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What to practice first...

WINTERFEST SET LIST (Semester 1)

- 1) The Tempest
 - 2) Don't You Worry 'Bout A Thing
 - 3) Limbo
 - 4) Angels We Have Heard On High
 - 5) Santa Claus Is Comin' To Town
 - 6) This Is Me
 - 7) Holding Out For A Hero (Sponsor Song)
- INTERMISSION
- 8) Canon Remix- (Combined Band)
 - 9) My Way (Small Ensemble)
 - 10) 12 Bar Blues

ARTS ALIVE SET LIST (Semester 2)

- 1) The Legend of Super Mortal Tetris
 - 2) Optional Additions
 - 3) Optional Additions
 - 4) Holding Out For A Hero (Sponsor Song)
- INTERMISSION (Combined Bands)
- 5) The Tempest
 - 6) Don't You Worry 'Bout A Thing
 - 7) Crazy Jam VI
 - 8) Limbo
 - 9) Original Student Composition
 - 10) This Is Me
 - 11) 12 Bar Blues

Graduation - Pomp & Circumstance

Optional Additions: (a) Original Student Compositions, (b) Amazing Grace, (c) Blues By Five, (d) Cold Duck Time, (e) Don't Stop Till You Get Enough, (f) It Don't Mean A Thing, (g) It Is Well, (h) Over The Rainbow, (i) Swallowtail Jig, (j) Tenor Madness, (k) You Are Good

SCI-TECH BAND 2018-2019 CALENDAR

DRAFT UPDATED 6-4-18

~ August 2018 ~							Sep 2018 ▶
Sun	Mon	Tue	Wed	Thu	Fri	Sat	
			1	2	3 Younglife Camp Info Meeting 4:00-7:00pm	4	
5 Younglife Camp @ Saranac, NY	6 Younglife Camp @ Saranac, NY	7 Younglife Camp @ Saranac, NY	8 Younglife Camp @ Saranac, NY	9 Younglife Camp @ Saranac, NY	10 Younglife Camp @ Saranac, NY	11	
12	13	14	15	16 Teachers' First Day	17	18	
19	20 Teachers' First Day	21	22	23	24	25	
26	27 First Day of School -Aaron Di Pilla Begins Student Teaching (UMASS)	28 Open Practice @ 2:30-3:30pm	29 Leadership Meeting #1 @ Band Room 2:30-3:30pm	30 Open Practice @ 2:30-3:30pm	31 Open Practice @ 2:30-3:30pm -Younglife Campaigners -Friday Night Chillfest #1 @ The Bernice's 5:00-8:00pm (60 Fairfield Street, Springfield, MA 01108)		

Notes:

- (1) SciTech New Student Meet & Greet (Wed. July 26)
- (2) TBD - 2018-2019 Community Music School of Springfield Private Lesson Schedule & Performance Collaborations
- (3) TBD - 2018-2019 SciTech Band Documentary Road Show Series
- (4) TBD - 2018-2019 Younglife Committee Meetings (Bernice Only)

*** BOLD PERFORMANCES ARE MANDATORY**

*PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE

TBD = To Be Determined

Aug 2018	~ September 2018 ~					Oct 2018
Sun	Mon	Tue	Wed	Thu	Fri	Sat
2	3 No School	4 Extended Day For Teachers 2:35-3:35pm	5 MTM Mentor Training Session #1 @ Band Room 2:30-3:15pm (Leadership Team Only) Road Crew Load Truck & Reset Band Room For Thursday, Friday, & Monday's Rehearsal w/ Spare Equipment. 3:15-4:30pm Pick Up Truck @ 7:00am ETA: 5:00pm	6 Zanetti MTM Open House Small Ensemble Performance @ Zanetti - Select MTM Student Mentors Meet @ 2:30pm; Perform 5:00-8:00pm ETA: Late	7 Basketball Hall of Fame Enshrinement Ceremony Performance @ Court Square (Across From Mass Mutual Center) Meet @ Court Square @ 5pm Meet in the band room @ 2:30pm if you need a ride. Perform 6:30-7:00pm during sitroll. MANDATORY for Advanced Band ETA: Late	8
9	10 Road Crew Unload Truck & Reset Band Room 2:30-4:00pm Return Truck After School ETA: 5:00pm	11 Open Practice @ 2:30-3:30pm Instrument Inventory Check #1 @ 2:30-5:00pm ETA: 5:30pm	12 MTM Mentor Training Session #2 & Leadership Team Meeting #2 @ Band Room 2:30-3:30pm (Leadership Team Only) ETA: 5:00pm	13 Younglife Film Shoot #1 @ Band Room 2:30-4:30pm ETA: 5:30pm	14 Open Practice @ 2:30-3:30pm Road Crew Load Van For Band Cookout After School ETA: 5:00pm	15 Band Family Cookout @ Mr. Bernice's House 1:00-3:00pm *Family Members Invited! *Free 60 Fairfield Street; Springfield, MA 01108 (Near Forest Park Middle School) Raindate 9/22
16	17 Leadership Team Meeting #2 @ Band Room 2:30-3:30pm ETA: 5:00pm	18 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	19 MTM #1 @ Band Room 2:30-4:00pm ETA: 5:00pm	20 Open Practice @ 2:30-3:30pm ETA: 5:00pm	21 Younglife Club #1 @ Band Room 2:30-4:00pm ETA: 6:00pm	22
23	24 Open Practice @ 2:30-3:30pm Instrument Inventory Check #2 @ 2:30-5:00pm Move Unused To Back Room ETA: 6:00pm	25 Open Practice @ 2:30-3:30pm	26 MTM #2 @ Band Room 2:30-4:00pm	27 Band Fun Night 1 - Band Movie Night @ Band Room 2:30-4:30pm ETA: 6:00pm	28 Open Practice @ 2:30-3:30pm	29
30	Notes: (1) TBD - Puerto Rican Parade Small Ensemble Performance outside Springfield Schools Central Office (1550 Main Street, Springfield, MA 01103) Meet @ 10am - Was Sat 9/8 (2) TBD - Classical High Open House Small Ensemble Performance @ 2:00-5:00pm Meet @ 1:00pm (Classical High Condominiums 235 State St, Springfield, MA 01103) - Was Sat 9/1 (3) TBD - Road Crew Load Truck For Classical High Small Ensemble Performance 2:30-3:30pm - Was Fri 8/31 (4) TBD - Younglife Leader Weekend @ Saratoga Lake, NY					

***BOLD PERFORMANCES ARE MANDATORY - PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE**

TBD = To Be Determined

◀ Sep 2018	~ October 2018 ~					Nov 2018 ▶
Sun	Mon	Tue	Wed	Thu	Fri	Sat
	1 Leadership Team Meeting #3 @ Band Room 2:30-3:30pm ETA: 5:00pm	2 Extended Day For Teachers 2:35-3:35pm TBD - Full School Open House (Cafe) Meet in band room @ 4:30pm; Perform 5:15-6:05pm; Road Crew set up after school @ 2:30pm & break down after show; MANDATORY for Advanced Band ETA: 5:00pm	3 MTM #3 @ Band Room 2:30-4:00pm ETA: 5:00pm	4 Open Practice @ 2:30-3:30pm ETA: 5:00pm	5 Younglife Campaigners Friday Night Chillfest #2 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108) ETA: Late	6
7	8 No School ETA: 5:00pm	9 Zanetti MTM #1 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	10 MTM #4 @ Band Room 2:30-4:00pm ETA: 5:00pm	11 Trip to visit the UMass Minuteman Marching Band @ UMass 4:40-6:10 (Meet @ 2:30pm in band room) - Return to SciTech by 7:45pm ETA: Late	12 Open Practice @ 2:30-3:30pm ETA: 5:00pm	13
14	15 Leadership Team Meeting #4 @ Band Room 2:30-3:30pm Instrument Inventory Check #3 @ 2:30-5:00pm Move Unused To Back Room ETA: 6:00pm	16 Extended Day For Teachers 2:35-3:35pm Zanetti MTM #2 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	17 MTM #5 @ Band Room 2:30-4:00pm Pickup Truck Late Afternoon ETA: 5:00pm	18 Multiband Pops Concert Field Trip @ UMass 8:00am-1:30pm (Meet in band room @ 7:45am) Road Crew Load Truck & Set Up @ Zanetti After School 2:30-7:00pm ETA: Late	19 Zanetti Elementary School Performance - Meet @ 7:45am in band room Perform @ 9:00am MANDATORY FOR ADVANCED BAND Road Crew Unload Truck & Reset Band Room After School 2:30-4:00pm; Return Truck After School ETA: 5:00pm	20
21	22 Open Practice @ 2:30-3:30pm ETA: 5:00pm	23 Open Practice @ 2:30-3:30pm Zanetti MTM #3 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	24 MTM #6 @ Band Room 2:30-4:00pm ETA: 5:00pm	25 Open Practice @ 2:30-3:30pm ETA: 5:00pm	26 Younglife Club #2 @ Band Room 2:30-4:00pm ETA: 6:00pm	27
28	29 Leadership Team Meeting #5 @ Band Room 2:30-3:30pm Instrument Inventory Check #4 @ 2:30-5:00pm Move Unused To Back Room ETA: 6:00pm	30 Open Practice @ 2:30-3:30pm Zanetti MTM #4 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	31 MTM #7 @ Band Room 2:30-4:00pm ETA: 5:00pm			

Notes: (1) TBD - SciTech Middle School Road Shows @ Chestnut, Diagonal, Forest Park, Kennedy, Kiley, Van Sickle, STEM Middle, South End Middle, Conservatory, Zanetti.
 (4) Pickup Truck @ 7:00am; Road Crew Load Truck for Northampton Performance & Reset Band Room for Friday & Monday's Rehearsal 2:30-3:30pm - Was Thu 10/18
 (5) Live Art Magazine #6 Performance @ Northampton 7:30pm; Academy of Music Theater (274 Main Street, Northampton, MA 01060) Meet in band room @ 2:30pm; MANDATORY for Advanced Band Road Crew Unload Truck & Reset Band Room After School 2:30-4:00pm; Return Truck After School - Was Fri 10/19

◀ Oct 2018	~ November 2018 ~					Dec 2018 ▶
Sun	Mon	Tue	Wed	Thu	Fri	Sat
				1 Open Practice @ 2:30-3:30pm ETA: 5:00pm	2 Younglife Campaigners Friday Night Chillfest #3 @ The Bernice's 5:30-8:30pm (60 Fairfield Street, Springfield, MA 01108) ETA: Late	3
4	5 Open Practice @ 2:30-3:30pm ETA: 5:00pm	6 No School - Teacher Day ETA: 5:00pm	7 MTM #8 @ Band Room 2:30-4:00pm ETA: 5:00pm	8 Band Fun Night 2 - Band Movie Night @ Band Room 2:30-4:30pm ETA: 6:00pm	9 Open Practice @ 2:30-3:30pm ETA: 5:00pm	10
11	12 No School	13 Extended Day For Teachers 2:35-3:35pm Zanetti MTM #5 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	14 MTM #9 @ Band Room 2:30-4:00pm ETA: 5:00pm	15 Open Practice @ 2:30-3:30pm ETA: 5:00pm	16 Younglife Club #3 @ Band Room 2:30-4:00pm ETA: 6:00pm	17
18	19 Leadership Team Meeting #6 @ Band Room 2:30-3:30pm Instrument Inventory Check #5 @ 2:30-5:00pm ETA: 6:00pm	20 Road Crew Prep Truck & Set Up For Quadrangle Lighting Ceremony After School 2:30-5:00pm @ Springfield Museum Pickup Truck @ 7:00am Drop off Truck @ Museum ETA: 5:00pm	21 No School	22 No School ETA: 5:00pm	23 No School Springfield Quadrangle Lighting Ceremony @ Springfield Museum/Quadrangle (21 Edwards Street, Springfield, MA 01103) Band Meet @ 4:00pm -MANDATORY for Advanced Band -Road Crew Meet @ 2:00pm -Perform @ 5:00-6:30pm -Road Crew Load Truck After @ 6:30pm ETA: Late	24
25	26 Leadership Team Active Meeting #7 & Leader Road Crew Unload Truck & Reset Band Room After School 2:30-4:00pm Return Truck After School ETA: 5:30pm	27 Open Practice @ 2:30-3:30pm Zanetti MTM #6 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	28 MTM #10 @ Band Room 2:30-4:00pm ETA: 5:00pm	29 Open Practice @ 2:30-3:30pm ETA: 5:00pm	30 Younglife Campaigners Friday Night Chillfest #4 @ The Bernice's 5:00-8:00pm (60 Fairfield Street, Springfield, MA 01108) ETA: Late	

~ November 2018 ~

Dec 2018 ▶

◀ Oct 2018

Sun	Mon	Tue	Wed	Thu	Fri	Sat
<p>Notes: (1) TBD - SciTech Middle School Road Shows @ Chestnut, Duggan, Forest Park, Kennedy, Kiley, Van Sickle, STEM Middle, South End Middle, Conservatory, Zanetti (2) TBD - High School Choice Night @ Location TBD - Meet in Band Room @ 2:30pm (Leadership Team) ETA: Late (3) TBD - Performance with Zanetti Elementary School Chorus (4) TBD - Younglife Fall Weekend (Was 16, 17, 18) (5) TBD - SPS Sports Hall of Fame Induction Ceremony @ Central High School 5:00pm; Road Crew Meet @ 12:00pm; Band Arrive @ 4:30pm; Perform @ 5:15-8:30pm MANDATORY for Advanced Band (6) Road Crew Load Truck & Reset Band Room w/ Spare Equipment 2:30-4:00pm (Springfield Thunderbirds Game); Pickup Truck @ 7:00am - Was Thu 11/1 (7) TBD - Springfield Thunderbirds Game @ Mass Mutual Center (1277 Main Street Springfield, MA 01103) Meet in the band room @ 4:15pm (dinner & bus ride) or Meet @ Mass Mutual @ 5:30pm. Perform 6:00-10:00pm. MANDATORY for Advanced Band - Was Fri 11/2 (8) TBD - Road Crew Unload Truck & Reset Band Room 2:30-4:00pm - Was Mon 11/5 (9) TBD - Younglife Banquet - Chez Josef (176 Shoemaker Ln, Agawam, MA 01001) 5:30pm-8:45pm; Select Students Meet @ 2:30pm - Was Wed 11/7</p>						

***BOLD PERFORMANCES ARE MANDATORY - PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE** TBD = To Be Determined

Nov 2018	December 2018 ~					Jan 2019
Sun	Mon	Tue	Wed	Thu	Fri	Sat
						1
2	3 Leadership Team Meeting #8 @ Band Room 2:30-3:30pm ETA: 5:00pm	4 Extended Day For Teachers 2:35-3:35pm Zanetti MTM #7 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	5 MTM #11 @ Band Room 2:30-4:00pm ETA: 7:00pm	6 Open Practice @ 2:30-3:30pm ETA: 5:00pm	7 Open Practice @ 2:30-3:30pm ETA: 5:00pm	8
9	10 Open Practice @ 2:30-3:30pm Prep Equipment For Winterfest (put neatly in band room)	11 Road Crew Load Truck For Winterfest After School @ 2:30-4:00pm Pick Up Truck @ 7:00am ETA: 5:00pm	12 Road Crew Set Up For Winterfest After School @ Chestnut Middle School 2:30-5:45pm Extreme Road Crew 8:15-11:00pm ETA: Late	13 Winterfest Dress Rehearsal Field Trip @ Chestnut Middle School 7:35-12:30pm 12 th Annual Winterfest Concert @ Chestnut Middle School 7:00pm (Arrive @ 6:00pm) 355 Plainfield Street; Springfield, MA 01107 MANDATORY FOR ALL Road Crew Move All Band Equipment From Front & Back Hallway in Auditorium After Concert ETA: Late	14 Road Crew Break Down For Winterfest (Field Trip For Leaders Only) @ Chestnut 7:35-12:00pm Instrument Inventory Check #6 During School Day Play all instruments from back room & check for repairs Return Truck After School ETA: 5:00pm	15
16	17 Band Auditions Prep/Video & Watch Winterfest Video Leadership Team Meeting #9 @ Band Room 2:30-3:30pm ETA: 5:00pm	18 Extended Day For Teachers 2:35-3:35pm Band Auditions Prep/Video & Watch Winterfest Video Zanetti MTM #8 - Pizza Party @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	19 Band Auditions Prep/Video & Early Auditions ETA: 5:00pm	20 Band Auditions Prep/Video & Early Auditions TBD - Younglife Club #4 (Younglife & Hugs Dinner) @ Cafeteria 2:30-4:00pm ETA: 6:00pm	21 Half Day Band Auditions Prep/Video ETA: 3:00pm	22

Notes: (1) TBD - Small Ensemble Performance For Court Square Lighting Ceremony 4:30-6:00pm - Was Tues. 12/6
(2) TBD - Pickup Truck @ 7:00am Road Crew Load Truck for Classical Performance & Reset Band Room for Monday's Rehearsal 2:30-4:00pm - Was Friday 1/130
(3) TBD - A 'Classical Holiday' Concert @ Classical Condominiums, 3:00-5:00pm (235 State St, Springfield, MA 01103) Leadership Road Crew Meet @ 12:00pm MANDATORY for Advanced Band
ETA: Late - Was Sunday 12/2
(4) TBD - Leadership Team Active Meeting #8 & Leader Road Crew Unload Truck & Reset Band Room After School 2:30-4:00pm; Return Truck After School - Was Monday 1/23
(5) TBD - Westfield Professor Ed O'Gill Visits the SciTech Band - Was Mon 12/17

***BOLD PERFORMANCES ARE MANDATORY - PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE** TBD = To Be Determined

Sun	Mon	Tue	Wed	Thu	Fri	Sat
		1 No School	2 Band Auditions MTM #12 @ Band Room 2:30-4:00pm ETA: 5:00pm	3 Band Auditions Open Practice @ 2:30-3:30pm ETA: 5:00pm	4 Band Auditions Younglife Campaigners Friday Night Chillfest #5 @ The Bernice's 5:00-8:00pm (60 Fairfield Street, Springfield, MA 01108) ETA: Late	5
6	7 Band Auditions Leadership Team Meeting #10 @ Band Room 2:30-3:30pm ETA: 5:00pm	8 Band Auditions Open Practice @ 2:30-3:30pm Zanetti MTM #9 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	9 Band Auditions MTM TBD TBD - High School Choice Night @ 5:00-7:00pm Central - Meet in Band Room @ 2:30pm (Mandatory for Leadership Team) ETA: Late	10 Band Auditions Band Fun Night 3 @ Band Room 2:30-4:30pm ETA: 5:30pm	11 No School - Teacher Day	12
13	14 Band Auditions Instrument Inventory Check #7 @ 2:30-5:00pm Move Unused To Back Room ETA: 6:00pm	15 Band Auditions Extended Day For Teachers 2:35-3:35pm Zanetti MTM #10 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	16 Band Auditions Final Day MTM #13 @ Band Room 2:30-4:00pm ETA: 5:00pm	17 Audition Results Posted Band Auditions (if necessary) Open Practice @ 2:30-3:30pm ETA: 5:00pm	18 Audition Results Posted Band Auditions (if necessary) Open Practice @ 2:30-3:30pm ETA: 5:00pm	19
20	21 No School ETA: 6:00pm	22 Open Practice @ 2:30-3:30pm Zanetti MTM #11 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	23 MTM #14 @ Band Room 2:30-4:00pm ETA: 5:00pm	24 Open Practice @ 2:30-3:30pm ETA: 5:00pm	25 Younglife Club #5 @ Band Room 2:30-4:00pm ETA: 6:00pm	26
27	28 Leadership Team Meeting #11 @ Band Room 2:30-3:30pm ETA: 5:00pm	29 Open Practice @ 2:30-3:30pm Zanetti MTM #12 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	30 MTM #15 @ Band Room 2:30-4:00pm Music Selection Party - Open To All ETA: 5:00pm	31 Open Practice @ 2:30-3:30pm ETA: 5:00pm		

Notes: (1) TBD - The Brianna Fund Benefit Concert @ Evangelical Covenant Church (95 Plumtree Road, Springfield, MA 01118) - was Saturday, January 12th or Sunday, January 13th
 (2) TBD - AP Night - was 1/23
 (3) TBD - Martin Luther King Day Celebration @ Mass Mutual Center 11:00am-1:00pm (1277 Main St., Springfield, MA 01103) - Stage Crew & Mentors/Leaders/Volunteers Meet @ 10:00am-1:30pm - Was Mon 1/21
 (4) TBD - Band Fun Night (if there is no Danny Ray Event) - Thu 1/10
 (5) TBD - Prep Equipment For Danny Ray Event (put neatly in band room) - Was Mon 1/7
 (6) TBD - Danny Ray Show @ Old First Church (60 Elm Street, Springfield, MA 01103) - Road Crew Meet @ 3pm @ Old First Church (P.V.T.A.) - Advanced Band Arrive @ 5:00pm for free dinner - Symphonic Band Arrive by 6:00pm - Perform 6:30-7:00pm - Free Illusionist Show Following Performance - Free Admission for Band & Younglife Students - All Are Welcome! - Optional for Band Members - Pick Up Truck @ 7am - Load Truck During Day Was Thu 1/10
 (7) TBD - Road Crew Unload Truck & Reset Band Room 8:00-11:00am; Return Truck During Lunch @ 12pm - Was Fri 1/11

← Jan 2019	~ February 2019 ~					Mar 2019 ▶
Sun	Mon	Tue	Wed	Thu	Fri	Sat
					1 Younglife Campaigners Friday Night Chillfest #6 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108) ETA: Late	2
3	4 Leadership Team Meeting #12 @ Band Room 2:30-3:00pm Instrument Inventory Check #8 @ 2:30-5:00pm ETA: 6:00pm	5 Extended Day For Teachers 2:35-3:35pm Zanetti MTM #13 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	6 MTM #16 @ Band Room 2:30-4:00pm ETA: 5:00pm	7 Open Practice @ 2:30-3:30pm ETA: 5:00pm	8 Rehearsal For UMass Honor Band @ SciTech 2:30-4:00pm MANDATORY FOR SELECTED MEMBERS ETA: 5:00pm	9 UMass Honor Band @ UMass Fine Arts Center (Meet @ SciTech 5:15am) MANDATORY FOR SELECTED MEMBERS ETA: Late
10	11 Open Practice @ 2:30-3:30pm ETA: 5:00pm	12 Open Practice @ 2:30-3:30pm Zanetti MTM #14 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	13 MTM #17 @ Band Room 2:30-4:00pm ETA: 5:00pm	14 Band Fun Night 3 - Band Movie Night @ Band Room 2:30-4:30pm ETA: 6:00pm	15 Open Practice @ 2:30-3:30pm ETA: 5:00pm	16
17	18 No School ETA: 5:00pm	19 No School ETA: 5:30pm	20 No School ETA: 5:00pm	21 No School ETA: 6:00pm	22 No School ETA: 5:00pm	23
24	25 Leadership Team Meeting #13 @ Band Room 2:30-3:30pm ETA: 5:00pm	26 TBD - Extended Day For Teachers 2:35-3:35pm Zanetti MTM #15 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	27 MTM #18 @ Band Room 2:30-4:00pm ETA: 5:00pm	28 MMEA All State Conference - World Trade Center, Boston, MA (For Teachers) ETA: 5:00pm		

Notes:
 (1) TBD - Small Ensemble Performance for The Pioneer Valley Project (Select Students) @ Cedars (375 Island Pond Rd, Springfield, MA 01118) Meet @ 4:00pm; Perform Set 1: 5:00-6:10pm (Social Hour), Perform Set 2: 6:30-7:30pm (Dinner)
 (2) TBD - Road Crew Set Up For Project Purple @ 3:00pm Basketball Pep Band @ 7pm @ SciTech Gym 3:00pm; ETA: Late
 (3) TBD - Martin Luther King Celebration Small Ensemble Performance @ Zanetti Elementary School 11:00am-1:00pm, Road Crew Meet @ 10am; Perform @ 12pm MANDATORY FOR LEADERS; ETA: 4:00pm
 (4) TBD - SPS Youth Art Month Small Ensemble Performance @ Eastfield Mall @ 5:00-6:00pm; Meet in band room @ 2:30pm (MANDATORY FOR LEADERS)

***BOLD PERFORMANCES ARE MANDATORY**

***PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE**

TBD = To Be Determined

◀ Feb 2019		~ March 2019 ~					Apr 2019 ▶	
Sun	Mon	Tue	Wed	Thu	Fri	Sat		
3	4 Open Practice @ 2:30-3:30pm	5 Extended Day For Teachers 2:35-3:35pm Zanetti MTM #16 @ Zanetti (Room 118) 3:30-4:45pm	6 MTM #19 @ Band Room 2:30-4:00pm	7 Open Practice @ 2:30-3:30pm	8 TBD - Pick Up Truck @ Tam Leadership Team Road Crew Loads Truck For Sunday's Performance & Reset Band Room 2:30-3:30pm Younglife Campaigners Friday Night Chillfest #7 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108)	9	2 MMEA All State Conference - World Trade Center, Boston, MA (For Teachers)	
10 TBD - A "Classical Spring" Concert @ Classical Condominiums - Meet @ 1:00pm, Perform 2:00-3:00pm (235 State St; Springfield, MA 01103) Leadership Road Crew Meet @ 11:00am MANDATORY for Advanced Band ETA: Late	11 Leadership Team Meeting #14 @ Band Room 2:30-3:00pm & Reset Band Room 3:00-4:30pm ETA: 5:00pm	12 Open Practice @ 2:30-3:30pm Zanetti MTM #17 @ Zanetti (Room 118) 3:30-4:45pm TBD - Return Truck @ 7am ETA: 5:30pm	13 Final SciTech MTM #20 @ Band Room 2:30-4:00pm ETA: 5:00pm	14 Younglife Club #6 @ Band Room 2:30-4:00pm ETA: 5:00pm	15 No School - Teacher Day ETA: Late	16		
17	18 We Want You Letters Distributed Instrument Inventory Check #9 @ 2:30-5:00pm ETA: 6:00pm	19 Extended Day For Teachers 2:35-3:35pm Zanetti MTM #18 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	20 Extreme Playing Inventory - Check all instruments in back room 2:30-4:30pm ETA: 6:00pm	21 Band Fun Night 4 - Jengaship Championship @ Band Room 2:30-4:30pm ETA: 6:00pm	22 Open Practice @ 2:30-3:30pm ETA: 5:00pm	23		
24	25 Leadership Team Meeting #15 @ Band Room 2:30-3:30pm ETA: 5:00pm	26 Open Practice @ 2:30-3:30pm Zanetti MTM #19 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	27 New Leadership Team Info Session @ 2:30-4:00pm ETA: 5:00pm	28 Open Practice @ 2:30-3:30pm ETA: 5:00pm	29 Open Practice @ 2:30-3:30pm ETA: 5:00pm	30/31		

Notes: (1) TBD - Middle School Scheduling & Recruiting Visits (2) TBD - UMass Music Education Students visit jazz Band - Was Thurs. 3/2

***BOLD PERFORMANCES ARE MANDATORY**

*PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE

TBD = To Be Determined

May 2019 ▶	~ April 2019 ~					Sat
Sun	Mon	Tue	Wed	Thu	Fri	Sat
	1 2019-2020 Leadership Letters of Intent Distributed (Letters Due Friday, April 12, 2019) ETA: 5:00pm	2 Extended Day For Teachers 2:35-3:35pm Zanetti MTM #20 @ Zanetti (Room 118) 3:30-4:45 ETA: 5:30pm	3 Open Practice @ 2:30-3:30pm ETA: 5:00pm	4 Open Practice @ 2:30-3:30pm ETA: 5:00pm	5 Open Practice @ 2:30-3:30pm ETA: 5:00pm	6
7	8 Leadership Team Meeting #16 @ Band Room 2:30-3:30pm ETA: 5:00pm	9 Road Crew Load Truck For SciTech Band Day @ 2:30-4:30pm Pick Up Truck @ 7:00am ETA: 5:00pm	10 TBD - 4th Annual SciTech Band Day @ Basketball Hall of Fame (1000 Hall of Fame Ave, Springfield, MA 01105); 6:00-7:30pm; Meet in Band Room @ 2:25pm MANDATORY FOR ALL Road Crew Meet After 1st Lunch in Band Room ETA: Late	11 Reset Band Room During Day, Organize Band Room & Return Truck After School @ 2:30-3:30pm Instrument Inventory #10 During Day @ 2:30-3:30pm ETA: 5:00pm	12 Leadership Letters of Intent Due Return Truck @ 7:00am ETA: 5:00pm	13
14	15 No School ETA: 5:00pm	16 No School	17 No School	18 No School	19 No School Return Truck @ 7:00am ETA: 5:00pm	20
21	22 New Student Outreach Calling Party @ Band Room 3:30-6:00pm ETA: 7:00pm	23 Extended Day For Teachers 2:35-3:35pm Zanetti MTM #21 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	24 TBD - Outreach MTM @ Gerena Elementary School 2:30-6:00pm; Meet @ 2:30 in the band room ETA: 7:30pm	25 Open Practice @ 2:30-3:30pm ETA: 5:00	26 Younglife Campaigners Friday Night Chillfest #8 @ The Bemice's 5:00-8:00pm (60 Fairfield Street, Springfield, MA 01108) ETA: 5:00pm	27
28	29 2019-2020 Leadership Team Interviews After School 2:30-6:00pm ETA: Late	30 Extended Day For Teachers 2:35-3:35pm Zanetti MTM #22 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm				

Notes: (1) TBD - Middle School Scheduling & Recruiting Visits
(2) TBD - Young@Heart Performance, Meet @ SciTech Sports Complex @ 10:00am; Road Crew Meet @ SciTech @ 7:00am; Perform @ 3:00pm - John M. Greene Hall (60 Elm Street, Northampton, MA 01060)
MANDATORY for Advanced Band - Was Sun. 4/21
(3) TBD - Young@Heart In-School Library Rehearsal #1 9:10-12:20 (Periods 2-3) / TBD - Young@Heart In-School Library Rehearsal #2 9:10-12:20 (Periods 2-3)
(4) TBD - Zanetti PTO Performance 6:30-6:40pm - Zanetti Mentors - Mentors after school - Was Fri 4/15
(5) Massachusetts All State Lions Band - Holiday Inn Boston-Dedham Hotel & Conference Center (55 Avilaine Rd/Dedham MA 02026) 7am - Was Thu 4/25
(6) Massachusetts All State Lions Band - Holiday Inn Mansfield (31 Hampshire St/Mansfield MA 02048) Performance @ 2:00pm - Was Sat 4/27

***BOLD PERFORMANCES ARE MANDATORY - PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE** TBD = To Be Determine

← Apr 2019	~ May 2019 ~					Jun 2019 →
Sun	Mon	Tue	Wed	Thu	Fri	Sat
5	6 Final Leadership Meeting #17 @ Band Room 2:30-3:15pm ETA: 5:00pm	7 Open Practice @ 2:30-3:30pm	8 Road Crew Set Up For ArtsAlive After School @ Chestnut Middle School 2:30-5:45pm Extreme Road Crew 8:15-11:00pm ETA: Late	9 ArtsAlive Dress Rehearsal Field Trip @ Chestnut Middle School 7:35-12:30pm 13th Annual ArtsAlive Concert @ Chestnut Middle School 7:00pm (Arrive @ 6:00pm) 355 Plainfield Street; Springfield, MA 01107 MANDATORY FOR ALL Road Crew Move All Band Equipment From Lobby & Cafeteria To Auditorium After ArtsAlive ETA: Late	10 Road Crew Break Down For ArtsAlive (Field Trip For Leaders Only) @ Chestnut 7:35-12:00pm Load Truck for Pancake Breakfast ETA: 5:00pm	11 World's Largest Pancake Breakfast @ Downtown Springfield 7:00am-10:00am - Meet on the Corner of Falcon's Way & Main Street (on the side of the Mass Mutual Center) Band Meet @ 7:00am MANDATORY FOR ALL Road Crew meet @ 5:00am Road Crew Load Truck After Performance ETA: 12:00pm
12	13 Reset Band Room During Day & Return Truck During/After School -Instrument Inventory Check #11 During School ETA: 5:00pm	14 Extended Day For Teachers 2:35-3:35pm Return Truck @ 7:00am ETA: 5:00pm	15 TBD - Final Outreach MTM @ Elementary School 2:30-6:00pm; Meet @ 2:30 in the band room ETA: 7:30pm	16 Music is Power (Music Production Outreach Event) 5:00-7:00pm @ Library Road Crew set up for event @ 2:30pm ETA: Late	17 New 2019-2020 Leadership Team Posted Final Younglife Club #7 @ Bounce House 2:30-4:00pm (Potential Date Pending Weather) ETA: 6:00pm	18
19	20 Instrument Inventory Check #11 (Finalize) @ 2:30-4:30pm ETA: 5:00pm	21 TBD - Gerena Elementary School Band Concert - Small Ensemble Performance; Meet @ 2:30pm in the band room. (Perform @ 6:00pm) MANDATORY FOR LEADERS Pick Up Truck @ 7:00am ETA: Late	22 Road Crew Set Up For Class Day After School 2:30-5:30pm @ SciTech Gym	23 Class Day Dress Rehearsal Field Trip @ SciTech Gym Last @ 12:49pm Final Full Band Rehearsal MANDATORY FOR ALL Return Truck @ 7:00am ETA: 5:00pm	24 Class Day @ SciTech Gym 7:30am MANDATORY FOR ALL New Leaders Break Down After Class Day New Team Leadership Barbeque @ Mr. Bernice's House 3:00-6:00pm MANDATORY FOR NEW LEADERS 60 Fairfield Street; Springfield, MA 01108 (Near Forest Park Middle School) ETA: Late	25
26	27 No School	28 Open Practice & Next Year Prep @ 2:30-3:30pm ETA: 5:00pm	29 Open Practice & Next Year Prep @ 2:30-3:30pm ETA: 5:00pm	30 Open Practice & Next Year Prep @ 2:30-3:30pm ETA: 5:00pm	31 Open Practice & Next Year Prep @ 2:30-3:30pm ETA: 5:00pm	

Notes: (1) TBD - AP Music EXAM 8:00am - Was Mon 5/13 (2) TBD - Prom
 (3) TBD - New England Public Radio Arts & Humanities Award Performance @ Log Cabin 500 Easthampton Rd, Holyoke, MA 01040 5:30-9:30pm (Tuesday, May 8th) MANDATORY FOR ALL
 (4) TBD - Road Crew Set Up For International Fair After School 2:30-5:00pm @ SciTech Gym (Thursday)
 (5) TBD - International Fair @ SciTech Gym 5:00-7:00pm; Meet in Band Room @ 4:45pm; Perform @ 7:30pm; MANDATORY FOR ALL; Road Crew Break Down & Set Up Band Room After Fair @ 8:00-9:00pm

*BOLD PERFORMANCES ARE MANDATORY - PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE TBD = To Be Determined

May 2019	~ June 2019 ~					Jul 2019
Sun	Mon	Tue	Wed	Thu	Fri	Sat
2	3 Next Year Prep 2:30-3:30pm ETA: 5:00pm	4 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	5 Next Year Prep 2:30-3:30pm ETA: 5:00pm	6 Next Year Prep 2:30-3:30pm ETA: 5:00pm	7 Road Crew Set Up For Band Banquet After School 2:30-4:00pm @ SciTech Cafeteria -Annual Band Family Banquet @ SciTech Cafeteria 6:00pm Road Crew Break Down After Band Banquet @ SciTech Cafeteria 9:00pm Next Year Prep 2:30-3:30pm ETA: Late	8
9	10 Next Year Prep 2:30-3:30pm ETA: 5:00pm	11 Pick Up Truck @ 7:00am Load truck for graduation during school day. ETA: 5:00pm	12 Leadership Road Crew Field Trip For Graduation Set Up @ Symphony Hall 7:35am-12:00pm Graduation @ Symphony Hall 6:00pm (Meet in Band Room @ 2:30pm or Arrive @ Symphony Hall @ 3:45pm) - 34 Court Street, Springfield, MA 01103 MANDATORY FOR ALL Road Crew Break Down After Graduation (Put All Equipment in Loading Dock) @ Symphony Hall 8:00pm ETA: Late	13 Leadership Road Crew Field Trip For Graduation Break Down @ Symphony Hall 7:35am-12:00pm Reset Band Room For 2019-2020 Final Instrument Inventory Check #12 During School Day & After School 2:30-4:30pm Return Truck After School ETA: 5:00pm	14 TBD - Younglife Campaigners Friday Night Chillfest #10 @ The Bernice's 5:00-8:00pm (60 Fairfield Street, Springfield, MA 01108)	15
16	17 Next Year Prep 2:30-3:30pm ETA: 5:00pm	18 TBD - Zanetti Showcase Small Ensemble Performance @ Zanetti (2nd to last day of school); Meet @ 7:45am in Band Room; Perform @ 9:15pm & @ 1:45pm for Step Up Day MANDATORY FOR NEW LEADERS -Collect Zanetti Instruments Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	19 Last Day of School (Half Day) ETA: 3:00pm	20	21	22

Notes: (1) TBD - Road Crew Load Truck for Forest Park Performance During School Day; Pick Up Truck @ 7:00am - Wednesday, June 5th
(2) TBD - Road Crew Meet @ 2:30pm in Band Room; Concert in the Park Performance Series @ Forest Park Amphitheater; Meet @ 5:30pm; Perform 6:30-7:45pm MANDATORY FOR ALL
Road Crew load truck after performance.
(3) TBD - Road Crew Unload Truck & Reset Band Room During School Day; Return Truck After School - Friday, June 7th

***BOLD PERFORMANCES ARE MANDATORY - PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE** TBD = To Be Determined

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 2

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

QUARTER 3

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

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	vii°
Minor	i	ii°	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°-V	Cm-Fm-Ddim-G	Minor	
3	i-iv-VI-V7	Cm-Fm-Ab-G7	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°-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

	1	b3	4	b5	5	b7	8
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

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) B \flat D F G A \flat G F D
- (I) B \flat D F G A \flat G F D
- (IV) E \flat G B \flat C D \flat C B \flat G
- (I) B \flat D F G A \flat G F D
- (V) F A C D
- (IV \prime) E \flat G B \flat C
- (I) B \flat D F G A \flat G F D

Walking Bass Line - B \flat Instruments

- (I) C E G A B \flat A G E
- (I) C E G A B \flat A G E
- (IV) F A C D E \flat D C A
- (I) C E G A B \flat A G E
- (V) G B D E
- (IV \prime) F A C D
- (I) C E G A B \flat A G E

Walking Bass Line - E \flat Instruments

- (I) G B D E F E D B
- (I) G B D E F E D B
- (IV) C E G A B \flat A G E
- (I) G B D E F E D B
- (V) D F \sharp A B
- (IV \prime) 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 ♩ = 50

p dolce

5

9

f

13

17

espressivo
(mp)

21

(mf)

25

f

28

p

31

f

32

f

33

f *mf*

36

f *p*

40 Allegro $\text{♩} = 144$
12

57 *dim.* *p*

62 *sf*

68 *f* 2

74 *p* *f* 2

80 *p* *mf*

86 3 3

92

96

3 3

102

107

cresc.

111

f

115

(mp) espressivo

121

128

134

mf *mf*

140 *espressivo*
p

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

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 150 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 158 has a dynamic marking of *f*.

160 *p*

Musical staff 160-167: Treble clef, key signature of one flat. Measures 160-167 contain a melodic line with slurs and accents. Measure 160 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* *f*

Musical staff 172-176: Treble clef, key signature of one flat. Measures 172-176 contain a melodic line with slurs and accents. Measures 172 and 175 have dynamic markings of *f*.

177 *2*

Musical staff 177-180: Treble clef, key signature of one flat. Measures 177-180 contain a melodic line with slurs and accents. Measure 179 has a dynamic marking of *2*.

Flûte

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

6

183

meno f

Musical staff 183-188: Treble clef, 3/4 time signature. Measures 183-188. Dynamics: *meno f*. The staff contains a melodic line with slurs and a key signature change to one sharp (F#) in measure 185.

189

leggiero

Musical staff 189-193: Treble clef, 3/4 time signature. Measures 189-193. Dynamics: *leggiero*. The staff contains a melodic line with slurs and a key signature change to two sharps (F#, C#) in measure 192.

194

Musical staff 194-197: Treble clef, 3/4 time signature. Measures 194-197. The staff contains a melodic line with slurs and a key signature change to two sharps (F#, C#) in measure 194.

198

Musical staff 198-201: Treble clef, 3/4 time signature. Measures 198-201. The staff contains a melodic line with slurs and a key signature change to two flats (Bb, Eb) in measure 198.

202

cresc.

Musical staff 202-204: Treble clef, 3/4 time signature. Measures 202-204. Dynamics: *cresc.*. The staff contains a melodic line with slurs and a key signature change to one flat (Bb) in measure 202.

205

leggiero
f *p*

Musical staff 205-209: Treble clef, 3/4 time signature. Measures 205-209. Dynamics: *leggiero*, *f*, *p*. The staff contains a melodic line with slurs and a key signature change to one flat (Bb) in measure 205.

