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What to practice first...

WINTERFEST SET LIST (Semester 1)

- 1) Cadence
- 2) The Tempest
- 3) Get Down On It
- 4) We Know What You Whisper
- 5) Angels We Have Heard On High
- 6) Santa Claus Is Comin' To Town
- 7) Optional Additions or C Minor Groove
- 8) Sponsor Song
- INTERMISSION
- 9) Canon Remix- (Combined Bands)
- 10) My Way (Small Ensemble)
- 11) 12 Bar Blues

ARTS ALIVE SET LIST (Semester 2)

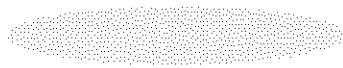
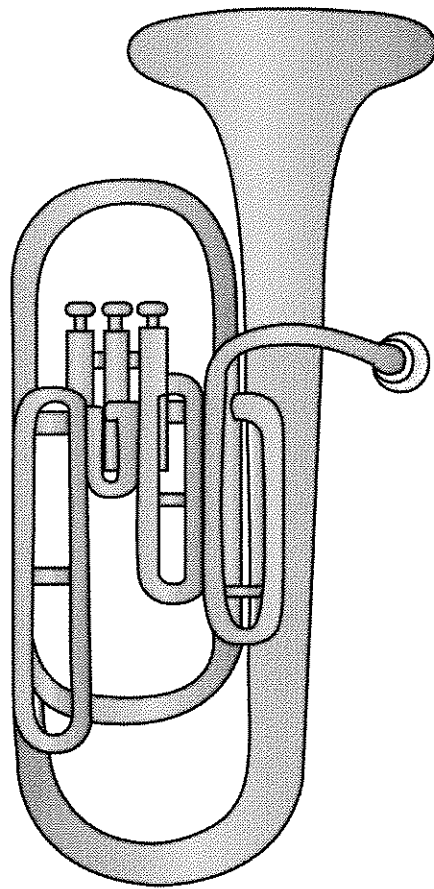
- 1) Cadence
- 2) La Copa De La Vida
- 3) Optional Additions
- 4) Optional Additions
- 5) Sponsor Song
- INTERMISSION (Combined Bands)
- 6) The Tempest
- 7) Get Down On It
- 8) Crazy Jam (C Minor Groove)
- 9) We Know What You Whisper
- 10) Original Student Composition
- 11) 12 Bar Blues

Graduation - Pomp & Circumstance

Optional Additions: (a) Original Student Compositions, (b) Amazing Grace, (c) Birdland, (d) Carol Of The Buckets, (e) Chained To The Rhythm, (f) Chameleon, (g) Feeling Good, (h) It Don't Mean A Thing, (i) It Is Well, (j) Over The Rainbow, (k) Runaway Baby, (l) Take On Me, (m) Tenor Madness

B^b MAJOR SCALE

FINGERING CHART
CHEAT SHEETS
FOR BAND



contents

PODIUM CHEAT SHEET
3 All instruments

STUDENT FINGERING CHARTS

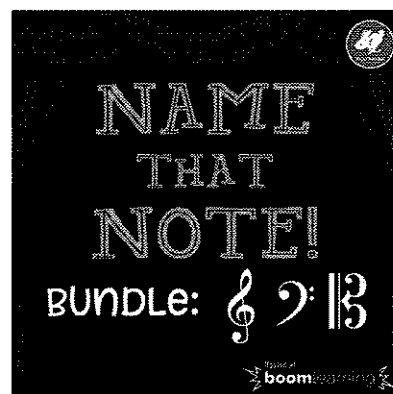
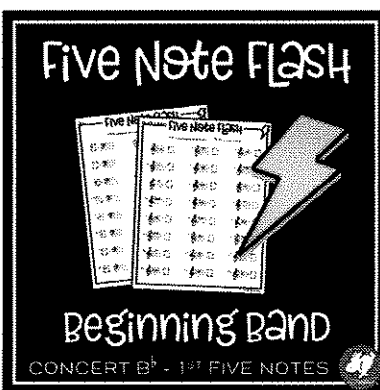
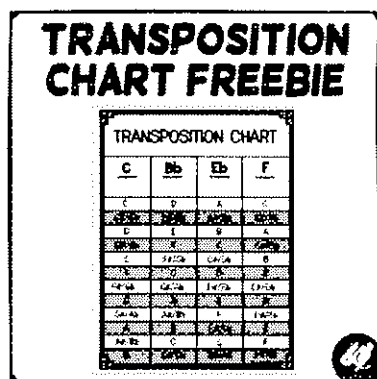
4 Trumpet
5 French Horn
6 Trombone
7 Baritone B.C.
8 Tuba
9 Flute
10 Oboe
11 Clarinet
12 Alto/Bari Sax
13 Tenor Sax
14 Bassoon

IDEAS FOR WORKSHEETS

- Project the PDF onto a whiteboard and complete the lines 5, 6, and 7 in sectionals.
- Have students complete lines 5, 6, and 7 for a sub.
- After students play line 1, have them fold the top of the paper back and play line 2, which doesn't have fingerings or note names marked.
- If you don't want students to worry about the bottom of the paper, fold it back before photocopying.
- Allow students to look at the lines they need to for differentiation.

Tip: Print at "Full Scale" instead of fitting to page.

Thanks for purchasing this resource! If you find any errors, please email me at SillyOMusic@gmail.com and I will update the file ASAP. I know that elementary and middle school bands may use different octaves with their groups. Feel free to email if you would like to see an instrument play in a higher or lower octave.



I know that your time as a teacher is valuable.
Here are a few resources you may find useful.



Concert Bb Scale

BRASS

Trumpet		C	D	E	F	G	A	B	C
F Horn		F	G	A	Bb	C	D	E	F
<small>*Lower octave</small>									
Trombone		Bb	C	D	Eb	F	G	A	Bb
Baritone		1	6	4	3	1	4	2	1
Tuba		Bb	C	D	Eb	F	G	A	Bb

WOODWINDS

Flute		Bb	C	D	Eb	F	G	A	Bb
Oboe		Bb	C	D	Eb	F*	G	A	Bb
<small>*Forked F</small>									
Clarinet		C	D	E	F	G	A	B	C
Alto/Bari Sax		G	A	B	C	D	E	F#	G
Tenor Sax		C	D	E	F	G	A	B	C
Bassoon		Bb	C	D	Eb	F	G	A	Bb
<small>● = whisper key</small>									

Concert Bb Scale

1. Scale with hints

Musical staff in 4/4 time showing a scale with notes and fingerings. The notes are: C (000), D (100), E (110), F (100), G (000), A (110), B (100), C (000), B (100), A (110), G (000), F (100), E (110), D (100), C (000).

2. Scale

Musical staff in 4/4 time showing a scale without notes, intended for the student to draw the notes.

3. Arpeggio with hints

Musical staff in 4/4 time showing an arpeggio with notes and fingerings. The notes are: C (000), E (110), G (000), C (000), G (000), E (110), C (000).

4. Arpeggio

Musical staff in 4/4 time showing an arpeggio without notes, intended for the student to draw the notes.

5. Draw the notes of the scale.

Empty musical staff in 4/4 time for drawing the notes of the scale.

6. Draw the notes of the arpeggio.

Empty musical staff in 4/4 time for drawing the notes of the arpeggio.

7. Fill-in the measures with notes from the scale in any order.

Empty musical staff in 4/4 time for filling in measures with notes from the scale. A single note is provided at the end of the staff.

Concert Bb Scale

1. Scale with hints

F G A Bb C D E F E D C Bb A G F

2. Scale

3. Arpeggio with hints

F A C F C A F

4. Arpeggio

5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

7. Fill-in the measures with notes from the scale in any order.

Concert Bb Scale

1. Scale with hints

Musical staff for exercise 1, showing a scale with notes and fingerings. The notes are: Bb, C, D, Eb, F, G, A, Bb, A, G, F, Eb, D, C, Bb. The fingerings are: 1, 6, 4, 3, 1, 4, 2, 1, 2, 4, 1, 3, 4, 6, 1.

2. Scale

Musical staff for exercise 2, showing a scale without notes.

3. Arpeggio with hints

Musical staff for exercise 3, showing an arpeggio with notes and fingerings. The notes are: Bb, D, F, Bb, F, D, Bb. The fingerings are: 1, 4, 1, 1, 1, 4, 1.

4. Arpeggio

Musical staff for exercise 4, showing an arpeggio without notes.

5. Draw the notes of the scale.

Musical staff for exercise 5, showing an empty staff for drawing notes.

6. Draw the notes of the arpeggio.

Musical staff for exercise 6, showing an empty staff for drawing notes.

7. Fill-in the measures with notes from the scale in any order.

Musical staff for exercise 7, showing an empty staff for filling in notes.

Concert Bb Scale

1. Scale with hints

Bb C D Eb F G A Bb A G F Eb D C Bb
 ○○○ ●●○ ●●○ ●○○ ○○○ ●●○ ○●○ ○○○ ○●○ ●●○ ○○○ ●○○ ●●○ ○○○

2. Scale

3. Arpeggio with hints

Bb D F Bb F D Bb
 ○○○ ●●○ ○○○ ○○○ ○○○ ●●○ ○○○

4. Arpeggio

5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

7. Fill-in the measures with notes from the scale in any order.

Concert Bb Scale

1. Scale with hints

Bb C D Eb F G A Bb A G F Eb D C Bb
 ○○○ ●○○ ●○○ ●○○ ○○○ ●○○ ○○○ ○○○ ○○○ ●○○ ○○○ ●○○ ●○○ ●○○ ○○○

2. Scale

Bb C D Eb F G A Bb A G F Eb D C Bb
 ○○○ ●○○ ●○○ ●○○ ○○○ ●○○ ○○○ ○○○ ○○○ ●○○ ○○○ ●○○ ●○○ ●○○ ○○○

3. Arpeggio with hints

Bb D F Bb F D Bb
 ○○○ ●○○ ○○○ ○○○ ○○○ ●○○ ○○○

4. Arpeggio

Bb D F Bb F D Bb
 ○○○ ●○○ ○○○ ○○○ ○○○ ●○○ ○○○

5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

7. Fill-in the measures with notes from the scale in any order.

Concert Bb Scale

1. Scale with hints

2. Scale

3. Arpeggio with hints

4. Arpeggio

5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

7. Fill-in the measures with notes from the scale in any order.

Concert Bb Scale

1. Scale with hints

*Forked F

Musical staff for exercise 1 showing the Concert Bb scale with fingerings for each note. The notes are: Bb, C, D, Eb, F*, G, A, Bb, A, G, F*, Eb, D, C, Bb. Fingerings are indicated by black dots (closed) and white circles (open) on the keys.

2. Scale

Musical staff for exercise 2 showing the Concert Bb scale without fingerings.

3. Arpeggio with hints

Musical staff for exercise 3 showing the arpeggio with fingerings for each note. The notes are: Bb, D, F*, Bb, F*, D, Bb. Fingerings are indicated by black dots (closed) and white circles (open) on the keys.

4. Arpeggio

Musical staff for exercise 4 showing the arpeggio without fingerings.

5. Draw the notes of the scale.

Blank musical staff for exercise 5.

6. Draw the notes of the arpeggio.

Blank musical staff for exercise 6.

7. Fill-in the measures with notes from the scale in any order.

Blank musical staff for exercise 7.

Concert Bb Scale

1. Scale with hints

A musical staff in 4/4 time with a treble clef. The scale is written in whole notes: C, D, E, F, G, A, B, C, B, A, G, F, E, D, C. Below each note is a diagram of the clarinet keys with black dots indicating fingerings. The fingerings are: C (1), D (1), E (1), F (1), G (1), A (1), B (1), C (1), B (1), A (1), G (1), F (1), E (1), D (1), C (1).

2. Scale

A musical staff in 4/4 time with a treble clef. The scale is written in whole notes: C, D, E, F, G, A, B, C, B, A, G, F, E, D, C.

3. Arpeggio with hints

A musical staff in 4/4 time with a treble clef. The arpeggio is written in whole notes: C, E, G, C, G, E, C. Below each note is a diagram of the clarinet keys with black dots indicating fingerings. The fingerings are: C (1), E (1), G (1), C (1), G (1), E (1), C (1).

4. Arpeggio

A musical staff in 4/4 time with a treble clef. The arpeggio is written in whole notes: C, E, G, C, G, E, C.

5. Draw the notes of the scale.

A blank musical staff in 4/4 time with a treble clef, consisting of 16 empty measures.

6. Draw the notes of the arpeggio.

A blank musical staff in 4/4 time with a treble clef, consisting of 8 empty measures.

7. Fill-in the measures with notes from the scale in any order.

A blank musical staff in 4/4 time with a treble clef, consisting of 16 empty measures. The final measure contains a whole note C.

Concert Bb Scale

1. Scale with hints

Musical staff for exercise 1 showing the Concert Bb scale. The staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The notes are: G, A, B, C, D, E, F#, G, F#, E, D, C, B, A, G. Below each note is a fingering diagram showing the placement of fingers on the keys.

2. Scale

Musical staff for exercise 2 showing the Concert Bb scale. The staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The staff is empty, intended for the student to draw the notes of the scale.

3. Arpeggio with hints

Musical staff for exercise 3 showing the arpeggio. The staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The notes are: G, B, D, G, D, B, G. Below each note is a fingering diagram showing the placement of fingers on the keys.

4. Arpeggio

Musical staff for exercise 4 showing the arpeggio. The staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The staff is empty, intended for the student to draw the notes of the arpeggio.

5. Draw the notes of the scale.

Musical staff for exercise 5 showing an empty staff for drawing the notes of the scale. The staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature.

6. Draw the notes of the arpeggio.

Musical staff for exercise 6 showing an empty staff for drawing the notes of the arpeggio. The staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature.

7. Fill-in the measures with notes from the scale in any order.

Musical staff for exercise 7 showing an empty staff for filling in notes from the scale in any order. The staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature.

Concert Bb Scale

1. Scale with hints

A musical staff in 4/4 time showing a scale from C4 to C5. The notes are C, D, E, F, G, A, B, C, B, A, G, F, E, D, C. Each note is accompanied by a fingering diagram below it, consisting of a vertical line with circles representing fingers (1-4) and a triangle representing the thumb.

2. Scale

A musical staff in 4/4 time, identical to exercise 1 but without the notes or fingerings, intended for independent practice.

3. Arpeggio with hints

A musical staff in 4/4 time showing an arpeggio with notes C, E, G, C, G, E, C. Each note is accompanied by a fingering diagram below it.

4. Arpeggio

A musical staff in 4/4 time, identical to exercise 3 but without the notes or fingerings, intended for independent practice.

5. Draw the notes of the scale.

A blank musical staff in 4/4 time for drawing the notes of the scale.

6. Draw the notes of the arpeggio.

A blank musical staff in 4/4 time for drawing the notes of the arpeggio.

7. Fill-in the measures with notes from the scale in any order.

A blank musical staff in 4/4 time for filling in notes from the scale in any order.

Concert Bb Scale

1. Scale with hints

● = whisper key

Exercise 1: A musical staff in bass clef, 4/4 time, showing a scale from Bb to Bb. The notes are Bb, C, D, Eb, F, G, A, Bb, A, G, F, Eb, D, C, Bb. Fingerings are indicated by numbers 1-4. A dot above the notes Bb, C, D, Eb, F, G, A, Bb, A, G, F, Eb, D, C, Bb indicates the use of the whisper key.

2. Scale

Exercise 2: A musical staff in bass clef, 4/4 time, showing a scale from Bb to Bb without hints.

3. Arpeggio with hints

Exercise 3: A musical staff in bass clef, 4/4 time, showing an arpeggio with notes Bb, D, F, Bb, F, D, Bb. Fingerings are indicated by numbers 1-4. A dot above the notes Bb, D, F, Bb, F, D, Bb indicates the use of the whisper key.

4. Arpeggio

Exercise 4: A musical staff in bass clef, 4/4 time, showing an arpeggio without hints.

5. Draw the notes of the scale.

Exercise 5: An empty musical staff in bass clef, 4/4 time, for drawing the notes of the scale.

6. Draw the notes of the arpeggio.

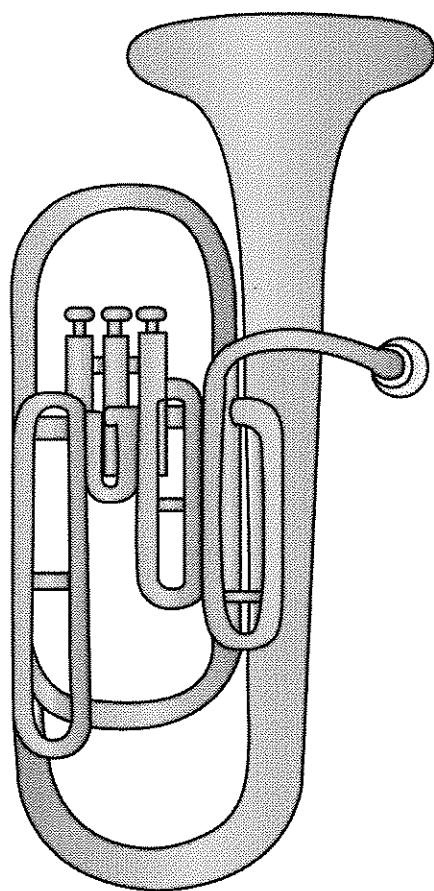
Exercise 6: An empty musical staff in bass clef, 4/4 time, for drawing the notes of the arpeggio.

7. Fill-in the measures with notes from the scale in any order.

Exercise 7: An empty musical staff in bass clef, 4/4 time, for filling in measures with notes from the scale. The final measure contains a Bb note.

C MAJOR SCALE

FINGERING CHART
CHEAT SHEETS
FOR BAND



contents

PODIUM CHEAT SHEET
3 All instruments

STUDENT FINGERING CHARTS

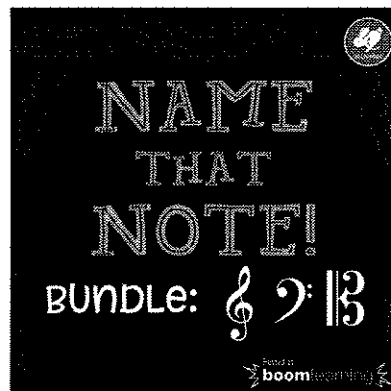
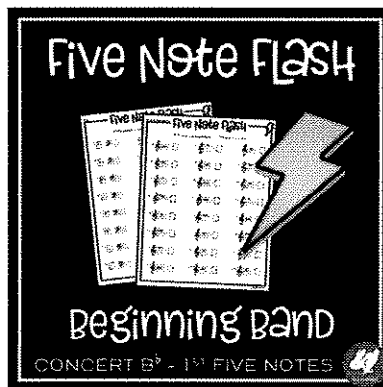
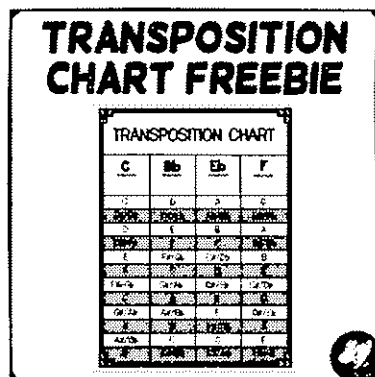
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8 Tuba
9 Flute
10 Oboe
11 Clarinet
12 Alto/Bari Sax
13 Tenor Sax
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I know that your time as a teacher is valuable.
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Concert C Scale

1. Scale with hints

Musical staff for exercise 1 showing the Concert C scale in D major (one sharp) and 4/4 time. The notes are: D, E, F#, G, A, B, C#, D, C#, B, A, G, F#, E, D. Below each note is a fingering diagram consisting of two circles representing fingers 1 and 2.

2. Scale

Musical staff for exercise 2 showing the Concert C scale in D major (one sharp) and 4/4 time. The staff is empty for the student to write the notes.

3. Arpeggio with hints

Musical staff for exercise 3 showing the Concert C arpeggio in D major (one sharp) and 4/4 time. The notes are: D, F#, A, D, A, F#, D. Below each note is a fingering diagram consisting of two circles representing fingers 1 and 2.

4. Arpeggio

Musical staff for exercise 4 showing the Concert C arpeggio in D major (one sharp) and 4/4 time. The staff is empty for the student to write the notes.

5. Draw the notes of the scale.

Musical staff for exercise 5 showing an empty staff in D major (one sharp) and 4/4 time for the student to draw the notes of the scale.

6. Draw the notes of the arpeggio.

Musical staff for exercise 6 showing an empty staff in D major (one sharp) and 4/4 time for the student to draw the notes of the arpeggio.

7. Fill-in the measures with notes from the scale in any order.

Musical staff for exercise 7 showing an empty staff in D major (one sharp) and 4/4 time for the student to fill in the measures with notes from the scale in any order. A single note is present in the final measure.

Concert C Scale

BRASS

Trumpet		D	E	F#	G	A	B	C#	D
		●○●	●●○	○●○	○○○	●●○	○●○	●●○	●○○
F Horn		G	A	B	C	D	E	F#	G
		○○○	●●○	○●○	○○○	●○○	○○○	○●○	○○○
Trombone Baritone		C	D	E	F	G	A	B	C
		6	4	2	1	4	2	4	3
		●○○	●●○	○●○	○○○	●●○	○●○	●●○	●○○
Tuba		C	D	E	F	G	A	B	C
		●○○	●●○	○●○	○○○	●●○	○●○	●●○	●○○

WOODWINDS

Flute		C	D	E	F	G	A	B	C
		○○○ ○○○	○○○ ○○○	○○○ ○○○	○○○ ○○○	○○○ ○○○	○○○ ○○○	○○○ ○○○	○○○ ○○○
Oboe		C	D	E	F	G	A	B	C
		●●●●●	●●●●●	●●●●●	●●●●●	●●●●●	●●●●●	●●●●●	●●●●●
Clarinet		D	E	F#	G	A	B*	C#*	D
		●●●●●	●●●●●	●●●●●	●●●●●	●●●●●	●●●●●	●●●●●	●●●●●
Alto/Bari Sax		A	B	C#	D	E	F#	G#	A
		●●●●●	●●●●●	●●●●●	●●●●●	●●●●●	●●●●●	●●●●●	●●●●●
Tenor Sax		D	E	F#	G	A	B	C#	D
		●●●●●	●●●●●	●●●●●	●●●●●	●●●●●	●●●●●	●●●●●	●●●●●
Bassoon		C	D	E	F	G	A	B	C
		●●●●●	●●●●●	●●●●●	●●●●●	●●●●●	●●●●●	●●●●●	●●●●●

● = whisper key

Concert C Scale

1. Scale with hints

2. Scale

3. Arpeggio with hints

4. Arpeggio

5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

7. Fill-in the measures with notes from the scale in any order.

Concert C Scale

1. Scale with hints

C D E F G A B C B A G F E D C
6 4 2 1 4 2 4 3 4 2 4 1 2 4 6

2. Scale

3. Arpeggio with hints

C E G C G E C
6 2 4 3 4 2 6

4. Arpeggio

5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

7. Fill-in the measures with notes from the scale in any order.

Concert C Scale

1. Scale with hints

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

2. Scale

3. Arpeggio with hints

C E G C G E C

4. Arpeggio

5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

7. Fill-in the measures with notes from the scale in any order.

Concert C Scale

1. Scale with hints

Exercise 1: Scale with hints. The staff shows the Concert C scale in bass clef, 4/4 time. The notes are C, D, E, F, G, A, B, C, B, A, G, F, E, D, C. Fingerings are indicated by numbers 1-4 above the notes.

2. Scale

Exercise 2: Scale. The staff shows the Concert C scale in bass clef, 4/4 time. The notes are C, D, E, F, G, A, B, C, B, A, G, F, E, D, C. Fingerings are indicated by numbers 1-4 above the notes.

3. Arpeggio with hints

Exercise 3: Arpeggio with hints. The staff shows the Concert C arpeggio in bass clef, 4/4 time. The notes are C, E, G, C, G, E, C. Fingerings are indicated by numbers 1-4 above the notes.

4. Arpeggio

Exercise 4: Arpeggio. The staff shows the Concert C arpeggio in bass clef, 4/4 time. The notes are C, E, G, C, G, E, C. Fingerings are indicated by numbers 1-4 above the notes.

5. Draw the notes of the scale.

Exercise 5: Draw the notes of the scale. An empty musical staff in bass clef, 4/4 time, with 12 measures.

6. Draw the notes of the arpeggio.

Exercise 6: Draw the notes of the arpeggio. An empty musical staff in bass clef, 4/4 time, with 6 measures.

7. Fill-in the measures with notes from the scale in any order.

Exercise 7: Fill-in the measures with notes from the scale in any order. An empty musical staff in bass clef, 4/4 time, with 12 measures.



Concert C Scale

1. Scale with hints

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

2. Scale

3. Arpeggio with hints

C E G C G E C

4. Arpeggio

5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

7. Fill-in the measures with notes from the scale in any order.

Concert C Scale

1. Scale with hints

A musical staff in 4/4 time showing the Concert C scale. The notes are C, D, E, F, G, A, B, C, B, A, G, F, E, D, C. Below each note is a finger chart showing which fingers (1-5) are used to play that note on the oboe.

2. Scale

A musical staff in 4/4 time showing the Concert C scale without fingerings. The notes are C, D, E, F, G, A, B, C, B, A, G, F, E, D, C.

3. Arpeggio with hints

A musical staff in 4/4 time showing the Concert C arpeggio. The notes are C, E, G, C, G, E, C. Below each note is a finger chart showing which fingers (1-5) are used to play that note on the oboe.

4. Arpeggio

A musical staff in 4/4 time showing the Concert C arpeggio without fingerings. The notes are C, E, G, C, G, E, C.

5. Draw the notes of the scale.

A blank musical staff in 4/4 time for drawing the notes of the Concert C scale.

6. Draw the notes of the arpeggio.

A blank musical staff in 4/4 time for drawing the notes of the Concert C arpeggio.

7. Fill-in the measures with notes from the scale in any order.

A blank musical staff in 4/4 time for filling in measures with notes from the Concert C scale. A single note 'C' is written in the final measure.

Concert C Scale

1. Scale with hints

Exercise 1: Scale with hints. The staff shows the Concert C scale in D major (two sharps) and 4/4 time. The notes are: D, E, F#, G, A, B, C#, D, C#, B, A, G, F#, E, D. Below each note is a diagram of the clarinet keys and fingerings required to play that note.

2. Scale

Exercise 2: Scale. The staff shows the Concert C scale in D major (two sharps) and 4/4 time, identical to exercise 1 but without the fingerings.

3. Arpeggio with hints

Exercise 3: Arpeggio with hints. The staff shows the Concert C arpeggio in D major (two sharps) and 4/4 time. The notes are: D, F#, A, D, A, F#, D. Below each note is a diagram of the clarinet keys and fingerings required to play that note.

4. Arpeggio

Exercise 4: Arpeggio. The staff shows the Concert C arpeggio in D major (two sharps) and 4/4 time, identical to exercise 3 but without the fingerings.

5. Draw the notes of the scale.

Exercise 5: Draw the notes of the scale. A blank musical staff in D major (two sharps) and 4/4 time for drawing the notes of the scale.

6. Draw the notes of the arpeggio.

Exercise 6: Draw the notes of the arpeggio. A blank musical staff in D major (two sharps) and 4/4 time for drawing the notes of the arpeggio.

7. Fill-in the measures with notes from the scale in any order.

Exercise 7: Fill-in the measures with notes from the scale in any order. A blank musical staff in D major (two sharps) and 4/4 time for filling in the measures with notes from the scale in any order.

Concert C Scale

1. Scale with hints

A musical staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The staff contains the notes of the Concert C scale: C4, C#4, D4, E4, F#4, G#4, A4, G#4, F#4, E4, D4, C#4, B3, A3. Below each note is a fingering diagram showing the placement of fingers (1-4) and the thumb (Δ) on the saxophone keys.

2. Scale

A musical staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The staff contains the notes of the Concert C scale: C4, C#4, D4, E4, F#4, G#4, A4, G#4, F#4, E4, D4, C#4, B3, A3.

3. Arpeggio with hints

A musical staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The staff contains the notes of the arpeggio: C4, C#4, E4, A4, E4, C#4, A3. Below each note is a fingering diagram showing the placement of fingers (1-4) and the thumb (Δ) on the saxophone keys.

4. Arpeggio

A musical staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The staff contains the notes of the arpeggio: C4, C#4, E4, A4, E4, C#4, A3.

5. Draw the notes of the scale.

A blank musical staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature, intended for drawing the notes of the Concert C scale.

6. Draw the notes of the arpeggio.

A blank musical staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature, intended for drawing the notes of the arpeggio.

7. Fill-in the measures with notes from the scale in any order.

A blank musical staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The final measure contains the note A3, and the rest of the staff is blank for filling in notes from the scale in any order.

Concert C Scale

1. Scale with hints

Musical staff for exercise 1 showing the Concert C scale in G major (one sharp) and 4/4 time. The notes are: D, E, F#, G, A, B, C#, D, C#, B, A, G, F#, E, D. Below each note is a fingering diagram for the right hand, with a delta symbol (Δ) indicating the starting finger.

2. Scale

Musical staff for exercise 2 showing the Concert C scale in G major (one sharp) and 4/4 time. The staff is empty, intended for the student to draw the notes.

3. Arpeggio with hints

Musical staff for exercise 3 showing the D major arpeggio in G major (one sharp) and 4/4 time. The notes are: D, F#, A, D, A, F#, D. Below each note is a fingering diagram for the right hand, with a delta symbol (Δ) indicating the starting finger.

4. Arpeggio

Musical staff for exercise 4 showing the D major arpeggio in G major (one sharp) and 4/4 time. The staff is empty, intended for the student to draw the notes.

5. Draw the notes of the scale.

Musical staff for exercise 5 showing an empty staff in G major (one sharp) and 4/4 time, intended for the student to draw the notes of the scale.

6. Draw the notes of the arpeggio.

Musical staff for exercise 6 showing an empty staff in G major (one sharp) and 4/4 time, intended for the student to draw the notes of the arpeggio.

7. Fill-in the measures with notes from the scale in any order.

Musical staff for exercise 7 showing an empty staff in G major (one sharp) and 4/4 time, intended for the student to fill in notes from the scale in any order. The final measure contains a whole note D.

Concert C Scale

1. Scale with hints

● = whisper key

Exercise 1: Scale with hints. A bass clef staff in 4/4 time showing the Concert C scale. The notes are C, D, E, F, G, A, B, C, B, A, G, F, E, D, C. Below each note is a diagram of the bassoon keys with black dots representing the fingerings for that note.

2. Scale

Exercise 2: Scale. A bass clef staff in 4/4 time showing the Concert C scale. The notes are C, D, E, F, G, A, B, C, B, A, G, F, E, D, C. Below each note is a diagram of the bassoon keys with black dots representing the fingerings for that note.

3. Arpeggio with hints

Exercise 3: Arpeggio with hints. A bass clef staff in 4/4 time showing the Concert C arpeggio. The notes are C, E, G, C, G, E, C. Below each note is a diagram of the bassoon keys with black dots representing the fingerings for that note.

4. Arpeggio

Exercise 4: Arpeggio. A bass clef staff in 4/4 time showing the Concert C arpeggio. The notes are C, E, G, C, G, E, C. Below each note is a diagram of the bassoon keys with black dots representing the fingerings for that note.

5. Draw the notes of the scale.

Exercise 5: Draw the notes of the scale. A blank bass clef staff in 4/4 time for drawing the notes of the Concert C scale.

6. Draw the notes of the arpeggio.

Exercise 6: Draw the notes of the arpeggio. A blank bass clef staff in 4/4 time for drawing the notes of the Concert C arpeggio.

7. Fill-in the measures with notes from the scale in any order.

Exercise 7: Fill-in the measures with notes from the scale in any order. A blank bass clef staff in 4/4 time for filling in with notes from the Concert C scale.

Concert Ab Scale

BRASS

Trumpet		Bb	C	D	Eb	F	G	A	Bb
F Horn		Eb	F	G	Ab	Bb	C	D	Eb
Trombone Baritone		Ab	Bb	C	Db	Eb	F	G	Ab
		3	1	6	5	3	1	4	3
Tuba		Ab	Bb	C	Db	Eb	F	G	Ab

WOODWINDS

Flute		Ab	Bb	C	Db	Eb	F	G	Ab
Oboe		Ab	Bb	C	Db	Eb*	F*	G	Ab
Clarinet		Bb	C	D	Eb	F	G	A	Bb
Alto/Bari Sax		F	G	A	Bb*	C	D	E	F
Tenor Sax		Bb*	C	D	Eb	F	G	A	Bb*
Bassoon		Ab	Bb	C	Db	Eb	F	G	Ab

Concert Ab Scale

1. Scale with hints

Ab Bb C Db Eb F G Ab G F Eb Db C Bb Ab

2. Scale

3. Arpeggio with hints

Ab C Eb Ab Eb C Ab

4. Arpeggio

5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

7. Fill-in the measures with notes from the scale in any order.

Concert Ab Scale

1. Scale with hints

A musical staff in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The staff contains 16 notes: Bb, C, D, Eb, F, G, A, Bb, A, G, F, Eb, D, C, Bb. Below each note is a diagram of the clarinet keys and fingerings required to play that note.

2. Scale

A musical staff in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The staff contains 16 notes: Bb, C, D, Eb, F, G, A, Bb, A, G, F, Eb, D, C, Bb.

3. Arpeggio with hints

A musical staff in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The staff contains 7 notes: Bb, D, F, Bb, F, D, Bb. Below each note is a diagram of the clarinet keys and fingerings required to play that note.

4. Arpeggio

A musical staff in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The staff contains 7 notes: Bb, D, F, Bb, F, D, Bb.

5. Draw the notes of the scale.

A blank musical staff in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature, intended for the student to draw the notes of the scale.

6. Draw the notes of the arpeggio.

A blank musical staff in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature, intended for the student to draw the notes of the arpeggio.

7. Fill-in the measures with notes from the scale in any order.

A blank musical staff in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature, intended for the student to fill in the measures with notes from the scale in any order.

Concert Ab Scale

1. Scale with hints

*Bis fingering - hover first finger over both top keys for entirety of scale.

Musical staff for exercise 1 showing the Ab scale with fingering diagrams for each note. The notes and their corresponding fingerings are:

- F: 1-2-3-4
- G: 1-2-3-4
- A: 1-2-3-4
- Bb*: 1-2-3-4
- C: 1-2-3-4
- D: 1-2-3-4
- E: 1-2-3-4
- F: 1-2-3-4
- E: 1-2-3-4
- D: 1-2-3-4
- C: 1-2-3-4
- Bb*: 1-2-3-4
- A: 1-2-3-4
- G: 1-2-3-4
- F: 1-2-3-4

2. Scale

Musical staff for exercise 2 showing the Ab scale without fingering hints.

3. Arpeggio with hints

Musical staff for exercise 3 showing the Ab scale arpeggio with fingering diagrams for each note. The notes and their corresponding fingerings are:

- F: 1-2-3-4
- A: 1-2-3-4
- C: 1-2-3-4
- F: 1-2-3-4
- C: 1-2-3-4
- A: 1-2-3-4
- F: 1-2-3-4

4. Arpeggio

Musical staff for exercise 4 showing the Ab scale arpeggio without fingering hints.

5. Draw the notes of the scale.

Blank musical staff for exercise 5.

6. Draw the notes of the arpeggio.

Blank musical staff for exercise 6.

7. Fill-in the measures with notes from the scale in any order.

Blank musical staff for exercise 7.

Concert Ab Scale

1. Scale with hints

*Bis fingering - hover first finger over both top keys for entirety of scale.

Musical staff for exercise 1 showing the Concert Ab scale in 4/4 time. The notes are: Bb*, C, D, Eb, F, G, A, Bb*, A, G, F, Eb, D, C, Bb*. Below each note is a fingering diagram for the tenor saxophone.

2. Scale

Musical staff for exercise 2 showing the Concert Ab scale in 4/4 time without fingering hints.

3. Arpeggio with hints

Musical staff for exercise 3 showing the Concert Ab scale arpeggio in 4/4 time with fingering diagrams for each note: Bb*, D, F, Bb*, F, D, Bb*.

4. Arpeggio

Musical staff for exercise 4 showing the Concert Ab scale arpeggio in 4/4 time without fingering hints.

5. Draw the notes of the scale.

Blank musical staff for exercise 5, 4/4 time, for drawing the notes of the scale.

6. Draw the notes of the arpeggio.

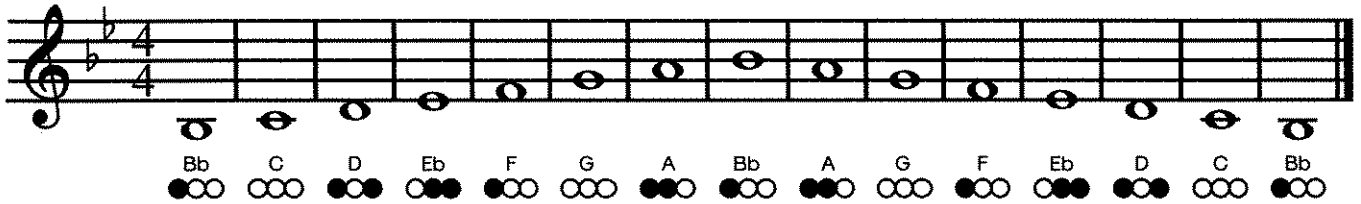
Blank musical staff for exercise 6, 4/4 time, for drawing the notes of the arpeggio.

7. Fill-in the measures with notes from the scale in any order.

Blank musical staff for exercise 7, 4/4 time, for filling in measures with notes from the scale in any order.

Concert Ab Scale

1. Scale with hints

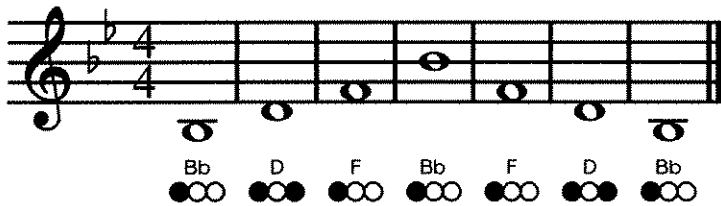


Bb C D Eb F G A Bb A G F Eb D C Bb

2. Scale




3. Arpeggio with hints

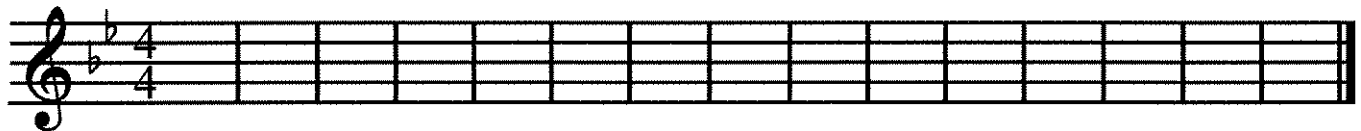


Bb D F Bb F D Bb

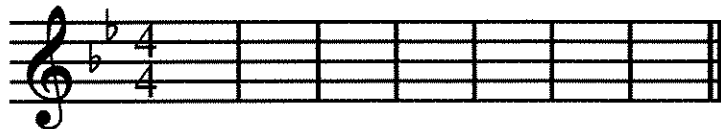
4. Arpeggio



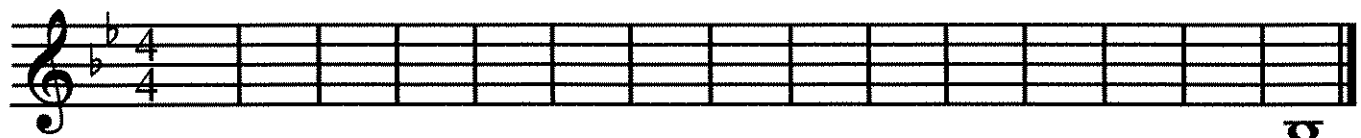
5. Draw the notes of the scale.



6. Draw the notes of the arpeggio.



7. Fill-in the measures with notes from the scale in any order.



Concert Ab Scale

1. Scale with hints

Ab 3, Bb 1, C 6, Db 5, Eb 3, F 1, G 4, Ab 3, G 4, F 1, Eb 3, Db 5, C 6, Bb 1, Ab 3

2. Scale

3. Arpeggio with hints

Ab 3, C 6, Eb 3, Ab 3, Eb 3, C 6, Ab 3

4. Arpeggio

5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

7. Fill-in the measures with notes from the scale in any order.

Concert Ab Scale

1. Scale with hints

Musical staff for exercise 1, showing a scale in bass clef, 4/4 time, with notes and fingerings: Ab (1 2), Bb (3 4), C (1 2), Db (3 4), Eb (1 2), F (3 4), G (1 2), Ab (3 4), G (1 2), F (3 4), Eb (1 2), Db (3 4), C (1 2), Bb (3 4), Ab (1 2).

2. Scale

Musical staff for exercise 2, showing a scale in bass clef, 4/4 time, without notes.

3. Arpeggio with hints

Musical staff for exercise 3, showing an arpeggio in bass clef, 4/4 time, with notes and fingerings: Ab (1 2), C (3 4), Eb (1 2), Ab (3 4), Eb (1 2), C (3 4), Ab (1 2).

4. Arpeggio

Musical staff for exercise 4, showing an arpeggio in bass clef, 4/4 time, without notes.

5. Draw the notes of the scale.

Musical staff for exercise 5, showing a blank staff in bass clef, 4/4 time, for drawing the notes of the scale.

6. Draw the notes of the arpeggio.

Musical staff for exercise 6, showing a blank staff in bass clef, 4/4 time, for drawing the notes of the arpeggio.

7. Fill-in the measures with notes from the scale in any order.

Musical staff for exercise 7, showing a blank staff in bass clef, 4/4 time, for filling in measures with notes from the scale in any order.

Concert Ab Scale

1. Scale with hints

Ab Bb C Db Eb F G Ab G F Eb Db C Bb Ab

2. Scale

3. Arpeggio with hints

Ab C Eb Ab Eb C Ab

4. Arpeggio

5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

7. Fill-in the measures with notes from the scale in any order.



SCI-TECH BAND / MTM MASTER PRACTICE CHECKLIST

FIRST 5 NOTES

Do Re Mi Fa So La Ti Do

MAJOR SCALES

Bb B C C#/Db D Eb E F F#/Gb G Ab A

NATURAL MINOR SCALES

Bb B C C#/Db D Eb E F F#/Gb G Ab A

HARMONIC MINOR SCALES

Bb B C C#/Db D Eb E F F#/Gb G Ab A

BLUES SCALES

Bb B C C#/Db D Eb E F F#/Gb G Ab A

CHROMATIC SCALES

1 Octave Chromatic Scale (Concert Bb) 2 Octave Chromatic Scale (Concert Bb)

SUETA RHYTHM CHARTS

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 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 59 60 61 62 63 64 65

RHYTHM CHARTS (in Band Handbook)

Unit I Rhythm Exercise Beginning Rhythms Rhythm Sheet I
 Quarters, Eighths, & Rests Offbeats 1 Offbeats 2 Rhythm Grid

FUNDAMENTAL RHYTHMS

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 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 59 60 61 62 63 64 65 66
 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82
 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98
 99 100 101 102 103 104 105 106 107 108 109 110 111
 112 113 114 115 116 117 118 119 120 121 122 123 124
 125 126 127 128 129 130 131 132 133 134 135 136 137
 138 129 140 141 142 143 144 145 146 147 148 149 150
 151 152 153 154 155 156 157 158 159 160 161 162 163
 164 165 166 167 168 169 170 171 172 173 174 175 176
 177 178 179 180 181 182 183 184 185 186 187 188 189
 190 191 192 193 194 195

ALFRED'S DRUM METHOD, BOOK 1 (for Percussion)

Lesson: 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 30 31 32
 33 34 35 36 37 38 39

ALFRED'S DRUM METHOD, BOOK 2 (for Percussion)

Lesson: 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 30 31 32
 33

A FRESH APPROACH TO THE SNARE DRUM, APPENDIX (for Percussion)

Lesson: 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16
 17 18 19 20

Exercises p. 77: 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15
 16 17 18 19 20 21 22 23

Essential Rudiments p. 82: Single Stroke Rudiments Roll Rudiments

Paradiddle Rudiments Flam Rudiments Drag Rudiments

ESSENTIAL ELEMENTS, BOOK 1

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 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 59 60 61 62 63 64 65 66
 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82
 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98
 99 100 101 102 103 104 105 106 107 108 109 110 111
 112 113 114 115 116 117 118 119 120 121 122 123 124
 125 126 127 128 129 130 131 132 133 134 135 136 137
 138 129 140 141 142 143 144 145 146 147 148 149 150
 151 152 153 154 155 156 157 158 159 160 161 162 163
 164 165 166 167 168 169 170 171 172 173 174 175 176
 177 178 179 180 181 182 183 184 185 186 187

Pg. 40 – Key of Concert Bb #1 #2 #3 #4; Concert Eb #1 #2 #3 #4

Concert F #1 #2 #3 #4; Concert Ab #1 #2 #3 #4

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 2

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 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 59 60 61 62 63 64 65 66
 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82
 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98
 99 100 101 102 103 104 105 106 107 108 109 110 111
 112 113 114 115 116 117 118 119 120 121 122 123 124
 125 126 127 128 129 130 131 132 133 134 135 136 137
 138 129 140 141 142 143 144 145 146 147 148 149 150
 151 152 153 154 155 156 157 158 159 160 161 162 163
 164 165 166 167 168 169 170 171 172 173 174 175 176
 177 178 179 180 181 182 183 184 185 186 187 188 189
 190 191 192 193 194 195 196 197 198 199

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 3

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 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 59 60 61 62 63 64 65 66
 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82
 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98
 99 100 101 102 103 104 105 106 107 108 109 110 111
 112 113 114 115 116 117 118 119 120 121 122 123 124
 125 126 127 128 129 130 131 132 133 134 135 136 137
 138 129 140 141 142 143 144 145 146 147 148 149 150
 151 152 153 154 155 156 157 158 159 160 161 162 163
 164 165 166 167 168 169 170 171 172 173 174 175 176
 177 178 179 180 181 182 183 184 185 186 187 188 189
 190 191 192 193 194 195

Pg. 38-39 – Rhythm Studies

OTHER

Band Repertoire Solo Repertoire Chamber Ensemble Repertoire Improvisation

SCALE CHECKLIST

KEY	MAJOR	MINOR	HARMONIC MINOR	BLUES	CHROMATIC (1 Octave)	CHROMATIC (2 Octaves)
Bb						
B						
C						
C#/Db						
D						
D#/Eb						
E						
F						
F#/Gb						
G						
G#/Ab						
A						

SCALE ASSIGNMENTS

CONCERT & JAZZ BAND

QUARTER 1

Bb Blues
Bb Major
Bb Minor
C Major
C Minor
C Harmonic Minor
Bb Chromatic (1 Octave)

QUARTER 3

D Major
D Minor
C#/Db Major
C# Minor
E Major
E Minor
F Blues

QUARTER 2

Eb Major
D#/Eb Minor
F Major
F Minor
Ab Major
G# Minor
G Major
G Minor

QUARTER 4

F#/Gb Major
F# Minor
A Major
A Minor
B Major
B Minor

SYMPHONIC BAND

QUARTER 1

First Note – Concert Bb (Do)
First 5 Notes – Do-Re-Mi-Fa-So
Bb Major – Do-Re-Mi-Fa-So-La-Ti-Do

QUARTER 2

Bb Blues

QUARTER 3

Bb Chromatic (1 Octave)
C Major

QUARTER 4

C Minor

*Scale assignments subject to change

SCITECH BAND GROOVE CHART

-CHORD PROGRESSIONS FOR IMPROV-

Scale	C	D	E	F	G	A	B
Number	1	2	3	4	5	6	7
Major	I	ii	iii	IV	V	vi	vi ^o
Minor	i	ii ^o	III	iv	v	VI	VII

-Uppercase roman numerals = Major Chords (ex. III)

-Lowercase roman numerals = Minor Chords (ex. iii)

Number	Groove	Example in C Major/C Minor/Bb Blues	Scale	Write In New Key
1	i-III-VII-iv	Cm-Eb-Bb-Fm	Minor	
2	i-iv-ii ^o -V	Cm-Fm-Ddim-G	Minor	
3	i-iv-VI-V ⁷	Cm-Fm-Ab-G ⁷	Minor	
4	i-v-v-i	Cm-Gm-Gm-Cm	Minor	
5	i-V-V-i	Cm-G-G-Cm	Minor	
6	i-v-vii-iv	Cm-Gm-Bbm-Fm	Minor	
7	i-V-vii-iv	Cm-G-Bbm-Fm	Minor	
8	i-VI-III-VII	Cm-Ab-Eb-Bb	Minor	
9	i-VI-iv-V	Cm-Ab-Fm-G	Minor	
10	i-VI-iv-v	Cm-Ab-Fm-Gm	Minor	
11	i-VI-VII-i	Cm-Ab-Bb-Cm	Minor	
12	i-VI-VII-iv	Cm-Ab-Bb-Fm	Minor	
13	i-VI-VII-V	Cm-Ab-Bb-G	Minor	
14	i-VI-VII-v	Cm-Ab-Bb-Gm	Minor	
15	i-VII-v-VI	Cm-Bb-Gm-Ab	Minor	
16	I-ii-IV-V	C-Dm-F-G	Major	
17	I-iii-ii-V	C-Em-Dm-G	Major	
18	I-iii-vi-IV	C-Em-Am-F	Major	
19	I-IV-I-V	C-F-C-G	Major	
20	I-V-vi-IV	C-G-Am-F	Major	
21	I-vi-ii-V	C-Am-Dm-G	Major	
22	I-vi-IV-V	C-Am-F-G	Major	
23	ii-vi-vii ^o -I	Dm-Am-Bdim-C	Major	
24	ii-V-I-I	Cm-F-Bb-Bb	Blues	
25	ii-v-i-i	Cm-Fm-Bbm-Bbm	Blues	

-Chord progressions can be used in any key

SMART MUSIC

HOW TO LOGIN TO SMART MUSIC

- 1) Open Smart Music
- 2) Click "Create Login"
- 3) Complete Login Information & Click Next
- 4) Complete Contact Information & Click Next
- 5) Click "Student"
- 6) Click "Add School"
 - Choose "Springfield Science & Tech Hs"
 - If the school does not appear, expand the mile range
- 7) Select how many years you have been performing & your instrument
- 8) Under "Classes", click "Enroll in a class..."
- 9) Concert Band & Jazz Band Students Choose "Concert & Jazz Band"
Symphonic Band Students Choose "Symphonic Band"
- 10) You are ready to use Smart Music

HOW TO USE SMART MUSIC

- 1) Login & make sure the microphone is connected
- 2) Click on your class to access specific playing assignments (or)
- 3) Click the playlist(s) to access all class music
 - Repertoire playlists contain music recordings that you can listen to and/or play along with
 - Smart Music playlists include specific recordings that allow you to access the sheet music as well (make sure you choose your instrument at the top)
 - You can click "My Part" if you want to play along with your part and/or adjust the tempo if you wish
 - For certain Smart Files, make sure you click off "Follow Me" off before playing along
- 4) Click "Find Music" to find thousands of other solos, exercises, method books, jazz improvisation exercises, sight-reading exercises, and band selections.
- 5) Have fun & practice hard!

