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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

◄ Jul 2018 | ~ 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 ETA: 5:00pm	17 ETA: 5:00pm	18
19	20 Teachers' First Day ETA: 5:00pm	21 ETA: 5:00pm	22 ETA: 5:00pm	23 ETA: 5:00pm	24 ETA: 5:00pm	25
26	27 First Day of School -Aaron Di Pilla Begins Student Teaching (UMASS) ETA: 5:00pm	28 Open Practice @ 2:30-3:30pm ETA: 5:00pm	29 Leadership Meeting #1 @ Band Room 2:30-3:30pm ETA: 5:00pm	30 Open Practice @ 2:30-3:30pm ETA: 5:00pm	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) ETA: Late	

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

TBD = To Be Determined

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

◄ Aug 2018 | ~ September 2018 ~ | Oct 2018 ►

Sun	Mon	Tue	Wed	Thu	Fri	Sat
						1
2	3 No School	4 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	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 stroll.** **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 ETA: 5:00pm	26 MTM #2 @ Band Room 2:30-4:00pm ETA: 5:00pm	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 @ Saranac 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 school; 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	**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, Duggan, Forest Park, Kennedy, Kiley, Van Sickle, STEM Middle, South End Middle, Conservatory, Zanetti
(4) Pick Up 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

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

TBD = To Be Determined

◄ 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	**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	

◄ Oct 2018 | ~ November 2018 ~ | Dec 2018 ►

Sun	Mon	Tue	Wed	Thu	Fri	Sat

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

***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) ETA: 5:00pm	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 **12th 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 11/30
(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 12/3
(5) TBD - Westfield Professor Ed Orgill 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

◄ Dec 2018

~ January 2019 ~

Feb 2019 ►

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 ETA: 5:00pm	**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	**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 (50 Elm Street, Springfield, MA 01103) -Road Crew Meet @ 3pm @ Old First Church (PVTA)-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

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

TBD = To Be Determined

◄ 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	**19** No School	**20** No School	**21** No School	**22** No School	**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, Event 5-9pm, 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

TBD = To Be Determined

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

◄ Feb 2019 | ~ March 2019 ~ | Apr 2019 ►

Sun	Mon	Tue	Wed	Thu	Fri	Sat
					1 MMEA All State Conference - World Trade Center, Boston, MA (For Teachers) ETA: 5:00pm	**2** MMEA All State Conference - World Trade Center, Boston, MA (For Teachers)
3	**4** Open Practice @ 2:30-3:30pm ETA: 5:00pm	**5** Extended Day For Teachers 2:35-3:35pm Zanetti MTM #16 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	**6** MTM #19 @ Band Room 2:30-4:00pm ETA: 5:00pm	**7** Open Practice @ 2:30-3:30pm ETA: 5:00pm	**8** *TBD - Pick Up Truck @ 7am 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) ETA: Late	**9**
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: 6:00pm	**15** No School – Teacher Day ETA: 5:00pm	**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

TBD = To Be Determined

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

◄ Mar 2019 | ~ April 2019 ~ | May 2019 ►

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	**16** No School	**17** No School	**18** No School	**19** No School	**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 Bernice'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 4/5
(5) Massachusetts All State Lions Band - Holiday Inn Boston-Dedham Hotel & Conference Center (55 Ariadne 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
			1 Drum Major Auditions 2:30-4:00pm ETA: 5:00pm	**2** Open Practice @ 2:30-3:30pm ETA: 5:00pm	**3** Open Practice @ 2:30-3:30pm ETA: 5:00pm	**4**
5	**6** Final Leadership Meeting #17 @ Band Room 2:30-3:15pm ETA: 5:00pm	**7** Open Practice @ 2:30-3:30pm ETA: 5:00pm	**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 Schoo -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 ETA: 6:00pm	**23** **Class Day Dress Rehearsal Field Trip @ SciTech Gym** ***Last Period Meet @ 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	

◄ Apr 2019 | ~ May 2019 ~ | Jun 2019 ►

Sun	Mon	Tue	Wed	Thu	Fri	Sat

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
						1
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)* *ETA: Late*	**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

RHYHTHM 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	vi°
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-V^7	Cm-Fm-Ab-G^7	Minor	
4	i-v-v-i	Cm-Gm-Gm-Cm	Minor	
5	i-V-V-i	Cm-G-G-Cm	Minor	
6	i-v-vii-iv	Cm-Gm-Bbm-Fm	Minor	
7	i-V-vii-iv	Cm-G-Bbm-Fm	Minor	
8	i-VI-III-VII	Cm-Ab-Eb-Bb	Minor	
9	i-VI-iv-V	Cm-Ab-Fm-G	Minor	
10	i-VI-iv-v	Cm-Ab-Fm-Gm	Minor	
11	i-VI-VII-i	Cm-Ab-Bb-Cm	Minor	
12	i-VI-VII-iv	Cm-Ab-Bb-Fm	Minor	
13	i-VI-VII-V	Cm-Ab-Bb-G	Minor	
14	i-VI-VII-v	Cm-Ab-Bb-Gm	Minor	
15	i-VII-v-VI	Cm-Bb-Gm-Ab	Minor	
16	I-ii-IV-V	C-Dm-F-G	Major	
17	I-iii-ii-V	C-Em-Dm-G	Major	
18	I-iii-vi-IV	C-Em-Am-F	Major	
19	I-IV-I-V	C-F-C-G	Major	
20	I-V-vi-IV	C-G-Am-F	Major	
21	I-vi-ii-V	C-Am-Dm-G	Major	
22	I-vi-IV-V	C-Am-F-G	Major	
23	ii-vi-vii°-I	Dm-Am-Bdim-C	Major	
24	ii-V-I-I	Cm-F-Bb-Bb	Blues	
25	ii-v-i-i	Cm-Fm-Bbm-Bbm	Blues	

-Chord progressions can be used in any key

SMART MUSIC

How To Login To SMART MUSIC

1) Open Smart Music

2) Click "Create Login"

3) Complete Login Information & Click Next

4) Complete Contact Information & Click Next

5) Click "Student"

6) Click "Add School"
-Choose "Springfield Science & Tech Hs"
-If the school does not appear, expand the mile range

7) Select how many years you have been performing & your instrument

8) Under "Classes", click "Enroll in a class..."

9) Concert Band & Jazz Band Students Choose "Concert & Jazz Band"
Symphonic Band Students Choose "Symphonic Band"

10) You are ready to use Smart Music

How To Use SMART MUSIC

1) Login & make sure the microphone is connected

2) Click on your class to access specific playing assignments (or)

3) Click the playlist(s) to access all class music
-Repertoire playlists contain music recordings that you can listen to and/or play along with
-Smart Music playlists include specific recordings that allow you to access the sheet music as well (make sure you choose your instrument at the top)
-You can click "My Part" if you want to play along with your part and/or adjust the tempo if you wish
-For certain Smart Files, make sure you click off "Follow Me" off before playing along

4) Click "Find Music" to find thousands of other solos, exercises, method books, jazz improvisation exercises, sight-reading exercises, and band selections.

5) Have fun & practice hard!

How To Complete Assignments

1) Click on your assignment

2) You can click "My Part" if you want to play along with your part and/or adjust the tempo if you wish

3) Click "Start Take" and record

4) When complete, click "Submit"

Holiday Solos – Duets – Trios – Quartets

SOLOS (1+people)

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

DUETS

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

SOLOS, DUETS, TRIOS, QUARTETS

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

CIRCLE YOUR CHOICE ABOVE

Names:_____

Instruments:_____

12 BAR BLUES

Blues Scale

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

12 Bar Blues Progression

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

12 Bar Blues Licks

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

2) 4-b3-1

3) 1-b3-4

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

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

6) 1-b3-4-b5-5

Solos

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

2) 4-b3-1

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

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

Walking Bass Line - C Instruments

(I) Bb D F G Ab G F D

(I) Bb D F G Ab G F D

(IV) Eb G Bb C Db C Bb G

(I) Bb D F G Ab G F D

(V) F A C D

(IV') Eb G Bb C

(I) Bb D F G Ab G F D

Walking Bass Line - Bb Instruments

(I) C E G A Bb A G E

(I) C E G A Bb A G E

(IV) F A C D Eb D C A

(I) C E G A Bb A G E

(V) G B D E

(IV') F A C D

(I) C E G A Bb A G E

Walking Bass Line - Eb Instruments

(I) G B D E F E D B

(I) G B D E F E D B

(IV) C E G A Bb A G E

(I) G B D E F E D B

(V) D F# A B

(IV') C E G A

(I) G B D E F E D B

ADVANCED MUSIC

1. Fantasie for Flute and Piano, Gabriel Faure

2. Concerto in G for Flute, Wolfgang Amadeus Mozart

3. Sonate for Clarinet and Piano, Camille Saint-Saens

4. Sonata in G Minor for Alto Saxophone, Henri Eccles

5. Rapsodie for Orchestra and Tenor Saxophone, Claude Debussy

6. Trumpet Concerto for Bb Trumpet and Piano, Johann Nepomuk Hummel

7. Trumpet Concerto in Eb, Franz Joseph Haydn

8. Concerto for Trombone and Piano, Rimsky-Korsakov

9. Concerto for Bass Tuba, Ralph Vaughan Williams

Flûte

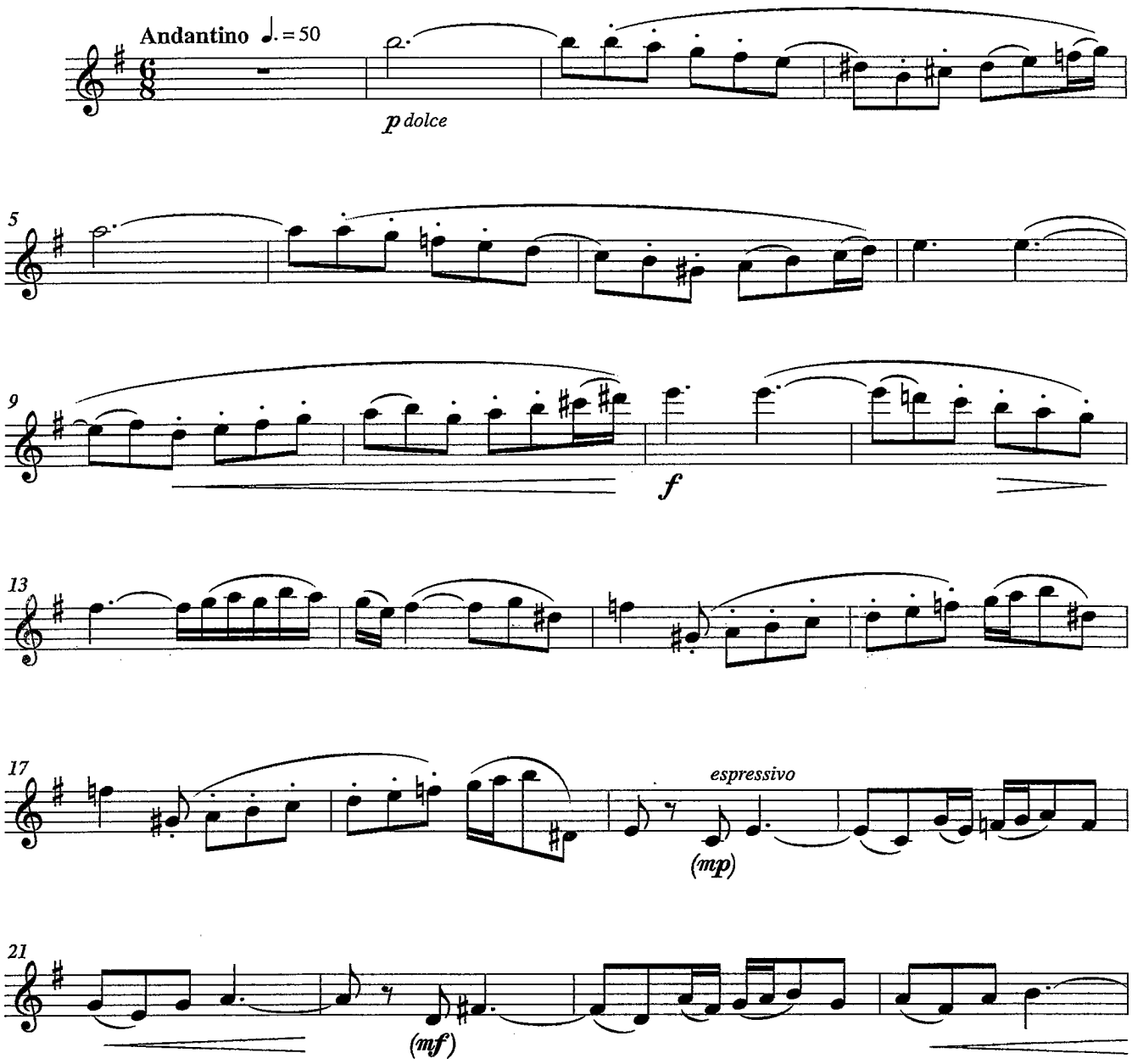
À Monsieur Paul Taffanel

Fantaisie

pour flûte et piano

Op. 79 (1898)

Gabriel FAURÉ
(1845-1924)



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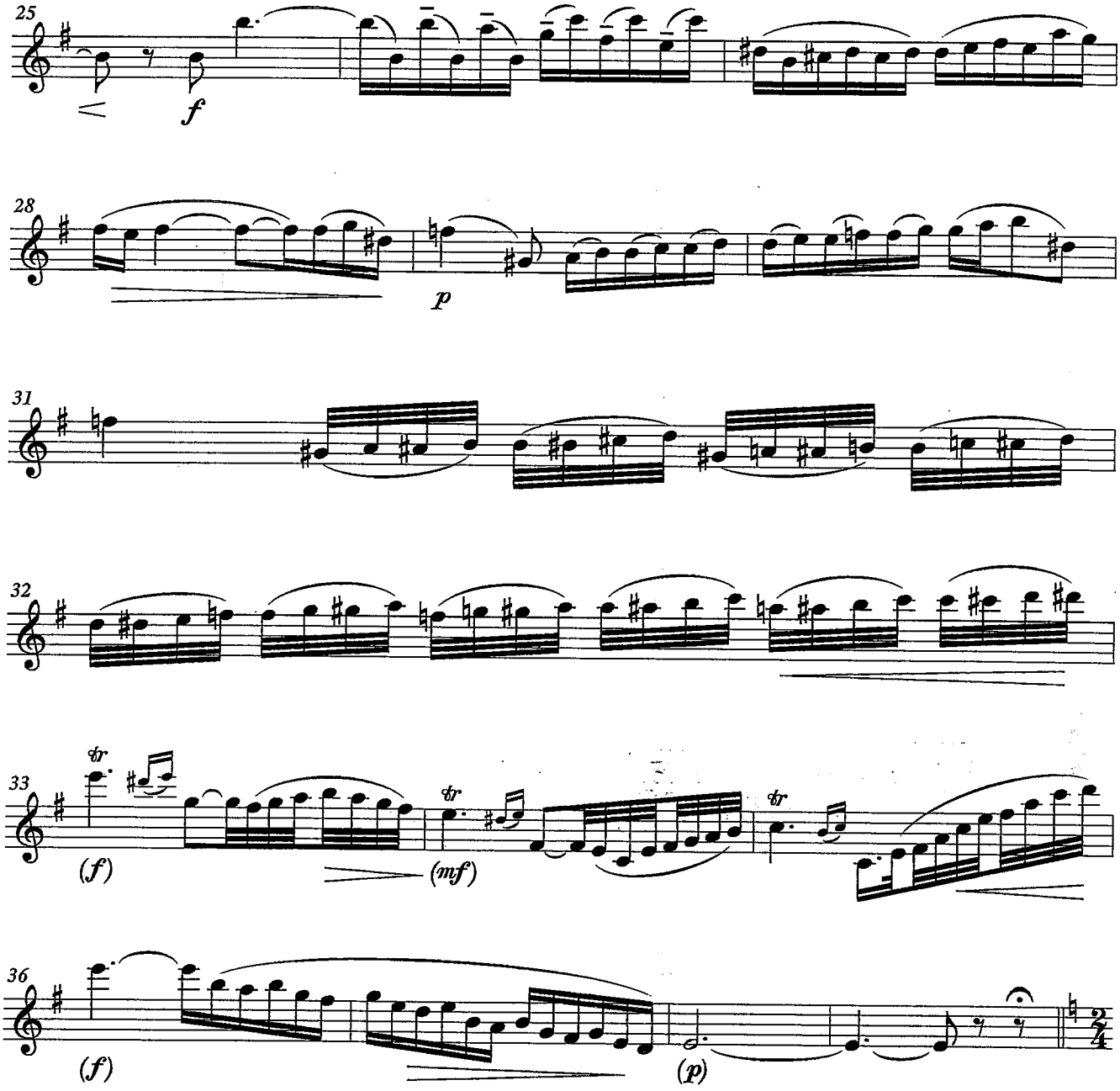

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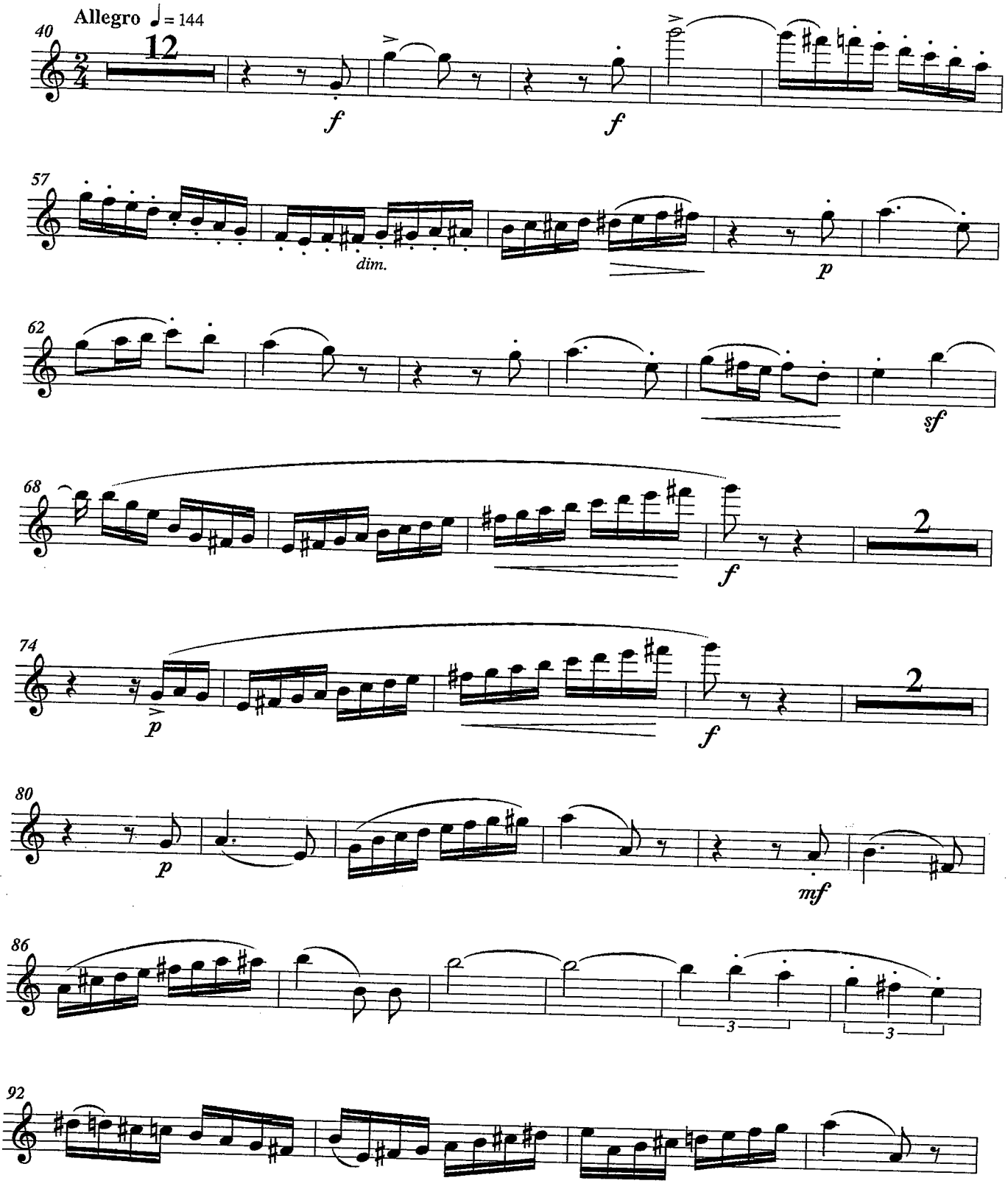

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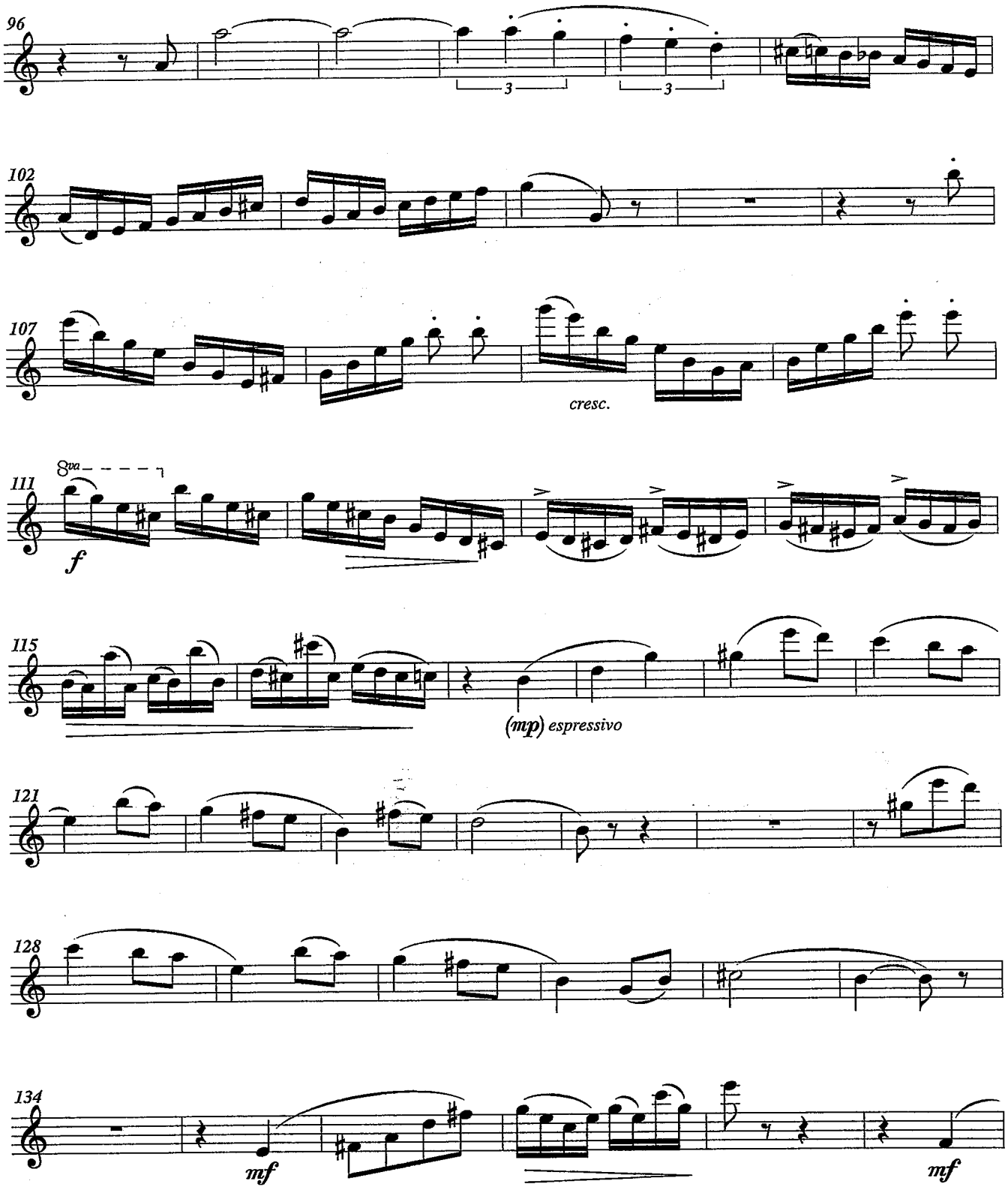

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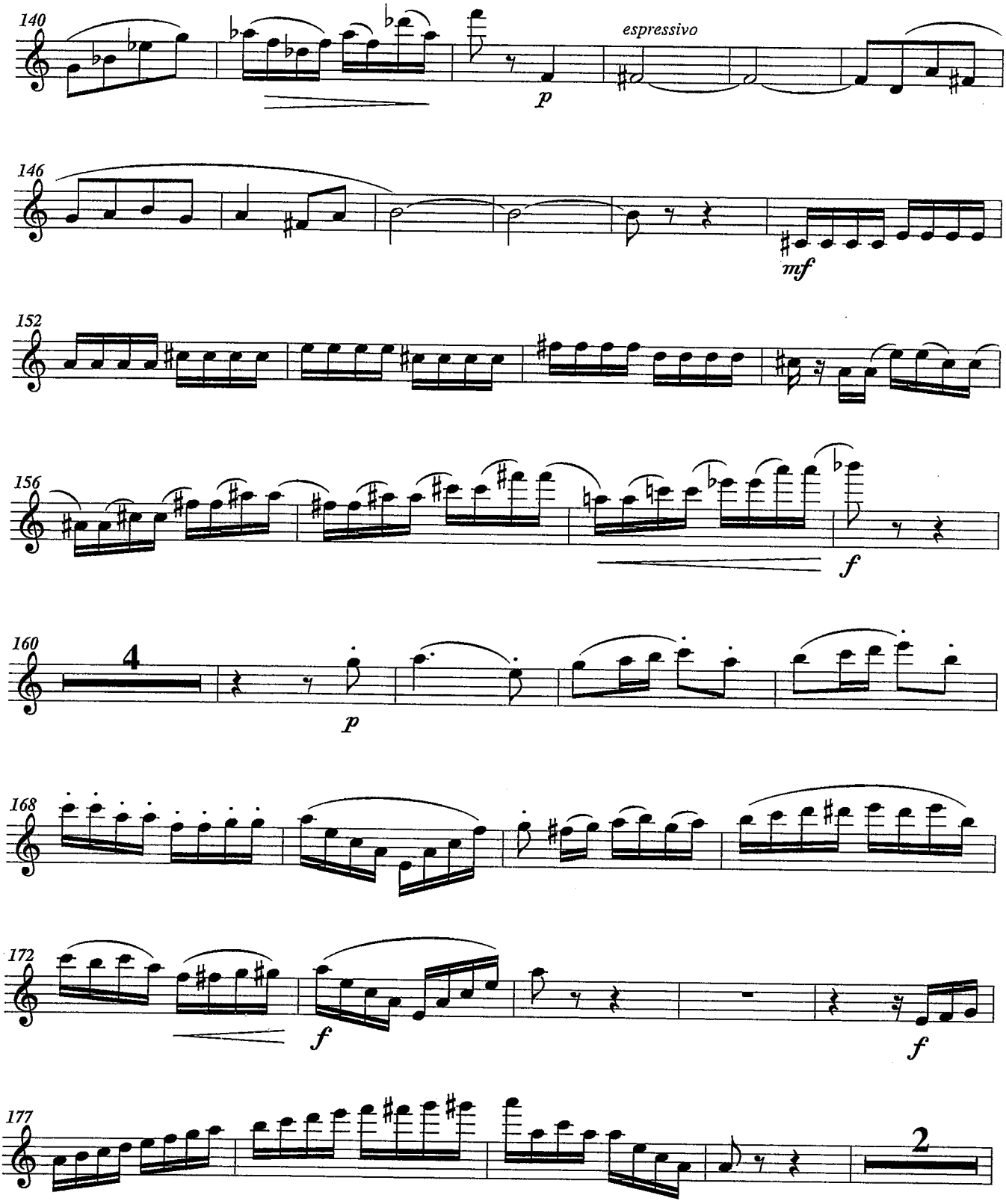

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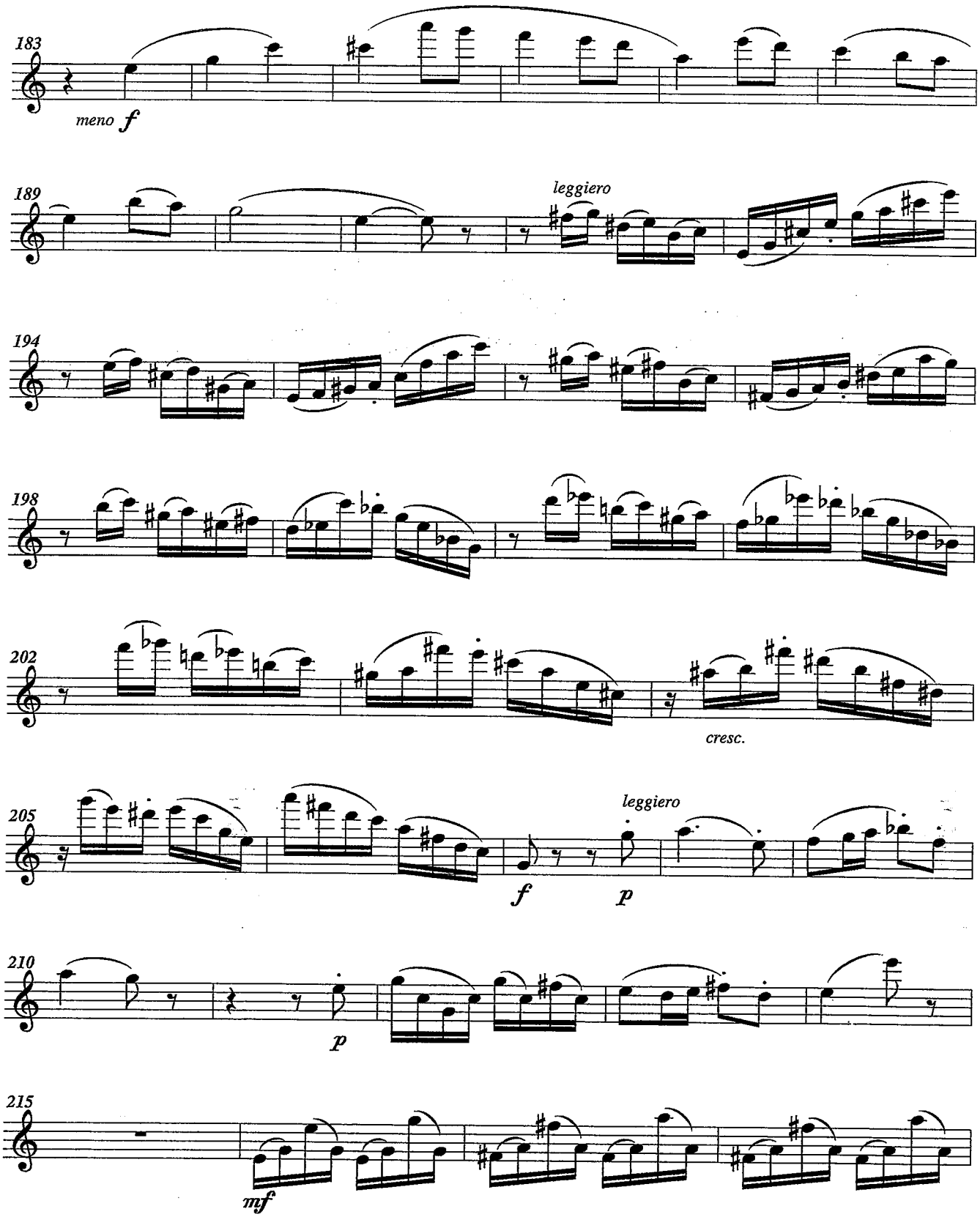

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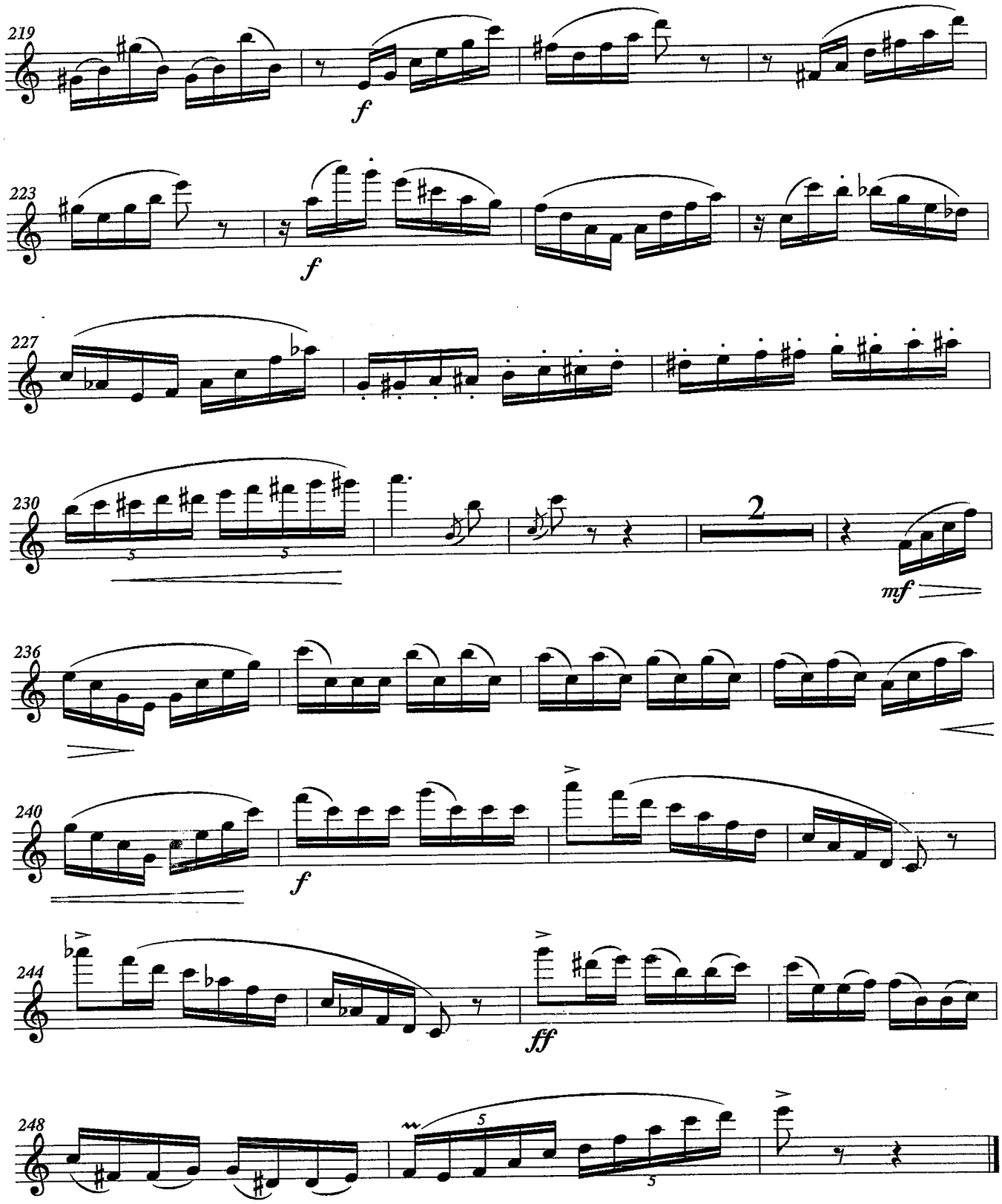
Flûte



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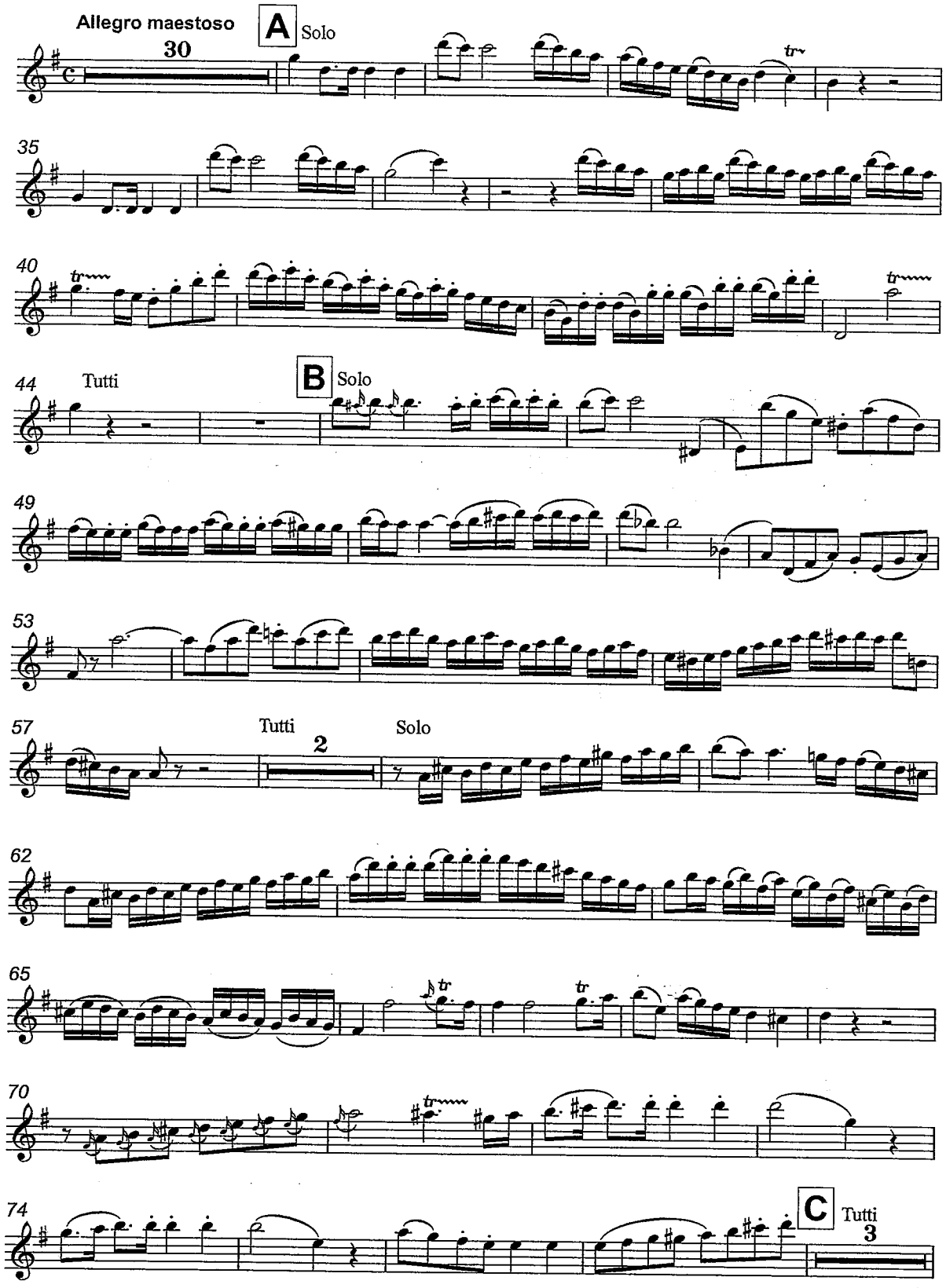
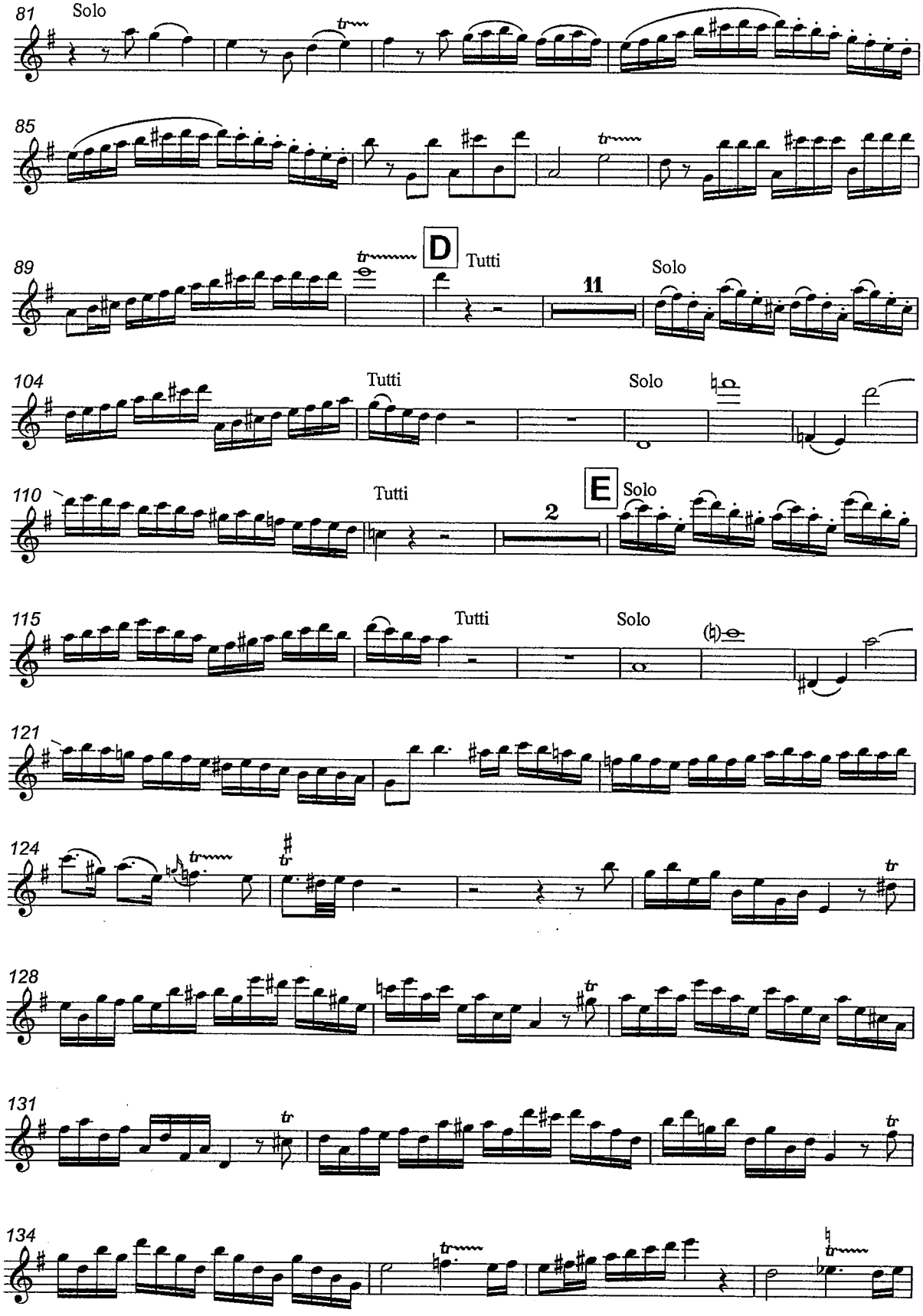
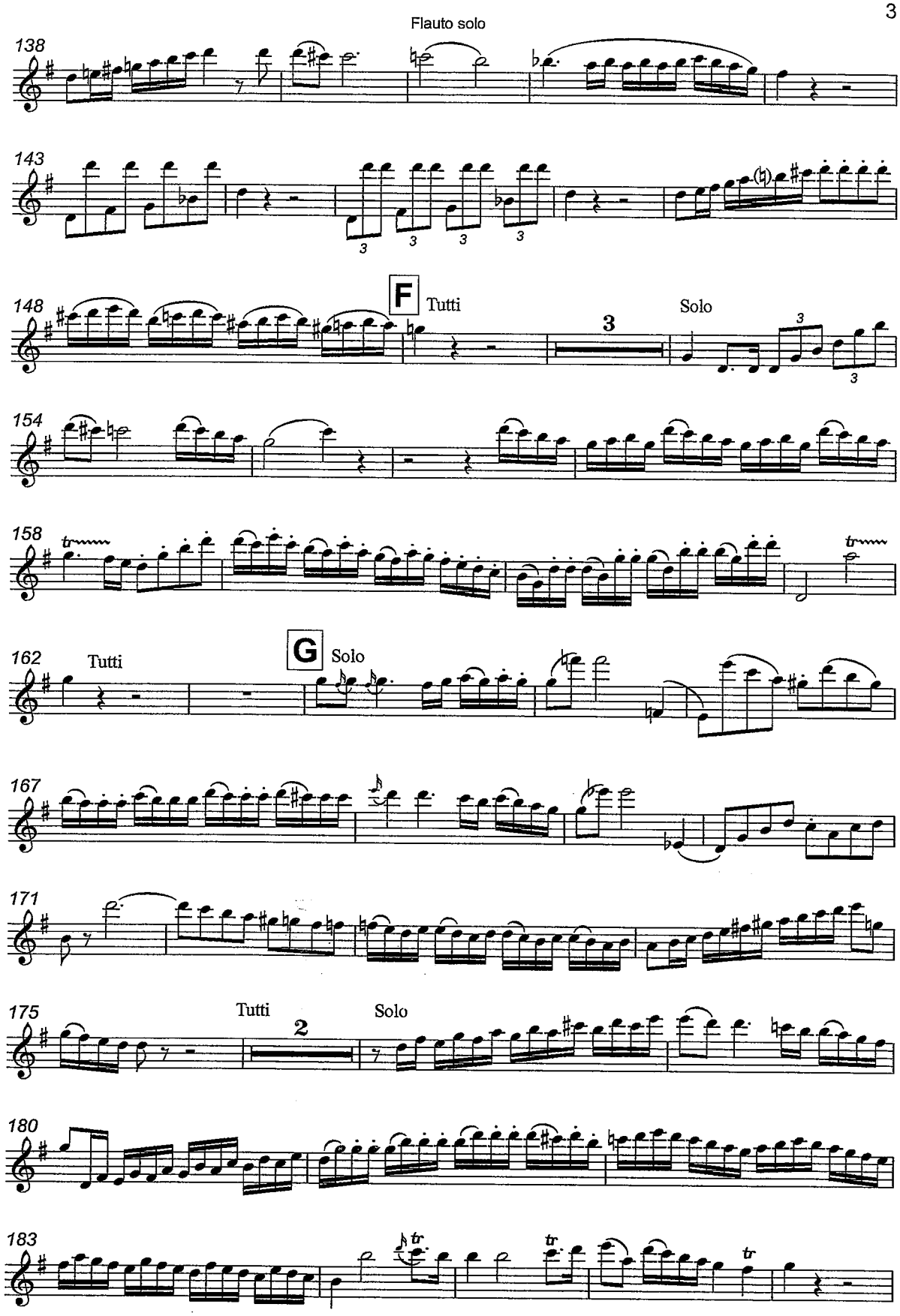
Flauto solo

