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Prof. Esteban Jiménez D.
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INTERMEDIATE

Method

TROMBONE OR BARITONE

J. E. SKORNICKA and E. G. BOLTZ

Prof. Esteban Jiménez D.
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A FOLLOW UP COURSE FOR INDIVIDUAL
OR LIKE-INSTRUMENT CLASS INSTRUCTION

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Chart of Slide Trombone Positions and Baritone Fingerings

The air within a trombone or baritone (or any other instrument with a cup mouthpiece) may be made to vibrate as a whole or in fractions of its length by varying the tension of the player's lips. The various pitches thus produced in each of the seven slide positions (and valve combinations) are indicated in the following table:

(Fingering for
baritone in
parentheses)

	Fractions by which Air in Instrument Vibrates									
	Whole	Halves	Thirds	Fourths	Fifths	Sixths	Sevenths	Eighths	Ninths	Tenths
	Pedal tones rarely used B \flat						See note below			
1st Position Slide all the way in (Open- no valves)	B \flat	B \flat A \sharp	F	B \flat A \sharp D	F	A \flat G \sharp	B \flat A \sharp	C	D	B \flat
2nd Position- Slide extended about 3 $\frac{1}{2}$ inches (2nd valve)	A	A	E	A C \sharp D \flat	E	G	A	B	C \sharp D \flat	
3rd Position- Slide extended about 7 $\frac{1}{4}$ inches (1st valve)	A \flat	A \flat G \sharp	E \flat D \sharp	A \flat G \sharp C	E \flat D \sharp	G \flat F \sharp	A \flat G \sharp			
4th Position- Slide extended about 11 $\frac{1}{8}$ inches (1st and 2nd, or 3rd)	G	G	D	G	B	D	F	G		
5th Position- Slide extended about 15 $\frac{1}{8}$ inches (2nd and 3rd)	G \flat	G \flat F \sharp	D \flat C \sharp	G \flat F \sharp E \flat A \sharp	D \flat C \sharp	E	G \flat F \sharp			
6th Position- Slide extended about 19 $\frac{1}{4}$ inches (1st and 3rd)	F	F	C	F	A	C	E \flat D \sharp	F		
7th Position- Slide extended about 23 $\frac{1}{2}$ inches (1st, 2nd and 3rd valves)	E	E	B	E	G \sharp A \flat B	D	E			

The higher tones or harmonics in these positions
are possible, but they are little used.

NOTE: All tones produced by the air vibrating in sevenths are flat and must be corrected by making the position for that tone about an inch shorter. This, of course, is impossible in 1st position on trombone and in all fingerings on baritone. The baritone player must choose a different fingering for the required tone or force it into tune with his lips. The latter is seldom satisfactory.

ESSENTIAL PRINCIPLES

of

Good Instrumental Performance

GOOD TONE is necessary in order that one's playing be pleasing to the listener as well as the player. Good tone can be produced only when the instrument is in good playing condition, equipped with the correct type of mouthpiece and played with the correct embouchure.

INTONATION: When two successive tones of different pitch are produced, it is necessary that each tone be in tune with the other, relative to the interval being played.

TUNE: The player must develop and train his ear so that a difference of pitch can be distinguished when playing with others.

NOTE VALUES: The player must develop a rhythmic sense so as to give proper value to tones as represented by the written notes.

BREATHING AND PHRASING: Each is usually dependent on the other. Since teachers of wind instruments differ on the methods of breathing, no special method is advocated, but it soon becomes evident to all players that in order to get good musical phrasing, it is necessary to breathe properly and in the proper places of a composition. It will be to the pupil's advantage to spend much time and effort on this phase of playing and take seriously all suggestions given by the teacher.

EXPRESSION MARKS: Expression marks in music are considered just as important as punctuation in prose and poetry. Good phrasing is the performance of music that has been properly punctuated. Expression marks put character into a mass of notes and if properly observed, will produce satisfying musical effects.

RELAXATION AND PROPER POSITION OF BODY AND HANDS: Whether playing in standing or sitting position, it is necessary that the body be erect and relaxed. Relaxation is the secret to the accomplishment of success in many other professions and trades. The arms must be relaxed, the elbows away from the body and the hands assuming a restful position on the instrument.

SUFFICIENT TIME FOR PRACTICE: Since different pupils require different types and lengths of practice periods, the objective that every pupil should establish is: "I will master the assigned task whether it takes $\frac{1}{2}$ or 2 hours." The accomplishment of a task is far more important than the time that it consumes.

PROPER CARE OF THE INSTRUMENT: Carelessness in the handling of an instrument is the most prevalent handicap to the progress of young players. No pupil can expect to produce good results if the instrument is in poor playing condition. The instrument must be handled carefully and when a disorder is discovered, have it remedied immediately. Constant attention as to the condition of an instrument will pay dividends in the end.

MENTAL ATTITUDE OF TEACHER AND PUPIL: In order that the musical results be satisfactory, both the pupil and teacher must be interested in their task, and must have a perfect understanding of what that task is. The teacher must understand the learning capacities of the pupil so that the pupil in turn will get the type and amount of instruction that he will understand and be able to master.

J. E. S.

1. Have the instrument in good mechanical condition, namely, valves well moistened or oiled and slides properly lubricated.

