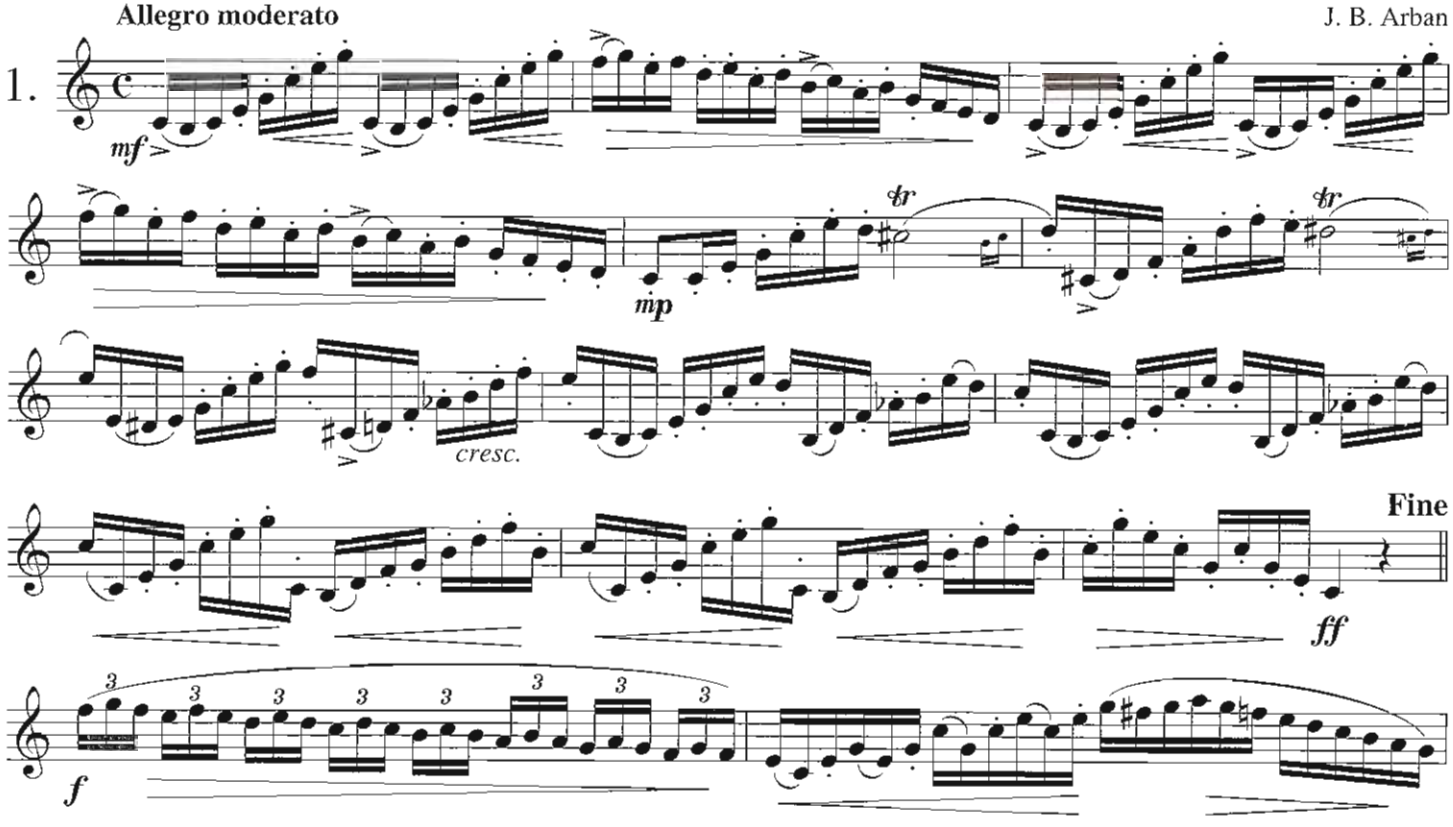
14 Characteristic Studies

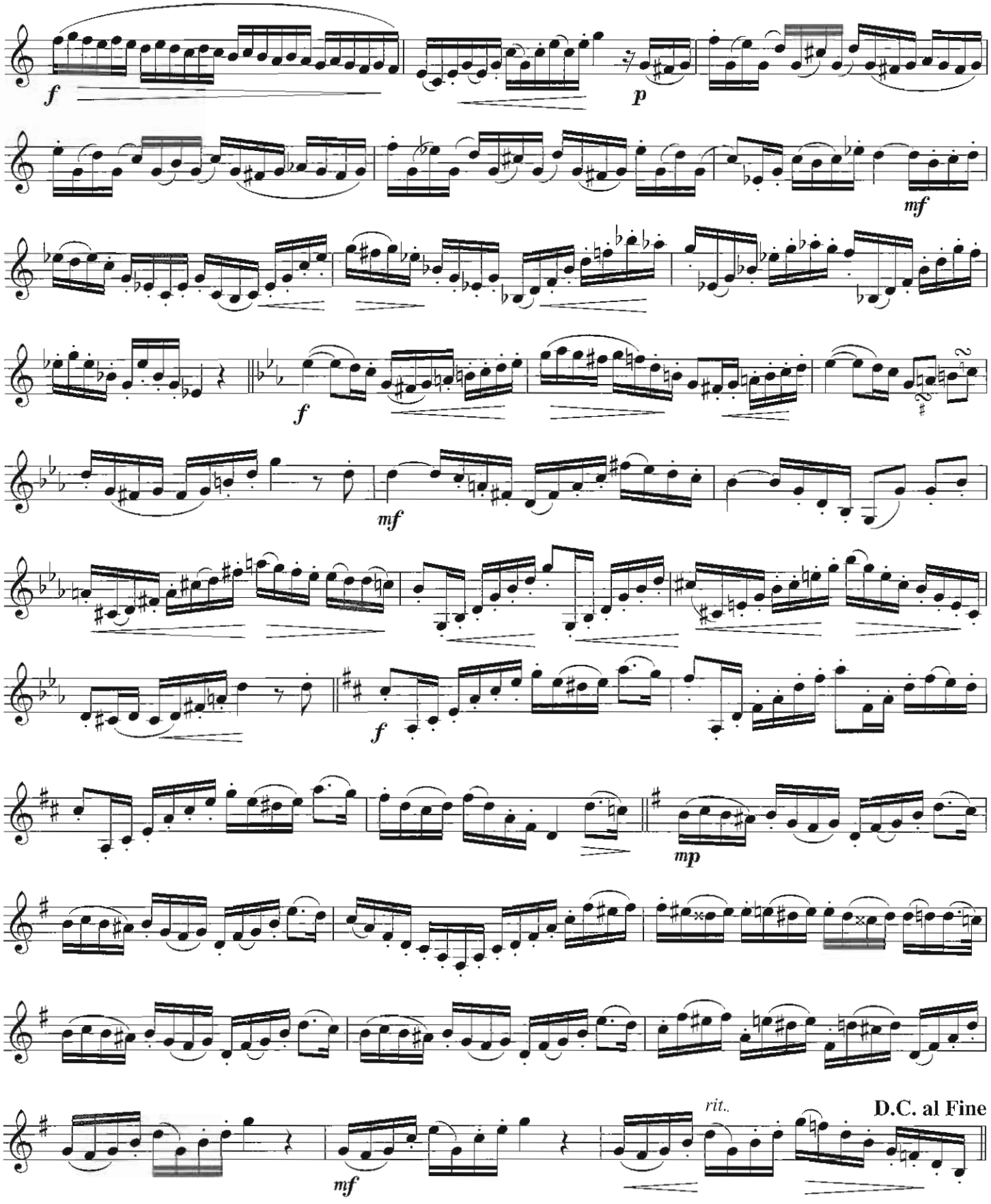
Arban's *14 Characteristic Studies* is a wonderful collection of music highlighting techniques featured throughout the *Method*. Etudes of this quality are lifetime studies. You should not expect to master them in a short period of time. On the other hand, the etudes are quite manageable and are written with great musical integrity. As is true of all masterful etude collections, these pieces can be visited and revisited to learn and rejuvenate technique and musical performance practices. Note how much you improve over time and how the studies eventually become easier to perform well.

Even though the *14 Characteristic Studies* are technically demanding, always keep musicality, beauty of sound and phrasing as the top priorities. Remember, it is OK to stop and rest in the middle of a study. Learning to pace yourself throughout long etudes is an acquired technique. — *A. Vizzutti*

Characteristic Study 1

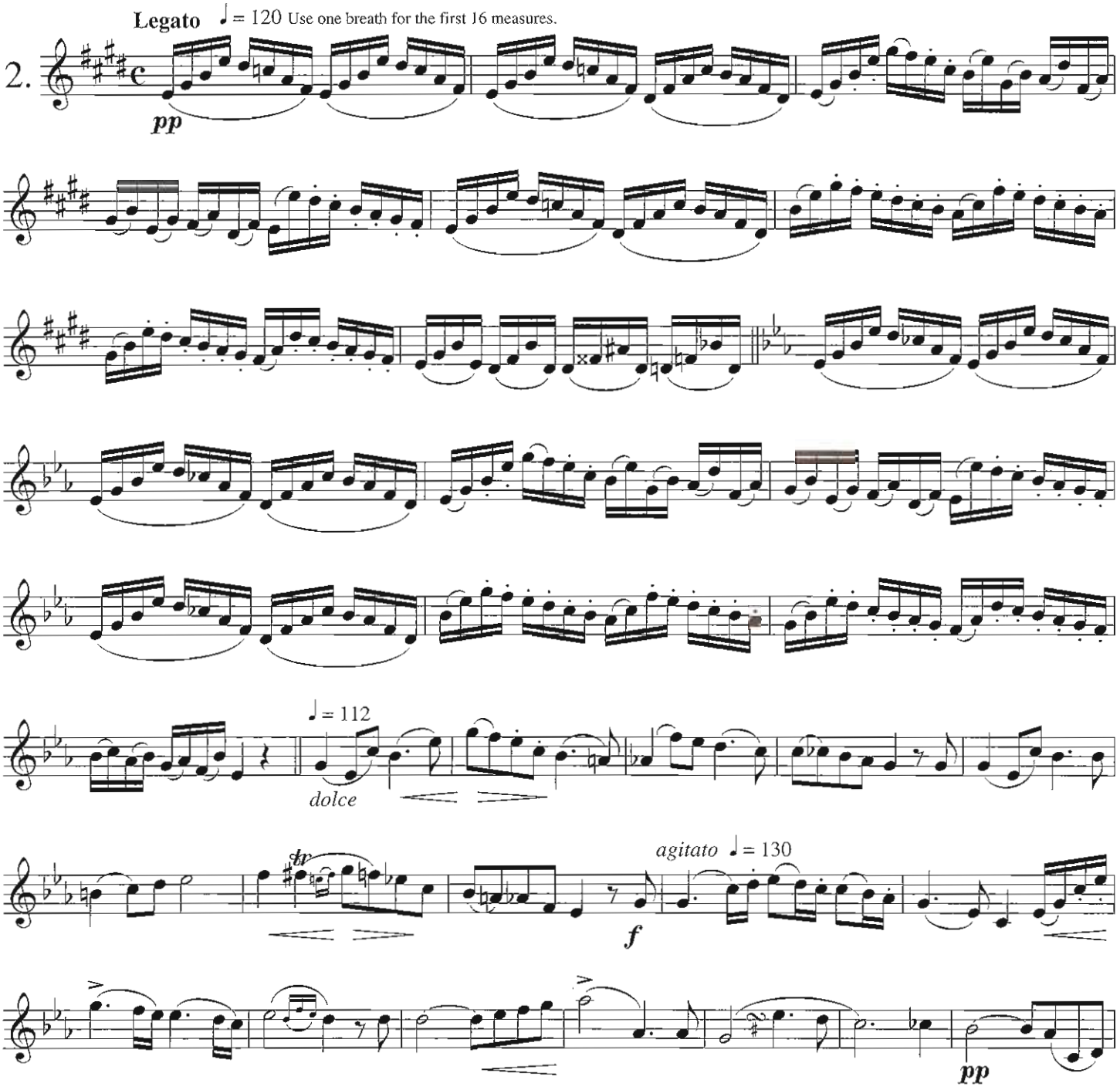
Arban took care to indicate the importance of the first note of this piece and the subsequent two beat groupings by placing the only accents in the piece there. It is essential to achieve a good confident start physically and musically and to apply this idea at the beginning of every phrase. Interpret the accent as a clear solid sounding first note as opposed to a heavy tongue attack. Use small crescendos on each ascending arpeggio or scale to more easily execute the musical line.

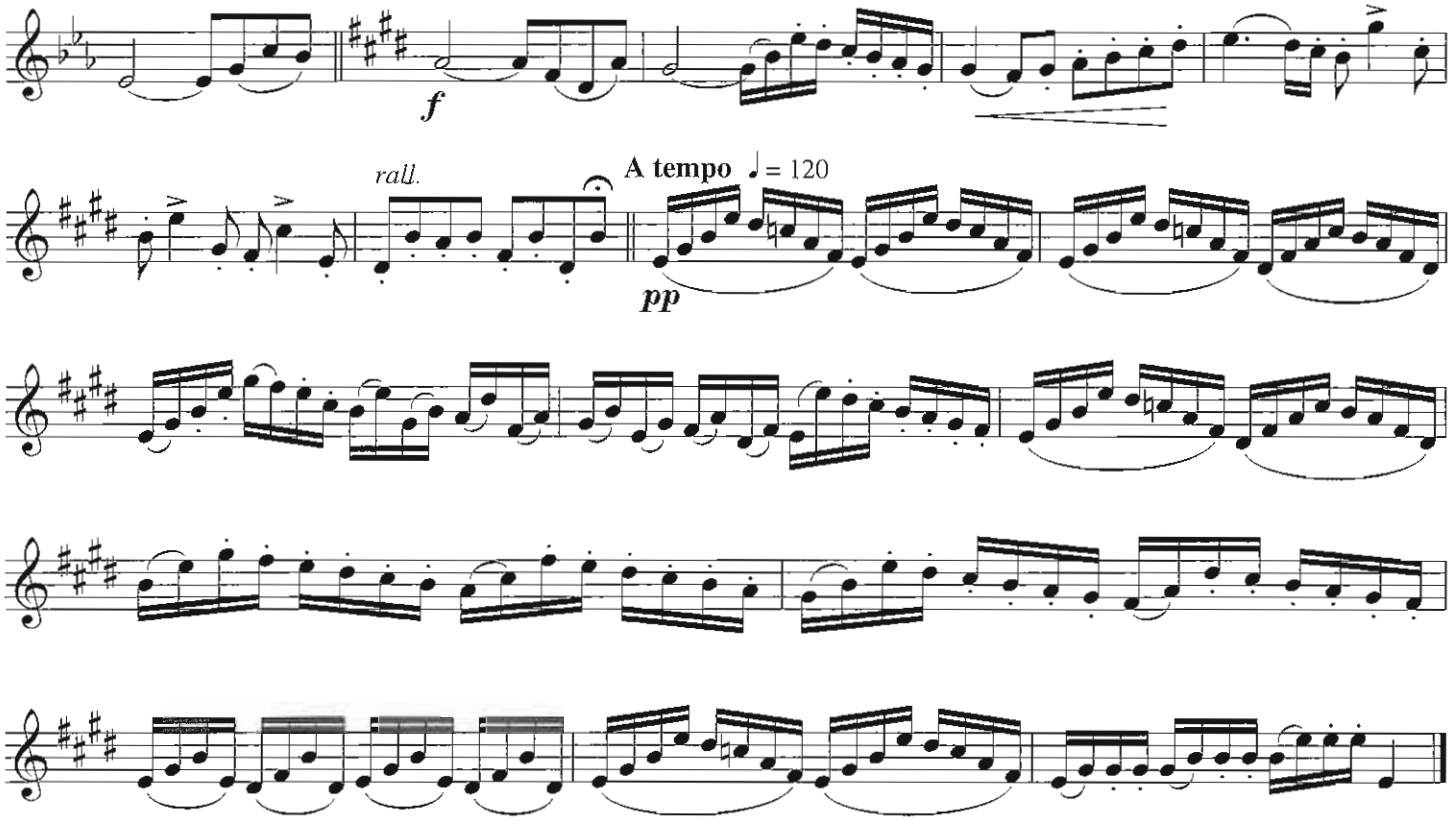



f
p
mf
f
mf
f
mp
rit.
D.C. al Fine
mf

Characteristic Study 2

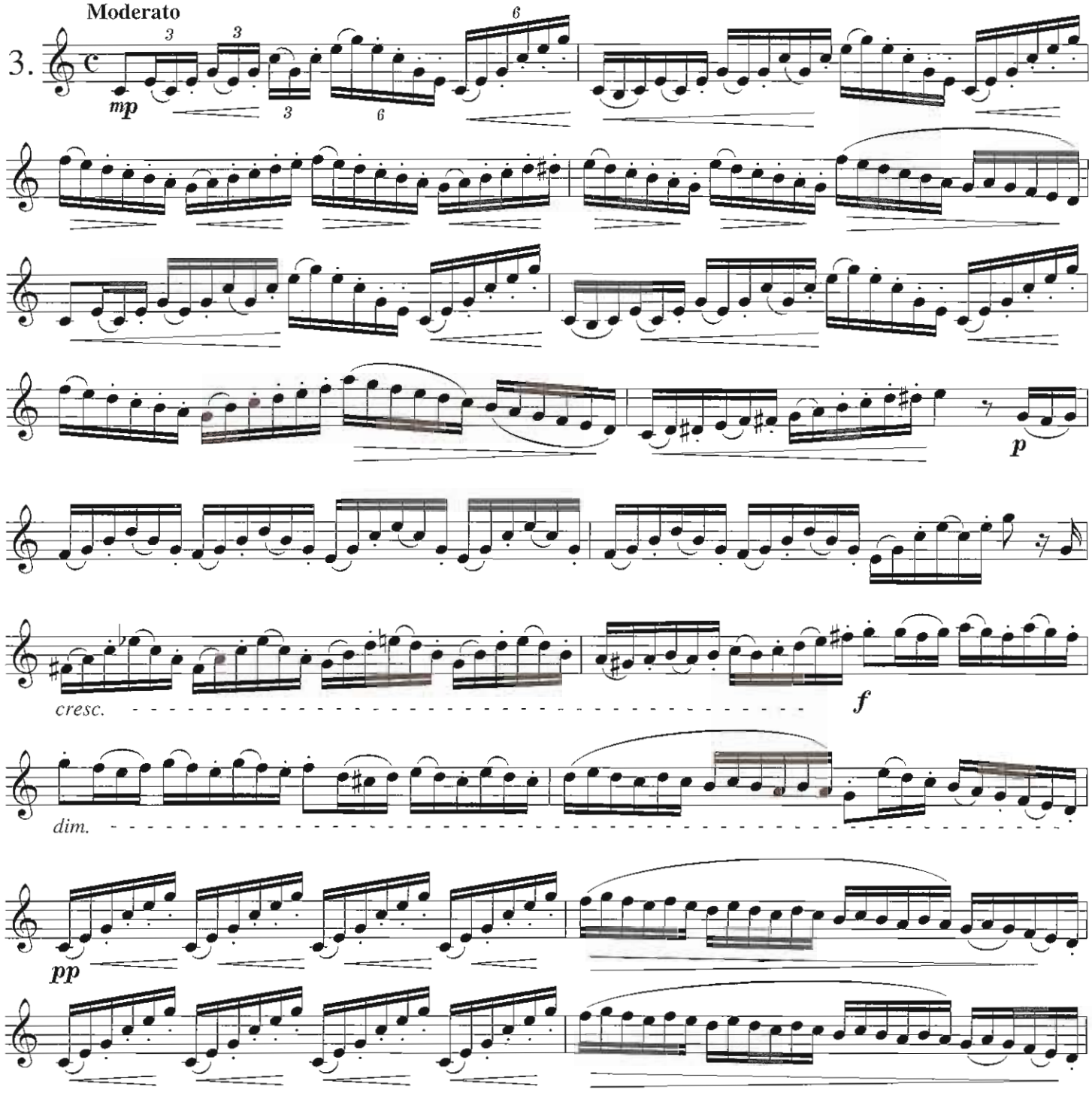
This study involves techniques similar to those in study #1 with the added challenge of performing smoothly and evenly in difficult keys. Use firm fingers to evenly articulate the rhythms. Perform the middle section of the study with expressive beauty.

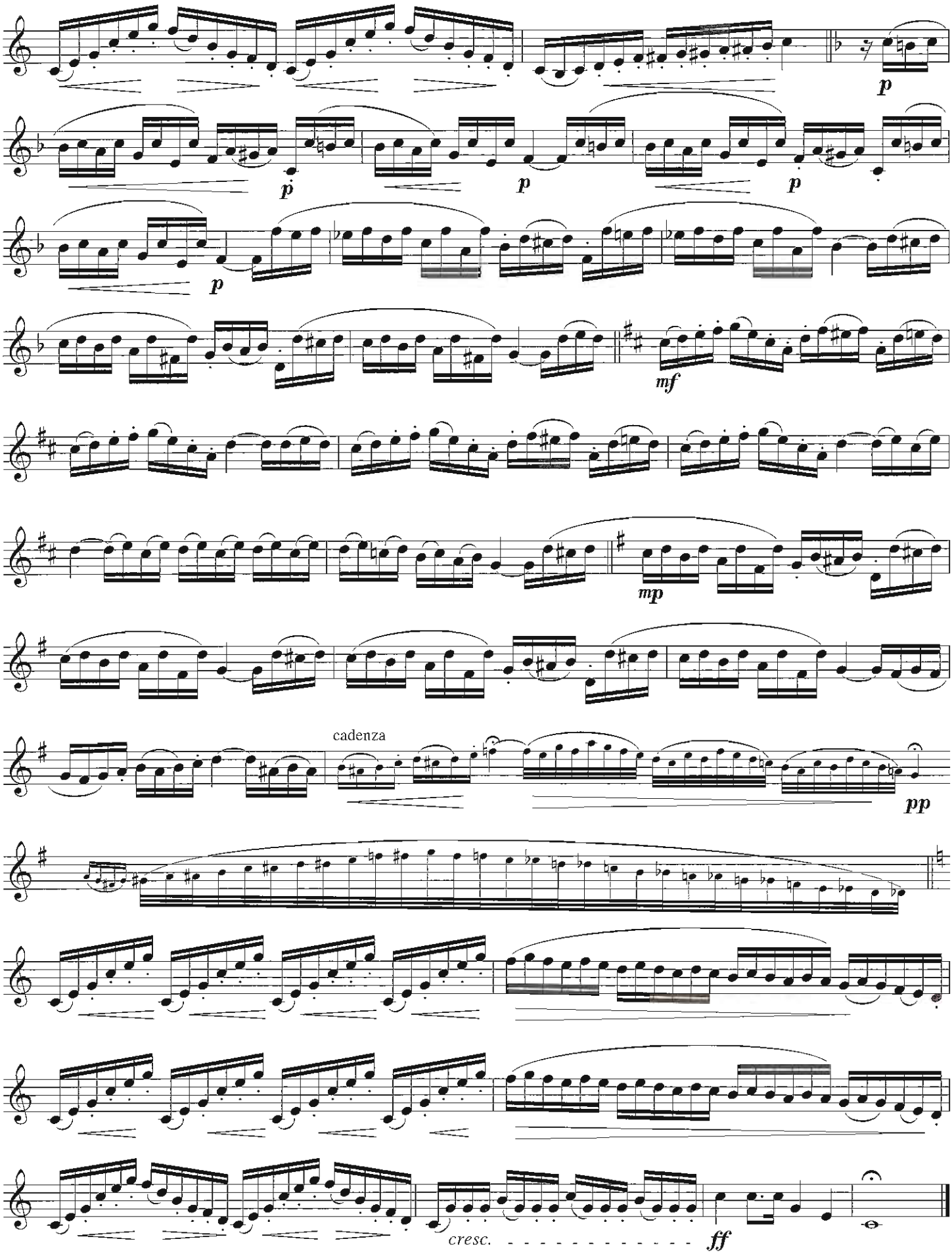



f
rall.
A tempo ♩= 120
pp

Characteristic Study 3

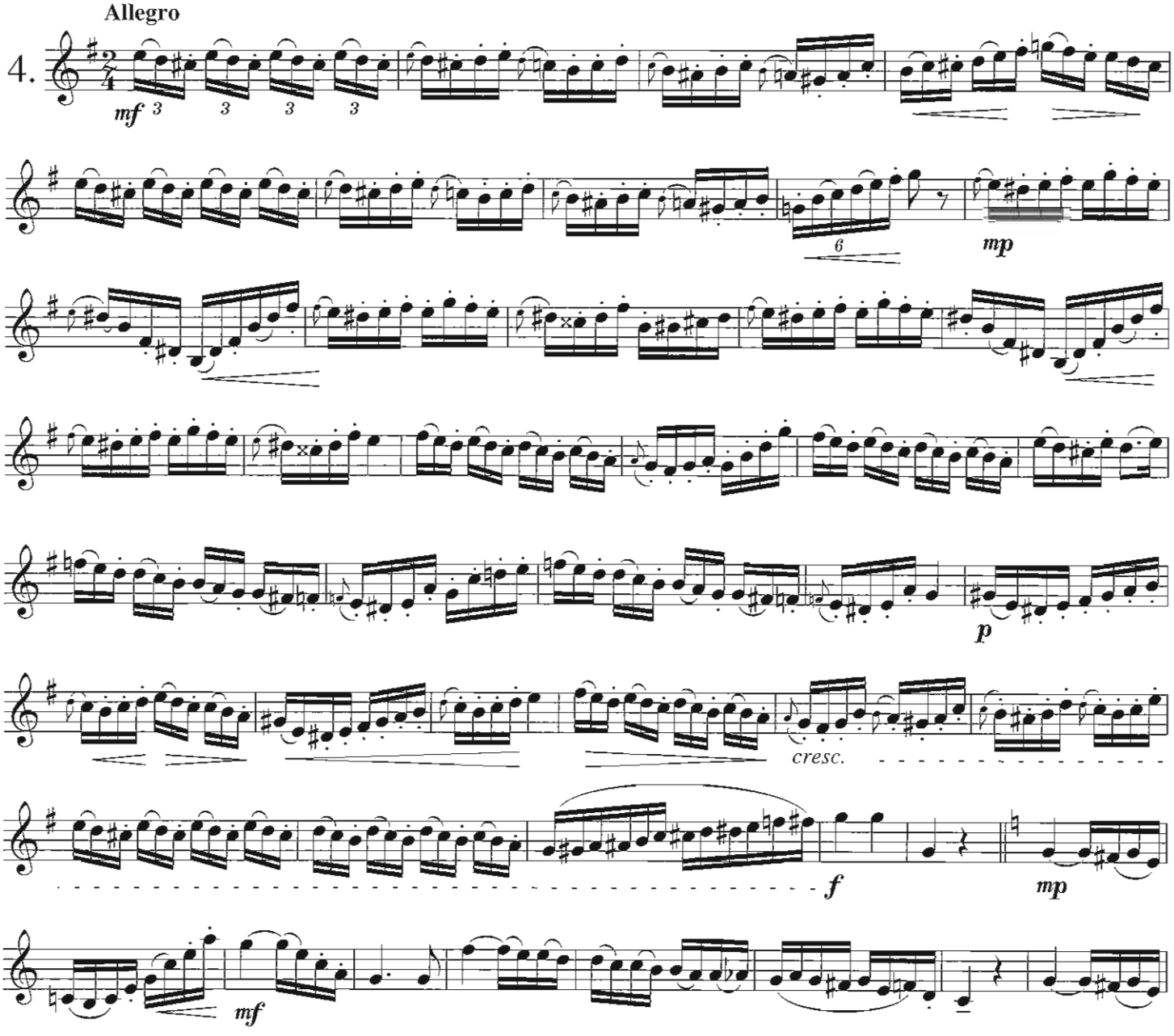
This study is marked Moderato. While it is fine and fun to play these studies at various tempos, study number three is not intended to be played extremely quickly. Follow the articulations accurately. Single tonguing should be sufficient for this etude although triple tonguing can be used in the first line if you play at a faster tempo. Take time on the cadenza. Little black notes don't have to be played as fast as possible. Lift your mouthpiece and take a big breath after the 'G' fermata in the middle of the piece in order to refresh your lip.

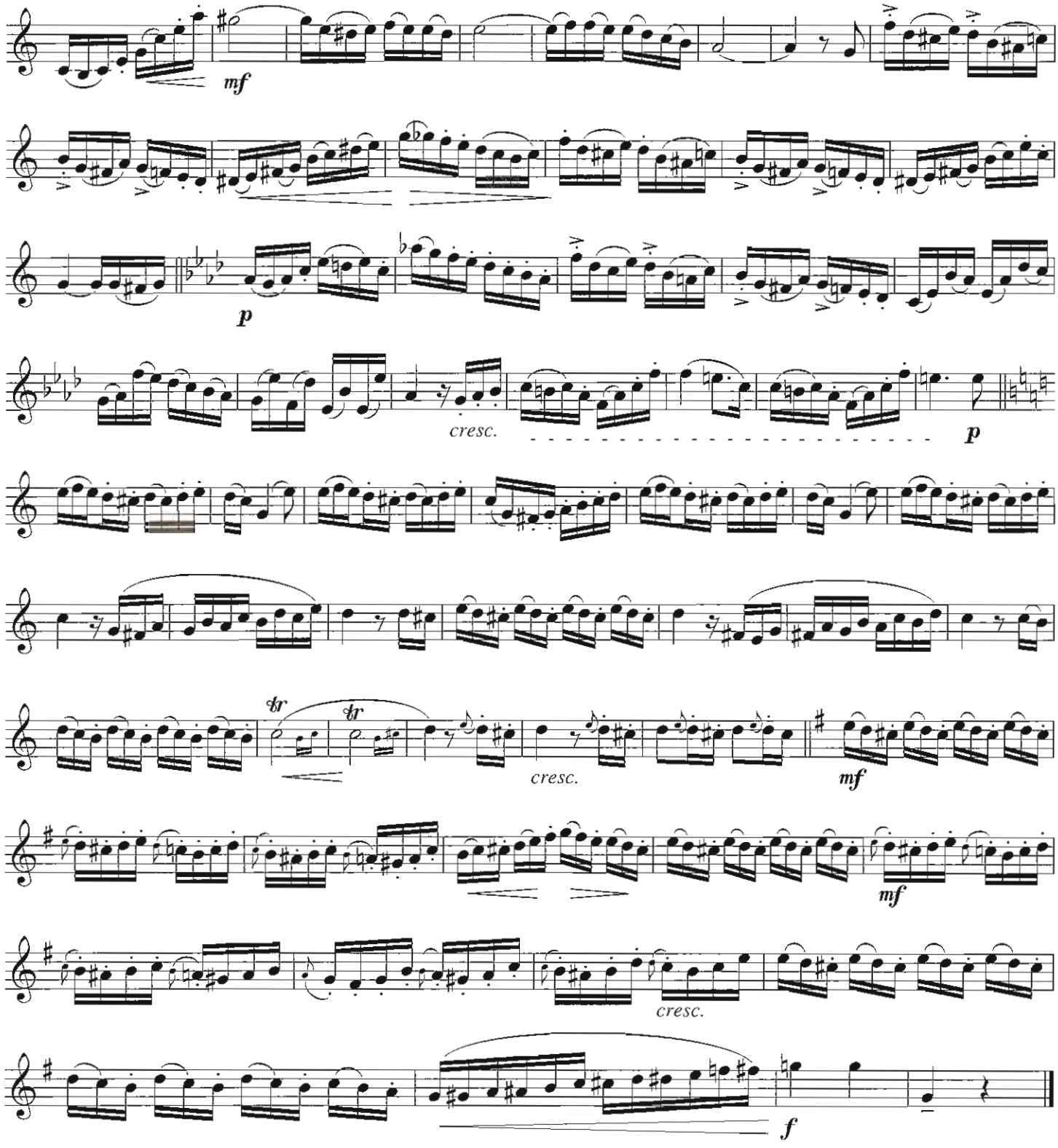



p
p
p
p
mf
mp
cadenza
pp
cresc.
ff

Characteristic Study 4

Study four moves a big step forward in regards to rhythmic complexity and marked articulations. The sound of the musical phrase in Arban's compositions is greatly affected by the marked articulations—they must be played accurately. Do not be overly concerned about the staccato dots. Think of them as a style marking indicating light articulation rather than short notes. Be sure to learn—and perform strictly and accurately—the correct rhythmic note values and their relationship to each other, particularly triplet sixteenth notes versus duple sixteenth notes. Do not shorten the longer notes or rests. Even the short rests offer a chance to lift the mouthpiece and breathe—both are essential elements in endurance and pacing.

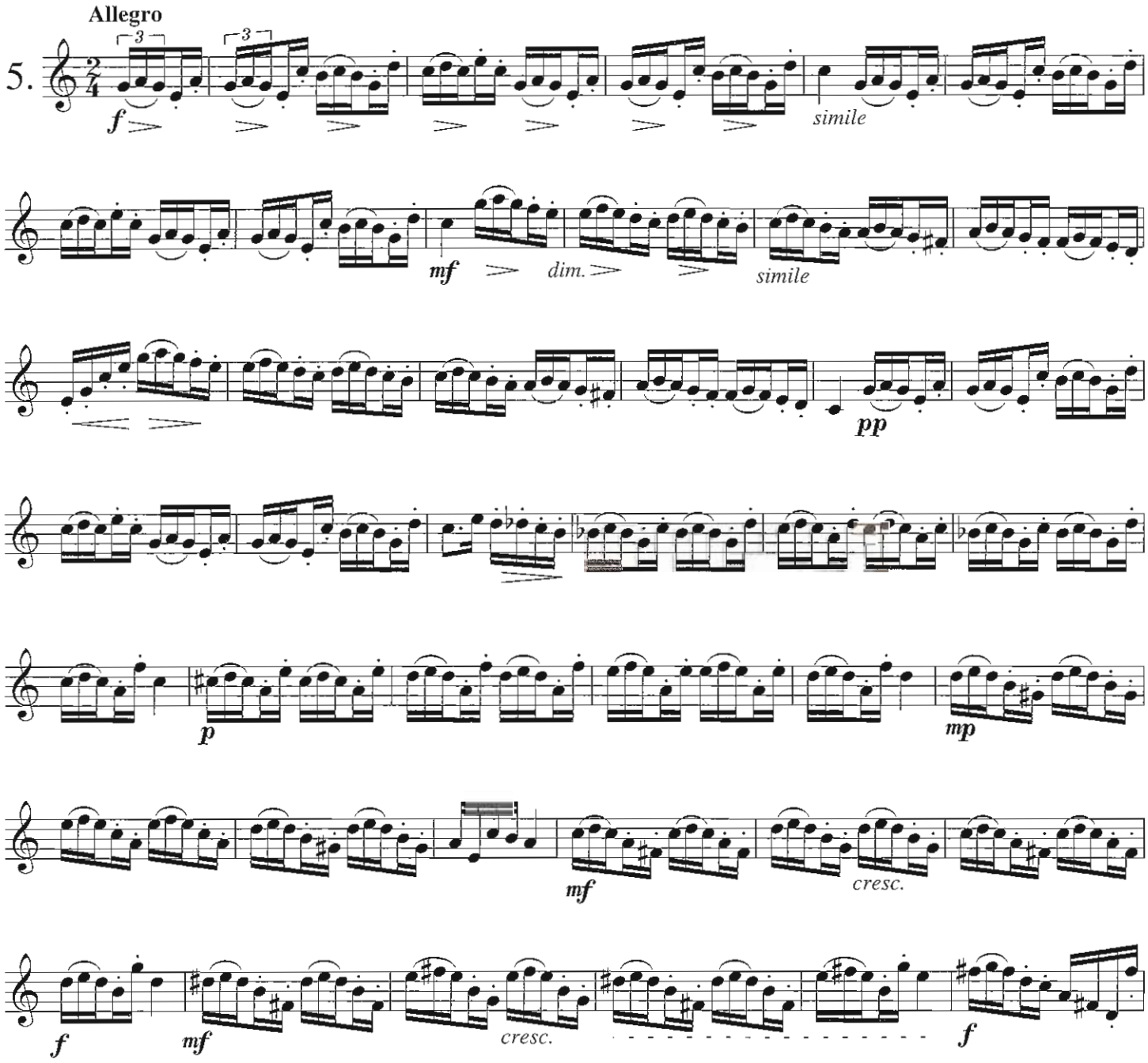


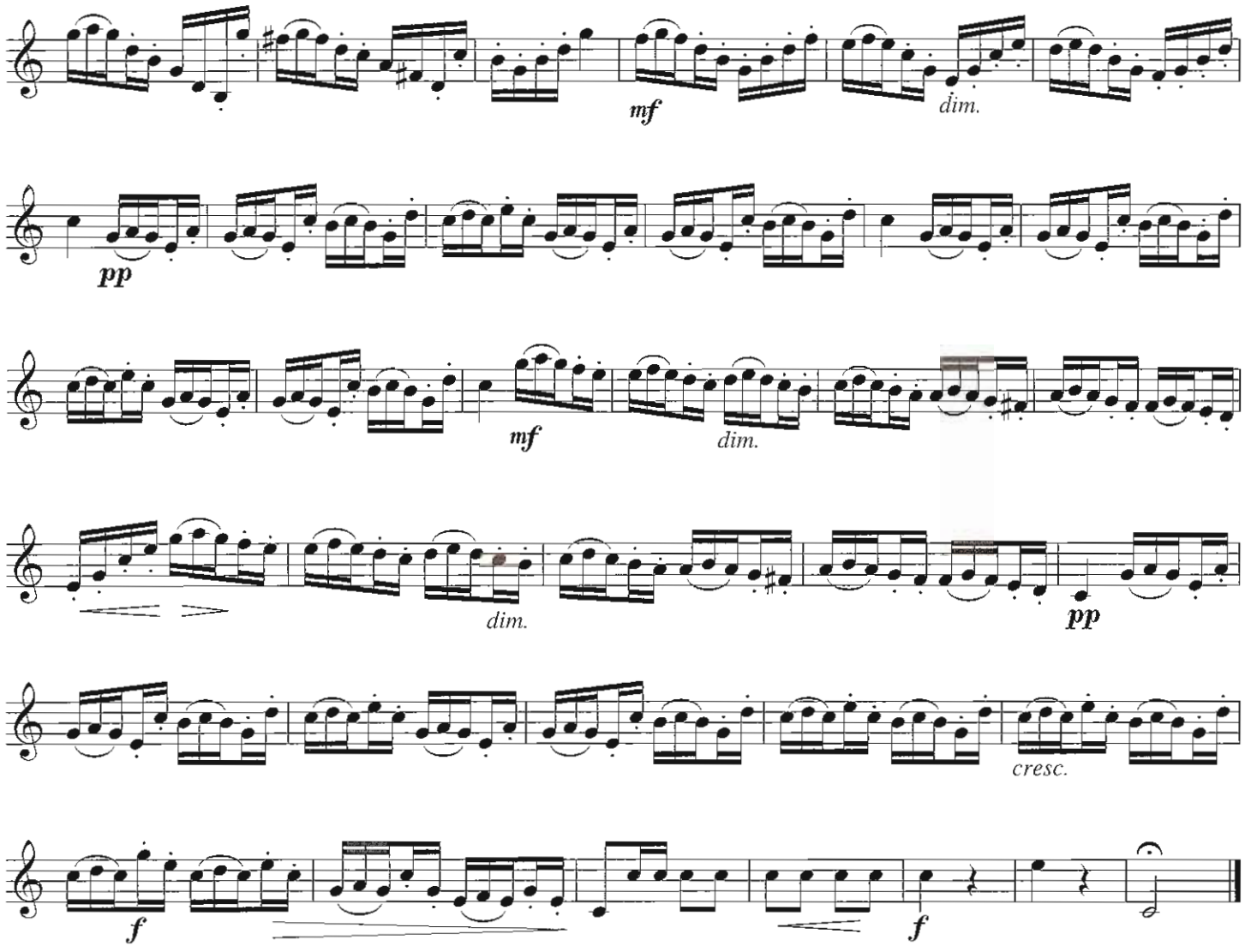

mf
p
cresc.
p
tr
tr
cresc.
mf
mf
cresc.
f

Characteristic Study 5

Perform the rhythms of this etude accurately. Treat the staccato dots as a style indication. Do not play the dotted rhythms staccato, just play them lightly.

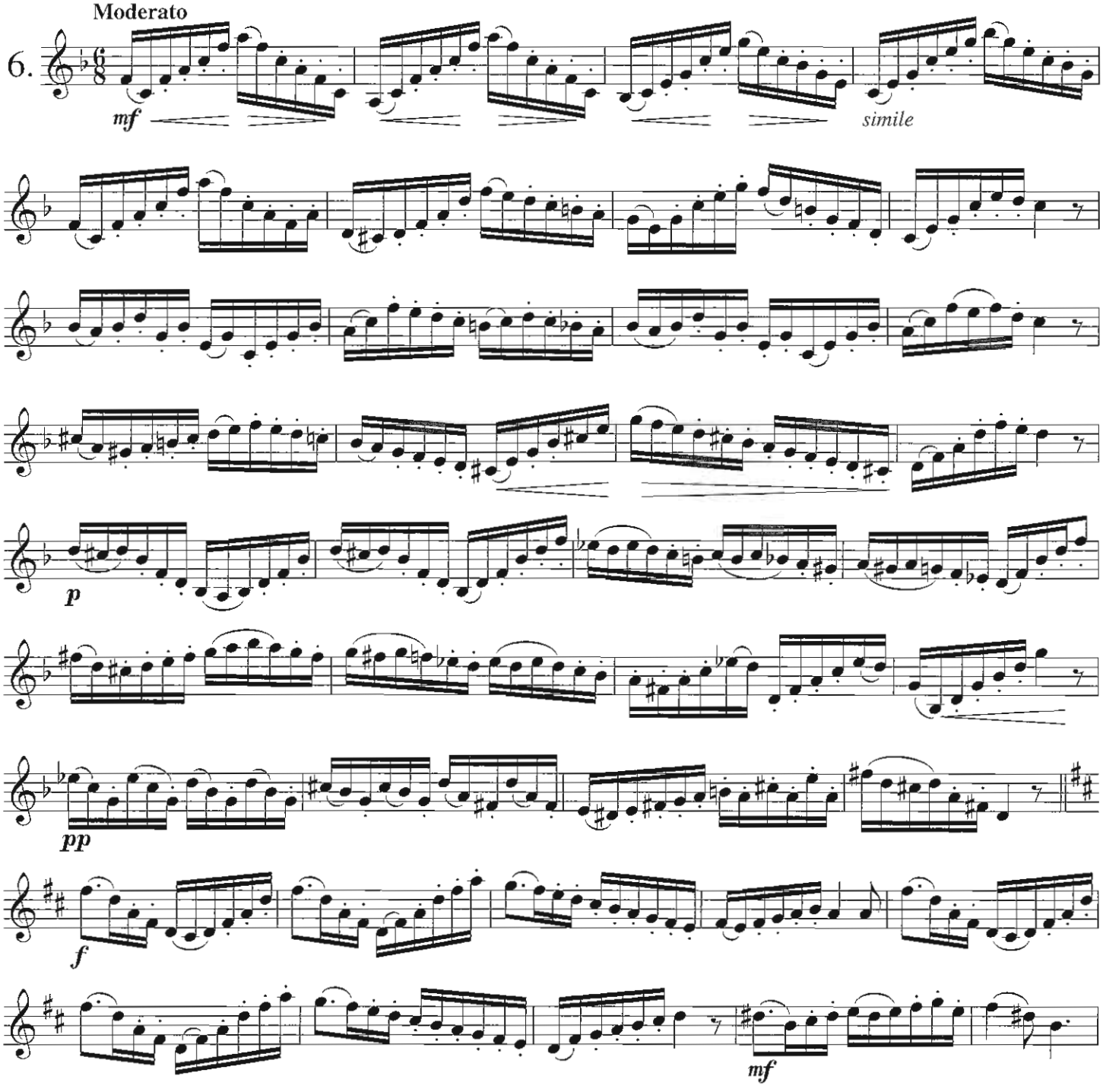
Notice the 'mini-decrescendos' placed throughout the study. These indicate a type of firm air pulse at the beginning of each beat rather then being tongue accented. In the context of steady air support, each beat should be played with a solid confident beginning triplet (normal tonguing). Imagine waves of air as opposed to starting and restarting the air with each figure. Be certain the 16th note triplet is spread evenly over the entire half beat and is not compressed.

