

Jean-Baptiste

**ARBAN**

*Complete Method for Trumpet*

Annotated and Edited by

Allen Vizzutti & Wesley Jacobs



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# *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 di 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*



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# INTRODUCTION

BY J. B ARBAN

Range

Instruments with three valves have a chromatic range of two and a half octaves, which, in the case of the cornet and the alto, extends from F-sharp below the staff to C above the staff. Not every player however, succeeds in mastering this range with clearness and facility. Therefore, when writing for these instruments, even if it is for a solo, it is advisable not to use the extreme limits of the scale. As a rule, the higher registers of the instruments are used much too frequently by arrangers and composers, which results in the performer losing the beautiful and characteristic tonal qualities peculiar to his instrument. It also leads to failure to properly perform the simplest passages, even when written in the middle register. To avoid this shortcoming, it is necessary to continually practice the instrument throughout its entire register, and to pay special attention to the chapter devoted to the study of the various intervals.

The easiest portion of the cornet's range begins at low C and ends at G above the staff. One may easily ascend as high as B-flat, but the B-natural and the C ought to be made use of very sparingly. The notes below C do not present any very great difficulties; although some players experience considerable trouble in producing them with clearness and sonority. However, they are very beautiful and effective when properly produced.

### Alternate Fingering

The following suggestions are offered for producing F-natural below the staff and at the same time for facilitating certain passages, which are almost impossible with the normal fingering [valve slide position]. In order to achieve this, the slide of the third valve should be drawn out a half step, in order to obtain a length of a major third instead of the usual minor third. In doing this, it will be advisable to adopt the following fingering, which is very popular among German cavalry trumpeters.



In order that the F-natural may be produced in perfect tune, the tuning slide should be drawn out a little.

Only in exceptional cases should one resort to devices such as this. I have only called attention to them here in order to acquaint the student with all the resources of the instrument.

### Tuning Slide

On a well-built trumpet or cornet, the thumb of the left hand should be able to enter the ring of the tuning slide, and open and shut it at will, without the help of the right hand. It is then possible to regulate the pitch of the instrument while playing. When beginning to play on a cold instrument, it will always be a little below pitch. After a few measures have been played and the instrument is warmed, it will become sharp very rapidly.

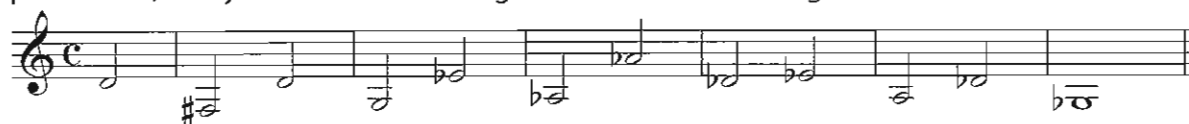
The slide is also used for the purpose of equalizing all those notes which, in the course of natural production, are pitched too high. Each valve is tuned for separate use, and the



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:



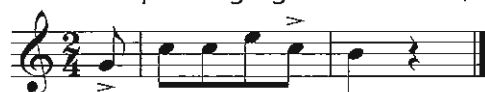
Performers often make an effort to prolong the fourth eighth-note by pronouncing:



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:



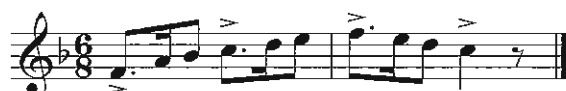
In 6/8 time the same errors prevail. The sixth eighth-note of each bar is prolonged; in fact, the entire six are performed in a skipping and uneven manner. The performer should play:



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:



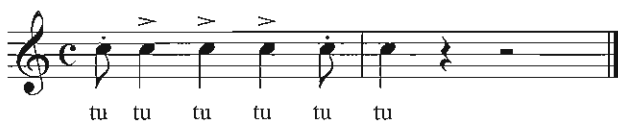
In 6/8 time an equally faulty method of playing off-beats exists. This consists in uttering the first note of the off-beat as though it were a sixteenth-note, instead of giving the same value to both notes. The performer should play:



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.

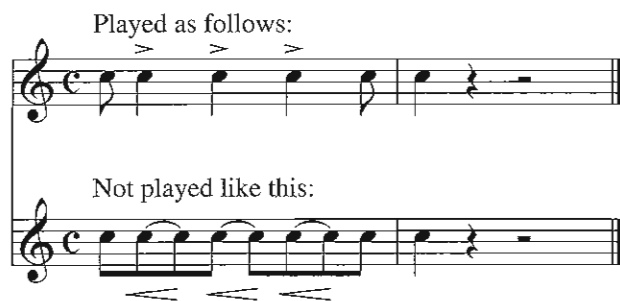
Studies seven and eight deal with all of the notes produced by using the same valves. Studies nine and ten take the student through all of the keys and so the required fingerings have been thoroughly indicated. These lessons should be practiced over a long period so that the student may become completely 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.

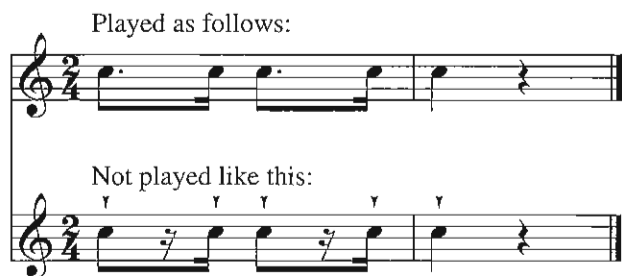
Many students have great difficulty mastering syncopation. Study carefully the solution of the rhythm problem appearing over each exercise.





## Dotted Eighth-Sixteenth Rhythmic Figures

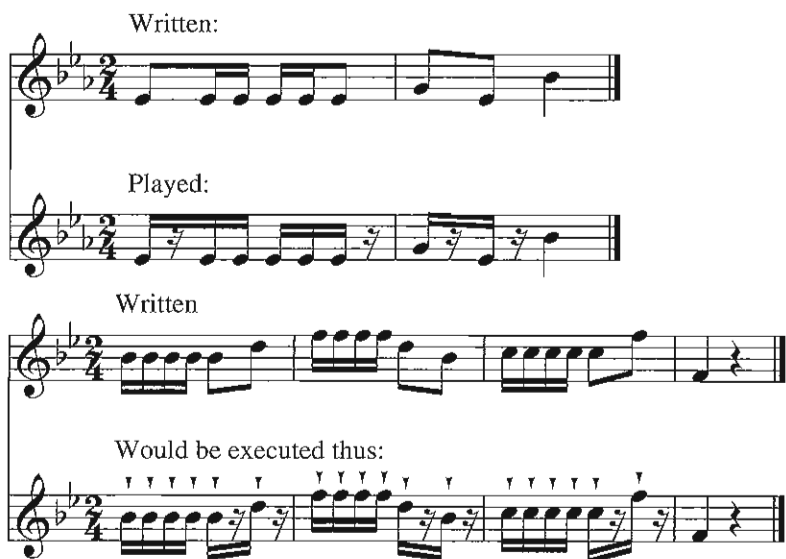
In these studies the eighth-note should be held for its full value—be sure never to substitute a rest for the dot.



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' (4<sup>th</sup> 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 fingerings. The notes are primarily half notes and quarter notes, with some eighth notes. Above the notes, there are numbers indicating fingerings (e.g., 0, 1, 2, 1/2). Below the notes, there are symbols indicating articulations: a black diamond (>) for a heavy attack, a cap accent (^) for a heavy legato note, and a staccato dot (·) for a light articulation. The staves are numbered 1, 2, 3, and 4 on the left. The notation is in treble clef with a common time signature (C).



4. 

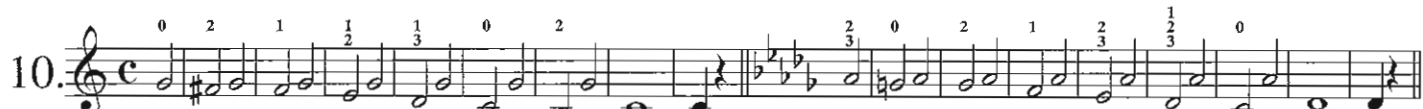
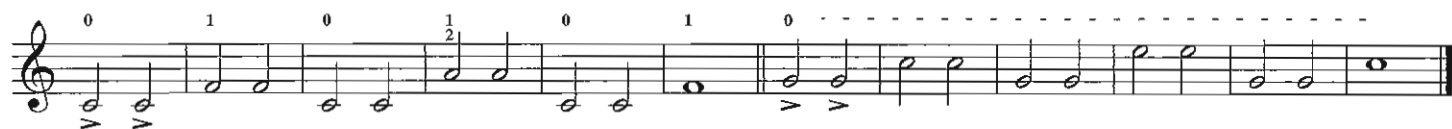
5. 

6. 

7. 

8. 







11.   
  
*simile*

12.   

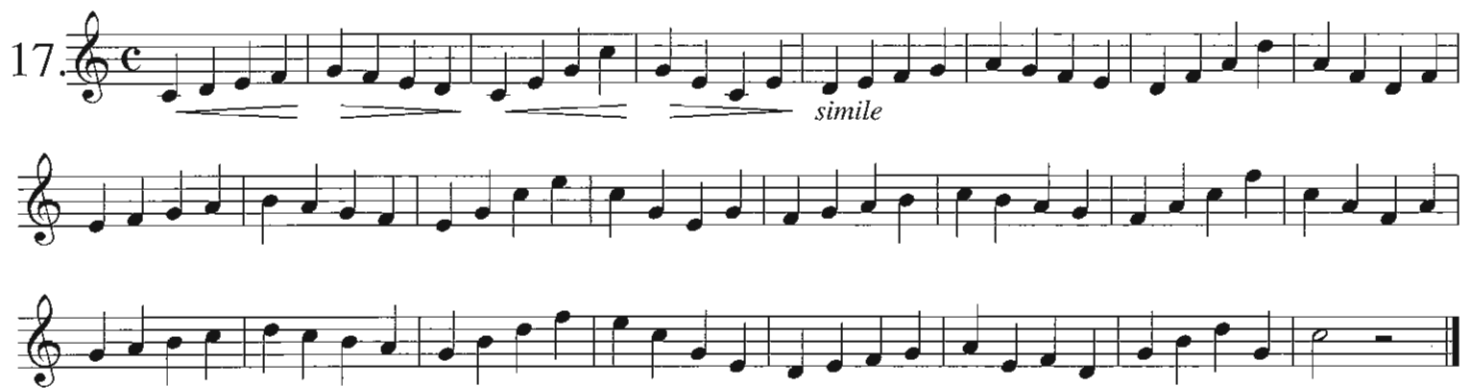

13.   
  
*simile*

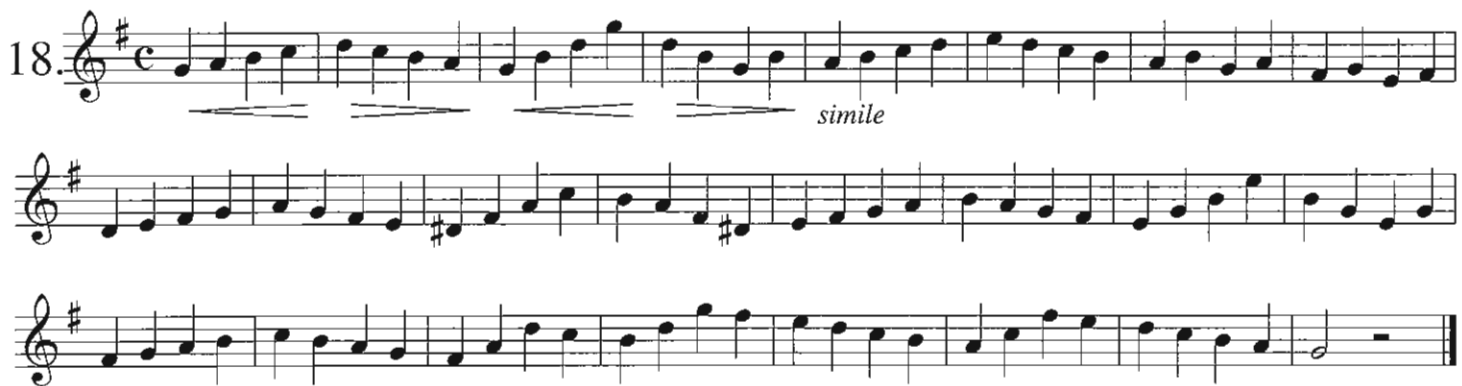
14.   


15.   
  
*simile*

16.   
  
*simile*  
  




17. 

18. 

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 accompaniment consists of eighth-note chords moving in parallel motion with the melody.

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 accompaniment consists of eighth-note chords moving in parallel motion with the melody.

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 accompaniment consists of eighth-note chords moving in parallel motion with the melody.

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 accompaniment consists of eighth-note chords moving in parallel motion with the melody.



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28. 



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34. 



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38. 



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43. 

44. 

45. 



46.

This musical score consists of 12 staves of music, each containing a sequence of eighth and sixteenth notes. The key signature changes across the staves: the first five staves are in common time with no sharps or flats; the next three staves are in B-flat major (two flats); the next three staves are in E major (three sharps); and the final staff is in D major (two sharps). The notation includes various rhythmic values and rests, with some notes marked with accents or slurs.



47.

48.

49.



50.

Fine

D.C. al Fine

## SYNCOPIATION

1.

2.

3.

4.



5.

6.

7.

8.

9.

**Allegro**

10. *Allegro*





**Tempo di Marcia**





Allegro moderato

14.

Allegro

15.

*simile*

16.





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 in the right hand, while the left hand provides a rhythmic accompaniment of eighth notes. The second staff continues the melodic development with some chromaticism. The third staff concludes the exercise with a final cadence.

20. *mp*

Exercise 20 consists of three staves of music in 2/4 time. It features a consistent eighth-note accompaniment in the left hand and a more complex melodic line in the right hand, including some triplets and chromatic passages.

21. *mp* *simile*

Exercise 21 consists of three staves of music in 2/4 time. The first staff includes accents and a 'simile' instruction. The second and third staves continue the rhythmic and melodic patterns, ending with a final cadence.

22. *mp*

Exercise 22 consists of three staves of music in 2/4 time. It features a steady eighth-note accompaniment in the left hand and a melodic line in the right hand that includes some chromatic movement.



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 phrasing slurs 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 dynamic markings are *mf* and *mp*, and the *simile* marking is used to indicate that the dynamics should remain the same as in the previous measures.





## 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.

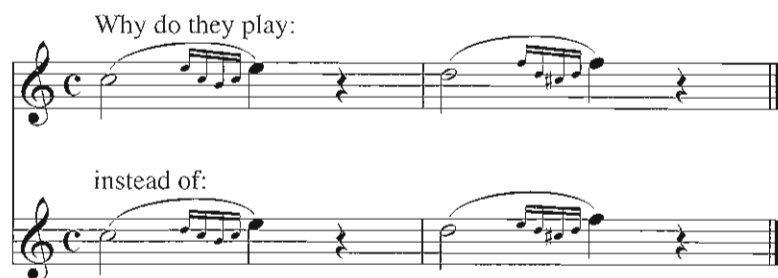
The easiest interval to slur is the minor second. Slurring the major second is more difficult since some lip movement is needed. Slurring the third is most difficult since it often involves pitches where valves cannot possibly be used to help slur from the lower to the higher note. By diligent practice, 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*



simile

7. simile

simile

8. simile

simile

9. simile

simile

10. simile

simile

11. simile



12. *c* *simile*

13. *c*

**Allegretto**  
14. *mp* *a tempo*

**Andante**  
15. *p*



The fingerings carefully marked throughout exercises #16-30 are based on the harmonic structure of the trumpet. Practicing with the marked fingerings is a very important factor in learning to accurately move between notes of the same fingering. You must use the unusual substitute fingerings (for example, in exercise #23: [1-2-3] for high F#, [2-3] for high G# and [1-3] for high A), to get the most benefit out of each exercise. Note that many of the substitute fingers are quite out of tune and need to be dealt with accordingly using 1<sup>st</sup> and 3<sup>rd</sup> valve slides and/or 'lipping' them in tune. You will find occasions in solo and ensemble performance when substitute fingerings are very helpful—as long as you play the notes in tune.

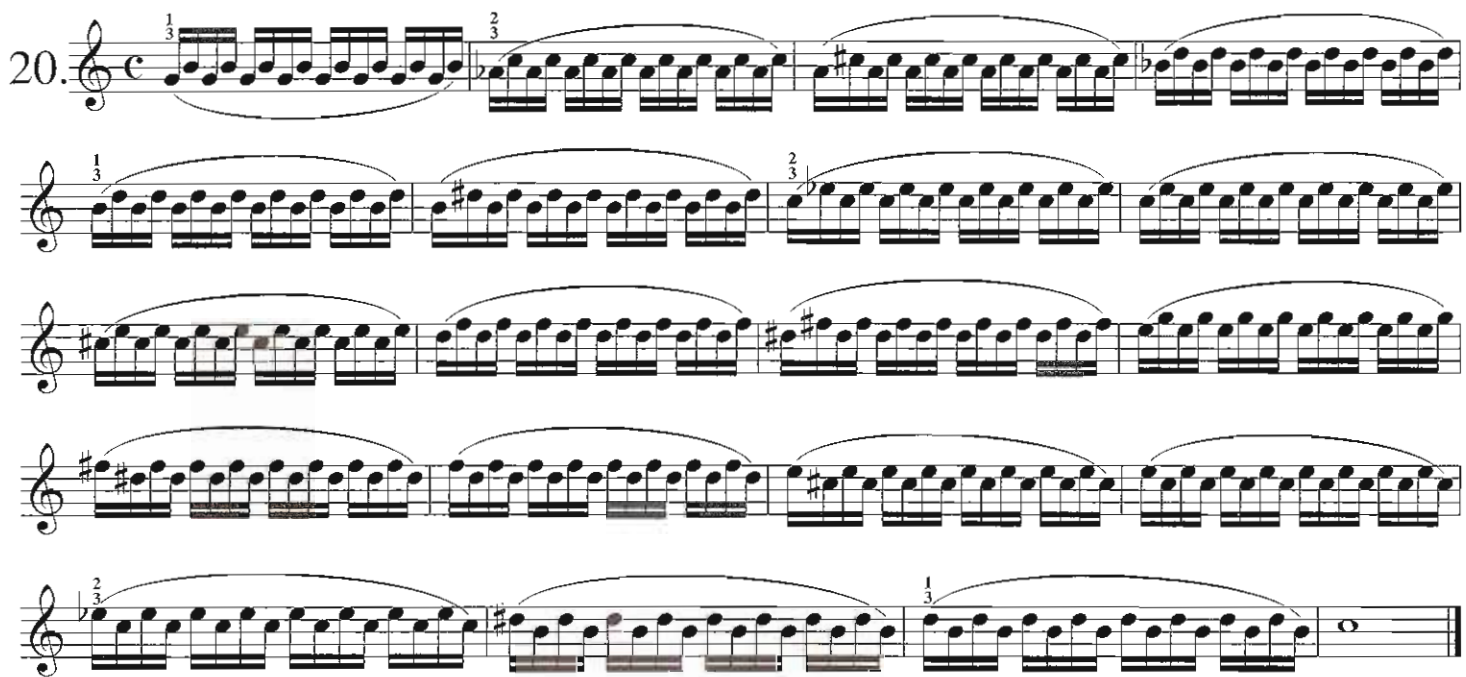
Additionally, I have found practicing the lip slur section of the *Arban Method*, using normal fingerings, to be beneficial. The experience of playing this section with the marked fingerings and again with the normal fingerings, is surprisingly different. Both routines help you to be a more proficient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

16. 