210

p

Musical staff 210-214: Treble clef, 3/4 time signature. Measures 210-214. Dynamics: *p*. The staff contains a melodic line with slurs and a key signature change to one flat (Bb) in measure 210.

215

mf

Musical staff 215-218: Treble clef, 3/4 time signature. Measures 215-218. Dynamics: *mf*. The staff contains a melodic line with slurs and a key signature change to one sharp (F#) in measure 215.

Flûte

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

219 *f*

223 *f*

227

230 *mf*

236

240 *f*

244 *ff*

248

Detailed description: This page of a musical score for flute contains eight staves of music, numbered 219 to 248. The music is written in treble clef with a key signature of one sharp (F#). It features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). Performance instructions such as slurs, accents, and fingerings (e.g., '5') are present throughout. A double bar line with a '2' above it appears in measure 230, indicating a second ending. The piece concludes with a final note in measure 248.

Allegro maestoso **A** Solo

30

35

40

44 Tutti **B** Solo

49

53

57 Tutti 2 Solo

62

65

70

74 **C** Tutti 3

Flauto solo

81 Solo

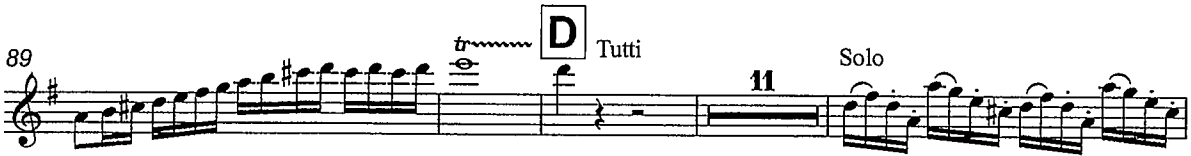


85



89 Tutti Solo

D



104 Tutti Solo



110 Tutti Solo

E



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 begins with a trill (tr) and continues with a series of slurred eighth notes and quarter notes in a melodic line.

193

Musical staff 193: Flute solo. The staff features a dynamic marking of **H** (fortissimo), a **Tutti** marking, and a **Solo** marking. It includes a triplet of eighth notes and a trill (tr) at the end.

201

Musical staff 201: Flute solo. The staff consists of a continuous melodic line of slurred eighth notes.

204

Musical staff 204: Flute solo. The staff includes a trill (tr) and a series of slurred eighth notes.

208

Musical staff 208: Flute solo. The staff features a **Tutti** marking, a dynamic marking of **5**, a **Solo** marking, a trill (tr), and a **Tutti** marking. It concludes with a triplet of eighth notes.

1 Adagio non troppo

Musical staff 1: Flute solo. The staff begins with a **Solo** marking and a dynamic marking of **9**. It features a melodic line with slurs and a trill (tr).

13

Musical staff 13: Flute solo. The staff consists of a continuous melodic line of slurred eighth notes.

16

Musical staff 16: Flute solo. The staff includes a trill (tr) and a series of slurred eighth notes.

19

Musical staff 19: Flute solo. The staff features a trill (tr) and a series of slurred eighth notes.

22

Musical staff 22: Flute solo. The staff includes a trill (tr) and a series of slurred eighth notes.

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 tr

38

42 tr

49

56 Tutti N Solo

62 Tutti 3

70 Solo

76 tr

80 tr O Tutti Solo

85

riano solo

Tutti

90



107

P Solo



114



119

Fl.



125



131

Q



136

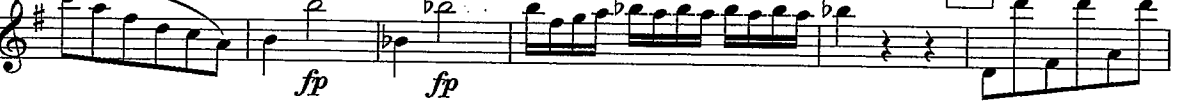


142



149

R



155



Flauto solo

160 *f*

Musical staff 160-164: Treble clef, key signature of one sharp (F#). Measures 160-164 contain sixteenth-note triplets. Measure 164 ends with a forte (*f*) dynamic marking.

165

Musical staff 165-170: Treble clef, key signature of one sharp. Measures 165-170 contain eighth-note patterns with triplets and trills (*tr*) in measures 169 and 170.

171 *Tutti* **S** Solo

Musical staff 171-181: Treble clef, key signature of one sharp. Measure 171 is marked *Tutti*. Measure 172 has a six-measure rest (6). Measure 173 is marked **S** Solo. Measure 181 ends with a trill (*tr*).

182

Musical staff 182-187: Treble clef, key signature of one sharp. Measures 182-187 contain sixteenth-note patterns with trills (*tr*) in measures 184 and 187.

188

Musical staff 188-192: Treble clef, key signature of one sharp. Measures 188-192 contain sixteenth-note patterns with trills (*tr*) in measures 189 and 191.

193 *Tutti* *Solo* *Tutti*

Musical staff 193-199: Treble clef, key signature of one sharp. Measures 193-199 contain sixteenth-note patterns. Measure 194 is marked *Tutti*, measure 195 is marked *Solo*, and measure 196 is marked *Tutti*.

200 *Tutti*

Musical staff 200-205: Treble clef, key signature of one sharp. Measures 200-205 contain sixteenth-note patterns with trills (*tr*) in measures 201 and 204. Measure 205 is marked *Tutti*.

206 *Solo*

Musical staff 206-210: Treble clef, key signature of one sharp. Measures 206-210 contain sixteenth-note patterns. Measure 206 is marked *Solo*.

211 **T** *Tutti* *Solo*

Musical staff 211-219: Treble clef, key signature of one sharp. Measure 211 is marked **T** *Tutti*. Measure 212 has a four-measure rest (4). Measure 213 is marked *Solo*. Measures 211-219 contain sixteenth-note patterns.

220

Musical staff 220-224: Treble clef, key signature of one sharp. Measures 220-224 contain sixteenth-note patterns with trills (*tr*) in measures 221 and 223.

225

Musical staff 225-229: Treble clef, key signature of one sharp. Measures 225-229 contain sixteenth-note patterns with trills (*tr*) in measures 225 and 228.

Musical staff 230: Flauto solo, Tutti. Features a sequence of eighth-note triplets.

Solo

U

Musical staff 235: Solo, U, f. Features a sequence of eighth-note triplets followed by a trill and a dynamic marking of f.

Musical staff 241: Features a sequence of eighth-note triplets.

Tutti

5

Musical staff 246: Tutti, 5. Features a sequence of eighth-note triplets and a dynamic marking of f.

Solo

V

Musical staff 256: Solo, V. Features a sequence of eighth-note triplets.

Musical staff 260: f. Features a sequence of eighth-note triplets and a dynamic marking of f.

Musical staff 266: Features a sequence of eighth-note triplets.

Musical staff 269: Features a sequence of eighth-note triplets and a dynamic marking of f.

Tutti

Musical staff 273: Tutti. Features a sequence of eighth-note triplets.

Musical staff 278: A blank staff with a treble clef and a sharp key signature.

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 Clarinet in B-flat and consists of ten staves. It begins with the tempo marking "Allegretto" and a piano (*p*) dynamic. The first staff contains the initial melodic phrase. The second staff continues the melody with a *cresc.* (crescendo) marking. The third staff features a *mf* (mezzo-forte) dynamic. The fourth staff includes a *dim.* (diminuendo) marking and a *p* dynamic. The fifth staff continues with a *dim.* marking. The sixth staff has a *p* dynamic and includes a second ending bracket with a *3* (triple) marking. The seventh staff features a *mf* dynamic and a first ending bracket with a *1* marking. The eighth staff begins with a *f* (forte) dynamic. The ninth and tenth staves conclude the piece with various melodic and rhythmic patterns.

CLARINETTE

sempre f

dim. espressivo *p*

cresc.

f *Poco rit.* **2** *a Tempo* *pp*

dim.

cresc. *mf*

dim.

p

pp

sempre pp

1

II

Allegro animato

p

legg.

cresc.

f

1

p

cresc.

mf

p

CLARINETTE

The musical score for Clarinet on page 5 consists of ten staves of music. The key signature is B-flat major (two flats). The score includes various dynamics and articulations:

- Staff 1: Standard notation with slurs and accents.
- Staff 2: Dynamics *cresc.* and *mf*.
- Staff 3: First ending bracket with a boxed '2' and a '1' below it.
- Staff 4: Dynamic *p*.
- Staff 5: Standard notation with slurs.
- Staff 6: Standard notation with slurs.
- Staff 7: Standard notation with slurs.
- Staff 8: Dynamics *cresc.* and *f*.
- Staff 9: First ending bracket with a '1' above it and a '3' below it, followed by a *p* dynamic and a '3' below it.
- Staff 10: Dynamic *pp*.

III

Lento

CLARINETTE

IV

Molto allegro

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It starts with a dynamic marking of *p* and a triplet of eighth notes. The music is characterized by rapid sixteenth-note passages and slurs. The second staff continues the melodic line. The third staff features a dynamic marking of *b* (brass) and a slur. The fourth staff has a dynamic marking of *f*. The fifth staff includes a dynamic marking of *cresc.* (crescendo). The sixth staff has a dynamic marking of *mf* and a triplet of eighth notes. The seventh staff has a dynamic marking of *f* and a triplet of eighth notes. The eighth staff is marked with a boxed number **1** and a dynamic marking of *p*. The ninth staff has a dynamic marking of *mf* and a slur. The tenth staff has a dynamic marking of *mf* and a triplet of eighth notes. The piece concludes with the initials **V. S.** at the bottom right.

CLARINETTE

tr

sf

f

sf

sf

sf

sf

ff 3

p

Poco riten. *a Tempo*

dim.

mf

CLARINETTE

First musical staff with a treble clef and a key signature of one sharp (F#). It begins with a dynamic marking of *tr* (trill) and a *cresc.* (crescendo) instruction. The staff contains a series of notes with slurs and a fermata at the end.

Second musical staff with a treble clef and a key signature of one flat (Bb). It features a triplet of eighth notes marked with a '3' in a box, followed by a *f* (forte) dynamic. The staff concludes with a *p subito* (piano subito) instruction.

Third musical staff with a treble clef and a key signature of one flat (Bb). It starts with a *cresc.* (crescendo) instruction and ends with a *f* (forte) dynamic marking.

Fourth musical staff with a treble clef and a key signature of one flat (Bb). It begins with a *dim.* (diminuendo) instruction, followed by a *p cresc.* (piano crescendo) instruction.

Fifth musical staff with a treble clef and a key signature of one flat (Bb). It features a *ff* (fortissimo) dynamic marking and a fermata at the end.

Sixth musical staff with a treble clef and a key signature of one flat (Bb). It includes a *tr* (trill) marking and a *dim. poco a poco* (diminuendo poco a poco) instruction.

Seventh musical staff with a treble clef and a key signature of one flat (Bb). It starts with a *p* (piano) dynamic marking.

Eighth musical staff with a treble clef and a key signature of one sharp (F#). It begins with a *sempre p* (sempre piano) instruction and a *legg.* (leggiero) instruction.

Ninth musical staff with a treble clef and a key signature of one sharp (F#). It contains a series of notes with slurs.

Tenth musical staff with a treble clef and a key signature of one sharp (F#). It ends with a first ending bracket marked with a '1'.

Sonata

G minor

Henri Eccles (1670-1742)

Salmon/Crowell

Grave

Musical score for the Grave section, consisting of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked *mp* (mezzo-piano) and the dynamics include *cresc.* (crescendo). The second staff starts at measure 4 and features a first ending bracket with a trill (*tr.*) and a second ending bracket. The third staff starts at measure 8 and includes a trill (*tr.*) and a triplet of eighth notes (*mf*), ending with a *p* (piano) dynamic. The fourth staff starts at measure 12 and concludes with a *f* (forte) dynamic and a trill (*tr.*).

Courante

Musical score for the Courante section, consisting of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked *f* (forte) and the dynamics include *p* (piano). The second staff starts at measure 5 and continues the melodic line. The third staff starts at measure 10 and features a consistent eighth-note accompaniment. The fourth staff starts at measure 14 and includes a trill (*tr.*) and a *Sva* (sustained) marking, ending with a *f* (forte) dynamic.

18 Musical staff 18, treble clef, key signature of one sharp (F#). It begins with a first ending bracket over measures 18-19, followed by a second ending bracket over measures 20-21. The music then continues with a series of eighth notes. A dynamic marking of *f* is placed below the staff.

23 Musical staff 23, treble clef, key signature of one sharp. It features a continuous eighth-note pattern. A dynamic marking of *f* is placed below the staff.

27 Musical staff 27, treble clef, key signature of one sharp. It contains two trills, each marked with *tr*.

32 Musical staff 32, treble clef, key signature of one sharp. It features a continuous eighth-note pattern.

36 Musical staff 36, treble clef, key signature of one sharp. It features a continuous eighth-note pattern. A dynamic marking of *mf* is placed below the staff.

40 Musical staff 40, treble clef, key signature of one sharp. It begins with a first ending bracket over measures 40-41, followed by a second ending bracket over measures 42-43. The music then continues with a series of eighth notes. A dynamic marking of *f* is placed below the staff.

Adagio

Musical staff 1, treble clef, key signature of one sharp, 3/2 time signature. It begins with a half rest followed by a series of notes. A dynamic marking of *mp* is placed below the staff.

6 Musical staff 6, treble clef, key signature of one sharp. It features a series of notes with a trill marked *tr*. Dynamic markings of *p* and *f* are placed below the staff.

11 Musical staff 11, treble clef, key signature of one sharp. It features a series of notes with a trill marked *tr*. Dynamic markings of *mf* and *f* are placed below the staff.

16 Musical staff 16, treble clef, key signature of one sharp. It features a series of notes with a trill marked *tr*. A dynamic marking of *f* is placed below the staff.

22 *p* *tr* *tr*

Vivace

attacca

6

12 *simile*

18

25 *p* *mf* *mp* *simile*

31 *rit.* *tr* 1. 2. *mf*

38 *p*

45 *mf*

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 rhythmic accompaniment with eighth-note patterns and a fortissimo (f) dynamic marking in measure 58. The piece 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

Piano

Sax. *ad lib.*
p 3

Un peu ralenti 1 a Tempo

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

p *espressivo*

Sax. A 5

En retenant

Piano B

Sax. 6

p *espressivo*

p *p* crescendo

pp C diminuendo

En animat peu à peu 6

Detailed description of the musical score: The score is written for a saxophone in treble clef with a key signature of two sharps (F# and C#). It consists of ten staves of music. The first staff begins with a 'Retenu' instruction and a dynamic of *mf*. The second staff is marked 'Allegretto scherzando' and 'Piano', with dynamics *p* and *pp*. The third staff is marked 'Sax.' and 'p espressivo', with measures 4, 13, 18, and 14 boxed. The fourth staff is marked 'En retenant' and 'Piano', with measure 16 boxed. The fifth staff is marked 'Sax.' and 'p espressivo', with measure 6 boxed. The sixth staff shows a dynamic progression from *p* to *p* to *crescendo*. The seventh staff continues the melodic line. The eighth staff is marked 'C' and 'diminuendo', with a dynamic of *pp*. The ninth staff is marked 'En animat peu à peu' and '6'. The score includes various musical notations such as slurs, ties, and fingerings (e.g., '2', '3', '4', '5', '6', '7').

Piano 7 Sax. *p crescendo*

D 10 Piano Sax. *p diminuendo*

Plus vite 8 Piano Sax. *f mf f*

f E 2

Piano 2 3 2 2 3

Sax. 2 3 3 2 2

p crescendo F 3

f 4

9 **G** 11 13 10 9 11 4

ff 2

Piano

2 2 3 3

Sax.

ff

12 Revenez au Mouvt

ff 2 2 *pp*

H 4 Piano

2 2 2 **H** 4 *f* Piano 2

Sax.

Sax. *p*

En accélérant

En accélérant *crescendo* 6 6

Small notes *ad. lib.*

6 6 6 Small notes *ad. lib.* *ff*

Trumpet Concerto in E \flat

Solo Trumpet in B \flat

Franz Joseph Haydn

Allegro

7 4

f

16 20 Solo

f

41 *tr*

47

53

59 *tr* *tr*

65

71

77 *tr*

83 *p*

89

92

95

98

101

107

119

125

131

137

144

146

151

166 *Andante* Cadenza

179



186



192



200



203



206



211



216 Allegro 44



266



272



278



284



298 *2*

305 *tr*

311 *3*

319

325 *tr*

331 *f* *3*

339 [Cadenza]

345

351 *p* *5*

362

369

376 *f* *3*

385  *p*

398 

404 

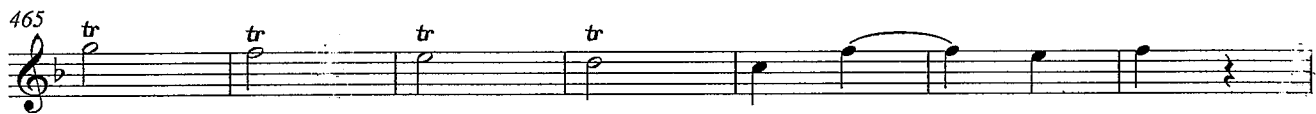
416 

422 

428 

436 

447 

465 

472 

498 

505 

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

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 sixteenth-note triplet. 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 fermata over a whole note. Measure 127 has a fermata over a whole note and a 'G' in a box 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 four triplets of eighth notes. Dynamic marking *mf* is below the staff.

133

Musical staff 133-137. Treble clef, key signature of two flats. Measures 133-135 have triplets of eighth notes. Measure 136 has a fermata over a whole note. Measure 137 has a fermata over a whole note. Dynamic marking *f* is below the staff.

138

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

144

Musical staff 144-175. Treble clef, key signature of two flats. Measure 144 has a fermata over a whole note and a *tr* marking. Measure 145 has a fermata over a whole note and a 'H' in a box above it. Measure 146 has a fermata over a whole note and a 'I' in a box above it. Measure 147 has a fermata over a whole note and a '23' above it. Measure 148 has a fermata over a whole note and a '5' above it. Measure 175 has a fermata over a whole note and a *f* dynamic marking.

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 boxed 'J' above it. Measure 189 has a dotted half note. Measure 190 has a half note. Measure 191 has a quarter note. Measure 192 has an eighth note. Dynamics: *p*.

193

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

198

3

3

3

3

3

3

3

3

3

3

f

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

202

K

5

3

p

f

Musical staff 202-210: Treble clef, key signature of two flats. Measures 202-210 contain eighth notes with grace notes. Measure 209 has a whole note with a '5' above it. Measure 210 has a triplet eighth note. Dynamics: *p* and *f*.

211

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

217

p

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

223

L

2

f

Musical staff 223-229: Treble clef, key signature of two flats. Measure 223 has a whole note with a boxed 'L' above it. Measure 224 has a whole note with a '2' above it. Measure 225 has a whole note. Measure 226 has a quarter note. Measure 227 has a quarter note. Measure 228 has a quarter note. Measure 229 has a quarter note. Dynamics: *f*.

230

p

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

Hummel - Trumpet Concerto in Eb - Solo Bb Trumpet

235 M

Musical staff 235-239: Treble clef, key signature of one flat. Measures 235-239 contain a melodic line with eighth and sixteenth notes, including a triplet in measure 238.

240

Musical staff 240-245: Treble clef, key signature of one flat. Measures 240-245 feature a melodic line with a forte (*f*) dynamic and triplet markings in measures 241, 242, and 245.

246 N

Musical staff 246-254: Treble clef, key signature of one flat. Measures 246-254 include a melodic line with a forte (*f*) dynamic in measure 246, a four-measure rest in measure 248, and a mezzo-forte (*mf*) dynamic in measure 254.

255

Musical staff 255-260: Treble clef, key signature of one flat. Measures 255-260 show a melodic line with various rhythmic values and accents.

261

Musical staff 261-268: Treble clef, key signature of one flat. Measures 261-268 feature a melodic line with a triplet in measure 261 and fortissimo (*sf*) dynamics in measures 267 and 268.

269 O

Musical staff 269-275: Treble clef, key signature of one flat. Measures 269-275 contain a melodic line with a mezzo-piano (*mp*) dynamic and a legato marking.

276

Musical staff 276-279: Treble clef, key signature of one flat. Measures 276-279 feature a melodic line with multiple triplet markings.

280

Musical staff 280-287: Treble clef, key signature of one flat. Measures 280-287 show a melodic line with a mezzo-forte (*mf*) dynamic in measure 280, piano (*p*) dynamics in measures 281 and 284, and a mezzo-forte (*mf*) dynamic in measure 285.

285

ff mf

Musical staff 285-290: Treble clef, key signature of two flats (Bb, Eb). Measures 285-290. Dynamics: *ff* (measures 285-288), *mf* (measures 289-290).

291

p

Musical staff 291-295: Treble clef, key signature of two flats. Measures 291-295. Dynamics: *p*. Includes triplets in measures 294-295.

296

cresc. f

P

12

Musical staff 296-311: Treble clef, key signature of two flats. Measures 296-311. Dynamics: *cresc.* (measures 296-300), *f* (measures 301-311). Includes a *tr* (trill) in measure 301. A box labeled 'P' is above measure 301. A bar line with '12' is in measure 308. Key signature changes to three flats (Bb, Eb, Ab) in measure 311.

312

2 - Adante ♩ = 70

p

Musical staff 312-319: Treble clef, key signature of three flats. Measures 312-319. Dynamics: *p*. Tempo marking: *2 - Adante* ♩ = 70. A box labeled 'Q' is below measure 315.

320

Musical staff 320-325: Treble clef, key signature of three flats. Measures 320-325.

326

Musical staff 326-330: Treble clef, key signature of three flats. Measures 326-330. Includes triplets in measures 327-329.

331

Musical staff 331-335: Treble clef, key signature of three flats. Measures 331-335. Includes triplets in measures 332-334.

336

R

Musical staff 336-341: Treble clef, key signature of three flats. Measures 336-341. Dynamics: *f*. Includes a *tr* (trill) in measure 340. A box labeled 'R' is above measure 340.

340 *p* *sf*

Musical staff 340-347: Treble clef, key signature of three flats (B-flat major/D-flat minor). Measure 340 starts with a triplet of eighth notes. Measure 341 has a piano (*p*) dynamic. Measure 342 has a sforzando (*sf*) dynamic. Measure 343 has a fermata over a half note. Measure 344 has a fermata over a half note. Measure 345 has a fermata over a half note. Measure 346 has a fermata over a half note. Measure 347 has a fermata over a half note.

348

Musical staff 348-352: Treble clef, key signature of three flats. Measure 348 has a fermata over a half note. Measure 349 has a fermata over a half note. Measure 350 has a fermata over a half note. Measure 351 has a fermata over a half note. Measure 352 has a fermata over a half note.

353

Musical staff 353-357: Treble clef, key signature of three flats. Measure 353 has a fermata over a half note. Measure 354 has a fermata over a half note. Measure 355 has a fermata over a half note. Measure 356 has a fermata over a half note. Measure 357 has a fermata over a half note.

358 *tr*

Musical staff 358-362: Treble clef, key signature of three flats. Measure 358 has a trill (*tr*) over a quarter note. Measure 359 has a trill over a quarter note. Measure 360 has a trill over a quarter note. Measure 361 has a trill over a quarter note. Measure 362 has a trill over a quarter note.

363 *tr*

Musical staff 363-368: Treble clef, key signature of three flats. Measure 363 has a trill over a quarter note. Measure 364 has a trill over a quarter note. Measure 365 has a trill over a quarter note. Measure 366 has a trill over a quarter note. Measure 367 has a trill over a quarter note. Measure 368 has a trill over a quarter note.

369 *tr*

Musical staff 369-372: Treble clef, key signature of three flats. Measure 369 has a trill over a quarter note. Measure 370 has a trill over a quarter note. Measure 371 has a trill over a quarter note. Measure 372 has a trill over a quarter note.

373 *f* *p*

Musical staff 373-384: Treble clef, key signature of three flats. Measure 373 has a fermata over a half note. Measure 374 has a fermata over a half note. Measure 375 has a fermata over a half note. Measure 376 has a fermata over a half note. Measure 377 has a fermata over a half note. Measure 378 has a fermata over a half note. Measure 379 has a fermata over a half note. Measure 380 has a fermata over a half note. Measure 381 has a fermata over a half note. Measure 382 has a fermata over a half note. Measure 383 has a fermata over a half note. Measure 384 has a fermata over a half note.

385

Musical staff 385-388: Treble clef, key signature of three flats. Measure 385 has a fermata over a half note. Measure 386 has a fermata over a half note. Measure 387 has a fermata over a half note. Measure 388 has a fermata over a half note.

S

T

U

3 - Allegro - Rondo ♩ = 140

8

394

Musical staff 394-419: Treble clef, B-flat key signature. The staff contains a series of eighth and sixteenth notes with slurs and accents. The music is in a rhythmic, melodic style.

V

11

W

f

p

Musical staff 420-435: Treble clef, B-flat key signature. Starts with a dynamic marking of *f* and a fermata. The staff contains a series of notes with a dynamic marking of *p* and a slur. A box labeled 'V' is at the beginning and a box labeled 'W' is above the staff.

420

4

mp

Musical staff 436-446: Treble clef, B-flat key signature. The staff contains a series of notes with a dynamic marking of *mp* and a slur. A box labeled 'X' is above the staff.

430

Musical staff 447-453: Treble clef, B-flat key signature. The staff contains a series of notes with a dynamic marking of *f* and a slur. A box labeled 'Y' is below the staff.

436

5

f

3

Musical staff 454-461: Treble clef, B-flat key signature. The staff contains a series of notes with a dynamic marking of *f* and a slur. A box labeled 'X' is above the staff.

447

3

3

3

mp

Musical staff 462-471: Treble clef, B-flat key signature. The staff contains a series of notes with a dynamic marking of *mp* and a slur. A box labeled 'Y' is below the staff.

454

Musical staff 472-481: Treble clef, B-flat key signature. The staff contains a series of notes with a dynamic marking of *f* and a slur.

462

Musical staff 482-491: Treble clef, B-flat key signature. The staff contains a series of notes with a dynamic marking of *f* and a slur.

Hummel - Trumpet Concerto in Eb - Solo Bb Trumpet

Z

Minore

469 **10** *f* *mp*

486

AA

495 **3**

504

BB

mp

CC

522 *cresc.* *f* *mf* **3**

533 **9** *f*

Majore

548 *mp* *pp* *p* **3**

Hummel - Trumpet Concerto in Eb - Solo Bb Trumpet

DD

557 *mp*

570 *f*

578 *p* *f*

EE

583 *p* *f* *mp*

589 *mf* *decresc...*

FF

599 *cresc.* *cresc.*

612 **Cadenza - ad Lib.** *f*

620 *3* *3*

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
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 3 3 *ff*

C *p*

D 1

f 3

6

TROMBONE

E 1

f 3 3 3 3 3

cresc. 3 3 3 *ff*

1

G Andante cantabile

P espressivo

f

pp p

cresc. *Kadenz* *sf* *p*

stringendo *f ad libitum* *p* *p cresc.*

TROMBONE

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

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

Third staff of music. Dynamics: *mf*.

Fourth staff of music. Dynamics: *mf staccato*. Marking: 3.

Fifth staff of music. Marking: *N 6*.

Sixth staff of music. Dynamics: *mf*. Marking: 7.

Seventh staff of music. Dynamics: *p*. Marking: 5.

Eighth staff of music. Dynamics: *p*. Marking: 4.

Ninth staff of music. Dynamics: *mf staccatissimo*. Marking: *Q*.

Tenth staff of music. Dynamics: *f*. Marking: *R*.

Eleventh staff of music. Dynamics: *f*. Marking: 2.

TROMBONE

mf p cresc.

f

3 S

6 T f

U Tempo poco meno mosso p

cresc. riten. Vivace 3

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 (♩ = 98)

3
p cantabile

cresc. 1
f

1
p

2

p cantabile *trun*

3 8
f 3 3

4 (♩ = ♩.)
4
p dolce

5 9

SOLO TUBA

6

p cantabile

Musical staff 1 for section 6, featuring a bass clef, key signature of three flats (B-flat, E-flat, A-flat), and a common time signature. The music begins with a half note G2, followed by quarter notes G2, A2, B2, and C3. The melody continues with eighth notes and quarter notes, including a triplet of eighth notes (G2, A2, B2) and a quarter note (C3). The staff concludes with a half note G2.

Musical staff 2 for section 6, continuing the melody from the first staff with eighth and quarter notes.

Musical staff 3 for section 6, featuring a triplet of eighth notes (G2, A2, B2) and a quarter note (C3), with a dynamic marking of *f*.

7

leggiero
mf

Musical staff 1 for section 7, featuring a bass clef, key signature of three flats, and a common time signature. The music begins with a half note G2, followed by quarter notes G2, A2, B2, and C3. The melody continues with eighth notes and quarter notes.

Musical staff 2 for section 7, featuring a triplet of eighth notes (G2, A2, B2) and a quarter note (C3), with a dynamic marking of *f*. The staff concludes with a double bar line and a key signature change to two flats (B-flat, E-flat) and a 2/4 time signature.

8

Musical staff 1 for section 8, featuring a bass clef, key signature of two flats, and a 2/4 time signature. The music begins with a quarter rest, followed by a triplet of eighth notes (G2, A2, B2) and a quarter note (C3), with a dynamic marking of *p*.

Musical staff 2 for section 8, featuring a triplet of eighth notes (G2, A2, B2) and a quarter note (C3).

9

Musical staff 1 for section 9, featuring a bass clef, key signature of two flats, and a 2/4 time signature. The music begins with a quarter note G2, followed by quarter notes G2, A2, B2, and C3.

Musical staff 2 for section 9, featuring a triplet of eighth notes (G2, A2, B2) and a quarter note (C3), with dynamic markings of *f* and *p*.

SOLO TUBA

Musical staff with bass clef, key signature of two flats, and 2/4 time signature. It contains several triplet markings over eighth notes.

10 *legato*
f cantabile

Musical staff with bass clef, key signature of two flats, and 2/4 time signature. It features a melodic line with slurs and triplet markings.

4 11 4 7 12 6
f

Musical staff with bass clef, key signature of two flats, and 2/4 time signature. It shows measure numbers 4, 11, 4, 7, 12, and 6 above the staff.

CADENZA
ff → *p*

Musical staff with bass clef, key signature of two flats, and 2/4 time signature. It contains a cadenza section with rapid sixteenth-note passages and slurs.

accel. *Lento*

Musical staff with bass clef, key signature of two flats, and 2/4 time signature. It features triplet markings and a tempo change to Lento.

a tempo
leggiero

Musical staff with bass clef, key signature of two flats, and 2/4 time signature. It features a tempo change to a tempo and the instruction leggiero.

f *p* *Tranquillo*

Musical staff with bass clef, key signature of two flats, and 2/4 time signature. It features dynamic markings f and p, and the instruction Tranquillo.

Largamente
pp *f* *p*

Musical staff with bass clef, key signature of two flats, and 2/4 time signature. It features the instruction Largamente and dynamic markings pp, f, and p.

... may be omitted if preferred

SOLO TUBA

ROMANZA *

Andante sostenuto (♩ = 60)

8 1

p cantabile

6

† 8 2

8

p *pp*

poco agitato

2 3 5 6

p

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#). The notation includes various musical elements:

- Staff 1: Features a long slur over a series of eighth notes, with two sixteenth-note triplets marked with a '6' below them.
- Staff 2: Starts with a *pp* dynamic, followed by a triplet of eighth notes, then a sixteenth-note triplet, and ends with two sixteenth-note triplets.
- Staff 3: Contains sixteenth-note triplets and a boxed measure number '5' at the end, with a *f* dynamic.
- Staff 4: Begins with a triplet of eighth notes, followed by a sixteenth-note triplet, and ends with two sixteenth-note triplets. Dynamics include *f* and *p*.
- Staff 5: Starts with a sixteenth-note triplet, followed by a boxed measure number '6' and a *p* dynamic, then a *cresc.* marking.
- Staff 6: Features sixteenth-note triplets and a *f* dynamic, followed by a *cresc.* marking.
- Staff 7: Contains sixteenth-note triplets and a *ff* dynamic, followed by a *p* dynamic.
- Staff 8: Starts with a boxed measure number '7', followed by a sixteenth-note triplet marked with a '† 8', then a *pp* dynamic, and ends with a *p* dynamic.
- Staff 9: Features sixteenth-note triplets and a boxed measure number '8', ending with a *pp* dynamic.
- Staff 10: Includes a *rall.* marking and ends with a *ppp* dynamic.

† see for Violoncello or Bassoon only.

SOLO TUBA

FINALE- RONDO ALLA TEDESCA

Allegro (♩ = 150) (♩ = 50)

1

p

cresc.

f

1

p cantabile

f

2

3

p

Poco animato

mf

SOLO TUBA

3

Tempo I

f

4

f

Poco animato

p cantabile e sostenuto

5

6

9

SOLO TUBA

7 Tempo I



Poco animato



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

Amazing Grace

John Newton
Traditional
arr. R. Rodriguez & Bernice

(F) F C7 Dm B \flat F C7

Soprano

Alto

Tenor

Bass

7 F C F F B \flat F Dm F

S

A

T

B

14 F C7 F F $\text{sus}4/\text{B}\flat$ F

S

A

T

B

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 C sus4/F C

S

A

T

B

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(Eb) Eb Bb7 Cm Ab Eb Bb7

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

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

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



SciTech Band

THE PRIDE OF SPRINGFIELD

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, key of B-flat major. It consists of three staves of music. 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 features a rhythmic accompaniment of eighth notes, marked *f*. 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! $\text{♪♪} = \text{♪}^3$

f

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 4/4 time signature. It starts with a whole rest, followed by a quarter rest, then a series of eighth and quarter notes. A dynamic marking of *mf* is placed below the first measure. The second staff continues the melody with similar note values, ending with a dynamic marking of *p*. The third staff features a more rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *f* at the beginning. 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 marking and features a long melodic line with a slur. The second staff continues the melody and includes a *p* dynamic marking and the instruction "Swing!" with a triplet notation. The third staff features a *f* dynamic marking and includes accents and slurs. The fourth staff concludes the piece with a final melodic phrase 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 in 4/4 time, key of D major. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Moderato'. The music starts with a whole rest, followed by a series of eighth and quarter notes. A dynamic marking of *mf* (mezzo-forte) is placed below the first measure. A long slur covers the first two measures of the first staff and the first measure of the second staff. The second staff continues with eighth and quarter notes, ending with a dynamic marking of *p* (piano). The third staff begins with a dynamic marking of *f* (forte) and features a series of eighth notes, some beamed together, and quarter notes. 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 rhythm example. The third staff starts with a *f* dynamic marking. 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

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 is written for Tenor Saxophone in 4/4 time. It begins with a *Moderato* tempo marking. The first staff starts with a *mf* dynamic and features a long melodic line with a slur. The second staff continues the melody with a *p* dynamic. The third staff introduces a *Swing!* section, indicated by a triplet notation (♩ = ♩³♩) and a *f* dynamic. The fourth staff concludes the piece with a final melodic phrase and a double bar line.

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, marked Moderato. It consists of three staves of music. The first staff begins with a whole rest, followed by a melodic line starting on G4, marked *mf*. The second staff continues the melody, ending with a half note on G4 marked *p*. The third staff features a rhythmic accompaniment of eighth notes, marked *f*.

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, written for Trumpet in B \flat . The key signature has two flats (B \flat and E \flat). The first staff begins with a *mf* dynamic and a *Moderato* tempo. It features a long melodic line with a slur over the first six measures and a fermata over the seventh. The second staff starts at measure 7 and includes a *p* dynamic marking and a 'Swing!' instruction with a triplet symbol (♩ = ♩³♩). The third staff begins at measure 12 with a *f* dynamic and includes 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. The dynamics are marked *mf*. The second staff continues the melodic line, ending with a *p* dynamic marking. The third staff features a more rhythmic, eighth-note pattern, marked *f*. The piece concludes 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. 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 a triplet of eighth notes. The fourth staff concludes the piece with a final melodic phrase.

Audition Prepared Solo - Symphonic Band

Piano

Variations on Auld Lang Syne

arr. Bernice

Moderato

Piano

The first system of the piano part consists of five measures. The music is in 4/4 time and B-flat major. The melody in the treble clef begins with a whole rest in measure 1, followed by a half note B-flat in measure 2, and continues with eighth and quarter notes in measures 3 and 4. A slur covers measures 2 through 5. The bass clef accompaniment consists of whole notes: B-flat in measure 2, F in measure 3, B-flat in measure 4, and E-flat in measure 5. The dynamic marking *mf* is placed above the first measure.

Pno.

The second system of the piano part consists of five measures. The melody in the treble clef continues with eighth and quarter notes, ending with a quarter note B-flat in measure 10. A slur covers measures 6 through 10. The bass clef accompaniment consists of whole notes: B-flat in measure 6, F in measure 7, E-flat in measure 8, B-flat in measure 9, and F in measure 10. The dynamic marking *p* is placed above the eighth measure.

Pno.

The third system of the piano part consists of five measures. The melody in the treble clef continues with eighth and quarter notes. A slur covers measures 11 through 15. The bass clef accompaniment consists of whole notes: B-flat in measure 11, E-flat in measure 12, B-flat in measure 13, F in measure 14, and B-flat in measure 15. The dynamic marking *f* is placed above the thirteenth measure.

Audition Prepared Solo - ADVANCED BAND

Piano

Variations on Auld Lang Syne

arr. Bernice

Moderato

Piano

mf

1. 2. 3. 4. 5.

Pno.

6. 7. 8. 9. 10.

p

Swing! ♩ = ♩³♩

Pno.

11. 12. 13. 14. 15.

f

10.

16. 17. 18. 19. 20. 21.

Pno.

22. 23.

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 (Bb) and a 4/4 time signature. The first staff begins with a rest for one measure, followed by a melodic line starting on G2, moving up stepwise to D4, then down to G3, and ending on D4. A dynamic marking of *mf* is placed below the first measure. A hairpin crescendo is shown below the staff, starting under the first measure and tapering off towards the end of the staff. The second staff continues the melodic line, starting on D4 and moving up to G4, then down to D4, and ending on G4. A dynamic marking of *p* is placed below the staff. A hairpin crescendo is shown below the staff, starting under the first measure and tapering off towards the end of the staff. The third staff features a rhythmic accompaniment consisting of eighth notes, starting on G2 and moving up to D4, then down to G3, and ending on D4. A dynamic marking of *f* is placed below the first measure.

Audition Prepared Solo - ADVANCED BAND

Trombone/Baritone

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score consists of five staves of music in bass clef, 4/4 time, and B-flat major. 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. The third staff features a *f* dynamic and a triplet of eighth notes. The fourth staff includes accents and slurs. The fifth staff concludes the piece with a double bar line.

ANGELS WE HAVE HEARD ON HIGH

Flute

Traditional French Carol

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 staff in G major (one sharp) and 4/4 time. Measures 1-7 are quarter notes, measures 8-14 are eighth notes with beams, and measures 15-21 are eighth notes with beams. Measure 19 contains a box labeled "Intro".

Alto

Musical notation for the Alto part, measures 1 through 21. The notation is on a single staff in G major (one sharp) and 4/4 time. Measures 1-7 are quarter notes, measures 8-14 are eighth notes with beams, and measures 15-21 are eighth notes with beams. Measure 19 contains a box labeled "Intro".

Tenor

Musical notation for the Tenor part, measures 1 through 21. The notation is on a single staff in G major (one sharp) and 4/4 time. Measures 1-7 are quarter notes, measures 8-14 are eighth notes with beams, and measures 15-21 are eighth notes with beams. Measure 19 contains a box labeled "Intro".

Bass

Musical notation for the Bass part, measures 1 through 21. The notation is on a single staff in G major (one sharp) and 4/4 time. Measures 1-7 are quarter notes, measures 8-14 are eighth notes with beams, and measures 15-21 are eighth notes with beams. Measure 19 contains a box labeled "Intro".

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 staff in treble clef with a common time signature. 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 staff in treble clef with a common time signature. 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 staff in treble clef with a common time signature. 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 staff in treble clef with a common time signature. 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 the Soprano part, measures 1 through 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 15-21 are eighth notes with some beamed pairs. Measure 19 is marked with a box containing the text '*Intro'.

Alto

Musical notation for the Alto part, measures 1 through 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 15-21 are eighth notes with some beamed pairs. Measure 19 is marked with a box containing the text '*Intro'.

Tenor

Musical notation for the Tenor part, measures 1 through 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 15-21 are eighth notes with some beamed pairs. Measure 19 is marked with a box containing the text '*Intro'.

Bass

Musical notation for the Bass part, measures 1 through 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 15-21 are eighth notes with some beamed pairs. Measure 19 is marked with a box containing the text '*Intro'.

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**

Musical notation for Soprano Baritone Sax, measures 1-21. The piece is in 3/4 time. Measures 1-7 are quarter notes, 8-14 are eighth notes with beams, 15-18 are eighth notes with beams, and 19-21 are quarter notes. An 'Intro' box is placed above measure 19.

