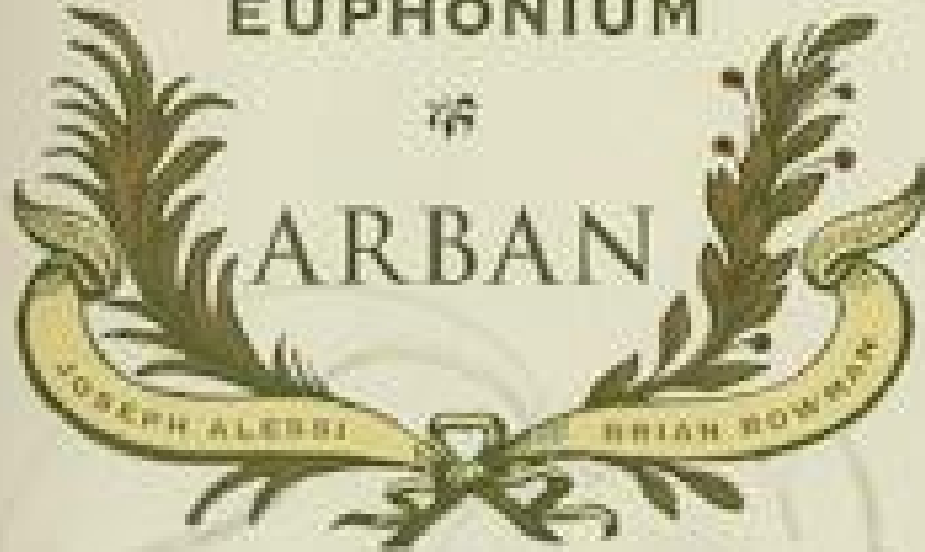


COMPLETE METHOD FOR
TROMBONE &
EUPHONIUM

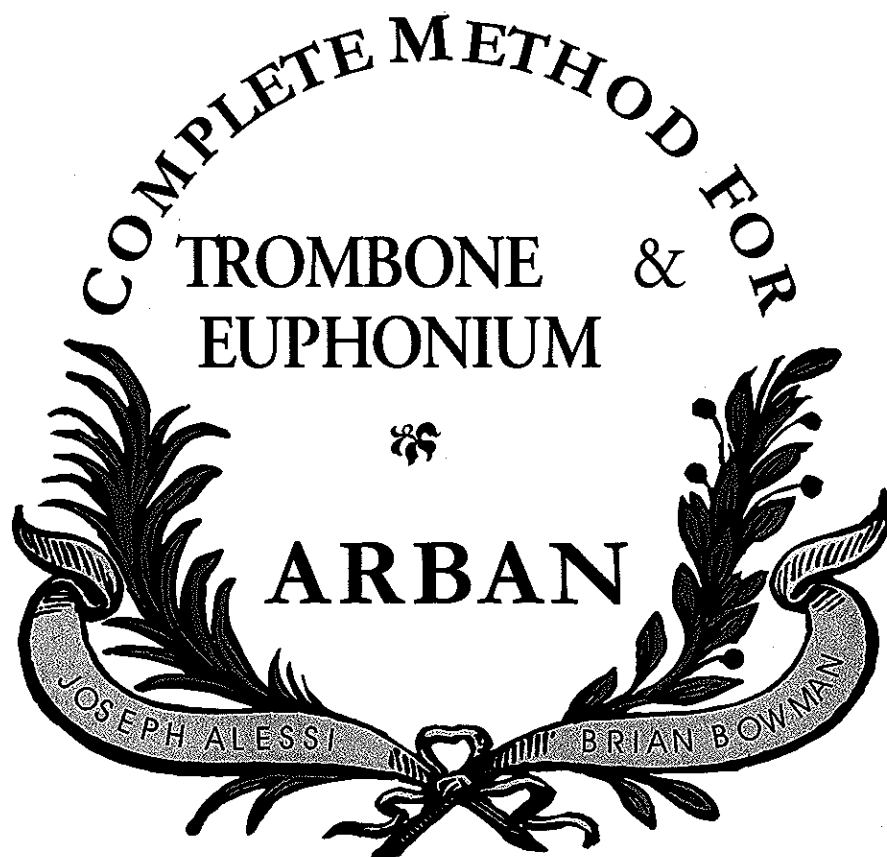


ARBAN

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COMPLETE METHOD FOR
TROMBONE & EUPHONIUM

BY JOSEPH ALESSI & DR. BRIAN BOWMAN



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**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,

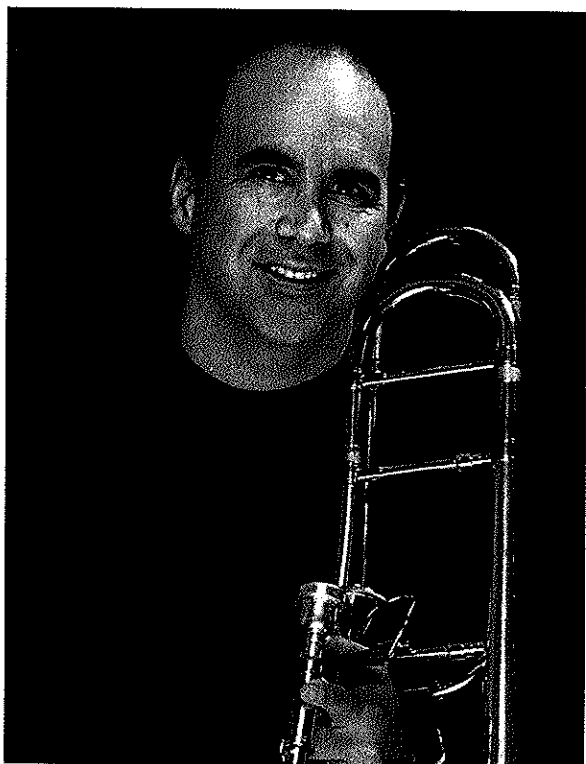
Edouard Monnais, *Imperial Commissioner*

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.

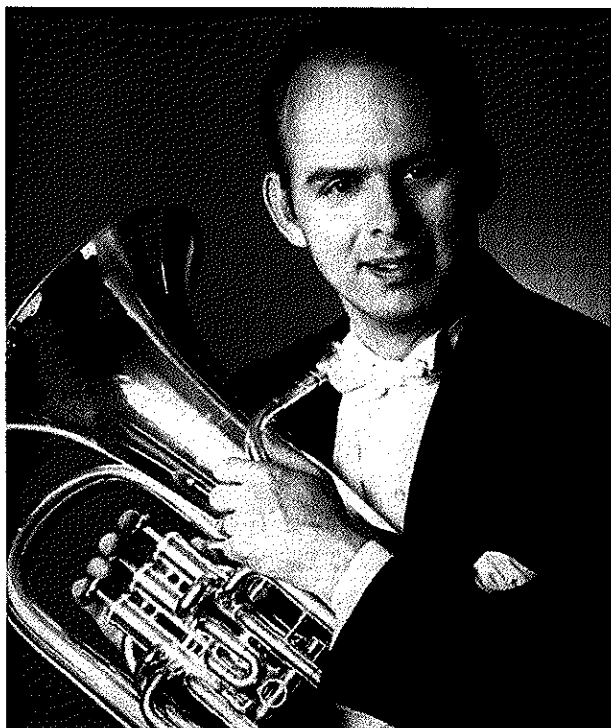
Currently on the faculty of the Juilliard School, Mr. Alessi has taught at Temple University in Philadelphia and the Grand Teton Music Festival in Wyoming. His students now occupy posts with many major symphony orchestras throughout the United States.

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. 

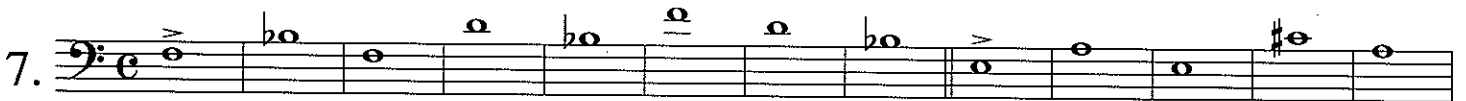


5. 



6. 



7. 





8.

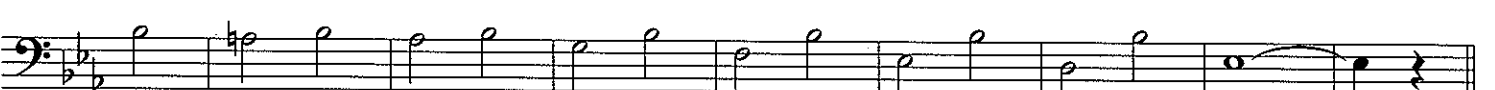
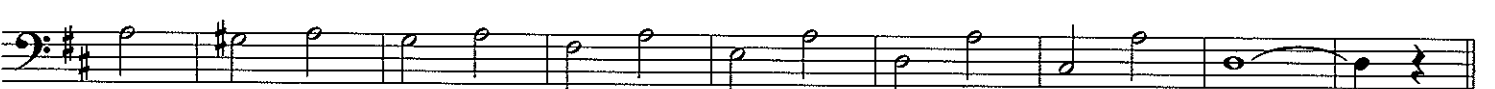
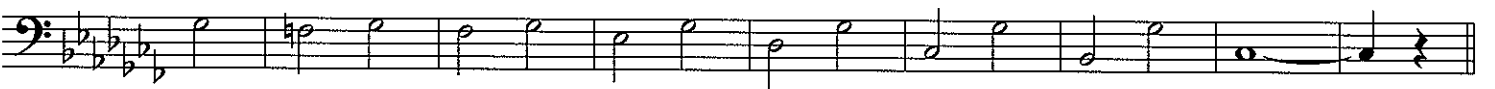
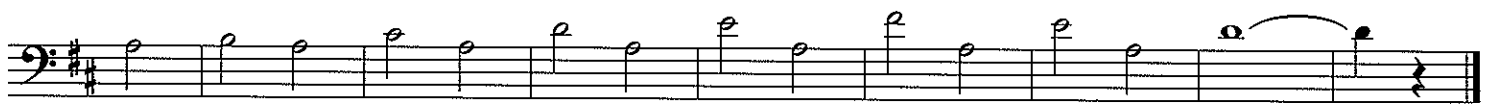
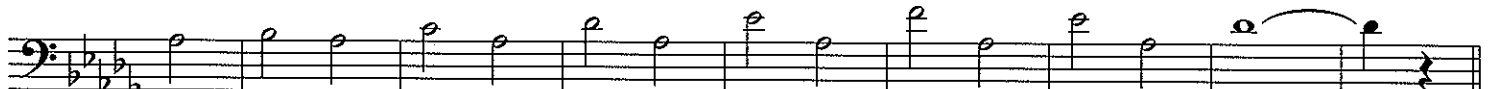
9.

10.

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.



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.

13.

The first system of exercise 13 consists of two staves. The top staff begins with a bass clef, a key signature of one flat (B-flat), and a common time signature (C). It contains 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. The bottom staff continues the sequence: 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.

14.

The first system of exercise 14 consists of two staves. The top staff begins with a bass clef, a key signature of one flat (B-flat), and a common time signature (C). It contains 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.

15.

The first system of exercise 15 consists of two staves. The top staff begins with a bass clef, a key signature of one flat (B-flat), and a common time signature (C). It contains 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.

16.

The first system of exercise 16 consists of three staves. The top staff begins with a bass clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). It contains 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.

17.

The first system of exercise 17 consists of two staves. The top staff begins with a bass clef, a key signature of one flat (B-flat), and a common time signature (C). It contains 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.

18.

19.

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24.   

25.   

26. 







27. 







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 systems of musical notation in bass clef, 3/4 time, and B-flat major. The first system contains two staves with eighth-note patterns. The second system contains two staves with eighth-note patterns. The third system contains two staves with eighth-note patterns. The fourth system contains two staves with eighth-note patterns.

37.    

Exercise 37 consists of four systems of musical notation in bass clef, 3/4 time, and B-flat major. The first system contains two staves with eighth-note patterns. The second system contains two staves with eighth-note patterns. The third system contains two staves with eighth-note patterns. The fourth system contains two staves with eighth-note patterns.

38.     

Exercise 38 consists of five systems of musical notation in bass clef, 3/4 time, and B-flat major. The first system contains two staves with eighth-note patterns. The second system contains two staves with eighth-note patterns. The third system contains two staves with eighth-note patterns. The fourth system contains two staves with eighth-note patterns. The fifth system contains two staves with eighth-note patterns.

39. 

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41. 

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.

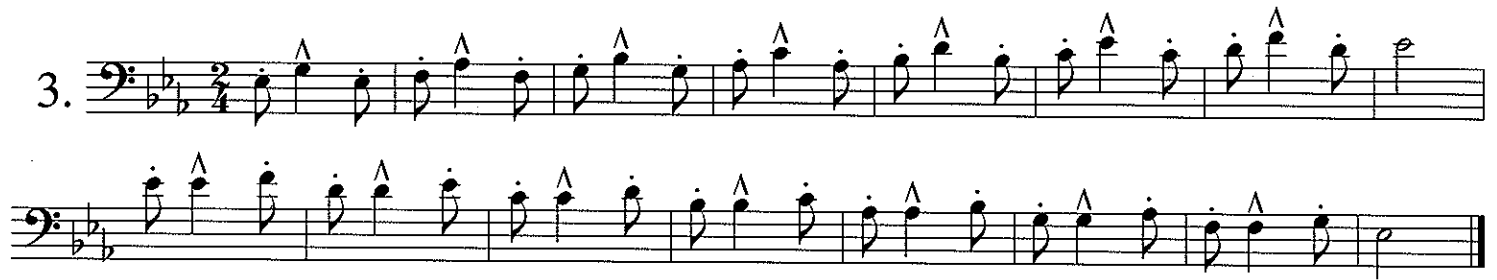
ETUDES 1-12—MR. ALESSI

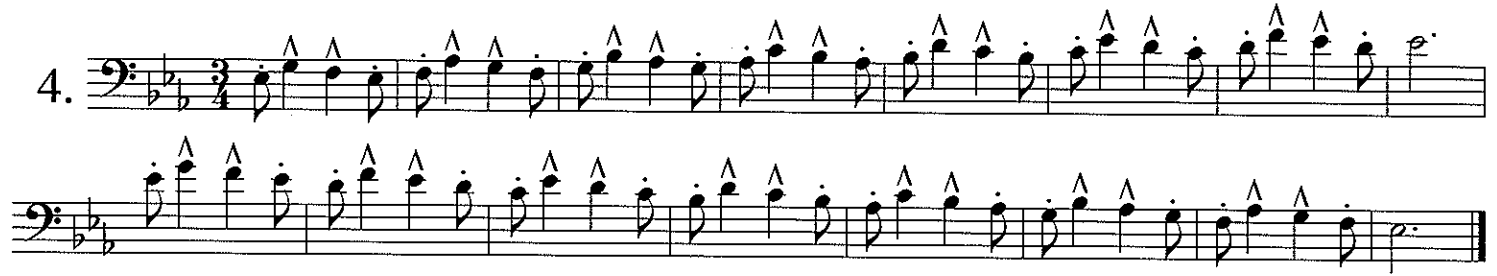
Two additional points to remember when playing syncopation:

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*.

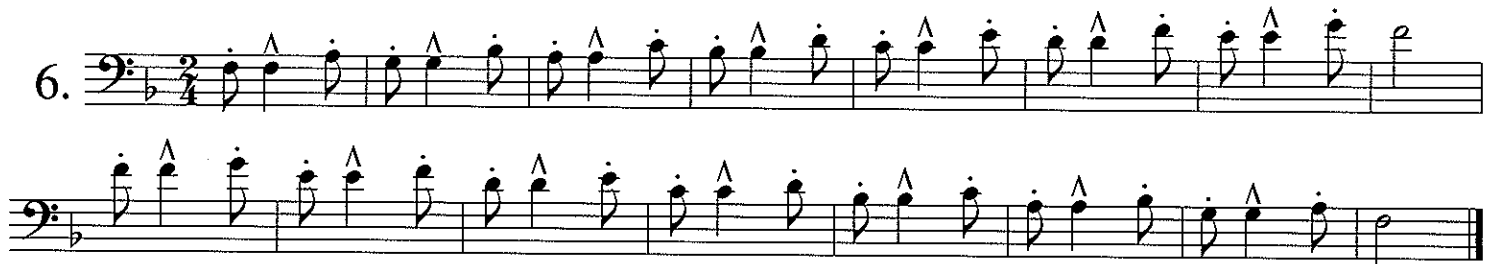
Move the slide rhythmically. Often we do not think of a slide movement in this way. As an exercise, tongue each note and move the slide very accurately without making any tone. In a way, mime the entire exercise to enhance coordination between the tongue, slide and air. Of course, when doing any exercise 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 displays two musical exercises, labeled 1 and 2, each consisting of two staves of music. The music is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). Exercise 1 consists of two staves of music. The first staff begins with a '1.' and contains a sequence of notes with accents (^) and rests. The second staff continues the sequence. Exercise 2 also consists of two staves of music, beginning with a '2.' and following a similar pattern of notes, rests, and accents. The notes are primarily quarter and eighth notes, with some half notes. The accents are placed above the longer notes.

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. 

16.

Exercise 16 is a five-staff piece in bass clef, 2/4 time, with a key signature of two flats. It consists of a continuous sequence of dotted eighth and sixteenth notes. The first staff begins with a quarter rest followed by a dotted eighth note, then continues with sixteenth notes. The second staff introduces chromatic changes with a sharp sign. The third staff continues the pattern with various accidentals. The fourth staff shows a change in the rhythmic grouping. The fifth staff concludes with a whole note chord.

Tempo di Marcia

17.

Exercise 17 is a four-staff piece in bass clef, 3/4 time, with a key signature of two flats. It features a continuous pattern of dotted eighth and sixteenth notes. The first staff starts with a quarter rest followed by a dotted eighth note. The second staff continues the pattern with chromatic alterations. The third staff maintains the rhythmic pattern. The fourth staff concludes with a quarter note.

Allegro moderato

18.

Exercise 18 is a three-staff piece in bass clef, 2/4 time, with a key signature of two flats. It features a continuous pattern of dotted eighth and sixteenth notes. The first staff begins with a quarter rest followed by a dotted eighth note. The second staff continues the pattern with chromatic alterations. The third staff concludes with a quarter note.



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, key of B-flat major. The first staff contains measures 1 and 2. The second staff contains measures 3 and 4. The music consists of eighth and sixteenth notes with various rests.

30. *Allegretto*

Measures 5-10 of exercise 30. Measure 5 starts with a piano (*p*) dynamic and features accents (^) over the eighth notes. Measure 6 has a forte (*f*) dynamic. Measure 7 has a piano (*p*) dynamic. Measure 8 has a forte (*f*) dynamic. Measure 9 has a piano (*p*) dynamic. Measure 10 has a forte (*f*) dynamic. A dashed line above measure 8 indicates the start of the *Tempo I* section.

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

Tempo I

31. *Allegretto*

Measures 1-5 of exercise 31. Measure 1 has a piano (*p*) dynamic. Measure 2 has a forte (*f*) dynamic. Measure 3 has a piano (*p*) dynamic. Measure 4 has a forte (*f*) dynamic. Measure 5 has a piano (*p*) dynamic. The music consists of eighth and sixteenth notes with various rests and accents.

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

Allegretto

32.

Exercise 32 consists of six staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. The music is written in bass clef. It features a continuous eighth-note pattern. 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. The sixth staff contains 16 measures. The exercise concludes with a double bar line and repeat dots.

Allegretto

33.

Exercise 33 consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. The music is written in bass clef. It features a continuous eighth-note pattern. The first staff contains 16 measures. The second staff contains 16 measures. The third staff contains 16 measures. The exercise concludes with a double bar line and repeat dots.

34.

Exercise 34 consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. The music is written in bass clef. It features a continuous eighth-note pattern. The first staff contains 16 measures. The second staff contains 16 measures. The third staff contains 16 measures. The exercise concludes with a double bar line and repeat dots.

35.

Allegretto

36.

37.

Exercise 37 consists of six measures of music in bass clef, 6/8 time, and a key signature of three flats (B-flat, E-flat, A-flat). The first measure begins with a treble clef and a common time signature, which then changes to bass clef and 6/8 time. The music features a complex rhythmic pattern of dotted eighth and sixteenth notes, with various rests and accidentals throughout.

38.

Exercise 38 consists of six measures of music in bass clef, 6/8 time, and a key signature of one flat (B-flat). The music features a complex rhythmic pattern of dotted eighth and sixteenth notes, with various rests and accidentals throughout.

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 displays two musical exercises, Study 1 and Study 2, each consisting of two staves of music. Study 1 is in the bass clef with a key signature of one flat (B-flat) and a common time signature (C). It features a series of eighth-note slurs with half-step slide movements indicated by double-headed arrows between notes. Study 2 is also in the bass clef with a key signature of one flat and a common time signature. It features a series of eighth-note slurs with half-step slide movements indicated by double-headed arrows. The second staff of Study 2 ends with a 'Fine' marking, and the first staff of Study 2 ends with a 'D.C. al Fine' marking.

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.

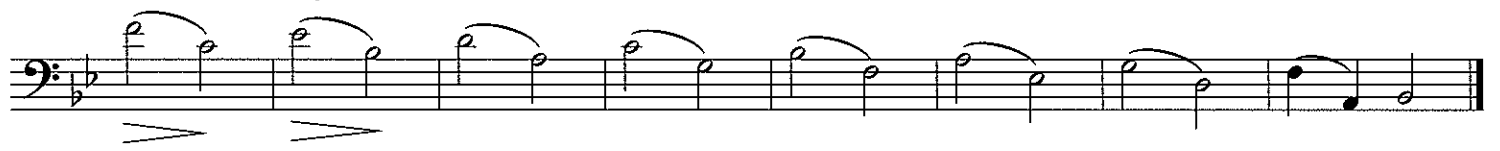
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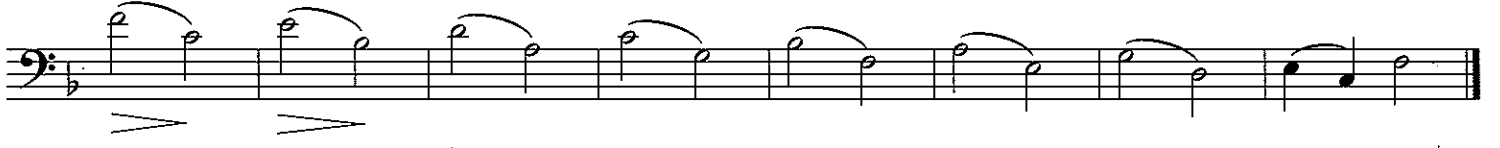
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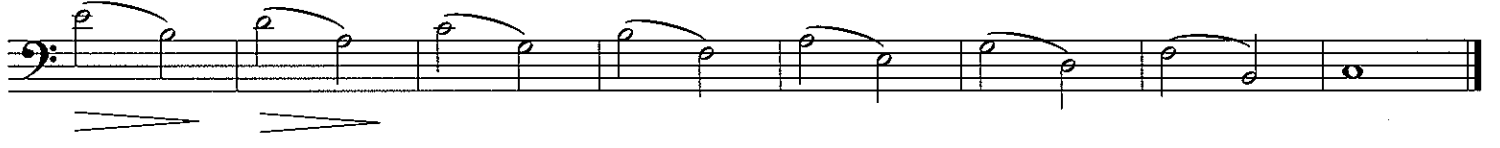
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10. 



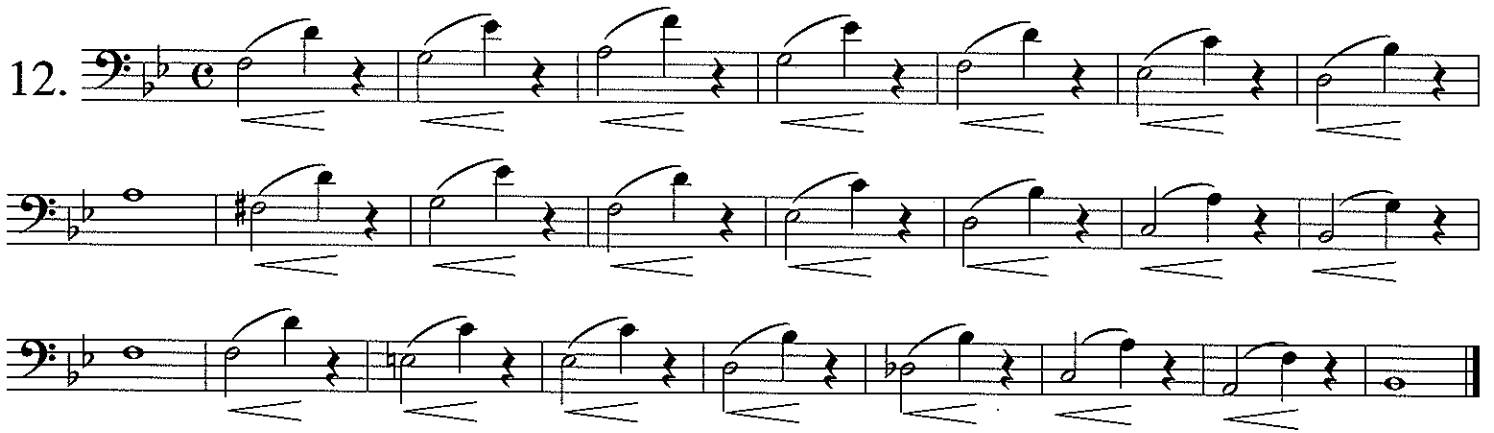
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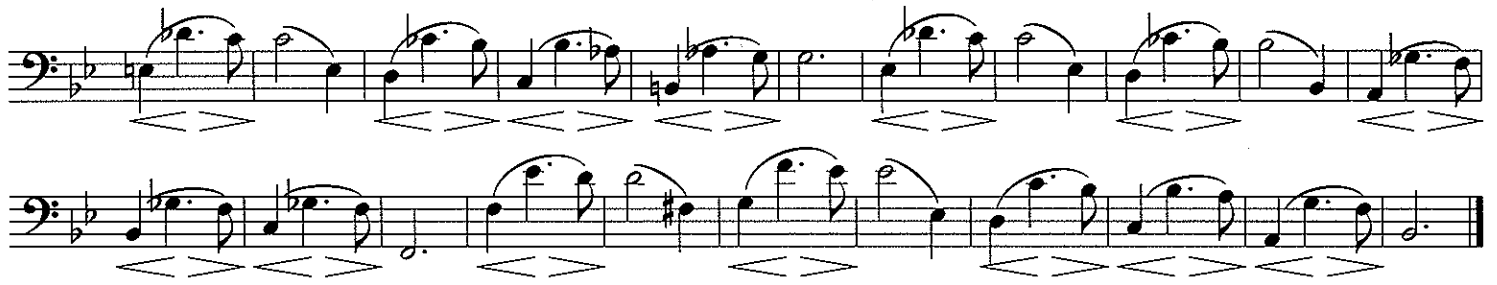


12. 