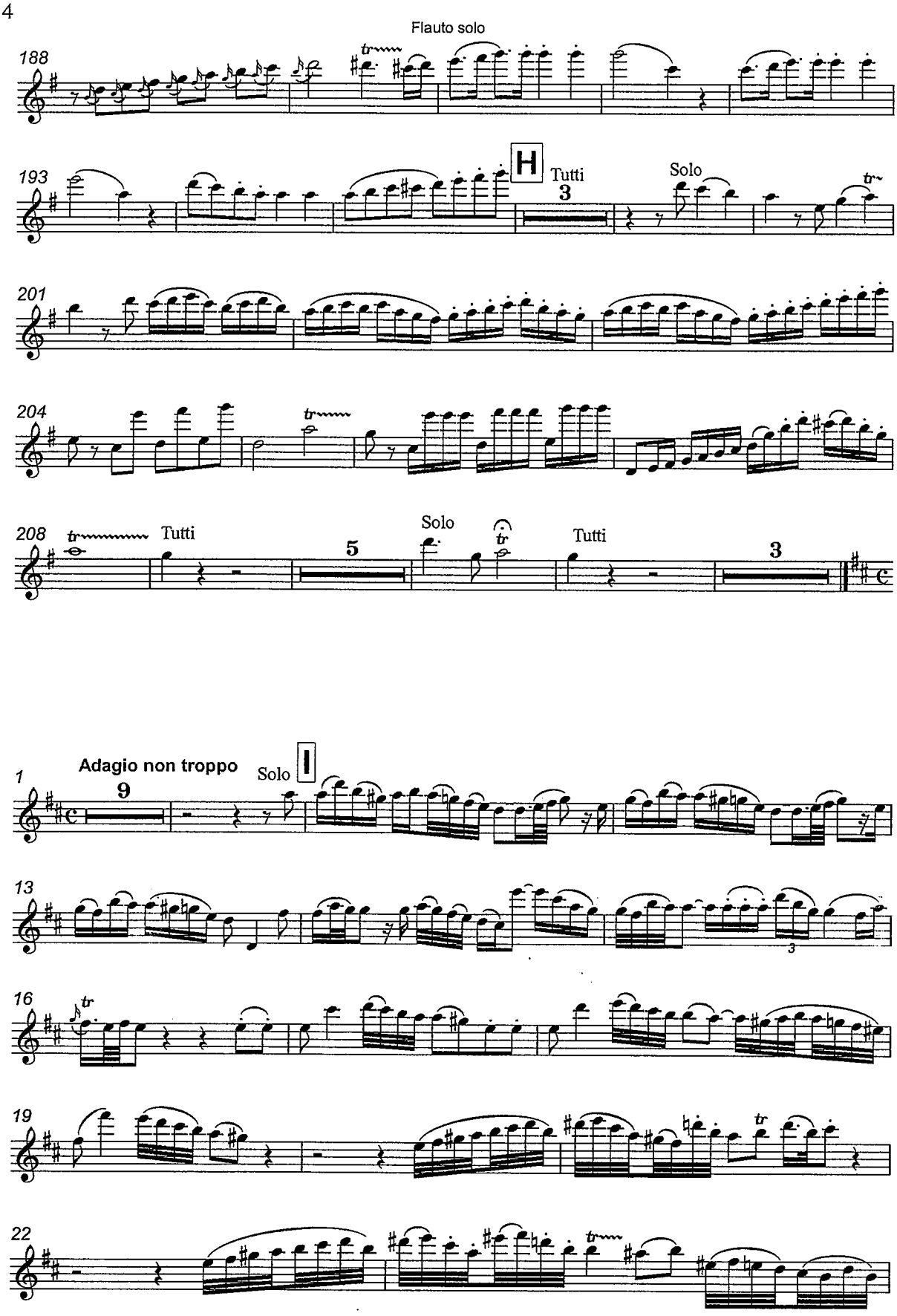
W.A. Mozart

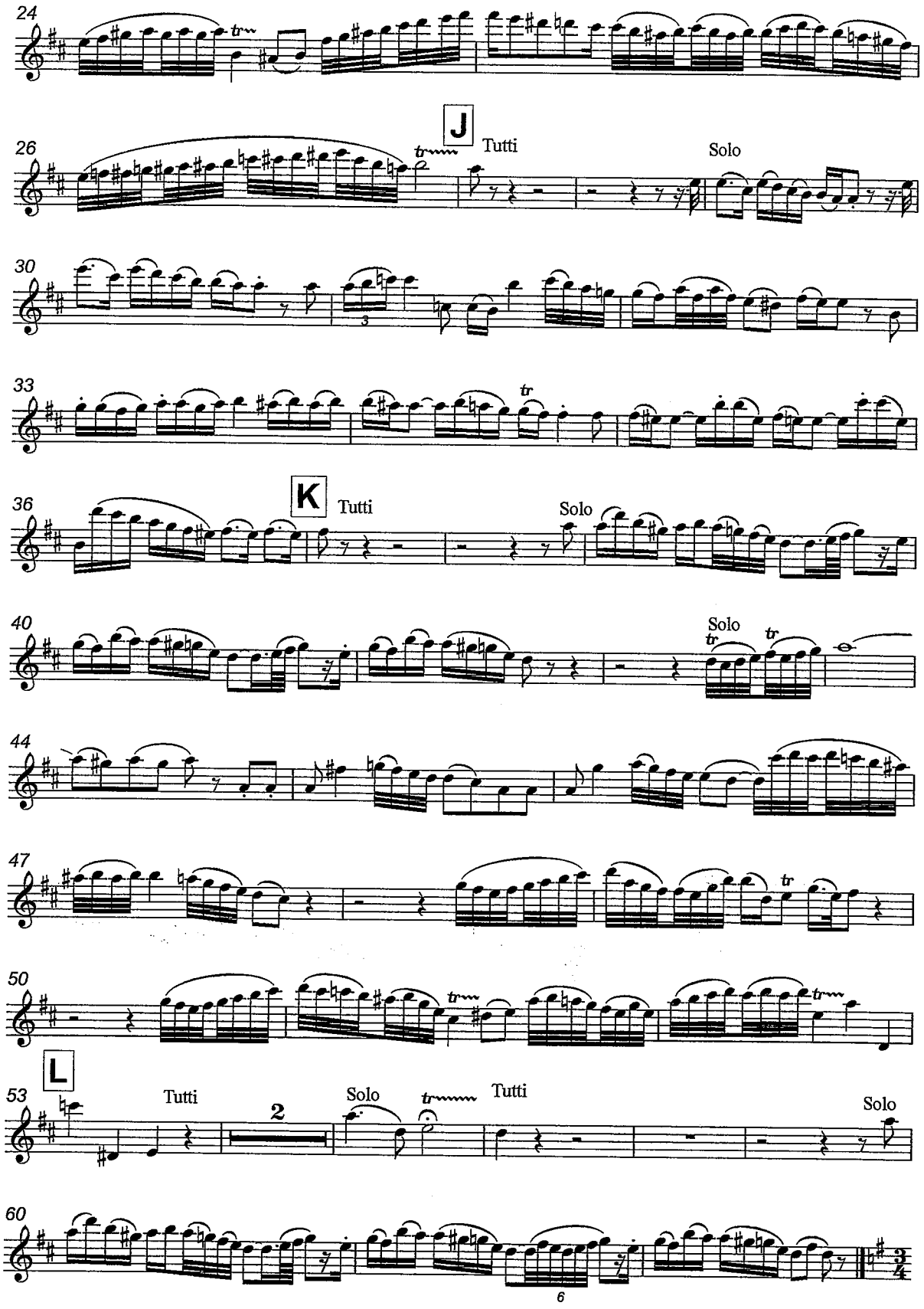


Flauto solo


81
Solo
85
89
D
Tutti
11
Solo
104
Tutti
Solo
110
Tutti
2
E
Solo
115
Tutti
Solo
121
124
128
131
134

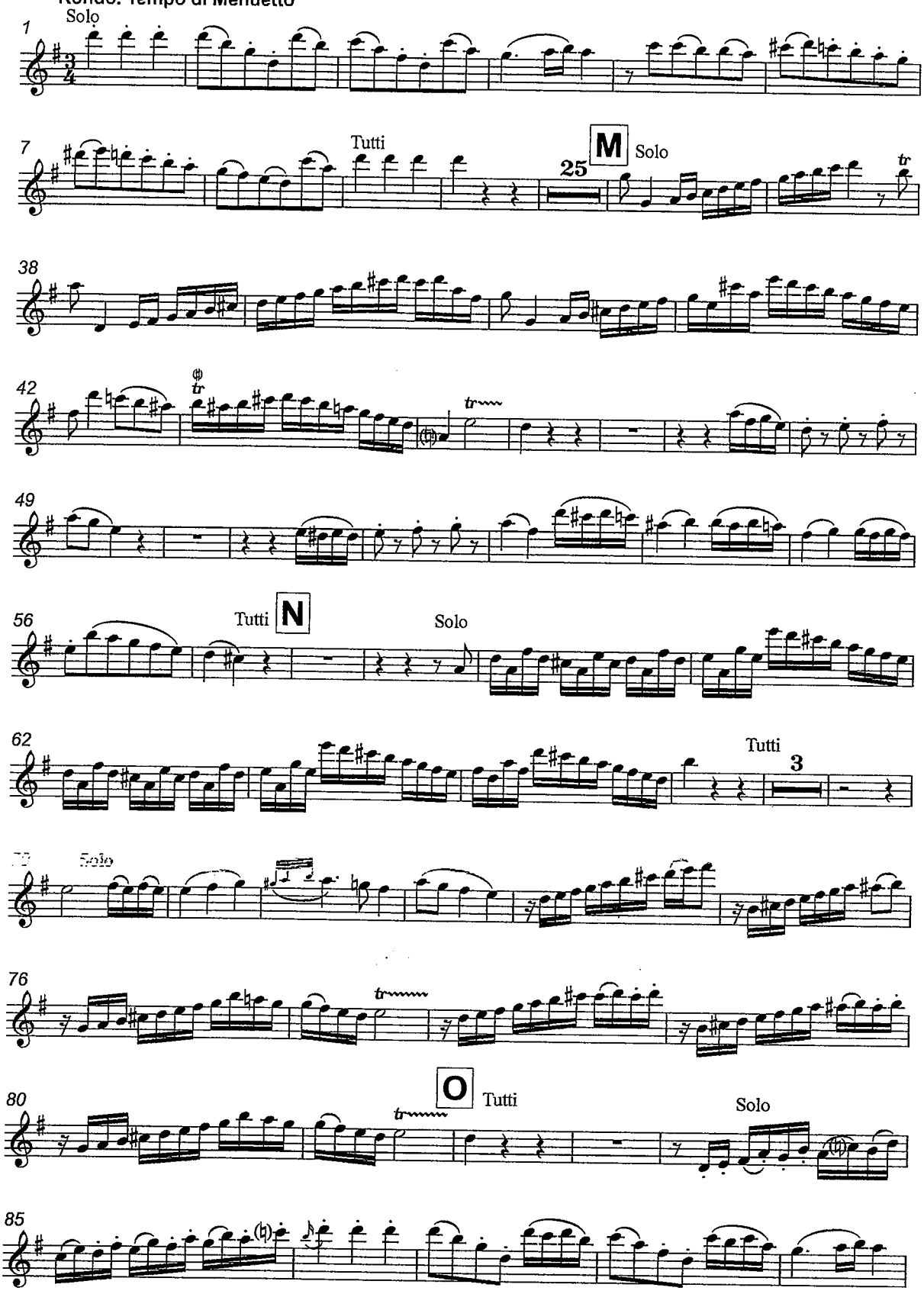

Flauto solo
138
143
148
F
Tutti
3
Solo
154
158
162
Tutti
G
Solo
167
171
175
Tutti
2
Solo
180
183


Flauto solo
188
193
H
Tutti
3
Solo
201
204
208
Tutti
5
Solo
Tutti
3
Adagio non troppo
9
Solo
I
1
13
16
19
22

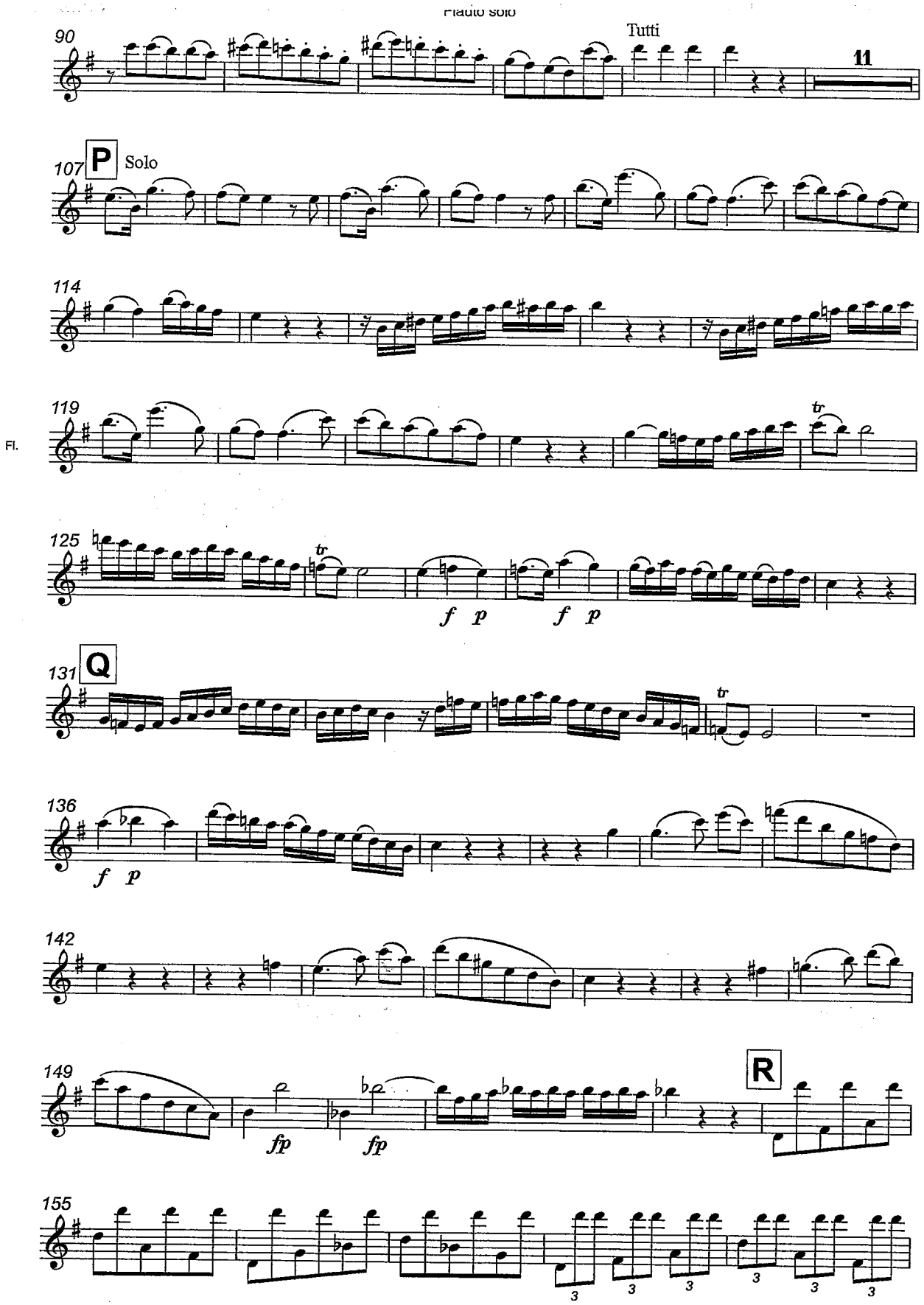

24
26
J
Tutti
Solo
30
33
36
K
Tutti
Solo
40
Solo
44
47
50
53
L
Tutti
2
Solo
Tutti
Solo
60
6

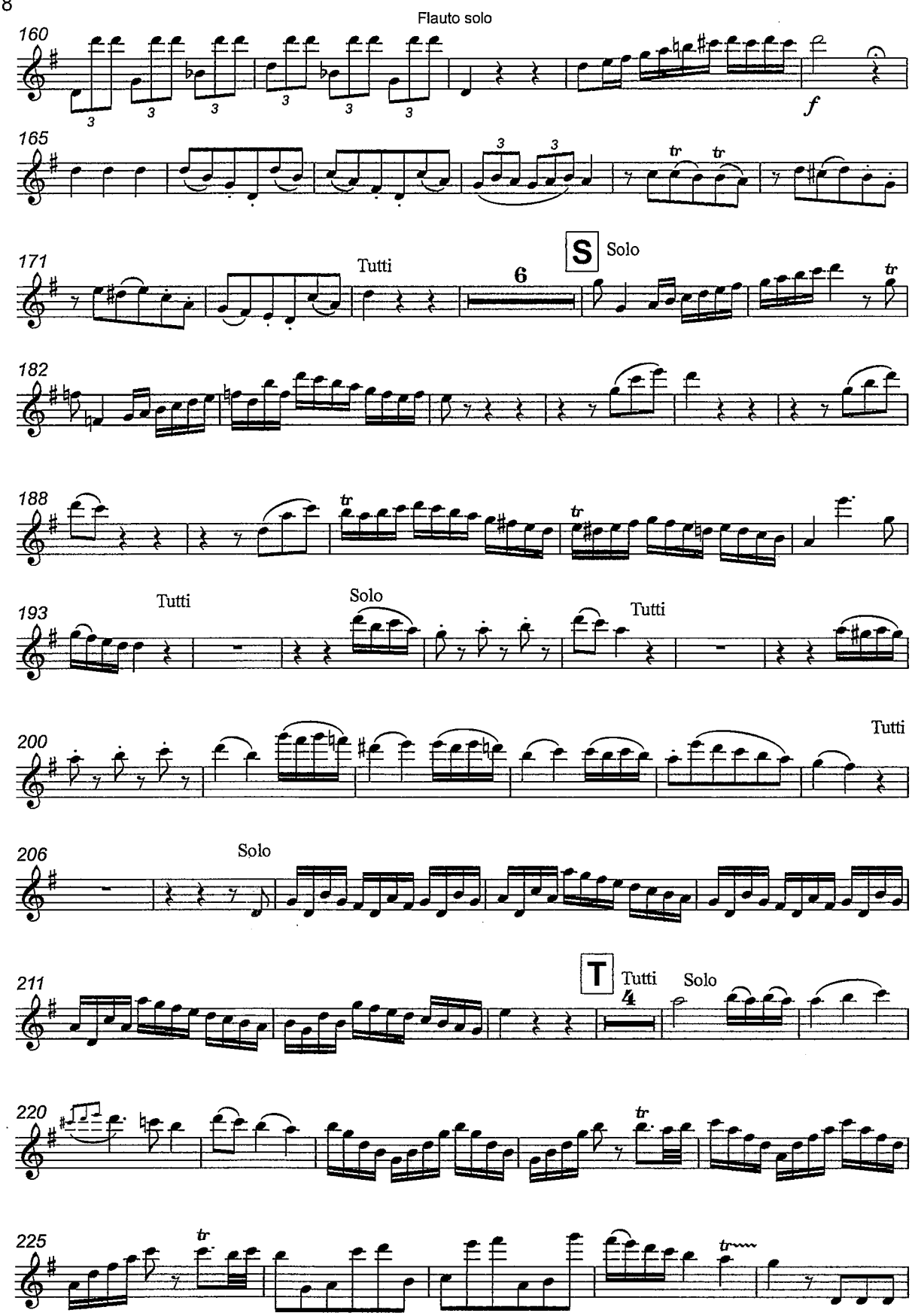
Flauto solo

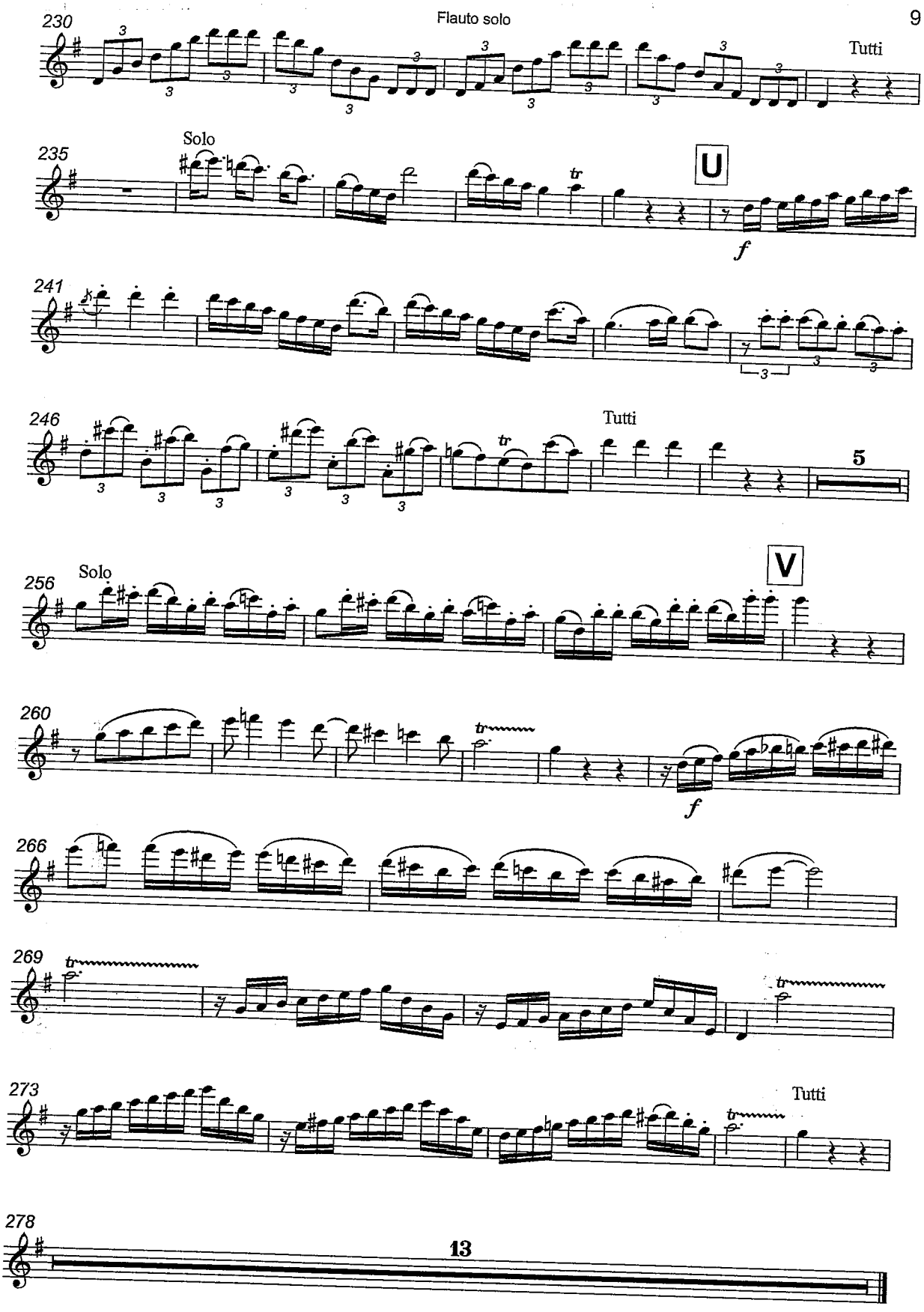
Rondo. Tempo di Menuetto



Fl.


90
Tutti
11
107
P
Solo
114
119
Fl.
tr
125
tr
f p f p
131
Q
tr
136
f p
142
149
fp fp
R
155
3 3 3 3 3


Flauto solo
160
f
165
171
Tutti
6
S
Solo
182
188
193
Tutti
Solo
Tutti
200
Tutti
206
Solo
211
T
Tutti
4
Solo
220
225


230
Tutti
235
Solo
U
f
241
246
Tutti
5
256
Solo
V
260
f
266
269
273
Tutti
278
13

SONATE

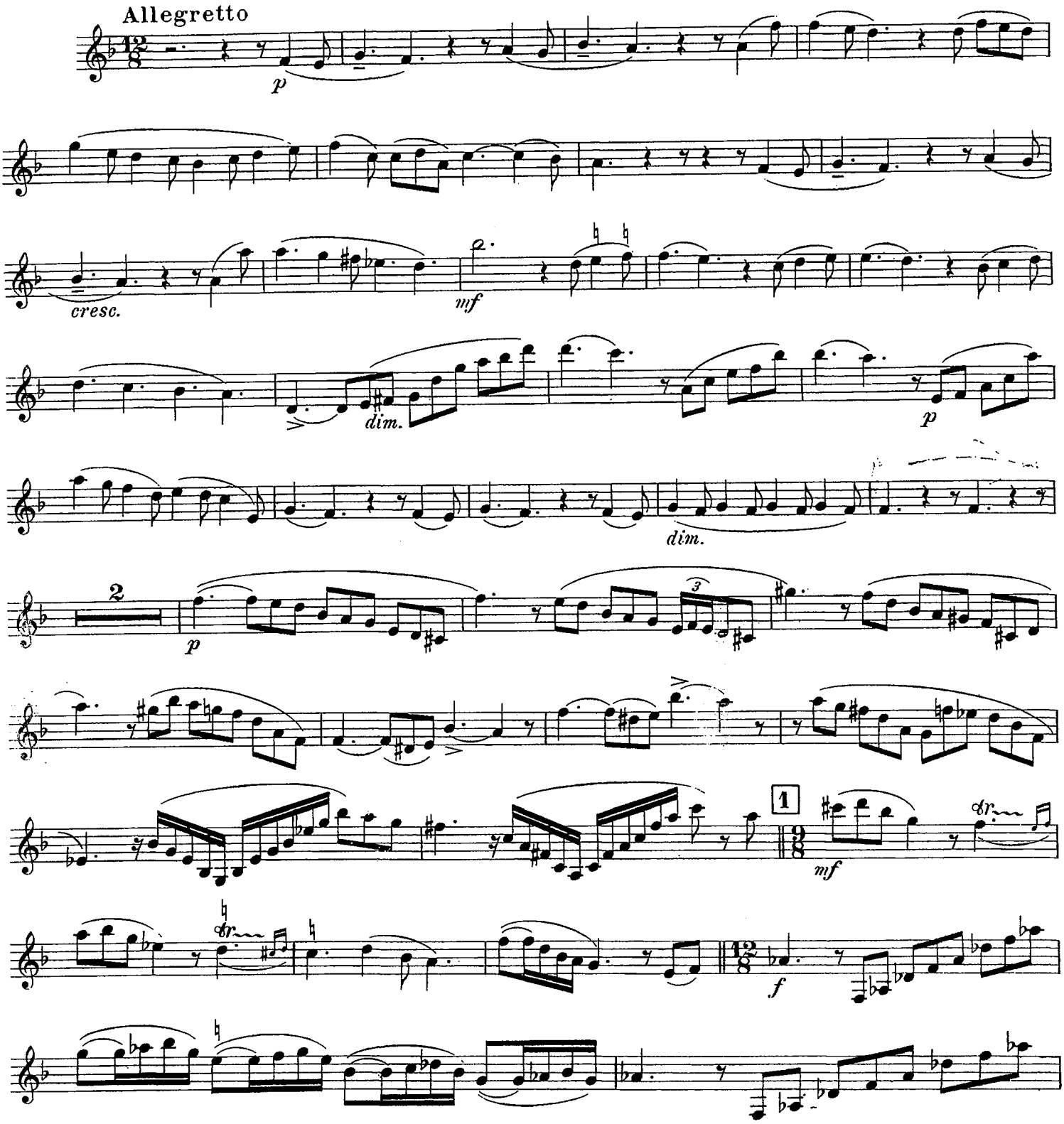
pour Clarinette avec accompt de Piano

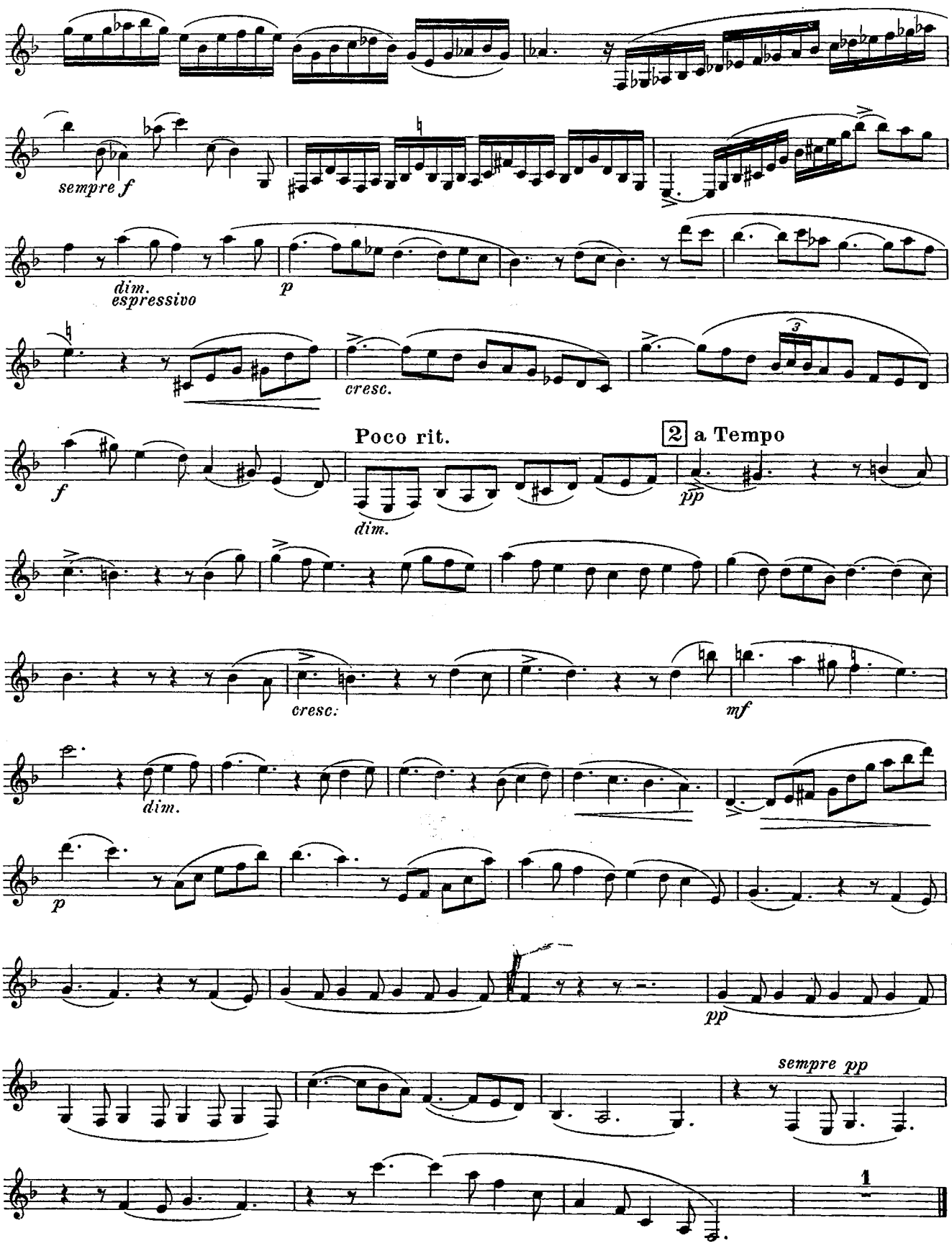
CLARINETTE en SI ♭

C. SAINT-SAËNS
Op. 167

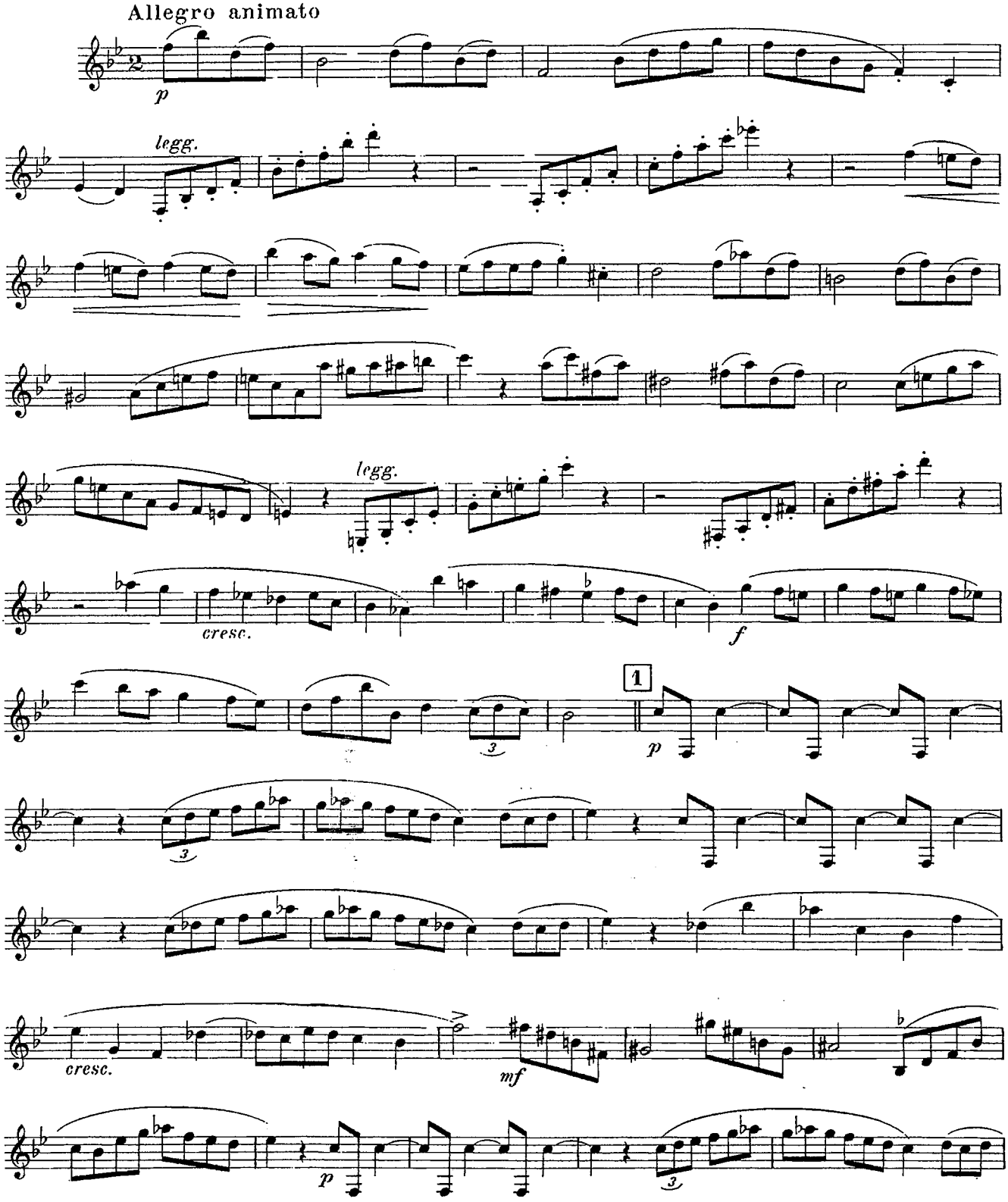
à Monsieur Auguste PÉRIER
Professeur au Conservatoire de Musique de Paris

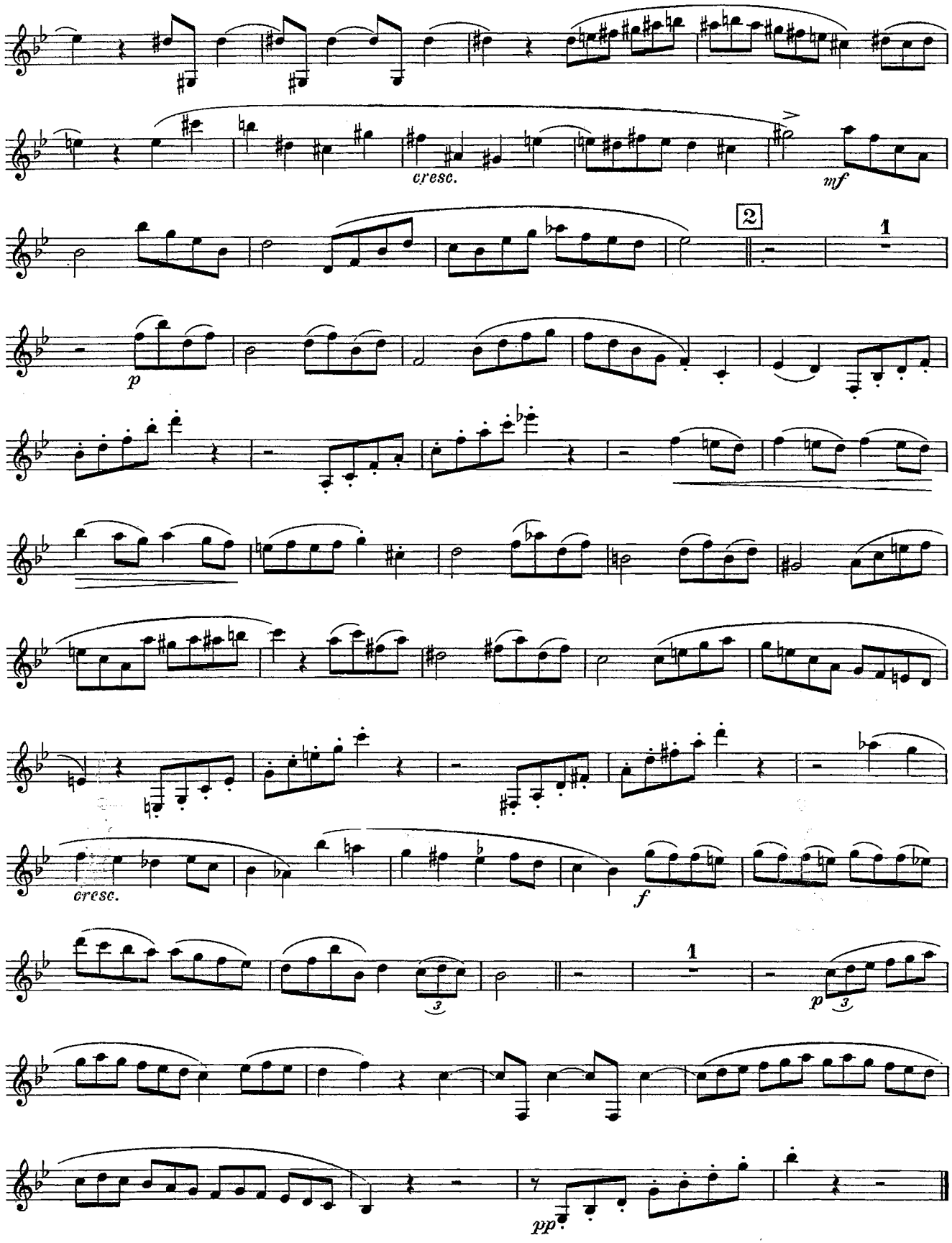
I



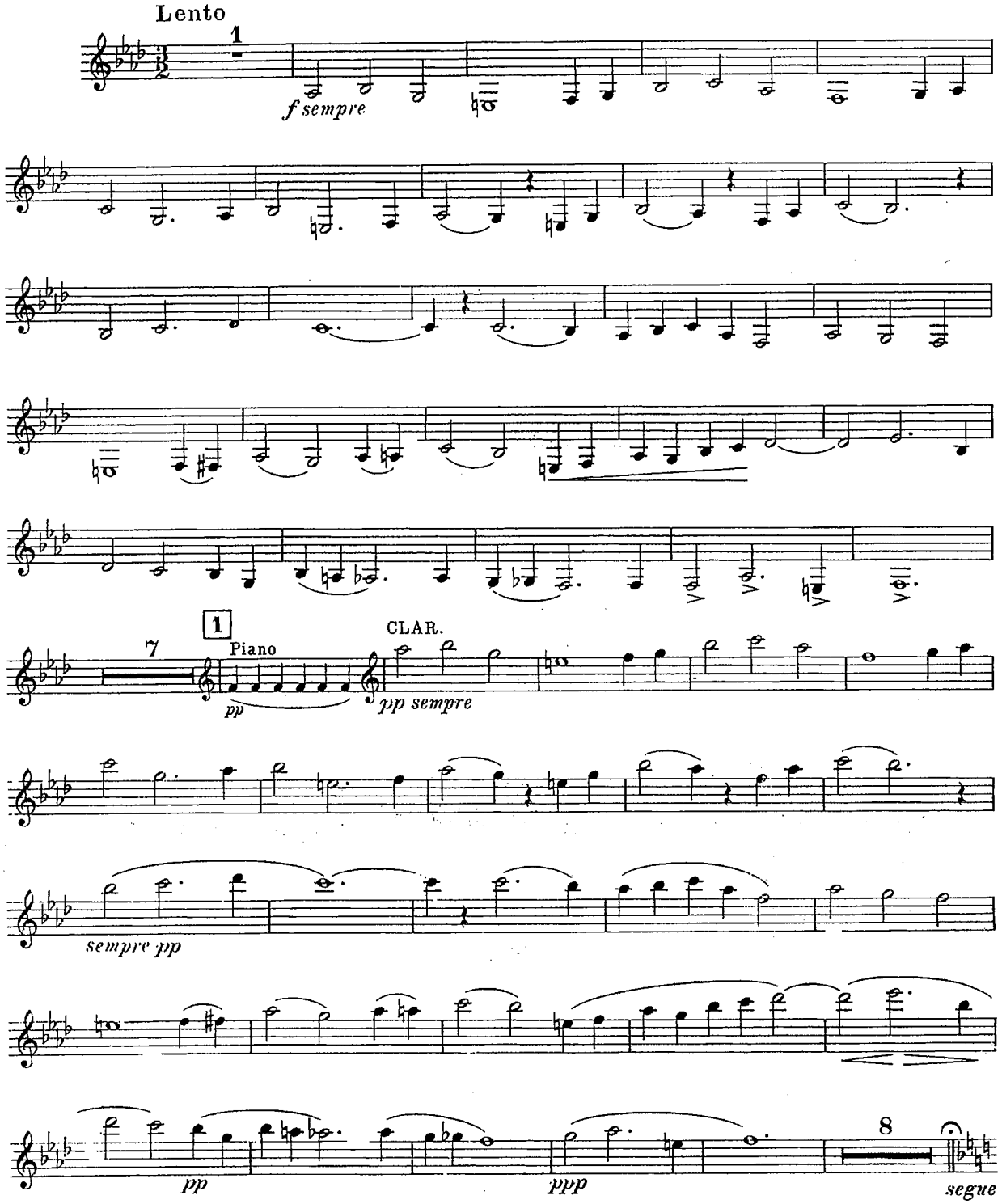

sempre f
dim.
espressivo
p
cresc.
Poco rit.
2 a Tempo
f
dim.
pp
cresc.
mf
dim.
p
pp
sempre pp
1

