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ACT

EXTRA

Introduction

The object of this work is to provide a change from the more academic form of study, and to give relaxation, and variety to the Trombonist's repertoire. Each movement has a title suggestive of the character of the music, and these should materially assist the student to realise something of the idea suggested.

They are really studies, in melodic form, easy and advanced; but consistent practice will bring them within the reach of any average player, and definitely improve the student's technical resources.

Happy Days

This movement speaks for itself; bright and happy, with the spirit of good friendship running through it.

Giant Strides

A study in long intervals, and yet there is a tune running through it; note the tenuto marks which mark this. The tempo should be a very moderate one, and students will find themselves well repaid by the careful attention devoted to the practice of this somewhat ungainly looking number.

Wooden Shoes

A Dutch impression, which should not be played too fast. There is a decided rhythm in this number which should represent the dance of the wooden shoes.

Romance

A little love story with a quaint second part, which should be delicately handled, and played at a very steady tempo.

Sacred Song

A noble number which was suggested by the words of the well known hymn, 'Praise My Soul The King Of Heaven'. Play this at a fair pace, and don't get drowsy over it. Spread the sound in the latter part, and finish with a full voice.

Trotting to Market

An arpeggio study, in which the tongue and slide should work neatly together. The second part is a smooth cantabile movement; it should go with a moderate swing, and with soft flexible tone.

Polka-aise

A study in technique of tongue and slide. Smart, clean playing is essential to the success of this study.

An English Landscape

This might be described as an old English Song and dance, suggestive of country lanes, meadows and hedges. There is nothing grand or heroic about it but just plain old-fashioned English.

Operatic Air

This number is characteristic of the old Italian Opera, and its treatment must be left to the imagination of the player. The second part should be played with steadiness, and the ending left to the technical abilities of the player.

Paddy's Holiday

Irish, 'and proud of it' is the keynote of this little piece; a jolly little jig, followed by a sombre and rather pathetic melody.

Hungarian Gipsies

This number is intended to represent the 'Magyar' temperament. The first part is dreamy and emotional, with scope for the player's imagination, whilst the second subject is full of life and energy. Care should be taken that the player does not overrun the measure of their technique in the latter part.

Cavatina

This should be treated as a vocal number and played with smoothness and breadth. Watch the 20th and 21st bars, and see that they receive the most delicate treatment. The second subject is in the form of a Polacca, where the mood is entirely changed, and becomes brilliant in character.

Departed Friends

A somewhat emotional number which should illustrate the character of its title. Note the little chorale which finishes up the movement.

Handel

An impression in the style of Handel, free and robust, with due observance of the lighter side of the sketch, and winding up in the Handelian fashion, big and broad.

An Old Salt

There is little need to describe this piece, it speaks for itself. The old sailor tries to coax a hornpipe, but soon tires, and takes a breather. He manages to put a spurt on for the finish.

Ballad

An old-fashioned ballad, the words of which must be left to the imagination of the player. The tune, however, will be found to be of interest and there is plenty of scope for artistic treatment.

Scottish

A little study in characteristic Scottish form. Don't take the first subject too slowly, and put a bit of feeling into the Meno Mosso movement.

Barcarolle

A Venetian Boat song, which should be treated smoothly and gracefully. The second part is full of warmth, and scope for effect, dying away in the distance.

Italian Serenade

An imaginary Tenor Solo in the Italian style, full of warmth and temperamental expression. Don't adopt the old British attitude towards this little piece, but make the best use of your imagination and fervour.

Cheerio

Another bright little number, the figuring of which is suggested by the word 'Cheerio'. Take it at your own speed.

Pierrette

Light and dainty, with the characteristic vivacity of the French Dancer. Note the change of mood in the Meno Mosso movement, and play with taste.

Norse Song

A characteristic little tune suggestive of the Norwegian Peasant. The melody is full of beauty, whilst the quaint little dance in the second part demands lightness and grace, and must not be played too quickly.

Russian Folk Song

This number is characteristic of the Russian temperament, grave and happy. The two moods are depicted here, a solemn melody and little dance figure.

Petite Valse

A bright little valse with plenty of opportunities for display of technique.

The Jester

A little air with variations of simple character. The tune is a typical country dance, and the variations are within easy compass. A pleasing finish to the list of studies.

Happy Days

Allegretto

mf *rall.*
a tempo *p* *pp*
mf
p *meno mosso* *Tempo*
rall. *p* *meno mosso* *p*
rit. *mf* *a tempo* *cresc.*
f
p *rall.* *pp*

This musical score for 'Happy Days' is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with the tempo marking 'Allegretto' and a dynamic of 'mf'. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics range from 'pp' (pianissimo) to 'f' (forte). Performance instructions include 'a tempo', 'meno mosso', 'Tempo', 'rit.' (ritardando), and 'cresc.' (crescendo). There are also markings for 'rall.' (rallentando) and 'pp' (pianissimo) at the end of the piece.

Giant Strides

Moderato

ten. ten.
p *cresc.* *p*
rit.
p a tempo *p*
p
mf *p* *dim.*

This musical score for 'Giant Strides' is written in treble clef with a key signature of three flats (Bb, Eb, Ab) and a common time signature (C). It begins with the tempo marking 'Moderato' and a dynamic of 'p'. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics range from 'p' (piano) to 'mf' (mezzo-forte). Performance instructions include 'ten. ten.' (tenuto), 'cresc.' (crescendo), 'rit.' (ritardando), 'p a tempo', and 'dim.' (diminuendo).

Wooden Shoes

Allegretto moderato

mf

p

mf a tempo

p

mf *D.C.*

This section consists of seven staves of music in 3/4 time, featuring a melody with eighth and sixteenth notes. Dynamics range from mezzo-forte (mf) to piano (p). The tempo is marked Allegretto moderato. The section concludes with a double bar line and the instruction D.C. (Da Capo).

Romance

Andante

p

p

p *rit.*

This section consists of three staves of music in 3/4 time, featuring a melody with quarter and eighth notes. Dynamics are primarily piano (p). The tempo is marked Andante. The section concludes with a double bar line and the instruction rit. (ritardando).

Allegretto

mf

p

mf

p

rit. *f* *p* *Lento* *D.C.*

This section consists of five staves of music in 3/4 time, featuring a melody with eighth and sixteenth notes. Dynamics range from mezzo-forte (mf) to piano (p). The tempo is marked Allegretto. The section concludes with a double bar line and the instruction D.C. (Da Capo).