

SIMONE MANTIA

THE TROMBONE VIRTUOSO

(An Advanced Method)

CARL FISCHER, Inc.

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THE AUTHOR

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INTRODUCTION

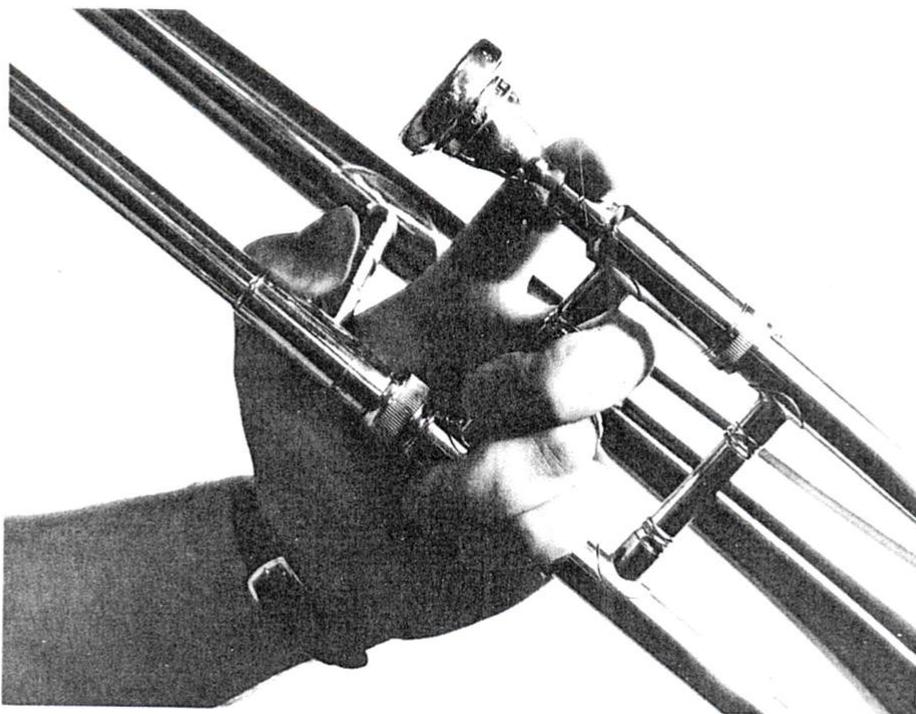
The prime object in writing this book has been to provide a new and entirely up-to-date Trombone Method and to present it in as concise and practical a manner as possible. To this end I have only included exercising material which, to my mind, would improve the musicianly ability and technical dexterity of the more advanced player. I feel thoroughly convinced that the conscientious and patient practice of the exercises included, will bring about rapid improvement, simplify many of the technical problems which Trombone players are confronted with as a rule, and that after completion, the performer, in addition to gaining a more thorough knowledge of the instrument and its many new and improved positions, will have developed a stronger and more reliable embouchure, enabling him to play with far greater ease and more perfect intonation.

NEW YORK, 1919

SIMONE MANTIA

To hold the Trombone correctly.

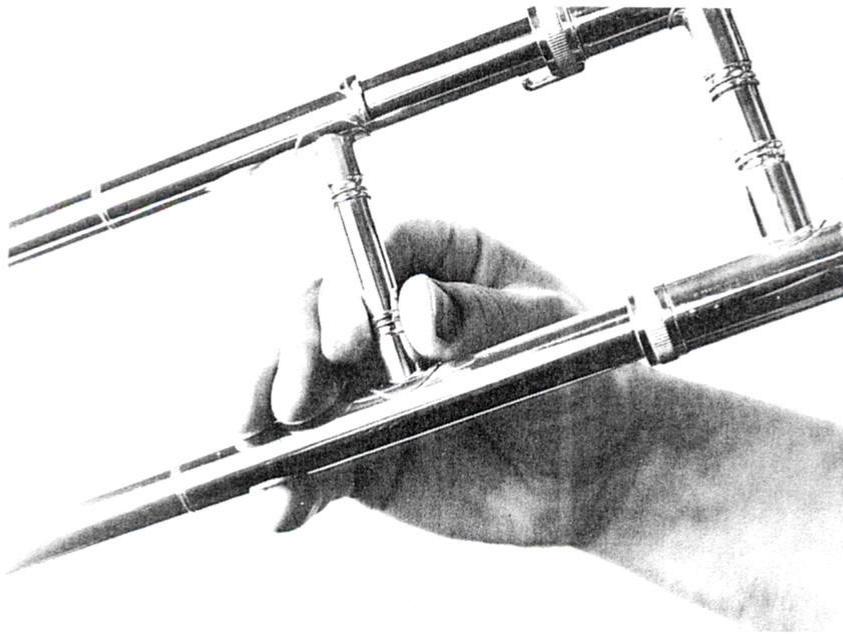
The left hand should grasp the instrument firmly.



Correct position of the left hand.

The third and fourth fingers should hold the under tubing securely against the palm of the hand. This is important; for the weight of the instrument should be sustained entirely by the left hand.

The right hand should be employed to hold and control the slide.



Correct position of the right hand.

The thumb and first and second fingers should grasp, positively, the lower part of the cross-piece. The end of the thumb should be held firmly on the cross-piece, next to the lower slide, almost in the corner. The little finger should extend beneath the lower slide when in the shorter positions. When in the longer positions the little finger need not remain under the slide.

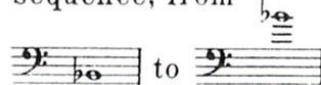
The thumb should never leave the cross-piece. The wrist should not bend, but should be held so as to always form a straight line from the elbow to the end of the thumb.

Some personal observations regarding Tone-Production

In my opinion, the best way to improve the quality of one's tone is to practice sustained notes. This should be done regularly every morning before playing anything else. It should be done in the following manner:



Start the tone clearly and precisely, but as softly as possible, increasing it through a gradual *crescendo* to *fortissimo*; then *decrescendo* to *pianissimo*. In doing this, be careful to keep the tone steady, and do not get sharp in the *crescendo* or flat in the *decrescendo*. It would be a good idea to practise the long tones in chromatic sequence, from



It is not necessary, or wise, to make a rule of practising a certain length of time each day, and one should exercise judgment in this respect. Do not play when the lips are tired, and rest frequently, during practice.

Do not press the mouthpiece too tightly against the lips.

Some players acquire the habit of producing a tremolo in their tone. Personally I am opposed to this style, and have always tried to avoid it.

