

# FUNDAMENTALS FOR THE TROMBONE

98



*POSAUNE*

*Ich suche fast den Ruhm an allen Ort und Enden.  
so wohl den Alterthum als auch der Wirkung nach.  
man sehe was ich kan in beiden Testamenten  
ich warff die Mauern ein als man mich recht besprach  
kein Opfer oder Fest wird recht ohn mich vollfuhret.  
und heunt zu Tag bin ich was grosse Chör bezieret.*



## WARM UPS AND DAILY EXERCISES

The purpose of these exercises is to begin with the simplest and most fundamental principle of playing, the use of the air. Only the stream of air can produce a tone (by inducing oscillation of the lip-reed). The muscles of the lip cannot set themselves in vibration on their own. Even though we all know this, we sometimes forget the importance of the air flow and often work too hard with the tongue and embouchure.

The following exercises are begin with simple tones, sounded purely with the breath. Subsequent steps add and coordinate the other physical actions needed in playing: use of the tongue, embouchure, and slide. In order to establish correct habits, or to diagnose incorrect, ineffective ways playing, the following sequence should be followed as preparation for the exercises:

First, do breathing exercises, using a rolled tube of paper, inhaling deeply through the tube, exhaling freely without the tube.

Then, take the mouthpiece in hand and buzz. Blow freely, beginning with glissandi up and down, without using the tongue (the tongue does not cause vibration or sound: use the air steam to make the lips vibrate).

Now take up the instrument and begin exercise No. 1, "moving the air," using only the breath to initiate the tone (use a "breath attack," with no tongue).

Next, continue through the sequence of exercises, adding -- one by one -- action of the tongue, embouchure, and slide. The tongue should contact the gum line at the same point in both legato and detached playing, ideally in all registers. The embouchure should remain steady, without shifting. The slide should be held in a relaxed manner, with a flexible wrist. Strive for accuracy of intonation, which is achieved through accurate placement of the slide, and precise rhythm. If the motions of tongue, lip, and slide are done in rhythm, they will coordinate automatically.

N.B. These exercises are intended as a supplement to the Remington, Schlossberg and Cornette -Kenfield studies.



## moving the air

The image displays four staves of musical notation, each representing a different exercise for sustained tones. Each staff begins with a bass clef and a common time signature 'C'. The exercises are numbered 1, 5, 9, and 13. Each exercise consists of four measures, each containing a single half note. The notes are connected by a slur across the four measures. Below each staff, there are four trapezoidal shapes, one for each measure, which represent the air movement pattern. These shapes are wider at the top and narrower at the bottom, indicating a steady, controlled breath. The notes on the staves are positioned on the second line from the bottom (F2) for exercises 1 and 5, and on the first line from the bottom (C2) for exercises 9 and 13.

Maintain consistent, full, and unforced tone quality. do not allow the pitch to change. Cor-  
nette Method, p. 24 ff. ; Remington Warm-Up Excercises I. Sustained tones.

# Slurs

1

4

7

10

13

In order further to develop slurs and flexibility, use Remington, *Warm-Up Exercises* II, III slurs; and Stacey, *Successful Studies*.

## placing the tongue: legato and detached notes



1



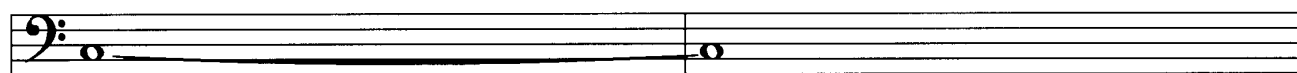
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17

This etude should be practiced in preparation for scales, to be played both legato and detached (as well as staccato, in all dynamics). See also Remington, *Warm-Up Exercises* II, "Tonguing." The exercises for double and triple tongue found in Arban, *Method*, on pp. 162f, and 185f. can be used at first for single tonguing (at a slower tempo), then used for multiple tonguing. Always keep the air stream moving, and use an open vowel to properly shape the oral cavity.

