

**RUBANK**

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# Advanced Method

**TROMBONE** OR

**BARITONE**

**VOL. I**

AN OUTLINED COURSE OF STUDY  
DESIGNED TO FOLLOW UP ANY  
OF THE VARIOUS ELEMENTARY  
AND INTERMEDIATE METHODS

**WM. GOWER**  
AND  
**H. VOXMAN**

**RUBANK, INC.**  
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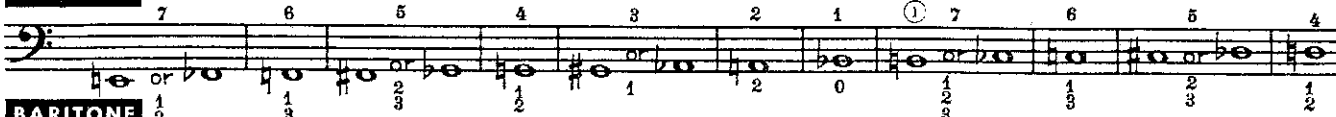
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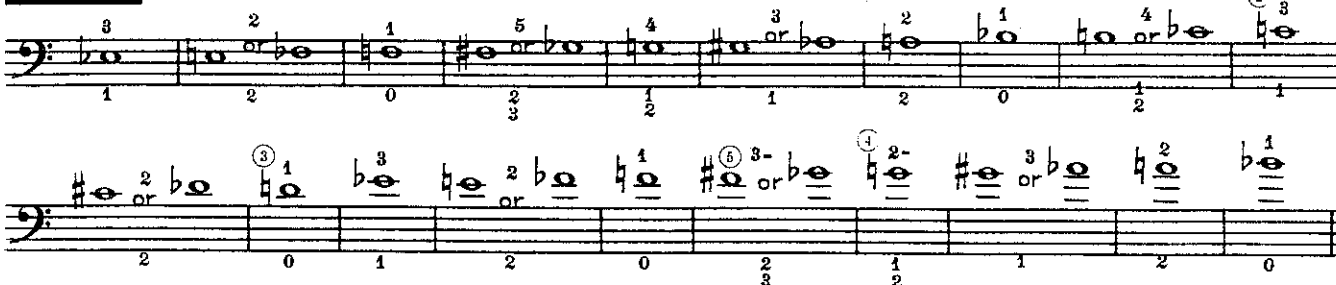
# Chromatic Chart for Trombone and Baritone

3

## TROMBONE POSITIONS



## BARITONE FINGERINGS



- ① The B $\natural$  or C $\flat$  in the staff is too sharp. Flatten this tone enough to make it in good tune.
- ② The C above the staff will be too flat. Shorten the position on the trombone enough to make it in tune. On the baritone the first and third valves may be used in slow passages to correct this pitch.
- ③ The D above the staff is sometimes too flat. Use first and second valves on baritone or fourth position on trombone to correct this.
- ④ The G above the staff in the second position on trombone must be made in short second (2-) to be in tune.
- ⑤ The F $\sharp$  or G $\flat$  above the staff in the third position on trombone must be made in short third (3-).

## TABLE OF HARMONICS

### TROMBONE



Open

### BARITONE



1st Valve



2nd and 3rd Valves



2nd Position

2nd Valve



4th Position

1st and 2nd Valves (or 3rd Valve)



6th Position

1st and 3rd Valves



7th Position

1st, 2nd and 3rd Valves

Positions and Fingerings for the tones above high B $\flat$ :



OUTLINE  
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FOR  
TROMBONE, Vol. I  
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UNIT	SCALES and ARPEGGIOS	(Key)	MELODIC INTERPRE- TATION	ARTICULATION	FLEXIBILITY EXERCISES	MISCELLA- NEOUS PROBLEMS	SOLOS	UNIT COM- PLETED
1	7 ① 8 ⑤	B $\flat$	19 ①	49 ①	60 ①	63 ①	70 ①	
2	7 ② 8 ⑥	B $\flat$	19 ②	49 ②	60 ①	63 ①	70 ①	
3	7 ③ 8 ⑦	B $\flat$	20 ③	50 ③	60 ②	63 ②	70 ①	
4	8 ④ 8 ⑧	B $\flat$	21 ④	50 ④	60 ②	63 ②	70 ①	
5	8 ⑨	G	22 ⑤	50 ⑤	60 ③	63 ③	70 ①	
6	8 ⑩ 9 ⑫	G	22 ⑥	51 ⑥	60 ③	63 ③	70 ①	
7	9 ⑪	G	23 ⑦	51 ⑦	60 ④	63 ④	71 ②	
8	9 ⑬ ⑭ ⑮	G	23 ⑦	51 ⑦	60 ④	63 ④	71 ②	
9	10 ⑯ 11 ⑰	E $\flat$	24 ⑧	51 ⑧	60 ⑤	63 ⑤	71 ②	
10	10 ⑱ 11 ⑲	E $\flat$	25 ⑨	52 ⑨	60 ⑤	63 ⑤	71 ②	
11	10 ⑳ 11 ㉑	E $\flat$	26 ⑩	52 ⑩	60 ⑥	65 ⑥	71 ②	
12	10 ㉒	E $\flat$	26 ⑩	52 ⑩	60 ⑥	65 ⑦	71 ②	
13	11 ㉓ ㉔	C	27 ⑪	52 ⑪	60 ⑦	65 ⑦	72 ③	
14	11 ㉕	C	28 ⑫	53 ⑫	60 ⑦	65 ⑧	72 ③	
15	11 ㉖ 12 ㉗ ㉘	C	28 ⑫	53 ⑬	61 ⑧	65 ⑧	72 ③	
16	12 ㉙ 13 ㉚	F	29 ⑬	53 ⑭	61 ⑧	65 ⑨	72 ③	
17	12 ㉛ 13 ㉜	F	29 ⑬	54 ⑮	61 ⑨	65 ⑨	72 ③	
18	12 ㉝ 13 ㉞	F	31 ⑭ ⑮	54 ⑮	61 ⑨	66 ⑩	72 ③	
19	12 ㉟ 13 ㊱	F	32 ⑯	54 ⑯	61 ⑨	66 ⑩	73 ④	
20	13 ㊲	D	33 ⑰	54 ⑰	61 ⑩	66 ⑩	73 ④	
21	13 ㊳	D	34 ⑱	55 ⑱	61 ⑩	66 ⑮	73 ④	
22	14 ㊴ ㊵ ㊶	D	34 ⑱	55 ⑲	61 ⑩	66 ⑮	73 ④	
23	14 ㊷ 15 ㊸	A $\flat$	35 ⑲	55 ⑳	62 ⑪	67 ⑯	73 ④	
24	14 ㊹ 15 ㊺	A $\flat$	35 ⑲	56 ㉑A	62 ⑪	67 ⑯	73 ④	
25	14 ㊻ 15 ㊼	A $\flat$	38 ㉒A	57 ㉒A	62 ⑫	67 ⑰	74 ⑤	
26	15 ㊽	A $\flat$	38 ㉒A	57 ㉒A	62 ⑫	67 ⑰	74 ⑤	
27	15 ㊾ 16 ㊿	F	39 ㉑A	57 ㉓	62 ⑬	67 ⑱	74 ⑤	
28	15 ㊿ 16 ㉑ ㉒	F	40 ㉔	57 ㉔	62 ⑬	67 ⑱	74 ⑤	
29	15 ㉑	F	40 ㉔	57 ㉔	62 ⑭	68 ㉑	74 ⑤	
30	16 ㉒ 17 ㉓	C	41 ㉕	58 ㉕	62 ⑭	68 ㉑	74 ⑤	
31	17 ㉔ 18 ㉕	C	41 ㉕	58 ㉖	62 ⑮	68 ㉒	75 ⑥	
32	17 ㉖ 18 ㉗	C	43 ㉖	58 ㉗	62 ⑮	68 ㉒	75 ⑥	
33	17 ㉘ 18 ㉙	C	43 ㉖	58 ㉗	62 ⑮	69 ㉓	75 ⑥	
34	18 ㉚	A	46 ㉑A	59 ㉘	62 ⑮	69 ㉓	75 ⑥	
35	18 ㉛	A	47 ㉒	59 ㉑A	62 ⑯	69 ㉔	75 ⑥	
36	18 ㉜ ㉝ ㉞	A	48 ㉓	59 ㉑A	62 ⑰	69 ㉔	75 ⑥	