I use more of the upper lip than the lower, but many players achieve good results with the direct opposite.

I also play with wet lips, although some of the world's greatest players advocate playing with dry lips.

Do not hold the slide tightly with your fingers, and be sure that the wrist is loose, just as it would have to be in using the bow on a violin.

This page shows the four clefs, which a Trombonist, aspiring to become a symphony or grand opera player, will be apt to meet at any time. Every serious-minded student should make it a point to be familiar with these clefs. The one most frequently used is the Bass Clef, but in Grand Opera and Symphonic works, the Tenor and Alto Clefs are used to a considerable extent for first and second Trombone parts. The third Trombone occasionally, (but very seldom) is written for in the Alto Clef. As a general rule however, third Trombone parts are confined to the use of the Bass Clef.

The examples as given on this page, show that with each different clef, the names of the various lines and spaces of the staff, change.

When the Trombone part is written in the Bass Clef, the note sounds precisely as written, just like any C-instrument.

When the Trombone part is written in the Tenor or Alto Clefs, the notes will also sound as written. For instance C will sound the same as C on the piano or violin.

When the Treble Clef is used, the music does not sound as written. If the B flat Tenor Trombone is used, it becomes a so-called transposing instrument, and when C is written it will, in reality, sound B flat, Concert Pitch.

These examples are practically self-explanatory, and can be used for future reference and guidance.

Bass Clef

Treble Clef

Tenor Clef

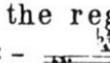
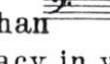
Alto Clef

This page offers a practical presentation of a Chromatic Scale (in Bass Clef) ascending in sharps, and descending in flats. The purpose of this exercise is to show the correct positions, as well as the positions that will insure the best intonation. Many of these positions will seem strange and new to the average performer, but, if he will devote a little time and thought to the subject he will soon realize that this page in itself contains the whole secret of accurate and precise trombone playing.

Wherever one numeral only is indicated over the note, that position suffices. Wherever two numerals are indicated, one position will be more suitable in some passages, while the other position will facilitate matters in other passages.

The marking of a note with three numerals signifies that it can be played in three positions, and the performer must use his own judgment in choosing the position most suitable for the passage to be rendered. The exercises which follow will illustrate this more fully.

The ring O around certain numerals indicates positions that should never be used in the playing of slow movements. In the playing of quick passages, runs, etc. they can be used to advantage.

A sharp or flat, in front of a numeral means the following:- b in front of a numeral signifies that the slide should be extended a trifle further than the regular position. In other words, flatten it somewhat. For instance, take the note D:-  When playing this note in the fourth position, extend the slide a trifle further than  you would under ordinary conditions and it will help you to gain greater accuracy in your intonation. When a # is marked in front of a numeral, do the direct opposite, and draw the slide a little further in, sharpening the position a trifle.

Players who have adhered to the old systems have not been able to acquire a great amount of technic or skill, and as a rule their playing has been characterized by heaviness and faulty intonation.

The charts and diagrams showing the simplified and improved positions should be carefully studied.

Chromatic Scale Bass Clef

The next few exercises are written in whole notes, so as to give the student an opportunity of becoming accustomed to the newer positions. They should be practised with great care.

Key of B \flat

1

Key of A

2

Key of A \flat

3

Key of G

4

Key of G \flat

5

Key of F

6

Key of E

7

The following exercises are written in quarter notes. Be very careful of the D in the fourth position. The \flat indicates that the slide should be extended slightly, to get accurate intonation. In some passages it would be advisable to take the note in the first position. After a little practice, the player should be able to judge for himself as to which position will give the best results.

Key of C

8

Key of B \flat

9

Key of E \flat

10

Key of F

11

Key of A \flat

12

Key of G

13

Key of D

14

Key of D^b

15

Key of A

16

Key of G^b

17

Key of E

18

Key of B

19

These exercises, the first to appear in eighth notes, should be played slowly at first.

Key of B \flat

20

Key of E \flat

21

Key of G

22

Key of D

23

Key of A^b

24

Key of B^b

25

In this exercise, be particularly careful to follow the markings of the positions. The notes should be practiced precisely as marked. Though it may seem strange at the start, it will mean much to the future playing of the student if he will accustom himself to these positions. Notice how simple the sixth bar from the end becomes, and how well in tune it will be.

Key of B^b

26

This exercise should be studied as marked, and requires no additional explanation. The student should continually bear in mind the importance of playing all exercises slowly at first.

Key of G

27

The following exercises as far as and including 59, though written in various forms, require no additional explanations. Be sure to master one exercise before proceeding to the next.

Key of D

28

Key of A

29

Key of E

30

Key of B

31

Key of F#

32

Key of Bb

33

Allegro moderato

34

Three staves of bassoon music. The first staff starts with a measure in B-flat major (two flats) followed by a measure in E-flat major (one flat). The second staff begins with a measure in B-flat major. The third staff begins with a measure in B-flat major, followed by one in A major (no sharps or flats), and then one in B-flat major.

Allegretto

35

Bassoon part in G major (no sharps or flats). Measures 35-36 show a continuous line of eighth-note patterns.

Moderato

36

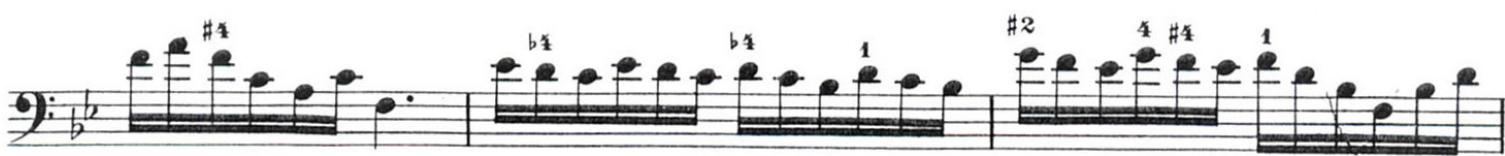
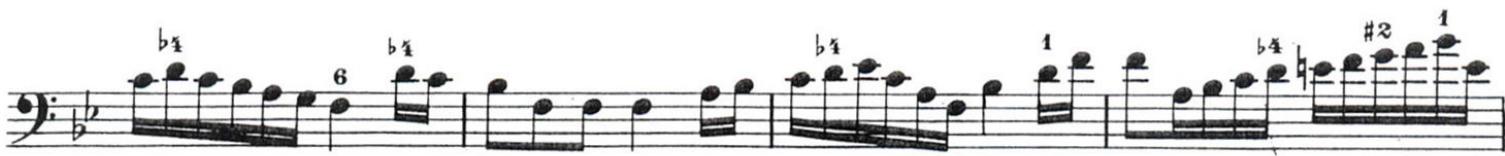
Bassoon part in G major. Measures 35-36 show a continuous line of eighth-note patterns.