## Coordination of slide and legato tongue

A musical score for a single melodic line in bass clef, 2/4 time, with a key signature of one flat (B-flat). The score consists of six staves, each containing four measures. The notation includes various note values (half notes, quarter notes, eighth notes, sixteenth notes), rests, and slurs. The first staff begins with a half note B-flat, followed by eighth-note runs. The second staff starts with a half note B-flat, then eighth-note runs, and ends with a half note B-flat. The third staff begins with a half note B-flat, followed by eighth-note runs, and ends with a half note B-flat. The fourth staff starts with a half note B-flat, then eighth-note runs, and ends with a half note B-flat. The fifth staff begins with a half note B-flat, followed by eighth-note runs, and ends with a half note B-flat. The sixth staff starts with a half note B-flat, then eighth-note runs, and ends with a half note B-flat. The score is divided into measures by bar lines, with measure numbers 1, 5, 8, 12, 15, and 19 indicated at the beginning of each staff.

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5

8

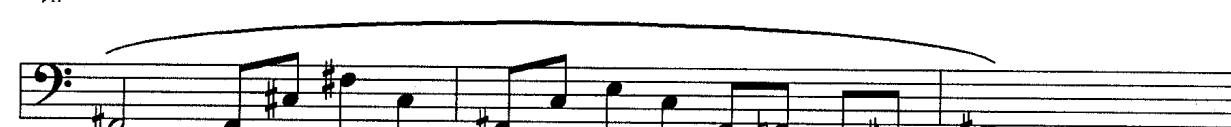
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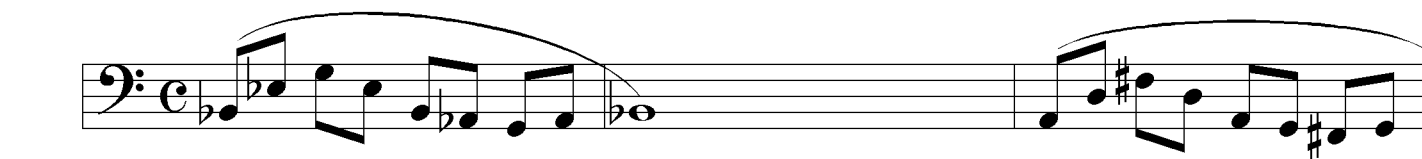
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## Matching Slurs and Legato Tonque



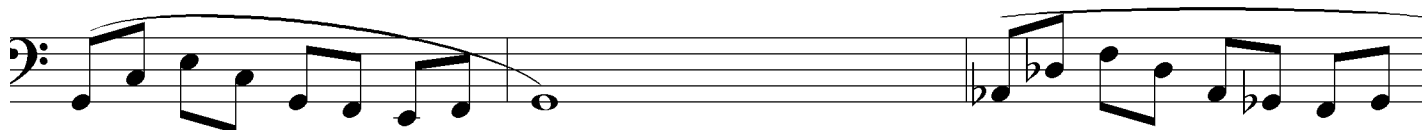
# Slidework



1



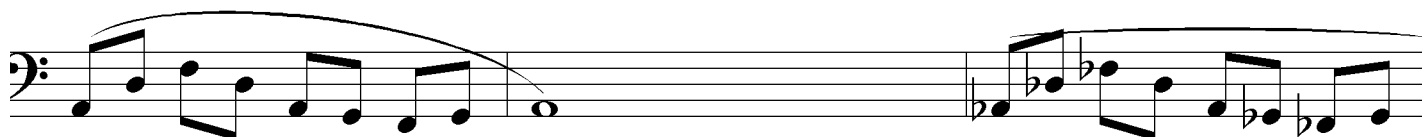
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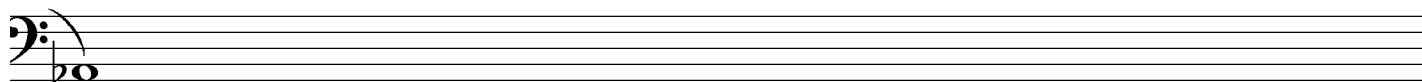
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10



13



16

1

5

8

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38

Read Klienhammer, The Art of Trombone Playing pp.62f.

