

# FOR TROMBONES & BRASS ONLY

**BASS CLEF**



**TIME SIGNATURE**



**WHOLE NOTE**



**WHOLE REST**



Ledger Line      Bar Lines

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

Staff

Measures

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

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

**FLAT**



B → Bb

B Bb

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

## WHAT DO YOU HEAR?

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

Bb or F

1      1

## WHAT NEXT?

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

### 1 THE FIRST NOTE

B flat (Bb)      Bb

1

The number indicates what position to use.

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

### 2 THE SECOND NOTE

C      C

6

### 3 TEA FOR TWO

### 4 THE THIRD NOTE

D      D

4

### 5 THREE OF A KIND

### 6 THREE'S COMPANY

### 7 TOP BRASS

# FOR TROMBONES & BRASS ONLY

**BASS CLEF**



**TIME SIGNATURE**



**WHOLE NOTE**



**WHOLE REST**



Ledger Line

Bar Lines

Staff

Measures

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

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

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

**FLAT**



E → Eb



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

## 1 THE FIRST NOTE

F

F

1

The number indicates what position to use.

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

## 2 THE SECOND NOTE

E flat (Eb)

Eb

3

## 3 TEA FOR TWO

## 4 THE THIRD NOTE

D

D

4

## 5 THREE OF A KIND

## 6 THREE'S COMPANY

## 7 TOP BRASS

# FOR THE FULL BAND

**BASS CLEF**



**TIME SIGNATURE**



**WHOLE NOTE**



**WHOLE REST**



Ledger Line      Bar Lines

4 = 4 counts in each measure

Staff

Measures

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

**FLAT**



B → Bb

B      Bb

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

## 1 TIME FOR BAND

D      D

4

The number indicates what position to use.      ▶ A double bar line marks the end of the music.

## 2 THE FUN CONTINUES

C      C

6

## 3 WHOLE LOTTA COUNTING

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

## 4 FOUR SCORE

Page 39

B flat (Bb)      Bb

1

▶ 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



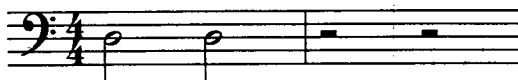
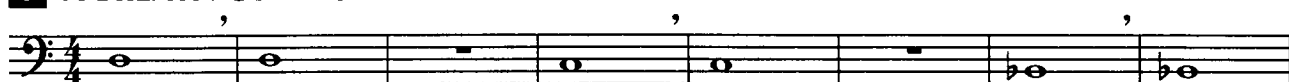
BREATH MARK



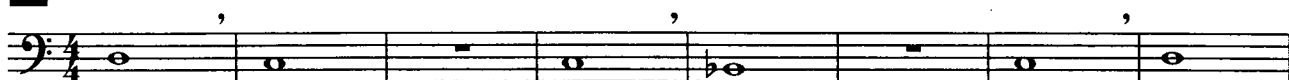
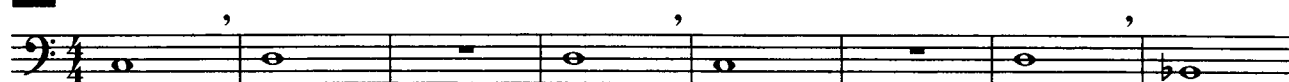
Each half note gets  
2 counts in  $\frac{4}{4}$  time.

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.

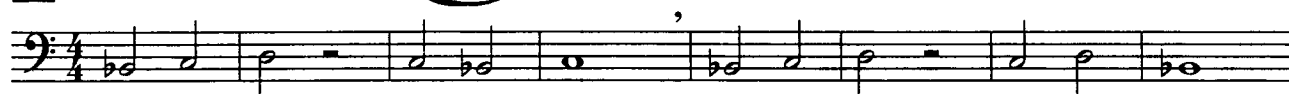
**9** SIDE BY SIDE**10** TWO BY TWO**11** HALF THE PRICE

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

**12** CARDIFF BY THE SEA

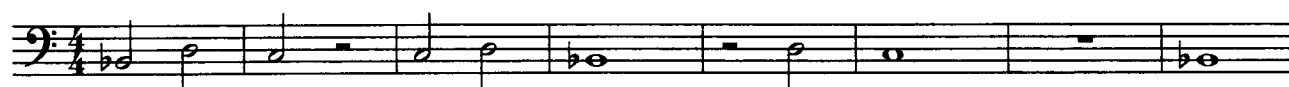
Page 39

Welsh Folk Song

**13** TWO FOR THE SHOW - Duet

A.

