

Variations on Great Trumpet Methods

Compiled, Arranged and Authored by
Eric Bolvin

Includes:

The Complete Schlossberg Intervals

The Stamp Variations

Twenty-Six Pedal Tone Studies

Twelve Range Studies

CG Tongue Level Variations

The Complete Arban Scales

St. Jacome Intervals For Range

The Complete St. Jacome Flexibilities +

Schlossberg Warm-Up

Schlossberg #12 Variations

Schlossberg #13 Variations

Schlossberg #31 Complete

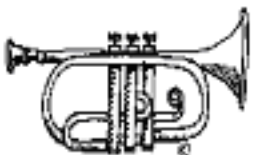
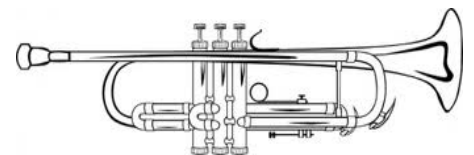
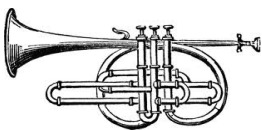
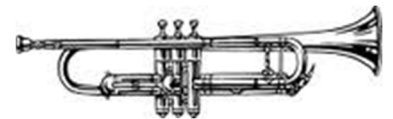
First Flexibilities

Note Bends #1

Stay-Up Warm-Ups

The Seven-Minute Warm-Up

The Clarke Variations



Variations on Great Trumpet Methods

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*Ignore printed page numbers. Use page numbers in your PDF reader.

Variations On Great Trumpet Methods

This compendium represents many years of experimentation, work and study. These variations are not meant to replace the originals, but to enhance them. In some case, such as Schlossberg, the variations begin easier so as to be accessible to more levels of players. In other cases, such as Stamp and CG tongue Level, the exercises are presented in a more logical order and with further instruction to help the student learn how to properly use the studies. Still others, like The Complete Arban Scales are expansions on what appeared in the original. And finally, you have some of my original studies.

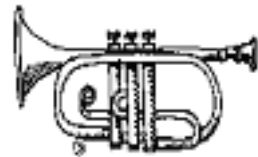
Most sections have their own instructions, so I won't go in to great detail here. Read and follow the practice instructions that appear at the beginning and end of each section.

Finally, I'd like to thank all my great students who inspired me and were my test subjects in this work.

Happy Trumpeting!!

Eric Bolvin

November 2020



The Complete Schlossberg Intervals

Eric Bolvin

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Daily Drills & Technical Studies by **Max Schlossberg** is one of the staples of modern trumpet pedagogy. Its use by university instructors and private teachers is extensive and may only be surpassed by Arban and Clarke. The book however was not actually written by Schlossberg and is somewhat incomplete, most notably in its most creative and interesting sections; Intervals and Octave Drills. Also, many of these beautiful and artistic studies are not accessible for the intermediate level player due to range considerations and there is little instructional guidance. It is for these reasons that I have created this addendum, utilizing selected exercises from #38 – 55. All said there are 22 exercises on 25 pages presented progressively beginning with their lowest possible key and continuing upward to Schlossberg's original key. This makes these wonderful studies playable for many more players.

Dynamics

Dynamics, purity of sound and musicality are an integral part of these Schlossberg studies. I have not altered any of the dynamics, tempos or musical terms from the original. You may notice that you are often asked to play the higher notes softer than the low notes. This is not a misprint and is an important element when doing these studies. I often refer to these as “reverse dynamics”. As trumpet players we are often taught from a young age to blow harder or “step on the gas” as we ascend. Schlossberg's approach will help us gain a level of control that we could not obtain by simply blowing harder. Yes, it is more difficult and that's why many of the exercises will start with the low key of G and work up chromatically to the original key of C or higher.