NUMERALS designate page number.

ENCIRCLED NUMERALS designate exercise number.

COMPLETED EXERCISES may be indicated by crossing out the rings, thus, ㉑.

OUTLINE  
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5

UNIT	SCALES and ARPEGGIOS (Key)	MELODIC INTERPRE- TATION	ARTICU- LATION	FLEXIBILITY EXERCISES	ORNA- MENTS	SOLOS	UNIT COM- PLETED
1	7 ① 8 ⑤ B $\flat$	19 ①	49 ①	60 ①	64 ①	70 ①	
2	7 ② 8 ⑥ B $\flat$	19 ②	49 ②	60 ①	64 ①	70 ①	
3	7 ③ 8 ⑦ B $\flat$	20 ③	50 ③	60 ②	64 ②	70 ①	
4	8 ④ 8 ⑧ B $\flat$	21 ④	50 ④	60 ②	64 ③	70 ①	
5	8 ⑨ g	22 ⑤	50 ⑤	60 ③	64 ④	70 ①	
6	8 ⑩ 9 ⑫ g	22 ⑥	51 ⑥	60 ③	64 ⑤	70 ①	
7	9 ⑬ g	23 ⑦	51 ⑦	60 ④	65 ⑥	71 ②	
8	9 ⑭ ⑮ g	23 ⑦	51 ⑦	60 ④	65 ⑦	71 ②	
9	10 ⑯ 11 ⑰ E $\flat$	24 ⑧	51 ⑧	60 ⑤	65 ⑧	71 ②	
10	10 ⑱ 11 ⑲ E $\flat$	25 ⑧	52 ⑧	60 ⑥	65 ⑨	71 ②	
11	10 ⑳ 11 ㉑ E $\flat$	26 ⑩	52 ⑩	60 ⑥	65 ⑨	71 ②	
12	10 ㉒ E $\flat$	26 ⑩	52 ⑩	60 ⑥	66 ⑩	71 ②	
13	11 ㉓ ㉔ c	27 ⑪	52 ⑪	60 ⑦	66 ⑩	72 ③	
14	11 ㉕ c	28 ⑫	53 ⑫	60 ⑦	66 ⑪	72 ③	
15	11 ㉖ 12 ㉗ ㉘ c	28 ⑫	53 ⑬	61 ⑧	66 ⑫	72 ③	
16	12 ㉙ 13 ㉚ F	29 ⑬	53 ⑭	61 ⑧	66 ⑬	72 ③	
17	12 ㉛ 13 ㉜ F	29 ⑬	54 ⑮	61 ⑨	66 ⑭	72 ③	
18	12 ㉝ 13 ㉞ F	31 ⑭ ⑮	54 ⑮	61 ⑨	66 ⑮	72 ③	
19	12 ㉟ 13 ㊱ F	32 ⑯	54 ⑯	61 ⑨	67 ⑯	73 ④	
20	13 ㊲ d	33 ⑰	54 ⑰	61 ⑩	67 ⑰	73 ④	
21	13 ㊳ d	34 ⑱	55 ⑰	61 ⑩	67 ⑱ ㊴	73 ④	
22	14 ㊵ ㊶ ㊷ d	34 ⑱	55 ⑱	61 ⑩	67 ⑲	73 ④	
23	14 ㊸ 15 ㊹ A $\flat$	35 ⑲	55 ⑲	62 ⑪	67 ㉑	73 ④	
24	14 ㊺ 15 ㊻ A $\flat$	35 ⑲	56 ㉑	62 ⑪	67 ㉒	73 ④	
25	14 ㊼ 15 ㊽ A $\flat$	36 ⑳	56 ㉒	62 ⑫	68 ㉓	74 ⑤	
26	15 ㊾ A $\flat$	36 ⑳	57 ㉓	62 ⑫	68 ㉔	74 ⑤	
27	15 ㊿ 16 ㉟ f	38 ㉑	57 ㉔	62 ⑬	68 ㉕	74 ⑤	
28	15 ㉟ 16 ㉟ ㉟ f	40 ㉒	57 ㉔	62 ⑬	69 ㉖	74 ⑤	
29	15 ㉟ f	40 ㉒	58 ㉕	62 ⑭	69 ㉖	74 ⑤	
30	16 ㉟ 17 ㉟ C	41 ㉓	58 ㉖	62 ⑭	69 ㉗	74 ⑤	
31	17 ㉟ 18 ㉟ C	41 ㉓	58 ㉗	62 ⑮	69 ㉘	75 ⑥	
32	17 ㉟ 18 ㉟ C	43 ㉔	58 ㉗	62 ⑮	69 ㉙	75 ⑥	
33	17 ㉟ 18 ㉟ C	43 ㉔	58 ㉗	62 ⑮	69 ㉙	75 ⑥	
34	18 ㉟ a	45 ㉕	59 ㉘	62 ⑯	69 ㉚	75 ⑥	
35	18 ㉟ a	47 ㉖	59 ㉘	62 ⑯	69 ㉛	75 ⑥	
36	18 ㉟ ㉟ ㉟ a	47 ㉖	59 ㉙	62 ⑯	69 ㉜	75 ⑥	

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# Scales and Arpeggios

B $\flat$  Major

1

*simile*

2

*simile*

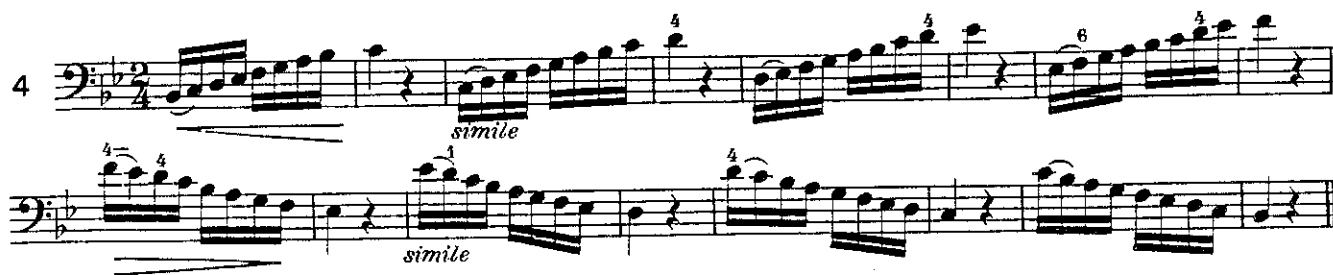
3

*simile*

\* Numbers above notes  
indicate trombone positions.