HOW TO COMPLETE ASSIGNMENTS

- 1) Click on your assignment
- 2) You can click "My Part" if you want to play along with your part and/or adjust the tempo if you wish
- 3) Click "Start Take" and record
- 4) When complete, click "Submit"

Holiday Solos – Duets – Trios – Quartets

SOLOS (1+people)

Up On The Housetop
The Hanukkah Song
A Holly Jolly Christmas
Frosty The Snow Man
Rockin' Around The Christmas Tree
Jingle Bell Rock
Rudolph The Red-Nosed Reindeer
Let It Snow! Let It Snow! Let It Snow!
The Christmas Song (Chestnuts Roasting)

DUETS

Angels We Have Heard On High
Away In A Manger
Deck The Halls
The First Noel
God Rest Ye Merry Gentlemen
Hark! The Herald Angels Sing
It Came Upon A Midnight Clear
Jolly Old St. Nicholas
Joy To The World
O Holy Night
O Little Town Of Bethlehem
Silent Night
We Wish You A Merry Christmas

SOLOS, DUETS, TRIOS, QUARTETS

Angels We Have Heard On High
Away In A Manger
O Little Town of Bethlehem
God Rest Ye Merry Gentlemen
It Came Upon A Midnight Clear
O Come, All Ye Faithful
O Come, O Come, Emmanuel
Silent Night
We Three Kings of Orient Are
Good king Wenceslas
Hark! The Herald Angels Sing
The First Noel
We Wish You A Merry Christmas

CIRCLE YOUR CHOICE ABOVE

Names: _____

Instruments: _____

12 BAR BLUES

Blues Scale

	1	b3	4	b5	5	b7	8
C Instruments	Bb	Db	Eb	E	F	Ab	Bb
Bb Instruments	C	Eb	F	Gb	G	Bb	C
Eb Instruments	G	Bb	C	Db	D	F	G

12 Bar Blues Progression

Chords: I I IV I V IV I
Measures: 2 2 2 2 1 1 2

12 Bar Blues Licks

1) 1-1-4-1-5-4-1

2) 4-b3-1

3) 1-b3-4

4) 4-b5-4-b5-4-b3-1

5) Descending Blues Scale 8-b7-5-b5-4-b3-1

6) 1-b3-4-b5-5

Solos

1) 1-1-4-1-5-4-1

2) 4-b3-1

1') 1-1-4-1-5-4-1 (with improv)

Ending) 8-8-8-b7-5-b5-4-b3-1

Walking Bass Line - C Instruments

- (I) Bb D F G Ab G F D
- (I) Bb D F G Ab G F D
- (IV) Eb G Bb C Db C Bb G
- (I) Bb D F G Ab G F D
- (V) F A C D
- (IV') Eb G Bb C
- (I) Bb D F G Ab G F D

Walking Bass Line - Bb Instruments

- (I) C E G A Bb A G E
- (I) C E G A Bb A G E
- (IV) F A C D Eb D C A
- (I) C E G A Bb A G E
- (V) G B D E
- (IV') F A C D
- (I) C E G A Bb A G E

Walking Bass Line - Eb Instruments

- (I) G B D E F E D B
- (I) G B D E F E D B
- (IV) C E G A Bb A G E
- (I) G B D E F E D B
- (V) D F# A B
- (IV') C E G A
- (I) G B D E F E D B

ADVANCED MUSIC

1. Fantasie for Flute and Piano, Gabriel Faure
2. Concerto in G for Flute, Wolfgang Amadeus Mozart
3. Sonate for Clarinet and Piano, Camille Saint-Saens
4. Sonata in G Minor for Alto Saxophone, Henri Eccles
5. Rapsodie for Orchestra and Tenor Saxophone, Claude Debussy
6. Trumpet Concerto for Bb Trumpet and Piano, Johann Nepomuk Hummel
7. Trumpet Concerto in Eb, Franz Joseph Haydn
8. Concerto for Trombone and Piano, Rimsky-Korsakov
9. Concerto for Bass Tuba, Ralph Vaughan Williams

Flûte

À Monsieur Paul Taffanel

Fantaisie

pour flûte et piano

Op. 79 (1898)

Gabriel FAURÉ
(1845-1924)

Andantino $\text{♩} = 50$

p dolce

5

9 *f*

13

17 *espressivo*
(mp)

21 *(mf)*

The musical score is written for a single flute part in G major, 6/8 time. It begins with a tempo marking of 'Andantino' and a metronome marking of a quarter note equal to 50. The first measure is a whole rest. The melody starts in the second measure with a half note G4, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piece is marked 'p dolce'. At measure 5, the melody continues with a half note G4, followed by eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. At measure 9, the dynamics change to 'f' (forte). The melody continues with eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. At measure 13, the melody continues with eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. At measure 17, the dynamics change to 'espressivo' and 'mp' (mezzo-piano). The melody continues with eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. At measure 21, the dynamics change to 'mf' (mezzo-forte). The melody continues with eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

25

f

28

p

31

f

32

f

33

f *(mf)*

36

f *(p)*

40 Allegro $\text{♩} = 144$
12

57 *dim.* *p*

62 *f*

68 *f*

74 *p* *f*

80 *p* *mf*

86

92

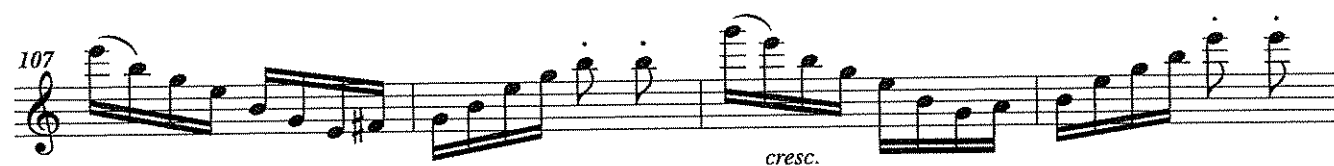
96



102



107



111



115



121



128



134



140 *espressivo*
p

Musical staff 140-145: Treble clef, key signature of one flat. Measures 140-145 contain a melodic line with slurs and accents. Measure 144 has a dynamic marking of *p*. Measure 145 has an *espressivo* marking.

146 *mf*

Musical staff 146-151: Treble clef, key signature of one flat. Measures 146-151 contain a melodic line with slurs and accents. Measure 151 has a dynamic marking of *mf*.

152

Musical staff 152-155: Treble clef, key signature of one flat. Measures 152-155 contain a melodic line with slurs and accents.

156 *f*

Musical staff 156-159: Treble clef, key signature of one flat. Measures 156-159 contain a melodic line with slurs and accents. Measure 159 has a dynamic marking of *f*.

160 *p*

Musical staff 160-167: Treble clef, key signature of one flat. Measure 160 has a fermata with a '4' above it. Measures 160-167 contain a melodic line with slurs and accents. Measure 161 has a dynamic marking of *p*.

168

Musical staff 168-171: Treble clef, key signature of one flat. Measures 168-171 contain a melodic line with slurs and accents.

172 *f*

Musical staff 172-176: Treble clef, key signature of one flat. Measures 172-176 contain a melodic line with slurs and accents. Measure 172 has a dynamic marking of *f*. Measure 176 has a dynamic marking of *f*.

177 *f*

Musical staff 177-180: Treble clef, key signature of one flat. Measures 177-180 contain a melodic line with slurs and accents. Measure 177 has a dynamic marking of *f*. Measure 180 has a fermata with a '2' above it.

Flûte

G. Fauré - *Fantaisie pour flûte et piano* Op. 78

6

183

meno f

Musical staff for measures 183-188. The music features a melodic line with a long slur over measures 183-185 and a shorter slur over measures 186-188. The dynamic marking *meno f* is present.

189

leggiero

Musical staff for measures 189-193. The music includes a melodic line with a slur over measures 189-191 and a more active line with slurs over measures 192-193. The dynamic marking *leggiero* is present.

194

Musical staff for measures 194-197. The music consists of a melodic line with slurs over measures 194-195 and 196-197.

198

Musical staff for measures 198-201. The music features a melodic line with slurs over measures 198-199, 200-201, and 202-203.

202

cresc.

Musical staff for measures 202-204. The music includes a melodic line with slurs over measures 202-203 and 204-205. The dynamic marking *cresc.* is present.

205

f *p* *leggiero*

Musical staff for measures 205-209. The music features a melodic line with slurs over measures 205-206, 207-208, and 209-210. Dynamic markings *f*, *p*, and *leggiero* are present.

210

p

Musical staff for measures 210-214. The music consists of a melodic line with slurs over measures 210-211, 212-213, and 214-215. The dynamic marking *p* is present.

215

mf

Musical staff for measures 215-218. The music features a melodic line with slurs over measures 215-216, 217-218, and 219-220. The dynamic marking *mf* is present.

Flûte

219 *f*

223 *f*

227

230 *mf*

236

240 *f*

244 *ff*

248

Detailed description: This page of a musical score for flute contains measures 219 through 248. The music is written on a single staff in treble clef. It features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs and accents. Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). Technical markings such as fingerings (e.g., 5, 2) and a double bar line with a '2' above it are present. The key signature has one sharp (F#) and the time signature is 3/4. The score concludes with a final measure at 248.

Allegro maestoso 30

A Solo

35

40

44 Tutti **B** Solo

49

53

57 Tutti 2 Solo

62

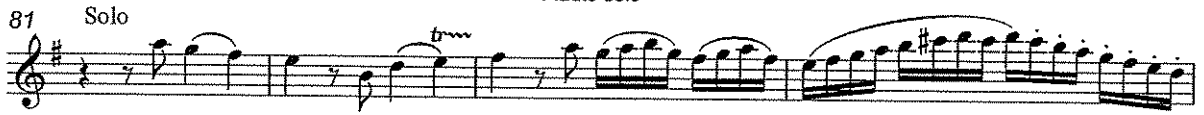
65

70

74 **C** Tutti 3

Flauto solo

81 Solo



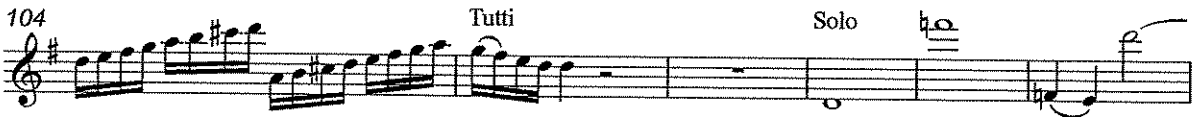
85



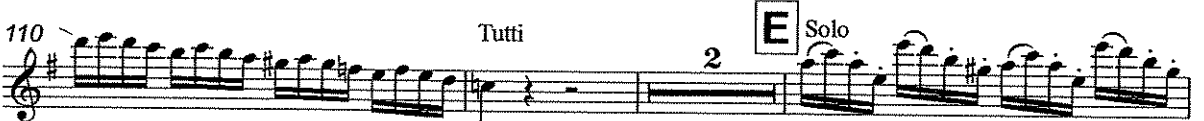
89 Tutti Solo



104 Tutti Solo



110 Tutti Solo



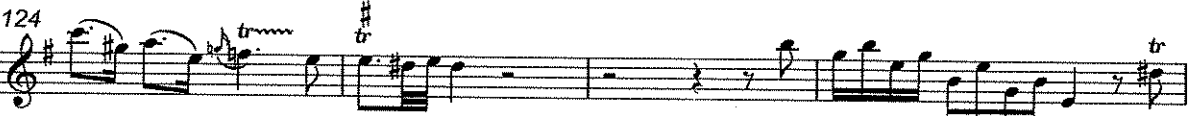
115 Tutti Solo



121



124



128



131



134



Flauto solo

138

143

148

F Tutti Solo

154

158

162

Tutti **G** Solo

167

171

175

Tutti Solo

180

183

Flauto solo

188

Musical staff 188: Flute solo. The staff contains a series of eighth notes with trills and slurs, starting with a treble clef and a key signature of one sharp (F#).

193

Musical staff 193: Flute solo. The staff contains eighth notes with slurs. A box containing the letter 'H' is placed above the staff. Below the staff, the markings 'Tutti 3' and 'Solo' are present, along with a trill symbol.

201

Musical staff 201: Flute solo. The staff contains eighth notes with slurs.

204

Musical staff 204: Flute solo. The staff contains eighth notes with trills and slurs.

208

Musical staff 208: Flute solo. The staff contains a few notes with slurs. Above the staff, the markings 'Tutti', 'Solo', and a circled '5' are present. Below the staff, the markings 'Tutti' and '3' are present.

1 Adagio non troppo Solo

Musical staff 1: Flute solo. The staff contains a few notes with slurs. Above the staff, the markings 'Adagio non troppo' and 'Solo' are present, along with a box containing the letter 'I'.

13

Musical staff 13: Flute solo. The staff contains eighth notes with slurs. A circled '3' is located below the staff.

16

Musical staff 16: Flute solo. The staff contains eighth notes with trills and slurs.

19

Musical staff 19: Flute solo. The staff contains eighth notes with trills and slurs.

22

Musical staff 22: Flute solo. The staff contains eighth notes with trills and slurs.

24 

26  **J** Tutti Solo

30 

33 

36  **K** Tutti Solo

40  Solo tr

44 

47 

50 

53  **L** Tutti 2 Solo tr Tutti Solo

60 

Rondo. Tempo di Menuetto

Flauto solo

1 Solo

7 Tutti M Solo

38

42 tr tr

49

56 Tutti N Solo

62 Tutti 3

73 Solo

76 tr

80 O Tutti Solo

Fl.

85

flauto solo

Tutti

90

Musical staff 1: Flute part, measures 90-106. Includes a repeat sign at the end with the number 11.

107

P Solo

Musical staff 2: Flute part, measures 107-113. Starts with a 'Solo' marking.

114

Musical staff 3: Flute part, measures 114-118.

119

Fl.

Musical staff 4: Flute part, measures 119-124. Includes a trill marking 'tr'.

125

Musical staff 5: Flute part, measures 125-130. Includes dynamic markings 'f p' and a trill marking 'tr'.

131

Q

Musical staff 6: Flute part, measures 131-135. Includes a trill marking 'tr'.

136

Musical staff 7: Flute part, measures 136-141. Includes dynamic markings 'f p'.

142

Musical staff 8: Flute part, measures 142-148.

149

R

Musical staff 9: Flute part, measures 149-154. Includes dynamic markings 'fp' and a trill marking 'tr'.

155

Musical staff 10: Flute part, measures 155-160. Includes triplet markings '3'.

160 Flauto solo

Musical staff 160-165: Flute solo section. Measures 160-165. Features triplet patterns (marked '3') and a dynamic marking of *f* (forte) at the end.

Musical staff 165-171: Continuation of the flute solo. Measures 165-171. Includes triplet patterns (marked '3') and trills (marked 'tr').

171 Tutti **S** Solo

Musical staff 171-182: Transition from Tutti to Solo. Measures 171-182. A box containing the letter 'S' is placed above the staff. A six-measure rest is indicated by a horizontal line with the number '6' below it.

Musical staff 182-188: Continuation of the solo section. Measures 182-188. Features sixteenth-note patterns and trills (marked 'tr').

Musical staff 188-193: Continuation of the solo section. Measures 188-193. Includes trills (marked 'tr') and sixteenth-note patterns.

193 Tutti Solo Tutti

Musical staff 193-200: Transition from Tutti to Solo and back to Tutti. Measures 193-200. Features sixteenth-note patterns and trills (marked 'tr').

200 Tutti

Musical staff 200-206: Continuation of the tutti section. Measures 200-206. Features sixteenth-note patterns and trills (marked 'tr').

206 Solo

Musical staff 206-211: Continuation of the solo section. Measures 206-211. Features sixteenth-note patterns.

211 **T** Tutti Solo

Musical staff 211-220: Transition from Tutti to Solo. Measures 211-220. A box containing the letter 'T' is placed above the staff. A four-measure rest is indicated by a horizontal line with the number '4' below it.

Musical staff 220-225: Continuation of the solo section. Measures 220-225. Includes trills (marked 'tr') and sixteenth-note patterns.

225

Musical staff 225-230: Continuation of the solo section. Measures 225-230. Includes trills (marked 'tr') and sixteenth-note patterns.

230

Flauto solo

9

Musical staff 230: Flute solo. The staff contains a series of eighth-note triplets. The word "Tutti" is written above the staff on the right side.

235

Solo

U

Musical staff 235: Flute solo. The staff features a trill (tr) and a dynamic marking of *f* (forte). A box containing the letter "U" is positioned above the staff.

241

Musical staff 241: Flute solo. The staff contains eighth-note patterns with slurs and accents.

246

Tutti

5

Musical staff 246: Flute solo. The staff features eighth-note triplets and a dynamic marking of *f*. A box containing the letter "V" is positioned above the staff.

256

Solo

V

Musical staff 256: Flute solo. The staff contains eighth-note patterns with slurs and accents.

260

tr

f

Musical staff 260: Flute solo. The staff features a trill (tr) and a dynamic marking of *f*.

266

Musical staff 266: Flute solo. The staff contains eighth-note patterns with slurs and accents.

269

Musical staff 269: Flute solo. The staff features a trill (tr) and eighth-note patterns.

273

Tutti

Musical staff 273: Flute solo. The staff contains eighth-note patterns with slurs and accents. The word "Tutti" is written above the staff.

278

13

Musical staff 278: Flute solo. The staff contains a long horizontal line, possibly indicating a rest or a specific performance instruction.

SONATE

pour Clarinette avec accomp^t de Piano

CLARINETTE en SI^b

C. SAINT-SAËNS

Op. 167

à Monsieur Auguste PÉRIER
Professeur au Conservatoire de Musique de Paris

I

Allegretto

The musical score is written for a single melodic line in B-flat major, 12/8 time. It begins with a piano (*p*) dynamic and an *Allegretto* tempo. The first staff contains the initial melody with a piano dynamic. The second staff continues the melody with a *cresc.* marking. The third staff features a *mf* dynamic and a *cresc.* marking. The fourth staff includes a *dim.* marking and a piano (*p*) dynamic. The fifth staff continues with a *dim.* marking. The sixth staff has a piano (*p*) dynamic and includes a second ending marked with a '2'. The seventh staff features a piano (*p*) dynamic and includes a triplet marked with a '3'. The eighth staff has a *mf* dynamic and includes a first ending marked with a '1'. The ninth staff features a *f* dynamic. The tenth staff concludes the piece with a piano (*p*) dynamic.

CLARINETTE

The musical score consists of 12 staves of music. The first staff begins with a treble clef and a key signature of one flat. The second staff includes the dynamic marking *sempre f*. The third staff includes *dim. espressivo* and *p*. The fourth staff includes *cresc.* and a triplet of eighth notes. The fifth staff includes *f*, *Poco rit.*, and *pp*. The sixth staff includes *dim.*. The seventh staff includes *cresc.* and *mf*. The eighth staff includes *dim.*. The ninth staff includes *p*. The tenth staff includes *pp*. The eleventh staff includes *sempre pp*. The twelfth staff ends with a double bar line and a first ending bracket.

II

Allegro animato

The musical score for Clarinet II, page 4, is written in 2/2 time and consists of ten staves. The key signature has two flats (B-flat and E-flat). The tempo is marked "Allegro animato".

- Staff 1: Starts with a piano (*p*) dynamic. The melody consists of eighth and quarter notes.
- Staff 2: Marked *legg.* (leggiero). Features a more rhythmic eighth-note pattern.
- Staff 3: Continues the eighth-note pattern with various slurs and ties.
- Staff 4: Continues the eighth-note pattern, showing chromatic movement.
- Staff 5: Marked *legg.* (leggiero). Features a more rhythmic eighth-note pattern.
- Staff 6: Marked *cresc.* (crescendo) and *f* (forte). Features a more rhythmic eighth-note pattern.
- Staff 7: Features a first ending bracket (1) and a piano (*p*) dynamic. Includes a triplet of eighth notes.
- Staff 8: Continues the eighth-note pattern with various slurs and ties.
- Staff 9: Marked *cresc.* (crescendo) and *mf* (mezzo-forte). Features a more rhythmic eighth-note pattern.
- Staff 10: Continues the eighth-note pattern with various slurs and ties.

CLARINETTE

This musical score for Clarinet consists of 12 staves of music. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score includes various dynamics and articulations:

- Staff 2: *cresc.* (crescendo) and *mf* (mezzo-forte).
- Staff 3: A boxed **2** and a **1** indicating first and second endings.
- Staff 4: *p* (piano).
- Staff 9: *cresc.* (crescendo) and *f* (forte).
- Staff 10: *p* (piano) and a **3** indicating a triplet.
- Staff 12: *pp* (pianissimo).

The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several slurs and accents throughout the piece.

III

Lento

f sempre

CLAR.

Piano *pp* *pp* sempre

sempre pp

pp *ppp* segue

IV

Molto allegro

3

p

b

cresc.

mf

f

1

p

tr

mf

V. S.

CLARINETTE

drum

sf

f

sf

sf

sf

ff

p

Poco riten.

a Tempo

dim.

mf

CLARINETTE

tr
cresc.

3
f
p subito

tr
cresc.
f

dim.
p cresc.

ff

tr
tr
dim. poco a poco

p

sempre p
legg.

Sonata

G minor

Henri Eccles (1670-1742)

Salmon/Crowell

Grave

Musical score for the Grave section, consisting of four staves of music in G minor (one sharp) and common time. The first staff begins with a mezzo-piano (*mp*) dynamic and includes a crescendo (*cresc.*) marking. The second staff features a mezzo-piano (*mp*) dynamic and includes two first endings marked with '1.' and '2.', each with a trill (*tr*) above the final note. The third staff includes mezzo-forte (*mf*) and piano (*p*) dynamics, with a trill (*tr*) above the final note. The fourth staff includes a forte (*f*) dynamic and a trill (*tr*) above the final note.

Courante

Musical score for the Courante section, consisting of four staves of music in G minor (one sharp) and 3/4 time. The first staff begins with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The second staff continues the melodic line. The third staff continues the melodic line. The fourth staff includes a forte (*f*) dynamic, a trill (*tr*) above a note, and an *8va* marking with a dashed line indicating an octave transposition.

Musical score for measures 18-40. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature. It features several dynamic markings: *f* (forte) at measures 18, 23, and 36; *mf* (mezzo-forte) at measure 36; and *tr* (trills) at measures 27 and 32. There are first and second endings indicated by brackets and numbers 1 and 2 at measures 18-20 and 40-42. The music consists of eighth and sixteenth notes, with some trills and slurs.

Adagio

Musical score for the Adagio section, measures 1-16. The score is written in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. It features dynamic markings: *mp* (mezzo-piano) at measure 1, *p* (piano) at measure 6, and *f* (forte) at measures 6, 11, and 16. Trills (*tr*) are present at measures 6, 11, and 16. The music consists of quarter and eighth notes, with slurs and accents.

22 

Vivace



6 

12 

18 

25 

31 

38 

45 

Musical score for two staves, measures 51-58. The key signature is one sharp (F#). The first staff (measures 51-57) features a melodic line with eighth-note patterns and a trill in measure 57. The second staff (measures 51-58) features a piano accompaniment with sixteenth-note patterns and a fortissimo (*f*) dynamic marking in measure 58. The score concludes with a double bar line.

I prepared this score in 2005 from J. Salmon's 1914 arrangement for violin and piano. I hereby dedicate

RAPSODIE

pour Orchestre et Saxophone

Claude Debussy (1903)
ed. Nicholas Cortes

B \flat Tenor Saxophone

Très modéré
6 *Piano* Sax. *ad lib.*
p 3

crescendo

Un peu ralenti 1 **a Tempo**
p

crescendo

p **Allegretto scherzando** *f*
2 9 *Piano*

1° Tempo
Sax.
pp *espressivo* *pp*

mf *p* *pp*

Retenu au Mouvt

mf

p *pp* Allegretto scherzando Piano

pp

4 Sax. 13 A 18 5 14

p espressivo

B 16 Piano En retenant

Piano

6 Sax. *p* *espressivo*

p espressivo

p *p* crescendo

C *pp* diminuendo

pp

En animat peu à peu 6

Piano **7** Sax. *p crescendo*

D **10** Piano Sax. *p diminuendo*

Plus vite **8** Piano Sax. *f mf f*

E *f*

Piano *f*

Sax. *p crescendo*

F *p*

f

9 11 G 13 10 9 11 4

ff

Piano

Piano

Sax.

ff

12 Revenez au Mouvt

ff *pp*

H

f *Piano*

Sax.

p

En accélérant

crescendo

Small notes *ad. lib.*

ff

Trumpet Concerto in E \flat

Solo Trumpet in E \flat

Franz Joseph Haydn

Allegro

7 4

f

16 20 Solo

f

41 *tr*

47

53

59 *tr* *tr*

65

71

77

83 *p*

89

92

95

98

101

107

119

125

131

137

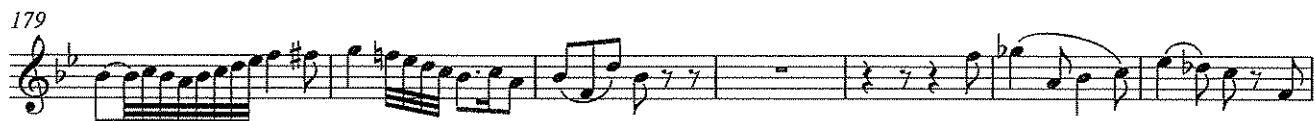
144

146

151

166 *Andante* Cadenza

179



186

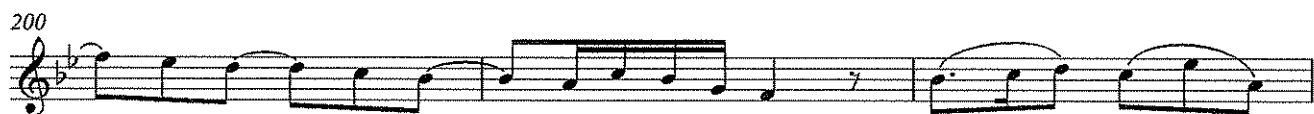


192

3



200



203




206

p



211



216 Allegro

44

p



266



272

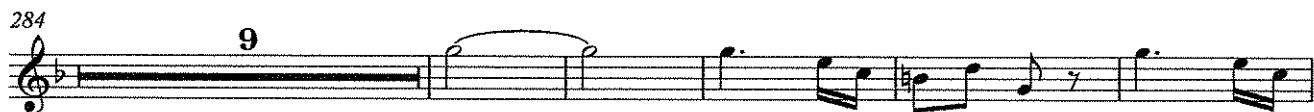


278



284

9



298

305

311

319

325

331

339

[Cadenza]

345

351

362

369

376

f

385 Musical staff 385-397. Starts with a treble clef and a key signature of one flat. The staff contains several measures of music, including a six-measure rest labeled '6' and a dynamic marking 'p'.

398 Musical staff 398-403. Continuation of the musical piece with various rhythmic patterns.

404 Musical staff 404-415. Features a seven-measure rest labeled '7'.

416 Musical staff 416-421. Continuation of the musical piece.

422 Musical staff 422-427. Continuation of the musical piece.

428 Musical staff 428-435. Includes a trill marking 'tr'.

436 Musical staff 436-446. Features a four-measure rest labeled '4'.

447 Musical staff 447-464. Includes rests labeled '5' and '6', and a trill marking 'tr'.

465 Musical staff 465-471. Features four trill markings 'tr'.

472 Musical staff 472-497. Includes rests labeled '14' and '3', and a circled '3' marking '(3)'. The staff ends with a double bar line.

498 Musical staff 498-504. Continuation of the musical piece, ending with a dynamic marking 'cresc.'.

505 Musical staff 505-511. Starts with a dynamic marking 'f' and ends with a double bar line.

Trumpet Concerto in Eb

for Solo Trumpet & Orchestra

Solo Bb Trumpet

1 - Allegro con spirito $\text{♩} = 135$

Johhan Nepomuk Hummel (1778 - 1837)
Arrangement & Cadenza - Michel Rondeau

13 A 17 B 23 C 12

f *f*

D

73

79

mp *f*

E 6

96

102 F 4

111

Hummel - Trumpet Concerto in Eb - Solo Bb Trumpet

116

Musical staff 116-122. Treble clef, key signature of two flats. Measure 116 starts with a quarter rest followed by eighth notes. Measure 122 has a fermata over a whole note and a '2' above it.

123

Musical staff 123-127. Treble clef, key signature of two flats. Measure 123 has a quarter rest. Measure 127 has a fermata over a whole note and a box containing the letter 'G' above it.

128

Musical staff 128-132. Treble clef, key signature of two flats. Measure 128 has a fermata over a whole note and a '2' above it. Measure 132 has a fermata over a whole note. Dynamics include *mf* and triplets.

133

Musical staff 133-137. Treble clef, key signature of two flats. Measure 133 has a fermata over a whole note. Measure 137 has a fermata over a whole note. Dynamics include *f* and triplets.

138

Musical staff 138-143. Treble clef, key signature of two flats. Measure 138 has a fermata over a whole note. Measure 143 has a fermata over a whole note. Dynamics include *p*, *f*, and *sf*.

144

Musical staff 144-175. Treble clef, key signature of two flats. Measure 144 has a fermata over a whole note. Measure 145 has a fermata over a whole note and a box containing the letter 'H' above it. Measure 175 has a fermata over a whole note and a box containing the letter 'I' above it. Dynamics include *f*, triplets, and a 23-measure rest.

176

Musical staff 176-180. Treble clef, key signature of two flats. Measure 176 has a fermata over a whole note. Measure 180 has a fermata over a whole note.

181

Musical staff 181-185. Treble clef, key signature of two flats. Measure 181 has a fermata over a whole note. Measure 185 has a fermata over a whole note.

Hummel - Trumpet Concerto in Eb - Solo Bb Trumpet

186

2

J

p

Musical staff 186-192: Treble clef, key signature of two flats. Measure 186 starts with a whole rest. Measure 187 has a whole note with a '2' above it. Measure 188 has a whole note with a box 'J' above it. Measures 189-192 contain eighth and sixteenth notes with slurs. Dynamics: *p*.

193

Musical staff 193-197: Treble clef, key signature of two flats. Measures 193-197 contain eighth and sixteenth notes with slurs. Dynamics: *p*.

198

3 3 3 3 3 3 3 3

f

Musical staff 198-201: Treble clef, key signature of two flats. Measures 198-201 contain eighth notes with triplets. Dynamics: *f*.

202

K

5

p *f*

Musical staff 202-210: Treble clef, key signature of two flats. Measures 202-210 contain eighth notes with slurs. Measure 205 has a box 'K' above it. Measure 208 has a whole note with a '5' above it. Dynamics: *p* and *f*.

211

Musical staff 211-216: Treble clef, key signature of two flats. Measures 211-216 contain eighth and sixteenth notes with slurs. Dynamics: *p*.

217

p

Musical staff 217-222: Treble clef, key signature of two flats. Measures 217-222 contain eighth and sixteenth notes with slurs. Dynamics: *p*.

223

L

2

f

Musical staff 223-229: Treble clef, key signature of two flats. Measures 223-229 contain eighth and sixteenth notes with slurs. Measure 226 has a box 'L' above it. Measure 227 has a whole note with a '2' above it. Dynamics: *f*.

230

p

Musical staff 230-235: Treble clef, key signature of two flats. Measures 230-235 contain eighth and sixteenth notes with slurs. Dynamics: *p*.

Hummel - Trumpet Concerto in Eb - Solo Bb Trumpet

235 M

240 *f*

246 N *f* *mf*

255

261 *sf sf*

269 O *mp legato*

276

280 *mf p mf p*

285

ff mf

Musical staff 285-290: Treble clef, key signature of three flats (Bb, Eb, Ab), 4/4 time. Measures 285-290. Dynamics: *ff* (measures 285-286), *mf* (measures 287-290). The music features eighth-note patterns and a melodic line.

291

p

Musical staff 291-295: Treble clef, key signature of three flats, 4/4 time. Measures 291-295. Dynamics: *p*. Features triplet eighth notes and a melodic line.

296

cresc. f

P

12

Musical staff 296-311: Treble clef, key signature of three flats, 4/4 time. Measures 296-311. Dynamics: *cresc.* (measures 296-300), *f* (measures 301-311). Includes a box labeled 'P' and a repeat sign with a '12' measure rest.

312

2 - Adante ♩ = 70

2

p

Musical staff 312-319: Treble clef, key signature of three flats, 4/4 time. Measures 312-319. Dynamics: *p*. Includes a tempo marking '2 - Adante ♩ = 70' and a '2' measure rest.

320

Musical staff 320-325: Treble clef, key signature of three flats, 4/4 time. Measures 320-325. Dynamics: *p*. Includes a box labeled 'Q'.

326

Musical staff 326-330: Treble clef, key signature of three flats, 4/4 time. Measures 326-330. Dynamics: *p*. Features triplet eighth notes.

331

Musical staff 331-335: Treble clef, key signature of three flats, 4/4 time. Measures 331-335. Dynamics: *p*. Features triplet eighth notes.

336

R

Musical staff 336-341: Treble clef, key signature of three flats, 4/4 time. Measures 336-341. Dynamics: *p*. Includes a box labeled 'R' and a trill marking 'tr'.

Hummel - Trumpet Concerto in Eb - Solo Bb Trumpet

340

Musical staff 340-347. Starts with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The music begins with a triplet of eighth notes, followed by a series of eighth and sixteenth notes. Dynamics include *p* (piano) and *sf* (sforzando). A box containing the letter 'S' is located below the staff.

348

Musical staff 348-352. Continuation of the previous staff, featuring eighth and sixteenth notes with slurs and ties.

353

Musical staff 353-357. Continuation of the previous staff, featuring eighth and sixteenth notes with slurs and ties. A triplet of eighth notes is present.

358

Musical staff 358-362. Continuation of the previous staff, featuring eighth and sixteenth notes with slurs and ties. Multiple triplet markings are present.

363

Musical staff 363-368. Continuation of the previous staff, featuring eighth and sixteenth notes with slurs and ties. A box containing the letter 'T' is located below the staff.

369

Musical staff 369-372. Continuation of the previous staff, featuring eighth and sixteenth notes with slurs and ties. Multiple triplet markings and trill (*tr*) markings are present.

373

Musical staff 373-384. Continuation of the previous staff, featuring eighth and sixteenth notes with slurs and ties. A box containing the letter 'U' is located below the staff. The tempo marking "3 - Allegro - Rondo" and the tempo "♩ = 140" are present. A measure with a whole note and the number "8" above it is shown. Dynamics include *f* (forte) and *p* (piano). The time signature changes to 2/4.

385

Musical staff 385-388. Continuation of the previous staff, featuring eighth and sixteenth notes with slurs and ties.

394

V

11

W

f *p*

420

4

mp

430

X

5

f

3

Y

447

3 3 3

mp

454

462

Hummel - Trumpet Concerto in Eb - Solo Bb Trumpet

469 Z 10 Minore

f *mp*

Musical staff 469-485: Treble clef, key signature of three flats (Bb, Eb, Ab). Starts with a dynamic of *f* and a hairpin crescendo. A box labeled 'Z' is above the staff. A ten-measure rest is indicated by a horizontal line with the number '10' above it. The key signature changes to minor (three flats) and the dynamic becomes *mp*.

486

Musical staff 486-494: Treble clef, key signature of three flats. Continuation of the previous staff.

495 AA 3

f

Musical staff 495-503: Treble clef, key signature of three flats. A box labeled 'AA' is above the staff. A three-measure rest is indicated by a horizontal line with the number '3' above it. The dynamic is *f*.

504

Musical staff 504-512: Treble clef, key signature of three flats. Continuation of the previous staff.

BB

mp

Musical staff 513-521: Treble clef, key signature of three flats. A box labeled 'BB' is above the staff. The dynamic is *mp*.

522 CC

cresc. *f* *mf*

Musical staff 522-530: Treble clef, key signature of three flats. A box labeled 'CC' is above the staff. Dynamics include *cresc.*, *f*, and *mf*. A three-measure rest is indicated by a horizontal line with the number '3' above it.

533

f

Musical staff 533-541: Treble clef, key signature of three flats. The dynamic is *f*. A nine-measure rest is indicated by a horizontal line with the number '9' above it.

548 Majore 3

mp *pp* *p*

Musical staff 548-556: Treble clef, key signature of three flats. The key signature changes to major (two flats) and the dynamic becomes *pp*. A box labeled 'Majore' is above the staff. A three-measure rest is indicated by a horizontal line with the number '3' above it. Dynamics include *mp*, *pp*, and *p*.

Hummel - Trumpet Concerto in Eb - Solo Bb Trumpet

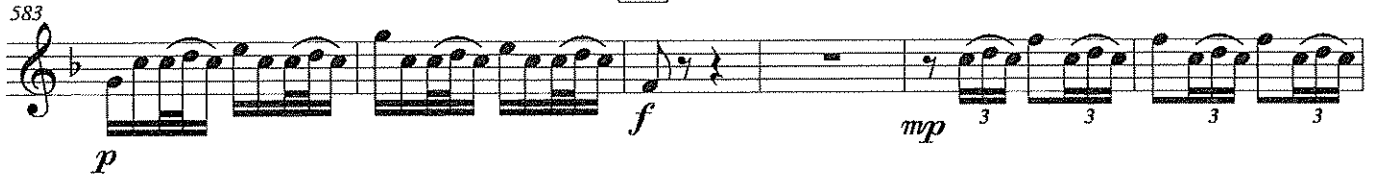
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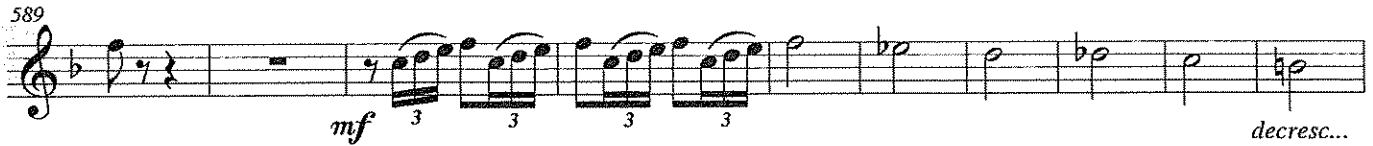
557 

570 

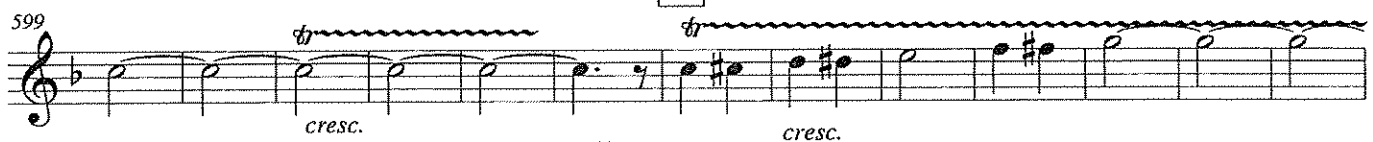
578 

EE

583 


589 

FF

599 

612 

Cadenza - ad Lib.

620 

Hummel - Trumpet Concerto in Eb - Solo Bb Trumpet

626

3 3 3 3 3 3

631

3 3 3 3 3 3

637

a tempo
ff
f *ff* *f*

646

GG

f

654

7

TROMBONE

CONCERTO
FOR TROMBONE AND PIANO

RIMSKY-KORSAKOV (1844-1908)

Allegro vivace

1

f 3

6 A 1

f 3

B

cresc. 3 *ff*

C *p*

D 1

f 3

6

TROMBONE

E 1

f

cresc.

ff

G Andante cantabile

p espressivo

f

pp p

cresc.

stringendo

Kadenz

f ad libitum

p cresc.

TROMBONE

First staff of music. Dynamics: *f*, *pp*, *f*. Marking: *riten.*

Second staff of music. Tempo: *K Allegro*, *L Allegretto*. Dynamics: *sf*, *f*, *mf*. Rehearsal marks: 3, 7, M.

Third staff of music.

Fourth staff of music. Dynamics: *mf staccato*. Rehearsal mark: 3.

Fifth staff of music. Rehearsal mark: N 6.

Sixth staff of music. Dynamics: *mf*. Rehearsal mark: 7.

Seventh staff of music. Dynamics: *p*. Rehearsal mark: 5.

Eighth staff of music. Dynamics: *p*. Rehearsal mark: 4.

Ninth staff of music. Dynamics: *mf staccatissimo*. Rehearsal mark: Q.

Tenth staff of music. Dynamics: *f*.

Eleventh staff of music. Dynamics: *f*. Rehearsal mark: R.

TROMBONE

mf *p* *cresc.* *f*

6 T

f

3

Sf

riten. *Vivace* 3

cresc.

U Tempo poco meno mosso

p

SOLO TUBA

Dedicated to the London Symphony Orchestra.
First performed by Philip Catelinet at the L.S.O. Jubilee Concert, 13th June, 1954.

CONCERTO FOR BASS TUBA

R. VAUGHAN WILLIAMS

Allegro moderato ($\text{♩} = 96$)

p cantabile

cresc.

f

p

f

p cantabile

f

p dolce

f

p

f

p

3

1

1

2

2

3

3

4

4

5

8

9

SOLO TUBA

6

p cantabile

f

7

leggiero

mf

f

8

p

9

f *p* *f*

SOLO TUBA

First musical staff featuring triplets and slurs. The key signature has two flats and the time signature is 4/4.

10 *legato*
f cantabile

Second musical staff with a *legato* marking and *f cantabile* dynamic. It includes slurs and triplets.

4 11 4 7 12 6
f

Third musical staff consisting of rests of 4, 11, 4, 7, 12, and 6 measures, with a dynamic marking of *f*.

CADENZA
ff → *p*

Fourth musical staff labeled *CADENZA*, starting with *ff* and transitioning to *p*.

Fifth musical staff continuing the cadenza with slurs and dynamics.

accel. *Lento*

Sixth musical staff with *accel.* and *Lento* markings, featuring triplets.

a tempo
leggiere

Seventh musical staff with *a tempo* and *leggiere* markings.

Tranquillo
f *p*

Eighth musical staff with *Tranquillo* marking and dynamics *f* and *p*.

Largamente
pp *f* *p*

Ninth musical staff with *Largamente* marking and dynamics *pp*, *f*, and *p*.

.... may be omitted if preferred

SOLO TUBA

ROMANZA *

Andante sostenuto (♩ = 60)

8 1

p cantabile

6

2

8

pp

p

poco agitato

2 3 5

6

4 6

6

* This movement may also be played by Violoncello or Bassoon. In this case certain passages must be played an 8^{ve} higher as indicated.
† 8^{ve} for Violoncello or Bassoon only.

SOLO TUBA

The musical score for Solo Tuba consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various dynamics such as *pp*, *f*, *ff*, and *ppp*, as well as performance markings like *cresc.*, *rall.*, and *ppp*. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and is marked with articulations like slurs and accents. Rehearsal marks are indicated by boxed numbers 5, 6, 7, and 8. The score concludes with a *ppp* dynamic and a *rall.* marking.

† see for Violoncello or Bassoon only.

SOLO TUBA

FINALE- RONDO ALLA TEDESCCA

Allegro ($\text{♩} = 150$) ($\text{♩} = 50$)

1 *p*

cresc. *f*

1 *p cantabile*

f *tr.*

2 *p*

Poco animato

mf

SOLO TUBA

3

Tempo I

f

4

f

Poco animato

p cantabile e sostenuto

5

pp

6

9

SOLO TUBA

7 Tempo I

Musical staff 1: Bass clef, key signature of one flat, starting with a piano (*p*) dynamic marking.

Musical staff 2: Bass clef, key signature of one flat, ending with a forte (*f*) dynamic marking.

8

Musical staff 3: Bass clef, key signature of one flat, starting with a piano (*p*) dynamic marking.

Musical staff 4: Bass clef, key signature of one flat, ending with a mezzo-forte (*mf*) dynamic marking.

Poco animato

9

Musical staff 5: Bass clef, key signature of one flat, starting with a mezzo-forte (*mf*) dynamic marking.

12 10 CADENZA

Musical staff 6: Bass clef, key signature of one flat, starting with a forte (*f*) dynamic marking.

Musical staff 7: Bass clef, key signature of one flat, featuring triplets and a simile (*simile*) dynamic marking.

Musical staff 8: Bass clef, key signature of one flat, continuing the cadenza with triplets.

Musical staff 9: Bass clef, key signature of one flat, continuing the cadenza with triplets.

a tempo

Musical staff 10: Bass clef, key signature of one flat, ending with a fortissimo (*ff*) dynamic marking.

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7 Eb Bb Eb Eb Ab Eb Cm Eb

S

A

T

B

14 Eb Bb7 Eb Eb sus4/Ab Eb

S

A

T

B

C INSTRUMENTS

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7 Eb Bb Eb Eb Ab Eb Cm Eb

S

A

T

B

14 Eb Bb7 Eb Eb sus4/Ab Eb

S

A

T

B

Bb INSTRUMENTS
-LOW

Amazing Grace

John Newton
Traditional
arr. R. Rodriguez & Bernice

(F) F C7 Dm B^b F C7

Soprano

Alto

Tenor

Bass

7 F C F F B^b F Dm F

S

A

T

B

14 F C7 F F sus4/B^b F

S

A

T

B

Bb INSTRUMENTS
-HIGH

Amazing Grace

John Newton
Traditional
arr. R. Rodriguez & Bernice

(F) F C7 Dm B^b F C7

Soprano
Alto
Tenor
Bass

Detailed description: This block contains the first six measures of the instrumental arrangement. It features four staves: Soprano, Alto, Tenor, and Bass. The key signature is one flat (Bb) and the time signature is 3/4. The Soprano staff has a treble clef and a repeat sign at the beginning. The Alto and Tenor staves have treble clefs. The Bass staff has a bass clef. Chord symbols are placed above the staves: (F) above Soprano measure 1, F above Soprano measure 2, C7 above Soprano measure 3, Dm above Soprano measure 4, B^b above Soprano measure 5, F above Soprano measure 6, and C7 above Soprano measure 7. The music consists of quarter and eighth notes with some slurs.