The High Stuff

One of the main reasons for creating this addendum, as mentioned above, is the range of the exercises. Many of the original studies go to High C or higher with little or no preparation. I suggest starting with the lowest key, as written, and go as high as you can comfortably while maintaining the dynamics and musicality. If you can't reach the highest key, stop and start again the next day. Do not rush through these studies as it will take a lifetime to master them.

Tempos

I've used all of Schlossberg's original tempo markings and they should be followed. However, some of the faster marked tempos, such as Allegro and Presto, may not be possible at first. All of these exercises can be played at slow tempos and be satisfying musically and technically.

Models

All exercises should be played as written using Schlossberg's original articulation. The Interval Studies, #38 – 48 are slurred, with the exception of #40. These can be tongued as well if desired. The Octave Drills, #49 – 55 can be played as written or with models: All tongued, All slurred, Slur as written, Slur 2 notes, Slur 3 notes, Slur alternate 2 notes, etc.

Practice Routine

You must practice these studies with great care and accuracy, paying strict attention to center of sound, intonation and dynamics. Never rush through them. It is therefore suggested that you only play one or two each day, staying with them for at least one week.

The Complete Schlossberg Intervals

Eric Bolvin

Moderato

38

mf pp mf pp mf pp mf pp mf pp mf pp

mf pp mf pp mf pp mf pp mf pp mf pp

mf pp mf pp mf pp mf pp mf pp mf pp

mf pp mf pp mf pp mf pp mf pp mf pp

mf pp mf pp mf pp mf pp mf pp mf pp

mf pp mf pp mf pp mf pp mf pp mf pp

mf pp mf pp mf pp mf pp mf pp mf pp

mf pp mf pp mf pp mf pp mf pp mf pp

The Stamp Variations

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The **James Stamp Warm-Ups** are some of the most popular trumpet exercises today. My students and I and many players throughout the world have had great success using them daily. There is however, very little instructional material available in regards to these studies. I should state up front that I was never a student of Mr. Stamp or any of his proteges. For this reason, I will not approach lip or mouthpiece buzzing as I feel that I am not qualified to speak on this subject, having never studied it. I am not saying that you should avoid buzzing, but please get the proper instruction.

Basically, what I have done is a slight reorganization of some of the initial exercises from the Stamp book with a lesson plan so that you can get started properly and progress logically. My advice may not be consistent with Stamp's, but it is consistent. At the least, I believe my organization of the studies may be an improvement over the original book, at least for someone new to Stamp.

Notes on the exercises:

3. This is cornerstone of the Stamp studies. His advice to "Stay up while going down" is to be followed here. The idea is to hit the center of each note and not "predict" your slurs.

Each exercise should be played in one breath. Finger all pedal tones as marked. Rest as marked.

Tempo can be from 76 – 120. I suggest starting slowly and then speed up as the exercises get longer.

Pedal tones don't slot so it is up to you to hit the accurately. Proper practice will assure this. If your pedals are a bit off at first, that's OK, but do not stop and try to fix them, continue through that exercise and listen better on the next one. No matter what happens on the pedals, the next regular range note you hit should be centered.

3X. This is the last exercise in Study 3. It and all exercises in Study 3 should be played in one breath. This keeps us "honest" by assuring that we are playing the full range of the instrument with ONE embouchure setting. Notice the marking for "Nose Breath". When you reach the top note, hold it for four beats then "FREEZE"; do not adjust your embouchure in any way. Then take a breath through your nose and play the pedal C. If you can't get the pedal C after a few seconds, don't adjust your embouchure. Stop and move on to the next study or rest.

3A-3E. These are extensions of Exercise 3 and you should follow the above directions.

4. Tongue and slur as marked. The lower octave should "feel" like the higher. In fact, it's best to imagine that you simply playing a chromatic scale. Finger pedals as marked. Rest as marked. You may want to be more deliberate on the pedals at first to assure accurate pitch. Play each exercise in one breath to assure that you are not shifting embouchure.

