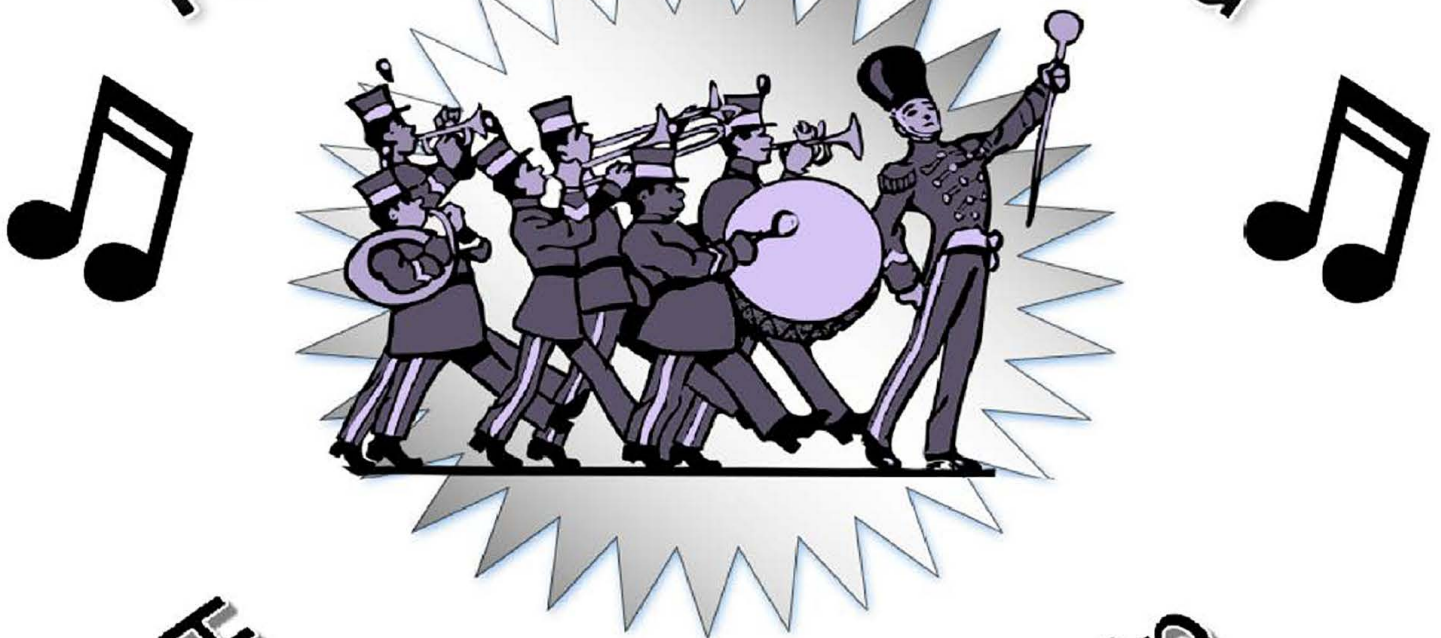


Trombone

Fundamental Music Instruction

First Songs for Band



Habits of Musicianship

This Book Belongs To: _____

Welcome to the



Fundamental Music Instruction



First Songs for Band – a beginner’s “starter kit”.

The goal of this book is to help the very beginning student explore the first sounds, begin a study of basic rhythmic playing, learn to play in a smooth, pleasing fashion and master several notes appropriate for this level of study, all leading to the ability to perform both on a solo level and as part of an ensemble.

To make the most progress possible, a student must find a quiet place to practice and get in the habit of truly listening to the sounds being produced. Learning to critique one’s sound is the best tool for building a lasting mastery of musicianship on every level. The music in this book is sequential from initial sounds to songs that are appropriate for the first performance to the beginnings of intermediate and advanced level ensemble materials.

If you patiently and consistently study the lessons enclosed, you will embark on a journey of musical performance that will set the tone for a lifetime of musical experience.

Ed Kelly, Fundamental Music Instruction Administrator



(Glenn Miller - Trombonist, Big Band Leader)



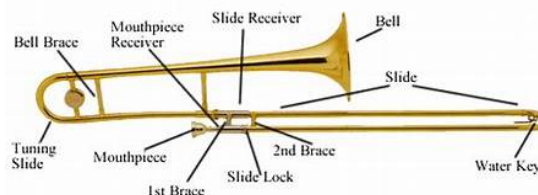
Assembly There is very little to assemble on a trombone. Place the mouthpiece into the lead pipe (near the 1st brace) with a gentle twisting motion. **Do not hit or pop the mouthpiece into place.** Popping the mouthpiece can cause a vacuum and get the mouthpiece stuck. If this happens please don't struggle to get it out – the best way is to bring it to a music store that should have a special clamp to un-pop the vacuum. Twisting too hard will simply snap the braces on the instrument and cause more problems. When attaching the slide to the bell section, make sure you don't move the bell section too close to the slide (You need room for your hand to move and to prevent the bell from hitting the slide, which can result in a dent). Always leave the slide locked when you put your horn down or in your case.

'Buzzing' to play your first sounds

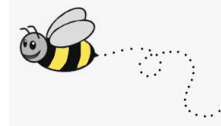
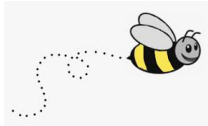
(On the mouthpiece only)



The first step in the process is learning to **"Buzz"**. To do this, start by slightly pulling the corners of your mouth back - keeping them against your teeth. Hold the lips gently together as though you are saying EMmm. The teeth are slightly apart so that the air can get through. (Probably the muscles in your mouth will get a bit tired after a while because you are now using muscles you are not used to.) In order to produce a Buzz sound simply hold this shape and blow a **steady stream of air** from the back of your lips and through the closed front of the lips - usually this isn't terribly difficult to start as long as you **don't squeeze your lips closed** but rather stretch them across the teeth.



Once you are able to Buzz, its time to place the mouthpiece up to your mouth. It is generally divided evenly between the top and bottom lip and of course is lined up in the center of your mouth and not off to one side or the other. Now that the mouthpiece is in place, do the exact same buzz as before.



If you get the air to move at a fast enough speed past the lips and into the mouthpiece, you will hear the sound of a "Duck Call".

(Make this "Duck Call" sound at different pitches. Speed up and slow the Buzzing by moving the corners of your mouth back or more forward - always keeping these corners against the teeth)

(Don't Puff Your Cheeks)



Dizzy Gillespie was famous for puffed cheeks but so far as I know - he is the only person to have become so famous with such a muscular difficulty.

The biggest problem to avoid is "Puffing the Cheeks" otherwise known as "Chipmunk Cheeks". Keeping the corners of the mouth pulled back and against the teeth will make it nearly impossible to Puff so if you are having "Chipmunk Cheeks" it is likely the corners of your mouth are not set correctly. Likewise if the sound is similar to the sound you might get playing in a plastic bubble, the lips are probably squeezed shut and not letting air get through. (Don't squeeze lips together - let the air do the work not over muscling the lips)

Famous Trombonists:

Joseph Alessi

- ☞ Born in 1959
- ☞ From Michigan
- ☞ Recorded 14 full length solo albums
- ☞ Principal trombone Of the New York Philharmonic
- ☞ Teaches at JSM (Julliard School of Music)


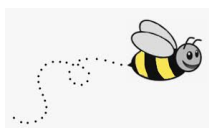



Joe Alessi

Arthur Pryor

- ☞ Born in 1870
- ☞ From Missouri
- ☞ 1st chair trombonist of John Philip Sousa's band
- ☞ Specialized in improvisation and range extension
- ☞ Paved the way for modern trombone soloists

(The John Phillip Sousa Band was the most famous concert band in America)

Holding the Trombone



To hold the trombone properly put your left thumb above the brace on the bell section and reach the other fingers to curve around the 1st brace of the slide section. Your pointer fingers can stretch forward to the mouthpiece (see picture below). The right thumb is placed under the 2nd brace of the slide section and 3 finger tips on on the top of the 2nd brace (see picture below). At the beginning most players will tend to grab the slide and almost look like they are punching as they slide out – try to avoid this as this will limit slide reach and slow the player down as you begin playing advanced level music. It is hard to break a long standing habit and would be better to simply start out right.



