

ARBAN

COMPLETE METHOD FOR
TROMBONE & EUPHONIUM

BY JOSEPH ALESSI AND DR. BRIAN BOWMAN
EDITED BY WESLEY JACOBS



**Jean Baptiste Arban
(1825-1889)**

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THE ARBAN BROTHERS

from

My Musical Life and Recollections

by

Jule Riviere 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 sepulchre 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 Venise* 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 staccati, 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 thorough 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, Razin, Benoist, Dauverné, Vogt, Prumier, Emile Perrin,

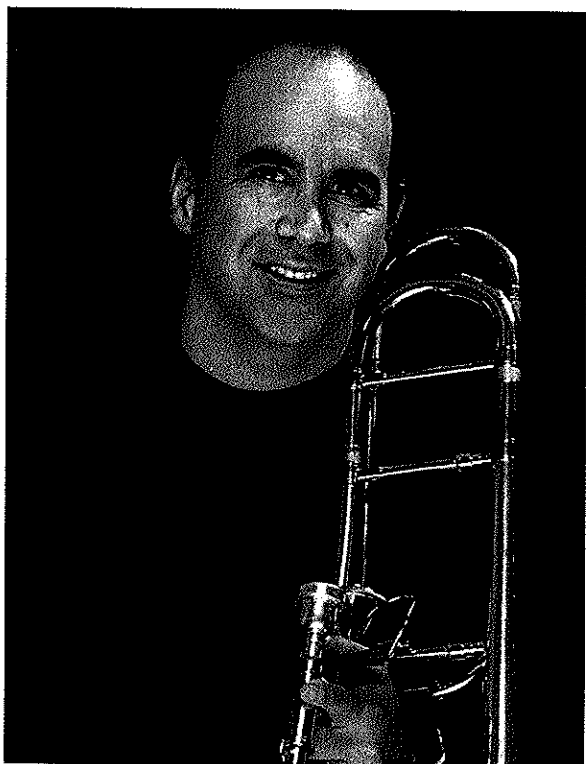
Edouard Monnais, *Imperial Commissioner*

A. De Beauchesne, *Secretary*

MR. JOSEPH ALESSI

Joseph Alessi was appointed Principal Trombonist of the New York Philharmonic in 1985. Mr. Alessi began musical studies in his native California with his father, Joseph Alessi, Sr. He has performed with the San Francisco Ballet Orchestra and was a soloist with the San Francisco Symphony before continuing his musical training at Philadelphia's Curtis Institute of Music. Prior to joining the New York Philharmonic, he was second trombone of the Philadelphia Orchestra for four seasons and principal trombone of L'Orchestre Symphonique de Montreal for one season.

Mr. Alessi is an active soloist, recitalist, and chamber music performer. In April 1990, he made his solo debut with the New York Philharmonic, performing Creston's *Fantasy for Trombone*, and in 1992 premiered Christopher Rouse's Pulitzer Prize-winning *Trombone Concerto* with the Orchestra, which commissioned the work for its 150th Anniversary Celebration. He has been a guest artist with the Lincoln Symphony, the Colorado Symphony Orchestra, the Santa Barbara Symphony, the New Japan Philharmonic, the Orchestra of Teatro Bellini in Catania Sicily, the Mannheim National Theater Orchestra, and the National Repertory Orchestra and has appeared in recitals at colleges and universities throughout the United States.



Mr. Alessi has also participated in numerous festivals, including the Festivale Musica di Camera in Protogruaro, Italy, the Cabrillo Music Festival, Swiss Brass Week, and the Lieksa Brass Week in Finland. He was featured in the 1997 International Trombone Festival in Feldkirch, Austria, and the International Meeting of Brass Instruments in Lille, France. He is a founding member of the Summit Brass ensemble at the Rafael Mendez Brass Institute in Tempe, Arizona.

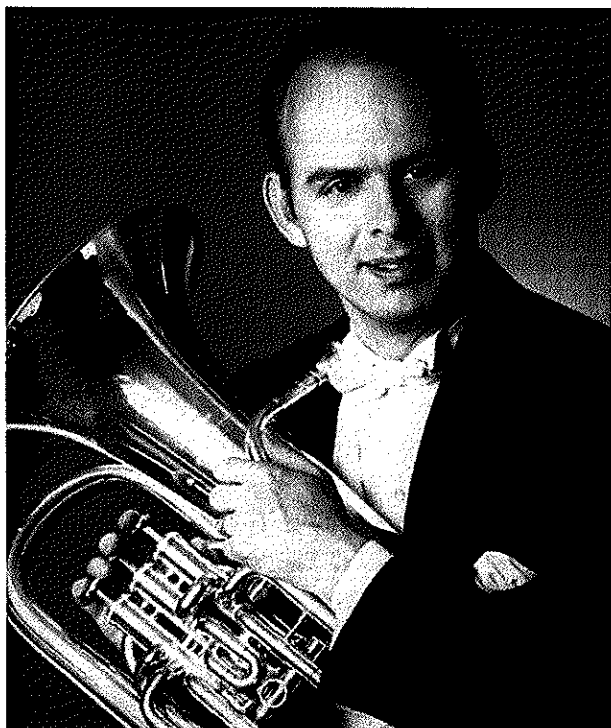
Currently on the faculty of the Juilliard School, Mr. Alessi has taught at Temple University in Philadelphia and the Grand Teton Music Festival in Wyoming. His students now occupy posts with many major symphony orchestras throughout the United States.

Joseph Alessi's discography includes *Slide Area* on the D'Note record label and *New York Legends* on the Cala label. His recording of the Rouse *Concerto* can be heard on the RCA Red Seal CD entitled *Gorgon*. Other recordings featuring Mr. Alessi are with the Canadian Brass for Sony Classical and Philips Records. He was invited by the International Trombone Association to record a solo disc of newly composed works, which was distributed to the Association's membership of five thousand trombonists in early 1999. Further information about Mr. Alessi can be found on his own website, <http://www.slidearea.com>

DR. BRIAN BOWMAN

Dr. Brian Bowman is one of the foremost euphonium soloists in the world today. His history of euphonium *firsts* is impressive:

• First euphonium recital in New York's Carnegie Recital Hall 1976 • First euphoniumist to serve as president of the TUBISTS UNIVERSAL BROTHERHOOD ASSOCIATION (T.U.B.A.) • First euphonium concert tour of Japan • First Guest Euphonium Artist-Falcone International Euphonium Competition • First euphonium master class at the Paris Conservatory Superior of Music, France • Master teacher at the first Deutsche Tubaforum workshop to include the euphonium, tenor horn and baritone, Hammelburg, Germany 1991. Dr. Brian L.



Bowman enjoys a distinguished career as a soloist, clinician, recording artist, educator and administrator. Dr. Bowman has held the principal euphonium position, in addition to being a featured soloist in each of the bands he has been associated with: *The University of Michigan Symphony Band, The United States Navy Band, The United States Bicentennial Band, The United States Air Force Band and the River City Brass Band.*

In addition to his live performances, Dr. Bowman can be heard on over 35 service band recordings and his six solo albums. Currently Professor of Music (Euphonium) in the College of Music at The University of North Texas, Dr. Bowman has also served on the music faculty of eight other universities. In 1989 he was named the British Magazines *Euphonium Player of the Year*, and in 1995 was given the *Lifetime Achievement Award* from the Tubists Universal Brotherhood Association. He is the only living euphoniumist to be included in the book *Twentieth-Century Brass Soloists* by Michael Meckna.

As an authority in the field of euphonium performance, Brian Bowman has been asked to serve as adjudicator of many national and international euphonium competitions over the past thirty years. He has been a member of competition juries for international professional music competitions in the United States, France and Japan. He was the president of the euphonium solo competition in Australia in December 1999. In 1994, an annual competition in Sapporo, Hokkaido, Japan, was named the Brian L. Bowman Euphonium Solo Competition in his honor.

Dr. Bowman has contributed significantly to the body of literature available for euphonium performers today. Not only have composers written new works at Bowman's specific request, but also many works have resulted merely from the composer being acquainted with Bowman and having heard his performance capabilities. Of the seven new euphonium works commissioned by the Tubists Universal Brotherhood Association since its inception in 1974, Bowman has premiered four. A major thrust of Bowman's career has been working to generate quality new compositions for his beloved instrument.

PREFACE

by Mr. Joseph Alessi

All athletes have daily routines which they rely upon religiously in the most stressful and competitive moments of their careers. In my teaching experience, I have found that adding a routine or a group of repetitive exercises can greatly increase students' productivity and consistency from day to day. The pupils who had not experienced these regimens before—and who do now—all see immediate improvement in their playing. I believe the Arban book to be perhaps the greatest staple in a brass-player's routine.

I owe my introduction to the Arban book to my father and my first teacher, Joseph Alessi Sr. He had the opportunity to study with another creator of a fine basic fundamental study book, Max Schlossberg. Fundamentals is what the Arban book is all about. Too often I hear students trying to learn difficult pieces without respecting fundamental approaches. The Arban *Method* offers these basics and progressively introduces the *daily diet* of brass playing. The book is filled with exercises on long tones, attacks using immediate air, the lip slur—one of the most fundamental understandings a brass player can embrace—flexibility, intervals, theory and chord structure, rapid tonguing, and the fabulous characteristic studies. Each one of Arban's sections can be part of a fantastic journey into a small piece of the total puzzle.

I mentioned theory here because daily studying of pages 161-171 was invaluable to me for music theory and harmony tests. Arban's references to a wide array of arpeggios and chordal structures were very important to me at a young age. Upon closer examination of the Arban book, you will find that a good percentage of this book is geared towards the euphonium player. However, at a young age, I was not aware of this point, and I concentrated on practicing most of these exercises as if they were designed for the trombonist. This helped tremendously in my quest to have command of the instrument. If you are looking to have great technique—especially the kind that will allow you to play difficult solos, i.e. *Creston Fantasy*, the Pryor repertoire, or any other *pyrotechnic* solos—the Arban book should be included in your daily routine. I cannot begin to say enough about this wonderful collection of exercises by Arban. I will add only a few short thoughts to what is contained therein: Use a metronome often when exploring this book. Also, attempt to learn these exercises so that they become *second nature*. When the difficulty factor ceases, it allows your brain to completely direct its attention to musical thoughts and creativity. Like a juggler who can keep four or five objects in the air and can simultaneously carry on an unrelated conversation, learn Arban inside out.

PREFACE

by Dr. Brian Bowman

The *Arban's Complete Conservatory Method* for Trumpet has been the most widely used brass text for over a century. Although written almost one hundred-fifty years ago, it still is the most comprehensive and complete text covering all aspects of technical development. This material is especially valuable for the euphonium/baritone horn student as it covers many aspects of technical development appropriate for valved brass instruments.

While numerous editions have been prepared in treble clef, there has been no complete bass clef edition available for the low brass player. Especially valuable in this newly prepared edition is the inclusion of sections heretofore unavailable in bass clef including the melodic *Art of Phrasing* studies. Care has been taken to eliminate the note errors and other mistakes prevalent in other bass clef editions.

In the original edition of *Arban's Complete Conservatory Method* Arban wrote a preface, which is paraphrased below:

It may appear somewhat strange to undertake the defense of the cornet {euphonium} at a time when this instrument has given proofs of its excellence, both in the orchestra {band, brass band} and solo performance, where it is no less indispensable to the composer, and no less liked by the public than the flute, the clarinet, and even the violin; where, in short, it has definitely won for itself the elevated position to which the beauty of its tone, the perfection of its mechanism and the immensity of its resources, so justly entitle it.

But this was not always the case; the cornet {euphonium} was far less successful when it first appeared; and, indeed, not many years ago, the masses treated the instrument with supreme indifference, while that time-honored antagonist—routine—contested its qualities, and strove hard to prohibit their application. This Phenomenon, however, is of never-failing recurrence at the birth of every new invention, however excellent it may be, and of this fact the appearance of the saxhorn and the saxophone, instruments of still more recent date than the cornet, gave a new and striking proof.

The first musicians who played the cornet {euphonium} were, for the most part, either horn or trumpet players. Each imparted to his performance the peculiarities resulting from his tastes, his abilities and his habits, and I need scarcely add that the kind of execution which resulted from so many incomplete and heterogeneous elements was deficient in the extreme, and, for a long while, presented the lamentable spectacle of imperfections and failures of the most painful description.

Gradually, however, matters assumed a more favorable aspect. Executants really worthy of the name of artists began to make their appearance. However, regardless of the brilliant accomplishments of such performers, they could not deny the faults of their original training, viz., the total lack of qualifications necessary for ensemble playing, and decided musicianly tendencies. Some excited admiration for their extreme agility; others were applauded for the expression with which they played; one was remarkable for lip; and other for the high tone to which he ascended; others for the brilliancy and volume of their tone. In my opinion, it was the reign of specialists, but it does not appear that a singly one of the players then in vogue ever thought of realizing or of obtaining the sum total of qualities which alone can constitute a great artist.

This, then, is the point upon which I wish to insist, and to which I wish to call particular attention. At the present time, the incompleteness of the old school of performers is unanimously acknowledged, as is also the insufficiency of the instruction. That which is required is methodical execution and methodical instruction. In a word, it is necessary that the cornet, as well as the flute, the clarinet, the violin, and the voice, should possess the pure style and the grand method of which a few professors, the Conservatory in particular, have conserved the precious secret and the salutary traditions.

This is the aim which I have incessantly kept in view throughout my long career: and if a numerous series of brilliant successes obtained in the presence of the most competent judges and the most critical audiences, give me the right to believe that I have, at any rate, approached the desired end, I shall not be laying myself open to the charge of presumption, in confidently entering upon the delicate mission of transmitting to others the results of my own thorough studies and assiduous practice. I have long been a professor, and this work is to a certain extent merely the résumé of a long experience, which each day has brought nearer to perfection.

My explanations will be found as short and clear as possible, for I wish to instruct and not to terrify the student. Long pages of text are not always read, and it is highly advantageous to replace the latter by exercises and examples. This is the wealth which I consider cannot be too lavishly accumulated; this is the source which can never be too plentifully drawn from. This, however, will be perceived from the extent of the present volume, in which, in my opinion, will be found the solution of all difficulties and of all problems.

I have endeavored throughout to compose studies of a melodic nature, and in general to render the study of the instrument as agreeable as possible. In a word, I have endeavored to lead the pupil, without discouragement, to the highest limits of execution, sentiment and style, destined to characterize the new school.

J. B. Arban

It is interesting to note that many of Mr. Arban's observations are still relevant today. Before this edition, students with the bass clef versions would have to consult the treble clef editions for sections missing and to correct note errors. It is hoped that the appropriate preparation and practice of this edition will prepare the euphonium player for every technical challenge.

Great appreciation for this edition should be given to Wesley Jacobs, principal tubist of the Detroit Symphony Orchestra and Publisher of this volume. Without his work this edition would not be possible.

FINGERING CHARTS

Fingering charts for non-compensating and compensating baritones and euphoniums appear on page 394 of this book.

FINGERING

To assure accurate and rhythmic technique, press the fingers down quickly. Many technical problems can be avoided by snapping the fingers down quickly. The fingers should be placed on the valve buttons in a gentle curve with the thumb placed opposite the fingers. Avoid letting the fingers slide over the valves so that the second joint of the finger is over the valve button.

SLIDE MATTERS

It is important to have your slide in good working order to avoid any stress when maneuvering the handslide. Dents, alignment, and corrosion can all contribute to a sluggish slide. Hold the slide with the first two fingers and the thumb. The third finger should ride on the underside of the lower slide. The first two fingers and the thumb should always be in contact with the slide brace. When the slide is being extended, the thumb should act like a drive train—initiating the movement—and the first two fingers should act like the brakes. The reverse is true when retracting the slide—the thumb being the brakes and the two fingers being the drive train. The wrist and arm act together as one unit, thus avoiding excessive movement with the wrist which leads to sloppy slide technique and glissy slide movements.

TOOLS OF PRACTICE

Every serious student should have some additional practice equipment to aid his/her development:

- A mirror is essential to help give the player an idea of embouchure activity and to watch for excess movement—especially while tonguing. It may be a small mirror that fits on the music stand or a larger one mounted on a wall or door. Furthermore, watching oneself in a mirror while practicing solo performances can help eliminate any visual peculiarities that might be distracting during performance.
- A metronome is crucial to developing a sense of pulse and rhythmic stability. Using a metronome to assure rhythmic precision and consistency is the surest way to develop accuracy and speed in performance.
- Electronic tuners will help the player check intonation and can be invaluable in training the ear to hear pitch correctly.

- A recording device is an essential practice tool in the practice studio for checking rhythm and pitch. It is not necessary to spend a lot of money on this valuable device, but the machine should have two essential features; a built-in speaker for instant playback and feedback, and it must be a machine that is capable of playing back the same pitch at which you recorded. When practicing tuning, try recording a low *B^b*. Sustain this note for as long as possible, take a deep breath and repeat it several times. Play this note back on the recording device, preferably through a quality sound system. On your instrument, play other notes on top of this recorded drone note thus producing various intervals. This will teach you exactly where to place your perfect 4th, 5th and other intervals. Tuning on your instrument by this method then becomes strictly a matter of listening for intervals, as it should be.

BASIC MECHANICS

MR. ALESSI

A good brass player spends many hours in front of a mirror watching and listening. A good rule to follow is to form the embouchure so that all the muscles around the aperture are working in unison. Picture a fireman's net—the center being the aperture of your embouchure. Around this net are eight firemen pulling out from the center to keep the net taut. Think of your muscles working in this same way to preserve the stability and openness of the aperture. Keep a close eye on the area just below the bottom lip, the goal being to have as little movement as possible and to maintain a flat chin. In addition, try to form your embouchure away from the mouthpiece and the instrument. A good brass player knows how to do this.

It is important to study inhalation and exhalation. Developing both embouchure and air together is a winning combination. Breathe through the corners of your mouth and try to form the embouchure as you inhale, always keeping the mouthpiece in contact with the lips. This will avoid excessive movement after the tone is initiated. Try to breathe in the most natural way starting the inhalation from near the belt line. Feel this sensation by lying on the floor on your back and breathing normally. I often think conceptually of breathing—away from the instrument—and try to think of that concept again when my instrument is in my hands. Breathe as you would in a doctor's office when the stethoscope has been placed on your chest. Try closing your eyes and imagining this scenario. Notice that when you breathe in this manner, your mouth is formed perfectly naturally. It is held very simply and without tension.

FIRST STUDIES

MR. ALESSI

TONE CLONING—In these initial exercises (1-8), there are several points and goals to keep in mind:

- Breathe naturally
- *Clone* each note so all the notes are the same style and tone quality.
- Avoid excessive embouchure movement.
- Blow through all the notes and, in general, play with a longer style and a firm attack.
- Take a brief rest at every double bar.

DR. BOWMAN

Most students do not begin playing with the Arban's book as their first text. These first studies can be used to improve tone quality, intonation and especially articulation control and clarity at any level of performance. *The sign of a really fine performer is the consistency of everything done technically!* This means that each note has the same clear, clean beginning articulation and tone quality.

One of the best uses of this first section is to help develop clarity of articulation. Using a mirror to check embouchure stability is often very useful. Most articulation clarity problems are not just tonguing problems, but a lack of coordination of the tongue, breath and embouchure. Be sure to work for complete independence of the tongue from the embouchure and the jaw. Pitfalls to avoid would be excess movement of the jaw and the lips. While watching in the mirror play the exercise keeping the embouchure firm and not *chewing* or *kissing* each note with excessive embouchure and jaw motion. Begin each tongue with the embouchure in place rather than letting the articulation form the embouchure. At the same time avoid getting a rigid or stiff embouchure that is not flexible. Listening to your sound is the best aid for improving all aspects of performance. Indications of tonguing/articulation problems include a scooping of the beginning of each sound, a delay in the release of the air and a fuzzy beginning to the sound.

1. 

2. 



3. 



4. 

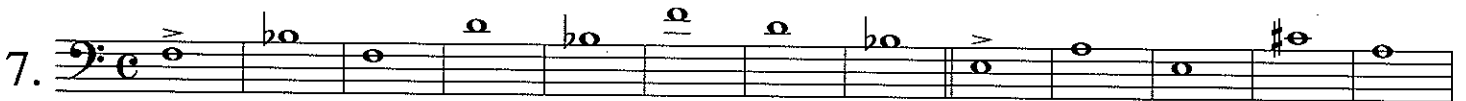


5. 



6. 



7. 





8. *[Musical notation for exercise 8]*

9. *[Musical notation for exercise 9, first staff]*

9. *[Musical notation for exercise 9, second staff]*

9. *[Musical notation for exercise 9, third staff]*

9. *[Musical notation for exercise 9, fourth staff]*

10. *[Musical notation for exercise 10, first staff]*

10. *[Musical notation for exercise 10, second staff]*

10. *[Musical notation for exercise 10, third staff]*

10. *[Musical notation for exercise 10, fourth staff]*

ETUDES 9 AND 10—MR. ALESSI

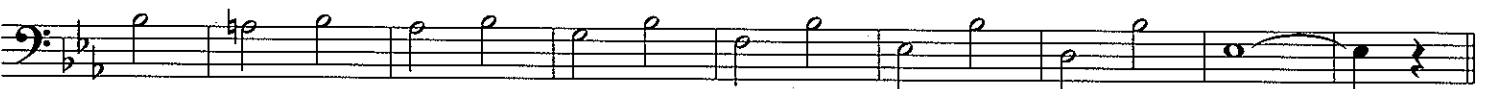
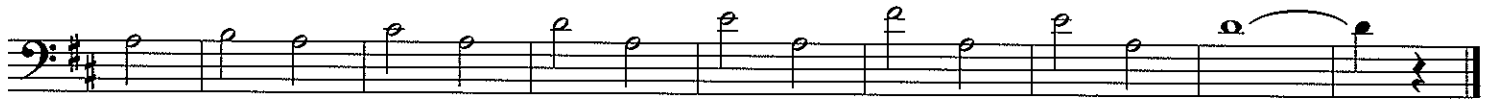
Practice these exercises slurred. The goal is to use natural slurs when possible. Perform these exercises slowly, attempting to have the smoothest possible slide connections. Listen to what happens while traveling to and from notes. Is the sound clean and smooth? Try to move the slide as late as possible without affecting your air flow. Separate air flow and slide movements so that these functions work independently. When breathing, repeat the preceding note so as not to miss any connections.

9. *[Musical notation for exercise 9, first staff]*

9. *[Musical notation for exercise 9, second staff]*

9. *[Musical notation for exercise 9, third staff]*

9. *[Musical notation for exercise 9, fourth staff]*



ETUDES 11-27—MR. ALESSI

Once again, it is important to *clone* every note, and attack each note firmly. When breathing, try not to lose any time against the metronome. Learn how to breathe quickly through the corners of your mouth. Conceal your breathing for the recording and play it back to hear if any breaths are noticeable (similar to how a magician practices in order to conceal hand movements from the public).

11.

12.



22.   

23.   

24.   

25.   

26.

Exercise 26 consists of four systems of music in bass clef, 3/4 time, and B-flat major. The first system begins with a treble clef and a 3/4 time signature. The melody is a sequence of eighth notes: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, A56, Bb56, C57, D57, E57, F57, G57, A57, Bb57, C58, D58, E58, F58, G58, A58, Bb58, C59, D59, E59, F59, G59, A59, Bb59, C60, D60, E60, F60, G60, A60, Bb60, C61, D61, E61, F61, G61, A61, Bb61, C62, D62, E62, F62, G62, A62, Bb62, C63, D63, E63, F63, G63, A63, Bb63, C64, D64, E64, F64, G64, A64, Bb64, C65, D65, E65, F65, G65, A65, Bb65, C66, D66, E66, F66, G66, A66, Bb66, C67, D67, E67, F67, G67, A67, Bb67, C68, D68, E68, F68, G68, A68, Bb68, C69, D69, E69, F69, G69, A69, Bb69, C70, D70, E70, F70, G70, A70, Bb70, C71, D71, E71, F71, G71, A71, Bb71, C72, D72, E72, F72, G72, A72, Bb72, C73, D73, E73, F73, G73, A73, Bb73, C74, D74, E74, F74, G74, A74, Bb74, C75, D75, E75, F75, G75, A75, Bb75, C76, D76, E76, F76, G76, A76, Bb76, C77, D77, E77, F77, G77, A77, Bb77, C78, D78, E78, F78, G78, A78, Bb78, C79, D79, E79, F79, G79, A79, Bb79, C80, D80, E80, F80, G80, A80, Bb80, C81, D81, E81, F81, G81, A81, Bb81, C82, D82, E82, F82, G82, A82, Bb82, C83, D83, E83, F83, G83, A83, Bb83, C84, D84, E84, F84, G84, A84, Bb84, C85, D85, E85, F85, G85, A85, Bb85, C86, D86, E86, F86, G86, A86, Bb86, C87, D87, E87, F87, G87, A87, Bb87, C88, D88, E88, F88, G88, A88, Bb88, C89, D89, E89, F89, G89, A89, Bb89, C90, D90, E90, F90, G90, A90, Bb90, C91, D91, E91, F91, G91, A91, Bb91, C92, D92, E92, F92, G92, A92, Bb92, C93, D93, E93, F93, G93, A93, Bb93, C94, D94, E94, F94, G94, A94, Bb94, C95, D95, E95, F95, G95, A95, Bb95, C96, D96, E96, F96, G96, A96, Bb96, C97, D97, E97, F97, G97, A97, Bb97, C98, D98, E98, F98, G98, A98, Bb98, C99, D99, E99, F99, G99, A99, Bb99, C100, D100, E100, F100, G100, A100, Bb100, C101, D101, E101, F101, G101, A101, Bb101, C102, D102, E102, F102, G102, A102, Bb102, C103, D103, E103, F103, G103, A103, Bb103, C104, D104, E104, F104, G104, A104, Bb104, C105, D105, E105, F105, G105, A105, Bb105, C106, D106, E106, F106, G106, A106, Bb106, C107, D107, E107, F107, G107, A107, Bb107, C108, D108, E108, F108, G108, A108, Bb108, C109, D109, E109, F109, G109, A109, Bb109, C110, D110, E110, F110, G110, A110, Bb110, C111, D111, E111, F111, G111, A111, Bb111, C112, D112, E112, F112, G112, A112, Bb112, C113, D113, E113, F113, G113, A113, Bb113, C114, D114, E114, F114, G114, A114, Bb114, C115, D115, E115, F115, G115, A115, Bb115, C116, D116, E116, F116, G116, A116, Bb116, C117, D117, E117, F117, G117, A117, Bb117, C118, D118, E118, F118, G118, A118, Bb118, C119, D119, E119, F119, G119, A119, Bb119, C120, D120, E120, F120, G120, A120, Bb120, C121, D121, E121, F121, G121, A121, Bb121, C122, D122, E122, F122, G122, A122, Bb122, C123, D123, E123, F123, G123, A123, Bb123, C124, D124, E124, F124, G124, A124, Bb124, C125, D125, E125, F125, G125, A125, Bb125, C126, D126, E126, F126, G126, A126, Bb126, C127, D127, E127, F127, G127, A127, Bb127, C128, D128, E128, F128, G128, A128, Bb128, C129, D129, E129, F129, G129, A129, Bb129, C130, D130, E130, F130, G130, A130, Bb130, C131, D131, E131, F131, G131, A131, Bb131, C132, D132, E132, F132, G132, A132, Bb132, C133, D133, E133, F133, G133, A133, Bb133, C134, D134, E134, F134, G134, A134, Bb134, C135, D135, E135, F135, G135, A135, Bb135, C136, D136, E136, F136, G136, A136, Bb136, C137, D137, E137, F137, G137, A137, Bb137, C138, D138, E138, F138, G138, A138, Bb138, C139, D139, E139, F139, G139, A139, Bb139, C140, D140, E140, F140, G140, A140, Bb140, C141, D141, E141, F141, G141, A141, Bb141, C142, D142, E142, F142, G142, A142, Bb142, C143, D143, E143, F143, G143, A143, Bb143, C144, D144, E144, F144, G144, A144, Bb144, C145, D145, E145, F145, G145, A145, Bb145, C146, D146, E146, F146, G146, A146, Bb146, C147, D147, E147, F147, G147, A147, Bb147, C148, D148, E148, F148, G148, A148, Bb148, C149, D149, E149, F149, G149, A149, Bb149, C150, D150, E150, F150, G150, A150, Bb150, C151, D151, E151, F151, G151, A151, Bb151, C152, D152, E152, F152, G152, A152, Bb152, C153, D153, E153, F153, G153, A153, Bb153, C154, D154, E154, F154, G154, A154, Bb154, C155, D155, E155, F155, G155, A155, Bb155, C156, D156, E156, F156, G156, A156, Bb156, C157, D157, E157, F157, G157, A157, Bb157, 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C251, D251, E251, F251, G251, A251, Bb251, C252, D252, E252, F252, G252, A252, Bb252, C253, D253, E253, F253, G253, A253, Bb253, C254, D254, E254, F254, G254, A254, Bb254, C255, D255, E255, F255, G255, A255, Bb255, C256, D256, E256, F256, G256, A256, Bb256, C257, D257, E257, F257, G257, A257, Bb257, C258, D258, E258, F258, G258, A258, Bb258, C259, D259, E259, F259, G259, A259, Bb259, C260, D260, E260, F260, G260, A260, Bb260, C261, D261, E261, F261, G261, A261, Bb261, C262, D262, E262, F262, G262, A262, Bb262, C263, D263, E263, F263, G263, A263, Bb263, C264, D264, E264, F264, G264, A264, Bb264, C265, D265, E265, F265, G265, A265, Bb265, C266, D266, E266, F266, G266, A266, Bb266, C267, D267, E267, F267, G267, A267, Bb267, C268, D268, E268, F268, G268, A268, Bb268, C269, D269, E269, F269, G269, A269, Bb269, C270, D270, E270, F270, G270, A270, Bb270, C271, D271, E271, F271, G271, A271, Bb271, C272, D272, E272, F272, G272, A272, Bb272, C273, D273, E273, F273, G273, A273, Bb273, C274, D274, E274, F274, G274, A274, Bb274, C275, D275, E275, F275, G275, A275, Bb275, C276, D276, E276, F276, G276, A276, Bb276, C277, D277, E277, F277, G277, A277, Bb277, C278, D278, E278, F278, G278, A278, Bb278, C279, D279, E279, F279, G279, A279, Bb279, C280, D280, E280, F280, G280, A280, Bb280, C281, D281, E281, F281, G281, A281, Bb281, C282, D282, E282, F282, G282, A282, Bb282, C283, D283, E283, F283, G283, A283, Bb283, C284, D284, E284, F284, G284, A284, Bb284, C285, D285, E285, F285, G285, A285, Bb285, C286, D286, E286, F286, G286, A286, Bb286, C287, D287, E287, F287, G287, A287, Bb287, C288, D288, E288, F288, G288, A288, Bb288, C289, D289, E289, F289, G289, A289, Bb289, C290, D290, E290, F290, G290, A290, Bb290, C291, D291, E291, F291, G291, A291, Bb291, C292, D292, E292, F292, G292, A292, Bb292, C293, D293, E293, F293, G293, A293, Bb293, C294, D294, E294, F294, G294, A294, Bb294, C295, D295, E295, F295, G295, A295, Bb295, C296, D296, E296, F296, G296, A296, Bb296, C297, D297, E297, F297, 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Bb320, C321, D321, E321, F321, G321, A321, Bb321, C322, D322, E322, F322, G322, A322, Bb322, C323, D323, E323, F323, G323, A323, Bb323, C324, D324, E324, F324, G324, A324, Bb324, C325, D325, E325, F325, G325, A325, Bb325, C326, D326, E326, F326, G326, A326, Bb326, C327, D327, E327, F327, G327, A327, Bb327, C328, D328, E328, F328, G328, A328, Bb328, C329, D329, E329, F329, G329, A329, Bb329, C330, D330, E330, F330, G330, A330, Bb330, C331, D331, E331, F331, G331, A331, Bb331, C332, D332, E332, F332, G332, A332, Bb332, C333, D333, E333, F333, G333, A333, Bb333, C334, D334, E334, F334, G334, A334, Bb334, C335, D335, E335, F335, G335, A335, Bb335, C336, D336, E336, F336, G336, A336, Bb336, C337, D337, E337, F337, G337, A337, Bb337, C338, D338, E338, F338, G338, A338, Bb338, C339, D339, E339, F339, G339, A339, Bb339, C340, D340, E340, F340, G340, A340, Bb340, C341, D341, E341, F341, G341, A341, Bb341, C342, D342, E342, F342, G342, A342, Bb342, C343, D343, E343, F343, G343, A343, Bb343, C344, D344, E344, F344, G344, A344, Bb344, C345, D345, E345, F345, G345, A345, Bb345, C346, D346, E346, F346, G346, A346, Bb346, C347, D347, E347, F347, G347, A347, Bb347, C348, D348, E348, F348, G348, A348, Bb348, C349, D349, E349, F349, G349, A349, Bb349, C350, D350, E350, F350, G350, A350, Bb350, C351, D351, E351, F351, G351, A351, Bb351, C352, D352, E352, F352, G352, A352, Bb352, C353, D353, E353, F353, G353, A353, Bb353, C354, D354, E354, F354, G354, A354, Bb354, C355, D355, E355, F355, G355, A355, Bb355, C356, D356, E356, F356, G356, A356, Bb356, C357, D357, E357, F357, G357, A357, Bb357, C358, D358, E358, F358, G358, A358, Bb358, C359, D359, E359, F359, G359, A359, Bb359, C360, D360, E360, F360, G360, A360, Bb360, C361, D361, E361, F361, G361, A361, Bb361, C362, D362, E362, F362, G

EXERCISES 28-45—MR. ALESSI

Suggested tempo ♩ = 96

The goal for these exercises should be to coordinate the tongue, slide and air so that all three of these functions are happening at the same time. For separated playing, remember to hold the slide firmly with no break of the wrist. Before attempting the suggested tempo marking, try the following exercise: Play number 28 at half the speed. Play with clear breaks between the notes. At the end of each note, move your slide quickly to the next position—ahead of the attack for the note to which you are moving. This will teach you the feeling and timing of the slide movement for this style of playing.

Continue now at the suggested tempo with the same feeling of timing and slide movement. Strive for even attacks with a broad style of playing. For more advanced studies, play these exercises in tenor clef subtracting one flat and also down one octave from that which is written. Use 6th position for low C and utilize 4th position for *d1* when surrounded by *c1* and *Eb1*.

28.

29.

30.

31.



36.  Exercise 36 consists of four staves of music in bass clef, 3/4 time, and B-flat major. The first staff begins with a treble clef and contains a melodic line. The second and third staves contain a continuous eighth-note accompaniment. The fourth staff concludes the exercise with a final chord and a fermata.

37.  Exercise 37 consists of four staves of music in bass clef, 3/4 time, and B-flat major. The first staff begins with a treble clef and contains a melodic line. The second and third staves contain a continuous eighth-note accompaniment. The fourth staff concludes the exercise with a final chord and a fermata.

38.  Exercise 38 consists of four staves of music in bass clef, 3/4 time, and B-flat major. The first staff begins with a treble clef and contains a melodic line. The second and third staves contain a continuous eighth-note accompaniment. The fourth staff concludes the exercise with a final chord and a fermata.

39.

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42.

43.

44.

45.

INTONATION IN CHORD PATTERNS AND ENDURANCE 46—MR. ALESSI

There are many goals to keep in mind when practicing number 46. I would like to bring to your attention the importance of knowing your music theory and how it relates to tuning. Notice how this exercise proceeds through the circle of fourths. Here is a brief analysis of the first 8 measures: Measures 1-2: I chord; Measures 3-4: dominant seventh chord of B^b major or F7; Measures 5-6: I chord in first inversion with and added dominant seventh of E^b major; Measure 7: 1st inversion E^b major; Measure 8: B^b chord again which becomes the dominant of the new key on the second line, E^b major.

The point of this is to know where to place the intonation of major thirds (generally lower) as well as to know how to tune the dominant seventh chord (by lowering the pitch of the 7th) as it resolves to the major third of the 1st inversion chord.

The other goal is to play the entire exercise without stopping always remembering to strive for the same sound and attack. Suggested tempo: ♩ = 120.

46.



INTERVALS 47-50—MR. ALESSI

- Play equal and even-sounding (full sounding) eighth notes. Don't play too *pecky* or short.
- In number 47, listen to the 2nd, 3rd and 4th beats of every other bar for an even-sounding scale as it descends to the downbeat.
- Hold the slide firmly with no breaking of the wrist.
- In number 48, be careful not to *splat* the lower note. Keep the lower note full-sounding.

It is very important as the intervals widen, to think syllabically from note to note. Think *TAH* and *TEE* when executing the interval of an octave—the lower being *TAH*. For a low *B^b*, I prefer to think of the syllable *TOE*.

Remember to keep the same anchor point on the bottom lip—*don't let the mouthpiece travel up on your face when executing a wide ascending interval*. Be careful not to pounce on or *splat* the lower notes.



48.

49.

50.

STUDIES ON SYNCOPATION

ETUDES 1-12—DR. BOWMAN

The two basic rules for syncopation are: *Separate* and *Accent*. In usual practice and interpretation this means to separate the shorter notes and accent the longer ones. Be certain that all of the shorter notes in these exercises are the same length. Avoid the pitfall of playing the last note of the measure too long—instead make it the same length as the first note of the measure. In accenting the longer notes use more of a breath accent than a stronger articulation. A basic rule of playing these exercises—as well as many sections of this book—is to play the longer notes fuller and louder and the shorter notes softer, within the chosen dynamic.

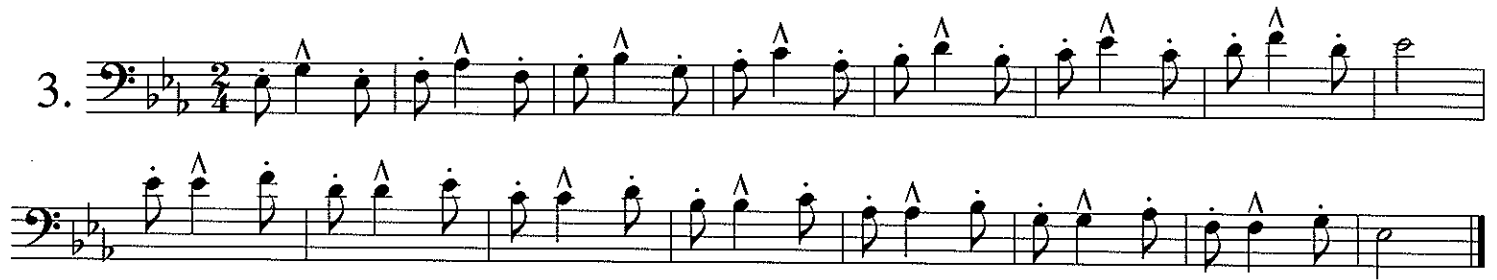
ETUDES 1-12—MR. ALESSI

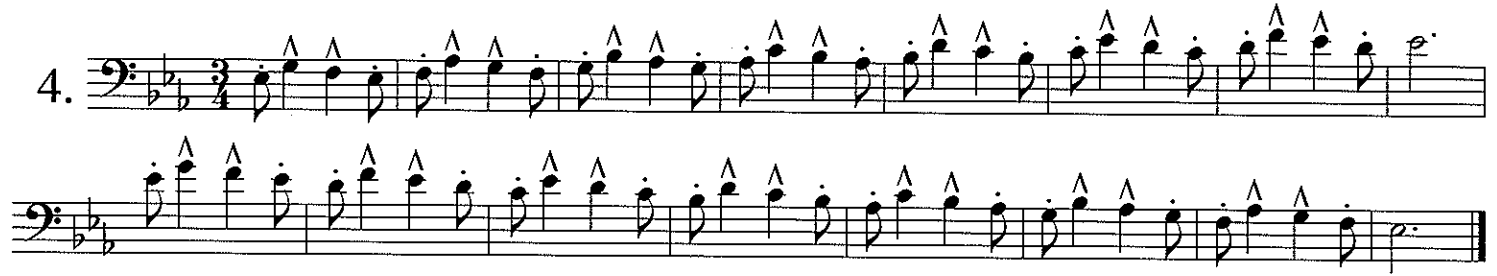
Two additional points to remember when playing syncopation:

Feel a strong beat in response to every accented long note played. For example, in measure one if you are counting four beats to the bar, it is important to feel a strong *beat-three* in response to the attack of the *F* half note. If you continue this process the rhythm is *glued* together in many respects. When feeling this strong response, try to hear it as a percussion instrument. (i.e. a cymbal or bass drum) thus creating a *band in your head*.