Bassoon part in G major. Measures 37-38 show a continuous line of eighth-note patterns.

Bassoon part in G major. Measures 39-40 show a continuous line of eighth-note patterns.

Bassoon part in G major. Measures 41-42 show a continuous line of eighth-note patterns.

Moderato assai



A musical score for cello, consisting of three staves of music. The top staff begins at measure 39, the middle staff at measure 40, and the bottom staff at measure 41. Each staff is in 2/4 time and features a bass clef. Measure 39 starts with a dotted half note followed by eighth-note pairs. Measures 40 and 41 continue with eighth-note pairs, with measure 41 transitioning to a new section starting at measure 41. The score includes dynamic markings such as forte (f), piano (p), and accents. Measure 41 concludes with a repeat sign and a double bar line.

42

43

44

45

46

47

48

49

50

51

52



Moderato



Allegretto

56

Tarantella N° I

57

Tarantella N° II

58

Although the Tenor Clef was explained at the beginning of this book, the author thought it wise to again give the student an opportunity of becoming familiar with the notes in this clef. Study the chart well, before attempting the exercises. Without being able to read the notes properly the performer will always experience difficulties. The upper line shows notation in the Tenor Clef, and the lower line, where they would be placed if written in the Bass Clef.

As the notes are written and called
Tenor Clef

Corresponding notes in the Bass Clef

Chromatic Scale

(Tenor Clef)

The musical score consists of six staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It shows a continuous sequence of notes from C to C' (one octave higher than the starting note). The second staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. It features various note heads with Roman numerals (I, II, III, IV, V, VI, VII) and circled numbers (e.g., circled 6, circled 7). The third staff continues with a bass clef, a key signature of one sharp (F#), and a common time signature. It also contains note heads with Roman numerals and circled numbers. The fourth staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. It includes note heads with Roman numerals and circled numbers. The fifth staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. It features note heads with Roman numerals and circled numbers. The sixth staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. It includes note heads with Roman numerals and circled numbers.

Key of B \flat

1

Key of F

2

Key of C

3

Key of E♭

4

Key of A♭

5

Key of G

6

Key of D

7

Key of D \flat

8

Key of A

9

Key of G \flat

10

Key of E

11

Key of B

12

Moderato assai

13

Moderato assai

13

p

cresc.

rit. a tempo

f

ff

Andante

14

Andante

14

p

f

pp

rit.

pp

p

f

p

cresc.

ff

poco rit.

ff

15

The musical score consists of ten staves of bassoon music. The key signature starts with one flat (B-flat) and changes to one sharp (A major) at the beginning of the second staff. The time signature is common time (indicated by 'C'). The first staff begins with a forte dynamic (f). The music is composed of sixteenth-note patterns, primarily eighth-note pairs and sixteenth-note chords. Slurs and grace notes are used throughout the piece.

Allegro moderato

16

a tempo

rit.

D. S. al C

Exercises in the Treble Clef

As a rule, the Treble Clef is used only for playing so-called Tenor parts in band arrangements. The regular Trombone parts for band however, are written in the bass clef. The Treble Clef is never used in orchestra work of any kind.

When playing in the Treble Clef, the notes do not sound precisely as written, as the chart shows. When playing in the Bass Clef, the notes sound precisely as written. In other words, when playing in Treble Clef, the note written as C, actually sounds B flat, one whole tone lower, while if playing in the Bass Clef, the note written as C actually sounds C, - concert pitch.

Many amateurs can only read in the Treble Clef, whereas if they could read in the Bass Clef, it would put an end to many of their troubles.

As the notes are written and called

Treble F# G A B C# D E F# G A B

Tenor E F G A B C D E F G A

Bass E F G A B C D E F G A

Corresponding notes in the Tenor Clef

Corresponding notes in the Bass Clef

Treble C# D E F# G A B C# D E F# G

Tenor B C D E F G A B C D E F

Bass B C D E F G A B C D E F

Chromatic Scale

(Treble Clef)

Actual sound
in Concert pitch

Moderato

1 

Staccato

2

The musical score consists of two staves of eight measures each. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The first measure contains six eighth notes. The second measure contains six eighth notes. The third measure contains six eighth notes. The fourth measure contains six eighth notes. The fifth measure contains six eighth notes. The sixth measure contains six eighth notes. The bottom staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The first measure contains six eighth notes. The second measure contains six eighth notes. The third measure contains six eighth notes. The fourth measure contains six eighth notes. The fifth measure contains six eighth notes. The sixth measure contains six eighth notes. The seventh measure contains six eighth notes. The eighth measure contains six eighth notes.

2^a

The musical score consists of ten staves of sixteenth-note patterns. The first staff begins with a dotted half note followed by a sixteenth-note pattern. Subsequent staves show various sixteenth-note figures, including pairs of eighth-note chords and more complex patterns like sixteenth-note chords. The notation is in common time, with a treble clef.

2b

The musical score consists of nine staves of music for a single instrument. The key signature is common time (indicated by a 'C'). The music is written in a treble clef. The notes are mostly eighth and sixteenth notes, with some sixteenth-note patterns grouped together by vertical bar lines. The first staff begins with a dotted half note followed by an eighth note. The subsequent staves show various rhythmic patterns, including sixteenth-note figures and eighth-note pairs.

2^c

21664-121

Before going ahead with these exercises, the student should know the difference between notes when marked as follows:-  The first of the three notes has a dot over it and as a consequence should be shortened, or played as an eighth note. The second note has no additional mark, so is given its regular value. The line over the third note signifies that it should be well sustained (*tenuto*).

Moderato

3




a tempo




Andantino un poco mosso

4







Musical score for measures 1 through 4:

- Measure 1: Dynamics: *p*, Slurs, Grace notes.
- Measure 2: Dynamics: *p* (beginning), *f* (ending).
- Measure 3: Dynamics: *p*, Slurs, Grace notes.
- Measure 4: Dynamics: *pp* (beginning), *ff* (ending).