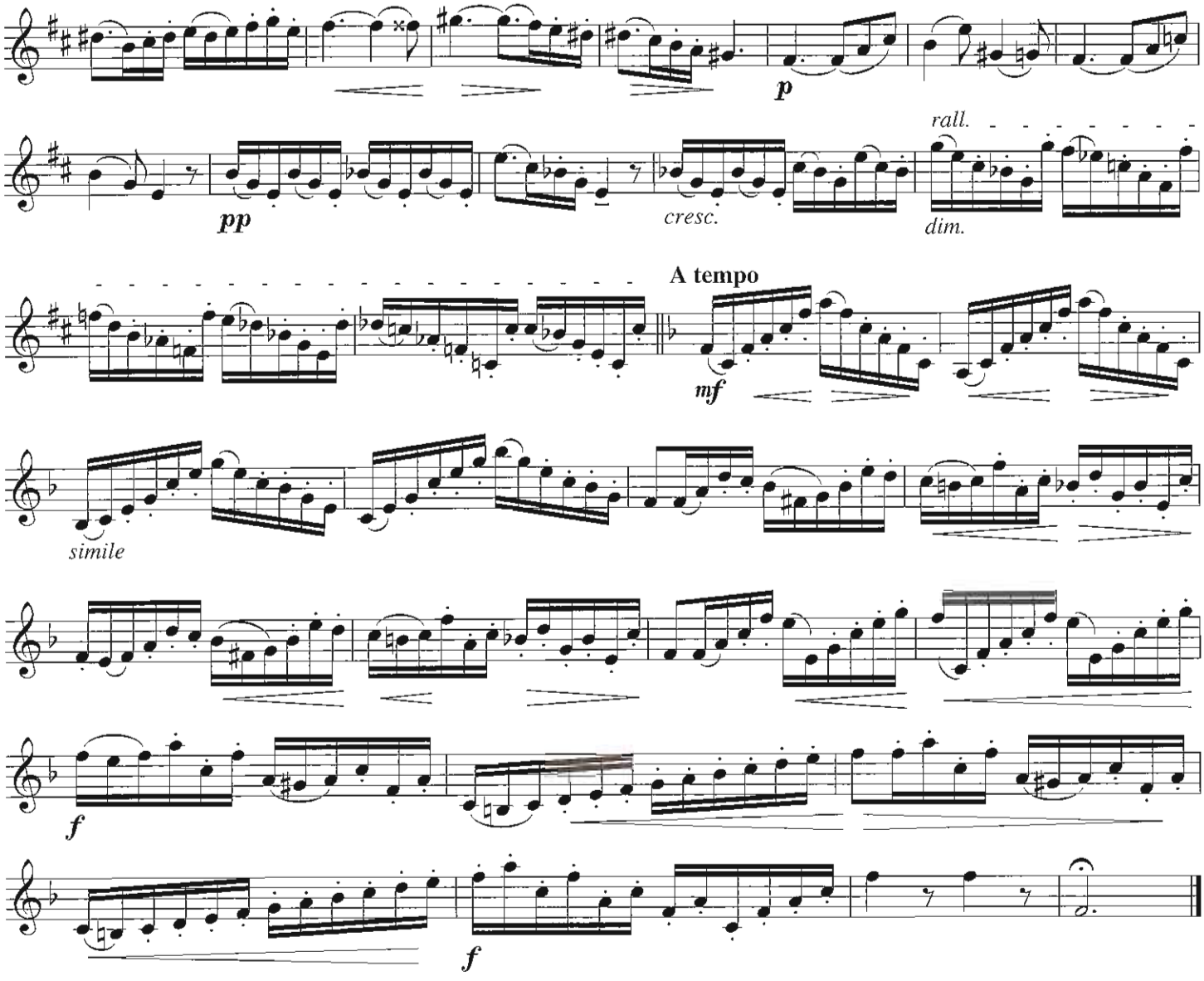



mf
dim.
pp
mf
dim.
dim.
pp
cresc.
f
f

Characteristic Study 6

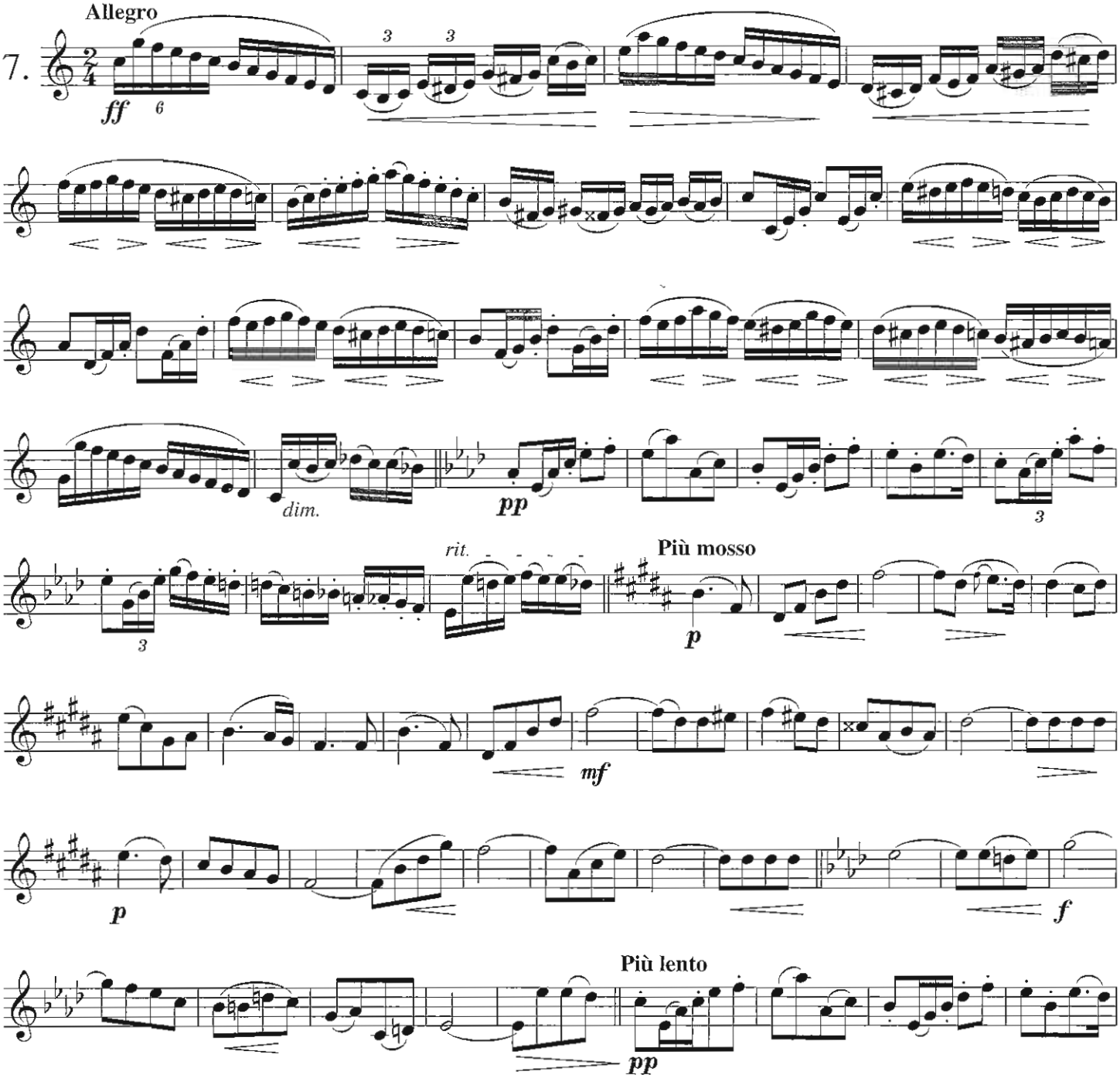
Within the context of a difficult key and time signature, study number six is very similar to study number one. Both studies use the same basic range and compositional format. Basic techniques such as steady and smooth airflow, firm fingering, applying crescendos to the ascending line, controlling the tempo, and using accurate articulations along with general musicality remain the essence of a successful performance.

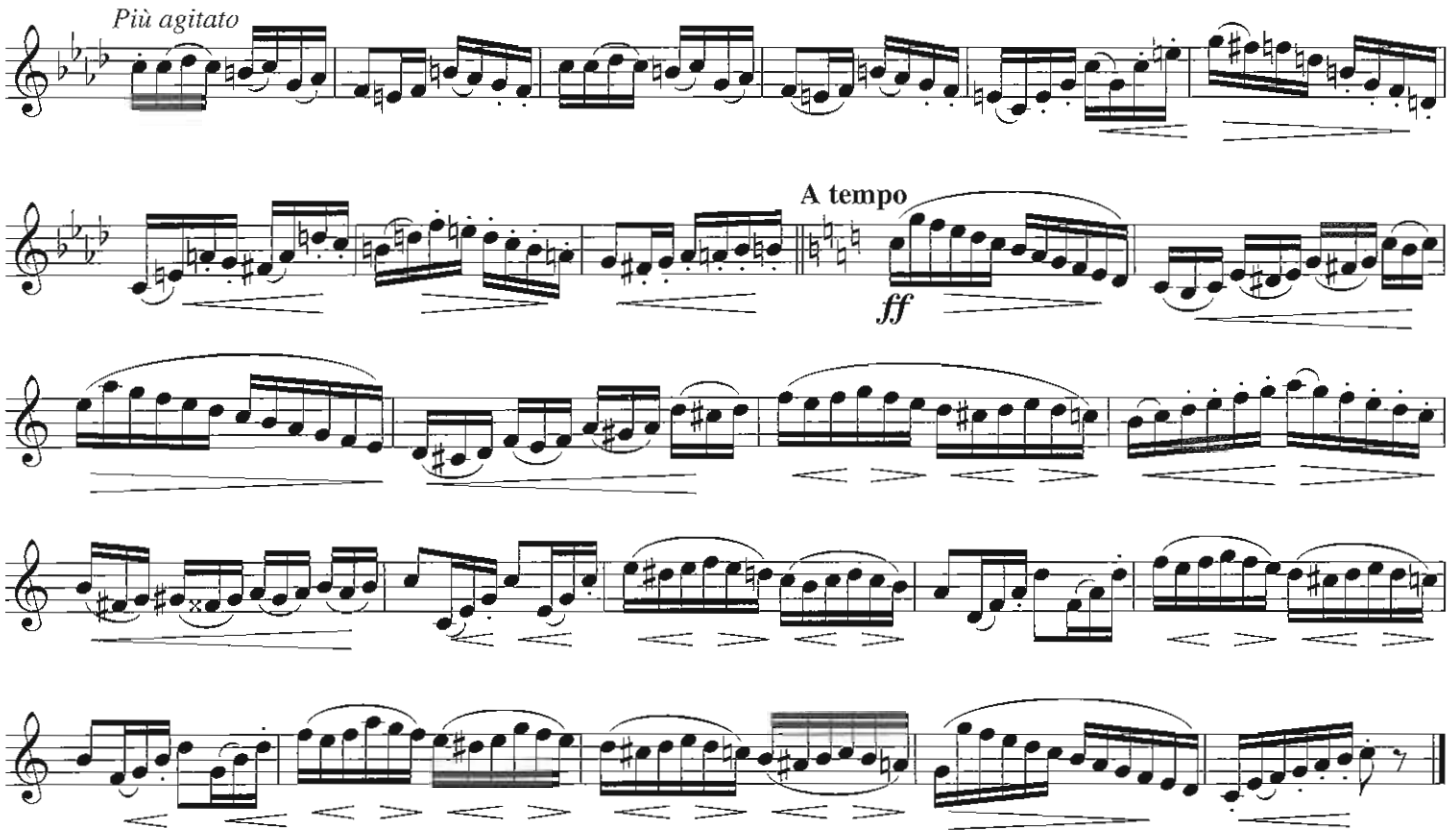



p
pp
cresc.
rall.
dim.
A tempo
mf
simile
f
f

Characteristic Study 7

In study seven we see a short foray into the key of 'B' as well as 'A♭' and 'C'. It is the only Characteristic Study to begin with a long scale downward rather than an ascending or static figure. This is a subtle challenge to trumpet players because we often make mistakes moving downward as we relax the embouchure and air support in order to sound the lower notes. Endeavor to perform the opening four measures perfectly. Fingering and key challenges not withstanding, the flow of the entire etude can be mastered by conquering the first seven measures.

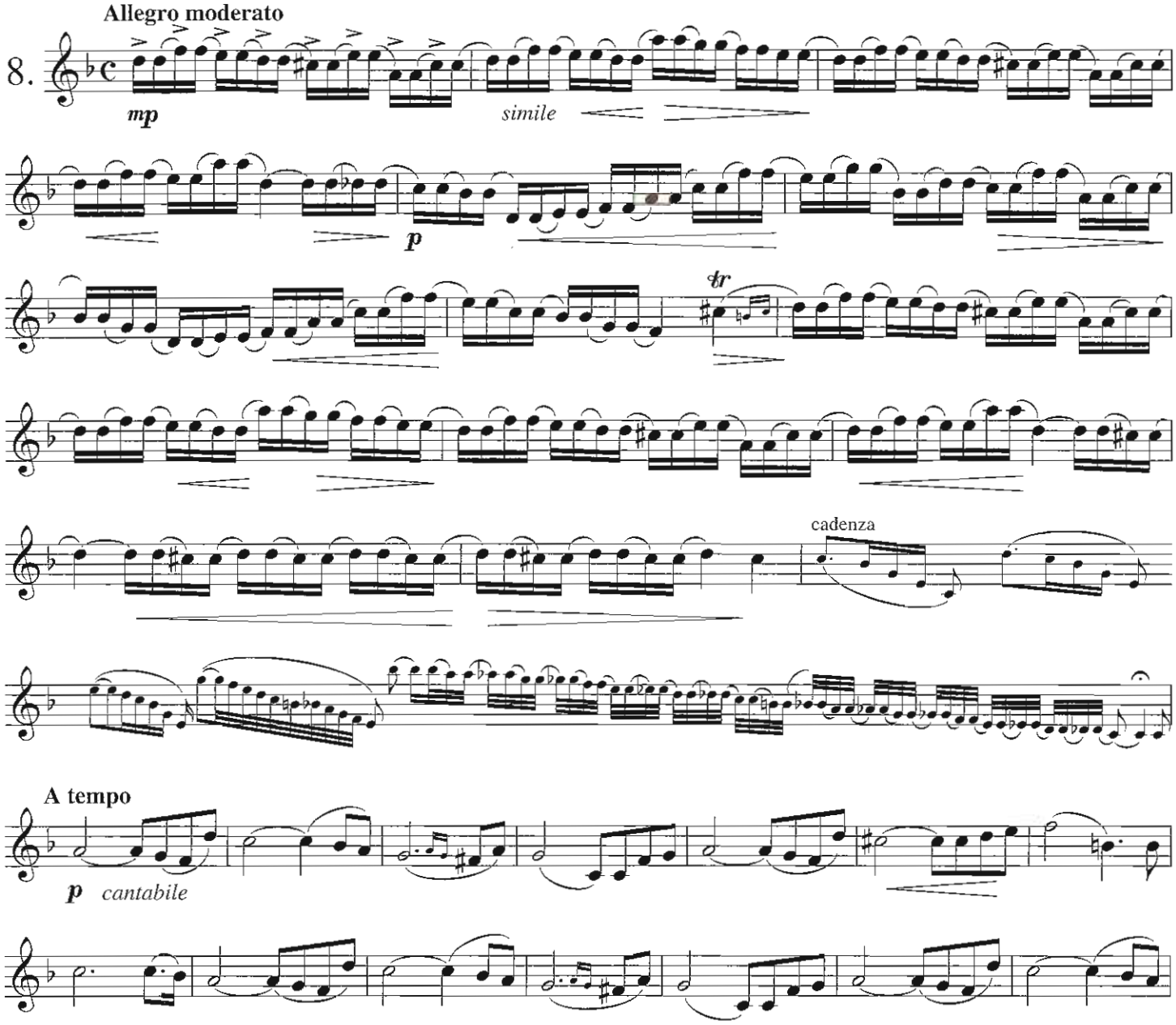


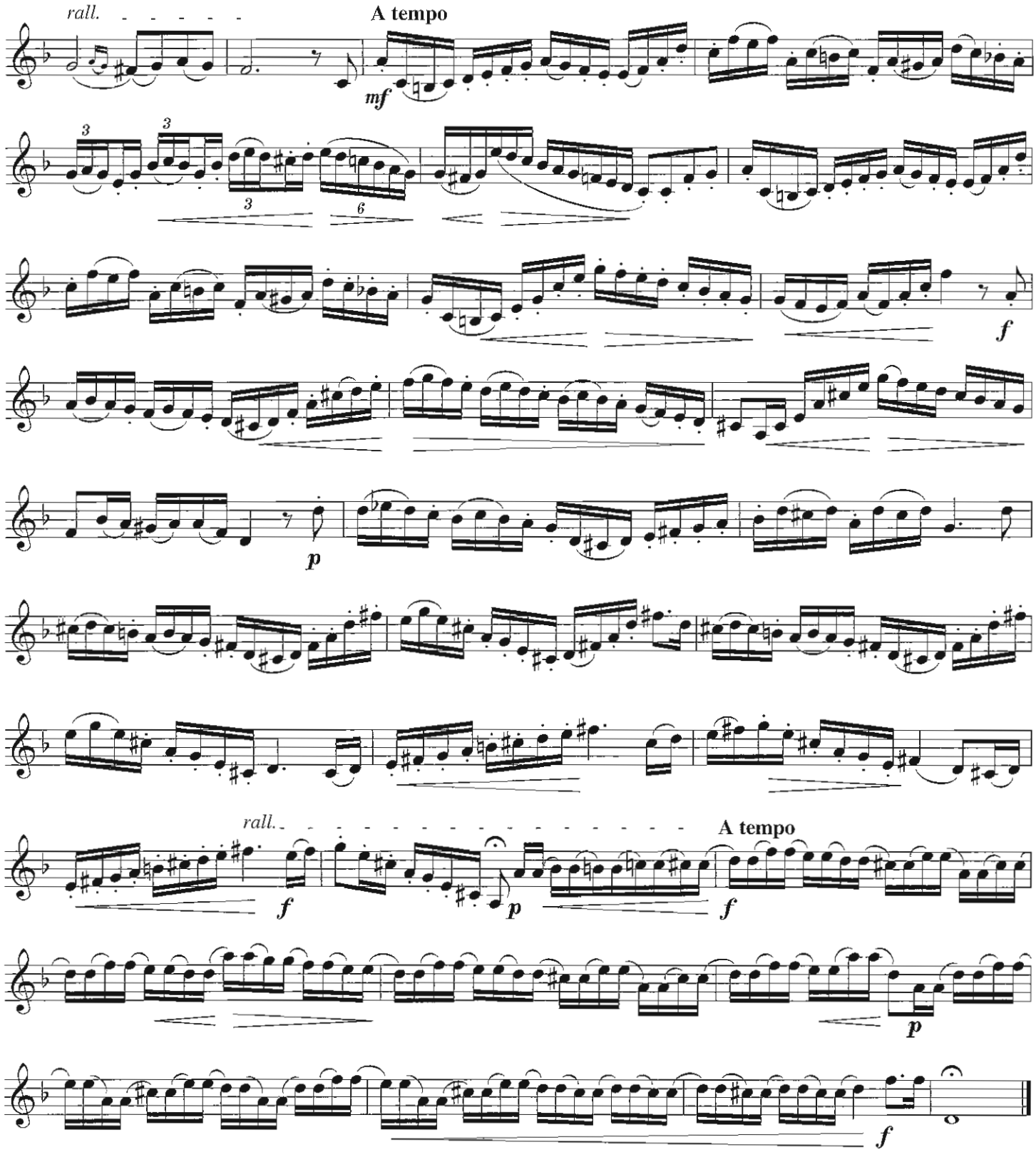

Più agitato
A tempo
ff

Characteristic Study 8

Number eight is divided into five short sections—the fifth section being a recapitulation of the first. Playing the first section well is a matter of synchronizing tonguing, slurring and fingering. Slow repetition will render the opening slur pattern playable.

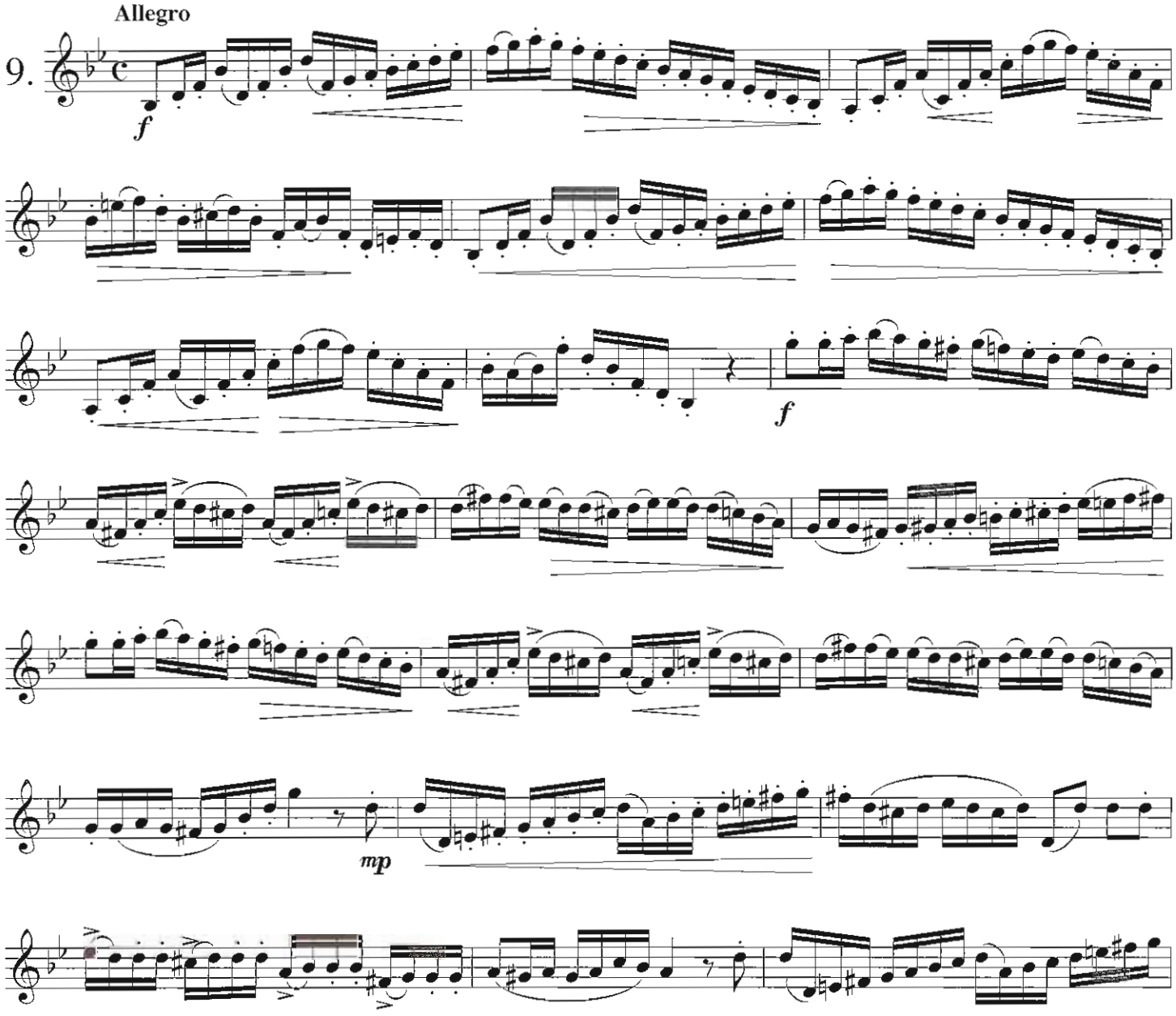
Take time with the cadenza, as in study three. Create interesting musical phrases. The third (lyrical) section can be played at many tempi but will logically be slower than the opening tempo (if the opening tempo is somewhat fast). The fourth section—where the sixteenth notes begin after the lyrical section—should be played at a tempo relative to the maximum tempo possible for measure 34 (the measure with sixteenth note triplets and six-note groupings). All of the Arban *14 Characteristic Studies* allow for unmarked nuance, retarded phrase endings and musical rubato in many places. Apply your personal interpretation.

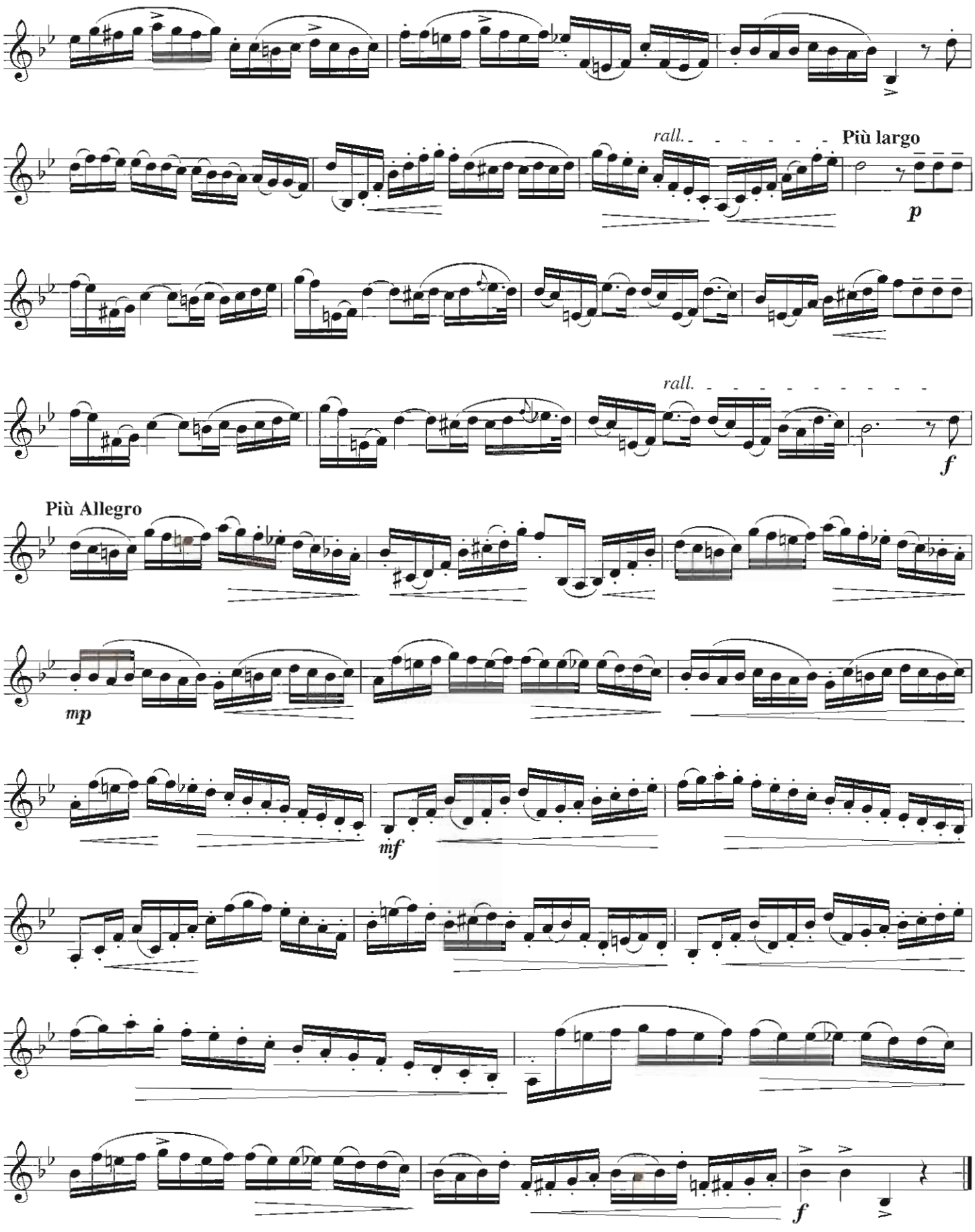



rall.
A tempo
mf
f
p
rall.
A tempo
f
p
f
p
f

Characteristic Study 9

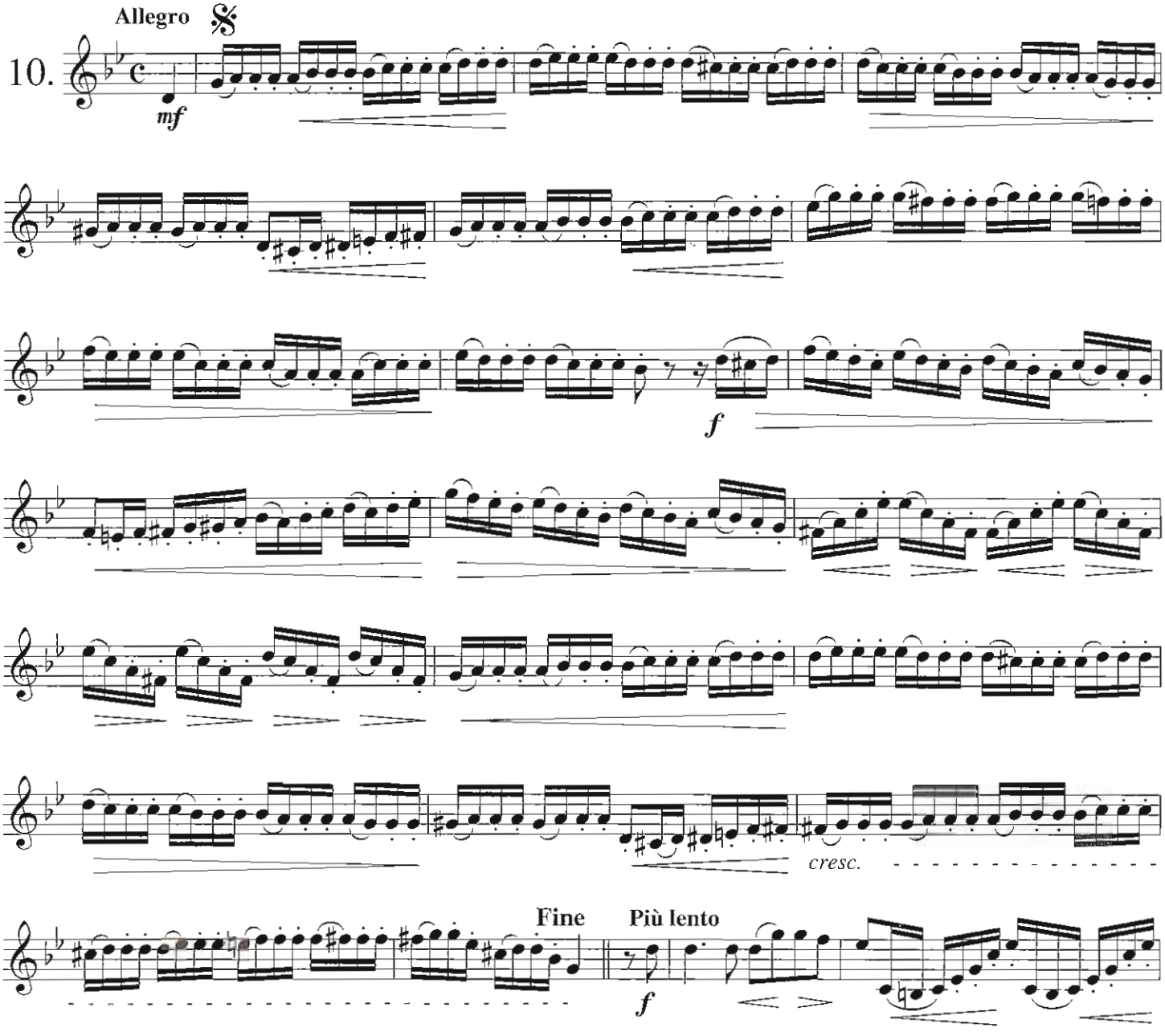
Study nine follows the common Arban etude form of an A section followed by a short lyrical B section ending with a C section which is a recapitulation of A or similar musical material. The idea of the physical flow (steady airflow) manifesting itself into musical flow is very literal in this piece. One will not happen without the other. Additionally, a purely musical approach will always benefit the physical execution. For study purposes, portions of study nine should be played completely slurred (except for repeated notes), to solidify the flowing sensation and to enhance the flexibility and accuracy in sounding solid pitch centers of each note.

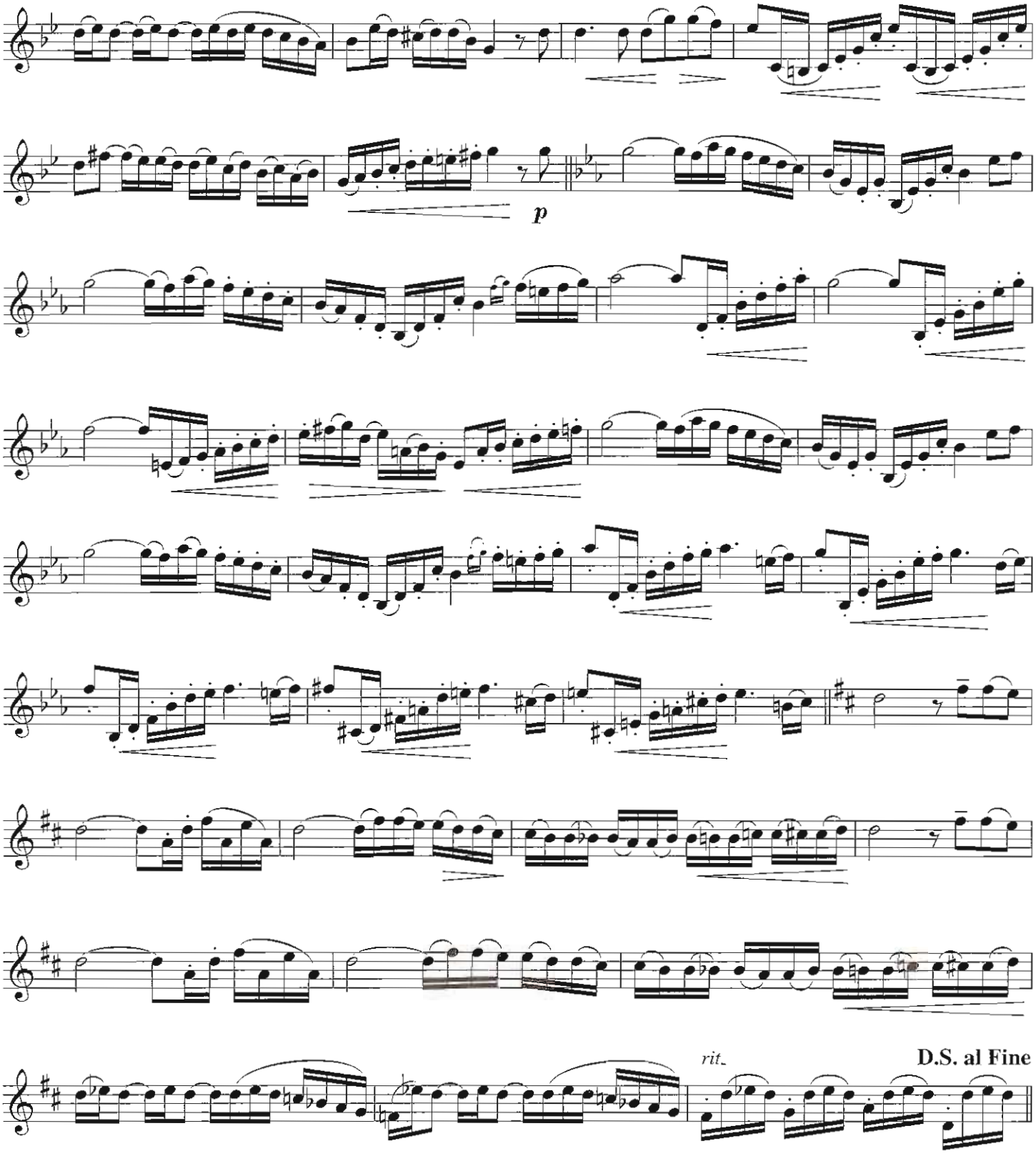



rall.
Più largo
p
rall.
f
Più Allegro
mp
mf
f

Characteristic Study 10

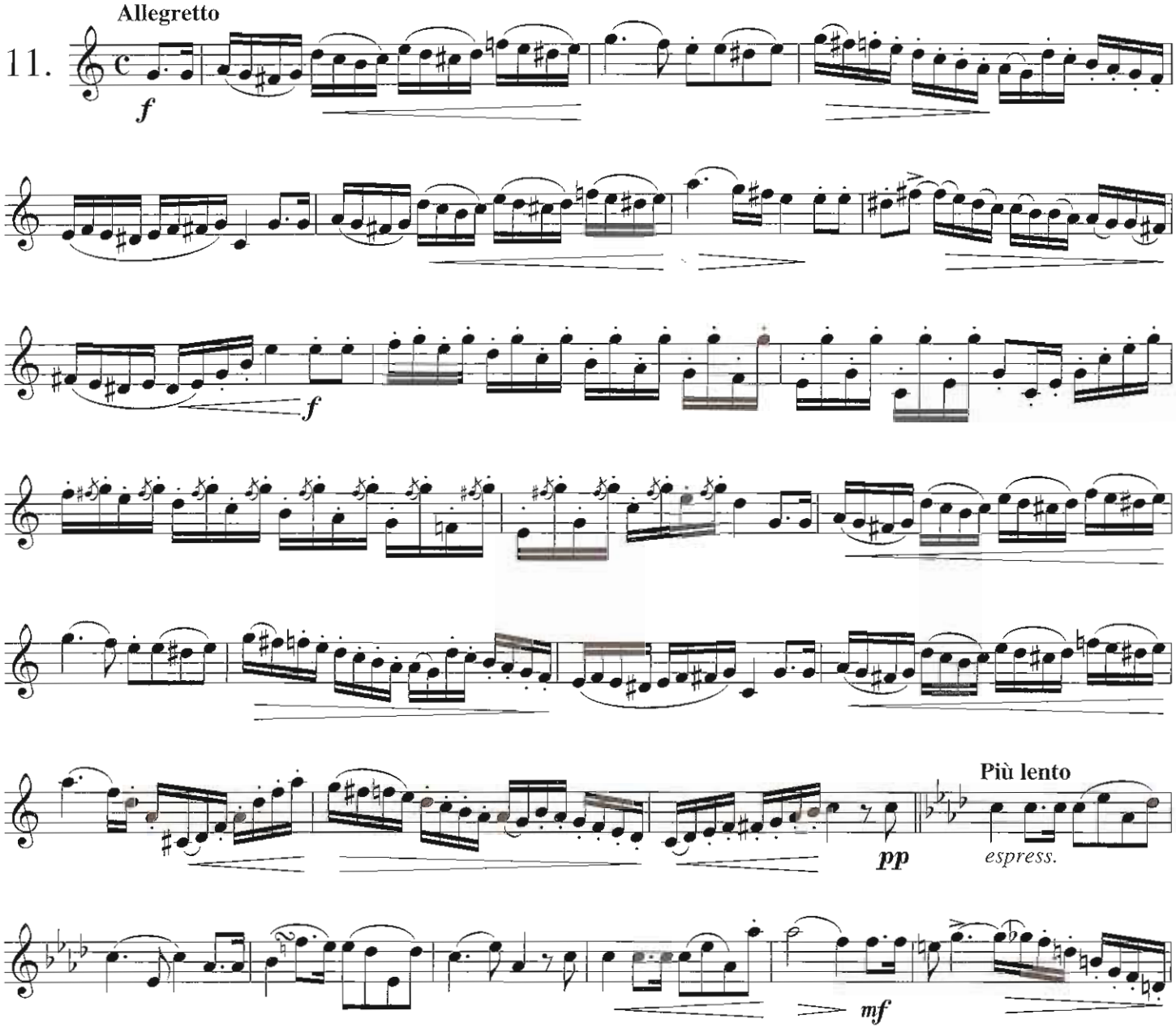
Number ten is quite long by virtue of the *dal segno*. The opening is fun to play as fast as your double tonguing technique allows. The original Arban *Method* had a fermata over the double bar at the end of the opening section after the *Fine* measure. Feel free to pause here for a breath and to reset the embouchure. From the *più lento* to the *D.S.* play at a moderate tempo with musical phrasing as the paramount concern.

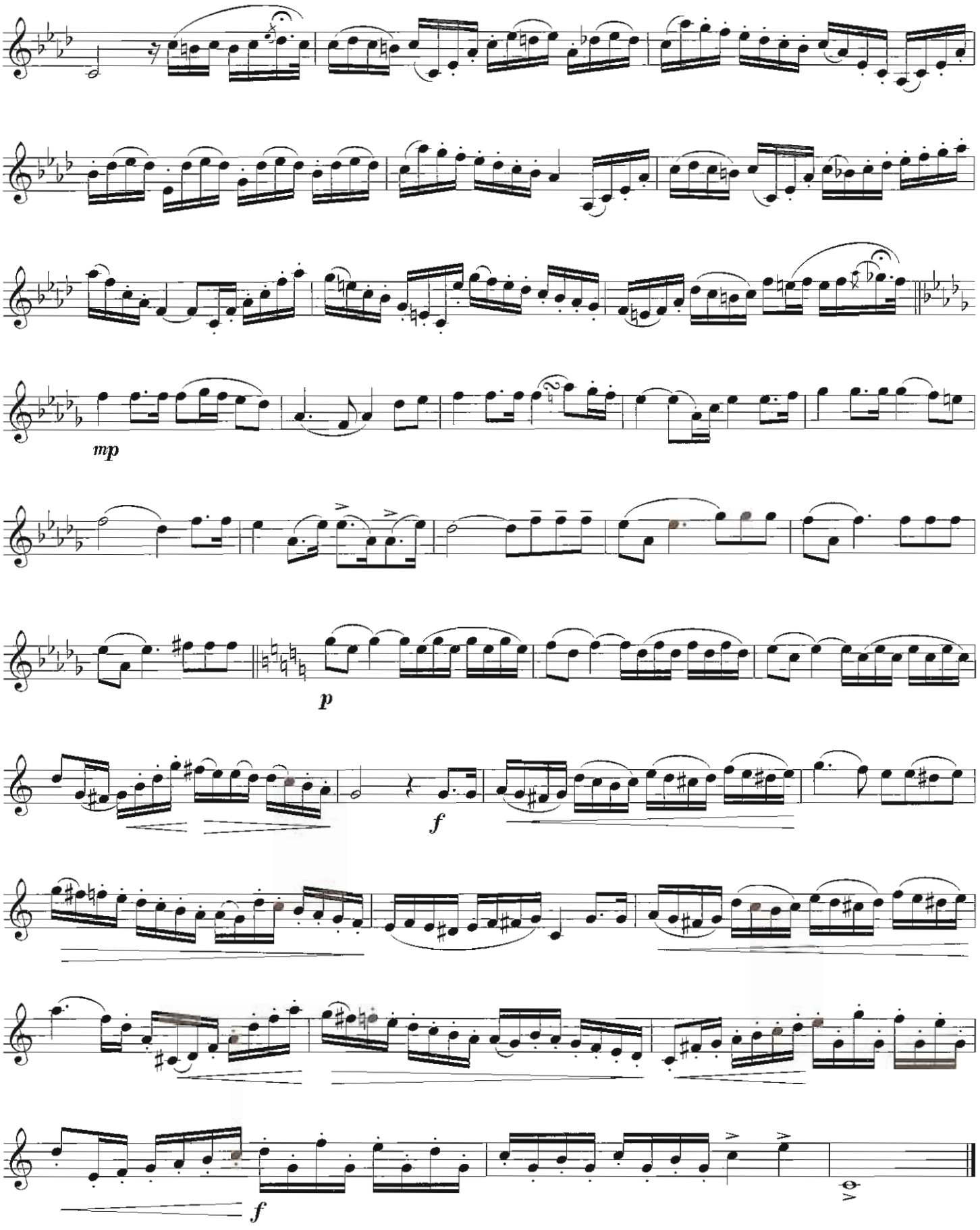



p
rit.
D.S. al Fine

Characteristic Study 11

This study contains a challenging mixture of key signatures, grace notes, lip slurs and intervallic techniques. Measures 11 and 12 are extremely difficult and limit the tempo for the entire first section. It is OK to practice the first section more quickly than you can play measures 11 and 12 even though this is not standard practice technique. It is unusual to have two measures so much more difficult than the rest of the study that they limit the possibility of maintaining a steady tempo. Similar to studies two, seven and ten, perform the middle *più lento* section with great musicality, full note values, a great sound and without rushing.




mp
p
f
f

Characteristic Study 12

Enjoy playing study twelve at a moderate tempo, single tonguing. The form is related to studies #2, #7, #10 and #11. Play the rhythms accurately in the 'C' major section. Concentrate on accuracy before speed.