II

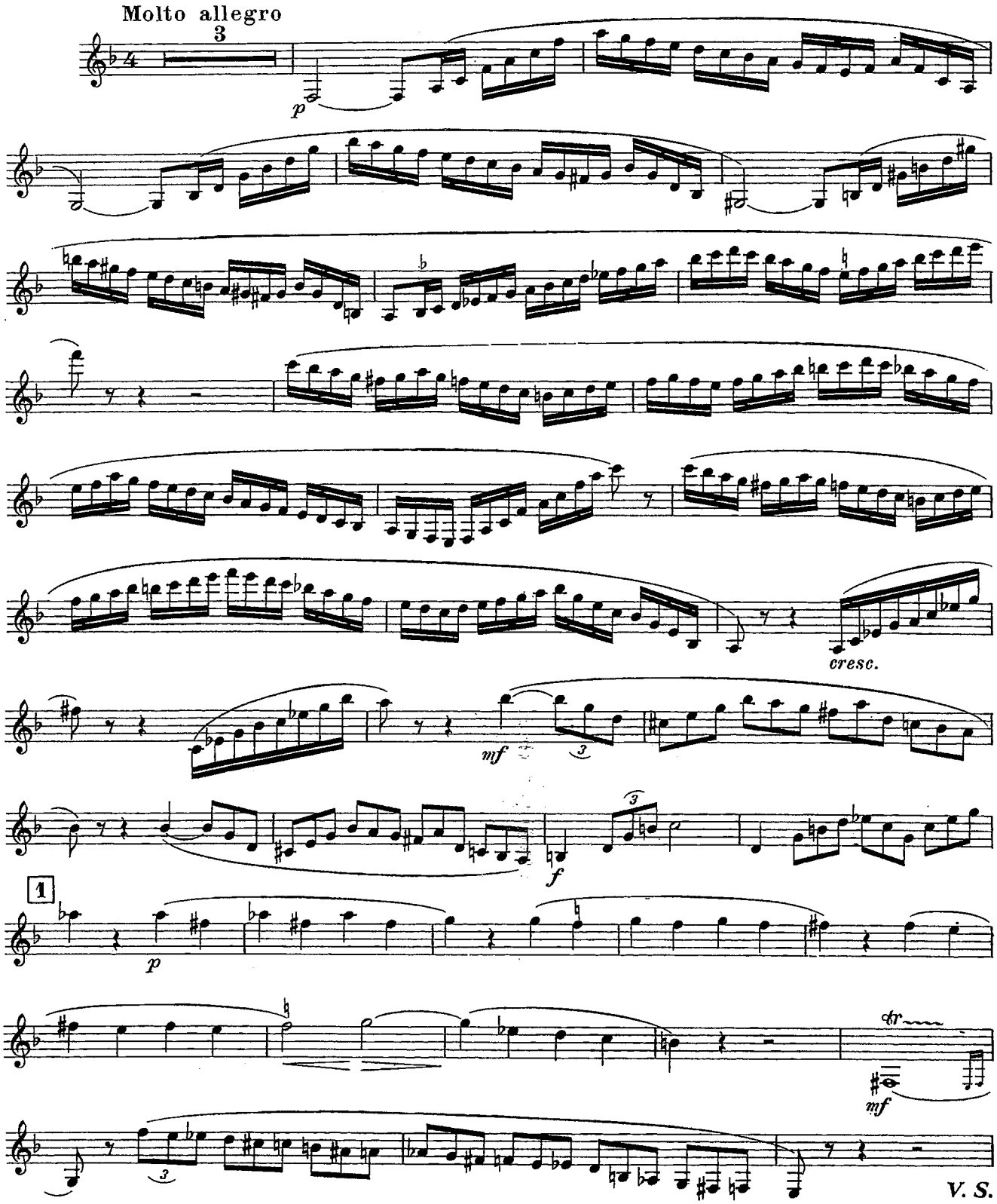


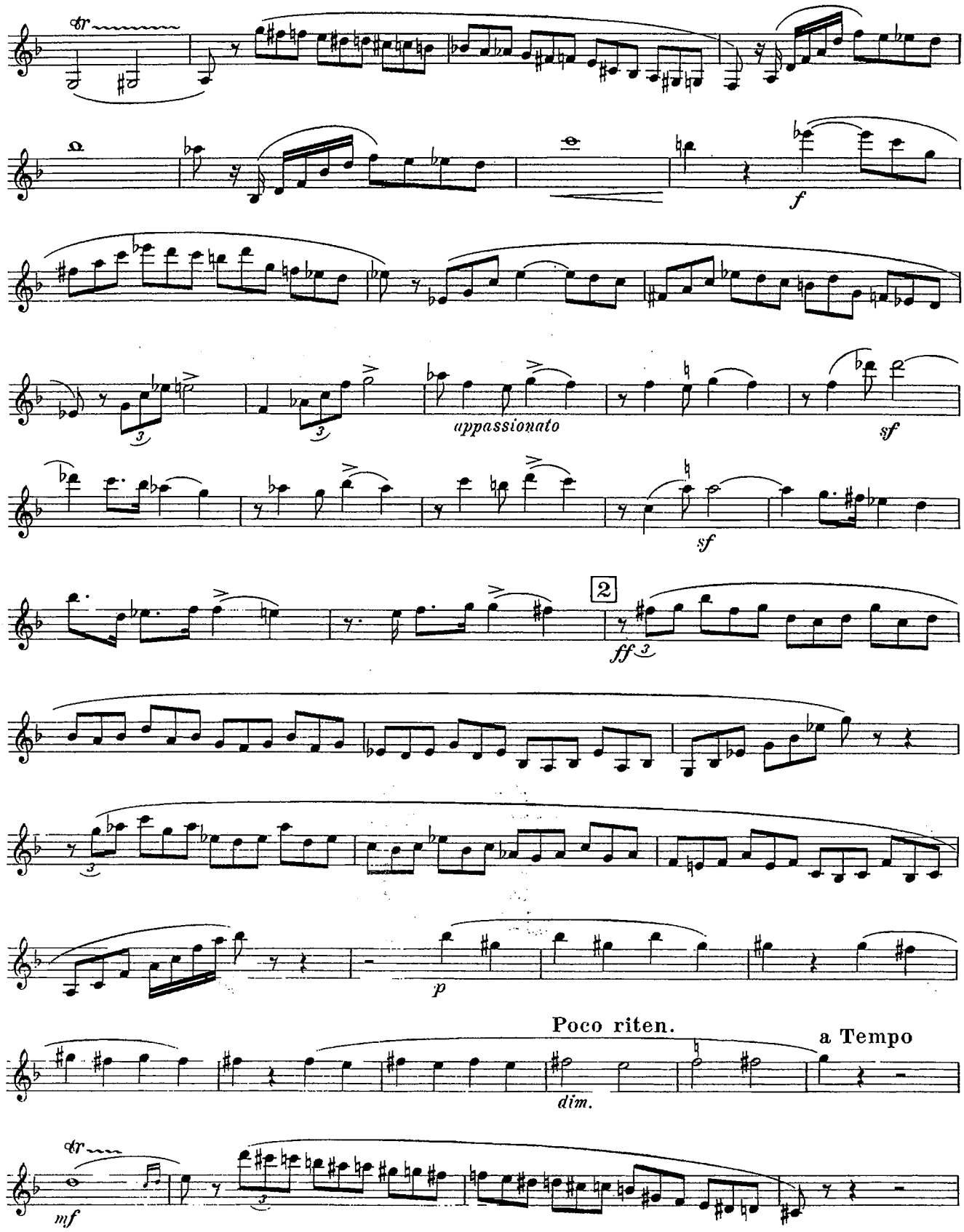

cresc.
mf
2
1
p
cresc.
f
1
p
pp

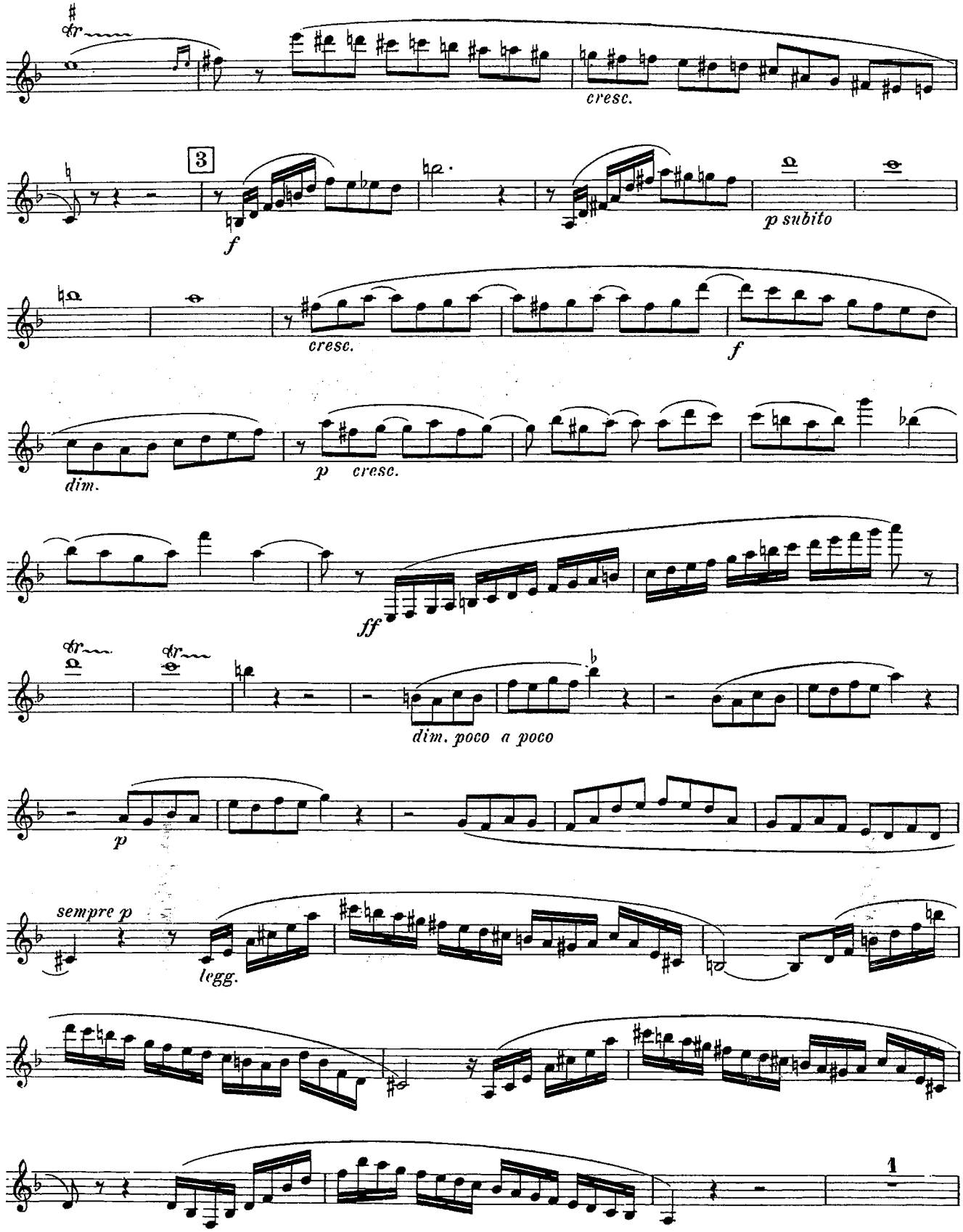
III


Lento
1
f sempre
1
Piano
pp
CLAR.
pp sempre
sempre pp
pp
ppp
8
segue

IV




tr
f
appassionato
sf
sf
2
ff
p
Poco riten.
dim.
a Tempo
tr
mf

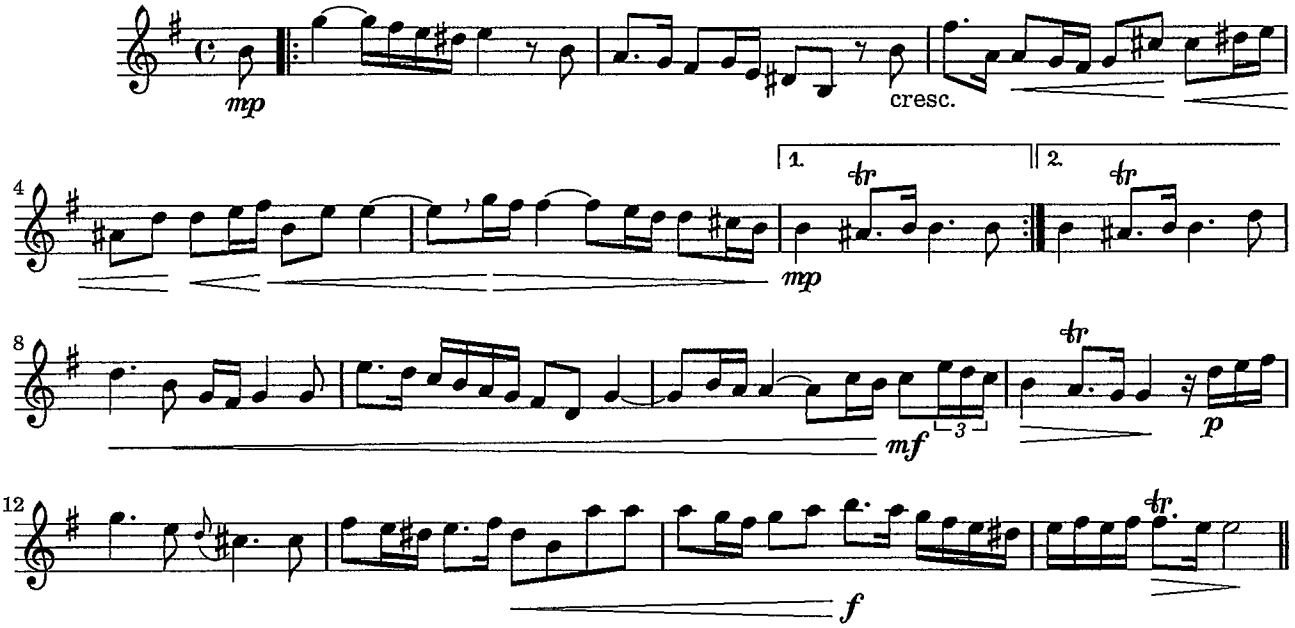

tr
cresc.
3
f
p subito
cresc.
f
dim.
p cresc.
ff
tr
tr
dim. poco a poco
p
sempre p
legg.
1

Sonata

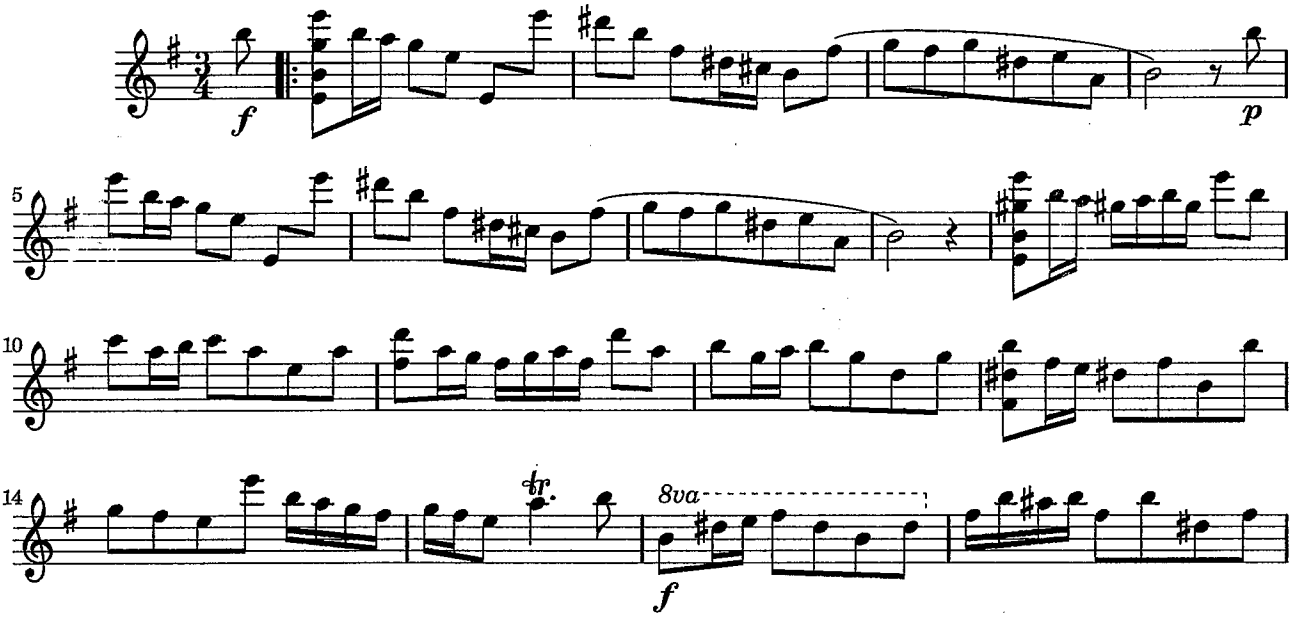
G minor

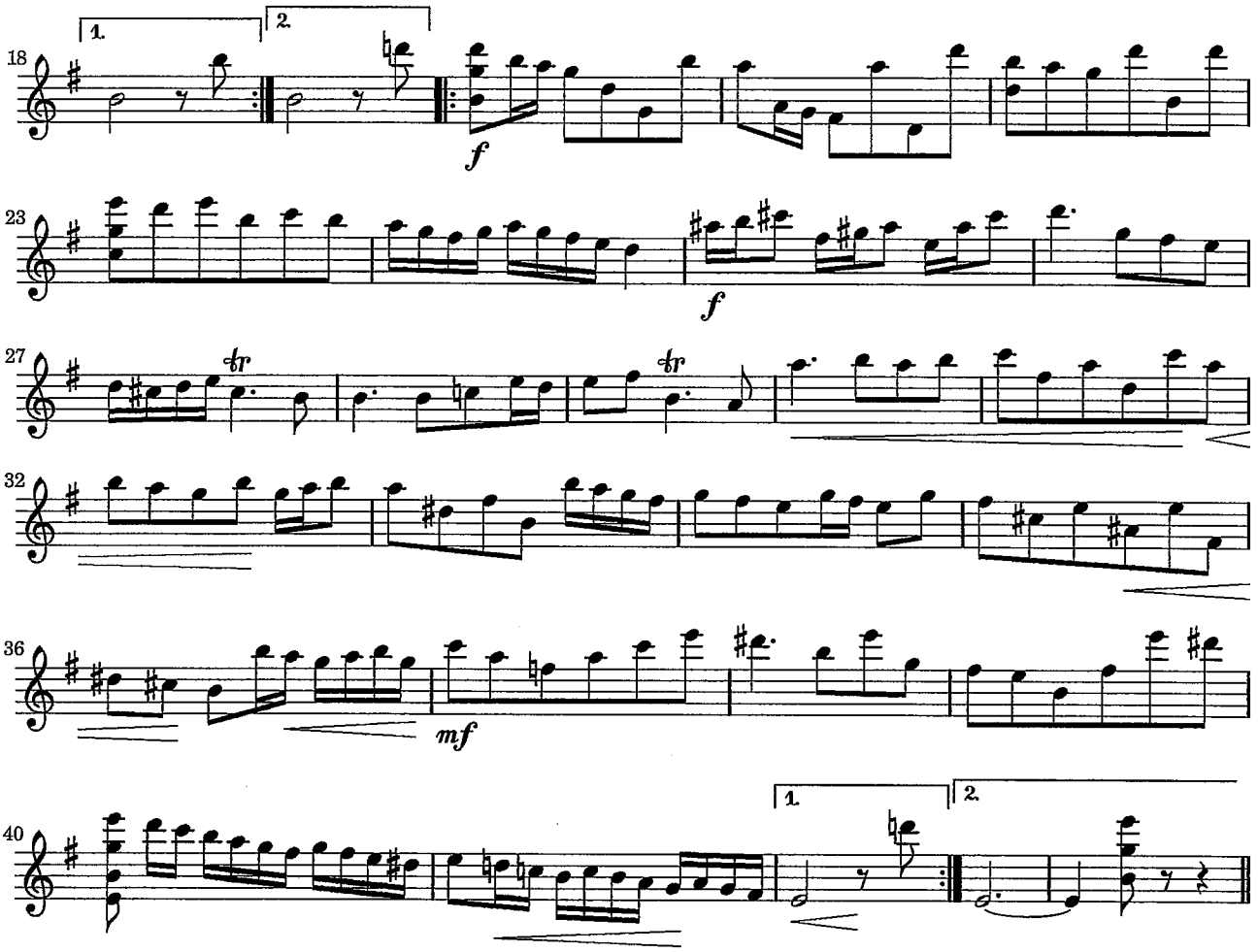
Henri Eccles (1670-1742)
Salmon/Crowell

Grave

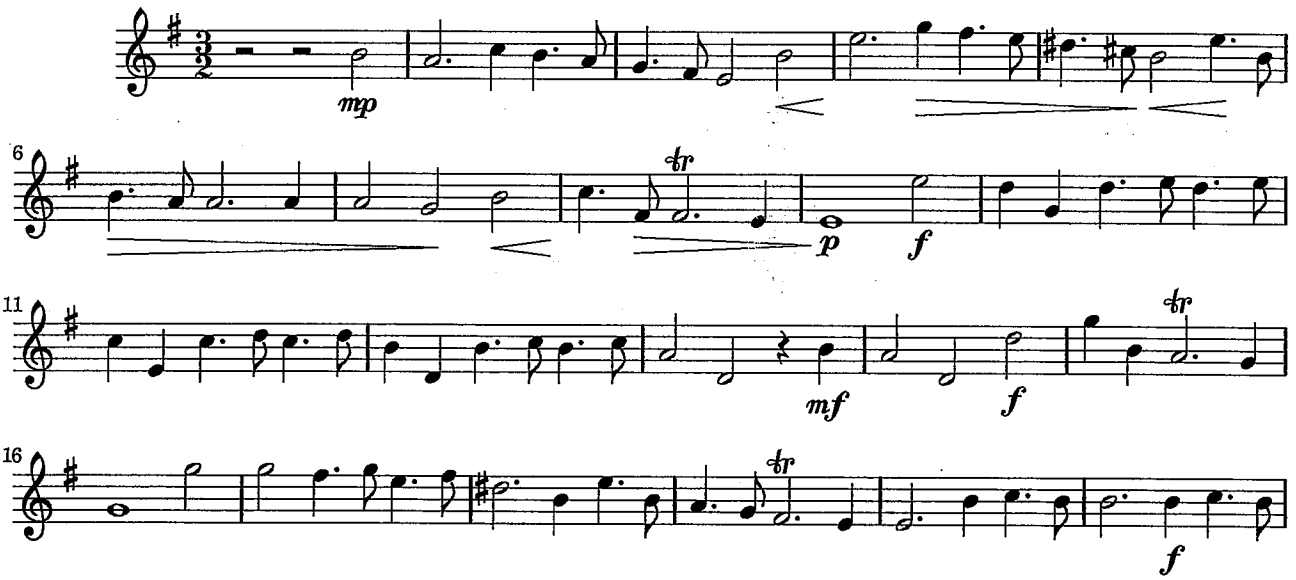


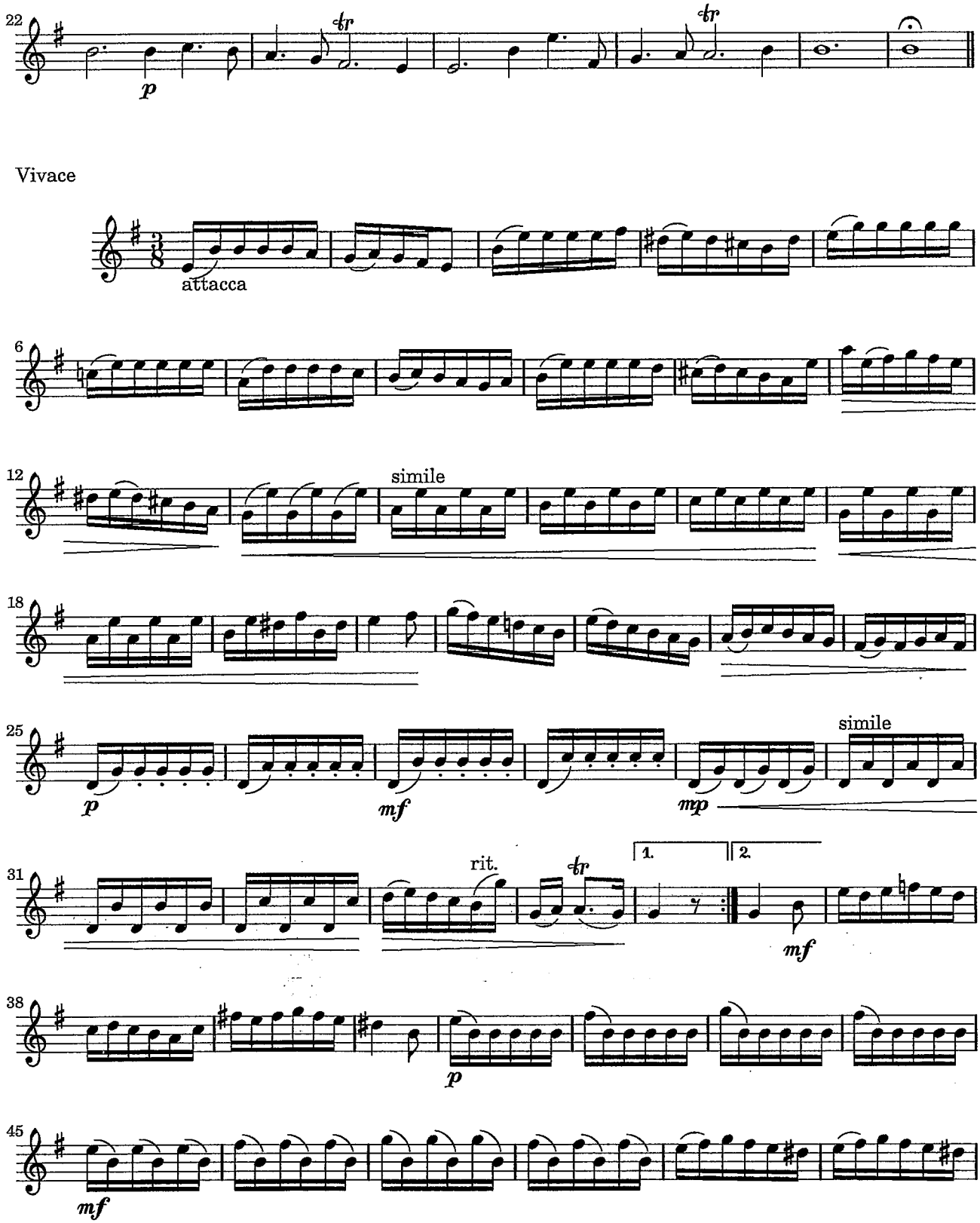
Courante

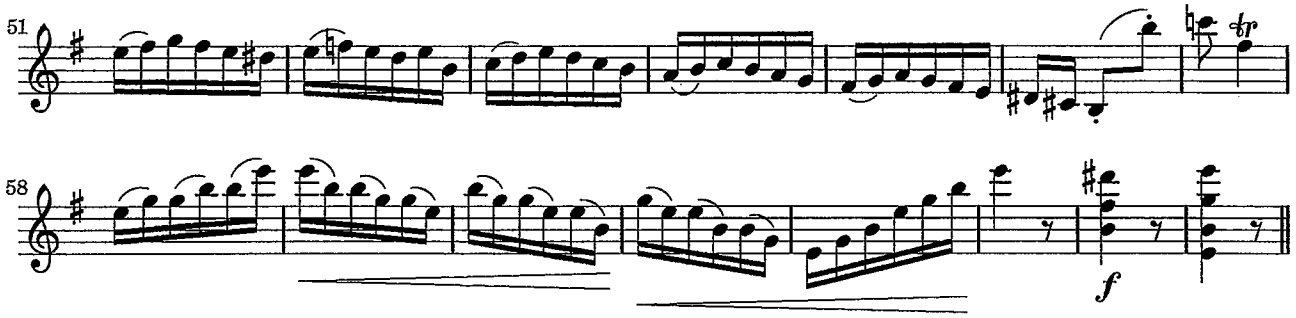




Adagio




22
p
Vivace
attacca
6
12
simile
18
25
p
mf
mp
simile
31
rit.
1.
2.
mf
38
p
45
mf



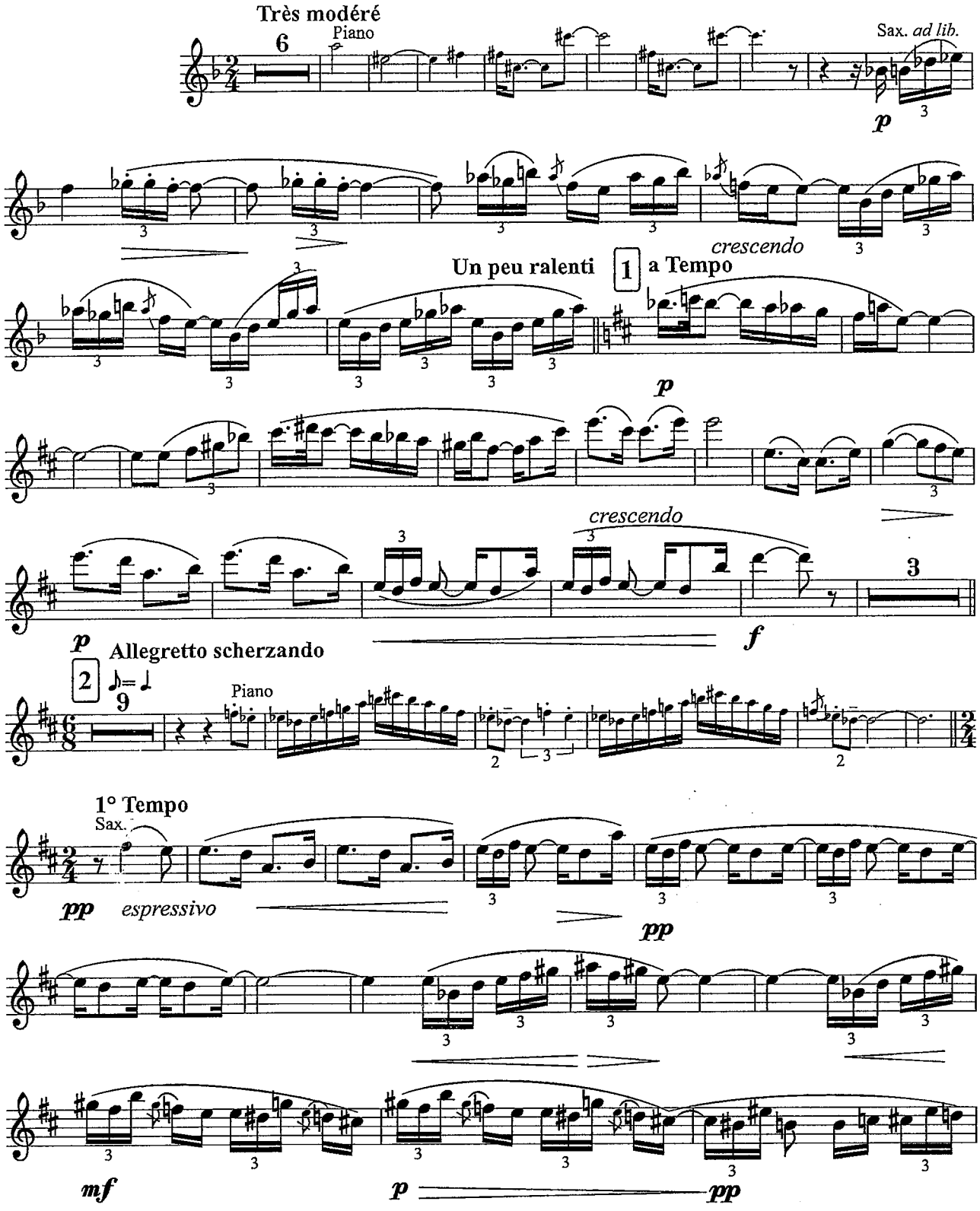
I prepared this score in 2005 from J. Salmon's 1914 arrangement for violin and piano. I hereby dedicate

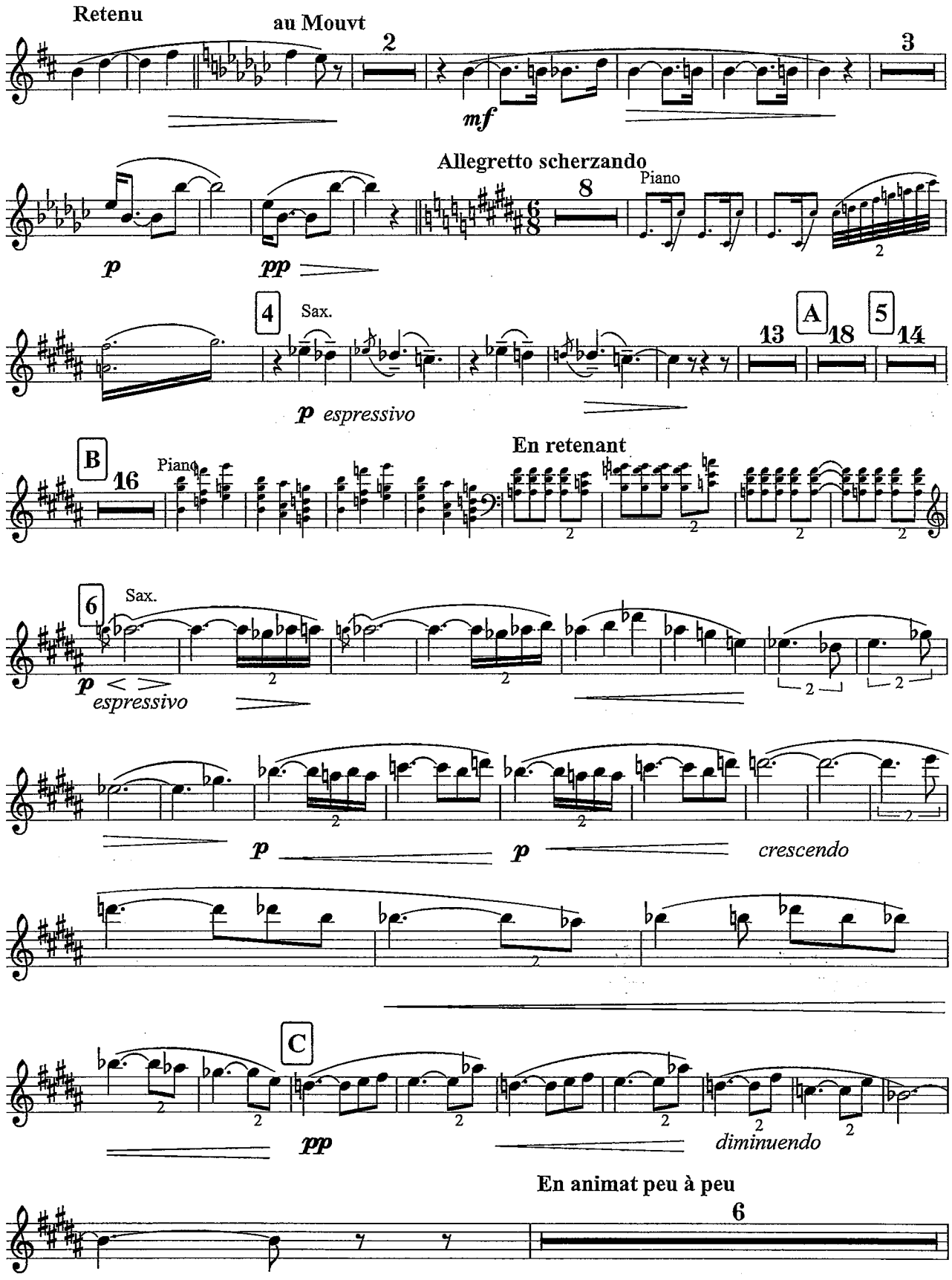
RAPSODIE

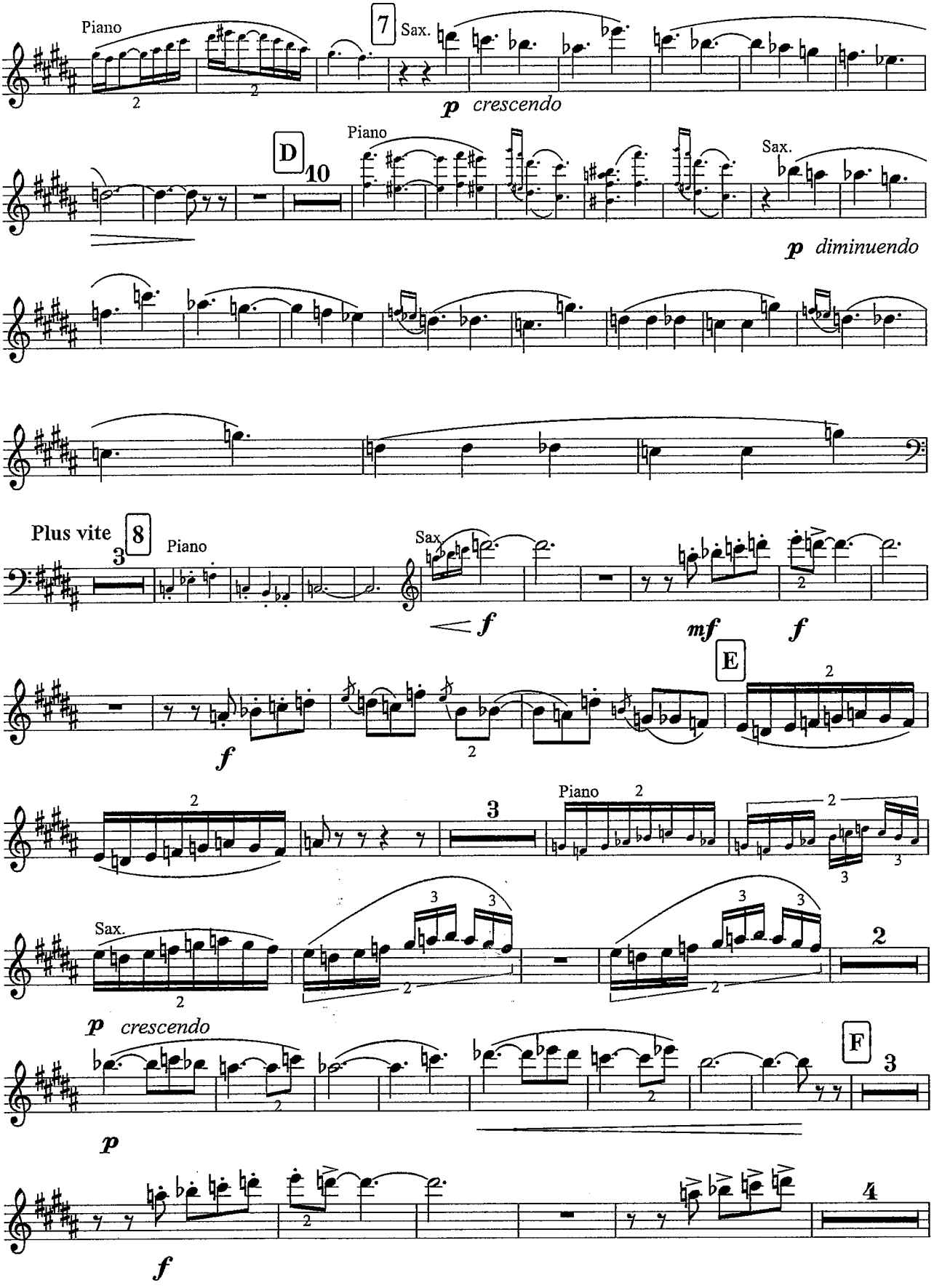
pour Orchestre et Saxophone

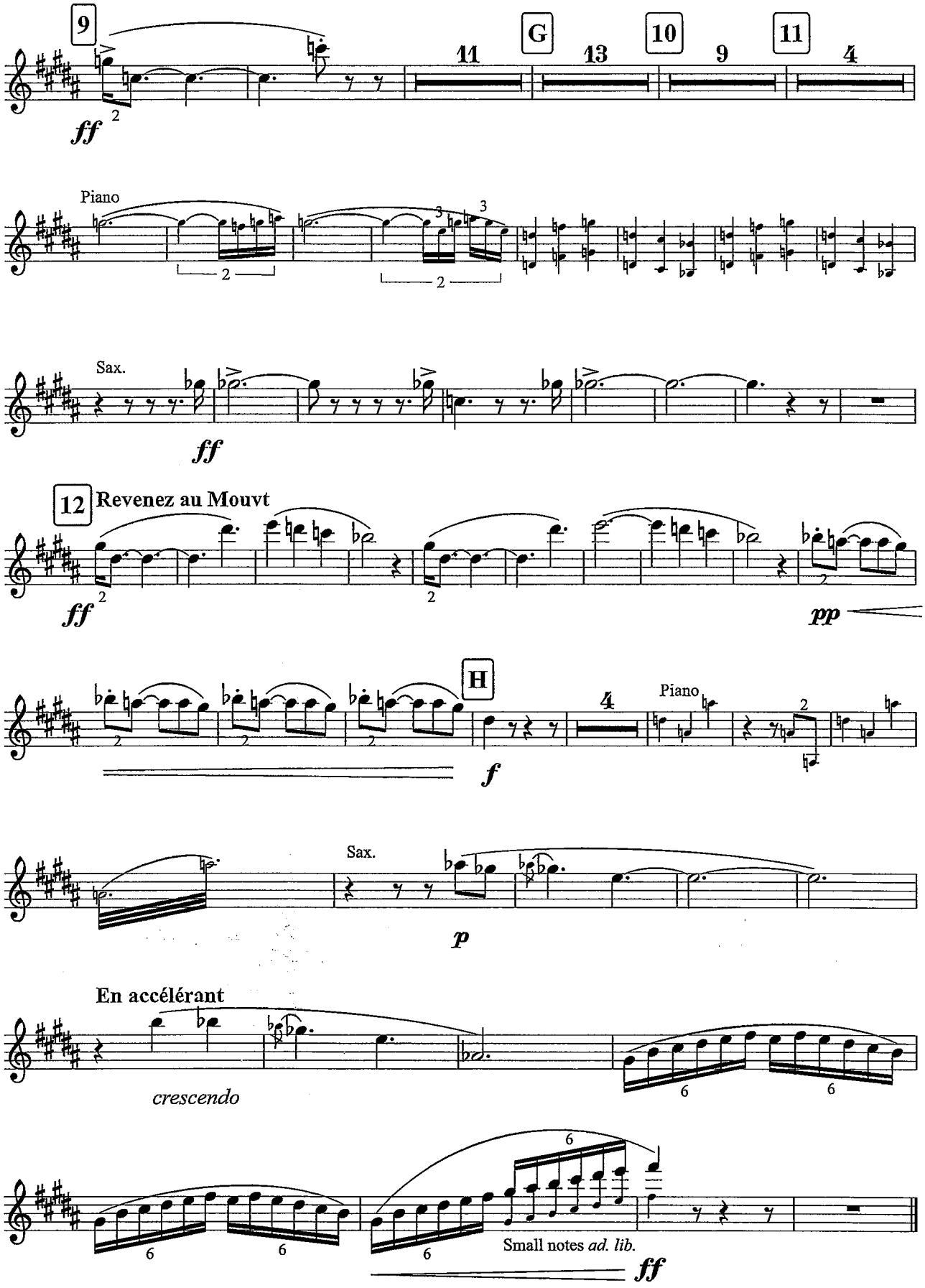
Claude Debussy (1903)
ed. Nicholas Cortes

B♭ Tenor Saxophone




Retenu
au Mouvt
2
3
mf
Allegretto scherzando
Piano
8
p
pp
4
Sax.
A
13
18
5
14
p espressivo
En retenant
B
16
Piano
6
Sax.
p
espressivo
p
p
crescendo
C
pp
diminuendo
En animat peu à peu
6

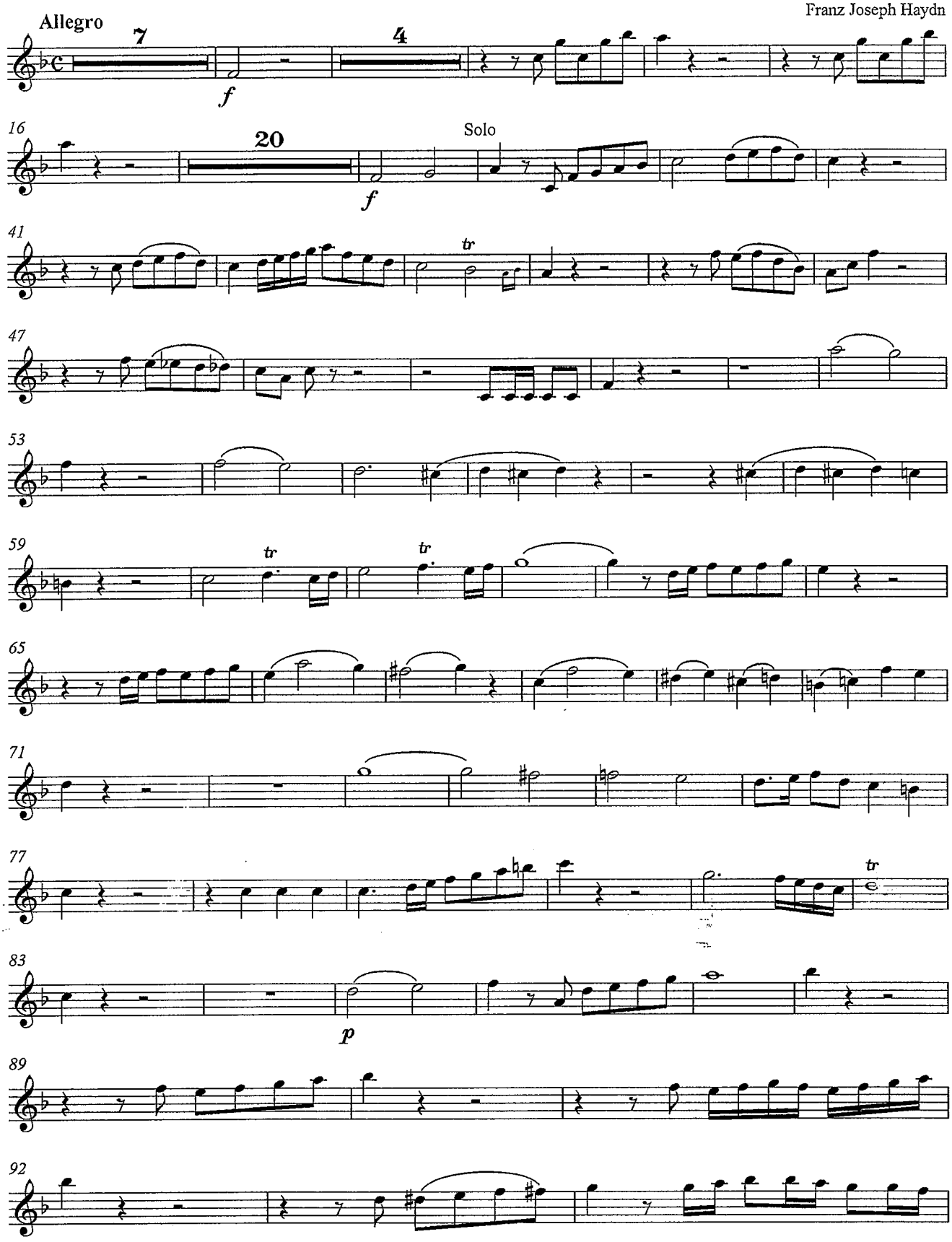

Piano
7
Sax.
p crescendo
D
10
Piano
Sax.
p diminuendo
Plus vite
8
Piano
Sax.
f
mf
f
E
f
Piano
Sax.
p crescendo
F
p
f


9
11
G
13
10
9
11
4
ff
Piano
Sax.
ff
12
Revenez au Mouvt
ff
pp
H
4
Piano
f
Sax.
p
En accélérant
crescendo
Small notes ad. lib.
ff