Moderato

5

Musical score for measures 5 through 10:

- Measure 5: Dynamics: *p*, Slurs, Grace notes.
- Measure 6: Dynamics: *p*, Slurs, Grace notes.
- Measure 7: Dynamics: *p*, Slurs, Grace notes.
- Measure 8: Dynamics: *p*, Slurs, Grace notes.
- Measure 9: Dynamics: *pp*, Slurs, Grace notes.
- Measure 10: Dynamics: *pp*, Slurs, Grace notes.

Tempo di Mazurka moderato

6

p

poco rit. *a tempo*

p

f

poco rit.

7

b4

b4 *1*

8 *1*

6 *6*

b4

b4 *1*

5 *6*

b4 *1*

b4 *1*

b4

6

1

4

b4

1

b4

1

b4

1

8

Allegro

9

10

11

12

6 2 6

$b_4 \#5$

b_4

b_4

b_4

b_4

b_4

6

13

1 1 $\#1$ 1

$b_4 b_4 b_4$

b_4

staccato

14

15

Allegro

16

Moderato b_4 $\#_4$

17 

Moderato $\#_5$ b_4

18 

Moderato assai

19

Moderato assai

19

Bassoon 2[#] Bassoon 2[#]

mf

$b\frac{1}{4}$

f

p

$b\frac{1}{4}$

ff

Allegretto

20

Allegretto

20

Bassoon 2^b Bassoon 2^b

mf

f

mf

ff

Allegro moderato

21

Allegretto

22

Allegro staccato

23

1
2
3
4
5
6
7
8

Moderato

24

6
1
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

25

staccato sempre

$\frac{2}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{6}{4}$

Allegretto staccato

26

$\frac{2}{4}$ $\frac{5}{4}$ $\frac{1}{4}$ $\frac{5}{4}$ $\frac{25}{4}$

$\frac{2}{4}$ $\frac{5}{4}$ $\frac{1}{4}$ $\frac{5}{4}$ $\frac{25}{4}$

$\frac{2}{4}$ $\frac{5}{4}$ $\frac{2}{4}$

Slow Polka

27

Slow Polka

27

1 2 3 4 5 6 7 8 9 10

a tempo

rit

1 2

Sheet music for bassoon, page 51, measures 1-10. The music is in 2/4 time, bass clef, and key signature changes between B-flat major and A major. Measure 1: Bassoon plays eighth-note pairs. Measure 2: Bassoon plays eighth-note pairs. Measure 3: Bassoon plays eighth-note pairs. Measure 4: Bassoon plays eighth-note pairs. Measure 5: Bassoon plays eighth-note pairs. Measure 6: Bassoon plays eighth-note pairs. Measure 7: Bassoon plays eighth-note pairs. Measure 8: Bassoon plays eighth-note pairs. Measure 9: Bassoon plays eighth-note pairs. Measure 10: Bassoon plays eighth-note pairs. Measure 11: Bassoon plays eighth-note pairs. Measure 12: Bassoon plays eighth-note pairs. Measure 13: Bassoon plays eighth-note pairs. Measure 14: Bassoon plays eighth-note pairs. Measure 15: Bassoon plays eighth-note pairs. Measure 16: Bassoon plays eighth-note pairs. Measure 17: Bassoon plays eighth-note pairs. Measure 18: Bassoon plays eighth-note pairs. Measure 19: Bassoon plays eighth-note pairs. Measure 20: Bassoon plays eighth-note pairs.

Valse moderato

28

p

1 *2*

ff *p* *dolce* *f*

rit. *p a tempo*

p

f *p*

ff *p*

dolce

Polka

29 *f* rit. *p*

accel. e cresc. rit. *a tempo*

mossa
rall.

rit. *a tempo*

rit. *rit.*

a tempo

p *accel. e cresc.*

rit. *a tempo*

rit. *pp 2d time*

f both times

Valse moderato

30 



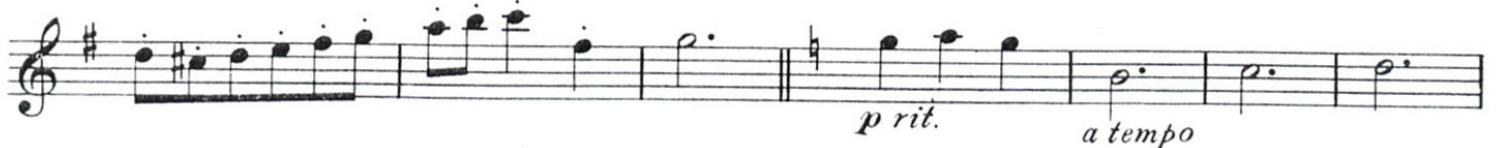














Musical score consisting of eight staves of music for a solo instrument, likely flute or piccolo. The music is in common time and includes various dynamics and performance instructions.

- Staff 1:** Treble clef. Measures 1-2: eighth-note patterns. Measure 3: dynamic *p*. Measures 4-5: eighth-note patterns. Measure 6: dynamic *ff*.
- Staff 2:** Treble clef. Measures 1-2: eighth-note patterns. Measure 3: dynamic *ff*.
- Staff 3:** Treble clef. Measures 1-2: eighth-note patterns. Measure 3: dynamic *ff*.
- Staff 4:** Treble clef. Measures 1-2: eighth-note patterns. Measure 3: dynamic *ff*.
- Staff 5:** Treble clef. Measures 1-2: eighth-note patterns. Measure 3: dynamic *ff*.
- Staff 6:** Treble clef. Measures 1-2: eighth-note patterns. Measure 3: dynamic *ff*.
- Staff 7:** Treble clef. Measures 1-2: eighth-note patterns. Measure 3: dynamic *ff*.
- Staff 8:** Treble clef. Measures 1-2: eighth-note patterns. Measure 3: dynamic *ff*.

a tempo

rit.

Tempo di Polonaise

31

6 6

f

p

p

p

f

f pp

f

rit.

Moderato

32

21664-124

Tempo di Polka

33

*) This pedal C  should be taken in the first position.

Musical score for a solo instrument (likely flute or oboe) in common time. The score is divided into ten staves.

