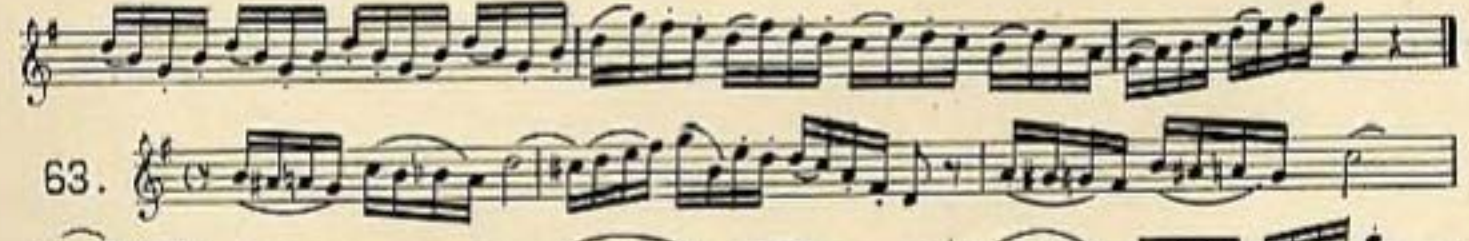
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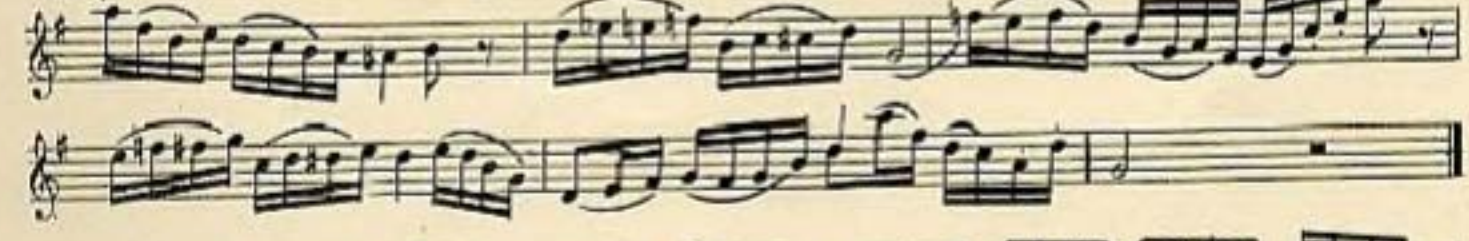
59. 


60. 


61. 

62. 


63. 


64. 


65. 

66. 

LEVY'S CORNET INSTRUCTOR.

65. 

66. 

67. 

The pupil must take particular care how he practises the following exercise. If he will study hard he will be able to make a perfect trill.

68. 

LEVY'S CORNET INSTRUCTOR.

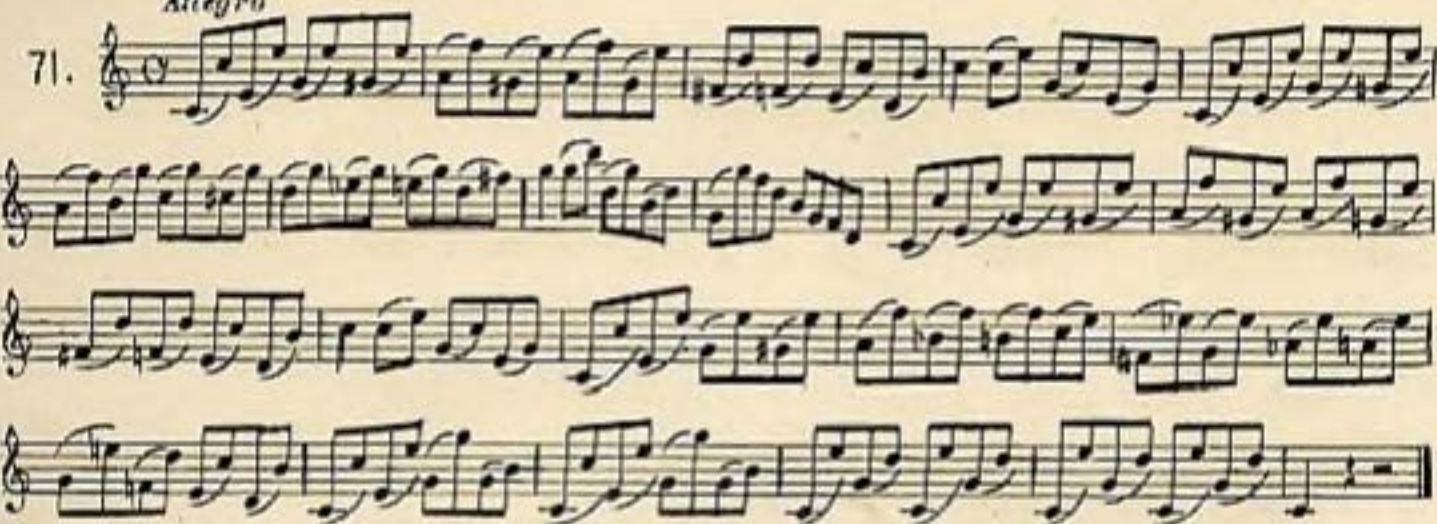
Moderato

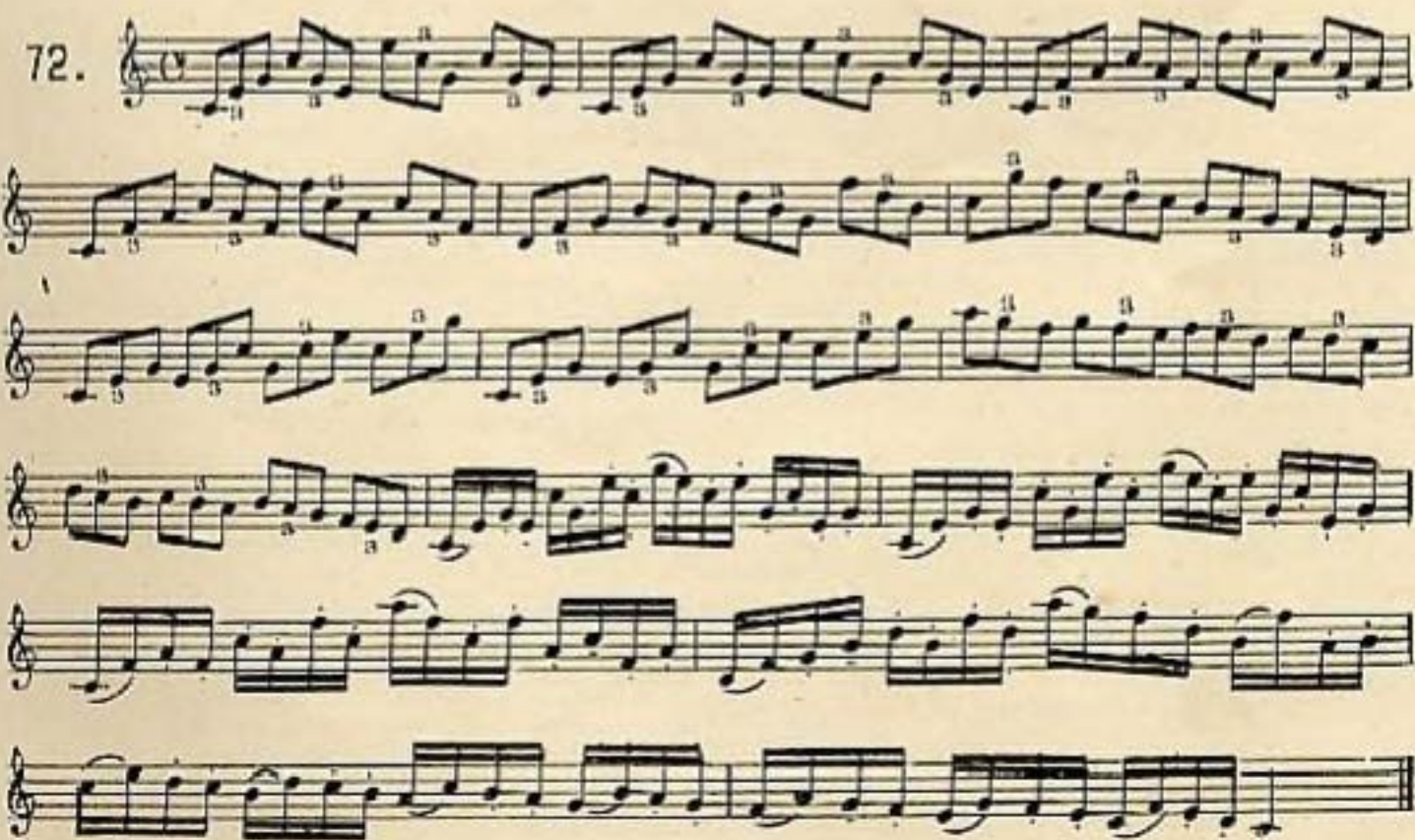
69. 

Andante

70. 

Allegro

71. 

72. 

LEVY'S CORNET INSTRUCTOR.

73.

74.

Very *staccato* meaning very short

75.

76.

77.

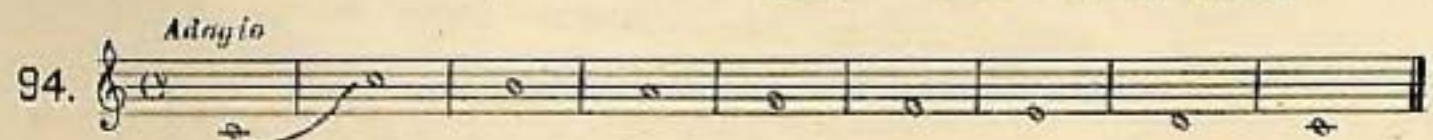
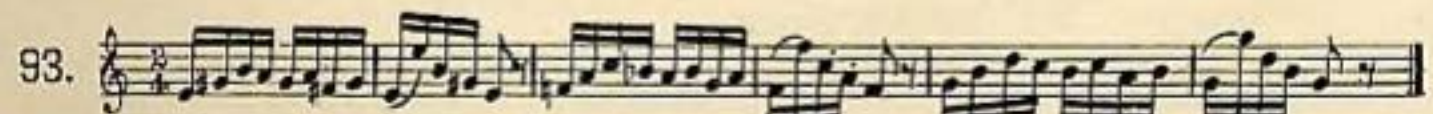
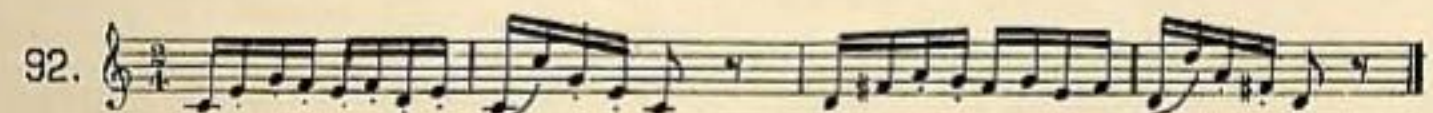
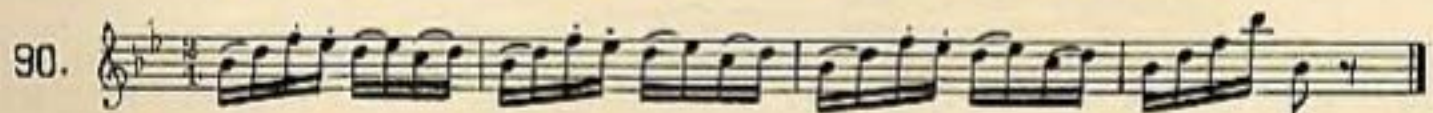
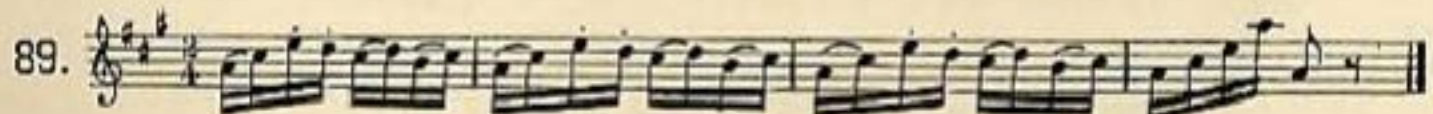
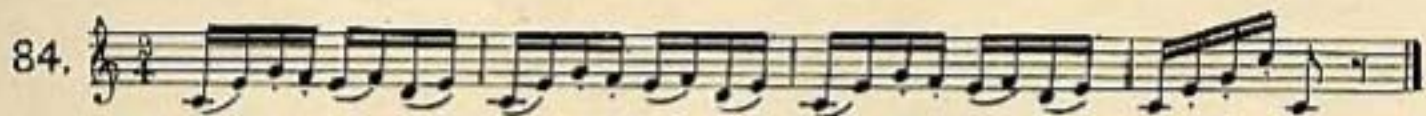
78.

79.

80.

81.

LEVY'S CORNET INSTRUCTOR.



LEVY'S CORNET INSTRUCTOR.

95. *Andante*

96. *Moderato*

97. *Allegretto*

98. *Presto*

99. *3/4*

100. *3/4*

101. *3/4*

Single tonguing, very short staccato notes.

102. *3/4*

Very staccato.

103. *3/4*

Andante Make slight stress on every note.

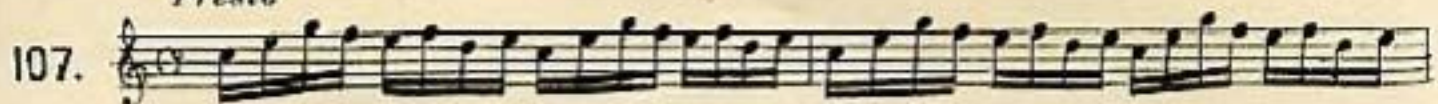
104. *Andante*

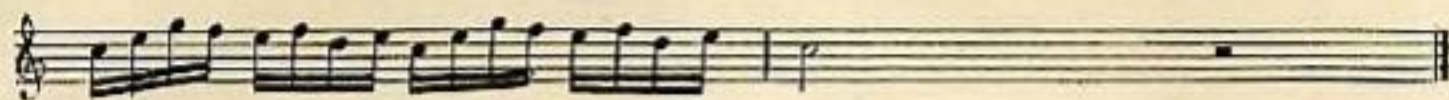
105. *Moderato*

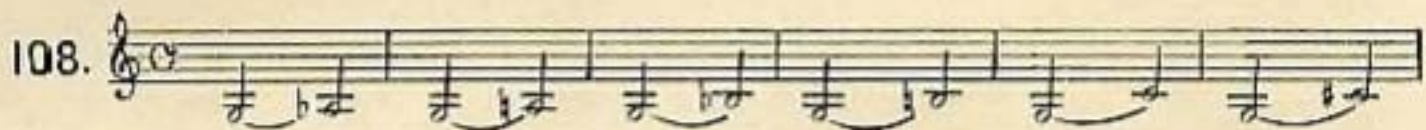
106. *Allegro*

LEVY'S CORNET INSTRUCTOR.

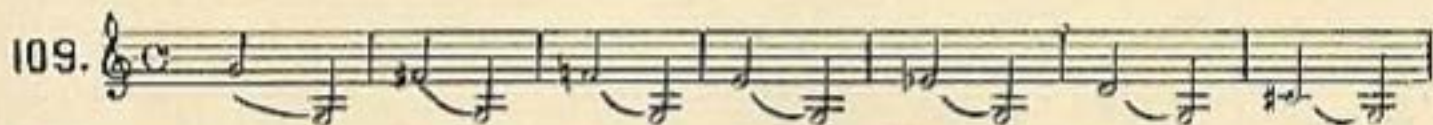
Presto

107.  Musical notation for exercise 107, first staff. It begins with a treble clef and a common time signature (C). The melody consists of a series of eighth notes, starting on G4 and moving in a stepwise fashion across the staff.

 Musical notation for exercise 107, second staff. It continues the melody from the first staff, ending with a double bar line.

108.  Musical notation for exercise 108, first staff. It begins with a treble clef and a common time signature (C). The melody consists of eighth notes with various accidentals (sharps and flats).

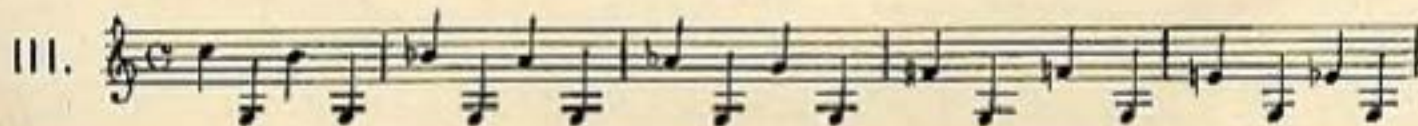
 Musical notation for exercise 108, second staff. It continues the melody from the first staff, ending with a double bar line.

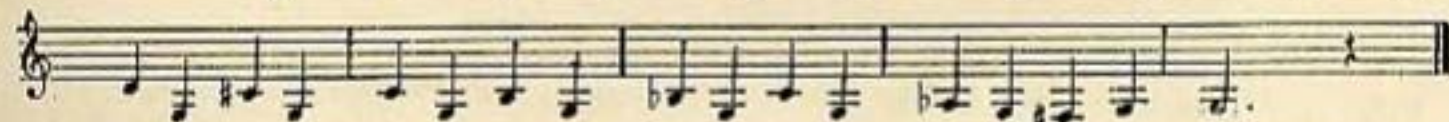
109.  Musical notation for exercise 109, first staff. It begins with a treble clef and a common time signature (C). The melody consists of eighth notes with various accidentals.

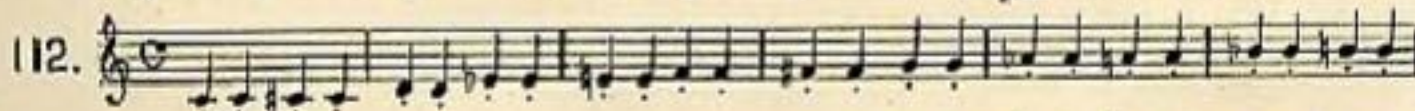
 Musical notation for exercise 109, second staff. It continues the melody from the first staff, ending with a double bar line.