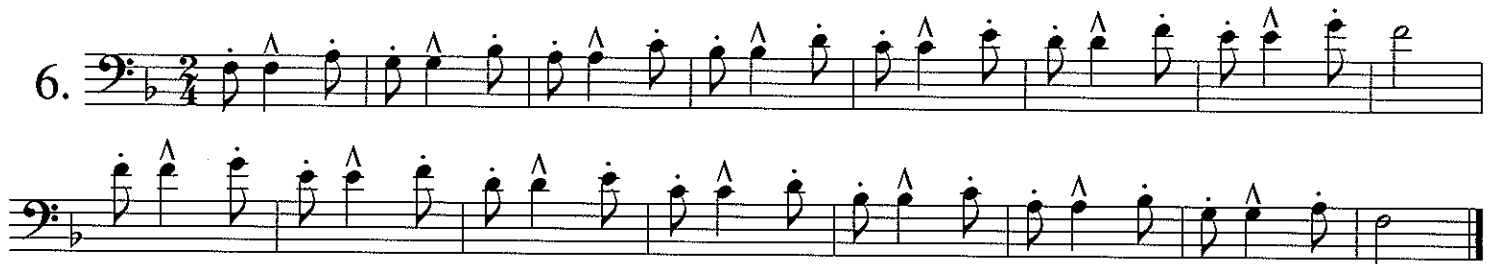
Move the slide rhythmically. Often we do not think of a slide movement in this way. As an exercise, tongue each note and move the slide very accurately without making any tone. In a way, mime the entire exercise to enhance coordination between the tongue, slide and air. Of course, when doing any exercise in this book, always remember to use a metronome. In general, breathe towards the end of each bar after the final longer note value. Phrase every two, four, or eight bars.

The image contains two musical exercises, labeled 1 and 2. Each exercise is written on two staves of music in bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). Exercise 1 consists of two staves of music. The first staff has 12 measures, and the second staff has 12 measures. Exercise 2 also consists of two staves of music, each with 12 measures. The notation includes various note values, rests, and accents. The exercises are designed to be played with a strong beat in response to every accented long note played.

3. 

4. 

5. 

6. 

7. 

8. 

8. 



12. 

STUDIES ON DOTTED EIGHTH AND SIXTEENTH NOTES

ETUDES 13-18—DR. BOWMAN

This rhythm is often played as a triplet rather than a duple. Be certain to subdivide each beat into the lowest value note and make the ratio rhythmically correct—three-to-one in the dotted figures. Avoid cutting the dotted note short or putting a rest in between the dotted note and the shorter note.

ETUDES 13-18—MR. ALESSI

The dotted eighth followed by a sixteenth is one of the most important rhythms to learn correctly. It is frequently performed incorrectly. The common mistake is performing this rhythm as a triplet. To prevent this from happening think eighths while playing (with the emphasis on eighths 2, 4, 6, and 8 in common time). Hear these emphasized beats in your head as you would hear a percussion instrument. This will help prevent the tendency to play the rhythm as a triplet. Accent slightly the sixteenth or *kick it* to play in the correct marked style. Sustain the dotted eighth as a violinist would play it with a full-bow.

Tempo di Marcia

13. 

Allegro moderato

14. 

Allegro

15. 



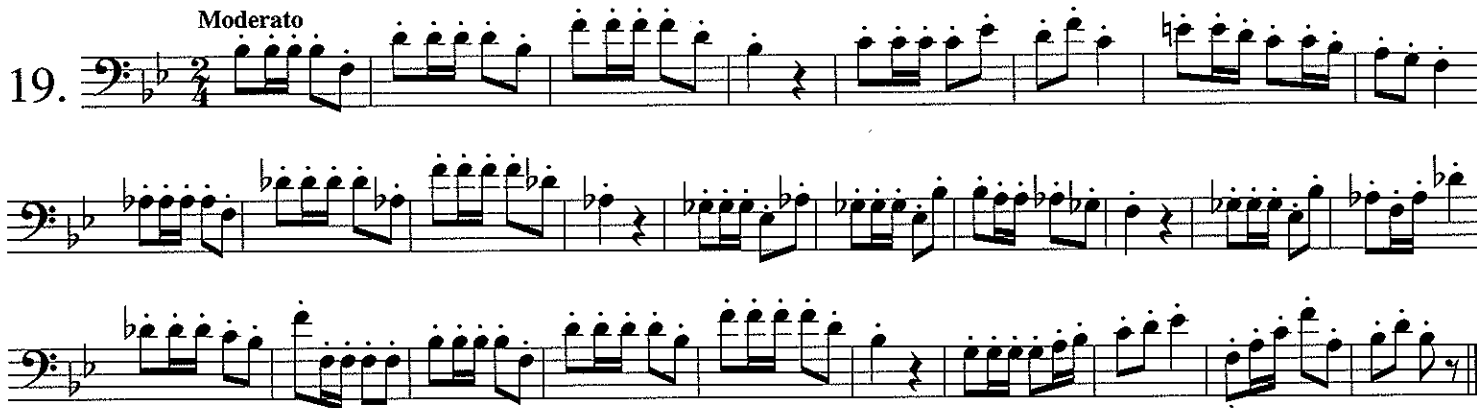
ARTICULATION AND STYLE 19-38
DR. BOWMAN

These studies are excellent for developing articulation speed and clarity and at the same time learning basic principles of style. The most important aid to correct style is to determine what notes are melodically grouped together. As an example, in #19, the first four notes comprise the first basic statement and belong together. The fifth note really leads across the bar line and is a pickup to the first four-note figure in the second measure. This pattern is repeated many times throughout the exercise. Determining the musical tendencies in each exercise will be essential to the musical development offered by this section.

Generally, play the eighth notes shorter than the sixteenth notes and make the eighth notes all the same length. Don't be hampered by playing from bar line to bar line—learn to play musically over the bar lines.

MR. ALESSI

These are some of my favorite exercises. Play the sixteenth notes evenly. Think of all the exercises (19-27) in 4/8 time. Move the tongue with air, not the reverse. To help develop this *tongue with air* concept, adjust the *air to tongue mixture* making sure not to use too much tongue. Think *dah dah* when executing repeated sixteenths. For more advanced players, perform exercises 19-38 without interruption. Make a segue from one exercise to the next, aiming for consistent tone and articulation. This is excellent training for embouchure and air.



20. 

21. 

22. 

23. 

24.

25.

26.

27. 

28. *Allegretto*  *simile*

29. *Allegro* 

Two staves of musical notation in bass clef, 6/8 time signature. The first staff contains a sequence of eighth and sixteenth notes with slurs and accents. The second staff continues the sequence with similar rhythmic patterns and dynamic markings.

30. *Allegretto*

p

f *rall.*

Tempo I

f

p

f

Exercise 30 consists of five staves of musical notation in bass clef, 6/8 time signature. It begins with a piano (*p*) dynamic and an *Allegretto* tempo marking. The first staff has slurs and accents over eighth and sixteenth notes. The second staff features a forte (*f*) dynamic and a *rall.* marking. The third staff is marked *Tempo I* and *f*. The fourth staff has a *p* dynamic. The fifth staff has a *f* dynamic.

31. *Allegretto*

Exercise 31 consists of five staves of musical notation in bass clef, 6/8 time signature. It begins with an *Allegretto* tempo marking. The notation features eighth and sixteenth notes with slurs and accents throughout.

Allegretto

32.

Exercise 32 consists of six measures of music. Each measure contains a sequence of eighth notes with dotted eighth notes interspersed. The first measure starts with a quarter rest followed by a dotted eighth note, then continues with eighth notes and dotted eighth notes. The second measure starts with a quarter rest followed by a dotted eighth note, then continues with eighth notes and dotted eighth notes. The third measure starts with a quarter rest followed by a dotted eighth note, then continues with eighth notes and dotted eighth notes. The fourth measure starts with a quarter rest followed by a dotted eighth note, then continues with eighth notes and dotted eighth notes. The fifth measure starts with a quarter rest followed by a dotted eighth note, then continues with eighth notes and dotted eighth notes. The sixth measure starts with a quarter rest followed by a dotted eighth note, then continues with eighth notes and dotted eighth notes.

Allegretto

33.

Exercise 33 consists of three measures of music. Each measure contains a sequence of eighth notes with dotted eighth notes interspersed. The first measure starts with a quarter rest followed by a dotted eighth note, then continues with eighth notes and dotted eighth notes. The second measure starts with a quarter rest followed by a dotted eighth note, then continues with eighth notes and dotted eighth notes. The third measure starts with a quarter rest followed by a dotted eighth note, then continues with eighth notes and dotted eighth notes.

34.

Exercise 34 consists of three measures of music. Each measure contains a sequence of eighth notes with dotted eighth notes interspersed. The first measure starts with a quarter rest followed by a dotted eighth note, then continues with eighth notes and dotted eighth notes. The second measure starts with a quarter rest followed by a dotted eighth note, then continues with eighth notes and dotted eighth notes. The third measure starts with a quarter rest followed by a dotted eighth note, then continues with eighth notes and dotted eighth notes.

35.

Allegretto

36.

37.

Exercise 37 is a six-measure piece in bass clef, 6/8 time, with a key signature of three flats (B-flat, E-flat, A-flat). The notation is as follows:
Measure 1: A series of eighth notes (B-flat, A-flat, G, F, E-flat, D, C, B-flat) followed by a dotted eighth note (A-flat) and a sixteenth note (G).
Measure 2: A series of eighth notes (B-flat, A-flat, G, F, E-flat, D, C, B-flat) followed by a dotted eighth note (A-flat) and a sixteenth note (G).
Measure 3: A series of eighth notes (B-flat, A-flat, G, F, E-flat, D, C, B-flat) followed by a dotted eighth note (A-flat) and a sixteenth note (G).
Measure 4: A series of eighth notes (B-flat, A-flat, G, F, E-flat, D, C, B-flat) followed by a dotted eighth note (A-flat) and a sixteenth note (G).
Measure 5: A series of eighth notes (B-flat, A-flat, G, F, E-flat, D, C, B-flat) followed by a dotted eighth note (A-flat) and a sixteenth note (G).
Measure 6: A series of eighth notes (B-flat, A-flat, G, F, E-flat, D, C, B-flat) followed by a dotted eighth note (A-flat) and a sixteenth note (G).

38.

Exercise 38 is a six-measure piece in bass clef, 6/8 time, with a key signature of one flat (B-flat). The notation is as follows:
Measure 1: A series of eighth notes (B-flat, A, G, F, E, D, C, B) followed by a dotted eighth note (A) and a sixteenth note (G).
Measure 2: A series of eighth notes (B-flat, A, G, F, E, D, C, B) followed by a dotted eighth note (A) and a sixteenth note (G).
Measure 3: A series of eighth notes (B-flat, A, G, F, E, D, C, B) followed by a dotted eighth note (A) and a sixteenth note (G).
Measure 4: A series of eighth notes (B-flat, A, G, F, E, D, C, B) followed by a dotted eighth note (A) and a sixteenth note (G).
Measure 5: A series of eighth notes (B-flat, A, G, F, E, D, C, B) followed by a dotted eighth note (A) and a sixteenth note (G).
Measure 6: A series of eighth notes (B-flat, A, G, F, E, D, C, B) followed by a dotted eighth note (A) and a sixteenth note (G).

STUDIES ON THE SLUR

STUDIES 1-15—DR. BOWMAN

Most students are aware of lip slur and flexibility exercises. These first exercises can be used as legato and intonation exercises. Exercises #1-15 are excellent for listening to intonation. An electronic tuner can be used to check the ear accuracy and develop interval memory. Exercise #15 is an excellent test of lip flexibility and breath control.

STUDIES 1-2—MR. ALESSI

SLIDE MOVEMENTS IN HALF STEPS—STUDIES 1-2

For the trombonist, it is most important to realize that the half-step slide-movement from 1st position to 2nd position can sound more *glissy* than when moving the slide from 1st position to 4th position. Perhaps this happens because we are moving the slide the distance of only one position and believe it is fine to relax the wrist and mind. Therefore, take great care in executing these most basic half step movements, moving the slide later rather than sooner.

The image contains two sets of musical exercises, labeled 1 and 2. Each set consists of three staves of music in bass clef with a key signature of one flat (B-flat major or F minor) and a common time signature (C). Exercise 1 is a single melodic line with slurs over groups of notes and double-headed arrows indicating half-step slide movements between notes. Exercise 2 is a single melodic line with slurs and double-headed arrows, ending with the instruction 'Fine'. Below exercise 2 is a second staff with slurs and double-headed arrows, ending with the instruction 'D.C. al Fine'.

STUDIES 3-16—MR. ALESSI

BLOWING THROUGH THE BOTTOM NOTE—STUDIES 3-16

One of the most fundamental concepts for brass players is the importance of blowing through the bottom note when executing ascending natural slurs. Think of a diver preparing to dive off a spring-

loaded diving board. The diver's first motion is to flex the muscles and go down, which creates tension in the springboard. This tension will propel the diver up and off the board. This is exactly what I think of when breathing and blowing for these ascending natural slurs. This concept—along with thinking vowels in this manner; *ah* for the bottom note and *ee* for the top—is a winning combination for clean natural slurs. Execute this section in an unhurried tempo, using natural slurs when possible, striving for clean slurs with no imperfections. Please note that when ascending and moving the slide out, be careful to adjust the speed of air in order not to *bump* the top note causing a rough slur.

3.

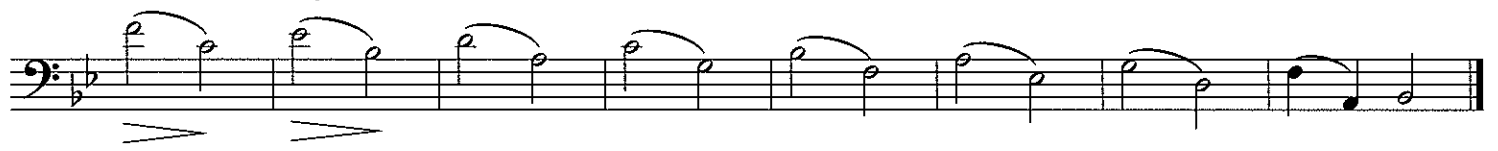
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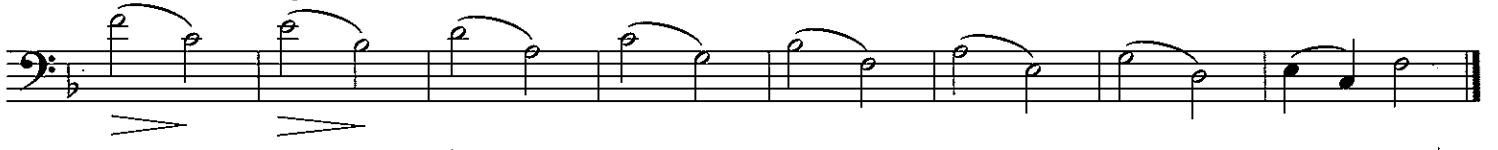
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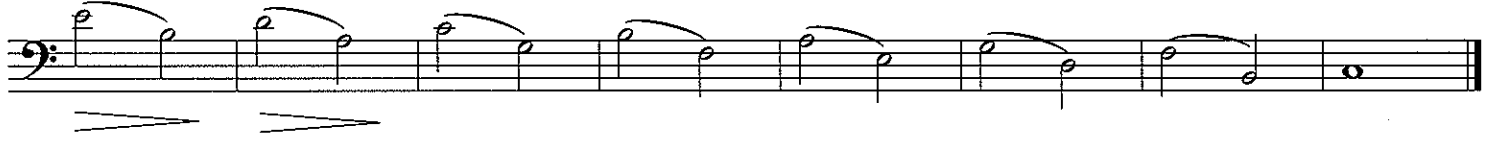
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9. 



10. 



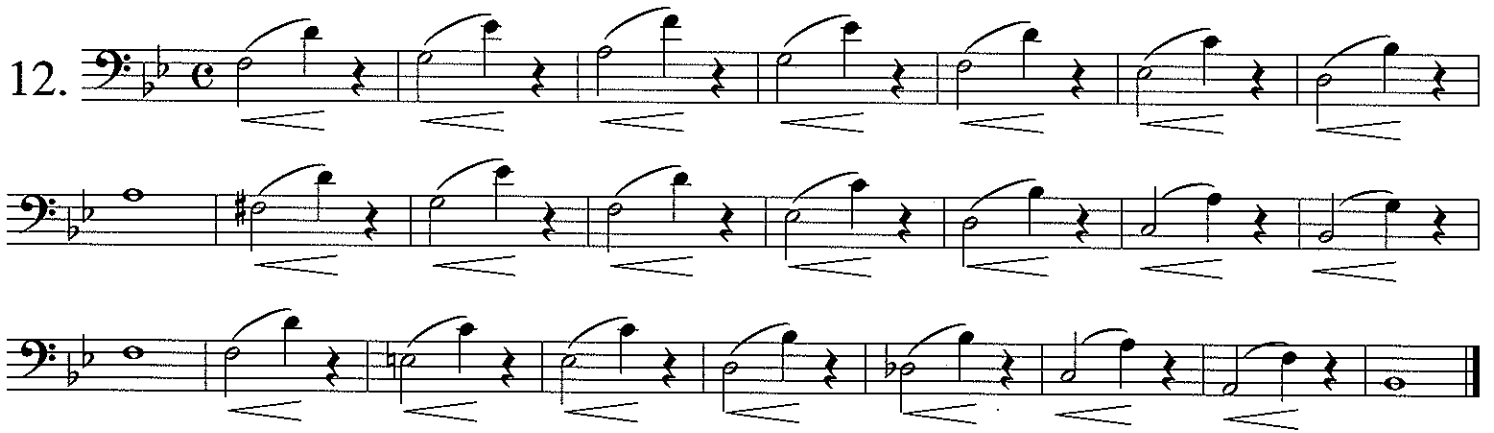
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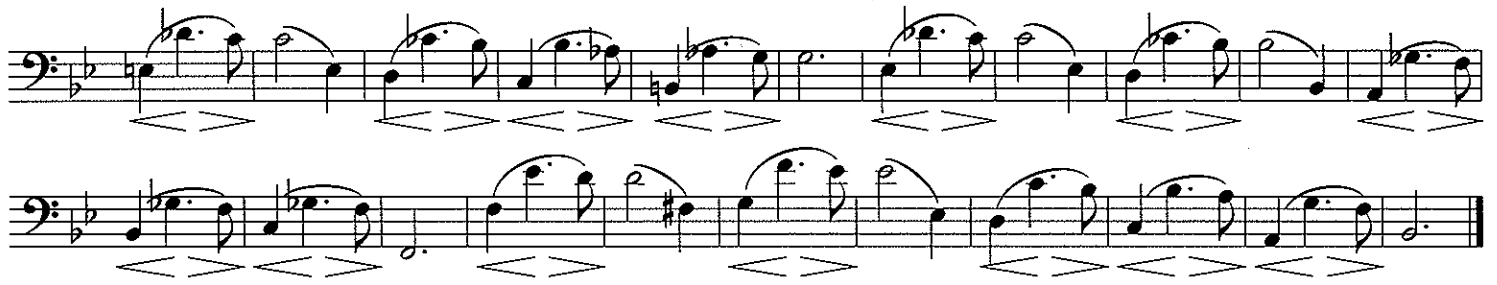


12. 

13. 

14. *Allegretto* 

15. *Andante* 



STUDIES 16-30—DR. BOWMAN

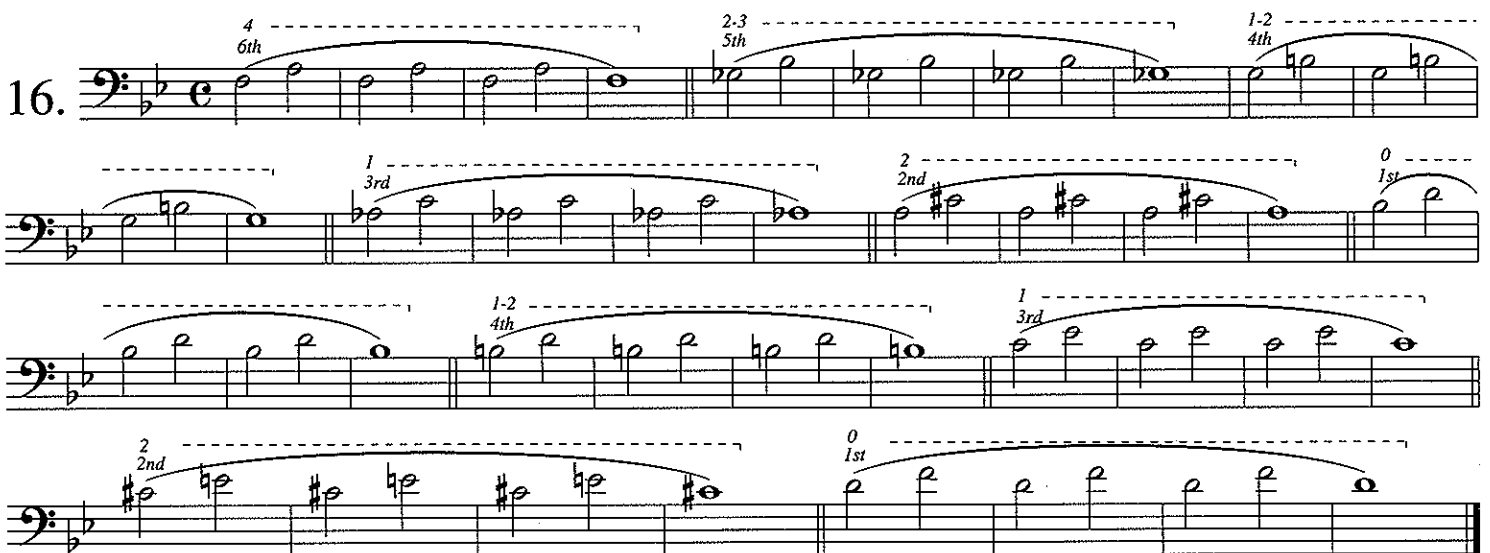
While performing exercises #16-30 be sure to take deep breaths and keep a steady flow of air through the slurs. When notes *stick*, or the slur is not smooth, try playing the interval on the mouth-piece alone (buzzing) and play a glissando between the *sticking* notes to assure that the lips are vibrating. Use this technique whenever there are response problems in legato slurs or lip slurs. Using the alternate fingerings for some of the notes will adversely affect intonation. Learn to play all fingerings in tune and with a good sound.

STUDIES 16-36—MR. ALESSI

Flexibility is the key to limbered slurs, coordinated embouchure and correcting uneven eighth notes or a *limp* in your rhythm. When executing the constant triplets, sixteenths, and sextuplets, there are several points to keep in mind:

- Breathe on the bar line with a short auxiliary *sip* breath so as not to upset the rhythm.
- If necessary, pulsate downbeats to stay coordinated with the metronome (advanced players can disregard this suggestion).
- Think *ah-ee-ah-ee-ah-ee-ah-ee* for all these exercises, especially for the faster rhythms.
- Select a tempo so that you can execute the faster rhythms. Don't play these studies too quickly. The suggested tempo for exercises 31-36 is ♩=120.

For exercises 31-36 the goal is to be aware of ascending natural slurs when moving the slide out. In other words, be aware of *against the grain* slurs. Listen for any roughness or *bumps* when executing this type of slur. To avoid these problems, slow the air a bit and try not to *jam* air into the upper note.



17.

18.

19.

2-3 5th 4 6th

2-3 5th 4 6th

20. 4 6th 2-3 5th

4 6th 2-3 5th

21. 4 6th 2-3 5th

4 6th 2-3 5th

22.

Exercise 22 is a single melodic line in bass clef, 6/8 time. It consists of 11 staves. The first four staves are in B-flat major, the fifth and sixth in D-flat major, and the remaining staves in B-flat major. The piece features a continuous eighth-note pattern with various triplet and sextuplet markings. The first four staves are in B-flat major, the fifth and sixth in D-flat major, and the remaining staves in B-flat major. The piece concludes with a whole note chord.

23.

Exercise 23 is a single melodic line in bass clef, 6/8 time, divided into four measures. Each measure has a specific fingering instruction: 2-4 7th, 4 6th, and 2-3 5th. The first two measures are in B-flat major, and the last two are in D-flat major.

1-2 4th 2-3 5th 1-2 4th 1 3rd

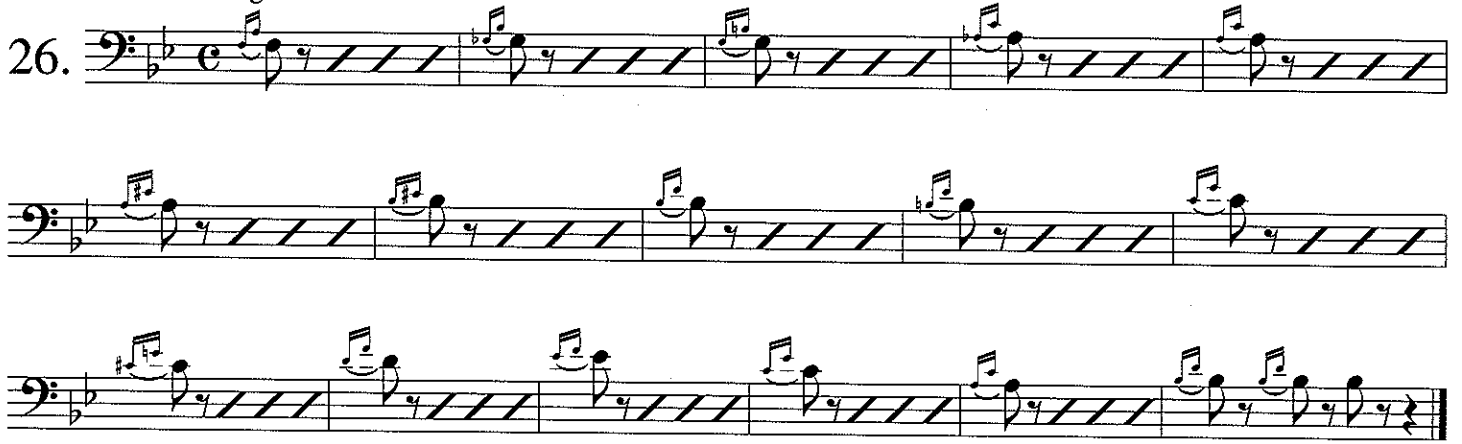
24. *Allegro*

4 6th 2-3 5th 4 6th 2-3 5th 4 6th 2-3 5th 2-4 7th 4 6th 2-3 5th 4 6th 2-4 7th 4 6th

25. *Allegro*

4 6th 2-3 5th 4 6th 2-3 5th 2-4 7th 4 6th 2-3 5th 4 6th 2-3 5th 4 6th 2-4 7th 4 6th

Allegro

26. 

27. 

28.

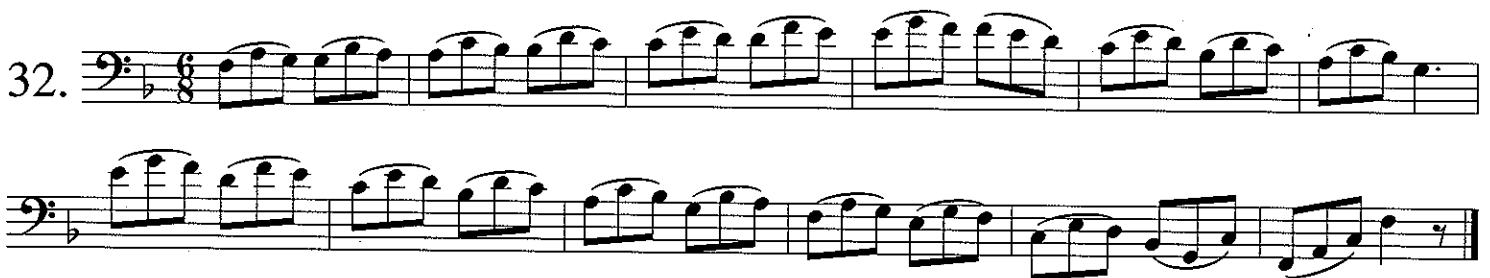
29.

30. 

STUDIES 31-69—DR. BOWMAN

Exercises #31-69 combine lip slurs with fingering challenges to help develop coordination. Remember to push the fingers down all the way quickly and in rhythm.

31. 

32. 

33. 

34. 

35. 

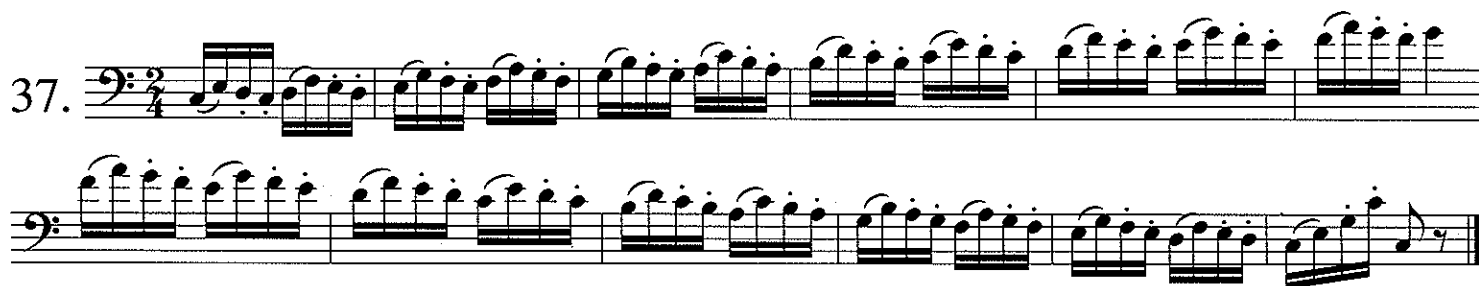
36. 

STUDIES 37-54—MR. ALESSI

A common mistake when playing the two-note slur is to *clip* the second note, causing an uneven slur. To avoid this problem:

- Mentally draw a line over the second note and think the syllables *tah-hah* as you play. This will insure even rhythm.
- Think 4/8 meter for all of the 2/4 exercises to ensure evenness.
- Use natural slurs when possible.

Exercises 55-60 can be omitted for the trombonist if desired. They are mainly designed for the euphonium player.

37. 

38. 



39. 



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41. 





42. 



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44. 


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46. 


47. 


48. 


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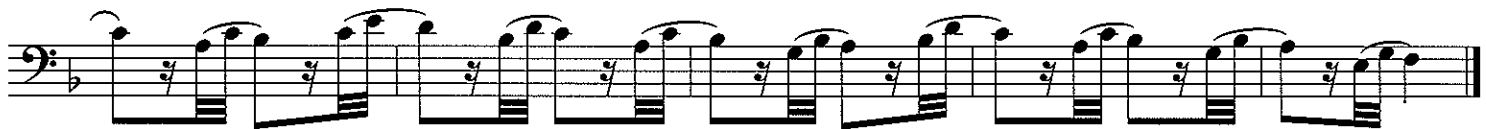

51. 


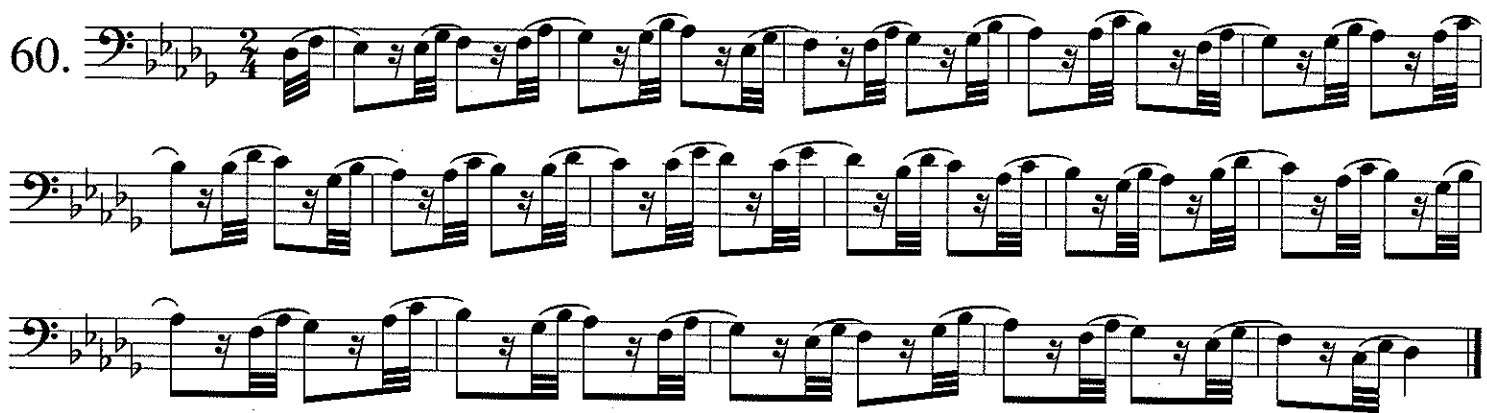
52. 


53. 


54. 


55. 

60. 


STUDIES 61-69—MR. ALESSI


GRACE NOTES—STUDIES 61-67

For trombonists, it is important to play these exercises in a moderate tempo. Stylistically, don't rush the grace note and try not to *clip* the note after the grace. The goal is to make the natural slurred grace sound like the legato-tongued grace. Keep the air moving.

ARTICULATED ARPEGGIOS—STUDIES 68-69

- Use different vowels when ascending and descending. *OH, AH, EE.*
- Never *clip* the last slurred note.
- Blow through all notes and let the air move the tongue.

61. *Allegro* 

62. 

63. *Allegro* 

63. Musical score for five staves of bass clef music. The first staff begins with a treble clef and a key signature of one flat. The music consists of eighth and sixteenth notes with various slurs and accents. The second staff includes the word "fine" above the staff. The fifth staff ends with the marking "D.C." above the staff.

64. Musical score for four staves of bass clef music. The first staff is marked with a 6/8 time signature. The music features eighth and sixteenth notes with slurs and accents.

65. Musical score for two staves of bass clef music. The first staff is marked with a 2/4 time signature. The music consists of sixteenth-note patterns with slurs and accents.

66. Musical score for two staves of bass clef music. The first staff is marked with a 2/4 time signature. The music consists of sixteenth-note patterns with slurs and accents.

Allegretto grazioso

67.

Exercise 67 is a single-staff piece in bass clef, 2/4 time, with a key signature of one flat (B-flat). It consists of eight lines of music. The first line begins with a treble clef and a common time signature, which then changes to a bass clef and 2/4 time. The piece is characterized by a continuous eighth-note pattern. The first line includes dynamic markings of *p* and *f*, and various articulations such as slurs, accents, and staccato marks. The second line continues with similar articulations. The third line features a *p* dynamic marking. The fourth line includes a *p* marking and a slur. The fifth line has a *p* marking and a slur. The sixth line includes a *p* marking and a slur. The seventh line has a *p* marking and a slur. The eighth line concludes with a final note and a double bar line.

68.

Exercise 68 is a single-staff piece in bass clef, 2/4 time, with a key signature of one flat (B-flat). It consists of five lines of music. The first line begins with a treble clef and a common time signature, which then changes to a bass clef and 2/4 time. The piece is characterized by a triplet-based eighth-note pattern. The first line includes dynamic markings of *p* and *f*, and various articulations such as slurs, accents, and staccato marks. The second line continues with similar articulations. The third line features a *p* dynamic marking. The fourth line includes a *p* marking and a slur. The fifth line has a *p* marking and a slur. The sixth line concludes with a final note and a double bar line.

69.

The image displays a page of musical notation for exercise 69. It consists of 12 staves of music, all written in bass clef with a 2/4 time signature. The key signature is B-flat major (two flats). The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, often grouped with slurs and accents. There are several key signature changes indicated by flats and naturals throughout the piece. The exercise concludes with a double bar line and a repeat sign.

SCALE STUDIES

STUDIES 1-69—DR. BOWMAN

Scales are essential to developing fundamental playing abilities. The development of fingering patterns and aural recognition of key centers are just two of the benefits of careful scale practice.

I recommend that the student use a metronome to assure even rhythm and consistency of tempo in each exercise. In addition, practice an equal amount of time without the metronome so that inner pulse and rhythmic stability are developed.

Avoid articulating these exercises with a short staccato articulation, especially as they increase in speed. Keep an even flow of air supporting the articulation. Practice the articulated exercises all slurred and then all articulated, keeping the same airflow for both the slurred and the articulated sections.

Dynamics can be altered to challenge the performer. Try playing one exercise *ffff* and then another *pppp* for control.

A good test for speed is to play exercise #4 with a metronome, working up to your top single tonguing speed. This pattern is appropriate to repeat in all keys. It is natural and appropriate to crescendo when ascending and decrescendo when descending.

Change the key signature of some exercises to provide more study in other keys. For example: perform the B^b major exercises in B major—5 sharps.

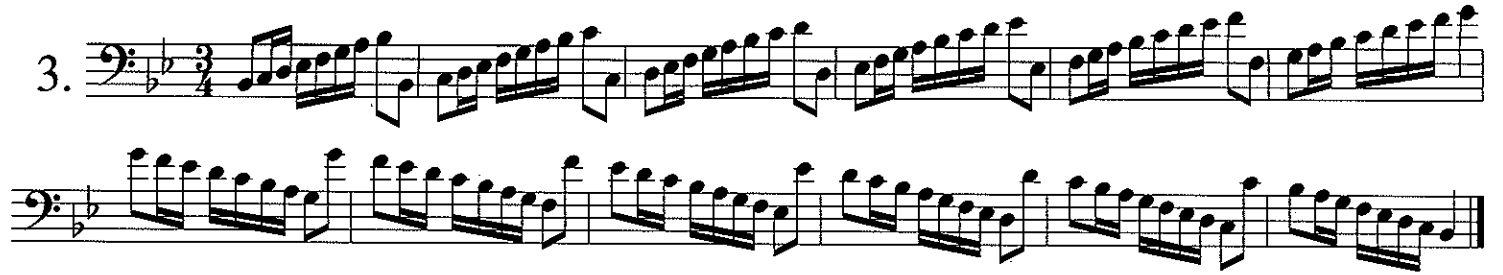
STUDIES 1-69—MR. ALESSI

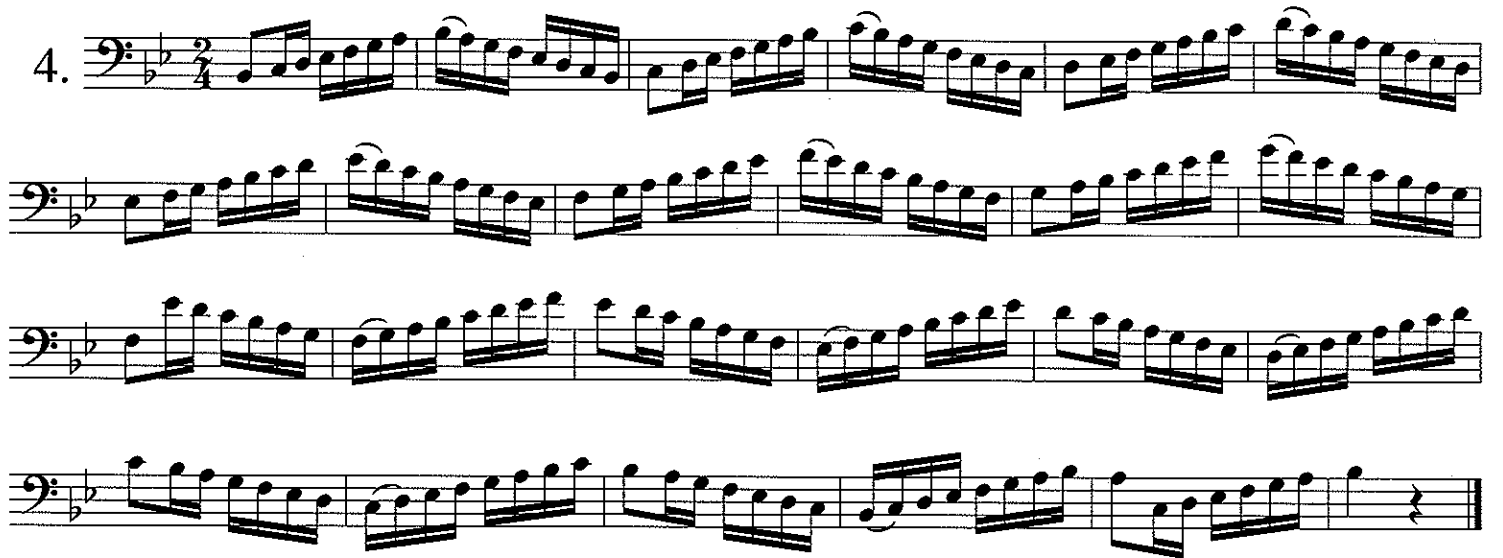
Scales are fundamental to technique and to the development of good intonation. Keep in mind that speed is not essential in these studies. I have heard players perform the famous *William Tell* and *La Gazza Ladra* excerpts well technically—but with poor intonation—making the performance or audition flawed. Be extremely careful that you perform these scales with accurate intonation, rather than just playing in the vicinity of the pitch. Let the air move the tongue and think the syllable *dah*. Playing with a slightly firm wrist will prevent messy slide movements that cause pitch problems. Always subdivide into eighth notes, and think of playing a crescendo for the ascending lines. When practicing scales that are all-slurred, I suggest using a legato tongue for every note. For extended study play these exercises in all keys and different registers, i.e. tenor clef, and bass clef down an octave.

