

Music Arts Proficiency



A Guide for Developing Musical Gifts

**ARBAN'S COMPANION
LESSON BOOK**



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



J.B. Arban

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 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.

Arban's Lesson No.1

♩ = 60

p12 #9a

0 1-3 1-2 1 0 1-2 1-2-3-2-3 1 2 2-3 1

1-3 1-2 1 0 1-2 2 2-3 1 0 2-3 1 0

1-2 2 2-3 1-2 2 1-2 1 0 1-2 1 0 1

♩ = 76-132

p14 #17

simile

♩ = 68-120

p17 #29

Lesson 1

♩ = 116

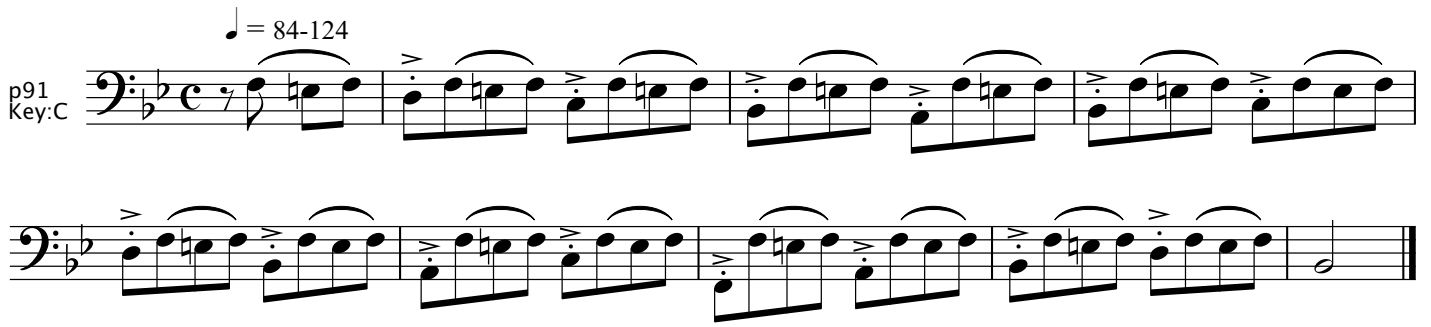
Taw Eee Taw Eee Taw Eee

p39 #3

Lesson 1

p91
Key:C

$\text{♩} = 84-124$



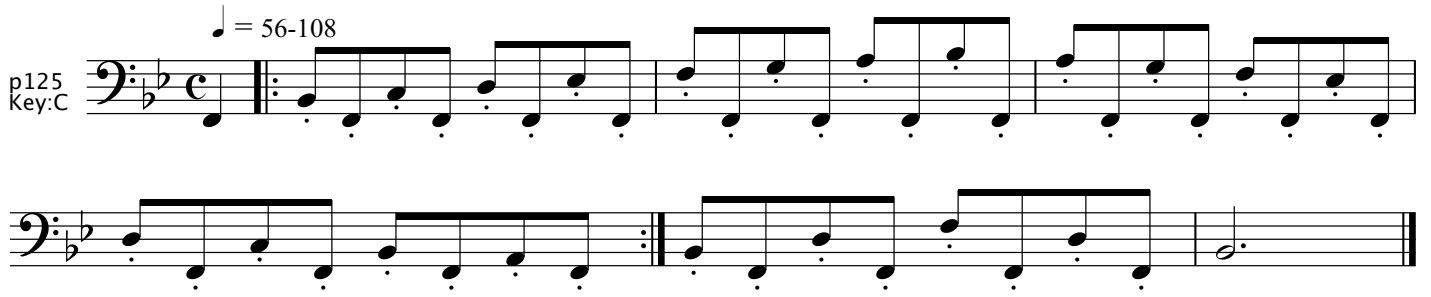
p91
Key:Db

$\text{♩} = 84-124$



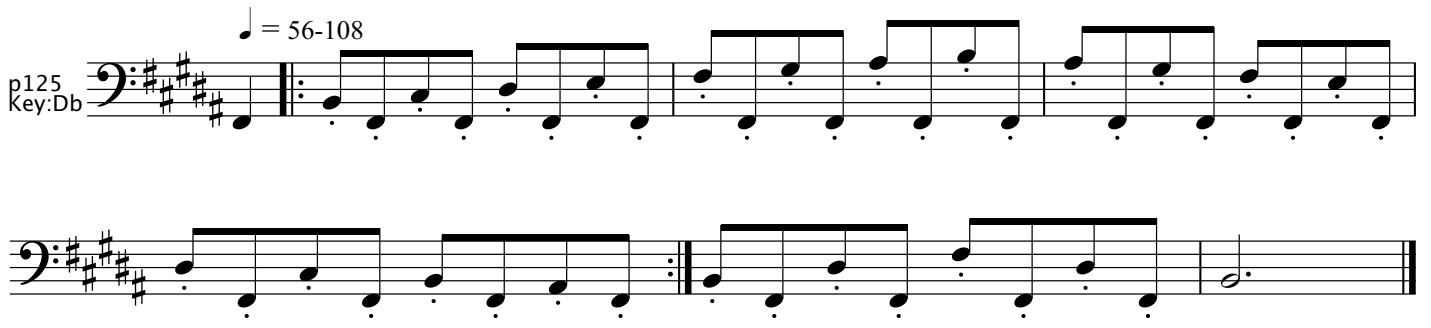
p125
Key:C

$\text{♩} = 56-108$



p125
Key:Db

$\text{♩} = 56-108$



9. Blue Bells of Scotland

Allegro moderato

p193
#9

f



Arban's Lesson No.2

$\text{♩} = 60$

p12 #9b

p14 #16

$\text{♩} = 60-108$

p17 #28

$\text{♩} = 68-120$

Lesson 2

♩ = 116
Taw Eee Taw Eee Taw Eee

p39 #5

simile

p39 #6

simile

p59 #3

simile

p76 #2

simile

Lesson 2

p91
Key:D

♩ = 84-124

Musical notation for exercise p91 in D major, bass clef, common time. It consists of two staves of music. The first staff has a tempo marking of quarter note = 84-124. The music features eighth-note chords with accents and slurs, starting with a rest on the first eighth note of the first measure. The second staff continues the pattern and ends with a whole note chord.

p91
Key:Eb

♩ = 84-124

Musical notation for exercise p91 in E-flat major, bass clef, common time. It consists of two staves of music. The first staff has a tempo marking of quarter note = 84-124. The music features eighth-note chords with accents and slurs, starting with a rest on the first eighth note of the first measure. The second staff continues the pattern and ends with a whole note chord.

p125
Key:D

♩ = 56-108

Musical notation for exercise p125 in D major, bass clef, common time. It consists of two staves of music. The first staff has a tempo marking of quarter note = 56-108. The music features eighth-note chords with accents and slurs, starting with a rest on the first eighth note of the first measure. The second staff continues the pattern and ends with a whole note chord.

p125
Key:Eb

♩ = 56-108

Musical notation for exercise p125 in E-flat major, bass clef, common time. It consists of two staves of music. The first staff has a tempo marking of quarter note = 56-108. The music features eighth-note chords with accents and slurs, starting with a rest on the first eighth note of the first measure. The second staff continues the pattern and ends with a whole note chord.