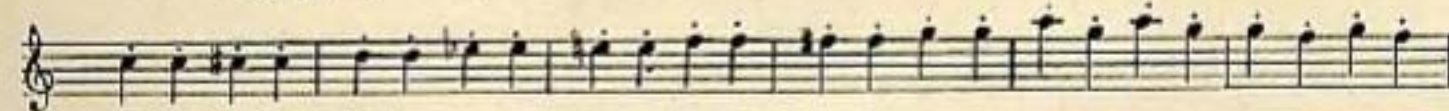
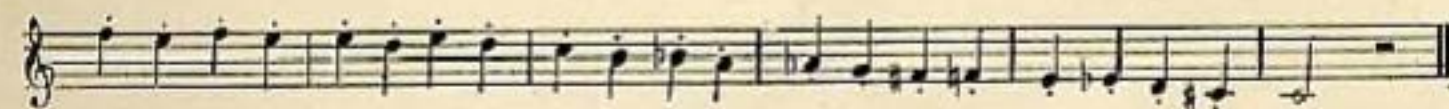
110.  Musical notation for exercise 110, first staff. It begins with a treble clef and a common time signature (C). The melody consists of eighth notes with various accidentals.

 Musical notation for exercise 110, second staff. It continues the melody from the first staff, ending with a double bar line.

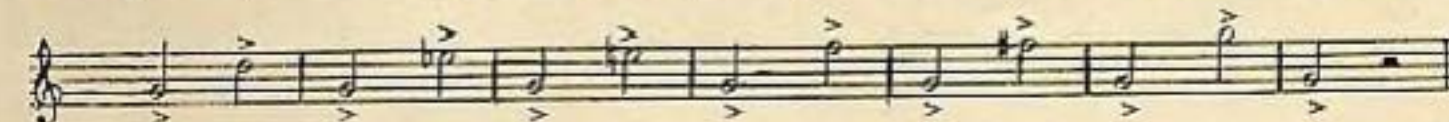
111.  Musical notation for exercise 111, first staff. It begins with a treble clef and a common time signature (C). The melody consists of eighth notes with various accidentals.

 Musical notation for exercise 111, second staff. It continues the melody from the first staff, ending with a double bar line.

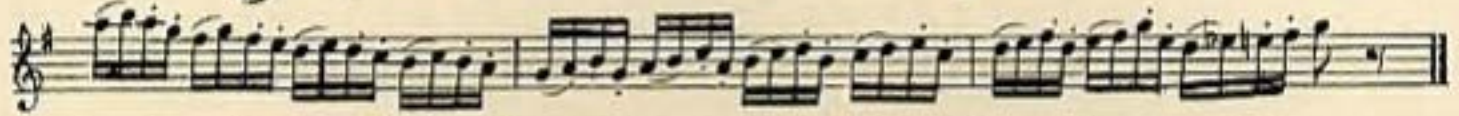
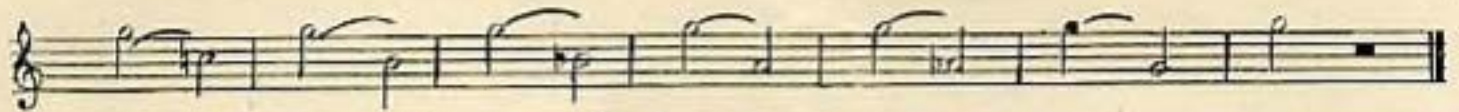
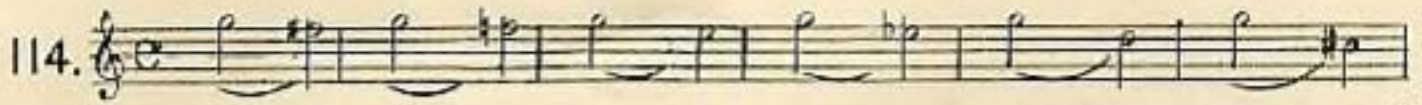
112.  Musical notation for exercise 112, first staff. It begins with a treble clef and a common time signature (C). The melody consists of eighth notes with various accidentals.

 Musical notation for exercise 112, second staff. It continues the melody from the first staff, ending with a double bar line. Musical notation for exercise 112, third staff. It continues the melody from the second staff, ending with a double bar line.

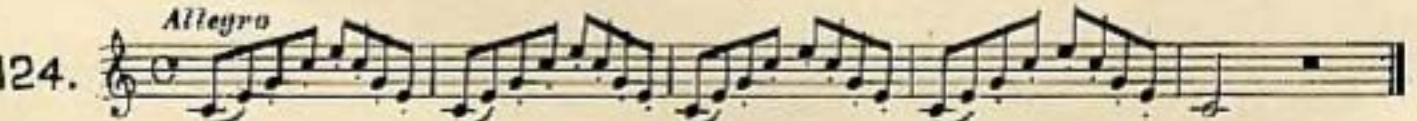
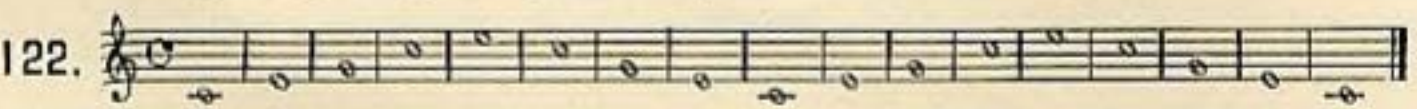
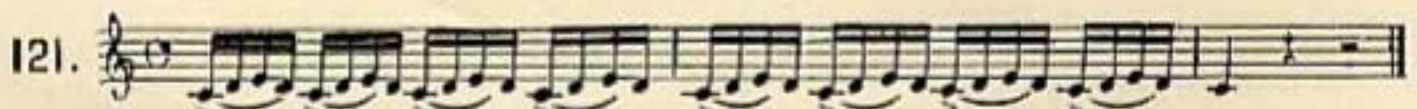
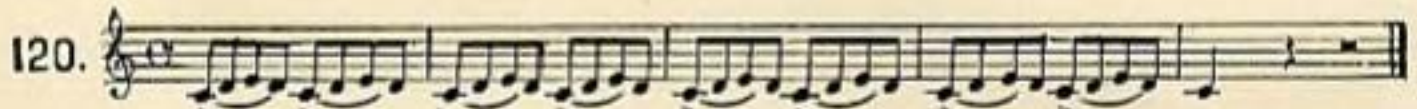
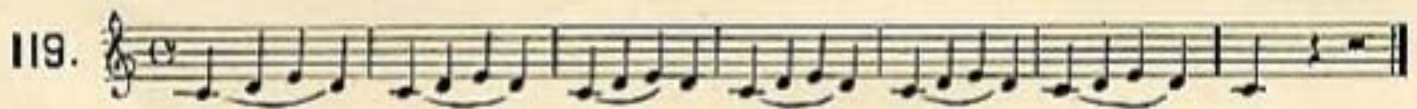
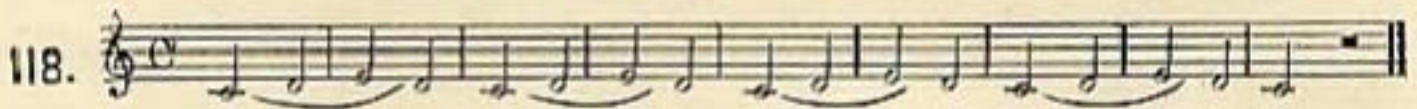
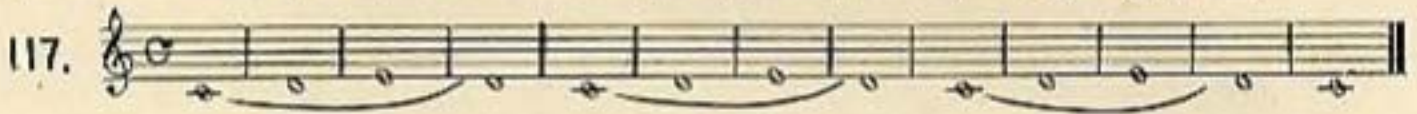
113.  Musical notation for exercise 113, first staff. It begins with a treble clef and a common time signature (C). The melody consists of eighth notes with various accidentals.

 Musical notation for exercise 113, second staff. It continues the melody from the first staff, ending with a double bar line.

LEVY'S CORNET INSTRUCTOR.



Begin each number very slowly, and increase the speed gradually until you play very quickly.



LEVY'S CORNET INSTRUCTOR.

126. *Adagio*



127. *Andante*



128. *Allegro*

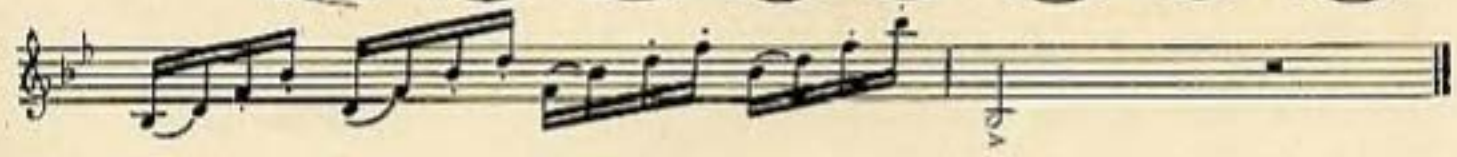
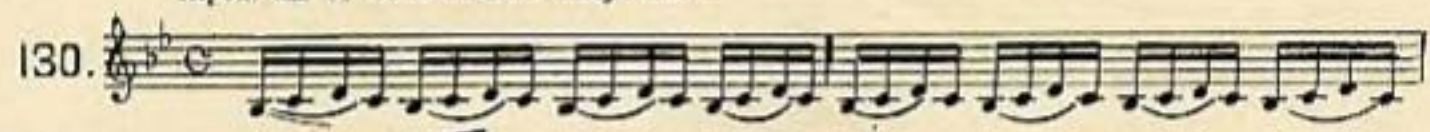


129. *Presto*

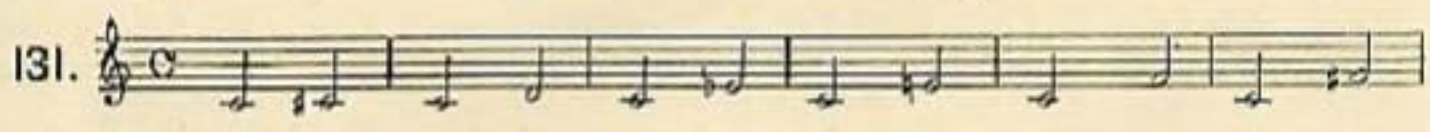


Repeat all of these studies many times.

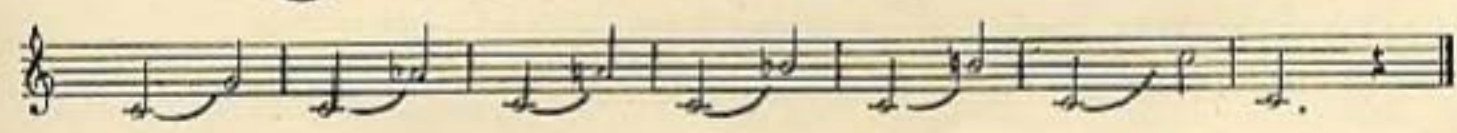
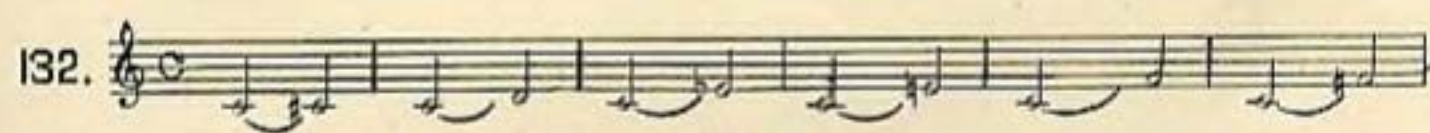
130.



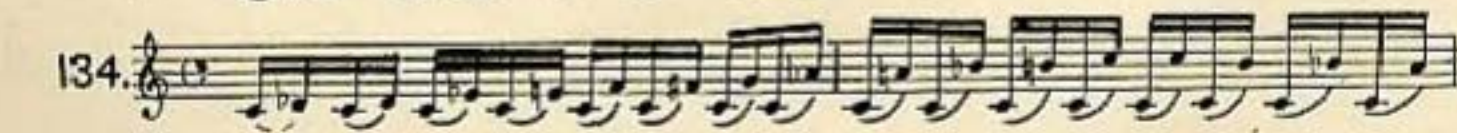
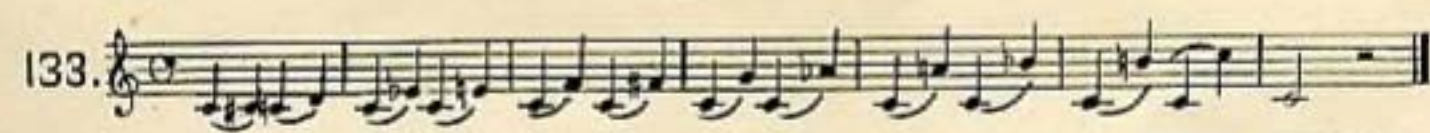
131.



132.



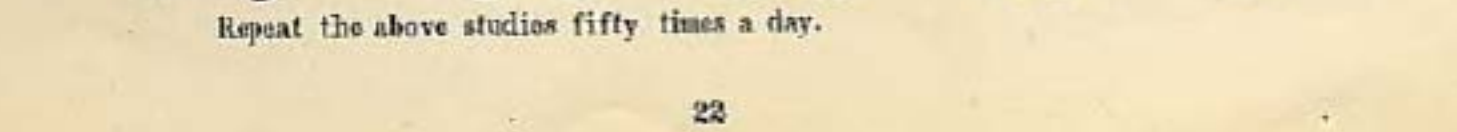
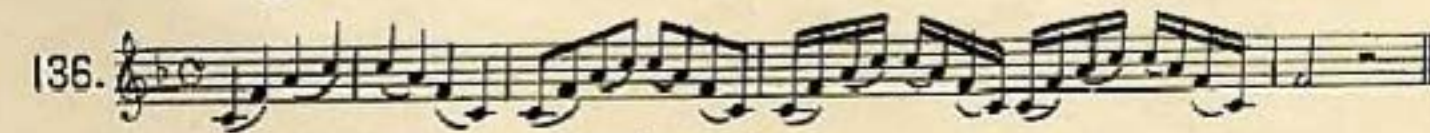
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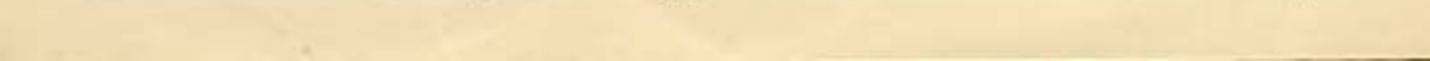
134.



135.

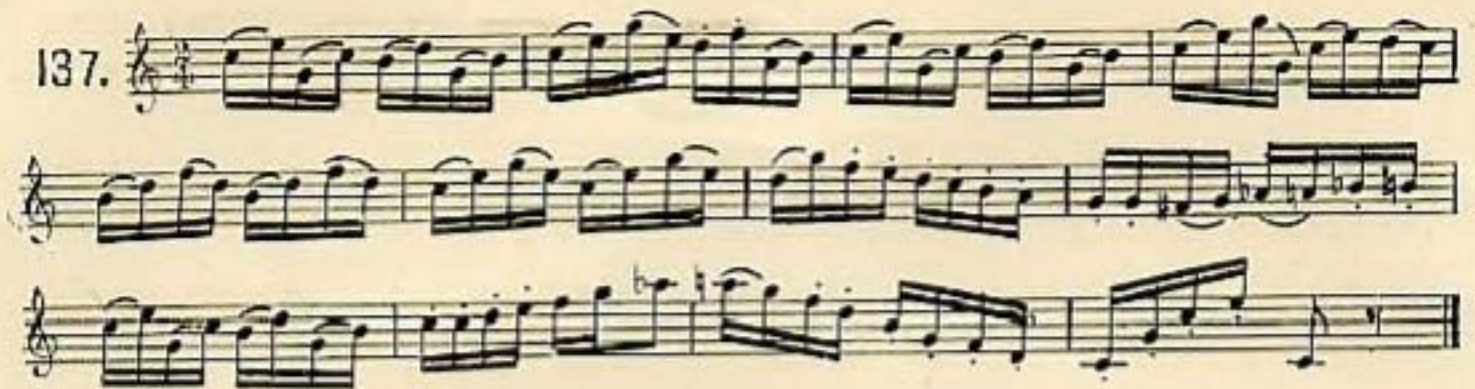


136.



Repeat the above studios fifty times a day.

LEVY'S CORNET INSTRUCTOR.

137. 

138. *Andante* 
Slow a tempo

139. *Allegro* 

140. *Allegro Moderato* 

LEVY'S CORNET INSTRUCTOR.

141.    

142.   

143.  

144.  

145.    

LEVY'S CORNET INSTRUCTOR.

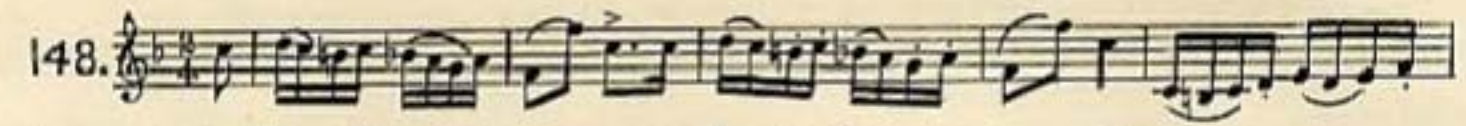
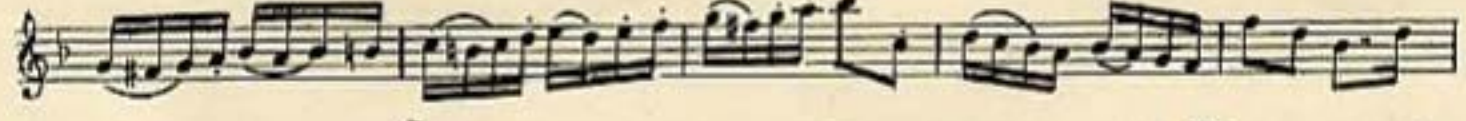

146. 





147. 

