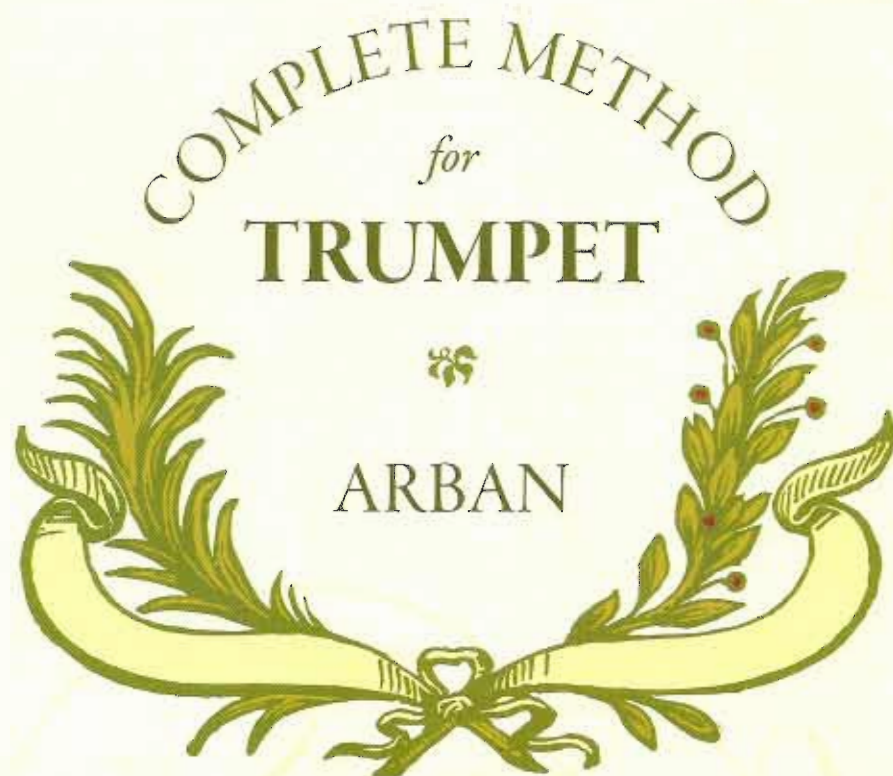




Jean-Baptiste

ARBAN

Complete Method for Trumpet

Annotated and Edited by

Allen Vizzutti & Wesley Jacobs

Arban Complete Method for Trumpet

Annotated and Edited by
Allen Vizzutti & Wesley Jacobs

Published by
Encore Music Publishers
PO BOX 212
MAPLE CITY MI 49664-0212
www.encoremupub.com
www.arbanbook.com

© 2007 Encore Music Publishers
Made in U.S.A.
All rights reserved

No part of this work covered by the copyright hereon may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, scanning or otherwise, except as permitted under Sections 107 or 108 of the 1976 United States Copyright Act, without written permission of the publisher.

ISMN M-800004-03-2

Premier Cornetist



Joseph Jean-Baptiste Laurent Arban

(b. Lyons 28 Feb 1825; d. Paris 9 Apr 1889)

Officer of the Académie Française;

Knighted:

Of Christ (Portugal)

Of Leopold of Belgium

Of the Cross of Russia

Of Isabella the Catholic

HISTORICAL WRITINGS

My Musical Life and Recollections, by Jules Rivière c. 1893

It was while in garrison at Lyons that I made the acquaintance of the Arban brothers, who, in their different ways, were all remarkable men. Louis, the eldest, was the aeronaut of the day, and his ascents in 1842-43 created quite a sensation, till, like most balloonists, he went up never to be heard of again. This fatal ascent took place from a square in Madrid.

The second brother, Charles, was proprietor of a grand casino in Lyons, called *la Rotonde*, where concerts and balls were held all the year round. In addition to this onerous occupation Charles Arban managed to superintend a large manufactory of fireworks bearing his name, besides also finding time for certain ingenious inventions, one of which was a flying machine, that however, if I remember rightly, went no higher than the chimney pots when the experiment was tried in the gardens of *la Rotonde*.

The lion's share of ability, however, in the Arban family fell to Jean Baptiste, who developed talent at a very early age, and became at once a remarkable performer on the cornet-a-pistons. I well remember Jean Baptiste Arban's appointment as cornet solo in the picked band that went out to St. Helene on board the *Belle-Poule*, under the command of the Prince de Joinville, to bring back the remains of Napoleon I for sepulcher in the Invalides.

This clever cornet player was also a particularly affable man, and instances of his good nature were constantly occurring. One that came within my own experience is worthy of passing mention, for it happened on the first day of our acquaintance, when no laws, written or unwritten could have called for the gracious concession he made to play a cornet solo at a concert I was giving on a summer afternoon at the *Salle St. Barbe*. Arban, who was in his sailor's dress, had neither cornet nor music with him, but I had no sooner made the suggestion for him to oblige us with something than he was ready to mount the platform with an instrument borrowed from the band, and to play the *Carnival de Venice* with variations, which he did in marvelous style. Our friendship, which was sealed from that day, lasted for nearly half a century, till, in fact, the day of his death in 1889.

Arban was always acknowledged to be one of the best cornet players in France. This was clearly the opinion of Jullien, who engaged him in conjunction with Koenig, as the two soloists in his orchestra, when he was in the zenith of his popularity in London. Koenig excelled in slow movements, but when what is called tonguing was wanted Arban had no equal.

On his return to Paris he was appointed professor of the cornet class at the Conservatoire, a post he held till his death. Besides being a very fine player, Arban was also a composer of some note, his musical achievements consisting of cornet solos, studies, etc.; whilst to him the musical world is indebted for a book called Arban's *Cornet Tutor*, which is still considered the best that has ever been published.

As conductor also of the *Paris Bals de l'Opera* Arban will long be remembered, for this is a post he filled for years, till in fact the winter of 1889, when he caught the chill which killed him.

Arban, who had never been an extravagant man, amassed a comfortable fortune, which on his death went to his only daughter. Many were the projects he formed as we used to sit chatting together, of ending his days on the shores of the Mediterranean we both loved so well. And with this object in view he bought land enough to build two villas upon in Monte Carlo, occupying his leisure in superintending the construction of the houses; but, as I have said, he died in harness in the capital.

REPORT

The Committee of Musical Studies of the Conservatory on Mr. Arban's *Cornet Method*

The Committee of musical studies has examined the work submitted to them by Mr. Arban. This work, the extent of which is considerable, is based upon excellent principles, and contains every instruction calculated to produce a good performer on the cornet.

This work is, to a certain extent, a résumé of the knowledge acquired by the author during his long experience as both professor and performer, and may be termed a written embodiment of the information resulting from his musical career.

The various kinds of articulation, the tonguing, the staccato, and so forth, are seriously considered, ingeniously analyzed, and successfully resolved, the numerous lessons which the author devotes to each of these points are deserving of special mention.

In the copious series of instructions, wherein all other musical questions are discussed, we observe a profound appreciation of difficulties, and a through tact in overcoming them. The latter part of this work contains a long succession of studies as interesting in subject as in form, and concludes with a collection of solos, which are, as it were, the embodiment of application of the previous lessons; in these studies, in these solos, shine forth the qualities, at once brilliant and solid, of which the author has so often given proof.

For this reason the Committee, rendering due homage to the Method of which Mr. Arban is the author, unhesitatingly approve it, and adopt it unreservedly for instruction at the Conservatory.

Signed,

Auber, Meyerbeer, Kastner, A. Thomas, Reber, Bazin,
Benoist, Dauverné, Vogt, Prumier, Emile Perrin

Edouard Monnais
Imperial Commissioner

A. de Beauchesne
Secretary

Table of Contents

HISTORICAL WRITINGS

The Arban Brothers	iii
Report.....	iv

INTRODUCTION.....	7
-------------------	---

FIRST STUDIES.....	14
--------------------	----

Syncopation.....	29
------------------	----

STUDIES IN LEGATO—SLURRING.....	41
---------------------------------	----

Lip Slurs	41
-----------------	----

Over-Blowing Harmonics	41
------------------------------	----

Chin Movement.....	41
--------------------	----

Grace-Note Lip Slurs.....	51
---------------------------	----

MAJOR SCALES	62
--------------------	----

C.....	62-65
--------	-------

F.....	66
--------	----

B ^b	67-68
----------------------	-------

E ^b	68-70
----------------------	-------

A ^b	70-71
----------------------	-------

D ^b	72
----------------------	----

C [#]	72
----------------------	----

G ^b -F [#]	72
--------------------------------------	----

C ^b -B.....	72-73
------------------------	-------

E.....	73-74
--------	-------

A.....	74-75
--------	-------

D.....	76-77
--------	-------

G.....	77-79
--------	-------

MINOR SCALES.....	79-80
-------------------	-------

CHROMATIC SCALES	81
------------------------	----

ORNAMENTATION.....	92
--------------------	----

Long Appoggiatura Text	92
------------------------------	----

Short Appoggiatura Text.....	93
------------------------------	----

Portamento Text	93
-----------------------	----

Double Appoggiatura Text	93
--------------------------------	----

Turn Text.....	94
----------------	----

Three Note Turn Text.....	94
---------------------------	----

Four Note Turn Text.....	94
--------------------------	----

Trill Text.....	95
-----------------	----

Mordent Text.....	95
-------------------	----

Preparatory Exercises on the Turn.....	96
--	----

Exercises on the Turn	104
-----------------------------	-----

Double Appoggiatura Exercises	119
-------------------------------------	-----

Long Appoggiatura Exercises	112
-----------------------------------	-----

Short Appoggiatura Exercises.....	114
-----------------------------------	-----

Portamento Exercises	116
----------------------------	-----

Exercises on the Trill	118
------------------------------	-----

Exercises on the Mordent.....	127
-------------------------------	-----

INTERVALS	130
Practice and Performance Suggestions	131
Air Pulse Accent.....	131
Broken Octaves and Tenths	141
TRIPLETS	142
SIXTEENTH NOTES.....	148
MAJOR AND MINOR ARPEGGIOS	155
DOMINANT SEVENTH ARPEGGIOS	161
DIMINISHED SEVENTH ARPEGGIOS.....	163
CADENZAS	166
TONGUING	169
Triple Tonguing Text	170
Double Tonguing Text.....	170
Slur and Double Tonguing Text	171
Fanfare Tonguing Text	171
Triple Tonguing Exercises	171
Double Tonguing Exercises.....	194
THE ART OF PHRASING	210
68 DUETS	280
CONCLUDING REMARKS.....	321
CHARACTERISTIC STUDIES.....	322
Characteristic Study 1.....	322
Characteristic Study 2.....	324
Characteristic Study 3.....	326
Characteristic Study 4.....	328
Characteristic Study 5.....	330
Characteristic Study 6.....	332
Characteristic Study 7.....	334
Characteristic Study 8.....	336
Characteristic Study 9.....	338
Characteristic Study 10.....	340
Characteristic Study 11.....	342
Characteristic Study 12-13-14 Text.....	344
Characteristic Study 12	345
Characteristic Study 13	346
Characteristic Study 14.....	348
SOLOS.....	351

Downloaded from <http://ajph.org/> on November 10, 2014

• •

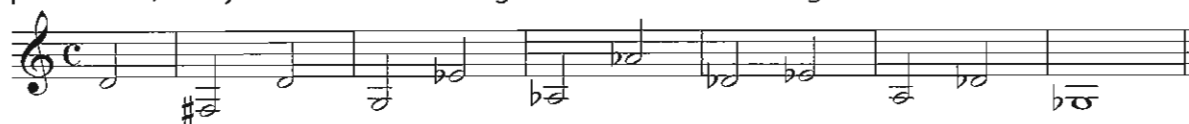


— —

natural outcome is that when several are employed simultaneously, the slides get too short and the precision of tone is inevitably affected.

This sharpness is produced whenever the third valve is employed. For instance, when the third valve is pressed down on a B-flat instrument, the instrument is lowered by a tone and a half, the effect is exactly as though the instrument were pitched in G, as the slides of each valve produce the effect of tones added to the instrument.

In such a case, it would be necessary to draw the slides of the first and second valves in order to use them simultaneously with the third. But, as such a process is impractical, it will be advisable to employ the above-mentioned device, that is, to compensate for the shortness of the tubes by drawing the slide with the thumb of the left hand. Without this precaution, every one of the following notes would be too high.



It is not difficult to lower these notes through action of the lips, although the quality of the tone will invariably suffer through such a process.

Therefore, in order to insure proper tonal brilliancy, it is always better, in slow movements, to employ the slide as an alternative.

Mouthpiece Position

The mouthpiece should be placed in the middle of the lips, two-thirds on the lower lip, and one-third on the upper lip. At any rate, this is the position which I have adopted, and which I believe to be the best.

Players of the French Horn generally place the mouthpiece two-thirds on the upper lip and one-third on the lower, which is precisely the reverse of what I have just recommended for the cornet; but it must not be forgotten that great difference exists in the formation of this instrument as well as in the method of holding it, and that which may admirably suit the horn is unsatisfactory when applied to the cornet. What, after all, is the principal object as regards the position of the cornet? It should be perfectly horizontal. Accordingly, if the mouthpiece were placed as though the performer were playing the horn, the instrument would be in a falling position, resembling that of the clarinet.

Some teachers make a point of changing the mouthpiece position of their students. I have seldom known this method to succeed. To my own knowledge, several players, already possessed of remarkable talent, have attempted what we call at the Conservatoire, the "orthopedic system", which consists in correcting the wrong placing of the mouthpiece. I consider it my duty to say that these artists, after having wasted several years in uselessly trying the system in question, were compelled to return to their original placement of the mouthpiece, not one of them having obtained any advantage, while some of them were no longer able to play at all.

From all this I consider that when a player has commenced his studies faultily, he must, of course, try to improve himself, but must not change the position of his mouthpiece, especially if he has already attained a certain degree of proficiency, it being a known fact that there is no lack of performers who play perfectly, and who even possess a most beautiful tone, and who, nevertheless, place their mouthpiece at the side, and even at the corners of the mouth. All that can be done is to beware of acquiring this faulty habit. In short, there is no absolute rule for the position of the mouthpiece, for everything depends upon the formation of the mouth and the regularity of the teeth.

The mouthpiece, once placed, must not be moved either for ascending or descending passages. It would be impossible to execute certain passages if the performer were compelled to change the position of the mouthpiece whenever he wished to take a low note after a high one in rapid succession.

In order to produce the higher notes, it is necessary to press the instrument against the lips, so as to produce an amount of tension proportionate to the needs of the note to be produced; the lips being thus stretched, the vibrations are shorter, and the sounds are consequently of a higher nature.

For descending passages, it is necessary to apply the mouthpiece more lightly, in order to allow a larger opening for the passage of air. The vibrations then become slower, owing to the relaxation of the muscles, and lower sounds are thus obtained in proportion to the extent to which the lips are opened.

The lips must never be protruded. On the contrary, the corners of the mouth must be drawn down, enabling a freer, more open tone production. When the lips begin to tire the performer should never force his tones. He should then play more piano, because with continued loud playing the lips swell, and at last it becomes impossible to emit a note. The performer should cease to play the moment the lips begin to feel weak and fatigued; in fact, it is folly to continue playing under such circumstances, as it might lead to damage of the lip, which might take a long time to cure.

Attack

Always remember that the phrase *coup de langue* (stroke of the tongue) is merely a conventional expression. The tongue does not strike; on the contrary, it performs a retro-grade movement, simply behaving like a valve.

This should be kept in mind before placing the mouthpiece on the lips; the tongue ought to be placed against the teeth of the upper jaw in such a way that the mouth is hermetically sealed. As the tongue recedes, the column of air which was pressing against it is pushed violently into the mouthpiece causing the sound.

The pronunciation of the syllable *tu* serves to determine the attack of the sound. This syllable may be pronounced harder or softer according to the degree of force to be imparted to the note. When a wedge is placed over a note thus:



This indicates that the sound ought to be very short; the syllable ought to be uttered very briefly and hard. When, on the contrary, there is only a dot:



The syllable should be pronounced more softly, so that the sounds, although detached, still form a connected phrase.

When, upon a succession of notes, there are dots over which there is a slur, the performer should invariably strike the note with a very soft *tu* and then substitute for it the syllable *du*, because the latter syllable not only distinctly articulates each note, but also serves admirably to join the notes together.



These are the only three methods of commencing, or, as it is called, attacking the sound. Further on the various articulations will be fully explained, but for the present, it is only necessary to know and to practice single tonguing. The student's future excellence as a performer depends entirely upon this starting point.

As I already stated, the method of attacking the sound will immediately show whether the performer has a good or faulty style. The first part of the *Method* is entirely devoted to studies of this type, and the subject of slurring will be introduced only after the pupil has thoroughly mastered the striking of the note.

Breathing

Place the mouthpiece on the lips, open the mouth partly at the sides and pull the tongue back so as to allow the air to penetrate into the lungs. In inhaling, the stomach should not swell, but rather contract in proportion to the chest which expands.

The tongue should then advance against the teeth of the upper jaw in such a way as to hermetically seal the mouth, as though it were a valve intended to keep the column of air in the lungs.

The instant the tongue recedes, the air which has been pressing against it suddenly pushes itself into the instrument and determines the vibrations which produce the sound. In exhaling, the stomach should then gradually resume its original position in proportion to the chest which relaxes.

The breathing ought to be regulated by the length of the passage to be played—the longer the passage, the deeper the breath. In short phrases, if the breath is taken too deeply, or repeated too often, it produces a suffocation caused by the weight of the column of air pressing too heavily on the lungs. Therefore, the student should learn, as early as possible, to manage his breathing skillfully so as to reach the end of a long phrase without depriving a single note of its full power and firmness.

Style – Faults to be avoided

The first matter to which the student should give special attention is the proper production of the tone. This is the basis of all good playing, and a musician whose method of producing tone is faulty will never become a great artist.

In playing softly as well as loudly, the attack of the sound ought to be free, clear and immediate. In striking the tone it is always necessary to articulate the syllable *tu* and not *doua*, as is the habit of many players. This latter articulation causes the tone to be flat, and imparts to it a thick and disagreeable quality.

After acquiring the proper methods of tone production, the player must strive to attain a good style. By style is meant, not a lofty abstract ideal only achieved by the greatest artists, but a practical musical competence so essential for the student's mastery of his instrument. To be natural, to be correct, to play music as it is written, to phrase according to the style and sentiment of the piece performed—these are qualities which should be of constant concern to the student. He cannot hope to attain them, however, until he understands and completely masters the concept of strictly observing the full value of every note as it is played. The neglect of this discipline is so common especially among military bandsmen, that it becomes necessary to discuss fully the evils which arise from it while still showing the correct performance practice.

For instance, in a measure consisting of four eighth-notes which should be played with perfect equality:



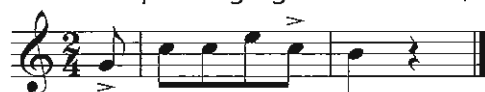
Performers often make an effort to prolong the fourth eighth-note by pronouncing:



If, in this same rhythm, a phrase begins with an ascending eighth-note, too much importance will be given to the first note, which has, in fact, no more value than the others. It should be played as follows with each note being duly separated:



Instead of prolonging the first note, as shown below:



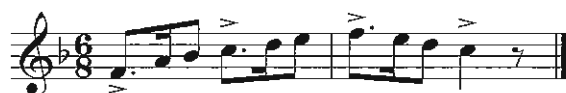
In 6/8 time the same errors prevail. The sixth eighth-note of each bar is prolonged; in fact, the entire six are performed in a skipping and uneven manner. The performer should play:



Instead of:



Other players, again, play as though there were dotted-eighth-notes followed by sixteenths:



From these few remarks alone the reader can readily see how much the general style of a player will be influenced by faulty articulation. Remember that the tongue stands in nearly the same relation to brass instruments as the bow to stringed instruments. Accordingly, if you articulate unevenly, you are transmitting to the notes emitted into the instrument uneven and irregularly pronounced syllables which in turn result in faulty rhythms.

In accompaniments, too, an unacceptable method of playing off-beats exists. Thus in 3/4 time each note should be performed with perfect evenness, without shortening or prolonging either of the two notes which make up this kind of accompaniment. For Instance:



Instead of playing, as is often the case:



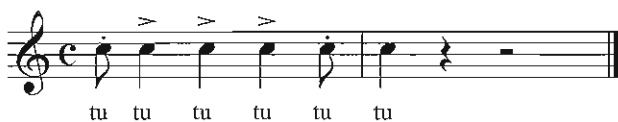
In 6/8 time an equally faulty method of playing off-beats exists. This consists in uttering the first note of the off-beat as though it were a sixteenth-note, instead of giving the same value to both notes. The performer should play:



And not:



A major shortcoming is also found in the playing of syncopated passages, especially among military bandsmen, and that is, the accenting of the second half of the syncopated note. A syncopated passage should be played by pronouncing:



And not:



There is no reason why the middle of a syncopated note should be played with greater force than the beginning. While it is essential that the starting point should be distinctly heard, the note should be sustained evenly throughout its entire value, without increasing its volume toward the middle.

The following illustration must be played in strict time without rushing the pronunciation of the syllables:



Moreover, the first eighth-note should be separated from the two sixteenths as if by a sixteenth-rest:



And not, as is often the case, by dragging the first note and producing faulty tonguing such as:



Later on the student will learn to perform the same passages with the correct tonguing, but at first the tongue must be trained to express lightly every variety of rhythm, without making use of this kind of articulation.

In addition to the rhythmic faults just discussed many other failings exist, almost all of which stem from the student's ill-directed ambition, bad taste, or a tendency to exaggerate. Many players imagine they are performing with intense feeling when they spasmodically increase the volume of tones or introduce tremolos by shaking their heads.

A highly sensitive and effective tremolo can be achieved by a slight movement of the right hand but this practice should not be overused lest it become a serious fault rather than an effective expression as intended.

This also applies to the portamento preceded by a grace note as well as the improper playing of the turn. Some players are unable to play four consecutive notes without introducing one or two portamentos—a very unacceptable habit.

This concludes the review of the most conspicuous and striking defects resulting from a faulty style. It is hoped that the students will avoid these shortcomings and carefully practice the remedies discussed above. Always remember that constant attention to good practices and continual correction is required in the beginning stages of study to establish the very finest performance habits. — *f. B. Arban*

FIRST STUDIES

Explanatory Notes on First Studies

In Study No. 1 start or “attack” the sound by pronouncing the syllable *tu*, keep it well sustained and at the same time give it all the strength and brilliancy possible. Under no circumstances should the cheeks ever be puffed out nor should the lips make noise in the mouthpiece even though many performers appear to think otherwise. The sound forms itself; it should be “struck” firmly using proper lip tension so as to be accurately in tune.

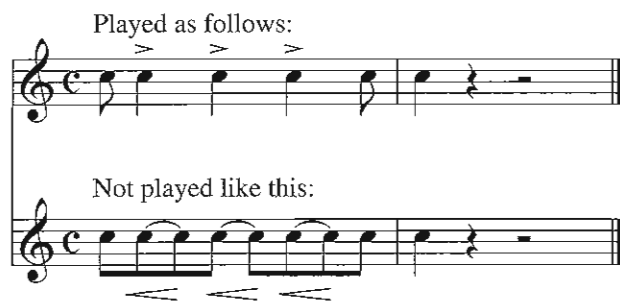
Studies seven and eight deal with all of the notes produced by using the same valves. Studies nine and ten take the student through all of the keys and so the required fingerings have been thoroughly indicated. These lessons should be practiced over a long period so that the student may become completely secure with the fingering of the instrument. From this point on it will not be necessary to mark the numbers of the valves under each note although fingerings will appear in passages throughout the book where it will facilitate a performance. Throughout Studies 1-50 be sure to strike each sound and give each note its full value.

The crescendo and diminuendo markings from numbers 11-17 follow the best principles of modern teaching and when observed in practice will develop a clearer and more easily produced upper register. The student should develop early the habit of increasing volume as he ascends, and decreasing volume as he descends. For obvious reasons, these markings have not been continued beyond Study 27 for the student should have formed the habit by this time and should use it as a general principle of playing.

Syncopation

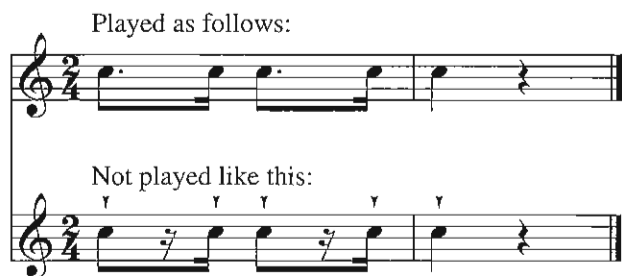
Syncopation occurs when the accent falls upon the light instead of the heavy beat of a measure. Always remember that the accented note must be sustained throughout its full value and, while the beginning of the note should be duly marked, the second half of the duration of a note should never be cut short.

Many students have great difficulty mastering syncopation. Study carefully the solution of the rhythm problem appearing over each exercise.



Dotted Eighth-Sixteenth Rhythmic Figures

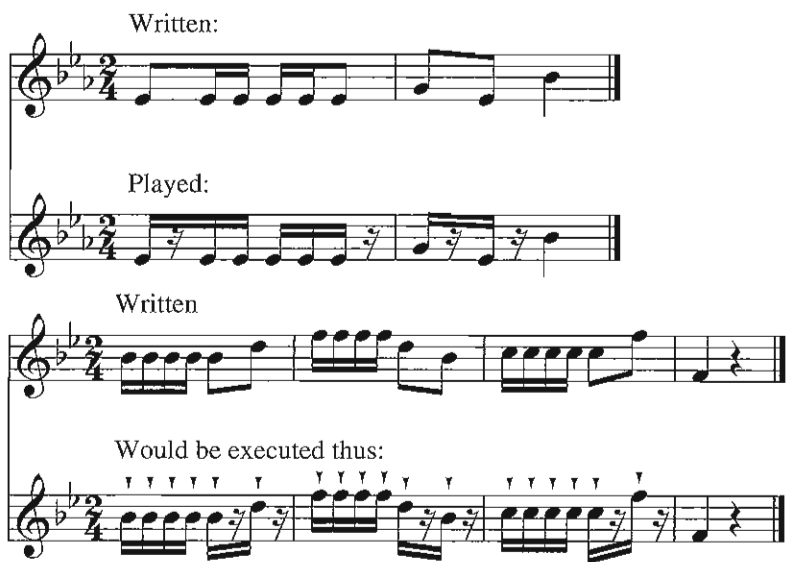
In these studies the eighth-note should be held for its full value—be sure never to substitute a rest for the dot.



In order to lend lightness to the following studies, the first eighth-note should be played in a shorter manner than its indicated value. It should be executed like a sixteenth-note with a rest being introduced between it and the two sixteenths which follow.



The same applies to an eighth-note following, instead of preceding, the sixteenth.



Meter

In 6/8 time, the eighth-notes should be well separated, and should have equal value allotted to each of them. Consequently, the third eighth-note in each measure should never be dragged out as some players are inclined to do.

Dotted eighths, and the eighths followed by sixteenths are played in this rhythm, by observing the same rules discussed above in 2/4 time. — *J. B. Arban*

FIRST STUDIES

The first notes of the Arban *Method* begin on 'g1' (second line treble staff)—not on middle 'C' as is common in other books. The first three exercises are written up to 'd2' (4th line 'D'). Exercises #4-6 go even higher to top space 'e2'. From #7 on we see top-of-the-staff 'g2' written. At first glance writing this high at the beginning of a method book seems a bit strange. Note the syllable marking "tu" used in the beginning. Arban wrote other syllables to explain proper sounding articulation in his text such as:



Keep in mind Arban's native language was French, 'tu' is 'tooo', 'ta' is 'taaahhh' and 'te' is 'teh' (not tea). Blowing out air using these syllables in the rhythms shown (as opposed to vocalizing them) illustrates how natural and comfortable they flow and that they create the natural and correct tongue positions for playing.

Similarly, blowing out air without vocalizing while using a 'tu' or 'tooo' syllable in a steady and sustained manner, along with proper mouthpiece placement, some moisture on the lips and comfortably firm mouth corners, will produce 'G1' (if the lips are not too spread apart). *A beginner can do this.* Arban encapsulated much of the pertinent beginning information right here in the first musical measure of the book.

Articulation and airflow through the mouthpiece and lead-pipe create the sound. The sound is based on the airflow encountering the resistance of the aperture, the mouthpiece and the trumpet tubing which sets up an air column vibration inside the horn. Arban wrote about airflow and articulation but did not emphasize lip buzzing.

The Arban *Method* should be approached with the fundamental concept of airflow and articulation from the beginning. With this steady air and flow concept it is feasible that the range of the opening exercises is practical for the beginning trumpet player after a short period of time. A beginner's sound can and should be fat and open. Quality of sound is the primary indicator of relaxed airflow and good embouchure setting. The previously typical "buzzy beginner sound", exacerbated by teaching lip buzzing as a beginning technique, is avoidable and unnecessary. While lip buzzing does have its positive attributes concerning muscle relaxation and control, it is not the correct technique to use for trumpet or cornet tone production. Tragically, playing with the "beginner sound" quickly becomes a habit that can take years to break.

It is further noteworthy that the first 32 pages of exercises contain studies on articulations and long note values followed by the use of diminished note values *not including lip slurs*. Lip slurs can be very frustrating for young trumpet players who are still experimenting with balances of blowing effort, mouthpiece pressure and embouchure control. Lip slurs can also promote early fatigue and lip stiffness until flexibility skills are improved. Arban places them later in the book. Of course it is expected that the more advanced trumpet player will move from section to section in any method book in order to practice studies suited to his/her specific needs.

It should be noted that the articulations written in the opening exercises (#1-8) of the Arban *Method* should not be interpreted as hard-hitting tongue accents. The intended musical sounds of variously notated accents have changed in the century since the Arban *Method* was written and a modern commercial interpretation is not applicable here. The ideal sound of the note beginnings in the "First Studies" should

be a clear articulation followed by a full sounding, centered and in-tune pitch. Think of the accents as small explosions of air after the initial tongued attack. Remember, heavy tonguing on a cornet mouthpiece sounds less drastic than heavy tonguing on a trumpet mouthpiece. The intention of writing accents on every note, (>), is to encourage a solid aggressive air flow as well as to focus on hitting the correct pitch. These accents are not meant to suggest a heavy percussive attack at the beginning of each note.

Trumpet students must think about and establish a relaxed natural tongue attack for note beginnings and a steady controlled air flow balanced with minimum mouthpiece pressure. This will help to avoid time spent exorcizing bad habits acquired through ill-conceived practice. The opening pages of the *Arban Method* should be studied conscientiously.