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17

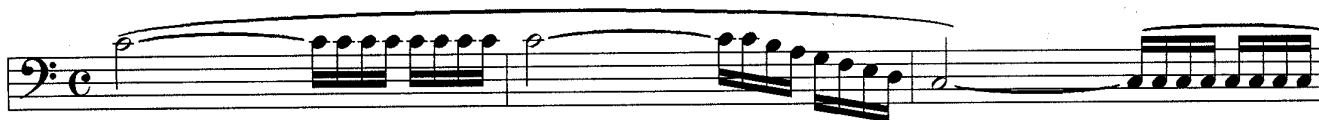
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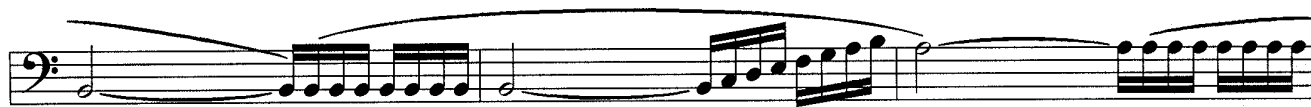
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4



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19



22





13



15



17



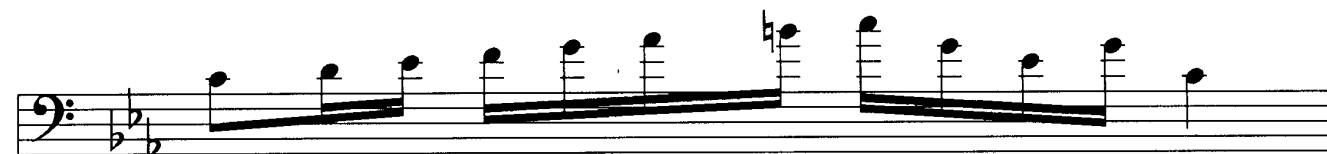
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legato scales for range and trill development