Lesson 2

10. Dutch Air

p193
#10

Maestoso

f

Arban's Lesson No.3

p13 #10a

♩ = 60

2-3 2 1-2-3

2-3 0 1-2 2-3

1

p14 #18

♩ = 76-132

simile

p17 #30

♩ = 68-120

Lesson 3

♩ = 116
Taw Eee Taw Eee Taw Eee

p40 #7

simile

simile

♩ = 116
Taw Eee Taw Eee Taw Eee

p40 #8

simile

simile

♩ = 64

p59 #4

simile

♩ = 80-140

p76 #3A/F

3

3

Lesson 3

♩ = 84-124

p91
Key:E

First line of musical notation for exercise p91 in E major. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first measure contains a whole rest. The subsequent measures feature eighth-note patterns with slurs and accents.

Second line of musical notation for exercise p91 in E major, continuing the eighth-note patterns from the first line.

♩ = 84-124

p91
Key:F

First line of musical notation for exercise p91 in F major. It begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The first measure contains a whole rest. The subsequent measures feature eighth-note patterns with slurs and accents.

Second line of musical notation for exercise p91 in F major, continuing the eighth-note patterns from the first line.

♩ = 56-108

p125
Key:E

First line of musical notation for exercise p125 in E major. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first measure contains a whole rest. The subsequent measures feature dotted quarter notes with slurs and accents.

Second line of musical notation for exercise p125 in E major, continuing the dotted quarter note patterns from the first line.

♩ = 56-108

p125
Key:F

First line of musical notation for exercise p125 in F major. It begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The first measure contains a whole rest. The subsequent measures feature dotted quarter notes with slurs and accents.

Second line of musical notation for exercise p125 in F major, continuing the dotted quarter note patterns from the first line.

Lesson 3

21. Constance

Andante espressione

p196

p

rall.

a tempo

Arban's Lesson No.4

p13
#10b

$\text{♩} = 60$

p14
#19

$\text{♩} = 76-132$

p17
#31

$\text{♩} = 68-120$

Lesson 4

p40 #9

$\text{♩} = 116$
Taw Eee Taw Eee Taw Eee

simile

p40 #10

$\text{♩} = 116$
Taw Eee Taw Eee Taw Eee

simile

p60 #10

$\text{♩} = 64$

simile

p76 #3B/E

$\text{♩} = 80-140$

simile

Lesson 4

p91
Key: Gb

♩ = 84-124

p91
Key: Gb

♩ = 84-124

p125
Key: Gb

♩ = 56-108

p125
Key: Gb

♩ = 56-108

Lesson 4

22. The Heart of Thy Nora is Breaking For Thee

Andantino

p196

p

a tempo

rall.

3

3

Arban's Lesson No. 5

p13 #11 $\text{♩} = 60-108$

simile

p14 #15 $\text{♩} = 60-108$

simile

p15 #20 $\text{♩} = 92-140$

p17 #32 $\text{♩} = 68-120$

simile

Lesson 5

p41 #13 $\text{♩} = 96$

Musical notation for exercise p41 #13, measures 1-13. It is in bass clef, 2/4 time, and B-flat major. The tempo is marked as quarter note = 96. The exercise consists of eighth-note patterns with slurs and ties.

p62 #17 $\text{♩} = 64-124$

Musical notation for exercise p62 #17, measures 1-17. It is in bass clef, 2/4 time, and B-flat major. The tempo is marked as quarter note = 64-124. The exercise features sixteenth-note runs with slurs and ties.

p76 3C/D $\text{♩} = 72-140$

Musical notation for exercise p76 3C/D, measures 1-12. It is in bass clef, common time, and B-flat major. The tempo is marked as quarter note = 72-140. The exercise consists of triplet patterns with slurs.

Lesson 5

♩ = 84-124

p91
Key:Ab

Exercise p91 in Ab major, 84-124 bpm. The piece is in bass clef with a common time signature. It consists of three staves of music. The first staff begins with a quarter rest followed by a series of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. The second staff continues with eighth notes: F1, E1, D1, C1, B0, A0, G0, F0. The third staff continues with eighth notes: E0, D0, C0, B0, A0, G0, F0, E0, and concludes with a whole note G1.

♩ = 84-124

p91
Key:A

Exercise p91 in A major, 84-124 bpm. The piece is in bass clef with a common time signature. It consists of three staves of music. The first staff begins with a quarter rest followed by eighth notes: A2, G2, F2, E2, D2, C2, B1, A1. The second staff continues with eighth notes: G1, F1, E1, D1, C1, B0, A0, G0. The third staff continues with eighth notes: F0, E0, D0, C0, B0, A0, G0, F0, and concludes with a whole note A1.

♩ = 56-108

p125
Key:Ab

Exercise p125 in Ab major, 56-108 bpm. The piece is in bass clef with a common time signature. It consists of two staves of music. The first staff begins with a quarter rest followed by eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. The second staff continues with eighth notes: F1, E1, D1, C1, B0, A0, G0, F0, and concludes with a whole note G1.

♩ = 56-108

p125
Key:A

Exercise p125 in A major, 56-108 bpm. The piece is in bass clef with a common time signature. It consists of two staves of music. The first staff begins with a quarter rest followed by eighth notes: A2, G2, F2, E2, D2, C2, B1, A1. The second staff continues with eighth notes: G1, F1, E1, D1, C1, B0, A0, G0, and concludes with a whole note A1.

Lesson 5

35. Black Eyed Susan

p200

Andante

p

The musical score for 'Black Eyed Susan' is written in bass clef, 3/4 time, and the key of B-flat major. It consists of three staves. The first staff begins with a piano (*p*) dynamic and the tempo marking 'Andante'. The melody is composed of eighth and quarter notes, often beamed together. The second staff continues the melody. The third staff concludes the piece with a double bar line.

Arban's Lesson No. 6

$\text{♩} = 60-108$

p13
#12

Musical notation for the first exercise, measures 13-14. It consists of two staves of music in C major, 2/4 time. The first staff contains measures 13 and 14, and the second staff contains measures 15 and 16. The music features eighth and sixteenth notes with various articulations like accents and slurs.