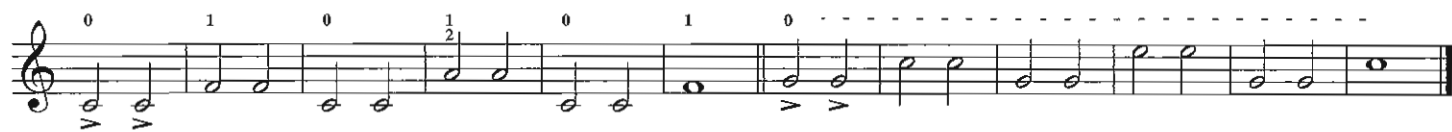
The black diamond accents (in exercises #11 - 15 for example) should be performed as solid notes of substantial length with a small amount of space in between the marked note and the following note. This marking indicates playing a heavier attack than a plain note or a dot but should not be played too short.

The cap accent represented a heavy legato note in Arban's day. It is nearly interchangeable with the side-ways accent (>) in the context of the *Arban Method*.

Staccato dot marking should be considered a style marking and interpreted as an indication for lightly articulated notes with space if the tempo permits. At faster tempi, it will be impossible to play the notes short with spaces and the ideal concept is creating notes that are clear and light without sacrificing the body of sound or pitch of each note.

Finally, the accented notes throughout the *Arban Method* are carefully marked to insure and encourage steady tempi, evenly played note values and accurate rhythm. As you can see, correctly performing the articulations and accents written throughout the *Arban Method* is an extremely important element in interpreting Arban's music and getting the most value out of his method book. — *A. Vizzutti*

The image displays four staves of musical notation, each containing a sequence of notes with various articulations and accents. The notes are primarily half notes and quarter notes, with some eighth notes. Above each note, there are numbers (0, 1, 2) and symbols (>) indicating specific techniques. The first staff has 16 notes, the second has 16, the third has 16, and the fourth has 16. The notation is in treble clef with a common time signature (C). The notes are written on a five-line staff, with some notes beamed together. The accents are represented by a greater-than sign (>) placed above the note head. The numbers 0, 1, and 2 are placed above the notes, likely indicating fingerings or breath control techniques. The overall style is that of a classical music manuscript.



11. 

simile 

12. 



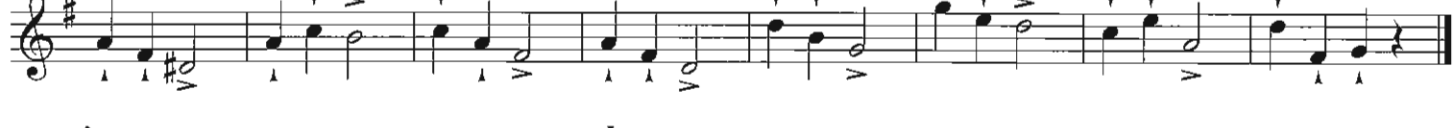
13. 

simile 

14. 



15. 

simile 

16. 

simile 



17.  *simile*





18.  *simile*





19. 





20. 





21. Musical exercise 21 in C major, 3 staves, 16 measures. The melody starts on middle C and ascends stepwise to G4, then descends stepwise to C4. The first staff contains measures 1-8, the second staff contains measures 9-12, and the third staff contains measures 13-16, ending with a double bar line.

22. Musical exercise 22 in D major, 3 staves, 16 measures. The melody starts on D4 and ascends stepwise to A4, then descends stepwise to D4. The first staff contains measures 1-8, the second staff contains measures 9-12, and the third staff contains measures 13-16, ending with a double bar line.

23. Musical exercise 23 in B-flat major, 3 staves, 16 measures. The melody starts on B-flat4 and ascends stepwise to F5, then descends stepwise to B-flat4. The first staff contains measures 1-8, the second staff contains measures 9-12, and the third staff contains measures 13-16, ending with a double bar line.

24. Musical exercise 24 in C major, 3 staves, 16 measures. The melody starts on middle C and ascends stepwise to G4, then descends stepwise to C4. The first staff contains measures 1-8, the second staff contains measures 9-12, and the third staff contains measures 13-16, ending with a double bar line.

25. 

26. 

27. 

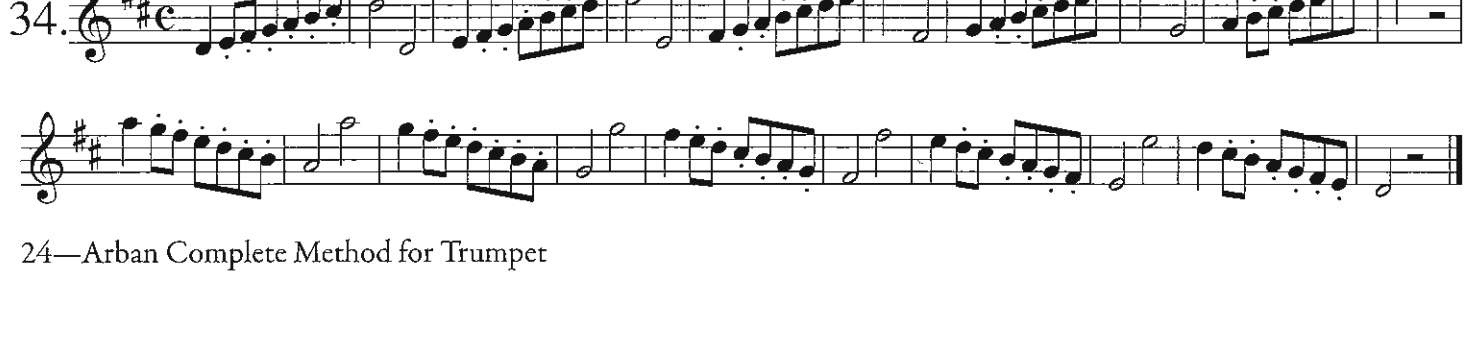
28. 

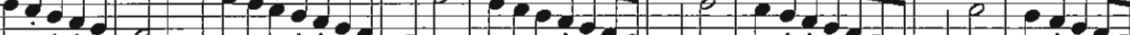
29. 

30. 

31. 

32. 

33. 

35. 

36. 

37. 

38. 

39. 

40. 

41. 

42. 

43. 

44. 

45. 

46.

This musical exercise consists of 12 staves of music, each containing a sequence of eighth notes. The key signature changes across the staves: the first five staves are in common time (C) with varying degrees of flat (one, two, three, and four flats), and the last seven staves are in common time with varying degrees of sharp (one, two, three, and four sharps). The notes are written on a five-line staff, and the exercise concludes with a double bar line and a final note on the bottom line of the last staff.

47. 

48. 

49. 

50.

Fine

D.C. al Fine

SYNCO-PATION

1.

2.

3.

4.

5.

6.

7.

8.

9.

Allegro

10. *Allegro*



Tempo di Marcia



Allegro moderato

14.

Musical score for exercise 14, Allegro moderato, in common time (C). It consists of five staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one flat (B-flat). The music is written in a rhythmic pattern of eighth and sixteenth notes, with some slurs and accents. The piece ends with a double bar line.

Allegro

15.

Musical score for exercise 15, Allegro, in 2/4 time. It consists of five staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one flat (B-flat). The music is written in a rhythmic pattern of eighth and sixteenth notes, with some slurs and accents. The word "simile" is written below the first staff. The piece ends with a double bar line.

16.

Musical score for exercise 16, Allegro, in 2/4 time. It consists of three staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one flat (B-flat). The music is written in a rhythmic pattern of eighth and sixteenth notes, with some slurs and accents. The piece ends with a double bar line.



Tempo di Mazurka



Allegro moderato



Moderato

19. *mp*

Exercise 19 consists of three staves of music in 2/4 time. The first staff begins with a melodic line of eighth notes, followed by a series of sixteenth-note patterns. The second and third staves continue these rhythmic motifs, ending with a final cadence.

20. *mp*

Exercise 20 consists of three staves of music in 2/4 time. It features a variety of eighth and sixteenth note patterns, including some triplet-like groupings, leading to a concluding phrase.

21. *mp* *simile*

Exercise 21 consists of three staves of music in 2/4 time. The first staff includes accents over several notes. The word "simile" appears at the end of the first staff, indicating that the subsequent staves should be played in a similar manner to the first.

22. *mp*

Exercise 22 consists of three staves of music in 2/4 time. It features a consistent eighth-note pattern across all staves, with some melodic variation in the upper staves.

23. *mp*

24. *mp* *simile*

25. *mp*

26. *mf* *simile*

27. *mf*

Allegretto

28. *mp* *simile*



Allegro



Allegretto



Allegretto

31. *mf*

Exercise 31 is a five-staff musical piece in 6/8 time, marked *mf* (mezzo-forte). The melody is on the first staff, and the accompaniment is on the other four staves. The key signature has one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings like *mf* and *f* throughout the piece.

Allegretto

32. *mp*
simile

Exercise 32 is a six-staff musical piece in 6/8 time, marked *mp* (mezzo-piano). The melody is on the first staff, and the accompaniment is on the other five staves. The key signature has one flat (Bb). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings like *mp* and *simile* throughout the piece.

Allegretto

33. *mp*

34. *mp*

simile

35. *mp*

Allegretto

36. *mf*

simile

37. *mp*

simile

The image shows a musical score for trumpet, measures 36-37, in the tempo of Allegretto. The key signature is one flat (B-flat) and the time signature is 6/8. The score is written on a single staff. Measure 36 begins with a dynamic marking of *mf* (mezzo-forte). The first six measures of measure 36 are marked *simile*. Measure 37 begins with a dynamic marking of *mp* (mezzo-piano). The first six measures of measure 37 are marked *simile*. The score consists of two systems of six staves each. The first system contains measures 36 and 37, and the second system contains measures 38 and 39. The music is written in a single staff, with the key signature of one flat and a time signature of 6/8. The tempo is Allegretto. The dynamics are *mf* and *mp*, and the marking *simile* is used throughout.



STUDIES IN LEGATO – SLURRING

Arban's *Studies in Legato* begin by combining slurred notes and articulated notes. The slurred notes involve valve movement and small intervals. Arban's point is to gradually develop skilled control over note movement between harmonics (note movement not involving valves), utilizing larger and larger intervals and faster and faster rhythms. Care should be taken to follow the written articulations exactly. Experimenting with modified articulations, transposition etc. is a wonderful idea after making sure you can play the music correctly as written.

Lip slurs are accomplished through a combination of slight up-and-down chin movement and overblowing harmonics (blowing different air speeds and making small adjustments to produce different notes using the same fingering). Tongue placement using syllables (*Tah* for low notes, *Too* for middle register, *Tee* for high notes) can help control air speed. I believe the use of syllables also causes small sympathetic (and natural) chin movements which affect the embouchure aperture size and resulting air intensity. Following the written crescendos will contribute positively to the correct increase in physical intensity necessary to execute successful lip slurs. As in any discipline, the more repetitions of an exercise or technique the more effortless its execution becomes.

In order to maintain a unified concept of airflow and articulation as the exercises get more difficult, Arban continues to combine lip slurs and articulated notes in varied patterns throughout the Legato section of the book. Remember the articulated notes (*tu tu*) are essentially played the same as the slurred notes with the simple touch of the tongue at rhythmically correct moments. Arban also suggests learning additional slurred groupings (six notes slurred at a time in exercises #43 - 48 and eight notes slurred at a time in exercises #49 - 54). — *A. Vizzutti*

STUDIES IN LEGATO – SLURRING

Undoubtedly, slurring is one of the most important aspects of this *Method*. Considerable space has been allotted to it, particularly to explaining those exercises which are produced exclusively by lip movement without the addition or substitution of valves. The fingering must be followed exactly, no matter how unusual it may seem. Although not recommended for use in actual performance, this fingering was purposely designed to increase the difficulty of the exercise and to oblige the lips to move in producing the different pitches without using the valves.

This exercise, moreover, is analogous to that practiced by singers when they study the movement of the glottis in order to master the trill.

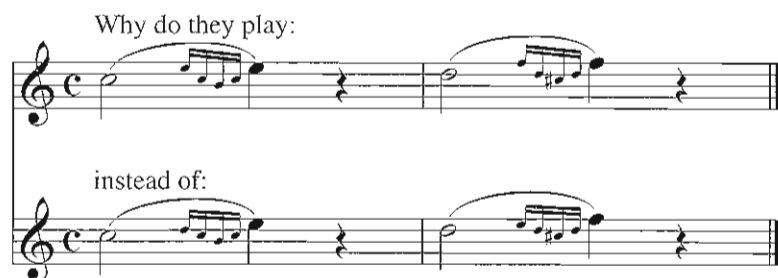
The easiest interval to slur is the minor second. Slurring the major second is more difficult since some lip movement is needed. Slurring the third is most difficult since it often involves pitches where valves cannot possibly be used to help slur from the lower to the higher note. By diligent practice, this exercise will become the basis for fluent and brilliant playing. It imparts great suppleness to the lips and is an essential aid for mastering the trill.

Trilling by means of the lips is only desirable for intervals whose harmonics lie a second apart, as in exercise 23, and then only if the indicated fingering is followed; otherwise trills in thirds will result and these are both annoying and objectionable.

The following exercises are intended for study purposes and are not recommended for actual performance. Beware of performers who wish to apply an irrational method of playing the cornet or trumpet. The cornet or trumpet is one of the most perfect and complete instruments and easily dispenses with contrived playing practices whose effect is always in bad taste.

An intolerable habit is the use of lip movement in the performance of the turn. All that is needed for performing this ornament on the cornet or trumpet is regular finger movement. Each note will thus be produced with irreproachable precision and purity.

What right, then, do certain players have to substitute an upper third for the appoggiatura which should only be a second?



Of course the lower example is the only correct method; and why is this done on all the different degrees of the scale? The answer is that these players find it more convenient to use simple lip movement instead of moving their fingers, as though it weren't more natural to produce the correct notes with the aid of valves.

In this respect, some performers go still further and play triplets using lip movement instead of valves. The following illustration is from a study by Mr. Gillay; with the use of valves, the passage should be played thus:



Merely using the lips would result in the following which is unacceptable:



Such sleight-of-hand tricks are totally out of place on the cornet, and the student must be put on guard against such a system which unfortunately is all too prevalent among performers in military bands.

The main purpose of exercises 1 through 15 of this section is to teach slurring. In order to achieve this properly, swell the lower note slightly and at the moment it reaches its dynamic peak slur it up to the higher note by a slight pressure of the mouthpiece on the lips.

Next follows the practicing of thirds which is obtained by the tension of the muscles and also by pressure of the mouthpiece on the lips. The notes should be produced with perfect equality; they must be connected with each other with absolute evenness and played precisely in time and with the exact fingering shown.

Studies 16 to 69 are for the purpose of learning how to slur thirds with ease so as to enable the student to play grace notes and double appoggiaturas with elegance later on. Since both these ornaments are produced only through lip movement, a few examples have been included herein, although they will be treated in greater detail under the section on Grace Notes. — *J. B. Arban*

1.  *simile*

2.  *simile*

3.  *simile*

4.  *simile*

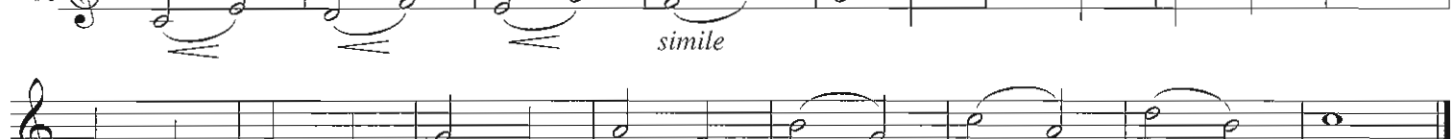
5.  *simile*

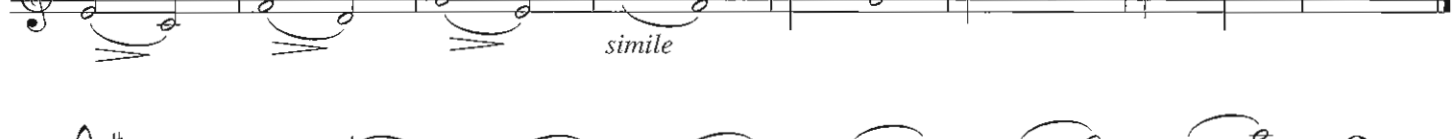
6.  *simile*

7.  *simile*

8.  *simile*

9.  *simile*

10.  *simile*

11.  *simile*

12.  *simile*

13.  *simile*

14.  *simile*



12. *c* *simile*

13. *c*

Allegretto
14. *mp* *a tempo*

Andante
15. *p*

Additionally, I have found practicing the lip slur section of the Arban *Method*, using normal fingerings, to be beneficial. The experience of playing this section with the marked fingerings and again with the normal fingerings, is surprisingly different. Both routines help you to be a more proficient and flexible player. — *A. Vizzutti*

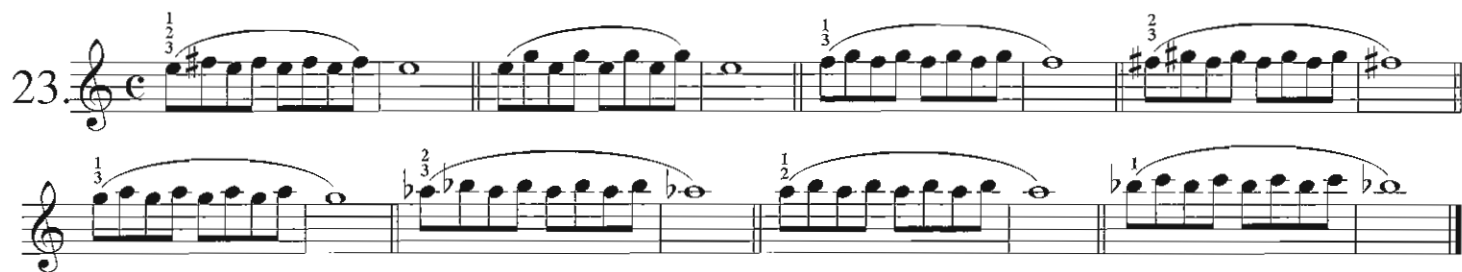
16. 

17. 

18. 



22.

23. 

24. **Allegro** 

25. **Allegro** 

The speed with which grace note lip slurs need to be executed obviously does not leave time for exaggerated lip and chin movement. Performance success depends on the balance of two elements, namely increased air speed and slight lip/chin movement. To develop a feel for this balance, experiment by playing *any* small interval lip slur very quickly and in short bursts, similar to the figure represented in exercise #26.
— *A. Vizzutti*

Allegro

26.

27.

28.

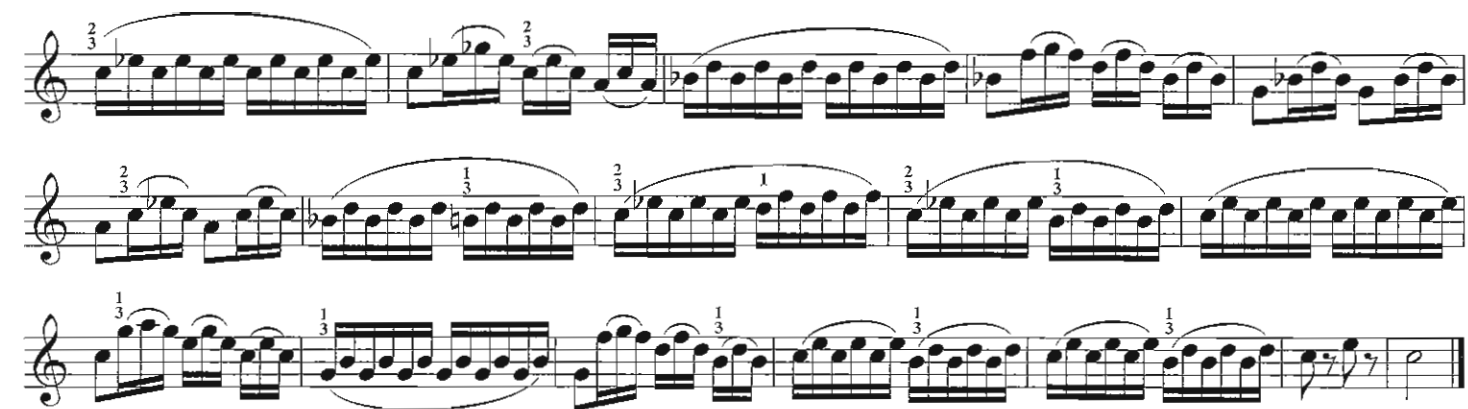
Exercise 28 is in 2/4 time and consists of five staves. It features a variety of rhythmic patterns including eighth and sixteenth notes, often grouped in triplets. Slurs are used to indicate phrasing across measures. The key signature has one flat (B-flat). The exercise concludes with a final measure containing a half note and a quarter rest.

29.

Exercise 29 is in 2/4 time and consists of five staves. It features a variety of rhythmic patterns including eighth and sixteenth notes, often grouped in triplets. Slurs are used to indicate phrasing across measures. The key signature has one flat (B-flat). The exercise concludes with a final measure containing a half note and a quarter rest.

30.

Exercise 30 is in 2/4 time and consists of two staves. It features a variety of rhythmic patterns including eighth and sixteenth notes, often grouped in triplets. Slurs are used to indicate phrasing across measures. The key signature has one flat (B-flat). The exercise concludes with a final measure containing a half note and a quarter rest.



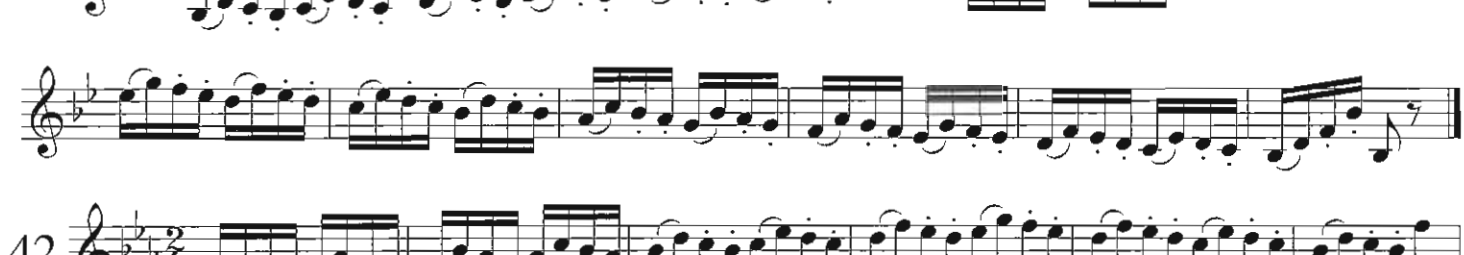
36. 

37. 

38. 

39. 

40. 

41. 

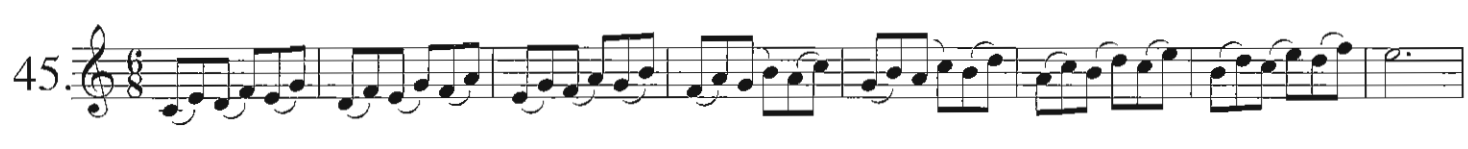
42. 

43. 



44. 



45. 



46. 



47. 



48. 



49. 



50.

56. 

57. 

58. 

59. *8va ad libitum.* 



Exercises #61 - 67 are challenging—but they look more difficult than they really are. Carefully learn the correct rhythms by first omitting the grace notes. Add the grace notes using aggressive valve movement and play the slurs as marked. Remain focused on the rhythm. In many ways these exercises emphasize playing with accurate fingers as much as performing lip slurs. — *A. Vizzutti*

Allegro



Allegro



Fine

D.C. al Fine

64.

65.

66.

Allegretto grazioso

67.

Exercise 67 is a single melodic line in C major, 2/4 time, marked 'Allegretto grazioso'. It consists of eight measures of continuous eighth-note patterns. The first four measures are in the treble clef, and the last four are in the bass clef. The pattern is a continuous eighth-note scale-like figure, starting on C4 and ending on C5.

68.

Exercise 68 is a single melodic line in C major, 2/4 time, marked 'Allegretto grazioso'. It consists of eight measures of continuous eighth-note patterns. The first four measures are in the treble clef, and the last four are in the bass clef. The pattern is a continuous eighth-note scale-like figure, starting on C4 and ending on C5. The first four measures include triplet markings (3) over the eighth notes.

69.

The image displays a musical score for a trumpet exercise, numbered 69. It consists of 12 staves of music, each containing a continuous eighth-note pattern. The key signature begins in C major (no sharps or flats) and changes to B-flat major (two flats) after the first staff. After the fifth staff, it changes to B-flat minor (three flats). Finally, after the ninth staff, it changes to D major (two sharps). The time signature is 2/4. The exercise concludes with a double bar line on the twelfth staff.

SCALES

The overwhelming majority of music is composed of scales and arpeggios. It is obviously highly advantageous to know and perform scales and arpeggios well—particularly the major and minor keys. Arban presents scales in all major keys and a few scale exercises in settings up to six sharps and six flats. *It is very wise to play many of the subsequent exercises (#46 on) in all keys.*

The benefits of applying enough self discipline to learn this additional material will be great indeed. While not common in the *Arban Method*, the keys of D^b, G^b, C^b / B, F[#] and C[#] major, B^b minor, E^b minor, and A^b minor are fairly common in music today. The relative minor keys to B major—(G[#] minor), F[#] major—(D[#] minor), and C[#] major—(A[#] minor), are not used. The enharmonic versions are used instead (A^b minor is used instead of G[#] minor, E^b minor instead of D[#] minor and B^b minor instead of A[#] minor).

Knowing the major, minor and chromatic scales is like having learned a great deal of the music in your future. Banging the valves down firmly and rhythmically will clarify the technical passages. Always remember the lessons of the first section of the *Arban Method* when practicing subsequent parts of the book. Use a steady airflow (*tu tu*), and a clean and relaxed tonguing as you perform the music.

All parts of the *Arban Method* are intricately connected in concept of execution. Strong fundamentals will lead to great improvements in your playing. — *A. Vizzutti*

1. *simile*

2. *simile*

3. *simile*



8. 


simile

9. 




simile

10. 

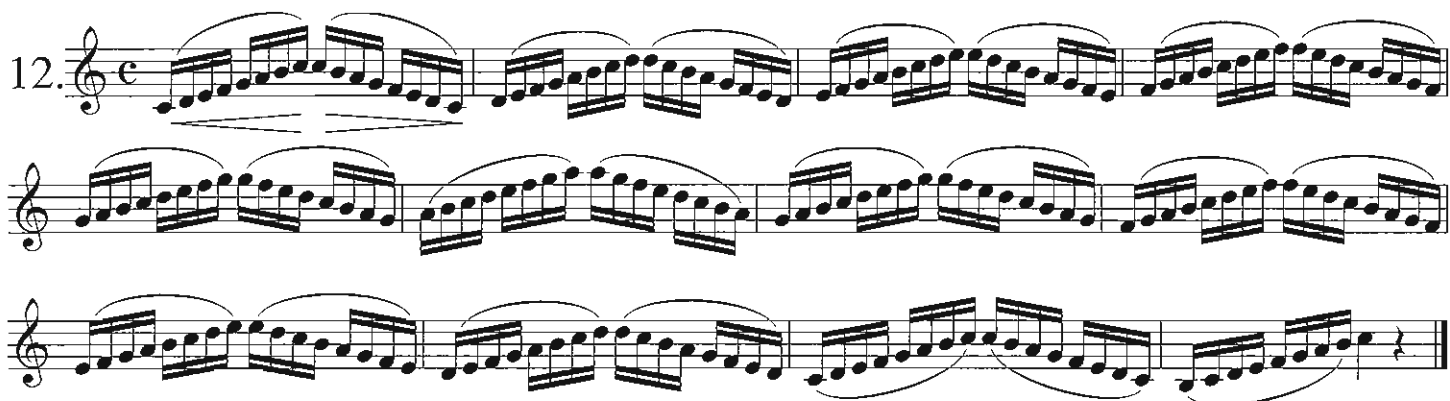



simile

11. 



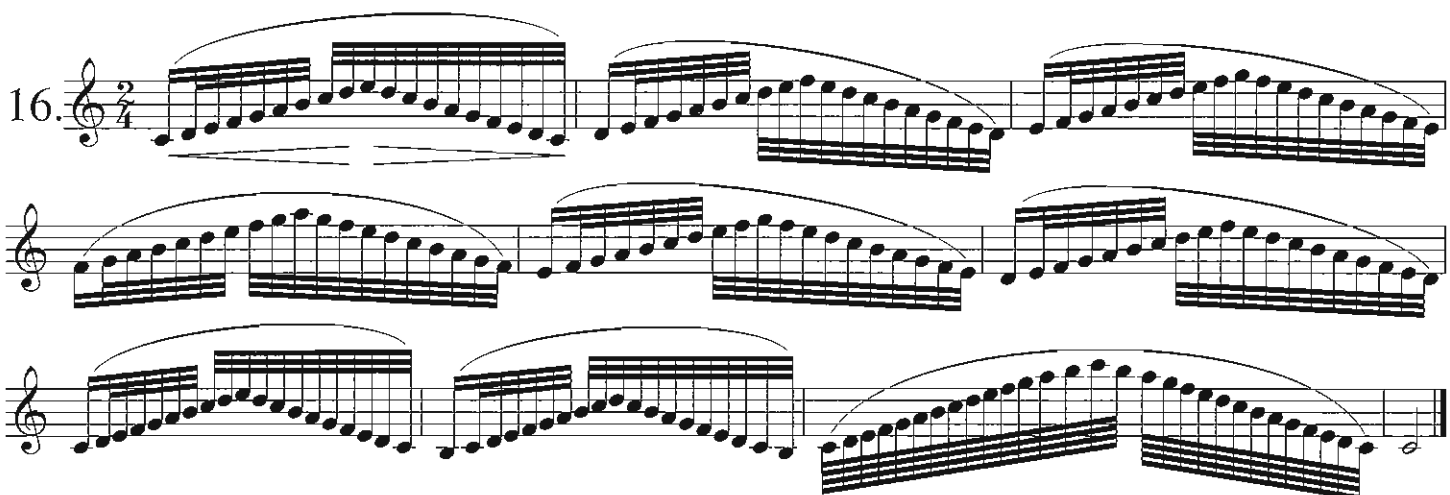

simile

12. 

13. 

14. 

15. 

16. 

