

# FOR TRUMPETS/CORNETS & BRASS ONLY

**TREBLE CLEF**



**TIME SIGNATURE**



**WHOLE NOTE**



**WHOLE REST**



4/4 = 4 counts in each measure

A whole note gets 4 counts in 4/4 time. A whole rest gets 4 counts in 4/4 time.

## WHAT DO YOU HEAR?

When you play your instrument, you will probably play one of these two notes:

## WHAT NEXT?

Ask your teacher which note you are playing: If your natural note is C, start on page 4. If your natural note is G, start on page 5.

### 1 THE FIRST NOTE

The numbers indicate which valves should be pressed down.

▶ A double bar line marks the end of the music.

### 2 THE SECOND NOTE

### 3 TEA FOR TWO

### 4 THE THIRD NOTE

### 5 THREE OF A KIND

### 6 THREE'S COMPANY

### 7 TOP BRASS

# FOR TRUMPETS/CORNETS & BRASS ONLY

**TREBLE  
CLEF**



**TIME  
SIGNATURE**



**WHOLE  
NOTE**



**WHOLE  
REST**



$\frac{4}{4}$  = 4 counts in each measure

Measures

Staff

Ledger Line

Bar Lines

A whole note gets 4 counts in  $\frac{4}{4}$  time.

A whole rest gets 4 counts in  $\frac{4}{4}$  time.

## 1 THE FIRST NOTE

The numbers indicate which valves should be pressed down.

▶ A double bar line marks the end of the music.

## 2 THE SECOND NOTE

## 3 TEA FOR TWO

## 4 THE THIRD NOTE



## 5 THREE OF A KIND

## 6 THREE'S COMPANY

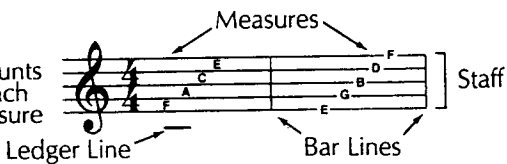
## 7 TOP BRASS

# FOR THE FULL BAND

**TREBLE CLEF**  **TIME SIGNATURE**  $\frac{4}{4}$

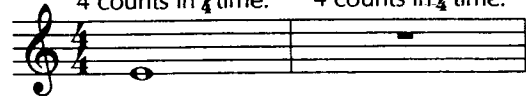
**WHOLE NOTE**  **WHOLE REST** 

$\frac{4}{4}$  = 4 counts in each measure



Measures  
Staff  
Ledge Line  
Bar Lines

A whole note gets 4 counts in  $\frac{4}{4}$  time.      A whole rest gets 4 counts in  $\frac{4}{4}$  time.



## 1 TIME FOR BAND



↑

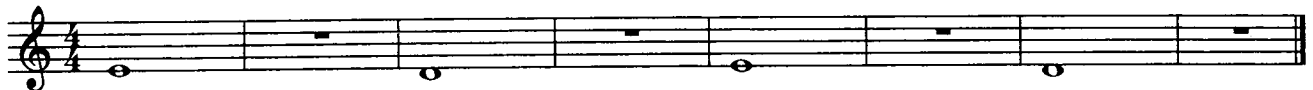
▶ A double bar line marks the end of the music.

The numbers indicate which valves should be pressed down.

## 2 THE FUN CONTINUES



## 3 WHOLE LOTTA COUNTING



▶ Write in the counting and clap the rhythm before you play.

## 4 FOUR SCORE Page 39




▶ When you see a page number followed by an arrow, *Excellerate* to the page indicated for additional studies.

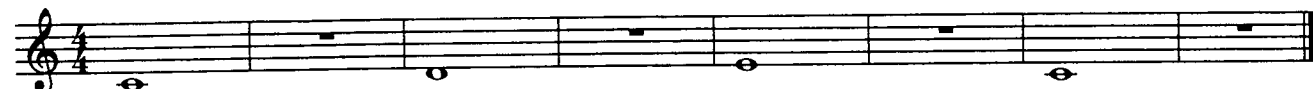
## 5 MIX 'EM UP



## 6 MELTING POT



## 7 BAND ON PARADE



▶ Lines with a medal are *Achievement Lines*. The chart on page 47 can be used to record your progress.

HALF NOTE



HALF REST

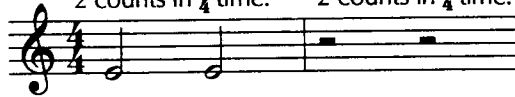


BREATH MARK



Each half note gets  
2 counts in  $\frac{4}{4}$  time.

Each half rest gets  
2 counts in  $\frac{4}{4}$  time.




Take a breath.

**8 A BREATH OF FRESH AIR**

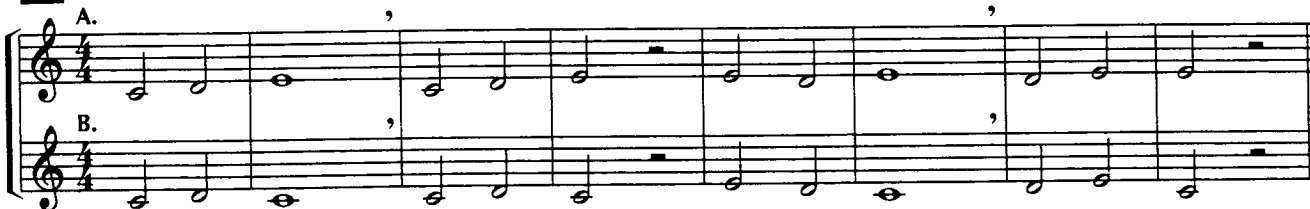
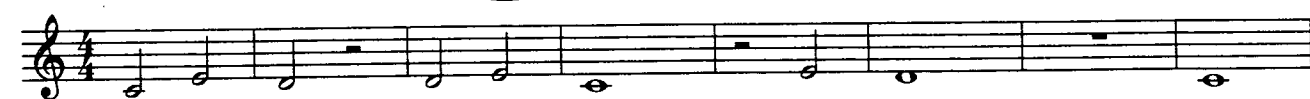
► Be sure to take a full breath of air.