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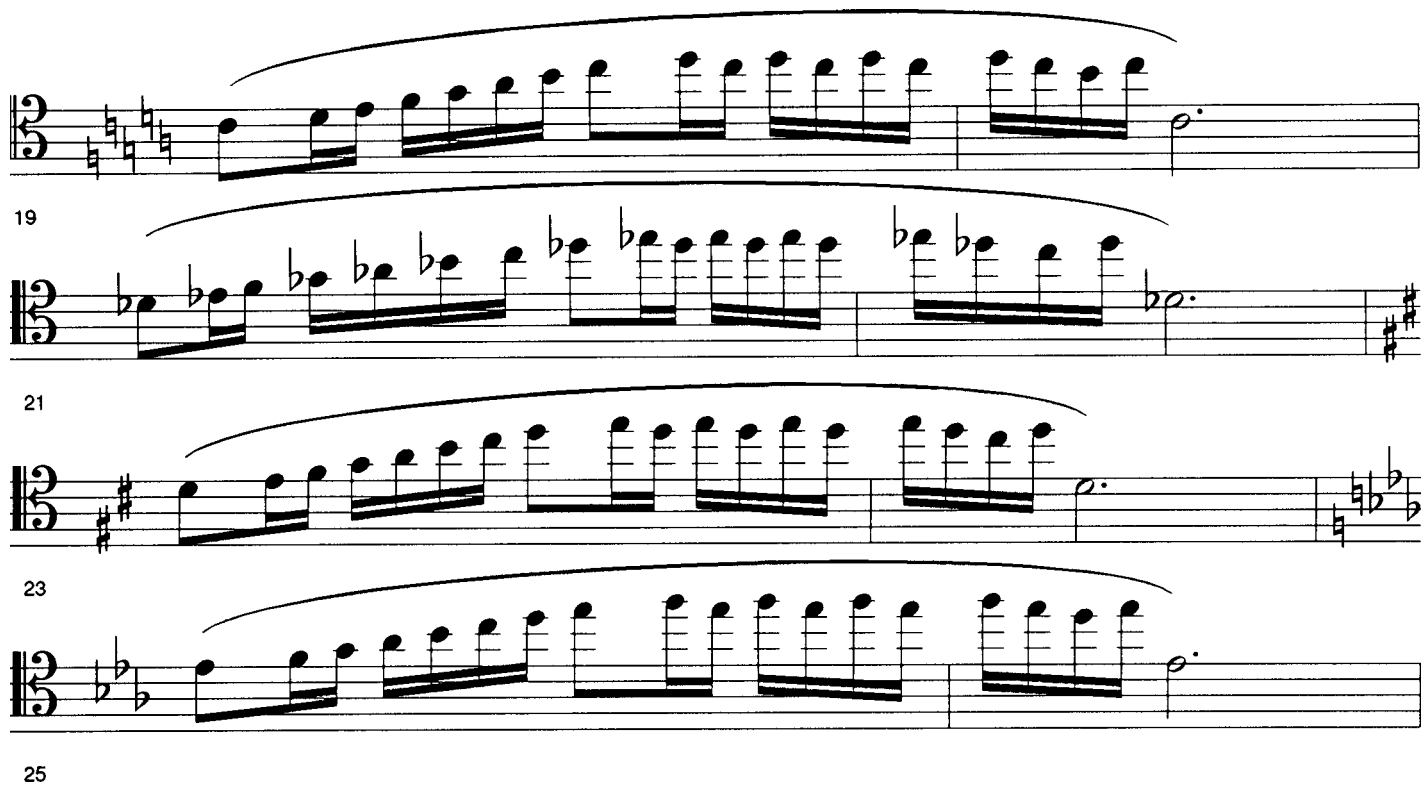
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Basic scales are found in V. Cornette, *Method for Trombone*, p.21f. The patterns found in Cornette should be applied in all keys. Chromatic scales are found on 34ff. and whole tone scales on p.120. Useful chromatic scale studies are found in Blume *36 studies*, nos.25-26; and in Langey - *Carl Fisher Tutor*, 72, as well as Arban, *Methode*, 81ff.. Other scalar etudes are contained in LaFosse, *Methode complete* and Arban, *Methode*, 63-79. More advanced scale studies are found in Gaetke, *Scale Studies*.

Arpeggios should be studied as well, using both legato and detached articulation. Useful examples are in Arban, 151ff; Schlossberg, no. 52, (particularly no. 88); and Langey, pp. 68-70.

## Slurs for range-building

The image displays seven staves of musical notation, each representing a range-building exercise. Each staff begins with a slur over a series of notes, followed by a starting measure number. The exercises are as follows:

- Staff 1: Starts at measure 1, key of D major (two sharps), 4/4 time. The slur covers measures 1 through 10.
- Staff 4: Starts at measure 4, key of B minor (two flats). The slur covers measures 4 through 13.
- Staff 7: Starts at measure 7, key of G minor (two flats). The slur covers measures 7 through 16.
- Staff 10: Starts at measure 10, key of D major (two sharps). The slur covers measures 10 through 19.
- Staff 13: Starts at measure 13, key of B minor (two flats). The slur covers measures 13 through 22.
- Staff 16: Starts at measure 16, key of D major (two sharps). The slur covers measures 16 through 25.
- Staff 19: Starts at measure 19, key of B minor (two flats). The slur covers measures 19 through 28.

Helpful collections compendium of slurs and flexibility studies are found in Remington, *Warmups*; in Marsteller, *Basic Routines* (esp. exercises 39-49); and in Colin, *Advanced Lip Flexibility Studies*.