13. 

14. *Allegretto* 

15. *Andante* 



STUDIES 16-30—DR. BOWMAN

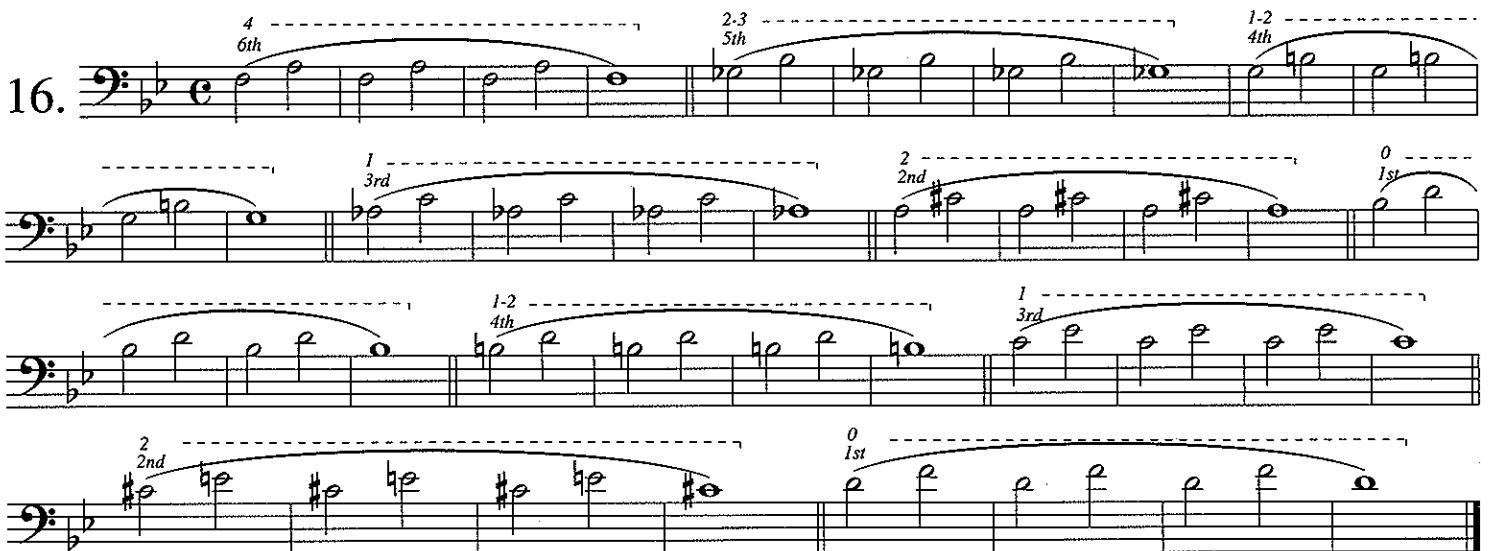
While performing exercises #16-30 be sure to take deep breaths and keep a steady flow of air through the slurs. When notes *stick*, or the slur is not smooth, try playing the interval on the mouth-piece alone (buzzing) and play a glissando between the *sticking* notes to assure that the lips are vibrating. 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-staff piece in bass clef, 6/8 time. It consists of 11 staves of music. 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-staff piece in bass clef, 6/8 time. It consists of four staves of music. The first two staves are in B-flat major, the third in D-flat major, and the fourth in B-flat major. The piece features a continuous eighth-note pattern with various triplet and sextuplet markings. The first two staves are in B-flat major, the third in D-flat major, and the fourth in B-flat major. The piece concludes with a whole note chord.

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

24. *Allegro*

4 6th 2-3 5th 3 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

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

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. 

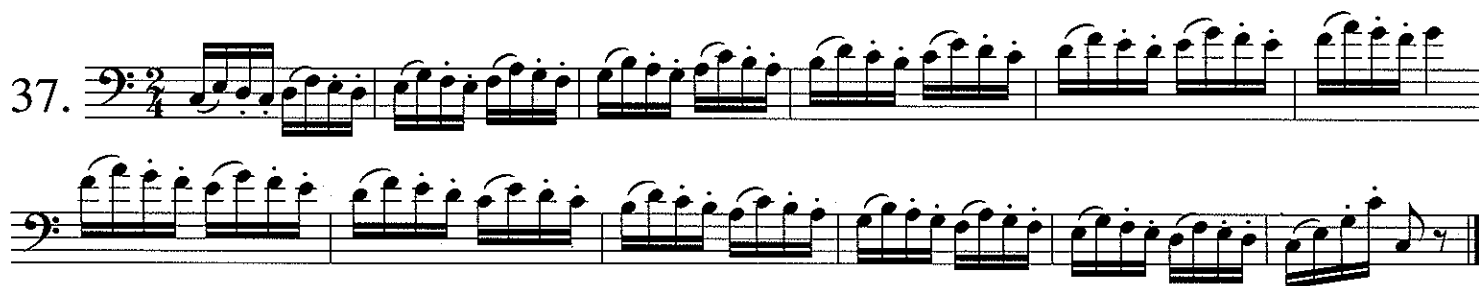
36. 

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. 



40. 



41. 



42. 



43. 





44. 


45. 


46. 


47. 


48. 


49. 


50. 

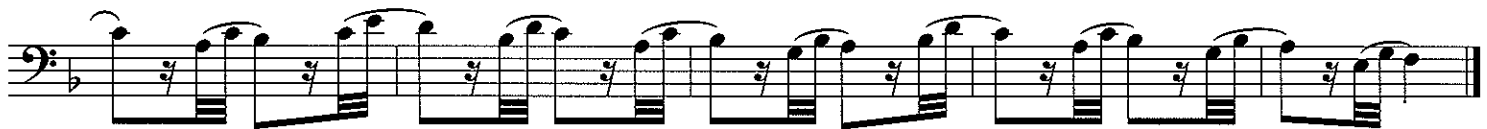

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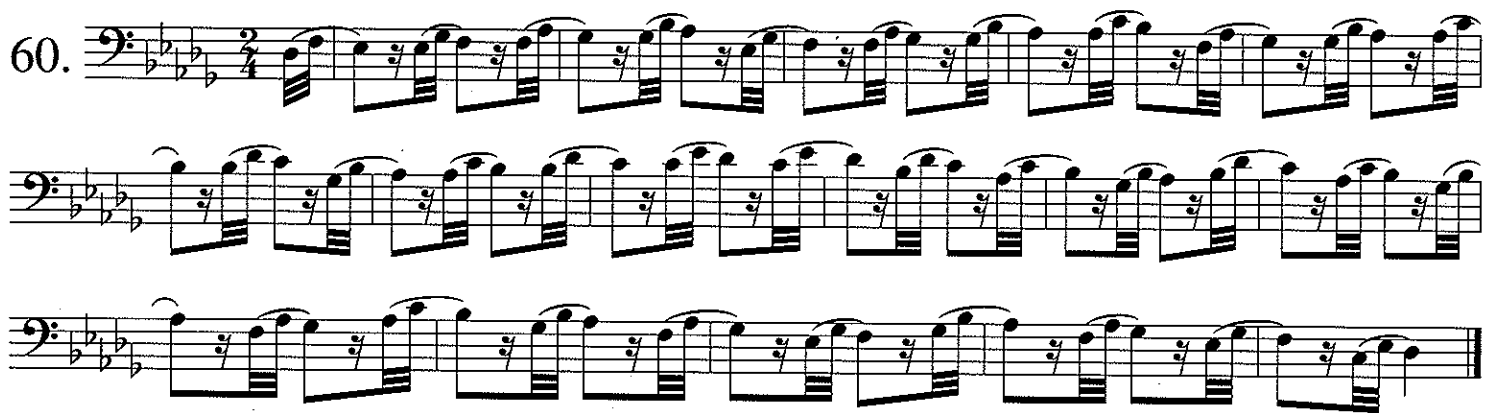

52. 


53. 


54. 


55. 

60. 

STUDIES 61-69—MR. ALESSI

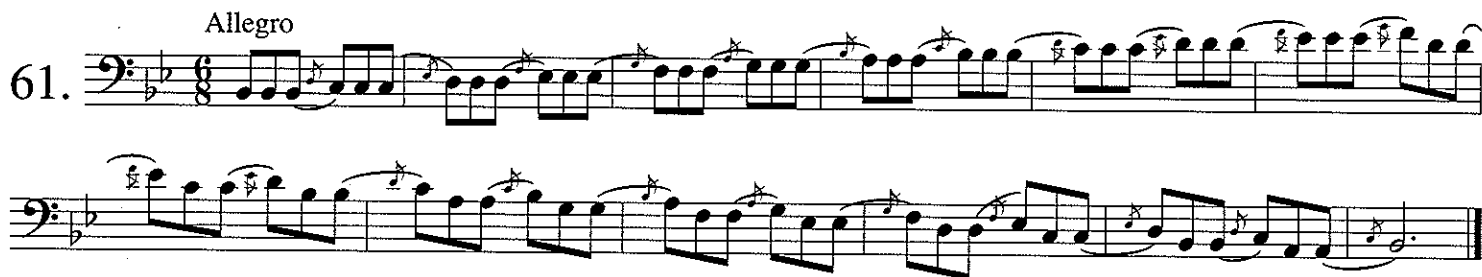
GRACE NOTES—STUDIES 61-67

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.

Allegro

61. 

62. 

Allegro

63. 

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 continuous eighth-note patterns with various articulations such as slurs, accents, and staccato marks. 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-note patterns 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 two flats (B-flat and E-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 slurs and accents. The subsequent lines continue this pattern with different slurs and accents, including some with *p* and *f* markings. The piece concludes with a double bar line.

68.

Exercise 68 is a single-staff piece in bass clef, 2/4 time, with a key signature of two flats (B-flat and E-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 slurs and accents. The subsequent lines continue this pattern with different slurs and accents, including some with *p* and *f* markings. The piece concludes with a double bar line.

69.

The image displays a page of musical notation for exercise 69, consisting of 12 staves of bass clef music in 2/4 time. The piece is in B-flat major. The notation includes various key signatures and accidentals throughout, such as one flat (B-flat), two flats (B-flat and E-flat), three flats (B-flat, E-flat, and A-flat), and three sharps (F-sharp, C-sharp, and G-sharp). The music features a complex rhythmic pattern with many slurs and accents, characteristic of a technical exercise. The exercise begins with a key signature of one flat and changes to two flats, then three flats, and finally three sharps before returning to one flat in the final measure.

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.

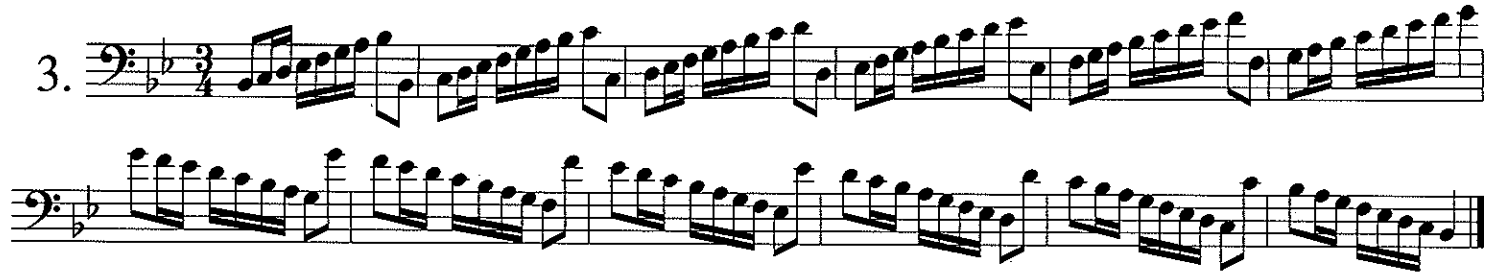
STUDIES 1-69—MR. ALESSI

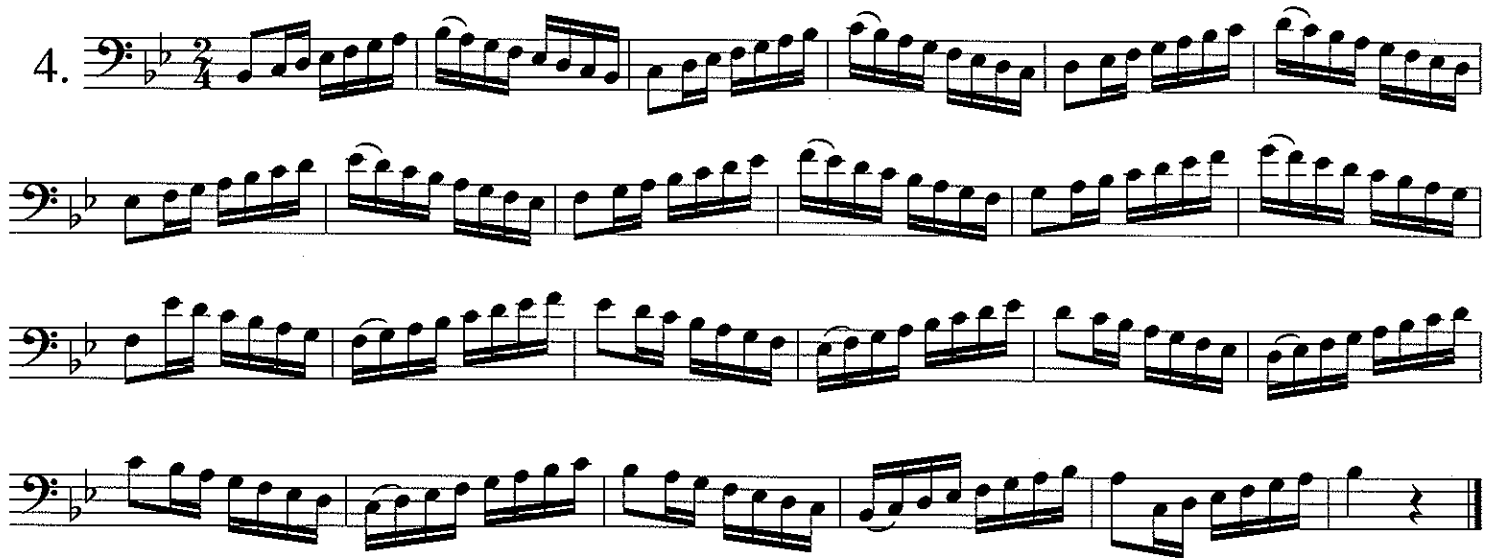
Scales are fundamental to technique and to the development of good intonation. Keep in mind that speed is not essential in these studies. I have heard players perform the famous *William Tell* and *La Gazza Ladra* excerpts well technically—but with poor intonation—making the performance or audition flawed. 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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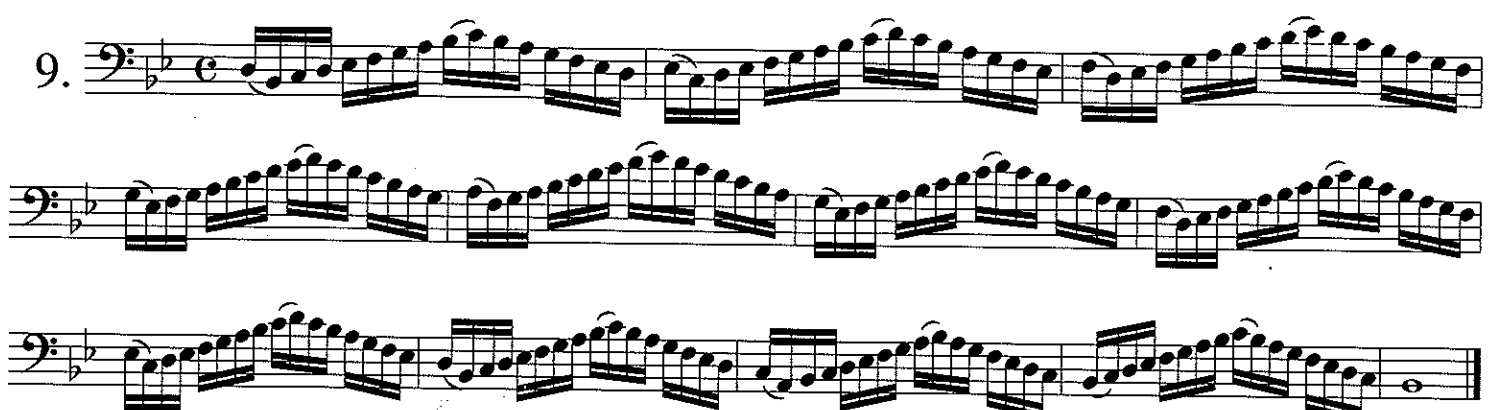
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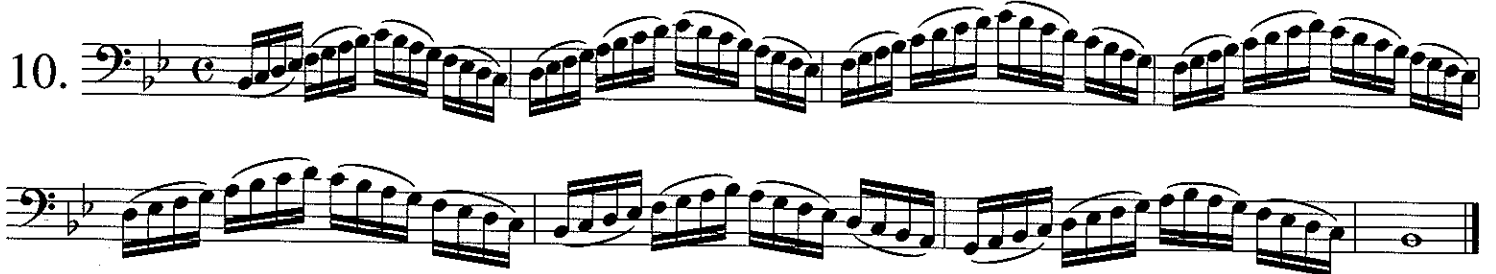
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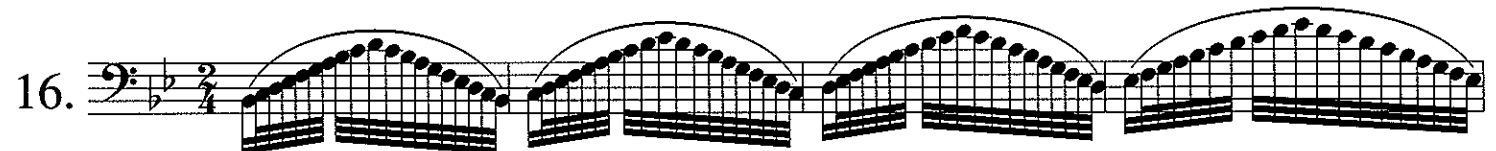
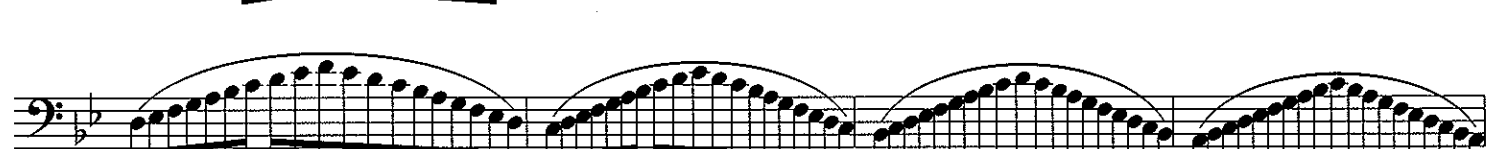
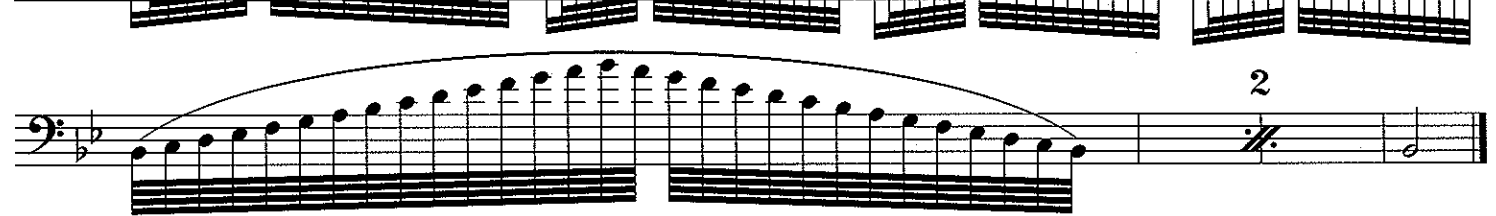
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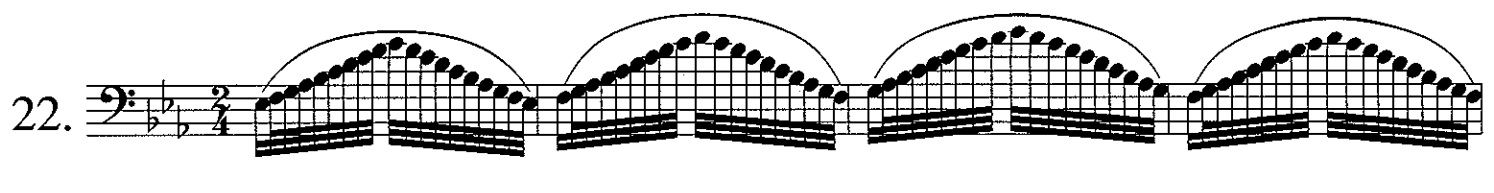
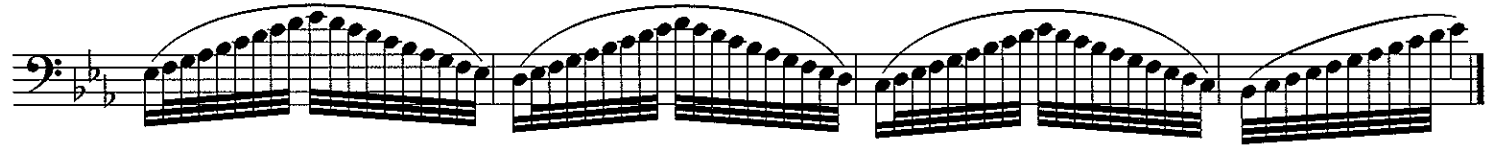