**9 SIDE BY SIDE****10 TWO BY TWO****11 HALF THE PRICE**

► Write in the counting and clap the rhythm before you play.

**12 CARDIFF BY THE SEA**Page 39 

Welsh Folk Song

**13 TWO FOR THE SHOW - Duet****14 GO FOR EXCELLENCE!**

QUARTER NOTE



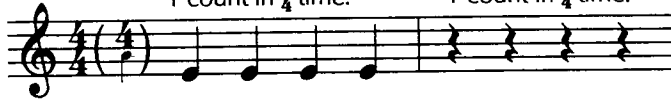
QUARTER REST



PHRASE

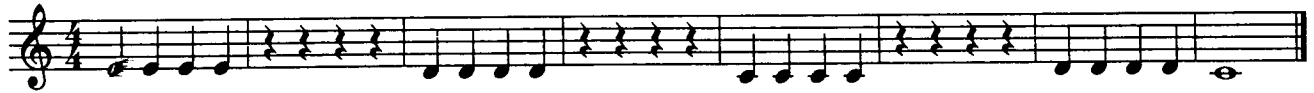
Each quarter note gets  
1 count in  $\frac{4}{4}$  time.

Each quarter rest gets  
1 count in  $\frac{4}{4}$  time.



A phrase is a musical thought or sentence. Phrases are usually four or eight measures long.

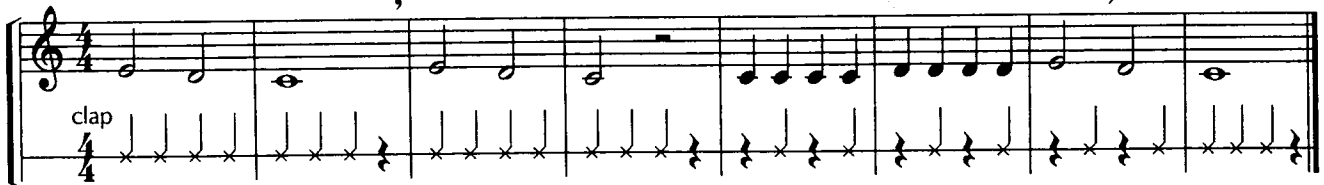
### 15 A QUARTER'S WORTH



► Write in the counting and clap the rhythm before you play.

### 16 HOT CROSS BUNS

English Folk Song



### 17 AU CLAIRE DE LA LUNE



French Folk Song



► Draw in a breath mark at the end of each phrase.

### 18 DOWN BY THE STATION

Traditional



### 19 EASY STREET



### 20 COUNTRY WALK

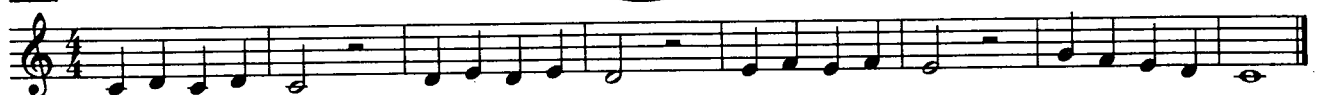
English Folk Song



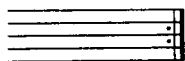
### 21 GETTIN' IT TOGETHER



### 22 FOR TRUMPETS/CORNETS ONLY



**REPEAT SIGN**



Repeat from the beginning.

**COMMON TIME**



$C = \frac{4}{4}$   
Common time means the same as  $\frac{4}{4}$  time.

**FERMATA**



Hold the note or rest longer than its usual value.

**SOLO** One person plays.

**SOLI** Whole section plays.

**TUTTI** Everyone plays.

**23 MERRILY WE ROLL ALONG**



Page 39

Traditional



► Write in the note names before you play.

**24 LIGHTLY ROW- Duet**

Traditional



**25 ONE STEP AT A TIME**



► Write in the counting and clap the rhythm before you play.

**26 GOOD KING WENCESLAS**

Traditional English Carol



**27 SONG OF THE FJORDS**

Norwegian Folk Song



**28** \_\_\_\_\_

Composer \_\_\_\_\_ your name

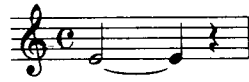


► Fill in the rest of the measures using the given rhythms and any notes you know. Title and play your composition.

**29 GO FOR EXCELLENCE!**



**TIE**



A tie is a curved line that connects two notes of the same pitch. Tied notes are played as one unbroken note.

**TIME SIGNATURE**



$\frac{2}{4}$  = 2 counts in each measure  
 $\frac{1}{4}$  = quarter note gets one count



**30 WARM-UP**



► Try playing this warm-up on your mouthpiece.

**31 TIED AND TRUE**



**32 JOLLY OLD ST. NICHOLAS - Duet**

American Carol



**33 AMIGOS**

Mexican Folk Song



► Keep on playing! ↑

► Write in the counting and clap the rhythm before you play.

**34 FARM OUT**

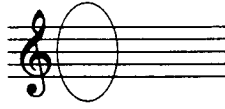
Traditional



**35 FOR TRUMPETS/CORNETS ONLY**



**KEY SIGNATURE**



Key signatures change certain notes throughout a piece of music. This is the key signature you've been playing in so far.

**36 MARK TIME**



**37 SWEETLY SINGS THE DONKEY - Round**

Traditional



**38 MARY ANN**

West Indies Folk Song



► Write in the note names before you play.

**39 CRUSADER'S MARCH**



Page 39

Traditional



► Write in the counting and clap the rhythm before you play.

**40 BALANCE THE SCALES**

Draw one note or one rest to balance each scale.