Characteristic Study 13

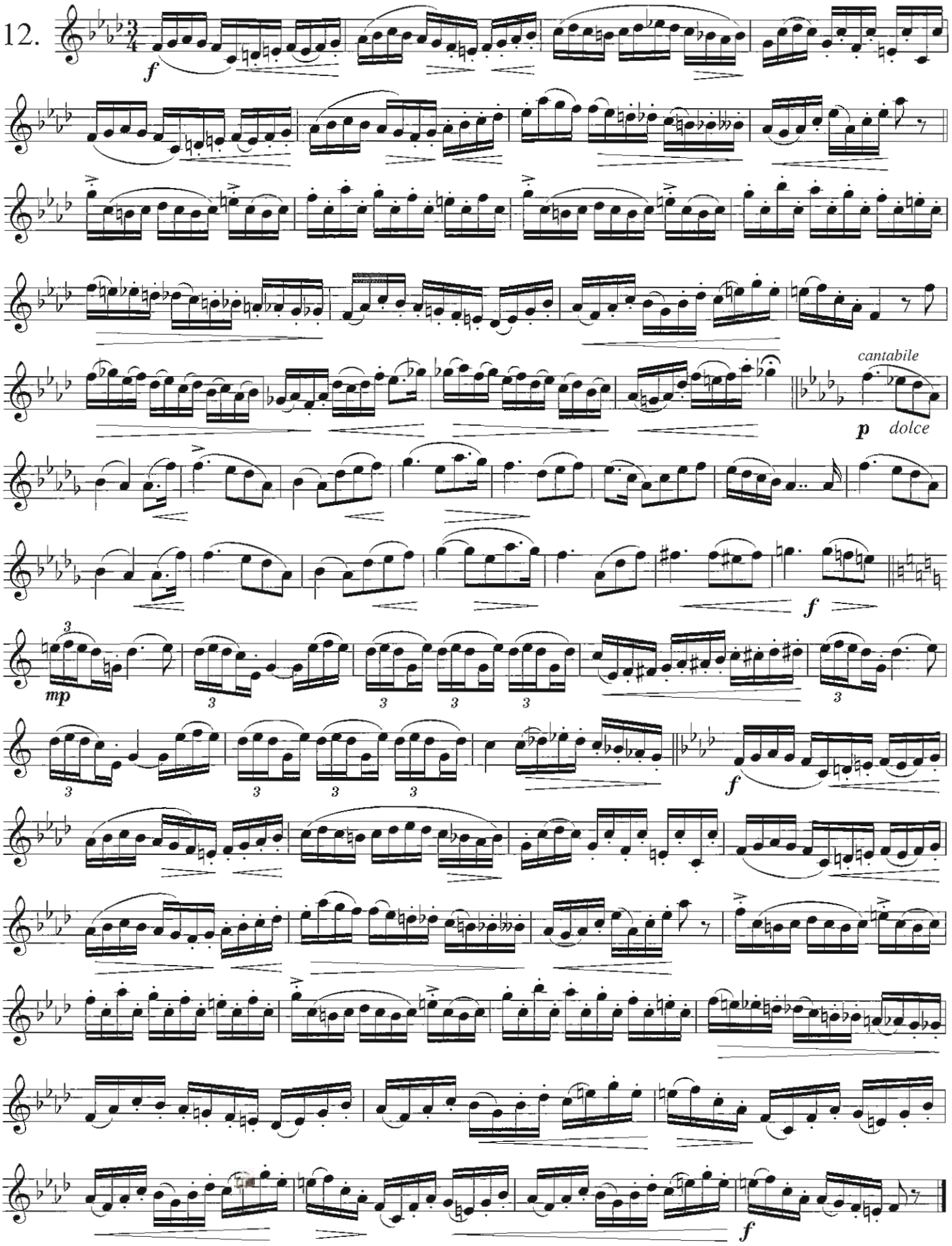
Number thirteen is an etude about air flow, relaxed playing (think *cornet*), and accurate fingers. For guaranteed improvement, practice with a metronome using widely varied tempi including very slow settings. Occasionally 'sprint' by playing short sections as fast as possible without being overly concerned with note perfection. The end result should be fast, soft and even notes. Follow the accents and crescendo markings carefully as they are not only musical but help the physical flow in a natural way. For a continued challenge learn study thirteen using the triple tongue.

Characteristic Study 14

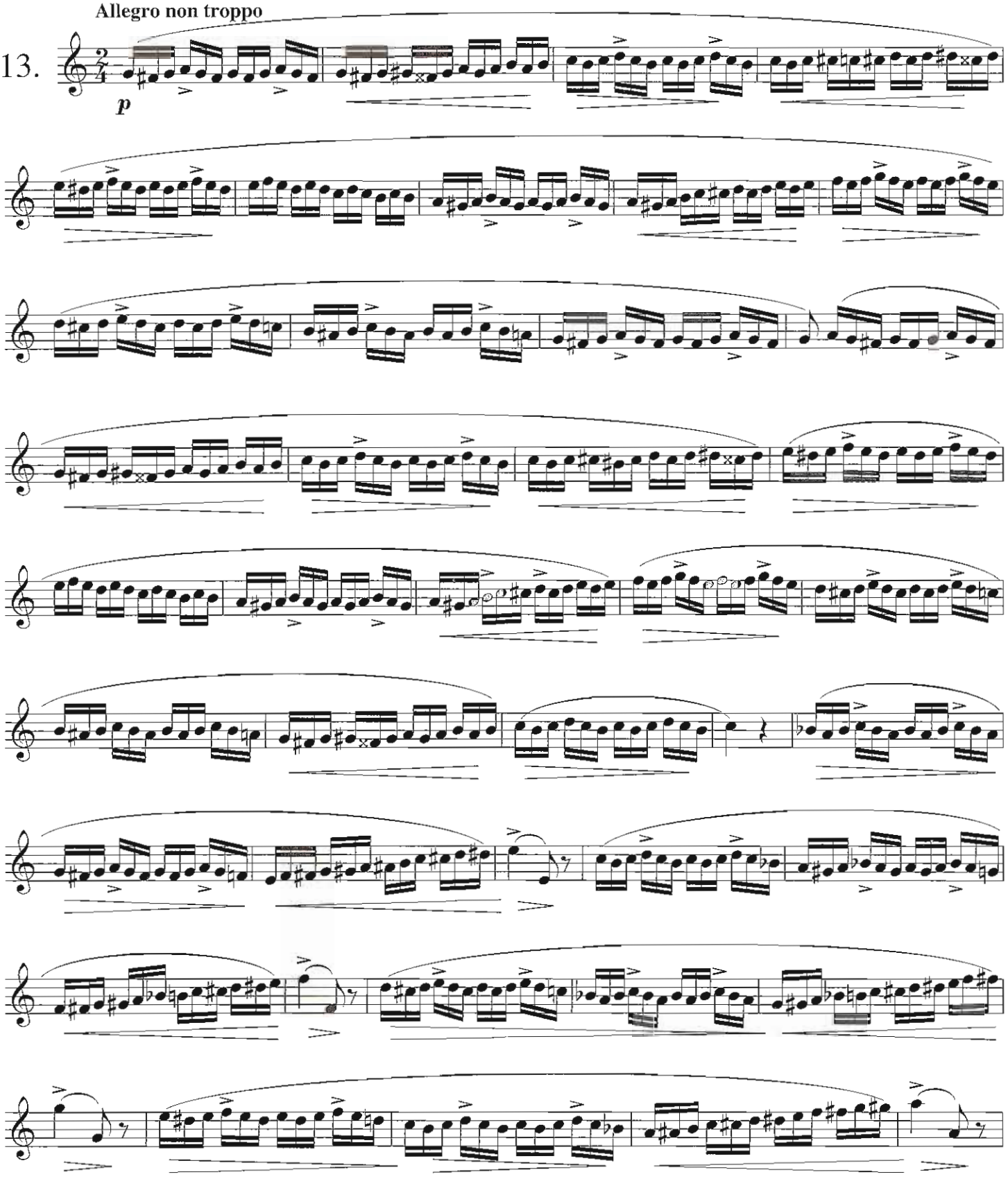
Study fourteen requires the same technical approach as study thirteen but in a more challenging setting. The second section (beginning in measure 28, the double bar beginning the passage with 32^{nd} notes) may necessitate a slower tempo if the first section is played very quickly. This middle section should be conceptualized as more lyrical than technical. As always, endeavor to play musically with a beautiful, steady and smooth sound.

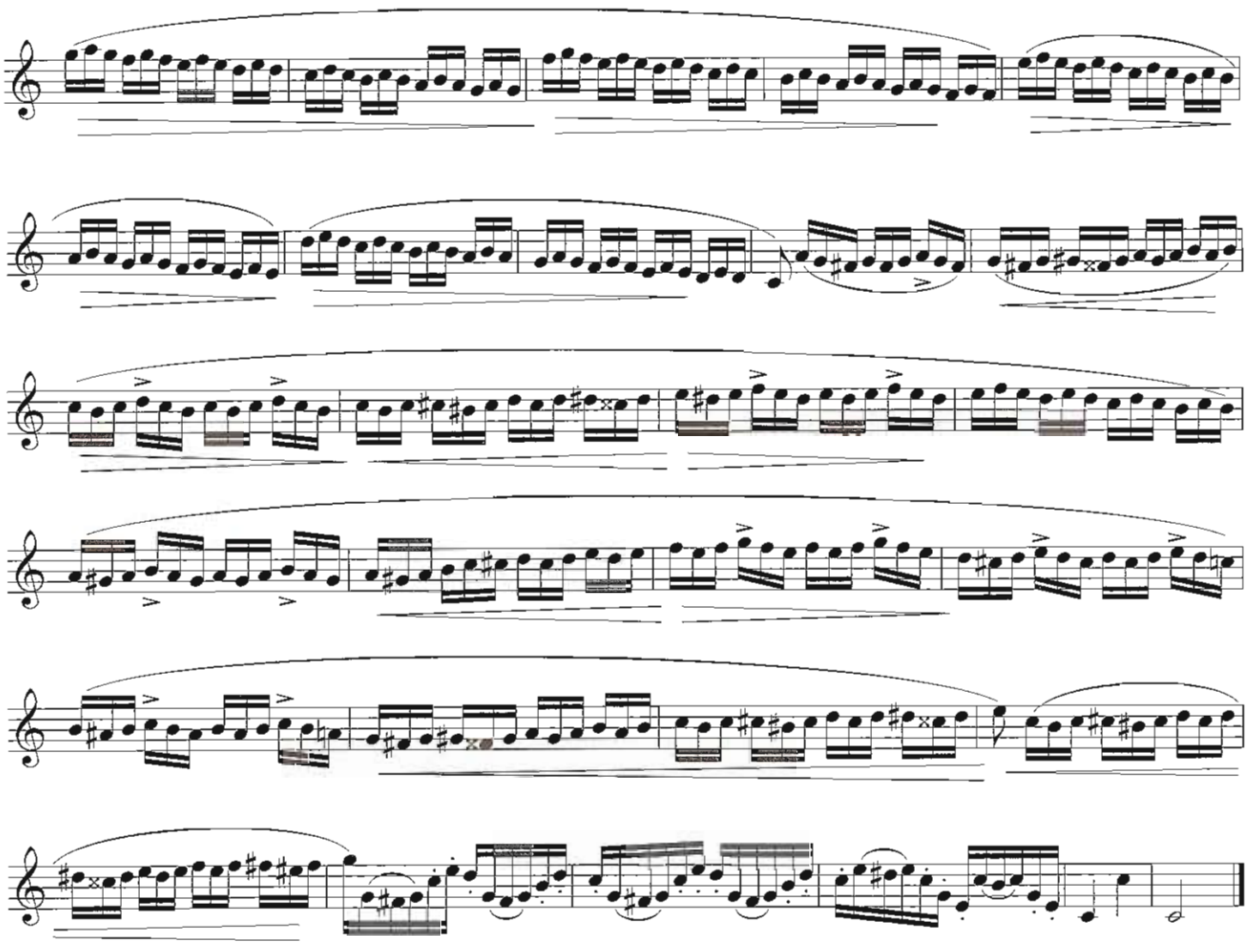
Allegro moderato

12.



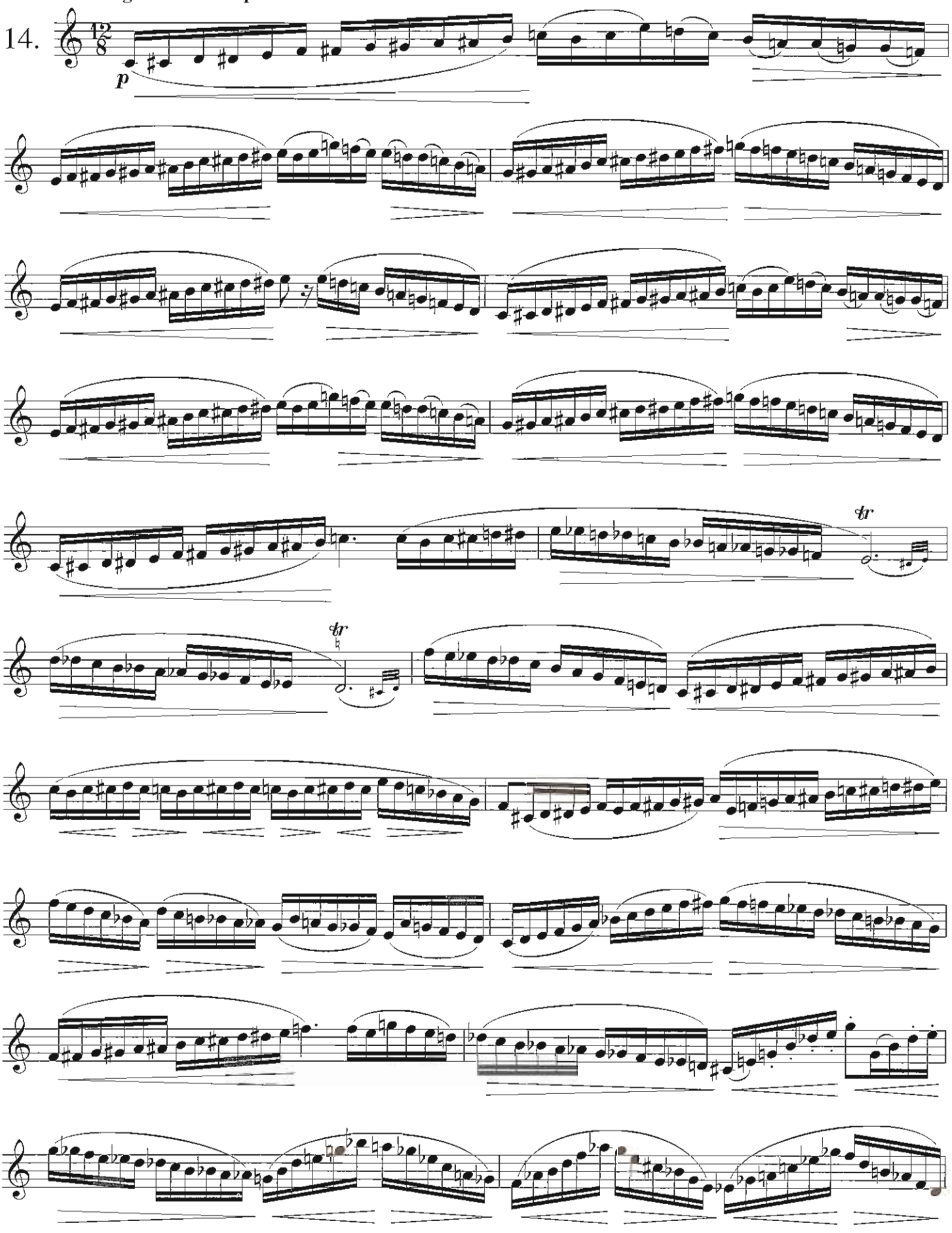
13. Allegro non troppo

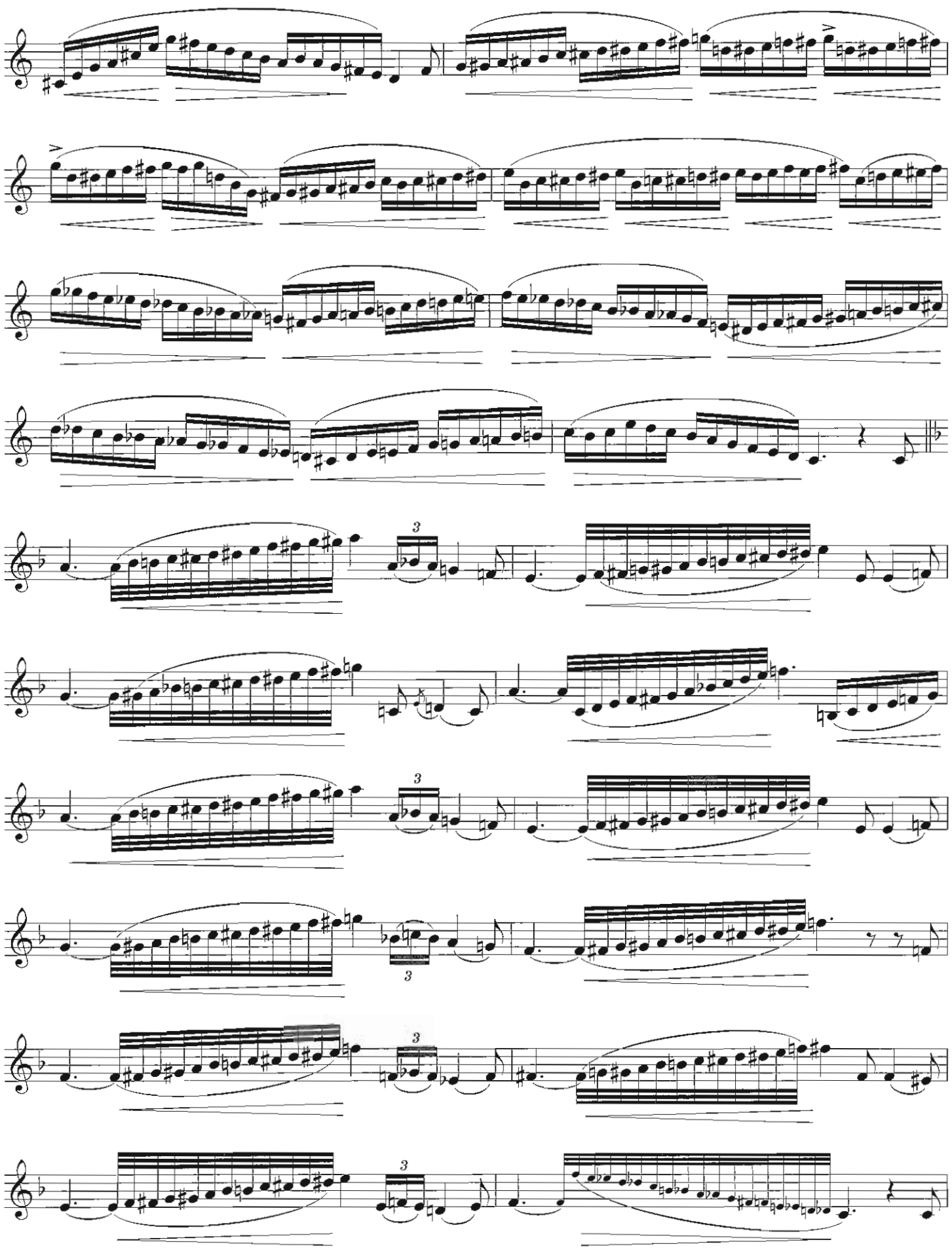


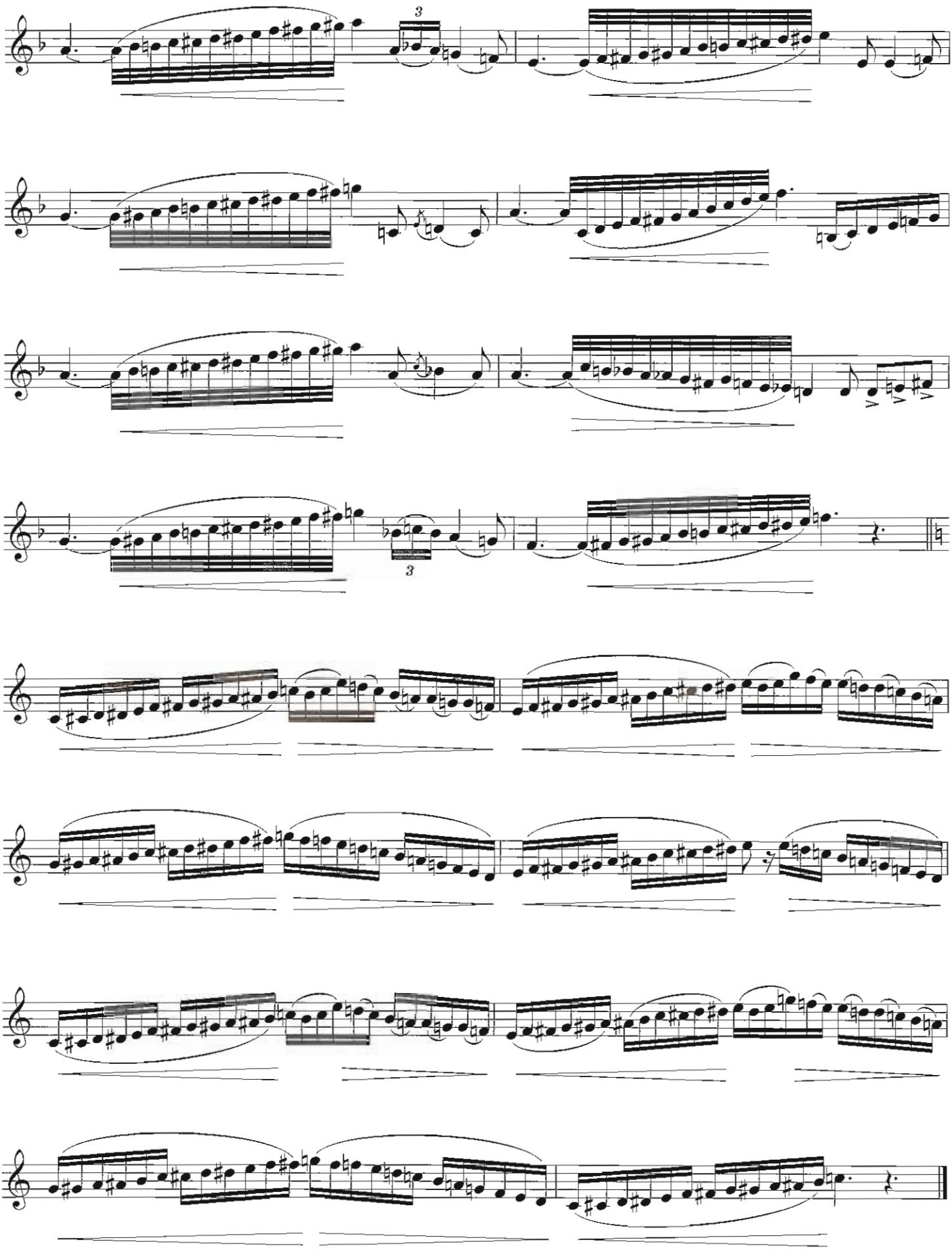


Legato chromatique

14.







Cornet in B♭

No. 1
Fantaisie and Variations
on a Cavatina from Beatrice di Tenda
by V. Bellini

J. B. Arban

Introduction

Andante ♩ = 76

Piano

f

p

mf

f

p

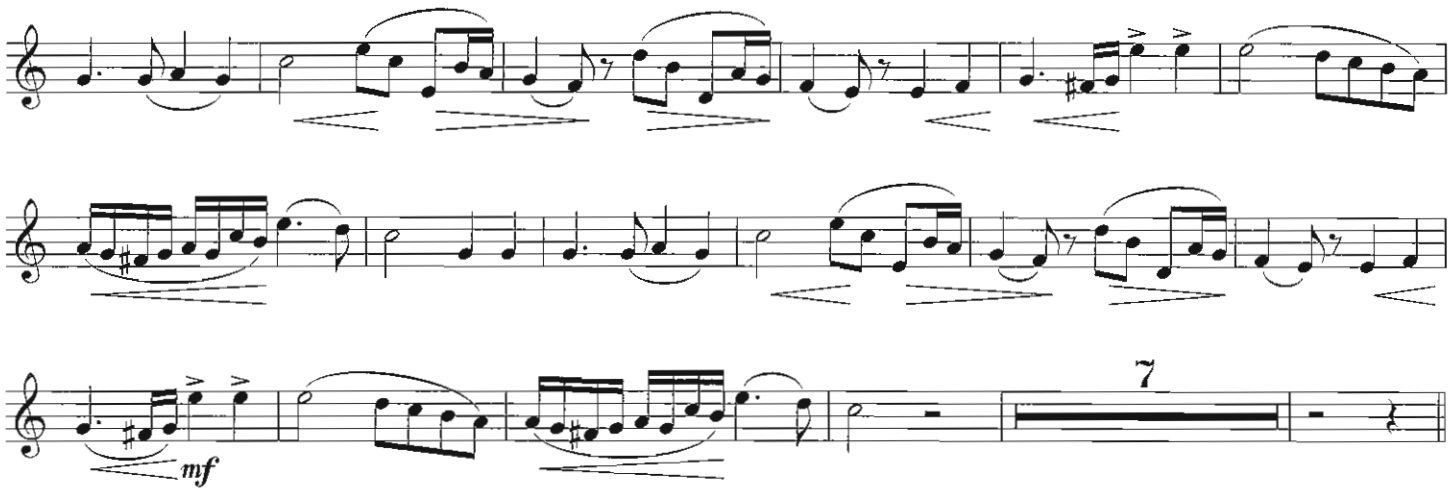
a piacere

6

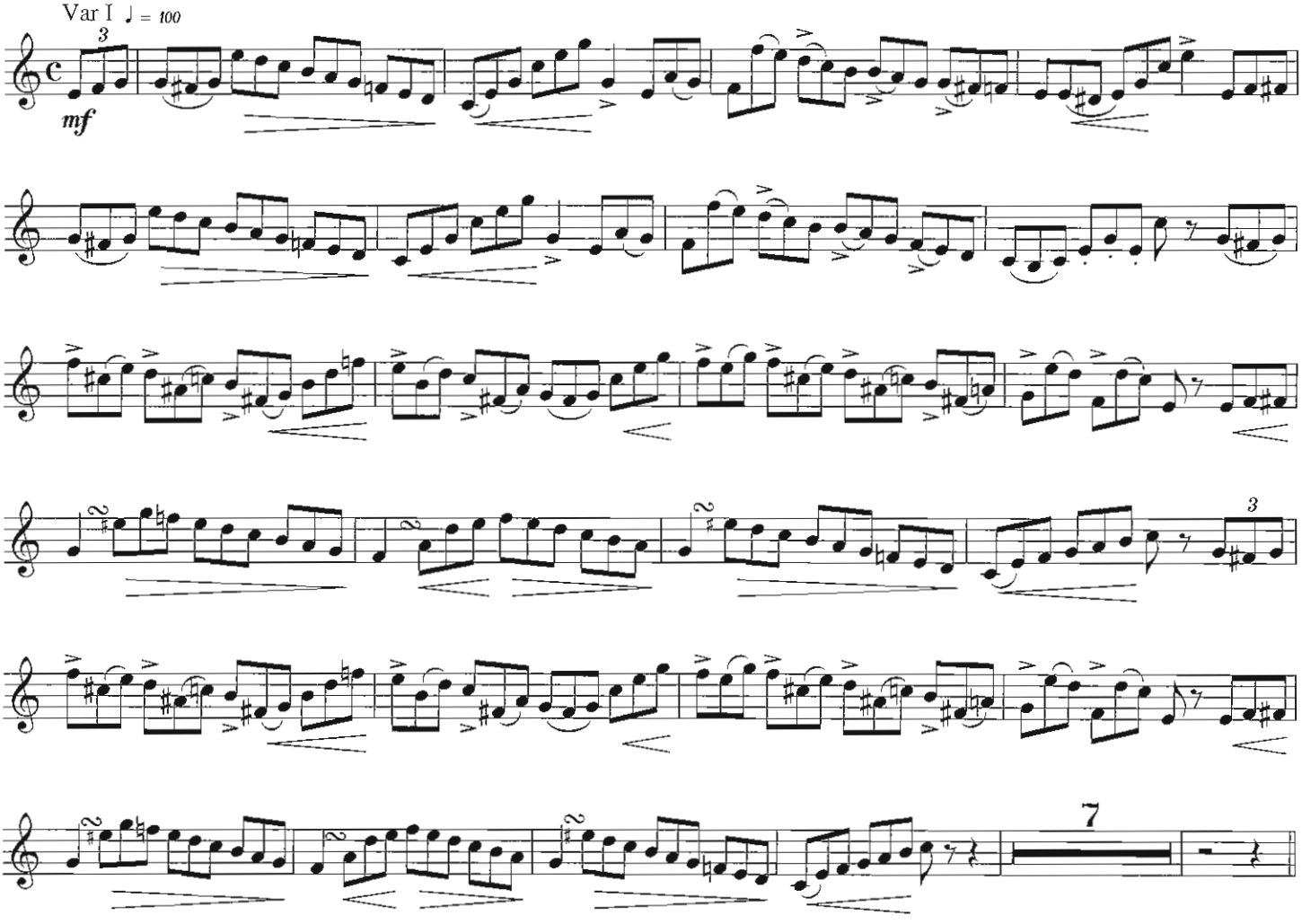
Theme 𝅗𝅥 = 88

p

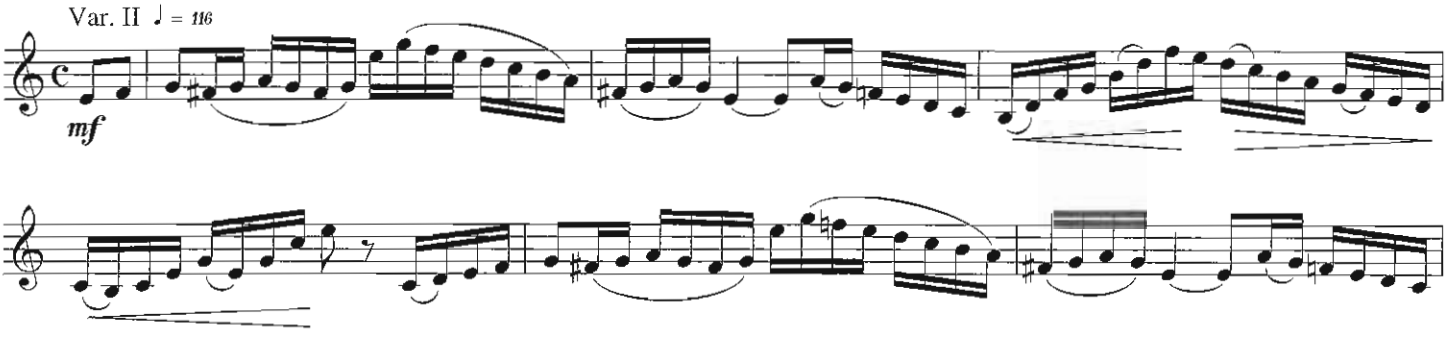
mf

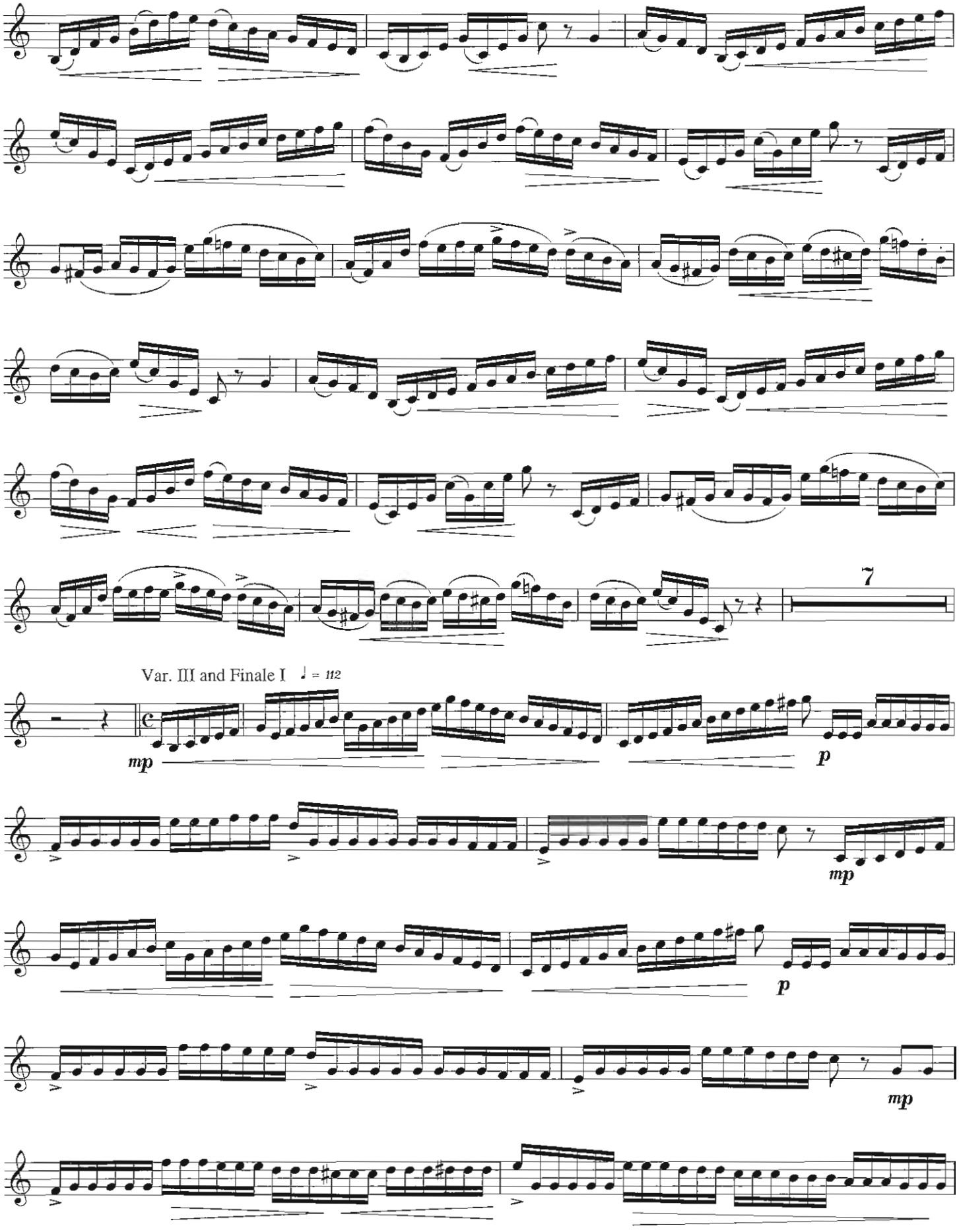


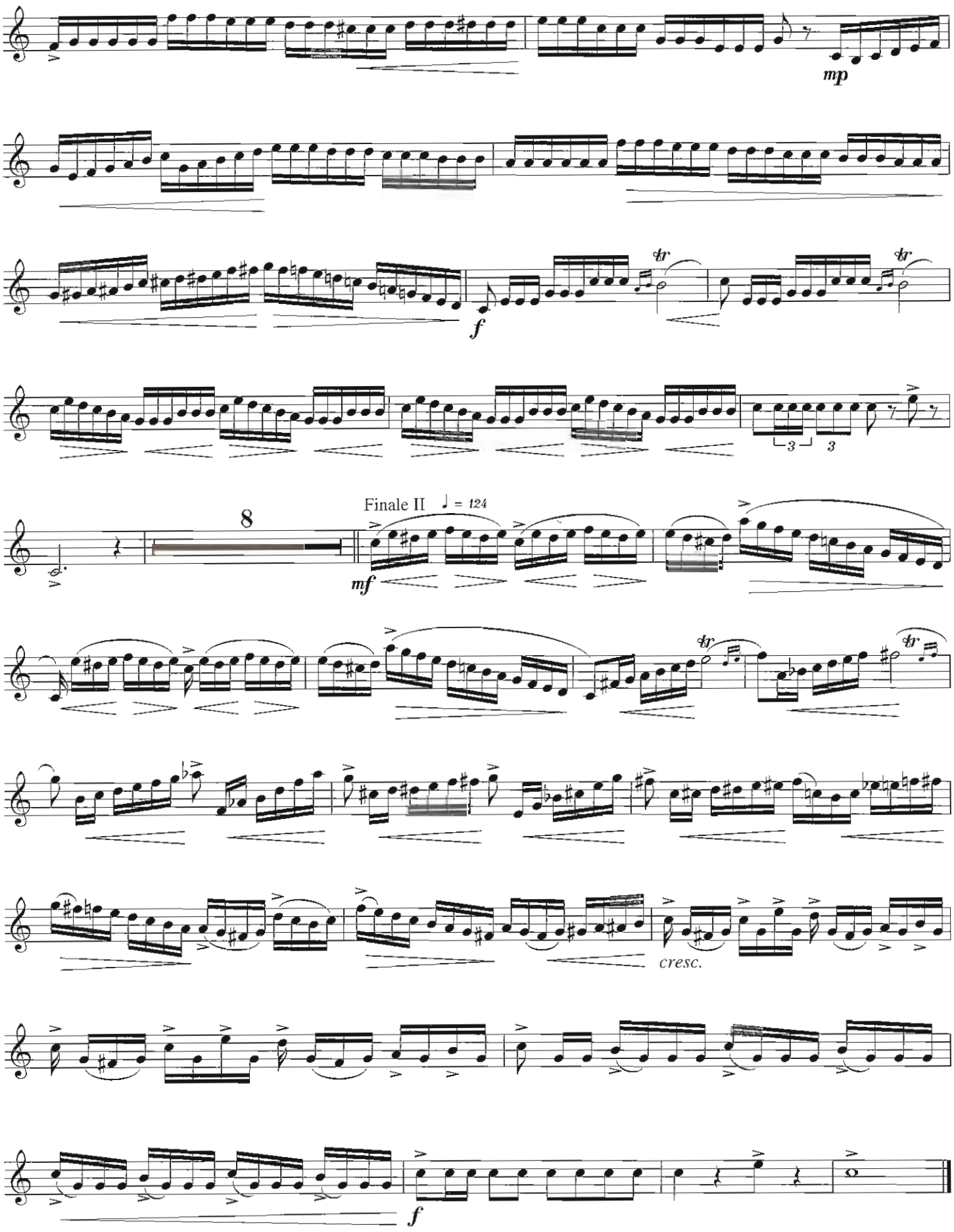
Var I ♩ = 100



Var. II ♩ = 116



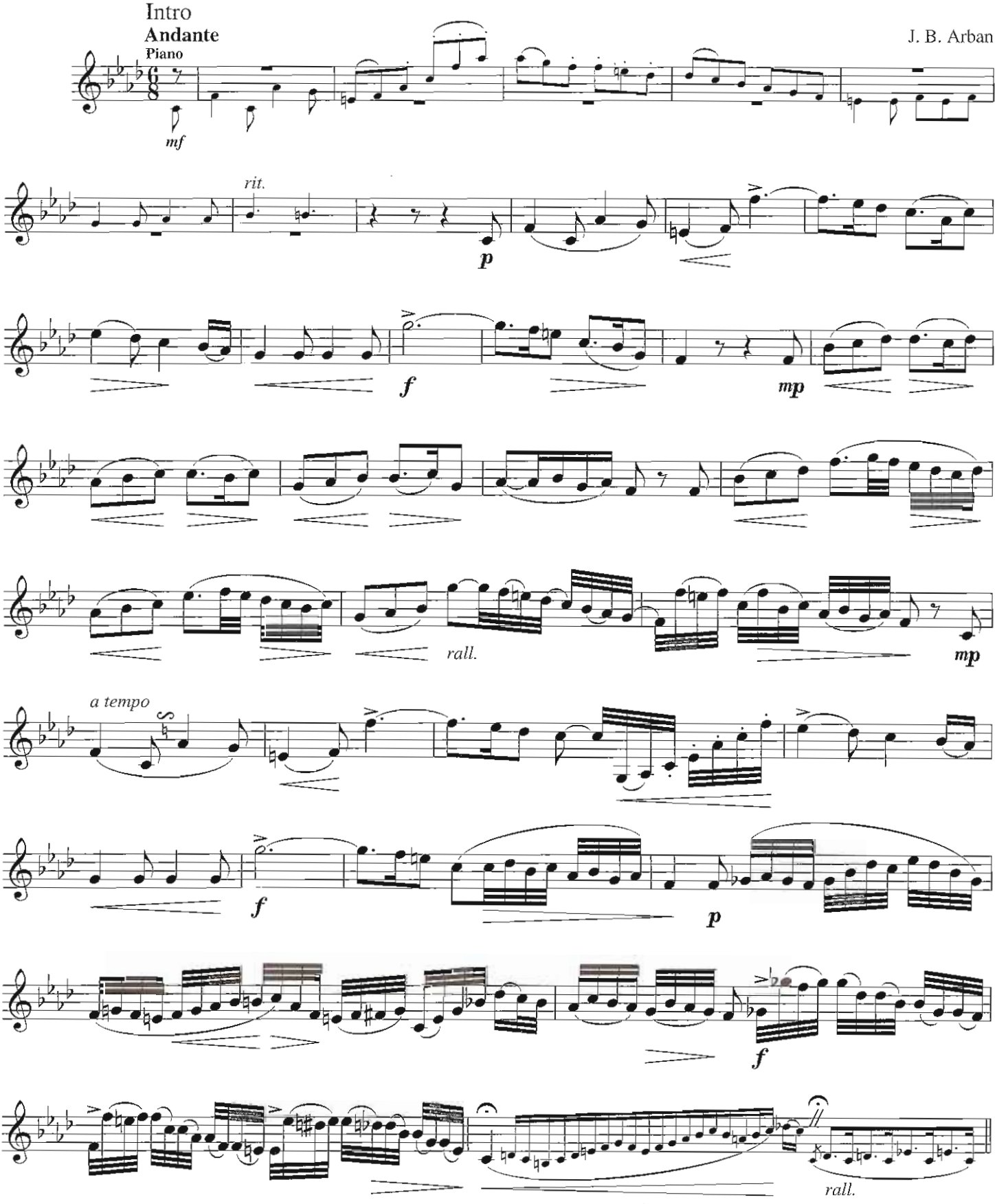

7
Var. III and Finale I ♩ = 112
mp
p
mp
p
mp

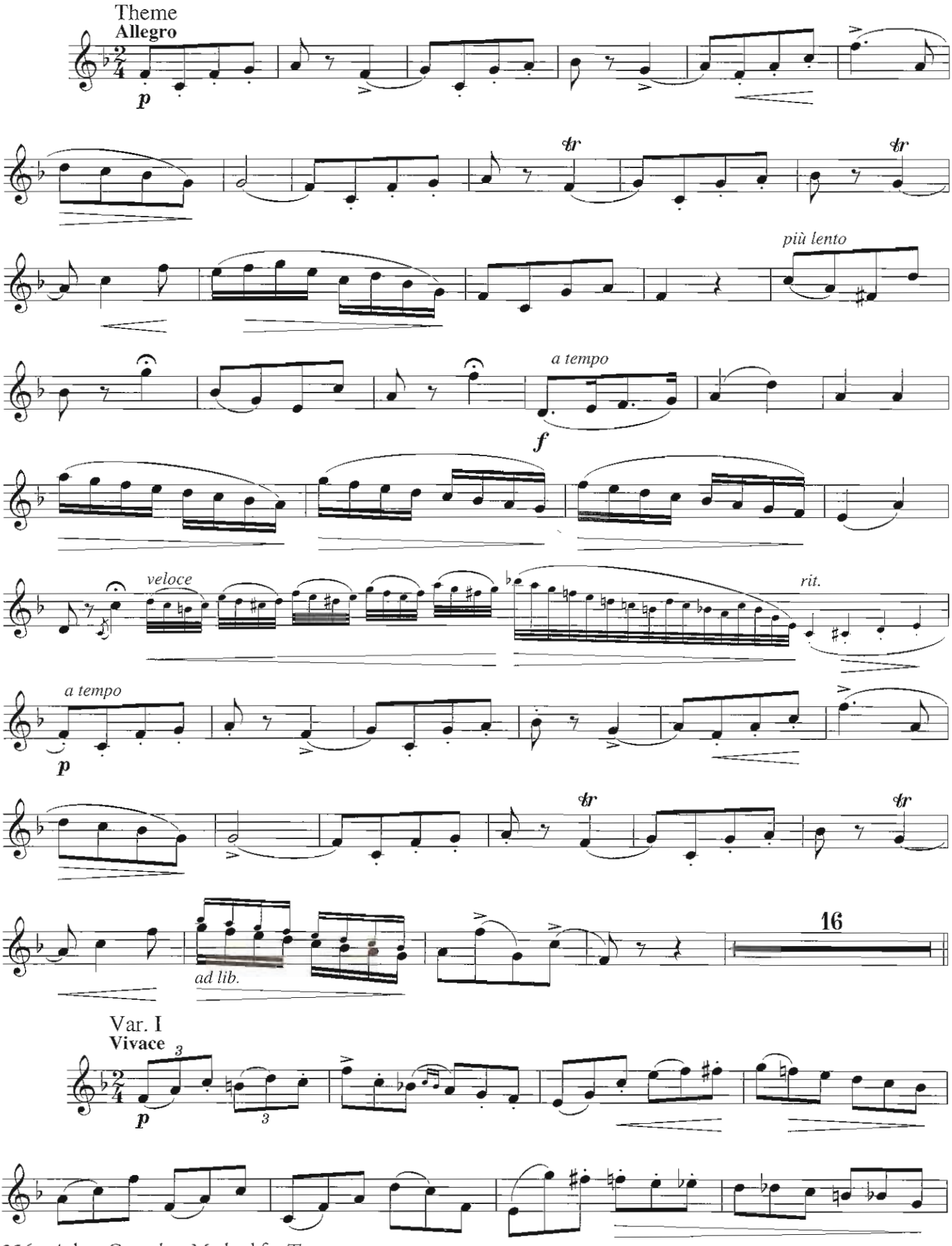

mp
f
tr
tr
3
3
8
Finale II ♩ = 124
mf
tr
tr
cresc.
f

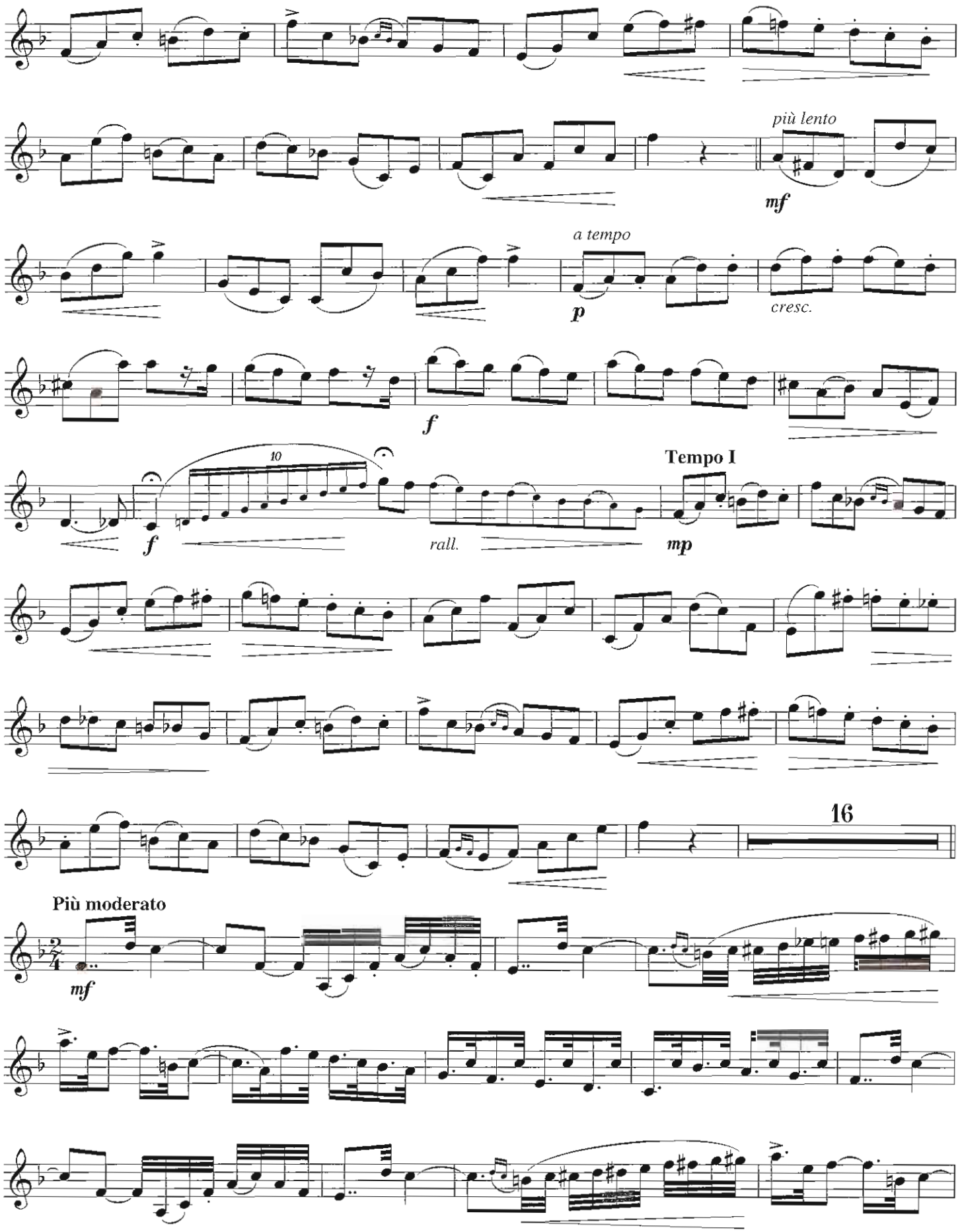
No. 2
Fantaisie and Variations
on
Acteon