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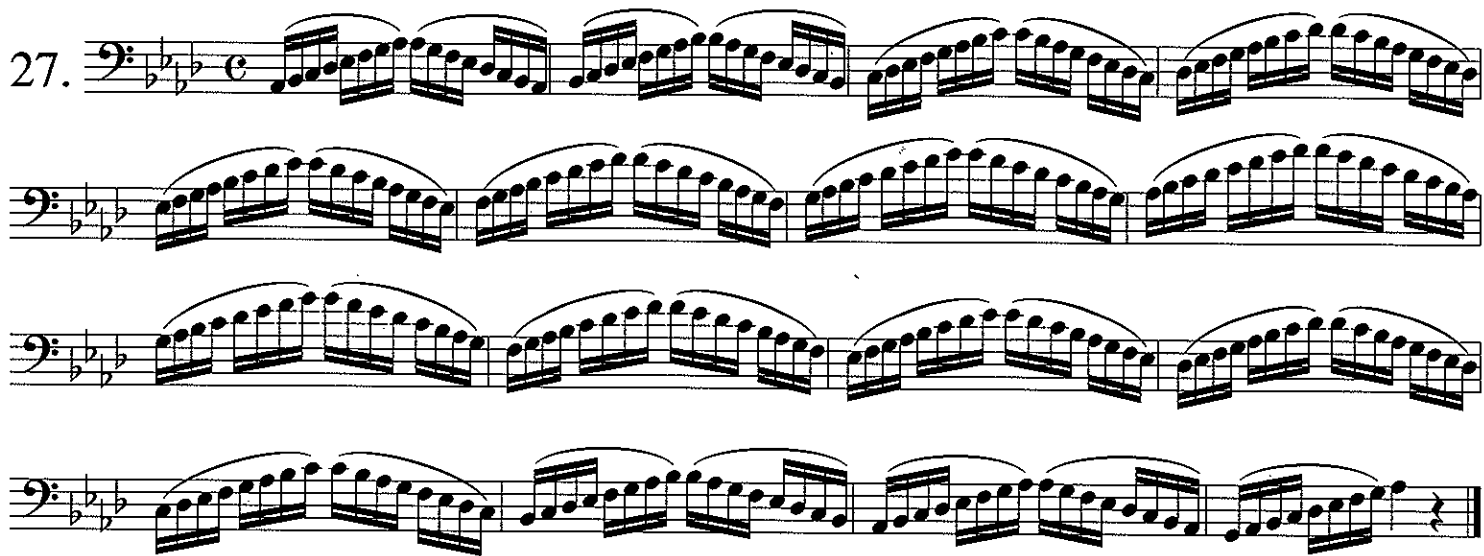
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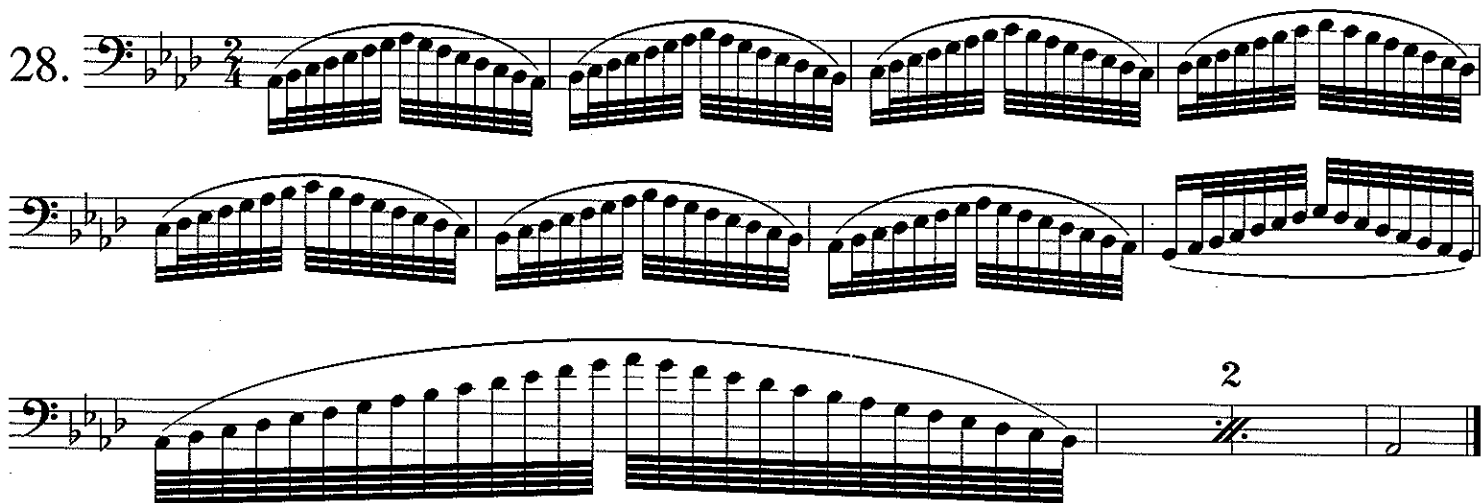
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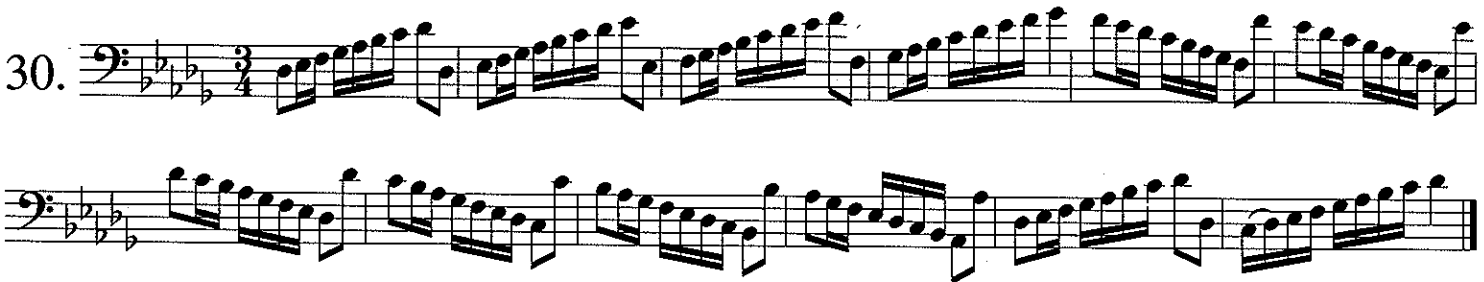
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31.

Exercise 31 consists of four systems of music in bass clef, 2/4 time, and B-flat major. The first system has a treble clef and contains a melodic line with eighth-note patterns. The second and third systems are in bass clef and contain a bass line with eighth-note patterns. The fourth system is in bass clef and contains a bass line with eighth-note patterns, ending with a fermata.

32.

Exercise 32 consists of three systems of music in bass clef, common time, and B-flat major. The first system has a treble clef and contains a melodic line with eighth-note patterns. The second and third systems are in bass clef and contain a bass line with eighth-note patterns.

33.

Exercise 33 consists of three systems of music in bass clef, common time, and B-flat major. The first system has a treble clef and contains a melodic line with eighth-note patterns. The second and third systems are in bass clef and contain a bass line with eighth-note patterns.

34.

Exercise 34 consists of two systems of music in bass clef, 2/4 time, and B-flat major. The first system has a treble clef and contains a melodic line with eighth-note patterns. The second system is in bass clef and contains a bass line with eighth-note patterns.

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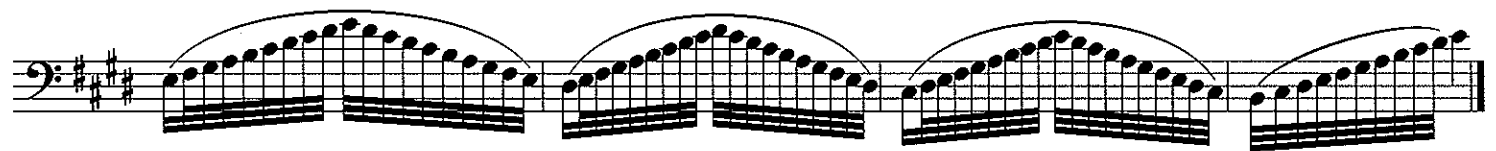
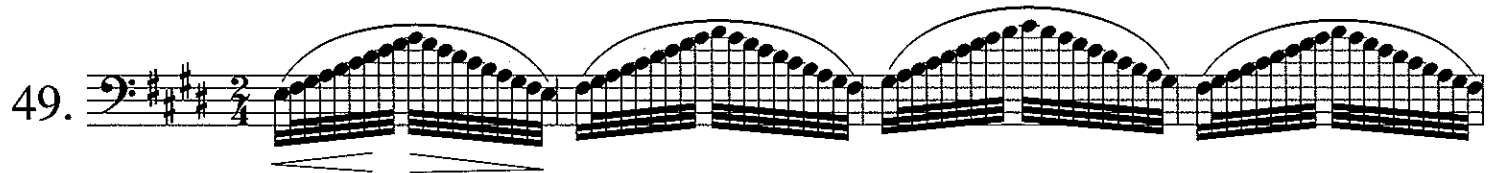
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61. 







62. 

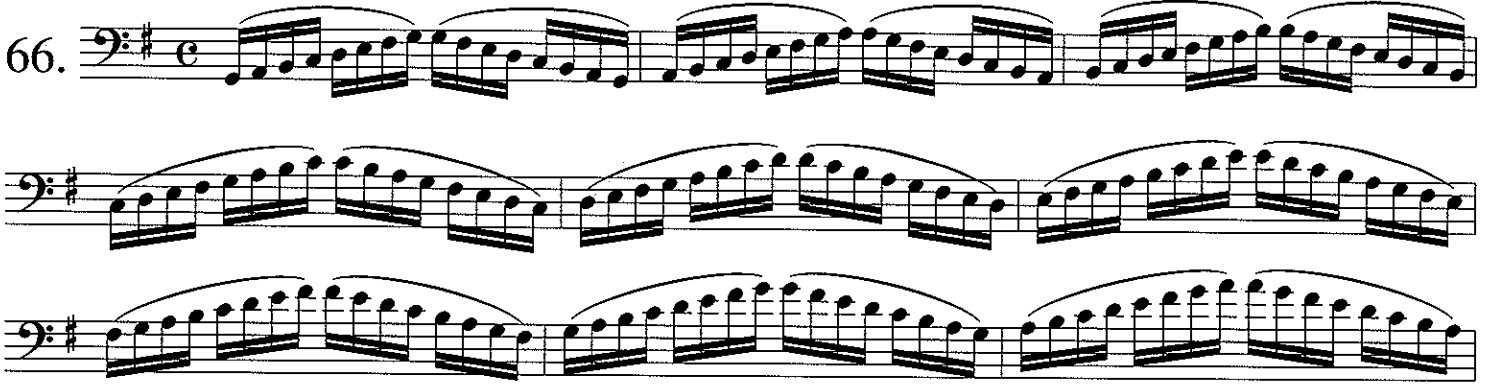


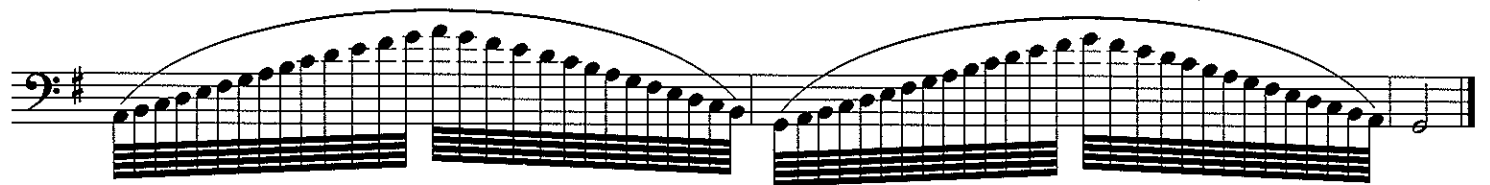
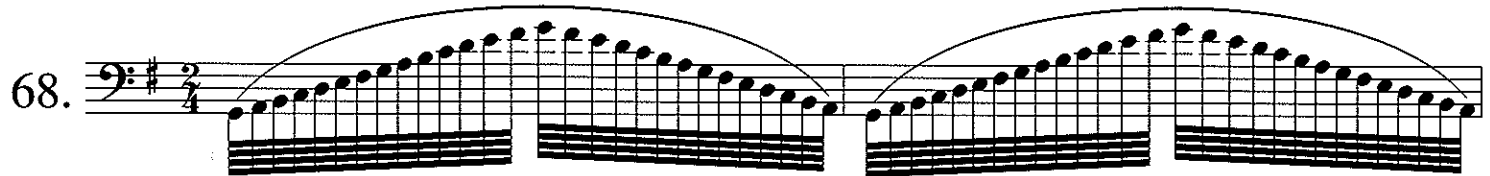


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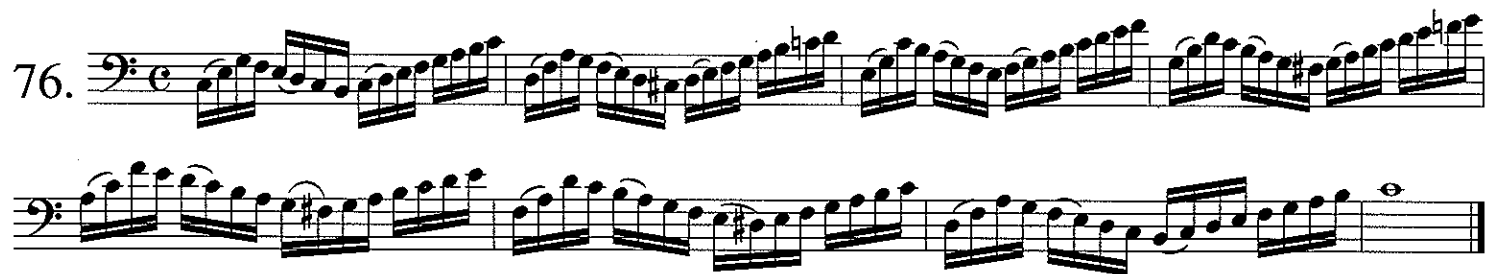
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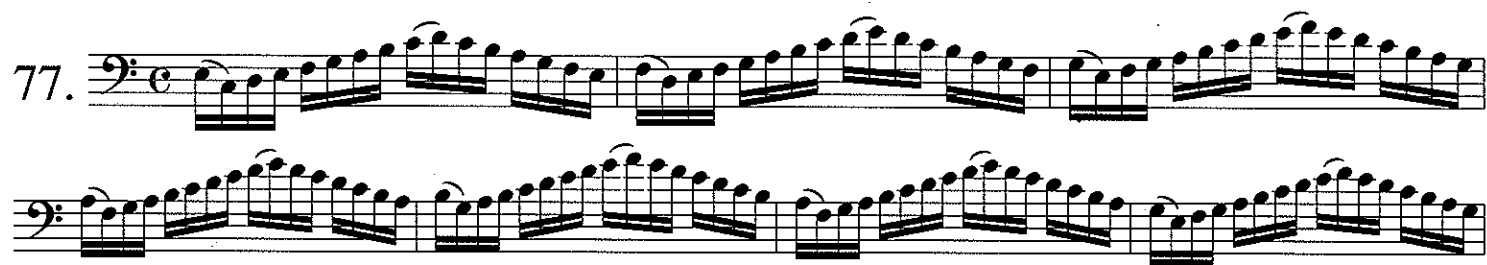
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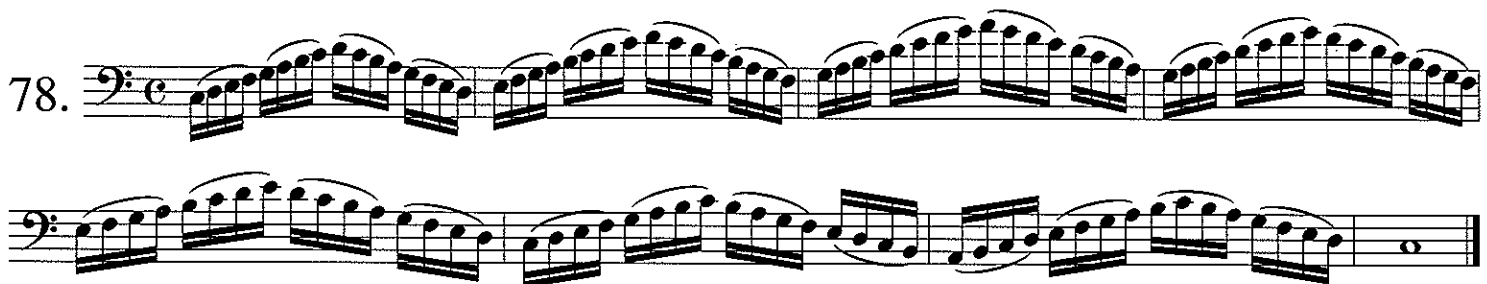


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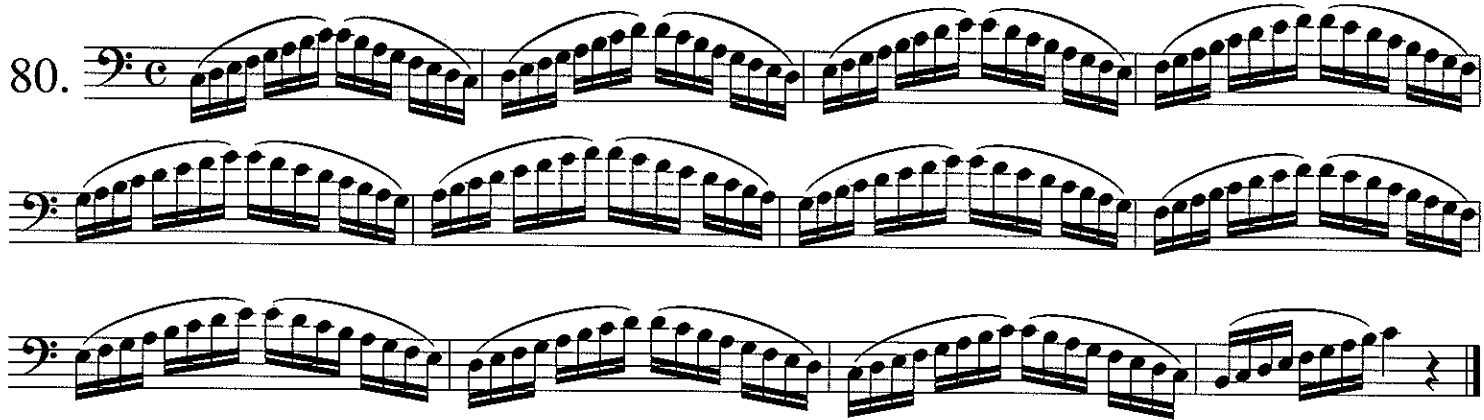
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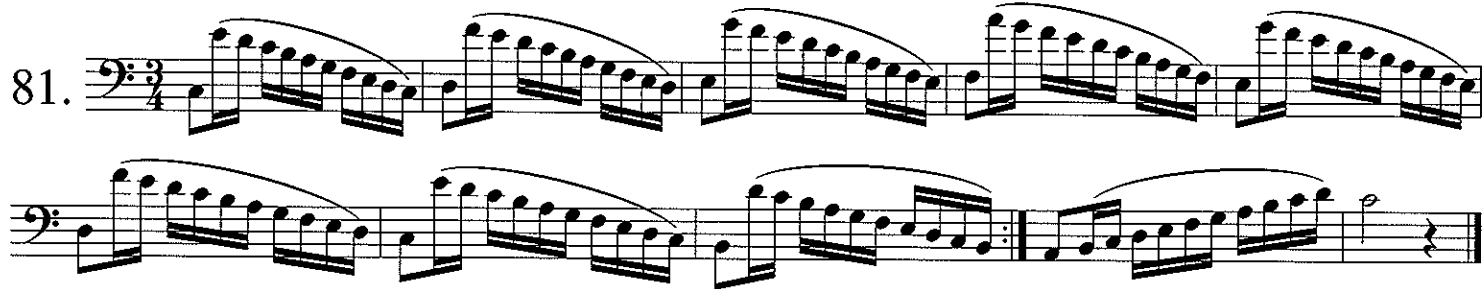
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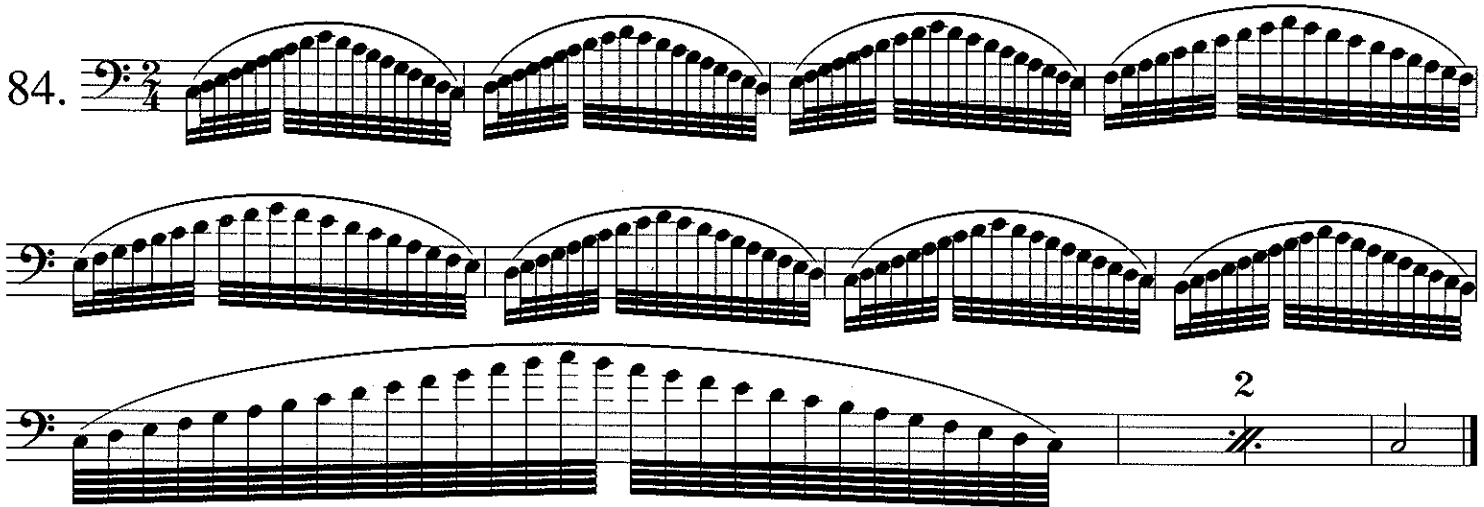
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85. 



86. 



87. 



88. 







89. 





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

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

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

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

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

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

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

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

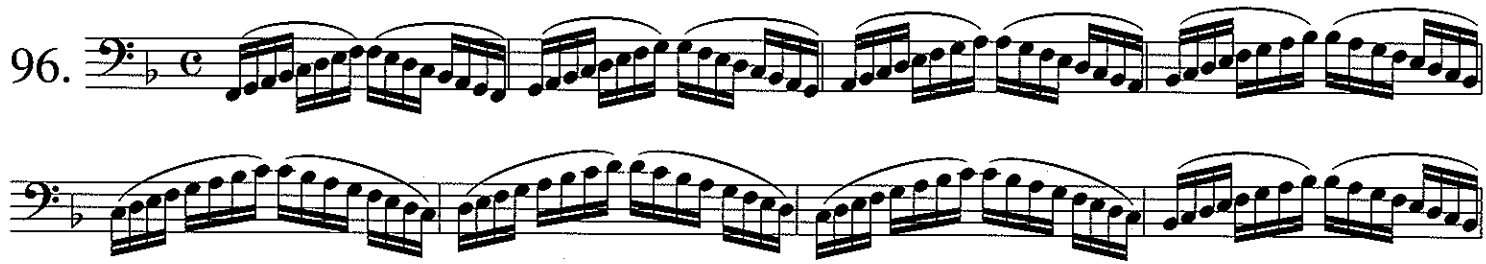
Musical notation for exercise 93, third staff. Bass clef, common time signature, key of B-flat. The staff contains a sequence of eighth and sixteenth notes, including slurs and ties.

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

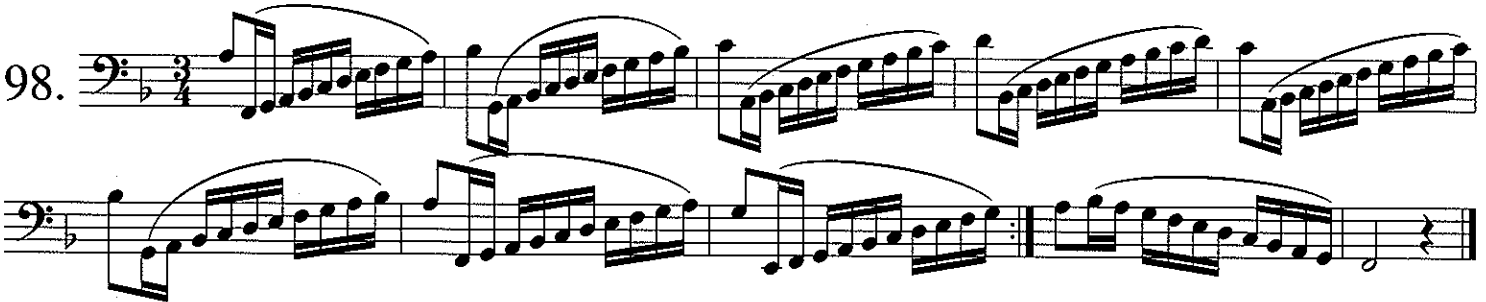
Musical notation for exercise 94, second staff. Bass clef, common time signature, key of B-flat. The staff contains a sequence of eighth and sixteenth notes, including slurs and ties.

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

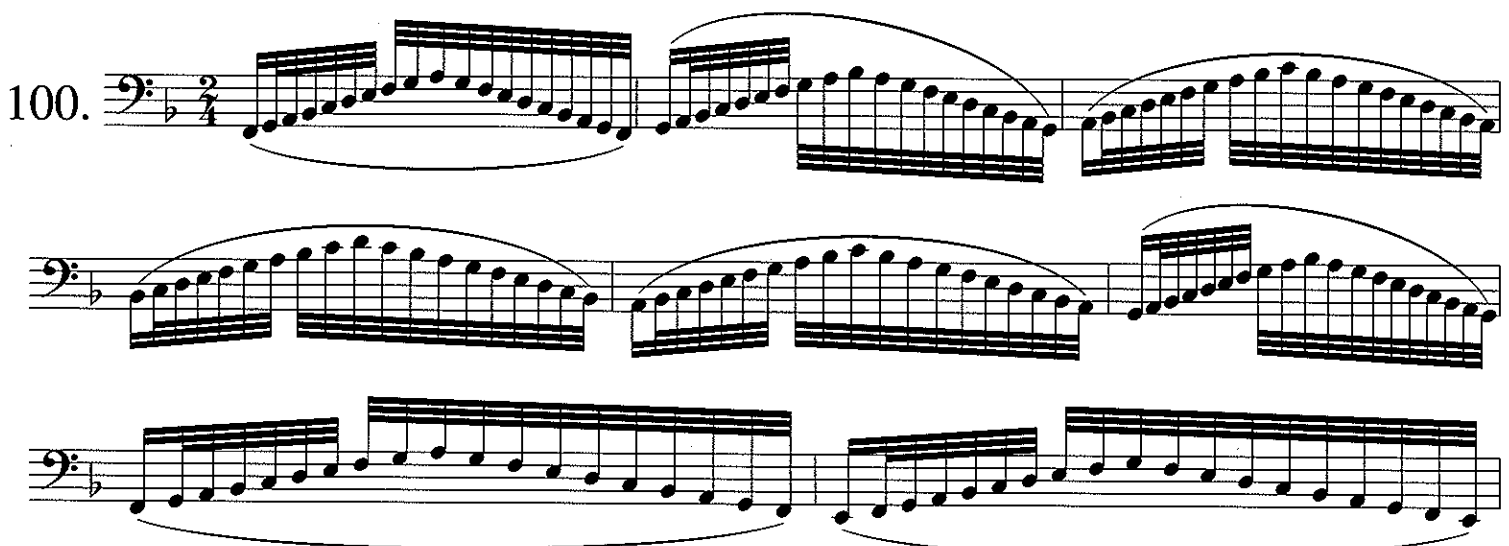
Musical notation for exercise 95, second staff. Bass clef, common time signature, key of B-flat. The staff contains a sequence of eighth and sixteenth notes, including slurs and ties.