Alto

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

***Intro**

Musical notation for Alto, measures 1-21. The piece is in 3/4 time. Measures 1-7 are quarter notes, 8-14 are eighth notes with beams, 15-18 are eighth notes with beams, and 19-21 are quarter notes. An 'Intro' box is placed above measure 19.

Tenor

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

***Intro**

Musical notation for Tenor, measures 1-21. The piece is in 3/4 time. Measures 1-7 are quarter notes, 8-14 are eighth notes with beams, 15-18 are eighth notes with beams, and 19-21 are quarter notes. An 'Intro' box is placed above measure 19.

Bass

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

***Intro**

Musical notation for Bass, measures 1-21. The piece is in 3/4 time. Measures 1-7 are quarter notes, 8-14 are eighth notes with beams, 15-18 are eighth notes with beams, and 19-21 are quarter notes. An 'Intro' box is placed above measure 19.

ANGELS WE HAVE HEARD ON HIGH

Trumpet

Traditional French Carol

Soprano

Musical notation for the Soprano part of the Trumpet. It consists of three staves of music. The first staff contains measures 1 through 7. The second staff contains measures 8 through 14. The third staff contains measures 15 through 21. Measure 19 is marked with a box containing the text '*Intro'. The music is written in a treble clef with a key signature of one flat (Bb) and a common time signature (C).

Alto

Musical notation for the Alto part of the Trumpet. It consists of three staves of music. The first staff contains measures 1 through 7. The second staff contains measures 8 through 14. The third staff contains measures 15 through 21. Measure 19 is marked with a box containing the text '*Intro'. The music is written in a treble clef with a key signature of one flat (Bb) and a common time signature (C).

Tenor

Musical notation for the Tenor part of the Trumpet. It consists of three staves of music. The first staff contains measures 1 through 7. The second staff contains measures 8 through 14. The third staff contains measures 15 through 21. Measure 19 is marked with a box containing the text '*Intro'. The music is written in a treble clef with a key signature of one flat (Bb) and a common time signature (C).

Bass

Musical notation for the Bass part of the Trumpet. It consists of three staves of music. The first staff contains measures 1 through 7. The second staff contains measures 8 through 14. The third staff contains measures 15 through 21. Measure 19 is marked with a box containing the text '*Intro'. The music is written in a treble clef with a key signature of one flat (Bb) and a common time signature (C).

ANGELS WE HAVE HEARD ON HIGH

Soprano

Trombone / Baritone

Traditional French Carol

Musical notation for Soprano part, measures 1-21. The notation is in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). Measures 1-7 are quarter notes, measures 8-14 are eighth notes, and measures 15-18 are sixteenth notes. Measure 19 is marked as an 'Intro' section. The piece concludes with a double bar line at measure 21.

Alto

Musical notation for Alto part, measures 1-21. The notation is in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). Measures 1-7 are quarter notes, measures 8-14 are eighth notes, and measures 15-18 are sixteenth notes. Measure 19 is marked as an 'Intro' section. The piece concludes with a double bar line at measure 21.

Tenor

Musical notation for Tenor part, measures 1-21. The notation is in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). Measures 1-7 are quarter notes, measures 8-14 are eighth notes, and measures 15-18 are sixteenth notes. Measure 19 is marked as an 'Intro' section. The piece concludes with a double bar line at measure 21.

Bass

Musical notation for Bass part, measures 1-21. The notation is in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). Measures 1-7 are quarter notes, measures 8-14 are eighth notes, and measures 15-18 are sixteenth notes. Measure 19 is marked as an 'Intro' section. The piece concludes with a double bar line at measure 21.

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 quarter and eighth notes, with some slurs and ties. An asterisk and the word "Intro" are placed above measure 19.

Alto

Musical notation for the Alto part, measures 1 through 21. The notation is in bass clef with a key signature of two flats and a common time signature. The melody is similar to the Soprano part but includes a flat (b) under the note in measure 17. An asterisk and the word "Intro" are placed above measure 19.

Tenor

Musical notation for the Tenor part, measures 1 through 21. The notation is in bass clef with a key signature of two flats and a common time signature. The melody is similar to the other parts. An asterisk and the word "Intro" are placed above measure 19.

Bass

Musical notation for the Bass part, measures 1 through 21. The notation is in bass clef with a key signature of two flats and a common time signature. The melody is similar to the other parts. An asterisk and the word "Intro" are placed above measure 19.

ANGELS WE HAVE HEARD ON HIGH

Traditional French Carol

Soprano

Bass Guitar

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). Measures 1-7 are quarter notes, measures 8-14 are eighth notes with beamed pairs, and measures 15-21 are eighth notes with beamed pairs. A box labeled "Intro" is placed above measure 19.

Alto

Musical notation for the Alto part, measures 1 through 21. The notation is in bass clef with a key signature of two flats and a common time signature. Measures 1-7 are quarter notes, measures 8-14 are eighth notes with beamed pairs, and measures 15-21 are eighth notes with beamed pairs. A box labeled "Intro" is placed above measure 19.

Tenor

Musical notation for the Tenor part, measures 1 through 21. The notation is in bass clef with a key signature of two flats and a common time signature. Measures 1-7 are quarter notes, measures 8-14 are eighth notes with beamed pairs, and measures 15-21 are eighth notes with beamed pairs. A box labeled "Intro" is placed above measure 19.

Bass

Musical notation for the Bass part, measures 1 through 21. The notation is in bass clef with a key signature of two flats and a common time signature. Measures 1-7 are quarter notes, measures 8-14 are eighth notes with beamed pairs, and measures 15-21 are eighth notes with beamed pairs. A box labeled "Intro" is placed above measure 19.

ANGELS WE HAVE HEARD ON HIGH

Guitar / Mallets

Traditional French Carol

Soprano

Either octave

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 musical notation for the Soprano part. It consists of three staves of music. The first staff has measures 1-7, the second staff has measures 8-14, and the third staff has measures 15-21. The notation includes various rhythmic patterns and articulations. A box labeled '*Intro' is placed above measure 19.

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 musical notation for the Alto part. It consists of three staves of music. The first staff has measures 1-7, the second staff has measures 8-14, and the third staff has measures 15-21. The notation includes various rhythmic patterns and articulations. A box labeled '*Intro' is placed above measure 19.

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 musical notation for the Tenor part. It consists of three staves of music. The first staff has measures 1-7, the second staff has measures 8-14, and the third staff has measures 15-21. The notation includes various rhythmic patterns and articulations. A box labeled '*Intro' is placed above measure 19.

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 musical notation for the Bass part. It consists of three staves of music. The first staff has measures 1-7, the second staff has measures 8-14, and the third staff has measures 15-21. The notation includes various rhythmic patterns and articulations. A box labeled '*Intro' is placed above measure 19.

ANGELS WE HAVE HEARD ON HIGH

Mallets / Piano

Traditional French Carol

Soprano

Musical notation for the Soprano part, measures 1 through 21. The key signature is B-flat major (two flats) 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 text '*Intro'.

Alto

Musical notation for the Alto part, measures 1 through 21. The key signature is B-flat major (two flats) 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 text '*Intro'.

Tenor

Musical notation for the Tenor part, measures 1 through 21. The key signature is B-flat major (two flats) 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 text '*Intro'.

Bass

Musical notation for the Bass part, measures 1 through 21. The key signature is B-flat major (two flats) 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 text '*Intro'.

ANGELS WE HAVE HEARD ON HIGH

Traditional French Carol

Percussion

Timpani

1. Eb & Bb 2 3 4 5-6 2

7 8 9-11 3 12 13 14

15-17 3 18 19 *Intro 20 21

Snare Drum Bass Drum

1-8 8 9 10

11 12 13 14

15 16 17

18 19 *Intro 20 21

C

BLUE MOON

Handwritten musical score for the song "Blue Moon" in C major. The score consists of ten staves of music, each with handwritten chord symbols above the notes. The key signature is one flat (Bb), and the time signature is common time (C). The music is written in a single melodic line with a bass line. The chords are: Eb, Cmi, Fmi, Bb7, Eb, Cmi, Fmi, Bb7, Eb, Cmi, Fmi7, Eb, Ab, Eb, Bb7, Eb, Cmi, Fmi, Bb7, Eb, Cmi, Fmi7, Eb, Fmi7, Eb, Fmi7, Bb7, Eb, Fmi7, Bb7, Eb, Abmi, Db7, Gb, Bb, F7, Fmi7, Bb7, Eb, Cmi, Fmi7, Bb7, Eb, Cmi, Fmi, Bb7, Eb, Cmi, Fmi7, Eb, Bb7, 1. Eb, Fmi7, Eb, Bb7, 2. Eb, Fmi7, Eb.

Bb

BLUE MOON

Handwritten musical score for "Blue Moon" in Bb major, 4/4 time. The score consists of ten staves of music with various chords and melodic lines.

Staff 1: *F Dmi Gmi C7 F Dmi Gmi C7*

Staff 2: *F Dmi Gmi7 F Bb F C7*

Staff 3: *F Dmi Gmi C7 F Dmi7 Gmi C7*

Staff 4: *F Dmi Gmi7 F Gmi7 F*

Staff 5: *Gmi7 C7 F Gmi7 C7 F*

Staff 6: *Bbmi7 Eb7 Ab C G7 Gmi7 C7*

Staff 7: *F Dmi Gmi7 C7 F Dmi Gmi C7*

Staff 8: *F Dmi Gmi7 F Gmi7 F C7*

Staff 9: *2. F Gmi7 F*

E♭

BLUE MOON

The musical score is written on ten staves. The first staff begins with a treble clef and a common time signature. The music is in E-flat major, indicated by the key signature. The chords are written above the notes. The score includes a double bar line in the middle of the eighth staff, with a '2.' marking the start of the second ending. The notes are primarily eighth and sixteenth notes, often beamed together in groups. The overall style is that of a handwritten guitar or piano accompaniment.

Chords: C, A^{mi}, D^{mi}, G⁷, F, A^{mi}⁷, D^{mi}⁷, F^{mi}⁷, B^b⁷, E^b, G, D⁷, C, G⁷.

B.C.

BLUE MOON

31.

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a common time signature (C). The notes are primarily eighth and sixteenth notes, often beamed together. Chord annotations are placed above the notes, indicating the harmonic structure. The chords used include Eb, Cmi, Fmi, Bb7, E, Fmi7, Ab, Eb, Bb7, Gb, Bb, F7, and Eb. The score concludes with a double bar line and repeat signs.

Chord annotations for the first staff: Eb Cmi Fmi Bb7 E Cmi Fmi Bb7

Chord annotations for the second staff: Eb Cmi Fmi7 Eb Ab Eb Bb7

Chord annotations for the third staff: Eb Cmi Fmi Bb7 Eb Cmi Fmi Bb7

Chord annotations for the fourth staff: Eb Cmi Fmi7 Eb Fmi7 Eb

Chord annotations for the fifth staff: Fmi7 Bb7 Eb Fmi7 Bb7 Eb

Chord annotations for the sixth staff: Abmi7 Db7 Gb Bb F7 Fmi7 Bb7

Chord annotations for the seventh staff: Eb Cmi Fmi7 Bb7 Eb Cmi Fmi Bb7

Chord annotations for the eighth staff: Eb Cmi Fmi7 Bb7 1. Eb Fmi7 Eb Bb7

Chord annotations for the ninth staff: 2. Eb Fmi7 Eb



Blues By Five

Red Garland

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of three staves of music. The first staff begins with a treble clef and a repeat sign. Above the first measure of the repeat is the chord symbol Bb7. The second staff begins with a bass clef and contains two measures with chord symbols Eb7 and Bb7 above them. The third staff also begins with a bass clef and contains four measures with chord symbols F7, Bb7, and F7 above them. The music features a mix of eighth and quarter notes, some with slurs, and rests.

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Blues By Five is a 12-bar blues where sections of the motivic melody are transposed to match the chord changes. This was originally played with a medium-swing feel.

For your use

Four sets of blank musical staves are provided for practice. Each set consists of a five-line staff with a single flat (Bb) in the key signature, and a common time signature (C) at the beginning of each staff.





Supplemental Material - Blues By Five

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

B^b7 E^b7 F7 B^b7 E^b7 F7

Diagram showing piano voicings for B^b7, E^b7, and F7. The first three chords are basic 3-note voicings, and the last three are rootless voicings. Each chord is shown in both treble and bass clefs.

3	b7	b7	9	13	5
b7	3	3	b7	3	3
1	1	1	3	b7	b7

Useful scales

B^b Blues Scale

Diagram showing the B^b Blues Scale in treble clef with fingerings: 1, b3, 4, b5, 5, b7, 1.

Sample Bass Line

B^b7

Diagram showing a bass line for B^b7 with fingerings: 1 3 4 #4 5 4 3 2 1 5 6 b7 1 3 6 5

E^b7

B^b7

Diagram showing a bass line for E^b7 and B^b7 with fingerings: 1 3 5 3 3 1 b7 6 b6 1 2 3 2 1 b7 6 b6

F7

B^b7

F7

Diagram showing a bass line for F7, B^b7, and F7 with fingerings: 1 3 5 1 b7 6 5 b5 1 3 4 #4 1 b7 6 5

Guitar Voicings

B^b7

E^b7

F7

F7

F7

Diagram showing guitar voicing for B^b7 (6fr.)

Diagram showing guitar voicing for E^b7 (4fr.)

Diagram showing guitar voicing for F7 (6fr.)

Diagram showing guitar voicing for F7

Diagram showing guitar voicing for F7 (xx)

Bb

Blues By Five

Red Garland

The musical score is written in 4/4 time and consists of three staves. The first staff begins with a treble clef and a key signature of one flat (Bb). The first measure is marked with a C7 chord. The melody consists of quarter and eighth notes. The second staff continues the melody, with a key signature change to two flats (Bb and Eb) indicated by the F7 chord. The third staff continues the melody, with key signature changes to three flats (Bb, Eb, and Fb) indicated by the G7 chord, and then back to two flats (Bb and Eb) indicated by the C7 chord.

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Blues By Five is a 12-bar blues where sections of the motivic melody are transposed to match the chord changes. This was originally played with a medium-swing feel.

For your use

Four sets of blank musical staves are provided for practice, each consisting of five lines.

Bb

Supplemental Material - Blues By Five

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

	C ⁷	F ⁷	G ⁷	C ⁷	F ⁷	G ⁷
3 b7 1	b7 3 1	b7 3 1	9 b7 3	13 3 b7	5 3 b7	

Useful Scales

C Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

C ⁷																	
	1	3	4	#4	5	4	3	2	1	5	6	b7	1	3	6	5	
F ⁷																	
	1	3	5	3	3	1	b7	6	b6	1	2	3	2	1	b7	6	b6
G ⁷																	
	1	3	5	1	b7	6	5	b5	1	3	4	#4	1	b7	6	5	

E^b

Blues By Five

Red Garland

Musical score for 'Blues By Five' by Red Garland. The score is written in 4/4 time and consists of three staves. The first staff begins with a G⁷ chord and contains five measures. The second staff begins with a C⁷ chord and contains five measures. The third staff begins with a D⁷ chord and contains two measures. The melody is characterized by blues phrasing, including slurs and ties.

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Blues By Five is a 12-bar blues where sections of the motivic melody are transposed to match the chord changes. This was originally played with a medium-swing feel.

For your use

Four sets of empty musical staves for practice, each consisting of five lines.

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

G⁷ C⁷ D⁷ G⁷ C⁷ D⁷

The chart shows two rows of piano voicings for G7, C7, and D7 chords. The top row shows basic 3-note voicings, and the bottom row shows rootless voicings. The notes are written on a grand staff with treble and bass clefs.

3	♭7	♭7	9	13	5
♭7	3	3	♭7	3	3
1	1	1	3	♭7	♭7

Useful Scales

G Blues Scale

1 ♭3 4 ♭5 5 ♭7 1

Sample Bass Line

G⁷

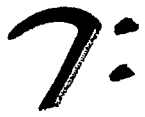
1 3 4 #4 5 4 3 2 1 5 6 ♭7 1 3 6 5

C⁷ G⁷

1 3 5 3 3 1 ♭7 6 ♭6 1 2 3 2 1 ♭7 6 ♭6

D⁷ G⁷ D⁷

1 3 5 1 ♭7 6 5 ♭5 1 3 4 #4 1 ♭7 6 5



Blues By Five

Red Garland

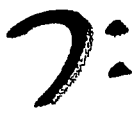
The musical score is written in bass clef, 4/4 time, and B-flat major. It consists of three staves of music. The first staff begins with a double bar line and a repeat sign, followed by a Bb7 chord. The second staff features Eb7 and Bb7 chords. The third staff features F7, Bb7, and F7 chords. The melody is a classic blues pattern with eighth and quarter notes, and rests.

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Blues By Five is a 12-bar blues where sections of the motivic melody are transposed to match the chord changes. This was originally played with a medium-swing feel.

For your use

Four sets of empty musical staves, each consisting of five lines, provided for the user to practice or transcribe the piece.



Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

$B^{\flat 7}$	$E^{\flat 7}$	F^7	$B^{\flat 7}$	$E^{\flat 7}$	F^7
3 b7 1	b7 3 1	b7 3 1	9 b7 3	13 3 b7	5 3 b7

Useful Scales

B^{\flat} Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

$B^{\flat 7}$

1 3 4 #4 5 4 3 2 1 5 6 b7 1 3 6 5

$E^{\flat 7}$ $B^{\flat 7}$

1 3 5 3 3 1 b7 6 b6 1 2 3 2 1 b7 6 b6

F^7 $B^{\flat 7}$ F^7

1 3 5 1 b7 6 5 b5 1 3 4 #4 1 b7 6 5

Canon Remix

Pachelbel / Arr. Bernice

5

Flute *mf*

Clarinet in Bb *mf*

Bass Clarinet

Alto Sax.

Tenor Sax.

Baritone Sax.

Trumpet in Bb

Trombone

Baritone (T.C.)

Tuba *mf*

Timpani

Mallets *mp*

Snare Drum *p* On rim

Bass Drum *p*

Percussion 1 *p* *mf*

Percussion 2

Synthesizer *mp*

Chimes *f*

Bass Guitar *mp*

Drum Set

This musical score page, titled "Canon Remix" and numbered "2", features rehearsal mark "13" in a box at the top. The score is arranged in a standard orchestral layout with the following parts and their initial dynamics:

- Flute (Fl.):** Treble clef, starting with a *mf* dynamic.
- B♭ Clarinet (B♭ Cl.):** Treble clef, starting with a *mf* dynamic.
- B♭ Clarinet (B♭ Cl.):** Treble clef, starting with a *mf* dynamic.
- Alto Saxophone (A. Sax.):** Treble clef, starting with a *mf* dynamic.
- Tenor Saxophone (T. Sax.):** Treble clef, starting with a *mf* dynamic.
- Bass Saxophone (B. Sax.):** Treble clef, starting with a *mf* dynamic.
- B♭ Trumpet (B♭ Tpt.):** Treble clef, starting with a *mf* dynamic.
- Trombone (Tbn.):** Bass clef, starting with a *mf* dynamic.
- Baritone (Bar.):** Treble clef, starting with a *mf* dynamic.
- Tuba:** Bass clef, starting with a *mf* dynamic.
- Timpani (Timp.):** Bass clef, starting with a *mp* dynamic.
- Maracas (Mal.):** Treble clef, starting with a *mf* dynamic.
- Snare Drum (S.Dr.):** Percussion clef, starting with a *mf* dynamic.
- Bass Drum (B. Dr.):** Percussion clef, starting with a *mf* dynamic.
- Percussion 1 (Perc. 1):** Percussion clef, starting with a *p* dynamic.
- Percussion 2 (Perc. 2):** Percussion clef, starting with a *p* dynamic.
- Synth:** Treble and Bass clefs, starting with a *p* dynamic.
- Chimes (Chm.):** Treble clef, starting with a *p* dynamic.
- Bass:** Bass clef, starting with a *mf* dynamic and marked "With Energy".
- Double Bass (D. S.):** Percussion clef, starting with a *mf* dynamic.

Canon Remix

21

Fl.

B♭ Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt.

Tbn.

Bar.

Tuba

Timp.

Mal.

S. Dr.

B. Dr.

Perc. 1

Perc. 2

Synth

Chm.

Bass

D. S.

mf

hi hat

This musical score page contains 27 measures of music for a variety of instruments. The instruments listed on the left are: Fl. (Flute), B♭ Cl. (B-flat Clarinet), B. Cl. (Bass Clarinet), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), B. Sax. (Baritone Saxophone), B♭ Tpt. (B-flat Trumpet), Tbn. (Trombone), Bar. (Baritone), Tuba, Timp. (Timpani), Mal. (Maracas), S.Dr. (Snare Drum), B. Dr. (Bass Drum), Perc. 1 (Percussion 1), Perc. 2 (Percussion 2), Synth. (Synthesizer), Chm. (Chimes), Bass, and D. S. (Double Bass). The score begins at measure 27. The Flute part has a melodic line with some grace notes. The Clarinets and Saxophones provide harmonic support. The Brass section (Trumpets, Trombones, Baritone, Tuba) plays a steady, rhythmic accompaniment. The Percussion section includes Timpani with a melodic pattern, Maracas with a consistent rhythmic accompaniment, and Snare and Bass Drums with a driving beat. The Synth part provides a low-frequency accompaniment. The Chimes part has a melodic line. The Bass and Double Bass parts provide a solid rhythmic foundation. Dynamics markings include *mf* (mezzo-forte) and *f* (forte).

Canon Remix

37

This page of the musical score contains measures 33 through 40. The instruments and their parts are as follows:

- Fl.**: Flute, measures 33-40.
- B♭ Cl.**: B-flat Clarinet, measures 33-40.
- B. Cl.**: Bass Clarinet, measures 33-40.
- A. Sax.**: Alto Saxophone, measures 33-40.
- T. Sax.**: Tenor Saxophone, measures 33-40.
- B. Sax.**: Baritone Saxophone, measures 33-40.
- B♭ Tpt.**: B-flat Trumpet, measures 33-40.
- Tbn.**: Trombone, measures 33-40.
- Bar.**: Baritone, measures 33-40.
- Tuba**: Tuba, measures 33-40.
- Timp.**: Timpani, measures 33-40, with a *mf* dynamic marking at measure 37.
- Mal.**: Maracas, measures 33-40.
- S. Dr.**: Snare Drum, measures 33-40.
- B. Dr.**: Bass Drum, measures 33-40.
- Perc. 1**: Percussion 1, measures 33-40, with *p* and *f* dynamic markings.
- Perc. 2**: Percussion 2, measures 33-40.
- Synth.**: Synthesizer, measures 33-40.
- Chm.**: Chimes, measures 33-40.
- Bass**: Bass line, measures 33-40.
- D. S.**: Double Bass (pedal), measures 33-40.

This musical score is for a piece titled "Canon Remix" on page 6. It is a full orchestral score with the following instruments and parts:

- Flute (Fl.):** Melodic line in the upper register.
- B♭ Clarinet (B♭ Cl.):** Melodic line in the middle register.
- Bass Clarinet (B. Cl.):** Rested.
- Alto Saxophone (A. Sax.):** Melodic line in the middle register.
- Tenor Saxophone (T. Sax.):** Melodic line in the middle register.
- Bass Saxophone (B. Sax.):** Rested.
- B♭ Trumpet (B♭ Tpt.):** Melodic line in the middle register.
- Trombone (Tbn.):** Harmonic accompaniment in the lower register.
- Baritone (Bar.):** Harmonic accompaniment in the lower register.
- Tuba:** Harmonic accompaniment in the lower register.
- Timpani (Timp.):** Percussion part with a dynamic marking of *mf* in the final measure.
- Maracas (Mal.):** Rhythmic accompaniment.
- Snare Drum (S. Dr.):** Rhythmic accompaniment.
- Bass Drum (B. Dr.):** Rhythmic accompaniment.
- Percussion 1 (Perc. 1):** Percussion part with a dynamic marking of *p* in the final measure.
- Percussion 2 (Perc. 2):** Percussion part.
- Synthesizer (Synth):** Chordal accompaniment in the lower register.
- Clarinet (Clm.):** Rested.
- Bass:** Melodic line in the lower register.
- Double Bass (D. S.):** Rhythmic accompaniment in the lower register.

45

FL. *f*

B♭ Cl. *f*

B. Cl.

A. Sax. *f*

T. Sax. *f*

B. Sax.

B♭ Tpt. *f*

Tbn. *f*

Bar. *f*

Tuba *f*

Timp.

Mal. *f*

S. Dr. *f*

B. Dr. *f*

Perc. 1 *f*

Perc. 2

Synth *f*

Chm.

Bass *f*

D. S. *f*

53

This musical score page, numbered 8, is for the 'Canon Remix' and contains measures 51 through 53. The score is arranged in a standard orchestral format with the following parts:

- Flute (Fl):** Measures 51-53, starting with a *sf* dynamic.
- Bass Clarinet (B. Cl.) and Clarinet in Bb (B. Cl.):** Measures 51-53.
- Saxophones:** Alto Sax (A. Sx.), Tenor Sax (T. Sx.), and Baritone Sax (B. Sx.) all play in measures 51-53.
- Trumpets (B. Tpt.):** Measures 51-53.
- Trombones (Tbn.):** Measures 51-53.
- Percussion:** Includes Snare Drum (S. Dr.), Bass Drum (B. Dr.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The snare drum part features a complex rhythmic pattern in measures 51-53.
- Timpani (Timp.):** Measures 51-53, with a *mf* dynamic marking.
- Maracas (Mal.):** Measures 51-53.
- Synthesizer (Synth):** Measures 51-53.
- Chimes (Chm.):** Measures 51-53.
- Bass:** Measures 51-53, featuring a *fff* dynamic and a 'Solo' section starting in measure 52.
- Drum Set (D. S.):** Measures 51-53, indicated by 'x' marks.

Canon Remix

61

69

Fl. *mf* *f*

B♭ Cl. *mf* *f*

B. Cl.

A. Sax. *f*

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 musical score page, numbered 10, is titled "Canon Remix". It features a variety of instruments and parts, all starting at measure 70. The instruments and their parts are as follows:

- Fl.**: Flute part in treble clef.
- B♭ Cl.**: B-flat Clarinet part in treble clef.
- B. Cl.**: Bass Clarinet part in bass clef.
- A. Sax.**: Alto Saxophone part in treble clef.
- T. Sax.**: Tenor Saxophone part in treble clef.
- B. Sax.**: Baritone Saxophone part in bass clef.
- B♭ Tpt.**: B-flat Trumpet part in treble clef.
- Tbn.**: Trombone part in bass clef.
- Bar.**: Baritone part in treble clef.
- Tuba**: Tuba part in bass clef.
- Timp.**: Timpani part in bass clef.
- Mal.**: Maracas part in treble clef.
- S.Dr.**: Snare Drum part in treble clef.
- B. Dr.**: Bass Drum part in treble clef.
- Perc. 1**: Percussion 1 part in treble clef.
- Perc. 2**: Percussion 2 part in treble clef.
- Synth**: Synth part in grand staff (treble and bass clefs).
- Chm.**: Chimes part in treble clef.
- Bass**: Bass part in bass clef.
- D. S.**: Double Bass part in bass clef.

77

This page of the musical score, titled "Canon Remix", contains measures 77 through 82. The score is arranged in a multi-staff format with the following instruments and parts:

- Flute (Fl.):** Melodic line in the upper register.
- Clarinet (Cl.):** Includes B♭ Clarinet (B♭ Cl.) and Bass Clarinet (B. Cl.).
- Saxophone (Sx.):** Includes Alto Saxophone (A. Sx.) and Tenor Saxophone (T. Sx.).
- Brass:** Includes Trumpet (B♭ Tpt.), Trombone (Tbn.), Baritone (Bar.), and Tuba.
- Drum and Percussion:** Includes Timpani (Timp.), Maracas (Mal.), Snare Drum (S. Dr.), Bass Drum (B. Dr.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2).
- Other:** Synth, Chimes (Chm.), Bass, and Double Bass (D. S.).

The score begins at measure 77, marked with a box containing the number "77". The key signature is one flat (B♭), and the time signature is 4/4. The music features a complex arrangement with multiple melodic lines and a rhythmic accompaniment. The double bass part (D. S.) is marked with a forte (**fff**) dynamic. The percussion parts include a steady snare drum pattern and a maraca pattern. The brass and woodwind parts provide harmonic support and melodic counterpoints.

83

Fl.

B♭ Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt.

Tbn.

Bar.

Tuba

Timp.

Mal.

S. Dr.

B. Dr.

Perc. 1

Perc. 2

Synth

Chm.

Bass

D. S.

fff

ride

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 labeled 'Melody C', 'Melody Bb', 'Melody Eb', and 'Melody - Bass Clef'. The bottom six staves are labeled 'Bass Line - C', 'Bass Line - Bb', 'Bass Line - Eb', 'Bass Line - Bass Clef High', and 'Bass Line - Bass Clef Low'. The score begins with a rest in the first measure, followed by a 'Soli' section. The melody parts feature eighth-note patterns, while the bass line parts feature sustained notes with slurs. Dynamic markings include 'mp' (mezzo-piano) and 'mpoli' (mezzo-piano soli). The key signature is B-flat major (two flats), and the time signature is common time (C).

Carol of The Bells

5

M. C

M. Bb

M. Eb

M. BC.

BL. C

BL. Bb

BL. Eb

BL. BC
High

BL. BC.
Low

Carol of The Bells

11

M. C



Musical staff for M. C. Treble clef, key signature of two flats (Bb, Eb). The staff contains a melodic line with eighth and quarter notes.

M. Bb



Musical staff for M. Bb. Treble clef, key signature of two flats (Bb, Eb). The staff contains a melodic line with eighth and quarter notes.

M. Eb



Musical staff for M. Eb. Treble clef, key signature of one flat (Eb). The staff contains a melodic line with eighth and quarter notes.

11

M. BC.



Musical staff for M. BC. Bass clef, key signature of two flats (Bb, Eb). The staff contains a melodic line with eighth and quarter notes.

11

BL. C



Musical staff for BL. C. Treble clef, key signature of two flats (Bb, Eb). The staff contains a harmonic line with whole notes.

BL. Bb



Musical staff for BL. Bb. Treble clef, key signature of two flats (Bb, Eb). The staff contains a harmonic line with whole notes.

BL. Eb



Musical staff for BL. Eb. Treble clef, key signature of one flat (Eb). The staff contains a harmonic line with whole notes.

11

BL. BC
High



Musical staff for BL. BC High. Bass clef, key signature of two flats (Bb, Eb). The staff contains a harmonic line with whole notes.

BL. BC
Low



Musical staff for BL. BC Low. Bass clef, key signature of two flats (Bb, Eb). The staff contains a harmonic line with whole notes.

Carol of The Bells

rit.

A

a tempo - Repeat 4x

16

M. C

M. Bb

M. Eb

M. BC.

16

BL. C

BL. Bb

BL. Eb

BL. BC
High

16

BL. BC.
Low

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

Carol of The Bells

D Repeat 3x

33

M. C

Musical staff for M. C instrument part, measures 33-37. The staff uses a treble clef and a key signature of one flat (Bb). It contains eighth-note patterns with slurs and accents. A repeat sign is present at measure 35, followed by three repetitions of the final two measures.

M. Bb

Musical staff for M. Bb instrument part, measures 33-37. The staff uses a treble clef and a key signature of one flat (Bb). It contains eighth-note patterns with slurs and accents. A repeat sign is present at measure 35, followed by three repetitions of the final two measures.

M. Eb

Musical staff for M. Eb instrument part, measures 33-37. The staff uses a treble clef and a key signature of one sharp (F#). It contains eighth-note patterns with slurs and accents. A repeat sign is present at measure 35, followed by three repetitions of the final two measures.

33

M. BC.

Musical staff for M. BC instrument part, measures 33-37. The staff uses a bass clef and a key signature of one flat (Bb). It contains eighth-note patterns with slurs and accents. A repeat sign is present at measure 35, followed by three repetitions of the final two measures.

33

BL. C

Musical staff for BL. C instrument part, measures 33-37. The staff uses a treble clef and a key signature of one flat (Bb). It contains dotted quarter notes. A repeat sign is present at measure 35, followed by three repetitions of the final two measures.

BL. Bb

Musical staff for BL. Bb instrument part, measures 33-37. The staff uses a treble clef and a key signature of one flat (Bb). It contains dotted quarter notes. A repeat sign is present at measure 35, followed by three repetitions of the final two measures.

BL. Eb

Musical staff for BL. Eb instrument part, measures 33-37. The staff uses a treble clef and a key signature of one sharp (F#). It contains dotted quarter notes. A repeat sign is present at measure 35, followed by three repetitions of the final two measures.

33

BL. BC
High

Musical staff for BL. BC High instrument part, measures 33-37. The staff uses a bass clef and a key signature of one flat (Bb). It contains dotted quarter notes. A repeat sign is present at measure 35, followed by three repetitions of the final two measures.

BL. BC
Low

Musical staff for BL. BC Low instrument part, measures 33-37. The staff uses a bass clef and a key signature of one flat (Bb). It contains dotted quarter notes. A repeat sign is present at measure 35, followed by three repetitions of the final two measures.

Carol of The Bells

E

rit.

39

M. C

M. Bb

M. Eb

M. BC

39

BL. C

BL. Bb

BL. Eb

39

BL. BC
High

BL. BC
Low

C

CHAMELEON

- HERBIE HANCOCK /

PAUL JACKSON /

HARVEY MASON / BENNIE MAUPIN

(MED. FUNK)

INTRO

(BASS) N.C.

Bass line for the intro in 4/4 time, starting with a natural chord (N.C.). The melody consists of eighth and quarter notes.

A

Treble staff for Section A. Chords: Bb-7, Eb7, Bb-7, Eb7. The melody features eighth and quarter notes.

BASS CONT. SIM.

Bass staff for Section A. Chords: Bb-7, Eb7, Bb-7, Eb7. The bass line continues with a similar pattern to the intro.

B

Treble staff for Section B. Chords: Bb-7, Eb7, Bb-7, Eb7. The melody continues with eighth and quarter notes. A repeat sign with a first ending bracket is present at the end, with the instruction "(PLAY 3x)".

Bass staff for Section B. Chords: Bb-7, Eb7, N.C. The bass line continues with eighth and quarter notes, ending with a natural chord (N.C.).

CHAMELEON

- HERBIE HANCOCK /

PAUL JACKSON /

HARVEY MASON / BENNIE MAURIN

(MED. FUNK)

INTRO

E \flat Part

(BASS)

N.C.

A

G-7

C7

G-7

C7

BASS CONT. SIM.

G-7

C7

G-7

C7

B

G-7

C7

G-7

C7

(PLAY 3x)

G-7

C7

N.C.

Bb

CHAMELEON

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

(MED. FUNK)

INTRO

(BASS) N.C.

A

B

7: Bass clef

79

CHAMELEON

- HERBIE HANCOCK /

PAUL JACKSON /

HARVEY MASON / BENNIE MAUPIN

INTRO

(BASS) N.C.

A

Bb-7 Eb7 Bb-7 Eb7

BASS CONT. SIM.

Bb-7 Eb7 Bb-7 Eb7

B

Bb-7 Eb7 Bb-7 Eb7

(PLAY 3X)

Bb-7 Eb7 N.C.

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 (B-flat, E-flat, A-flat), and the time signature is 4/4. The notation includes eighth and sixteenth notes, rests, and repeat signs with first and second endings. The staves are labeled as follows:

- C:** Treble clef, C-clef on the first line.
- Bb:** Treble clef, B-flat-clef on the second line.
- Eb:** Treble clef, E-flat-clef on the third line.
- Bass Clef High:** Bass clef, positioned high on the staff.
- Bass Clef Low:** Bass clef, positioned low on the staff.

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 and includes the following parts:

- Flute
- Clarinet in B \flat
- Bass Clarinet
- Alto Sax.
- Tenor Sax.
- Baritone Sax.
- Horn in F
- Trumpet in B \flat
- Trombone
- Baritone (T.C.)
- Baritone
- Tuba
- Bass Guitar
- Mallets
- Snare Drum
- Snare Drum
- Quad Toms
- Bass Drum
- Synthesizer

The score is written in 4/4 time and features a key signature of one flat (B \flat). Each instrument part includes the instruction "Watch Conductor" and "Slow-Fast" at the beginning. The music consists of a series of rhythmic patterns and melodic lines, with some parts featuring triplets and dynamic markings. The synthesizer part is written in a grand staff (treble and bass clefs).



Cold Duck Time

Eddie Harris

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Cold Duck Time has a 12-bar form, but it does not use the typical 12-bar blues chord progression. It was originally played with a straight-eighth feel.

For your use



Supplemental Material - Cold Duck Time

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

F⁷ B^{b7} D^{bMA7} E^{bMA7} F⁷ B^{b7} D^{bMA7} E^{bMA7}

b7	3	3	3	5	9	7	7
3	b7	7	7	3	b7	5	5
1	1	1	1	b7	3	3	3

Useful scales

F Blues Scale

D^b Major

(D^{bMA7})

E^b Major

(E^{bMA7})

1 b3 4 b5 5 b7 1 1 2 3 4 5 6 7 1 1 2 3 4 5 6 7 1

Sample Bass Line

1 5 1 5 b7 1 1 1 b7 1 5 1 5 b7 1 1 1 b7

D^{bMA7} E^{bMA7} F⁷

1 1 1 1 1 1 1 1 1 1 1 1 5 b7 1

Guitar Voicings

F⁷ B^{b7} D^{bMA7} E^{bMA7}

x 6fr. x 6fr. x 4fr. x 6fr.

Bb

Cold Duck Time

Eddie Harris

Chord progression: G⁷, C⁷, G⁷, C⁷, G⁷, C⁷, G⁷, C⁷, E^bMA⁷, FMA⁷, G⁷.

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For your use



Supplemental Material - Cold Duck Time

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

G⁷ C⁷ E^bMA⁷ F^{MA}⁷ G⁷ C⁷ E^bMA⁷ F^{MA}⁷

b7	3	3	3	5	9	7	7
3	b7	7	7	3	b7	5	5
1	1	1	1	b7	3	3	3

Useful Scales

G Blues Scale E^b Major (E^bMA⁷) F Major (FMA⁷)

1 b3 4 b5 5 b7 1 1 2 3 4 5 6 7 1 1 2 3 4 5 6 7 1

Sample Bass Line

G⁷ C⁷ G⁷ C⁷

1 5 1 5 b7 1 1 1 b7 1 5 1 5 b7 1 1 1 b7

E^bMA⁷ FMA⁷ G⁷

1 1 1 1 1 1 1 1 1 1 1 1 5 b7 1



Cold Duck Time

Eddie Harris

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It consists of three staves of music. The first staff begins with a repeat sign and contains four measures with chords D7, G7, and D7. The second staff contains four measures with chords G7, D7, G7, and D7. The third staff contains four measures with chords G7, BbMA7, CMA7, and D7. The notation includes eighth and sixteenth notes, rests, and various chord symbols.

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Cold Duck Time has a 12-bar form, but it does not use the typical 12-bar blues chord progression. It was originally played with a straight-eighth feel.

For your use

Four sets of blank musical staves are provided for practice, each consisting of five horizontal lines.

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

D⁷ G⁷ B^bMA⁷ CMA⁷ D⁷ G⁷ B^bMA⁷ CMA⁷

b7	3	3	3	5	9	7	7
3	b7	7	7	3	b7	5	5
1	1	1	1	b7	3	3	3

Useful Scales

D Blues Scale

B^b Major

(B^bMA⁷)

C Major

(CMA⁷)

1 b3 4 b5 5 b7 1 1 2 3 4 5 6 7 1 1 2 3 4 5 6 7 1

Sample Bass Line

D⁷

G⁷

D⁷

G⁷

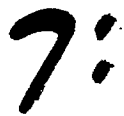
1 5 1 5 b7 1 1 1 b7 1 5 1 5 b7 1 1 1 b7

B^bMA⁷

CMA⁷

D⁷

1 1 1 1 1 1 1 1 1 1 1 1 5 b7 1



Cold Duck Time

Eddie Harris

Chord progression: F7, Bb7, F7, Bb7, F7, Bb7, F7, Bb7, DbMA7, EbMA7, F7.

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Cold Duck Time has a 12-bar form, but it does not use the typical 12-bar blues chord progression. It was originally played with a straight-eighth feel.