17. 

18. 







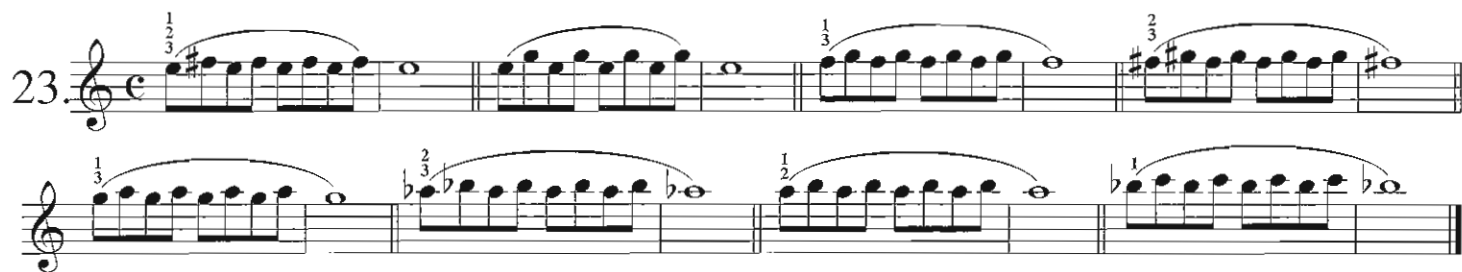
22.  $\frac{1}{3}$  3 3 3 3 6

$\frac{2}{3}$

$\frac{1}{3}$

$\frac{2}{3}$



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, many of which are grouped in triplets. Slurs are used to indicate phrasing across measures. The key signature has one sharp (F#). The exercise concludes with a final measure containing a half note and a quarter rest.

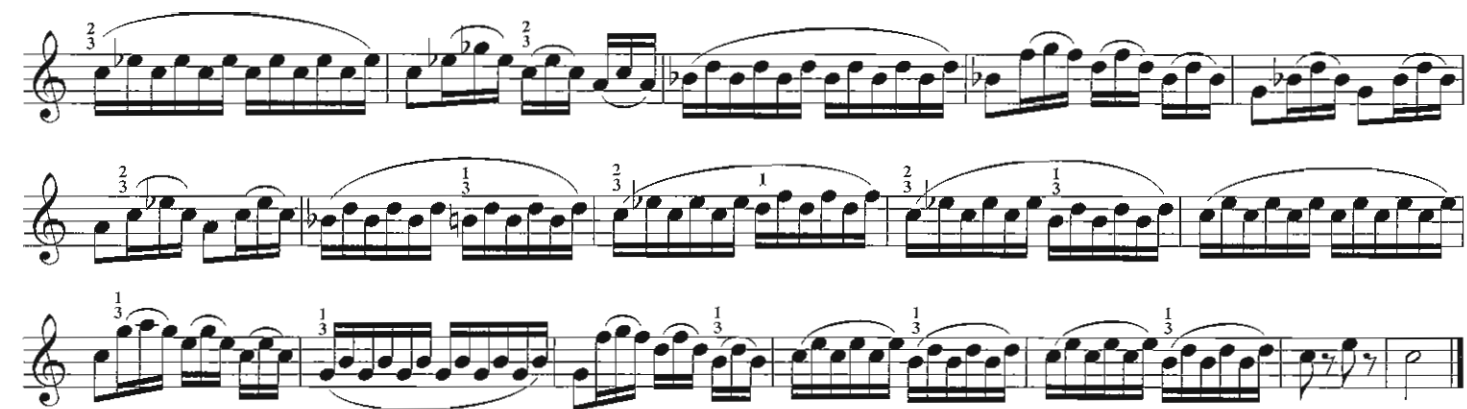
29.

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







36. 

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47. 

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50. 



50. 

51. 

52. 

53. 

54. 

55. 



56. Musical score for 'The Rose Tree' in 2/4 time, key of D major. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in a single line. The second and third staves continue the melody. The score ends with a double bar line and a repeat sign.

57. 

58.  Musical score for exercise 58, measures 1-12. The score is written on three staves in 2/4 time. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The melody is in G major and features a mix of eighth and sixteenth notes, often beamed together. The bass line is simple, mostly consisting of quarter and eighth notes.

59. *8va ad libitum.*

The musical score consists of three staves of music in 2/4 time, marked with a key signature of two flats (B-flat and E-flat). The first staff begins with a treble clef and a common time signature 'C', which is then changed to '2/4'. The music is written in a single melodic line with eighth and sixteenth notes, many of which are beamed together. The second and third staves continue the melodic line, with the third staff ending with a double bar line. The tempo/mood is indicated as 'ad libitum' (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

This block contains the musical notation for measures 61 through 64. It consists of four 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). The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. The first staff concludes with a double bar line and the word "Fine". The second staff continues the melodic line. The third staff includes a measure with a whole rest. The fourth staff concludes with a double bar line and the instruction "D.C. al Fine".

64.

This block contains the musical notation for measures 65 through 68. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 8/8. The music is characterized by a steady eighth-note rhythm. The first staff concludes with a double bar line. The second staff continues the eighth-note pattern. The third staff includes a measure with a whole rest. The fourth staff concludes with a double bar line.

65.

This block contains the musical notation for measures 69 through 72. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. The music features a rapid sixteenth-note pattern. The first staff concludes with a double bar line. The second staff continues the sixteenth-note pattern and ends with a measure containing a whole rest.

66.

This block contains the musical notation for measures 73 through 76. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. The music features a rapid sixteenth-note pattern. The first staff concludes with a double bar line. The second staff continues the sixteenth-note pattern and ends with a measure containing a whole rest.



Allegretto grazioso

67.

Exercise 67 is a continuous eighth-note exercise in C major, 2/4 time. It consists of eight staves. The first staff begins with a treble clef and a common time signature. The melody is composed of eighth notes, with some measures containing beamed eighth notes or sixteenth notes. The key signature has one sharp (F#). The exercise concludes with a double bar line on the eighth staff.

68.

Exercise 68 is a continuous eighth-note exercise in C major, 2/4 time. It consists of five staves. The first staff begins with a treble clef and a common time signature. The melody is composed of eighth notes, with some measures containing triplets. The key signature has one sharp (F#). The exercise concludes with a double bar line on the fifth staff.



69.

The musical score for Exercise 69 is written for a single melodic line, likely for trumpet, in 2/4 time. It consists of 12 staves of music. The key signature begins in C major (no sharps or flats). The first five staves are in C major. The sixth staff introduces a key change to B-flat major (two flats). The next five staves (from the seventh to the eleventh) are in B-flat major. The twelfth staff introduces a key change to B-flat minor (three flats). The final staff (the thirteenth) returns to D major (two sharps). The exercise is composed of continuous eighth-note patterns, often beamed in groups of four, creating a rhythmic and technical challenge. The notation includes various accidentals (sharps, flats, naturals) and slurs to indicate phrasing and articulation.



# 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<sup>b</sup>, G<sup>b</sup>, C<sup>b</sup> / B, F<sup>#</sup> and C<sup>#</sup> major, B<sup>b</sup> minor, E<sup>b</sup> minor, and A<sup>b</sup> minor are fairly common in music today. The relative minor keys to B major—(G<sup>#</sup> minor), F<sup>#</sup> major—(D<sup>#</sup> minor), and C<sup>#</sup> major—(A<sup>#</sup> minor), are not used. The enharmonic versions are used instead (A<sup>b</sup> minor is used instead of G<sup>#</sup> minor, E<sup>b</sup> minor instead of D<sup>#</sup> minor and B<sup>b</sup> minor instead of A<sup>#</sup> 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*
















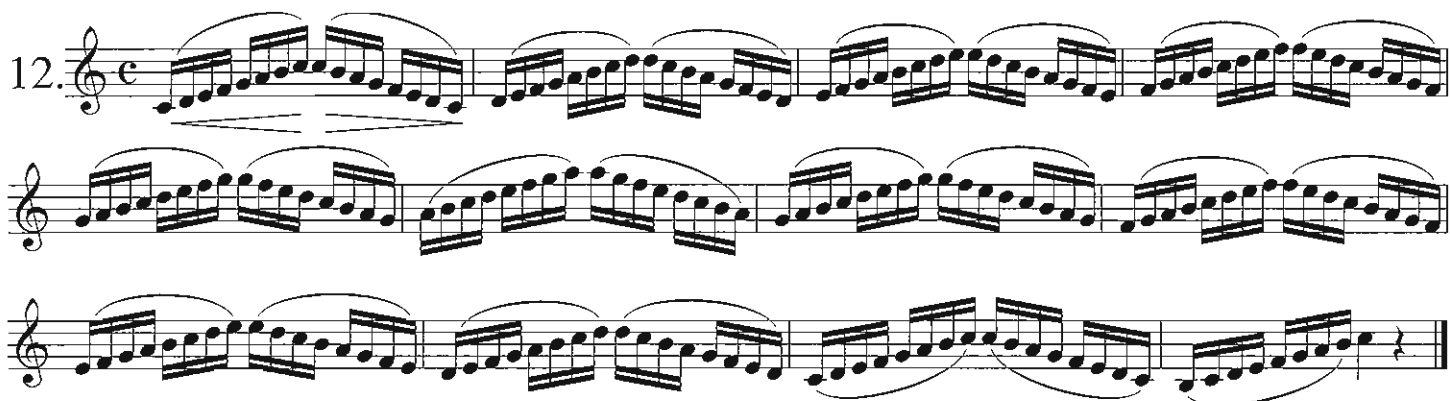
8.   
  
  
*simile*

9.   
  
  
  
  
*simile*

10.   
  
  
  
  
*simile*

11.   
  
  
  
  
*simile*

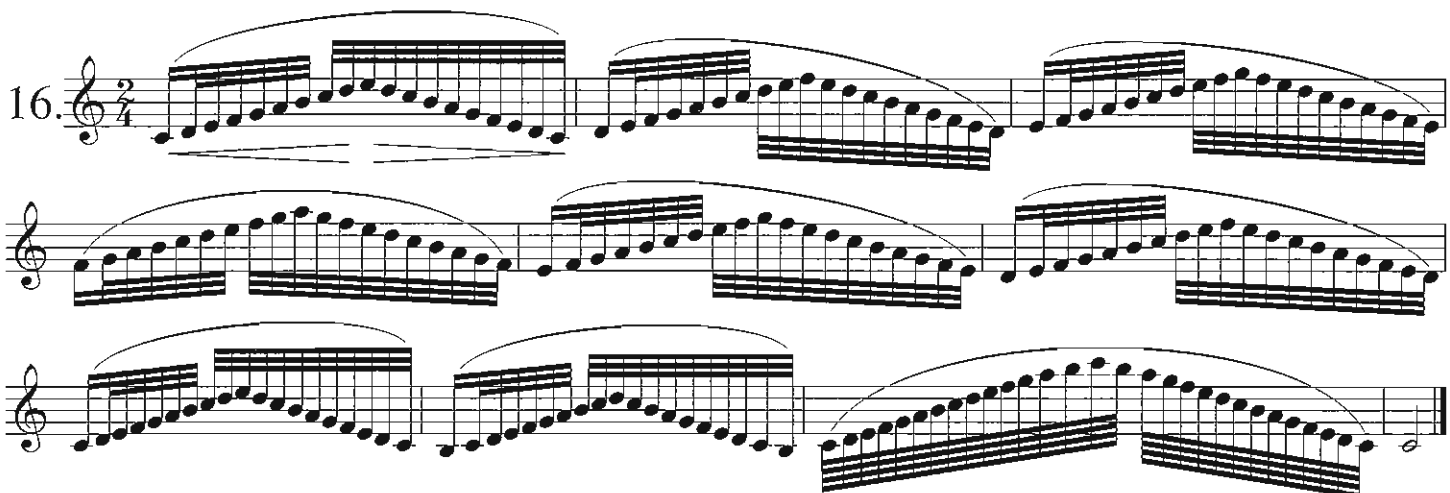


12. 

13. 

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16. 



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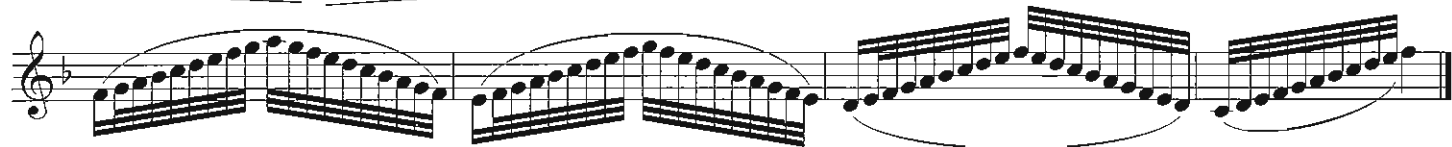
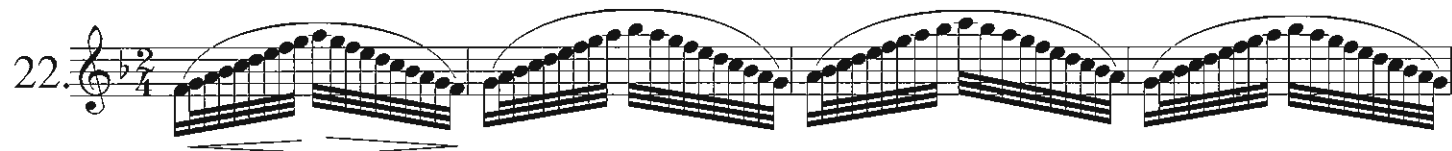
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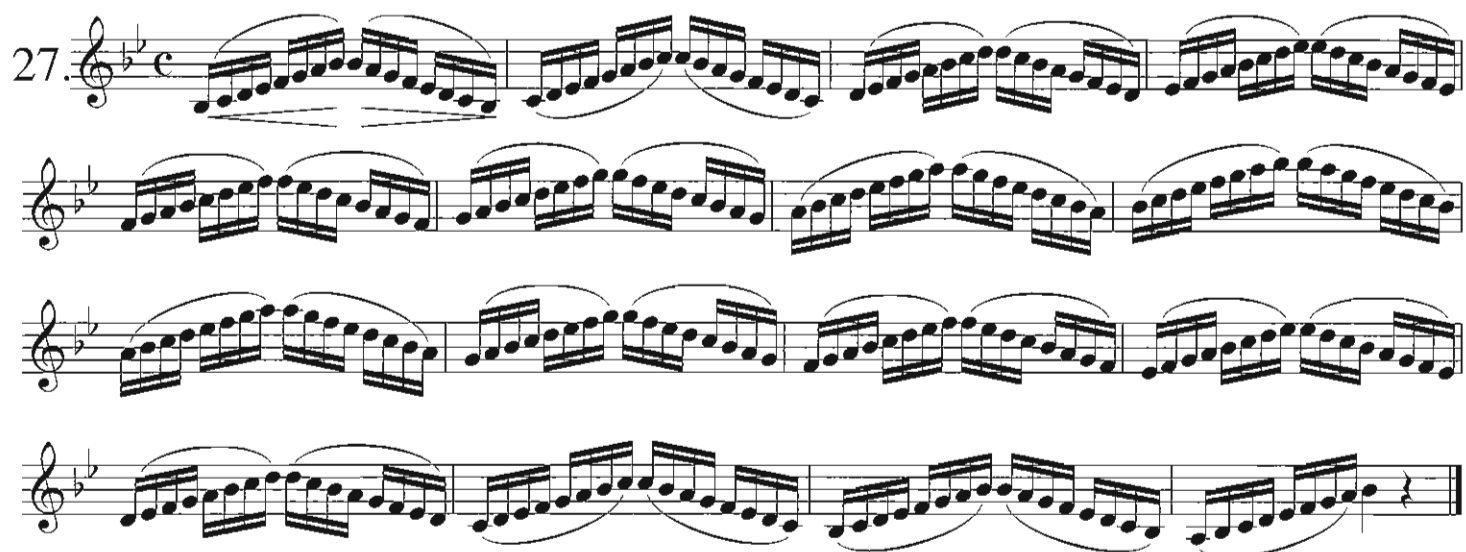
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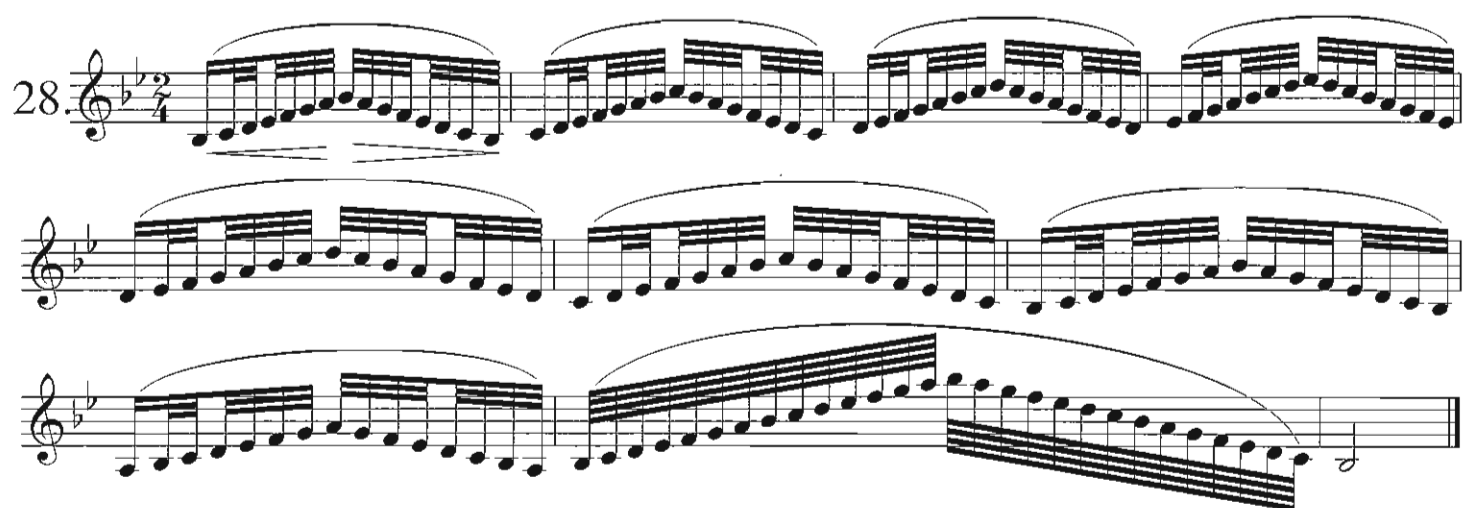
21. 