96. 

97. 

98. 

99. 

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.

1.

2.



5.

Exercise 5 is a single melodic line in bass clef, 2/4 time, with a key signature of two flats (B-flat and E-flat). It consists of six staves of music. The first staff begins with a treble clef and a common time signature, but the rest of the exercise is in bass clef. The music is highly technical, featuring a complex melodic line with many accidentals (sharps, flats, and naturals) and slurs. The exercise is divided into two main sections, each with three staves. The first section starts with a treble clef and a common time signature, while the second section starts with a bass clef and a 2/4 time signature. The key signature is two flats throughout.

6.

Exercise 6 is a single melodic line in bass clef, 2/4 time, with a key signature of two flats (B-flat and E-flat). It consists of six staves of music. The first staff begins with a treble clef and a common time signature, but the rest of the exercise is in bass clef. The music is highly technical, featuring a complex melodic line with many accidentals (sharps, flats, and naturals) and slurs. The exercise is divided into two main sections, each with three staves. The first section starts with a treble clef and a common time signature, while the second section starts with a bass clef and a 2/4 time signature. The key signature is two flats throughout.



A single line of music in bass clef, featuring a chromatic scale with a slur and repeat signs.

9.
A single line of music in bass clef, featuring a chromatic scale with a slur and repeat signs.

A single line of music in bass clef, featuring a chromatic scale with a slur and repeat signs.

A single line of music in bass clef, featuring a chromatic scale with a slur and repeat signs.

A single line of music in bass clef, featuring a chromatic scale with a slur and repeat signs.

A single line of music in bass clef, featuring a chromatic scale with a slur and repeat signs.

A single line of music in bass clef, featuring a chromatic scale with a slur and repeat signs.

10.
A single line of music in bass clef, featuring a chromatic scale with triplets and a slur.

A single line of music in bass clef, featuring a chromatic scale with a slur.

A single line of music in bass clef, featuring a chromatic scale with a slur.

11.
A single line of music in bass clef, featuring a chromatic scale with triplets and a slur.

A single line of music in bass clef, featuring a chromatic scale with a slur.

12.

13.

14.

15.

16. 

17. 

18. 

19. 

20. 

First musical staff, bass clef, key signature of two flats (B-flat, E-flat), 2/4 time signature. It contains a sequence of eighth notes with various accidentals, including sharps and naturals, under a slur.

Second musical staff, bass clef, key signature of two flats, 2/4 time signature. It continues the sequence of eighth notes with various accidentals, including naturals and flats, under a slur.

21.

Third musical staff, bass clef, key signature of two flats, 2/4 time signature. It begins with a quarter rest followed by eighth notes with various accidentals, including naturals and flats, under a slur.

Fourth musical staff, bass clef, key signature of two flats, 2/4 time signature. It continues the sequence of eighth notes with various accidentals, including naturals and flats, under a slur.

Fifth musical staff, bass clef, key signature of two flats, 2/4 time signature. It continues the sequence of eighth notes with various accidentals, including naturals and flats, under a slur.

22.

Sixth musical staff, bass clef, key signature of two flats, 2/4 time signature. It begins with a quarter rest followed by eighth notes with various accidentals, including naturals and flats, under a slur.

Seventh musical staff, bass clef, key signature of two flats, 2/4 time signature. It continues the sequence of eighth notes with various accidentals, including naturals and flats, under a slur.

Eighth musical staff, bass clef, key signature of two flats, 2/4 time signature. It continues the sequence of eighth notes with various accidentals, including naturals and flats, under a slur.

23.

Ninth musical staff, bass clef, key signature of two flats, 2/4 time signature. It begins with a quarter rest followed by eighth notes with various accidentals, including naturals and flats, under a slur.

Tenth musical staff, bass clef, key signature of two flats, 2/4 time signature. It continues the sequence of eighth notes with various accidentals, including naturals and flats, under a slur.

Eleventh musical staff, bass clef, key signature of two flats, 2/4 time signature. It continues the sequence of eighth notes with various accidentals, including naturals and flats, under a slur.

Twelfth musical staff, bass clef, key signature of two flats, 2/4 time signature. It continues the sequence of eighth notes with various accidentals, including naturals and flats, under a slur.

24. 

25. 

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 systems of musical notation in bass clef, 6/8 time, and B-flat major. Each system contains two staves of music. The first system begins with a treble clef and a 6/8 time signature. The music features eighth-note patterns with slurs and staccato markings.

30.    

Exercise 30 consists of four systems of musical notation in bass clef, 6/8 time, and B-flat major. Each system contains two staves of music. The first system begins with a treble clef and a 6/8 time signature. The music features eighth-note patterns with slurs and staccato markings.

31.

The musical score consists of ten staves of music in bass clef, 2/4 time, and a key signature of two flats (B-flat and E-flat). The first staff begins with a treble clef and the number '31.'. The first two measures of the first staff contain triplets of eighth notes, indicated by a '3' below the notes. The music is characterized by frequent slurs and trills, with many notes beamed together. The piece concludes with a final double bar line and a fermata over the last note.

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.

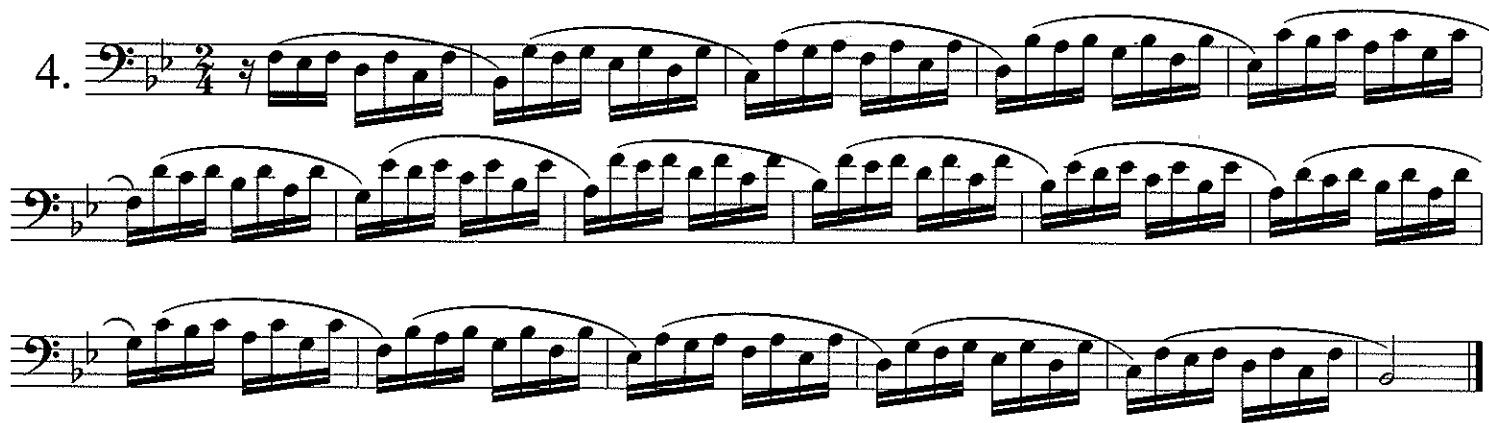
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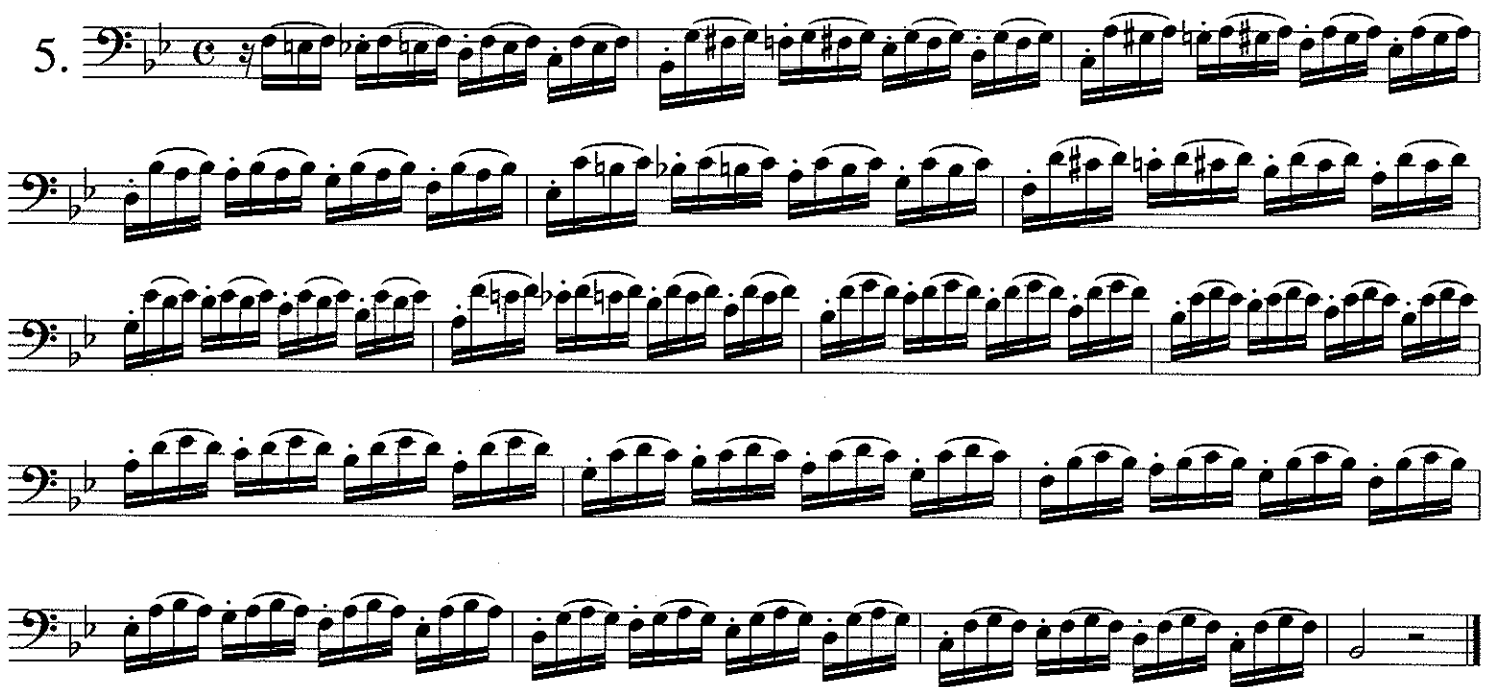
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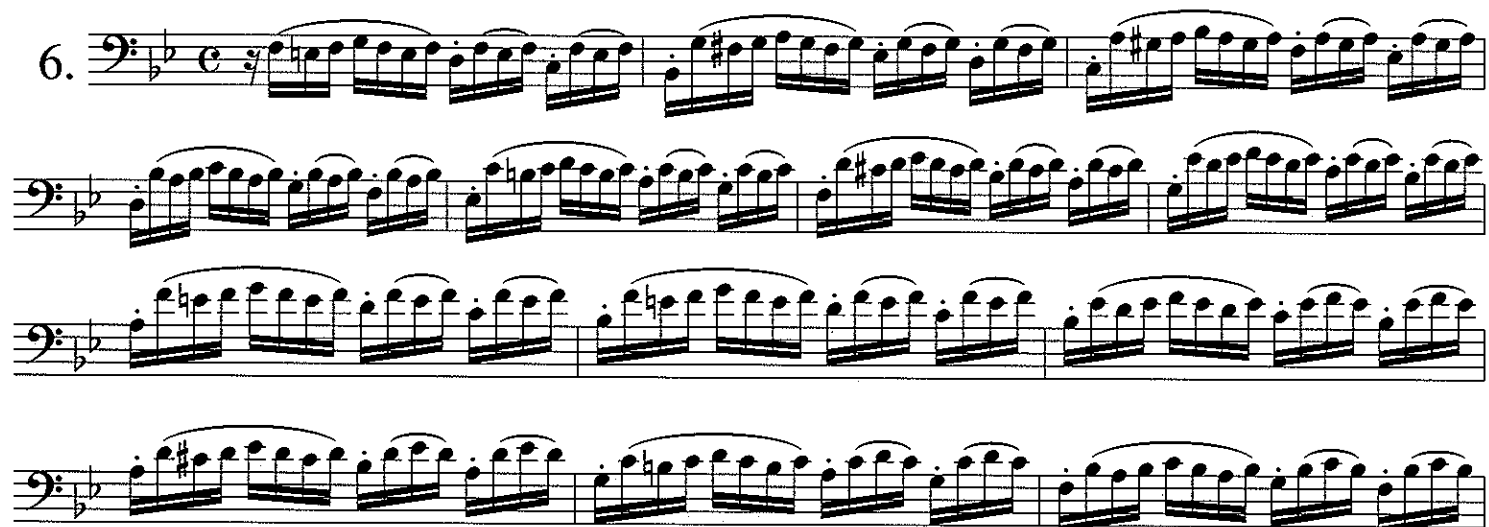
The image displays a page of musical notation for a bassoon or similar instrument, featuring 13 staves of music. The music is in 2/4 time and consists of a series of eighth-note patterns with various key signatures and accidentals. The notation includes slurs, ties, and dynamic markings. The first staff is marked with a '2.' and a key signature of one flat. The subsequent staves show a progression of key signatures: two flats, three flats, two flats and one sharp, one sharp, and two sharps. The patterns are highly rhythmic and technical, typical of Arban's Ornamentation exercises.

3.

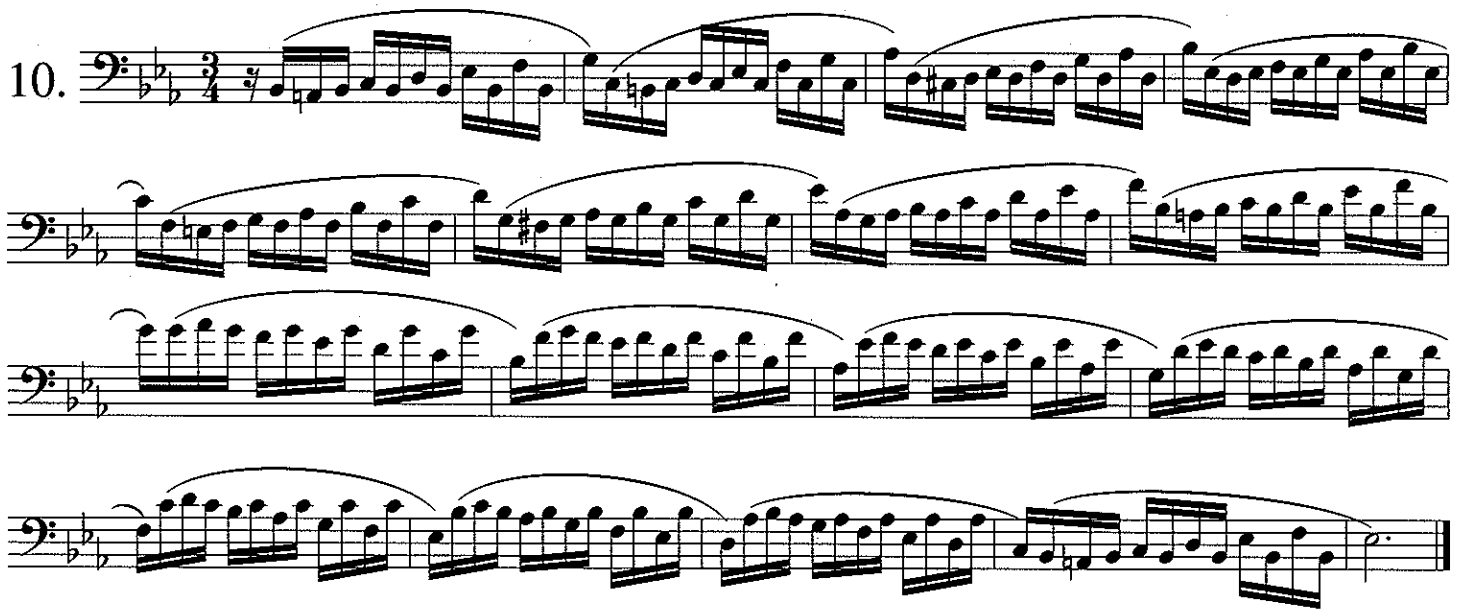
The image displays a page of musical notation for a bassoon or similar instrument, featuring 14 staves of music. The music is in 2/4 time and includes various key signatures such as B-flat major, E-flat major, and C major. The notation is characterized by dense, rapid sixteenth-note passages, often with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

4. 

5. 

6. 



10. 

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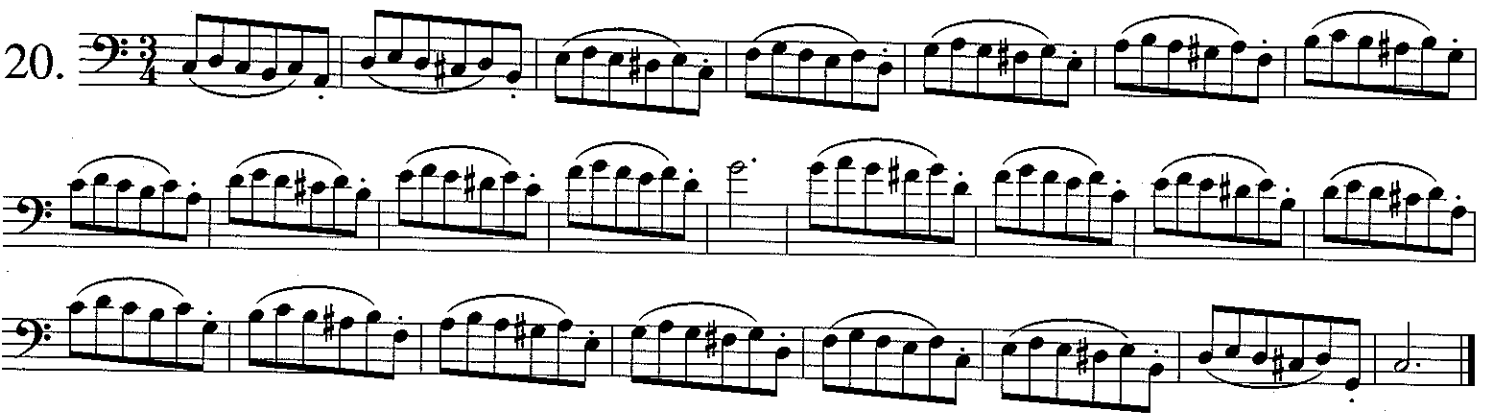
12. 

13. 

This page contains four exercises, each consisting of two staves of music in bass clef. Exercise 14 is in 2/4 time with a key signature of one sharp (F#). Exercise 15 is in 2/4 time with a key signature of three flats (Bb, Eb, Ab). Exercise 16 is in 2/4 time with a key signature of three flats (Bb, Eb, Ab). Exercise 17 is in 3/4 time with a key signature of three flats (Bb, Eb, Ab). The exercises feature various rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs and accents.

18. 

19. 

20. 

21. 

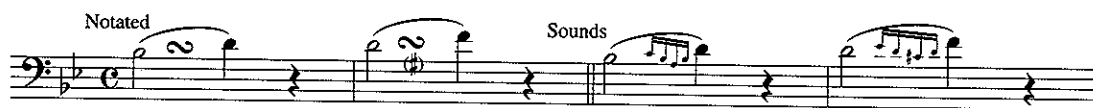
22. 

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.

Notated 

24.

The musical score for exercise 24 consists of four systems, each with two staves. The top staff of each system contains a melodic line with ornaments (numbered 2) and the bottom staff contains a bass line with triplets (numbered 3). The key signature is one flat and the time signature is common time. The exercise is a technical study for the left hand, focusing on ornamentation and triplet patterns.

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.

Two staves of musical notation in bass clef, 2/4 time. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with slurs and accents. The key signature has two flats.

Two staves of musical notation in bass clef, 2/4 time. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with slurs and accents. The key signature has two flats. The word "Fine" is written at the end of the system.

Two staves of musical notation in bass clef, 2/4 time. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with slurs and accents. The key signature has two flats.

Two staves of musical notation in bass clef, 2/4 time. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with slurs and accents. The key signature has two flats. The instruction "D.C. al Fine" is written at the end of the system.

Andante

28.

Two staves of musical notation in bass clef, 2/4 time. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with slurs and accents. The key signature has two flats.

Two staves of musical notation in bass clef, 2/4 time. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with slurs and accents. The key signature has two flats.

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, *Più mosso*. The piece is in bass clef, 3/4 time, and B-flat major. It consists of two staves of music. The first staff begins with a treble clef and a key signature change to B-flat major. The second staff concludes with the instruction *D.C. al Fine*.

Allegretto

33.

Exercise 33, *Allegretto*. The piece is in bass clef, 2/4 time, and B-flat major. It consists of five staves of music. The first staff begins with a treble clef and a key signature change to B-flat major. The fifth staff concludes with the instruction *D.C. al Fine*.

Andante

34.

Exercise 34, *Andante*. The piece is in bass clef, 6/8 time, and B-flat major. It consists of five staves of music. The first staff begins with a treble clef and a key signature change to B-flat major.

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.

rall.

Allegretto

41.

Andante

42.

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 with slurs. The fourth staff has a trill on G2 and a series of eighth notes with slurs. The fifth staff concludes with a trill on G2 and a series of eighth notes with slurs.

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 with slurs. The fourth staff has a trill on G2 and a series of eighth notes with slurs. The fifth staff concludes with a trill on G2 and a series of eighth notes with slurs.

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 with slurs.



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.

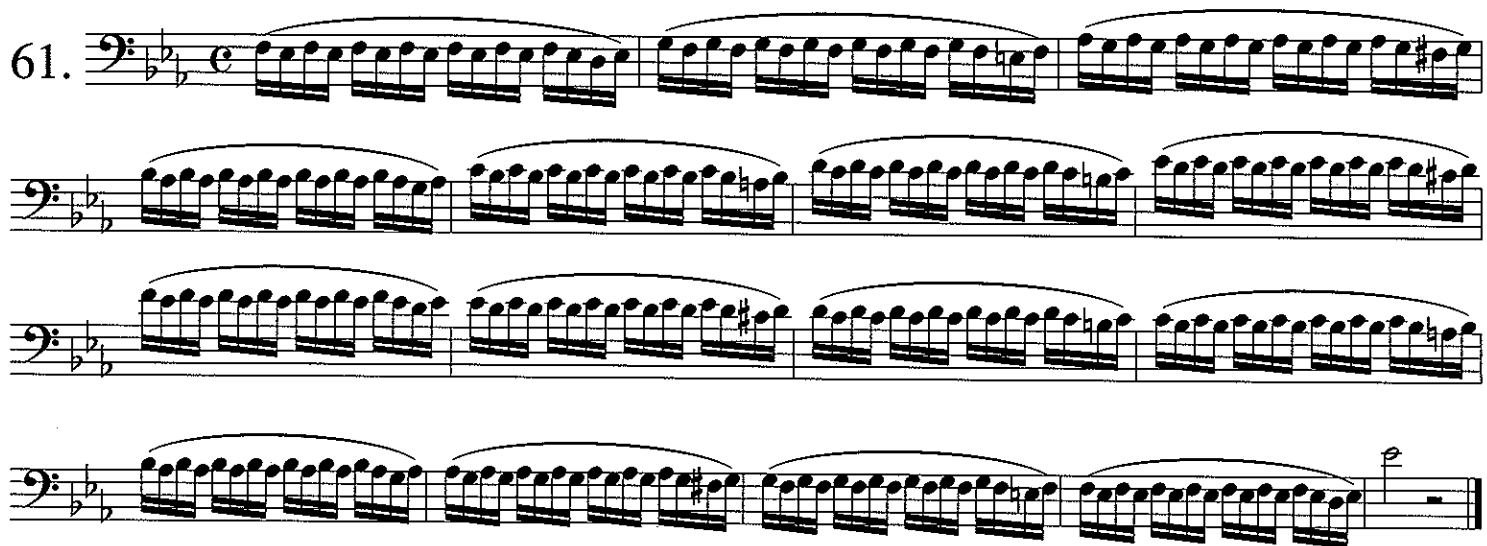
Exercise 59 consists of six staves of music in bass clef, 6/8 time, and a key signature of one flat (B-flat). The tempo is marked 'Andante moderato'. Each staff begins with a trill on a note, followed by a series of eighth notes and quarter notes. The trills are on the notes G2, F2, E2, D2, C2, and B1 respectively. The music is written in a style that emphasizes rhythmic control and finger dexterity.

