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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 asset the 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 students 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 account which mark this. The tempo should by a very moderate one, and students will and themselves well repaid by the careful attaction devoted to the practice of this somewhat us gainly looking number.

Wooden Shoes

A Dutch impression, which should not be played too fast. There is a decided rhy km in this number which should represent the date of the wooden should

Romane

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

s cred Song

A litte 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 o Market

An arpeggio study, in which the tongue and slide should work matly together. The second that is a smooth cantabile movement; it should go with a meaning swing, and with soft flexible one.

Polo ase

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

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 movem at.

Handel

An impression in the style of Hande free and robust, with due observance of the lightesis of the sketch, and winding up in the Handelian fashion, big and road.

An Old Salt

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

Ballad

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

Scotia

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 corression. Don't adopt the stolid British attitude to sards this little piece, but make the best use of your imagination and fervour.

Cheerio

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

N'errette

Light and danty, with the characteristic vivacity of the French Dancer. Note the change of mood is the Meno Mosso movement, and play with tast

Norse Song

A characteristic little tune suggestive of the Norwegian Peasant. The melody is full of Leauty, 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.

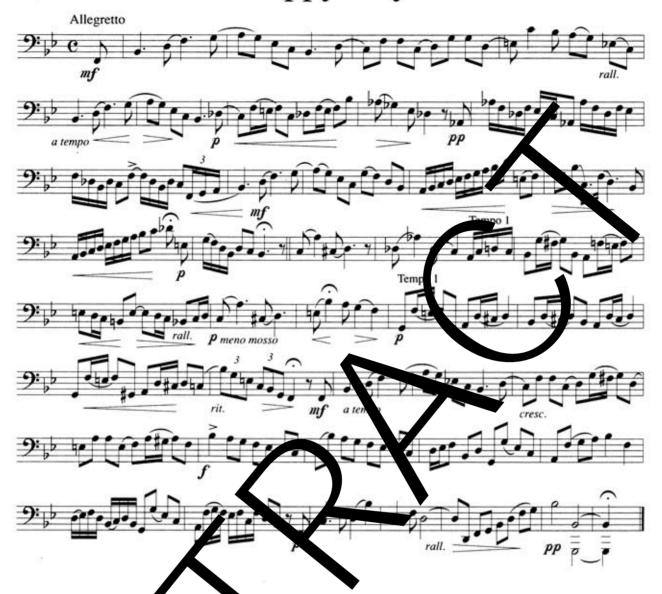
Petite Valse

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



Giant Strides



Wooden Shoes