2. One of the important essentials in the performance of music is a sound rhythmic conception. When this conception is established, correct playing will result at sight.

3. In playing the succeeding studies, special attention must be placed on the proper adjustment of the embouchure. Not all players are able to attain the same type of embouchure, but the one that produces the best and easiest results must be discovered by both the teacher and student.

4. Rhythms in this lesson are fundamental, and their mastery will make playing fluent and comprehensive.

5. A quick shift of the slide in trombone playing is essential at all times. Think of throwing the slide when shifting away from first position and of rolling it back when shifting it toward first position. The slide should stop for every tone regardless of how fast or how slow the passage.

Trombone positions appear below the notes.

Baritone fingerings appear above the notes.

E♭ MAJOR

Andante



F MAJOR

Moderato



Moderato



Moderato



NOTE AND REST VALUES

The various sections of this lesson are concerned not only with notes but with rests as well. It is just as important to be able to count and feel rests as it is to play and feel the notes.

Ab MAJOR

Moderato

1

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 two flats (B-flat and E-flat). The melody consists of eighth and quarter notes, with some notes beamed together. The piece ends with a double bar line.

Moderato

2

Moderato

3 

Handwritten musical notation for the bass line of 'The Rose Tree'. The key signature is B-flat major (two flats). The melody consists of eighth and quarter notes, with some notes beamed together. The piece ends with a double bar line.

Moderato[illegible][illegible]

Moderato

5 

MARKS OF EXPRESSION AND THEIR USE

PIANISSIMO <i>pp</i> Very soft	FORTISSIMO <i>ff</i> Very loud
PIANO <i>p</i> Soft	FORTE <i>f</i> Loud
MEZZO PIANO <i>mp</i> Medium soft	MEZZO FORTE <i>mf</i> Medium loud (Normal tone)

In playing a tone on a brass instrument, unless otherwise marked, it should be held at the same level of volume, or in other words, the volume should not increase or diminish. This type of a tone will be indicated by means of parallel lines, thus: ===== The distance between the parallel lines will be a gauge as to the difference of volume to be used.

pp ===== *p* ===== *mp* ===== *mf* ===== *f* ===== *ff* =====

DAILY LONG TONE STUDIES

B \flat MAJOR

1

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

ff ===== *f* ===== *mf* ===== *mp* =====

mp ===== *p* ===== *p* ===== *pp* =====

The following exercise should be played daily. Think of a big tone when playing this exercise. Practise it at the beginning of each practice period.

E \flat MAJOR

2

mf ===== *mp* ===== *f* ===== *mp* ===== *mp* =====

ff ===== *mp* ===== *ff* ===== *mp* ===== *f* =====

mp ===== *mf* ===== *mp* ===== *mf* ===== *mp* =====

E \flat MAJOR

3

mp ===== *mf* ===== *f* ===== *ff* ===== *ff* =====

f ===== *mf* ===== *mp* ===== *mf* ===== *mf* =====

STUDIES IN EXPRESSION

Sound Graduations

Crescendo (cresc.) Gradually louder Decrescendo (decresc.) or Diminuendo (dim.) Gradually softer

In playing a crescendo or a diminuendo the pitch of the tone must not be changed. It is a common fault of especially young players, to play flat when playing loud and sharp when playing softly.

In order to play the sound graduations or nuances correctly, it is necessary that the quality of the tone is not affected, but retain its rich and mellow fullness. ONLY THE VOLUME SHOULD CHANGE.

1

When a note is followed by one or more shorter notes, the shorter notes are played with one half the volume of the longer note. There are exceptions to this rule, but it is a good policy to learn to play all phrases as mentioned, since the majority of all music played in this way will be properly performed. Players interested in the fundamentals of solo playing will be greatly aided by adhering to this principle.

2

3

★

BLUE BELLS OF SCOTLAND

Moderato

4

* Using Exercises No. 2 and No. 3 as patterns, write in the various volumes required for each note and measure. This will acquaint the player with the sound graduations necessary in the playing of simple songs.

Legato Study

The expression marks as indicated in all music are actually a part of that music and considered as important as the notes. To use expression marks even at the first reading of new music is a good habit to acquire.

1 



LEGATO (with auxiliary positions for trombone)

2 



3 



4 



SOLO - GLIDING

5 



E♭ MAJOR

C MINOR (*Melodic*)



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Play all notes with full volume.

Andante

Andante

1

mf *f* *mf* *f* *mf* *f* *mf* *f*

mf *f* *mf* *ff* *f* *ff*

Andante

[illegible]

ETUDE EXPRESSIVO

Andante

Accents

The rinforzando (>) is placed over a note for the purpose of bringing out that particular tone more strongly than the other tones in the same sequence. The rinforzando or accent punctuates the important notes of a measure or sequence.

WALTZ

Moderato

1

MARCH

2

ACCENT ETUDE

Moderato

3

Crusader's Hymn

Traditional

Andante

First system of the musical score for 'Crusader's Hymn'. It consists of three staves in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The first two staves are marked *mf* (mezzo-forte). The third staff is marked *f* (forte). The music features a steady, slow-moving melody with some grace notes and slurs.

