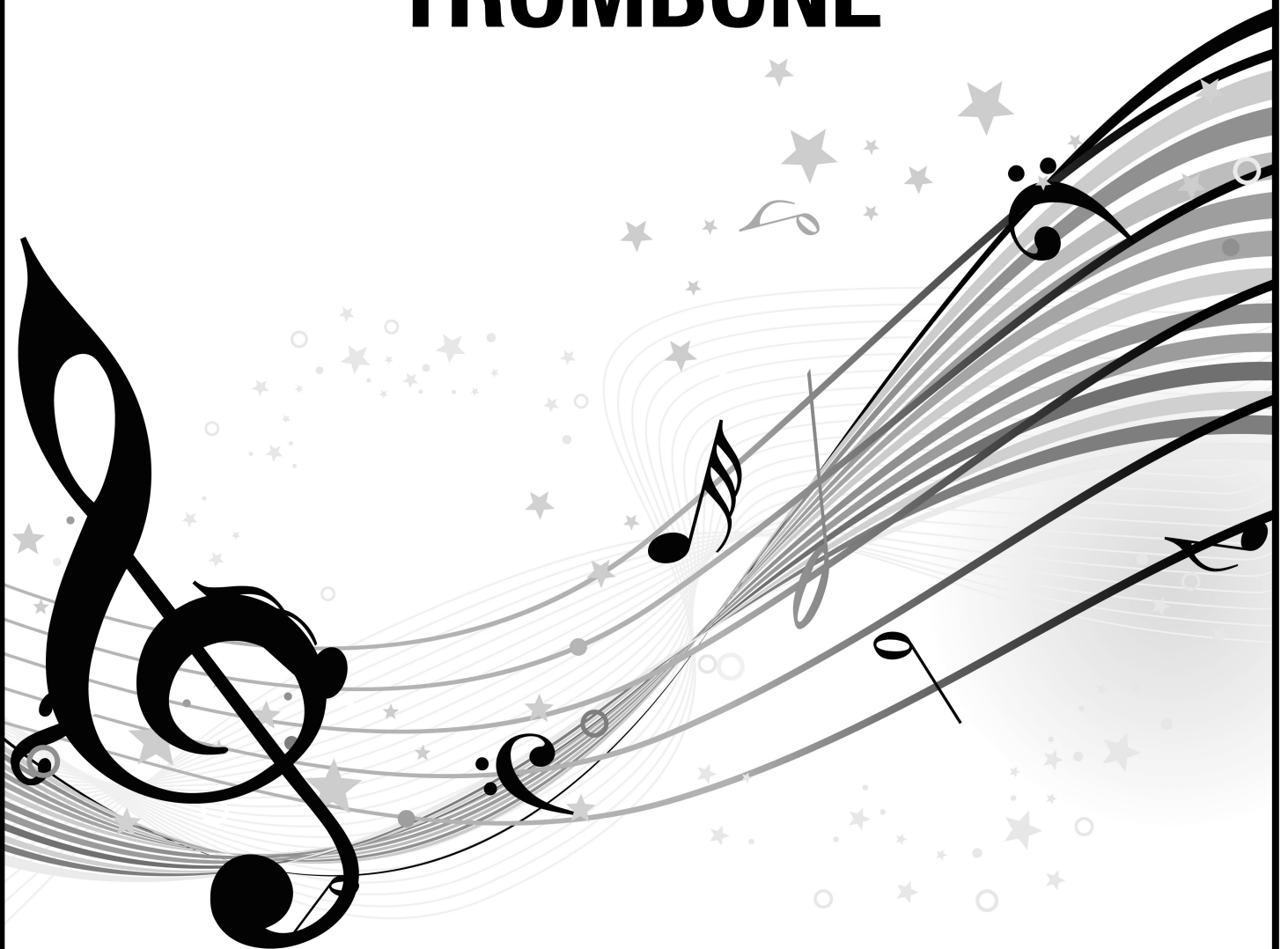


Measure by Measure

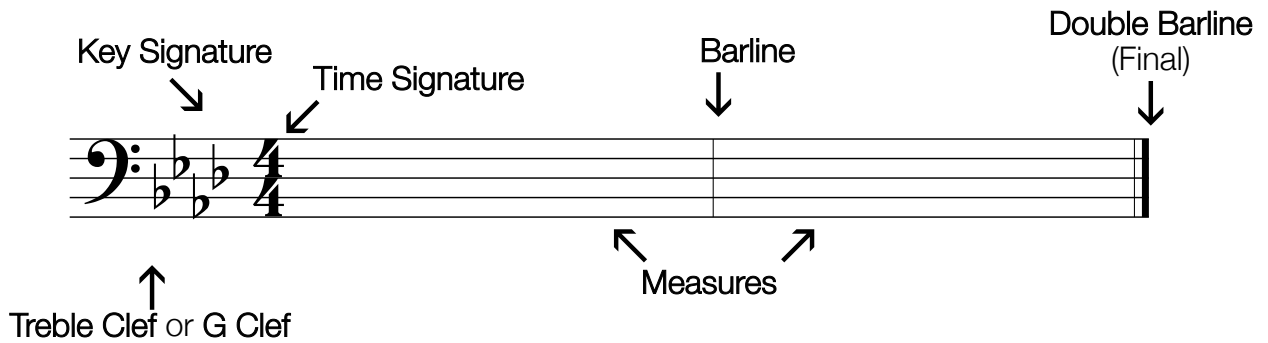
The Steps to Success

Complete Beginning Band Method

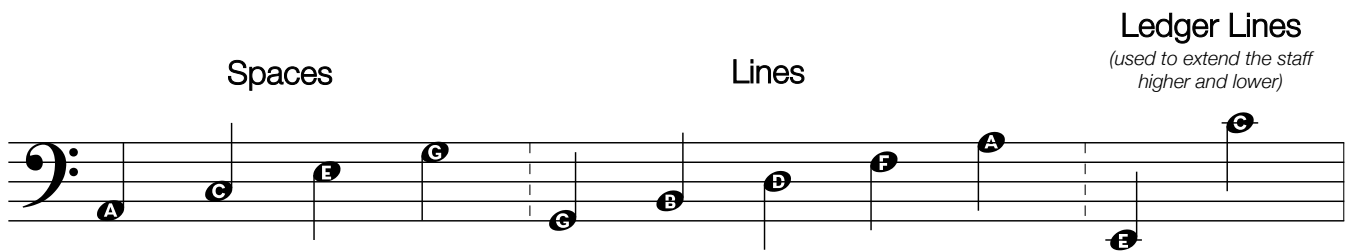
TROMBONE



Music Staff



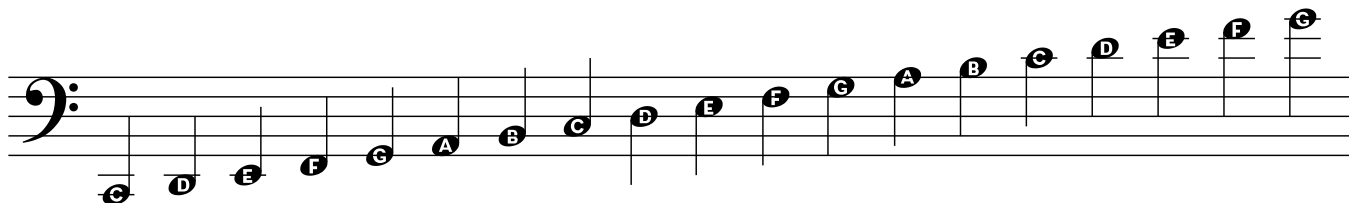
Note Naming



I can remember the names of the spaces and lines, from bottom to top, by saying:













Spaces _____

Lines _____






Note Values

As you learn each new note value, fill in the chart below with your teacher.

Note Value	Rest	Beamed appearance...	Name	# of Beats
			_____	_____
			_____	_____
			_____	_____
		 	_____	_____
		 	_____	_____

Dotted Note Values

A dot adds HALF the value of the NOTE it is dotting.

Note Value		Name	# of Beats
	= _____ + _____	_____	_____
	= _____ + _____	_____	_____
	= _____ + _____	_____	_____

Daily Practice Routine

Following this routine every day will help you to develop the skills necessary to become a successful musician!

Step #1 - Posture Check

- ✓ Feet flat on the floor
- ✓ Back away from the chair
- ✓ "Tailbone" out
- ✓ Shoulders wide
- ✓ Chest high
- ✓ Head up
- ✓ Arms away from your body.

Step #2 - Breathing

- ✓ Breathe through your mouth, deep, to your seat
- ✓ Think "OH", "WHOA", or "OH, UP"
- ✓ Belly expands, shoulders DO NOT rise
- ✓ RELAX!

#1 - The Big Sigh

- 4 in - 4 out (2x)
- 3 in - 3 out (2x)
- 2 in - 2 out (2x)
- 1 in - 1 out (2x)
- Rest - Sigh

#2 - The Distance

- 2 in - 8 out (2x)
- 2 in - 16 out (2x)
- 2 in - 20 out (2x)
- 2 in - 24 out (2x)
- 1 in - ? out (2x)

#3 - Sip, Sip, Sip!

- 4 in - Hold 2
- Sip 1 - Hold 1
- Sip 1 - Hold 1
- Sip 1 - Hold 1
- 8 out - REST

#4 - Speed up!

- 2 in - 12 out, speed up your air counts 9-12
- Variations (always speeding up the last 4 counts):
 - 2 in - 16 out
 - 1 in - 16 out
 - 1 in - 20 out, etc.

Step #3 - Mouthpieces (Next page!)

Step #4 - Warm-up

Focus on developing a great sound. Quality time spent here will make learning your music so much easier!

Step #5 - Rhythm Charts

Step #6 - Songs in the Book or Performance Pieces

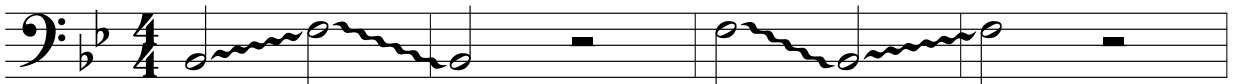
Start with the songs you are having the most trouble with, THEN end with something you are great at and enjoy playing!

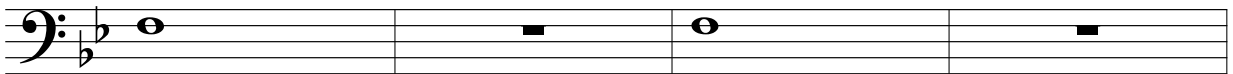
Mouthpiece Mania!!!

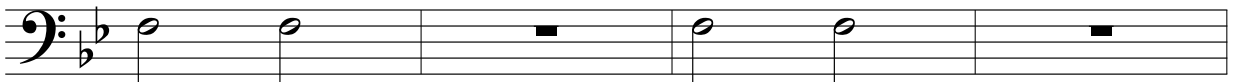
Brass Class

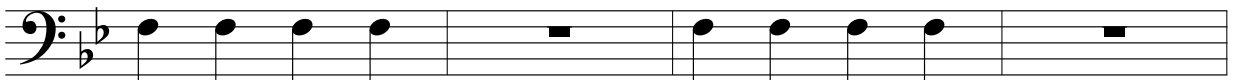
Mouthpiece Check!

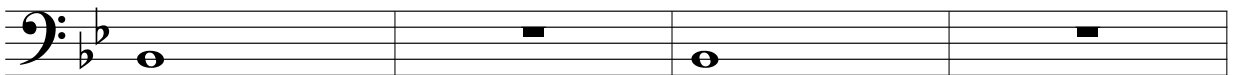
- ✓ Wet lips
- ✓ Think “mmm-peu”, stretch lips across teeth
- ✓ Corners firm & down (NO SMILES EVER!)
- ✓ Teeth apart
- ✓ Wiggle mouthpiece for placement - 1/2 top and 1/2 bottom

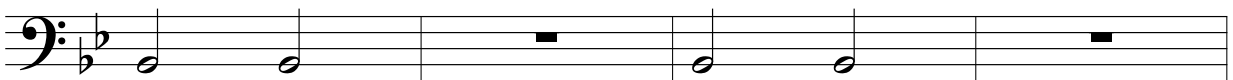
1 

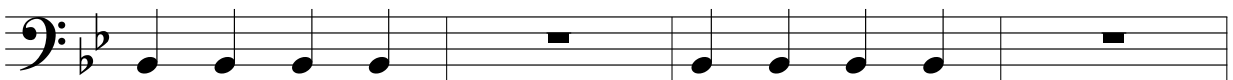
2 

3 

4 

5 

6 

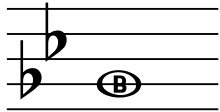
7 

8 

First 5 Notes

- ▶ Memorize each note, how it looks on the music staff, the name, and fingering. Use flash cards!
 - ▶ Take a deep breath and hold each note out for at least 4 seconds
 - ▶ Perform #1-3 of your mouthpiece exercises using each below note.
 - ▶ Play all 5 notes in a row.

Note 1 B_b

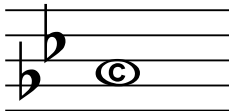


1st
Slide all the way in
Low Partial

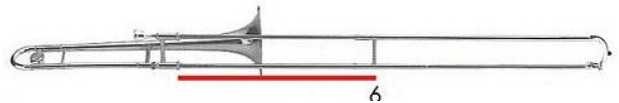
★ Aim air stream up, think "OH"



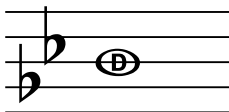
Note 2 C



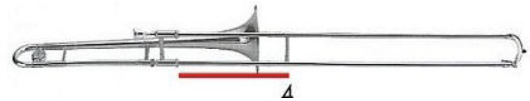
6th
About an "arm's length away"
Low Partial



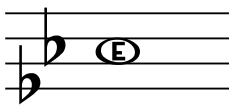
Note 3 D



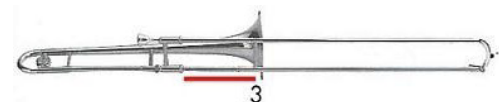
4th
End of the slide just beyond the bell
Mid Partial



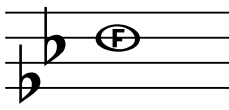
Note 4 E_b



3rd
Hand slightly behind the bell
Mid Partial



Note 5 F



1st
Slide all the way in
Mid Partial

★ Aim air stream down, think "AH" or "EE"



Ready to Play!

Checks for Success!

- Sit tall, arms open and away from body.
- Breathe deep, to your seat.
- Start each sound with your tongue.
- Steady, straight sound. No waves or wiggles.
- Start and Stop together!

9



1st
Slide all the
way in

Low Partial

★ Aim air stream up, think "OH"

Longest Note!

How many seconds can you hold
your new note? Track your progress!

My Goal = _____ seconds

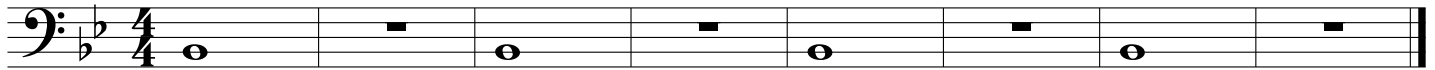
10

Flute
Trumpet

Clarinet
Trombone/Baritone

Saxophone
Tuba

French Horn
Percussion



11

Flute
Trumpet

Clarinet
Trombone/Baritone

Saxophone
Tuba

French Horn
Percussion



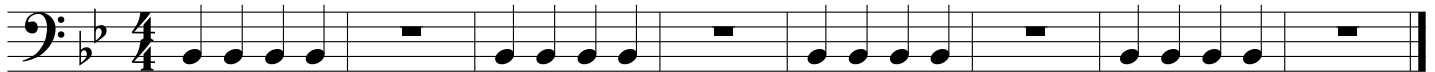
12

Flute
Trumpet

Clarinet
Trombone/Baritone

Saxophone
Tuba

French Horn
Percussion

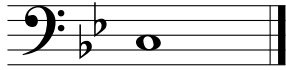


13

WOODCHOPPER'S BALL



14



6th
About an "arm's length away"
Low Partial

Longest Note!

How many seconds can you hold your new note? Track your progress!

My Goal = _____ seconds

15

► Are you holding the note out steady, "like a brick"?

Flute
Trumpet

Clarinet
Trombone/Baritone

Saxophone
Tuba

French Horn
Percussion



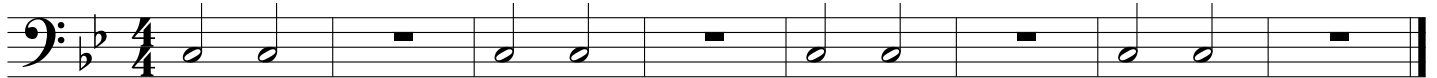
16

Flute
Trumpet

Clarinet
Trombone/Baritone

Saxophone
Tuba

French Horn
Percussion



17

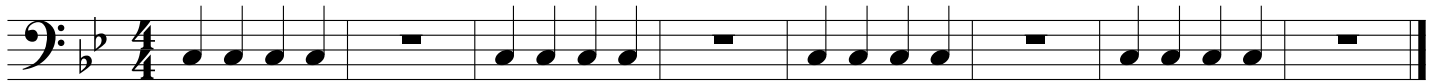
► Are you only moving the TIP of your tongue?

Flute
Trumpet

Clarinet
Trombone/Baritone

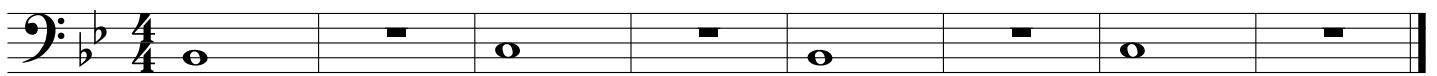
Saxophone
Tuba

French Horn
Percussion



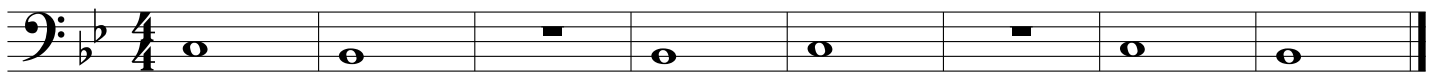
18

► Are you playing with a straight, steady sound?



19

► As you hold out the note, LOOK AHEAD and get ready to MOVE fingers on beat 1!



20



21



4th
End of the slide just beyond the bell
Mid Partial

Longest Note!
How many seconds can you hold your new note? Track your progress!

My Goal = _____ seconds

22

Flute
Trumpet

Clarinet
Trombone/Baritone

Saxophone
Tuba

French Horn
Percussion



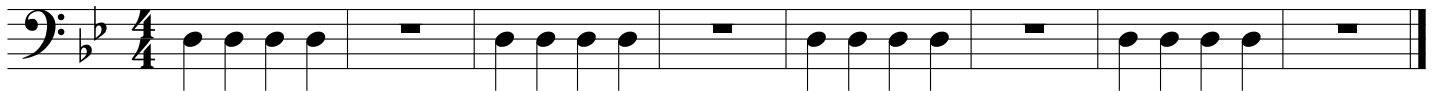
23

Flute
Trumpet

Clarinet
Trombone/Baritone

Saxophone
Tuba

French Horn
Percussion



Always ask yourself... Are you...

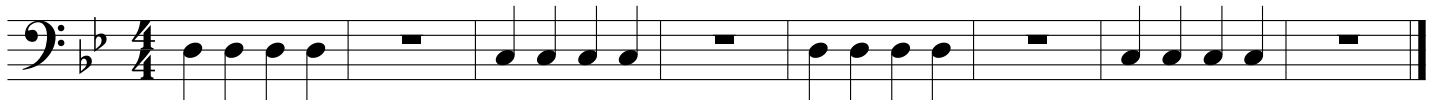
- 👍 Sitting tall, to the edge of your seat, with arms open?
- 👍 Counting?
- 👍 Using fast, steady air?
- 👍 Keeping teeth apart?
- 👍 Starting each note with "tee" or "too"?
- 👍 Stopping with everyone else?

24

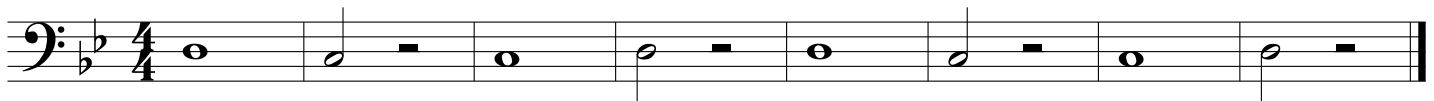
▶ Are you playing with a straight, steady sound?



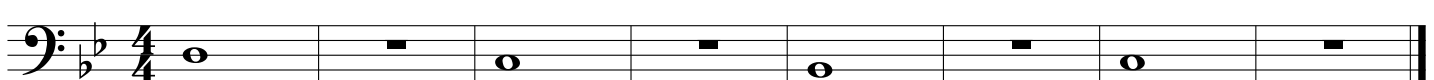
25



26

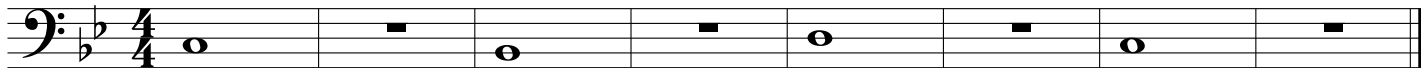


27

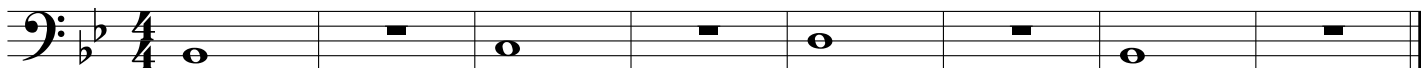


28

► Are you playing with a straight, steady sound?