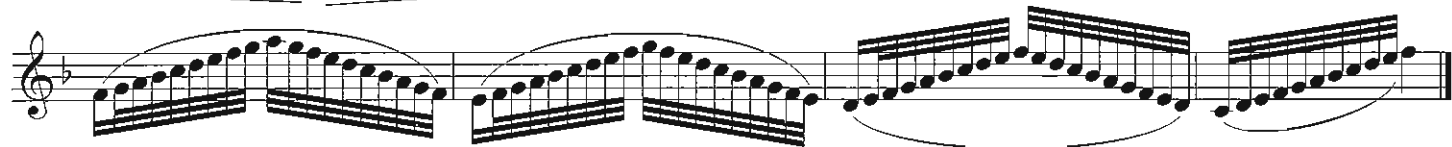
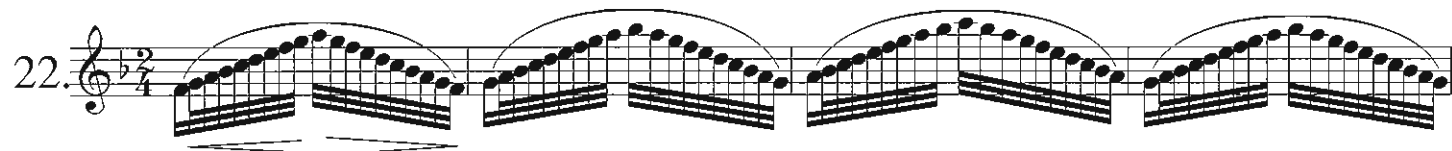
17. 

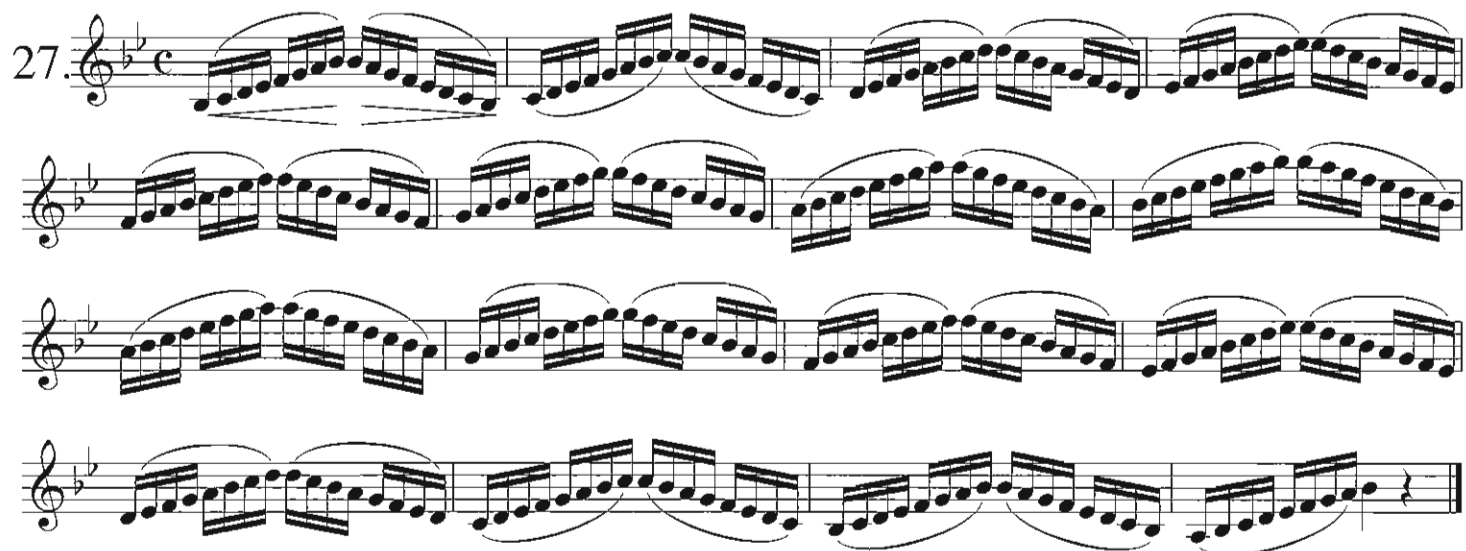
18. 

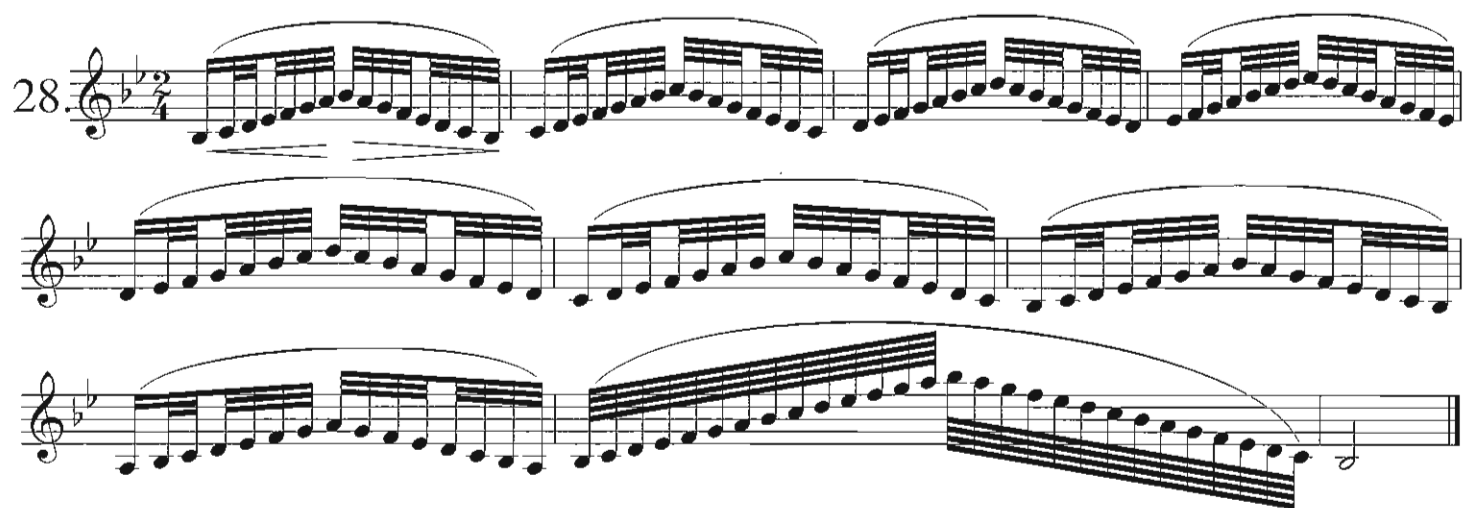
19. 

20. 

21. 



27. 

28. 

29. 

30. 

31. 

32. 

33. 

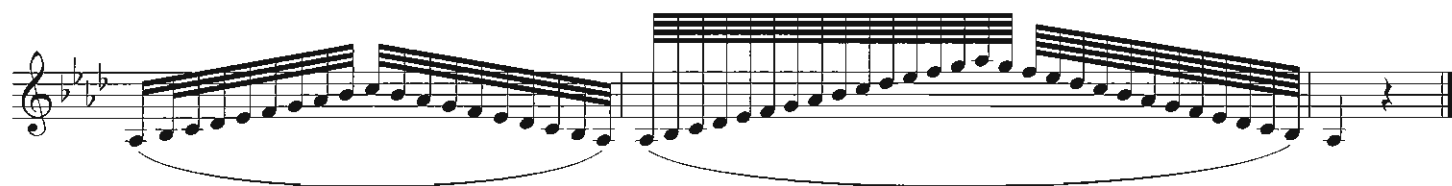
34. 

35. 

36. 

37. 

38. 



42.

43.

44.



48. 

49. 

50. 

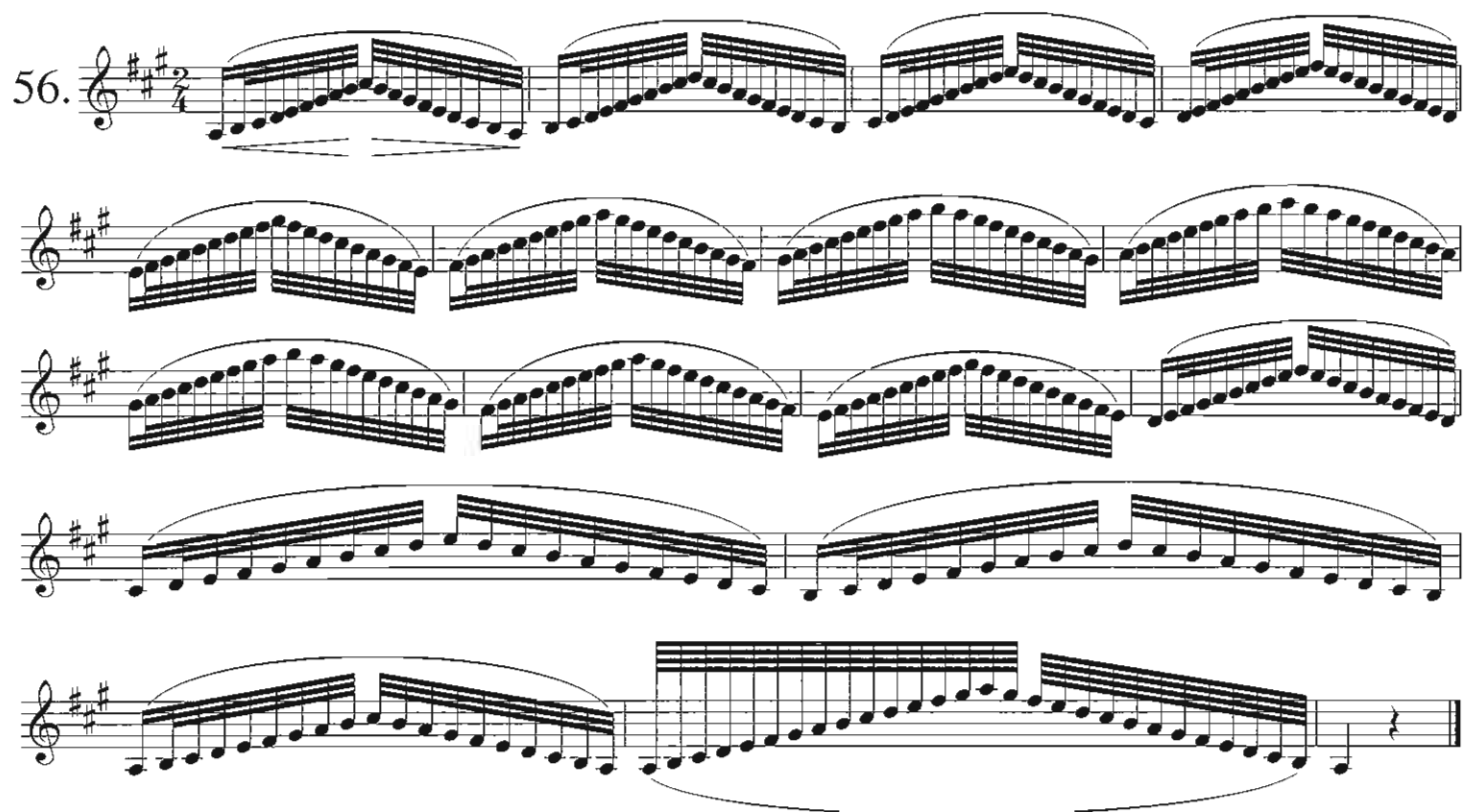
51. 

52. 

53. 

54. 

55. 

56. 

57. 

58. 

59. 

60. 

61. 



65. 

66. 

67. 

68. 

69. 

70. 

71. 

72. 

73. 

74. 

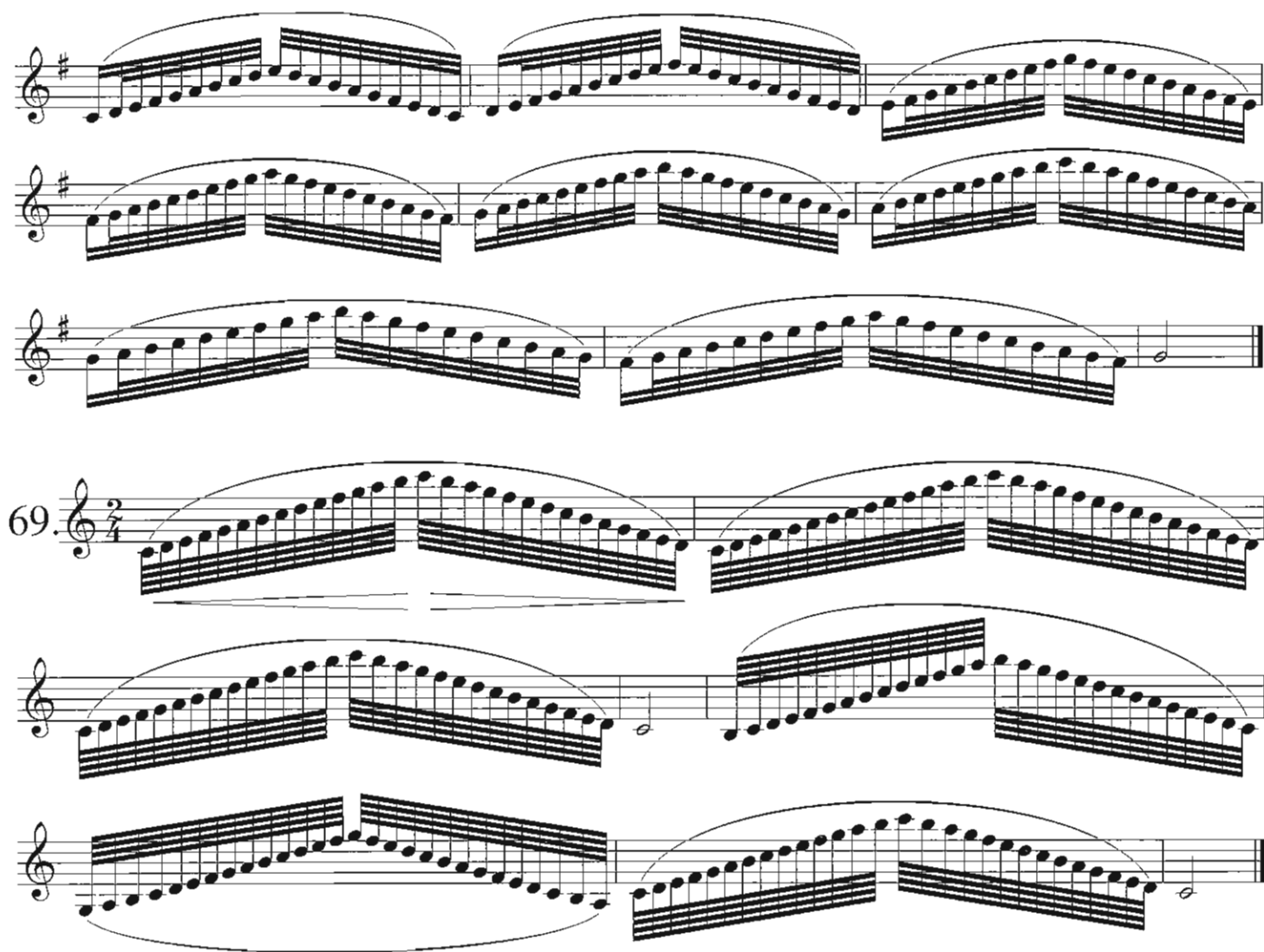
75. 

76. 

77. 

78. 

79. 



MINOR SCALES

Knowing all twelve major and minor scales is an integral part of playing at a high level. You should be able to play them all from memory from bottom to top in the normal fashion and also starting from the top note going down. There are three types of minor scale: natural, harmonic and melodic minor. The minor scale with the same key signature as its relative major scale is found by locating the tonic scale note a minor third below the major scale tonic (Example: C major is the relative major to A minor. A minor is the relative minor to C major).

Melodic minor scales are unique in that their 6th and 7th scale steps are raised a half step when ascending but not raised when descending (Another way to visualize the melodic minor scale is to picture a major scale with a flatted 3rd scale degree going up and a natural minor scale going down). Natural minor scales are strictly diatonic—based on the key signature. Harmonic minor scales contain a raised 7th scale step going up and down. The 3rd scale degree is the crucial note in creating major and minor sounds. The first three notes of major and minor scales cover an interval of a major 3rd and a minor 3rd respectively. The following Minor Scales section is written using the melodic minor scale ascending and the harmonic minor scale descending. — *A. Vizzutti*

70.

71.

72.

73.

74.

75.

76.

77.

78.

CHROMATIC SCALES

1.

2.

3.

4.

6. This musical exercise, numbered 6, is written for trumpet in C major and common time. It consists of ten staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). The melody is characterized by rapid sixteenth-note passages, often beamed together in groups of four or eight. Phrasing is indicated by long, sweeping slurs that span across multiple measures. The key signature changes to one flat (Bb) in the second staff and remains there for the remainder of the piece. The exercise concludes with a double bar line on the final staff.

7.

8.

9.

10. *p poco cresc.* *p poco cresc.* *mf poco decresc.* *mf poco decresc.*

11.

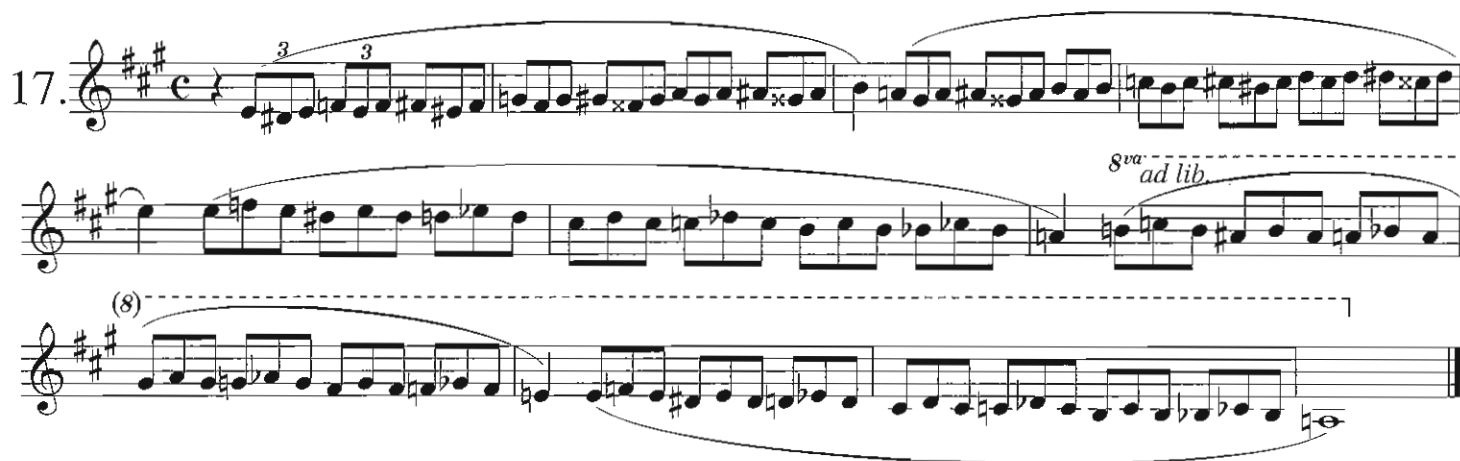
12.

13.

14.

15.

16.

17. 

18. 

19. 

20. 

21. 

22. 

23. 

24. 



This musical score is for a trumpet part, spanning measures 28 to 31. It is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The notation is organized into four systems, each containing three staves. Measures 28 and 29 are marked with a large '28.' and '29.' respectively at the beginning of the first staff in their respective systems. The music consists of continuous eighth-note patterns, often beamed in groups of six. Slurs are used to group these eighth notes across measures. The key signature changes from one sharp (F#) to one flat (Bb) between measure 29 and measure 30. The score concludes with a double bar line at the end of measure 31.

30. 

31. 

ORNAMENTATION

Musical embellishments can really make a performance sound mature and professional as well as interesting. The first material in the ornamentation section of the *Arban Method* may be considered preparatory drills leading to the technical control necessary to perform excellent sounding ornamentation. The rhythmic explanation of the ornamentation markings is quite clear and should be practiced slowly to insure accuracy. Take the maximum time possible with the fastest notes. Create a big sound on the smallest grace notes.

Always endeavor to arrive at the resolution note of the trill, gruppetto (or turn) and grace note groupings at exactly the right moment—no matter if the tempo is steady or involves a retard or lift. Embellishments should be treated as very important notes in the phrase and not as fast tiny secondary notes. Clarity is important. Ornaments deserve good support, nice sound and clear finger technique.

The original Arban text is both accurate and charming in style. Note Arban's admonitions to play ornaments with taste and his suggestion to avoid over-using them. Understanding how to interpret written ornaments is a very important element in performing solo repertoire at a professional level. If in doubt, re-read this section of text to confirm the correct execution of these ornamentation markings.
— *A. Vizzutti*

The purpose of the 88 studies in this section is to prepare the student for performing grace notes and other ornaments. These studies should be practiced slowly in order to accustom the lips and fingers to play in perfect coordination with each other.

All the lessons have been specifically designed to serve as studies for all the different types of grace notes: appoggiatura, long and short; portamento; double appoggiatura; turn; trill; and mordent. It is advisable, however, to avoid abusing them in practice, since an excess of ornaments is always in bad taste.

The Simple or Long Appoggiatura



The long appoggiatura is a grace note which does not form part of the harmony and which receives half the value of the following note (the main note), if that value is divisible by two.

The long appoggiatura may be placed above or below any note. If placed above, the long appoggiatura forms either a whole step or a half step with the main note. If below, it always forms a half

step with the main note.

In music of the old masters [from the 17th century to early 19th century], the long appoggiatura was indicated by a small grace note which took its value from the note immediately following it. But at present [from the 1830's on], in order to standardize its performance, the long appoggiatura is written out as a normal-sized note with the exact value that should be played. This notation is much more consistent and easier to follow (see studies #44 - 47).

The Short Appoggiatura or Grace Note

The short appoggiatura is a grace note which derives its value from the following or main note. It is usually found in fast tempos. Also, its attack should be accented so that the short appoggiatura has slightly greater force than the main note. If placed above the main note, the short appoggiatura is either a whole step or a half step away from the main note. If below, it is always a half step away from the main note (see studies #48 - 54).

Portamento

The portamento is a grace note which is, in fact, merely the repetition of a note which the player desires to connect to another by slurring. This type of ornament must not be abused. When judiciously employed, it is highly effective. But usually it is much better to slur from one note to another without using this type of grace note (see studies #55 - 59).

Double Appoggiatura

There are two types of double appoggiatura. The first type consists of two grace notes which approach the main note from the same direction, beginning a third above or below the main note.

Example ascending:



The Turn (Gruppetto)

Studies #1 - 23 are designed to prepare the student for playing the turn. The turn consists of a group of grace notes revolving around a main note. It is necessary to give as much value to the upper and lower grace notes of the turn as to the note which serves as the pivot.



The Four-Note Turn

There are two types of four-note turn. The first is written and played as shown: Here in its normal position, the loop begins its curl from above, which indicates that the upper grace note is played first.

The lower grace note should always

form a half-step with the main note, indicated by placing an accidental beneath the sign. The upper grace note may form either a whole step or a half step with the main note, depending on the tonality of the music.



The second type of four-note turn is written this way:

Here, in its inverted position, the loop begins its curl from below. This indicates that the lower grace note is played first.

This, at any rate, is the proper way to write such passages. Unfortunately, these details are presently neglected by composers and are left to the player's discretion (see studies #24 - 31).

The Three-Note Turn

There are two types of three-note turns: ascending and descending. In either case they consist of a minor or a diminished third, but never a major third.



The value of the three-note turn is not usually taken from the main note which follows it, but more often from the preceding beat. The turn should be played very lightly, care being taken to attack the first grace note clearly (see studies #32 - 35).

The Trill

On valve instruments, the trill is the most difficult of all ornaments to produce. The only really tolerable trill on the cornet or trumpet is that of a half-step. However, the whole-step trill is also satisfactory. For the latter trill, be sure to press the valves down firmly so that each trill beat may be perfectly distinct. First, practice the preparatory studies #60-67 slowly and deliberately, as a means for producing a pure tone. Later on, practice the trill studies #68-80, making sure to follow the exact fingering indicated.

The Mordent

The mordent is nothing more than a shorter, quicker form of the trill. It requires neither preparation nor resolution. It is indicated by the following sign:



The mordent consisting of several trill beats is almost impracticable on the cornet. The player must, therefore, restrict himself to the mordent with one trill beat which is much easier to play and very graceful.



The mordent takes its rhythmic value from the note to which it belongs (see studies #81-88). — *J. B. Arban*

The Trill

Practice the preparatory studies #60-67 slowly and deliberately to insure production of a pure and steady tone as you move between notes. Press the valves down firmly so that each trill beat will be distinct. Trills do not necessarily need to be lightning fast but rather reasonably quick and clear.

Whole-step and half-step trills often occur in our literature. The trill written without an accompanying accidental indicates movement between the note marked and the diatonic note above. Trills written with a flat mark indicate movement to the flatted note above. Similarly, a trill with a sharp mark requires movement to the sharped note above.

Trills vary drastically in difficulty based upon their range and interval. Using a substitute fingering is often extremely helpful. For example, low E^b trilling to E natural is very difficult using the normal fingerings ([2-3] & [1-2]). Substituting 3rd valve for the [1-2] E fingering enables smooth and fluid motion for the trill. In order to master the trill, both regular and substitute fingerings should be practiced.

— *A. Vizzutti*

PREPARATORY EXERCISES ON THE TURN

1. 

2.

simile

3.

simile

4.

5.

6.

7. 

8. 

9. 

10. 



14. 

15. 

16. 

17. 

18. 

This page contains four musical exercises for trumpet, numbered 19 through 22. Each exercise is presented on a system of three staves. Exercises 19 and 20 are in the key of D major (one sharp) and 3/4 time. Exercises 21 and 22 are in the key of B-flat major (two flats) and 3/4 time. The exercises consist of continuous eighth-note and sixteenth-note patterns, often grouped in pairs or fours and beamed together. Exercise 19 begins with a repeat sign. Exercise 20 ends with a double bar line. Exercises 21 and 22 also end with double bar lines. The notation includes various accidentals (sharps, flats, naturals) and slurs to indicate phrasing.

23.

Exercise 23 is a five-staff musical piece in 8/8 time, featuring a key signature of one flat (B-flat). The notation consists of continuous eighth-note patterns across all staves, with various slurs and ties indicating phrasing and breath control. The piece concludes with a final measure containing a whole note and a repeat sign.

THE TURN

24. Allegretto

Exercise 24, titled "THE TURN", is a four-system musical piece in common time (C) with a key signature of one flat (B-flat). The tempo is marked "Allegretto". Each system consists of two staves. The notation includes various slurs, ties, and a triplet in the second measure of the first system. The piece ends with a double bar line.

25. **Allegro**

Exercise 25 is in 2/4 time, key of F# (one sharp). It features a treble staff with eighth-note patterns and a bass staff with sixteenth-note patterns. The tempo is marked **Allegro**. The exercise consists of three systems of staves. The first system has a treble staff with eighth-note patterns and a bass staff with sixteenth-note patterns. The second system continues the patterns. The third system concludes with a final measure containing a quarter rest and a fermata.

26. **Andante**

Exercise 26 is in common time (C), key of Bb (two flats). It features a treble staff with half-note patterns and a bass staff with eighth-note patterns. The tempo is marked **Andante**. The exercise consists of three systems of staves. The first system has a treble staff with half-note patterns and a bass staff with eighth-note patterns. The second system continues the patterns. The third system concludes with a final measure containing a half rest and a fermata.

Allegro moderato

27.

Fine

D.C. al fine

Andante

28.

106—Arban Complete Method for Trumpet

29. *Allegretto*

Measures 29-32, marked *Allegretto*. The music is in common time (C) with a key signature of two flats (Bb and Eb). It consists of four systems of two staves each. The melody is primarily in the upper staff, often featuring slurs and accents. The lower staff provides harmonic support with eighth and sixteenth notes, including a triplet in measure 30.

30. *Andantino*

Measures 30-33, marked *Andantino*. The music is in common time (C) with a key signature of two flats (Bb and Eb). It consists of four systems of one staff each. The melody is characterized by frequent slurs and a mix of eighth and sixteenth notes. The section concludes with the word **Fine** at the end of measure 32, followed by **D.C. al Fine** at the start of measure 33.

Allegretto

31



Andantino

32



Allegretto

33



Andante

34.

Exercise 34 is in 8/8 time and marked Andante. It consists of four staves of music. The first staff begins with a treble clef and a key signature of two flats. The melody is composed of eighth and sixteenth notes, with some slurs and ties. The second staff continues the melody with similar note values. The third staff features a mix of eighth and sixteenth notes. The fourth staff concludes the exercise with a final note and a repeat sign.

Allegro moderato

35.

Exercise 35 is in 2/4 time and marked Allegro moderato. It consists of four staves of music. The first staff begins with a treble clef and a key signature of two flats. The melody is composed of eighth and sixteenth notes. The second staff features several triplets and accents. The third staff continues the melody with triplets. The fourth staff concludes the exercise with a final note and a repeat sign.

DOUBLE APPOGGIATURA

Andante

36.

Exercise 36 is in 8/8 time and marked Andante. It consists of four staves of music. The first staff begins with a treble clef and a key signature of two flats. The melody is composed of eighth and sixteenth notes. The second staff features a tempo change to Tempo I and a rallentando. The third staff continues the melody. The fourth staff concludes the exercise with a final note and a repeat sign.

Andantino

37.

rall.

Allegretto

38.

Fine

D.C. al Fine

rall.

Allegretto moderato

39.

Andante con spirito

40.

rall.

Allegretto

41.

Andante

42.

43.

SIMPLE OR LONG APPOGGIATURA

Andante con spirito

44.

p

cresc. poco a poco

f

p < sf

< sf

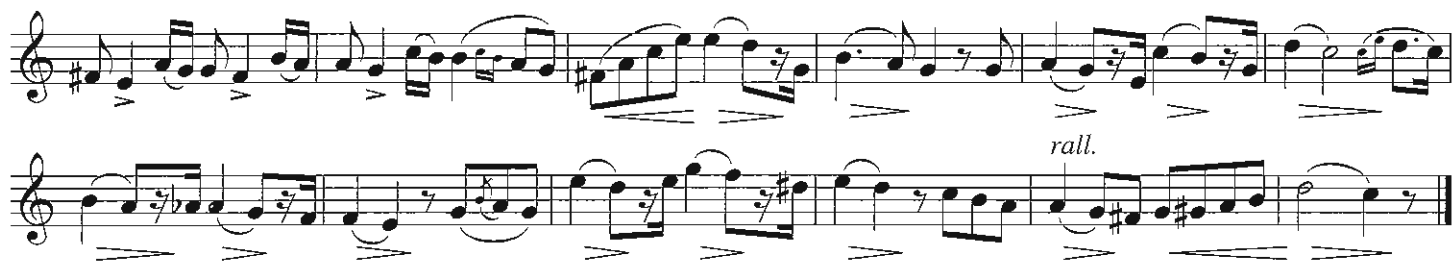
f

rall.

p

Allegro moderato

45.



Andante con espressione



Allegro con spirito



SHORT APPOGGIATURA

Allegretto poco andantino

48.

Musical score for exercise 48, *Allegretto poco andantino*, 2/4 time. The exercise consists of four staves of music. The key signature has one flat (B-flat). The melody features eighth and sixteenth notes, with accents (^) on the first notes of measures 1, 3, 5, and 7. The piece ends with a double bar line.