B.

**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

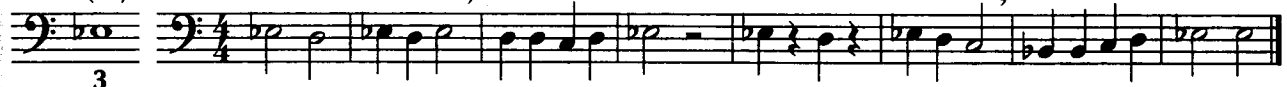
Traditional



## 19 EASY STREET

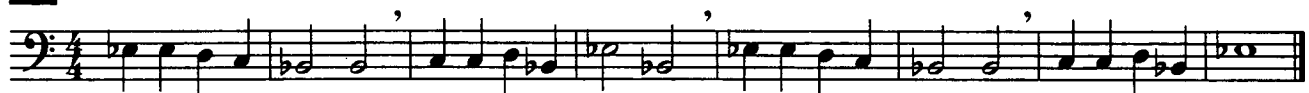
E flat (Eb)

Eb



## 20 COUNTRY WALK

English Folk Song



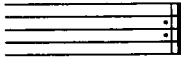
## 21 GETTIN' IT TOGETHER



## 22 FOR TROMBONES 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**

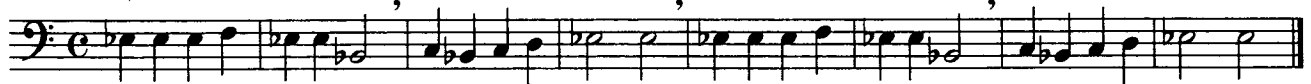
Traditional English Carol

Solo/Soli

Tutti

Solo/Soli

Tutti



**27 SONG OF THE FJORDS**

Norwegian Folk Song

Solo/Soli

Tutti

Solo/Soli

Tutti



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

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

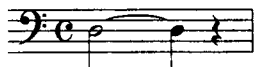


► Fill in the rest of the measures using the given rhythms and any notes you know. Title and play your composition.

**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.

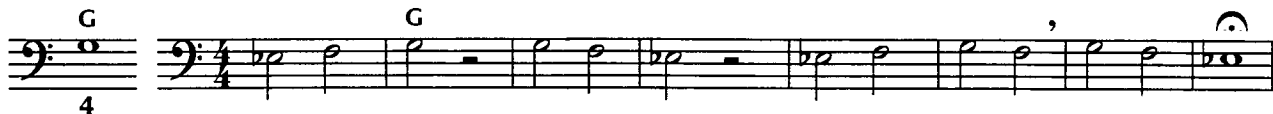
**TIME SIGNATURE**



$\frac{2}{4}$  = 2 counts in each measure  
 $\frac{2}{4}$  = 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



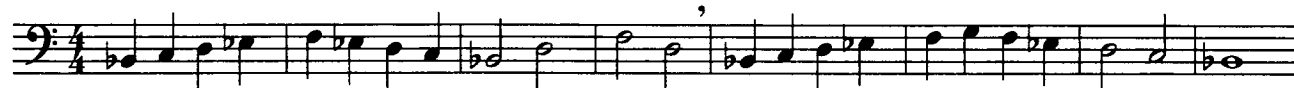
► Write in the counting and clap the rhythm before you play.

**34 FARM OUT**

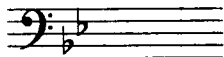
Traditional



**35 FOR TROMBONES ONLY**



# KEY SIGNATURE



Key signatures change certain notes throughout a piece of music. This key signature means play all B's as B flats and all E's as E flats.

## 36 MARK TIME



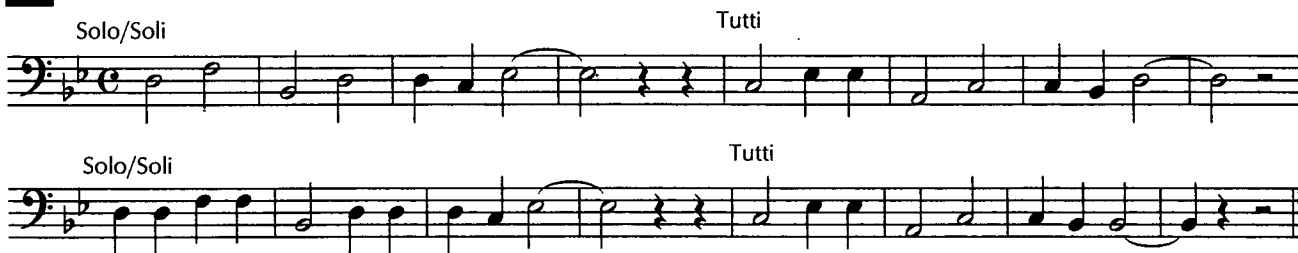
## 37 SWEETLY SINGS THE DONKEY - Round

Traditional



## 38 MARY ANN

West Indies Folk Song



► Write in the note names before you play.