- Staff 1:** Dynamics: *p*, *f*. Measures 1-2.
- Staff 2:** Dynamics: *p*. Measures 3-4.
- Staff 3:** Dynamics: *f*. Measures 5-6. Measure 6 is marked with a bracket above the staff.
- Staff 4:** Dynamics: *p*. Measures 7-8.
- Staff 5:** Dynamics: *f*, *p*, *p*. Measures 9-10. Measure 10 is marked *ff* at the end.
- Staff 6:** Measures 1-2.
- Staff 7:** Measures 3-4.
- Staff 8:** Measures 5-6. Measure 6 is marked *p*.
- Staff 9:** Measures 7-8. Measure 8 is marked *cresc.*
- Staff 10:** Measures 9-10. Measure 10 is marked *ff*.

Galop

34

a poco

Tempo di Polka

35
 The musical score consists of ten staves of music for piano. The key signature is one sharp (F#). Measure 35 starts with a sixteenth-note pattern. Measures 36-38 show eighth-note patterns. Measure 39 begins with a sixteenth-note pattern followed by eighth-note pairs. Measure 40 features eighth-note pairs. Measure 41 has a sixteenth-note pattern. Measure 42 starts with a sixteenth-note pattern. Measure 43 begins with a sixteenth-note pattern. Measure 44 starts with a sixteenth-note pattern. Measure 45 begins with a sixteenth-note pattern.

Tarantella

36

Barcarolle

37

Allegro

38

Allegro

39 

Allegretto

40 

Andantino

41

mf

f

p *ff*

p

f

p

f

Moderato

42

21664-121

A la Tarantella

43 

A page of musical notation for bassoon, consisting of six staves of music. The key signature is three flats, and the time signature is common time. The music begins with a dynamic *f*. The notation includes various note heads, stems, and bar lines, with some notes having horizontal dashes underneath them. The bassoon part is accompanied by a piano part, which is indicated by a treble clef and a bass clef in parentheses above the piano staff.

A la Cake Walk

44

Valse Lente

45 *mf*

b₄

ff

p

f

a tempo

b₄ #4

p *f* *p rit.*

f

rit. *f*

ff

p

Polka

46

A page of sheet music for piano, consisting of eight staves of musical notation. The music is in common time and uses a treble clef. The dynamics and tempo markings include *f*, *p*, and *#4*. The first staff begins with a forte dynamic (*f*). The second staff starts with a piano dynamic (*p*) followed by a forte dynamic (*f*). The third staff begins with a forte dynamic (*f*). The fourth staff begins with a piano dynamic (*p*). The fifth staff begins with a forte dynamic (*f*). The sixth staff begins with a piano dynamic (*p*). The seventh staff begins with a forte dynamic (*f*). The eighth staff concludes with a fermata over the final note.

Slurring Exercise

Legatissimo

47

The music consists of ten staves of bassoon music. Staff 1: Eighth-note slurs. Staff 2: Sixteenth-note slurs. Staff 3: Eighth-note slurs. Staff 4: Sixteenth-note slurs. Staff 5: Eighth-note slurs. Staff 6: Sixteenth-note slurs. Staff 7: Eighth-note slurs. Staff 8: Sixteenth-note slurs. Staff 9: Eighth-note slurs. Staff 10: Sixteenth-note slurs.

The musical score consists of ten staves of bassoon music. Each staff begins with a bass clef. The music features sixteenth-note patterns with grace notes and slurs. The first four staves show a repeating pattern of eighth-note pairs followed by sixteenth-note pairs. The subsequent staves introduce more complex patterns, including slurs over groups of notes and grace notes preceding the main notes. The music is divided into measures by vertical bar lines.