TRILLS—DR. BOWMAN

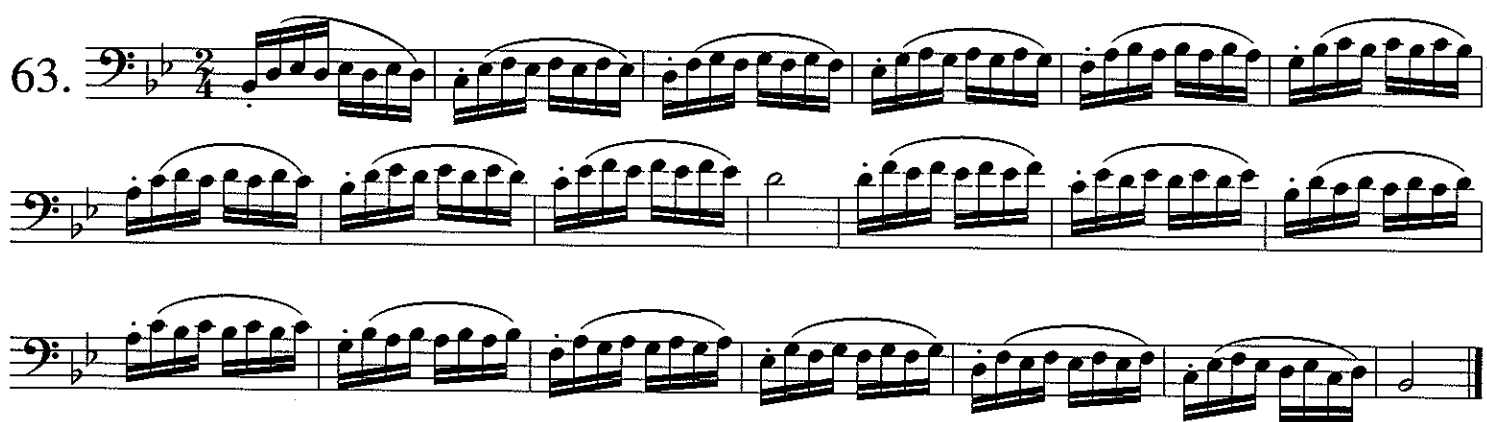
Basic trilling technique involves accurate rhythmic control of the fingers and, at times, the use of alternate fingerings. Trills should never sound frantic nor become so rapid that the pitches are not distinguishable. Learn to use alternate fingerings that work well. The smoothest trills are those that 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 similar to the previous exercise. Each staff begins with a trill on a note, followed by a series of eighth notes and quarter notes. The trills are on the notes G2, F2, E2, D2, C2, and B1 respectively. The music is written in a style that emphasizes rhythmic control and finger dexterity.

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 runs, often grouped in pairs or fours, with various phrasing slurs and accents. The second staff continues the sixteenth-note patterns with some changes in articulation. The third staff shows a brief rest followed by more sixteenth-note runs. The fourth and fifth staves continue the intricate sixteenth-note passages.

68.

Exercise 68 is presented in three systems, each using a grand staff (treble and bass clefs). The key signature remains three flats. The first system shows a treble clef staff with a half note followed by a trill (tr) and a quarter note, and a bass clef staff with a continuous sixteenth-note run. The second system features a treble clef staff with a half note, a trill, and a quarter note, and a bass clef staff with a sixteenth-note run. The third system continues this pattern with a trill in the treble and a sixteenth-note run in the bass. The exercise concludes with a double bar line.

69.

First system of musical notation for measures 69-70. The top staff (treble clef) contains a trill (tr) on a whole note, followed by a quarter note. The bottom staff (bass clef) contains a continuous sixteenth-note pattern. The key signature has one flat (B-flat) and the time signature is common time (C).

Second system of musical notation for measures 69-70. The top staff (treble clef) contains a trill (tr) on a whole note, followed by a quarter note. The bottom staff (bass clef) contains a continuous sixteenth-note pattern. The key signature has one flat (B-flat) and the time signature is common time (C).

Third system of musical notation for measures 69-70. The top staff (treble clef) contains a trill (tr) on a whole note, followed by a quarter note. The bottom staff (bass clef) contains a continuous sixteenth-note pattern. The key signature has one flat (B-flat) and the time signature is common time (C).

70.

First system of musical notation for measures 71-72. The top staff (treble clef) contains a trill (tr) on a whole note, followed by a quarter note. The bottom staff (bass clef) contains a continuous sixteenth-note pattern. The key signature has one flat (B-flat) and the time signature is common time (C).

Second system of musical notation for measures 71-72. The top staff (treble clef) contains a trill (tr) on a whole note, followed by a quarter note. The bottom staff (bass clef) contains a continuous sixteenth-note pattern. The key signature has one flat (B-flat) and the time signature is common time (C).

Third system of musical notation for measures 71-72. The top staff (treble clef) contains a trill (tr) on a whole note, followed by a quarter note. The bottom staff (bass clef) contains a continuous sixteenth-note pattern. The key signature has one flat (B-flat) and the time signature is common time (C).

71.

72.

73.

74. *Andante*

75. *Andante*

tr *tr* *tr* *tr*

79.

Musical score for exercise 79, consisting of ten staves of music in bass clef, 2/4 time, with a key signature of two flats. The exercise features a sequence of eighth-note patterns with trills (*tr*) and rests.

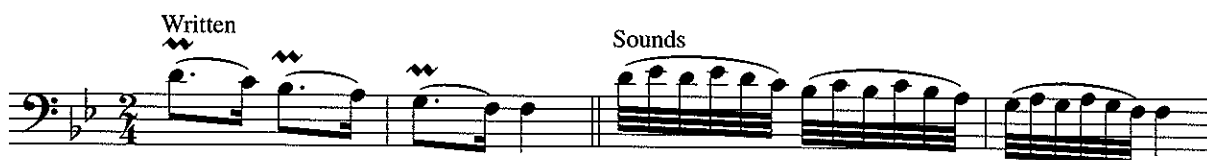
80.

Musical score for exercise 80, consisting of three staves of music in bass clef, 2/4 time, with a key signature of two flats. The exercise features a sequence of eighth-note patterns with trills (*tr*) and rests.



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.

83.

Allegretto moderato

Fine

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 and a key signature. The notation is a sequence of notes with stems and flags, representing various intervals. Each staff begins with a repeat sign (two dots and a vertical line) and ends with a whole note. The key signatures for the staves are: B-flat major, D major, E-flat major, F major, G major, A major, B-flat major, C major, D major, E-flat major, F major, and G major.

3.

4.

The image displays a sequence of 14 musical staves, numbered 4 through 17, in bass clef and 2/4 time. The music is composed of eighth and sixteenth notes, often beamed together in pairs or groups of four. The key signature starts with one flat (B-flat), changes to two flats (B-flat and E-flat) at the second staff, then to two sharps (F-sharp and C-sharp) at the third staff, and returns to one flat at the fourth staff. The patterns involve various intervals and chromatic movements. Some notes are marked with an 'x'.

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), B-flat major (two flats), and E-flat 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 continuous, flowing manner across the staves.

5.

The image displays 12 staves of musical notation, organized into six pairs. Each pair represents a different interval, starting from a specific pitch class (C2, C3, C4, C5, C6, C7). The notation includes bass clefs, 2/4 time signatures, and various accidentals (flats, sharps, naturals) to indicate the notes of the interval. The exercises are chromatic and diatonic in nature, showing the interval between the starting note and the subsequent notes.

This image displays a page of musical notation for a piece titled "INTERVALS Arban • 145". The notation is arranged in 12 horizontal staves, each beginning with a bass clef. The key signatures vary across the staves, including D major (two sharps), B minor (two flats), E minor (three flats), and C minor (three flats). The music consists of continuous eighth-note patterns, often with slurs and accents, and includes various intervals such as thirds, fourths, and fifths. The notation is presented in a clear, black-and-white format on a white background.

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 intervals.

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: two flats (B-flat, E-flat). Each staff contains a continuous sequence of eighth-note intervals.

OCTAVES AND TENTHS—DR. BOWMAN

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

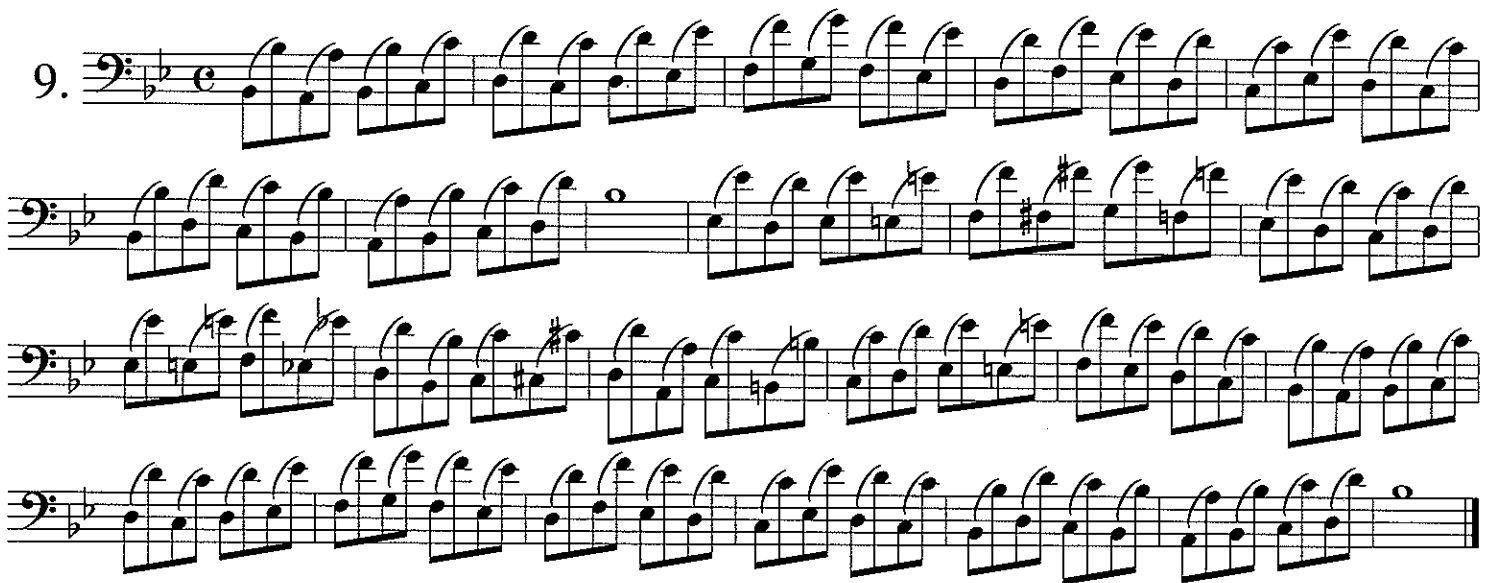
- Use the specific fingerings for each note.
- Play the octaves using the same fingering for the top note as the bottom note.





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 long, sweeping slurs. The eighth staff begins with a measure rest followed by a treble clef, then returns to the bass clef and continues the triplet pattern. The ninth and tenth staves conclude the piece with a final measure rest. The notation includes various accidentals (sharps and flats) and dynamic markings (accents) throughout the piece.

21.     

Exercise 21 is a bass clef piece in 2/4 time with a key signature of two flats (B-flat and E-flat). It consists of five systems of music, each containing a single line of notation. The piece features a continuous stream of eighth notes, often grouped in pairs or triplets, with various slurs and accents throughout.

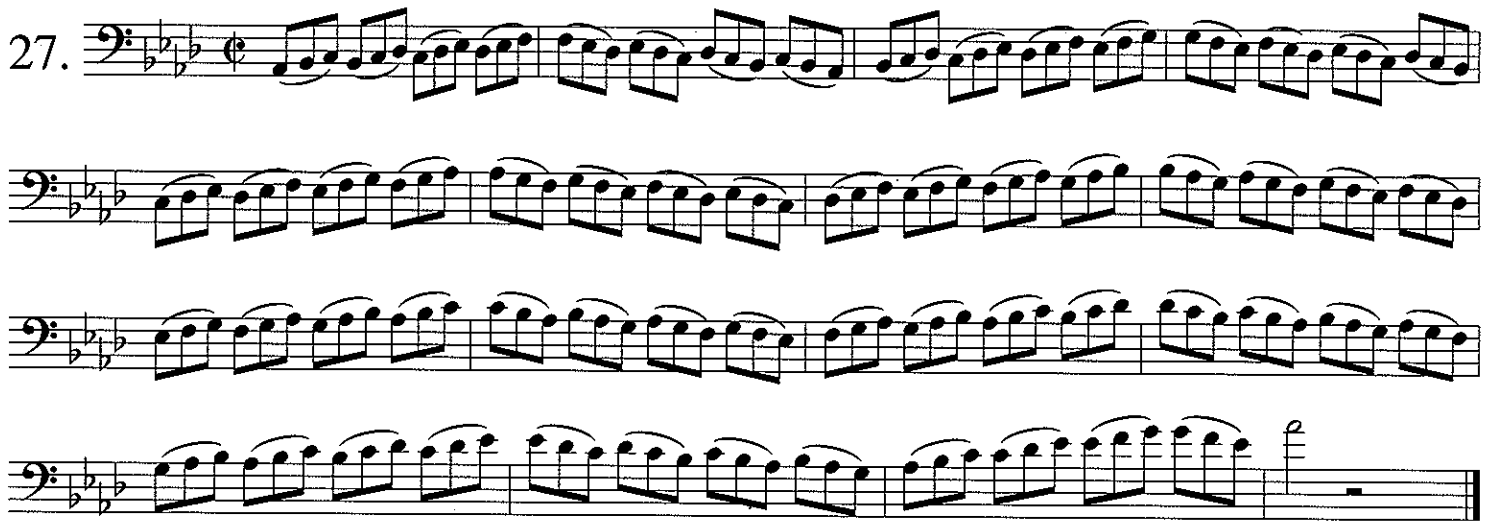
22.      

Exercise 22 is a bass clef piece in 2/4 time with a key signature of two flats. It consists of six systems of music, each containing a single line of notation. The piece features a continuous stream of eighth notes, often grouped in pairs or triplets, with various slurs and accents throughout.

23.  

Exercise 23 is a bass clef piece in 2/4 time with a key signature of two flats. It consists of two systems of music, each containing a single line of notation. The piece features a continuous stream of eighth notes, often grouped in pairs or triplets, with various slurs and accents throughout.



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.

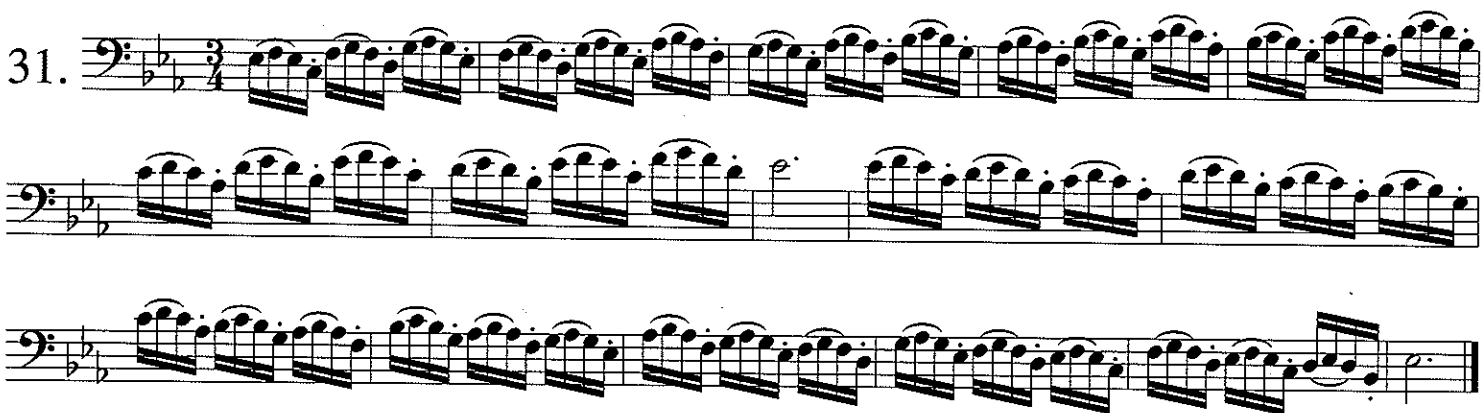
STUDIES IN SIXTEENTH NOTES—MR. ALESSI

- 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 consists of five staves of music. The first staff begins with a treble clef and a bass clef, indicating a two-staff system. The time signature is 2/4, and the key signature has one flat. The music is composed of sixteenth-note patterns, with slurs grouping the notes in pairs or groups of four. The patterns vary in pitch and include various accidentals (sharps and flats).

37.

Exercise 37 consists of five staves of music. The first staff begins with a treble clef and a bass clef, indicating a two-staff system. The time signature is 2/4, and the key signature has one flat. The music is composed of sixteenth-note patterns, with slurs grouping the notes in pairs or groups of four. The patterns vary in pitch and include various accidentals (sharps and flats).

38.

Exercise 38 consists of five staves of music. The first staff begins with a treble clef and a bass clef, indicating a two-staff system. The time signature is 2/4, and the key signature has two flats. The music is composed of sixteenth-note patterns, with slurs grouping the notes in pairs or groups of four. The patterns vary in pitch and include various accidentals (sharps and flats).

39.

Exercise 39 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 key signature of two flats. The notation features a continuous stream of sixteenth notes, primarily in eighth-note pairs, with various accidentals and slurs throughout.

40.

Exercise 40 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 key signature of two flats. The notation features a continuous stream of sixteenth notes, primarily in eighth-note pairs, with various accidentals and slurs throughout.

41.

Exercise 41 consists of three systems of musical notation in bass clef, 2/4 time, and B-flat major. The first system begins with a treble clef and a key signature of two flats. The notation features a continuous stream of sixteenth notes, primarily in eighth-note pairs, with various accidentals and slurs throughout.

42.

Exercise 42 consists of two systems of musical notation in bass clef, 2/4 time, and B-flat major. The first system begins with a treble clef and a key signature of two flats. The notation features a continuous stream of sixteenth notes, primarily in eighth-note pairs, with various accidentals and slurs throughout.

43.

44.

45.

46.

47.

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". The notation is arranged in 14 horizontal staves, each beginning with a bass clef and a 6/8 time signature. The music consists of arpeggiated patterns, primarily eighth and sixteenth notes, often grouped with slurs and accents. The key signature starts with two flats (B-flat and E-flat), changes to one flat (B-flat) in the fifth staff, then to one sharp (F-sharp) in the sixth staff, and finally to no sharps or flats in the seventh staff. The piece concludes with a fermata over a whole note in the final staff.

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 two flats (B-flat major), changes to two sharps (D major) for the middle section, and returns to two flats (B-flat major) for the final section. The music is composed of continuous eighth-note arpeggios, with slurs and accents indicating phrasing and emphasis. The exercise is numbered '49.' at the top left.

50.

51.

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 (E-flat major/G minor), the next three are in three flats (F major/A minor), and the final three are in three sharps (F# major/C# minor). The notation includes arpeggiated chords, slurs, and accents, typical of a technical exercise for the left hand.

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), changes to two sharps (F-sharp and C-sharp) in the sixth staff, and returns to two flats in the final staff. The music is a continuous arpeggiated sequence of eighth notes, with each staff containing a single line of music. The exercise is numbered '53.' at the beginning of the first staff.

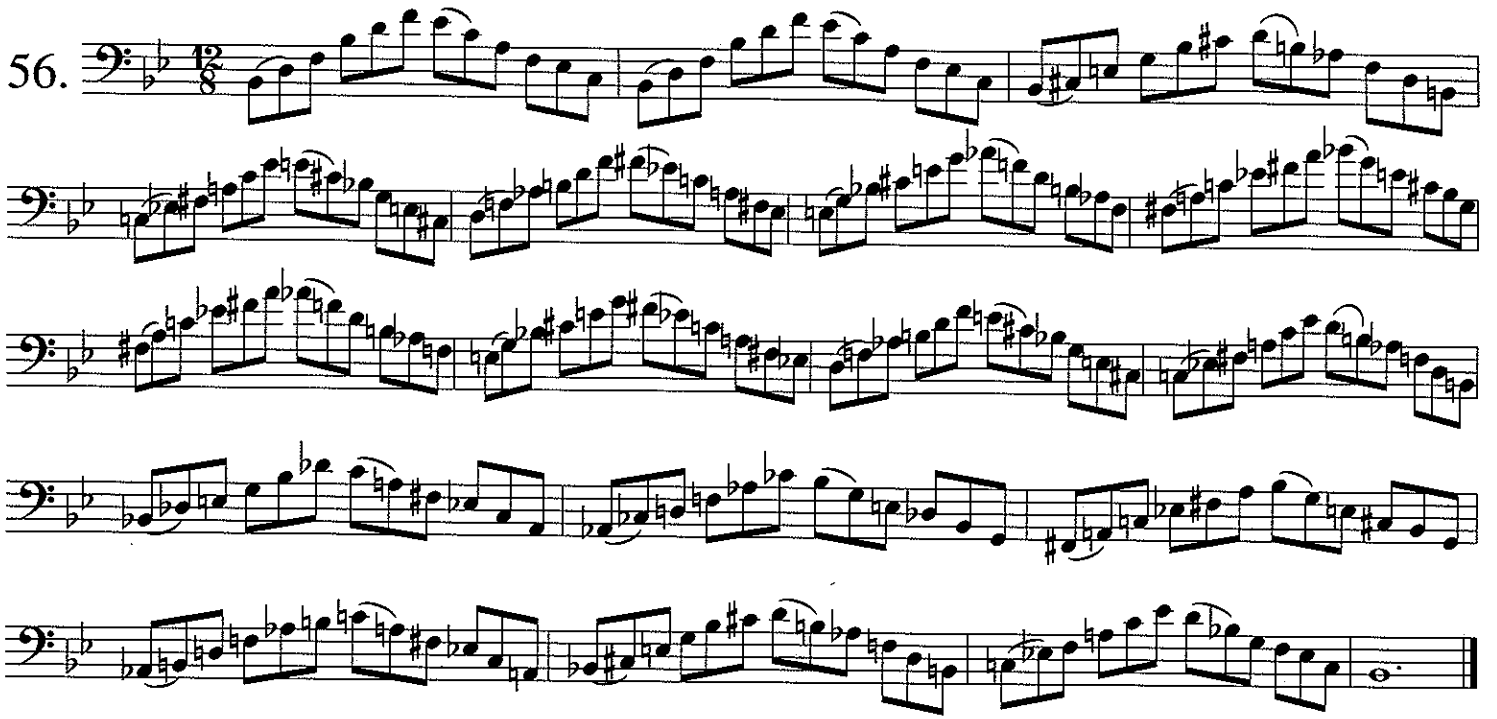
Dominant Seventh Chords

54.

The exercise consists of 13 staves of music, each containing a sequence of arpeggiated dominant seventh chords. The chords are played in a consistent rhythmic pattern of eighth notes. The keys progress through various tonalities, including major, minor, and augmented seventh chords. The time signature is 2/4.

Diminished Seventh Chords

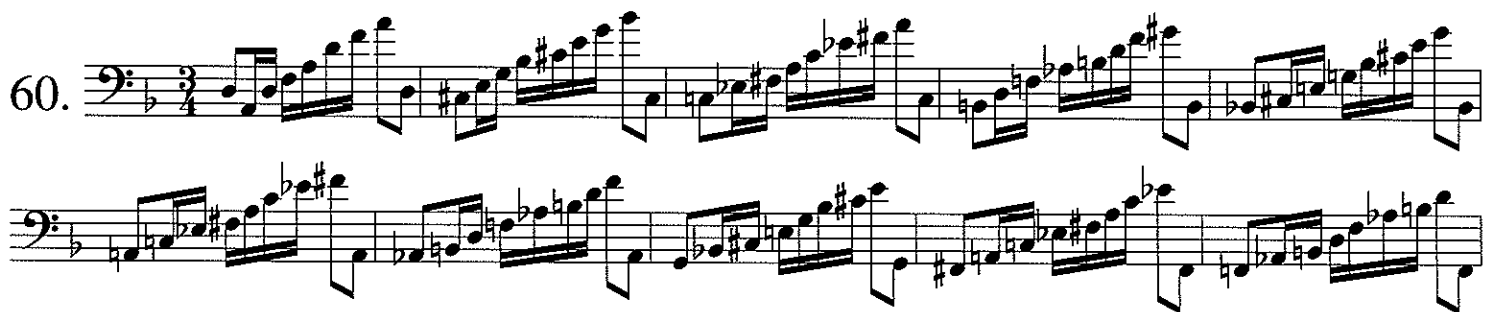
55.

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.

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of 12 staves of music. The notation is highly technical, featuring rapid sixteenth-note passages, slurs, and trills. The music is highly technical, featuring rapid sixteenth-note passages, slurs, and trills. The notation includes various ornaments and dynamic markings.

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-note runs, followed by a trill (tr) on a note. The second staff continues with similar eighth-note patterns and includes a fermata. The third staff features a series of eighth-note runs with accents (^) above several notes. The fourth staff includes a trill (tr) and a fermata. The fifth staff concludes with a series of eighth-note runs and a final fermata. 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.

1. 





2. 





3. 



4. 



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 notes and triplets of eighth 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 notes and triplets of eighth notes with some chromatic movement. 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. 


12. 

13. 

14.

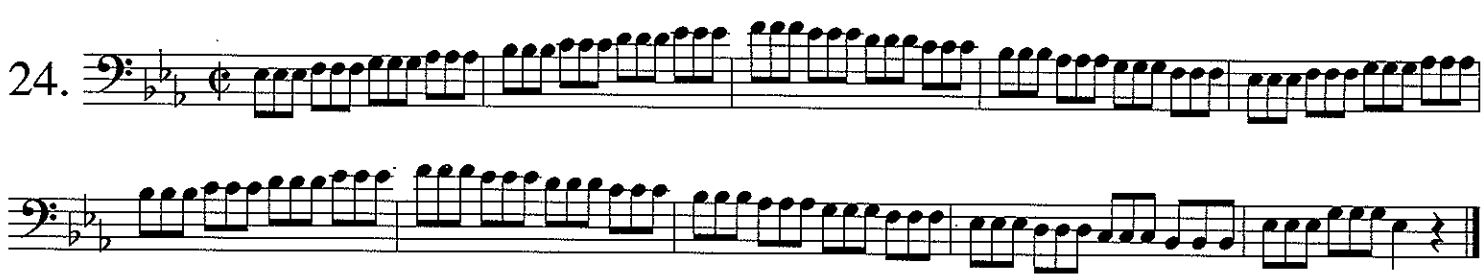
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16.

21. 

22. 