**41 GO FOR EXCELLENCE!**





### DIVISI

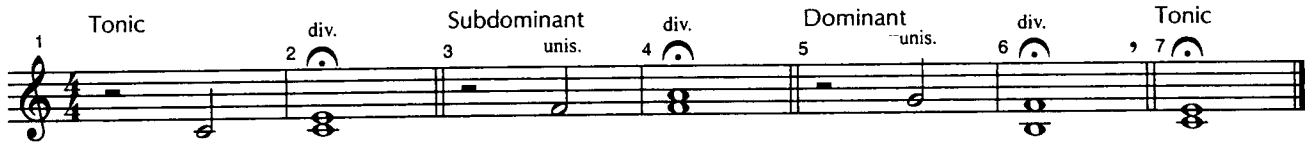
Part of the section plays the top notes and part of the section plays the bottom notes.



### UNISON

Everyone plays the same notes.

### BALANCE BUILDER



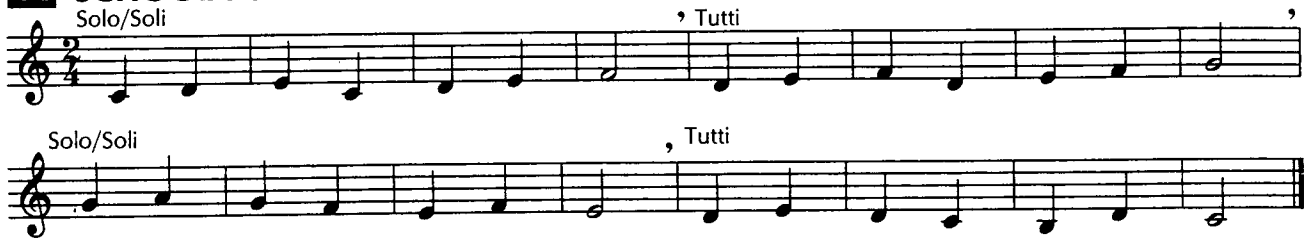
## JINGLE BELLS

Band Arrangement

J. S. Pierpont (1822 - 1893)  
arr. Chuck Elledge (b. 1961)



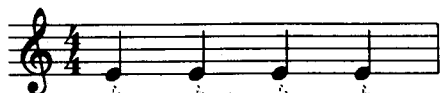
### 42 SCHOOL SONG



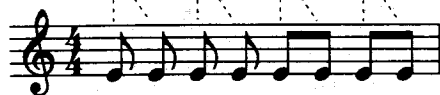
### 43 FOR TRUMPETS/CORNETS ONLY



## EIGHTH NOTES



Two eighth notes are as long as a quarter note.

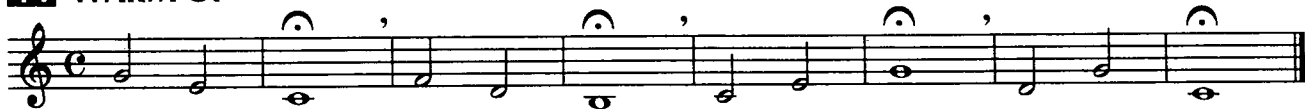


Each eighth note gets  $\frac{1}{2}$  count in  $\frac{2}{4}$  and  $\frac{4}{4}$  time.



$\frac{1}{2} + \frac{1}{2} = 1$  count

## 44 WARM-UP



## 45 EIGHTH NOTE ENCOUNTER

► Write in the counting for the top line before you play.

## 46 JIM ALONG JOSIE



American Folk Song



## 47 EIGHTH NOTE EXPLORER

► Write in the counting for the top line before you play.

## 48 GO TELL BILL

Gioacchino Rossini (1792 - 1868)



## 49 GO FOR EXCELLENCE!



**50** EIGHTH NOTE EXPRESS

► Write in the counting for the top line before you play.

**51** SKIP IT, LOU

American Folk Song

**52** EIGHTH NOTE EXPERT

► Write in the counting for the top line before you play.

**53** MEXICAN MOUNTAIN SONG



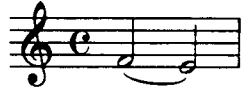
Mexican Folk Song

**54** BAFFLING BAR LINES

► Write in the counting and draw in the bar lines before you play.

**55** FOR TRUMPETS/CORNETS ONLY



**SLUR**

A curved line that connects two or more notes of different pitches.

**PICK-UP NOTE**

A note that comes before the first full measure of a piece of music.

**56 WARM-UP**

► Tongue only the first note of each slur. Try playing this warm-up on your mouthpiece.

**57 THEME FROM "SYMPHONY NO. 1"**

Johannes Brahms (1833 - 1897)

**58 ERIE CANAL CAPERS**

Page 39

American Work Song

**59 LAUGHING SONG - Round**

Traditional

**60 STAR SEARCH**

Wolfgang Amadeus Mozart (1756 - 1791)



► Draw in the missing notes for "Twinkle, Twinkle, Little Star" before you play.

**61 GO FOR EXCELLENCE!**

**FLAT**



A flat (b) lowers the pitch of a note one half step. It remains in effect for the entire measure.

**KEY SIGNATURE**



This key signature means play all B's as B flats.

**62 CLIMBING STAIRS**



► Higher notes are easier with faster air.

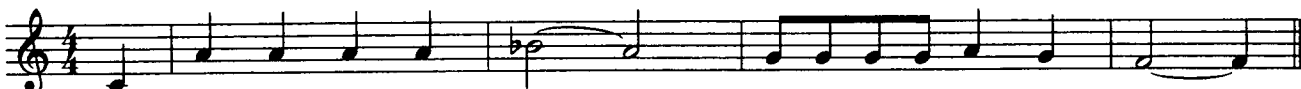
**63 BINGO** 

American Folk Song



**64 THERE'S MUSIC IN THE AIR**

George F. Root (1820 - 1895)



**65 THERE'S THE SAME MUSIC IN THE AIR**

George F. Root (1820 - 1895)



► Circle the note changed by the key signature.