*Trombonists may omit numbers, 16, 22, 28, 34, 41, 49, 55, 61, 67, 68.

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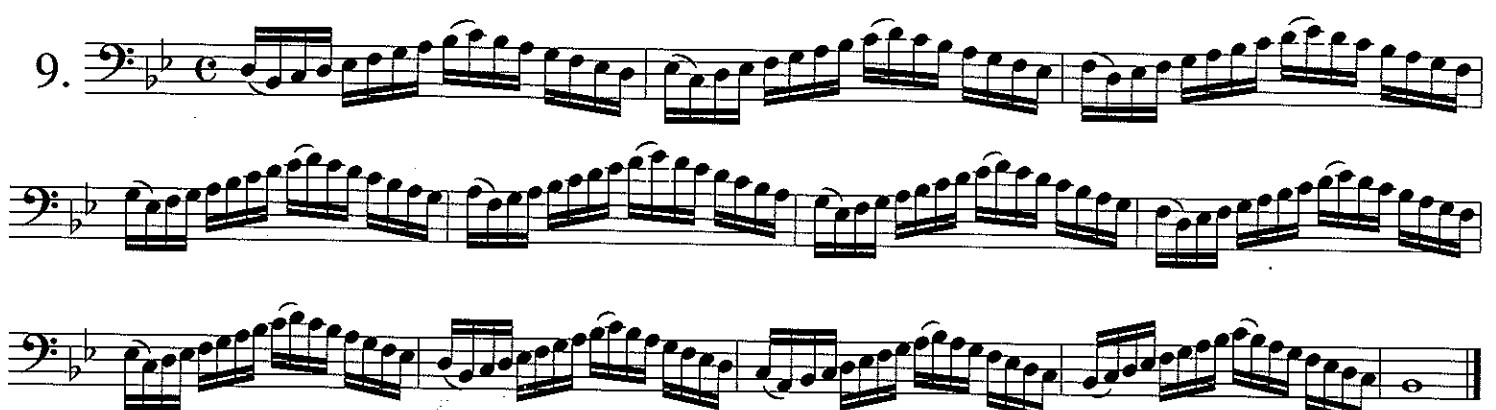
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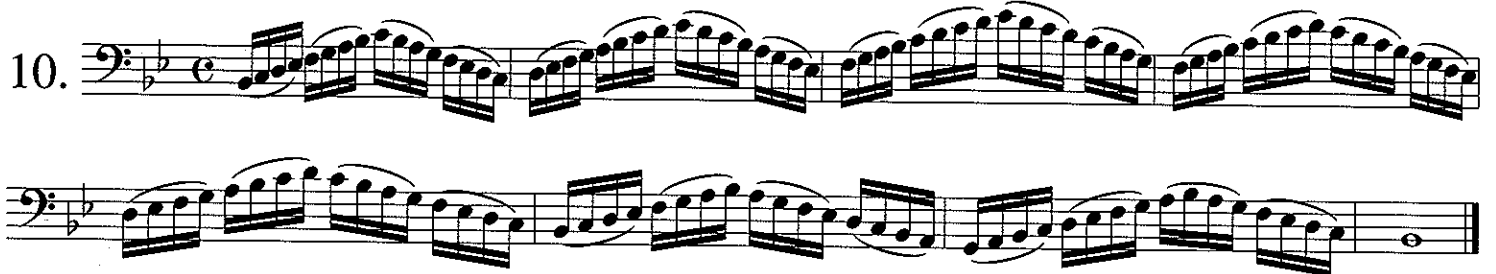
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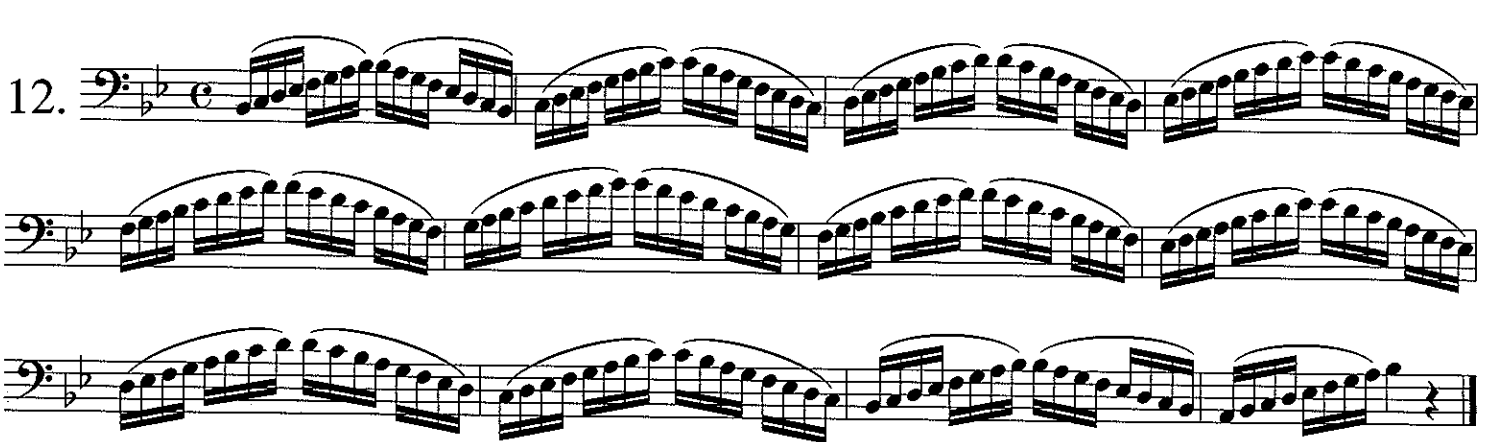
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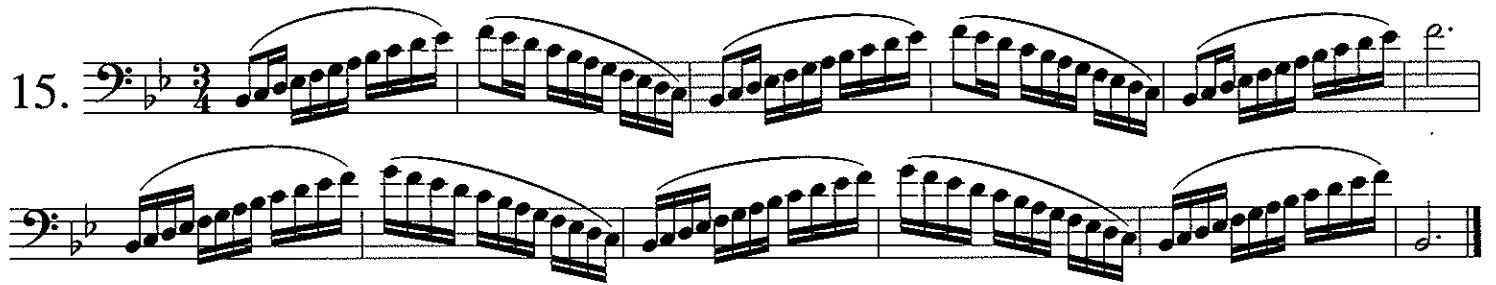
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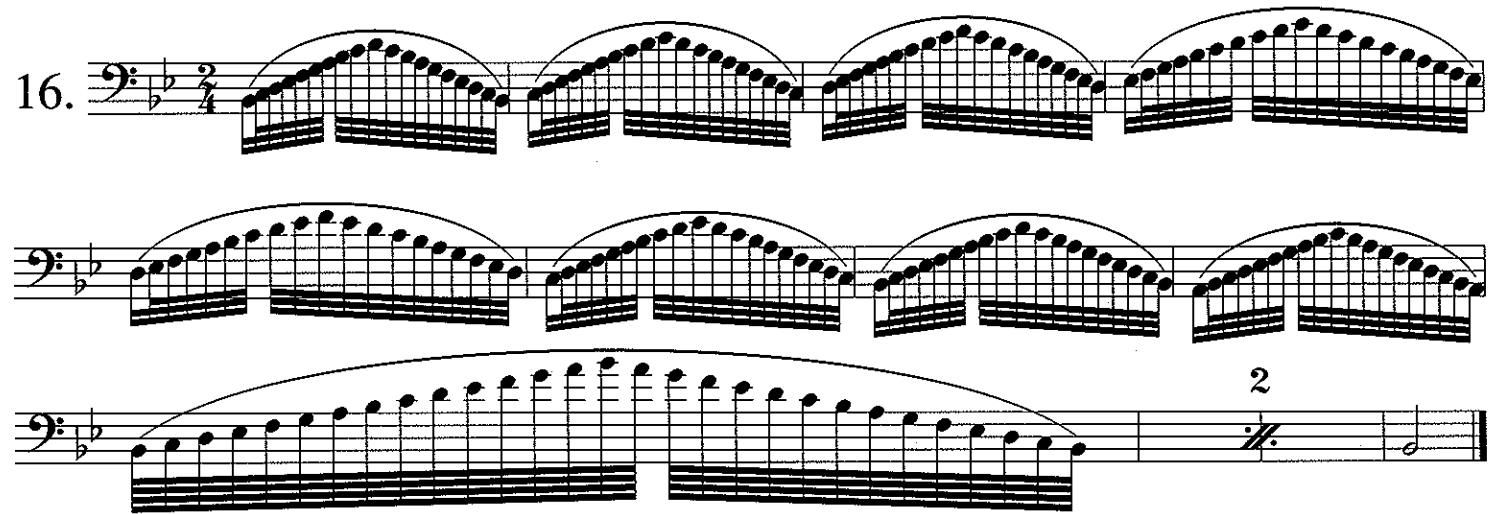
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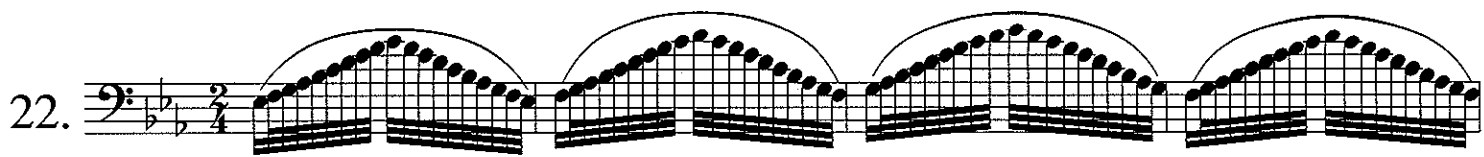
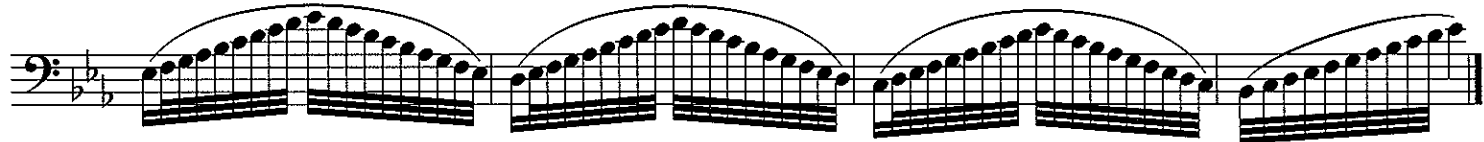
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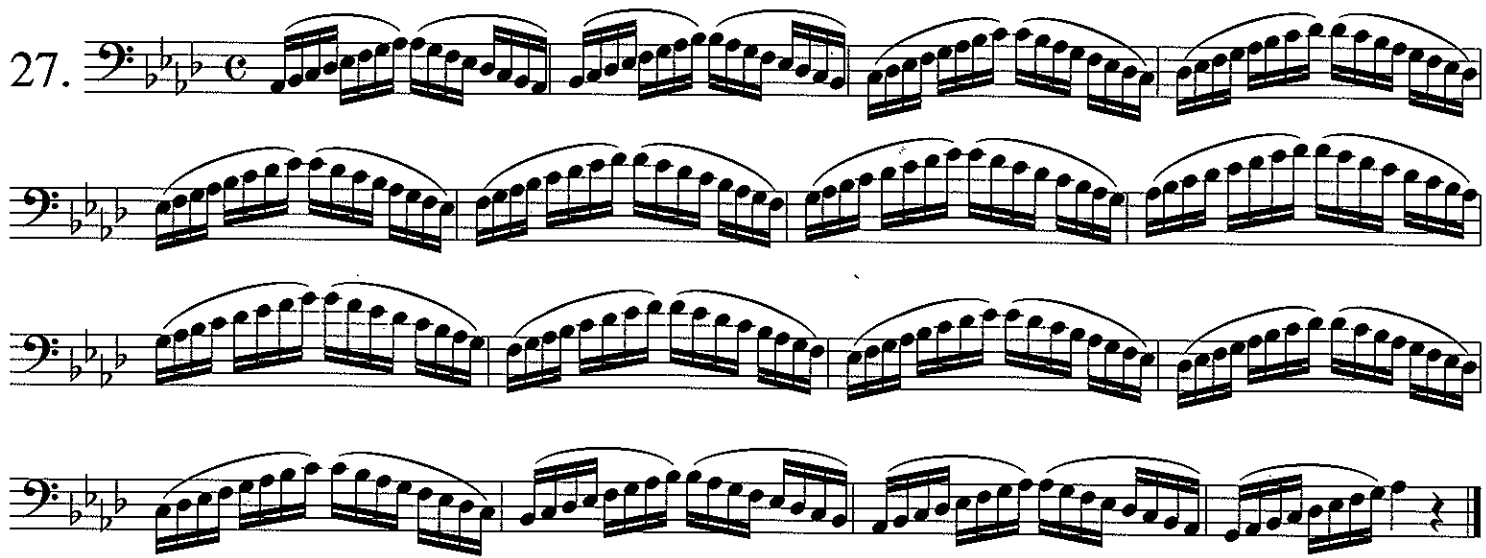
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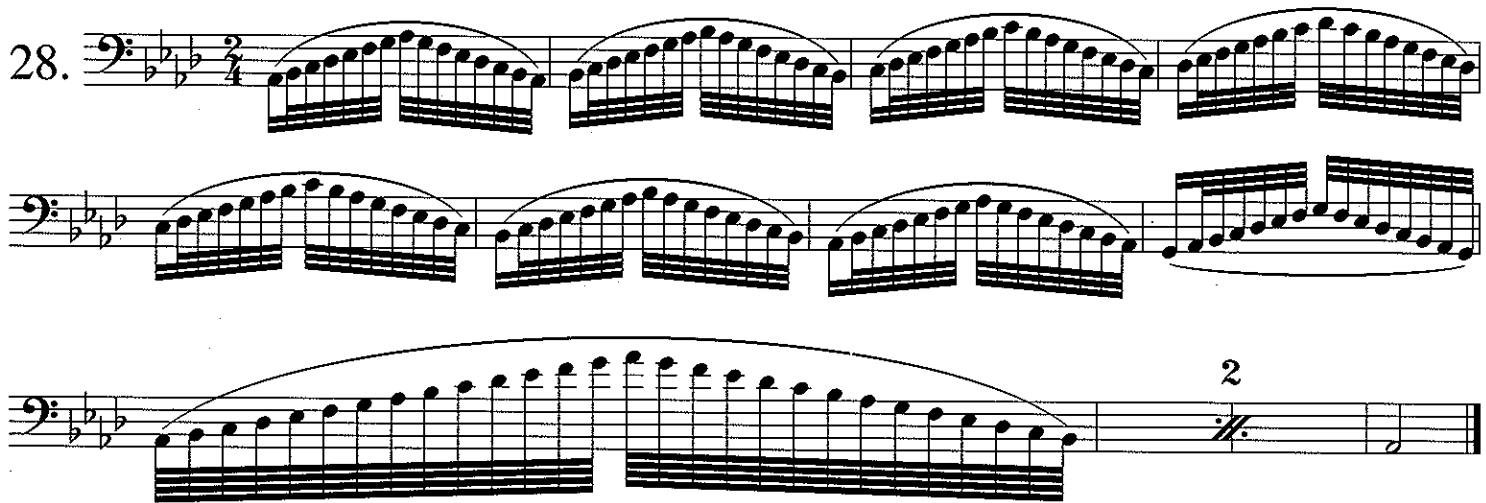

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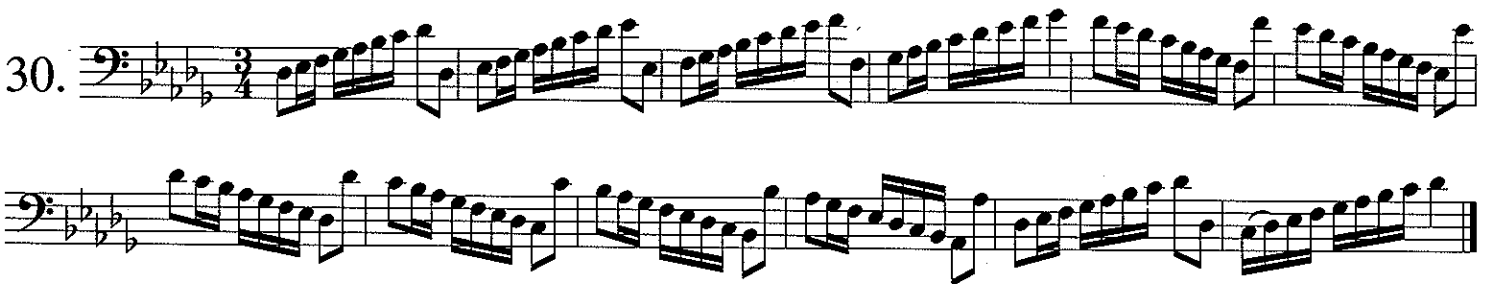



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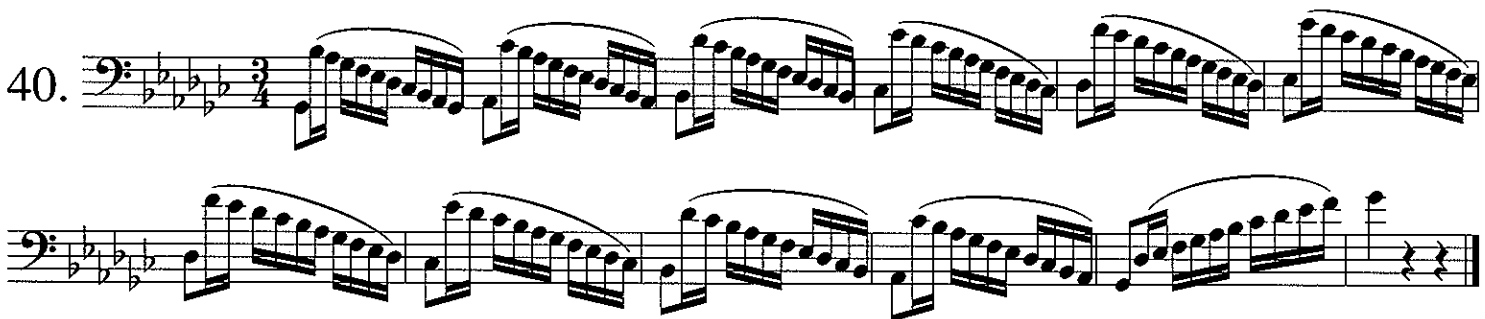
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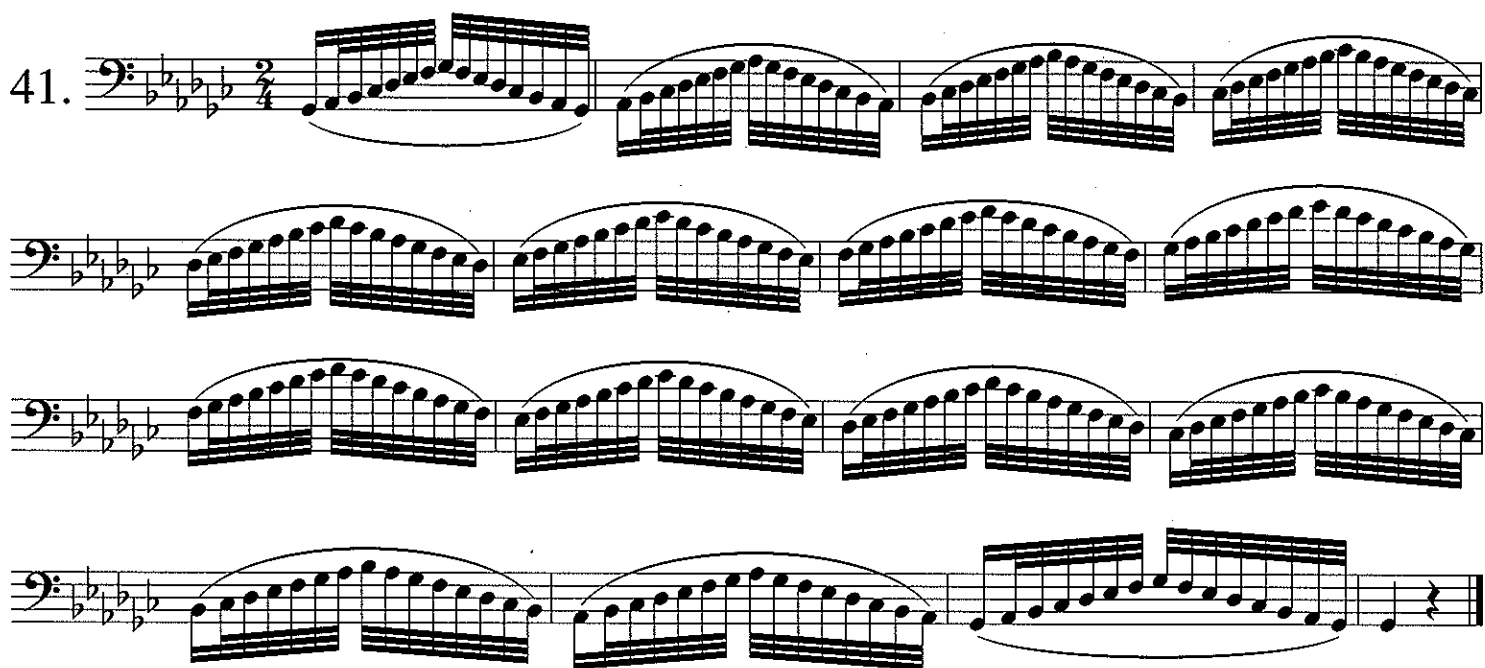
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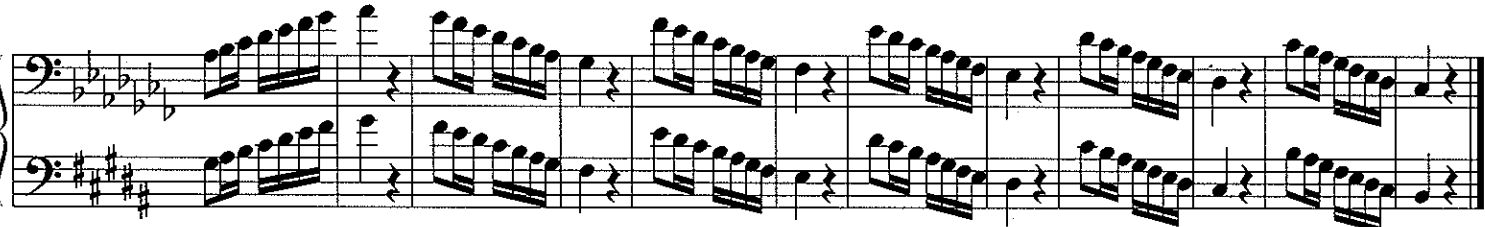
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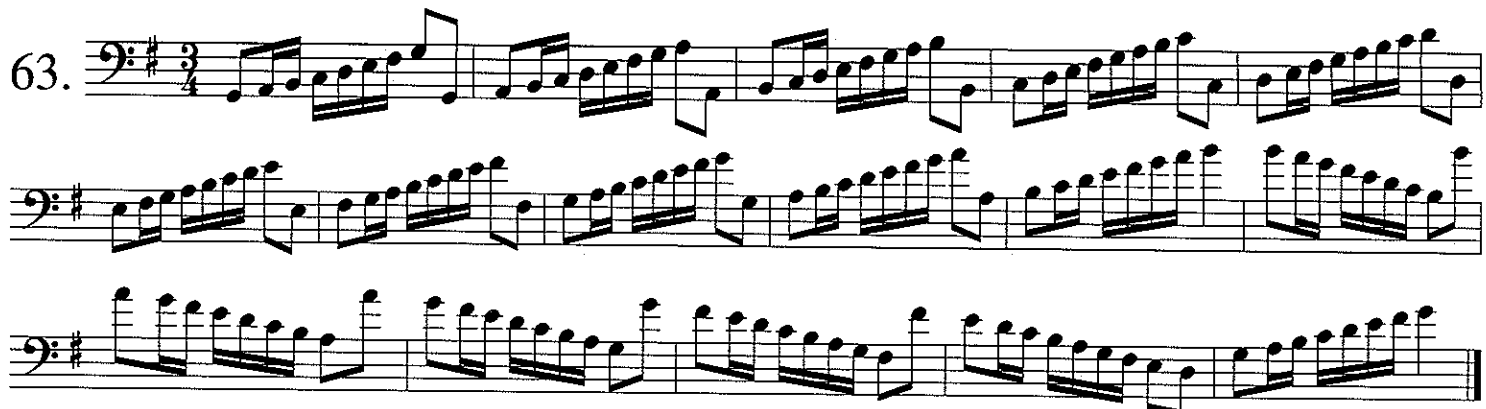
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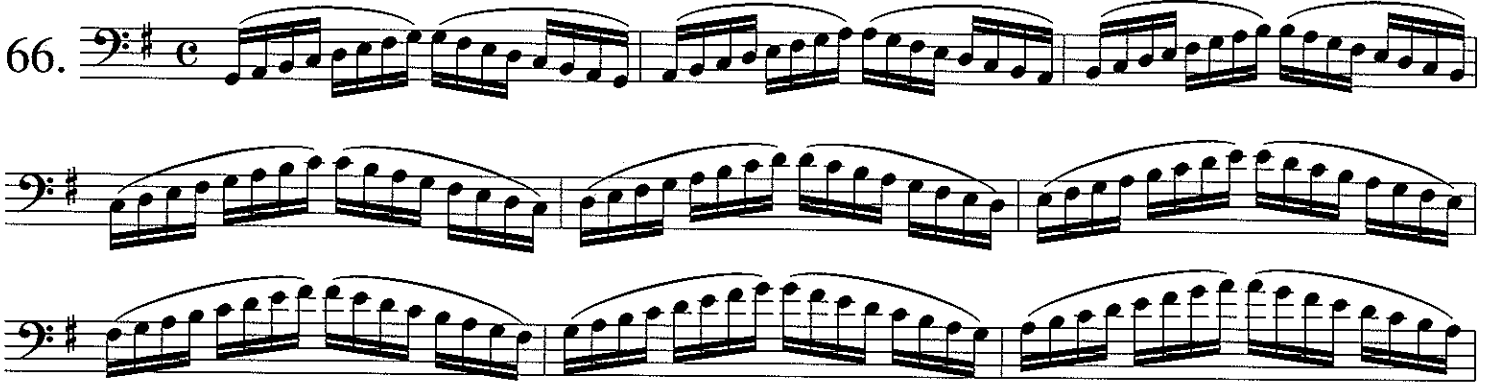
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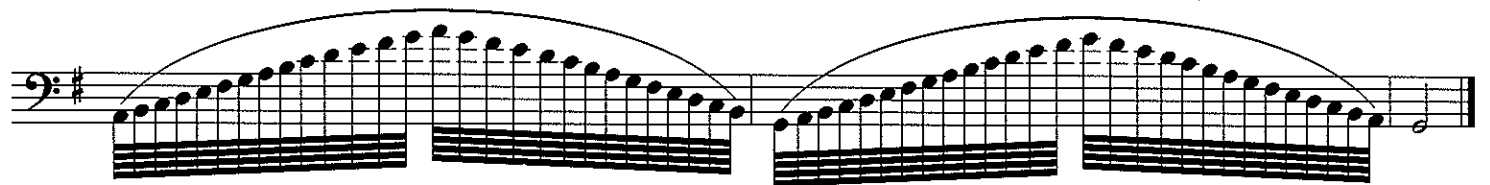
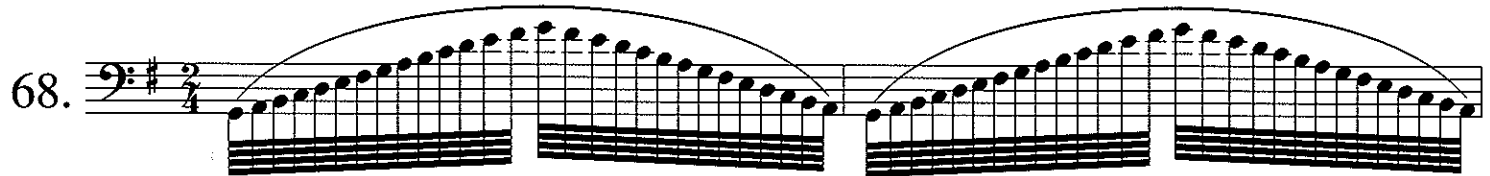


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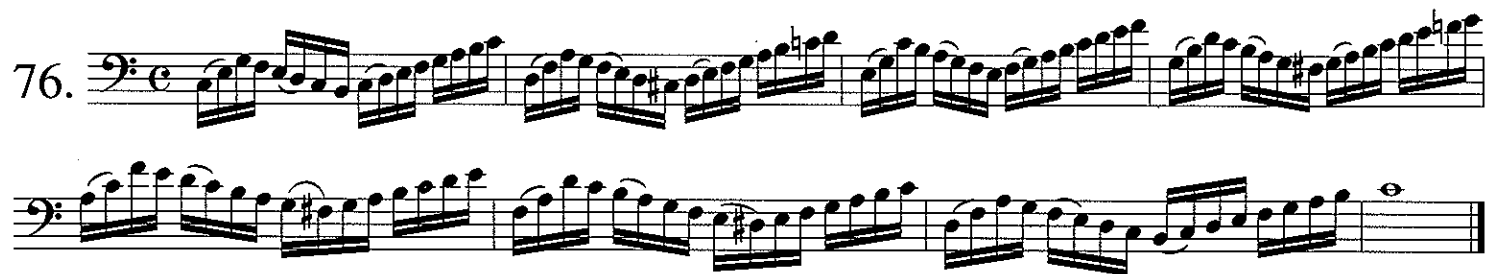
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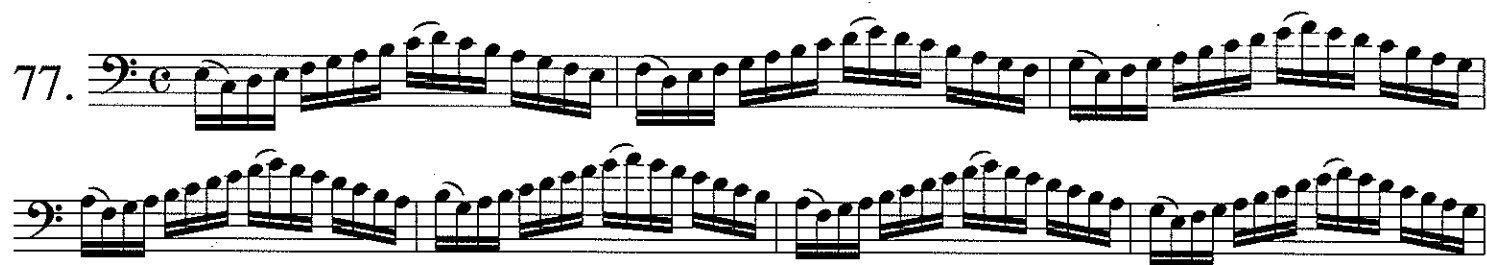
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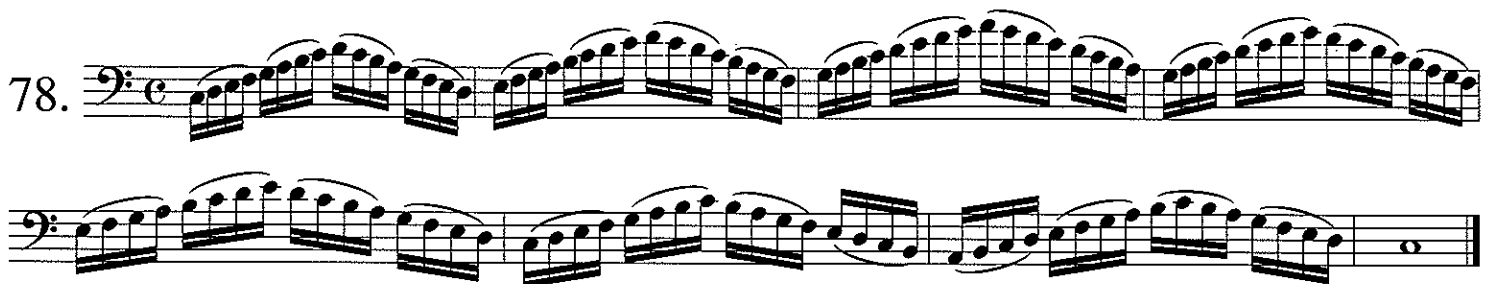


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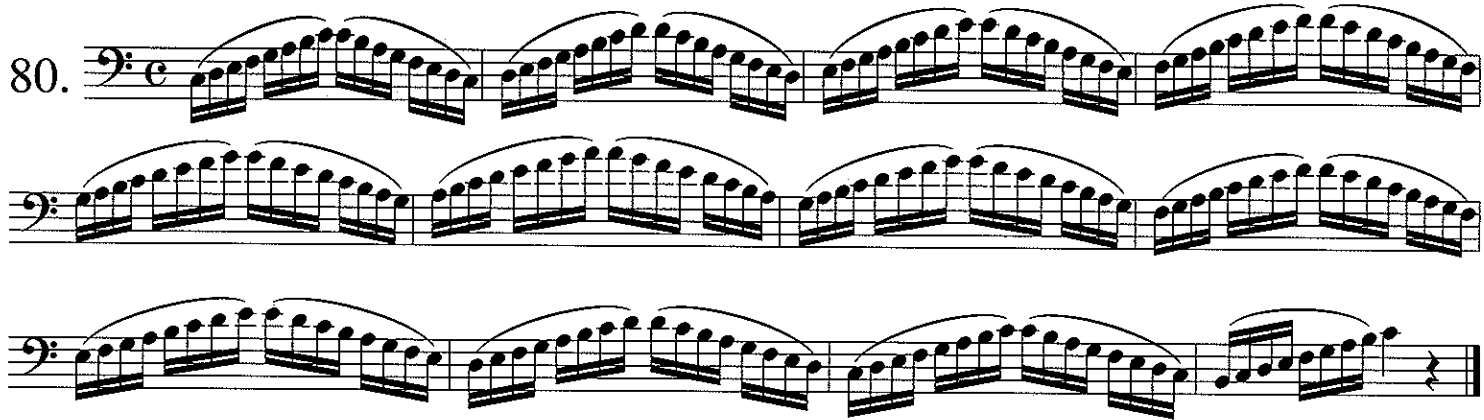
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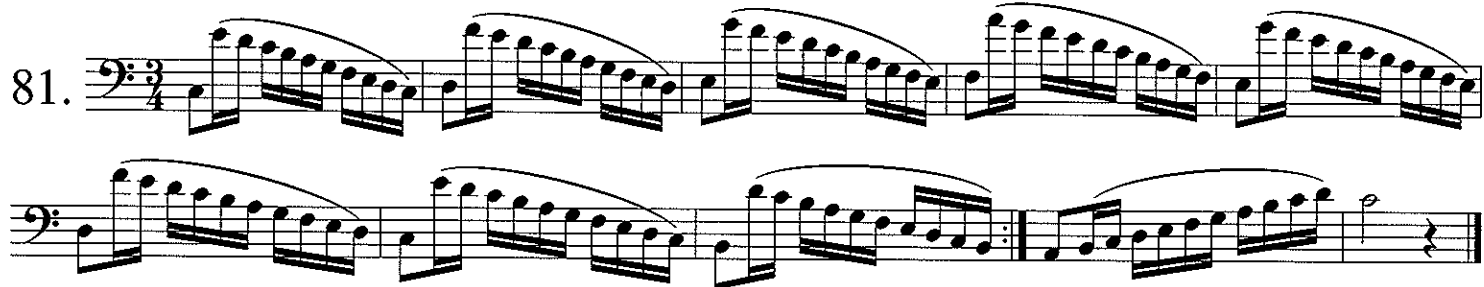
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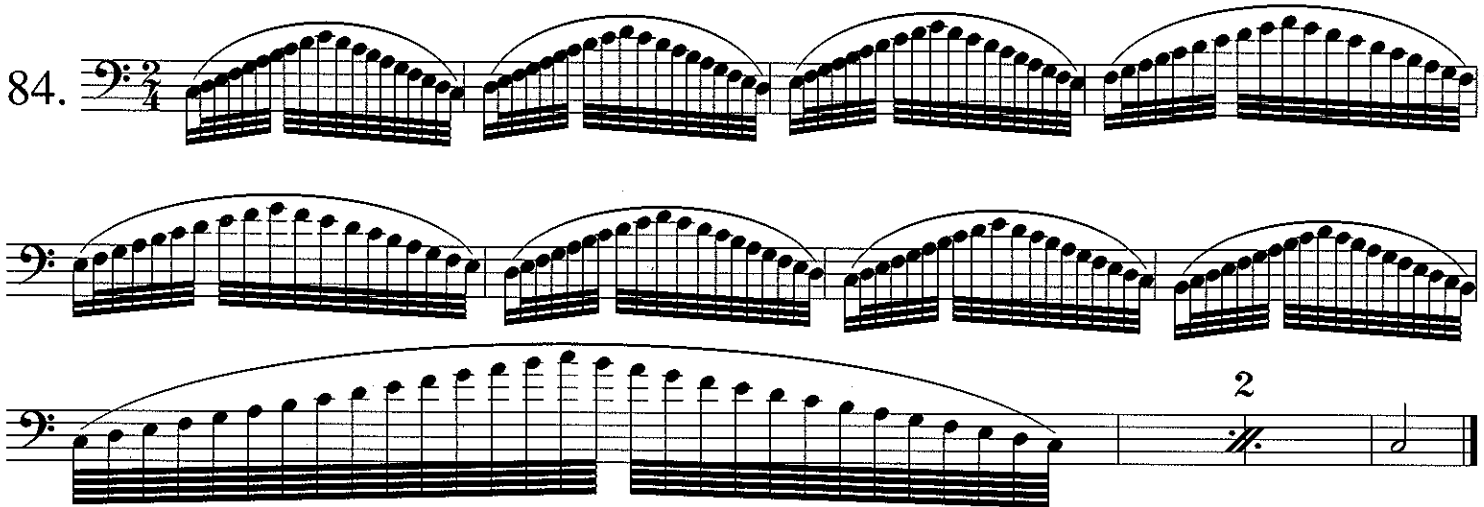
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90. Musical notation for exercise 90, first staff. Bass clef, 3/4 time signature, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes.

Musical notation for exercise 90, second staff. Bass clef, 3/4 time signature, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes.

91. Musical notation for exercise 91, first staff. Bass clef, 3/4 time signature, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes.

Musical notation for exercise 91, second staff. Bass clef, 3/4 time signature, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes.

92. Musical notation for exercise 92, first staff. Bass clef, common time signature, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes.

Musical notation for exercise 92, second staff. Bass clef, common time signature, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes.

93. Musical notation for exercise 93, first staff. Bass clef, common time signature, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes.

Musical notation for exercise 93, second staff. Bass clef, common time signature, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes.

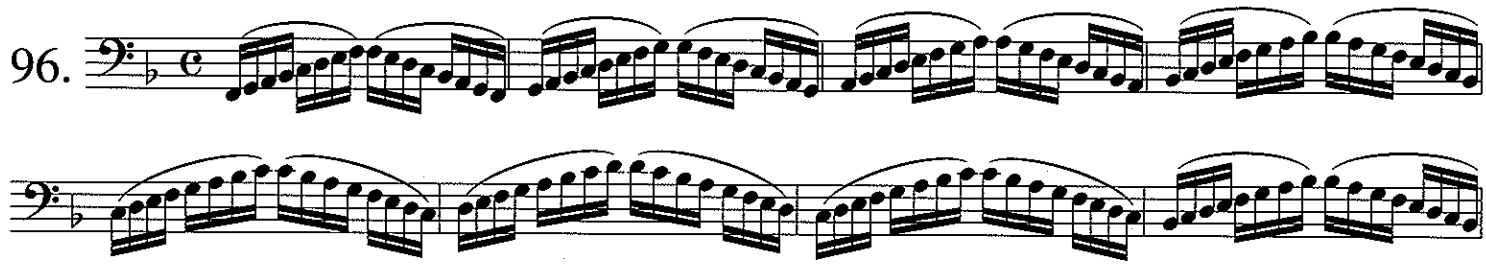
Musical notation for exercise 93, third staff. Bass clef, common time signature, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes.