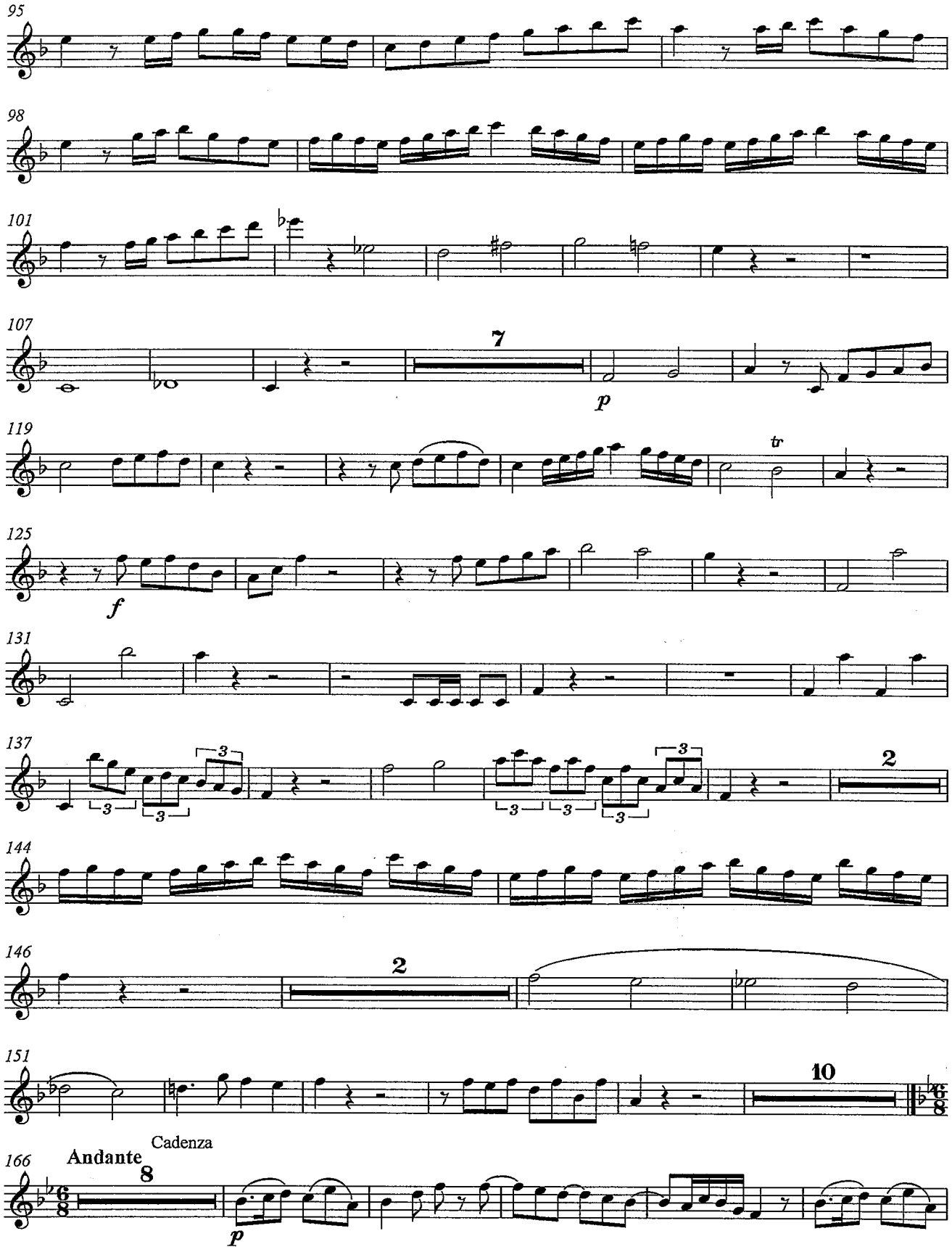
Trumpet Concerto in E♭

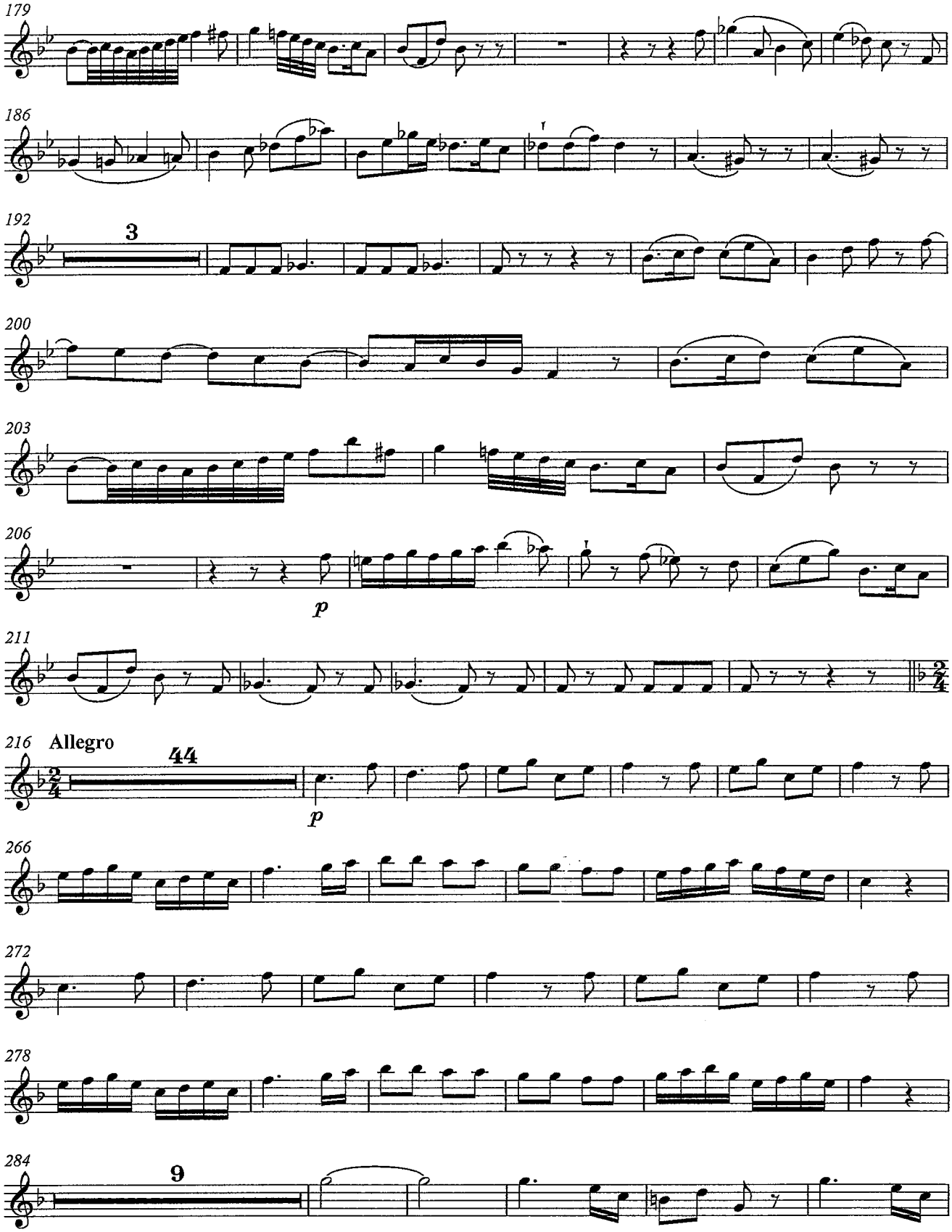
Solo Trumpet in B♭

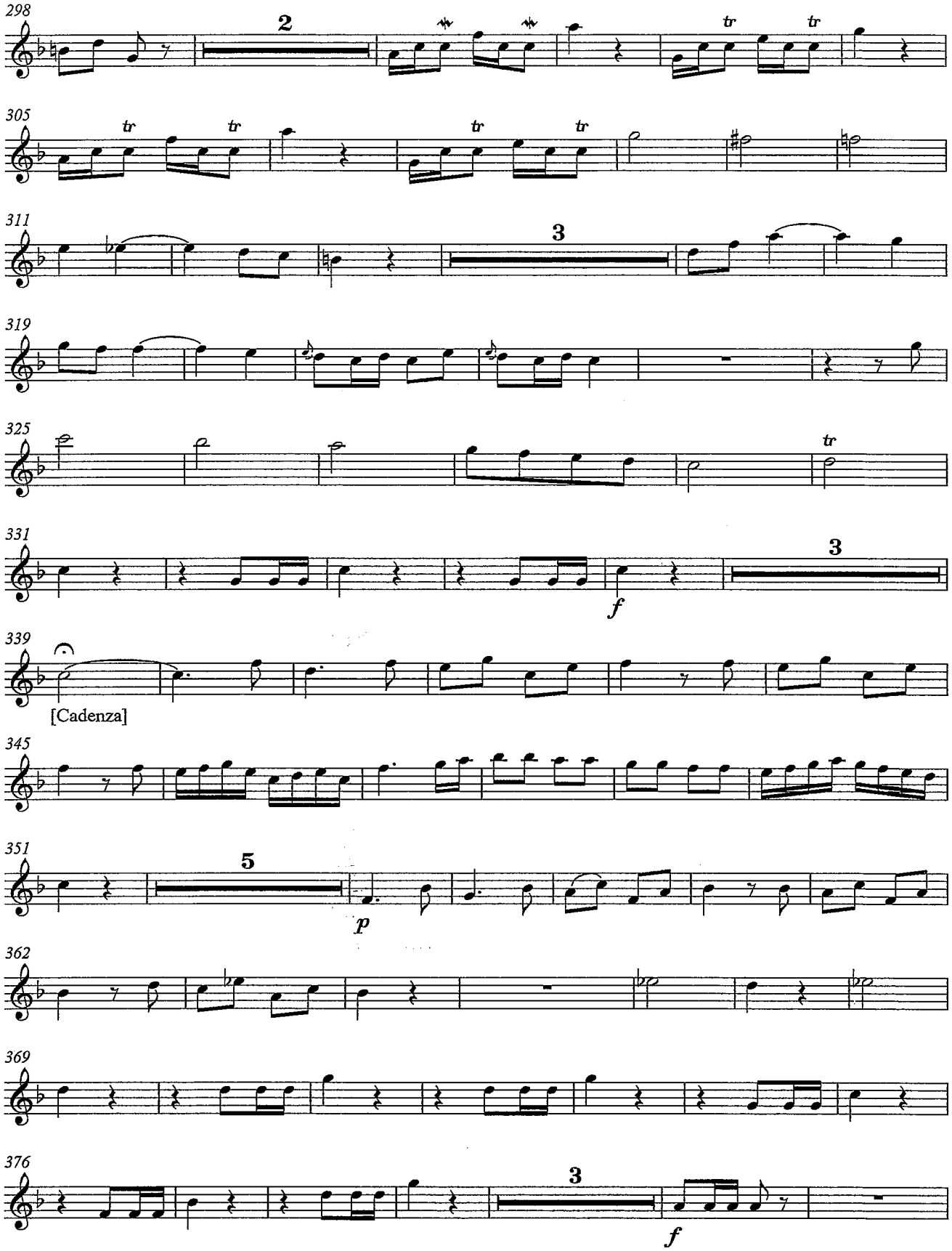
Franz Joseph Haydn

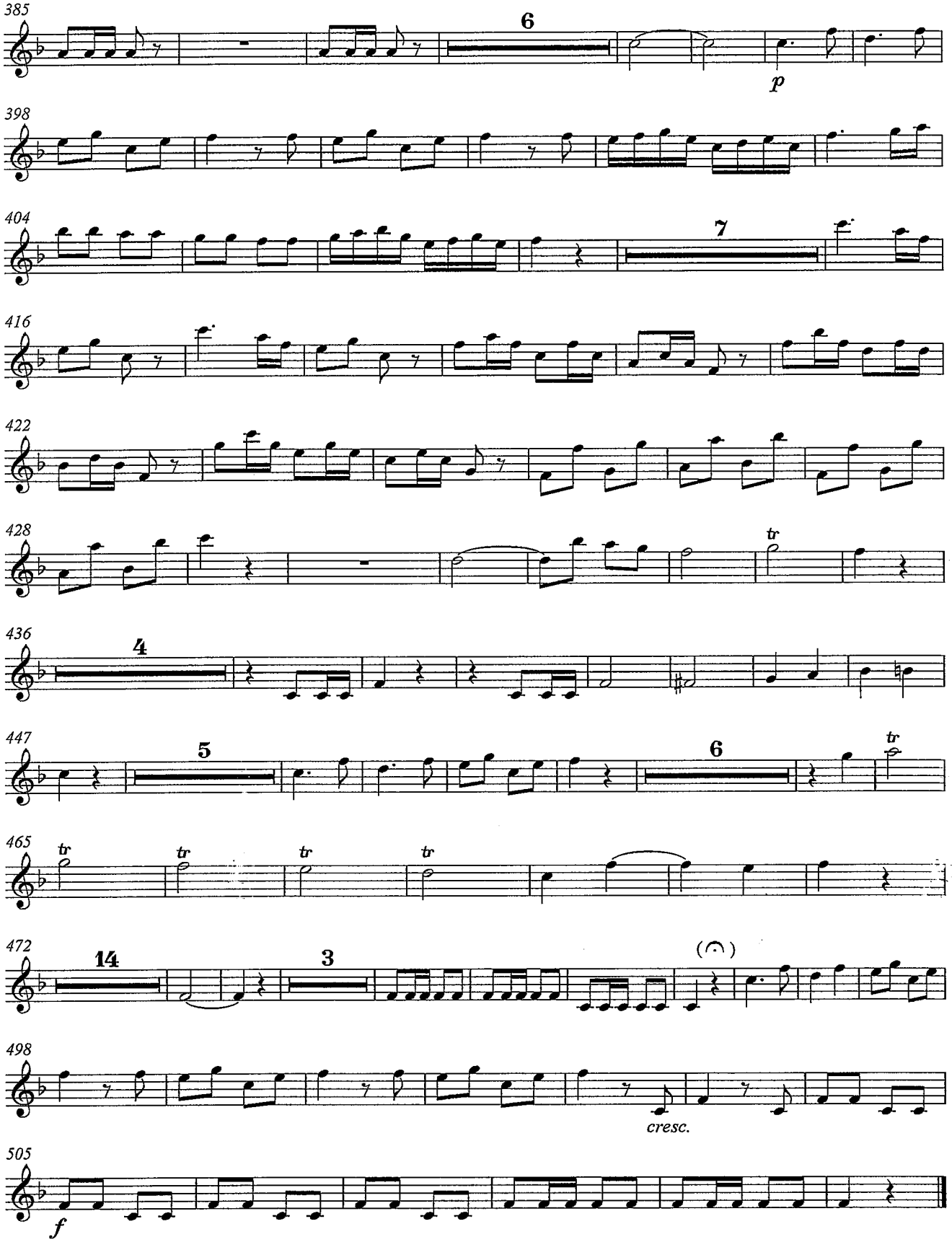


Notated by S.S. Ellis
Please Distribute Freely


95
98
101
107
7
p
119
tr
125
f
131
137
3
2
144
146
2
151
10
166
Andante
Cadenza
8
p


179
186
192
3
200
203
206
p
211
216 Allegro
44
p
266
272
278
284
9


298
2
305
311
3
319
325
331
3
f
339
[Cadenza]
345
351
5
p
362
369
376
3
f


385
6
p
398
404
7
416
422
428
tr
436
4
447
5
6
tr
465
tr
tr
tr
tr
472
14
3
498
cresc.
505
f

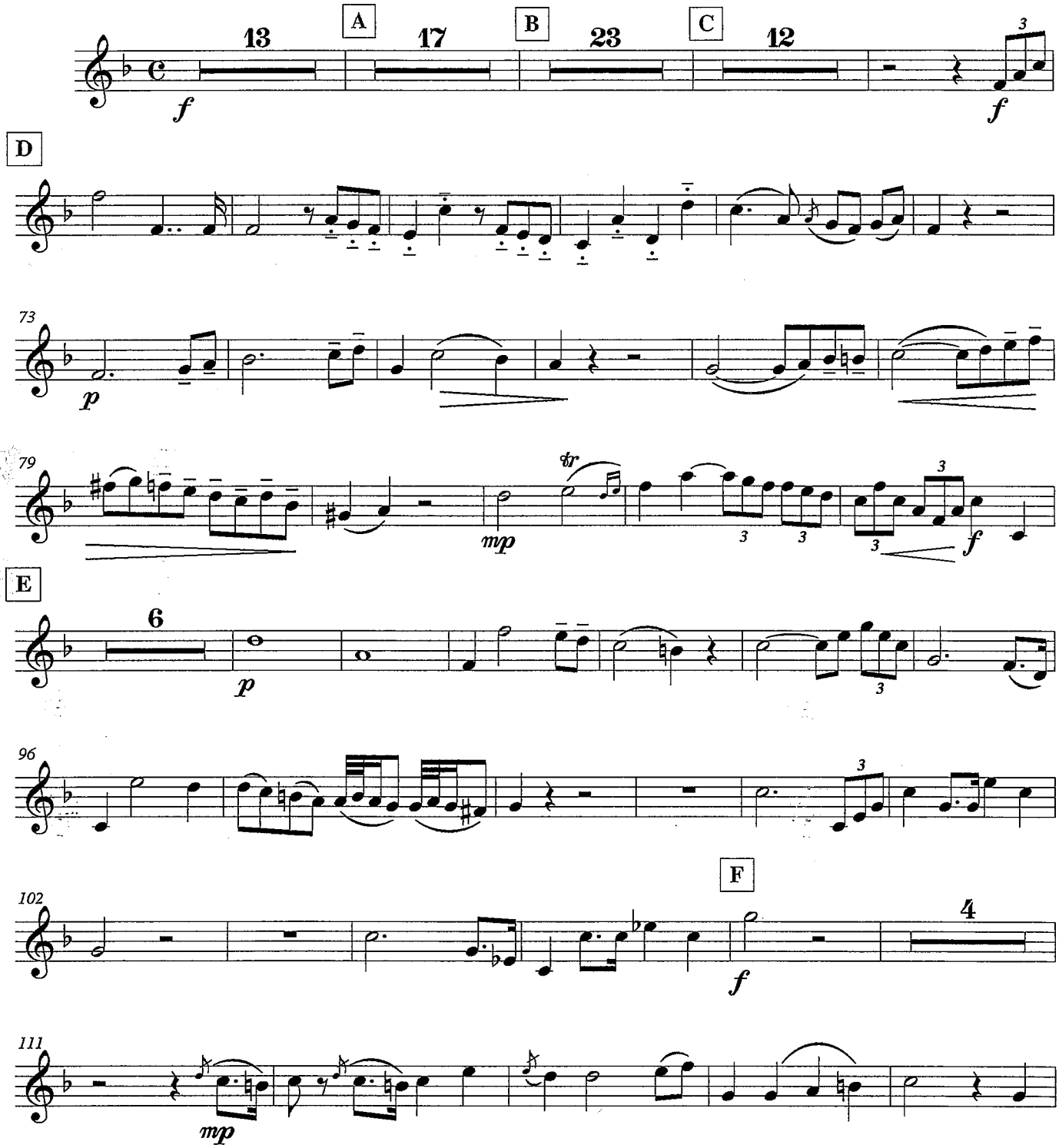
Trumpet Concerto in Eb

for Solo Trumpet & Orchestra

Solo Bb Trumpet

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

1 - Allegro con spirito ♩ = 135



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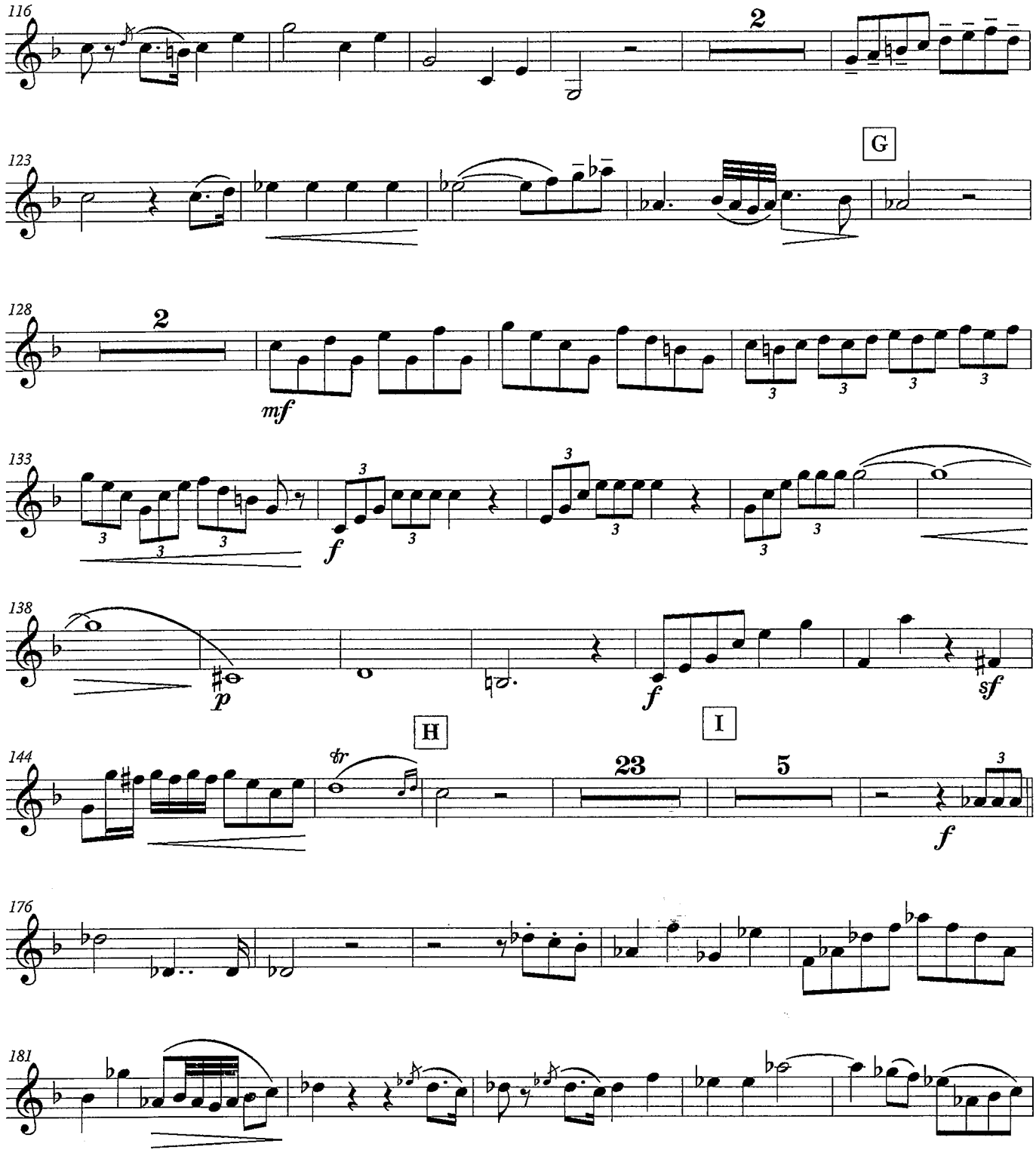
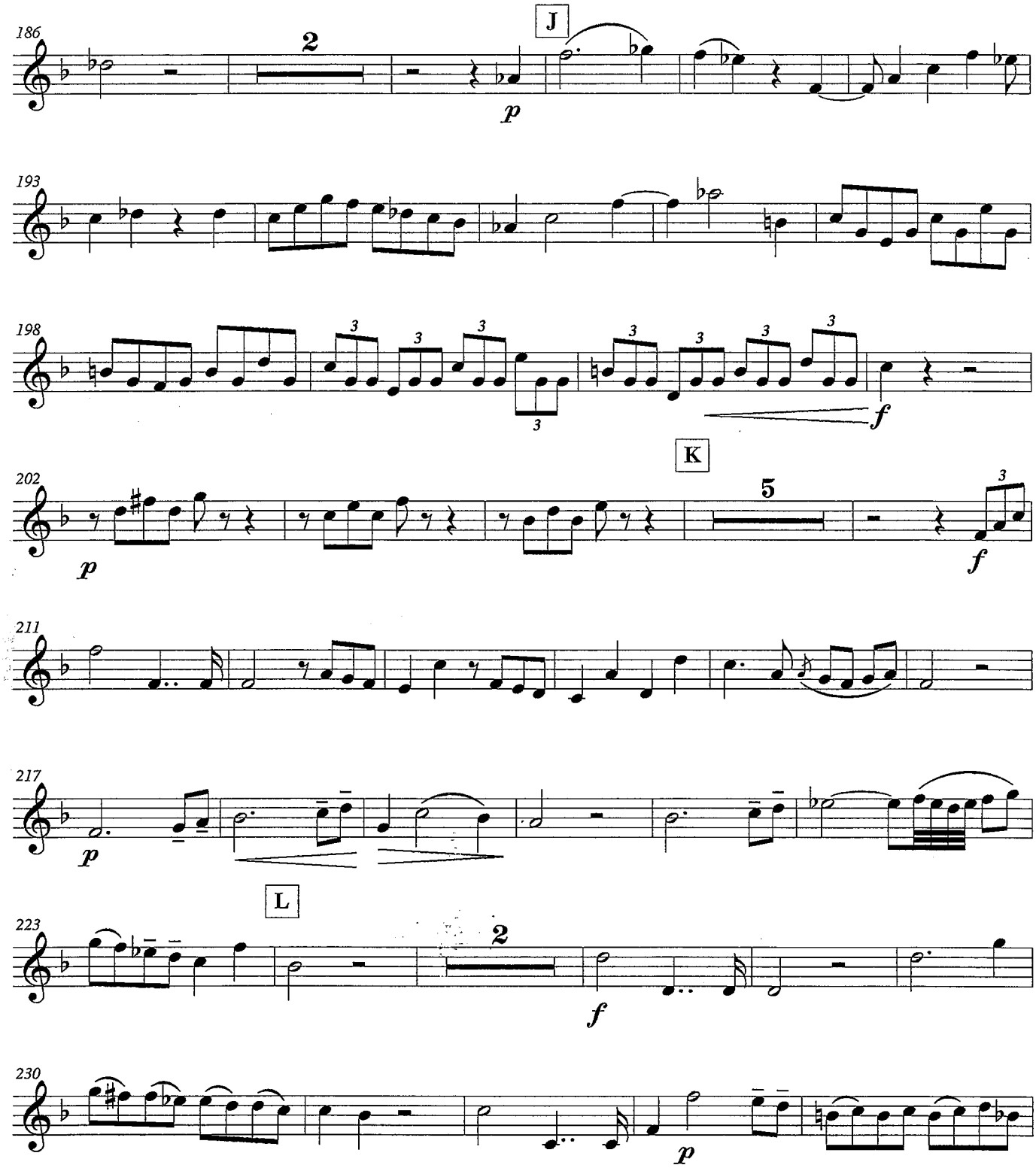
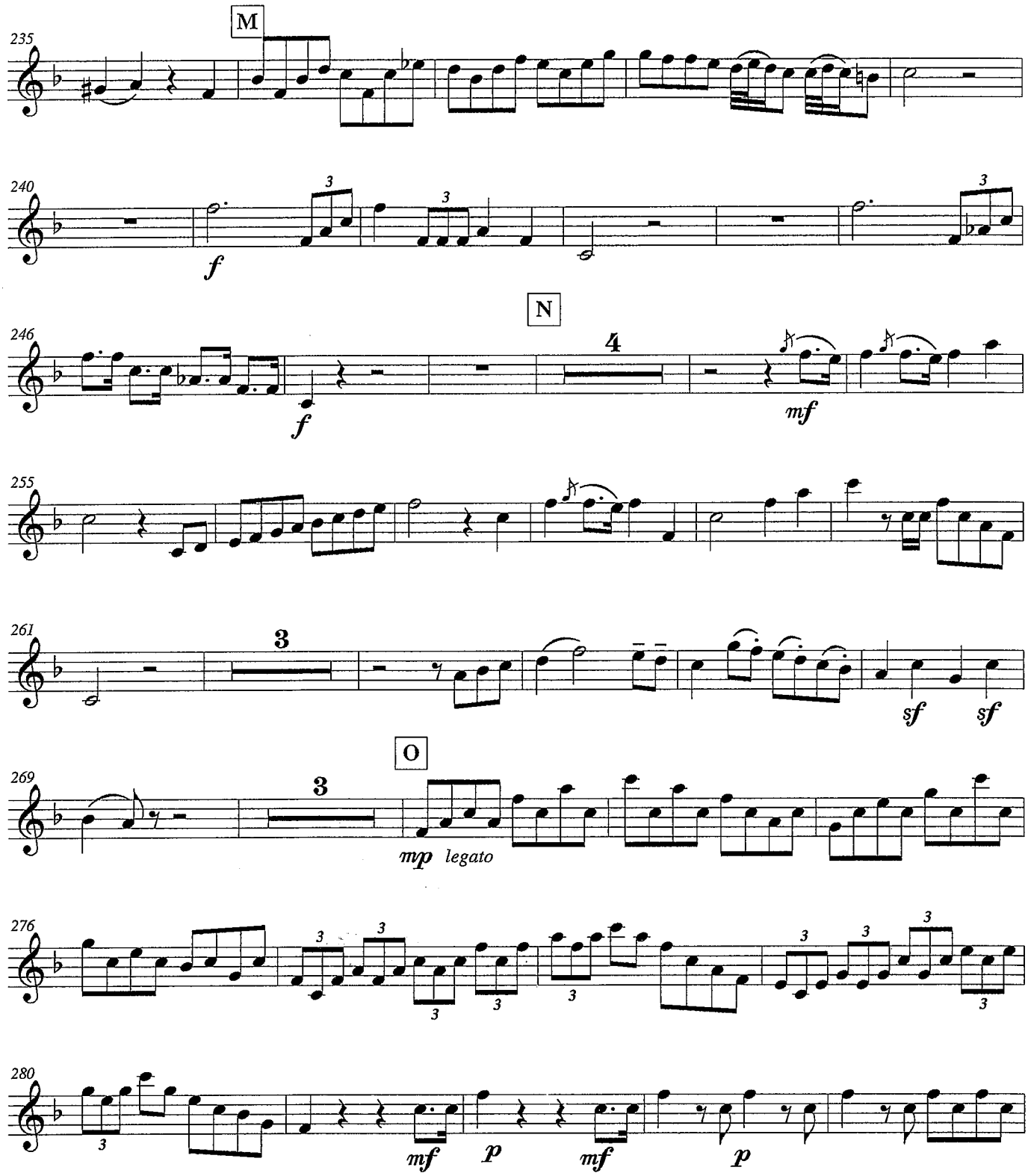
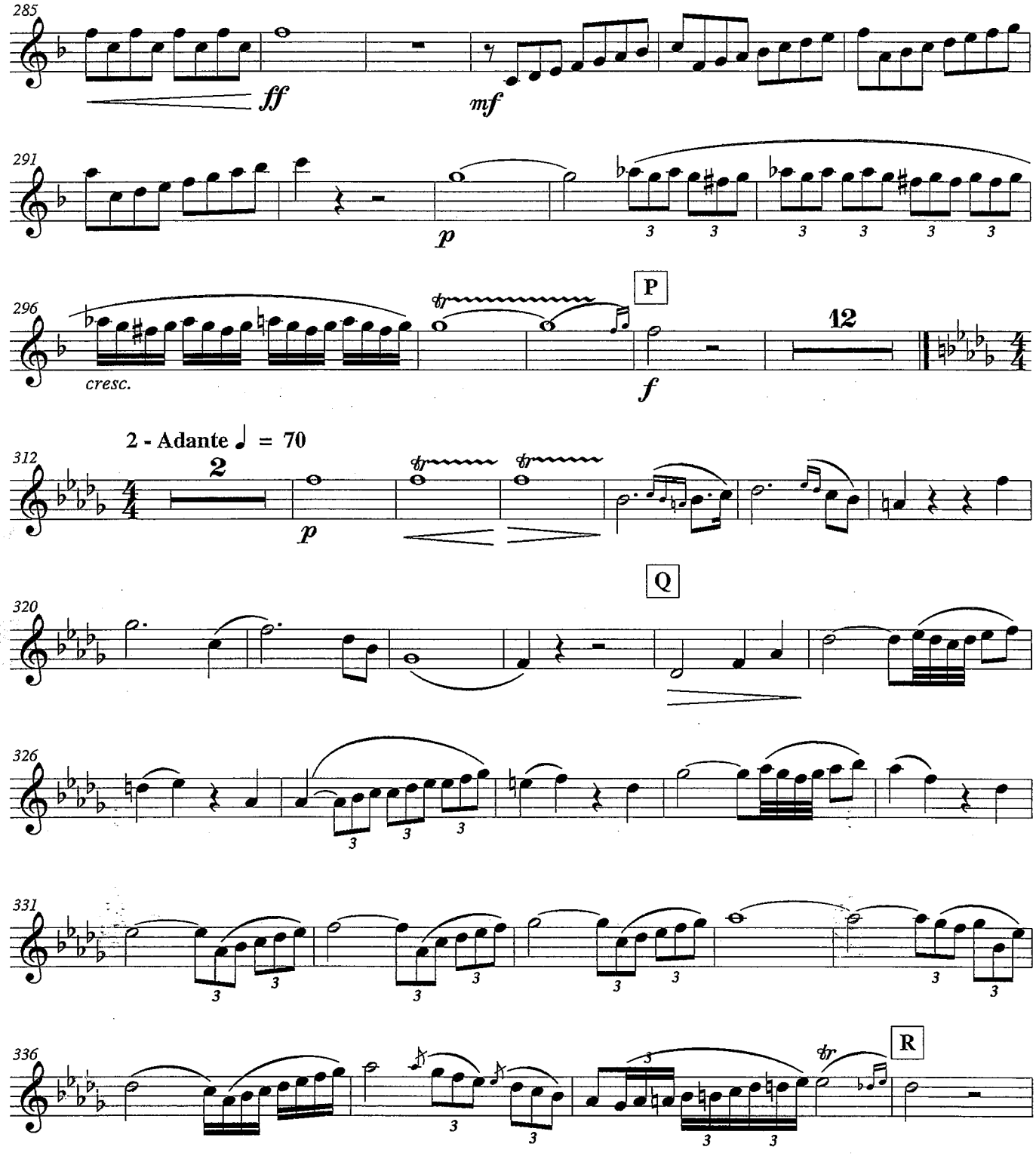
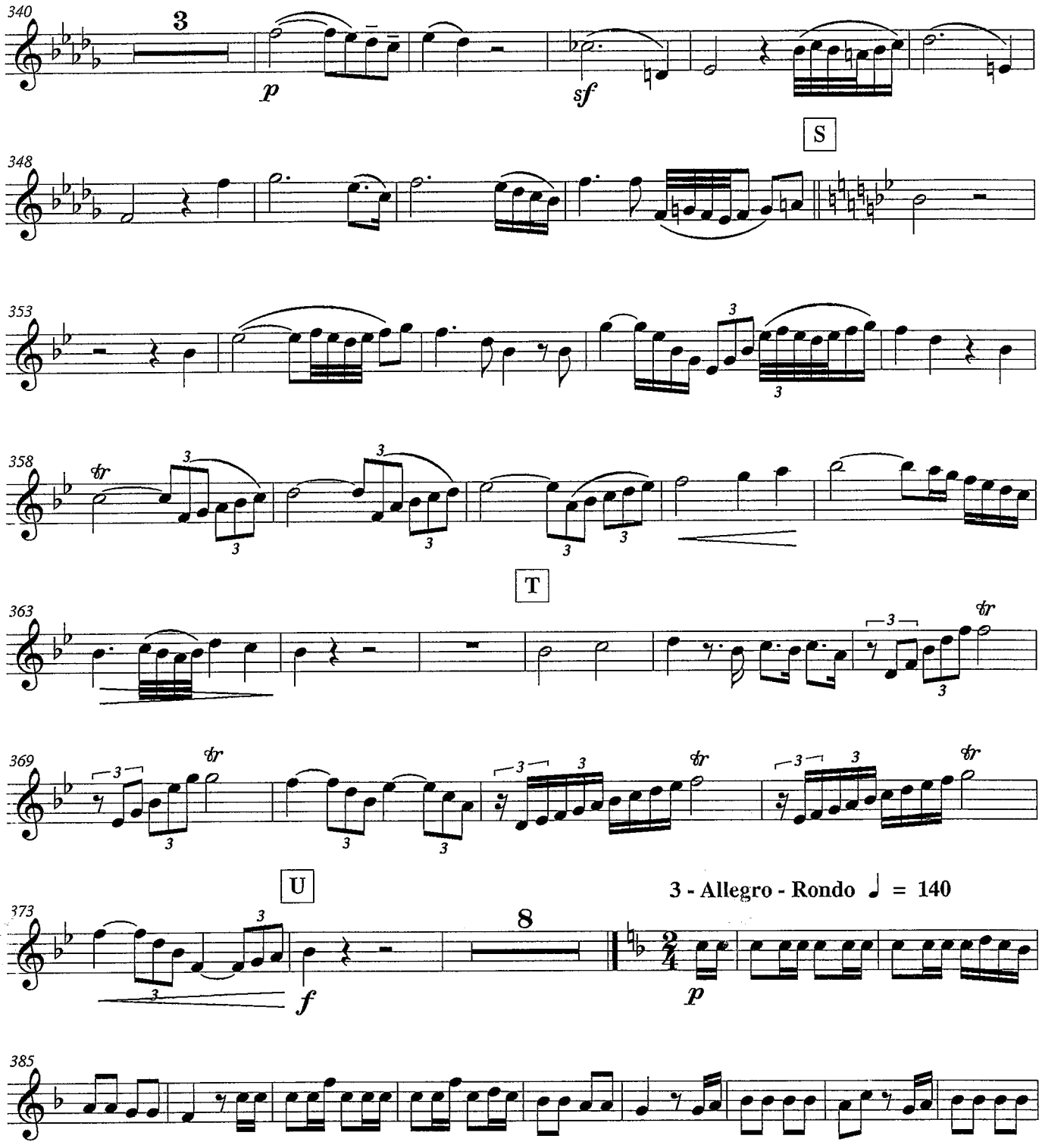

116
2
123
G
128
2
mf
133
f
3
138
p
f
sf
H
I
144
tr
23
5
f
176
181

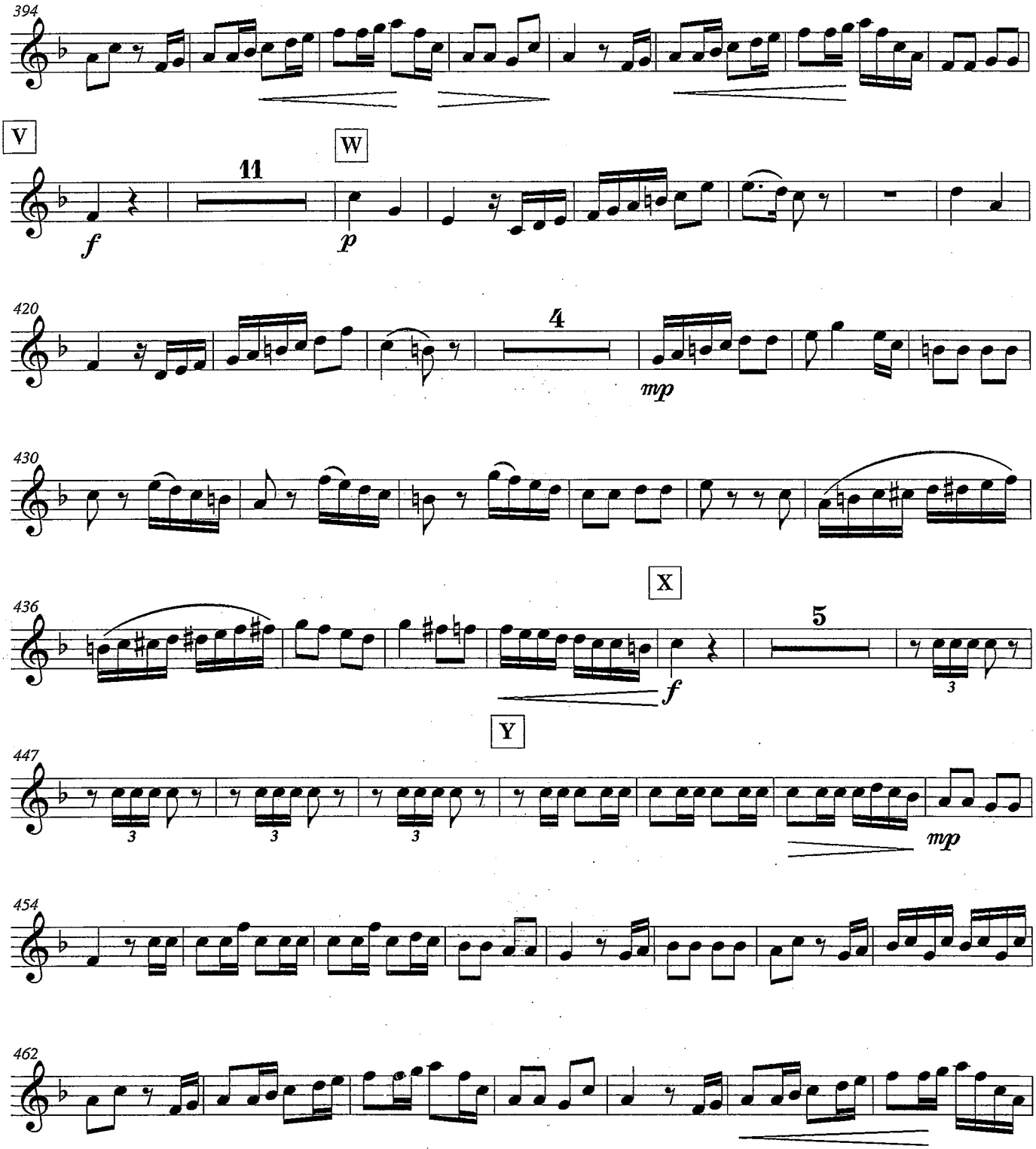

186
J
2
p
193
198
3
f
K
202
5
p
f
211
217
p
L
223
2
f
230
p

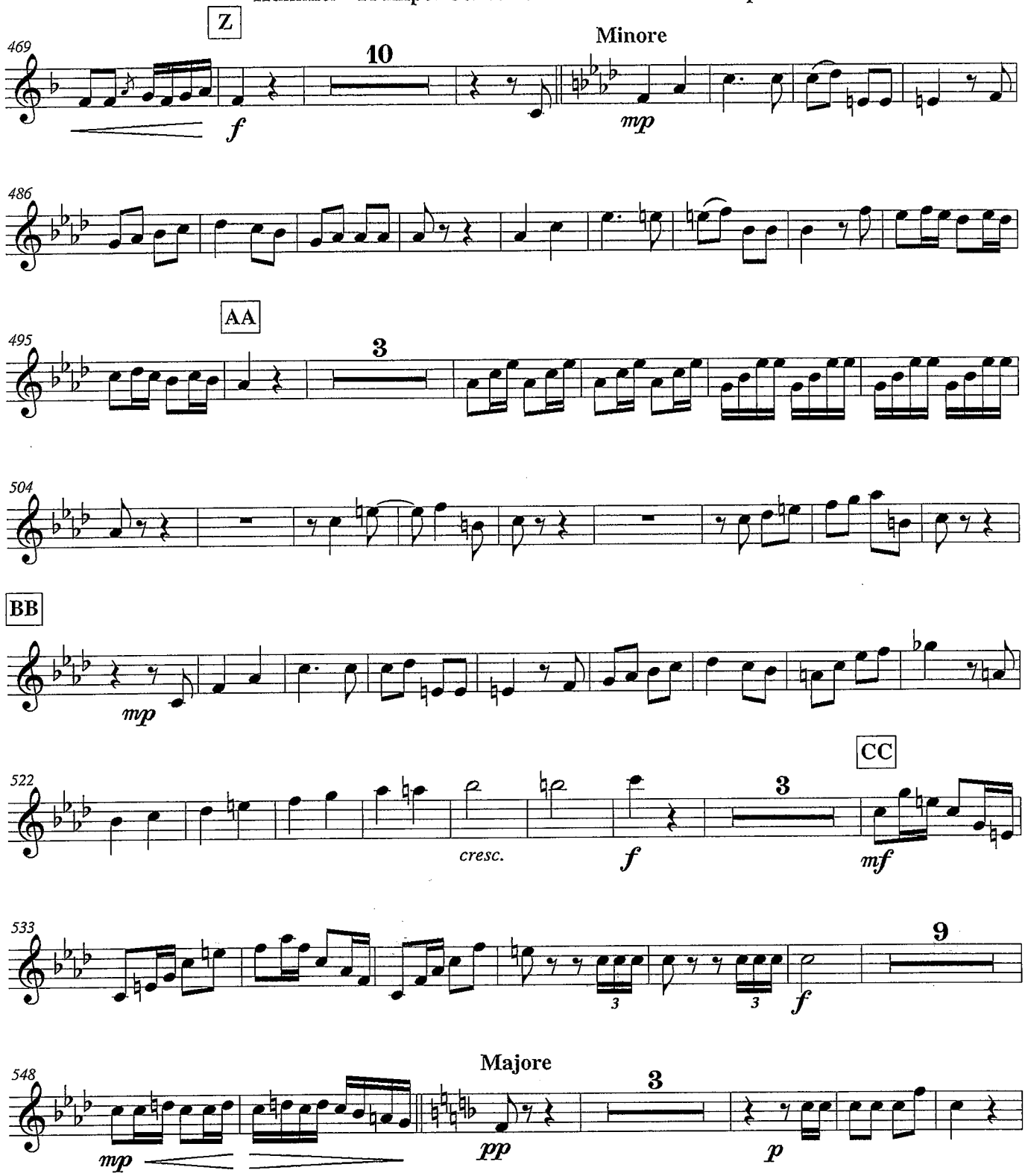
Hummel - Trumpet Concerto in Eb - Solo Bb Trumpet

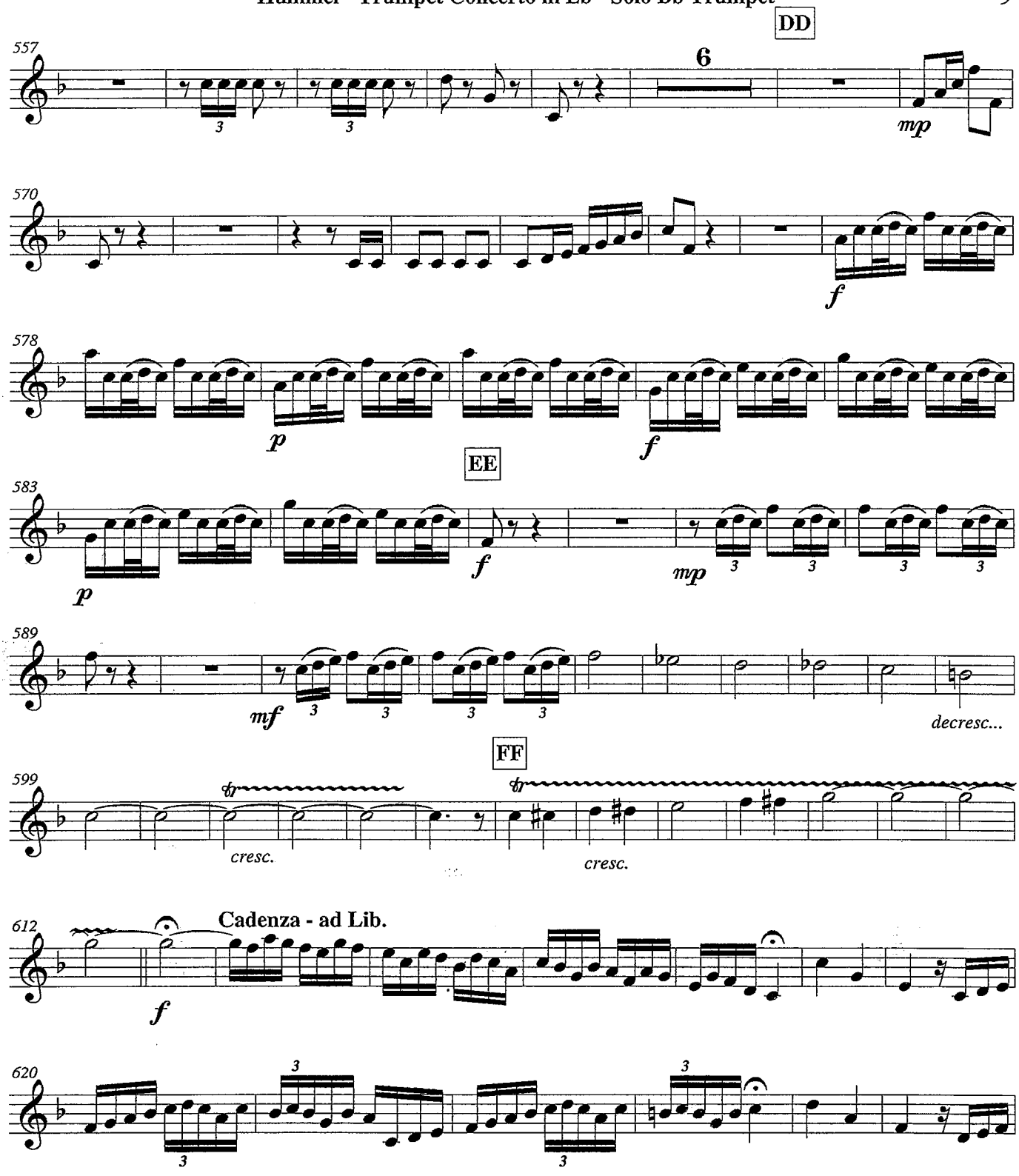


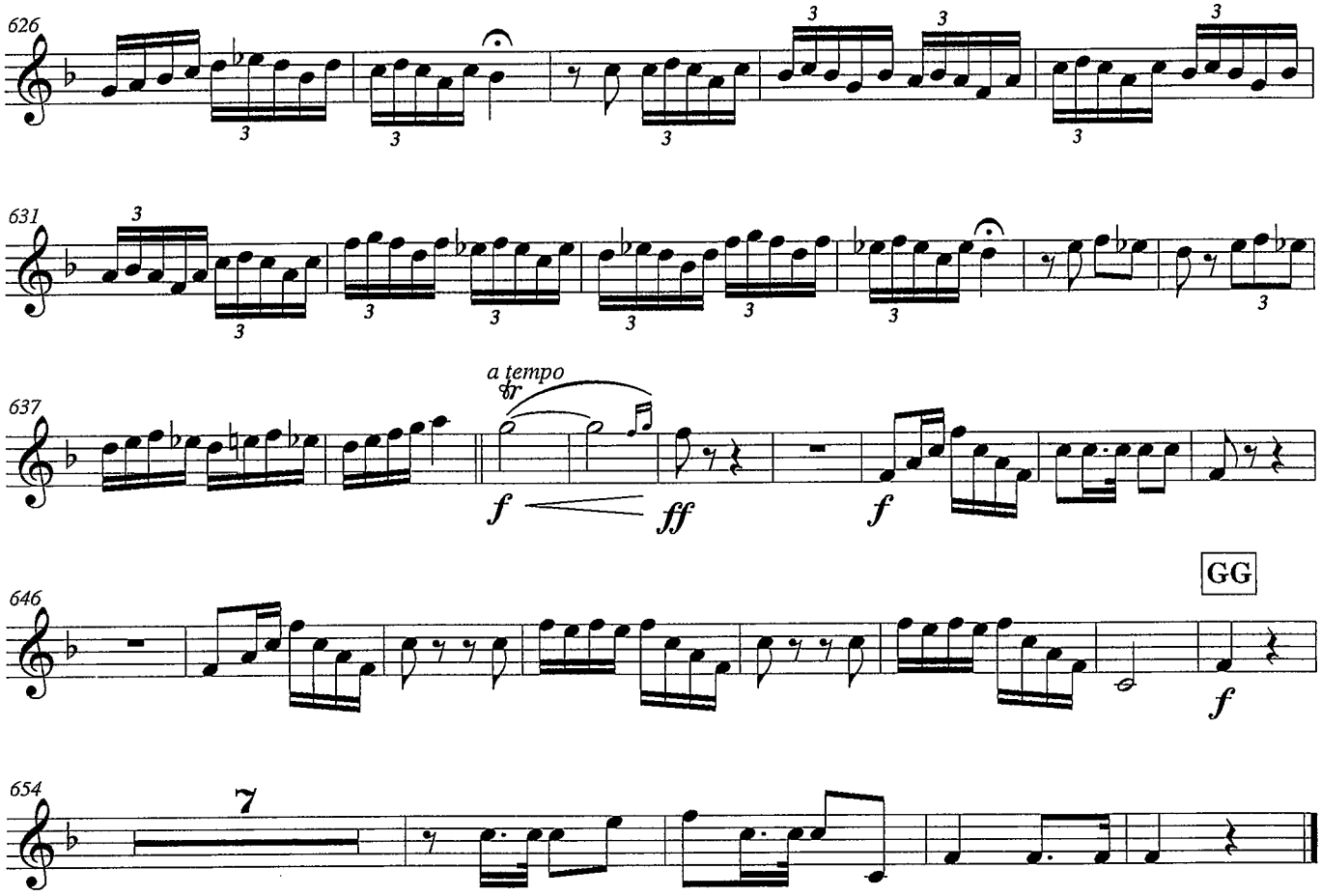

285
ff
mf
291
p
296
cresc.
P
12
f
2 - Adante ♩ = 70
312
2
p
Q
320
326
331
336
R


340
3
p
sf
S
348
353
358
tr
T
363
369
U
373
8
3 - Allegro - Rondo ♩ = 140
f
p
385


