

FOR BARITONES & BRASS ONLY

BASS CLEF



TIME SIGNATURE



WHOLE NOTE



WHOLE REST



4/4 = 4 counts in each measure

Ledger Line, Bar Lines, Measures, Staff

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

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

FLAT



B → B \flat

B → B \flat

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:

B \flat or F

WHAT NEXT?

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

1 THE FIRST NOTE

B flat (B \flat) B \flat

0

The numbers indicate which valves should be pressed down.

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

2 THE SECOND NOTE

C C

13

3 TEA FOR TWO

4 THE THIRD NOTE

D D

12

5 THREE OF A KIND

6 THREE'S COMPANY

7 TOP BRASS

FOR BARITONES & BRASS ONLY

BASS CLEF



TIME SIGNATURE



WHOLE NOTE



WHOLE REST



4/4 = 4 counts in each measure

Ledger Line

Bar Lines

Measures

Staff

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

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

FLAT



E → E \flat

E → E \flat

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

0

The numbers indicate which valves should be pressed down.

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

2 THE SECOND NOTE

E flat (E \flat)

E \flat

1

3 TEA FOR TWO

4 THE THIRD NOTE

D

D

12

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

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



B → B \flat

B
B \flat

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

12

The numbers indicate which valves should be pressed down.

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

2 THE FUN CONTINUES

C

C

13

3 WHOLE LOTTA COUNTING

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

4 FOUR SCORE

Page 39

B flat (B \flat)

B \flat

0

▶ 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

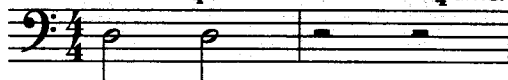


BREATH MARK



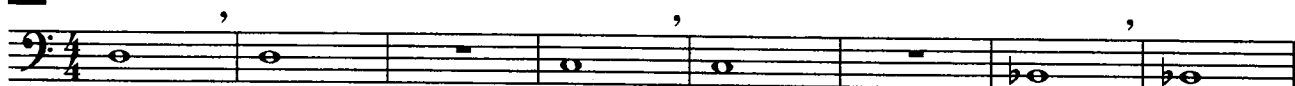
Each half note gets
2 counts in $\frac{4}{4}$ time.

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



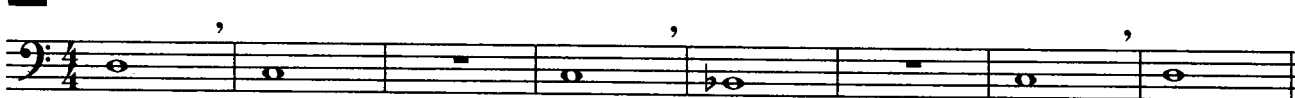
Take a breath.

8 A BREATH OF FRESH AIR

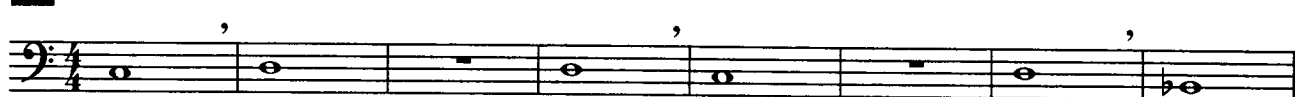


► Be sure to take a full breath of air.

9 SIDE BY SIDE



10 TWO BY TWO



11 HALF THE PRICE



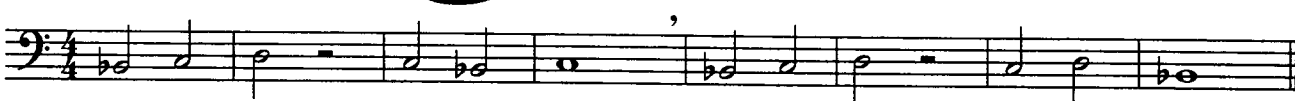
► Write in the counting and clap the rhythm before you play.

12 CARDIFF BY THE SEA



Page 39

Welsh Folk Song

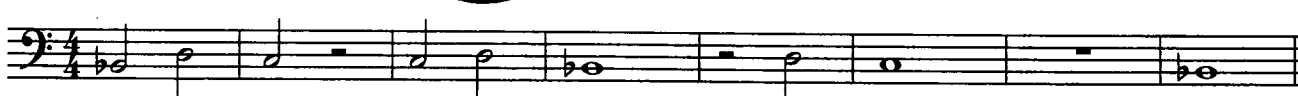


13 TWO FOR THE SHOW - Duet

A.