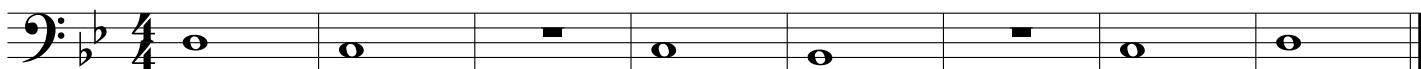


29

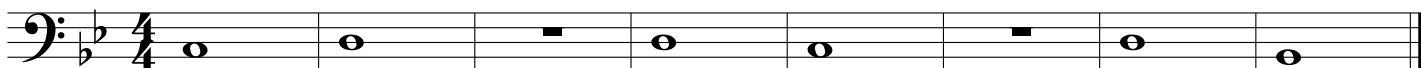


30

► **GOAL:** Play both whole notes in one breath. Breathe deep, thinking "WHOA" or "OH", and pace your air to make it!



31



32

► Release together on beat 3, thinking "HALF-NOTE-OFF"

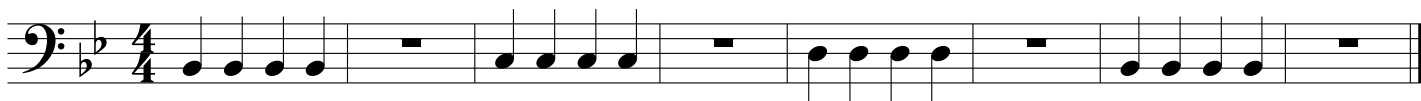


33



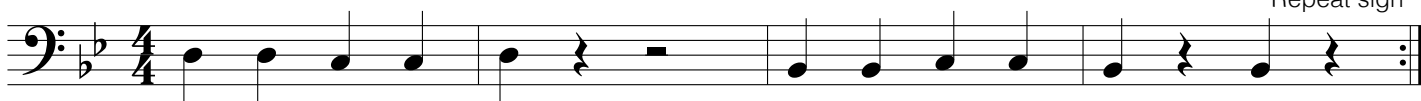
34

► Are you only moving the TIP of your tongue?



35

Repeat sign



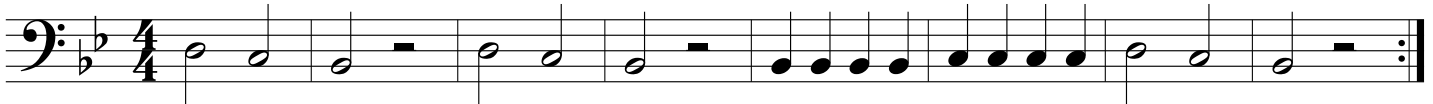
Practice Strategy

Count It! ⇨ Ta It! ⇨ Note Name It! ⇨ Finger It! ⇨ Play It!

Trouble? Chunk It! *(Play the trouble spot many times in a row)*

36 HOT CROSS BUNS

English Folk Song



▶▶▶Remember, we don't WRITE our note names in the book.

Instead, try saying the names aloud and fingering it several times until you've got it!

37 MARY HAD A LITTLE LAMB

Traditional



38 AU CLAIRE DE LA LUNE

French Folk Song



39 DOWN BY THE STATION

Traditional



Performance Checklist

Each time you play, self-evaluate your performance using this checklist.

- | | |
|--|--|
| <input type="checkbox"/> Sitting tall, with arms open | <input type="checkbox"/> Correct notes |
| <input type="checkbox"/> Full clear tone, using lots of air | <input type="checkbox"/> Correct rhythms |
| <input type="checkbox"/> Starting each note with the tip of the tongue | <input type="checkbox"/> Steady tempo |

An area of improvement that I need to focus on is _____.

I can improve on this by _____.

40



3rd
Hand slightly behind the bell
Mid Partial

41

Flute
Trumpet

Clarinet
Trombone/Baritone

Saxophone
Tuba

French Horn
Percussion



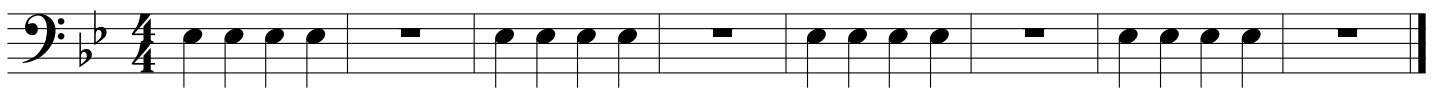
42

Flute
Trumpet

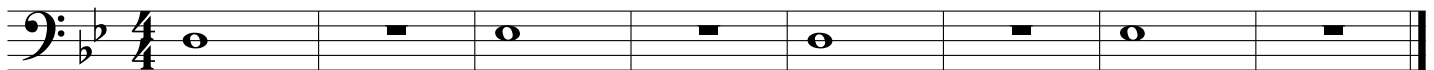
Clarinet
Trombone/Baritone

Saxophone
Tuba

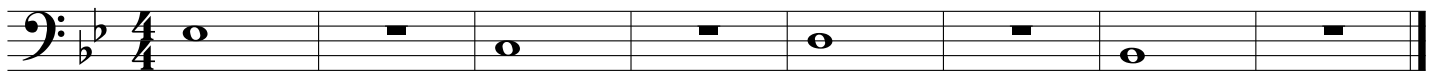
French Horn
Percussion



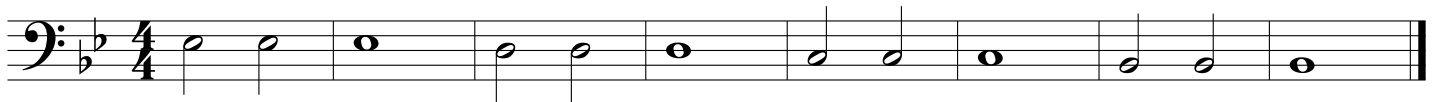
43



44



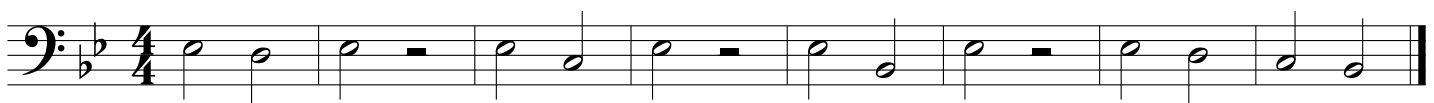
45



46



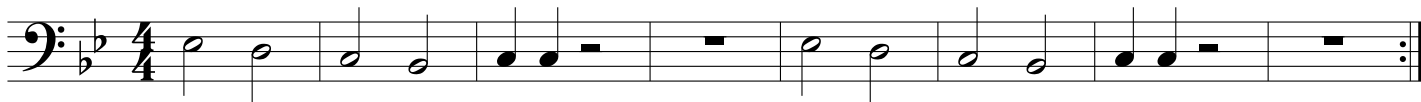
47



48

WE WILL ROCK YOU

Queen



49

THEME from JAWS

John Williams



50



1st
Slide all the way in
Mid Partial

★ Aim air stream down, think "AHH" or "EE"

Longest Note!
How many seconds can you hold your new note? Track your progress!
My Goal = _____ seconds

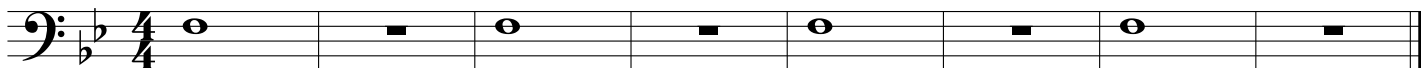
51

Flute
Trumpet

Clarinet
Trombone/Baritone

Saxophone
Tuba

French Horn
Percussion



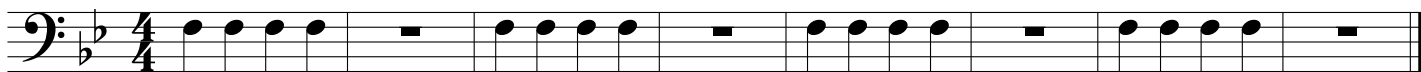
52

Flute
Trumpet

Clarinet
Trombone/Baritone

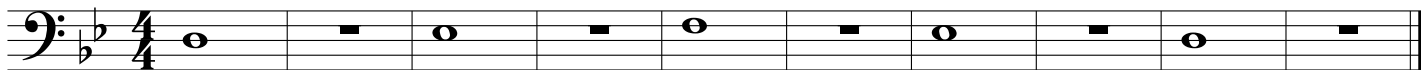
Saxophone
Tuba

French Horn
Percussion

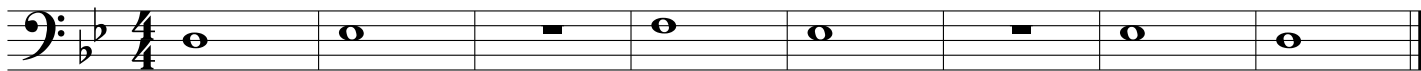


53

► How is the "BME" of each note? The Beginning, Middle, and End of each note should sound the same!



54



55

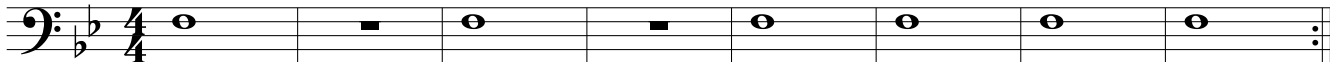


Daily Warm-Up 1

 Begin each practice session with **breathing** and **mouthpiece** exercises before proceeding!

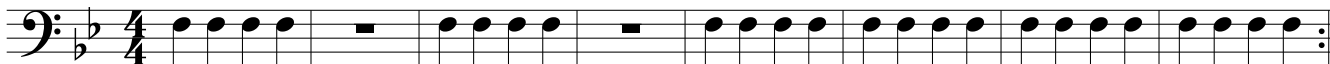
56 CONCERT F ▶ Are all groups matching with a full, steady sound?

All All Group 1 Group 2 Group 3 Group 4

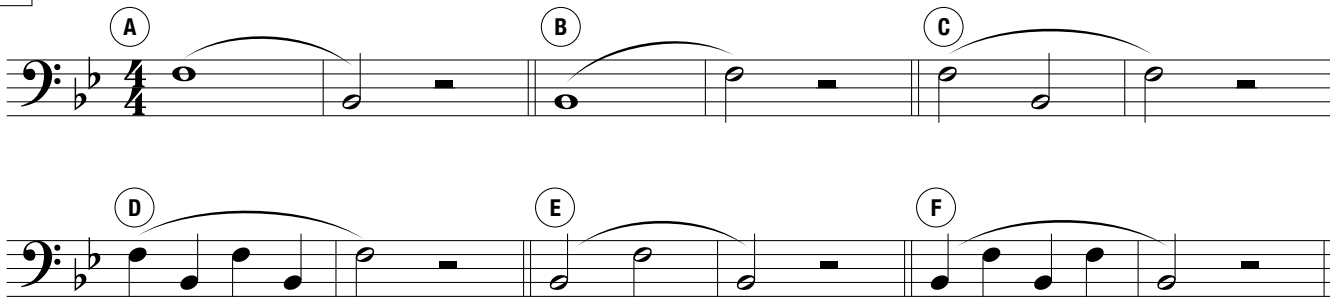


57 ARTICULATION ▶ Are all groups matching?

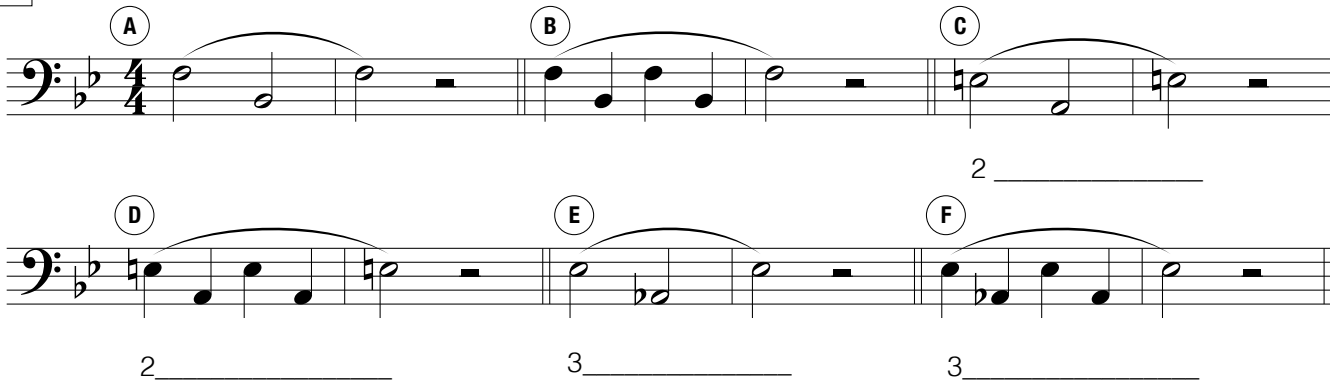
All All Group 1 Group 2 Group 3 Group 4



58 LIP SLURS (Brass Only)



59 MORE LIP SLURS (Brass Only)



60 Bb CONCERT 5-NOTE SCALE ▶ Listen for a steady "BME" for each note. Also play without rests, as or



▶ There are many different ways you can work on your Bb Scale for better technique - Consider all the options below!



61

INTERVALS

▶ Practice tongued and slurred. Work for a full, pretty sound.

(A) (B) (C) (D)

(E) (F) (G) (H)

62

SECONDS

▶ Start slowly then gradually build up speed. Move fingers quickly and together. Use a metronome!

(A) (B) (C) (D)

63

THIRDS

▶ Start slowly then gradually build up speed. Move fingers quickly and together. Use a metronome!

(A) (B) (C) (D)

64

MINI SCALES

▶ Are you slurring and tonguing at the correct time?

(A) (B) (C) (D)

65

SCALE PATTERN #1

(A) (B) (C) (D)

66

SCALE PATTERN #2

(A) (B) (C) (D)

Be your best
Aim for success
Never settle for less
Demand excellence everyday!

67 MERRILY WE ROLL ALONG

Traditional



Ludwig van Beethoven was a German composer and pianist. He was considered an innovator, expanding the way symphonies were written. By his late 20s, he began to lose his hearing, and by the last decade of his life he was almost completely deaf. He relied on his imagination of the music and the vibrations of the piano in order to write what would later become his most famous works.

68 ODE TO JOY (from Symphony No. 9)

Ludwig van Beethoven (1770-1827)



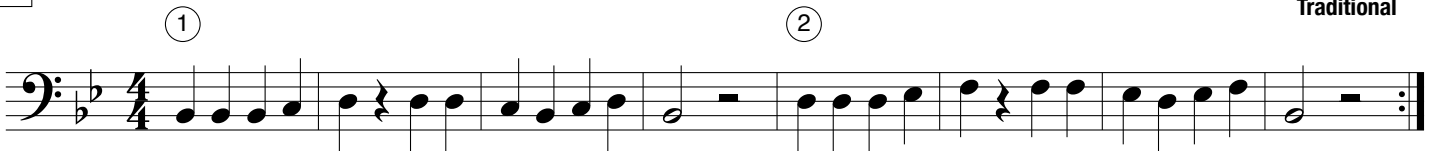
69 GO TELL AUNT RHODY

American Folk Song



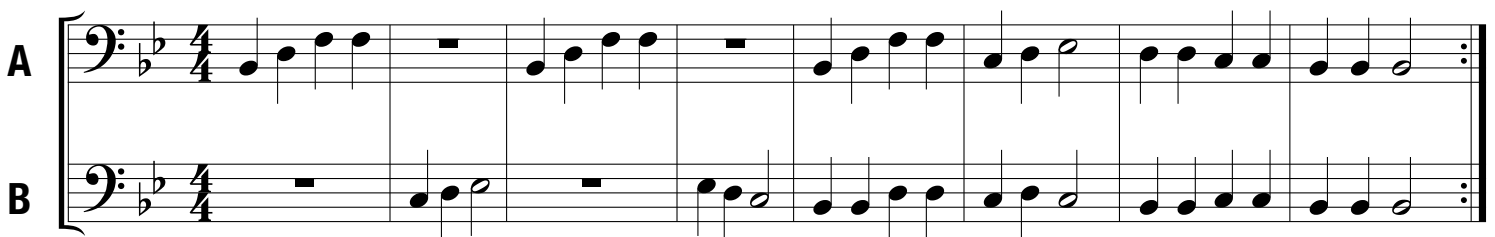
70 ITSY, BITSY SPIDER

Traditional



71 LOVE SOMEBODY (Duet)

Traditional



Two areas of improvement that I would like to be reminded of ...

(for example, "Sit taller!", "Play with a fuller sound!", "Tap my toe!", "Take bigger breaths!")

1. _____

2. _____

72

A LA RUEDA

Spanish Folk Song

Solo/Soli

Tutti

Solo/Soli

Tutti



73

SWEETLY SINGS THE DONKEY

American Folk Song

①

②



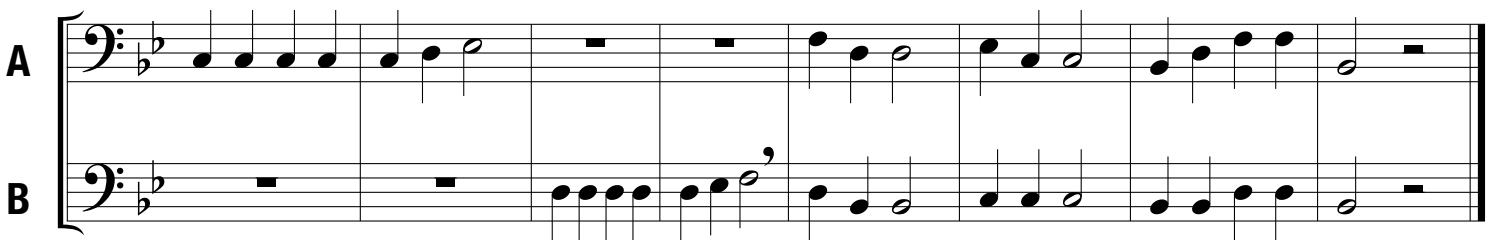
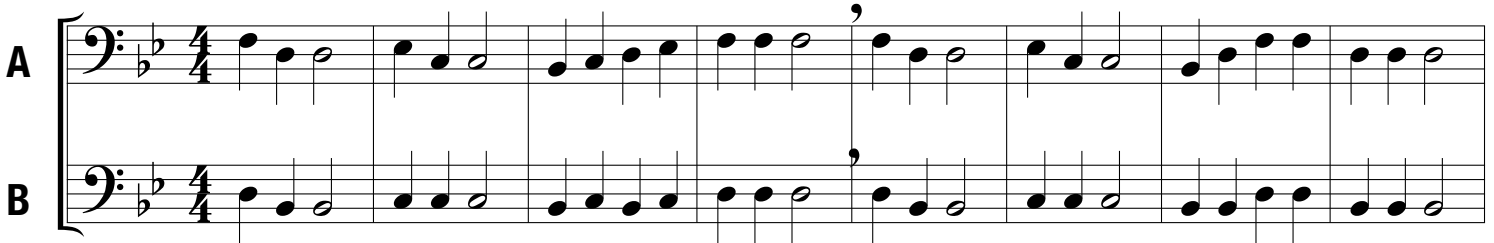
③



74

LIGHTLY ROW

Traditional



75 CELEBRATION

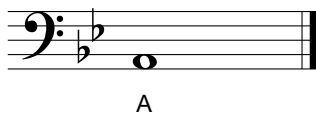
Kool & the Gang (1980)



76 BLUES IN F



77



2nd
A "wrist flick" away
Low Partial

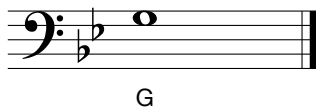


Pick any note
to play!
Make sure to play it
with a good tone!

78 SHARK ATTACK!



79



4th
End of the slide just beyond the bell
High Partial

80



Daily Warm-Up 2



Begin each practice session with **breathing** and **mouthpiece** exercises before proceeding!

81 CONCERT F ▶ Are all groups matching with a full, steady sound?

All All Group 1 Group 2 Group 3 Group 4

82 ARTICULATION ▶ Are all groups matching? ▶ Also try this exercise using different 8th note combinations!

All All Group 1 Group 2 Group 3 Group 4

83 LIP SLURS (Brass Only)

84 MORE LIP SLURS (Brass Only)

85 Bb CONCERT 6-NOTE SCALE ▶ Once you have established a straight steady sound, choose an option below to replace the whole notes with!

Opt. 2 Opt. 3 Opt. 4 Opt. 5 Opt. 6 Opt. 7 Opt. 8

86**INTERVALS** ▶ Practice tongued and slurred. Work for a full, pretty sound.

(A) (B) (C) (D)

(E) (F) (G) (H)

87**SECONDS** ▶ Start slowly then gradually build up speed. Move fingers quickly and together. Use a metronome!

(A) (B) (C) (D) (E)

88**THIRDS** ▶ Start slowly then gradually build up speed. Move fingers quickly and together. Use a metronome!

(A) (B) (C) (D) (E)

89**MINI SCALES** ▶ Are you *slurring* and *tonguing* at the correct time?

(A) (B) (C) (D)

90**SCALE PATTERN #1**

(A) (B) (C) (D)

91**SCALE PATTERN #2**

(A) (B) (C) (D)

Wolfgang Amadeus Mozart, born in Austria, was considered a child prodigy. He started performing professionally when he was 6 years old, playing keyboard and violin across Europe for royalty. He wrote more than 600 compositions in his short lifetime, composing "as fast as he could think". He wrote for every genre of music, elevating each form. Twinkle, Twinkle is an example of this, as he did not originally compose it, but arranged it for piano.

92 TWINKLE, TWINKLE

Wolfgang Amadeus Mozart (1756-1791)

93 OLD MACDONALD

American Folk Song

94 ALOUETTE

French-Canadian Folk Song

95 SHOO FLY!

American Folk Song

96 RUSSIAN FOLK SONG (Duet)

Ludwig van Beethoven (1770-1827)

Dynamics

★ To change volume, change the AMOUNT of air. Always use FAST AIR!