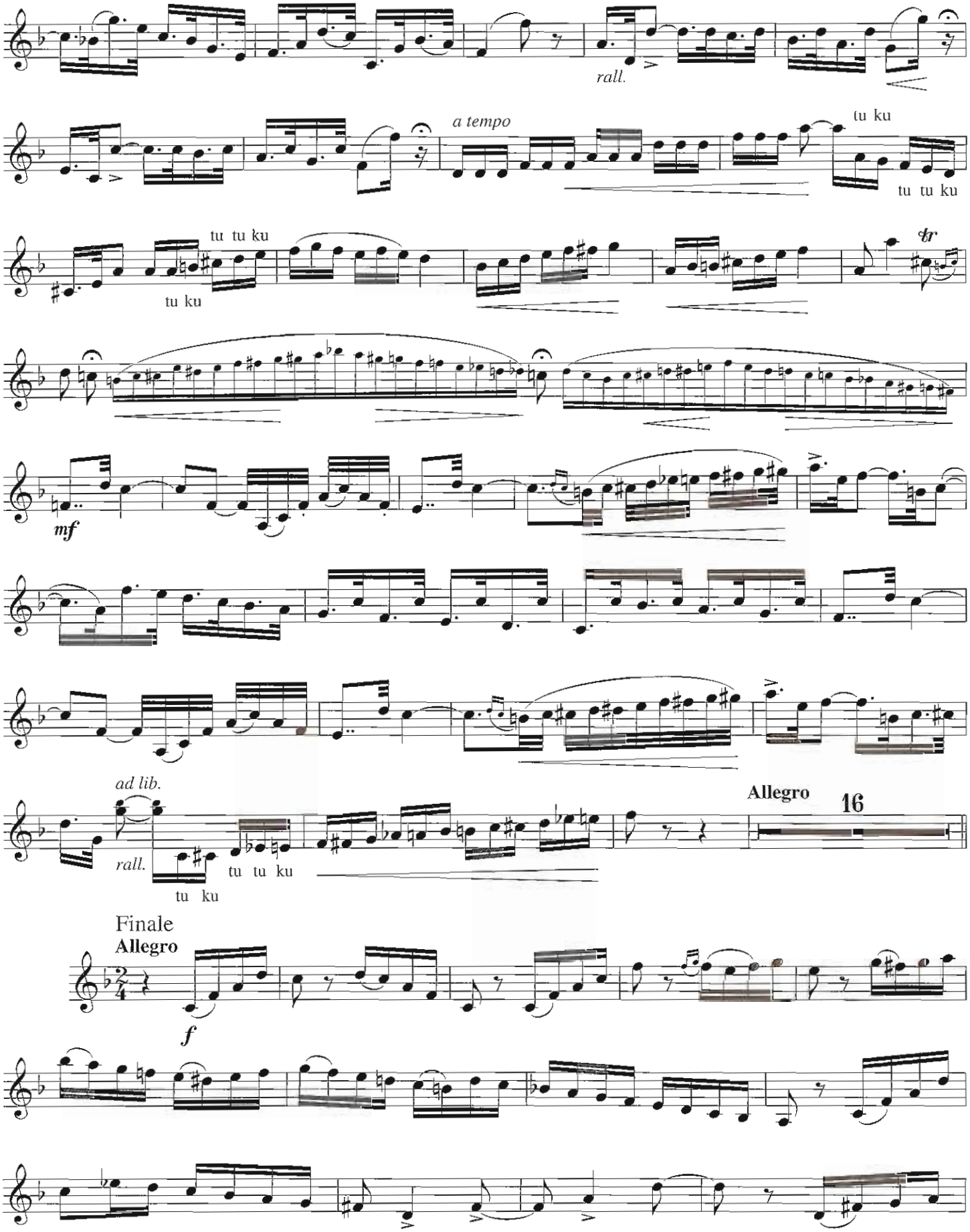
Intro
Andante
Piano

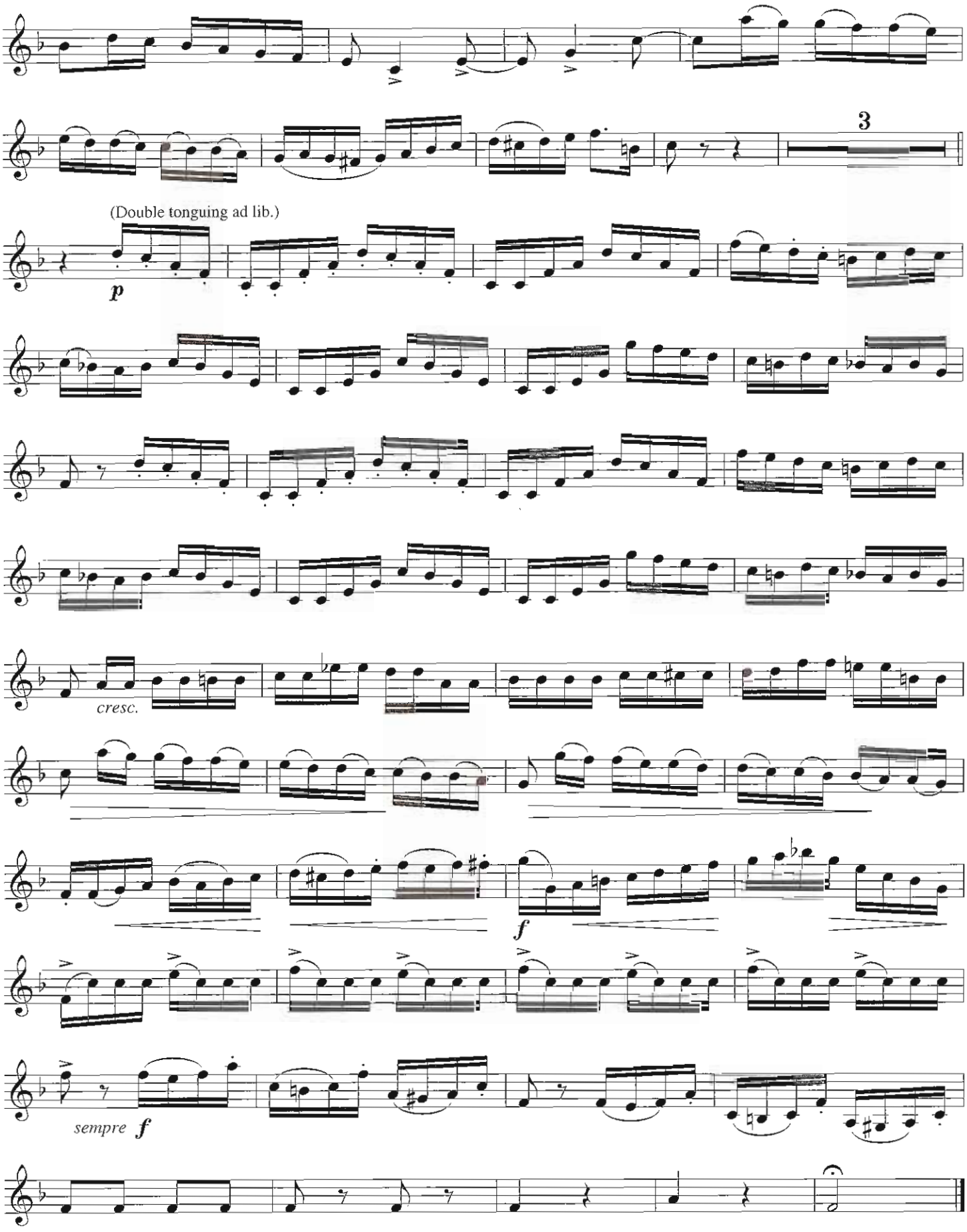
J. B. Arban




Theme
Allegro
p
tr
più lento
a tempo
f
veloce
rit.
a tempo
p
tr
16
ad lib.
Var. I
Vivace
3
p
3


più lento
mf
a tempo
p
cresc.
f
10
f
rall.
Tempo I
mp
16
Più moderato
mf

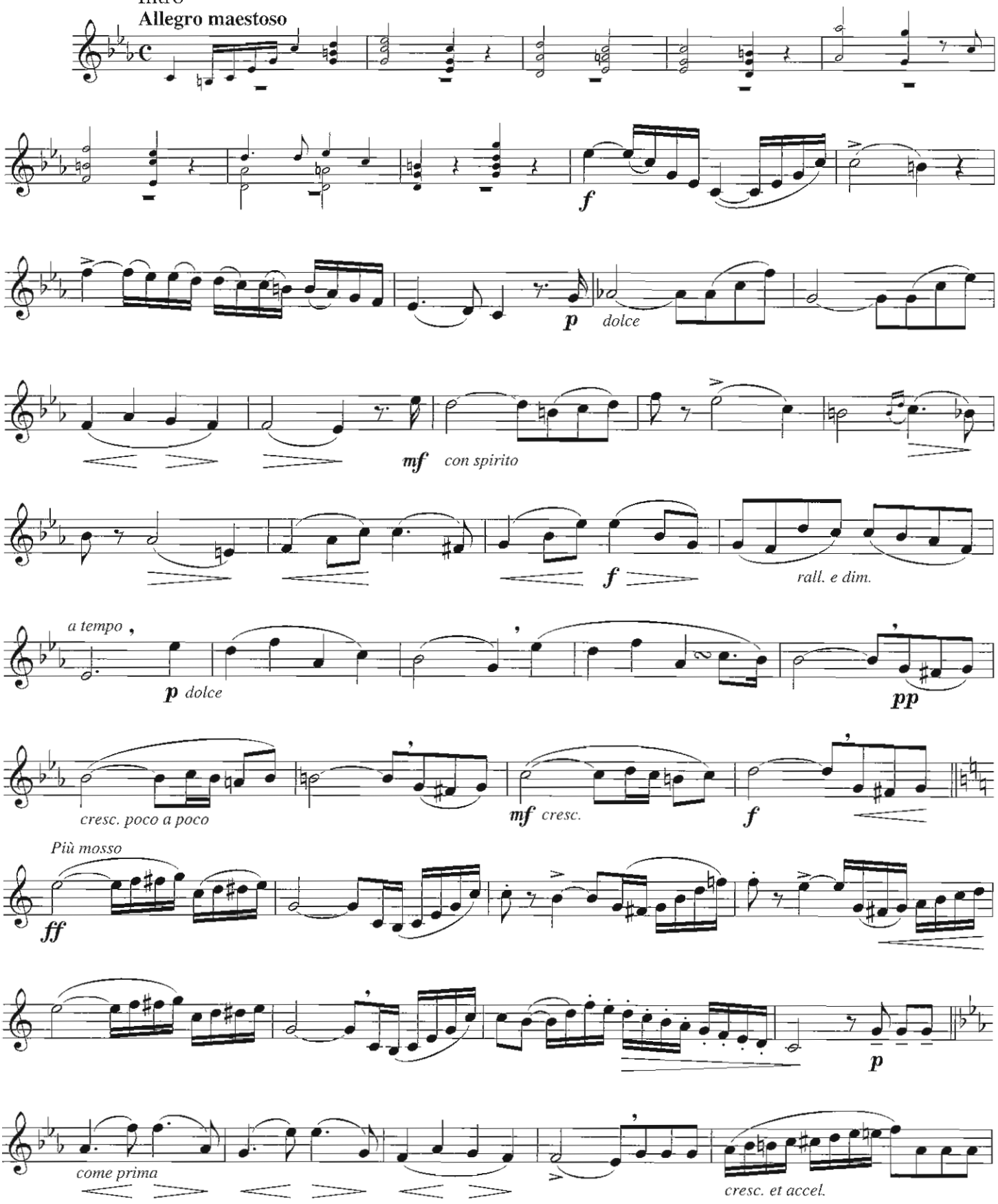

rall.
a tempo
tu ku
tu tu ku
tu tu ku
tu ku
tr
mf
ad lib.
rall.
tu tu ku
tu ku
Allegro
16
Finale
Allegro
f

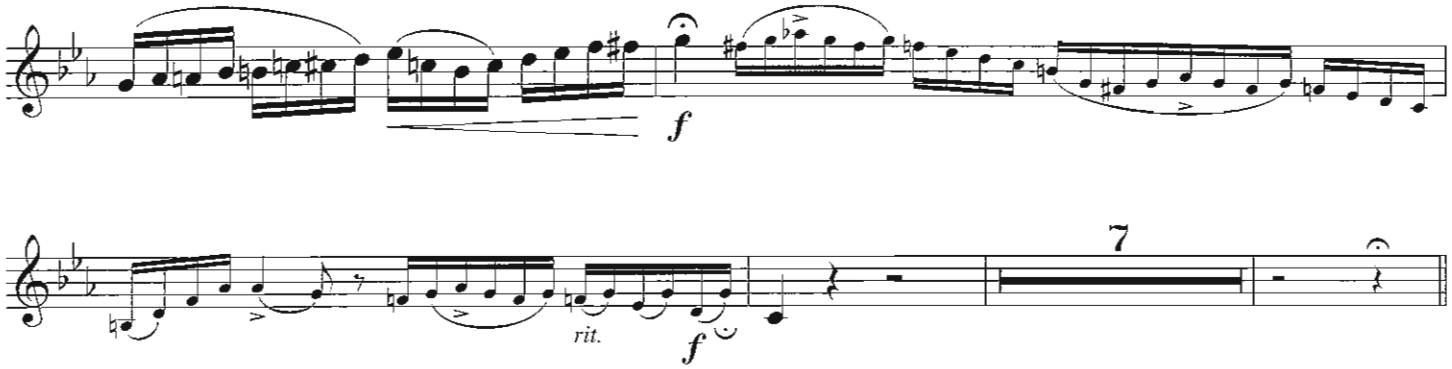

3
(Double tonguing ad lib.)
p
cresc.
f
sempre f

No. 3
Fantaisie Brillante

J. B. Arban

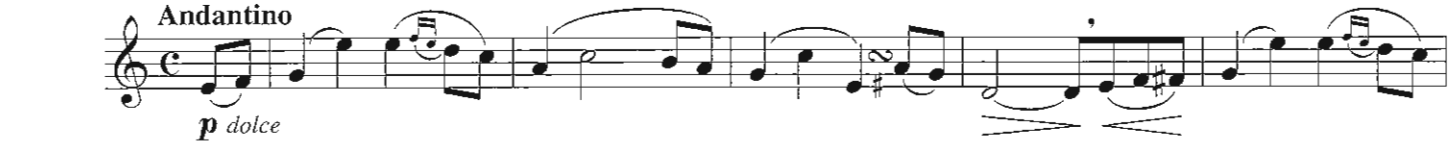
Intro
Allegro maestoso

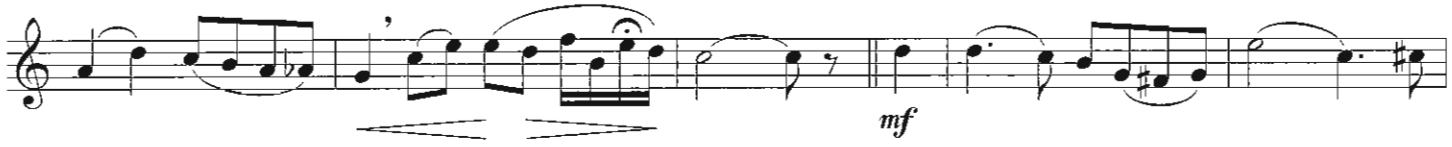


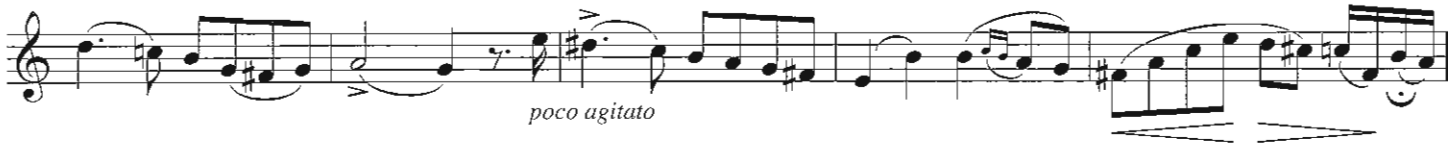


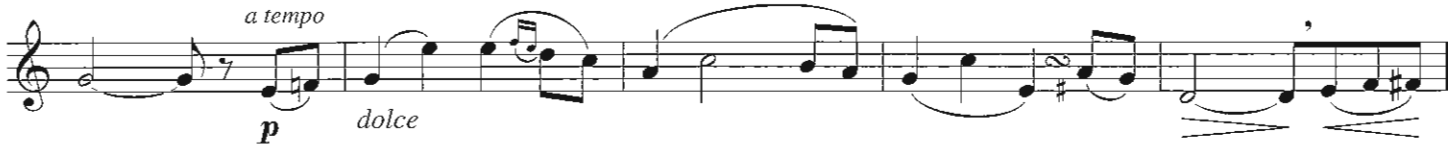
Theme

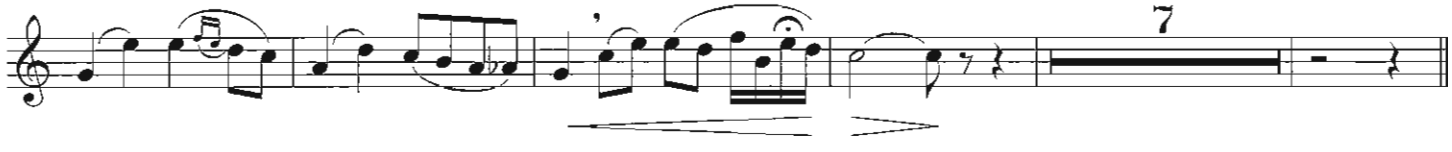
Andantino



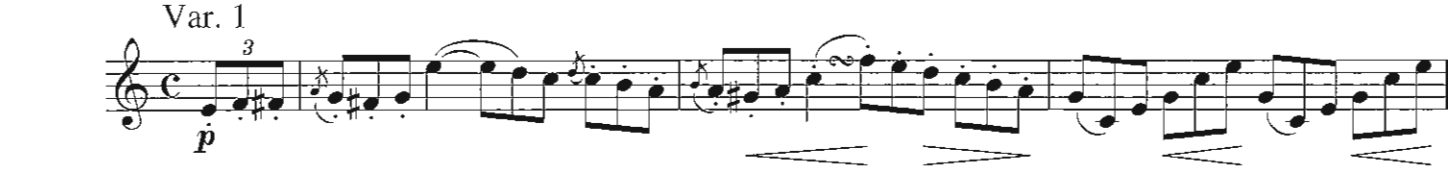


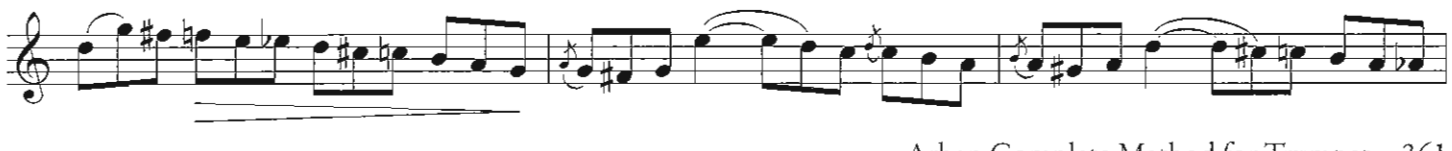


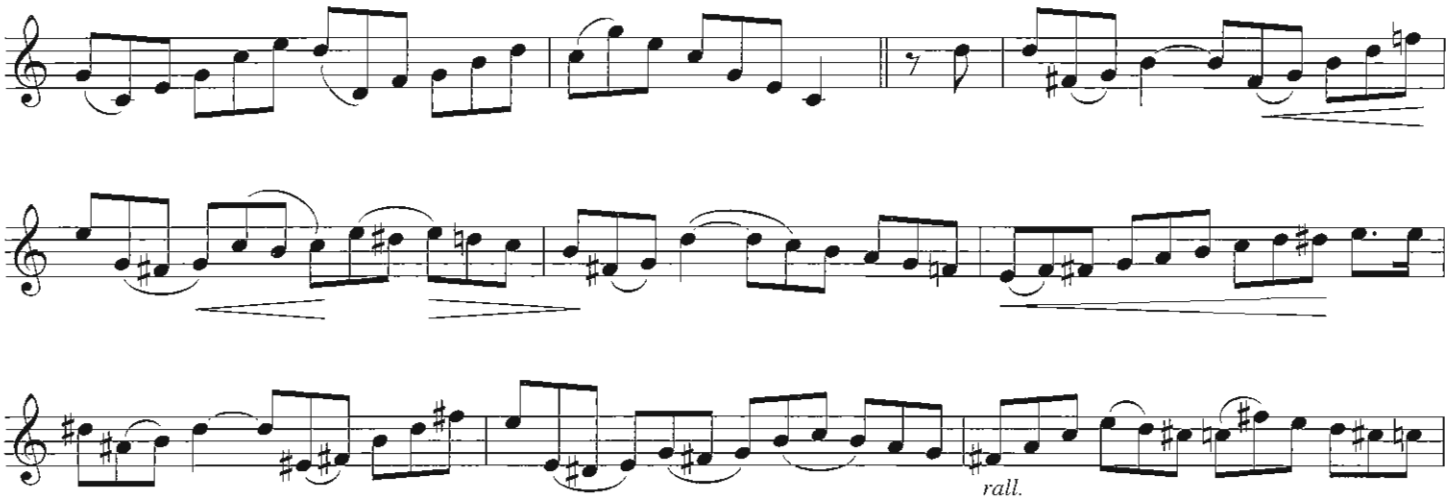


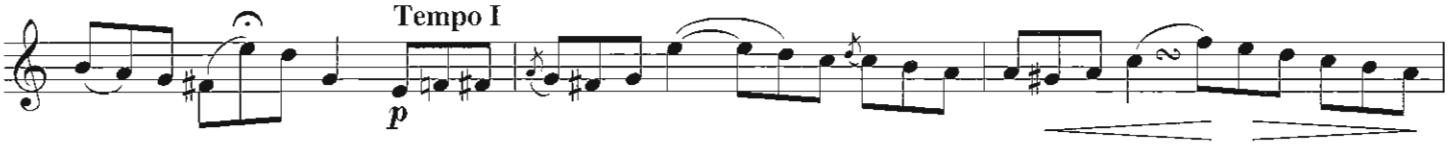


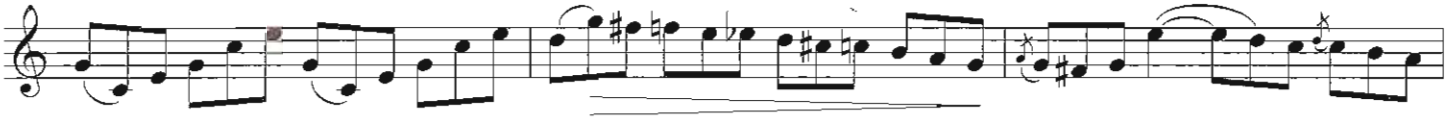
Var. 1

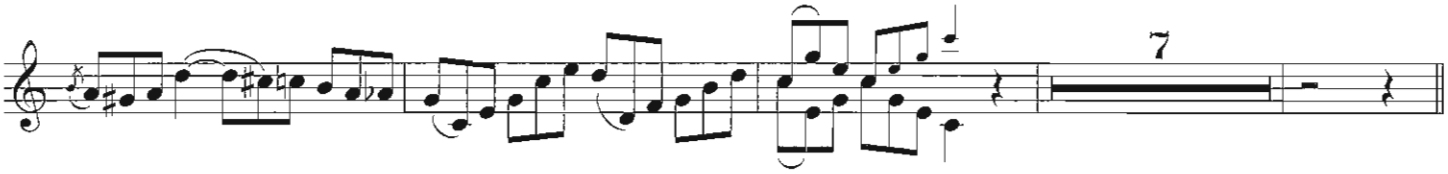






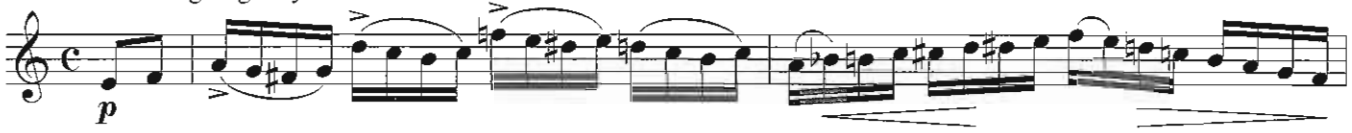


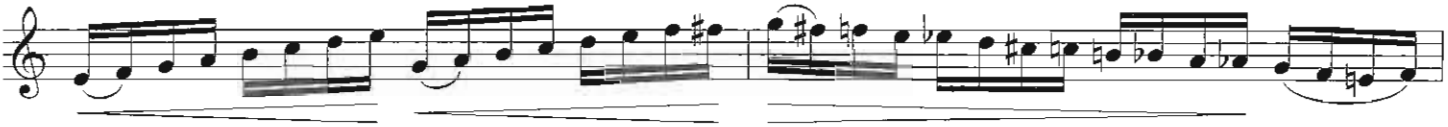


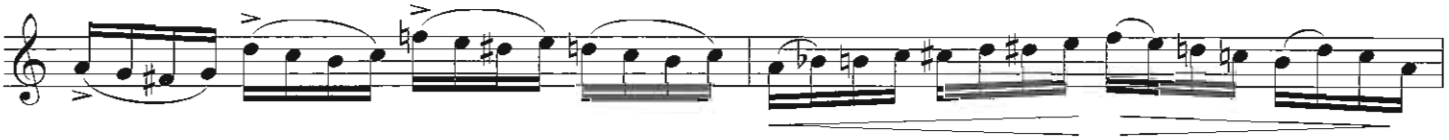


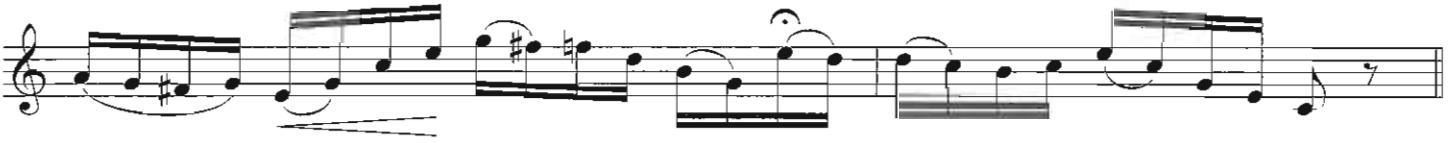
Var. II

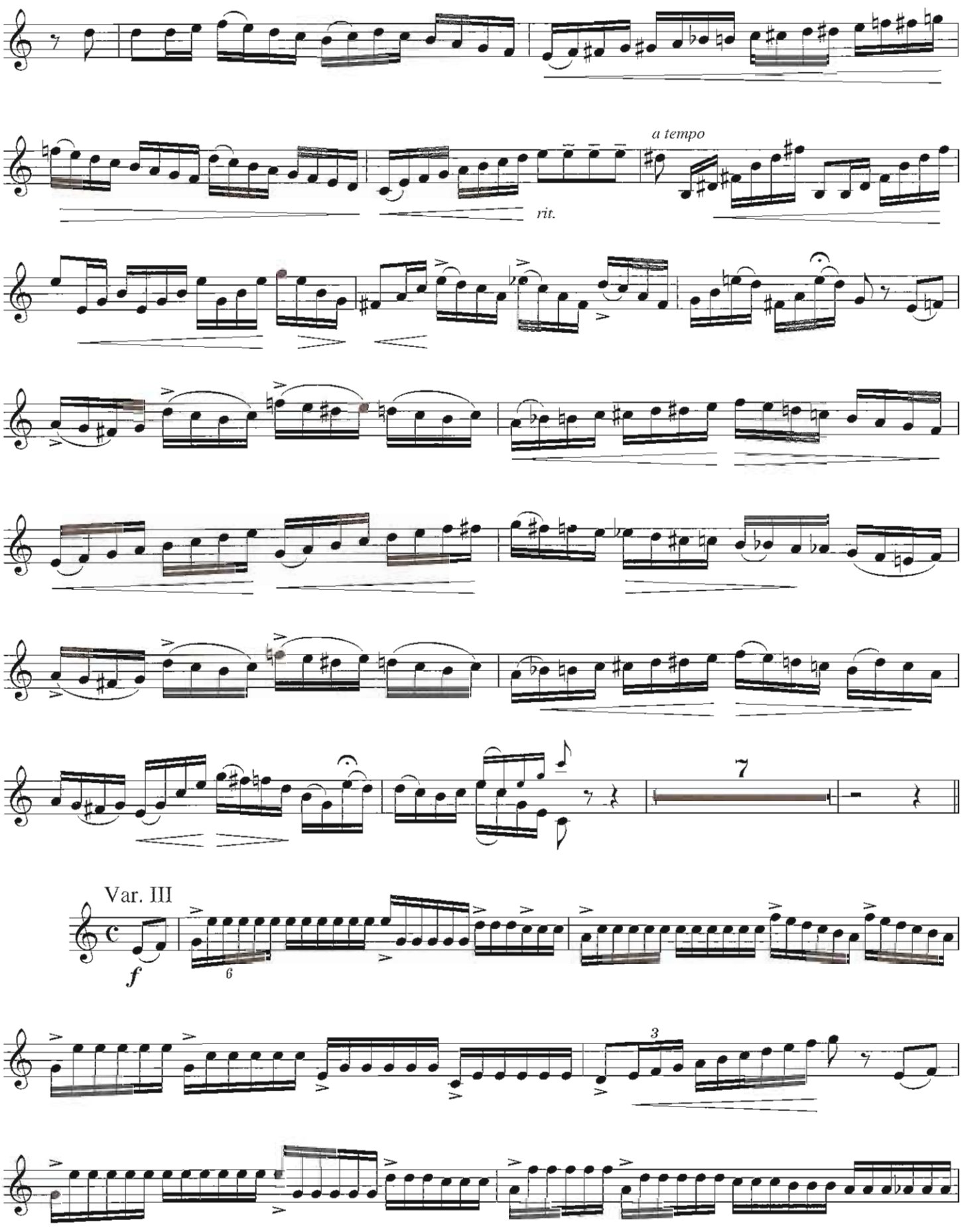
Double tonguing may be used ad lib.

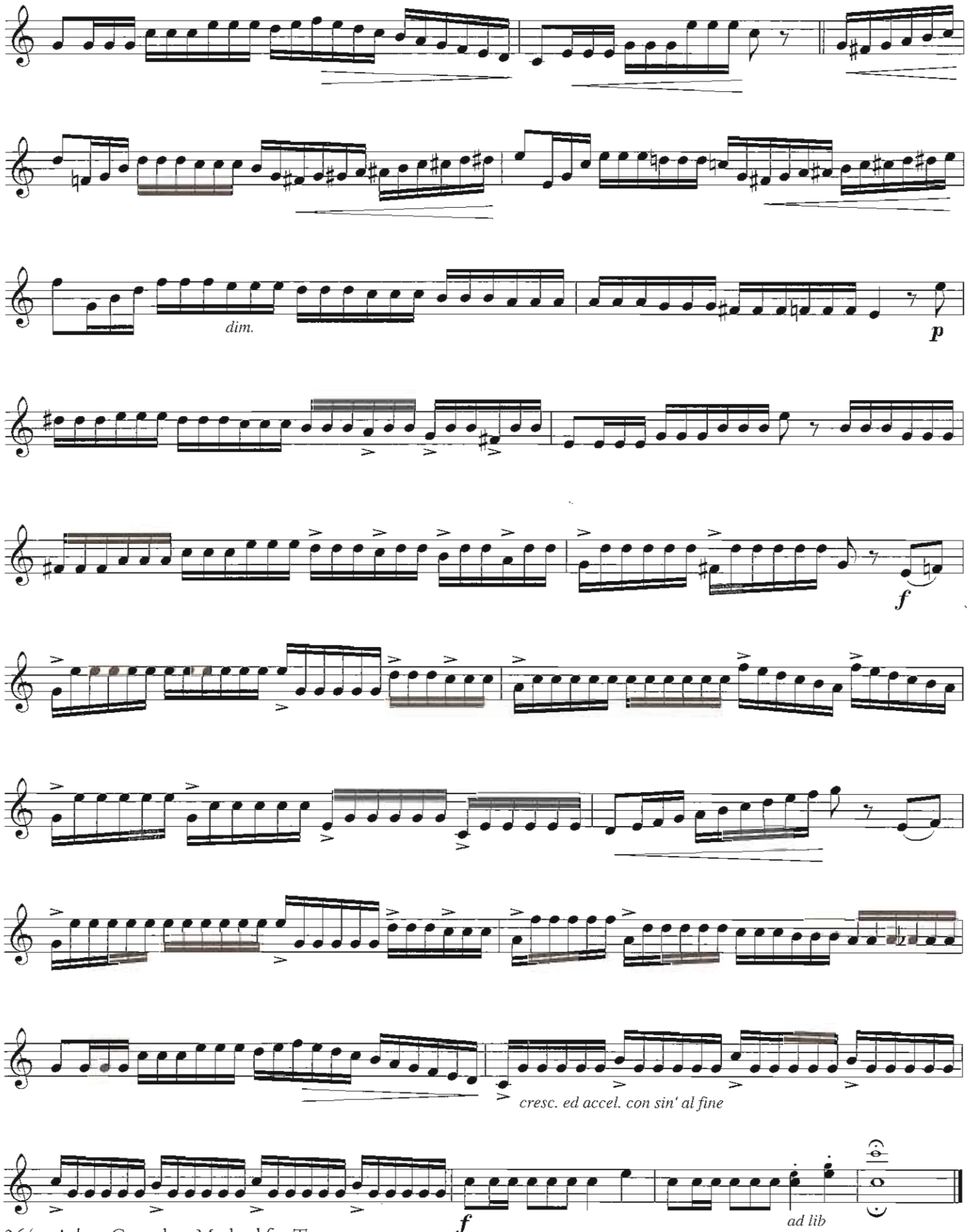









a tempo
rit.
7
Var. III
f
6
3

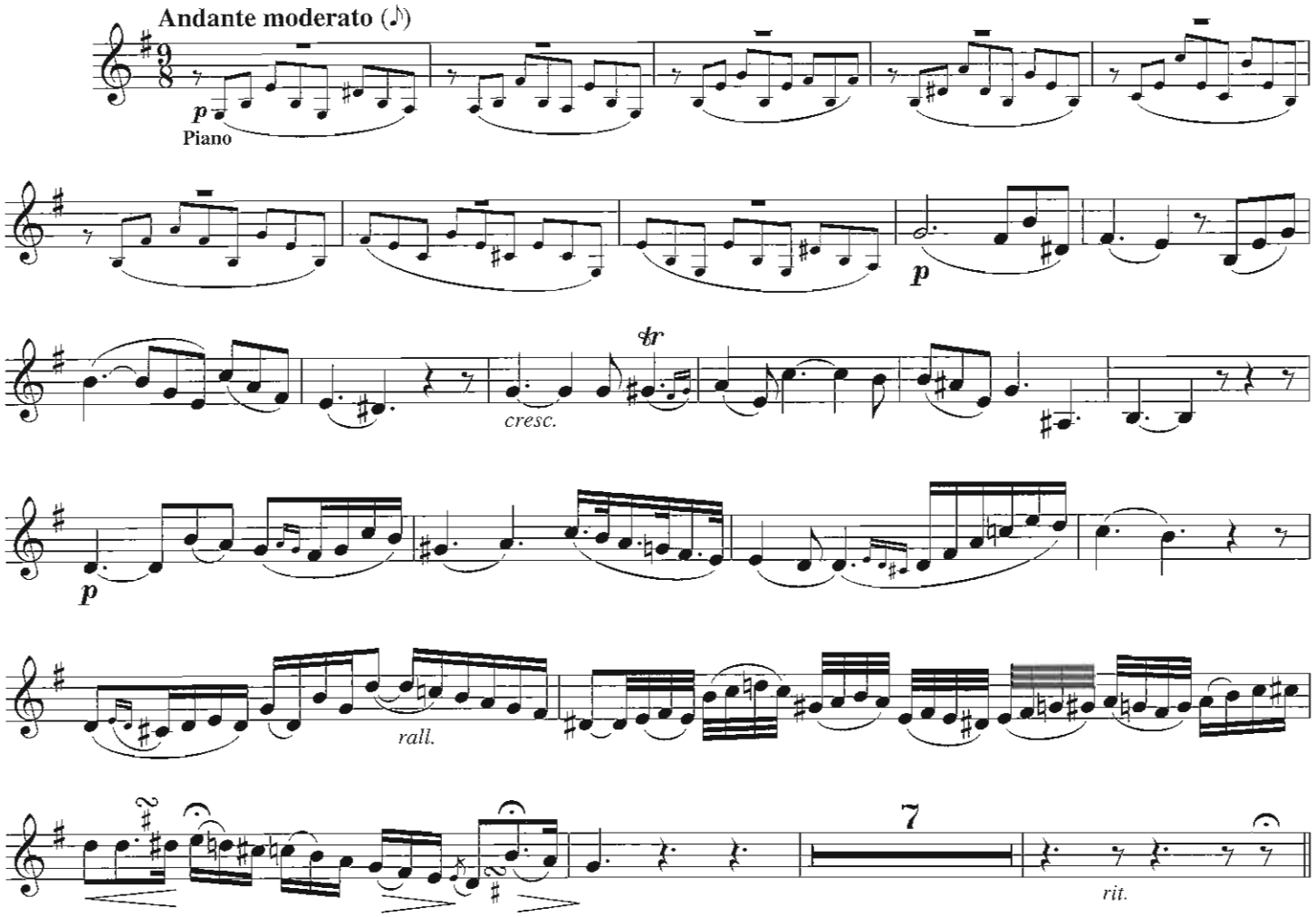

dim.
p
f
cresc. ed accel. con sin' al fine
f
ad lib

Cornet in B♭

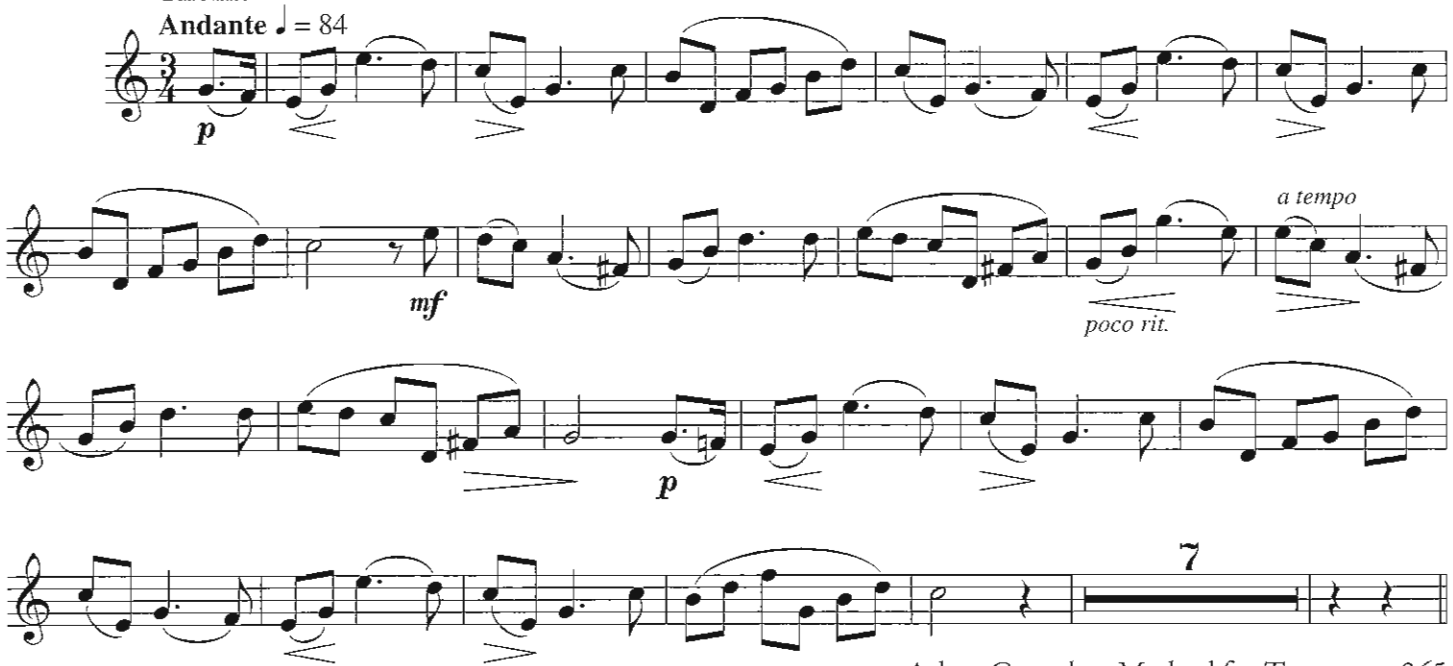
No. 4
Variations
on a
Tyrolean Song

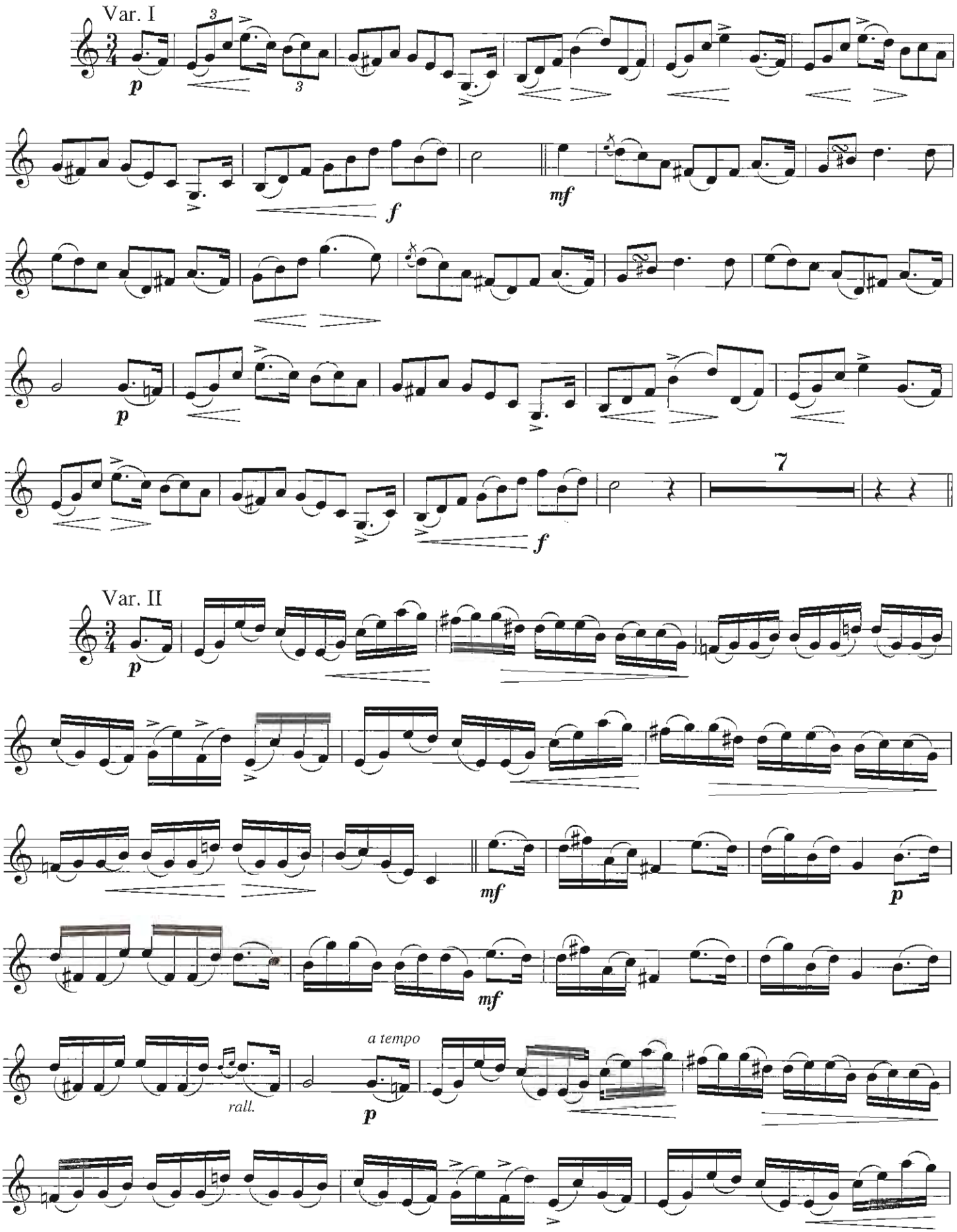
J. B. Arban

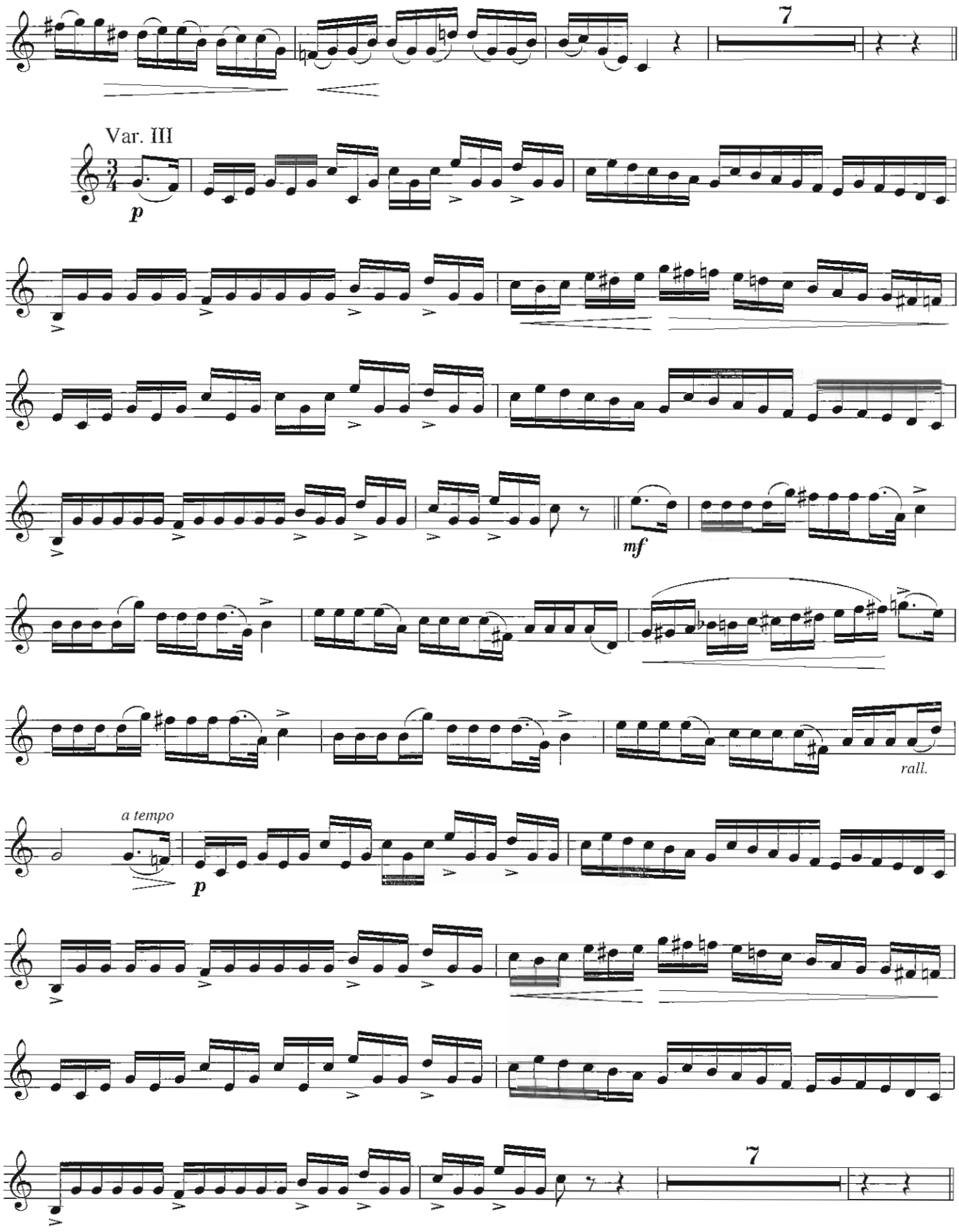
Intro
Andante moderato (♪)

