

Shotwell Band

Daily Drills



EUPHONIUM

(T.C.)

Euphonium T.C. Fingering Chart

Non Compensating

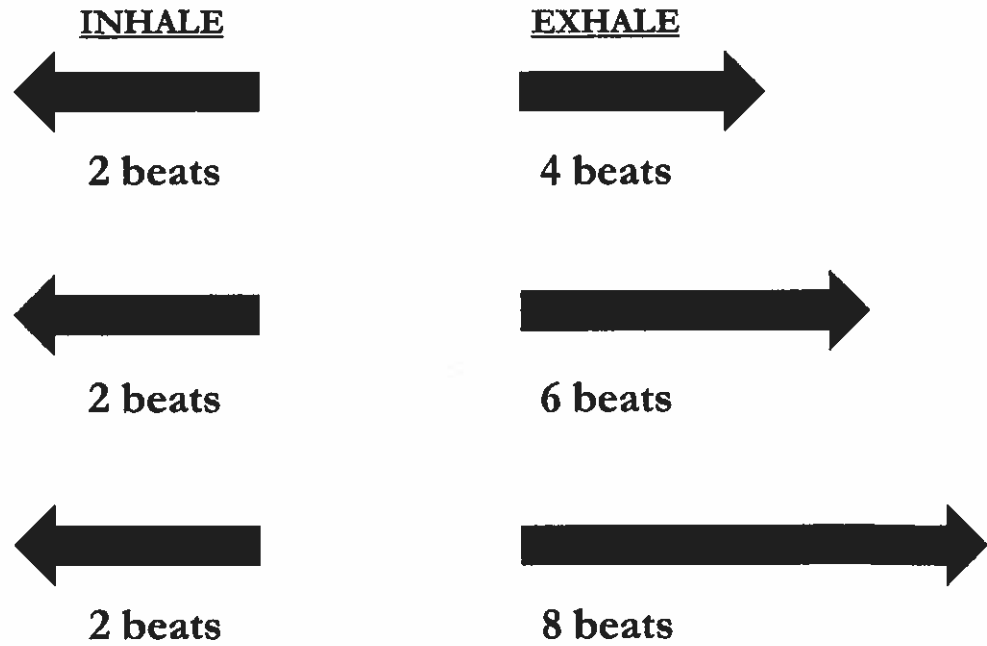
Notes on gray background are pedal tones.

	C	C \sharp	D \flat	D	D \sharp	E \flat	E
	Open	1 2 3 4 (lip down)	1 2 3 4	1 3 4	1 2 4		
	F	F \sharp	G \flat	G	G \sharp	A \flat	A
1 4 or 1 2 4	2 4 or 1 2 3	4 or 1 3	2 3	1 2 or 3	1		
	B	C	C \sharp	D \flat	D	D \sharp	E \flat
2	Open	2 4 or 1 2 3	4 or 1 3	2 3	1 2 or 3		
	F	F \sharp	G \flat	G	G \sharp	A \flat	A
1	2	Open	2 3	1 2 or 3	1		
	B	C	C \sharp	D \flat	D	D \sharp	E \flat
2	Open	1 2 or 3	1	2 or 2 3			
	E	F	F \sharp	G \flat	G	G \sharp	A \flat
Open or 1 2	1 or 1 3 or 4	2 or 1 2 3	Open or 4 or 1 3	2 3			
	A	A \sharp	B \flat	B	C	C \sharp	D \flat
1 2 or 3	1 or 2 3	2 or 1 2	Open	1 2 or 2	Open or 1		

(When more than one fingering is shown, the first is the most common.)

Breathing Exercises

1. Sit tall
2. Arm extended – arm movement is a visual for the air flowing into and out of your body.



Sustain


The musical notation consists of four staves, each representing a different breathing exercise. Each staff begins with a 2/4 time signature. The first staff shows a 2-beat rest followed by a 4-beat note with a slur, representing a 2-beat inhaled breath and a 4-beat exhaled breath. The second staff shows a 2-beat rest followed by three 4-beat notes with slurs, representing a 2-beat inhaled breath and three 4-beat exhaled breaths. The third staff shows a 2-beat rest followed by four 4-beat notes with slurs, representing a 2-beat inhaled breath and four 4-beat exhaled breaths. The fourth staff shows a 4-beat rest followed by three 4-beat notes with slurs, representing a 4-beat inhaled breath and three 4-beat exhaled breaths. Each staff ends with a double bar line.