NOW THE DAY IS OVER

Slowly

BARNBY

Second system of the musical score for 'Crusader's Hymn'. It consists of three staves in bass clef with a key signature of two flats and a 4/4 time signature. The first two staves are marked *p* (piano). The third staff is marked *f* (forte). The music features a steady, slow-moving melody with some grace notes and slurs. The section is titled 'NOW THE DAY IS OVER' and 'BARNBY'.

Staccato Studies

As written

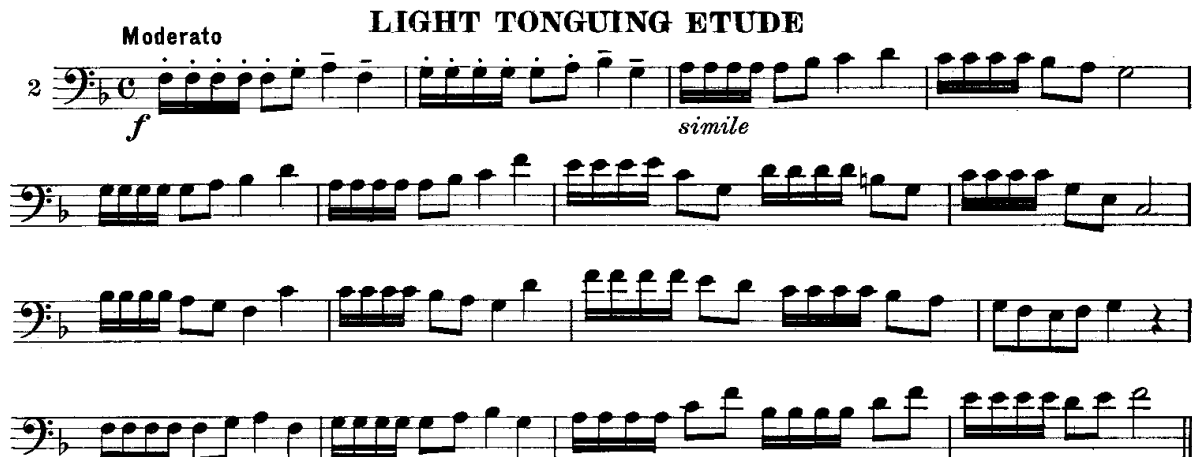
1 As played



Moderato

2

f *simile*



Moderato

3

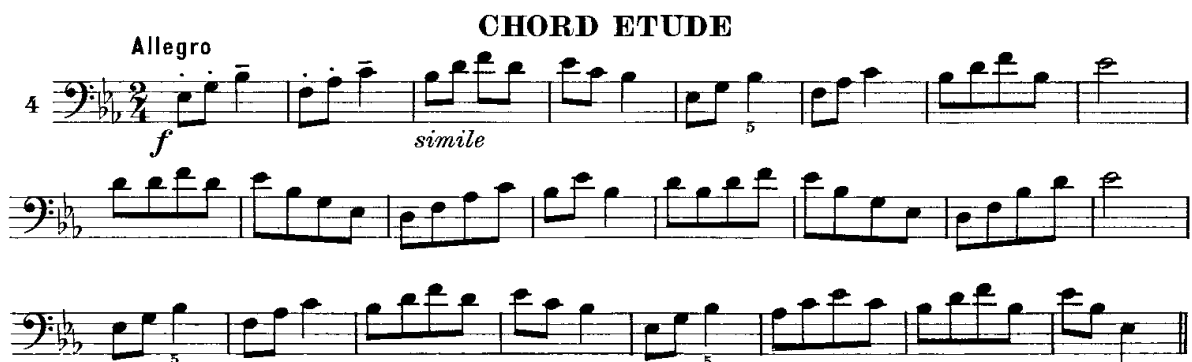
mf *simile*



Allegro

4

f *simile*



Staccato Etudes

Allegro *simile*

1 *f*

CHORD STUDY

Allegro

2 *f*

STACCATO TONGUING ETUDE

Allegro

3 *f*

Rapid Scale Study

Moderato

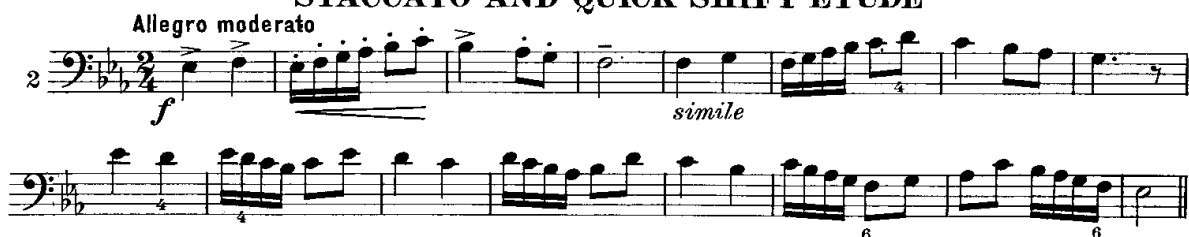
1 *f* *simile*



STACCATO AND QUICK SHIFT ETUDE

Allegro moderato

2 *f* *simile*



WALTZ

Tempo di Valse

3 *mf* *f*



SCALE AND CHORD DRILL

Moderato

4 *f* *simile*



LEGATO ETUDE

Andante

5 *mf*



Scale and Chord Studies

$\text{♩} = \text{♪♪♪$

Allegro

1

Exercise 1 is a bass clef piece in 2/4 time, key of B-flat major. It consists of four staves of music. The first staff begins with a treble clef and a key signature change to B-flat major. The music features eighth and sixteenth note patterns with various fingerings (6, 4, 1) and slurs. The second staff continues the pattern with fingerings 4 and 4. The third staff has fingerings 4 and 4. The fourth staff has fingerings 6, 6, 1, and 1.