394
V
W
11
f
p
420
4
mp
430
X
436
5
f
Y
447
mp
454
462


Z
Minore
469
10
f
mp
486
AA
495
3
504
BB
mp
522
cresc.
f
3
CC
mf
533
3
3
f
9
548
Majore
mp
pp
3
p


DD
557
6
mp
570
f
578
p
f
EE
583
p
f
mp
589
mf
decresc...
FF
599
cresc.
cresc.
612
Cadenza - ad Lib.
f
620

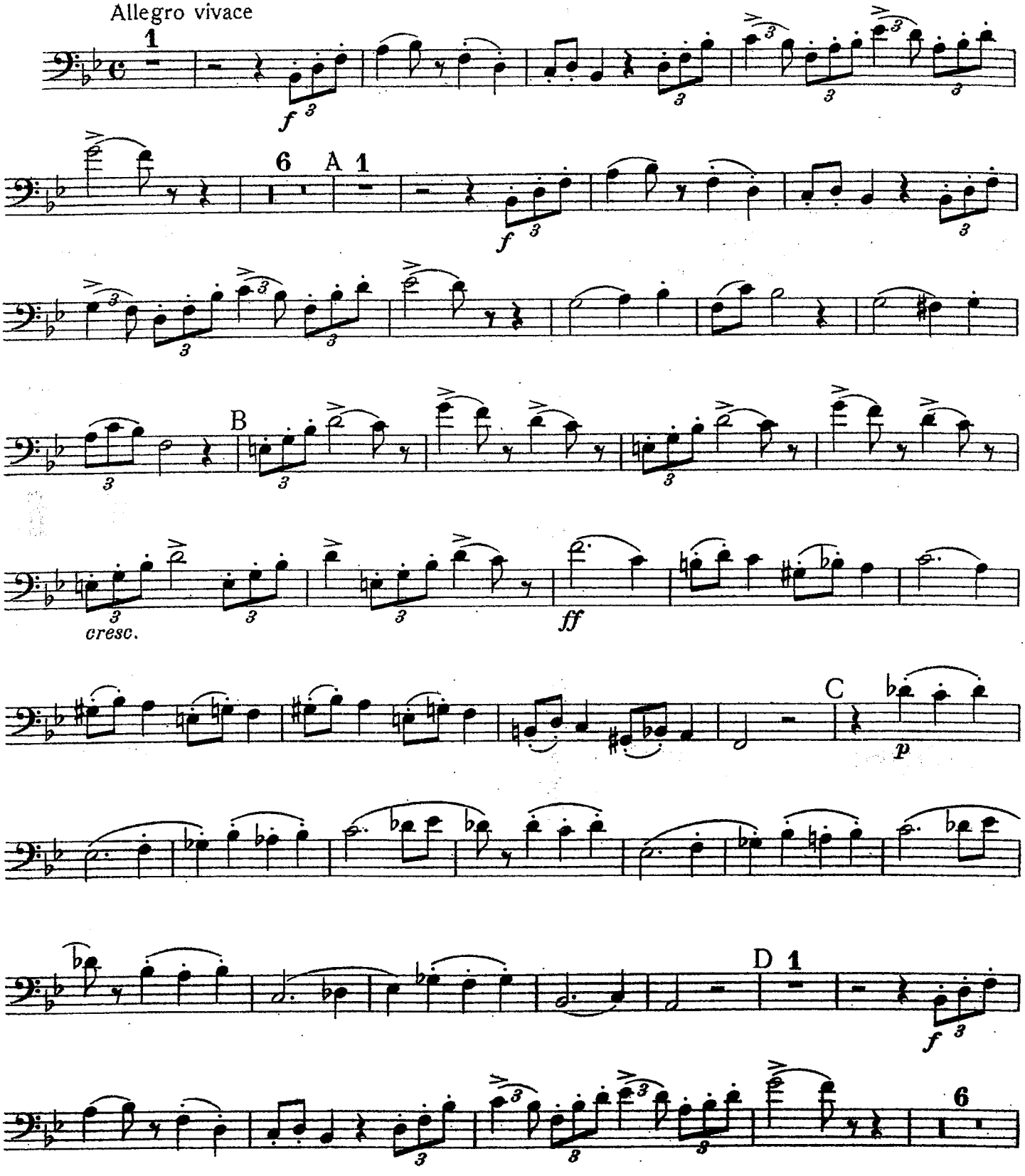

626
631
637
a tempo
tr
f
ff
f
646
GG
f
654
7

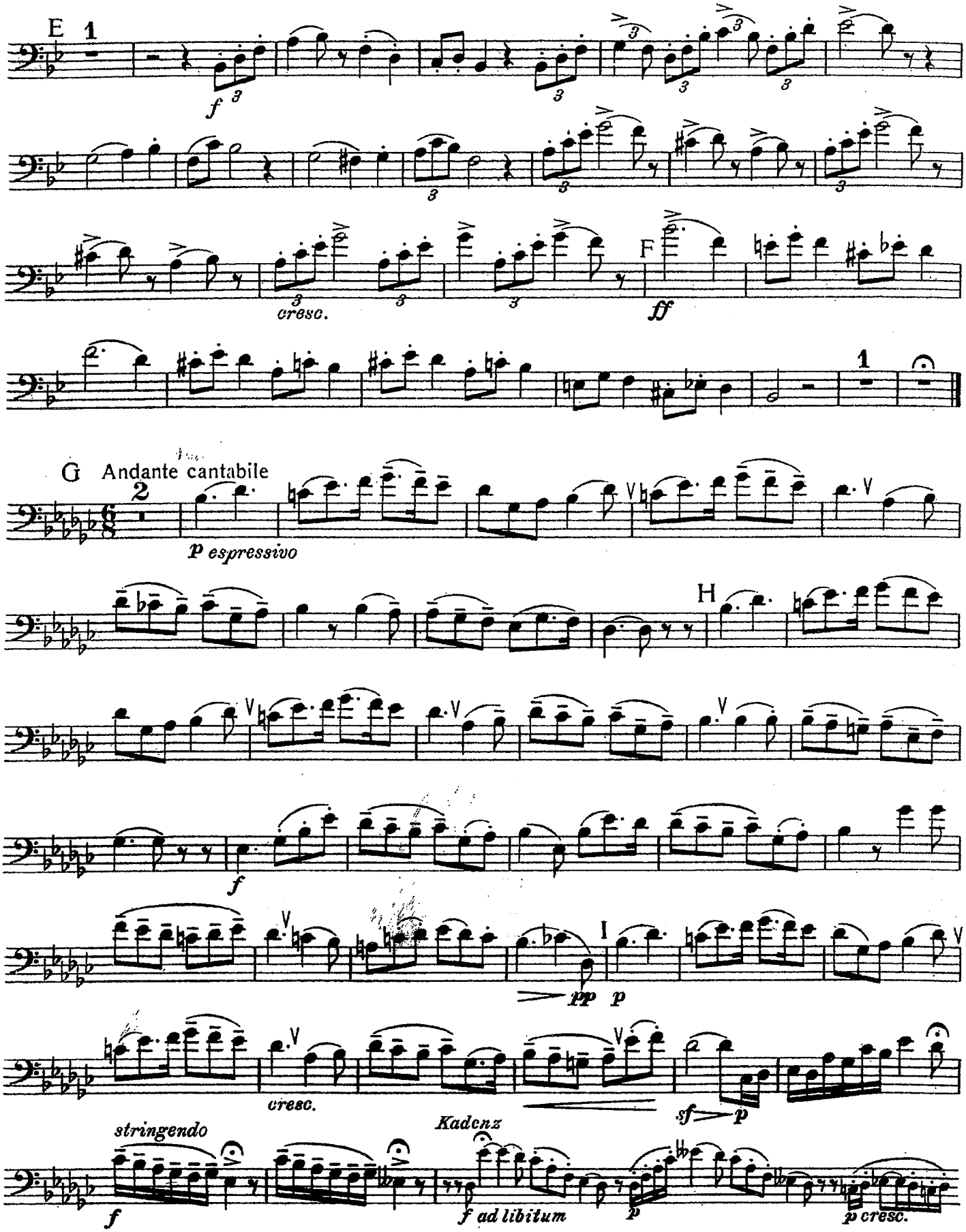
TROMBONE

CONCERTO

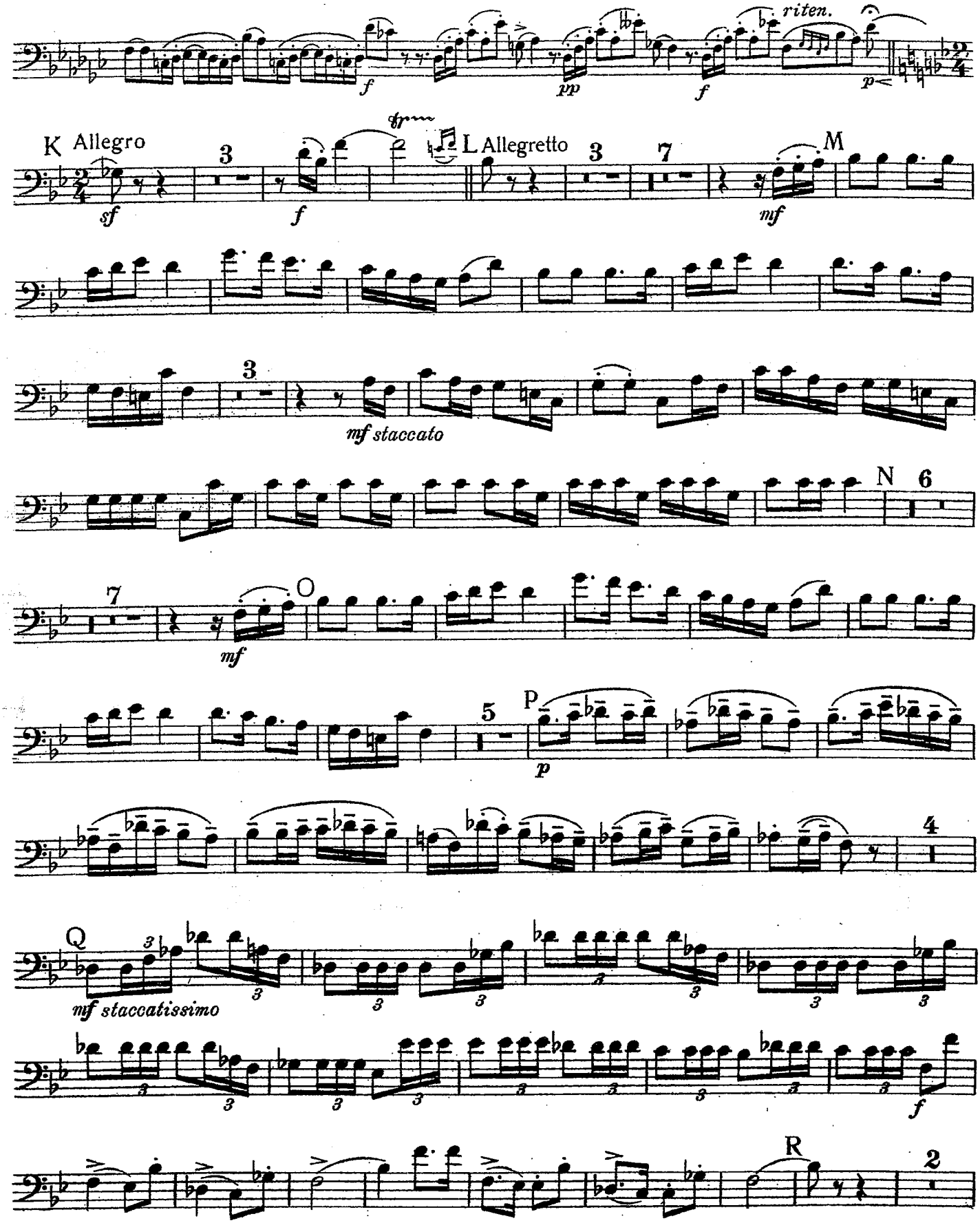
FOR TROMBONE AND PIANO

RIMSKY–KORSAKOV (1844-1908)

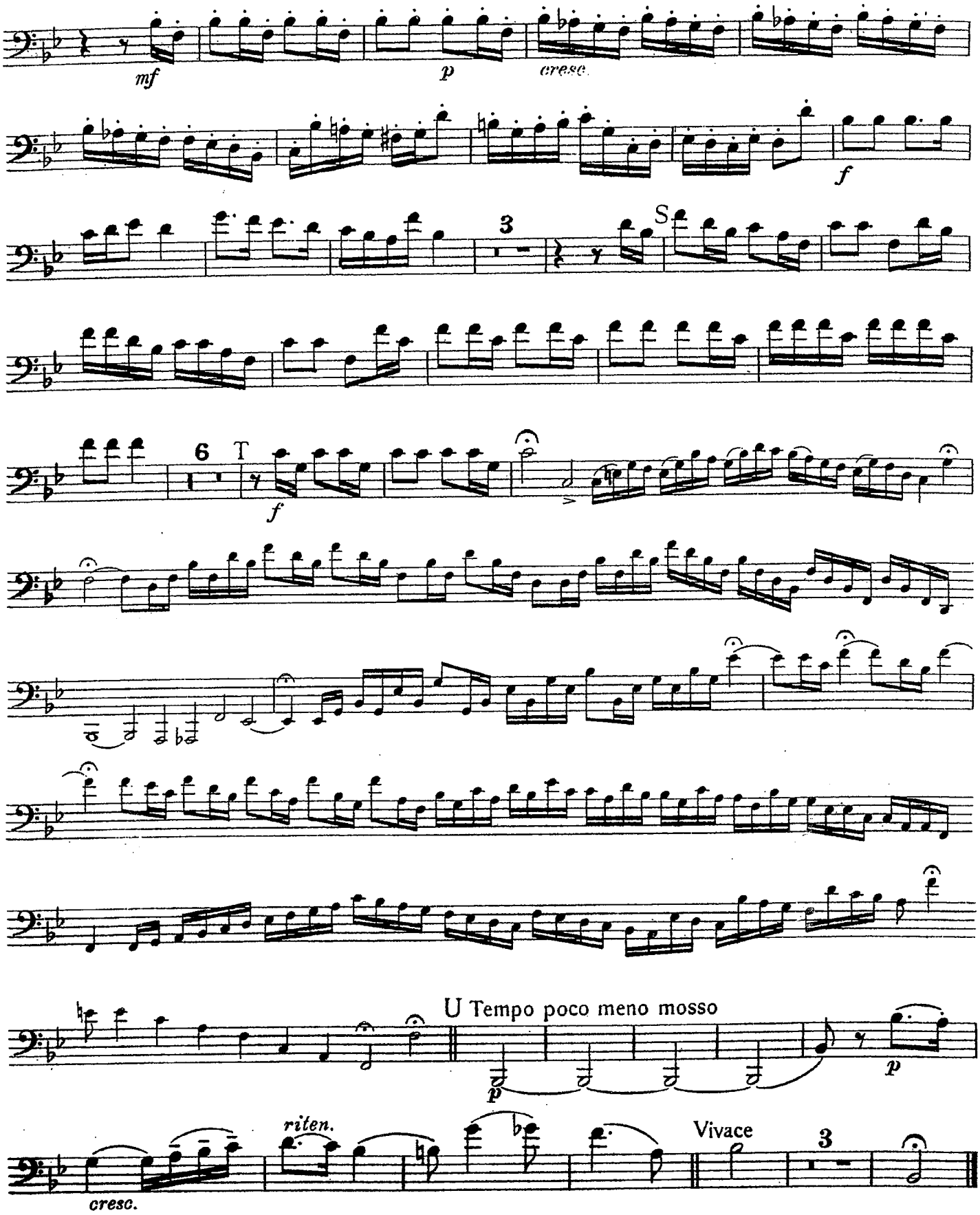



E
1
f
cresc.
F
ff
1
G Andante cantabile
2
p espressivo
H
f
I
pp p
cresc.
sf p
stringendo
Kadenz
f
f ad libitum
p
p cresc.

TROMBONE


riten.
K Allegro
L Allegretto
M
mf staccato
N
O
P
Q
mf staccatissimo
R

TROMBONE

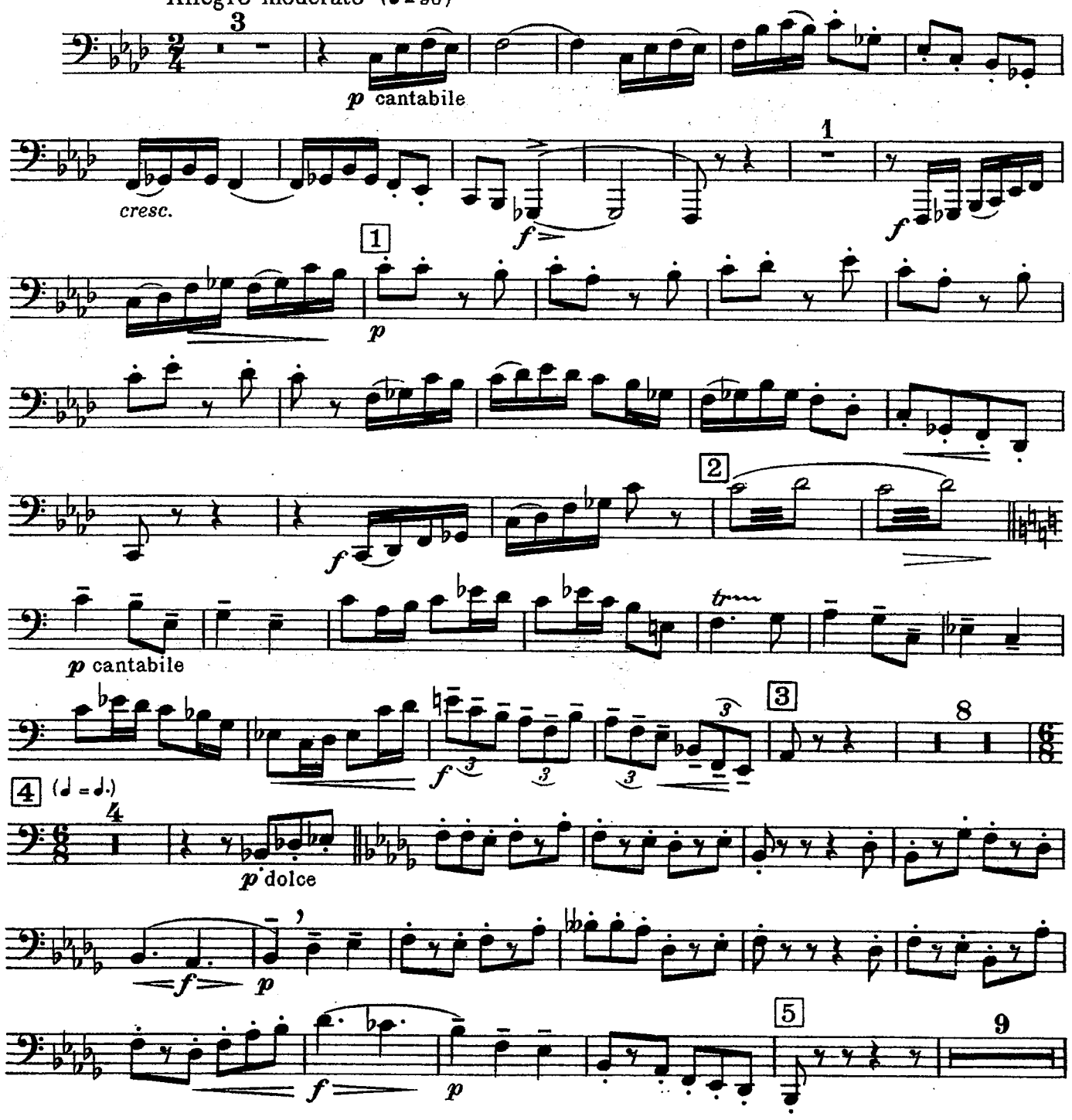

mf
p
cresc.
f
3
S
6
T
f
U Tempo poco meno mosso
p
p
riten.
Vivace
3
cresc.

SOLO TUBA

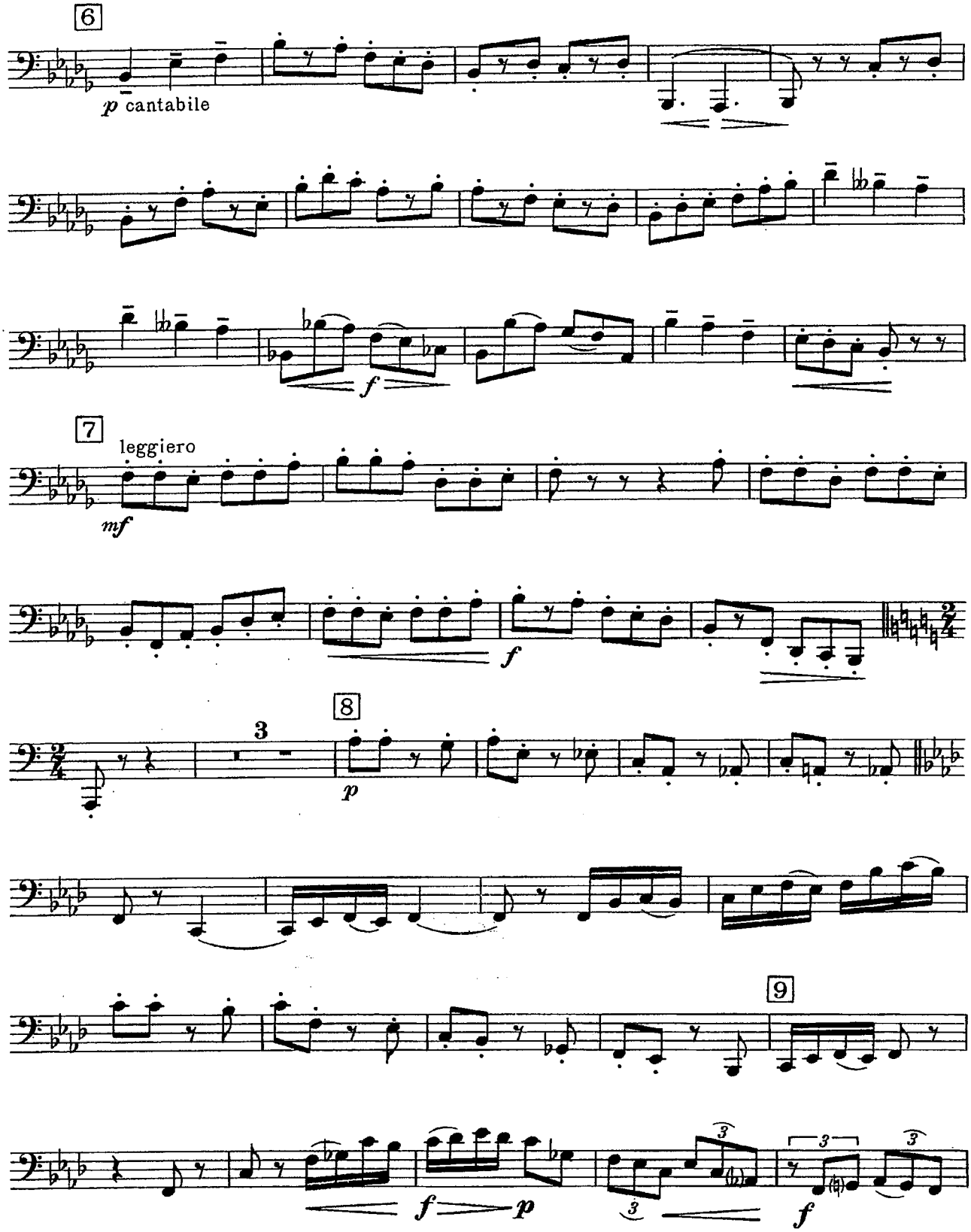
Dedicated to the London Symphony Orchestra.
First performed by Philip Catelinet at the L.S.O. Jubilee Concert, 13th June, 1954.

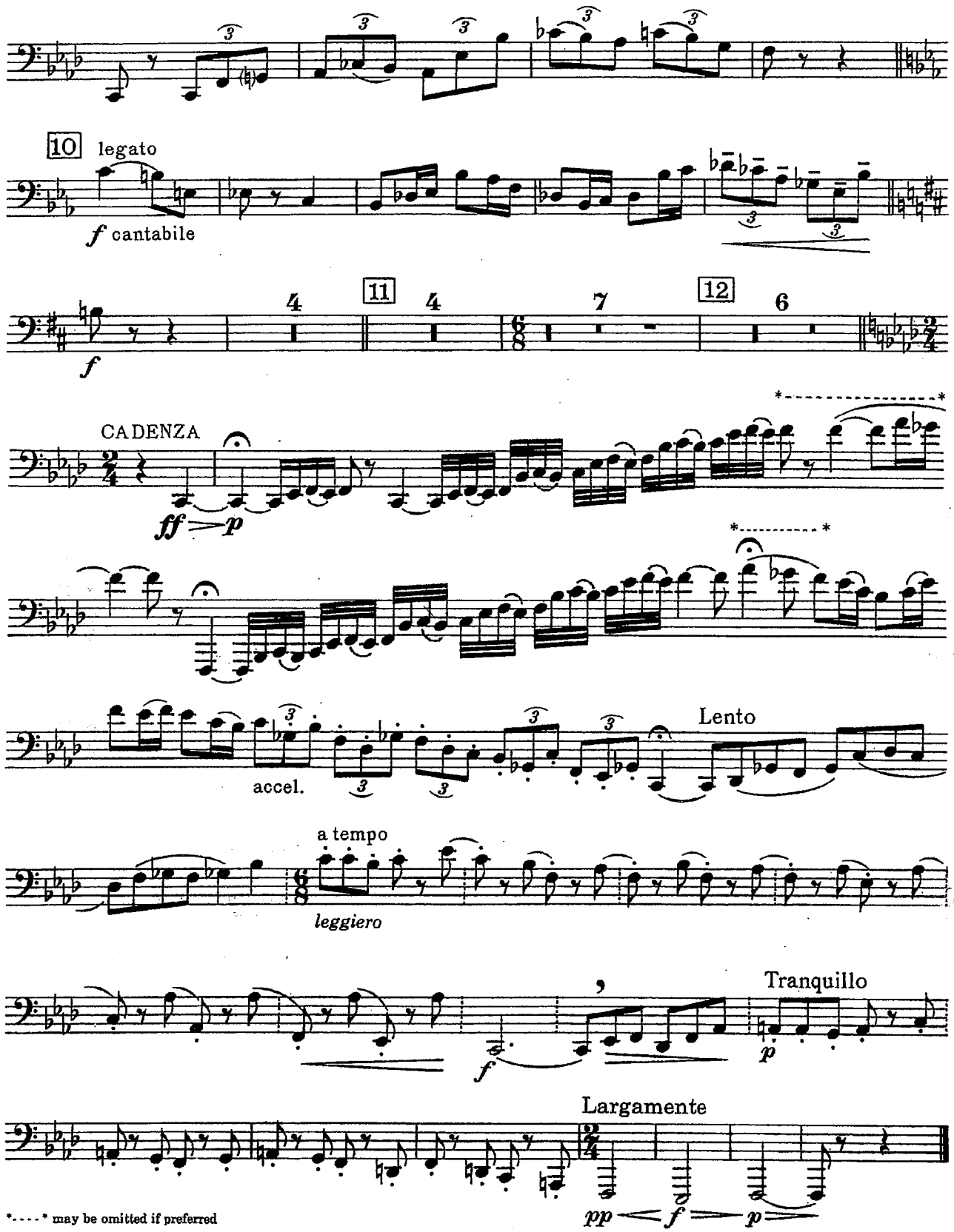
CONCERTO FOR BASS TUBA

R. VAUGHAN WILLIAMS



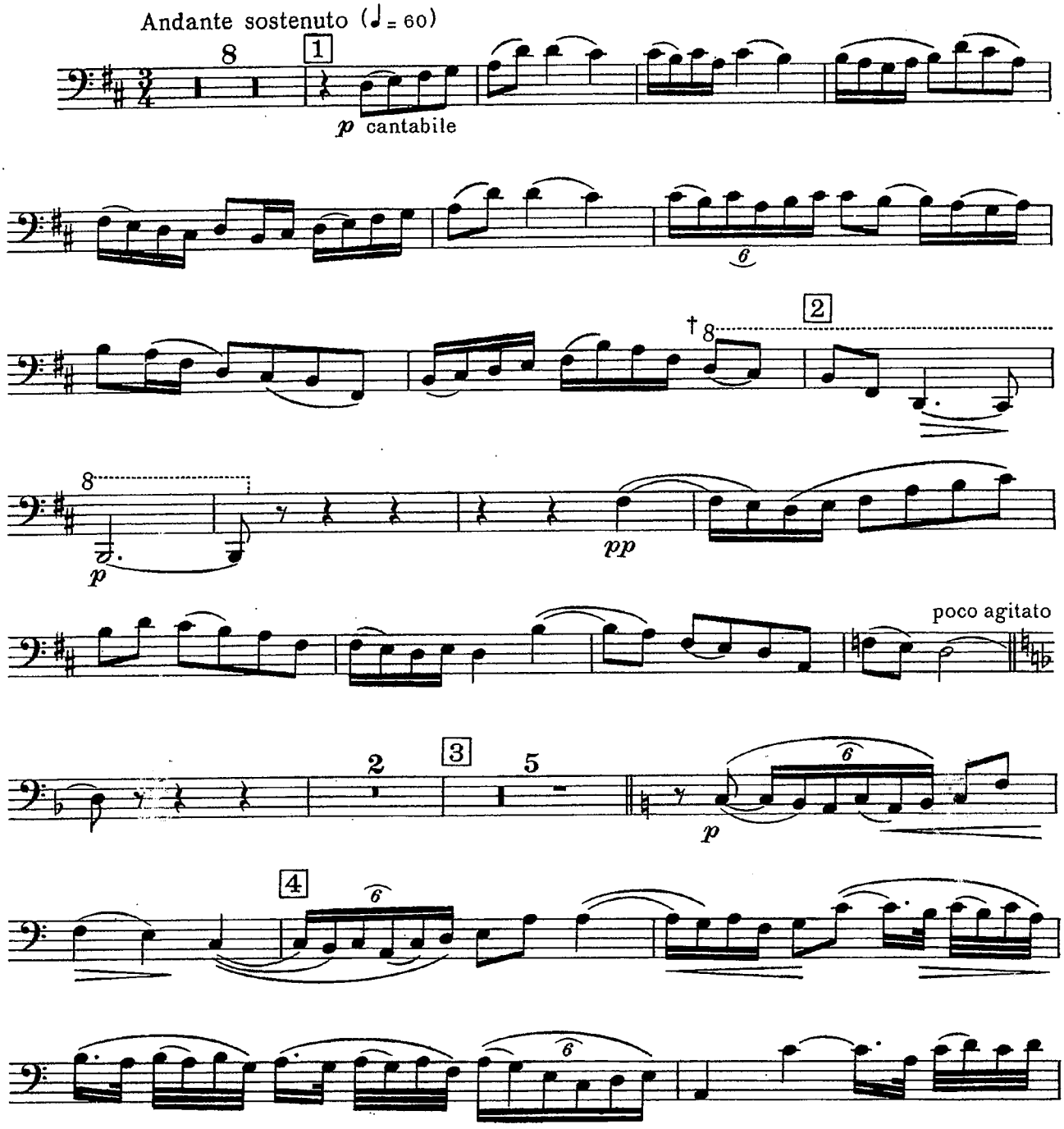
SOLO TUBA




10
legato
f cantabile
11
12
4
7
6
f
CADENZA
ff > p
accel.
Lento
a tempo
leggiero
Tranquillo
p
f
Largamente
pp < f > p
---- may be omitted if preferred

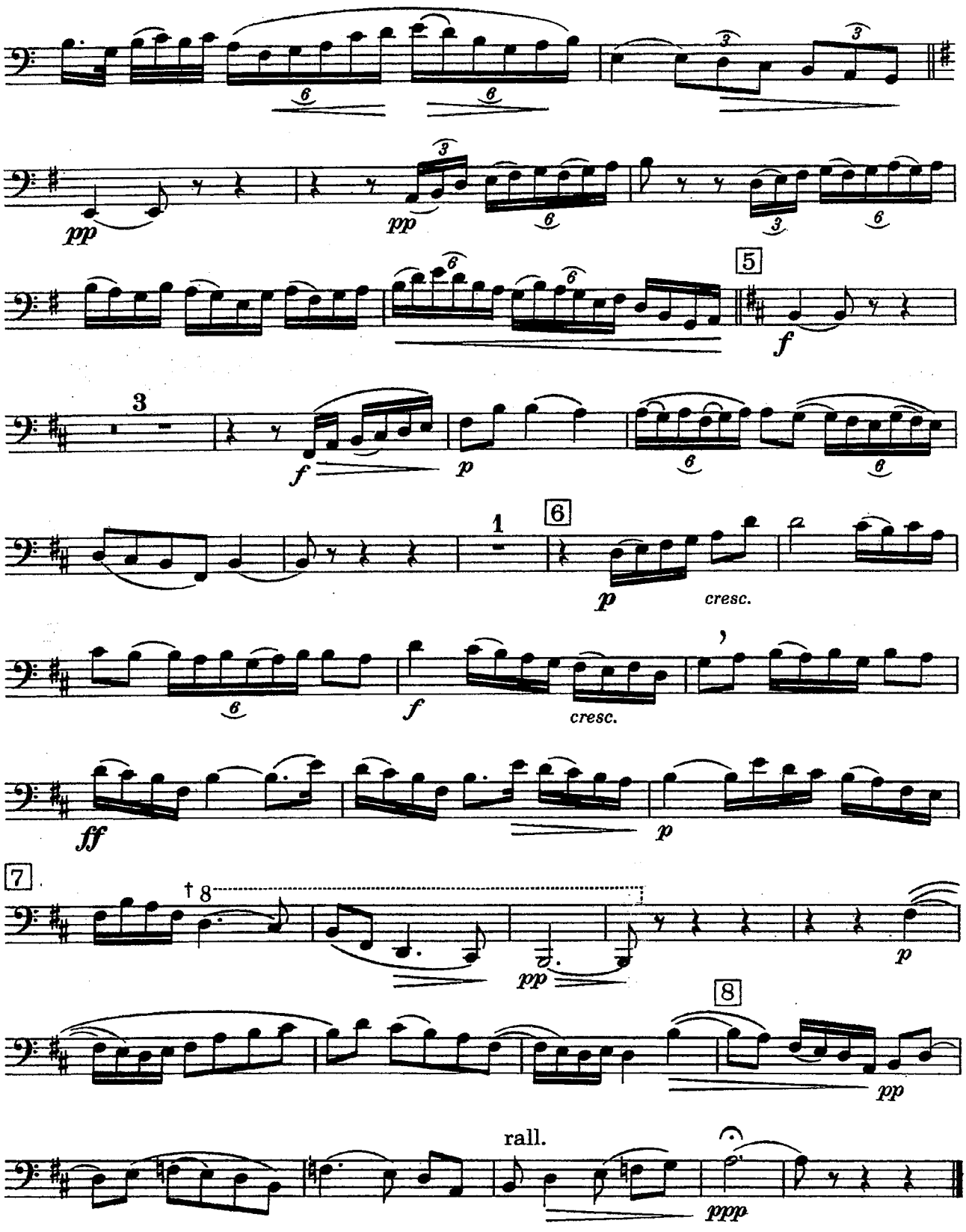
SOLO TUBA

ROMANZA *



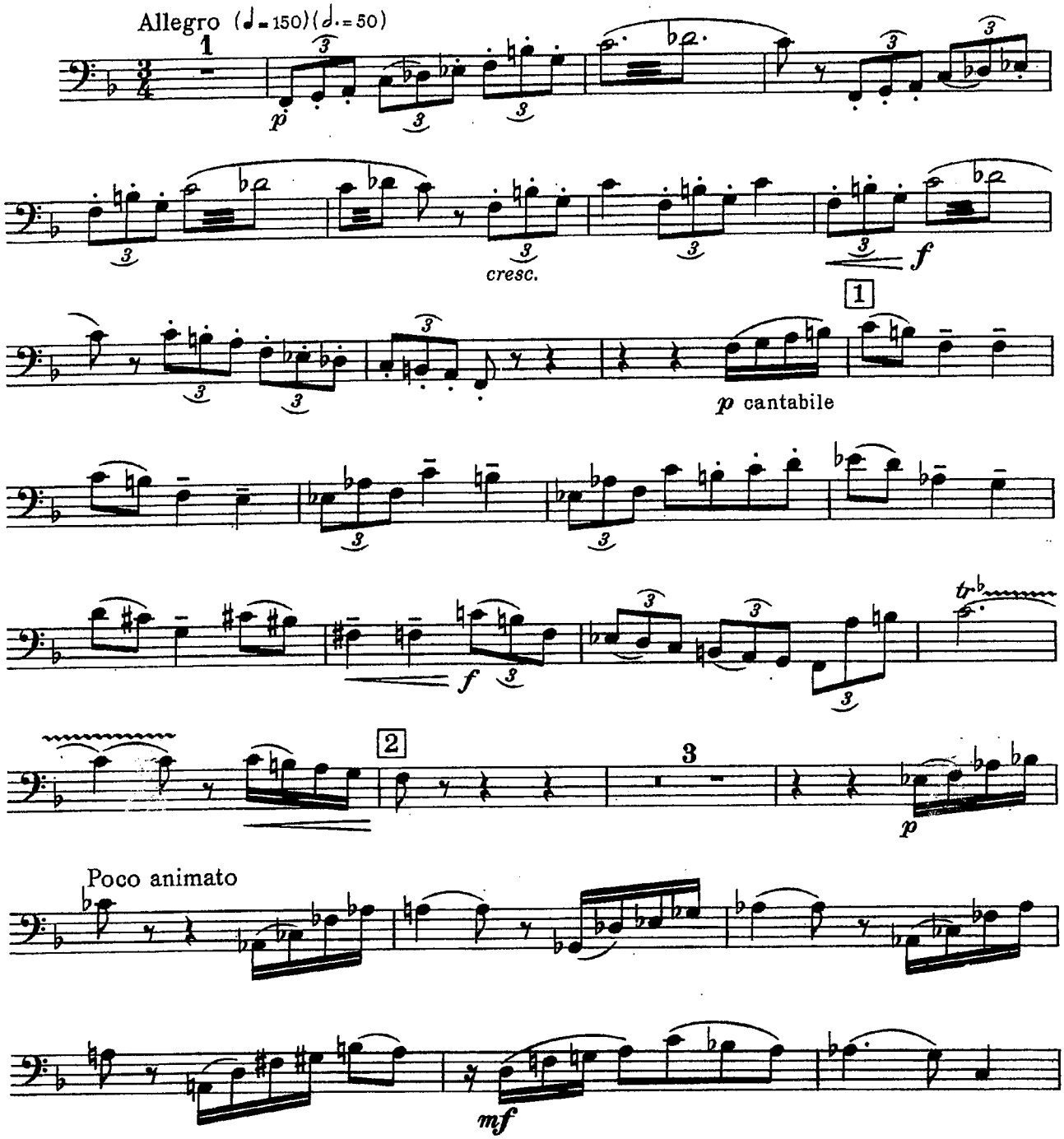
* This movement may also be played by Violoncello or Bassoon. In this case certain passages must be played an 8ve higher as indicated.
† 8ve for Violoncello or Bassoon only.

SOLO TUBA

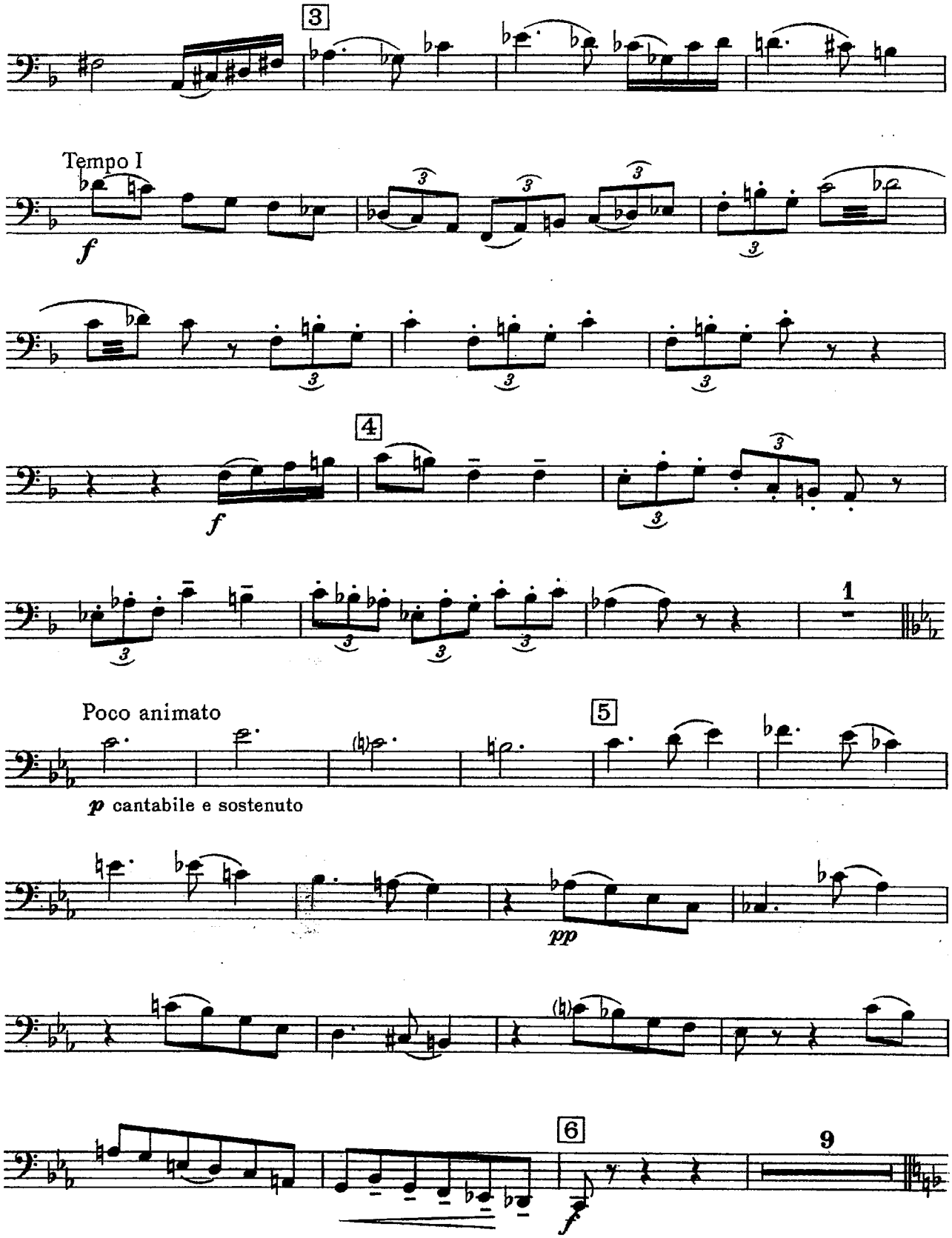


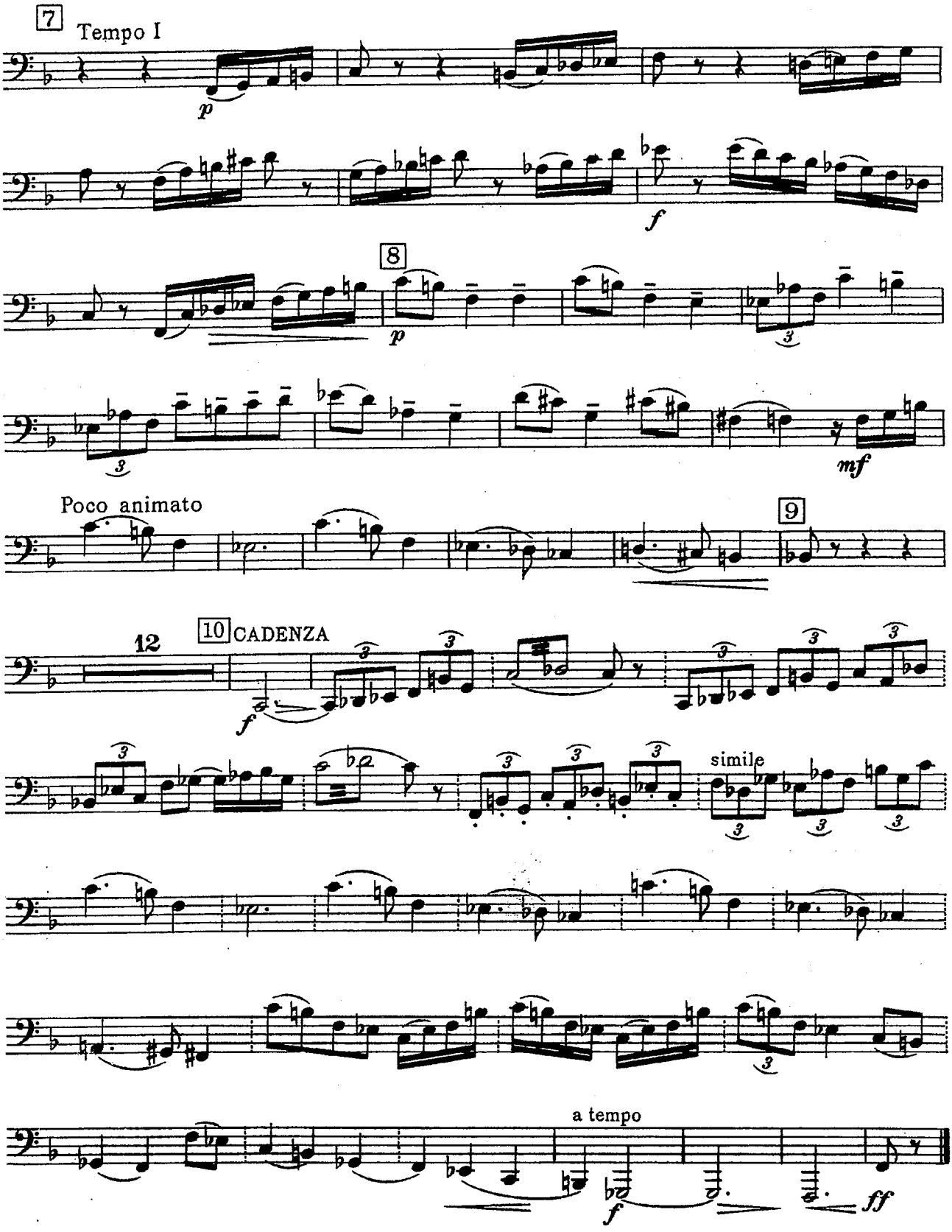
† 8va for Violoncello or Bassoon only.