Allegro moderato

49.

Musical score for exercise 49, *Allegro moderato*, 8/8 time. The exercise consists of four staves of music. The key signature has two flats (B-flat and E-flat). The melody is more complex, featuring eighth and sixteenth notes, often beamed together. The piece ends with a double bar line.

Allegro moderato

50.

Musical score for exercise 50, *Allegro moderato*, 2/4 time. The exercise consists of four staves of music. The key signature has two sharps (F# and C#). The melody features eighth and sixteenth notes, with accents (^) on the first notes of measures 1, 3, 5, and 7. The piece ends with a double bar line.

54.

PORTAMENTO

Andante

55.

Agitato

rall.

Tempo I

Andante

56.

Fine

D.C. al Fine



Allegretto



Allegretto



Allegro moderato



Andante

57. 

Tempo I

rall.

Allegretto

58. 

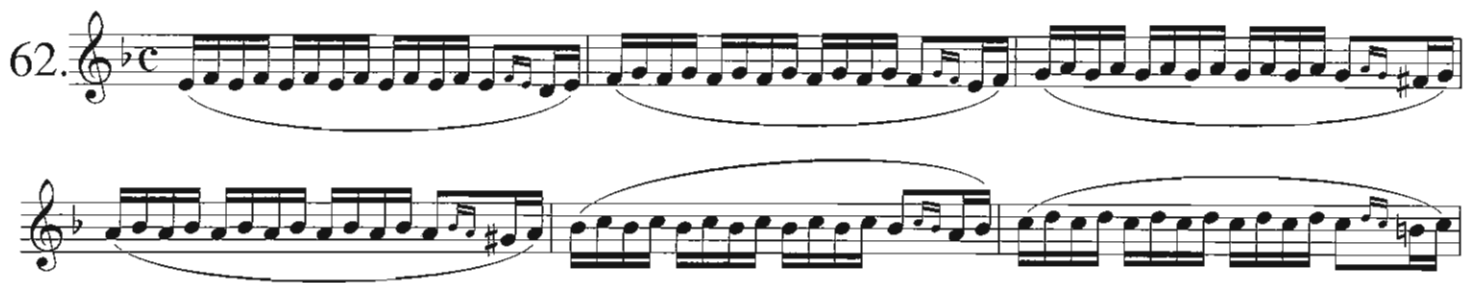
Andante moderato

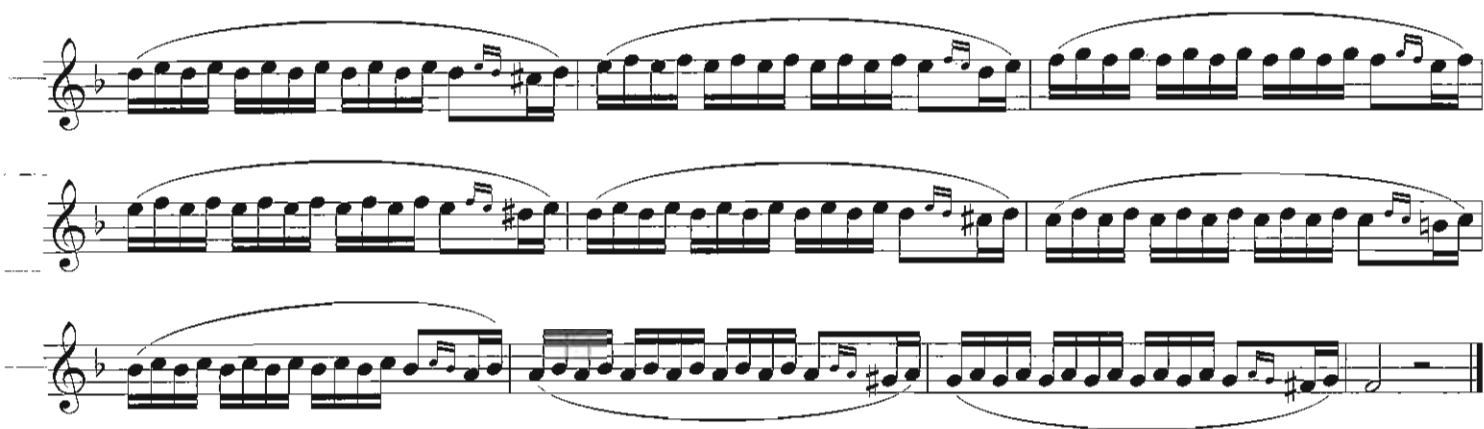
59. 

TRILL

60. 

61. 

62. 



I suggest practicing studies #63 - 67 at various tempi using a soft dynamic. The repeated upper notes can be produced easily by combining the technical elements of light mouthpiece pressure, steady air support, tongue placement high and forward, and firm fingers. When the upper notes become easy, transpose the studies into higher keys. Lightly tongue these exercises. If you feel tension in your playing increase the dynamic level somewhat to promote airflow. Concentrate on a relaxed voluminous inhale before beginning to play. Each of the studies can be played in one breath. — *A. Vizzutti*



65. 

66. 

67. 



Play the following exercises at a moderate tempo. Practice the annotated trill figure accurately and in tempo. *The beauty of a trill is not in the speed of the notes but in the shape and resolution of the phrase.* As your trill technique becomes relaxed and natural, preconceived rhythm becomes less crucial but the timing of the resolution remains extremely important. Substitute fingerings can help the execution of certain trills (Example: #68, measure 9, use 3rd valve 'A' for the 'G' to 'A' trill). Additionally, good hand position, curved fingers and aggressive valve compression will insure sparkling clear trills. — *A. Vizzutti*



69

70

71.

72.

73.

tr tr tr tr tr

74.

Andante

tr tr tr tr tr tr

75.

Andante

mf p p p

76. **Andantino**

77. **Allegretto**

78.

79.

80.



MORDENT

Allegro moderato



Allegretto moderato

Fine

83.

D.C. al Fine

Allegro

84.

Fine

D.C. al Fine

Allegro

85.

Allegretto

86.



Allegretto



Allegro



INTERVALS

The *Interval Studies* section is a very important part of the *Arban Method*. Remember that the original *Arban Method* was written for the cornet. The correct approach to cornet playing is one of control and efficiency. The idea of overpowering the instrument, often employed in trumpet practice, will not be helpful in learning to accurately navigate intervallic movement quickly and beautifully. That is not to say the player should be timid in any way while practicing or experimenting. Simply put, sustained improvement regarding the interval studies is a matter of finesse over muscle power. Using this logical concept, the *Arban Method* is equally applicable to the cornet and the trumpet. The approach to successfully managing the large intervals presented here must be free of tension and light—as on a cornet. *Minimize movement for maximum flexibility.* The steady airflow concept—while perhaps more difficult to grasp in the interval section of the *Method*—remains as true and necessary as ever. Practice at slow tempi for accuracy. Alternately practice at quick tempi to achieve natural freedom in *flowing through the notes* with some mistakes allowed. Arban also suggests practicing with the phrases in this section slurred and again in groups of two slurred notes:



Use of syllables is further recommended for intervallic studies. Logically, using ‘Tah’ for notes below the staff, ‘Tu’ for notes in the staff, and ‘Tee’ for notes above the staff will help align the natural physical actions necessary to play these studies well. Notice that large leaps notated on paper often look daunting but are not necessarily large leaps acoustically on the trumpet.

Make adjustments in air intensity for intervals rather than making overt embouchure adjustments. Experiment with air speed, syllables and performing with a light touch. Do not force a sensation that feels consistently uncomfortable—but realize some new sensations feel strange at first and then become ‘improvements’. Do not fear how difficult the exercises look on the written page. Try these suggested techniques and follow the path that produces the best results for you.

PRACTICE AND PERFORMANCE SUGGESTIONS

The range and intervals used in the following intervallic exercises (page 132 through 140) may look daunting. While they are certainly not easy to play, you must believe that they can be mastered through common sense, efficient technique and repetition. The goal is to expand your self-imposed technical and mental boundaries in logical steps. Using common sense is important. Here are concepts and techniques you can use to improve and feel comfortable playing the Interval Studies:

- If you are unable to play articulated low notes well, you cannot expect to perform the intervallic studies based on a low pedal point very well, and should work initially on repeated low notes.
- If you are not comfortable playing repeated high notes, an exercise such as number five will be difficult to improve upon until your upper register is better developed.
- If you use too much left hand or finger ring pressure you will experience fatigue and note-response problems after a short time.
- Confidence can be gained by finding the exercise(s) you perform well and working up and down from there.

An 'air-pulse accent' on the trumpet can be created by physically blowing short bursts of air propelled by the diaphragm during a sustained note. The resulting sound should be a long note with accented, even rhythmic pulses popping out of the texture. The technique is akin to suddenly changing dynamics and it enhances control of the diaphragm muscles. Absolute care should be taken to maintain steady intonation during this process. Practice pulsing quarter notes sustaining a middle range pitch at a tempo of about 100 bpm. This technique is very helpful when playing large intervals. 'Air-pulse accent' the upper notes. Exaggerate the 'pulse' action at first. Don't be timid! The technique will eventually become smooth and second nature.

Generally practice at slow to moderate tempi yet feel free to play easier exercises as fast as you can. Remember to minimize embouchure motion as mentioned earlier. While the ultimate goal is note accuracy, occasionally repeat large intervallic leaps and observe the feeling—even if you are not sounding the written notes exactly. Practice softly and with light mouthpiece pressure much of the time. Alternate dynamics, using the louder dynamic to encourage excellent breath support and a full sound. Be assured that no matter how difficult the Interval Studies are for you, improvement through practice will follow.

— *A. Vizzutti*

INTERVALS

The studies on intervals should be practiced diligently. Be careful not to change the position of the mouthpiece when moving from a low to a high note or from a high note to a low note. By observing this rule, the player will acquire greater precision in attack and facility in playing (see studies #1 - 7). — *J. B. Arban*

1. The image displays a musical exercise titled "1." consisting of 12 staves of music. The first staff is in common time (C) and C major. The subsequent staves alternate between major and minor keys: D minor, E major, F major, G major, A major, B major, C major, D minor, E major, F major, G major, and A major. Each staff contains a sequence of eighth and sixteenth notes, often beamed together, with repeat signs at the beginning and end of the exercise. The notation is in a standard musical format with a treble clef and a key signature.

2.

The page contains 12 staves of musical notation for trumpet. Each staff begins with a key signature and a repeat sign. The exercises are written in treble clef and consist of eighth and sixteenth note patterns. The key signatures for the staves are: C major, D major, E major, F major, G major, A major, B major, C major, D major, E major, F major, and G major.

3.

The musical score consists of 11 staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one flat (B-flat). The music is written in a single melodic line. The key signature changes to two flats (B-flat, E-flat) at the start of the second staff, then to three flats (B-flat, E-flat, A-flat) at the start of the third staff. The key signature changes to one sharp (F#) at the start of the fourth staff, then to two sharps (F#, C#) at the start of the fifth staff. The key signature changes to three sharps (F#, C#, G#) at the start of the sixth staff. The key signature changes to two sharps (F#, C#) at the start of the seventh staff, then to one sharp (F#) at the start of the eighth staff. The key signature changes to three sharps (F#, C#, G#) at the start of the ninth staff, then to two sharps (F#, C#) at the start of the tenth staff, and finally to one sharp (F#) at the start of the eleventh staff. The music is written in a single melodic line, with various rhythmic patterns, including eighth and sixteenth notes, and rests.



4. 

The musical score consists of ten staves of music, each containing a single melodic line. The time signature is 2/4. The key signatures vary across the staves: F# (first), C (second), Bb (third), Eb (fourth), Ab (fifth), Db (sixth), Gb (seventh), Cb (eighth), F (ninth), and Bb (tenth). The music is characterized by a high density of accidentals, including sharps, flats, and naturals, which change frequently throughout the piece. The rhythmic patterns are complex, often involving sixteenth and thirty-second notes, and some staves feature triplets or other specialized rhythmic figures. The overall structure is a continuous sequence of notes and rests, typical of a technical exercise for a wind instrument.



5.

The musical score consists of 11 staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The subsequent staves show changes in key signature, including two flats, three flats, and two sharps. The music is characterized by rapid runs and intricate melodic lines. The score is numbered '5.' at the beginning of the first staff.

This image displays ten staves of musical notation, likely for a trumpet solo. The notation is written in a single system, with each staff containing a sequence of notes and rests. The key signatures vary across the staves, including natural, one flat (B-flat), two flats (B-flat and E-flat), three flats (B-flat, E-flat, and A-flat), one sharp (F-sharp), and three sharps (F-sharp, C-sharp, and G-sharp). The rhythmic patterns are complex, featuring many beamed eighth and sixteenth notes, as well as some triplets. The notation is presented in a clear, black-and-white format, typical of a printed music score.

6.

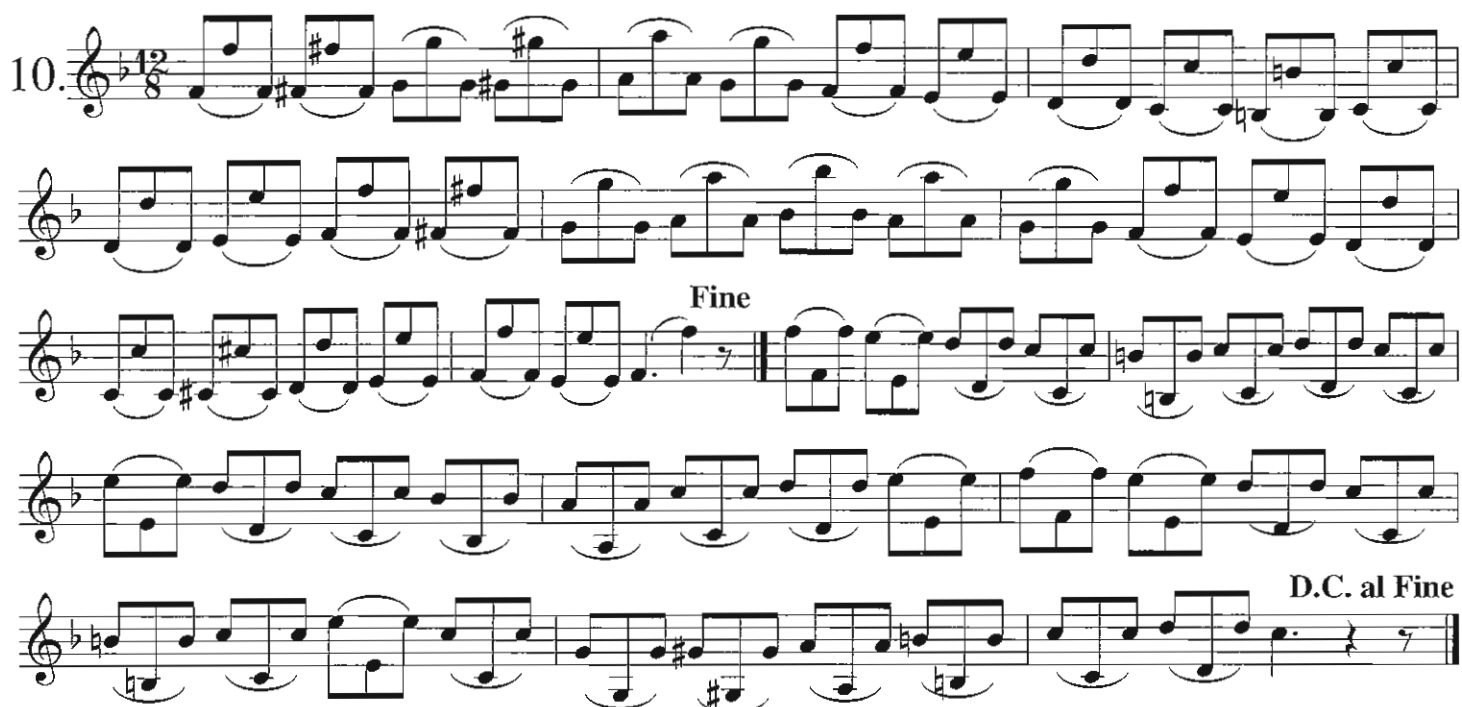
7.



BROKEN OCTAVES AND TENTHS

Broken octaves and tenths are not frequently used in music for the cornet or trumpet; nevertheless, octaves can be very effective when sensibly employed. This also applies to tenths. It is very difficult to play in quick tempo any melody employing consecutive tenths (see studies #8-12). — *f. B. Arban*



10. 

11. 

12. 

TRIPLETS

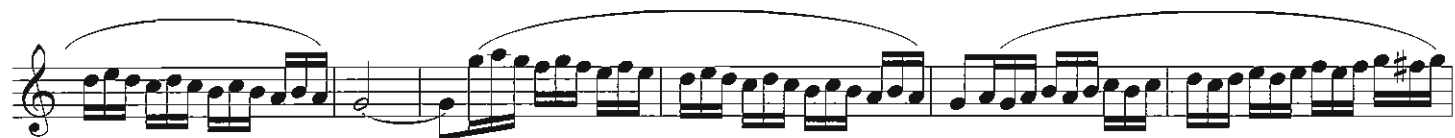
The use of triplets is always highly effective. In order to play triplets well, each note must be articulated as evenly as possible. Practice slowly at first and do not increase the tempo until you have mastered the regular movement of the fingers (see studies #13-27).

— *f. B. Arban*

13. 

This musical score is for a trumpet part, spanning measures 14 to 16. It is written in treble clef with a key signature of one flat (B-flat). The time signature is 3/4. The notation consists of three systems, each with three staves. Measures 14 and 15 are marked at the beginning of their respective systems. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Measures 14 and 15 contain several triplet markings (indicated by a '3' over the notes). Measure 16 also features triplet markings. The piece concludes with a double bar line at the end of the third system.





21. 

22. 

23. 





SIXTEENTH NOTES

For a faultless performance of sixteenth notes, practice these studies carefully, always maintaining a steady beat and observing the indicated articulations in strict time. Practice slowly at first and gradually increase the tempo as you become familiar with the exercise. Too fast a tempo does not always give the performance the brilliance expected. Precision and evenness of tone are the true basis for fine playing (see studies #28-47). — *J. B. Arban*



29.

30.

31.

32. 

33. 

34. 

35. 



38.

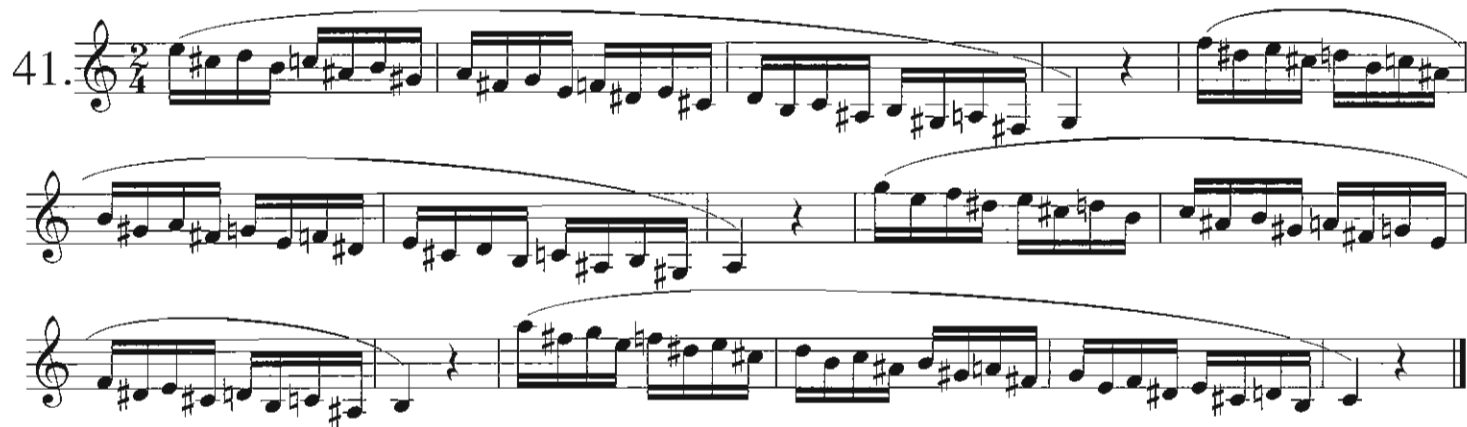
Exercise 38 consists of six measures of music in 2/4 time, starting with a key signature of one flat (Bb). The melody is written on a single staff and features a series of eighth-note patterns. The first measure contains two eighth notes (Bb, C), followed by a quarter note (D), and then a half note (E). The second measure contains two eighth notes (F, G), followed by a quarter note (A), and then a half note (Bb). The third measure contains two eighth notes (C, D), followed by a quarter note (E), and then a half note (F). The fourth measure contains two eighth notes (G, A), followed by a quarter note (Bb), and then a half note (C). The fifth measure contains two eighth notes (D, E), followed by a quarter note (F), and then a half note (G). The sixth measure contains two eighth notes (A, Bb), followed by a quarter note (C), and then a half note (D). The exercise concludes with a double bar line.

39.

Exercise 39 consists of six measures of music in 2/4 time, starting with a key signature of one flat (Bb). The melody is written on a single staff and features a series of eighth-note patterns. The first measure contains two eighth notes (Bb, C), followed by a quarter note (D), and then a half note (E). The second measure contains two eighth notes (F, G), followed by a quarter note (A), and then a half note (Bb). The third measure contains two eighth notes (C, D), followed by a quarter note (E), and then a half note (F). The fourth measure contains two eighth notes (G, A), followed by a quarter note (Bb), and then a half note (C). The fifth measure contains two eighth notes (D, E), followed by a quarter note (F), and then a half note (G). The sixth measure contains two eighth notes (A, Bb), followed by a quarter note (C), and then a half note (D). The exercise concludes with a double bar line.

40.

Exercise 40 consists of six measures of music in 2/4 time, starting with a key signature of two flats (Bb, Eb). The melody is written on a single staff and features a series of eighth-note patterns. The first measure contains two eighth notes (Bb, C), followed by a quarter note (D), and then a half note (E). The second measure contains two eighth notes (F, G), followed by a quarter note (A), and then a half note (Bb). The third measure contains two eighth notes (C, D), followed by a quarter note (E), and then a half note (F). The fourth measure contains two eighth notes (G, A), followed by a quarter note (Bb), and then a half note (C). The fifth measure contains two eighth notes (D, E), followed by a quarter note (F), and then a half note (G). The sixth measure contains two eighth notes (A, Bb), followed by a quarter note (C), and then a half note (D). The exercise concludes with a double bar line.



44.

45.

46.

Fine

D.C. al Fine



MAJOR AND MINOR ARPEGGIOS

Many studies on major and minor arpeggios have been provided so that the student will be able to play easily in all of the keys. Some fingerings present difficulties at first glance, but do not avoid them for this reason. On the contrary, approach them with conviction. Some benefit will always be gained from trying them, even when the arpeggios are played very slowly. — *J. B. Arban*

Arpeggios and scales are the prime ingredients in music composition. Just as with scales, knowing your arpeggios well is tantamount to learning much future music in advance. Repetition of the chordal exercises will train your brain and fingers to recognize patterns frequently found in written music. Learning your arpeggios will enable you to recognize familiar patterns, improve your sight reading, help with improvisation and generally make you a better trumpet player. — *A. Vizzutti*

MAJOR AND MINOR ARPEGGIOS

48.

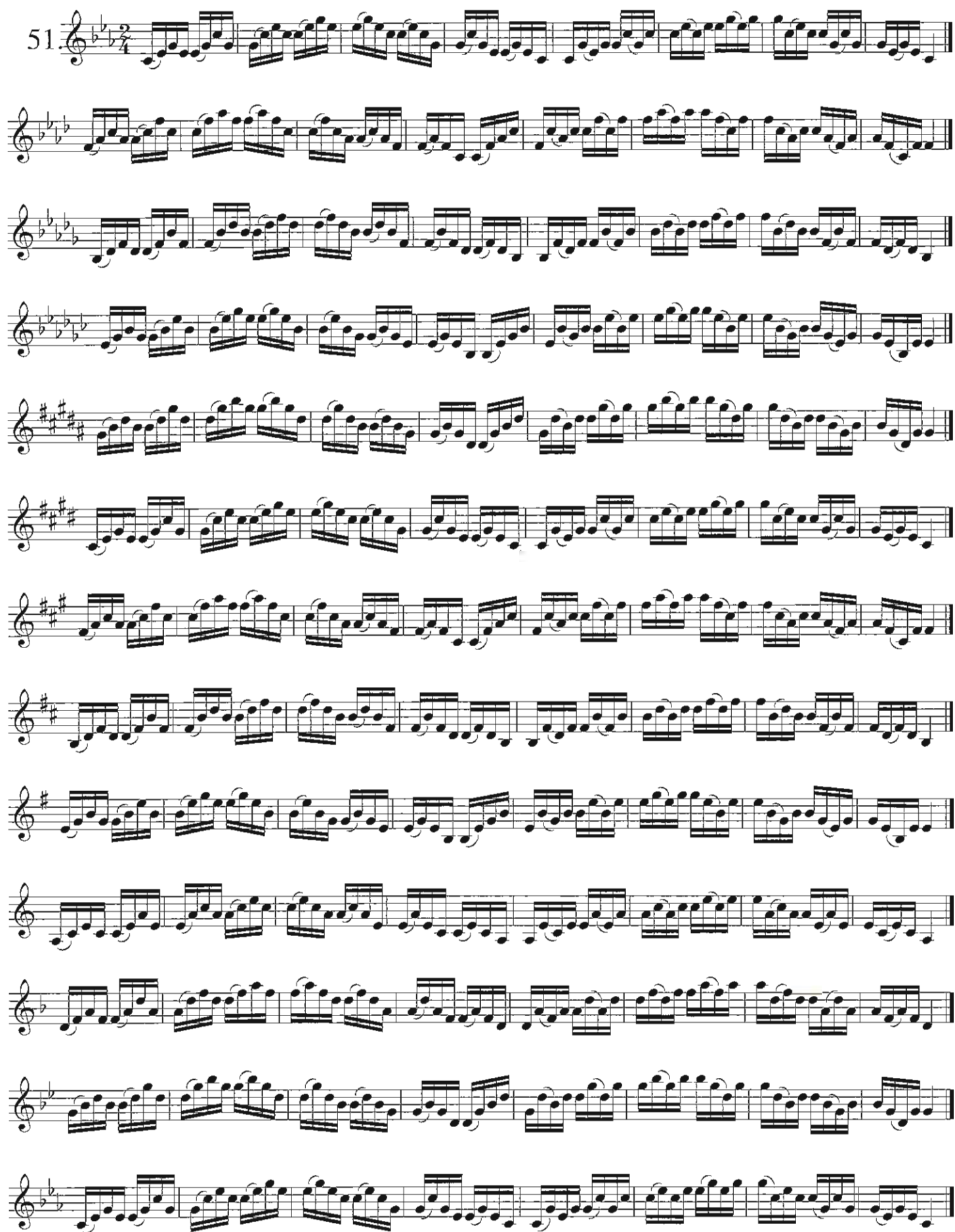
The musical score displays 12 staves of music, each containing a sequence of arpeggiated chords. The first six staves are in major keys, and the last six are in minor keys. The keys are: C major, F major, Bb major, Eb major, Ab major, and Db major (first six staves); and C minor, F minor, Bb minor, Eb minor, Ab minor, and Db minor (last six staves). Each staff contains a sequence of arpeggiated chords, starting with a whole note and followed by eighth and sixteenth notes. The sequence of notes in each arpeggio is: C, E, G, B, A, F, E, D, C, B, A, G, F, E, D, C.

49.

This musical score consists of 12 staves of music, each containing a single measure. The first staff is marked with the number '49.' and a 6/8 time signature. The key signature for the first four staves is B-flat major (two flats). The fifth staff changes the key signature to D major (two sharps). The sixth staff changes to E major (three sharps). The seventh staff changes to F major (one sharp). The eighth staff changes to G major (one sharp). The ninth staff changes to A major (three sharps). The tenth staff changes to B-flat major (two flats). The eleventh staff changes to B major (two sharps). The twelfth staff changes to C major (no sharps or flats). The music is written in a single melodic line on a treble clef staff. The notes are primarily eighth and sixteenth notes, often beamed together in groups of four or six, creating a rhythmic pattern consistent with the 6/8 time signature. The exercise concludes with a double bar line at the end of the twelfth staff.

50.

This musical exercise consists of 12 staves of music. The first staff is in 2/4 time and begins with a treble clef and a key signature of one flat (B-flat). The subsequent staves follow a chromatic key signature progression: two flats (B-flat, E-flat), three flats (B-flat, E-flat, A-flat), four flats (B-flat, E-flat, A-flat, D-flat), and finally three sharps (F-sharp, C-sharp, G-sharp). The music is composed of eighth and sixteenth notes, often beamed in groups, and includes various rests and articulation marks. The exercise concludes with a double bar line on the final staff.

51. The image displays a musical exercise numbered 51, consisting of 13 staves of music. The first staff is in 2/4 time and begins with a treble clef and a key signature of two flats (B-flat and E-flat). The subsequent staves show a progression of key signatures: the second staff has three flats (B-flat, E-flat, and A-flat), the third has four flats (B-flat, E-flat, A-flat, and D-flat), the fourth has five flats (B-flat, E-flat, A-flat, D-flat, and G-flat), the fifth has one sharp (F-sharp), the sixth has two sharps (F-sharp and C-sharp), the seventh has three sharps (F-sharp, C-sharp, and G-sharp), the eighth has four sharps (F-sharp, C-sharp, G-sharp, and D-sharp), the ninth has one sharp (F-sharp), the tenth has no sharps or flats (C major), the eleventh has one flat (B-flat), the twelfth has two flats (B-flat and E-flat), and the thirteenth has three flats (B-flat, E-flat, and A-flat). The music is written in a single melodic line on a treble clef staff, featuring a variety of rhythmic patterns including eighth and sixteenth notes, often beamed together in groups. The exercise concludes with a double bar line on the final staff.

52.

The musical score consists of 13 staves. The first staff is in C major (no sharps or flats). The second staff introduces a key signature change to D major (two sharps). The third staff changes to E major (three sharps). The fourth staff changes to F# major (four sharps). The music is characterized by a continuous, ascending melodic line with frequent sixteenth and thirty-second notes, often beamed together in groups. The rhythm is primarily eighth and sixteenth notes. The score ends with a double bar line on the final staff.

DOMINANT SEVENTH ARPEGGIOS

The dominant seventh chord is the same in both the major and minor modes for each key. Studies on the dominant seventh arpeggio will complement the preceding studies. Practice the dominant seventh arpeggio carefully. Maintain the same evenness recommended throughout this method (see studies #53 - 54). — *J. B. Arban*

53.

The musical score for study 53, titled 'DOMINANT SEVENTH ARPEGGIOS', consists of 12 staves of music. Each staff contains a single-measure arpeggio in 8/8 time. The keys progress from C major to C minor, then through the circle of fifths (F major, C minor, G major, D minor, A major, E minor, B major, F# minor, C# major, G# minor, D# major, A# minor) and finally through the circle of fourths (F# major, C# minor, G# major, D# minor, A# major, E# minor, B# major, F## minor, C## major, G## minor, D## major, A## minor). The arpeggios are written in a consistent pattern across all staves, with the notes of the dominant seventh chord (1, 3, 5, 7) arpeggiated in a specific sequence.