For your use

Supplemental Material - Cold Duck Time

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

F^7	B^b7	$D^b_{MA}7$	$E^b_{MA}7$	F^7	B^b7	$D^b_{MA}7$	$E^b_{MA}7$
-------	--------	-------------	-------------	-------	--------	-------------	-------------

$\flat 7$	3	3	3	5	9	7	7
3	$\flat 7$	7	7	3	$\flat 7$	5	5
1	1	1	1	$\flat 7$	3	3	3

Useful Scales

F Blues Scale

D^b Major

$(D^b_{MA}7)$

E^b Major

$(E^b_{MA}7)$

1	$\flat 3$	4	$\flat 5$	5	$\flat 7$	1	1	2	3	4	5	6	7	1	1	2	3	4	5	6	7	1
---	-----------	---	-----------	---	-----------	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Sample Bass Line

F^7	B^b7	F^7	B^b7
-------	--------	-------	--------

$D^b_{MA}7$	$E^b_{MA}7$	F^7
-------------	-------------	-------

1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	5	$\flat 7$	1
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	-----------	---

02501474

Featured in the Twentieth Century Fox Television Series GLEE

DON'T STOP BELIEVIN'

Words and Music by **STEVE PERRY,**
NEAL SCHON and **JONATHAN CAIN**
Arranged by PAUL MURTHA

INSTRUMENTATION

FULL SCORE
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. PERCUSSION

ADDITIONAL PARTS U.S. \$2.50
SCORE (02501474) U.S. \$5.00

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Featured in the Twentieth Century Fox Television Series GLEE
DON'T STOP BELIEVIN'

Words and Music by STEVE PERRY,
 NEAL SCHON and JONATHAN CAIN
 Arranged by PAUL MURTHA

(Repeat 1 = 124)

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.

1 2 3 4 5 6 7 8

This musical score is for the song "Don't Stop Believin'". It is arranged for a large ensemble. The score is divided into two systems. The first system 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 second system includes parts for Trumpet 5 & 4, Trombone 5 & 4, Guitar, Piano, Bass, Drums, and Aux. Perc. The score features a variety of musical notations, including melodic lines, harmonic accompaniment, and dynamic markings such as **SOLO**, **Distortion**, and **F (No Ped)**. The piano part includes a complex, multi-measure rhythmic pattern. The guitar part features a distorted, rhythmic accompaniment. The bass part provides a steady, rhythmic foundation. The drums and auxiliary percussion parts include various rhythmic patterns and accents. The score is written in a standard musical notation style, with clefs, key signatures, and time signatures clearly indicated.

17

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARITONE SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TRUMPET 5

TRUMPET 6

TRUMPET 7

TRUMPET 8

TRUMPET 9

TRUMPET 10

TRUMPET 11

TRUMPET 12

TRUMPET 13

TRUMPET 14

TRUMPET 15

TRUMPET 16

TRUMPET 17

TRUMPET 18

TRUMPET 19

TRUMPET 20

TRUMPET 21

TRUMPET 22

TRUMPET 23

TRUMPET 24

TRUMPET 25

TRUMPET 26

TRUMPET 27

TRUMPET 28

TRUMPET 29

TRUMPET 30

TRUMPET 31

TRUMPET 32

TRUMPET 33

TRUMPET 34

TRUMPET 35

TRUMPET 36

TRUMPET 37

TRUMPET 38

TRUMPET 39

TRUMPET 40

TRUMPET 41

TRUMPET 42

TRUMPET 43

TRUMPET 44

TRUMPET 45

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TRUMPET 47

TRUMPET 48

TRUMPET 49

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TRUMPET 109

TRUMPET 110

TRUMPET 111

TRUMPET 112

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TRUMPET 114

TRUMPET 115

TRUMPET 116

TRUMPET 117

TRUMPET 118

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TRUMPET 120

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TRUMPET 122

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TRUMPET 142

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TRUMPET 148

TRUMPET 149

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TRUMPET 151

TRUMPET 152

TRUMPET 153

TRUMPET 154

TRUMPET 155

TRUMPET 156

TRUMPET 157

TRUMPET 158

TRUMPET 159

TRUMPET 160

TRUMPET 161

TRUMPET 162

TRUMPET 163

TRUMPET 164

TRUMPET 165

TRUMPET 166

TRUMPET 167

TRUMPET 168

TRUMPET 169

TRUMPET 170

TRUMPET 171

TRUMPET 172

TRUMPET 173

TRUMPET 174

TRUMPET 175

TRUMPET 176

TRUMPET 177

TRUMPET 178

TRUMPET 179

TRUMPET 180

TRUMPET 181

TRUMPET 182

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TRUMPET 184

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TRUMPET 186

TRUMPET 187

TRUMPET 188

TRUMPET 189

TRUMPET 190

TRUMPET 191

TRUMPET 192

TRUMPET 193

TRUMPET 194

TRUMPET 195

TRUMPET 196

TRUMPET 197

TRUMPET 198

TRUMPET 199

TRUMPET 200

TRUMPET 201

TRUMPET 202

TRUMPET 203

TRUMPET 204

TRUMPET 205

TRUMPET 206

TRUMPET 207

TRUMPET 208

TRUMPET 209

TRUMPET 210

TRUMPET 211

ALTO SAX 1
ALTO SAX 2
TENOR SAX 1
TENOR SAX 2
BARITONE SAX

Musical notation for five saxophone parts (Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax). The notation includes various rhythmic patterns and melodic lines across five staves.

TRUMPET 1
TRUMPET 2
TRUMPET 3
TRUMPET 4
TROMBONE 1
TROMBONE 2
TROMBONE 3
TROMBONE 4

Musical notation for eight brass parts (Trumpet 1-4, Trombone 1-4). The notation includes rhythmic patterns and melodic lines across eight staves.

GIUITAR
PIANO

Musical notation for guitar and piano parts. The guitar part includes dynamic markings like *f* and *mf*. The piano part includes dynamic markings like *f* and *mf*.

BASS
DRUMS
AUX. PERC.

Musical notation for bass, drums, and auxiliary percussion parts. The bass part includes dynamic markings like *f* and *mf*. The drums part includes dynamic markings like *f* and *mf*.

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARITONE SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

GUITAR

PIANO

BASES

DRUMS

AUX. PERC.

Bl (No solo)

F (No solo)

Bl (No solo)

C (No solo)

F (No solo)

C (No solo)

Bl (No solo)

TRUMPET

41

45

ALTO SAX 1
ALTO SAX 2
TENOR SAX 1
TENOR SAX 2
BARITONE SAX

TRUMPET 1
TRUMPET 2
TRUMPET 3
TRUMPET 4

TRUMPONE 1
TRUMPONE 2
TRUMPONE 3
TRUMPONE 4

GIUITAR
PIANO
BASS
DRUMS
AUX. PERO.

46 47 48

LT10 SAX 1

LT10 SAX 2

NOE SAX 1

NOE SAX 2

TRONE SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

QUARTZ

PIANO

BASS

DRUMS

AUX. Perc.

25501474
Don't Stop Believin' - 8
49 50 51 52 53 54 55 56

ALTO SAX 1
ALTO SAX 2
TENOR SAX 1
TENOR SAX 2
BARITONE SAX

TRUMPET 1
TRUMPET 2
TRUMPET 3
TRUMPET 4
TECHBONE 1
TECHBONE 2
TECHBONE 3
TECHBONE 4

GIUITAR
PIANO

BASS
DRUMS
AUX. PERC.

This musical score is for the piece "ONT Stop Believin' - 10". It is a multi-staff arrangement featuring the following instruments and parts:

- SAXOPHONES:** Ten saxophone staves, labeled "TONE SAX 1" through "TONE SAX 2" and "QUARTET 1" through "QUARTET 4".
- GUITAR:** One staff labeled "GUITAR".
- PIANO:** One staff labeled "PIANO".
- DRUMS:** One staff labeled "DRUMS".
- UX. PEDAL:** A staff at the bottom labeled "UX. PEDAL".

The score is divided into measures, with measure numbers 65, 66, 67, 68, 69, 70, 71, and 72 indicated at the bottom. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *mf* (mezzo-forte). Specific performance instructions are noted above the guitar staff, including "Ghiased", "Ghiased", "Fhiased", "Ghiased", "Fhiased", "Ghiased", "Fhiased", "Ghiased", and "Fhiased".

DON'T STOP 'TIL YOU GET ENOUGH

WRITTEN BY MICHAEL JACKSON
ARR. DALLAS C. BURKE

R&B/ROCK #110

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

GIUITAR

PIANO

ELECTRIC BASS

DRUM SET

ACCESSORIES

TIGHT, CLEAN TONE, VERY MUFED. NECK PICKUP
ADD DISTORTION ON SOLO

AD LIB THROUGHOUT

SHAKERS 1# 2 3 4

DON'T STOP 'TIL YOU GET ENOUGH - SCORE - Pg. 2

5

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR. SAX.

TRPT. 1

TRPT. 2

TRPT. 3

TRPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

E.B.

D.S.

ACC.

AD LIB FILLS THROUGHOUT

B \flat A \flat MAJ7/B \flat B \flat

DON'T STOP 'TIL YOU GET ENOUGH - SCORE - Pg. 3

The musical score is arranged in a standard orchestral layout. The vocal parts (Alto 1 & 2, Tenor 1 & 2, Baritone Sax) feature a melodic line with eighth-note patterns. The brass section (Trumpets 1-4, Trombones 1-4) provides harmonic support with sustained notes and some melodic movement. The guitar (Gtr.) and piano (PNO.) parts are highly rhythmic, featuring a consistent eighth-note accompaniment. The double bass (E.B.) and drums (D.S., Acc.) provide the foundational rhythm. The score includes various musical notations such as slurs, accents, and dynamic markings. Chord symbols like B^b , A^b_{MAJ7}/B^b , and B^b are present throughout the piece.

DON'T STOP 'TIL YOU GET ENOUGH - SCORE - PG. 4

13

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR. SAX.

TRPT. 1 (SOLO)

TRPT. 2 (SOLO - CUES)

TRPT. 3 (SOLO - CUES)

TRPT. 4 (SOLO - CUES)

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

E.B.

D.B.

ACC.

13 ADD ACOGO BELLS

14

15

16

DON'T STOP 'TIL YOU GET ENOUGH - SCORE - Pg. 5

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR. SAX.

TRPT. 1

TRPT. 2

TRPT. 3

TRPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

E.B.

D.S.

ACC.

17 18 19 20

DON'T STOP 'TIL YOU GET ENOUGH - SCORE - Pg. 6

21

The musical score is arranged in a standard orchestral layout. The vocal parts are at the top, followed by the brass section (trumpets and trombones), guitar, piano, electric bass, drums, and accordion. The score is divided into measures, with measure numbers 21, 22, 23, and 24 indicated at the bottom. The key signature is one sharp (F#), and the time signature is 4/4. The guitar part includes chord diagrams for Bb, Abmaj7/Bb, and Bb. The piano part features a complex harmonic accompaniment with various chords and textures. The electric bass and drums provide a steady rhythmic foundation, while the accordion adds a melodic and harmonic layer.

21

22

23

24

DON'T STOP 'TIL YOU GET ENOUGH - SCORE - Pg. 7

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR. SAX.

TRPT. 1

TRPT. 2

TRPT. 3

TRPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

Gtr.

PNO.

E.B.

D.B.

Acc.

25

26

27

28

END SOLO

PLAY

B \flat A \flat MAJ7/B \flat

B \flat

FILL

DON'T STOP 'TIL YOU GET ENOUGH - SCORE - PG. 8

29

Musical score for vocal parts: ALTO 1, ALTO 2, TENOR 1, TENOR 2, and BAR. SAX. Each part contains four measures of music with various notes and rests.

Musical score for trumpet parts: TRPT. 1, TRPT. 2, TRPT. 3, and TRPT. 4. Each part contains four measures of music, primarily consisting of eighth-note patterns.

Musical score for trombone parts: TBN. 1, TBN. 2, TBN. 3, and TBN. 4. Each part contains four measures of music, featuring long notes with slurs.

Musical score for GTR. (Guitar) part, containing four measures of music with a complex rhythmic pattern.

Musical score for PNO. (Piano) part, containing four measures of music with chords and a bass line. Chord symbols $A^b MAJ7/B^b$ and B^b are present.

Musical score for E.B. (Electric Bass) part, containing four measures of music with a steady eighth-note rhythm.

Musical score for D.S. (Drum Set) part, containing four measures of music with a consistent drum pattern.

Musical score for ACC. (Acoustic Guitar) part, containing four measures of music with a rhythmic pattern.

DON'T STOP 'TIL YOU GET ENOUGH - SCORE - Pg. 9

Musical score for 'Don't Stop 'Til You Get Enough' featuring vocalists and instruments. The score is divided into systems for vocalists and instruments.

Vocalists: ALTO 1, ALTO 2, TENOR 1, TENOR 2, BAR. SAX.

Instrumentalists: TRPT. 1, TRPT. 2, TRPT. 3, TRPT. 4, TBN. 1, TBN. 2, TBN. 3, TBN. 4, GTR., PNO., E.B., D.S., ACC.

The score includes various musical notations such as notes, rests, and dynamics. Chord symbols are present above the guitar and piano parts, including A^b_{MAJ7}/B^b and B^b . The page number 33 is visible at the bottom left.

DON'T STOP 'TIL YOU GET ENOUGH - SCORE - PG. 10

57

The musical score is arranged in a standard orchestral layout. The top section includes vocal parts for Alto 1 and Alto 2, Tenor 1 and Tenor 2, and Baritone Saxophone. Below these are four staves for Trumpets (1-4) and four staves for Trombones (1-4). The bottom section features Guitar and Piano (with separate upper and lower staves), Electric Bass, and Double Bass. The score is written in 4/4 time with a key signature of one flat (Bb). Dynamics such as *mf* and *f* are indicated throughout. The piece concludes with a double bar line at the end of the page.

DON'T STOP 'TIL YOU GET ENOUGH - SCORE - Pg. 11

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BAR. SAX.
TRPT. 1
TRPT. 2
TRPT. 3
TRPT. 4
TBN. 1
TBN. 2
TBN. 3
TBN. 4
Gtr.
PNO.
E.B.
D. S.
Acc.

p *mf* *f* *p* *mf* *f*

Bb *Ab MAJ7/Bb* *Bb*

Bb *Ab MAJ7/Bb* *Bb*

Bb *Ab MAJ7/Bb* *Bb*

Fill

41 42 43 44

DON'T STOP 'TIL YOU GET ENOUGH - SCORE - Pg. 12

45

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BAR. SAX.
TRPT. 1
TRPT. 2
TRPT. 3
TRPT. 4
TBN. 1
TBN. 2
TBN. 3
TBN. 4

(Opt. SVA)

GRG.
PNO.
E.B.
D.S.
ACC.

DON'T STOP 'TIL YOU GET ENOUGH - SCORE - Pg. 13

Musical score for vocalists and brass instruments. The vocal parts (ALTO 1, ALTO 2, TENOR 1, TENOR 2, BAR. SAX.) feature melodic lines with various ornaments and phrasing. The brass section (TRUMPET 1-4, TROMBONE 1-4) provides harmonic support with rhythmic patterns and dynamic markings such as *mf* and *mfz*. A *COR. BVA* part is indicated with a dashed line.

Musical score for piano and rhythm section. The piano part (PNO.) includes chordal accompaniment with specific voicings like $B^b A^b_{MAJ7/B^b}$ and B^b . The bass line (E.B.) and drum set (D.S.) parts provide the rhythmic foundation. The accordion (ACC.) part features a driving, repetitive rhythmic pattern. A *FILL* instruction is present at the end of the section.

DON'T STOP 'TIL YOU GET ENOUGH - SCORE - Pg. 14

53

The musical score is arranged in a standard orchestral format. The top section includes woodwinds and brass: Alto 1 & 2, Tenor 1 & 2, Baritone Saxophone, and Trumpets 1-4. Below these are Trombones 1-4. The rhythm section consists of Guitar, Piano (Grand), Electric Bass, and Drums. The score is divided into measures, with measure numbers 53, 54, 55, and 56 indicated at the bottom. The key signature is B-flat major, and the time signature is 4/4. The guitar part features complex chord voicings such as A^b_{MAJ7}/B^b and B^b . The piano part provides harmonic support with chords and arpeggios. The electric bass and drums provide a steady rhythmic foundation.

53

54

55

56

DON'T STOP 'TIL YOU GET ENOUGH - SCORE - Pg. 15

Musical score for 'Don't Stop 'Til You Get Enough' - Score - Pg. 15. The score includes parts for:

- ALTO 1
- ALTO 2
- TENOR 1
- TENOR 2
- SAX. SAX.
- TRPT. 1
- TRPT. 2
- TRPT. 3
- TRPT. 4
- TBN. 1
- TBN. 2
- TBN. 3
- TBN. 4
- GRE.
- PNO.
- E.B.
- D.S.
- ACC.

The score is written in 4/4 time and features complex rhythmic patterns, including syncopation and triplets. The key signature is one flat (Bb). The score is divided into measures 57, 58, 59, and 60. The piano part includes chord markings such as A^b_{MAJ7}/B^b and B^b . The drum part (D.S.) features a consistent rhythmic pattern of eighth notes. The bass line (E.B.) provides a steady accompaniment. The horn and woodwind parts (TRPT. and TBN.) play melodic lines with various articulations and dynamics. The vocal parts (ALTO and TENOR) feature melodic lines with lyrics. The saxophone part (SAX. SAX.) plays a rhythmic pattern. The guitar part (GRE.) plays a rhythmic pattern. The piano part (PNO.) plays a complex rhythmic pattern. The double bass part (E.B.) plays a steady accompaniment. The drums (D.S.) play a consistent rhythmic pattern. The percussion (ACC.) plays a rhythmic pattern.

DON'T STOP 'TIL YOU GET ENOUGH - SCORE - Pg. 16

61

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAS. SAX.

TRPT. 1

TRPT. 2

TRPT. 3

TRPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

E.B.

D.S.

ACC.

(SOLO! USE B-FLAT BLUES SCALE)

B \flat D \flat MAJ7 E \flat B \flat /F B \flat B \flat D \flat MAJ7 E \flat B \flat /F B \flat

B \flat D \flat MAJ7 E \flat B \flat /F B \flat B \flat D \flat MAJ7 E \flat B \flat /F B \flat

B \flat D \flat MAJ7 E \flat B \flat /F B \flat B \flat D \flat MAJ7 E \flat B \flat /F B \flat

61

62

63

64

DON'T STOP 'TIL YOU GET ENOUGH - SCORE - PG. 17

Musical score for 'Don't Stop 'Til You Get Enough' - Score - Pg. 17. The score includes parts for Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone Saxophone, Trumpets 1-4, Trombones 1-4, Guitar, Piano, Electric Bass, and Drums. The score is written in 4/4 time and features a key signature of one flat (Bb). The guitar part includes the following chord progression: Bb, Db MAJ7, Eb, Bb/F, Bb, Bb, Db MAJ7, Eb (END SOLO), Bb/F. The piano part includes the following chord progression: Bb, Db MAJ7, Eb, Bb/F, Bb, Bb, Db MAJ7, Eb, Bb/F. The electric bass part includes the following chord progression: Bb, Db MAJ7, Eb, Bb/F, Bb, Bb, Db MAJ7, Eb, Bb/F. The drums part includes a steady rhythm pattern.

DON'T STOP 'TIL YOU GET ENOUGH - SCORE - Pg. 19

This musical score is for the song "Don't Stop 'Til You Get Enough" and is page 19 of the score. It features a vocal ensemble consisting of two Alto parts (ALTO 1 and ALTO 2), two Tenor parts (TENOR 1 and TENOR 2), and one Baritone Saxophone (BAR. SAX). The instrumental ensemble includes four Trumpets (TRPT. 1-4), four Tenors (TEN. 1-4), a Guitar (Gtr.), Piano (PNO.), Electric Bass (E.B.), Double Bass (D.B.), and Accordion (ACC.). The score is written in 4/4 time with a key signature of two flats (Bb and Ab). The vocal parts have lyrics that say "KEEP ON." at the end of each line. The instrumental parts include various rhythmic patterns, including eighth and sixteenth notes, and rests. The guitar and piano parts include chord diagrams and chord names such as Bb, Ab MAJ7/Bb, and Bb. The double bass part includes a "Fill" instruction. The page number 19 is located at the bottom center of the page.

DON'T STOP 'TIL YOU GET ENOUGH - SCORE - Pg. 20

77

Musical score for various instruments and voices. The score is divided into four measures across the page. The lyrics for the vocal parts are:

ALTO 1: WITH THE FORCE DON'T DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON, WITH THE FORCE DON'T DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON.

ALTO 2: WITH THE FORCE DON'T DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON, WITH THE FORCE DON'T DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON.

TENOR 1: WITH THE FORCE DON'T DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON, WITH THE FORCE DON'T DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON.

TENOR 2: WITH THE FORCE DON'T DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON, WITH THE FORCE DON'T DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON.

SAX. SAX.: WITH THE FORCE DON'T DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON, WITH THE FORCE DON'T DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON.

TRUMPET 1-4: WITH THE FORCE DON'T DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON, WITH THE FORCE DON'T DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON.

TROMBONE 1-4: WITH THE FORCE DON'T DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON, WITH THE FORCE DON'T DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON.

Guitar (GTR.): Chords B^b7sus4 and B^b7.

Piano (PNO.): Chords B^b7sus4 and B^b7.

E.B. (Electric Bass): Chords B^b7sus4 and B^b7.

D.S. (Drum Set): Rhythmic accompaniment.

ACC. (Acoustic Guitar): Rhythmic accompaniment.

DON'T STOP 'TIL YOU GET ENOUGH - SCORE - Pg. 21

The musical score is arranged in a system with 14 staves. The vocal parts (Alto 1, Alto 2, Tenor 1, Tenor 2, Bar. Sax., Trumpet 1-4, Trombone 1-4) all sing the lyrics: "WITH THE FORCE DON'T / DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON, / WITH THE FORCE DON'T". The instrumental parts include:

- Grp. (Guitar): Chords $Bb7sus4$ and $Bb7$.
- PNO. (Piano): Chords $Bb7sus4$ and $Bb7$.
- E.B. (Electric Bass): Chords $Bb7sus4$ and $Bb7$.
- D.S. (Drum Set): Features a "Solo" section.
- Acc. (Acoustic Guitar): Provides rhythmic accompaniment.

The score is divided into measures 81, 82, 83, and 84.

DON'T STOP 'TIL YOU GET ENOUGH - SCORE - Pg. 28

85

Musical score for 'Don't Stop 'Til You Get Enough' featuring vocalists and various instruments. The score is arranged in a multi-staff format. The vocal parts include Alto 1, Alto 2, Tenor 1, Tenor 2, and Baritone Saxophone. The instrumental parts include Trumpets 1-4, Trombones 1-4, Guitar, Piano, Electric Bass, Double Bass, and Acoustic Bass. The score is divided into measures, with measure numbers 85, 86, and 87 indicated at the bottom. The key signature is B-flat major, and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings.

85

86

87

88

DON'T STOP 'TIL YOU GET ENOUGH - SCORE - Pg. 23

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BAR. SAX.
TRPT. 1
TRPT. 2
TRPT. 3
TRPT. 4
TBN. 1
TBN. 2
TBN. 3
TBN. 4
Gtr.
PNO.
E.B.
D. S.
ACC.

89 90 91 92

Ab MAJ7/Bb
Ab MAJ7/Bb
Bb
Bb
Ab MAJ7/Bb
Bb

Detailed description: This is a page of a musical score for the song "Don't Stop 'Til You Get Enough". The score is arranged for a large ensemble. At the top, there are five vocal parts: Alto 1 and 2, Tenor 1 and 2, and Baritone Saxophone. Below these are four Trumpet parts (1-4) and four Trombone parts (1-4). The instrumental section includes a Guitar part with a complex rhythmic pattern, a Piano part with chords and bass lines, an Electric Bass part, a Double Bass part, and an Accordion part. The score is divided into four measures, numbered 89, 90, 91, and 92 at the bottom. Chord changes are indicated above the guitar and piano parts, including Ab MAJ7/Bb and Bb. The music features a mix of melodic lines and rhythmic accompaniment.

DON'T STOP 'TIL YOU GET ENOUGH - SCORE - Pg. 24

95

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BAR. SAX.
TRPT. 1
TRPT. 2
TRPT. 3
TRPT. 4
TBN. 1
TBN. 2
TBN. 3
TBN. 4
GTR.
PNO.
E.B.
D.S.
ACC.

93 94 95 96

DON'T STOP 'TIL YOU GET ENOUGH - SCORE - Pg. 85

This musical score is for the song "Don't Stop 'Til You Get Enough" and is arranged for a large ensemble. The score is divided into several systems of staves. The first system includes parts for Alto 1, Alto 2, Tenor 1, Tenor 2, and Baritone Saxophone. The second system includes parts for Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Trombone 1, Trombone 2, Trombone 3, and Trombone 4. The third system includes parts for Guitar, Piano, and Electric Bass. The fourth system includes parts for Drums and Congas. The score is written in 4/4 time and features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *pp* and *mf*. The piece concludes with a double bar line.

Score

Don't You Worry 'Bout A Thing

From SING
arr. Bernice

Expressive $\text{♩} = 76$
solo/soli

A

The score is arranged for a full band and includes the following parts:

- Melody C, Bb, Eb, (B.C.):** Four vocal lines with lyrics. Includes dynamics like *mp* and *solo/soli*.
- Counter Melody C, Bb, Eb, (B.C.):** Four instrumental counter-melody lines.
- Bass Line C, Bb, Eb, (B.C.):** Four bass line staves.
- Bass Guitar:** Staff with chord symbols: Dm, A7+, Dm7, G7, Cm7, F(add2), F/Bb, A+/Eb, A7+/Eb, F, Eb/F.
- Chord Chart:** Staff showing chord voicings for piano.
- Piano:** Staff with piano accompaniment.
- Strings:** Staff for string ensemble.
- Drum Set:** Staff with notation for cymbal "sprinkles".
- Snare Drum, Bass Drum, Floor Tom, Bongo Drums, Congas, Timbales, Skaker:** Individual drum parts.

Don't You Worry 'Bout A Thing

Faster $\text{♩} = 126$

B

C

tutti

The musical score is arranged for a large ensemble. The top section includes four melodic parts: M. C, M. B \flat , M. E \flat , and M. (B.C.). Below these are four contrabass parts: CM. C, CM. B \flat , CM. E \flat , and CM. (B.C.). The next section features four bass line parts: BL. C, BL. B \flat , BL. E \flat , and BL. (B.C.). A dedicated Bass line is provided below the BL parts. The Chord Chart section shows the harmonic structure with chords such as F/A, B \flat Maj7, G7, B \flat /C, F(add2), and A C D F G A. The Piano (Pno.) part includes both a right-hand melodic line and a left-hand accompaniment. The Strings section consists of a double bass line. The percussion section includes Snare Drum, Bass Drum, Floor Tom, Bgo. Dr., Timbales, and Shaker. The score is divided into two main sections, B and C, with a 'tutti' marking at the beginning of section C. Dynamics like *mf* and *f* are indicated throughout.

Don't You Worry 'Bout A Thing

This musical score is for the song "Don't You Worry 'Bout A Thing" and is page 5 of the arrangement. It features a variety of instruments and parts:

- Trumpets (M. C, M. Bb, M. Eb):** Play melodic lines with eighth and sixteenth notes, often with slurs and accents.
- Trombones (CM. C, CM. Bb, CM. Eb):** Remain silent throughout this section.
- Saxophones (BL. C, BL. Bb, BL. Eb):** Play a rhythmic melody with eighth notes.
- Bass (BL. (B.C.)):** Provides a steady bass line with eighth notes.
- Bass:** Features a walking bass line with notes like Bb/C, F, E, Eb, D, Db, C, and F(add2).
- Chord Chart:** Shows the harmonic structure with chords such as F, E, Eb, D, Db, C, and F(add2).
- Piano (Pno.):** Accompanies with chords and a melodic line, marked "loco" in some sections.
- Strings:** Play a rhythmic accompaniment with eighth notes.
- Drums:** Includes parts for Snare Drum, Bass Drum, Floor Tom, Bgo. Dr., Timbales, and Shaker, all providing a consistent rhythmic pattern.

The score is divided into measures, with a double bar line at measure 30. A key signature change to G major is indicated at the top of the first staff.

Don't You Worry 'Bout A Thing

This musical score is for the song "Don't You Worry 'Bout A Thing". It is arranged for a large ensemble and includes the following parts:

- M. C (Melodica C):** Features a melodic line with a triplet of eighth notes at the start of the piece.
- M. Bb (Melodica Bb):** Provides harmonic support for the melodic line.
- M. Eb (Melodica Eb):** Provides harmonic support for the melodic line.
- M. (B.C.) (Melodica B.C.):** Provides harmonic support for the melodic line.
- CM. C (Cornet C):** Features a rhythmic pattern of eighth notes.
- CM. Bb (Cornet Bb):** Provides harmonic support.
- CM. Eb (Cornet Eb):** Provides harmonic support.
- CM. (B.C.) (Cornet B.C.):** Provides harmonic support.
- BL. C (Baritone C):** Features a melodic line.
- BL. Bb (Baritone Bb):** Provides harmonic support.
- BL. Eb (Baritone Eb):** Provides harmonic support.
- BL. (B.C.) (Baritone B.C.):** Provides harmonic support.
- Bass:** Features a melodic line with chord symbols: Eb(add2), Dm, A7+, Dm7, G7, Eb(add2), A (note-only), Dm, A7+, Dm7.
- Chord Chart:** Lists the chord symbols for each measure: Eb(add2), Dm, A7+, Dm7, G7, Eb(add2), A (note-only), Dm, A7+, Dm7.
- Pno. (Piano):** Features a complex chordal accompaniment.
- Strings:** Features a complex chordal accompaniment.
- D. S. (Drum Set):** Features a rhythmic pattern of eighth notes.
- Snare Drum:** Features a rhythmic pattern of eighth notes.
- Bass Drum:** Features a rhythmic pattern of eighth notes.
- Floor Tom:** Features a rhythmic pattern of eighth notes.
- Bgo. Dr. (Bongos):** Features a rhythmic pattern of eighth notes.
- Timbales:** Features a rhythmic pattern of eighth notes.
- Shaker:** Features a rhythmic pattern of eighth notes.

Key markings include a triplet symbol (3) and a key signature change (K) to solo/soli.

L

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

Pno.

Strings

D. S.

Snare Drum

Bass Drum

Floor Tom

Bgo. Dr.

Timbales

Shaker

The musical score is arranged in a standard orchestral format. The top section includes four melodic lines for trumpets (M. C, M. Bb, M. Eb, M. (B.C)), four for trombones (CM. C, CM. Bb, CM. Eb, CM. (B.C.)), and four for saxophones (BL. C, BL. Bb, BL. Eb, BL. (B.C.)). Below these are the Bass, Chord Chart, Piano (Pno.), and Strings. The bottom section is dedicated to percussion, including Snare Drum, Bass Drum, Floor Tom, Bongo Drums (Bgo. Dr.), Timbales, and Shaker. The score begins at measure 49 and features a variety of musical notations, including slurs, accents, and dynamic markings like *f* and *mf*. The Chord Chart provides a clear sequence of chords: G7, Cm7, F(add2), F/Bb, A+/Eb, Dm, A7+, Dm7, G7, Cm7, F(add2), F/Bb.

Don't You Worry 'Bout A Thing

Musical score for "Don't You Worry 'Bout A Thing". The score includes parts for 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, Pno., Strings, D. S., Snare Drum, Bass Drum, Floor Tom, Bgo. Dr., Timbales, and Shaker. The score is marked with "55" at the beginning of several staves. It features dynamic markings such as *cresc.*, *f*, and *ff*. Performance instructions include "optional 8va" and "tutti". A section marked "N" is labeled "tutti". Chord changes are indicated in the Bass and Chord Chart parts, including A+/Eb, A7+, and Dm7. The score is divided into measures by vertical bar lines, with a double bar line indicating a section change.

0

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
Pno.
Strings
D. S.
Snare Drum
Bass Drum
Floor Tom
Bgo. Dr.
Timbales
Shaker

62

G7 C m7 F(add2) F/B \flat A +/E \flat E \flat /F

ff

8 \flat 6

Don't You Worry 'Bout A Thing

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
Pno.
Strings
D. S.
Snare Drum
Bass Drum
Floor Tom
Bgo. Dr.
Timbales
Shaker

68

P

Q

D m/Bb G Bb/C F E Eb D Db

loco

loco

R

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

Pno.

Strings

D. S.

Snare Drum

Bass Drum

Floor Tom

Bgo. Dr.

Timbales

Shaker

optional 8va

ff

C F(add2) F E Eb D Db C F(add2)

A C D F G A

A C D F G A

Detailed description: This is a comprehensive musical score for the song 'Don't You Worry 'Bout A Thing'. It includes parts for Melodicas (M. C, Bb, Eb, B.C), Congas (CM. C, Bb, Eb, B.C), Bongos (BL. C, Bb, Eb, B.C), Bass, Chord Chart, Piano (Pno.), Strings, and a full drum set (D. S., Snare Drum, Bass Drum, Floor Tom, Bgo. Dr., Timbales, Shaker). The score is in 4/4 time and features a key signature of one sharp (F#). A rehearsal mark 'R' is placed above the first measure of the Melodica C part. The Chord Chart and Piano parts provide harmonic support, with the Chord Chart showing chords like C, F(add2), F, E, Eb, D, Db, C, and F(add2). The drum set parts include a steady bass drum pattern, a snare drum pattern with occasional accents, and various percussion elements like floor tom, bongo, timbales, and shaker.

Don't You Worry 'Bout A Thing From SING arr. Bernice

Chord Chart

Expressive ♩ = 76

Dm A7+ Dm7 G7 Cm7 F(add2) F/B^b A+/E^b **A** A7+/E^b F

mp

Faster ♩ = 126

E^b/F F/A B^bMaj7 **B** G7 B^b/C F(add2) A C D F G A

C 14 Dm A7+ Dm7 G7 Cm7 F(add2) F/B^b A+/E^b Dm A7+ Dm7 **D** *mf*

19 G7 Cm7 F(add2) F/B^b A+/E^b **E** F E^b/F *f*

25 Dm/B^b **F** G B^b/C 1. F(add2) 2.

G 32 F E E^b D D^b C F(add2) **H** F E E^b

37 D D^b C F(add2) **I** Dm A7+ Dm7 G7 E^b(add2)

Chord Chart, p. 2

Don't You Worry 'Bout A Thing

43 J D m A7+ D m7 G7 E^b(add2) A(note-only) K D m A7+ D m7

49 G7 L C m7 F(add2) F/B^b A+/E^b D m A7+ D m7 G7

54 M C m7 F(add2) F/B^b A+/E^b A+/E^b

59 N D m A7+ D m7 G7 C m7 F(add2) F/B^b

64 O *ff* A+/E^b F E^b/F D m/B^b P G B^b/C

71 Q F E E^b D D^b C F(add2) R F E E^b

77 D D^b C F(add2) A C D F G A S D m . >> A m/C D m/B . >> *fff*

83 T D m/B^b E^bMaj7 (D) (A)C (A) (D) D5 (D)

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 and Eb). The staff contains four measures, each with a whole note: Bb4, Eb4, Eb4, and Bb4.

Eb Instruments

Musical staff for Eb Instruments in 4/4 time. The key signature has one sharp (F#). The staff contains four measures, each with a whole note: F#4, B4, B4, and F#4.

Bb Instruments (High)

Musical staff for Bb Instruments (High) in 4/4 time. The key signature has two flats (Bb and Eb). The staff contains four measures, each with a whole note: Bb4, Eb4, Eb4, and Bb4.

Bb Instruments (Low)

Musical staff for Bb Instruments (Low) in 4/4 time. The key signature has two flats (Bb and Eb). The staff contains four measures, each with a whole note: Bb2, Eb2, Eb2, and Bb2.

C Instruments (Bass)

Musical staff for C Instruments (Bass) in 4/4 time. The key signature has two flats (Bb and Eb). The staff contains four measures, each with a whole note: Bb2, Eb2, Eb2, and Bb2.

Tuba

Musical staff for Tuba in 4/4 time. The key signature has two flats (Bb and Eb). The staff contains four measures, each with a whole note: Bb2, Eb2, Eb2, and Bb2.

Drum Set

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

A

Piano

Musical staff for Piano in 4/4 time. The key signature has two flats (Bb and Eb). The staff contains four measures of chords: Bb major (Bb4, Bb3, Bb2), Cm (Cb4, Bb3, Bb2), Dm (D4, Cb3, Bb2), and Eb major (Eb4, Eb3, Eb2). The bass line consists of four whole notes: Bb2, Eb2, Eb2, and Bb2.

First Five Note Exercises

B

5

Fl.

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Tba.

Dr.

B

F F Eb/G Dm/F

Pno.

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

Fl. Flute staff with treble clef, key signature of two flats, and a whole note chord in the first measure. The second and third measures contain eighth-note runs.

Alto Sax. Alto saxophone staff with treble clef, key signature of two flats, and a whole note chord in the first measure. The second and third measures contain eighth-note runs.

Ten. Sax. Tenor saxophone staff with treble clef, key signature of two flats, and a whole note chord in the first measure. The second and third measures contain eighth-note runs.

Tpt. Trumpet staff with treble clef, key signature of two flats, and a whole note chord in the first measure. The second and third measures contain eighth-note runs.

Tbn. Trombone staff with bass clef, key signature of two flats, and a whole note chord in the first measure. The second and third measures contain eighth-note runs.

Tba. Tuba staff with bass clef, key signature of two flats, and a whole note chord in the first measure. The second and third measures contain eighth-note runs.

Dr. Drum staff with a double bar line and a pattern of eighth notes and rests.

D

Pno. Piano staff with grand staff (treble and bass clefs), key signature of two flats, and a whole note chord in the first measure. The second and third measures contain eighth-note runs.

Forever Young

C Trumpet

Measure 1 guitar only

The musical score is written on two staves in 4/4 time. The first staff contains measures 1 through 8. Measure 1 includes guitar fingering numbers 3 and 2. Measures 3 and 4 have fingering numbers 3 and 4 above them. Measures 5, 6, 7, and 8 have fingering numbers 5, 6, 7, and 8 above them. The second staff contains measures 9 through 19. Measure 9 starts with a treble clef and a key signature of one flat. The piece concludes with a double bar line at the end of measure 19.

Forever Young

Baritone Saxophone

Measure 1 guitar only

The musical score is written on two staves in 4/4 time. The first staff contains measures 1 through 8. Measure 1 is marked 'guitar only' and contains a complex rhythmic pattern. Measures 2 through 8 feature a melodic line with notes and rests. The second staff contains measures 9 through 19. Measure 9 begins with a complex rhythmic pattern. Measures 10 through 19 feature a melodic line with notes and rests, with measure numbers 10-19 written above the notes.

Forever Young

Tenor Saxophone

Measure 1 guitar only

2 3 4 5 6 7 8

9 10 11 12 13 14 15 16 17 18 19

Forever Young

Measure 1 guitar only

B♭ Trumpet

The musical score is written on two staves in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The first staff contains measures 1 through 8. Measure 1 includes guitar-specific notation: a quarter rest, a quarter note G4, and an eighth note G4. Measures 2-8 consist of quarter notes: G4, A4, B4, C5, B4, A4, G4, and F#4. The second staff contains measures 9 through 19. Measure 9 starts with a quarter rest, followed by quarter notes G4, A4, B4, and C5. Measures 10-15 are quarter notes: G4, A4, B4, C5, B4, and A4. Measures 16-19 are quarter notes: G4, A4, B4, and C5, each with a fermata.

Forever Young

Measure 1 guitar only

Trombone

10 11 12 13 14 15 16 17 18 19

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

Musical score for the first system, measures 1-4. The score is for a jazz ensemble and includes parts for Flute, Clarinet in Bb, Bass Clarinet, Alto Sax, Tenor Sax, Baritone Sax, Trumpet in Bb, Trombone, Tuba, and Piano. The key signature is Bb major (two flats) and the time signature is 3/4. The piano part features a steady bass line with chords in the right hand.

Musical score for the second system, measures 5-8. This system continues the ensemble's performance. The parts for Flute (Fl.), Clarinet in Bb (Bb Cl.), Bass Clarinet (B. Cl.), Alto Sax (A. Sx.), Tenor Sax (T. Sx.), Baritone Sax (B. Sx.), Trumpet in Bb (Bb Tpt.), Trombone (Tbn.), Tuba, and Piano (Pno.) are shown. The piano part continues with a consistent harmonic accompaniment.

142

(MED.)



HEART AND SOUL

-HOAGY CARMICHAEL/
FRANK LOESSER

Handwritten musical score for guitar in 4/4 time, featuring chords and melodic lines across seven staves.

Staff 1: F D-7 G-7 C7 Fmaj7 D-7 G-7 C7

Staff 2: A-7 D-7 G-7 C7 | 1. F D-7 G-7 C7

Staff 3: 2. F G-7 C7 Fmaj7 C-7 F7 Bbmaj7 A7 D7 G7

Staff 4: C7 F7 Bb7 A7 Bbmaj7 A7 D7 G7

Staff 5: C7 F7 Bb7 C7 F D-7 G-7 C7

Staff 6: Fmaj7 D-7 G-7 C7 A-7 D-7 G-7 C7

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

142

Bb

(Med.)

HEART AND SOUL

- HOAGY CARMICHAEL
FRANK LEISSER

Handwritten musical score for guitar in B-flat major, 4/4 time. The score consists of seven staves of music with chords and melodic lines. The key signature has two flats (B-flat major), and the time signature is 4/4. The music is marked "(Med.)".