Allegro

2

Exercise 2 is a bass clef piece in 2/4 time, key of B-flat major. It consists of three staves of music. The first staff has fingerings 5, 5, and 5. The second staff has fingerings 5 and 5. The third staff has a fingering of 5.

SUMMARY STUDY

$\text{♩} = \text{♪♪♪$ **Moderato**

3

Exercise 3 is a bass clef piece in 2/4 time, key of B-flat major. It consists of four staves of music. The first staff has a fingering of 5. The second staff has fingerings 4, 4, 4, and 6. The third staff has a fingering of 4. The fourth staff has fingerings 5, 6, and 6.

Scale and Interval Studies

1 

2 

3 

4 

SCALE ETUDE

Moderato
5 





STACCATO ETUDE

Allegro
6 







B \flat MAJOR

G MINOR (*Melodic*)



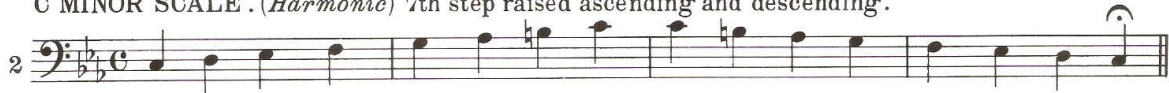
Minor Studies

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E♭ MAJOR SCALE



C MINOR SCALE. (*Harmonic*) 7th step raised ascending and descending.



C MINOR SCALE. (*Melodic*) 6th and 7th steps raised ascending. Normal tones descending.



ETUDE IN C MINOR

Moderato



ETUDE IN G MINOR

Andante



There's Music in the Air

Andante

1 *mf*

GAVOTTE IN F MAJOR

2 *f-pf*

Ⓐ %

Fine

Ⓑ

Ⓒ

D.S. to *p*

D.C.

Syncopation

1

2

3

Moderato

♩ SYNCOPATION

f

4

2/4 SYNCOPATION ETUDE

Allegro moderato

f

5

f

6/8 Rhythm



RAPID SLIDE SHIFT ETUDE

Allegro



ETUDE for LEGATO and STACCATO PLAYING

Moderato



Triplet Studies



Moderato

MELODY IN 6/8 TIME



Moderato

MELODY IN 2/4 TIME



Moderato

MELODY IN 12/8 TIME



Allegro

TECHNICAL ETUDE



Lip Slurs

When two successive notes of different pitch are slurred without the change of valves or slide, it is called a lip slur. Lip slur exercises will appear in many of the succeeding lessons and are intended for the purpose of developing lip flexibility, strengthening the muscles of the lips and face. At first the muscles of the face will tire rather quickly, but with daily practice will become strong and flexible thus making the playing cleaner and easier. Do not hinder the flexibility of the lips by pressing them too tightly against the mouthpiece. Daily practice of lip slurs is the procedure followed by all good professional brass instrument players.

10 numbered musical exercises for lip slurs, each consisting of a single staff in bass clef, 2/4 time, key of B-flat major. The exercises are as follows:

- Exercise 1:** 8 measures. Notes: Bb2, A2, G2, F2, E2, D2, C2, Bb1. Slurs connect Bb2-A2, A2-G2, G2-F2, F2-E2, E2-D2, D2-C2, C2-Bb1.
- Exercise 2:** 8 measures. Notes: Bb2, A2, G2, F2, E2, D2, C2, Bb1. Slurs connect Bb2-A2, A2-G2, G2-F2, F2-E2, E2-D2, D2-C2, C2-Bb1.
- Exercise 3:** 8 measures. Notes: Bb2, A2, G2, F2, E2, D2, C2, Bb1. Slurs connect Bb2-A2, A2-G2, G2-F2, F2-E2, E2-D2, D2-C2, C2-Bb1.
- Exercise 4:** 8 measures. Notes: Bb2, A2, G2, F2, E2, D2, C2, Bb1. Slurs connect Bb2-A2, A2-G2, G2-F2, F2-E2, E2-D2, D2-C2, C2-Bb1.
- Exercise 5:** 8 measures. Notes: Bb2, A2, G2, F2, E2, D2, C2, Bb1. Slurs connect Bb2-A2, A2-G2, G2-F2, F2-E2, E2-D2, D2-C2, C2-Bb1.
- Exercise 6:** 8 measures. Notes: Bb2, A2, G2, F2, E2, D2, C2, Bb1. Slurs connect Bb2-A2, A2-G2, G2-F2, F2-E2, E2-D2, D2-C2, C2-Bb1.
- Exercise 7:** 8 measures. Notes: Bb2, A2, G2, F2, E2, D2, C2, Bb1. Slurs connect Bb2-A2, A2-G2, G2-F2, F2-E2, E2-D2, D2-C2, C2-Bb1.
- Exercise 8:** 8 measures. Notes: Bb2, A2, G2, F2, E2, D2, C2, Bb1. Slurs connect Bb2-A2, A2-G2, G2-F2, F2-E2, E2-D2, D2-C2, C2-Bb1.
- Exercise 9:** 8 measures. Notes: Bb2, A2, G2, F2, E2, D2, C2, Bb1. Slurs connect Bb2-A2, A2-G2, G2-F2, F2-E2, E2-D2, D2-C2, C2-Bb1.
- Exercise 10:** 8 measures. Notes: Bb2, A2, G2, F2, E2, D2, C2, Bb1. Slurs connect Bb2-A2, A2-G2, G2-F2, F2-E2, E2-D2, D2-C2, C2-Bb1.