## 39 CRUSADER'S MARCH



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!





### BALANCE BUILDER

Tonic                      Subdominant                      Dominant                      Tonic

1                      2                      3                      4                      5                      6                      7

## JINGLE BELLS

Band Arrangement

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

1                      2                      3                      4

5                      6                      7                      8

9                      10                      11                      12

13                      14                      15                      16

17                      18                      19                      20

21                      22                      23                      24

### 42 SCHOOL SONG

Solo/Soli                      , Tutti

Solo/Soli                      , Tutti

### 43 FOR TROMBONES ONLY



1                      2                      3                      4                      5                      6                      7

# EIGHTH NOTES



Two eighth notes are as long as a quarter note.

Each eighth note gets 1/2 count in 2/4 and 4/4 time.

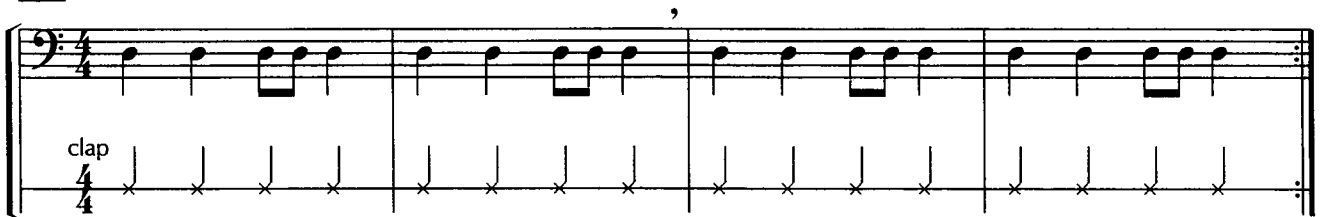
$$\text{eighth note} + \text{eighth note} = \text{quarter note}$$

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

## 44 WARM-UP



## 45 EIGHTH NOTE ENCOUNTER



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

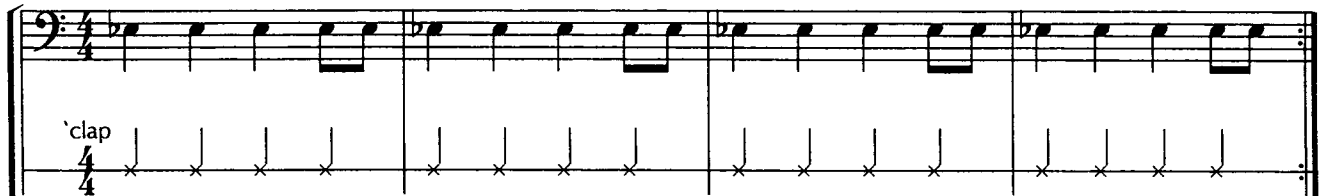
## 46 JIM ALONG JOSIE



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

Page 39

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

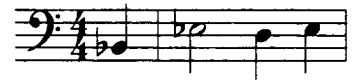
**55** FOR TROMBONES ONLY

## 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 the first note of each slur and *legato* tongue the remaining notes. Try playing this warm-up on your mouthpiece.

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

Johannes Brahms (1833 - 1897)

**58** ERIE CANAL CAPERS

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!

## KEY SIGNATURE



This key signature means play all B's as B flats, all E's as E flats, and all A's as A flats.

**62** CLIMBING STAIRS

A flat (Ab)



► Higher notes are easier with faster air.