94. Musical notation for exercise 94, first staff. Bass clef, common time signature, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with slurs.

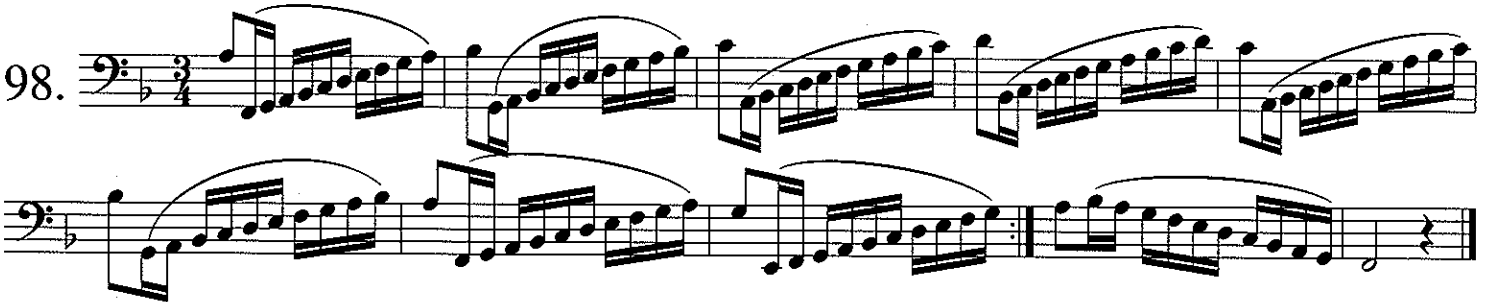
Musical notation for exercise 94, second staff. Bass clef, common time signature, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with slurs.

95. Musical notation for exercise 95, first staff. Bass clef, common time signature, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with slurs.

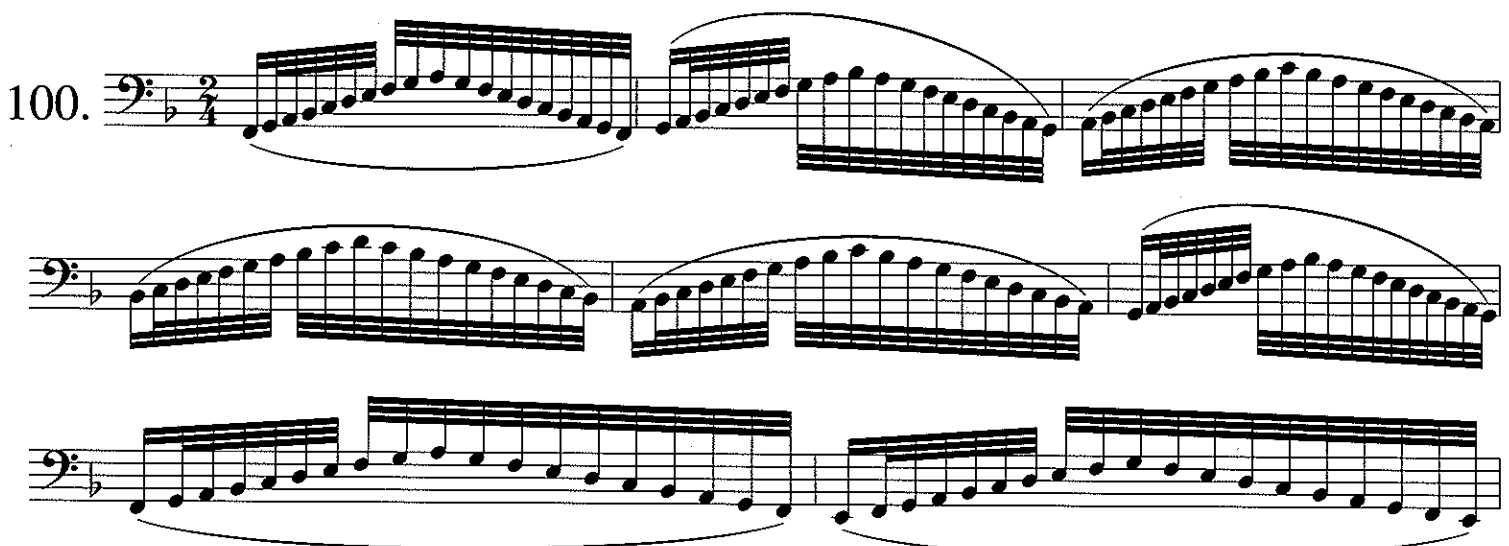
Musical notation for exercise 95, second staff. Bass clef, common time signature, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with slurs.

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100. 

2

MINOR SCALE STUDIES 101-109—DR. BOWMAN

While not given much attention in the *Arban Method*, the study of minor scales can help with another complete set of fingering patterns that will aid technical development. I suggest that the student learn all the forms of the minor scale in all keys, even though they are not presented here. (A more complete presentation of Arban's scale patterns can be found in the book *Arban's Scales for Euphonium*, published by Encore Music Publishers.)

101.

102

103

104

105

106

107

108

109

CHROMATIC SCALES

CHROMATIC SCALE STUDIES 1-30—DR. BOWMAN

Use a metronome for this section and remember to press the fingers down all the way with security. The key to playing accurate chromatic scales in rhythm is the even and steady spacing of each note. Practice tongued as well as slurred. Start slowly and accurately and gradually increase the speed until great velocity is achieved. Listen carefully for good sound quality at all times.

For those with a 4 valve instrument, practice these exercises using the 4th valve and also with just the standard 3 valves.

CHROMATIC SCALE STUDIES 1-30—MR. ALESSI

Chromatics are an important part of the trombonists *daily diet*. Practicing them regularly tends to join the different registers together. Chromatics are also great for slide and tongue coordination.

- Practice these studies with a metronome at least ten minutes a day.
- Play them tongued and slurred.
- Practice them using different tempi.

When using a slower tempo, notice how the slide pauses for each position. Master this technique first before increasing speed.

At faster tempi, let the slide go in one motion so as not to stop on each position. In other words, *let the slide glide*.

One danger when playing faster is that the slide may get ahead—or fall behind—the tongue and the mind. If you are having trouble with this, slightly accent each downbeat.

At the end of each fragment, be certain to sustain longer note values, i.e. quarter and whole notes. Make a slight crescendo when ascending.

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26. 



—MR. ALESSI

As the exercises increase in difficulty—and when the speed increases—keep in mind to mentally subdivide using eighth notes. Also, remember to hold the slide firmly with the two fingers and the thumb. Avoid playing these studies too quickly causing you to lose control. Keep a clear and clean slur followed by staccato. When changing the slide direction quickly, be careful not to accent this connection.

29.

Exercise 29 consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat major), and a 6/8 time signature. The music is written in bass clef. It features a sequence of eighth-note slurs with staccato accents, moving through various intervals and positions on the slide. The second staff continues the sequence, the third staff continues the sequence, and the fourth staff concludes the exercise with a final staccato note.

30.

Exercise 30 consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat major), and a 6/8 time signature. The music is written in bass clef. It features a sequence of eighth-note slurs with staccato accents, moving through various intervals and positions on the slide. The second staff continues the sequence, the third staff continues the sequence, and the fourth staff concludes the exercise with a final staccato note.

31.

This musical exercise, numbered 31, is written for the bass clef in a 2/4 time signature. The key signature consists of two flats (B-flat and E-flat). The piece is composed of ten staves of music. The first staff begins with a triplet of eighth notes, followed by another triplet. The notation includes numerous slurs, some of which are double-headed, indicating phrasing and articulation. The exercise covers a wide range of the bass clef, starting from the second line and descending to the second space. The final staff concludes with a whole note chord.

ORNAMENTATION

GENERAL COMMENTS—DR. BOWMAN

The development of skill in using ornamentation is essential to the euphonium player to prepare the ability to play all periods and styles of music. Ornamentation is frequently an important factor in the performance of borrowed literature from the baroque and classical periods and is also useful in all performance areas. The mastery of all the ornamental techniques presented in the *Arban Method* gives a good basis for the interpretation and performance of this borrowed literature.

The first 23 exercises are excellent studies in accuracy and melodic interpretation. Stress the melody note in each figure while keeping the tone quality and sound as consistent as possible.

GENERAL COMMENTS—MR. ALESSI

While most of this section is applicable to the euphonium player, there are benefits to practicing some of these exercises for the trombonist. Usually, the trombonist is not confronted with traditional ornamentation, but occasionally it is written: i.e. Bordogni Etudes, Pryor solos, and some concerti. The modern trombonist must acquire good lip-trilling technique. Unfortunately, Arban's original exercises for the trill in this register do not apply to the trombonist. For more pertinent exercises for trilling on the trombone, return to studies 16-22 beginning on page 47.

Certainly the gruppetto is the most common ornament encountered by the trombonist. I suggest combining the natural slur with the legato tongue to make a smooth gruppetto turn. It is also important to mentally subdivide when executing this ornament.

Exercises 1-23 are excellent for developing slide technique, accuracy, and intonation as well as combining natural slurs with the legato tongue. Be careful not to *splat* short low notes, which is a most unpleasing sound on the trombone. When studying these exercises, take the opportunity to make a natural slur by using the alternate position to create a no tongue event. Number 26 is a good example for this concept. In the first measure, use the 4th position *D* and *F*. In the second measure, use the 5th position *B^b*. Take advantage of these opportunities when it makes sense to do so.

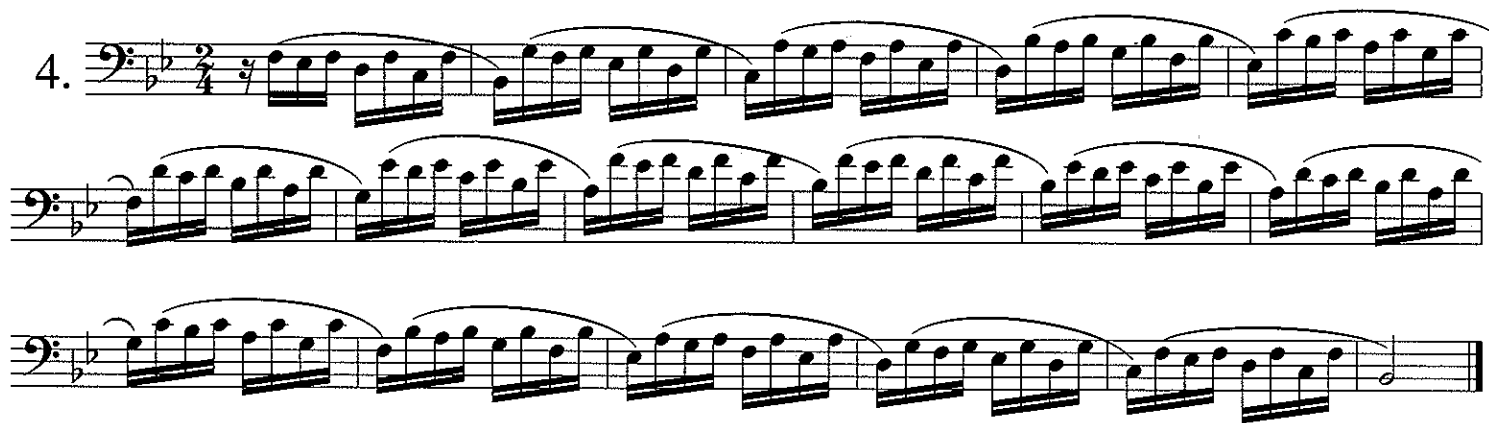
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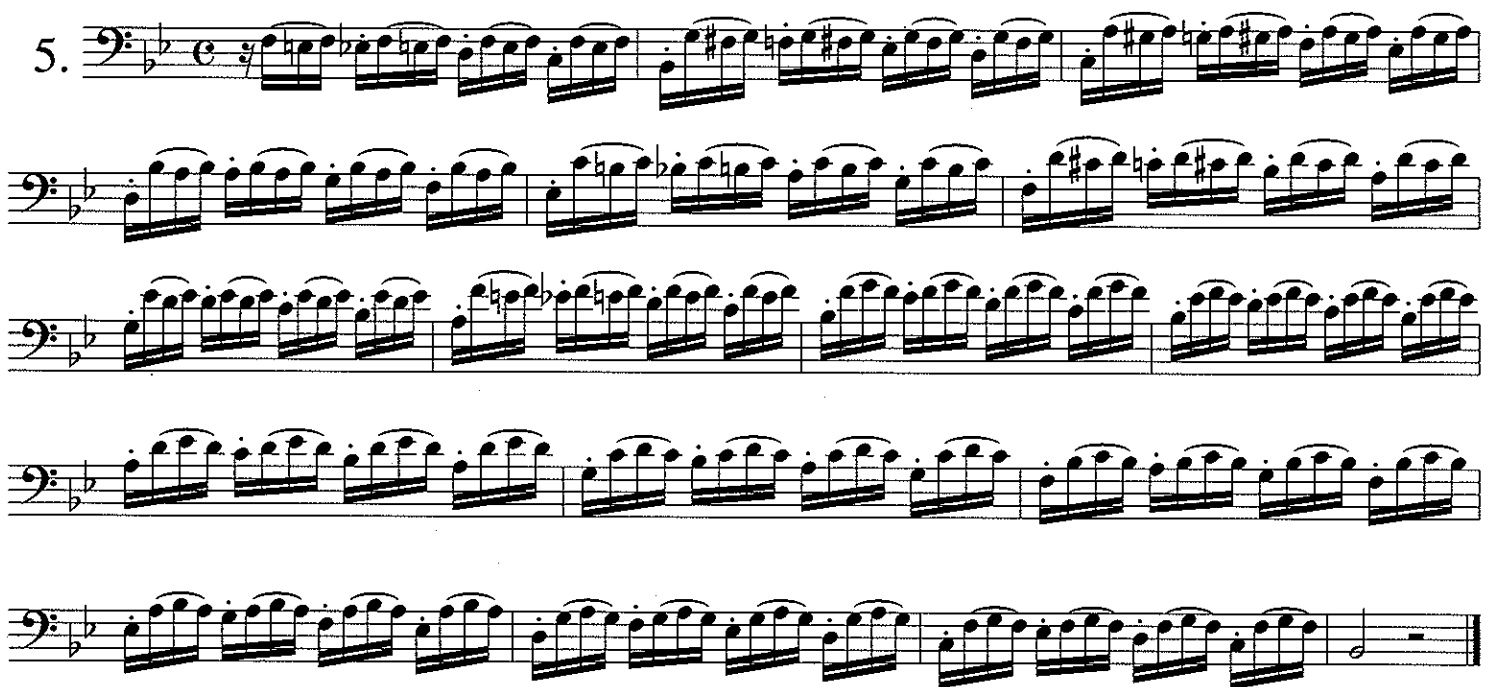
The image displays a page of musical notation for a bassoon or similar instrument, featuring 13 staves of music. The music is in 2/4 time and consists of a continuous, highly ornamented melodic line. The key signature changes from one flat to two flats, then to two sharps, and finally to one sharp. The notation includes many slurs and accents, indicating a fast and technically demanding piece.

3.

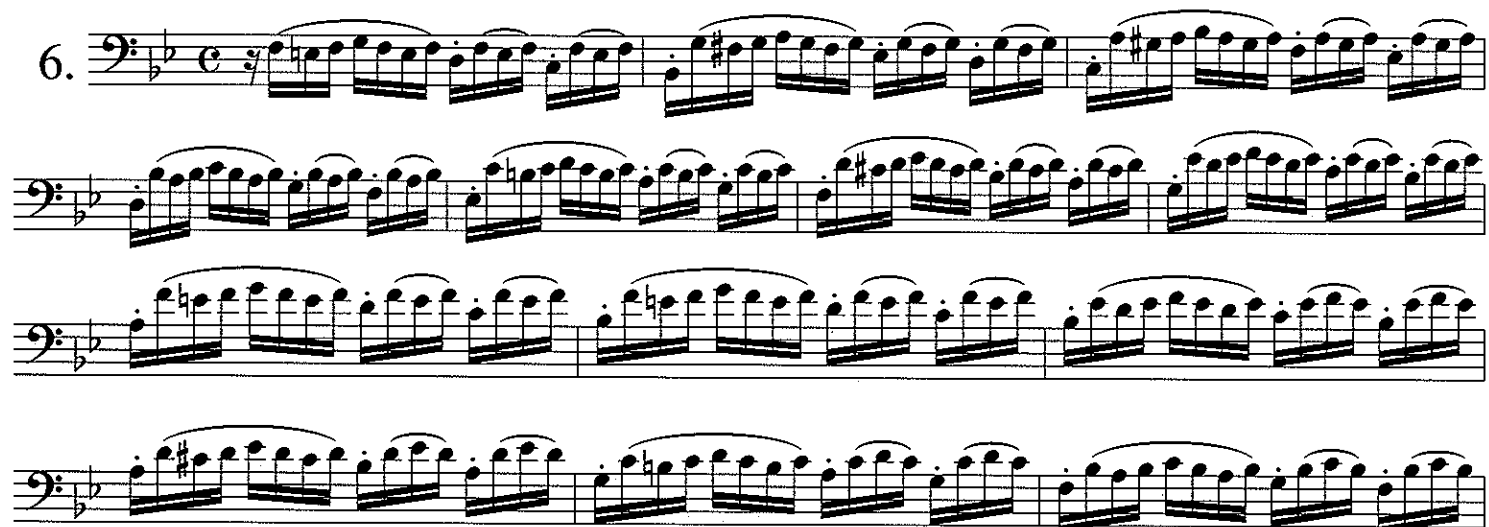
The image displays a page of musical notation for a bassoon or similar instrument, featuring 14 staves of music. The music is in 2/4 time and includes various key signatures such as B-flat major, E-flat major, and C major. The notation is characterized by dense, rapid sixteenth-note passages, often with slurs and accents, typical of an ornamentation exercise.

4. 

Exercise 4 consists of three staves of music in bass clef, 2/4 time signature. The first staff begins with a treble clef and a 2/4 time signature, followed by a bass clef. The music features a continuous eighth-note pattern with slurs, moving in a stepwise fashion across the staves.

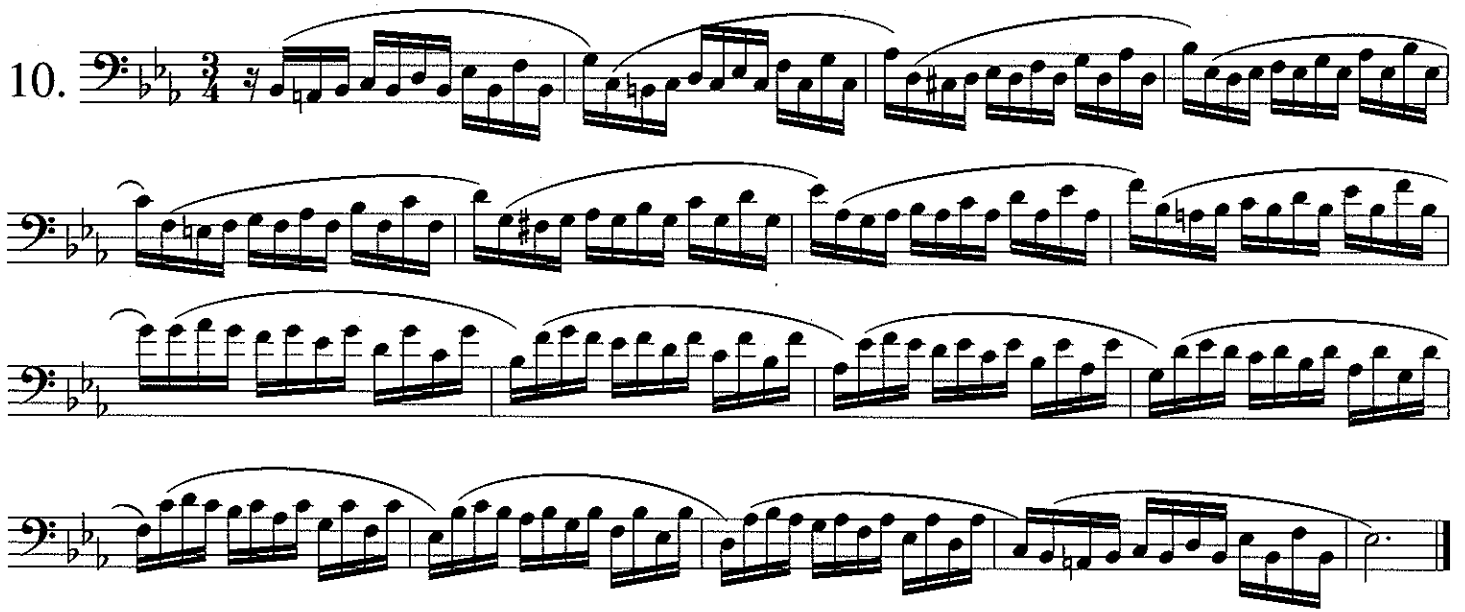
5. 

Exercise 5 consists of four staves of music in bass clef, common time signature. The first staff begins with a treble clef and a common time signature, followed by a bass clef. The music features a continuous eighth-note pattern with slurs, incorporating chromaticism and accidentals (sharps and flats) throughout.


6. 

Exercise 6 consists of four staves of music in bass clef, common time signature. The first staff begins with a treble clef and a common time signature, followed by a bass clef. The music features a continuous eighth-note pattern with slurs, incorporating chromaticism and accidentals (sharps and flats) throughout.



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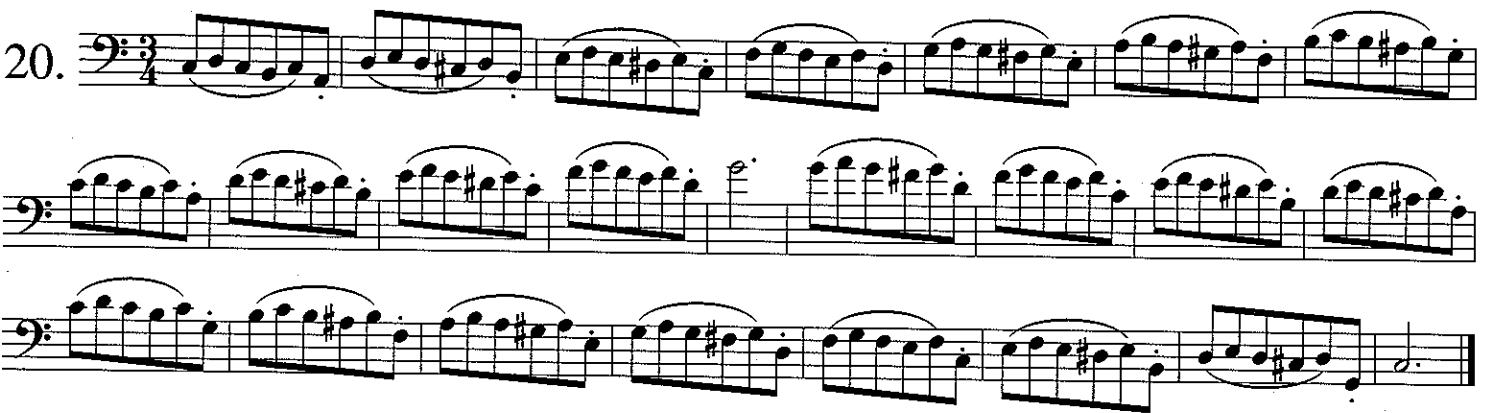
13. 

This page contains four exercises, each consisting of two staves of music in bass clef. The exercises are numbered 14, 15, 16, and 17.

- Exercise 14:** Two staves, 2/4 time signature, key signature of one sharp (F#). The music consists of continuous eighth-note patterns with slurs.
- Exercise 15:** Two staves, 2/4 time signature, key signature of three flats (Bb, Eb, Ab). The first staff includes a treble clef and a 7-measure rest at the beginning.
- Exercise 16:** Two staves, 2/4 time signature, key signature of three flats (Bb, Eb, Ab). The music consists of continuous eighth-note patterns with slurs.
- Exercise 17:** Two staves, 3/4 time signature, key signature of three flats (Bb, Eb, Ab). The music consists of continuous eighth-note patterns with slurs.

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19. 

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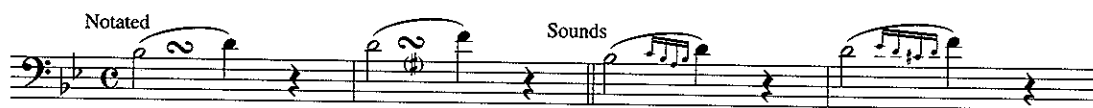
22. 

23. 

GRUPPETTO—DR. BOWMAN

More commonly called a *turn*, the gruppetto has two basic interpretations: ascending and descending. The most common is the ascending form playing the four notes involved as: the note itself, the note above the note itself, the note below, and the note itself. This is notated by the symbol ∞.

The gruppetto may be inverted to the descending form of the note itself, the note below, the note itself, and the note above. This inverted form is usually notated rather than indicated by a symbol. In either case the choice of notes to be played should be in the key signature of the piece unless chromatically altered by a sharp or flat placed above or below the sign (or notated in the case of the inverted gruppetto), indicating that the corresponding upper or lower note should be altered appropriately. Often editors or publishers do not carefully follow this notation practice. As with all ornamentation, the rhythm of these four notes should be compatible with the main melodic content of the piece and be in good musical taste.



24.

The first system of exercise 24 consists of two staves. The upper staff is in bass clef with a key signature of one flat (B-flat) and a common time signature (C). It contains four measures of music, each starting with a quarter note followed by a dotted quarter note, with a '2' above the first note. The lower staff contains four measures of triplet eighth notes, with a '3' below each measure. The notes in the lower staff are: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8.

The second system of exercise 24 consists of two staves. The upper staff is in bass clef with a key signature of one flat (B-flat) and a common time signature (C). It contains four measures of music, each starting with a quarter note followed by a dotted quarter note, with a '2' above the first note. The lower staff contains four measures of triplet eighth notes, with a '3' below each measure. The notes in the lower staff are: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8.

The third system of exercise 24 consists of two staves. The upper staff is in bass clef with a key signature of one flat (B-flat) and a common time signature (C). It contains four measures of music, each starting with a quarter note followed by a dotted quarter note, with a '2' above the first note. The lower staff contains four measures of triplet eighth notes, with a '3' below each measure. The notes in the lower staff are: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8.

The fourth system of exercise 24 consists of two staves. The upper staff is in bass clef with a key signature of one flat (B-flat) and a common time signature (C). It contains four measures of music, each starting with a quarter note followed by a dotted quarter note, with a '2' above the first note. The lower staff contains four measures of triplet eighth notes, with a '3' below each measure. The notes in the lower staff are: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8.

Allegro

25.

Musical score for exercise 25, marked Allegro in 2/4 time. The score consists of three systems of two staves each. The first system begins with a treble clef and a key signature of one flat (B-flat). The music features a rhythmic pattern of eighth and sixteenth notes with frequent slurs and accents. The second system continues this pattern with similar rhythmic complexity. The third system concludes the exercise with a final cadence.

Andante

26.

Musical score for exercise 26, marked Andante in 2/4 time. The score consists of three systems of two staves each. The first system begins with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo is slower than exercise 25. The music features a rhythmic pattern of eighth and sixteenth notes with frequent slurs and accents. The second system continues this pattern with similar rhythmic complexity. The third system concludes the exercise with a final cadence.

Allegro moderato

27.

Andante

28.

Allegretto

29.

Andantino

30. 

Allegretto

31. 

THREE NOTE GRUPPETTO OR ANTICIPATION—DR. BOWMAN

The two types of three note gruppetti, or anticipations, are ascending and descending. Either one can be a minor or diminished third but not a major third. Rhythmically, this figure should be treated as a grace note coming before the beat.

Notated



Sounds



Andantino

32. 

Più mosso

Exercise 32, titled "Più mosso", consists of two staves of music in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The first staff begins with a treble clef and contains a melodic line with eighth and sixteenth notes, including slurs and ties. The second staff continues the melody, ending with a double bar line and the instruction "D.C. al Fine".

Allegretto

33.

Exercise 33, titled "Allegretto", consists of five staves of music in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The first staff begins with a treble clef and contains a melodic line with eighth and sixteenth notes, including slurs and ties. The second staff continues the melody, ending with a double bar line and the instruction "Fine". The third and fourth staves continue the melody with various rhythmic patterns and slurs. The fifth staff concludes the exercise with a double bar line and the instruction "D.C. al Fine".

Andante

34.

Exercise 34, titled "Andante", consists of five staves of music in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The first staff begins with a treble clef and contains a melodic line with eighth and sixteenth notes, including slurs and ties. The second and third staves continue the melody with various rhythmic patterns and slurs. The fourth and fifth staves conclude the exercise with a double bar line and the instruction "D.C. al Fine".

Allegro moderato

35.



DOUBLE APPOGGIATURA—DR. BOWMAN

Actually this figure is a grace note figure of two notes before the main note of the melody. There are two types. The first type can be two notes played diatonically either below or above the main note. The second type has one note below and one note above the main note as demonstrated.

Notated



Sounds



Andante

36.



Andantino

37.

Allegretto

38.

Allegretto moderato

39.

Andante con spirito

40.

Exercise 40 is written in bass clef with a 2/4 time signature. It features a series of eighth and sixteenth notes, often grouped with slurs and ornaments. The key signature has two flats. The tempo is marked 'Andante con spirito'. The exercise concludes with a 'rall.' (rallentando) marking.

Allegretto

41.

Exercise 41 is written in bass clef with a 6/8 time signature. It consists of five staves of music, primarily using eighth and sixteenth notes with various ornaments and slurs. The key signature has two flats. The tempo is marked 'Allegretto'.

Andante

42.

Exercise 42 is written in bass clef with a 6/8 time signature. It consists of three staves of music, primarily using eighth and sixteenth notes with various ornaments and slurs. The key signature has two flats. The tempo is marked 'Andante'.

43.

SIMPLE APPOGGIATURA—DR. BOWMAN

Played as half of the value of the note it precedes, often this type of appoggiatura is notated by a small note with no slash on the stem. It is often used in baroque literature but, as with other ornamentation, some editors and publishers have added their own style of notating these figures.

44.

Andante con spirito

Allegro moderato

45.

rall.

Andante con espressione

46.

Allegro con spirito

47.



SHORT APPOGGIATURA—GRACE NOTE—DR. BOWMAN

The notated grace note (with a slash through the note stem) should usually be played before the regular sized note that follows. It should be played softly and quickly. Avoid playing the grace note with an accent and making it sound more prominent than the note to which it is leading.

Allegretto poco andantino



Allegro moderato



Allegro moderato

50.

Musical score for exercise 50, marked *Allegro moderato*. The piece is in bass clef and 2/4 time. It consists of five staves of music. The first staff begins with a quarter note G2, followed by a series of eighth notes with various ornaments (trills, grace notes, and slurs). The second staff continues with similar eighth-note patterns, including a trill on B1. The third staff features a trill on G2 and a series of eighth notes. The fourth staff has a trill on G2 and a series of eighth notes with a slur. The fifth staff concludes with a trill on G2 and a series of eighth notes.

Allegretto

51.

Musical score for exercise 51, marked *Allegretto*. The piece is in bass clef and 3/4 time. It consists of five staves of music. The first staff begins with a quarter note G2, followed by a series of eighth notes with various ornaments (trills, grace notes, and slurs). The second staff continues with similar eighth-note patterns, including a trill on B1. The third staff features a trill on G2 and a series of eighth notes. The fourth staff has a trill on G2 and a series of eighth notes with a slur. The fifth staff concludes with a trill on G2 and a series of eighth notes.

Allegretto

52.

Musical score for exercise 52, marked *Allegretto*. The piece is in bass clef and 2/4 time. It consists of three staves of music. The first staff begins with a quarter note G2, followed by a series of eighth notes with various ornaments (trills, grace notes, and slurs). The second staff continues with similar eighth-note patterns, including a trill on B1. The third staff features a trill on G2 and a series of eighth notes.



Allegro moderato



PORTAMENTO—DR. BOWMAN

In actual musical practice the portamento is a very smooth rapid glissando type feeling between two notes. This is done very easily by vocalists and by musicians performing on stringed instruments. Although euphoniumists cannot play the portamento in this exact manner, it can be duplicated by the flexibility of the embouchure. The same concept can be practiced by playing the exercise on the mouthpiece alone, sliding or glissing between the two tones. Then work for the same smooth legato sound while playing on the instrument.

Andante



Agitato



rall.

Tempo I



56. *Andante*

Fine

D.C. al Fine

57. *Andante*

rall.

Tempo I

58. *Allegretto*

Andante moderato

59.

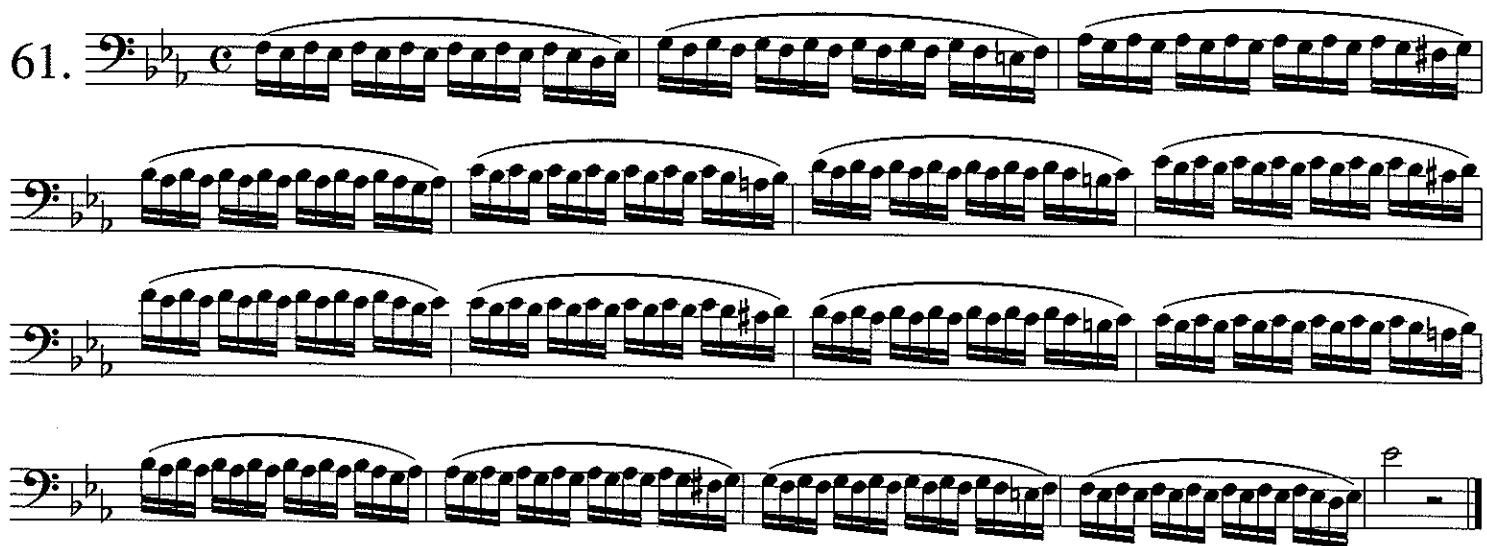
Exercise 59 consists of six staves of music in bass clef, 6/8 time, and a key signature of one flat (B-flat). The tempo is marked 'Andante moderato'. Each staff begins with a trill on a note, followed by a series of eighth notes and quarter notes. The trills are placed on various notes across the staves, including G2, F2, E2, D2, C2, and B1. The exercise demonstrates the application of trills in a melodic context.

TRILLS—DR. BOWMAN

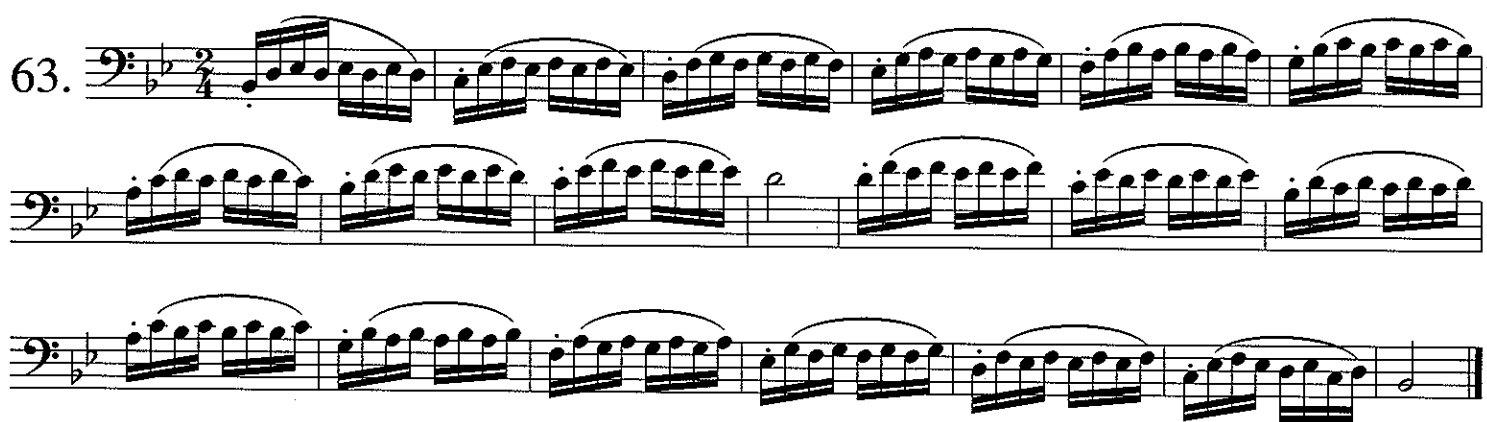
Basic trilling technique involves accurate rhythmic control of the fingers and, at times, the use of alternate fingerings. Trills should never sound frantic nor become so rapid that the pitches are not distinguishable. Learn to use alternate fingerings that work well. The smoothest trills are those that stay in the same harmonic series, and alternate fingerings make that possible in most cases.

60.

Exercise 60 consists of four staves of music in bass clef, 2/4 time, and a key signature of one flat (B-flat). The tempo is not explicitly marked but is implied to be 'Andante moderato' from the previous exercise. The exercise is a continuous trill exercise. The first staff shows trills on G2, F2, E2, and D2. The second staff shows trills on C2, B1, and A1. The third and fourth staves continue with trills on various notes, including G1, F1, E1, and D1. The trills are grouped with slurs and are performed in a steady, rhythmic pattern.

61. 

62. 

63. 

64. 

65.

66.

67.

Exercise 67 consists of five staves of music in bass clef, 3/4 time, and a key signature of three flats (B-flat, E-flat, A-flat). The first staff begins with a treble clef and a 3/4 time signature. The music is composed of continuous sixteenth-note patterns, often grouped in pairs or fours, with various slurs and articulations. The second staff continues the pattern with some chromatic movement. The third staff includes a measure with a fermata. The fourth and fifth staves continue the sixteenth-note runs, ending with a fermata.

68.

Exercise 68 consists of three systems of grand staff music in common time and a key signature of three flats. Each system has a treble clef staff and a bass clef staff. The bass clef staffs feature continuous sixteenth-note patterns, often with slurs. The treble clef staffs feature trills (marked 'tr') and other melodic lines. The first system has a treble clef staff with a trill on a whole note and a bass clef staff with sixteenth-note runs. The second system has a treble clef staff with a trill on a half note and a bass clef staff with sixteenth-note runs. The third system has a treble clef staff with a trill on a half note and a bass clef staff with sixteenth-note runs. The exercise concludes with a double bar line.

69.

First system of musical notation for measures 69-70. The top staff is in bass clef with a common time signature (C). It features a trill (tr) on a whole note in the first measure and another trill on a whole note in the third measure. The bottom staff contains a continuous sixteenth-note arpeggiated pattern across the two measures.

Second system of musical notation for measures 69-70. The top staff has a trill on a whole note in the second measure and another trill on a whole note in the fourth measure. The bottom staff continues the sixteenth-note arpeggiated pattern.

Third system of musical notation for measures 69-70. The top staff has a trill on a whole note in the first measure and another trill on a whole note in the third measure. The bottom staff continues the sixteenth-note arpeggiated pattern.

70.

First system of musical notation for measures 71-72. The top staff has a trill on a whole note in the first measure and another trill on a whole note in the third measure. The bottom staff continues the sixteenth-note arpeggiated pattern.

