Music Arts Proficiency
A Guide for Developing Musical Gifts

ARBAN’S COMPANION
LESSON BOOK

BRASS
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 also important for developing trombonists. You must, however, strive for rhythmic 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 maestoso
Lesson 2

p91

\( \text{Key:D} \)

\( \text{\( \downarrow \) = 84-124} \)

\( p \ f \ p \ f \ p \) simile

p125

\( \text{Key:D} \)

\( \text{\( \downarrow \) = 56-108} \)

\( p \ f \ p \ f \ p \) simile

p91

\( \text{Key:Eb} \)

\( \text{\( \downarrow \) = 84-124} \)

\( p \ f \ p \ f \ p \) simile

p125

\( \text{Key:Eb} \)

\( \text{\( \downarrow \) = 56-108} \)

\( p \ f \ p \ f \ p \) simile
Lesson 2

10. Dutch Air
Lesson 3

$\text{simile}$

$\text{q} = 116$

$\text{simile}$

$\text{q} = 64$

$\text{q} = 80-140$

$\text{simile}$

$\text{q} = 116$

$\text{simile}$

$\text{q} = 64$

$\text{simile}$

$\text{q} = 80-140$
Lesson 3

21. Constance

Andante espressione

\[\text{p}\]

rall.

a tempo
Lesson 4

22. The Heart of Thy Nora is Breaking For Thee

Andantino

\[\text{MIDI notation image}\]

\[\text{MIDI notation image}\]

\[\text{MIDI notation image}\]

\[\text{MIDI notation image}\]
Lesson 5

Key: Ab

\( \text{\textit{p125}} \)

\( \text{\textit{p91}} \)

\( \text{\simile} \)

\( \text{\textit{q}} = 84-124 \)

\( \text{\textit{q}} = 56-108 \)
Lesson 5

35. Black Eyed Susan
Arban's Lesson No. 6

p13 #12
\( j = 60-108 \)

\[ \begin{align*}
\text{\textit{simile}} \\
\end{align*} \]

p15 #21
\( j = 92-140 \)

\[ \begin{align*}
\text{\textit{simile}} \\
\end{align*} \]

p18 #33
\( j = 68-120 \)

\[ \begin{align*}
\text{\textit{simile}} \\
\end{align*} \]
Lesson 6

p23
#1
\( \text{j} = 84-116 \)

\( \text{tu tu tu tu tu tu simile} \)

\( \text{q} = 84-116 \)

\( \text{q} = 104 \)

p41
#14
\( \text{j} = 104 \)

p62
#18
\( \text{j} = 64-124 \)

\( \text{simile} \)
8. Why Do I Weep for Thee?

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Andante con tristesso

p dolce
cresc.

pp rall.
Arban's Lesson No. 7
Lesson 7

$J = 132-160$ in one breath

16. Woodman Spare That Tree

H. Russell

Andante
37. Good-bye Sweetheart

Hatton

Andante con moto

p

cresc.
Arban's Lesson No. 9
Lesson 9

\[ j = 80-120 \]

\[ p \quad f \quad p \quad f \quad p \quad \text{simile} \]

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

\[ p132 \]

\[ p94 \]
Lesson 9

24. The Heart Bowed Down

Andante

Balfe
Arban's Lesson No. 10
Lesson 10

\[ \text{\( j = 80-120 \)} \]

\[ \text{\( j = 92 \)} \]
Lesson 10

12. Who Shall Be Fairest

Andante

p

mf

a tempo

f

→ ff

→ p
Lesson 11

\( q = 88-112 \)

\( j = 116 \)

\( j = 64-124 \)

\( \text{simile} \)
Lesson 11

14. O, Ye Tears

Fr. Abt.