7 F C F F B^b F Dm F

S
A
T
B

Detailed description: This block contains measures 7 through 13. It features four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is one flat (Bb) and the time signature is 3/4. The Soprano staff has a treble clef and a repeat sign at the beginning. The Alto, Tenor, and Bass staves have treble clefs. Chord symbols are placed above the staves: F above Soprano measure 7, C above Soprano measure 8, F above Soprano measure 9, F above Soprano measure 10, B^b above Soprano measure 11, F above Soprano measure 12, Dm above Soprano measure 13, and F above Soprano measure 14. The music features slurs and various note values.

14 F C7 F F sus4/B^b F

S
A
T
B

Detailed description: This block contains the final two measures, 14 and 15. It features four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is one flat (Bb) and the time signature is 3/4. The Soprano staff has a treble clef and a repeat sign at the beginning. The Alto, Tenor, and Bass staves have treble clefs. Chord symbols are placed above the staves: F above Soprano measure 14, C7 above Soprano measure 15, F above Soprano measure 16, F sus4/B^b above Soprano measure 17, and F above Soprano measure 18. The music concludes with a final chord and a fermata on the Soprano staff.

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(C) C G7 Am F C G7

Soprano

Alto

Tenor

Bass

7 C G C C F C Am C

S

A

T

B

14 C G7 C Csus4/F C

S

A

T

B

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(Eb) Eb Bb7 Cm Ab Eb Eb7

Soprano

Alto

Tenor

Bass

7

S

A

T

B

Eb Bb Eb Eb Ab Eb Cm Eb

14

S

A

T

B

Eb Bb7 Eb Eb sus4/Ab Eb

BASS CLEF INSTRUMENTS
-TUBA IN BASS

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(Eb) Eb

Bb7 Cm Ab Eb

Bb7

Soprano

Alto

Tenor

Bass

Eb Bb Eb Eb

Ab

Eb

Cm Eb

7

S

A

T

B

Eb Bb7 Eb

Ebsus4/Ab Eb

14

S

A

T

B

SciTech Band Audition

SYMPHONIC BAND AUDITION REQUIREMENTS

- 1) Concert B^b Major Scale (One Octave, Memorized) – See p. 43 in Band Handbook
- 2) B^b Blues Scale (Memorized) – See p. 46 in Band Handbook
- 3) Concert B^b Chromatic Scale (One Octave, Memorized) – See Fingering Chart
- 4) Prepared Piece (Variations on Auld Lang Syne for Wind Players)*
(Solo 11 for Percussionists)
- 5) Sight-Reading
- 6) Interview

Additional Instructions

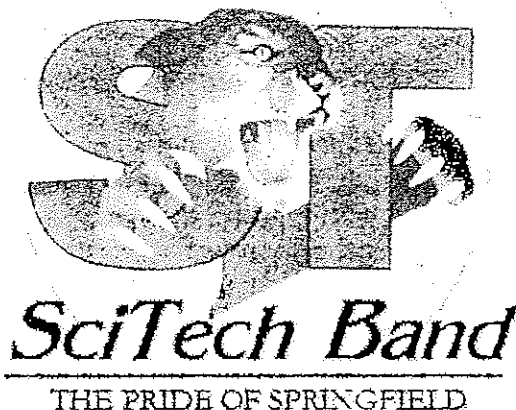
- Symphonic Band play prepared solo for “Symphonic Band”
- Extra points for playing “Concert Band/Jazz Band” solo
- Extra points for playing a prepared solo from Essential Elements book 1, 2, 3, or a new song from the binder

CONCERT BAND & JAZZ BAND AUDITION REQUIREMENTS

- 1) One scale selected randomly; district style - See p. 43/44 in Band Handbook
(Bb Major, C Major, or C Minor)
- 2) B^b Blues Scale (Memorized) – See p. 46 in Band Handbook
- 3) Concert B^b Chromatic Scale (One Octave, Memorized) – See Fingering Chart
- 4) Prepared Piece (Variations on Auld Lang Syne for Wind Players)*
(Solo 11 and/or Solo 12 for Percussionists)
- 5) Sight-Reading
- 6) Interview

Additional Instructions

- Concert Band/Jazz Band play prepared solo for “Concert Band/Jazz Band”
- Extra points for playing a prepared solo from Essential Elements book 1, 2, 3, or a new song from the binder



SYMPHONIC BAND AUDITION SCALE LIST

Instrument Key

C Instruments: Flute, Trombone, Baritone, Tuba, Piano, Mallets

Bb Instruments: Clarinet Trumpet, Tenor Sax

Eb Instruments: Alto Sax, Baritone Sax

Concert Bb Major Scale

C Instruments: Bb C D Eb F G A Bb

Bb Instruments: C D E F G A B C

Eb Instruments: G A B C D E F# G

Concert Bb Blues Scale

C Instruments: Bb Db Eb E F Ab Bb

Bb Instruments: C Eb F Gb G Bb C

Eb Instruments: G Bb C Db D F G

Concert Bb Chromatic Scale

C Instruments: Bb B C C# D D# E F F# G G# A Bb

Bb Instruments: C C# D D# E F F# G G# A Bb B C

Eb Instruments: G G# A Bb B C C# D D# E F F# G



SciTech Band
THE PRIDE OF SPRINGFIELD

AUDITION SCORE SHEET

(or Test Score Sheet)

Name: _____

I am auditioning for Concert Band Jazz Band
 Stomp Percussion Ensemble Other _____

Please check all that apply.

CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1
DESCRIPTION OF LEVELS	<ul style="list-style-type: none"> Indicates a mastery level, exceeding expectations. Student rarely needs assistance with demanding tasks, is self-motivated, and produces consistently high-quality work. 	<ul style="list-style-type: none"> Reaches expected (or proficient) level for this task. Student produces quality work and occasionally needs assistance with demanding tasks. 	<ul style="list-style-type: none"> Indicates a developing level for this task. Student produces required work with teacher direction and support. 	<ul style="list-style-type: none"> Indicates an emerging level for this task. Student requires constant teacher direction, support, and assistance.
GRADING (if applicable)	A (100-90)	B (89-80)	C (79-70)	D (69-60)
TONE QUALITY (4 Points)				
RHYTHMIC ACCURACY (4 Points)				
NOTE ACCURACY (4 Points)				
DYNAMICS (4 Points)				
ARTICULATION (4 Points)				
INTONATION (4 Points)				
EXPRESSION (4 Points)				
SIGHT-READING (4 Points)				
PERCUSSION TECHNIQUE -Posture for Wind Players- (4 Points)				
TOTAL POINTS 36 Points Possible	COMMENTS _____			

Audition Prepared Solo - Symphonic Band

Flute

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score is written for a flute in 4/4 time, with a key signature of one flat (B-flat). It consists of three staves of music. The first staff begins with a whole rest followed by a quarter rest, then a melodic line starting on G4. A dynamic marking of *mf* is placed below the first note. A slur covers the first six measures. The second staff continues the melodic line, with a dynamic marking of *p* below the eighth measure. A slur covers the first five measures of this staff. The third staff begins with a double bar line and a repeat sign, followed by a melodic line starting on G4. A dynamic marking of *f* is placed below the first measure. A slur covers the first five measures of this staff. The piece concludes with a double bar line.

Audition Prepared Solo - ADVANCED BAND

Flute

Variations on Auld Lang Syne

arr. Bernice

Moderato

mf

p

Swing! $\text{♩} = \text{♩}^{\text{3}} \text{♩}$

f

Audition Prepared Solo - Symphonic Band

Clarinet in B \flat
& Bass Clarinet

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score consists of three staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of one flat. It starts with a whole rest followed by a series of eighth notes, with a dynamic marking of *mf* and a slur over the notes. The second staff continues the melodic line with eighth notes, ending with a dynamic marking of *p*. The third staff features a rhythmic pattern of eighth notes with a dynamic marking of *f*. The piece concludes with a double bar line.

Audition Prepared Solo - ADVANCED BAND

Clarinet in B \flat
Bass Clarinet

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score consists of four staves of music in 4/4 time, written in the key of B-flat major. The first staff begins with a *mf* dynamic and features a long slur over the first two measures. The second staff continues with a *p* dynamic and includes a triplet of eighth notes. The third staff features a *f* dynamic and includes accents on several notes. The fourth staff concludes the piece with a final slur and a double bar line.

Audition Prepared Solo - Symphonic Band

Alto Sax. & Baritone Sax Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score is written for Alto Saxophone and Baritone Saxophone. It consists of three staves of music in 4/4 time, key of D major. The first staff begins with a whole rest, followed by a melodic line starting on G4, marked *mf*. The second staff continues the melody, marked *p*. The third staff provides a rhythmic accompaniment, marked *f*. The piece concludes with a double bar line.

Audition Prepared Solo - **ADVANCED BAND**

Alto Sax &
Baritone Sax.

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score consists of four staves of music in 4/4 time. The first staff begins with a *mf* dynamic marking and a *Moderato* tempo. The second staff features a *p* dynamic marking and a *Swing!* instruction with a triplet symbol. The third staff has a *f* dynamic marking. The fourth staff concludes the piece with a final cadence. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Audition Prepared Solo - Symphonic Band

Tenor Sax

Variations on Auld Lang Syne

arr. Bernice

Moderato

mf

p

f

Audition Prepared Solo - ADVANCED BAND

Tenor Sax.

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score consists of four staves of music in 4/4 time, written in the key of B-flat major. The first staff begins with a *mf* dynamic and a *Moderato* tempo marking. The second staff features a *p* dynamic and a *Swing!* instruction, accompanied by a rhythmic example: a quarter note followed by a triplet of eighth notes. The third staff is marked *f*. The fourth staff concludes the piece with a final cadence. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

Audition Prepared Solo - Symphonic Band

Trumpet

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score is written for a Trumpet in 4/4 time. It consists of three staves of music. The first staff begins with a treble clef, a 4/4 time signature, and a whole rest. The melody starts on the second measure with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, and F3. The dynamic marking *mf* is placed below the first measure. A slur covers the entire first staff. The second staff continues the melody with quarter notes E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, and F2. The dynamic marking *p* is placed below the final measure. A slur covers the entire second staff. The third staff features a sixteenth-note accompaniment pattern: G4-A4-B4-C5-B4-A4-G4-F4-E4-D4-C4-B3-A3-G3-F3-E3-D3-C3-B2-A2-G2-F2. The dynamic marking *f* is placed below the first measure. A slur covers the entire third staff.

Audition Prepared Solo - ADVANCED BAND

Trumpet in B \flat

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score consists of four staves of music in 4/4 time, key of B-flat major. The first staff begins with a *mf* dynamic and a slur over the first six measures. The second staff starts at measure 7 with a *p* dynamic and includes the instruction "Swing!" with a triplet symbol. The third staff starts at measure 12 with a *f* dynamic and features accents and slurs. The fourth staff starts at measure 17 and concludes with a double bar line.

Audition Prepared Solo - Symphonic Band

Tuba

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score is written for a tuba in bass clef, 4/4 time, and B-flat major. It consists of three staves of music. The first staff begins with a rest for one measure, followed by a melodic line starting on G2 and moving stepwise up to G3, marked with a mezzo-forte (*mf*) dynamic. The second staff continues the melodic line, marked with a piano (*p*) dynamic, and features a series of eighth notes. The third staff concludes the piece with a series of eighth notes, marked with a forte (*f*) dynamic, and ends with a double bar line.

Audition Prepared Solo - Advanced Band

Tuba

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score is written for Tuba in 4/4 time, featuring four staves of music. The key signature has two flats (B-flat and E-flat). The first staff begins with a *mf* dynamic and contains a melodic line with a slur over the first six measures. The second staff continues the melody with a *p* dynamic and includes a triplet of eighth notes. The third staff features a *f* dynamic and contains a triplet of eighth notes. The fourth staff concludes the piece with a final melodic phrase.

Piano

Audition Prepared Solo - Symphonic Band

Variations on Auld Lang Syne

arr. Bernice

Moderato

Piano

mf

B \flat F B \flat E \flat

Pno.

B \flat F E \flat B \flat B \flat F

p

Pno.

B \flat E \flat B \flat F E \flat B \flat

f

Audition Prepared Solo - ADVANCED BAND

Piano

Variations on Auld Lang Syne

arr. Bernice

Moderato

Piano

mf Eb Bb Eb Ab

Pno.

Eb Bb Ab Eb *p* Eb Bb

Swing! ♩ = ♩³

Pno.

Eb Ab Eb Bb Ab Eb *f* Eb

10. Pno.

Bb Eb Ab Eb Bb Ab

Pno.

Eb

SOLO #11

Moderato $\text{♩} = 108$

f

p

ff

pp

mf

Fine

D.S. al Fine

1. 2.

Audition Prepared Solo - Symphonic Band

Trombone & Baritone

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score is written on three staves in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. The first staff begins with a rest followed by a melodic line starting on G2, moving up stepwise to D4, marked with a mezzo-forte (*mf*) dynamic. A hairpin crescendo is shown above the staff. The second staff continues the melodic line, marked with a piano (*p*) dynamic, and features a hairpin decrescendo. The third staff contains a rhythmic accompaniment of eighth notes, marked with a forte (*f*) dynamic.

Audition Prepared Solo - ADVANCED BAND

Trombone/Baritone

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It consists of five staves of music. The first staff begins with a *mf* dynamic and a slur over the first six measures. The second staff continues with a slur over the first six measures and a *p* dynamic marking. The third staff features a *f* dynamic and a triplet of eighth notes. The fourth staff includes a slur over the first six measures and a *f* dynamic. The fifth staff concludes the piece with a final note and a double bar line.

ANGELS WE HAVE HEARD ON HIGH

Traditional French Carol

Flute

Soprano

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21

Intro

Alto

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21

Intro

Tenor

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21

Intro

Bass

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21

Intro

ANGELS WE HAVE HEARD ON HIGH

Clarinet / Bass Clarinet

Traditional French Carol

Soprano

Musical notation for the Soprano part, measures 1 through 21. The notation is on a single treble clef staff with a key signature of one flat (Bb) and a common time signature (C). Measures 1-7 are quarter notes, measures 8-14 are eighth notes, and measures 15-21 are eighth notes. A box labeled "Intro" is placed above measure 19.

Alto

Musical notation for the Alto part, measures 1 through 21. The notation is on a single treble clef staff with a key signature of one flat (Bb) and a common time signature (C). Measures 1-7 are quarter notes, measures 8-14 are eighth notes, and measures 15-21 are eighth notes. A box labeled "Intro" is placed above measure 19.

Tenor

Musical notation for the Tenor part, measures 1 through 21. The notation is on a single treble clef staff with a key signature of one flat (Bb) and a common time signature (C). Measures 1-7 are quarter notes, measures 8-14 are eighth notes, and measures 15-21 are eighth notes. A box labeled "Intro" is placed above measure 19.

Bass

Musical notation for the Bass part, measures 1 through 21. The notation is on a single treble clef staff with a key signature of one flat (Bb) and a common time signature (C). Measures 1-7 are quarter notes, measures 8-14 are eighth notes, and measures 15-21 are eighth notes. A box labeled "Intro" is placed above measure 19.

ANGELS WE HAVE HEARD ON HIGH

Alto Sax

Traditional French Carol

Soprano

Musical notation for the Soprano part, measures 1 through 21. The notation is on a single treble clef staff in common time. Measures 1-7 are quarter notes, measures 8-14 are eighth notes with beams, and measures 15-21 are eighth notes with beams. A box labeled "Intro" is placed above measure 19.

Alto

Musical notation for the Alto part, measures 1 through 21. The notation is on a single treble clef staff in common time. Measures 1-7 are quarter notes, measures 8-14 are eighth notes with beams, and measures 15-21 are eighth notes with beams. A box labeled "Intro" is placed above measure 19.

Tenor

Musical notation for the Tenor part, measures 1 through 21. The notation is on a single treble clef staff in common time. Measures 1-7 are quarter notes, measures 8-14 are eighth notes with beams, and measures 15-21 are eighth notes with beams. A box labeled "Intro" is placed above measure 19.

Bass

Musical notation for the Bass part, measures 1 through 21. The notation is on a single treble clef staff in common time. Measures 1-7 are quarter notes, measures 8-14 are eighth notes with beams, and measures 15-21 are eighth notes with beams. A box labeled "Intro" is placed above measure 19.

ANGELS WE HAVE HEARD ON HIGH

Tenor Sax

Traditional French Carol

Soprano

Musical notation for Soprano part, measures 1-21. The notation is on a treble clef staff with a key signature of one flat (Bb) and a common time signature (C). Measures 1-7 are quarter notes, measures 8-14 are eighth notes, and measures 15-18 are eighth notes with beamed pairs. Measure 19 is marked with a box containing the word "Intro". Measures 20-21 are quarter notes.

Alto

Musical notation for Alto part, measures 1-21. The notation is on a treble clef staff with a key signature of one flat (Bb) and a common time signature (C). Measures 1-7 are quarter notes, measures 8-14 are eighth notes, and measures 15-18 are eighth notes with beamed pairs. Measure 19 is marked with a box containing the word "Intro". Measures 20-21 are quarter notes.

Tenor

Musical notation for Tenor part, measures 1-21. The notation is on a treble clef staff with a key signature of one flat (Bb) and a common time signature (C). Measures 1-7 are quarter notes, measures 8-14 are eighth notes, and measures 15-18 are eighth notes with beamed pairs. Measure 19 is marked with a box containing the word "Intro". Measures 20-21 are quarter notes.

Bass

Musical notation for Bass part, measures 1-21. The notation is on a treble clef staff with a key signature of one flat (Bb) and a common time signature (C). Measures 1-7 are quarter notes, measures 8-14 are eighth notes, and measures 15-18 are eighth notes with beamed pairs. Measure 19 is marked with a box containing the word "Intro". Measures 20-21 are quarter notes.

ANGELS WE HAVE HEARD ON HIGH

Traditional French Carol

Soprano **Baritone Sax**

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

***Intro**

Detailed description: This block contains the first three staves of music for the Soprano/Baritone Sax part. The first staff covers measures 1 through 7, the second staff covers measures 8 through 14, and the third staff covers measures 15 through 21. The music is written in treble clef with a common time signature. Measures 19-21 are marked as an introduction. The notation includes various note values, rests, and phrasing slurs.

Alto

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

***Intro**

Detailed description: This block contains the first three staves of music for the Alto part. The first staff covers measures 1 through 7, the second staff covers measures 8 through 14, and the third staff covers measures 15 through 21. The music is written in treble clef with a common time signature. Measures 19-21 are marked as an introduction. The notation includes various note values, rests, and phrasing slurs.

Tenor

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

***Intro**

Detailed description: This block contains the first three staves of music for the Tenor part. The first staff covers measures 1 through 7, the second staff covers measures 8 through 14, and the third staff covers measures 15 through 21. The music is written in treble clef with a common time signature. Measures 19-21 are marked as an introduction. The notation includes various note values, rests, and phrasing slurs.

Bass

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

***Intro**

Detailed description: This block contains the first three staves of music for the Bass part. The first staff covers measures 1 through 7, the second staff covers measures 8 through 14, and the third staff covers measures 15 through 21. The music is written in treble clef with a common time signature. Measures 19-21 are marked as an introduction. The notation includes various note values, rests, and phrasing slurs.

ANGELS WE HAVE HEARD ON HIGH

Trumpet

Traditional French Carol

Soprano

1 2 3 4 5 6 7
8 9 10 11 12 13 14
15 16 17 18 19 **Intro** 20 21

Alto

1 2 3 4 5 6 7
8 9 10 11 12 13 14
15 16 17 18 19 **Intro** 20 21

Tenor

1 2 3 4 5 6 7
8 9 10 11 12 13 14
15 16 17 18 19 **Intro** 20 21

Bass

1 2 3 4 5 6 7
8 9 10 11 12 13 14
15 16 17 18 19 **Intro** 20 21

ANGELS WE HAVE HEARD ON HIGH

Soprano Trombone / Baritone

Traditional French Carol

Musical notation for Soprano Trombone / Baritone, measures 1-21. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The melody consists of quarter and eighth notes, with some slurs and accents. Measures 19-20 are marked with a box labeled "Intro".

Alto

Musical notation for Alto, measures 1-21. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The melody consists of quarter and eighth notes, with some slurs and accents. Measures 19-20 are marked with a box labeled "Intro".

Tenor

Musical notation for Tenor, measures 1-21. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The melody consists of quarter and eighth notes, with some slurs and accents. Measures 19-20 are marked with a box labeled "Intro".

Bass

Musical notation for Bass, measures 1-21. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The melody consists of quarter and eighth notes, with some slurs and accents. Measures 19-20 are marked with a box labeled "Intro".

2 **Tuba** ANGELS WE HAVE HEARD ON HIGH

Traditional French Carol

Soprano

Musical notation for the Soprano part, measures 1 through 21. The notation is in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The melody consists of eighth and quarter notes. Measures 19 and 20 are marked with a black box containing the text '*Intro'.

Alto

Musical notation for the Alto part, measures 1 through 21. The notation is in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The melody consists of eighth and quarter notes. Measures 19 and 20 are marked with a black box containing the text '*Intro'.

Tenor

Musical notation for the Tenor part, measures 1 through 21. The notation is in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The melody consists of eighth and quarter notes. Measures 19 and 20 are marked with a black box containing the text '*Intro'.

Bass

Musical notation for the Bass part, measures 1 through 21. The notation is in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The melody consists of eighth and quarter notes. Measures 19 and 20 are marked with a black box containing the text '*Intro'.

ANGELS WE HAVE HEARD ON HIGH

Traditional French Carol

Soprano Bass Guitar

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

***Intro**

Alto

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

***Intro**

Tenor

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

***Intro**

Bass

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

***Intro**

ANGELS WE HAVE HEARD ON HIGH

Guitar / Mallets

Traditional French Carol

Soprano

1 **Either octave**

2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

*Intro

Detailed description: This staff contains the Soprano part for guitar/mallets. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The music is written in a single system with 21 numbered measures. Measures 1-7 are marked 'Either octave'. Measures 8-14 contain eighth-note patterns with slurs. Measures 15-18 feature sixteenth-note patterns with slurs. Measure 19 is the start of an 'Intro' section, marked with a box containing '*Intro'. Measures 20-21 conclude the piece with a final note.

Alto

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

*Intro

Detailed description: This staff contains the Alto part for guitar/mallets. It begins with a treble clef, a key signature of two flats, and a common time signature. The music is written in a single system with 21 numbered measures. Measures 1-7 are quarter notes. Measures 8-14 are eighth notes with slurs. Measures 15-18 are sixteenth notes with slurs. Measure 19 is the start of an 'Intro' section, marked with a box containing '*Intro'. Measures 20-21 conclude the piece.

Tenor

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

*Intro

Detailed description: This staff contains the Tenor part for guitar/mallets. It begins with a treble clef, a key signature of two flats, and a common time signature. The music is written in a single system with 21 numbered measures. Measures 1-7 are quarter notes. Measures 8-14 are eighth notes with slurs. Measures 15-18 are sixteenth notes with slurs. Measure 19 is the start of an 'Intro' section, marked with a box containing '*Intro'. Measures 20-21 conclude the piece.

Bass

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

*Intro

Detailed description: This staff contains the Bass part for guitar/mallets. It begins with a treble clef, a key signature of two flats, and a common time signature. The music is written in a single system with 21 numbered measures. Measures 1-7 are quarter notes. Measures 8-14 are eighth notes with slurs. Measures 15-18 are sixteenth notes with slurs. Measure 19 is the start of an 'Intro' section, marked with a box containing '*Intro'. Measures 20-21 conclude the piece.

ANGELS WE HAVE HEARD ON HIGH

Traditional French Carol

Soprano

Mallets / Piano

Musical notation for the Soprano part, measures 1 through 21. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The melody consists of quarter and eighth notes. Measures 19, 20, and 21 are marked with a black box containing the word "Intro".

Alto

Musical notation for the Alto part, measures 1 through 21. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The melody consists of quarter and eighth notes. Measures 19, 20, and 21 are marked with a black box containing the word "Intro".

Tenor

Musical notation for the Tenor part, measures 1 through 21. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The melody consists of quarter and eighth notes. Measures 19, 20, and 21 are marked with a black box containing the word "Intro".

Bass

Musical notation for the Bass part, measures 1 through 21. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The melody consists of quarter and eighth notes. Measures 19, 20, and 21 are marked with a black box containing the word "Intro".

ANGELS WE HAVE HEARD ON HIGH

Traditional French Carol

Percussion

Timpani

1. Eb & Bb

Snare Drum Bass Drum

Birdland

Music by JOSEF ZAVINUL
Arranged by MICHAEL SWEENEY

FAST ROCK (♩ = 152-160)

The musical score is arranged in a standard orchestral layout with 15 staves. The instruments and their parts are as follows:

- Alto Sax 1 & 2:** Play a melodic line with accents and slurs, marked *mf*.
- Tenor Sax 1 & 2 (Optional):** Play a similar melodic line to the alto saxophones, marked *mf*.
- Baritone Sax:** Plays a lower melodic line, marked *f*.
- Trumpet 1-4 (Optional):** Play a rhythmic accompaniment with accents, marked *f*.
- Trombone 1-4 (Optional):** Play a rhythmic accompaniment with accents, marked *f*.
- Guitar (Optional):** Plays a rhythmic accompaniment with accents, marked *f*.
- Piano:** Plays a rhythmic accompaniment with accents, marked *f*.
- Bass:** Plays a rhythmic accompaniment with accents, marked *f*.
- Drums:** Plays a rhythmic accompaniment with accents, marked *f*.
- Auxiliary Percussion (opt.):** Plays a rhythmic accompaniment with accents, marked *f*.

The score includes various musical notations such as accents, slurs, and dynamic markings. The piece is in 4/4 time and features a fast rock tempo.

9

Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Baritone Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Guitar

Piano

Bass

Drums

Auxiliary Percussion (opt.)

Musical notation for the saxophone section, including parts for Alto Sax 1, Alto Sax 2, Tenor Sax 1, Tenor Sax 2, and Baritone Sax. The notation features complex melodic lines with many slurs and ties, indicating a highly technical and expressive passage.

Musical notation for the trumpet section, including parts for Trumpet 1, Trumpet 2, Trumpet 3, and Trumpet 4. The notation is mostly rests, suggesting a supporting or silent role for the trumpets in this section.

Musical notation for the trombone section, including parts for Trombone 1, Trombone 2, Trombone 3, and Trombone 4. The notation is mostly rests, indicating a supporting role for the trombones.

Musical notation for the rhythm section, including parts for Guitar, Piano, Bass, Drums, and Auxiliary Percussion. The notation shows a complex rhythmic accompaniment with various patterns and dynamics.

OB151582
BARCLAND - P2

9 10 11 12 13 14 15 16

17

Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Baritone Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Guitar
Piano
Bass
Drums
Auxiliary Percussion (opt.)

18 19 20 21 22 23 24

BIRDLAND - P3

Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Baritone Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Guitar

Piano

Bass

Drums

Auxiliary Percussion (drum)

08/12/58
BIRDLAND. P.4

25 26 27 28 29 30 31 32

33

Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Baritone Sax

Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4

Trombone 1
Trombone 2
Trombone 3
Trombone 4

Guitar
Piano

Bass
Drums

Auxiliary Percussion (opt.)

33 34 35 36 37 38 39 40

0871502-BIRDLAND-P5

42 S.

Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Baritone Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Guitar

Piano

Bass

Drums

Auxiliary Percussion (opt.)

OP121582
BIRDLAND - P.6

Musical score for Birdland - P.6, measures 41-48. The score includes parts for Alto Saxophones, Tenor Saxophones, Baritone Saxophone, Trumpets, Trombones, Guitar, Piano, Bass, and Drums. Measure 41 features a 'SD. FILL' and 'M.H.' marking. Measure 42 has a circled '42 S.' above it. The score is written in 4/4 time with a key signature of one flat.

50

The musical score consists of 12 staves, each representing a different instrument. The instruments are: Alto Sax 1, Alto Sax 2, Tenor Sax 1, Tenor Sax 2, Baritone Sax, Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Trombone 1, Trombone 2, Trombone 3, Trombone 4, Guitar, Piano, Bass, and Drums. The score is written in 4/4 time and includes various musical notations such as notes, rests, beams, and dynamic markings (mf, f). The measures are numbered 50 through 56 at the bottom of the page.

Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Baritone Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Guitar

Piano

Bass

Drums

Availability
Percussion
(opt.)

58

10 LOOH

Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Baritone Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Guitar

Piano

Bass

Drums

Auxiliary Percussion (opt.)

The image shows a page of a musical score for a jazz ensemble. The score is written for measures 57 through 64. The instruments listed on the left are: Alto Sax 1, Alto Sax 2, Tenor Sax 1, Tenor Sax 2, Baritone Sax, Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Trombone 1, Trombone 2, Trombone 3, Trombone 4, Guitar, Piano, Bass, Drums, and Auxiliary Percussion (opt.). The notation includes various musical symbols such as notes, rests, dynamics (e.g., *f*, *mf*), and articulation marks. There are also some handwritten annotations and a circled number '58' at the top right. At the bottom right, there is a handwritten note '10 LOOH'.

57

58

59

60

61

62

63

64

68

Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Baritone Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Guitar

Piano

Bass

Drums

Auxiliary Percussion (opt.)

087-1502 BIRDLAND . P9

The musical score is arranged in systems. The first system (measures 65-68) features saxophones and trumpets. The second system (measures 69-72) includes trombones, guitar, piano, bass, and drums. The score contains various musical notations including eighth and sixteenth notes, rests, and dynamic markings like *mf* and *f*. There are also performance instructions such as *f (NO 3RD)* and *full* for the drums.

72

71

70

69

68

67

66

65

76

Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Baritone Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Guitar
Piano
Bass
Drums
Auxiliary Percussion (OP.)

73 74 75 76 77 78 79 80

08715B2
BRDAND - P10

86

Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Baritone Sax

Musical notation for Alto Sax 1, Alto Sax 2, Tenor Sax 1, Tenor Sax 2, and Baritone Sax. Measures 86-91. Includes dynamics like *mp*, *mf*, *Dim.*, and *mf*.

Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4

Musical notation for Trumpet 1, Trumpet 2, Trumpet 3, and Trumpet 4. Measures 86-91. Includes dynamics like *mp*, *mf*, *Dim.*, and *mf*. A *Solo* marking is present above the first staff.

Trombone 1
Trombone 2
Trombone 3
Trombone 4

Musical notation for Trombone 1, Trombone 2, Trombone 3, and Trombone 4. Measures 86-91. Includes dynamics like *mp*, *mf*, *Dim.*, and *mf*.

Guitar

Musical notation for Guitar. Measures 86-91. Includes dynamics like *mp*, *mf*, and *mf*.

Piano

Musical notation for Piano. Measures 86-91. Includes dynamics like *mp*, *mf*, and *mf*.

Bass

Musical notation for Bass. Measures 86-91. Includes dynamics like *mp*, *mf*, and *mf*.

Drums
Auxiliary Percussion (opt.)

Musical notation for Drums and Auxiliary Percussion (opt.). Measures 86-91. Includes dynamics like *mp*, *mf*, and *mf*. Specific drum notations include *RIM KNOCKS*.

81 82 83 84 85 86 87 88 89

0071502
BERLAND. P11

087215852
BAIRDHAND.P12

Alto Sax 1
 Alto Sax 2
 Tenor Sax 1
 Tenor Sax 2
 Baritone Sax
 Trumpet 1
 Trumpet 2
 Trumpet 3
 Trumpet 4
 Trombone 1
 Trombone 2
 Trombone 3
 Trombone 4
 Guitar
 Piano
 Bass
 Drums
 Auxiliary Percussion (opt.)

(Solo)
 (D5, AL CODA)
 (CODA)

mp
 mf
 f
 ff
 fill
 (Solo fill)

90 91 92 93 94 95 96 97

C

BLUE MOON

Handwritten musical score for the song "Blue Moon". The score is written in C major and 4/4 time. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The music is written in a simple, melodic style with various chords and melodic lines. The chords are written above the notes. The score includes a first ending and a second ending.

Chords and notes for each staff:

- Staff 1: Eb Cm Fmi Bb7 Eb Cm Fmi Bb7
- Staff 2: Eb Cm Fmi7 Eb Ab Eb Bb7
- Staff 3: Eb Cm Fmi Bb7 Eb Cm Fmi Bb7
- Staff 4: Eb Cm Fmi7 Eb Fmi7 Eb
- Staff 5: Fmi7 Bb7 Eb Fmi7 Bb7 Eb
- Staff 6: Abmi Db7 Gb Bb F7 Fmi7 Bb7
- Staff 7: Eb Cm Fmi7 Bb7 Eb Cm Fmi Bb7
- Staff 8: Eb Cm Fmi7 1. Eb Fmi7 Eb Bb7
- Staff 9: 2. Eb Fmi7 Eb

Bb

BLUE MOON

Handwritten musical score for "Blue Moon" in Bb major. The score consists of ten staves of music, each with chord annotations above or below the notes. The key signature is Bb (two flats). The first staff begins with a treble clef, a key signature of Bb, and a common time signature (C). The music is written in a style typical of a piano accompaniment or a guitar transcription, with many notes beamed together in eighth or sixteenth notes. The chord annotations include: F, Dmi, Gmi, C7, F, Dmi, Gmi, C7, F, Dmi, Gmi, C7, F, Bb, F, C7, F, Dmi, Gmi, C7, F, Dmi, Gmi, C7, F, Gmi, F, Gmi, C7, F, Bbmi, Eb, Ab, C, G, Gmi, C7, F, Dmi, Gmi, C7, F, Dmi, Gmi, C7, F, Dmi, Gmi, C7, F, Gmi, F, C7, and F, Gmi, F.

E♭

BLUE MOON

The musical score is written on ten staves. The first staff begins with a treble clef, a common time signature, and a repeat sign. The notes are: C4, E4, G4, A4, B4, C5, B4, A4, G4, F4, E4, C4. Chords above the staff are: C, Am, Dmi, G7, C, Am, Dmi, G7. The second staff notes are: C4, E4, G4, A4, B4, C5, B4, A4, G4, F4, E4, C4. Chords are: C, Am, Dmi7, C, F, C, G7. The third staff notes are: C4, E4, G4, A4, B4, C5, B4, A4, G4, F4, E4, C4. Chords are: C, Am, Dmi, G7, C, Am7, Dmi, G7. The fourth staff notes are: C4, E4, G4, A4, B4, C5, B4, A4, G4, F4, E4, C4. Chords are: C, Am, Dmi7, C, Dmi7, C. The fifth staff notes are: C4, E4, G4, A4, B4, C5, B4, A4, G4, F4, E4, C4. Chords are: Dmi7, G7, C, Dmi7, G7, C. The sixth staff notes are: C4, E4, G4, A4, B4, C5, B4, A4, G4, F4, E4, C4. Chords are: Fmi7, Bb7, E♭, G, D7, Dmi7, G7. The seventh staff notes are: C4, E4, G4, A4, B4, C5, B4, A4, G4, F4, E4, C4. Chords are: C, Am, Dmi7, G7, C, Am, Dmi7, G7. The eighth staff notes are: C4, E4, G4, A4, B4, C5, B4, A4, G4, F4, E4, C4. Chords are: C, Am, Dmi7, C, Dmi7, C, G7. The ninth staff notes are: C4, E4, G4, A4, B4, C5, B4, A4, G4, F4, E4, C4. Chords are: 2. C, Dmi7, C. The piece ends with a double bar line.

B.C.

BLUE MOON

31.

The image shows a handwritten musical score for the piece "Blue Moon" by Billie Holiday. The score is written on ten staves of music. The key signature is one flat (Bb), and the time signature is 4/4. The music is written in a single melodic line. Above the notes, various chords are written in a shorthand notation, such as Eb, Cmi, Fmi, Bb7, E, Fmi7, Ab, Eb, Bb7, Gb, Bb, F7, and Eb. The score includes a repeat sign at the beginning of the first staff and a first ending bracket at the end of the eighth staff. The piece concludes with a double bar line at the end of the tenth staff.

Canon Remix

Pachelbel / Arr. Bernice

5

Flute
Clarinet in Bb
Bass Clarinet
Alto Sax.
Tenor Sax.
Baritone Sax.
Trumpet in Bb
Trombone
Baritone (T.C.)
Tuba
Timpani
Mallets
Snare Drum
Bass Drum
Percussion 1
Percussion 2
Synthesizer
Chimes
Bass Guitar
Drum Set

On rim
p
mf
mf
f
mp

This page of the musical score covers measures 13 through 22. The instruments and their parts are as follows:

- FL.** (Flute): Treble clef, starting with a dynamic marking of *mf*.
- B^b Cl.** (B-flat Clarinet): Treble clef, starting with a dynamic marking of *mf*.
- B. Cl.** (B Clarinet): Treble clef, starting with a dynamic marking of *mf*.
- A. Sc.** (Alto Saxophone): Treble clef, starting with a dynamic marking of *mf*.
- T. Sc.** (Tenor Saxophone): Treble clef, starting with a dynamic marking of *mf*.
- B. Sc.** (Bass Saxophone): Treble clef, starting with a dynamic marking of *mf*.
- B^b Tpt.** (B-flat Trumpet): Treble clef, starting with a dynamic marking of *mf*.
- Tbn.** (Tenor Trombone): Bass clef, starting with a dynamic marking of *mf*.
- Bar.** (Baritone): Bass clef, starting with a dynamic marking of *mf*.
- Tuba**: Bass clef, starting with a dynamic marking of *mf*.
- Timp.** (Timpani): Bass clef, starting with a dynamic marking of *mp* and ending with *mf*.
- Mal.** (Mallets): Treble clef, playing a rhythmic pattern with a dynamic marking of *mf*.
- S. Dr.** (Snare Drum): Treble clef, playing a rhythmic pattern.
- B. Dr.** (Bass Drum): Bass clef, playing a rhythmic pattern.
- Perc. 1**: Treble clef, playing a rhythmic pattern with dynamic markings of *p* and *mf*.
- Perc. 2**: Bass clef, playing a rhythmic pattern.
- Synth**: Treble and Bass clefs, playing a chordal accompaniment.
- Chm.** (Chimes): Treble clef, playing a rhythmic pattern.
- Bass**: Bass clef, playing a melodic line with a dynamic marking of *mf* and the instruction "With Energy".
- D. S.** (Double Bass): Bass clef, playing a rhythmic pattern.

Canon Remix

21

Fl.

B♭ Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B♭ Trpt.

Tbn.

Bar.

Tuba.

Temp.

Mel.

S. Dr.

B. Dr.

Perc. 1

Perc. 2

Synth.

Clar.

Bass.

D. S.

M. bat

This musical score page, titled "Canon Remix", is the fourth page of a document, starting at measure 27. It features a variety of instruments and parts:

- Flute (Fl.):** Melodic line with notes and rests.
- Clarinets (B♭ Cl., B. Cl.):** Melodic lines with notes and rests.
- Saxophones (A. Sax., T. Sax., B. Sax.):** Melodic lines with notes and rests.
- Trumpets (B♭ Tpt.):** Melodic line with notes and rests.
- Trombones (Tbn.):** Melodic line with notes and rests.
- Baritone (Bar.):** Melodic line with notes and rests.
- Tuba:** Melodic line with notes and rests.
- Timpani (Timp.):** Percussion part with notes and rests.
- Maracas (Mal.):** Percussion part with a rhythmic pattern.
- Drums (S. Dr., B. Dr.):** Percussion parts with notes and rests.
- Percussion (Perc. 1, Perc. 2):** Percussion parts with notes and rests.
- Synthesizer (Synth):** Two staves with notes and rests.
- Chimes (Chm.):** Percussion part with notes and rests.
- Bass:** Melodic line with notes and rests.
- Double Bass (D. S.):** Percussion part with notes and rests.

The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte), and a *p* (piano) marking. The page number "29" is enclosed in a box at the top center.

37

This page of a musical score for 'Canon Remix' contains measures 37 through 42. The score is arranged in a system of 18 staves, each representing a different instrument or section. The instruments listed on the left are: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Baritone (Bar.), Tuba, Trombone (Tbn.), Maracas (Mal.), Snare Drum (S. Dr.), Bass Drum (B. Dr.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Synth, Chorus (Chn.), Bass, and Double Bass (D. S.). The score is written in a key signature of one flat (B♭) and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The percussion parts include a steady drum pattern with snare and bass drums. The synth part provides harmonic support with sustained chords. The double bass part plays a walking bass line. The overall texture is dense and rhythmic, characteristic of a remix of a classic piece.

This page of the musical score for "Canon Remix" contains 20 staves of music. The instruments and their parts are as follows:

- Flute (Fl):** Melodic line with eighth and sixteenth notes.
- Bass Clarinet (B. Cl.)** and **Bassoon (B. So.):** Similar melodic lines to the flute.
- Alto Saxophone (A. Sax.)** and **Tenor Saxophone (T. Sax.):** Melodic lines.
- Bass Trombone (Bb Tpt.):** Melodic line.
- Trombone (Tbn.):** Melodic line.
- Baritone (Bar.):** Melodic line.
- Tuba (Tuba):** Melodic line.
- Timpani (Timp.):** Percussion part with rhythmic patterns.
- Maracas (Mar.):** Percussion part with rhythmic patterns.
- Snare Drum (S. Dr.)** and **Bass Drum (B. Dr.):** Percussion parts with rhythmic patterns.
- Percussion 1 (Perc. 1)** and **Percussion 2 (Perc. 2):** Percussion parts with rhythmic patterns.
- Synthesizer (Synth):** Chordal accompaniment.
- Cymbals (Cym.):** Percussion part with rhythmic patterns.
- Bass (Bass):** Melodic line.
- Double Bass (D. B.):** Rhythmic accompaniment.

45

Fl.
B. Cl.
B. Cl.
A. Sax.
T. Sax.
B. Sax.
B. Trp.
Tbn.
Bar.
Tuba
Temp.
Mdl.
S. Dr.
B. Dr.
Perc. 1
Perc. 2
Synth
Cym.
Bass
D. S.

53

FL

B♭ Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt.

Tbn.

Bac.

Tuba

Temp.

Mel.

S. Dr.

B. Dr.

Perc. 1

Perc. 2

Synth.

Chor.

Bass

D. S.

mf

f

fff

Solo

Chorus

61 69

Fl. *mf* *f*

B♭ Cl. *mf* *f*

B. Cl.

A. Sax.

T. Sax. *mf* *f*

B. Sax.

B♭ Tpt. *f*

Tbn. *mf* *f*

Bar. *mf* *f*

Tuba *mf* *f*

Timp. *mf* *f*

Mal. *mf*

S. Dr. *f*

B. Dr. *p* *f*

Perc. 1 *p* *f*

Perc. 2

Synth. *mf*

Chm.

Bass

D. S. *mf*

This page of the musical score, titled "Canon Remix" and numbered "10", contains the following parts and measures:

- Flute (Fl.):** Measures 79-84. Melodic line with eighth and quarter notes.
- Clarinet (Cl.):** Measures 79-84. Melodic line with eighth and quarter notes.
- Bass Clarinet (B. Cl.):** Measures 79-84. Sustained notes.
- Alto Saxophone (A. Sax.):** Measures 79-84. Melodic line with eighth and quarter notes.
- Tenor Saxophone (T. Sax.):** Measures 79-84. Melodic line with eighth and quarter notes.
- Bass Saxophone (B. Sax.):** Measures 79-84. Sustained notes.
- Bass Trumpet (B. Trpt.):** Measures 79-84. Melodic line with eighth and quarter notes.
- Trombone (Tbn.):** Measures 79-84. Sustained notes.
- Baritone (Bar.):** Measures 79-84. Sustained notes.
- Tuba (Tuba):** Measures 79-84. Sustained notes.
- Timpani (Timp.):** Measures 79-84. Sustained notes.
- Mellophone (Mell.):** Measures 79-84. Melodic line with eighth and quarter notes.
- Snare Drum (S. Dr.):** Measures 79-84. Rhythmic pattern of eighth notes.
- Bass Drum (B. Dr.):** Measures 79-84. Rhythmic pattern of eighth notes.
- Percussion 1 (Perc. 1):** Measures 79-84. Sustained notes.
- Percussion 2 (Perc. 2):** Measures 79-84. Sustained notes.
- Synthesizer (Synth):** Measures 79-84. Chordal accompaniment.
- Chorus (Chor.):** Measures 79-84. Sustained notes.
- Bass (Bass):** Measures 79-84. Melodic line with eighth and quarter notes.
- Double Bass (D. B.):** Measures 79-84. Rhythmic pattern of eighth notes.

71

This musical score page, numbered 71, is for the piece 'Canon Remix'. It features a variety of instruments and parts:

- Flute (Fl.):** Melodic line in the upper register.
- Clarinets (Bb Cl., B. Cl.):** Harmonic support in the upper register.
- Saxophones (A. Sax., T. Sax., B. Sax.):** Harmonic support in the upper register.
- Trumpets (Bb Tpt.):** Harmonic support in the upper register.
- Trombones (Tbn., Bar., Tuba):** Harmonic support in the lower register.
- Timpani (Timp.):** Rhythmic accompaniment.
- Mandolin (Mnd.):** Melodic line in the upper register.
- Drums (S. Dr., B. Dr.):** Rhythmic accompaniment.
- Percussion (Perc. 1, Perc. 2):** Rhythmic accompaniment.
- Synthesizer (Synth):** Harmonic support in the lower register.
- Chorus (Chm.):** Harmonic support in the lower register.
- Bass (Bass):** Melodic line in the lower register.
- Double Bass (D. S.):** Rhythmic accompaniment.

83

This page of the musical score, titled "Canon Remix" and numbered "12", features rehearsal mark "83" at the top. The score is arranged in a standard orchestral layout with the following parts and staves from top to bottom:

- Fl.** (Flute): Treble clef, starting with a whole note chord.
- B♭ Cl.** (B-flat Clarinet): Treble clef, starting with a whole note chord.
- B. Cl.** (B Clarinet): Treble clef, starting with a whole note chord.
- A. Sax.** (Alto Saxophone): Treble clef, starting with a whole note chord.
- T. Sax.** (Tenor Saxophone): Treble clef, starting with a whole note chord.
- B. Sax.** (Baritone Saxophone): Treble clef, starting with a whole note chord.
- B♭ Tpt.** (B-flat Trumpet): Treble clef, starting with a whole note chord.
- Tbn.** (Trombone): Bass clef, starting with a whole note chord.
- Bar.** (Baritone): Treble clef, starting with a whole note chord.
- Tuba**: Bass clef, starting with a whole note chord.
- Timp.** (Timpani): Bass clef, starting with a whole note chord.
- Mal.** (Mallets): Treble clef, playing a rhythmic pattern of eighth notes.
- S. Dr.** (Snare Drum): Percussion clef, playing a rhythmic pattern of eighth notes.
- B. Dr.** (Bass Drum): Percussion clef, playing a rhythmic pattern of eighth notes.
- Perc. 1**: Percussion clef, playing a rhythmic pattern of eighth notes.
- Perc. 2**: Percussion clef, playing a rhythmic pattern of eighth notes.
- Synth**: Treble and Bass clefs, playing chords.
- Chm.** (Chimes): Treble clef, playing a rhythmic pattern of eighth notes.
- Bass**: Bass clef, playing a rhythmic pattern of eighth notes.
- D. S.** (Double Bass): Percussion clef, playing a rhythmic pattern of eighth notes. Includes dynamic markings *mf*, *ride*, and *crash*.