<i>f</i>	<i>forte</i>	loud	use MORE air <i>How loud is loud?</i>
<i>mf</i>	<i>mezzo forte</i>	medium loud	<i>As full as you can play while still maintaining a pretty sound!</i> "normal playing volume"
<i>mp</i>	<i>mezzo piano</i>	medium soft	use a little LESS air
<i>p</i>	<i>piano</i>	soft	use a lot LESS air

97

Exercise 97 consists of three staves of music in bass clef, 4/4 time. The first staff has four measures with dynamics *f*, *p*, *f*, and *p*. The second staff has four measures with dynamics *f*, *p*, *f*, and *p*. The third staff has four measures with dynamics *p*, *mp*, *mf*, and *f*.

98

LONDON BRIDGE ▶ Change the AMOUNT of air you use. Always keep your AIR SPEED FAST!

English Folk Song

Exercise 98 is a single staff of music in bass clef, 4/4 time. It contains eight measures with dynamic markings *f*, *p*, *f*, and *p* alternating every two measures.

99

POLLY WOLLY DOODLE ▶ Are you GRADUALLY stepping up in volume every two measures?

American Folk Song

Exercise 99 is a single staff of music in bass clef, 4/4 time. It contains eight measures with dynamic markings *p*, *mp*, *mf*, and *f* increasing every two measures.

❄️ Holiday Tunes ❄️

100

GOOD KING WENCESLAS

Traditional English Carol

Solo/Soli

Tutti

Solo/Soli

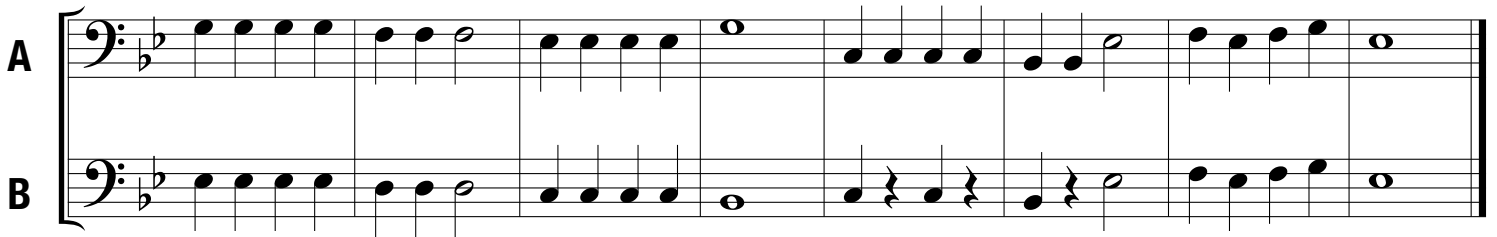
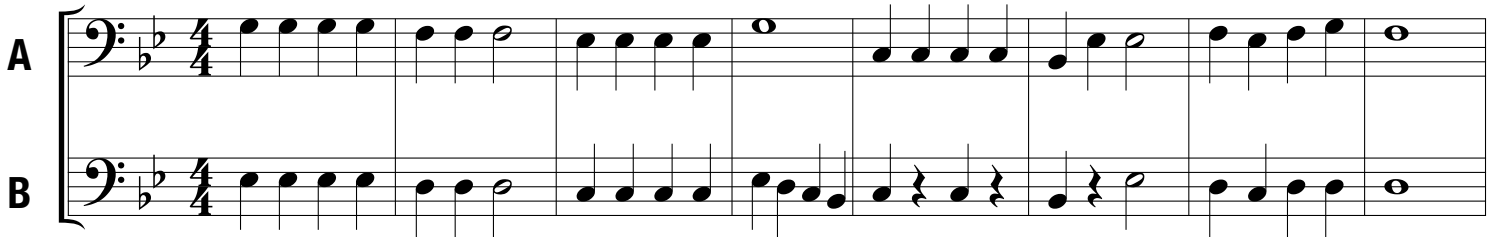
Tutti



101

JOLLY OLD ST. NICHOLAS (Duet)

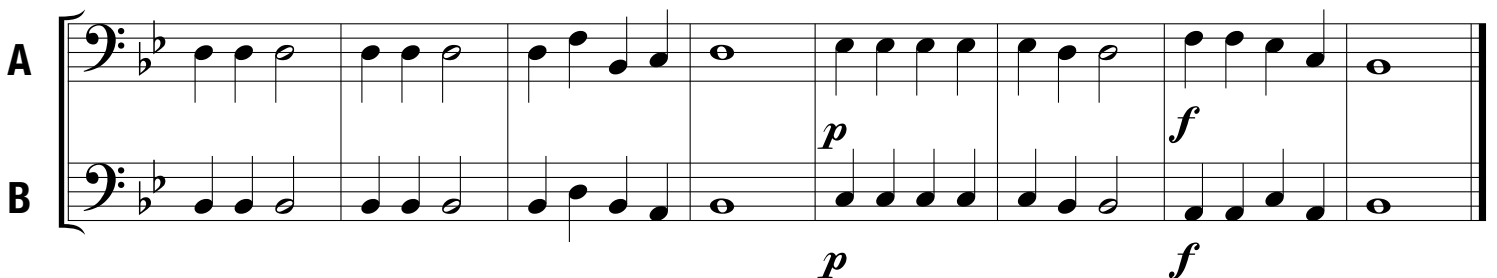
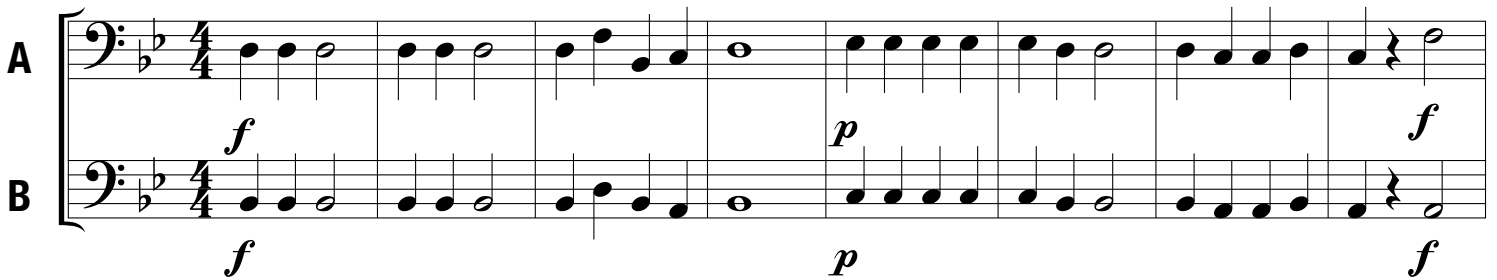
American Carol



102

JINGLE BELLS (Duet)

J.S. Pierpont



Accidentals

Any sharp (#), flat (b), or natural (♮) sign which appears in the music without being in the key signature.

b = flat

lowers a note

♮ = natural

Cancels a b or #

= sharp

raises a note

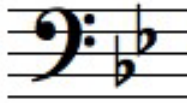
Rule of the Accidental - An accidental remains in effect for the rest of the measure.

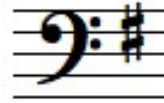
Key Signatures

Tell us which notes to play sharp # or flat b throughout the song.

INSTRUCTIONS: Below each key signature, name the notes that would be sharp # or flat b





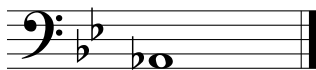


Key signatures apply to ALL the **octaves** of the notes it identifies. For example:



Both the higher and the lower A will be A \flat !

103



A \flat

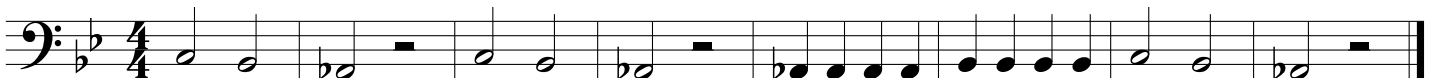
3rd

Hand just behind the bell

Low Partial

104

HOT CROSS ACCIDENTAL!



The "Rule of the Accidental" applies!
All of the following A's in this measure will be A \flat

105

MARY HAD A KEY SIGNATURE!

★ Always check the key signature before you begin a piece! Then, look for any notes effected by it. You may want to mark these!



106

A♭

3rd
Hand just behind the bell
High Partial

107

YANKEE DOODLE ★ Don't forget to check your key signature first and mark any notes that may be effected by it!

Traditional

108

BINGO

American Folk Song

mp *f*

★ Practice the **3/4 Rhythm Chart** before proceeding with the next three songs!

109

FAIS DO-DO

French Folk Song

110

DOWN IN THE VALLEY

American Folk Song

f *p* *f* *p*

111

CARNIVAL OF VENICE

Italian Folk Song

After the repeat,
SKIP the 1st ending and
go to the 2nd ending

1. 2.

The Birth of Rock & Roll

In the early 1950s, a new form of music exploded onto the scene, exciting the teenage audience. "Rock & Roll", as it came to be known, was a product of the blues, rhythm & blues, country, and gospel music. The use of electric guitars replaced the traditional use of piano as the lead instrument. Teenagers fell in love with this new sound, listening to it on radio and vinyl records. Many parents believed that this music was too rebellious and had a negative influence on teenagers.

Mississippi native, **Elvis Presley**, brought this style of music to the mainstream in 1956 with popular hits such as "Jailhouse Rock", "Hound Dog", and "All Shook Up". John Lennon of **The Beatles** once said, "Nothing really effected me until I heard Elvis. If there hadn't been Elvis, there would not have been the Beatles." The Beatles touched down in the U.S.A. from England in 1964, starting what would later be called the "British Invasion" of rock & roll bands from England. The Beatles continued to experiment and expand the rock genre until their last album, Let It Be, was released in 1970. Most modern bands on the radio today can trace their influences back to Elvis or The Beatles!

112 LOVE ME DO Moderato

John Lennon and Paul McCartney of The Beatles

Musical notation for the bass line of "Love Me Do". It is written in bass clef, B-flat major, and 4/4 time. The tempo is marked "Moderato". The notation includes a 5-measure rest at the beginning, followed by a series of eighth and quarter notes, and ends with a double bar line and repeat dots.

113 LOVE ME TENDER Moderately Slow

Ken Darby, recorded by Elvis Presley

Musical notation for the bass line of "Love Me Tender". It is written in bass clef, B-flat major, and 4/4 time. The tempo is marked "Moderately Slow". The notation consists of a continuous line of quarter and eighth notes, ending with a double bar line.

114 EIGHT DAYS A WEEK Brightly

John Lennon and Paul McCartney of The Beatles

Musical notation for the bass line of "Eight Days a Week". It is written in bass clef, B-flat major, and 4/4 time. The tempo is marked "Brightly". The notation includes a 5-measure rest at the beginning, followed by a series of quarter and eighth notes. It ends with a double bar line and the word "Fine". Below the main notation, there is a section labeled "D.C. al Fine" with its own musical notation.

★ Practice the **8th Notes Rhythm Charts** before proceeding any further!

115 FEEL THE FORCE!

116 SKIP TO MY LOU

American Folk Song

117 FRERE JACQUES

French Folk Song

Performance Checklist

Each time you play, self-evaluate your performance using this checklist.

- | | |
|--|--|
| <input type="checkbox"/> Sitting tall, with arms open | <input type="checkbox"/> Correct rhythms |
| <input type="checkbox"/> Full clear tone, using lots of air | <input type="checkbox"/> Steady tempo |
| <input type="checkbox"/> Starting each note with the tip of the tongue | <input type="checkbox"/> All dynamics |
| <input type="checkbox"/> Correct notes | |

An area of improvement that I need to focus on is _____.

I can improve on this by _____.

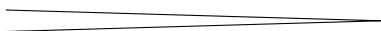
Dynamics

A **crescendo** means to gradually get louder.

TIP: When you see a crescendo, think "play soft" so you have room to grow!



A **decrescendo** or **diminuendo** means to gradually get softer.



118 THIS OLD MAN

Traditional

119 HARD ROCK BLUES

Allegro

120

E:

2nd

A "wrist flick" away

Mid Partial

121 ROCK & ROLL PART 2 (THE "HEY" SONG)

Heavy Rock Shuffle

Mike Leander and Gary Glitter

Improvisation is the spontaneous composition of music through playing or singing and is the cornerstone of what makes jazz and blues music. In measures 1-2 play the written notes. In measures 3-5 improvise your own melody using the same notes.

122 IMPROVISATION

Improvise - - - - -

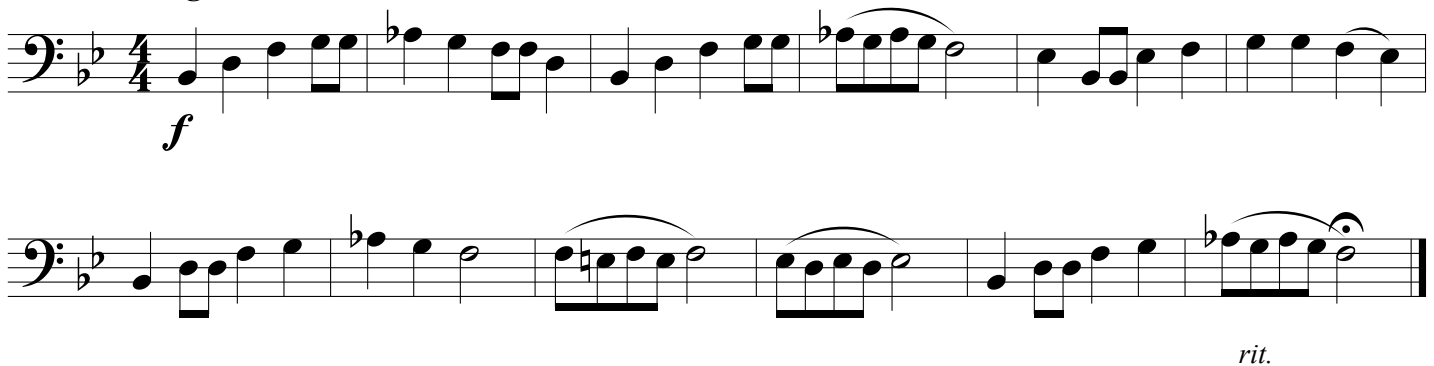


Ragtime is a musical style that was popular from the 1890's until the time of World War I. "The Entertainer" and "Maple Leaf Rag", both written by Scott Joplin, were two famous pieces of this genre. In the song below, the trombones will learn how to play a *glissando*, a popular technique used in ragtime music.

123 TROMBONE RAG
Allegro



124 BLUES ADVENTURE
Allegro

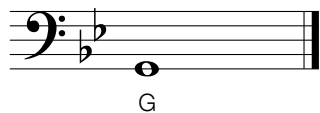


"America's Classical Music"

Jazz is seen by many as "America's classical music" and is one of the most well respected American art forms. Born out of the **blues** and **ragtime music** in the early 1900s, jazz has shaped the music industry. This art form continues to evolve and change drastically and encompasses be-bop, fusion, Latin jazz, free jazz, funk, hard-bop, smooth jazz, cool jazz, and so much more. Jazz is characterized by swing, blue notes, call and response vocals, polyrhythms and improvisation. Below are some of the best known blues and jazz musicians. Choose a few to look up videos of online!

- Billie Holiday
- B.B. King
- Charlie Parker
- Count Basie
- Dizzy Gillespie
- Duke Ellington
- Jelly Roll Morton
- John Coltrane
- Louis Armstrong
- Miles Davis
- Thelonious Monk

125



4th

End of slide just beyond the bell

Low Partial

126

LEAN ON IT

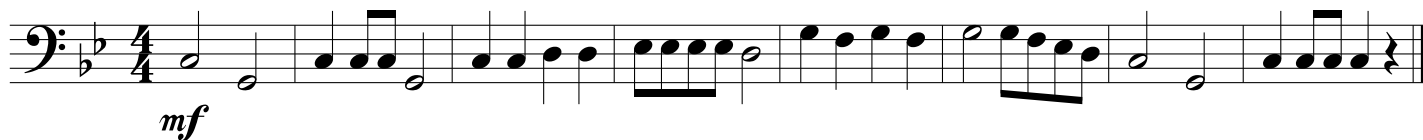
An accent > indicates to play the marked note louder.



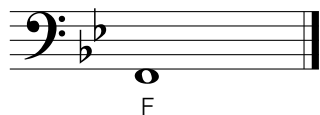
127

HEY HO NOBODY'S HOME

Moderato



128



6th

An "arm's length" away

Low Partial

129

AU CLAIRE DE LA LOW NOTES



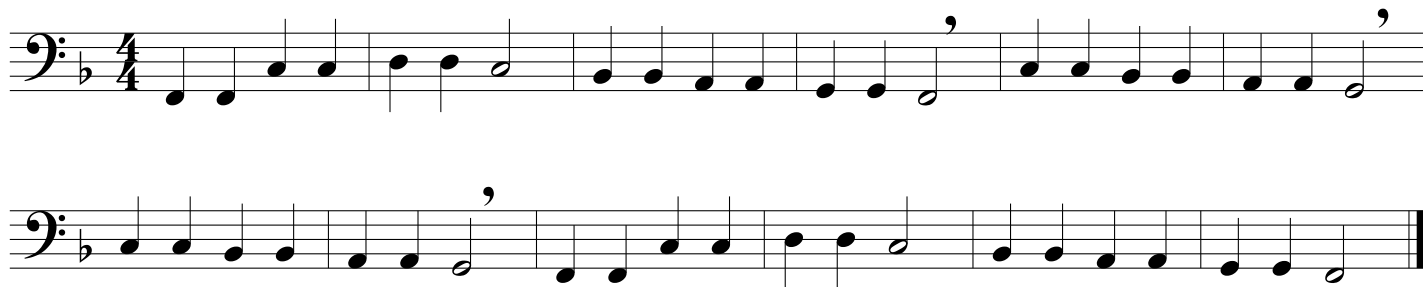
130

LONDON BRIDGE FELL DOWN



131

FALLING STAR

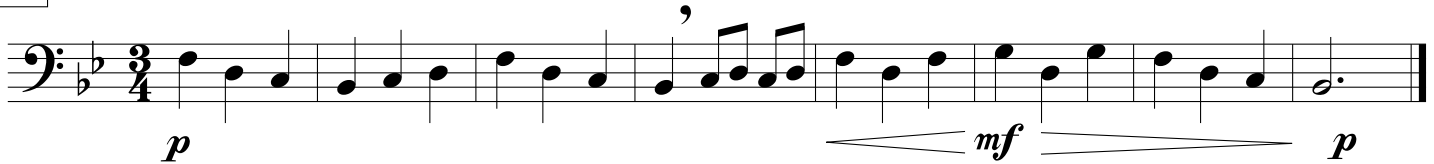


The Classics

Much of what we consider classical music was really just movie music of that time! Before the technology of TV and cinema, people would attend the opera, plays, or the ballet. "Morning Mood" was written for a play in 1875 to depict the rising of the sun. In the plot, the main character **Peer Gynt** wakes up and realizes he is stranded in the Moroccan desert after his companions took his yacht and abandoned him there while he slept. You may recognize this theme from its frequent use in cartoons!

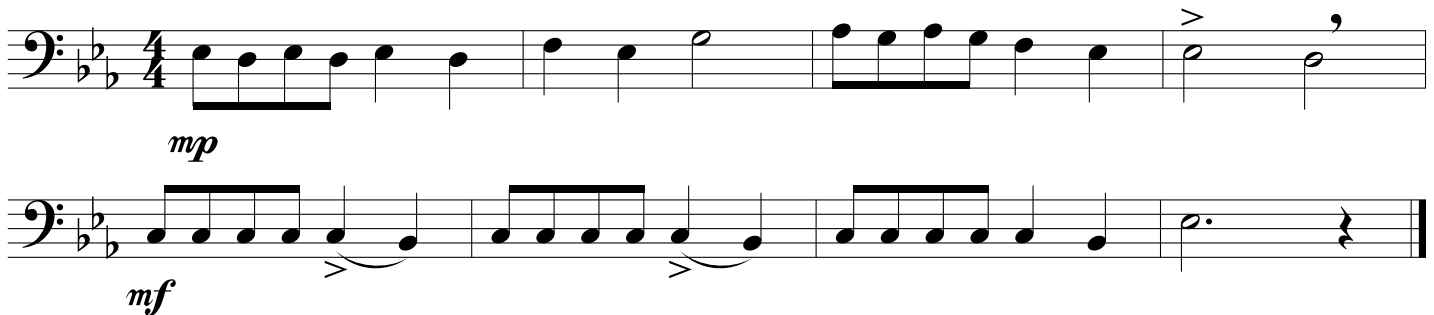
132 MORNING MOOD (from Peer Gynt)

Edvard Grieg (1843-1907)



133 THEME (from the Nutcracker Ballet)

Pyotr Ilyich Tchaikovsky (1840-1893)



This overture was written for an opera in 1829 by Italian composer, **Gioachino Rossini**. This famous theme is frequently used in cartoons and TV ads. It is most associated with the TV show "The Lone Ranger", which was about a masked avenger of the Wild West.

134 WILLIAM TELL OVERTURE

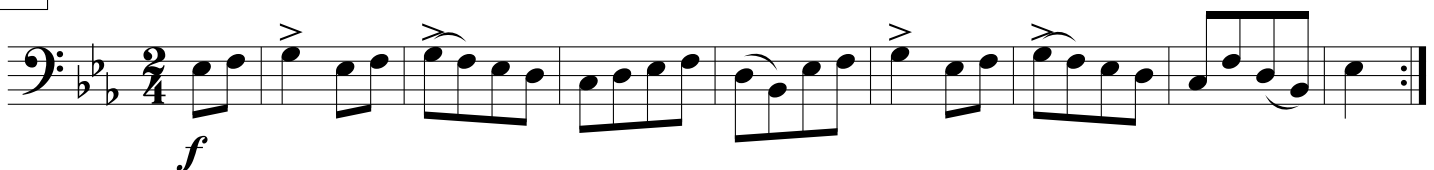
Gioachino Rossini (1792-1868)



The "Turkish March" was written by **Wolfgang Amadeus Mozart** in the 1780s. It was written in the style of the Turkish military bands, which were very fashionable at that time. These bands are thought to be the oldest form of military marching bands in the world.