54.

This musical exercise, numbered 54, is written for trumpet in 2/4 time. It consists of 13 staves of music. The key signature begins with two flats (B-flat and E-flat) and changes through several keys: one flat (F), one sharp (F#), two sharps (F# and C#), and finally one sharp (F#). The exercise is characterized by a continuous eighth-note pattern, often beamed in groups of four, with occasional sixteenth-note runs. The notation includes various accidentals and rests to maintain the rhythmic flow across the different key signatures.

DIMINISHED SEVENTH ARPEGGIOS

The diminished seventh chord plays a prominent role in modern musical composition. An extremely useful chord because of its flexible nature, it is made up exclusively of minor thirds and can be interpreted in many different ways. Normally, however, it is found in the minor scale, and its most common use can be seen in study #55.

Diminished seventh chords are easily linked together and sequences of these chords are acceptable writing practice. Many varied rhythmic patterns and harmonic progressions using the diminished seventh are presented in the studies so that the students may become fully familiar with the chord and its usage (see studies #55 - 61). — *J. B. Arban*

55.



58.

59.

60.



CADENZAS

A series of cadenzas in the form of preludes have been added to the end of this chapter so that the student may learn to end a solo effectively. Each cadenza should be transposed into all keys. Be sure to take a breath whenever a rest occurs, so that the end of the phrase can be reached with full power and without allowing the pitch to drop out of tune. Otherwise, the effect will be completely destroyed. — *J. B. Arban*



This page of musical notation is for a trumpet exercise from the Arban Complete Method. It consists of 12 staves of music, all in G major (one sharp) and 2/4 time. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, notes, rests, trills (tr), slurs, and ties. The music is arranged in a single system across 12 staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a single system across 12 staves. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, notes, rests, trills (tr), slurs, and ties. The music is arranged in a single system across 12 staves.

The image displays seven staves of musical notation, likely for a trumpet solo. The notation is written in treble clef. The first three staves are in the key of B-flat major (two flats). The fourth staff changes to the key of D major (two sharps). The fifth and sixth staves remain in D major. The seventh staff concludes the piece with a final whole note. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Several musical ornaments are present: a trill (tr) on the second staff, and multiple slurs indicating phrasing across various staves. The notation is clean and professional, typical of a printed music score.

TONGUING

Skill at multiple tonguing—primarily double and triple tonguing—is essential for the well rounded trumpet player. Without the ability to double and triple tongue, the trumpet player's access to many types of literature is severely limited. The fundamental technique involved is not particularly difficult and can in fact be taught to beginners. Double and triple tongued passages sound exciting and difficult. It has been assumed, therefore, that one should wait until an advanced stage of trumpet playing to pursue the technique. The opposite is actually true. Because fast, clear tonguing is a direct result of—and in direct proportion to—practice time, to begin practicing multiple tonguing earlier is better.

There are three elements essential to successful multiple tonguing technique. The first is to 'blow out' syllables (such as *tu-ku-tu-ku* and *tu-tu-ku tu-tu-ku*) at gradually faster and faster speeds without using the trumpet or mouthpiece. Use only tongue and air without vocalization—as if blowing through a straw. Care should always be taken to keep the notes rhythmically even at every tempo.

The second element is to apply the multiple tonguing groups to a single trumpet note. It is critical to conceptualize one long continuous note being 'colored' by articulation. Imagine a kitchen faucet turned on full force. The flowing water is the air stream/long note. By tapping the water stream with your hand you create an articulation. We are not trying to create articulations by turning the faucet on and off. Nor do we ever break the water (air) stream. Create articulations similarly with the tongue tapping the air stream. Touch the roof of the mouth rocking the tongue back and forth between your natural 'Tu' and 'Ku' syllables with minimum motion and distance to create double and triple tonguing patterns. Speed comes from repetitive practice.

The third element is crucial for performing technical music well. It is the timing and coordination of tonguing, valve and finger movement as a defining factor regarding the clarity of multiple-tongued music. Form the habit of banging the valves down firmly with the fingertips. This technique will promote accurate timing while multiple tonguing and will contribute to rhythmic accuracy and clarity in all of your trumpet performance. It is common to mistakenly interpret a lack of coordination between fingers and tongue as bad tonguing technique—the problem is often uncoordinated timing.

Note that much of the Arban *Method* tonguing section is written in the upper register. The 'a2' is written in early exercises. Acquiring comfortable multiple tonguing coordination skills is a necessary prerequisite to multiple tonguing in the upper register. It is not extremely difficult to multiple tongue on higher notes, but doing so should be approached in a logical manner and with patience. Do not expect to multiple tongue on high notes that are not already part of your consistent upper register. Practice double and triple tonguing on single pitches in groups of four, six or eight notes proceeding up and down scales in an easy register. This is a logical and practical approach.

Finally, much of the music in this section is marked with staccato dots. This is an indication of style more than note length. *It is impossible to play very fast short notes.* Think again of the water faucet analogy. Fast multiple tongued notes are really legato, yet the style is light and flashy.

Although the fundamental skills of multiple tonguing are not terribly difficult, some of the exercises written in the Arban *Method* are quite difficult. Two examples are page 182 #41 and page 184 #46. These studies contain particularly difficult intervallic movement on the offbeat 'K' syllable. Do not be discouraged. These passages are very difficult for everyone. It seems there is always something more to learn.

— *A. Vizzutti*

Triple Tonguing

This staccato effect consists of playing detached and evenly without allowing the tonguing to become either too short or too long. In order to master triple tonguing, the earlier studies, which serve as a basis for this, should be practiced very slowly.

First the student should try to pronounce with perfect evenness the syllables:



For greater evenness in tonguing, it is necessary at first to prolong each syllable a little. When greater

precision in tonguing has been achieved, the syllables should then be shortened in order to produce the true staccato.

The mechanics of tonguing in triple staccato, or triple tonguing, can be easily described in the following manner:

In pronouncing the syllables "tu, tu," the tongue is placed against the upper teeth and then drawn away, thus producing the first two sounds. In pronouncing the syllable "ku," the tongue is raised to the roof of the mouth to obstruct the throat and is then drawn away again. This allows a column of air to enter the mouthpiece, thus producing the third sound.

In order to achieve a perfectly even to-and-fro movement of the tongue, practice slowly so that the tongue, like a valve, may allow the same quantity of air to escape for each syllable.

By using this type of articulation, no passage will be too difficult and tone production on the cornet will be as easy as on the flute. To achieve this, however, the pronunciation must be perfectly clean and clear. Experience has shown that, for a really good playing technique, the syllables must be pronounced "tu-tu-ku, tu-tu-ku, tu" as indicated above, and not "du-du-gu, du-du-gu." The latter, it is true, are quicker, but instead of detaching and detailing the sound, they slur it together.

The tonguing should not be rushed so that the listener is no longer able to distinguish it: Sufficient speed may be obtained by using the method indicated above. The most important points to master are clarity and evenness (see studies #1 - 76).

Double Tonguing

This type of staccato effect is extremely useful for playing scales and arpeggios in duple rhythm. In order to achieve precise playing, practice slowly following the same guidelines stated for triple-tonguing. First of all pronounce the syllables:



From this, it can be seen that the tongue performs a to-and-fro movement which is very difficult to do

with perfect evenness. However, once this movement is mastered, the most difficult passages may be played with all the speed, energy and strength desired.

After practicing all the studies on double-tonguing, the student should review the studies on scales, major and minor arpeggios, the dominant seventh arpeggio and the diminished seventh arpeggio, using double-tonguing. This will accustom the fingers to play in synchronization with the tongue and will be very beneficial (see studies #77 - 114).

The Slur and Double Tonguing

In order to combine slurring with double tonguing, a special type of pronunciation must be used. The constant use of staccato tonguing without the occasional use of slurs becomes monotonous. Their combined use results in a pleasing variety of playing, which also facilitates a faster tempo.

This articulation is achieved by pronouncing the following syllables:



The syllable "ta-a" serves to attack the first note, and the syllable "a" which follows, enables the player, by prolonging the sound, to slur easily to the second note. This type of tonguing is indispensable and is used in all types of music (see studies #114 - 134).

Fanfare Tonguing

Many students, both at the conservatory and elsewhere, who were able to play the fanfare tonguing on the trumpet, scarcely ever succeeded in playing the true staccato correctly. From this observation, one may conclude that this type of tonguing is an obstacle to playing other types of articulations. Therefore, its practice is not advisable until the student has thoroughly mastered the other types. Moreover, fanfare tonguing is easy to play once the student is able to perform the double and triple tonguing fluently (see studies #135 - 143). — *J. B. Arban*

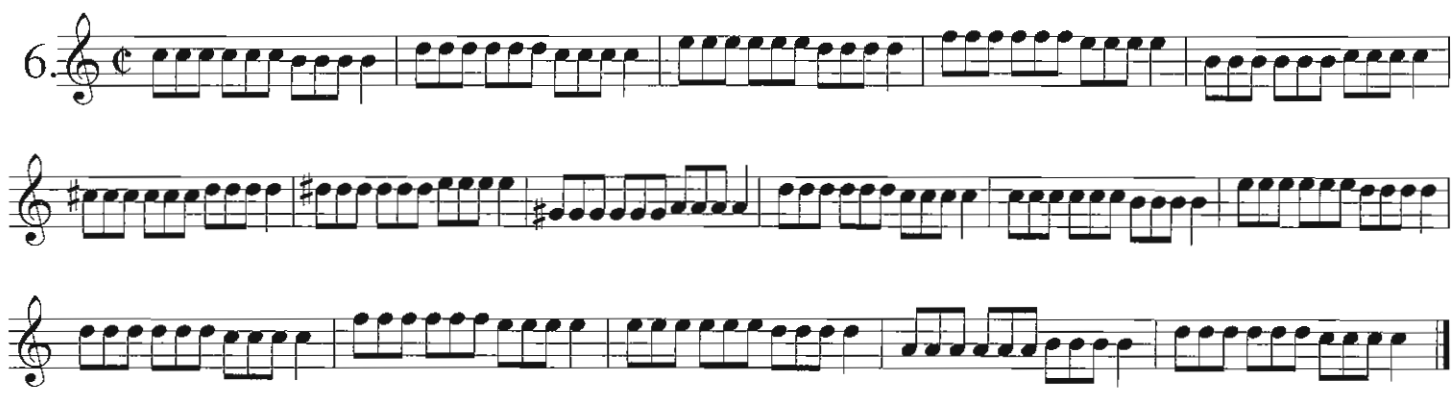
TRIPLE TONGUING

Two sets of musical exercises for triple tonguing, labeled 1. and 2. Each set consists of three staves of music in treble clef with a key signature of one flat (Bb) and a common time signature (C). The exercises feature rapid sixteenth-note passages, often grouped by slurs, and include rests. Exercise 1. starts with a single eighth note followed by sixteenth-note runs. Exercise 2. starts with a single eighth note followed by sixteenth-note runs, with some notes beamed together.

3. 

4. 

5. 

6. 

7. 

8. 

9. 

10. 

11. 

12. 

13. 

14. 

15. 

16. 

17. 

18. 

19. 

20. 

21. 

22. 

11.

Exercise 11 is a four-staff musical piece in 2/4 time with a key signature of one flat (B-flat). The first staff begins with a treble clef and a common time signature 'C'. The melody is composed of eighth and sixteenth notes, with some rests. The second staff continues the melody, featuring a half note rest at the end. The third and fourth staves provide a harmonic accompaniment using eighth and sixteenth notes, with some rests. The piece concludes with a double bar line.

12.

Exercise 12 is a four-staff musical piece in 2/4 time with a key signature of one flat (B-flat). The first staff begins with a treble clef and a common time signature 'C'. The melody is composed of eighth and sixteenth notes, with some rests. The second staff continues the melody, featuring a half note rest at the end. The third and fourth staves provide a harmonic accompaniment using eighth and sixteenth notes, with some rests. The piece concludes with a double bar line.

13.

Exercise 13 is a four-staff musical piece in 2/4 time with a key signature of one flat (B-flat). The first staff begins with a treble clef and a common time signature 'C'. The melody is composed of eighth and sixteenth notes, with some rests. The second staff continues the melody, featuring a half note rest at the end. The third and fourth staves provide a harmonic accompaniment using eighth and sixteenth notes, with some rests. The piece concludes with a double bar line.

14.

Musical exercise 14, consisting of four staves of music in C major, 2/4 time. The exercise features continuous eighth-note and sixteenth-note patterns across all staves, ending with a double bar line.

15.

Musical exercise 15, consisting of four staves of music in B-flat major, 2/4 time. The exercise features eighth-note and sixteenth-note patterns with accents. The word "simile" is written below the first staff. The exercise ends with a double bar line.

16.

Musical exercise 16, consisting of three staves of music in B-flat major, 2/4 time. The exercise features eighth-note and sixteenth-note patterns with accents. The word "simile" is written below the first staff. The exercise ends with a double bar line.

17.  *simile*

18.  *simile*

19.  *simile*

20. 



25. 

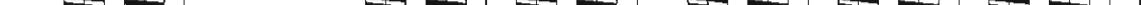
Theme

26. 

27. 

The first staff of music is written on a treble clef. It contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109, A-109, G-109, F#-109, E-109, D-109, C-109, B-110, A-110, G

The first staff of music is written on a single line with a treble clef. It contains a sequence of eighth notes, starting with a quarter rest followed by a series of eighth notes, and ending with a quarter rest followed by a final note.

28. 

The first staff of music is written on a single line with a treble clef. It contains a sequence of eighth notes, starting on a middle C and ascending stepwise to a G, followed by a descending sequence back to a middle C. The notes are beamed together in groups of four.

29. 

simile

Two staves of music. The first staff contains two measures of eighth-note patterns. The second staff contains two measures of eighth-note patterns, ending with a quarter rest.

30.

Two staves of music. The first staff contains two measures of eighth-note patterns. The second staff contains two measures of eighth-note patterns, ending with a quarter rest.

31.

Two staves of music. The first staff contains two measures of eighth-note patterns. The second staff contains two measures of eighth-note patterns, ending with a quarter rest.

32.

Two staves of music. The first staff contains two measures of eighth-note patterns, with accents on the first and third notes of the first staff. The second staff contains two measures of eighth-note patterns, ending with a quarter rest.

33.

Two staves of music. The first staff contains two measures of eighth-note patterns. The second staff contains two measures of eighth-note patterns, ending with a quarter rest.

34.  *simile*

This exercise consists of seven staves of music in common time (C). The first staff begins with a treble clef and a common time signature. The music is composed of eighth-note patterns, with accents (>) placed over specific notes in the first four measures. The word "simile" is written above the fifth measure. The subsequent staves continue the eighth-note patterns, with some measures featuring rests or different rhythmic groupings. The exercise concludes with a final measure containing a whole note and a fermata.

35. 

This exercise consists of five staves of music in common time (C). The first staff begins with a treble clef and a common time signature. The music is composed of sixteenth-note patterns, with some measures featuring eighth-note patterns. The exercise concludes with a final measure containing a whole note and a fermata.



Theme



40. 

simile

41. 

Theme ♩ = 64

42. 



46. 

47. 

48. 

49. 



54. 

55. 

56. 

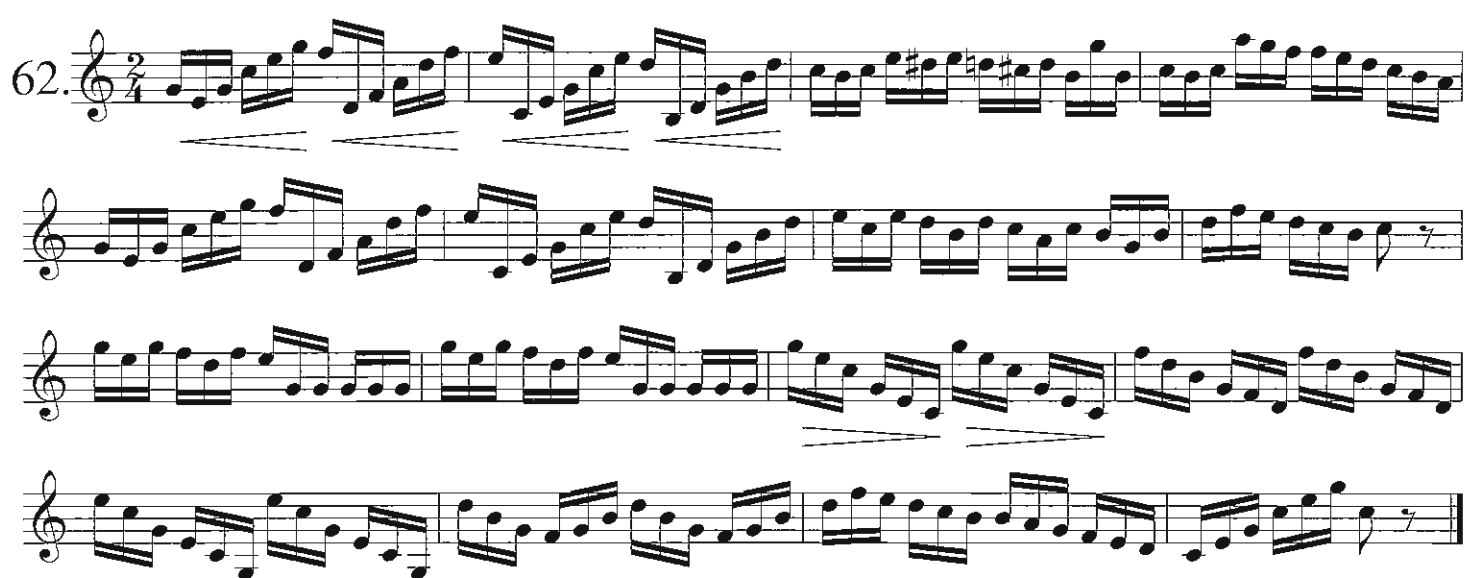
57. 

58. 

59. 

60. 

61. 

62. 

63. 

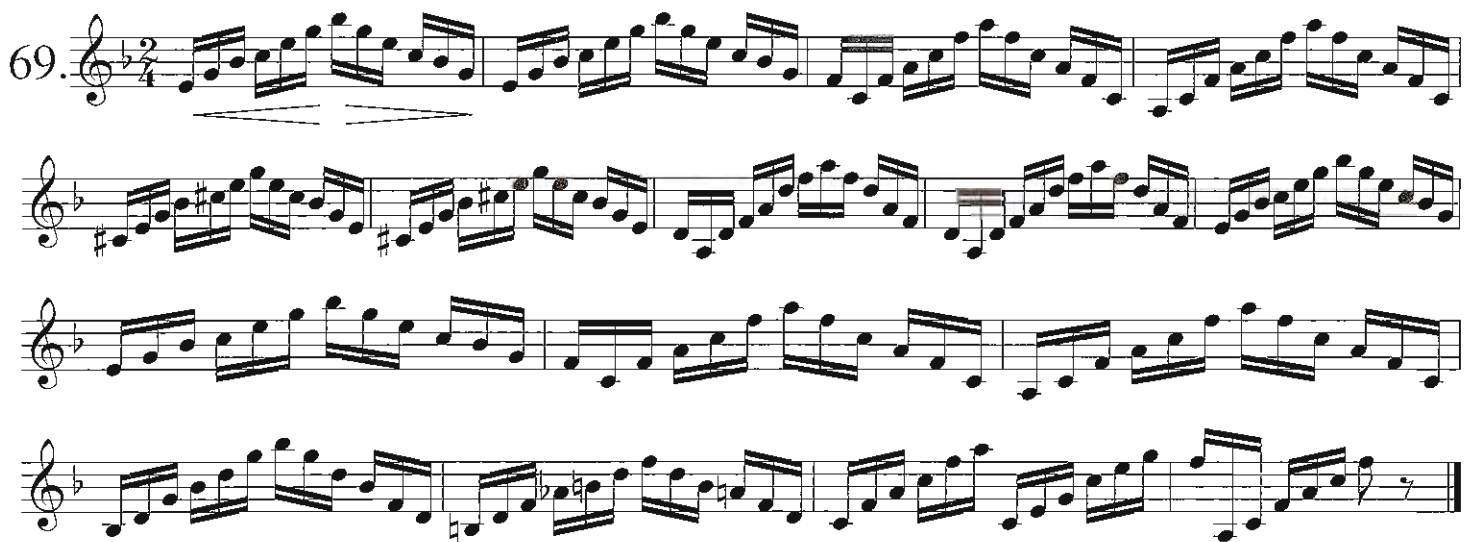
64. 

65. 

66. 

67. 

68. 

69. 

Presto

70. 

71. 

72. 

73. 

Theme ♩ = 84

74. 

Var.  ♩ = 112



Fine

D.S. al Fine 

Var.

Theme
Allegro ♩ = 72

75.

Var. ♩ = 80

Theme

Allegretto $\text{♩} = 94$

76.

Var. $\text{♩} = 68$

D.C. al Fine

77.

78.

79.

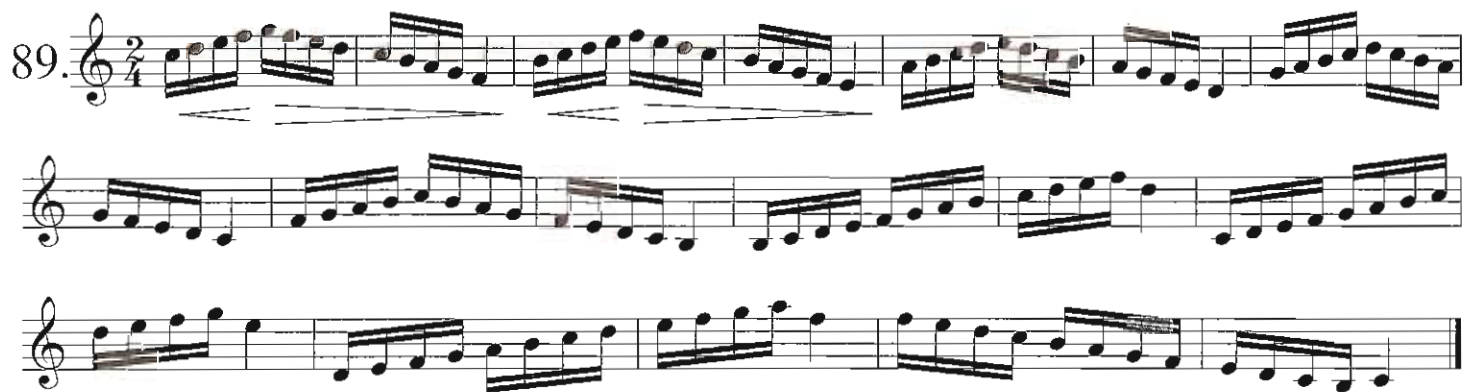


85. 

86. 

87. 

88. 

89. 

90. 

91. 

92. 

93. 

94. 

95. 

96. 

97. 

98. 

99.

100.

101.

102.

103.

104.

105. 

Fine

D.C. al Fine

106. 

Fine

D.C. al Fine

107. 

Fine

D.C. al Fine

108. 

Fine

D.C. al Fine

109.

110.

111.

112.

113. 

114. 

115. 

116. 

117. 

118. 

119. 

120. 

121. 

122. 

123. 

124. 

125. 

126. 



Allegro

131.

Exercise 131 is in 3/4 time and features a continuous eighth-note pattern across three staves. The first two staves are filled with this pattern, while the third staff concludes with a whole rest.

Allegro

132.

Exercise 132 is in 3/4 time and features a continuous eighth-note pattern across four staves. The first three staves are filled with this pattern, while the fourth staff concludes with a whole rest.

Allegro

133.

Exercise 133 is in 2/4 time and features a continuous eighth-note pattern across three staves. The first two staves are filled with this pattern, while the third staff concludes with a whole rest.

Presto

134.

Exercise 134 is in 2/4 time and features a continuous eighth-note pattern across two staves. The first staff is filled with this pattern, while the second staff concludes with a whole rest.



Allegro



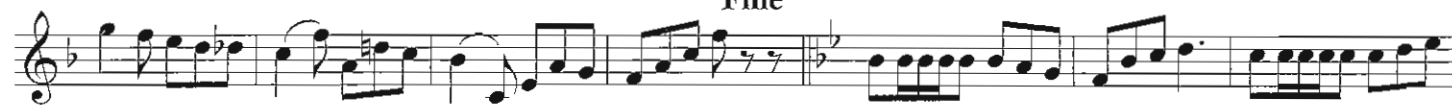
Tempo di marcia



Allegretto



Fine



D.C. al Fine



138. 



Fine

D.C. al Fine

139. 



140. 



f Fine

D.C. al Fine

141. 



142.

143.

144.

145.

THE ART OF PHRASING

150 CLASSIC AND POPULAR MELODIES

Arranged by Arban

PROFESSOR OF THE IMPERIAL CONSERVATORY OF MUSIC

Nothing is more important in the art of music than musicality. No facet of performing musically is more important than beautiful phrasing. Pyrotechnic, speed and flash are meaningless without emotion and musicality. Everything you play from this moment forward should be played with beautiful phrasing. Technique should be developed as a tool to express yourself musically. For this fundamental reason, Arban included the collection of beautiful melodies on pages 210 – 279 of his *Method*.

The famous melodies in the *Art of Phrasing* section were written by a myriad of composers and include music from various operas. Minimum dynamic and tempo markings are present. I believe Arban wanted to encourage the performer to freely add his/her interpretation of the music within certain tempo and dynamic parameters. You should feel free to experiment with phrasing and dynamics. Reach into your heart for inspiration even though this music may not be familiar to you. Learn to automatically apply the colors of vibrato (where applicable), nuance and unmarked dynamics every time you play.
— *A. Vizzutti*

ROBIN ADAIR

1. **Andante**

p *dolce*

LOVING, I THINK OF THEE

Krebs

2. **Andante**

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

MY PRETTY JANE

Andante

3.

f *p*

This musical score is for the piece 'My Pretty Jane'. It is written for a single melodic line on a treble clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Andante'. The piece begins with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The melody consists of eighth and quarter notes, with some slurs and ties. The score is numbered '3.' at the beginning.

HOW FAIR THOU ART

H. Weidt

Moderato

4.

p *cresc.* *ff*

This musical score is for the piece 'How Fair Thou Art'. It is written for a single melodic line on a treble clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Moderato'. The piece begins with a piano (*p*) dynamic and ends with a fortissimo (*ff*) dynamic. The melody includes triplet markings (indicated by a '3' over the notes) and a crescendo (*cresc.*) marking. The score is numbered '4.' at the beginning.

AMERICA

Andante maestoso

5.

p *ben sostenuto* *f*

This musical score is for the piece 'America'. It is written for a single melodic line on a treble clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Andante maestoso'. The piece begins with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The melody is characterized by long, sustained notes, with the instruction 'ben sostenuto' (very sustained) written above the staff. The score is numbered '5.' at the beginning.

LAST ROSE OF SUMMER

Larghetto

6.

Three staves of music in 3/4 time, key of B-flat major. The first staff begins with a piano (*p*) dynamic. The second staff features a crescendo leading to a forte (*f*) dynamic. The third staff includes a tempo marking 'Tempo' and a decrescendo leading back to a piano (*p*) dynamic.

MY OWN, MY GUIDING STAR

Andante cantabile

7.

Four staves of music in 2/4 time, key of B-flat major. The first staff begins with a piano (*p*) dynamic. The second staff includes a crescendo. The third staff features a decrescendo and a 'rit.' (ritardando) marking. The fourth staff includes a decrescendo, a forte (*f*) dynamic, and a triplet of eighth notes.

WHY DO I WEEP FOR THEE?

W. V. Wallace

Andante con tristesso

8.

Three staves of music in 2/4 time, key of B-flat major. The first staff begins with a piano (*p*) dynamic and a 'dolce' (sweet) marking. The second staff includes a decrescendo and a pianissimo (*pp*) dynamic. The third staff features a 'rall.' (rallentando) marking.

BLUE BELLS OF SCOTLAND

Allegro moderato



DUTCH AIR

Maestoso



NOW THE SWALLOWS ARE RETURNING

Andantino

Fr. Abt.



WHO SHALL BE FAIREST?

Andante



RUSSIAN HYMN

Maestoso

13. *ff*

p *cresc.* *ff*

O, YE TEARS

Fr. Abt.

Andante

14. *p* *con espress.*

accel. *rit.* *rit.*

PURITAN'S DAUGHTER

Balfe

Larghetto cantabile

15. *p*

3 *3* *3* *rit.* *3*

WOODMAN SPARE THAT TREE

H. Russell

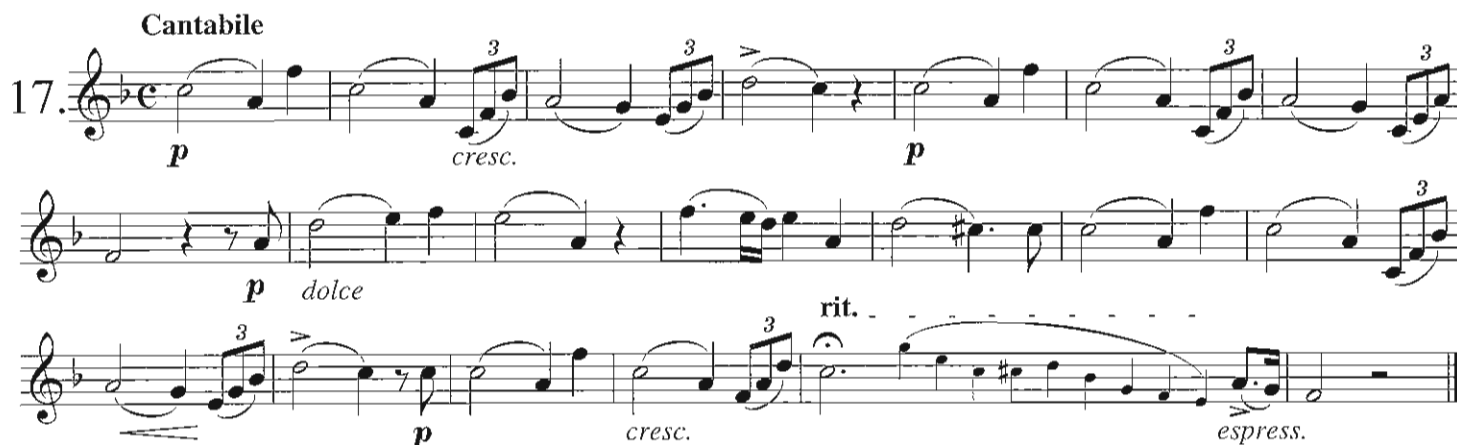
Andante

16. *p*



LOVE NOT

V. Wallace



THEN YOU'LL REMEMBER ME

Balfe



O WERT THOU BUT MINE OWN LOVE

Fr. Kücken



WE MAY BE HAPPY YET

Balfe

Andante moderato

20.

p

rall.