B.

14 GO FOR EXCELLENCE!



QUARTER NOTE



QUARTER REST



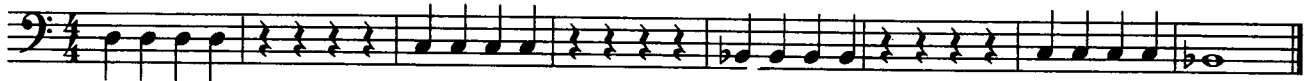
PHRASE

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

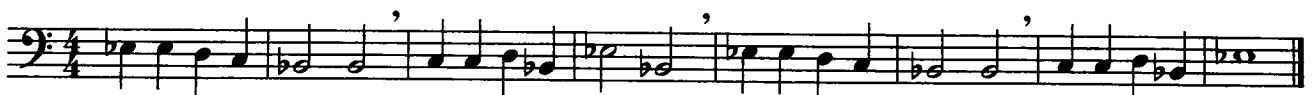
**19** EASY STREET

E flat (Eb)

Eb

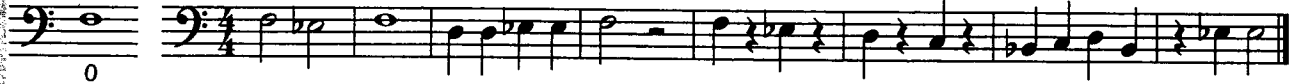
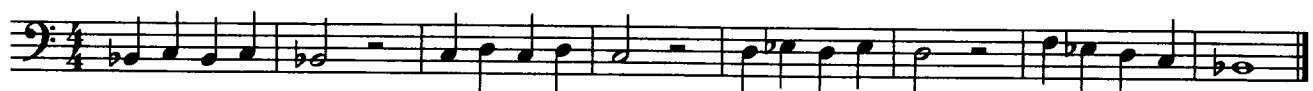
**20** COUNTRY WALK

English Folk Song

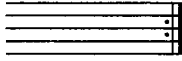
**21** GETTIN' IT TOGETHER

F

F

**22** FOR BARITONES 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

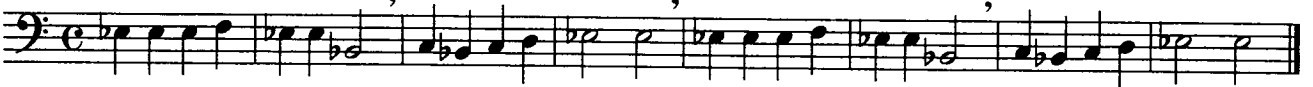
Traditional English Carol

Solo/Soli

Tutti

Solo/Soli

Tutti



27 SONG OF THE FJORDS

Norwegian Folk Song

Solo/Soli

Tutti

Solo/Soli

Tutti



28 _____

Composer _____ your name

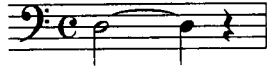


▶ Fill in the rest of the measures using the given rhythms and any notes you know. Title and play your composition.

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.

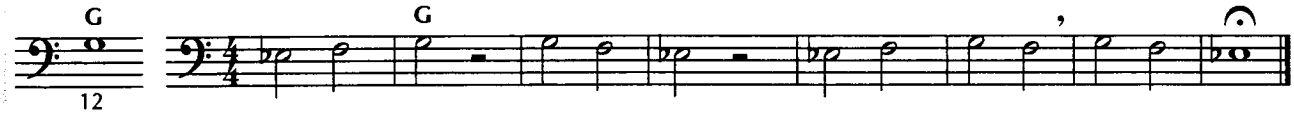
TIME SIGNATURE



$\frac{2}{4}$ = 2 counts in each measure
 $\frac{1}{4}$ = 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



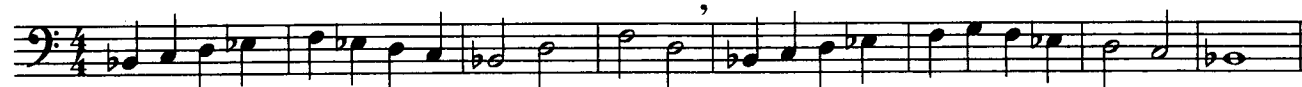
► Write in the counting and clap the rhythm before you play.