Second system of musical notation for measures 71-72. The top staff has a trill on a whole note in the second measure and another trill on a whole note in the fourth measure. The bottom staff continues the sixteenth-note arpeggiated pattern.

Third system of musical notation for measures 71-72. The top staff has a trill on a whole note in the first measure and another trill on a whole note in the third measure. The bottom staff continues the sixteenth-note arpeggiated pattern.

71.

72.

73.

74. *Andante*

75. *Andante*

tr *tr* *tr* *tr*

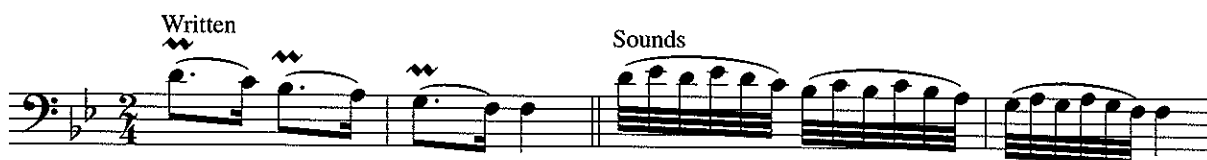
79.

80.



MORDANT—DR. BOWMAN

The mordant is a fast trill placed directly on the beat. It may be several repetitions or just one depending upon the speed of the figure. Avoid making too many repetitions that are unclear or too fast.



81. *Allegro moderato*

82.

Musical score for exercise 82, measures 1-6. It consists of two systems of grand staff notation. The upper system has a treble clef and a 2/4 time signature. The lower system has a bass clef and a 2/4 time signature. The music features a melodic line with accents and a rhythmic accompaniment of eighth-note chords with slurs.

83.

Allegretto moderato

Musical score for exercise 83, measures 1-6. It consists of two systems of grand staff notation. The upper system has a treble clef and a 2/4 time signature. The lower system has a bass clef and a 2/4 time signature. The music features a melodic line with accents and a rhythmic accompaniment of eighth-note chords with slurs and triplets. The piece ends with "D.C. al Fine".

84. *Allegro*

Fine

D.C. al Fine

85. *Allegro*

86. *Allegretto*

Allegretto

87.

Musical score for exercise 87, marked Allegretto. It consists of five staves of music in bass clef, 6/8 time signature, and B-flat major key. The piece features a continuous eighth-note pattern with various rhythmic accents and slurs.

Allegro

88.

Musical score for exercise 88, marked Allegro. It consists of five staves of music in bass clef, 2/4 time signature, and B-flat major key. The piece features a continuous eighth-note pattern with various rhythmic accents and slurs. The first staff ends with *Fine* and the last staff ends with *D.C. al Fine*.

INTERVALS

GENERAL COMMENTS—DR. BOWMAN

One of the most demanding and taxing sections of this volume, the *Interval Studies* are also among the most valuable for the development of embouchure flexibility and control. Work for accuracy and tone quality before increasing speed in each exercise. Every exercise should be played with different articulations including slurring two notes and all-slurred. After all the lines in a specific exercise are mastered, a good way to review is to play all the sharp keys one day and all the flat keys the next.

EXERCISES 1-7—MR. ALESSI

Since I began playing a brass instrument, the following exercises on intervals have been among my favorite studies. They are very good for development of consistent tone production in all registers, for flexibility, and for embouchure development. Keep in mind:

- Strive for the same tone throughout.
- Concentrate on the scale notes, making them even-sounding and in a consistent style.
- Do one set of exercises a day in a continuous manner.
- Anchor your mouthpiece in one position. (For myself, this anchor point is the bottom of the lower lip.)
- Don't let the mouthpiece travel up and down on the lips as you switch registers. To prevent this, make use of the lower jaw by thrusting it out and down in a 45° angle when traveling down in pitch while maintaining the anchor point.
- Don't *splat* the lower note. Play with a *tenuto* style.
- suggested tempo: ♩ = mm75

1.

2.

The image displays a page of musical notation for 'Arban INTERVALS'. It consists of 12 staves of music, each starting with a bass clef. The notation is a sequence of notes with stems and flags, representing various intervals. The music is organized into two-measure phrases, with repeat signs and a final whole note on each staff. The key signatures vary across staves, including B-flat major, D major, and B-flat major with a double flat.

3.

4.

The image displays a page of musical notation for 'Arban INTERVALS'. It consists of 14 staves of music, all written in a bass clef with a 2/4 time signature. The first staff is marked with a '4.' and a key signature of one flat (B-flat). The subsequent staves show various key signatures: the second staff has one flat; the third and fourth staves have two sharps (D major); the fifth staff has two flats (B-flat major); the sixth staff has one flat; the seventh staff has two flats; the eighth staff has three flats (E-flat major); the ninth staff has two sharps; the tenth staff has one flat; the eleventh staff has two flats; the twelfth staff has one flat; the thirteenth staff has two flats; and the fourteenth staff has two sharps. The notation includes eighth and sixteenth notes, often beamed together, and various accidentals (sharps, flats, naturals). Some notes are marked with 'mf' (mezzo-forte) or 'f' (forte). There are also some 'x' marks above certain notes in the third and fourth staves.

This page contains 14 staves of musical notation, each starting with a bass clef. The key signatures vary across the staves, including D major (two sharps), B minor (two sharps), E minor (one sharp), C major (no sharps or flats), F major (one flat), Bb major (two flats), and Eb major (three flats). The notation consists of eighth and sixteenth notes, often beamed together in pairs or groups, with various accidentals (sharps, flats, naturals) indicating specific intervals. The music is presented in a single melodic line on each staff.

5.

12 musical staves in bass clef, 2/4 time, showing various interval exercises. The staves are numbered 5 through 16. Each staff contains a sequence of notes with stems and flags, often with accidentals (sharps, flats, naturals) and some staccato markings. The key signatures vary across the staves, including B-flat major, C major, and D major. The exercises focus on specific intervals, likely thirds and sixths, as indicated by the page title.

This page contains 12 staves of musical notation, each representing a different interval exercise. The exercises are written in bass clef and feature a variety of key signatures, including major, minor, and augmented/diminished scales. The notation includes eighth and sixteenth notes, often beamed together, and rests. Each staff concludes with a double bar line and a repeat sign.

6. Exercise 6 consists of six staves of music in bass clef, 2/4 time. The key signatures are: Staff 1: one flat (B-flat); Staff 2: two flats (B-flat, E-flat); Staff 3: one sharp (F-sharp); Staff 4: two flats (B-flat, E-flat); Staff 5: two sharps (F-sharp, C-sharp); Staff 6: one flat (B-flat). Each staff contains a continuous sequence of eighth-note chords, primarily dyads, moving in a stepwise fashion across the staves.

7. Exercise 7 consists of six staves of music in bass clef, 2/4 time. The key signatures are: Staff 1: two flats (B-flat, E-flat); Staff 2: two sharps (F-sharp, C-sharp); Staff 3: one flat (B-flat); Staff 4: two sharps (F-sharp, C-sharp); Staff 5: one sharp (F-sharp); Staff 6: one flat (B-flat). Each staff contains a continuous sequence of eighth-note chords, primarily dyads, moving in a stepwise fashion across the staves.

OCTAVES AND TENTHS—DR. BOWMAN

Listen carefully to the intonation in these studies. Practice the octaves two ways:

- Use the specific fingerings for each note.
- Play the octaves using the same fingering for the top note as the bottom note.





This is excellent practice for lip flexibility.



OCTAVES AND TENTHS—MR. ALESSI



- Blow through the bottom note.
- Start the bottom note with a great sound, like a pyramid with a huge base.
- When descending, thrust the lower jaw forward and slightly downward and never use the tongue for this type of slur.
- Think of the diaphragm as an elevator. When ascending, raise it and when descending, let it drop or relax.
- Make use of vowels; *ee* for the upper notes and *ah* or *oh* for the lower.

8. 

9. 

10.     *Fine* *D.C. al Fine*

11.   *Fine* *D.C. al Fine*

12.   *Fine* *D.C. al Fine*

TRIPLETS—DR. BOWMAN

In these exercises, the fingers must be completely under control rhythmically. Practice slowly at first but increase speed as much as possible without losing rhythmic integrity.

TRIPLETS—MR. ALESSI

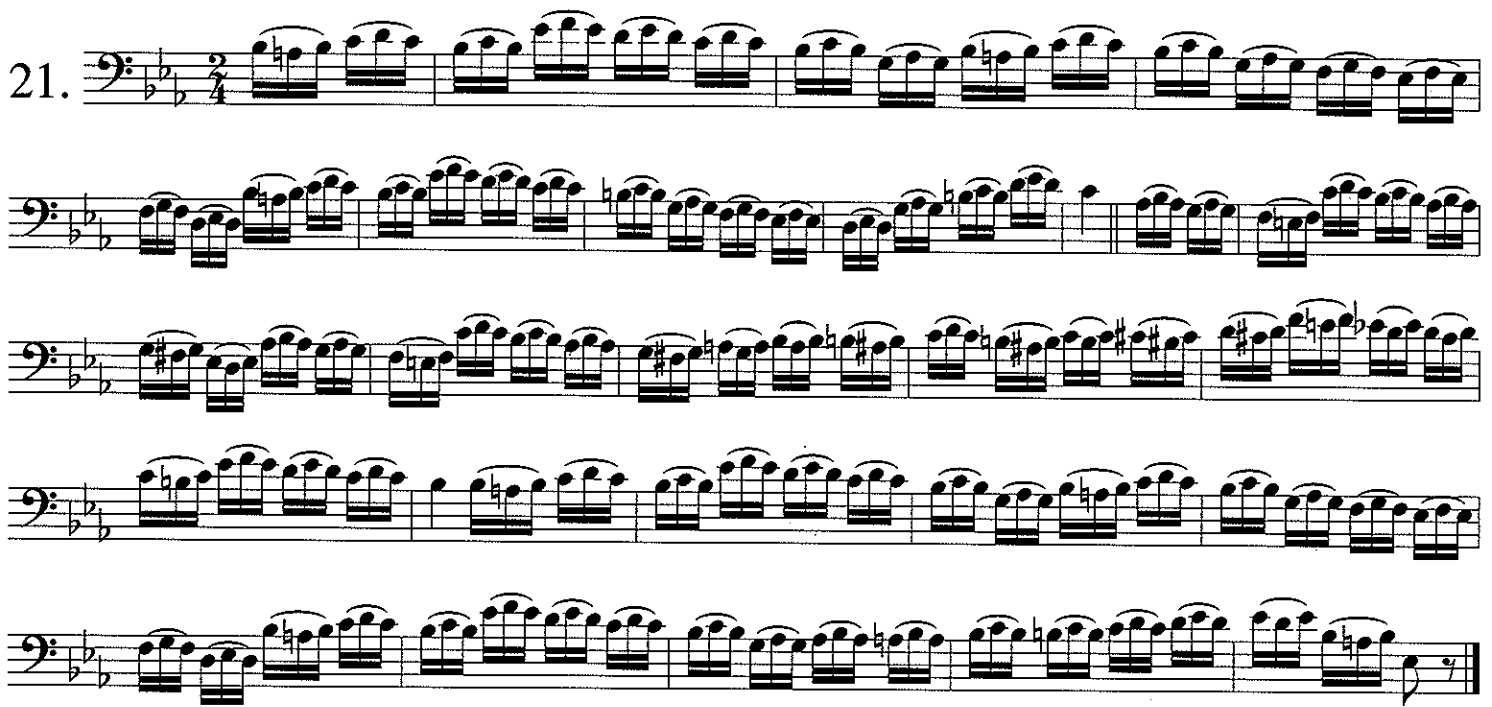
- Combine natural slurring with light legato tonguing for agility.
- Play full quarters.
- Use a metronome.
- Slightly pulsate downbeats if needed.
- Keep the air moving.

13.  





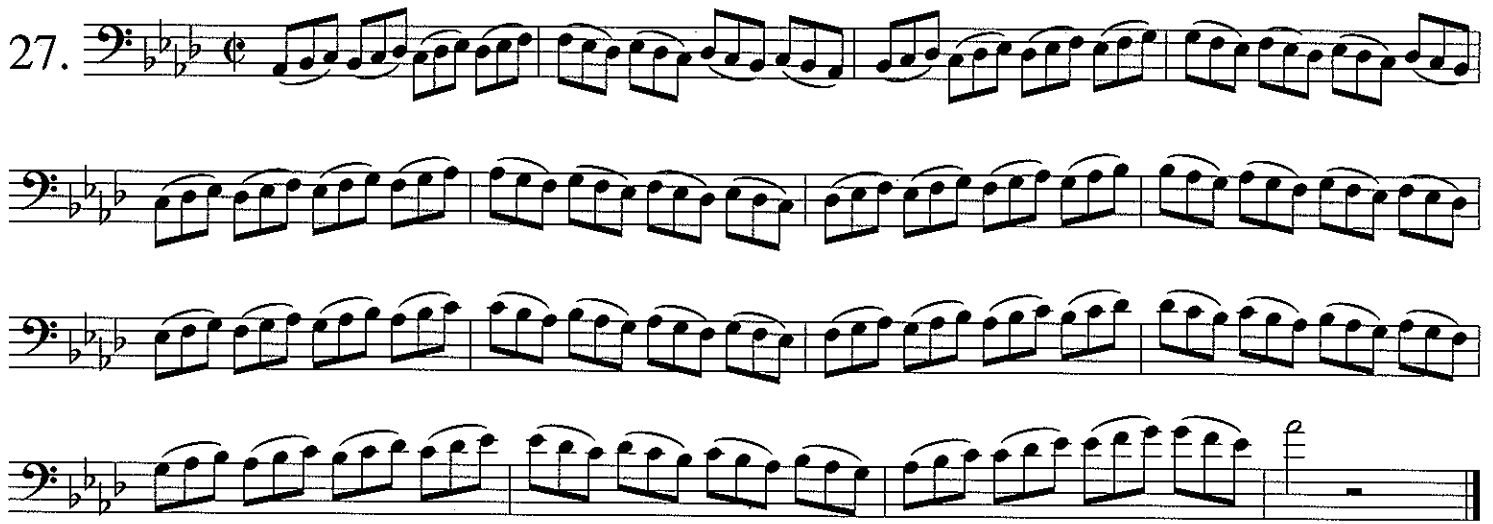
This musical score consists of ten staves of music, all in bass clef and a key signature of one flat (B-flat). The first seven staves feature a continuous, intricate triplet pattern of eighth notes, often spanning across multiple measures and indicated by large, sweeping slurs. The eighth staff begins with the number '20.' and contains a more varied melodic line with some rests and different rhythmic groupings. The final two staves continue with the triplet patterns, ending with a double bar line and a fermata-like flourish.

21. 

22. 

23. 



27. 

STUDIES IN SIXTEENTH NOTES—DR. BOWMAN

I have used these exercises (#28-47) to improve the technical ability of my students. Play these exercises as rapidly as possible—even though not perfectly in rhythm at first. Then slow them down and perfect the rhythm with precision to a lightening speed.

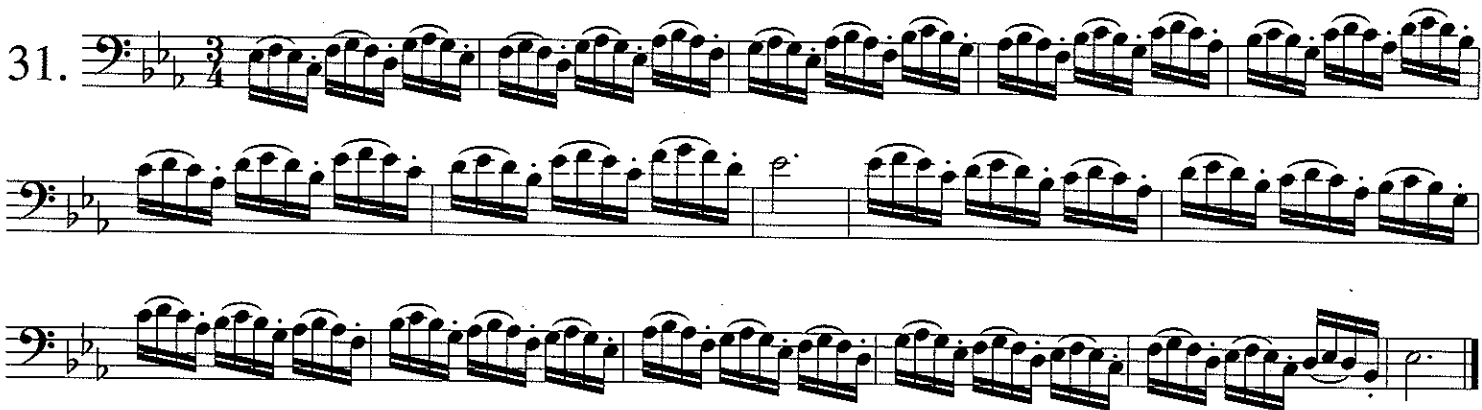
STUDIES IN SIXTEENTH NOTES—MR. ALESSI

- Always think in eighth notes.
- Concentrate on blowing through notes.
- When making a natural slur, think *tah-hah*.
- Think lyrically by giving contour to each exercise using crescendi when ascending and decrescendi when descending.
- Play each exercise with no flaws. If you make a mistake, go back to the beginning and repeat the exercise slowly.

28. 

29. 

30. 

31. 

32. 

33. 

34. 

35. 



36

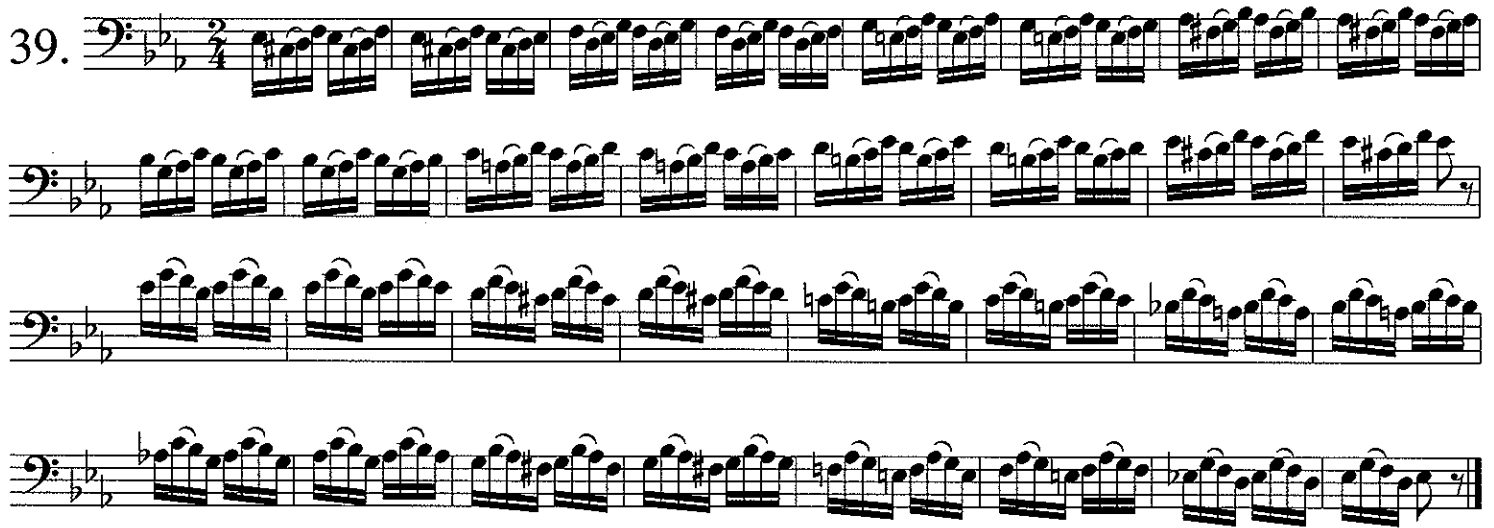
Exercise 36, measures 1-5. The music is written in bass clef, 2/4 time, with a key signature of one flat. It consists of five staves of music, each containing a continuous sequence of sixteenth notes. The notes are grouped by slurs across the staves.

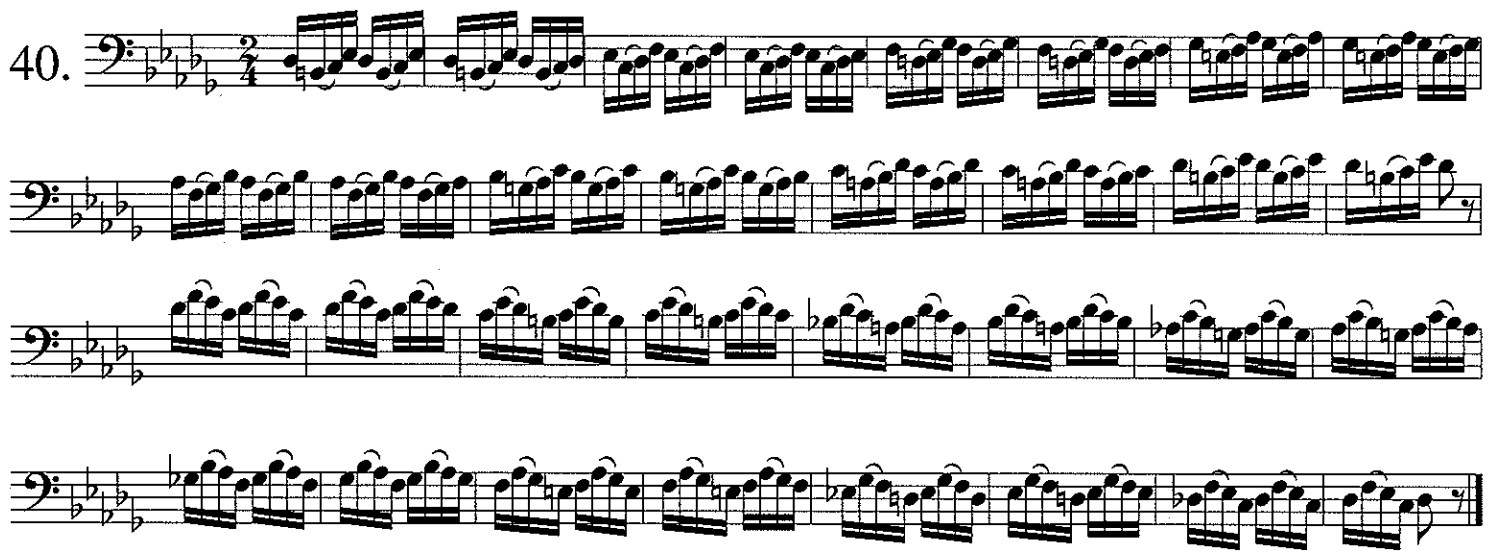
37.

Exercise 37, measures 1-5. The music is written in bass clef, 2/4 time, with a key signature of one flat. It consists of five staves of music, each containing a continuous sequence of sixteenth notes. The notes are grouped by slurs across the staves.

38.

Exercise 38, measures 1-5. The music is written in bass clef, 2/4 time, with a key signature of two flats. It consists of five staves of music, each containing a continuous sequence of sixteenth notes. The notes are grouped by slurs across the staves.

39. 

40. 

41. 

42. 

43.

44.

45.

46.

47.

The musical score for exercise 47 consists of five staves of bass clef music in 6/8 time. The exercise is a sequence of eighth-note chords moving in a circle of fourths. The first staff begins with a treble clef and a 6/8 time signature. The second and third staves include trills (tr) above specific notes. The music concludes with a double bar line and a final note.

THE PERFECT MAJOR AND MINOR CHORDS

CHORDAL PATTERNS—DR. BOWMAN

The study of chords in all the keys will help develop fingering patterns and listening skills that will be useful not only in reading music but in improvisational playing. Keep track of the tonality both mentally and aurally.

CHORDAL PATTERNS—MR. ALESSI

This section is one of my favorites. Use these patterns to help develop your knowledge of music theory by memorizing all of these exercises. Notice that most of these patterns proceed through the circle of fourths. Learning these patterns thoroughly at a young age will help you when it becomes time to study music theory in college. Make the same sound and tone for every note throughout each exercise! Trombonists can omit number 52, if desired, as it is designed mainly for the euphonium player.

48.

The image displays a page of musical notation for a piece titled "ARPEGGIOS Arban • 161". The page is numbered "48." in the top left corner. It contains 14 staves of music, all written in bass clef. The time signature is 6/8. The key signature starts with two flats (B-flat major or D-flat minor) and changes to one flat (B-natural major or D minor) and finally to no sharps or flats (C major or C minor) in the later staves. The notation is characterized by arpeggiated chords and melodic lines, often with slurs and accents, typical of Arban's style. The music is presented in a clean, black-and-white format.

49.

The image displays a page of musical notation for exercise 49, consisting of 12 staves of music. The notation is written in bass clef with a 6/8 time signature. The key signature begins with three flats (B-flat, E-flat, A-flat) and changes to three sharps (F-sharp, C-sharp, G-sharp) after the third staff. The music is composed of continuous eighth-note arpeggios, with slurs and accents indicating phrasing and emphasis. The exercise is numbered 49 in the top left corner.

50.

The image shows a page of musical notation for exercise 50. It consists of 12 staves of music, all in bass clef and 2/4 time. The key signature starts with two flats (B-flat and E-flat) and changes to two sharps (F-sharp and C-sharp) after the fifth staff. The music is composed of continuous eighth-note arpeggios, with slurs and accents indicating the phrasing and emphasis of the exercise.

51.

14 staves of musical notation, primarily bass clef, with a treble clef on the first staff. The notation includes various rhythmic values (eighth notes, sixteenth notes) and articulation marks (accents, slurs).

52.

The page contains 12 staves of musical notation. Each staff begins with a bass clef and a 2/4 time signature. The key signature changes across the staves: the first three staves are in one flat (B-flat major/D minor), the next three are in two flats (B-flat major/C minor), the next three are in three flats (B-flat major/B-flat minor), and the final three are in three sharps (F# major/C# minor). The notation includes various rhythmic values, slurs, and accents, characteristic of Arban's arpeggio exercises.

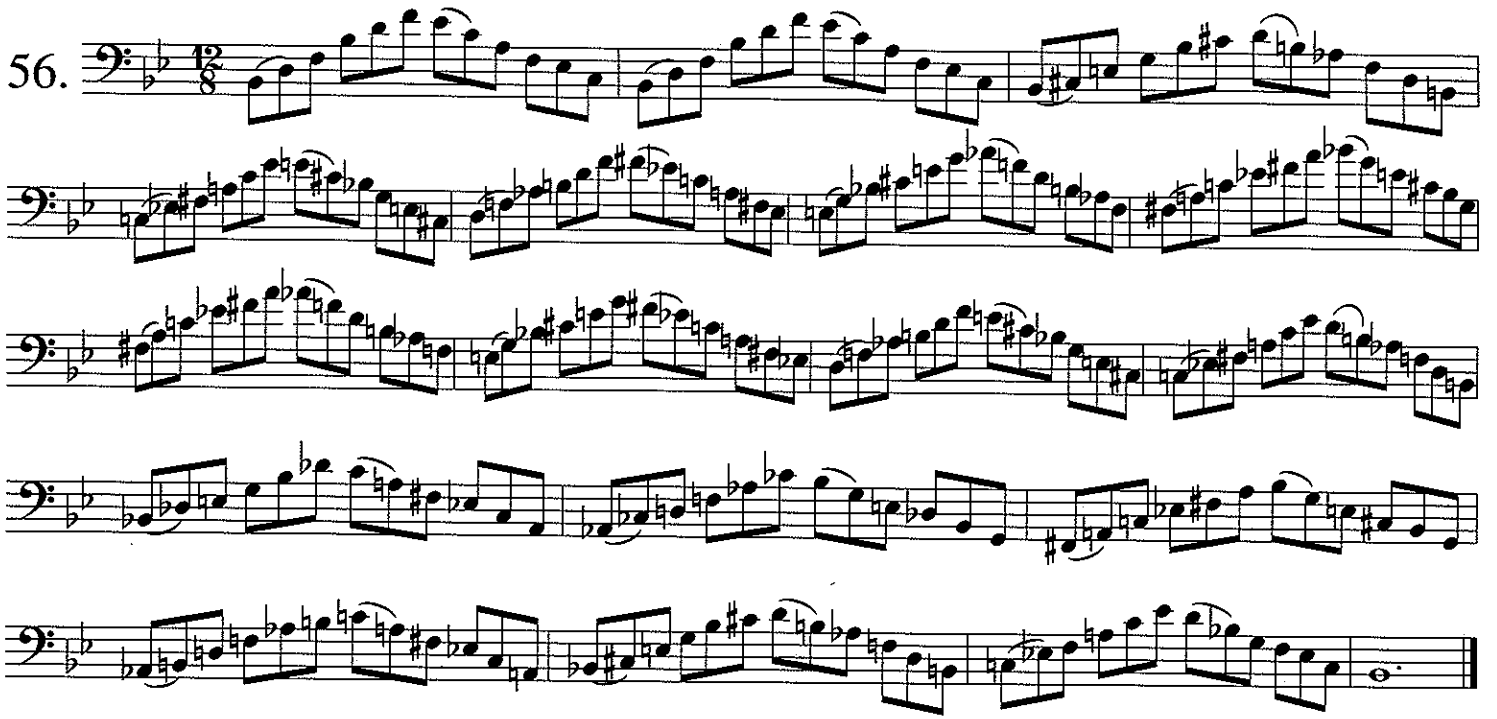
53.

The image displays a page of musical notation for exercise 53, consisting of 13 staves of music. The notation is written in bass clef with a 6/8 time signature. The key signature begins with two flats (B-flat and E-flat), then changes to one flat (B-flat), then to one sharp (F-sharp), and finally to no sharps or flats. The music is a continuous arpeggiated pattern, primarily consisting of eighth and sixteenth notes, with some rests and dynamic markings. The exercise is numbered '53.' at the beginning of the first staff.

Dominant Seventh Chords

54.

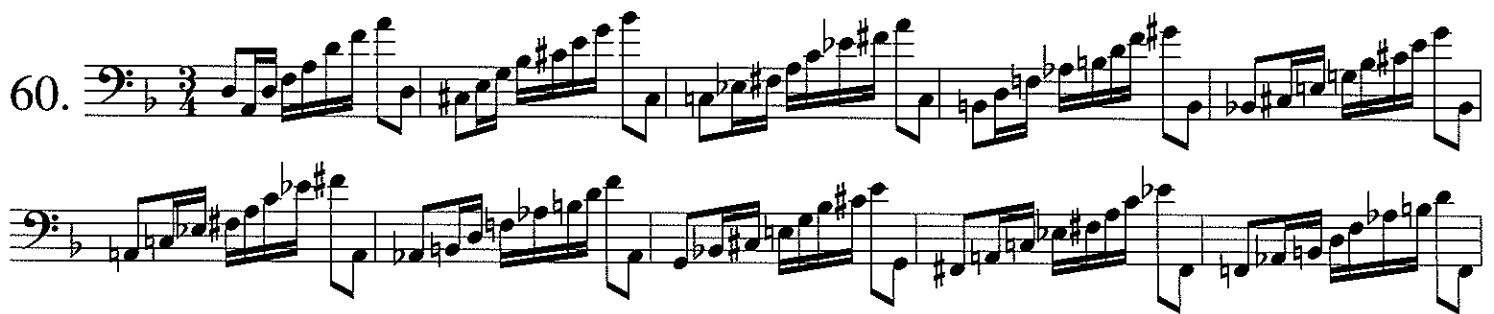
The exercise is a continuous eighth-note arpeggiated pattern of dominant seventh chords. It begins in the key of B-flat major (one flat) and 2/4 time. The first six staves remain in this key. At the start of the seventh staff, the key signature changes to two flats (B-flat major and E-flat major). The eighth and ninth staves continue in this key. At the start of the tenth staff, the key signature changes to three sharps (F# major, C# minor, and G# minor). The eleventh, twelfth, and thirteenth staves continue in this key. The pattern consists of eighth notes grouped in pairs, with the first note of each pair being the root of the chord and the second note being the seventh. The chords are: B-flat7, E-flat7, A7, D7, G7, C7, F#7, C#7, and G#7.

56. 

57. 

58. 

59. 

60. 

CADENZAS—DR. BOWMAN

These cadenzas in 19th century style are useful for acquainting the student with the period music of the early virtuoso brass soloist. Try combining different examples together and also transposing them into different keys.

CADENZAS—MR. ALESSI

While these cadenzas were designed originally for the euphonium player, there are benefits to trombonists who practice these awkward studies—awkward in the sense that they are written with many ornaments and rapid scales that would be much easier on a valved instrument. When performed in the preferred slower tempo, the phrases and scale runs become a bit long for the air supply—so plan your breaths carefully. In order to make these cadenzas sound appropriate for the trombone, do not rush the tempo. Strive for an *elegant* style by not letting the music sound frantic. While playing the fast scale passages think *poco a poco accelerando*, to aid in the development of an elegant style.

Practicing these difficult cadenzas will prepare you for the *turn of the century* repertoire that includes this style of cadenza.

62.

This musical score, numbered 62, consists of ten staves of music in bass clef. The key signature is one flat (B-flat major or D minor). The piece is characterized by its intricate and rapid passages, often featuring sixteenth-note runs and slurs. Several staves include trills, marked with 'tr', and other ornaments. The notation includes various note values, rests, and dynamic markings, all set against a background of complex rhythmic patterns. The overall style is that of a technical exercise or cadenza, typical of the 19th-century repertoire.

The image displays five staves of musical notation, likely for a double bass or cello. The music is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The notation is highly technical, featuring a variety of rhythmic patterns and articulations. The first staff begins with a series of eighth notes, followed by a more complex sequence of sixteenth and thirty-second notes. The second staff continues with similar rhythmic complexity, including a trill (tr) in the final measure. The third staff features a series of eighth notes with accents (^) above them. The fourth staff includes a fermata (♯) over a note, followed by a series of eighth notes. The fifth staff concludes with a series of eighth notes and a final measure with a fermata (♯) over a note. The notation is dense and intricate, characteristic of a cadenza.

MULTIPLE TONGUING

MULTIPLE TONGUING—DR. BOWMAN

A famous euphonium soloist once said that the secret to learning multiple tonguing was simple: "...just practice it two hours a day for two years!"

The key to this technique of articulation is the consistency of five aspects of performance:

- Articulation—Each tongued note should have the same sound and clarity.
- Weight—Each note should have the same weight, do not play some notes accented more than others.
- Length—Each note should be the same length, not some long, some short.
- Spacing—The space between the duration of each note should be identical.
- Volume—All notes should be the same volume.

TRIPLE TONGUING—DR. BOWMAN

In current practice there are several ways of developing triple tonguing. Some use the *KAH* syllable in the middle—*TAH-KAH-TAH*—and others alternate syllables actually using a double tongue with changing accents—*TAH-KAH-TAH-KAH-TAH-KAH*. I prefer the traditional syllables of *TAH-TAH-KAH*.

Begin practice by learning to pronounce the *KAH* syllable. Practice pronouncing the syllables without the instrument working for a clear and clean *K* sound that is not aspirated. Practice at a forte or fortissimo dynamic to assure complete air support. Start with exercise #1 at a very slow tempo playing each note with a *KAH* articulation staccato. Work for a clean *K* sound that is very similar to the *T* sound in a *TAH* articulation.

Begin playing the exercises very slowly, staccato and forte, working for perfect equality of the points mentioned above. As the articulation becomes clean gradually increase the speed, keeping the notes equal in length and weight.

To further increase the challenge of these exercises, try eliminating the quarter notes and play articulated triplets on each beat beginning with exercise #3.

As speed increases many players switch to a different syllable and use *DAH-DAH-GAH*—which is much smoother at the faster tempi. It is important to maintain clarity as speed increases and not to play so rapidly that the articulation and rhythm are crushed together and become unclear.

When performing exercises that articulate changed notes, maintain the same clarity, precision and dynamic control as the repeated note articulations.

MULTIPLE TONGUING—MR. ALESSI

As a young lad, I was lucky enough to have a teacher who stressed the importance of multiple tonguing and who knew how to practice it. I also prefer the traditional method of multiple tonguing—*TAH-TAH-KAH* for triple and *TAH-KAH* for double. The most difficult aspect of multiple tonguing is to train the tongue to be comfortable with the *KAH* syllable. I recommend students practice speaking these patterns with repetition. Speaking these patterns for 5 minutes each day will accelerate progress in this area.

Practice very slowly using *TAH-TAH-KAH* for triple and *TAH-KAH* for double tongue, always accenting the *KAH* syllable. The amount of accent should equal the dynamic of fortissimo. Be certain not to speed up in the slightest and to continue this tonguing pattern to the very end of the exercise. Practice in this manner will strengthen the weak *KAH* syllable to match the already-trained and stronger *TAH* syllable. In time these syllables will become even in strength and control.

In order to be proficient at multiple tonguing it is necessary to practice at least one of these exercises every day in the following manner:

- 1 In order to have an even triple or double tongue, you must be able to have a clean, even, and fast single tongue. Practice the exercise at a brisk tempo using all single tonguing.
- 2 Practice the entire exercise slowly using all *KAH* syllables.
- 3 Return to step 1 and begin very slowly, accenting the *KAH*. Gradually increase the speed but still remember to accent the *KAH*. As you accelerate, decrease the amount of the *KAH* accent, eventually eliminating it near the end of the exercise.
- 4 Practice the exercise with no accent at a moderate tempo accelerating to a brisk tempo. When practicing the faster tempi, I suggest using *DAH-DAH-GAH* syllables for triple-tonguing and *DAH-GAH* syllables for double-tonguing.

The image displays four numbered musical exercises for multiple tonguing, arranged in four rows. Each row contains two staves of music. The exercises are written in bass clef, B-flat major (two flats), and 3/4 time. Exercise 1 consists of six measures of eighth-note triplets. Exercise 2 consists of five measures of eighth-note triplets. Exercise 3 consists of six measures of eighth-note triplets. Exercise 4 consists of six measures of eighth-note triplets. The notation includes various articulation marks such as slurs and accents to indicate the intended performance style for each exercise.

5. 

6. 

7. 

8. 

At this point, you are probably feeling a bit more comfortable with triple tonguing. This would be a good time to assess whether you have mastered the first ten exercises. From this point on, the difficulty factor will increase sharply—especially from exercise 14, where the intervals change more rapidly. In any case, it is a good idea to repeat the first ten exercises to acquire a solid feeling about the use of triple tonguing.

9.

Exercise 9 consists of five staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The music is written in bass clef. It features a sequence of eighth-note triplets and quarter notes. The first staff contains 16 measures. The second staff contains 16 measures. The third staff contains 16 measures. The fourth staff contains 16 measures. The fifth staff contains 16 measures.

10.

Exercise 10 consists of five staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The music is written in bass clef. It features a sequence of eighth-note triplets and quarter notes with various interval changes. The first staff contains 16 measures. The second staff contains 16 measures. The third staff contains 16 measures. The fourth staff contains 16 measures. The fifth staff contains 16 measures.

11.    

Exercise 11 consists of four systems of musical notation in bass clef, 2/4 time, and B-flat major. The first system begins with a treble clef and a common time signature, followed by a key signature change to B-flat major. The exercise features a complex rhythmic pattern of eighth and sixteenth notes, with some measures containing triplets. The notation includes various articulations such as slurs and accents.

12.    



Exercise 12 consists of four systems of musical notation in bass clef, 2/4 time, and B-flat major. The exercise is characterized by a dense, continuous stream of sixteenth notes, creating a highly technical and rhythmic challenge. The notation includes various articulations such as slurs and accents.

13.    

Exercise 13 consists of four systems of musical notation in bass clef, 2/4 time, and B-flat major. The exercise features a complex rhythmic pattern of eighth and sixteenth notes, with some measures containing triplets. The notation includes various articulations such as slurs and accents.