ALL sound is created through vibrations!

- On brass instruments the source for vibrations is the lips. A full, rich buzzing sound translates into a warm rich trumpet sound.
- The faster the Vibration, the higher the pitch
- Steady Air-stream = steady sound

You can change the sound of the trombone without even moving the slide! How? The trick is ... to change speed of the air.

	Shape for tongue	Air speed	Range of note
The more you stretch your lips across your teeth and the faster you make the air move.....	To	Slow	Low
	Te	Medium	Middle
	Ti	Fast	High

Steady, supported Air-stream - The Air-stream is the "Power Source" of the Trombone
Keeping it fast, steady and supported will create a clear sound

Have you ever watered plants with a garden hose?

When you want to water plants that are far away, you put the sprayer on jet spray (a smaller thinner opening for the water pressure) – causing thinner faster water spray, making it go farther.

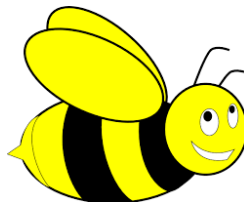
Corners of mouth - against teeth - relaxed center of lips, stretched across teeth for buzzing speed - thinner lips = faster buzz - thicker lips = slower buzz

Buzzing speed changes from slow to medium to fast and very fast by stretching the corners of your mouth more and more across the teeth and making the air move faster into the trombone- not by squeezing your lips together and pressing the mouthpiece against your teeth.

This is a picture of someone playing a high note/fast buzzing - notice the corners of the mouth are stretched back and mouth is not squeezed shut.



Joe Alessi - Lead Trombone - New York Philharmonic



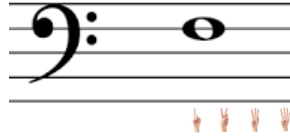
"Brass instruments do not produce sound"
Brass players produce sound"

this translates to- buzzing of the lip as the driving force of the brass sound.

Notes tell us how long to play and when placed on the music staff, what pitch to play



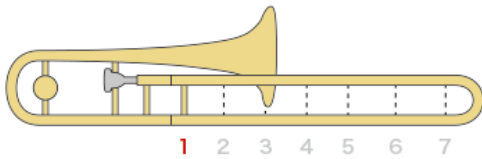
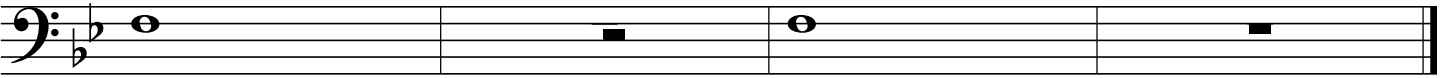
Whole Note
"F"



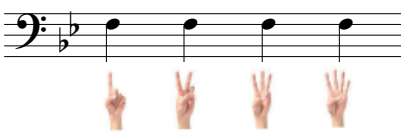
← F Line of
"Music Staff"

Loooong Tone F

A whole rest = 4 counts of silence

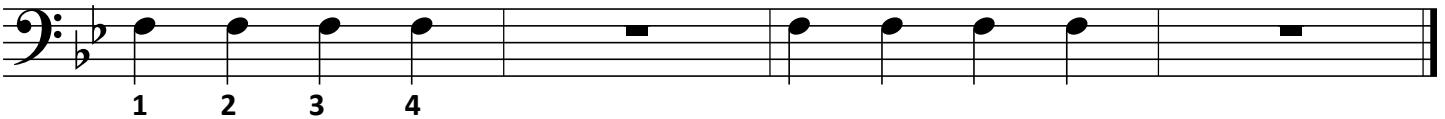


Quarter Notes are 1 count each



Use "Too" sound as you begin each note

Quarter F's

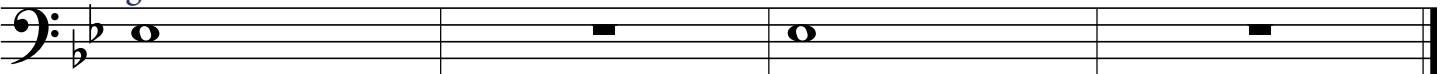


Whole Note
"Eb"



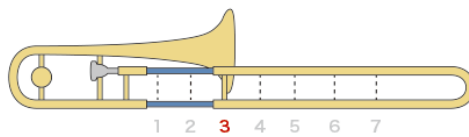
← Read Eb on the Music Staff
The "Space" below the F Line
is for the Eb Note

Loooong Tone Eb

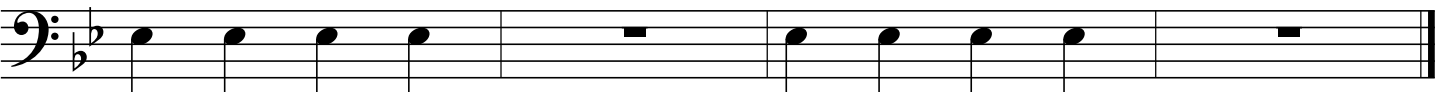


Eb

To play Eb, slide out to position 3



Quarter Eb's



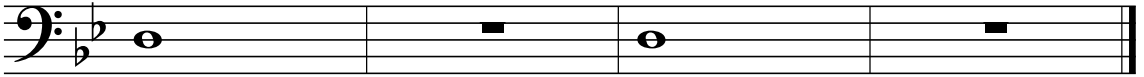
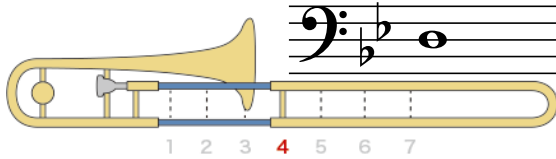
Again, Remember to say "Too" as the beginning of each tone. (This does not stop your airstream - think of the tongue as a dart - quickly touch the reed and quickly move it away so the airstream does not stop.)