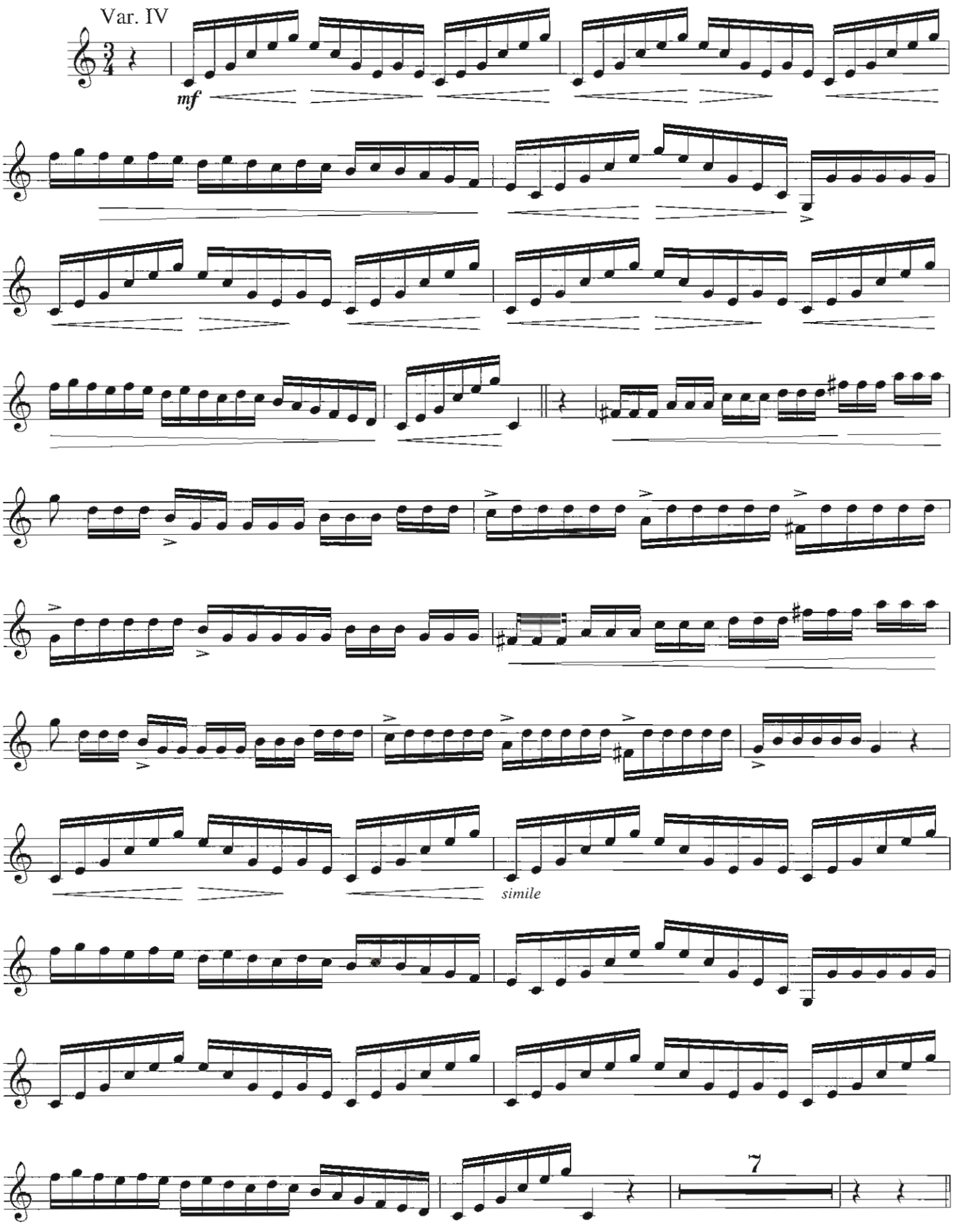


Theme
Andante ♩ = 84



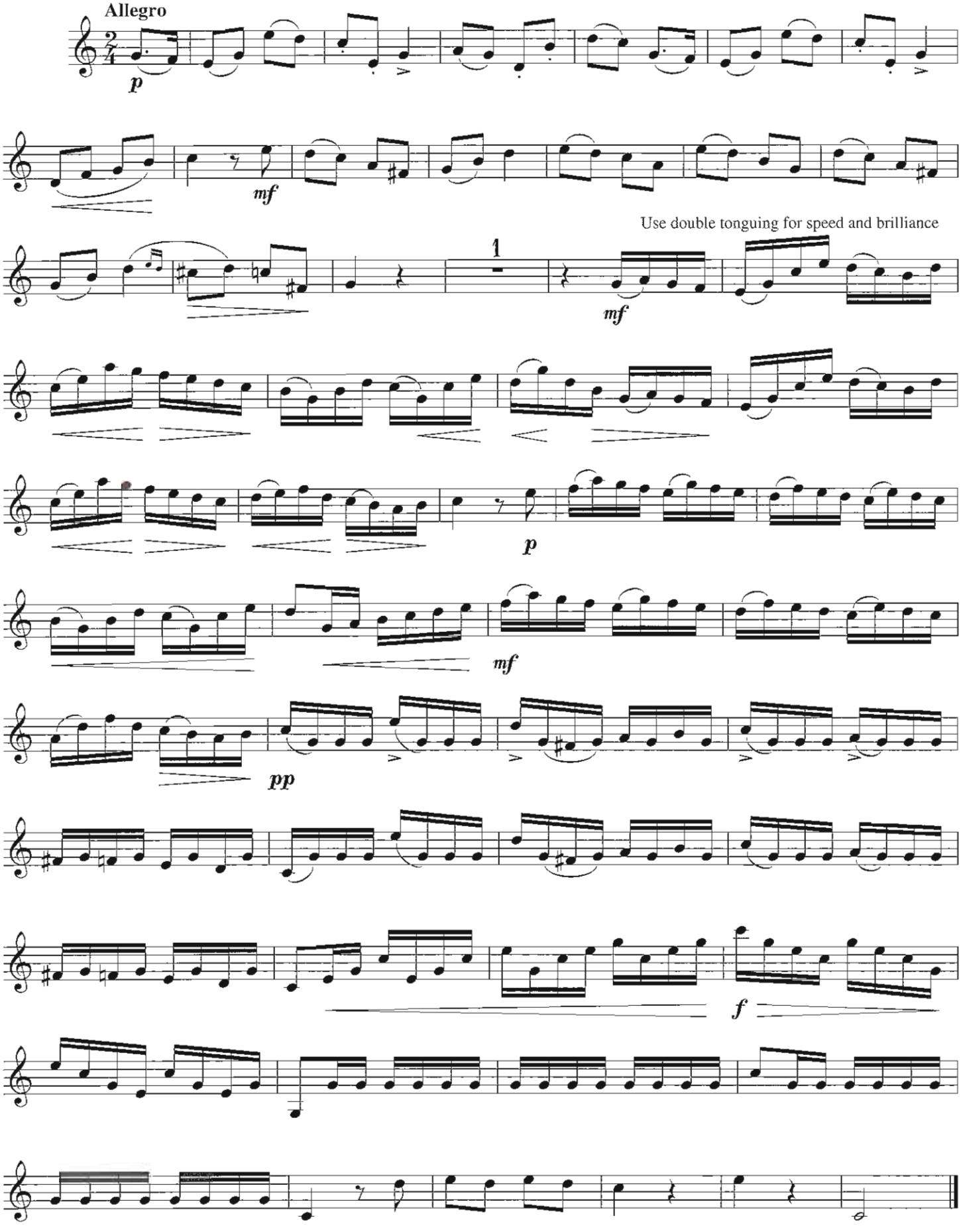

Var. I
p
f
mf
7
Var. II
a tempo
rall.


7
Var. III
p
mf
rall.
a tempo
p
7


Var. IV
mf
simile
7

Rondo

Allegro



No. 5
Variations

on a song

Vois-tu la neige qui brille

(The Beautiful Snow)

J. B. Arban

Andante quasi Allegretto

Piano

ff

p

mf

rall.

a tempo

p

7

Var. I

p

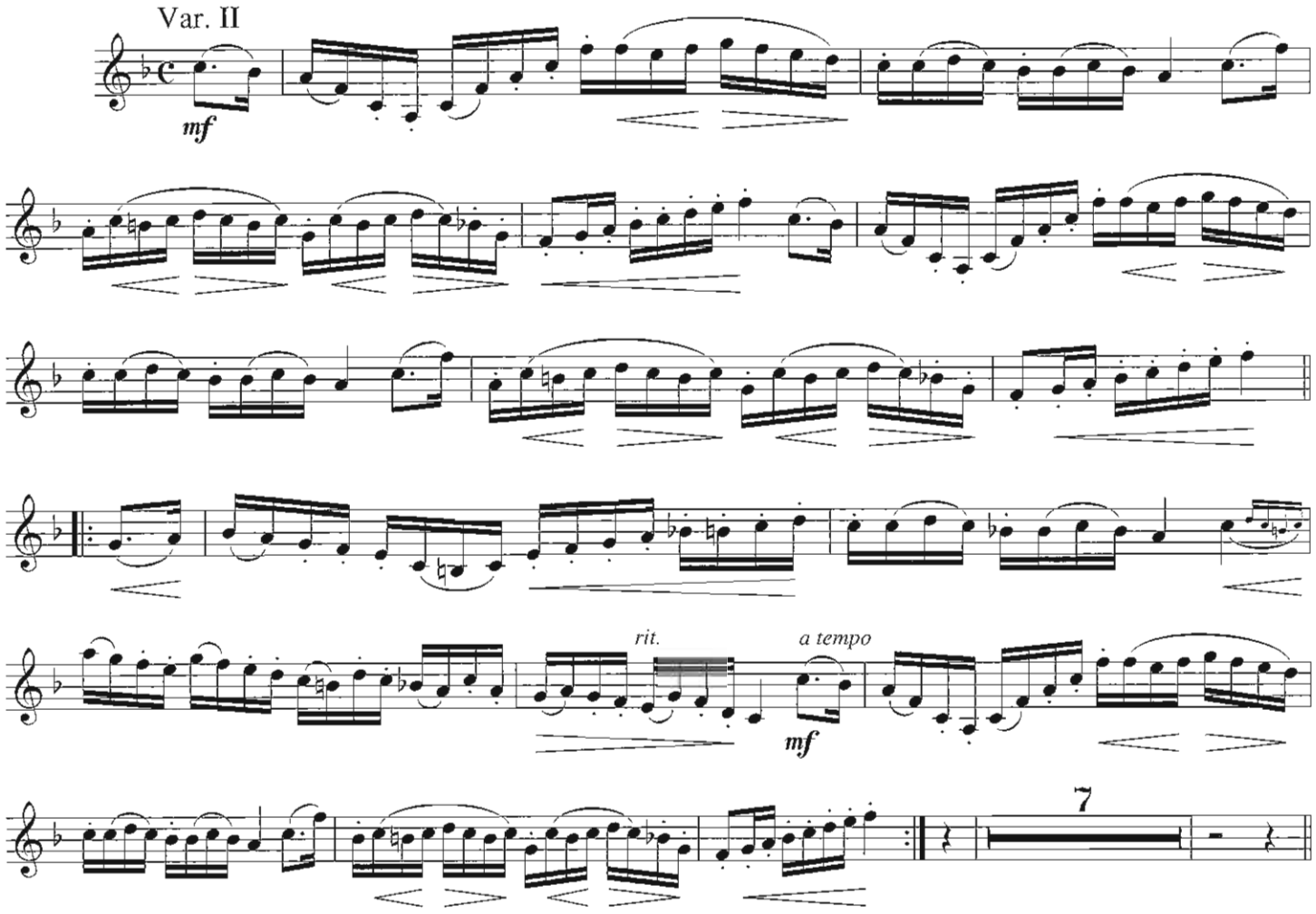
mf

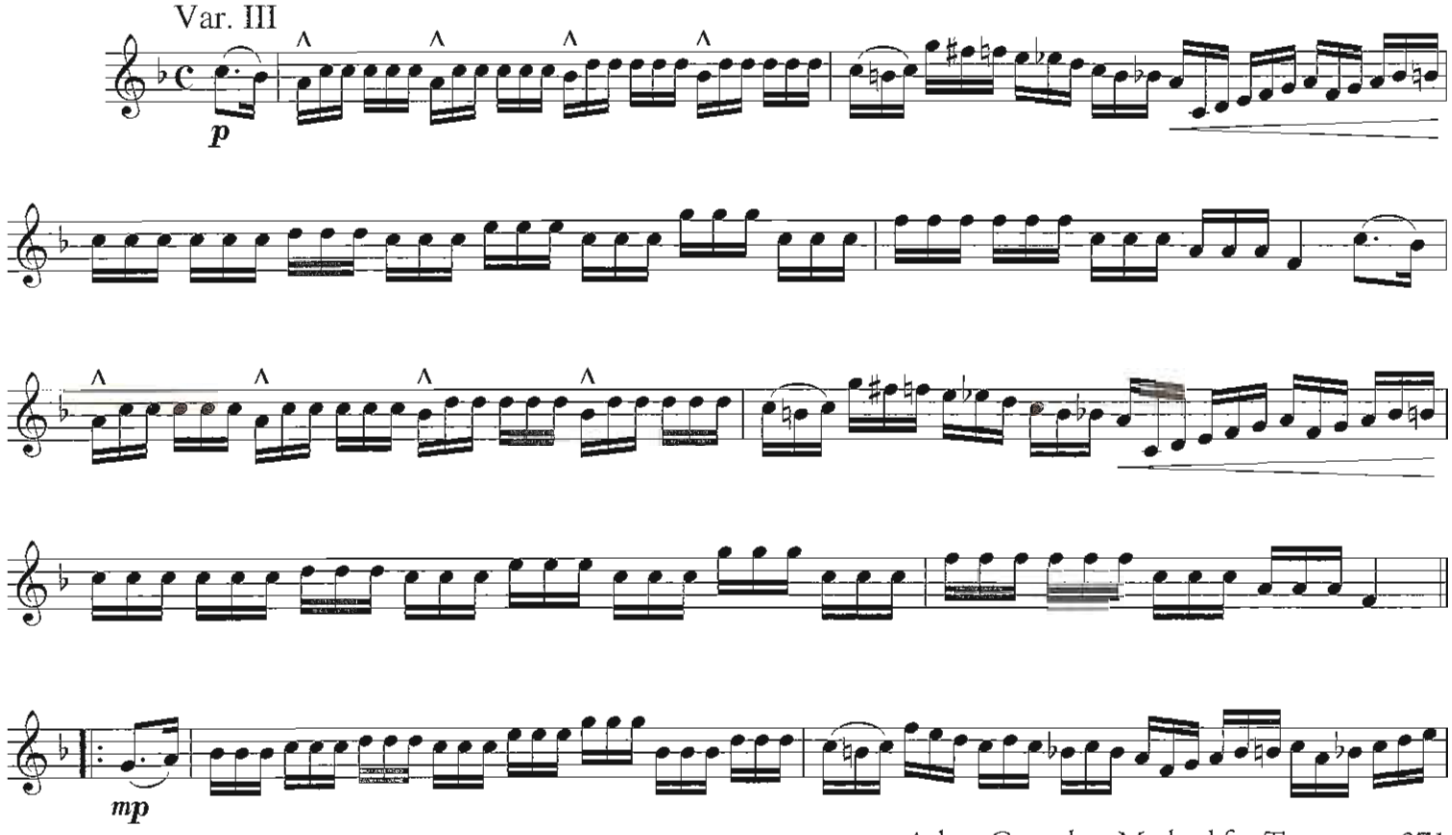
rall.

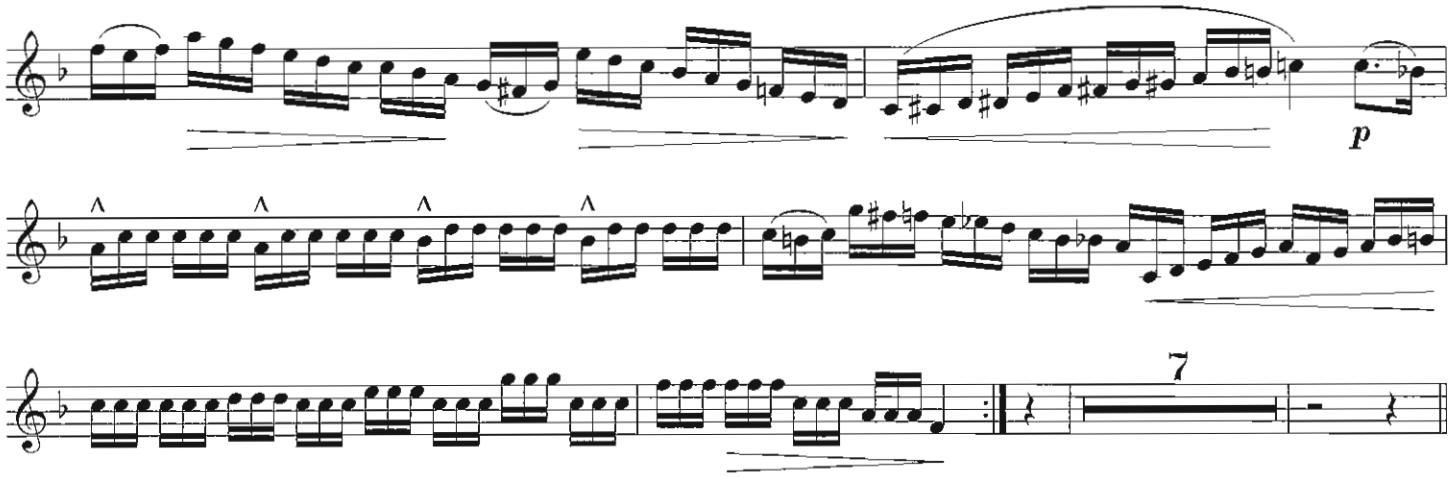
a tempo

p

7

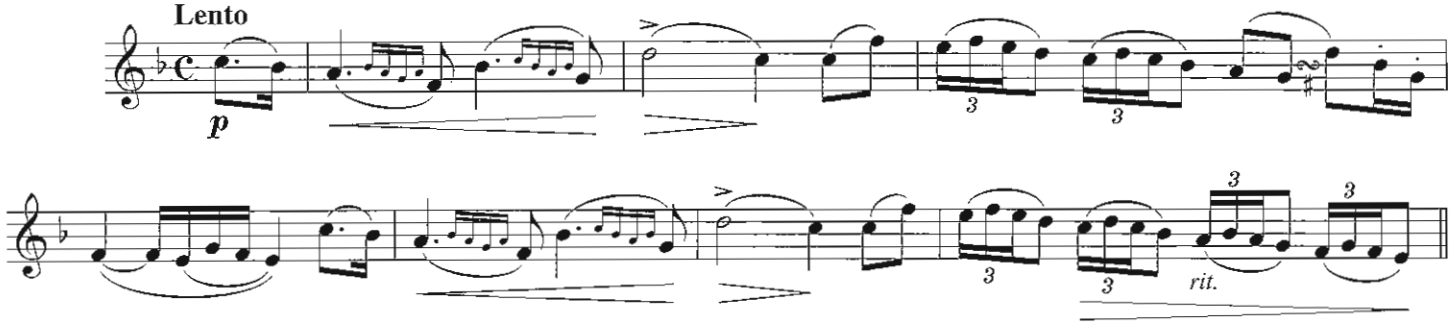

Var. II
mf
rit.
a tempo
mf
7


Var. III
p
mp

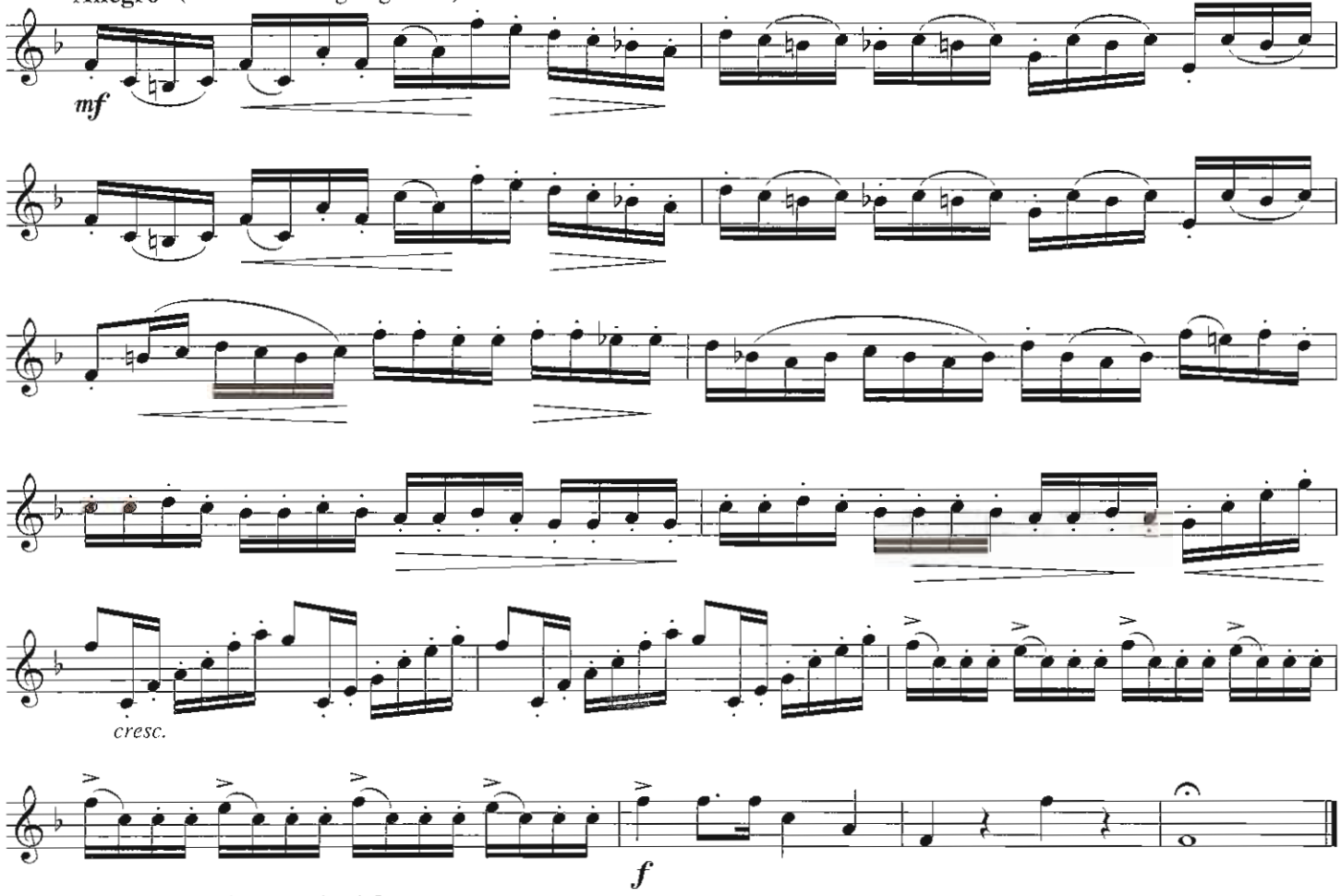


Finale

Lento



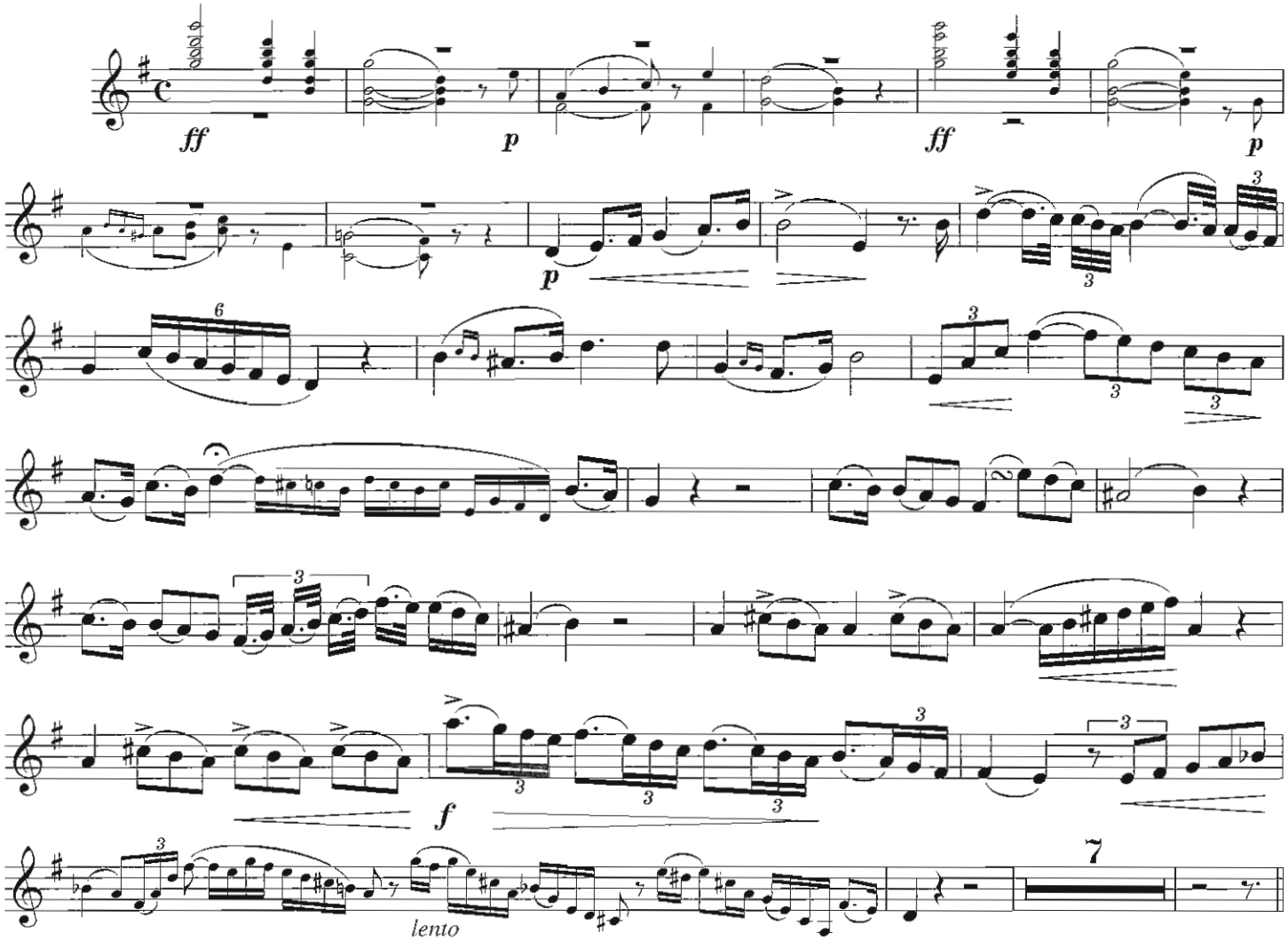
Allegro (Use double tonguing ad lib)