**66 SCALE SKILL**



**67 FOR TRUMPETS/CORNETS ONLY** 



**DOTTED HALF NOTE**



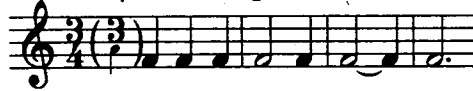
A dot after a note adds half the value of the note.

$$\begin{aligned} \text{Dotted half note} &= \text{half note} + \text{quarter note} \\ 2 + 1 &= 2 + 1 = 3 \text{ counts} \end{aligned}$$

**TIME SIGNATURE**



$\frac{3}{4}$  = 3 counts in each measure  
 $\frac{1}{4}$  = quarter note gets 1 count



**DYNAMICS**

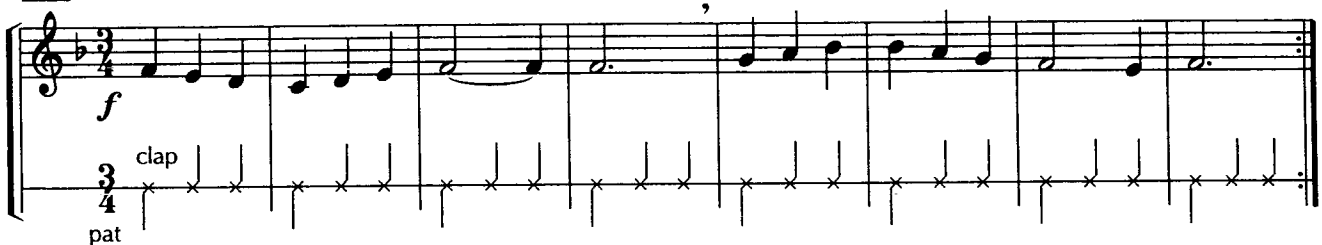
*forte (f)* - loud  
*piano (p)* - soft

**68 WARM-UP**



► Try playing this warm-up on your mouthpiece.

**69 CHANNEL THREE**



► Write in the counting for the top line before you play.

**70 DOWN IN THE VALLEY**



American Mountain Song



**71 BROTHER MARTIN - Round**

Latin American Folk Song



**72 THE LITTLE FISH**

Australian Folk Song



► Draw in a breath mark at the end of each phrase.

**73 GO FOR EXCELLENCE!**



Czech Folk Song



# NATURAL



A natural sign cancels a flat or a sharp. It remains in effect for the entire measure.

## 74 WARM-UP

B flat (B $\flat$ )

► Try playing this warm-up on your mouthpiece.

## 75 OLD BLUE

Traditional

Solo/Soli Tutti

## 76 THIRD TIME AROUND

B $\flat$

► Circle the notes changed by the key signature.

## 77 LULLABY - Duet

Page 40

Traditional

A. *p*

B. *p*

## 78 MINUTEMAN MARCH

Robert Frost (b. 1942)

*f* also played B $\flat$

## 79 FOR TRUMPETS/CORNETS ONLY

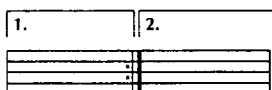
*f*

**ACCENT**



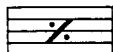
Attack the note louder.

**1st and 2nd ENDINGS**



Play the first ending the first time through. Then, repeat the music, skip the first ending, and play the second ending.

**ONE-MEASURE REPEAT SIGN**



Repeat the previous measure.

**80 MEXICAN HAT DANCE**

Mexican Folk Song

Musical score for Mexican Hat Dance in 3/4 time. The melody is in treble clef with a key signature of one flat. It features dynamic markings of *f* (forte) and *p* (piano), and accent (>) symbols. The accompaniment is in bass clef with a key signature of one flat, marked 'clap' and consists of rhythmic patterns. The piece includes first and second endings.

**81 FRÈRE JACQUES - Round**

French Folk Song

Musical score for Frère Jacques in common time (C). The melody is in treble clef with a key signature of one flat. It features dynamic markings of *f* (forte) and repeat signs. The piece is a round with four distinct endings.

**82 MORNING MOOD**



Edvard Grieg (1843 - 1907)

Musical score for Morning Mood in 3/4 time. The melody is in treble clef with a key signature of one flat. It features a dynamic marking of *p* (piano) and a slur over the melody.

**83 MING COURT**

Page 40

Chinese Folk Song

Musical score for Ming Court in 2/4 time. The melody is in treble clef with a key signature of two flats. It features a dynamic marking of *p* (piano) and slurs over the melody.

► Write an S under each slur and a T under the tie before you play.

**84 GO FOR EXCELLENCE!**



Musical score for Go for Excellence! in 4/4 time. The melody is in treble clef with a key signature of two flats. It features a dynamic marking of *f* (forte) and slurs over the melody.



# SAWMILL CREEK

Solo with Piano Accompaniment

Bruce Pearson (b. 1942)

Trumpet/  
Cornet

Piano

1 2 3 4 5 6 1. 9

*p* → Go back to the first repeat sign. ↗

4 3 1. 1.

7 2. 8 9 10 11 12

*f*

2. 2 5 2 5 1 3

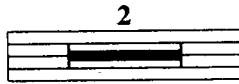
13 14 15 16 17 18 19

*f*

2 5

20 21 22 23 24 25

# LONG REST



Count: 1 2 3 4 2 2 3 4

Rest the number of measures indicated.

## MONTEGO BAY

Band Arrangement

Calypso Song  
arr. Chuck Elledge (b. 1961)

1-4 4 5 div. 6 7 8 9

10 11 12 13-14 2 15 unis. 16

17-18 2 19 div. 20 21 22

23 24 > 25 26 27 1.

29 2. 30 31 32 33 unis. 34

1st time - *f*  
2nd time - *p*

## REGAL MARCH

Band Arrangement

Bruce Pearson (b. 1942)  
arr. Chuck Elledge (b. 1961)

1 2 3 4 5 6

7 8 9 10 11 12

13 14 15 16 17 18

19 div. 20 unis. 21 22 23 24 div.

25 26 27 28 29 unis. 30 div.