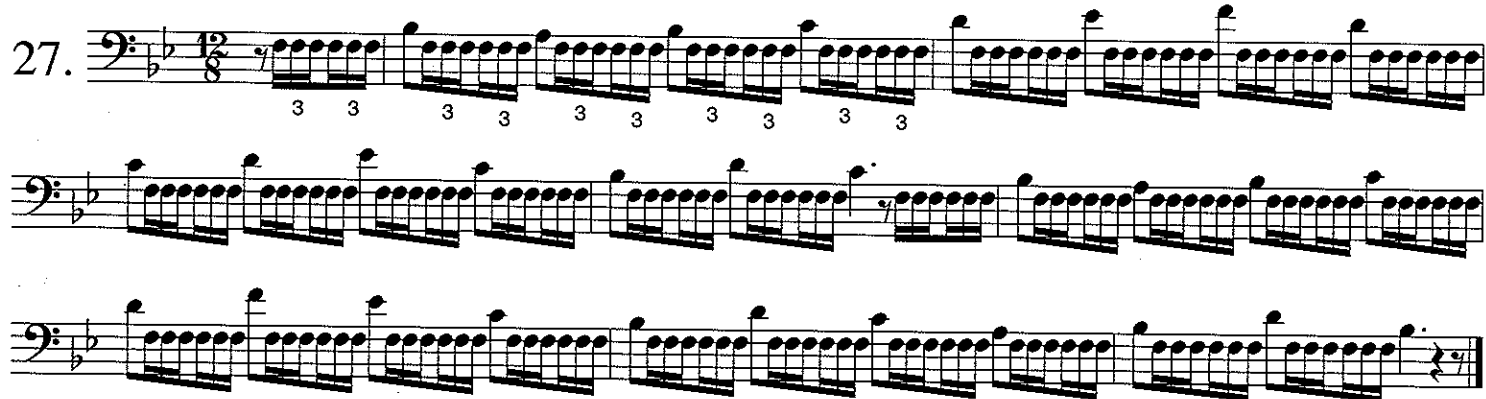
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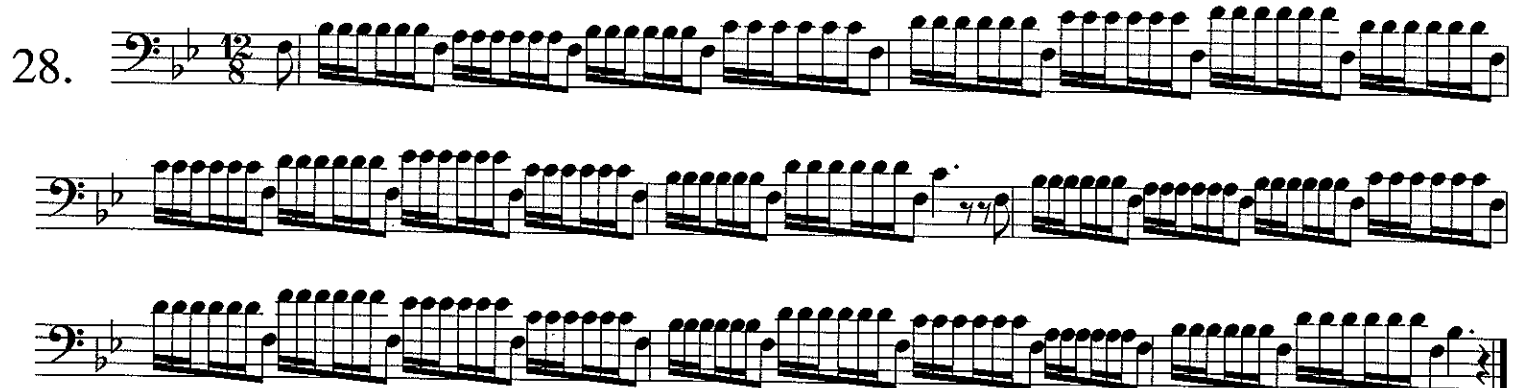
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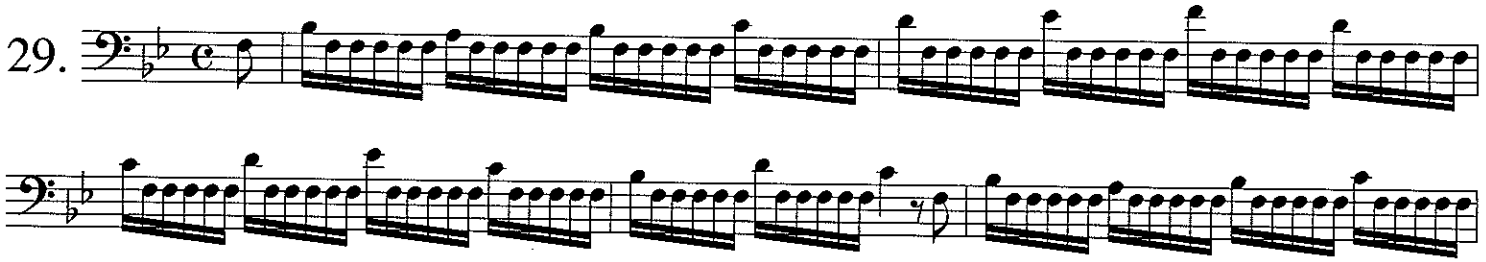
25. 

Theme

26. 

27. 

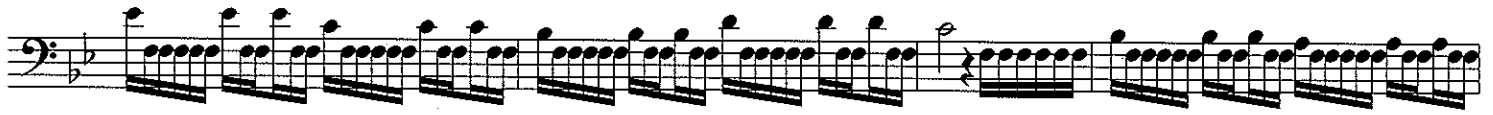
28. 

29. 



34. 









35. 









36. 





THEME

37.

38.

39.

40.

41.

42.

43.

44.

45.

46.

47.

48.  

49.  



50.  

51.  





52.  

53.   

54.    Exercise 54 consists of three systems of musical notation in bass clef, 2/4 time, and B-flat major. The first system contains four measures of eighth-note patterns. The second system contains four measures, with the first measure starting on a higher pitch. The third system contains four measures, with the first measure starting on a higher pitch.


55.    Exercise 55 consists of three systems of musical notation in bass clef, 2/4 time, and B-flat major. The first system contains four measures of eighth-note patterns. The second system contains four measures, with the first measure starting on a higher pitch. The third system contains four measures, with the first measure starting on a higher pitch.

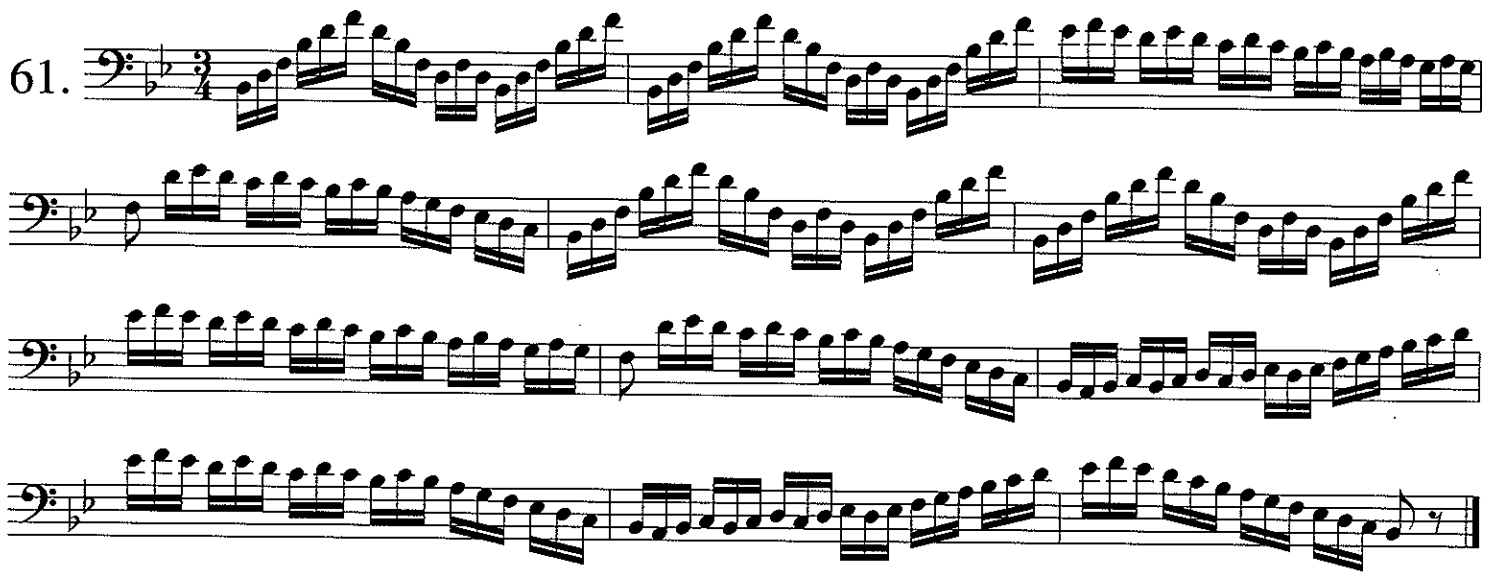
56.    Exercise 56 consists of three systems of musical notation in bass clef, 2/4 time, and B-flat major. The first system contains four measures of eighth-note patterns. The second system contains four measures, with the first measure starting on a higher pitch. The third system contains four measures, with the first measure starting on a higher pitch.

57.     Exercise 57 consists of four systems of musical notation in bass clef, 2/4 time, and B-flat major. The first system contains four measures of eighth-note patterns. The second system contains four measures, with the first measure starting on a higher pitch. The third system contains four measures, with the first measure starting on a higher pitch. The fourth system contains four measures, with the first measure starting on a higher pitch.

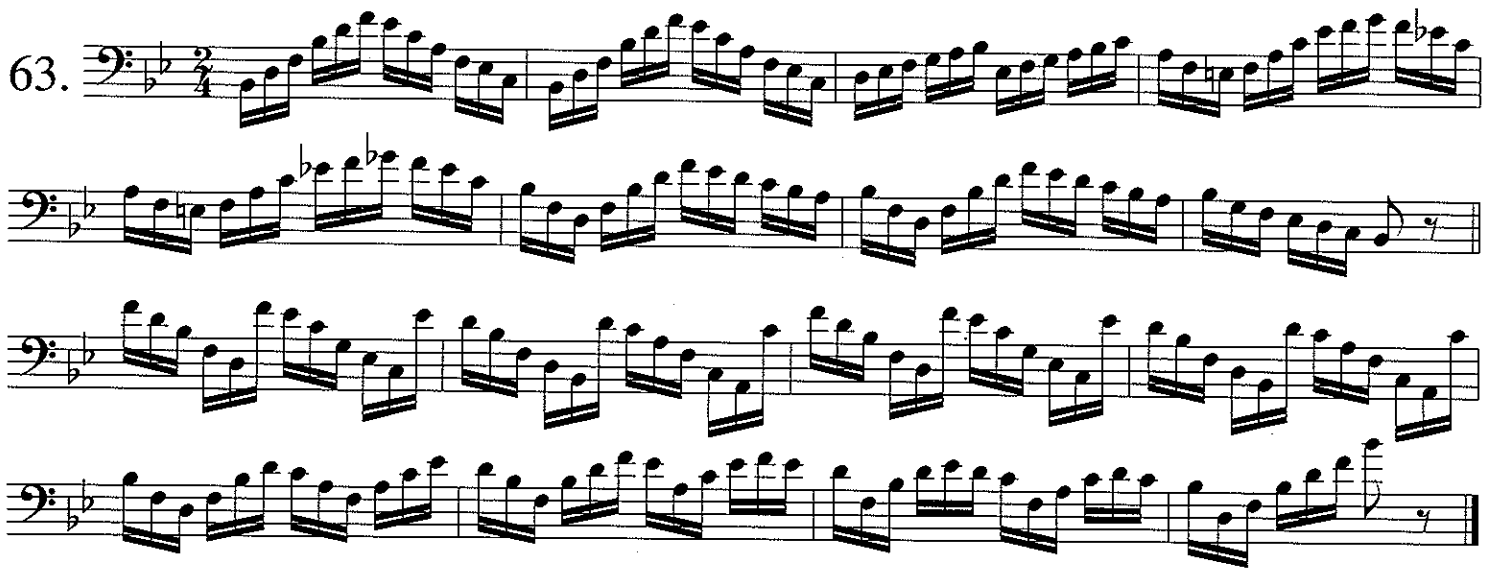
58. 





59. 

60. 

61. 

62. 

63. 

64. 




65. 

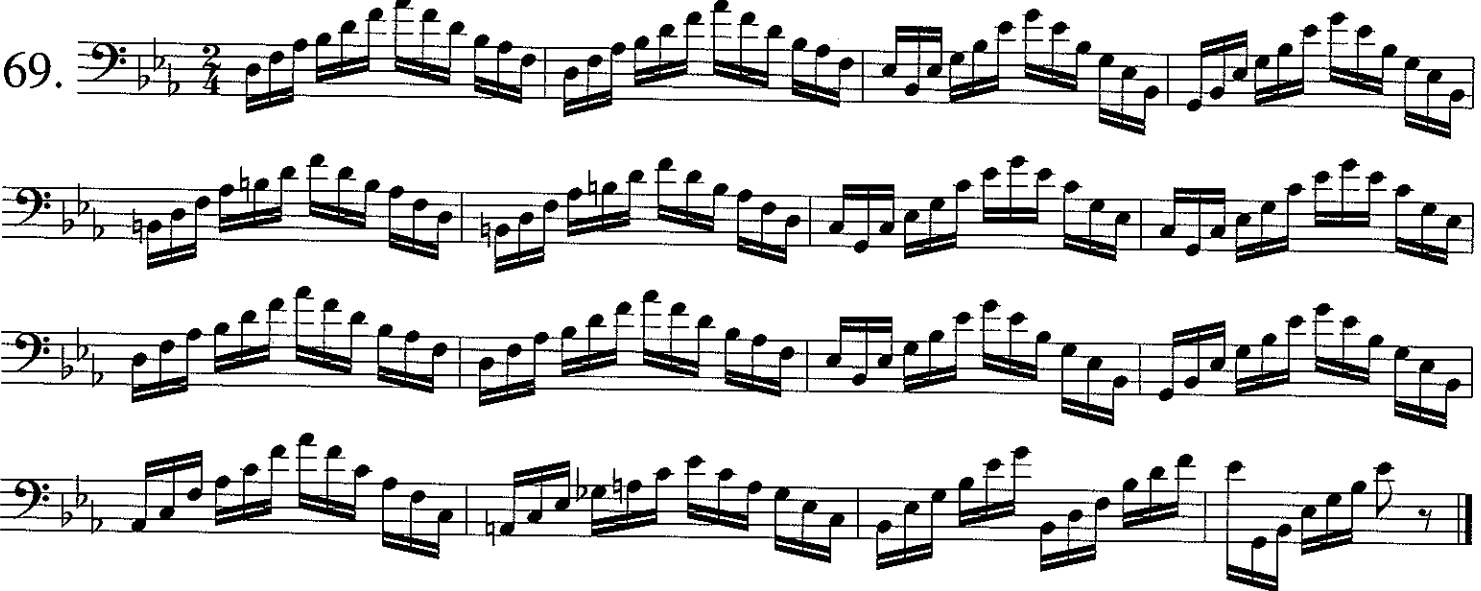



66. 




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. 

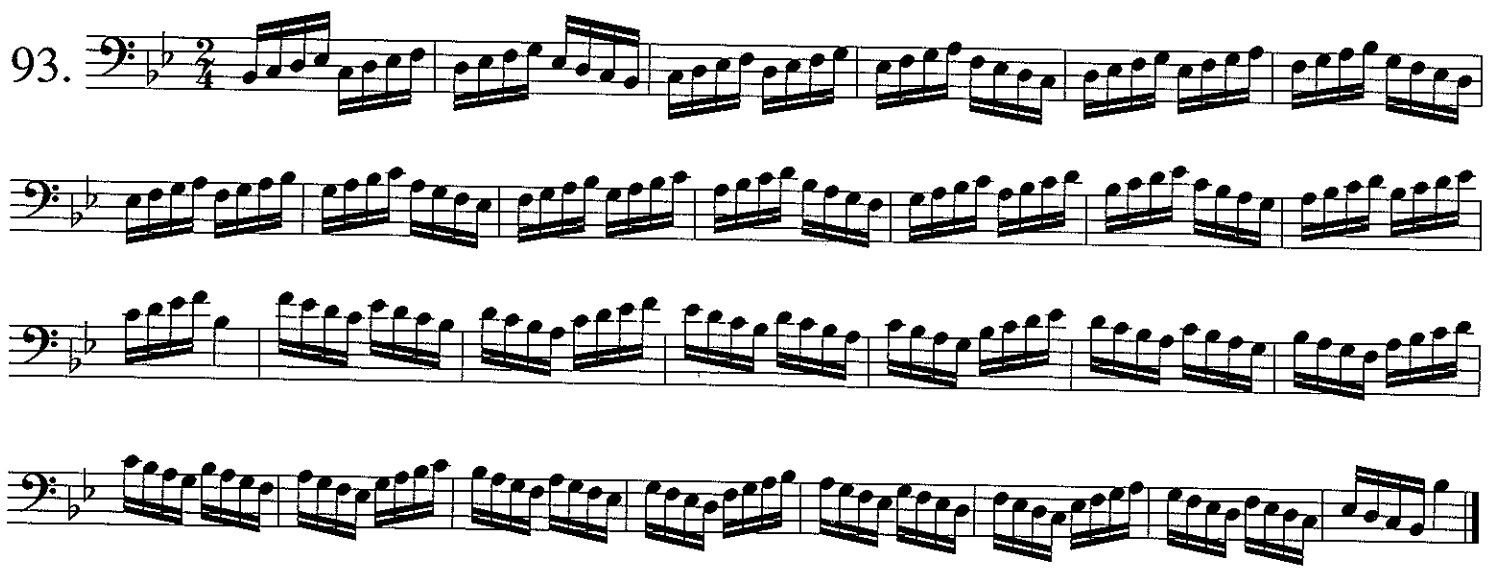


89.   

90.   

91.   

92.   

93. 

94. 



95. 



96. 

97. 



98. 


99. 


100. 


101. 


102. 

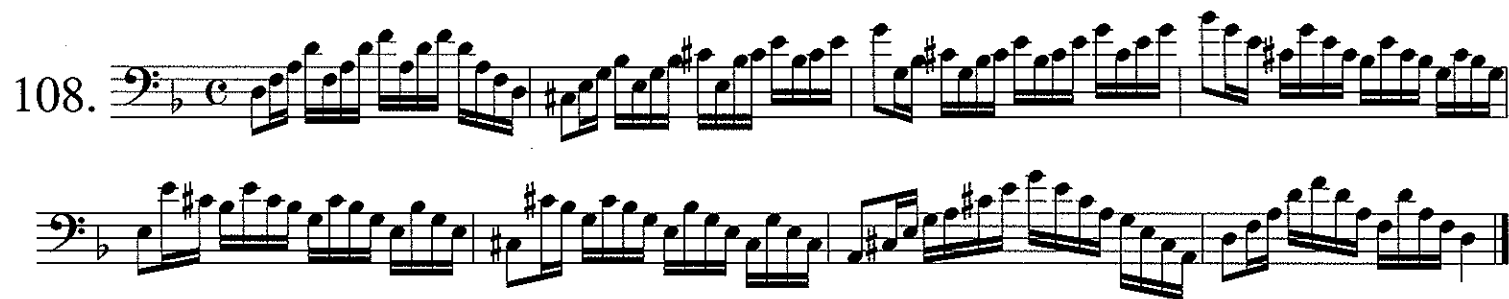

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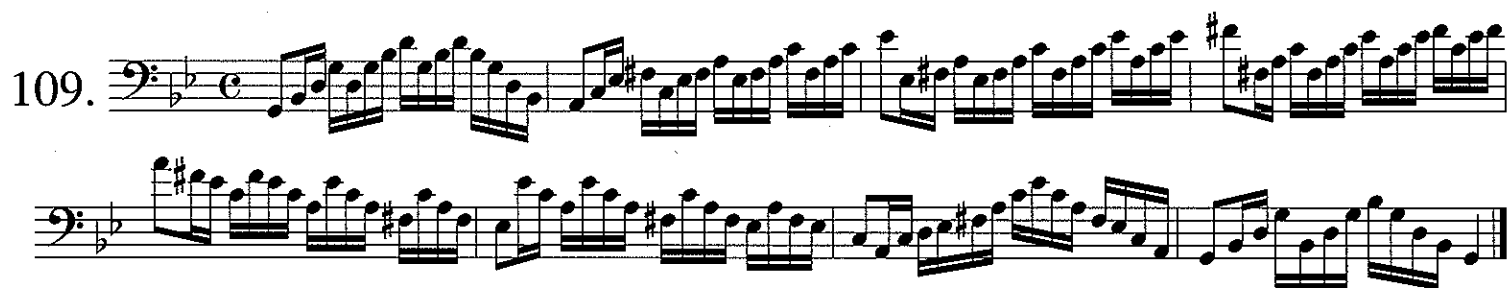
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105.

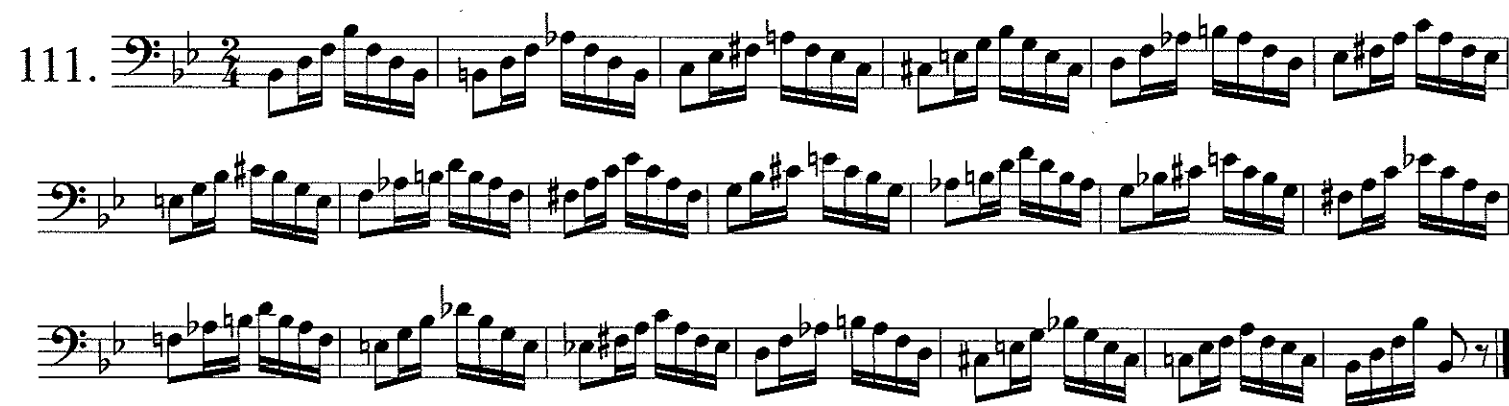
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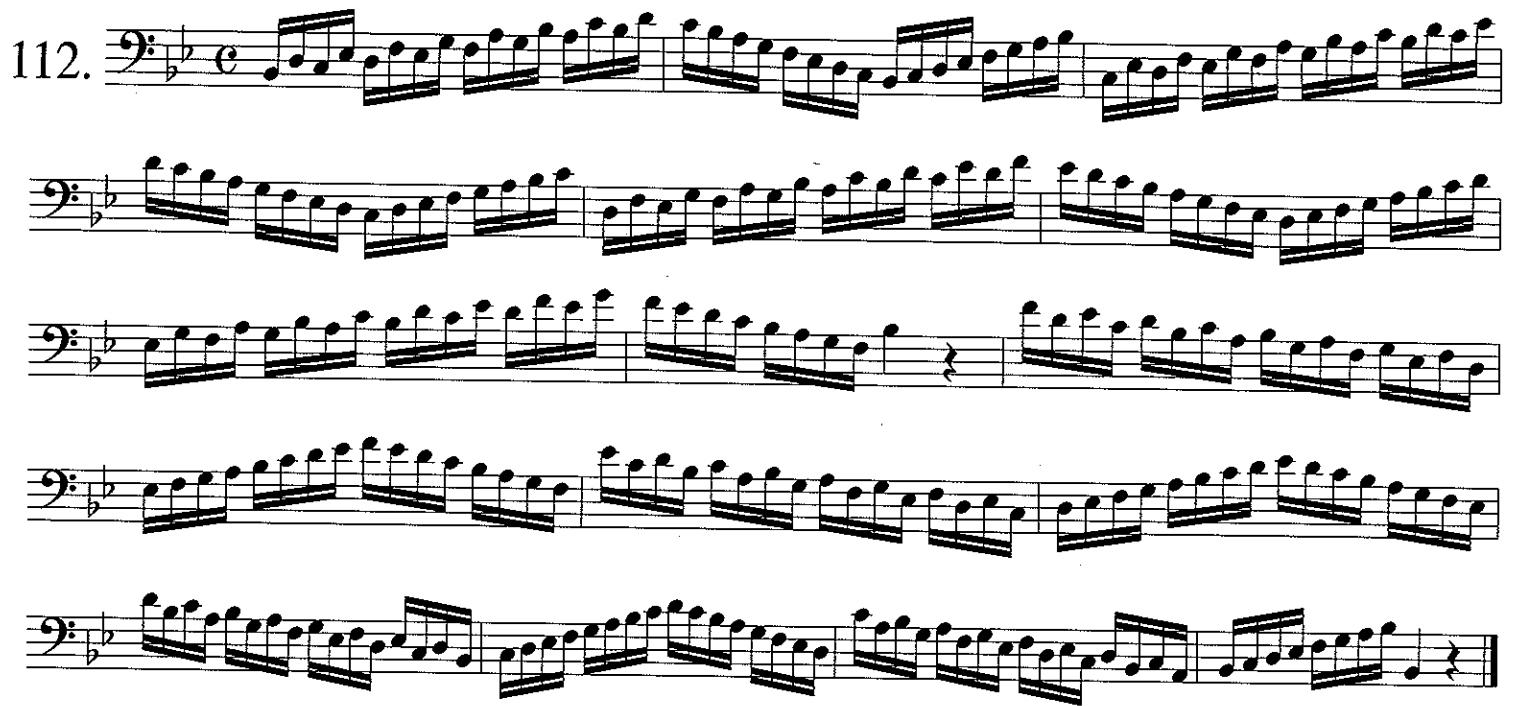
107. 