27. 


28. 


29. 


30. 



31. 

32. 

33. 

34. 



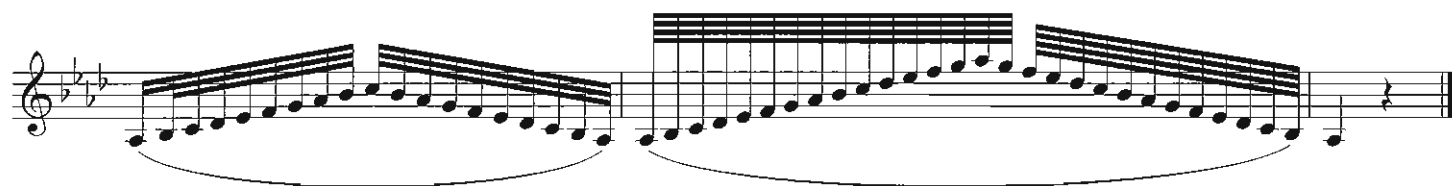
35. 

36. 

37. 

38. 







42.


43.


44.










48. 

49. 

50. 


51. 

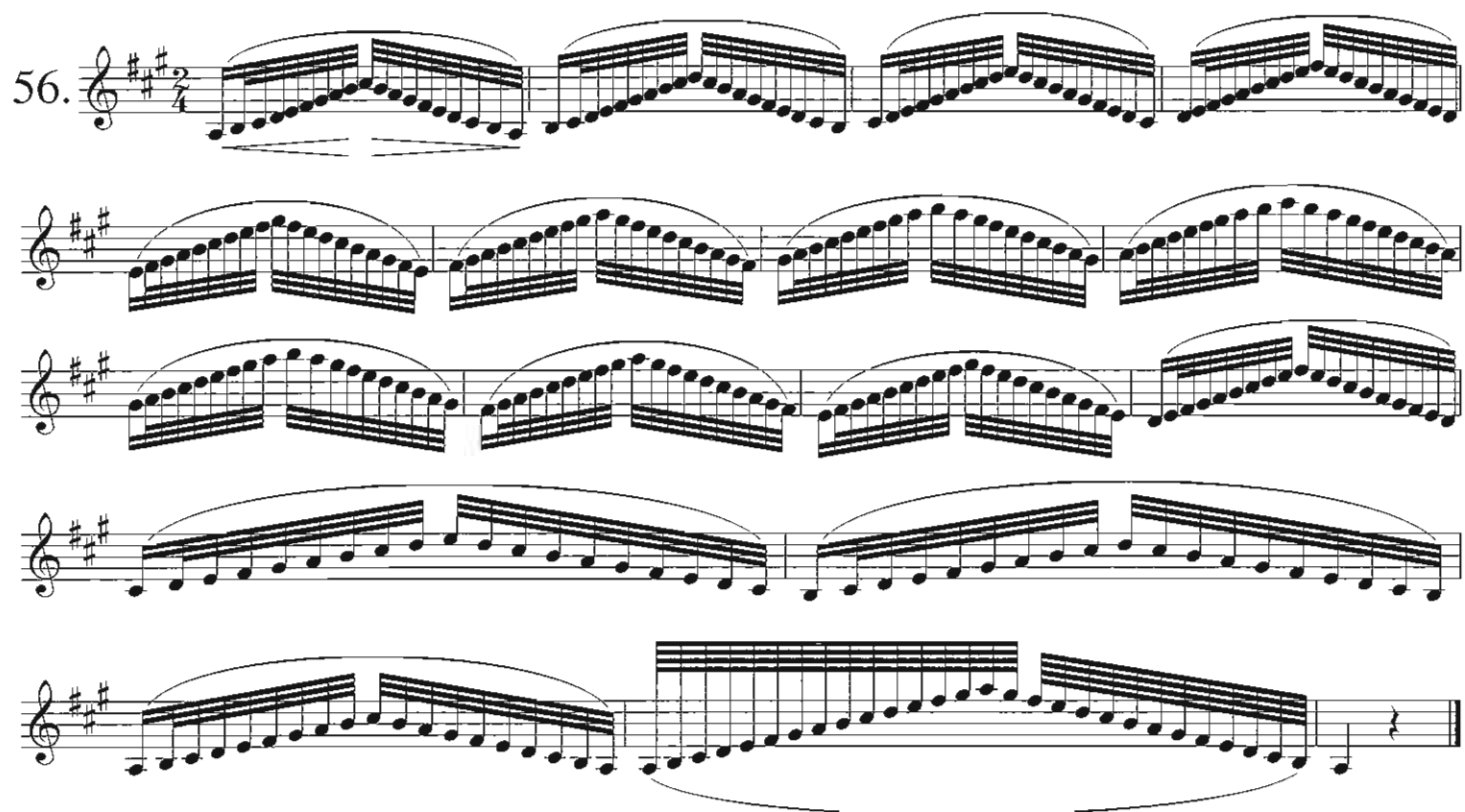
52. 



53. 

54. 

55. 

56. 



57. 

58. 

59. 

60. 

61. 







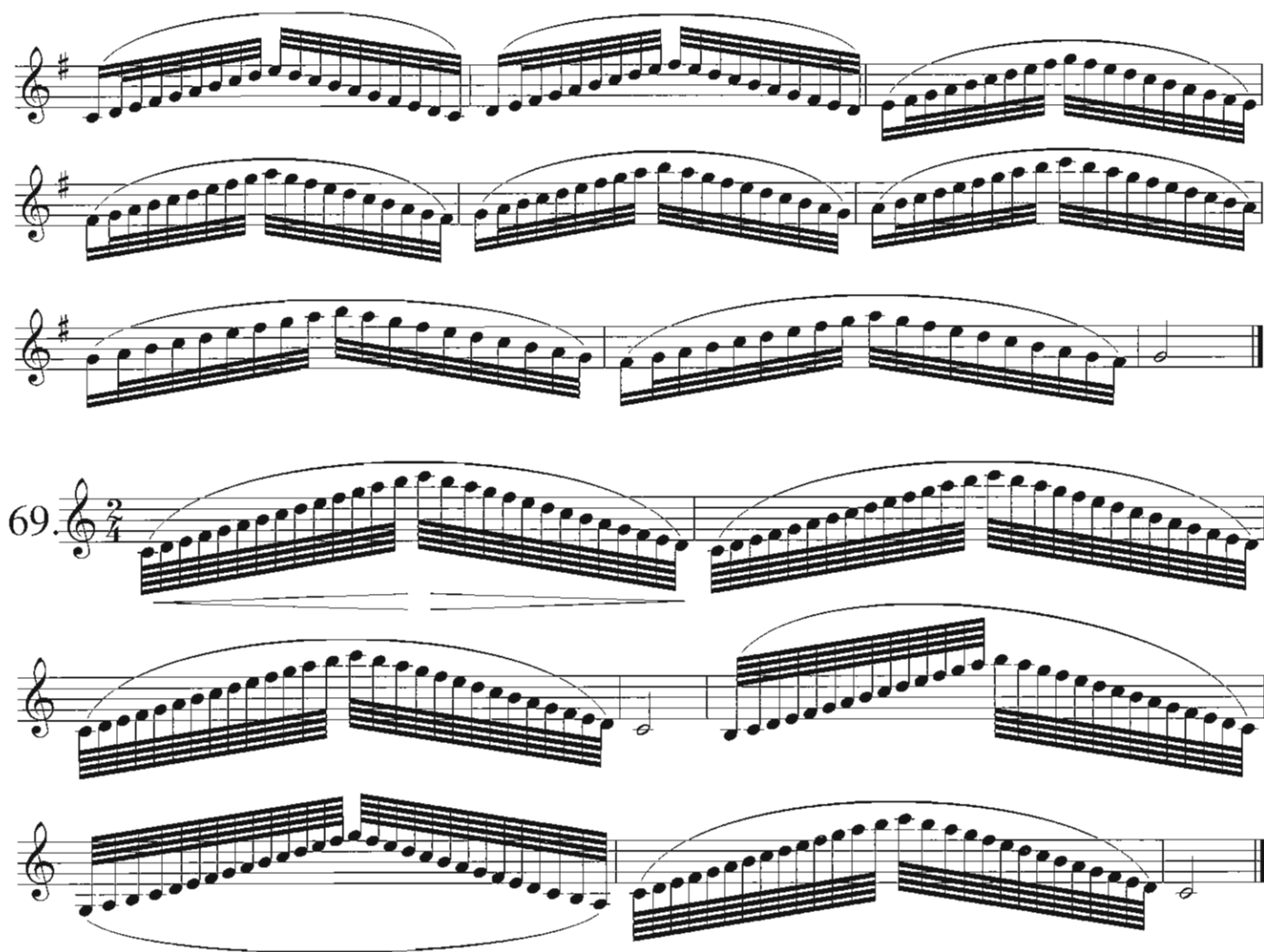
65. Musical notation for exercise 65, measures 1-4. The key signature is one sharp (F#) and the time signature is 2/4. The melody consists of eighth and sixteenth notes, with some slurs and ties.

66. Musical notation for exercise 66, measures 1-4. The key signature is one sharp (F#) and the time signature is common time (C). The melody features eighth and sixteenth notes, with many slurs and ties.

67. Musical notation for exercise 67, measures 1-4. The key signature is one sharp (F#) and the time signature is common time (C). The melody features eighth and sixteenth notes, with many slurs and ties.

68. Musical notation for exercise 68, measures 1-4. The key signature is one sharp (F#) and the time signature is 2/4. The melody features eighth and sixteenth notes, with many slurs and ties.





## 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 6<sup>th</sup> and 7<sup>th</sup> 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 3<sup>rd</sup> 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 7<sup>th</sup> scale step going up and down. The 3<sup>rd</sup> 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 3<sup>rd</sup> and a minor 3<sup>rd</sup> 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.

Exercise 4 is a chromatic scale exercise in B-flat major, 2/4 time. It consists of six measures, each containing a single eighth note. The notes move in a chromatic scale across the staves, starting from B-flat and ending on B-flat.

5.

Exercise 5 is a chromatic scale exercise in B-flat major, 2/4 time. It consists of six measures, each containing a single eighth note. The notes move in a chromatic scale across the staves, starting from B-flat and ending on B-flat.



6. This musical exercise consists of ten staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The subsequent staves change key signatures and time signatures, including 3/4, 2/4, and 3/8. The music is characterized by intricate melodic lines with many accidentals (sharps, flats, naturals) and complex rhythmic patterns, including sixteenth and thirty-second notes. Phrasing is indicated by slurs and ties across the staves. The exercise concludes with a double bar line on the final staff.



7.

8.

9.



This musical score is for a trumpet, spanning measures 10 through 12. It is written in treble clef with a key signature of one flat (B-flat). The time signature is common time (C). The music is characterized by dense, chromatic passages and triplet figures.

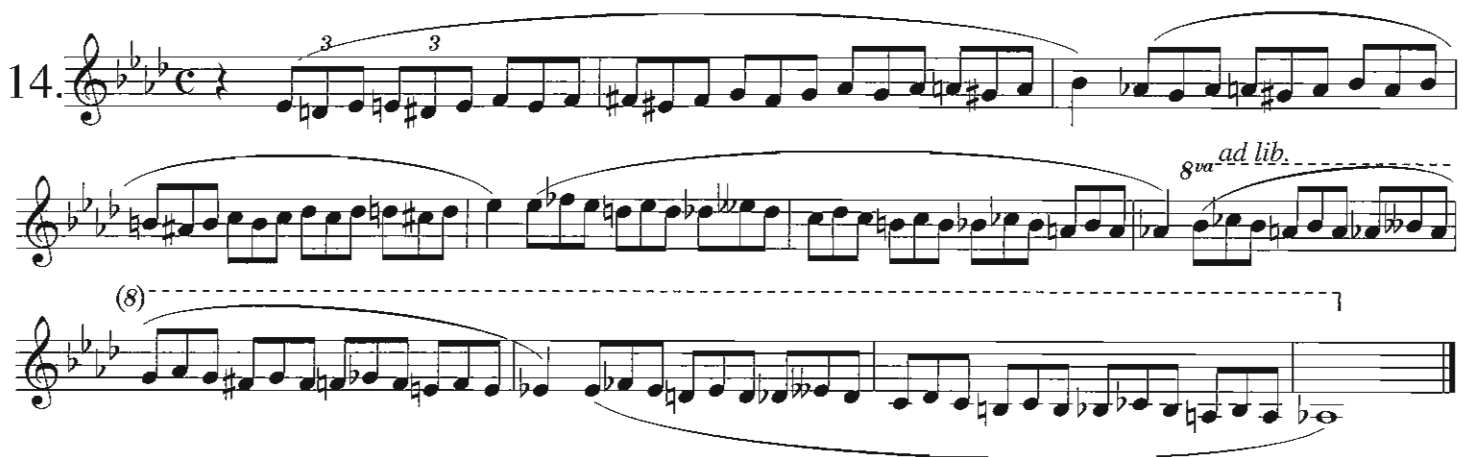
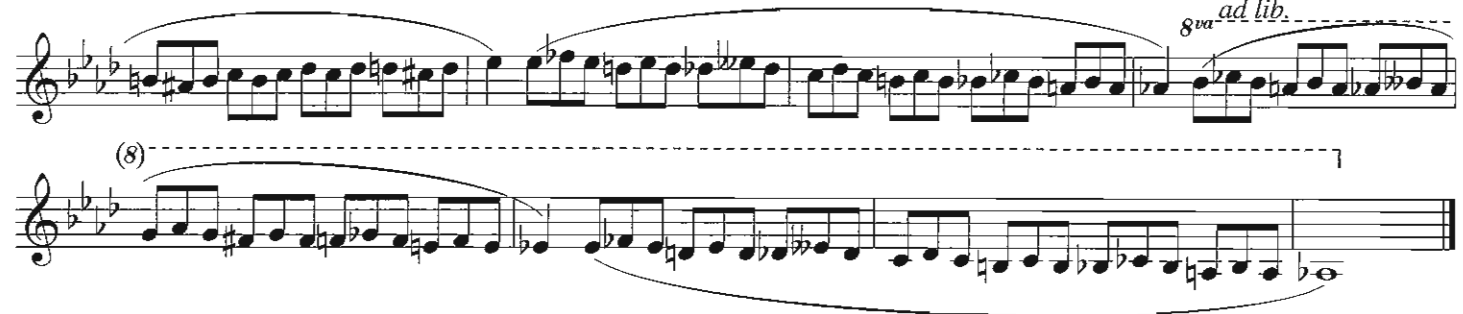
**Measure 10:** The first staff contains a complex chromatic scale. The second staff begins with a triplet of eighth notes, followed by a chromatic line. Dynamic markings include *p poco cresc.* and *mf poco decresc.*. The third staff continues the chromatic pattern, and the fourth staff concludes the measure with a final note.

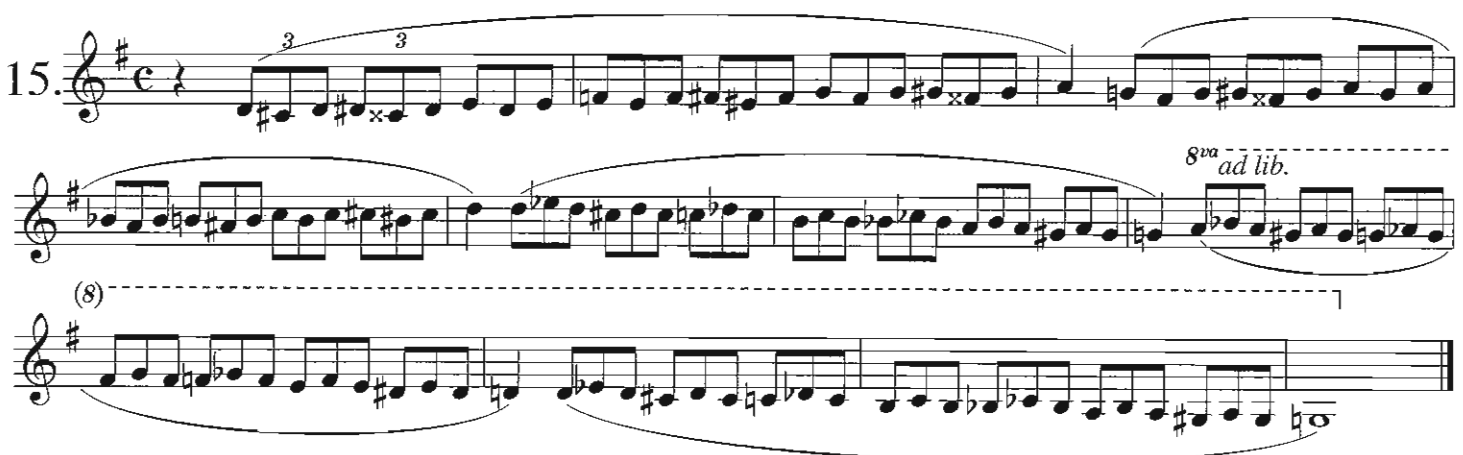

**Measure 11:** The first staff starts with a triplet of eighth notes, followed by a chromatic line. The second staff continues the chromatic pattern. The third staff concludes the measure with a final note.

**Measure 12:** The first staff begins with a triplet of eighth notes, followed by a chromatic line. The second staff continues the chromatic pattern. The third staff concludes the measure with a final note.