Chords and melodic lines are as follows:

- Staff 1: G E-7 A-7 D7 G(maj7) 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 G(maj7) D-7 G7 C(maj7) B7 E7 A7
- Staff 4: D7 G7 C7 B7 C(maj7) B7 E7 A7
- Staff 5: D7 G7 C7 D7 G E-7 A-7 D7
- Staff 6: G(maj7) 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

-HAGY CARMICHAEL/
FRANK LEISSER

D B-7 E-7 A7 Dmaj7 B-7 E-7 A7
F#-7 B-7 E-7 A7 | D B-7 E-7 A7
2. D E-7 A7 Dmaj7 A-7 D7 Gmaj7 F#7 B7 E7
A7 D7 G7 F#7 Gmaj7 F#7 B7 E7
A7 D7 G7 A7 D B-7 E-7 A7
Dmaj7 B-7 E-7 A7 F#-7 B-7 E-7 A7
F#7#5 B7 E-7 A7 D (B-7 E-7 A7)

142

7:

(MED.)

HEART AND SOUL

-HOAGY CARMICHAEL/
FRANK LOESSER

Handwritten musical score for bass clef, 4/4 time, key of B-flat major. The score consists of seven staves of music with various chords and melodic lines.

Staff 1: F D-7 G-7 C7 Fmaj7 D-7 G-7 C7

Staff 2: A-7 D-7 G-7 C7 | F D-7 G-7 C7

Staff 3: 2. F G-7 C7 Fmaj7 C7 F7 Bbmaj7 A7 D7 G7

Staff 4: C7 F7 Bb7 A7 Bbmaj7 A7 D7 G7

Staff 5: C7 F7 Bb7 C7 | F D-7 G-7 C7

Staff 6: Fmaj7 D-7 G-7 C7 A-7 D-7 G-7 C7

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

Holding Out For A Hero SPONSOR SONG

arr. Bernice

Melody C

Melody B \flat

Melody E \flat

Melody (B.C.)

Horn Lick 1 C

Horn Lick 1 B \flat

Horn Lick 1 E \flat

Horn Lick 1 (B.C.)

Horn Lick 2 C

Horn Lick 2 B \flat

Horn Lick 2 E \flat

Horn Lick 2 (B.C.)

Bass Synth

Piano

Optional Opening Chords
Am - G - F - Esus4 - E

Optional Syncopated Rhythm on Cue

The score is written in 4/4 time. The vocal parts (Melody C, B \flat , E \flat , and B.C.) all have the same lyrics: "We need your mon - ey! So c ome on and spon sor the Sci Tech Band". The horn licks (1 and 2) are provided in C, B \flat , and E \flat keys, with corresponding note names and fingerings. The piano part includes optional opening chords and a syncopated rhythm on cue.

**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
M. B \flat
M. Eb
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 \flat
HL. 1 Eb
HL. 1 (B.C.)

HL. 2 C
HL. 2 B \flat
HL. 2 Eb
HL. 2 (B.C.)

Bass

Piano

F C G

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 common time signature. The tempo is marked 'MODERATELY FAST'. The first two staves are marked 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) begins with a double bar line and a repeat sign, indicating a first ending. The dynamics in this section are 'mf'.

Don't Mean A Thing - C

To Coda

Musical notation for measures 13-16. The score consists of three staves. Measure 13 starts with a first ending bracket. Measures 14 and 15 contain complex rhythmic patterns with many beamed notes. Measure 16 ends with a fermata and a *ff* dynamic marking.

Musical notation for measures 17-20. The score consists of three staves. Measure 17 begins with a second ending bracket. Measures 18 and 19 continue with complex rhythmic patterns. Measure 20 ends with a fermata and a *ff* dynamic marking.

Musical notation for measures 21-23. The score consists of three staves. Measures 21 and 22 feature complex rhythmic patterns. Measure 23 ends with a fermata and a *ff* dynamic marking.

D.S. al Coda

Musical notation for measures 24-25. The score consists of three staves. Measures 24 and 25 contain complex rhythmic patterns.

CODA

Musical notation for measure 26. The score consists of three staves. Measure 26 contains complex rhythmic patterns and ends with a fermata.

IT DON'T MEAN A THING

(If It Ain't Got That Swing)

Bb

Words and Music by
IRVING MILLS and
DUKE ELLINGTON
Arranged by JACK BULLOCK

MODERATELY FAST

The musical score is written for three staves in 4/4 time. The first staff begins with a treble clef, a key signature of two flats (Bb), and a common time signature (C). The tempo is marked 'MODERATELY FAST'. The score is divided into measures, with measure numbers 1 through 12 indicated at the bottom of the staves. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *f* (forte) and *mf* (mezzo-forte) are used throughout. The score concludes with a double bar line and repeat dots at the end of measure 12.

Don't Mean A Thing - Bb

To Coda  1.



Musical notation for measures 13-16. The first system contains measures 13, 14, and 15. The second system contains measure 16. The notation includes treble and bass staves with various notes, rests, and dynamics such as *ff*.

2.



Musical notation for measures 17-20. The first system contains measures 17 and 18. The second system contains measures 19 and 20. Dynamics include *f* and *ff*.



Musical notation for measures 21-23. The first system contains measures 21 and 22. The second system contains measure 23. The notation includes treble and bass staves with notes and rests.

D.S. al Coda



Musical notation for measures 24-25. The first system contains measure 24. The second system contains measure 25. The notation includes treble and bass staves with notes and rests.

CODA



Musical notation for measure 26. The notation includes treble and bass staves with notes and rests.

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

E♭

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 are marked with a forte (f) dynamic in the first two staves and a mezzo-forte (mf) dynamic in the third staff. Measures 9-12 are marked with a mezzo-forte (mf) dynamic. The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with dynamic markings and articulation symbols like accents and slurs.

Don't Mean A Thing - Eb

To Coda

Musical notation for measures 13-16. Measure 13 starts with a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes. Measure 14 continues the melody. Measure 15 features a double bar line and a fermata over the final note. Measure 16 begins with a first ending bracket and includes a fortissimo (ff) dynamic marking.

Musical notation for measures 17-20. Measure 17 starts with a second ending bracket and includes a forte (f) dynamic marking. Measures 18-20 continue the melodic line with various rhythmic patterns and dynamics.

Musical notation for measures 21-23. Measure 21 features a fermata over the first note. Measures 22-23 continue the melodic development.

Musical notation for measures 24-25. Measure 24 includes a dynamic marking of *mf*. Measure 25 ends with a fermata.

mf, D.S. al Coda

CODA

Musical notation for the Coda section, measures 26-27. Measure 26 begins with a Coda symbol (a circle with a cross) and continues with a few notes before ending with a double bar line.

IT DON'T MEAN A THING

(If It Ain't Got That Swing)

E_b * Read in
Bass Clef

Words and Music by
IRVING MILLS and
DUKE ELLINGTON
Arranged by JACK BULLOCK

MODERATELY FAST

7: *f* *f* *f* *f*

1 2 3 4

5 6 7 8 *f* *mf* *f* *mf*

9 10 11 12

Don't Mean A Thing - ED

To Coda \oplus

Musical notation for measures 13-16. The score consists of three staves. Measure 13 starts with a treble clef and a key signature of one sharp (F#). Measures 14 and 15 are marked with a first ending bracket. Measure 16 is marked with a first ending bracket and a fortissimo (ff) dynamic marking.

Musical notation for measures 17-20. The score consists of three staves. Measure 17 starts with a treble clef and a key signature of one sharp (F#). Measures 18 and 19 are marked with a first ending bracket. Measure 20 is marked with a first ending bracket and a fortissimo (ff) dynamic marking.

Musical notation for measures 21-23. The score consists of three staves. Measure 21 starts with a treble clef and a key signature of one sharp (F#). Measures 22 and 23 are marked with a first ending bracket.

Musical notation for measures 24-25. The score consists of three staves. Measure 24 starts with a treble clef and a key signature of one sharp (F#). Measure 25 is marked with a first ending bracket and a fortissimo (ff) dynamic marking.

D.S. al Coda

CODA

Musical notation for the Coda section, measures 26-27. The score consists of three staves. Measure 26 starts with a treble clef and a key signature of one sharp (F#). Measure 27 is marked with a first ending bracket and a fortissimo (ff) dynamic marking.

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 four systems, each with three staves (treble, alto, and bass clefs). The key signature is B-flat major (two flats). The tempo is marked 'MODERATELY FAST'. The score includes various musical notations such as notes, rests, and dynamic markings. Chord symbols are placed below the staff lines. Measure numbers 1 through 12 are indicated at the bottom of the staves.

Chord symbols: $f C^7$, $Ebm6$, Bb , Gm , C^7 , F^7_{sus} , Bb , (C^7) , (F^7) , (Bb) , (D^7) , Gm , Eb^7 , D^7 , Gm .

Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12.

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

The first system of the musical score consists of four staves labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). The key signature is one flat (B-flat) and the time signature is 4/4. The music begins with a double bar line and a repeat sign. The Soprano staff features a melodic line with a long slur over the first eight measures. The other three staves provide harmonic accompaniment. The word "legato" is written below the first measure of each staff.

The second system of the musical score continues the four-part setting. It begins with a measure number "8" above the Soprano staff. The melodic line in the Soprano staff continues with a slur. The accompaniment in the other three staves remains consistent with the first system.

The third system of the musical score begins with a measure number "15" above the Soprano staff. A new instruction, "Lower notes for solo only", is placed above the Soprano staff. The Soprano part now features a more active melodic line with slurs. The other three staves continue their accompaniment. The system concludes with a double bar line and repeat dots.

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: *legato*

Alto: *legato*

Tenor: *legato*

Bass: *legato*

Soprano: *Lower notes for solo only*

Alto: *legato*

Tenor: *legato*

Bass: *legato*

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

1
S
A
T
B
legato
legato
legato
legato

9
S
A
T
B

16
S
A
T
B
Lower notes for solo only

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 a slur over the first four measures and another slur over the last four measures. The word "legato" is written below each staff. The melody for the Soprano (S) part is the most prominent, starting on a whole note G4 and moving through a series of eighth and quarter notes.

The second system of the musical score continues the four-staff arrangement (S, A, T, B). It begins with a measure rest marked with the number 8. The music continues with the same legato phrasing and slurs as the first system. The Soprano (S) part continues its melodic line, while the other parts provide harmonic support.

The third system of the musical score is labeled "Lower notes for solo only" and begins with a measure rest marked with the number 15. This system features a more complex texture with many beamed eighth notes and sixteenth notes, particularly in the Soprano (S) and Alto (A) parts. The Soprano (S) part has a melodic line with many slurs and accents. The other parts (A, T, B) have more rhythmic accompaniment.

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

legato

legato

legato

legato

optional 8vb

Lower notes for solo only

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

legato

legato

legato

legato

8

15

Lower notes for solo only

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 one flat (Bb). The Soprano part features a melodic line with a slur and the instruction 'legato'. 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 Alto parts, indicated by a slur and a fermata. The Tenor and Bass parts continue with their respective lines.

It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

Piano

With Expression

Melody

mf *espress.*

Bass

Chords

mp

Bb F Bb G

Detailed description: This system contains the first six measures of the piece. The melody is written in a treble clef with a key signature of two flats and a 4/4 time signature. It begins with a dynamic marking of *mf* and a first ending bracket. The bass line is in a bass clef and consists of whole notes. The chord progression is indicated by block chords in the bass clef with dynamic marking *mp*. The chords are Bb, F, Bb, and G.

7

7

C F Bb Eb Cm F

Detailed description: This system contains measures 7 through 12. The melody continues with a dynamic marking of *mp*. The bass line remains whole notes. The chord progression is C, F, Bb, Eb, Cm, and F.

13

13

Bb Fsus4 F Bb F

Detailed description: This system contains measures 13 through 18. The melody features a fermata over measure 14. The bass line continues with whole notes. The chord progression is Bb, Fsus4 F, Bb, and F.

Piano, p. 2

It Is Well

19

mp f

Bb Eb Fsus4 F Bb Bb Bb F7 Bb Bb F7 Bb

mf

25

F7 Bb Gm Adim7 Gm Gm F C F F7 Bb Eb G7

32

Cm C7 F Gm7 F Bb Eb Bb F Bb

38

F Bb Eb Fsus4 F Bb

It Is Well

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 key signature has two flats (B-flat and E-flat), and the time signature is 4/4. A double bar line with repeat dots is at the beginning. The Soprano staff has a long slur over the first six measures, with the word "legato" written below it. The other three staves also have "legato" written below them. The music is written in treble clef.

The second system of the musical score continues from the first system, starting at measure 8. It consists of four staves labeled S, A, T, and B. The Soprano staff has a long slur over the first six measures. The music is written in treble clef.

Lower notes for solo only

The third system of the musical score starts at measure 15. It consists of four staves labeled S, A, T, and B. The Soprano staff has a long slur over the first six measures. The music is written in treble clef.

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

First system of musical notation for C Instruments - Low. It consists of four staves labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). The key signature is two flats (B-flat and E-flat) and the time signature is 4/4. The music is marked *legato* in all parts. The Soprano part features a long melodic line with a slur over the first two measures and a fermata over the final note. The Alto, Tenor, and Bass parts provide harmonic support with similar rhythmic patterns.

Second system of musical notation, starting at measure 8. It continues the four-part setting for Soprano, Alto, Tenor, and Bass. The Soprano part has a slur over measures 8-10 and a fermata over the final note. The other parts continue their respective lines.

Third system of musical notation, starting at measure 15. It includes the instruction "Lower notes for solo only" above the Soprano staff. The Soprano part has a slur over measures 15-17 and a fermata over the final note. The other parts continue their lines.

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)

ANTONIN DVORÁK

LARGO

From NEW WORLD SYMPHONY

Arranged by Johnnie Vinson

INSTRUMENTATION

1	Full Score	4	B♭ Trumpet 1
8	Flute	4	B♭ Trumpet 2
1	Oboe	4	F Horn
6	B♭ Clarinet 1	8	Trombone/Baritone B.C./Bassoon
6	B♭ Clarinet 2	2	Baritone T.C.
2	B♭ Bass Clarinet	4	Tuba
4	E♭ Alto Saxophone	2	Percussion 1
2	B♭ Tenor Saxophone	2	Percussion 2
1	E♭ Baritone Saxophone	1	Bells

Performance Time: 3:24
Extra Score 04002111 U.S. \$5.00
Extra Parts U.S. \$2.00



8 84088 36285 0

PERFORMANCE NOTES

This is an easy arrangement for concert band of the beautiful *Largo* from Antonin Dvorák's *New World Symphony*. Because the overall style is smooth, the arrangement should be quite useful for teaching legato style. Although this arrangement is scored to facilitate good balance as much as possible, be sure that the melody is never covered by too-heavy accompaniment.

In measures 35-38, 43-46, and 55-56, it is recommended that the trombones and baritone not play if the low reeds can carry the bass part. If low reeds are not present, then the baritone (and perhaps trombones) should be used.

The percussion parts, although sparse, are important. The suspended cymbal should be played with soft mallets such as yarn marimba mallets. The triangle should be played with the tip of a metal beater near a closed corner of the triangle for a high-pitched "shimmery" sound. The snare drum should be careful not to overbalance. Careful attention to detail in the percussion will lead to a more successful performance.

ABOUT THE COMPOSER

Johnnie Vinson is Director of Bands and Professor of Music at Auburn University in Auburn, Alabama. He received Bachelor of Science and Master of Education degrees in Music Education from Auburn, and a Doctor of Arts degree in Music Theory from the University of Mississippi.

Now in his 30th year at Auburn, Dr. Vinson previously served as Assistant Band Director, then as Associate Director and Director of the Marching Band before becoming Director of Bands in 1991. Prior to joining the Auburn faculty, he taught in the public schools of Columbus, Georgia, and worked as a Graduate Assistant with the bands at the University of Texas and University of Mississippi. At Auburn, he supervises the overall band program, conducts the Symphonic Band, and teaches conducting, band literature and band arranging. He is also faculty sponsor to Auburn's Theta Lambda Chapter of Tau Beta Sigma.

With nearly 300 published works to his credit, Dr. Vinson is an internationally recognized arranger/composer of music for band, writing for Hal Leonard Corporation. He has served as an adjudicator and clinician throughout the United States.

Dr. Vinson is active professionally as a member and officer in a number of organizations. He presently serves as the National Professional Relations Officer for Tau Beta Sigma, is a Past President of the Alabama Music Educators Association, and is former Alabama State Chair for the College Band Directors National Association. He is also a former member of the Board of Directors of the National Band Association and is a Past President of Rho Chapter of Phi Beta Mu International Bandmasters Fraternity. In addition, he is a member of the World Association for Symphonic Bands and Ensembles, Music Educators National Conference, Phi Mu Alpha Sinfonia, and Kappa Kappa Psi.

In 1994, Dr. Vinson was elected to membership in the prestigious American Bandmasters Association. He has been presented the National Band Association's Citation of Excellence, and in January of 1998, was elected to the Alabama Bandmasters Hall of Fame.

LARGO

From NEW WORLD SYMPHONY

ANTONIN DVORÁK
Arranged by JOHNNIE VINSON

Largo (♩ = 80)

9

Flute/Oboe

B \flat Clar. 1, 2

E \flat Alto Sax

B \flat T. Sax

B \flat Tpt. 1, 2

F Horn

L.B./W.W.

Perc. 1

Perc. 2

Bells

11 12 13 14 15

Flute/Oboe

B \flat Clar. 1, 2

E \flat Alto Sax

B \flat T. Sax

B \flat Tpt. 1, 2

F Horn

L.B./W.W.

Perc. 1

Perc. 2

Bells

16 17 18 19 20

17 *a2*

mf

mp

mp

mp

mp

Triangle

p

(No rolls)

35 Fl.

Flute/Oboe *f* (-Ob.) *p*

B \flat Clar. 1, 2 *f* *a2* *p*

E \flat Alto Sax *f* *p*

B \flat T. Sax *f* *p*

B \flat Tpt. 1, 2 *f* *a2* *p*

F Horn *f* *p* (-Tbn., Bar.)

L.B./W.W. *f* *p* (-Tuba)

Perc. 1

Perc. 2 Tri. *p*

Bells *f*

31 32 33 34 35 *p* 36

Flute/Oboe

B \flat Clar. 1, 2

E \flat Alto Sax

B \flat T. Sax

B \flat Tpt. 1, 2 *a2* *p*

F Horn *p* +Tbn., Bar.

L.B./W.W. +Tuba *p*

Perc. 1

Perc. 2

Bells

37 38 39 40 41 42

43 *a2* *mp* *mf* *Rit.* 47 *A Tempo*

Flute/Oboe
+Ob. *mp* *mf*

B \flat Clar. 1, 2
mp *mf* *mp*

E \flat Alto Sax
mp *mf* *mp*

B \flat T. Sax
mp *mf* *mp*

B \flat Tpt. 1, 2
mp *a2*

F Horn
mp *+Tbn., Bar.*

L.B./W.W.
mp *mf* *+Tuba* *mp*
(-Tuba)

Perc. 1

Perc. 2

Bells

43 44 45 46 47 48

Flute/Oboe *a2* *mf* *f*

B \flat Clar. 1, 2 *f*

E \flat Alto Sax *f*

B \flat T. Sax *f*

B \flat Tpt. 1, 2 *f*

F Horn *f*

L.B./W.W. *f*

Perc. 1 *S.D.*

Perc. 2 *Sus. Cym.* *p* *mf*

Bells *p* *f*

49 50 51 *mp* 52 53 *f* 54 *mp*

Flute/Oboe *mp*

B^b Clar. 1, 2 *mp*

E^b Alto Sax *mp*

B^b T. Sax *mp*

B^b Tpt. 1, 2 *mp*

F Horn *mp*

L.B./W.W. (-Tbn., Bar.) *mp* +Tbn., Bar. *mp*

Perc. 1

Perc. 2

Bells

55 56 57 58 59 60

Flute/Oboe *p* *Rit.*

B^b Clar. 1, 2 *f* *p*

E^b Alto Sax *f* *p*

B^b T. Sax *f* *p*

B^b Tpt. 1, 2 *f* *p*

F Horn *f* *p*

L.B./W.W. *f* *p*

Perc. 1 S.D. *p* *mf*

Perc. 2 *p* *f*

Bells *p*

61 62 63 64 65 66

Score *The Legend of Super Mortal Tetris* arr. Bernice

Each note cued

A TETRIS (M.M. ♩ = c. 140)

B

The score is arranged for a large ensemble. It features multiple parts for Melody (C, Bb, Eb), Countermeleody (C, Bb, Eb), Bass Line (1, 2 in C, Bb, Eb), Bass Guitar, Guitar, Mallets, Bells, Tubular Bells, Strings, Piano 2, Drum Set (Bass Drum, Snare Drum, High Hat, Synth Drum), and Timpani. The music is in 4/4 time with a tempo of approximately 140 beats per minute. The key signature is one flat (Bb). The score is divided into two main sections, A and B. Section A is marked with a forte (f) dynamic, and Section B is marked with a fortissimo (fp) dynamic. The score includes various musical notations such as notes, rests, dynamics, and articulation marks. The tubular bells part includes a sequence of chords: Cm, Cm, G, G, Cm Cm Cm, G, G, Cm, G, Cm, Fm. The piano part includes an 'Orchestra Hit' marking. The drum set part includes a 'Rim (or) Closed High Hat' marking. The copyright notice at the bottom indicates ©2011-2012.

The Legend of Super Mortal Tetris

2

C

D

M. C

M. Bb

M. Eb

M. (B.C.)

CM. C

CM. Bb

CM. Eb

CM. (B.C.)

BL. 1 C
CM. 2 C

BL. 1 Bb
CM. 2 Bb

BL. 1 Eb
CM. 2 Eb

BL. 1 (B.C.)
CM. 2 (B.C.)

BL. 2 C

BL. 2 Bb

BL. Eb

BL. 2 (B.C.)

Bass

Gr.

Mal.

Bls.

T.B.

Strings

Pno. 2

Set
B.D.

Sn. Dr.
High Hat

Synth Dr.

Timp.

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It features a variety of instruments including multiple trumpets (M. C, Bb, Eb), trombones (CM. C, Bb, Eb, B.C.), saxophones (BL. 1 C, Bb, Eb, 2 C, Bb, Eb, 2 B.C.), bass (Bass), guitar (Gr.), maracas (Mal.), bells (Bls.), tuba (T.B.), strings, piano 2 (Pno. 2), set/bass drum (Set B.D.), snare drum and high hat (Sn. Dr. High Hat), synth drum (Synth Dr.), and timpani (Timp.). The score is divided into two sections, C and D, indicated by brackets at the top. The bass line includes chord markings: Cm, G, Cm, G, Cm, G, Cm, Fm.

The Legend of Super Mortal Tetris

G MARIO (M.M. ♩ = c. 100)

M.C.

M.Br.

M.Eb

M. (B.C.)

CM.C

CM.Bb

CM.Eb

CM. (B.C.)

BL. 1 C
CM. 2 C

BL. 1 Bb
CM. 2 Bb

BL. 1 Eb
CM. 2 Eb

BL. 1 (B.C.)
CM. 2 (B.C.)

BL. 2 C

BL. 2 Bb

BL. Eb

BL. 2 (B.C.)

Bass

Gtr.

Mal.

Bls.

T.B.

Strings

Pno. 2

Set
B.D.

Sn. Dr.
High Hat

Synth Dr.

Timp.

The Legend of Super Mortal Tetris

6

J

M. C

M. Bb

M. Eb

M. (B.C)

CM. C

CM. Bb

CM. Eb

CM. (B.C.)

BL. 1 C
CM. 2 C

BL. 1 Bb
CM. 2 Bb

BL. 1 Eb
CM. 2 Eb

BL. 1 (B.C.)
CM. 2 (B.C.)

BL. 2 C

BL. 2 Bb

BL. Eb

BL. 2 (B.C.)

Bass

Gtr.

Mal.

Bls.

T.B.

Strings

Pno. 2

Set
B.D.

Sn. Dr.
High Hat

Synth Dr.

Timp.

(Eb) (Bb) (Ab) (Cm) (Eb) (Bb)

(Eb) (Bb) (Ab) (Cm) (Eb) (Bb)

E^b B^b A^b C_m E^b B^b

mp *mp*

The Legend of Super Mortal Tetris

8

M

52 YELL! 2nd time only

M.C.

52 YELL! 2nd time only band! *f*

M.B.

52 YELL! 2nd time only band! *f*

M.Eb

52 YELL! 2nd time only band! *f*

M. (B.C.)

52 Don't Play 2nd Time (Tacet)
Spon sor the band! *f*

CM. C

52 Don't Play 2nd Time (Tacet)

CM. Bb

52 Don't Play 2nd Time (Tacet)

CM. Eb

52 Don't Play 2nd Time (Tacet)

CM. (B.C.)

52

BL. 1 C

CM. 2 C

52

BL. 1 Bb

CM. 2 Bb

52

BL. 1 Eb

CM. 2 Eb

52

BL. 1 (B.C.)

CM. 2 (B.C.)

52 Don't Play 2nd Time (Tacet)

BL. 2 C

52 Don't Play 2nd Time (Tacet)

BL. 2 Bb

52 Don't Play 2nd Time (Tacet)

BL. Eb

52 Don't Play 2nd Time (Tacet)

BL. 2 (B.C.)

52

Bass

(Bb) (Ab) (Cm) (Eb) (Bb) (Ab)

52 Don't Play 2nd Time (Tacet)

Gtr.

52 YELL! 2nd time only

Mal.

52 Spon sor the band! *f*

Bls.

52

T.B.

52

Strings

52

Pno. 2

52

Set B.D.

52

Sn. Dr. High Hat

52

Synth Dr.

52

Timp.

52

The Legend of Super Mortal Tetris

N ZELDA (M.M. ♩ = c. 80)

O Faster (M.M. ♩ = c. 120)

M. C
M. B♭
M. Eb
M. (B.C.)
CM. C
CM. B♭
CM. Eb
CM. (B.C.)
BL. 1 C
CM. 2 C
BL. 1 B♭
CM. 2 B♭
BL. 1 Eb
CM. 2 Eb
BL. 1 (B.C.)
CM. 2 (B.C.)
BL. 2 C
BL. 2 B♭
BL. Eb
BL. 2 (B.C.)
Bass
Gtr.
Mal.
Bls.
T.B.
Strings
Pno. 2
Set
B.D.
Sn. Dr.
High Hat
Synth Dr.
Timp.

Chord diagrams for Bass:
A♭5 - F B♭
A♭5(add9) Ab Eb Ab
A♭5 G♭ D♭ G♭
F sus4 F C F
B♭(root) B♭(root)

Chord diagrams for T.B.:
A♭5(add9) A♭5 G♭ F sus4 F B♭(root) B♭(root)

Chord diagrams for Strings:
A♭5 G♭ D♭ G♭ F sus4 F B♭(root) B♭(root)

The Legend of Super Mortal Tetris

Q

M. C

M. Bb

M. Eb

M. (B.C.)

CM. C

CM. Bb

CM. Eb

CM. (B.C.)

BL. 1 C
CM. 2 C

BL. 1 Bb
CM. 2 Bb

BL. 1 Eb
CM. 2 Eb

BL. 1 (B.C.)
CM. 2 (B.C.)

BL. 2 C

BL. 2 Bb

BL. Eb

BL. 2 (B.C.)

Bass

Gtr.

Mal.

Bls.

T.B.

Strings

Pno. 2

Set
B.D.

Sn. Dr.
High Hat

Synth Dr.

Timp.

Detailed description of the musical score: This is a full orchestral score for a piece titled 'The Legend of Super Mortal Tetris'. The score is arranged in a standard Western format with multiple staves. The instruments listed on the left include: M. C (Trumpet C), M. Bb (Trumpet Bb), M. Eb (Trumpet Eb), M. (B.C.) (Trumpet B.C.), CM. C (Cornet C), CM. Bb (Cornet Bb), CM. Eb (Cornet Eb), CM. (B.C.) (Cornet B.C.), BL. 1 C (Baritone 1 C), CM. 2 C (Cornet 2 C), BL. 1 Bb (Baritone 1 Bb), CM. 2 Bb (Cornet 2 Bb), BL. 1 Eb (Baritone 1 Eb), CM. 2 Eb (Cornet 2 Eb), BL. 1 (B.C.) (Baritone 1 B.C.), CM. 2 (B.C.) (Cornet 2 B.C.), BL. 2 C (Baritone 2 C), BL. 2 Bb (Baritone 2 Bb), BL. Eb (Baritone Eb), BL. 2 (B.C.) (Baritone 2 B.C.), Bass, Gtr. (Guitar), Mal. (Mellophone), Bls. (Bassoon), T.B. (Tuba), Strings, Pno. 2 (Piano 2), Set B.D. (Saxophone Bass Drum), Sn. Dr. High Hat (Snare Drum High Hat), Synth Dr. (Synth Drum), and Timp. (Timpani). The score is written in a key signature of two flats (Bb and Eb) and a 4/4 time signature. It features complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the woodwind and brass sections. The bass line includes chord diagrams such as Bb(root), Ab, Gb, F sus4, F, Bb(root), and Ab add9. The percussion section includes a steady snare drum pattern with high hat and synth drum accompaniment. The overall style is a blend of classical orchestration and modern pop/rock instrumentation.

The Legend of Super Mortal Tetris

T

M. C

M. Bb

M. Eb

M. (B.C)

CM. C

CM. Bb

CM. Eb

CM. (B.C.)

BL. 1 C
CM. 2 C

BL. 1 Bb
CM. 2 Bb

BL. 1 Eb
CM. 2 Eb

BL. 1 (B.C.)
CM. 2 (B.C.)

BL. 2 C

BL. 2 Bb

BL. Eb

BL. 2 (B.C.)

Bass

Gtr.

Mal.

Bl.

T.B.

Strings

Pno. 2

Set
B.D.

Sn. Dr.
High Hat

Synth Dr.

Timp.

Bb(root) A^badd9 G^b (Gb7) F7 B^bdim7/E F7

Bb(root) A^badd9 G^b G^b7 F7 B^bdim7/E F7

f

M. C

M. B♭

M. Eb

M. (B.C)

CM. C

CM. B♭

CM. Eb

CM. (B.C)

BL. 1 C
CM. 2 C

BL. 1 B♭
CM. 2 B♭

BL. 1 Eb
CM. 2 Eb

BL. 1 (B.C)
CM. 2 (B.C)

BL. 2 C

BL. 2 B♭

BL. Eb

BL. 2 (B.C)

Bass

Gtr.

Mal.

Bls.

T.B.

Strings

Pno. 2

Set

B.D.

Sn. Dr.
High Hat

Synth Dr.

Timp.

B♭dim7/E F7 B B♭m (B♭m7) C (Cmaj7) G A

B♭dim7/E F7 B B♭m B♭m7 C Cmaj7 F

The Legend of Super Mortal Tetris

Chord Chart

arr. Bernice

Each note cued

A TETRIS (♩ = 140)

Musical notation for TETRIS (measures 1-7). Chords: Cm, Cm, G, G, Cm Cm Cm, G, G, Cm, G. Dynamics: *f*, *fp*.

Musical notation for TETRIS (measures 8-16). Chords: Cm, Fm, Eb, G, Cm, G, Cm, G, Cm. Markers: **B**, **C**, **D**, **E**, **F**.

Musical notation for MARIO (measures 17-25). Chords: G, Cm, G, G, Eb, G, BbAb, Eb, Ab, Eb, G, BbAb, Db, D. Marker: **G**. Tempo: ♩ = 100. Dynamics: *mf*.

Musical notation for MORTAL KOMBAT (measures 26-42). Chords: Eb, G, BbAb, Eb, Ab, Eb, B, Db, Eb, (Cm), (Eb), (Bb), (Ab), (Cm). Marker: **I**. Tempo: ♩ = 126. Dynamics: *mf*.

Musical notation for MORTAL KOMBAT (measures 43-50). Chords: (Eb), (Bb), (Ab), (Cm), (Eb), (Bb), (Ab), Cm. Markers: **K**, **L**.

Musical notation for ZELDA (measures 51-59). Chords: Eb, Bb, Ab, Bb5. Marker: **M**. Tempo: ♩ = 80. Dynamics: *mf*. Instruction: Don't Play 2nd Time (Tacet).

Musical notation for ZELDA (measures 60-68). Chords: Ab5(add9), Ab5, Gb, F sus4, F, Bb(root), Bb(root), Bb(root), Ab, Gb. Markers: **O**, **P**. Tempo: ♩ = 120. Dynamics: *f*.

Chord Chart, p. 2

The Legend of Super Mortal Tetris

63

Q

R

Fsus4 F B^b(root) A^badd9 G^b G^badd6 D^bsus4 D^b Bsus2 B B^bm B^bm7 C Cmaj7

76

S

T

F B^b(root) A^badd9 G^b G^b7 F7 B^bdim7/E F7 B^bdim7/E F7

U

85

B B^bm B^bm7 C Cmaj7 F B^b5

Score

Limbo

As Recorded by
Daddy Yankee
arr. Bernice

With Energy ♩ = 126
Optional Slow Intro
w/ Chords

A

Melody C

Melody B \flat

Melody E \flat

Melody (B.C.)

Counter Melody C

Counter Melody B \flat

Counter Melody E \flat

Counter Melody (B.C.)

Bass Line C

Bass Line B \flat

Bass Line E \flat

Bass Line (B.C.)

Bass Guitar

Chord Chart

Piano & Kalimba

Synth
-Bass & Lead
-Polysynth
-Halo Pad

Drum Set

Snare Drum

Bass Drum

Floor Tom

Hand Drums
Timbales

Dm B \flat F C Dm B \flat

Dm B \flat F C Dm B \flat

Kalimba Only
Beginning - D

cymbal "sprinkles"

Limbo

4

Go To 1 (2nd Time)
Go To L (3rd Time)

M. C. 20 **E** 1st time only

M. B. 1st time only

M. Eb 1st time only

M. (B.C.) 1st time only

CM. C

CM. Bb

CM. Eb

CM. (B.C.)

BL. C

BL. Bb

BL. Eb

BL. (B.C.)

Bass

Chord Chart

Piano

Synth

D. S. Big Fill Final Time

Snare Drum

Bass Drum

Floor Tom

H. Dr.

Detailed description: This is a comprehensive musical score for the song 'Limbo'. It features 18 staves. The top four staves (M.C., M.B., M.Eb, M.(B.C.)) are for vocal parts, each with a melodic line and a '1st time only' instruction. The next four staves (CM.C, CM.Bb, CM.Eb, CM.(B.C.)) are for counter-melodies. The following four staves (BL.C, BL.Bb, BL.Eb, BL.(B.C.)) are for backing vocals. The Bass staff includes a chord chart with chords C, Dm, Bb, F, and C. The Piano staff shows a complex accompaniment with chords and melodic lines. The Synth staff is currently empty. The bottom four staves (D.S., Snare Drum, Bass Drum, Floor Tom, H. Dr.) are for the drum kit, with a 'Big Fill Final Time' instruction for the Snare Drum part. A rehearsal mark 'E' is placed above the first measure of the vocal parts.

Limbo

F 25

solo/soli
optional improv
optional mallets

G

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
Piano

Synth

D. S.
Snare Drum
Bass Drum
Floor Tom
H. Dr.

Limbo

H tutti

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

Piano

Synth

D. S.

Snare Drum

Bass Drum

Floor Tom

H. Dr.



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

Piano

Synth

D. S.

Snare Drum

Bass Drum

Floor Tom

H. Dr.

Limbo

D.S. % **L** ^{**} Top Notes Melody
_{**} Bottom Harmony

K

M. C. *tutti* *mf* *ff* Top Notes Melody Bottom Harmony

M. B \flat *tutti* *mf* *ff* Top Notes Melody Bottom Harmony

M. E \flat *tutti* *mf* *ff* Top Notes Melody Bottom Harmony

M. (B.C.) *tutti* *mf* *ff* Top Notes Melody Bottom Harmony

CM. C *ff* Bass Line

CM. B \flat *ff* Bass Line

CM. E \flat *ff* Bass Line

CM. (B.C.) *ff* Bass Line

BL. C

BL. B \flat

BL. E \flat

BL. (B.C.)

Bass *45* D m B \flat F C

Chord Chart *45* D m B \flat F C

Piano *45* D m B \flat F C

Synth

D. S. *45* *f*

Snare Drum *f*

Bass Drum *f*

Floor Tom *45* *f*

H. Dr. *45* *f*

Limbo
M

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

Piano

Synth

D. S.

Snare Drum

Bass Drum

Floor Tom

H. Dr.

Chord Chart

Limbo

As Recorded by
Daddy Yankee

arr. Bernice

With Energy ♩ = 126

Optional Slow Intro
w/ Chords

The musical score is written in 4/4 time with a treble clef and a key signature of one flat (Bb). The tempo is marked 'With Energy' at 126 beats per minute. The score consists of eight staves of music, each with a specific chord indicated above it. The chords are: Dm, Bb, F, C, A, B, D, E. The first staff starts with a dynamic marking of *mf*. The second staff has a measure rest at the beginning. The third staff has a measure rest at the beginning and a double bar line with a repeat sign. The fourth staff has a measure rest at the beginning. The fifth staff has a measure rest at the beginning and a double bar line with a repeat sign. The sixth staff has a measure rest at the beginning and a dynamic marking of *f*. The seventh staff has a measure rest at the beginning. The eighth staff has a measure rest at the beginning and a double bar line with a repeat sign. The score includes instructions for 'Go To I (2nd Time)' and 'Go To L (3rd Time)'.

Limbo

Chord Chart, p. 2

27 F C G Dm B \flat

31 F C H Dm B \flat

35 F C *D.S. %* I Dm B \flat

f

39 F C J Dm B \flat

43 F C K Dm B \flat

47 F C *D.S. %* L M 4 4

N 57 Dm B \flat F

ff

60 C

Score

A Message To You Rudy

The musical score is arranged in a standard orchestral layout. It begins with a 4/4 time signature and a key signature of one sharp (F#). The instruments listed on the left are C (Soprano Saxophone), Bb (Alto Saxophone), Eb (Tenor Saxophone), Tenor Sax., Trumpet in Bb, Bass Clef (Bass), Synthesizer (with a grand staff), Drum Set, and Bass Guitar. The first four measures of the score show all instruments in a whole rest. In the fifth measure, the Bass Guitar and Drum Set begin their parts. The Bass Guitar line consists of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The Drum Set part features a steady eighth-note pattern in the right hand and a bass drum pattern in the left hand, with some syncopation and accents.

A Message To You Rudy

2

This musical score is for the piece "A Message To You Rudy" and is marked with a "2" in a box at the top left. The score is arranged for a band and includes the following parts:

- C:** Clarinet, playing a melodic line with eighth notes and rests.
- Bb:** B-flat Trumpet, playing a melodic line with eighth notes and rests.
- Eb:** E-flat Trumpet, playing a melodic line with eighth notes and rests.
- T. Sx.:** Tenor Saxophone, playing a melodic line with eighth notes and rests.
- Bb Tpt.:** B-flat Trombone, playing a melodic line with eighth notes and rests.
- B.C.:** Baritone Clarinet, playing a melodic line with eighth notes and rests.
- Synth:** Synthesizer, providing harmonic support with chords. The notes C, F, G, C, F, G are indicated above the staff.
- D. S.:** Drums, playing a rhythmic pattern with snare and bass drum.
- Bass:** Bass, playing a rhythmic pattern with eighth notes.

The score is written in 4/4 time and features a key signature of one sharp (F#). The music is divided into four measures, with a repeat sign at the beginning of the first measure. The bass line includes a triplet of eighth notes in the first measure.

A Message To You Rudy

B

This musical score is for the piece "A Message To You Rudy" and is the third page of the score. It features a variety of instruments and parts:

- C:** Clarinet part in treble clef, playing eighth-note patterns.
- Bb:** B-flat Trumpet part in treble clef, playing eighth-note patterns.
- Eb:** E-flat Trumpet part in treble clef, playing eighth-note patterns.
- T. Sax.:** Tenor Saxophone part in treble clef, playing eighth-note patterns.
- Bb Tpt.:** B-flat Trombone part in treble clef, playing eighth-note patterns.
- B.C.:** Bass Clarinet part in bass clef, playing eighth-note patterns.
- Synth:** Synthesizer part, consisting of a treble clef staff with chords and a bass clef staff with sustained notes. Chords are labeled C, F, G, C, F, G, C.
- D. S.:** Drums part in a snare drum clef, playing a rhythmic pattern with 'x' marks for cymbals.
- Bass:** Bass line in bass clef, playing eighth-note patterns.

The score is marked with a box 'B' at the top left and a rehearsal mark '9' at the beginning of each staff. The key signature has two sharps (F# and C#), and the time signature is 4/4.