Andante

\(\text{con espress.}\)

\(\text{accel.}\)

\(\text{rit.}\)

\(\text{rit.}\)
Lesson 12

\( \hat{q} = 112-124 \)

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

\( j = 92 \) (in one breath)

\[ \text{p.133 #18} \]
Lesson 12

\[ \text{\textit{Friends of My Youth}} \]

\begin{align*}
&\text{Andante} \\
&\text{\textit{p}} \\
&\text{\textit{cresc.}} \\
&\text{\textit{f}} \\
&\text{\textit{ad lib.}}
\end{align*}
Arban's Lesson No. 13

\[ q = 68-120 \]

\[ q = 100-132 \]

\[ j = 68-120 \]

\[ j = 100-132 \]

\[ j = 112-124 \]
29. There is a Flower that Bloometh

Moderato

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

\[ \text{Andante} \]

3. My Pretty Jane
Arban's Lesson No. 15

\[ \text{p20} \quad \text{\#46} \quad \text{Bb} \]
\[ \text{\( \text{J} = 60-92 \)} \]

\[ \text{p20} \quad \text{\#46} \quad \text{Eb} \]
\[ \text{\( \text{J} = 96-120 \)} \]

\[ \text{p24} \quad \text{\#10} \]
\[ \text{\( \text{J} = 112-124 \)} \]

\[ \text{p42} \quad \text{\#19} \]
\[ \text{\( \text{J} = 112-124 \)} \]
Lesson 15

19. O Wert Thou But Mine Own Love

Balfe

Andante

p

mf
Lesson 16

32. 'Twas Rank And Fame

Balfe

Andante

mf

rit. a piacere
Andante

36. I'm Leaving Thee In Sorrow

G. Barker

Lesson 17
Arban's Lesson No. 18
Lesson 18

p93

\[ j = 80-120 \]

```
\[ \text{Fmin} \]
```

p142

\[ j = 84 \]

```
\[ \text{Dbmaj} \]
```

p143

\[ j = 84 \]

```
\[ \text{C\#min} \]
```

p158

\[ j = 68-128 \]

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\[ \text{#14} \]
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Lesson 18

\[ \text{j} = 68-128 \]

17. Love Not

V. Wallace

\[ \text{Cantabile} \]

\[ p \quad \text{cresc.} \]

\[ p \quad \text{dolce} \]

\[ \text{rit. espress.} \]

\[ p \quad \text{cresc.} \]
Lesson 19

\[ J = 64-124 \]

\[ J = 112-169 \]

\[ J = 80-120 \]
Lesson 19

\[ \text{\textbf{P93}} \]

\[ \text{\textbf{G#min}} \]

\[ \text{\textbf{F#min}} \]

\[ \text{\textbf{C}} \]

\[ \text{\textbf{F#min}} \]

\[ \text{\textbf{Gbmaj}} \]

\[ \text{\textbf{P143}} \]

\[ \text{\textbf{P142}} \]

\[ \text{\textbf{G#min}} \]

\[ \text{\textbf{F#min}} \]

\[ \text{\textbf{C}} \]

\[ \text{\textbf{F#min}} \]

\[ \text{\textbf{Gbmaj}} \]

\[ \text{\textbf{P159}} \]

\[ \text{\textbf{P142}} \]

\[ \text{\textbf{G#min}} \]

\[ \text{\textbf{F#min}} \]

\[ \text{\textbf{C}} \]

\[ \text{\textbf{F#min}} \]

\[ \text{\textbf{Gbmaj}} \]

\[ \text{\textbf{P159}} \]

\[ \text{\textbf{P143}} \]

\[ \text{\textbf{G#min}} \]

\[ \text{\textbf{F#min}} \]

\[ \text{\textbf{C}} \]

\[ \text{\textbf{F#min}} \]

\[ \text{\textbf{Gbmaj}} \]

\[ \text{\textbf{P159}} \]

\[ \text{\textbf{P142}} \]

\[ \text{\textbf{G#min}} \]

\[ \text{\textbf{F#min}} \]

\[ \text{\textbf{C}} \]

\[ \text{\textbf{F#min}} \]

\[ \text{\textbf{Gbmaj}} \]

\[ \text{\textbf{P159}} \]

\[ \text{\textbf{P143}} \]

\[ \text{\textbf{G#min}} \]

\[ \text{\textbf{F#min}} \]

\[ \text{\textbf{C}} \]

\[ \text{\textbf{F#min}} \]

\[ \text{\textbf{Gbmaj}} \]

\[ \text{\textbf{P159}} \]

\[ \text{\textbf{P142}} \]

\[ \text{\textbf{G#min}} \]

\[ \text{\textbf{F#min}} \]

\[ \text{\textbf{C}} \]

\[ \text{\textbf{F#min}} \]

\[ \text{\textbf{Gbmaj}} \]