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Various articulations may be used in the chromatic, the interval, and the chord studies at the instructor's option.

#### Chromatic Scale



#### Exercise in Thirds



#### Common Chord



#### Dominant 7th Chord



#### G Minor

The sign  $\wedge$  indicates a half-step

#### Natural

#### Harmonic



#### Melodic



11 *simile*

*simile*

12 *simile*

*simile*

## Exercise in Thirds

13

## Common Chord

14

## Diminished 7th Chord

15

## Eb Major

16   
*simile*

  
*simile*



17   
*simile*

  
*simile*



18   
*simile*

  
*simile*

19   
*simile*

  
*simile*





## Thirds



## Common Chord



## Dominant 7th Chord



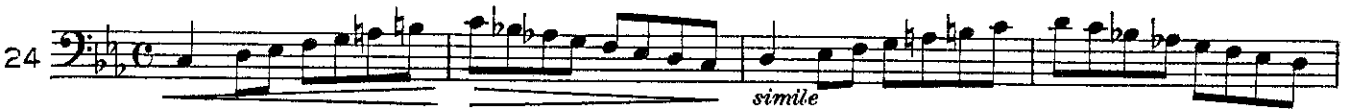
## C Minor

## Natural

## Harmonic



## Melodic



## Thirds



### Common Chord

12 Common Chord

27

A musical score for a piece titled "Common Chord". The score is written on a single staff with a bass clef and a key signature of one flat (B-flat). The time signature is 6/8. The music begins with a treble clef and a key signature of one flat, then changes to a bass clef. The melody consists of eighth and sixteenth notes, with some chords. The piece ends with a double bar line.

### Diminished 7th Chord

Diminished 7th Chord

28

F Major

29  *simile*

[illegible]

A single line of musical notation on a five-line staff, featuring a bass clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The piece concludes with a double bar line.

30  *simile*

The musical score for the bass line of 'The Rose Tree' is written on a single staff with a bass clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the dynamics are 'p' (piano) and 'f' (forte). The melody consists of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. The piece ends with a double bar line.

31  *simile* 

The bass line of 'The Rose Tree' is written on a single staff with a bass clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the mood is 'simile'. The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The piece ends with a double bar line.

4 1 4

*simile*

Trombonists may omit slurs in No.32

Trombonists may omit slurs in No.32

32

*simile*

A musical score for the bass line of the song "The Rose Tree". The notation is on a single bass staff with a key signature of one flat (B-flat) and a common time signature (C). The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The word "simile" is written below the staff, indicating a similar pattern to the one shown in the previous example.

33

34

Thirds

35

Common Chord

36

Dominant 7th Chord

37

Natural

Harmonic

Melodic

38

simile

### Thirds

39 **Thirds**



### Common Chord

Common Chord

### Diminished 7th Chord

Diminished 7th Chord

41

**A<sub>b</sub> Major**

42 *simile* 2- 2- 3

*simile*

The bass line of 'The Rose Tree' is written on a single staff in bass clef with a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some rests. The word 'simile' is written below the staff, indicating that the subsequent musical notation should be played in a similar manner to the preceding section.

A musical score for the bass line of the song 'The Rose Tree'. The notation is on a single staff with a bass clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some rests. The lyrics 'The Rose Tree' are written above the staff.

43 *simile*

Musical notation for the bass line of 'The Rose Tree'. The key signature is B-flat major (two flats) and the time signature is 4/4. The melody is written on a single bass staff. The notes are: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, A56, Bb56, C57, D57, E57, F57, G57, A57, Bb57, C58, D58, E58, F58, G58, A58, Bb58, C59, D59, E59, F59, G59, A59, Bb59, C60, D60, E60, F60, G60, A60, Bb60, C61, D61, E61, F61, G61, A61, Bb61, C62, D62, E62, F62, G62, A62, Bb62, C63, D63, E63, F63, G63, A63, Bb63, C64, D64, E64, F64, G64, A64, Bb64, C65, D65, E65, F65, G65, A65, Bb65, C66, D66, E66, F66, G66, A66, Bb66, C67, D67, E67, F67, G67, A67, Bb67, C68, D68, E68, F68, G68, A68, Bb68, C69, D69, E69, F69, G69, A69, Bb69, C70, D70, E70, F70, G70, A70, Bb70, C71, D71, E71, F71, G71, A71, Bb71, C72, D72, E72, F72, G72, A72, Bb72, C73, D73, E73, F73, G73, A73, Bb73, C74, D74, E74, F74, G74, A74, Bb74, C75, D75, E75, F75, G75, A75, Bb75, C76, D76, E76, F76, G76, A76, Bb76, C77, D77, E77, F77, G77, A77, Bb77, C78, D78, E78, F78, G78, A78, Bb78, C79, D79, E79, F79, G79, A79, Bb79, C80, D80, E80, F80, G80, A80, Bb80, C81, D81, E81, F81, G81, A81, Bb81, C82, D82, E82, F82, G82, A82, Bb82, C83, D83, E83, F83, G83, A83, Bb83, C84, D84, E84, F84, G84, A84, Bb84, C85, D85, E85, F85, G85, A85, Bb85, C86, D86, E86, F86, G86, A86, Bb86, C87, D87, E87, F87, G87, A87, Bb87, C88, D88, E88, F88, G88, A88, Bb88, C89, D89, E89, F89, G89, A89, Bb89, C90, D90, E90, F90, G90, A90, Bb90, C91, D91, E91, F91, G91, A91, Bb91, C92, D92, E92, F92, G92, A92, Bb92, C93, D93, E93, F93, G93, A93, Bb93, C94, D94, E94, F94, G94, A94, Bb94, C95, D95, E95, F95, G95, A95, Bb95, C96, D96, E96, F96, G96, A96, Bb96, C97, D97, E97, F97, G97, A97, Bb97, C98, D98, E98, F98, G98, A98, Bb98, C99, D99, E99, F99, G99, A99, Bb99, C100, D100, E100, F100, G100, A100, Bb100, C101, D101, E101, F101, G101, A101, Bb101, C102, D102, E102, F102, G102, A102, Bb102, C103, D103, E103, F103, G103, A103, Bb103, C104, D104, E104, F104, G104, A104, Bb104, C105, D105, E105, F105, G105, A105, Bb105, C106, D106, E106, F106, G106, A106, Bb106, C107, D107, E107, F107, G107, A107, Bb107, C108, D108, E108, F108, G108, A108, Bb108, C109, D109, E109, F109, G109, A109, Bb109, C110, D110, E110, F110, G110, A110, Bb110, C111, D111, E111, F111, G111, A111, Bb111, C112, D112, E112, F112, G112, A112, Bb112, C113, D113, E113, F113, G113, A113, Bb113, C114, D114, E114, F114, G114, A114, Bb114, C115, D115, E115, F115, G115, A115, Bb115, C116, D116, E116, F116, G116, A116, Bb116, C117, D117, E117, F117, G117, A117, Bb117, C118, D118, E118, F118, G118, A118, Bb118, C119, D119, E119, F119, G119, A119, Bb119, C120, D120, E120, F120, G120, A120, Bb120, C121, D121, E121, F121, G121, A121, Bb121, C122, D122, E122, F122, G122, A122, Bb122, C123, D123, E123, F123, G123, A123, Bb123, C124, D124, E124, F124, G124, A124, Bb124, C125, D125, E125, F125, G125, A125, Bb125, C126, D126, E126, F126, G126, A126, Bb126, C127, D127, E127, F127, G127, A127, Bb127, C128, D128, E128, F128, G128, A128, Bb128, C129, D129, E129, F129, G129, A129, Bb129, C130, D130, E130, F130, G130, A130, Bb130, C131, D131, E131, F131, G131, A131, Bb131, C132, D132, E132, F132, G132, A132, Bb132, C133, D133, E133, F133, G133, A133, Bb133, C134, D134, E134, F134, G134, A134