W.W. Cue  
end cue

**85 WARM-UP**

**86 FULL OF HOT AIR**

**87 DANZA GIOVANNI**



Italian Folk Song

**88 C MAJOR SCALE SKILL (Concert B $\flat$  Major)**

**89 THE MAN ON THE FLYING TRAPEZE**

George Leybourne (1842 - 1884)

► Go back to the first repeat sign. ↗

**90**

\_\_\_\_\_

Composer \_\_\_\_\_

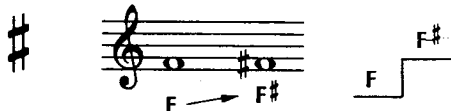
your name

► Using the given rhythms, draw in notes to complete the melody. Title and play your composition.

**91 FOR TRUMPETS/CORNETS ONLY**



**SHARP**



A sharp (#) raises the pitch of a note one half step. It remains in effect for the entire measure.

**KEY SIGNATURE**



This key signature means play all F's as F sharps.

**92 LOOK SHARP**

F sharp (F#)



**93 AURA LEE**

G. R. Poulton (d. 1867)



► Circle the notes changed by the key signature.

**94 BARCAROLLE**

Jacques Offenbach (1819 - 1880)



**95 JUST BY ACCIDENT**



**96 G MAJOR SCALE SKILL (Concert F Major)**



**97 SAILOR'S SONG**

Solo/Soli

Page 40



**98 GO FOR EXCELLENCE!**



American Folk Song



## DA CAPO AL FINE (D. C. AL FINE)

Go back to the beginning and play until the *Fine*.**99** WARM-UP

▶ Try playing this warm-up on your mouthpiece.

**100** IN THE POCKET**101** POCKET CHANGE**102** STRICTLY BUSINESS**103** SMOOTH SAILING**104** ROSES FROM THE SOUTH

Johann Strauss, Jr. (1825 - 1899)

**105** THEME FROM "HANSEL AND GRETEL"

Engelbert Humperdinck (1854 - 1921)

*D.C. al Fine***106** FOR TRUMPETS/CORNETS ONLY

**107** THAT'S A WRAP

Musical notation for 'That's a Wrap' in 4/4 time, starting with a forte (*f*) dynamic. The melody is written on a single staff.

**108** POLLY WOLLY DOODLE

Page 40

American Folk Song

Musical notation for 'Polly Wolly Doodle' in 6/8 time. It includes a melody line and a percussion line with 'clap' and 'foot stomp' markings. The melody starts with a forte (*f*) dynamic.

Continuation of the musical notation for 'Polly Wolly Doodle', showing first and second endings for the melody and corresponding percussion.

**109** VOLGA BOAT SONG

Page 40

Russian Folk Song

Musical notation for 'Volga Boat Song' in 4/4 time, starting with a forte (*f*) dynamic.

**110**

Composer \_\_\_\_\_ your name

Musical notation for 'Hand Clappers' and 'Knee Slappers' in 4/4 time. The 'Hand Clappers' part starts with a forte (*f*) dynamic, followed by a piano (*p*) section and another forte (*f*) section. The 'Knee Slappers' part also starts with a forte (*f*) dynamic.

▶ Compose a duet (accompaniment) part for Knee Slappers. The first measure has been completed for you. Title and perform your composition.

**111** GO FOR EXCELLENCE!



Tielman Susato (1500? - 1561?)

Musical notation for 'Ronde' in 4/4 time, featuring two staves of music. The first staff starts with a forte (*f*) dynamic and includes a piano (*p*) section. The second staff also starts with a forte (*f*) dynamic and includes a piano (*p*) section.

**SINGLE EIGHTH NOTE**



A single eighth note is half as long as a quarter note.

$$\text{♪} = \frac{1}{2} \text{ count.}$$

**DOTTED QUARTER NOTE**



A dot after a note adds half the value of the note:

$$\text{♪} + \text{.} = \text{♪} + \text{♪} = \text{♪}.$$

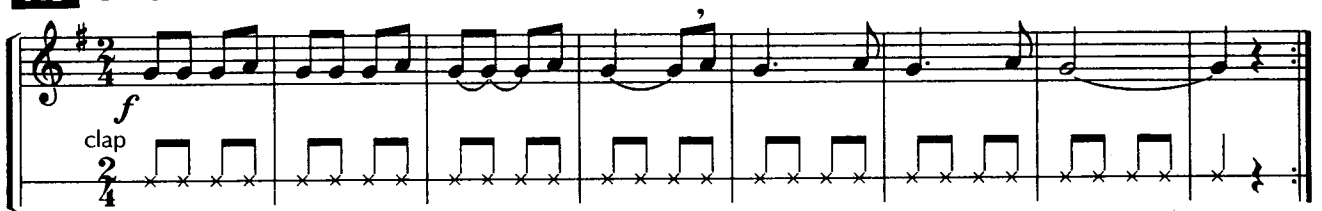
$$1 + \frac{1}{2} = 1 + \frac{1}{2} = 1 \frac{1}{2} \text{ counts}$$

**112 WARM-UP - Band Arrangement**



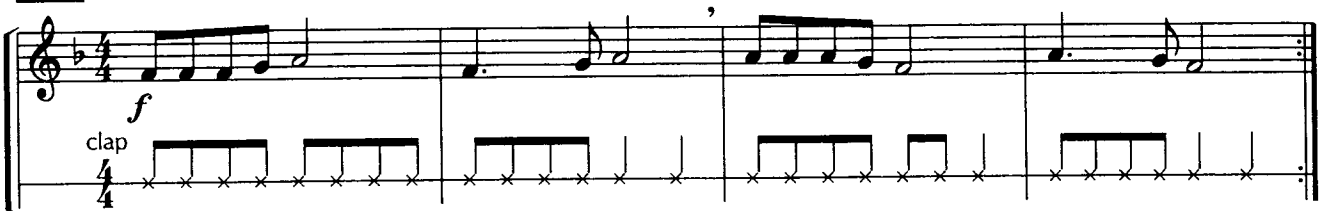
► Try playing this warm-up on your mouthpiece.

**113 SHORT CUT**



► Write in the counting for the top line before you play.

**114 SPOT THE DOTS**



► Feel the pulse of three eighth notes during each dotted quarter note.