$\text{♩} = 92-140$

p15
#21

Musical notation for the second exercise, measures 15-21. It consists of three staves of music in C major, 2/4 time. The first staff contains measures 15-16, the second staff contains measures 17-18, and the third staff contains measures 19-21. The music is a continuous eighth-note scale.

$\text{♩} = 68-120$

p18
#33

Musical notation for the third exercise, measures 18-33. It consists of three staves of music in D major, 2/4 time. The first staff contains measures 18-20, the second staff contains measures 21-23, and the third staff contains measures 24-33. The music features eighth-note patterns with slurs and accents. The word "simile" is written at the end of the first staff.

Lesson 6

p23 #1

$\text{♩} = 84-116$

tu tu tu tu tu tu *simile*

p41 #14

$\text{♩} = 104$

p62 #18

$\text{♩} = 64-124$

simile

Lesson 6

p77
4A/F

♩ = 72-140

p91
Key: Bb

♩ = 84-124

p91
Key: B

♩ = 84-124

p125
Key: Bb

♩ = 56-108

Lesson 6

♩ = 56-108

p125
Key: B

8. Why Do I Weep for Thee?

Andante con tristesso

p193

Arban's Lesson No. 7

p13 #13

$\text{♩} = 60-108$

simile

p15 #22

$\text{♩} = 92-140$

simile

p18 #34

$\text{♩} = 68-120$

simile

Lesson 7

♩ = 92-124

p23 #2

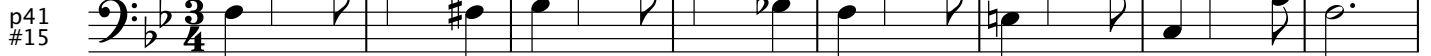


tu tu tu tu tu tu *simile*



♩ = 72

p41 #15



p < > < > < > < > < >



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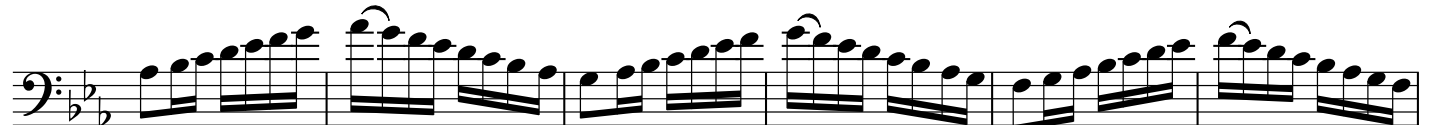
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♩ = 64-124

p62 #19



< > < > < > < > < > *simile*



Lesson 7

♩ = 72-140

p77
4B/E

3 3 3 3 3 3 3 3 3 3 3 3

♩ = 132-160 in one breath

p132
#13

3 3

16. Woodman Spare That Tree

H. Russell

Andante

p195

p

3

Lesson 8

♩ = 116

p42 #16

1-3 2-3 1-2

1 2 0 1-2

(1-2) 1 2 0

♩ = 64-124

p63 #21

♩ = 72-140

p77 4C/D

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

Lesson 8

p132 #14

3 = 92

37. Good-bye Sweetheart

Hatton

p200

Andante con moto

p

cresc.

string. *f*

Arban's Lesson No. 9

p16
#24

♩ = 92-140



p18
#36

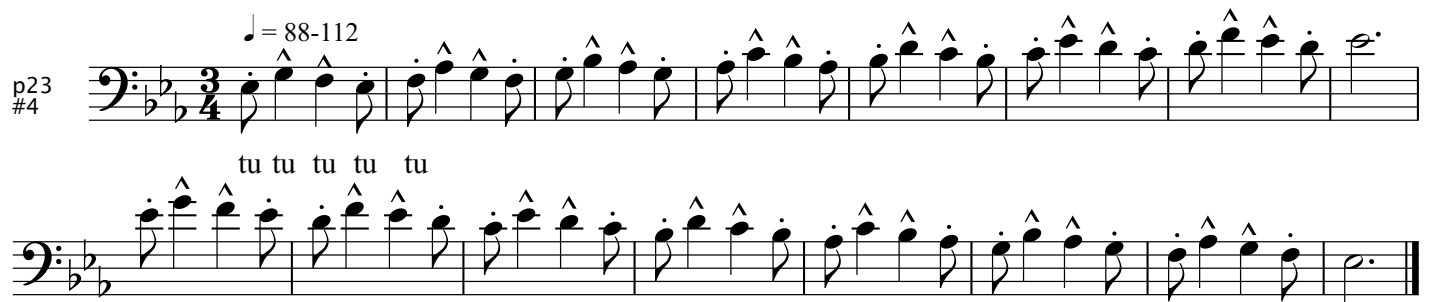
♩ = 68-120



p23
#4

♩ = 88-112

tu tu tu tu tu



Lesson 9

♩ = 116

p42
#16

1-3 2-3 1-2

1 2 0 1-2

(1-2) 1 2 0

♩ = 64-124

p63
#23

♩ = 64-132

p77
#5A

24. The Heart Bowed Down

Balfe

p197

Andante

p 3 3 3

3 3

p 3

Arban's Lesson No. 10

♩ = 92-140

p16
#25

Three staves of musical notation in bass clef, 2/4 time, with a key signature of one flat. The first staff begins with a treble clef and a common time signature, then changes to bass clef and 2/4 time. The music consists of eighth-note patterns and a final whole note.

♩ = 68-120

p18
#37

Four staves of musical notation in bass clef, 3/4 time, with a key signature of one flat. The music consists of eighth-note patterns and a final whole note.

♩ = 88-112

p23
#5

Two staves of musical notation in bass clef, 3/4 time, with a key signature of one flat. The music consists of eighth-note patterns and a final whole note.

Lesson 10

p42 #17

♩ = 116

1-3 2-3 1-2 1

1-3 2 2-3 0

1-2 1 2 0

2 1 1-2 0 1-3 0

p63 #24

♩ = 64-124

p77 #5B

♩ = 64-132

Lesson 10

♩ = 80-120

p94 #7

Musical score for p94 #7, bass clef, 3/4 time, key of B-flat. It consists of five staves of music featuring eighth-note patterns with slurs and accents.

p132 #16

♩ = 92

Musical score for p132 #16, bass clef, 3/4 time, key of B-flat. It consists of five staves of music featuring triplet eighth-note patterns with slurs and accents.

Lesson 10

Two staves of musical notation in bass clef, key of B-flat major. The first staff contains two measures of music, each with a slur over a triplet of eighth notes. The second staff contains two measures, each with a slur over a triplet of eighth notes, followed by a final measure with a whole note and a fermata.

12. Who Shall Be Fairest

Three staves of musical notation in bass clef, key of B-flat major. The first staff is marked *Andante* and *p*. The second staff is marked *mf*, *p*, and *rall.*. The third staff is marked *a tempo*, *f*, *ff*, and *p*. The notation includes slurs, accents, and dynamic markings.