108. 

109. 

110. 

111. 

112. 

113. 

114. 

115. 

116.

117.


118.

119.

120.



124.   

125.   

126.   

127.   

128. 




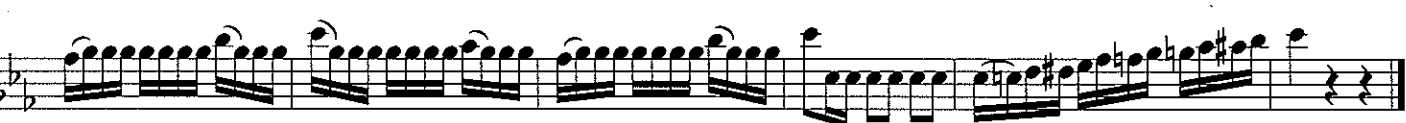
129. 

130. 

Allegro

131.   

Allegro

132.    

Allegro

133.   

Presto

134.  



135. *Allegro*

136. *Tempo di marcia*

137. *Allegretto*

Fine

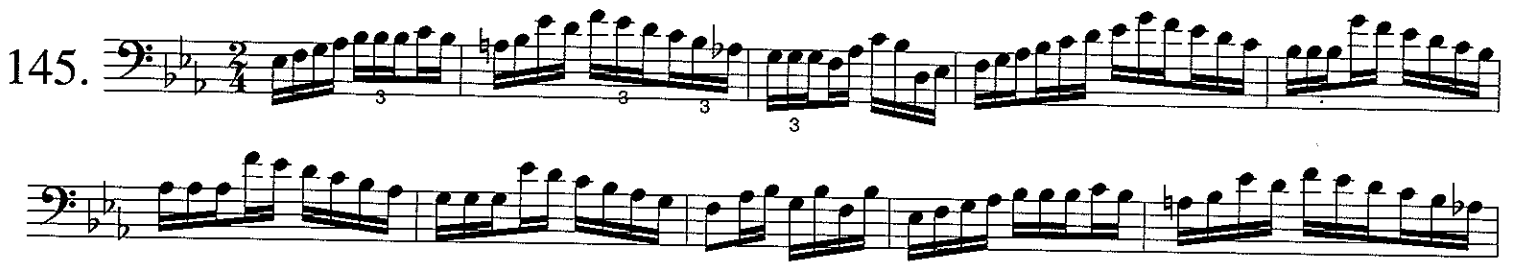
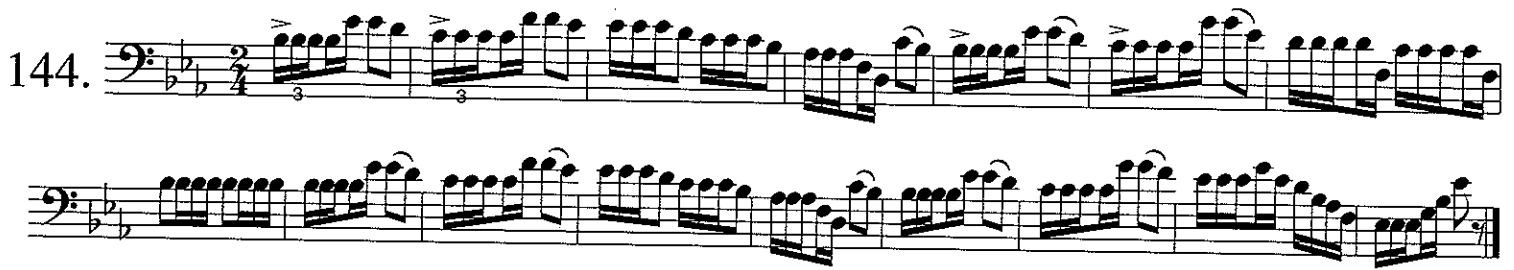
D.C. al Fine

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 accents. The second staff begins with a dynamic marking of *f* (forte) and repeats the same eighth-note patterns, but with a triplet of eighth notes in the second measure and a fermata over the final note of the first measure. 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. *p* *f* *a tempo* *p* *f*

MY OWN, MY GUIDING STAR

Andante cantabile

7. *p* *f* *rit.* *f*

WHY DO I WEEP FOR THEE?

Andante con tristesso

W. V. Wallace

8. *p dolce* *pp* *rall.*

BLUE BELLS OF SCOTLAND

Allegro moderato

9. *f*

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 like slurs and accents. The second staff continues the melody with similar rhythmic patterns and dynamics.

NOW THE SWALLOWS ARE RETURNING

11 *Andantino* *Fr. Abt.*

p dolce

rall.

rall.

This musical score for 'Now the Swallows are Returning' is in bass clef with a key signature of two flats and a 3/4 time signature. It starts with the tempo marking 'Andantino' and the dynamic 'p dolce'. The score includes several triplet markings (indicated by a '3' over the notes) and 'rall.' markings. The piece is attributed to 'Fr. Abt.' in the upper right corner. The music is characterized by flowing eighth and sixteenth notes with slurs and accents.

WHO SHALL BE FAIREST?

12 *Andante*

p

mf *p* *rall.*

a tempo *ff* *ff* *p*

This musical score for 'Who shall be Fairest?' is in bass clef with a key signature of two flats and a common time signature. It begins with the tempo marking 'Andante' and the dynamic 'p'. The score features a variety of dynamics including 'mf', 'p', 'rall.', 'a tempo', and 'ff'. The music consists of eighth and sixteenth notes with slurs and accents, showing a dynamic range from piano to fortissimo.

RUSSIAN HYMN

13 *Maestoso*

ff

p *cresc.* *ff*

This musical score for 'Russian Hymn' is in bass clef with a key signature of two flats and a common time signature. It starts with the tempo marking 'Maestoso' and the dynamic 'ff'. The score includes a 'cresc.' (crescendo) marking and another 'ff' marking. The music is composed of eighth and sixteenth notes with slurs and accents.

O, YE TEARS

14. *Andante* *Fr. Abt.*

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

PURITAN'S DAUGHTER

15. *Larghetto Cantabile* *Balfe*

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

WOODMAN SPARE THAT TREE

16. *Andante* *H. Russell*

p *3*

LOVE NOT

17. *Cantabile* *V. Wallace*

p *3* *3* *p* *3* *3* *p dolce* *3* *3* *rit.* *cresc.* *3* *espress.*

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 concludes with a dynamic marking of 'rall.'.

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 final cadence on the third staff.

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 concludes with dynamic markings of 'rall.' and 'a tempo'.



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 marking. 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

Più mosso

MY BARK WHICH O'ER THE TIDE

31. *Allegretto* *Balfe*

p

'TWAS 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 melody is characterized by eighth and sixteenth notes with various articulations. The second staff continues the melodic line. The third staff concludes the piece with a *rall.* (rallentando) marking and a forte (*f*) dynamic.

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 tempo is marked *Andante*. The first staff begins with a piano (*p*) dynamic. The melody is composed of eighth and sixteenth notes with frequent slurs. The second and third staves continue the melodic development, ending with a final cadence.

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 tempo is marked *Moderato*. The first staff begins with a piano (*p*) dynamic. The melody features a mix of eighth and sixteenth notes with some rests. The second and third staves continue the piece, ending with a final cadence.

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.* *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

Allegro agitato espress.

Verdi.

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

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 of *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 of *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.* *tr*

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 p

cresc. p cresc. f p

EULOGY OF TEARS

Schubert

80. *Andante*

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

ANNA BOLENA

Donizetti

81. *Larghetto*

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

SERENADE

Schubert

82. *Moderato*

f

Bass clef, key signature of two flats, common time. *f* dynamics. Trills and triplets.

ERNANI

Verdi

83. *Moderato*. Bass clef, key signature of two flats, common time. *p* dynamics. Triplets.

Bass clef, key signature of two flats, common time. *p* dynamics. Triplets.

rit. *a tempo* *rall.* Bass clef, key signature of two flats, common time. Triplets.

Bass clef, key signature of two flats, common time. Triplets.

ERNANI

Verdi

84. *Andante*. Bass clef, key signature of two flats, 3/4 time. *p* dynamics. Triplets.

Bass clef, key signature of two flats, 3/4 time. *p* dynamics. Triplets and sixths.

Bass clef, key signature of two flats, 3/4 time. Triplets and sixths.

Bass clef, key signature of two flats, 3/4 time. Triplets and sixths.

f *allarg.* Bass clef, key signature of two flats, 3/4 time. Triplets and sixths.

f *con espressione* Bass clef, key signature of two flats, 3/4 time. Triplets and sixths.

"L'ADIEU"

85. *Andantino*

p *f*

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

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

ORANGE AND BLUE JIG

86. *Allegro*

mf

Fine

f *D.S. al Fine*

LANCASHIRE CLOG DANCE

87.

mf

mf

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* *Verdi*

Con forza

rit.

IL TROVATORE

Largo

Verdi

93.

rall.

cresc.

a tempo

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*

Detailed description: This exercise consists of five staves of music in bass clef, 3/8 time signature, and B-flat major. It begins with a piano (*p*) dynamic and includes several trills (*tr*) marked with accents. The dynamics fluctuate between piano and forte (*f*). The piece concludes with a series of slurs and a final forte (*f*) dynamic.

IL TROVATORE

99. Allegro brillante Verdi

f *p* *f*

Detailed description: This exercise consists of six staves of music in bass clef, 2/4 time signature, and B-flat major. It starts with a forte (*f*) dynamic and features a variety of articulation, including slurs and accents. The dynamics shift to piano (*p*) in the middle section before returning to forte (*f*) towards the end.

IL TROVATORE

Allegretto moderato

a tempo

Verdi.

100.

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

O SALUTARIS

Adagio

Mozart

101.

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

"MACBETH"

Allegro maestoso

Verdi.

102.

p *p* *avec élan* *f* *p* *pp*

LE PORTE ETENDARD

Maestoso

Lindpaintner

103.

f

f

tr

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

Andantino

113.

p
cresc. *f* *p* *f*
6 6 6 6

IL CROCIATO

Meyerbeer

Andante quasi Allegretto

114.

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

EURYANTHE

Weber

Andante con moto

115.

p
mf
p

ABSENCE

Beethoven

Andantino

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

L'ELISIRE D'AMORE

Donizetti.

120. *Andante*
p

FREISCHUTZ

Allegro moderato

Weber.

121.

mf *sf* *f* *sf* *sf* *f* *mf* *sf* *f*

IL TROVATORE

Allegro

Verdi.

122.

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

THE MAGIC FLUTE

Mozart

123. Allegretto

mf

rall. poco a poco

f

NIOBÉ

124. Allegretto

p

cresc.

f

tr

mineur.

p

f

f

p

tr

tr

f

cresc.

cresc.

f

p

f

p

f

3

3

3

3

3

Pacini

SWISS SONG

125. Moderato

p

f

f

DON JUAN

Andante

Mozart

126. *p* *Fine* *D.C. al Fine*

AUSTRIAN HYMN

Maestoso

127. *p* *f*

LA SOMNAMBULE

Allegro

Bellini

128. *f* *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

THE ALPINE HORN

134. *Andante* Proch

mf con espressione

f *cresc.* *f*

mf

f

p

f *p*

TRAVIATA

135. *Allegretto con grazia* Verdi

p *f*

f *pp*

f *p* *f*

rit. *a tempo* *f*

f *tr*

IN MIA MAN ALFIN TU SEI

Andante

136.

p

mf

f

accel.

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. The musical score for 'BESSONIAN POLKA' is written in bass clef with a 2/4 time signature and a key signature of two flats. It consists of ten staves of music. The piece begins with a dynamic marking of *p* and features numerous triplet patterns. The dynamics progress through *f* and *ff* in the first section. A second section starts with *p* and includes markings for *sfz* and *ff*. The final section begins with *p* and includes the instruction 'D.S. al Coda', followed by a *Coda* section marked *mf* and a final flourish marked *ff*. The score includes first and second endings in several places.

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* *dim.* *pp* *f* *pp* *f* *dolce* *ff*

"DEAR LITTLE HEART"

145. *Moderato*
f

tr

tr *ad lib.*

Theme
p con espressivo

cresc.

Var. 1
mf

Var. 2
f

Var. 3
f

Più mosso
ff

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of ten staves of music. The first staff begins with the tempo marking 'Moderato' and the dynamic 'f'. The second staff includes a trill ('tr') and 'ad lib.' marking. The third staff is labeled 'Theme' and starts with 'p con espressivo'. The fourth staff has a 'cresc.' marking. The fifth staff is 'Var. 1' with 'mf'. The sixth staff is 'Var. 2' with 'f' and features triplet markings. The seventh staff is 'Var. 3' with 'f'. The eighth staff has a 'Più mosso' marking. The final staff is marked 'ff'. The score includes various musical notations such as slurs, accents, and dynamic markings.

HOME SWEET HOME

147. *Allegro moderato*
f

Two staves of musical notation in bass clef, 2/4 time, B-flat major. The first staff begins with a dynamic marking of *f*. The music consists of eighth and sixteenth notes with various articulations.

Andante
p

Two staves of musical notation in bass clef, 2/4 time, B-flat major. The first staff begins with a dynamic marking of *p*. The tempo is marked *Andante*. The music features a slower pace with a mix of eighth and quarter notes.

Lento *a tempo*
pp *f*

Two staves of musical notation in bass clef, 2/4 time, B-flat major. The first staff is marked *Lento* and *pp*. The second staff is marked *a tempo* and *f*. The tempo changes from *Lento* to *a tempo* between the staves.

Var. 1
f

Two staves of musical notation in bass clef, 2/4 time, B-flat major. The first staff is marked *f*. The section is labeled *Var. 1*. The music features a more rhythmic and complex texture with many sixteenth notes.

Two staves of musical notation in bass clef, 2/4 time, B-flat major. The music continues with a rhythmic pattern of sixteenth notes.

Lento
p

Two staves of musical notation in bass clef, 2/4 time, B-flat major. The first staff is marked *Lento* and *p*. The music returns to a slower, more melodic style.

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 written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of ten staves of music. The first staff is marked 'Var. 3'. The music is characterized by rapid sixteenth-note passages, often grouped in pairs and slurred. The second staff contains a fermata over a measure. The third staff features a sharp sign (#) above a note. The fourth staff has a fermata over a measure. The fifth staff has a fermata over a measure. The sixth staff has a sharp sign (#) above a note. The seventh staff is marked 'Cad.' and contains a fermata over a measure. The eighth staff is marked 'Piu mosso' and 'ff' (fortissimo). The ninth staff has a fermata over a measure. The tenth staff has a fermata over a measure.

YANKEE DOODLE

Allegretto

149.

f

p *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 feature a continuous eighth-note pattern, while the third staff shows a more varied eighth-note pattern.

Var. 3 *Vivace*

Ten staves of musical notation for 'Var. 3 Vivace' in bass clef. The notation features a complex eighth-note pattern with various accidentals and dynamics. A dynamic marking of *f* is present in the seventh staff.

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

Fine

4.

D.C.

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*

AIR BY MOZART

Allegro

9. *p* *con eleganza*

AIR BY GRETRY

Andante moderato

10.

Fine

Fine

D.C.

D.C.

NOEL ANCIEN

Moderato

11.

p semplice

AIR BY BEETHOVEN

Andante con moto

12.

Two systems of piano music. 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. 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 eighth and sixteenth notes with slurs and accents, characteristic of an Arabian style.

SERENADE

Andantino

Gretry

14.

dolce

Two systems of piano music. 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 features a slower tempo with slurs and accents, and the word 'dolce' is written above the first staff.

Two systems of piano music for a duet. The first system shows two staves with various notes and rests. The second system continues the piece with similar notation and dynamics.

LA ROMANESCA

15. *Allegretto*

p

mf

Two systems of piano music for 'LA ROMANESCA'. The first system starts at measure 15 with a piano (*p*) dynamic. The second system continues with a mezzo-forte (*mf*) dynamic.

ROMANCE FROM "JOSEPH"

16. *Andante moderato* *Mehul*

mf *con espress.*

Two systems of piano music for 'ROMANCE FROM JOSEPH'. The first system starts at measure 16 with a mezzo-forte (*mf*) dynamic and a *con espress.* marking. The second system continues the piece.

ROMANCE

Andante sostenuto

De Gouy

17.

p

NOEL ANCIEN

Allegretto

18.

Musical score for 'NOEL ANCIEN' in 6/8 time, key of B-flat major. The score is for two voices and piano accompaniment. It 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 2/4 time, key of B-flat major. The score is for two voices and piano accompaniment. It 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 dynamic markings like *mf*.

THE LION HUNT

Allegretto

Saverio

26.

This system shows the beginning of the 'The Lion Hunt' piece. It features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The tempo is marked 'Allegretto' and the dynamics are marked '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 dynamics are 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 dynamics are marked 'mf'.

ELESIRE D'AMORE

Lento

Donizetti

27.

This system shows the beginning of the 'Elesire d'Amore' piece. It features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The tempo is marked 'Lento' and the dynamics are marked '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.

mf

SPANISH ROYAL MARCH

30.

f

mf

MARCH OF TWO MISERS

31. Moderato

f

MELODY

32. Allegro moderato

mf

f

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 features a melodic line with slurs and accents, starting with a *f* dynamic and ending 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 slurs and accents, starting with a *f* dynamic. The bass staff continues with a rhythmic accompaniment. Dynamics include *f*.

BIVOUAC SONG

Allegro

34.

f

ff

1.

2.

Fine

BIRTHDAY FESTIVAL

Moderato

35.

p

cres.

mf

p

mf

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 begins with a 'Fine' marking, followed by a forte (*f*) dynamic. It includes a first ending (1.) and a second ending (2.) that leads back to the beginning. The piece concludes with 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 marked 'Allegro moderato'. The score is divided into three systems. The first system starts with a mezzo-forte (*mf*) dynamic. The second system begins with a forte (*f*) dynamic and features a more active bass line. 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.' (softly and expressively). The melody is primarily in the right hand, with a simple bass line in the left hand.

Two systems of piano duet notation. The first system features a dynamic marking of *mf*. The second system features a dynamic marking of *p*. Both systems consist of two staves with various musical notations including notes, rests, and slurs.

BOLERO

De Guoy

43. *Lightly*

Measure 43 of the Bolero piece. It is marked *Lightly*. The notation includes a piano (*p*) dynamic, a crescendo (*cresc.*) indicated by a dashed line, and a return to piano (*p*). The music is written for two staves in a 3/4 time signature.

Measures 44 through 47 of the Bolero piece. The notation includes dynamic markings of *mf*, *p*, *legato*, *mf*, and *cresc.*. The music is written for two staves in a 3/4 time signature.

Measures 48 through 51 of the Bolero piece. The notation includes dynamic markings of *f*, *ff*, and *p*. The music is written for two staves in a 3/4 time signature.

Measures 52 through 55 of the Bolero piece. The notation includes dynamic markings of *cresc.*, *mf*, *f*, and *ff*. The music is written for two staves in a 3/4 time signature.

NORMA

Bellini

Marcia

44.

f

Musical score for 'Marcia' (March) in G major, 4/4 time, measures 44-49. The score is written for piano in two staves. It features a strong, rhythmic melody with dynamic markings such as 'f' and 'p'.

MELODY

Andantino

45.

p

mf

Musical score for 'MELODY' in G major, 3/4 time, measures 45-49. The score is written for piano in two staves. It features a slower, more lyrical melody with dynamic markings such as 'p' and 'mf'.

First system of musical notation for 'LAST ROSE OF SUMMER'. It consists of two staves in bass clef with a key signature of three flats and a 3/4 time signature. The music is marked with a piano (*p*) dynamic. The upper staff features a melodic line with slurs and ties, while the lower staff provides a harmonic accompaniment with eighth and sixteenth notes.

LAST ROSE OF SUMMER

46. *Andante sostenuto*

Second system of musical notation for 'LAST ROSE OF SUMMER', starting at measure 46. The tempo is marked 'Andante sostenuto'. The music continues with piano (*p*) dynamics and includes crescendo and decrescendo hairpins. The upper staff has a melodic line with slurs and ties, and the lower staff has a rhythmic accompaniment.

Third system of musical notation for 'LAST ROSE OF SUMMER'. This system includes a repeat sign and a dynamic change to forte (*f*). The melodic line in the upper staff features slurs and ties, and the lower staff continues with its accompaniment.

Fourth system of musical notation for 'LAST ROSE OF SUMMER'. The music is marked with piano (*p*) dynamics and includes a decrescendo hairpin. The upper staff has a melodic line with slurs and ties, and the lower staff has a rhythmic accompaniment.

EVENING PRAYER

47. *Andante* Saverio

First system of musical notation for 'EVENING PRAYER', starting at measure 47. The tempo is marked 'Andante'. The music is marked with piano (*p*) dynamics and includes the instruction 'Grazioso'. The upper staff has a melodic line with slurs and ties, and the lower staff has a rhythmic accompaniment.

Second system of musical notation for 'EVENING PRAYER'. This system includes a dynamic change to mezzo-forte (*mf*). The melodic line in the upper staff features slurs and ties, and the lower staff continues with its accompaniment.

The first system of the musical score consists of two systems of staves. Each system has a treble clef staff on top and a bass clef staff on the bottom. The music is in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The first system includes dynamic markings *p* (piano) and *f* (forte). The second system includes a crescendo hairpin and a dynamic marking *f* (forte).

CAVATINA FROM "SOMNAMBULA"

Bellini

Andante moderato

48.

The second system of the musical score consists of two systems of staves. Each system has a treble clef staff on top and a bass clef staff on the bottom. The music is in a key signature of two flats and a 4/4 time signature. The first system includes a dynamic marking *p* (piano).

The third system of the musical score consists of two systems of staves. Each system has a treble clef staff on top and a bass clef staff on the bottom. The music is in a key signature of two flats and a 4/4 time signature.

The fourth system of the musical score consists of two systems of staves. Each system has a treble clef staff on top and a bass clef staff on the bottom. The music is in a key signature of two flats and a 4/4 time signature. The first system includes a dynamic marking *p* (piano) and a triplet marking *3*.

The fifth system of the musical score consists of two systems of staves. Each system has a treble clef staff on top and a bass clef staff on the bottom. The music is in a key signature of two flats and a 4/4 time signature.

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 starts with a piano (*p*) dynamic. The second system features a mezzo-forte (*mf*) dynamic. The third system returns to piano (*p*). The fourth system features mezzo-forte (*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 starts with a piano (*p*) dynamic and a *dolce* marking. The piece concludes with a double bar line.

dolce

ELESIRE D'AMORE

Donizetti
Fine

53. *Allegretto* *mf* *Fine*

f

D.C. al Fine

AIR FROM "SOMNAMBULA"

Bellini

Allegro moderato

54.

54. *p*

rall.

This section consists of five systems of piano accompaniment. The first system is marked 'Allegro moderato' and begins with a piano (*p*) dynamic. The music features a steady eighth-note accompaniment in the bass and a more active melody in the treble. The second system continues the piece. The third system concludes with a 'rall.' (rallentando) marking, where the tempo slows down. The fourth and fifth systems complete the piece with a final sustained chord.

WIND AND WAVE

Andante

55.

55. *p* *f* *p*

pp *p* *ff*

p *mf* *f* *pp*

This section consists of four systems of piano accompaniment. The first system is marked 'Andante' and begins with a piano (*p*) dynamic. The music is characterized by wide intervals and a slow, spacious feel. The second system continues with dynamics of *p*, *f*, and *p*. The third system features dynamics of *pp*, *p*, and *ff*. The fourth system concludes with dynamics of *p*, *mf*, *f*, and *pp*. The piece ends with a final sustained chord.

mf *f* *p* *pp* *dim.*

TYROLIENNE

56. Moderato

p

mf

ITALIAN AIR

57. Andante

p

mf

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.

Musical score for 'Freischütz' by Weber, measures 60-69. The score is in bass clef, 4/4 time, and B-flat major. It consists of two staves per system. The first system (measures 60-61) starts with a piano (*mf*) dynamic and a forte (*sf*) dynamic. The second system (measures 62-63) features a forte (*f*) dynamic. The third system (measures 64-65) includes piano (*f*) and forte (*sf*) dynamics. The fourth system (measures 66-67) includes piano (*f*) and forte (*mf*) dynamics. The fifth system (measures 68-69) includes piano (*f*) and forte (*sf*) dynamics. The score concludes with a double bar line at the end of measure 69.

WALTZ: "FLOWER OF DAMASCUS"

Saverio

61. *Waltz*

mf

f

mf

cresc.