135 MARCH (from Rondo alla Turca)

Wolfgang Amadeus Mozart (1756-1791)



Daily Warm-Up 3

IN TONE + IN TRIO = IN TUNE

136 CONCERT F ▶ Are you playing "IN TONE" and "IN TRIO" with your neighbor left to right of you?

All All Group 1 Group 2 Group 3 Group 4

137 ARTICULATION ▶ Are all groups matching?

All All Group 1 Group 2 Group 3 Group 4

138 LIP SLURS (Brass Only)

(A) (B) (C)

(D) (E) (F)

1 _____ 2 _____

139 MORE LIP SLURS (Brass Only)

(A) (B) (C)

(D) (E) (F)

2 _____ 3 _____

4 _____ 5 _____ 6 _____

140 Bb CONCERT SCALE ▶ Are you blending inside your "TRIO"?

Opt. 2 Opt. 3 Opt. 4 Opt. 5 Opt. 6 Opt. 7 Opt. 8

etc... etc...

A# 2 Bb 1

141

INTERVALS ▶ Practice tongued and slurred. Work for a full, pretty sound.

142

SECONDS ▶ Start slowly then gradually build up speed. Move fingers quickly and together. Use a metronome!

143

THIRDS ▶ Start slowly then gradually build up speed. Move fingers quickly and together. Use a metronome!

144

MINI SCALES ▶ Also practice repeating letters A & C 3 times!

145

SCALE PATTERN #1

146

SCALE PATTERN #2

Major Scales



Circle your key signature for each scale and mark any notes effected by it!

147 C CONCERT SCALE

★ E₃
2

★ B₄ C₅
4 3

148 F CONCERT SCALE

149 B \flat CONCERT SCALE

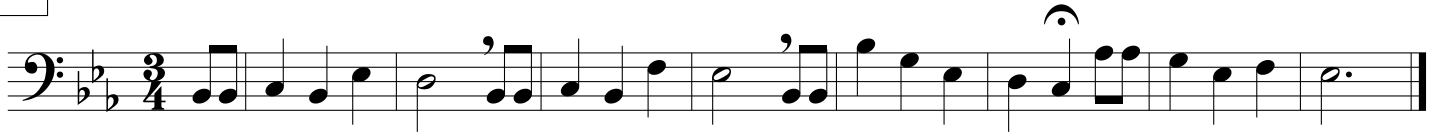
150 E \flat CONCERT SCALE

★ D 1 ★ E₅ 3

151 A \flat CONCERT SCALE

★ D₄ 5

152 HAPPY BIRTHDAY TO YOU

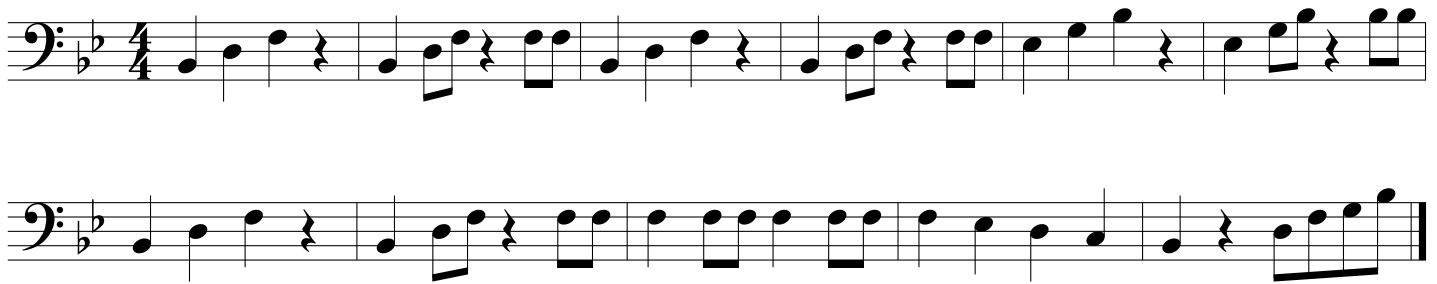


Seconding Lining with a traditional New Orleans-style brass band dates back to the 1800s. Brass bands usually have trumpet, trombone, saxophone, tuba (sousaphone), bass drum and snare drum. The sound is very different from traditional jazz or Dixieland music. It is very heavy on improvisation and funk-ed-up interpretations of modern pop songs. The term "second line parade" refers to those who join in the excitement. The people that are part of the hosting organization are the "first line" of the parade (at a jazz funeral, this would be the family members of the deceased, the hearse, and the band) while those who follow it along, dancing and singing as they go, form what is known as the "second line".

153 JOE AVERY'S BLUES (SECOND LINE)

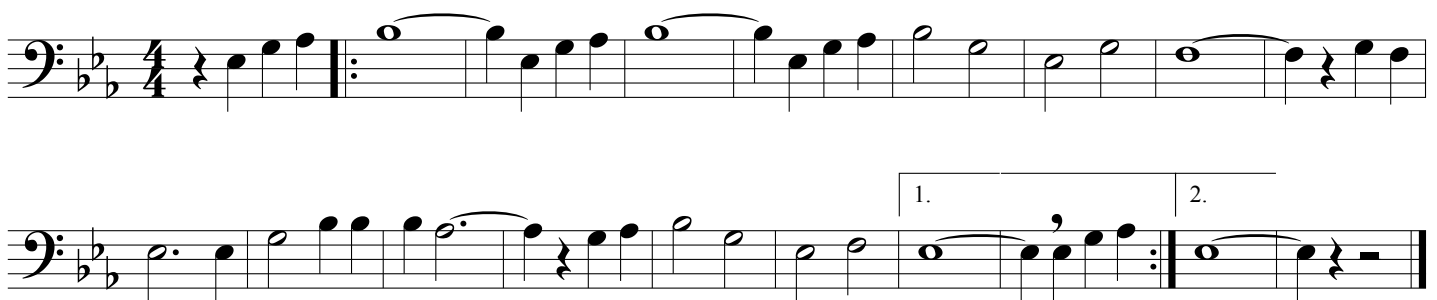
Willie Norman "Bill" Sinegal (1928-2014)

Swing! ♩ = ♪³♪



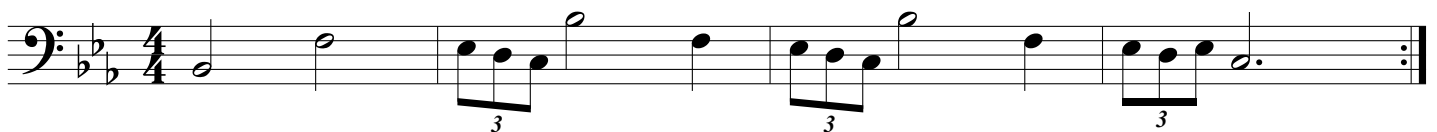
154 WHEN THE SAINTS GO MARCHING IN

Allegro



155 STAR WARS (Main Theme)

John Williams



More Classics

Many famous classical composers made their living writing music for the church or royal courts. This music was primarily for major life events such as weddings and coronations, or for social gatherings such as royal balls. Many composers simply titled the piece after the type of dance that it was for. Gavotte, polonaise, badinerie, waltz, allemande, pavane, polka, hornpipe, mazurka, sarabande, and minuet were all types of dances and therefore the titles of thousands of pieces that came out of the classical era. You wouldn't just say you were listening to "Minuet". You would have to say "Minuet in G [the key] by Bach [the composer]"! This minuet was found in a notebook that **Johann Sebastian Bach** gave to his second wife, Anna Magdalena in the 1720s.

156 MINUET IN G (from the Anna Magdalena Notebook) Moderato

Johann Sebastian Bach (1685-1750)

The musical score for the Minuet in G is written in bass clef, G major, and 3/4 time. It consists of two staves. The first staff contains the first eight measures of the piece. The second staff contains the next eight measures, including a first ending (marked '1.') and a second ending (marked '2.'). The piece concludes with a final cadence.

German-born **Johannes Brahms** was a composer during the 19th century Romantic Period. This was a time of great change to the classical musical style. Called the "War of the Romantics", he was caught in a musical disagreement between composers like **Richard Wagner** and **Franz Liszt**, who represented a more radical approach to music. Brahms felt the need to preserve the musical form of his greatest influences like Bach, Beethoven, and Mozart. Wagner and Liszt, however, felt the need to evolve.

157 LULLABY

Johannes Brahms (1833-1897)

The musical score for the Lullaby is written in bass clef, G major, and 3/4 time. It begins with a piano (*p*) dynamic marking. The piece consists of a single staff with a melodic line that is gentle and soothing in character. It ends with a final cadence.

Operettas are shorter, more light-hearted, and often comedic versions of operas. The operatta was the first time Offenbach used Greek mythology as a background. The production ends with the "Infernal Galop" that shocked some in the audience at the premier. This later became known as the "can-can"!

158 THEME (from "Orpheus in the Underworld")

Jacques Offenbach (1819-1880)

The musical score for the Theme from "Orpheus in the Underworld" is written in bass clef, G major, and 2/4 time. It begins with an **Allegro** tempo marking. The piece consists of a single staff with a rhythmic and melodic theme. It includes first and second endings, marked '1.' and '2.', and concludes with a final cadence.

Chester is a patriotic anthem that was sung during the American Revolutionary War.

159

CHESTER
Andante

William Billings (1746-1800)

f *p*
f *rit.*

Described as "one of the great American masters of light orchestral music", **Leroy Anderson** composed popular orchestral pieces with memorable, happy melodies and often unusual percussion effects. **Sleigh Ride** is one of his most performed works.

160

BUGLER'S HOLIDAY

Leroy Anderson (1908-1975)

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

★ Practice the **Quarter-Dot Rhythm Charts** before proceeding any further!

161 **THEME (from Symphony No. 9 "New World Symphony")**

Antonin Dvorak (1841-1904)

Largo

p *mp* *p*

162 **TRUMPET VOLUNTARY**

Jeremiah Clarke (1674-1707)

Maestoso

mf

163 **KUM BA YAH**

African Folk Song

Largo

mf

164 **AMERICA**

mf *f*

165 **AMAZING GRACE**

mp *f* *mp* *p*

166 ALOUETTE

Fine

Musical score for 'ALOUETTE' in bass clef, 4/4 time, key of B-flat major. The first staff begins with a dynamic marking of *f* and features a melody of eighth and quarter notes with slurs. The second staff contains a rhythmic accompaniment of eighth notes with accents and slurs, ending with a double bar line and the instruction 'D.C. al Fine'.

167 THEME (from Swan Lake)
Mournfully

Pyotr Ilyich Tchaikovsky (1840-1893)

Musical score for 'THEME (from Swan Lake)' in bass clef, 4/4 time, key of B-flat major. The first staff starts with a dynamic marking of *mp* and includes a crescendo leading to a *mf* dynamic. It features a melody of eighth and quarter notes with slurs. The piece concludes with a first ending (marked '1.') and a second ending (marked '2.').

168 MARINE'S HYMN
Allegro

Fine

Musical score for 'MARINE'S HYMN' in bass clef, 2/4 time, key of B-flat major. The first staff begins with a dynamic marking of *f* and features a melody of quarter and eighth notes with slurs. The second staff contains a rhythmic accompaniment of quarter notes with slurs, ending with a double bar line and the instruction 'D.C. al Fine'.

169 THE YANKEE DOODLE BOY
Allegro

Musical score for 'THE YANKEE DOODLE BOY' in bass clef, 2/4 time, key of B-flat major. The first staff features a melody of quarter and eighth notes with slurs. The second staff contains a first ending (marked '1.') and the third staff contains a second ending (marked '2.').

Staccato

A dot under or above the note. Play the note shorter, lighter, and separated. Think "ti", "di", or "dit".

★ TIP: Go back through the book and find some songs you felt confident playing and play them staccato!

170 THEME (from Symphony No. 94 "The Surprise Symphony")

Franz Joseph Haydn (1732-1809)

Musical notation for exercise 170, featuring a bass clef, 4/4 time signature, and a key signature of two flats. The piece is marked *mf* and *f*. The notation includes staccato dots under the notes and a dynamic marking *f* at the end.

171 CLASSICAL DANCE

Allegro

Wolfgang Amadeus Mozart (1756-1791)

Musical notation for exercise 171, featuring a bass clef, 4/4 time signature, and a key signature of two flats. The piece is marked *f* and *p*. The notation includes staccato dots under the notes and a dynamic marking *rit.* at the end.

172 SHEPHERD'S HEY

Moderato

English Folk Song

Fine

Musical notation for exercise 172, featuring a bass clef, 4/4 time signature, and a key signature of two flats. The piece is marked *mf* and *p*. The notation includes staccato dots under the notes and a dynamic marking *D.C. al Fine* at the end.

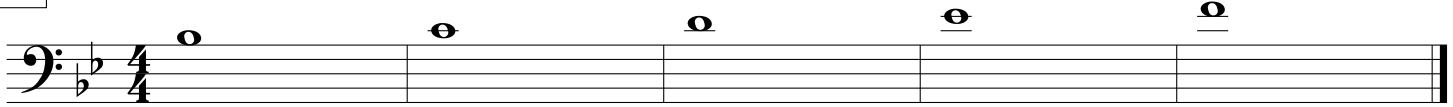
173 C JAM BLUES

Swing! ♩ = ♩³

Musical notation for exercise 173, featuring a bass clef, 4/4 time signature, and a key signature of two flats. The piece is marked *mf*. The notation includes staccato dots under the notes and a dynamic marking *mf* at the beginning. The piece concludes with first and second endings.

Reaching Higher

174



Musical notation for exercise 174, featuring a bass clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The exercise consists of five measures, each containing a single half note. The notes are Bb, C, D, Eb, and F. Below the staff, the notes are labeled with their respective fingerings: Bb (1), C (3), D (1), Eb (3), and F (1).

175

HOT CROSS BUNS

English Folk Song



Musical notation for exercise 175, featuring a bass clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The exercise consists of eight measures of music, primarily using quarter notes and rests.

176

MARY HAD A LITTLE LAMB

Traditional

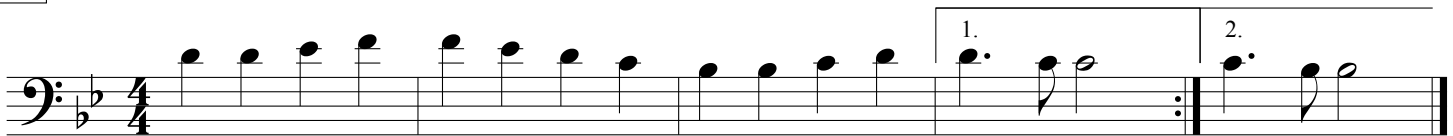


Musical notation for exercise 176, featuring a bass clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The exercise consists of eight measures of music, primarily using quarter notes and rests.

177

ODE TO JOY (from Symphony No. 9)

Ludwig van Beethoven (1770-1827)

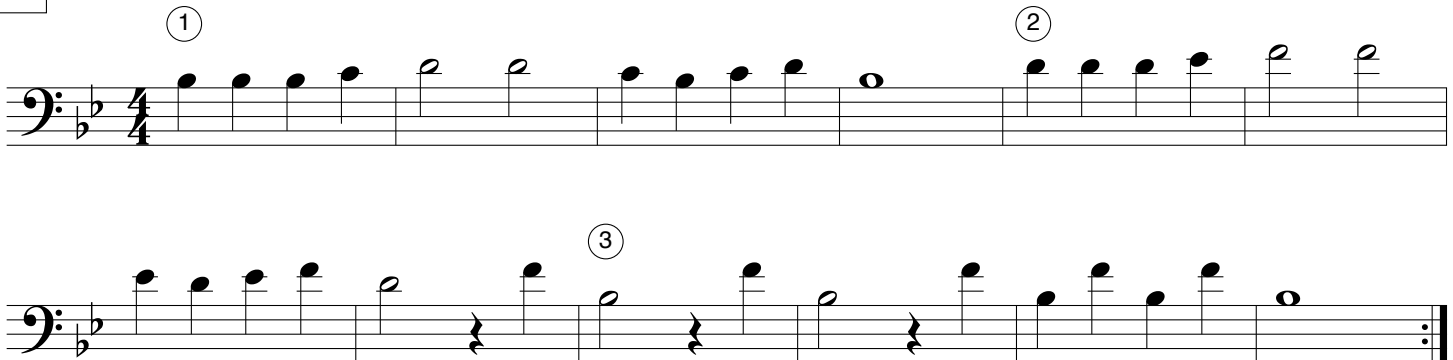


Musical notation for exercise 177, featuring a bass clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The exercise consists of ten measures of music, primarily using quarter notes. The final two measures are marked with first and second endings.

178

SWEETLY SINGS THE DONKEY

American Folk Song



Musical notation for exercise 178, featuring a bass clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The exercise consists of two lines of music, each with eight measures. The first line includes first and second endings, and the second line includes a third ending.

Just for Fun

179

FIGHT SONG

Rachel Platten, Dave Bassett, Jon Levine

Musical notation for 'Fight Song' in bass clef, 4/4 time, B-flat major. The piece consists of three staves. The first staff contains four measures of music, each starting with a quarter rest followed by a quarter note, then a half note, and finally a whole note. The notes are B-flat, C, D, E, F, G, A, and B-flat. The second staff contains eight measures. The first four measures continue the pattern from the first staff. The fifth measure has a whole rest. The sixth measure starts with a quarter rest followed by a quarter note, then a half note, and finally a whole note. The seventh and eighth measures contain eighth notes: B-flat, C, D, E, F, G, A, B-flat. The third staff contains four measures. The first measure has a quarter rest followed by a quarter note, then a half note, and finally a whole note. The second measure has a quarter rest followed by a quarter note, then a half note, and finally a whole note. The third measure has a quarter rest followed by a quarter note, then a half note, and finally a whole note. The fourth measure has a quarter rest followed by a quarter note, then a half note, and finally a whole note.

180

FIREWORK

Katy Perry, Mikkel S. Ericksen, Tor Erik Hermansen, Sandy Wilhelm, Ester Dean

Musical notation for 'Firework' in bass clef, 4/4 time, B-flat major. The piece consists of three staves. The first staff contains five measures of music, each starting with a quarter rest followed by a quarter note, then a half note, and finally a whole note. The notes are B-flat, C, D, E, F, G, A, and B-flat. The second staff contains eight measures. The first four measures continue the pattern from the first staff. The fifth measure has a whole rest. The sixth measure starts with a quarter rest followed by a quarter note, then a half note, and finally a whole note. The seventh and eighth measures contain eighth notes: B-flat, C, D, E, F, G, A, B-flat. The third staff contains four measures. The first measure has a quarter rest followed by a quarter note, then a half note, and finally a whole note. The second measure has a quarter rest followed by a quarter note, then a half note, and finally a whole note. The third measure has a quarter rest followed by a quarter note, then a half note, and finally a whole note. The fourth measure has a quarter rest followed by a quarter note, then a half note, and finally a whole note.

Register Slurs Supplemental Song Pack

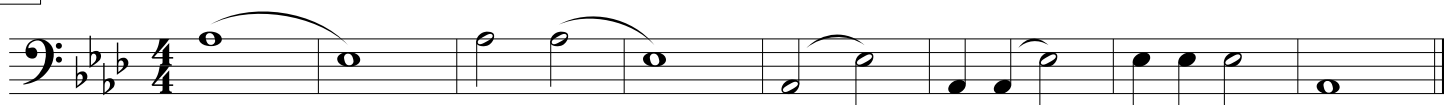
181 EASY GORILLA JUMP



182 ZERO GRAVITY



183 CLIMB ON



184 CATAPULT!



185 UP AND OVER



186 SMOOTH HORIZONS



187 JUMPIN' JACKS



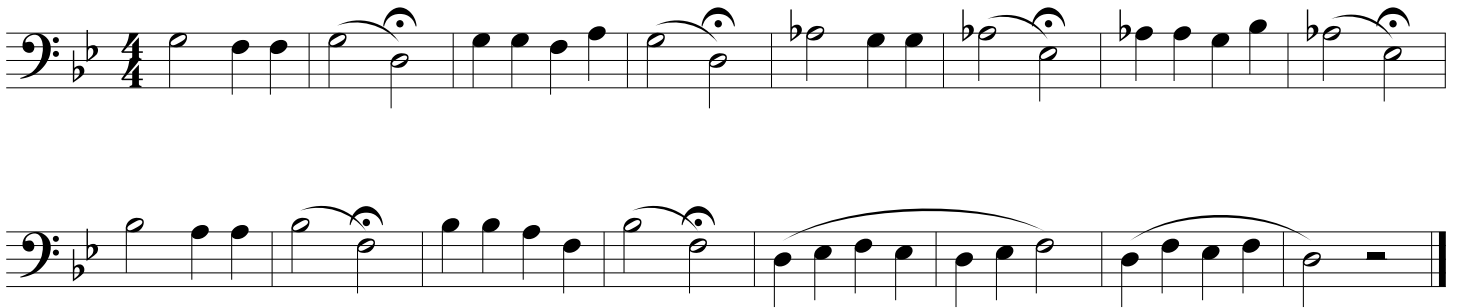
188 GRENADILLA GORILLA JUMP NO. 4



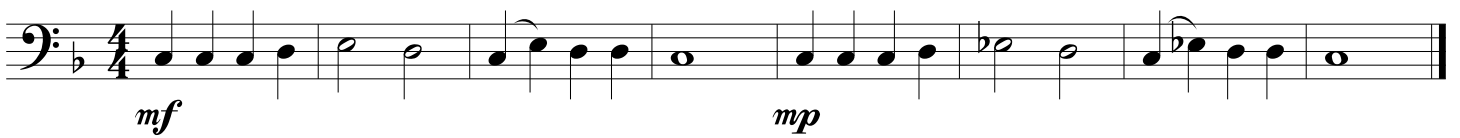
189 DANZA GIOVANNI



190 CLARINET CLIMB



191 THE MOON TURNS DARK



192 STEADY DOES IT



193 MUSETTE

Musical notation for 'MUSSETTE' in bass clef, 4/4 time, key of B-flat major. The piece consists of a single melodic line with slurs and a repeat sign. The first ending is marked '1.' and the second ending is marked '2.'.