4A – 4B. These are extensions of Exercise 4. The pedal tones will be flat at first, but eventually you will be able to play them in tune. See my website for more instruction on how to play pedal tones.

<https://bolvinmusic.com/claude-gordon-systematic-approach-trumpet/>

4C. This chromatic exercise is the ultimate test of the pedal register. Try it only for 2 minutes or less each day and you will see the improvement in this range.

5. Exercise 5 is basically the opposite of Exercise 4. The goal is that each octave should feel the same.

You may breathe only as marked. Notice the marking for "Nose Breath". When you reach the top note, hold it for four beats then "FREEZE"; do not adjust your embouchure in any way. Then take a breath through your nose and play the pedal C. If you can't get the pedal C after a few seconds, don't adjust your embouchure. Stop and move on to the next study or rest.

5A – 5E. These are extensions of Exercise 5.

5F. This is optional. See 4C above.

Practice Routine

It is recommended that you spend at least one or two weeks on each lesson.

Week 1: Exercise 3

Week 2: Exercise 3, 3A

Week 3: Exercise 3, 3A, 3B, 4

Week 4: Exercise 3, 3A, 3B, 3C, 4, 4A

Week 5: Exercise 3, 3A, 3B, 3C, 3D, 4, 4A, 4B, 5

Week 6: Exercise 3, 3A, 3B, 3C, 3D, 3E, 4, 4A, 4B, 4C, 5, 5A

Week 7: Exercise 3, 3A, 3B, 3C, 3D, 3E, 4, 4A, 4B, 4C, 5, 5A, 5B

Week 8: Exercise 3, 3A, 3B, 3C, 3D, 3E, 4, 4A, 4B, 4C, 5, 5A, 5B, 5C

Week 9: Exercise 3, 3A, 3B, 3C, 3D, 3E, 4, 4A, 4B, 4C, 5, 5A, 5B, 5C, 5D

Week 9: Exercise 3, 3A, 3B, 3C, 3D, 3E, 4, 4A, 4B, 4C, 5, 5A, 5B, 5C, 5D, 5E

Exercise 5F is optionally played at the end of each lesson beginning with **Week 6**.

Rest as marked and as needed. As you progress, you will likely not need as much rest.

These are not range studies. If you can't hit the high note, you may make a second attempt, but after that, REST and continue from the next exercise, even if it contains a higher note.

Once you are playing all the studies you should continue to do so for many months to really get the full benefits.

This is only the beginning of the Stamp studies and I encourage you to purchase the book, which is published by Editions-Bim:

<https://www.editions-bim.com/sheet-music/brass/trumpet/trumpet-methods-studies/james-stamp-warm-ups-and-studies-for-trumpet>

3

Rest

1 12 23

Rest

13 123 0

0 12 123 1

13 23

0 12 123 1

13 0 12 Rest

123 1 13

23 12

0 12 0 Rest

3X

Nose Breath

Twenty Six Pedal Tone Studies

Bolvin

Rest Horn off Face Rest Horn off Face Rest Horn off Face

22

1 12 23 13

1 123 12 0 23 1 13 1

12 123 12 23 0 23 13 2 13 123

1 12 23

8vb

13 1 123 12 0

8vb

1. Chest Up! Big Breath!
2. Long last note.
3. Don't hold back
4. Rest between each arpeggio
5. Take your time.
6. Sound octave when starting on pedal tone
7. Go as far as you can

Twelve Range Studies

Here are some progressive range exercises to help trumpet players properly approach the upper register. Some of these are variations on the Part II range exercises that appear in Claude Gordon's Systematic Approach. However in the CG approach the range exercise is always preceded by a pedal tone study. This is not the case here, although you may do pedal tones if desired.

The following guidelines need to be followed closely to get the best results from your practice.