Long Tone Exercises

Euphonium TC

$\bullet = 80$

1 Descending 2 3 4 5 6



7 8 9 10 11 12 13 14



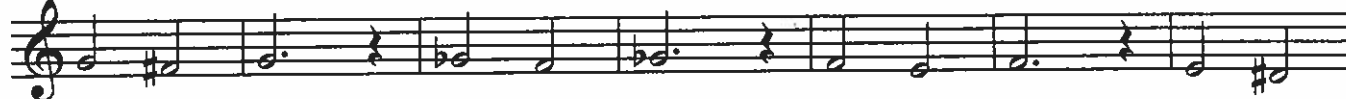
1 Ascending 2 3 4 5 6



7 8 9 10 11 12 13 14



1 Chromatic 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



B \flat Instruments

Long Tone Exercises

$\bullet = 80$

1 Extension 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

Flow Studies

Trumpet, Clarinet, Bass Clarinet, & Tenor Saxophone

Vincent Cichowicz



Lip Flexibility

Euphonium TC

1

1 2 3 4 5 6 7

Musical staff 1, measures 1-7. Treble clef, common time. Notes: 1 (G4), 2 (A4), 3 (B4), 4 (C5), 5 (B4), 6 (A4), 7 (G4). Slurs connect measures 1-2, 2-3, 3-4, 4-5, 5-6, 6-7.

8 9 10 11 12 13 14

Musical staff 1, measures 8-14. Treble clef, common time. Notes: 8 (G4), 9 (F4), 10 (E4), 11 (D4), 12 (C4), 13 (B3), 14 (A3). Slurs connect measures 9-10, 10-11, 11-12, 12-13, 13-14.

2

1 2 3 4 5 6 7

Musical staff 2, measures 1-7. Treble clef, common time. Notes: 1 (G4), 2 (A4), 3 (B4), 4 (C5), 5 (B4), 6 (A4), 7 (G4). Slurs connect measures 1-2, 2-3, 3-4, 4-5, 5-6, 6-7.

8 9 10 11 12 13 14

Musical staff 2, measures 8-14. Treble clef, common time. Notes: 8 (G4), 9 (F4), 10 (E4), 11 (D4), 12 (C4), 13 (B3), 14 (A3). Slurs connect measures 9-10, 10-11, 11-12, 12-13, 13-14.

3

1 2 3 4 5 6 7

Musical staff 3, measures 1-7. Treble clef, common time. Notes: 1 (G4), 2 (A4), 3 (B4), 4 (C5), 5 (B4), 6 (A4), 7 (G4). Slurs connect measures 1-2, 2-3, 3-4, 4-5, 5-6, 6-7.

8 9 10 11 12 13 14

Musical staff 3, measures 8-14. Treble clef, common time. Notes: 8 (G4), 9 (F4), 10 (E4), 11 (D4), 12 (C4), 13 (B3), 14 (A3). Slurs connect measures 9-10, 10-11, 11-12, 12-13, 13-14.

Chromatic Scale

Trumpet in B \flat
Euphonium TC

A

Section A consists of two staves of music. The first staff contains measures 1 through 6, and the second staff contains measures 7 through 12. The music is written in treble clef with a common time signature. It features a chromatic scale starting on G4, moving up to G5, and then down to G3. The notes are: G4, A4, B4, C5, D5, E5, F5, G5, G5, F5, E5, D5, C5, B4, A4, G4. The notes are grouped into pairs of eighth notes with slurs, and there are rests in the second half of each measure.

B

Section B consists of two staves of music. The first staff contains measures 1 through 6, and the second staff contains measures 7 through 12. The music is written in treble clef with a common time signature. It features a chromatic scale starting on G4, moving up to G5, and then down to G3. The notes are: G4, A4, B4, C5, D5, E5, F5, G5, G5, F5, E5, D5, C5, B4, A4, G4. The notes are grouped into pairs of eighth notes with slurs, and there are rests in the second half of each measure.

C

Section C consists of four staves of music. The first staff contains measures 1 through 6, the second staff contains measures 7 through 12, the third staff contains measures 13 through 18, and the fourth staff contains measures 19 through 24. The music is written in treble clef with a common time signature. It features a chromatic scale starting on G4, moving up to G5, and then down to G3. The notes are: G4, A4, B4, C5, D5, E5, F5, G5, G5, F5, E5, D5, C5, B4, A4, G4. The notes are grouped into pairs of eighth notes with slurs, and there are rests in the second half of each measure.

D

Section D consists of two staves of music. The first staff contains measures 1 through 4, and the second staff contains measures 5 through 7. The music is written in treble clef with a common time signature. It features a chromatic scale starting on G4, moving up to G5, and then down to G3. The notes are: G4, A4, B4, C5, D5, E5, F5, G5, G5, F5, E5, D5, C5, B4, A4, G4. The notes are grouped into pairs of eighth notes with slurs, and there are rests in the second half of each measure.