**63** BINGO

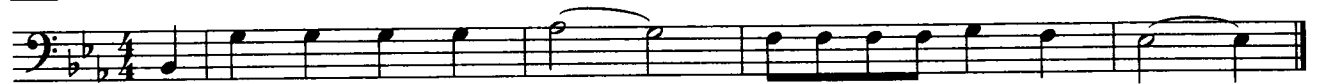
American Folk Song

**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 notes changed by the key signature.

**66** SCALE SKILL**67** FOR TROMBONES ONLY

**DOTTED HALF NOTE**



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

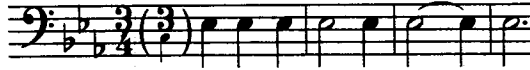
$$\text{♩} + \cdot = \text{♩} + \text{♩} = \text{♩}$$

$$2 + 1 = 2 + 1 = 3 \text{ counts}$$

**TIME SIGNATURE**



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



**DYNAMICS**

*forte (f)* - loud

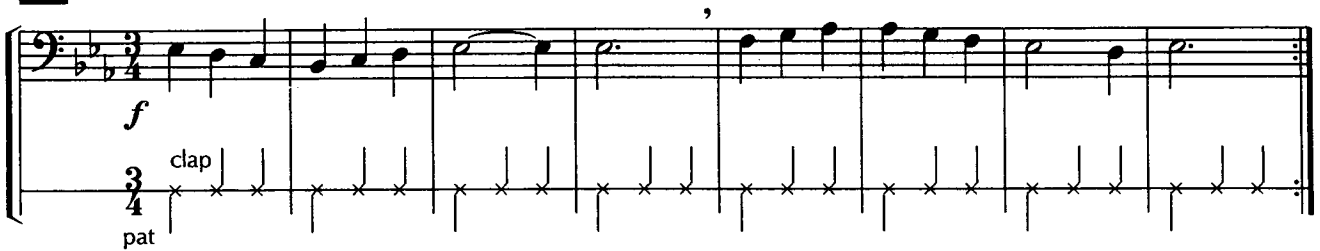
*piano (p)* - soft

**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!**

"When Love Is Kind"



Czech Folk Song



# NATURAL



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

## 74 WARM-UP

A flat (Ab) Ab

► Try playing this warm-up on your mouthpiece.

## 75 OLD BLUE

Traditional

Solo/Soli Tutti

*f*

Solo/Soli Tutti

## 76 THIRD TIME AROUND

*f* Ab

► Circle the notes changed by the key signature.

## 77 LULLABY - Duet

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Traditional

A. *p*

B. *p*

## 78 MINUTEMAN MARCH

Robert Frost (b. 1942)

*f* also played Ab

*p* *f*

## 79 FOR TROMBONES ONLY

**A** 1 6 1 , 6 1 6 **B** 1 6

*f*

► Try playing F and C in 6th position where indicated.

**ACCENT**



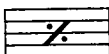
Attack the note louder.

**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. It features a bass clef, a key signature of one flat (B-flat), and a 3/4 time signature. The piece includes dynamic markings for *f* (forte) and *p* (piano). There are two first endings and one second ending, each marked with an accent (>). A 'clap' section is indicated with rhythmic patterns below the staff.

**81 FRÈRE JACQUES - Round**

French Folk Song

Musical score for Frère Jacques. It features a bass clef, a key signature of one flat (B-flat), and a common time signature (C). The piece includes dynamic markings for *f* (forte) and repeat signs. It is divided into four measures, each with a measure repeat sign.

**82 MORNING MOOD**



Edvard Grieg (1843 - 1907)

Musical score for Morning Mood. It features a bass clef, a key signature of one flat (B-flat), and a 3/4 time signature. The piece starts with a dynamic marking of *p* (piano) and includes a slur over a group of notes.

**83 MING COURT**

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Chinese Folk Song

Musical score for Ming Court. It features a bass clef, a key signature of one flat (B-flat), and a 2/4 time signature. The piece starts with a dynamic marking of *p* (piano) and includes slurs and ties over the notes.

▶ 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!. It features a bass clef, a key signature of one flat (B-flat), and a 4/4 time signature. The piece starts with a dynamic marking of *f* (forte) and includes slurs and ties over the notes.



# SAWMILL CREEK

Solo with Piano Accompaniment

Bruce Pearson (b. 1942)

The musical score is written for Trombone and Piano. It is in 4/4 time and the key signature has two flats (B-flat and E-flat). The score is divided into four systems, each with a Trombone staff on top and a Piano staff on the bottom. Measure numbers 1 through 25 are indicated above the notes. The first system (measures 1-6) includes a first ending bracket and a dynamic marking of *p*. A text instruction "Go back to the first repeat sign." with an arrow points to the first ending. The second system (measures 7-12) includes a second ending bracket and a dynamic marking of *f*. The third system (measures 13-19) includes a dynamic marking of *f*. The fourth system (measures 20-25) includes dynamic markings of *f* and accents (>).

LONG REST



Rest the number of measures indicated.

DIVISI

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



UNISON

Everyone plays the same notes.