34 FARM OUT

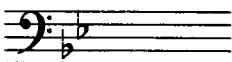
Traditional



35 FOR BARITONES ONLY

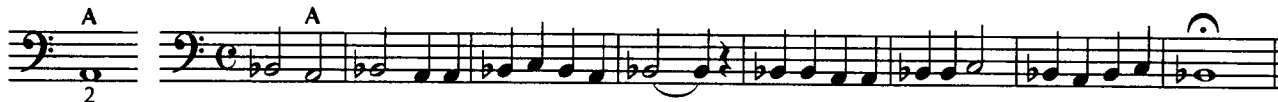


KEY SIGNATURE



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



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!



BALANCE BUILDER

Tonic Subdominant Dominant Tonic

JINGLE BELLS

Band Arrangement

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

42 SCHOOL SONG

Solo/Soli Tutti

Solo/Soli Tutti

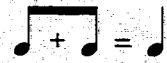
43 FOR BARITONES ONLY



EIGHTH NOTES



Two eighth notes are as long as a quarter note.



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

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

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

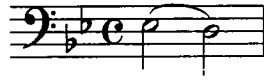
Gioacchino Rossini (1792 - 1868)



49 GO FOR EXCELLENCE!



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)



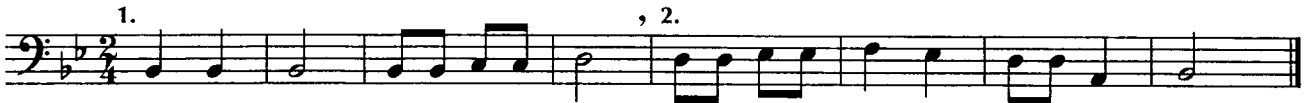
58 ERIE CANAL CAPERS Page 39

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!



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 BARITONES ONLY 

DOTTED HALF NOTE



TIME SIGNATURE



DYNAMICS

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

$$\text{Dotted half note} = \text{half note} + \text{quarter note} = \text{three quarter notes}$$

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

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



forte (f) - loud

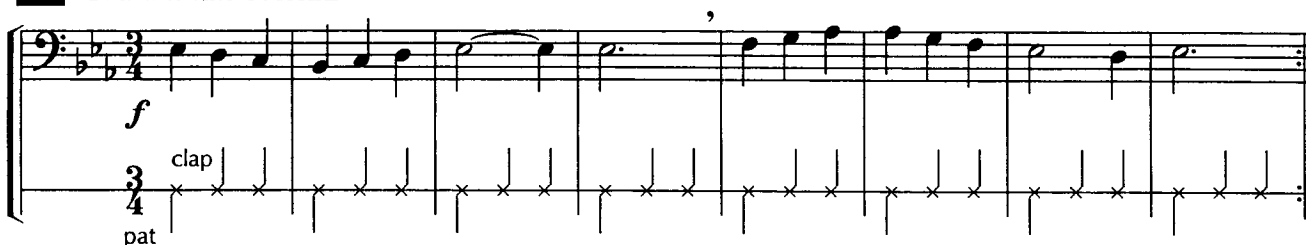
piano (p) - soft

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

"When Love Is Kind"



NATURAL



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

74 WARM-UP

A flat (Ab)

1 *f* Ab

▶ Try playing this warm-up on your mouthpiece.

75 OLD BLUE

Traditional

Solo/Soli *f* Tutti

76 THIRD TIME AROUND

f Ab

▶ 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 Ab

79 FOR BARITONES ONLY



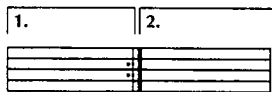
f

ACCENT



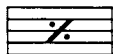
Attack the note louder.

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, key of B-flat major. The score features a bass line with dynamics *f* and *p*, and a rhythm line with claps. It includes first and second endings with accents.

81 FRÈRE JACQUES - Round

French Folk Song

Musical score for Frère Jacques in 3/4 time, key of B-flat major. The score features a bass line with dynamics *f* and one-measure repeat signs.

82 MORNING MOOD



Edvard Grieg (1843 - 1907)

Musical score for Morning Mood in 3/4 time, key of B-flat major. The score features a bass line with dynamics *p* and slurs.

83 MING COURT Page 40

Chinese Folk Song

Musical score for Ming Court in 2/4 time, key of B-flat major. The score features a bass line with dynamics *p* and slurs.

► 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, key of B-flat major. The score features a bass line with dynamics *f* and slurs.