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Rhythm Exercises

SET 1

F 1

B \flat 2

E \flat 3



SET 2

F 1

B \flat 2

E \flat 3



SET 3

F 1

B \flat 2

E \flat 3



Rhythm Exercises 2

SET 4

F 1

B \flat 2

E \flat 3

SET 5

F 1

B \flat 2

E \flat 3

SET 6

B \flat Tpt.

B \flat Tpt.

B \flat Tpt.

Articulation Exercises

Tenuto - Full valued and connected

Use the "Doh" syllable

Musical notation for Tenuto exercise in 4/4 time. The staff shows a whole note, followed by two quarter notes, a half note, and a quarter note. The second half of the staff contains a quarter note, a half note, and a quarter note, followed by a sixteenth-note triplet. Below the staff is a rhythmic diagram consisting of a long horizontal bar divided into five equal segments.

Staccato - Separated; basically cut the note value in half

Use the "Dih" syllable

Musical notation for Staccato exercise in 4/4 time. The staff shows a whole note, followed by two quarter notes, a half note, and a quarter note. The second half of the staff contains a quarter note, a half note, and a quarter note, followed by a sixteenth-note triplet. Below the staff is a rhythmic diagram consisting of a long horizontal bar followed by three short vertical bars.

Accent - Full valued and emphasized

Use the "Dah" syllable

Musical notation for Accent exercise in 4/4 time. The staff shows a whole note, followed by two quarter notes, a half note, and a quarter note. The second half of the staff contains a quarter note, a half note, and a quarter note, followed by a sixteenth-note triplet. Accents (>) are placed above the notes. Below the staff is a rhythmic diagram consisting of a long horizontal bar followed by four vertical bars.

Marcato (Housetop Accent) - Strong and emphasized with separation

Use the "Dee" syllable

Musical notation for Marcato exercise in 4/4 time. The staff shows a whole note, followed by two quarter notes, a half note, and a quarter note. The second half of the staff contains a quarter note, a half note, and a quarter note, followed by a sixteenth-note triplet. Accents (^) are placed above the notes, and breath marks (v) are placed below the notes. Below the staff is a rhythmic diagram consisting of a long horizontal bar followed by four vertical bars.

ARTICULATION SERIES - LEVEL 2

John Benzer

Accented (get more air to the center of the notes)

1 2 3 4 5 6 7 8

Long-Lifted (use more taste buds & think "dah/daw")

Lifted (must have "body of sound"/think "tone")