194 WHEN THE SAINTS GO MARCHING IN

Musical notation for 'WHEN THE SAINTS GO MARCHING IN' in bass clef, 4/4 time, key of B-flat major. The piece consists of two staves of music. The first staff contains the main melody with slurs and rests. The second staff contains a bass line with slurs and accents (>).

195 GRENADILLA GORILLA JUMP NO. 5

Musical notation for 'GRENADILLA GORILLA JUMP NO. 5' in bass clef, 4/4 time, key of B-flat major. The piece consists of a single melodic line with slurs and a repeat sign.

196 HIGH FLYING

Musical notation for 'HIGH FLYING' in bass clef, 3/4 time, key of B-flat major. The piece consists of two staves of music. The first staff contains a melodic line with slurs and ties. The second staff contains a bass line with slurs and ties.

197 ODE TO JOY

Musical notation for 'ODE TO JOY' in bass clef, 4/4 time, key of B-flat major. The piece consists of two staves of music. The first staff contains a melodic line with slurs and ties, starting with a *p* dynamic. The second staff contains a bass line with slurs and ties, starting with a *mf* dynamic and ending with a *f* dynamic.

198 BREAK IT DOWN



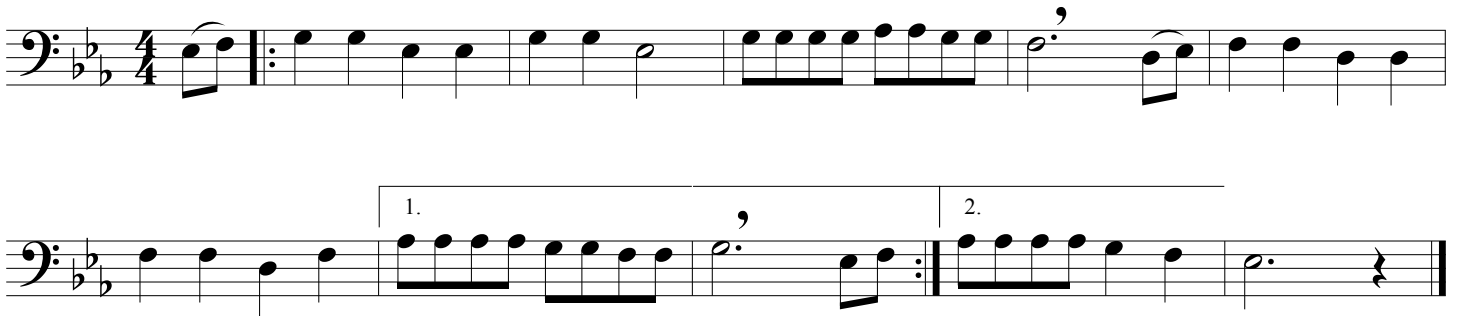
199 LOWLAND GORILLA WALK



200 LOW DOWN



201 POLLY WOLLY DOODLE



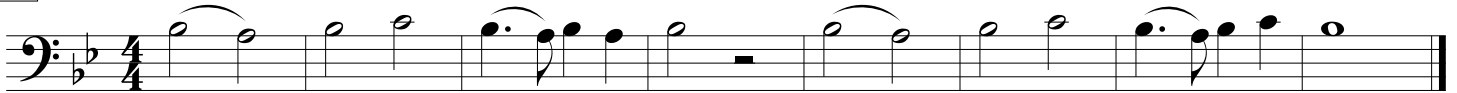
202 MORE GORILLA JUMPS



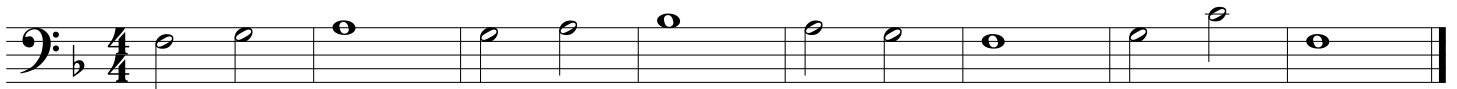
203 FULL COVERAGE



204 OH YEAH!



205 BREAK UP



206 SAKURA



207 READY OR NOT!



208 SKILL BUILDER



Radio Classics

209 Jailhouse Rock

Moderate rock $\text{♪} = \text{♪}^3$

Recorded by ELVIS PRESLEY (1957)
Words and Music by JERRY LEIBER and MIKE STOLLER

⑥ *Play*

Musical notation for measures 1-6 of Jailhouse Rock. The key signature has one flat (B-flat), and the time signature is 4/4. The notation includes a repeat sign at the end of measure 6. The dynamic marking *f* is placed below the staff.

Musical notation for measures 7-8 of Jailhouse Rock.

⑭

Musical notation for measures 9-13 of Jailhouse Rock.

20

⑳

Musical notation for measures 14-20 of Jailhouse Rock.

210 Yellow Submarine

Shuffle feel $\text{♪} = \text{♪}^3$

Recorded by THE BEATLES (1966)
Word and Music by JOHN LENNON and PAUL McCARTNEY

Musical notation for measures 1-6 of Yellow Submarine. The key signature has one flat (B-flat), and the time signature is 4/4. The dynamic marking *mf* is placed below the staff.

Musical notation for measures 7-11 of Yellow Submarine. It includes first and second endings for measures 10 and 11. The dynamic marking *f* is placed below the staff.

13

Musical notation for measures 12-13 of Yellow Submarine.

211 Ob-la-di, Ob-la-da

Moderately

Recorded by THE BEATLES (1968)
Words and Music by JOHN LENNON and PAUL McCARTNEY

Musical score for 'Ob-la-di, Ob-la-da' in bass clef, 4/4 time, key of B-flat major. The score consists of five staves. The first staff begins with a 3-measure rest, followed by a circled 4. The music starts with a forte (*f*) dynamic. The second staff has a circled 12. The third staff starts at measure 13. The fourth staff has a circled 18 and a first ending bracket. The fifth staff has a circled 24 and a second ending bracket. The piece concludes with a double bar line.

212 Imagine

Slowly

Written and Recorded by JOHN LENNON (1971)

Musical score for 'Imagine' in bass clef, 4/4 time, key of B-flat major. The score consists of two staves. The first staff begins with a 2-measure rest, followed by a circled 3. The music starts with a mezzo-piano (*mp*) dynamic. The second staff has a circled 11 and ends with a mezzo-forte (*mf*) dynamic. The piece concludes with a double bar line.

12

15

Musical notation for measures 12-15, bass clef, key signature of two flats (B-flat major/D minor), 4/4 time signature. Measure 12 starts with a quarter rest followed by a quarter note G2, a quarter note F2, and a quarter note E2. Measure 13 continues with a quarter note D2, a quarter note C2, and a quarter note B1. Measure 14 is a whole rest. Measure 15 is a repeat sign followed by eighth notes G2, F2, E2, D2, C2, B1.

18

Musical notation for measures 18-21, bass clef, key signature of two flats, 4/4 time signature. Measure 18 starts with a quarter rest followed by a quarter note G2, a quarter note F2, and a quarter note E2. Measure 19 continues with a quarter note D2, a quarter note C2, and a quarter note B1. Measure 20 is a whole rest. Measure 21 is a half note G2 with a fermata.

213 Standy By Me
Moderately slow

Recorded by BEN E. KING (1958)
Words and Music by JERRY LIEBER, MIKE STOLLER, and BEN E. KING

4

Musical notation for measures 4-7, bass clef, key signature of two flats, 4/4 time signature. Measure 4 starts with a quarter rest followed by a quarter note G2, a quarter note F2, and a quarter note E2. Measure 5 is a whole rest. Measure 6 continues with a quarter note D2, a quarter note C2, and a quarter note B1. Measure 7 is a quarter note G2, a quarter note F2, and a quarter note E2.

7

Musical notation for measures 8-11, bass clef, key signature of two flats, 4/4 time signature. Measure 8 starts with a quarter note G2, a quarter note F2, and a quarter note E2. Measure 9 continues with a quarter note D2, a quarter note C2, and a quarter note B1. Measure 10 is a quarter note G2, a quarter note F2, and a quarter note E2. Measure 11 is a quarter note D2, a quarter note C2, and a quarter note B1.

12

Musical notation for measures 12-16, bass clef, key signature of two flats, 4/4 time signature. Measure 12 starts with a quarter note G2, a quarter note F2, and a quarter note E2. Measure 13 continues with a quarter note D2, a quarter note C2, and a quarter note B1. Measure 14 is a quarter note G2, a quarter note F2, and a quarter note E2. Measure 15 continues with a quarter note D2, a quarter note C2, and a quarter note B1. Measure 16 is a quarter note G2, a quarter note F2, and a quarter note E2.

17

20

Musical notation for measures 17-20, bass clef, key signature of two flats, 4/4 time signature. Measure 17 starts with a quarter note G2, a quarter note F2, and a quarter note E2. Measure 18 continues with a quarter note D2, a quarter note C2, and a quarter note B1. Measure 19 is a quarter note G2, a quarter note F2, and a quarter note E2. Measure 20 is a quarter note D2, a quarter note C2, and a quarter note B1. A dynamic marking of *f* (forte) is placed below the staff, with a wedge-shaped hairpin pointing up towards the notes.

22

Musical notation for measures 22-25, bass clef, key signature of two flats, 4/4 time signature. Measure 22 starts with a quarter rest followed by a quarter note G2, a quarter note F2, and a quarter note E2. Measure 23 continues with a quarter note D2, a quarter note C2, and a quarter note B1. Measure 24 is a quarter note G2, a quarter note F2, and a quarter note E2. Measure 25 is a quarter note D2, a quarter note C2, and a quarter note B1.

214 I Heard it Through the Grapevine

Recorded by MARVIN GAYE (1966)
Words and Music by NORMAN J. WHITFIELD and BARRETT STRONG

Moderately

3 5

8

13 17

18

23 1. 2. mf

Detailed description: This block contains the musical score for 'I Heard it Through the Grapevine'. It is written in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The score consists of five staves of music. The first staff begins with a triplet of eighth notes (marked '3') and a measure rest, followed by a repeat sign and a circled measure number '5'. The second staff continues the melody. The third staff has a circled measure number '17' and a dynamic marking of 'f'. The fourth staff continues the melody. The fifth staff features two first and second endings, with a circled measure number '23' and a dynamic marking of 'mf' at the end.

215 Louie, Louie

Recorded by THE KINGSMEN (1957)
Words and Music by RICHARD BERRY

Moderately

4 6 §

11 To Coda 13

Detailed description: This block contains the musical score for 'Louie, Louie'. It is written in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The score consists of two staves of music. The first staff begins with a quarter rest, followed by a quarter note, a circled measure number '4', and a circled measure number '6' with a section symbol (§). The second staff continues the melody and includes the instruction 'To Coda' and a circled measure number '13'.

Radio Classics

Trombone/Baritone B.C./Bassoon pg. 5 of 8

17

D.S. al Coda

Musical staff 17-21 in bass clef, key of B-flat major, 4/4 time. It contains a melodic line with eighth and quarter notes, including rests.

22

Musical staff 22-26 in bass clef, key of B-flat major, 4/4 time. It contains a melodic line with eighth and quarter notes, including rests. A circled 5 is above the staff.

216 Brown Eyed Girl

Written and Recorded by VAN MORRISON (1967)

Moderately

5

Musical staff 1-5 in bass clef, key of B-flat major, 4/4 time. It starts with a 4-measure rest, followed by a melodic line. A circled 5 is above the staff. The dynamic marking *mf* is below the staff.

10

Musical staff 6-9 in bass clef, key of B-flat major, 4/4 time. It contains a melodic line with eighth and quarter notes, including rests.

16

Musical staff 10-15 in bass clef, key of B-flat major, 4/4 time. It contains a melodic line with eighth and quarter notes, including rests. A circled 21 is above the staff.

22

Musical staff 16-21 in bass clef, key of B-flat major, 4/4 time. It contains a melodic line with eighth and quarter notes, including rests.

28

Musical staff 22-27 in bass clef, key of B-flat major, 4/4 time. It contains a melodic line with eighth and quarter notes, including rests. A circled 31 is above the staff.

34

Musical staff 28-33 in bass clef, key of B-flat major, 4/4 time. It contains a melodic line with eighth and quarter notes, including rests. The staff ends with a double bar line and a final note.

217 **Born to Be Wild**

Moderate Rock

Recorded by STEPPENWOLF (1968)
Words and Music by MARS BONFIRE

Musical score for 'Born to Be Wild' in bass clef, 4/4 time, key of B-flat major. The score consists of five staves of music. The first staff begins with a double bar line, a circled '2' above it, and a circled '3' above the first measure. The first measure contains a whole rest, followed by a repeat sign. The music continues with eighth and quarter notes. A dynamic marking of *f* is placed below the first staff. The second staff starts at measure 8 and includes a circled '11' above the first measure. The third staff starts at measure 14 and includes a circled '19' above the first measure. The fourth staff starts at measure 20. The fifth staff starts at measure 26 and includes a circled '27' above the first measure. The score concludes with a double bar line.

218 **Another One Bites the Dust**

Steady Rock

Recorded by QUEEN (1980)
Words and Music by JOHN DEACON

Musical score for 'Another One Bites the Dust' in bass clef, 4/4 time, key of B-flat major. The score consists of two staves of music. The first staff begins with a double bar line, a circled '5' above it, and the word 'Play' to its right. The first measure contains a whole rest, followed by a repeat sign. The music continues with eighth and quarter notes. The second staff starts at measure 6 and continues with eighth and quarter notes. The score concludes with a double bar line.

Radio Classics
Trombone/Baritone B.C./Bassoon pg. 7 of 8

11 (13)

16 1.

21 3 2.

219 **La Bamba**

Written and Recorded by RITCHIE VALENS (1958)

Moderate Latin Rock

(5)

8

13 (15)

19 (23) Play 3x's

220 **Oye Como Va**

Written and Recorded by TITO PUENTE (1963)

Moderate Latin Rock

Musical score for 'Oye Como Va' in bass clef, 4/4 time, key of B-flat. The score consists of five staves of music. The first staff begins with a 4-measure rest, followed by a first ending bracketed with a circled 5. The music is marked with a forte *f* dynamic. The second staff starts at measure 10 and includes a circled 13. The third staff starts at measure 15 and includes circled 17 and 19. The fourth staff starts at measure 20 and includes a circled 23. The fifth staff starts at measure 26 and includes a circled 27. Accents (>) are placed above various notes throughout the piece.

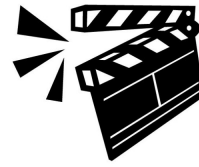
221 **Na Na Hey Hey Kiss Him Goodbye**

Recorded by STEAM (1969)
Words and Music by GARY DE CARLO, DALE FRASHUER
and PAUL LEKA

Moderate rock (♩ = 112)

Musical score for 'Na Na Hey Hey Kiss Him Goodbye' in bass clef, 4/4 time, key of B-flat. The score consists of two staves of music. The first staff begins with a 3-measure rest, followed by a first ending bracketed with a circled 5. The second staff starts at measure 8 and includes first and second endings bracketed with '1, 2, 3.' and '4.' respectively. The music concludes with a fortissimo *ff* dynamic and a hairpin crescendo.

Movie Themes



222

Can You Feel the Love Tonight from THE LION KING

Music by ELTON JOHN
Lyrics by TIM RICE

2 ③

p

9

16 ①⑨

mf

23

30 1. 2.

Detailed description: This block contains the musical score for 'Can You Feel the Love Tonight' for Trombone/Baritone/Bassoon. It consists of five staves of music in 4/4 time with a key signature of two flats. The first staff starts with a measure rest of 2 measures, followed by a circled 3. The music begins with a piano (*p*) dynamic. The second staff starts at measure 9. The third staff starts at measure 16 and includes a first ending bracket with a circled 19. The dynamic changes to mezzo-forte (*mf*) at measure 19. The fourth staff starts at measure 23. The fifth staff starts at measure 30 and includes two endings, labeled 1. and 2., with a repeat sign at the end.

223

I Just Can't Wait to Be King from THE LION KING

Music by ELTON JOHN
Lyrics by TIM RICE

Moderately

3 ⑤

mf

10 ⑬

⑰

24 ⑳

f

Detailed description: This block contains the musical score for 'I Just Can't Wait to Be King' for Trombone/Baritone/Bassoon. It consists of four staves of music in 4/4 time with a key signature of two flats. The first staff starts with a measure rest of 3 measures, followed by a circled 5. The music begins with a mezzo-forte (*mf*) dynamic. The second staff starts at measure 10 and includes a circled 13. The third staff starts at measure 17 and includes a circled 17. The fourth staff starts at measure 24 and includes a circled 25. The dynamic changes to forte (*f*) at measure 24. The piece ends with a double bar line and repeat dots.

224 Part of Your World from THE LITTLE MERMAID

Music by ALAN MENKEN
Lyrics by HOWARD ASHMAN

Moderately fast

Musical score for 'Part of Your World' in bass clef, 4/4 time, key of B-flat major. The score consists of six staves of music. It begins with a 2-measure rest followed by a circled 3. The first staff ends with a circled 11. The second staff begins at measure 7. The third staff begins at measure 13. The fourth staff begins at measure 19 and includes the instruction 'A little slower' with a circled 21. The fifth staff begins at measure 25 and includes a circled 29. The sixth staff begins at measure 31 and ends with a 2-measure rest. Dynamics include *mp*, *rit.*, *mf*, and *f*.

225 The Medallion Calls from PIRATES OF THE CARIBBEAN

Music by KLAUS BADEL

Moderately

Musical score for 'The Medallion Calls' in bass clef, 3/4 time, key of B-flat major. The score consists of three staves of music. It begins with a 2-measure rest followed by a circled 3. The first staff ends with a circled 13. The second staff begins at measure 9. The third staff begins at measure 17 and includes a circled 22. The score ends with a circled 22. Dynamics include *f* and *mp*.

25 (30)

32

f

Musical notation for measures 25-32 in bass clef, 2/4 time, key of B-flat major. Measure 30 is circled. Dynamics include *f*.

226 Whistle While You Work from SNOW WHITE

Words by LARRY MOREY
Music by FRANK CHURCHILL

Moderately bright ♩=138

5

3

f

10 (13)

18 (21)

Musical notation for measures 5-17 in bass clef, 4/4 time, key of B-flat major. Measure 5 is circled. Includes a triplet of eighth notes. Dynamics include *f*.

227 You'll Be in My Heart from TARZAN

Words by PHIL COLLINS

Moderately

5

4

mf

9 (13)

f

15 (21)

22

Musical notation for measures 5-21 in bass clef, 4/4 time, key of B-flat major. Measure 5 is circled. Dynamics include *mf* and *f*.

228 **Mickey Mouse March** from THE MICKEY MOUSE CLUB Words and Music by JIMMIE DODD

Shuffle

Musical score for Mickey Mouse March, starting at measure 2. The score is in bass clef, 4/4 time, and B-flat major. It features a shuffle feel and a dynamic marking of *f*. The score is divided into four systems of four measures each. Measure numbers 2, 6, 10, and 15 are indicated at the start of their respective systems. Circled measure numbers 3 and 11 are placed above the notes in the second and third systems, respectively.

229 **I'm a Believer** from SHREK Words and Music by NEIL DIAMOND

Moderately

Musical score for I'm a Believer, starting at measure 5. The score is in bass clef, 4/4 time, and B-flat major. It features a moderately feel and a dynamic marking of *mf*. The score is divided into five systems of four measures each. Measure numbers 9, 16, 22, and 29 are indicated at the start of their respective systems. Circled measure numbers 5, 13, 20, and 28 are placed above the notes in the first, second, third, and fourth systems, respectively.

230 You Can Fly! from PETER PAN
Lively

Words by SAMMY CAHN
Music by SAMMY FAIN

Musical score for 'You Can Fly!' in bass clef, 4/4 time, key of B-flat major. The score consists of three staves. The first staff begins with a double bar line, a fermata, and a circled measure number 2. The second staff starts at measure 7. The third staff starts at measure 13 and ends with a double bar line and repeat dots.

231 Over the Rainbow from THE WIZARD OF OZ
Moderately slow, with expression ♩=84

Music by HAROLD ARLEN

Musical score for 'Over the Rainbow' in bass clef, 4/4 time, key of B-flat major. The score consists of six staves. The first staff begins with a double bar line, a fermata, and a circled measure number 5. The second staff starts at measure 10 and includes first and second endings. The third staff starts at measure 15. The fourth staff starts at measure 20 and includes a circled measure number 22. The fifth staff starts at measure 26 and includes a circled measure number 3. The sixth staff starts at measure 33 and ends with a double bar line and repeat dots. The score concludes with the markings 'rit.' and 'f'.

Festival Solos

232 **Abide with Me**
Andante

W.H. MONK

Musical score for 'Abide with Me' in bass clef, 4/4 time, key of B-flat major. The score consists of three staves. The first staff begins with a 4-measure rest followed by a circled 5. The second staff has a circled 13. The third staff ends with a *rit.* marking. Dynamics include *mf* and *p*. There are hairpins for crescendo and decrescendo.

233 **Melody Op. 44, No. 6**
Andante maestoso (♩ = 92)

ALBERT BIEHL (1836-1899)

Musical score for 'Melody Op. 44, No. 6' in bass clef, 4/4 time, key of B-flat major. The score consists of five staves. The first staff begins with a 4-measure rest followed by a circled 5. The second staff has a circled 9 and a circled 13. The third staff has a circled 17 and a circled 21. The fourth staff has a circled 25. The fifth staff has a circled 29. Dynamics include *mf*, *f*, *p*, *mp*, and *mf*. There are hairpins for crescendo and decrescendo.