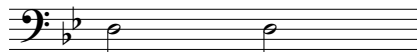
Whole Note
"D"



D Line of
"Music Staff"



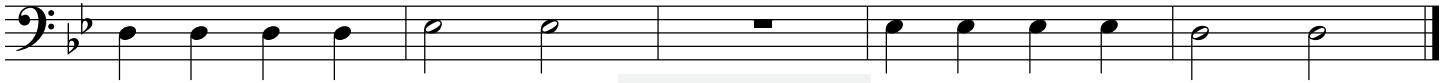
D is another Line Note - one tone lower than F (Space Note)



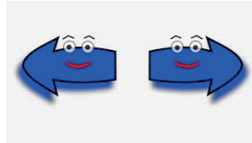
Half Notes are 2 counts each



Forward and Backward



(Play this forward the backward)

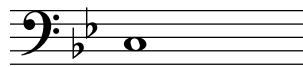


Try to play all 6 notes with one air-stream (Breath) - remember - the tongue motion does not stop the air-steam - it simply makes each tone sound with a clear beginning

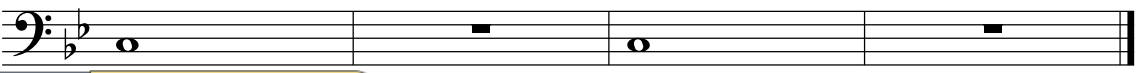
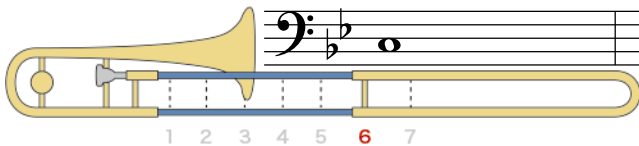
First Song - "Rain Rain"



Whole Note
"C"

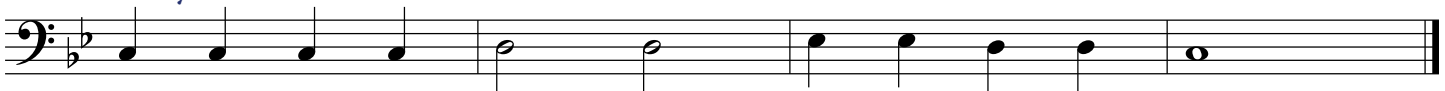


C is the space below the D Line on the "Music Staff"

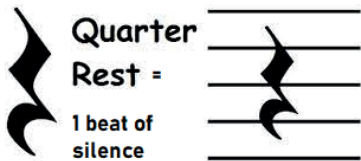


Remember - Long tones are the magic builders of musicality

D -E- finately Cool



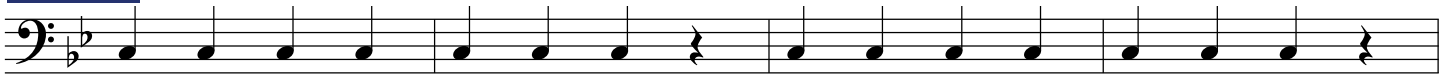
Putting all Together



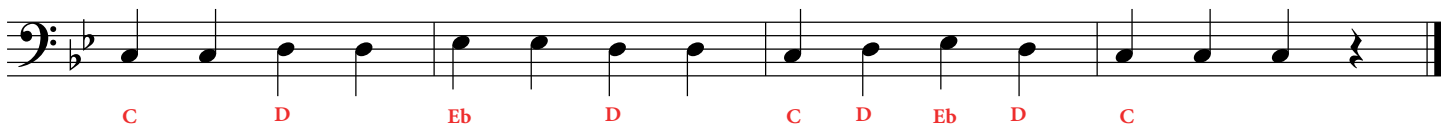
So Far we have:

- Played Whole Notes, Quarter Notes, Half Notes
- Counted Whole Rest and Quarter Rests
- Played Long Tone and Rhythms on F - Eb - D - C - Bb
- Worked on Embouchure, Tongue sound "Too", Conversational Tone

Vitamin C

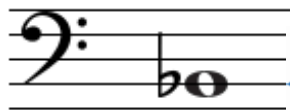


Play the 7 notes with 1 air-stream- use the "Too" sound to make the beginning of each note clear without stopping the air-stream

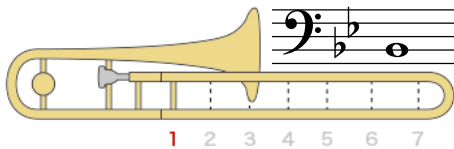


Trouble controlling Buzzing Speed?

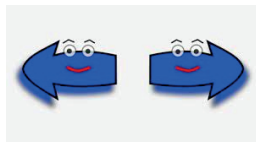
- Are your lips wet (or dry)?
- Is the Air-stream steady and firm?
- Lips closed in Mmmm position?
- Mouthpiece placed approx. 50/50
- Pinching? Don't - (let the aire do the work)
- Are you puffing cheeks! DON'T



Bb is the Line below the C
Space on the "Music Staff"

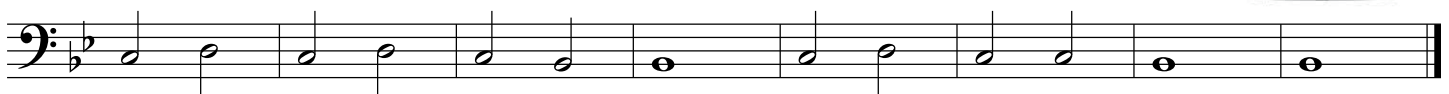


Bb - C or C - Bb?



(Try this forward the backward)
Be careful of the quarter rest
when playing it backward

Inch Worm





First Songs For Band

The Top portion of the page focuses on D - C and Bb
The bottom of the page includes more advanced material for students who are ready

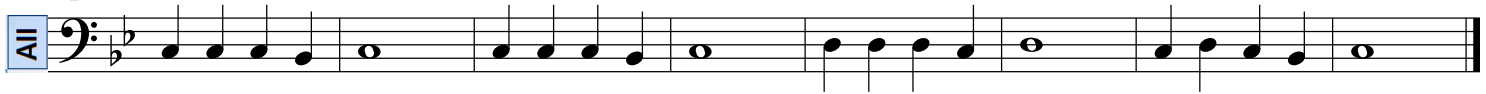
Continue to work for a smooth, Legato style with a warm, pleasing tone

Hot Cross Buns



Steady, Firm Air-stream - Too sound that does not stop the buzz, makes the beginning of notes clear

Apache Warrior



Try to play 8 beats with one Air-stream

This is a repeat sign, which means to go back to the beginning and play this line again

French Song



*Legato means - Smoothly Connected
Strive for smooth playing with little to no gaps in sound between notes*

This is the first time you have been asked to change from Bb to D in mid phrase -

First Songs for Musicianship

Each Page will include pieces that will help develop musicality (Rhythm, Phrasing, Breath Control - support reading skills)

Go Tell Aunt Rhodie



Speed - start at a medium pace and build up to a speed that will allow you to play each 2 measure phrase in one breath

Ticket A Tasket





Listen to the sound of the songs you are playing.
Is the sound pleasing and musical? Are there
ways to make the sound more clear or steady?

Christmas Chimes



D to Bb changes Buzzing speed

Half Note Rest
2 Beats of Silence

Mary Had a Little Lamb



Down by the Station



Playing Legato on Trombone means the buzzing does not stop - change notes supporting the air-stream, continuing the buzz even through the Too sound of the tongue - you will need to coordinate the Too sound exactly when you are in the new slide position

Gotcha Cha-Cha

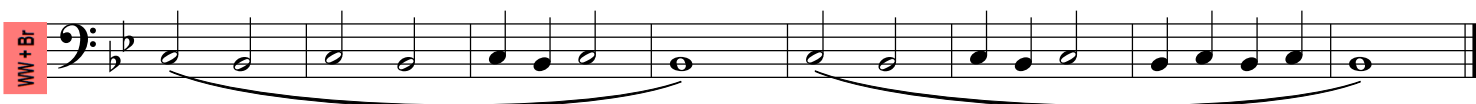


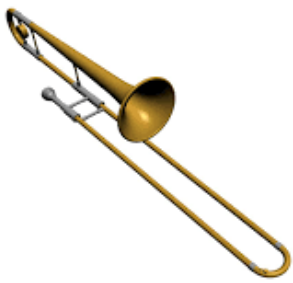
Learning to make your own judgments about the sounds you are making will go a long way toward helping you become a polished performer!