**115 ALL THROUGH THE NIGHT**



Welsh Folk Song



**116 ALOUETTE**

French-Canadian Folk Song



**117 FOR TRUMPETS/CORNETS ONLY**



**118** JUST A LITTLE OFF THE TOP

**119** TOP DRAWER - Duet

**120** HOME ON THE RANGE

Page 41

Daniel E. Kelley (1843 - 1905)

► Circle the notes changed by the key signature.

**121** THE CONQUERING HERO - Duet

George Frideric Handel (1685 - 1759)

**122** GO FOR EXCELLENCE!





**TEMPOS**

**Andante** - moderately slow  
**Moderato** - moderate speed  
**Allegro** - quick and lively

**DYNAMICS**

**mezzo forte (mf)** - medium loud  
**mezzo piano (mp)** - medium soft

**123 WARM-UP - Band Arrangement**

Andante

*mf*

▶ Try playing this warm-up on your mouthpiece.

**124 HIGH WINDS AHEAD**

Andante

*f*

**125 LOOK BEFORE YOU LEAP**

Moderato

*f*

**126 F MAJOR SCALE SKILL (Concert E $\flat$  Major)**



Allegro

*mf*

Arpeggio

Chords div.

**127 VARIATIONS ON A THEME BY MOZART**

Wolfgang Amadeus Mozart (1756 - 1791)

Moderato

Theme (main melody)

Variation 1 (time signature changes)

Variation 2 (rhythm changes)

Variation 3 (melody changes)

*mp*

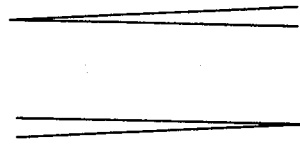
**128 FOR TRUMPETS/CORNETS ONLY**



Andante

*f*

**DYNAMICS**



*crescendo* - Gradually play louder.

*decrescendo* - Gradually play softer.

**129 SLIPPERY SLURS**

Andante



**130 WALTZ STREET**

Moderato



**131 THEME FROM "SYMPHONY NO. 9"**



Ludwig van Beethoven (1770 - 1827)

Moderato



**132 READY OR NOT**

Andante



► Higher notes are easier with faster air.

**133 ACH! DU LIEBER AUGUSTINE**

German Folk Song

Allegro



**134 GO FOR EXCELLENCE!**



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Moderato



► Play using each of the following articulations: A. B. C.

# BALANCE BUILDER

1 Tonic      2 div.      3 Subdominant      4 div.      5 Dominant      6 div.      7 Tonic

# TRUMPET VOLUNTARY

Band Arrangement

Jeremiah Clarke (1674? - 1707)  
arr. Bruce Pearson (b. 1942)

1 **Moderato** div. > 2 > 3 > 4 > 5 6

7 8 unis. 9 div. 10 11 unis. 12

13 14 15 16 17 18

19 **W.W. Cue** 20 div. 21 22 23 24 unis.

25 div. 26 27 28 29 30

31 32 33 34 35 36 unis.

37 div. 38 39 40 41 >

42 > 43 44 45 > 46 unis.

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

# TEMPO

*Ritardando (ritard. or rit.)* - Gradually slow the tempo.

## 135 SAKURA - Duet

Japanese Folk Song

Andante

Musical score for 'SAKURA - Duet' in 4/4 time, Andante tempo. The score consists of three systems of two staves each. The first system is labeled 'A.' and 'mp'. The second system is labeled 'B.' and 'mp', with dynamics changing to 'mf' and 'p' in the second half. The third system is labeled 'mp' and ends with a 'rit.' (ritardando) marking and a 'p' (piano) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

▶ Draw in a breath mark at the end of each phrase.

## 136 GRANDFATHER'S WHISKERS



American Folk Song

Moderato

Musical score for 'GRANDFATHER'S WHISKERS' in 2/4 time, Moderato tempo. The score is written on two staves. The first staff starts with a 'mf' dynamic. The second staff includes first and second endings, marked '1.' and '2.', and ends with the word 'Hey!'.

## 137 TWINKLE VARIATION

Wolfgang Amadeus Mozart (1756 - 1791)

Theme

Musical score for 'TWINKLE VARIATION' Theme in 4/4 time, starting with a 'mf' dynamic.

Variation

Composer \_\_\_\_\_ your name

A blank musical staff provided for the student to compose a variation on the 'Twinkle, Twinkle, Little Star' theme.

▶ Compose a variation on "Twinkle, Twinkle, Little Star."

**138 PARTNER SONGS - Duet**

American Spirituals

Andante

"Swing Low, Sweet Chariot"

Musical notation for the first system. The top staff is for "Swing Low, Sweet Chariot" and the bottom staff is for "All Night, All Day". Both are in 4/4 time with a key signature of one flat. Dynamics include *p* (piano) and *mf* (mezzo-forte).

Musical notation for the second system, featuring first and second endings. Dynamics include *p* (piano).

**139 MANHATTAN BEACH MARCH**



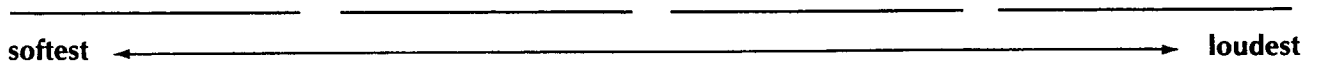
John Philip Sousa (1854 - 1932)

Allegro

Musical notation for "Manhattan Beach March" in 2/4 time with a key signature of one flat. It includes an "Introduction" and a "Theme". Dynamics include *f* (forte). The piece features first and second endings.

**140 DYNAMIC DECISION**

Write in the following dynamics from softest to loudest: *mezzo forte* *piano* *forte* *mezzo piano*



**141 FOR TRUMPETS/CORNETS ONLY**



Moderato

Musical notation for "For Trumpets/Cornets Only" in 2/4 time with a key signature of two sharps. Dynamics include *f* (forte) and *mp* (mezzo-piano).