234

Springtime Waltz

FRANZ BEHR (1837-1898)

Allegretto (♩ = 116)

Musical score for Springtime Waltz, 3/4 time signature, key of B-flat major. The score consists of four staves of music. The first staff begins with a 4-measure rest, followed by notes starting at measure 5. Dynamics include *mf*, *p*, and *mf*. The second staff starts at measure 13, includes a 2-measure rest at measure 17, and ends with a 4-measure rest at measure 21. The third staff starts at measure 25, includes a 4-measure rest at measure 33. The fourth staff starts at measure 37 and ends with a *p* dynamic and a fermata.

235

Waltz

MORITZ VOGEL

Allegro (♩ = 120)

Musical score for Waltz, 3/4 time signature, key of B-flat major. The score consists of four staves of music. The first staff begins with a 4-measure rest, followed by notes starting at measure 5. Dynamics include *mf*. The second staff starts at measure 13. The third staff starts at measure 21, marked "Fine", and includes a 4-measure rest. The fourth staff starts at measure 29, includes a 4-measure rest, and ends with a *p* dynamic and a fermata. Performance instructions include "rit. on D.S." and "D.S. al Fine".

236 **Happy Song**
Allegretto (♩ = 126)

EDMUND J. SIENNICKI

4 (5)

mf *p*

(13) *mf* *f* *mf*

(21) *p* *mf* 2

(29) *f* 2

(37) *mf* *poco rit.* *a tempo* 2 *p*

(45) *f* *mf* *poco rit.* *a tempo*

(51) *f* *p* *f*

237 **Wooden Shoe Dance**

VICTOR HERBERT (1859-1924)

Allegro (♩ = 120)

5



4

Musical score for 'Wooden Shoe Dance' in bass clef, 3/4 time, key of B-flat major. The score consists of five staves. The first staff begins with a 4-measure rest, followed by a circled 5. The first staff ends with a circled 13. The second staff ends with a circled 21, with the word 'Fine' written above it. The third staff ends with a circled 29. The fourth staff ends with a circled 37, with 'D.S. al Fine' written above it. The fifth staff ends with a circled 4. Dynamics include *mf*, *f*, and *p*. There are also accents and slurs throughout the piece.

238 **The Good Life**

RYAN NOWLIN

Moderato

3

2

Musical score for 'The Good Life' in bass clef, 4/4 time, key of B-flat major. The score consists of three staves. The first staff begins with a 2-measure rest, followed by a circled 3. The first staff ends with a circled 13. The second staff has first and second endings marked with '1.' and '2.'. The third staff ends with a circled 13. Dynamics include *mf* and *f*. There are also slurs throughout the piece.

⑰

p *mp* *mf* *f*

⑲

mf

239 Theme from Symphony No. 1
Allegro

JOHANNES BRAHMS, arr. by JOHN HIGGNS

③ *mf*

⑦

⑪ *p*

⑮ *f* *mf*

1. 2. *f*

240 Hail the Conquering Hero
Moderato

GEORGE F. HANDEL, arr. BRIAN BALMAGES

Musical score for 'Hail the Conquering Hero' in bass clef, 4/4 time, key of B-flat major. The score consists of four staves. The first staff begins with a 4-measure rest, followed by a circled 5. The first measure of music is marked with a forte *f* dynamic. The second staff has a circled 13 and a *mp* dynamic marking. The third staff has a circled 21 and a forte *f* dynamic marking. The fourth staff ends with a *rit.* marking. The score includes various musical notations such as rests, notes, slurs, and dynamic markings.

241 Panorama Trail
Bold (♩ = 108)

SEAN O'LOUGHLIN

Musical score for 'Panorama Trail' in bass clef, 4/4 time, key of B-flat major. The score consists of three staves. The first staff begins with a 4-measure rest, followed by a circled 5. The first measure of music is marked with a forte *f* dynamic. The second staff has a circled 13 and a 3-measure rest, followed by a forte *f* dynamic marking. The third staff continues the musical notation. The score includes various musical notations such as rests, notes, slurs, and dynamic markings.

Festival Solos
Trombone/Baritone/Bassoon pg 8 of 8

Musical staff 1: Bass clef, key signature of one flat. Measures 27-36. Dynamics: *p* (measures 27-30), *mf* (measures 31-36). A crescendo hairpin spans from measure 27 to 36.

Musical staff 2: Bass clef, key signature of one flat. Measures 37-40. Dynamics: *p* (measures 37-38), *f* (measures 39-40). A crescendo hairpin spans from measure 37 to 40. A fermata is placed over measures 39 and 40.

Musical staff 3: Bass clef, key signature of one flat. Measures 41-46. Dynamics: *p* (measures 41-43), *f* (measures 44-45), *mf* (measure 46). A crescendo hairpin spans from measure 41 to 45. A fermata is placed over measure 45.

Musical staff 4: Bass clef, key signature of one flat. Measures 47-50. Dynamics: *mf*. A fermata is placed over measure 49.

Musical staff 5: Bass clef, key signature of one flat. Measures 51-54. Dynamics: *f*. A fermata is placed over measure 53.

Musical staff 6: Bass clef, key signature of one flat. Measures 55-60. Dynamics: *p* (measures 55-58), *mf* (measures 59-60). A crescendo hairpin spans from measure 55 to 60.

Musical staff 7: Bass clef, key signature of one flat. Measures 61-67. Dynamics: *p* (measures 61-64), *f* (measures 65-66). A crescendo hairpin spans from measure 61 to 66. A fermata is placed over measure 66. Measure 67 features accents (>) over the final notes.

Festival Duets

242 Tag! You're It!

JOHN O'REILLY and JOHN KINYON

⑤

The first system of music for 'Tag! You're It!' consists of three staves in 4/4 time with a key signature of one flat. The top staff begins with a circled measure number 5. The first four measures of the top staff contain a sequence of eighth notes: G2, A2, B2, C3, followed by a half note D3. The fifth and sixth measures contain a quarter note D3 and a half note E3. The bottom two staves are mostly empty, with a few notes appearing in the final two measures.

7

⑨

Repeat and trade parts!

The second system of music for 'Tag! You're It!' consists of three staves in 4/4 time with a key signature of one flat. It begins with a circled measure number 9. The first four measures of the top staff contain a sequence of eighth notes: G2, A2, B2, C3, followed by a half note D3. The fifth and sixth measures contain a quarter note D3 and a half note E3. The bottom two staves contain a sequence of eighth notes: G2, A2, B2, C3, followed by a half note D3. The system ends with a double bar line and repeat dots.

243 Irish Folk Song

Traditional, arr. JOHN KINYON and JOHN O'REILLY

Moderato

⑨

The first system of music for 'Irish Folk Song' consists of two staves in 4/4 time with a key signature of one flat. The tempo is marked 'Moderato' and the dynamic is 'mf'. The music features a sequence of eighth notes with accents. The top staff begins with a circled measure number 9. The first four measures of the top staff contain a sequence of eighth notes: G2, A2, B2, C3, followed by a half note D3. The fifth and sixth measures contain a quarter note D3 and a half note E3. The bottom staff contains a sequence of eighth notes: G2, A2, B2, C3, followed by a half note D3.

244 **Aura Lee**

Andante

Traditional

Musical score for 'Aura Lee' in 4/4 time, key of B-flat major. The score is for Trombone/Baritone B.C. and Bassoon. It consists of two systems of staves. The first system starts at measure 1 and ends at measure 8. The second system starts at measure 9 and ends at measure 16. Dynamics include *mf* (mezzo-forte) and *p* (piano). Rehearsal marks are indicated by circled numbers 5, 9, and 13. The piece concludes with a fermata over the final notes.

245 **Yellow Ribbon**

Allegretto

arr. JOHN KINYON and JOHN O'REILLY

Musical score for 'Yellow Ribbon' in 4/4 time, key of B-flat major. The score is for Trombone/Baritone B.C. and Bassoon. It consists of two systems of staves. The first system starts at measure 1 and ends at measure 8. The second system starts at measure 9 and ends at measure 16. Dynamics include *f* (forte). Rehearsal marks are indicated by circled numbers 5, 9, and 13. The piece concludes with a double bar line and repeat dots.

246 Vesper Chimes

JOHN O'REILLY and JOHN KINYON

Moderato

Musical notation for Vesper Chimes, measures 1-8. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is Moderato. The music is written for two staves, both in bass clef. The first staff begins with a dynamic marking of *p* (piano). The melody consists of eighth and quarter notes, with a repeat sign at the end of the eighth measure.

9

Musical notation for Vesper Chimes, measures 9-16. The notation continues from the previous system, maintaining the same key signature and time signature. The melody and accompaniment are consistent with the first system.

17

Musical notation for Vesper Chimes, measures 17-24. The notation continues from the previous system, maintaining the same key signature and time signature. The melody and accompaniment are consistent with the first system.

247 Duo de España

ED SUETA

Allegro

Musical notation for Duo de España, measures 1-8. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is Allegro. The music is written for two staves, both in bass clef. The first staff begins with a dynamic marking of *p* (piano). The melody features eighth notes and quarter notes, with a circled measure number '5' above the fifth measure. There are accents (>) over the eighth notes in measures 5 and 7. The piece ends with a repeat sign.

9

13

Musical notation for Duo de España, measures 9-16. The notation continues from the previous system, maintaining the same key signature and time signature. The melody and accompaniment are consistent with the first system.

248 Waltz for Two

ED SUETA

Allegro

Musical score for 'Waltz for Two' in 3/4 time, key of B-flat major. The score consists of two systems of two staves each. The first system starts at measure 5, and the second system starts at measure 9. The music features a waltz-like melody with eighth and quarter notes, often beamed together. There are repeat signs at the end of each system.

249 Abide With Me

WILLIAM HENRY MONK

Andante

Musical score for 'Abide With Me' in 4/4 time, key of B-flat major. The score consists of two systems of two staves each. The first system starts at measure 5, and the second system starts at measure 9. The music is slow and features a steady bass line with a melodic line above it. Dynamics include *mf* (mezzo-forte) and *f* (forte). There are crescendo and decrescendo hairpins throughout the piece.

250 Sea Chantey

Allegro

5

mf

mf

Detailed description: This system contains measures 1 through 8. The music is in 3/4 time with a key signature of two flats. The upper staff begins with a *mf* dynamic. The lower staff has rests for the first four measures and then enters with a *mf* dynamic in measure 5. Measure numbers 5 and 13 are circled above the staff.

9

13

Detailed description: This system contains measures 9 through 16. The upper staff has rests for measures 9-12 and then begins in measure 13. The lower staff continues the melody from the previous system. Measure numbers 9 and 13 are circled above the staff.

17

21

f

Detailed description: This system contains measures 17 through 24. The upper staff begins with a *f* dynamic. The lower staff continues the melody. Measure numbers 17 and 21 are circled above the staff.

25

29

mf

f

f

Detailed description: This system contains measures 25 through 32. The upper staff has a *mf* dynamic for measures 25-28 and a *f* dynamic for measures 29-32. The lower staff has a *f* dynamic throughout. Measure numbers 25 and 29 are circled above the staff.

251 A Minor Miracle

JOHN O'REILLY and JOHN KINYON

Andante

Two staves of music in bass clef, 3/4 time, key of B-flat major. The music begins with a piano (*p*) dynamic. The melody consists of quarter and half notes, with some dotted rhythms.

Two staves of music in bass clef, 3/4 time, key of B-flat major. Measure 9 is circled. The music continues with a piano (*p*) dynamic.

Two staves of music in bass clef, 3/4 time, key of B-flat major. Measure 17 is circled. The dynamic changes to mezzo-forte (*mf*) at measure 17. The music features some slurs and dotted rhythms.

Two staves of music in bass clef, 3/4 time, key of B-flat major. Measure 25 is circled. The dynamic changes to piano (*p*) at measure 25. The music includes slurs and dotted rhythms.

Two staves of music in bass clef, 3/4 time, key of B-flat major. The dynamic changes to *rit.* (ritardando) at measure 26. The music concludes with a final double bar line.

252 Irish Folk Dance

Andante

arr. JOHN KINYON and JOHN O'REILLY

Musical notation for measures 1-5. The score is in bass clef, 4/4 time, and B-flat major. The first staff has a melodic line with eighth-note patterns and slurs. The second and third staves provide harmonic accompaniment with quarter and eighth notes.

Musical notation for measures 6-9. Measure 6 begins with a circled '6'. Measure 9 is marked with a circled '9' and a repeat sign. The melodic line in the first staff features a sequence of eighth notes with a slur, while the accompaniment remains consistent.

Musical notation for measures 11-15. Measure 11 is marked with a circled '11'. Measures 11-12 are labeled '1.' and measure 13 is labeled '2.', indicating first and second endings. Measure 15 is marked with a circled '15'. The first staff shows melodic variations between the endings, while the accompaniment continues with steady quarter notes.

Musical notation for measures 17-20. Measure 17 is marked with a circled '17'. The first staff continues the melodic line with eighth-note patterns and slurs. The accompaniment in the second and third staves provides a steady harmonic base.

253 Grandfather's Clock

JOHN O'REILLY and JOHN KINYON

Andante

Musical notation for measures 1-7. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). It features three staves, each starting with a bass clef and a dynamic marking of *p*. The music consists of a steady eighth-note accompaniment in the lower staves and a melody of quarter notes in the upper staff.

Musical notation for measures 8-14. Measure 8 is marked with a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. Measure 12 is circled with the number '12'. The upper staff features a melodic line with a long slur over measures 8-10 and a repeat sign. The lower staves provide accompaniment with slurs and rests.

Musical notation for measures 15-20. Measure 20 is circled with the number '20'. The upper staff continues the melodic line with a slur and a repeat sign. The lower staves continue the accompaniment with slurs and rests.

Festival Duets

Trombone/Baritone B.C./Bassoon pg 10 of 18

22

Musical score for measures 22-27. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of three staves. The top staff has a melodic line with a long note in measure 26. The middle staff has a similar melodic line. The bottom staff has a rhythmic accompaniment. A dynamic marking of *f* (forte) is placed in the middle staff at measure 26.

28

Musical score for measures 28-33. The score is written in bass clef with a key signature of two flats. It consists of three staves. The top staff has a melodic line with accents. The middle staff has a rhythmic accompaniment. The bottom staff has a rhythmic accompaniment. A dynamic marking of *f* (forte) is placed in the middle staff at measure 28.

34

Musical score for measures 34-39. The score is written in bass clef with a key signature of two flats. It consists of three staves. The top staff has a melodic line with a long note in measure 38. The middle staff has a similar melodic line. The bottom staff has a rhythmic accompaniment. A dynamic marking of *f* (forte) is placed in the middle staff at measure 38.

254 The Carnival of Venice

arr. JOHN KINYON and JOHN O'REILLY

Three staves of musical notation in bass clef, 3/4 time, key of B-flat major. The first staff begins with a *p* dynamic marking. The music consists of quarter and eighth notes, with some notes beamed together and some measures containing rests.

8

10

Three staves of musical notation in bass clef, 3/4 time, key of B-flat major. The music continues from the previous system, featuring quarter and eighth notes with various phrasing and dynamics.

15

18

Three staves of musical notation in bass clef, 3/4 time, key of B-flat major. The music continues from the previous system, ending with a repeat sign and a final cadence. The notation includes quarter notes, eighth notes, and rests.

Festival Duets

Trombone/Baritone B.C./Bassoon pg 12 of 18

22

1.

2.

Musical score for measures 22-28. The score is written for three staves in bass clef with a key signature of one flat (B-flat). The first ending (marked '1.') spans measures 22-24 and ends with a repeat sign. The second ending (marked '2.') spans measures 25-28 and includes a dynamic marking of *f* (forte) at the end of each staff. The music consists of quarter and eighth notes with various phrasings and slurs.

29

Musical score for measures 29-36. The score is written for three staves in bass clef with a key signature of one flat. The music features a mix of quarter, eighth, and sixteenth notes, with several slurs and ties across measures.

37

Musical score for measures 37-44. The score is written for three staves in bass clef with a key signature of one flat. The music continues with quarter and eighth notes, ending with a double bar line at the end of measure 44.

255 Waltzing Winds

JOHN O'REILLY and JOHN KINYON

Moderato



256 German Waltz

JOHN O'REILLY and JOHN KINYON

Moderato

Musical score for measures 1-6. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of three staves. The top staff has a dynamic marking of *mf*. The middle staff has a dynamic marking of *mp*. The bottom staff has a dynamic marking of *mp*. The music features a waltz-like melody in the top staff and accompaniment in the middle and bottom staves.

Musical score for measures 7-12. The score continues from the previous system. A circled measure number '9' is placed above the first staff of this system. The dynamics and instrumentation remain consistent with the previous system.

Musical score for measures 13-16. The score continues from the previous system. Measure 13 is marked with the number '13'. Measures 14 and 15 are marked with first and second endings, labeled '1.' and '2.' respectively. The piece concludes with a double bar line at the end of measure 16.

257 Military March

Allegro

arr. JOHN KINYON and JOHN O'REILLY

1.

mp

mp

mp

Musical score for measures 1-9. The score is in bass clef with a key signature of one flat (Bb) and a time signature of 2/4. It consists of three staves. The first staff has a dynamic marking of *mp*. The second staff has a dynamic marking of *mp*. The third staff has a dynamic marking of *mp*. The music features a rhythmic pattern of eighth and sixteenth notes, with a repeat sign at the end of the first measure and a first ending bracket over the final two measures.

10

2.

12

mf

mf

mf

Musical score for measures 10-18. The score is in bass clef with a key signature of one flat (Bb) and a time signature of 2/4. It consists of three staves. The first staff has a dynamic marking of *mf*. The second staff has a dynamic marking of *mf*. The third staff has a dynamic marking of *mf*. The music continues with the rhythmic pattern from the previous system, with a circled measure number 12 above the first staff. The system ends with a repeat sign.

19

20

f

f

f

Musical score for measures 19-27. The score is in bass clef with a key signature of one flat (Bb) and a time signature of 2/4. It consists of three staves. The first staff has a dynamic marking of *f*. The second staff has a dynamic marking of *f*. The third staff has a dynamic marking of *f*. The music continues with the rhythmic pattern, with a circled measure number 20 above the first staff. The system ends with a repeat sign.

258 Rock a Bye Baby

JOHN O'REILLY and JOHN KINYON

Moderato

The first system of music consists of three staves in bass clef, 4/4 time, with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Moderato'. The dynamic is marked 'mf' (mezzo-forte). The top staff features a melodic line with eighth and quarter notes, often beamed together. The middle staff provides a harmonic accompaniment with similar rhythmic patterns. The bottom staff has a simpler bass line with quarter and eighth notes.

⑤

The second system continues the piece with the same three-staff structure. It begins with a circled number '5' in the left margin. The musical notation follows the same patterns as the first system, maintaining the 'mf' dynamic.

⑩

The third system begins with a circled number '10' in the left margin. It features a first ending (marked '1.') and a second ending (marked '2.'). The dynamic is marked 'f' (forte). The first ending consists of two measures of music, followed by a repeat sign. The second ending also consists of two measures, leading to the end of the piece. The notation includes slurs and accents to indicate phrasing and emphasis.

259 Blue Danube Waltz

JOHANN STRAUSS

6

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

8

10

14

18

f *p* *f* *mp*

f *p* *f* *mp*

20

22

26

f *mf* *f*

f *mf* *f*

27

260 Polka for Two

JIM MEREDITH

Musical notation for measures 1-5. The score is in 4/4 time with a key signature of one flat. Both staves are marked with a forte (*f*) dynamic. Measure 5 contains a circled number 5.

To Coda ⑨

Musical notation for measures 6-9. Measure 6 is marked with a circled number 6. Measures 7-8 are marked with a piano (*p*) dynamic. Measure 9 is marked with a circled number 9 and a double bar line with repeat dots, indicating the start of the Coda section.

D.C. al Coda

Musical notation for measures 10-13. Measure 12 is marked with a circled number 12. Measure 13 is marked with a circled number 13. Dynamics alternate between mezzo-forte (*mf*) and piano (*p*) across the measures.

CODA

Musical notation for measures 14-17, the Coda section. Measure 17 is marked with a circled number 17. The section concludes with a double bar line.