A Curved line connecting groups of notes or measures is a "Phrase Marking" for the Legato style (Smoothly Connected) Try to play all the notes of a phrase in 1 breath - this may mean you will have to play at a fast enough speed to make this possible

First Songs for Musicianship

Either Or





First Songs "4 Note Section"

Review Eb - D - C - Bb



March

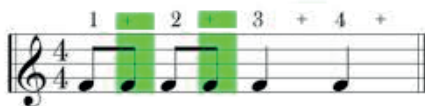
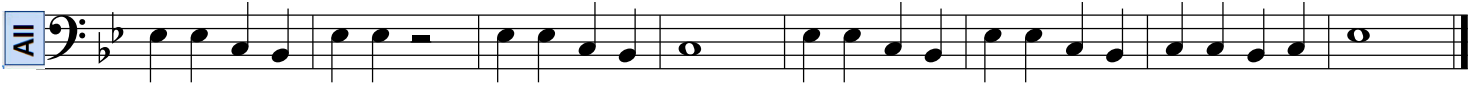


Indian Song

Half Scale



Rockin'



"And"

Think a number when you step down.



Think "and" when your foot goes up.



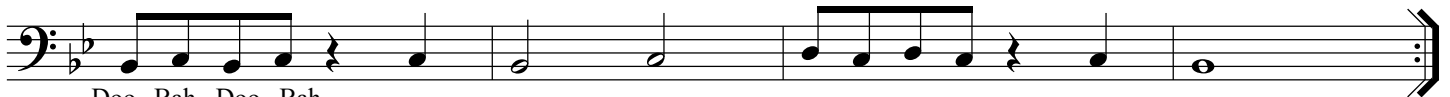
Doo Bah Doo Bah

First Songs for Musicianship

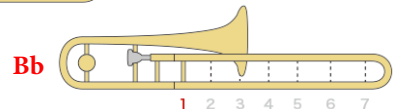
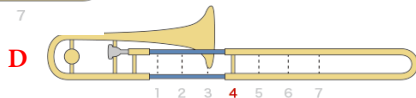
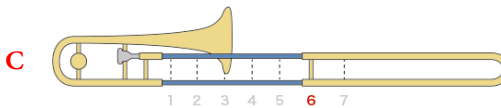
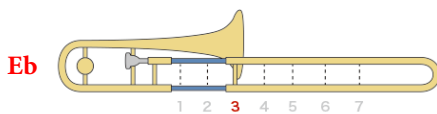
(Swing Style)



Doo Bah Doo Bah



Doo Bah Doo Bah



TEMPO

Adagio (Slow)



Moderato

(Medium)



Allegro (Fast)

Whose on First



Play all of these songs Adagio, Moderato and then Allegro

Peter Piper Picked a Peck of Pickled Peppers Polka



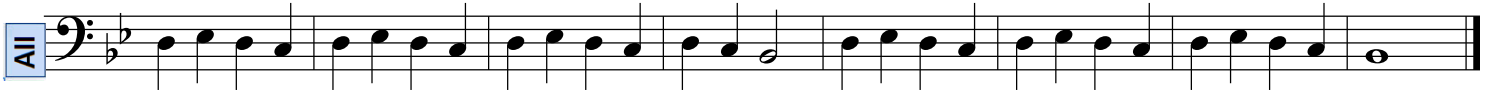
Ladders



Looney Toons

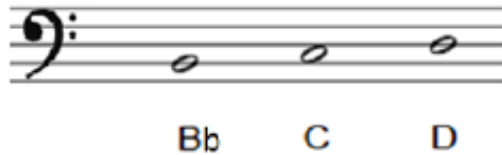


Circular Motion



This page is a Speed Drill. The object is to see how long it takes you to correctly identify each note

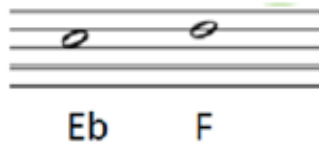
How fast can you identify these notes?



(Put down how many seconds it took you for each line)



New Notes



Trombone Technique

Three elements create the pitch:

- wind speed,
- embouchure size and
- tongue position.

	Shape for tongue	Air speed	Range of note
The more you stretch your lips across your teeth and the faster you make the air move.....	To	Slow	Low
	Te	Medium	Middle
	Ti	Fast	High

****Faster air-stream speed – higher pitch; **Thinner lips (stretched across teeth) – higher pitch; **Higher tongue position – higher pitch.** Above all - keep the air-stream steady and firm

'Eee' (Tee or Ti) shape INSIDE the mouth for higher notes (written G and C in the staff).

Oh (To or Toe) shape Inside the mouth for Low C

Trombone Technique

The goal is to make each note to have the same tone quality and ease as F (second line). To improve your sound on the trombone play this as steady as you can. Take a deep and relaxed breath so you can finish each phrase with a full tone without strain.

A musical staff in bass clef with a key signature of one flat. It contains six measures of music. The notes are: F2 (first line), G2 (first space), A2 (second line), B2 (second space), C3 (third line), and D3 (third space). The notes are grouped into three pairs, each with a slur above it. Below the staff, the fingerings are indicated as 1, 2, 1, 1, 3, 1.

Play each phrase in 1 breath - no tonguing required - follow the positions (since we have not studied all of these notes yet)

A musical staff in bass clef with a key signature of one flat. It contains six measures of music. The notes are: F2 (first line), G2 (first space), A2 (second line), B2 (second space), C3 (third line), and D3 (third space). The notes are grouped into three pairs, each with a slur above it. Below the staff, the fingerings are indicated as 1, 4, 1, 1, 5, 1.

A musical staff in bass clef with a key signature of one flat. It contains six measures of music. The notes are: F2 (first line), G2 (first space), A2 (second line), B2 (second space), C3 (third line), and D3 (third space). The notes are grouped into three pairs, each with a slur above it. Below the staff, the fingerings are indicated as 1, 6, 1, 1, 7, 1.

(Your arms may not be long enough to reach 7th position yet)

A musical staff in bass clef with a key signature of one flat. It contains three measures of music. The notes are: F2 (first line), G2 (first space), and A2 (second line). The notes are grouped into a single phrase with a slur above it. Below the staff, the fingerings are indicated as 1, 1, 1.

Play these notes in one breath - change notes without "Too" sound

A musical staff in bass clef with a key signature of one flat. It contains four measures of music. The notes are: F2 (first line), G2 (first space), A2 (second line), and B2 (second space). A slur is placed above the notes. Below the staff, a red dashed line is labeled with the number 1.

A musical staff in bass clef with a key signature of one flat. It contains four measures of music. The notes are: F2 (first line), G2 (first space), A2 (second line), and B2 (second space). A slur is placed above the notes. Below the staff, a red dashed line is labeled with the number 2.

These is known as "Lip Slurs"

It will help if you form your mouth as if to say "Toe - EE-oh" as you buzz

A musical staff in bass clef with a key signature of one flat. It contains four measures of music. The notes are: F2 (first line), G2 (first space), A2 (second line), and B2 (second space). A slur is placed above the notes. Below the staff, a red dashed line is labeled with the number 3.

A musical staff in bass clef with a key signature of one flat. It contains four measures of music. The notes are: F2 (first line), G2 (first space), A2 (second line), and B2 (second space). A slur is placed above the notes. Below the staff, a red dashed line is labeled with the number 4.