Arban's Lesson No. 11

p16 #26

$\text{♩} = 92-140$

Arban's Lesson No. 11, exercise #26, measures 1-12. The exercise is in bass clef, 3/4 time, and one flat key signature. It features a single melodic line with eighth and sixteenth notes, including some slurs and a fermata.

p19 #38

$\text{♩} = 68-120$

Arban's Lesson No. 11, exercise #38, measures 1-12. The exercise is in bass clef, 3/4 time, and one flat key signature. It features a single melodic line with eighth and sixteenth notes, including some slurs and a fermata.

Lesson 11

p23 #6

$\text{♩} = 88-112$

Exercise p23 #6 consists of two staves of music in bass clef, 2/4 time. The tempo is marked as quarter note = 88-112. The first staff contains eight measures of eighth notes with accents (^) on the first and third notes of each pair. The second staff continues with similar eighth notes and accents, ending with a whole note chord.

p42 #17

$\text{♩} = 116$

Exercise p42 #17 consists of four staves of music in bass clef, common time. The tempo is marked as quarter note = 116. Each staff contains slurred eighth notes with various accidentals (sharps, flats, naturals) and fingerings (1-3, 2-3, 1-2, 1, 2, 0) indicated below the notes. The exercise is divided into four measures per staff.

p63 #25

$\text{♩} = 64-124$

Exercise p63 #25 consists of four staves of music in bass clef, 2/4 time. The tempo is marked as quarter note = 64-124. The music features complex sixteenth-note patterns with slurs and a *simile* marking. The first staff has a *simile* marking under the last two measures. The exercise is divided into four measures per staff.

Lesson 11

♩ = 72-144

p78
#6A

♩ = 120+

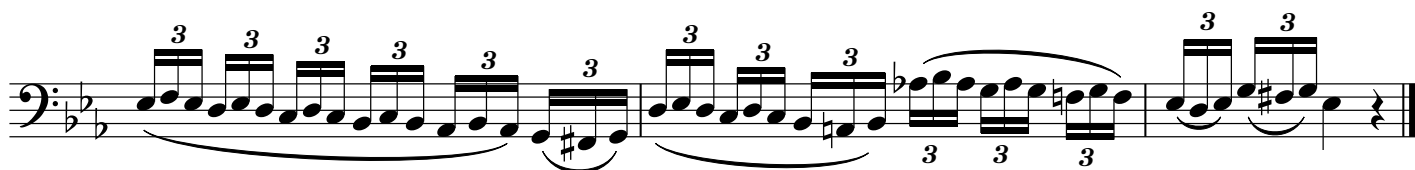
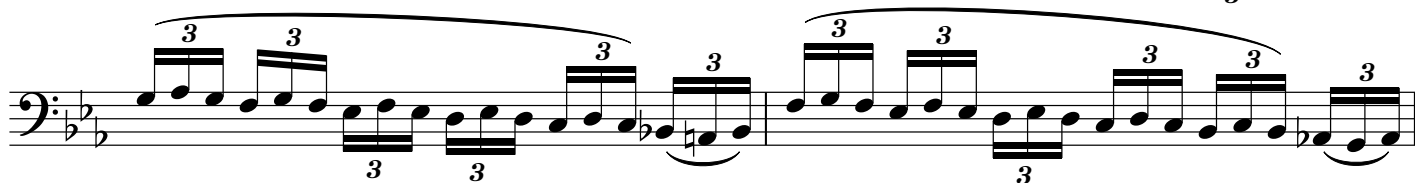
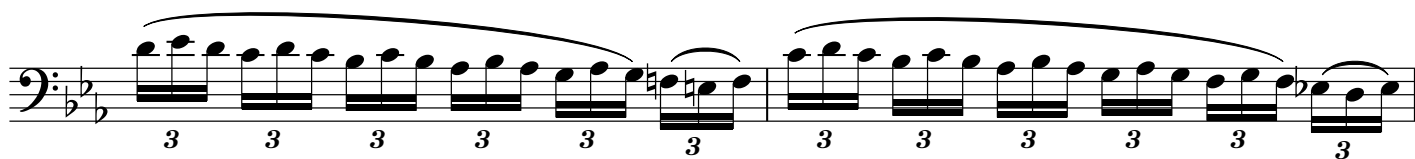
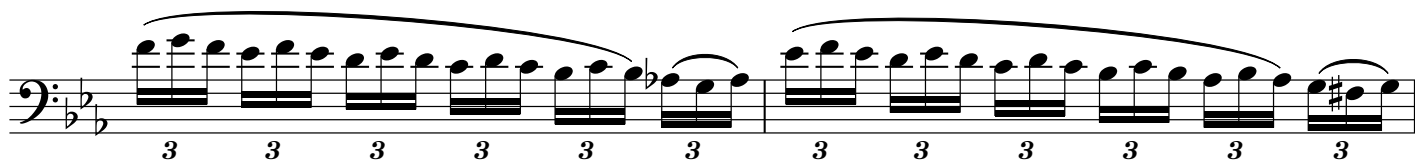
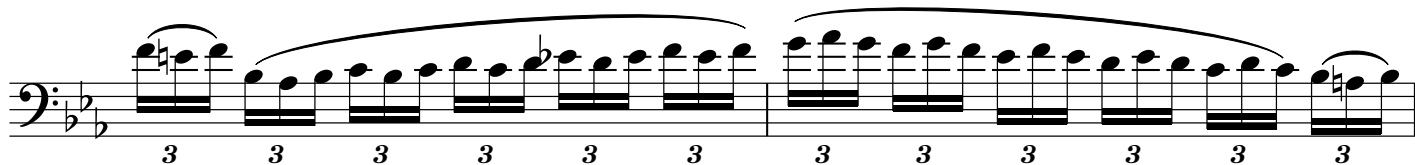
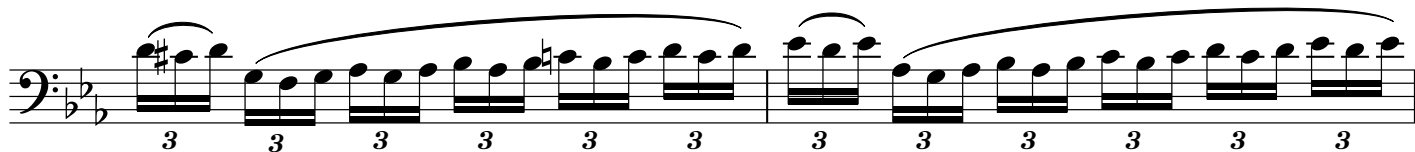
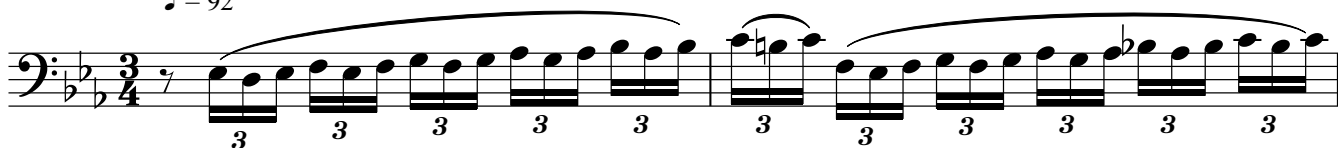
p95
#8

Lesson 11



♩ = 92

p133
#17





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Lesson 11

14. O, Ye Tears

p194

Andante

p

Fr. Abt.
con espress.

accel.

rit.

rit.

