

# FOR TUBAS & BRASS ONLY

**BASS 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.

**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:

## 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 $\flat$

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

### 3 TEA FOR TWO

### 4 THE THIRD NOTE

D

D

### 5 THREE OF A KIND

### 6 THREE'S COMPANY

### 7 TOP BRASS

# FOR TUBAS & BRASS ONLY

**BASS CLEF**



**TIME SIGNATURE**



**WHOLE NOTE**



**WHOLE REST**



$\frac{4}{4}$  = 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**



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

## 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

**BASS CLEF**



**TIME SIGNATURE**



**WHOLE NOTE**



**WHOLE REST**



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

Measures

Ledger Line

Bar Lines

Staff

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

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

**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

1 2

The numbers indicate which valves should be pressed down.

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

## 2 THE FUN CONTINUES

C

1 3

## 3 WHOLE LOTTA COUNTING

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

## 4 FOUR SCORE

Page 39

B flat (Bb)

Bb

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 4/4 time.

Each half rest gets 2 counts in 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

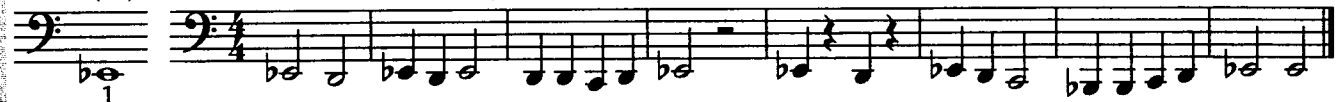
Traditional



## 19 EASY STREET

E flat (Eb)

Eb



## 20 COUNTRY WALK

English Folk Song



## 21 GETTIN' IT TOGETHER

F

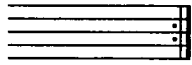
F



## 22 FOR TUBAS 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  
 $\frac{4}{4}$  = 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**

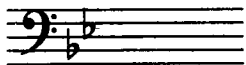
Traditional



**35 FOR TUBAS 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

Solo/Soli

Tutti

► 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!**







# EIGHTH NOTES



Two eighth notes are as long as a quarter note.

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

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

Each eighth note gets 1/2 count in 2/4 and 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!



**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 TUBAS 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"**



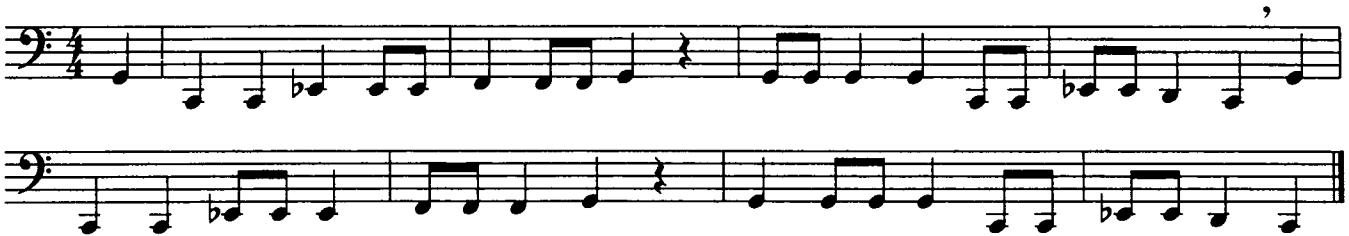
Johannes Brahms (1833 - 1897)