*simile*

44  *simile*

*simile*

45 *simile*

46

47

48

Thirds

Common Chord

Dominant 7th Chord

F Minor

Natural

Harmonic

Melodic

49

50

51 *simile*





Thirds



Common Chord



Diminished 7th Chord



C Major





Trombonists may omit slurs in No.59



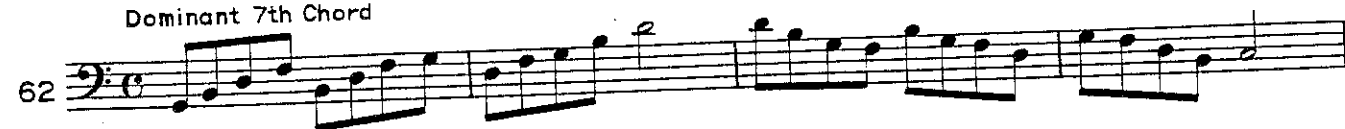
Thirds



Common Chord



Dominant 7th Chord



A Minor

Natural

Harmonic



Melodic



Thirds



Common Chord



Diminished 7th Chord



# Studies in Melodic Interpretation

19

## For One or Two Part Playing

The following studies are designed to aid in the development of the student's interpretative ability. Careful attention to the marks of expression is essential to effective use of the material. Pencil the technically difficult passages and devote extra time to their mastery.

In rhythmic music in the more rapid tempi (marches, dances, etc.), tones that are equal divisions of the beat are played somewhat detached (staccato). Tones that equal a beat or are multiples of a beat are held full value. Tones followed by rests are usually held full value. The latter should be especially observed in slow music as well.

Moderato

BORTNIANSKY

1

Allegro

HOHMANN

2

\* Numbers above notes indicate trombone positions.

Moderato

3

Musical score for piano, Moderato, 3 measures. The score is written for two staves (treble and bass clef) in 2/4 time. The key signature has two flats (B-flat and E-flat). The score consists of six systems of two staves each. The first system is marked with a piano (*p*) dynamic. The second system includes a piano (*pp*) dynamic and a crescendo (*cresc.*) marking. The third system includes a piano (*pp*) dynamic and a crescendo (*cresc.*) marking. The fourth system includes a piano (*p*) dynamic. The fifth system includes a crescendo (*cresc.*) marking. The sixth system includes a rinforzo (*rinf.*) marking. The score ends with a double bar line.



## Allegretto

GATTI

4

The musical score consists of six systems of music, each with a grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat). The time signature is 6/8. The tempo is marked "Allegretto" at the beginning and "Tempo I" in the fourth system. The score includes various dynamics and articulations:

- System 1: *p* (piano), *ff* (fortissimo).
- System 2: *pp* (pianissimo), *p* (piano), *ff* (fortissimo).
- System 3: *pp* (pianissimo), *rit.* (ritardando), *mf poco meno* (mezzo-forte poco meno).
- System 4: *pp tratt.\** (pianissimo trattenuto), *Tempo I*.
- System 5: *f* (forte), *pp* (pianissimo).
- System 6: *f* (forte), *pp rit.* (pianissimo ritardando).

\* trattenuto = ritardando

## Andante religieux



## Moderato



## Allegro giusto

GATTI

7 *ff*

*pp*

*cresc.*

*f*

*ff*

The musical score consists of six systems of piano notation. The first system (measures 7-8) begins with a fortissimo (*ff*) dynamic. The second system (measures 9-10) features a pianissimo (*pp*) dynamic. The third system (measures 11-12) includes a crescendo (*cresc.*) marking. The fourth system (measures 13-14) starts with a forte (*f*) dynamic. The fifth system (measures 15-16) returns to fortissimo (*ff*). The sixth system (measures 17-18) concludes the piece with a final fortissimo (*ff*) dynamic. The notation includes various rhythmic values and articulations such as accents and slurs.

Moderato

8 *p*

5 *f*

*f* *p*

4 5 *p*

4

## SAINT - JACOME

Moderato

9 *mf*

The musical score consists of six systems of two staves each, in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). The first system (measures 9-10) is marked *mf*. The second system (measures 11-12) includes a *p* (piano) dynamic marking and a fingering of 5. The third system (measures 13-14) also includes a fingering of 5. The fourth system (measures 15-16) includes a *f* (forte) dynamic marking. The fifth system (measures 17-18) and the sixth system (measures 19-20) continue the melodic and harmonic development. The piece concludes with a double bar line at the end of the sixth system.



## Allegro

10 *mf* *leggero*

*f*

*Fine*

*D.C. al Fine*

The musical score consists of five systems of music, each with a grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The first system is marked with a piano number '10', a mezzo-forte dynamic 'mf', and the tempo 'Allegro'. The first two systems include the instruction 'leggero'. The third system ends with a repeat sign and the word 'Fine'. The fourth system begins with a forte dynamic 'f'. The fifth system ends with a repeat sign and the instruction 'D.C. al Fine'. The music features a variety of note values, including eighth and sixteenth notes, and rests, with many notes accented.

## Tempo di Bolero

De GOUY

11

*p leggiero* *cresc.* *p*

*mf* *p* *p legato*

*mf* *cresc.*

*f* *ff* *p*

*cresc.* *mf* *cresc.* *f* *cresc.* *ff*

## Andante affettuoso

12

*p*

*pp*

*f*

*smorz.*

*pp*

*cresc.*

*pp*

*f*

*smorz.*

*dim. pp*

Andantino grazioso

BONNISSEAU

13

*p dolce*

The musical score is written for Trombone in bass clef with a key signature of one flat (B-flat) and a common time signature (C). It consists of five systems of two staves each, representing measures 13 through 17. The tempo and mood are indicated as 'Andantino grazioso'. The first system (measures 13-14) includes the dynamic marking '*p dolce*'. The notation features a variety of note values including eighth, quarter, and half notes, as well as rests. Slurs are used to group notes across measures, and there are several crescendo and decrescendo hairpins. The second system (measures 15-16) continues the melodic and harmonic development. The third system (measure 17) concludes the passage with a final chord. The fourth and fifth systems (measures 18-19) show further melodic lines and harmonic support.

This page contains six systems of musical notation for piano. Each system consists of two staves, a treble and a bass staff, joined by a brace on the left. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system has three accents (^) above the first three notes of the treble staff. The second system has a sharp sign (#) above the final note of the treble staff. The third system has a flat sign (b) below the final note of the bass staff. The fourth system has a sharp sign (#) above the final note of the treble staff. The fifth system has a sharp sign (#) above the final note of the treble staff. The sixth system has a sharp sign (#) above the final note of the treble staff. The notation is written in a standard musical style with a key signature of one flat (B-flat) and a time signature of 4/4.