SAWMILL CREEK

Solo with Piano Accompaniment

Bruce Pearson (b. 1942)

1 2 3 4 5 6 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. > >

Baritone

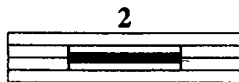
Piano

p

f

Go back to the first repeat sign.

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 6 7 8 9

f

10 11 12 13 14 15-16 2

p

17 18 19 20 21 22

p *f*

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

23 24 > 25 26 27 28

1.

29 30 31 32 33 > 34 > > >

f

REGAL MARCH

Band Arrangement

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

1 2 3 4 5 6

f

7 8 9 10 11 12

1. 2.

13 14 15 16 17 18

p

19 20 21 22 > > 23 > > > > 24 >

f

25 26 27 28 29 > > 30 >

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

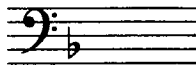
Composer _____ your name _____

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

91 FOR BARITONES ONLY



KEY SIGNATURE



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

92 LOOK SHARP
93 AURA LEE

G. R. Poulton (d. 1867)

94 BARCAROLLE

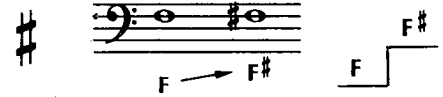
Jacques Offenbach (1819 - 1880)

95 JUST BY ACCIDENT**96** F MAJOR SCALE SKILL
97 SAILOR'S SONG Page 40
98 GO FOR EXCELLENCE!

American Folk Song

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 BARITONES ONLY



F sharp (F#)

23



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.

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

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

112 WARM-UP - Band Arrangement



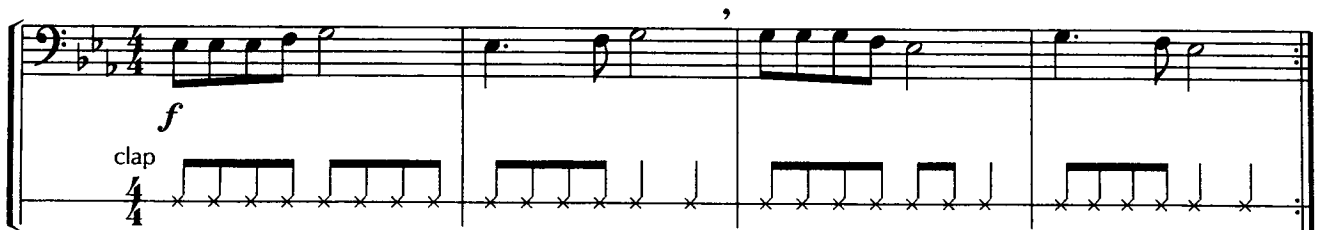
► Try playing this warm-up on your mouthpiece.

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 BARITONES 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 E_b MAJOR SCALE SKILL



Allegro

mf

Arpeggio

Chords

127 VARIATIONS ON A THEME BY MOZART

Wolfgang Amadeus Mozart (1756 - 1791)

Moderato

Theme (main melody)

, Variation 1 (time signature changes)

mp

, Variation 2 (rhythm changes)

, Variation 3 (melody changes)

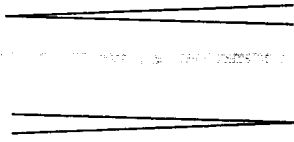
128 FOR BARITONES ONLY



Andante

f

DYNAMICS



crescendo - Gradually play louder.

decrescendo - Gradually play softer.

129 SLIPPERY SLURS

Andante

Bass clef, 3/4 time signature, key signature of two flats. The piece consists of a single line of music with a long slur over the entire phrase. The dynamic marking *f* is placed below the first note.

130 WALTZ STREET

Moderato

Bass clef, 3/4 time signature, key signature of two flats. The piece consists of a single line of music with various slurs and accents. The dynamic marking *mf* is placed below the first note.

131 THEME FROM "SYMPHONY NO. 9"



Ludwig van Beethoven (1770 - 1827)

Moderato

Bass clef, common time signature, key signature of two flats. The piece consists of two lines of music. The first line has dynamic markings *p*, *mf*, *p*, and *mf* with slurs and accents. The second line has dynamic markings *mf* and *f* with slurs and accents.

132 READY OR NOT

Andante

Bass clef, 4/4 time signature, key signature of two flats. The piece consists of a single line of music with a long slur over the entire phrase. The dynamic marking *f* is placed below the first note.

► Higher notes are easier with faster air.