Arban's Lesson No. 12

♩ = 92-140

p16 #27

Three staves of musical notation in bass clef, 3/4 time, key of B-flat major. The first staff contains measures 16-27. The second and third staves continue the exercise. The piece concludes with a double bar line.

p19 #39

♩ = 68-120

Three staves of musical notation in bass clef, 3/4 time, key of B-flat major. The first staff contains measures 19-39. The second and third staves continue the exercise. The piece concludes with a double bar line.

p24 #7

♩ = 96-124

Three staves of musical notation in bass clef, 4/4 time, key of B-flat major. The first staff contains measures 24-39. The second and third staves continue the exercise. The piece concludes with a double bar line.

Lesson 12

♩ = 112-124

p42
#18

1-3 2-3 1-2 1 1-3

2 2-3 0 1-2 1

2 0 2 1 1-2

0 2-3 2 1-3

1 1-2 2-3 1-3

Detailed description: This block contains the first ten measures of exercise p42 #18. It is written in bass clef with a key signature of one flat (Bb) and a common time signature (C). The tempo is marked as ♩ = 112-124. Each measure contains a sequence of eighth notes, often grouped with slurs. Fingerings are indicated by numbers 1-3, 0, and 1-2 below the notes.

♩ = 64-124

p64
#27

Detailed description: This block contains the first ten measures of exercise p64 #27. It is written in bass clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The tempo is marked as ♩ = 64-124. The exercise features a complex rhythmic pattern of sixteenth and thirty-second notes, often grouped with slurs. The notation includes many beamed notes and slurs across the measures.

♩ = 72-144

Lesson 12

p78
#6B

Musical score for Lesson 12, measures 72-144. The score is written in bass clef, 3/4 time, with a key signature of two flats (B-flat and E-flat). It consists of eight staves of music. The first staff begins with a tempo marking of ♩ = 72-144. The music features a complex melodic line with many accidentals and slurs. The first four staves show a descending melodic line with various accidentals, followed by a more complex, ascending and then descending line in the remaining four staves.

♩ = 72-120

p95
#9

Musical score for Lesson 12, measures 72-120. The score is written in bass clef, 3/4 time, with a key signature of two flats (B-flat and E-flat). It consists of two staves of music. The first staff begins with a tempo marking of ♩ = 72-120. The music features a complex melodic line with many accidentals and slurs. The first staff shows a descending melodic line with various accidentals, followed by a more complex, ascending and then descending line in the second staff.

Lesson 12

p133 #18

$\text{♩} = 92$ (in one breath)



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Arban's Lesson No. 13

♩ = 68-120

p19 #40

Musical score for Arban's Lesson No. 13, first section (p19 #40). It consists of four staves of music in bass clef, 3/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked as ♩ = 68-120. The first staff begins with a quarter note G2, followed by eighth notes. The second and third staves contain eighth-note patterns with slurs. The fourth staff concludes with a quarter note G2 and a double bar line.

♩ = 100-132

p24 #8

Musical score for Arban's Lesson No. 13, second section (p24 #8). It consists of three staves of music in bass clef, 2/4 time, with a key signature of one flat (B-flat). The tempo is marked as ♩ = 100-132. The first staff begins with a quarter note G2, followed by eighth notes with accents (^). The second and third staves contain eighth-note patterns with slurs and accents.

♩ = 112-124

p42 #18

Musical score for Arban's Lesson No. 13, third section (p42 #18). It consists of two staves of music in bass clef, common time (C), with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked as ♩ = 112-124. The first staff contains four measures of eighth-note patterns with slurs and fingerings (1-3, 2-3, 1-2, 1). The second staff contains four measures of eighth-note patterns with slurs and fingerings (1-3, 2, 2-3, 0).

Lesson 13

1-2 1 2 0
2 1 1-2 0
2-3 2 1-3 1

p65 #30 $\text{♩} = 64-124$

p79 #8A $\text{♩} = 92-140$

p79 #8B

Lesson 13

p92
Cmaj

$\text{♩} = 80-120$

p93
Cmin

$\text{♩} = 80-120$

p142
Cmaj

$\text{♩} = 84$

p143
Cmin

$\text{♩} = 84$

♩ = 64-124

Lesson 13

p155 #2

tu tu ku tu tu ku tu

29. There is a Flower that Bloometh

Moderato

V. Wallace

p198

Arban's Lesson No. 14

p20 #46 C

$\text{♩} = 60-92$

p20 #46 F

p24 #9

$\text{♩} = 116$

p42 #19

$\text{♩} = 112-124$

3 3 3 3 3 3 3 3 3 3 3 3 3 3

1-3 2-3 1-2 1

3 3 3 3 3 3 3 3 3 3 3 3 3 3

1-3 2 2-3 0

Lesson 14

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3
1-2 1 2 0

2 3 3 3 3 1 3 3 3 3 1-2 3 3 3 3 0 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3 0
2/3 2 1-3

♩ = 64-124

p65 #31

♩ = 92-140

p79 #8C

Lesson 14

p79 #8D

3 3 3 3 3 3 3 3

p92 Dbmaj

♩ = 80-120

p93 C#min

♩ = 80-120

p142 Fmaj

♩ = 84

p143 Fmin

♩ = 84

Lesson 14

$\text{♩} = 148 - \text{♩} = 88$

p155 #4

tu tu ku tu tu ku tu

p155 #5

$\text{♩} = 64-124$

tu tu ku tu tu ku tu tu ku tu

3. My Pretty Jane

Andante

p191

f *p*

Arban's Lesson No. 15

♩ = 60-92

p20
#46
Ab

p20
#46
Db

♩ = 96-120

p24
#10

♩ = 112-124

p42
#19

Lesson 15

2-3 3 3 3 3 0 3 3 3 3 1-2 3 3 3 3

1 3 3 3 3 2 3 3 3 3 0 3 3 3 3

2 3 3 3 3 1 3 3 3 3 1-2 3 3 3 3

0 3 3 3 3 2-3 3 3 3 3

2 3 3 3 3 1-3 3 3 3 3

♩ = 64-124

p65 #33

6/8

Lesson 15

p143
G#min

$\text{♩} = 84$

Musical notation for Lesson 15, measures 143-145. Bass clef, G# minor key signature, 6/8 time signature. The melody consists of eighth and sixteenth notes with slurs.

p156
#6

tu tu ku tu tu ku tu tu ku tu

Musical notation for Lesson 15, measures 156-161. Bass clef, F major key signature, C time signature. The piece features a triplet exercise with lyrics "tu tu ku tu tu ku tu tu ku tu".