1. Do an easy warm-up before doing the Range Study.
2. Never play the Range Study when tired.
3. Play one Range Study daily for two weeks.
4. Do the variations in order, one every two weeks.
5. Check fingerings on each arpeggio before playing.
6. Play at a comfortable dynamic until the last note which has a crescendo.
7. Hold the last note a bit longer and crescendo until you have command of the note.
8. Play at BPM around 60, so the half-note = 60 in 4/2 meter.
9. Chest Up! Big Breath! (But don't overfill)
10. Breathe as marked, weather you need to or not.
11. Observe all articulations.
12. REST 3-5 seconds with the horn off your face between each arpeggio.
13. REST as much as you need as you get higher.
14. Never breathe before the last note.
15. Go as high as possible.
16. If you miss the high note, you get three attempts. Then you REST.
17. Do one of the following as a lip relaxer:
 - Relaxed lip flapping for 5 minutes
 - Low, soft double pedal tones
 - Clarke Study 1, #1 slurred very softly 8-16X.
18. REST at least 1 hour before any other playing.

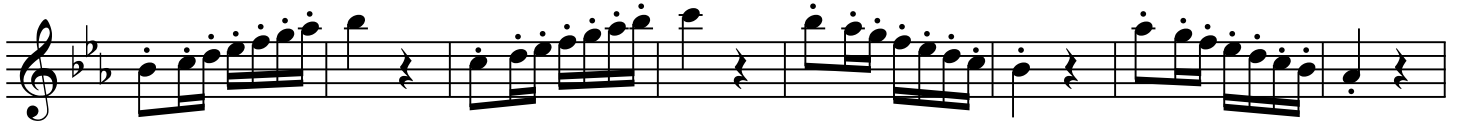
Eric Bolvin

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The Complete Arban Scales

16 **E_b**

1. 

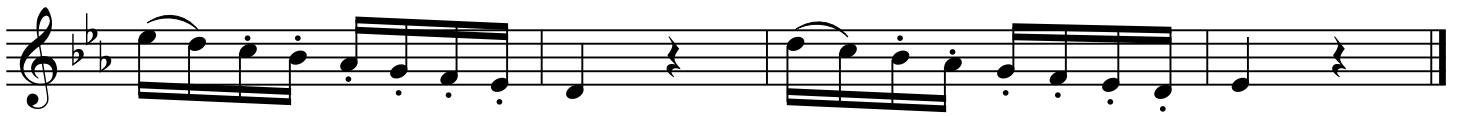


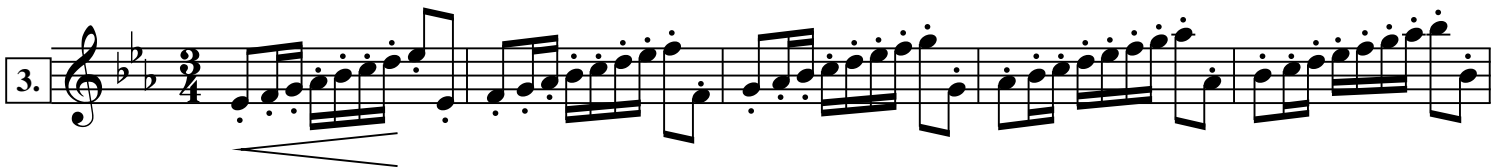


2. 







3. 



4.

Exercise 4 is a scale exercise in 2/4 time with a key signature of two flats (B-flat and E-flat). It consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 2/4 time signature. The melody is composed of eighth and sixteenth notes, featuring slurs and accents. The second and third staves continue the scale with similar rhythmic patterns and articulation. The fourth staff concludes the exercise with a final cadence.

5.

Exercise 5 is a scale exercise in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The melody is composed of eighth and sixteenth notes, featuring slurs and accents. The second and third staves continue the scale with similar rhythmic patterns and articulation. The third staff concludes the exercise with a final cadence.

6.

Exercise 6 is a scale exercise in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of two staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The melody is composed of eighth and sixteenth notes, featuring slurs and accents. The second staff continues the scale with similar rhythmic patterns and articulation, concluding with a final cadence.