A Message To You Rudy

4

14

This musical score is for the piece "A Message To You Rudy". It is arranged for a band and includes the following parts:

- C:** Clarinet, Treble clef, playing eighth-note patterns.
- Bb:** B-flat Trumpet, Treble clef, playing eighth-note patterns.
- Eb:** E-flat Trumpet, Treble clef, playing eighth-note patterns.
- T. Sx.:** Tenor Saxophone, Treble clef, playing eighth-note patterns.
- Bb Tpt.:** B-flat Trombone, Treble clef, playing eighth-note patterns.
- B.C.:** Baritone Saxophone, Bass clef, playing eighth-note patterns.
- Synth:** Synthesizer, Treble and Bass clefs, playing chords. Chord labels F, G, and C are placed above the treble staff.
- D.S.:** Drums, Percussion clef, playing a rhythmic pattern with 'x' marks for cymbals.
- Bass:** Bass, Bass clef, playing eighth-note patterns.

The score is divided into four measures, with a measure number '14' at the beginning of each line. The key signature has two sharps (F# and C#).

A Message To You Rudy

C Tenor & Clarinet Solo

The musical score is arranged in a multi-staff format. The instruments and their parts are as follows:

- C (C Trumpet):** Treble clef, key signature of one sharp (F#). Part 18 starts with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. Part 19 continues with eighth notes: G4, A4, B4, C5, B4, A4, G4. Part 20 has a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. Part 21 has a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. Part 22 has a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4.
- Bb (B-flat Trumpet):** Treble clef, key signature of one sharp (F#). Part 18 starts with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. Part 19 continues with eighth notes: G4, A4, B4, C5, B4, A4, G4. Part 20 has a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. Part 21 has a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. Part 22 has a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4.
- Eb (E-flat Trumpet):** Treble clef, key signature of two sharps (F# and C#). Part 18 starts with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. Part 19 continues with eighth notes: G4, A4, B4, C5, B4, A4, G4. Part 20 has a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. Part 21 has a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. Part 22 has a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4.
- T. Sx. (Tenor Saxophone):** Treble clef, key signature of one sharp (F#). Part 18 starts with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. Part 19 continues with eighth notes: G4, A4, B4, C5, B4, A4, G4. Part 20 has a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. Part 21 has a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. Part 22 has a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4.
- Bb Tpt. (B-flat Trumpet):** Treble clef, key signature of one sharp (F#). Part 18 starts with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. Part 19 continues with eighth notes: G4, A4, B4, C5, B4, A4, G4. Part 20 has a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. Part 21 has a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. Part 22 has a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4.
- B.C. (Baritone Saxophone):** Bass clef, key signature of one sharp (F#). Part 18 starts with a quarter rest, followed by eighth notes: G2, A2, B2, C3, B2, A2, G2. Part 19 continues with eighth notes: G2, A2, B2, C3, B2, A2, G2. Part 20 has a quarter rest, followed by eighth notes: G2, A2, B2, C3, B2, A2, G2. Part 21 has a quarter rest, followed by eighth notes: G2, A2, B2, C3, B2, A2, G2. Part 22 has a quarter rest, followed by eighth notes: G2, A2, B2, C3, B2, A2, G2.
- Synth (Synthesizer):** Treble and Bass clefs. Part 18 starts with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. Part 19 continues with eighth notes: G4, A4, B4, C5, B4, A4, G4. Part 20 has a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. Part 21 has a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. Part 22 has a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4.
- D. S. (Drum Set):** Drum notation. Part 18 starts with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. Part 19 continues with eighth notes: G4, A4, B4, C5, B4, A4, G4. Part 20 has a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. Part 21 has a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. Part 22 has a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4.
- Bass:** Bass clef, key signature of one sharp (F#). Part 18 starts with a quarter rest, followed by eighth notes: G2, A2, B2, C3, B2, A2, G2. Part 19 continues with eighth notes: G2, A2, B2, C3, B2, A2, G2. Part 20 has a quarter rest, followed by eighth notes: G2, A2, B2, C3, B2, A2, G2. Part 21 has a quarter rest, followed by eighth notes: G2, A2, B2, C3, B2, A2, G2. Part 22 has a quarter rest, followed by eighth notes: G2, A2, B2, C3, B2, A2, G2.

Chord symbols are placed below the Synth staff: F, G, C, F, G, C.

The score includes a repeat sign at the end of the section, with a first ending bracket and a fermata over the final measure.

A Message To You Rudy

D

6
22

C
22
Bb
22
Eb
22
T. Sx.
22
Bb Tpt.
22
B.C.
22
Synth
22
D. S.
22
Bass

F G C F G C

Detailed description: This is 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. Sx., Bb Tpt., B.C., Synth, D. S., and Bass. The music is in 6/8 time and features a key signature of two sharps (F# and C#). The score is divided into three measures, with a double bar line after the second measure. The C part has a melodic line with eighth notes and rests. The Bb, Eb, T. Sx., Bb Tpt., and B.C. parts have similar rhythmic patterns. The Synth part has a chordal accompaniment with chords labeled F, G, C, F, G, C. The D. S. part has a rhythmic pattern with 'x' marks. The Bass part has a melodic line with eighth notes and rests.

A Message To You Rudy

26

C

Bb

Eb

T. Sax.

B \flat Tpt.

B.C.

Synth

D. S.

Bass

F G C F G C

Detailed description: This is a page of a musical score for the piece 'A Message To You Rudy'. The page is numbered 7 in the top right corner. The score begins at measure 26. It features ten staves: C (C Trumpet), Bb (B-flat Trumpet), Eb (E-flat Trumpet), T. Sax. (Tenor Saxophone), B \flat Tpt. (B-flat Trombone), B.C. (Baritone/Cornet), Synth (Synthesizer), D. S. (Drum Set), and Bass. The C, Bb, Eb, T. Sax., B \flat Tpt., and B.C. staves all contain a melodic line of eighth notes with a consistent rhythmic pattern. The Synth part consists of two staves: the upper staff plays chords corresponding to the notes F, G, and C, while the lower staff plays a simple bass line. The D. S. staff shows a drum set with a few notes. The Bass staff plays a melodic line of eighth notes. The key signature has two sharps (F# and C#), and the time signature is 4/4.

A Message To You Rudy

E

8

30

This musical score is for the piece "A Message To You Rudy" in the key of E major. It features a variety of instruments: C (Clarinet), Bb (Bassoon), Eb (E-flat Alto Saxophone), T. Sax. (Tenor Saxophone), Bb Tpt. (B-flat Trumpet), B.C. (Baritone Clarinet), Synth (Synthesizer), D.S. (Drum Set), and Bass. The score is divided into measures, with a measure number "8" at the top left and a rehearsal mark "30" at the beginning of each staff. 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 provides harmonic support with chords labeled F, G, C, F, G, C. The D.S. part is represented by a drum set icon. The Bass part plays a rhythmic pattern of eighth notes.

A Message To You Rudy

34

C

Bb

Eb

T. Sax.

Bb Tpt.

B.C.

Synth

D. S.

Bass

This musical score page, numbered 10, is for the piece "A Message To You Rudy". It begins at measure 37 and features the following parts:

- C:** Treble clef, playing a rhythmic melody of eighth notes.
- Bb:** Treble clef, playing a complex rhythmic pattern with eighth and sixteenth notes.
- Eb:** Treble clef, playing a rhythmic melody of eighth notes.
- T. Sax.:** Treble clef, playing a complex rhythmic pattern with eighth and sixteenth notes.
- Bb Tpt.:** Treble clef, playing a rhythmic melody of eighth notes.
- B.C.:** Bass clef, playing a complex rhythmic pattern with eighth and sixteenth notes.
- Synth:** Treble and Bass clefs, playing chords. The treble part has notes C, F, G, and C above the staff, with a bass line of whole notes below.
- D.S.:** Drum set part with a simple rhythmic pattern.
- Bass:** Bass clef, playing a rhythmic melody of eighth notes.

F
40

molto rit.

C

Bb

Eb

T. Sax.

Bb Tpt.

B.C.

40

F

G

C6 = C-E-A

Synth

40

D. S.

40

Bass

Winter Fest

Traditional / Arr. Bernice

Gloria In Excelsis Deo

82

Majestically

6 120

This musical score is for the piece "Winter Fest" and includes the following instruments and parts:

- Flute**: Treble clef, 4/4 time, playing a melodic line with a forte (*f*) dynamic.
- Clarinet in Bb**: Treble clef, 4/4 time, playing a melodic line with a forte (*f*) dynamic.
- Bass Clarinet**: Treble clef, 4/4 time, playing a melodic line with a forte (*f*) dynamic.
- Alto Sax**: Treble clef, 4/4 time, playing a melodic line with a forte (*f*) dynamic.
- Tenor Sax**: Treble clef, 4/4 time, playing a melodic line with a forte (*f*) dynamic.
- Trumpet in Bb**: Treble clef, 4/4 time, playing a melodic line with a forte (*f*) dynamic.
- Trombone**: Bass clef, 4/4 time, playing a melodic line with a forte (*f*) dynamic.
- Baritone (T.C.)**: Treble clef, 4/4 time, playing a melodic line with a forte (*f*) dynamic.
- Tuba**: Bass clef, 4/4 time, playing a melodic line with a forte (*f*) dynamic.
- Bass Guitar**: Bass clef, 4/4 time, playing a melodic line with a forte (*f*) dynamic.
- Timpani**: Bass clef, 4/4 time, playing a melodic line with a forte (*f*) dynamic.
- Mallets**: Treble clef, 4/4 time, playing a melodic line with a forte (*f*) dynamic.
- Synthesizer**: Treble and Bass clefs, 4/4 time, playing a melodic line with a forte (*f*) dynamic.
- Snare Drum**: Percussion staff, 4/4 time, playing a rhythmic pattern with a forte (*f*) dynamic.
- Bass Drum**: Percussion staff, 4/4 time, playing a rhythmic pattern with a forte (*f*) dynamic.
- Conga Drums**: Percussion staff, 4/4 time, playing a rhythmic pattern with a mezzo-forte (*mf*) dynamic.
- Percussion / Cowbell**: Percussion staff, 4/4 time, playing a rhythmic pattern with a forte (*f*) dynamic.
- Drum Set**: Percussion staff, 4/4 time, playing a rhythmic pattern with a forte (*f*) dynamic.

22

This page of a musical score for 'Winterfest' contains measures 21 and 22. The score is arranged in a grand staff format with multiple staves for different instruments. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. 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.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Baritone (Bar.), Tuba, Bass, Timpani (Timp.), Mallets (Mal.), Synthesizer (Synth), Snare Drum (S. Dr.), Bass Drum (B. Dr.), Conga Drum (C. Dr.), Cymbals (Cymb.), and Double Bass (D. S.).

Measure 21 begins with a repeat sign. Measure 22 starts with a double bar line and a repeat sign, followed by a dynamic marking of *f* (forte). The flute and mallets play a melodic line with eighth notes and quarter notes. The woodwinds and strings provide harmonic support with various rhythmic patterns, including eighth and sixteenth notes. The percussion section features a steady drum pattern with snare, bass, and cymbal sounds.

This musical score page, titled "Winterfest", is page 8 of a larger work, starting at measure 45. The score is arranged in a standard orchestral layout with the following parts:

- Flute (Fl.):** Treble clef, playing a melodic line with eighth and sixteenth notes.
- B♭ Clarinet (B♭ Cl.):** Treble clef, playing a similar melodic line to the flute.
- Bass Clarinet (B. Cl.):** Treble clef, playing a lower melodic line.
- Alto Saxophone (A. Sax.):** Treble clef, playing a melodic line.
- Tenor Saxophone (T. Sax.):** Treble clef, playing a melodic line.
- B♭ Trumpet (B♭ Tpt.):** Treble clef, playing a melodic line.
- Trombone (Tbn.):** Bass clef, playing a melodic line.
- Baritone (Bar.):** Treble clef, playing a melodic line.
- Tuba:** Bass clef, playing a melodic line.
- Bass:** Bass clef, playing a melodic line.
- Timpani (Timp.):** Bass clef, playing a rhythmic pattern.
- Mallets (Mal.):** Treble clef, playing a melodic line.
- Synthesizer (Synth):** Treble and Bass clefs, playing a melodic line.
- Snare Drum (S. Dr.):** Treble clef, playing a rhythmic pattern.
- Bass Drum (B. Dr.):** Treble clef, playing a rhythmic pattern.
- Cymbal (C. Dr.):** Treble clef, playing a rhythmic pattern.
- Drum Set (D. S.):** Treble clef, playing a rhythmic pattern.

The score is written in a key signature of two flats (B♭ major or D minor) and a 4/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The percussion parts are marked with 'x' symbols to indicate specific drum sounds.

56

This page of the musical score for "Winterfest" contains measures 51 through 56. The instrumentation includes:

- Flute (Fl.):** Melodic line with grace notes in measures 55-56.
- Clarinets (B♭ Cl., B. Cl.):** Harmonic accompaniment.
- Saxophones (A. Sax., T. Sax.):** Harmonic accompaniment.
- Trumpets (B♭ Tpt.):** Harmonic accompaniment.
- Trombones (Tbn.):** Harmonic accompaniment.
- Baritone (Bar.):** Harmonic accompaniment.
- Tuba:** Harmonic accompaniment.
- Bass:** Harmonic accompaniment.
- Timpani (Timp.):** Rhythmic accompaniment.
- Mallets (Mal.):** Rhythmic accompaniment.
- Synthesizer (Synth):** Harmonic accompaniment.
- Drum Set:** Includes Snare Drum (S. Dr.), Bass Drum (B. Dr.), Cymbals (Cymb.), and Double Bass (D. S.).

Dynamic markings include *p* (piano) and *f* (forte). The score is written in a key signature of one flat and a 4/4 time signature.

This page of the musical score for "Winterfest" contains 18 staves of music, numbered 57 to 74. The instruments and their parts are as follows:

- Fl. (Flute):** Treble clef, playing a melodic line with accents.
- B. Cl. (Bass Clarinet):** Treble clef, playing a melodic line with accents.
- B. Cl. (Bass Clarinet):** Treble clef, playing a melodic line with accents.
- A. Sax. (Alto Saxophone):** Treble clef, playing a melodic line with accents.
- T. Sax. (Tenor Saxophone):** Treble clef, playing a melodic line with accents.
- B. Tpt. (Bass Trumpet):** Treble clef, playing a melodic line with accents.
- Tbn. (Trombone):** Bass clef, playing a melodic line with accents.
- Bar. (Baritone):** Treble clef, playing a melodic line with accents.
- Tuba:** Bass clef, playing a melodic line with accents.
- Bass:** Bass clef, playing a melodic line with accents.
- Timp. (Timpani):** Bass clef, playing a rhythmic pattern.
- Mal. (Mallets):** Treble clef, playing a rhythmic pattern.
- Synth (Synthesizer):** Treble and Bass clefs, playing a rhythmic pattern.
- S. Dr. (Snare Drum):** Two-line staff, playing a rhythmic pattern.
- B. Dr. (Bass Drum):** Two-line staff, playing a rhythmic pattern.
- C. Dr. (Conga):** Two-line staff, playing a rhythmic pattern.
- Cymb. (Cymbal):** Two-line staff, playing a rhythmic pattern with a "choke" instruction.
- D. S. (Double Bass):** Two-line staff, playing a rhythmic pattern.

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 in 14 staves, each labeled with an instrument. The key signature is B-flat major (two flats) and the time signature is common time (C). The score begins with a dynamic marking of *p* (piano). The Flute, Clarinet in Bb, Tenor Sax, and Trumpet in Bb 1 parts feature melodic lines with eighth-note patterns and triplet markings. The Alto Sax, Baritone Sax, and Horn in F parts play sustained chords. The Trombone 1 and 2 parts play sustained chords. The Baritone (T.C.) and Baritone (B.C.) parts play eighth-note patterns. The Tuba part plays sustained chords. The score is marked with a copyright symbol (©) at the bottom center.

My Way

This musical score is for the piece "My Way" and is marked with a section indicator "A" in a box. The score is arranged for a large ensemble of instruments. The instruments listed on the left are: Fl. (Flute), B♭ Cl. (B-flat Clarinet), A. Sx. (Alto Saxophone), T. Sx. (Tenor Saxophone), B. Sx. (Baritone Saxophone), Hn. (Horn), B♭ Tpt. 1 (B-flat Trumpet 1), B♭ Tpt. 2 (B-flat Trumpet 2), B♭ 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 begins at measure 8. The Flute, Clarinet, Tenor Saxophone, and Baritone parts feature prominent triplet patterns. The Horns and Trombones play sustained, harmonic lines. The Trumpets and Tuba provide a rhythmic and harmonic foundation. The score is presented in a standard musical notation format with staves for each instrument.

B My Way

This musical score page contains ten staves for a brass and woodwind ensemble. The instruments are: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Bass Saxophone (B. Sx.), 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 score begins at measure 15, marked with a '15' above the staff. A key signature change to two flats (B♭ and E♭) occurs at measure 17. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte) and accents (>). Articulation is indicated by slurs and breath marks. Rehearsal marks are present at measures 15, 17, and 19. The score concludes at measure 20 with a final chord.

My Way

22

Fl.

B♭ Cl.

A. Sax.

T. Sax.

B. Sax.

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Bar.

Bari (B.C.)

Tuba

The musical score is for the piece "My Way" and covers measures 22 through 25. It is arranged for a large ensemble of instruments. The key signature is B-flat major (two flats), and the time signature is 4/4. The score is divided into two systems of staves. The first system includes Flute (Fl.), B-flat Clarinet (B♭ Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Bass Saxophone (B. Sax.). The second system includes Horn (Hn.), B-flat Trumpet 1 (B♭ Tpt. 1), B-flat Trumpet 2 (B♭ Tpt. 2), B-flat Trumpet 3 (B♭ Tpt. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Baritone (Bar.), Bari (B.C.), and Tuba. The music features a mix of melodic lines and harmonic accompaniment. Dynamic markings include *fp* (fortissimo piano), *f* (forte), and *ff* (fortissimo). A rehearsal mark "22" is placed at the beginning of the first staff in each system. The score includes various musical notations such as slurs, accents, and articulation marks.

My Way

1 8 A 8 8 8 7

Snare
Toms

Tenors
Drums

Bar
Drum

Cymbals

fff

6 3 3 A 3 3 3 3 3 3 A 3 3 3 3 3 3

fff/mp

fff/mp

fff/mp

11 2 2 2

cres. ff fff ffff

cres. ff fff ffff

cres. ff fff ffff

Two Plate Roll

cres. ff fff ffff

OVER THE RAINBOW

Words and Music by
E.Y. HARBURG and HAROLD ARLEN
Arranged by JACK BULLOCK

(SLOWLY)

The musical score is arranged in three systems, each with three staves. The first system (measures 1-3) starts with a tempo marking of 'SLOWLY' and a dynamic of 'mf'. The second system (measures 4-7) ends with a 'To Coda' symbol. The third system (measures 8-10) features a first ending (marked '1.' and '2.') and a dynamic of 'f'. The score includes various musical notations such as treble clefs, a key signature of two flats, a common time signature, and dynamic markings.

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Rainbow - C

Musical notation for measures 11-13. Measure 11 features a treble clef with a key signature of two flats and a series of eighth notes. Measure 12 continues with a similar rhythmic pattern. Measure 13 shows a dynamic marking of *f* and a final note with a fermata.

Musical notation for measures 14-16. Measure 14 has a treble clef and a key signature of two flats. Measure 15 includes a sharp sign and a dynamic marking of *f*. Measure 16 features a dynamic marking of *f* and a final note with a fermata.

Musical notation for measure 17. It features a treble clef, a key signature of two flats, and a dynamic marking of *ff*. The measure concludes with a fermata.

Musical notation for measures 18-19. Measure 18 is marked *mf*. Measure 19 is marked *mf* and *ritard.*. A circled cross symbol is positioned above measure 18.

Musical notation for measures 20-22. Measure 20 has a treble clef and a key signature of two flats. Measure 21 includes a sharp sign. Measure 22 features a dynamic marking of *ff* and a final note with a fermata.

OVER THE RAINBOW

Bb

Words and Music by
E.Y. HARBURG and HAROLD ARLEN
Arranged by JACK BULLOCK

(SLOWLY)

1 *mf* 2 3

To Coda

4 5 6 7

1. 2. 8 *f* 9 *f* 10 *f*

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OVER THE RAINBOW - DD

Musical notation for measures 11, 12, and 13. The score consists of three staves. Measure 11 shows a melodic line in the upper staff and accompaniment in the lower two. Measure 12 continues the melodic line. Measure 13 features a melodic line with a forte (*f*) dynamic marking.

Musical notation for measures 14, 15, and 16. The score consists of three staves. Measure 14 starts with a forte (*f*) dynamic. Measure 15 continues the melodic line. Measure 16 features a melodic line with a forte (*f*) dynamic.

Musical notation for measures 17, 18, and 19, labeled "D.C. al Coda". The score consists of three staves. Measure 17 starts with a fortissimo (*ff*) dynamic. Measure 18 continues the melodic line. Measure 19 features a melodic line with a fortissimo (*ff*) dynamic.

Musical notation for measures 18 and 19, labeled "CODA". The score consists of three staves. Measure 18 starts with a mezzo-forte (*mf*) dynamic. Measure 19 features a melodic line with a mezzo-forte (*mf*) dynamic and a ritardando (*ritard.*) marking.

Musical notation for measures 20, 21, and 22. The score consists of three staves. Measure 20 continues the melodic line. Measure 21 features a melodic line. Measure 22 features a melodic line.

OVER THE RAINBOW

E♭

Words and Music by
E.Y. HARBURG and HAROLD ARLEN
Arranged by JACK BULLOCK

(SLOWLY)

1 *mf* 2 3

4 5 6 7 *To Coda*

1. 2. 8 *f* 9 10 *f*

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RAINBOW - 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* and *f*.

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*.

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*.

OVER THE RAINBOW

Bass Clef

Words and Music by
E.Y. HARBURG and HAROLD ARLEN
Arranged by JACK BULLOCK

(SLOWLY)

The musical score is written for three bass clefs in a 4/4 time signature. It begins with a tempo marking of 'SLOWLY' and a dynamic of 'mf'. The score is divided into three systems. The first system contains measures 1-3, the second system contains measures 4-7, and the third system contains measures 8-10. Measure 10 features a first ending bracket and a second ending bracket. The piece concludes with a double bar line and a repeat sign. The key signature is B-flat major, and the tempo is marked '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 in the top staff and a bass line in the bottom staff. Measure 12 continues the melodic line with some rests. Measure 13 shows a melodic line in the top staff and a bass line in the bottom staff. Dynamics include *f* 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 in the top staff and a bass line in the bottom staff, with a dynamic of *f*. Measure 15 continues the melodic line. Measure 16 shows a melodic line in the top staff and a bass line in the bottom staff.

Musical notation for measures 17 and 18. The score consists of three staves in bass clef. Measure 17 has a melodic line in the top staff and a bass line in the bottom staff, with a dynamic of *ff*. Measure 18 continues the melodic line. A *D.C. al Coda* instruction is written above the staff.

Musical notation for measures 18 and 19. The score consists of three staves in bass clef. Measure 18 has a melodic line in the top staff and a bass line in the bottom staff, with a dynamic of *mf*. Measure 19 continues the melodic line with a *ritard.* instruction. A *CODA* symbol is written above the staff.

Musical notation for measures 20, 21, and 22. The score consists of three staves in bass clef. Measure 20 has a melodic line in the top staff and a bass line in the bottom staff. Measure 21 continues the melodic line. Measure 22 shows a melodic line in the top staff and a bass line in the bottom staff. Dynamics include *ff* 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 3/4 time with a key signature of two flats (Bb and Eb). Measure 1 starts with a mezzo-forte (mf) dynamic. The first staff contains the melody, the second staff contains chords, and the third staff contains the bass line. Measure numbers 1, 2, and 3 are indicated below the bass line.

Chords: Eb, Cm, Gm, Eb7, Ab, Abmaj7, Ab7

Musical notation for measures 4-7. Measure 7 ends with a Coda symbol. The first staff contains the melody, the second staff contains chords, and the third staff contains the bass line. Measure numbers 4, 5, 6, and 7 are indicated below the bass line.

Chords: Gm7, Eb, Gm7, Eo, Ab6, Abm6, Eb, C9, F7, Fm, Bb7

To Coda ⊕

Musical notation for measures 8-10. Measure 8 has a first ending (1.) and measure 9 has a second ending (2.). Measure 10 is the final measure. The first staff contains the melody, the second staff contains chords, and the third staff contains the bass line. Measure numbers 8, 9, and 10 are indicated below the bass line.

Chords: Eb, Fm7, Bb7, Eb, Eb6, Eb

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OVER THE RAINBOW - RHYTHM

Musical notation for measures 11-13. The system consists of three staves: Treble, Piano, and Bass. Measure 11 has a treble staff with a melodic line and piano accompaniment, and a bass staff with a bass line. Measure 12 continues the melodic and bass lines. Measure 13 concludes the system with a final melodic note and bass line. Chord symbols are placed above the piano staff.

Chord symbols: $Fm7$, $Bb7$, $Eb6$, $Ama7$, A^o , $Bb7$ *ff*

Musical notation for measures 14-16. The system consists of three staves: Treble, Piano, and Bass. Measure 14 has a treble staff with a melodic line and piano accompaniment, and a bass staff with a bass line. Measure 15 continues the melodic and bass lines. Measure 16 concludes the system with a final melodic note and bass line. Chord symbols are placed above the piano staff.

Chord symbols: Eb , $Eb6$, Eb , C^o , $Fm6$, C^o

Musical notation for measure 17. The system consists of three staves: Treble, Piano, and Bass. Measure 17 has a treble staff with a melodic line and piano accompaniment, and a bass staff with a bass line. Chord symbols are placed above the piano staff.

Chord symbols: $Fm7$, $Bb9$, $Bb9$

ff

D.C. al Coda

Musical notation for measures 18-19. The system consists of three staves: Treble, Piano, and Bass. Measure 18 has a treble staff with a melodic line and piano accompaniment, and a bass staff with a bass line. Measure 19 concludes the system with a final melodic note and bass line. Chord symbols are placed above the piano staff.

Chord symbols: Eb , $Fm7$

mf

ritard.

CODA

Musical notation for measures 20-22. The system consists of three staves: Treble, Piano, and Bass. Measure 20 has a treble staff with a melodic line and piano accompaniment, and a bass staff with a bass line. Measure 21 continues the melodic and bass lines. Measure 22 concludes the system with a final melodic note and bass line. Chord symbols are placed above the piano staff.

Chord symbols: $Bb7$, $E7$, Eb , $Fm7/Bb$, $Bb7$, $Ebmaj7$

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

The musical score is arranged in a standard orchestral format. It begins with a tempo marking of **Maestoso** and a metronome marking of $\text{♩} = 88$. The score is in 2/4 time and features a variety of dynamic markings, including *f* (forte) and *rit.* (ritardando). Performance instructions such as *div.* (divisi) and *unis.* (unison) are also present. The instruments are listed on the left side of the page, with their respective staves. The **Percussion** part includes **Cr. Cym.** (Cymbal), **S.D.** (Snare Drum), and **Timp.** (Tympani) with a tuning of **F & Bb**. The **Piano Reduction** is provided at the bottom of the score.

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9 **A** Andante $\text{♩} = 96$ **B**

Fl. *mf*

Ob.

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *mf* simile

A. Sax. *mf* simile

T. Sax. *mf* simile

Bar. Sax. *mf* simile

A Andante $\text{♩} = 96$ **B**

Tpt. (Cnt.) 1

Tpt. (Cnt.) 2

Hn. *mf* simile

Trb. 1 *mf* simile

Trb. 2, Bar., Bsn. *mf* simile

Tuba *mf* simile

Perc. 1

Perc. 2

A Andante $\text{♩} = 96$ **B**

Pno. Red. *mf* simile

Detailed description of the musical score: The score is for a woodwind and brass ensemble. It is divided into three 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 (Tpt.) and Contrabass (Cnt.), Horns (Hn.), Trombone 1 (Trb. 1), Trombone 2, Baritone, and Bassoon (Trb. 2, Bar., Bsn.), and Tuba. The third system includes Percussion (Perc.) and Piano Reduction (Pno. Red.). The tempo is Andante with a metronome marking of 96. The score is marked with 'mf' (mezzo-forte) and 'simile' (simile). There are two main sections, A and B, indicated by boxed letters. Section A starts at measure 9. The key signature has one flat (B-flat major or E-flat minor). The time signature is 4/4.

27

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

1
Perc.

2

Pno. Red.

simile

D

1. 47

2. rit. div. unis. div.

Fl.

Ob.

1 rit. div. unis. div.

2 rit. f unis. div.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1. unis. 2. rit. div. unis. div.

Tpt. (Cnt.)

Hn.

Trb. 1 rit. f

Trb. 2, Bar., Bsn. rit. f

Tuba rit. f

Perc. 1 rit. f

2 rit. f

Pno. Red. 1. 2. rit. f

YBS54

Santa Claus Is Comin' To Town

Score

[Subtitle]

Coots & Gillespie
arr. Bernice

Moderate Swing



The score is arranged for a band with the following parts:

- Melody C:** Treble clef, 4/4 time, *mf*. Melody line.
- Melody Bb:** Treble clef, 4/4 time, *mf*. Melody line.
- Melody Eb:** Treble clef, 4/4 time, *mf*. Melody line.
- Melody Bass Clef:** Bass clef, 4/4 time, *mf*. Melody line.
- Bass Line C:** Treble clef, 4/4 time, *mf*. Chord line with notes: F, C, C7, F, Fm, C, Am.
- Bass Line Bb:** Treble clef, 4/4 time, *mf*. Chord line with notes: C, G7, C, Cm, Fm.
- Bass Line Eb:** Treble clef, 4/4 time, *mf*. Chord line with notes: Eb, Bb, Bb7, Eb, Ebm, Bb, Gm.
- Bass Line Bass Clef:** Bass clef, 4/4 time, *mf*. Chord line with notes: Bb, Eb, Bb, Bb7, Eb, Ebm, Bb, Gm.
- Synthesizer:** Treble and Bass clefs, 4/4 time, *mf*. Chord line with notes: Bb, Eb, Bb, Bb7, Eb, Ebm, Bb, Gm.
- Bass Guitar:** Bass clef, 4/4 time, *mf*. Chord line with notes: Bb, Eb, Bb, Bb7, Eb, Ebm, Bb, Gm.

Chord progression for all bass parts: Bb, Eb, Bb, Bb7, Eb, Ebm, Bb, Gm.

Santa Claus Is Comin' To Town

A

The musical score is arranged for a variety of instruments and includes chord diagrams. The parts are as follows:

- C:** Treble clef, contains the main melody with a '7' above the first measure.
- Bb:** Treble clef, contains a harmonic accompaniment with a '7' above the first measure.
- Eb:** Treble clef, contains a harmonic accompaniment with a '7' above the first measure.
- B.C.:** Bass clef, contains a harmonic accompaniment with a '7' above the first measure.
- B.L. C:** Treble clef, contains a chordal accompaniment with a '7' above the first measure.
- B.L. Bb:** Treble clef, contains a chordal accompaniment with a '7' above the first measure.
- B.L. Eb:** Treble clef, contains a chordal accompaniment with a '7' above the first measure.
- B.L. B.C.:** Bass clef, contains a chordal accompaniment with a '7' above the first measure.
- Synth:** Treble and Bass clefs, contains a chordal accompaniment with a '7' above the first measure.
- Bass:** Bass clef, contains a simple bass line.

Chord diagrams are provided below the staff for the C, B.C., B.L. C, B.L. Eb, Synth, and Bass parts. The chords are: Cm7, F7, Bb, Bb, Eb, Bb, Bb7, Eb, Ebm, Bb, Gm.

Santa Claus Is Comin' To Town

B

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

- C**: Treble clef, melodic line.
- Bb**: Treble clef, melodic line.
- Eb**: Treble clef, melodic line.
- B.C.**: Bass clef, melodic line.
- B.L. C**: Treble clef, chordal accompaniment.
- B.L. Bb**: Treble clef, chordal accompaniment.
- B.L. Eb**: Treble clef, chordal accompaniment.
- B.L. B.C.**: Bass clef, chordal accompaniment.
- Synth**: Treble and Bass clefs, chordal accompaniment.
- Bass**: Bass clef, melodic line.

Chord diagrams for the B.L. C, B.L. Bb, B.L. Eb, and Synth parts are as follows:

Part	Measure 1	Measure 2	Measure 3	Measure 4	Measure 5	Measure 6	Measure 7	Measure 8
B.L. C	Dm7	G7	C	C7	F	C7	F	D7
B.L. Bb	Am7	D7	C	G7	C	G7	C	A7
B.L. Eb	Cm7	F7	Bb	Bb7	Eb	Bb7	Eb	C7
Synth	Cm7	F7	Bb	Bb7	Eb	Bb7	Eb	C7

Santa Claus Is Comin' To Town

To Coda

The musical score is arranged for a variety of instruments and includes the following parts and chord diagrams:

- C:** Treble clef, melodic line with eighth and sixteenth notes.
- Bb:** Treble clef, melodic line with eighth and sixteenth notes.
- Eb:** Treble clef, melodic line with eighth and sixteenth notes.
- B.C.:** Bass clef, bass line with eighth and sixteenth notes.
- B.L. C:** Treble clef, chordal accompaniment with notes G, A, B, C, D, E, F, G.
- B.L. Bb:** Treble clef, chordal accompaniment with notes G, A, Bb, C, D, Eb, F, G.
- B.L. Eb:** Treble clef, chordal accompaniment with notes G, Ab, Bb, C, D, Eb, F, G.
- B.L. B.C.:** Bass clef, chordal accompaniment with notes G, Ab, Bb, C, D, Eb, F, G.
- Synth:** Treble and Bass clefs, chordal accompaniment with notes G, Ab, Bb, C, D, Eb, F, G.
- Bass:** Bass clef, chordal accompaniment with notes G, Ab, Bb, C, D, Eb, F, G.

Chord diagrams are provided below the staff lines:

- C:** F7, F#dim, Gm, C7, F7, F aug, Bb, Eb, Bb, B7, Eb, Ebm
- B.L. C:** G7, G#dim, Am, D7, G7, G aug, C, F, C, C7, F, Fm
- B.L. Bb:** D7, D#dim, Em, A7, D7, D aug, C, C, G7, C, Cm
- B.L. Eb:** F7, F#dim, Gm, C7, F7, F aug, Bb, Eb, Bb, B7, Eb, Ebm
- B.L. B.C.:** F7, F#dim, Gm, C7, F7, F aug, Bb, Eb, Bb, B7, Eb, Ebm
- Synth:** F7, F#dim, Gm, C7, F7, F aug, Bb, Eb, Bb, B7, Eb, Ebm
- Bass:** F7, F#dim, Gm, C7, F7, F aug, Bb, Eb, Bb, B7, Eb, Ebm

A box labeled 'C' is placed above the C part staff at measure 25.

Santa Claus Is Comin' To Town

D *D.S. al Coda* **E**

30

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 labeled as page 6. It features a multi-instrument arrangement. The instruments and their parts are as follows:

- C:** Treble clef, key signature of two flats (Bb, Eb). The melody begins at measure 39 with a quarter note G4, followed by a quarter rest, and then a quarter note A4.
- Bb:** Treble clef, key signature of two flats. The part begins at measure 39 with a quarter note G4, followed by a quarter rest, and then a quarter note A4.
- Eb:** Treble clef, key signature of three flats (Bbb, Ebb, Ab). The part begins at measure 39 with a quarter note G4, followed by a quarter rest, and then a quarter note A4.
- B.C.:** Bass clef, key signature of two flats. The part begins at measure 39 with a quarter note G3, followed by a quarter rest, and then a quarter note A3.
- B.L. C:** Treble clef, key signature of two flats. The part begins at measure 39 with a quarter note G4, followed by a quarter rest, and then a quarter note A4.
- B.L. Bb:** Treble clef, key signature of two flats. The part begins at measure 39 with a quarter note G4, followed by a quarter rest, and then a quarter note A4.
- B.L. Eb:** Treble clef, key signature of three flats. The part begins at measure 39 with a quarter note G4, followed by a quarter rest, and then a quarter note A4.
- B.L. B.C.:** Bass clef, key signature of two flats. The part begins at measure 39 with a quarter note G3, followed by a quarter rest, and then a quarter note A3.
- Synth:** A grand staff (treble and bass clefs) with a key signature of two flats. The part begins at measure 39 with a quarter note G4 in the treble and a quarter note G3 in the bass, followed by a quarter rest, and then a quarter note A4 in the treble and a quarter note A3 in the bass.
- Bass:** Bass clef, key signature of two flats. The part begins at measure 39 with a quarter note G3, followed by a quarter rest, and then a quarter note A3.

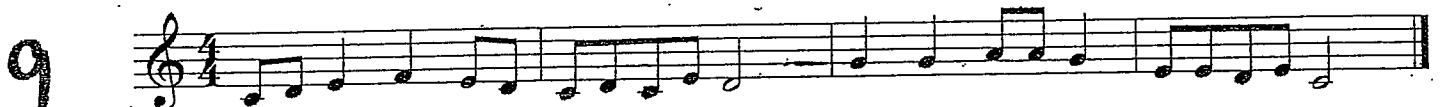
C

Sight Reading Exercises



Bb-Low

Sight Reading Exercises



E \flat

Sight Reading Exercises

1 

2 

3 

4 

5 

6 

7 

8 

9 

Score

Simple Gifts

from *Appalachian Spring*

Traditional
Aaron Copland (1900-1990)

$\text{♩} = 72$

Flute

Oboe

Bassoon

Clarinet in B \flat

Bass Clarinet

Alto Sax.

Tenor Sax.

Baritone Sax.

Trumpet in B \flat

Horn in F

Baritone (T.C.)

Baritone (B.C.)

Tuba

Guitar

Bass Guitar

Mallets

Piano

Snare Drum (Beginning)

Snare Drum (Advanced)

E^{\flat} Gm Fm B \flat 7 E^{\flat} Gm Fm B \flat 7 E^{\flat} A \flat E^{\flat}

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)



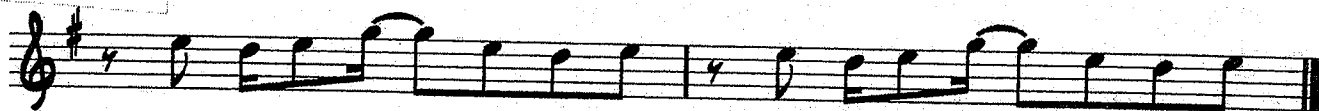
A G A C A G A A G A C A G A

B-FLAT INSTRUMENTS (LOW)



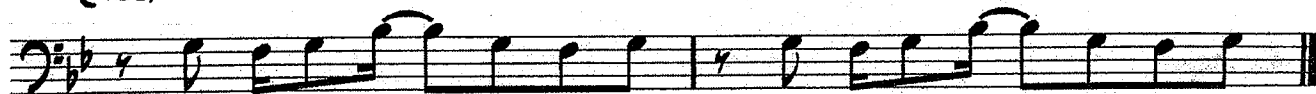
A G A C A G A A G A C A G A

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
Eb Alto Saxophone	8
Bb Tenor Saxophone	2
Eb Baritone Saxophone	2
1st Bb Trumpet	5
2nd Bb 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

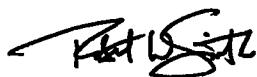
Program Notes

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.

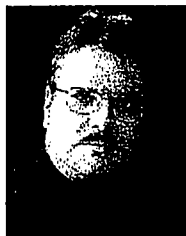
Notes to the Conductor

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.

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THE STAR SPANGLED BANNER

Conductor Score
024-3860-00

arr. by Robert W. Smith
(ASCAP)

Majestic 3

Flute

Oboe

1st B \flat Clarinet

2nd B \flat Clarinet

B \flat Bass Clarinet

Bassoon

E \flat Alto Saxophone

B \flat Tenor Saxophone

E \flat Baritone Saxophone

Majestic 3

1st B \flat Trumpet

2nd B \flat Trumpet

F Horn

Trombone

Baritone

Tuba

Bells

Timpani

Percussion 1
(Snare Dr., Bass Dr.)

Percussion 2
(Crash Cyms.,
Sus. Cym.)

Piano/Keyboard
(Optional)

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.

This musical score is for a full orchestra. It consists of 20 staves, each representing a different instrument or section. The instruments listed are: Flute (Fl.), Oboe (Ob.), Clarinet 1 (1st Cl.), Clarinet 2 (2nd Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sax), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpet 1 (1st Tpt.), Trumpet 2 (2nd Tpt.), Horn (Hn.), Trombone (Trb.), Baritone (Bar.), Tuba, Bells, Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Piano (Pno.). The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are two boxed '11' markings above the woodwind and brass sections, indicating a specific measure or rehearsal mark. The piano part includes dynamic markings such as *p* (piano) and *f* (forte).

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sax

T. Sax.

Bar. Sax.

1st Tpt.

2nd Tpt.

Hr.

Trb.

Bar.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

Pno.