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

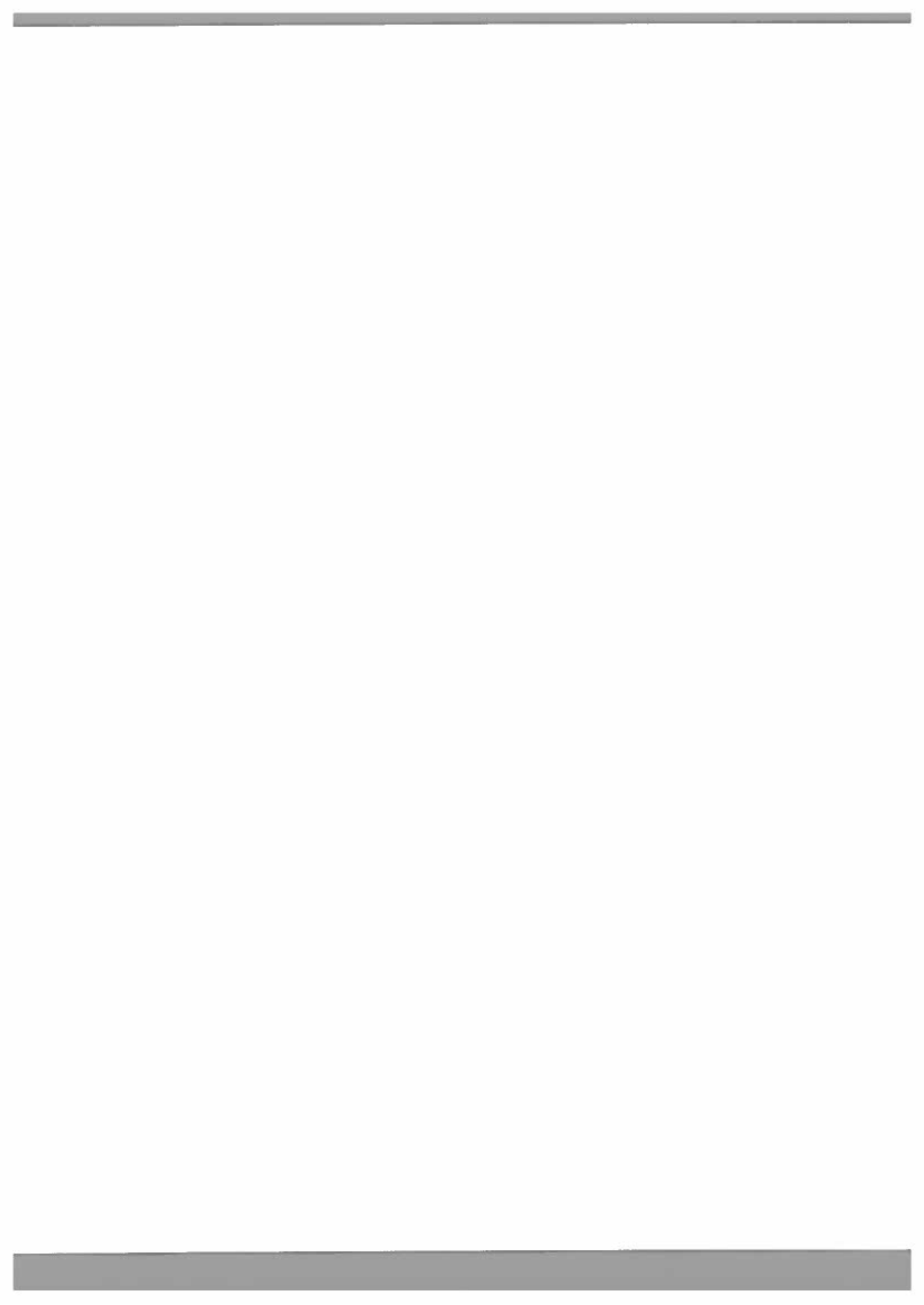
53 54 55 56 57 58



ARTICULATION SERIES

This musical score, titled "ARTICULATION SERIES", consists of 51 measures across ten staves. The notation is as follows:

- Staff 1:** Measures 59-64. Measures 59-60, 61-62, and 63-64 each contain a sequence of six eighth notes with a downward slur, followed by a triplet of eighth notes. Measure 60 ends with a fermata.
- Staff 2:** Measures 65-68. Measures 65-66 and 67-68 each contain a sequence of six eighth notes with a downward slur, followed by a triplet of eighth notes. Measure 66 ends with a fermata.
- Staff 3:** Measures 69-74. Measures 69-70, 71-72, and 73-74 each contain a sequence of six eighth notes with a downward slur, followed by a triplet of eighth notes. Measure 70 ends with a fermata.
- Staff 4:** Measures 75-80. Measures 75-76, 77-78, and 79-80 each contain a sequence of six eighth notes with a downward slur, followed by a triplet of eighth notes. Measure 76 ends with a fermata.
- Staff 5:** Measures 81-86. Measures 81-82, 83-84, and 85-86 each contain a sequence of six eighth notes with a downward slur, followed by a triplet of eighth notes. Measure 82 ends with a fermata.
- Staff 6:** Measures 87-92. Measures 87-88, 89-90, and 91-92 each contain a sequence of six eighth notes with a downward slur, followed by a triplet of eighth notes. Measure 88 ends with a fermata.
- Staff 7:** Measures 93-96. Measures 93-94 and 95-96 each contain a sequence of six eighth notes with a downward slur, followed by a triplet of eighth notes. Measure 94 ends with a fermata.
- Staff 8:** Measures 97-98. Measures 97-98 each contain a sequence of six eighth notes with a downward slur, followed by a triplet of eighth notes. Measure 98 ends with a fermata.
- Staff 9:** Measures 99-102. Measures 99-100 and 101-102 each contain a sequence of six eighth notes with a downward slur, followed by a triplet of eighth notes. Measure 100 ends with a fermata.
- Staff 10:** Measures 103-106. Measures 103-104 and 105-106 each contain a sequence of six eighth notes with a downward slur, followed by a triplet of eighth notes. Measure 104 ends with a fermata.
- Staff 11:** Measures 107-109. Measures 107-108 and 109 each contain a sequence of six eighth notes with a downward slur, followed by a triplet of eighth notes. Measure 108 ends with a fermata.



Rhythm Diagramming

Diagramming is a VISUAL representation of rhythms.