19. O Wert Thou But Mine Own Love

p195

Andante

p

Balfe

mf

Musical notation for "O Wert Thou But Mine Own Love", measures 195-201. Bass clef, F major key signature, C time signature. The piece is marked "Andante" and includes dynamics "p" and "mf".

Arban's Lesson No. 16

$\text{♩} = 60-92$

p20
#46
Gb

p20
#46
B

p25
#11

$\text{♩} = 124$

$\text{♩} = 112$

p48
#31

Lesson 16

p66 #37

$\text{♩} = 64-124$

simile

p80 #10

$\text{♩} = 112-169$

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

3 3 3 3 3 3

p92 Ebmaj

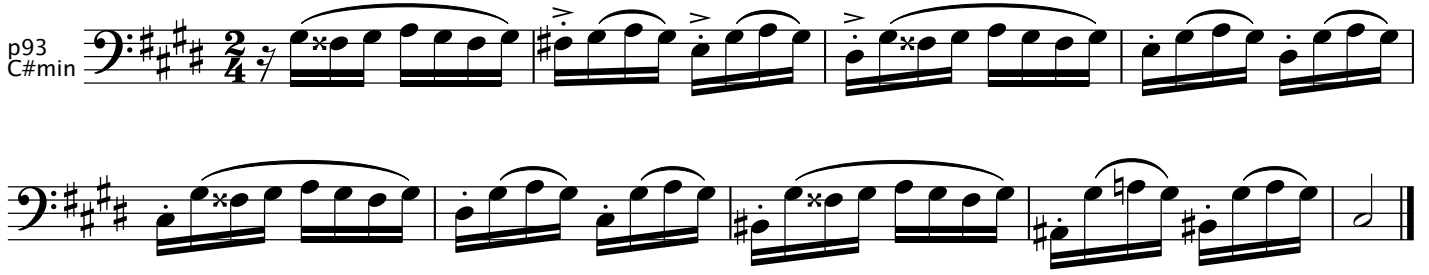
$\text{♩} = 80-120$

3 3 3 3 3 3 3 3

Lesson 16

♩ = 80-120

p93
C#min



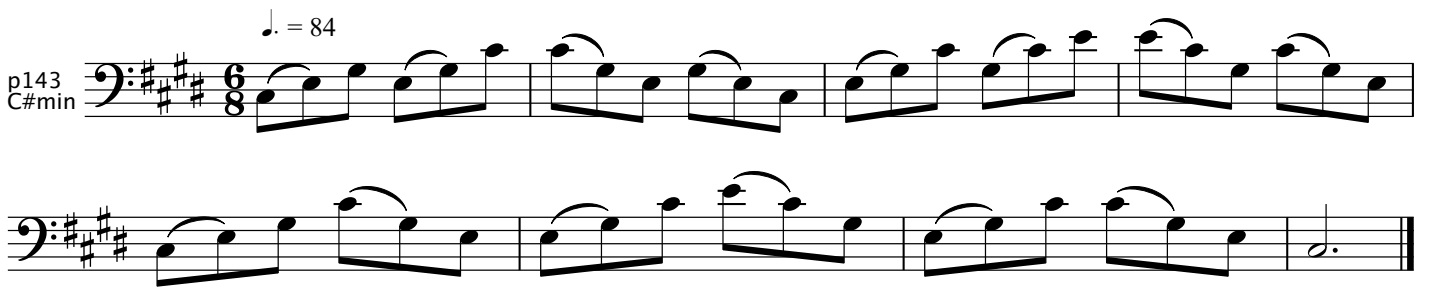
p142
Dbmaj

♩ = 84



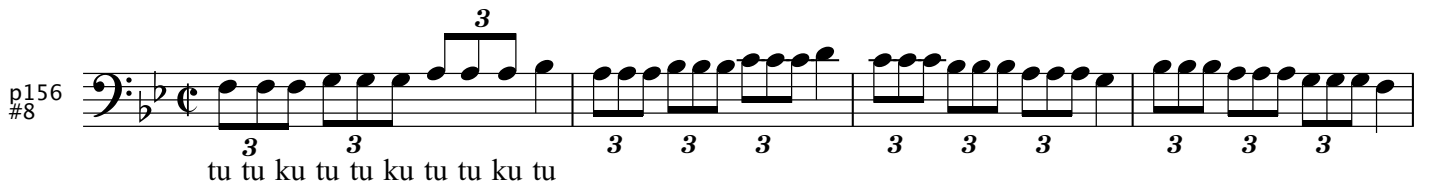
p143
C#min

♩ = 84

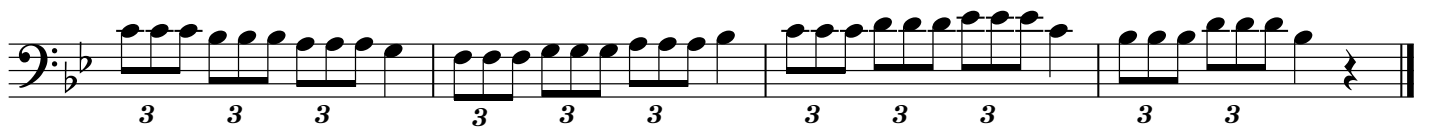


p156
#8

3



tu tu ku tu tu ku tu tu ku tu



32. 'Twas Rank And Fame

Balfe

p199

Andante

mf

rit. a piacere

The musical score is written in bass clef with a key signature of one flat (B-flat major) and a time signature of 6/8. It consists of three staves of music. The first staff begins with a piano (p) dynamic marking, followed by a mezzo-forte (mf) dynamic. The tempo is marked 'Andante'. The second staff continues the melodic line. The third staff concludes with a ritardando (rit.) and 'a piacere' instruction, indicating a flexible ending. The piece ends with a double bar line. Below the third staff, there are two double bar lines.

Lesson 17

♩ = 64-124

p67
#38

Three staves of bass clef music in 2/4 time with a key signature of three flats. The first staff contains measures 64-72, the second staff contains measures 73-81, and the third staff contains measures 82-90. The music features a continuous eighth-note pattern with various slurs and accents.