FINALE- RONDO ALLA TEDESCA



SOLO TUBA



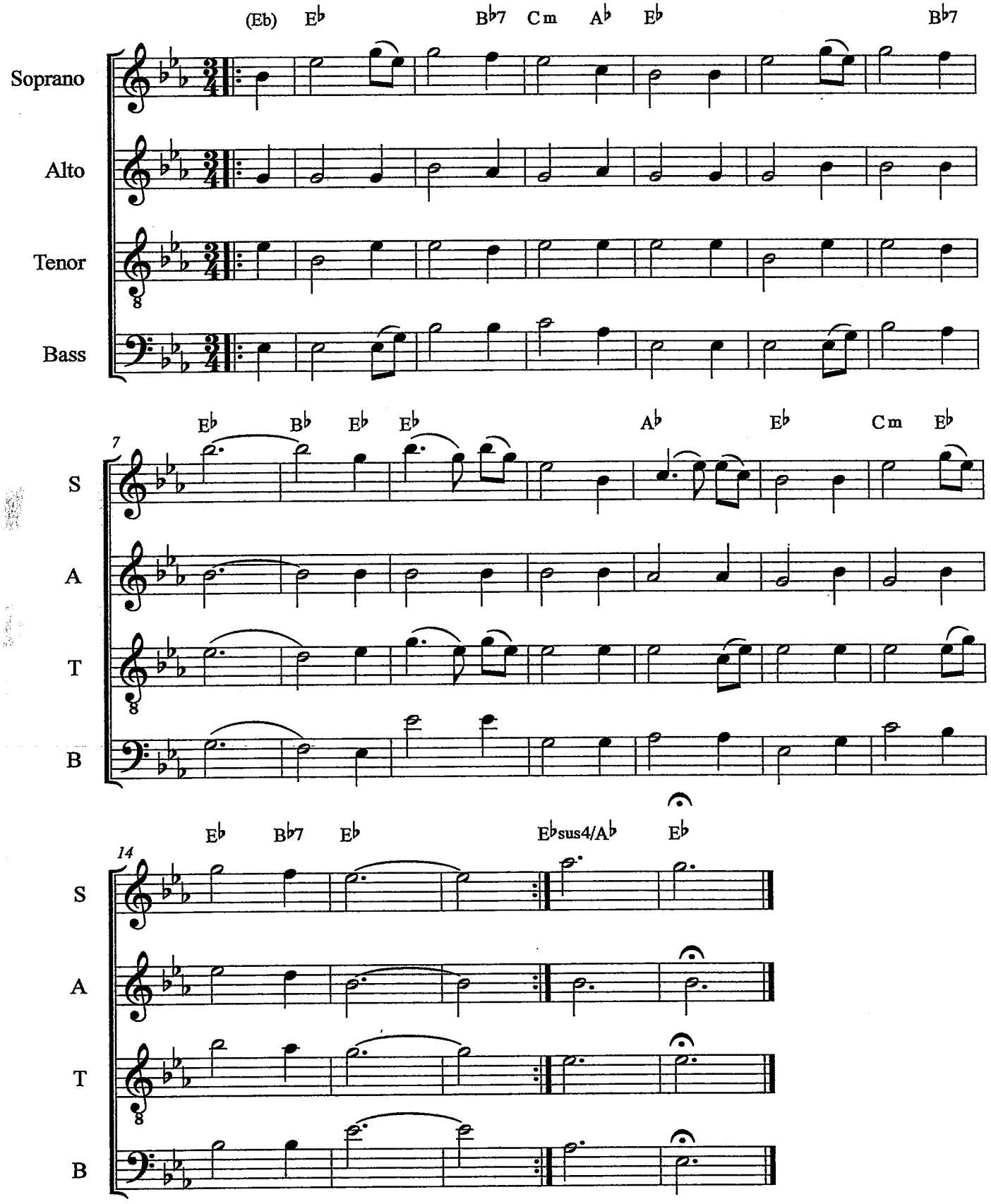


OXFORD UNIVERSITY PRESS

CONCERT PITCH SCORE

Amazing Grace

John Newton
Traditional
arr. R. Rodriguez & Bernice



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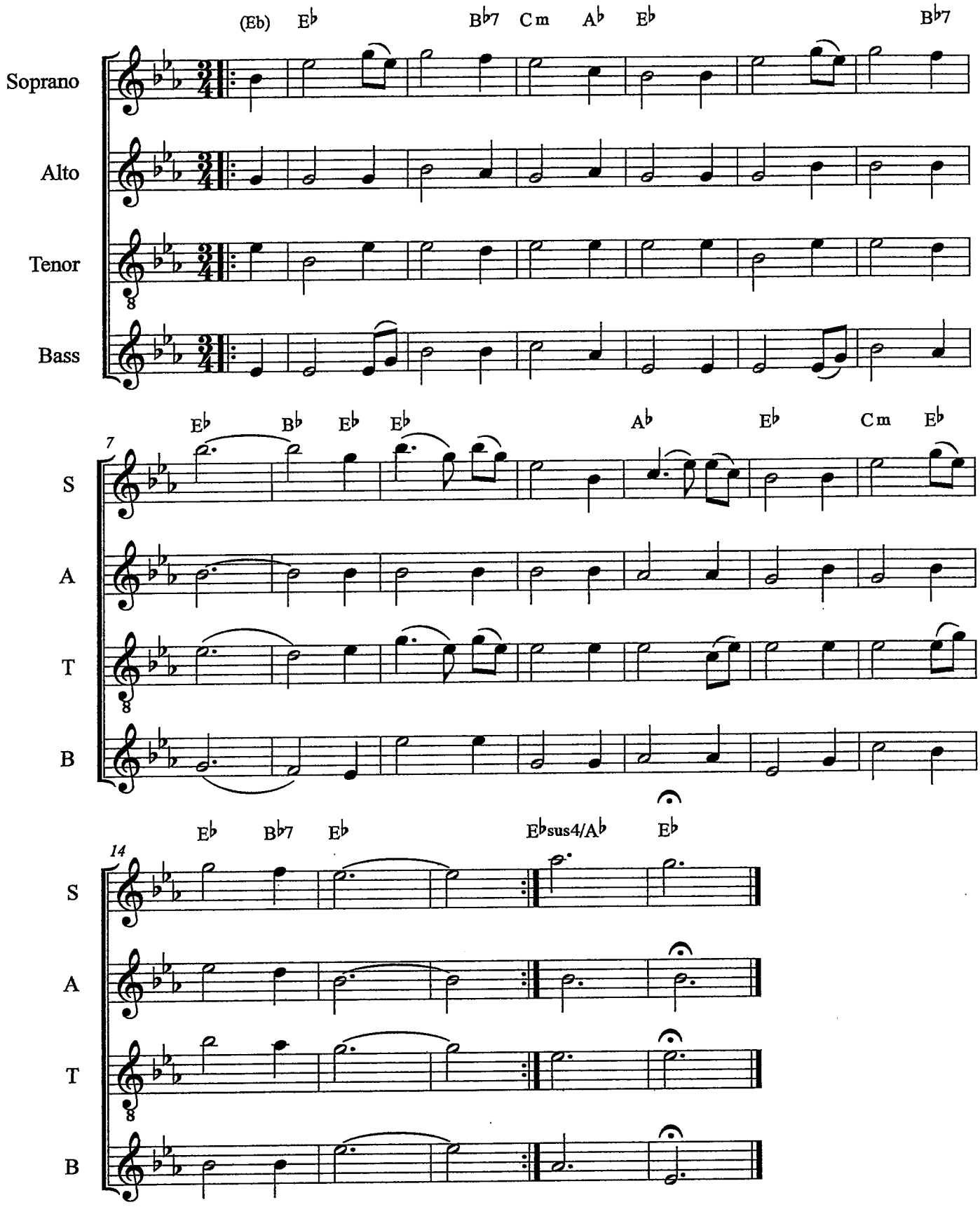
C INSTRUMENTS

Amazing Grace

John Newton
Traditional
arr. R. Rodriguez & Bernice



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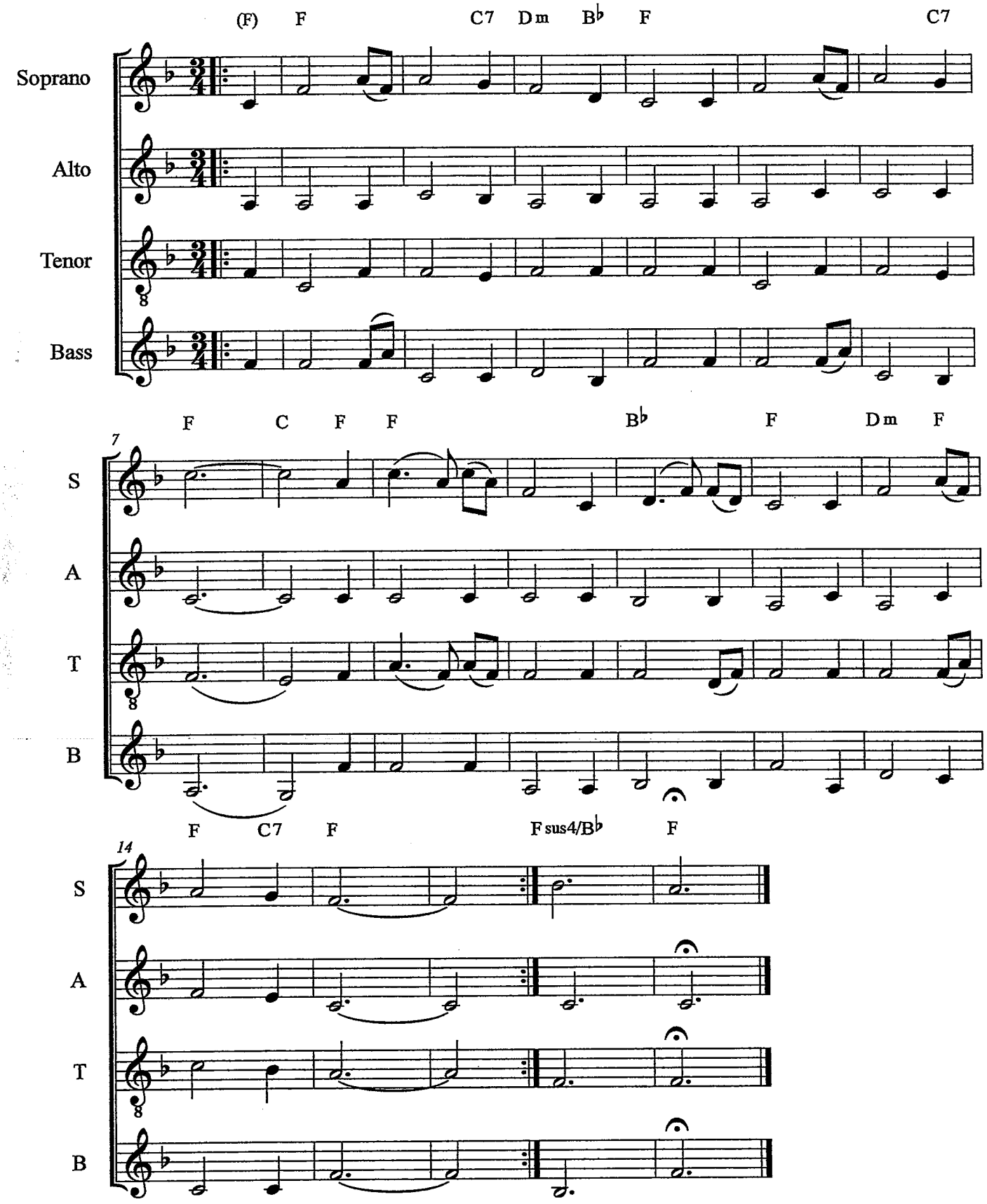
Bb INSTRUMENTS
-LOW

Amazing Grace

John Newton
Traditional
arr. R. Rodriguez & Bernice



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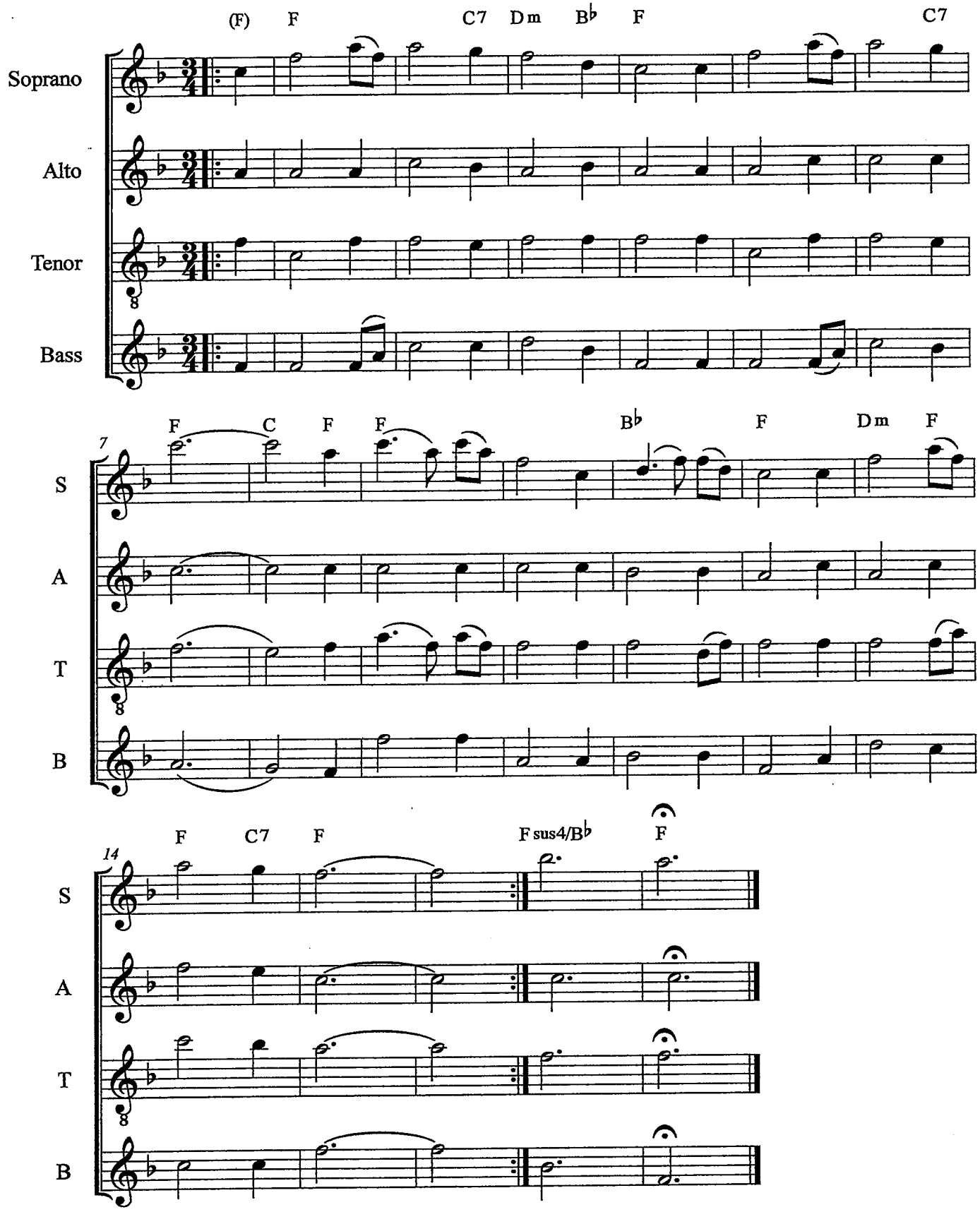
Bb INSTRUMENTS
-HIGH

Amazing Grace

John Newton
Traditional
arr. R. Rodriguez & Bernice



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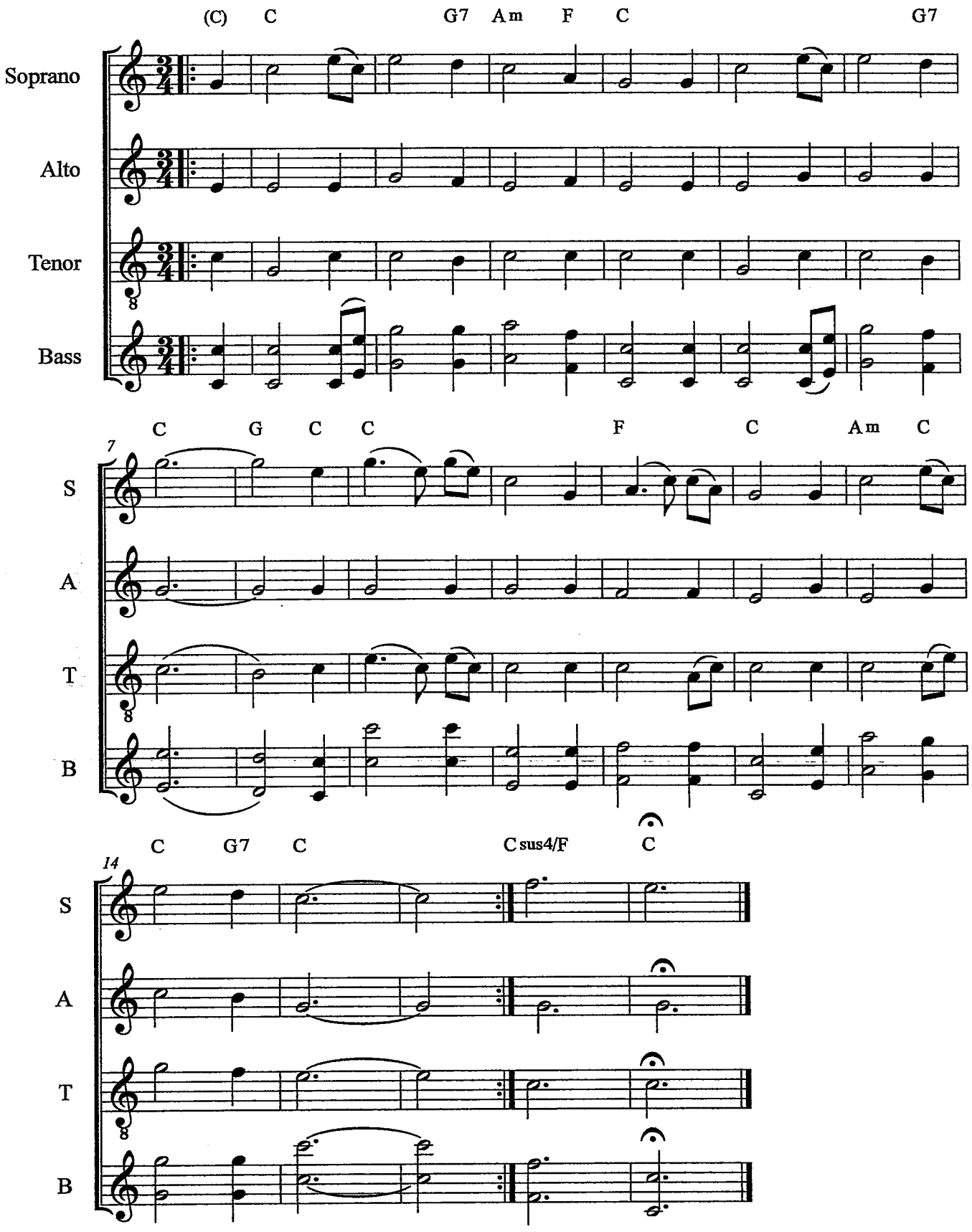
Eb INSTRUMENTS

Amazing Grace

John Newton
Traditional
arr. R. Rodriguez & Bernice



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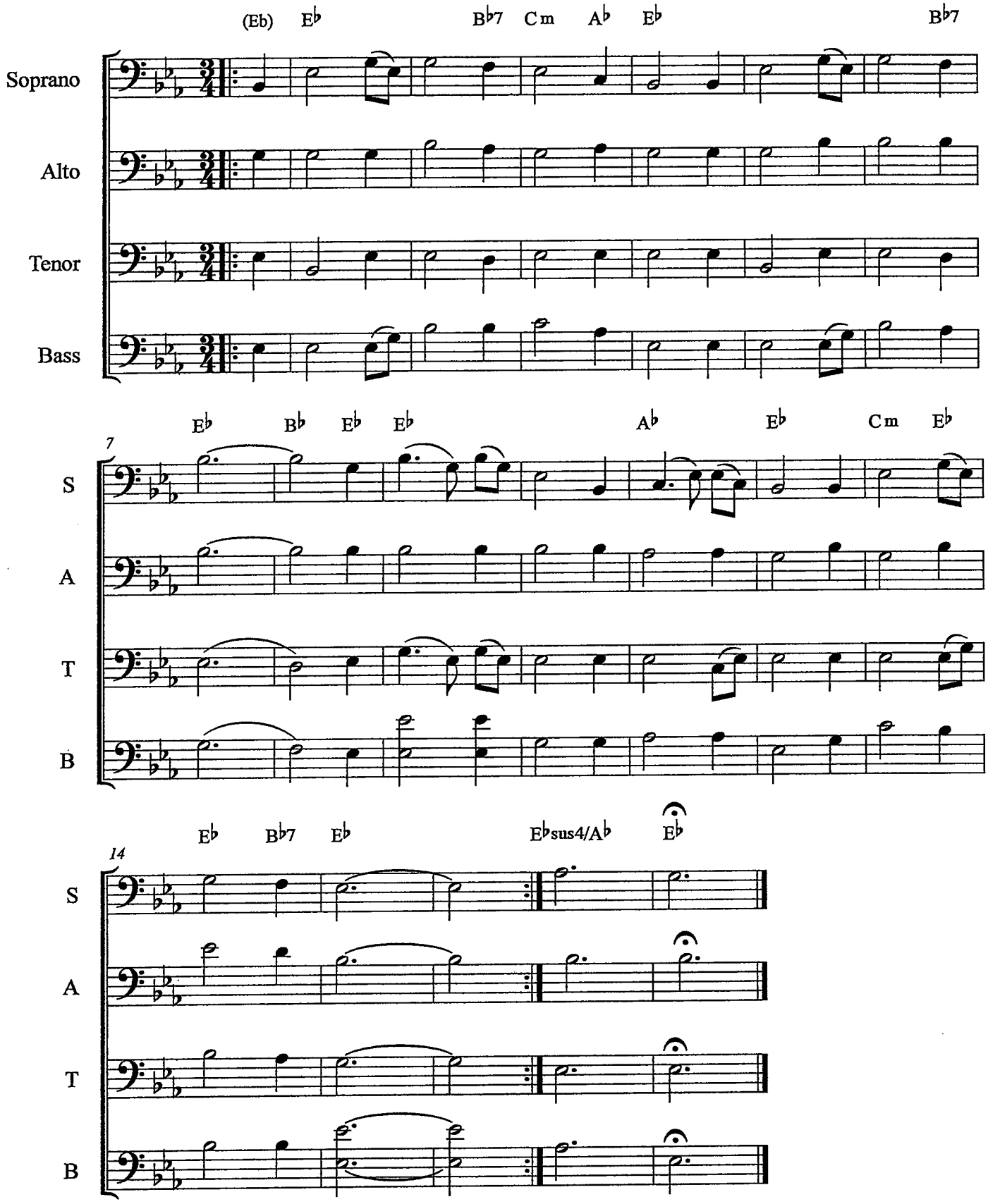
BASS CLEF INSTRUMENTS

Amazing Grace

John Newton
Traditional
arr. R. Rodriguez & Bernice



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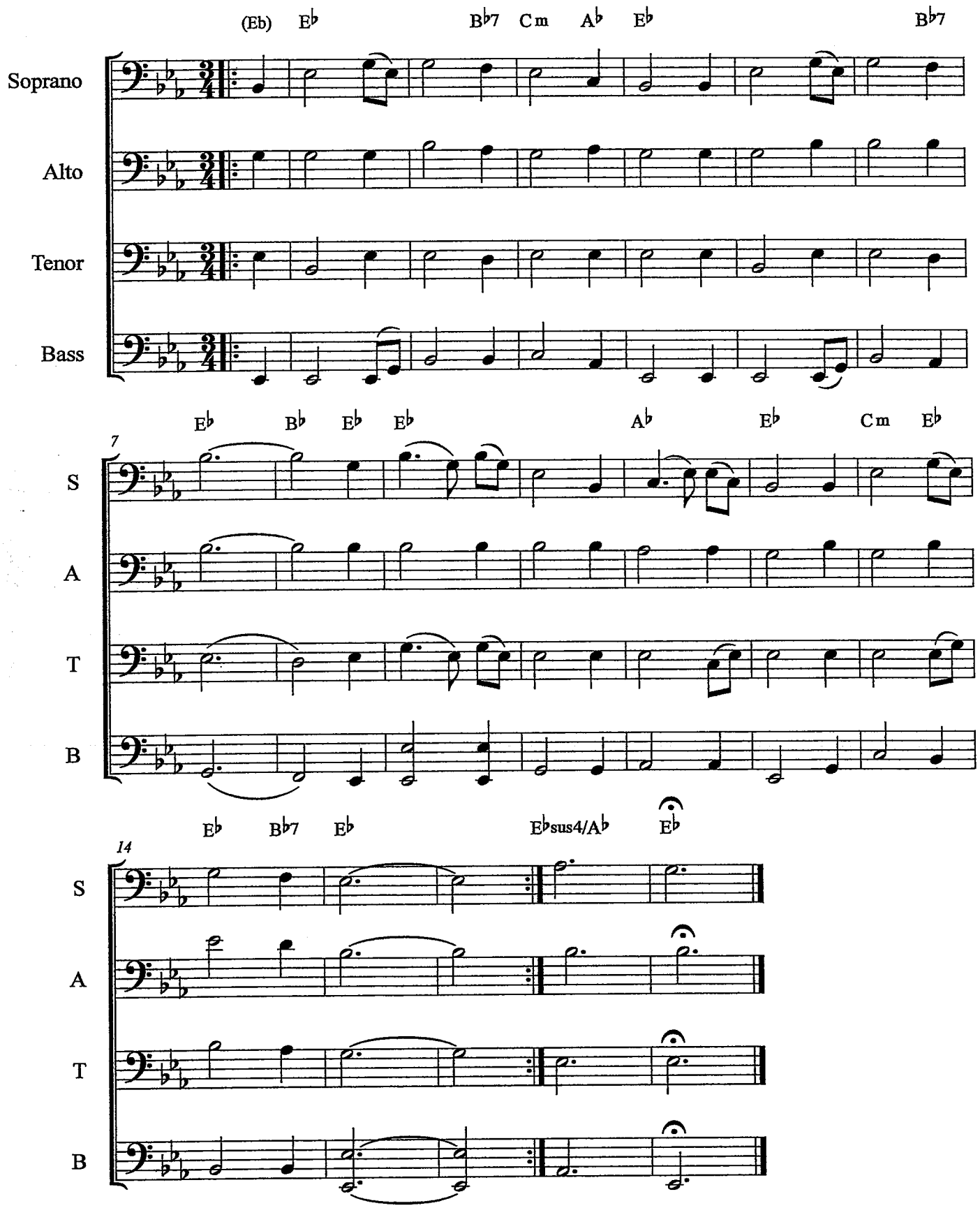
BASS CLEF INSTRUMENTS
-TUBA IN BASS

Amazing Grace

John Newton
Traditional
arr. R. Rodriguez & Bernice



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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	• Indicates a mastery level, exceeding expectations. • Student rarely needs assistance with demanding tasks, is self-motivated, and produces consistently high-quality work.	• Reaches expected (or proficient) level for this task. • Student produces quality work and occasionally needs assistance with demanding tasks.	• Indicates a developing level for this task. • Student produces required work with teacher direction and support.	• 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_____			

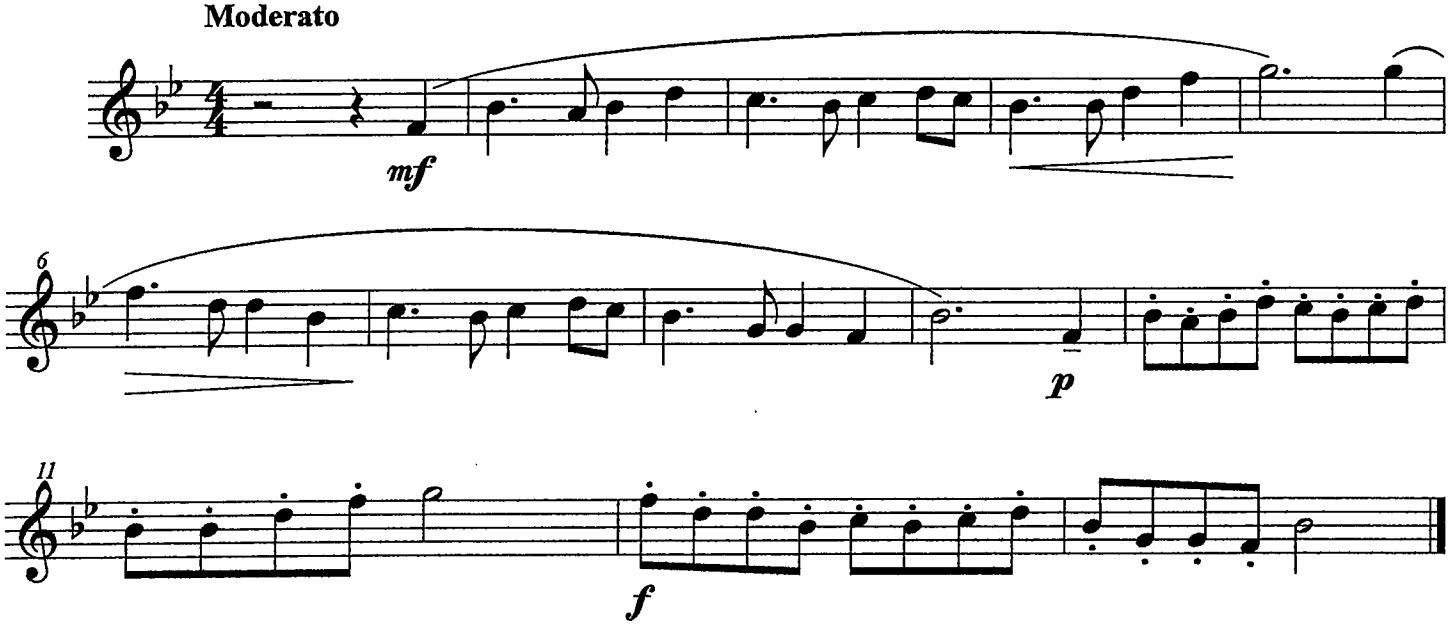
Audition Prepared Solo - Symphonic Band

Flute

Variations on Auld Lang Syne

arr. Bernice

Moderato



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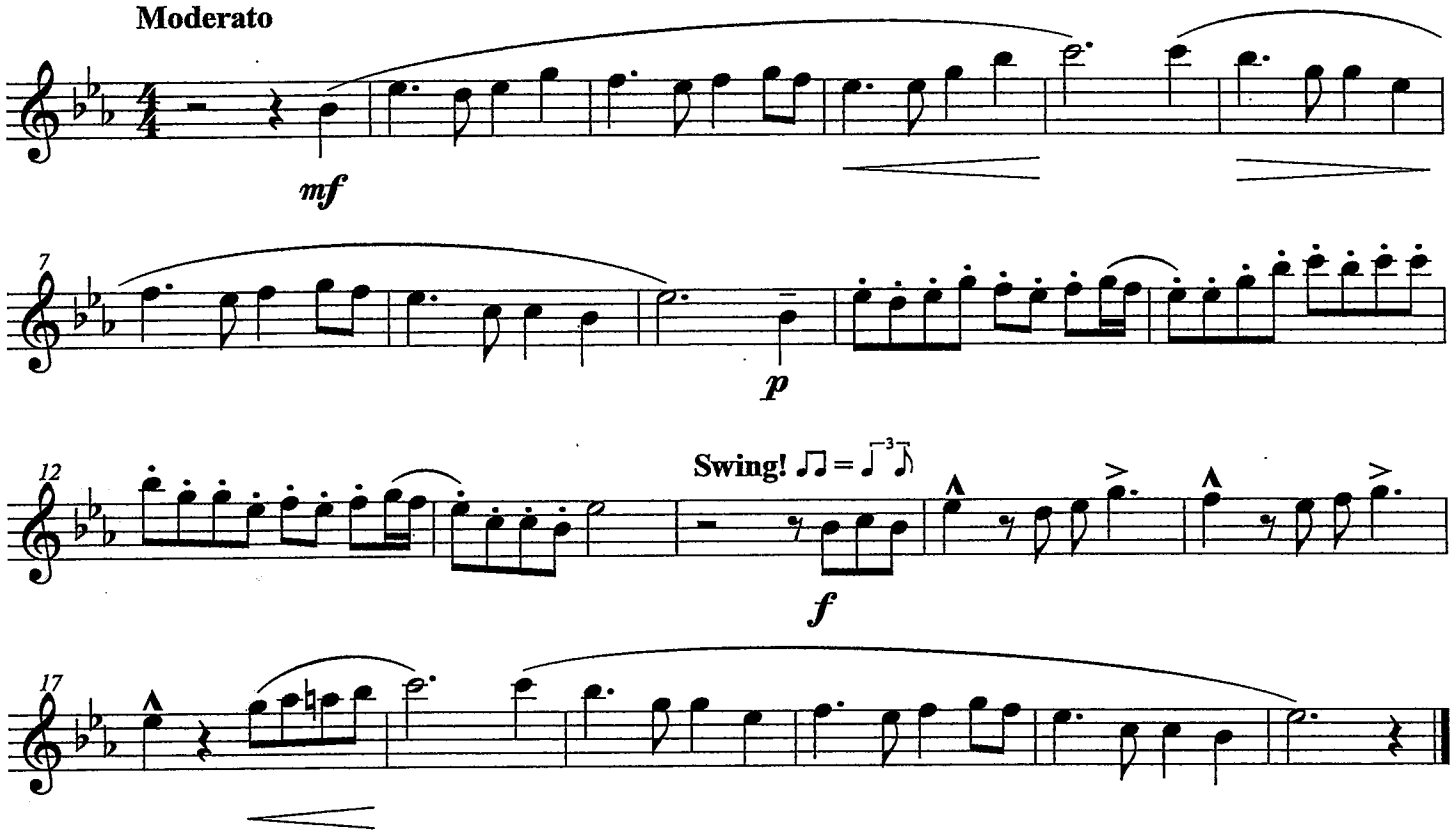
Audition Prepared Solo - ADVANCED BAND

Flute

Variations on Auld Lang Syne

arr. Bernice



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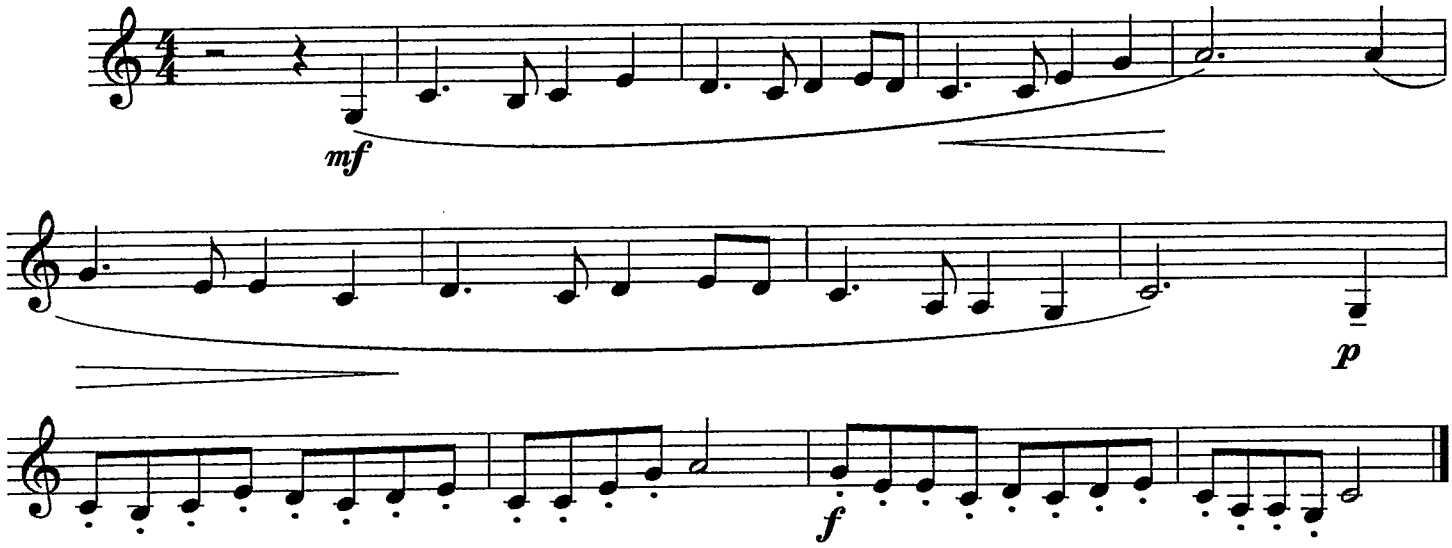
Audition Prepared Solo - Symphonic Band

Clarinet in B♭
& Bass Clarinet

Variations on Auld Lang Syne

arr. Bernice

Moderato



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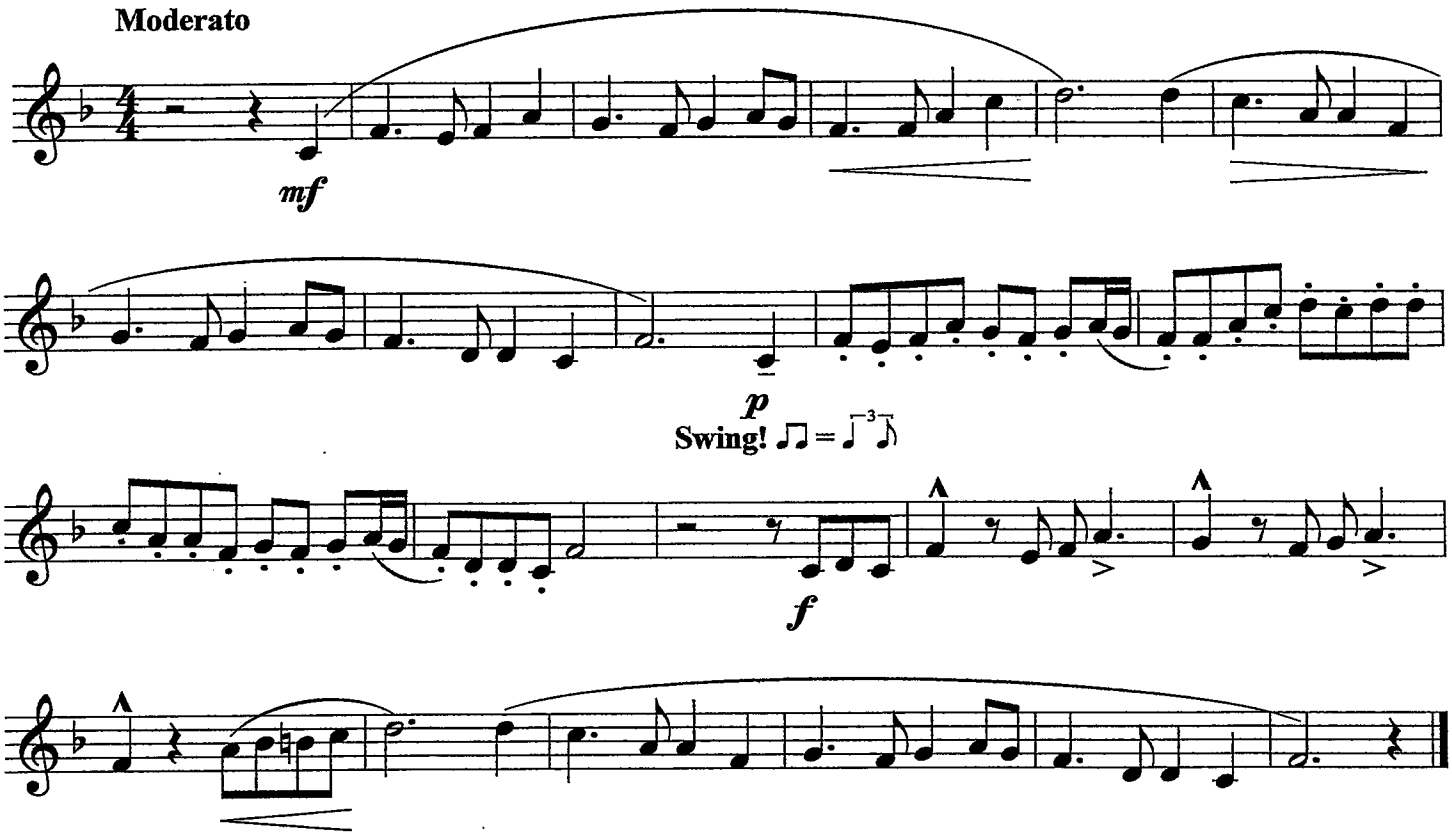
Audition Prepared Solo - ADVANCED BAND

Clarinet in B♭
Bass Clarinet

Variations on Auld Lang Syne

arr. Bernice



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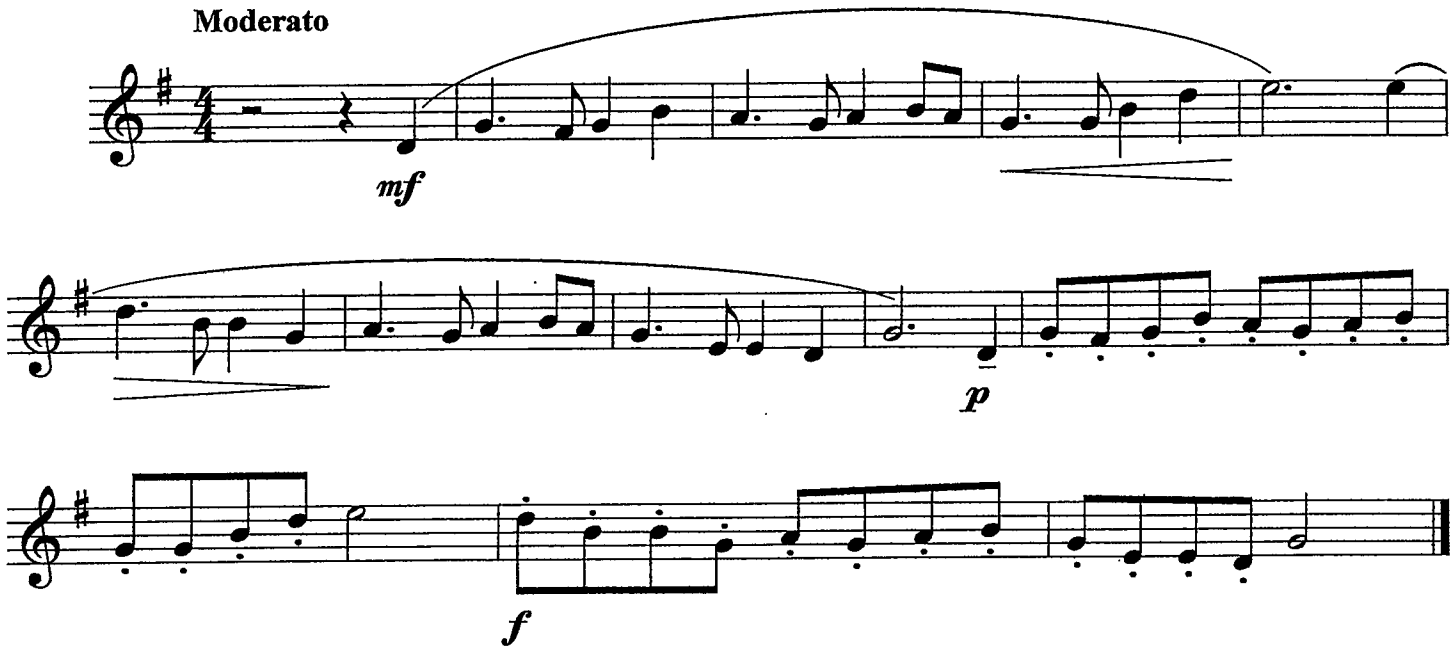
Audition Prepared Solo - Symphonic Band

Alto Sax. & Baritone Sax Variations on Auld Lang Syne **arr. Bernice**



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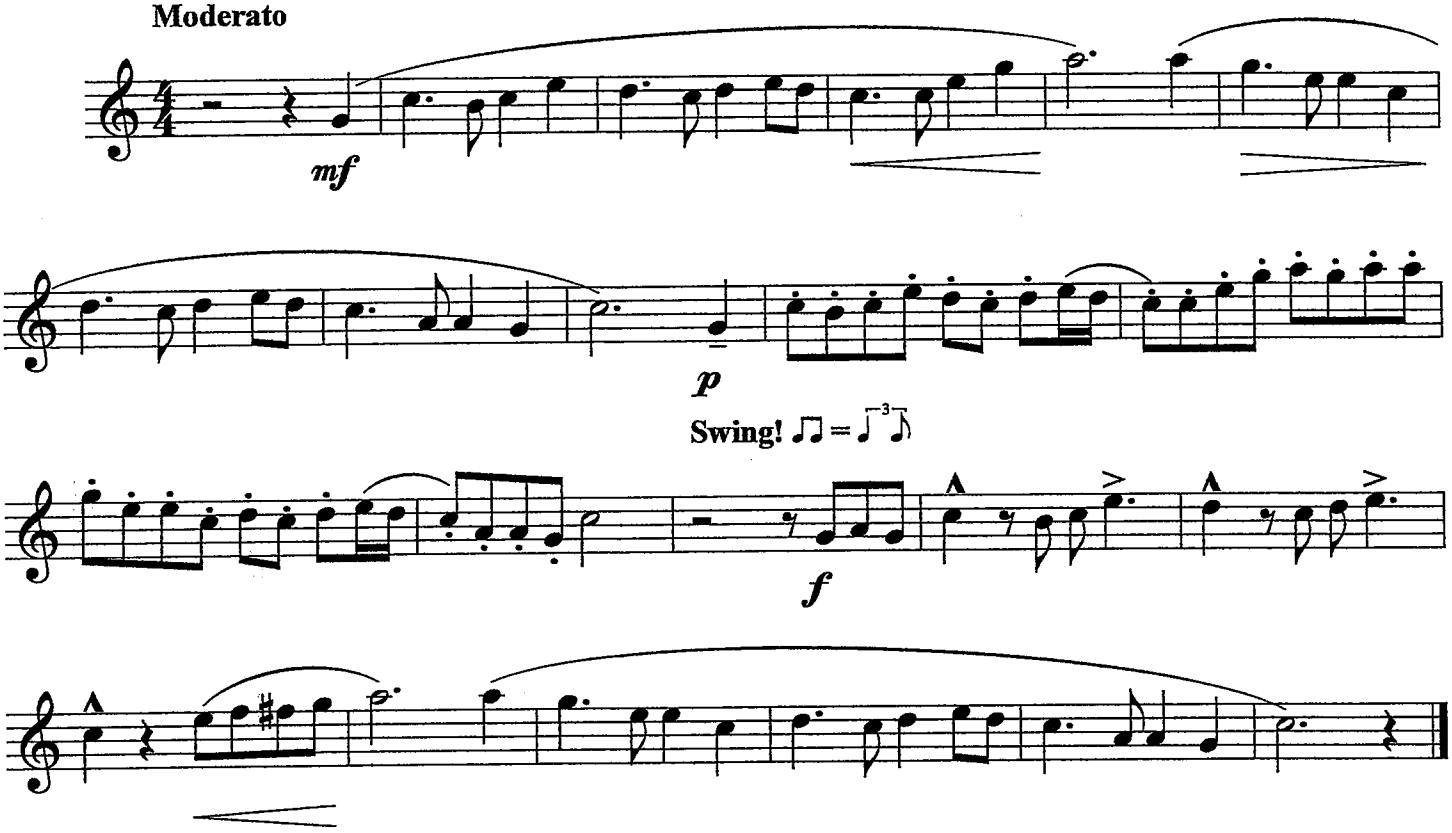
Audition Prepared Solo - ADVANCED BAND

Alto Sax &
Baritone Sax.