# MONTEGO BAY

Band Arrangement

Calypso Song  
arr. Chuck Elledge (b. 1961)

# REGAL MARCH

Band Arrangement

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

**85 WARM-UP**

**86 FULL OF HOT AIR**

**87 DANZA GIOVANNI**



Italian Folk Song

**88 Bb MAJOR SCALE SKILL**

**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 TROMBONES ONLY**



KEY SIGNATURE



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

**92** LOOK SHARP

Two staves of music. The first staff has a treble clef, a key signature of one flat, and a 2/4 time signature. It contains a whole note chord labeled 'E' with a '2' below it. The second staff has a bass clef, a key signature of one flat, and a 4/4 time signature. It contains a melody starting with a whole note chord labeled 'E' and a dynamic marking of *f*.

**93** AURA LEE

G. R. Poulton (d. 1867)

Single staff of music in bass clef, one flat key signature, and common time. The melody is marked with a dynamic of *p*.

**94** BARCAROLLE

Jacques Offenbach (1819 - 1880)

Single staff of music in bass clef, one flat key signature, and 3/4 time. The melody is marked with a dynamic of *p*. It includes first and second endings.

**95** JUST BY ACCIDENT



Single staff of music in bass clef, one flat key signature, and 3/4 time. The melody is marked with a dynamic of *f*.

**96** F MAJOR SCALE SKILL

Two staves of music in bass clef, one flat key signature, and 4/4 time. The first staff shows the F major scale starting on F, marked with a dynamic of *f*. The second staff shows the scale in arpeggio, labeled 'Arpeggio', and then as chords, labeled 'Chords'.

**97** SAILOR'S SONG

Page 40

Single staff of music in bass clef, one flat key signature, and 2/4 time. It includes a 'Solo/Soi' section and a 'Tutti' section. The melody is marked with a dynamic of *f*. It includes first and second endings.

**98** GO FOR EXCELLENCE!



American Folk Song

Single staff of music in bass clef, one flat key signature, and 4/4 time. The melody is marked with a dynamic of *f* and includes accents (>) over the first few notes.

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

SHARP



Go back to the beginning and play until the *Fine*.

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

**99** WARM-UP



► Try playing this warm-up on your mouthpiece.

**100** IN THE POCKET



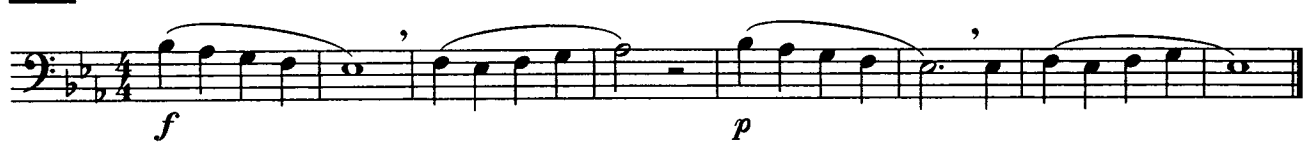
**101** POCKET CHANGE



**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 TROMBONES ONLY



F sharp (F#)



107 THAT'S A WRAP

Musical notation for 'That's a Wrap' in bass clef, 4/4 time. The melody is marked with a forte (*f*) dynamic.

108 POLLY WOLLY DOODLE Page 40

American Folk Song

Musical notation for 'Polly Wolly Doodle' in bass clef, 4/4 time. The melody is marked with a forte (*f*) dynamic. The accompaniment includes 'clap' and 'foot stomp' markings.

Continuation of the musical notation for 'Polly Wolly Doodle', including first and second endings.

109 VOLGA BOAT SONG Page 40

Russian Folk Song

Musical notation for 'Volga Boat Song' in bass clef, 4/4 time. The melody is marked 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 is marked with *f*, *p*, and *f* dynamics. The 'Knee Slappers' part is marked with *f*, *p*, and *f* dynamics.

► 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 bass clef, 4/4 time. The melody is marked with a forte (*f*) and piano (*p*) dynamic.

**SINGLE EIGHTH NOTE**



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

$$\text{♪} = 1/2 \text{ count}$$

**DOTTED QUARTER NOTE**



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

$$\begin{aligned} \text{♪} + \text{.} &= \text{♪} + \text{♪} = \text{♪} \\ 1 + 1/2 &= 1 + 1/2 = 1\ 1/2 \text{ counts} \end{aligned}$$

**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 TROMBONES 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

▶ Try playing this warm-up on your mouthpiece.