CONSTANCE

Andante espressione

G. Linley

21.

p

rall.

Tempo

THE HEART OF THY NORA IS BREAKING FOR THEE

Andantino

G. Linley

22.

p

rall.

Tempo

3

IL POLIUTO

Larghetto

Donizetti

23.

p



THE HEART BOWED DOWN

Larghetto cantabile

Balfe



WHEN WE MEET AGAIN

Moderato

L. Waldmann



GERMAN SONG

Andante moderato

26. 

FRIENDS OF MY YOUTH

G. Barker

Andante

27. 

ROMANCE

Chas. Lecocq

Andantino ma non lento

28. 



THERE IS A FLOWER THAT BLOOMETH

Moderato

V. Wallace



L'ARA O L'AVELLO APPRESTAMI

Verdi

Moderato



MY BARK WHICH O'ER THE TIDE

Balfe

31. *Allegretto*
p

'TWAS RANK AND FAME

Balfe

32. *Andante cantabile*
mf

VIEN, LEONORA

Donizetti

33. *Larghetto*
p



SICILIAN VESPERS

Largo cantabile

Verdi



BLACK EYED SUSAN

Andante



I'M LEAVING THEE IN SORROW

G. Barker

Andante

36.

p *f* *p*

GOOD-BYE, SWEETHEART

Hatton

Andante con moto

37.

p *f* *p* *rall.* *cresc.*

FAREWELL TO THEE, MARY

F.N. Grouch

Andante

38.

p *f*

Moderato

IN HAPPY MOMENTS

W.V. Wallace

39. *p*

Andantino espressivo

CALL ME THINE OWN

Halevy

40. *p*

Andante

KATHLEEN MAVOURNEEN

41. *p*

SLUMBER ON

Fr. Abt.

Moderato

42.

p *cresc.* *cresc. molto espress.* *ten.* *p* *f* *dim.*

BRIGHTEST EYES

G. Stigelli

Andantino

43.

p *string.* *3* *cresc.* *f* *3* *1.* *2.* *Più mosso* *3* *3* *f* *rit.* *pp* *3* *pp* *3* *3* *rit.* *con forza* *f* *f* *3* *3*

BALLAD "LOVE'S OWN TEAR"

T. Crampton

Andante

44.

p dolce *p* *cresc.* *cresc.* *p dolce* *p* *rall.* *f* *p* *cresc.*

This musical score for measures 44-48 is in 3/4 time. It begins with a piano (*p*) and dolce instruction. The melody features a series of eighth and sixteenth notes, with a crescendo (*cresc.*) leading to a fortissimo (*f*) section marked *rall.* (rallentando). The piece concludes with a piano (*p*) and crescendo (*cresc.*) instruction.

RESTORE THOSE VISIONS BRIGHT

Spohr

Andante

45.

p *cresc.* *p*

This musical score for measures 45-46 is in 3/4 time. It begins with a piano (*p*) instruction. The melody consists of eighth and sixteenth notes, with a crescendo (*cresc.*) leading to a piano (*p*) instruction at the end of the second measure.

IL FURIOSO

Donizetti

Andante

46.

p *cresc.* *dim.* *p*

This musical score for measures 46-48 is in common time (C). It begins with a piano (*p*) instruction. The melody features triplet figures and a crescendo (*cresc.*) leading to a diminuendo (*dim.*) and then a piano (*p*) instruction.

ROMANCE

Donizetti

Moderato

47.

p *cresc.* *f* *rall.* *f* *p*

ROMANZETTA

Bellini

Andante cantabile

48.

p dolce *rall.* *cresc.* *f* *rit.*

BE STILL, MY HEART

Henrion

Andante

49.

p *Animato* *rall.*

a tempo

cresc.

JESSIE

G. Linley

Andante

50. *p*

rall. *a tempo*

rall. *a tempo*

PIETA RISPETTO

Verdi

Andante

51. *p*

from Macbeth

f *rit.* *3*

THE EXILE'S LAMENT

Rich. Albert

Con espressione

52. *p* *rall.* *dolce* *3* *A tempo* *agitato* *rall.* *A tempo* *p*

SICILIAN VESPERS

Verdi

Allegro agitato espressivo

53. *p* *f* *dim.* *3* *dim.* *3* *3* *3*

I THINK OF THEE

F. Abt.

Andantino

54. *mf* *rit.* *pp* *string.* *rit.*

ARIA "GEMMA DI VERGY"

Donizetti

Andante

57.

p

p

cresc.

p

p

p

cresc.

mf

LA GAZZA LADRA

Rossini

Andante con brio

58.

mf

Fine

f

3

3

D.S. al Fine

LA GAZZA LADRA

Rossini

Allegro

59.

mf

3

grazioso

f

f

f

LA DONNA DEL LAGO

Allegro

Rossini

p

f

leggero

f

p

p

LA CENERENTOLA

Moderato

Rossini

p

mf

p

f

f

p

tr

tr

f

p

mf

f

QUANDO LE SERE AL PLACIDO

Verdi

62. *Andante*
p

ALLA VITA CHE T'ARRIDE

Verdi

63. *Andante*
mf

Presto
Cad. ad lib.

THE IRISH IMMIGRANT

G. Barker

64. *Andante*
p

rall.

a tempo

rall. *a tempo*

rit. *a tempo* *rall.*

cresc. *p* *cresc.*

DON JUAN

Mozart

Andante

65. *p*

rall.

CAN I BE DREAMING?

Balfe

Larghetto

from "The Talisman"

66. *p dolce*

f

LE DESIR

Beethoven

Moderato

67.

p

mf

p

ANDANTE FROM A MAJOR SYMPHONY

Mendelssohn

Andante con moto

68.

f

p

p

cresc. *sf* *p*

AL BEN DE' TUOI QUAL VITTIMA

Moderato

69.

p

mf

mf

mf



FUNERAL MARCH

Chopin

Lento

70. *p* *tr* *cresc.* *sf* *p* *tr*

ANNA BOLENA

Donizetti

Moderato

71. *mf* *sf* *cresc.* *cresc.*

ANNA BOLENA

Donizetti

Cantabile

72.

p

cresc.

f

rit.

p *sf*

f

ad lib.

ARIETTE

Weber

Andante con moto

73.

p

cresc.

mf

SONG OF THE MERMAIDS

Weber

Andante con moto

74.

p dolce

p *rall.*

L'AMOR FUNESTO

Donizetti

Andante

75. *p espress.* *dolce* *3* *accel. avec chaleur.* *p* *rall.* *cresc.* *dolce*

ROMEO

Bellini

Moderato

76. *f* *rit.* *A tempo*

Andante

ROMEO

Bellini

77. *p*

f *dim.*

f

f *dim.*

f

Adagio

FREISCHÜTZ

Weber

78. *f*

f

cresc. *f*

Fine

D.S. al Fine

Andante

ADIEU

Schubert

79. *con espress.*

p cresc. p cresc. p cresc. p

cresc. f p

EULOGY OF TEARS

Andante

Schubert

80. *f f*

3 3 3

f 3

ANNA BOLENA

Larghetto

Donizetti

81. *6 3 3*

3 3

3 3

cresc. ff

sf cresc.

f 3 3

SERENADE

Schubert

Moderato

82.

f

ERNANI

Verdi

Moderato

83.

p

rit.

a tempo

rall.

ERNANI

Verdi

Andante

84.

p

LANCASHIRE CLOG DANCE

87. *mf* *f* *mf*

Fine // *mf* *D.C. al Fine*

“L’AMOUR”

Andante

88. *p* *f* *p* *f* *pp* *f* *ad lib.*

Verdi

89. *Andante mosso*

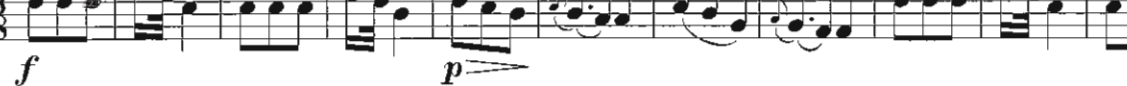
p dolce

f *pp* *mf*

p *mf*

Verdi

Verdi

91. 

RIGOLETTO

Verdi

Allegro

92. *f* *Con forza* *rit.*

IL TROVATORE

Verdi

Largo

93. *p* *cresc.* *rall.* *a tempo* *p* *rall.* *a tempo*



IL TROVATORE

Verdi

Andante



IL TROVATORE

Verdi

Allegro



Verdi

con espress.

Verdi

 f

246—Arban Complete Method for Trumpet

IL TROVATORE

Verdi

Allegretto

98.

p *tr* *f* *p* *p cresc.* *f*

IL TROVATORE

Verdi

Allegro brillante

99.

f *p* *f*

IL TROVATORE

Allegretto moderato

Verdi

100.

mf *rit.* *a tempo* *f* *a tempo*

O SALUTARIS

Adagio

Mozart

101.

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

“MACBETH”

Allegro maestoso

Verdi

102.

p *poco a poco cresc.* *p* *f* *p* *f* *pp*

LE PORTE ETENDARD

Maestoso

Lindpaintner

103. *f*

f

SERENADE

Andantino

Grètry

104. *p* *poco cresc.*

p *poco cresc.* *sf*

THE TEAR

Molto espressivo

Kücken

105. *mf*

mf *f* *p* *dim.* *f* *dolce* *2* *2* *rit.* *dim.* *dolce*

MELODY

Mendelssohn

Andantino

106.



LA PARISINA

Donizetti

Andante

107.



NORMA

Bellini

Allegro moderato

108.





DAUGHTER OF THE REGIMENT

Donizetti

Andante con moto



NEAPOLITAN SONG

Andante animato



LA SOMNAMBULA

Bellini

Andante

111.

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

CAPULETI

Bellini

Allegro maestoso

112.

f *f* *ff*

DOPO DUE LUSTRI

Mercadante

Andantino

113.

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

IL CROCIATO

Meyerbeer

Adagio quasi Allegretto

114. *dolce* *cresc. molto* *p* *f* *Fine* *mf* *D.S. al Fine*

EURYANTHE

Weber

Andante con moto

115. *p* *mf* *p*

ABSENCE

Beethoven

Andantino

116. *p* *rall* *a tempo* *rall.*

Lento con dolore

THE CAPTIVE

Kücken

117.

f

ff con espressione

3

Moderato

OTELLO

Rossini

118.

p

dim.

6

f *dim.* 3

cresc.

dim. *f* 6

3 3 3 3 *f* *dim.* 3

Allegro

SEMIRAMIDE

Rossini

119.

f



L'ELISIR D'AMORE

Donizetti

Andante



FREISCHÜTZ

Weber

Allegro moderato



IL TROVATORE

Verdi

Allegro

122. *mf* *tr* *tr* *rit.* *a tempo* *p* *tr* *a tempo* *f* *cresc. ed affret.*

THE MAGIC FLUTE

Mozart

Allegretto

123. *mf* *rall.* *a tempo* *f*

NIOBÉ

Pacini

Allegretto

124. *p* *cresc.* *f* *tr* *mineur.* *p* *f* *tr* *f*

SWISS SONG

Moderato

125.

DON JUAN

Andante

Mozart

Fine

126.

AUSTRIAN HYMN

Maestoso

127.

LA SOMNAMBULE

Bellini

Allegro

128.

f *p* *p*

LA PARISINA ROMANZA

Donizetti

Moderato

129.

p *p* *rall.* *a tempo* *p*

LA SOMNAMBULE

Bellini

Allegro moderato

130.

f



J'AIMERAI TOUTE MA VIE

Andantino

Dalairac

131.

p *p* *f* *f* *f* *cresc.* *f* *p* *rall.* *f* *dim.*

NEAPOLITAN SONG

Allegretto

132.

f *p* *f* *rit.* *ten.* *rit.* *a tempo* *f* *p* *rit.* *a tempo* *p* *f* *pp*

ANDANTE FROM "A MAJOR" SYMPHONY

Adagio

Mendelssohn

133.

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

THE ALPINE HORN

Andante

Proch

134.

mf *con espressione* *f* *cresc.* *f* *mf* *f* *p*

TRAVIATA

Allegretto con grazia

Verdi

135.

p *f*

f *pp* *f*
p *f* *rit.*
a tempo *f*
f *tr*

IN MIA MAN ALFIN TU SEI

Andante

136.

p *mf* *f* *accel.*
 3
 3

IL RIVAL SALVAR TU DEI

Lento

137.

p

mf

3

3

3

THOU ART SO NEAR, AND YET SO FAR

Reichardt

Moderato

138.

f

con espress.

pp

f

p

f

mf

f

rit.

A tempo

p

Più meno

pp

f

WHEN THE QUIET MOON IS BEAMING

Schondorf

Moderato

139. *p*

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

Lento

p

con passione

appassione

cresc.

CAVATINA FROM "THE HUGUENOTS"

Andantino

140. *p*

p

3

3

This page of musical notation for trumpet consists of eight staves. The key signature is B-flat major (two flats). The notation includes various musical elements:

- Staff 1:** Features two triplet markings (3) over eighth notes.
- Staff 2:** Includes a *cresc.* (crescendo) marking under a slur.
- Staff 3:** Contains several triplet markings (3) and slurs.
- Staff 4:** Includes triplet markings (3) and slurs.
- Staff 5:** Features a *tr* (trill) marking over a note.
- Staff 6:** Includes dynamic markings *f* (forte) at two points.
- Staff 7:** Includes dynamic markings *pp* (pianissimo) and *cresc.* (crescendo), and an *ad lib.* (ad libitum) marking over a long slur.
- Staff 8:** Ends with a double bar line.

BESSONIAN POLKA

141.
p
f *ff*
1. 2.
p
sfz *p* *ff*
ff
1. 2.
p
D.S. al Coda
mf *ff*

STARS OF PARIS POLKA

142.

CAVATINA FROM "ERNANI"

Verdi

Andantino

143. *p*

Allegro

f *pp* *f*

dolce *ff*

THE PILGRIM OF LOVE

Andante moderato

144. *p*

f *p*

rall. *a tempo* *f*

Var. 1 *f*

Var. 2 *mf*

This page of musical notation for trumpet consists of seven staves. The first four staves contain continuous eighth-note and sixteenth-note passages. The fifth staff begins with a *Lento* marking and a *p* (piano) dynamic, followed by a *f* (forte) dynamic. The sixth staff includes a *rall.* (rallentando) marking, a *Vivace* tempo change, and a *ff* (fortissimo) dynamic. The seventh staff concludes the piece with a final sustained note.

“DEAR LITTLE HEART”

Moderato

45. *f*

ad lib.

Theme
p con espressivo

cresc.

Var. 1
mf

Var. 2
f

The musical score is written for a single melodic line in treble clef, key of B-flat major (two flats), and common time (C). It consists of nine staves. The first staff begins with a measure number of 45 and a forte (f) dynamic. The tempo is marked 'Moderato'. The first three staves contain a continuous melodic line with various ornaments, including trills and grace notes. The fourth staff introduces the 'Theme' at a piano (p) dynamic, marked 'con espressivo'. The fifth staff continues the theme with a crescendo (cresc.) marking. The sixth staff begins 'Var. 1' at a mezzo-forte (mf) dynamic. The seventh staff continues the variation. The eighth staff begins 'Var. 2' at a forte (f) dynamic, featuring triplet markings (3) over several notes. The ninth staff concludes the piece with more triplet markings.

Var. 3

f

Più mosso

ff

HOME SWEET HOME

Allegro moderato



Var. II

f

p *Lento* *a tempo* *f*

Più mosso *ff*

The musical score consists of seven staves of music in G major. The first four staves are a continuous melodic line starting with a forte (*f*) dynamic. The fifth staff begins a new section marked 'Lento' and 'p' (piano), followed by 'a tempo' and 'f' (forte). The sixth staff is marked 'Più mosso' and 'ff' (fortissimo). The seventh staff concludes the piece with a final cadence.

KEEL ROW

Tempo di Marcia

47. *mf* *f*

Var. 1 *p*

mf

Var. 2 *p* 3 3

mf

Var. 3 *p*

mf

Var. 4 *mf* 3 3 3 3

p 3 3 3 3

1.

2. Più mosso *ff*

BLUE BELLS OF SCOTLAND

Moderato

148. *mf*

f

Var. 1 *mf*

Var. 2 *mf* 3 3 3

rall. *a tempo*

Var. 3 *mf*

Cad.

Più mosso

ff

YANKEE DOODLE

Allegretto

49. *p* *f*

p *f*

Var. 1
mf

This page contains eight staves of musical notation for trumpet. The notation is written in a single system, with each staff containing a line of music. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several accidentals, including sharps and naturals. The third staff is marked with "Var. 2" and a dynamic marking of *f* (forte). The notation is clear and legible, with a focus on technical skill development.

GOD SAVE THE QUEEN

Moderato





Var. III Vivace



68 DUETS

Playing chamber music—including duets—is a wonderful way to experience the fun of performing with other musicians. Inconsistencies in intonation and rhythm that may go unnoticed when you practice alone become very clear when you are playing duets. Obviously it is very important to play accurately and in tune. Playing duets is a great way to improve on these crucial aspects of performance. I like to record duet parts and play along with my recordings. It is great fun and a beneficial process in many ways. I highly recommend it! — *A. Vizzutti*

SACRED SONG

Portniansky

Moderato

1.

p

mf

RUSSIAN HYMN

Maestoso

2.

f

1. 2.

1. 2.

MELODY

Saverio

Moderato

6.

ADESTE FIDELES

Andantino

7.

AMERICA

Andante

8.

AIR BY MOZART

Allegretto poco andante

9.

p *con eleganza*

mf

Musical score for 'Air by Mozart' in G major, 3/4 time. The score is for a trumpet and piano. The tempo is 'Allegretto poco andante'. The key signature has one sharp (F#). The score consists of three systems. The first system starts with a piano (p) dynamic and the instruction 'con eleganza'. The second system has a mezzo-forte (mf) dynamic. The third system concludes the piece. The piano part features a steady eighth-note accompaniment.

AIR BY GRETRY

Andante moderato

10.

mf

Fine

D.C. al Fine

Musical score for 'Air by Gretry' in G major, 3/4 time. The score is for a trumpet and piano. The tempo is 'Andante moderato'. The key signature has one sharp (F#). The score consists of three systems. The first system starts with a mezzo-forte (mf) dynamic. The second system ends with a 'Fine' marking. The third system is a repeat of the first system, marked 'D.C. al Fine'. The piano part features a steady eighth-note accompaniment.

NOEL ANCIEN

Moderato

11.

p semplice

Musical score for 'NOEL ANCIEN' in 2/4 time, marked Moderato. The score is in B-flat major (two flats) and consists of three systems of piano accompaniment. The first system is marked *p semplice*. The melody is primarily in the right hand, featuring eighth and sixteenth notes, with some rests. The left hand provides a steady accompaniment with eighth and sixteenth notes. The second and third systems continue the piece, with the left hand featuring some chromatic movement and a final cadence.

AIR BY BEETHOVEN

Andante con moto

12.

p con eleganza

Musical score for 'AIR BY BEETHOVEN' in 2/4 time, marked Andante con moto. The score is in B-flat major (two flats) and consists of two systems of piano accompaniment. The first system is marked *p con eleganza*. The melody is primarily in the right hand, featuring eighth and sixteenth notes, with some rests. The left hand provides a steady accompaniment with eighth and sixteenth notes. The second system continues the piece, with the left hand featuring some chromatic movement and a final cadence. Dynamics include *cresc.* and *dim.*.

ARABIAN SONG

Allegro moderato

13.

mf

f

SERENADE

Andantino

Gretry

14.

p dolce

cresc.

LA ROMANESCA

Allegretto

15.

p

mf

ROMANCE FROM "JOSEPH"

Andante moderato

Mehul

16.

mf *con espress.*

cresc.

mf

Andante sostenuto

ROMANCE

De Gouy

17. *p*

The first system of music for 'ROMANCE' is in 12/8 time. It consists of a treble and bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The bass staff begins with a bass clef and a key signature of one flat. The music is marked with a piano (*p*) dynamic. The melody in the treble staff is composed of eighth and quarter notes, while the bass staff provides a steady accompaniment of eighth notes.

Fine

The second system of music continues the melody and accompaniment from the first system. It maintains the same 12/8 time signature and key signature. The treble staff features a variety of note values, including eighth and quarter notes, with some slurs indicating phrasing. The bass staff continues with a consistent eighth-note accompaniment.

mf

The third system of music continues the piece. The treble staff shows more complex rhythmic patterns with eighth and quarter notes. The bass staff continues with eighth notes. The dynamic marking *mf* (mezzo-forte) is present at the beginning of this system.

D.C.

rall.

The fourth system of music concludes the 'ROMANCE' piece. It features a 'rall.' (rallentando) marking, indicating a slowing down of the tempo. The treble staff ends with a final cadence, and the bass staff concludes with a few final notes. The system is marked with a 'D.C.' (Da Capo) instruction.

NOEL ANCIEN

Allegretto

18. *p*

The first system of music for 'NOEL ANCIEN' is in 6/8 time. It consists of a treble and bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The bass staff begins with a bass clef and a key signature of one flat. The music is marked with a piano (*p*) dynamic. The melody in the treble staff is composed of eighth and quarter notes, while the bass staff provides a steady accompaniment of eighth notes.

mf

The second system of music continues the melody and accompaniment from the first system. It maintains the same 6/8 time signature and key signature. The treble staff features a variety of note values, including eighth and quarter notes, with some slurs indicating phrasing. The bass staff continues with a consistent eighth-note accompaniment. The dynamic marking *mf* (mezzo-forte) is present at the beginning of this system.

The third system of music concludes the 'NOEL ANCIEN' piece. It features a final cadence in the treble staff and a few final notes in the bass staff. The system is marked with a 'D.C.' (Da Capo) instruction.

MARCH

Con energia

De Gouy

19.

19. *ff*

Musical score for 'MARCH' by De Gouy, measures 19-24. The score is in 2/4 time, key of B-flat major. It features a piano introduction with a forte (*ff*) dynamic. The melody is in the right hand, and the bass line is in the left hand. The piece is marked 'Con energia'.

SONG OF MASTER ADAM

Allegro moderato

20.

20. *p*

Musical score for 'SONG OF MASTER ADAM', measures 20-25. The score is in 2/4 time, key of B-flat major. It features a piano introduction with a piano (*p*) dynamic. The melody is in the right hand, and the bass line is in the left hand. The piece is marked 'Allegro moderato'. The score ends with a forte (*f*) dynamic.



LE SOUVENIR

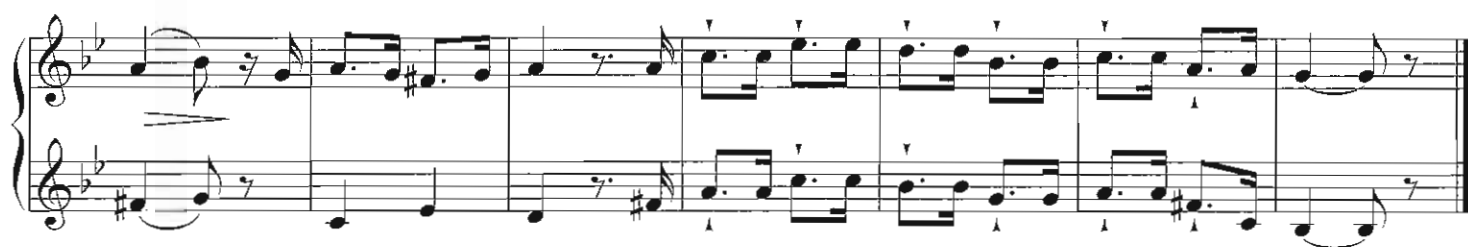
Andantino



RICHARD OF THE LION HEART

Andante

Gretry



THE TWO SAVOYARDS

Allegro maestoso

23. *mf*

SILENT SORROW

Andante

Webbe

24. *p*

musical score for a piano piece, measures 1-8. The score is in G major (one sharp) and 6/8 time. It features a melody in the right hand and a supporting bass line in the left hand. Dynamics include *rall.* and *dim.*

MELODY

Allegro moderato

25.

musical score for 'MELODY', measures 25-32. The score is in G major (one sharp) and 6/8 time. It features a melody in the right hand and a supporting bass line in the left hand. Dynamics include *p*.

musical score for 'MELODY', measures 33-40. The score is in G major (one sharp) and 6/8 time. It features a melody in the right hand and a supporting bass line in the left hand. Dynamics include *mf*.

musical score for 'MELODY', measures 41-48. The score is in G major (one sharp) and 6/8 time. It features a melody in the right hand and a supporting bass line in the left hand. Dynamics include *p*.

musical score for 'MELODY', measures 49-56. The score is in G major (one sharp) and 6/8 time. It features a melody in the right hand and a supporting bass line in the left hand.

THE LION HUNT

Allegretto

Saverio

26.

musical score for 'THE LION HUNT', measures 26-33. The score is in G major (one sharp) and 6/8 time. It features a melody in the right hand and a supporting bass line in the left hand. Dynamics include *mf*.

f *mf*

L'ELISIR D'AMORE

Donizetti

Lento

27. *p*

I WOULD THAT MY LOVE

Mendelssohn

Moderato

28. *p*

Three systems of piano accompaniment in 6/8 time, key of B-flat major. The first system includes a *cresc.* marking. The second system includes *f* and *p* markings. The third system includes *f* and *p* markings.

PRAYER TO THE VIRGIN

Allegro moderato

Saverio

29.

First system of the piece, starting at measure 29. It is in 6/8 time, key of B-flat major. The piano part begins with a *p* marking.

Second system of the piece. The piano part includes a *mf* marking.

Third system of the piece. The piano part includes a *f* marking.



SPANISH ROYAL MARCH



MARCH OF TWO MISERS

Moderato



The first system of the piano accompaniment consists of two staves. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and rests. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4.

MELODY

Allegro Moderato

32. *mf*

The second system of the piano accompaniment continues the rhythmic pattern from the first system, with eighth notes and rests in both hands. The dynamic marking *mf* (mezzo-forte) is indicated at the beginning of the system.

f

The third system of the piano accompaniment features a change in dynamics to *f* (forte) in the right hand, which now plays a more active melody. The left hand continues with its rhythmic accompaniment.

The fourth system of the piano accompaniment shows the right hand playing a continuous stream of eighth notes, while the left hand maintains the rhythmic accompaniment with eighth notes and rests.

mf

The fifth system of the piano accompaniment features a change in dynamics to *mf* (mezzo-forte) in the right hand, which now plays a more active melody. The left hand continues with its rhythmic accompaniment.

The sixth system of the piano accompaniment concludes the piece with a final cadence. The right hand plays a series of eighth notes, and the left hand provides a final rhythmic accompaniment.

COUNTRY WEDDING

Allegro Vivo

33.

33. *mf*

f

mf

f

Musical score for 'Country Wedding' in 6/8 time. The score consists of four systems of piano accompaniment. The first system is marked *mf*. The second system has a *f* dynamic marking. The third system has a *mf* dynamic marking. The fourth system has a *f* dynamic marking. The music features a mix of eighth and sixteenth notes, with some measures containing rests and ties.

BIVOUAC SONG

Allegro

34.

34. *f*

Musical score for 'Bivouac Song' in 2/4 time. The score consists of two systems of piano accompaniment. The first system is marked *f*. The music features a mix of eighth and sixteenth notes, with some measures containing rests and ties.

1. 2. Fine

BIRTHDAY FESTIVAL

35. Moderato

p *cresc.*

mf *p* *mf* *f*

MELODY

36. Allegro

p *mf*

GERMAN SONG

Allegretto

Kücken

37. *mf*

RICHARD OF THE LION HEART

Gretry

Andante cantabile

38. *p dolce* *poco rit.*

A tempo

mf

p

MARCH

De Gouy

Allegretto moderato

39. *p*

f *p* *f* *p*

f

p

TIC E TIC E TOC

Tempo di Valse

40. *mf*

The first system of music for 'TIC E TIC E TOC' is in 3/8 time. It consists of two staves. The upper staff begins with a treble clef and a key signature of one flat (B-flat). The lower staff begins with a bass clef and the same key signature. The music is marked with a mezzo-forte (*mf*) dynamic. The melody in the upper staff features eighth and sixteenth notes, while the bass staff provides a steady accompaniment of eighth notes.

Fine

The second system of music continues the piece. It features a repeat sign followed by a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The music concludes with a 'Fine' marking. The dynamics shift to forte (*f*) for the final measures.

D.C. al Fine

The third system of music includes a double bar line and a 'D.C. al Fine' instruction. It contains two endings: the first ending leads back to an earlier section, and the second ending concludes the piece. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

CARNIVAL OF VENICE

Allegro moderato

41. *mf*

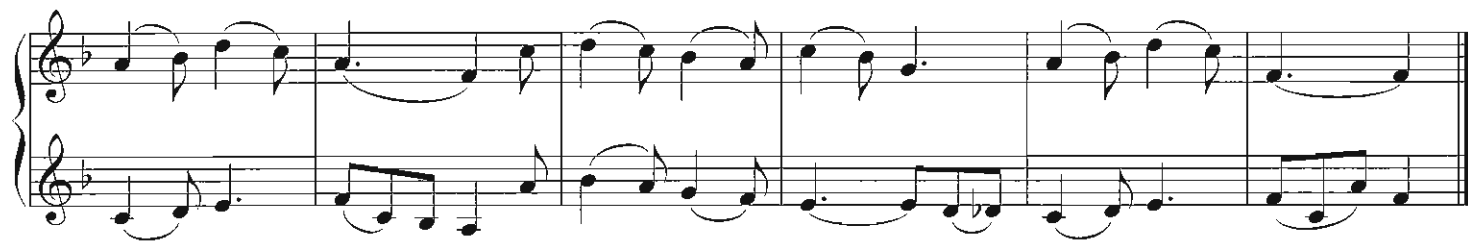
The first system of music for 'CARNIVAL OF VENICE' is in 6/8 time. It consists of two staves. The upper staff begins with a treble clef and a key signature of one flat (B-flat). The lower staff begins with a bass clef and the same key signature. The music is marked with a mezzo-forte (*mf*) dynamic. The melody in the upper staff features eighth and sixteenth notes, while the bass staff provides a steady accompaniment of eighth notes.

f

The second system of music continues the piece. It features a repeat sign followed by a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The music concludes with a 'Fine' marking. The dynamics shift to forte (*f*) for the final measures.

mf

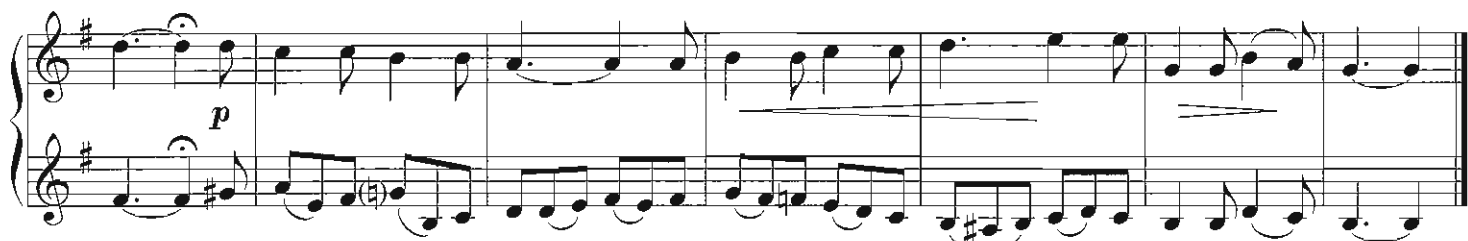
The third system of music includes a double bar line and a 'D.C. al Fine' instruction. It contains two endings: the first ending leads back to an earlier section, and the second ending concludes the piece. The notation includes various musical symbols such as slurs, ties, and dynamic markings.