Variations on Auld Lang Syne

arr. Bernice

Moderato



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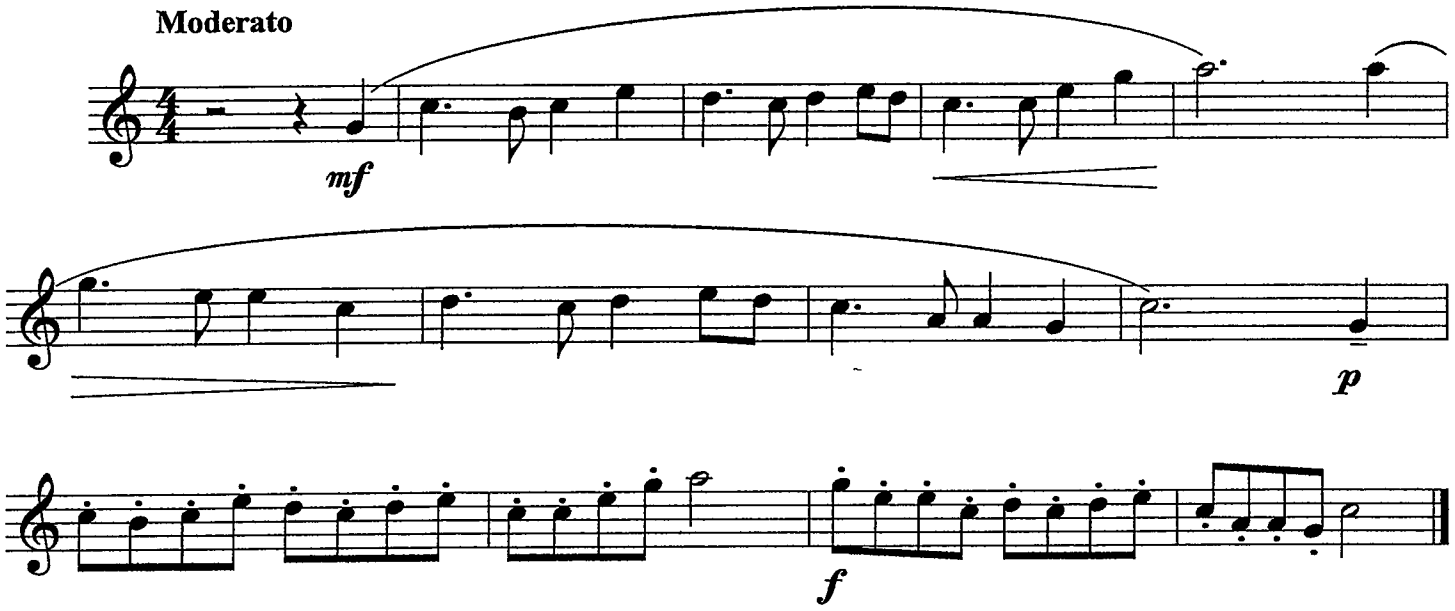
Audition Prepared Solo - Symphonic Band

Tenor Sax

Variations on Auld Lang Syne

arr. Bernice



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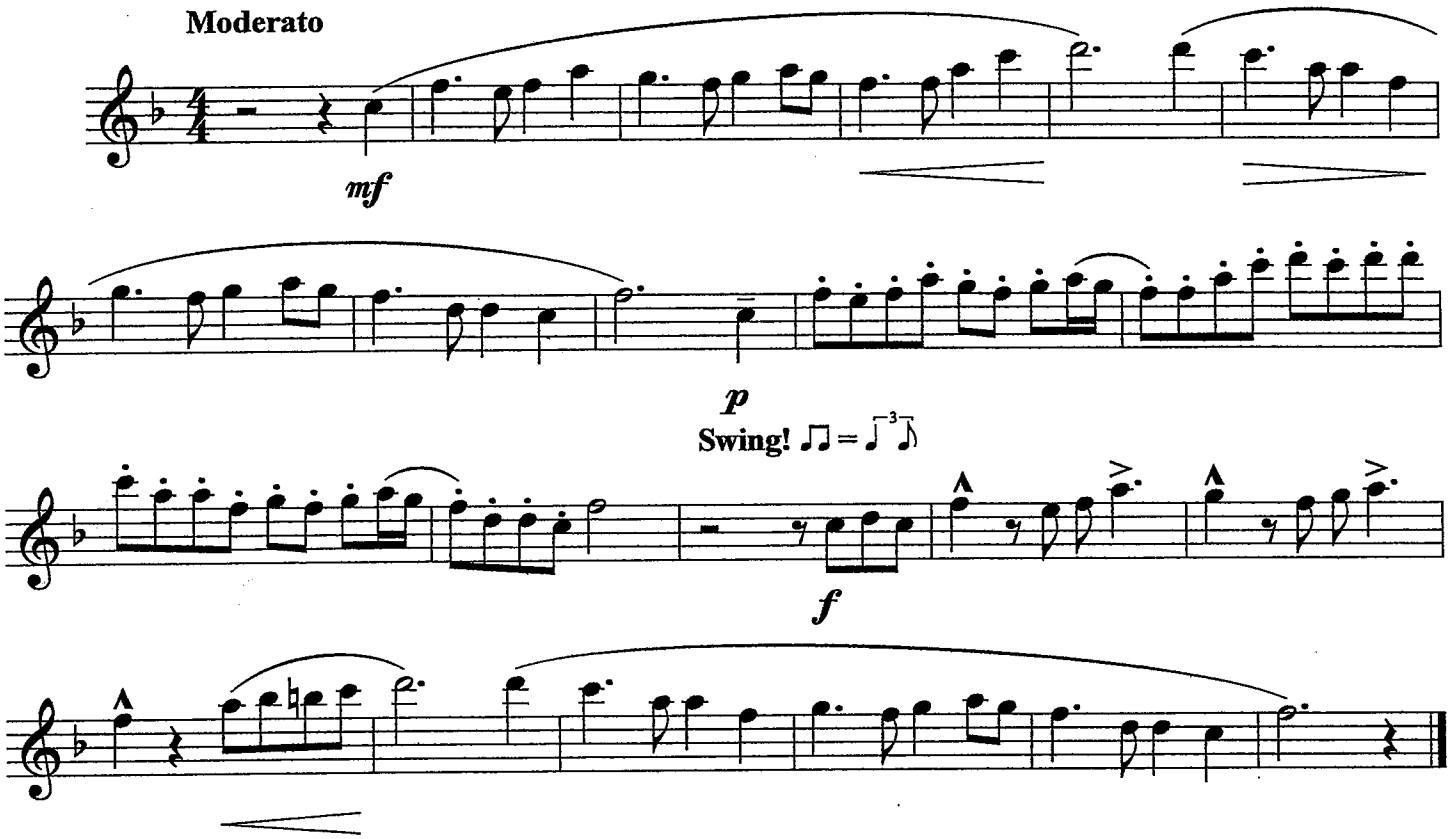
Audition Prepared Solo - ADVANCED BAND

Tenor Sax. Variations on Auld Lang Syne **arr. Bernice**



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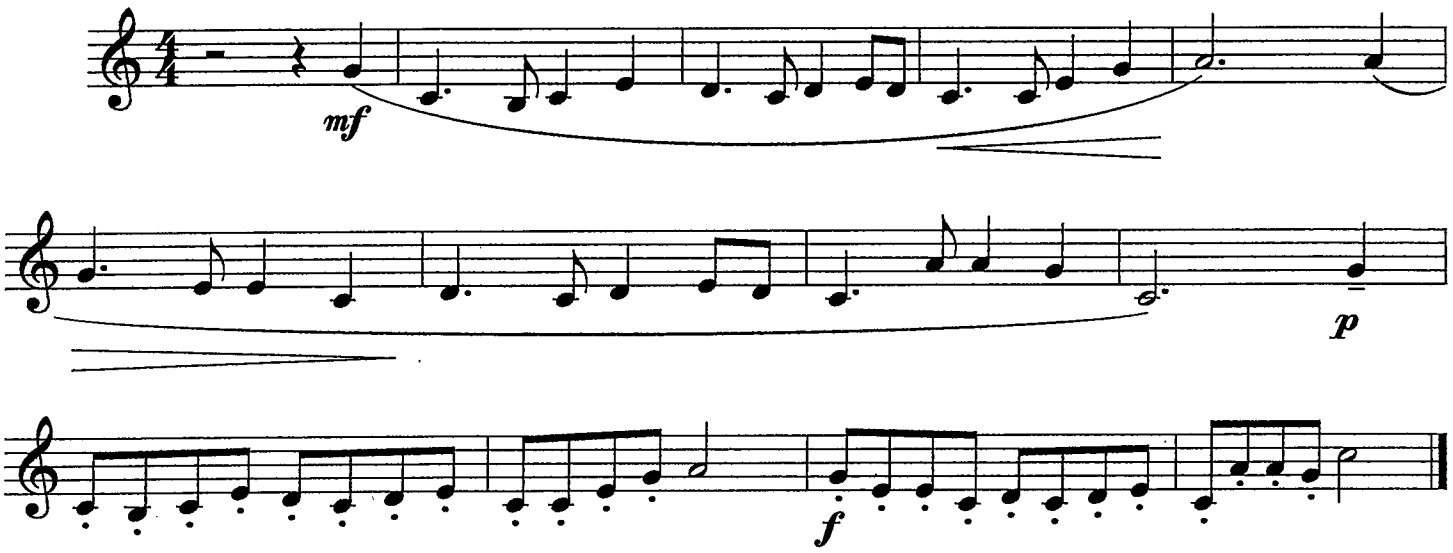
Audition Prepared Solo - Symphonic Band

Trumpet

Variations on Auld Lang Syne

arr. Bernice

Moderato



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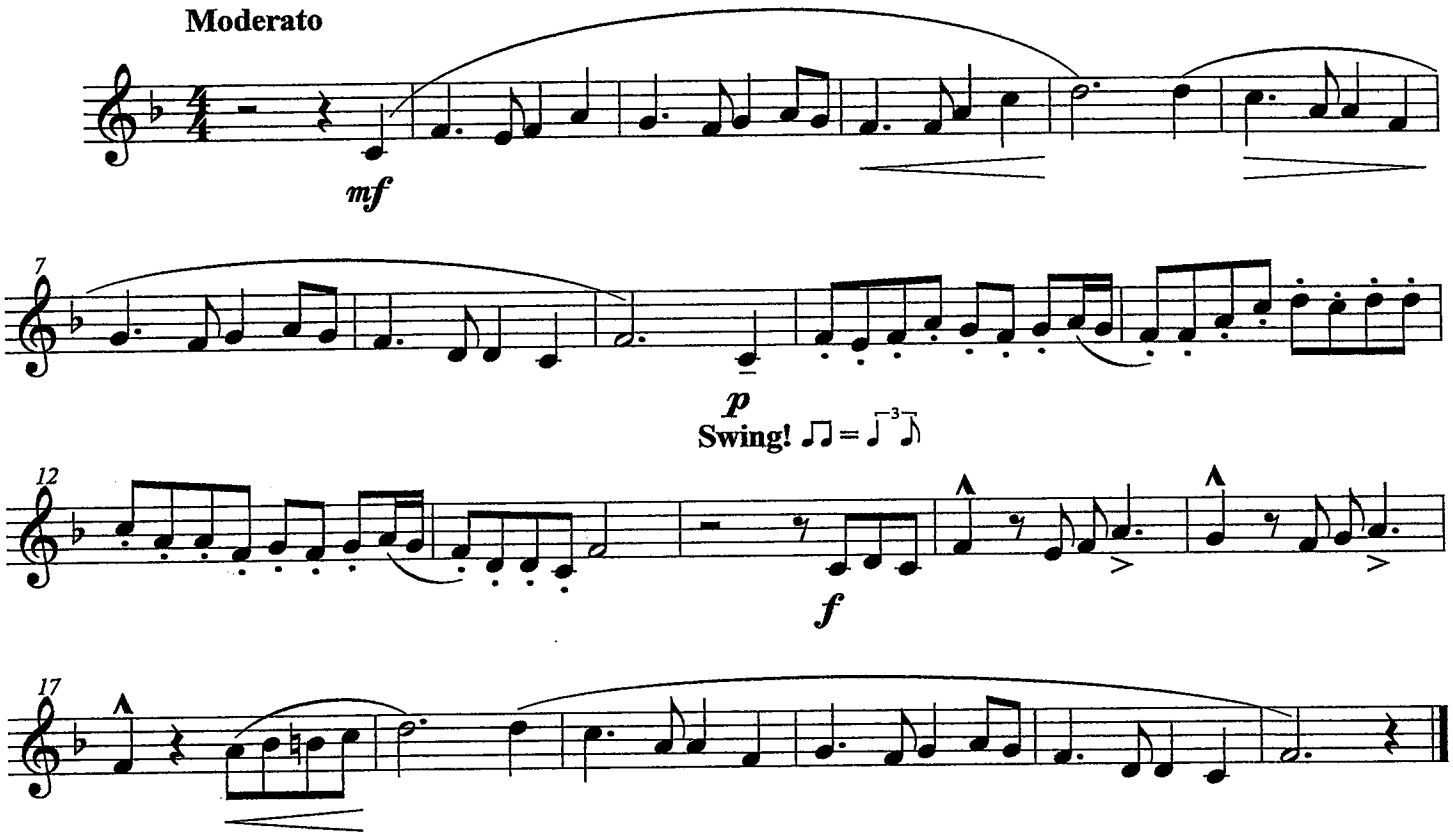
Audition Prepared Solo - ADVANCED BAND

Trumpet in B♭

Variations on Auld Lang Syne

arr. Bernice



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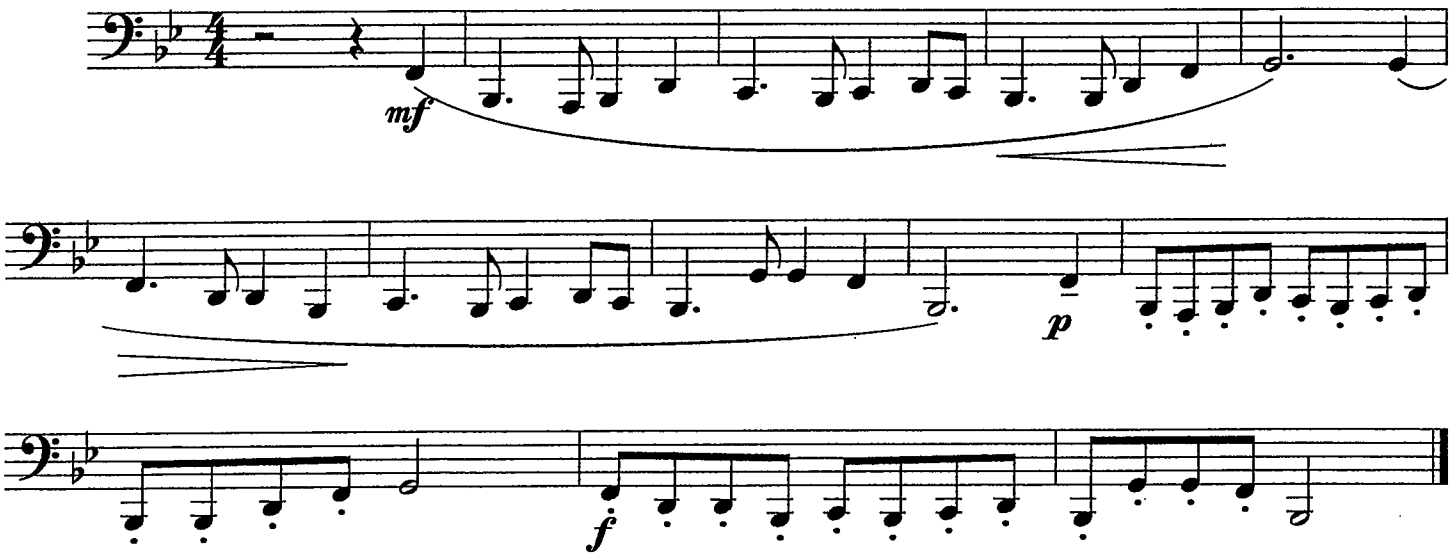
Audition Prepared Solo - Symphonic Band

Tuba

Variations on Auld Lang Syne

arr. Bernice

Moderato



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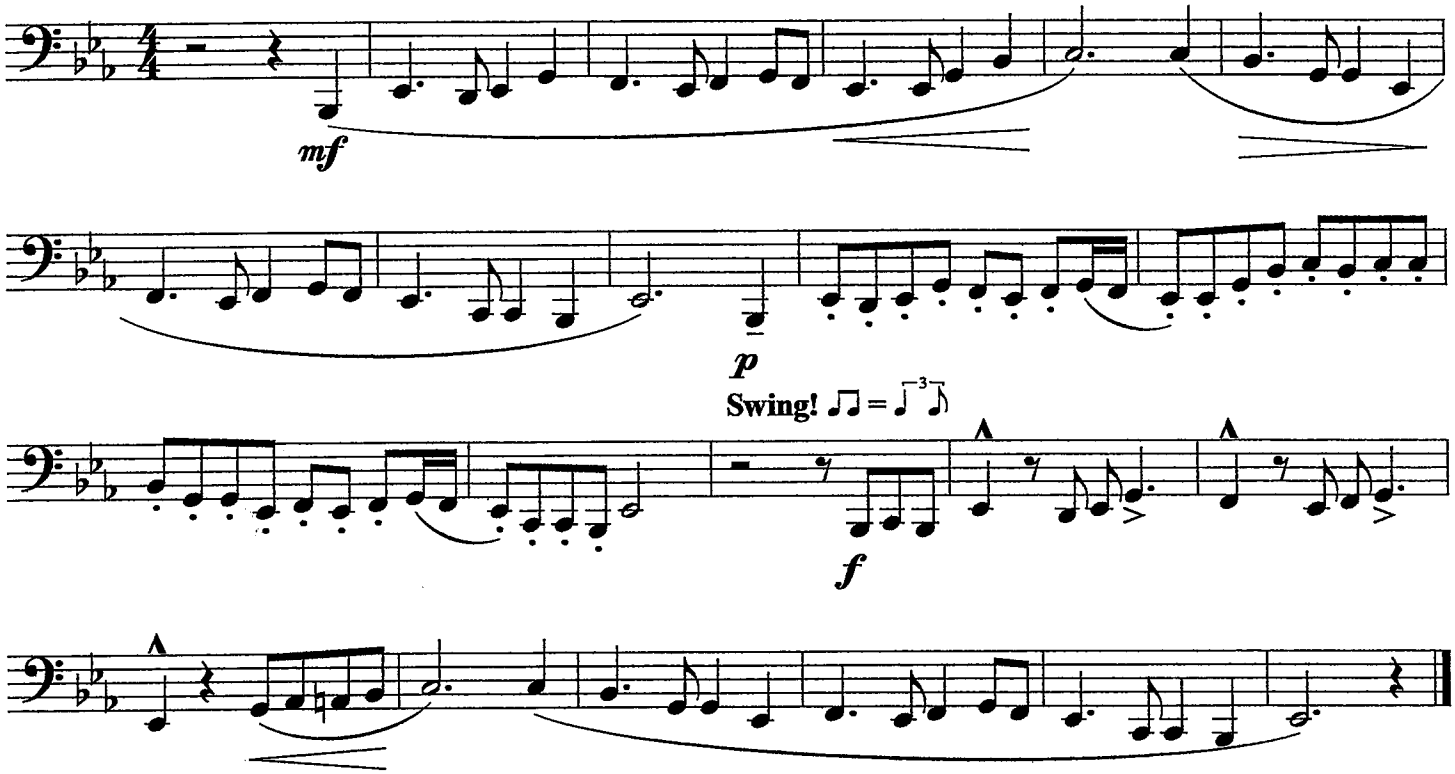
Audition Prepared Solo - Advanced Band

Tuba

Variations on Auld Lang Syne

arr. Bernice

Moderato



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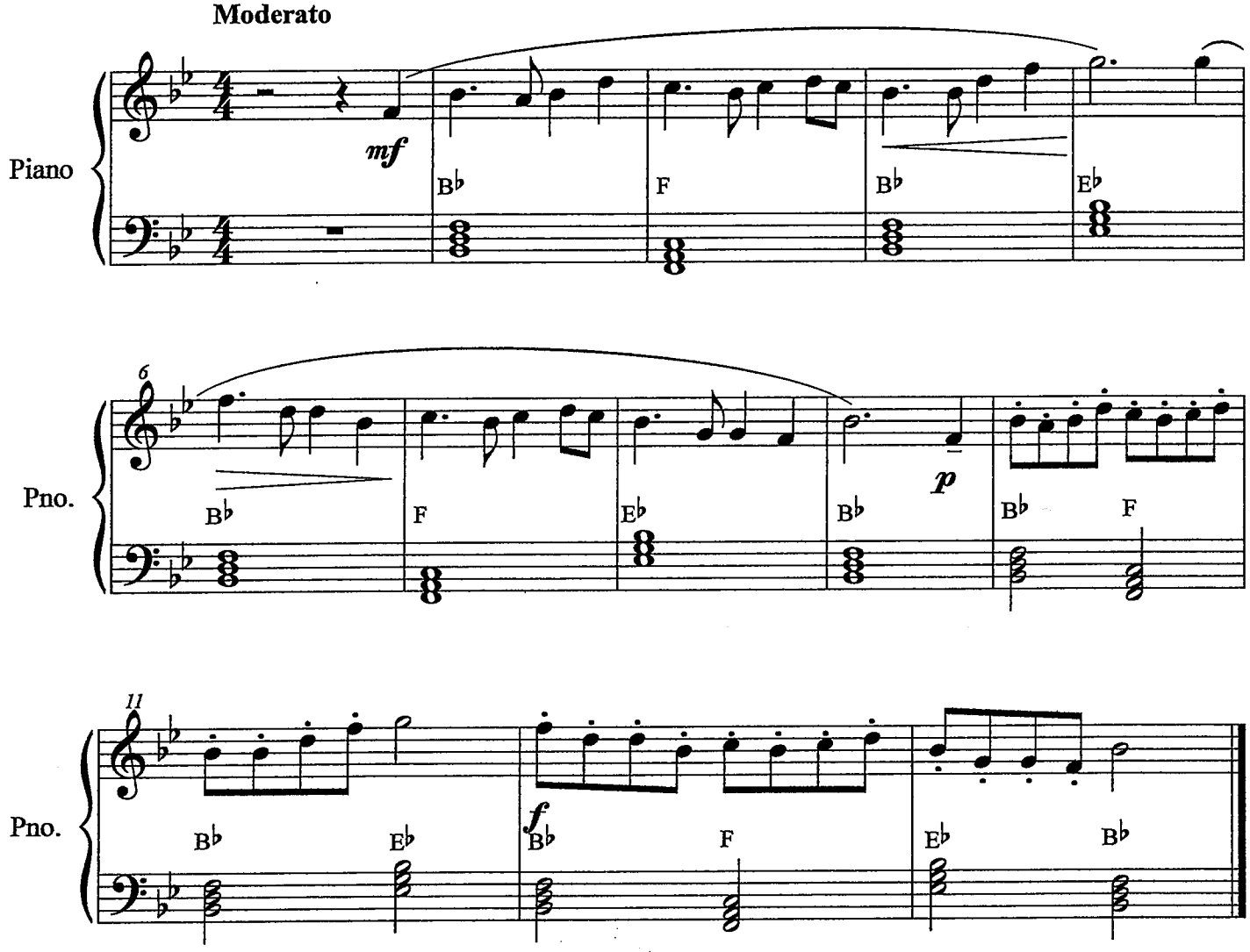
Piano

Audition Prepared Solo - Symphonic Band

Variations on Auld Lang Syne

arr. Bernice

Moderato



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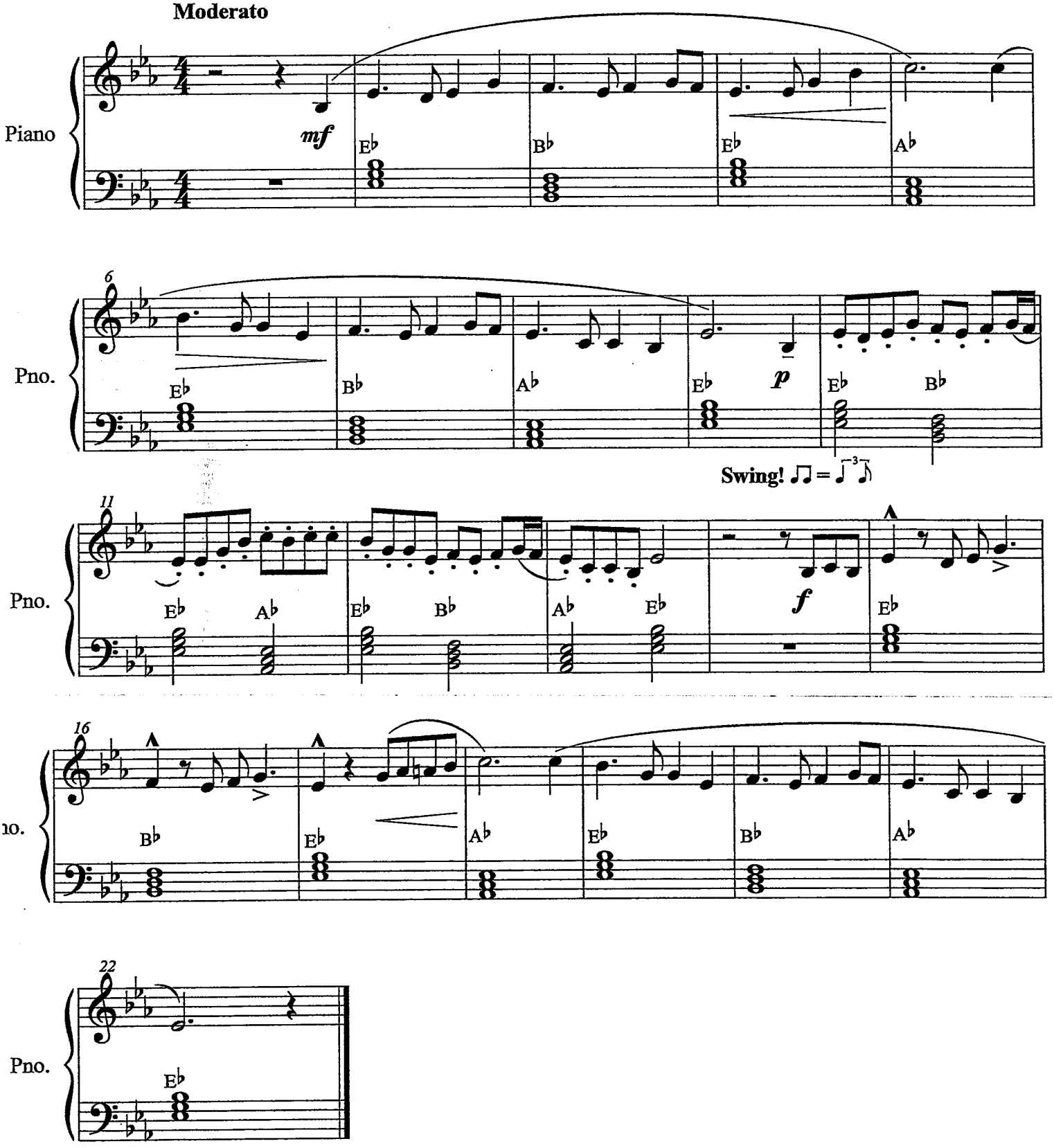
Audition Prepared Solo - ADVANCED BAND

Piano

Variations on Auld Lang Syne

arr. Bernice

Moderato



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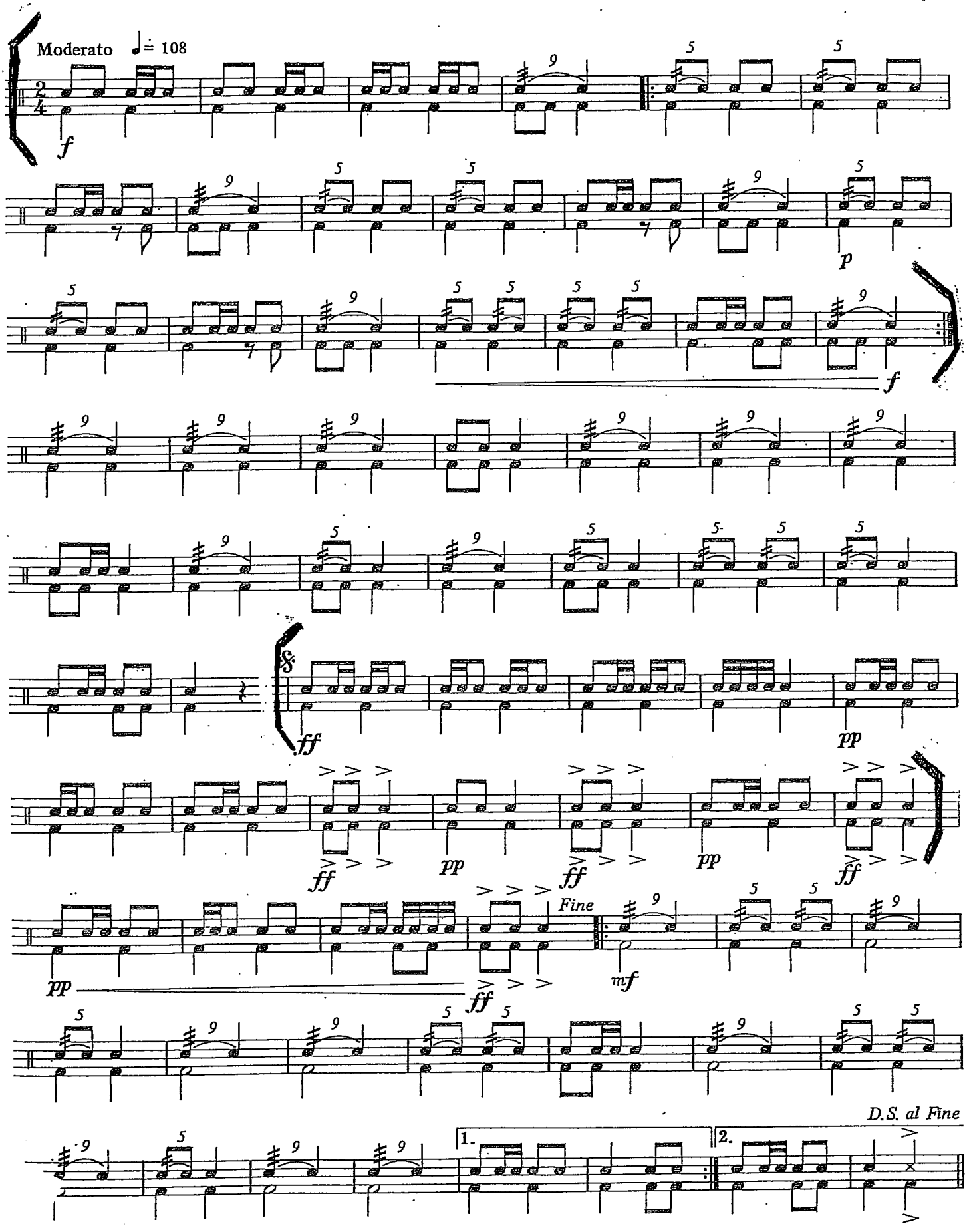
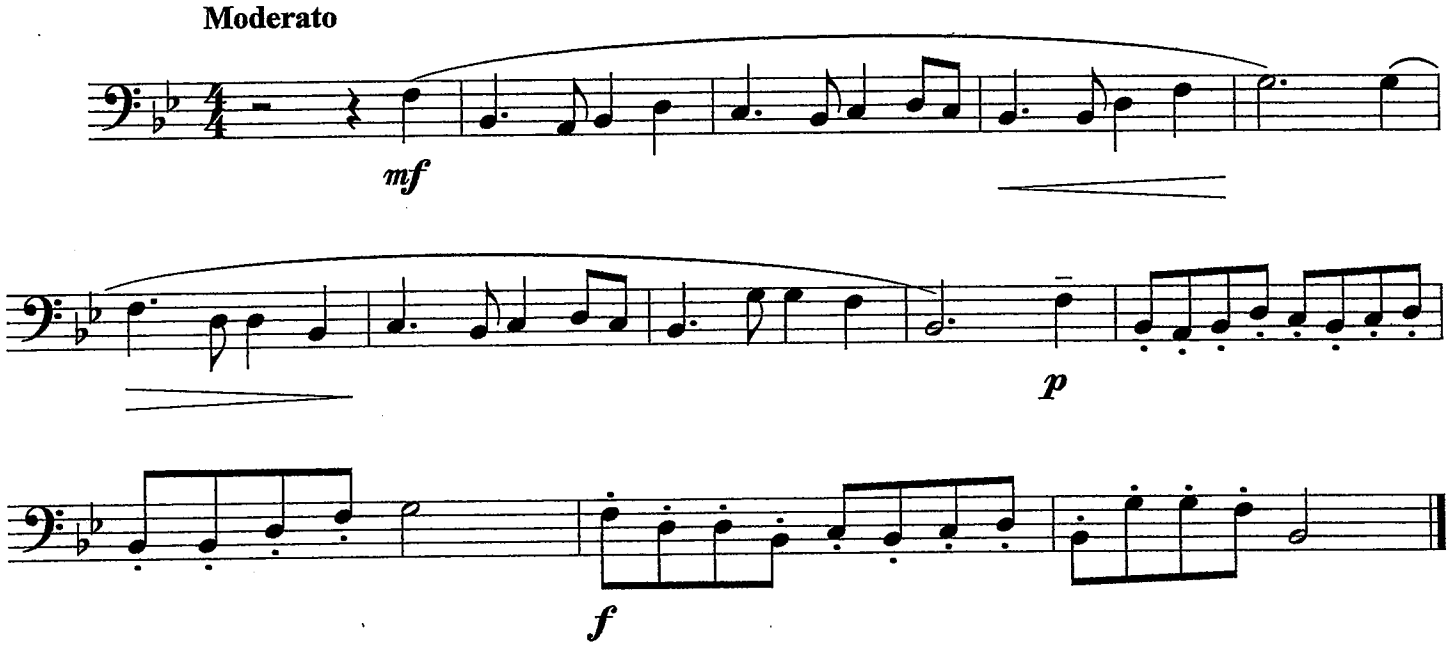
cussion

SOLO #11



Audition Prepared Solo - Symphonic Band

Trombone & Baritone — Variations on Auld Lang Syne — **arr. Bernice**



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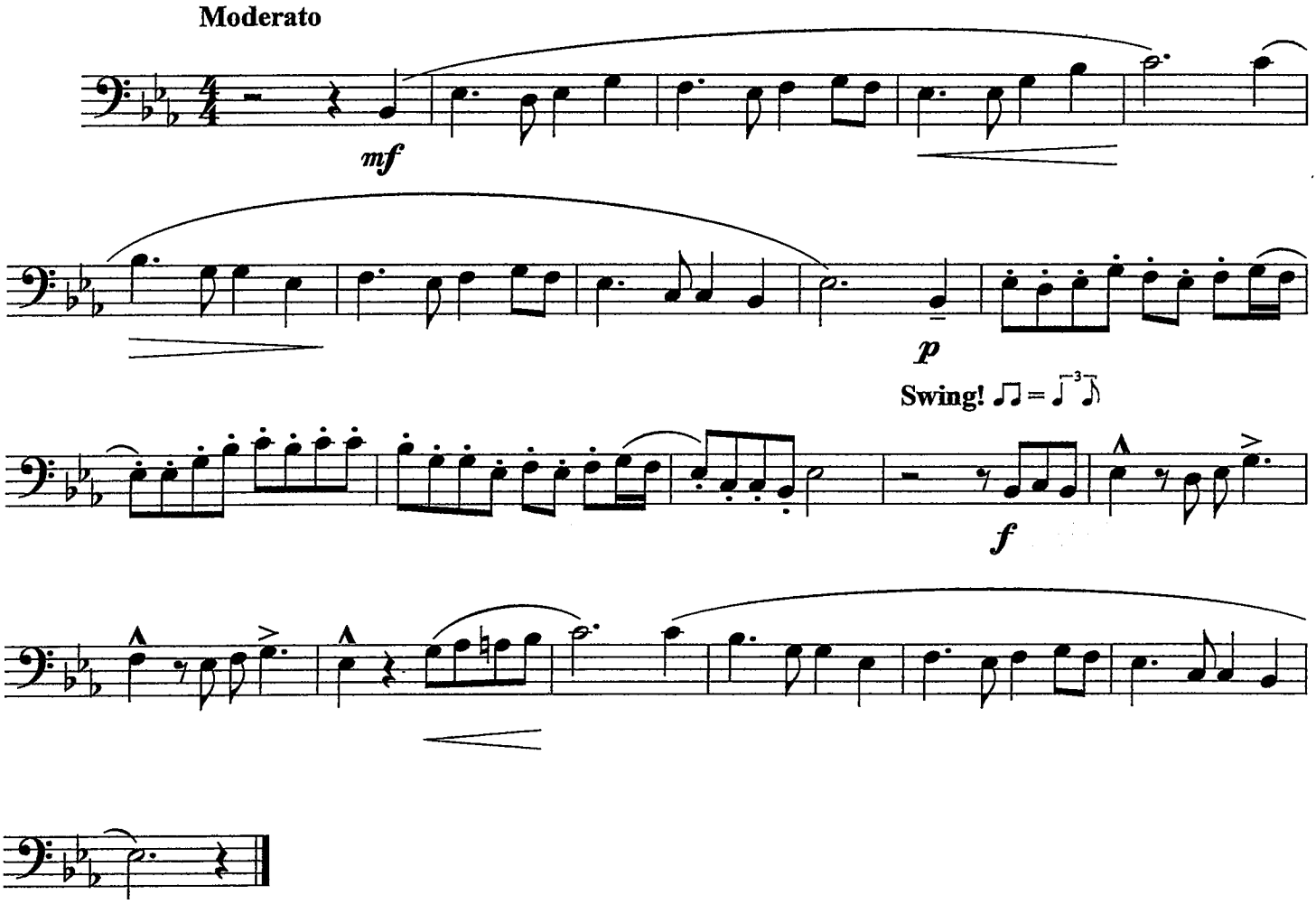
Audition Prepared Solo - ADVANCED BAND

Trombone/Baritone

Variations on Auld Lang Syne

arr. Bernice



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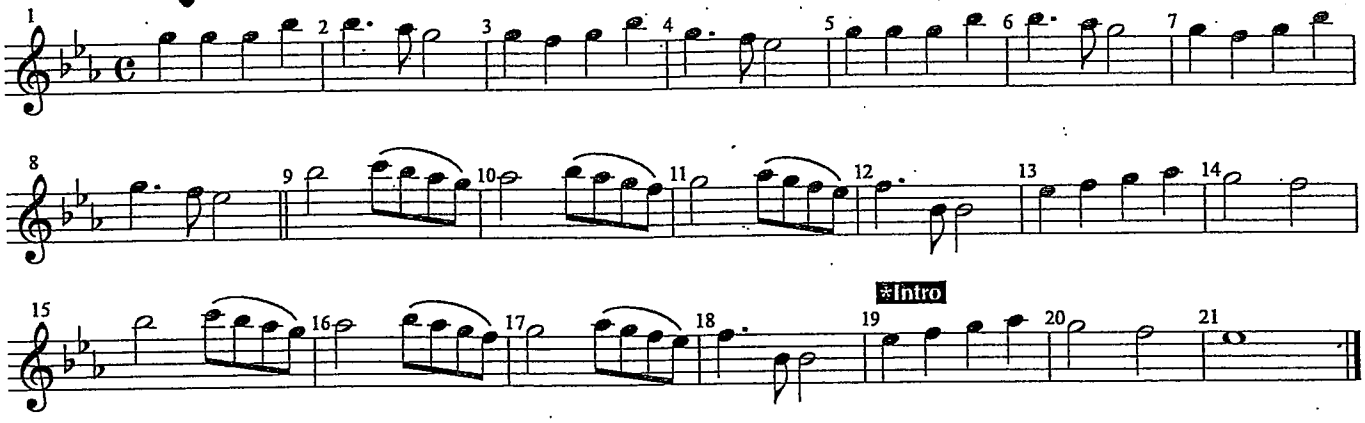
Angels We Have Heard on High