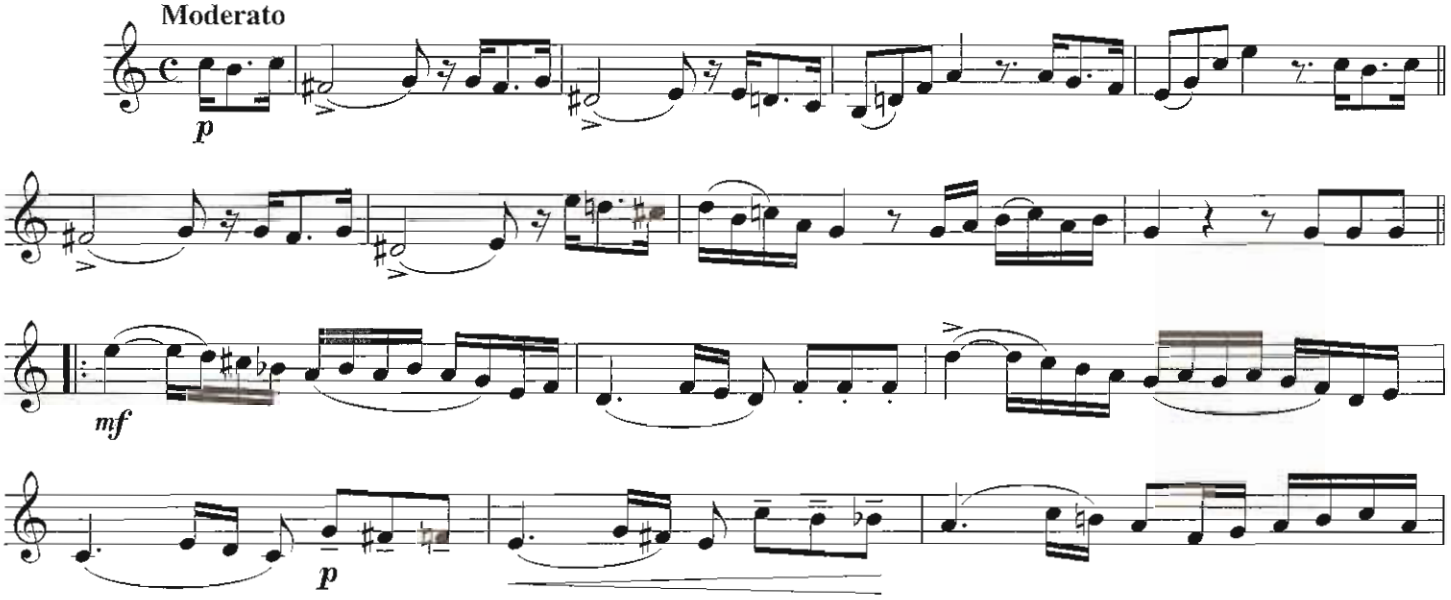
No. 6
Cavatina and Variations

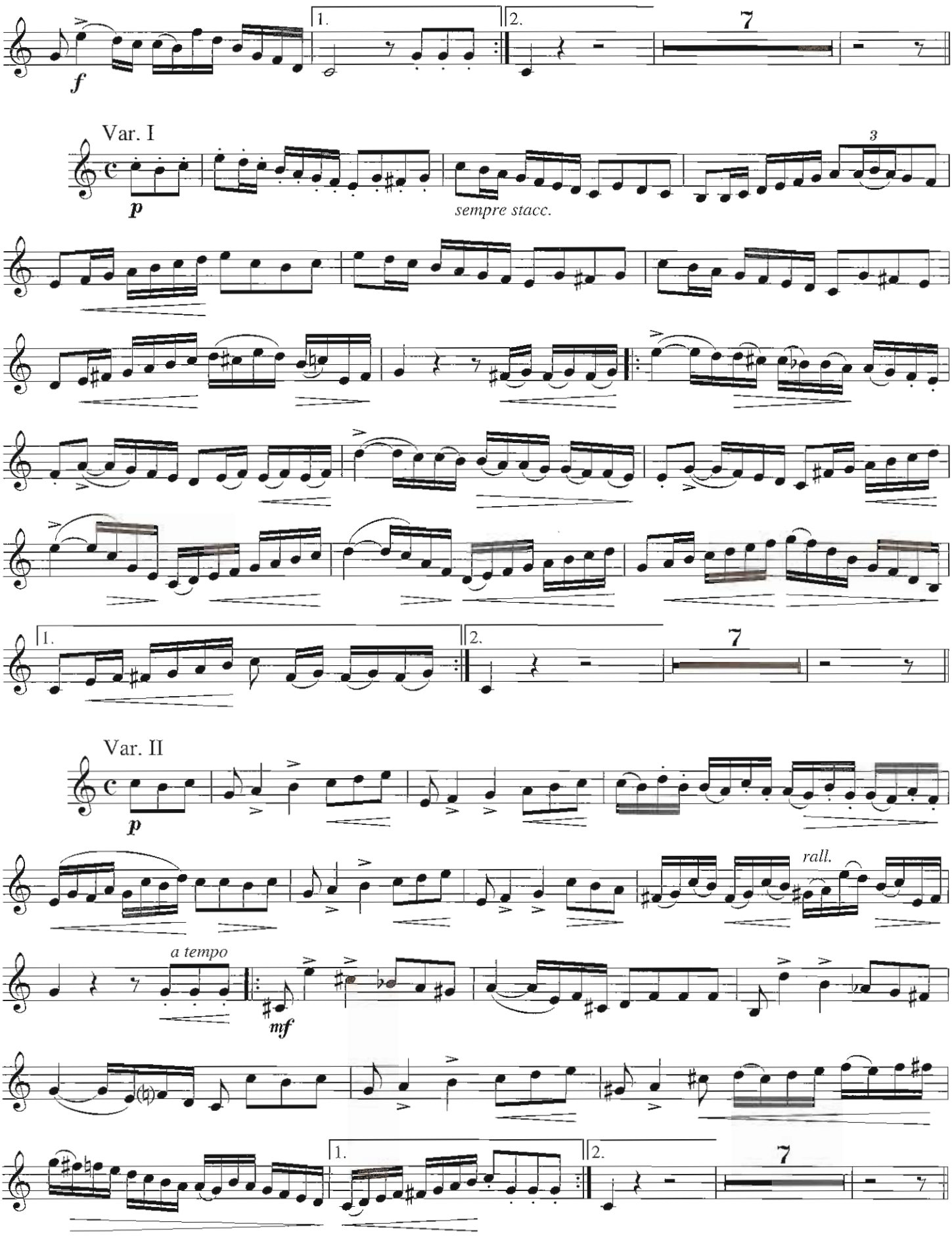
Andante
Piano

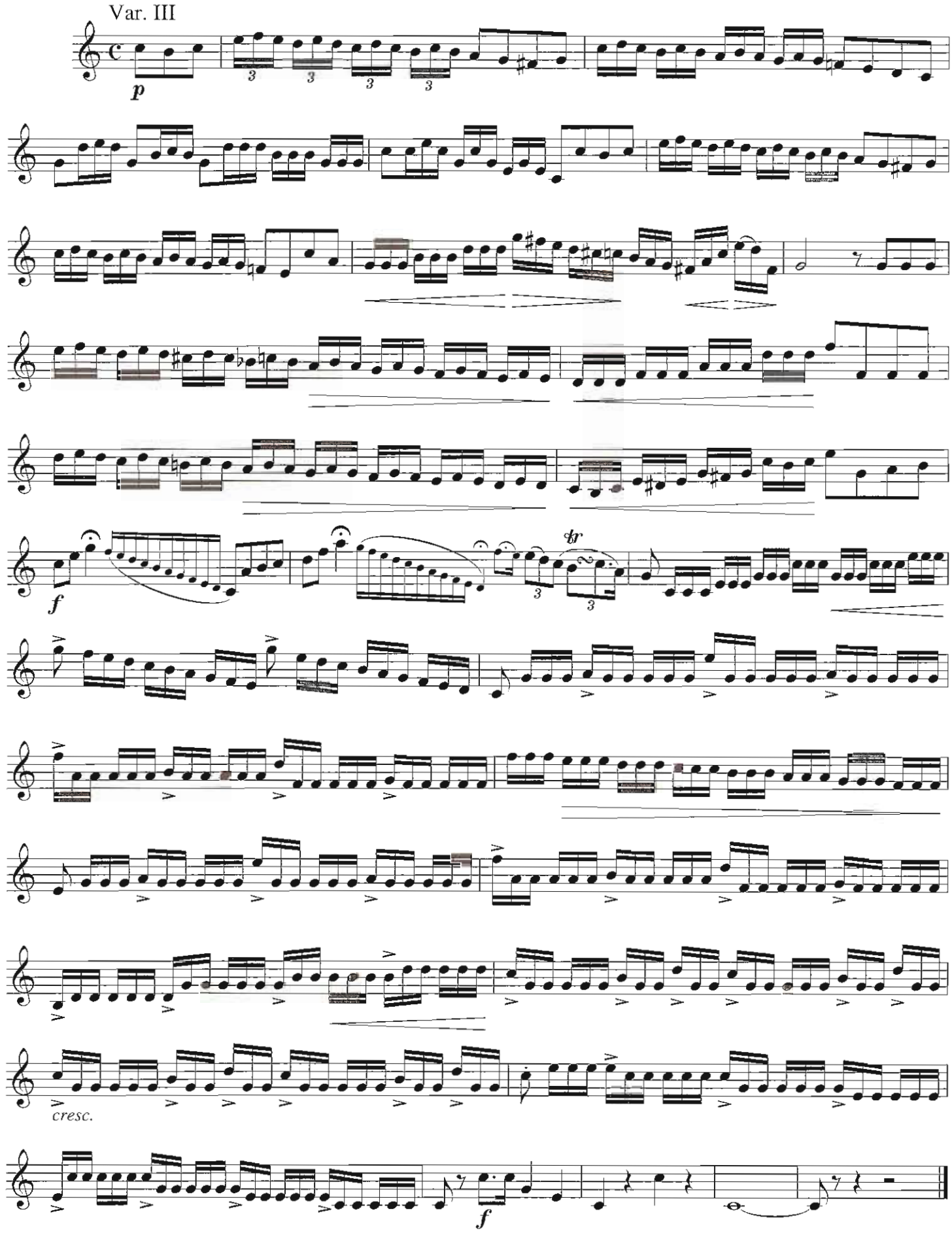
J. B. Arban



Theme
Moderato




1.
2.
7
Var. I
3
p
sempre stacc.
Var. II
p
rall.
a tempo
mf


Var. III
p
f
tr
cresc.
f

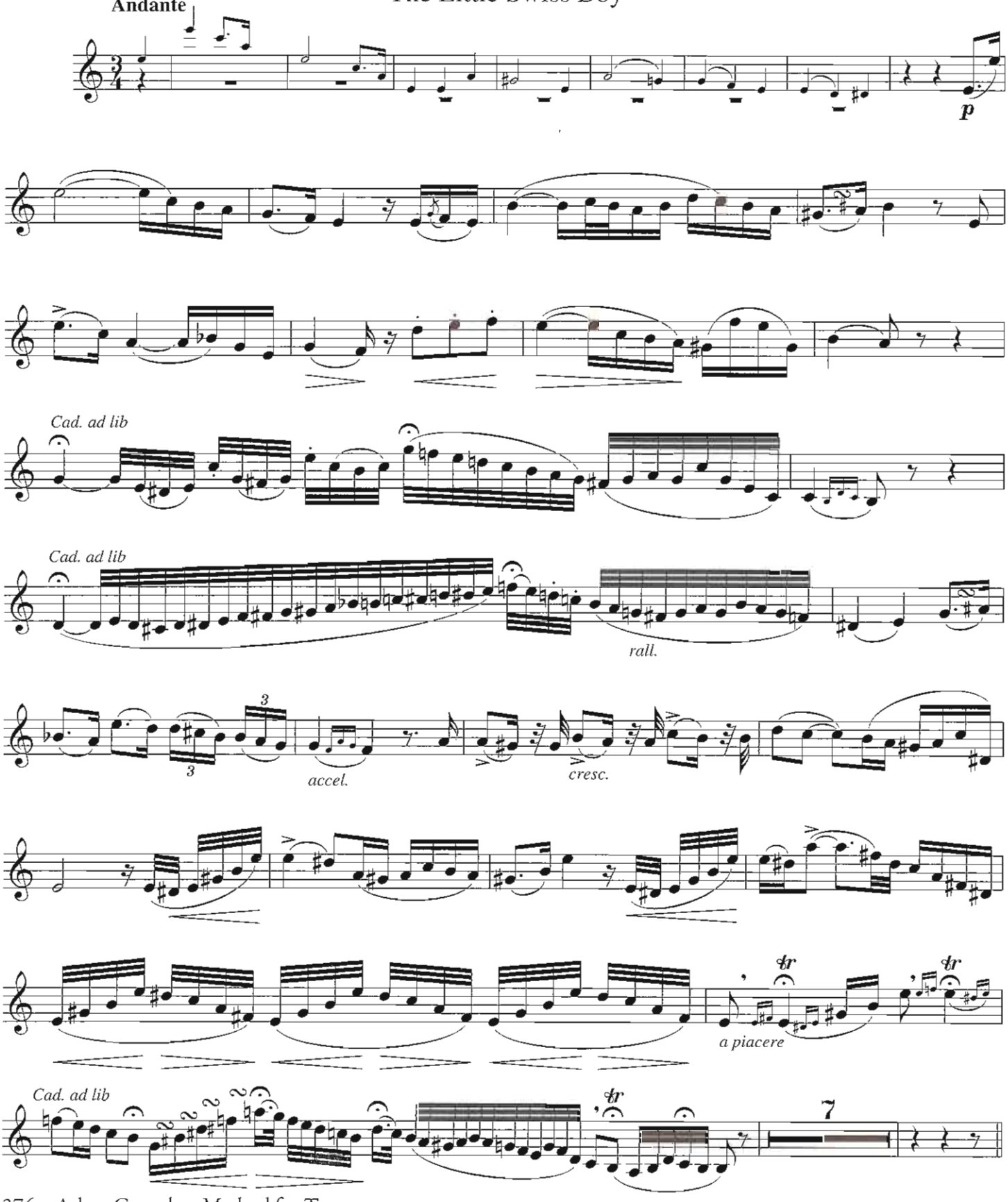
Cornet in B♭

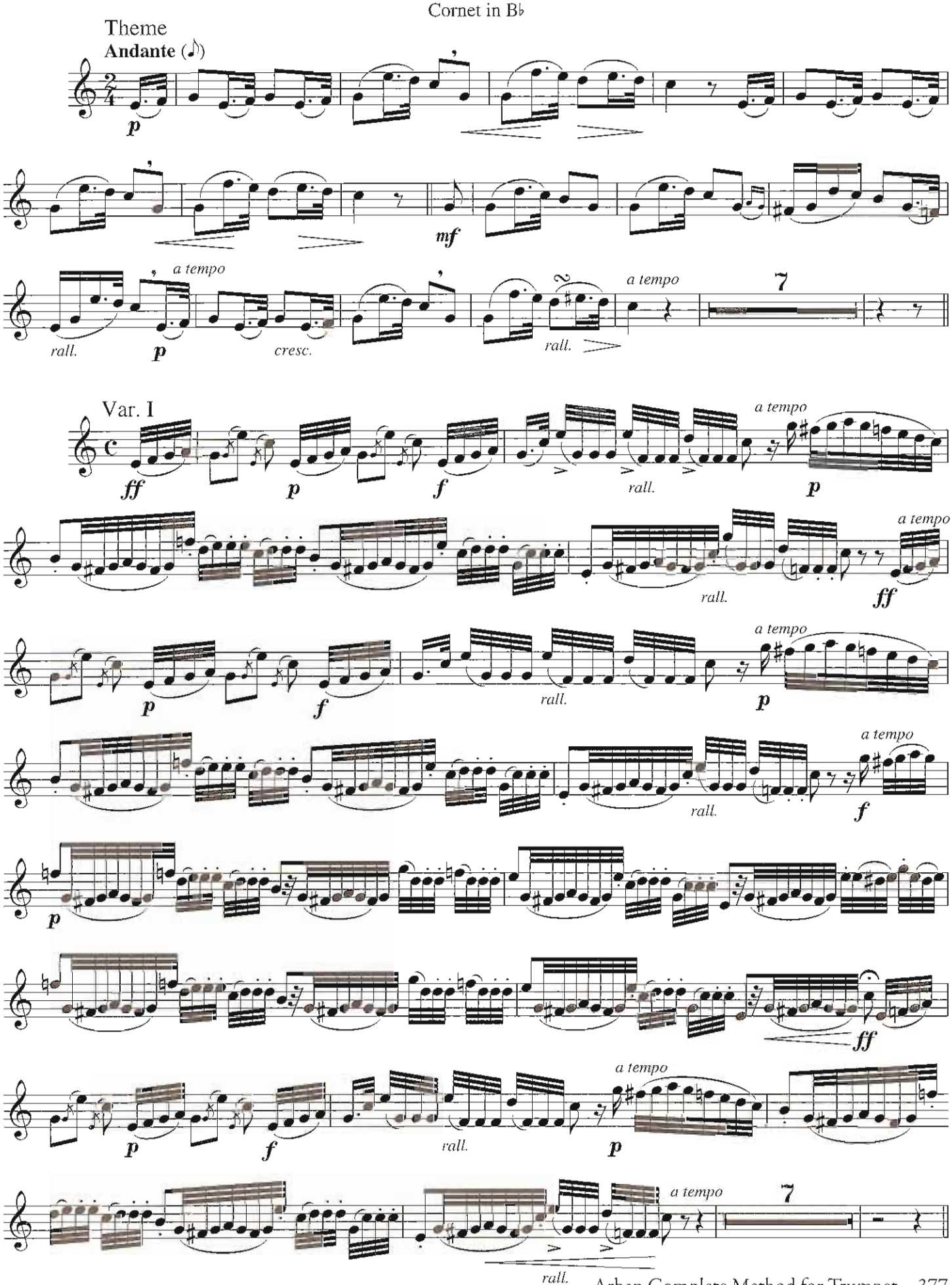
No. 7
Air Varié

on a Folk Song
The Little Swiss Boy

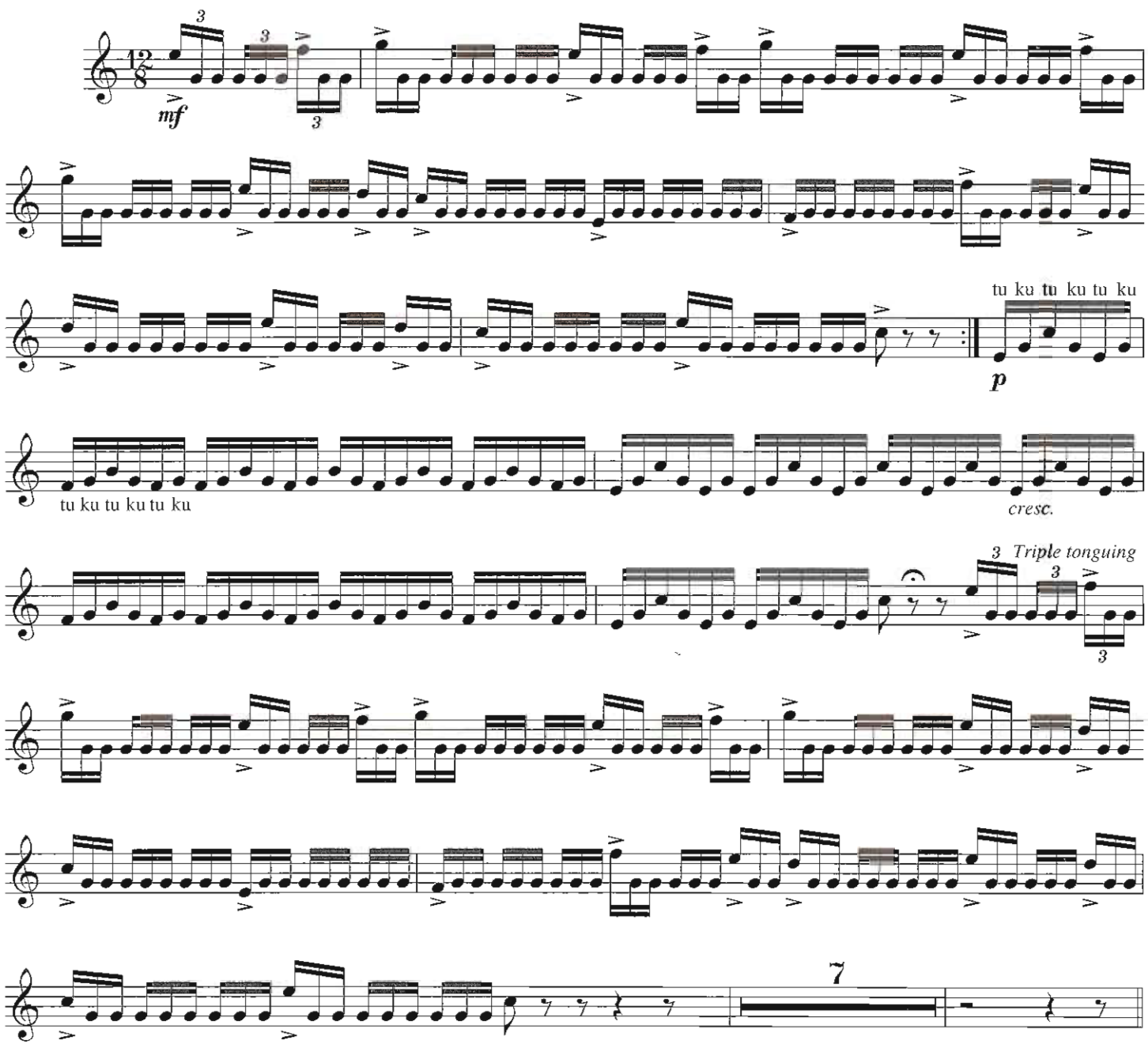
J. B. Arban

Intro
Andante



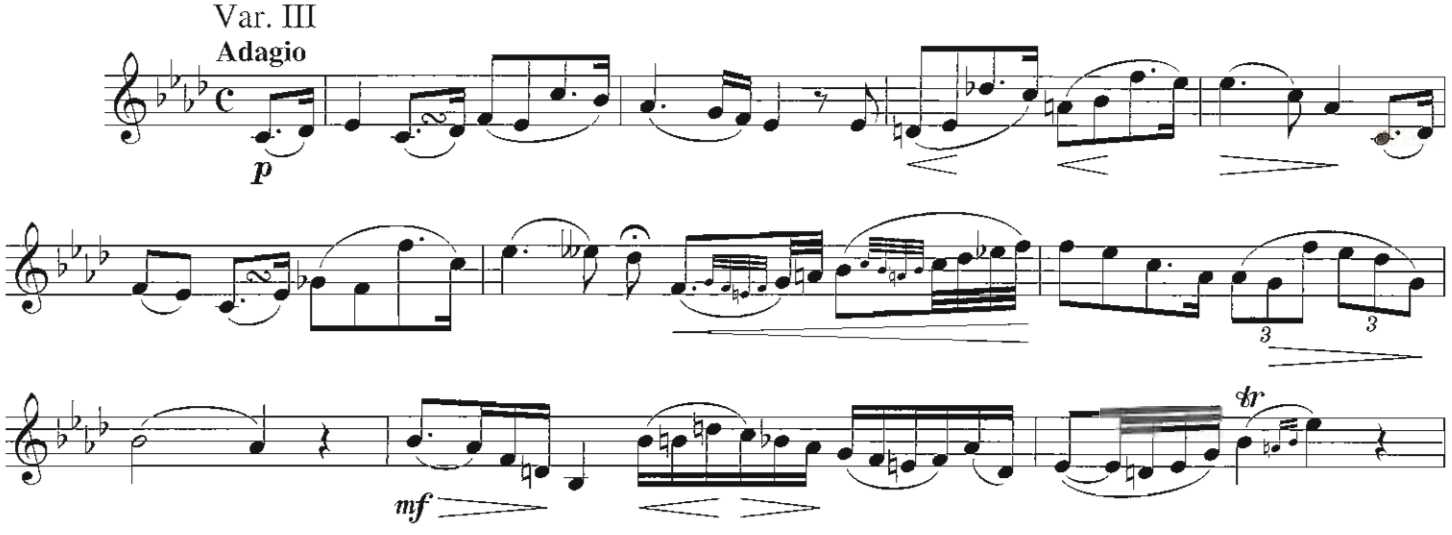

Theme
Andante (♪)
p
mf
a tempo
rall.
cresc.
7
Var. I
fff
f
ff

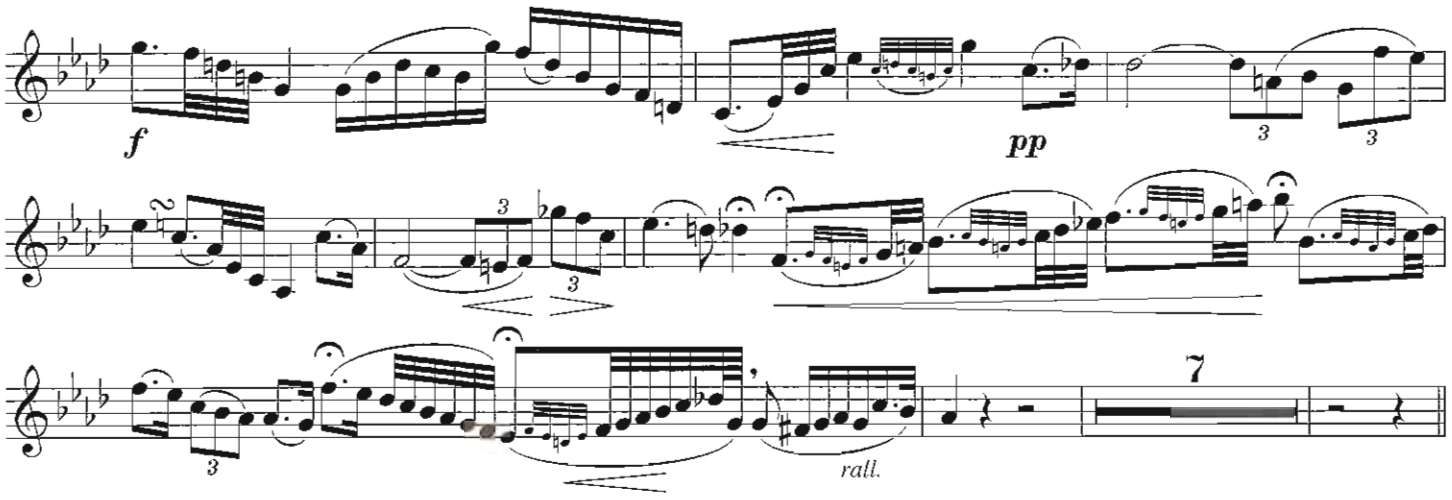
Var. II



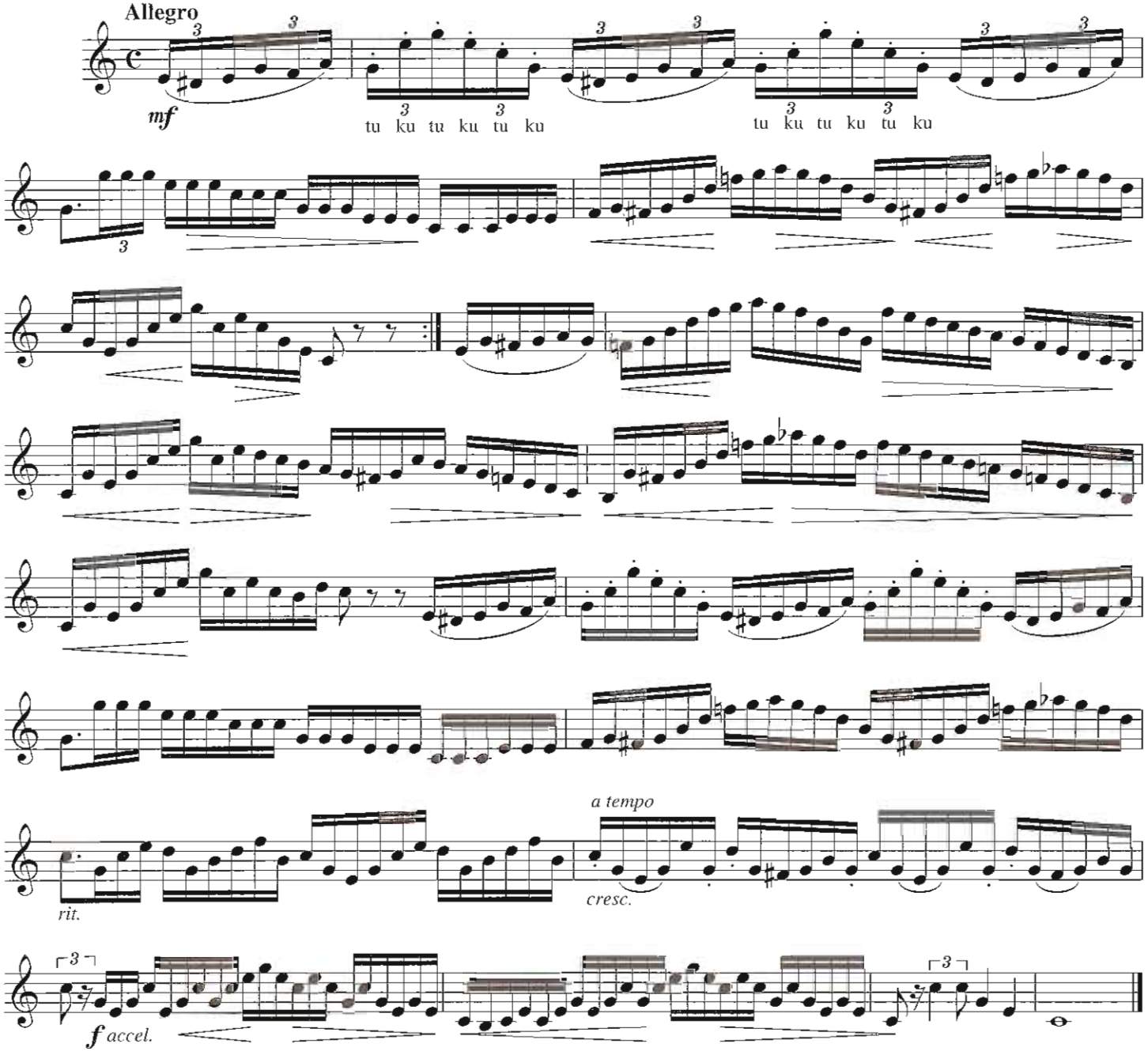
Var. III

Adagio

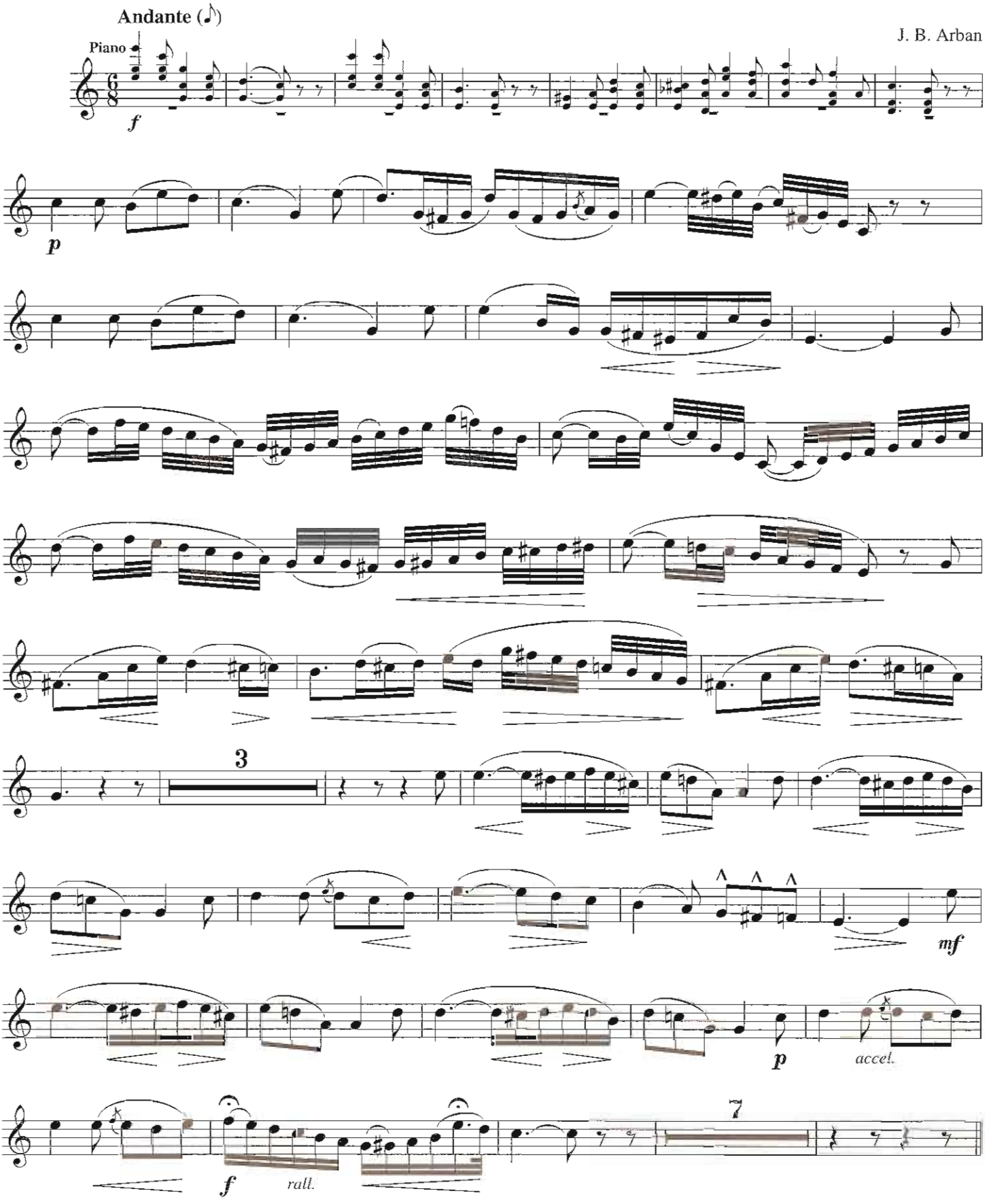


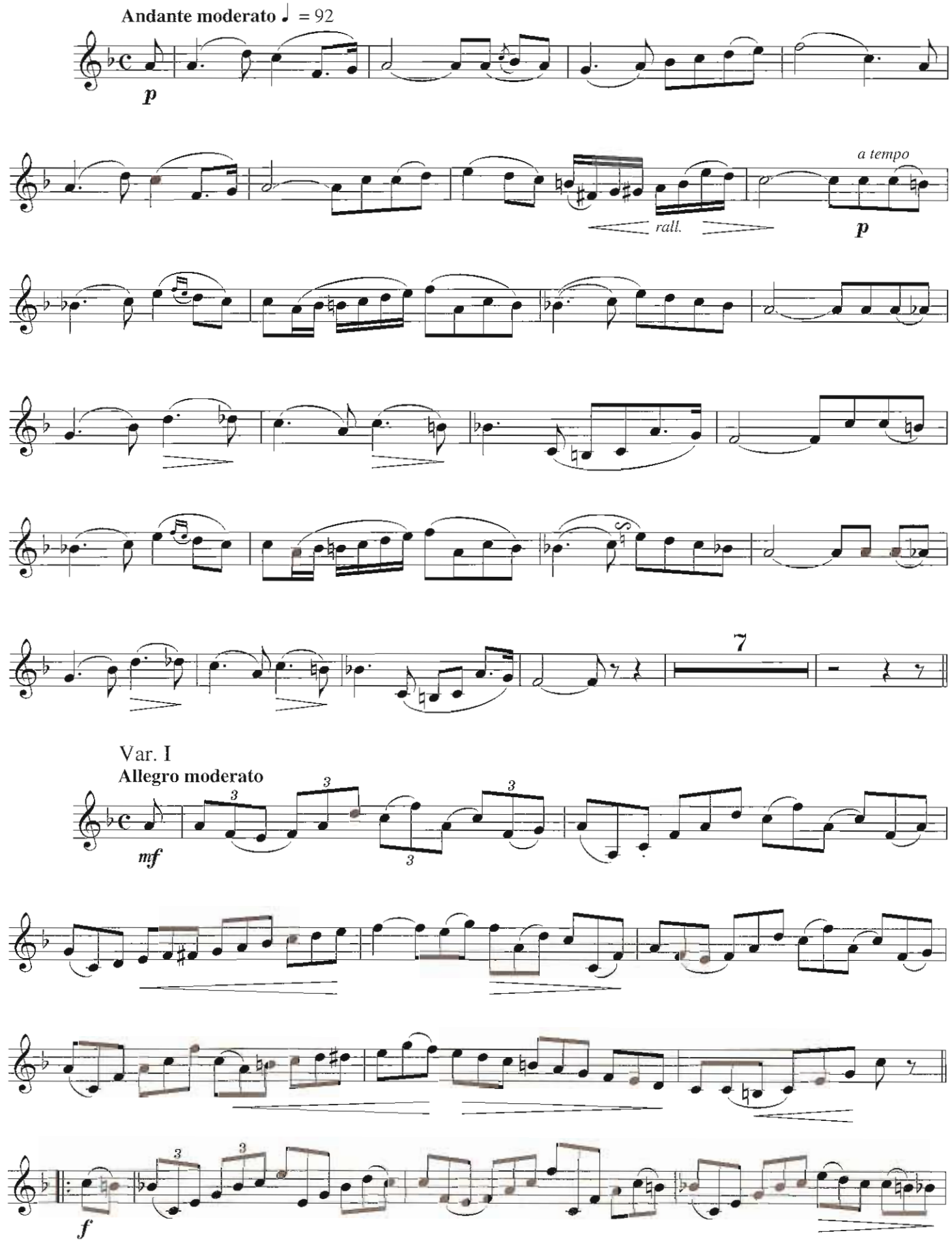


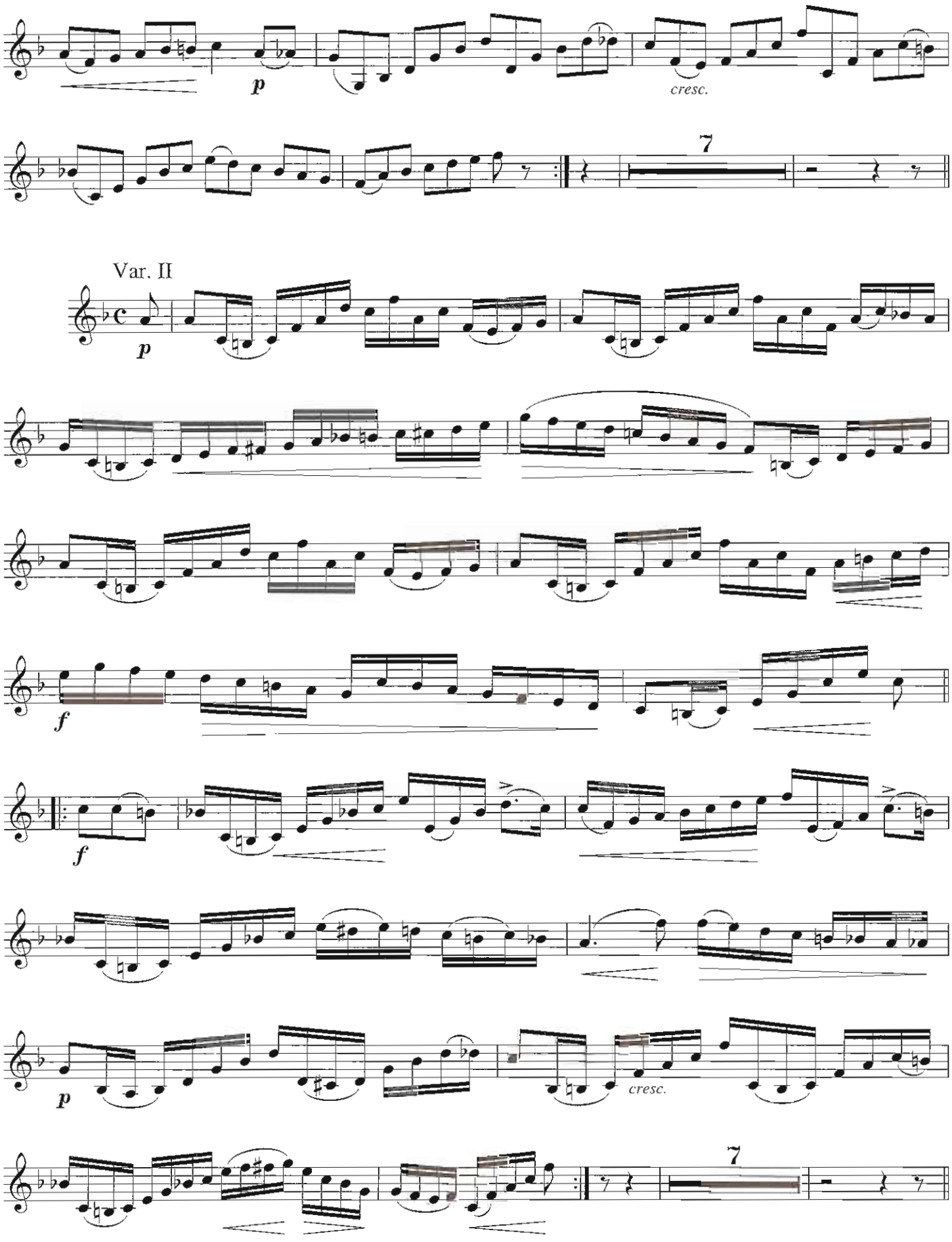
Var. IV et Finale

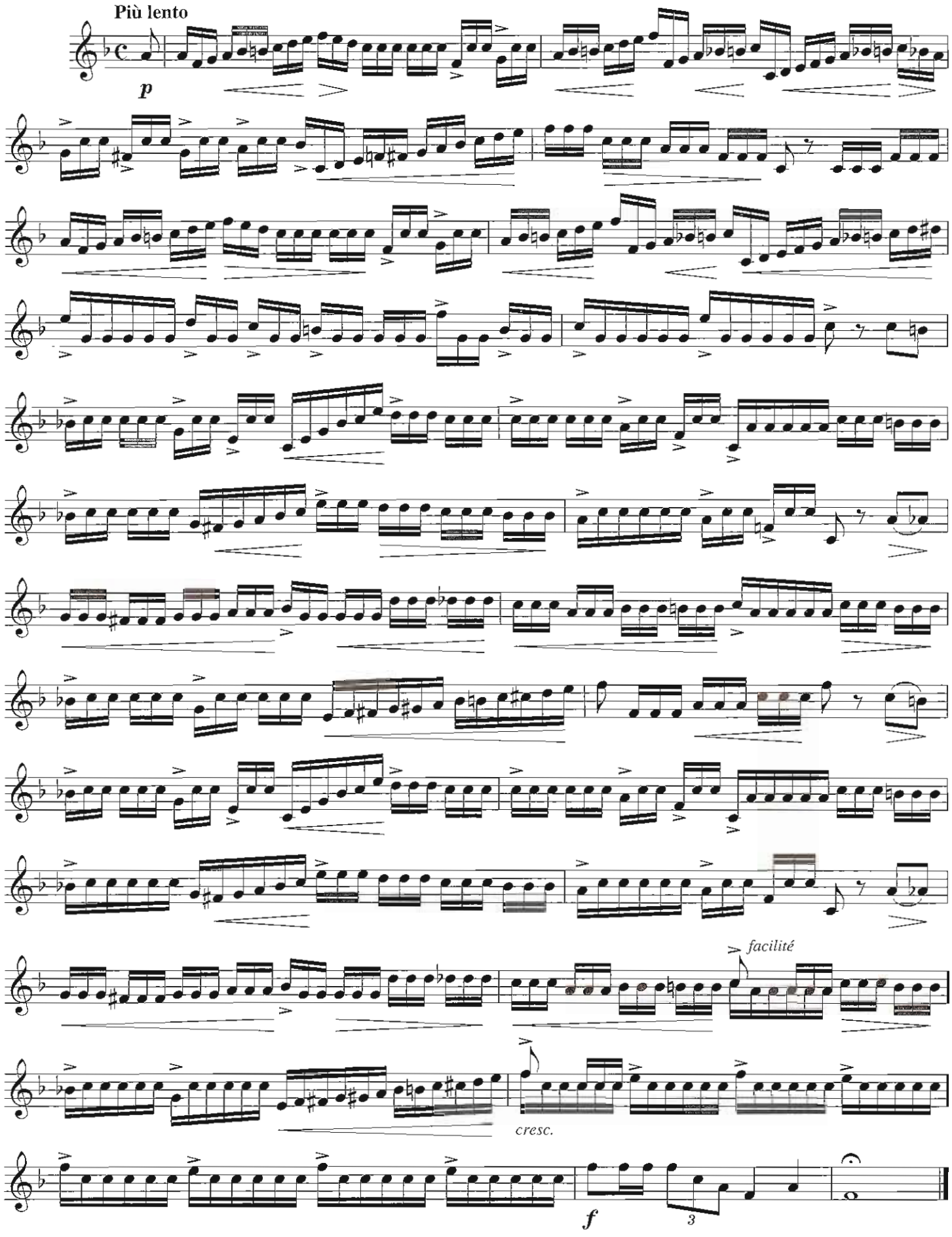


No. 8
Caprice and Variations




Andante moderato ♩ = 92
p
a tempo
rall.
p
7
Var. I
Allegro moderato
mf
f


p
cresc.
7
Var. II
p
f
f
p
cresc.
7


Var. III
Più lento
p
facilité
cresc.
f
3

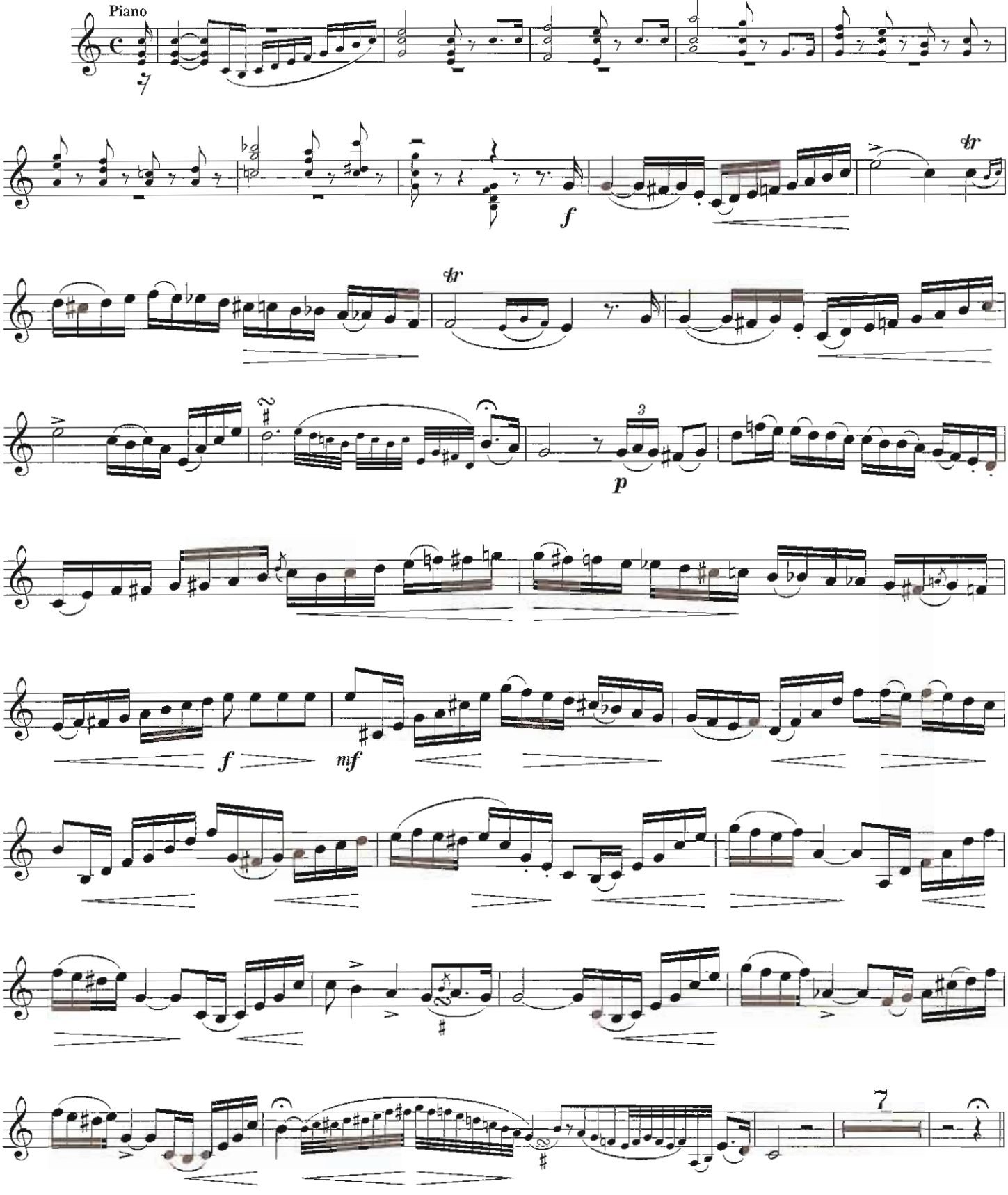