**TEMPO**

Largo - slow

**142 "LARGO" FROM THE NEW WORLD SYMPHONY**



Antonin Dvořák (1841 - 1904)

Largo

Musical notation for exercise 142, featuring a single staff with a treble clef and a 4/4 time signature. The melody consists of eighth and quarter notes with various dynamics: *mp*, *mf*, and *p*.

**143 JUST FINE**



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Moderato

Musical notation for exercise 143, consisting of two staves with a treble clef and a 3/4 time signature. The melody is primarily quarter and eighth notes. Dynamics include *mf*.

**144 CHORALE - Duet**

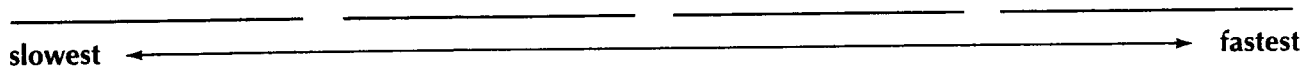
Lowell Mason (1792 - 1872)

Largo

Musical notation for exercise 144, a duet for two voices (A and B) and piano accompaniment. It features two staves for voices and two for piano. Dynamics range from *mp* to *f*, with a *rit.* (ritardando) section ending in *p*.

**145 TEMPO TIME**

Write in the following tempos from slowest to fastest: **Andante Allegro Moderato Largo**



**146 GO FOR EXCELLENCE!**



Allegro

Musical notation for exercise 146, a single staff with a treble clef and a 3/4 time signature. The melody is a rhythmic eighth-note pattern. Dynamics include *mf*.

**147 RICOCHET ROCK**

Chuck Elledge (b. 1961)

Allegro

Musical score for Ricochet Rock in 4/4 time, key of G major. The score consists of two systems. The first system includes a piano part with a 'clap' instruction and a dynamic marking of *f*. The melody features eighth-note patterns with accents (>>) and slurs. The second system continues the melody with similar rhythmic patterns and a final cadence.

**148 LOCH LOMOND**



Scottish Folk Song

Moderato

Musical score for Loch Lomond in 6/8 time, key of B-flat major. The score consists of two systems. The first system starts with a dynamic marking of *mp* and ends with a crescendo leading to a dynamic marking of *f*. The second system continues the melody with a dynamic marking of *mp* and features a fermata over the final note.

**149 SHALOM, CHAVERIM**

Hebrew Folk Song

Andante

Musical score for Shalom, Chaverim in 4/4 time, key of B-flat major. The score consists of two systems. The first system starts with a dynamic marking of *p*. The second system includes first and second endings, with a repeat sign and a final cadence.

▶ Draw in a breath mark at the end of each phrase.

**150**

Composer \_\_\_\_\_ your name

Musical score for exercise 150 in 4/4 time, key of G major. The score consists of a single system with a melody that ends with a fermata, intended for the student to compose an ending.


▶ Compose an ending for this melody. Title and play your composition.

**151 FOR TRUMPETS/CORNETS ONLY**



Moderato

Musical score for exercise 151 in 4/4 time, key of G major. The score consists of a single system with a melody that includes first and second endings, starting with a dynamic marking of *mf*.

**152** GRANDFATHER'S CLOCKPage 41 

Henry C. Work (1832 - 1884)

Moderato Fine

*mf* D.C. al Fine

Detailed description: This block contains the musical score for 'Grandfather's Clock'. It consists of two staves of music in treble clef, 2/4 time, with a key signature of one sharp (F#). The tempo is 'Moderato'. The first staff begins with a dynamic marking of *mf* and ends with a repeat sign and a 'Fine' marking. The second staff continues the melody and ends with a 'D.C. al Fine' marking.

▶ Circle the notes changed by the key signature.

**153** KUM BA YAH

African Folk Song

Largo

*p*

Detailed description: This block contains the musical score for 'Kum Ba Yah'. It consists of two staves of music in treble clef, 4/4 time, with a key signature of one sharp (F#). The tempo is 'Largo'. The first staff begins with a dynamic marking of *p*. The melody is characterized by wide intervals and a slow, spacious feel.

**154** GRANT US PEACE - Round

German Canon

Andante

1. *mp*

2.

3.

Detailed description: This block contains the musical score for 'Grant Us Peace - Round'. It consists of three staves of music in treble clef, 3/4 time, with a key signature of two flats (Bb, Eb). The tempo is 'Andante'. The first staff is marked with a dynamic of *mp* and includes a first ending bracket. The second and third staves show the second and third endings of the round, respectively.

**155** GO FOR EXCELLENCE!

Moderato

*mf*

*p mf p mf p f mp*

Detailed description: This block contains the musical score for 'Go for Excellence!'. It consists of two staves of music in treble clef, 4/4 time, with a key signature of two flats (Bb, Eb). The tempo is 'Moderato'. The first staff begins with a dynamic marking of *mf*. The second staff features a series of dynamic markings: *p*, *mf*, *p*, *mf*, *p*, *f*, and *mp*, with slanted lines indicating the transitions between these dynamics.



# EMPEROR'S HYMN

from the "Emperor" String Quartet Op. 76, no. 3  
Solo with Piano Accompaniment

Franz Joseph Haydn  
(1732 - 1809)

1 **Andante**

Trumpet/  
Cornet

2 3 4 5

*mf*

Piano

**Andante**

1 2 3 4 5

*f* *mf*

6 7 8 9 10

2 3 5 3

4 4 1

11 12 13 14 15

4 2 4 5 3 3

1 2 3

*p*

16 17 18 19 20

*f* *mf*

*f* *mf*

21

22 23 24

*mp*

*mp*

3 1

25

26 27 28

*mf*

*mf*

29

30 31 32 33

*mf* *f*

*mf* *f*

1 2 2 1 2 3 5 2

34

35 36 37 38

*rit.*

*rit.*

5

# ROCKIN' RONDEAU

Band Arrangement

Based on a theme by  
Jean-Joseph Mouret (1682 - 1738)  
arr. Chuck Elledge (b. 1961)

1-3 Moderato 3 4 5 6 7 div.

8 9 10 unis. div. 11 1. 12 unis.

