A NOTE TO TROMBONISTS:

In the following pages, you will find particular exercises designed for valved instruments with a variety of tempos you can choose. These exercises are important for developing trombonists. You must, however, strive for rhythmical and pitch clarity. Start with the slowest tempo given and work your way gradually faster as you master each exercise.

Jean Baptiste Arban
Biographical Sketch

Joseph Jean Baptiste Laurent Arban was born in Lyons, France, February 28, 1825. He entered the Conservatory at an early age, taking up the study of the trumpet under Dauverné, and won first prize in 1845. His military term was passed in the navy on board the "La Belle Poule," whose chief musician, Paulus, became Chief Musician of the Garde a Paris during the reign of Napoleon II.

After having been professor of saxhorn at the Military School (1857), Arban was elected professor of cornet at the Conservatory, January 23, 1869. After attending to these duties for a term of five years, he left the Conservatory for six years, returning again in 1880.

He was the most brilliant cornet player of his time, and his astonishing performances and triumphant concert tours throughout Europe were the means of establishing the valve cornet as one of the most popular of all musical instruments. Arban’s artistic ideals, sound musicianship and invaluable instructive principles were perpetuated in his splendid "Method for the Cornet," which as succeeded in maintaining the very highest position among similar instructive works and which has never been surpassed in point of practical superiority or artistic plan.

Arban died in Paris on April 9, 1889. He was an officer of the Académie, Knight of the Order of Leopold of Belgium, of Christ of Portugal, of Isabella the Catholic, and of the Cross of Russia.

(Carl Fischer, Inc., New York)
Lesson 1

9. Blue Bells of Scotland

Allegro moderato
Arban's Lesson No.2
Lesson 2

\( \text{Tempo} = 116 \)

Taw Eee  Taw Eee  Taw Eee

\( \text{Tempo} = 64 \)

Taw Eee  Taw Eee  Taw Eee

\( \text{Tempo} = 80-140 \)

Taw Eee  Taw Eee  Taw Eee

\( \text{Tempo} = 80-140 \)

Taw Eee  Taw Eee  Taw Eee
Lesson 2

\( q = 84-124 \)

Key: D

\( q = 56-108 \)

Key: Eb

\( q = 56-108 \)
Lesson 2

10. Dutch Air
Lesson 3

\[ \text{Key: E} \]

\[ \text{Key: F} \]

\[ \text{Key: E} \]

\[ \text{Key: F} \]
Lesson 3

21. Constance

Andante espressione

p196

Constance
Arban's Lesson No.4
22. The Heart of Thy Nora is Breaking For Thee

Andantino

\[ \text{p} \]

\[ \text{rall.} \]

\[ \text{a tempo} \]

Lesson 4
Lesson 5

35. Black Eyed Susan

Andante

p200
Arban's Lesson No. 6

p13
\( \text{\textcopyright{©} 60-108} \)

\( \text{\textcopyright{©} 68-120} \)

p15
\( \text{\textcopyright{©} 92-140} \)

p18
\( \text{\textcopyright{©} 68-120} \)

\( \text{\textcopyright{©} simile} \)
Lesson 6

p23
\[ J = 84-116 \]

\[
\begin{align*}
&\text{tu tu tu tu tu tu simile} \\
&\text{tu tu tu tu tu tu simile} \\
&\text{tu tu tu tu tu tu simile}
\end{align*}
\]

p41
\[ J = 104 \]

\[
\begin{align*}
&\text{tu tu tu tu tu tu simile} \\
&\text{tu tu tu tu tu tu simile} \\
&\text{tu tu tu tu tu tu simile}
\end{align*}
\]

p52
\[ J = 64-124 \]

\[
\begin{align*}
&\text{tu tu tu tu tu tu simile} \\
&\text{tu tu tu tu tu tu simile} \\
&\text{tu tu tu tu tu tu simile}
\end{align*}
\]
8. Why Do I Weep for Thee?

Andante con tristesso

Lesson 6
Lesson 7

\( \text{\( \frac{\text{\( q \)}}{\text{\( q \)}} \)) = 72-140 \)

\( \text{\( \frac{\text{\( q \)}}{\text{\( q \)}} \)) = 132-160 \) in one breath

\( \text{\( \frac{\text{\( \text{Andante} \)}}{\text{\( \text{Andante} \)}} \)) \)

16. Woodman Spare That Tree

H. Russell

\( \text{\( \frac{\text{\( p \)}}{\text{\( p \)}} \)) \)

\( \text{\( \frac{\text{\( \text{Andante} \)}}{\text{\( \text{Andante} \)}} \)) \)
Arban's Lesson No. 8

\[ \text{\textit{simile}} \]

\[ \text{\textit{tu tu tu tu tu tu}} \]

\[ \text{\textit{tu tu tu tu tu tu}} \]
Lesson 8

37. Good-bye Sweetheart

Hatton

Andante con moto

p200
Lesson 9

\[ q = 92 \text{ in one breath} \]

\[ c = 34 \]

\[ p94 \]

\[ #6 \]

\[ q = 80-120 \]

\[ p132 \]

\[ #15 \]

\[ j = 80-120 \]

\[ j = 92 \text{ in one breath} \]
Lesson 9

24. The Heart Bowed Down

Andante

Balfe

p197

Lesson 9
12. Who Shall Be Fairest

Andante

p

mf

a tempo

f

> ff

rall.