Chromatic Studies

1 **Moderato**
mf

2 **Moderato**
mf

3 **Moderato**
mf

4 **Familiar**
New

CHROMATIC MELODIES

5 **Allegro**
f

6 **Allegro**
f

7 **Allegro**
f

Then You'll Remember Me

From the Opera "Bohemian Girl"

BALFE

Andante

musical score for 'Then You'll Remember Me' by Balfe, in 4/4 time. The score is written for two staves (treble and bass clef). It begins with a mezzo-forte (*mf*) dynamic. The melody features several triplet markings (3) and a ritardando (*rit.*) marking near the end of the piece.

LULLABY

BRAHMS

Andante

musical score for 'Lullaby' by Brahms, in 3/4 time. The score is written for two staves (treble and bass clef). It begins with a mezzo-piano (*mp*) dynamic. The melody is characterized by a gentle, rocking motion. The score includes a mezzo-piano (*mp*) dynamic marking and a piano (*p*) dynamic marking with a ritardando (*rit.*) marking towards the end.

Dotted Eighth Note Studies



Moderato

DOTTED EIGHTH NOTE STUDY



Moderato

JOY TO THE WORLD

Christmas Carol



Moderato

INTERVAL STUDY



Andante

OH TANNENBAUM



Chord and Scale Studies

C MAJOR CHORD

1

Two staves of music in C major, 4/4 time. The first staff contains measures 1-4, and the second staff contains measures 5-8. The melody consists of eighth and quarter notes, primarily moving in a stepwise fashion.

C MAJOR SCALE

2

Two staves of music in C major, 4/4 time. The first staff contains measures 1-4, and the second staff contains measures 5-8. The melody is a continuous C major scale, ascending and then descending.

LEGATO SCALE STUDY

3

Moderato
mf

Two staves of music in C major, 2/4 time. The first staff contains measures 1-4, and the second staff contains measures 5-8. The melody is a legato scale, with slurs over groups of notes. The tempo is marked 'Moderato' and the dynamic is 'mf'.

SCALE and CONNECTING CHORDS

4

Allegro
mf

simile

Three staves of music in C major, 2/4 time. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The melody is a scale with connecting chords, marked 'Allegro' and 'mf'. The final measure is marked 'simile'.

LEGATO STUDY

5

Moderato
mf

Four staves of music in C major, 2/4 time. The first staff contains measures 1-4, the second staff contains measures 5-8, the third staff contains measures 9-12, and the fourth staff contains measures 13-16. The melody is a legato study, marked 'Moderato' and 'mf'. Fingerings are indicated by numbers 1-6.

Memories

Waltz

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In swinging style - *Legato*

1 *mf*

The first system of musical notation for 'Memories' is in 3/4 time, key of B-flat major. It consists of two staves. The upper staff begins with a treble clef and a key signature of two flats. The lower staff begins with a bass clef and a key signature of two flats. The music is marked '1' and 'mf'. The melody in the upper staff is a series of eighth and quarter notes, while the bass line in the lower staff provides a steady accompaniment.

The second system of musical notation continues the piece. It features a 'Rubato' marking on the right side, indicating a change in tempo. The melody and bass line continue with various note values and rests.

The third system of musical notation continues the piece. The melody and bass line continue with various note values and rests.

The fourth system of musical notation continues the piece. The melody and bass line continue with various note values and rests.

WHEN YOU AND I WERE YOUNG

Andante

2 *mf*

The fifth system of musical notation continues the piece. It features a '2' marking and an 'mf' dynamic. The melody and bass line continue with various note values and rests.

The sixth system of musical notation continues the piece. It features a 'Fine' marking and a 'D.C.' (Da Capo) marking. The melody and bass line continue with various note values and rests.

To beginning

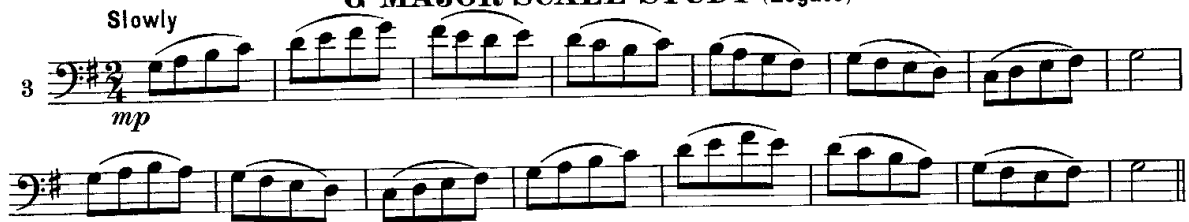
G Major Studies

1 

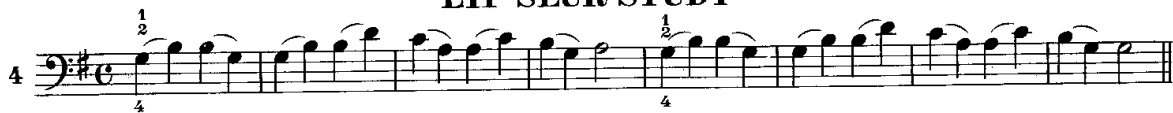
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G MAJOR SCALE STUDY (Legato)