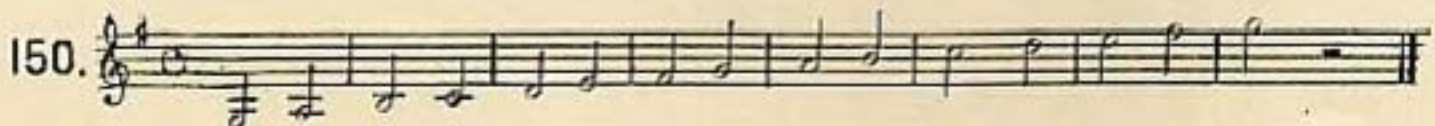
a little slower

a tempo

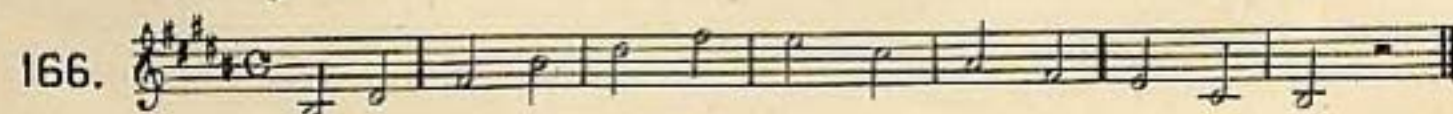
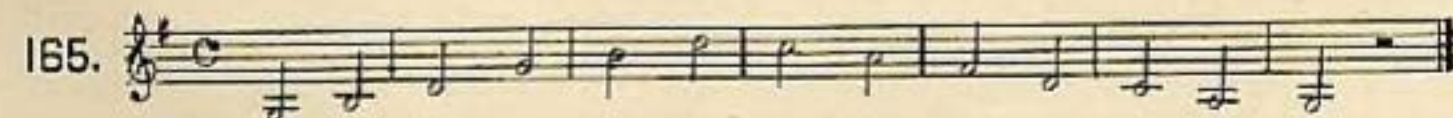
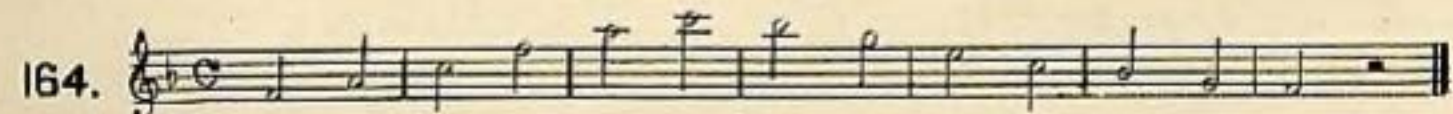
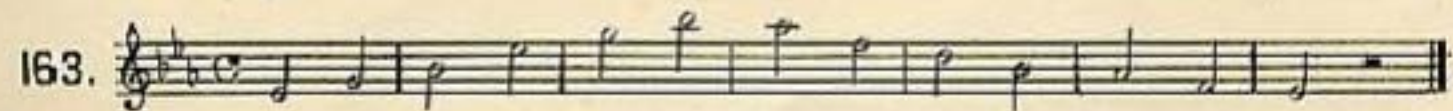
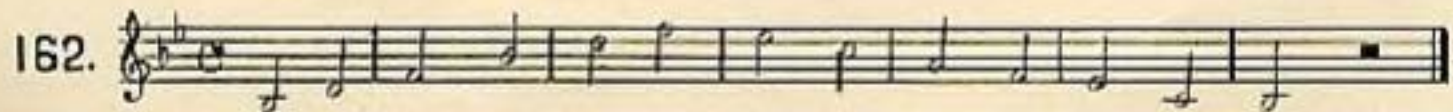
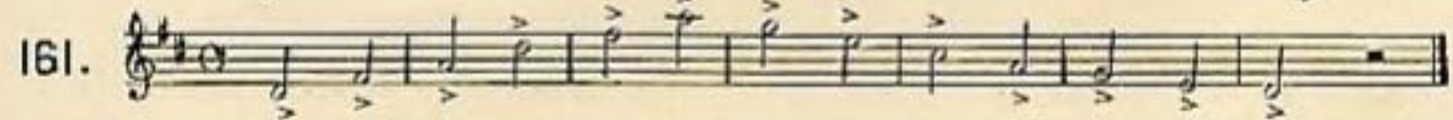
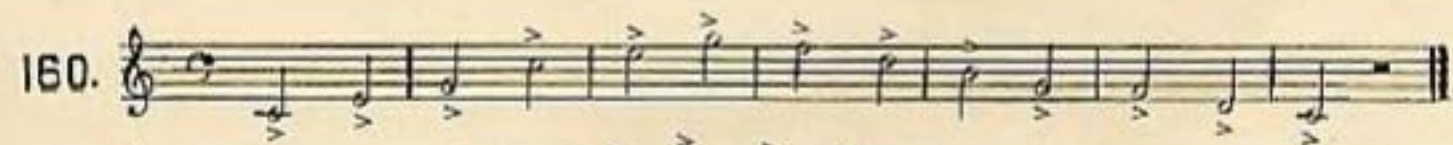
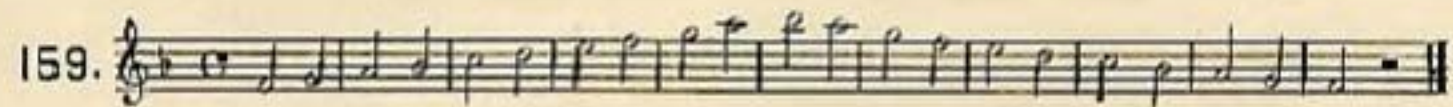
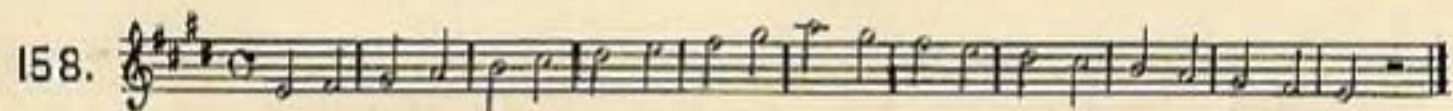
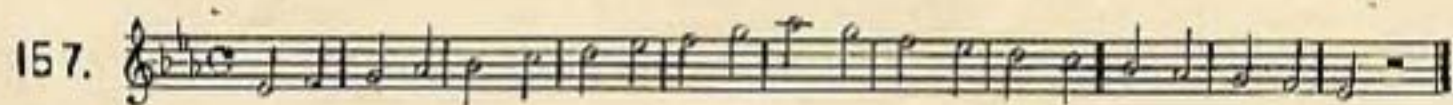
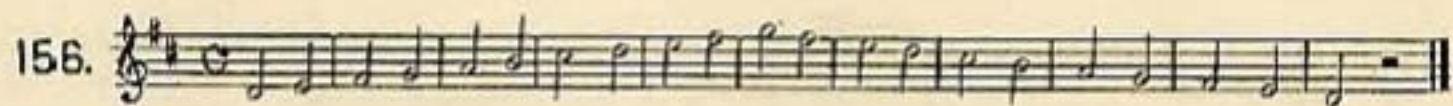
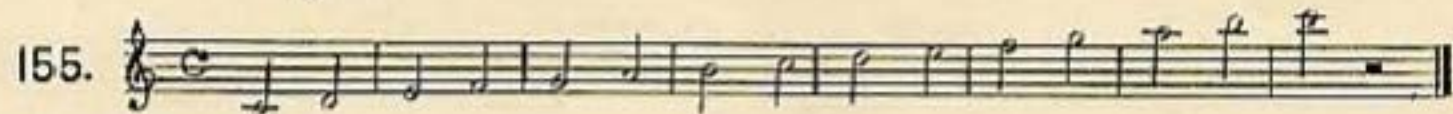
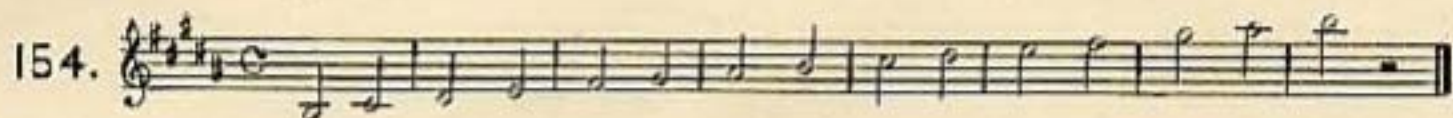
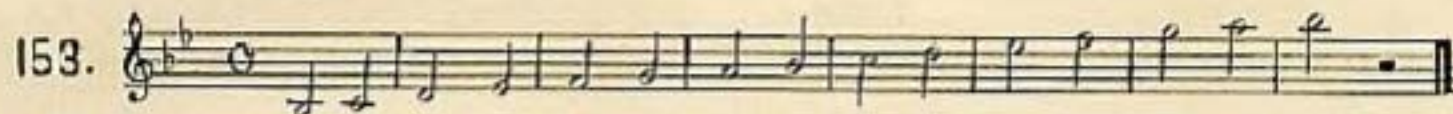
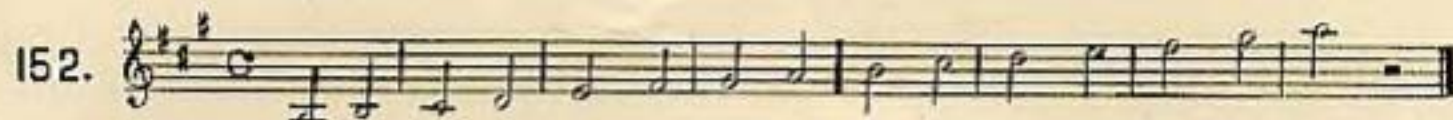
148. 




149. 

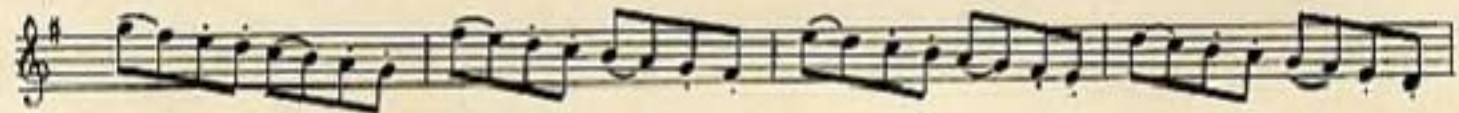
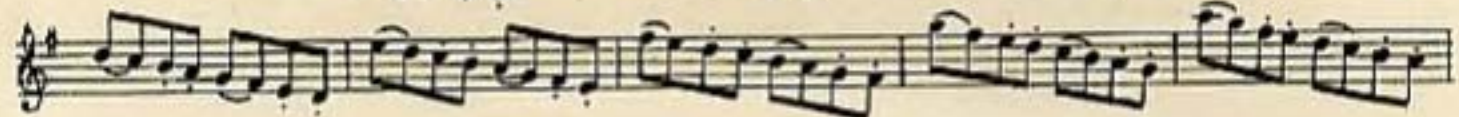
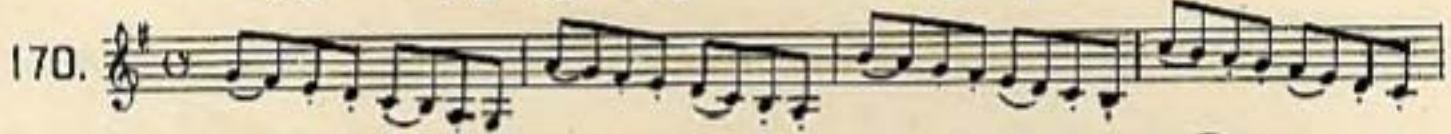
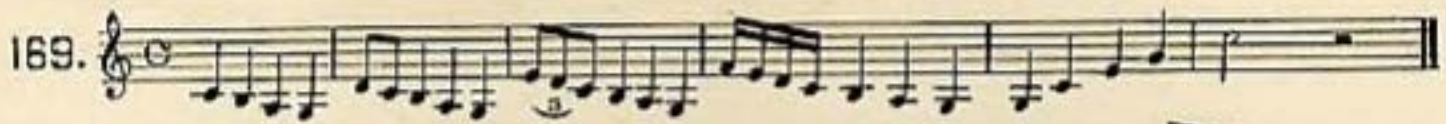
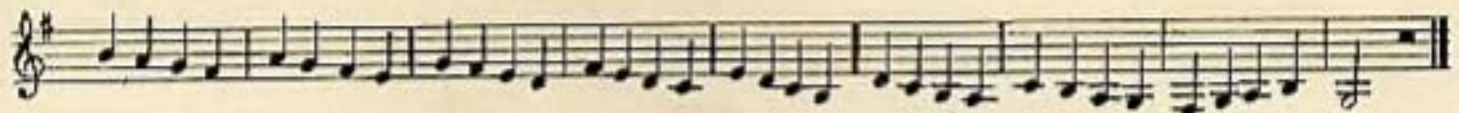
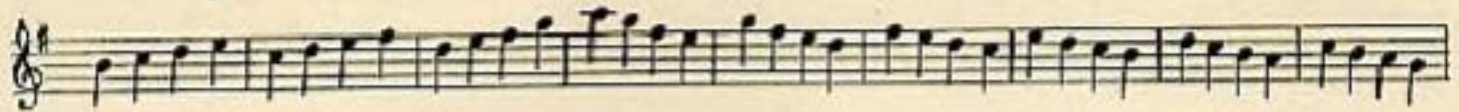
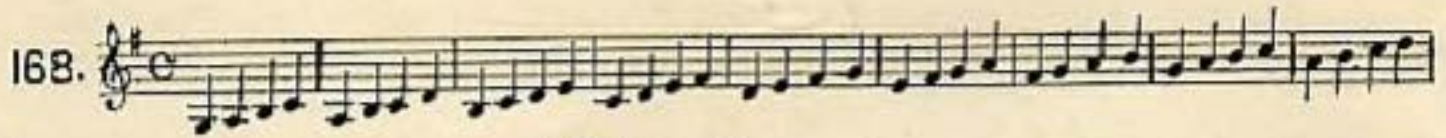
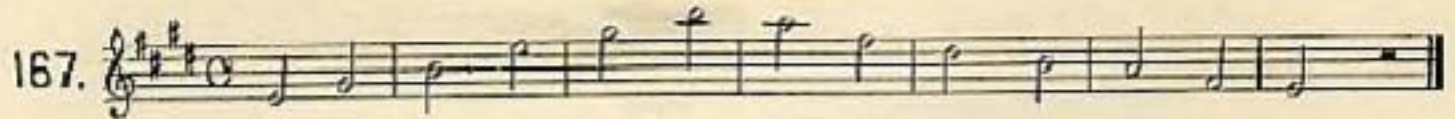


150. 

LEVY'S CORNET INSTRUCTOR.



LEVY'S CORNET INSTRUCTOR.



There should always be a name at the commencement of every piece of music, indicating the time it should be played in; as follows.

Lento means very slow.

Adagio, not quite as slow.

Andante, a little faster.

Andantino, a little slower than andante.

Moderato, moderately faster than andantino.

Allegro, faster still.

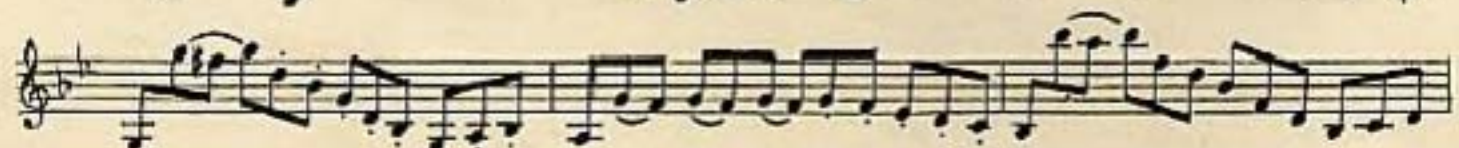
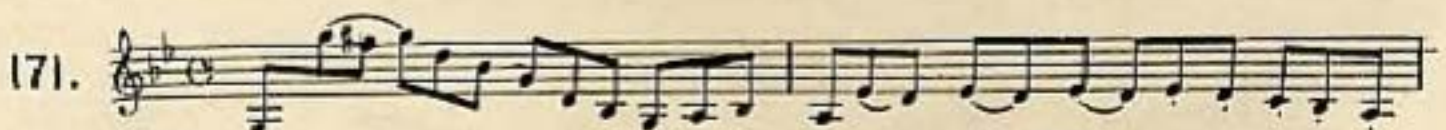
Allegretto, much faster.

Presto, very fast.

When you see the words "ad lib" you are at liberty to play the music to your own satisfaction.

Cadenz or *Cadenza* means that a number of notes are added to song or solo, which are supposed to improve the composition and played as the artist thinks best.

I think I have dwelt on the simple studies sufficiently, so I will make the following numbers a little more difficult.



172.