13 2. 14 15-17 3 18 unis. div. 19

20-22 3 23 unis. 24 25 div. 26 unis.

27 28 div. 29 30 Allegro unis. 31

32 33 34 35 div.

36 unis. 37 38 39

40 41 div. 42 43

44 unis. 45 46 div. 47 48

*mf* *p* *mf* *f* *f* *rit.*

Detailed description: This is a musical score for a band arrangement of 'Rockin' Rondeau'. The score is written on a single treble clef staff in 4/4 time. It begins with a 'Moderato' tempo marking. The first measure (1-3) features a triplet of eighth notes. Measures 4-7 continue with eighth notes, with measure 5 boxed. Measure 7 is marked 'div.' (divisi). The second line (8-12) starts with a unison ('unis.') of eighth notes, followed by a 'div.' section. Measure 11 has a first ending bracket. The third line (13-19) has a second ending bracket for measures 13-14, followed by a triplet (15-17) and a 'p' (piano) dynamic. The fourth line (20-26) has a triplet (20-22), a unison section (23), and a 'div.' section (25). The fifth line (27-31) starts with a 'rit.' (ritardando) hairpin, followed by a 'f' (forte) dynamic and an 'Allegro' tempo change. Measure 30 is boxed. The sixth line (32-35) continues with eighth notes and a 'div.' section. The seventh line (36-39) has a unison section (36) and a 'f' dynamic. The eighth line (40-43) has a 'div.' section (41). The ninth line (44-48) has a unison section (44), a 'div.' section (46), and a 'rit.' hairpin ending at measure 48.

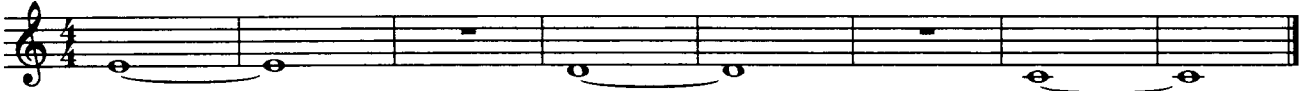
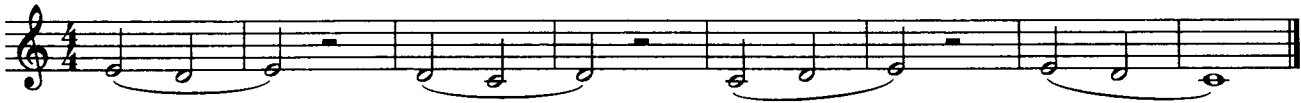
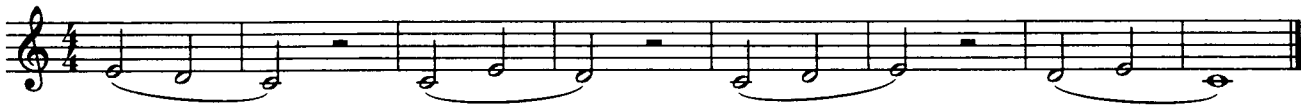
# EXCELLERATORS - FOR TRUMPETS/CORNETS ONLY

**TIE**

A tie is a curved line that connects two notes of the same pitch. Tied notes are played as one unbroken note.

**SLUR**

A slur is a curved line that connects two or more notes of different pitches. Tongue only the first note of a slur.

**4A****4B****12A****12B****23A****23B****39****58**

# EXCELLERATORS - FOR TRUMPETS/CORNETS ONLY

**77**

Exercise 77 consists of two staves of music in 4/4 time with a key signature of one flat. The first staff begins with a treble clef and a key signature of one flat. The melody starts on a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The second staff continues the melody with eighth notes E5, F5, G5, and A5, followed by quarter notes B4, A4, G4, and F4.

**83**

Exercise 83 consists of one staff of music in 3/4 time with a key signature of one flat. The melody starts on a quarter note G4, followed by eighth notes A4, B4, and C5. The second staff continues with eighth notes D5, E5, and F5, followed by quarter notes G4, F4, and E4.

**97A**

Exercise 97A consists of one staff of music in 3/4 time with a key signature of one flat. The melody starts on a quarter note G4, followed by eighth notes A4, B4, and C5. The second staff continues with eighth notes D5, E5, and F5, followed by quarter notes G4, F4, and E4.

**97B**

Exercise 97B consists of two staves of music in 3/4 time with a key signature of one flat. The first staff begins with a treble clef and a key signature of one flat. The melody starts on a quarter note G4, followed by eighth notes A4, B4, and C5. The second staff continues with eighth notes D5, E5, and F5, followed by quarter notes G4, F4, and E4.

**108**

Exercise 108 consists of one staff of music in 4/4 time with a key signature of one flat. The melody starts on a quarter note G4, followed by eighth notes A4, B4, and C5. The second staff continues with eighth notes D5, E5, and F5, followed by quarter notes G4, F4, and E4.

**109**

Exercise 109 consists of two staves of music in 4/4 time with a key signature of one sharp. The first staff begins with a treble clef and a key signature of one sharp. The melody starts on a quarter note G4, followed by eighth notes A4, B4, and C5. The second staff continues with eighth notes D5, E5, and F5, followed by quarter notes G4, F4, and E4.

**EXCELLERATORS - FOR TRUMPETS/CORNETS ONLY****120**

Exercise 120 consists of two staves of music in common time. The first staff is in treble clef and the second is in bass clef. The music features a sequence of eighth and quarter notes with various accidentals (sharps, flats, naturals) and slurs.

**134**

Exercise 134 consists of two staves of music in 4/4 time. Both staves are in treble clef. The music features a sequence of eighth and quarter notes with various accidentals and slurs.

**143**

Exercise 143 consists of two staves of music in common time. The first staff is in treble clef and the second is in bass clef. The music features a sequence of eighth and quarter notes with various accidentals and slurs.

**152**

Exercise 152 consists of three staves of music in 4/4 time. All three staves are in treble clef. The music features a sequence of eighth and quarter notes with various accidentals and slurs.