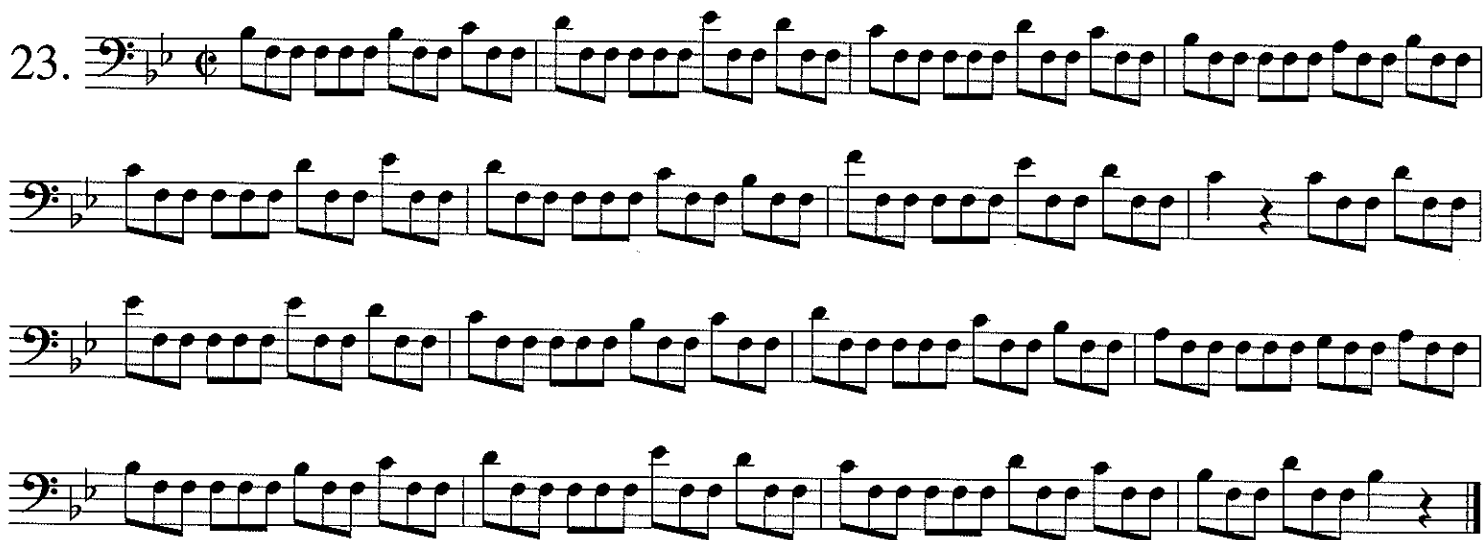
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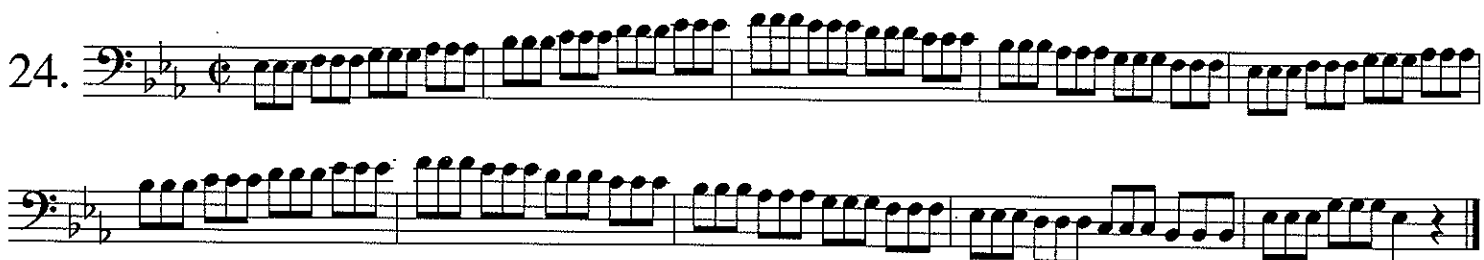
15.    

16.    

21. 

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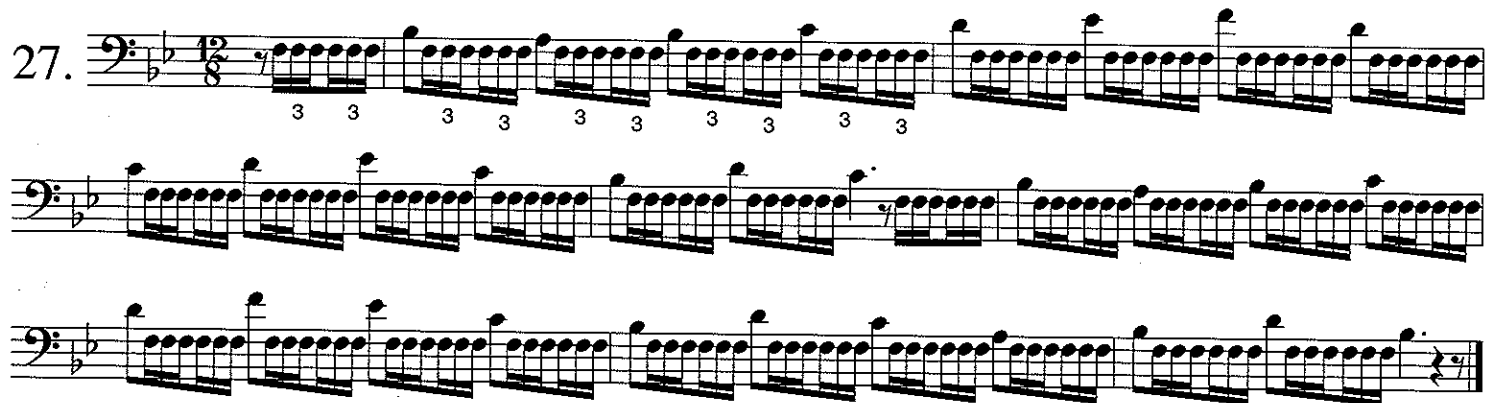
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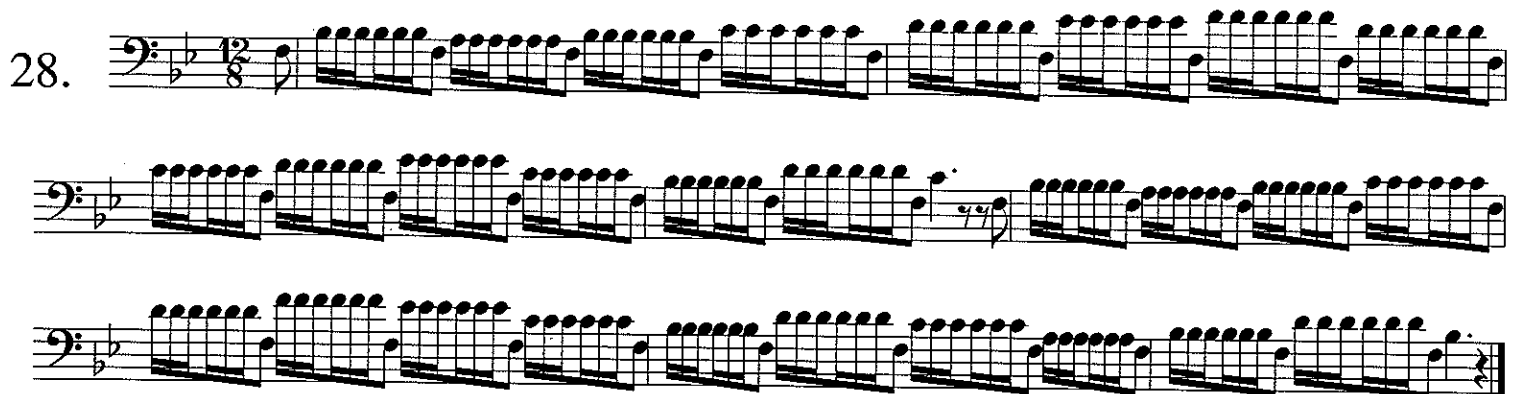
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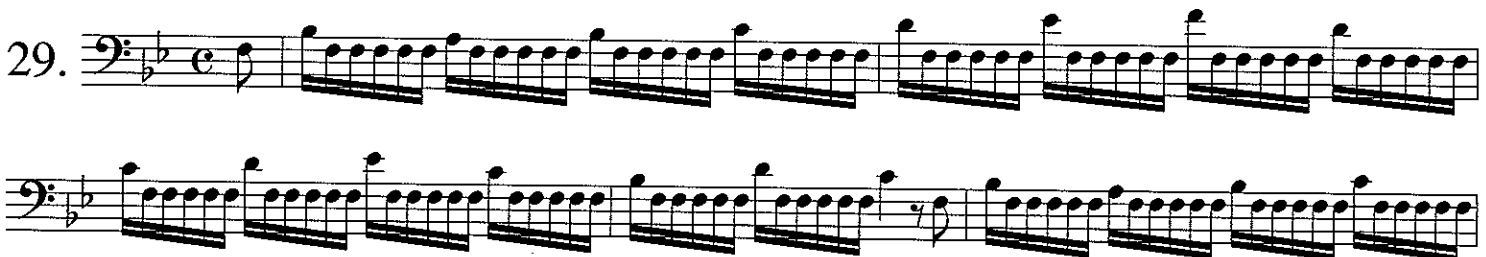
25. 

Theme

26. 

27. 

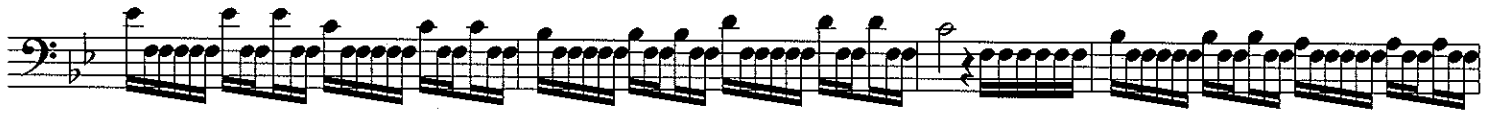
28. 

29. 



34. 









35. 









36. 





45.

46.

47.

48.  

49.  

50.  

51.  

52.  

53.   

54. Musical notation for exercise 54, first system. Bass clef, key signature of three flats (B-flat, E-flat, A-flat), 2/4 time signature. The system contains two staves of music. The first staff begins with a treble clef and contains a melodic line with eighth and sixteenth notes. The second staff contains a bass line with eighth and sixteenth notes. The exercise concludes with a double bar line.

55. Musical notation for exercise 55, first system. Bass clef, key signature of three flats, 2/4 time signature. The system contains two staves of music. The first staff begins with a treble clef and contains a melodic line with eighth and sixteenth notes. The second staff contains a bass line with eighth and sixteenth notes. The exercise concludes with a double bar line.

56. Musical notation for exercise 56, first system. Bass clef, key signature of four flats (B-flat, E-flat, A-flat, D-flat), 2/4 time signature. The system contains two staves of music. The first staff begins with a treble clef and contains a melodic line with eighth and sixteenth notes. The second staff contains a bass line with eighth and sixteenth notes. The exercise concludes with a double bar line.

57. Musical notation for exercise 57, first system. Bass clef, key signature of two flats (B-flat, E-flat), 2/4 time signature. The system contains two staves of music. The first staff begins with a treble clef and contains a melodic line with eighth and sixteenth notes. The second staff contains a bass line with eighth and sixteenth notes. The exercise concludes with a double bar line.

58. 



59. 

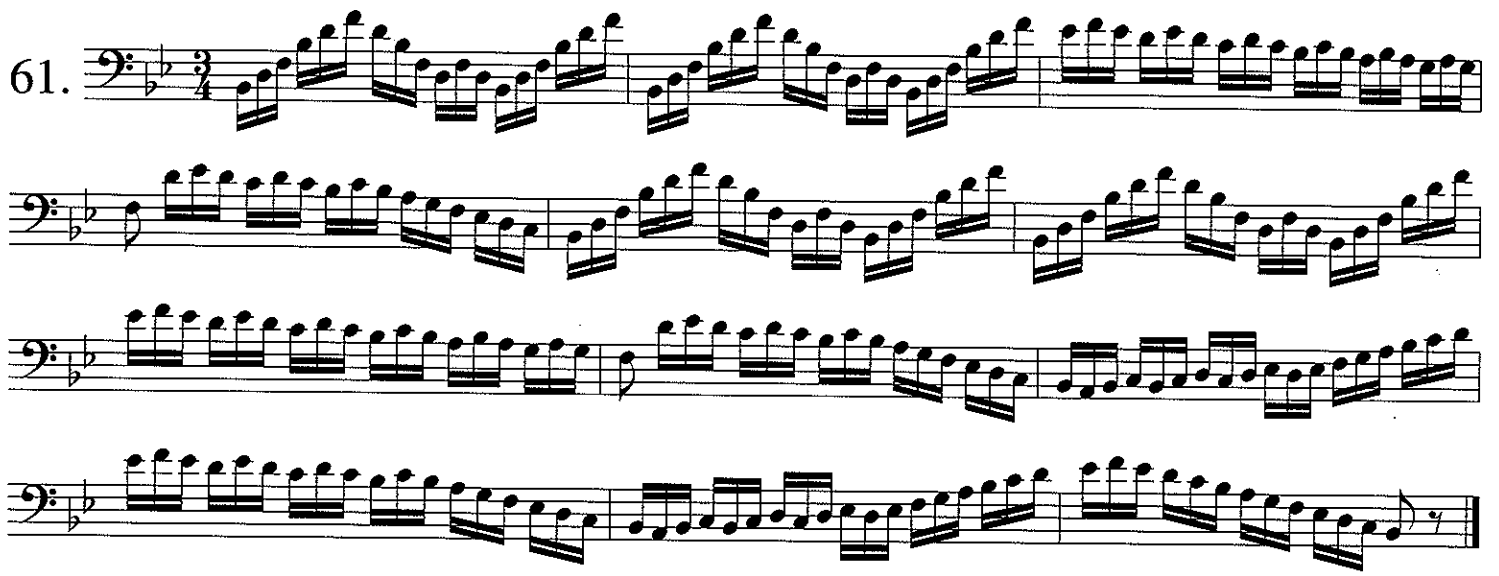


60. 

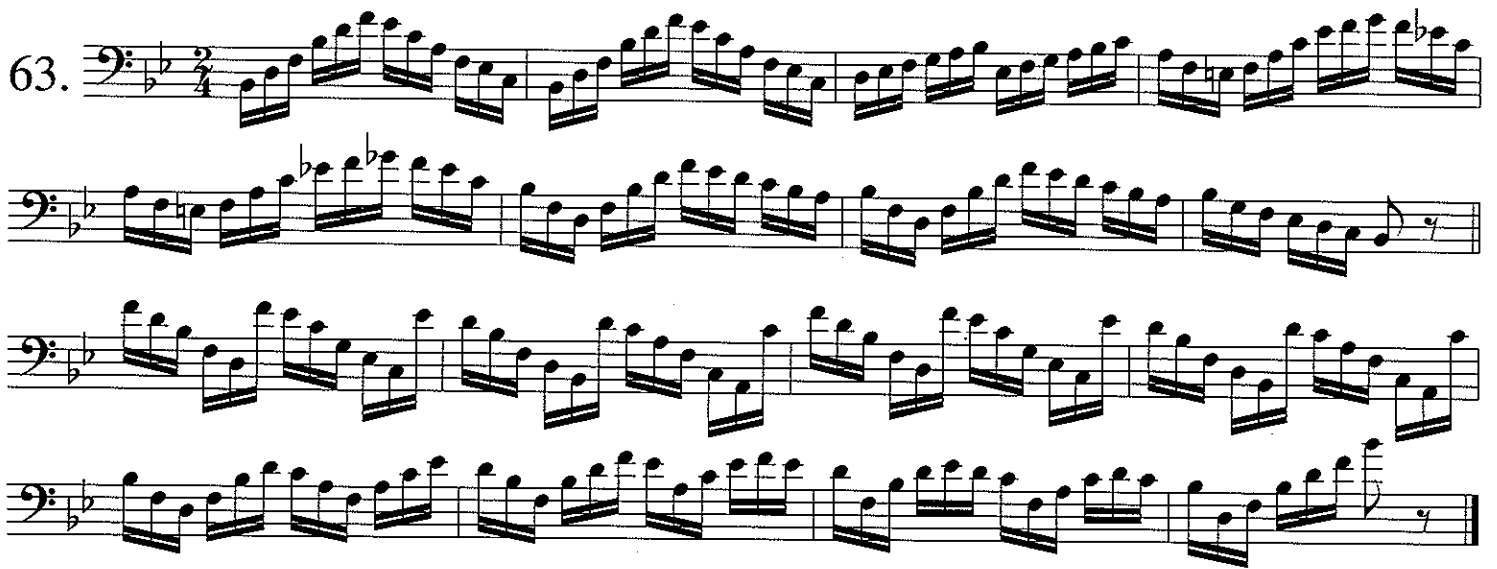










61. 

62. 

63. 

64. 




65. 

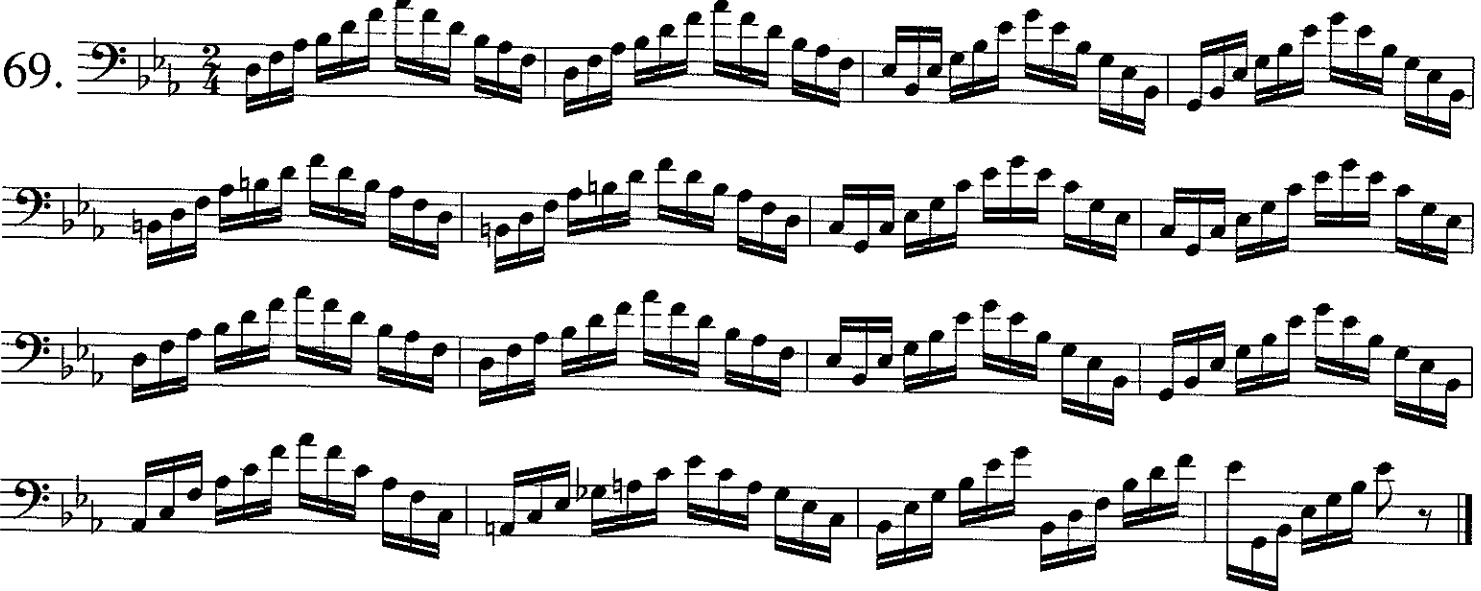



66. 




67. 

68. 

69. 

Presto

70. 

71. 

72. 

73.

Theme

74.

Var.

D.S. al Fine

Theme
Allegro

75.

Var.

Theme
Allegro

76.

Var.

Fine
D.C. al Fine

DOUBLE TONGUING—DR. BOWMAN

The same basic principles apply to the double tongue as the triple tongue. In addition to this section dedicated to double tonguing exercises, the scale and other sections of the book may be played double tongued with a faster tempo.

77.

78.

79.

80.   



81.  




82.   




83.   

84. 

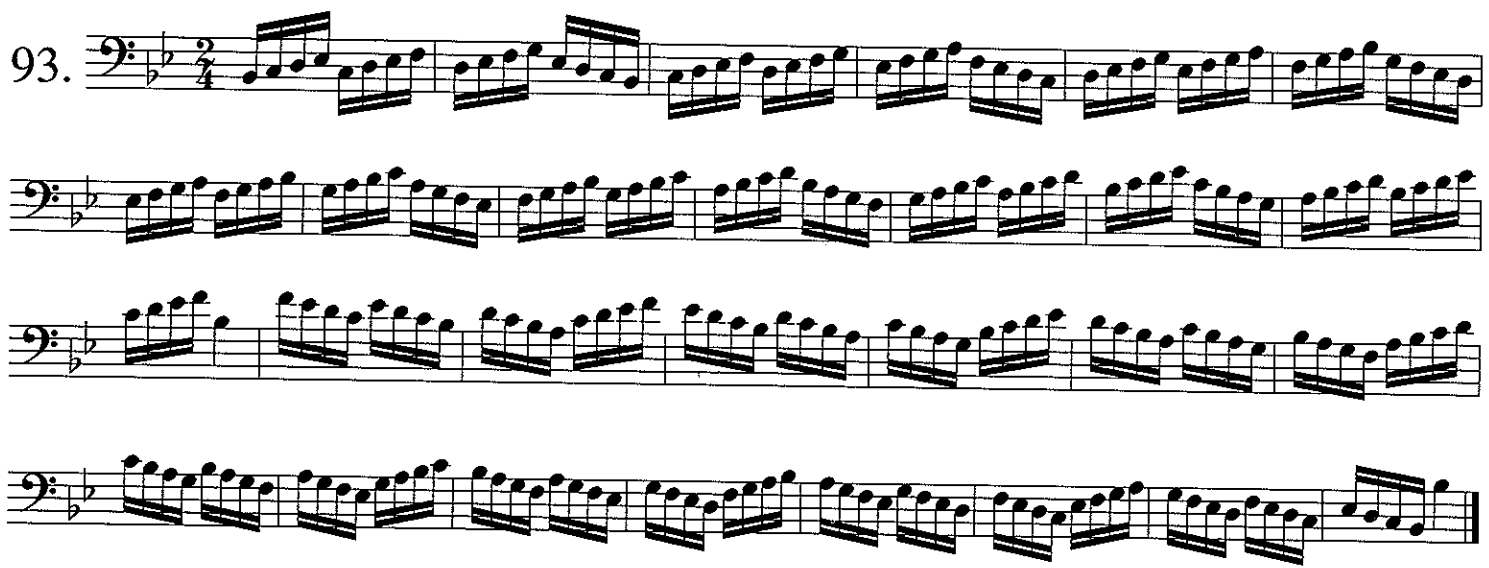


89.   

90.   

91.   

92.   

93. 

94. 



95. 



96. 

97. 



98. 


99. 


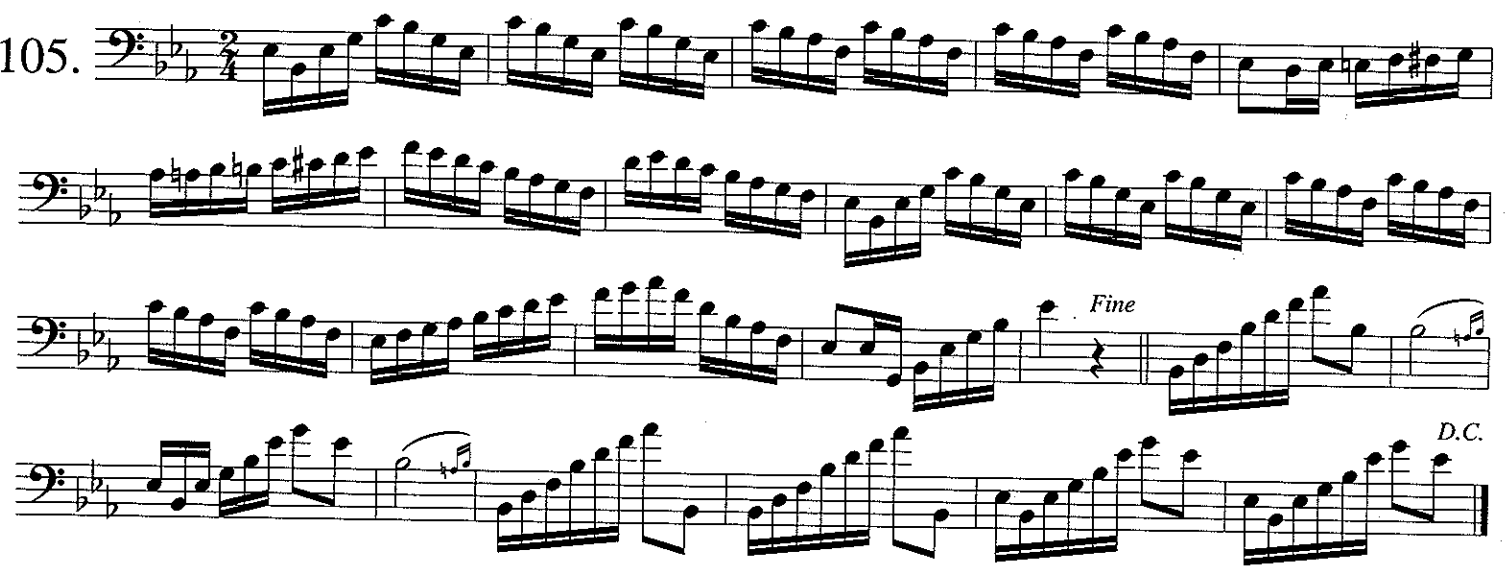
100. 


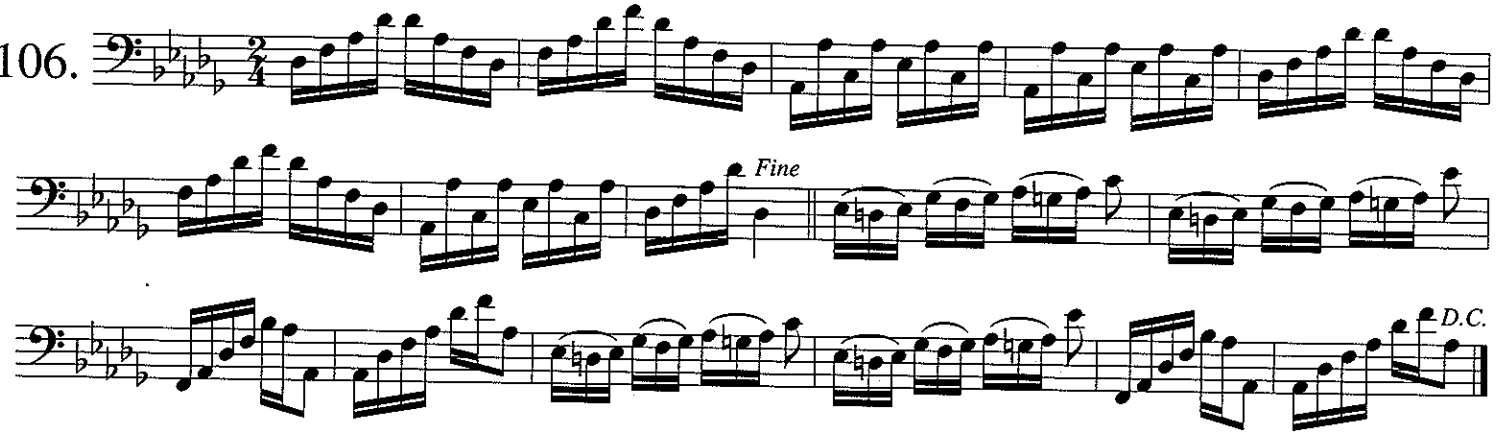
101. 


102. 

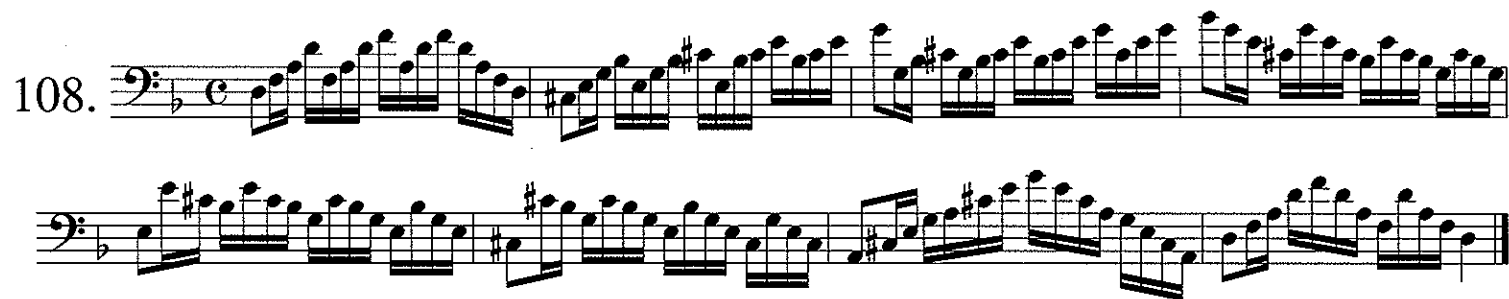

103. 

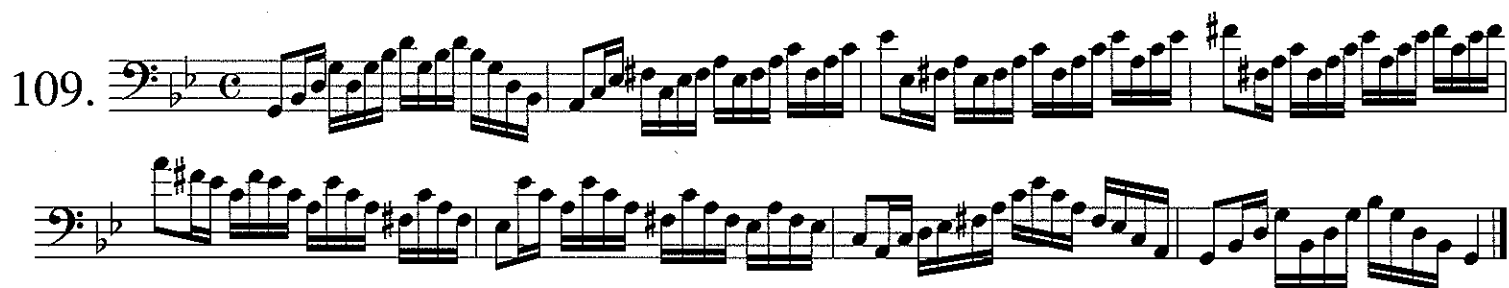
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105. 

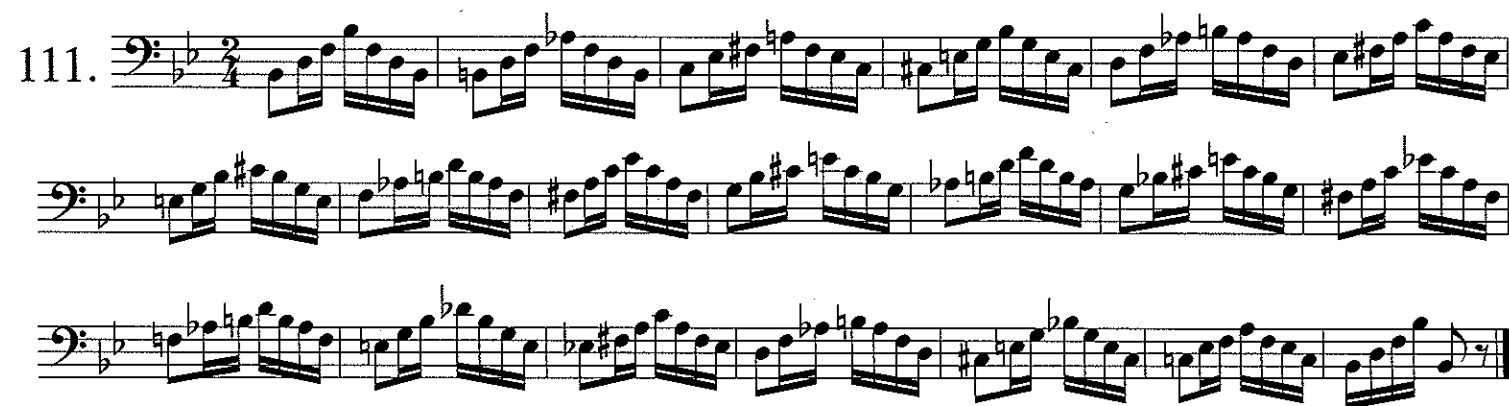
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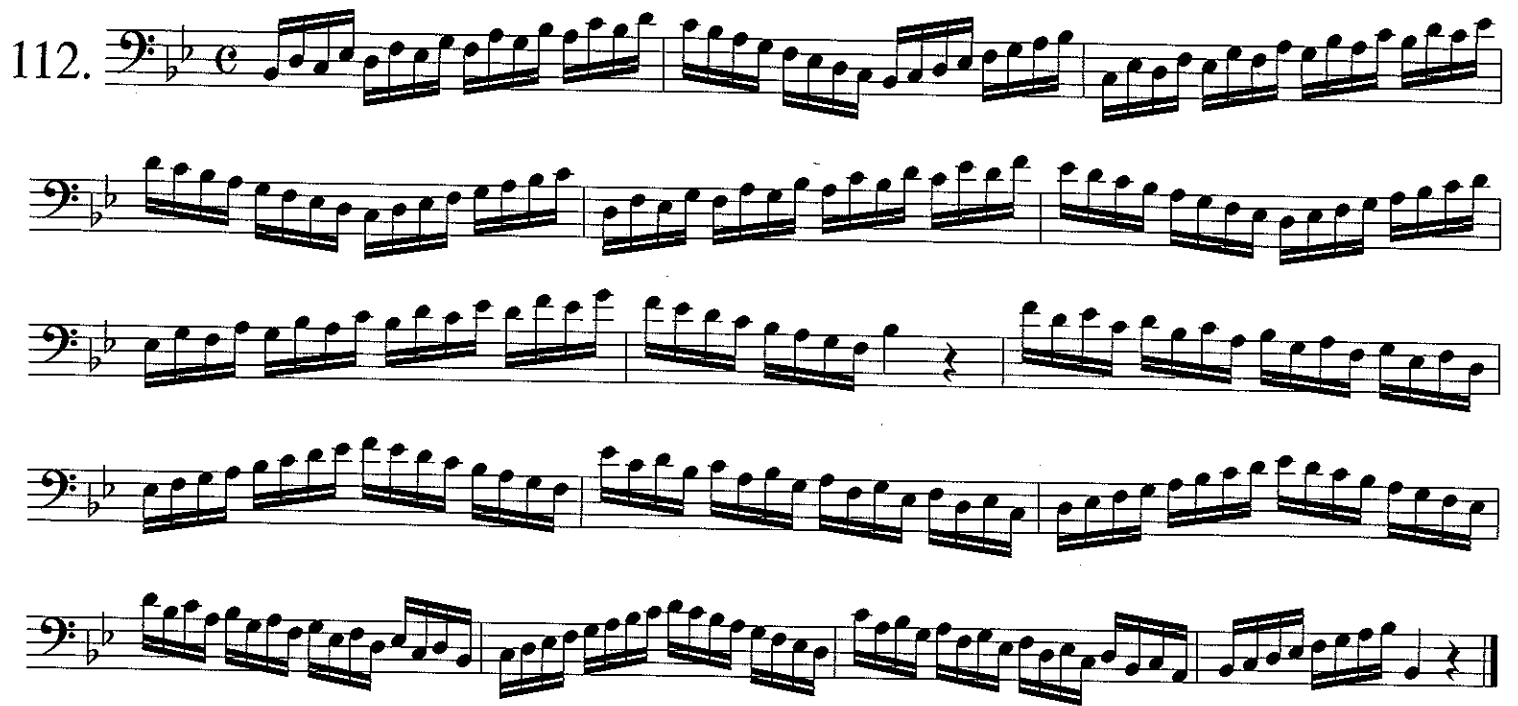
107. 

108. 

109. 

110. 

111. 

112. 

113. 

114. 

115. 

116. 

117. 



118. 

119. 


120. 



124.   

125.   

126.   

127.   

128. 




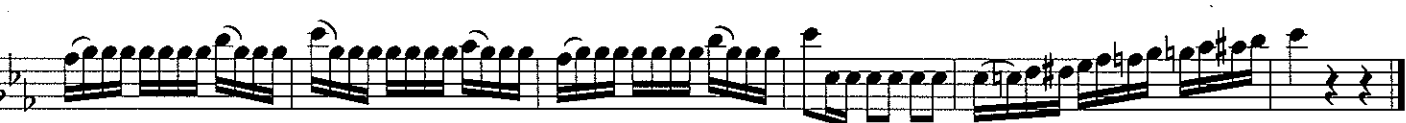
129. 

130. 

Allegro

131.   

Allegro

132.    

Allegro

133.   

Presto

134.  

135. *Allegro*

136. *Tempo di marcia*

137. *Allegretto*

Fine

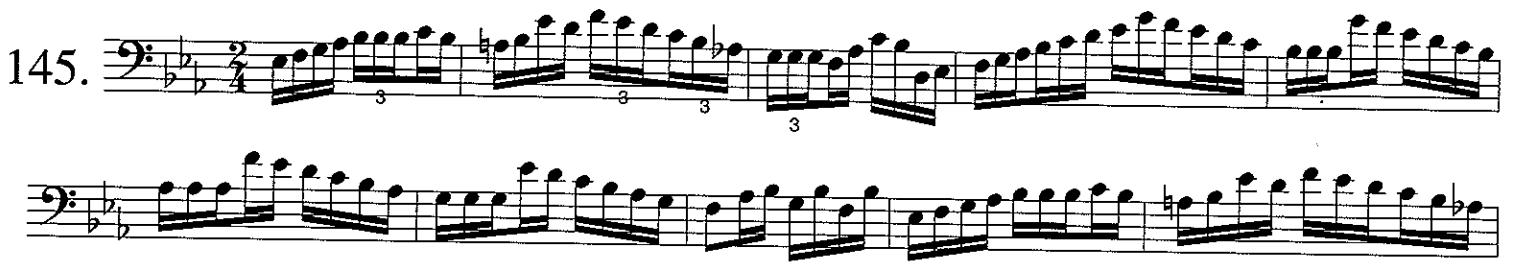
D.C. al Fine

138. *Fine* *D.C. al Fine*

139.

140. *f* *Fine* *D.C. al Fine*

141.



ARBAN'S COMMENTS FROM THE ORIGINAL EDITION
LE GRANDE METHOD COMPLETE POUR CORNET À PISTONS ET DE SAXHORN

ON MOUTHPIECE POSITION

Some teachers make a point of changing the position of the mouthpiece previously adopted by the pupils who apply to them. 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."

"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 retrograde 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."

ON 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 the style and sentiment of the piece performed—these are qualities which should be of constant concern to the student."

THE ART OF PHRASING

DR. BOWMAN

The production of a beautiful singing tone quality and musical interpretation are the important goals of playing these exercises. Consider the euphonium your voice, and play the melodies as if they were being sung. When practicing, sing them and then play them a similar manner. Listen carefully for tone quality, consistency and accurate intonation. This section affords an excellent opportunity to use appropriate vibrato. For variety of interpretation one can vary the dynamics and expression marks from those printed in this book.

MR. ALESSI

Phrasing can be easily understood by listening to the inflections of a storyteller or to vocalists such as the great Frank Sinatra. Search for a note in the phrase that feels important to you. Usually this focal note can be approached by using a crescendo to create the feeling of an arrival point in the phrase. In my experience listening to entrance auditions at the Juilliard School, I have noted a large discrepancy between the student who makes no use of phrasing and one who does. The person who does also knows how to taper the ends of phrases and when to use vibrato (usually on longer sustained notes).

When playing repeated phrases or patterns in music, a good “phraser” will add progressively more intensity to make the repeated music more important than the previous. If you will observe etude #1, the first four bars are repeated, with the exception of the ornament. It is important for the performer to make the second four bars more important—or different—than the first four bars. This can be done by changing the dynamic level for the second four bars. The performer can decide whether to make this softer or louder, depending on his or her interpretation.

Furthermore, one must understand when to stress the appoggiatura. Appoggiaturas add tension to the phrase. A good example is found in etude #2 in the second bar on the A-natural. Play the first two bars, but instead of playing the A-natural in the second bar, play a G-natural for three beats with a rest on the fourth beat. Continue on to the third bar. Notice how the etude still makes sense harmonically. This is a good method for identifying appoggiaturas. Now play the etude as written, and when playing the A-natural appoggiatura, use a bit of vibrato and stress this note with a little more sound. When resolving to the G-natural, release this tension a bit. This is an example of good phrasing. Remember, just playing the notes is not enough.

ROBIN ADAIR

1. *Andante dolce*

The musical score consists of two staves of music in bass clef, 3/4 time, and B-flat major. The first staff begins with a dynamic marking of *p* (piano) and features a series of eighth-note patterns with slurs and ornaments. The second staff begins with a dynamic marking of *f* (forte) and repeats the same eighth-note patterns, but with a different phrasing and ornamentation. The piece concludes with a double bar line.