Careless Whisper – Melody

Melody C – Flute



Melody Bb – Trumpet, Clarinet, Tenor Sax



Melody Eb – Alto Sax, Bari Sax



Melody Bass Clef – Trombone, Baritone



Piano – Chords

Dm, Gm, Bb, Am

Lyrics

You really gotta sponsor us,
All of the SciTech Band.
We really need your money now,
Just lend us a hand

Careless Whisper – Horn Lick

Horn Lick C – Flute



D F G F E D D F G F E D

Horn Lick Bb (Low) – Clarinet, Trumpet, Tenor Sax



E G A G F# E E G A G F# E

Horn Lick Bb (High) – Clarinet, Trumpet, Tenor Sax



E G A G F# E E G A G F# E

Horn Lick Eb – Alto Sax, Bari Sax



B D E D C# B B D E D C# B

Horn Lick Bass Clef – Trombone, Baritone



D F G F E D D F G F E D

Carol of The Bells

Score

Quartet Version

arr. Turgeon
[Arranger]

Soli

Melody C

Melody Bb

Melody Eb

Melody - Bass Clef

Bass Line - C

Bass Line - Bb

Bass Line - Eb

Bass Line - Bass Clef
High

Bass Line - Bass Clef
Low

The musical score is arranged in a system of ten staves. The top four staves are melodic parts: Melody C (treble clef, key signature of two flats), Melody Bb (treble clef, key signature of one flat), Melody Eb (treble clef, key signature of one sharp), and Melody - Bass Clef (bass clef, key signature of two flats). The bottom six staves are bass lines: Bass Line - C (treble clef, key signature of two flats), Bass Line - Bb (treble clef, key signature of one flat), Bass Line - Eb (treble clef, key signature of one sharp), Bass Line - Bass Clef High (bass clef, key signature of two flats), and Bass Line - Bass Clef Low (bass clef, key signature of two flats). The score begins with a rest for the first measure, followed by a 'Soli' section starting in the second measure. The dynamics are marked 'mp' (mezzo-piano) throughout. The notation includes eighth notes, quarter notes, and half notes, with some notes beamed together. The bass lines feature long horizontal lines indicating sustained notes or rests.

Carol of The Bells

M. C

M. Bb

M. Eb

M. BC

BL. C

BL. Bb

BL. Eb

BL. BC High

BL. BC Low

The musical score for page 2 of 'Carol of The Bells' features nine staves. The first four staves (M. C, M. Bb, M. Eb, M. BC) are for the vocal soloists, each with a treble clef and a key signature of two flats (Bb, Eb). The last five staves (BL. C, BL. Bb, BL. Eb, BL. BC High, BL. BC Low) are for the bell choir, with a bass clef and a key signature of two flats. The bell parts consist of sustained notes with ties across measures, while the vocal parts feature a melodic line with eighth and quarter notes. A '5' is written above the first measure of each staff, indicating a fingering or breath mark.

M. C

M. Bb

M. Eb

M. BC.

This section contains four staves of musical notation. The top three staves (M. C, M. Bb, M. Eb) are in treble clef, and the bottom staff (M. BC.) is in bass clef. All staves begin with a dynamic marking of *ff*. The music consists of eighth and quarter notes, with some rests, across five measures.

BL. C

BL. Bb

BL. Eb

BL. BC High

BL. BC Low

This section contains five staves of musical notation. The top three staves (BL. C, BL. Bb, BL. Eb) are in treble clef, and the bottom two staves (BL. BC High, BL. BC Low) are in bass clef. All staves begin with a dynamic marking of *ff*. The music consists of half and quarter notes, with some rests, across five measures.

Carol of The Bells

B

M. C

M. Bb

M. Eb

M. BC

BL. C

BL. Bb

BL. Eb

BL. BC High

BL. BC Low

C

M. C

M. Bb

M. Eb

M. BC.

BL. C

BL. Bb

BL. Eb

BL. BC High

BL. BC Low

The musical score consists of nine staves. The first four staves (M. C, M. Bb, M. Eb, M. BC.) are for the male voices and feature melodic lines with eighth and sixteenth notes, including accents and slurs. The last five staves (BL. C, BL. Bb, BL. Eb, BL. BC High, BL. BC Low) are for the bell choir and feature a simple harmonic accompaniment of dotted half notes. A circled 'C' is placed above the first staff, and the number '27' is written above the first measure of each staff.

Carol of The Bells

D Repeat 3x

33

M. C

M. Bb

M. Eb

M. BC

33

BL. C

BL. Bb

BL. Eb

33

BL. BC
High

BL. BC
Low

Carol of The Bells

E

rit.

M. C

M. Bb

M. Eb

M. BC

BL. C

BL. Bb

BL. Eb

BL. BC High

BL. BC Low

Score

Chained To The Rhythm

As Recorded by Katy Perry
arr. Bernice

Groovy ♩ = 103-105
Optional 4 bar vamp

Melody C

Melody Bb

Melody Eb

Melody (B.C.)

Countermelody C
Solo Part C

Countermelody Bb
Solo Part Bb

Countermelody Eb
Solo Part Eb

Countermelody (B.C.)
Solo Part (B.C.)

Bass Line C
mf -First 5 notes of each measure essential / others optional

Bass Line Bb
mf -First 5 notes of each measure essential / others optional

Bass Line Eb
mf -First 5 notes of each measure essential / others optional

Bass Line (B.C.)
mf -First 5 notes of each measure essential / others optional

Bass Guitar
mf -First 5 notes of each measure essential / others optional
notes (not chords) A A A A G A A A A G A A A A A G A A A A G A

Guitar

Chord Chart
mf
A m G/A A m G/A A m G/A A m G/A

Piano
Strings
Synth
mf

Mallets

Drum Set
mf
Fill last time only (with vamp)

Drum Set Fills
play last time only (with vamp)
mf Drum Set Fill

Floor Tom
Hand Drum
mf

Suspended Cymbal
Hand Clap

Shaker

Chained To The Rhythm

2

A

M. C
M. B^b
M. E^b
M. (B.C.)

off -2

CM. C Solo C
CM. B^b Solo B^b
CM. E^b Solo E^b
CM. (B.C.) Solo (B.C.)

BL. C
BL. B^b
BL. E^b
BL. (B.C.)

Bass

Gtr.

Chord Chart

Pno. Strings Synth

Mal.

D. S.
D. S. Fills

Floor Tom
Hand Drum

us. Cymbal
Hand Clap

Shaker

f

Chained To The Rhythm

This musical score is for the piece "Chained To The Rhythm" and is page 3 of the arrangement. It features a variety of instruments and parts:

- M.C. (Musician C):** Lead melodic line in the upper register.
- M.B. (Musician B):** Melodic line in the middle register.
- M.Eb (Musician Eb):** Melodic line in the lower register.
- M.(B.C.) (Musician B.C.):** Bass line for Musician B.C.
- CM.C Solo C (Contingent Musician C):** Solo part for Musician C.
- CM.Bb Solo Bb (Contingent Musician Bb):** Solo part for Musician Bb.
- CM.Eb Solo Eb (Contingent Musician Eb):** Solo part for Musician Eb.
- CM.(B.C.) Solo (B.C.) (Contingent Musician B.C.):** Solo part for Musician B.C.
- BL.C (Bass Line C):** Bass line for Musician C.
- BL.Bb (Bass Line Bb):** Bass line for Musician Bb.
- BL.Eb (Bass Line Eb):** Bass line for Musician Eb.
- BL.(B.C.) (Bass Line B.C.):** Bass line for Musician B.C.
- Bass:** Standard bass line with chord symbols: F, F, F, F, F, F, F, F, F, E, C, C, C, C, E, E, E, E, G/E, F, E, E.
- Gtr. (Guitar):** Rhythmic accompaniment with chord symbols: F, A m/F, F, A m/F, C, Em.
- Chord Chart:** Chord progression: F, A m/F, F, A m/F, C, Em.
- Pno. Strings Synth (Piano/Strings/Synth):** Harmonic accompaniment.
- Mal. (Mallets):** Percussion part with an "optional 8va" section.
- D.S. (Drum Set):** Main drum set part.
- D.S. Fills (Drum Set Fills):** Fills for the drum set.
- Floor Tom Hand Drum:** Hand drum part.
- Sus. Cymbal Hand Clap (Suspended Cymbal/Hand Clap):** Cymbal and hand clap parts.
- Shaker:** Shaker part.

The score includes various musical notations such as dynamics (e.g., *f*), articulation (e.g., accents), and performance instructions like "optional 8va" and "Drum Set Fill".

Chained To The Rhythm

13 2 C

M. C *sol* *mf* *off -2*

M. B♭ *sol* *mf* *off -2*

M. E♭ *sol* *mf* *off -2*

M. (B.C.) *mf* *off -2*

CM. C Solo C

CM. B♭ Solo B♭

CM. E♭ Solo E♭

CM. (B.C.) Solo (B.C.)

BL. C *mf*

BL. B♭ *mf*

BL. E♭ *mf*

BL. (B.C.) *mf*

Bass *mf*
E E E E G/E F E E D C A

Gtr. *mf*
C C C C C C C C C C D C C C D C C C C C C C C C C D C C C D C C C C C C C C C C D C C C D C

Chord Chart *mf*
E m F D m C (add9) A m

Pno. Strings Synth *mf*
8[♭]

Mal. *mf*

D. S. *mf*

D. S. Fills *mf*

Floor Tom Hand Drum *f*
Drum Set Fill

us. Cymbal Hand Clap *mf*
Suspended Cymbal

Shaker *mp*
Suspended Cymbal

M. C

M. B \flat

M. Eb

M. (B.C.)

CM. C
Solo C

CM. B \flat
Solo B \flat

CM. Eb
Solo Eb

CM. (B.C.)
Solo (B.C.)

BL. C

BL. B \flat

BL. Eb

BL. (B.C.)

Bass

Gtr.

Chord Chart

Pno.
Strings
Synth

Mal.

D. S.

D. S. Fills

Floor Tom
and Drum

us. Cymbal
Hand Clap

Shaker

E

optional 8va

f

This musical score is for the piece "Chained To The Rhythm" on page 7. It features a variety of instruments and parts:

- M. C, M. B+, M. Eb, M. (B.C.):** Multiple melodic lines with triplets and slurs.
- CM. C, CM. Bb, CM. Eb, CM. (B.C.):** Solo parts for various Clarinet models, mostly containing rests.
- BL. C, BL. Bb, BL. Eb, BL. (B.C.):** Bassoon parts with rhythmic patterns.
- Bass:** A line with notes and a chord chart below it: $E E \quad E E \quad G E \quad F \quad E \quad E \quad A A \quad A A \quad A \quad G \quad A A \quad A A \quad A \quad G C \quad D D \quad D D \quad D \quad C D$.
- Gtr.:** Guitar part with chords: $E m \quad A m \quad G/A \quad A m \quad G/A \quad F/D \quad A m/D$.
- Chord Chart:** A separate staff showing the chord progression: $E m \quad A m \quad G/A \quad A m \quad G/A \quad F/D \quad A m/D$.
- Pno. Strings Synth:** Piano, strings, and synth accompaniment.
- Mal.:** Maracas part.
- D. S., D. S. Fills, Floor Tom Hand Drum, Sus. Cymbal Hand Clap, Shaker:** Percussion parts including a "Fill" and "Drum Set Fill".

Chained To The Rhythm

8

G

M. C

M. B \flat

M. E \flat

M. (B.C.)

CM. C
Solo C

CM. B \flat
Solo B \flat

CM. E \flat
Solo E \flat

CM. (B.C.)
Solo (B.C.)

BL. C

BL. B \flat

BL. E \flat

BL. (B.C.)

Bass

Gtr.

Chord Chart

Pno.
Strings
Synth

Mal.

D. S.

D. S. Fills

Floor Tom
and Drum

Cs. Cymbal
Hand Clap

Shaker

29

optional 8va

f

D D D D F F F F F F F E C C C C

F/D A m/D F A m/F F A m/F C

F/D A m/D F A m/F F A m/F C

F/D A m/D F A m/F F A m/F C

To Coda (2nd Time) H

I

off-2

off-2

off-2

off-2

M. C
M. B \flat
M. Eb
M. (B.C.)

CM. C Solo C
CM. B \flat Solo B \flat
CM. Eb Solo Eb
CM. (B.C.) Solo (B.C.)

BL. C
BL. B \flat
BL. Eb
BL. (B.C.)

Bass

Gtr.

Chord Chart

Pno. Strings Synth

Mal.

D. S.

D. S. Fills

Floor Tom Hand Drum

Sus. Cymbal Hand Clap

Shaker

Chained To The Rhythm

10

M. C

M. B \flat

M. E \flat

M. (B.C.)

CM. C
Solo C

CM. B \flat
Solo B \flat

CM. E \flat
Solo E \flat

CM. (B.C.)
Solo (B.C.)

BL. C

BL. B \flat

BL. E \flat

BL. (B.C.)

Bass

Gtr.

Keyboard Chart

Pno.
Strings
Synth

Mal.

D. S.

D. S. Fills

Floor Tom
(and Drum)

us. Cymbal
Hand Clap

Shaker

37

J

mp

mp

mp

mp

37

D D D D C D D D D D F F F F F F F F E

F/D A m/D F/D A m/D F A m/F F A m/F

37 F/D A m/D F/D A m/D F A m/F F A m/F

37 F/D A m/D F/D A m/D F A m/F F A m/F

37 optional 8va
mp

45

M. C

M. B \flat

M. Eb

M. (B.C.)

off -4

off -4

off -4

off -4

CM. C
Solo C

CM. B \flat
Solo B \flat

CM. Eb
Solo Eb

CM. (B.C.)
Solo (B.C.)

BL. C

BL. B \flat

BL. Eb

BL. (B.C.)

45

Bass

45

Gtr.

C C C C C C C C C C C C C C C C D C B B B B B B B B B B B B B B B B

45

Chord Chart

A m

E m

45

Pno.
Strings
Synth

45

Mal.

45

D. S.

Fill

45

D. S. Fills

mf
Drum Set Fill

45

Floor Tom
and Drum

45

Suspended Cymbal

45

Hand Clap

45

Shaker

L **Coda**

M. C. *mf* solo/soli **M**

M. B.

M. Eb

M. (B.C.) *mf* Optional 8va

CM. C Solo C

CM. Bb Solo Bb

CM. Eb Solo Eb

CM. (B.C.) Solo (B.C.)

BL. C *mf*

BL. Bb *mf*

BL. Eb *mf*

BL. (B.C.) *mf*

Bass *mf* E F G A G D E F G

Gtr. *mf* Notes (no chords)

Chord Chart *mf* Dm Em F G Am G Dm Em F G

Pno. Strings Synth *mf*

Mal. *mf*

D. S.

D. S. Fills

Floor Tom Hand Drum *mf*

Sus. Cymbal Hand Clap *mf*

Shaker *mf*

This musical score page, titled "Chained To The Rhythm" and numbered 13, is a comprehensive arrangement for a band. It features 18 staves, each assigned to a specific instrument or vocal part. The top four staves (M. C., M. B., M. Eb, M. (B.C.)) provide melodic lines for various instruments, marked with dynamics like *mf* and performance instructions such as "solo/soli" and "Optional 8va". Below these are staves for Chorus Melodies (CM. C, Bb, Eb, B.C.) and Backing Vocals (BL. C, Bb, Eb, B.C.). The Bass line includes a melodic part and a chord sequence: E F G A G D E F G. The Guitar part features a melodic line and a section of "Notes (no chords)" consisting of a rhythmic pattern of eighth notes. The Chord Chart provides a simplified harmonic guide for the guitar and piano, listing chords like Dm, Em, F, G, and Am. The bottom section of the score is dedicated to percussion, with staves for Mal. (Maracas), D. S. (Drum Set), D. S. Fills, Floor Tom Hand Drum, Sus. Cymbal Hand Clap, and Shaker, all marked with *mf*. A "Coda" section is indicated at the beginning of the score, and a "M" marker is placed above the M. C. staff.

57

M. C

M. B \flat

M. Eb

M. (B.C.)

CM. C
Solo C

CM. B \flat
Solo B \flat

CM. Eb
Solo Eb

CM. (B.C.)
Solo (B.C.)

BL. C

BL. B \flat

BL. Eb

BL (B.C.)

57

Bass

57

Gtr.

57

Chord Chart

57

Pno.
Strings
Synth

57

Mal.

57

D. S.

D. S. Fills

57

Floor Tom
Hand Drum

Sus. Cymbal
Hand Clap

57

Shaker

A A A A G C D D D D C D D D D D D F F F F F

Am G/A F/D Am/D F/D Am/D F Am/F

Am G/A F/D Am/D F/D Am/D F Am/F

P Top Notes Melody
Bottom Harmony

M. C
M. B \flat
M. E \flat
M. (B.C.)
CM. C Solo C
CM. B \flat Solo B \flat
CM. E \flat Solo E \flat
CM. (B.C.) Solo (B.C.)

BL. C
BL. B \flat
BL. E \flat
BL. (B.C.)

Bass
Gtr.
Chord Chart
Pno. Strings Synth

F F A m/F C E m A m G/A
F A m/F C E m A m G/A
F A m/F C E m A m G/A

Mal.
D. S.
D. S. Fills
Floor Tom Hand Drum
Suspended Cymbal
us. Cymbal Hand Clap
Shaker

ff
Drum Set Fill

65 off-3 Q off-3

M. C

M. B \flat

M. E \flat

M. (B.C.)

CM. C
Solo C

CM. B \flat
Solo B \flat

CM. E \flat
Solo E \flat

CM. (B.C.)
Solo (B.C.)

BL. C

BL. B \flat

BL. E \flat

BL. (B.C.)

65 A A A A A G C D D D D D C D D D D D D F F F F F

Gtr.

65 A m G/A F/D A m/D F/D A m/D F A m/F

Chord Chart

65 A m G/A F/D A m/D F/D A m/D F A m/F

Pno.
Strings
Synth

65

Mal.

65

D. S.

D. S. Fills

65

Floor Tom
Hand Drum

Sus. Cymbal
Hand Clap

65

Shaker

Chained To The Rhythm

18
69

M. C

M. B \flat

M. Eb

M. (B.C.)

CM. C
Solo C

CM. B \flat
Solo B \flat

CM. Eb
Solo Eb

CM. (B.C.)
Solo (B.C.)

BL. C

BL. B \flat

BL. Eb

BL. (B.C.)

Bass

Gtr.

Chord Chart

Pno.
Strings
Synth

Mal.

D. S.

D. S. Fills

Floor Tom
and Drum

us. Cymbal
Hand Clap

Shaker

off -3

optional 8va

Top Note
Harmony

Top Note
Harmony

Top Note
Harmony

Top Note
Harmony

choke

C

CHAMELEON

- HERBIE HANCOCK /
PAUL JACKSON /
HARVEY MASON / BENNIE MAUPIN

(MED. FUNK)

INTRO

(BASS) N.C.

Bass line for the intro section in 4/4 time, starting with a double bar line and repeat sign.

A

Musical staff for section A, treble clef, with handwritten chord symbols $Bb-7$, $Eb7$, $Bb-7$, $Eb7$ above the notes.

BASS CONT. SIM.

Musical staff for section A, bass clef, with handwritten chord symbols $Bb-7$, $Eb7$, $Bb-7$, $Eb7$ above the notes.

B

Musical staff for section B, treble clef, with handwritten chord symbols $Bb-7$, $Eb7$, $Bb-7$, $Eb7$ and a "PLAY 3x" instruction.

Musical staff for section B, bass clef, with handwritten chord symbols $Bb-7$, $Eb7$, N.C. above the notes.

CHAMELEON

- HERBIE HANCOCK /
PAUL JACKSON /
HARVEY MASON / BENNIE MAUPIN

(MED. PUNK)

Eb Part

INTRO

(BASS) N.C.

Bass line for the intro, starting with a double bar line and a repeat sign. The melody consists of eighth and quarter notes in a 4/4 time signature.

A

G-7 C7 G-7 C7

Section A guitar part, starting with a double bar line and a repeat sign. The melody consists of eighth and quarter notes. Chords G-7 and C7 are indicated above the staff.

BASS CONT. SIM.

G-7 C7 G-7 C7

Continuation of Section A guitar part, ending with a repeat sign. Chords G-7 and C7 are indicated above the staff.

B

G-7 C7 G-7 C7

Section B guitar part, starting with a double bar line and a repeat sign. The melody consists of eighth and quarter notes. Chords G-7 and C7 are indicated above the staff. The phrase "(PLAY 3X)" is written at the end of the section.

G-7 C7 N.C.

Continuation of Section B guitar part, ending with a double bar line. Chords G-7 and C7 are indicated above the staff. The final measure is marked with "N.C." (No Chords).

Bb

CHAMELEON

- HERBIE HANCOCK / 79
PAUL JACKSON /
HARVEY MASON / BENNIE MAUPIN

(MED. FUNK)

INTRO

(BASS) N.C.

A single staff of music in bass clef, 4/4 time, showing a rhythmic pattern of eighth and sixteenth notes.

A

C-7 F7 C-7 F7

First staff of Section A, treble clef, 4/4 time, featuring a rhythmic pattern of eighth notes.

BASS CONT. SIM.

C-7 F7 C-7 F7

Second staff of Section A, treble clef, 4/4 time, continuing the rhythmic pattern.

B

C-7 F7 C-7 F7 (PLAY 3x)

First staff of Section B, treble clef, 4/4 time, ending with a double bar line and repeat dots.

C-7 F7 N.C.

Second staff of Section B, showing a bass line in bass clef and a treble line with sustained notes.

7: Bass clef

(MED. PUNK)

CHAMELEON

- HERBIE HANCOCK/
PAUL JACKSON/
HARVEY MASON/BENNIE MAUPIN

INTRO

(BASS) N.C.

A

BASS CONT. SIM.

B

Chameleon Bass Line

Score

The musical score consists of five staves, each with a different clef and key signature. The key signature is three flats (Bb, Eb, Fb) and the time signature is 4/4. The notation includes quarter notes, eighth notes, and rests, with repeat signs at the end of each staff.

C

Bb

Eb

Bass Clef High

Bass Clef Low

Cheer # 1

arr. Bernice

This musical score is for a piece titled "Cheer # 1" arranged by Bernice. It is a full orchestration for a band, featuring a variety of instruments. The score is written in 4/4 time and includes a key signature of one sharp (F#). The instruments listed on the left side of the score are: Flute, Clarinet in Bb, Bass Clarinet, Alto Sax., Tenor Sax., Baritone Sax., Horn in F, Trumpet in Bb, Trombone, Baritone (T.C.), Baritone, Tuba, Bass Guitar, Mallets, Snare Drum, Quad Toms, Bass Drum, and Synthesizer. Each instrument part includes a conductor's cue: "Watch Conductor" followed by "Slow-Fast". The score is divided into measures, with some measures containing triplets. The synthesizer part is written in a grand staff (treble and bass clefs). The overall arrangement is a complex, multi-layered piece.

Eye Of The Tiger

For Zanetti

Flute
Piano

A A G A A G A A G F

Musical staff for Flute/Piano in 4/4 time, key of B-flat major. The melody consists of eighth notes: A, A, G, A, A, G, A, A, G, F.

Clarinet
Trumpet
(LOW)

B B A B B A B B A G

Musical staff for Clarinet Trumpet (LOW) in 4/4 time, key of B-flat major. The melody consists of eighth notes: B, B, A, B, B, A, B, B, A, G.

Clarinet
Trumpet
(HIGH)

B B A B B A B B A G

Musical staff for Clarinet Trumpet (HIGH) in 4/4 time, key of B-flat major. The melody consists of eighth notes: B, B, A, B, B, A, B, B, A, G.

Alto Sax

F# F# E F# F# E F# F# E D

Musical staff for Alto Sax in 4/4 time, key of B major. The melody consists of eighth notes: F#, F#, E, F#, F#, E, F#, F#, E, D.

Trombone

A2 A2 G4 A2 A2 G4 A2 A2 G4 F1

Musical staff for Trombone in 4/4 time, key of B-flat major. The melody consists of eighth notes: A2, A2, G4, A2, A2, G4, A2, A2, G4, F1.

Piano: Am G F

Bass Line: A - - - - - F - - - G

FEELING GOOD ROAD MAP

- 1) INSTRUMENTAL SOLO (optional)
- 2) VOCAL SOLO
- 3) HIT 4X
- 4) RHYTHM SECTION 2X (soft *p*)
- 5) FAST OPENING 2X (soft *p*) - “Birds Flying High” Small Group
- 6) RHYTHM SECTION 2X (soft *p*)
- 7) SOLO SECTION (optional)
- 8) HORN LICK 2X
- 9) RHYTHM SECTION 2X WITH BUILD UP
- 10) NASTY LICK 2X (loud *f*) – Piano hold notes
- 11) BACKGROUNDS (loud *f*)
 - Low Brass play HIT (optional)
 - POP LAST NOTE (on beat 1)
- 12) “And I’m Feeling Good” Ending (soft *p*)

Feeling Good

(NASTY LICK - Bb Minor)

Swing Time

Flute Piano
 Chords: Bb Db Bb Eb Db Bb Bb Db E Eb Db Bb

Clarinet Trumpet (LOW)
 Chords: C Eb C F Eb C C Eb F# F Eb C

Clarinet Tenor Sax Trumpet (HIGH)
 Chords: C Eb C F Eb C C Eb F# F Eb C

Alto Sax
 Chords: G Bb G C Bb G G Bb C# C Bb G
 Octave Key HIGH
 No Octave Key LOW

Trombone Euphonium
 Chords: Bb Db Bb Eb Db Bb Bb Db E Eb Db Bb
 Positions: 1 5 1 3 5 1 1 5 2 3 5 1

Tuba

Piano: Bbm (2 Beats Hold)

Bass Line Lick: Bb Ab Gb F (2 Beats Hold)

Feeling Good

(Bb Minor)

Swing Time

Flute
Piano

Clarinet
Trumpet
(LOW)

Clarinet
Tenor Sax
Trumpet
(HIGH)

Alto Sax

Trombone
Euphonium
(HIGH)

Trombone
Euphonium
Tuba
(LOW)

Tenor Sax:
Octave Key HIGH
No Octave Key LOW

Positions: 1 1 3 3 5 5 1 3 1 3

Piano: Bbm (8th note triplets)

Bass Line Lick: Bb Ab Gb F (Ab F Ab)

Feeling Good

Swing Time

(HORN LICK+)

NOTE 8 ON CUE
BEAT 4

Flute Piano

Clarinet Trumpet (LOW)

Clarinet Tenor Sax Trumpet (HIGH)

Alto Sax

Trombone Euphonium

Horn Lick:

1-b3-4-b5-4-b5-4-b5-4-b3-1-b7(low)-1-1

Opening "And I'm Feeling Good":

1-1-4-b3-1----1

1 & b3 Background Harmony Hits

Flute & Piano

Feeling Good

from *The Roar of the Greasepaint - The Smell of the Crowd*

$\text{♩} = 60$

Words and Music by Leslie Bricusse & Anthony Newley

Slowly, Freely

B♭m

B♭m/A♭

G♭maj7

B♭m/F F7

B♭m

B♭m/A♭

Birds fly-ing high,

you know how I feel.

Sun in the sky,

You know how I feel.

Breeze drift-ing on by,

You know how I feel.

It's a new dawn,

it's a new day,

it's a new life...

for me

and I'm feel-ing

good.

Clarinet
Trumpet
(LOW)

Feeling Good

from *The Roar of the Greasepaint - The Smell of the Crowd*

Words and Music by Leslie Bricusse & Anthony Newley

♩ = 60

Slowly, Freely

Cm Cm/Bb Abmaj7 Cm/G G7 Cm Cm/Bb

Birds fly-ing high, you know how I feel. Sun in the sky,

4 Abmaj7 Cm/G G Cm Cm/Bb

You know how I feel. Breeze drift-ing on by,

6 Am7(b5) Abmaj7 Abmaj13 Fm11 Dm7(b5)

You know how I feel. It's a new dawn, it's a new day, it's a new life

9 G7

for me and I'm feel-ing good.

Alto Saxophone

Feeling Good

from *The Roar of the Greasepaint - The Smell of the Crowd*

Words and Music by Leslie Bricusse & Anthony Newley

$\text{♩} = 60$

Slowly, Freely
Gm

Birds fly-ing high,

you know how I feel.

Sun in the sky,

You know how I feel.

Breeze drift-ing on by,

You know how I feel.

It's a new dawn,

it's a new day,

it's a

new life

for me

and I'm feel-ing

good.

Trombone
Euphonium

Feeling Good

from *The Roar of the Greasepaint - The Smell of the Crowd*

Words and Music by Leslie Bricusse & Anthony Newley

♩ = 60

Slowly, Freely

B♭m B♭m/A♭ G♭maj7 B♭m/F F7 B♭m B♭m/A♭

4

Birds fly-ing high,

you know how I feel.

Sun in the sky,

4 G♭maj7 B♭m/F F B♭m B♭m/A♭

4

You know— how I feel.

Breeze drift-ing on by, _____

6 Gm7(b5) G♭maj7 G♭maj13 E♭m11

6

You know how I feel.

It's a new dawn,

it's a new day,

it's a

8 Cm7(b5) F7

8

new life—

for— me—

and I'm feel-ing _____

good.

~~Clarinet~~
Tenor Sax
~~Trumpet~~
(HIGH)

Feeling Good

from *The Roar of the Greasepaint - The Smell of the Crowd*

Words and Music by Leslie Bricusse & Anthony Newley

$\text{♩} = 60$
Slowly, Freely

Cm Cm/B \flat A \flat maj7 Cm/G G7 Cm Cm/B \flat

Birds fly-ing high, you know how I feel. Sun in the sky,

4 A \flat maj7 Cm/G G Cm Cm/B \flat

You know how I feel. Breeze drift-ing on by,

6 Am7(b5) A \flat maj7 A \flat maj13 Fm11 Dm7(b5)

You know how I feel. It's a new dawn, it's a new day, it's a new life

9 G7

for me and I'm feel-ing good.

FEELING GOOD

FROM THE ROAR OF THE GREASEPAINT—THE SMELL OF THE CROWD

WORDS AND MUSIC BY
LESLIE BRICUSSE AND ANTHONY NEWLEY

SLOWLY, FREELY

$B^b m$ $G^b maj7$ B^b/F $F7$ $B^b m$ $B^b m/Ab$
 CM CM/B^b $AbMAJ7$ CM/G $G7$ CM CM/B^b

BIRDS FLY-ING HIGH, YOU KNOW HOW I FEEL. SUN IN THE SKY,

$G^b maj7$ $B^b m/F$ F $B^b m$ $B^b m/Ab$
 $AbMAJ7$ CM/G G CM CM/B^b

YOU KNOW HOW I FEEL. BREEZE DRIFT-ING ON BY,

$CM7(b5)$ $G^b maj7$ $G^b maj13$ $E^b m11$
 $AM7(b5)$ $AbMAJ7$ $AbMAJ13$ $Fm11$

YOU KNOW HOW I FEEL. IT'S A NEW DAWN, IT'S A NEW DAY, IT'S A

$CM7(b5)$ $F7$
 $DM7(b5)$ $G7$

NEW LIFE FOR ME, AND I'M FEEL-ING GOOD.

MODERATELY SLOW, IN 4
 $B^b m$ $B^b m/Ab$ $G^b maj7$ $B^b m/F$ $B^b m$ $B^b m/Ab$ $G^b maj7$ $F7\#5$
 CM CM/B^b $AbMAJ7$ CM/G CM CM/B^b $AbMAJ7$ $G7\#5$

I'M FEEL-ING GOOD.

$B^b m$ $B^b m/Ab$ $G^b maj7$ $B^b m/F$ F
 CM CM/B^b $AbMAJ7$ CM/G G

FISH IN THE SEA, YOU KNOW HOW I FEEL.
DRAG-ON-FLY OUT IN THE SUN, YOU KNOW WHAT I MEAN, DON'T YOU KNOW..

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2 $B^b m$ CM $B^b m/A^b$ CM/B^b $G^b maj7$ $AbMAJ7$ $F7sus$ $G7sus$ F G

RIV - ER RUN - NING FREE, YOU KNOW HOW I FEEL. _____
 BUT - TER - FLIES ALL HAV - ING FUN, YOU KNOW WHAT I MEAN. _____

$B^b m$ CM $B^b m/F$ CM/B^b $Gm7(b5)$ $Am7(b5)$ $G^b maj7$ $AbMAJ7$

BLOS - SOM ON A TREE, _____ YOU KNOW HOW I FEEL. IT'S A
 SLEEP IN PEACE WHEN DAY IS _ DONE: THAT'S WHAT I _ MEAN, AND THIS

$B^b m/F$ CM/G $E^b m7$ $Fm7$ $D^b maj9$ $E^b MAJ9$ $Cm7(b5)$ $Dm7(b5)$

NEW DAWN, _ IT'S A NEW DAY, IT'S A NEW LIFE _____ FOR _ ME _
 OLD WORLD _ IS A NEW WORLD AND A BOLD WORLD _____ FOR _____

1. $E^b m$ $F7\#5$ $B^b m$ $B^b(\#5)$ $B^b\flat6$ $B^b(\#5)$ 2. $B^b m$ B^b/A^b
 Fm $G7\#5$ CM $CM(\#5)$ $CM\flat$ $CM(\#5)$ CM CM/B^b

AND I'M FEEL - ING GOOD. ME. _____

$G^b maj7$ $F7\#5$ $B^b m$ B^b/A^b $G^b maj7$ $F7\#5$ $AbMAJ7$ $G7\#5$ CM CM/B^b $AbMAJ7$ $G7\#5$ $C\#m$ $C\#m/B$ $AmAJ7$ $C\#m/G\#$ $C\#m$ $C\#m/B$ $AmAJ7$ $C\#m/G\#$

$C\#m$ $C\#m/B$ $A\#m7(b5)$ $AmAJ7$ $C\#m/G\#$ $F\#9$ $D\#m7(b5)$ $G\#13$ $A13$ $A\#13$ $B13$ $C13$ $C\#13$

Dm Dm/C $B^b MAJ7$ $A7\#5$

STARS, _____ WHEN YOU SHINE, _____ YOU KNOW HOW I FEEL. _____

DM DM/C B \flat MAJ7 A7 \sharp 5 DM DM/C

SCENT OF THE PINES, YOU KNOW HOW I FEEL. OH, FREE-DOM IS A-MINE, AND

B \flat M7(b5) B \flat MAJ7 DM DM/C B \flat M7(b5) B \flat MAJ7

I KNOW HOW I FEEL. IT'S A NEW DAWN, IT'S A NEW DAY, IT'S A NEW LIFE. IT'S A

DM/A G \flat 7 FMAJ9 EM7(b5) A7(b9)

NEW DAWN, IT'S A NEW DAY, IT'S A NEW LIFE. IT'S A

DM DM/C B \flat M7(b5) B \flat MAJ7 G \flat 6 A7 \sharp 5

NEW DAWN, IT'S A NEW DAY, IT'S A NEW LIFE, IT'S A NEW LIFE FOR ME AND I'M

N.C. DM DM/C B \flat MAJ7 DM/A

FEEL - ING GOOD. I'M FEEL - ING GOOD.

DM DM/C B \flat MAJ7 DM/A DM DM/C

I FEEL SO GOOD.

B \flat MAJ7 DM/A DM DM/C B \flat MAJ7 A7 DM9

I FEEL SO GOOD.

First Five Note Exercises

A

C Instruments (Treble)

Musical staff for C Instruments (Treble) in 4/4 time. The key signature has two flats (Bb, Eb). The staff contains four measures, each with a whole note: G2, F2, E2, D2.

Eb Instruments

Musical staff for Eb Instruments in 4/4 time. The key signature has one flat (Bb). The staff contains four measures, each with a whole note: G2, F2, E2, D2.

Bb Instruments (High)

Musical staff for Bb Instruments (High) in 4/4 time. The key signature has no sharps or flats. The staff contains four measures, each with a whole note: G2, F2, E2, D2.

Bb Instruments (Low)

Musical staff for Bb Instruments (Low) in 4/4 time. The key signature has one flat (Bb). The staff contains four measures, each with a whole note: G2, F2, E2, D2.

C Instruments (Bass)

Musical staff for C Instruments (Bass) in 4/4 time. The key signature has two flats (Bb, Eb). The staff contains four measures, each with a whole note: G2, F2, E2, D2.

Tuba

Musical staff for Tuba in 4/4 time. The key signature has two flats (Bb, Eb). The staff contains four measures, each with a whole note: G2, F2, E2, D2.

Drum Set

Musical staff for Drum Set in 4/4 time. The staff contains four measures of a rhythmic pattern: quarter note on snare, eighth note on snare, eighth rest, quarter note on snare, quarter note on snare, quarter note on snare, quarter note on snare, quarter note on snare.

A

Piano

Musical staff for Piano in 4/4 time. The key signature has two flats (Bb, Eb). The staff contains four measures of chords: Bb (G2, Bb2, D3), Cm (C3, Eb3, G3), Dm (F3, Ab3, C4), and Eb (Eb3, G3, Bb3). The bass line contains four measures, each with a whole note: G2, F2, E2, D2.

First Five Note Exercises

B

5

Fl. Alto Sax. Ten. Sax.

Tpt. Tbn. Tba.

Dr.

B

Pno.

F F Eb/G Dm/F

First Five Note Exercises

9

C

Fl. Alto Sax. Ten. Sax.

Tpt. Tbn. Tba.

Dr.

C

Pno.

Cm/Eb Bb/D Bb F/A

First Five Note Exercises

D

13

The musical score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fl. (Flute):** Treble clef, key signature of two flats. Part 1: Rest. Part 2: Ascending eighth-note scale (D4-E4-F4-G4-A4-B4). Part 3: Rest.
- Alto Sax. (Alto Saxophone):** Treble clef, key signature of one sharp. Part 1: Rest. Part 2: Ascending eighth-note scale (D4-E4-F4-G4-A4-B4). Part 3: Rest.
- Ten. Sax. (Tenor Saxophone):** Treble clef, key signature of two flats. Part 1: Rest. Part 2: Ascending eighth-note scale (D4-E4-F4-G4-A4-B4). Part 3: Rest.
- Tpt. (Trumpet):** Treble clef, key signature of two flats. Part 1: Rest. Part 2: Ascending eighth-note scale (D4-E4-F4-G4-A4-B4). Part 3: Rest.
- Tbn. (Trombone):** Bass clef, key signature of two flats. Part 1: Rest. Part 2: Ascending eighth-note scale (D4-E4-F4-G4-A4-B4). Part 3: Rest.
- Tba. (Tuba):** Bass clef, key signature of two flats. Part 1: Rest. Part 2: Ascending eighth-note scale (D4-E4-F4-G4-A4-B4). Part 3: Rest.
- Dr. (Drums):** Drum set notation. Part 1: Snare, Hi-hat, Bass Drum pattern. Part 2: Snare, Hi-hat, Bass Drum pattern. Part 3: Snare, Hi-hat, Bass Drum pattern.
- Pno. (Piano):** Grand staff (treble and bass clefs), key signature of two flats. Part 1: Chord (Bb3, D4, F4, Bb4). Part 2: Ascending eighth-note scale (D4-E4-F4-G4-A4-B4). Part 3: Rest.

Score

Get Down On It

As Recorded by Kool & The Gang

arr. Bernice

Funk Beat $\text{♩} = 112$

A

Melody C

Melody B \flat (HIGH)

Melody B \flat (LOW)

Melody E \flat

Melody (B.C.)

Countermelody C

Countermelody B \flat

Countermelody E \flat

Countermelody (B.C.)

Bass Line C

Bass Line B \flat

Bass Line E \flat

Bass Line (B.C.)

Bass Guitar

Chord Chart

Guitar

Piano 1

Piano 2

Drum Set

Floor Tom

Tambourine

Hand Clap

Suspended Cymbal

Snare & Bass Build Up

Marching Snare

Say
What you gon-na do? You wan-na get down?

Say
What you gon-na do? You wan-na get down?

Say
What you gon-na do? You wan-na get down?

Say
What you gon-na do? You wan-na get down?

Dm7 B \flat /C Dm7 B \flat /C Dm7 B \flat /C Dm7 B \flat /C Dm7

mf *mf* *mf* *mf* *mf*

f *mf* *mf* *f* *mf*

Hand Clap *mf* Tambourine

Get Down On It

2

M. C. optional 8va **B**

M. B \sharp (H)

M. B \sharp (L)

M. Eb

M. (B.C.) optional 8va

CM. C
Tell me What you gon-na do? Do you wan-na get down? What you gon-na do? You wan-na get down?

CM. Bb
Tell me What you gon-na do? Do you wan-na get down? What you gon-na do? You wan-na get down?

CM. Eb
Tell me What you gon-na do? Do you wan-na get down? What you gon-na do? You wan-na get down?

CM. (B.C.)
Tell me What you gon-na do? Do you wan-na get down? What you gon-na do? You wan-na get down?

BL. C

BL. Bb

BL. Eb

BL. (B.C.)

Bass

Chord Chart

Gtr.

Pno. 1 Double in Octaves 8vb

Pno. 2 Double in Octaves 8vb

D. S.

Floor Tom

Tamb. Tambourine

Hand C. Hand Clap

Sus. Cymb. & Build

March. Sn.

Get Down On It

M. C

M. B+ (H)

M. B+ (L)

M. Eb

M. (B.C)

CM. C

CM. Bb

CM. Eb

CM. (B.C.)

BL. C

BL. Bb

BL. Eb

BL. (B.C.)

Bass

Chord Chart

Gtr.

Pno. 1

Pno. 2

D. S.

Floor Tom

Tamb. Hand C.

Sus. Cymb. & Build

March. Sn.

Hits

What you gon-na do? You wan-na get down? Tell me

play 2nd time only play hits both times

B \flat /C Dm7 B \flat /C

Dm7 A m7 G m7 G m7 A m7

B \flat /C Dm7 B \flat /C

D m7 A m7 G m7 G m7 A m7

C G A A B \flat C

Sus. Cymbal

mp

f

C

Get Down On It

4

Play Hits (optional)
on Beats 3&4

D

Play Hits (optional)
on Beats 3&4

Play Hits (optional)
on Beats 3&4

Play Hits (optional)
on Beats 3&4

Play Hits (optional)
on Beats 3&4

Hits optional 8va

Hits optional 8va

Hits optional 8va

Hits optional 8va

15 D m7 A m7 B^b/C B^b/C B^b/C D m7 A m7 G m7 G m7 A m7 D m7 A m7 B^b/C

15 D m7 A m7 B^b/C B^b/C B^b/C D m7 A m7 G m7 G m7 A m7 D m7 A m7 B^b/C

15 D m7 A m7 B^b/C B^b/C B^b/C D m7 A m7 G m7 G m7 A m7 D m7 A m7 B^b/C

15 D m7 A m7 B^b/C B^b/C B^b/C D m7 A m7 G m7 G m7 A m7 D m7 A m7 B^b/C

15 D m7 A m7 B^b/C B^b/C B^b/C D m7 A m7 G m7 G m7 A m7 D m7 A m7 B^b/C

15 D m7 A m7 B^b/C B^b/C B^b/C D m7 A m7 G m7 G m7 A m7 D m7 A m7 B^b/C

15 D m7 A m7 B^b/C B^b/C B^b/C D m7 A m7 G m7 G m7 A m7 D m7 A m7 B^b/C

15 D m7 A m7 B^b/C B^b/C B^b/C D m7 A m7 G m7 G m7 A m7 D m7 A m7 B^b/C

15 D m7 A m7 B^b/C B^b/C B^b/C D m7 A m7 G m7 G m7 A m7 D m7 A m7 B^b/C

15 D m7 A m7 B^b/C B^b/C B^b/C D m7 A m7 G m7 G m7 A m7 D m7 A m7 B^b/C

15 D m7 A m7 B^b/C B^b/C B^b/C D m7 A m7 G m7 G m7 A m7 D m7 A m7 B^b/C

15 D m7 A m7 B^b/C B^b/C B^b/C D m7 A m7 G m7 G m7 A m7 D m7 A m7 B^b/C

15 D m7 A m7 B^b/C B^b/C B^b/C D m7 A m7 G m7 G m7 A m7 D m7 A m7 B^b/C

15 D m7 A m7 B^b/C B^b/C B^b/C D m7 A m7 G m7 G m7 A m7 D m7 A m7 B^b/C

15 D m7 A m7 B^b/C B^b/C B^b/C D m7 A m7 G m7 G m7 A m7 D m7 A m7 B^b/C

15 D m7 A m7 B^b/C B^b/C B^b/C D m7 A m7 G m7 G m7 A m7 D m7 A m7 B^b/C

Get Down On It

6

F

To Coda Last Time

G

M. C.

M. B₇ (H)

M. B₇ (L)

M. Eb

M. (B.C.)

CM. C

CM. Bb

CM. Eb

CM. (B.C.)

BL. C

BL. Bb

BL. Eb

BL. (B.C.)

Bass

Chord Chart

Gtr.

Pno. 1

Pno. 2

D. S.

Floor Tom

Tamb. Hand C.

Sus. Cymb. & Build

March. Sn.

off -2

optional

optional 8va

f

mp

J

M. C

M. B \flat (H)

M. B \flat (L)

M. Eb

M. (B.C.)

CM. C

CM. Bb

CM. Eb

CM. (B.C.)

BL. C

BL. Bb

BL. Eb

BL. (B.C.)

Bass

Chord Chart

Gtr.

Pno. 1

Pno. 2

D. S.

Floor Tom

Tamb. Hand C.

Sus. Cymb. & Build

March. Sn.

Get your back up off the wall... Dance Come On... Get your back up off the wall... Dance Come On...

B \flat /C D m7 B \flat /C D m7 B \flat /C

B \flat /C D m7 B \flat /C D m7 B \flat /C

Double in Octaves 8vb

C D A B \flat C G A D A B \flat C

C D A B \flat C G A D A B \flat C

mp

K *Coda*

L

M. C.

M. B \flat (H)

M. B \flat (L)

M. Eb

M. (B.C.)

CM. C

CM. B \flat

CM. Eb

CM. (B.C.)

BL. C

BL. B \flat

BL. Eb

BL. (B.C.)

Bass

Chord Chart

Gtr.

Pno. 1

Pno. 2

D. S.

Floor Tom

Tamb. Hand C.

Sus. Cymb. & Build

March. Sn.

51 M

M. C. *solo/soli* *mf*

M. B \flat (H) *solo/soli* *mf*

M. B \flat (L) *solo/soli* *mf*

M. Eb *solo/soli* *mf*

M. (B.C.) *solo/soli* *mf*

CM. C

CM. B \flat

CM. Eb

CM. (B.C.)

BL. C

BL. B \flat

BL. Eb

BL (B.C.)

Bass

Chord Chart

51 D m7 A m7 B \flat /C B \flat /C B \flat /C D m7 A m7 G m7 G m7 A m7 D m7 A m7 B \flat /C B \flat /C B \flat /C

51 D m7 A m7 B \flat /C B \flat /C B \flat /C D m7 A m7 G m7 G m7 A m7 D m7 A m7 B \flat /C B \flat /C B \flat /C

51 D m7 A m7 B \flat /C B \flat /C B \flat /C D m7 A m7 G m7 G m7 A m7 D m7 A m7 B \flat /C B \flat /C B \flat /C

Pno. 1

51 D m7 A m7 B \flat /C B \flat /C B \flat /C D m7 A m7 G m7 G m7 A m7 D m7 A m7 B \flat /C B \flat /C B \flat /C

Pno. 2

51 D m7 A m7 B \flat /C B \flat /C B \flat /C D m7 A m7 G m7 G m7 A m7 D m7 A m7 B \flat /C B \flat /C B \flat /C

51

D. S.

Floor Tom

Tamb. Hand C.

Sus. Cymb. & Build

51

March. Sn.

37

M. C

M. B \flat (H)

M. B \flat (L)

M. E \flat

M. (B.C.)

CM. C

CM. B \flat

CM. E \flat

CM. (B.C.)

BL. C

BL. B \flat

BL. E \flat

BL. (B.C.)

Bass

Chord Chart

37 D \flat 7 A \flat 7 G \flat 7 G \flat 7 A \flat 7 D \flat 7 A \flat 7 B \flat C B \flat C B \flat C B \flat C

Gtr.

Pno. 1

Pno. 2

D. S.

Floor Tom

Tamb. Hand C.

Sus. Cymb. & Build

March. Sn.

M. C

M. B \flat (H)

M. B \flat (L)

M. Eb

M. (B.C)

CM. C

CM. B \flat

CM. Eb

CM. (B.C.)

BL. C

BL. B \flat

BL. Eb

BL (B.C.)

Bass

Chord Chart

Gtr.

Pno. 1

Pno. 2

D. S.

Floor Tom

Tamb.
Hand C.

Sus. Cymb.
& Build

March. Sn.

The musical score is arranged in a vertical column of staves. Each staff is labeled with an instrument or part name on the left. The notation includes treble and bass clefs, key signatures (one sharp and one flat), and various musical symbols such as notes, rests, and dynamic markings. A dotted horizontal line is drawn across the page between the CM. (B.C.) and BL. C staves.

GNE SONG (Great New Emergence)

HORN LICK

C: E D C

Bb: F# E D

Eb: C# B A

LAST NOTE

C: A

Bb: B

Eb: F

PIANO CHORDS:

Am G Dm F

Score

?