The Complete Arban Scales

18

7. 



8. 



9. 








10. 





11.   



Exercise 11 is a scale in B-flat major (two flats) and 4/4 time. It consists of three systems of music. The first system contains four measures of eighth-note runs, each with a slur. The second system contains six measures of eighth-note runs, each with a slur. The third system contains four measures of eighth-note runs, each with a slur, ending with a double bar line.

12.   

Exercise 12 is a scale in B-flat major (two flats) and 4/4 time. It consists of three systems of music. The first system contains four measures of eighth-note runs, each with a slur. The second system contains six measures of eighth-note runs, each with a slur. The third system contains four measures of eighth-note runs, each with a slur, ending with a double bar line.

13.  

Exercise 13 is a scale in B-flat major (two flats) and 3/4 time. It consists of two systems of music. The first system contains four measures of eighth-note runs, each with a slur. The second system contains four measures of eighth-note runs, each with a slur, ending with a double bar line.

14.  

Exercise 14 is a scale in B-flat major (two flats) and 3/4 time. It consists of two systems of music. The first system contains four measures of eighth-note runs, each with a slur. The second system contains four measures of eighth-note runs, each with a slur, ending with a double bar line.

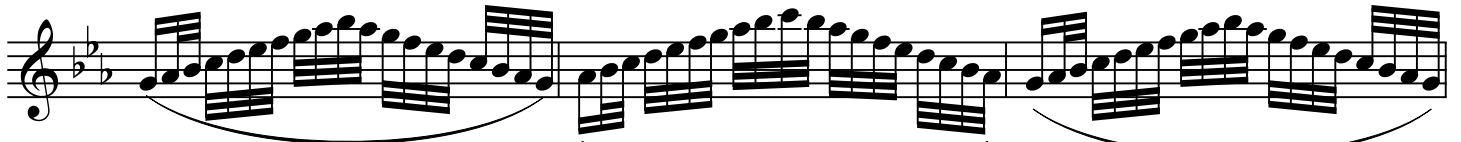
The Complete Arban Scales

20

15. 



16. 



St. Jacome Intervals For Range

These are some of the best interval studies written for the trumpet. I have added some variations and keys to help with range and technique development.

There are six exercises presented in eight keys for a total of 48 studies.

Follow this program for the best results:

Play each key for one week. Example: Exercise 1, key of C for one week.

Practice daily with the following models: Single tongue, Slur 2, Slur 2 alternate, Slur 4, Slur all. I also practice Double tongue if possible.

Rest as much as you play.

The goal is to play each 8-bar phrase in one breath on every model.

Notes:

Play for accuracy, then speed.

Some of these are very difficult. If you find you are hitting a plateau, you may continue to the next exercise. For example, if you are having trouble with Exercise 4, key of G, you may go on to exercise 5 key of C which starts out lower.

The image shows a musical staff in 4/4 time with a treble clef. It contains four 8-measure phrases, each with a slur. The first phrase, labeled 'Slur 2', has a slur over two pairs of eighth notes. The second phrase, labeled 'Slur 2 Alternate', has a slur over two pairs of eighth notes, with the second note of each pair being an eighth note lower than the first. The third phrase, labeled 'Slur 4', has a slur over four eighth notes. The fourth phrase, labeled 'Slur All', has a slur over the entire 8-measure phrase.

The Complete St. Jacome Flexibilities+

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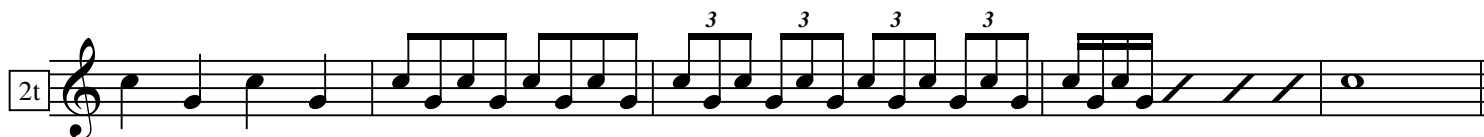
All exercises to played with fingerings: 0,2,1,12,23,13,123 or down 7 positions.