Trombone Technique

These songs will give you practice changing from mid range Buzzing "Teh" shape to Fast Buzzing "Tee or Ti shape

Slide positions are provided since many of these notes have not been studied yet - also, alternate fingerings are used to keep the 2 versions of each song as close to the same as possible

Cold Soggy Buns

Mid Range

3 4 6 3 4 6 6 4 3 4 6

High Range

3 4 6 3 4 6 6 4 3 4 6

****F can also be played in 6th position****

Whose on First (From pg. 11)

Mid Range

4 3 4 6 4 3 4 6 1

High Range

4 3 4 6 4 3 4 6 3

Twinkle Twinkle G= 4th position

Mixed Range

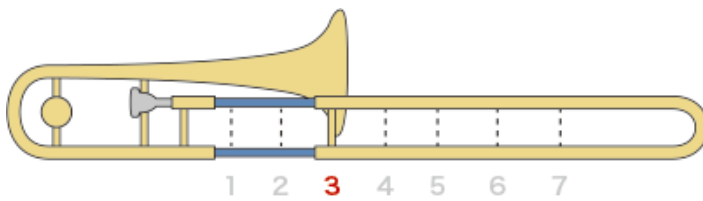
Bb F G F

Trombone players change the "Range" of their notes by changing the shape of their mouth as they "Buzz"



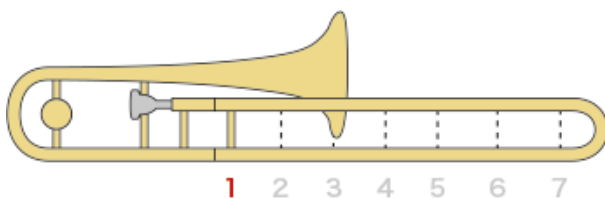
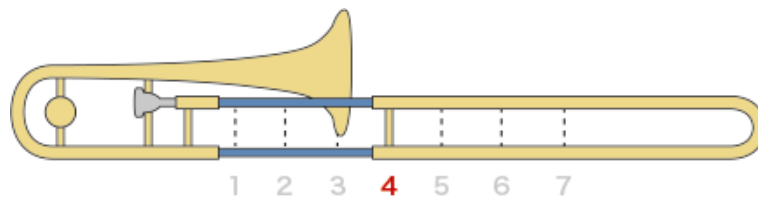
TROMBONE

- By buzzing your lips on the mouth piece, it produces sound.
- The trombone is played with a slide rather than keys or valves and is played straight out from the mouth.



Ab = Fast Buzzing / Position 3

G = Fast Buzzing / Position 4




F = Fast Buzzing / Position 1

First Songs "Review 5 Note Section"

There will be several new concepts introduced in the next few pages:

(Refer back to this page as these concepts are introduced)

New Repeat Signs;

- **D.S. al Fine** - means to start back at the "Segno" mark and continue playing until you reach the bar-line, marked with the word fine. This command stands for dal segno al fine, and literally means "[play] from the sign to the end." (segno sign) 
- **1st and 2nd Endings** - Many times the composer will want to repeat a passage of music exactly as it was played the first time, with the exception of the final few notes or measures. In this case, the composer will use first and second endings.



New Time Signature:

Until Now, we have been using
"Common Time"
known as the 4/4 Time
Signature

3/4 Time Signature



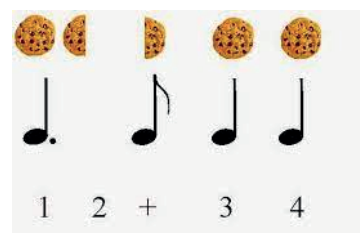
Dotted Rhythms: Adding a **Dot** next to a note increases the length of the note by Half

Example: A Half Note with a Dot adds 1 more beat



Here is an explanation using cookies for understanding

Quarter Notes with a Dot



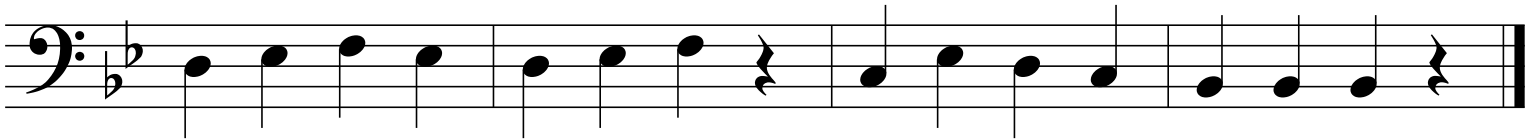
First Songs "Review 5 Note Section"

Oats Peas and Beans

Play this Adagio - Moderato - Allegro

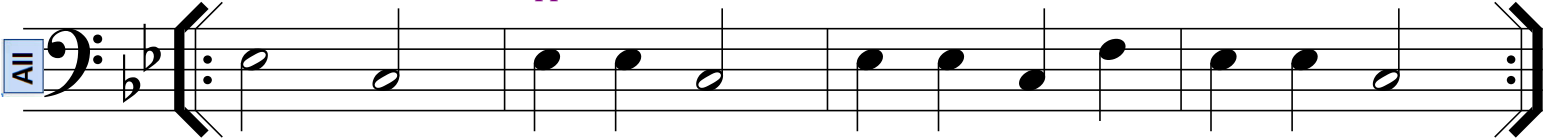


Play 7 Note phrases (Take a new breath on each quarter note rest)

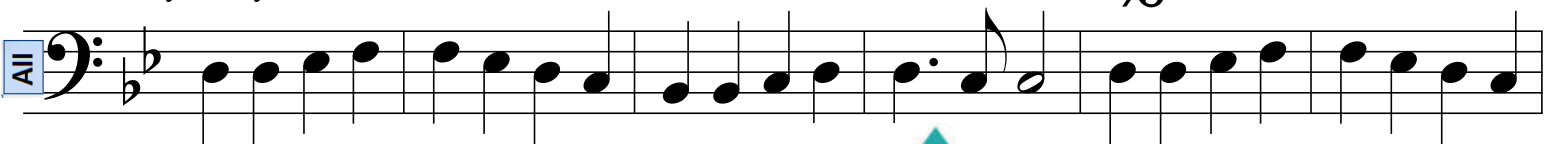


Remember -the tongue gives a clear beginning to each note but does not stop the steady air-stream - play smooth phrases

Rain Rain (Each time this appears - it has a new set of notes)



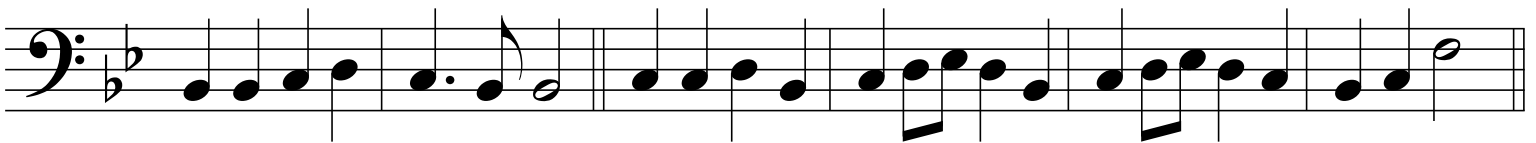
Joyful Joyful



Play this Adagio - Moderato - Allegro

Dotted Quarter + 8th

D.S. al Fine



New Term!



D.S. al Fine

When *D.S. al fine* is written in the music, you go back to this symbol (*segno*) and play to the *fine*.