**58 ERIE CANAL CAPERS**

Page 39

American Work Song



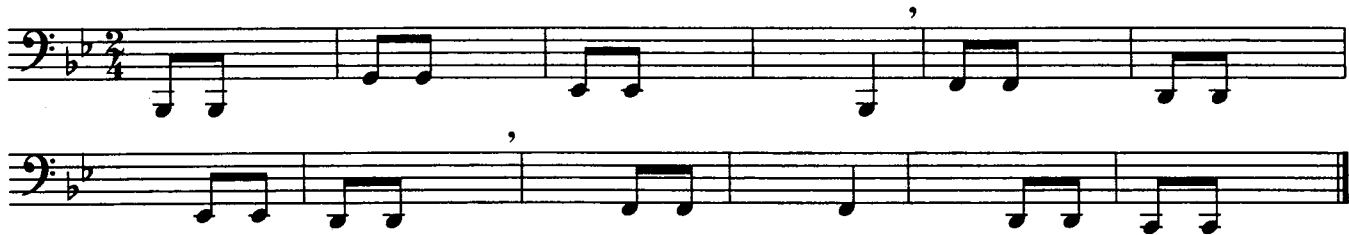
**59 LAUGHING SONG - Round**

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!**



**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) 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 TUBAS ONLY**

**A** **B** **C** **D**

**DOTTED HALF NOTE**



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

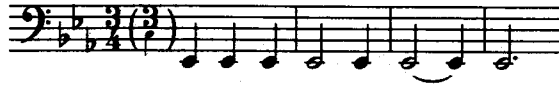
$$\text{dotted half note} + \text{half note} = \text{half note} + \text{half note} = \text{whole note}$$

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

**TIME SIGNATURE**



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



**DYNAMICS**

*forte (f)* - loud

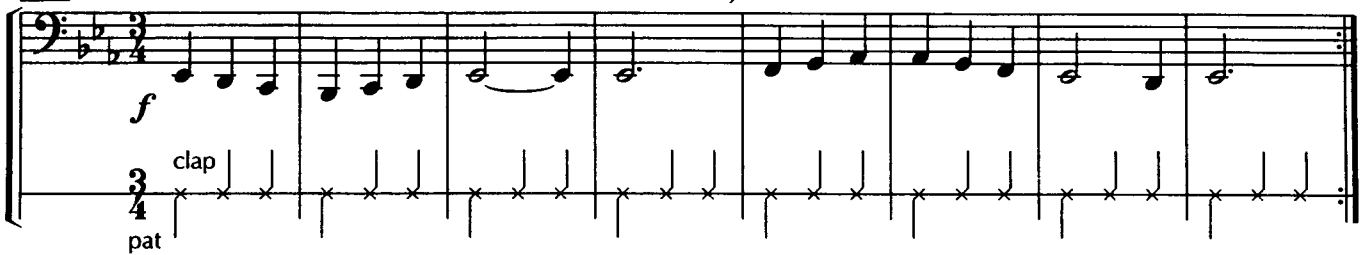
*piano (p)* - soft

**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

"When Love Is Kind"



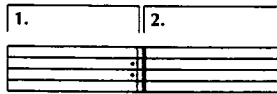


### ACCENT



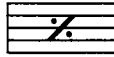
Attack the note louder.

### 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 notation for Mexican Hat Dance. It features a bass clef, a 3/4 time signature, and a key signature of one flat. The piece includes a 'clap' section with a 3/4 time signature and a dynamic marking of *f*. The main melody has dynamic markings of *f* and *p*. It concludes with two endings, labeled '1.' and '2.', with repeat signs.

## 81 FRÈRE JACQUES - Round

French Folk Song

Musical notation for Frère Jacques. It features a bass clef, a common time signature, and a key signature of one flat. The piece is a round with four endings, labeled '1.', '2.', '3.', and '4.', each with a repeat sign. The dynamic marking is *f*.

## 82 MORNING MOOD



Edvard Grieg (1843 - 1907)

Musical notation for Morning Mood. It features a bass clef, a 3/4 time signature, and a key signature of one flat. The piece starts with a dynamic marking of *p*.

## 83 MING COURT

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Chinese Folk Song

Musical notation for Ming Court. It features a bass clef, a 2/4 time signature, and a key signature of one flat. The piece starts with a dynamic marking of *p*.

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

## 84 GO FOR EXCELLENCE!

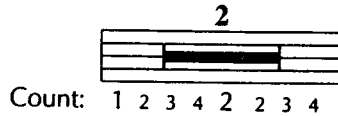


Musical notation for Go for Excellence!. It features a bass clef, a 4/4 time signature, and a key signature of one flat. The piece starts with a dynamic marking of *f*.