3 

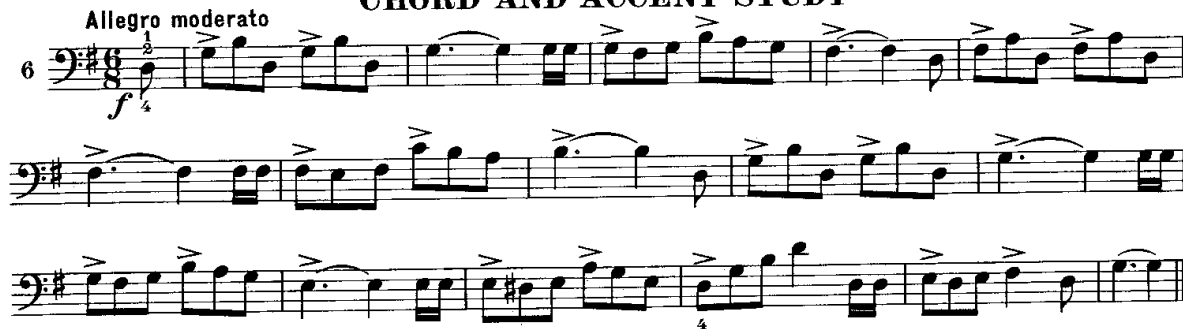
LIP SLUR STUDY

4 

LEGATO SOLO

5 

CHORD AND ACCENT STUDY

6 

E MINOR SCALE (Melodic)



G Major Studies

1 

2 



G MAJOR SCALE STUDY (Legato)

3 

LIP SLUR STUDY

4 

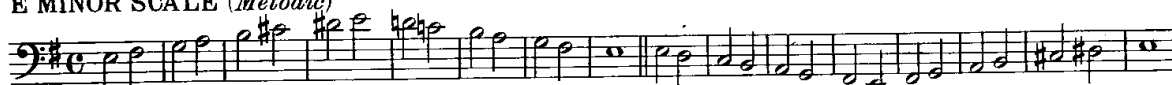
LEGATO SOLO

5 

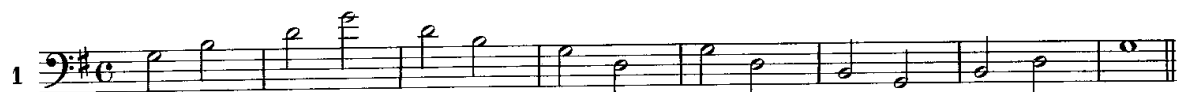
CHORD AND ACCENT STUDY

6 

E MINOR SCALE (Melodic)



G Major Studies



G MAJOR SCALE STUDY (Legato)



LIP SLUR STUDY

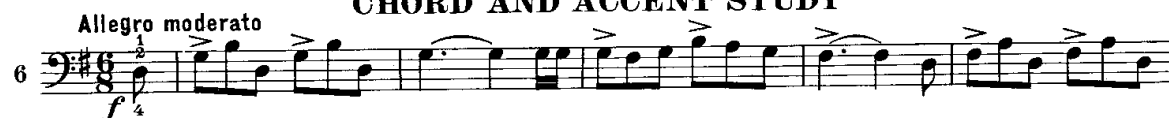


Andante

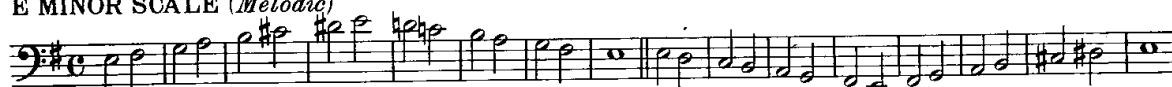
LEGATO SOLO



CHORD AND ACCENT STUDY



E MINOR SCALE (Melodic)



Rhythmic Development

1

1 2 1 2 1 2 1 2 1 2 1 2

1 2 1 & 2 & 3 & 1 2 & 3 & 1 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3