\[ \text{\textbf{P159}} \]

\[ \text{\textbf{P143}} \]

\[ \text{\textbf{G#min}} \]

\[ \text{\textbf{F#min}} \]

\[ \text{\textbf{C}} \]

\[ \text{\textbf{F#min}} \]

\[ \text{\textbf{Gbmaj}} \]

\[ \text{\textbf{P159}} \]

\[ \text{\textbf{P142}} \]

\[ \text{\textbf{G#min}} \]

\[ \text{\textbf{F#min}} \]

\[ \text{\textbf{C}} \]

\[ \text{\textbf{F#min}} \]

\[ \text{\textbf{Gbmaj}} \]

\[ \text{\textbf{P159}} \]

\[ \text{\textbf{P143}} \]

\[ \text{\textbf{G#min}} \]

\[ \text{\textbf{F#min}} \]

\[ \text{\textbf{C}} \]

\[ \text{\textbf{F#min}} \]

\[ \text{\textbf{Gbmaj}} \]

\[ \text{\textbf{P159}} \]

\[ \text{\textbf{P142}} \]

\[ \text{\textbf{G#min}} \]

\[ \text{\textbf{F#min}} \]

\[ \text{\textbf{C}} \]

\[ \text{\textbf{F#min}} \]

\[ \text{\textbf{Gbmaj}} \]

\[ \text{\textbf{P159}} \]

\[ \text{\textbf{P143}} \]

\[ \text{\textbf{G#min}} \]

\[ \text{\textbf{F#min}} \]

\[ \text{\textbf{C}} \]

\[ \text{\textbf{F#min}} \]

\[ \text{\textbf{Gbmaj}} \]
Lesson 19

26. German Song

Andante moderato

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Arban's Lesson No. 20
Lesson 20

\[ \text{\textit{simile}} \quad q = 80-120 \]

\[ \text{\textit{simile}} \quad q = 84 \]

\[ \approx \]

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4. How Fair Thou Art

H. Weidt

Moderato
Arban's Lesson No. 22

\( \text{\( \frac{3}{2} \) = 72-112} \)

\( \text{simile} \)

\( \text{\( \frac{3}{2} \) = 72-116} \)

\( \text{\( \frac{3}{2} \)} \)

\( \text{\( \frac{3}{2} \)} \)
Lesson 22

\( \text{j} = 80-100 \)

\( \text{j} = 80-100 \)

\( \text{j} = 64-124 \)

\text{simile}
Lesson 22

38. Farewell to Thee, Mary

F.N. Grouch

Andante
Lesson 23

\[ \text{\textbf{Simon}} \]

\[ \text{\textbf{\{80-120}} \]

\[ \text{\textbf{\{84}} \]

\[ \text{\textbf{\{68}} \]

\[ \text{\textbf{\{3}} \]

\[ \text{\textbf{\{Bbmaj}} \]

\[ \text{\textbf{\{80-120}} \]

\[ \text{\textbf{\{84}} \]

\[ \text{\textbf{\{68}} \]

\[ \text{\textbf{\{3}} \]

\[ \text{\textbf{\{Bbmin}} \]

\[ \text{\textbf{\{80-120}} \]

\[ \text{\textbf{\{84}} \]

\[ \text{\textbf{\{68}} \]

\[ \text{\textbf{\{3}} \]

\[ \text{\textbf{\{Dmaj}} \]

\[ \text{\textbf{\{84}} \]

\[ \text{\textbf{\{68}} \]

\[ \text{\textbf{\{3}} \]

\[ \text{\textbf{\{Dmin}} \]

\[ \text{\textbf{\{84}} \]

\[ \text{\textbf{\{68}} \]

\[ \text{\textbf{\{3}} \]
Lesson 24

\[ \text{\(d = 80-100\)} \]

\[ \text{\(d = 64-124\)} \]

\[ \text{\(d = 56-100\)} \]

\[ \text{\(24\)} \]

\[ \text{\(p51\)} \]

\[ \text{\(#54\)} \]

\[ \text{\(p74\)} \]

\[ \text{\(#67\)} \]

\[ \text{\(p82\)} \]

\[ \text{\(#21\)} \]
Lesson 24

52. The Exile's Lament

Con espressione

Rich Albert