NEL COR PIU

Andante

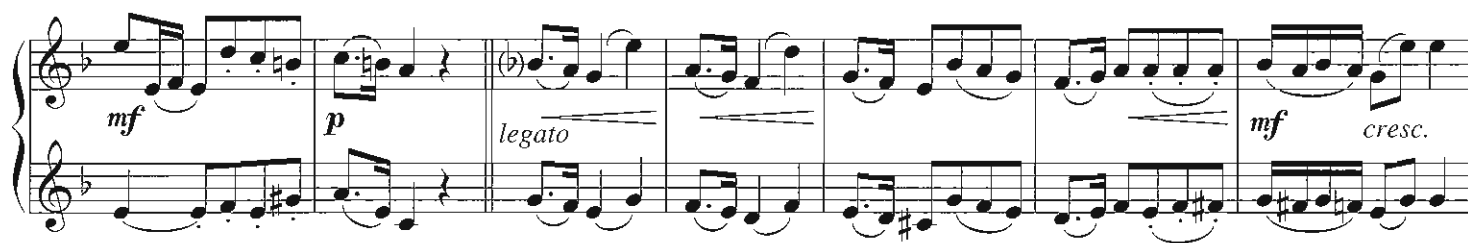
Paesiello



BOLERO

Lightly

De Gouy



Musical score for piano, measures 1-8. The score is in B-flat major (two flats) and common time. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *f*, *ff*, *p*, *cresc.*, *mf*, and *ff*.

NORMA

Marcia

Bellini

Musical score for piano, measures 44-52. The score is in B-flat major (two flats) and common time. It continues the complex rhythmic pattern from the previous section. Dynamics include *f*.

MELODY

Andantino

45.

p

mf

p

LAST ROSE OF SUMMER

Andante sostenuto

46.

p

f

p

EVENING PRAYER

Andante

Saverio

47. *p* *Grazioso*

CAVATINA FROM "SOMNAMBULA"

Andante moderato

Bellini

48. *p*

The first system of the piano accompaniment consists of two staves. The right hand features a melody with several triplet markings (indicated by a '3' over the notes) and slurs. The left hand provides a harmonic accompaniment with eighth and sixteenth notes, including some triplet figures.

AUSTRIAN NATIONAL HYMN

Andante

Haydn

49.

The second system of the piano accompaniment, starting at measure 49, consists of four staves. The first two staves are in bass clef with a key signature of one sharp (F#) and a common time signature (C). The first staff begins with a piano (*p*) dynamic marking. The third and fourth staves continue the accompaniment, with the third staff starting a new section marked with a forte (*f*) dynamic. The music features a variety of note values, slurs, and dynamic markings throughout.

"FREISCHÜTZ"

Allegro moderato

Weber

50.

50. *mf* *Con espress.*

f *poco rit.* *A tempo* *mf*

This musical system contains measures 50 through 54 of the piece "Freischütz". It is written for piano in G major, 6/8 time. The first staff (treble clef) features a melody with various articulations and dynamics, including *mf*, *Con espress.*, *f*, *poco rit.*, and *A tempo*. The second staff (bass clef) provides a rhythmic accompaniment with eighth and sixteenth notes. Measure 50 starts with a *mf* dynamic and *Con espress.* marking. Measure 51 has a *f* dynamic. Measure 52 includes a *poco rit.* marking. Measure 53 returns to *A tempo* with a *mf* dynamic. Measure 54 concludes the system.

FRENCH AIR

Allegretto

51.

51. *p* *mf* *p* *mf*

This musical system contains measures 51 through 55 of the piece "French Air". It is written for piano in B-flat major, 2/4 time. The first staff (treble clef) features a melody with various articulations and dynamics, including *p*, *mf*, and *p*. The second staff (bass clef) provides a rhythmic accompaniment with eighth and sixteenth notes. Measure 51 starts with a *p* dynamic. Measure 52 has a *mf* dynamic. Measure 53 has a *p* dynamic. Measure 54 has a *mf* dynamic. Measure 55 concludes the system.



BURNING FEVER

Andante assai

Gretry



L'ELISIR D'AMORE

Allegretto

Donizetti



Fine *f*

D.C. al Fine

AIR FROM "SOMNAMBULA"

Allegro Moderato Bellini

54. *f*

First system of the musical score. The right hand features a melodic line with eighth and sixteenth notes, including a trill marked with a 'v' and a 'rall.' (rallentando) instruction. The left hand provides a steady accompaniment of eighth notes.

WIND AND WAVE

Andante

55.

Second system of the musical score. The right hand has a melodic line with dynamic markings *p* (piano), *f* (forte), and *p*. The left hand continues with eighth notes.

Third system of the musical score. The right hand features a melodic line with dynamic markings *pp* (pianissimo), *p*, and *p*. The left hand continues with eighth notes.

Fourth system of the musical score. The right hand features a melodic line with dynamic markings *ff* (fortissimo), *pp*, *p*, and *mf* (mezzo-forte). The left hand continues with eighth notes.

Fifth system of the musical score. The right hand features a melodic line with dynamic markings *f*, *pp*, *mf*, and *f*. The left hand continues with eighth notes.

Sixth system of the musical score. The right hand features a melodic line with dynamic markings *p*, *pp*, and *dim.* (diminuendo). The left hand continues with eighth notes.

TYROLIENNE

Moderato

56.

p

mf

(b)

ITALIAN AIR

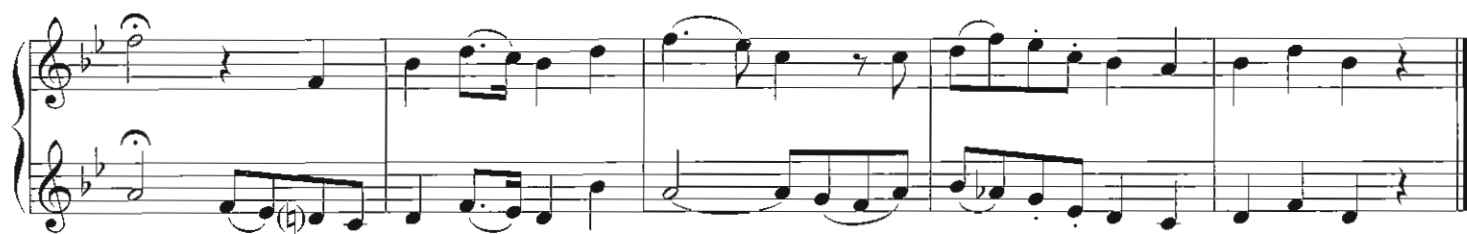
Andante

57.

p

mf

(b)



ALPINE HORN

Proch



THE HERMIT

Allegro poco andante

Lambert

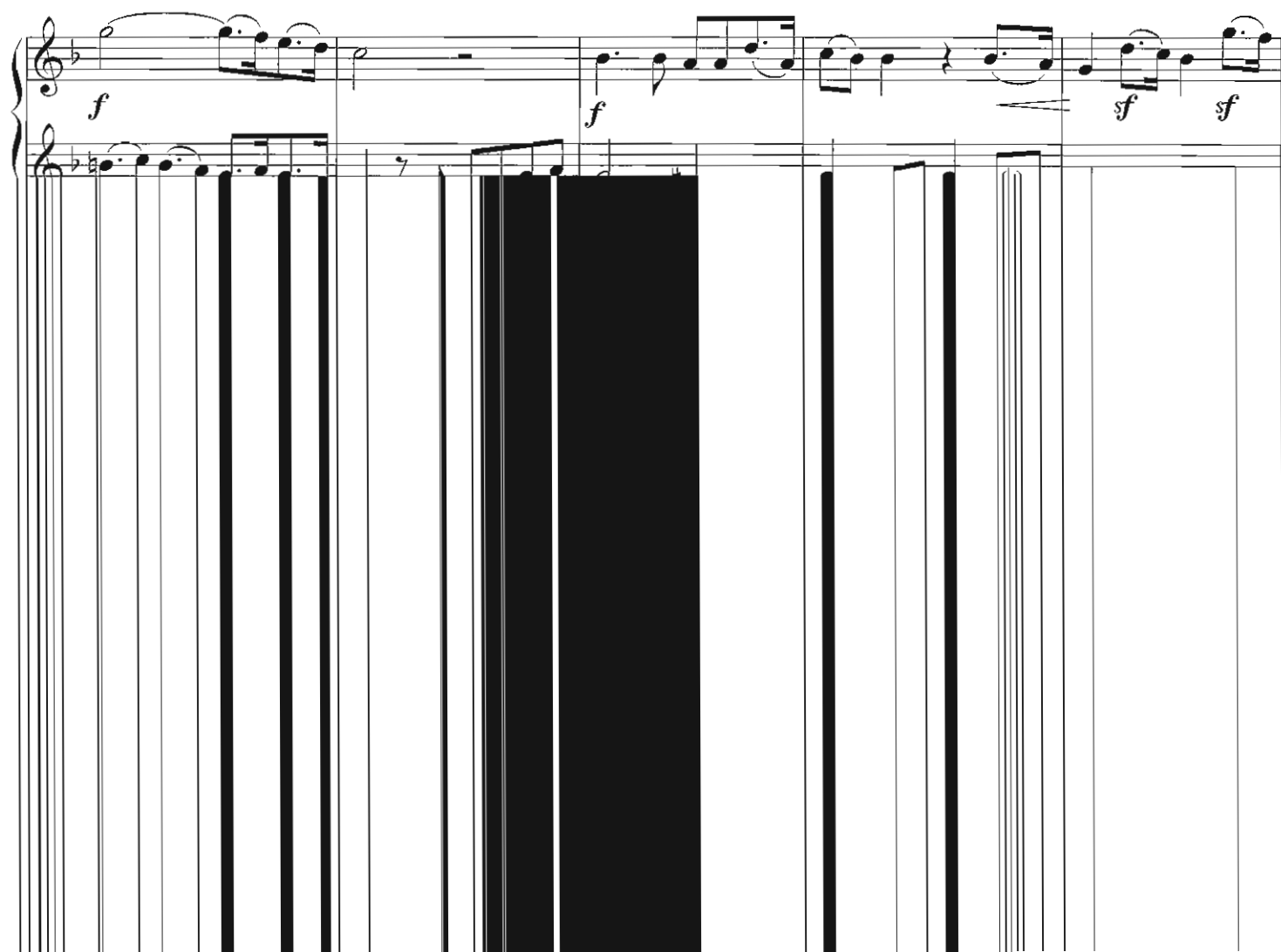




Poco andantino

FREISCHÜTZ

Weber



PRAYER FROM "MOSES"

Andantino

Rossini

63.

p

mf

f

cresc.

ff

rit.

3

SIEGE OF ROCHELLE

Moderato

Balfe

64.

ff *dolce p* *f* *p* *ff*

rall. *Più mosso*

HAIL! STAR OF MARY

Andante

Proch

65.

p

mf

THE TWO FRIENDS

Polka Mazurka

Laurent

66.

mf

tr

cresc.

f

rall.

A tempo

mf

tr

Fine

p

sf

D.C. al Fine

MARTHA

Flotow

Larghetto

67.

This musical score is for the piece "MARTHA" by Flotow, specifically measures 67 through 78. The score is written for piano and features a variety of musical notations and dynamics. The key signature is B-flat major (two flats). The time signature is 3/8 for measures 67-72 and 74-78, and 2/4 for measures 73 and 75-78. The tempo markings are "Larghetto" (measures 67-72), "Allegro" (measures 73-74), and "Larghetto" (measures 75-78). The dynamics range from *f* (forte) to *ff* (fortissimo) and *ad lib* (ad libitum). The score includes many slurs, ties, and accents, indicating a complex and expressive piece. The notation is in standard musical notation with a grand staff (treble and bass clefs).

f *p* *f* *p* *f* *cresc.* *p* *f* *ff* *f* *f* *Larghetto* *p* *f* *mf* *ad lib* *A tempo* *ff*

THE FOX HUNTERS

Allegro

68. *f*

The first system of music is in 2/4 time, marked 'Allegro' and 'f'. It consists of two staves. The right staff has a treble clef and a key signature of one flat (B-flat). The left staff has a bass clef and a key signature of one flat. The music features a series of eighth and sixteenth notes, with triplets indicated by a '3' over the notes.

ff *pp* *ff*

The second system of music continues the piece. It features dynamic markings of *ff* (fortissimo) and *pp* (pianissimo). The music is characterized by rapid sixteenth-note passages and rests.

A tempo

rall. *f* *p*

The third system of music is marked 'A tempo'. It includes a 'rall.' (rallentando) section followed by a 'f' (forte) section and a 'p' (piano) section. The music features a variety of note values and rests, with triplets indicated by a '3' over the notes.

The fourth system of music continues the piece. It features a series of eighth and sixteenth notes, with triplets indicated by a '3' over the notes.

f *f*

The fifth system of music continues the piece. It features a series of eighth and sixteenth notes, with triplets indicated by a '3' over the notes.

Più mosso

mf

The sixth system of music is marked 'Più mosso' (faster). It includes a 'mf' (mezzo-forte) section. The music features a series of eighth and sixteenth notes, with triplets indicated by a '3' over the notes.

f

The seventh system of music continues the piece. It features a series of eighth and sixteenth notes, with triplets indicated by a '3' over the notes.

Concluding Remarks

The following fourteen studies have been specifically written to provide the student with suitable material with which to test his powers of endurance. In taking up these studies, he will doubtless be fatigued, especially at the outset, by those numbers requiring an unusual length of breath. However, through careful study and experience he will learn to overcome the difficulties and will acquire the resources which will enable him to master this particular phase of playing with ease. As a means to this end, attention is drawn to *cantabile* passages in particular, which should be played with the utmost expression, yet at the same time with as much modified tone as possible. On the cornet—as with the voice—clear tones may be obtained by widening the lips and veiled tones by contracting them. This happy circumstance allows the performer an opportunity to rest while still continuing to play, and at the same time enables him to introduce effective contrasts into the execution. It should be noted that by little artifices of this kind, and by skillfully conserving his resources, the player will reach the end of the longest and most fatiguing *morceau*, not only without difficulty, but even with a reserve of strength and power, which, when brought to bear on the final measures of a performance, never fails to impress an audience.

The twelve *grand morceaux* which conclude this book are the embodiment of the various instructions contained in this volume, and they will be found to contain all of the articulations, as well as all the difficulties, for which the solutions have already been given. They will also be found to contain melodies calculated to develop the taste of the student, and to render it as complete and as perfect as possible.

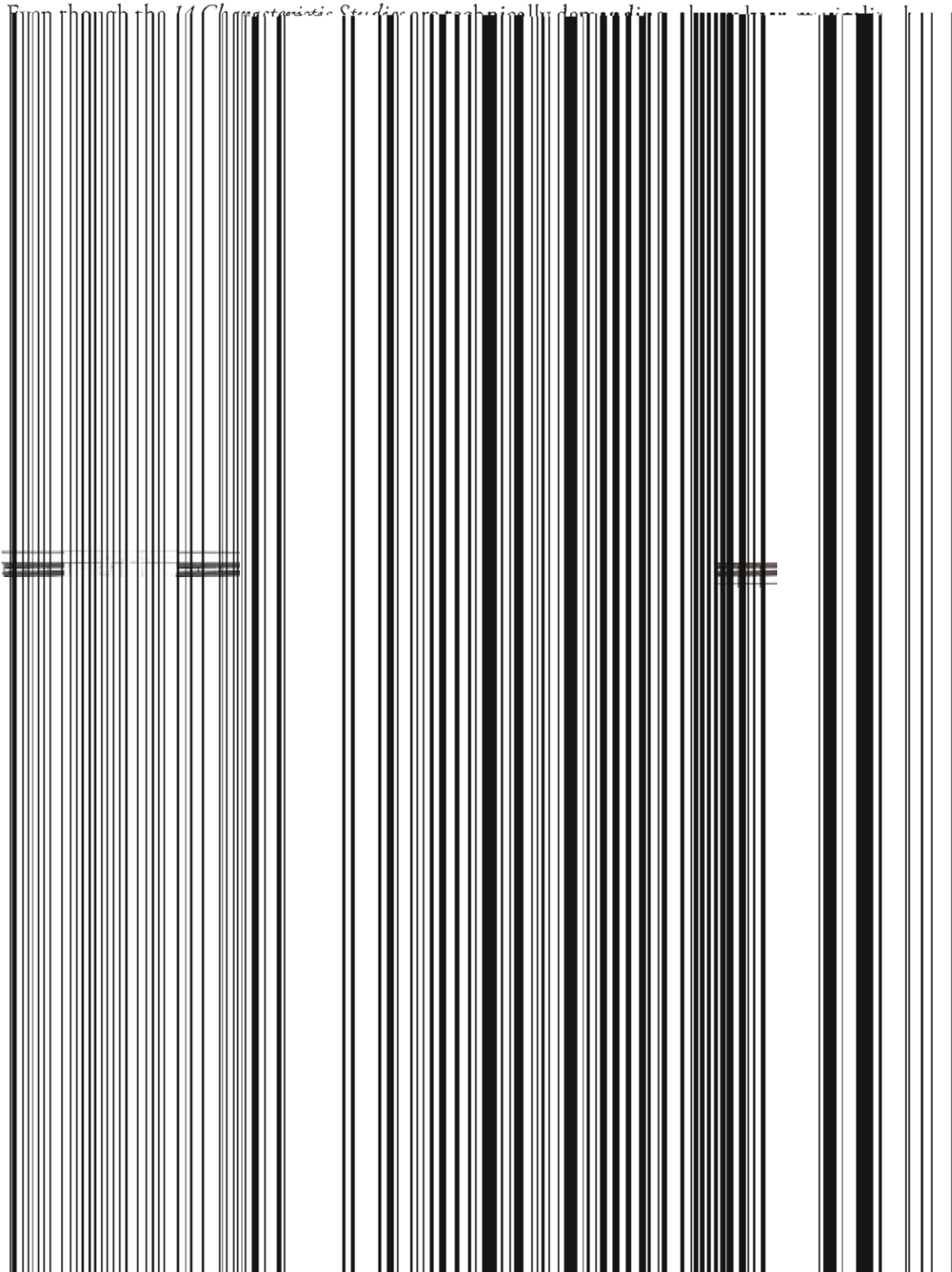
At this point my task as professor (using the written instead of the spoken word) will end. There are things which appear clear enough when stated verbally but which when written down on paper cause confusion, seem obscure, and even sometimes appear trivial.

There are other things of such an elevated and subtle nature that neither speech nor word can clearly explain them. They are felt, they are conceived, but they are not to be explained; and yet these things constitute the elevated style, the *grand école*, which it is my ambition to establish for the cornet, just as they already exist for singing and for the various kinds of other instruments.

Those of my readers who are ambitious and who want to attain this high level of perfection, should above all things, always try to hear good music well interpreted. They must seek out, among singers and instrumentalists, the most illustrious models, and by doing this purify their taste, develop their sentiments, and bring themselves as near as possible to that which is beautiful. Perhaps then the innate spark which may someday be destined to demonstrate their own talent will reveal itself and render them worthy of being, in their turn, cited and imitated in the future. — *J. B. Arban*

14 CHARACTERISTIC STUDIES

Arban's *14 Characteristic Studies* is a wonderful collection of music highlighting techniques featured throughout the *Method*. Etudes of this quality are lifetime studies. You should not expect to master them in a short period of time. On the other hand, the etudes are quite manageable and are written with great musical integrity. As is true of all masterful etude collections, these pieces can be visited and revisited to learn and rejuvenate technique and musical performance practices. Note how much you improve over time and how the studies eventually become easier to perform well.



f

rall. A tempo ♩ = 120

pp

CHARACTERISTIC STUDY 3

This study is marked *Moderato*. While it is fine and fun to play these studies at various tempos, study number three is not intended to be played extremely quickly. Follow the articulations accurately. Single tonguing should be sufficient for this etude although triple tonguing can be used in the first line if you play at a faster tempo. Take time on the cadenza. Little black notes don't have to be played as fast as possible. Lift your mouthpiece and take a big breath after the 'G' fermata in the middle of the piece in order to refresh your lip.

3. *Moderato*

The musical score for Characteristic Study 3 is written for trumpet in C major, 2/4 time. It consists of 10 staves. The tempo is marked *Moderato*. The piece begins with a mezzo-piano (*mp*) dynamic. The first staff contains a triplet of eighth notes, followed by a sextuplet of eighth notes, and then a triplet of eighth notes. The second staff continues with a sextuplet of eighth notes, followed by a triplet of eighth notes, and then a sextuplet of eighth notes. The third staff features a sextuplet of eighth notes, followed by a triplet of eighth notes, and then a sextuplet of eighth notes. The fourth staff contains a sextuplet of eighth notes, followed by a triplet of eighth notes, and then a sextuplet of eighth notes. A cadenza is indicated by a fermata on a G note in the fourth staff. The fifth staff begins with a decrescendo (*dim.*) marking, followed by a sextuplet of eighth notes, and then a triplet of eighth notes. The sixth staff continues with a sextuplet of eighth notes, followed by a triplet of eighth notes, and then a sextuplet of eighth notes. The seventh staff features a sextuplet of eighth notes, followed by a triplet of eighth notes, and then a sextuplet of eighth notes. The eighth staff contains a sextuplet of eighth notes, followed by a triplet of eighth notes, and then a sextuplet of eighth notes. The ninth staff begins with a fortissimo (*f*) dynamic, followed by a sextuplet of eighth notes, and then a triplet of eighth notes. The tenth staff continues with a sextuplet of eighth notes, followed by a triplet of eighth notes, and then a sextuplet of eighth notes. The piece concludes with a pianissimo (*pp*) dynamic.

CHARACTERISTIC STUDY 4

Study four moves a big step forward in regards to rhythmic complexity and marked articulations. The sound of the musical phrase in Arban's compositions is greatly affected by the marked articulations—they must be played accurately. Do not be overly concerned about the staccato dots. Think of them as a style marking indicating light articulation rather than short notes. Be sure to learn—and perform strictly and accurately—the correct rhythmic note values and their relationship to each other, particularly triplet sixteenth notes versus duple sixteenth notes. Do not shorten the longer notes or rests. Even the short rests offer a chance to lift the mouthpiece and breathe—both are essential elements in endurance and pacing.

Allegro

4. *mf* 3 3 3 3

6 *mp*

p

cresc.

f *mp*

mf

This page of musical notation for trumpet consists of ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *mf*. The second staff continues the melodic line with various articulations. The third staff features a key signature change to two flats (Bb, Eb) and a dynamic marking of *p*. The fourth staff includes a *cresc.* marking and ends with a *p* dynamic. The fifth staff continues the melodic development. The sixth staff features a *cresc.* marking and ends with a *mf* dynamic. The seventh staff includes a *tr* (trill) marking and a *cresc.* marking. The eighth staff continues the melodic line. The ninth staff features a *cresc.* marking. The tenth staff concludes the piece with a *f* dynamic marking.

CHARACTERISTIC STUDY 5

Perform the rhythms of this etude accurately. Treat the staccato dots as a style indication. Do not play the dotted rhythms staccato, just play them lightly.

Notice the 'mini-decrescendos' placed throughout the study. These indicate a type of firm air pulse at the beginning of each beat rather than being tongue accented. In the context of steady air support, each beat should be played with a solid confident beginning triplet (normal tonguing). Imagine waves of air as opposed to starting and restarting the air with each figure. Be certain the 16th note triplet is spread evenly over the entire half beat and is not compressed.

Allegro

5. *f* *simile* *mf* *dim.* *simile* *pp* *p* *mp* *mf* *cresc.* *f* *mf* *cresc.* *f*

The image displays six staves of musical notation for trumpet, likely from a technical exercise book. The notation is in treble clef and includes various dynamics and articulations. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, often beamed together. Dynamics include *mf* (mezzo-forte) and *dim.* (diminuendo). The second staff starts with *pp* (pianissimo). The third staff includes *mf* and *dim.*. The fourth staff features *dim.* and *pp*. The fifth staff has *cresc.* (crescendo). The sixth staff begins with *f* (forte) and includes a double bar line at the end. The notation is clean and professional, typical of a published music score.

CHARACTERISTIC STUDY 6

Within the context of a difficult key and time signature, study number six is very similar to study number one. Both studies use the same basic range and compositional format. Basic techniques such as steady and smooth airflow, firm fingering, applying crescendos to the ascending line, controlling the tempo, and using accurate articulations along with general musicality remain the essence of a successful performance.

Moderato

6. *mf* *simile*

p

pp

f

mf

This page contains seven staves of musical notation for trumpet. The notation includes various dynamics and tempo markings:

- Staff 1:** Starts with a treble clef and a key signature of two sharps (F# and C#). The music features a series of eighth and sixteenth notes. A dynamic marking of *p* (piano) is present.
- Staff 2:** Continues the melodic line. Dynamics include *pp* (pianissimo), *cresc.* (crescendo), and *dim.* (diminuendo). A tempo marking of *rall.* (rallentando) is also present.
- Staff 3:** Features a double bar line followed by the tempo marking *A tempo*. The dynamic marking *mf* (mezzo-forte) is present.
- Staff 4:** The word *simile* is written below the staff, indicating a continuation of the previous tempo.
- Staff 5:** Continues the melodic development with various dynamics.
- Staff 6:** Features a dynamic marking of *f* (forte).
- Staff 7:** Ends with a final measure containing a whole note and a dynamic marking of *f*.

CHARACTERISTIC STUDY 7

In study seven we see a short foray into the key of 'B' as well as 'A^b' and 'C'. It is the only Characteristic Study to begin with a long scale downward rather than an ascending or static figure. This is a subtle challenge to trumpet players because we often make mistakes moving downward as we relax the embouchure and air support in order to sound the lower notes. Endeavor to perform the opening four measures perfectly. Fingering and key challenges notwithstanding, the flow of the entire etude can be mastered by conquering the first seven measures.

Allegro

7. *ff* 6

3 3

dim. *pp* 3

rit. **Più mosso** *p*

mf

p *f*

Più lento *pp*

The musical score for Characteristic Study 7 is written for trumpet in 2/4 time. It begins with a downward scale starting on G4, marked 'Allegro' and 'ff'. The first measure contains six eighth notes. The second measure contains two groups of three eighth notes, each marked with a '3'. The third measure contains six eighth notes, and the fourth measure contains six eighth notes. The fifth measure contains six eighth notes, marked 'dim.' and 'pp'. The sixth measure contains six eighth notes, marked '3'. The seventh measure contains six eighth notes, marked 'rit.' and 'Più mosso'. The eighth measure contains six eighth notes, marked 'p'. The ninth measure contains six eighth notes, marked 'mf'. The tenth measure contains six eighth notes, marked 'p'. The eleventh measure contains six eighth notes, marked 'f'. The twelfth measure contains six eighth notes, marked 'Più lento' and 'pp'. The score includes various musical notations such as slurs, ties, and dynamic markings.

Più agitato

A tempo

ff

The musical score is written for a single trumpet part. It begins with the tempo marking 'Più agitato' and continues with 'A tempo' and 'ff' (fortissimo). The notation includes a variety of rhythmic values, such as sixteenth and thirty-second notes, often beamed together. Slurs are used to group phrases, and accents are placed on specific notes. The key signature consists of two flats, and the time signature is 2/4. The piece concludes with a final double bar line on the fifth staff.

CHARACTERISTIC STUDY 8

Number eight is divided into five short sections—the fifth section being a recapitulation of the first. Playing the first section well is a matter of synchronizing tonguing, slurring and fingering. Slow repetition will render the opening slur pattern playable.

Take time with the cadenza, as in study three. Create interesting musical phrases. The third (lyrical) section can be played at many tempi but will logically be slower than the opening tempo (if the opening tempo is somewhat fast). The fourth section—where the sixteenth notes begin after the lyrical section—should be played at a tempo relative to the maximum tempo possible for measure 34 (the measure with sixteenth note triplets and six-note groupings). All of the Arban *14 Characteristic Studies* allow for unmarked nuance, retarded phrase endings and musical rubato in many places. Apply your personal interpretation.

Allegro moderato

8. *mp* *simile* *p* *tr* *cadenza*

A tempo

p cantabile

The musical score for Characteristic Study 8 is presented in six staves. The first five staves are grouped under the tempo marking 'Allegro moderato'. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It starts with a dynamic marking of *mp* and features a series of slurred sixteenth-note patterns. The second staff continues this pattern and includes a *simile* marking. The third staff introduces a *p* (piano) dynamic and a trill (*tr*) on a note. The fourth staff continues the sixteenth-note patterns. The fifth staff concludes the first section with a *cadenza* marking and a more melodic, slurred phrase. The sixth staff is marked 'A tempo' and '*p cantabile*', indicating a change in tempo and mood to a slower, more lyrical character. It begins with a treble clef, one flat, and a common time signature, featuring a series of slurred eighth and sixteenth notes.

rall. *A tempo*

mf *f* *p*

rall. *A tempo*

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

CHARACTERISTIC STUDY 9

Study nine follows the common Arban etude form of an A section followed by a short lyrical B section ending with a C section which is a recapitulation of A or similar musical material. The idea of the physical flow (steady airflow) manifesting itself into musical flow is very literal in this piece. One will not happen without the other. Additionally, a purely musical approach will always benefit the physical execution. For study purposes, portions of study nine should be played completely slurred (except for repeated notes), to solidify the flowing sensation and to enhance the flexibility and accuracy in sounding solid pitch centers of each note.

Allegro

9. *f*

f

mp

musical score for trumpet, featuring ten staves of music. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, notes, rests, slurs, and dynamic markings. The music is divided into sections with tempo changes indicated by text like "Più largo", "rall.", and "Più Allegro". The dynamics range from piano (*p*) to fortissimo (*f*).

CHARACTERISTIC STUDY 10

Number ten is quite long by virtue of the *dal segno*. The opening is fun to play as fast as your double tonguing technique allows. The original Arban *Method* had a fermata over the double bar at the end of the opening section after the *Fine* measure. Feel free to pause here for a breath and to reset the embouchure. From the *più lento* to the *D.S.* play at a moderate tempo with musical phrasing as the paramount concern.

10. Allegro 



mf

f

cresc.

Fine *Più lento* *f*

This page contains ten staves of musical notation for trumpet. The notation is complex, featuring many slurs, ties, and dynamic markings. The key signature changes from B-flat major to B major. The piece concludes with the instruction "D.S. al Fine".

p

rit.