The musical score consists of ten systems of two staves each. The first system is marked with a piano dynamic of *mf*. The second system features a crescendo leading to a forte dynamic of *f*. The third system continues with the *f* dynamic. The fourth system is marked with a mezzo-forte dynamic of *mf*. The fifth system returns to the *mf* dynamic. The sixth system features a crescendo leading to a forte dynamic of *f*. The seventh system continues with the *f* dynamic. The eighth system features a crescendo leading to a forte dynamic of *f*. The ninth system continues with the *f* dynamic. The tenth system features a crescendo leading to a forte dynamic of *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

WALTZ FROM "PURITANI"

Bellini

62.

mf

The musical score consists of five systems of two staves each, written in bass clef with a 3/8 time signature and a key signature of two flats (B-flat and E-flat). The first system begins with a dynamic marking of *mf*. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together, and rests. 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.

The musical score consists of seven systems of two staves each, written in bass clef with a key signature of one flat and a 4/4 time signature. The piece is marked 'Moderato'. The first system (measures 64-65) features a forte (*ff*) piano accompaniment in the left hand and a melody in the right hand marked piano (*p*). The second system (measures 66-67) shows a fortissimo (*f*) piano accompaniment and a piano (*p*) melody. The third system (measures 68-69) continues with a fortissimo (*ff*) piano accompaniment and a piano (*p*) melody. The fourth system (measures 70-71) features a fortissimo (*ff*) piano accompaniment and a piano (*p*) melody. The fifth system (measures 72-73) shows a fortissimo (*ff*) piano accompaniment and a piano (*p*) melody. The sixth system (measures 74-75) is marked 'più mosso' and features a fortissimo (*ff*) piano accompaniment and a piano (*p*) melody. The seventh system (measures 76-77) is marked 'rall.' and features a fortissimo (*ff*) piano accompaniment and a piano (*p*) melody. The score includes various musical notations such as slurs, accents, and dynamic markings.

HAIL! STAR OF MARY

Proch

65. *Andante*
p

mf

THE TWO FRIENDS

occa

Polka Mazurka

66.

mf

tr

cresc.

f

rall.

mf a tempo

Fine

p

sf

D.C. al Fine

sf

3

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.



ff Fine



f



f *p*



f

This page of musical notation is for a bass clef instrument, likely a double bass or cello. It consists of eight staves of music. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The music is characterized by a steady eighth-note accompaniment with various melodic lines and articulations. Dynamics include *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano). The piece concludes with a *rall.* (rallentando) and *D.C. al Fine* (Da Capo al Fine) instruction.

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

The image displays a musical score for a bass clef instrument, consisting of ten staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The score includes various dynamic markings: *p* (piano) appears on the first, second, and third staves; *mf* (mezzo-forte) on the fourth staff; *mp* (mezzo-piano) on the fifth staff; *pp* (pianissimo) on the seventh staff; and *ff* (fortissimo) on the tenth staff. A *cresc.* (crescendo) marking is located at the beginning of the tenth staff. Technical markings include a *cadenza* section on the seventh staff, and fingerings *1*, *4*, and *4* are indicated above specific notes. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, often beamed together and slurred. The score concludes with a final whole note chord on the tenth staff.

Allegretto

4.

The musical score consists of ten staves of music in bass clef, 2/4 time. The key signature has one flat (B-flat). The piece is marked 'Allegretto'. The first staff begins with a dynamic of *mf* and includes a '4' above the first measure. The second staff ends with a dynamic of *mp*. The third staff has a '4' above the first measure. The fourth staff has a '4' above the first measure. The fifth staff has a '4' above the first measure. The sixth staff has a dynamic of *p* and a '4' above the first measure. The seventh staff has a dynamic of *cresc.* and a '4' above the first measure. The eighth staff has a dynamic of *f* and a '6' above the first measure. The ninth staff has a dynamic of *mf* and a '6' above the first measure. The tenth staff has a dynamic of *mf* and a '6' above the first measure. 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 is for a bass clef instrument, likely a double bass or electric bass. It consists of ten staves of music, each containing a series of eighth-note patterns. The notation includes various dynamics, articulations, and fingerings:

- Staff 1:** Starts with a dynamic of *p* (piano). Includes fingerings 4 and 5.
- Staff 2:** Includes a dynamic of *p* and fingerings 6 and 5.
- Staff 3:** Includes fingerings 5, 5, 6, 5, 4, 5, and 5.
- Staff 4:** Includes a dynamic of *cresc.* (crescendo) and a dynamic of *p*.
- Staff 5:** Continues the eighth-note patterns.
- Staff 6:** Includes a dynamic of *cresc.* and a dynamic of *p*.
- Staff 7:** Includes a dynamic of *cresc.* and a dynamic of *p*.
- Staff 8:** Includes a dynamic of *cresc.* and a dynamic of *p*.
- Staff 9:** Includes a dynamic of *mf* (mezzo-forte) and a dynamic of *p*.
- Staff 10:** Includes a dynamic of *mf* and a dynamic of *p*.
- Staff 11:** Includes a dynamic of *cresc.* and a dynamic of *f* (forte).

The notation features various articulations such as accents, slurs, and trills (marked *tr*). Fingerings are indicated by numbers 4, 5, 6, and 5. The key signature is one flat (B-flat), and the time signature is 4/4.

5. *Allegro* $\frac{2}{4}$

6 1 3 3 5 1 simile

pp *mf* *dim.*

p *mp* *f*

cresc. *mf* *dim.*

pp *mf* *dim.*

pp *cresc.*

f *f*

6. Moderato

mf

p

pp

f

This page contains ten staves of musical notation for a piece titled "Arban Characteristic Studies". The music is written in bass clef and includes various dynamic markings and articulations:

- Staff 1: *mf*
- Staff 2: *mf*
- Staff 3: *p* and *pp*
- Staff 4: *cresc.* and *dim. e rall.*
- Staff 5: *a tempo* and *mf*
- Staff 6: *p*
- Staff 7: *f*
- Staff 8: *f*

The notation includes slurs, accents, and dynamic hairpins. Some measures feature a "4" above the notes, likely indicating a four-measure rest or a specific rhythmic pattern. The key signature changes from one sharp (F#) to two flats (Bb) across the staves.

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 is for a bass clef instrument, likely a double bass or electric bass. It consists of ten staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The music is characterized by a complex, rhythmic pattern of eighth and sixteenth notes, often grouped in fours. Dynamics include *f* (forte), *p* (piano), and *ff* (fortissimo). Articulations such as slurs and accents are used throughout. Specific markings include *rall.* (rallentando) and *a tempo* (return to tempo). The notation includes various accidentals (sharps, flats, naturals) and phrasing slurs. The piece concludes with a final *f* dynamic and a fermata over a whole note.

9. *Allegro*

f

6 v3

f

mp

The musical score consists of ten staves of music in bass clef, 3 flats, and common time. The tempo is marked 'Allegro'. The first staff begins with a dynamic marking of *f* and includes the number '9.' and the tempo 'Allegro'. The sixth measure of the first staff is marked '6 v3'. The score features various musical notations including slurs, accents, and articulation marks. The dynamic marking *f* appears at the beginning of the first and fourth staves, while *mp* appears in the sixth measure of the seventh staff. The piece concludes with a final flourish in the tenth staff.

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

mf

f

cresc.

Più lento

f

The image shows a musical score for exercise 10, consisting of ten staves of music in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piece begins with the tempo marking 'Allegro' and a section symbol. The first staff starts with a dynamic marking of 'mf'. The music is characterized by dense, sixteenth-note passages with slurs. The second staff contains a key signature change to one flat (B-flat). The third staff ends with a dynamic marking of 'f'. The fourth staff continues the sixteenth-note patterns. The fifth staff shows a key signature change to two flats. The sixth staff continues the sixteenth-note passages. The seventh staff includes a 'cresc.' (crescendo) marking. The eighth staff begins with a 'Più lento' (slower) tempo marking and a dynamic marking of 'f'. The final two staves continue the music with a more relaxed feel, featuring slurs and dynamic markings.

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 characterized by dense, rhythmic patterns, primarily consisting of eighth and sixteenth notes, often grouped into beams and slurs. The first staff begins with a dynamic marking of *p* (piano). The second staff includes a first ending bracket with a '4' above it. The fifth staff features several fourth-note chords, each marked with a '4' above it. The eighth staff has a *rall.* (rallentando) marking. The final staff concludes with the instruction *D.S. al Fine*. The notation includes various articulation marks such as slurs, accents, and dynamic markings.

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*

The musical score consists of eight staves of music in bass clef, 3/4 time, and a key signature of three flats (B-flat, E-flat, A-flat). The piece begins with a forte (*f*) dynamic. The first staff includes fingering numbers 6, 6, 5, 6, 5, 1, 5, 5. The second staff has fingering 5, 6, 1, 5. The third staff has fingering 4, 6, 5. The fourth staff has a fermata over the final note. The fifth staff has fingering 5, 6, v2, 5, 1, 5. The sixth staff has fingering 5, 5, 5, 6, 4, 5 and includes the markings *dolce* and *p cantabile*. The seventh and eighth staves continue the melodic line with various fingering and phrasing marks.

First staff of music in bass clef, key signature of three flats (B-flat major/C minor), and 2/4 time signature. It begins with a dynamic marking of *f* (forte) and a hairpin crescendo leading to a dynamic marking of *mp* (mezzo-piano). The staff contains several measures of eighth-note patterns, some with fingerings (1, 4) and triplets (3).

Second staff of music, continuing the eighth-note patterns from the first staff. It features several triplet markings (3) and slurs over groups of notes.

Third staff of music, starting with a dynamic marking of *f*. It includes fingerings (1, 5, 6) and continues with eighth-note patterns and slurs.

Fourth staff of music, featuring eighth-note patterns with slurs and dynamic hairpins.

Fifth staff of music, continuing the eighth-note patterns with slurs and dynamic hairpins.

Sixth staff of music, featuring eighth-note patterns with slurs and dynamic hairpins.

Seventh staff of music, including fingerings (6, 5) and eighth-note patterns with slurs.

Eighth staff of music, concluding with a dynamic marking of *f* and eighth-note patterns with slurs.

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 first staff includes a piano (*p*) dynamic marking. The music is characterized by rapid eighth-note passages, frequently beamed in groups of four. The key signature changes to two flats (B-flat and E-flat) in the fifth staff. The piece concludes with a final whole note chord on the tenth staff.

Legato chromatique

14.

p

tr

tr

3

This image displays a page of musical notation for 'Arban Characteristic Studies'. The page contains ten staves of music, all written in bass clef. The key signature is B-flat major (two flats). The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, often grouped in beams. Many notes are tied across bar lines, and there are frequent changes in accidentals (sharps, flats, and naturals). Some measures include triplets, indicated by a '3' below the notes. The notation is dense and technical, typical of advanced guitar or piano 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 3/4 time. The score consists of two staves: a treble staff and a bass staff. The tempo is marked 'Andante' with a metronome marking of 76 quarter notes per minute. The key signature has two flats (B-flat and E-flat). The piece begins with a piano (*p*) dynamic and a *Piano* instruction. It features a variety of dynamics, including forte (*f*), mezzo-forte (*mf*), and piano (*p*). The music includes slurs, accents, and dynamic markings like *a piacere* (at pleasure). The section concludes with a fermata over 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 3/4 time. The score consists of a single bass staff. The tempo is marked 'Theme' with a metronome marking of 88 quarter notes per minute. The key signature has two flats (B-flat and E-flat). The piece begins with a piano (*p*) dynamic. It features a variety of dynamics, including mezzo-forte (*mf*) and mezzo-piano (*mp*). The music includes slurs, accents, and dynamic markings like *mf*. The section concludes with a fermata over 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 J. 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 with dynamic marking *mp*.

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

Tenth staff of musical notation with dynamic marking *f*.

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

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

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 music in bass clef, 2/4 time, with a key signature of one flat (B-flat). The first staff begins with a dynamic marking of *mf* and contains a series of eighth-note patterns with slurs and accents. The second staff continues this pattern. The third staff features a trill marked *tr* over a quarter note, followed by a half note. The fourth staff continues with eighth-note patterns and slurs. The fifth staff includes a *cresc.* marking. The sixth and seventh staves continue the eighth-note patterns with slurs and accents. The eighth staff concludes with a dynamic marking of *f* and a final note.

No. 2
Fantasie and Variations
on
Acteon

Introduction
Andante

J.B. Arban

The musical score is written for a single melodic line in 6/8 time, starting in the key of B-flat major. The tempo is marked 'Andante' and the dynamics begin with 'Piano' and 'mf'. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. It includes several dynamic markings: 'mf', 'p', 'f', and 'mp'. Performance instructions include 'rit.' (ritardando) and 'rall.' (rallentando). The piece concludes with a 'rall.' marking. The score is presented on ten staves, with the first two staves in treble clef and the remaining eight in bass clef.

Theme
Allegretto

p
tr
più lento
a tempo
f
veloce
a tempo
p
tr
ad. lib.
16

Var. I
Vivace

p
3
3
più lento
mf
a tempo
p
cresc.
f
f
rall.

Tempo I

mp

Piu moderato

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* (sempre 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

Musical staff with bass clef, key signature of two flats, and a 7-measure rest at the end.

(Double tonguing may be used ad lib.)

ad lib.

Var. II

Musical staff for the beginning of Variation II, starting with a piano (*p*) dynamic marking.

Musical staff with bass clef and key signature of two flats.

Musical staff with bass clef and key signature of two flats.

Musical staff with bass clef and key signature of two flats.

Musical staff with bass clef and key signature of two flats.

Musical staff with bass clef and key signature of two flats, ending with a ritardando (*rit.*) marking.

a tempo

rit.

Musical staff with bass clef and key signature of two flats.

Musical staff with bass clef and key signature of two flats.

Musical staff with bass clef and key signature of two flats.

Musical staff with bass clef and key signature of two flats.

Musical staff with bass clef and key signature of two flats, ending with a 7-measure rest.

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

p *cresc.* *tr* *p* *rall.* *rit.*

Theme
Andante ♩ = 84

p *mf* *a tempo* *poco rit.* *p*

Var. I

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

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 includes dynamic markings of *mf* and *p*. The fourth staff is marked *mf*. The fifth staff concludes with a fermata and a final measure containing a 7-measure rest.

First staff of music, bass clef, B-flat major key signature, 3/4 time signature. It features a series of eighth-note patterns with slurs and accents. The word *rall.* is written at the end of the staff.

Second staff of music, bass clef, B-flat major key signature, 3/4 time signature. It features a series of eighth-note patterns with slurs and accents. The word *a tempo* and the dynamic marking *p* are written below the staff.

Third staff of music, bass clef, B-flat major key signature, 3/4 time signature. It features a series of eighth-note patterns with slurs and accents.

Fourth staff of music, bass clef, B-flat major key signature, 3/4 time signature. It features a series of eighth-note patterns with slurs and accents, ending with a fermata and a 7-measure rest.

Var. IV

Fifth staff of music, bass clef, B-flat major key signature, 3/4 time signature. It features a series of eighth-note patterns with slurs and accents. The dynamic marking *mf* is written below the staff.

Sixth staff of music, bass clef, B-flat major key signature, 3/4 time signature. It features a series of eighth-note patterns with slurs and accents.

Seventh staff of music, bass clef, B-flat major key signature, 3/4 time signature. It features a series of eighth-note patterns with slurs and accents.

Eighth staff of music, bass clef, B-flat major key signature, 3/4 time signature. It features a series of eighth-note patterns with slurs and accents.

Ninth staff of music, bass clef, B-flat major key signature, 3/4 time signature. It features a series of eighth-note patterns with slurs and accents.

Tenth staff of music, bass clef, B-flat major key signature, 3/4 time signature. It features a series of eighth-note patterns with slurs and accents. The word *simile* is written below the staff.

Eleventh staff of music, bass clef, B-flat major key signature, 3/4 time signature. It features a series of eighth-note patterns with slurs and accents.

Twelfth staff of music, bass clef, B-flat major key signature, 3/4 time signature. It features a series of eighth-note patterns with slurs and accents, ending with a fermata and 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 first staff begins with a piano (*p*) dynamic. The second staff is marked *mf*. The third staff includes the instruction 'For speed brilliant effect, use double tonguing' and is also marked *mf*. The fourth and fifth staves continue with *mf* dynamics. The sixth staff is marked *p*. The seventh staff is marked *mf*. The eighth staff is marked *pp*. The ninth staff is marked *f*. The tenth staff concludes the piece with a final cadence.

No. 5
Variations
on a song

Voise-tu la neige qui brille
(The Beautiful Snow)

J.B. Arban

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

Piano

The first system consists of a piano staff and a bass staff. The piano staff begins with a *ff* dynamic. The bass staff starts with a *p* dynamic. The piece is in 2/4 time and features a mix of chords and moving lines. A *mf* dynamic appears in the second system of the bass staff. The third system includes a *rall.* marking and a *p* dynamic. The fourth system ends with a repeat sign and a fermata over a whole note.

Var. I

Var. I is written in the bass clef. It begins with a *p* dynamic and features several triplet markings. The piece is in 2/4 time. The first system has a *p* dynamic. The second system has a *mf* dynamic. The third system has a *rall.* marking and a *p* dynamic. The fourth system has an *a tempo* marking and a *p* dynamic. The piece concludes with a repeat sign and a fermata over a whole note.

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 starting with a fortissimo (*ff*) dynamic and a piano (*p*) dynamic. The subsequent five staves are bass line variations, featuring triplets, sextuplets, and other rhythmic patterns. Dynamics range from piano (*p*) to fortissimo (*ff*). The section concludes with a *lento* marking and a fermata.

Theme
Moderato ♩ = 100

The Theme section consists of four staves of music, all in the bass clef. It begins with a piano (*p*) dynamic and progresses through mezzo-forte (*mf*) and fortissimo (*f*) dynamics. The music includes various rhythmic patterns and concludes with a first ending and a second ending marked with a fermata.

Var. I

p *sempre stacc.*

f

1. 2. 7

Var. II

p

rall.

a tempo *mf*

1. 2. 7

Var. III

p

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 staff features a series of eighth notes with a slur. The third staff has a series of eighth notes with a slur. The fourth staff has a series of eighth notes with a slur. The fifth staff begins with a forte (*f*) dynamic marking and features a series of eighth notes with a slur, followed by a triplet of eighth notes. The sixth staff has a series of eighth notes with a slur. The seventh staff has a series of eighth notes with a slur. The eighth staff has a series of eighth notes with a slur. The ninth staff has a series of eighth notes with a slur and a *cresc.* (crescendo) marking. The tenth staff has a series of eighth notes with a slur and a *cresc.* marking.

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

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

rit. *a tempo*

f accel. 3 3

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 musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of six staves of music. The first staff begins with a dynamic marking of *p* (piano). The second staff includes a *rall.* (rallentando) marking and ends with a *p* marking and the instruction *a tempo*. The third and fourth staves continue the melodic line with various articulations. The fifth staff features a fermata over a measure, with a '7' written above it, indicating a seven-measure rest. The sixth staff concludes the piece with a final cadence.

Var. I
Allegro moderato

mf

f

3

3

3

3

This musical score is written in bass clef with a key signature of two flats and a common time signature. It consists of four staves of music. The first staff begins with a dynamic marking of *mf* (mezzo-forte) and features several triplet markings (indicated by the number '3'). The second and third staves continue the rhythmic pattern with various articulations. The fourth staff begins with a dynamic marking of *f* (forte) and includes more triplet markings. The piece concludes with a final cadence.

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, continuing the melody from the first staff. It ends with a repeat sign and a fermata over a whole note.

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, continuing the melody from the third staff. It features a long slur over a series of notes.

Fifth musical staff in bass clef, continuing the melody from the fourth staff.

Sixth musical staff in bass clef, continuing the melody from the fifth staff. It begins with a *f* dynamic marking.

Seventh musical staff in bass clef, continuing the melody from the sixth staff. It begins with a *f* dynamic marking.

Eighth musical staff in bass clef, continuing the melody from the seventh staff.

Ninth musical staff in bass clef, continuing the melody from the eighth staff. It begins with a *p* dynamic marking and ends with a *cresc.* marking.

Tenth musical staff in bass clef, continuing the melody from the ninth staff. It ends with a repeat sign and a fermata over a whole note.

Var. III
Più lento

p

f acilite

cresc.

f

3

The musical score consists of 13 staves of bass clef notation. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piece begins with a piano (*p*) dynamic and a series of slurs and accents. The notation includes sixteenth and thirty-second notes, often beamed together. The dynamics progress from piano to forte (*f*), with a section marked *f acilite* (forte, facilitate) and a *cresc.* (crescendo) section. The piece concludes with a triplet of eighth notes and a final *f* dynamic.

No. 9
Fantaisie and Variations
on a German Theme

J.B. Arban

Allegro moderato $\text{♩} = 112$

Piano

Theme
Andante $\text{♩} = 86$

Var. I

Var. II

rit.

f

Var. III

mf

f

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). It consists of ten staves of music. The first staff begins with a dynamic marking of *mf* and features a triplet of eighth notes. The second staff continues with similar rhythmic patterns. The third staff includes a dynamic marking of *mp*. The fourth staff has a triplet of eighth notes. The fifth staff features a dynamic marking of *f*. The sixth staff includes a dynamic marking of *f*. The seventh staff has a dynamic marking of *f*. The eighth staff includes a dynamic marking of *f*. The ninth staff features a dynamic marking of *ff* and includes a trill marked with *tr*. The tenth staff concludes the piece with a final dynamic marking of *ff*.

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 music features a series of slurs and trills. Trills are specifically marked with 'tr' and a wavy line. The section ends with a fermata over a whole note.

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 music includes trills marked with 'tr' and a wavy line. The section concludes with a fermata over a whole note.

Theme
Andante non troppo

p

mf *rall.* *p a tempo*

rall.

Var. I

p

p

p

p

p *rall.*

p a tempo

Var. II

p

mf

rall. *p* *a tempo*

7

Var. III

p

Più lento

p *poco a poco cresc.*

rall. *p a tempo*

15

Var. IV

pp

f p f p

pp

cresc.

tu tu ku tu tu tu tu

ff

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
mf

Var. I

p

(Double tonguing)

tr

tr

ff

p *ff* *p*

ff

p *ff* *p*

f

p

f

f

Detailed description: This musical score is for a variation in bass clef, 6/8 time. It begins with a piano (*p*) dynamic and features several triplet patterns. A section of double tonguing is indicated, followed by trills (*tr*). The dynamics vary throughout, including fortissimo (*ff*) and forte (*f*) passages, and conclude with a piano (*p*) dynamic.

The image displays a musical score for a solo piece, likely for a double bass or cello. The score is written in bass clef and begins with a key signature of two flats (B-flat and E-flat). The first staff shows a melodic line with a 7/8 time signature. The second staff is labeled "Var. II poco più mosso" and starts with a 6/8 time signature and a dynamic marking of *p* (piano). This section is characterized by a series of triplets (marked with a '3') and a complex, repetitive rhythmic pattern. The score consists of 11 staves in total, with various articulations such as accents and slurs. The final staff concludes with a 7/8 time signature.

Var. III
Andante

p

pp tu ku tu ku tu ku tu ku

The musical score consists of ten staves of bass clef notation. The first staff begins with a dynamic marking of *p*. The second and third staves continue the melodic line with various articulations. The fourth and fifth staves feature a more complex melodic pattern with slurs and accents. The sixth staff introduces a rhythmic pattern of eighth notes with the lyrics "tu ku tu ku tu ku" and a dynamic marking of *pp*. The seventh and eighth staves continue this rhythmic pattern. The ninth and tenth staves conclude the piece with a final melodic flourish.

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 $\text{♩} = 64$

Piano

p *cresc.*

Solo

p

ff

dim. *f*

Theme
Moderato $\text{♩} = 96$

p

cresc.

First musical staff in bass clef, key signature of two flats, and 3/4 time signature. It features a series of eighth-note patterns with slurs and accents. A dynamic marking of *f* is placed below the staff.

Second musical staff in bass clef, continuing the eighth-note patterns. It includes a fermata over a whole note and a measure with a '7' above it, indicating a seven-measure rest.

Var.I

Third musical staff in bass clef, marked 'Var.I'. It begins with a dynamic marking of *p* and features a series of eighth-note patterns with slurs and accents.

Fourth musical staff in bass clef, continuing the eighth-note patterns with slurs and accents.

Fifth musical staff in bass clef, continuing the eighth-note patterns with slurs and accents.

Sixth musical staff in bass clef, continuing the eighth-note patterns. A dynamic marking of *mf* is placed below the staff.

Seventh musical staff in bass clef, continuing the eighth-note patterns with slurs and accents.

Eighth musical staff in bass clef, continuing the eighth-note patterns. Dynamic markings of *f* and *cresc.* are placed below the staff.

Ninth musical staff in bass clef, continuing the eighth-note patterns. Dynamic markings of *cresc.* and *f* are placed below the staff.

Tenth musical staff in bass clef, continuing the eighth-note patterns. A dynamic marking of *p* is placed below the staff.

Eleventh musical staff in bass clef, continuing the eighth-note patterns. It includes a fermata over a whole note and a measure with a '7' above it, indicating a seven-measure rest. A dynamic marking of *f* is placed below the staff.

Var.II

The musical score for 'Var.II' consists of ten staves of music in bass clef, 2/4 time, with a key signature of one flat (B-flat). The piece begins with a dynamic marking of *p* (piano). The first staff features a series of eighth-note patterns with accents. The second and third staves continue with similar rhythmic motifs. The fourth staff introduces a melodic line with a slur and a dynamic marking of *p* at the end. The fifth and sixth staves show further rhythmic development. The seventh and eighth staves feature more complex rhythmic patterns with slurs. The ninth staff begins with a dynamic marking of *pp* (pianissimo) and shows a change in the melodic line. The final staff concludes with a long, sweeping melodic phrase.

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 fingering options for various notes across nine staves. Fingerings are often listed with alternative options in parentheses. For example, the first staff shows F#2 with fingering 0 (0) and G2 with 1-2-3-4 (n/a). The chart continues through higher registers, providing comprehensive fingering information for the instrument.