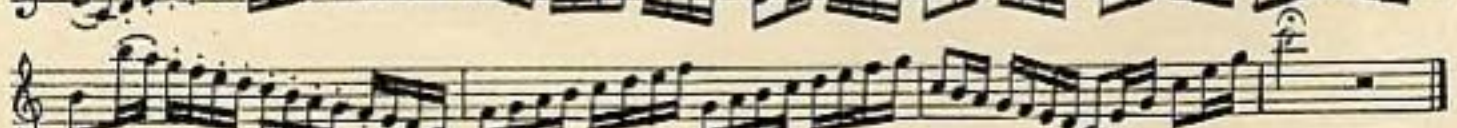
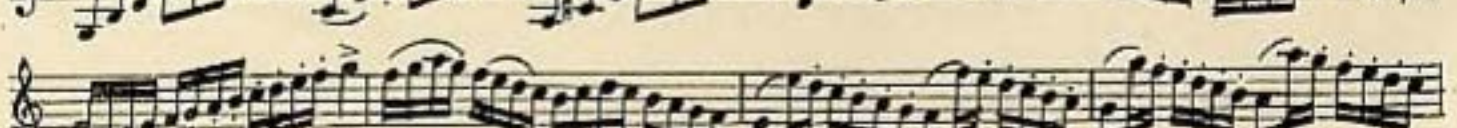
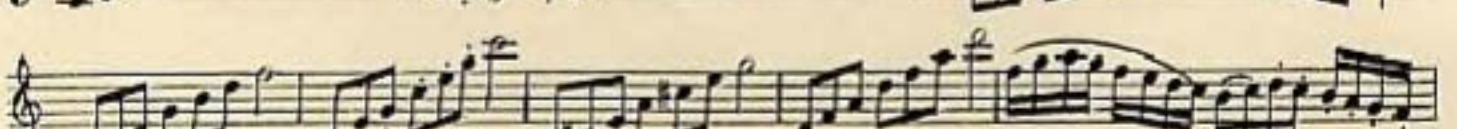
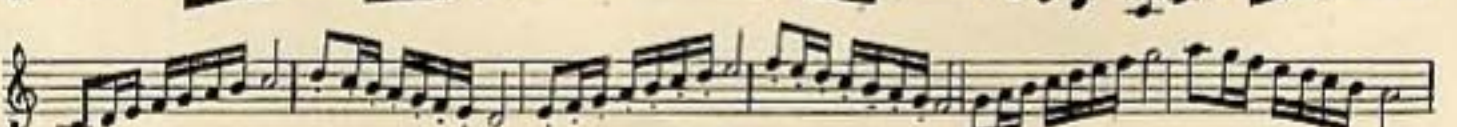
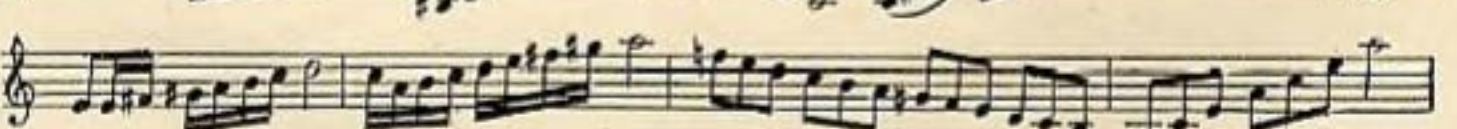
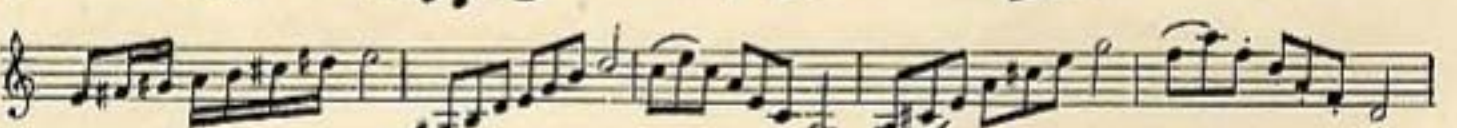
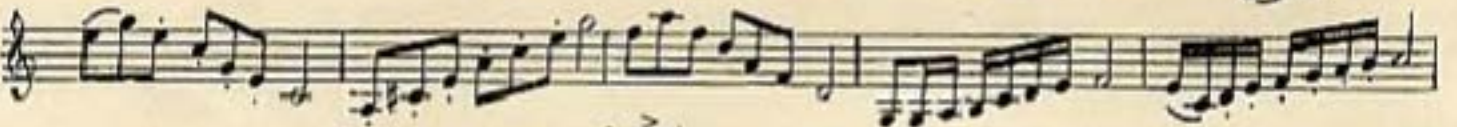
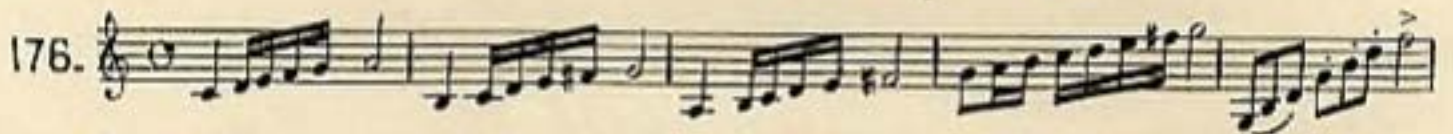
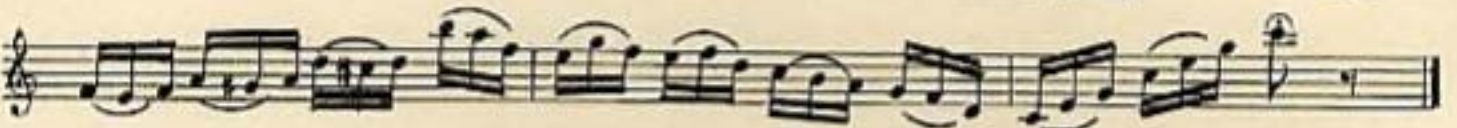
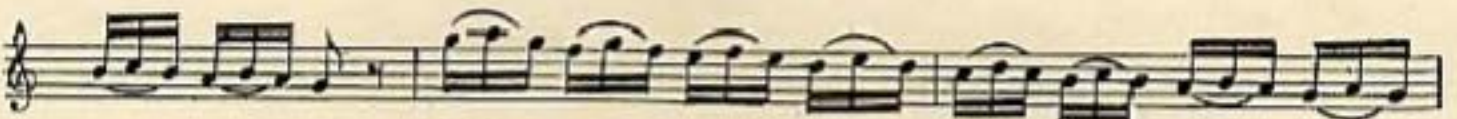
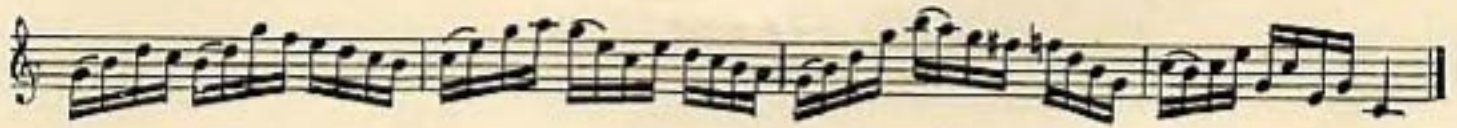
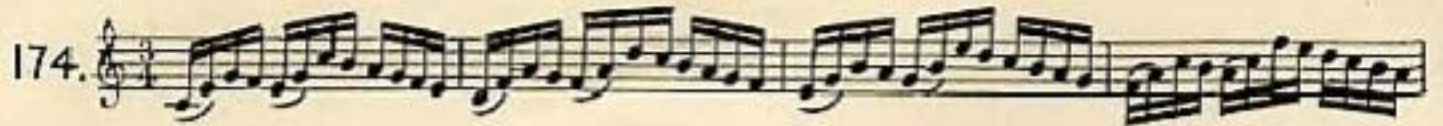
I do not advocate double and triple tonguing, because it spoils the tone by constantly using the tongue in a different manner from which it should be used. It generally comes naturally, then it is all right, but by constantly practising it I am sure it produces a French or thin tone. Therefore, I do not advise it, as my tonguing came to me naturally. I can only advise the pupil to try and do it little by little. All the advise I can give to procure proficiency in triple tonguing, is to pronounce the words in the following manner.

tu tu ker or in ker tu tu
 tu tu ker tu tu ker tu tu ker tu tu ker tu tu ker tu tu ker tu tu ker

I will leave the tonguing to the application and energy of the pupil, and proceed with a more serious part of cornet playing namely, difficult studies.

173.

LEVY'S CORNET INSTRUCTOR.



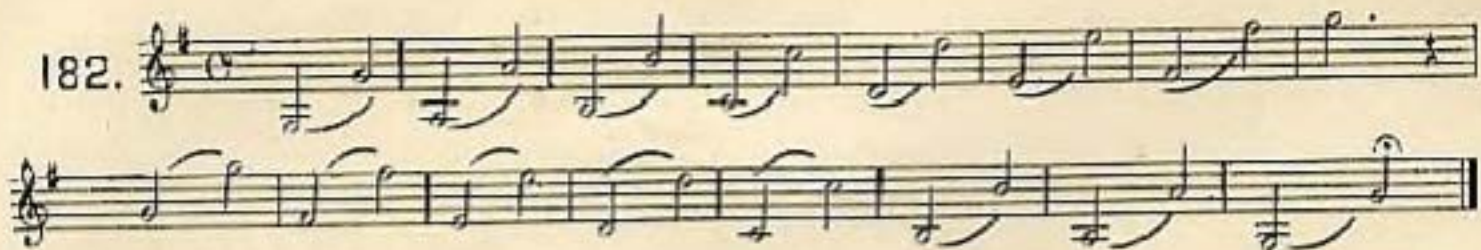
177.

178.

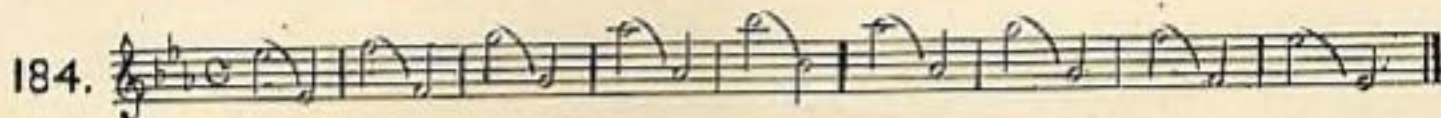
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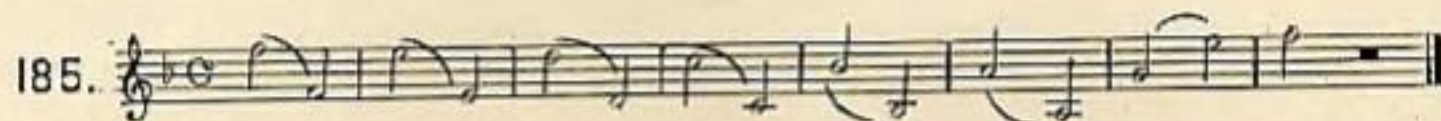
180.

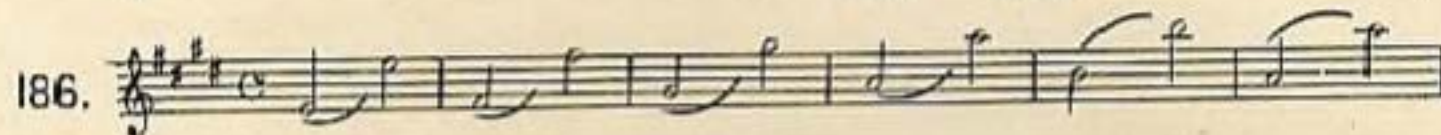
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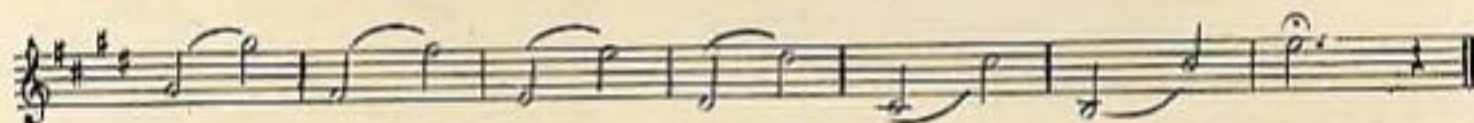
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183. 

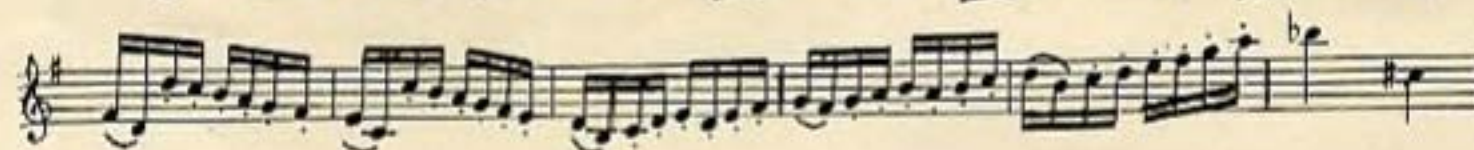
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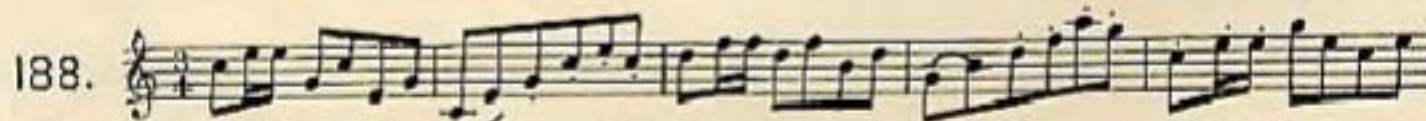
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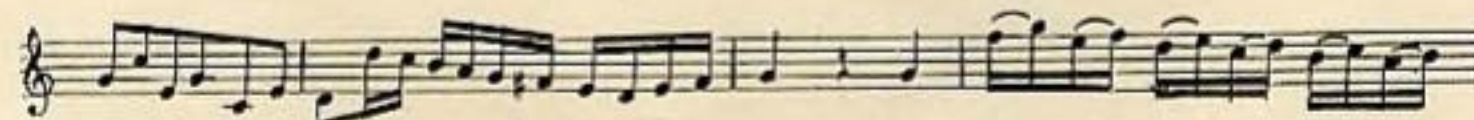


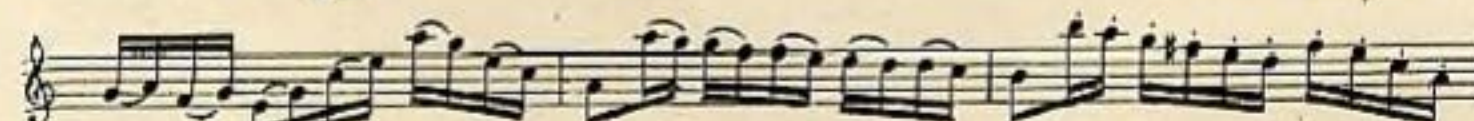
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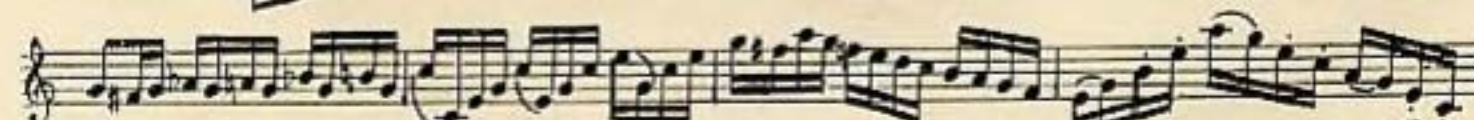


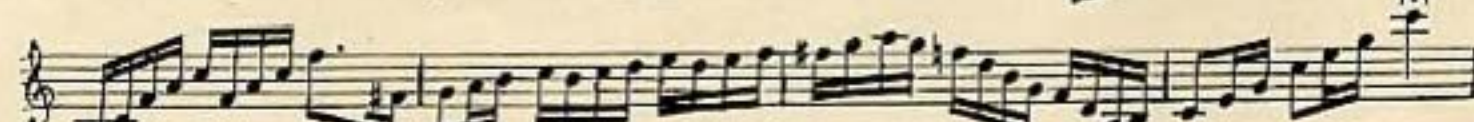


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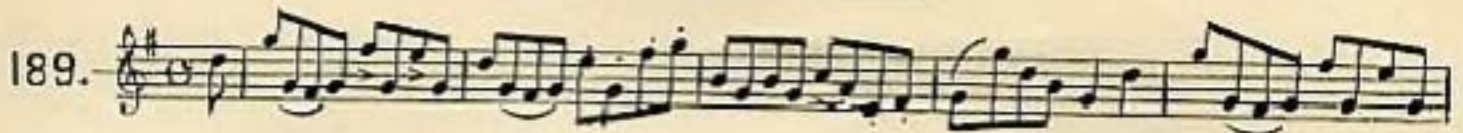


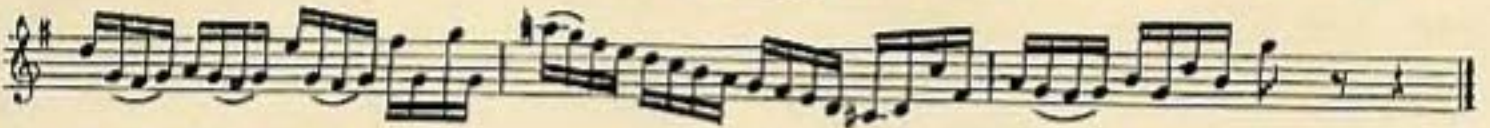
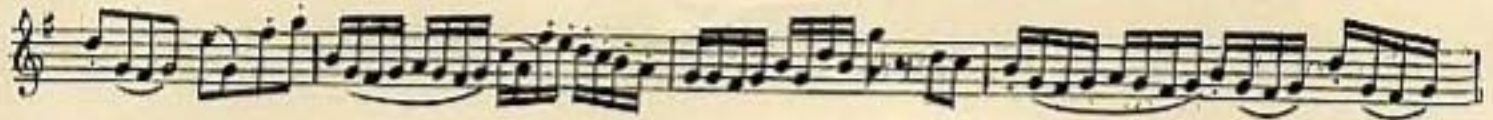






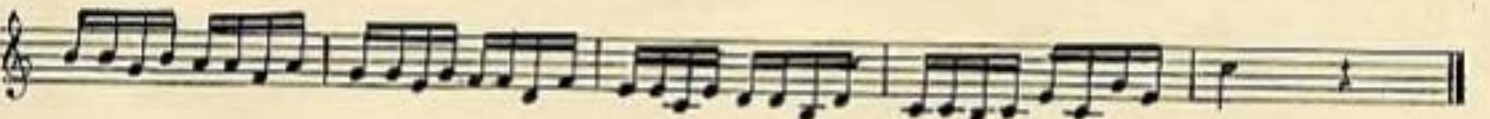
LEVY'S CORNET INSTRUCTOR.

189. 



Very staccato

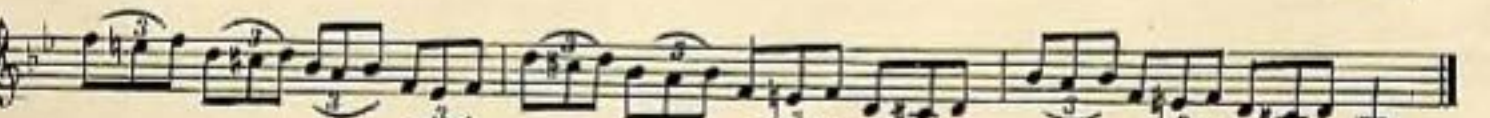
190. 




191. 



192. 



193. 



Two dots placed in front of a double bar, indicates that you are to repeat the movement just played.

LEVY'S CORNET INSTRUCTOR.

194. 

Exercise 194 is a six-staff musical piece in G major and 6/8 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music consists of a series of eighth and sixteenth notes, forming a rhythmic pattern that repeats across the six staves. The piece concludes with a double bar line.

195. 

Exercise 195 is a three-staff musical piece in G major and 6/8 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music features a mix of eighth and sixteenth notes, with some slurs and accents. The piece ends with a double bar line.

196. 

Exercise 196 is a three-staff musical piece in G major and 6/8 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music is characterized by a steady eighth-note rhythm with some slurs. The piece concludes with a double bar line.

197. 

Exercise 197 is a three-staff musical piece in G major and 6/8 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music features a consistent eighth-note pattern with some slurs. The piece ends with a double bar line.

Four staves of musical notation for exercises 196 and 197. Exercise 196 consists of the first two staves, and exercise 197 consists of the last two staves. Both exercises are in 2/4 time and feature a melodic line with eighth-note patterns and a supporting bass line.

Andante sostenuto (Slow and sustained and with feeling)

198.
Two staves of musical notation for exercise 198. The exercise is in 2/4 time and features a melodic line with eighth-note patterns and a supporting bass line.

199.
Four staves of musical notation for exercise 199. The exercise is in 2/4 time and features a melodic line with eighth-note patterns and a supporting bass line.

200.
Three staves of musical notation for exercise 200. The exercise is in 2/4 time and features a melodic line with eighth-note patterns and a supporting bass line.

Melody expressive

201.

202.