No. 9
Fantaisie and Variations

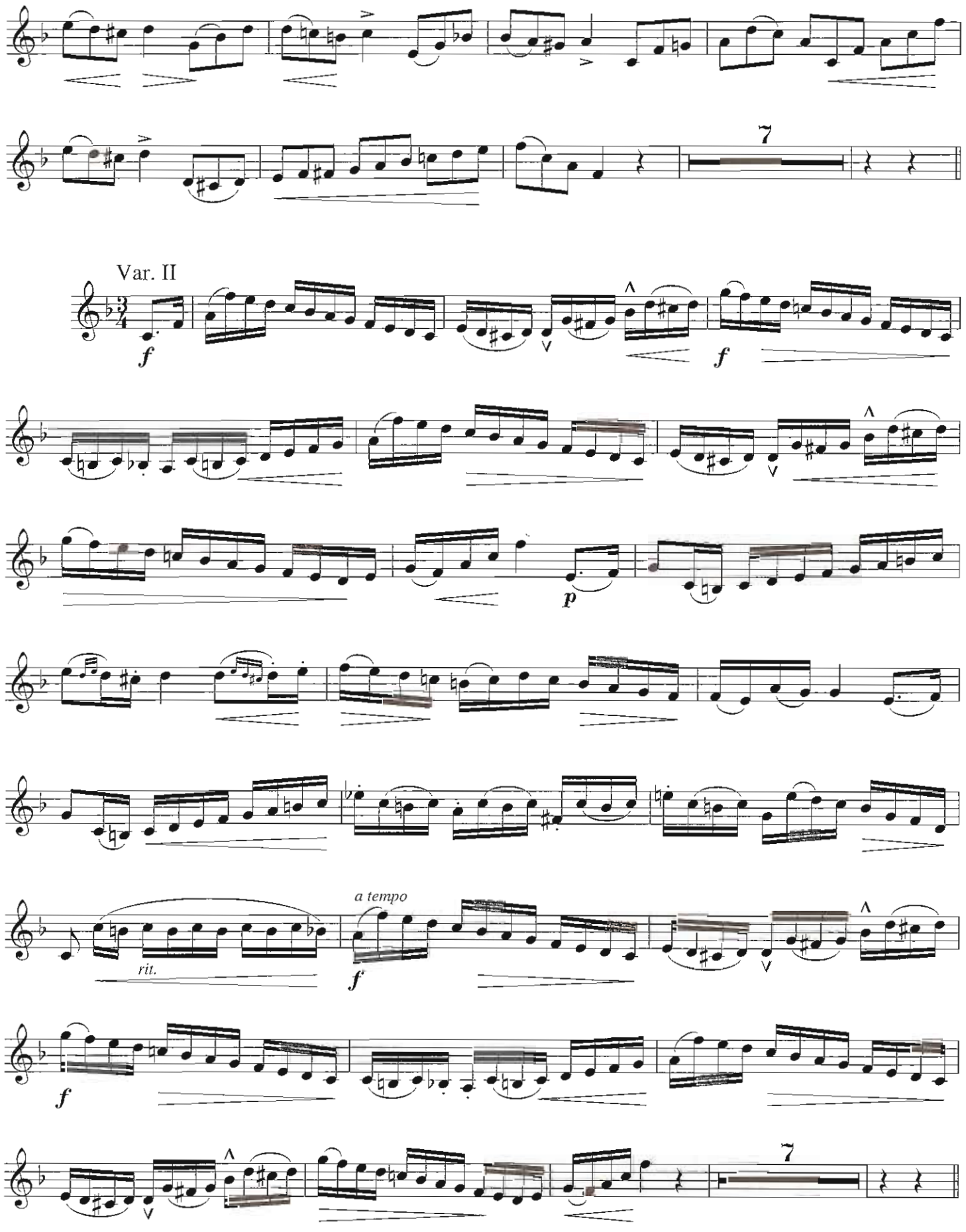
on a German Theme

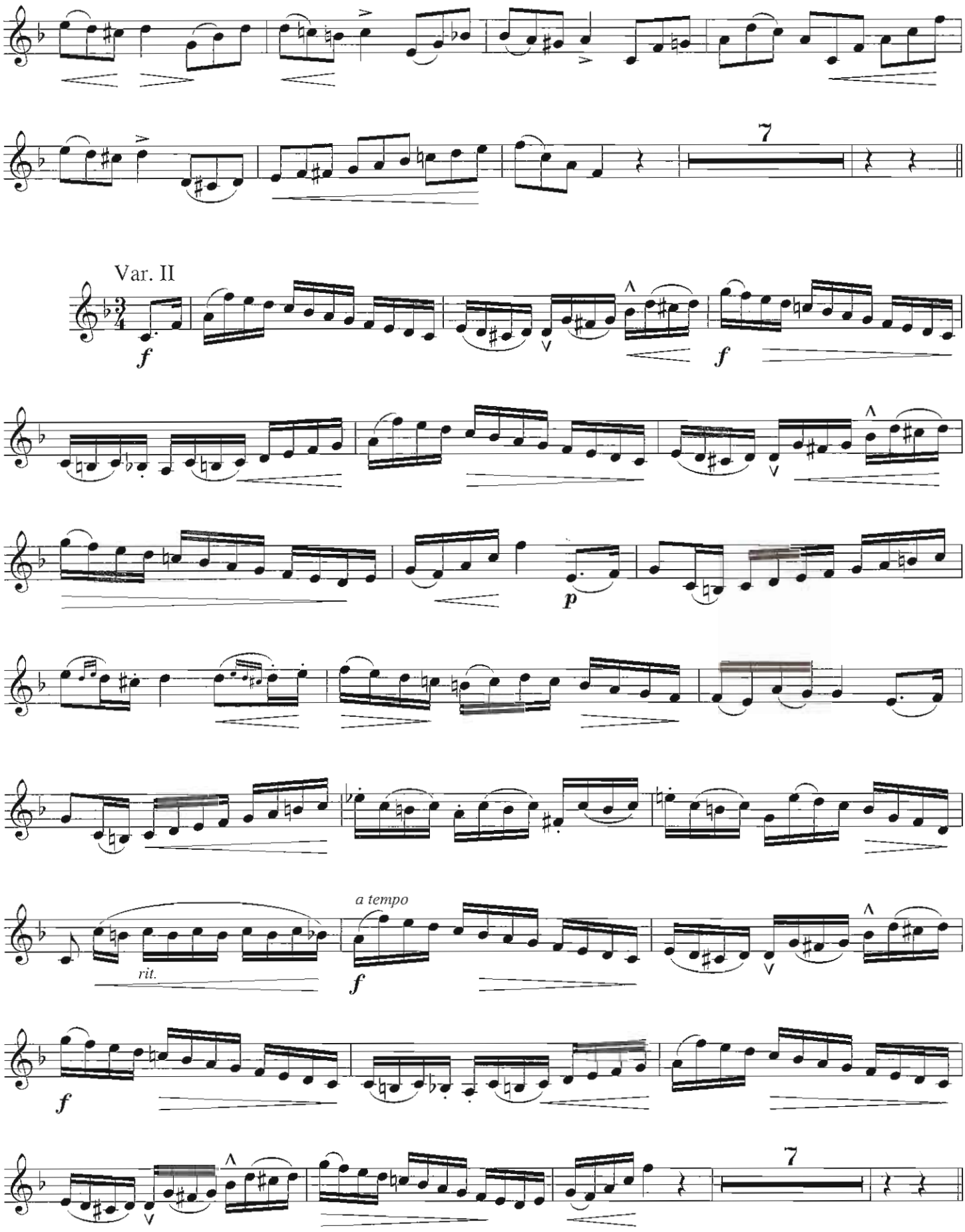
J. B. Arban

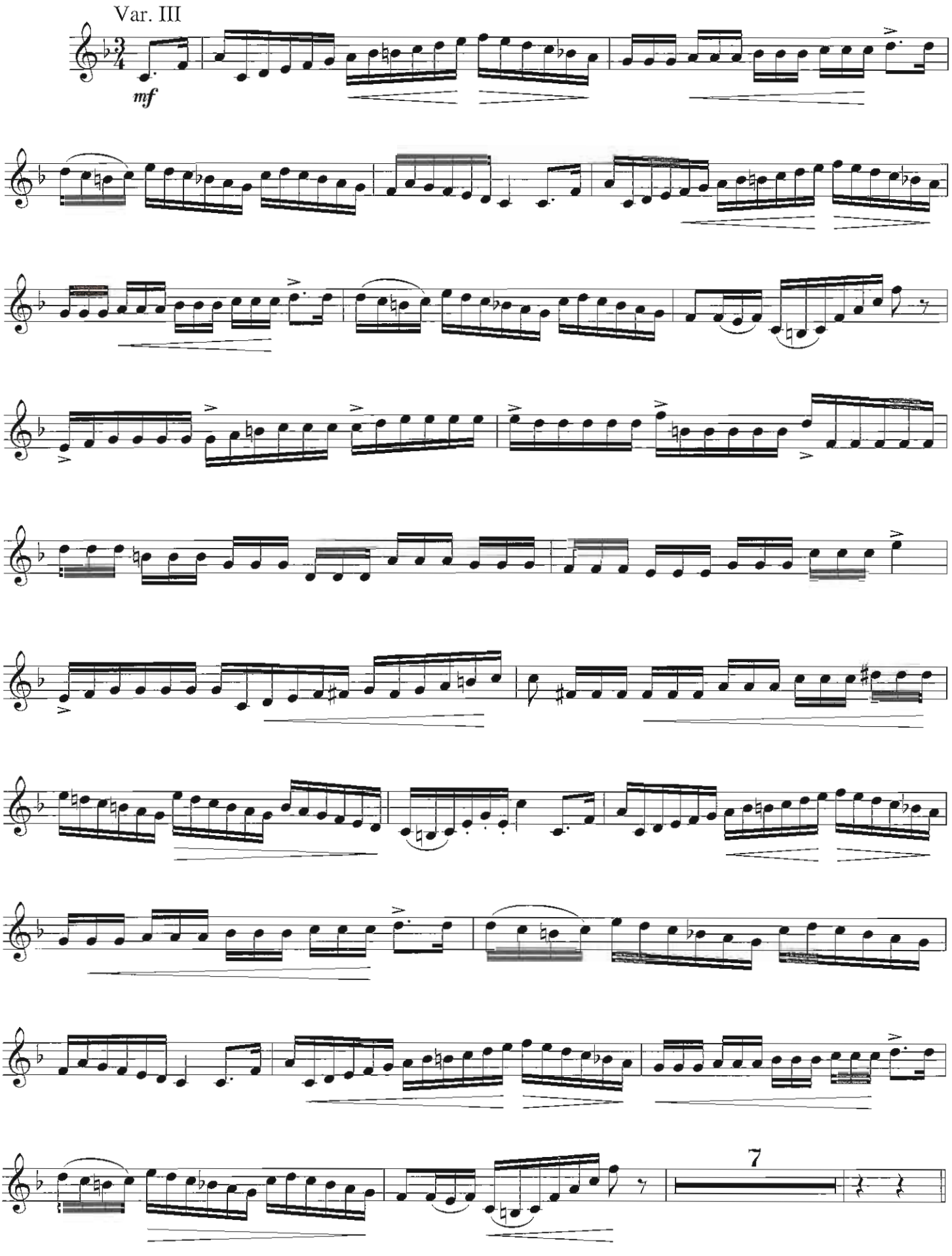
Andante moderato

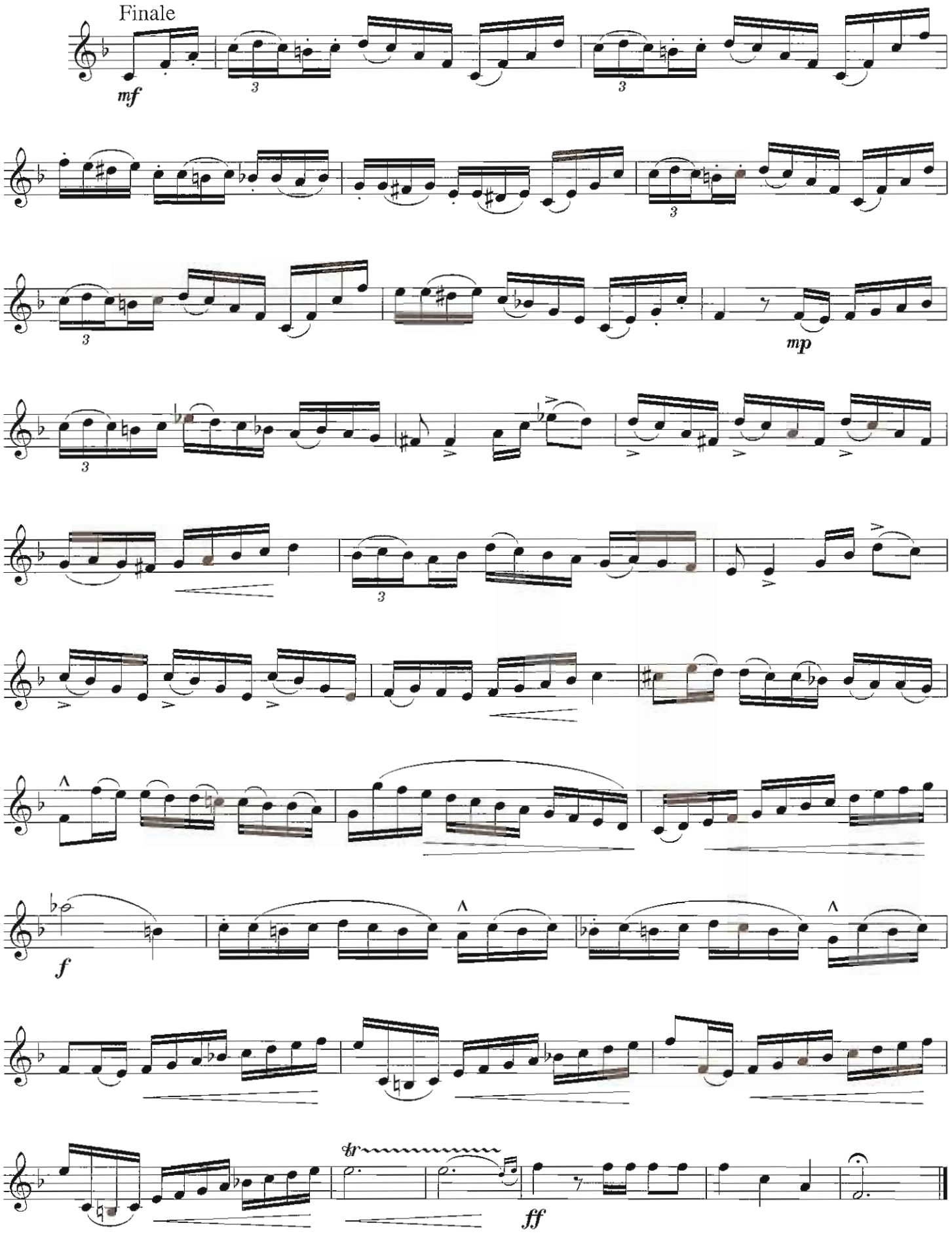
Piano




7
Var. II
f
f
p
a tempo
rit.
f
f
7


7
Var. II
f
f
p
a tempo
rit.
f
f
7


Var. III
mf
7


Finale
mf
mp
f
ff
tr

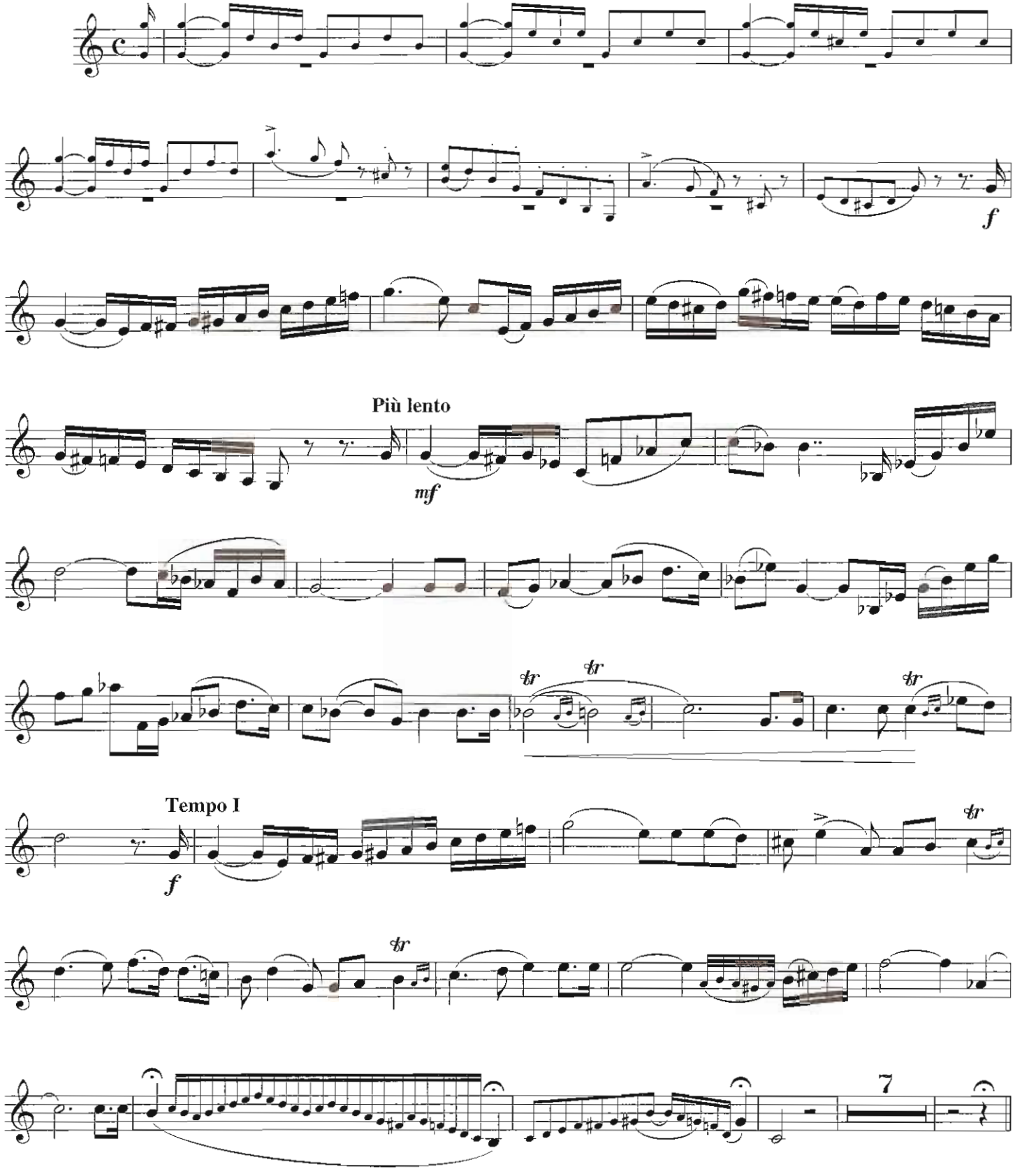
Cornet in B♭

No. 10
Variations

on a favorite theme
by
C. M. von Weber

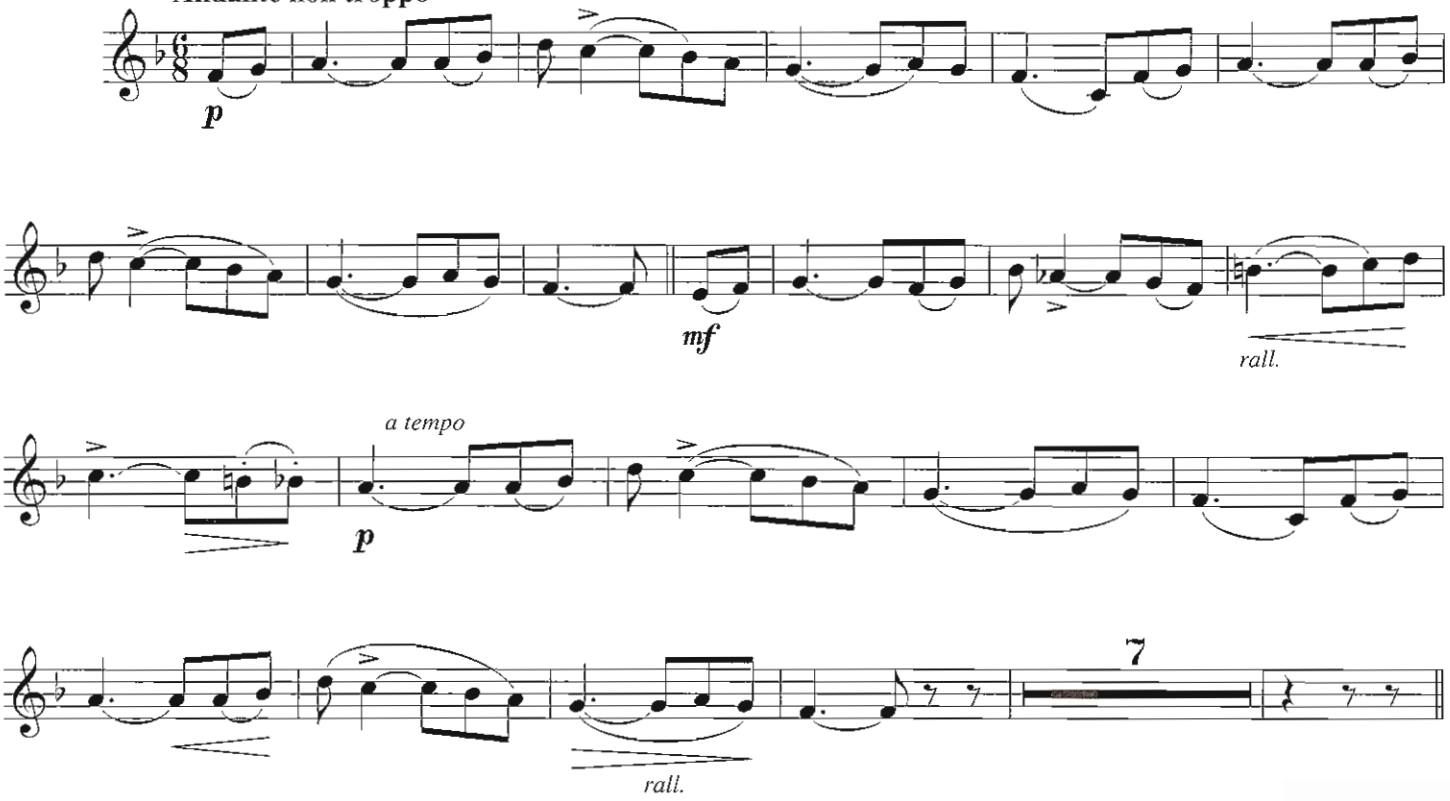
J. B. Arban

Intro
Allegro moderato

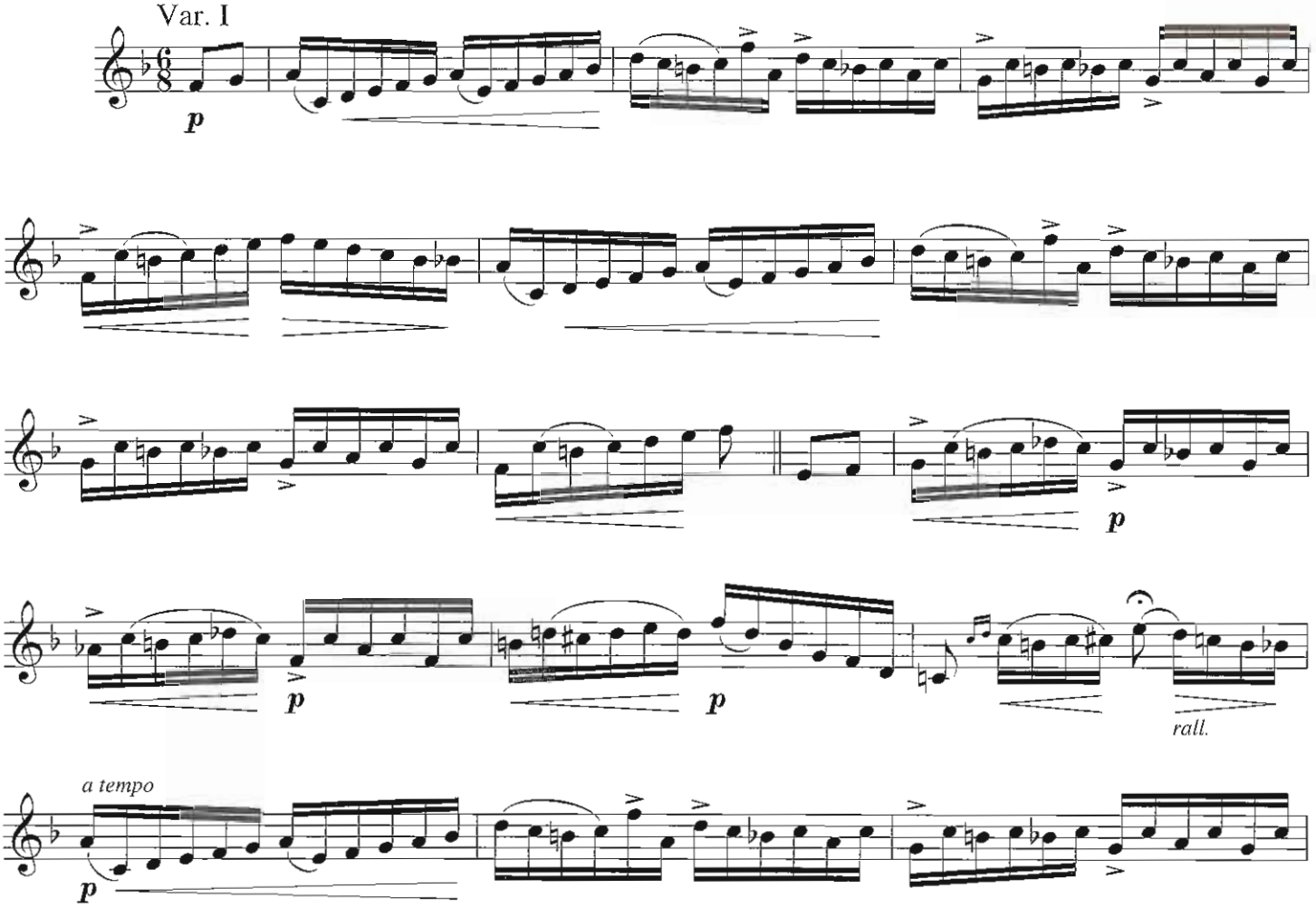


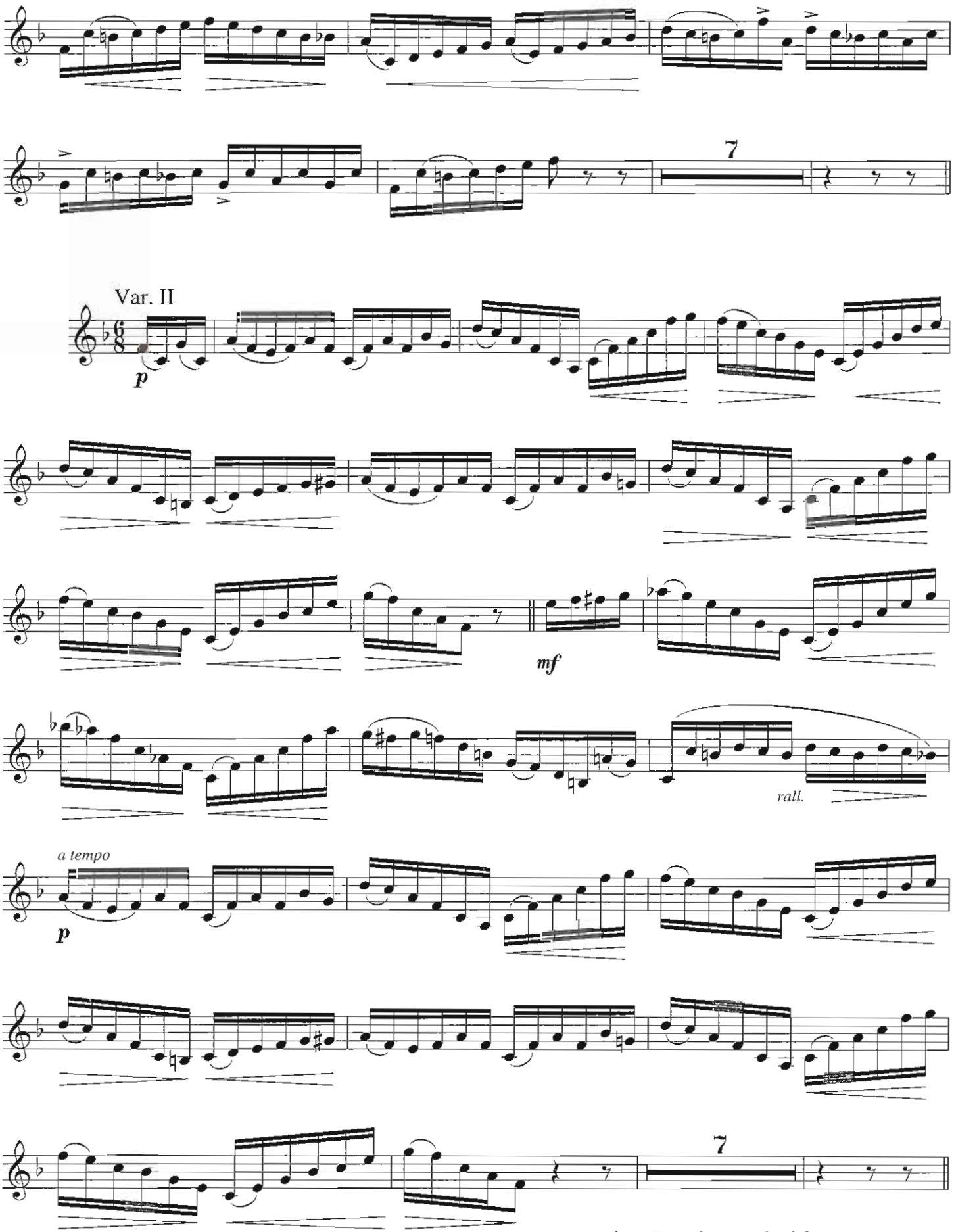
Theme

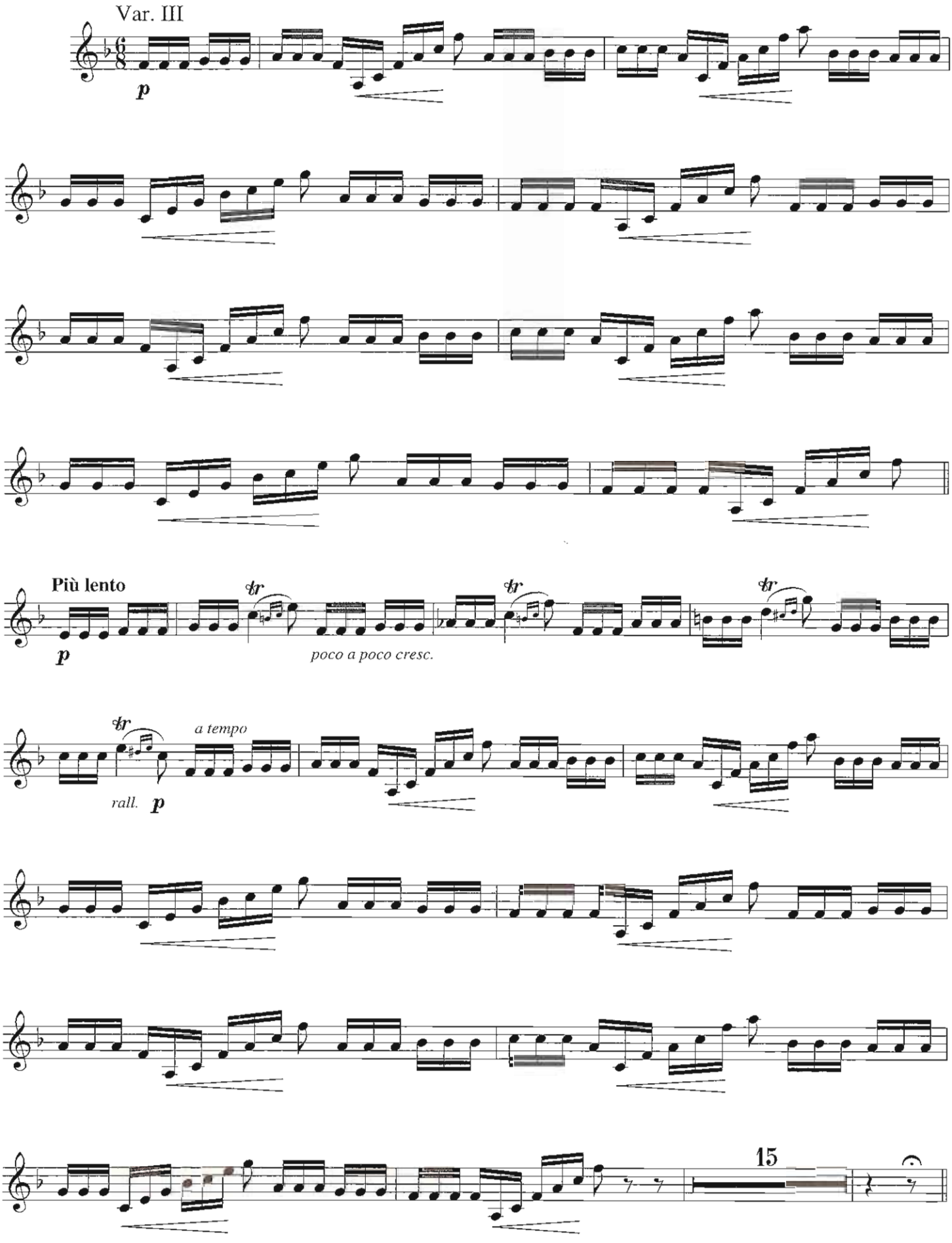
Andante non troppo

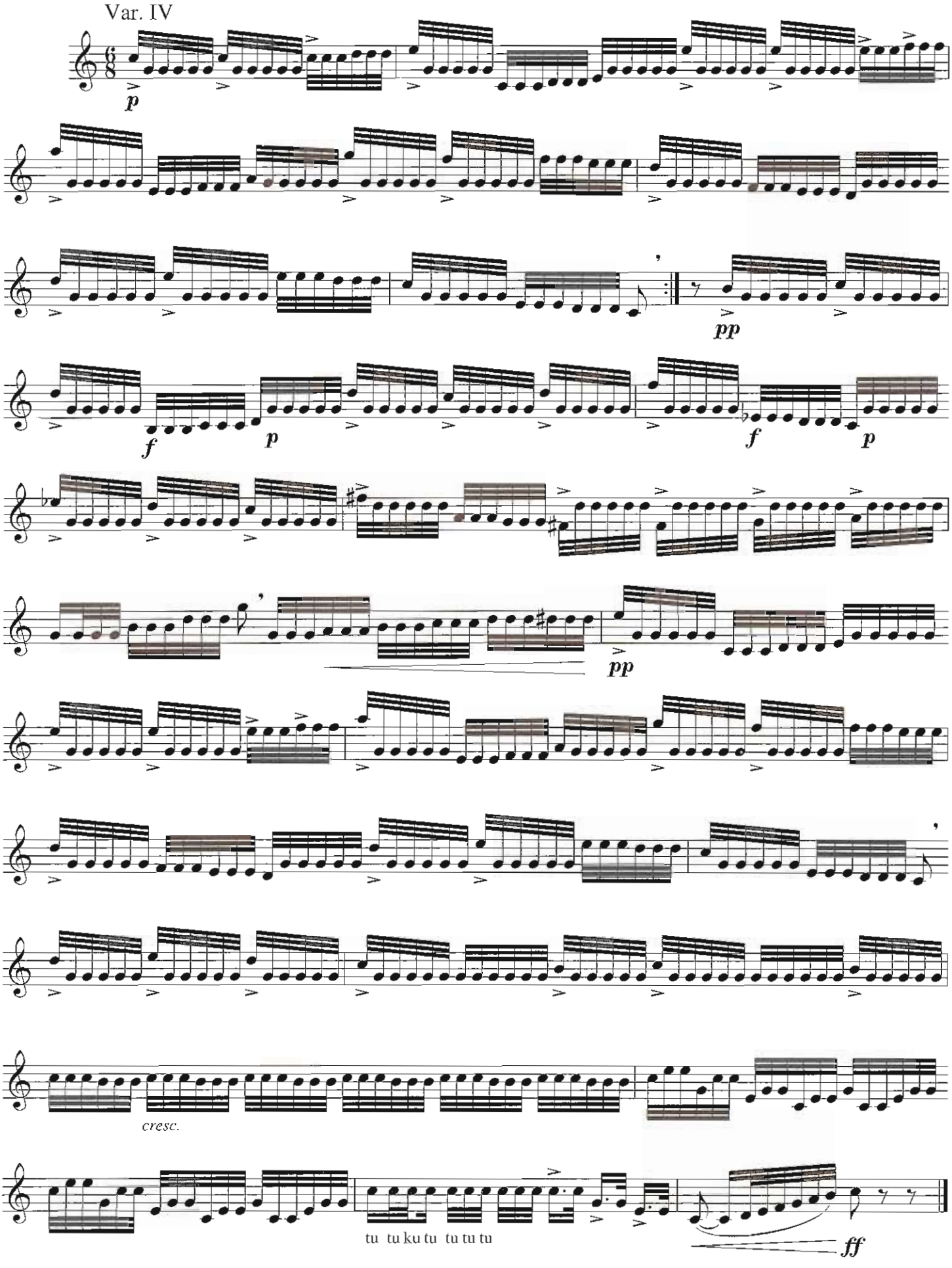


Var. I




7
Var. II
p
mf
rall.
a tempo
p
7


Var. III
p
Più lento
p
poco a poco cresc.
a tempo
rall.
p
15


Var. IV
p
pp
f
p
f
p
pp
cresc.
tu tu ku tu tu tu tu
ff

No. 11
Fantaisie and Variations
on
The Carnival of Venice

J. B. Arban

Intro

Allegretto ♩. = 80

Piano Tutti

f

Solo

mf

cresc.

3 *rall.*

a tempo

mf

3

7

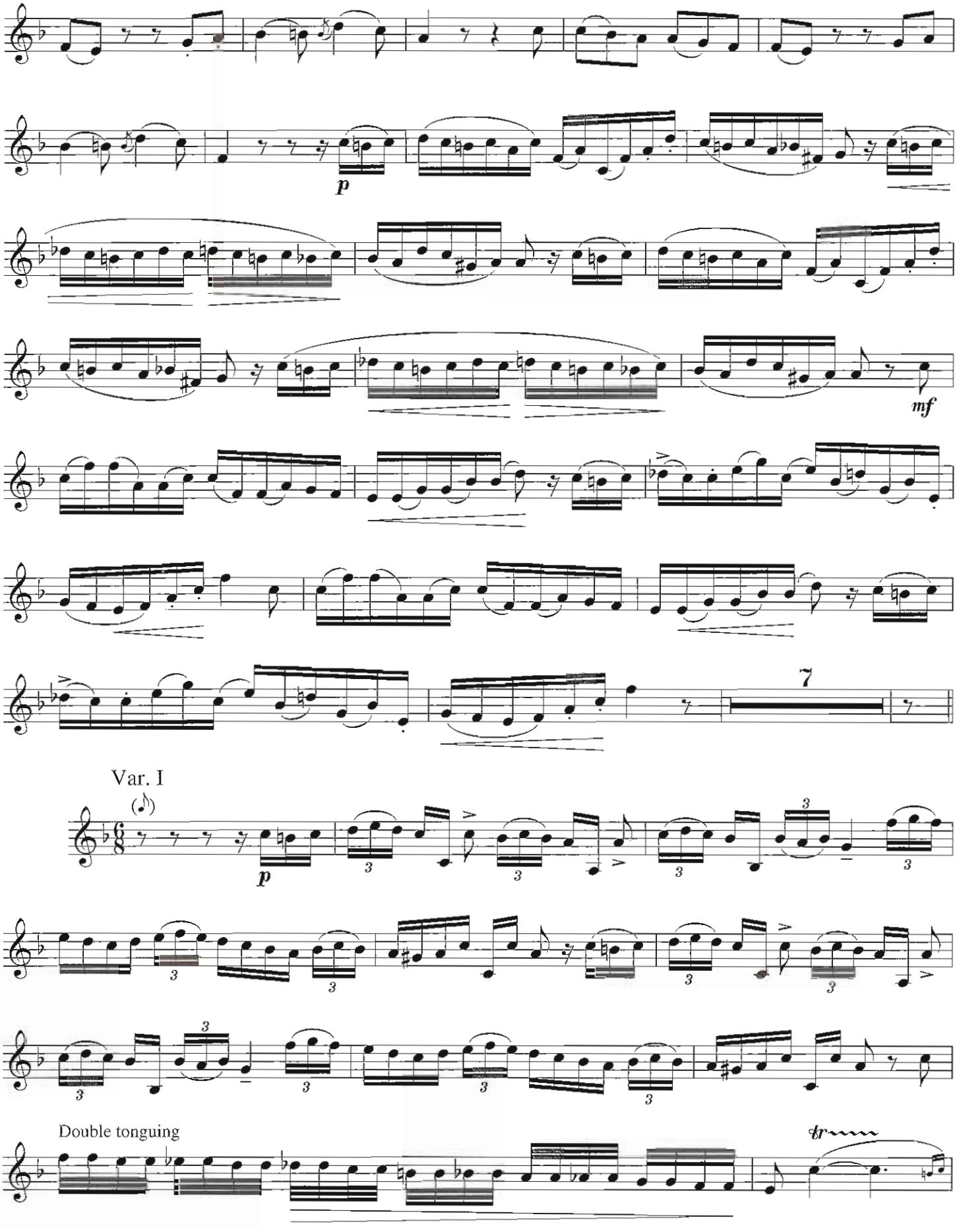
rall.