Musical score for the first system, featuring the following instruments: Flute, Clarinet in Bb, Bass Clarinet, Alto Sax, Tenor Sax, Baritone Sax, Trumpet in Bb, Trombone, Tuba, and Piano. The score is written in 3/4 time with a key signature of two flats (Bb and Eb). The piano part includes a bass line with chords and a treble line with chords.

Musical score for the second system, featuring the following instruments: Fl. (Flute), Bb Cl. (Clarinet in Bb), B. Cl. (Bass Clarinet), A. Sx. (Alto Sax), T. Sx. (Tenor Sax), B. Sx. (Baritone Sax), Bb Tpt. (Trumpet in Bb), Tbn. (Trombone), Tuba, and Pno. (Piano). The score is written in 3/4 time with a key signature of two flats (Bb and Eb). The piano part includes a bass line with chords and a treble line with chords. A dynamic marking of *f* (forte) is present at the beginning of the system.

142



(MED.)

HEART AND SOUL

-HOAGY CARMICHAEL/
FRANK LOESSER

Handwritten musical score for guitar, featuring chords and melodic lines across multiple staves.

Chords: F, D-7, G-7, C7, Fmaj7, D-7, G-7, C7, A-7, D-7, G-7, C7, F, D-7, G-7, C7, F, G-7, C7, Fmaj7, C-7, F7, Bbmaj7, A7, D7, G7, C7, F7, Bb7, A7, Bbmaj7, A7, D7, G7, C7, F7, Bb7, C7, F, D-7, G-7, C7, Fmaj7, D-7, G-7, C7, A-7, D-7, G-7, C7, A7#5, D7, G-7, C7, F, (D-7, G-7, C7)

142
(MED.)

Bb

HEART AND SOUL

- HOAGY CARMICHAEL
FRANK LESSER

Handwritten musical score for guitar in G major, 4/4 time, medium tempo. The score consists of eight staves of music with various chords and melodic lines.

Staff 1: G E-7 A-7 D7 Gmaj7 E-7 A-7 D7

Staff 2: B-7 E-7 A-7 D7 | G E-7 A-7 D7

Staff 3: G A-7 D7 Gmaj7 D-7 G7 Cmaj7 B7 E7 A7

Staff 4: D7 G7 C7 B7 Cmaj7 B7 E7 A7

Staff 5: D7 G7 C7 D7 G E-7 A-7 D7

Staff 6: Gmaj7 E-7 A-7 D7 B-7 E-7 A-7 D7

Staff 7: B7#5 E7 A-7 D7 G (E-7 A-7 D7)

142 **E♭**
(MED.)

HEART AND SOUL

-HOAGY CARMICHAEL/
FRANK DESSER

Chord progression for the first staff:
D B-7 E-7 A7 Dmaj7 B-7 E-7 A7

Chord progression for the second staff:
F#-7 B-7 E-7 A7 | D B-7 E-7 A7

Chord progression for the third staff (2. ending):
D E-7 A7 Dmaj7 A-7 D7 Gmaj7 F#7 B7 E7

Chord progression for the fourth staff:
A7 D7 G7 F#7 Gmaj7 F#7 B7 E7

Chord progression for the fifth staff:
A7 D7 G7 A7 D B-7 E-7 A7

Chord progression for the sixth staff:
Dmaj7 B-7 E-7 A7 F#-7 B-7 E-7 A7

Chord progression for the seventh staff:
F#7#5 B7 E-7 A7 D (B-7 E-7 A7)

142 7:

(MED.)

HEART AND SOUL

-HOAGY CARMICHAEL/
FRANK LEISSER

F D-7 G-7 C7 Fmaj7 D-7 G-7 C7

A-7 D-7 G-7 C7 | F D-7 G-7 C7

2. F G-7 C7 Fmaj7 C7 F7 Bbmaj7 A7 D7 G7

C7 F7 Bb7 A7 Bbmaj7 A7 D7 G7

C7 F7 Bb7 C7 F D-7 G-7 C7

Fmaj7 D-7 G-7 C7 A-7 D-7 G-7 C7

A7#5 D7 G-7 C7 F (D-7 G-7 C7)

Empty musical staff

Empty musical staff

Holding Out For A Hero SPONSOR SONG

arr. Bernice

The musical score is arranged in systems. The first system contains four melody staves (C, Bb, Eb, and B.C.) with lyrics: "We need your mon - ey! So c ome on and spon... sor the Sci... Tech Band". The second system contains four horn lick staves (C, Bb, Eb, and B.C.) with chord progressions: C lick (A G A C C A G A), Bb lick (B A B D D B A B), Eb lick (F# E F# A A F# E F#), and B.C. lick (A G A C C A G A). The third system contains four horn lick staves (C, Bb, Eb, and B.C.) with chord progressions: C lick (C B A G G A A), Bb lick (D C# B A A B B), Eb lick (A G# F# E E F# F#), and B.C. lick (C B A G G A A). The fourth system contains a Bass Synth staff and a Piano staff. The Bass Synth staff has an optional opening chord of Am - G - F - Esus4 - E and a syncopated rhythm on cue. The Piano staff has optional opening chords of Am and Em.

**We need your money! So come on and sponsor the SciTech Band!
We need your cash, or else we'll shut down and never play music again...**

Holding Out For A Hero (Sponsor Song), p. 2

5

M. C
We need your cash, or else we'll shut down and never play music a gain

M. B♭
We need your cash, or else we'll shut down and never play music a gain

M. E♭
We need your cash, or else we'll shut down and never play music a gain

M. (B.C.)
We need your cash, or else we'll shut down and never play music a gain

HL. 1 C

HL. 1 B♭

HL. 1 E♭

HL. 1 (B.C.)

HL. 2 C

HL. 2 B♭

HL. 2 E♭

HL. 2 (B.C.)

Bass

Piano

F C G

I Just Died In Your Arms Tonight

SPONSOR SONG

arr. Bernice

With Passion ♩ = 112

A

Melody C
Melody B \flat
Melody E \flat
Melody (B.C.)
Choir Synth
Strings
Piano

Chords: C m, F sus4, F m, F sus2, B \flat sus2, B \flat , G m/B \flat , G m, C m

Chords: G, C, D E \flat F

B Repeat 4x (Play-Sing-Sing-Play)

M. C
M. B \flat
M. E \flat
M. (B.C.)
C
Strings
Piano

Lyrics: We just need your

Chords: F sus4, F m, F sus2, B \flat sus2, B \flat , G m/B \flat , G m, C m

Chords: E \flat D, C B \flat , C D E \flat , D C, B \flat , C

**We just need your money tonight! Sponsor the SciTech Band!
We're in desperate need of cash, so our program doesn't turn into trash...**

I Just Died In Your Arms Tonight p. 2

10

M. C
mon ey to night Spon sor the Sc i Tech B and We're in des

M. B \flat
mon ey to night Spon sor the Sc i Tech B and We're in des

M. E \flat
mon ey to night Spon sor the Sc i Tech B and We're in des

M. (B.C)
mon ey to night Spon sor the Sc i Tech B and We're in des

C
F sus4 F m F sus2 B \flat sus2 B \flat G m/B \flat G m C m

Strings
B \flat G C

Piano

14

M. C
perate need of cash So our pro gram does n't turn in to tr ash

M. B \flat
perate need of cash So our pro gram does n't turn in to tr ash

M. E \flat
perate need of cash So our pro gram does n't turn in to tr ash

M. (B.C)
perate need of cash So our pro gram does n't turn in to tr ash

C
F sus4 F m F sus2 B \flat sus2 B \flat G m/B \flat G m C m

Strings
B \flat G C D E \flat F

Piano

I Just Died In Your Arms Tonight p. 3

4 Tweets

18

M. C

M. B \flat

M. Eb

M. (B.C)

C

Strings

Piano

F sus4 F m F sus2 B \flat sus2 B \flat G m/B \flat G m C m

E \flat D C B \flat C D E \flat D C B \flat C

Horn Sway $\text{♩} = 136$

22

M. C

M. B \flat

M. Eb

M. (B.C)

C

Strings

Piano

C m F sus4 F m F sus2 B \flat sus2 B \flat G m/B \flat G m

C B \flat G

C C B \flat G

I Just Died In Your Arms Tonight p. 4

D
26 *Repeat 4x*

M. C
M. B \flat
M. Eb
M. (B.C)

G F G G F G G F G A \flat G
A G A A G A A G A B \flat A
E D E E D E E D E F E

Cm Fsus4 Fm Fsus2 B \flat sus2 B \flat G m/B \flat G m

C
26

Strings

Piano

C B \flat G
C C B \flat G

E
30 *Solos*

M. C
M. B \flat
M. Eb
M. (B.C)

Cm Fsus4 Fm Fsus2 B \flat sus2 B \flat G m/B \flat G m

C
30

Strings

Piano

C D Eb F Eb D C B \flat C D Eb D C B \flat
C C B \flat G

I Just Died In Your Arms Tonight p. 5

F
34

M. C
We just need your mon ey to night Spon sor the Sc i Tech B

M. B \flat
We just need your mon ey to night Spon sor the Sc i Tech B

M. E \flat
We just need your mon ey to night Spon sor the Sc i Tech B

M. (B.C)
We just need your mon ey to night Spon sor the Sc i Tech B

C
34
C m F sus4 F m F sus2 B \flat sus2 B \flat G m/B \flat G m

Strings
34

Piano
C B \flat G
C C B \flat G

38

M. C
and We're in des perate need of cash So our

M. B \flat
and We're in des perate need of cash So our

M. E \flat
and We're in des perate need of cash So our

M. (B.C)
and We're in des perate need of cash So our

C
38
C m F sus4 F m F sus2 B \flat sus2 B \flat

Strings
38

Piano
C B \flat
C C B \flat

G Horn Statues / Drum Solo

41

M. C
pro gram does n't turn in to tr ash

M. B \flat
pro gram does n't turn in to tr ash

M. E \flat
pro gram does n't turn in to tr ash

M. (B.C)
pro gram does n't turn in to tr ash

C
G $m/B\flat$ G m C m F $sus4$ B \flat $sus2$ G $m/B\flat$

Strings

Piano
G C C B \flat G
G C C B \flat G

H
46

M. C

M. B \flat

M. E \flat

M. (B.C)

C
C m F $sus4$ F m F $sus2$ B \flat $sus2$ B \flat G $m/B\flat$ G m

Strings

Piano
C B \flat G
C C B \flat G

I Just Died In Your Arms Tonight p. 7

M. C
M. B \flat
M. Eb
M. (B.C)

C

50 C m F sus4 F m F sus2 B \flat sus2 B \flat G m/B \flat G m

Strings

Piano

50 C B \flat G

C C B \flat G

M. C
M. B \flat
M. Eb
M. (B.C)

54 2.

C

54 G m/B \flat G m C m

Strings

Piano

54 G C

G C

I Just Died In Your Arms Tonight

SPONSOR SONG

arr. Bernice

CHOIR SYNTH

With Passion $\text{♩} = 112$

C m F sus4 F m F sus2 B^bsus2 B^b G m/B^b G m

A 5 C m F sus4 F m F sus2 B^bsus2 B^b G m/B^b G m

Repeat 4x (Play-Sing-Sing-Play)

B 9 C m F sus4 F m F sus2 B^bsus2 B^b G m/B^b G m

13 C m F sus4 F m F sus2 B^bsus2 B^b G m/B^b G m

17 1. C m F sus4 F m F sus2 B^bsus2 B^b G m/B^b G m 2. C m 4 Tweets

C 22 Horn Sway $\text{♩} = 136$ C m F sus4 F m F sus2 B^bsus2 B^b G m/B^b G m

D 26 Repeat 4x C m F sus4 F m F sus2 B^bsus2 B^b G m/B^b G m

**We just need your money tonight! Sponsor the SciTech Band!
We're in desperate need of cash, so our program doesn't turn into trash...**

I Just Died In Your Arms Tonight

Choir Synth, p. 2

Solos

E
30 Cm F sus4 F m F sus2 B^bsus2 B^b G m/B^b G m

F
34 Cm F sus4 F m F sus2 B^bsus2 B^b G m/B^b G m

38 Cm F sus4 F m F sus2 B^bsus2 B^b G m/B^b G m **G** Horn Statues / Drum Solo Cm

43 F sus4 B^bsus2 G m/B^b **H** Cm F sus4 F m F sus2

48 B^bsus2 B^b G m/B^b G m Cm F sus4 F m F sus2

52 B^bsus2 B^b 1. G m/B^b G m 2. G m/B^b G m Cm

IT DON'T MEAN A THING

(If It Ain't Got That Swing)

Words and Music by
IRVING MILLS and
DUKE ELLINGTON
Arranged by JACK BULLOCK

MODERATELY FAST

The musical score is arranged in three systems, each with three staves. The first system (measures 1-4) features a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The tempo is marked 'MODERATELY FAST'. The first two staves begin with a forte (*f*) dynamic. The second system (measures 5-8) continues the piece, with dynamics ranging from *f* to *mf*. The third system (measures 9-12) concludes the piece, with a repeat sign at the beginning of measure 9. The score includes various musical notations such as eighth notes, quarter notes, and rests, along with dynamic markings and articulation marks.

Don't Mean A Thing - C

To Coda

Musical notation for measures 13-16. Measure 13 starts with a first ending bracket. Measures 14 and 15 are marked with a first ending bracket. Measure 16 is marked with a first ending bracket and a *ff* dynamic marking.

Musical notation for measures 17-20. Measure 17 starts with a second ending bracket. Measures 18 and 19 are marked with a first ending bracket. Measure 20 is marked with a first ending bracket and a *ff* dynamic marking.

Musical notation for measures 21-23. Measure 21 starts with a first ending bracket. Measures 22 and 23 are marked with a first ending bracket.

D.S. al Coda

Musical notation for measures 24-25. Measure 24 starts with a first ending bracket. Measure 25 is marked with a first ending bracket.

CODA

Musical notation for measure 26, the Coda section. It begins with a Coda symbol (a circle with a cross) and contains a few notes.

Bb**IT DON'T MEAN A THING****(If It Ain't Got That Swing)**

Words and Music by
 IRVING MILLS and
 DUKE ELLINGTON
 Arranged by JACK BULLOCK

MODERATELY FAST

The musical score is arranged in three systems, each with three staves. The first system (measures 1-4) features a melody in the upper staff and accompaniment in the lower two staves. The second system (measures 5-8) continues the melody and accompaniment, with dynamic markings of *f* and *mf*. The third system (measures 9-12) concludes the piece with a repeat sign at the beginning of the first staff. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Don't Mean A Thing - Bb

To Coda  1.



Musical notation for measures 13-16. Measure 13 starts with a treble clef and a key signature of one flat. Measures 14-16 are marked with a first ending bracket. Dynamics include *ff* in measure 16.



Musical notation for measures 17-20. Measure 17 starts with a second ending bracket. Dynamics include *f* and *ff*. Measure 20 has a *2a* marking.



Musical notation for measures 21-23. Measure 21 has an accent (^) over the first note. Measure 23 has a *2a* marking.

D.S. al Coda



Musical notation for measures 24-25. Measure 24 has an accent (^) over the first note. Measure 25 has an accent (^) over the first note.

CODA



Musical notation for measure 26, the Coda section. It begins with a Coda symbol.

IT DON'T MEAN A THING

(If It Ain't Got That Swing)

E♭

Words and Music by
IRVING MILLS and
DUKE ELLINGTON
Arranged by JACK BULLOCK

MODERATELY FAST

The musical score is arranged in three systems, each with three staves. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'MODERATELY FAST'. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The first system covers measures 1 through 4, the second system covers measures 5 through 8, and the third system covers measures 9 through 12. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some handwritten-style annotations above the notes in measures 6 and 7.

Don't Mean A Thing - Eb

To Coda

Musical notation for measures 13-16. The score consists of three staves. Measure 13 is marked with a first ending bracket. Measures 14 and 15 are marked with a second ending bracket. Measure 16 is marked with a first ending bracket. Dynamics include *ff* in measures 15 and 16.

Musical notation for measures 17-20. The score consists of three staves. Measure 17 is marked with a first ending bracket. Measure 18 is marked with a first ending bracket. Measure 19 is marked with a first ending bracket. Measure 20 is marked with a first ending bracket. Dynamics include *f* in measures 17, 18, and 19.

Musical notation for measures 21-23. The score consists of three staves. Measure 21 is marked with a first ending bracket. Measure 22 is marked with a first ending bracket. Measure 23 is marked with a first ending bracket. Dynamics include *f* in measure 21.

Musical notation for measures 24-25. The score consists of three staves. Measure 24 is marked with a first ending bracket. Measure 25 is marked with a first ending bracket. Dynamics include *f* in measure 24.

D.S. al Coda

CODA

Musical notation for measure 26. The score consists of three staves. Measure 26 is marked with a first ending bracket. Dynamics include *f* in measure 26.

IT DON'T MEAN A THING

(If It Ain't Got That Swing)

E \flat * Readin
Bass Clef

Words and Music by
IRVING MILLS and
DUKE ELLINGTON
Arranged by JACK BULLOCK

MODERATELY FAST

The musical score is written for three staves in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'MODERATELY FAST'. The score is divided into measures 1 through 12. Measures 1-4 are marked with a forte (f) dynamic. Measures 5-8 include dynamic markings of forte (f) and mezzo-forte (mf), along with key signature changes to E-flat (E \flat) and B-flat (B \flat). Measures 9-12 are marked with mezzo-forte (mf). The score includes various musical notations such as slurs, accents, and dynamic markings.

Don + Mean A Thing - ED

To Coda

Musical notation for measures 13-16. Measure 13 starts with a first ending bracket. Measures 14 and 15 are marked with a double bar line. Measure 16 is marked with a first ending bracket and a fortissimo (ff) dynamic marking.

Musical notation for measures 17-20. Measure 17 starts with a second ending bracket and a forte (f) dynamic marking. Measures 18 and 19 are marked with a double bar line. Measure 20 is marked with a forte (f) dynamic marking.

Musical notation for measures 21-23. Measure 21 starts with a double bar line. Measures 22 and 23 are marked with a double bar line.

Musical notation for measures 24-25. Measure 24 has an E4 chord marking above it. Measure 25 has a D.S. al Coda marking above it.

Musical notation for the Coda section, starting with a Coda symbol (a circle with a cross) and the word "CODA" written below it. The section contains measures 26 and 27.

Rhythm

IT DON'T MEAN A THING (If It Ain't Got That Swing)

Words and Music by
IRVING MILLS and
DUKE ELLINGTON
Arranged by JACK BULLOCK

MODERATELY FAST

The musical score is arranged in three systems, each with three staves (treble, guitar, and bass clefs). The tempo is marked 'MODERATELY FAST'. The key signature is one flat (Bb). The score includes various musical notations such as slurs, accents, and dynamic markings like 'f' and 'mf'. Chord markings are placed above the guitar staff, including C7, Ebm6, Bb, Gm, C7, F7sus, Bb, (C7), (F7), (Bb), (D7), Gm, Eb7, D7, and Gm. Measure numbers 1 through 12 are indicated at the bottom of the score.

It Don't Mean A Thing - Rhythm

To Coda

1.

2.

D.S. al Coda

CODA

Flute

It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

With Expression

Stagger Breathe mf mp mf f

S. phrasing for solo only

legato

legato

legato

legato

8

15

Lower notes for solo only

Clarinet/Trumpet

It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

With Expression

Stagger Breathe *mf mp mf f*

S. phrasing for solo only

Soprano
legato

Alto
legato

Tenor
legato

Bass
legato

Soprano

Alto

Tenor

Bass

16 Lower notes for solo only

Soprano

Alto

Tenor

Bass

Bass Clarinet
optional 8vb for solo

It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

With Expression

Stagger Breathe mf mp mf f

S. phrasing for solo only

Musical score for measures 1-8. The score is in 4/4 time and features five staves: Soprano (S), Alto (A), Tenor (T), Bass (B), and Bass Clarinet (B). The Soprano part has a long melodic line with a slur over measures 1-8 and a fermata at the end. The other parts provide harmonic support. The word "legato" is written above the Soprano staff in measures 1, 2, and 3.

Musical score for measures 9-15. The Soprano part continues with a long melodic line, slurred across measures 9-15 and ending with a fermata. The other parts continue their harmonic accompaniment.

Musical score for measures 16-22. The Soprano part has a slur over measures 16-22 and a fermata at the end. The other parts continue their harmonic accompaniment. The text "Lower notes for solo only" is written above the Soprano staff in measure 16.

Alto Sax/Baritone Sax

It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

With Expression

Stagger Breathe mf mp mf f

S. phrasing for solo only

The first system of the musical score consists of four staves labeled S, A, T, and B. The key signature is one sharp (F#) and the time signature is 4/4. The music is written in a legato style, with long horizontal lines above the notes indicating they should be played smoothly. The notes are primarily quarter and eighth notes. The word "legato" is written above the first staff and below the second and third staves.

The second system of the musical score continues the four-staff arrangement (S, A, T, B). It begins with a measure number "8" above the first staff. The musical notation continues with legato phrasing, featuring quarter and eighth notes across all staves.

The third system of the musical score continues the four-staff arrangement (S, A, T, B). It begins with a measure number "15" above the first staff. A text annotation "Lower notes for solo only" is placed above the first staff. The music continues with legato phrasing, including some chords and rests in the lower staves.

Tenor Sax

It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

With Expression

Stagger Breathe *mf mp mf f*

S. phrasing for solo only

Musical score for Tenor Sax, measures 1-8. Four staves labeled S, A, T, B. The Soprano staff (S) has a long slur over measures 1-8. The word "legato" is written below the first three staves.

Musical score for Tenor Sax, measures 9-15. Four staves labeled S, A, T, B. The Soprano staff (S) has a long slur over measures 9-15. The word "optional 8vb" is written above the Soprano staff at measure 15.

Musical score for Tenor Sax, measures 16-24. Four staves labeled S, A, T, B. The Soprano staff (S) has a long slur over measures 16-24. The text "Lower notes for solo only" is written above the Soprano staff at measure 16.

It Is Well

Trombone/Baritone

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

With Expression

Stagger Breathe mf mp mf f

S. phrasing for solo only

First system of musical notation for Trombone/Baritone. It consists of four staves labeled S, A, T, and B. The music is in 4/4 time with a key signature of one flat (Bb). The S staff has a melodic line with a slur over the first two measures and a fermata over the last two. The A, T, and B staves provide harmonic accompaniment. The word "legato" is written below the first measure of each staff.

Second system of musical notation, starting at measure 8. It continues the four-staff arrangement (S, A, T, B) with the same melodic and harmonic lines as the first system.

Third system of musical notation, starting at measure 15. It continues the four-staff arrangement (S, A, T, B). The S staff has a slur over the first two measures and a fermata over the last two. The A, T, and B staves provide harmonic accompaniment. The text "Lower notes for solo only" is written above the first measure of the S staff.

Tuba

It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

With Expression

Stagger Breathe *mf mp mf f*

S. phrasing for solo only

First system of musical notation for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). The Soprano part features a melodic line with a 'legato' marking. The other parts provide harmonic support.

Second system of musical notation, starting at measure 8. It continues the vocal and instrumental parts from the first system.

Lower notes for solo only

Third system of musical notation, starting at measure 15. This system includes a section for 'Lower notes for solo only' for the Soprano and Tenor parts, indicated by a double bar line and repeat signs. The Bass part continues with the main accompaniment.

It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

Piano

With Expression

Melody

Bass

Chords

mf *espress.*

Bb F Bb G

mp

Melody

Bass

Chords

C F Bb Eb Cm F

Melody

Bass

Chords

Bb Fsus4 F Bb F

Piano, p. 2

It Is Well

Musical notation for measures 19-24. Treble clef, bass clef, and chord symbols. Dynamics: *mp f* and *mf*.

19

19

Bb Eb Fsus4 F Bb Bb Bb F7 Bb Bb F7 Bb

mf

Musical notation for measures 25-31. Treble clef, bass clef, and chord symbols. Dynamics: *mf*.

25

25

F7 Bb Gm Adim7 Gm Gm F C F F7 Bb Eb G7

Musical notation for measures 32-37. Treble clef, bass clef, and chord symbols. Dynamics: *mf*.

32

32

Cm C7 F Gm7 F Bb Eb Bb F Bb

Musical notation for measures 38-43. Treble clef, bass clef, and chord symbols. Dynamics: *mf*.

38

38

F Bb Eb Fsus4 F Bb

It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

With Expression

Stagger Breathe *mf mp mf f*

S. phrasing for solo only

The first system of the musical score consists of four staves labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). The Soprano part begins with a melodic line that is marked *legato* and is phrased for solo. The other three parts (Alto, Tenor, and Bass) provide harmonic support with a similar *legato* texture. The system concludes with a double bar line.

The second system of the musical score continues from the first system, starting at measure 8. It features the same four staves (Soprano, Alto, Tenor, Bass) in 4/4 time with two flats. The Soprano part continues its melodic line, and the other parts provide harmonic accompaniment. The system concludes with a double bar line.

Lower notes for solo only

The third system of the musical score starts at measure 15. It features the same four staves (Soprano, Alto, Tenor, Bass) in 4/4 time with two flats. The Soprano part has a melodic line with some lower notes, and the other parts provide harmonic accompaniment. The system concludes with a double bar line.

C Instruments - Low

It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

With Expression

Stagger Breathe *mf mp mf f*

S. phrasing for solo only

legato

legato

legato

legato

8

15

Lower notes for solo only

IT IS WELL (WITH MY SOUL)

When peace, like a river, attendeth my way,
when sorrows like sea billows roll;
whatever my lot, thou hast taught me to say,
It is well, it is well with my soul.

It is well with my soul,
it is well, it is well with my soul.

Though Satan should buffet,
though trials should come,
let this blest assurance control,
that Christ has regarded my helpless estate,
and hath shed his own blood for my soul.
(Refrain)

My sin, oh, the bliss of this glorious thought!
My sin, not in part but the whole,
is nailed to the cross, and I bear it no more,
praise the Lord, praise the Lord, O my soul!
(Refrain)

And, Lord, haste the day when my
faith shall be sight,
the clouds be rolled back as a scroll;
the trump shall resound,
and the Lord shall descend,
even so, it is well with my soul.
(Refrain)

Score

A Message To You Rudy

The score is for the piece "A Message To You Rudy" and is written in 4/4 time. The key signature has two sharps (F# and C#). The score includes parts for C, Bb, Eb, Tenor Sax, Trumpet in Bb, Bass Clef, Synthesizer, Drum Set, and Bass Guitar. The first three measures of the score are mostly rests for all instruments. The Bass Guitar part begins in the first measure with a rhythmic pattern of quarter notes and eighth notes. The Drum Set part begins in the fourth measure with a complex rhythmic pattern.

A Message To You Rudy

2
5

This musical score is for the piece "A Message To You Rudy". It is arranged for a variety of instruments and includes a keyboard accompaniment. The score is divided into two systems. The first system includes staves for C, Bb, Eb, T. Sx., Bb Tpt., and B.C. The second system includes Synth, D.S., and Bass. The key signature is one sharp (F#), and the time signature is 2/4. The piece begins with a double bar line and a repeat sign. The first system consists of six staves. The C, Bb, Eb, T. Sx., and Bb Tpt. staves all play a rhythmic pattern of eighth notes. The B.C. staff plays a similar pattern. The Synth staff provides harmonic support with chords and a bass line. The second system consists of three staves. The D.S. staff is a drum set part with a complex rhythmic pattern. The Bass staff provides a steady bass line. The piece ends with a double bar line and a repeat sign.

C
Bb
Eb
T. Sx.
Bb Tpt.
B.C.
Synth
D.S.
Bass

A Message To You Rudy

B
9

The musical score is arranged for the following instruments and parts:

- C**: Clarinet
- Bb**: B-flat Trumpet
- Eb**: E-flat Trumpet
- T. Sax.**: Tenor Saxophone
- B♭ Tpt.**: B-flat Trumpet (second part)
- B.C.**: Bass Clarinet
- Synth**: Synthesizer (two staves)
- D. S.**: Drums
- Bass**: Bass

The score consists of 16 measures. The key signature is two sharps (F# and C#). The synth part includes chord markings: C, F, G, C, F, G, C. The drum part features a consistent rhythmic pattern with 'x' marks indicating cymbal hits.

A Message To You Rudy

4

14

C

Bb

Eb

T. Sax.

Bb Tpt.

B.C.

F G C F G C

Synth

D. S.

Bass

14

14

Detailed description: This is a page of a musical score for the piece 'A Message To You Rudy'. The score is arranged for a band and includes parts for C, Bb, Eb, T. Sax., Bb Tpt., B.C., Synth, D.S., and Bass. The music is in 4/4 time and features a key signature of two sharps (F# and C#). The score is divided into measures, with a '14' marking at the beginning of each staff. The Synth part includes a chord progression of F, G, C, F, G, C. The D.S. part is marked with 'x' symbols, and the Bass part is marked with '14'.

This musical score is for the piece "A Message To You Rudy" and is marked with a "D" in a box. The score is arranged for a band and includes the following parts:

- C:** Clarinet part with a melodic line of eighth notes.
- Bb:** B-flat Trumpet part, mostly silent with rests.
- Eb:** E-flat Trumpet part with a melodic line of eighth notes.
- T. Sx.:** Tenor Saxophone part, mostly silent with rests.
- Bb Tpt.:** B-flat Trombone part with a melodic line of eighth notes.
- B.C.:** Baritone Saxophone part, mostly silent with rests.
- Synth:** Synthesizer part with chords in the right hand and a bass line in the left hand. Chords are labeled F, G, C, F, G, C.
- D. S.:** Drums part with a rhythmic pattern of eighth notes and rests.
- Bass:** Bass line with a rhythmic pattern of eighth notes.

The score is divided into two systems. The first system contains measures 22 through 24, and the second system contains measures 25 through 27. A double bar line is present at the end of measure 24.

A Message To You Rudy

26

C

26

Bb

26

Eb

26

T. Sax.

26

Bb Tpt.

26

B.C.

26

Synth

26

D. S.

26

Bass

F G C F G C

Detailed description: This page of a musical score for 'A Message To You Rudy' contains measures 26 through 29. The score is arranged for a large ensemble. The top staves are for C (Clarinet), Bb (Bassoon), Eb (Euphonium), T. Sax. (Tenor Saxophone), Bb Tpt. (Bass Trombone), and B.C. (Baritone/Cornet). The Synth part consists of a piano accompaniment with chords in the right hand and bass notes in the left hand. The D. S. (Drum Set) part shows a simple drum pattern. The Bass part features a walking bass line. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four measures, with measure numbers 26, 27, 28, and 29 indicated at the beginning of each measure. The C, Bb, Eb, T. Sax., and Bb Tpt. parts play a melodic line of eighth notes. The B.C. part plays a bass line of eighth notes. The Synth part plays chords in the right hand and bass notes in the left hand. The D. S. part plays a simple drum pattern. The Bass part plays a walking bass line. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four measures, with measure numbers 26, 27, 28, and 29 indicated at the beginning of each measure. The C, Bb, Eb, T. Sax., and Bb Tpt. parts play a melodic line of eighth notes. The B.C. part plays a bass line of eighth notes. The Synth part plays chords in the right hand and bass notes in the left hand. The D. S. part plays a simple drum pattern. The Bass part plays a walking bass line. The key signature is one sharp (F#), and the time signature is 4/4.

This musical score is for the piece "A Message To You Rudy" and is marked with a tempo of 30. The score is arranged for a band and keyboard. The instruments and parts are as follows:

- C:** Clarinet, playing a melodic line with eighth notes.
- Bb:** B-flat Trumpet, playing a melodic line with eighth notes.
- Eb:** E-flat Trumpet, playing a melodic line with eighth notes.
- T. Sax.:** Tenor Saxophone, playing a melodic line with eighth notes.
- Bb Tpt.:** B-flat Trombone, playing a melodic line with eighth notes.
- B.C.:** Baritone Saxophone, playing a melodic line with eighth notes.
- Synth:** Keyboard instrument, playing chords in the right hand and a bass line in the left hand. The chords are labeled F, G, C, F, G, C.
- D. S.:** Drums, with a simple drum line consisting of a snare drum and a bass drum.
- Bass:** Bass line, playing a rhythmic pattern with eighth notes.

The score is divided into four measures. The first three measures feature the melodic lines and keyboard chords, while the fourth measure features a more complex melodic line for the C, Bb, Eb, T. Sax., and Bb Tpt. parts, and a more complex bass line for the Synth and Bass parts.

A Message To You Rudy

34

C

Bb

Eb

T. Sax.

Bb Tpt.

B.C.

Synth

D. S.

Bass

F G C F G

Detailed description: This page of a musical score for 'A Message To You Rudy' covers measures 34, 35, and 36. The score is arranged for a large ensemble. The top six staves are for woodwinds and brass: Clarinet (C), B-flat Trumpet (Bb), E-flat Trumpet (Eb), Tenor Saxophone (T. Sax.), B-flat Trombone (Bb Tpt.), and Baritone/Cornet (B.C.). The seventh staff is for a Synth (Keyboard), with a grand staff showing both treble and bass clefs. The eighth staff is for Drums (D. S.). The ninth staff is for Bass. The key signature is two sharps (F# and C#), and the time signature is 4/4. Measure 34 begins with a treble clef and a key signature of two sharps. The woodwinds and brass parts feature eighth-note patterns, while the synth part provides harmonic support with chords. The bass part has a steady eighth-note line. The drum part is indicated by a double bar line with a vertical tick mark. Measure 35 continues the woodwind and brass patterns, with the synth part playing chords. Measure 36 concludes the section with similar woodwind and brass patterns and synth accompaniment.

This musical score is for the piece "A Message To You Rudy" and covers measures 37 through 40. The score is arranged for a variety of instruments and includes a keyboard part. The key signature is D major (two sharps), and the time signature is 4/4. The instruments and their parts are as follows:

- C (Clarinet):** Melodic line with eighth and quarter notes.
- Bb (B-flat Trumpet):** Melodic line with eighth and quarter notes.
- Eb (E-flat Trumpet):** Melodic line with eighth and quarter notes.
- T. Sax. (Tenor Saxophone):** Melodic line with eighth and quarter notes.
- Bb Tpt. (B-flat Trumpet):** Melodic line with eighth and quarter notes.
- B.C. (Baritone Clarinet):** Melodic line with eighth and quarter notes.
- Synth (Synthesizer):** Chordal accompaniment in the right hand and a bass line in the left hand. Chords are labeled C, F, G, and C.
- D.S. (Drum Set):** Indicated by a double bar line and a vertical bar, showing a consistent drum pattern.
- Bass:** Bass line with eighth and quarter notes.

The score begins at measure 37 and continues through measure 40. The keyboard part includes chord markings: C, F, G, and C.

A Message To You Rudy

F
40 *molto rit.*

C

Bb

Eb

T. Sax.

Bb Tpt.

B.C.

F G C6 = C-E-A

Synth

D. S.

Bass

Score

La Copa De La Vida

Desmond Child,
Robi Rosa,
& Luis Gomes Escolar
arr. Bernice

The Cup of Life

As Recorded by Ricky Martin

Samba (♩ = 120)

The musical score is organized into several systems. The first system includes Melody C, Melody Bb, Melody Eb, Melody (B.C.), Countermelody C, Countermelody Bb, Countermelody Eb, and Countermelody (B.C.). The second system includes Bass Line C, Bass Line Bb, Bass Line Eb, Bass Line (B.C.), Bass Guitar, Chord Chart, Mallets, Piano, and Strings. The third system includes Agogo Bells, Bongo Drums, Timbales, Conga Drums, Cowbell Snare Rim Shaker, Tom Drum, Snare Drum, Bass Drum, and Drum Set. The score begins with a key signature of two flats and a 4/4 time signature. The tempo is marked as Samba (♩ = 120). The music is in common time (4/4). The score includes various musical notations such as rests, notes, and dynamic markings. The drum set part includes a cowbell pattern with the instruction 'optional cowbell on every beat'. The score ends with a double bar line and a final dynamic marking of *ff*.

La Copa De La Vida

2

A

This musical score is for the piece "La Copa De La Vida". It is arranged for a large ensemble and includes the following parts:

- M. C.** (Melodica C)
- M. B \flat** (Melodica B-flat)
- M. Eb** (Melodica E-flat)
- M. (B.C.)** (Melodica B-flat Contrabass)
- CM. C** (Cello)
- CM. B \flat** (Cello B-flat)
- CM. Eb** (Cello E-flat)
- CM. (B.C.)** (Cello B-flat Contrabass)
- BL. C** (Bassoon C)
- BL. B \flat** (Bassoon B-flat)
- BL. Eb** (Bassoon E-flat)
- BL. (B.C.)** (Bassoon B-flat Contrabass)
- Bass**
- Chord Chart** (with chord symbols: (E) (G) (F) (G) (B \flat) (A \flat) (B \flat)(A \flat))
- Mal.** (Maracas)
- Piano**
- Strings**
- A.B.** (African Bells)
- Bgo. Dr.** (Bongos)
- Timb.** (Tambourine)
- C. Dr.** (Congas)
- Cowbell Snare Rim Shaker**
- Tom Drum**
- Snare Drum**
- Bass Drum**
- Drum Set**

The score is written in 4/4 time and features a key signature of two flats (B-flat major or D-flat minor). The first section, marked 'A', consists of four measures. The melodic instruments (M. C., M. B \flat , M. Eb, M. (B.C.)) and the piano part play a melodic line with a dynamic marking of *ff* (fortissimo). The chord chart provides the harmonic structure for the piano and other instruments. The percussion section includes a complex rhythmic pattern involving the bongos, congas, and various drums.

La Copa De La Vida

[B]

M. C
M. B \flat
M. E \flat
M. (B.C.)
CM. C
CM. B \flat
CM. E \flat
CM. (B.C.)
BL. C
BL. B \flat
BL. E \flat
BL. (B.C.)
Bass
Chord Chart
Mal.
Piano
Strings
A.B.
Bgo. Dr.
Timb.
C. Dr.
Cowbell
Snare Rim
Shaker
Tom Drum
Snare Drum
Bass Drum
Drum Set

The score is arranged in a standard orchestral layout. The vocal parts (M. C, M. B \flat , M. E \flat , M. (B.C.)) and brass parts (BL. C, BL. B \flat , BL. E \flat , BL. (B.C.)) are in the upper section. The woodwinds (CM. C, CM. B \flat , CM. E \flat , CM. (B.C.)) are in the middle section. The strings are in the lower-middle section. The percussion section (A.B., Bgo. Dr., Timb., C. Dr., Cowbell, Snare Rim Shaker, Tom Drum, Snare Drum, Bass Drum, Drum Set) is at the bottom. The Chord Chart provides harmonic guidance for the piano and guitar parts. The score is marked with a 'B' in a box at the beginning of the first measure.

La Copa De La Vida

M. C.

M. Bb

M. Eb

M. (B.C)

CM. C

CM. Bb

CM. Eb

CM. (B.C)

BL. C

BL. Bb

BL. Eb

BL. (B.C)

Bass

Chord Chart

Mal.

Piano

Strings

A. B

Bgo Dr

Timb.

C. Dr.

**Cowbell
Snare Rim
Shaker**

Tom Drum

Snare Drum

Bass Drum

Drum Set

La Copa De La Vida

D

M. C.

M. B.

M. Eb

M. (B. C.)

CM. C

CM. Bb

CM. Eb

CM. (B. C.)

BL. C

BL. Bb

BL. Eb

BL. (B. C.)

Bass

Chord Chart

Mal.

Piano

Strings

A. B.

Bgo. Dr.

Timb.

C. Dr.

Cowbell

Snare Rim Shaker

Tom Drum

Snare Drum

Bass Drum

Drum Set

play D-E 1st time only

add 16th notes on beat 4 (2nd time only)

F m/C F m/C C m

C play D-E 1st time only

F m/C C m

C m

F m/C F m/C C m

C play D-E 1st time only

F m/C C m

C m

add 16th notes on beat 4 (2nd time only)

add 16th notes on beat 4 (2nd time only)

add 16th notes on beat 4 (2nd time only)

add 16th notes on beat 4 (2nd time only)

M. C.
M. B.
M. Eb
M. (B.C.)
CM. C
CM. Bb
CM. Eb
CM. (B.C.)
BL. C
BL. Bb
BL. Eb
BL. (B.C.)
Bass
Chord Chart
Mal.
Piano
Strings
A. B.
Bgo. Dr.
Timb.
C. Dr.
Cowbell
Snare Rim
Shaker
Tom Drum
Snare Drum
Bass Drum
Drum Set

The musical score is arranged in a standard orchestral layout. It begins with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The score is divided into four measures. The woodwind section includes M. C., M. B., M. Eb, and M. (B.C.). The brass section includes CM. C, CM. Bb, CM. Eb, and CM. (B.C.). The reed section includes BL. C, BL. Bb, BL. Eb, and BL. (B.C.). The bass line is provided for Bass and Basso Continuo (B.C.). The keyboard section includes Malicorne (Mal.), Piano, and Strings. The percussion section includes A. B. (Acoustic Bass), Bgo. Dr. (Bongos), Timb. (Timbales), C. Dr. (Congas), Cowbell, Snare Rim Shaker, Tom Drum, Snare Drum, Bass Drum, and Drum Set. The score includes various musical notations such as dynamics (mf), articulation (>), and chord symbols (Cm).



M. C. *mf*

M. B. *mf*

M. Eb *mf*

M. (B.C.) *mf*

CM. C *mf*

CM. Bb *mf*

CM. Eb *mf*

CM. (B.C.) *mf*

BL. C *mf*

BL. Bb *mf*

BL. Eb *mf*

BL. (B.C.) *mf*

Bass *mf*

Chord Chart *mf*

Mal. *mf*

Piano *mf*

Strings *mf*

A. B. *mf*

Bgo. Dr. *mf*

Timb. *mf*

C. Dr. *mf*

Cowbell *mf*

Snare Rim *mf*

Shaker *mf*

Tom Drum *mf*

Snare Drum *mf*

Bass Drum *mf*

Drum Set *mf*

mf

This musical score is for the song "La Copa De La Vida" and is page 9 of the arrangement. It features a variety of instruments and a chord chart. The instruments include:

- M. C (Melodica C)
- M. Bb (Melodica Bb)
- M. Eb (Melodica Eb)
- M. (B.C.) (Melodica Bass Clef)
- CM. C (Cornet Major C)
- CM. Bb (Cornet Major Bb)
- CM. Eb (Cornet Major Eb)
- CM. (B.C.) (Cornet Major Bass Clef)
- BL. C (Bass Line C)
- BL. Bb (Bass Line Bb)
- BL. Eb (Bass Line Eb)
- BL. (B.C.) (Bass Line Bass Clef)
- Bass
- Chord Chart
- Mal. (Maracas)
- Piano
- Strings
- A.B. (African Bells)
- Bgo Dr. (Bongos)
- Timb. (Tambourine)
- C. Dr. (Congas)
- Cowbell
- Snare Rim Shaker
- Tom Drum
- Snare Drum
- Bass Drum
- Drum Set

The score is written in 4/4 time with a key signature of two flats (Bb and Eb). The music is divided into four measures. The piano part features a steady eighth-note accompaniment. The strings play sustained chords. The percussion instruments provide a rhythmic foundation. The chord chart indicates the following chords: Cm, G7, Cm, and Fm.

La Copa De La Vida

12

H

M. C.
M. B.
M. Eb
M. (B.C.)
CM. C
CM. Bb
CM. Eb
CM. (B.C.)
BL. C
BL. Bb
BL. Eb
BL. (B.C.)
Bass
Chord Chart
Mal.
Piano
Strings
A. B.
Bgo. Dr.
Timb.
C. Dr.
Cowbell
Snare Rim
Shaker
Tom Drum
Snare Drum
Bass Drum
Drum Set

The musical score is arranged in a multi-staff format. The top section includes Melody (M. C., M. B., M. Eb, M. (B.C.)), Clarinets (CM. C, CM. Bb, CM. Eb, CM. (B.C.)), Brass (BL. C, BL. Bb, BL. Eb, BL. (B.C.)), Bass, Chord Chart, Saxophone (Mal.), Piano, and Strings. The bottom section features a Drum Set consisting of A. B., Bgo. Dr., Timb., C. Dr., Cowbell, Snare Rim, Shaker, Tom Drum, Snare Drum, Bass Drum, and Drum Set. The score is written in a key signature of two flats and a 4/4 time signature. The Chord Chart and Saxophone parts include chord symbols such as Cm, Fm/C, and Fm/C Cm.

1

Solos (begin 2nd time)

G7

Cm

G7

Cm

M. C
48
optional bass line
play 2nd & 3rd time only
optional bass line

M. Bb
48
play 2nd & 3rd time only
optional bass line

M. Eb
48
play 2nd & 3rd time only
optional bass line

M. (B.C)
48
play 2nd & 3rd time only

CM C
48

CM Bb
48

CM Eb
48

CM. (B.C)
48

BL C
48
play 2nd & 3rd time only

BL Bb
48
play 2nd & 3rd time only

BL Eb
48
play 2nd & 3rd time only

BL (B.C)
48
play 2nd & 3rd time only

Bass
48
optional
play 2nd & 3rd time only
optional bass line

Chord Chart
48
play 2nd & 3rd time only

Mal.
48
G7 Cm G7 Cm

Piano
48
optional bass line
play 2nd & 3rd time only

Strings
48

A.B
48

Bgo. Dr.
48

Timb.
48

C. Dr.
48

Cowbell
48

Snare Rim
48

Shaker
48

Tom Drum
48

Snare Drum
48

Bass Drum
48

Drum Set
48

K

Oda

This musical score is for the piece "La Copa De La Vida" (Oda), page 15. It features a variety of instruments and a chord chart. The instruments listed on the left are: M. C, M. Bb, M. Eb, M. (B.C), CM. C, CM. Bb, CM. Eb, CM. (B.C), BL. C, BL. Bb, BL. Eb, BL. (B.C), Bass, Chord Chart, Mal., Piano, Strings, A.B., Bgo. Dr., Timb., C. Dr., Cowbell, Snare Rim Shaker, Tom Drum, Snare Drum, Bass Drum, and Drum Set. The score includes dynamic markings such as *ff* and *f*, and performance instructions like "play 2nd time only". The Chord Chart shows chords including Fm/C, Cm, and Fm/C. The score is written in a key signature of two flats and a 4/4 time signature.

This musical score is for the piece "La Copa De La Vida" and is page 16 of the arrangement. It features a variety of instruments and parts:

- Melodic Instruments:** M. C (Melodica Clarinet), M. Bb (Melodica Bb), M. Eb (Melodica Eb), and M. (B.C.) (Melodica Bass Clarinet).
- Comping Instruments:** CM C, CM Bb, CM Eb, and CM (B.C.) (Comping Melodica).
- Woodwinds:** BL C, BL Bb, BL Eb, and BL (B.C.) (Bassoon).
- Low End:** Bass (Electric Bass).
- Chord Chart:** A section providing chord symbols: Cm, Fm/C, Cm, Cm, Cm, Fm/C, Fm/C, Cm.
- Keyboard:** Mal (Mallets).
- Piano:** Piano (Acoustic Piano).
- Strings:** Strings (Violins and Cellos).
- Drum Set:** A.B. (African Bells), Bgo. Dr. (Bongos), Timb. (Tambourine), C. Dr. (Congas), Cowbell, Snare Rim Shaker, Tom Drum, Snare Drum, Bass Drum, and Drum Set (overall drum part).

The score is written in a key signature of two flats (Bb and Eb) and a 4/4 time signature. It includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte), and articulation like accents. The piece is divided into four measures, with a repeat sign at the end of the first measure.

65

M. C

M. B \flat

M. Eb

M. (B.C.)

CM. C

CM. B \flat

CM. Eb

CM. (B.C.)

BL. C

BL. B \flat

BL. Eb

BL. (B.C.)

Bass

Chord Chart

Mal.

Piano

Strings

A.B.

Bgo. Dr.

Timb.

C. Dr.

Cowbell
Snare Rim
Shaker

Tom Drum

Snare Drum

Bass Drum

Drum Set

The musical score is arranged in a standard orchestral layout. It includes parts for four melodic instruments (M. C, M. B \flat , M. Eb, M. (B.C.)), four chordal instruments (CM. C, CM. B \flat , CM. Eb, CM. (B.C.)), four bass instruments (BL. C, BL. B \flat , BL. Eb, BL. (B.C.)), a Bass line, a Chord Chart, a Mal. (Maracas) part, a Piano part, a Strings section, and a full Drum Set (A.B., Bgo. Dr., Timb., C. Dr., Cowbell, Snare Rim Shaker, Tom Drum, Snare Drum, Bass Drum, Drum Set). The score is in 4/4 time and features a key signature of two flats. A first ending bracket is present at the top left, starting at measure 65 and ending at measure 72. The dynamic marking *ff* is used in the melodic parts. The Chord Chart and Mal. parts include chord symbols: Fm/C, Fm/C, Cm, (E), (G), (F) (Ab), (G) (Bb), (Ab), (Bb)(Ab).