48

49

50

51

Andantino

52

Allegro

53

Allegro moderato

54

Allegro moderato

55

Galop

56

57

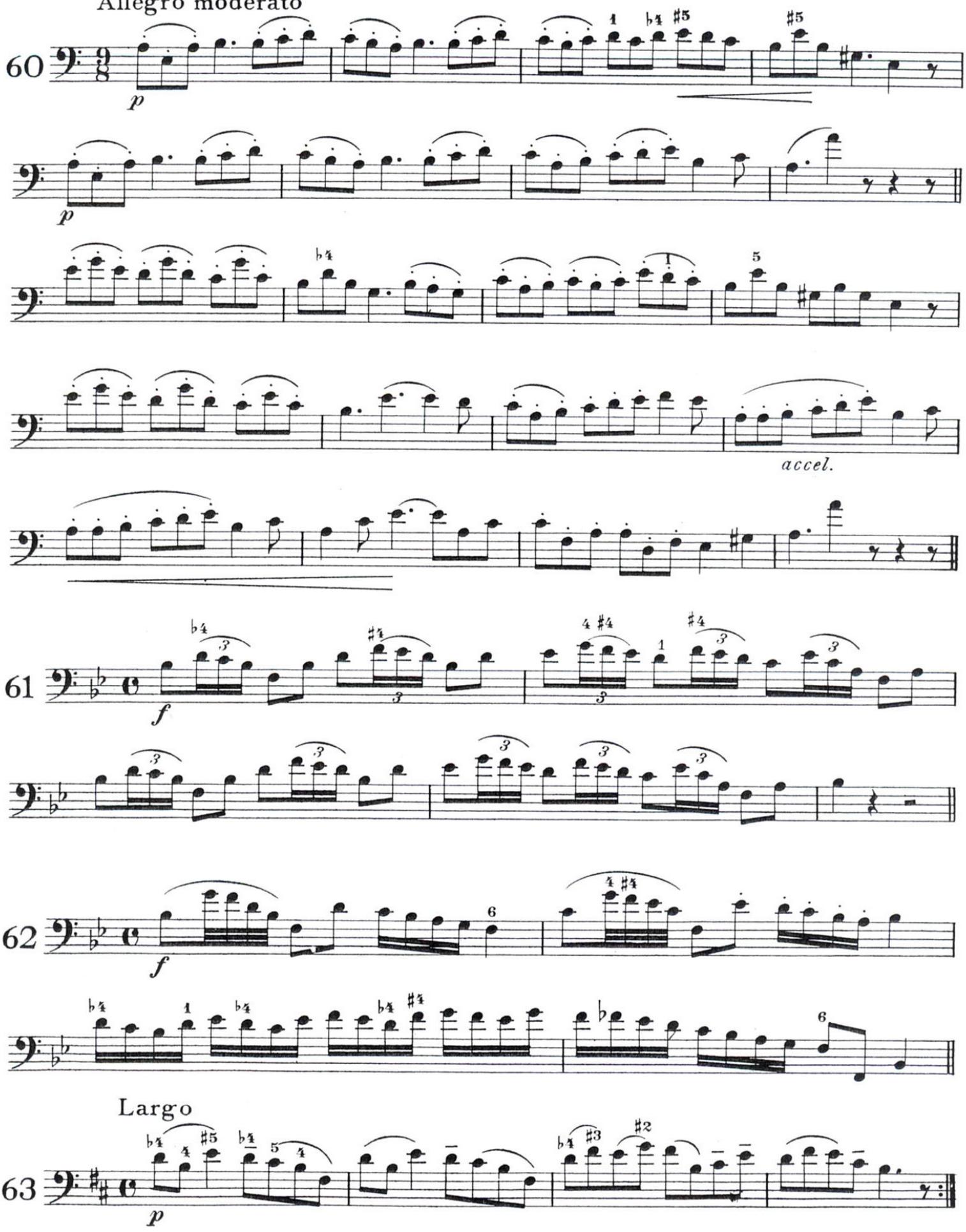
Andante

58

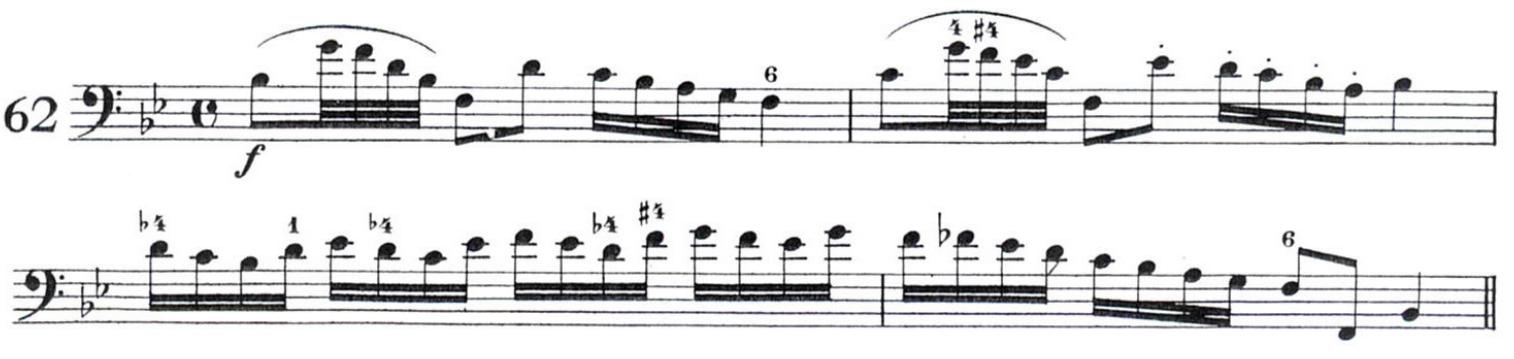
Allegro moderato

59

Allegro moderato

60 

61 

62 

63 

Moderato assai

64

p

f

p

Tempo di Mazurka

65

f

p

ff

p

ff

Fine

p

ff

poco rit.

D.C. al Fine

Andantino

66 

Allegro

67 

Andante

68

p

pp

Allegro moderato

69

#5

b4

#5

#5

6

1

#5

3

6

70

3

3

71

⁵[#]₆

⁵[#]₆

⁵[#]₆

Moderato

72

Staccato

73 3(1) *p*

f

p

p

f

p

f

p

ff-pp 2nd time

f

p

f

p

p

p

Polka

74

p

rit. f a tempo

f

p f p

rit. a tempo p

p

a tempo rit. p

f p

f

f

1.

The following scale exercises are written in a rather peculiar manner, but if the student will take the time to study them properly he will derive a great amount of benefit therefrom.

It will be noticed that each exercise has two distinct key signatures at the start. Each signature is numbered. Follow the numbers in rotation. In other words, in performing the first exercise, play it first in the key of F, with one flat. Then proceed with No. 2, playing it in two flats, and so on until No. 7. Then play No. 8 in the key of C, and go back in proper rotation following the numbers 9, 10, etc.

The purpose of these exercises with the double signatures, is to help the student in making transpositions of a half tone. Notice that if No. 1 is played in one flat, or No. 14 in six sharps the notation is the same, but the scale in sharps sounds a half tone higher.

No. 1 No. 14

[No.2] [No.13] staccato

[No.3] [No.12]

Cut from ϕ to ϕ ad lib.

[No. 4 | No. 11]

Musical score for bassoon part, featuring two systems of music. The first system (measures 4) starts with a key signature of three flats and a time signature of 2/4, transitioning to one sharp and 2/4. The second system (measure 11) starts with one sharp and a time signature of 2/4, transitioning to three flats and 2/4. Both systems feature eighth-note patterns.

[No. 5 | No. 10]

Musical score for bassoon part, featuring two systems of music. The first system (measure 5) starts with three flats and a time signature of 2/4, transitioning to one sharp and 2/4. The second system (measure 10) starts with one sharp and a time signature of 2/4, transitioning to three flats and 2/4. Both systems feature eighth-note patterns.

[No. 6 | No. 9]

Measures 6 and 9 of the bassoon part. The score consists of six staves of music. The first two staves are in 2/4 time with a key signature of five flats. The next four staves are in 3/4 time with a key signature of one sharp. Measure 6 starts with eighth-note pairs followed by sixteenth-note patterns. Measure 9 begins with eighth-note pairs followed by sixteenth-note patterns.

[No. 7 | No. 8]

Measures 7 and 8 of the bassoon part. The score consists of six staves of music. The first two staves are in 2/4 time with a key signature of five flats. The next four staves are in 3/4 time with a key signature of one sharp. Measure 7 starts with eighth-note pairs followed by sixteenth-note patterns. Measure 8 begins with eighth-note pairs followed by sixteenth-note patterns.

Cut from Φ to Φ ad lib.