MELODY IN 6/8 AND 3/4 TIME. No.1

2

6 6

No.2

3

RELATIONSHIP OF 6/8 AND 3/8 TIME

4

6 6 6

ALLEGRO IN 3/8 TIME

Tempo di Valse

5

f 6 4 6 1 6 1 6 4 1

Technical Studies

DANCE No.1

1 *mf* *simile* *Fine* *D.C.*



DANCE No.2

Tempo di Waltz *f*



CHORD AND SCALE DRILL

Moderato *f* *simile*



SCALE AND INTERVAL ETUDE

Moderato *f* *simile*



LIP SLURS FOR DAILY PRACTICE

Slowly *p*



CHROMATIC SCALE

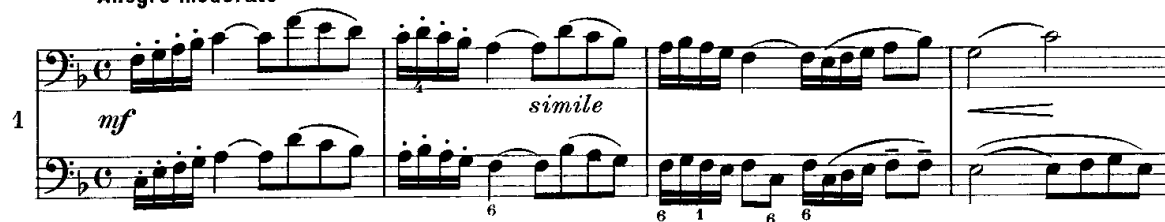
C CHROMATIC SCALE



Duet

Allegro moderato

1 *mf* *simile*



mf



mf



Tempo de Waltz

WALTZ

2 *f* *Fine*



f *mp* *f* *D. C.*



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Syncopation Studies

Allegro

1 *f*

Allegro

2 *f*

Allegro

3 *f*

Moderato

4 *f*

Articulation Studies

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Moderato



LEGATO AND STACCATO ETUDE in C MAJOR

Moderato



Allegretto



Moderato



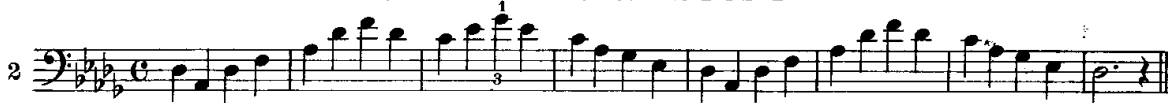
D. C. al Fine

D \flat Major Studies

D \flat MAJOR SCALE



D \flat MAJOR CHORD STUDY



LONG LONG AGO

Andante



BLUE BELLS OF SCOTLAND

Moderato



ETUDE IN D \flat

Moderato



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G♭ MAJOR CHORD

1

2 3 2 3 1 2 3

5 5 5 2 3

Detailed description: This musical notation shows the G-flat major chord in the bass clef. The key signature has two flats (B-flat and E-flat). The chord is represented by three notes: G-flat (B-flat), B-flat, and D-flat. The first three notes are beamed together, with fingerings 2, 3, and 2 written above them. The next three notes are also beamed together, with fingerings 2, 3, and 1 written above them. The final three notes are single notes with fingerings 2, 3, and 1 written above them. The notes are placed on the staff lines: G-flat is on the second line, B-flat is on the second space, and D-flat is on the third line. The notes are marked with a '1' above them, indicating the first voicing.

G^b MAJOR SCALE

LONG LONG AGO

Musical notation for the bass line of 'The Rose Tree'. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The melody consists of eighth and quarter notes, ending with a quarter rest.

Allegro

The musical notation for the bass line of 'The Rose Tree' is shown in a single staff. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/8. 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.

Moderato[illegible]

Scale and Chord Etude

Moderato

[illegible]

Allegro

TECHNICAL ETUDE

The musical score for 'The Rose Tree' is presented in three systems of bass clef staves. The first system begins with a treble clef and a 2/4 time signature, followed by a key signature change to one flat (B-flat). The melody is written in the bass clef. The second system continues the melody, featuring a measure with a whole note and a measure with a half note. The third system concludes the piece with a final measure containing a whole note. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, along with fingerings and a key signature change.

Allegro

POLKA

3

f

$\frac{1}{2}$

D CHROMATIC SCALE

D CHROMATIC SCALE

Technical Studies

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INTERVAL AND SCALE ETUDE No.1

Moderato

1 *f*

6 1 6 6

ETUDE No.2

Moderato

2 *f*

5 1 5 5

ETUDE No.3

Moderato

3 *f*

5 1 5 5

Dotted Eighth Note Studies

ETUDE No.1

Moderato

1 *mf*

4 4

ETUDE No.2

Andante

2 *f*

4 4 2 5 5

ETUDE No.3

Moderato

3 *mf*

mf

Scale Studies

No. 1

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Allegro

1

1 2 4 6 1

No. 2

Moderato

2

f 4 6 1 3

Chord and Interval Etudes

ETUDE No.1

Moderato

ETUDE No.2

Moderato

Moderato

2 *f*

1 3 6 1 2 5 1 3

1 2 4 3 2 1 6 2 1 1 3 2 1

1 3 5 4

ETUDE No.3

Moderato

The musical score is for a piece titled "Moderato" in bass clef. It consists of three staves. The first staff begins with a treble clef and a common time signature, followed by a bass clef. The music is written in a key with one flat (B-flat). The first staff contains several measures with complex rhythmic patterns, including triplets and sixteenth notes. The second staff continues the melody with similar rhythmic complexity. The third staff concludes the piece with a final measure. The score includes various musical notations such as notes, rests, and fingerings.

ETUDE No.4

Moderato

Moderato

4

The image shows a musical score for 'The Rose Tree' in bass clef, 2/4 time, Moderato tempo. The score consists of two staves. The first staff begins with a treble clef and a key signature of one flat (B-flat), indicating a common key signature for both parts. The melody is written in the bass clef. The second staff continues the melody. The piece ends with a double bar line.