D.S. al Fine

CHARACTERISTIC STUDY 11

This study contains a challenging mixture of key signatures, grace notes, lip slurs and intervallic techniques. Measures 11 and 12 are extremely difficult and limit the tempo for the entire first section. It is OK to practice the first section more quickly than you can play measures 11 and 12 even though this is not standard practice technique. It is unusual to have two measures so much more difficult than the rest of the study that they limit the possibility of maintaining a steady tempo. Similar to studies two, seven and ten, perform the middle *più lento* section with great musicality, full note values, a great sound and without rushing.

11. *Allegretto*

f

Più lento

pp *espress.*

mf

mp

p

f

f

CHARACTERISTIC STUDY 12

Enjoy playing study twelve at a moderate tempo, single tonguing. The form is related to studies #2, #7, #10 and #11. Play the rhythms accurately in the 'C' major section. Concentrate on accuracy before speed.

CHARACTERISTIC STUDY 13

Number thirteen is an etude about air flow, relaxed playing (think *cornet*), and accurate fingers. For guaranteed improvement, practice with a metronome using widely varied tempi including very slow settings. Occasionally 'sprint' by playing short sections as fast as possible without being overly concerned with note perfection. The end result should be fast, soft and even notes. Follow the accents and crescendo markings carefully as they are not only musical but help the physical flow in a natural way. For a continued challenge learn study thirteen using the triple tongue.

CHARACTERISTIC STUDY 14

Study fourteen requires the same technical approach as study thirteen but in a more challenging setting. The second section (beginning in measure 28, the double bar beginning the passage with 32nd notes) may necessitate a slower tempo if the first section is played very quickly. This middle section should be conceptualized as more lyrical than technical. As always, endeavor to play musically with a beautiful, steady and smooth sound.

Allegro moderato

12. *f*

cantabile
p dolce
f
mp
f
f

Allegro non troppo

13. *p*

The musical score consists of ten staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The tempo is marked 'Allegro non troppo' and the dynamic is 'p' (piano). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are slurs, accents, and dynamic markings throughout the piece. The key signature changes to one flat (Bb) in the eighth staff. The piece concludes with a final measure on the tenth staff.

The image displays six staves of musical notation, likely for a trumpet part. The notation is complex, featuring a variety of rhythmic values including eighth, sixteenth, and thirty-second notes, as well as rests. The music is organized into measures by vertical bar lines. Long, sweeping slurs are used to group multiple measures of music together, indicating a continuous melodic or rhythmic line. Some notes are marked with 'v' (accents) and 'x' (possibly indicating a specific articulation or breath mark). The key signature is not explicitly shown, but the presence of sharps on some notes suggests a key like D major or A minor. The overall style is characteristic of late 19th or early 20th-century musical notation, emphasizing technical skill and melodic flow.

Legato chromatique

14. 

This image displays ten staves of musical notation, likely for a trumpet part from a technical method book. The notation is written in treble clef with a key signature of one sharp (F#). The music is characterized by complex, flowing melodic lines that often span multiple staves. Key features include:

- Slurs and Phrasing:** Extensive use of slurs to indicate long, continuous phrases across several measures.
- Triplets:** Several measures contain triplet markings (a '3' over a group of notes), indicating a rhythmic pattern of three notes beamed together.
- Accents:** Some notes are marked with an accent (>), emphasizing their rhythmic value.
- Intervallic Complexity:** The melodic lines frequently involve large intervals, including sixths and sevenths, which are typical of advanced technical exercises.
- Staff Groupings:** The staves are arranged in pairs, with each pair containing two staves of music. This suggests a two-part setting or a specific instrumental arrangement.

This page contains eight staves of musical notation for trumpet, written in G major (one sharp) and 3/4 time. The notation is as follows:

- Staff 1:** Starts with a quarter rest, followed by a slur over a sixteenth-note scale: G4-A4-B4-C#4-D4-E4-F#4-G4. This is followed by a triplet of eighth notes: G4-A4-B4, then a quarter note G4, and another slur over a sixteenth-note scale: G4-A4-B4-C#4-D4-E4-F#4-G4. The staff ends with a quarter note G4.
- Staff 2:** Starts with a quarter rest, followed by a slur over a sixteenth-note scale: G4-A4-B4-C#4-D4-E4-F#4-G4. This is followed by a quarter note G4, then a slur over a sixteenth-note scale: G4-A4-B4-C#4-D4-E4-F#4-G4. The staff ends with a quarter note G4.
- Staff 3:** Starts with a quarter rest, followed by a slur over a sixteenth-note scale: G4-A4-B4-C#4-D4-E4-F#4-G4. This is followed by a quarter note G4, then a slur over a sixteenth-note scale: G4-A4-B4-C#4-D4-E4-F#4-G4. The staff ends with a quarter note G4.
- Staff 4:** Starts with a quarter rest, followed by a slur over a sixteenth-note scale: G4-A4-B4-C#4-D4-E4-F#4-G4. This is followed by a triplet of eighth notes: G4-A4-B4, then a quarter note G4, and another slur over a sixteenth-note scale: G4-A4-B4-C#4-D4-E4-F#4-G4. The staff ends with a quarter note G4.
- Staff 5:** A continuous melodic line consisting of several slurs over sixteenth-note scales, including G4-A4-B4-C#4-D4-E4-F#4-G4 and F#4-G4-A4-B4-C#4-D4-E4-F#4-G4.
- Staff 6:** A continuous melodic line consisting of several slurs over sixteenth-note scales, including G4-A4-B4-C#4-D4-E4-F#4-G4 and F#4-G4-A4-B4-C#4-D4-E4-F#4-G4.
- Staff 7:** A continuous melodic line consisting of several slurs over sixteenth-note scales, including G4-A4-B4-C#4-D4-E4-F#4-G4 and F#4-G4-A4-B4-C#4-D4-E4-F#4-G4.
- Staff 8:** A continuous melodic line consisting of several slurs over sixteenth-note scales, including G4-A4-B4-C#4-D4-E4-F#4-G4 and F#4-G4-A4-B4-C#4-D4-E4-F#4-G4. The staff ends with a quarter rest.

Cornet in B $\flat$

No. 1

Fantaisie and Variations

on a Cavatina from Beatrice di Tenda

by V. Bellini

J. B. Arban

Introduction

Andante $\text{♩} = 76$

Piano

f

p

mf

f

p

a piacere

6

Theme $\text{♩} = 88$

p

mf

Cornet in B_♭

Measures 1-10 of the Cornet part. The music is in 2/4 time. Measures 1-4 contain eighth-note patterns with slurs and accents. Measures 5-6 continue the eighth-note patterns. Measure 7 features a triplet of eighth notes. Measure 8 has a whole rest. Measure 9 has a whole rest. Measure 10 has a whole rest.

Var I ♩ = 100

Measures 11-20 of Variation I. The music is in 2/4 time. Measures 11-12 feature a triplet of eighth notes. Measures 13-14 continue the eighth-note patterns. Measures 15-16 feature a triplet of eighth notes. Measures 17-18 continue the eighth-note patterns. Measure 19 has a whole rest. Measure 20 has a whole rest.

Var. II ♩ = 116

Measures 21-30 of Variation II. The music is in 2/4 time. Measures 21-22 feature a triplet of eighth notes. Measures 23-24 continue the eighth-note patterns. Measures 25-26 feature a triplet of eighth notes. Measures 27-28 continue the eighth-note patterns. Measure 29 has a whole rest. Measure 30 has a whole rest.

Cornet in B_♭

Musical score for Cornet in B_♭, measures 1 through 14. The music is written in treble clef with a key signature of one flat (B_♭). The tempo is marked as 122. The score consists of six staves. The first five staves contain measures 1 through 14. The sixth staff contains measure 15, which is a whole rest, followed by a measure rest for 7 measures.

Var. III and Finale I ♩ = 112

Musical score for Var. III and Finale I, measures 15 through 24. The music is written in treble clef with a key signature of one flat (B_♭). The tempo is marked as 112. The score consists of six staves. The first staff contains measures 15 through 18, with dynamics *mp* and *p*. The second staff contains measures 19 through 22, with dynamics *mp* and *p*. The third staff contains measures 23 through 24, with dynamics *p* and *mp*. The fourth staff contains measures 25 through 28, with dynamics *mp* and *p*. The fifth staff contains measures 29 through 32, with dynamics *mp* and *p*. The sixth staff contains measures 33 through 36, with dynamics *mp* and *p*.

Cornet in B_b

The musical score for Cornet in B_b consists of ten staves. The first staff begins with a dynamic marking of *mp*. The second staff continues the melodic line. The third staff features a dynamic marking of *f* and includes trills (*tr*). The fourth staff contains triplet markings (*3*). The fifth staff is marked with a repeat sign and a dynamic of *mf*, with the tempo indicated as *Finale II* ♩ = 124. The sixth staff continues the piece. The seventh staff includes a *cresc.* (crescendo) marking. The eighth staff continues the melodic development. The ninth staff features a dynamic marking of *f*. The tenth staff concludes the piece with a final note.

No. 2

Fantaisie and Variations

on
Acteon

J. B. Arban

Intro
Andante
Piano

The musical score is written for Cornet in A and consists of nine staves. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 6/8. The piece begins with an 'Intro' marked 'Andante' and 'Piano'. The first staff starts with a mezzo-forte (*mf*) dynamic. The second staff includes a 'rit.' (ritardando) marking and a piano (*p*) dynamic. The third staff features a forte (*f*) dynamic and a mezzo-piano (*mp*) dynamic. The fourth staff continues with a mezzo-piano (*mp*) dynamic. The fifth staff includes a 'rall.' (rallentando) marking and a mezzo-piano (*mp*) dynamic. The sixth staff is marked 'a tempo' and features a forte (*f*) dynamic. The seventh staff includes a piano (*p*) dynamic. The eighth staff features a forte (*f*) dynamic. The ninth staff concludes with a 'rall.' (rallentando) marking. The score includes various musical notations such as slurs, ties, and dynamic markings.

Cornet in A

Theme
Allegro

p

tr

più lento

a tempo

f

veloce

rit.

a tempo

p

tr

ad lib.

16

Var. I
Vivace

p

3

Cornet in A

The musical score for Cornet in A consists of ten staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a 2/4 time signature. The first staff contains a series of eighth and sixteenth notes, with a dynamic marking of *mf* (mezzo-forte) at the end. The second staff continues the melody, with a dynamic marking of *mf* and a tempo marking of *più lento* (faster). The third staff features a dynamic marking of *p* (piano) and a tempo marking of *a tempo* (normal tempo). The fourth staff has a dynamic marking of *f* (forte) and a tempo marking of *cresc.* (crescendo). The fifth staff includes a dynamic marking of *f* and a tempo marking of *rall.* (rallentando). The sixth staff has a dynamic marking of *mp* (mezzo-piano) and a tempo marking of *Tempo I* (first tempo). The seventh staff continues the melody. The eighth staff has a dynamic marking of *mf* and a tempo marking of *Più moderato* (faster). The ninth staff has a dynamic marking of *mf* and a tempo marking of *Più moderato*. The tenth staff has a dynamic marking of *mf* and a tempo marking of *Più moderato*. The score includes various musical notations such as slurs, ties, and articulation marks.

Cornet in A

The musical score for Cornet in A consists of ten staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The tempo marking *rall.* (rallentando) is placed below the staff. The second staff includes the tempo marking *a tempo* and the lyrics "tu ku" and "tu tu ku". The third staff continues the lyrics "tu tu ku" and "tu ku", and includes a trill marking *tr*. The fourth staff features a long, flowing melodic line with a slur. The fifth staff is marked *mf* (mezzo-forte). The sixth staff continues the melodic line. The seventh staff includes the tempo marking *rall.* and the lyrics "tu tu ku" and "tu ku". The eighth staff is marked *ad lib.* (ad libitum) and includes the tempo marking *rall.* and the lyrics "tu tu ku" and "tu ku". The ninth staff is marked *Allegro* and includes the number "16". The tenth staff is marked *Finale* and *Allegro*, and includes the dynamic marking *f* (forte).

Cornet in A

(Double tonguing ad lib.)

p

cresc.

f

sempre f

3

The musical score is written for a Cornet in A, indicated by the key signature of one sharp (F#) and the instrument name. It consists of 11 staves of music. The first staff begins with a treble clef and a key signature of one sharp. The music is primarily composed of eighth and sixteenth notes, often beamed together in groups. The second staff ends with a triplet of eighth notes, marked with a '3'. The third staff is marked with a piano (*p*) dynamic and includes the instruction '(Double tonguing ad lib.)'. The fourth staff continues the melodic line. The fifth staff begins with a crescendo (*cresc.*) marking. The sixth staff features a forte (*f*) dynamic marking. The seventh staff continues the melodic development. The eighth staff is marked with *sempre f* (always forte). The ninth staff continues the melodic line. The tenth staff continues the melodic line. The eleventh staff concludes the piece with a final note and a double bar line.

Cornet in B $\flat$

No. 3 Fantaisie Brillante

J. B. Arban

Intro
Allegro maestoso

f

p dolce

mf con spirito

f *rall. e dim.*

a tempo ,
p dolce *pp*

cresc. poco a poco *mf cresc.* *f*

Più mosso
ff

p

come prima *cresc. et accel.*

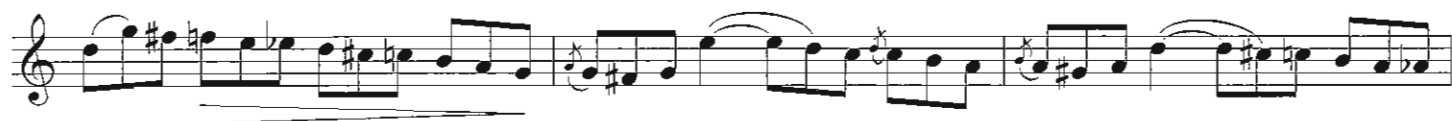
Cornet in B♭



Theme
Andantino



Var. 1



Cornet in B $\flat$

rall.

Tempo I

p

ad lib

7

Var. II

Double tonguing may be used ad lib.

p

7

Cornet in B $\flat$

The main musical score for the Cornet in B $\flat$ consists of nine staves of music. The first staff begins with a treble clef and a 7-measure rest. The music is written in a key with one flat (B $\flat$) and a common time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The second staff includes the instruction *a tempo* and *rit.* (ritardando). The third staff contains several slurs and accents. The fourth staff has a slur and an accent. The fifth staff has a slur. The sixth staff has a slur and an accent. The seventh staff has a slur and an accent. The eighth staff has a slur and an accent. The ninth staff has a slur and an accent.

Var. III

Var. III is a variation of the main piece, consisting of three staves of music. It begins with a treble clef, a common time signature, and a forte (*f*) dynamic marking. The first staff has a 6-measure rest. The second staff has a 3-measure rest. The third staff has a 7-measure rest. The music is written in a key with one flat (B $\flat$) and a common time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The first staff includes a slur and an accent. The second staff includes a slur and an accent. The third staff includes a slur and an accent.

Cornet in B $\flat$

The musical score consists of ten staves of music for Cornet in B $\flat$. The notation includes various musical symbols such as treble clefs, key signatures (one flat), time signatures (4/4), and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The music is written in 4/4 time. The score includes several slurs, ties, and articulation marks. Dynamics include *dim.* (diminuendo), *p* (piano), *f* (forte), and *cresc. ed accel. con sin' al fine* (crescendo and acceleration with a sigh to the end). The final staff ends with a double bar line and a fermata.

The score is divided into ten staves. The first staff begins with a treble clef and a key signature of one flat. The music is written in 4/4 time. The score includes several slurs, ties, and articulation marks. Dynamics include *dim.* (diminuendo), *p* (piano), *f* (forte), and *cresc. ed accel. con sin' al fine* (crescendo and acceleration with a sigh to the end). The final staff ends with a double bar line and a fermata.

Cornet in B $\flat$

No. 4 Variations

on a
Tyrolean Song

J. B. Arban

Intro
Andante moderato (♩)

p
Piano

p

tr
cresc.

p

rall.

7
rit.

Theme
Andante ♩ = 84

p

mf

a tempo
poco rit.

p

7

Cornet in B $\flat$

Var. I

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

Var. II

p *mf* *p* *mf* *p* *rall.* *a tempo*

Cornet in B $\flat$



Cornet in B $\flat$

Var. IV

mf

simile

7

Cornet in B $\flat$

Rondo
Allegro

p

mf

Use double tonguing for speed and brilliance

1

mf

p

mf

pp

f

No. 5 Variations

on a song
Vois-tu la neige qui brille
(The Beautiful Snow)

J. B. Arban

Andante quasi Allegretto

Piano

ff

The main musical score consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It starts with a forte (*ff*) dynamic and a piano (*Piano*) instruction. The melody is composed of eighth and sixteenth notes, with some rests. The second staff continues the melody, marked with a piano (*p*) dynamic. The third staff features a mezzo-forte (*mf*) dynamic. The fourth staff includes a *rall.* (rallentando) marking and a *p* (piano) dynamic. The fifth staff concludes the main piece with a repeat sign and a final measure marked with a 7, indicating a seven-measure rest.

Var. I

Var. I consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. It starts with a piano (*p*) dynamic and features triplet markings (3) over groups of notes. The second staff continues the variation. The third staff is marked with a mezzo-forte (*mf*) dynamic. The fourth staff includes a *rall.* (rallentando) marking and a *p* (piano) dynamic. The fifth staff concludes the variation with a repeat sign and a final measure marked with a 7, indicating a seven-measure rest.

Cornet in B $\flat$

Var. II

mf

rit. *a tempo*

mf

7

Var. III

p

mp

Cornet in B $\flat$

p

7

Finale
Lento

p

3 3

3 3 rit.

Allegro (Use double tonguing ad lib)

mf

cresc.

rit.

cresc.

cresc.

f

No. 6

Cavatina and Variations

J. B. Arban

Andante
Piano

Theme
Moderato

Arban Complete Method for Trumpet—373



Var. III

The musical score for Var. III consists of 12 staves of music. The first staff begins with a treble clef, a common time signature (C), and a dynamic marking of *p* (piano). The first four measures of the first staff contain triplet markings (3) over groups of eighth notes. The second staff continues the melodic line with eighth-note patterns. The third staff features a series of eighth-note runs with a crescendo hairpin. The fourth staff continues the eighth-note patterns. The fifth staff shows a change in dynamics to *f* (forte) and includes a slur over a group of notes. The sixth staff features a triplet marking (3) and a dynamic marking of *f*. The seventh staff includes a dynamic marking of *f* and a crescendo hairpin. The eighth staff continues the eighth-note patterns. The ninth staff includes a dynamic marking of *f* and a crescendo hairpin. The tenth staff includes a dynamic marking of *f* and a crescendo hairpin. The eleventh staff includes a dynamic marking of *f* and a crescendo hairpin. The twelfth staff includes a dynamic marking of *f* and a crescendo hairpin.

No. 7 Air Varié

on a Folk Song
The Little Swiss Boy

J. B. Arban

Intro
Andante

p

Cad. ad lib

Cad. ad lib

rall.

3
3
accel.
cresc.

a piacere

Cad. ad lib

7

Cornet in B $\flat$

Theme
Andante (♩)

p

mf

a tempo

rall. *p* *cresc.* *rall.* 7

Var. I

ff *p* *f* *rall.* *a tempo* *p*

rall. *ff* *a tempo*

p *f* *rall.* *a tempo* *p*

rall. *a tempo* *f*

p

ff

a tempo *p* *f* *rall.* *a tempo* *p*

rall. *a tempo* 7

rall.

Var. II

Var. III
Adagio

p

mf

tr

Cornet in B $\flat$

f *pp* *rall.*

Var. IV et Finale

Allegro

mf *rit.* *cresc.* *a tempo* *f accel.*

tu ku tu ku tu ku tu ku tu ku tu ku

No. 8

Caprice and Variations

Andante (♩)

J. B. Arban

Piano
f

p

mf

p *accel.*

f *rall.*

3

7

Andante moderato ♩ = 92



Var. I
Allegro moderato





Var. II



Var. III
Più lento

p

cresc.

f

3

facilité

The musical score consists of 12 staves of music in a single system. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Più lento'. The music is written for a single melodic line, likely for trumpet. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include piano (*p*), crescendo (*cresc.*), and forte (*f*). Articulations such as accents (>) and slurs are used throughout. The piece concludes with a triplet of eighth notes followed by a half note.

No. 9 Fantaisie and Variations

on a German Theme

J. B. Arban

Andante moderato

Piano

The musical score is written for a single staff in C major, 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andante moderato' and the initial dynamic is 'Piano'. The score includes various musical notations such as trills (tr), triplets (3), and dynamic markings (f, mf, p). The piece is divided into sections by repeat signs and includes a final cadence marked with a double bar line and a fermata. The score is presented in a single system with multiple staves of music.

Var. II

f

f

p

rit.

a tempo

f

f

7



Var. II



Var. III

The musical score for Var. III consists of ten staves of music. The key signature is one flat (B-flat) and the time signature is 3/4. The music is written for a single melodic line, likely for trumpet. The score includes various musical notations such as slurs, accents, and dynamic markings. The first staff begins with a dynamic marking of *mf*. The music is characterized by rapid sixteenth-note passages and slurs. The final staff concludes with a fermata and a final measure containing a whole note rest.

Finale

mf

3

3

mp

3

3

f

ff

Cornet in B♭

No. 10

Variations

on a favorite theme

by

C. M. von Weber

J. B. Arban

Intro

Allegro moderato

Allegro moderato

f

mf

Più lento

f

Tempo I

f

tr

tr

tr

tr

7

Theme
Andante non troppo

Cornet in B $\flat$

First system: Treble clef, 6/8 time signature. Measures 1-4. Dynamics: *p*.
Second system: Measures 5-8. Dynamics: *mf*. Includes a *rall.* marking with a deceleration wedge.
Third system: Measures 9-12. Dynamics: *p*. Includes an *a tempo* marking.
Fourth system: Measures 13-14. Includes a *rall.* marking and a 7-measure rest.

Var. I

Fifth system: Treble clef, 6/8 time signature. Measures 15-18. Dynamics: *p*.
Sixth system: Measures 19-22. Dynamics: *p*.
Seventh system: Measures 23-26. Dynamics: *p*. Includes a *rall.* marking.
Eighth system: Measures 27-28. Dynamics: *p*. Includes an *a tempo* marking.

Cornet in B $\flat$



Var. III

Musical score for Var. III, measures 1-12. The key signature is one flat (B-flat), and the time signature is 6/8. The piece begins with a piano (*p*) dynamic. The melody consists of eighth and sixteenth notes, with some measures containing triplets. There are crescendo hairpins under measures 1, 3, 5, 7, 9, and 11.

Musical score for Var. III, measures 13-15. The tempo changes to *Più lento*. The dynamics are *p* (piano) and *poco a poco cresc.* (poco a poco crescendo). Trills (*tr*) are marked above measures 13, 14, and 15.

Musical score for Var. III, measures 16-18. The tempo changes to *a tempo*. The dynamics are *rall. p* (rallentando piano) and *p* (piano). A trill (*tr*) is marked above measure 16.

Musical score for Var. III, measures 19-21. The melody continues with eighth and sixteenth notes. There are crescendo hairpins under measures 19 and 21.

Musical score for Var. III, measures 22-24. The melody continues with eighth and sixteenth notes. There are crescendo hairpins under measures 22 and 24.

Musical score for Var. III, measures 25-27. The melody continues with eighth and sixteenth notes. There are crescendo hairpins under measures 25 and 27. The piece ends with a final measure containing a whole note and a fermata.

Var. IV

The musical score for Var. IV consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The music is written in a single melodic line. The first staff starts with a *p* (piano) dynamic and includes several accents (>). The second staff continues the melodic line. The third staff features a *pp* (pianissimo) dynamic and a repeat sign. The fourth staff includes dynamics of *f* (forte), *p*, *f*, and *p*. The fifth staff has a key signature change to two flats (B-flat and E-flat) and includes a *pp* dynamic. The sixth staff continues the melodic line. The seventh staff includes a *cresc.* (crescendo) marking. The eighth staff continues the melodic line. The ninth staff includes a *ff* (fortissimo) dynamic and a key signature change to one flat (B-flat). The tenth staff concludes the piece with a final cadence. The lyrics "tu tu ku tu tu tu tu" are written below the final staff, corresponding to the notes.

p

pp

f *p* *f* *p*

pp

cresc.

ff

tu tu ku tu tu tu tu

No. 11

Fantaisie and Variations

on

The Carnival of Venice

J. B. Arban

Intro

Allegretto $\text{♩} = 80$

Piano Tutti

f

Solo

mf

cresc.

3 rall.

a tempo

mf

3

7

rall.

Theme

 $\text{♩} = 88$

1

p

p

mf

7

Var. I

p

Double tonguing

trill

trill

trill

ff

p *ff* *p*

ff

p *ff* *p*

f

p

f

7

Var. II



Five staves of musical notation for trumpet. The first four staves contain complex rhythmic patterns with many slurs and accents. The fifth staff ends with a fermata marked with the number 7.

Var. III
Andante (♩)

Five staves of musical notation for trumpet, starting with a piano (*p*) dynamic marking. The notation includes complex rhythmic patterns, slurs, and accents, with a tempo marking of Andante (♩).

pp tu ku tu ku tu ku tu ku

Var. IV

mf

The main musical score consists of eight staves of music. The key signature is B-flat major (two flats). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in beams. Slurs are used extensively to indicate phrasing across multiple measures. The notation includes many accidentals (sharps and flats) to specify the correct pitch for the notes. The overall texture is dense and technically demanding.

Coda

The Coda section is a single staff of music. It begins with a forte (*f*) dynamic marking. The melody is simple and repetitive, consisting of eighth and quarter notes. The lyrics "tu ku tu ku tu ku" are written below the notes.

The final musical staff of the score. It continues the melodic pattern from the Coda section. The lyrics "tu tu ku tu tu tu tu" are written below the notes. The staff concludes with a double bar line.

No. 12 Variations

on a theme from Norma
by V. Bellini

J. B. Arban

Andante maestoso $\text{♩} = 64$

p *cresc.*

1 *Solo* *p*

ff

dim.

f

7

Theme
Moderato $\text{♩} = 96$

p

Var. I



Var. II



pp
rit.
 Più lento
p
accel.
 (Double tonguing ad lib.)
accel.
cresc.
f
vivace
ff

This page of musical notation for trumpet consists of ten staves. The first staff begins with a *pp* dynamic and features a melodic line with slurs and ties. The second staff continues the melody, ending with a *rit.* instruction and a final note marked with a '1'. The third staff starts with the tempo marking 'Più lento' and a *p* dynamic, showing a series of eighth notes with accents. The fourth staff includes an *accel.* instruction and a note about 'Double tonguing ad lib.' The fifth and sixth staves continue the melodic development. The seventh staff has an *accel.* instruction and a *cresc.* (crescendo) marking. The eighth staff features a *f* (forte) dynamic and a *vivace* tempo change, with a trill-like figure. The ninth staff concludes with a *ff* (fortissimo) dynamic and triplet markings. The notation includes various musical symbols such as slurs, ties, accents, and dynamic markings.

Variations

The Carnival of Venus

Introduction

Allen Vizzutti

The Introduction is written in 4/4 time. It begins with a forte (*f*) dynamic. The first staff features a melodic line with eighth and sixteenth notes, including triplets. The second staff provides a harmonic accompaniment with sustained notes and moving lines. The third and fourth staves continue the melodic and harmonic development. The fifth staff concludes the introduction with a double bar line and repeat signs.

Theme *Cantabile*

The Theme is in 6/8 time and marked *Cantabile*. It begins with a melodic line in the first staff, followed by a harmonic accompaniment in the second staff. The third staff continues the melodic line, and the fourth staff provides the harmonic accompaniment. The fifth staff features a triplet of eighth notes, followed by a double bar line and repeat signs, and then a five-measure rest.

Variation 1 *Fast (tongued on repeat)*

Variation 1 is in 6/8 time and marked *Fast (tongued on repeat)*. It begins with a melodic line in the first staff, followed by a harmonic accompaniment in the second staff. The third staff continues the melodic line, and the fourth staff provides the harmonic accompaniment. The fifth staff features a triplet of eighth notes, followed by a double bar line and repeat signs, and then a five-measure rest.

© 1994 Village Place Music
used with permission

1. 2. *8va* 8

Fast! ♩

molto rit. **Fine**

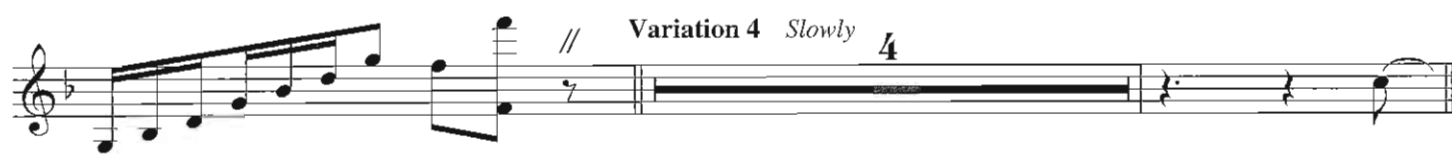
1. 2. **D.S. al Fine** 9 **Variation 3**

Medium Fast

3 3 3 3

rit.

rit.



This musical score is for a trumpet piece, likely from the Arban Complete Method. It is written in the treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. The score consists of ten staves of music. The first staff begins with a treble clef and a key signature of one flat. The second staff features the marking "Espressivo (Freely)" and a measure rest for 15 measures, followed by the marking "Fast!". The third staff continues the melodic line. The fourth staff includes a first ending bracket labeled "1.". The fifth staff includes a second ending bracket labeled "2.". The sixth staff continues the melodic line. The seventh staff includes a first ending bracket labeled "1.". The eighth staff includes a second ending bracket labeled "2.". The ninth staff continues the melodic line. The tenth staff concludes the piece with a double bar line. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, as well as dynamic markings and performance instructions.

Allen Vizzutti

Equally at home in a multitude of musical idioms, Allen Vizzutti has toured the world and performed throughout the United States with a rainbow of artists and ensembles. Performing as a classical and a jazz artist—often in the same evening—he has appeared as guest soloist with symphony orchestras in major cities throughout the world.

As Artist in Residence, Mr. Vizzutti has taught at the Eastman School of Music, the Banff Center for the Performing Arts, Kansas State University, Ohio State University, West Texas State University, the Skidmore Jazz Institute, Trompeten-Akademie of Bremen Germany and the University of Washington.



He has given premier performances with the Los Angeles Philharmonic, Budapest Radio Orchestra, the Royal Philharmonic of London, the Nürnberger Symphoniker, Syracuse Symphony, Rochester Philharmonic, London Symphony and many others.

While growing up in Montana, Mr. Vizzutti studied with his father, a self taught musician and trumpet player, until he left home to attend the Eastman School of Music. There he earned the Bachelor of Music and Master of Music degrees, a Performer's Certificate, a chair in the Eastman Brass Quintet faculty ensemble, and the only Artist's Diploma ever awarded a wind player in Eastman's history.