M

This musical score is for the piece "La Copa De La Vida" and is page 18. It features a variety of instruments and parts:

- Brass:** M. C., M. Bb, M. Eb, M. (B. C.), BL. C, BL. Bb, BL. Eb, BL. (B. C.), Bass.
- Woodwinds:** CM. C, CM. Bb, CM. Eb, CM. (B. C.), Mal.
- Strings:** Strings.
- Piano:** Piano.
- Chord Chart:** Chord Chart.
- Drum Set:** A.B., Bgo. Dr., Timb., C. Dr., Cowbell, Snare Rim, Shaker, Tom Drum, Snare Drum, Bass Drum, Drum Set.

The score includes dynamic markings such as *ff* and *f*, and chord symbols like (G), (E), C, (F), D, (G), E, and C. There are also performance instructions like "ON RIM" for the drums.

My Way

And now the end is near,
And so I face the final curtain,
My friends I'll say it clear,
I'll state my case of which I'm certain,
I've lived a life that's full,
I traveled each and every highway,
And more much more than this,
I did it my way...

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

The musical score is arranged for a large ensemble. It features 13 staves, each with an instrument label on the left. The instruments are: Flute, Clarinet in B \flat , Alto Sax, Tenor Sax, Baritone Sax, Horn in F, Trumpet in B \flat 1, Trumpet in B \flat 2, Trumpet in B \flat 3, Trombone 1, Trombone 2, Baritone (T.C.), Baritone (B.C.), and Tuba. The score is in 4/4 time with a key signature of two flats (B \flat and E \flat). The tempo is marked 'p' (piano). The music consists of a series of measures with various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several trills and triplets indicated by '3' over the notes. The Tuba part is primarily composed of sustained notes with long slurs. The Baritone (B.C.) part features a prominent triplet in the later measures.

This musical score is for the piece "My Way" and is marked with a box "A" and the number "2". The score is arranged for a large ensemble of instruments. The instruments listed on the left are: Fl. (Flute), Bb Cl. (B-flat Clarinet), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), B. Sax. (Baritone Saxophone), Hn. (Horn), Bb Tpt. 1 (B-flat Trumpet 1), Bb Tpt. 2 (B-flat Trumpet 2), Bb Tpt. 3 (B-flat Trumpet 3), Tbn. 1 (Trombone 1), Tbn. 2 (Trombone 2), Bar. (Baritone), Bari (B.C.) (Baritone in Bass Clef), and Tuba. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. The music features a variety of rhythmic patterns, including triplets and sixteenth notes, and is characterized by long, sweeping melodic lines. The Flute and Clarinet parts are particularly active, with many triplets and sixteenth-note runs. The Saxophone and Trumpet parts provide harmonic support and melodic counterpoints. The Trombone and Baritone parts are more sustained, often playing long notes or simple rhythmic patterns. The Tuba part is the lowest in the ensemble, providing a solid bass line. The score is divided into measures by vertical bar lines, and the instruments are grouped into systems. The overall style is that of a classic big band or concert band arrangement.

B My Way

This musical score is for the piece "My Way" and covers measures 15 through 24. The score is arranged for a large ensemble of instruments. The instruments listed on the left are: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Horn (Hn.), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), B♭ Trumpet 3 (B♭ Tpt. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Baritone (Bar.), Bari (B.C.), and Tuba. The music is written in a key signature of two flats (B♭ major or D minor) and a 4/4 time signature. The score includes various musical notations such as triplets, slurs, and dynamic markings like *f* (forte) and *p* (piano). A section marked with a box containing the letter "B" begins at measure 18. The page number "3" is located in the top right corner.

My Way

22

Fl. *fp* *f*

B♭ Cl. *fp* *f*

A. Sx. *fp* *f*

T. Sx. *fp* *ff*

B. Sx. *f*

22

Hn. *fp* *f*

B♭ Tpt. 1 *fp* *ff*

B♭ Tpt. 2 *mf* *ff*

B♭ Tpt. 3 *mf* *ff*

Tbn. 1 *f*

Tbn. 2 *ff*

Bar. *ff*

Bari (B.C.) *ff*

Tuba *fp* *f*

OVER THE RAINBOW

Words and Music by
E.Y. HARBURG and HAROLD ARLEN
Arranged by JACK BULLOCK

(SLOWLY)

The musical score is written for three staves in G major (one sharp) and 4/4 time. It begins with a tempo marking of 'SLOWLY' and a dynamic of 'mf'. The first system contains measures 1-3. The second system contains measures 4-7, with a 'To Coda' symbol at the end of measure 7. The third system contains measures 8-10, featuring a first ending (1.) and a second ending (2.) that leads to a coda. Dynamics include 'mf' and 'f'. The score concludes with a double bar line and repeat dots at the end of measure 10.

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Rainbow - C

Musical notation for measures 11, 12, and 13. Measure 11 features a treble clef with a series of eighth notes and a dynamic marking of *f*. Measures 12 and 13 continue the melodic line with various note values and rests.

Musical notation for measures 14, 15, and 16. Measure 14 shows a treble clef with a series of eighth notes. Measures 15 and 16 continue the melodic line with various note values and rests.

Musical notation for measure 17, marked *D.C. al Coda*. It features a treble clef with a series of eighth notes and a dynamic marking of *ff*.

CODA

Musical notation for measures 18 and 19, marked *mf ritard.*. It features a treble clef with a series of eighth notes and a dynamic marking of *mf*.

Musical notation for measures 20, 21, and 22. Measure 20 features a treble clef with a series of eighth notes. Measures 21 and 22 continue the melodic line with various note values and rests.

OVER THE RAINBOW

Bb

Words and Music by
E.Y. HARBURG and HAROLD ARLEN
Arranged by JACK BULLOCK

(SLOWLY)

mf

mf

mf

1 2 3

To Coda ⊕

4 5 6 7

1. 2.

f

8 9 10

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Over The Rainbow - Bb

Musical notation for measures 11, 12, and 13. Measure 11 starts with a treble clef, a key signature of two flats (Bb), and a 4/4 time signature. The melody consists of eighth notes. Measure 12 continues the melody. Measure 13 features a dynamic marking of *f* (forte) and a fermata over the final note.

Musical notation for measures 14, 15, and 16. Measure 14 begins with a dynamic marking of *f* (forte). Measure 15 shows a key signature change to one flat (B). Measure 16 ends with a sharp sign (#) on the staff.

Musical notation for measures 17, 18, and 19. Measure 17 has a dynamic marking of *ff* (fortissimo). Above the first staff, the instruction "D.C. al Coda" is written. Measure 19 includes a dynamic marking of *mf* (mezzo-forte) and the instruction "ritard." (ritardando).

CODA

Musical notation for measures 18 and 19, the CODA section. Measure 18 has a dynamic marking of *mf* and a fermata. Measure 19 includes a dynamic marking of *mf* and the instruction "ritard.".

Musical notation for measures 20, 21, and 22. Measure 20 has a dynamic marking of *mf*. Measure 21 features a key signature change to two flats (Bb). Measure 22 ends with a dynamic marking of *mf* and a fermata.

OVER THE RAINBOW

E_b

Words and Music by
E.Y. HARBURG and HAROLD ARLEN
Arranged by JACK BULLOCK

SLOWLY

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Kainow - ED

Musical notation for measures 11, 12, and 13. Measure 11 features a treble clef with a melodic line of eighth notes and a bass line with a single note. Measure 12 shows a treble clef with a melodic line of quarter notes and a bass line with a single note. Measure 13 features a treble clef with a melodic line of quarter notes and a bass line with a single note. Dynamics include *f* in measure 13.

Musical notation for measures 14, 15, and 16. Measure 14 features a treble clef with a melodic line of eighth notes and a bass line with a single note. Measure 15 shows a treble clef with a melodic line of eighth notes and a bass line with a single note. Measure 16 features a treble clef with a melodic line of quarter notes and a bass line with a single note. Dynamics include *f* in measure 14.

Musical notation for measure 17. Measure 17 features a treble clef with a melodic line of quarter notes and a bass line with a single note. Dynamics include *ff*. The instruction *D.C. al Coda* is written above the staff.

Musical notation for measures 18 and 19. Measure 18 features a treble clef with a melodic line of quarter notes and a bass line with a single note. Measure 19 features a treble clef with a melodic line of quarter notes and a bass line with a single note. Dynamics include *mf* and *ritard.*. The instruction **CODA** is written above the staff.

Musical notation for measures 20, 21, and 22. Measure 20 features a treble clef with a melodic line of quarter notes and a bass line with a single note. Measure 21 shows a treble clef with a melodic line of quarter notes and a bass line with a single note. Measure 22 features a treble clef with a melodic line of quarter notes and a bass line with a single note. Dynamics include *mf* and *ritard.*.

OVER THE RAINBOW

Bass Clef

Words and Music by
E.Y. HARBURG and HAROLD ARLEN
Arranged by JACK BULLOCK

SLOWLY

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OVER THE RAINBOW - Bass Clef

Musical notation for measures 11, 12, and 13. The score consists of three staves in bass clef with a key signature of two flats. Measure 11 features a melodic line with eighth notes and a bass line with quarter notes. Measure 12 continues the melodic line with a fermata over the final note. Measure 13 shows a melodic line with a fermata and a bass line with a half note. A dynamic marking of *f* is present in measure 13.

Musical notation for measures 14, 15, and 16. The score consists of three staves in bass clef. Measure 14 has a melodic line with eighth notes and a bass line with quarter notes, marked with *f*. Measure 15 continues the melodic line with a fermata over the final note. Measure 16 shows a melodic line with a fermata and a bass line with a half note.

Musical notation for measures 17, 18, and 19. The score consists of three staves in bass clef. Measure 17 has a melodic line with eighth notes and a bass line with quarter notes, marked with *ff*. Measure 18 continues the melodic line with a fermata over the final note. Measure 19 shows a melodic line with a fermata and a bass line with a half note. A dynamic marking of *ff* is present in measure 19.

Musical notation for measures 18 and 19, labeled as the Coda. The score consists of three staves in bass clef. Measure 18 has a melodic line with eighth notes and a bass line with quarter notes, marked with *mf* and *ritard.*. Measure 19 continues the melodic line with a fermata over the final note, marked with *mf* and *ritard.*. A **CODA** symbol is present at the beginning of measure 18.

Musical notation for measures 20, 21, and 22. The score consists of three staves in bass clef. Measure 20 has a melodic line with eighth notes and a bass line with quarter notes. Measure 21 continues the melodic line with a fermata over the final note. Measure 22 shows a melodic line with a fermata and a bass line with a half note. A dynamic marking of *mf* is present in measure 22.

Rhythm

OVER THE RAINBOW

Words and Music by
E.Y. HARBURG and HAROLD ARLEN
Arranged by JACK BULLOCK

(SLOWLY)

Musical notation for measures 1-3. The score is in 4/4 time with a key signature of two flats (Bb and Eb). Measure 1 starts with a treble clef, a common time signature, and a dynamic marking of *mf*. The first staff contains a half note Eb, followed by a quarter note Cm, and a half note Gm. The second staff contains a half note Eb7, followed by a quarter note Ab, and a half note Abmaj7. The third staff contains a half note Eb7, followed by a quarter note Ab, and a half note Ab7. Measure numbers 1, 2, and 3 are indicated below the bass staff.

Musical notation for measures 4-7. Measure 4 starts with a treble clef and a common time signature. The first staff contains a half note Gm7, followed by a quarter note Eb, and a half note Gm7. The second staff contains a half note Eb, followed by a quarter note Ab6, and a half note Abm6. The third staff contains a half note Eb, followed by a quarter note C9, and a half note F7. Measure 5 contains a half note Eb, followed by a quarter note C9, and a half note Fm. Measure 6 contains a half note Eb, followed by a quarter note C9, and a half note Fm. Measure 7 contains a half note Eb, followed by a quarter note C9, and a half note Fm. Measure numbers 4, 5, 6, and 7 are indicated below the bass staff. The section ends with a double bar line and a circled cross symbol labeled "To Coda".

Musical notation for measures 8-10. Measure 8 starts with a treble clef and a common time signature. The first staff contains a half note Eb, followed by a quarter note Fm7, and a half note Bb7. The second staff contains a half note Eb, followed by a quarter note Eb6, and a half note Eb. The third staff contains a half note Eb, followed by a quarter note Eb6, and a half note Eb. Measure 9 contains a half note Eb, followed by a quarter note Eb6, and a half note Eb. Measure 10 contains a half note Eb, followed by a quarter note Eb6, and a half note Eb. Measure numbers 8, 9, and 10 are indicated below the bass staff. The section is marked with first and second endings.

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OVER THE RAINBOW - Rhythm

Musical notation for measures 11-13. The system consists of three staves: Treble, Chords, and Bass. Measure 11 has a treble line with eighth notes and a bass line with quarter notes. Chords are Fm7 and Bb7. Measure 12 has a treble line with eighth notes and a bass line with quarter notes. Chords are Eb6. Measure 13 has a treble line with a dotted quarter note and eighth notes, and a bass line with quarter notes. Chords are Amaj7, A°, and Bb7 *ff*.

Musical notation for measures 14-16. The system consists of three staves: Treble, Chords, and Bass. Measure 14 has a treble line with eighth notes and a bass line with quarter notes. Chords are Eb, Eb6, and Eb. Measure 15 has a treble line with eighth notes and a bass line with quarter notes. Chords are C°. Measure 16 has a treble line with eighth notes and a bass line with quarter notes. Chords are Fm6 and C°.

Musical notation for measure 17. The system consists of three staves: Treble, Chords, and Bass. Measure 17 has a treble line with a dotted quarter note and eighth notes, and a bass line with quarter notes. Chords are Fm7, Bb9, and Bb9. The instruction "D.C. al Coda" is written above the treble staff. The dynamic *ff* is written below the treble staff.

Musical notation for measures 18-19. The system consists of three staves: Treble, Chords, and Bass. Measure 18 has a treble line with a dotted quarter note and eighth notes, and a bass line with quarter notes. Chords are Eb. The dynamic *mf* is written below the treble staff. Measure 19 has a treble line with eighth notes and a bass line with quarter notes. Chords are Fm7. The instruction "ritard." is written above the treble staff and below the bass staff.

Musical notation for measures 20-22. The system consists of three staves: Treble, Chords, and Bass. Measure 20 has a treble line with eighth notes and a bass line with quarter notes. Chords are Bb7 and E7. Measure 21 has a treble line with eighth notes and a bass line with quarter notes. Chords are Eb, Fm7/Bb, and Bb7. Measure 22 has a treble line with a dotted quarter note and eighth notes, and a bass line with quarter notes. Chords are Ebmaj7. The instruction "ritard." is written vertically below the bass staff.

PEP BAND CHEERS

Superman So So Do So So Do So Do / So So Do So So Mi Re Re

Imperial March Mi Mi Mi Do So Mi Do So Mi

Iron Man Mi So So La La Do Ti Do Ti Do Ti So So La La (Repeat)

Mari Bros Mi Mi Mi Do Mi So So

Malaguena Mi Mi Mi Mi Fa Fa Fa Fa So Fa (Repeat)

Harmony Ti Ti Ti Ti Do Do Do Do Re Do (Repeat)

Get Ready For This So So So Do Do Re Re

So So So Te Te Do Do

So So So Do Do Re Re

So So So Te Te Do Re

Eye of The Tiger So So Fa So So Fa So So Fa Me (Repeat)

Harmony Te Te La Te Te La Te Te La So (Repeat)

More...

Suavemente: Groove (Cm - G - G - Cm)

C Minor Groove: (C Minor)

Antonio Groove: Do Te Le So (Bb Blues)

Harmony: So Fa Me Re

12 Bar Groove: (Bb Blues)

Two Ceremonial Marches

1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

Maestoso $\text{♩} = 88$

Flute

Oboe

1 B♭ Clarinet

2 B♭ Clarinet

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1 B♭ Trumpet (Cornet)

2 B♭ Trumpet (Cornet)

F Horn

Trombone 1

Trombone 2, Baritone, Bassoon

Tuba

Percussion

Cr. Cym. S.D. B.D. Timp. Tune F & Bb

Piano Reduction

Maestoso $\text{♩} = 88$

f *rit.* *div.* *unis.*

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9 **A** Andante ♩ = 96 **B**

Fl. *mf*

Ob.

1 Cl. *mf*

2 Cl. *mf*

B. Cl. *mf* *simile*

A. Sax. *mf* *simile*

T. Sax. *mf* *simile*

Bar. Sax. *mf* *simile*

A Andante ♩ = 96 **B**

1 Tpt. (Cnt.)

2 Tpt. (Cnt.)

Hn. *mf* *simile*

Trb. 1 *mf* *simile*

Trb. 2, Bar., Bsn. *mf* *simile*

Tuba *mf* *simile*

1 Perc.

2 Perc.

A Andante ♩ = 96 **B**

Pno. Red. *mf* *simile*

The musical score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.). The second system includes Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horn (Hn.), Trombone 1 (Trb. 1), Trombone 2, Baritone, and Bassoon (Trb. 2, Bar., Bsn.), and Tuba. The third system includes Percussion (Perc. 1, 2) and Piano Reduction (Pno. Red.). Section A is marked 'Andante' with a tempo of 96 and a dynamic of 'mf'. Section B is marked with a box 'B'. The word 'simile' is used to indicate that the dynamics should remain the same as in the previous section.

18

Fl.

Ob.

1
Cl.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpt.
(Cnt.)

2

Hn.

Trb. 1

Trb. 2,
Bar.,
Bsn.

Tuba

Susp. Cym. (yarn mallets) } *p* *mf* *Ly.*

1
Perc.

2

Pno. Red.

1. 47 || 2. rit. div. unis. div.

Fl.

Ob.

1 rit. div. unis. div.

Cl.

2 rit. f 3

B. Cl.

A. Sax. rit. f 3

T. Sax. rit. f 3

Bar. Sax. rit. f

1. unis. || 2. rit. div. unis. div.

Tpt. (Cnt.)

2 rit. f 3

Hn. rit. f 3

Trb. 1 rit. f

Trb. 2, Bar., Bsn. rit. f

Tuba rit. f

1 rit. f 3

Perc.

2 rit. f 3

Pno. Red. 1. 3 || 2. 3

Y8554

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARITONE SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

GUITAR

PIANO

BASS

DRUMS

AUX. PERC.

Musical score for Runaway Baby - 2, measures 9-16. The score includes parts for Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax, Trumpets 1-4, Trombones 1-4, Guitar, Piano, Bass, Drums, and Aux. Percussion. The music is in 4/4 time and features a complex harmonic structure with various chords and melodic lines.

9 10 11 12 13 14 15 16

ALTO SAX I
ALTO SAX 2
TENOR SAX I
TENOR SAX 2
BARITONE SAX

TRUMPET 1
TRUMPET 2
TRUMPET 3
TRUMPET 4

(PLAY ONLY 2'S ONLY)

TROMBONE 1
TROMBONE 2
TROMBONE 3
TROMBONE 4

(PLAY ONLY 2'S ONLY)

GUITAR
PIANO

BASS
DRUMS
AUX. PERC.

(TROMBONE)

45 46 47 48 49 30 31 32

Musical score for Runaway Baby - 4, featuring various instruments including saxophones, trumpets, trombones, guitar, piano, and drums. The score is written in 4/4 time and includes a key signature of one flat (Bb). The instruments are arranged in staves from top to bottom: ALTO SAX 1, ALTO SAX 2, TENOR SAX 1, TENOR SAX 2, BARIOTONE SAX, TRUMPET 1, TRUMPET 2, TRUMPET 3, TRUMPET 4, TROMBONE 1, TROMBONE 2, TROMBONE 3, TROMBONE 4, GUITAR, PIANO, and DRUMS. The score includes various musical notations such as notes, rests, and dynamics. A section starting at measure 29 is marked with a box containing the number 29. The score ends at measure 32.

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARITONE SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

GUITAR

PIANO

BASS

DRUMS

AUX. PERC.

07011938
Runaway Baby - 5

34 35 36 37 38 39 40

TO CORA

43

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARITONE SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

GUITAR

PIANO

BASS

DRUMS

AUX. PERC.

07011938
Runway Baby - 6

41 42 43 44 45 46 47

(BELL OR RIDE (IF NO AUX))

TRIANGLE

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

ENOR SAX 2

RITONE SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

GUITAR

PIANO

BASS

DRUMS

AUX. PERC.

07011938
Runaway Baby - 7

♩ CODA

4L TO SAX 1

4L TO SAX 2

3NOB SAX 1

3NOB SAX 2

1TONE SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

3OMBONE 1

3OMBONE 2

3OMBONE 3

3OMBONE 4

GIUITAR

PIANO

BASS

DRUMS

UX, PERC.

1011938

navay Baby - 8

56

57

58

-5 15 35 965" data-label="Complex-Block">

59

-45 15 5 965" data-label="Complex-Block">

60

-85 15 45 965" data-label="Complex-Block">

61

-125 15 85 965" data-label="Complex-Block">

62

-165 15 125 965" data-label="Complex-Block">

63

-205 15 165 965" data-label="Complex-Block">

64

(GOLD - 10 US OR AS WRITTEN)

(65) OPEN FOR SOLOS - AS WRITTEN OR AD LIB.

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

SARITONE SAX

(FASSET BY LINE)

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

GUITAR

PIANO

(AP LIB 'RANKY')

BASS

PERUMS

(AP LIB 'RANKY')

AUX. PERC.

(AP LIB 'RANKY')

73 74 75 76 77 78 79 80 81

IX. PERC. 311938 Sawyer Baby - 10

TO SAX 1
TO SAX 2
VOR SAX 1
VOR SAX 2
TONE SAX
RUMPET 1
RUMPET 2
RUMPET 3
RUMPET 4
OMBONE 1
OMBONE 2
OMBONE 3
OMBONE 4
GUITAR
PIANO
BASS
DRUMS

REPEAT FOR AICE SOLOS

TO CONTINUE

Musical score for Runaway Baby - 11, measures 83-90. The score includes parts for Alto Sax 1-2, Tenor Sax 1-2, Baritone Sax, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, Drums, and Aux. Perc. The music is in 4/4 time with a key signature of one flat. Measure 83 starts with a dynamic of *f*. The saxophones play a rhythmic pattern of eighth notes. The trumpets and trombones play a similar pattern. The guitar and piano provide harmonic support with chords and single notes. The bass and drums play a steady groove. The score ends at measure 90.

L.T.O SAX 1
 T.O SAX 2
 W.O.R SAX 1
 W.O.R SAX 2
 TONE SAX
 TRUMPET 1
 TRUMPET 2
 TRUMPET 3
 TRUMPET 4
 TROMBONE 1
 TROMBONE 2
 TROMBONE 3
 TROMBONE 4
 GUITAR
 PIANO
 BASS
 DRUMS
 U.K. PERC.
 CONG. TRM.

91

Santa Claus Is Comin' To Town

Score

[Subtitle]

Coots & Gillespie
arr. Bernice

Moderate Swing



The score is arranged in a system of staves. The top section includes Melody C, Melody B \flat , Melody E \flat , and Melody Bass Clef, all marked *mf*. Below these are Bass Line C, Bass Line B \flat , Bass Line E \flat , and Bass Line Bass Clef. The bottom section includes Synthesizer and Bass Guitar, both marked *mf*. The key signature is B \flat major (two flats), and the time signature is 4/4. The melody consists of eighth and quarter notes. The bass lines provide harmonic support with chords and single notes. The synthesizer part mirrors the melody. The bass guitar part provides a simple bass line.

Chord progression (from Bass Line C):
F C C7 F Fm C Am
C G7 C Cm E \flat
E \flat B \flat B \flat 7 E \flat E \flat m B \flat Gm

Santa Claus Is Comin' To Town

A

This musical score is for the second page of the song "Santa Claus Is Comin' To Town". It features a variety of instruments and parts, including C, Bb, Eb, B.C., B.L. C, B.L. Bb, B.L. Eb, B.L. B.C., Synth, and Bass. The score is written in a key signature of two flats (Bb major) and a 4/4 time signature. The first system includes a section marked 'A' starting at measure 7. The C, Bb, Eb, and B.C. parts are melodic and rhythmic, while the B.L. C, B.L. Bb, B.L. Eb, and B.L. B.C. parts provide harmonic support with chords. The Synth and Bass parts also contribute to the overall texture. Chord diagrams are provided for the C, Bb, Eb, B.C., Synth, and Bass parts, showing the specific chord voicings for each measure. The chords are: Cm7, F7, Bb, Bb, Eb, Bb, Bb7, Eb, Ebm, Bb, Gm.

Santa Claus Is Comin' To Town

15

C

B \flat

E \flat

B.C.

B

15

B.L. C

B.L. B \flat

B.L. E \flat

B.L. B.C.

Synth

Bass

The musical score is arranged in a system of staves. The top four staves (C, B \flat , E \flat , B.C.) are in the original key of B \flat major. The bottom four staves (B.L. C, B.L. B \flat , B.L. E \flat , B.L. B.C.) are in the key of C major. The Synth and Bass staves are in the original key of B \flat major. The score includes a key signature change from B \flat major to C major, indicated by a 'B' in a box above the first staff of the B.L. C part. The score includes various musical notations such as notes, rests, and accidentals, as well as chord symbols like Cm7, F7, B \flat , B \flat 7, E \flat , B7, E \flat , C7, Dm7, G7, C, G7, F, C7, F, D7, Am7, D7, G7, C, G7, C, A7, Cm7, F7, B \flat , B \flat 7, E \flat , B \flat 7, E \flat , C7, Cm7, F7, B \flat , B \flat 7, E \flat , B \flat 7, E \flat , C7.

The musical score is arranged for a variety of instruments and includes chord diagrams. A box labeled 'C' is placed above the first staff (C) at the beginning of the fourth measure. The score is divided into systems, with the first system containing C, Bb, Eb, and B.C. staves, and the second system containing B.L. C, B.L. Bb, B.L. Eb, and B.L. B.C. staves. The Synth and Bass parts are shown in a grand staff format. Chord diagrams are provided for each measure, such as F7, F#dim, Gm, C7, F7, F#aug, Bb, Eb, Bb, Bb7, Eb, and Ebm.

Santa Claus Is Comin' To Town

30 D *D.S. al Coda* E

C
B \flat
E \flat
B.C.
B.L. C
B.L. B \flat
B.L. E \flat
B.L. B.C.
Synth
Bass

f

Santa Claus Is Comin' To Town

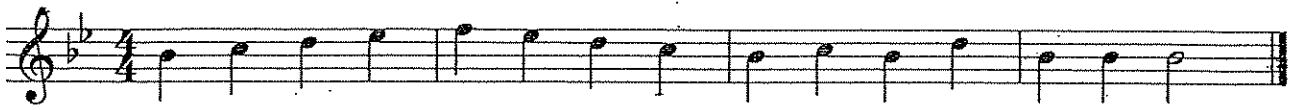
This musical score is for the song "Santa Claus Is Comin' To Town" and is page 6 of the arrangement. It features a variety of instruments and parts, all starting at measure 39. The instruments and parts are:

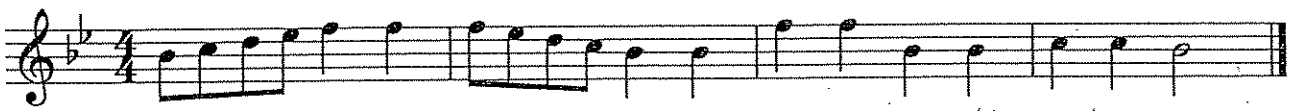
- C:** Clarinet in C, Treble clef, key signature of two flats.
- Bb:** Clarinet in Bb, Treble clef, key signature of two flats.
- Eb:** Clarinet in Eb, Treble clef, key signature of one flat.
- B.C.:** Bass Clarinet, Bass clef, key signature of two flats.
- B.L. C:** Bassoon in C, Treble clef, key signature of two flats.
- B.L. Bb:** Bassoon in Bb, Treble clef, key signature of two flats.
- B.L. Eb:** Bassoon in Eb, Treble clef, key signature of one flat.
- B.L. B.C.:** Bassoon in Bass Clarinet, Bass clef, key signature of two flats.
- Synth:** Synthesizer, Treble and Bass clefs, key signature of two flats.
- Bass:** Bass, Bass clef, key signature of two flats.

The score shows the beginning of a section at measure 39. The C, Bb, Eb, and B.C. parts have notes on the first two staves of their respective staves. The B.L. C, B.L. Bb, B.L. Eb, and B.L. B.C. parts have notes on the first two staves of their respective staves. The Synth part has notes on the first two staves of its respective staff. The Bass part has notes on the first two staves of its respective staff. The rest of the staves are empty.

C

Sight Reading Exercises

1 


2 


3 

4 

5 

6 

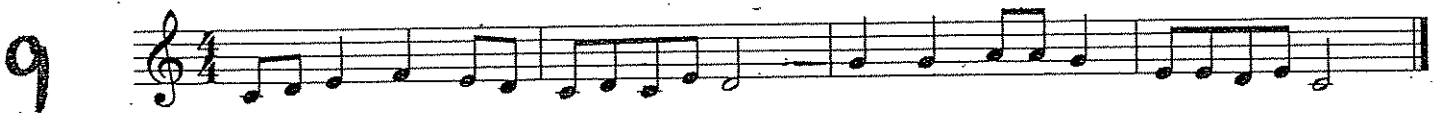
7 

8 

9 

Bb-Low

Sight Reading Exercises



Bb - High

Sight Reading Exercises

1

2

3

4

5

6

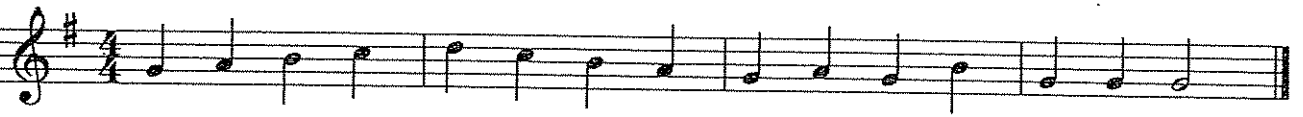
7

8

9

E_b

Sight Reading Exercises

1 


2 

3 

4 

5 

6 

7 

8 

9 

Sight Reading Exercises

1 

2 

3 

4 

5 

6 

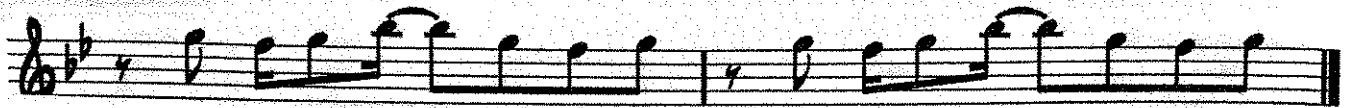
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8 

9 

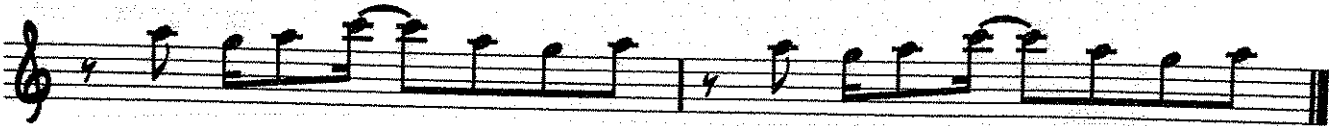
Sponsor Song 2017 - Horn Lick

C INSTRUMENTS (TREBLE)



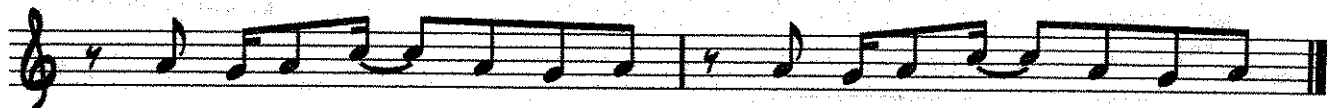
G F G Bb G F G G F G Bb G F G

B-FLAT INSTRUMENTS (HIGH)



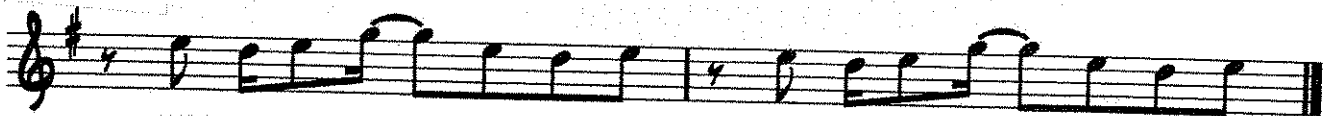
A G A C A G A A G A C A G A

B-FLAT INSTRUMENTS (LOW)



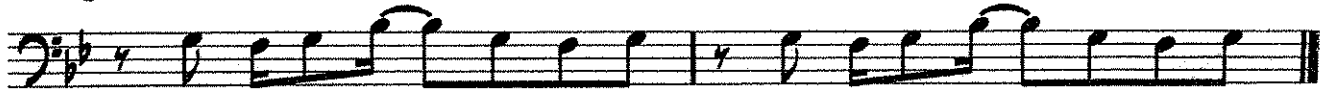
A G A C A G A A G A C A G A

E-FLAT INSTRUMENTS



E D E G E D E E D E G E D E

C INSTRUMENTS (BASS)



G F G Bb G F G G F G Bb G F G

TUBA



G F G Bb G F G G F G Bb G F G

Chords

Gm, Bb, Dm, F

**Grade
2**

Leading to "Command" of the Concert Band!

FULL CONDUCTOR SCORE
Catalog No. 024-3860-01

The Star Spangled Banner

**Arranged by
Robert W. Smith**



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The Star Spangled Banner

Arranged by
Robert W. Smith

Instrumentation

Full Conductor Score	1
Flute	10
Oboe	2
1st Bb Clarinet	6
2nd Bb Clarinet	6
Bb Bass Clarinet	2
Bassoon	2
E♭ Alto Saxophone	8
B♭ Tenor Saxophone	2
E♭ Baritone Saxophone	2
1st B♭ Trumpet	5
2nd B♭ Trumpet	5
F Horn	4
Trombone	6
Baritone BC	2
Baritone TC	2
Tuba	4
Bells	2
Timpani	1
Percussion 1: Snare Drum, Bass Drum	4
Percussion 2: Crash Cymbals, Suspended Cymbal	2
Piano/Keyboard (optional)	1

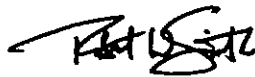
Program Notes

On September 14, 1814, United States soldiers at Fort McHenry (Baltimore, MD) raised a huge American flag in celebration of a crucial victory over the British during the War of 1812. The sight of the "broad stripes and bright stars" inspired Francis Scott Key to write lyrics that eventually became the national anthem of United States of America. Key's poignant words gave significance and relevance to the iconic national symbol that has and will endure throughout the ages.

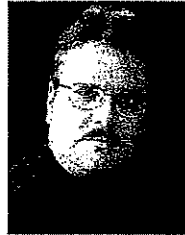
Notes to the Conductor

I have scored this traditional setting of *The Star Spangled Banner* for developing bands and for those ensembles that may have a limited rehearsal time or instrumentation. It was my goal to provide an arrangement that sounds "full," yet is within the range of developing ensembles. In addition, more mature groups will find the arrangement to be very easy to prepare, and virtually performance-ready as sight-read.

I hope that you and the band find this arrangement of *The Star Spangled Banner* to be a valued addition to your library. Best wishes for your continued musical success!



About the Arranger



Robert W. Smith (b. 1958) is one of the most popular and prolific composers of concert band and orchestral literature in America today. He has over 600 publications in print with the majority composed and arranged through his long association with Warner Bros. Publications and the Belwin catalog.

Mr. Smith's credits include many compositions and productions in all areas of the music field. His original works for winds and percussion have been programmed by countless military, university, high school, and middle school bands throughout the United States, Canada, Europe, Australia, South America and Asia. His *Symphony #1 (The Divine Comedy)*, *Symphony #2 (The Odyssey)* and *Africa: Ceremony, Song and Ritual* have received worldwide critical acclaim. His educational compositions such as *The Tempest*, *Encanto*, and *The Great Locomotive Chase* have become standards for developing bands throughout the world. His numerous works for orchestras of all levels are currently some of the most popular repertoire available today. His music has received extensive airplay on major network television as well as inclusion in multiple motion pictures. From professional ensembles such as the United States Navy Band and the Atlanta Symphony to school bands and orchestras throughout the world, his music speaks to audiences in any concert setting.

As a conductor and clinician, Mr. Smith has performed throughout the United States, Canada, Japan, Europe and Australia. He is the principal conductor of the American Symphonic Winds and the American Festival Philharmonic Orchestra, professional recording ensembles based in Washington D. C. He has recently completed production of *Symphony No. 3 (Don Quixote)*, the fourth in a series of compact disc recordings of his best-known works for concert band. In addition, he is co-creator of the Expressions Music Curriculum. This comprehensive Pre-K through 12 music program includes *Band Expressions*, an innovative new approach to teaching music through the band.

Mr. Smith is the Director of Product Development and is an exclusive composer for the C. L. Barnhouse Company and Walking Frog Records. In addition, he is currently teaching in the Music Industry program at Troy University in Troy, Alabama. His teaching responsibilities are focused in music composition, production, publishing and business.

CD Recording Available



WFR362
DARK ODYSSEY:
ALBUM FOR THE YOUNG
The Washington Winds
Edward Peterson - Conductor

Contents: Air of Mobility (Swearingen), Bells (R. W. Smith), Christmas Feast (Shaffer), Dark Odyssey (Grice), Dock the Halls With Drums and Voices (arr. R. W. Smith), Dueling Dragons (R. W. Smith), Frietabli (Shaffer), Heroism (Hawkins), Independence (Hall/arr. Conaway), Joyful and Thrumphant (Huckaby), Little Star (Grice), Midnight Avenger (Mock), Navarre (R. W. Smith), Peace Like A River (arr. R. W. Smith), Prevailing Winds (R. W. Smith), Santa's Holiday Favorites (arr. Swearingen), Shades of Gold (Huckaby), Sol Invictus (Conaway), The Star Spangled Banner (arr. R. W. Smith), Storm Clouds (Swearingen), The Thunderer (Souza/arr. Shaffer), 12 The Clock Strikes (Grice), Wonders of the Universe (Grice)

THE STAR SPANGLED BANNER

Conductor Score
024-3860-00

arr. by Robert W. Smith
(ASCAP)

Majestic 3

Flute

Oboe

1st B♭ Clarinet

2nd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Majestic 3

1st B♭ Trumpet

2nd B♭ Trumpet

F Horn

Trombone

Baritone

Tuba

Bells

Timpani

Percussion 1
(Snare Dr., Bass Dr.)

Percussion 2
(Crash Cym.,
Sus. Cym.)

Piano/Keyboard
(Optional)

The score is written for a full orchestra and piano/keyboard. It features a key signature of one flat (B♭) and a 3/4 time signature. The tempo is marked 'Majestic'. The score is divided into two systems, each starting with a '3' in a box, indicating a three-measure rest. The woodwind section includes Flute, Oboe, 1st and 2nd B♭ Clarinets, B♭ Bass Clarinet, Bassoon, E♭ Alto Saxophone, B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The brass section includes 1st and 2nd B♭ Trumpets, F Horn, Trombone, Baritone, and Tuba. The percussion section includes Snare and Bass Drums, Crash and Suspended Cymbals, and Bells. The piano/keyboard part is optional. Dynamics include *f* (forte) and *mp* (mezzo-piano). The score includes various musical notations such as slurs, accents, and dynamic markings.

FL.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sax

T. Sax.

Bar. Sax.

1st Tpt.

2nd Tpt.

Hn.

Trb.

Bar.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

Pno.

FL. *mp*

Ob. *mp*

1st Cl. *mp*

2nd Cl. *mp*

B. Cl. *mp*

Bsn. *mp*

A. Sax *mp*

T. Sax *mp*

Bar. Sax *mp*

1st Tpt. *mf* Solo

2nd Tpt.

Hn. *mp*

Trb.

Bar. *mp*

Tuba

Bells

Timp. *p*

Perc. 1 *pp*

Perc. 2 *pp* *mp*

Pno. *mp*

Fl. *f*

Ob. *f*

1st Cl. *f*

2nd Cl. *f*

B. Cl. *mp* *f*

Bsn. *f*

A. Sax *f*

T. Sax *f*

Bar. Sax. *f*

1st Tpt. *f* *tutti*

2nd Tpt. *f*

Hn. *f*

Trb. *p* *f*

Bar. *f*

Tuba *f*

Bells *f*

Timp. *f*

Perc. 1 *mf*

Perc. 2 *pp* *mp* *p* *f* *tutti*

Pno. *f*

(opt.)

FL.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sax

T. Sax.

Bar. Sax.

1st Tpt.

2nd Tpt.

Hn.

Trb.

Bar.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

Pno.

STUDENT GROOVE ROAD MAP

- 1) Groove 4x (soft *p*)
- 2) Groove 4x + Clapping
- 3) Groove 4x + Small Ensemble Horn Lick
- 4) Groove 4x + Small Ensemble Horn Lick
+ Smooth Lick + Build Up Last 2
- 5) Hit 4x (loud *f*)
- 6) Solo Section (soft *p*)
- 7) Groove 4x + Smooth Lick + Build Up Last 2
- 8) Drum Solo 8x (loud *f*)
Staccato (short) Piano Notes
- 9) Hit 4x
- 10) Ending Hold

HORN LICK

C Instruments: E—B B A

Bb Instruments: F#—C# C# B

Eb Instruments: C#—G# G# F#

SMOOTH LICK

C Instruments: E—D E

Bb Instruments: F#—E F#

Eb Instruments: C#—B C#

HIT

C Instruments: B-B-B-B-B B-B A-B

Bb Instruments: C#-C#-C#-C#-C# C#-C# B-C#

Eb Instruments: G#-G#-G#-G#-G# G#-G# F#-G#

PIANO GROOVE

Bass Line: E B B A

Chords: G Bm Am

C PART (D MAJOR)

The Swallowtail Jig

Traditional Irish
arr. Bernice

Em D

5 Em D Em 1.

10 Em Em Em Bm 2.

15 Em D Em Em 1. 2.

Bb PART LOW (D MAJOR)

The Swallowtail Jig

Traditional Irish
arr. Bernice

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It consists of four staves of music. The first staff begins with a double bar line and a repeat sign, followed by a series of eighth notes. Above the staff, the chords F#m and E are indicated. The second staff starts at measure 6 and includes a first and second ending bracket. Above the staff, the chords F#m, E, F#m, F#m, and F#m are indicated. The third staff starts at measure 12 and includes a first and second ending bracket. Above the staff, the chords F#m, C#m, F#m, and E are indicated. The fourth staff starts at measure 18 and includes a first and second ending bracket. Above the staff, the chords F#m and F#m are indicated.

Bb PART HIGH (D MAJOR) **The Swallowtail Jig**

Traditional Irish
arr. Bernice

F#m E

6 F#m E F#m F#m F#m

1. 2.

12 F#m C#m F#m E

18 F#m F#m

1. 2.

E♭ PART LOW (D MAJOR)

The Swallowtail Jig

Traditional Irish
arr. Bernice

C#m

B



C#m

B

C#m

C#m



C#m

C#m

G#m

C#m



B

C#m

C#m



E♭ PART HIGH (D MAJOR) **The Swallowtail Jig**

Traditional Irish
arr. Bernice

C#m B

6 C#m B C#m C#m

11 C#m C#m G#m C#m

17 B C#m C#m

1. 2.

1. 2.

BASS CLEF HIGH (D MAJOR)

The Swallowtail Jig

Traditional Irish
arr. Bernice

Em

D



6

Em

D

Em

Em



11

Em

Em

Bm

Em

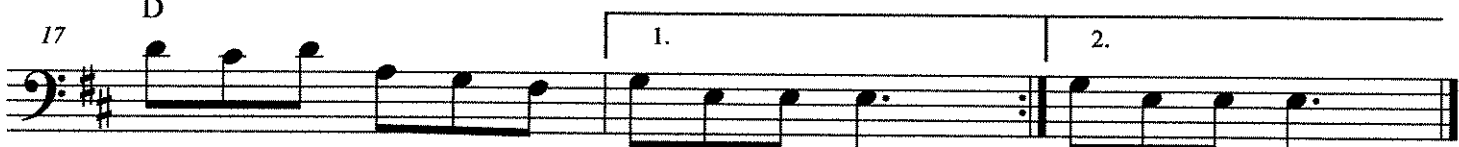


17

D

Em

Em



TUBA (D MAJOR)

The Swallowtail Jig

Traditional Irish
arr. Bernice

Em

D



6

Em

D

Em

Em



11

Em

Em

Bm

Em

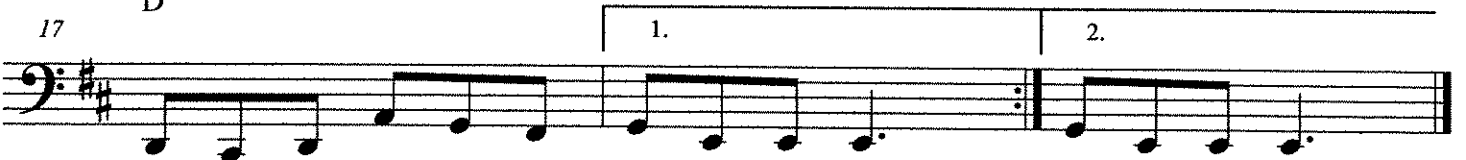


17

D

Em

Em



TAKE ON ME

Music by PAL WAAKTAAR and MAGNE FURUHOLMNE
 Words by PAL WAAKTAAR, MAGNE FURUHOLMNE and MORTON HARKET
 Arranged by JOHN BERRY

TEACHING AIDS For The Director:

1. This tune will be a challenge, but it will be fun for the band and the audience if everyone puts in the necessary work. There are also some "Long Blows" (like 12-bar phrases with nowhere to breathe), so staggered breathing must be worked out, especially for the Trumpets. There is also a need for super accurate performance of rhythms by everyone. You may consider rehearsing the Rhythm Section in advance. There will be plenty of things to work out, and the Rhythm Section has to be TIGHT before the rest of the band can be tight. Also, all students will need to practice with a metronome.

2. The Piano part is complicated at times, with separate rhythmic parts for each hand. In certain passages, you may want to have the player choose L.H. only or R.H. only, depending on the ability (or presence) of a bassist.

3. Depending on the tempo, the Drummer may find the Hi-Hat 8ths at m. 33 to be difficult. If so, the drummer could play H.H. quarter notes or quarter followed by two 8ths, etc. The 8th notes are also written for the Shaker (Aux. Perc.) if you have a player.

4. The Guitar has several "as written" segments, most notably mm. 21-33 (and simpler segments at mm. 44 and 53). Most guitarists don't get ample opportunities to read, so this a good opportunity. If reading is too difficult, they can simply play the notated chords as whole notes and half notes.

5. At the end (mm. 80-83), the 4-bar decrescendo emulates the fade-out ending of the original recording. You can slow it down a bit if you wish. I wish you the best on this worthy challenge!

John Berry

Unison Patterns

The musical score is written for a band and includes the following parts and markings:

- C TREBLE CLEF INSTRUMENTS:** Starts with a tempo marking of **TECHNO-POP ♩ = 156** and a dynamic of **mf**.
- B \flat INSTRUMENTS:** Dynamic of **mf**.
- E \flat INSTRUMENTS:** Dynamic of **mf**.
- BASS CLEF INSTRUMENTS:** Dynamic of **mf**.
- TRUMPETS:** Dynamic of **mf**. Includes markings for **GR.** and **TR.**
- AUX. PERC. (TAMBOURINE):** Dynamic of **mf**.

The score is divided into two main sections, **A** and **B**. Section **B** features a decrescendo ending, indicated by a hairpin and a **f** dynamic marking.