## Valse (♩ = 72)

CARNAUD

14

Musical score for Valse (♩ = 72) by CARNAUD, measures 14-18. The score is written for piano in 3/4 time. Measure 14 starts with a forte (*f*) dynamic. Measure 15 has a mezzo-forte (*mf*) dynamic. Measure 16 has a piano (*p*) dynamic. Measure 17 has a mezzo-forte (*mf*) dynamic. Measure 18 ends with a *Fine* marking.

## Allegro moderato

Folk Song

15

Musical score for Allegro moderato Folk Song, measures 15-19. The score is written for piano in 6/8 time. Measure 15 starts with a mezzo-forte (*mf*) dynamic. Measure 16 has a forte (*f*) dynamic. Measure 17 has a mezzo-forte (*mf*) dynamic. Measure 18 has a mezzo-forte (*mf*) dynamic. Measure 19 ends with a double bar line.

## Allegretto grazioso

GATTI

16

*sf* *pp* *sf* *pp* *sf* *p*

*pp* *sf* *pp* *sf* *pp*

*sf* *p* *pp*

*cresc.* *f* *pp* *cresc.* *f*

*ff* *sf* *pp*

*sf* *pp* *sf* *p*

Andante appassionato

33

GATTI

17

*p*

*p*

*mf*

*mf*

*pp*

*cresc.*

## Allegretto

18

18

*p*

*f*

*dolce*

*f* *mf* *p*

*ff* *p*

*f* *mf* *pp*

Andantino

GATTI

19

*pp melodioso*

*pp melodioso*  
*f*  
*p*  
*f*  
*pp delicato*  
*p*  
*pp delicato*  
*rinf.*  
*f*  
*lunga*  
*p*  
*ff*  
*stent.\**  
*pp*  
*ff*

\* stentando = retarding the tempo

Play all detached eighth notes in this exercise somewhat staccato.

SAINT-JACOME

Allegro

20\*

*pp*

*f*

*pp*

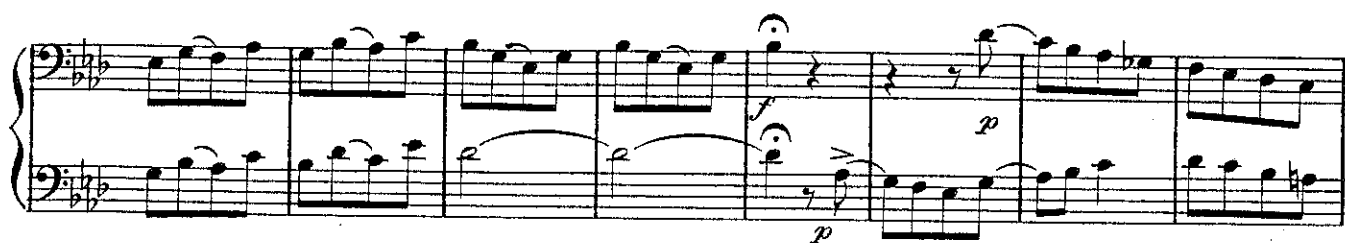
*simile*

*cresc.*

*f*

*p*

\* Baritones only.



## Allegretto

\*\*  
20  
A

CARNAUD

## Andante affettuoso (♩ = 66)

21  
\*

\*\* Trombones only.

\* Baritone only.



mf *tr* *rall.* *p*

Tempo I

*p*

Andantino

CORNETTE

\*\*  
21  
A

*p sempre legato*

*mf*

*p*

*p*

\*\* Trombones only.

Vivace

22

22

*f*

*p*

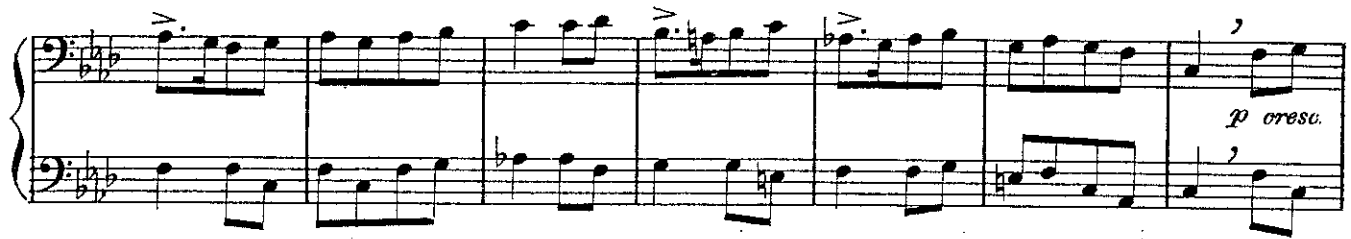
*mf*

*p*

*mf*

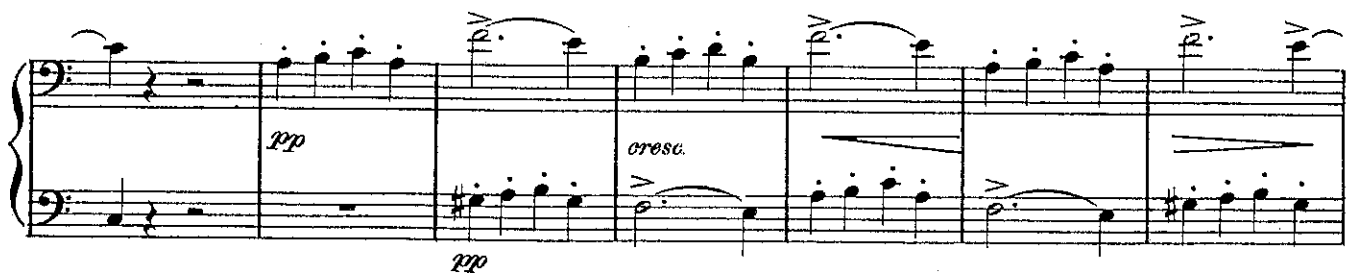
*p*

The musical score consists of five systems of piano notation, each with a grand staff (treble and bass clefs). The key signature is B-flat major (two flats) and the time signature is 2/4. The tempo is marked 'Vivace'. The first system (measures 22-23) begins with a forte (*f*) dynamic. The second system (measures 24-25) features a piano (*p*) dynamic. The third system (measures 26-27) features a mezzo-forte (*mf*) dynamic. The fourth system (measures 28-29) features a piano (*p*) dynamic. The fifth system (measures 30-31) features a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as eighth and sixteenth notes, rests, and slurs.



GATTI

Andante





WAGNER

## Marziale

24

The image displays a musical score for a piece titled 'Marziale' by Wagner. The score is written for piano and consists of five systems of music. Each system contains two staves, a treble and a bass clef. The first system begins with a measure number '24' and a dynamic marking 'f' (forte). The second system ends with a trill (tr) in the final measure of the upper staff. The third system includes dynamic markings 'p' (piano) in both staves. The fourth system features 'mf' (mezzo-forte) markings. The fifth system continues the musical progression. The notation includes various note values, rests, and articulation marks such as slurs and accents.