# legato scales for endurance and dynamic control

1 *p* *sempre* (*p*) *ff* *pppp*

3 *p* *sempre* (*p*) *ff* *pppp*

5 *p* *sempre* (*p*) *ff* *pppp*

7 *p* *sempre* (*p*) *ff* *pppp*

9 *p* *sempre* (*p*) *ff* *pppp*

11 *p* *sempre* (*p*) *ff* *pppp*

13 *p* *sempre* (*p*) *ff* *pppp*

15 *p sempre* (*p*) *ff* *pppp*

17 *p sempre* (*p*) *ff* *pppp*

19 *p sempre* (*p*) *ff* *pppp*

21 *p sempre* (*p*) *ff* *pppp*

23 *p sempre* (*p*) *ff* *pppp*

25 *p sempre* (*p*) *ff* *pppp*

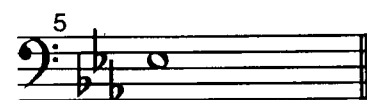
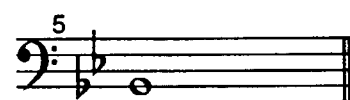
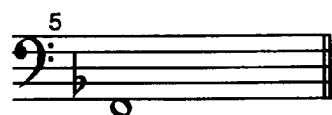
A similar method of building accuracy and endurance is found in Marsteller, *Basic Routines*, nos. 22- 39. Emery Remington recommended that, after extended high playing, one should play in the low register; and after loud playing, follow up with soft playing. For this reason, the exercises on the following pages should be played now, to loosen up. V.S.

## Coordination of slide and legato tongue

Three staves of musical notation in bass clef, 6/8 time. Each staff contains a single melodic line with a long slur spanning the entire staff. The notes are eighth and sixteenth notes, with various accidentals (flats and naturals). The first staff starts with a '1' below it, the second with a '4', and the third with a '7'.

## matching natural slurs and legato tongue

Five staves of musical notation in bass clef, 6/8 time. Each staff contains two melodic lines, each with a slur. The notes are eighth and sixteenth notes, with various accidentals (flats, sharps, and naturals). The staves are numbered 1, 5, 9, 13, and 17 below them.