261 IN THE BLEAK MIDWINTER

GUSTAV HOLST

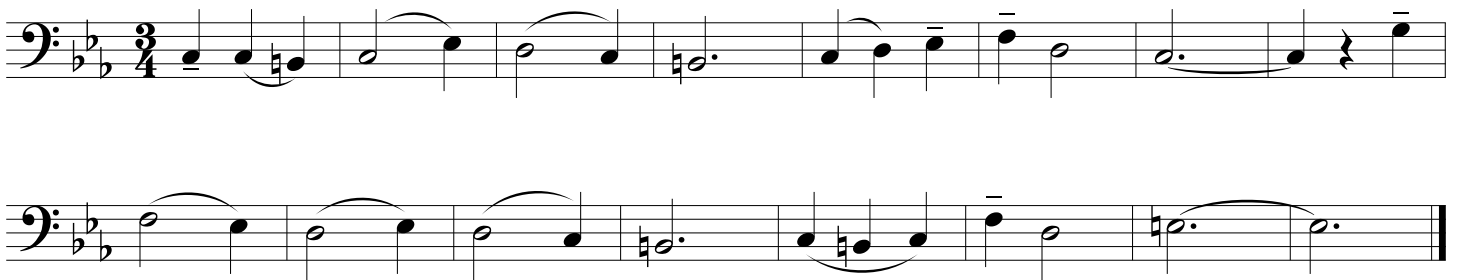
Slowly



262 COVENTRY CAROL

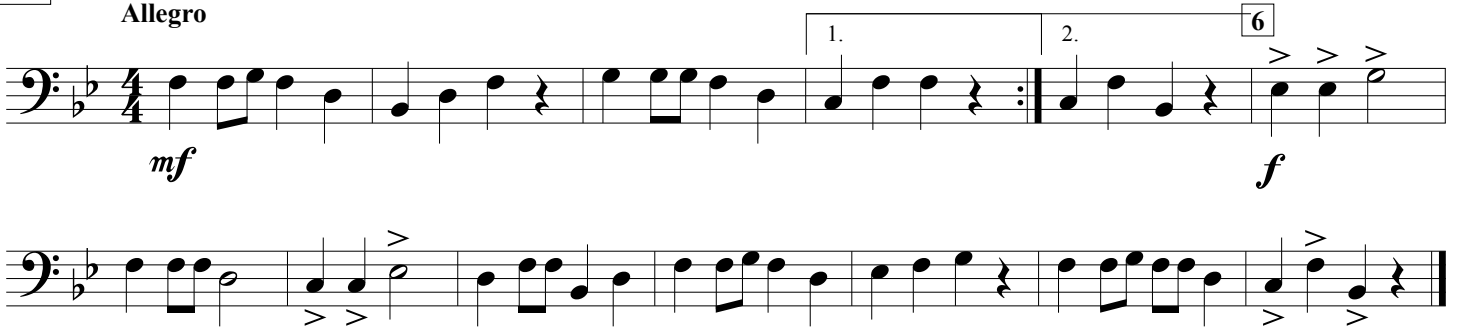
ENGLISH CAROL

Expressivo



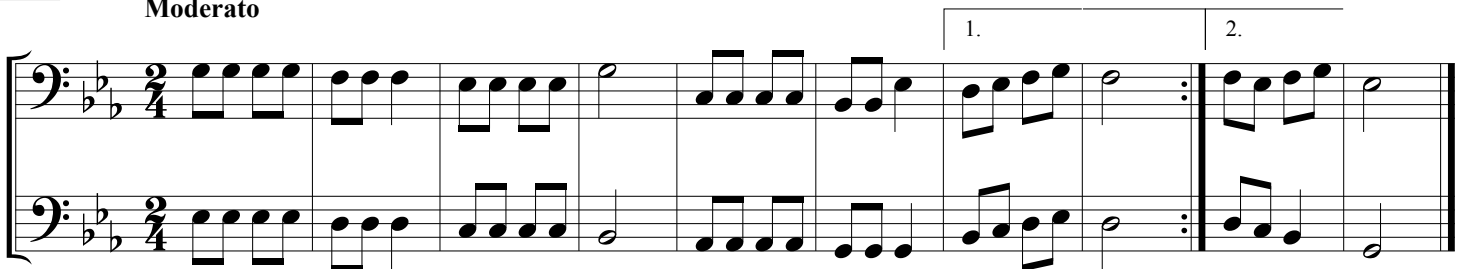
263 UP ON THE HOUSETOP

Allegro



264 JOLLY OLD ST. NICK (Duet)

Moderato



265 LULLABY (Duet)
Cantabile

JOHANNES BRAHMS (1833-1897)

Musical score for Lullaby (Duet) in bass clef, 3/4 time, B-flat major. The score consists of two staves. The melody is characterized by a slow, flowing eighth-note pattern with occasional quarter notes and rests. The accompaniment consists of a steady eighth-note bass line.

266 WE WISH YOU A MERRY CHRISTMAS
Moderato

Musical score for We Wish You a Merry Christmas in bass clef, 3/4 time, B-flat major. The score consists of two staves. The melody is a simple, rhythmic eighth-note pattern. The accompaniment is a steady eighth-note bass line. The piece concludes with a first and second ending.

267 SING NOEL (Round)

Musical score for Sing Noel (Round) in bass clef, 4/4 time, B-flat major. The score consists of two staves. The melody is a simple, rhythmic eighth-note pattern. The accompaniment is a steady eighth-note bass line. The piece is marked with circled numbers 1, 2, and 3, indicating different parts of the round.

268 DECK THE HALLS
Vivace

Musical score for Deck the Halls in bass clef, 4/4 time, B-flat major. The score consists of two staves. The melody is a simple, rhythmic eighth-note pattern. The accompaniment is a steady eighth-note bass line. The piece is marked with dynamic markings *mf*, *f*, and *mp*, and circled numbers 5 and 9, indicating different parts of the piece.

BLIZZARD BLUES

TROMBONE/BARITONE B.C./BASSOON

FRANÇOIS DORION

Moderate Rock

f

13

7

14

25

21

mf

28

37

f

49

44

mf

51

61

59

f

66

Trombone,
Baritone B.C.,
Bassoon

Ancient Hunters

43

SEAN O'LOUGHLIN

Slow $\text{♩} = 88$

BPS30

1 *p* 2 3 4 5

9 Fast $\text{♩} = 144-152$

6 7 8 *rit.* 9 10 11 12

17

13 > 14 > 15 16 > 17 > 18 > 19 >

20 21 > 22 > 23 > 24 > 25

26 30 38

26 > 27 > 28 3 29 30 > 31 7 32 37 > 38 > 39 > *ff* *mf*

40 41 42 43 44 45

46

46 > 47 > 48 > 49 > 50 > 51 > *f*

54

52 > 53 > 54 > 55 > 56 > 57 > *ff* *p*

58

58 > 59 > 60 > 61 > 62 > 63 > *f*

64 65 66 67 > 68 > 69 > *ff*

From the Lucasfilm Ltd. Productions "STAR WARS", "THE EMPIRE STRIKES BACK"
and "RETURN OF THE JEDI" - Twentieth Century-Fox Releases

STAR WARS

(Main Theme)

TROMBONE/BARITONE/BASSOON

Music by **JOHN WILLIAMS**
Arranged by **CARL STROMMEN**

Moderately

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It consists of 56 measures across ten staves. The score includes various dynamics such as *mp*, *mf*, *f*, and *p*, as well as performance instructions like *simile*, *gradual cresc.*, and *poco rit.*. Measure numbers 1 through 56 are indicated below the notes. Boxed numbers 5, 13, 21, and 29 mark specific points in the music. The piece concludes with a *div.* (divisi) instruction and a *poco rit.* (ritardando) marking.

LEVEL 1

Quarter Notes and Rests

1 $\frac{4}{4}$ 

2 $\frac{4}{4}$ 

3 $\frac{4}{4}$ 

4 $\frac{4}{4}$ 

5 $\frac{4}{4}$ 

6 $\frac{4}{4}$ 

7 $\frac{4}{4}$ 

8 $\frac{4}{4}$ 

9 $\frac{4}{4}$ 

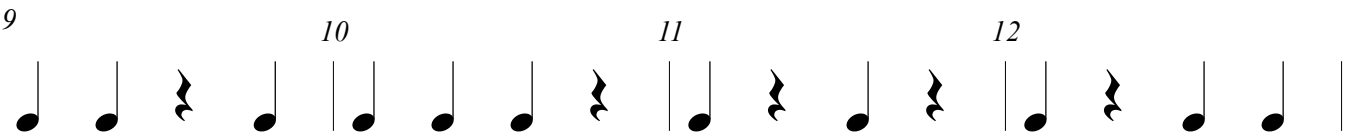
10 $\frac{4}{4}$ 

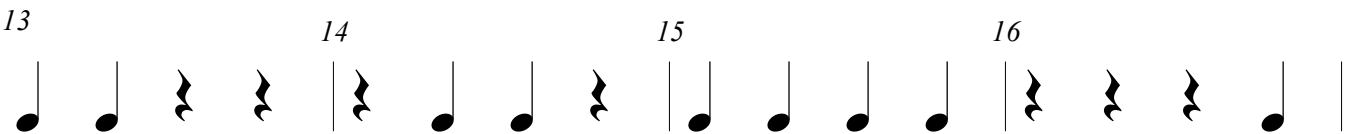
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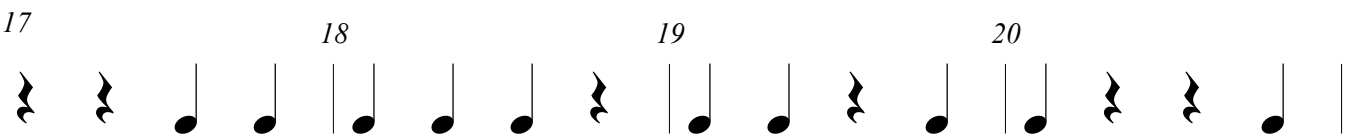
Quarter Notes and Rests

1 $\frac{4}{4}$ 

2 

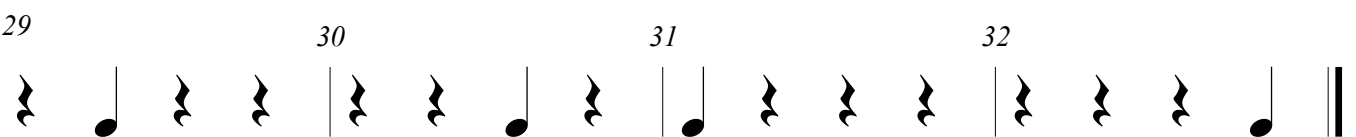
3 

4 

5 

6 

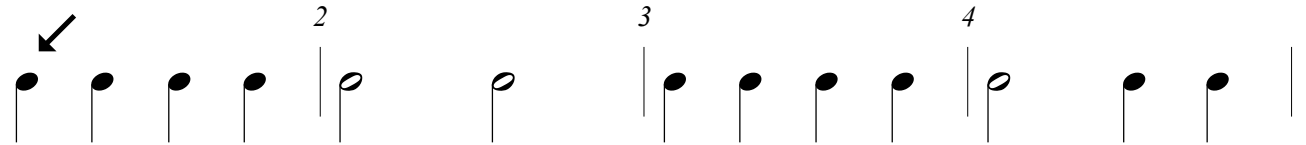
7 


8 

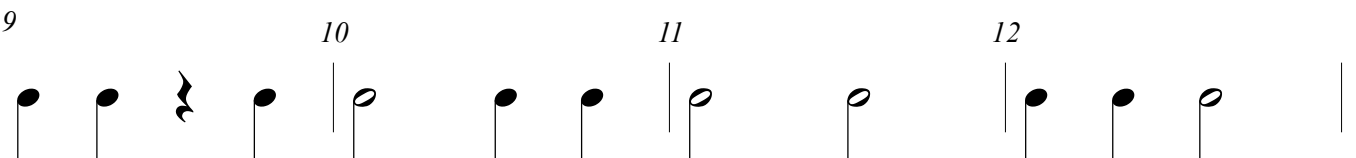
LEVEL 3

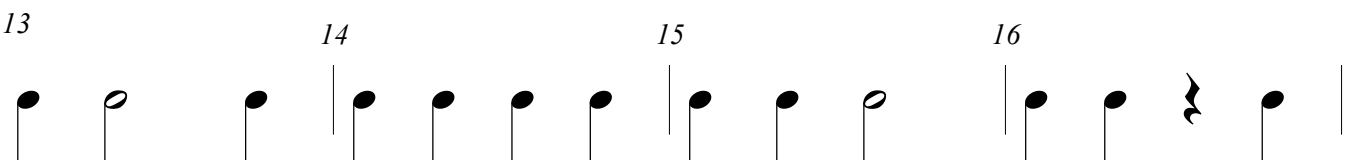
Half Notes

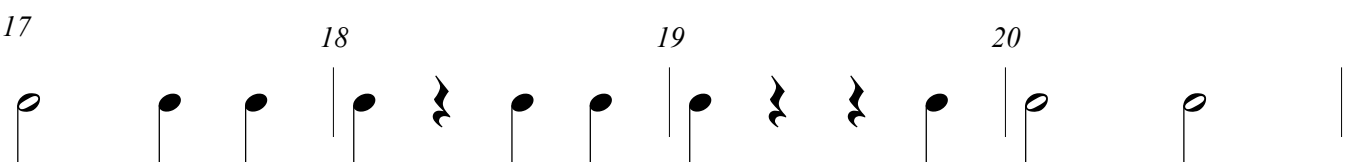
It doesn't matter if the stem is pointing UP or DOWN! The rhythm is still counted the same!

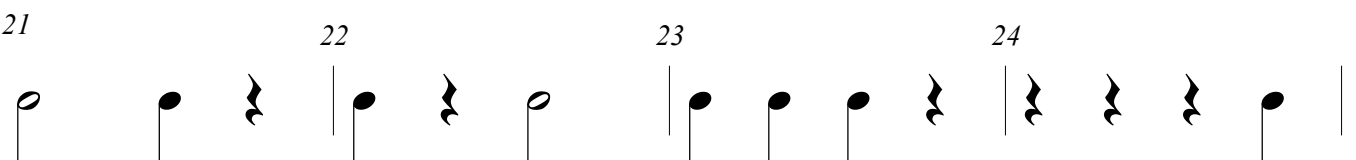
1 $\frac{4}{4}$ 

2 

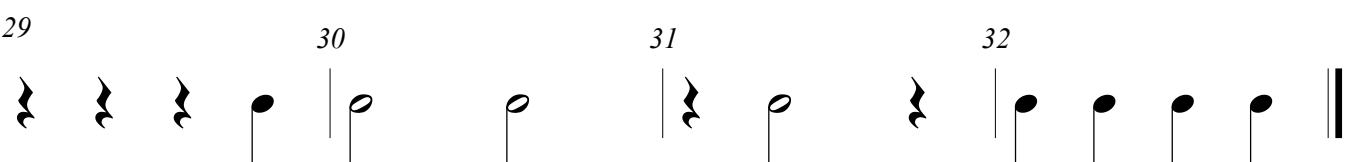
3 

4 

5 

6 

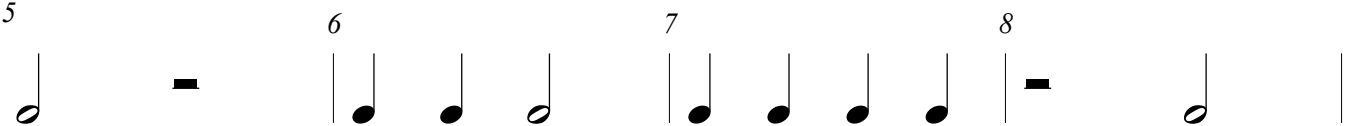
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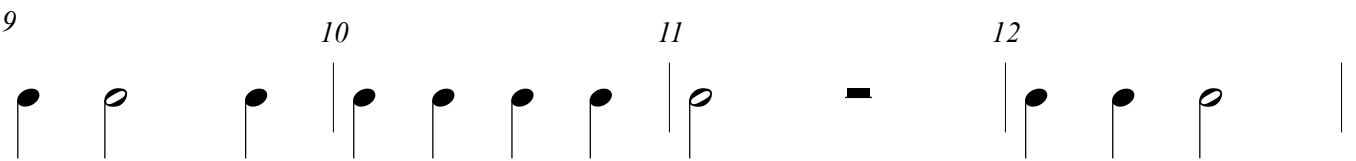
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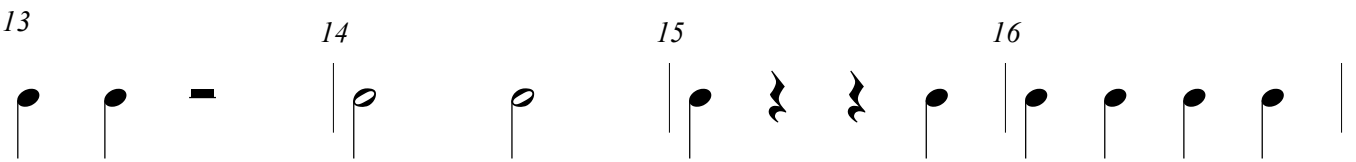
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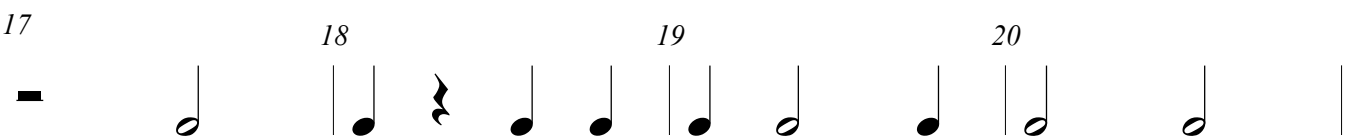
Half Rests

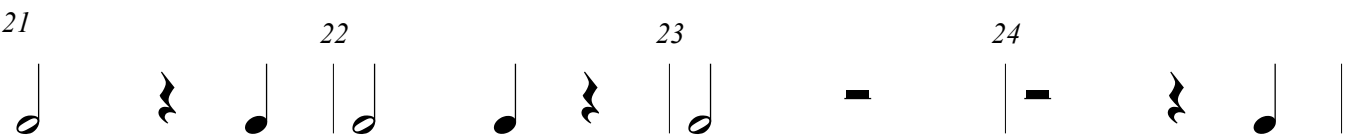
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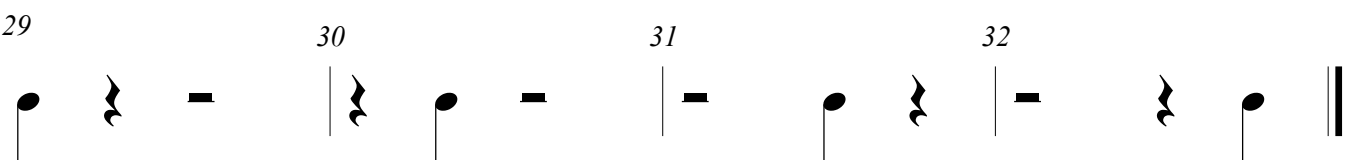
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LEVEL 5

Whole Note

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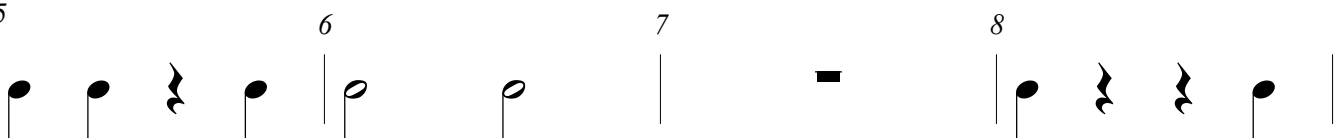
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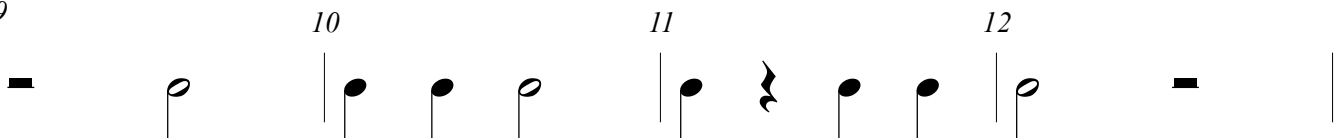
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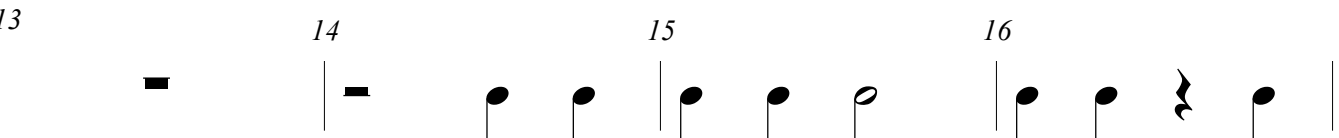
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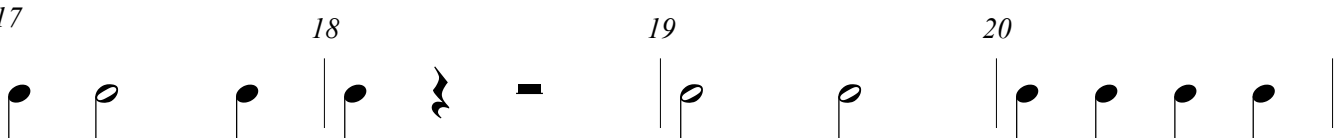
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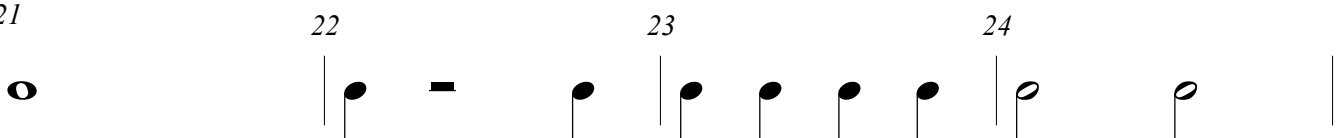
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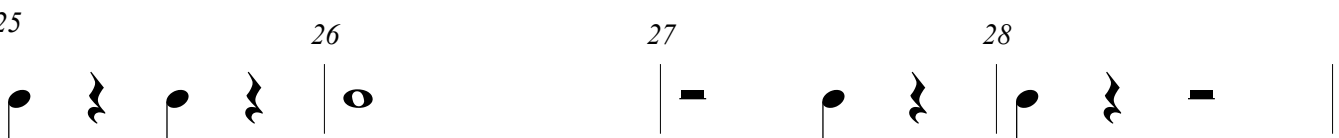
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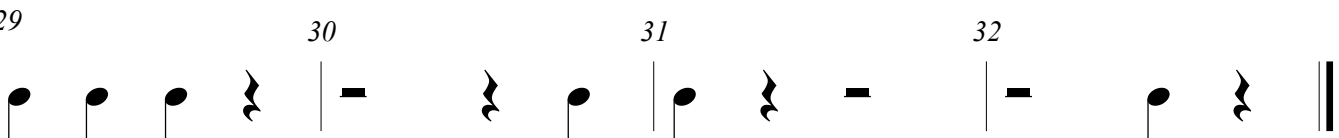
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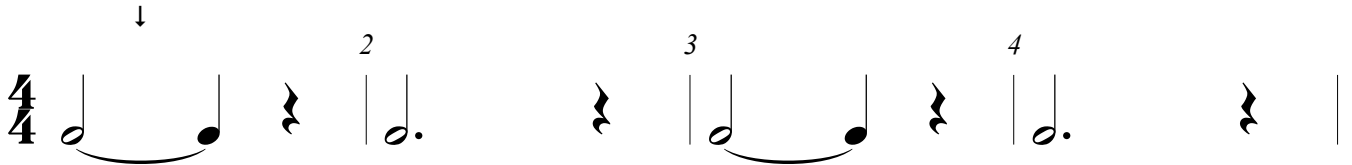
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LEVEL 7


Dotted Half Notes and Ties


A curved line, or a **TIE**, combines two notes together. You only tongue the first note of the tie!