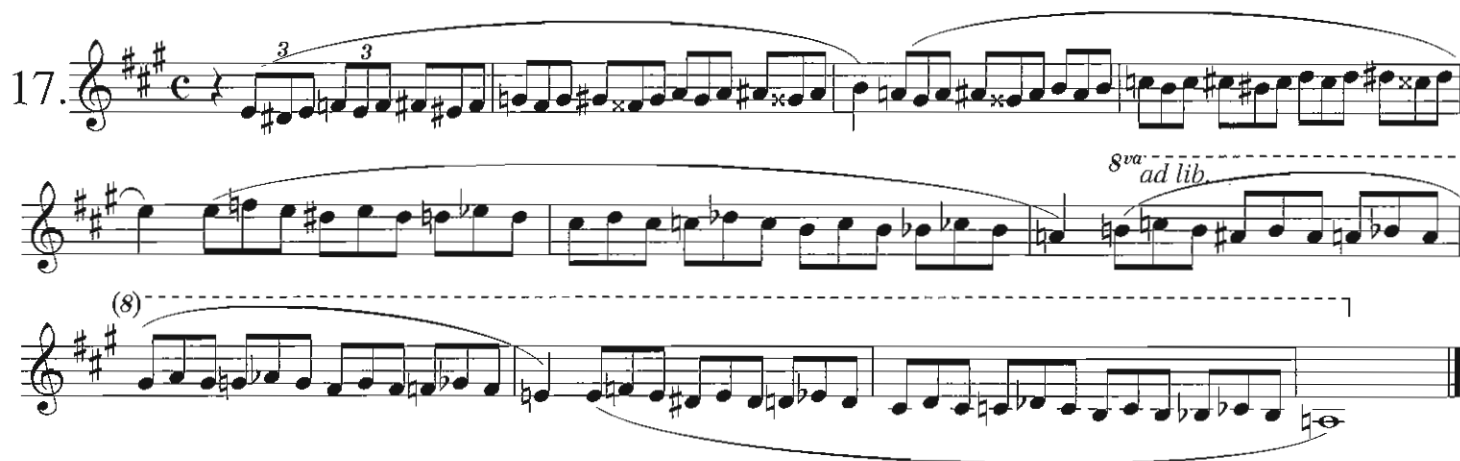
13. 

14.   
  
*8va ad lib.*

15.   
  
*8va ad lib.*

16.   




17. 

18. 

19. 

20. 



21. 

22. 

23. 

24. 







This musical score is for a trumpet part, spanning measures 28 to 32. It is written in 6/8 time and features a key signature of one flat (B-flat). The notation is organized into two systems, each containing four staves. The first system (measures 28-31) begins with a treble clef and a key signature change to one flat. It contains a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Slurs are used to group phrases of notes. The second system (measures 32-35) continues the melodic and rhythmic development, ending with a final measure in measure 35. The notation includes many accidentals (sharps and flats) and dynamic markings, though the latter are not clearly legible. The overall style is characteristic of late 19th or early 20th-century brass band music.



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.

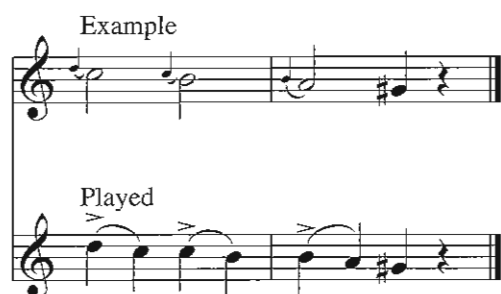
Always endeavor to arrive at the resolution note of the trill, gruppetto (or turn) and grace note groupings at exactly the right moment—no matter if the tempo is steady or involves a retard or lift. Embellishments should be treated as very important notes in the phrase and not as fast tiny secondary 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 17<sup>th</sup> century to early 19<sup>th</sup> 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<sup>b</sup> trilling to E natural is very difficult using the normal fingerings ([2-3] & [1-2]). Substituting 3<sup>rd</sup> 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. 

*simile*



2.

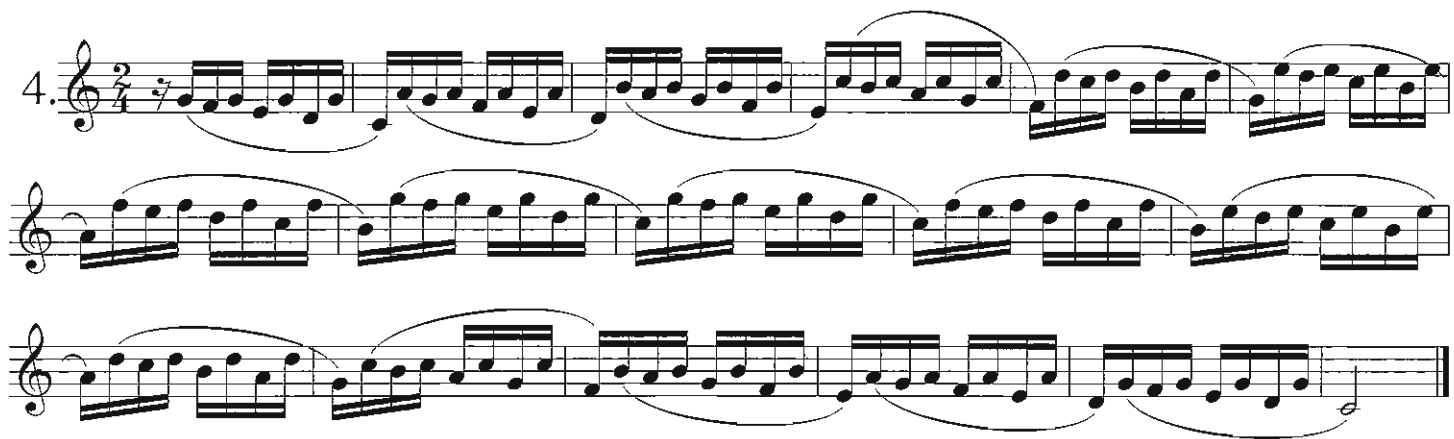
*simile*



3.

*simile*



4. 

5. 

6. 



7. 

8. 

9. 

10. 







14. 

15. 

16. 

17. 

18. 



This image displays four exercises from the Arban Complete Method 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), while exercises 21 and 22 are in the key of B-flat major (two flats). Exercises 19 and 20 are in 3/4 time, and exercises 21 and 22 are in 2/4 time. The exercises consist of continuous eighth-note and sixteenth-note patterns, often grouped in beams and slurs, with various accidentals (sharps, flats, naturals) indicating chromatic movement. 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.



23

Exercise 23 is a five-staff musical piece in 8/8 time, featuring a key signature of one flat (B-flat). The music is composed of continuous eighth-note patterns across all staves, with various slurs and ties indicating phrasing and articulation. 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 tempo marking of "Allegretto". Each system consists of two staves. The music features a variety of rhythmic patterns, including triplets (indicated by a '3' over a group of notes) and slurs. The key signature changes from one flat to two flats (B-flat and E-flat) in the second system. The piece ends with a double bar line.



25. **Allegro**

Exercise 25 is in 2/4 time and marked Allegro. It features a treble staff with eighth-note patterns and a bass staff with sixteenth-note patterns. The exercise is divided into three systems. The first system contains five measures, the second system contains five measures, and the third system contains five measures, ending with a quarter rest and a fermata.

26. **Andante**

Exercise 26 is in common time and marked Andante. It features a treble staff with half-note patterns and a bass staff with eighth-note patterns. The exercise is divided into three systems. The first system contains five measures, the second system contains five measures, and the third system contains five measures, ending with a half rest and a fermata.



Allegro moderato

27.

Fine

D.C. al fine

28.

Andante

D.C. al fine



29. *Allegretto*

Exercise 29, *Allegretto*, is a four-measure piece in common time with a key signature of two flats. It features a melody in the treble staff and a bass line in the bass staff. The first system includes a triplet in the second measure of the bass staff. The piece concludes with a double bar line.

30. *Andantino*

Exercise 30, *Andantino*, is a single-measure piece in common time with a key signature of two flats. It features a melody in the treble staff. The piece is marked "Fine" at the end of the second system and "D.C. al Fine" at the end of the fourth system.



Allegretto

31

Andantino

32

Fine Più mosso

D.C. al Fine

Allegretto

33

Fine

D.C. al Fine



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 measures containing rests. 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 measure containing a half note and a quarter rest.

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 triplet markings (indicated by a '3' below the notes) and accents (indicated by a '^' above the notes). The third staff continues the melody with triplet markings. The fourth staff concludes the exercise with a final measure containing a half note and a quarter rest.

## 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 from Andante to Tempo I, indicated by the text 'rall.' and 'Tempo I'. The third staff continues the melody. The fourth staff concludes the exercise with a final measure containing a half note and a quarter rest.



Andantino

37.

rall.

Allegretto

38.

Fine

rall. D.C. al Fine

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*

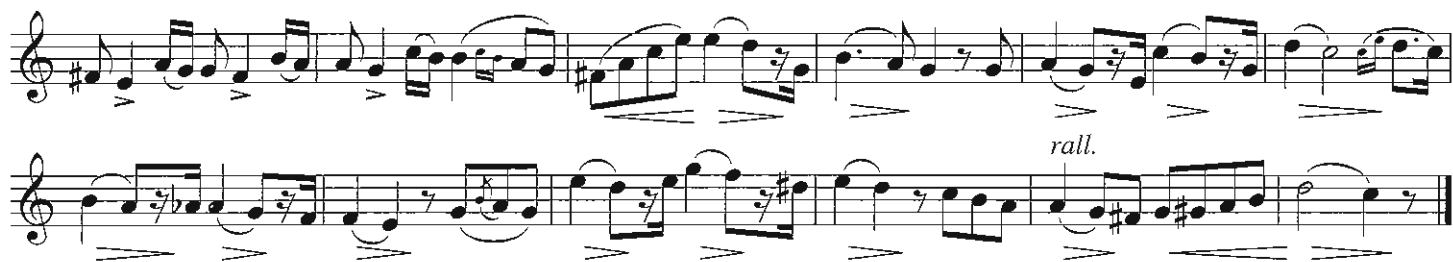
*rall.*

*p*

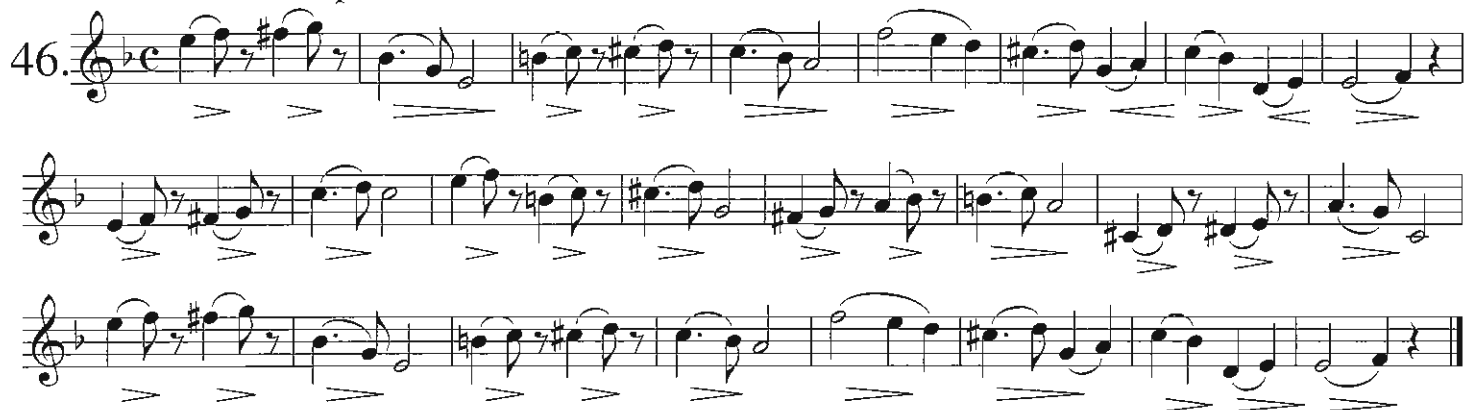
*Allegro moderato*

45.





Andante con espressione



Allegro con spirito





# SHORT APPOGGIATURA

*Allegretto poco andantino*

48.

*Allegro moderato*

49.

*Allegro moderato*

50.



54.

## PORTAMENTO

*Andante*

55.

*Agitato*

*rall.*

*Tempo I*

*Andante*

56.

*Fine*

*D.C. al Fine*





*Allegretto*



*Allegretto*



*Allegro moderato*





Andante

57. 

Allegretto

58. 

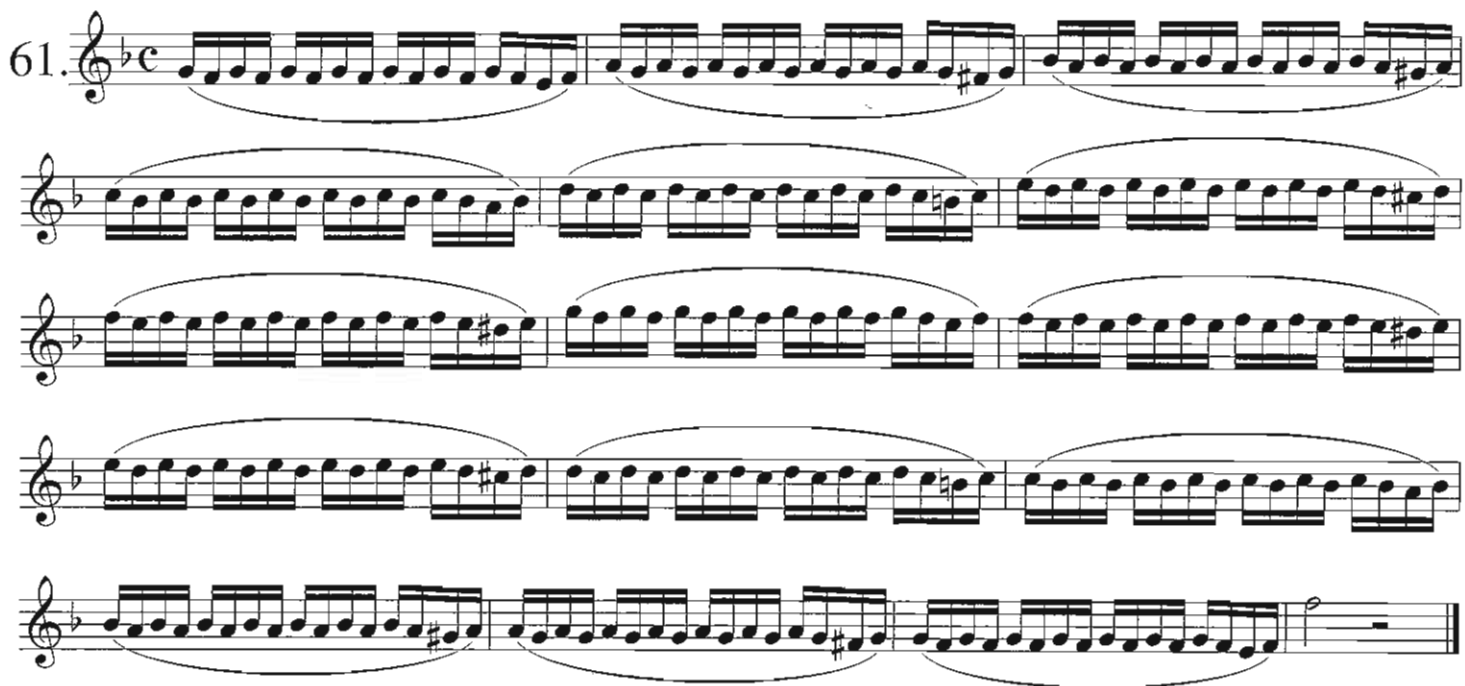
Andante moderato

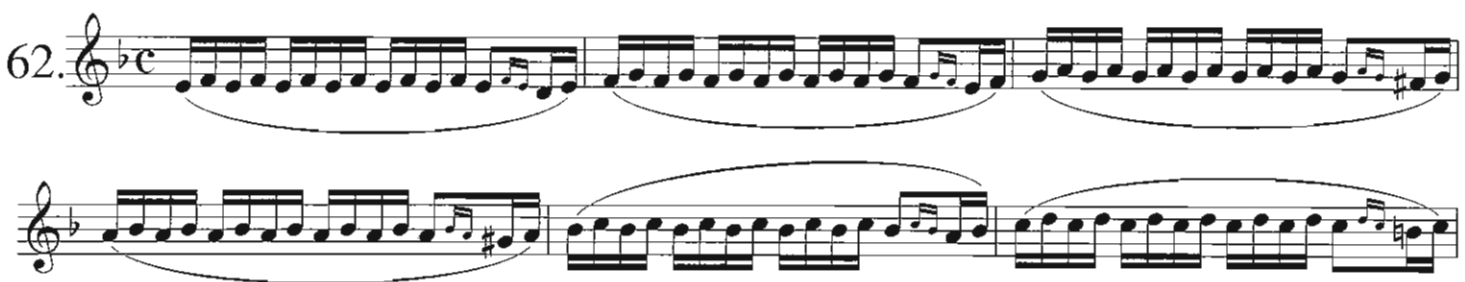
59. 



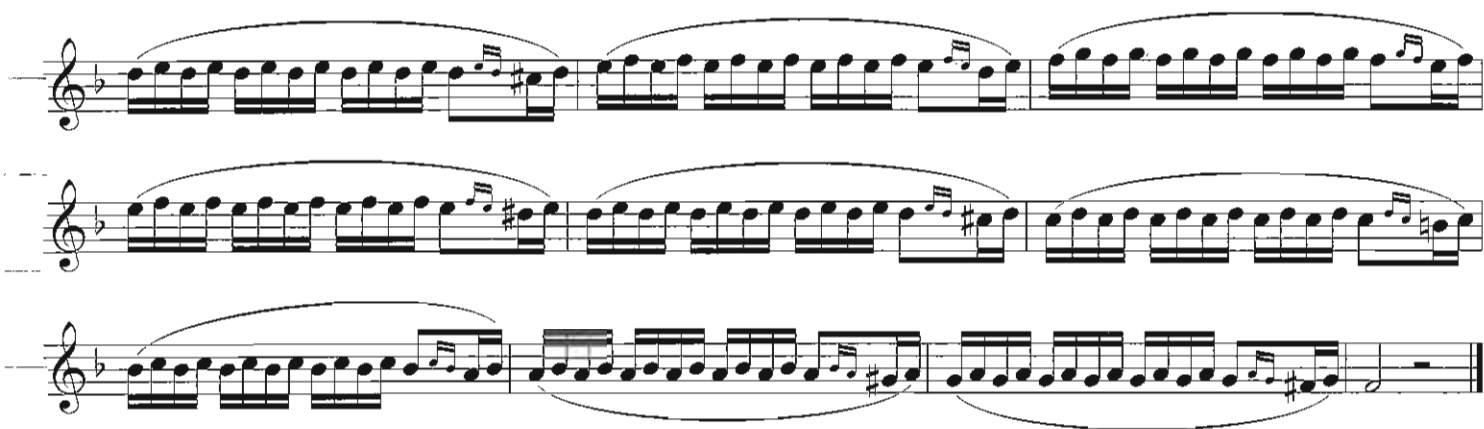
# TRILL

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 3<sup>rd</sup> 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*

68.