Exercises in the Alto Clef

As the notes are written and called in the Alto Clef

Alto

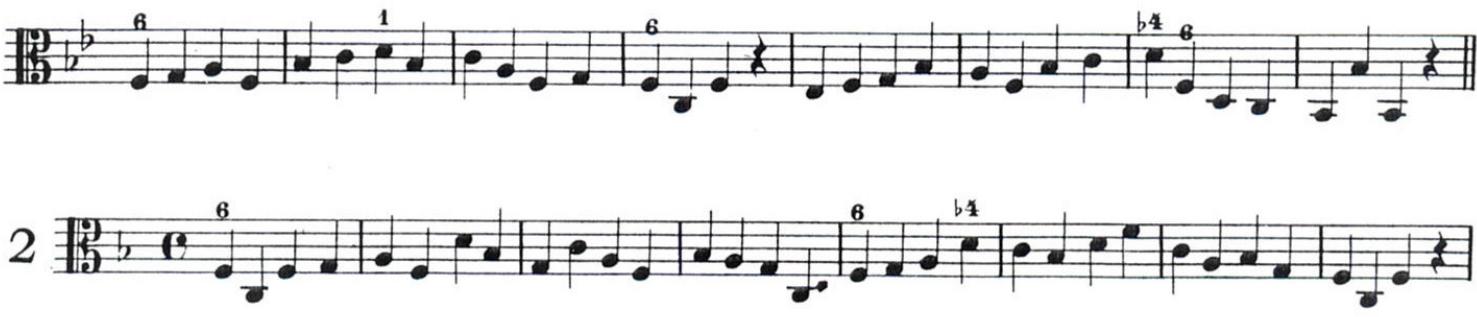
E F G A B C D E F G A

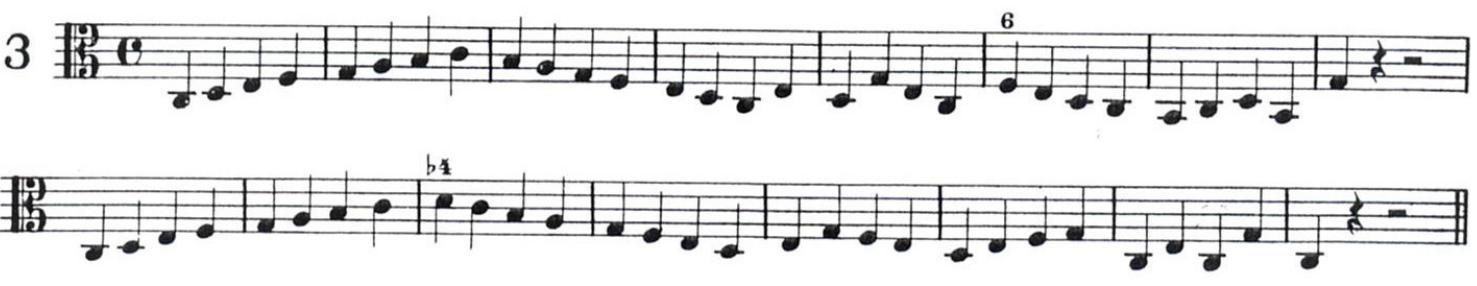
Corresponding notes in the Tenor Clef

Tenor

Chromatic Scale Alto Clef

1 

2 

3 

4 

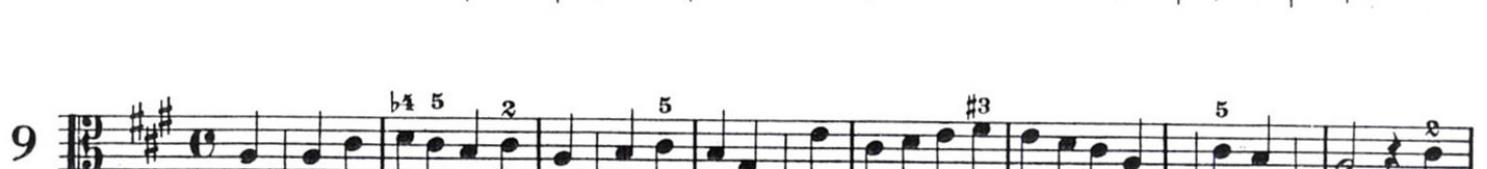
5 

6 

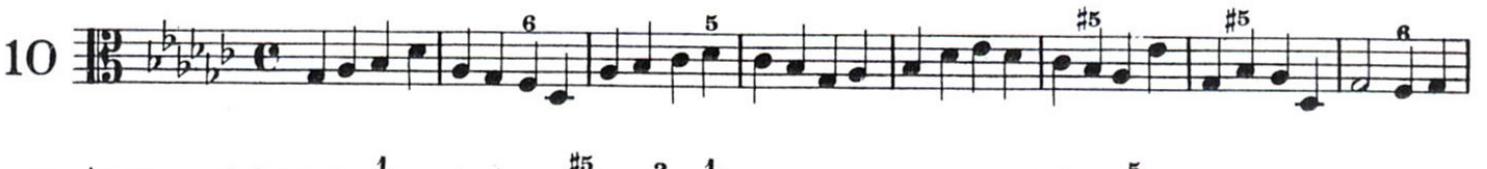
7 

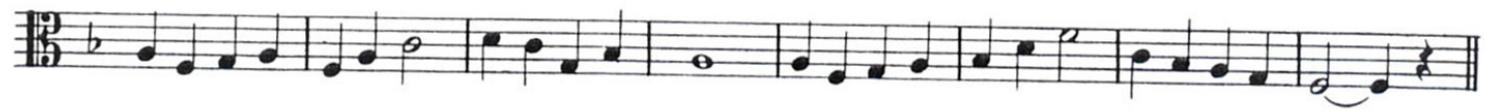
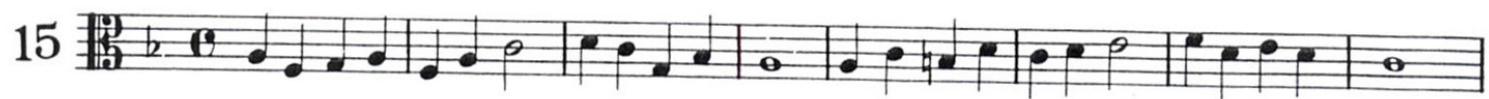
8 

9 

10 

11 

12 



Andantino

16

Moderato

17 

Andantino un poco mosso

18 

Moderato

19

Musical score for measure 19 in B-flat major, 6/8 time. The score consists of six staves of bassoon part. Measure 19 starts with a dynamic 'p' and continues with various rhythmic patterns including eighth and sixteenth notes, with dynamics 'f' and 'p' indicated.

Andante mosso

20

Musical score for measure 20 in C minor (B-flat major), 4/4 time. The score consists of five staves of bassoon part. Measure 20 starts with a dynamic 'p' and continues with various rhythmic patterns including eighth and sixteenth notes, with dynamics 'f', 'p', and 'pp' indicated.