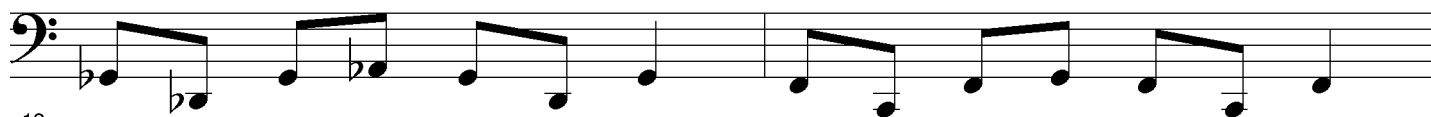
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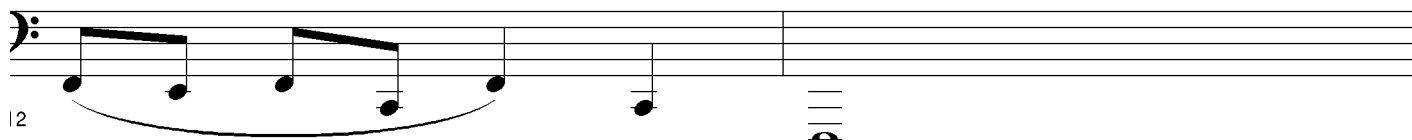
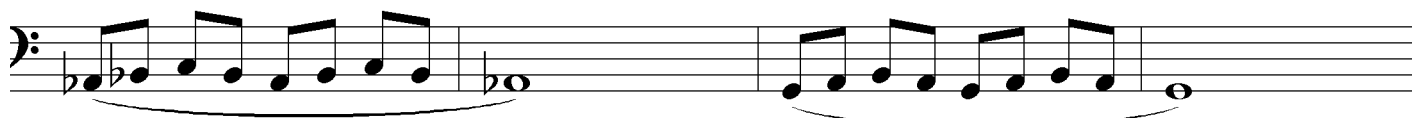
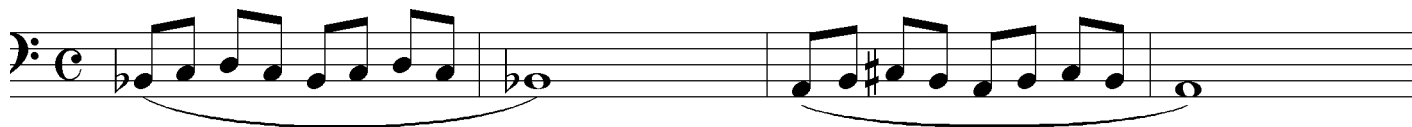
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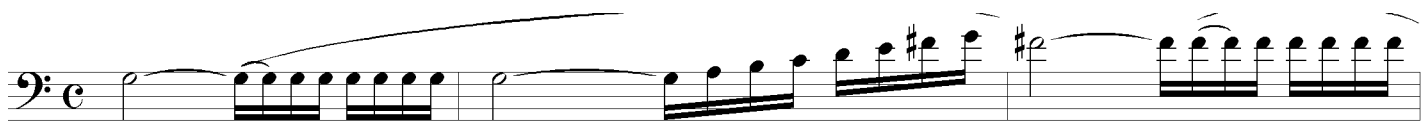
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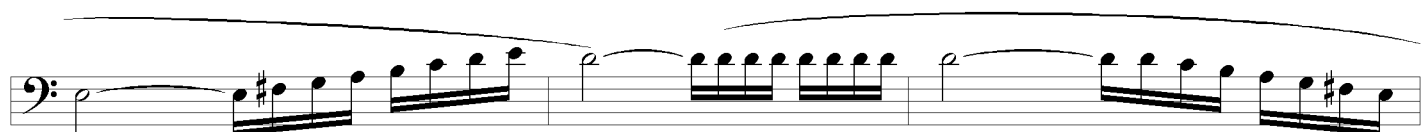
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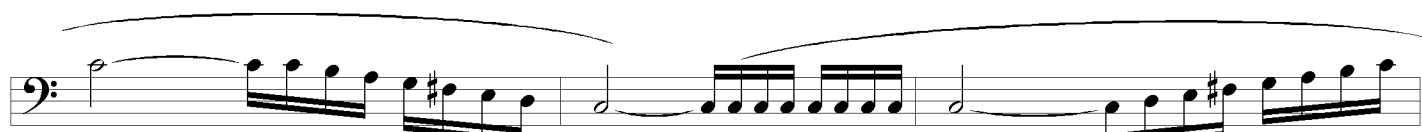
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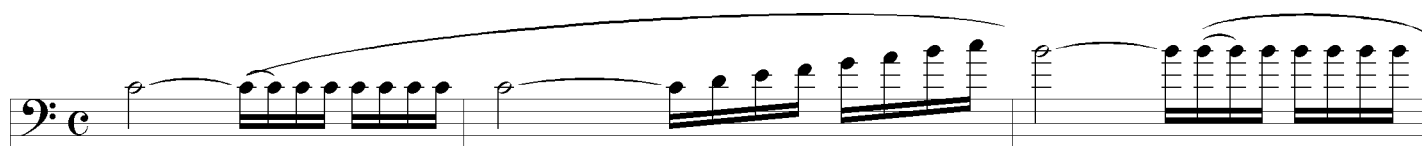
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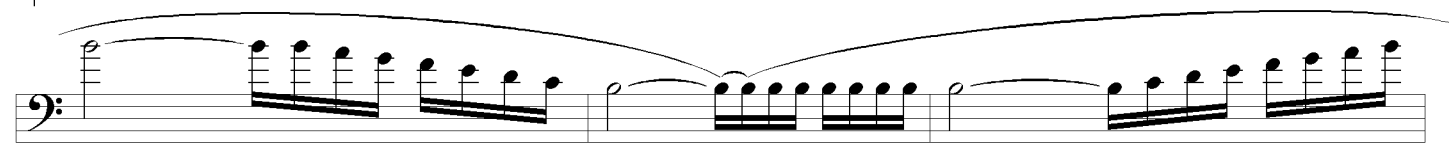
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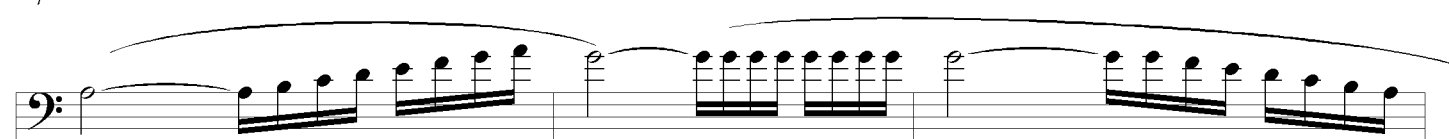
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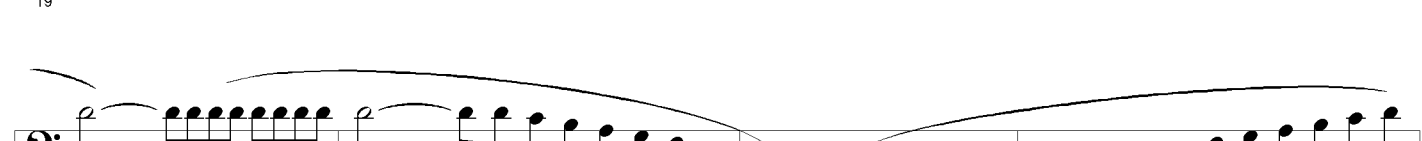
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16