Solo

This page of a musical score, numbered 19, contains staves for the following instruments: Flute (Fl.), Oboe (Ob.), 1st Clarinet (1st Cl.), 2nd Clarinet (2nd Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sax), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), 1st Trumpet (1st Tpt.), 2nd Trumpet (2nd Tpt.), Horn (Hr.), Trombone (Trb.), Baritone (Bar.), Tuba, Bells, Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Piano (Pno.). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The dynamic markings are *mp* (mezzo-piano) for most instruments, *mf* (mezzo-forte) for the 1st Trumpet during a solo section, and *pp* (pianissimo) for Percussion 1 and Percussion 2. The piano part features a complex rhythmic accompaniment with various textures.

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*

Hr. *f*

Trb. *p* *f*

Bar. *f*

Tuba *f*

Bells *f*

Timp. *f*

Perc. 1 *mf*

Perc. 2 *mp* *p* *f* *tutti*

Pno. *f*

(opt.)

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sax

T. Sax.

Bar. Sax.

(opt.)

1st Tpt.

2nd Tpt.

Hn.

Trb.

Bar.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

Pno.

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

Chord symbols: F#m, E, F#m, F#m, F#m, F#m, C#m, F#m, F#m.

Bb PART HIGH (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 6/8 time signature. It consists of four staves of music. The first staff begins with a common time signature (C) and a key signature change to three sharps. Chords F#m and E are indicated above the staff. The second staff starts at measure 6 and includes chords F#m, E, and F#m. It features a first ending (1.) and a second ending (2.) leading to a repeat sign. The third staff starts at measure 12 and includes chords F#m, C#m, F#m, and E. The fourth staff starts at measure 18 and includes chords F#m and F#m, with first and second endings. The piece concludes with a double bar line.

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



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



TUBA (D MAJOR)

The Swallowtail Jig

Traditional Irish
arr. Bernice

Em

D



6

Em

D

Em

Em

1.

2.



11

Em

Em

Bm

Em



17

D

Em

Em

1.

2.





BEGINNING BAND

THE TEMPEST

ROBERT W. SMITH (ASCAP)

INSTRUMENTATION

1	Conductor	2	E \flat Baritone Saxophone	1	Timpani
8	C Flute	8	B \flat 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 \flat Clarinet	6	Trombone/Baritone/ Bassoon		
2	B \flat Bass Clarinet	4	Tuba		
6	E \flat Alto Saxophone	1	Mallet Percussion I (Bells)		
4	B \flat 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. *p*

Hns. in F *p*

Tbn./Bar./Bsn. *p* +Tbn./Bar.

Tuba *p*

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*

B. Cl. *mp*

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *f*

Tpts. *f* *mp*

Hns. in F *f*

Tbn./Bar./Bsn. *f*

Tuba *f*

Mlt. Perc. I Bells *f* *mp*

Mlt. Perc. II Xylo. w/rubber mallets *f* *mp*

Timp. *f* *p*

Perc. I *f* *p*

Perc. II *f* *p*

div. *tr*

Fl.

Ob.

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hns. in F

Tbn./Bar./Bsn.

Tuba

Mit. Perc. I

Mit. Perc. II

Timp.

Perc. I

Perc. II

f *mp* *p* *p* *p*

13 14 15 16

18

Fl. *ff* *mf*

Ob. *ff*

Cls. *ff* *mf*

B. Cl.

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

mf

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 - 7'. 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), Trombones/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 4/4 time with a key signature of two flats (B-flat and E-flat). The Flute part has a melodic line with accents. The Clarinet part has a rhythmic pattern of eighth notes. The Saxophone parts have a melodic line with a long slur. The Horns part has a melodic line with a long slur. The Mallet Percussion parts have a rhythmic pattern of eighth notes. The Percussion parts have a rhythmic pattern of eighth notes. The page is divided into four measures, numbered 25, 26, 27, and 28 at the bottom.

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

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

Musical score for measures 37-40. The score includes parts for Flute, Oboe, Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpets, Horns in F, Trombones/Baritone, Tuba, Mallet Percussion I and II, Timpani, and Percussion I and II. Dynamics range from piano (p) to fortissimo (f).

37

38

39

40

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

This musical score is for a conductor's page, labeled "Conductor - 13". It features a variety of instruments and parts:

- Fl.** (Flute): Melodic line with a long slur across the first two measures.
- Ob.** (Oboe): Melodic line with a long slur across the first two measures.
- Cls.** (Clarinets): Rhythmic accompaniment with eighth notes and slurs.
- B. Cl.** (Bass Clarinet): Rhythmic accompaniment with eighth notes and slurs.
- A. Sax.** (Alto Saxophone): Melodic line with a long slur across the first two measures.
- T. Sax.** (Tenor Saxophone): Rhythmic accompaniment with eighth notes and slurs.
- Bar. Sax.** (Baritone Saxophone): Rhythmic accompaniment with eighth notes and slurs.
- Tpts.** (Trumpets): Rhythmic accompaniment with eighth notes and slurs.
- Hns. in F** (Horns in F): Melodic line with a long slur across the first two measures.
- Tbn./Bar./Bsn.** (Trumpets, Baritone, Basses): Rhythmic accompaniment with eighth notes and slurs.
- Tuba**: Rhythmic accompaniment with eighth notes and slurs.
- Mlt. Perc. I** (Mild Percussion I): Rhythmic accompaniment with eighth notes and slurs.
- Mlt. Perc. II** (Mild Percussion II): Rhythmic accompaniment with eighth notes and slurs.
- Timp.** (Timpani): Rhythmic accompaniment with eighth notes and slurs.
- Perc. I** (Percussion I): Rhythmic accompaniment with eighth notes and slurs.
- Perc. II** (Percussion II): Rhythmic accompaniment with eighth notes and slurs.

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

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

Snares on

Detailed description: This is a conductor's score for page 15, spanning measures 57 to 60. The score is arranged in a standard orchestral layout with woodwinds on top, brass in the middle, and percussion at the bottom. 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/Saxophone (Tbn./Bar./Bsn.), and Tuba. The percussion section includes Mallet Percussion I and II (Mlt. Perc. I, II), Timpani (Timp.), and two sets of Percussion (Perc. I, II). The key signature is B-flat major (two flats), and the time signature is 4/4. The score features various musical notations such as slurs, accents, and dynamic markings. A specific instruction 'Snares on' is placed above the Perc. I staff in measure 59. The percussion parts use 'x' marks to indicate drum hits.

This musical score is for a conductor's page, numbered 17. It contains parts for various instruments, including woodwinds, brass, and percussion. The score is divided into four measures, numbered 65, 66, 67, and 68 at the bottom. The woodwind parts (Flute, Oboe, Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, and Trumpets) generally play a melodic line with some rests. The brass parts (Horns in F, Trombones/Baritone/Saxophone, and Tuba) provide harmonic support. The percussion parts (Midi Percussion I and II, and Tom-toms) play rhythmic patterns. Dynamics range from *mp* (mezzo-piano) to *f* (forte). A 'div.' (divisi) marking is present above the Flute part in measure 67. The score is written in a key signature of one flat (B-flat) and a common time signature.

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

mp *cresc. poco a poco*

f

p *cresc. poco a poco*

mf

f

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. HR)

TENOR MADNESS

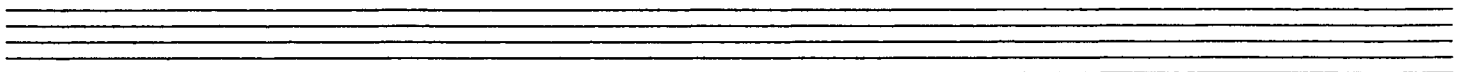
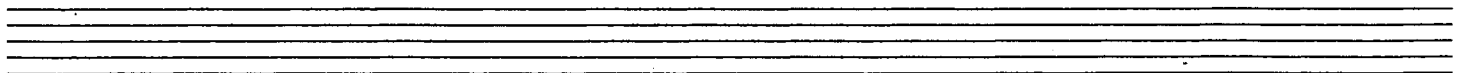
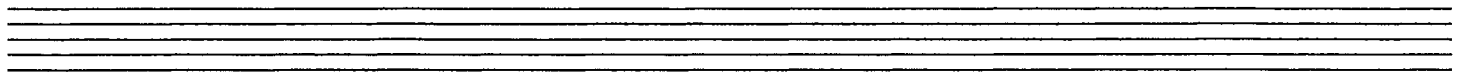
-SONNY ROLLINS

Handwritten musical notation for Tenor Madness, featuring a treble clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The notation consists of three staves of music with various chord markings above them.

Staff 1: Chords Bb7, Eb7, Bb7. The melody starts with a quarter rest, followed by quarter notes G4, Ab4, Bb4, and quarter notes G4, Ab4, Bb4.

Staff 2: Chords Eb7, Bb7, G7#9. The melody continues with quarter notes G4, Ab4, Bb4, and quarter notes G4, Ab4, Bb4.

Staff 3: Chords C-7, F7, Bb7. The melody continues with quarter notes G4, Ab4, Bb4, and quarter notes G4, Ab4, Bb4.



390 B♭

(MED. UP)

TENOR MADNESS

- SONNY ROLLINS

C7 F7 C7

F7 C7 A7#9

D-7 G7 C7

Bass Clef
390

(MED. UP)

TENOR MADNESS

-SONNY ROLLINS

First staff of music in bass clef, 4/4 time. Chords: Bb7, Eb7, Bb7. The melody consists of eighth and quarter notes.

Second staff of music in bass clef, 4/4 time. Chords: Eb7, Bb7, G7#9. The melody continues with eighth and quarter notes.

Third staff of music in bass clef, 4/4 time. Chords: C-7, F7, Bb7. The melody concludes with a double bar line.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Score

This Is Me

From The Greatest Showman
arr. Bernice

With Defiance ♩ = 88

A solo/soli

The score is arranged for a full orchestra and vocal soloists. It includes the following parts:

- Melody:** C, Bb, Eb, and (B.C.) parts, all starting with a *mp* dynamic and a *solo/soli* instruction.
- Countermeleody:** C (& Choir Aahs), Bb, Eb, and (B.C.) parts.
- Solo:** C, Bb, Eb, and (B.C.) parts.
- Electric Guitar:** Muted.
- Bass Guitar:** Provides a steady bass line.
- Chord Chart:** Shows chords: Cm, Bb/D, Eb, Cm, Bb/D, Eb, Cm, Bb/D, Eb, Ab, Cm.
- Piano & Strings:** Features piano accompaniment with *mp* dynamics.
- Piano (Variation):** A variation of the piano accompaniment.
- Strings (Sustained):** Sustained strings with *mp* dynamics.
- Mallets:** Cymbal "sprinkles" with *mp* dynamics.
- Drum Set:** Includes Snare Drum, Bass Drum, Floor Tom, and Suspended Cymbal, all with *mp* dynamics.

This Is Me

2

B

C Somewhat Faster $\text{♩} = 90$

M. C

M. Bb

M. Eb

M. (B.C.)

CM. C

CM. Bb

CM. Eb

CM. (B.C.)

Solo C

Solo Bb

Solo Eb

Solo (B.C.)

El. Gtr. (Muted)

Bass

Chord Chart

Piano & Strings

Piano (Variation)

Strings (Sustained)

Mal.

D. S.

Snare Drum

Bass Drum

Floor Tom

Suspended Cymbal

Chord Chart details:

B ^b sus4	Cm	B ^b /D	E ^b	A ^b	Cm	B ^b sus4	A ^b	B ^b				
B ^b sus4	Cm	B ^b /D	E ^b	A ^b	Cm	B ^b sus4	A ^b	B ^b				
B ^b sus4	Cm	B ^b /D	E ^b	A ^b	Cm	B ^b sus4	A ^b	B ^b				
(E ^b) ₉ [♯]	(D)	(B ^b)	(F)	(E ^b)	(F)	(B ^b)	(E ^b) ₉ [♯]	(D)	(B ^b)	(F)	(B ^b)	(F)

25

M. C

M. Bb

M. Eb

M. (B.C.)

CM. C

CM. Bb

CM. Eb

CM. (B.C.)

Solo C

Solo Bb

Solo Eb

Solo (B.C.)

25

El. Gtr. (Muted)

Bass

Chord Chart

Piano & Strings

Piano (Variation)

Strings (Sustained)

25

Mal.

25

D. S.

Snare Drum

Bass Drum

25

Floor Tom

Suspended Cymbal

E^b/D *C m7* *A^b(add2)* *B^bsus4* *off -3*

mf *mf* *f* *let ring*

This Is Me

6

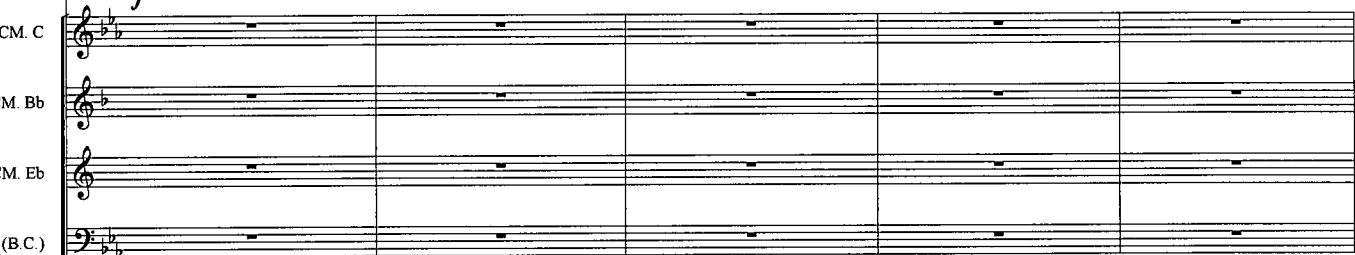
F

optional alternating bars (1-4)

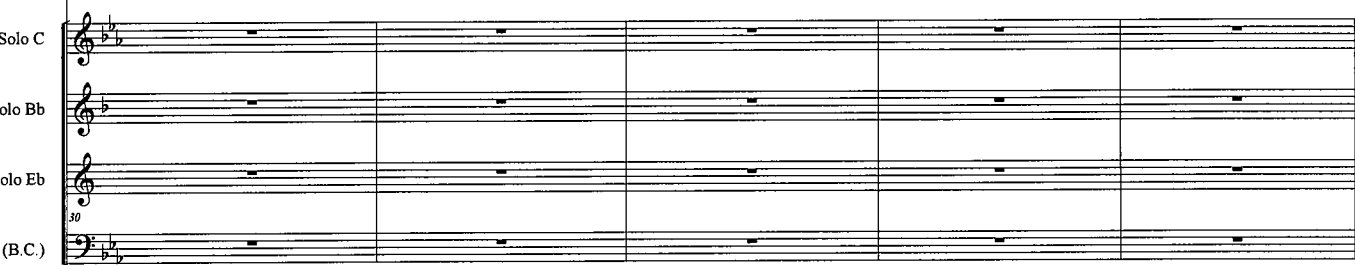
M. C
M. B \flat
M. E \flat
M. (B.C.)



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



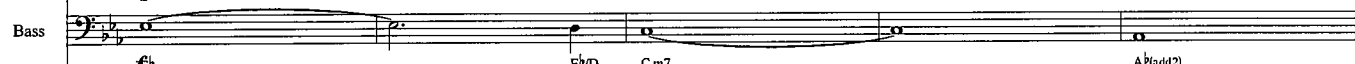
Solo C
Solo B \flat
Solo E \flat
Solo (B.C.)



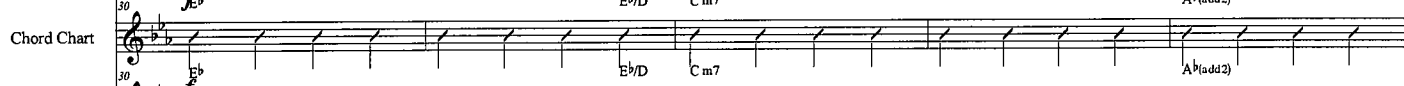
El. Gtr. (Muted)



Bass



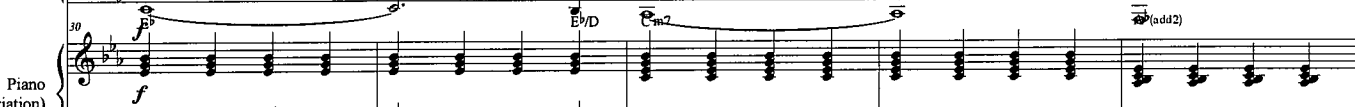
Chord Chart



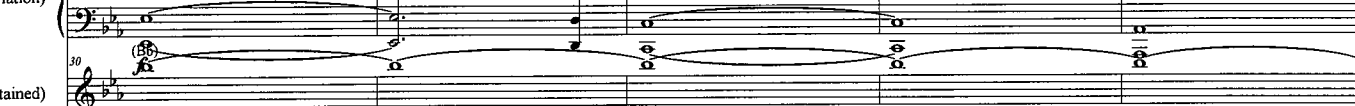
Piano & Strings



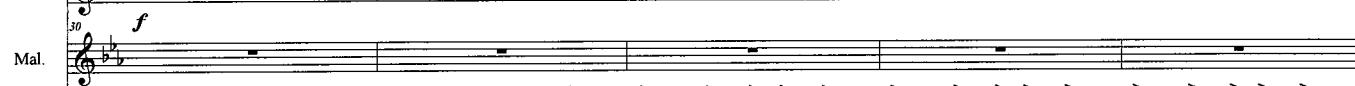
Piano (Variation)



Strings (Sustained)



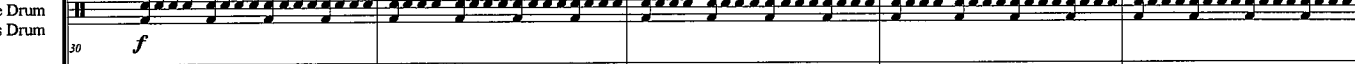
Mal.



D. S.



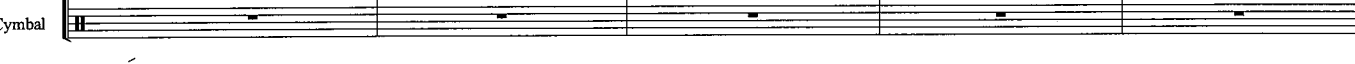
Snare Drum
Bass Drum



Floor Tom



Suspended Cymbal



This Is Me

8

H

40

M. C

M. Bb

M. Eb

M. (B.C)

CM. C

CM. Bb

CM. Eb

CM. (B.C.)

Solo C

Solo Bb

Solo Eb

Solo (B.C.)

El. Gtr. (Muted)

Bass

Chord Chart

Piano & Strings

Piano (Variation)

Strings (Sustained)

Mal.

D. S.

Snare Drum
Bass Drum

Floor Tom

Suspended Cymbal

Musical notation for four vocal parts: M. C, M. Bb, M. Eb, and M. (B.C). Each staff contains a melodic line with various ornaments and phrasing marks.

Musical notation for four choral parts: CM. C, CM. Bb, CM. Eb, and CM. (B.C.). The notation includes dynamic markings such as *cresc.* and *off -4*.

Musical notation for four solo parts: Solo C, Solo Bb, Solo Eb, and Solo (B.C.). These staves are currently blank, indicating that the soloists have not yet entered.

Musical notation for the Electric Guitar (Muted) and Bass. The guitar part features a rhythmic pattern of eighth notes, and the bass part provides a steady accompaniment.

A Chord Chart section showing the harmonic progression for the piece. The chords are: Cm, Bb/D, Eb, Eb/G, Ab, Cm7, and Bbsus4.

Musical notation for Piano and Strings. The piano part features sustained chords, and the strings provide a lush, sustained accompaniment.

Musical notation for Piano (Variation). This section shows a variation of the piano accompaniment, including a *f* dynamic marking.

Musical notation for Strings (Sustained). This section shows sustained string accompaniment.

Musical notation for Maracas (Mal.). The notation shows a rhythmic pattern of eighth notes.

Musical notation for Drum Set (D. S.). This section shows the drum set accompaniment, including snare, bass, and floor tom.

Musical notation for Snare Drum and Bass Drum. This section shows the individual parts for the snare and bass drums.

Musical notation for Floor Tom. This section shows the part for the floor tom drum.

Musical notation for Suspended Cymbal. This section shows the part for the suspended cymbal.

f

This Is Me

1 44 tutti optional 8va Top Note Harmony Bottom Melody -4 J play (note) 1st time only

M. C tutti optional 8va Top Note Harmony Bottom Melody -4 play (note) 1st time only

M. B \flat tutti optional 8va Top Note Harmony Bottom Melody -4 play (note) 1st time only

M. E \flat tutti optional 8va Top Note Harmony Bottom Melody -4 play (note) 1st time only

M. (B.C.) optional 8va Top Note Harmony Bottom Melody -4

CM. C *f cresc.* optional 8va Top Note Harmony Bottom Melody -4

CM. B \flat *f cresc.* optional 8va Top Note Harmony Bottom Melody -4

CM. E \flat *f cresc.* optional 8va Top Note Harmony Bottom Melody -4

CM. (B.C.) *f cresc.* optional 8va Top Note Harmony Bottom Melody -4

Solo C

Solo B \flat

Solo E \flat

Solo (B.C.)

44 A \flat B \flat Cm7 B \flat /D E \flat loco E \flat

El. Gtr. (Muted) *A \flat cresc.* B \flat Cm7 B \flat /D E \flat *f \flat*

Bass *A \flat cresc.* B \flat Cm7 B \flat /D E \flat *f \flat*

Chord Chart *A \flat cresc.* B \flat Cm7 B \flat /D E \flat *f \flat*

Piano & Strings *cresc.* *f*

Piano (Variation) *cresc.* *f*

Strings (Sustained) *cresc.* *f*

Mal. *cresc.* *f*

D. S. *f cresc.* *f*

Snare Drum Bass Drum *cresc.* *f*

Floor Tom *cresc.* *f*

Suspended Cymbal *cresc.* *f*

M. C
M. B \flat
M. Eb
M. (B.C.)
CM. C
CM. B \flat
CM. Eb
CM. (B.C.)
Solo C
Solo B \flat
Solo Eb
Solo (B.C.)
El. Gtr. (Muted)
Bass
Chord Chart
Piano & Strings
Piano (Variation)
Strings (Sustained)
Mal.
D. S.
Snare Drum
Bass Drum
Floor Tom
Suspended Cymbal

58 1. 2 solo/soli mp solo/soli mp solo/soli mp mp

58 A \flat (add2) B \flat sus4 A \flat (add2) B \flat sus4 off -4
58 A \flat (add2) B \flat sus4 A \flat (add2) B \flat sus4 off -4
58 A \flat (add2) B \flat sus4 A \flat (add2) B \flat sus4

ff

62

M. C

M. Bb

M. Eb

M. (B.C.)

CM. C

CM. Bb

CM. Eb

CM. (B.C.)

Solo C

Solo Bb

Solo Eb

Solo (B.C.)

62

El. Gtr. (Muted)

Bass

62

Chord Chart

E^b5 C m7 A^bmaj9 B^bsus4

62

Piano & Strings

*mp*5 C m7 A^bmaj9 B^bsus4

62

Piano (Variation)

*mp*5 C m7 A^bmaj9 B^bsus4

62

Strings (Sustained)

*mp*5 C m7 A^bmaj9 B^bsus4

62

Mal.

cymbal "sprinkles"

62

D. S.

Snare Drum

Bass Drum

62

Floor Tom

Suspended Cymbal

[N] optional alternating bars (1-4)

M. C

M. B \flat

M. E \flat

M. (B.C.)

CM. C

CM. B \flat

CM. E \flat

CM. (B.C.)

Solo C

Solo B \flat

Solo E \flat

Solo (B.C.)

El. Gtr. (Muted)

Bass

Chord Chart

Piano & Strings

Piano (Variation)

Strings (Sustained)

Mal.

D. S.

Snare Drum
Bass Drum

Floor Tom

Suspended Cymbal

This Is Me

From The Greatest Showman

With Defiance ♩ = 88

A

Cm B^b/D E^b Cm B^b/D E^b Cm B^b/D

mp

B

E^b A^b Cm B^bsus4 Cm B^b/D E^b A^b Cm B^bsus4

C **Somewhat Faster** ♩ = 90

A^b B^b Cm B^b/D E^b B^bsus4

D **A Little Faster** ♩ = 93

E^b Cm7 A^b(add2) B^bsus4

mf

off -3

E **A Bit Faster** ♩ = 96

E^b E^b/D Cm7 A^b(add2) B^bsus4 E^b

off -3

f

E^b/D Cm7 A^b(add2) B^bsus4

G **H**

Cm B^b/D E^b A^b Cm B^bsus4 Cm B^b/D E^b E^b/G

off -3

42 I J

A^b C m B^bsus4 A^b B^b C m7 B^b/D E^b E^b

cresc. *f*

49 K

E^b/D C m7 A^b(add2) B^bsus4 E^b E^b/D

off -3 *ff*

56 L

1. 2. C m7 A^b(add2) B^bsus4 A^b(add2) B^bsus4 E^b5

off -4 *mp*

63 M

C m7 A^bmaj9 B^bsus4 E^b

fff

70 N

E^b/D C m7 A^b(add2) B^bsus4 E^b E^b/D

77 C m7 A^b(add2) B^bsus4

Score

You Are Good

arr. Bernice

As Recorded by Israel Houghton

Driving ♩ = 132

A

Melody C
Melody Bb
Melody Eb
Melody (B.C.)
Countermelody C
Countermelody Bb
Countermelody Eb
Countermelody (B.C.)
Bass Line C
Bass Line Bb
Bass Line Eb
Bass Line (B.C.)
Bass Guitar
Chord Chart
Mallets
Piano
Strings & Organ
Tambourine
Snare Drum
Bass Drum
Drum Set

The score is for a 4/4 piece in B-flat major. It features a driving tempo of 132 beats per minute. The arrangement includes multiple melodic lines (C, Bb, Eb, B.C.), counter-melodies, bass lines, and a bass guitar part. A chord chart is provided for the piano part, showing chords: Eb, Bb/Eb, Db/Eb, Ab/Eb, Eb, and Bb/Eb. The piano part includes a mallets section. The drum set part features a snare and bass drum pattern in the final two measures, marked with a forte (f) dynamic.

You Are Good

2

B top melody

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
Tambourine
Snare Drum
Bass Drum
Drum Set

The score is divided into four measures. The first measure includes a 7-measure rest for the M. C, M. Bb, M. Eb, and M. (B.C.) parts. The second measure contains a 7-measure rest for the CM. C, CM. Bb, CM. Eb, and CM. (B.C.) parts. The third measure is marked with a box 'B' and 'top melody' above the M. C part. The fourth measure continues the 'top melody' for the M. C part. The Bass part includes chord changes: D^b/E^b, A^b/E^b, E^b, and B^b/E^b. The Chord Chart part includes the same chord changes and a 'top melody' line. The Piano part includes the same chord changes and a 'top melody' line. The Strings part includes the same chord changes and a 'top melody' line. The Tambourine part includes a 7-measure rest in the first measure and a rhythmic pattern in the second, third, and fourth measures. The Snare Drum part includes a 7-measure rest in the first measure and a rhythmic pattern in the second, third, and fourth measures. The Bass Drum part includes a 7-measure rest in the first measure and a rhythmic pattern in the second, third, and fourth measures. The Drum Set part includes a 7-measure rest in the first measure and a rhythmic pattern in the second, third, and fourth measures.

YOU ARE GOOD

This musical score is for the piece "You Are Good" and is page 3 of the arrangement. It features a variety of instruments and a chord chart. The score is divided into two main sections by a double bar line with a repeat sign. The first section is marked with a forte (*f*) dynamic, and the second section is marked with a mezzo-forte (*mf*) dynamic. A rehearsal mark 'C' is placed above the first staff of the second section.

The instruments and parts included are:

- M. C (Melody Clarinet)
- M. Bb (Melody B-flat Clarinet)
- M. Eb (Melody E-flat Clarinet)
- M. (B.C.) (Melody Bass Clarinet)
- CM. C (Contra Melody Clarinet)
- CM. Bb (Contra Melody B-flat Clarinet)
- CM. Eb (Contra Melody E-flat Clarinet)
- CM. (B.C.) (Contra Melody Bass Clarinet)
- BL. C (Bass Clarinet)
- BL. Bb (Bass B-flat Clarinet)
- BL. Eb (Bass E-flat Clarinet)
- BL. (B.C.) (Bass Bass Clarinet)
- Bass
- Chord Chart
- Mal. (Mallets)
- Piano
- Strings
- Tambourine
- Snare Drum
- Bass Drum
- Drum Set

The score includes various musical notations such as clefs, key signatures, time signatures, dynamics, and articulation marks. The Chord Chart provides a simplified view of the harmonic structure, showing chords like D^b/E^b, A^b/E^b, E^b, B^b/E^b, D^b/E^b, and A^b/E^b.

E

This musical score is for the piece "You Are Good" and is page 5 of the arrangement. It features a variety of instruments and a chord chart. The instruments listed on the left are: M. C. (Melodica), M. Bb (Melodica), M. Eb (Melodica), M. (B.C.) (Melodica), CM. C. (Conga), CM. Bb (Conga), CM. Eb (Conga), CM. (B.C.) (Conga), BL. C. (Bassoon), BL. Bb (Bassoon), BL. Eb (Bassoon), BL. (B.C.) (Bassoon), Bass (Electric Bass), Chord Chart, Mal. (Mallets), Piano (Piano), Strings (String Ensemble), Tambourine, Snare Drum, Bass Drum, and Drum Set. The score is written in 4/4 time and includes dynamic markings such as *f* (forte) and *f*_{EB}. The Chord Chart section provides specific chord voicings for the instruments, including B/A^b, D^b/A^b, D^b/A^b, D^b/A^b, E^b, and B^b. The score is divided into measures, with measure numbers 23 and 24 indicated at the beginning of several staves.

You Are Good

6

This musical score is for the piece "You Are Good" and covers measures 27 through 30. The score is arranged for a large ensemble and includes the following parts:

- M. C:** Melody in C major.
- M. B \flat :** Melody in B-flat major.
- M. E \flat :** Melody in E-flat major.
- M. (B.C.):** Melody in B-flat major (C bass clef).
- CM. C:** Chord Melody in C major.
- CM. B \flat :** Chord Melody in B-flat major.
- CM. E \flat :** Chord Melody in E-flat major.
- CM. (B.C.):** Chord Melody in B-flat major (C bass clef).
- BL. C:** Bass Line in C major.
- BL. B \flat :** Bass Line in B-flat major.
- BL. E \flat :** Bass Line in E-flat major.
- BL. (B.C.):** Bass Line in B-flat major (C bass clef).
- Bass:** Bass line with chord symbols: D \flat , A \flat , E \flat , B \flat .
- Chord Chart:** Chord progression: D \flat , A \flat , E \flat , B \flat .
- Mal.** Mallets.
- Piano:** Piano accompaniment.
- Strings:** String accompaniment.
- Tambourine:** Tambourine accompaniment.
- Snare Drum / Bass Drum:** Drum accompaniment.
- Drum Set:** Drum set accompaniment.

You Are Good

F skip to G 2nd time

1. Repeat To Verse

This musical score is for the song "You Are Good" and covers measures 39 through 42. It is arranged for a large ensemble. The instruments and parts include:

- M. C.** (Melodica C): Treble clef, playing a melodic line with grace notes.
- M. Bb** (Melodica Bb): Treble clef, playing a similar melodic line.
- M. Eb** (Melodica Eb): Treble clef, playing a similar melodic line.
- M. (B.C.)** (Melodica B.C.): Bass clef, playing a similar melodic line.
- CM. C** (Clarinets C): Treble clef, playing a melodic line.
- CM. Bb** (Clarinets Bb): Treble clef, playing a melodic line.
- CM. Eb** (Clarinets Eb): Treble clef, playing a melodic line.
- CM. (B.C.)** (Clarinets B.C.): Bass clef, playing a melodic line.
- BL. C** (Bassoons C): Treble clef, playing a melodic line.
- BL. Bb** (Bassoons Bb): Treble clef, playing a melodic line.
- BL. Eb** (Bassoons Eb): Treble clef, playing a melodic line.
- BL. (B.C.)** (Bassoons B.C.): Bass clef, playing a melodic line.
- Bass**: Bass clef, playing a bass line with chords. Chord symbols are provided below the staff: B, Db, Ebm7, Abm7/Eb, Ebm7, Abm7/Eb.
- Chord Chart**: Treble clef, showing chord voicings for the instruments.
- Mal.** (Mallets): Treble clef, playing a rhythmic pattern.
- Piano**: Treble and Bass clefs, playing a complex accompaniment.
- Strings**: Treble and Bass clefs, playing a complex accompaniment.
- Tambourine**: Treble clef, playing a rhythmic pattern.
- Snare Drum**: Treble clef, playing a rhythmic pattern.
- Bass Drum**: Treble clef, playing a rhythmic pattern.
- Drum Set**: Treble clef, playing a complex rhythmic pattern.

The score includes various musical notations such as dynamics (e.g., *f*), articulation (e.g., accents), and performance instructions. The key signature is Bb major, and the time signature is 4/4.

63

I optional
optional 8va

M. C

63 optional
optional 8vb

M. Bb

63 optional
optional 8va

M. Eb

63 optional

M. (B.C)

63

CM. C

63

CM. Bb

63

CM. Eb

63

CM. (B.C)

63

BL. C

63

BL. Bb

63

BL. Eb

63

BL. (B.C)

(Eb) (Eb) (Db) (Db) (C) (B) (B) (Bb) (Eb) (Eb) (Gb) (Gb) (Ab)

Bass

63 (Eb) (Eb) (Db) (Db) (C) (B) (B) (Bb) (Eb) (Eb) (Gb) (Gb) (Ab)

Chord Chart

63 optional

Mal.

63 (Eb) (Eb) (Db) (Db) (C) (B) (B) (Bb) (Eb) (Eb) (Gb) (Gb) (Ab)

Piano

63 (Eb) (Eb) (Db) (Db) (C) (B) (B) (Bb) (Eb) (Eb) (Gb) (Gb) (Ab)

Strings

63

Tambourine

63

Snare Drum

Bass Drum

Drum Set

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

Tambourine

Snare Drum

Bass Drum

Drum Set

The musical score is arranged in a standard orchestral layout. The top section includes four vocal parts (M. C, M. B \flat , M. Eb, M. (B.C.)) and four choral parts (CM. C, CM. B \flat , CM. Eb, CM. (B.C.)). Below these are three brass parts (BL. C, BL. B \flat , BL. Eb) and a Bass line with a Chord Chart. The Chord Chart shows a progression of chords: A \flat /E \flat , Eb, B \flat /E \flat , D \flat /E \flat , and A \flat /E \flat . The middle section features a Mal. part, a Piano part, and a Strings part. The bottom section contains percussion parts: Tambourine, Snare Drum, Bass Drum, and Drum Set. Dynamics include *mf* and *cresc.*. The score concludes with a *D.S. al Coda* instruction.

L *Coda*

This musical score is for the song "You Are Good" and is marked as a Coda. It features a variety of instruments and vocal parts. The vocalists (M.C., M.Bb, M.Eb, M.(B.C.)) have a melodic line with notes and rests. The brass section (BL.C, BL.Bb, BL.Eb, BL.(B.C.)) provides a rhythmic accompaniment with eighth notes. The Bass part includes a melodic line and chord changes (B, Db, B, Db). The Chord Chart shows the harmonic progression. The Mal. (Males) part has a melodic line. The Piano part features a complex accompaniment with chords and a bass line. The Strings part provides harmonic support with sustained chords. The Tambourine, Snare Drum, and Bass Drum parts provide a steady rhythmic foundation. The Drum Set part includes a complex pattern of snare and cymbal hits.

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

Tambourine

Snare Drum

Bass Drum

Drum Set

You Are Good

arr. Bernice

As Recorded by Israel Houghton

Driving ♩ = 132

Chord progression: Eb, Bb/Eb, Db/Eb, Ab/Eb

Section A (measures 5-8): Eb, Bb/Eb, Db/Eb, Ab/Eb

Section B (measures 9-12): Eb, Bb/Eb, Db/Eb, Ab/Eb

Section C (measures 13-17): Eb, Bb/Eb, Db/Eb, Ab/Eb, Eb

Section D (measures 18-23): Bb/Eb, Db/Eb, Ab/Eb, Ab, Bb/Ab, B/Ab

Section E (measures 24-27): B/Ab, Db/Ab, Db/Ab, Eb, Bb, Db

Section E (measures 28-31): Ab, Eb, Bb, Db

Section E (measures 32-35): Ab, Eb, Bb, Db

Section E (measures 36-39): Ab, Eb/G, Bbm7, B

(On Last 3rd Time) To Coda

F skip to G 2nd time
1. Repeat To Verse

40 *Db* *Ebm7* *Abm7/Eb* *Ebm7* *Abm7/Eb* *Ebm7* *Abm7/Eb*

44 *Ebm7* *Abm7/Eb* *Ebm7* *Abm7/Eb* *Ebm7* *Abm7/Eb* *Ebm7* *Abm7/Eb*

G 2. To Bridge

48 *Ebm7* *Abm7/Eb* *(Eb)(Eb)* *(Gb)* *(Gb)* *(Ab)* *(Eb)(Eb)* *(Db)* *(Db)* *(C)* *(B)(B)* *(Bb)*

53 *(Eb)(Eb)* *(Gb)* *(Gb)* *(Ab)* *(Eb)(Eb)* *(Db)* *(Db)* *(C)* *(B)(B)* *(Bb)* *(Eb)(Eb)* *(Gb)* *(Gb)* *(Ab)*

58 *(Eb)* *(Eb)* *(Db)* *(Db)* *(C)* *(B)(B)* *(Bb)* *(Eb)* *(Eb)* *(Gb)* *(Gb)* *(Ab)*

63 *(Eb)(Eb)* *(Db)* *(Db)* *(C)* *(B)(B)* *(Bb)* *(Eb)(Eb)* *(Gb)* *(Gb)* *(Ab)* *(Eb)(Eb)* *(Db)* *(Db)* *(C)*

68 *(B)(B)* *(Bb)* *Eb* *Bb/Eb* *Db/Eb* *Ab/Eb* *Eb* *Bb/Eb* *Db/Eb*

strings only

76 *Ab/Eb* *Eb* *Bb/Eb* *Db/Eb* *Ab/Eb* *Eb* *Bb/Eb* *Db/Eb* *Ab/Eb*

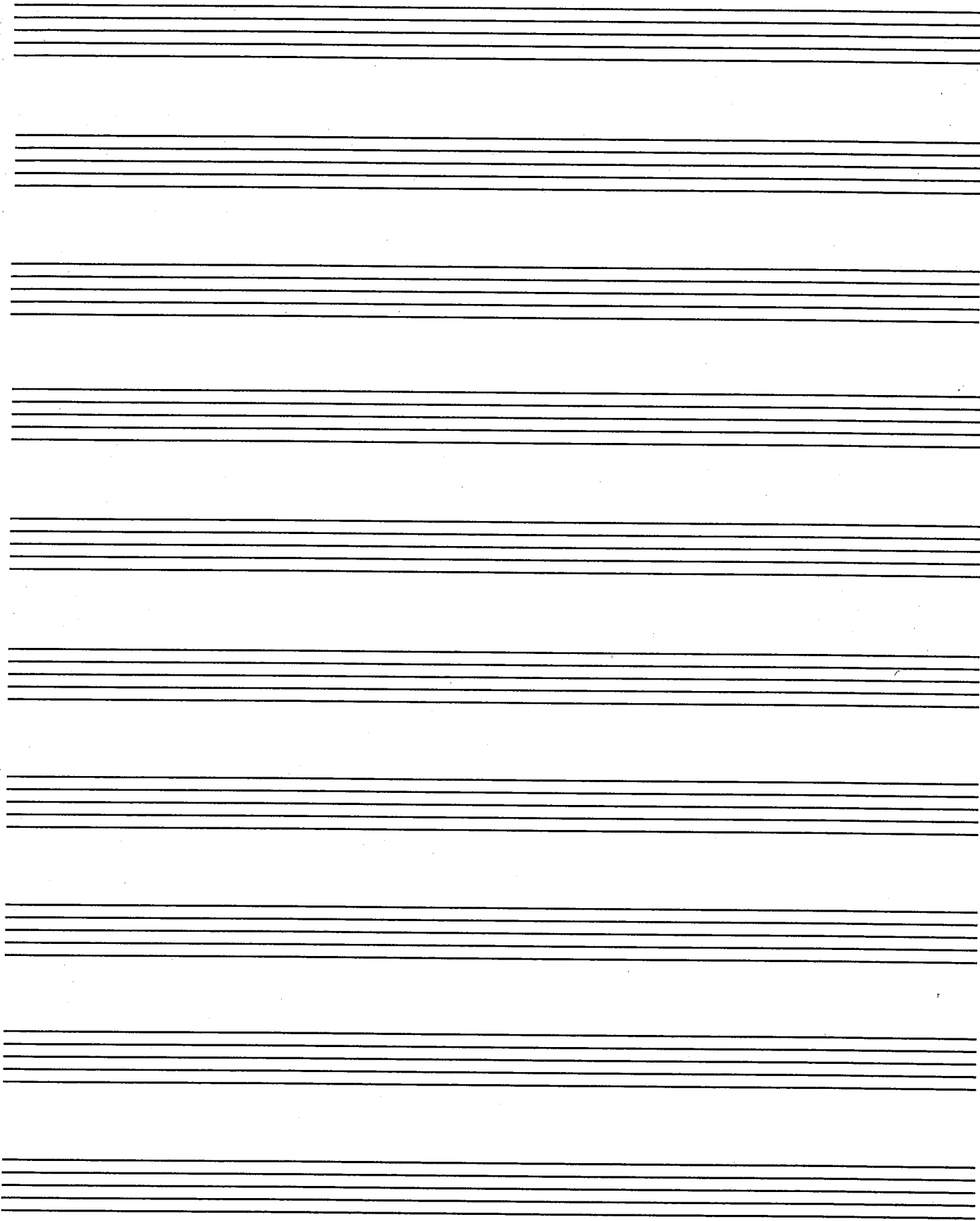
mp cresc.