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 consist of various rhythmic patterns, including eighth and sixteenth notes, often beamed together. The key signatures vary across the staves, including C major, D major, E major, F major, G major, A major, B major, C minor, D minor, E minor, F minor, and G minor. The notation is in treble clef and common time (C).



3.

The musical score consists of 11 staves of music, each containing a series of rapid sixteenth-note passages. The key signature changes frequently throughout the piece, starting with one flat and progressing through various combinations of flats and sharps. The notation includes slurs and ties to indicate the continuous nature of the exercises.







4. 







5.

The musical score is written for a single melodic line, likely for a trumpet. It begins with a treble clef, a key signature of two flats (B-flat major), and a 2/4 time signature. The first staff starts with a quarter rest followed by a series of eighth and sixteenth notes. The second staff continues the melodic line with similar rhythmic patterns. The third staff introduces a new rhythmic motif. The fourth staff features a key change to E-flat major (three flats) and continues the melodic development. The fifth staff returns to the original key signature. The sixth staff introduces a new rhythmic pattern. The seventh staff continues the melodic line. The eighth staff features a key change to D major (two sharps) and continues the melodic development. The ninth staff returns to the original key signature. The tenth staff continues the melodic line. The eleventh staff concludes the piece with a final melodic phrase.



This page contains ten staves of musical notation for trumpet. The notation is complex, featuring various key signatures and rhythmic patterns. The staves are arranged in a single column, with each staff containing a single line of music. The key signatures vary across the staves, including natural, one flat, two flats, one sharp, and two sharps. The rhythmic patterns are intricate, often involving sixteenth and thirty-second notes, and some staves include repeat signs and trill markings. The overall style is that of a technical exercise or a short piece from a method book.



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. 

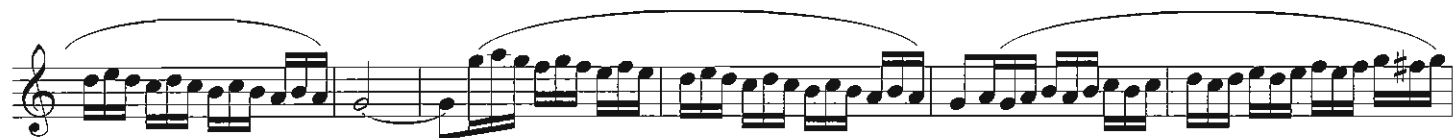


This musical score is for a trumpet part, spanning measures 14 to 16. It is written in treble clef with a key signature of one flat (B-flat). The time signature is 3/4. The music consists of continuous eighth and sixteenth note patterns, often grouped in pairs or fours with slurs. Measure 14 begins with a triplet of eighth notes. Measure 15 starts with a triplet of eighth notes and continues with various eighth and sixteenth note runs. Measure 16 also begins with a triplet of eighth notes and features more complex sixteenth note passages. The notation includes many slurs to indicate phrasing and ties between notes across measures.











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 (B-flat). The melody is written on a single staff and features a series of eighth-note patterns. Measures 1-3 contain eighth-note runs with various accidentals (sharps and naturals). Measures 4-6 continue the pattern, ending with a quarter rest in the final measure.

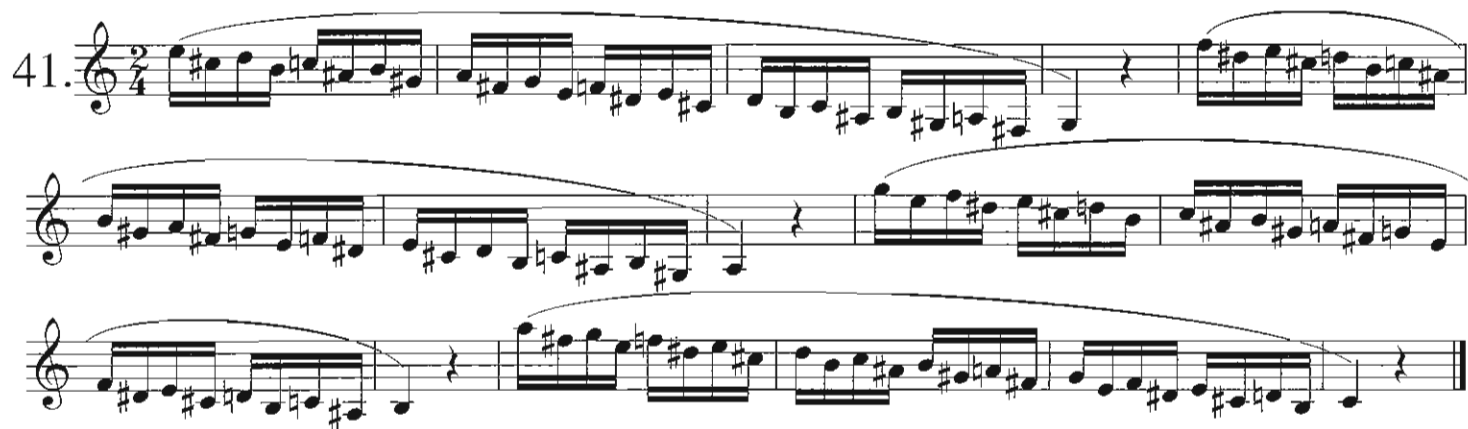
39.

Exercise 39 consists of six measures of music in 2/4 time, starting with a key signature of one flat (B-flat). The melody is written on a single staff and features a series of eighth-note patterns. Measures 1-3 contain eighth-note runs with various accidentals (sharps and naturals). Measures 4-6 continue the pattern, ending with a quarter rest in the final measure.

40.

Exercise 40 consists of six measures of music in 2/4 time, starting with a key signature of two flats (B-flat and E-flat). The melody is written on a single staff and features a series of eighth-note patterns. Measures 1-3 contain eighth-note runs with various accidentals (sharps and naturals). Measures 4-6 continue the pattern, ending with a quarter rest in the final measure.







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, G, F, E, D, C, B, A, G, F, E, D, C.



49.

The musical score consists of 12 staves. The first four staves are in 8/8 time with a key signature of three flats (B-flat, E-flat, A-flat). The fifth staff changes to 2/4 time with a key signature of two sharps (F# and C#). The sixth staff continues in 2/4 time with the same key signature. The seventh staff changes to 2/4 time with a key signature of one sharp (F#). The eighth staff continues in 2/4 time with the same key signature. The ninth staff changes to 2/4 time with a key signature of one flat (B-flat). The tenth staff continues in 2/4 time with the same key signature. The eleventh staff changes to 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The twelfth staff continues in 2/4 time with the same key signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together in groups, and rests.



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 change key signatures: the second and third staves are in B-flat major (one flat), the fourth and fifth staves are in E-flat major (three flats), the sixth and seventh staves are in A-flat major (four flats), the eighth and ninth staves are in D major (two sharps), the tenth and eleventh staves are in A major (three sharps), and the final twelfth staff is in E major (four sharps). The music is composed of eighth and sixteenth notes, often beamed in groups, with some measures containing triplets. The exercise concludes with a double bar line on the final staff.



51.

The musical score consists of 12 staves. The first staff is numbered 51. The key signature is B-flat major (two flats). The time signature is 2/4. The music is written in a treble clef. The notation includes various musical symbols such as slurs, ties, and dynamic markings like 'f' (forte) and 'p' (piano). The score is written in a standard musical notation style with a treble clef and a key signature of two flats (B-flat major) for the first and last staves, and two sharps (D major) for the middle section.



52.

The musical score consists of 13 staves. The first staff is in C major (no sharps or flats). The second staff introduces a B-flat major key signature (two flats). The third staff changes to E-flat major (three flats). The fourth staff changes to A major (three sharps). The fifth staff changes to D major (two sharps). The sixth staff changes to G major (one sharp). The seventh staff changes to C major (no sharps or flats). The eighth staff changes to F major (one flat). The ninth staff changes to B-flat major (two flats). The tenth staff changes to E-flat major (three flats). The eleventh staff changes to A major (three sharps). The twelfth staff changes to D major (two sharps). The thirteenth staff changes to G major (one sharp). The music is a technical exercise for trumpet, featuring a complex, ascending and descending melodic line with many slurs and ties.



# 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.



54.

This musical score, labeled '54.', consists of 13 staves of music. The first staff begins with a treble clef and a 2/4 time signature. The key signature changes across the staves: the first staff is in C major, the second in D major, the third in E major, the fourth in F major, the fifth in G major, the sixth in A major, the seventh in B major, the eighth in C major, the ninth in D major, the tenth in E major, the eleventh in F major, the twelfth in G major, and the thirteenth in A major. The music is a continuous, flowing exercise featuring eighth and sixteenth notes, often beamed in groups, with occasional rests and dynamic markings like 'f' (forte) and 'p' (piano). The exercise concludes with a double bar line on the final staff.



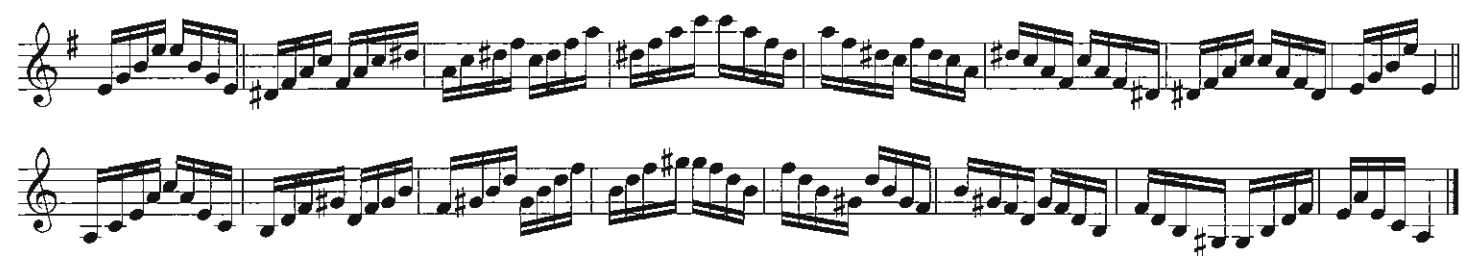
# DIMINISHED SEVENTH ARPEGGIOS

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.



This page contains seven staves of musical notation for trumpet. The notation includes various musical symbols such as treble clefs, key signatures (one flat, one sharp, and two sharps), and time signatures (2/4 and 3/4). The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests, trills, and double sharps. The staves are arranged vertically, with the first staff starting in one key and the subsequent staves changing keys. The notation is clear and legible, with a focus on technical skill development.



# 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

1.



3. 

4. 

5. 

6. 

7. 



8. 



9. 




10. 


























11.

Exercise 11 consists of four staves of music in 2/4 time, key of B-flat major. The first staff begins with a treble clef, a key signature of one flat (B-flat), 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 mix of eighth and sixteenth notes. The third staff introduces a more complex rhythmic pattern with many sixteenth notes. The fourth staff concludes the exercise with a final measure containing a whole note and a double bar line.

12.

Exercise 12 consists of four staves of music in 2/4 time, key of B-flat major. The first staff begins with a treble clef, a key signature of one flat (B-flat), 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 mix of eighth and sixteenth notes. The third staff introduces a more complex rhythmic pattern with many sixteenth notes. The fourth staff concludes the exercise with a final measure containing a whole note and a double bar line.

13.

Exercise 13 consists of four staves of music in 2/4 time, key of B-flat major. The first staff begins with a treble clef, a key signature of one flat (B-flat), 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 mix of eighth and sixteenth notes. The third staff introduces a more complex rhythmic pattern with many sixteenth notes. The fourth staff concludes the exercise with a final measure containing a whole note and 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. 











*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. 

35. 





Theme





40. 

*simile*

41. 

Theme ♩ = 64

42. 







46. 

47. 

48. 

49. 







54. 

55. 

56. 

57. 



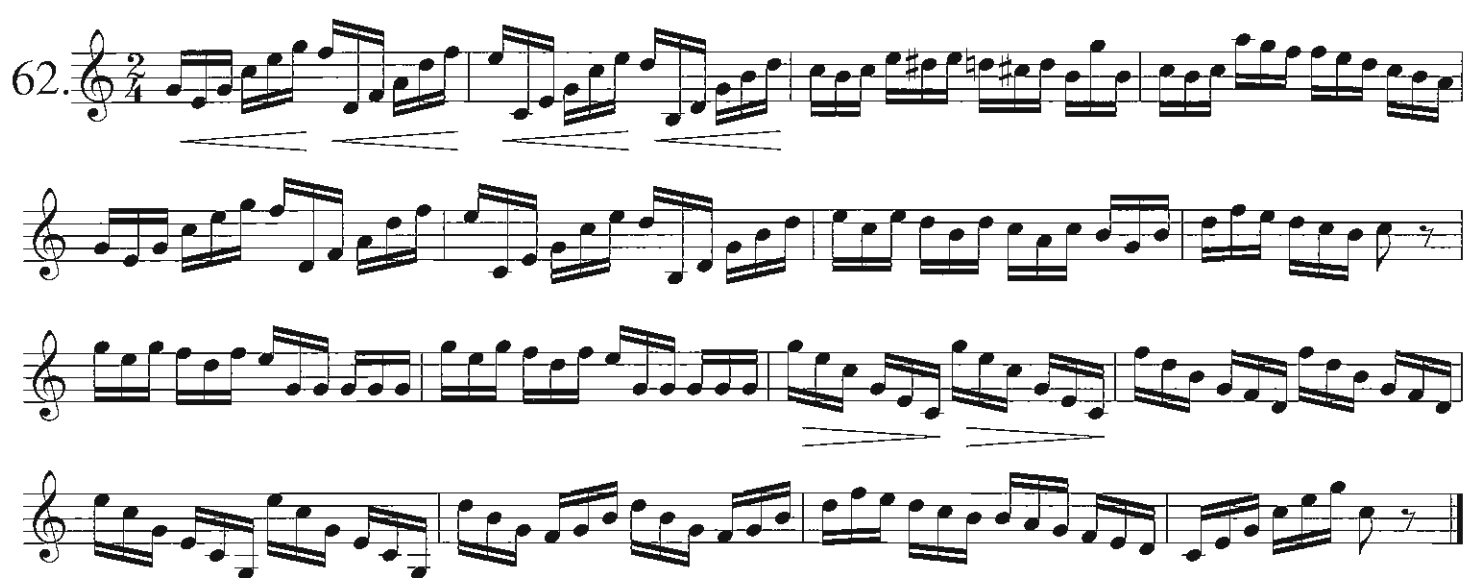
58. 

59. 

60. 



61. 

62. 

63. 



64. 

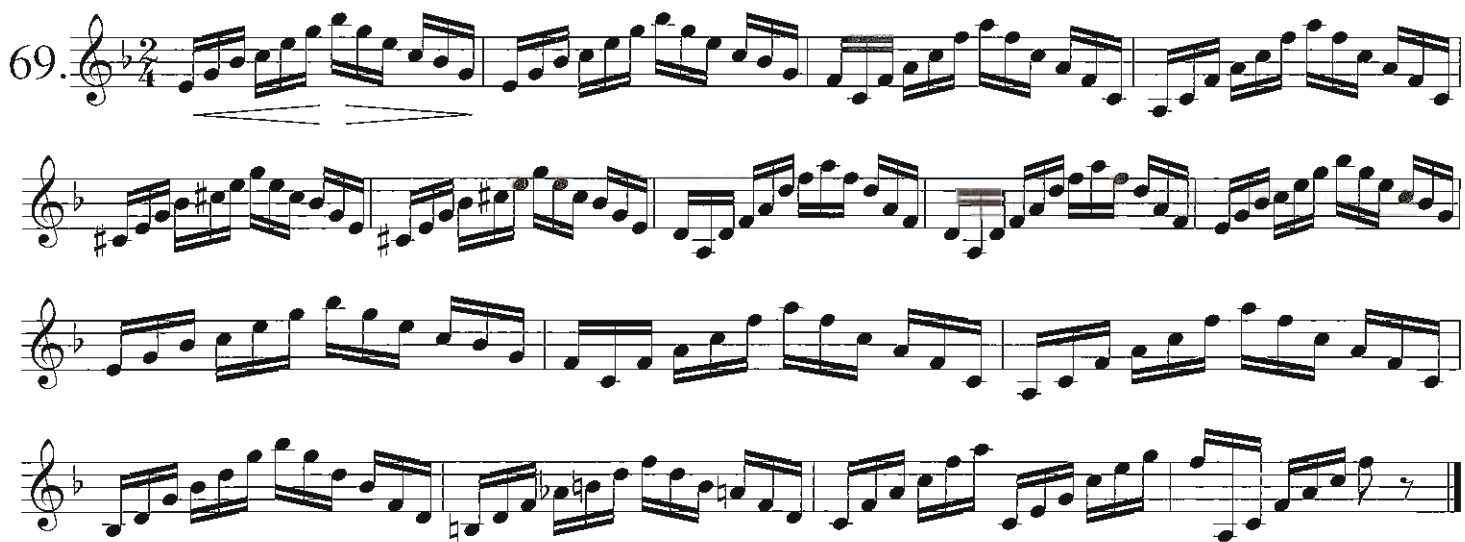
65. 

66. 



67. 

68. 

69. 



Presto

70. 

71. 

72. 



73. 

Theme ♩ = 84

74. 

Var.  ♩ = 112



Fine

D.S. al Fine 



Var.

This variation consists of five staves of music in 3/4 time. The melody is highly technical, featuring rapid sixteenth-note passages, slurs, and accents. The key signature has one flat (B-flat).

Theme  
Allegro ♩ = 72

75.

The theme consists of two staves of music in 3/4 time. It is marked 'Allegro' with a tempo of 72 beats per minute. The melody is more lyrical, using eighth and quarter notes with slurs.

Var. ♩ = 80

This variation consists of seven staves of music in 3/4 time. It is marked 'Var.' with a tempo of 80 beats per minute. The melody is very fast and intricate, featuring many slurs, accents, and complex rhythmic patterns.



Theme

Allegretto  $\text{♩} = 94$

76.