E \flat CHROMATIC SCALE

E \flat CHROMATIC SCALE

12/8

5 5 4 4 5 2 5 6 2

Sharpshooter's March

METALO

Allegro

The first system of musical notation consists of three staves in bass clef, 2/4 time. The key signature has two flats (B-flat and E-flat). The first two staves are marked *p-f* and contain melodic lines with slurs and ties. The third staff contains a rhythmic accompaniment with eighth and sixteenth notes, some marked with accents.

The second system continues the musical notation with three staves. It features more complex rhythmic patterns, including sixteenth-note runs and slurs, maintaining the *p-f* dynamic.

The third system continues the musical notation with three staves. It includes a variety of note values and rests, with some notes marked with accents.

The fourth system concludes the piece with three staves. It features a repeat sign with first and second endings. The first ending leads back to an earlier section, while the second ending concludes the piece. The dynamic is marked *f* (forte) for the final section. Below the staves, there are some small numbers: 4, 4, 4, 4, 4, 4, 2, 4, 5, 2, 4.

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In the Gloaming

HARRISON

Slowly

First system of musical notation for 'In the Gloaming'. It consists of three staves in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The tempo is marked 'Slowly'. The first two staves are marked 'mp' (mezzo-piano). The music features a steady eighth-note accompaniment in the bottom staff and a melody in the upper staves.

Second system of musical notation. It continues the melody and accompaniment from the first system. The bottom staff continues with eighth notes, while the upper staves have a melody with some rests and a final half-note chord.

Third system of musical notation. The first two staves are marked 'f' (forte). The tempo changes to 'accel.' (accelerando) in the middle of the system. The bottom staff continues with eighth notes. The system ends with a 'a tempo' marking.

Fourth system of musical notation. The first two staves are marked 'mf' (mezzo-forte). The tempo changes to 'rit.' (ritardando) in the middle of the system. The bottom staff continues with eighth notes. The system ends with a final half-note chord.

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

Steal Away

Negro Spiritual

Very slow *p* *cresc.* *p* *cresc.*

f *p* *f* *p* *f* *p*

p *p*

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Duet Brillante

Allegretto (medium fast)

The first system of musical notation consists of two staves in bass clef with a key signature of two flats (B-flat and E-flat) and a time signature of 2/4. The music features a melody in the upper staff and a supporting bass line in the lower staff. The melody is marked with a mezzo-forte (*mf*) dynamic. The piece begins with a series of eighth-note chords in the upper staff, while the lower staff provides a steady eighth-note accompaniment.

The second system is marked with a circled 'A' and the word *simile*. It continues the musical theme from the first system. The upper staff features a melody with accents, and the lower staff continues with a similar eighth-note accompaniment pattern. A crescendo hairpin is visible in the lower staff towards the end of the system.

The third system is marked with a circled 'B' and a forte (*f*) dynamic. The melody in the upper staff continues with eighth-note patterns and accents. The lower staff maintains the eighth-note accompaniment, with some notes marked with accents.

The fourth system is marked with a circled 'C'. The musical notation continues with the same melodic and accompanimental patterns. The upper staff shows a slight change in the melodic line, and the lower staff continues with the eighth-note accompaniment.

The fifth system is marked with a circled 'D'. The melody in the upper staff continues with eighth-note figures. The lower staff provides a consistent eighth-note accompaniment, with some notes marked with accents.

The sixth system is marked with a circled 'E' and a *rit.* (ritardando) marking. The final measures of the piece are shown, with the melody in the upper staff ending on a half note and the lower staff concluding with a half note. The tempo is indicated to slow down for the final cadence.

Major and Relative Minor Scales

F MAJOR

D MINOR (*Natural*)

1

D MINOR (*Harmonic*)

D MINOR (*Melodic*)

B♭ MAJOR

G MINOR (*Natural*)

2

G MINOR (*Harmonic*)

G MINOR (*Melodic*)

E♭ MAJOR

C MINOR (*Natural*)

3

C MINOR (*Harmonic*)

C MINOR (*Melodic*)

A♭ MAJOR

F MINOR (*Natural*)

4

F MINOR (*Harmonic*)

F MINOR (*Melodic*)

D♭ MAJOR

B♭ MINOR (*Natural*)

5

B♭ MINOR (*Harmonic*)

B♭ MINOR (*Melodic*)

G♭ MAJOR

E♭ MINOR (*Natural*)

6

E♭ MINOR (*Harmonic*)

E♭ MINOR (*Melodic*)

Major and Relative Minor Scales

1 C MAJOR A MINOR (*Natural*)

1 A MINOR (*Harmonic*) A MINOR (*Melodic*)

2 G MAJOR E MINOR (*Natural*)

2 E MINOR (*Harmonic*) E MINOR (*Melodic*)

3 D MAJOR B MINOR (*Natural*)

3 B MINOR (*Harmonic*) B MINOR (*Melodic*)

4 A MAJOR F# MINOR (*Natural*)

4 F# MINOR (*Harmonic*) F# MINOR (*Melodic*)

5 E MAJOR C# MINOR (*Natural*)

5 C# MINOR (*Harmonic*) C# MINOR (*Melodic*)

6 B MAJOR G# MINOR (*Natural*)

6 G# MINOR (*Harmonic*) G# MINOR (*Melodic*)