D.S. al Coda

L **Coda**

85 *B* *Db* *B* *Db* *B*

90 *Db* *Eb(no3)*



This image contains ten sets of blank musical staves, arranged vertically. Each staff is composed of five parallel horizontal lines, providing a template for musical notation.

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

Musical notation for exercise 31, showing a melody on a treble clef staff in 4/4 time. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notation is partially obscured by a large black scribble on the right side.

32. ESSENTIAL ELEMENTS QUIZ

Draw these symbols where they belong and
write in the note names before you play:



Musical notation for exercise 32, showing a melody on a treble clef staff in 4/4 time. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notation is partially obscured by a large black scribble on the left side.

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

Handwritten bracket around measures 1-4 of both staves.

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

1. A MOZART MELODY

Adaptation

2. ESSENTIAL ELEMENTS QUIZ

Draw these symbols where they belong and write in the note names before you play:

Bass clef symbol, repeat sign, and 4/4 time signature.

Iuba

Name _____

- Please write the
note names for
#31, measures 1-4

A MOZART MELODY

Adaptation

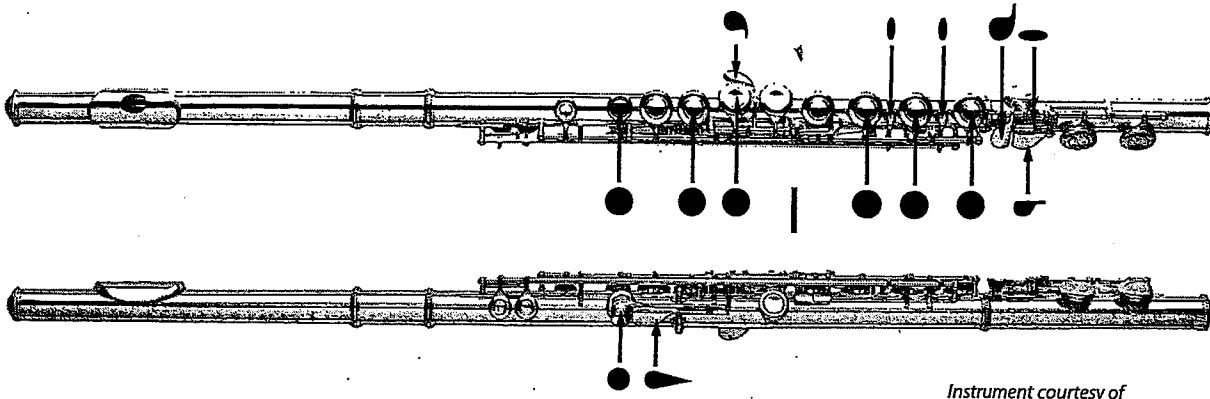
ESSENTIAL ELEMENTS QUIZ

Draw these symbols where they belong and
write in the note names before you play:



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

B

or
●○○○○○ (Thumb)

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

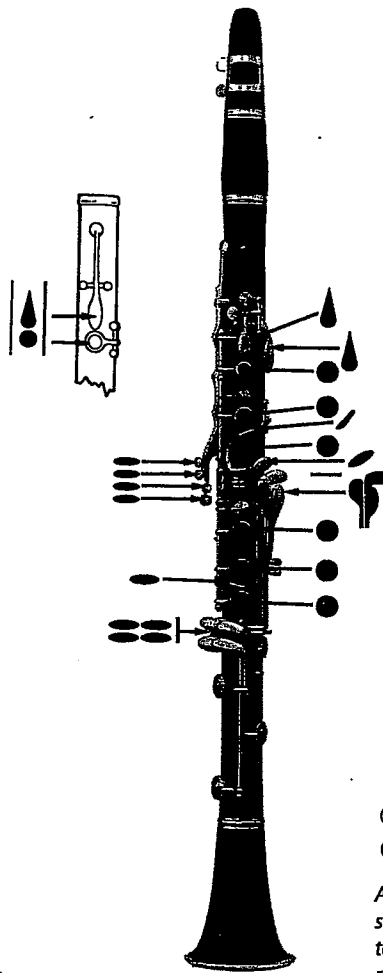
FINGERING CHART

B \flat CLARINET

Instrument Care Reminders

Before putting your instrument back in its case after playing, do the following:

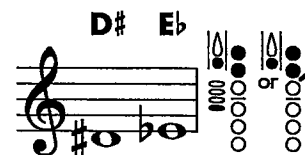
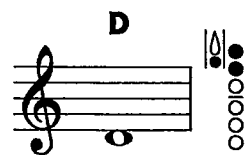
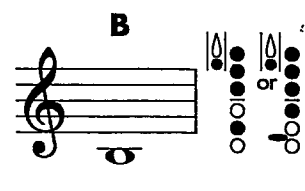
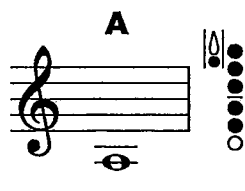
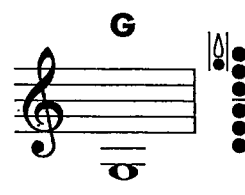
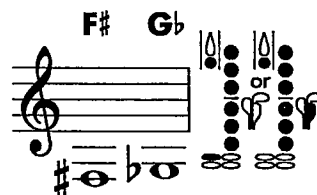
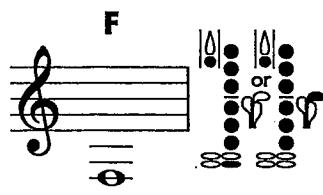
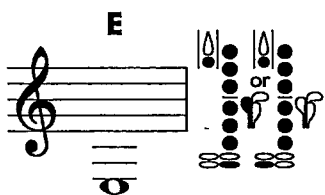
- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Drop a weighted chamois or cotton swab into the bell and pull it out through the barrel.
- 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



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

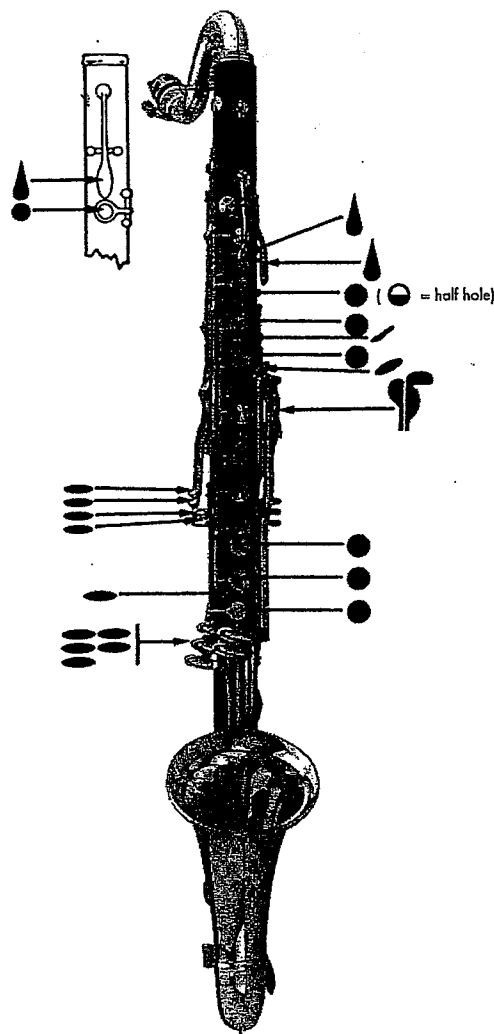
Instrument Care Reminders

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*

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

FINGERING CHART

B \flat BASS CLARINET

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

C \sharp D \flat

D

D \sharp E \flat

E

F

F \sharp G \flat

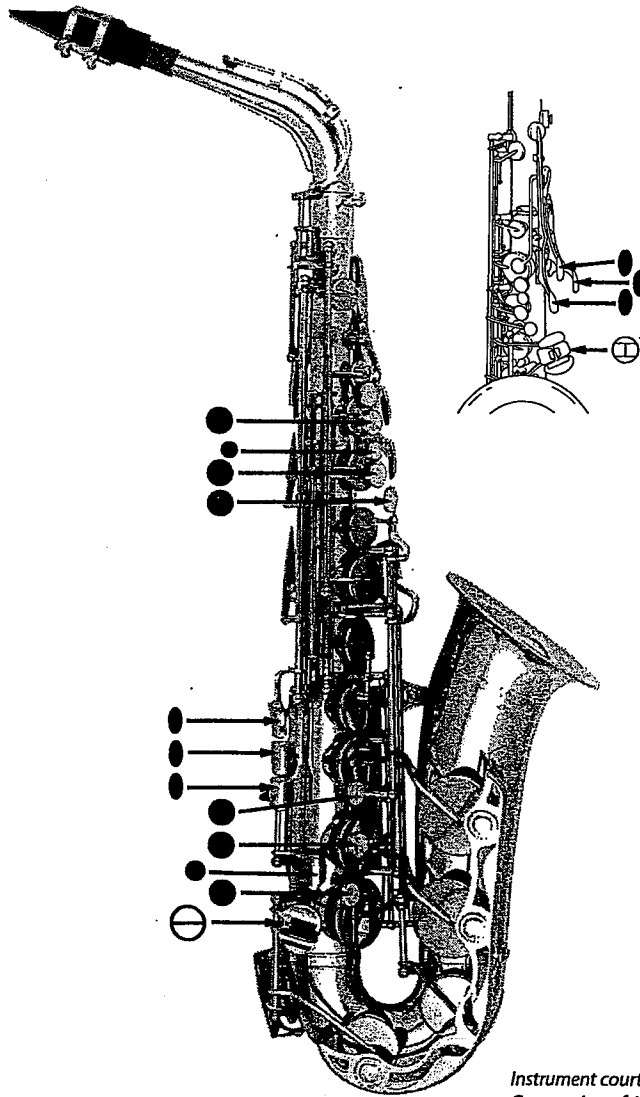
FINGERING CHART

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

A# B♭

B

C

C# D♭

D

D# E♭

E

F

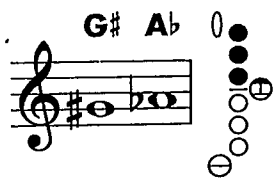
F# G♭

G

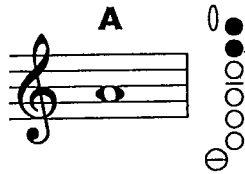
FINGERING CHART

E♭ ALTO SAXOPHONE

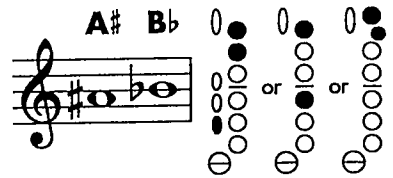
G# A♭



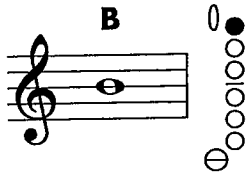
A



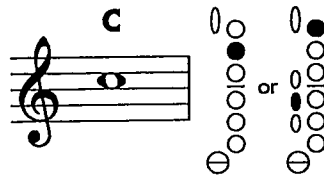
A# B♭



B



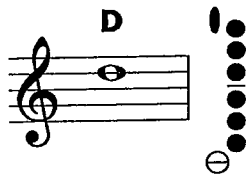
C



C# D♭



D



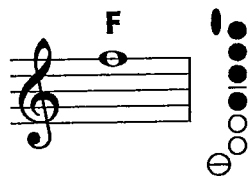
D# E♭



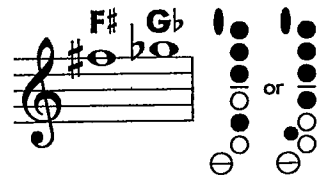
E




F



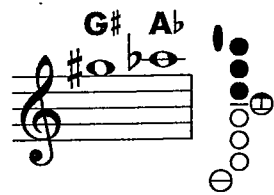
F# G♭



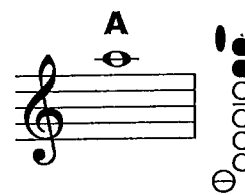
G



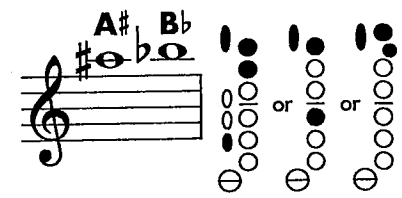
G# A♭



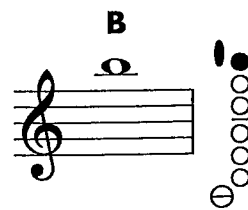
A



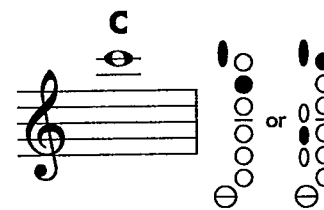
A# B♭



B



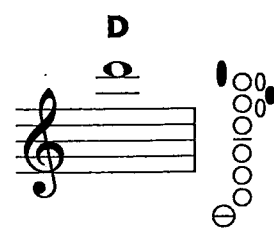
C



C# D♭



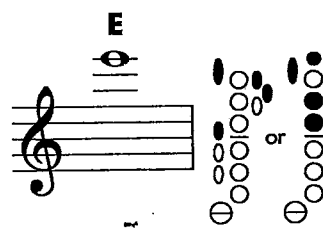
D



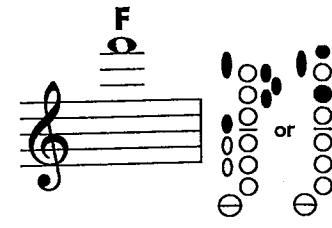
D# E♭



E



F



FINGERING CHART

B \flat TENOR SAXOPHONE

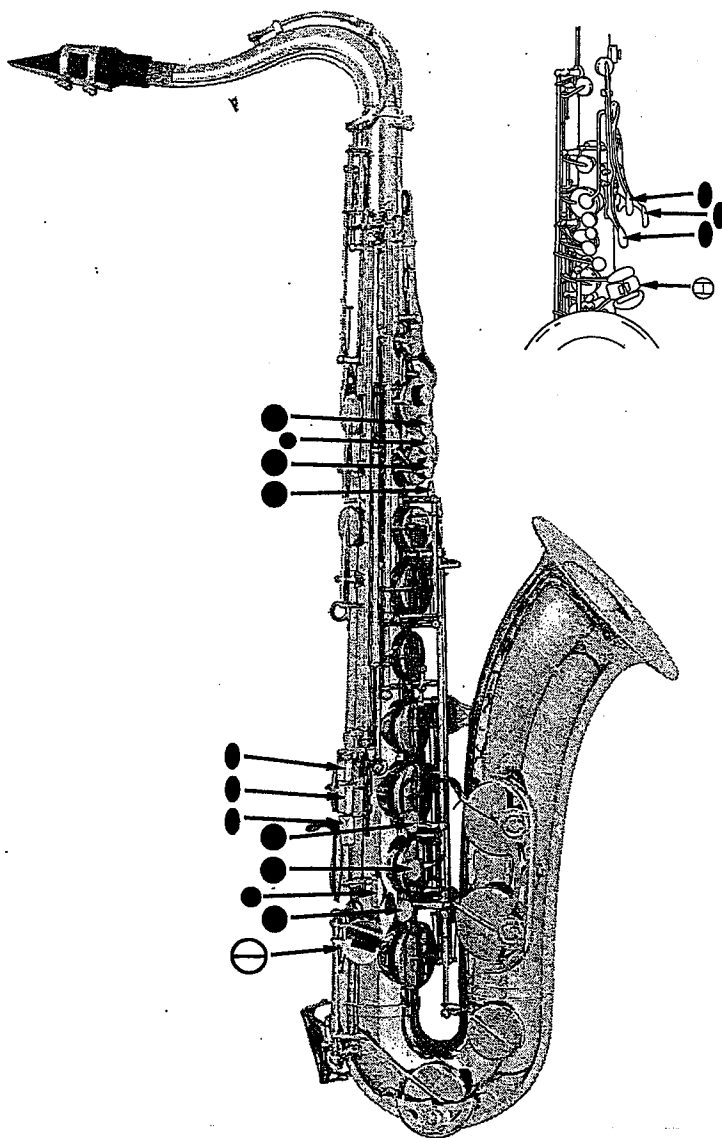
Instrument Care Reminders

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

A \sharp B \flat

B

C

C \sharp D \flat

D

D \sharp E \flat

E

F

F \sharp G \flat

G

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

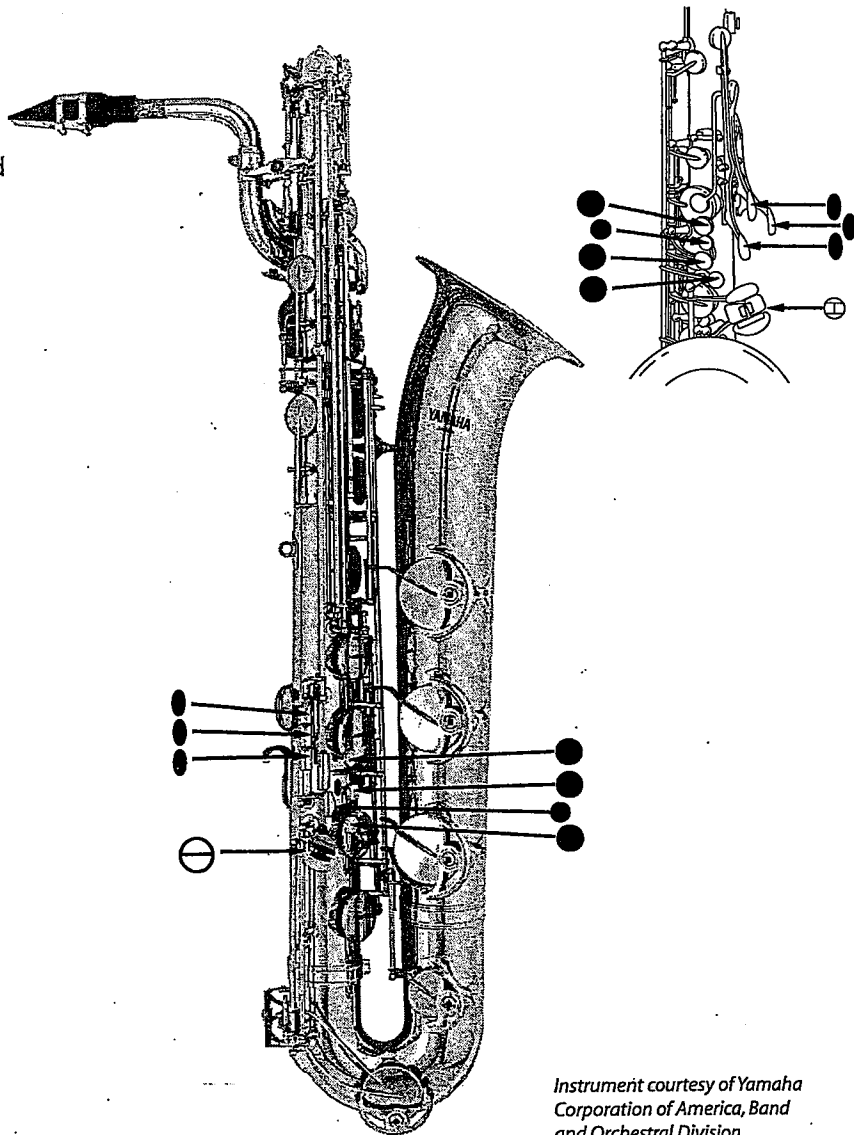
Instrument Care Reminders

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.



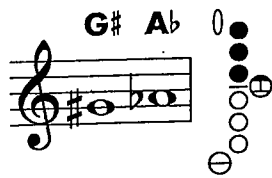
Instrument courtesy of Yamaha Corporation of America, Band and Orchestral Division

<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>	

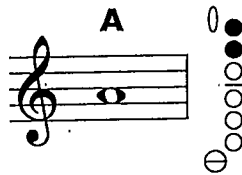
FINGERING CHART

E^b BARITONE SAXOPHONE

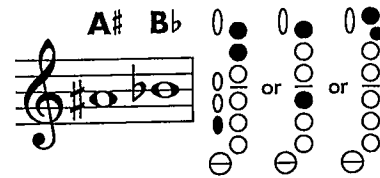
G# A^b



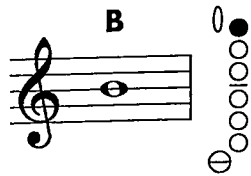
A



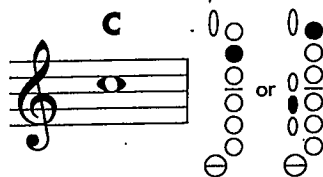
A# B^b



B



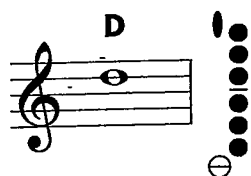
C



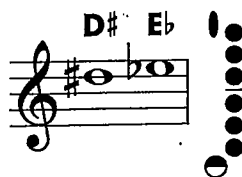
C# D^b



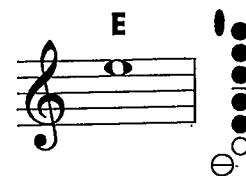
D



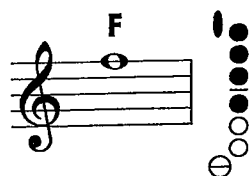
D# E^b



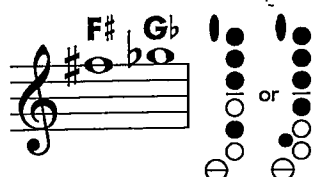
E



F



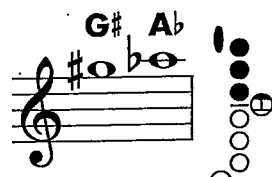
F# G^b



G



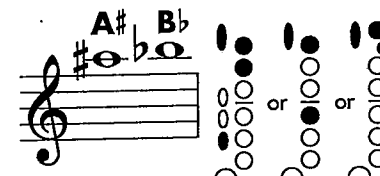
G# A^b



A



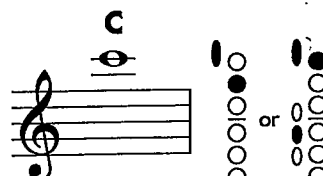
A# B^b



B



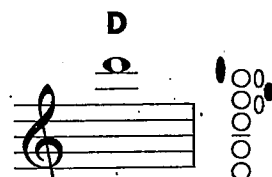
C



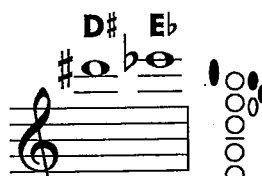
C# D^b



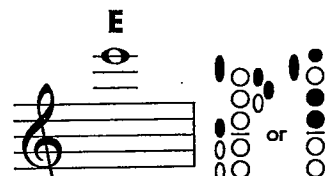
D



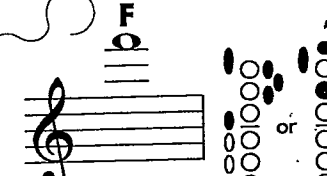
D# E^b



E



F

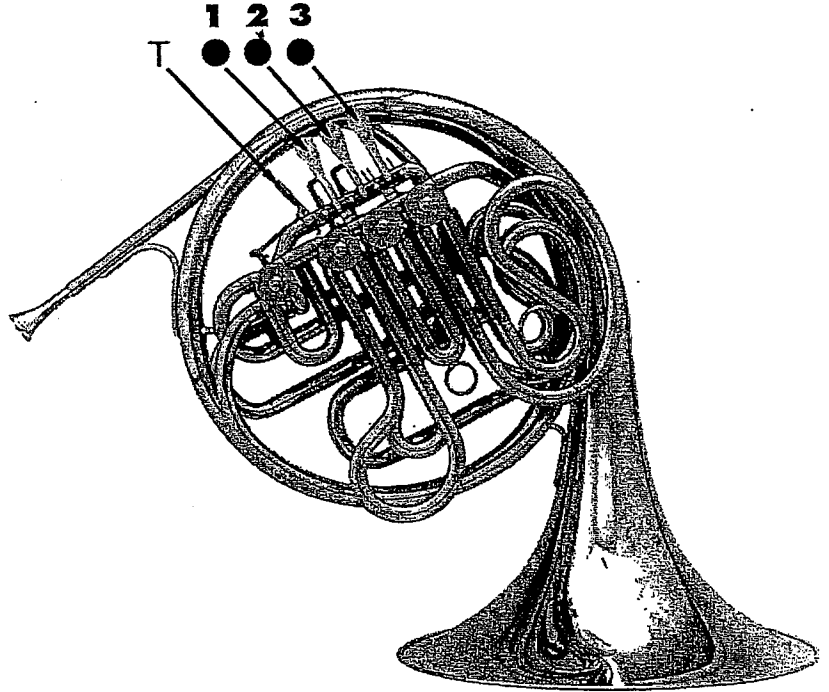


Instrument Care Reminders

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

F# G \flat

G

G# A \flat

A

A# B \flat

B

C

FINGERING CHART

B \flat TRUMPET / B \flat CORNET

Instrument Care Reminders

Before putting your instrument back in its case after playing, do the following:

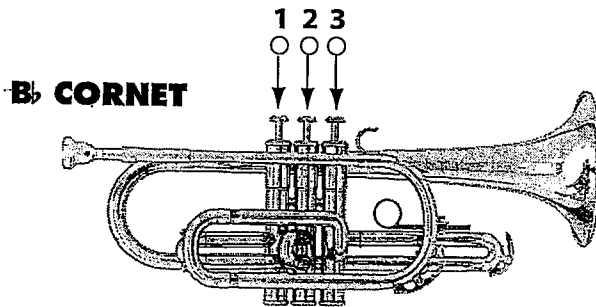
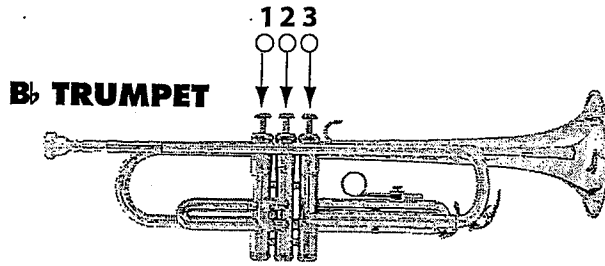
- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

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# G \flat

G

G# A \flat

A

A# B \flat

B

C

C# D \flat

FINGERING CHART

B \flat TRUMPET / B \flat CORNET

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



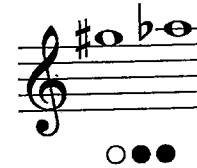
F# G \flat



G



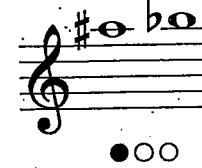
G# A \flat



A



A# B \flat



B



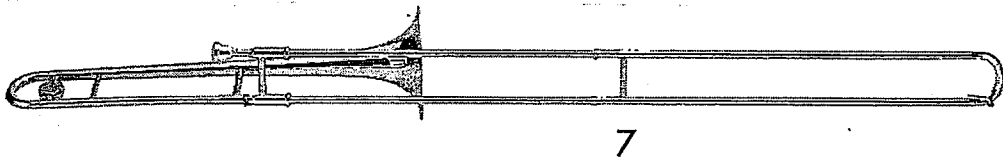
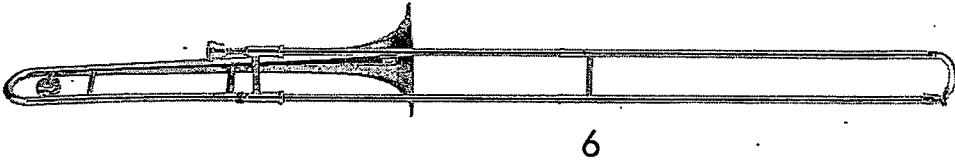
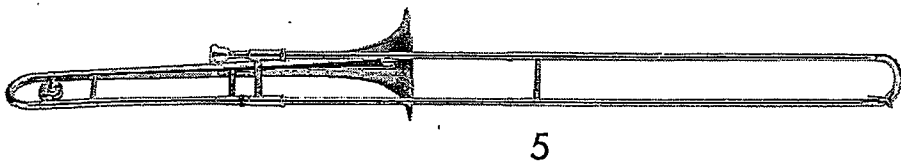
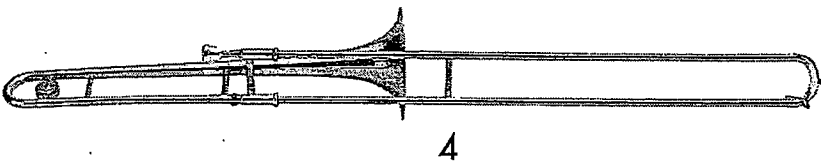
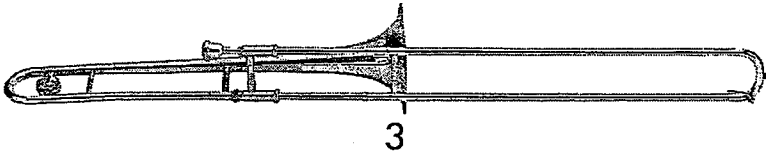
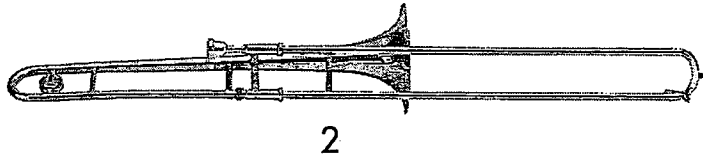
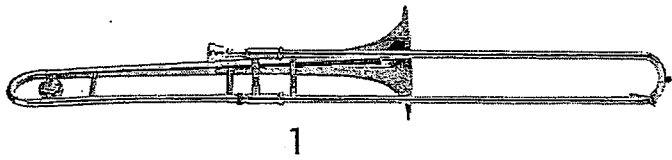
C



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.

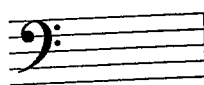





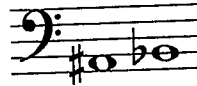

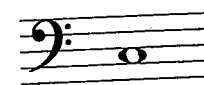



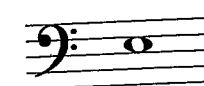
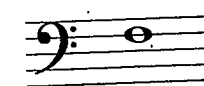
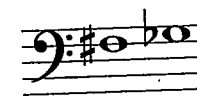
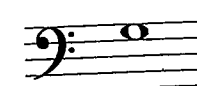
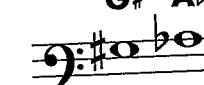

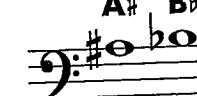



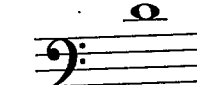





Trombone slides occasionally need oiling. To oil your slide, simply:

- 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:

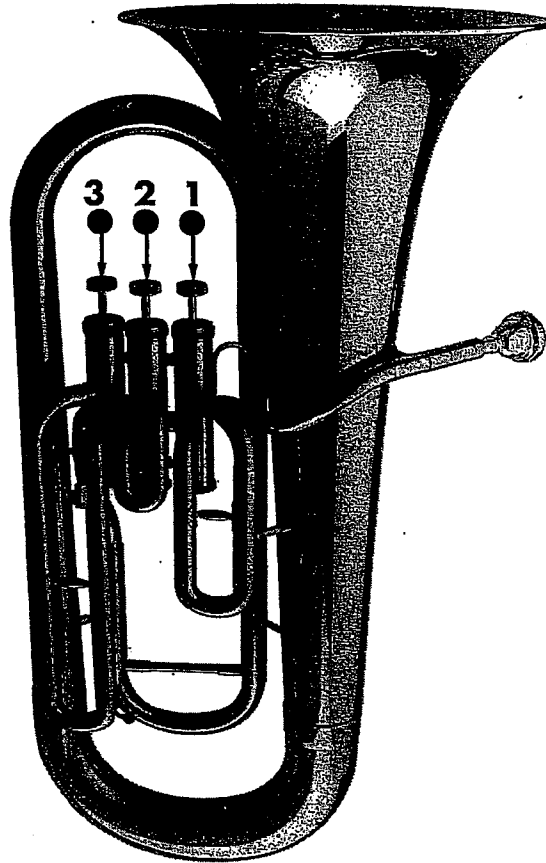
- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

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

E

●●●

F

●○○

F# Gb

○○●

G

○○○

G# Ab

●○○

A

○○○

A# Bb

○○○


B

●●●

FINGERING CHART

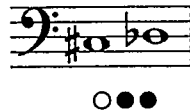
BARITONE B.C.

C




● ○ ○

C# D♭



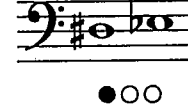
○ ○ ●

D




● ● ○

D# E♭




● ○ ○

E



○ ○ ○

F



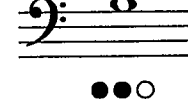
○ ○ ○

F# G♭



○ ○ ●

G



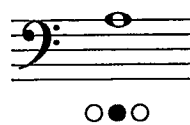
● ● ○

G# A♭



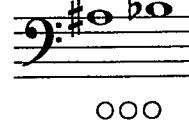
● ○ ○

A




○ ○ ○

A# B♭




○ ○ ○

B



● ● ○

C



● ○ ○

C# D♭



○ ○ ○

D



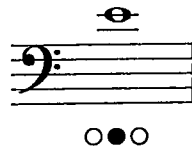
○ ○ ○

D# E♭




● ○ ○

E



○ ○ ○

F



○ ○ ○

F# G♭



○ ● ●

Instrument Care Reminders

Before putting your instrument back in its case after playing, do the following:

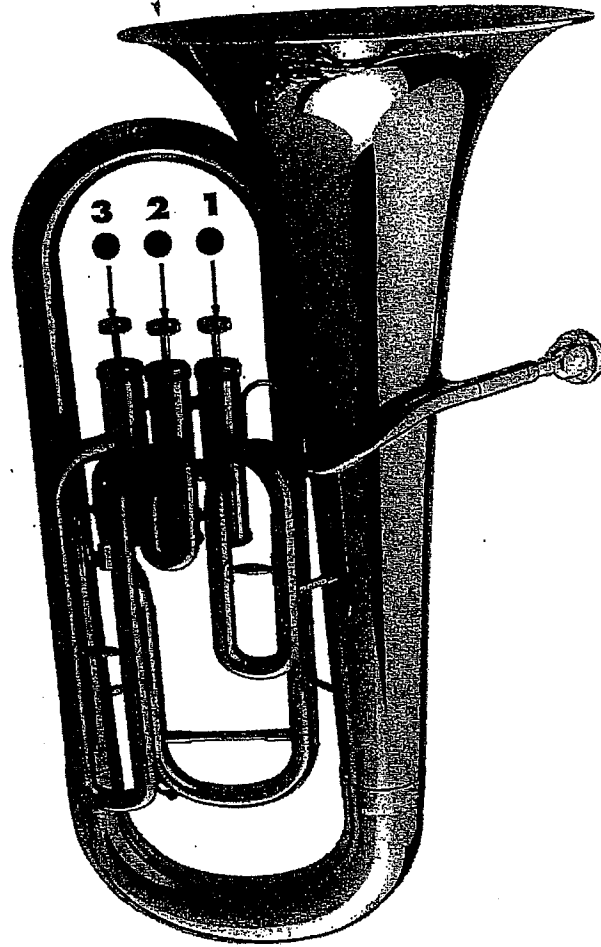
- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

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

● ○ ●

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:

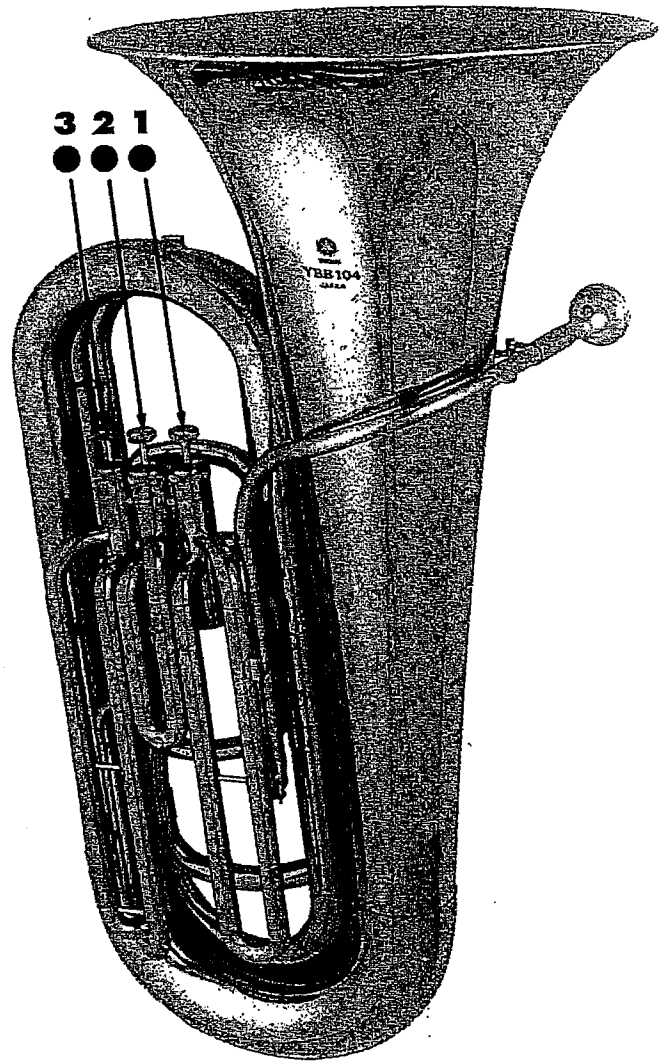
- Unscrew the valve at the top of the casing.
- Lift the valve half-way out of the casing.
- Apply a few drops of oil to the exposed metal valve.
- Carefully return the valve to its casing. When properly inserted, the top of the valve should easily screw back into place.

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



<p>E</p> <p>1 2 3</p>	<p>F</p>	<p>F# Gb</p>	<p>G</p>
<p>G# Ab</p>	<p>A</p>	<p>A# Bb</p>	<p>B</p>

FINGERING CHART

C

Musical notation for C in bass clef. The note is on the first line. Fingering: 0 0 0.

C# Db

Musical notation for C# Db in bass clef. The note is on the first line. Fingering: 0 0 0.

D

Musical notation for D in bass clef. The note is on the second line. Fingering: 0 0 0.

D# Eb

Musical notation for D# Eb in bass clef. The note is on the second line. Fingering: 0 0 0.

E

Musical notation for E in bass clef. The note is on the third line. Fingering: 0 0 0.

F

Musical notation for F in bass clef. The note is on the fourth line. Fingering: 0 0 0.

F# Gb

Musical notation for F# Gb in bass clef. The note is on the fourth line. Fingering: 0 0 0.

G

Musical notation for G in bass clef. The note is on the first space. Fingering: 0 0 0.

G# Ab

Musical notation for G# Ab in bass clef. The note is on the first space. Fingering: 0 0 0.

A

Musical notation for A in bass clef. The note is on the second space. Fingering: 0 0 0.

A# Bb

Musical notation for A# Bb in bass clef. The note is on the second space. Fingering: 0 0 0.

B

Musical notation for B in bass clef. The note is on the third space. Fingering: 0 0 0.

C

Musical notation for C in bass clef. The note is on the first line. Fingering: 0 0 0.

C# Db

Musical notation for C# Db in bass clef. The note is on the first line. Fingering: 0 0 0.

D

Musical notation for D in bass clef. The note is on the second line. Fingering: 0 0 0.

D# Eb

Musical notation for D# Eb in bass clef. The note is on the second line. Fingering: 0 0 0.

E

Musical notation for E in bass clef. The note is on the third line. Fingering: 0 0 0.

F

Musical notation for F in bass clef. The note is on the fourth line. Fingering: 0 0 0.

F# Gb

Musical notation for F# Gb in bass clef. The note is on the fourth line. Fingering: 0 0 0.

G

Musical notation for G in bass clef. The note is on the first space. Fingering: 0 0 0.

G# Ab

Musical notation for G# Ab in bass clef. The note is on the first space. Fingering: 0 0 0.

A

Musical notation for A in bass clef. The note is on the second space. Fingering: 0 0 0.

A# Bb

Musical notation for A# Bb in bass clef. The note is on the second space. Fingering: 0 0 0.