Var.  $\text{♩} = 68$

Fine

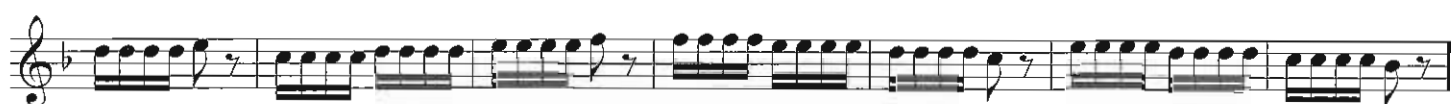
D.C. al Fine

77.

78.

79.







85. 

86. 

87. 

88. 

89. 



90.

91.

92.

93.



94. 

95. 

96. 

97. 

98. 



99.

100.

101.

102.

103.

104.



105. 

106. 

107. 

108. 



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 note 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 note 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 note 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 note rest.

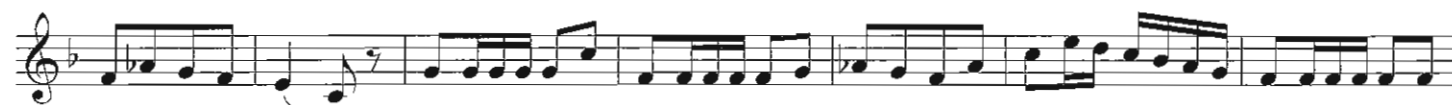




**Allegro**



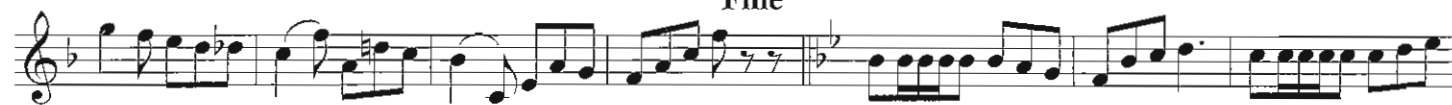
**Tempo di marcia**



**Allegretto**



**Fine**



**D.C. al Fine**





138.

**Fine**

**D.C. al Fine**

139.

140.

**f** **Fine**

**f**

**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*



## 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 tempo is marked 'Andante' and the key signature has two flats (B-flat and E-flat). The time signature is common time (C). 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. There are four staves of music in total.

## 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 tempo is marked 'Moderato' and the key signature has two flats (B-flat and E-flat). The time signature is 3/4. The piece begins with a piano (*p*) dynamic and ends with a fortissimo (*ff*) dynamic. The melody includes triplet markings (3) and a crescendo (*cresc.*) marking. There are three staves of music in total.

## 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 tempo is marked 'Andante maestoso' and the key signature has two flats (B-flat and E-flat). The time signature is 3/4. The piece begins with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The melody is characterized by long, sustained notes and slurs, with the instruction 'ben sostenuto' (very sustained). There are two staves of music in total.



## 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 to a piano (*p*) dynamic, followed by a forte (*f*) dynamic.

## MY OWN, MY GUIDING STAR

Andante cantabile

7.

Four staves of music in 6/8 time, key of B-flat major. The first staff begins with a piano (*p*) dynamic. The second staff includes a decrescendo. The third staff features a ritardando (*rit.*) marking. The fourth staff includes a crescendo leading to 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 6/8 time, key of B-flat major. The first staff begins with a piano (*p*) dynamic and a 'dolce' marking. The second staff includes a decrescendo leading to a pianissimo (*pp*) dynamic. The third staff features a decrescendo and 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

**Cantabile**

17. *p* *cresc.* *p* *rit.* *espress.*

## THEN YOU'LL REMEMBER ME

Balfe

**Andante**

18. *p* *dolce* *f*

## O WERT THOU BUT MINE OWN LOVE

Fr. Kücken

**Andante**

19. *p* *mf* *rall.*



# 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*



*p* *calando*

## THE HEART BOWED DOWN

*Larghetto cantabile*

Balfe

24.

*p*

## WHEN WE MEET AGAIN

*Moderato*

L. Waldmann

25.

*p* *dolce*

*f*

*p*



## 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. Musical score for 'I'm Leaving Thee in Sorrow' in C major, 4/4 time. The piece is marked 'Andante'. It consists of four staves of music. The first staff begins with a piano (p) dynamic and a half note G4. The second staff features a crescendo leading to a forte (f) dynamic. The third staff has a piano (p) dynamic. The fourth staff concludes the piece with a half note G4.

# GOOD-BYE, SWEETHEART

Hatton

*Andante con moto*

37. Musical score for 'Good-Bye, Sweetheart' in C major, 4/4 time. The piece is marked 'Andante con moto'. It consists of four staves of music. The first staff begins with a piano (p) dynamic. The second staff has a half note G4. The third staff has a half note G4. The fourth staff concludes the piece with a half note G4, marked with a forte (f) dynamic, a 'rall.' (rallentando) marking, and a 'cresc.' (crescendo) marking.

# FAREWELL TO THEE, MARY

F.N. Grouch

*Andante*

38. Musical score for 'Farewell to Thee, Mary' in D major, 6/8 time. The piece is marked 'Andante'. It consists of three staves of music. The first staff begins with a piano (p) dynamic. The second staff has a half note D5. The third staff concludes the piece with a half note D5.



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 marking. 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.*) marking.

# 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*) marking and features a crescendo (*cresc.*) leading to a piano (*p*) marking.

# 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*) marking and features a crescendo (*cresc.*) leading to a piano (*p*) marking. The piece concludes with a piano (*p*) marking.



## 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.*



# THE EXILE'S LAMENT

Rich. Albert

*Con espressione*

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

# 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*

# 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

from "The Talisman"

**Larghetto**

66. *p dolce*

*fz*



# 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*

Musical score for the Funeral March by Chopin, measures 71-74. The tempo is marked 'Lento'. The music is in G major and 3/4 time. It features a melody in the right hand and a bass line in the left hand. Measures 71 and 72 contain a piano (*p*) dynamic marking. Measures 73 and 74 contain a crescendo (*cresc.*) and a fortissimo (*sf*) dynamic marking. The piece concludes with a double bar line at measure 74.

## ANNA BOLENA

Donizetti

**Moderato**

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

Musical score for Anna Bolena by Donizetti, measures 71-74. The tempo is marked 'Moderato'. The music is in G major and 3/4 time. It features a melody in the right hand and a bass line in the left hand. Measures 71 and 72 contain a mezzo-forte (*mf*) dynamic marking. Measures 73 and 74 contain a fortissimo (*sf*) dynamic marking and a crescendo (*cresc.*) marking. The piece concludes with a double bar line at measure 74.



# 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*





## L'AMOR FUNESTO

Donizetti

Andante

75. *p espress.*

*dolce*

*3*

*accel. avec chaleur.*

*p*

*cresc.*

*dolce*

*rall.*

## 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*

*cresc. ff*

*sf cresc.*

*f 3 3*



# SERENADE

Schubert

Moderato

82.

*f*

*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.*



# TRAVIATA

Verdi

Andante mosso

89. *p dolce* *f* *f* *pp* *mf* *p* *mf*

# TRAVIATA

Verdi

Allegro brillante

90. *mf* *f* *rall.* *a tempo* *f*

# RIGOLETTO

Verdi

Allegretto

91. *f* *p* *a tempo* *f* *p* *f con forza*



# 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

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* *f* *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* *f*

## 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

6

*cresc.*

*dim.* *f* 6

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

Allegro

## SEMIRAMIDE

Rossini

119.

*f*

*f*

*f*





## L'ELISIR D'AMORE

Donizetti

Andante



## FREISCHÜTZ

Weber

Allegro moderato





# IL TROVATORE

Verdi

Allegro

122.

*mf*

*tr*

*rit.*

*a tempo*

*p*

*tr*

*a tempo*

*3 3 cresc. ed affret.*

*f*

# THE MAGIC FLUTE

Mozart

Allegretto

123.

*mf*

*rall.*

*a tempo*

*f*

# NIOBÉ

Pacini

Allegretto

124.

*p*

*cresc.*

*f*

*tr*

*mineur.*

*p*

*f*



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

## SWISS SONG

Moderato

125.

*p* *f* *f*

## DON JUAN

Andante

Mozart

Fine

126.

*p* *f* *D.C. al Fine*

## AUSTRIAN HYMN

Maestoso

127.

*p* *f*



# 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.

## NEAPOLITAN SONG

Allegretto

132.



# ANDANTE FROM "A MAJOR" SYMPHONY

Adagio

Mendelssohn

133.

Four staves of music in 2/4 time. The key signature has one sharp (F#). The first staff begins with a piano (*p*) dynamic and a crescendo to forte (*f*), then returns to piano. The second staff has dynamics of *f*, *p*, *f*, and *p*. The third staff continues the melodic line. The fourth staff begins with piano (*p*), followed by a crescendo (*cresc.*) to forte (*f*), and ends with piano (*p*). The music features flowing eighth and sixteenth notes with various phrasing slurs and accents.

# THE ALPINE HORN

Andante

Proch

134.

Five staves of music in 3/4 time. The key signature has one sharp (F#). The first staff starts with mezzo-forte (*mf*) and the instruction *con espressione*. The second staff begins with forte (*f*) and includes a crescendo (*cresc.*). The third staff starts with mezzo-forte (*mf*) and features a triplet of eighth notes. The fourth staff begins with forte (*f*) and also includes a triplet. The fifth staff starts with piano (*p*) and features a triplet. The sixth staff begins with a triplet and forte (*f*) dynamics, followed by piano (*p*). The music is characterized by triplet patterns and expressive phrasing.

# TRAVIATA

Allegretto con grazia

Verdi

135.

Two staves of music in 3/8 time. The key signature has two flats (Bb and Eb). The first staff begins with piano (*p*) and a crescendo to forte (*f*). The music consists of eighth and sixteenth notes with phrasing slurs.



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

## IN MIA MAN ALFIN TU SEI

Andante

136.

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

*mf*

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

Lento

*p*

*con passione*

*appassione*

*cresc.*

# CAVATINA FROM "THE HUGUENOTS"

Andantino

140. *p*

3

3



This page of musical notation for trumpet contains eight staves of music in B-flat major. The notation includes various musical elements such as triplets, slurs, and dynamic markings.

- Staff 1:** Features two triplet markings (3) over eighth notes.
- Staff 2:** Includes a *cresc.* marking under a slur.
- Staff 3:** Contains multiple 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 *f* (forte) dynamic markings.
- Staff 7:** Includes *pp* (pianissimo), *cresc.*, and *ad lib.* markings.
- Staff 8:** Ends with a double bar line.



# BESSONIAN POLKA

141. *p* *f* *ff* *p* *sfz* *p* *ff* *ff* *p* *mf* *ff*

*D.S. al Coda*



# STARS OF PARIS POLKA

142. 



# CAVATINA FROM "ERNANI"

Verdi

Andantino

143. *p*

*ff* *pp*

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*



Sheet music for trumpet, featuring seven staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The key signature has one sharp (F#). The score includes dynamic markings such as *f*, *p*, *rall.*, and *ff*, as well as tempo markings *Lento* and *Vivace*.



# “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 begins at measure 45. The first system contains two staves of music, starting with a forte (f) dynamic. The second system also contains two staves, with the second staff marked 'ad lib.' (ad libitum). The third system contains two staves, with the second staff marked 'Theme' and 'p con espressivo' (piano, with expression). The fourth system contains two staves, with the second staff marked 'cresc.' (crescendo). The fifth system contains two staves, with the second staff marked 'Var. 1' and 'mf' (mezzo-forte). The sixth system contains two staves, with the second staff marked 'Var. 2' and 'f' (forte). The score includes various musical notations such as slurs, ties, trills (tr), and triplets (3).



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* *p* *mf* *p* *mf* *mf* *mf* *mf* *mf* *ff*

Var. 1  
Var. 2  
Var. 3  
Var. 4

Tempo di Schott.  
Più mosso



# 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". 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.

*mf*

*f*

## ADESTE FIDELES

Andantino

7.

*mf con express.*

*f*

*p dolce*

*cresc.*

*f*

*dim.*

## AMERICA

Andante

8.

*mf*

*f*



## 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 B-flat major, 3/4 time. The score is for a trumpet and piano. The tempo is 'Andante moderato'. The key signature has two flats (B-flat and E-flat). 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*

11. Moderato

*p semplice*

12. Air by Beethoven

13. Andante con moto

*p con eleganza*

*cresc.*

*dim.*

The musical score for 'NOEL ANCIEN' is written for piano. It consists of three systems of music. The first system is marked 'Moderato' and 'p semplice'. The second system is marked '12. Air by Beethoven'. The third system is marked '13. Andante con moto' and 'p con eleganza'. The score includes various musical notations such as notes, rests, and dynamic markings.

# AIR BY BEETHOVEN

Andante con moto

12.

*p con eleganza*

12. Andante con moto

*p con eleganza*

*cresc.*

*dim.*

The musical score for 'AIR BY BEETHOVEN' is written for piano. It consists of two systems of music. The first system is marked '12. Andante con moto' and 'p con eleganza'. The second system is marked '13. Andante con moto' and 'p con eleganza'. The score includes various musical notations such as notes, rests, and dynamic markings.



# 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 piano introduction marked 'p' and a melody in the right hand. The melody is composed of eighth and quarter notes, with some slurs. The left hand provides a steady accompaniment of eighth notes.

Fine

The second system continues the melody and accompaniment. It features a variety of note values including eighth and quarter notes, with some slurs and ties. The left hand continues with eighth notes.

*mf*

The third system of music for 'ROMANCE' is marked 'mf'. The melody in the right hand becomes more active with sixteenth and thirty-second notes. The left hand continues with eighth notes.

D.C.

*rall.*

The fourth system of music for 'ROMANCE' is marked 'rall.' and 'D.C.'. The tempo slows down, and the melody in the right hand features more slurs and ties. The left hand continues with eighth notes.

## NOEL ANCIEN

Allegretto

18. *p*

The first system of music for 'NOEL ANCIEN' is in 6/8 time and marked 'p'. It features a piano introduction and a melody in the right hand. The melody is composed of eighth and quarter notes, with some slurs. The left hand provides a steady accompaniment of eighth notes.

*mf*

The second system of music for 'NOEL ANCIEN' is marked 'mf'. The melody in the right hand becomes more active with sixteenth and thirty-second notes. The left hand continues with eighth notes.

The third system of music for 'NOEL ANCIEN' continues the melody and accompaniment. It features a variety of note values including eighth and quarter notes, with some slurs and ties. The left hand continues with eighth notes.



# MARCH

Con energia

De Gouy

19.

19. *ff*

The musical score for 'MARCH' by De Gouy, measures 19-24. The piece is in 2/4 time, key of B-flat major. The first system (measures 19-20) 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 second system (measures 21-22) continues the melody and bass line. The third system (measures 23-24) features a crescendo leading to a final measure. The score includes various musical notations such as notes, rests, and dynamic markings.

# SONG OF MASTER ADAM

Allegro moderato

20.

20. *p*

The musical score for 'SONG OF MASTER ADAM', measures 20-25. The piece is in 2/4 time, key of B-flat major. The first system (measures 20-21) 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 second system (measures 22-23) continues the melody and bass line. The third system (measures 24-25) features a crescendo leading to a final measure. The score includes various musical notations such as notes, rests, and dynamic markings.





## LE SOUVENIR

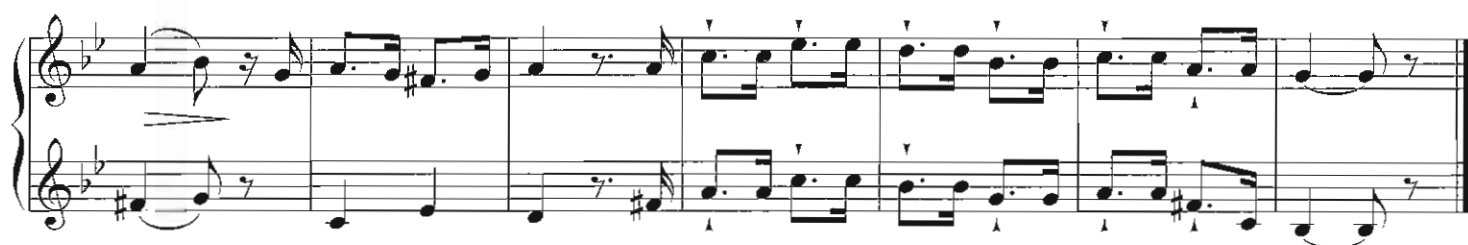
Andantino



## RICHARD OF THE LION HEART

Andante

Gretry





# THE TWO SAVOYARDS

*Allegro maestoso*

23. *mf*

# SILENT SORROW

*Andante*

Webbe

24. *p*



*rall.* *dim.*

## MELODY

**Allegro moderato**

25. *p*

*mf*

*p*

## THE LION HUNT

**Allegretto**

Saverio

26. *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 for 'Prayer to the Virgin'. 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 'Prayer to the Virgin' piece, starting at measure 29. It includes a *p* marking.

Second system of the 'Prayer to the Virgin' piece, including a *mf* marking.

Third system of the 'Prayer to the Virgin' piece, including 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 steady eighth-note accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4.

## MELODY

*Allegro Moderato*

32. *mf*

The second system begins at measure 32. The right hand continues the melodic line with various articulations, and the left hand maintains the eighth-note accompaniment. The dynamic marking *mf* (mezzo-forte) is indicated at the start.

The third system of the piano accompaniment shows the right hand playing a more active melodic line with some slurs. The left hand continues with the eighth-note accompaniment. A dynamic marking of *f* (forte) appears in the middle of the system.

The fourth system continues the piano accompaniment. The right hand features a series of slurs over the melodic line, and the left hand maintains the consistent eighth-note accompaniment.

The fifth system of the piano accompaniment shows the right hand with a melodic line that includes some grace notes. The left hand continues with the eighth-note accompaniment. A dynamic marking of *mf* is present towards the end of the system.

The sixth and final system of the piano accompaniment on this page. The right hand concludes the melodic phrase, and the left hand finishes the eighth-note accompaniment. The system ends with a double bar line.



# COUNTRY WEDDING

Allegro Vivo

33.

mf

f

mf

f

This musical score for 'Country Wedding' is in 6/8 time. It consists of four systems of piano accompaniment. The first system starts with a mezzo-forte (mf) dynamic. The second system features a forte (f) dynamic. The third system returns to mezzo-forte (mf). The fourth system concludes with a forte (f) dynamic. The music is characterized by lively eighth and sixteenth notes, often beamed together, and includes various articulations such as slurs and accents.

# BIVOUAC SONG

Allegro

34.

f

This musical score for 'Bivouac Song' is in 2/4 time. It consists of two systems of piano accompaniment. The first system begins with a forte (f) dynamic. The music is composed of eighth and sixteenth notes, with frequent beaming and slurs. The second system continues the piece, maintaining the rhythmic intensity and melodic flow established in the first system.