# LONG REST



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

10 11 12 13 14 15-16 2

17 18 19 20 21 22

23 24 25 26 27 28

29 30 31 32 33 34

*f*

*p*

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

1. 2.

## REGAL MARCH

Band Arrangement

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

1-2 2 3 4 5 6

7 8 9 10 11 12

13-16 4 17 18 19 20

21 22 23 24

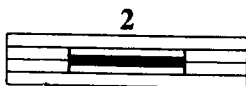
25 26 27 28 29 30

*f*

*p*

1. 2.

# 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

10 11 12 13 14 15-16 2

17 18 19 20 21 22

23 24 25 26 27 28

29 30 31 32 33 34

*f*

*p*

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

1.

2.

## REGAL MARCH

Band Arrangement

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

1-2 2 3 4 5 6

7 8 9 10 11 12

13-16 4 17 18 19 20

21 22 23 24

25 26 27 28 29 30

*f*

*p*

1.

2.

*f*

**85 WARM-UP**

Musical notation for exercise 85, a warm-up piece in bass clef, 3/4 time, starting with a forte (f) dynamic.

**86 FULL OF HOT AIR**

Musical notation for exercise 86, 'Full of Hot Air', in bass clef, 4/4 time, with dynamics *f* and *p*, and fingerings 2 and 0.

**87 DANZA GIOVANNI**



Italian Folk Song

Musical notation for exercise 87, 'Danza Giovanni', in bass clef, 6/8 time, with a forte (*f*) dynamic.

**88 B $\flat$  MAJOR SCALE SKILL**

Musical notation for exercise 88, B $\flat$  major scale skill, in bass clef, 4/4 time, with dynamics *f* and *p*, and markings for Arpeggio and Chords.

**89 THE MAN ON THE FLYING TRAPEZE**

George Leybourne (1842 - 1884)

Musical notation for exercise 89, 'The Man on the Flying Trapeze', in bass clef, 3/4 time, with dynamics *f* and *p*, and first/second endings.

► Go back to the first repeat sign. ↗

**90**

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

Musical notation for exercise 90, a blank staff with a 3/4 time signature and a key signature of two flats.

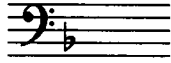
► Using the given rhythms, draw in notes to complete the melody. Title and play your composition.

**91 FOR TUBAS ONLY**



Musical notation for exercise 91, 'For Tubas Only', in bass clef, 2/4 time, with a forte (*f*) dynamic.

KEY SIGNATURE



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

92 LOOK SHARP

E E

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

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Solo/Soli Tutti

98 GO FOR EXCELLENCE!



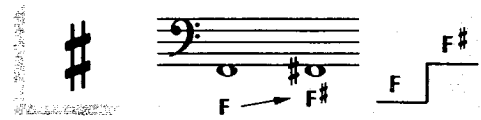
American Folk Song

"This Old Man"

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

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

**SHARP**



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 TUBAS ONLY**



F sharp (F#)

**107** THAT'S A WRAP

Musical notation for 'That's a Wrap' in bass clef, 4/4 time. The melody starts with a forte (*f*) dynamic and features a series of eighth notes with slurs.

**108** POLLY WOLLY DOODLE Page 40

American Folk Song

Musical notation for 'Polly Wolly Doodle' in bass clef, 4/4 time. It includes a melody line and a percussion line with 'clap' and 'foot stomp' markings. The piece has two endings, labeled '1.' and '2.'.

**109** VOLGA BOAT SONG Page 40

Russian Folk Song

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

**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.

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

**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

*Fine*

**117 FOR TUBAS 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.

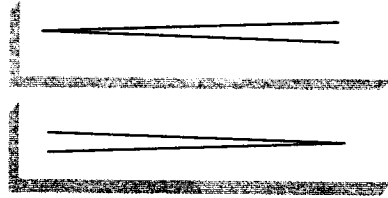
**121** THE CONQUERING HERO - Duet

George Frideric Handel (1685 - 1759)