- ABOVE each note/rest, draw the appropriate number of pulses:

\ = downbeat (½ a beat)

/ = upbeat (½ a beat)

∨ = full beat (1 beat)

- BELOW each note/rest, write out the number of beats that symbol receives STARTING on its designated beat. ONLY the subdivisions for NOTES will be CIRCLED. "Circle SOUND not SILENCE."

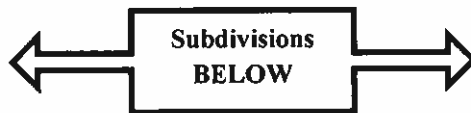
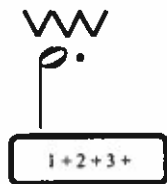
Whole Note (4 beats of SOUND)



Whole Rest (4 beats of SILENCE)



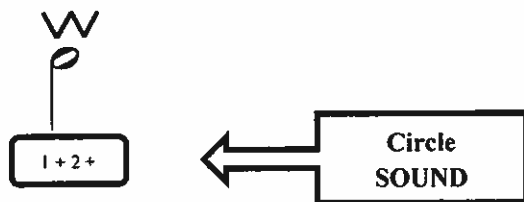
Dotted Half Note (3 beats of SOUND)



Dotted Half Rest (3 beats of SILENCE)



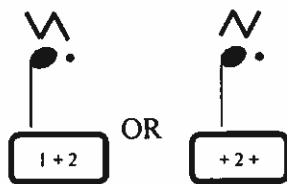
Half Note (2 beats of SOUND)



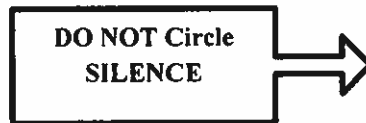
Half Note (2 beats of SILENCE)



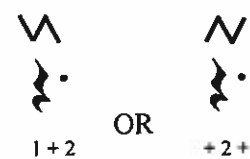
Dotted Quarter Note (1½ beats of SOUND)



OR



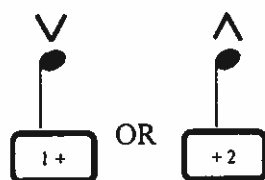
Dotted Quarter Note (1½ beats of SILENCE)



OR



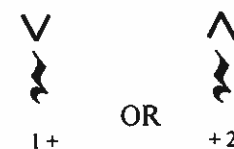
Quarter Note (1 beat of SOUND)



OR



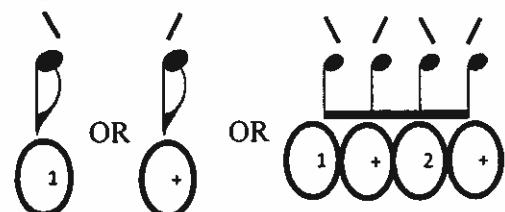
Quarter Rest (1 beat of SILENCE)



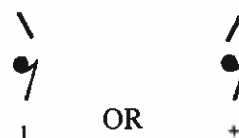
OR



Eighth Note (½ a beat of SOUND) Individual or Grouped



Eighth Rest (½ a beat of SILENCE)



Name: _____

Note and Rest Values



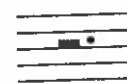
whole note - receives 4 beats of sound



whole rest - receives 4 beats of silence



dotted half note - receives 3 beats of sound



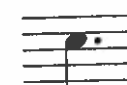
dotted half rest - receives 3 beats of silence



half note - receives 2 beats of sound



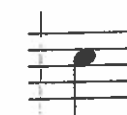
half rest - receives 2 beats of silence



dotted quarter note - receives 1 1/2 beats of sound



dotted quarter rest - receives 1 1/2 beats of silence



quarter note - receives 1 beat of sound



quarter rest - receives 1 beat of silence



dotted eighth note - receives 3/4 beat of sound



dotted eighth rest - receives 3/4 beat of silence



eighth note - receives 1/2 beat of sound



eighth rest - receives 1/2 beat of silence



sixteenth note - receives 1/4 beat of sound



sixteenth rest - receives 1/4 beat of silence

TC Euphonium Region XXXIII Try-Out Music

Set A

Giocoso $\text{♩} = 110-124$

1.

Musical score for exercise 1, measures 1-32. The piece is in 2/4 time with a key signature of two flats. The tempo is marked 'Giocoso' with a quarter note equal to 110-124 beats per minute. The score consists of five staves of music. Measure numbers 1 through 32 are indicated above the notes. Dynamic markings include *mf*, *p*, and *f*.

2.