Level 1


1t



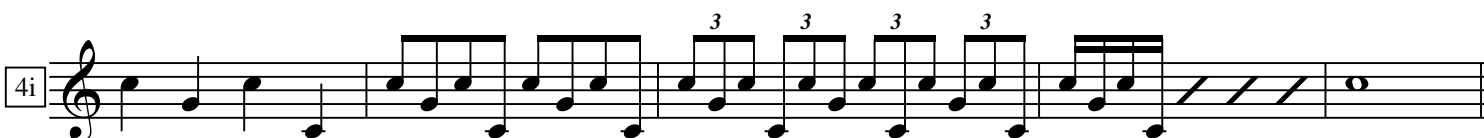
2t



3f



4i



5t

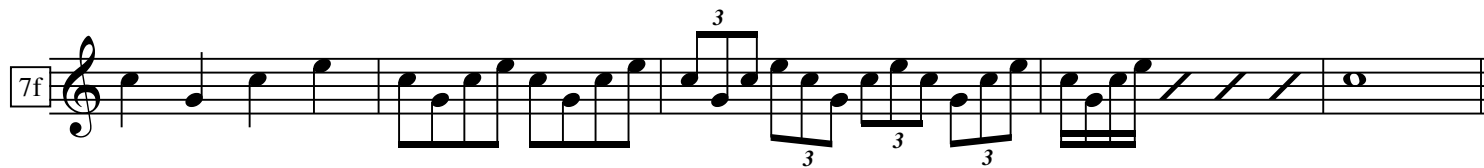


Level 2

6t



7f



8i



The Clarke Variations

Introduction

There are two essential books that just about every trumpet player has studied; Arban's Conservatory Method and Clarke's Technical Studies. The Arban is fondly referred to as "the trumpet player's bible". If that is the case, then the Clarke should be "the new testament". I consider Herbert L. Clarke to be the "George Washington" of trumpet, as he was the one of the first Americans to achieve greatness as a performer on the cornet. He was also one of the first notable pedagogues and taught such greats as Rafael Mendez and Claude Gordon, who was my teacher. I am fond of telling my students that they are the great-grandchildren of H. L. Clarke, one of our country's first great virtuosos.

The impetus for this set of variations is based on the idea of an "Expanding Scale" or "Expanding Range". Each set will start with a small range of notes covering an interval such as a 5th and will expand over the course of the study to the whole range of the trumpet. The idea is to imagine you are "holding one note" and let your fingers do the rest. This concept is, of course, metaphorical but if employed will greatly enhance your technique and efficiency.

This is a progressive course, so it is recommended that you practice the studies in the order they are presented. Make note of the intervals in each study. Study 1 is all chromatic, so it is easier to transition from one note to another. The second group is based on Clarke Study 5 and is all diatonic. The third group is based on Clarke Study 2 which is diatonic with some thirds. The fourth group is based on Clarke Study 3 which is arpeggios. So with each group the intervals get a little more challenging. I've also included more chromatic work based on Studies 7 & 8.

The studies also start in the middle register and then work upward, leaving the lower register for the end. This is a great way to develop a sure setting for the entire range of the horn.

General considerations

1. You should have familiarity with the original Clarke Technical Studies. The Variations are not a replacement for the original, but rather a supplement.
2. Imagine that each exercise is "one long note" similar to flow studies. Try holding the first note of #1 (G) and imagine you are fingering the rest or lightly finger on your leadpipe. Keep the air "on" the whole time. There should be a feeling of movement to the air as if it is going forward all the time.