**124 HIGH WINDS AHEAD**

Andante

**125 LOOK BEFORE YOU LEAP**

Moderato

**126 E♭ MAJOR SCALE SKILL**



Allegro

**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)

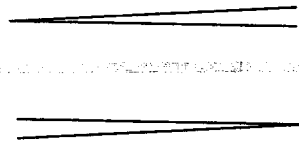
, Variation 3 (melody changes)

**128 FOR TROMBONES ONLY**



Andante

**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!**



Page 41

Moderato

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

# BALANCE BUILDER

1 Tonic 2 Subdominant 3 Dominant 4 Tonic 5 6 7

A single staff of music in bass clef, 4/4 time, with a key signature of two flats. It contains seven measures of music, each starting with a circled number (1-7) and a chord symbol above it: Tonic, Subdominant, Dominant, Tonic, and Tonic. The notes are: 1. G2, 2. Bb2, 3. D3, 4. F3, 5. G3, 6. Bb3, 7. D4.

# TRUMPET VOLUNTARY

Band Arrangement

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

Moderato

A series of eight staves of music in bass clef, 4/4 time, with a key signature of two flats. The music is marked 'Moderato' and 'f' (forte). The staves are numbered 1 through 46. Measure 5 is boxed. Dynamic markings include 'p' (piano), 'mf' (mezzo-forte), 'mp' (mezzo-piano), and 'f' (forte). The piece concludes with a final cadence in measure 46.

**TEMPO**

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

**135 SAKURA - Duet**

Japanese Folk Song

Andante

A. *mp*

B. *mp*

*mf* *mp* *mf*

*mp* *rit.* *p*

*mp* *rit.* *p*

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

**136 GRANDFATHER'S WHISKERS**



American Folk Song

Moderato

*mf*

1. 2.

Hey!

**137 TWINKLE VARIATION**

Wolfgang Amadeus Mozart (1756 - 1791)

Theme

*mf*

Variation

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

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

**138 PARTNER SONGS - Duet**  
Andante

American Spirituals

"Swing Low, Sweet Chariot"

*p* *mf*

"All Night, All Day"

*p* *mf*

1. 2.

*p* *p*

**139 MANHATTAN BEACH MARCH**



John Philip Sousa (1854 - 1932)

**Allegro**

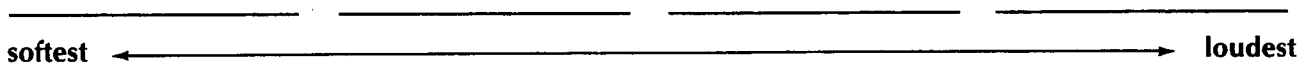
Introduction Theme

*f*

1. 2. >

**140 DYNAMIC DECISION**

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



**141 FOR TROMBONES ONLY**



**Moderato**

*mf*

TEMPO

Largo - slow

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



Antonin Dvořák (1841 - 1904)

Largo

Musical notation for exercise 142, featuring dynamics *mp*, *mf*, and *p*.

**143** JUST FINE



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Moderato

Musical notation for exercise 143, featuring dynamic *mf*.

**144** CHORALE - Duet

Lowell Mason (1792 - 1872)

Largo

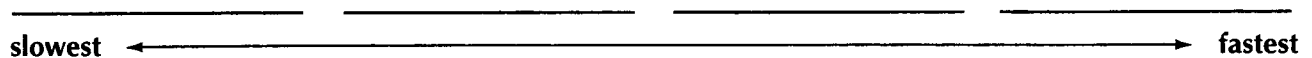
A.

Musical notation for exercise 144, parts A and B, featuring dynamics *mp* and *mf*.

Musical notation for exercise 144, parts A and B, featuring dynamics *mp*, *f*, *mf*, *f*, *rit.*, and *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, featuring dynamic *mf*.

**147 RICOCHET ROCK**

Chuck Elledge (b. 1961)

**Allegro**

*f*

clap

The score for 'Ricochet Rock' is in 4/4 time with a key signature of one flat. The bass line starts with a forte (*f*) dynamic and includes accents and slurs. The clap line consists of rhythmic patterns of claps and rests, with some measures marked with a slash and a vertical line, indicating a rest or a specific rhythmic pattern.

**148 LOCH LOMOND**



Scottish Folk Song

**Moderato**

*mp* *f* *mp*

The score for 'Loch Lomond' is in 6/8 time with a key signature of one flat. The bass line starts with a mezzo-piano (*mp*) dynamic, reaches a forte (*f*) dynamic in the middle, and returns to mezzo-piano (*mp*) towards the end. The melody is characterized by eighth and sixteenth notes.