Handwritten musical score for piano, consisting of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a forte (*f*) dynamic. The second system continues the melodic and harmonic development. The third system shows a change in the right-hand melody. The fourth system features a piano (*p*) dynamic marking. The fifth system includes a mezzo-forte (*mf*) dynamic marking. The sixth system concludes with a fortissimo (*ff*) dynamic marking. The score is written in a clear, legible hand, typical of a composer's manuscript.

Andante sostenuto

De GOUY

25\*

The musical score consists of five systems, each with a piano (p) and baritone (b) part. The piano part is written in bass clef with a key signature of one flat (B-flat) and a time signature of 12/8. The baritone part is written in bass clef with a key signature of one flat (B-flat) and a time signature of 12/8. The score includes dynamic markings: *p* (piano) at the beginning of the first system, *mf* (mezzo-forte) in the third system, and *rall.* (rallentando) in the fifth system. The notation includes various musical symbols such as notes, rests, slurs, and accidentals.

\* Baritones only.

*p a tempo*

Andante

CORNETTE

25  
A

*p*

*f*

*mf*

*p*

\*\* Trombones only.



CORNETTE

Agitato

26

*mf*

*simile*

*f*

*p*

*cresc.*

*p*

*f*

Allegro





\*\*  
27

Musical score for Trombones, measures 27-32. The score is written in 3/4 time, key of D major (one sharp). The tempo is Allegro. The dynamics range from *mf* (mezzo-forte) to *p* (piano). The score consists of six systems of two staves each. Measure 27 starts with a *mf* dynamic. Measure 28 continues with *mf*. Measure 29 features a *p* dynamic. Measure 30 has a *mf* dynamic. Measure 31 has a *p* dynamic. Measure 32 ends with a *p* dynamic. The notation includes eighth and sixteenth notes, rests, and slurs.

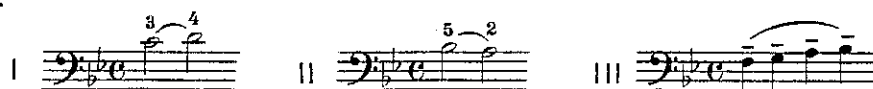
\*\* Trombones only.

## Studies in Articulation

In all exercises where no tempo is indicated the student should play the study as rapidly as is consistent with tonal control and technical accuracy. The first practice on each exercise should be done very slowly in order that the articulation may be carefully observed.

In allegro tempi figures similar to  should be performed  etc. The figure  should be played .

The slur is a difficult articulation on the slide trombone. Whenever possible the motion of the slide should be outward when playing an ascending slurred passage (Ex.I) and inward when playing a descending slurred passage (Ex.II).



When it is not possible to move the slide as recommended above, the tones under the slur should be tongued as lightly as possible, fully sustained, and free of any trace of glissando. See Ex.III.

1 







2 







6

Three staves of music in bass clef, key of B-flat major, 6/8 time. Measure 6 is marked with a repeat sign. Measure 7 ends with a repeat sign. The word "Fine" is written at the end of the first staff. "D.S. al Fine" is written below the third staff.

*Fine*

*D.S. al Fine*

Allegro.

7

Three staves of music in bass clef, key of B-flat major, 6/8 time. Measure 7 starts with a mezzo-forte (mf) dynamic. Measures 7 and 8 contain various dynamics including sf (sforzando), f (forte), and ff (fortissimo). The word "Fine" is written above the second staff. "D.C. al Fine" is written below the third staff.

*mf* *sf* *sf* *Fine f* *ff*

*sf* *sf* *sf* *D.C. al Fine*

8

Five staves of music in bass clef, key of B-flat major, 6/8 time. Measures 8 through 12 are shown, featuring continuous eighth-note patterns with various dynamics.

Moderato

9

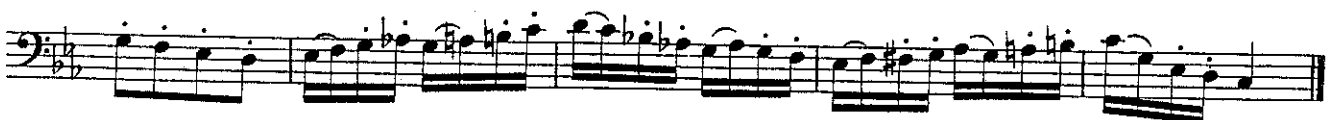
*p* *p* *p*

10

*mf* *f* *p*

11

*simile* *simile*







18

19

*Furioso*

20

*sempre staccato*

21\*

21\*\* A

22\*

\* Baritone only.  
\*\* Trombone only.





Con moto





\* Baritone only.

\*\* Trombone only.

## Flexibility Exercises

Keep the tone well sustained throughout the slur indicated, leaving no gaps between the tones. The slur must be made smoothly and evenly by the flexibility of the embouchure.

Adhere strictly to the fingerings given. Trombone positions will be indicated above the notes.

**Positions** 1 2 3 4 4 3 2 1

**Fingerings** 0 2 1 1 1 1 2 0

1

2

3

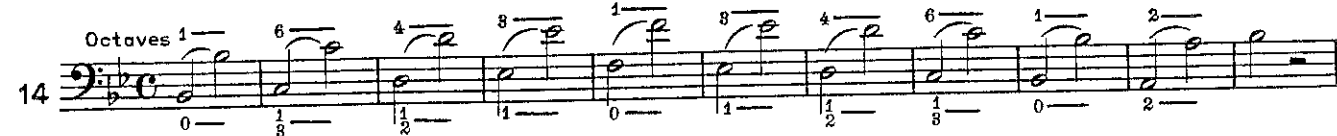
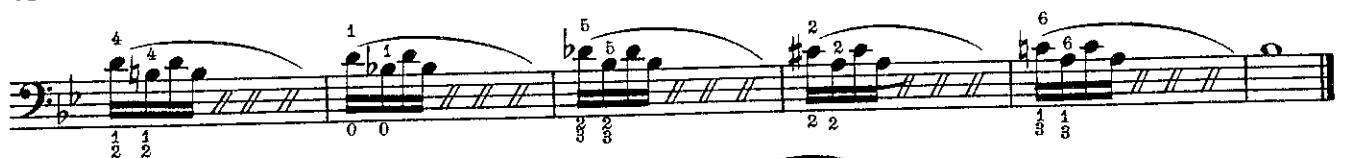
4

5

6

7







## Position Studies for Trombone\*\*

The studies in this section have a two-fold purpose; first, to familiarize the student with the different positions in which these tones may be played, and second, to establish an accurate memory for the correct length of these positions.

Care must be taken to maintain the same quality of tone in playing a note in its various positions.

These exercises should be practiced daily until mastered and must then be memorized.

1

2

3

4

5

\*\* Trombone only.

## Musical Ornamentation (Embellishments)

The following treatment of ornamentation is by no means complete. It is presented here only as a guide to the execution of those ornaments which the student may encounter at this stage of his musical development. There are different manners of performing the same ornament.

The execution of certain ornaments is not feasible on the slide trombone, for example, the trill. However, from the standpoint of the students' musical development, it is desirable that he be familiar with their interpretation. Refer to the trombone outline for exercises to be studied.

### The Trill (Shake)

The trill (or shake) consists of the rapid alternation of two tones. They are represented by the printed note (called the principal note) and the next tone above in the diatonic scale. The interval between the two tones may be either a half-step or a whole-step. The signs for the trill are *tr* and *~*.