♩ = 112-169

p80
#11

Three staves of bass clef music in common time with a key signature of three flats. The first staff contains measures 112-120, the second staff contains measures 121-129, and the third staff contains measures 130-138. The music features a continuous eighth-note pattern with various slurs and accents.

♩ = 80-120

p92
Dmaj

Two staves of bass clef music in 2/4 time with a key signature of two sharps. The first staff contains measures 80-90, and the second staff contains measures 91-100. The music features a continuous eighth-note pattern with various slurs and accents.

Lesson 17

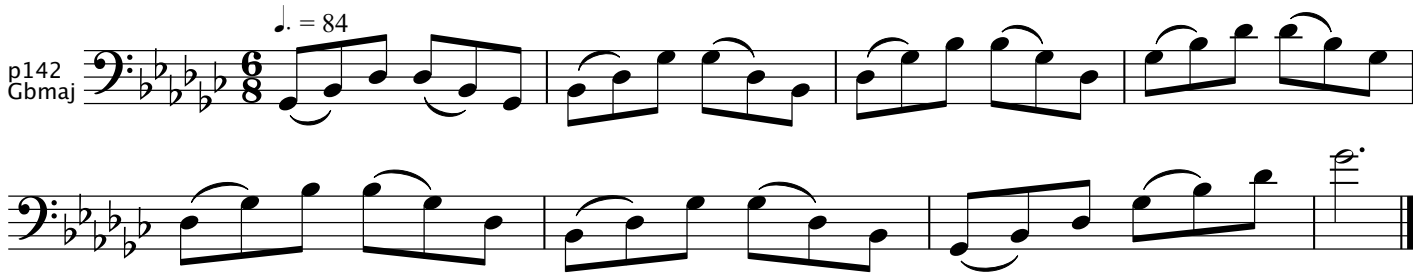
♩ = 80-120

p93 Dmin



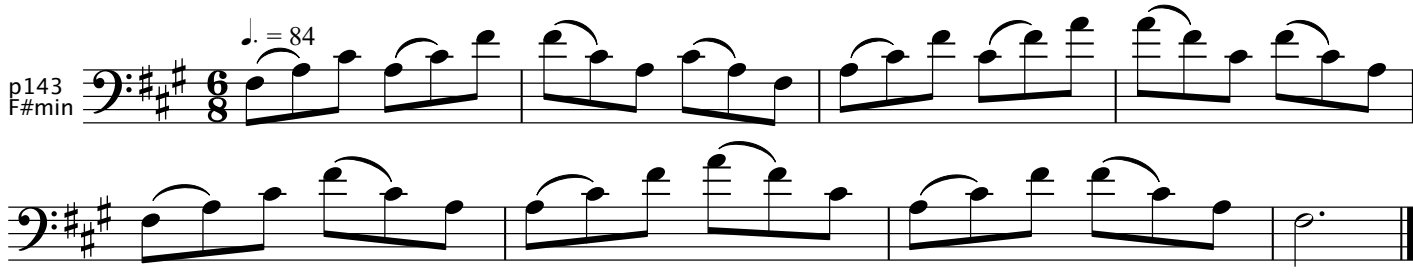
p142 Gbmaj

♩ = 84



p143 F#min

♩ = 84



p157 #11



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

Arban's Lesson No. 18

p20
#46
E

$\text{♩} = 60-92$

Lesson 18

♩ = 64-124

p67
#39

Exercise p67 #39 consists of three staves of music in 3/4 time, key of B-flat major. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The music features eighth-note patterns with slurs and ties.

♩ = 112-169

p80
#12

Exercise p80 #12 consists of three staves of music in 3/4 time, key of B-flat major. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The music features eighth-note patterns with slurs and ties, and includes several triplet markings (indicated by a '3' above the notes).

♩ = 80-120

p92
Fmaj

Exercise p92 Fmaj consists of two staves of music in 2/4 time, key of F major. The first staff contains measures 1-4, and the second staff contains measures 5-8. The music features eighth-note patterns with slurs and ties.

Lesson 18

♩ = 80-120

p93
Fmin

♩ = 84

p142
Dbmaj

♩ = 84

p143
C#min

♩ = 68-128

p158
#14

Lesson 18

$\text{♩} = 68-128$

p159 #15

tu tu ku tu tu ku tu tu ku tu tu ku *simile*

17. Love Not

V. Wallace

Cantabile

p195

p *cresc.* *p*

p dolce *p*

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

Arban's Lesson No. 19

p20
#46
D

$\text{♩} = 60-92$

p20
#46
F

p26
#14

$\text{♩} = 92-128$

simile

p48
#34

$\text{♩} = 100-116$

Lesson 19

♩ = 64-124

p71
#58

simile

♩ = 112-169

p80
#13

3 3 3 3 3 3 3 3 3 3 3

♩ = 80-120

p92
Emaj

3 3 3 3 3 3 3 3

Lesson 19

p93 Emin $\text{♩} = 80-120$



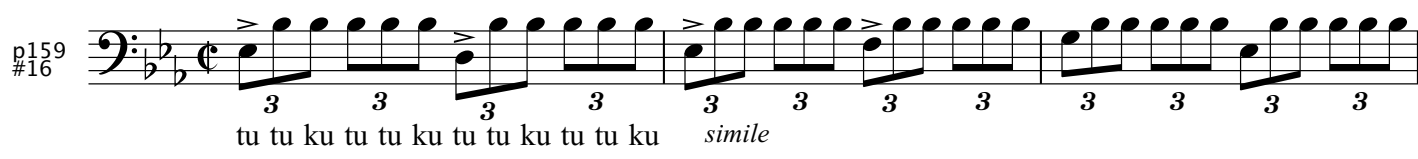
p142 Emaj $\text{♩} = 84$




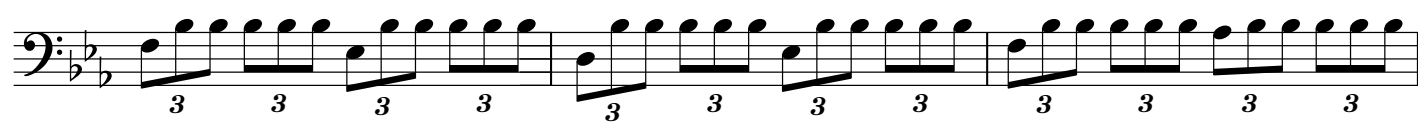
p143 Emin $\text{♩} = 84$



p159 #16 $\text{♩} = 84$



tu tu ku tu tu ku tu tu ku tu tu ku *simile*



Lesson 19

26. German Song

Andante moderato

p197

p

mf

f *p* *rall.*

Lesson 20

♩ = 64-124

p72
#59

simile

♩ = 112-169

p81
#15

(ad lib.)
8va

Lesson 20

p92
Fmaj

♩ = 80-120

Two staves of musical notation in bass clef, 2/4 time signature, and F major key signature. The first staff begins with a 7-measure rest. The tempo is marked as quarter note = 80-120. The exercise consists of eighth-note patterns with slurs across both staves.