**149 SHALOM, CHAVERIM**

Hebrew Folk Song

**Andante**

*p*

1. 2.

The score for 'Shalom, Chaverim' is in 4/4 time with a key signature of one flat. The bass line starts with a piano (*p*) dynamic. It includes a first ending (1.) and a second ending (2.) leading to a repeat sign.

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

**150** \_\_\_\_\_

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

A single musical staff in 4/4 time with a key signature of one flat, intended for a student-composed ending.

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

**151 FOR TROMBONES ONLY**



**Moderato**

*mf*

1. 2.

The score for 'For Trombones Only' is in 4/4 time with a key signature of one flat. The bass line starts with a mezzo-forte (*mf*) dynamic and includes first and second endings.

**152** GRANDFATHER'S CLOCK Page 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 bass clef, 2/4 time, and B-flat major. 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 concludes with a *D.C. al Fine* marking.

► Circle the note 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 bass clef, 4/4 time, and B-flat major. The tempo is marked *Largo*. The first staff begins with a dynamic marking of *p*. The second staff continues the melody.

**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 bass clef, 3/4 time, and B-flat major. The tempo is marked *Andante*. The first staff begins with a dynamic marking of *mp* and is labeled '1.'. The second and third staves are labeled '2.' and '3.' respectively, representing the second and third endings of the round.

**155** GO FOR EXCELLENCE! 

Moderato

*mf*

*p*  $\leftarrow$  *mf* *p*  $\leftarrow$  *mf* *p*  $\leftarrow$  *f*  $\rightarrow$  *mp*

Detailed description: This block contains the musical score for 'Go for Excellence!'. It consists of two staves of music in bass clef, 4/4 time, and B-flat major. The tempo is marked *Moderato*. The first staff begins with a dynamic marking of *mf*. The second staff features a series of dynamic markings: *p*  $\leftarrow$  *mf*, *p*  $\leftarrow$  *mf*, and *p*  $\leftarrow$  *f*  $\rightarrow$  *mp*.



# THEME FROM "THE ROYAL FIREWORKS"

Solo with Piano Accompaniment

George Frideric Handel  
(1685-1759)

**Allegro**

**Trombone**

**Piano**

**Allegro**

*mf*

*f*

*mp*

1 2 3 4

5 6 7 8 9

10 11 12

13 14 15 16 17

18 19 20 21 22

*p*

23 24 25 26

*mp*

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

27 28 29 30

31 32 33 34

1. 2.

*rit.*

# ROCKIN' RONDEAU

Band Arrangement

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

**Moderato**

1 *f*

5 *mf* div. 6 unis.

10 unis. 1. 12 13 2. 14

15 *mp*

20 21 22 23 24 *mf*

25 26 27 28 29 *f* div. *rit.*

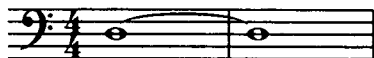
30 -31 **Allegro 2** 32 unis. 33 34 *mf*