133 ACH! DU LIEBER AUGUSTINE

German Folk Song

Allegro

Bass clef, 3/4 time signature, key signature of two flats. The piece consists of two lines of music with many slurs and accents. The dynamic markings *f*, *mf*, and *p* are placed below the first line, and *f* is placed below the second line.

134 GO FOR EXCELLENCE!



Page 41

Moderato

Bass clef, 2/4 time signature, key signature of two flats. The piece consists of a single line of music with slurs and accents. The dynamic markings *mp*, *f*, and *mp* are placed below the first line.

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

BALANCE BUILDER

TRUMPET VOLUNTARY

Band Arrangement

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

Moderato

TEMPO

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

135 SAKURA - Duet

Japanese Folk Song

Andante

A. *mp*

B. *mp*

mf *mp* *mf*

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

American Spirituals

Andante

"Swing Low, Sweet Chariot"

Musical notation for the first system of 'Swing Low, Sweet Chariot'. It consists of two staves in bass clef with a 4/4 time signature. The top staff begins with a piano (*p*) dynamic and a melodic line. The bottom staff begins with a piano (*p*) dynamic and a bass line. A mezzo-forte (*mf*) dynamic is indicated in the middle of the system.

"All Night, All Day"

Musical notation for the second system of 'All Night, All Day'. It consists of two staves in bass clef with a 4/4 time signature. The first measure is marked with a first ending bracket (1.) and a piano (*p*) dynamic. The second measure is marked with a second ending bracket (2.) and a piano (*p*) dynamic. The bottom staff also has piano (*p*) dynamics.

139 MANHATTAN BEACH MARCH



John Philip Sousa (1854 - 1932)

Allegro

Introduction

Theme

Musical notation for the 'Manhattan Beach March'. It consists of three staves in bass clef with a 2/4 time signature. The first staff is marked with a forte (*f*) dynamic and includes an 'Introduction' section. The second and third staves continue the melody. The third staff includes first and second ending brackets (1. and 2.) and an accent (>) mark.

140 DYNAMIC DECISION

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

A horizontal line with arrows at both ends. The left arrow points left and is labeled 'softest'. The right arrow points right and is labeled 'loudest'.

141 FOR BARITONES ONLY



Moderato

Musical notation for 'For Baritones Only'. It consists of one staff in bass clef with a 3/4 time signature. The piece starts with a mezzo-forte (*mf*) dynamic and features a melodic line with various intervals and a final note with an accent (>).

TEMPO

Largo - slow

142 "LARGO" FROM THE NEW WORLD SYMPHONY



Antonin Dvořák (1841 - 1904)

Largo

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

143 JUST FINE



Page 41

Moderato

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

144 CHORALE - Duet

Lowell Mason (1792 - 1872)

Largo

A.

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

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

145 TEMPO TIME

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

slowest ← _____ → fastest

146 GO FOR EXCELLENCE!



Allegro

Musical notation for exercise 146, showing dynamic *mf*.

147 RICOCHET ROCK

Chuck Elledge (b. 1961)

Allegro

f

clap

148 LOCH LOMOND

Scottish Folk Song

Moderato

149 SHALOM, CHAVERIM

Hebrew Folk Song

Andante

p

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

150 _____

Composer _____ your name

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

151 FOR BARITONES ONLY

Moderato

mf

152 GRANDFATHER'S CLOCK Page 41 

Henry C. Work (1832 - 1884)

Moderato

mf

Fine

D.C. al Fine

► Circle the note changed by the key signature.

153 KUM BA YAH 

African Folk Song

Largo

p

154 GRANT US PEACE - Round

German Canon

Andante

1. *mp*

2.

3.

155 GO FOR EXCELLENCE! 

Moderato

mf

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

THEME FROM "THE ROYAL FIREWORKS"

Solo with Piano Accompaniment

George Frideric Handel

(1685 - 1759)

Allegro

Baritone

Piano

mf

f

mp

1 2 3 4

5 6 7 8 9

11 1. 12 2.

13 14 15 16 17

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18 19 20 21 22

p

23 24 25 26

mp

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

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

27 28 29 30

31 32 33 34

1. 2.

rit.

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*

10 11 12 13 14

15 *mp*

20 21 22 23 24 *mf*

25 26 27 28 29 *f* rit.

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

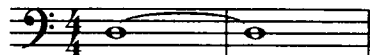
35 36 37 38 *f*

39 *f*

44 45 46 47 48 *f* rit.