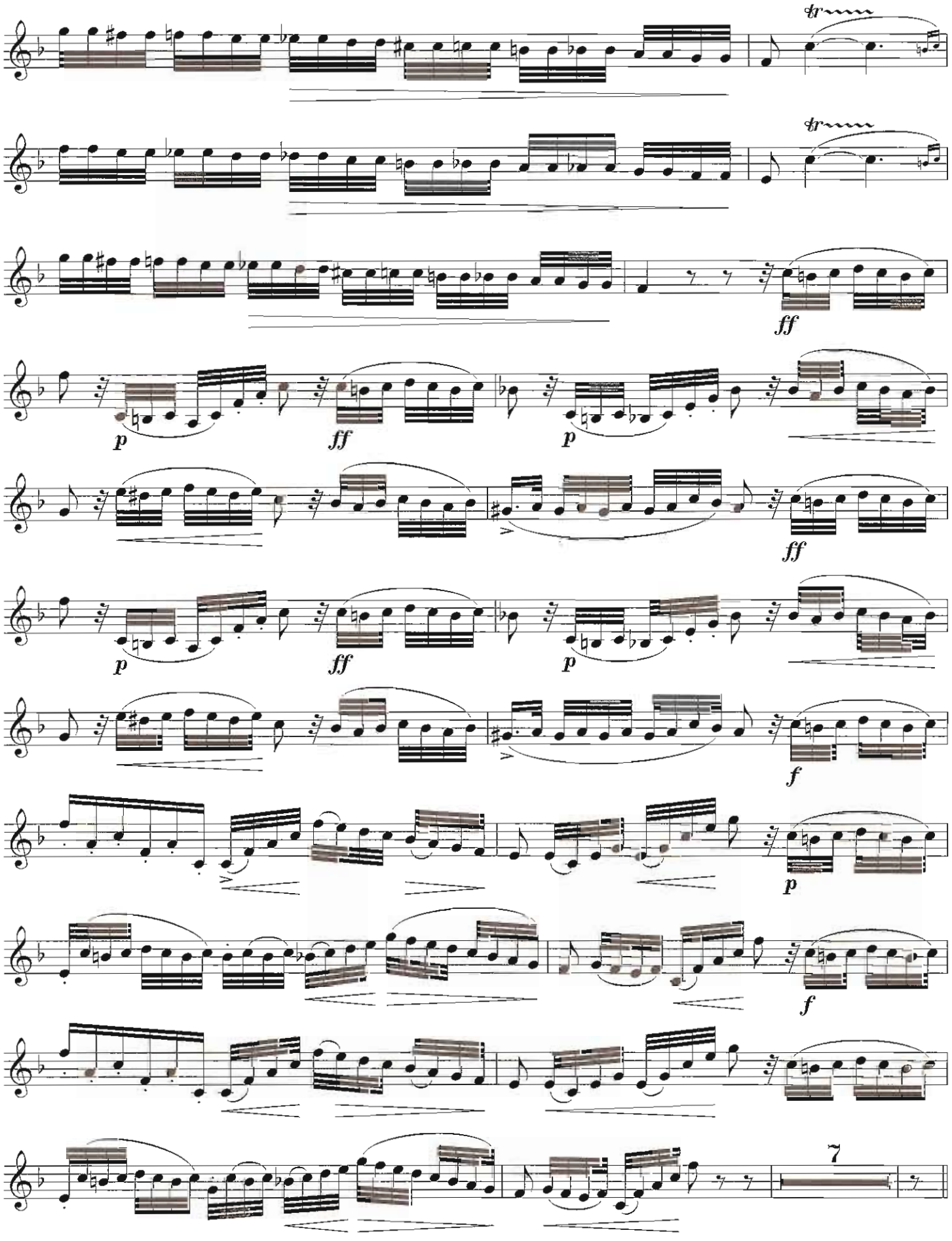
Theme

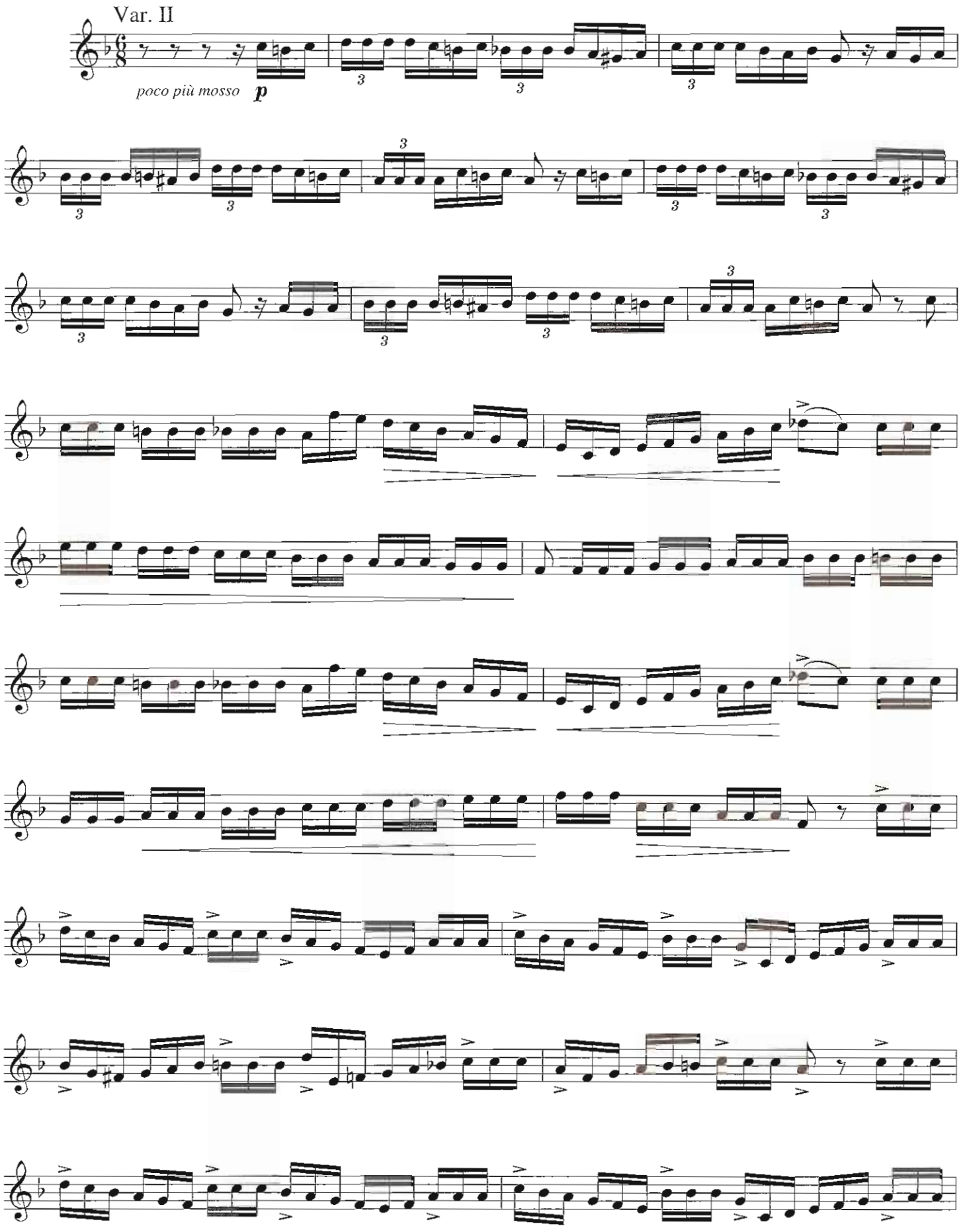
♩. = 88

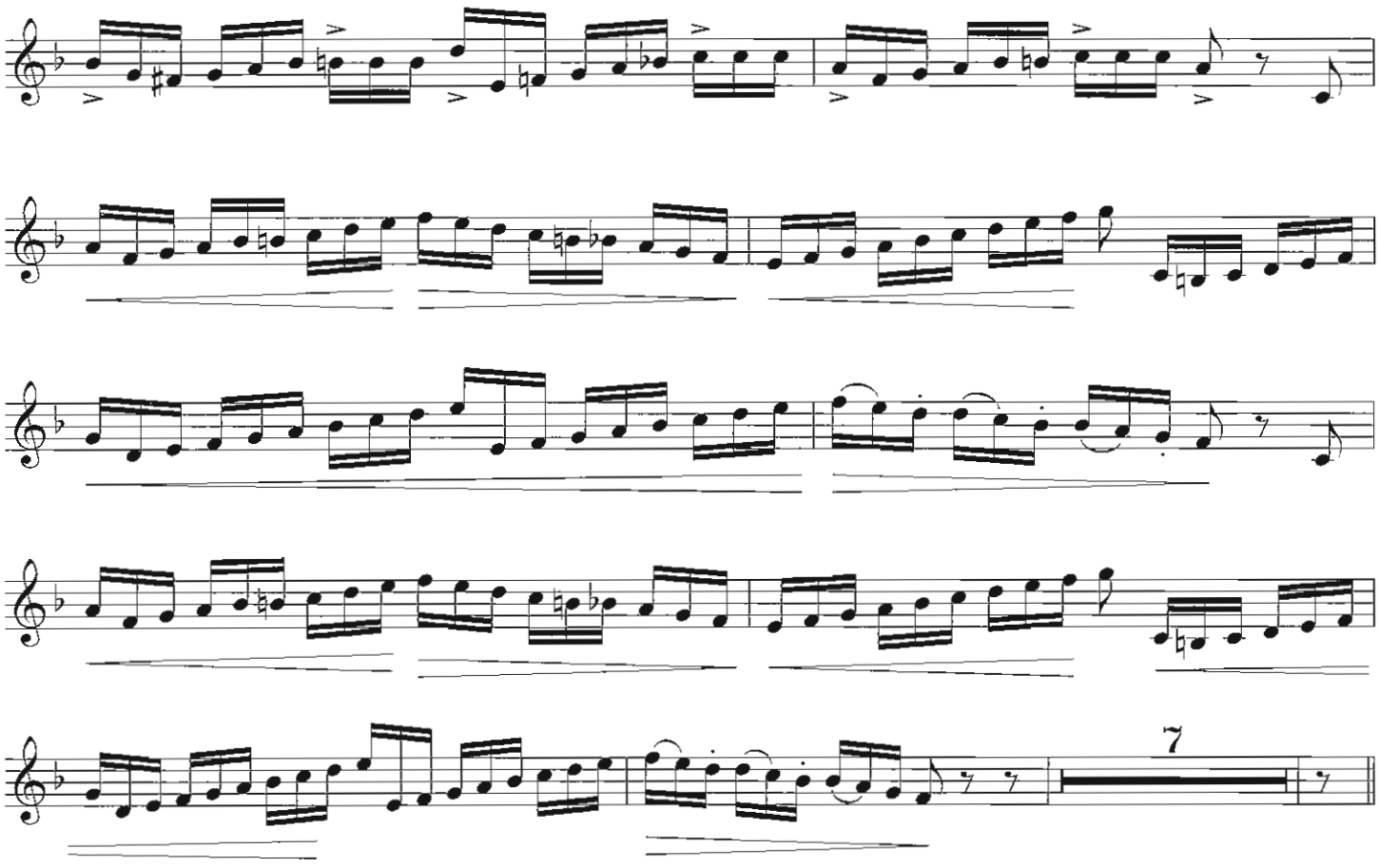
1

p

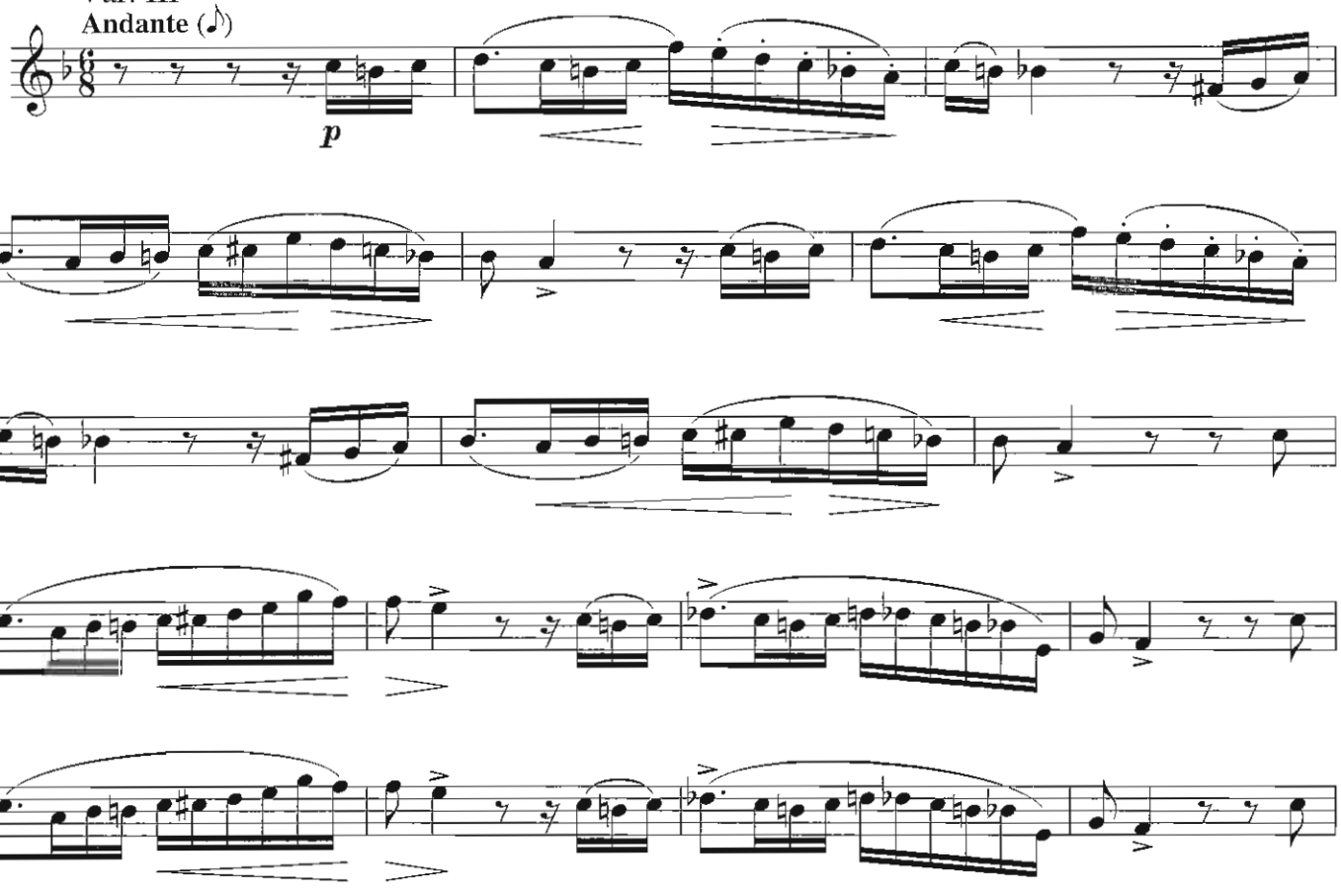

p
mf
7
Var. I
p
Double tonguing
tr

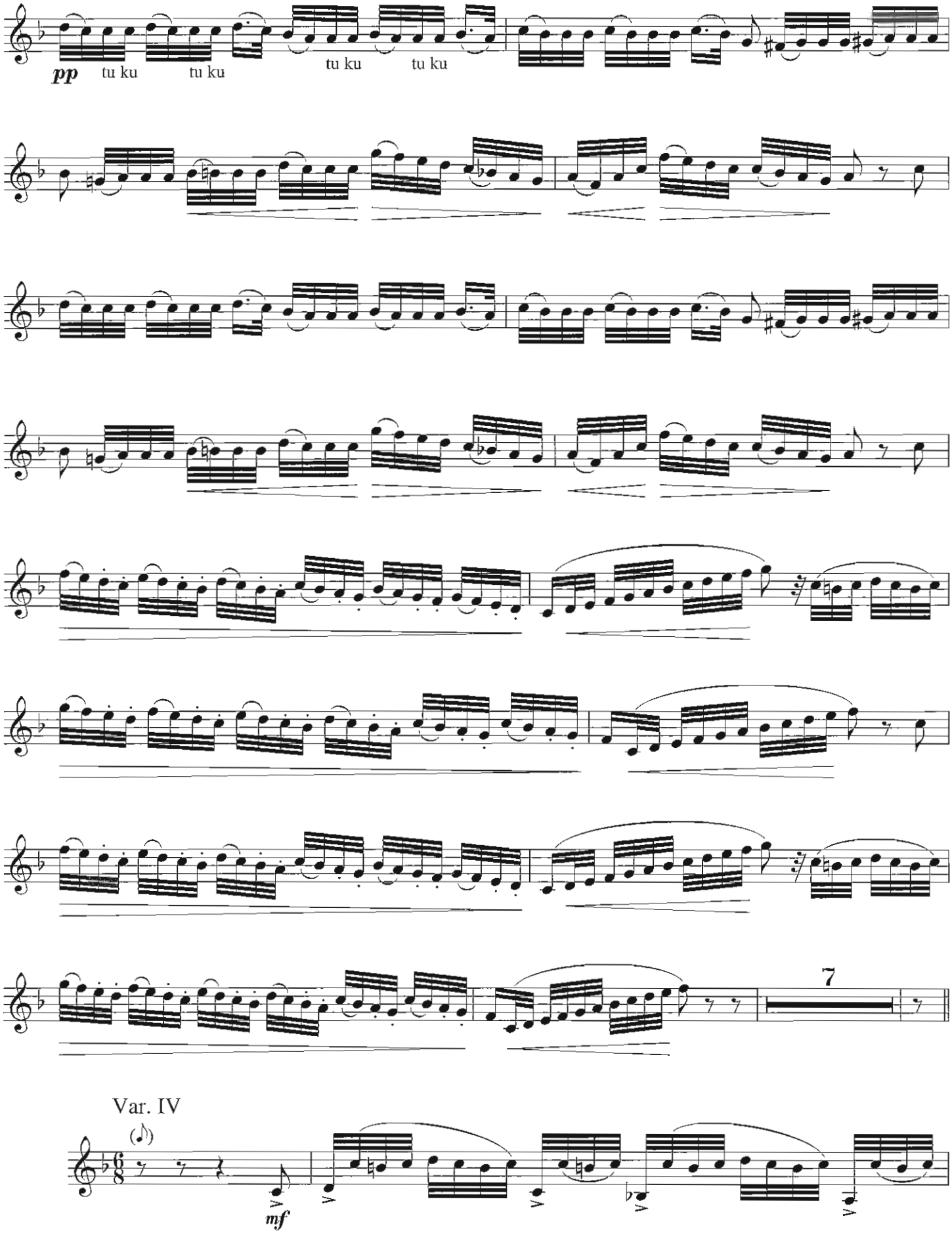

tr
tr
ff
p
ff
p
ff
p
ff
p
f
p
f
7

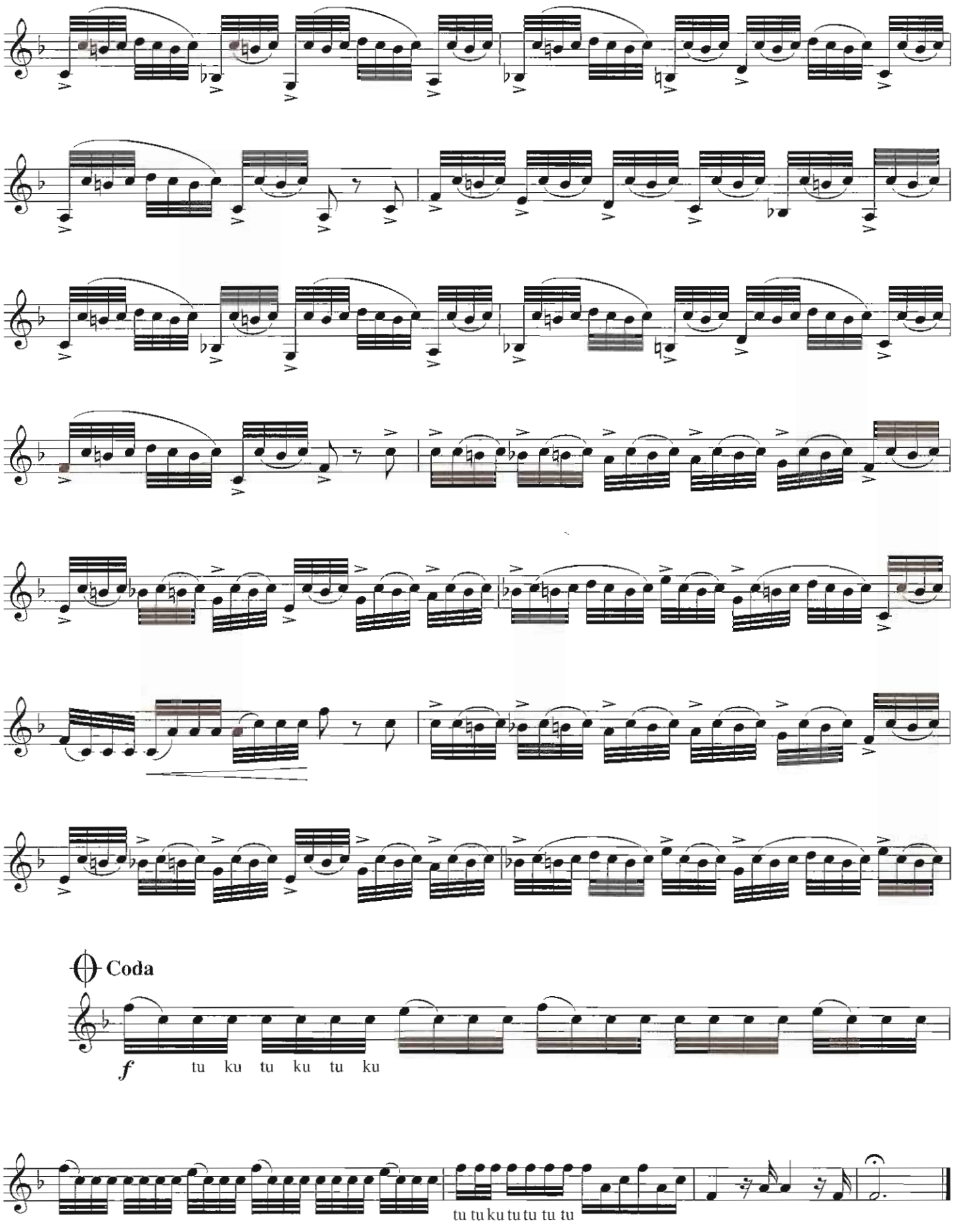

Var. II
poco più mosso
p



Var. III
Andante (♪)




pp
tu ku
tu ku
tu ku
tu ku
7
Var. IV
mf


Coda
f
tu ku tu ku tu ku
tu tu ku tu tu tu tu

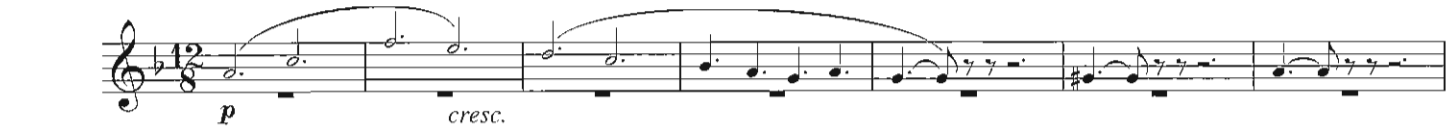
No. 12
Variations

on a theme from Norma

by V. Bellini

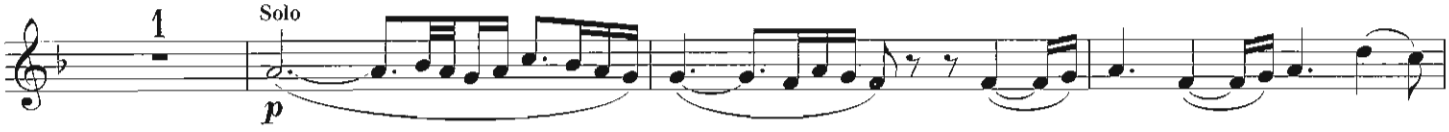
J. B. Arban

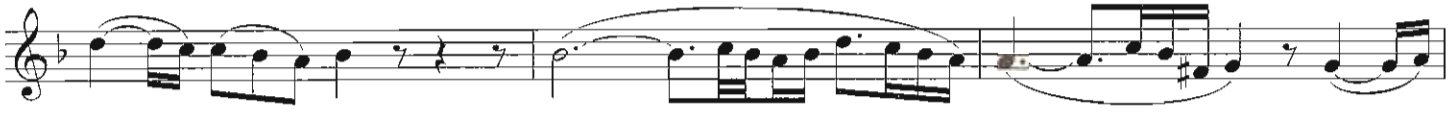
Andante maestoso ♩. = 64

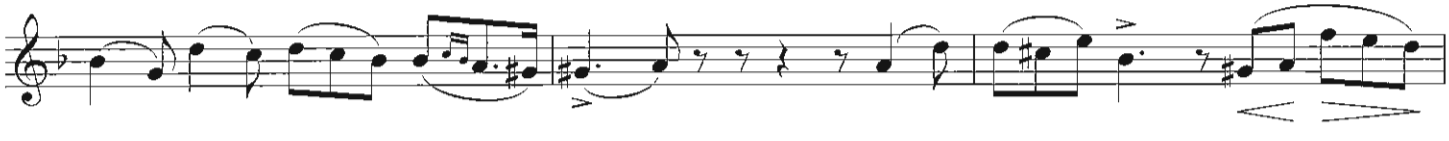


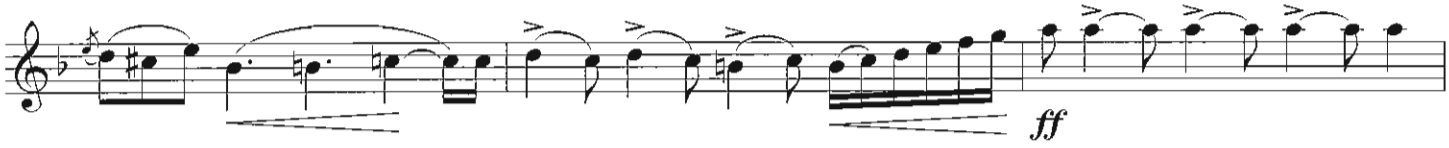
1

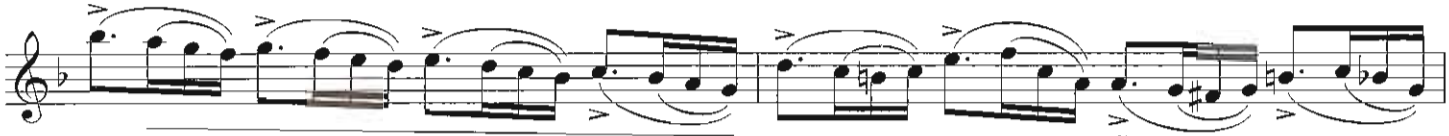
Solo

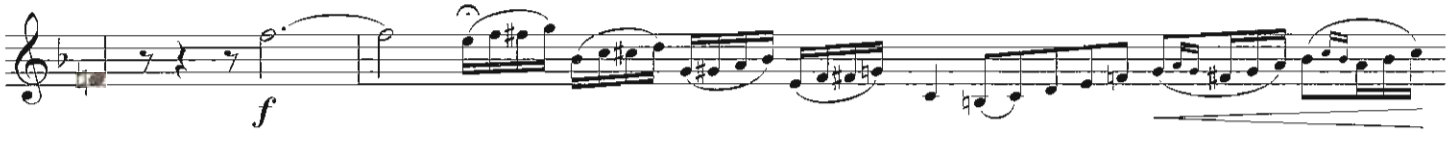


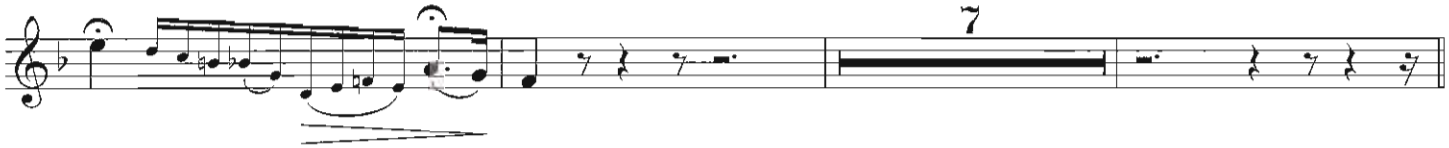






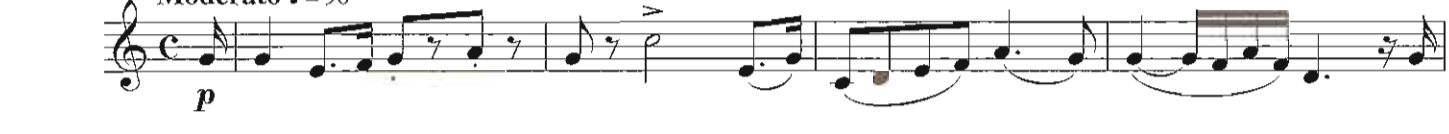


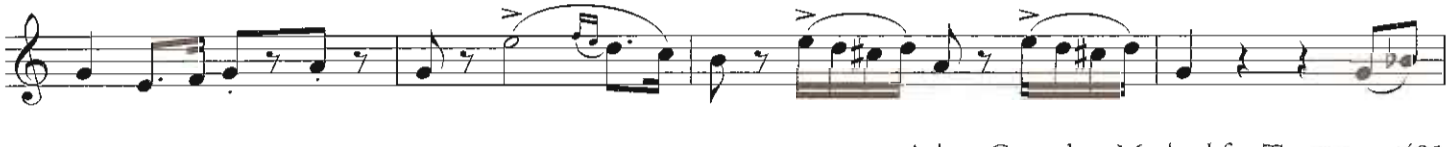


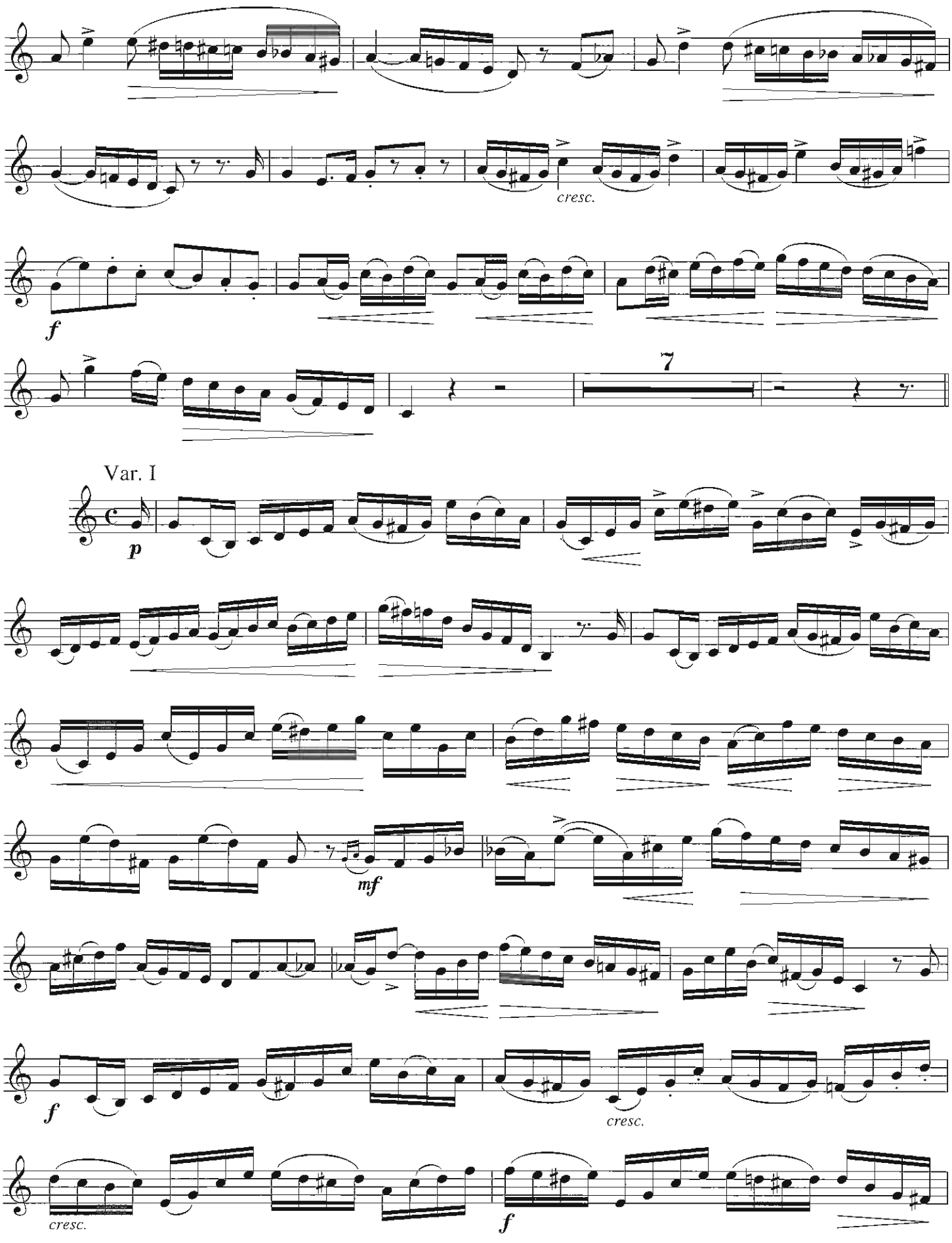


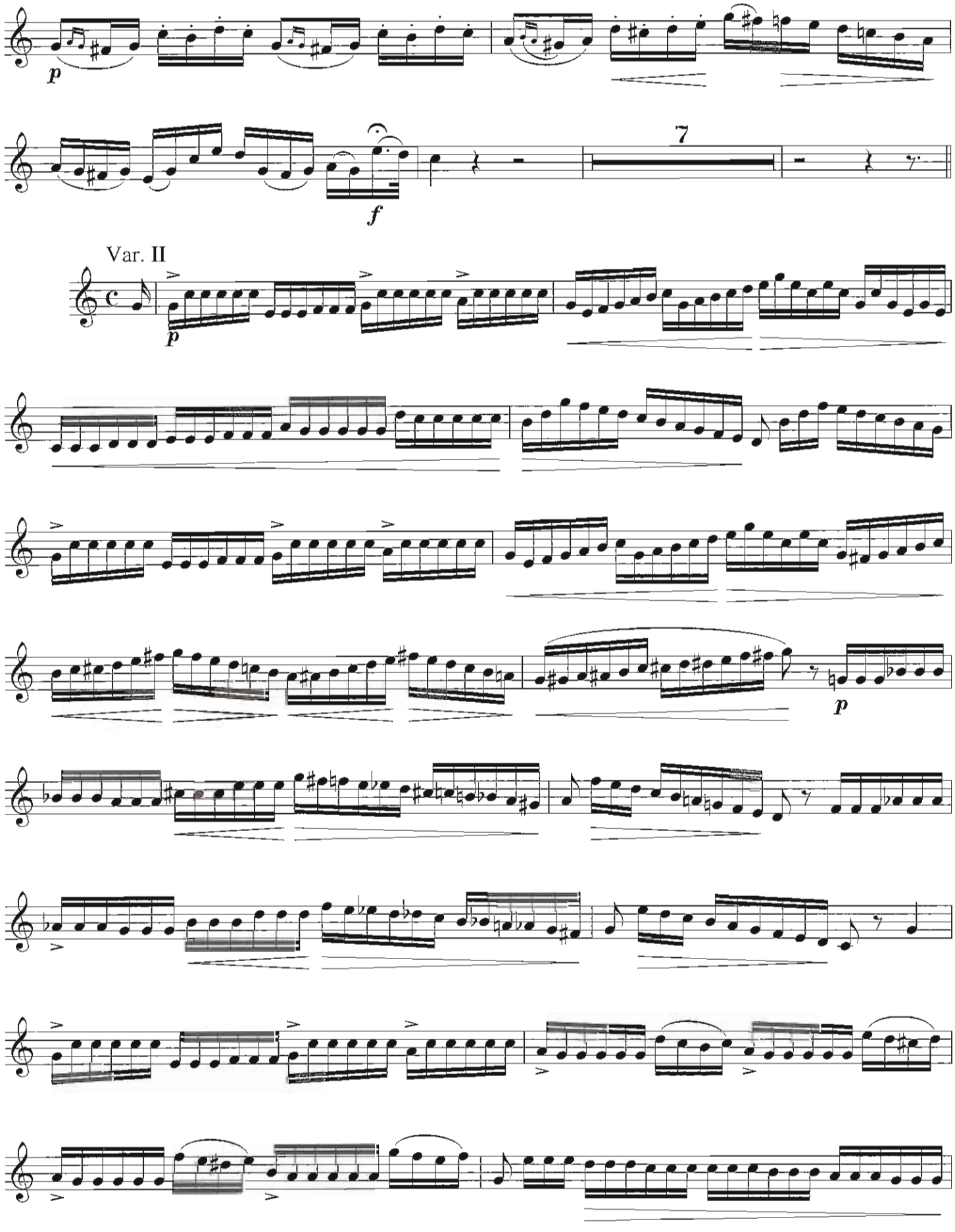
Theme

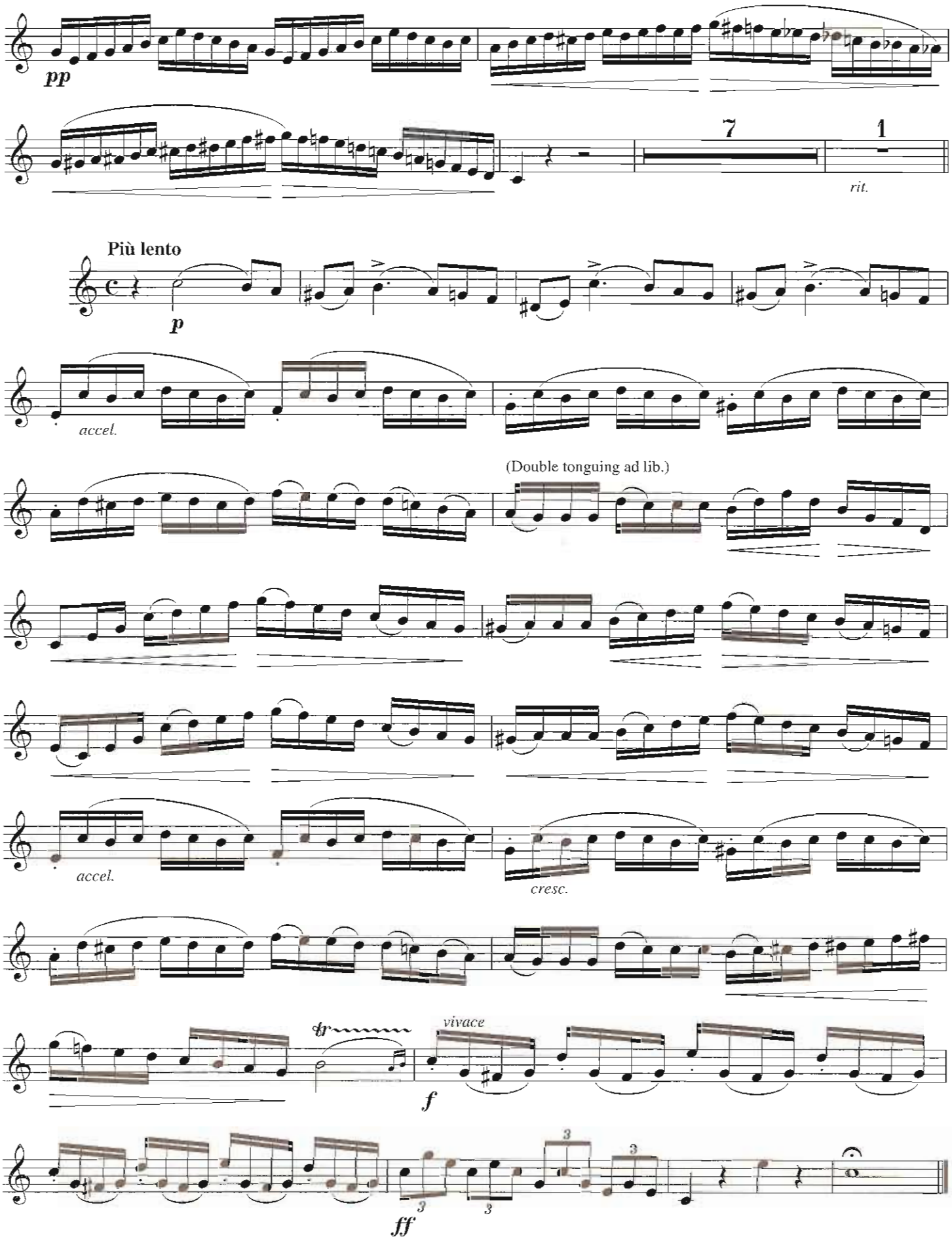
Moderato ♩ = 96



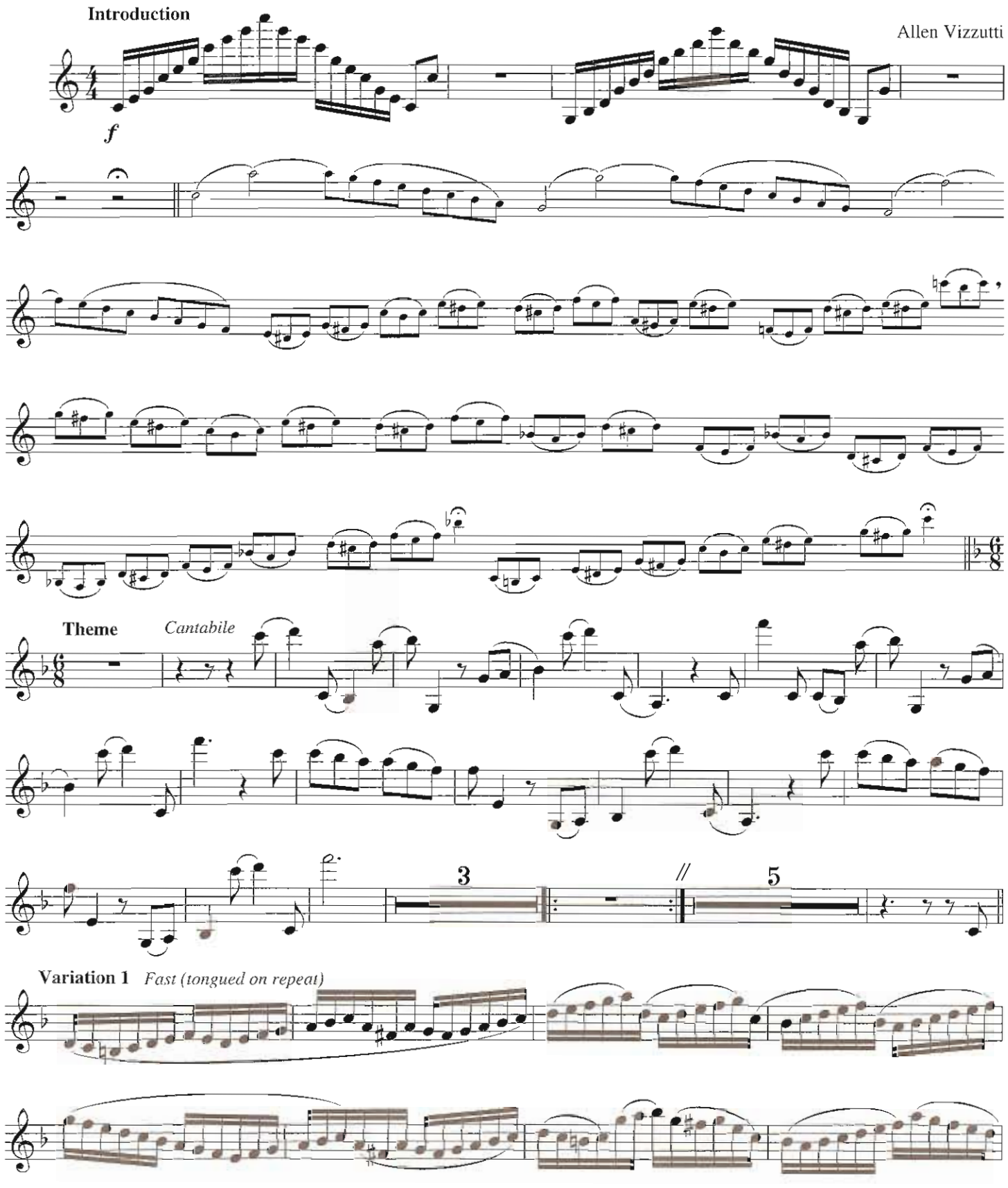



cresc.
f
7
Var. I
p
mf
f
cresc.
cresc.
f


p
7
f
Var. II
p
p


pp
7
1
rit.
Più lento
p
accel.
(Double tonguing ad lib.)
accel.
cresc.
tr
vivace
f
3
3
3
3
ff

Variations
The Carnival of Venus



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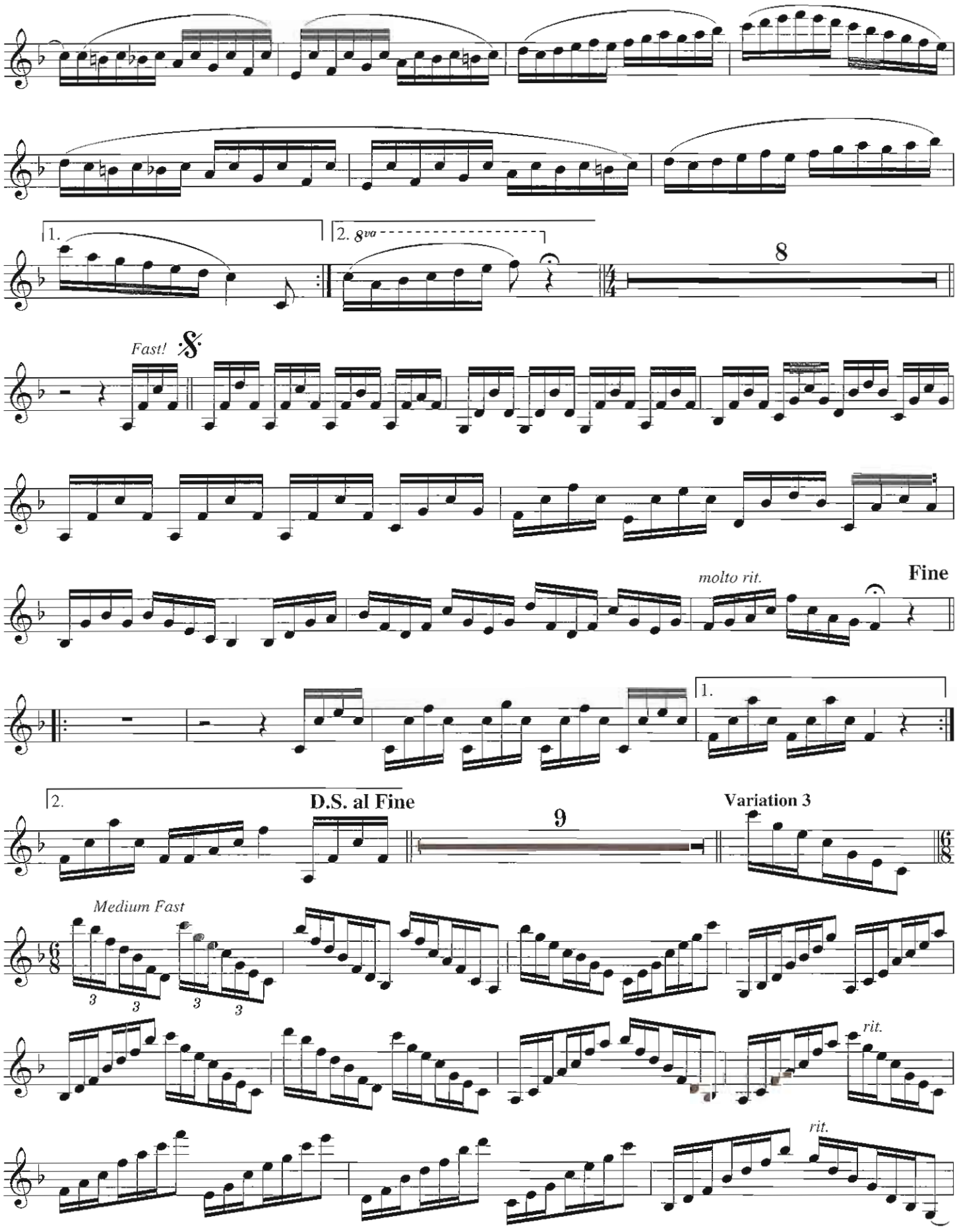
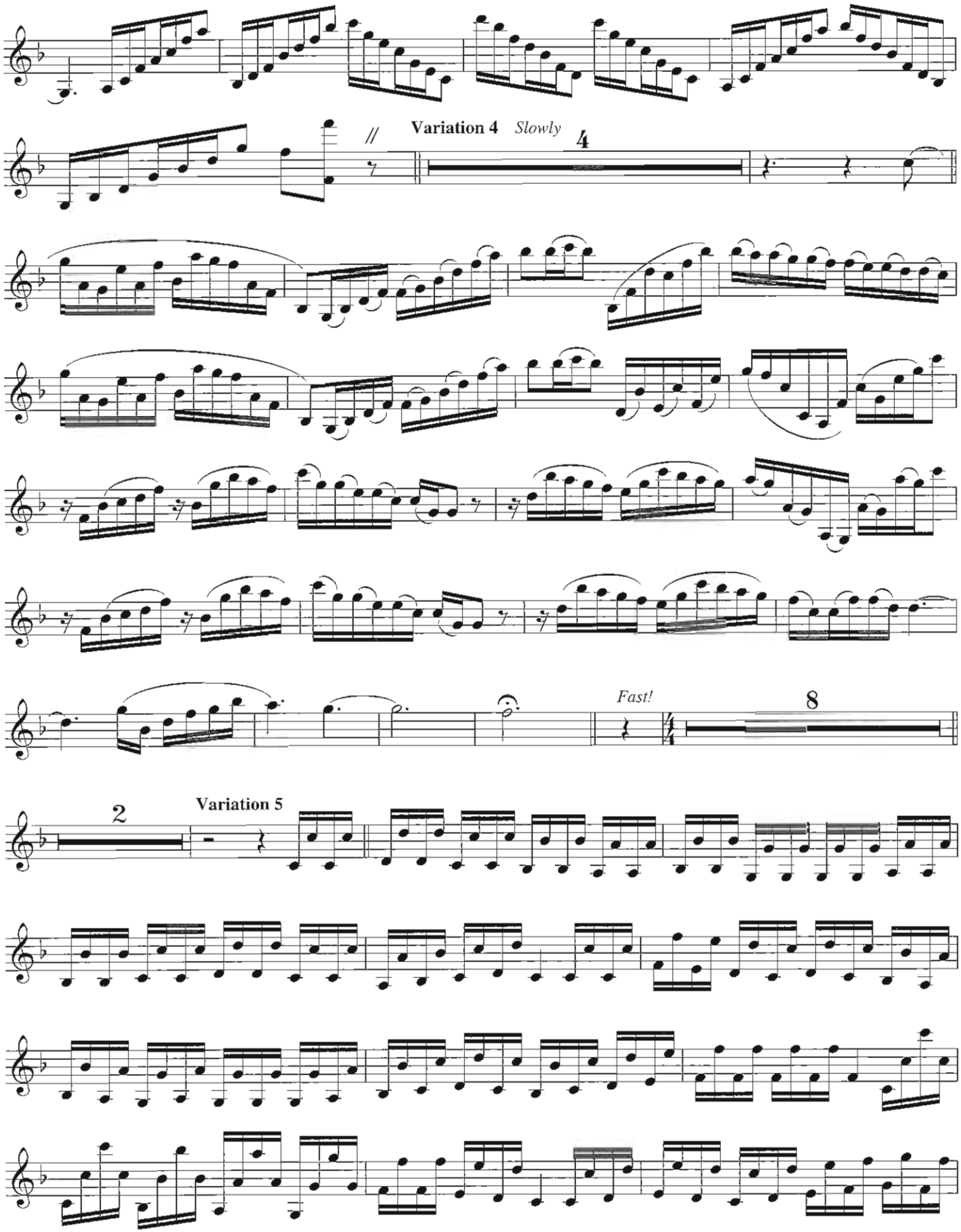
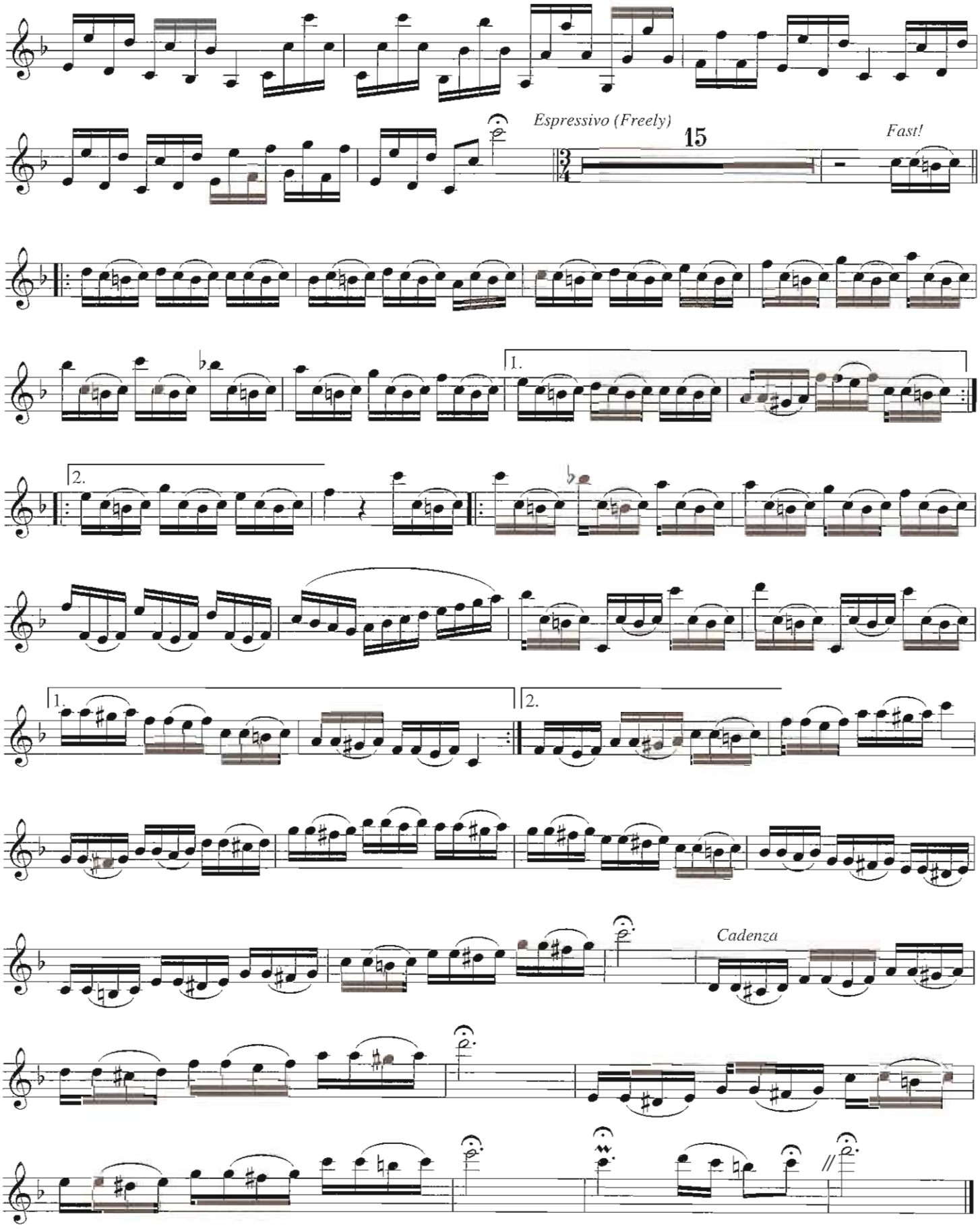

1.
2. 8va
8
Fast!
molto rit.
Fine
1.
2.
D.S. al Fine
9
Variation 3
Medium Fast
3
3
3
3
rit.
rit.


Variation 4
Slowly
4
Fast!
8
2
Variation 5


Espressivo (Freely)
15
Fast!
1.
2.
1.
2.
Cadenza