Jingle Bells

F to Bb changes mouth shape from 'Tee' to 'Toe'

All

This repeat sign sends you back to the beginning, just like other repeat signs have - however, once you have played up to the bracket # 1 again, you will skip it and play the notes under the bracket #2 instead. This is called a 1st and 2nd ending.

Dreydle Dreydle



All

Old English Song





8th Notes

All

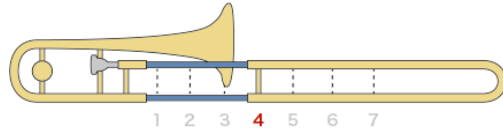
Groups of 8th Notes

Review:

Dotted Notes

	2 beats		3 beats
	1 beat		1½ beats

New Marking: The breath mark tells you where to take a breath in a piece of music



High Note G

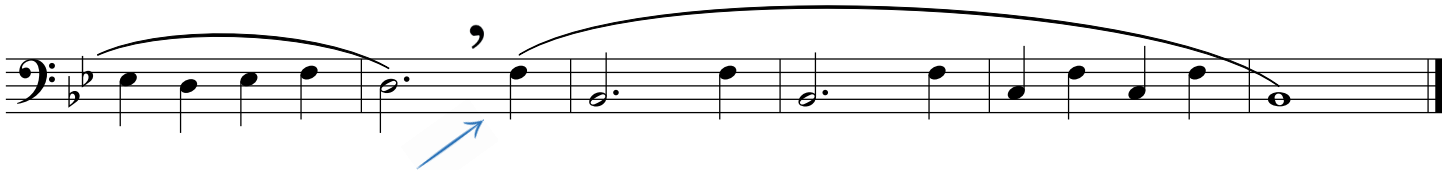
Small World

All 



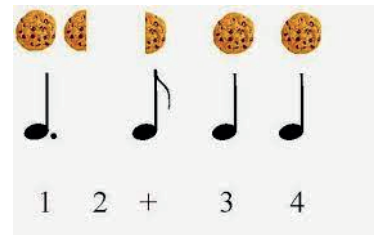
Sweetly Sings the Donkey

All 

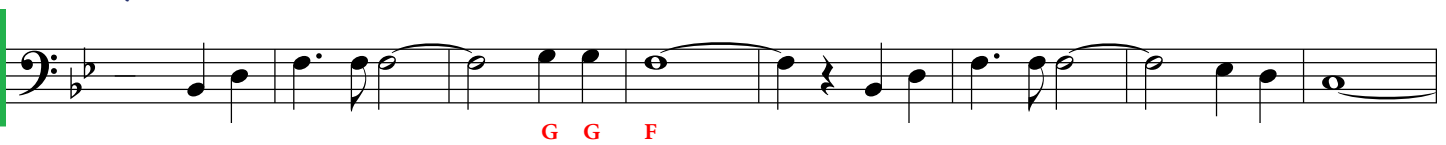


Here is an opportunity to practice change in mouth shape - 'Tee to Toe'

First Songs for Musicianship



Kumbaya

W/ Sax 

G G F



G G F

Trombone Notes

Mouth Shape:

Toe Teh Teh Teh Tee Tee Tee

Bb C D Eb F G Ab

1. Write the mouth shape above each note (Toe - Teh - or Tee) and the Slide Position below each Note

A phrase marking (Legato) is a curved line connection two or more notes of different pitches.

Legato passages should be played as smoothly as possible.

Legato and Ties

2. Draw in the Phrase Marking for each Dotted Line

3. Write the total number of beats for each set of Tied Notes

Bb, C, D, Eb, F (plus G + Ab)

You will now be slowly introduced to the notes of the lower register - Starting with A, then F

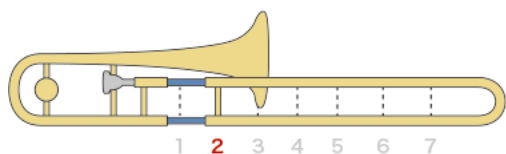
Playing more advanced pieces, musical way, require the ability to control your breath - playing longer, smooth sounding phrases.

The curved line is called a phrase marking which reminds you to use 1 breath for the phrases

Breathin' Easy

WW + Br

New Note
Low A



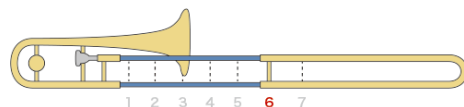
1 + (2) + 3 4 Syncopated Rhythm

Joshua

WW + Br

Angels We Have Heard on High

WW + Br



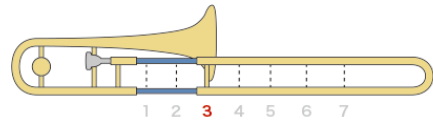
Low note like low F require an open shape "Toe or Ahh"

Good King Wenceslas

All 


New Note Ab



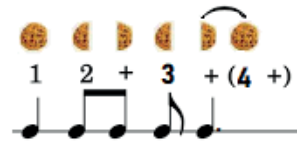


Cuckoo

All 

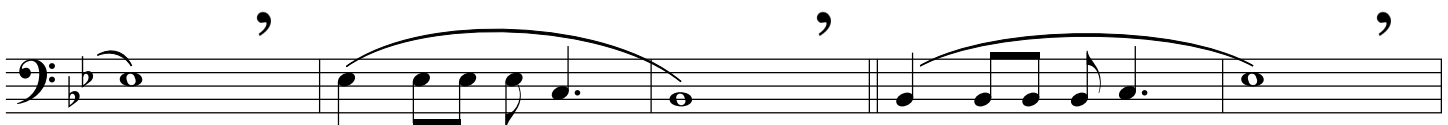


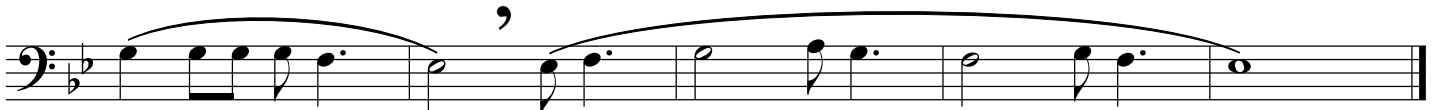
First Songs for Musicianship



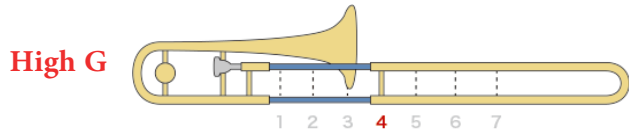
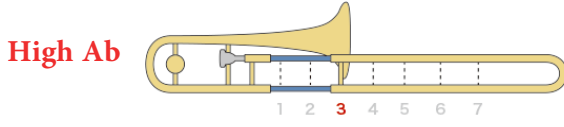
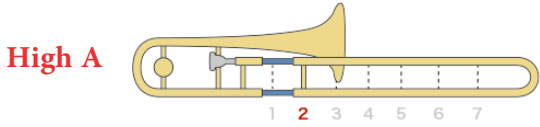
This Little Light of Mine

All 





Intermediate Music Section



	Shape for tongue	Air speed	Range of note
The more you stretch your lips across your teeth and the faster you make the air move.....	To	Slow	Low
	Te	Medium	Middle
	Ti	Fast	High

Rain Rain

W/ Tbn

Factors that affect Tone: 1) air speed 2) tongue position and 3) corners of the mouth

Slow air = flat, unsteady, unclear sound. Fast air = vibrant, steady, clear sound.

March

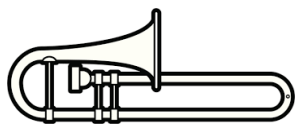
W/ Tbn

Low tongue position (ah) = unfocused. High tongue position (ee) = focused.