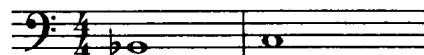
EXCELLERATORS - FOR BARITONES ONLY

TIE



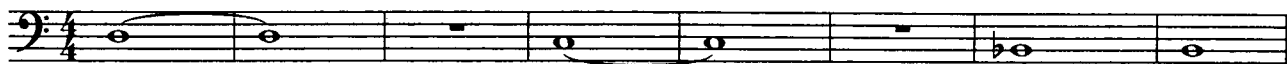
A tie is a curved line that connects two notes of the same pitch. Tied notes are played as one unbroken note.

SLUR

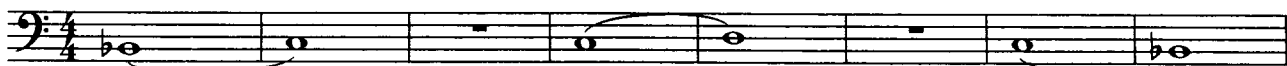


A slur is a curved line that connects two or more notes of different pitches. Tongue the first note of each slur.

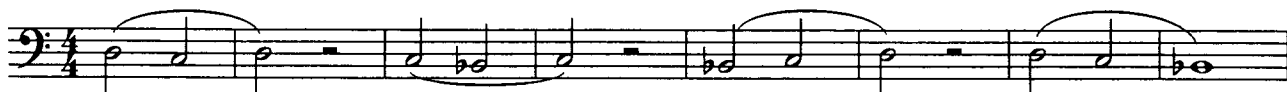
4A



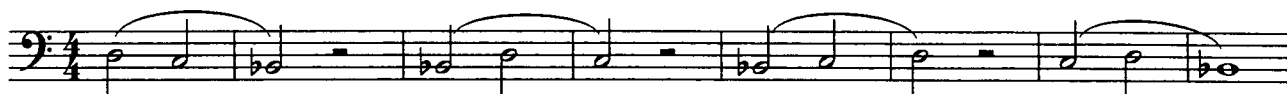
4B



12A



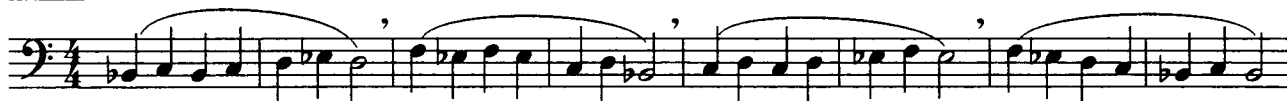
12B



23A



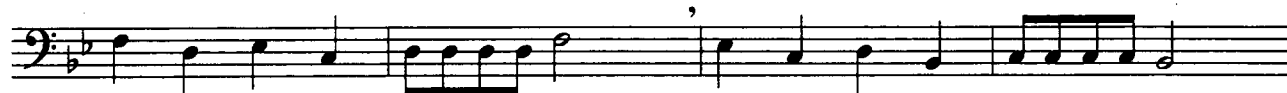
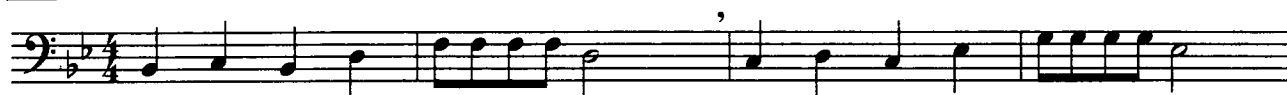
23B



39



58



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

EXCELLERATORS - FOR BARITONES ONLY**120**

Exercise 120 consists of two staves of music. The first staff begins with a bass clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The melody is composed of eighth and sixteenth notes, with slurs and accents. The second staff continues the melody with similar rhythmic patterns and articulation.

134

Exercise 134 consists of two staves of music. The first staff begins with a bass clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The melody is composed of eighth and sixteenth notes, with slurs and accents. The second staff continues the melody with similar rhythmic patterns and articulation.

143

Exercise 143 consists of two staves of music. The first staff begins with a bass clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The melody is composed of eighth and sixteenth notes, with slurs and accents. The second staff continues the melody with similar rhythmic patterns and articulation.

152

Exercise 152 consists of three staves of music. The first staff begins with a bass clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The melody is composed of eighth and sixteenth notes, with slurs and accents. The second and third staves continue the melody with similar rhythmic patterns and articulation.