An accidental when used in conjunction with the trill sign affects the upper note of the trill.

1 \*

Play as in No.1

2 \*

3 \*

4 \*

5 \*

\* Baritone only.

## Grace Notes (Appoggiatura)

65

The grace notes are indicated by notes of a smaller size. They may be divided into two classes: long and short.

### Long grace notes

6

Played

### from "Serenade" Haydn

#### Andante cantabile

7

*p* *mf*

In instrumental music of recent composition the short grace notes should occupy as little time as possible and that value is taken preceding the principal note. They may be single, double, triple or quadruple, as the case may be. The single short grace note is printed as a small eighth note with a stroke through its hook. It is not to be accented. Use trill fingerings when fundamental fingerings are too difficult.

### Short grace notes

8

Played

#### Allegretto

ARBAN

9

*f*

10 *p*

*Fine*

*D.C. al Fine*

11\*

12\*

13\*

14\*

## The Mordent

The short mordent ( $\text{w}$ ) consists of a single rapid alternation of the principal note with its lower auxiliary. Two or more alternations are executed in the long mordent.

The inverted mordent ( $\text{w}$ ) does not have the cross line. In it the lower auxiliary is replaced by the upper. It is the more commonly used mordent in music for the wind instruments.

The mordent takes its value from the principal note.

Short Mordent

Long Mordent

15 *Played*

Short inverted mordent

Long inverted mordent

16

Played

Allegretto moderato

ARBAN

17

*mf*

*Fine*

*D.C. al Fine*

In trills of sufficient length a special ending is generally used whether indicated or not



The closing of the trill consists of two tones: the scale tone below the principal note and the principal note.

In long trills of a solo character, it is good taste to commence slowly and gradually increase the speed. Practice the following exercises in the manner of both examples 1 and 2.

Ex. 1

Ex. 2

18

Played

19\*

20\*

21\*

22\*

\* Baritone only

## The Turn (Gruppetto)

The turn consists of four tones: the next scale tone above the principal tone, the principal tone itself, the tone below the principal tone, and the principal tone again.

When the turn  $\infty$  is placed to the right of the note, the principal tone is held almost to its full value, then the turn is played just before the next melody tone. In this case (Ex. 1, 2, 3, 4 and 5) the four tones are of equal length.

When the turn is placed between a dotted note and another note having the same value as the dot (Ex. 6 and 8), the turn is then played with the last note of the turn taking the place of the dot, making two notes of the same value. The turn sign after a dotted note will indicate that one melody note lies hidden in the dot.

Ex. 1      Ex. 2      Ex. 3      Ex. 4      Ex. 5

23

Played

Detailed description: This block contains five musical examples (Ex. 1-5) on a single staff. Each example shows a melodic line with a turn symbol and a keyboard accompaniment below. Ex. 1: Turn symbol to the right of a note. Ex. 2: Turn symbol to the right of a note. Ex. 3: Turn symbol above a note. Ex. 4: Turn symbol to the right of a note. Ex. 5: Turn symbol to the right of a note. The keyboard accompaniment for each example shows the four tones of the turn: the next scale tone above, the principal tone, the tone below, and the principal tone again.

Ex. 6      Ex. 7      Ex. 8

24

Played

or Played

Detailed description: This block contains three musical examples (Ex. 6-8) on a single staff. Each example shows a melodic line with a turn symbol and a keyboard accompaniment below. Ex. 6: Turn symbol between a dotted note and another note. Ex. 7: Turn symbol between a dotted note and another note. Ex. 8: Turn symbol between a dotted note and another note. The keyboard accompaniment for each example shows the four tones of the turn, with the last note of the turn taking the place of the dot. The word 'or' is written between the melodic and keyboard staves for each example.

Sometimes an accidental sign occurs with the turn, and in this case when written below the sign, it refers to the lowest tone of the turn, but when written above, to the highest. (Ex. 1 & 2 below).

When the turn is placed over a note (Ex. 3) the tones are usually played quickly, and the fourth tone is then held until the time value of the note has expired.

In the inverted turn (Ex. 4) the order of tones is reversed, the lowest one coming first, the principal next, the highest third and the principal tone again, last. The inverted turn is indicated by the ordinary turn sign reversed:  $\infty$  or by  $\text{?}$ .

Ex. 1      Ex. 2      Ex. 3      Ex. 4

25

Played

Detailed description: This block contains four musical examples (Ex. 1-4) on a single staff. Each example shows a melodic line with a turn symbol and a keyboard accompaniment below. Ex. 1: Turn symbol to the right of a note. Ex. 2: Turn symbol to the right of a note. Ex. 3: Turn symbol above a note. Ex. 4: Turn symbol to the right of a note. The keyboard accompaniment for each example shows the four tones of the turn: the next scale tone above, the principal tone, the tone below, and the principal tone again.

## Allegretto

ARBAN

26 *p*

## Andante

ARBAN

27 *mf*

28 \*

29 \*

30 \*

31 \*

32 \*

\* Baritone only.

# CROSS AND CROWN

Solo Trombone  $\text{B}\flat$   
or Baritone

CARLETON L. COLBY

Andante Religioso

1

*rit.* *p* *a tempo* *cresc.* *dim.* *rit.* *f* *a tempo* *p* *cresc.* *f* *rit.* *dim.* *p* *rit.*



# Calm As the Night

Solo Trombone ♭  
or Baritone

Andante

C. BOHM

2 4 *mp* *mf*

*rit.* 1 *p* *cresc.*

*f*

*pp* *rit.* 4

*mf a tempo* *p*

*rit.* 1 *a tempo* *f con molto* *ff*

*p* *f rit.* 3

# FRIENDS

Solo Trombone ♭  
or Baritone

## WALTZ CAPRICE

CLAY SMITH

Waltz tempo Tempo di Valse

3 7

*mf*

*rit.* *a tempo* *rit.* *a tempo*

*a tempo*

*dolce* 8

*p*

*Tempo I* 7

*mf* *rit.* *a tempo*

*rit.* *a tempo*

*a tempo*

*Vivo*

*f*

*cresc.*


# Cantique de Noel


73

Solo Trombone   
or Baritone

ADOLPHE ADAM  
Transcribed by G.E. Holmes

Andante



4  

*p*

(10)

(15)

(19)

*f*

(27)

*p* *f* *p*

1 (32) *mf*

(40)