Allegretto

21

Moderato

22

Andantino

23

23

Moderato

24

24

Mazurka

25 

Moderato

26

Tempo di Mazurka

27

Allegretto moderato

28

Galop

29

29

p

p *ff*

p

p

ff

f

p

f

p

ff

p

ff

It often happens that several different clefs will appear in one piece. Here is an exercise written in three clefs. The Trombonist who aspires to a position in a Symphony or Grand Opera orchestra, must be able to change from one clef to the other at sight. It will seem extremely confusing at the start, but proper practice will overcome all obstacles.

The change from one clef to another does not alter the key signature, nor does it change any accidentals (flats, sharps or naturals) that appear in the course of a number.

The next few exercises contain frequent changes of clef. The player who applies himself to these exercises conscientiously will soon master them.

March tempo

(Bass)

1

(Tenor)

(Alto)

(Bass)

(Bass)

(Tenor)

(Alto)

(Alto) (Bass)

(Tenor)

(Alto)

(Alto)

(Bass)

(Tenor)

2

(Alto)

(Bass)

(Tenor)

(Bass)

(Alto)

(Tenor)

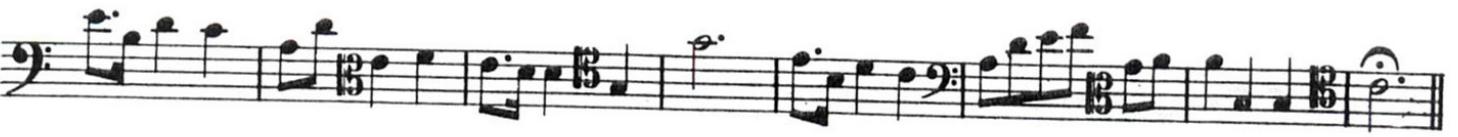
(Bass)

Moderato

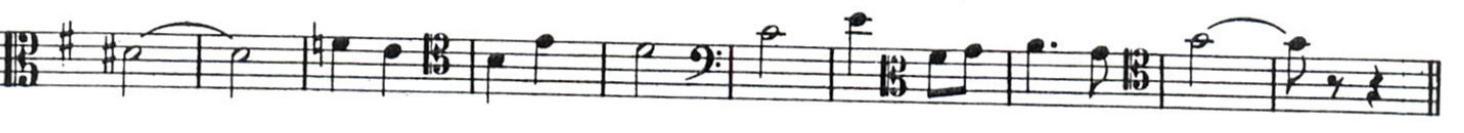
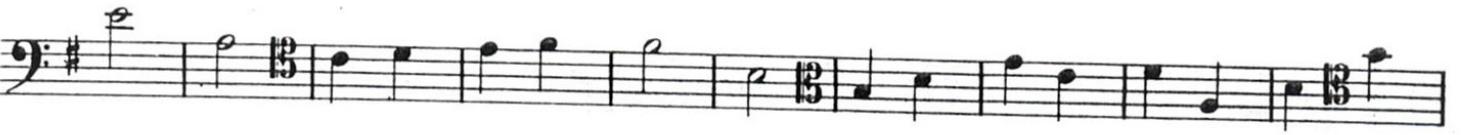
3

4

Quasi Mazurka



Moderato



7

Andantino mosso

8

Allegro moderato

9

The following three exercises are precisely the same in melody, but each is written in a different time, the first in $\frac{6}{4}$, the second in $\frac{6}{8}$, and the third in $\frac{3}{4}$ time.

Andante

10^a

10^b

Tempo di Valse moderato assai

10^c

This and the following exercise are the same in theme, but different in time.

Andantino

11^a

11^b

Allegro

12

The following two exercises are also similar in melody, but different in time.

Andante

13^a

Andante

13^b

$\frac{5}{4}$ time is not unusual nowadays. Each measure really consists of a $\frac{3}{4}$ and $\frac{2}{4}$ rhythm as the dotted line in the first exercise shows. Sometimes the $\frac{3}{4}$ rhythm comes first, and sometimes the $\frac{2}{4}$. The second exercise is really the same as the first, only that the whole number is written in $\frac{3}{4}$ and $\frac{2}{4}$ time, showing how a conductor would direct it.

1^a

1^b

Old Folks at Home

S. MANTIA

1 *Cadenza*

Theme

Tutti 8 **1st Var.**

2nd Var.

Tutti 8

Cadenza

Finale

Finale

Coming Thro' the Rye

S. MANTIA

Allegro Cadenza

2

Moderato Theme

1st Var.

Cad.

2nd Var.

Sheet music for a solo instrument, likely flute or oboe, featuring ten staves of musical notation. The music is in common time and includes the following dynamics and performance instructions:

- Staff 1:** Dynamics include *p*, *f*, and *ff*. The instruction *s* is placed above the staff.
- Staff 2:** Dynamics include *p* and *f*.
- Staff 3:** Dynamics include *p* and *f*.
- Staff 4:** Dynamics include *p* and *f*.
- Staff 5:** Dynamics include *p*, *frit.*, *8*, *Cad.*, *p*, *mp*, and *mf*.
- Staff 6:** Dynamics include *f*.
- Staff 7:** Dynamics include *f p* and *f*.
- Staff 8:** Dynamics include *p*.
- Staff 9:** Dynamics include *f p* and *f*.
- Staff 10:** Dynamics include *p*, *f*, *ff*, and *f*.

The music concludes with a final dynamic of *ff*.

Valse Caprice

Andantino moderato

S. MANTIA

3

Slow Waltz tempo

f

p

Fine

f

p

f

f rall.

D. S. al Fine

ff

pp

rit.

a tempo

p

a tempo

rit

p

f

Variations on
 "In Dixie"
 "My Old Kentucky Home" and
 "Old Black Joe"

S. MANTIA

Moderato

4

Theme

Tutti

8

Andante

The musical score consists of ten staves of music for a string quartet. The instrumentation is indicated by the first two staves, which show the parts for Violin I, Violin II, Viola, and Cello. The music begins in common time with a key signature of one flat. The tempo is marked 'Andante'. The score features a variety of rhythmic patterns, primarily eighth and sixteenth notes, with some eighth-note chords. Dynamics include *p*, *f*, *ff*, and *pp*. Performance instructions such as 'rit.' (ritardando) and 'Tutti' (all together) are also present. The music concludes with a dynamic of *ff*.

Cadenzas

In Various Keys

The following Cadenzas are written in various keys, and if desired can be inserted into Concert solos with good effect.

E \flat

B \flat

A \flat

B \flat

B \flat

E \flat

F

B_b

rall.

F

E_b

B_b

B_b

B_b

B_b

B_b

B_b

B_b