Musical score for exercise 2, measures 1-16. The piece is in 3/8 time with a key signature of two flats. The tempo is marked with a quarter note equal to 72-85 beats per minute. The score consists of three staves of music. Measure numbers 1 through 16 are indicated above the notes. Dynamic markings include *p* and *f*.

Region 33 - Middle School Bands

Bb Trumpet / Euphonium T.C.

(Concert Db)

Musical staff for Eb instrument, showing a melodic line in 4/4 time. The key signature has two flats (Bb and Eb). The melody starts on a half note Eb and moves in eighth notes to a whole note Eb at the end.

(Concert Ab)

Musical staff for Bb instrument, showing a melodic line in 4/4 time. The key signature has two flats (Bb and Ab). The melody starts on a half note Ab and moves in eighth notes to a whole note Ab at the end.

(Concert Eb)

Musical staff for F instrument, showing a melodic line in 4/4 time. The key signature has two flats (Bb and Eb). The melody starts on a half note Eb and moves in eighth notes to a whole note Eb at the end.

(Concert Bb)

Musical staff for C instrument, showing a melodic line in 4/4 time. The key signature has two flats (Bb and Eb). The melody starts on a half note Eb and moves in eighth notes to a whole note Eb at the end.

(Concert F)

Musical staff for G instrument, showing a melodic line in 4/4 time. The key signature has one sharp (F#). The melody starts on a half note F# and moves in eighth notes to a whole note F# at the end.

(Concert C)

Musical staff for D instrument, showing a melodic line in 4/4 time. The key signature has two sharps (F# and C#). The melody starts on a half note C# and moves in eighth notes to a whole note C# at the end.

(Concert G)

Musical staff for A instrument, showing a melodic line in 4/4 time. The key signature has three sharps (F#, C#, and G#). The melody starts on a half note G# and moves in eighth notes to a whole note G# at the end.

(Concert D)

Musical staff for E instrument, showing a melodic line in 4/4 time. The key signature has four sharps (F#, C#, G#, and D#). The melody starts on a half note D# and moves in eighth notes to a whole note D# at the end.

Chromatic Scale

Musical staff for chromatic scale ascending, showing a melodic line in 4/4 time. The scale starts on a half note Eb and moves in eighth notes through all chromatic intervals to a whole note Eb at the end.

Musical staff for chromatic scale descending, showing a melodic line in 4/4 time. The scale starts on a half note Eb and moves in eighth notes through all chromatic intervals to a whole note Eb at the end.

Euphonium T.C. Fingering Chart

Non Compensating

Notes on gray background are pedal tones.

C	C#	Db	D	D#	Eb	E
Open	1 2 3 4 (lip down)		1 2 3 4	1 3 4		1 2 4

F	F#	Gb	G	G#	Ab	A	A#	Bb
1 4 or 1 2 4	2 4 or 1 2 3		4 or 1 3	2 3		1 2 or 3		1

B	C	C#	Db	D	D#	Eb	E
2	Open	2 4 or 1 2 3	4 or 1 3	2 3			1 2 or 3

F	F#	Gb	G	G#	Ab	A	A#	Bb
1	2	Open	2 3	1 2 or 3			1	

B	C	C#	Db	D	D#	Eb
2	Open	1 2 or 3	1	2 or 2 3		

E	F	F#	Gb	G	G#	Ab
Open or 1 2	1 or 1 3 or 4	2 or 1 2 3	Open or 4 or 1 3	2 3		

A	A#	Bb	B	C	C#	Db	D
1 2 or 3	1 or 2 3	2 or 1 2	Open	1 2 or 2	Open or 1		

(When more than one fingering is shown, the first is the most common.)

A LIST OF THE PRINCIPAL WORDS USED IN MODERN MUSIC.

WITH THEIR ABBREVIATIONS AND EXPLANATIONS.