This page of a musical score is arranged in a standard Western format, with the page number '9' at the top right. The score is organized into systems, each containing a staff for a specific instrument. The instruments listed on the left side of the page are:

- FLUTE
- ALTO SAX 1
- ALTO SAX 2
- TENOR SAX 1
- TENOR SAX 2
- BARITONE SAX
- TRUMPET 1
- TRUMPET 2
- TRUMPET 3
- TROMBONE 1
- IMBONE 2 & 3
- TUBA
- GUITAR
- PIANO
- BASS
- DRUMS
- AUX. PERC.

The notation includes various musical symbols such as notes, rests, stems, and beams. Dynamics markings like *mf* (mezzo-forte) and *f* (forte) are used throughout. Chord symbols are present, including $E^{\flat}M7$, $Dm7$, $F7$, $Cm7$, B^{\flat} , and $Dm7$. The score is divided into measures, with measure numbers 9, 10, 11, 12, 13, 14, 15, and 16 indicated at the bottom of the page.

AUX. PERC.

DRUMS

BASS

PIANO

GUITAR

TUBA

TROMBONE 2 & 3

TROMBONE 1

TRUMPET 3

TRUMPET 2

TRUMPET 1

BARITONE SAX

TENOR SAX 2

TENOR SAX 1

ALTO SAX 2

ALTO SAX 1

FLUTE

21

(OPT. PLAY WHOLE OR HALF NOTES CHOSEN)

2

FLUTE
 ALTO SAX 1
 ALTO SAX 2
 TENOR SAX 1
 TENOR SAX 2
 BARITONE SAX
 TRUMPET 1
 TRUMPET 2
 TRUMPET 3
 TROMBONE 1
 TROMBONE 2 & 3
 TUBA
 GUITAR
 PIANO
 BASS
 DRUMS
 AUX. PERC.

Chord markings: $E^{\flat}Maj7$, $Gm7$, $F7$, $Cm7$, $Dm7$, $E^{\flat}Maj7$, B^{\flat} , $F7$, $Cm7$, $E^{\flat}Maj7$.

FLUTE

ALTO SAX I

ALTO SAX 2

TENOR SAX I

TENOR SAX 2

BARITONE SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TROMBONE 1

TROMBONE 2 & 3

TUBA

GIUKAR

PIANO

BASS

DRUMS

AUX. PERC.

Musical score for a jazz band, measures 33-40. The score includes parts for Flute, Alto Sax I & II, Tenor Sax I & II, Baritone Sax, Trumpets 1-3, Trombones 1-3, Tuba, Guitar, Piano, Bass, Drums, and Auxiliary Percussion. The music is in 4/4 time with a key signature of one flat. Measure numbers 33, 34, 35, 36, 37, 38, 39, and 40 are indicated at the bottom of the staves.

TO CODA

41

FLUTE

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARITONE SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TROMBONE 1

EB TROMBONE 2 & 3

TUBA

GUITAR

PIANO

BASS

DRUMS

AUX. PERC.

(SMALL NOTES OPT.)

(LOWER NOTE OPT.)

41 42 43 44 45 46 47

FLUTE

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARITONE SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TROMBONE 1

IMBONE 2 & 3

TUBA

GUITAR

PIANO

BASS

DRUMS

AUX. PERC.

ALUTE

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARITONE SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TROMBONE 1

TROMBONE 2 & 3

TUBA

GUITAR

PIANO

BASS

DRUMS

AUX. PERC.

Musical score for measures 63-69. The score is arranged in a standard jazz band format with 13 staves. The instruments are: Alute, Alto Sax 1, Alto Sax 2, Tenor Sax 1, Tenor Sax 2, Baritone Sax, Trumpet 1, Trumpet 2, Trumpet 3, Trombone 1, Trombone 2 & 3, Tuba, Guitar, Piano, Bass, Drums, and Auxiliary Percussion. The music is in 4/4 time with a key signature of one sharp (F#). The score shows various musical notations including notes, rests, dynamics (mf, f), and articulation marks (accents, slurs). The piano part includes chord symbols such as Cm7, Eb, and EbM7. The drum part includes various rhythmic patterns and accents.

63 64 65 66 67 68 69

FLUTE

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARITONE SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TROMBONE 1

TROMBONE 2 & 3

TUBA

GUITAR

PIANO

BASS

DRUMS

AUX. PERC.

70 71 72 73 74 75 76

FLUTE

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARITONE SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TROMBONE 1

IMBONE 2 & 3

TUBA

GUITAR

PIANO

BASS

DRUMS

AUX. PERC.

Musical score for a jazz band, measures 77-84. The score includes parts for Flute, Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax, Trumpet 1, 2, & 3, Trombone 1, Imbone 2 & 3, Tuba, Guitar, Piano, Bass, Drums, and Aux. Perc. The music is in 4/4 time and features complex rhythmic patterns and dynamics.



BEGINNING BAND

THE TEMPEST

ROBERT W. SMITH (ASCAP)

INSTRUMENTATION

1	Conductor	2	E♭ Baritone Saxophone	1	Timpani
8	C Flute	8	B♭ Trumpet	3	Percussion I (Snare Drum, Bass Drum, Triangle)
2	Oboe	4	Horn in F	3	Percussion II (Wind Chimes, Suspended Cymbal, Tambourine)
8	B♭ Clarinet	6	Trombone/Baritone/ Bassoon		
2	B♭ Bass Clarinet	4	Tuba		
6	E♭ Alto Saxophone	1	Mallet Percussion I (Bells)		
4	B♭ Tenor Saxophone (Baritone Treble Clef)	1	Mallet Percussion II (Xylophone)		

NOTES TO THE CONDUCTOR

THE TEMPEST was conceived and written as a concert/festival work for the developing band. It also serves as a musical vehicle to teach the concepts of phrasing, articulation, key modifications (accidentals), and musical texture.

The introductory statement in the clarinets and low woodwinds should be conveyed with a sense of mystery and impending energy. The entire woodwind choir begins the second phrase culminating the brass entrance as the storm is unleashed.

Measure 9 should be interpreted as aggressively as possible. The accents in the low brass and saxophones should be carefully rehearsed for consistency. The flute/clarinet/percussion ostinato at measure 18 should be carefully balanced to ensure the rhythmic intensity among parts. In contrast, the melodic statement in the horns and saxophones should be as legato as possible.

The conductor should take whatever liberties are necessary at measure 45 to ensure the proper balance between musical lines. The instrumentation of your ensemble should dictate the exact dynamic marking for each part. In the same fashion, please pay particular attention to the dynamic indications beginning in measure 69. Depending upon instrumentation, adjust the dynamic level of each entrance to ensure an even crescendo. The dissonant crescendo in the horns, saxophones, and clarinets in measure 73 should be exaggerated. You may wish to divide the clarinets as well if you have students who are comfortable over the break.

I hope you, your students, and your concert audience find THE TEMPEST to be a musically rewarding experience. Best of luck in your teaching endeavors.

Robert W. Smith



THE TEMPEST

CONDUCTOR

ROBERT W. SMITH

With energy! $J = 136-144$

Flute

Oboe

B \flat Clarinets

B \flat Bass Clarinet

E \flat Alto Saxophone

B \flat Tenor Saxophone (Baritone T.C.)

E \flat Baritone Saxophone

B \flat Trumpets

Horns in F

Trombone/Baritone/Bassoon

Tuba

Mallet Percussion I (Bells)

Mallet Percussion II (Xylophone)

Timpani

Percussion I (Snare Drum, Bass Drum, Triangle)

Percussion II (Wind Chimes, Suspended Cymbal, Tambourine)

Wind chimes

1 2 3 4

Fl. *mp*

Ob. *mp*

Cls.

B. Cl.

A. Sax. *mp* T. Sax. only ----- + Bar.

T. Sax. *mp* *p*

Bar. Sax. *mp*

Tpts.

Hns. in F

Tbn./Bar./Bsn. *p* +Tbn./Bar.

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp. *pp*

Perc. I *pp* opt. Snare roll -----

Perc. II *pp* Susp. Cym.

5 6 7 8

9

Fl. *f* *mp*

Ob. *f* *mp*

Cls. *f* *mp*

B. Cl. *f* *mp*

A. Sax. *f* *mp*

T. Sax. *f* *mp*

Bar. Sax. *f* *mp*

Tpts. *f* *mp*

Hns. in F *f* *mp*

Tbn./Bar./Bsn. *f* *mp*

Tuba *f* *mp*

Mlt. Perc. I *f* Bells *mp*

Mlt. Perc. II *f* Xylo. w/rubber mallets *mp*

Timp. *f* *p*

Perc. I *f* *p*

Perc. II *f* *p*

18

Fl. *ff* *mf*

Ob. *ff*

Cls. *ff* *mf*

B. Cl. *ff*

A. Sax. *ff*

T. Sax. *ff*

Bar. Sax. *ff*

Tpts. *ff*

Hns. in F *ff*

Tbn./Bar./Bsn. *ff*

Tuba *ff*

Mlt. Perc. I *ff* *mf*

Mlt. Perc. II *ff* *mf*

Timp. *ff*

Perc. I Triangle *mf*

Perc. II Tambourine *f* *mp*

Fl.

Ob.

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hns. in F

Tbn./Bar./Bsn.

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

mf

mf T. Sax. only

21 22 23 24

Detailed description: This is a conductor's score for page 6 of a piece. The score is arranged in a standard orchestral layout with staves for various instruments. The Flute (Fl.) part has a melodic line with accents. The Clarinet (Cls.) part has a rhythmic accompaniment. The Saxophone section (A. Sax., T. Sax., Bar. Sax.) has a melodic line starting in measure 21, with a dynamic marking of *mf* and a note that it is for T. Sax. only. The Horns in F (Hns. in F) and Trombones/Baritone/Saxophone (Tbn./Bar./Bsn.) parts have a melodic line starting in measure 21. The Percussion section (Mlt. Perc. I, Mlt. Perc. II, Timp., Perc. I, Perc. II) has a rhythmic accompaniment. The Tuba part is silent. The score is divided into four measures, numbered 21 to 24 at the bottom.

This musical score is for a conductor's part, spanning four measures (25-28). The instrumentation includes:

- Flute (Fl.):** Melodic line in treble clef with slurs and accents.
- Oboe (Ob.):** Rested throughout the measures.
- Clarinet (Cls.):** Melodic line in treble clef with slurs and accents.
- Bass Clarinet (B. Cl.):** Rested throughout the measures.
- Alto Saxophone (A. Sax.):** Melodic line in treble clef with a slur.
- Tenor Saxophone (T. Sax.):** Melodic line in treble clef with a slur.
- Baritone Saxophone (Bar. Sax.):** Rested throughout the measures.
- Trumpets (Tpts.):** Rested throughout the measures.
- Horns in F (Hns. in F):** Melodic line in treble clef with a slur.
- Trombone/Baritone/Saxophone (Tbn./Bar./Bsn.):** Rested throughout the measures.
- Tuba:** Rested throughout the measures.
- Middle Percussion I (Mit. Perc. I):** Rhythmic pattern in treble clef with accents.
- Middle Percussion II (Mit. Perc. II):** Rhythmic pattern in treble clef with accents.
- Timpani (Timp.):** Rested throughout the measures.
- Percussion I (Perc. I):** Rhythmic pattern in a simplified staff with vertical strokes.
- Percussion II (Perc. II):** Rhythmic pattern in a simplified staff with 'x' marks.

Fl.

Ob.

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hns. in F

Tbn./Bar./Bsn.

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

mp

mp

mp

mp

Fl.
Ob.
Cls.
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
Tpts.
Hns. in F
Tbn./Bar./Bsn.
Tuba
Mlt. Perc. I
Mlt. Perc. II
Timp.
Perc. I
Perc. II

tr
tr
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
mp
mp
p
p
p
ff
ff
ff
f

45

opt. 8va

Fl. *mf*

Ob. *mf*

Cls.

B. Cl. *mp*

A. Sax. *mf*

T. Sax. *mp*

Bar. Sax. *mp*

Tpts.

Hns. in F *mf*

Tbn./Bar./Bsn. *mp*

Tuba *mp*

Mlt. Perc. I *mf*

Mlt. Perc. II *mf*

Timp. *mp* Snares off

Perc. I *mf* Tambourine

Perc. II *mf*

45

46

47

48

Fl.

Ob.

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hns. in F

Tbn./Bar./Bsn.

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

Detailed description: This is a page of a musical score for a conductor, labeled 'Conductor - 13'. It contains 14 staves of music. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet (Cls.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpets (Tpts.), Horns in F (Hns. in F), Trombone/Baritone/Saxophone (Tbn./Bar./Bsn.), Tuba, Mallet Percussion I (Mlt. Perc. I), Mallet Percussion II (Mlt. Perc. II), Timpani (Timp.), Percussion I (Perc. I), and Percussion II (Perc. II). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music is arranged in four measures across the page. The Flute and Oboe parts feature melodic lines with long slurs. The Clarinet and Bass Clarinet parts have rhythmic patterns with accents. The Saxophone parts have melodic lines with slurs. The Trumpets and Horns parts have rhythmic patterns with accents. The Mallet Percussion parts have rhythmic patterns with accents. The Timpani part has a rhythmic pattern with accents. The Percussion I part has a rhythmic pattern with accents. The Percussion II part has a rhythmic pattern with accents.

Fl.

Ob.

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hns. in F

Tbn./Bar./Bsn.

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

63

loco

Fl.

Ob.

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hns. in F

Tbn./Bar./Bsn.

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

opt. Snare roll

Susp. Cym.

61 62 63 64

Conductor - 17

This page of a musical score, labeled 'Conductor - 17', contains parts for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cls.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.). The brass section includes Trumpets (Tpts.), Horns in F (Hns. in F), Trombones/Baritone/Euphonium (Tbn./Bar./Bsn.), and Tuba. The percussion section includes Mallet Percussion I (Mlt. Perc. I), Mallet Percussion II (Mlt. Perc. II), Timpani (Timp.), Percussion I (Perc. I), and Percussion II (Perc. II). The score is divided into four measures, numbered 65 through 68 at the bottom. Dynamics include *mp* (mezzo-piano), *f* (forte), and *p* (piano). A 'div.' (divisi) instruction is present above the Flute part in measure 67. The key signature has one flat, and the time signature is 4/4.

Fl.

Ob.

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hns. in F

Tbn./Bar./Bsn.

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

p *cresc. poco a poco*

mf

f

mf *cresc. poco a poco*

mf

p *cresc. poco a poco*

mf *cresc. poco a poco*

p *cresc. poco a poco*

p *cresc. poco a poco*

p *cresc. poco a poco*

Fl. *f*

Ob. *f*

Cls. *mp* *f*

B. Cl. *f*

A. Sax. *mp* *f* div.

T. Sax. *f*

Bar. Sax. *f*

Tpts. *f* div.

Hns. in F *mp* *f*

Tbn./Bar./Bsn. *f*

Tuba *f*

Mlt. Perc. I *f*

Mlt. Perc. II *f*

Timp. *f*

Perc. I *f*

Perc. II *p* *f* no ring

390

(MED. UP)

TENOR MADNESS

-SONNY ROLLINS

Handwritten musical notation for the first system, including notes and chords:

Chords: B \flat 7, E \flat 7, B \flat 7, E \flat 7, B \flat 7, G7#9, C-7, F7, B \flat 7

Empty musical staff.

Empty musical staff.

Empty musical staff.

390 B♭

(MED. UP)

TENOR MADNESS

- SONNY ROLLINS

Handwritten musical notation for "Tenor Madness" by Sonny Rollins. The score is in 4/4 time and consists of three staves of music. The first staff has four measures with chords C7, F7, C7, and C7. The second staff has four measures with chords F7, C7, C7, and A7#9. The third staff has four measures with chords D-7, G7, C7, and C7. The notation includes eighth and quarter notes, rests, and bar lines.

9 Count Tones
Start on Low Bb, F, or Tuning Bb.

The musical score consists of 14 staves, each representing a different instrument. The instruments are: Fl., Bb Cl. 1, Bb Cl. 2, A. Sx., T. Sx., Bb Tpt. 1, Bb Tpt. 2, Bb Tpt. 3, Hn., Tbn. 1, Tbn. 2, Euph., and Tuba. Each staff begins with a treble clef (except for the tuba, which has a bass clef) and a key signature of two flats (Bb and F). The notes are arranged in a sequence of 9 counts, with slurs indicating the duration of each count. The notes are: 1. Bb, 2. C, 3. D, 4. E, 5. F, 6. G, 7. A, 8. Bb, 9. C. The notes are written on the staff lines, with the first note (Bb) always on the second line from the bottom. The slurs are placed above the notes, and the notes are connected by a continuous line, indicating a smooth, flowing exercise.

Warm-ups - Pg.3

24

Fl.

B \flat Cl. 1

B \flat Cl. 2

A. Sax.

T. Sax.

24

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hrn.

Tbn. 1

Tbn. 2

Euph.

Tuba

Detailed description: This page contains musical notation for warm-up exercises, measures 24 through 27. The score is organized into two systems of staves. The first system includes Flute (Fl.), Clarinet 1 (B \flat Cl. 1), Clarinet 2 (B \flat Cl. 2), Alto Saxophone (A. Sax.), and Tenor Saxophone (T. Sax.). The second system includes Trumpet 1 (B \flat Tpt. 1), Trumpet 2 (B \flat Tpt. 2), Trumpet 3 (B \flat Tpt. 3), Horn (Hrn.), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Euphonium (Euph.), and Tuba. Each instrument part consists of a single staff with a treble clef (except for Trombone 1, Euphonium, and Tuba, which use bass clefs). The notation shows a sequence of notes across four measures, with many notes beamed together and connected by slurs, indicating a melodic line. The key signature is one flat (B \flat), and the time signature is 4/4. Measure numbers 24, 25, 26, and 27 are indicated at the beginning of each system.

Warm-ups - Pg.4

E, Low Bb / Slurred 8th notes to F

34

Fl.

B \flat Cl. 1

B \flat Cl. 2

A. Sax.

T. Sax.

34

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hrn.

Tbn. 1

Tbn. 2

Euph.

Tuba

Detailed description: This page contains musical notation for warm-up exercises, measures 34 through 37. The score is arranged in two systems. The first system includes parts for Flute (Fl.), Clarinets 1 and 2 (B \flat Cl. 1, B \flat Cl. 2), Saxophones (A. Sax., T. Sax.), and the second system includes parts for Trumpets (B \flat Tpt. 1, B \flat Tpt. 2, B \flat Tpt. 3), Horns (Hrn.), Trombones (Tbn. 1, Tbn. 2), Euphonium (Euph.), and Tuba. Each instrument part features a melodic line of eighth notes slurred together, starting on E and ending on F. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings (p, mp, mf, f, sfz) to guide the performer. The measures are numbered 34, 35, 36, and 37 at the beginning of each staff.

Warm-ups - Pg.5

This musical score is for a warm-up exercise, spanning measures 42 to 47. It is arranged for a full band and includes the following parts:

- Fl.** (Flute)
- B♭ Cl. 1** (B-flat Clarinet 1)
- B♭ Cl. 2** (B-flat Clarinet 2)
- A. Sx.** (Alto Saxophone)
- T. Sx.** (Tenor Saxophone)
- B♭ Tpt. 1** (B-flat Trumpet 1)
- B♭ Tpt. 2** (B-flat Trumpet 2)
- B♭ Tpt. 3** (B-flat Trumpet 3)
- Hrn.** (Horn)
- Tbn. 1** (Tenor Trombone 1)
- Tbn. 2** (Tenor Trombone 2)
- Euph.** (Euphonium)
- Tuba**

The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. Measures 42-47 feature a melodic line for the woodwinds and saxophones, which is then supported by the brass and percussion. The woodwinds and saxophones play a rhythmic pattern of eighth and sixteenth notes. The brass parts consist of sustained notes, often with slurs, and the percussion provides a steady rhythmic accompaniment. The score is divided into two systems, with measures 42-47 in the first system and measures 48-53 in the second system.

Bb, F, Low Bb / One Octave Slur 2 Tongue 2

49

Fl.
B \flat Cl. 1
B \flat Cl. 2
A. Sx.
T. Sx.

49

B \flat Tpt. 1
B \flat Tpt. 2
B \flat Tpt. 3
Hn.

Tbn. 1
Tbn. 2
Euph.
Tuba

This musical score page, titled "Warm-ups - Pg.7", contains measures 37 through 40. It is divided into two systems of staves. The first system includes five woodwind parts: Flute (Fl.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), Alto Saxophone (A. Sax.), and Tenor Saxophone (T. Sax.). The second system includes seven brass and percussion parts: B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), B♭ Trumpet 3 (B♭ Tpt. 3), Horn (Hn.), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Euphonium (Euph.), and Tuba. Measures 37 and 38 feature active melodic lines for the woodwinds, while measures 39 and 40 consist of sustained notes for all instruments, indicated by long horizontal lines and fermatas. The score is written in a key signature of one flat (B♭) and a common time signature (C).

65

Fl.
B♭ Cl. 1
B♭ Cl. 2
A. Sax.
T. Sax.

65

B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Hrn.

Tbn. 1
Tbn. 2
Euph.
Tuba

Warm-ups - Pg.9

73

Fl.

B \flat Cl. 1

B \flat Cl. 2

A. Sax.

T. Sax.

73

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hrn.

Tbn. 1

Tbn. 2

Euph.

Tuba

Detailed description: This page of a musical score contains warm-up exercises for measures 73 through 76. The score is organized into two systems of staves. The first system includes five staves for Flute (Fl.), B \flat Clarinet 1 (B \flat Cl. 1), B \flat Clarinet 2 (B \flat Cl. 2), Alto Saxophone (A. Sax.), and Tenor Saxophone (T. Sax.). The second system includes four staves for B \flat Trumpet 1 (B \flat Tpt. 1), B \flat Trumpet 2 (B \flat Tpt. 2), B \flat Trumpet 3 (B \flat Tpt. 3), and Horn (Hrn.). The third system includes four staves for Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Euphonium (Euph.), and Tuba. Each staff begins with a treble clef (except for the Tuba, which has a bass clef) and a key signature of one flat (B \flat). The warm-up consists of a sequence of notes: a half note G \flat (B \flat), a quarter note A \flat (B \flat), a quarter note B \flat , a quarter note C \flat (B \flat), a quarter note D \flat (B \flat), a quarter note E \flat (B \flat), a quarter note F \flat (B \flat), a quarter note G \flat (B \flat), a quarter note A \flat (B \flat), a quarter note B \flat , a quarter note C \flat (B \flat), a quarter note D \flat (B \flat), a quarter note E \flat (B \flat), a quarter note F \flat (B \flat), and a half note G \flat (B \flat). The notes are written on a five-line staff with a key signature of one flat. The first system shows the notes for the five instruments, with some notes beamed together. The second system shows the notes for the four instruments, with some notes beamed together. The third system shows the notes for the four instruments, with some notes beamed together. The page number 73 is written at the beginning of each system.

Warm-ups - Pg.10

2 Note / Slurred 16ths to F

The musical score consists of 13 staves, each representing a different instrument. The first five staves (Flute, Bb Clarinet 1, Bb Clarinet 2, Alto Saxophone, Tenor Saxophone) are in treble clef. The last eight staves (Bb Trumpet 1, Bb Trumpet 2, Bb Trumpet 3, Horn, Trombone 1, Trombone 2, Euphonium, Tuba) are in bass clef. The key signature has one flat (Bb). The score is divided into four measures, numbered 76, 77, 78, and 79. Each measure contains a melodic line for each instrument, with slurs indicating phrasing. The first measure (76) features a complex melodic line with many slurs and ties. The subsequent measures (77-79) show a more rhythmic and melodic progression. The instruments are arranged in a standard orchestral layout, with woodwinds on the left and brass on the right.

Fl.

Bb Cl. 1

Bb Cl. 2

A. Sx.

T. Sx.

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba

Warm-ups - Pg.11

This musical score is for a warm-up exercise, spanning measures 83 to 92. It is arranged for a full band and includes the following instruments: Flute (Fl.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), B♭ Trumpet 3 (B♭ Tpt. 3), Horn (Hn.), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Euphonium (Euph.), and Tuba. The score is written in a key signature of one flat (B♭ major or D minor) and a 4/4 time signature. The warm-up consists of a series of rhythmic patterns and melodic lines. Measures 83-87 feature a complex rhythmic pattern with eighth and sixteenth notes, often beamed together. Measures 88-92 feature a simpler, more melodic pattern with quarter and eighth notes. The notation includes various articulations such as slurs, accents, and dynamic markings like 'p' (piano) and 'f' (forte). The score is presented in a standard orchestral layout with staves for each instrument, and the measures are numbered at the beginning of each staff.

Warm-ups - Pg.12

58

Fl.

B♭ Cl. 1

B♭ Cl. 2

A. Sx.

T. Sx.

58

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hrn.

Tbn. 1

Tbn. 2

Euph.

Tuba

Detailed description: This page of a musical score contains warm-up exercises for measures 58 through 67. The score is arranged in two systems. The first system includes parts for Flute (Fl.), Clarinets 1 and 2 (B♭ Cl. 1, B♭ Cl. 2), Alto Saxophone (A. Sx.), and Tenor Saxophone (T. Sx.). The second system includes parts for Trumpets 1, 2, and 3 (B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3), Horns (Hrn.), Trombones 1 and 2 (Tbn. 1, Tbn. 2), Euphonium (Euph.), and Tuba. Each instrument part begins with a treble clef (except for Trombone 1, Euphonium, and Tuba, which use bass clefs). The music consists of rhythmic patterns and melodic lines, with many notes grouped by slurs. The key signature has one flat (B♭), and the time signature is 4/4. The page number '58' is printed at the beginning of each system.

Warm-ups - Pg. 13

3 Note Starred 3rds

The musical score is organized into two main sections. The first section, labeled '3 Note Starred 3rds', spans measures 93 to 98. The second section, labeled 'Warm-ups', spans measures 99 to 104. Each section contains 13 staves, one for each instrument listed below. The instruments are: Flute (Fl.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), B♭ Trumpet 3 (B♭ Tpt. 3), Horn (Hn.), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Euphonium (Euph.), and Tuba. The notation includes various note values, rests, and articulation marks, with large ovals grouping the notes in each staff across the two sections.

Fl.

B♭ Cl. 1

B♭ Cl. 2

A. Sax.

T. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba

Warm-ups - Pg.14

This musical score is a page of warm-up exercises for a band. It consists of 13 staves, each representing a different instrument. The instruments are: Flute (Fl.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), B♭ Trumpet 3 (B♭ Tpt. 3), Horn (Hrn.), Tuba 1 (Tbn. 1), Tuba 2 (Tbn. 2), Euphonium (Euph.), and Tuba. The score is divided into two systems. The first system includes Flute, B♭ Clarinet 1, B♭ Clarinet 2, Alto Saxophone, and Tenor Saxophone. The second system includes B♭ Trumpet 1, B♭ Trumpet 2, B♭ Trumpet 3, Horn, Tuba 1, Tuba 2, Euphonium, and Tuba. Each staff begins with a treble clef (except for the tubas which use a bass clef) and a key signature of one flat (B♭). The music is written in a rhythmic pattern of eighth and sixteenth notes, often beamed together. Large, horizontal oval brackets are drawn across the staves in each system, grouping the instruments into sections. The first system has four such brackets, and the second system has four as well. The page number '101' is written at the beginning of the first staff in both systems.

Warm-ups - Pg.15

4 Note/Group 16ths

108

Fl.

B♭ Cl. 1

B♭ Cl. 2

A. Sx.

T. Sx.

108

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba

Warm-ups - Pg.16

113

Fl.

B \flat Cl. 1

B \flat Cl. 2

A. Sax.

T. Sax.

114

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba

Detailed description: This page contains musical notation for warm-ups, measures 113 through 117. The score is arranged in two systems. The first system (measures 113-115) includes parts for Flute (Fl.), B \flat Clarinet 1 (B \flat Cl. 1), B \flat Clarinet 2 (B \flat Cl. 2), Alto Saxophone (A. Sax.), and Tenor Saxophone (T. Sax.). The second system (measures 116-117) includes parts for B \flat Trumpet 1 (B \flat Tpt. 1), B \flat Trumpet 2 (B \flat Tpt. 2), B \flat Trumpet 3 (B \flat Tpt. 3), Horn (Hn.), Tuba 1 (Tbn. 1), Tuba 2 (Tbn. 2), Euphonium (Euph.), and Tuba. Each instrument part features a melodic line with various rhythmic patterns and articulations, often grouped by slurs. The notation includes clefs, key signatures (one flat), and dynamic markings.

Warm-ups - Pg.17

This musical score is a page of warm-up exercises for a band. It is divided into two systems, each starting with a rehearsal mark *118*. The first system includes parts for Flute (Fl.), Clarinet 1 (B♭ Cl. 1), Clarinet 2 (B♭ Cl. 2), Alto Saxophone (A. Sx.), and Tenor Saxophone (T. Sx.). The second system includes parts for Trumpet 1 (B♭ Tpt. 1), Trumpet 2 (B♭ Tpt. 2), Trumpet 3 (B♭ Tpt. 3), Horn (Hn.), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Euphonium (Euph.), and Tuba. Each instrument part features a melodic line with eighth-note patterns, often with slurs and ties. The score is written in a key signature of one flat (B♭) and a common time signature (C). The notation includes various note values, rests, and articulation marks.

Score

We Know What You Whisper

Ludwig Goransson

Wakanda Forever

arr. Bernice

Driving $\text{♩} = 128$

A

B

Melody C

Melody Bb

Melody Eb

Melody (B.C.)

Counter melody C

Counter melody Bb

Counter melody Eb

Counter melody (B.C.)

Bass Line C

Bass Line Bb

Bass Line Eb

Bass Line (B.C.)

Chord Chart

Piano Strings

Bass Guitar

Synth Lead

Synth Brass

Mallets

Choir Synth

Drum Set

Snare Drum

Bass Drum

Floor Tom

African Drums

Taiko Drums

Suspended Cymbal

Double 8vb

optional - Double 8va

optional rim quarter notes

G(only)

f

mp

Chord Chart details: G(only) at measures 11 and 15.

Piano Strings details: Double 8vb in measures 1-10 and 14-15.

Bass Guitar details: Double 8vb in measures 1-10 and 14-15.

Mallets details: optional - Double 8va in measures 1-10 and 14-15.

Choir Synth details: optional - Double 8va in measures 1-10 and 14-15.

Drum Set details: mp in measures 1-10 and 14-15.

Snare Drum details: optional rim quarter notes in measures 1-10 and 14-15.

Floor Tom details: optional rim quarter notes in measures 1-10 and 14-15.

African Drums details: optional rim quarter notes in measures 1-10 and 14-15.

Taiko Drums details: optional rim quarter notes in measures 1-10 and 14-15.

Suspended Cymbal details: optional rim quarter notes in measures 1-10 and 14-15.

We Know What You Whisper

2

C

M. C
M. B^b
M. Eb
M. (B.C.)
CM. C
CM. B^b
CM. Eb
CM. (B.C.)
BL. C
BL. B^b
BL. Eb
BL. (B.C.)
Chord Chart
Pno. Str.
Bass Synth L.
Mal.
Ch. Syn.
D. S.
S. D.
B. D.
Floor Tom
Afr. D. Taiko
Sus. Cym.

mp cresc.
optional - G Whole Note

mp cresc.
optional - A Whole Note

mp cresc.
optional - E Whole Note

mp cresc.
optional - G Whole Note

G (only)

f G (only)

f G (only)

cresc.

cresc.

f *cresc.*

f *cresc.*

f *cresc.*

mp

f

This musical score is for the piece "We Know What You Whisper" and is marked with a forte (**f**) dynamic. It begins at measure 29. The score is arranged for a large ensemble, including:

- M. C. (Melodica C)
- M. B \flat (Melodica B-flat)
- M. E \flat (Melodica E-flat)
- M. (B.C.) (Melodica Bass Clef)
- CM. C (Clarinete C)
- CM. B \flat (Clarinete B-flat)
- CM. E \flat (Clarinete E-flat)
- CM. (B.C.) (Clarinete Bass Clef)
- BL. C (Bassoon C)
- BL. B \flat (Bassoon B-flat)
- BL. E \flat (Bassoon E-flat)
- BL. (B.C.) (Bassoon Bass Clef)
- Chord Chart (with chords: Gm, E \flat /B \flat , F)
- Pno. Str. (Piano Strings)
- Bass Synth L.
- Mal. (Maracas)
- Ch. Syn. (Charleston Synthesizer)
- D. S. (Drum Set)
- S. D. / B. D. (Snare Drum / Bass Drum)
- Floor Tom
- Afr. D. / Taiko (African Drum / Taiko)
- Sus. Cym. (Suspension Cymbal)

The score features a variety of rhythmic patterns, including a steady eighth-note accompaniment in the Mal. and Ch. Syn. parts, and a consistent eighth-note pulse in the D. S. part. The piano strings play sustained chords corresponding to the chord chart. The melodic instruments (M. and CM.) and woodwinds (BL.) are currently silent, indicated by whole rests.

[H] Cue Layer #2

M. C. *mf*

M. Bb *mf*

M. Eb *mf*

M. (B.C.) *mf*

CM. C

CM. Bb

CM. Eb

CM. (B.C.)

BL. C *mf*

BL. Bb *mf*

BL. Eb *mf*

BL. (B.C.) *mf*

Chord Chart

Pno. Str. *mf*

Bass Synth L. *mf*

Mal. *mf*

Ch. Syn. *mf*

D. S. *mf*

S. D. B. D.

Floor Tom

Afr. D. Taiko

Sus. Cym.

Detailed description: This is a page of a musical score for the piece 'We Know What You Whisper'. The page is numbered 7 in the top right corner. The score is arranged in a multi-stem format. At the top, there is a rehearsal mark [H] labeled 'Cue Layer #2'. The instruments listed on the left include: M. C. (Melody Clarinet), M. Bb (Melody B-flat Clarinet), M. Eb (Melody E-flat Clarinet), M. (B.C.) (Melody Bass Clarinet), CM. C (C Melody Clarinet), CM. Bb (B-flat Melody Clarinet), CM. Eb (E-flat Melody Clarinet), CM. (B.C.) (Bass Clarinet), BL. C (Bass Clarinet), BL. Bb (B-flat Bass Clarinet), BL. Eb (E-flat Bass Clarinet), BL. (B.C.) (Bass Clarinet), Chord Chart, Pno. Str. (Piano Strings), Bass Synth L. (Bass Synth Lead), Mal. (Mallets), Ch. Syn. (Chamber Synthesizer), D. S. (Drum Set), S. D. B. D. (Snare Drum, Drum, Bass Drum), Floor Tom, Afr. D. Taiko (African Drum/Taiko), and Sus. Cym. (Suspension Cymbal). The score begins at measure 47. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The dynamic marking *mf* (mezzo-forte) is used throughout. The Chord Chart shows the following chords: Cm (C minor), Gm (G minor), Eb (E-flat major), and F (F major). The Pno. Str. part shows sustained chords for Cm, Gm, Eb, and F. The Mal. part has a rhythmic pattern of eighth notes. The D. S. part has a rhythmic pattern of eighth notes. The other instruments have various rhythmic patterns, including eighth and sixteenth notes.

M. C

M. B \flat

M. E \flat

M. (B.C.)

CM. C

CM. B \flat

CM. E \flat

CM. (B.C.)

BL. C

BL. B \flat

BL. E \flat

BL. (B.C.)

Chord Chart

Pno. Str.

Bass Synth L.

Mal.

Ch. Syn.

D. S.

S. D. B. D.

Floor Tom

Afr. D. Taiko

Sus. Cym.

60

F

Cm

Crazy Fill

mp

mp

The image contains ten blank musical staves, each consisting of five horizontal lines. These staves are arranged vertically down the page, providing space for musical notation.

The page contains ten blank musical staves, each consisting of five horizontal lines. The staves are arranged vertically down the page, with a small gap between each one. A horizontal dotted line is positioned between the fourth and fifth staves from the top.

Flute

Name _____

- Please write the
note names for
#31, measures 1-4

1. A MOZART MELODY

Adaptation

2. ESSENTIAL ELEMENTS QUIZ

Draw these symbols where they belong and write in the note names before you play:

Clarinet

Name _____

- Write the note names for # 31, measures 1-4

31. A MOZART MELODY

Adaptation

32. ESSENTIAL ELEMENTS QUIZ *Draw these symbols where they belong and write in the note names before you play:*



△ △ _____ △

Alto Sax

Name _____

- Please write the
note names for
#31, measures 1-4

31. A MOZART MELODY

Adaptation

32. ESSENTIAL ELEMENTS QUIZ

Draw these symbols where they belong and
write in the note names before you play:

Tenor Sax

Name _____

- Please write the
note names for
#31, measures 1-4

1. A MOZART MELODY

Adaptation

2. ESSENTIAL ELEMENTS QUIZ

Draw these symbols where they belong and
write in the note names before you play:



Trumpet

Name _____

- Write the note names for #31, measures 1-4

31. A MOZART MELODY Adaptation

32. ESSENTIAL ELEMENTS QUIZ *Draw these symbols where they belong and write in the note names before you play:*



Trombone / Baritone

Name _____

- Please write the
note names for
#31, measures 1-4

31. A MOZART MELODY

Adaptation

32. ESSENTIAL ELEMENTS QUIZ

Draw these symbols where they belong and write in the note names before you play:

Tuba

Name _____

- Please write the
note names for
#31, measures 1-4

1. A MOZART MELODY

Adaptation

Musical notation for 'A MOZART MELODY' in 4/4 time, featuring a treble clef, a key signature of one flat, and a melody line with a large bracket over the final measures.

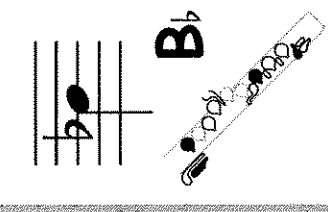
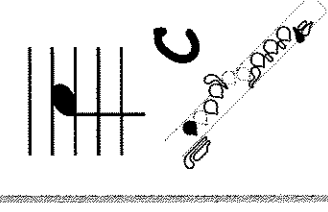
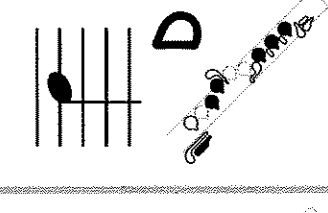
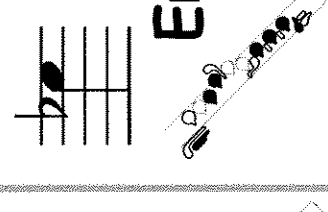
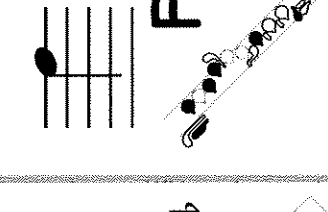
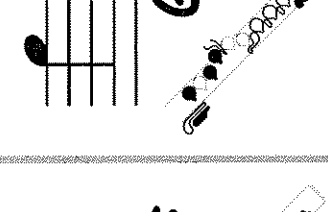
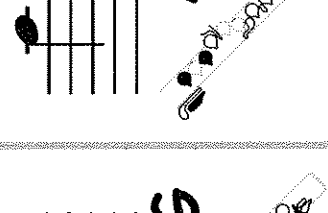
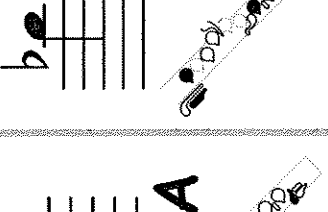
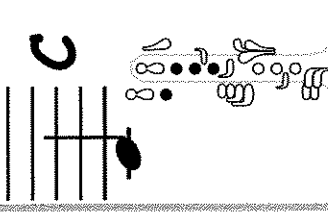
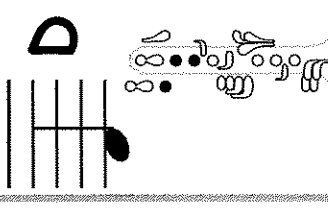
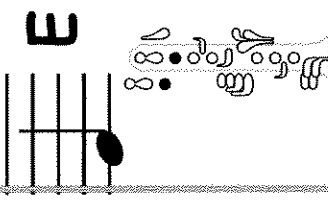
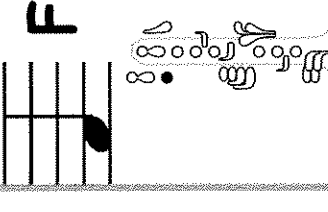
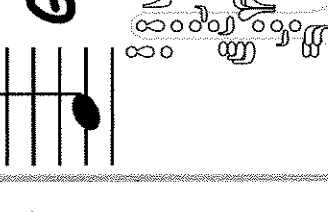

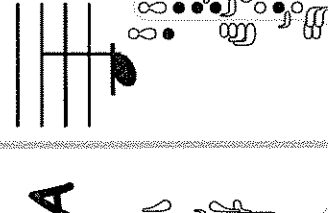
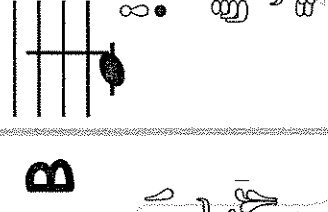
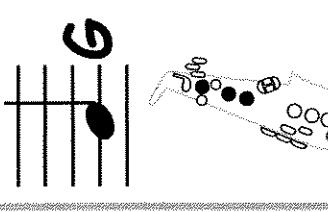
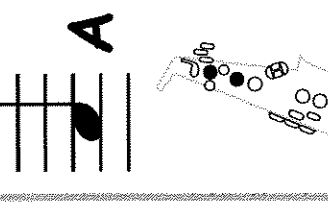
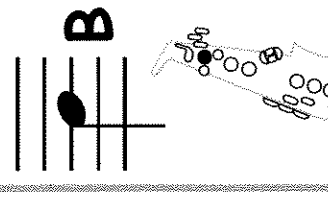
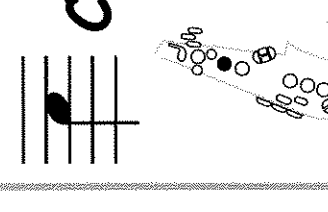
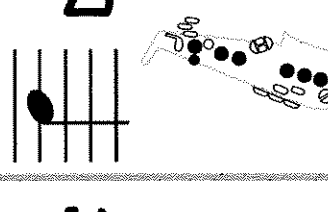
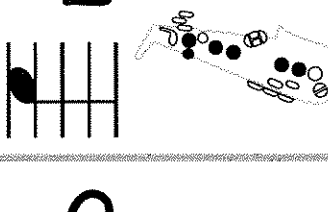
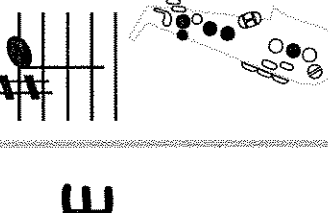
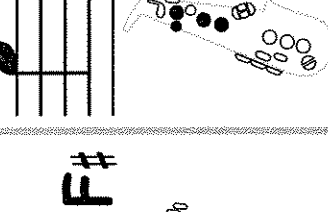
2. ESSENTIAL ELEMENTS QUIZ

Draw these symbols where they belong and write in the note names before you play:

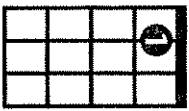
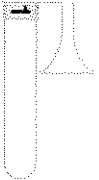

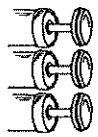

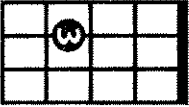
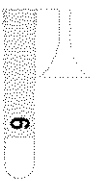

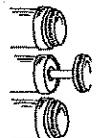
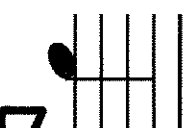

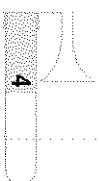
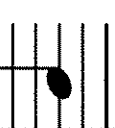
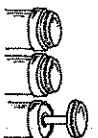

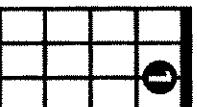


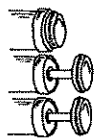


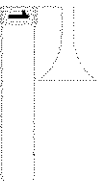
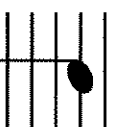
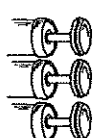



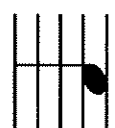
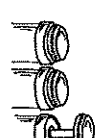
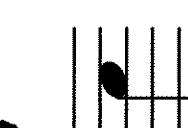

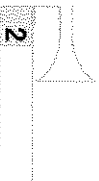
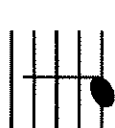
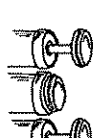




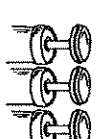



Musical notation for the 'ESSENTIAL ELEMENTS QUIZ' in 4/4 time, featuring a bass clef and a melody line.

B \flat Concert Scale - Fingering Chart

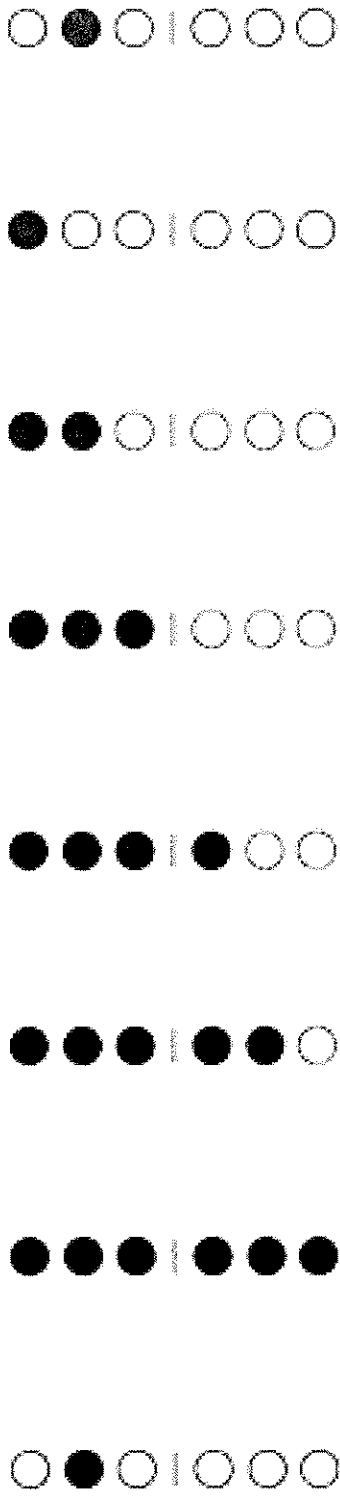
	B \flat /"Do"	C/"Re"	D/"Mi"	E \flat /"Fa"	F/"So"	G/"La"	A/"Ti"	B \flat /"Do"
Flute/Mallets								
Clarinet								
Alto Sax								

B_♭ Concert Scale - Fingering Chart

Electric Bass	Trombone	Trumpet
 <p>B_♭</p>	  <p>B_♭</p>	  <p>C</p>
 <p>C</p>	  <p>C</p>	  <p>D</p>
 <p>D</p>	  <p>D</p>	  <p>E</p>
 <p>E_♭</p>	  <p>E_♭</p>	  <p>F</p>
 <p>F</p>	  <p>F</p>	  <p>G</p>
 <p>G</p>	  <p>G</p>	  <p>A</p>
 <p>A</p>	  <p>A</p>	  <p>B</p>
 <p>B_♭</p>	  <p>B_♭</p>	  <p>C</p>

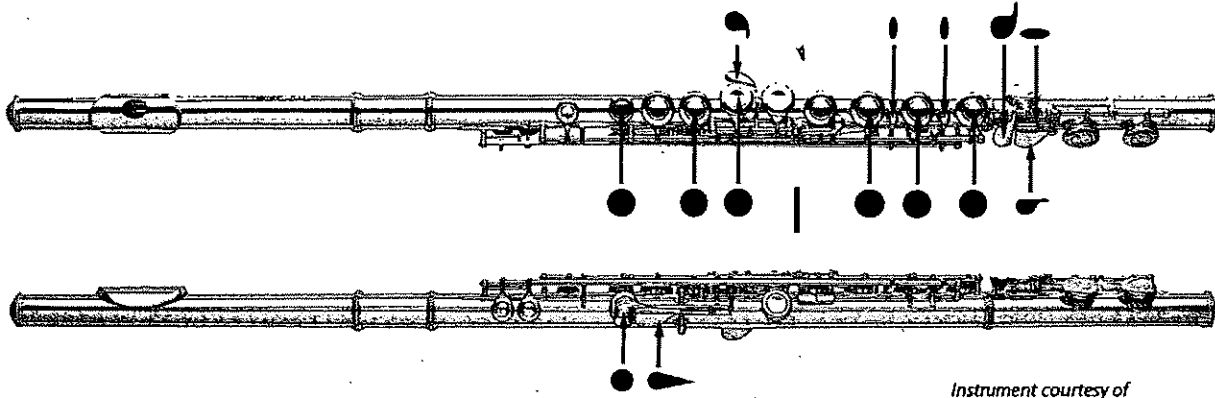
TENOR SAX FINGERING CHART – Concert Bb Major Scale

| Add Octave key (left thumb) →



FINGERING CHART

FLUTE



Instrument courtesy of
Yamaha Corporation of America,
Band and Orchestral Division

- = Open
- = Pressed down

The most common fingering appears first when two fingerings are shown.