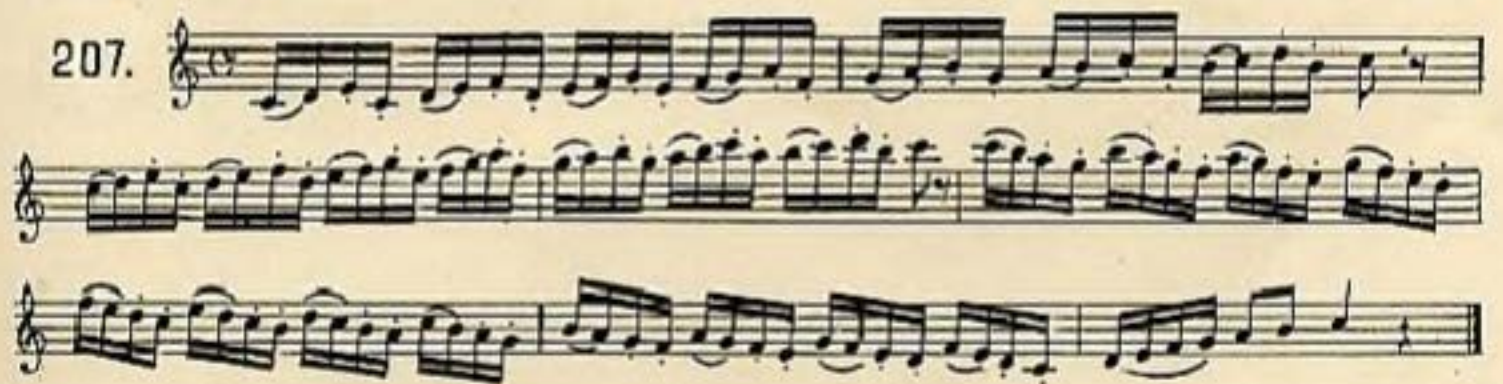
203.

204.

LEVY'S CORNET INSTRUCTOR.

205. 

206. 

207. 

208. 

209. 

LEVY'S CORNET INSTRUCTOR.

210.

Exercise 210 is a 11-staff musical piece in 2/4 time with a key signature of one flat (B-flat). The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one flat. The music consists of a series of eighth and sixteenth notes, often beamed together in groups of four or six. The piece concludes with a double bar line and a repeat sign.

211.

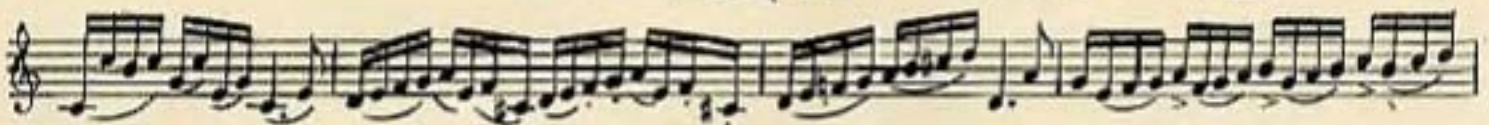
Exercise 211 is a 4-staff musical piece in 2/4 time with a key signature of two sharps (F# and C#). The first staff begins with a treble clef, a 2/4 time signature, and a key signature of two sharps. The music consists of a series of eighth and sixteenth notes, often beamed together in groups of four or six. The piece concludes with a double bar line and a repeat sign.

LEVY'S CORNET INSTRUCTOR.

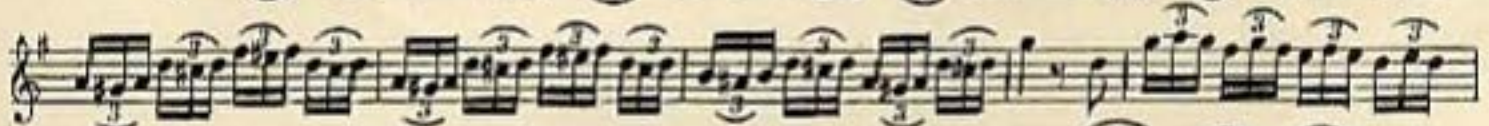
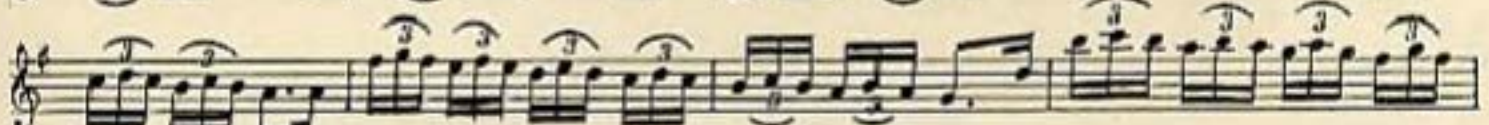
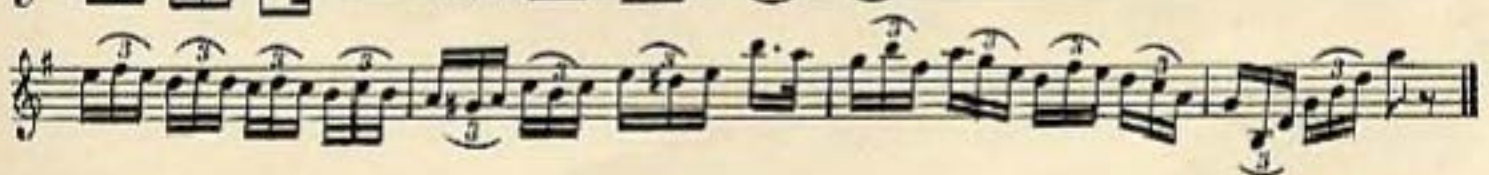
212.  Musical notation for exercise 212, first staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of eighth and sixteenth notes.

 Musical notation for exercise 212, second staff. It continues the melody from the first staff, ending with a double bar line.

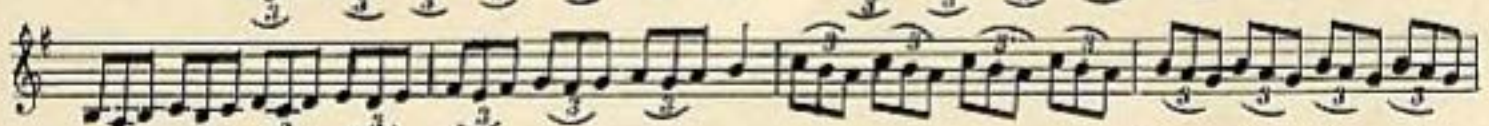
213.  Musical notation for exercise 213, first staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of eighth and sixteenth notes.

 Musical notation for exercise 213, second staff. It continues the melody from the first staff. Musical notation for exercise 213, third staff. It continues the melody from the second staff. Musical notation for exercise 213, fourth staff. It continues the melody from the third staff. Musical notation for exercise 213, fifth staff. It continues the melody from the fourth staff, ending with a double bar line.

214.  Musical notation for exercise 214, first staff. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody features many triplets.

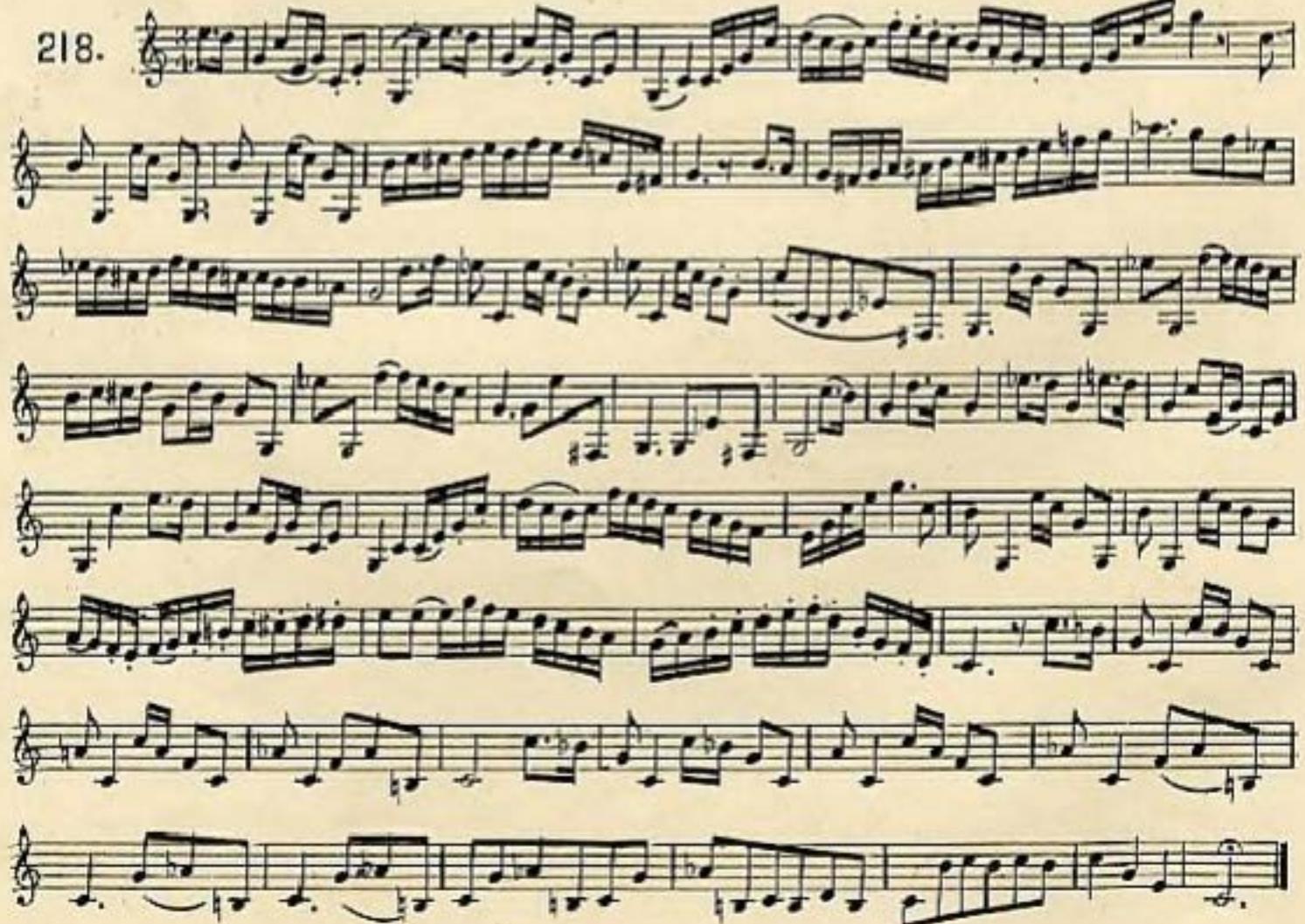
 Musical notation for exercise 214, second staff. It continues the melody from the first staff. Musical notation for exercise 214, third staff. It continues the melody from the second staff. Musical notation for exercise 214, fourth staff. It continues the melody from the third staff, ending with a double bar line.

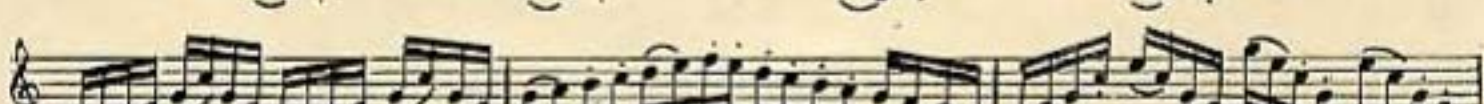
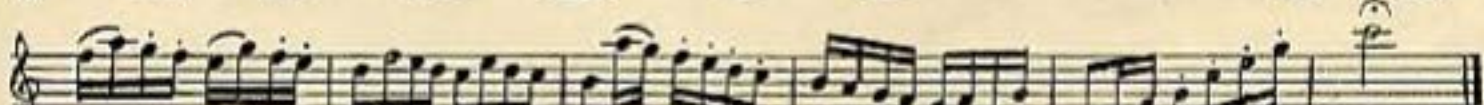
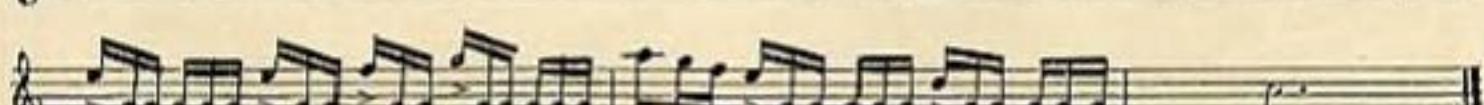
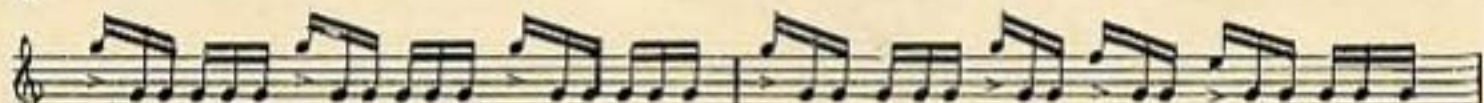
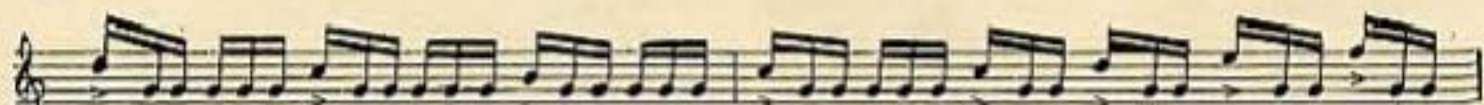
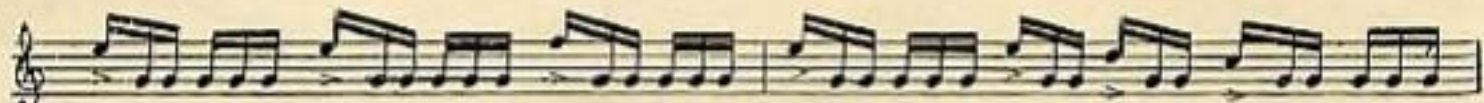
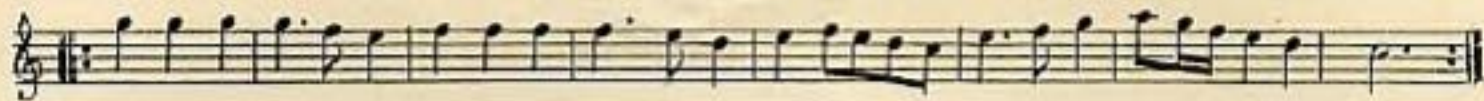
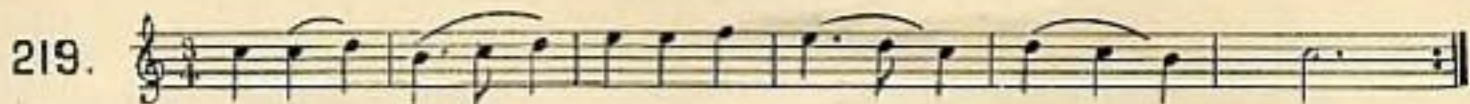
215.  Musical notation for exercise 215, first staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of eighth and sixteenth notes.

 Musical notation for exercise 215, second staff. It continues the melody from the first staff. Musical notation for exercise 215, third staff. It continues the melody from the second staff. Musical notation for exercise 215, fourth staff. It continues the melody from the third staff, ending with a double bar line.

216. 

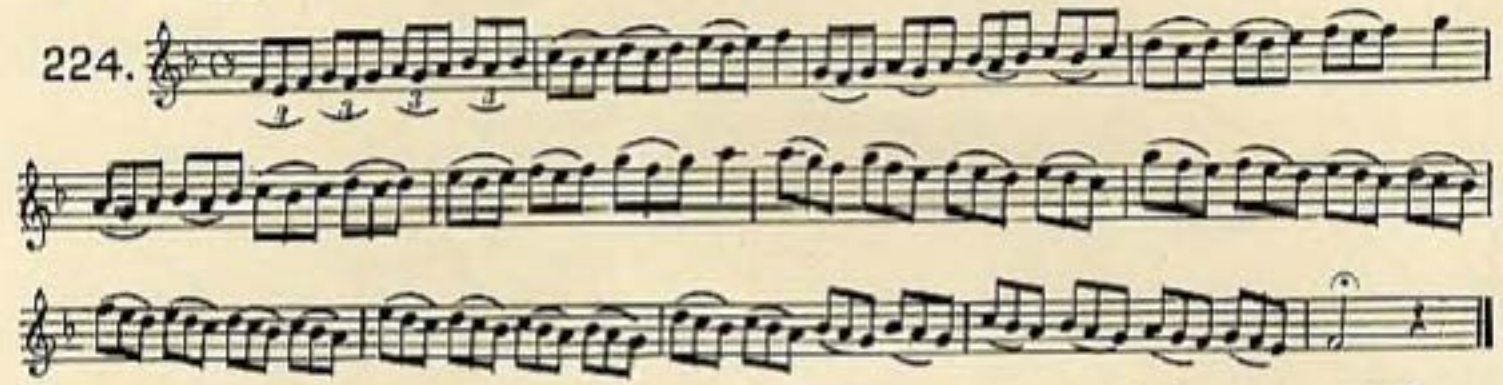
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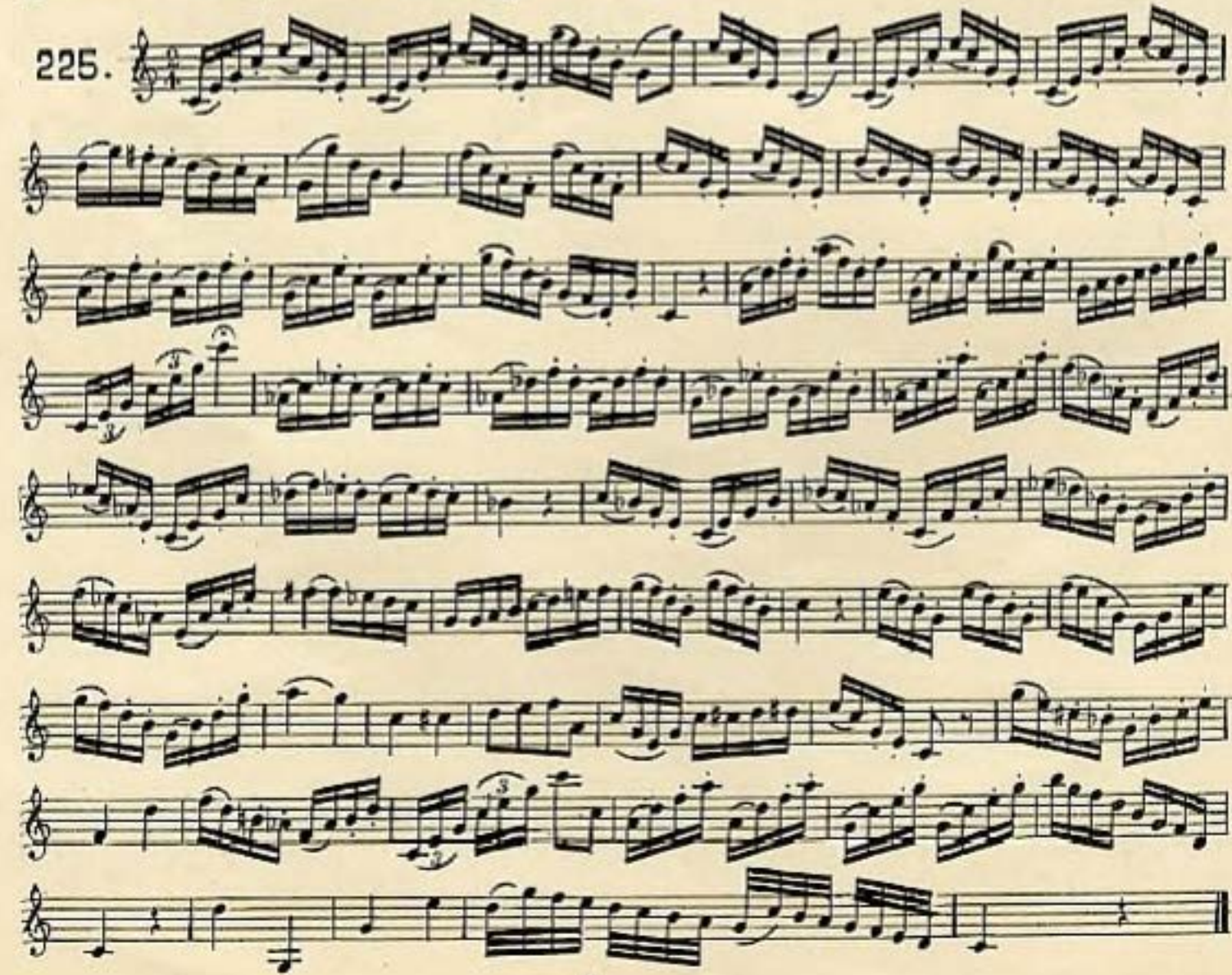
218. 