3. Practice at an even dynamic. The original Clarke had one initial dynamic – *pp*, followed by what I call “trumpet dynamics” which are crescendo as you ascend and decrescendo as you descend. It is OK to add some gas as you ascend at first, but be conscious of it. By playing at a consistent of *mp* – *mf*, you will develop the discipline and technique necessary to play the entire range of the horn at any dynamic.
4. Take notice of excess movement. There is no such thing as no movement in trumpet playing. However, one of the secrets to playing over the entire range of the horn with one embouchure setting is to limit excess movement. This is most notable with the jaw. If you notice an excess of jaw movement (sometimes called “pivoting”) while playing the early exercises, try to limit it and see what happens. You may notice that you have developed a habit of “over-pivoting” which is quite common.
5. Use a metronome. Find a tempo you can play the exercise comfortably and start a notch or two below that. Write your tempos in the margin and try to notch up every day or when you feel comfortable.
6. Don’t use a metronome. If you are using a metronome give yourself one day per week off the click. Also all these exercises can be played slowly while gradually accelerating to your top tempo.
7. Play with a beautiful, open sound. Pretty general trumpet advice but often overlooked when practicing technical studies. After all, they’re just scales, right? **WRONG!!** It’s all music, all the time.
8. Strive for smoothness and great connectivity. More general advice. Brass instruments and players have breaks between certain notes on the horn, most notably ascending from an open or first position note. For example there is a break between C and D on trumpet. These exercises can help you identify your breaks and by following the concept of “holding one note” can smooth them out. Listen to a clarinetist play the exercises and try to emulate their smoothness.
9. Play each exercise in one breath. Every exercise in this book can be played in one breath. It may be difficult at first but that is our goal. This is not just for breath control, it develops the discipline necessary to play the entire range with one setting.
10. Follow the instructions and play in order.

Clarke Study I

Instructions

This first group of variations is based on the chromatics from Clarke Study I and the first group in Clarke's Setting-Up Drills. Using the concept of an expanding range it begins on G and gradually expands to the entire range of the horn.

With proper rest, the entire set can be practiced in one session. Rest 2 - 5 minutes between each Variation.

I suggest you begin by slurring and repeating as written. When you are comfortable with the exercises, you can begin adding more repeats eventually playing 8 - 16x in one breath.

Variation I (exercises 1 - 6) Slur and repeat as written at a comfortable dynamic.

Imagine you are holding the first note and the fingers do the rest.

Start slowly. It is okay to speed up as you gain the feel and technique.

Variation II (exercises 7 - 13) Same as above but ascending. It may be more difficult to maintain the feeling of "holding one note" while ascending. Try playing #1 followed immediately by #7. Do this a few times until they feel the same then proceed with Variation II.

Variation III (exercises 14 - 19) Starting in the middle we are now covering one octave. Review #1 & #7 to prepare and continue into Variation III.

Variation IV (exercises 20 - 25) We are now ready to cover 2 ½ octaves in this study. Start slowly and try to maintain an even dynamic throughout. It is okay to start slowly and pick up speed as you gain the feel and technique. Remember the goal is to feel as if you are playing one note the whole time.

You may want to review #1, #7 and #13 in preparation for #20 and Variation IV.

Variation V (exercises 26 - 32) Same as Variation III but covering the low register.

Variation VI (Exercise 33) The test. Should be played 2X in one breath.

Models for further practice:

1. Slur 1X and tongue on repeat.
2. All tongued.
3. Slur 2, tongue 4.
4. Slur 3, tongue 3.

Each model should be practiced for at least one week.

Clarke Study I

Variation I

Musical notation for Variation I, measures 1 through 6. Each measure is numbered in a circle at the beginning. The notation is in treble clef with a 3/4 time signature. Each measure contains a melodic line with a slur over the first four notes and a repeat sign at the end. The notes and accidentals vary across the measures, showing chromatic and diatonic patterns.