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27

The bass line is written on a single staff with a bass clef. It begins with a half note G2, followed by a half note G3. The next measure contains a quarter note G3, a quarter note A3, and a quarter note B3. The final measure contains a quarter note G3, a quarter note F3, and a quarter note E3. The melody is written on a single staff with a treble clef. It begins with a half note G4, followed by a half note G5. The next measure contains a quarter note G5, a quarter note A5, and a quarter note B5. The final measure contains a quarter note G5, a quarter note F5, and a quarter note E5. The melody is written on a single staff with a treble clef. It begins with a half note G4, followed by a half note G5. The next measure contains a quarter note G5, a quarter note A5, and a quarter note B5. The final measure contains a quarter note G5, a quarter note F5, and a quarter note E5.

31

The bass line of 'The Rose Tree' is written on a single staff with a bass clef. It begins with a half note G2, followed by a quarter note A2, and then a quarter note B2. A slur covers the next two measures: the first contains a quarter note C3 and a quarter note D3, while the second contains a quarter note E3 and a quarter note F3. This is followed by a half note G3. The next measure contains a quarter note A3 and a quarter note B3. A slur covers the next two measures: the first contains a quarter note C4 and a quarter note D4, while the second contains a quarter note E4 and a quarter note F4. This is followed by a half note G4. The final measure contains a quarter note A4 and a quarter note B4.

34

The bass line of 'The Rose Tree' is written on a single staff with a bass clef. It begins with a half note G2, followed by a half note G3. The melody then consists of eighth notes: A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, 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A138, B138, C139, D139, E13

37

[illegible]

41

A musical score for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It begins with a whole note G2, followed by a half note F2, and then a half note E2. The next measure contains a half note D2, a half note C2, and a half note B1. The following measure has a half note A1, a half note G1, and a half note F1. The next measure contains a half note E1, a half note D1, and a half note C1. The following measure has a half note B1, a half note A1, and a half note G1. The next measure contains a half note F1, a half note E1, and a half note D1. The final measure has a half note C1, a half note B1, and a half note A1. The piece ends with a double bar line.

44

[illegible]

47

The bass line of 'The Rose Tree' is written in 2/4 time. It begins with a half note G2, followed by a half note G3. The melody then consists of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138, C139, D139, E13

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The musical score for the bass line of 'The Rose Tree' is shown on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts on a whole note G2, followed by a half note F2, and then a quarter note E2. The next measure contains a half note D2 and a quarter note C2. The melody continues with a half note B1, a quarter note A1, and a half note G1. The final measure consists of a half note F1 and a quarter note E1. The score is marked with a '55' at the beginning.

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