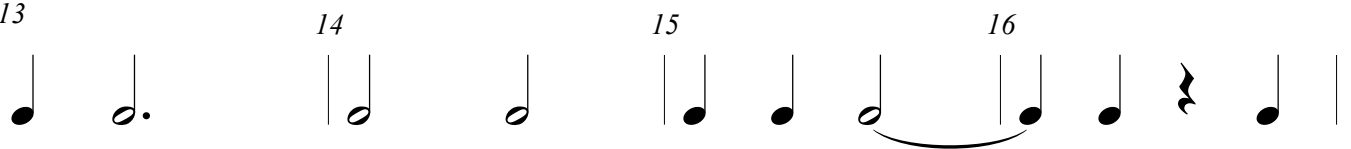
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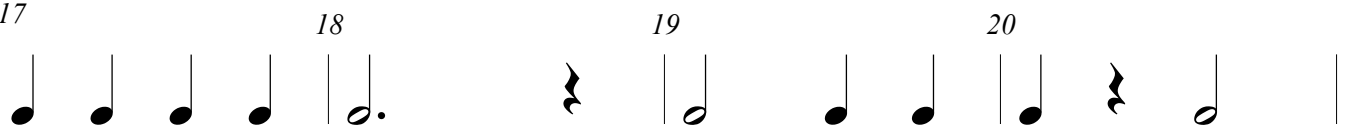
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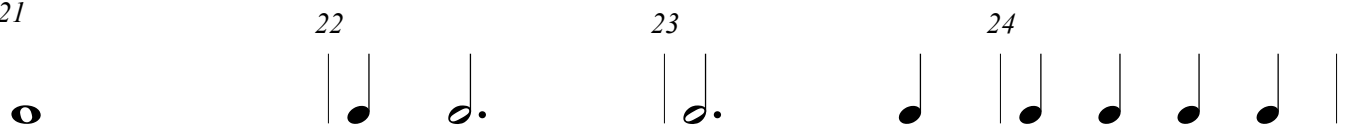
↑ A dotted note = the note + 1/2 the note it is dotting


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LEVEL 8

Dotted Half Notes and Ties (more practice)

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2 5̣ - 6̣ 7̣ 8̣ | 9̣ 10̣ 11̣ 12̣ | 13̣ 14̣ 15̣ 16̣

3 17̣ 18̣ 19̣ | 20̣ 21̣ 22̣ 23̣ | 24̣ 25̣ 26̣ 27̣ 28̣

4 29̣ 30̣ 31̣ | 32̣ 33̣ 34̣ 35̣ | 36̣ 37̣ 38̣ 39̣

5 40̣ 41̣ 42̣ | 43̣ 44̣ 45̣ 46̣ | 47̣ 48̣ 49̣ 50̣

6 51̣ 52̣ 53̣ | 54̣ 55̣ 56̣ 57̣ | 58̣ 59̣ 60̣ 61̣

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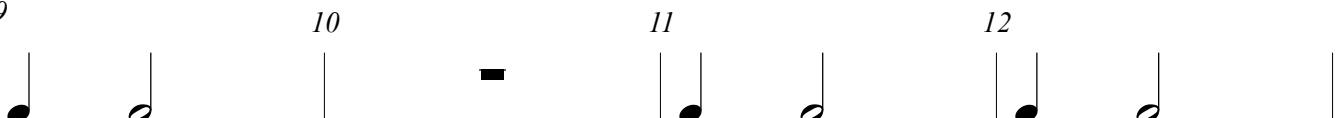
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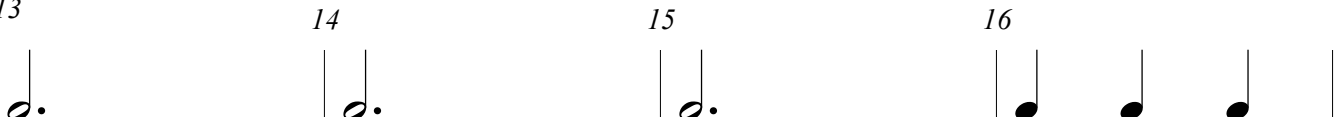
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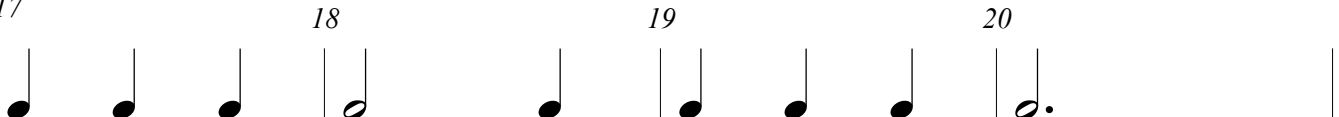
3/4 Time


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LEVEL 10

8th Notes

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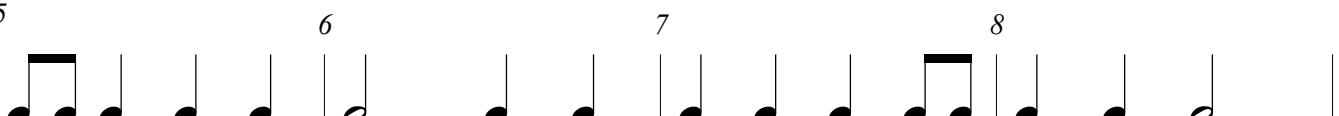
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LEVEL 11

8th Notes (more practice)

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LEVEL 12

8th Notes (yep... even more practice)

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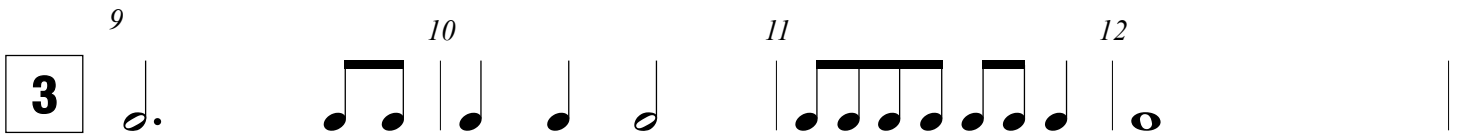
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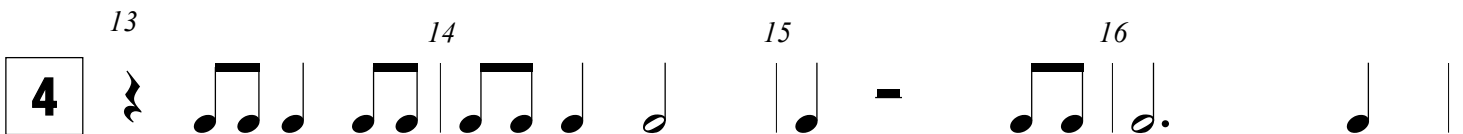
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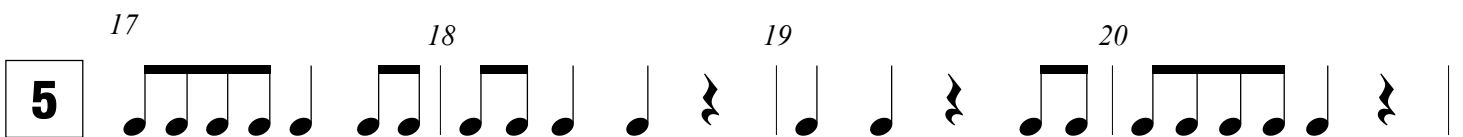
Eighth Notes (still again! more practice)

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LEVEL 14

8th Rest on the Beat


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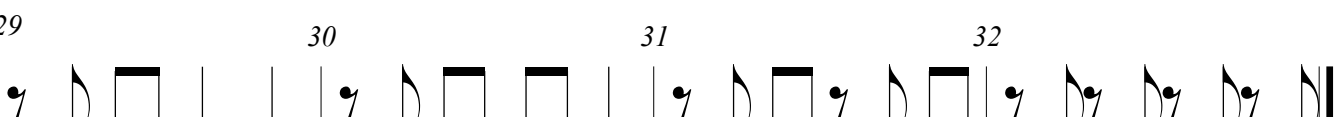
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5 

6 

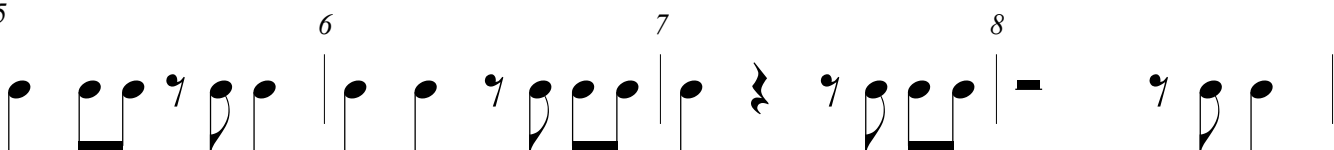
7 

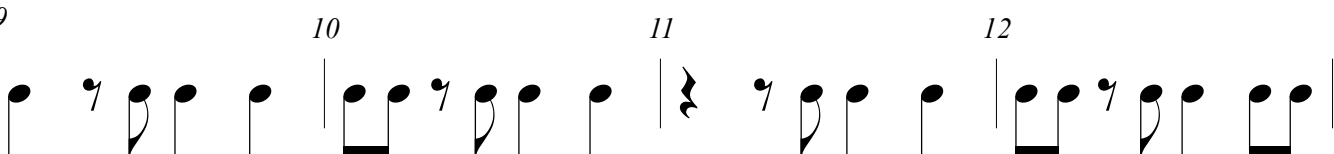
8 

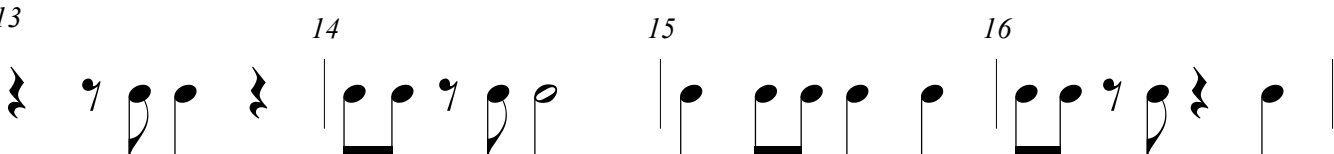
LEVEL 15

8th Rest on the Beat (more practice)

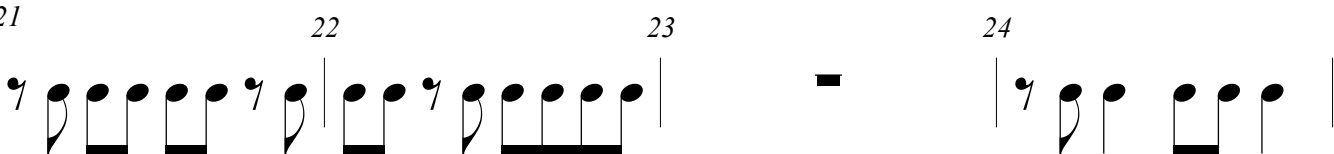
1 $\frac{4}{4}$ 

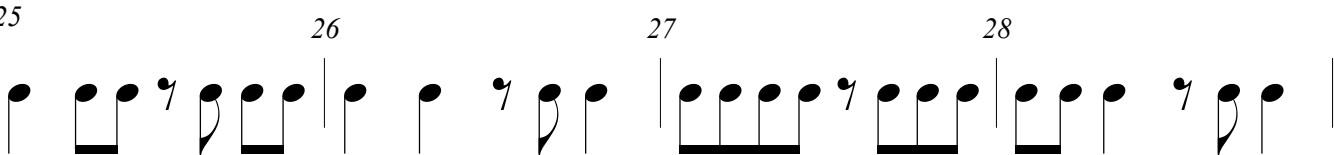
2 

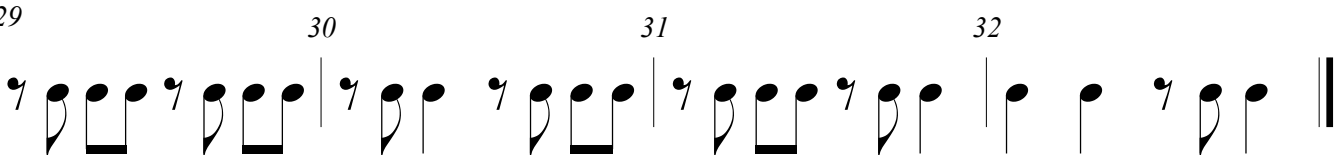
3 

4 

5 

6 

7 

8 

LEVEL 16

Eighth Rest on the Up-Beat

1 $\frac{4}{4}$ 

2 

3 

4 

5 

6 

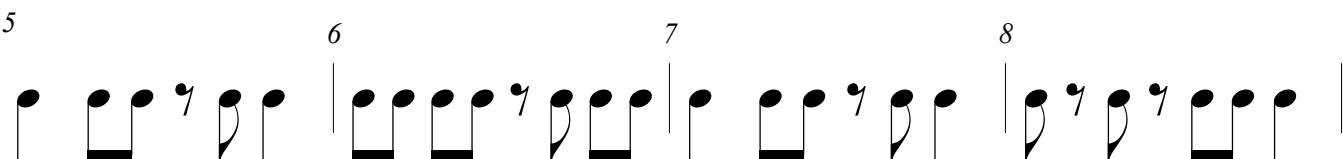
7 

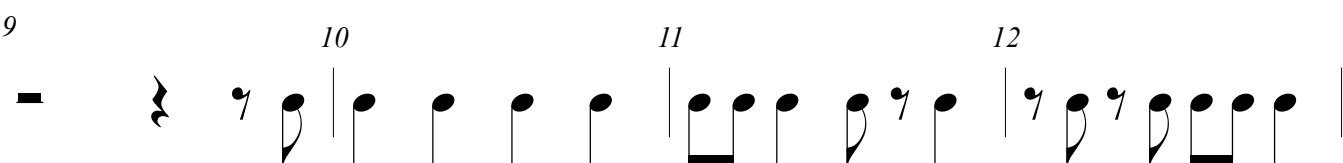
8 

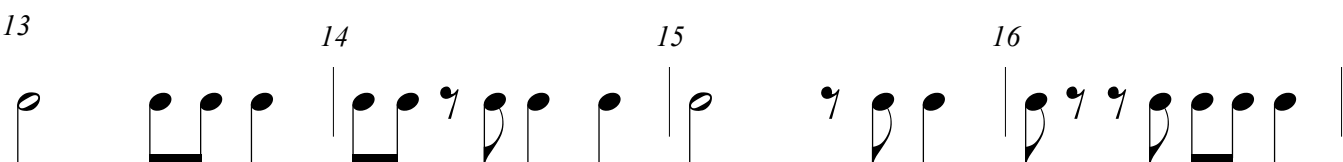
LEVEL 17

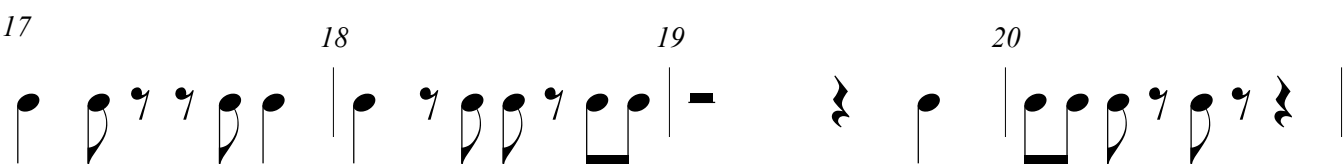
Eighth Rest on the Up-Beat & Down-Beat

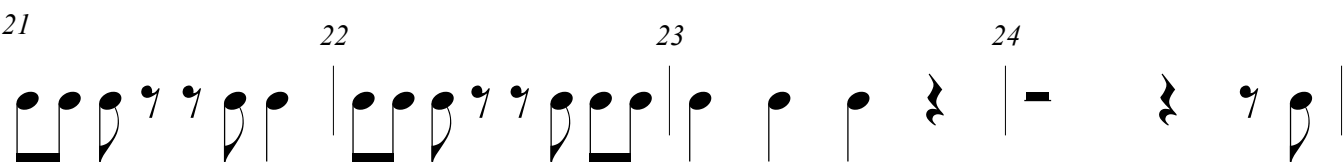
1 $\frac{4}{4}$ 

2 

3 

4 

5 

6 

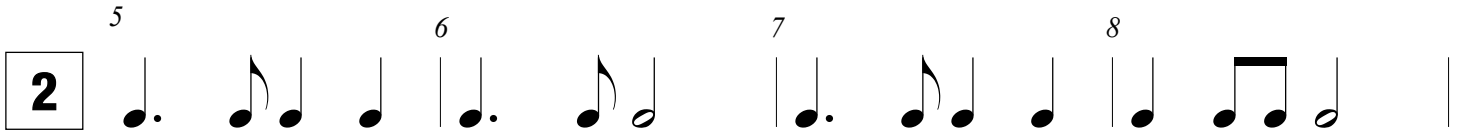
7 

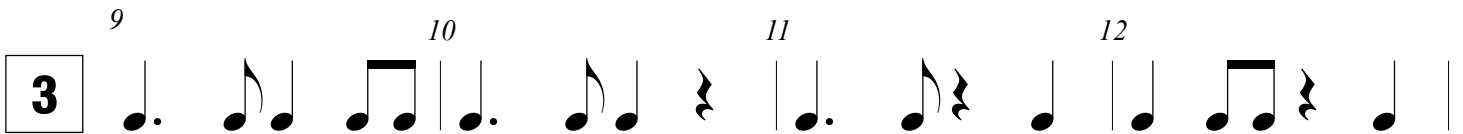
8 

LEVEL 18

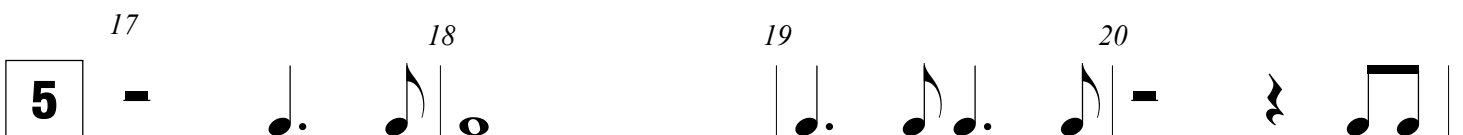
Dotted Quarter Eighth

1 $\frac{4}{4}$ 


2 

3 

4 

5 

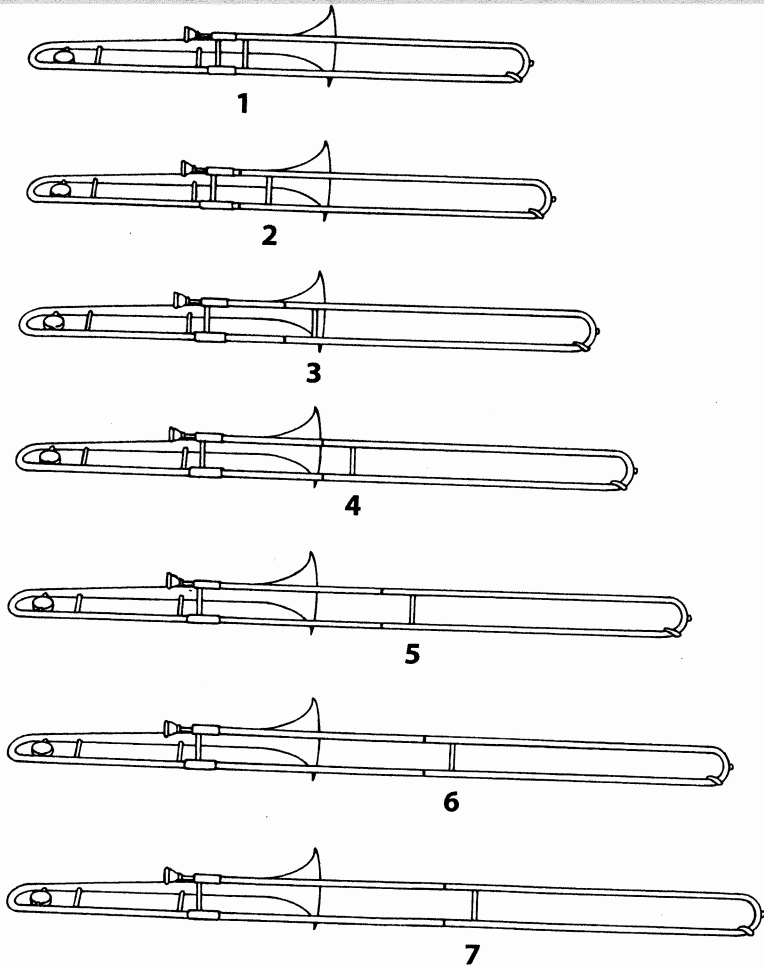
6 

7 

8 

Trombone Position Chart

The number indicates what position to use.
 - = a shortened slide position.



E F \flat	F	F \sharp G \flat	G
7	6	5	4

G \sharp A \flat	A	A \sharp B \flat	B C \flat
3	2	1	7

B \sharp C	C \sharp D \flat	D	D \sharp E \flat
6	5	4	3

E F \flat	E \sharp F	F \sharp G \flat	G	G \sharp A \flat	A	A \sharp B \flat
2	1 or 6	5	4	3	2 or 6	1

B C \flat	B \sharp C	C \sharp D \flat	D	D \sharp E \flat	E F \flat	E \sharp F
4	3	2	1 or -4	3	2	1