Variation II (Theme)

Musical notation for Variation II (Theme), measures 7 through 10. Each measure is numbered in a circle at the beginning. The notation is in treble clef. Each measure contains a melodic line with a slur over the first four notes and a repeat sign at the end. The notes and accidentals vary across the measures, showing chromatic and diatonic patterns.

⑪ 
⑫ 
⑬ 

Variation III

⑭ 
⑮ 
⑯ 
⑰ 
⑱ 
⑲ 
⑳ 

Variation IV

20

Musical notation for Variation IV, measure 20. Treble clef, key signature of one flat. The melody consists of eighth notes with various accidentals. The bass line consists of eighth notes with various accidentals. A repeat sign is present at the end of the measure.

21

Musical notation for Variation IV, measure 21. Treble clef, key signature of one flat. The melody consists of eighth notes with various accidentals. The bass line consists of eighth notes with various accidentals. A repeat sign is present at the end of the measure.

22

Musical notation for Variation IV, measure 22. Treble clef, key signature of one flat. The melody consists of eighth notes with various accidentals. The bass line consists of eighth notes with various accidentals. A repeat sign is present at the end of the measure.

23

Musical notation for Variation IV, measure 23. Treble clef, key signature of one flat. The melody consists of eighth notes with various accidentals. The bass line consists of eighth notes with various accidentals. A repeat sign is present at the end of the measure.

24

Musical notation for Variation IV, measure 24. Treble clef, key signature of one flat. The melody consists of eighth notes with various accidentals. The bass line consists of eighth notes with various accidentals. A repeat sign is present at the end of the measure.

25

Musical notation for Variation IV, measure 25. Treble clef, key signature of one flat. The melody consists of eighth notes with various accidentals. The bass line consists of eighth notes with various accidentals. A repeat sign is present at the end of the measure.

Variation V

26

Musical notation for measures 26-27. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 2/4 time. The key signature has one flat (B-flat). The music consists of eighth and sixteenth notes, with a repeat sign at the end of measure 27.

27

Musical notation for measures 28-29. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 2/4 time. The key signature has one flat (B-flat). The music consists of eighth and sixteenth notes, with a repeat sign at the end of measure 29.

28

Musical notation for measures 30-31. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 2/4 time. The key signature has one flat (B-flat). The music consists of eighth and sixteenth notes, with a repeat sign at the end of measure 31.

29

Musical notation for measures 32-33. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 2/4 time. The key signature has one flat (B-flat). The music consists of eighth and sixteenth notes, with a repeat sign at the end of measure 33.

30

Musical notation for measures 34-35. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 2/4 time. The key signature has one flat (B-flat). The music consists of eighth and sixteenth notes, with a repeat sign at the end of measure 35.

31

Musical notation for measures 36-37. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 2/4 time. The key signature has one flat (B-flat). The music consists of eighth and sixteenth notes, with a repeat sign at the end of measure 37.

32

Musical notation for measures 32 and 33. Measure 32 is a treble clef staff with a melodic line of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Measure 33 is a bass clef staff with a melodic line of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A repeat sign is at the end of measure 33.

Variation VI

33

Musical notation for Variation VI, measures 33 through 42. Measure 33 is a treble clef staff with a melodic line of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Measures 34-42 consist of two staves per measure, each with a melodic line of eighth notes. The notation for measures 34-42 is as follows:
Measure 34: Treble (G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4), Bass (C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4).
Measure 35: Treble (G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4), Bass (C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4).
Measure 36: Treble (G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4), Bass (C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4).
Measure 37: Treble (G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4), Bass (C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4).
Measure 38: Treble (G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4), Bass (C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4).
Measure 39: Treble (G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4), Bass (C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4).
Measure 40: Treble (G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4), Bass (C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4).
Measure 41: Treble (G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4), Bass (C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4).
Measure 42: Treble (G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4), Bass (C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4). A repeat sign is at the end of measure 42.