<i>A</i>	to, in, or at; <i>A tempo</i> , in time.
<i>Accelerando (accel.)</i>	Gradually increasing the speed.
<i>Accent</i>	Emphasis on certain parts of the measure.
<i>Adagio</i>	Slow; leisurely.
<i>Ad libitum (ad lib.)</i>	At pleasure; not in strict time.
<i>A due (a 2)</i>	To be played by both instruments.
<i>Agitato</i>	Restless, with agitation.
<i>Al or Alla</i>	In the style of.
<i>Alla Marcia</i>	In the style of a March.
<i>Allegretto</i>	Moderately quick.
<i>Allegro</i>	Quick and lively.
<i>Allegro assai</i>	Very rapidly.
<i>Amore</i>	Love. <i>Con amore</i> ; Fondly; tenderly.
<i>Amoroso</i>	Affectionately.
<i>Andante</i>	In moderately slow time.
<i>Andantino</i>	A little less slow than Andante.
<i>Anima, con</i> }	With animation.
<i>Animato</i> }	
<i>A piacere</i>	At pleasure.
<i>Appassionato</i>	Impassioned.
<i>Arpeggio</i>	A broken chord.
<i>Assai</i>	Very: <i>Allegro assai</i> , very rapidly.
<i>A tempo</i>	In the original movement.
<i>Attaca</i>	Commence the next movement at once.
<i>Barcarolle</i>	A Venetian boatman's song.
<i>Ben</i>	Well; <i>Ben marcato</i> , well marked.
<i>Bis</i>	Twice; repeat the passage.
<i>Bravura</i>	Brilliant, bold, spirited.
<i>Brillante</i>	Showy, sparkling, brilliant.
<i>Brio, con</i>	With much spirit.
<i>Cadenza</i>	A passage introduced as an embellishment.
<i>Calando</i>	Decreasing in power and speed.
<i>Cantabile</i>	In a singing style.
<i>Caprice</i>	A composition of irregular construction.
<i>Capriccio, a</i>	At pleasure.
<i>Cavatina</i>	A movement in vocal style. [sounds.
<i>Chord</i>	A combination of three or more musical
<i>Coda</i>	A finishing movement.
<i>Col or con</i>	With.
<i>Crescendo (cres.)</i>	Gradually louder.
<i>Da or dal</i>	From.
<i>Da Capo (D. C.)</i>	From the beginning.
<i>Dal Segno (D. S.)</i>	From the sign.
<i>Decrescendo (decresc.)</i>	Decreasing in strength.
<i>Delicatezza, con</i>	Delicately; refined in style.
<i>Diminuendo (dim.)</i>	Gradually softer.
<i>Divisi</i>	Divided. Each part to be played by a sepa- [rate instrument.
<i>Dolce</i>	Softly, sweetly.
<i>Dolcissimo</i>	Very sweetly and softly.
<i>Dominant</i>	The fifth tone in the major or minor scale.
<i>Duet or duo</i>	A composition for two performers.
<i>E</i>	And.
<i>Elegante</i>	Elegant; graceful.
<i>Embouchure</i>	The mouthpiece of a wind instrument.
<i>Enharmonic</i>	Alike in pitch but different in notation.
<i>Energico</i>	With energy, vigorously.
<i>Espressione, con</i>	Expressively, with expression.
<i>Finale</i>	The concluding movement.
<i>Fine</i>	The end.
<i>Forte (f)</i>	Loud.
<i>Forte-piano (fp)</i>	Loud and instantly soft again.
<i>Fortissimo (ff)</i>	Very loud.
<i>Forza</i>	Force of tone.
<i>Forzando (fs)</i>	Accentuate the sound.
<i>Fuoco, con</i>	With fire; with spirit.
<i>Furioso</i>	Furiously; passionately.
<i>Giocoso</i>	Joyously; playfully.
<i>Giusto</i>	Exact; in strict time.
<i>Grandioso</i>	Grand; pompous; majestic.
<i>Grave</i>	Very slow and solemn.
<i>Gravioso</i>	Gracefully.
<i>Gusto</i>	Taste.
<i>Harmony</i>	A combination of musical sounds.
<i>Key-note</i>	The first degree of the Scale.
<i>Largamente</i>	Very broad in style.
<i>Larghetto</i>	Slow, but not so slow as Largo.
<i>Largo</i>	Broad and slow.
<i>Legato</i>	Smoothly, the reverse of Staccato.
<i>Leger-line</i>	A small added line above or below the staff.
<i>Leggiero</i>	Lightly.
<i>Lento</i>	Slow, but not as slow as Largo.
<i>L'istesso tempo</i>	In the same time.
<i>Loco</i>	Play as written, no longer <i>8va</i> .
<i>Ma</i>	But. <i>Ma non troppo</i> , But not too much.
<i>Majestoso</i>	Majestically, dignified.
<i>Maggiore</i>	Major Key.
<i>Marcato</i>	Marked. With distinctness and emphasis.