LOVING, I THINK OF THEE

Krebs

2. *Andante*
p dolce
mf *p* *mf*

MY PRETTY JANE

3. *Andante*
f *p*

HOW FAIR THOU ART

H. Weidt

4. *Moderato*
p *cresc.* *ff*

AMERICA

5. *Andante Maestoso*
p ben sostenuto *f*

LAST ROSE OF SUMMER

Larghetto

6. Musical score for 'Last Rose of Summer' in bass clef, 3/4 time, key of B-flat major. It consists of three staves. The first staff starts with a piano (*p*) dynamic. The second staff has a forte (*f*) dynamic. The third staff starts with piano (*p*) and ends with forte (*f*). The piece concludes with a double bar line.

MY OWN, MY GUIDING STAR

Andante cantabile

7. Musical score for 'My Own, My Guiding Star' in bass clef, common time, key of B-flat major. It consists of three staves. The first staff starts with piano (*p*). The second staff has a piano (*p*) dynamic. The third staff has a forte (*f*) dynamic and ends with a triplet of eighth notes.

WHY DO I WEEP FOR THEE?

Andante con tristesso

W. V. Wallace

8. Musical score for 'Why Do I Weep for Thee?' in bass clef, common time, key of B-flat major. It consists of three staves. The first staff starts with piano (*p*) and *dolce*. The second staff has a piano (*p*) dynamic. The third staff has a piano (*p*) dynamic and ends with a *rall.* (rallentando) marking.

BLUE BELLS OF SCOTLAND

Allegro moderato

9. Musical score for 'Blue Bells of Scotland' in bass clef, common time, key of B-flat major. It consists of two staves. The first staff starts with forte (*f*). The second staff has a forte (*f*) dynamic and ends with a double bar line.

DUTCH AIR

10 *Maestoso*

f

This musical score for 'Dutch Air' consists of two staves in bass clef with a key signature of two flats and a common time signature. The first staff begins with the tempo marking 'Maestoso' and a dynamic marking of 'f'. The music features a series of eighth and sixteenth notes with various articulations, including slurs and accents. The second staff continues the melodic line with similar rhythmic patterns and articulations.

NOW THE SWALLOWS ARE RETURNING

11 *Andantino* *Fr. Abt.*

p dolce

rall.

rall.

This musical score for 'Now the Swallows are Returning' consists of two staves in bass clef with a key signature of two flats and a 3/4 time signature. The first staff begins with the tempo marking 'Andantino' and the dynamic marking 'p dolce'. The music features a series of eighth and sixteenth notes with various articulations, including slurs and accents. The second staff continues the melodic line with similar rhythmic patterns and articulations. The score includes dynamic markings of 'p' and 'rall.' (rallentando) and a triplet of eighth notes.

WHO SHALL BE FAIREST?

12 *Andante*

p

mf *p* *rall.*

ff *ff* *p*

This musical score for 'Who shall be Fairest?' consists of two staves in bass clef with a key signature of two flats and a common time signature. The first staff begins with the tempo marking 'Andante' and the dynamic marking 'p'. The music features a series of eighth and sixteenth notes with various articulations, including slurs and accents. The second staff continues the melodic line with similar rhythmic patterns and articulations. The score includes dynamic markings of 'mf', 'p', 'rall.', 'ff', and 'p'.

RUSSIAN HYMN

13 *Maestoso*

ff

p *cresc.* *ff*

This musical score for 'Russian Hymn' consists of two staves in bass clef with a key signature of two flats and a common time signature. The first staff begins with the tempo marking 'Maestoso' and the dynamic marking 'ff'. The music features a series of eighth and sixteenth notes with various articulations, including slurs and accents. The second staff continues the melodic line with similar rhythmic patterns and articulations. The score includes dynamic markings of 'p', 'cresc.' (crescendo), and 'ff'.

O, YE TEARS

14. *Andante* *Fr. Abt.*

p *accel.* *rit.* *rit.*

Detailed description: This piece is in bass clef, 3/4 time, and B-flat major. It begins with a piano (*p*) dynamic and an *Andante* tempo. The first staff contains the main melody with various phrasing slurs. The second staff continues the melody with dynamic markings for *accel.* (accelerando), *rit.* (ritardando), and *rit.* (ritardando).

PURITAN'S DAUGHTER

15. *Larghetto Cantabile* *Balfe*

p

Detailed description: This piece is in bass clef, common time (C), and B-flat major. It is marked *Larghetto Cantabile*. The first staff shows the beginning of the piece with a piano (*p*) dynamic. The second and third staves continue the melody, featuring several triplet markings (indicated by a '3' over the notes) and a *rit.* (ritardando) marking towards the end.

WOODMAN SPARE THAT TREE

16. *Andante* *H. Russell*

p

Detailed description: This piece is in bass clef, common time (C), and B-flat major. It is marked *Andante*. The first staff begins with a piano (*p*) dynamic. The second and third staves continue the melody with various phrasing slurs and a triplet marking (indicated by a '3' over the notes) in the third staff.

LOVE NOT

17. *Cantabile* *V. Wallace*

p *p dolce* *p* *rit.* *cresc.* *espress.*

Detailed description: This piece is in bass clef, common time (C), and B-flat major. It is marked *Cantabile*. The first staff begins with a piano (*p*) dynamic. The second and third staves continue the melody, featuring several triplet markings (indicated by a '3' over the notes). The piece concludes with dynamic markings for *p dolce*, *p*, *rit.* (ritardando), *cresc.* (crescendo), and *espress.* (espressivo).

THEN YOU'LL REMEMBER ME

18. *Andante* *Balfe*

p dolce

f

Detailed description: This musical score is for the piece 'Then You'll Remember Me' by Balfe. It is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The tempo is marked 'Andante'. The score consists of three staves. The first staff begins with a dynamic marking of 'p dolce'. The second staff features two triplet markings over eighth notes. The third staff concludes with a dynamic marking of 'f'.

O WERT BUT MINE OWN LOVE

19. *Andante* *Fr. Kücken*

mp

mf

rall.

Detailed description: This musical score is for the piece 'O Wert but Mine Own Love' by Fr. Kücken. It is written in bass clef with a key signature of three flats and a common time signature. The tempo is marked 'Andante'. The score consists of three staves. The first staff begins with a dynamic marking of 'mp'. The second staff has a dynamic marking of 'mf'. The third staff includes a 'rall.' (rallentando) marking and ends with a fermata over a half note.

WE MAY BE HAPPY YET

20. *Andante moderato* *Balfe*

p

Detailed description: This musical score is for the piece 'We May Be Happy Yet' by Balfe. It is written in bass clef with a key signature of three flats and a common time signature. The tempo is marked 'Andante moderato'. The score consists of three staves. The first staff begins with a dynamic marking of 'p'. The piece concludes with a fermata over a half note.

CONSTANCE

21. *Andante espressione* *G. Linley*

p

rall. *a tempo*

Detailed description: This musical score is for the piece 'Constance' by G. Linley. It is written in bass clef with a key signature of three flats and a common time signature. The tempo is marked 'Andante espressione'. The score consists of two staves. The first staff begins with a dynamic marking of 'p'. The second staff includes a 'rall.' (rallentando) marking followed by an 'a tempo' marking. The piece concludes with a fermata over a half note.



THE HEART OF THY NORA IS BREAKING FOR THEE

Andantino

G. Linley



IL POLIUTO

Larghetto.

Donizetti



THE HEART BOWED DOWN

Larghetto cantabile.

Balfe



WHEN WE MEET AGAIN

Moderato

L. Waldman

25. *p dolce*

f

p

Detailed description: This musical score is for the piece 'When We Meet Again' by L. Waldman. It is in bass clef, 6/8 time, and B-flat major. The tempo is 'Moderato'. The score consists of four staves. The first staff begins with a piano (*p*) and 'dolce' dynamic. The second staff continues the melody. The third staff features a crescendo leading to a forte (*f*) dynamic. The fourth staff concludes with a piano (*p*) dynamic.

GERMAN SONG

Andante moderato

26. *p*

mf

f

p

Detailed description: This musical score is for the piece 'German Song'. It is in bass clef, common time (C), and B-flat major. The tempo is 'Andante moderato'. The score consists of three staves. The first staff begins with a piano (*p*) dynamic. The second staff features a mezzo-forte (*mf*) dynamic. The third staff features a crescendo leading to a forte (*f*) dynamic, followed by a piano (*p*) dynamic.

FRIENDS OF MY YOUTH

Andante

G. Barker

27. *p*

cresc.

f

p

Detailed description: This musical score is for the piece 'Friends of My Youth' by G. Barker. It is in bass clef, common time (C), and B-flat major. The tempo is 'Andante'. The score consists of four staves. The first staff begins with a piano (*p*) dynamic. The second staff features a crescendo (*cresc.*). The third staff features a forte (*f*) dynamic. The fourth staff features a piano (*p*) dynamic.

ROMANCE

Andantino ma non lento

Chas. Lecocq.

28.

p

rall. *a tempo* *rit.* *poco più lento.* *rall.*

THERE IS A FLOWER THAT BLOOMETH

Moderato

V. Wallace

29.

p

L'ARA O L'AVELLO APPRESTAMI

Moderato

Verdi

30.

p

3 *3*

Più mosso

MY BARK WHICH O'ER THE TIDE

31. *Allegretto* *Balfe*

p

'T WAS RANK AND FAME

32. *Andante cantabile.* *Balfe*

rit. a piacere

VIEN, LEONORA

33. *Larghetto* *Donizetti*

p

tr

SICILIAN VESPERS

34. *Largo cantabile.* *mf* *Verdi*

BLACK EYED SUSAN

35. *Andante* *p*

I'M LEAVING THEE IN SORROW

36. *Andante* *p* *f* *G. Barker.*

GOOD-BYE, SWEETHEART

37. *Andante con moto* Hatton

The score for 'Good-Bye, Sweetheart' consists of three staves of music in bass clef, 2/4 time, and B-flat major. The first staff begins with a piano (*p*) dynamic and an *Andante con moto* tempo. The second staff continues the melody. The third staff concludes with a forte (*f*) dynamic and a *rall.* (rallentando) marking.

FAREWELL TO THEE, MARY

38. *Andante* F.N.Grouch

The score for 'Farewell to Thee, Mary' consists of three staves of music in bass clef, 6/8 time, and B-flat major. The first staff begins with a piano (*p*) dynamic and an *Andante* tempo. The second and third staves continue the piece, ending with a fermata.

IN HAPPY MOMENTS

39. *Moderato* W.V. Wallace.

The score for 'In Happy Moments' consists of three staves of music in bass clef, 2/4 time, and B-flat major. The first staff begins with a piano (*p*) dynamic and a *Moderato* tempo. The second and third staves continue the piece.

CALL ME THINE OWN

Andantino espressivo

Halevy

40.

Three staves of music in bass clef, 2/4 time, key of B-flat major. The first staff begins with a piano (*p*) dynamic. The music features a mix of eighth and sixteenth notes with various articulations and slurs.

KATHLEEN MAVOUREEN

Andante

41.

Four staves of music in bass clef, 3/4 time, key of B-flat major. The first staff begins with a piano (*p*) dynamic. The music is characterized by flowing eighth and sixteenth notes with many slurs and ties.

SLUMBER ON

Moderato

Fr. Abt.

42.

Four staves of music in bass clef, 3/4 time, key of B-flat major. The first staff begins with a piano (*p*) dynamic. The score includes dynamic markings such as *ten.*, *f*, *cresc.*, and *cresc. molto espress.*. The music features a variety of rhythmic patterns and articulations.

BRIGHTEST EYES

G. Stigelli

43. *Andantino*
p
string. *cresc.* *f*
Più mosso *rit.* *f* *pp*
con forza f *f*

BALLAD "LOVE'S OWN TEAR"

T. Crampton

44. *Andante*
p dolce *p*
cresc. *p*
dolce
sf *p* *cresc.* *rall.*

RESTORE THOSE VISIONS BRIGHT

Spohr

45. *Andante*
p
cresc. *p*

IL FURIOSO

Andante

Donizetti

46.

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

ROMANCE

Moderato

Donizetti

47.

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

ROMANZETTA

Andante cantabile

Bellini

48.

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

BE STILL, MY HEART

Henrion

49. *Andante*
p

Animato

rall. *a tempo*

cresc.

JESSIE

G. Linley

50. *Andante*
p

rall. *a tempo*

rall. *a tempo*

PIETA RISPETTO

from Macbeth

Verdi

51. *Andante*
p

f

rit.

THE EXILE'S LAMENT

Rich. Albert.

Con espressione

52. *p* *dolce* *rall.* *a tempo* *agitato* *rall.* *a tempo* *p* *rall.*

SICILIAN VESPERS

Verdi.

Allegro agitato espress.

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

I THINK OF THEE

F. Abt.

Andantino

54. *mf* *f* *pp* *poco riten.* *string.* *rit.* *pp* *pp* *p* *f* *rit.*

BEATRICE DI TENDA

55. *Andante amoroso* Bellini

a piacere *mp* *a tempo*

LA STRANIERA

56. *Moderato* Bellini.

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

ARIA "GEMMA DI VERGY"

57. *Andante* Donizetti.

p *cresc.* *p*

p

p cresc.

mf

LA GAZZA LADRA

Andante con brio

Rossini

58.

mf

Fine

f

D.S. al Fine

LA GAZZA LADRA

Rossini

Allegro

59.

mf

f

mf

LA DONNA DEL LAGO

60. *Allegro* *Rossini*

p *f* *leggiero* *f* *p*

LA CENERENTOLA

61. *Moderato* *Rossini*

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

QUANDO LE SERE AL PLACIDO

62. *Andante* *Verdi*

p *3* *3*

ALLA VITA CHE T'ARRIDE

Andante

Verdi

63. *mf*

Presto. Cad. ad lib.

THE IRISH IMMIGRANT

Andante.

G. Barker

64. *p*

a tempo *rall.* *a tempo* *rit.* *a tempo* *rall.* *cresc.* *p* *cresc.*

DON JUAN

65. *Andante* Mozart

p

tr *rall.*

3 3

CAN I BE DREAMING?

from "The Talisman"

66. *Larghetto.* Balfe

p dolce

sf

LE DESIR

67. *Moderato* Beethoven

p

mf



ANDANTE FROM A MAJOR SYMPHONY

Andante con moto

Mendelssohn

68. Musical notation for exercise 68, starting with a bass clef, one flat key signature, and common time. It includes dynamic markings *f*, *p*, and *cresc. sf*, along with first and second endings.

AL BEN DE' TUOI QUAL VITTIMA

Moderato

69. Musical notation for exercise 69, starting with a bass clef, one flat key signature, and common time. It includes dynamic markings *p* and *mf*, and features triplets.

FUNERAL MARCH

Chopin

70. *Lento*

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

ANNA BOLENA

Donizetti

71. *Moderato*

mf *sf* *cresc.* *cresc.* b_2

ANNA BOLENA

Donizetti

72. *Cantabile*

p *cresc.* *f* *rit.* *p sf* *sfz*

ARIETTE

Andante con moto

Weber

73.

SONG OF THE MER MAIDS

Andante con moto

Weber

74.

L'AMOR FUNESTO

Donizetti

75. *Andante*
p espressivo <>
dolce
accel. avec chaleur.
p *cresc.*
dolce *rall.*

ROMEO

Bellini

76. *Moderato*
f
rit. *a tempo*

ROMEO

Bellini

77. *Andante*
f *dim.*

f

f dim.

FREISCHÜTZ

78. *Adagio* Weber

f

f

cresc.

f

Fine

D.S. al Fine

ADIEU

79. *Andante* Schubert

con espressione

p cresc.

p cresc.

p

f

p

EULOGY OF TEARS

Schubert

80. *Andante*

f *f* *cresc.* *f* *dim.*

ANNA BOLENA

Donizetti

81. *Larghetto*

cresc. *ff* *cresc.* *f*

SERENADE

Schubert

82. *Moderato*

f *f*

f

ERNANI

Verdi

83. *Moderato*

p *f*

p *f*

rit. *a tempo* *rall.*

p *f*

p *f*

ERNANI

Verdi

84. *Andante*

p *f*

p *f*

p *f*

p *f*

p *f*

f *allarg.*

f *p*

f *con espressione*

f *p*

"L'ADIEU"

85. *Andantino*

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

ORANGE AND BLUE JIG

86. *Allegro*

mf *Fine* *f* *D.S. al Fine*

LANCASHIRE CLOG DANCE

87.

mf *mf* *3*

Fine

mf

D.C. al Fine

“L'AMOUR”

88. *Andante.*

p

p

f

p

ad lib. f

pp

f

TRAVIATA

89. *Andante mosso*

p dolce

f

f

pp

mf

p

mf

Verdi

TRAVIATA

90. *Allegro brillante* *mf* *tr* *tr* *tr* *tr* *rall.* *a tempo* *tr* *tr* *Verdi*

RIGOLETTO

91. *Allegretto* *f* *p* *p* *a tempo* *f > p* *p* *f con forza* *Verdi*

RIGOLETTO

92. *Allegro* *f* *3* *3* *3* *3* *3* *Verdi*

Con forza

rit.

IL TROVATORE

Largo

Verdi

93.

rall.

cresc.

a tempo

6

IL TROVATORE

Andante

Verdi

94.

Musical score for exercise 94, marked Andante. It consists of four staves of music in bass clef with a 2/4 time signature. The key signature has two flats. The score includes various musical notations such as slurs, accents, and triplets. Dynamics include *p* (piano) and *f* (forte). The exercise concludes with a fermata.

IL TROVATORE

Allegro

Verdi

95.

Musical score for exercise 95, marked Allegro. It consists of four staves of music in bass clef with a 3/4 time signature. The key signature has two flats. The score includes various musical notations such as slurs, accents, and slurs. Dynamics include *f* (forte). The exercise concludes with a fermata.

IL TROVATORE

Adagio

Verdi

96.

Musical score for exercise 96, marked Adagio. It consists of two staves of music in bass clef with a 2/4 time signature. The key signature has two flats. The score includes various musical notations such as slurs, accents, triplets, and trills (*tr*). Dynamics include *p* (piano) and *con espress.* (con espressione). The exercise concludes with a fermata.

tr
 3
 3
 3
 6
 3
 3
 3
rall.
a tempo
 3
 3
 6
 12
tr

IL TROVATORE

Verdi

97. *Allegro*

f
agitato
p
rit.
a tempo
p

IL TROVATORE

98. Allegretto. Verdi

p *tr* *tr* *tr* *f* *p* *f* *p* *tr* *tr* *tr* *p* *f*

IL TROVATORE

99. Allegro brillante Verdi

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

IL TROVATORE

Allegretto moderato

a tempo

Verdi.

100.

f

rit.

a tempo

f

a tempo

O SALUTARIS

Adagio

Mozart

101.

mf

f

cresc.

f

p

"MACBETH"

Allegro maestoso

Verdi.

102.

p

p

avec élan

f

p

f

pp

LE PORTE ETENDARD

Maestoso

Lindpaintner

103.

f

tr

f

SERENADE

Andantino

Grètry

104.

p

poco cresc.

sf *sf* *cresc.* *mf*

THE TEAR

Andante molto espressivo

Kücken

105.

mf

f *p*

f *f*
dim. rit. *dolce*

MELODY

Andantino

Mendelssohn

106. *p* *rit.*

LA PARISINA

Andante

Donizetti

107. *p dolce* *rall.* *a tempo*

NORMA

Allegro moderato

Bellini

108.

p

Lento

3 3

DAUGHTER OF THE REGIMENT

Andante con moto

Donizetti

109.

p

NEAPOLITAN SONG

Andante animato

110.

mf

LA SOMNAMBULA

Andante

Bellini

111.

CAPULETTI

Allegro maestoso

Bellini

112.

DOPO DUE LUSTRI

Mercadante

113. *Andantino*

p

cresc. *f* *p* *f*

6 6 6 6

IL CROCIATO

Andante quasi Allegretto

Meyerbeer

114.

dolce

Fine

cresc. *p* *D.S. al Fine*

EURYANTHE

Andante con moto

Weber

115.

p

mf

p

ABSENCE

Andantino

Beethoven

116.

p

rall. *a tempo* *rall.*

THE CAPTIVE

Lento Con dolore

Kuchen

117. *f* *con espressione* *ff*

OTELLO

Moderato

Rossini

118. *p* *dim.* *f* *dim.* *cresc.* *dim.* *f* *dim.*

SEMIRAMIDE

Rossini.

119. *Allegro*
f

Musical score for exercise 119, titled "SEMIRAMIDE" by Rossini. The piece is in bass clef, 2/4 time, and marked "Allegro" with a dynamic of "f". It consists of five staves of music, featuring a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. There are several slurs and accents throughout the piece.

L'ELISIRE D'AMORE

Donizetti.

120. *Andante*
p

Musical score for exercise 120, titled "L'ELISIRE D'AMORE" by Donizetti. The piece is in bass clef, 2/4 time, and marked "Andante" with a dynamic of "p". It consists of four staves of music, featuring a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. There are several slurs and accents throughout the piece.

FREISCHUTZ

Allegro moderato

Weber.

121.

mf sf f sf sf f

IL TROVATORE

Allegro

Verdi.

122.

mf tr tr tr a tempo p rit. 3 3 3 3 3 3 3 3 cresc. ed affret. a tempo

DON JUAN

Andante

Mozart

126. *p* *Fine*

D.C. al Fine

AUSTRIAN HYMN

Maestoso

127. *p* *f*

f

LA SOMNAMBULE

Allegro

Bellini

128. *f* *f* *p* *f* *p*

f *p* *f* *p*

LA PARISINA ROMANZA

Donizetti

Moderato

129.

p

rall.

p

LA SOMNAMBULE

Bellini

Allegro moderato

130.

f

cresc.

f

cresc.

J'AIMERAI TOUTE MA VIE

Dalairac

Andantino

131.

p

p

sf sf f
f p
rall. f dim.

NEAPOLITAN SONG

Allegretto

132.

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

ANDANTE FROM "A MAJOR" SYMPHONY

Adagio

Mendelssohn

133.

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

IN MIA MAN ALFIN TU SEI

Andante

136.

p

mf

f

accel.

IL RIVAL SALVAR TU DEI

Lento

137.

p

mf

THOU ART SO NEAR, AND YET SO FAR

Reichardt

138. Moderato

pp *f* *p* *f* *p* *con espress. mf*

Più animato *f* *rit.* *a tempo* *p* *Più meno* *pp*

f

WHEN THE QUIET MOON IS BEAMING

Schondorf

139. Moderato

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

con passione

appassione *cresc.*

CAVATINA FROM "THE HUGUENOTS"

Andantino

140.

p

p

cresc.

rall. *tr* *a tempo*

f *f* *pp*

BESSONIAN POLKA

141. 

p *f* *ff* *sfz* *p* *ff* *p* *ff* *mf* *ff*

D.S. al Coda Coda

STARS OF PARIS POLKA

142.

p 3 3 3

ff

p

Fine *ff* *p*

p

ff

p

D.C. al Fine

CAVATINA FROM "ERNANI"

Verdi

143. *Andantino*

p *ff* *pp* *ff* *dim.* *pp*

Allegro

f *pp* *f*

dolce *ff*

THE PILGRIM OF LOVE

Andante moderato

144.

The musical score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a dynamic marking of *p* (piano). The tempo is marked *Andante moderato*. The score consists of 14 measures across 14 staves. The first staff starts with a *p* dynamic. The second staff has a *f* dynamic, followed by a *p* dynamic, and ends with a *f* dynamic and the instruction *rall.* (rallentando). The third staff is marked *Var. 1* and *f*. The fourth and fifth staves continue with *f* dynamics. The sixth staff has a *mf* dynamic and includes triplet markings (3). The seventh staff has a *mf* dynamic and includes triplet markings (3). The eighth staff has a *f* dynamic. The ninth and tenth staves continue with *f* dynamics. The eleventh staff has a *f* dynamic. The twelfth staff is marked *Lento* and *p*. The thirteenth staff has a *rall.* marking and ends with a *Vivace* marking and a *ff* dynamic. The final staff concludes with a *ff* dynamic and a final note.

"DEAR LITTLE HEART"

145. Moderato

f

tr

tr *ad lib.*

Theme
p con espressivo

cresc.

Var. 1
mf

Var. 2
f

Var. 3
f

Piu mosso
ff

KEEL ROW

Tempo di Marcia

146. *mf* *f*

Var. 1 *p*

mf

Var. 2 *p* 3 3

mf

Var. 3 *p*

mf

Var. 4 Tempo di Schott. *mf* 3

più mosso

ff

HOME SWEET HOME

147. *Allegro moderato*
f

Musical notation for measures 147-150. The piece is in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked 'Allegro moderato' and the dynamic is 'f' (forte). The melody consists of eighth and sixteenth notes with various articulations like slurs and accents.

Andante
p

Musical notation for measures 151-154. The tempo is marked 'Andante' and the dynamic is 'p' (piano). The melody is slower and features more sustained notes with slurs.

Lento *a tempo*
pp *f*

Musical notation for measures 155-158. The tempo changes from 'Lento' to 'a tempo'. The dynamics are 'pp' (pianissimo) and 'f' (forte). The notation includes a fermata over a measure.

Var. 1
f

Musical notation for measures 159-162, labeled 'Var. 1'. The dynamic is 'f' (forte). The melody is more rhythmic and active.

Musical notation for measures 163-166. The melody continues with eighth and sixteenth notes.

Musical notation for measures 167-170. The melody continues with eighth and sixteenth notes.

Lento
p

Musical notation for measures 171-174. The tempo is marked 'Lento' and the dynamic is 'p' (piano). The piece concludes with a final note.

a tempo
f

Var. 2
f 3 3 3 3

Lento
p

a tempo
f

Più mosso
ff

BLUE BELLS OF SCOTLAND

148. *Moderato*
f

Var. 1
mf

Var. 2

rall. *a tempo*

Var. 3

This musical score is for a piece titled "Var. 3" in bass clef. It consists of ten staves of music. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music is characterized by rapid sixteenth-note passages, often with slurs and accents. The first staff begins with a double bar line and a fermata. The second staff has a fermata at the end. The third staff has a sharp sign above a note. The fourth staff has a fermata at the end. The fifth staff has a fermata at the end. The sixth staff has a sharp sign above a note. The seventh staff is marked "Cad." at the beginning and "Piu mosso" and "ff" (fortissimo) in the middle. The eighth staff has a fermata at the end. The ninth staff has a fermata at the end. The tenth staff has a fermata at the end and concludes with a double bar line.

YANKEE DOODLE

Allegretto

149.

p *f* *f*

Var. 1

Var. 2

3 3 3 3

AMERICA

Moderato

150.

p *f* *ff*

Var. 1

mf

Var. 2

f

Three staves of musical notation in bass clef. The first two staves contain a continuous eighth-note pattern. The third staff continues the pattern with some variations in rhythm and pitch.

Var. 3 *Vivace*

Ten staves of musical notation for 'Var. 3 Vivace' in bass clef. The notation is complex, featuring a continuous eighth-note pattern with various accidentals (sharps, flats, naturals) and dynamics (accents, *f*). The piece concludes with a final note and a fermata.

68 DUETS

DR. BOWMAN

This section presents an excellent opportunity to learn some basics of chamber music playing. While these duets are not overly challenging technically, they provide a great opportunity for developing rhythmic precision, intonation and tone quality blending.

MR. ALESSI

This collection of duets is perfect for the study of intonation and harmony. Try recording one voice, then playing it back so that you will be able to play duets with yourself. A very useful method of study!

SACRED SONG

Portniansky

Moderato

1. *p*

RUSSIAN HYMN

Maestoso

2. *f*

CRADLE SONG

C.M. v. Weber

Andante

3. *mf*

MELODY

Moderato

4. *Fine*

D.C.

MELODY

Moderato

5.

MELODY

Moderato

Saverio

6.

Musical score for 'MELODY' in bass clef, 6/8 time, key of B-flat major. It consists of two systems of two staves each. The first system includes a treble staff with a melodic line and a bass staff with a supporting line. The second system continues the piece with similar instrumentation. Dynamics include accents and hairpins.

ADESTE FIDELES

Andantino

7.

con express.

dolce

cresc.

dim.

Musical score for 'ADESTE FIDELES' in bass clef, 6/8 time, key of B-flat major. It consists of three systems of two staves each. The first system includes a treble staff with a melodic line and a bass staff with a supporting line. The second system continues the piece with similar instrumentation. The third system includes dynamics like 'cresc.' and 'dim.'. The word 'dolce' is written in the right margin of the second system.

AMERICA

Andante

8. *mf*

The first system of music for 'AMERICA' consists of two staves. The top staff is in bass clef with a 3/4 time signature and a key signature of one flat. It begins with a half note G2, followed by quarter notes A2, B2, and C3, then a half note D3, and continues with a series of quarter and eighth notes. The bottom staff is also in bass clef with a 3/4 time signature and a key signature of one flat, starting with a half note G2 and following a similar melodic line. A dynamic marking of *mf* is placed between the staves. Hairpins indicate a crescendo and decrescendo.

The second system of music for 'AMERICA' continues the piece. It features two staves in bass clef with a 3/4 time signature and a key signature of one flat. The melody continues with quarter and eighth notes, and the accompaniment provides a steady rhythmic foundation. Hairpins indicate a crescendo and decrescendo.

AIR BY MOZART

Allegro

9. *p* *con eleganza*

The first system of music for 'AIR BY MOZART' consists of two staves. The top staff is in bass clef with a common time signature and a key signature of one flat. It begins with a half note G2, followed by quarter notes A2, B2, and C3, then a half note D3, and continues with a series of quarter and eighth notes. The bottom staff is also in bass clef with a common time signature and a key signature of one flat, starting with a half note G2 and following a similar melodic line. A dynamic marking of *p* and the instruction *con eleganza* are placed between the staves. Hairpins indicate a crescendo and decrescendo.

The second system of music for 'AIR BY MOZART' continues the piece. It features two staves in bass clef with a common time signature and a key signature of one flat. The melody continues with quarter and eighth notes, and the accompaniment provides a steady rhythmic foundation. Hairpins indicate a crescendo and decrescendo.

The third system of music for 'AIR BY MOZART' continues the piece. It features two staves in bass clef with a common time signature and a key signature of one flat. The melody continues with quarter and eighth notes, and the accompaniment provides a steady rhythmic foundation. Hairpins indicate a crescendo and decrescendo.

AIR BY GRETRY

Andante moderato

10.

The first system of music for 'AIR BY GRETRY' consists of two staves. The top staff is in bass clef with a common time signature and a key signature of two flats. It begins with a half note G2, followed by quarter notes A2, B2, and C3, then a half note D3, and continues with a series of quarter and eighth notes. The bottom staff is also in bass clef with a common time signature and a key signature of two flats, starting with a half note G2 and following a similar melodic line. A dynamic marking of *p* is placed between the staves. Hairpins indicate a crescendo and decrescendo.

Musical notation for the first system, consisting of two staves. The top staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The bottom staff begins with a bass clef and the same key signature. Both staves are in 2/4 time. The piece concludes with the word "Fine" written above the top staff.

Musical notation for the second system, consisting of two staves. The top staff concludes with the word "D.C." (Da Capo) written above the staff. The bottom staff also concludes with "D.C." written below the staff.

NOEL ANCIEN

Moderato

11.

p semplice

Musical notation for the "NOEL ANCIEN" section, consisting of three systems of two staves each. The top staff of the first system is marked with a treble clef, a key signature of two flats, and a 2/4 time signature. The piece is marked "Moderato" and "p semplice". The notation includes various rhythmic patterns and melodic lines for both staves.

AIR BY BEETHOVEN

Andante con moto

12.

Two systems of piano music for a duet. The first system consists of two staves (treble and bass clef) with a 2/4 time signature and a key signature of three flats. The second system also consists of two staves with the same time signature and key signature. The music features flowing eighth and sixteenth notes with various articulations like slurs and accents.

ARABIAN SONG

Allegro moderato

13.

Two systems of piano music for a duet. The first system consists of two staves (treble and bass clef) with a 2/4 time signature and a key signature of one flat. The second system also consists of two staves with the same time signature and key signature. The music features a mix of eighth and sixteenth notes with some chromaticism and slurs.

SERENADE

Andantino

Gretry

14.

dolce

Two systems of piano music for a duet. The first system consists of two staves (treble and bass clef) with a 3/4 time signature and a key signature of one flat. The second system also consists of two staves with the same time signature and key signature. The music is characterized by a slower tempo and features a mix of quarter and eighth notes with slurs and dynamic markings like *dolce*.

LA ROMANESCA

Allegretto

15.

ROMANCE FROM "JOSEPH"

Andante moderato

Mehul

16.

ROMANCE

Andante sostenuto

De Gouy

17.

p

NOEL ANCIEN

Allegretto

18.

Musical score for 'NOEL ANCIEN' in bass clef, 6/8 time, key of B-flat major. The score consists of three systems of two staves each. The first system starts with a piano (*p*) dynamic. The second system has a mezzo-forte (*mf*) dynamic. The piece concludes with a double bar line.

MARCH

Con energia

De Gouy

19.

Musical score for 'MARCH' in bass clef, common time, key of B-flat major. The score consists of three systems of two staves each. The first system starts with a fortissimo (*ff*) dynamic. The piece concludes with a double bar line.

SONG OF MASTER ADAM

Allegro moderato

20.

LE SOUVENIR

Andantino

21.

cresc. *pp*

RICHARD OF THE LION HEART

22. *Andante* *mf con gusto* *Gretry*

THE TWO SAVOYARDS

23. *Allegro Maestoso* *mf*

SILENT SORROW

Webbe

Andante

24.

MELODY

Allegro Moderato

25.

The image shows two systems of piano accompaniment for 'The Lion Hunt'. Each system consists of two staves (treble and bass clef). The first system features a melodic line in the right hand with eighth and sixteenth notes, and a bass line with quarter and eighth notes. The second system continues the piece with similar rhythmic patterns and some chromatic movement in the bass line.

THE LION HUNT

Allegretto

Saverio

26.

This system shows the beginning of the 'The Lion Hunt' piece. It features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The tempo is marked 'Allegretto' and the dynamic is 'mf'. The key signature has one sharp (F#).

This system continues the piano accompaniment for 'The Lion Hunt'. The right hand has a melodic line with some slurs, and the left hand provides a steady rhythmic accompaniment. The dynamic is marked 'f'.

This system continues the piano accompaniment for 'The Lion Hunt'. The right hand has a melodic line with some slurs, and the left hand provides a steady rhythmic accompaniment. The dynamic is marked 'mf'.

ELESIRE D'AMORE

Lento

Donizetti

27.

This system shows the beginning of the 'Elesire d'Amore' piece. It features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The tempo is marked 'Lento' and the dynamic is 'p'. The key signature has three flats (Bb, Eb, Ab).

I WOULD THAT MY LOVE

Moderato

Mendelssohn

28.

PRAYER TO THE VIRGIN

Allegro moderato

Saverio

29.

The first system of the score consists of two staves. The upper staff contains a melodic line with slurs and accents, starting with a dynamic marking of *mf*. The lower staff provides a harmonic accompaniment with chords and moving lines. The key signature has three flats, and the time signature is 2/4.

SPANISH ROYAL MARCH

The second system begins at measure 30. It features two staves in a 2/4 time signature with a key signature of one sharp. The upper staff starts with a dynamic marking of *f* and includes slurs and accents. The lower staff has a rhythmic accompaniment with slurs and accents. The dynamic marking *mf* appears in the middle of the system.

MARCH OF TWO MISERS

31. Moderato

MELODY

32. Allegro moderato

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a complex melodic line with many sixteenth and thirty-second notes, often beamed together. The bass staff provides a steady accompaniment with eighth and quarter notes. Dynamics include *mf* and *f*.

Second system of musical notation, continuing the piece. The treble staff features a melodic line with some slurs and accents. The bass staff continues with a rhythmic accompaniment. Dynamics include *f* and *mf*.

COUNTRY WEDDING

Allegro vivo

33.

Third system of musical notation, starting at measure 33. The treble staff begins with a *mf* dynamic and ends with a *f* dynamic. The bass staff provides a consistent accompaniment. Dynamics include *mf* and *f*.

Fourth system of musical notation. The treble staff starts with a *f* dynamic and ends with a *mf* dynamic. The bass staff continues with a rhythmic accompaniment. Dynamics include *f* and *mf*.

Fifth system of musical notation. The treble staff features a melodic line with a *f* dynamic. The bass staff continues with a rhythmic accompaniment. Dynamics include *f*.

BIVOUAC SONG

Allegro

34.

Musical score for 'BIVOUAC SONG' in 2/4 time, key of B-flat major. The score is for a piano and consists of four systems. The first system starts with a forte (*f*) dynamic. The second system includes a first ending and a second ending. The third system features accents (>) over several notes. The fourth system ends with a fortissimo (*ff*) dynamic, a first ending, and a second ending marked 'Fine'.

BIRTHDAY FESTIVAL

Moderato

35.

Musical score for 'BIRTHDAY FESTIVAL' in 3/4 time, key of B-flat major. The score is for a piano and consists of two systems. The first system begins with a piano (*p*) dynamic and includes a 'cresc.' (crescendo) marking. The second system features dynamic markings of mezzo-forte (*mf*), piano (*p*), mezzo-forte (*mf*), and forte (*f*).

MELODY

36. *Allegro*

p *mf*

This musical score is for a piece titled 'MELODY'. It is marked 'Allegro' and is in 6/8 time. The score is written for two bass staves. The first staff begins with a piano (*p*) dynamic and a melodic line of eighth notes. The second staff provides a harmonic accompaniment. The piece concludes with a *mf* dynamic marking.

GERMAN SONG

37. *Allegretto* *Küchen*

mf

This musical score is for a piece titled 'GERMAN SONG'. It is marked 'Allegretto' and is in 2/4 time. The score is written for two bass staves. The first staff features a melodic line with a *mf* dynamic. The second staff provides a rhythmic accompaniment. The piece is attributed to 'Küchen'.

RICHARD OF THE LION HEART

38. *Andante cantabile* *Gretry*

p dolce *poco rit.*

This musical score is for a piece titled 'RICHARD OF THE LION HEART'. It is marked 'Andante cantabile' and is in 6/8 time. The score is written for two bass staves. The first staff features a melodic line with a *p dolce* dynamic. The second staff provides a harmonic accompaniment. The piece is attributed to 'Gretry' and concludes with a *poco rit.* marking.

a tempo

mf

p

MARCH

Allegro moderato

De Gouy

39.

p

f < *p* *f* < *p*

f

p

TIC E TIC E TOC

Tempo di Valse.

40.

mf

Fine *f*

1. 2.

D.C. al Fine

Detailed description: This is a piano score for the piece 'Tic e Tic e Toc'. It is in 3/8 time and B-flat major. The score consists of two systems. The first system starts with a mezzo-forte (*mf*) dynamic and features a rhythmic melody in the right hand and a supporting bass line in the left hand. The second system includes a first ending (marked '1.') and a second ending (marked '2.') that leads back to the beginning. The piece concludes with a forte (*f*) dynamic and a 'D.C. al Fine' instruction.

CARNIVAL OF VENICE

Allegro moderato

41.

mf

f

mf

Detailed description: This is a piano score for 'Carnival of Venice' in 6/8 time and B-flat major. It is divided into three systems. The first system begins with a mezzo-forte (*mf*) dynamic. The second system features a forte (*f*) dynamic and includes a first ending. The third system returns to a mezzo-forte (*mf*) dynamic and concludes the piece.

NEL COR PIU

Andante

Paesiello

42.

p *dolce espress.*

Detailed description: This is a piano score for 'Nel Cor Più' in 6/8 time and B-flat major. It is marked 'Andante' and 'Paesiello'. The score consists of two systems. The first system starts with a piano (*p*) dynamic and is marked 'dolce espress.'. The second system continues the piece with a similar dynamic and concludes with a final cadence.

Musical score for the first system of Bolero. The top staff contains a melodic line with slurs and accents, marked *mf*. The bottom staff contains a rhythmic accompaniment with slurs and accents, marked *p*.

BOLERO

De Guoy

43. *Lightly*

Musical score for the second system, starting at measure 43. The tempo is marked *Lightly*. The top staff features a melodic line with slurs and accents, marked *p*, *cresc.*, and *p*. The bottom staff features a rhythmic accompaniment with slurs and accents, marked *p*.

Musical score for the third system. The top staff contains a melodic line with slurs and accents, marked *mf*, *p*, *legato*, *mf*, and *cresc.*. The bottom staff contains a rhythmic accompaniment with slurs and accents, marked *mf*.

Musical score for the fourth system. The top staff contains a melodic line with slurs and accents, marked *f*, *ff*, and *p*. The bottom staff contains a rhythmic accompaniment with slurs and accents, marked *f*.

Musical score for the fifth system. The top staff contains a melodic line with slurs and accents, marked *cresc.*, *mf*, *f*, and *ff*. The bottom staff contains a rhythmic accompaniment with slurs and accents, marked *cresc.*.

NORMA

Bellini

Marcia

44.

f

MELODY

Andantino

45.

p

mf

Musical score for the first piece, featuring two staves with a piano (*p*) dynamic marking.