**122** GO FOR EXCELLENCE!



**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

Musical notation for the 'BALANCE BUILDER' exercise. It consists of a single staff in bass clef with a 4/4 time signature. The exercise is divided into seven measures, each with a circled number above it. Measure 1 is labeled 'Tonic' and contains a whole note G2. Measure 2 is labeled 'Subdominant' and contains a whole note C3. Measure 3 is labeled 'Dominant' and contains a whole note F2. Measure 4 is labeled 'Tonic' and contains a whole note G2. Measure 5 is labeled 'Subdominant' and contains a whole note C3. Measure 6 is labeled 'Dominant' and contains a whole note F2. Measure 7 is labeled 'Tonic' and contains a whole note G2. The notes are written on the second line of the staff.

# TRUMPET VOLUNTARY

Band Arrangement

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

Musical notation for the 'TRUMPET VOLUNTARY' band arrangement. The score is written in bass clef with a 4/4 time signature and a key signature of one flat (B-flat). The tempo is marked 'Moderato'. The piece consists of 46 measures, with measure numbers 1 through 46 indicated above the staff. The notation includes various dynamics such as *f* (forte), *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano). There are also accents and slurs throughout the piece. The music features a mix of eighth and sixteenth notes, with some measures containing rests. The piece concludes with a final cadence in measure 46.

**TEMPO**

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

**135 SAKURA - Duet**  
Andante

Japanese Folk Song

A.

B.

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

**136 GRANDFATHER'S WHISKERS**



American Folk Song

Moderato

Hey!

**137 TWINKLE VARIATION**

Wolfgang Amadeus Mozart (1756 - 1791)

Theme

Variation

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

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

**138 PARTNER SONGS - Duet**

American Spirituals

Andante

"Swing Low, Sweet Chariot"

Musical score for two parts. The first system shows the beginning of "Swing Low, Sweet Chariot" with dynamics *p* and *mf*. The second system shows the beginning of "All Night, All Day" with dynamics *p* and *mf*. Both pieces are in 4/4 time and B-flat major. The score includes first and second endings for both songs.

**139 MANHATTAN BEACH MARCH**



John Philip Sousa (1854 - 1932)

Allegro

Introduction

Theme

Musical score for "Manhattan Beach March" in 2/4 time, B-flat major. It features an introduction and a theme section. The score includes first and second endings for the theme. Dynamics include *f*.

**140 DYNAMIC DECISION**

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

\_\_\_\_\_

softest ← \_\_\_\_\_ → loudest

**141 FOR TUBAS ONLY**



Moderato

Musical score for "For Tubas Only" in 3/4 time, B-flat major. The score starts with a *mf* dynamic.

**TEMPO**

Largo - slow

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



Antonin Dvořák (1841 - 1904)

Largo

**143 JUST FINE**



Page 41

Moderato

**144 CHORALE - Duet**

Lowell Mason (1792 - 1872)

Largo

**145 TEMPO TIME**

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

slowest ← \_\_\_\_\_ → fastest

**146 GO FOR EXCELLENCE!**



Allegro

**147** **RICOCHET ROCK**  
Allegro

Chuck Elledge (b. 1961)

Musical score for Ricochet Rock, featuring a bass line and a rhythm line with claps. The piece is in 4/4 time and begins with a forte (*f*) dynamic. The bass line consists of eighth and sixteenth notes, while the rhythm line uses claps and rests to create a rhythmic pattern.

**148** **LOCH LOMOND**  
Moderato



Scottish Folk Song

Musical score for Loch Lomond, featuring two staves of music. The piece is in 6/8 time and begins with a mezzo-piano (*mp*) dynamic. The melody is characterized by eighth notes and rests, with a crescendo leading to a forte (*f*) dynamic.

**149** **SHALOM, CHAVERIM**  
Andante

Hebrew Folk Song

Musical score for Shalom, Chaverim, featuring two staves of music. The piece is in 4/4 time and begins with a piano (*p*) dynamic. The melody is slow and features a first and second ending.

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

**150**

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

Musical score for exercise 150, featuring a single staff of music in 4/4 time. The melody is a simple eighth-note sequence that ends with a double bar line.