<i>Meno</i>	Less. <i>Meno mosso</i> , Less quickly.
<i>Mezzo</i>	Moderately.
<i>Mezzo piano (mp)</i>	Moderately soft.
<i>Mindre</i>	Minor Key.
<i>Moderato</i>	Moderately. <i>Allegro moderato</i> , moderately
<i>Molto</i>	Much; very. [fast.
<i>Morendo</i>	Gradually softer.
<i>Mosso</i>	Moved. <i>Piu mosso</i> , quicker.
<i>Moto</i>	Motion. <i>Con moto</i> , with animation.
<i>Non</i>	Not.
<i>Notation</i>	{ The art of representing musical sounds
	{ by characters visible to the eye.
<i>Obligato</i>	An indispensable part.
<i>Octave</i>	A series of 8 consecutive diatonic tones.
<i>Opus (Op.)</i>	A work.
<i>Ossia</i>	Or; or else. Generally indicating an easier
<i>Ottava (8va)</i>	To be played an octave higher. [method.
<i>Pause</i>	The sign indicating pause or finish.
<i>Perdendosi</i>	Dying away gradually.
<i>Pesante</i>	Heavily; with firm and vigorous execution.
<i>Piacere, a</i>	At pleasure.
<i>Pianissimo (pp)</i>	Very soft.
<i>Piano (p)</i>	Soft.
<i>Piu</i>	More. <i>Piu Allegro</i> , More quickly.
<i>Poco or un poco</i>	A little.
<i>Poco a poco</i>	Gradually, by degrees.
<i>Poco piu mosso</i>	A little faster.
<i>Poco meno</i>	A little slower.
<i>Poco piu</i>	A little faster.
<i>Poi</i>	Then; afterwards.
<i>Pomposo</i>	Pompous; grand.
<i>Prestissimo</i>	As fast as possible.
<i>Presto</i>	Very quick; faster than Allegro.
<i>Primo (1mo)</i>	The first.
<i>Quartet</i>	A piece of music for four performers.
<i>Quasi</i>	As if; similar to; in the style of.
<i>Quintet</i>	A piece of music for five performers.
<i>Ritardando (rall.)</i>	Gradually slower.
<i>Ritornello</i>	With special emphasis.
<i>Ritardando (rit.)</i>	Slackening speed.
<i>Risoluto</i>	Resolutely; bold; energetic.
<i>Ritenuato</i>	Retarding the time.
<i>Scherzando</i>	Playfully; sportively.
<i>Secondo (2do)</i>	The second time (or part.)
<i>Seconda volta</i>	The second time.
<i>Segue</i>	Follow on in similar style.
<i>Semplice</i>	Simply; unaffectedly.
<i>Sempre</i>	Always; continually.
<i>Senza</i>	Without. <i>Senza sordino</i> , Without mute.
<i>Sforzando (sf)</i>	Forcibly; with sudden emphasis.
<i>Simile</i>	In like manner.
<i>Smorzando (smorz.)</i>	Diminishing the sound.
<i>Solo</i>	For one performer only.
<i>Sordino</i>	A Mute. <i>Con Sordino</i> , With the Mute.
<i>Sostenuto</i>	Sustained, prolonged.
<i>Sotto</i>	Under. <i>Sotto voce</i> , In a subdued tone.
<i>Spirito</i>	Spirit. <i>Con Spirito</i> , Forcefully.
<i>Staccato</i>	Detached, separated.
<i>Stenlando</i>	Dragging or retarding the tempo.
<i>Stretto</i>	An increase of speed. <i>Piu Stretto</i> , Faster.
<i>Subdominant</i>	The 4th tone in the diatonic scale.
<i>Syncoption</i>	Change of accent from a strong beat to a
<i>Tacet</i>	Be silent. [weak one.
<i>Tempo</i>	Movement.
<i>Tempo primo</i>	As at first.
<i>Tenuto (ten.)</i>	Held for the full value.
<i>Theme</i>	The subject or melody.
<i>Timbra</i>	Quality of tone.
<i>Tonic</i>	The key-note of any scale.
<i>Tremolo</i>	A trembling; fluttering movement.
<i>Trio</i>	A piece of music for three performers.
<i>Triplet</i>	{ A group of 3 notes to be performed in the
	{ time of two of equal value.
<i>Troppo</i>	Too much. <i>Allegro ma non troppo</i> , not too
<i>Tutti</i>	All; all the instruments. [quick.
<i>Un</i>	A; one; an.
<i>Unison</i>	Alike in pitch.
<i>Una corda</i>	On one string.
<i>Variation</i>	The transformation and embellishment of a
<i>Veloce</i>	Rapid; swift; quick. [melody.
<i>Vibrato</i>	A wavy tone-effect which should be sparing-
<i>Vivace</i>	With vivacity; bright; spirited. [ly used.
<i>Vivo</i>	Lively.
<i>Voce</i>	The voice; a certain part.
<i>Volkstied</i>	A national or folk song.
<i>Volti subito (V. S.)</i>	Turn over quickly.