1. 2. Fine

## BIRTHDAY FESTIVAL

35. Moderato

*p* *cresc.*

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

## MELODY

36. Allegro

*p* *mf*



## GERMAN SONG

Allegretto

Kücken

37. *mf*

Musical score for 'German Song' by Kücken, measures 37-42. The piece is in 2/4 time, marked Allegretto. The melody is in the right hand, and the piano accompaniment is in the left hand. The key signature has one sharp (F#). The score includes dynamic markings like *mf* and accents.

## RICHARD OF THE LION HEART

Gretry

Andante cantabile

38. *p dolce* *poco rit.*

Musical score for 'Richard of the Lion Heart' by Gretry, measures 38-43. The piece is in 6/8 time, marked Andante cantabile. The melody is in the right hand, and the piano accompaniment is in the left hand. The key signature has one sharp (F#). The score includes dynamic markings like *p dolce* and *poco rit.*

*A tempo*

Musical score for 'Richard of the Lion Heart' by Gretry, measures 44-49. The piece is in 6/8 time, marked A tempo. The melody is in the right hand, and the piano accompaniment is in the left hand. The key signature has one sharp (F#). The score includes dynamic markings like *mf* and accents.

*mf*

Musical score for 'Richard of the Lion Heart' by Gretry, measures 50-55. The piece is in 6/8 time, marked A tempo. The melody is in the right hand, and the piano accompaniment is in the left hand. The key signature has one sharp (F#). The score includes dynamic markings like *mf* and accents.

*p*

Musical score for 'Richard of the Lion Heart' by Gretry, measures 56-61. The piece is in 6/8 time, marked A tempo. The melody is in the right hand, and the piano accompaniment is in the left hand. The key signature has one sharp (F#). The score includes dynamic markings like *p* and accents.



# 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, key of B-flat major. It consists of two staves. The melody in the upper staff begins with a dotted quarter note, followed by eighth notes. The bass line in the lower staff provides a steady accompaniment with eighth notes. The dynamic marking *mf* is placed at the beginning.

Fine

The second system of music continues the piece. It features a repeat sign followed by a first ending bracket. The dynamic marking *f* is placed at the beginning of the second ending. The system concludes with a double bar line and the word 'Fine' above the staff.

D.C. al Fine

The third system of music includes a first and second ending. The first ending is marked with a '1.' and the second with a '2.'. The dynamic marking *f* is present. The system ends with a double bar line and the instruction 'D.C. al Fine' above the staff.

# CARNIVAL OF VENICE

Allegro moderato

41. *mf*

The first system of music for 'CARNIVAL OF VENICE' is in 6/8 time, key of B-flat major. It consists of two staves. The melody in the upper staff features a mix of eighth and quarter notes. The dynamic marking *mf* is placed at the beginning.

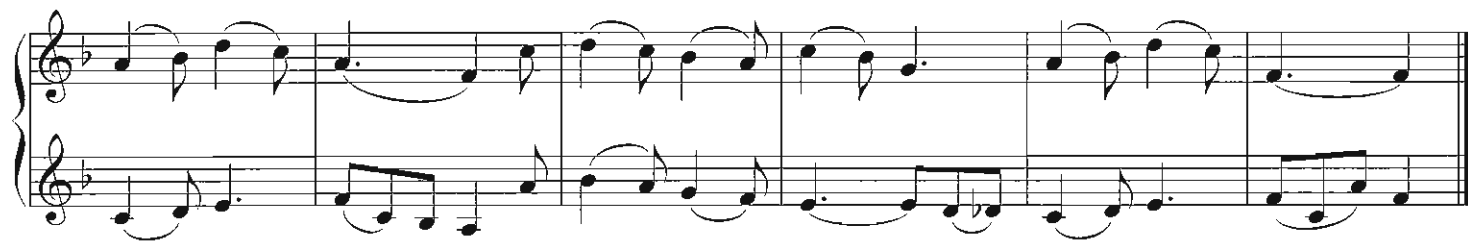
*f*

The second system of music continues the piece. It features a repeat sign followed by a first ending bracket. The dynamic marking *f* is placed at the beginning of the second ending.

*mf*

The third system of music concludes the piece. It features a repeat sign followed by a first ending bracket. The dynamic marking *mf* is placed at the beginning of the second ending.

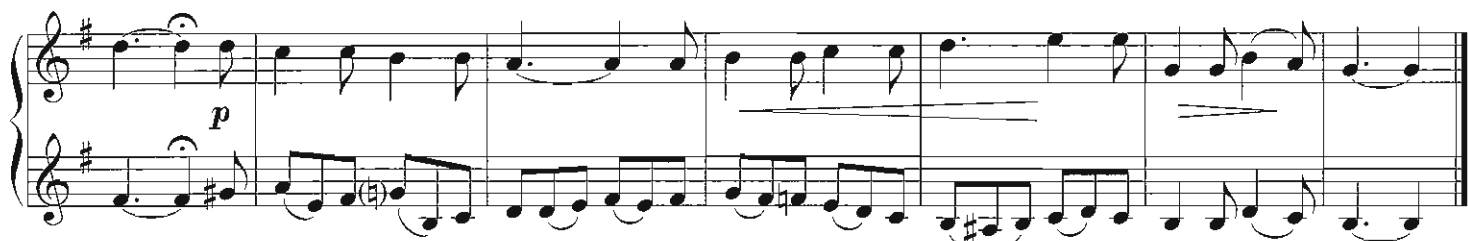




## NEL COR PIU

Andante

Paesiello



## BOLERO

Lightly

De Gouy





Musical score for piano, measures 1-8. The score is in B-flat major, 2/4 time. Measures 1-4 show a piano introduction with dynamics *f*, *ff*, and *p*. Measures 5-8 show a crescendo from *mf* to *ff*.

## NORMA

Marcia

Bellini

Musical score for piano, measures 44-52. The score is in B-flat major, 2/4 time. Measure 44 starts with a forte (*f*) dynamic. The piece is a march (Marcia).



## MELODY

Andantino

45.

*p*

*mf*

*p*

## LAST ROSE OF SUMMER

Andante sostenuto

46.

*p*

*f*

*p*



# EVENING PRAYER

Andante

Saverio

47. *p* *Grazioso*

*mf*

*p*

*f*

# CAVATINA FROM "SOMNAMBULA"

Andante moderato

Bellini

48. *p*



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

## AUSTRIAN NATIONAL HYMN

Andante

Haydn

49.

The second system begins at measure 49. It features two staves in bass clef with a key signature of one sharp (F#). The right hand starts with a piano (*p*) dynamic. The music includes slurs, ties, and a fermata over a measure.

The third system continues the piano accompaniment. It features two staves in bass clef with a key signature of one sharp. The music includes slurs, ties, and a fermata over a measure.

The fourth system continues the piano accompaniment. It features two staves in bass clef with a key signature of one sharp. The music includes slurs, ties, and a fermata over a measure.

The fifth system continues the piano accompaniment. It features two staves in bass clef with a key signature of one sharp. The music includes slurs, ties, and a fermata over a measure.



# "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 6/8 time with a key signature of one sharp (F#). The first staff (treble clef) features a melody with various articulations, including slurs and accents. The second staff (bass clef) provides a rhythmic accompaniment with eighth and sixteenth notes. Dynamic markings include *mf* (mezzo-forte) at the beginning, *Con espress.* (con espressione) in measure 51, *f* (forte) in measure 52, *poco rit.* (poco ritardando) in measure 53, and *A tempo* in measure 54. The system concludes with a double bar line.

# 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 3/4 time with a key signature of two flats (Bb). The first staff (treble clef) contains the melody, which includes slurs and accents. The second staff (bass clef) provides a steady accompaniment of eighth notes. Dynamic markings include *p* (piano) at the beginning, *mf* (mezzo-forte) in measure 52, *p* in measure 53, and *mf* in measure 54. The system concludes with a double bar line.





## BURNING FEVER

Andante assai

Gretry



## L'ELISIR D'AMORE

Allegretto

Donizetti





**Fine**

**f**

**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 of *p* (piano), *f* (forte), and *p*. The left hand continues with eighth-note accompaniment.

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

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

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

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



## TYROLIENNE

Moderato

56.

*p*

*mf*

(b)

## ITALIAN AIR

Andante

57.

*p*

*mf*

(b)





## ALPINE HORN

Proch



## THE HERMIT

Allegro poco andante

Lambert







## FREISCHÜTZ

Poco andantino

Weber





# WALTZ: "FLOWER OF DAMASCUS"

Waltz

Saverio

61.

*mf*

The musical score is written for piano accompaniment in 3/4 time. It consists of seven systems of two staves each. The first system begins with a mezzo-forte (*mf*) dynamic. The second system features a forte (*f*) dynamic. The third system concludes with a mezzo-forte (*mf*) dynamic. The seventh system includes a crescendo (*cresc.*) marking. The notation includes various rhythmic values, slurs, and dynamic markings.



# WALTZ FROM "PURITANI"

Bellini

62. *mf*

Measures 62 and 63 of the waltz. The key signature has one sharp (F#). The time signature is 3/8. Measure 62 starts with a mezzo-forte (*mf*) dynamic. The melody in the right hand features eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Measures 64 and 65. The melody continues with eighth and sixteenth notes. Measure 65 ends with a forte (*f*) dynamic marking.

Measures 66 and 67. The musical texture remains consistent with the previous measures, featuring a melodic line in the right hand and a supporting line in the left hand.

Measures 68 and 69. Measure 69 concludes with a mezzo-forte (*mf*) dynamic marking.

Measures 70 and 71. The melody in the right hand includes a trill in measure 70. The left hand continues its accompaniment.

Measures 72 and 73. The musical notation shows a continuation of the waltz's rhythmic and melodic patterns.

Measures 74 and 75, the final measures of this section. The piece ends with a double bar line in measure 75.



# PRAYER FROM "MOSES"

Andantino

Rossini

63. *p*

*mf*

*f*

*cresc.* *ff*

*rit.* *3*

The musical score is written for a trumpet and piano accompaniment. The key signature has two flats (B-flat major), and the time signature is 2/4. The tempo is marked 'Andantino'. The score begins with a piano (p) dynamic. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex pattern in the left hand, including triplets. The trumpet part consists of a series of eighth and sixteenth notes, often beamed together. The score is divided into six systems. The first system starts with a piano (p) dynamic. The second system introduces a mezzo-forte (mf) dynamic. The third system introduces a forte (f) dynamic. The fourth system includes a crescendo (cresc.) marking and a fortissimo (ff) dynamic. The fifth system includes a ritardando (rit.) marking and a triplet (3) in the piano accompaniment. The sixth system concludes the piece with a final triplet (3) in the piano accompaniment.



# 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.

67. *f* *p* *f* *p*

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

*ff* *f*

*Larghetto* *p*

*f* *mf*

*ad lib.* *A tempo* *ff*

Detailed description: This page contains measures 67 through 76 of the piece 'Martha' by Arthur Schumann, from the Arban Complete Method for Trumpet. The music is written for piano in G major, 3/8 time. Measures 67-70 are marked 'Larghetto' and feature a melody in the right hand with dynamics *f*, *p*, *f*, and *p*. The left hand provides a steady accompaniment. Measures 71-72 show a crescendo leading to a *p* dynamic, followed by a *f* dynamic in measure 73. Measures 74-76 are marked 'Allegro' and feature a more active melody with a *ff* dynamic in measure 74 and a *f* dynamic in measure 75. The tempo returns to 'Larghetto' in measure 77, with a *p* dynamic. Measures 78-80 continue the melody with a *f* dynamic in measure 78 and a *mf* dynamic in measure 80. Measures 81-84 are marked 'A tempo' and feature a more active melody with a *ff* dynamic in measure 81. The piece concludes in measure 84 with a final *ff* dynamic.



# 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 the left staff has a bass clef. Both staves feature eighth-note patterns with triplets. The right staff has a '3' over a triplet of eighth notes in the second measure, and the left staff has a '3' under a triplet of eighth notes in the second measure. The system ends with a repeat sign.

*ff* *pp* *ff*

The second system of music is in 2/4 time. It consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The right staff has a 'ff' dynamic marking in the second measure, a 'pp' dynamic marking in the fourth measure, and another 'ff' dynamic marking in the sixth measure. The system ends with a repeat sign.

A tempo

*rall.* *f* *p*

The third system of music is in 2/4 time, marked 'A tempo'. It consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The right staff has a 'rall.' dynamic marking in the second measure, a 'f' dynamic marking in the fourth measure, and a 'p' dynamic marking in the sixth measure. The system ends with a repeat sign.

The fourth system of music is in 2/4 time. It consists of two staves. The right staff has a treble clef and the left staff has a bass clef. Both staves feature eighth-note patterns. The system ends with a repeat sign.

*f* *f*

The fifth system of music is in 2/4 time. It consists of two staves. The right staff has a treble clef and the left staff has a bass clef. Both staves feature eighth-note patterns. The system ends with a repeat sign.

Più mosso

*mf*

The sixth system of music is in 2/4 time, marked 'Più mosso'. It consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The right staff has a 'mf' dynamic marking in the second measure. The system ends with a repeat sign.

*f*

The seventh system of music is in 2/4 time. It consists of two staves. The right staff has a treble clef and the left staff has a bass clef. Both staves feature eighth-note patterns. The system ends with a repeat sign.



## 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.

Even though the *14 Characteristic Studies* are technically demanding, always keep musicality, beauty of sound and phrasing as the top priorities. Remember, it is OK to stop and rest in the middle of a study. Learning to pace yourself throughout long etudes is an acquired technique. — *A. Vizzutti*

## CHARACTERISTIC STUDY 1

Arban took care to indicate the importance of the first note of this piece and the subsequent two beat groupings by placing the only accents in the piece there. It is essential to achieve a good confident start physically and musically and to apply this idea at the beginning of every phrase. Interpret the accent as a clear solid sounding first note as opposed to a heavy tongue attack. Use small crescendos on each ascending arpeggio or scale to more easily execute the musical line.

Allegro moderato

J. B. Arban

1.

*mf*

*mp*

*cresc.*

*ff*

*f*

*Fine*



This page of musical notation for trumpet consists of ten staves. The music is written in treble clef and includes various dynamics and articulations. The first staff begins with a forte (*f*) dynamic and a piano (*p*) dynamic. The second staff ends with a mezzo-forte (*mf*) dynamic. The third staff begins with a forte (*f*) dynamic. The fourth staff begins with a mezzo-forte (*mf*) dynamic. The fifth staff begins with a forte (*f*) dynamic. The sixth staff begins with a mezzo-forte (*mf*) dynamic. The seventh staff begins with a mezzo-forte (*mf*) dynamic. The eighth staff begins with a mezzo-forte (*mf*) dynamic. The ninth staff begins with a mezzo-forte (*mf*) dynamic. The tenth staff begins with a mezzo-forte (*mf*) dynamic and ends with a ritardando (*rit.*) and a double bar line, followed by the instruction "D.C. al Fine".



## CHARACTERISTIC STUDY 2

This study involves techniques similar to those in study #1 with the added challenge of performing smoothly and evenly in difficult keys. Use firm fingers to evenly articulate the rhythms. Perform the middle section of the study with expressive beauty.

2. **Legato** ♩ = 120 Use one breath for the first 16 measures.

*pp*

*dolce*

*agitato* ♩ = 130

*f*

*pp*



*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 common time (C). It consists of nine staves. The tempo is marked 'Moderato'. The first staff begins with a mezzo-piano (*mp*) dynamic and includes triplets and a sextuplet. The second staff has a fermata over a G note. The third staff continues the melodic line. The fourth staff has a piano (*p*) dynamic marking. The fifth staff features a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The sixth staff has a decrescendo (*dim.*) leading to a pianissimo (*pp*) dynamic. The seventh staff continues the melodic line. The eighth staff has a fermata over a G note. The ninth staff concludes the study.



*p*

*p* *p* *p*

*p*

*mf*

*mp*

*pp*

*cadenza*

*cresc.* *ff*



## 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

*mp* 6

*p*

*cresc.*

*f* *mp*

*mf*



This page of musical notation for trumpet contains ten staves of music. The notation includes various dynamics, articulations, and musical symbols:

- Staff 1:** Starts with a treble clef and a key signature of one sharp (F#). The first measure is marked *mf* (mezzo-forte). The staff contains eighth and sixteenth notes, some beamed together, and a few measures with rests.
- Staff 2:** Continues the melodic line with similar rhythmic patterns and articulation marks (accents).
- Staff 3:** The key signature changes to two flats (Bb, Eb). The first measure is marked *p* (piano). The staff features a mix of eighth and sixteenth notes.
- Staff 4:** Continues the piece, with a *cresc.* (crescendo) marking and a *p* (piano) marking at the end of the staff.
- Staff 5:** Features a series of sixteenth-note runs, with some measures marked with a *p* (piano) dynamic.
- Staff 6:** Continues the sixteenth-note patterns, with a *cresc.* (crescendo) marking and a *p* (piano) marking at the end.
- Staff 7:** Includes trills (marked *tr*) and a *cresc.* (crescendo) marking. The staff ends with a *mf* (mezzo-forte) marking.
- Staff 8:** Continues the melodic line with a *mf* (mezzo-forte) marking.
- Staff 9:** Features a *cresc.* (crescendo) marking and a *mf* (mezzo-forte) marking.
- Staff 10:** Ends with a *f* (forte) marking and a final cadence.



## 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 16<sup>th</sup> 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 includes *cresc.* (crescendo). The sixth staff begins with *f* (forte) and ends with a double bar line. The notation includes various articulations such as slurs, accents, and breath marks.



## 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 of musical notation for trumpet consists of seven staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. It contains a series of eighth and sixteenth notes, with a dynamic marking of *p* (piano) towards the end. The second staff continues the melodic line, featuring a *pp* (pianissimo) marking, a *cresc.* (crescendo) marking, and a *dim.* (diminuendo) marking, followed by a *rall.* (rallentando) marking. The third staff introduces a new section with the tempo marking *A tempo* and a dynamic marking of *mf* (mezzo-forte). The fourth staff begins with the marking *simile*. The fifth and sixth staves continue the melodic development with various dynamics. The seventh staff concludes the piece with a final *f* (forte) marking and a double bar line.