Corners should squeeze in towards the back teeth. Air-stream should be steady, fast and supported. Center of lips should not be squeezed - let the air-stream do the work.

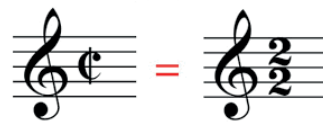
Mary Had a Little Lamb

W/ Tbn



Try "this page in 'Cut Time' (Alle Breve) This will mean to play each note for half of it's written value (Half note = 1 Beat, Quarters = 1/2 Beat)

alla breve



Hush Little Baby

Diff Key

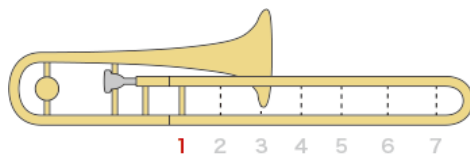
Play 4 bar Legato phrases - especially when playing Alle Breve

Legato means - Smoothly Connected Strive for smooth playing with little to no gaps in sound between notes

Camptown Races

Allego to Vivace (Alle Breve)

All



High Note Bb

The Blues

Diff Key

Good Night Ladies

All

Grandfather's Clock

Diff Key

A pickup note (formal name: Anacrusis) is a partial measure of notes that come before the the first, full measure. It is sometimes also called an "upbeat"



High Note Bb is used in Sing Noel - remember, when you play high notes - shape the throat, tongue and mouth in the 'Eee' - support fast moving 'cold' air

(See fingering below)

Sing Noel

All

Bb G F Bb

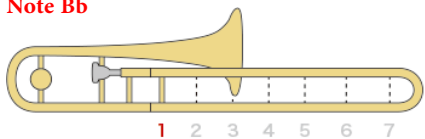
Lightly Row

All

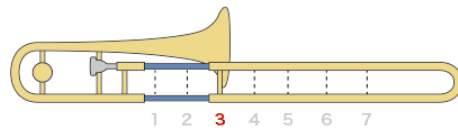
'Hark the Herald' has a wide range of notes - including new High Notes **Bb** and **C**. This is a wonderful opportunity to work on the mouth shape needed to play very High Notes with a warm, rich tone (not a pinched, squeezed tone). Support the air-stream with your stomach muscles so the air is always steady. Adjust the Tongue, Throat and mouth shape to match the range you are playing -

Listen carefully to your Tone

High Note Bb



High Note C



Hark the Herald

W/Tbn

Divisi

C



In music, an anacrusis (also known as a pickup) is a note which precedes the first downbeat in a bar in a musical phrase.

Amazing Grace

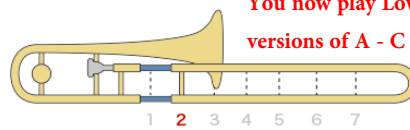


W/ Tbn

'Joy to the World' is based on a C Scale - including new High Note A. Play with a warm, rich tone (not a pinched, squeezed tone). Support the air-stream with your stomach muscles so the air is always steady. Adjust the Tongue, Throat and mouth

High Note A

You now play Low and High versions of A - C and D



Joy to the World

Play Allegro and then "Alle Breve"

W/ Tbn

Bb A G F Eb D C Bb

All

First Songs for Band

"On Parade"

Trombone 2

First line of musical notation for Trombone 2. It begins with a bass clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody consists of quarter and eighth notes.

Second line of musical notation for Trombone 2, continuing the melody from the first line.

Third line of musical notation for Trombone 2, concluding the piece with a double bar line.

Trombone 1

(to be added after learning Trombone 2)

First line of musical notation for Trombone 1. It begins with a bass clef, a key signature of two flats, and a common time signature. The melody consists of quarter and eighth notes.

Second line of musical notation for Trombone 1, continuing the melody from the first line.

Third line of musical notation for Trombone 1, concluding the piece with a double bar line.

All

We Will Rock You

***This song focuses on the notes Eb D C Bb but then adds High Note G**
Practice both the lower and Higher parts (Seeing 2 notes like this means "Divisi"
and you choose one of the parts while another student plays the other)*

All

Holiday March

2 3 4 5 6

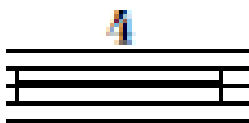
7 8 9 10 11

12 13 14 15 16

17 18 19 27 28

29 30 31 32 33

35 36 37 38



This black boxes with numbers over them means you will rest 4 measures (count 4 beats of rest for each measure - or count to 4, 4 times)

All

Olympic Theme

4 5 6

Musical staff 1: Bass clef, 4/4 time signature. Measure 4: whole rest. Measure 5: B1. Measure 6: F2, G2, F2, B1.

7 8 9

Musical staff 2: Bass clef. Measure 7: F2. Measure 8: B1, B1, B1. Measure 9: B1, B1, B1, B1.

10 11 12

Musical staff 3: Bass clef. Measure 10: F2, F2. Measure 11: B1, B1, B1, B1. Measure 12: F2, F2, B1.

13 14 15

Musical staff 4: Bass clef. Measure 13: B1, B1, B1, B1. Measure 14: F2, F2, B1, B1. Measure 15: B1, B1, B1, B1.

16 17 18 19

Musical notation for measures 16-19. The key signature has two flats (Bb and Eb). Measure 16: F2 (circled), F2, Bb1 (circled). Measure 17: Bb1 (circled), F2 (circled). Measure 18: G2 (circled), F2, Bb1 (circled). Measure 19: F2 (circled), F2 (circled).

20 21 22 23

Musical notation for measures 20-23. Measure 20: Bb1 (circled), Bb1, F2 (circled). Measure 21: Bb1 (circled), F2 (circled). Measure 22: G2 (circled), F2, Bb1 (circled). Measure 23: F2 (circled), F2 (circled).

24 25 4 29

Musical notation for measures 24-29. Measure 24: Bb1 (circled), Bb1, Bb1 (circled). Measure 25: A whole rest. Measure 26-28: A whole rest. Measure 29: Bb1 (circled), F2 (circled).

30 31 32 33

Musical notation for measures 30-33. Measure 30: G2 (circled), F2, Bb1 (circled). Measure 31: F2 (circled), F2 (circled). Measure 32: Bb1 (circled), Bb1 (circled). Measure 33: Bb1 (circled).

34 35

Musical notation for measures 34-35. Measure 34: Bb1 (circled), a fermata, Bb1 (circled), a fermata. Measure 35: Bb1 (circled). The piece ends with a double bar line.

All

I'm a Believer

Trombone 1

The musical score is written on seven staves in bass clef with a key signature of one flat (B-flat). The melody consists of quarter and eighth notes, with some rests and slurs. The piece concludes with a double bar line at the end of the seventh staff.