LEVY'S CORNET INSTRUCTOR.

223. 

224. 

225. 

LEVY'S CORNET INSTRUCTOR.

226.

227.

228.

229.

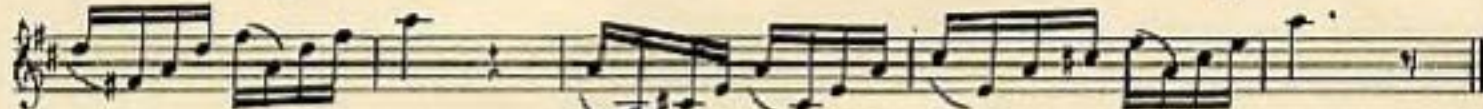
230.

Practise the above runs slowly at first, and gradually increase the tempo.

LEVY'S CORNET INSTRUCTOR.

231. 

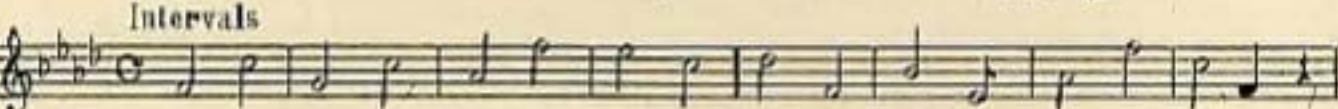
232. 



233. 

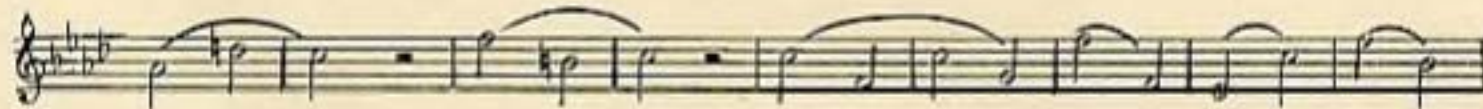


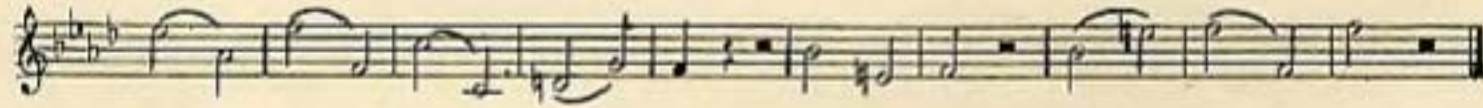


234. *Intervals* 

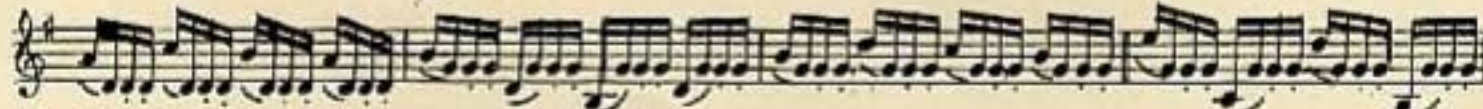


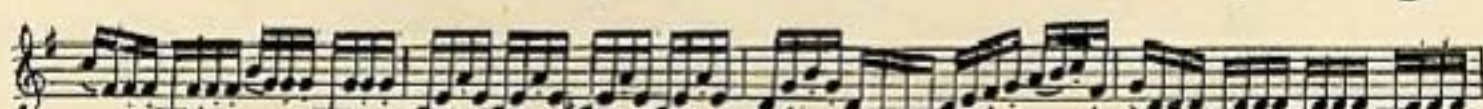


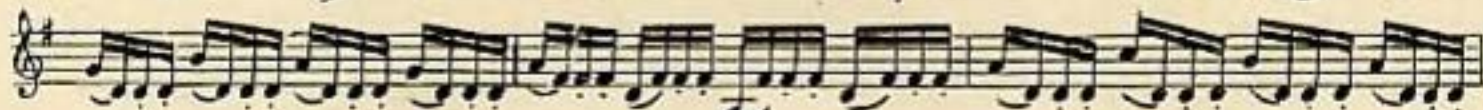




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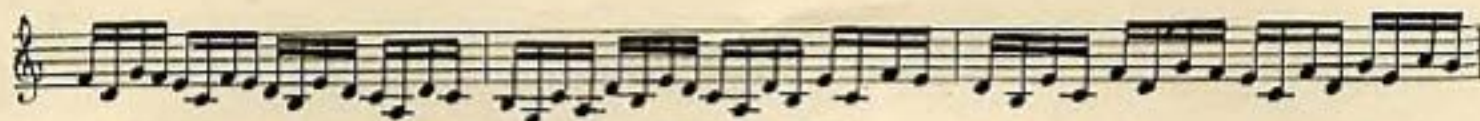
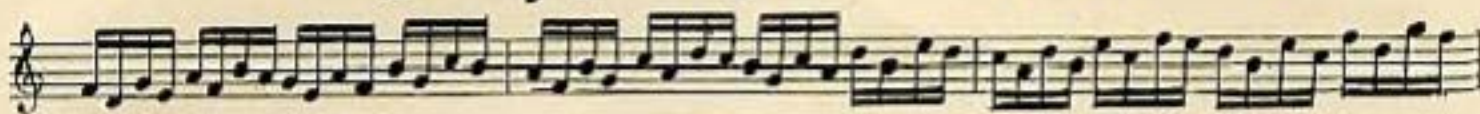
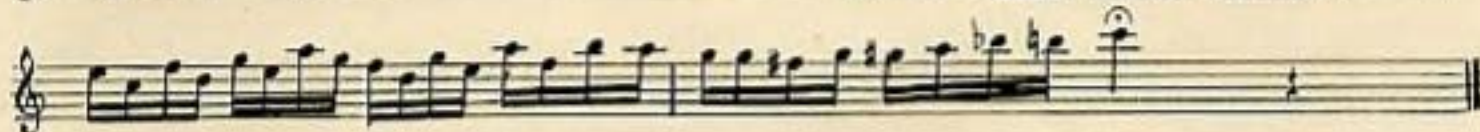


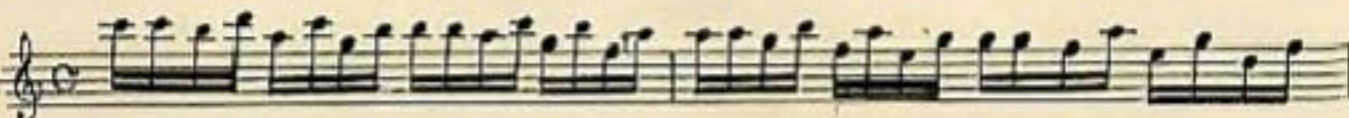


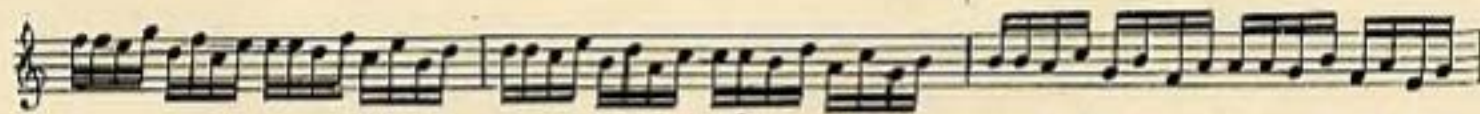
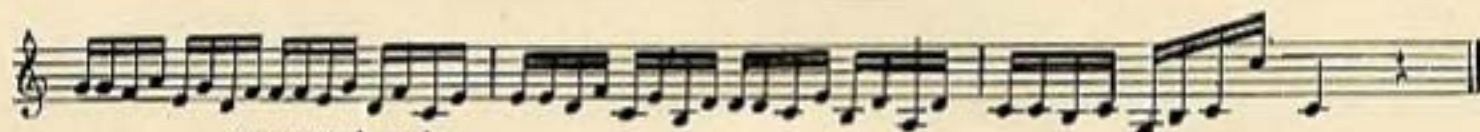




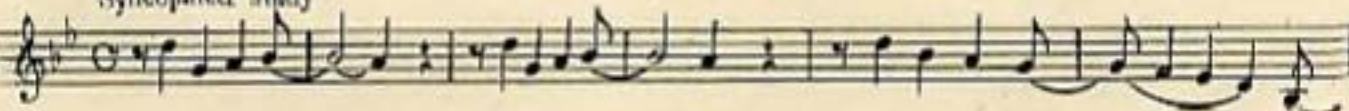
236. 

237. 

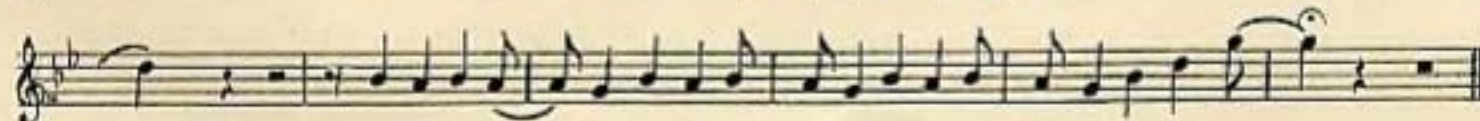



Syncopated study

238. 







239. 



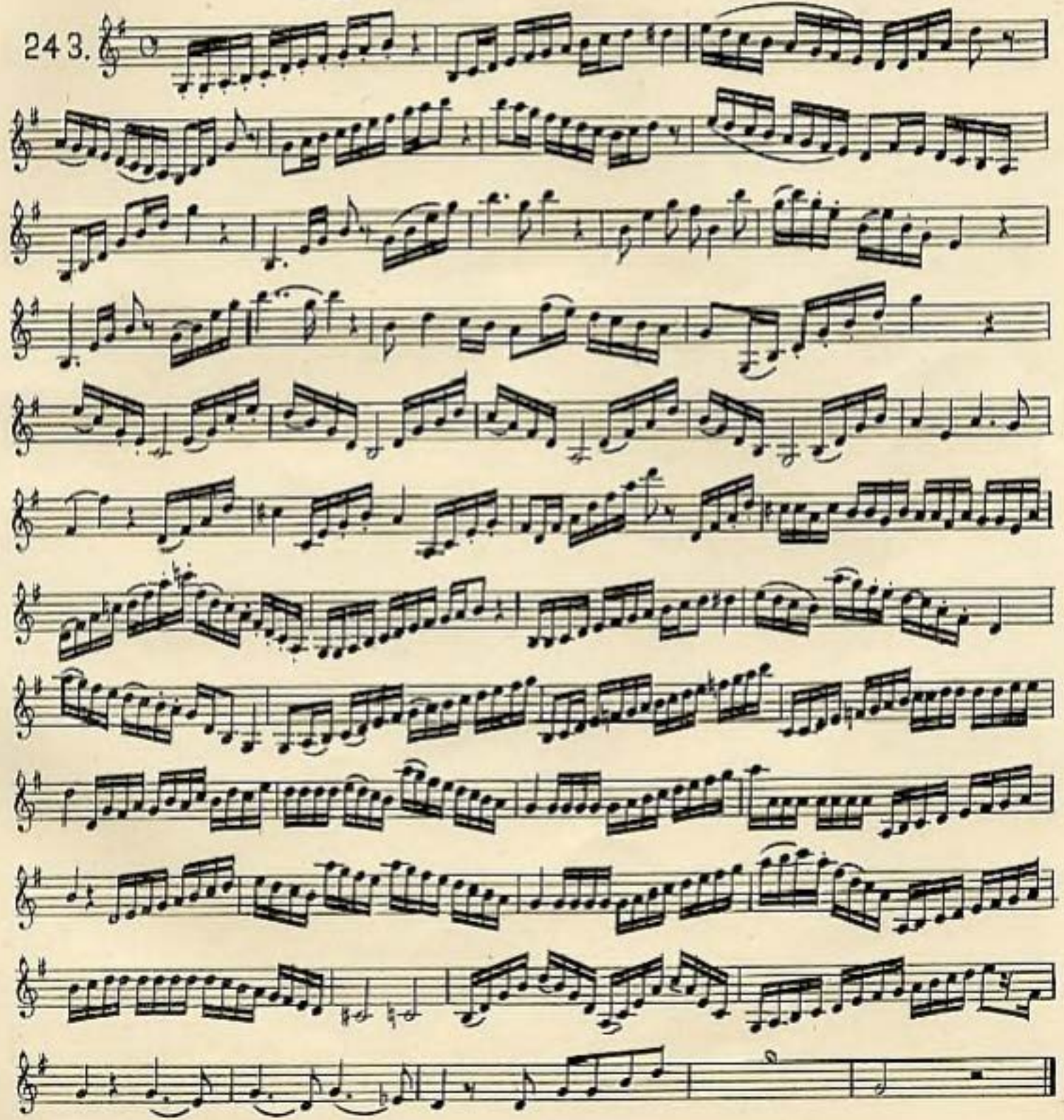

Five staves of musical notation for exercises 236-240. Each staff begins with a treble clef and a key signature of one sharp (F#). The exercises consist of various rhythmic patterns, including eighth and sixteenth notes, and rests.

Andante

240.

241.

242. 

243. 

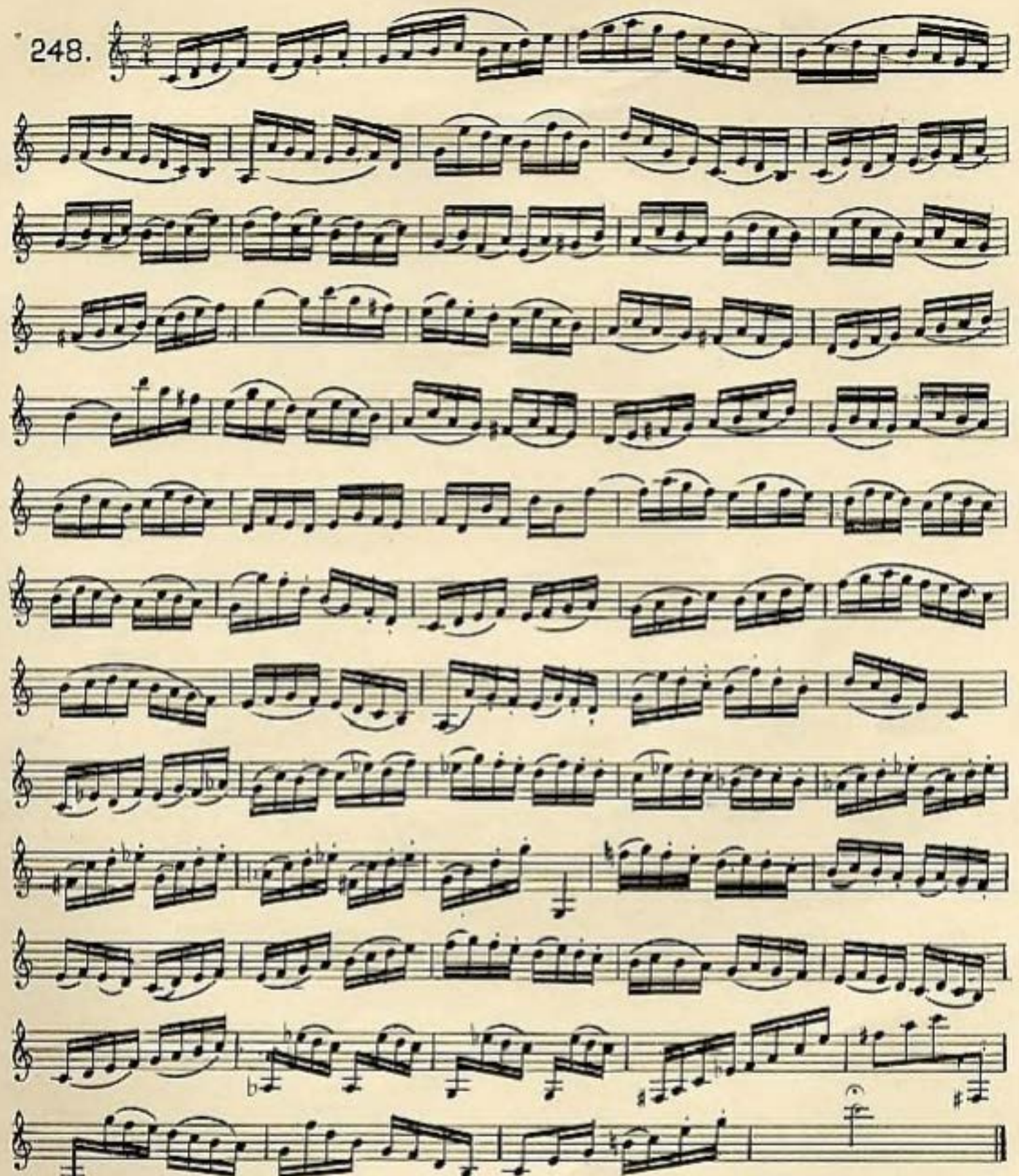
244.


245.

246.

247.

LEVY'S CORNET INSTRUCTOR.