## CHARACTERISTIC STUDY 7

In study seven we see a short foray into the key of 'B' as well as 'A<sup>b</sup>' 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, followed by two measures of eighth-note triplets. The piece then continues with a series of eighth-note patterns, some with slurs and accents. Dynamics include 'dim.', 'pp', 'mf', 'p', and 'f'. Tempo changes are indicated by 'rit.', 'Più mosso', and 'Più lento'. The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat) and then to one sharp (F-sharp). The score ends with a final measure marked 'pp'.



*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 mezzo-piano (*mp*) dynamic and a slur over a series of sixteenth notes. The second staff continues this pattern, marked with a piano (*p*) dynamic. The third staff features a trill (*tr*) and a slur. The fourth staff continues the sixteenth-note pattern. The fifth staff concludes the first section with a cadenza, indicated by a slur and the word 'cadenza'. The sixth staff begins a new section marked 'A tempo' and 'p cantabile', featuring a more lyrical melody with slurs and a piano (*p*) dynamic. The key signature remains one flat throughout.



*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.

9. *Allegro*

*f*

*f*

*mp*



*rall.* *Più largo*  
*p*

*rall.*  
*f*

*Più Allegro*

*mp*


*mf*


*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 written in treble clef and includes various key signatures and time signatures. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and is marked with slurs and dynamic markings such as *p* (piano) and *rit.* (ritardando). The piece concludes with the instruction **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*



This page of musical notation for trumpet consists of ten staves. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The dynamics are marked as *mp* (mezzo-piano) on the fourth staff, *p* (piano) on the sixth staff, and *f* (forte) on the seventh, eighth, and tenth staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is written in a standard musical staff with a treble clef.



## 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 32<sup>nd</sup> 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*

This musical score is for a trumpet exercise, numbered 13. It is in 2/4 time and begins with a piano (*p*) dynamic. The exercise consists of nine staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is characterized by rapid sixteenth-note passages, often beamed in groups of four. Slurs are used to group these passages across measures. Accents (v) are placed above many of the notes to indicate emphasis. The key signature changes to one flat (Bb) in the sixth staff. The exercise concludes with a final measure on the ninth staff, ending with a quarter rest.



The image displays six staves of musical notation, likely for a trumpet solo. The notation is written in treble clef with a key signature of one sharp (F#). The music is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, often grouped in beams. Slurs are used extensively to indicate phrasing across multiple measures. Some notes are marked with 'v' (accents) or 'x' (trills). The staves are arranged vertically, and the music concludes with a double bar line on the sixth staff.



Legato chromatique

14. 



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 complex melodic line. The music is characterized by frequent slurs, indicating long, continuous phrases. There are several triplets marked with a '3' above the notes. The key signature is one flat (B-flat), and the time signature is not explicitly shown but appears to be 2/4 or 4/4 based on the note values. The notation includes various note values, including eighth and sixteenth notes, and rests. The overall style is that of a classical or romantic-era technical exercise or etude.



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 an eighth-note scale ascending from G4 to D5. This is followed by a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). The staff ends with an eighth-note scale descending from D5 to G4.
- Staff 2:** Starts with a quarter rest, followed by an eighth-note scale ascending from G4 to D5. This is followed by a quarter note (C5) and an eighth-note scale descending from D5 to G4.
- Staff 3:** Starts with a quarter rest, followed by an eighth-note scale ascending from G4 to D5. This is followed by a quarter note (C5) and an eighth-note scale descending from D5 to G4.
- Staff 4:** Starts with a quarter rest, followed by an eighth-note scale ascending from G4 to D5. This is followed by a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). The staff ends with an eighth-note scale descending from D5 to G4.
- Staff 5:** A continuous eighth-note scale ascending from G4 to D5.
- Staff 6:** A continuous eighth-note scale descending from D5 to G4.
- Staff 7:** A continuous eighth-note scale ascending from G4 to D5.
- Staff 8:** A continuous eighth-note scale descending from D5 to G4.



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<sub>♭</sub>

mf

7

Var. I ♩ = 100

mf

3

7

Var. II ♩ = 116

mf



Cornet in B<sub>♭</sub>

Musical score for Cornet in B<sub>♭</sub>, measures 1 through 14. The music is written in treble clef with a key signature of one flat (B<sub>♭</sub>). The tempo is marked *Allegretto*. The score consists of six staves. Measures 1-14 are continuous eighth-note passages with various articulations and slurs. Measure 14 ends with a fermata and a repeat sign.

Var. III and Finale I  $\text{♩} = 112$

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<sub>♭</sub>). The tempo is marked *Allegretto*. The score consists of six staves. Measures 15-24 are continuous eighth-note passages with various articulations and slurs. Measure 24 ends with a fermata and a repeat sign. Dynamics include *mp* (mezzo-piano) and *p* (piano).



Cornet in B<sub>b</sub>

The musical score for Cornet in B<sub>b</sub> consists of ten staves. The first staff begins with a dynamic marking of *mp* (mezzo-piano). The second staff continues the melodic line. The third staff features a dynamic marking of *f* (forte) and includes trills (*tr*). The fourth staff shows a triplet of eighth notes. The fifth staff is marked with a repeat sign and a dynamic of *mf* (mezzo-forte), with a tempo indication of *Finale II* and a quarter note equal to 124 (♩ = 124). The sixth staff continues the melodic development. The seventh staff includes a crescendo marking (*cresc.*). The eighth staff continues the melodic line. The ninth staff features a dynamic marking of *f* (forte). The tenth staff concludes the piece with a final melodic phrase.



# No. 2

## Fantaisie and Variations

on  
Acteon

J. B. Arban

Intro  
Andante  
Piano

*mf*

*rit.*

*p*

*f*

*mp*

*rall.*

*a tempo*

*f*

*p*

*f*

*rall.*



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 nine staves are in 2/4 time and feature a variety of musical notations including slurs, ties, and dynamic markings. The tenth staff is in 2/4 time and includes a repeat sign with a first ending bracket labeled '16'.

Key markings and features include:

- Staff 1:** Standard musical notation with slurs and ties.
- Staff 2:** Marked *più lento* and *mf*.
- Staff 3:** Marked *a tempo*, *p*, and *cresc.*
- Staff 4:** Marked *f*.
- Staff 5:** Marked *f*, *rall.*, and *mp*. Includes a first ending bracket labeled '10'.
- Staff 6:** Standard musical notation.
- Staff 7:** Standard musical notation.
- Staff 8:** Marked *16* at the end of the staff.
- Staff 9:** Marked *Più moderato* and *mf*.
- Staff 10:** Standard musical notation.



Cornet in A

The musical score for Cornet in A consists of ten staves. The first staff begins with a *rall.* marking. The second staff includes *a tempo* and vocalizations "tu ku" and "tu tu ku". The third staff features a trill (*tr*) and vocalizations "tu tu ku" and "tu ku". The fourth staff contains a long melodic line with a slur. The fifth staff is marked *mf*. The sixth staff continues the melodic line. The seventh staff includes a slur and a vocalization "tu tu ku". The eighth staff is marked *ad lib.* and *rall.*, with vocalizations "tu tu ku" and "tu ku". The ninth staff is marked *Allegro* and *16*. The tenth staff is marked *Finale* and *Allegro*, with a *f* dynamic marking.



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' above the staff. The third staff is marked with a piano (*p*) dynamic and includes the instruction '(Double tonguing ad lib.)' above the first measure. The fourth staff continues the melodic line. The fifth staff begins with a crescendo (*cresc.*) marking. The sixth staff is marked with a forte (*f*) dynamic. The seventh staff continues the melodic line. The eighth staff is marked with a forte (*f*) dynamic. The ninth staff is marked with a forte (*f*) dynamic. The tenth staff is marked with a forte (*f*) dynamic. The eleventh staff concludes the piece with a final note.



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 tempo marking *a tempo* and the instruction *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 and an accent. 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 music is characterized by rapid sixteenth-note passages and slurs. The dynamics range from *p* (piano) to *f* (forte), with instructions like *dim.* (diminuendo), *cresc. ed accel. con sin' al fine* (crescendo and acceleration to the end), and *ad lib* (ad libitum). The score concludes with a final cadence marked with a double bar line and a repeat sign.

*dim.* *p* *f* *cresc. ed accel. con sin' al fine* *f* *ad lib*



Cornet in B $\flat$

# No. 4 Variations

on a  
Tyrolean Song

J. B. Arban

Intro  
Andante moderato (♩)

The Intro section consists of six staves of music in G major, 9/8 time. The tempo is Andante moderato. The first staff begins with a piano (*p*) dynamic and includes the instruction "Piano". The second staff ends with a piano (*p*) dynamic. The third staff features a trill (*tr*) and a crescendo (*cresc.*). The fourth staff begins with a piano (*p*) dynamic. The fifth staff includes a rallentando (*rall.*) instruction. The sixth staff contains a 7-measure rest and ends with a ritardando (*rit.*) instruction.

Theme  
Andante ♩ = 84

The Theme section consists of four staves of music in G major, 3/4 time. The tempo is Andante, with a metronome marking of ♩ = 84. The first staff begins with a piano (*p*) dynamic. The second staff includes a mezzo-forte (*mf*) dynamic and a poco ritardando (*poco rit.*) instruction. The third staff begins with a piano (*p*) dynamic. The fourth staff contains a 7-measure rest.



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♭

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 piano (*p*) dynamic, with a *a tempo* instruction appearing later. The fifth staff concludes the main piece with a repeat sign and a final measure marked with a 7.

Var. I

Variation I consists of six staves of music. It begins with a piano (*p*) dynamic and a treble clef. The melody is characterized by triplet rhythms, indicated by the number 3 above the notes. The key signature remains one flat. The variation includes a mezzo-forte (*mf*) dynamic, a *rall.* (rallentando) marking, and a piano (*p*) dynamic. It concludes with a repeat sign and a final measure marked with a 7.



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.*

*f*



# No. 6 Cavatina and Variations

J. B. Arban

Andante  
Piano

Theme  
Moderato







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 and sixteenth notes. The third staff features a series of eighth notes with a crescendo hairpin. The fourth staff continues the eighth-note pattern. 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 continues the eighth-note pattern with accents (v) under many notes. The eighth staff also features accents (v) under many notes. The ninth staff continues the eighth-note pattern with accents (v) under many notes. The tenth staff features a crescendo hairpin and accents (v) under many notes. The eleventh staff continues the eighth-note pattern with accents (v) under many notes. The twelfth staff concludes the piece with a final *f* dynamic marking and a half note followed by a whole note.



# 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.*

*tr*  
*a piacere*

*Cad. ad lib*  
*7*



Cornet in B $\flat$

Theme  
Andante (♩)

*p*

*mf*

*p*

*cresc.*

*rall.*

*a tempo*

*a tempo*

7

Var. I

*ff*

*p*

*f*

*rall.*

*a tempo*

*p*

*ff*

*a tempo*

*p*

*f*

*rall.*

*a tempo*

*f*

*rall.*

*a tempo*

*p*

*f*

*rall.*

*a tempo*

*p*

7

*rall.*



## Var. II

Var. III  
Adagio

*p*

*mf*

*tr*



Cornet in B $\flat$

*f* *pp* *rall.*

Var. IV et Finale

**Allegro**

*mf* *tu ku tu ku tu ku* *tu ku tu ku tu ku* *rit.* *cresc.* *f accel.*



# 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 begins with a piano (*p*) dynamic and features a variety of articulations, including accents, slurs, and breath marks. The piece progresses through several measures, with a crescendo (*cresc.*) leading to a fortissimo (*f*) section. The final measure includes a triplet of eighth notes and a fermata. The word 'facilité' is written above the final measure, indicating a goal of ease in execution.



# No. 9 Fantaisie and Variations

on a German Theme

J. B. Arban

**Andante moderato**

**Piano**

The musical score for "No. 9 Fantaisie and Variations" is presented on ten staves. The first staff begins with a treble clef, a key signature of one flat (B♭), and a common time signature (C). The tempo is marked "Andante moderato" and the initial dynamic is "Piano". The music features various musical notations including eighth notes, sixteenth notes, and rests. There are several trills marked "tr" and a triplet marked "3". Dynamics include "f" (forte), "p" (piano), and "mf" (mezzo-forte). The score concludes with a final measure marked with a "7" above it, indicating a seven-measure rest or a specific fingering.



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 in a single melodic line. The first staff begins with a dynamic marking of *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings. The music is characterized by a mix of eighth and sixteenth notes, often beamed together. The final staff ends with a fermata over a whole note, followed by a final measure with a whole note rest.



Finale

The musical score is written for trumpet in B-flat major (one flat). It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat, and a dynamic marking of *mf*. The music features eighth and sixteenth notes, with several triplet markings (indicated by a '3' over a group of notes). The second staff continues the melodic line with similar rhythmic patterns. The third staff includes a triplet and a dynamic marking of *mp*. The fourth staff features a triplet and a crescendo hairpin. The fifth staff includes a triplet and a crescendo hairpin. The sixth staff features a triplet and a crescendo hairpin. The seventh staff includes a triplet and a crescendo hairpin. The eighth staff features a triplet and a crescendo hairpin. The ninth staff features a triplet and a crescendo hairpin. The tenth staff features a triplet and a crescendo hairpin, ending with a double bar line.

*mf*

3

3

3

*mp*

3

3

3

3

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, key of B-flat. Measures 1-4. Dynamics: *p*.  
Second system: Measures 5-8. Dynamics: *mf*. Marking: *rall.* with a deceleration wedge.  
Third system: Measures 9-12. Marking: *a tempo*. Dynamics: *p*.  
Fourth system: Measures 13-14. Marking: *rall.*. Measure 14 contains a fermata with the number 7 above it.

Var. I

Fifth system: Treble clef, 6/8 time signature, key of B-flat. Measures 15-18. Dynamics: *p*.  
Sixth system: Measures 19-22. Dynamics: *p*.  
Seventh system: Measures 23-26. Dynamics: *p*. Marking: *rall.* with a deceleration wedge.  
Eighth system: Measures 27-28. Marking: *a tempo*. Dynamics: *p*.



Cornet in B $\flat$



Var. II



*a tempo*





Var. III

*p*

Più lento  
*p* *poco a poco cresc.*

*rall. p* *a tempo*

15



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. Dynamics include *p* (piano) at the start, *pp* (pianissimo) in the third staff, *f* (forte) and *p* in the fourth staff, *pp* in the sixth staff, *cresc.* (crescendo) in the eighth staff, and *ff* (fortissimo) in the tenth staff. Articulations include accents (>) and slurs. The final staff includes the vocalization "tu tu ku tu tu tu tu" under a slur.



# 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*

*rall.*

*7*

Theme

 $\text{♩} = 88$ 

1

*p*



Main musical exercise in B-flat major, 2/4 time. The exercise consists of seven staves of music. It begins with a treble clef and a key signature of two flats (B-flat major). The first staff contains eighth and sixteenth notes with rests. The second staff starts with a piano (*p*) dynamic and includes slurs and ties. The third and fourth staves continue the melodic and rhythmic patterns. The fifth staff features a mezzo-forte (*mf*) dynamic. The sixth staff includes a fermata over a whole note. The seventh staff concludes the exercise with a fermata over a whole note.

Var. I

Variation I of the main exercise, marked with a treble clef and a 6/8 time signature. It consists of four staves of music. The first staff begins with a piano (*p*) dynamic and includes triplet markings (3). The second and third staves continue the triplet patterns. The fourth staff concludes with a trill, indicated by a wavy line above the notes.

Double tonguing



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, labeled "Var. III Andante (♩)". The tempo is slower, and the notation includes many slurs and accents. The first staff begins with a piano (*p*) dynamic marking.



*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 one flat (B-flat major). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in beams. Slurs are used to indicate phrasing across multiple measures. The notation includes many accidentals (sharps and flats) and dynamic markings such as *f* (forte) and *z* (zaccato).

**Coda**

The Coda section begins with a Coda symbol (a circle with a cross) and the word "Coda". It consists of a single staff of music. The first measure is marked with a forte (*f*) dynamic. The lyrics "tu ku tu ku tu ku" are written below the first three measures.

The final staff of the score continues the rhythmic patterns from the previous section. It includes the lyrics "tu tu ku tu tu tu" under the first six measures. The staff concludes with a double bar line.



# No. 12 Variations

on a theme from Norma  
by V. Bellini

J. B. Arban

Andante maestoso  $\text{♩} = 64$

Theme  
Moderato  $\text{♩} = 96$



Var. I





Var. II





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

Musical notation for trumpet, featuring various dynamics (*pp*, *p*, *f*, *ff*), articulations (*rit.*, *accel.*, *cresc.*), and performance instructions (*Più lento*, *vivace*). The notation includes slurs, ties, and fingerings (7, 1, 3).



# Variations

## The Carnival of Venus

### Introduction

Allen Vizzutti

The Introduction is written in 4/4 time and begins with a forte (*f*) dynamic. The first staff features a rapid, ascending sixteenth-note scale. The second staff contains a series of half notes with slurs. The third and fourth staves continue with eighth-note patterns and slurs. The fifth staff concludes the introduction with a final half note and a double bar line.

### Theme *Cantabile*

The Theme is in 6/8 time and marked *Cantabile*. It begins with a half rest followed by a quarter rest. The melody is composed of eighth and quarter notes with slurs. The third staff includes a triplet of eighth notes, a repeat sign, and a quintuplet of eighth notes. The section ends with a quarter rest and a double bar line.

### Variation 1 *Fast (tongued on repeat)*

Variation 1 is in 6/8 time and marked *Fast*. It features a continuous, rapid sixteenth-note pattern across two staves, with slurs indicating phrasing. The key signature changes to one flat (B-flat) in the second staff.

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1. 2. *8va* 8

*Fast!*  $\text{♩}$

*molto rit.* **Fine**

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

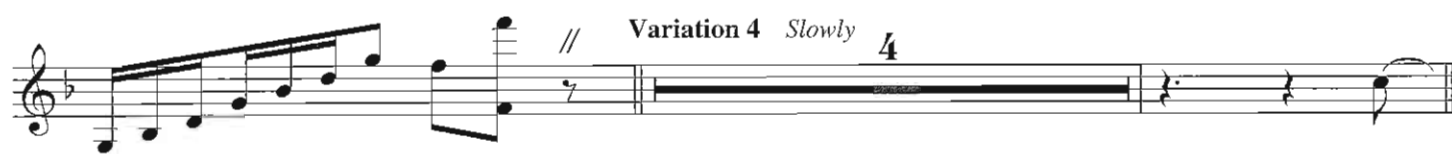
*Medium Fast*

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 features a long, sweeping melodic line. The seventh staff includes a first ending bracket labeled "1." and a second ending bracket labeled "2.". The eighth staff continues the melodic line. The ninth staff features a cadenza section, marked "Cadenza". The tenth staff concludes the piece with a double bar line and repeat signs.



## 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.