LAST ROSE OF SUMMER

46. *Andante sostenuto*

Musical score for "Last Rose of Summer", starting at measure 46. It features two staves with a piano (*p*) dynamic marking and a 3/4 time signature.

Musical score for "Last Rose of Summer", continuing from the previous system. It features two staves with a forte (*f*) dynamic marking.

Musical score for "Last Rose of Summer", concluding the piece. It features two staves with a piano (*p*) dynamic marking.

EVENING PRAYER

47. *Andante* *Saverio*

Musical score for "Evening Prayer", starting at measure 47. It features two staves with a piano (*p*) dynamic marking and a 3/4 time signature. The word *Grazioso* is written above the second staff.

Musical score for "Evening Prayer", continuing from the previous system. It features two staves with a mezzo-forte (*mf*) dynamic marking.

The first system of the Cavatina consists of two staves. The upper staff contains a melodic line with various ornaments and slurs. The lower staff provides a harmonic accompaniment with a steady eighth-note pattern. Dynamics include piano (*p*) and forte (*f*).

CAVATINA FROM "SOMNAMBULA"

Bellini

Andante moderato

48.

The second system begins at measure 48. It features a piano (*p*) dynamic and continues the melodic and accompanimental themes from the first system.

The third system continues the piece with similar melodic and accompanimental patterns, maintaining the Andante moderato tempo.

The fourth system introduces triplet figures in both the upper and lower staves, adding rhythmic complexity to the piece.

The fifth system concludes the Cavatina with a final melodic flourish and accompaniment.

AUSTRIAN NATIONAL HYMN

Haydn

49. *Andante.*
p

“FREISCHUTZ”

Weber

50. *Allegro moderato*
mf
Con espress.

FRENCH AIR

Allegretto

51.

Musical score for 'FRENCH AIR' in bass clef, 2/4 time, key of B-flat major. The score consists of four systems of two staves each. The first system is marked *p*. The second system is marked *mf*. The third system is marked *p*. The fourth system is marked *mf*. The piece concludes with a double bar line.

BURNING FEVER

Andante assai

Gretry

52.

Musical score for 'BURNING FEVER' in bass clef, 3/4 time, key of B-flat major. The score consists of two systems of two staves each. The first system is marked *p dolce*. The piece concludes with a double bar line.

dolce

mf

f

ELESIRE D'AMORE

Donizetti
Fine

53. *Allegretto*

mf

Fine

f

D.C. al Fine

D.C. al Fine

AIR FROM "SOMNAMBULA"

Bellini

Allegro moderato

54.

Musical score for 'AIR FROM SOMNAMBULA' by Bellini. It consists of three systems of piano accompaniment. The first system is marked 'Allegro moderato' and 'p'. The second system continues the piece. The third system ends with a 'rall.' marking. The music is in a 3/4 time signature with a key signature of three flats (B-flat major or D-flat minor).

WIND AND WAVE

Andante

55.

Musical score for 'WIND AND WAVE' by Arban. It consists of three systems of piano accompaniment. The first system is marked 'Andante' and 'p'. The second system features dynamics of 'pp', 'p', and 'ff'. The third system features dynamics of 'pp', 'p', 'mf', 'f', and 'pp'. The music is in a 6/4 time signature with a key signature of three flats (B-flat major or D-flat minor).

mf — f — p — pp — dim.

TYROLIENNE

56. Moderato

ITALIAN AIR

57. Andante

Two staves of piano accompaniment. The upper staff features a melodic line with eighth-note patterns and slurs. The lower staff provides harmonic support with chords and moving bass lines.

ALPINE HORN

Proch

58. *Andante* ♩
mf *con espressone*

Two staves of piano accompaniment. The tempo is marked *Andante* with a quarter note symbol. The dynamic is *mf* and the instruction is *con espressone*. The music continues with similar melodic and harmonic patterns.

Fine *f*

Two staves of piano accompaniment. The system concludes with a *Fine* marking and a forte (*f*) dynamic. The music features a crescendo leading to the final notes.

D.S. al Fine *cresc.*

Two staves of piano accompaniment. The system includes a *D.S. al Fine* instruction and a *cresc.* (crescendo) marking. The music builds to a final cadence.

THE HERMIT

Lambert

Allegro poco Andante

59.

p

pp

The musical score consists of four systems of two staves each. The first system begins with measure 59, marked with a piano (*p*) dynamic. The second system continues the piece. The third system features a piano-piano (*pp*) dynamic marking. The fourth system concludes the piece with a double bar line. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The notation includes various rhythmic values, slurs, and dynamic markings.

FREISCHÜTZ

Poco Andantino

Weber

60.

The musical score for 'FREISCHÜTZ' by Weber, starting at measure 60, is presented in a single system of two staves. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked 'Poco Andantino'. The score begins with a dynamic of *mf* (mezzo-forte). The first system contains measures 60-63. The second system contains measures 64-67. The third system contains measures 68-71. The fourth system contains measures 72-75. The fifth system contains measures 76-79. The sixth system contains measures 80-83. Dynamics throughout the piece include *mf*, *sf* (sforzando), *f* (forte), and *sf*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes slurs, accents, and dynamic markings.

WALTZ: "FLOWER OF DAMASCUS"

Saverio

61. *Waltz* *mf*

The musical score consists of seven systems of two staves each. The key signature is one flat (B-flat) and the time signature is 3/4. The first system starts with a *mf* dynamic. The second system includes a *f* dynamic marking. The third system features a complex melodic line in the upper staff with many slurs and ties. The fourth system continues this melodic line. The fifth system has a *mf* dynamic marking. The sixth system includes a *cresc.* marking with a dashed line. The seventh system concludes with a *mf* dynamic marking.

WALTZ FROM "PURITANI"

Bellini

62.

mf

This musical score consists of five systems of piano accompaniment. Each system is written for two staves (treble and bass clef) and is in 3/8 time with a key signature of one flat (B-flat major). The first system begins with a dynamic marking of *mf*. The music features a mix of eighth and sixteenth notes, often beamed together in groups, and includes various articulations such as slurs and accents. The piece concludes with a double bar line at the end of the fifth system.

PRAYER FROM "MOSES"

Rossini

Andantino

63.

cresc. 3 3 3

mf

f

cresc. *ff*

6

rit. 3

SIÈGE OF ROCHELLE

Moderato

Balfe

64.

ff *p* *f* *p* *ff* *p* *più mosso* *rall. 3* *p*

HAIL! STAR OF MARY

Proch

65. *Andante*
p

mf

THE TWO FRIENDS

occa

Polka Mazurka

66.

The musical score consists of two bass staves. The first staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The second staff begins with a bass clef and the same key signature. The music is in 3/4 time. The score includes various musical notations such as *mf*, *tr*, *cresc.*, *f*, *rall.*, *mf a tempo*, *Fine*, *p*, *sf*, and *D.C. al Fine*. There are also dynamic markings like *mf* and *sf* and articulation marks like accents and slurs. The piece concludes with a double bar line and a repeat sign.

MARTHA

Flotow

67. *Larghetto*

f *p* *f* *p*

f *cresc.* *p* *f*

Allegro

ff *f* *f*

Larghetto

p *f*

p

rit. *ff* *a tempo*

THE FOX HUNTERS

Allegro

68.

The musical score is written for two bass staves. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The tempo is marked 'Allegro'. The score is divided into several systems, each with two staves. The first system starts with a dynamic marking of *f* and includes several triplet markings. The second system features dynamic markings of *ff*, *pp*, *ff*, and *rall.*, along with a triplet. The third system includes *f*, *a tempo*, and *p* markings, with triplet markings. The fourth system is a continuous sixteenth-note pattern. The fifth system starts with a dynamic marking of *f* and includes a *Più mosso* instruction. The sixth system features a dynamic marking of *mf*. The seventh system starts with a dynamic marking of *f*. The score concludes with a double bar line.

FOURTEEN CHARACTERISTIC STUDIES

DR. BOWMAN

These fourteen etudes represent the culmination of study in the Arban book. They have become standard material for testing musician's abilities and have been required in auditions for high school all-state band, solo competitions and the professional military bands. The mastery of these etudes is a requirement for the complete preparation of the euphonium player. Each of these etudes has been carefully edited and marked with tempi and dynamics. Breath marks have been added—although these may have to be altered depending upon the player's ability.

MR. ALESSI

These wonderful etudes are some of my favorites of all time. It is time to put to the test all of the technique that you have studied up to this point. Here are a few points to keep in mind:

- Play these etudes at a comfortable tempo—not at a frantic pace.
- If necessary, take time for breathing, although work on taking breaths without destroying the tempo. To accomplish this, practice taking the auxiliary breath in the middle of the phrase. This type of breath is not a full one, but a small sip of air to support you to the end of the phrase or to a natural breathing point.
- Make good use of alternate positions.
- Make a recording of etude #2. The goal is to play back the recording at half-speed to check your legato and slide technique. There are several recording devices available with this function. When listening to the playback, you should sound ideally like a fantastic tuba player with a great command of the airstream.

I have made notations for suggested alternate positions in these etudes. These suggestions will suit the player who mainly uses natural slurs—as opposed to players who use the legato tongue exclusively.

When there are repeated phrases within each etude, one should also apply the pattern of these alternate positions to the repeated phrase. There are several situations where the fourth position D is used consistently—especially when D is surrounded by C and E^b. Be certain that this fourth position D is a slightly elongated fourth position, and F in fourth position is a slightly shortened fourth position. The fifth position B^b, the fifth position D^b and the sixth position F are used frequently when playing in keys with five flats or more. This facilitates passages in the key of D^b and G^b. The use of the F attachment in an elongated third position when playing low B^b is also a helpful aid in these awkward keys.

My recommendation is to omit etudes 13 and 14 as they are primarily designed for the euphonium player, therefore, alternate positions are not noted for these exercises.

Allegro moderato

1. 
mf


mp


cresc.


Fine
ff


f


f *p*






f

mf

f

mp

rall.

D.C. al Fine

mf

2. Legato

pp

dolce

tr

agitato

f

v3 6

pp

f

rall.

a tempo

pp

3. Moderato *v3*

mp 3 3 3 6 6 *v3*

4 4 4 6

p

cresc. *f*

dim.

p

p

p *p* *p*

p

mf

mp

pp

ff

cresc.

cadenza

4 4 4

1

Allegretto

4.

The musical score is written in bass clef with a 2/4 time signature. It consists of ten staves of music. The first staff begins with a dynamic marking of *mf* and includes a '4' above the first measure. The second staff has a dynamic marking of *mp* and a '6' above the sixth measure. The third staff has a dynamic marking of *p*. The fourth staff has a dynamic marking of *cresc.*. The fifth staff has a dynamic marking of *f* and a '6' above the sixth measure. The sixth staff has a dynamic marking of *mp*. The seventh staff has a dynamic marking of *mf*. The eighth staff has a dynamic marking of *mf*. The ninth staff has a dynamic marking of *mf*. The tenth staff has a dynamic marking of *mf*. The score includes various articulations such as slurs, accents, and fingerings (e.g., 1, 2, 3, 4, 5, 6, 7). There are also dynamic hairpins throughout the piece.

This page of musical notation consists of ten staves of music, likely for a bassoon or double bass. The music is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The notation includes various rhythmic patterns, slurs, and technical markings such as fingerings (4, 5, 6) and trills (tr). Dynamics are indicated by *p*, *cresc.*, *mf*, and *f*. The piece concludes with a final cadence on the tenth staff.

6. Moderato

mf

p

pp

f

This page contains ten staves of musical notation, all in bass clef. The music is characterized by dense, flowing lines with frequent slurs and accents. The dynamics range from *mf* (mezzo-forte) to *pp* (pianissimo) and *f* (forte). The tempo is marked *a tempo* in the fifth staff. The key signature is one flat (B-flat major or D minor). The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Some measures feature a '4' above the notes, possibly indicating a four-measure rest or a specific rhythmic grouping. The overall style is that of a technical study for the bassoon or double bass.

mf

p *pp*

cresc. *dim. e rall.*

a tempo *mf*

p

f

f

Allegro

7.

ff

dim.

pp

rit.

Più mosso

p

mf

p

f

Più Lento

Più agitato

pp

a tempo

ff

Allegro moderato

8. *mp*

simile

p

cresc. *f*

p cantabile

a tempo *mf*

This page of musical notation consists of ten staves of music for a bass clef instrument. The key signature is B-flat major (two flats) and the time signature is 2/4. The music is characterized by rapid sixteenth-note passages, often grouped in fours and marked with a '4' above them. Dynamics include *f* (forte), *p* (piano), *rall.* (rallentando), and *a tempo*. The notation includes various articulations such as slurs, accents, and phrasing slurs. The piece concludes with a final *f* dynamic and a fermata over a whole note.

9. *Allegro*

f

f

mp

6 v3

4

rall.

Più largo

p

rall.

Più Allegro

f

mp

mf

f

5

v3

4

4

4

1

5

10. Allegro $\text{\textcircled{S}}$

mf

f

cresc.

This section of the score consists of six staves of music in bass clef, 3/4 time, with a key signature of two flats. It begins with a dynamic marking of *mf* and an *Allegro* tempo. The music is characterized by a continuous eighth-note pattern. A dynamic marking of *f* appears at the end of the third staff. A *cresc.* (crescendo) marking is placed below the fifth staff, with a dashed line extending to the end of the sixth staff.

Più lento

f

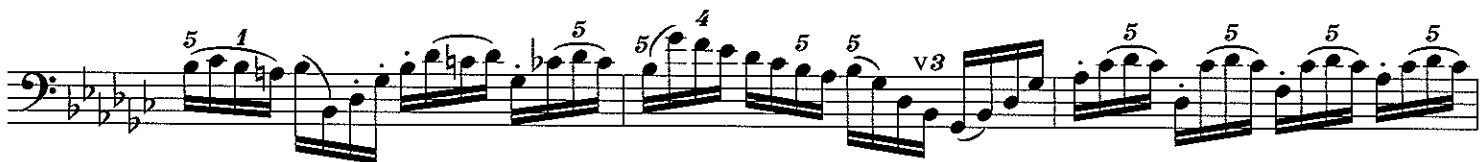
This section of the score consists of two staves of music in bass clef, 3/4 time, with a key signature of two flats. It begins with a dynamic marking of *f* and a *Più lento* tempo. The music features a slower eighth-note pattern with some rests and slurs. The second staff continues the pattern with similar dynamics and tempo.

This page contains ten staves of musical notation for a bass instrument, likely a double bass or electric bass. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The notation is highly technical, featuring complex rhythmic patterns, slurs, and dynamic markings. The first staff begins with a *p* (piano) dynamic marking. The piece concludes with a *rall.* (rallentando) marking and the instruction *D.S. al Fine* (Da Segno al Fine).

11. Allegretto
f



Più lento
espressivo



5 4 5 V3 5 1 5 5 4 5 5

mp

p

f

f

Allegro moderato

12. *f*

f

dolce p cantabile

This page of musical notation is for a bass clef instrument, likely a double bass or electric bass. It consists of eight staves of music, each containing a series of eighth-note patterns. The notation includes various dynamics such as *f* (forte) and *mp* (mezzo-piano), as well as articulations like slurs and accents. Fingerings are indicated by numbers 1, 3, 4, 5, and 6 above the notes. The music is written in a key signature of three flats (B-flat major or D-flat minor) and a 2/4 time signature. The piece concludes with a final *f* dynamic marking.

Allegro moderato

13. *p*

The musical score consists of ten staves of music. Each staff begins with a bass clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music is written in a continuous, flowing style, primarily using sixteenth-note patterns. The first staff starts with a piano (*p*) dynamic marking. The piece is marked 'Allegro moderato'. The notation includes various slurs, accents, and dynamic markings throughout. The key signature changes to two flats (B-flat and E-flat) in the final few staves.

Legato chromatique

14.

p

tr

tr

3

This page contains ten staves of musical notation, all in bass clef. The music is characterized by dense, rapid passages of notes, often grouped with slurs and ties. The key signature is B-flat major (two flats). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Some staves feature specific markings: a '3' indicating a triplet, and a '4' with a vertical line above it, possibly indicating a four-measure rest or a specific rhythmic pattern. The overall style is highly technical and characteristic of Arban's 'Characteristic Studies'.

No. 1
Fantasia 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

Detailed description: This section contains the Introduction of the piece. It is written for a single melodic instrument, likely the violin, and is in a minor key. The tempo is marked 'Andante' with a quarter note equal to 76 beats per minute. The score consists of two staves: a treble staff and a bass staff. The music begins with a treble staff entry marked 'Piano' and 'f'. The bass staff then enters with a 'p' dynamic. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics range from 'p' (piano) to 'f' (forte). There are several slurs and accents throughout. The section concludes with a fermata over a whole note, marked '6', indicating a six-measure rest.

Theme $\text{♩} = 88$

p

mf

mp

mf

7

Detailed description: This section contains the Theme of the piece. It is written for a single melodic instrument, likely the violin, and is in a minor key. The tempo is marked 'Theme' with a quarter note equal to 88 beats per minute. The score consists of a single bass staff. The music begins with a 'p' dynamic. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics range from 'p' (piano) to 'mp' (mezzo-piano) and 'mf' (mezzo-forte). There are several slurs and accents throughout. The section concludes with a fermata over a whole note, marked '7', indicating a seven-measure rest.

Var.I ♩ 100

mf

Var.II ♩ 116

mf

First three staves of musical notation in bass clef, featuring complex rhythmic patterns and slurs.

Var. III and Finale I ♩ = 112

Triple tonguing

Fourth staff of musical notation, starting with a common time signature and dynamic markings *mp* and *p*.

Fifth staff of musical notation with dynamic marking *mp*.

Sixth staff of musical notation with dynamic marking *p*.

Seventh staff of musical notation with dynamic marking *mp*.

Eighth staff of musical notation.

Ninth staff of musical notation with dynamic marking *mp*.

Tenth staff of musical notation.

Eleventh staff of musical notation with dynamic marking *f* and a trill (*tr*).

Twelfth staff of musical notation with a trill (*tr*).

Thirteenth staff of musical notation with triplets (*3*) and a final measure with an 8-measure rest.

Finale II ♩ 124

The musical score consists of eight staves of bass clef notation. The first staff begins with a dynamic marking of *mf* and features a series of slurred eighth notes. The second staff continues this melodic line. The third staff includes trill ornaments (*tr*) over specific notes. The fourth staff continues the melodic development. The fifth staff features a *cresc.* (crescendo) marking. The sixth and seventh staves show a more rhythmic and melodic progression. The final staff concludes with a dynamic marking of *f* and ends with a double bar line.

No. 2
Fantasie and Variations
on
Acteon

J.B. Arban

Introduction
Andante

Piano
mf
rit.
p
f
mp
a tempo
rall.
mp
f
p
f
rall.

Theme
Allegretto

p

tr

più lento

a tempo

f

veloce

a tempo

p

ad. lib.

16

Var. I
Vivace

p

3

3

più lento

mf

a tempo

p

cresc.

f

rall.

Tempo I

mp

Piu moderato

a tempo *rall.*

3

tu ku tu tu ku

tr

tu ku tu tu ku

ad lib.

rall. tu ku tu tu ku

Allegro

16

Finale
Allegro

The first system of the Finale consists of four staves of music in bass clef, 2/4 time, with a key signature of one sharp (F#). The music begins with a forte (*f*) dynamic. The first staff contains a melodic line with eighth and sixteenth notes. The second and third staves provide harmonic accompaniment with similar rhythmic patterns. The fourth staff concludes the system with a triplet of eighth notes.

(Double tonguing ad lib.)

The second system of the Finale consists of ten staves of music in bass clef, 2/4 time, with a key signature of one sharp (F#). It begins with a piano (*p*) dynamic and includes the instruction "(Double tonguing ad lib.)". The music features a complex rhythmic pattern of eighth and sixteenth notes. The dynamic markings include *cresc.* (crescendo) and *sempre f* (always forte). The system concludes with a final melodic phrase.

No. 3
Fantasie Brillante

Introduction
Allegro maestoso

J.B. Arban

f *p*
dolce *mf con spirito*
a tempo *f*
rall. e dim. *p dolce*
Più mosso *pp* *cresc. poco a poco* *mf cresc.* *f*
ff *p*
come prima *cresc. ed accel.*
f
rit. *f*

Andantino
Theme

p dolce
mf
poco agitato
a tempo
p

Var. I

p
rall.

Tempo I

p

(Double tonguing may be used ad lib.)

ad lib.

Var. II

a tempo

rit.

Var. III

f

6

3

dim.

p

f

cresc. ed accel. sin al fine

ad lib.

f

3

3

No. 4 Variations

on a
Tyrolienne

J.B. Arban

Introduction
Andante moderato (♩) = 100

Piano

The Introduction section consists of five staves of music. The first staff is in treble clef, 9/8 time, starting with a piano (*p*) dynamic and a *tr* (trill) marking. The second staff is in treble clef, also in 9/8 time, with a piano (*p*) dynamic and a *cresc.* (crescendo) marking. The third staff is in bass clef, 9/8 time, with a piano (*p*) dynamic. The fourth staff is in bass clef, 9/8 time, with a *rall.* (rallentando) marking. The fifth staff is in bass clef, 9/8 time, with a *rit.* (ritardando) marking and a fermata over a 7-measure rest.

Theme
Andante ♩ = 84

The Theme section consists of three staves of music. The first staff is in bass clef, 3/4 time, with a piano (*p*) dynamic. The second staff is in bass clef, 3/4 time, with a mezzo-forte (*mf*) dynamic and a tempo marking of *a tempo*. The third staff is in bass clef, 3/4 time, with a *poco rit.* (poco ritardando) marking and a piano (*p*) dynamic, ending with a fermata over a 7-measure rest.

Var. I

Variation I consists of four staves of music. The first staff is in bass clef, 3/4 time, with a piano (*p*) dynamic and triplet markings. The second staff is in bass clef, 3/4 time, with a forte (*f*) dynamic and a mezzo-forte (*mf*) dynamic. The third staff is in bass clef, 3/4 time, with a piano (*p*) dynamic. The fourth staff is in bass clef, 3/4 time, with a forte (*f*) dynamic and a fermata over a 7-measure rest.

Var. II

Musical score for Variation II, bass clef, 3/4 time signature. The score consists of seven staves of music. The first staff begins with a dynamic marking of *p*. The second staff features accents (>) over several notes. The third staff includes dynamic markings of *mf* and *p*. The fourth staff is marked *mf*. The fifth staff is marked *rall.* and *p*, with the tempo instruction *a tempo* appearing above the staff. The sixth staff has accents (>) over several notes. The seventh staff concludes with a fermata and a final measure containing a 7-measure rest.

Var. III

Musical score for Variation III, bass clef, 3/4 time signature. The score consists of five staves of music. The first staff begins with a dynamic marking of *p*. The second staff features accents (>) over several notes. The third staff also features accents (>) over several notes. The fourth staff includes dynamic markings of *mf*. The fifth staff features accents (>) over several notes and a slur over the final measure.

First musical staff in bass clef, featuring a series of eighth-note runs with slurs and accents. The tempo marking *rall.* is positioned at the end of the staff.

Second musical staff in bass clef, continuing the eighth-note runs. The tempo marking *a tempo* and dynamic marking *p* are located below the staff.

Third musical staff in bass clef, showing more complex eighth-note patterns with slurs and accents.

Fourth musical staff in bass clef, ending with a 7-measure rest.

Var. IV

Fifth musical staff in bass clef, beginning with a 3/4 time signature and a *mf* dynamic marking. It features a series of eighth-note runs.

Sixth musical staff in bass clef, continuing the eighth-note runs.

Seventh musical staff in bass clef, continuing the eighth-note runs.

Eighth musical staff in bass clef, continuing the eighth-note runs.

Ninth musical staff in bass clef, continuing the eighth-note runs.

Tenth musical staff in bass clef, ending with a *simile* marking.

Eleventh musical staff in bass clef, continuing the eighth-note runs.

Twelfth musical staff in bass clef, ending with a 7-measure rest.

Rondo
Allegro

p

mf

For speed brilliant effect, use double tonguing

mf

p

mf

pp

f

The musical score consists of ten staves of music in bass clef, 2/4 time, with a key signature of one flat. The piece is titled 'Rondo Allegro'. The dynamics range from *p* (piano) to *f* (forte), with *pp* (pianissimo) and *mf* (mezzo-forte) also present. Performance instructions include 'For speed brilliant effect, use double tonguing' and various articulation marks such as accents and slurs. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

No. 5
Variations
on a song
Voise-tu la neige qui brille
(The Beautiful Snow)

J.B. Arban

Andante quasi Allegretto $\text{♩} = 88$

Piano
ff

p
mf
rall.
p

7

This system contains the first five staves of the piece. The first staff is in treble clef with a *ff* dynamic. The second and third staves are in bass clef with a *p* dynamic. The fourth staff is in bass clef with a *mf* dynamic. The fifth staff is in bass clef with a *rall.* and *p* dynamic. A repeat sign is present at the end of the fifth staff, followed by a fermata over a whole note marked with a '7'.

Var. I

p
mf
a tempo
p
rall.

7

This system contains the first five staves of Variation I. The first staff is in bass clef with a *p* dynamic and features four triplet markings. The second and third staves are in bass clef with a *mf* dynamic. The fourth staff is in bass clef with an *a tempo* marking and a *p* dynamic. The fifth staff is in bass clef with a *rall.* dynamic. A repeat sign is present at the end of the fifth staff, followed by a fermata over a whole note marked with a '7'.

Var. II

mf

rit. *a tempo*

mf

7

Var. III

p

mp

p

p

Finale
Lento

p

p

Allegro (Use double tonguing ad lib.)

mf

cresc.

f

No. 6
Cavatina and Variations

Andante ♩ = 72

Piano

J.B. Arban

The Cavatina section consists of six staves of music. The first staff is a piano part with a *ff* dynamic and a *p* dynamic. The subsequent five staves are bass clef parts, featuring various rhythmic patterns, triplets, and sixteenth-note runs. Dynamics include *ff*, *p*, *f*, and *lento*. The section concludes with a *lento* marking.

Theme
Moderato ♩ = 100

The Theme section consists of four staves of music in a bass clef. It begins with a *p* dynamic and includes a *mf* dynamic. The section features a first ending and a second ending, both marked with a *f* dynamic. The tempo is marked as *Moderato* with a quarter note equal to 100 beats per minute.

Var. I

p *sempre stacc.* *f* 1. 2. 7

Var. II

p *rall.* *a tempo* *mf* 1. 2. 7

Var. III

p 3 3 3 3

This page of musical notation consists of ten staves of music, all in bass clef and one flat key signature. The music is a solo piece, likely for a string instrument. The notation includes various rhythmic patterns, slurs, and dynamic markings. The first staff begins with a series of eighth notes. The second and third staves continue with similar rhythmic patterns, with some slurs and accents. The fourth staff features a series of eighth notes with a slur. The fifth staff begins with a forte (*f*) dynamic marking and includes a slur over a series of eighth notes, followed by two triplet markings (3). The sixth staff continues with eighth notes and slurs. The seventh and eighth staves feature eighth notes with slurs and accents. The ninth staff begins with a crescendo (*cresc.*) marking and continues with eighth notes and slurs. The tenth staff concludes the piece with a final cadence.

No. 7
Air Varie
on a Folk Song
The Little Swiss Boy

J.B. Arban

Introduction
Andante $\text{♩} = 72$

Piano

Cad. ad lib.

Cad. ad lib.

accel.

cresc.

rall.

tr

a piacere

Cad. ad lib.

tr

Theme
Andante (♩) = 100

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

Var. I ♩ = 50

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

Var. II

mf

tu ku tu ku tu ku

p

tu ku tu ku tu ku

cresc.
(Triple tonguing)

Var. III
Adagio J. 52

p

mf

tr

f 6 6 6 *pp* 3 3

rall.

Var. IV et Finale

Allegro ♩ = 104

mf 3 3 3 3 3 3 3 3

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

p *acc.* *f accel.*

No. 8
Caprice and Variations

Andantino ♩ = 84

J.B. Arban

Piano

f

p

mf

p *accel.*

rall.

f

Andante moderato ♩ = 92

p

rall.

a tempo

p

7

This section contains six staves of music in bass clef, 2/4 time, with a key signature of two flats. The first staff begins with a piano (*p*) dynamic. The second staff includes a *rall.* (rallentando) marking and ends with a piano (*p*) dynamic. The sixth staff concludes with a fermata over a whole note and a final measure containing a 7-measure rest.

Var. I
Allegro moderato

mf

f

3

3

3

3

This section contains four staves of music in bass clef, 2/4 time, with a key signature of two flats. The first staff starts with a mezzo-forte (*mf*) dynamic and features three triplet markings. The fourth staff begins with a forte (*f*) dynamic and also includes triplet markings.

First musical staff in bass clef, key signature of two flats, and 3/4 time signature. It begins with a *p* dynamic marking and ends with a *cresc.* marking. The melody consists of eighth and sixteenth notes with some slurs.

Second musical staff in bass clef, key signature of two flats, and 3/4 time signature. It features a repeat sign followed by a fermata over a whole note, with a '7' above the staff indicating a seven-measure rest.

Var. II

Third musical staff in bass clef, key signature of two flats, and common time signature. It begins with a *p* dynamic marking. The melody is more rhythmic, featuring eighth and sixteenth notes.

Fourth musical staff in bass clef, key signature of two flats, and common time signature. It continues the melody from the previous staff with various slurs and articulations.

Fifth musical staff in bass clef, key signature of two flats, and common time signature. The melody continues with eighth and sixteenth notes.

Sixth musical staff in bass clef, key signature of two flats, and common time signature. It begins with a *f* dynamic marking. The melody is more active, with many sixteenth notes.

Seventh musical staff in bass clef, key signature of two flats, and common time signature. It begins with a *f* dynamic marking and includes a repeat sign.

Eighth musical staff in bass clef, key signature of two flats, and common time signature. The melody continues with various slurs and articulations.

Ninth musical staff in bass clef, key signature of two flats, and common time signature. It begins with a *p* dynamic marking and ends with a *cresc.* marking.

Tenth musical staff in bass clef, key signature of two flats, and common time signature. It features a repeat sign followed by a fermata over a whole note, with a '7' above the staff indicating a seven-measure rest.

Var. III
Più lento

p

f acilite

cresc.

f

3

Detailed description: This musical score consists of 13 staves of music in bass clef, 2/4 time, and a key signature of two flats (B-flat and E-flat). The piece is titled 'Var. III Più lento'. The first staff begins with a piano (*p*) dynamic. The music is characterized by a continuous eighth-note pattern that moves in a generally ascending direction across the staves. Various articulations, including accents and slurs, are used throughout. The dynamics progress from piano to forte (*f*), with a 'cresc.' (crescendo) marking and a '3' (triple) marking appearing in the final staff. The piece concludes with a fermata over a whole note.

No. 9
Fantaisie and Variations
on a German Theme

J.B. Arban

Allegro moderato $\text{♩} = 112$

Piano

tr

f

tr

p

f

mf

Theme
Andante $\text{♩} = 86$

p

mf

p

Var. I

Musical score for Variation I, bass clef, 3/4 time, key of B-flat major. It consists of six staves of music. The first staff starts with a piano (*p*) dynamic and a triplet of eighth notes. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has two flats (B-flat and E-flat).

Var. II

Musical score for Variation II, bass clef, 3/4 time, key of B-flat major. It consists of five staves of music. The first staff starts with a forte (*f*) dynamic. The music is more rhythmic and complex than Variation I, featuring many sixteenth and thirty-second notes. The key signature has two flats (B-flat and E-flat).

rit.

f

Var. III

mf

7

Finale

The musical score is written in bass clef with a 3/4 time signature and a key signature of two flats (B-flat and E-flat). The piece is titled "Finale". The score consists of ten staves of music. The first staff begins with a dynamic marking of *mf* (mezzo-forte). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in beams. Several measures contain triplets, indicated by a "3" above a bracket. The dynamics vary throughout the piece, including *mp* (mezzo-piano) and *f* (forte). The final staff concludes with a dynamic marking of *ff* (fortissimo) and includes a trill, marked with "tr" and a wavy line above the notes. The piece ends with a double bar line.

No. 10
Variations
on a favorite theme
by
C. M. von Weber

J.B. Arban

Introduction
Allegro moderato $\text{♩} = 108$

The Introduction section consists of ten measures. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The tempo is marked 'Allegro moderato' with a quarter note equal to 108 beats per minute. The melody starts with a quarter rest, followed by a quarter note G4, and then a series of eighth and sixteenth notes. The bass line features a steady eighth-note accompaniment. The section concludes with a dynamic marking of *f* (forte).

The *Più lento* section begins at measure 11. The tempo is significantly slower. The bass clef is used throughout. The dynamics are marked *mf* (mezzo-forte). The melody is characterized by wide intervals and a more lyrical quality. Trills are indicated with 'tr' and wavy lines above the notes. The section ends with a double bar line.

The *Tempo I* section begins at measure 21. The tempo returns to the original 'Allegro moderato' pace. The bass clef is used. The dynamics are marked *f* (forte). The melody is more rhythmic and includes trills. The section concludes with a double bar line and a fermata over the final note.

Theme
Andante non troppo

p

mf *rall.* *p* a tempo

rall.

Var. I

p

p *rall.* *p* a tempo

Var. II

p

mf

rall. *p*

a tempo

Var. III

p

Più lento

p

tr

tr

tr

poco a poco cresc.

rall. p a tempo

15

Var. IV

The musical score consists of ten staves of music in bass clef, 6/8 time, and a key signature of two flats. The piece is titled "Var. IV".

- Staff 1: *pp* (pianissimo)
- Staff 2: *pp* (pianissimo)
- Staff 3: *pp* (pianissimo)
- Staff 4: *f* (forte) and *p* (piano)
- Staff 5: *f* (forte) and *p* (piano)
- Staff 6: *pp* (pianissimo)
- Staff 7: *pp* (pianissimo)
- Staff 8: *pp* (pianissimo)
- Staff 9: *cresc.* (crescendo)
- Staff 10: *ff* (fortissimo) with the vocalization "tu tu ku tu tu tu tu" written below the notes.

No. 11
Fantaisie Variations
on
The Carnival of Venice

J.B. Arban

Introduction
Allegretto $\text{♩} = 84$

Piano Tutti

Solo
mf
cresc.
a tempo
rall.

Theme $\text{♩} = 88$

p
p
mf
7

Var. I

p

(Double tonguing)

tr

tr

ff

p *ff* *p*

ff

p *ff* *p*

f

p

f

f

The musical score is written in bass clef with a 6/8 time signature. It begins with a piano (*p*) dynamic and features several triplet markings. A section of the score is marked '(Double tonguing)'. Trills are indicated with 'tr' and a wavy line. The dynamics vary throughout, including piano (*p*), fortissimo (*ff*), and forte (*f*). The piece concludes with a final forte (*f*) dynamic.

The image displays a musical score for a bassoon solo, consisting of a main piece and a variation. The main piece is written in bass clef, 2/4 time, with a key signature of two flats (B-flat and E-flat). It begins with a series of eighth-note runs, followed by a 7-measure rest. The variation, labeled "Var. II poco più mosso", is in 6/8 time and starts with a piano (*p*) dynamic. It features a sequence of triplet eighth-note patterns. The score includes various musical notations such as slurs, accents, and dynamic markings. The piece concludes with a 7-measure rest.

Var. III
Andante

p

pp tu ku tu ku tu ku tu ku

The musical score consists of ten staves of music in bass clef, 6/8 time, and a key signature of two flats. The first staff begins with a dynamic marking of *p*. The second and third staves continue the melodic line with slurs and accents. The fourth and fifth staves feature a more complex melodic pattern with slurs and accents. The sixth staff introduces a vocal line with the lyrics "tu ku tu ku tu ku tu ku" and a dynamic marking of *pp*. The seventh and eighth staves continue the vocal line with slurs and accents. The ninth and tenth staves conclude the piece with a final melodic flourish and a dynamic marking of *pp*.

Var. IV

Coda

f tu ku tu ku tu ku

tu tu ku tu tu tu tu

No. 12
Variations
on a theme from
Norma
by V. Bellini

J.B. Arban

Andante maestoso ♩ = 64

Piano

p *cresc.*

Solo

p

ff

dim. *f*

Theme
Moderato ♩ = 96

p

cresc.

First musical staff in bass clef, key signature of two flats, and 3/4 time signature. It features a complex melodic line with many slurs and accents. A dynamic marking of *f* is placed below the staff.

Second musical staff in bass clef, continuing the melodic line. It includes a fermata over a whole note and a seven-measure rest.

Var.I

Third musical staff in bass clef, marked with a common time signature. It begins with a dynamic marking of *p* and continues with a melodic line.

Fourth musical staff in bass clef, continuing the melodic line with various slurs and accents.

Fifth musical staff in bass clef, continuing the melodic line.

Sixth musical staff in bass clef, continuing the melodic line. A dynamic marking of *mf* is placed below the staff.

Seventh musical staff in bass clef, continuing the melodic line.

Eighth musical staff in bass clef, continuing the melodic line. Dynamic markings of *f* and *cresc.* are present.

Ninth musical staff in bass clef, continuing the melodic line. Dynamic markings of *cresc.* and *f* are present.

Tenth musical staff in bass clef, continuing the melodic line. A dynamic marking of *p* is present.

Eleventh musical staff in bass clef, continuing the melodic line. It includes a fermata over a whole note and a seven-measure rest. A dynamic marking of *f* is present.

Var.II

The musical score for 'Var.II' consists of ten staves of music in bass clef, 6/8 time, and a key signature of two flats (B-flat and E-flat). The piece begins with a dynamic marking of *p* (piano) and features a variety of rhythmic patterns, including sixteenth-note runs and eighth-note figures. The notation includes numerous accents, slurs, and dynamic markings such as *pp* (pianissimo) and *p*. The score is divided into measures by vertical bar lines, with some measures containing multiple beams for sixteenth notes. The overall texture is dense and rhythmic, characteristic of classical guitar or piano technique studies.

7
rit.

Più lento

p

accel.

(Double tonguing ad lib.)

(Double tonguing ad lib.)

(Double tonguing ad lib.)

accel.

cresc.

tr

vivace

f

ff

FINGERING CHART

FOUR VALVE COMPENSATING (NON COMPENSATING) EUPHONIUM

Each fingering may also be used for the note one octave above.

The chart displays fingerings for various notes across nine staves. The notes and their fingerings are as follows:

- Staff 1:**
 - $\sharp C$: 0 (0)
 - C : 1-2-3-4 (n/a)
 - $\flat C$: 1-3-4 (1-2-3-4)
 - $\sharp D$: 2-3-4 (1-3-4)
 - D : 1-2-4 3-4 (2-3-4)
- Staff 2:**
 - $\sharp D$: 1-4 (1-4) (1-2-4)
 - D : 2-4 1-2-3 (2-4)
 - $\flat D$: 4 1-3
 - $\sharp E$: 2-3 1-2-3-4
 - E : 1-2 3 1-3-4
- Staff 3:**
 - $\sharp E$: 1 2-3-4
 - E : 2 1-2-4 3-4
 - $\flat E$: 0 1-4
 - $\sharp F$: 2-4 1-2-3 1-2-3-4
 - F : 4 1-3
- Staff 4:**
 - $\sharp F$: 2-3 2-3-4
 - F : 1-2 3 1-2-4 3-4
 - $\flat F$: 1 1-4 1-2-3-4
 - $\sharp G$: 2 1-2-3 2-4 1-3-4
 - G : 0 1-3 4 2-3-4
- Staff 5:**
 - $\sharp G$: 2-3 1-2-4 1-2-3-4
 - G : 1-2 3 1-4 1-3-4
 - $\flat G$: 1 1-2-3 2-4 2-3-4
 - $\sharp A$: 2 1-3 4 1-2-4 3-4 1-2-3-4
 - A : 0 2-3 1-4 1-3-4
- Staff 6:**
 - $\sharp A$: 1-2 3 2-3-4 1 1-3 1-2-4 2 2-3 2-3-4 0 1-2 2-4 1 1-3 1-4
 - A : 1-2-3 2-4 1-2-3-4 4 1-3-4 1-4 1-2-3-4 3 1-2-4 1-2-3 1-3-4 4 2-3-4 1-2-3-4
- Staff 7:**
 - $\sharp A$: 2 1-2-3 2-4 0 1-3 4 2-3 1 2-4 1-2 4 1 2-3
 - A : 2-3 1-2-4 1-3-4 1-2 1-4 1-2-3 1-2-3 3 1-3 1-4 1-2-3 1-3-4
 - $\flat A$: 3 1-2-3-4 1-2-3-4 1-2-3-4 1-3-4
- Staff 8:**
 - $\sharp B$: 2 1-2 4 0 2-3 1-2-3 1-2 2 0 1-3
 - B : 3 1-2-4 1 1-4 3 1-3 3 1-3 1 4
 - $\flat B$: 1-3 3-4 1-3-4 1-3-4