248. 

249. 

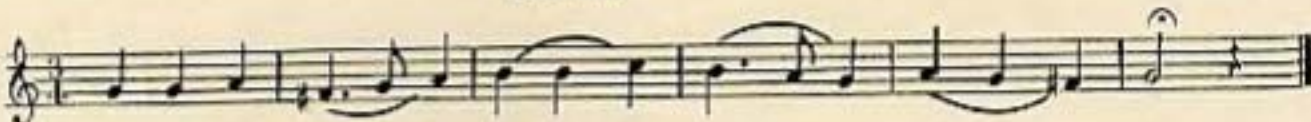
"GOD SAVE THE QUEEN" OR "MY COUNTRY 'TIS OF THEE?"

IN EUROPE ASIA AFRICA AND AMERICA.

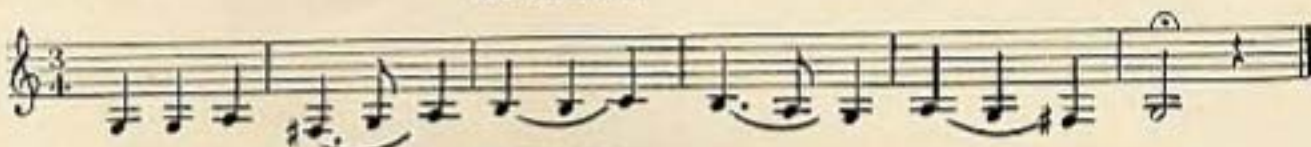
EUROPE.

250.  Musical notation for Europe, featuring a single staff with a treble clef and a 3/4 time signature. The melody consists of eighth and quarter notes with various accidentals.


ASIA.

251.  Musical notation for Asia, featuring a single staff with a treble clef and a 3/4 time signature. The melody consists of quarter and eighth notes.

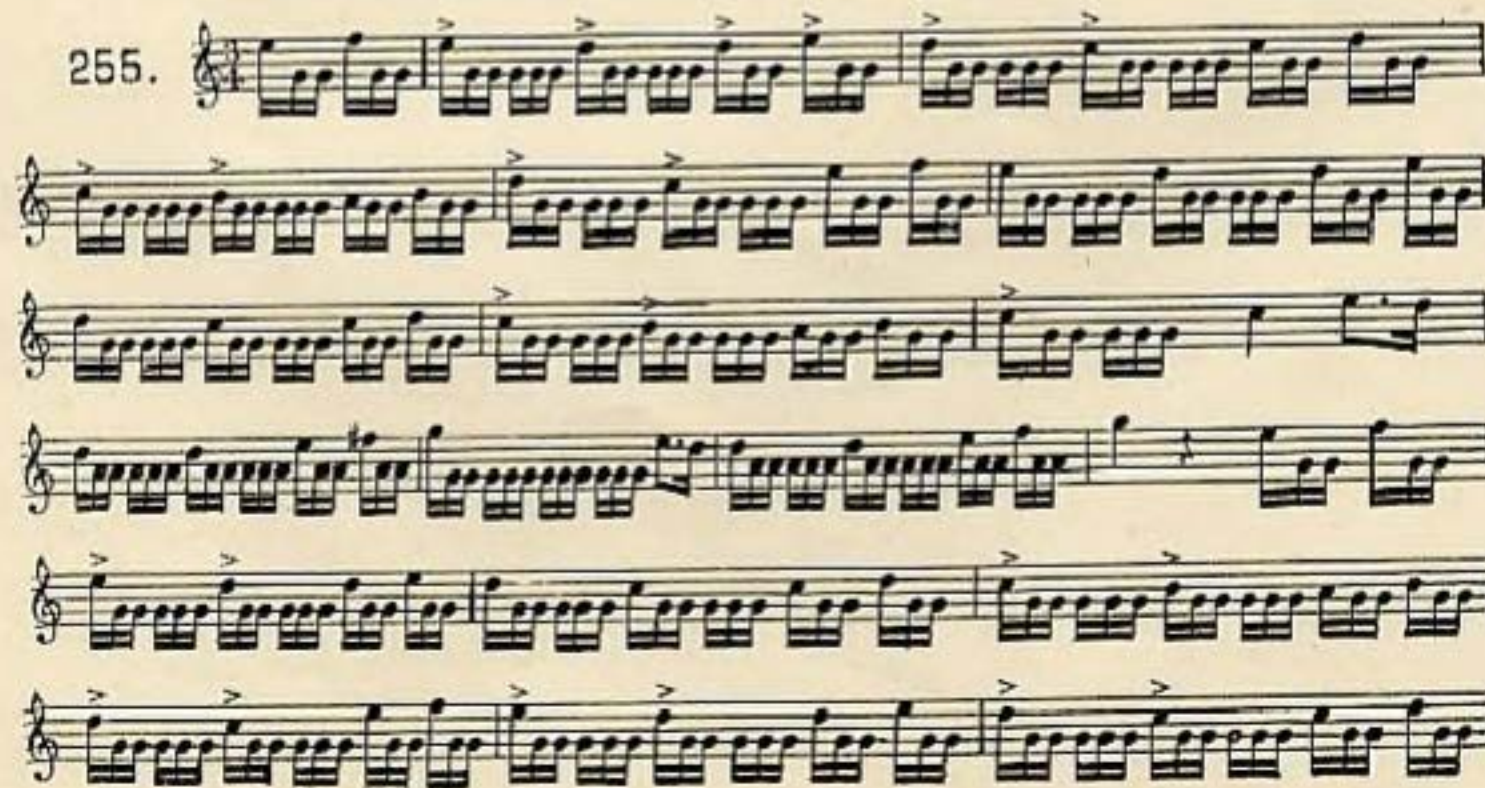
AFRICA.

252.  Musical notation for Africa, featuring a single staff with a treble clef and a 3/4 time signature. The melody consists of quarter and eighth notes.

AMERICA.

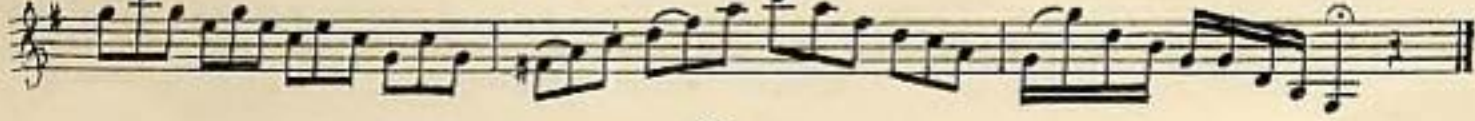
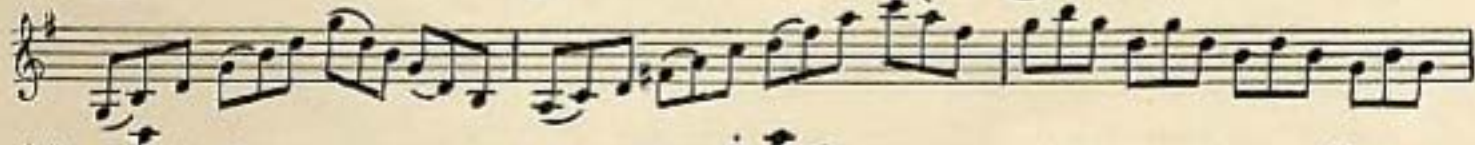
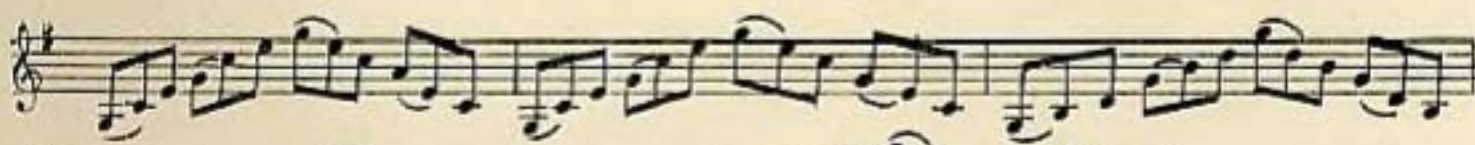
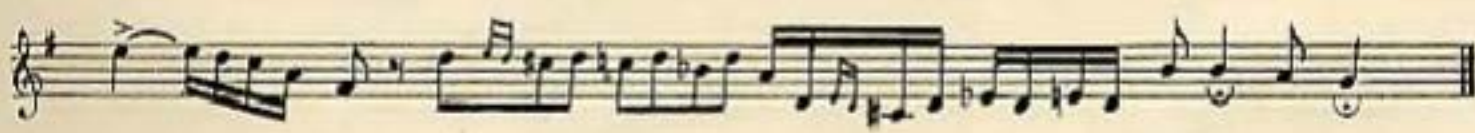
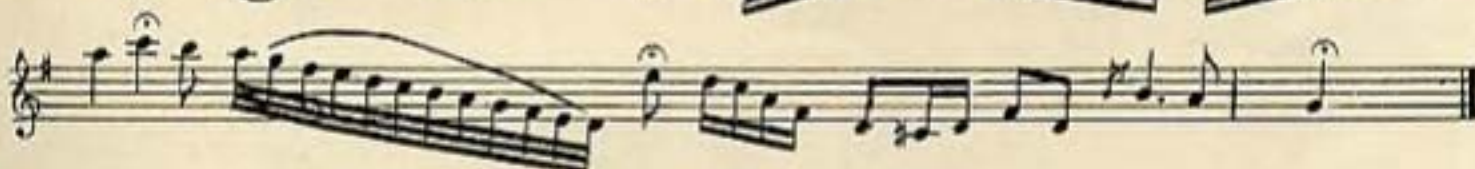
253.  Musical notation for America, featuring a single staff with a treble clef and a 3/4 time signature. The notation is primarily vertical lines with stems, representing a simplified or rhythmic version of the melody.

254.  Musical notation for America, consisting of two staves with treble clefs and 3/4 time signatures. The top staff has a melody of quarter and eighth notes, while the bottom staff has a more complex rhythmic accompaniment.

255.  Musical notation for America, consisting of five staves with treble clefs and 3/4 time signatures. The top staff has a melody of quarter and eighth notes, while the subsequent four staves provide a complex rhythmic accompaniment with many sixteenth notes.



EXERCISES IN THE FORM OF CADENZAS.



LEVY'S CORNET INSTRUCTOR.

262. 

263. 

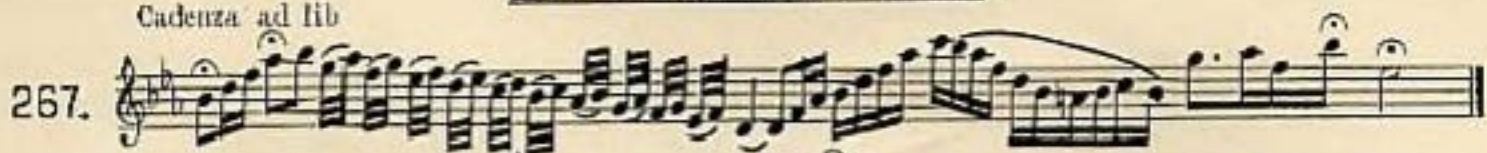
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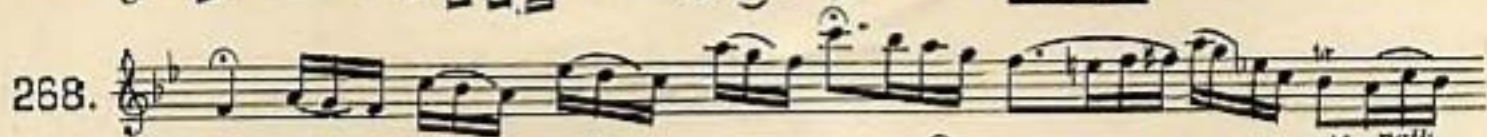
265. 

266. 

LEVY'S CORNET INSTRUCTOR.

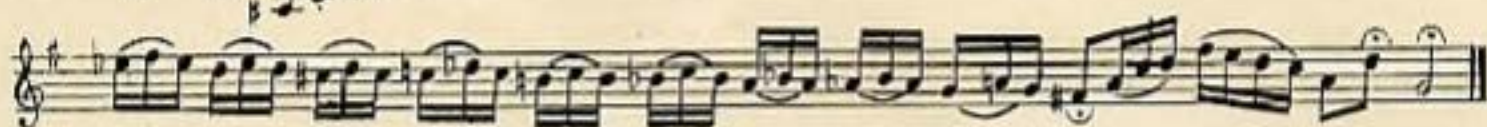
Cadenza ad lib

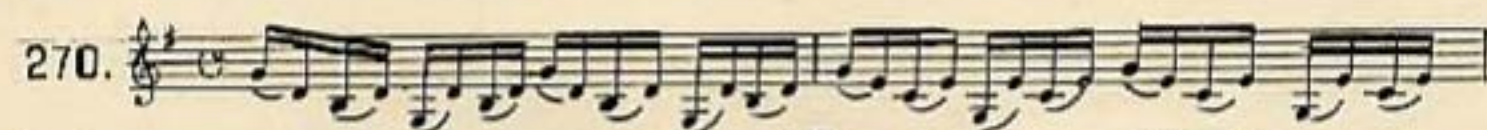
267. 

268. 

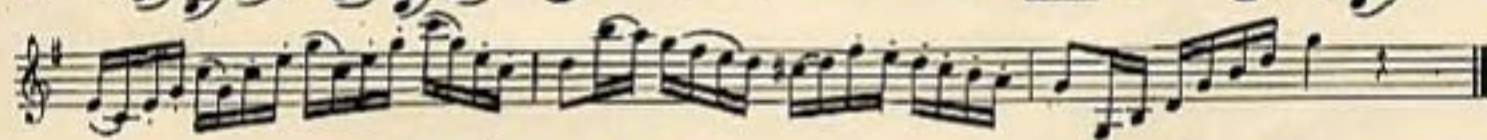


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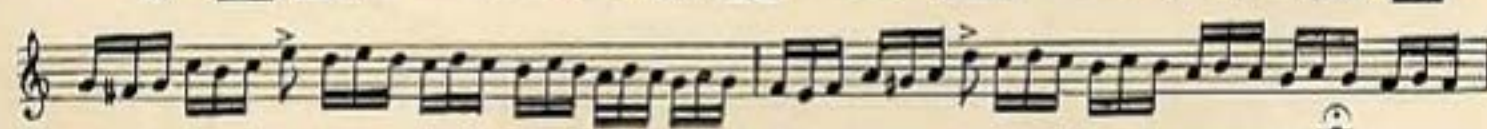


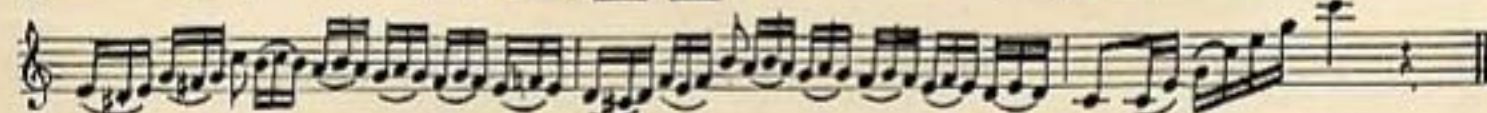
270. 



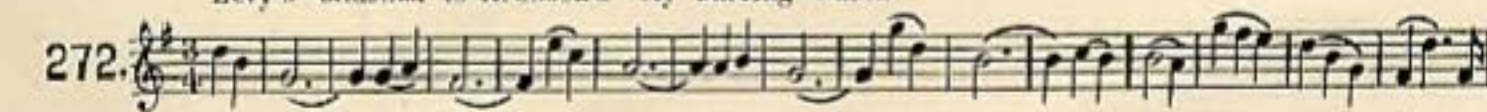


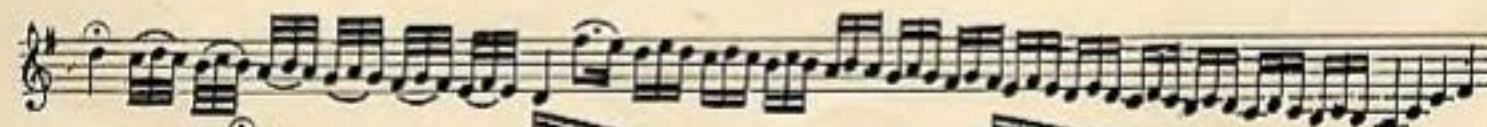
271. 





Levy's Cadenza to Aronson's "My Darling Waltz."

272. 









LEVY'S CORNET INSTRUCTOR.

273.

274.

275.

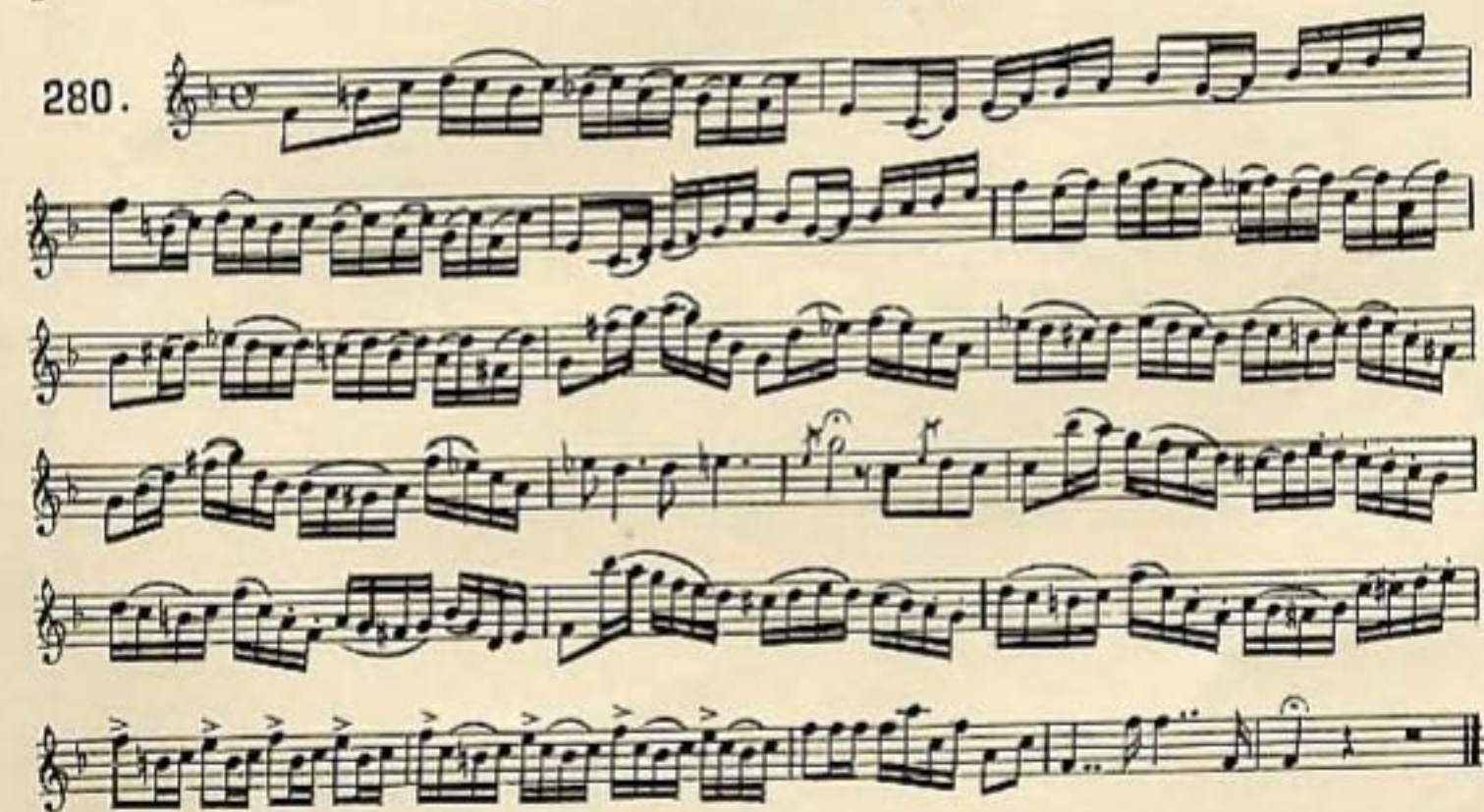
276.