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

**151** **FOR TUBAS ONLY**




Moderato

Musical score for For Tubas Only, featuring a single staff of music in 4/4 time. The piece is in a moderate tempo and begins with a mezzo-forte (*mf*) dynamic. The melody is a simple eighth-note sequence that ends with a first and second ending.



**152** GRANDFATHER'S CLOCK

Page 41 

Henry C. Work (1832 - 1884)

Moderato

Fine

Two staves of musical notation in bass clef, 2/4 time signature. The first staff starts with a dynamic marking of *mf*. The second staff ends with a *D.C. al Fine* instruction. The music consists of eighth and sixteenth notes with slurs.

► Circle the note changed by the key signature.

**153** KUM BA YAH



African Folk Song

Largo

Two staves of musical notation in bass clef, 4/4 time signature. The first staff starts with a dynamic marking of *p*. The music features a mix of eighth and quarter notes with slurs.

**154** GRANT US PEACE - Round

German Canon

Andante

Three staves of musical notation in bass clef, 3/4 time signature. The first staff starts with a dynamic marking of *mp*. The music is divided into three parts, labeled 1., 2., and 3., each with a first ending bracket. The notation includes quarter and eighth notes with slurs.

**155** GO FOR EXCELLENCE!



Moderato

Two staves of musical notation in bass clef, 4/4 time signature. The first staff starts with a dynamic marking of *mf*. The second staff features dynamic markings *p*, *mf*, *p*, *mf*, *p*, *f*, and *mp* with slanted lines indicating crescendos and decrescendos. The music consists of eighth and sixteenth notes with slurs.

# THEME FROM "THE ROYAL FIREWORKS"

Solo with Piano Accompaniment

George Frideric Handel  
(1685 - 1759)

**Allegro**

**Tuba**

**Piano**

**Allegro**

*mf*

*f*

*f*

*mp*

*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* 2 3 4

5 *mf* 6 7 8 9

10 11 12 13 14

15 *mp* 16 17 18 19

20 21 22 23 24 *mf*

25 26 27 28 29 *f*

30 - 31 **Allegro 2** 32 33 34 *rit.*

35 - 37 38 39 40 *mf* *f*

41 42 43 44

45 46 47 48 *rit.*

# EXCELLERATORS-FOR TUBAS ONLY

## TIE



## SLUR



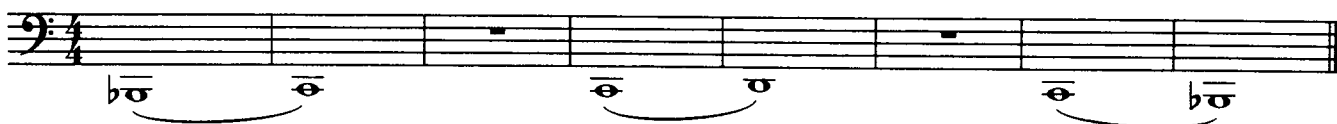
A tie is a curved line that connects two notes of the same pitch. Tied notes are played as one unbroken note.

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



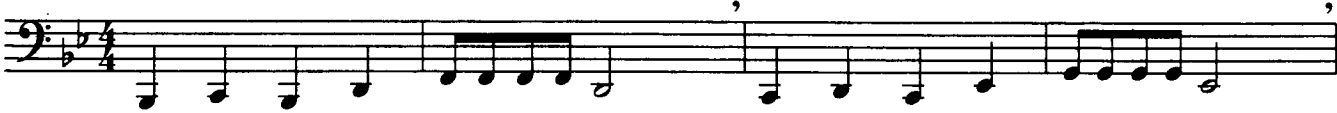
### 23B



### 39



### 58





# EXCELLERATORS - FOR TUBAS ONLY

77

83

97A

97B

108

109

# EXCELLERATORS - FOR TUBAS ONLY

120

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

134

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

143

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

152

Exercise 152 consists of three staves of music in bass clef, with a key signature of two flats and a 4/4 time signature. 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 quarter notes with slurs and accents.