Instrument Care Reminders

Before putting your instrument back in its case after playing, do the following:

- Carefully remove the head joint and shake any water out.
- Put a clean soft cloth on the end of your cleaning rod and swab out the head joint.
- Twist the middle and foot joints apart and draw the cleaning rod through each joint.
- Carefully wipe the outside of each section to keep the finish clean.

C

C# Db

D

D# Eb

E

F

F# Gb

G

G# Ab

A

A# Bb

or
(Thumb)

B

FINGERING CHART

FLUTE

C

C# D \flat

D

D# E \flat

E

F

F# G \flat

G

G# A \flat

A

A# B \flat

or (Thumb)

B

C

C# D \flat

D

D# E \flat

E

F

F# G \flat

G

G# A \flat

A

A# B \flat

or

B

C

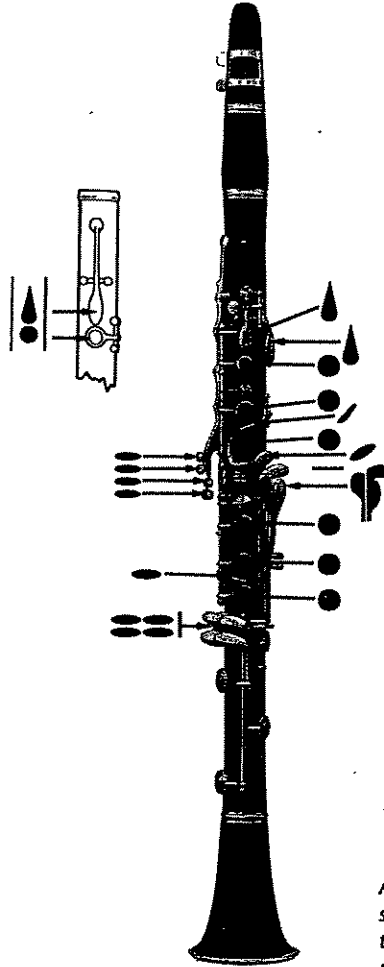
FINGERING CHART

B \flat CLARINET

Instrument Care Reminders

Before putting your instrument back in its case after playing, do the following:

- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Drop a weighted chamois or cotton swab into the bell and pull it out through the barrel.
- Carefully twist off the barrel and dry off any additional moisture. Place it in the case.
- Gently twist the upper and lower sections apart, with the bell still attached. Place the upper section in the case.
- Remove the bell and place the bell and lower section back into the case.
- As you put each piece back in the case, check to be sure they are dry.
- Your case is designed to hold only specific objects. If you try to force anything else into the case, it may damage your instrument.



○ = Open
● = Pressed down

Alternate fingerings are used in certain situations to allow for smoother technique. These are shown to the right of the more common fingerings.

Instrument courtesy of Yamaha Corporation of America, Band and Orchestral Division

<p>E</p>	<p>F</p>	<p>F# G\flat</p>	<p>G</p>
<p>G# A\flat</p>	<p>A</p>	<p>A# B\flat</p>	<p>B</p>
<p>C</p>	<p>C# D\flat</p>	<p>D</p>	<p>D# E\flat</p>

FINGERING CHART

B \flat CLARINET

E

F

F# G \flat

G

G# A \flat

A

A# B \flat

B

C

C# D \flat

D

D# E \flat

E

F

F# G \flat

G

G# A \flat

A

A# B \flat

B

C

C# D \flat

D

D# E \flat

E

F

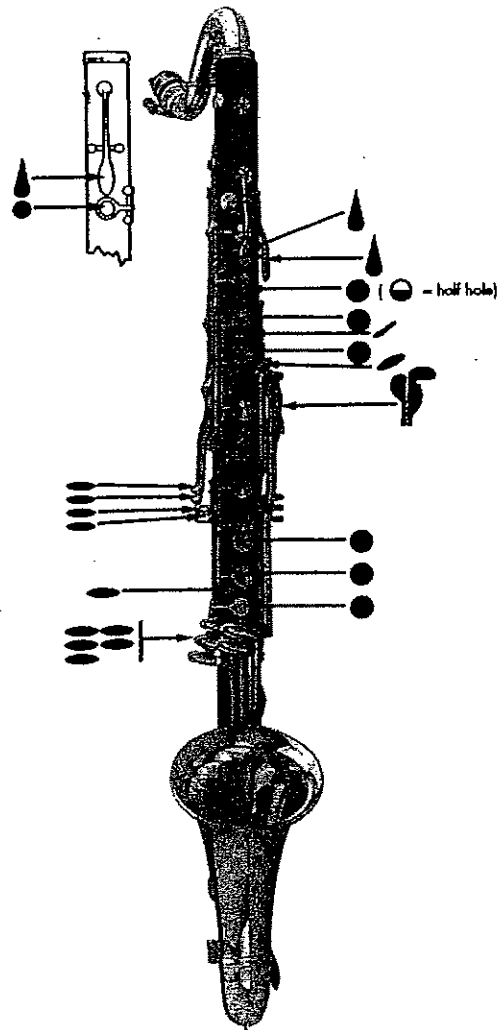
F# G \flat

G

Instrument Care Reminders

Before putting your instrument back in its case after playing, do the following:

- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Remove the neck and bell, and shake out excess moisture. Return them to the case.
- Drop a weighted chamois or cotton swab into the body of the instrument and pull it out the top end.
- If the body of your bass clarinet has two sections, gently twist them apart. Return the body section(s) to the case.
- As you put each piece back in the case, check to be sure they are dry.
- Your case is designed to hold only specific objects. If you try to force anything else into the case, it may damage your instrument.



- = Open
- = Pressed down

Alternate fingerings are used in certain situations to allow for smoother technique. These are shown to the right of the more common fingerings.

*Instrument courtesy of
Yamaha Corporation of America,
Band and Orchestral Division*

<p>D\sharp E\flat</p>	<p>E</p>	<p>F</p>	<p>F\sharp G\flat</p>
<p>G</p>	<p>G\sharp A\flat</p>	<p>A</p>	<p>A\sharp B\flat</p>
<p>B</p>	<p>C</p>	<p>C\sharp D\flat</p>	<p>D</p>

FINGERING CHART

B \flat BASS CLARINET

D \sharp E \flat

Musical notation for D \sharp and E \flat notes. The D \sharp note is on the first line (F4) and the E \flat note is on the first space (G4). Fingering diagrams show the left hand with index and middle fingers for D \sharp , and middle and ring fingers for E \flat .

E

Musical notation for E note on the first space (G4). Fingering diagram shows the middle finger.

F

Musical notation for F note on the second line (A4). Fingering diagram shows the index finger.

F \sharp G \flat

Musical notation for F \sharp (second space, A4) and G \flat (second line, G4). Fingering diagrams show the index finger for F \sharp and the middle finger for G \flat .

G

Musical notation for G note on the second space (B4). Fingering diagram shows the middle finger.

G \sharp A \flat

Musical notation for G \sharp (second space, B4) and A \flat (second line, A4). Fingering diagrams show the middle finger for G \sharp and the ring finger for A \flat .

A

Musical notation for A note on the second line (A4). Fingering diagram shows the index finger.

A \sharp B \flat

Musical notation for A \sharp (second space, B4) and B \flat (second line, A4). Fingering diagrams show the middle finger for A \sharp and the ring finger for B \flat .

B

Musical notation for B note on the second space (B4). Fingering diagram shows the middle finger.

C

Musical notation for C note on the third line (C5). Fingering diagram shows the index finger.

C \sharp D \flat

Musical notation for C \sharp (third line, C5) and D \flat (third space, D5). Fingering diagrams show the index finger for C \sharp and the middle finger for D \flat .

D

Musical notation for D note on the third space (D5). Fingering diagram shows the middle finger.

D \sharp E \flat

Musical notation for D \sharp (third space, D5) and E \flat (third line, C5). Fingering diagrams show the index finger for D \sharp and the middle finger for E \flat .

E

Musical notation for E note on the third line (C5). Fingering diagram shows the middle finger.

F

Musical notation for F note on the third space (D5). Fingering diagram shows the index finger.

F \sharp G \flat

Musical notation for F \sharp (third space, D5) and G \flat (third line, C5). Fingering diagrams show the index finger for F \sharp and the middle finger for G \flat .

G

Musical notation for G note on the third space (D5). Fingering diagram shows the index finger.

G \sharp A \flat

Musical notation for G \sharp (third space, D5) and A \flat (third line, C5). Fingering diagrams show the index finger for G \sharp and the middle finger for A \flat .

A

Musical notation for A note on the third space (D5). Fingering diagram shows the index finger.

A \sharp B \flat

Musical notation for A \sharp (third space, D5) and B \flat (third line, C5). Fingering diagrams show the index finger for A \sharp and the middle finger for B \flat .

B

Musical notation for B note on the third space (D5). Fingering diagram shows the index finger.

C

Musical notation for C note on the fourth line (E5). Fingering diagram shows the index finger.

C \sharp D \flat

Musical notation for C \sharp (fourth line, E5) and D \flat (fourth space, F5). Fingering diagrams show the index finger for C \sharp and the middle finger for D \flat .

D

Musical notation for D note on the fourth space (F5). Fingering diagram shows the middle finger.

D \sharp E \flat

Musical notation for D \sharp (fourth space, F5) and E \flat (fourth line, E5). Fingering diagrams show the index finger for D \sharp and the middle finger for E \flat .

E

Musical notation for E note on the fourth line (E5). Fingering diagram shows the middle finger.

F

Musical notation for F note on the fourth space (F5). Fingering diagram shows the index finger.

F \sharp G \flat

Musical notation for F \sharp (fourth space, F5) and G \flat (fourth line, E5). Fingering diagrams show the index finger for F \sharp and the middle finger for G \flat .

FINGERING CHART

E♭ ALTO SAXOPHONE

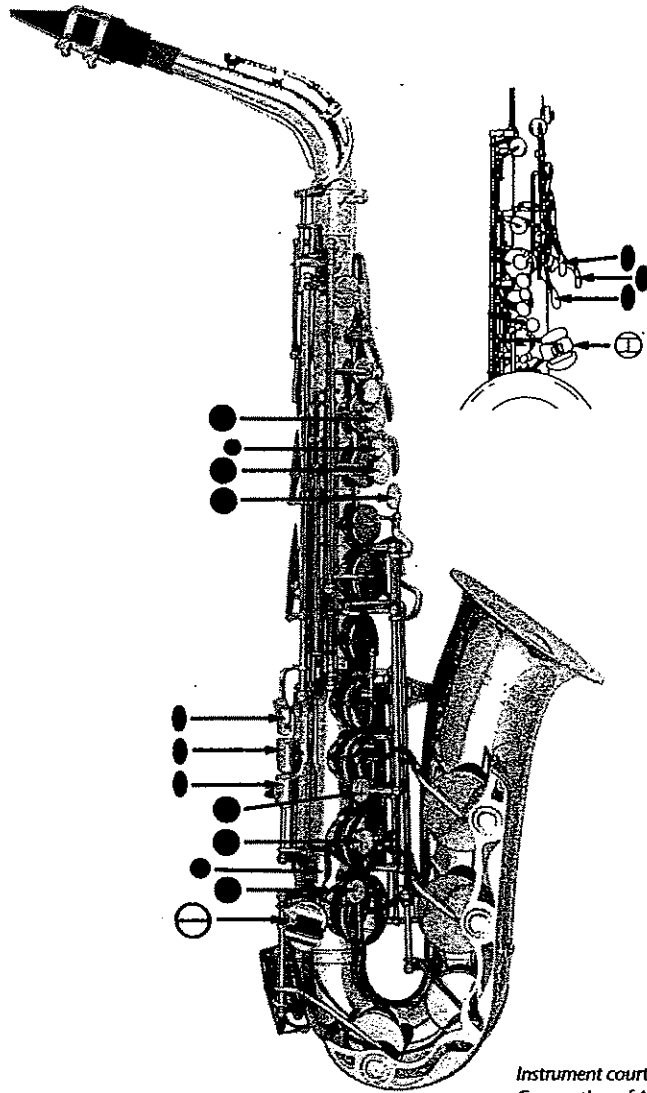
Instrument Care Reminders

Before putting your instrument back in its case after playing, do the following:

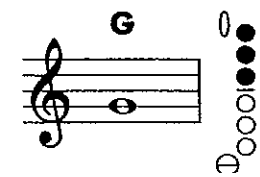
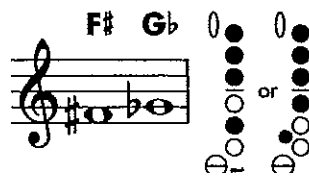
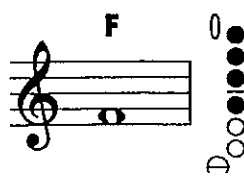
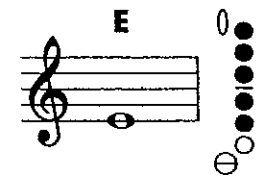
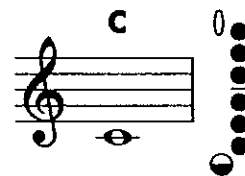
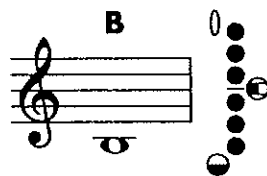
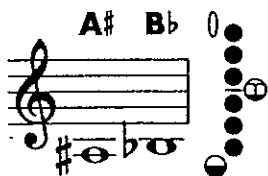
- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Loosen the neck screw and remove the neck. Shake out excess moisture and dry the neck with a neck cleaner.
- Drop the weight of a chamois or cotton swab into the bell. Pull the swab through the body several times. Return the instrument to its case.
- Your case is designed to hold only specific objects. If you try to force anything else into the case, it may damage your instrument.

- = Open
● = Pressed down

The most common fingering appears first when two fingerings are shown.



Instrument courtesy of Yamaha Corporation of America, Band and Orchestral Division



FINGERING CHART

E♭ ALTO SAXOPHONE

G# A♭

A

A# B♭

B

C

C# D♭

D

D# E♭

E

F

F# G♭

G

G# A♭

A

A# B♭

B

C

C# D♭

D

D# E♭

E

F

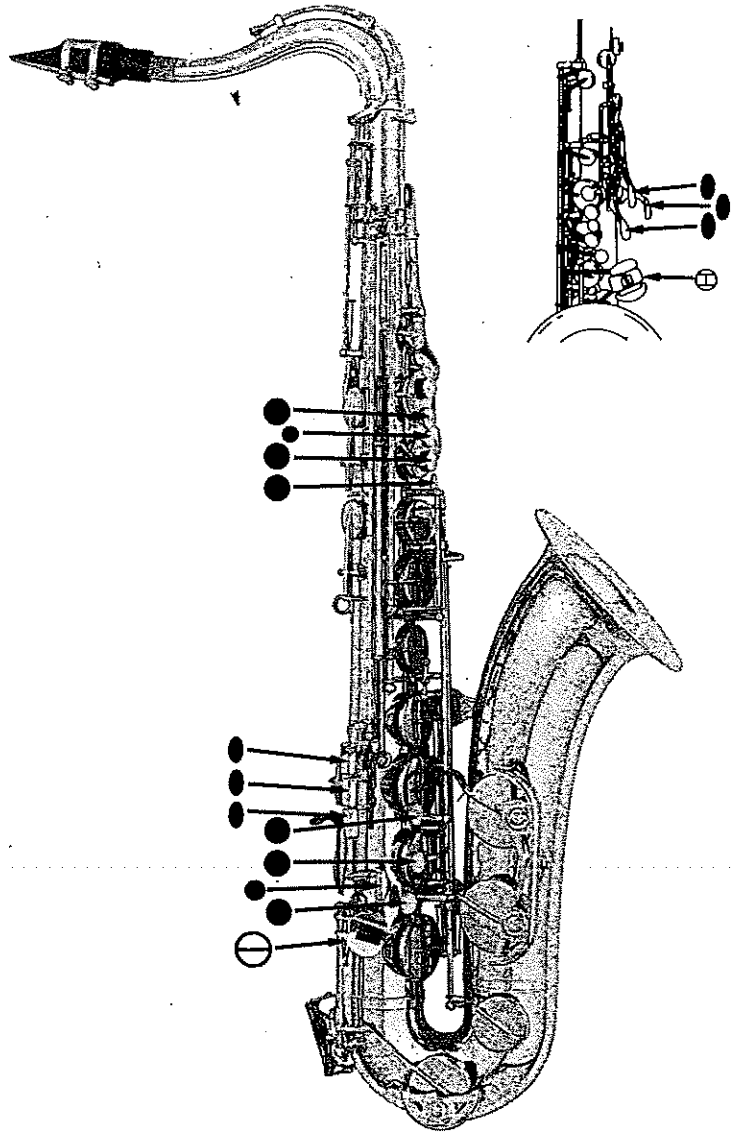
FINGERING CHART

B \flat TENOR SAXOPHONE

Instrument Care Reminders

Before putting your instrument back in its case after playing, do the following:

- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Loosen the neck screw and remove the neck. Shake out excess moisture and dry the neck with a neck cleaner.
- Drop the weight of a chamois or cotton swab into the bell. Pull the swab through the body several times. Return the instrument to its case.
- Your case is designed to hold only specific objects. If you try to force anything else into the case, it may damage your instrument.



- = Open
- = Pressed down

The most common fingering appears first when two fingerings are shown.

Instrument courtesy of Yamaha Corporation of America, Band and Orchestral Division

<p>A\sharp B\flat</p>	<p>B</p>	<p>C</p>	<p>C\sharp D\flat</p>
<p>D</p>	<p>D\sharp E\flat</p>	<p>E</p>	
<p>F</p>	<p>F\sharp G\flat</p>	<p>G</p>	

FINGERING CHART

B \flat TENOR SAXOPHONE

G \sharp A \flat

A

A \sharp B \flat

B

C

C \sharp D \flat

D

D \sharp E \flat

E

F

F \sharp G \flat

G

G \sharp A \flat

A

A \sharp B \flat

B

C

C \sharp D \flat

D

D \sharp E \flat

E

F

FINGERING CHART

E♭ BARITONE SAXOPHONE

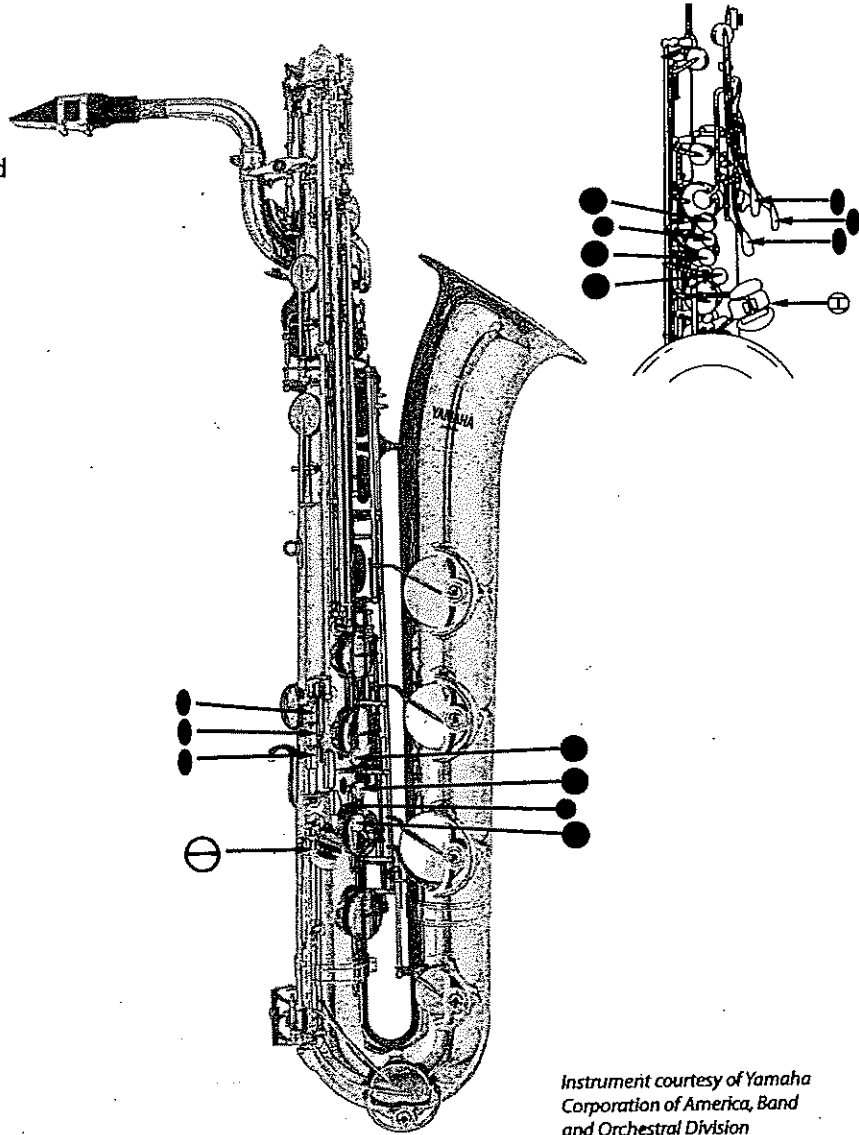
Instrument Care Reminders

Before putting your instrument back in its case after playing, do the following:

- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Loosen the neck screw and remove the neck. Shake out excess moisture and dry the neck with a neck cleaner.
- Use a body swab to dry the inside of your instrument. Or, drop the weight of a chamois or cotton swab into the bell. Pull the swab through the body several times. Return the instrument to its case.
- Your case is designed to hold only specific objects. If you try to force anything else into the case, it may damage your instrument.

- = Open
- = Pressed down

The most common fingering appears first when two fingerings are shown.



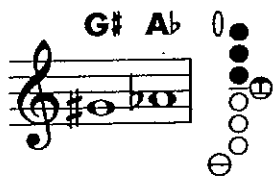
Instrument courtesy of Yamaha Corporation of America, Band and Orchestral Division

<p>A# B♭</p>	<p>B</p>	<p>C</p>	<p>C# D♭</p>
<p>D</p>	<p>D# E♭</p>	<p>E</p>	
<p>F</p>	<p>F# G♭</p>	<p>G</p>	

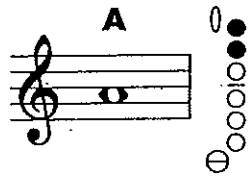
FINGERING CHART

E♭ BARITONE SAXOPHONE

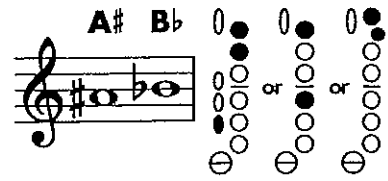
G# A♭



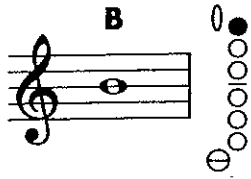
A



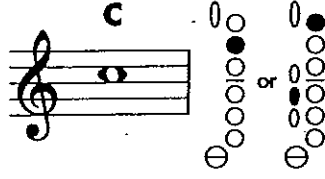
A# B♭



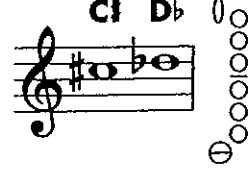
B



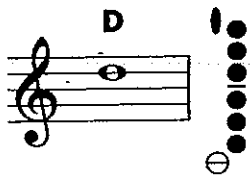
C



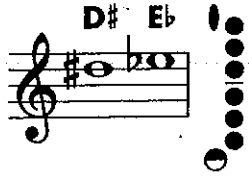
C# D♭



D



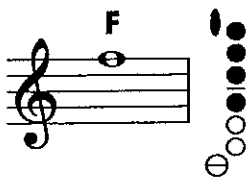
D# E♭



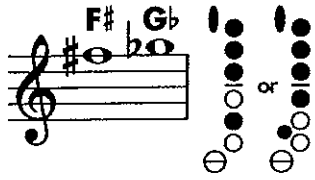
E



F




F# G♭



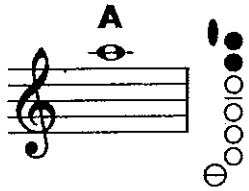
G



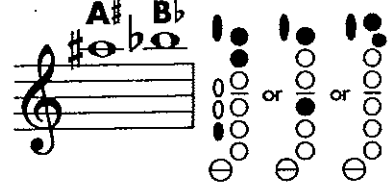
G# A♭



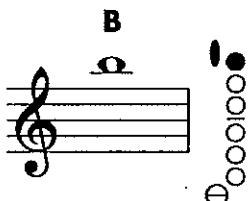
A



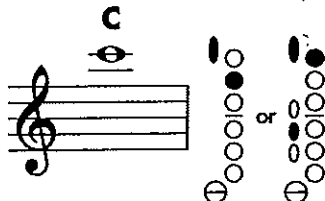
A# B♭



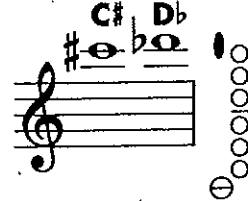
B



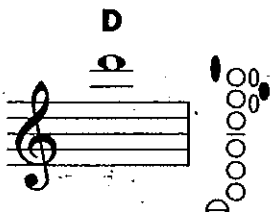
C




C# D♭



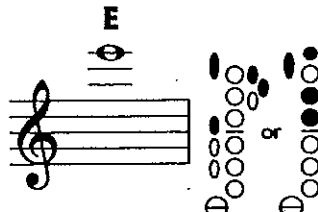
D



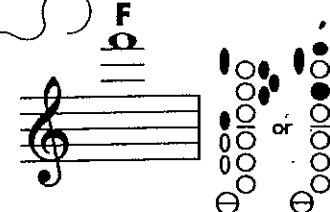
D# E♭



E



F

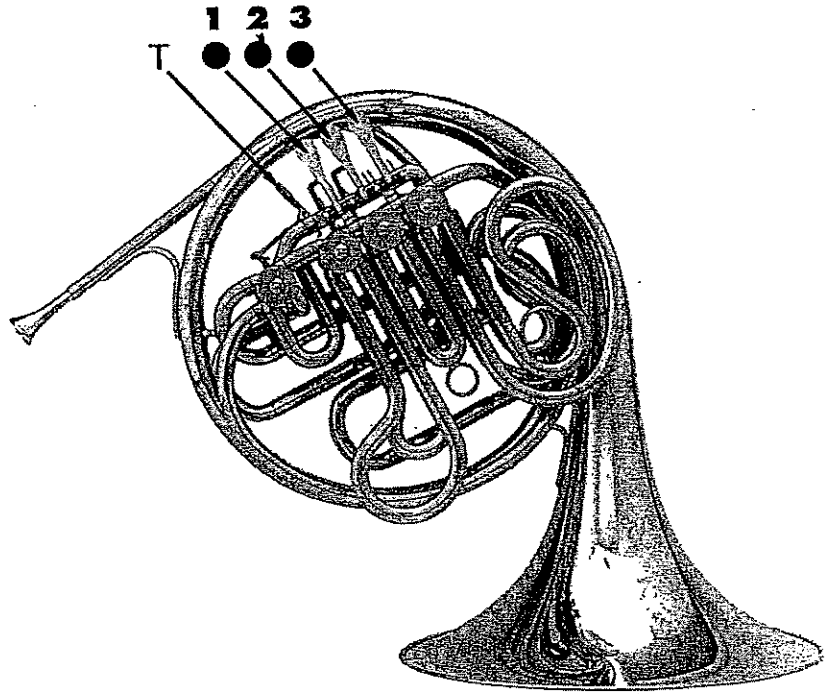


Instrument Care Reminders

Before putting your instrument back in its case after playing, do the following:

- Use the water key to empty water from the instrument. Blow air through it. If your horn does not have a water key, invert the instrument. You may also remove the main tuning slide, invert the instrument and remove excess water.
- Wipe the instrument off with a clean soft cloth. Return the instrument to its case.
- Remove the mouthpiece and. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Horn valves and slides occasionally need lubricating. Your director will recommend valve oil and slide grease, and will help you apply them when necessary.

CAUTION: If a slide, a valve or your mouthpiece becomes stuck, ask for help from your band director or music dealer. Special tools should be used to prevent damage to your instrument.



Using the Correct Fingering

F Horn players:

- Use the upper fingerings.

Double Horn players:

- Use the lower "T" fingerings when indicated. It is easier to play notes in the upper and extreme lower register of the horn using these fingerings.

B \flat Horn players:

- Use the lower fingerings. The "T" key is only used on double horns.

○ = Open
● = Pressed down

Instrument courtesy of Yamaha Corporation of America, Band and Orchestral Division

F

Fingering diagram: ● ○ ○
T ○ ○ ○

F# G \flat

Fingering diagram: ○ ○ ○
● ● ●

G

Fingering diagram: ○ ○ ○
● ○ ●

G# A \flat

Fingering diagram: ○ ● ●
○ ● ●

A

Fingering diagram: ● ● ○
● ● ○

A# B \flat

Fingering diagram: ● ○ ○
● ○ ○

B

Fingering diagram: ○ ● ○
○ ● ○

C

Fingering diagram: ○ ○ ○
○ ○ ○

FINGERING CHART

B \flat TRUMPET/B \flat CORNET

Instrument Care Reminders

Before putting your instrument back in its case after playing, do the following:

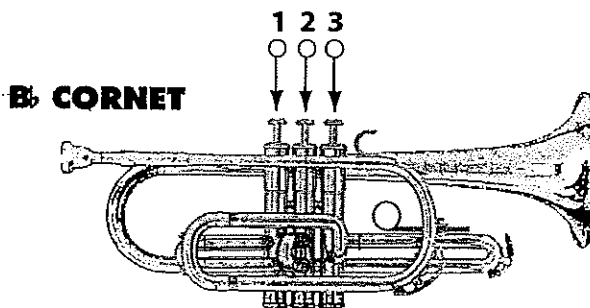
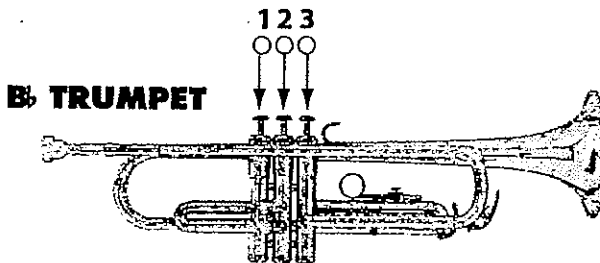
- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

Trumpet valves occasionally need oiling. To oil your trumpet valves:

- Unscrew the valve at the top of the casing.
- Lift the valve half-way out of the casing.
- Apply a few drops of special brass valve oil to the exposed valve.
- Carefully return the valve to its casing. When properly inserted, the top of the valve should easily screw back into place.

Be sure to grease the slides regularly. Your director will recommend special slide grease and valve oil, and will help you apply them when necessary.

CAUTION: If a slide, a valve or your mouthpiece becomes stuck, ask for help from your band director or music dealer. Special tools should be used to prevent damage to your instrument.



- = Open
- = Pressed down

Instruments courtesy of Yamaha Corporation of America, Band and Orchestral Division

F \sharp G \flat

G

G \sharp A \flat

A

A \sharp B \flat

B

C

C \sharp D \flat

FINGERING CHART

B \flat TRUMPET / B \flat CORNET

D



D \sharp E \flat



E



F



F \sharp G \flat



G



G \sharp A \flat



A



A \sharp B \flat



B



C



C \sharp D \flat



D



D \sharp E \flat



E



F



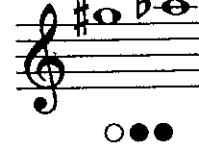
F \sharp G \flat



G



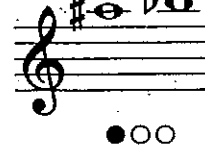
G \sharp A \flat



A



A \sharp B \flat



B



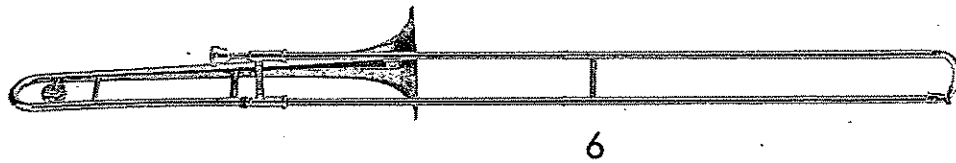
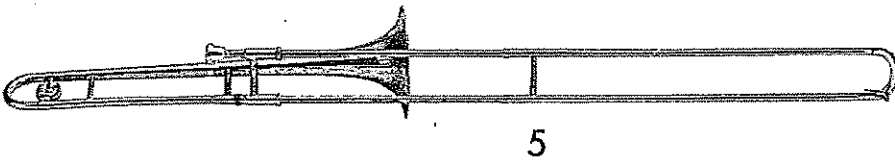
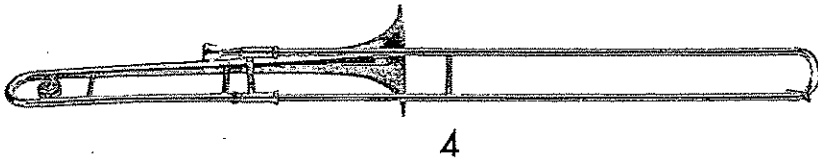
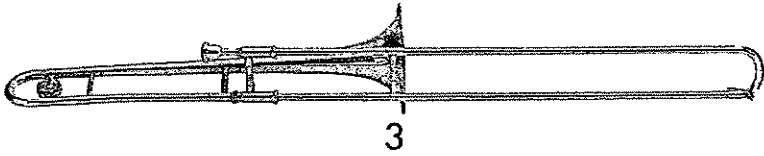
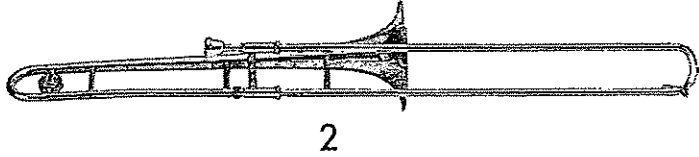
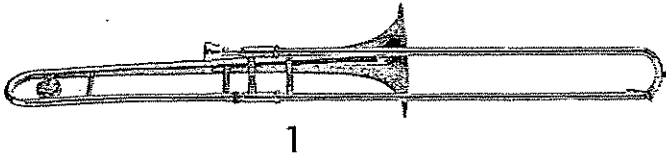
C



POSITION CHART

TROMBONE

Numbers below the notes = Slide positions



Instrument courtesy of
Yamaha Corporation of America,
Band and Orchestral Division

Instrument Care Reminders

Before putting your instrument back in its case after playing, do the following:

- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece and slide assembly. Do not take the outer slide off the inner slide piece. Return the instrument to its case.
- Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.

Trombone slides occasionally need oiling. To oil your slide, simply:

- Rest the tip of the slide on the floor and unlock the slide.
- Exposing the inner slide, put a few drops of oil on the inner slide.
- Rapidly move the slide back and forth. The oil will then lubricate the slide.
- Be sure to grease the tuning slide regularly. Your director will recommend special slide oil and grease, and will help you apply them when necessary.

CAUTION: If a slide or your mouthpiece becomes stuck, ask for help from your band director or music dealer. Special tools should be used to prevent damage to your instrument.

POSITION CHART

TROMBONE

E

7

F

6

F# Gb

5

G

4

G# Ab

3

A

2

A# Bb

1

B

7

C

6

C# Db

5

D

4

D# Eb

3

E

2

F

1
or
6

F# Gb

5

G

4

G# Ab

3

A

2
or
6

A# Bb

1
or
5

B

4

C

3

C# Db

2

D

1
or
+4

D# Eb

3

E

2

F

1

F# Gb

-3**

G

-2

* + = Make the slide a little longer.
** - = Make the slide a little shorter.

FINGERING CHART

BARITONE B.C.

Instrument Care Reminders

Before putting your instrument back in its case after playing, do the following:

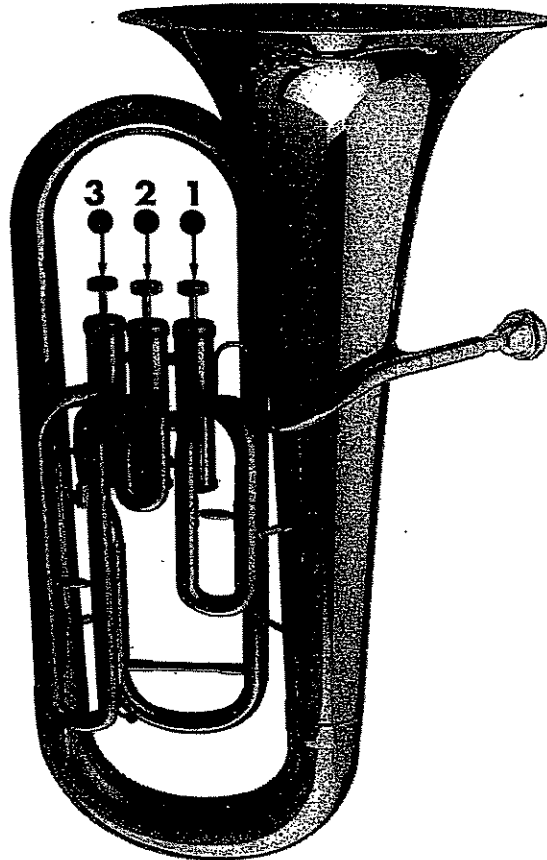
- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

Baritone valves occasionally need oiling. To oil your baritone valves:

- Unscrew the valve at the top of the casing.
- Lift the valve half-way out of the casing.
- Apply a few drops of special brass valve oil to the exposed valve.
- Carefully return the valve to its casing. When properly inserted, the top of the valve should easily screw back into place.

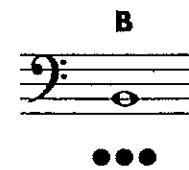
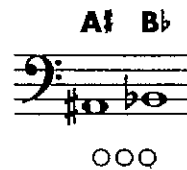
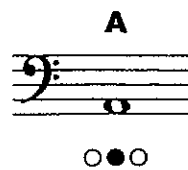
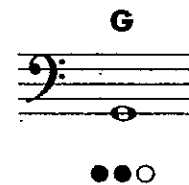
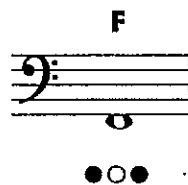
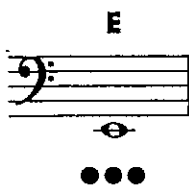
Be sure to grease the slides regularly. Your director will recommend special slide grease and valve oil, and will help you apply them when necessary.

CAUTION: If a slide, a valve or your mouthpiece becomes stuck, ask for help from your band director or music dealer. Special tools should be used to prevent damage to your instrument.



*Instrument courtesy of
Yamaha Corporation of America,
Band and Orchestral Division*

- = Open
● = Pressed down



FINGERING CHART

BARITONE B.C.

C

●○○

C# Db

○○○

D

●●○

D# Eb

●○○

E

○●○

F

○○○

F# Gb

○●○

G

●●○

G# Ab

●○○

A

○●○

A# Bb

○○○

B

●●○

C

●○○

C# Db

○○○

D

○○○

D# Eb

●○○

E

○●○

F

○○○

F# Gb

○●○

FINGERING CHART

BARITONE T.C.

Instrument Care Reminders

Before putting your instrument back in its case after playing, do the following:

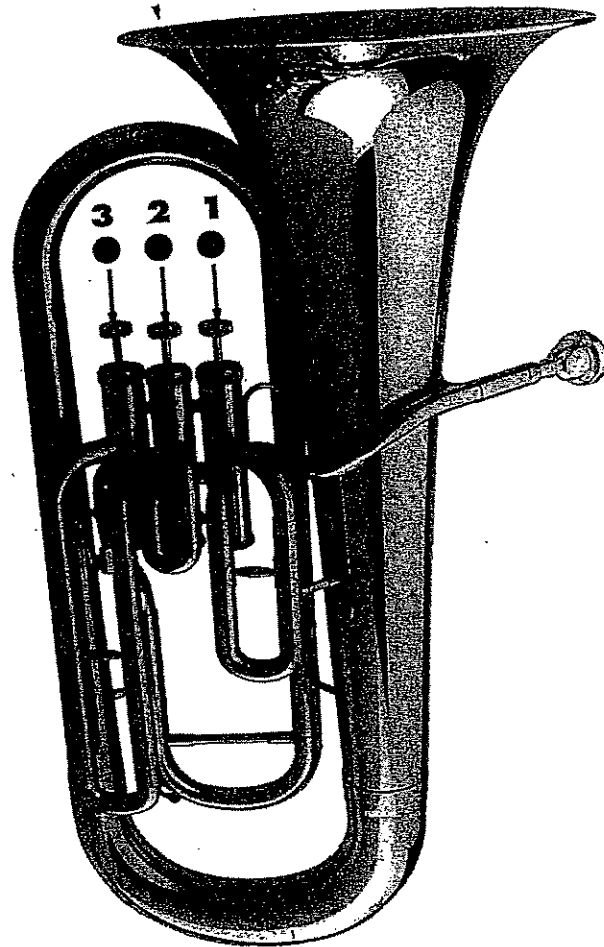
- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

Baritone valves occasionally need oiling. To oil your baritone valves:

- Unscrew the valve at the top of the casing.
- Lift the valve half-way out of the casing.
- Apply a few drops of special brass valve oil to the exposed valve.
- Carefully return the valve to its casing. When properly inserted, the top of the valve should easily screw back into place.

Be sure to grease the slides regularly. Your director will recommend special slide grease and valve oil, and will help you apply them when necessary.

CAUTION: If a slide, a valve or your mouthpiece becomes stuck, ask for help from your band director or music dealer. Special tools should be used to prevent damage to your instrument.



Instrument courtesy of
Yamaha Corporation of America,
Band and Orchestral Division

- = Open
- = Pressed down

F# Gb

● ● ●
1 2 3

G

○ ○ ○

G# Ab

○ ○ ○

A

○ ○ ○

A# Bb

○ ○ ○

B

○ ○ ○

C

○ ○ ○

C# Db

○ ○ ○

FINGERING CHART

BARITONE T.C.

D



D# Eb



E



F



F# Gb



G



G# Ab



A



A# Bb



B



C



C# Db



D



D# Eb



E



F



F# Gb



G



G# Ab



A



A# Bb



B



C



Instrument Care Reminders

Before putting your instrument back in its case after playing, do the following:

- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

Tuba valves occasionally need oiling. To oil your valves, simply:

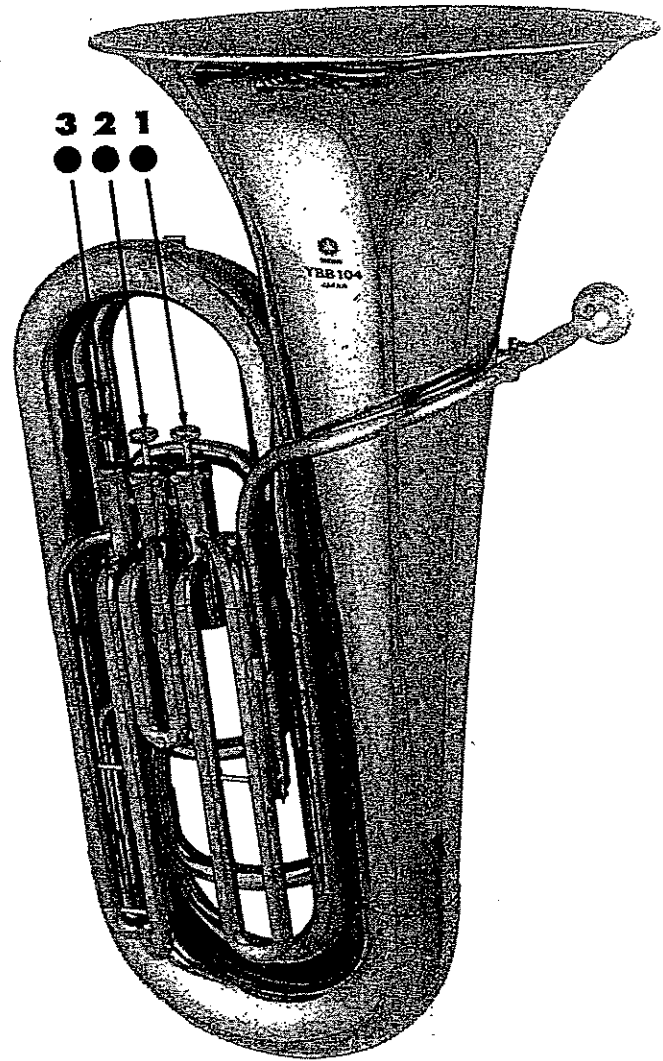
- Unscrew the valve at the top of the casing.
- Lift the valve half-way out of the casing.
- Apply a few drops of oil to the exposed metal valve.
- Carefully return the valve to its casing. When properly inserted, the top of the valve should easily screw back into place.

Be sure to grease the slides regularly. Your director will recommend special slide grease and valve oil, and will help you apply them when necessary.

CAUTION: If a slide, a valve or your mouthpiece becomes stuck, ask for help from your band director or music dealer. Special tools should be used to prevent damage to your instrument.

- = Open
- = Pressed down

Instrument courtesy of Yamaha Corporation of America, Band and Orchestral Division



E

F

F# Gb

G

G# Ab

A

A# Bb

B

FINGERING CHART

TUBA

C

Musical notation for C: Bass clef, one whole note on the first line (C4). Fingering: 1, 2, 3.

C# Db

Musical notation for C# Db: Bass clef, one whole note on the first space (C#4). Fingering: 1, 2, 3.

D

Musical notation for D: Bass clef, one whole note on the second line (D4). Fingering: 1, 2, 3.

D# Eb

Musical notation for D# Eb: Bass clef, one whole note on the second space (D#4). Fingering: 1, 2, 3.

E

Musical notation for E: Bass clef, one whole note on the second space (E4). Fingering: 1, 2, 3.

F

Musical notation for F: Bass clef, one whole note on the third line (F4). Fingering: 1, 2, 3.

F# Gb

Musical notation for F# Gb: Bass clef, one whole note on the third space (F#4). Fingering: 1, 2, 3.

G

Musical notation for G: Bass clef, one whole note on the third space (G4). Fingering: 1, 2, 3.

G# Ab

Musical notation for G# Ab: Bass clef, one whole note on the fourth line (G#4). Fingering: 1, 2, 3.

A

Musical notation for A: Bass clef, one whole note on the fourth line (A4). Fingering: 1, 2, 3.

A# Bb

Musical notation for A# Bb: Bass clef, one whole note on the fourth space (A#4). Fingering: 1, 2, 3.

B

Musical notation for B: Bass clef, one whole note on the fifth line (B4). Fingering: 1, 2, 3.

C

Musical notation for C: Bass clef, one whole note on the first line (C4). Fingering: 1, 2, 3.

C# Db

Musical notation for C# Db: Bass clef, one whole note on the first space (C#4). Fingering: 1, 2, 3.

D

Musical notation for D: Bass clef, one whole note on the second line (D4). Fingering: 1, 2, 3.

D# Eb

Musical notation for D# Eb: Bass clef, one whole note on the second space (D#4). Fingering: 1, 2, 3.

E

Musical notation for E: Bass clef, one whole note on the second space (E4). Fingering: 1, 2, 3.

F

Musical notation for F: Bass clef, one whole note on the third line (F4). Fingering: 1, 2, 3.

F# Gb

Musical notation for F# Gb: Bass clef, one whole note on the third space (F#4). Fingering: 1, 2, 3.

G

Musical notation for G: Bass clef, one whole note on the third space (G4). Fingering: 1, 2, 3.

G# Ab

Musical notation for G# Ab: Bass clef, one whole note on the fourth line (G#4). Fingering: 1, 2, 3.

A

Musical notation for A: Bass clef, one whole note on the fourth line (A4). Fingering: 1, 2, 3.

A# Bb

Musical notation for A# Bb: Bass clef, one whole note on the fourth space (A#4). Fingering: 1, 2, 3.