277.

LEVY'S CORNET INSTRUCTOR.

278. 

279. 

280. 

281. 

282. 

283. 

284. 

285. 

LEVY'S CORNET INSTRUCTOR.

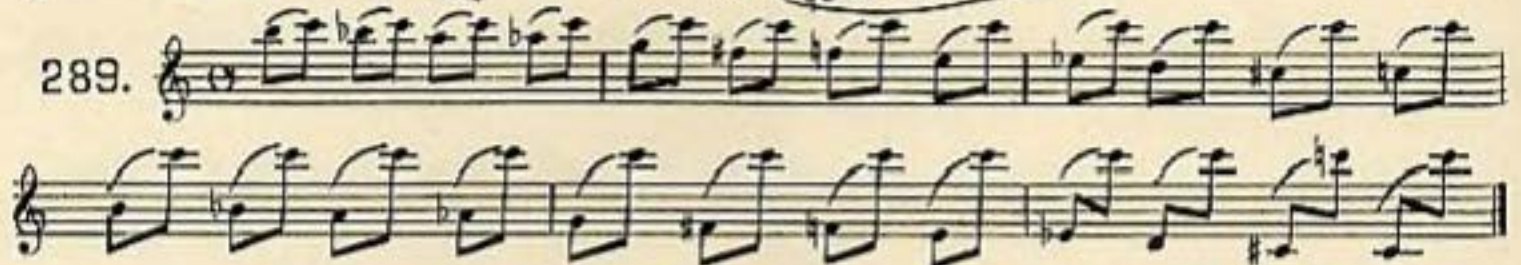
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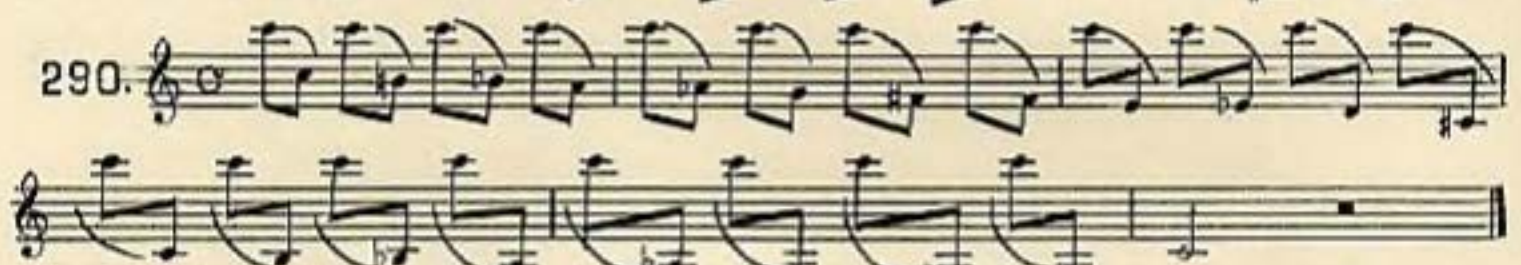
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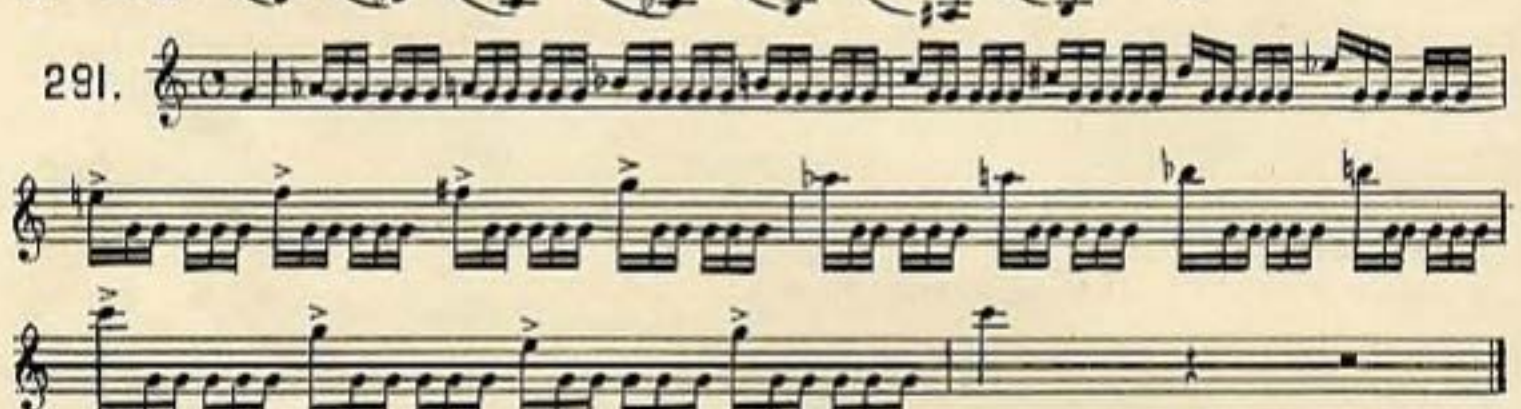
LEVY'S CORNET INSTRUCTOR.

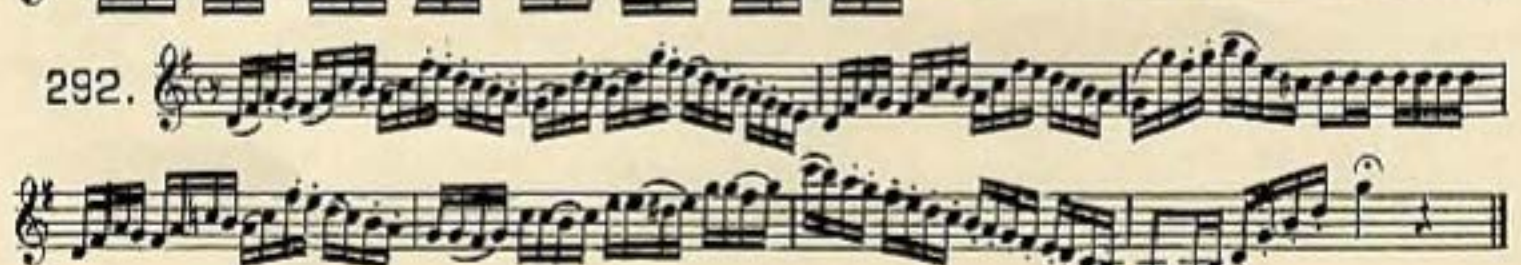
Cadenza for Cornet Polka.

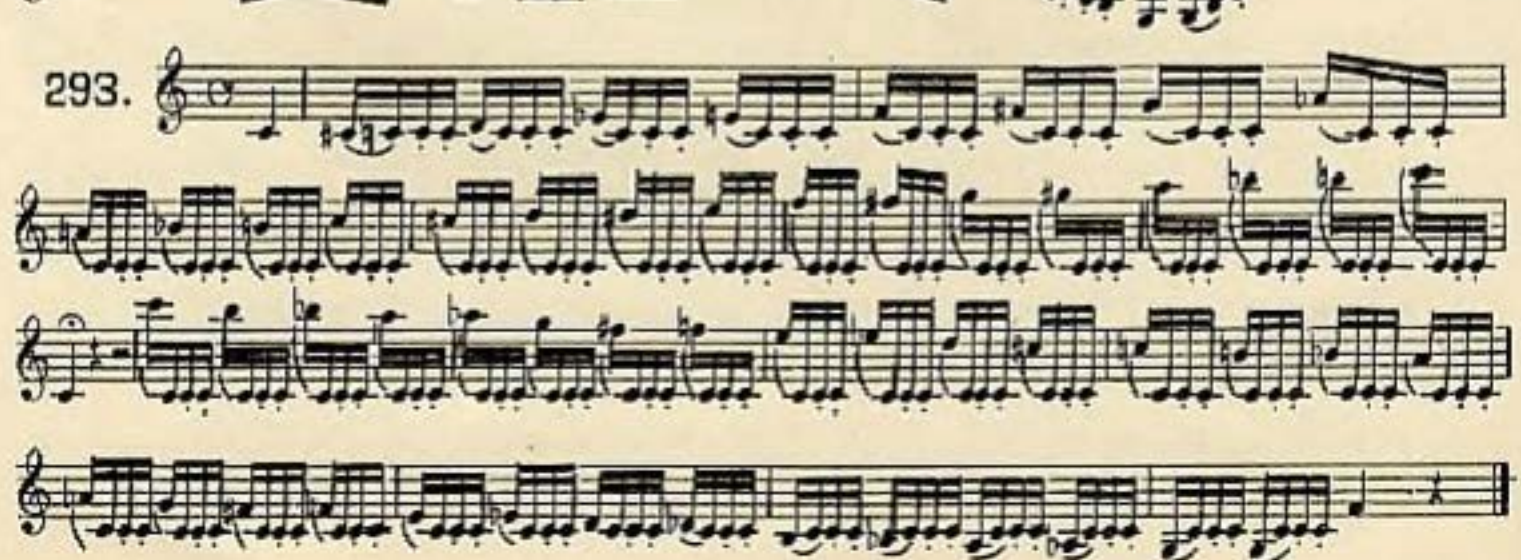
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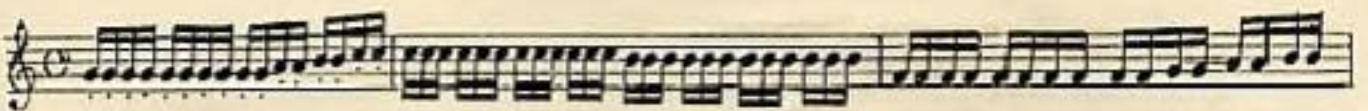
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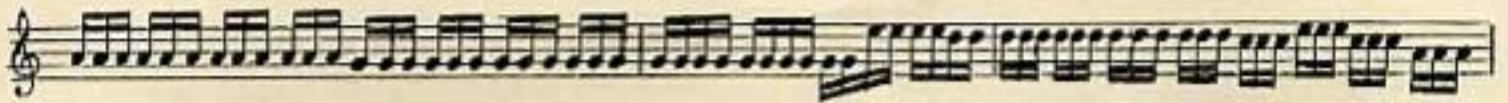
290. 

291. 

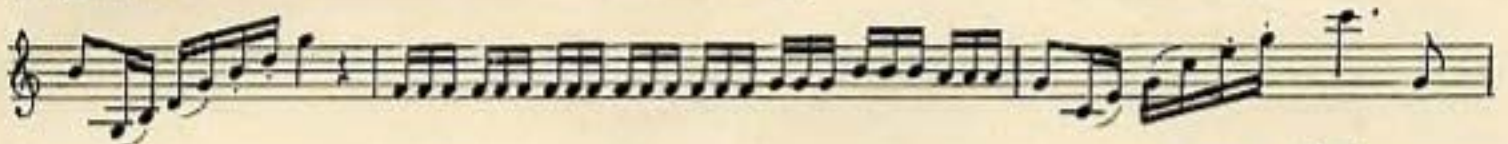
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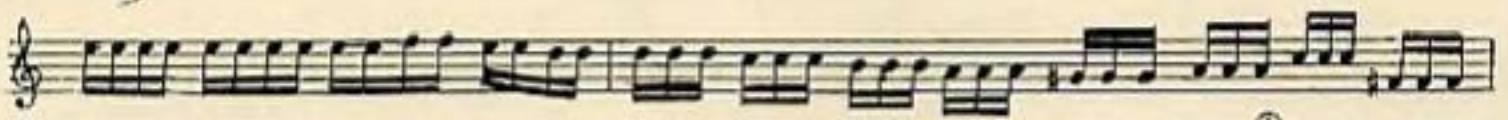
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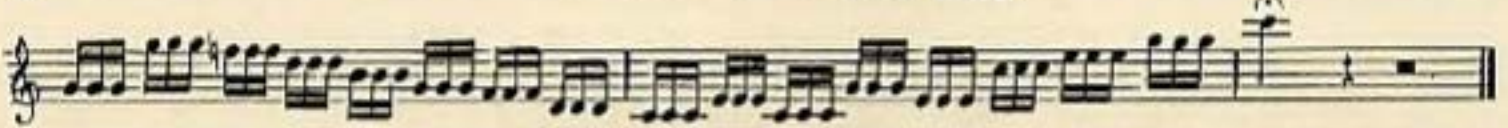
294.  Musical staff 1 for exercise 294, starting with a treble clef and a common time signature (C). It contains a series of eighth and sixteenth notes.

 Musical staff 2 for exercise 294, continuing the rhythmic pattern of eighth and sixteenth notes.

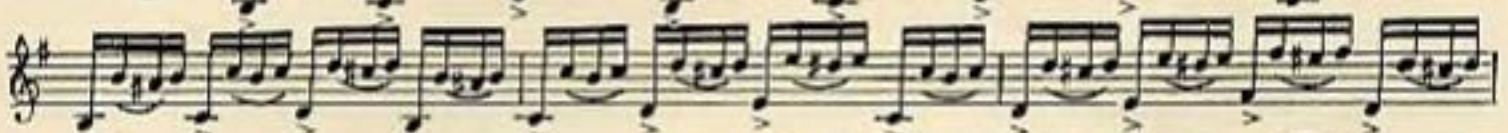
 Musical staff 3 for exercise 294, featuring more complex rhythmic patterns with slurs and accents.

 Musical staff 4 for exercise 294, showing a mix of eighth and sixteenth notes with some rests.

 Musical staff 5 for exercise 294, continuing the rhythmic exercise.


 Musical staff 6 for exercise 294, ending with a final note and a double bar line.

295.  Musical staff 1 for exercise 295, starting with a treble clef and a common time signature (C). It features a series of eighth notes with slurs.

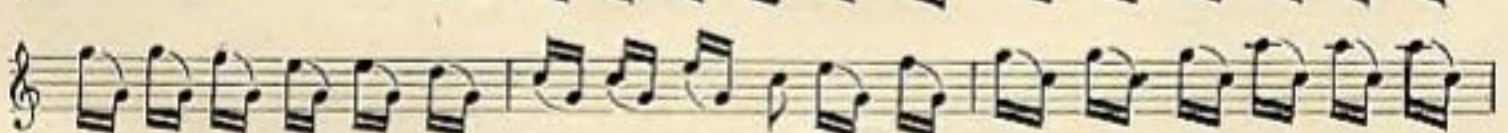
 Musical staff 2 for exercise 295, continuing the eighth-note pattern with slurs.

 Musical staff 3 for exercise 295, featuring sixteenth-note patterns with slurs.

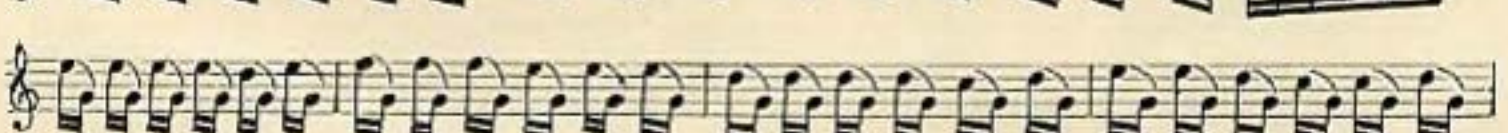
 Musical staff 4 for exercise 295, continuing the sixteenth-note pattern.

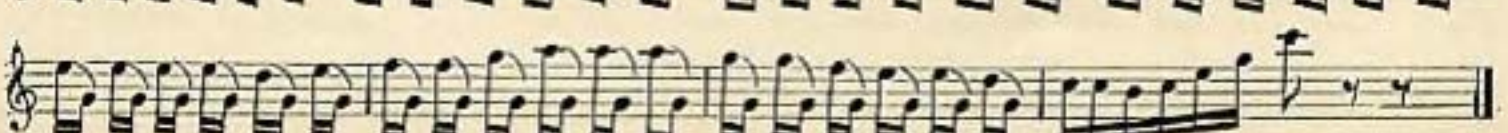
296.  Musical staff 1 for exercise 296, starting with a treble clef and a 6/8 time signature. It features a series of eighth notes.

 Musical staff 2 for exercise 296, continuing the eighth-note pattern.

 Musical staff 3 for exercise 296, featuring eighth notes with slurs.

 Musical staff 4 for exercise 296, continuing the eighth-note pattern.

 Musical staff 5 for exercise 296, featuring eighth notes with slurs.

 Musical staff 6 for exercise 296, ending with a final note and a double bar line.

LEVY'S CORNET INSTRUCTOR.

LEVY'S CADENZA TO SWEET SIXTEEN WALTZ.

301.

The musical score for exercise 301 consists of 13 staves of music. It begins with a treble clef and a key signature of one sharp (F#). The first staff is marked with the number '301.'. The music is a complex cadenza for the cornet, featuring a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. A 'rall.' marking is present on the third staff. The piece concludes with a final cadence on the thirteenth staff.

302.

The musical score for exercise 302 consists of two staves of music. It begins with a treble clef and a key signature of one sharp (F#). The first staff is marked with the number '302.'. The music is a complex cadenza for the cornet, featuring a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. A 'rall.' marking is present on the second staff. The piece concludes with a final cadence on the second staff.

My dear pupil, I hope you are satisfied with my Instruction Book. I have tried my best, I can do no more. I have written the last study merely to show the resources of the Cornet. I can play it with ease.

John Levy