35 div. 36 37 unis. 38 *mf* >

39 *f* > div. 40 unis. 41 42 43

44 45 46 47 48 *f* > *rit.*

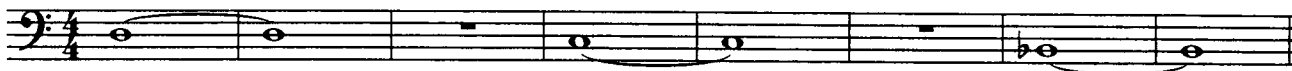
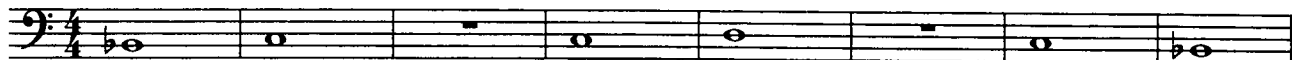
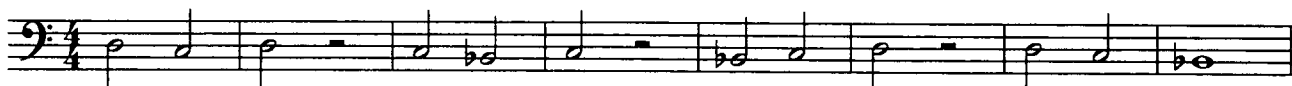
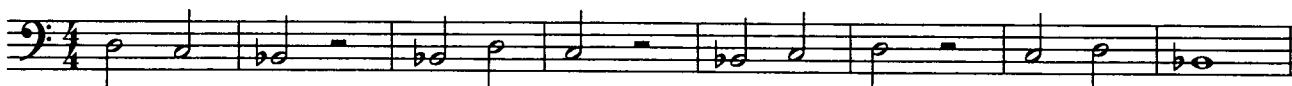
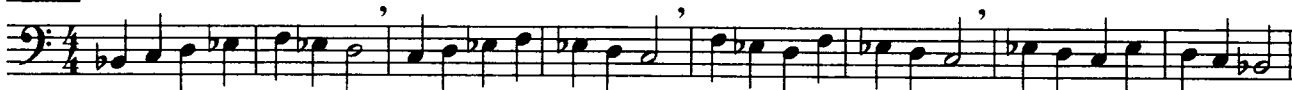
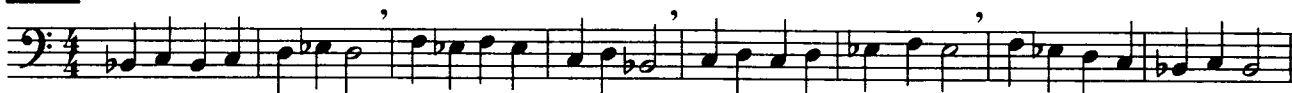
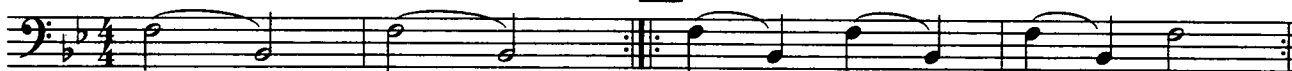
# EXCELLERATORS-FOR TROMBONES ONLY

**TIE**

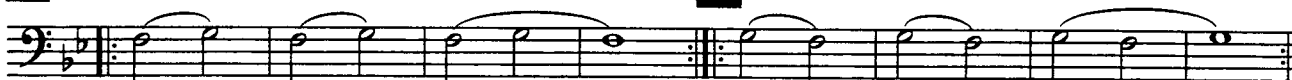
A tie is a curved line that connects two notes of the same pitch. Tied notes are played as one unbroken note.

**SLUR**

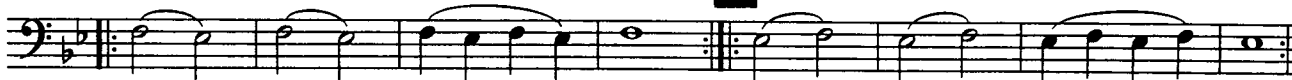
A slur is a curved line that connects two or more notes of different pitches.

**4A****4B****12A****12B****23A****23B****54A****B**

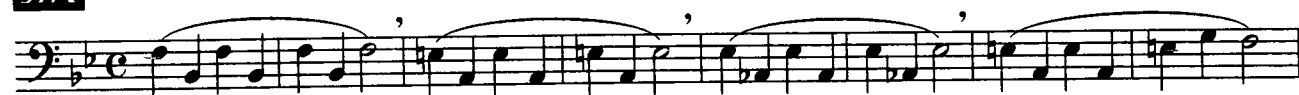
► For exercises 54A and B, tongue only the first note of each slur. For exercises C, D, E, and F, tongue the first note of each slur and *legato* tongue the remaining notes.

**C****D**

tu du tu du tu du du tu du tu du tu du du

**E****F**

tu du tu du tu du du du tu tu du tu du tu du du du tu

**EXCELLERATORS-FOR TROMBONES ONLY****77****83****97A****97B****108****109**

**EXCELLERATORS-FOR TROMBONES ONLY****120**

Exercise 120 consists of two staves of music in bass clef, 3/4 time, with a key signature of two flats. The first staff contains four measures of music, and the second staff contains four measures. The music features eighth and sixteenth notes with slurs and accents.

**134**

Exercise 134 consists of two staves of music in bass clef, 4/4 time, with a key signature of two flats. The first staff contains four measures of music, and the second staff contains four measures. The music features eighth and sixteenth notes with slurs and accents.

**143**

Exercise 143 consists of two staves of music in bass clef, 3/4 time, with a key signature of two flats. The first staff contains four measures of music, and the second staff contains four measures. The music features eighth and sixteenth notes with slurs and accents.

**152**

Exercise 152 consists of three staves of music in bass clef, 4/4 time, with a key signature of two flats. The first staff contains four measures of music, the second staff contains four measures, and the third staff contains four measures. The music features eighth and sixteenth notes with slurs and accents.