*f*

*p* *rall.*

# Awakening of Spring

Solo Trombone ♭  
or Baritone

Romance

E. BACH

Andante con espressione

Piano

5

*mf* *p* *rit.* *a tempo*

Solo

*mf* *mf*

*fz* *rit.* *p* *f*

Piano

*dim.*

*mf* *f* *fz*

Solo

*p*

*p* *fz*

*mf* *3* *3*

*fz* *ff* *3* *3*

*ff* *3*

*rit.*

Solo Trombone ♭  
or Baritone

# Berceuse

OSKAR BÖHME, Op. 7

Andante

6  $\frac{4}{4}$   $p$

$rit.$   $a tempo$

$Piu mosso$   $p$

$cresc.$   $p$   $fz$

$fz$   $p$

3

$p$   $p$   $pp$

$rall.$  3  $p$

$pp rit.$   $pp$

8 8  $dim.$   $ppp$

## PRINCIPAL TERMS USED IN MUSIC

A.....To, in, or at; a tempo, in time.  
 Accelerando (accel.).....Gradually increasing the speed.  
 Accent.....Emphasis on certain parts of the measure.  
 Adagio.....Slowly; leisurely.  
 Ad libitum (ad lib.).....At pleasure; not in strict time.  
 A due (a 2).....To be played by both instruments.  
 Affettuoso.....With feeling.  
 Agitato.....Restless, with agitation.  
 All or Alla.....In the style of.  
 Alla Marcia.....In the style of a March.  
 Allegretto.....Diminutive of allegro; moderately fast, lively; faster than andante; slower than allegro.  
 Allegro (All°).....Lively; brisk; rapid.  
 Allegro assai.....Very rapidly.  
 Amoroso.....Affectionately.  
 Andante.....A slow movement; moderately slow.  
 Andantino.....Diminutive of andante; strictly, slower than andante, but often used in the reverse sense.  
 Anima, con {.....With animation.  
 Animato {  
 A piacere.....At pleasure; equivalent to ad libitum.  
 Appassionato (Appass.).....Impassioned.  
 Arpeggio.....A broken chord.  
 Assai.....Very; Allegro assai, very rapidly.  
 A tempo.....In the original tempo.  
 Attacca.....Attack or begin what follows without pausing.

Ben.....Well; rather.  
 Bis.....Twice; repeat the passage.  
 Brillante.....Showy; sparkling; brilliant.  
 Brio, con.....With much spirit.

Cadenza (cad.).....An elaborate florid passage introduced as an embellishment.  
 Cantabile.....In a singing style.  
 Capriccio a.....At pleasure; ad libitum.  
 Coda.....A supplement at the end of a composition.  
 Col or con.....With.  
 Con fuoco.....With fire.  
 Crescendo (cresc.).....Swelling; increasing in loudness.

Da or dal.....From.  
 Da Capo (D. C.).....From the beginning.  
 Dal Signo (D. S.).....From the sign.  
 Decrescendo (decresc.).....Decreasing in strength.  
 Diminuendo (dim.).....Gradually softer.  
 Divisi (div.).....Divided, each part to be played by a separate instrument.  
 Dolce (dol.).....Softly; sweetly.  
 Dolcissimo.....Very sweetly and softly.  
 Duet or Duo.....A composition for two performers.

E.....And.  
 Elegante.....Elegant; graceful.  
 Energico.....With energy; vigorously.  
 Enharmonic.....Alike in pitch, but different in notation.  
 Espressivo (Espress.).....With expression.

Fine.....The end.  
 Forte (f).....Loud.  
 Forte-piano (fp).....Accent strongly, diminishing instantly to piano.  
 Fortissimo (ff).....Very loud.  
 Forzando (fz >).....Indicates that a note or chord is to be strongly accented.  
 Forza.....Force of tone.

Glocoso.....Joyously; playfully.  
 Giusto.....Exact; in strict time.  
 Grandioso.....Grand; pompous; majestic.  
 Grave.....Very slow and solemn.  
 Grazioso.....Gracefully.

Key note.....The first degree of the scale, the tonic.

Largamente.....Very broad in style.  
 Larghetto.....Slow, but not so slow as Largo; nearly like Andantino.  
 Largo.....Broad and slow; the slowest tempo-mark.  
 Ledger-line.....A small added line above or below the staff.  
 Legato.....Smoothly; the reverse of staccato.  
 Leggero.....Lightly.  
 Lento.....Slow, between Andante and Largo.  
 L'istesso tempo.....In the same time (or tempo).  
 Loco.....In place; play as written, no longer an octave higher or lower.

Ma.....But.  
 Ma non troppo.....But not too much so.  
 Maestoso.....Majestically; dignified.

Maggiore.....Major Key.  
 Marcato.....Marked.  
 Meno.....Less.  
 Meno mosso.....Less quickly.  
 Mezzo.....Half; moderately.  
 Mezzo-piano (mp).....Moderately soft.  
 Minore.....Minor Key.  
 Moderato.....Moderately. Allegro moderato, moderately fast.  
 Molto.....Much; very.  
 Morendo.....Dying away.  
 Mosso.....Equivalent to rapid. Piu mosso, quicker.

Non.....Not.  
 Notation.....The art of representing musical sounds by means of written characters.

Obbligato.....An indispensable part.  
 Opus (Op.).....A work.  
 Ossia.....Or; or else. Generally indicating an easier method.  
 Ottava (8va).....To be played an octave higher.

Pause (∧).....The sign indicating a pause or rest.  
 Perdendosi.....Dying away gradually.  
 Piacere, a.....At pleasure.  
 Pianissimo (pp).....Very softly.  
 Piano (p).....Softly.  
 Piu.....More.  
 Piu Allegro.....More quickly.  
 Poco or un poco.....A little.  
 Poco a poco.....Gradually; by degrees; little by little.  
 Poco piu mosso.....A little faster.  
 Poco meno.....A little slower.  
 Poco piu.....A little faster.  
 Pomposo.....Pompous; grand.  
 Prestissimo.....As quickly as possible.  
 Presto.....Very quick; faster than Allegro.  
 Primo (1mo).....The first.

Quasi.....As if; in the style of.

Rallentando (rall.).....Gradually slower.  
 Replica.....Repetition. Senza replica, without repeats.  
 Rinforzando (rfz).....With special emphasis.  
 Ritardando (rit.).....Gradually slower and slower.  
 Risoluto.....Resolutely; bold; energetic.  
 Ritenuto.....In slower time—not gradually slower.

Scherzando.....Playfully; sportively.  
 Segue.....Follow on; in similar style.  
 Semplice.....Simply; unaffectedly.  
 Senza.....Without. Senza sordino, without mute.  
 Sforzando (sf).....Forcibly; with sudden emphasis.  
 Simile.....In like manner.  
 Smorzando (smorz.).....Diminishing in sound. Equivalent to Morendo.  
 Solo.....For one performer only. Soli, for all.  
 Sostenuto.....Sustained; prolonged.  
 Sotto.....Below; under. Sotto voce, in a subdued tone.  
 Spirito.....Spirit. Con Spirito with spirit.  
 Staccato.....Detached; separate.  
 Stentando.....Dragging or retarding the tempo.  
 Stretto or stretta.....An increase of speed. Piu stretto, faster.  
 Stringendo.....Gradually faster.

Tacet....."Is silent." Signifies that an instrument or vocal part, so marked, is omitted during the movement or number in question.

Tempo.....Movement; rate of speed.  
 Tempo primo.....Return to the original tempo.  
 Tenuto (ten.).....Held for the full value.  
 Tonic.....The key-note of any scale.  
 Tranquillo.....Quietly.  
 Tremolando, Tremolo.....A tremulous fluctuation of tone.  
 Trio.....A piece of music for three performers.  
 Triplet.....A group of three notes to be performed in the time of two of equal value in the regular rhythm.  
 Troppo.....Too; too much. Allegro, ma non troppo, not too quickly.  
 Tutti.....All; all the instruments.

Un.....A; one; an.

Variatione.....The transformation of a melody by means of harmonic, rhythmic and melodic changes and embellishments.

Veloce.....Quick; rapid; swift.  
 Vivace.....With vivacity; bright; spirited.  
 Vivo.....Lively; spirited.  
 Volti Subito (V. S.).....Turn over quickly.