I'm a believer

All

I'm a Believer

Trombone 2

The musical score is written for Trombone 2 in the key of B-flat major (two flats) and 4/4 time. It consists of seven staves of music. The first staff begins with a bass clef, a key signature of two flats, and a common time signature. The melody starts on a whole note G2, followed by a series of quarter notes: A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5. The second staff continues with a whole note G4, followed by a quarter rest, then a quarter note G4, and a quarter note F4. The third staff starts with a quarter note G4, a quarter note F4, a quarter rest, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note Bb3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note Bb2, a quarter note A2. The fourth staff continues with a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note Bb1, a quarter note A1, a quarter note G1, a quarter note F1, a quarter note E1, a quarter note D1, a quarter note C1, a quarter note Bb0, a quarter note A0. The fifth staff starts with a quarter note G1, a quarter note F1, a quarter note E1, a quarter note D1, a quarter note C1, a quarter note Bb0, a quarter note A0, a quarter note G0, a quarter note F0, a quarter note E0, a quarter note D0, a quarter note C0, a quarter note Bb-1, a quarter note A-1. The sixth staff continues with a quarter note G-1, a quarter note F-1, a quarter note E-1, a quarter note D-1, a quarter note C-1, a quarter note Bb-2, a quarter note A-2, a quarter note G-2, a quarter note F-2, a quarter note E-2, a quarter note D-2, a quarter note C-2, a quarter note Bb-3, a quarter note A-3. The seventh staff starts with a quarter note G-3, a quarter note F-3, a quarter note E-3, a quarter note D-3, a quarter note C-3, a quarter note Bb-4, a quarter note A-4, a quarter note G-4, a quarter note F-4, a quarter note E-4, a quarter note D-4, a quarter note C-4, a quarter note Bb-5, a quarter note A-5. The piece ends with a double bar line.



I'm a believer

Musical staff 1: Bass clef, 4/4 time signature. Notes: Bb, A, G, F, E, D, C, F. Each note is circled and has its letter above it.

9

Musical staff 2: Bass clef. Notes: Bb, A, G, F, E, D, C, Bb. Each note is circled and has its letter above it.

Fine

17

Musical staff 3: Bass clef. Notes: Bb, A, G, F, E, D, C, F. Each note is circled and has its letter above it.

25

Musical staff 4: Bass clef. Notes: Bb, A, G, F, E, D, C, Bb. Each note is circled and has its letter above it.

D.C al Fine

This is a great piece for expanding your range to include High note Bb and A. You can then play a complete Bb Scale

Musical staff showing a Bb scale with fingering numbers above the notes: 1, b, 4, b, 1, 4, 2, 1.

All

The Crusaders

2 3 4 5 6 7 8

9 10 11 12 13 14 15 16

17 18 19 20 21 22 23 24

25 26 27 28 29 30 31 32

33 34 35 36 37 38 39 40

41 42 43 44 45 46 47 48

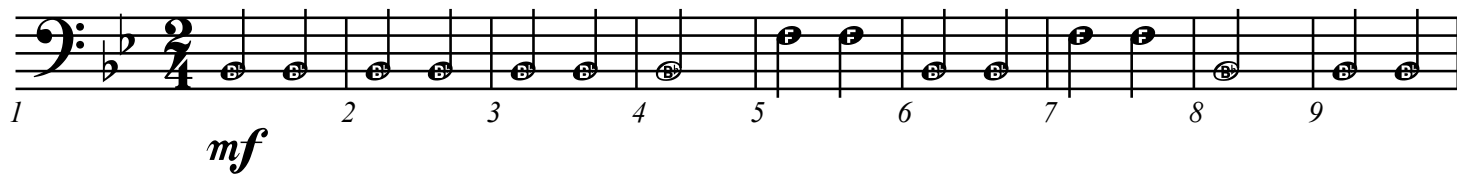
49 50 51 52 53 54 55 56

57 58 59 60 61 62 63 64

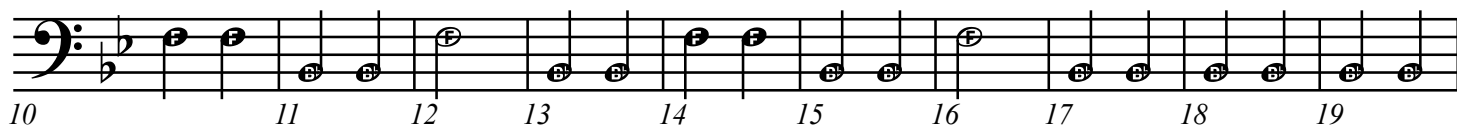
Twinkle Twinkle Little Star

Moderato (♩ = c. 108)
legato

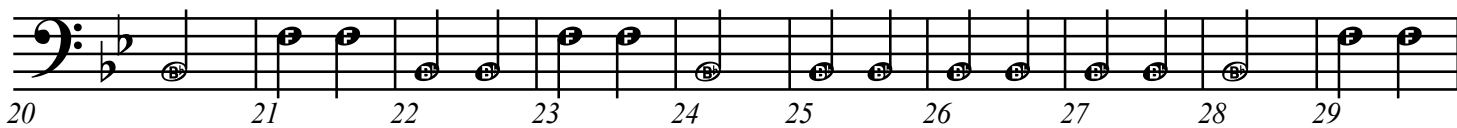
1 *mf* 2 3 4 5 6 7 8 9



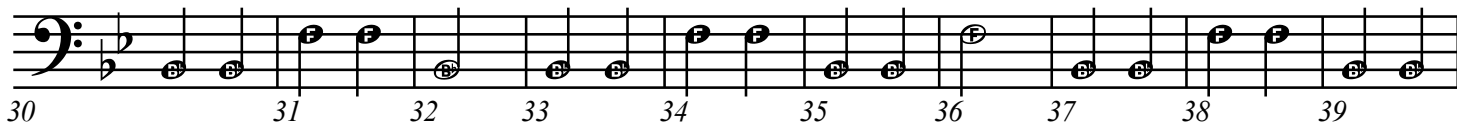
10 11 12 13 14 15 16 17 18 19



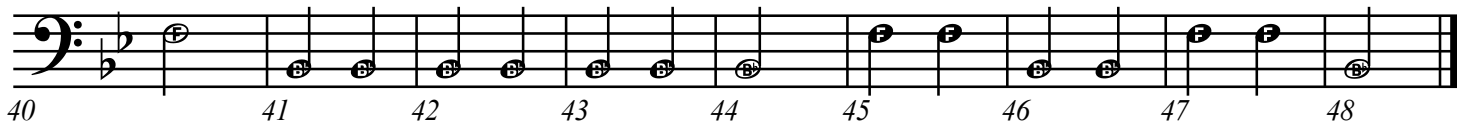
20 21 22 23 24 25 26 27 28 29



30 31 32 33 34 35 36 37 38 39



40 41 42 43 44 45 46 47 48



Italian Song

Trombone 1

All

The musical score for "Italian Song" is written for Trombone 1. It consists of five staves of music in bass clef with a key signature of two flats. The first staff begins with a repeat sign. The second staff contains a melodic line with some rests. The third staff continues the melody. The fourth staff shows a more active melodic line. The fifth staff concludes the piece with a first ending (marked "1.") and a second ending (marked "2.") leading to a final cadence.

Hail the Conquering Hero

Trombone 1

The musical score for "Hail the Conquering Hero" is written for Trombone 1. It consists of two staves of music in bass clef with a key signature of two flats. The first staff begins with a melodic line. The second staff continues the melody and concludes with a final cadence.

All

Italian Song

Trombone 2

Musical score for Trombone 2 of 'Italian Song'. The score consists of five staves of music in bass clef with a key signature of two flats (B-flat and E-flat). The first staff begins with a repeat sign. The music features a mix of eighth and quarter notes, with some rests. The fifth staff includes first and second endings, indicated by '1.' and '2.' above the staff.

Hail the Conquering Hero

Trombone 2

Musical score for Trombone 2 of 'Hail the Conquering Hero'. The score consists of two staves of music in bass clef with a key signature of two flats (B-flat and E-flat). The music features a mix of quarter and eighth notes, with some rests. The second staff ends with a double bar line.