p93
Fmin

♩ = 80-120

Two staves of musical notation in bass clef, 2/4 time signature, and F minor key signature. The first staff begins with a 7-measure rest. The tempo is marked as quarter note = 80-120. The exercise consists of eighth-note patterns with slurs across both staves.

p142
A:maj

♩ = 84

Two staves of musical notation in bass clef, 6/8 time signature, and A major key signature. The tempo is marked as quarter note = 84. The exercise consists of eighth-note patterns with slurs across both staves.

p143
A:min

♩ = 84

Two staves of musical notation in bass clef, 6/8 time signature, and A minor key signature. The tempo is marked as quarter note = 84. The exercise consists of eighth-note patterns with slurs across both staves.

Lesson 20

p175 #79 $\text{♩} = 72-124$

tu tu ku tu ku tu tu ku tu ku tu tu ku tu ku tu *simile*

31. My Bark Which O'er The Tide

Balfe

p199 *Allegretto*

p

Arban's Lesson No. 21

p21 #47

$\text{♩} = 72-112$

simile

p27 #16

$\text{♩} = 96-140$

simile

Lesson 21

♩ = 80-120

p92
Abmaj

simile

♩ = 80-120

p93
F#min

simile

♩ = 84

p142
Dmaj

♩ = 84

p143
Dmin

Lesson 21

♩ = 96-124

p175 #80

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

p175 #81

♩ = 96-124

tu ku tu ku tu tu ku tu ku tu

4. How Fair Thou Art

H. Weidt

Moderato

p192

p

cresc.

ff

Arban's Lesson No. 22

p22 #48

$\text{♩} = 72-112$

simile

p27 #17

$\text{♩} = 72-116$

simile

Lesson 22

♩ = 80-100

p51
#49

Exercise p51 #49 is written in bass clef, 2/4 time, with a tempo of 80-100. It consists of three staves of music. The first staff contains 8 measures of eighth-note patterns with slurs. The second staff contains 8 measures, including a whole rest in the second measure. The third staff contains 8 measures, ending with a double bar line.

♩ = 80-100

p51
#50

Exercise p51 #50 is written in bass clef, 2/4 time, with a tempo of 80-100. It consists of three staves of music. The first staff contains 8 measures of eighth-note patterns with slurs. The second staff contains 8 measures of eighth-note patterns with slurs. The third staff contains 8 measures of eighth-note patterns with slurs, ending with a double bar line.

♩ = 64-124

p73
#64

Exercise p73 #64 is written in bass clef, 3/4 time, with a tempo of 64-124. It consists of four staves of music. The first staff contains 8 measures of eighth-note patterns with slurs. The second staff contains 8 measures of eighth-note patterns with slurs, with the word "simile" written below the first measure. The third staff contains 8 measures of eighth-note patterns with slurs. The fourth staff contains 8 measures of eighth-note patterns with slurs, ending with a double bar line.

Lesson 22

♩ = 56-100

p82
#19

Musical score for p82 #19, bass clef, 2/4 time. The piece consists of four staves of music. The first two staves feature a series of triplets of eighth notes, with a slur over the first two staves. The third and fourth staves continue the triplet pattern with various chromatic alterations. The key signature has one flat (B-flat).

p92
Gmaj

♩ = 80-120

Musical score for p92 Gmaj, bass clef, 2/4 time. The piece consists of two staves of music. The first staff features a series of sixteenth notes with slurs and accents. The second staff continues the pattern with chromatic alterations. The key signature has one sharp (F#).

simile

p93
Gmin

♩ = 80-120

Musical score for p93 Gmin, bass clef, 2/4 time. The piece consists of two staves of music. The first staff features a series of sixteenth notes with slurs and accents. The second staff continues the pattern with chromatic alterations. The key signature has one flat (F).

simile

p142
Gmaj

♩ = 84

Musical score for p142 Gmaj, bass clef, 6/8 time. The piece consists of two staves of music. The first staff features a series of eighth notes with slurs. The second staff continues the pattern with chromatic alterations. The key signature has one sharp (F#).

Lesson 22

p143
Gmin

♩ = 84

p176
#83

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

38. Farewell to Thee, Mary

Andante

F.N. Grouch

p201

p



Music Arts Proficiency

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Arban's Lesson No. 23

p22 #49

$\text{♩} = 72-112$

simile

p28 #19

$\text{♩} = 68-116$

tu tu tu tu tu tu

simile

p51 #51

$\text{♩} = 80-100$

Lesson 23

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

p92 Abmaj

$\text{♩} = 80-120$

simile

p93 G#min

$\text{♩} = 80-120$

simile

p142 Cmaj

$\text{♩} = 84$

p143 Cmin

$\text{♩} = 84$

47. Romance

Donizetti

p203

Moderato

p

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

f *rall.* *f*

f *p*

3



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Arban's Lesson No. 24

p22 #50 $\text{♩} = 60-116$

Fine

D.C.

p29 #22 $\text{♩} = 68-116$

simile

p51 #53 $\text{♩} = 80-100$

Lesson 24

p51 #54 $\text{♩} = 80-100$

Musical score for exercise #54, measures 51-54. Bass clef, key signature of three flats, 2/4 time signature. The exercise consists of four staves of music featuring a continuous eighth-note pattern with slurs and accents.

p74 #67 $\text{♩} = 64-124$

Musical score for exercise #67, measures 74-77. Bass clef, key signature of one flat, common time signature. The exercise consists of four staves of music featuring a continuous eighth-note pattern with slurs and accents.

p82 #21 $\text{♩} = 56-100$

Musical score for exercise #21, measures 82-85. Bass clef, key signature of three flats, 2/4 time signature. The exercise consists of two staves of music featuring a continuous eighth-note pattern with slurs and accents, including triplets and a 2/3 triplet.

Lesson 24

3 3 3 3 3 3 3 3

3 3 3 3

p92 Amaj

$\text{♩} = 80-120$

simile

simile

p93 Amin

$\text{♩} = 80-120$

simile

simile

p142 Fmaj

$\text{♩} = 84$

simile

simile

p143 Fmin

$\text{♩} = 84$

simile

simile

Lesson 24

p160 #21

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

p161 #22

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

Lesson 24

p177 #90

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

52. The Exile's Lament

Rich Albert

p205

Con espressione

p

dolce

rall.

a tempo

agitato

mf

rall.

a tempo

p

rall.

3