Lesson 10

p197
Arban's Lesson No. 11
Lesson 11

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Lesson 11
Lesson 11

14. O, Ye Tears

Andante

Fr. Abt.

con espress.

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O, Ye Tears

accel.

rit.

rit.
Arban's Lesson No. 12

p16
\( \text{\textcopyright_s} = 92-140 \)

p19
\( \text{\textcopyright_s} = 68-120 \)

p24
\( \text{\textcopyright_s} = 96-124 \)
Lesson 12

\( q = 112-124 \)

\( \frac{p}{42} \)

\[ 1-3 \quad 2-3 \quad 1-2 \quad 1 \quad 1-3 \]

\[ 2 \quad 2-3 \quad 0 \quad 1-2 \quad 1 \]

\[ 2 \quad 0 \quad 2 \quad 1 \quad 1-2 \]

\[ 0 \quad 2-3 \quad 2 \quad 1-3 \]

\[ 1 \quad 1-2 \quad 2-3 \quad 1-3 \]

\( \frac{p}{64} \)

\( \frac{q}{184} \)

\[ \frac{p}{64} \]

\[ 1-3 \quad 2-3 \quad 1-2 \quad 1 \quad 1-3 \]

\[ 2 \quad 0 \quad 2 \quad 1 \quad 1-2 \]

\[ 0 \quad 2-3 \quad 2 \quad 1-3 \]

\[ 1 \quad 1-2 \quad 2-3 \quad 1-3 \]

\( \frac{q}{= 64-124} \)
Lesson 12

\( q = 92 \)

\( \text{p}133 \)

\( \text{#}18 \)

\( \text{in one breath} \)

\( \text{p}133 \)

\( \text{#}18 \)
Lesson 12

\[ j = 64 \text{–} 124 \]

27. Friends of My Youth

G. Barker

Andante

\[ \text{p155} \]

\[ \text{p197} \]

\[ \text{f} \text{p} \text{ad lib.} \]
Lesson 13

Moderato

29. There is a Flower that Bloometh

V. Wallace
Arban's Lesson No. 14
Lesson 14

\( \frac{d}{d} = 148 \cdot \frac{d}{d} = 88 \)

\( \frac{d}{d} = 64-124 \)

3. My Pretty Jane

Andante

\( \frac{p}{p} \)

\( \frac{f}{f} \)
Arban's Lesson No. 15

\[ \text{\( q = 96-120 \)} \]

\[ \text{\( q = 112-124 \)} \]

\[ \text{\( h = 60-92 \)} \]

\[ \text{\( \frac{p}{20} \#46 \text{ Ab} \)} \]

\[ \text{\( \frac{p}{20} \#46 \text{ Db} \)} \]

\[ \text{\( \frac{p}{24} \#10 \)} \]

\[ \text{\( \frac{p}{42} \#19 \)} \]
Lesson 15

19. O Wert Thou But Mine Own Love

Andante

Balfe
Lesson 16

32. 'Twas Rank And Fame

Andante

Balfe
36. I'm Leaving Thee In Sorrow

G. Barker
Arban's Lesson No. 18

\[ \text{\textcopyright 70} \]
17. Love Not

V. Wallace
Lesson 19

26. German Song

Andante moderato

p

mf

f

rall.

Lesson 19

26. German Song

p197

p

mf

f

rall.
Arban's Lesson No. 20

\[ q = 88-124 \]

\[ q = 100-116 \]
Lesson 20

\[ \text{simile} \]

\[ (\text{ad lib.}) \]
Lesson 20

31. My Bark Which O'er The Tide

Balfe

Allegretto

P

\[ \text{tu tu ku tu ku tu tu ku tu tu ku tu tu ku tu tu ku tu} \]
\[ \text{simile} \]
Lesson 21

\[ \text{Moderato} \]

\[ \text{ff} \]

4. How Fair Thou Art

H. Weidt

\[ \text{Cresc.} \]

\[ \text{ff} \]
Arban's Lesson No. 22

\( q = 72-112 \)

\( j = 72-116 \)
Lesson 22

38. Farewell to Thee, Mary

F.N. Grouch

Andante
Music Arts Proficiency

A Guide for Developing Musical Gifts
Arban's Lesson No. 23
Lesson 23

\[ j = \text{80-100} \]

\[ j = \text{64-124} \]

\[ j = \text{56-100} \]
Lesson 23

p159 #17

\( \begin{array}{c}
\text{tu tu tu tu } \text{tu tu tu tu tu tu } \text{tu tu } \text{tu } \text{tu tu tu tu tu tu ku tu ku tu ku tu ku tu ku tu } \\
\text{tu tu ku tu tu ku tu ku tu ku tu ku } \\
\text{tu tu ku tu ku } \\
\text{tu }
\end{array} \)
Arban's Lesson No. 24

\[ \mathcal{Q} = 60-116 \]

Simile

\[ \mathcal{Q} = 68-116 \]

\[ \mathcal{Q} = 80-100 \]

24

\[ \text{D.C.} \]

\[ j = 68-116 \]

Simile

\[ j = 80-100 \]
52. The Exile's Lament

Rich Albert

Con espressione

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