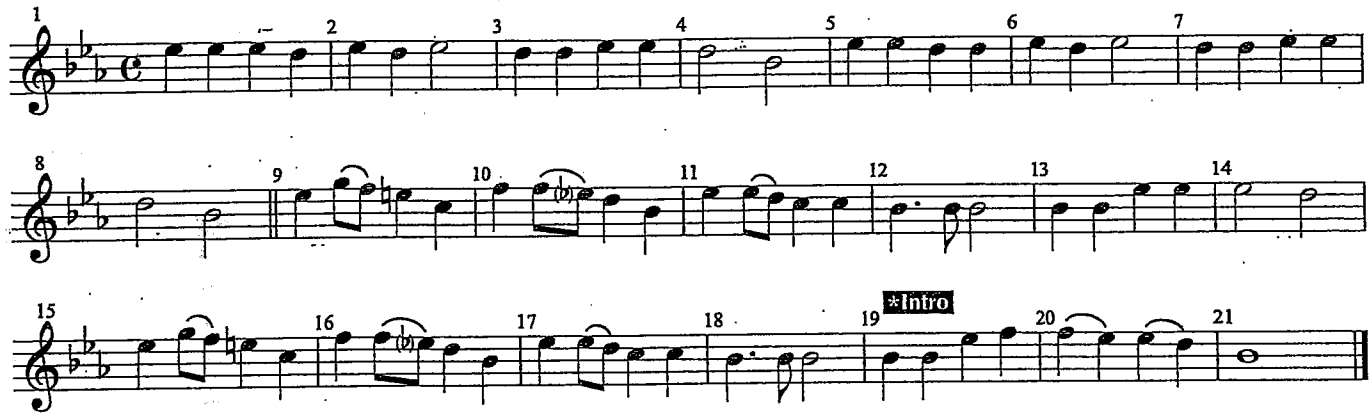
Traditional French Carol

Flute

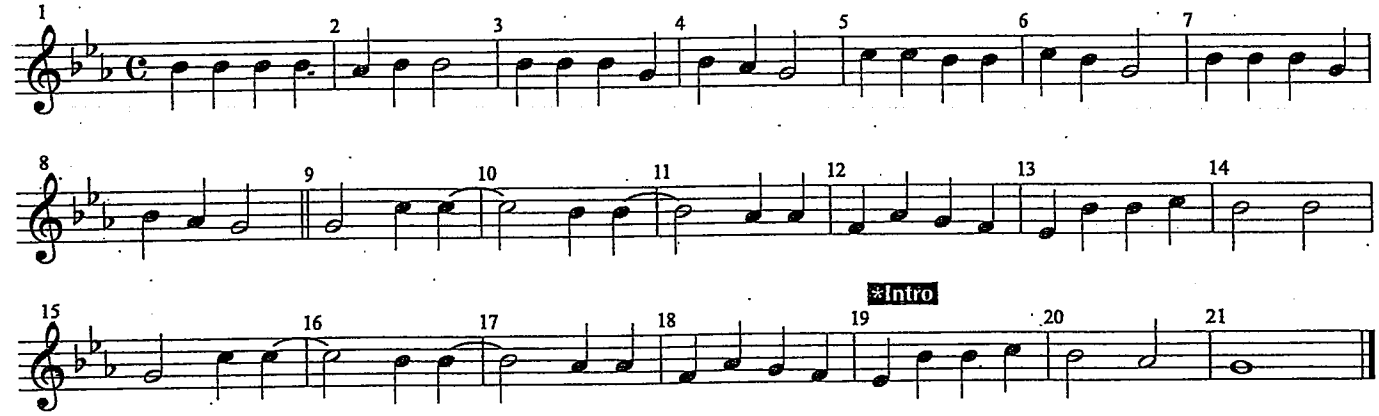
Soprano



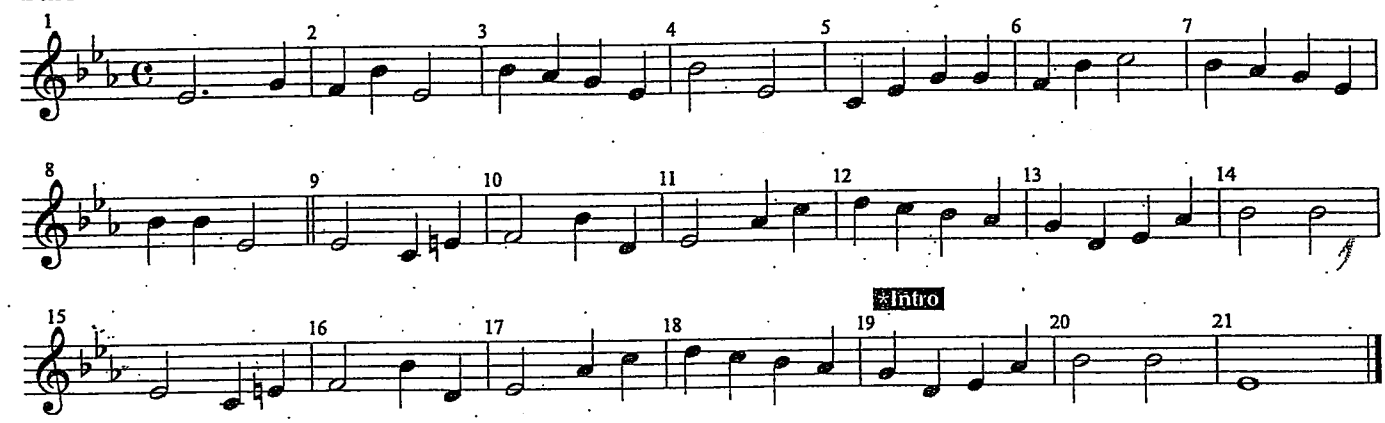
Alto



Tenor



Bass

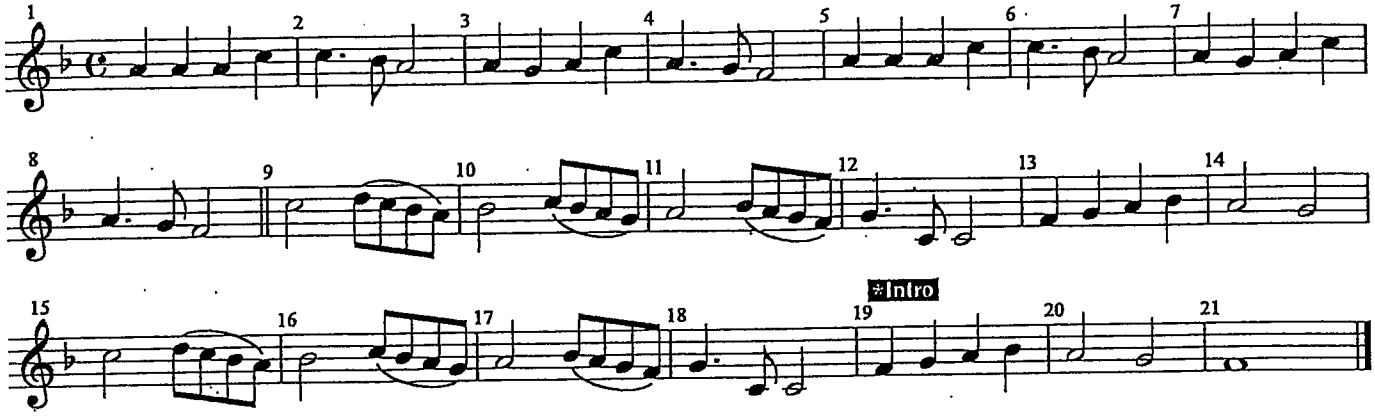


ANGELS WE HAVE HEARD ON HIGH

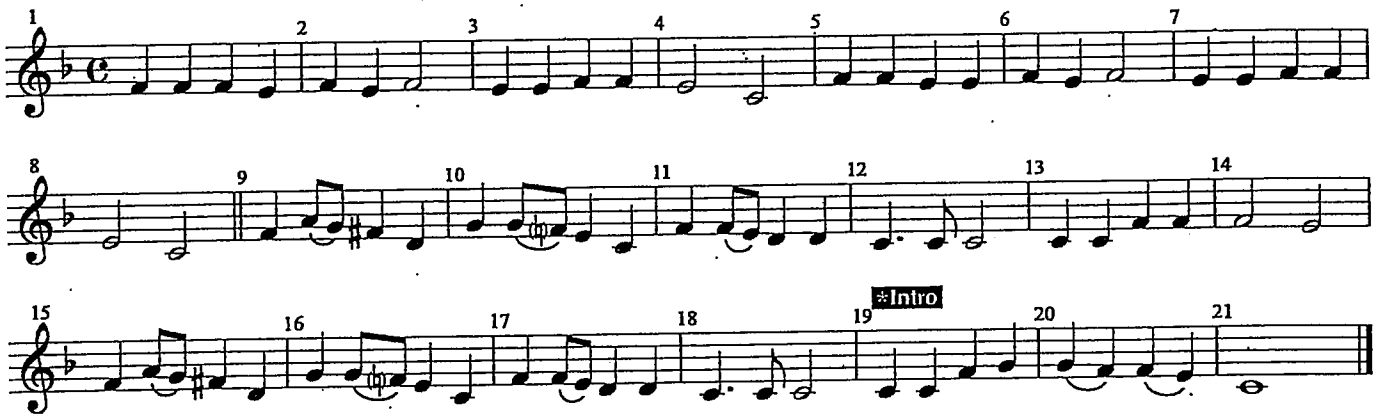
Clarinet / Bass Clarinet

Traditional French Carol

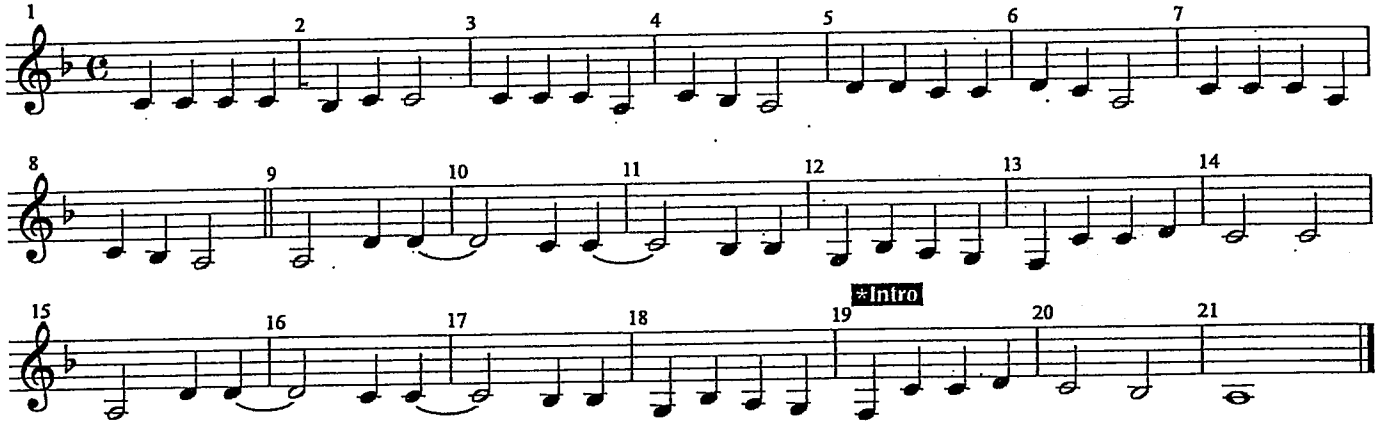
Soprano



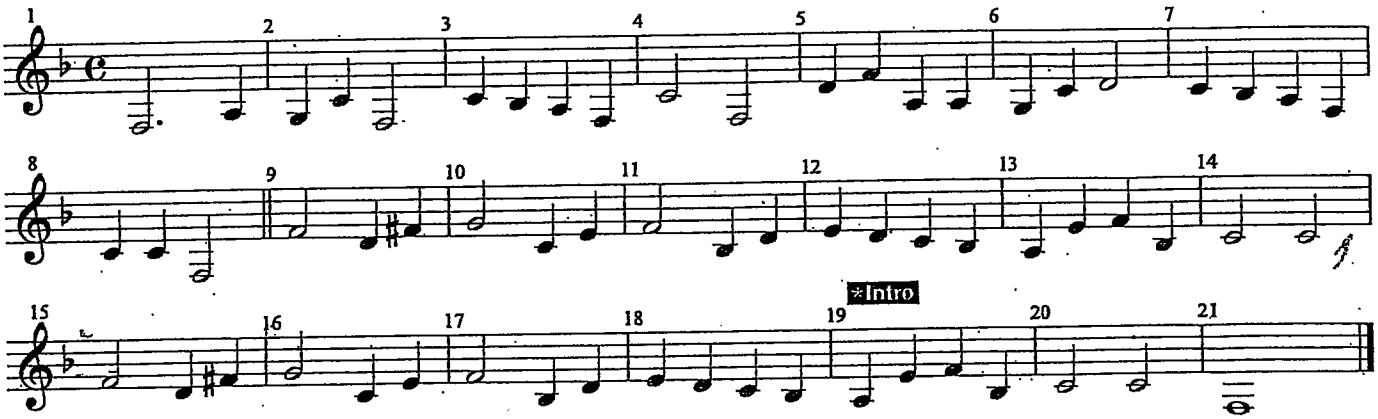
Alto



Tenor



Bass

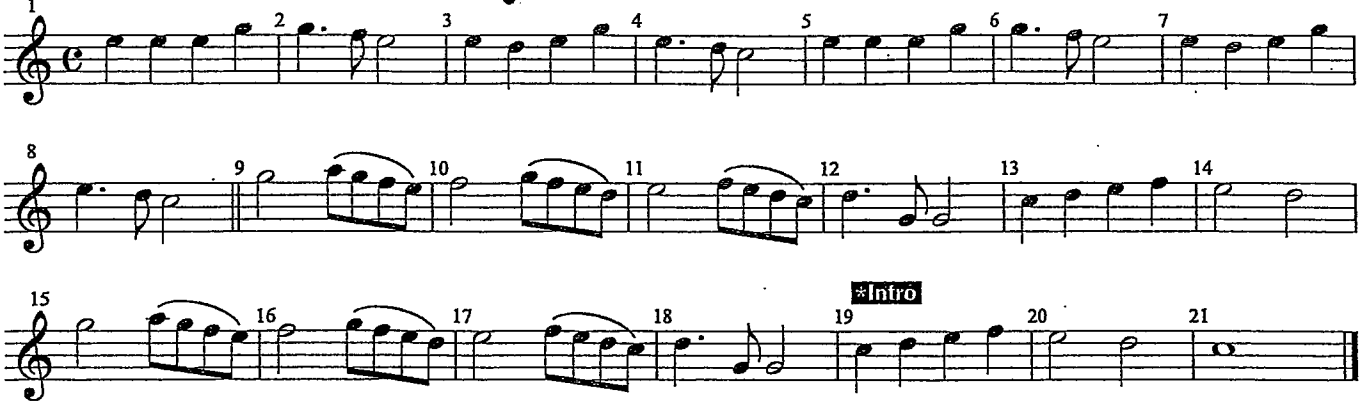


Angels We Have Heard on High

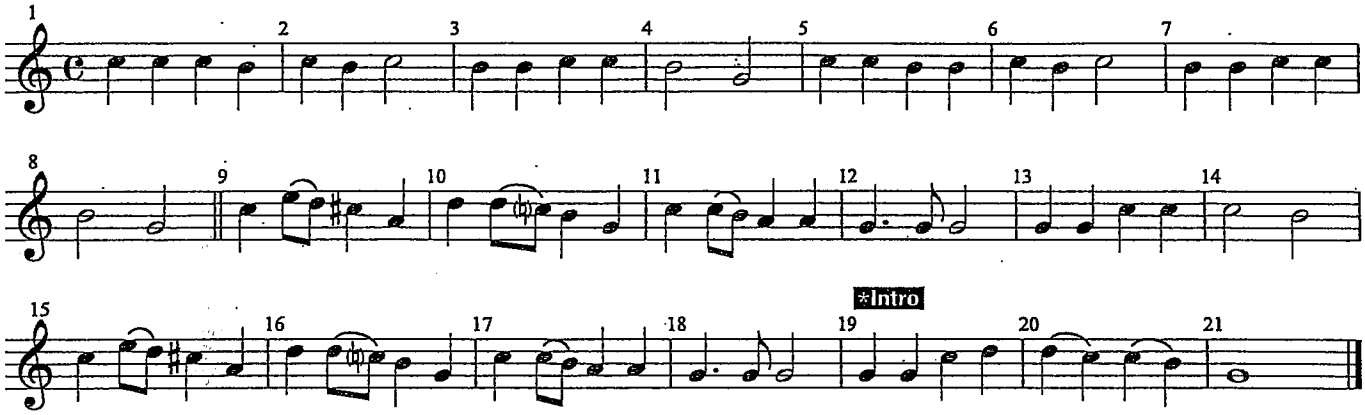
Alto Sax

Traditional French Carol

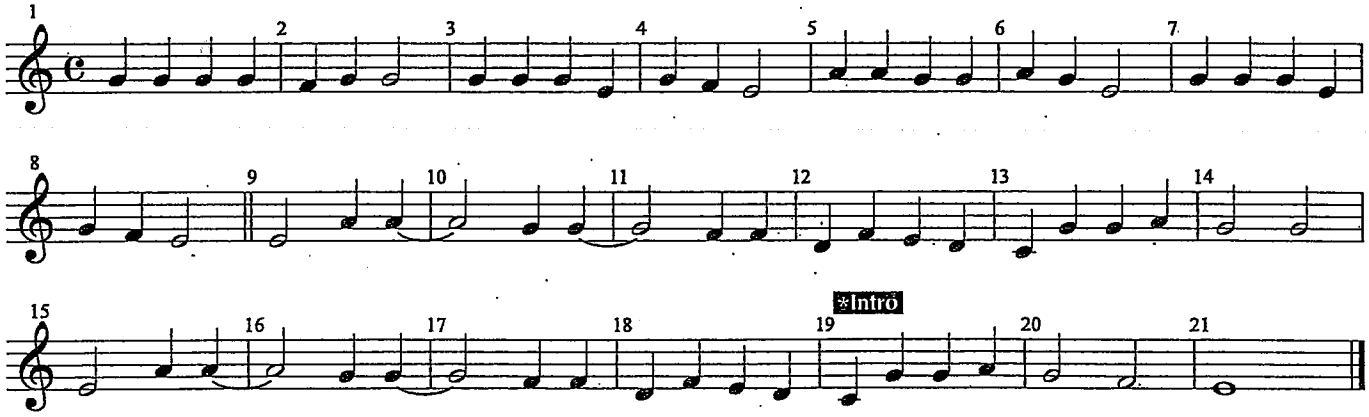
Soprano



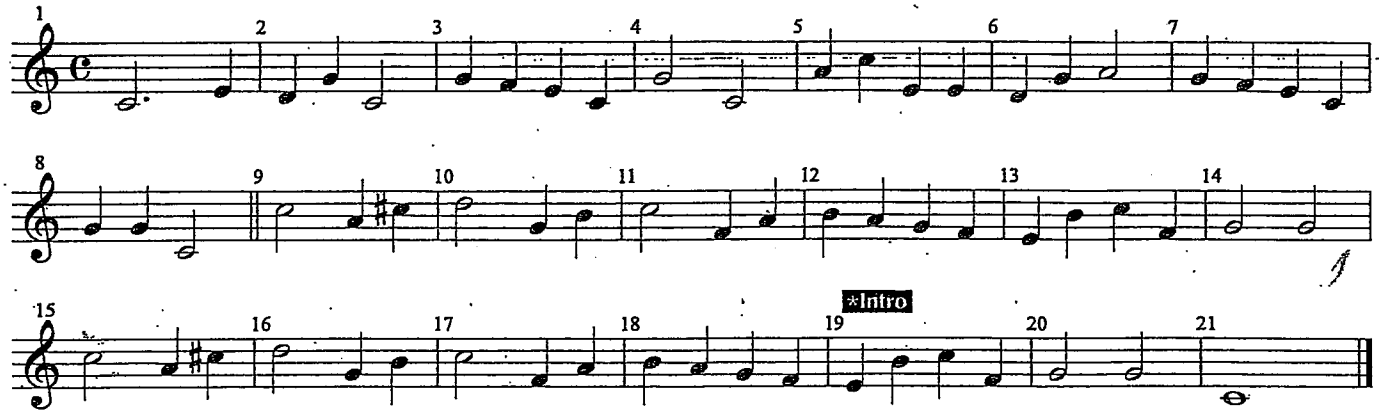
Alto



Tenor



Bass

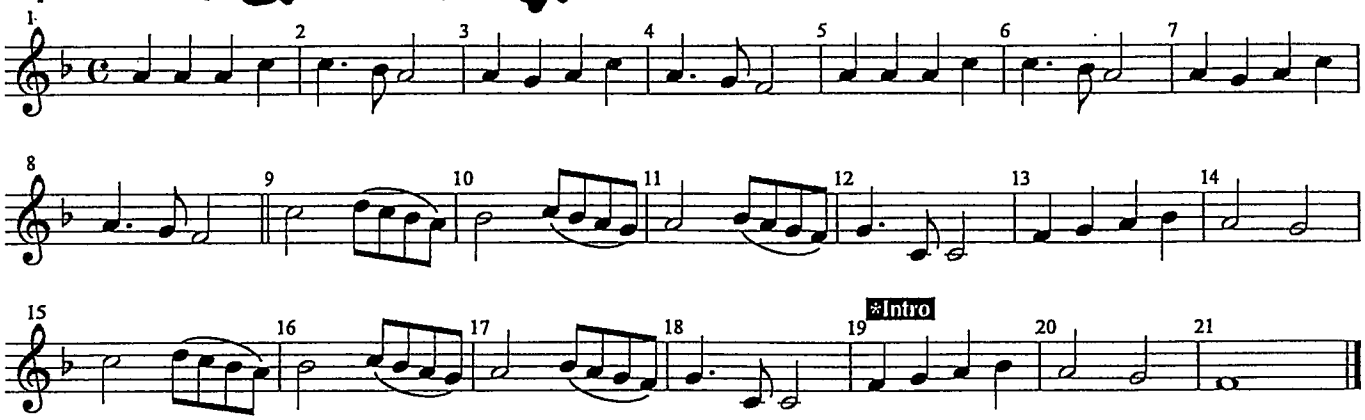


Angels We Have Heard on High

Tenor Sax

Traditional French Carol

Soprano



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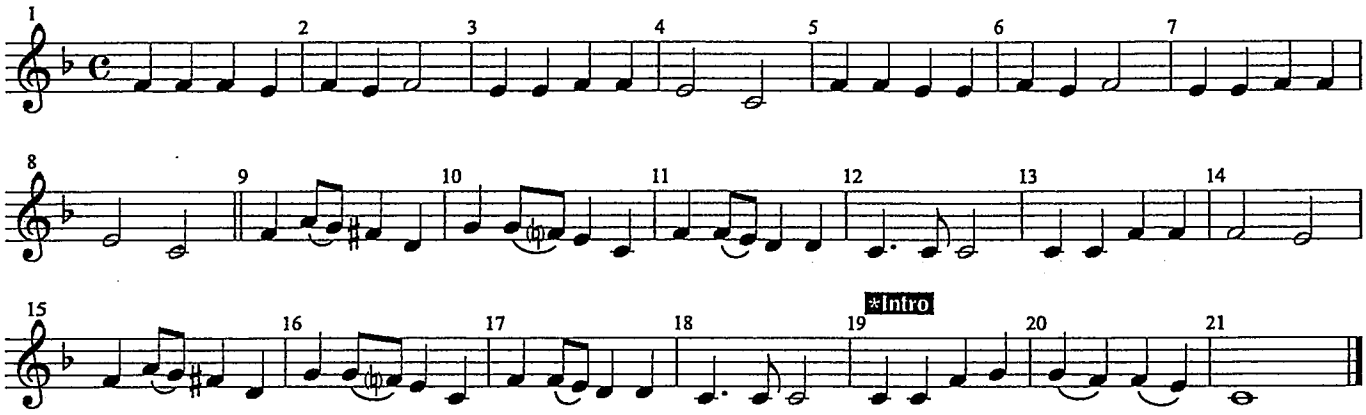

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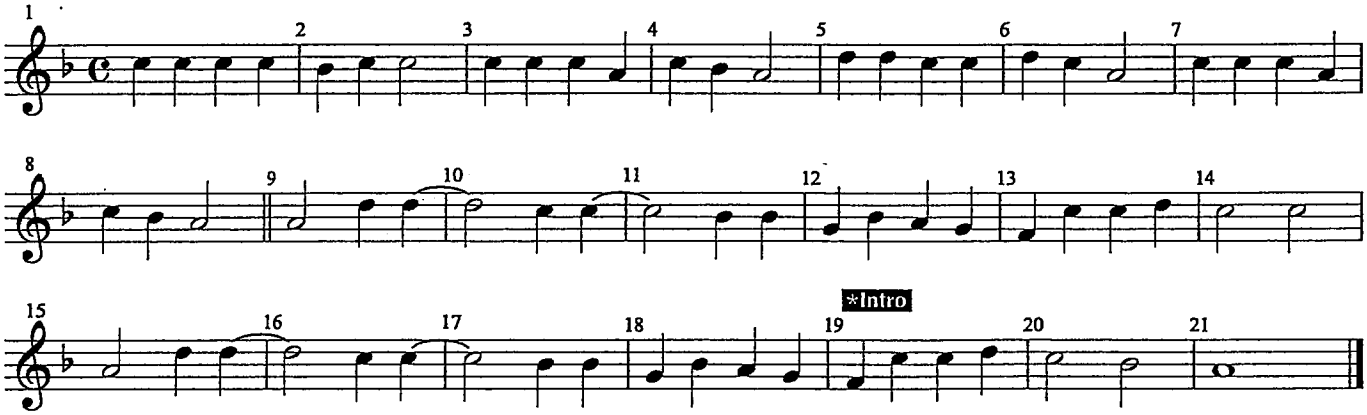
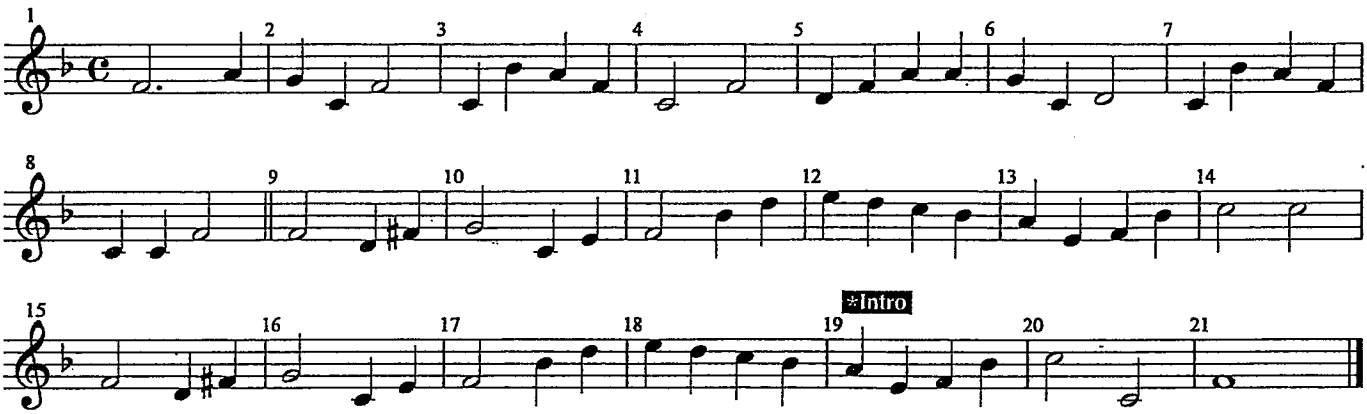


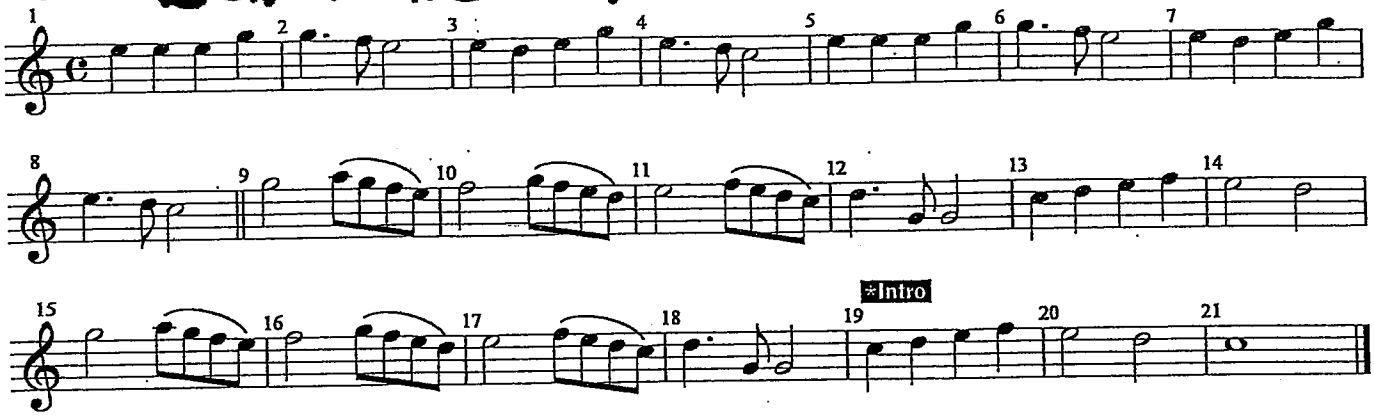
Bass



ANGELS WE HAVE HEARD ON HIGH

Traditional French Carol

Soprano Baritone Sax



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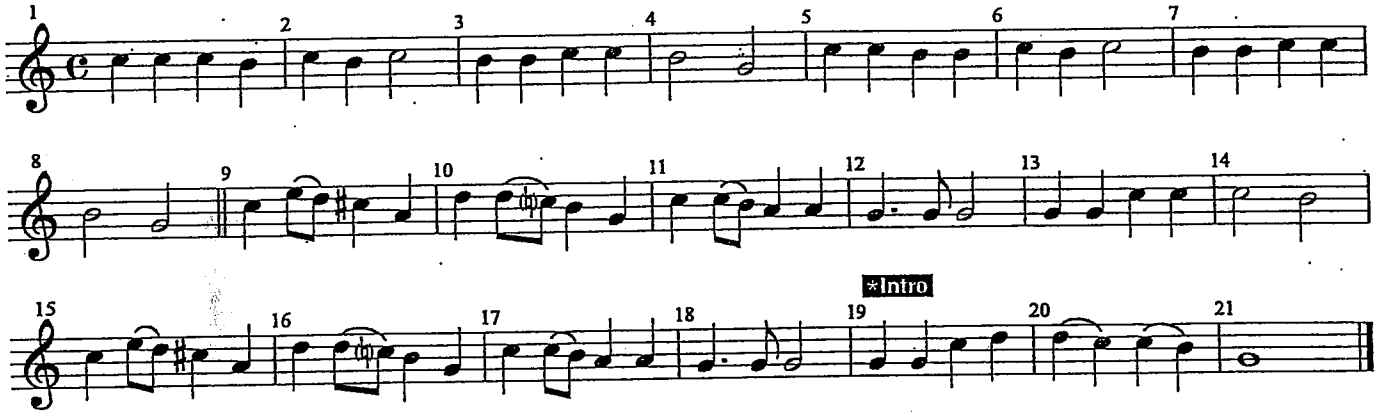

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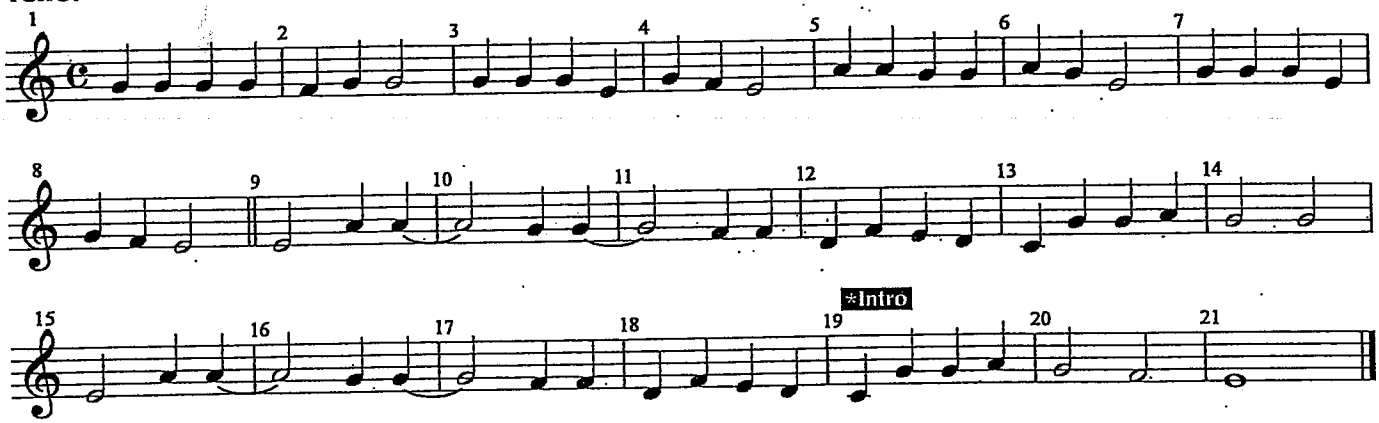
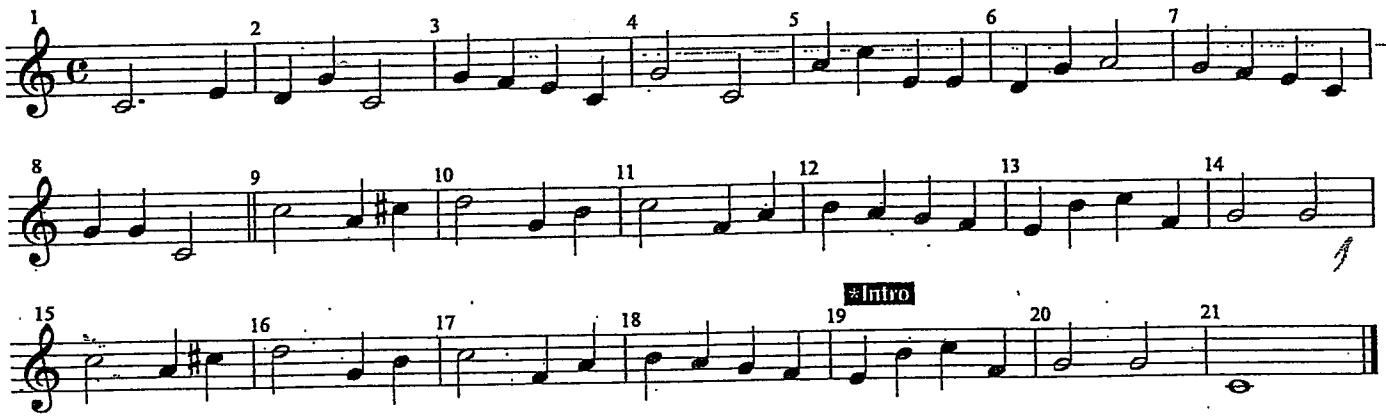


Bass

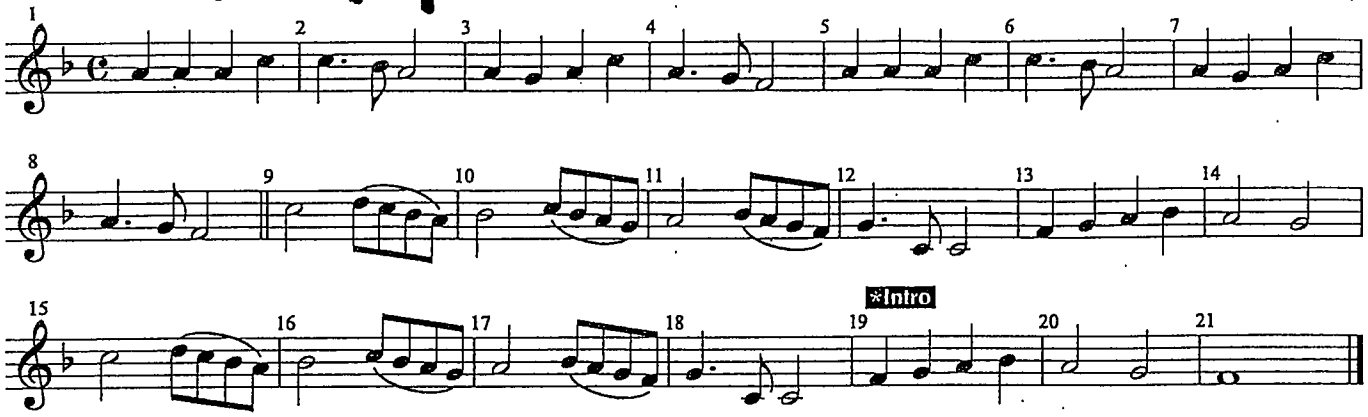


ANGELS WE HAVE HEARD ON HIGH

Trumpet

Traditional French Carol

Soprano



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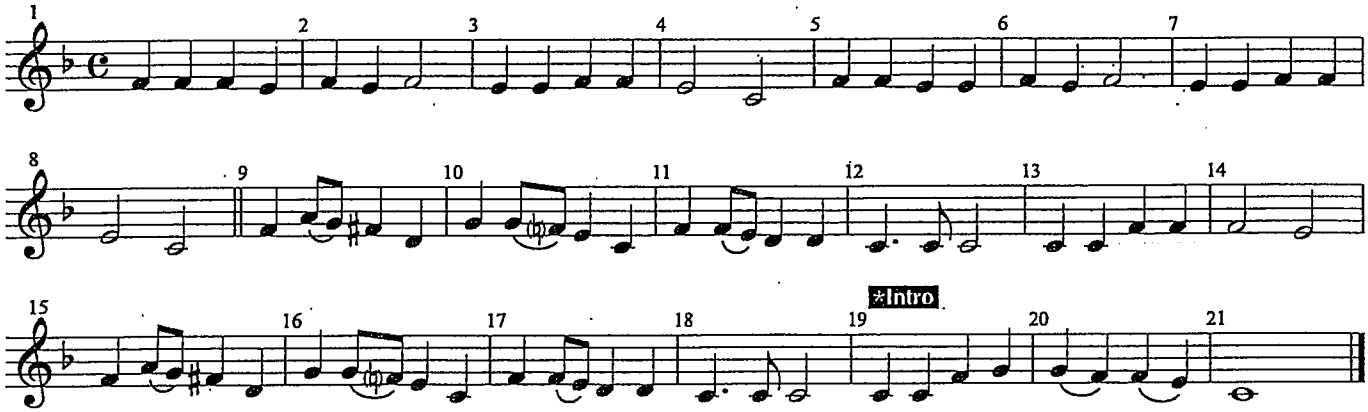
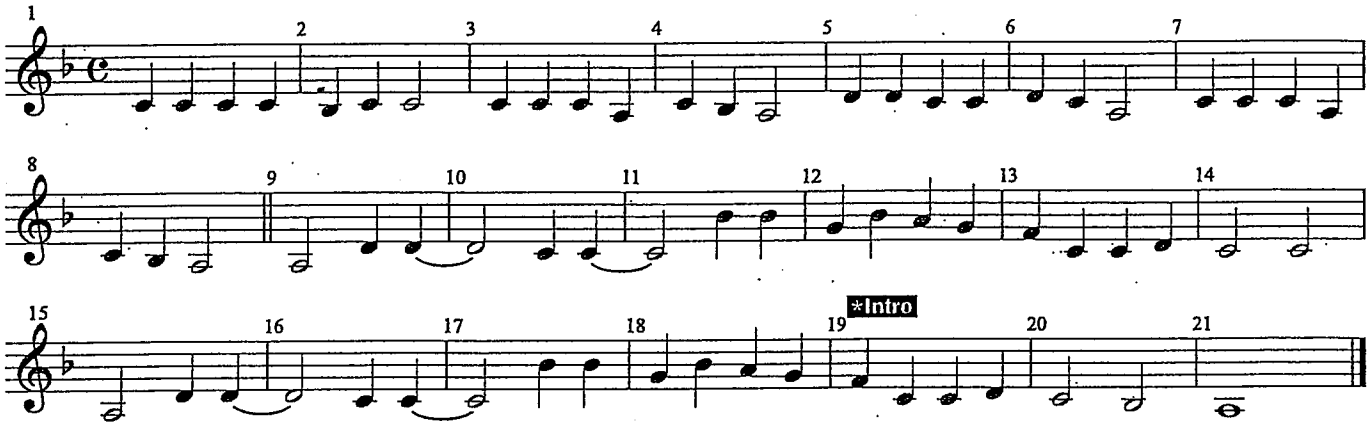
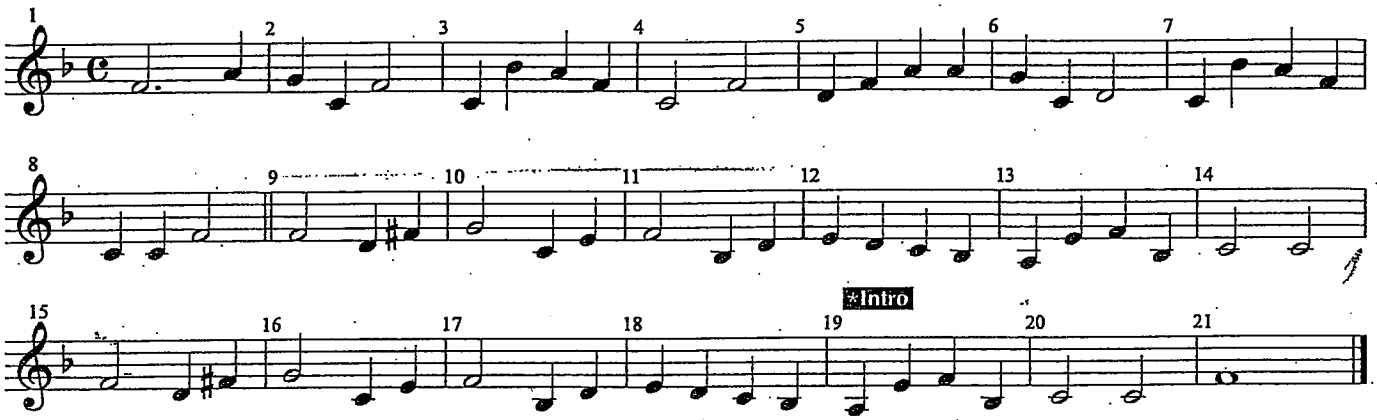


Tenor



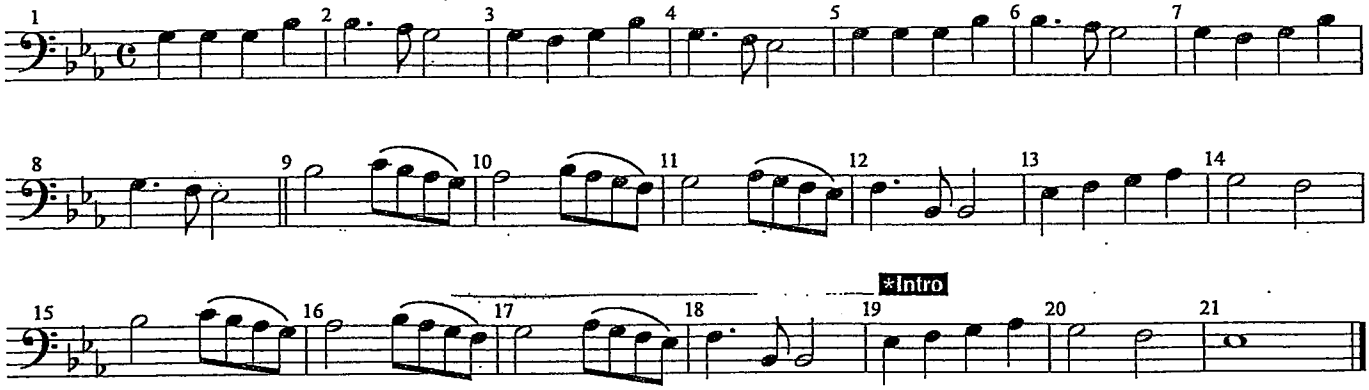
Bass



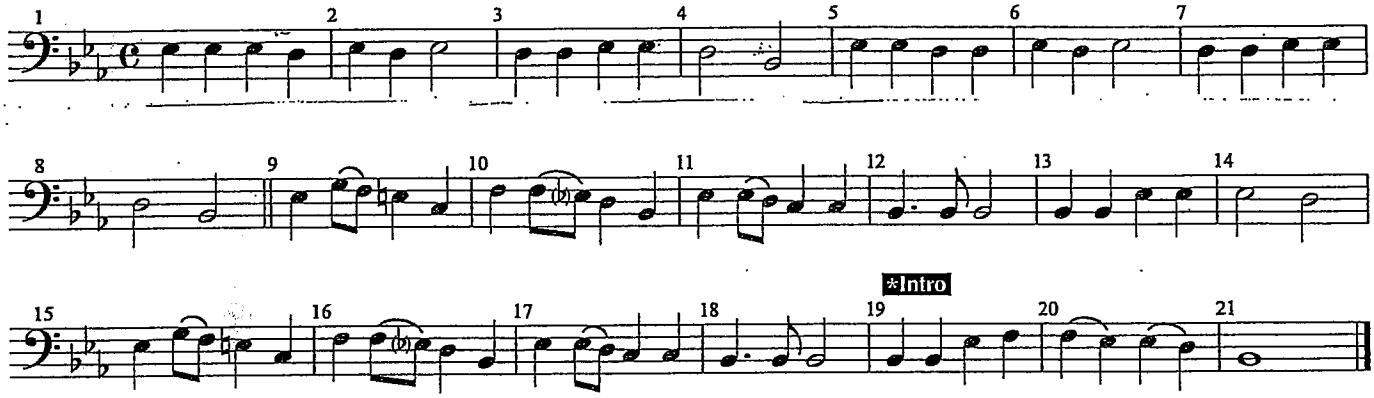
ANGELS WE HAVE HEARD ON HIGH

Soprano **Trombone / Baritone**

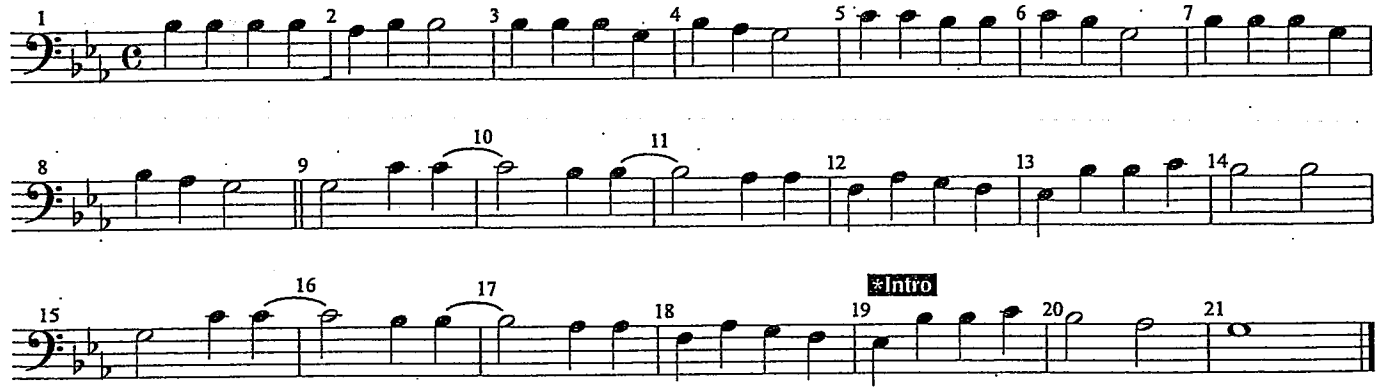
Traditional French Carol



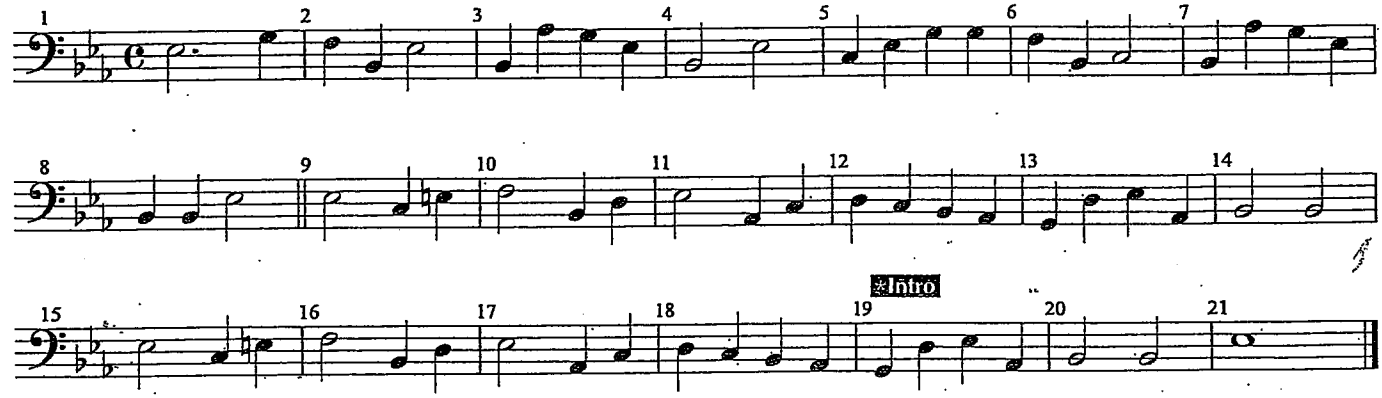
Alto



Tenor



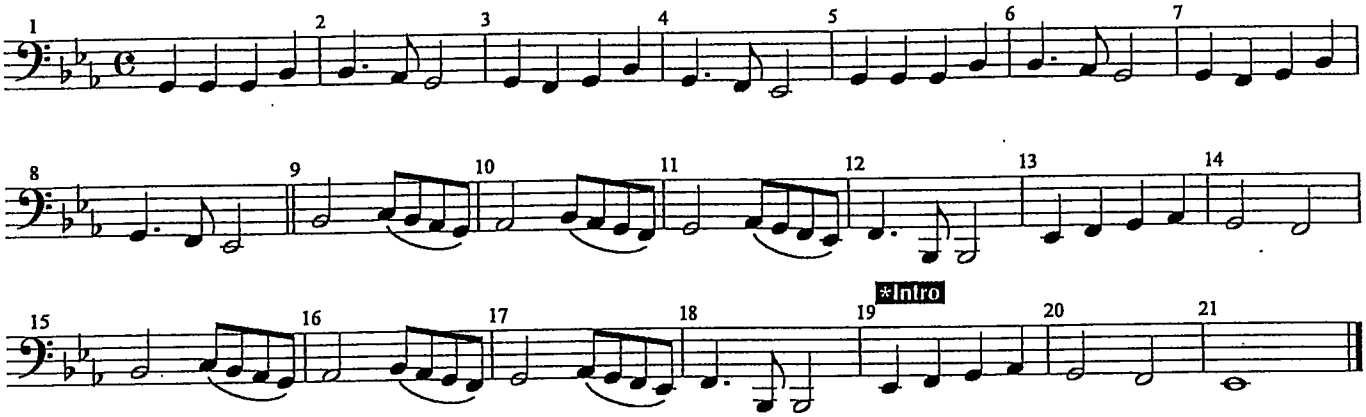
Bass



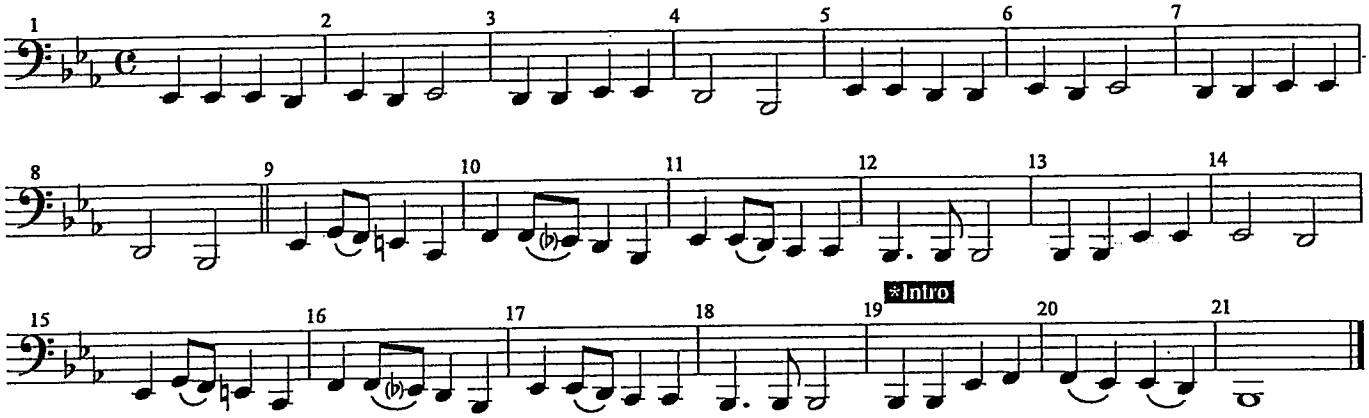
Tuba ANGELS WE HAVE HEARD ON HIGH

Traditional French Carol

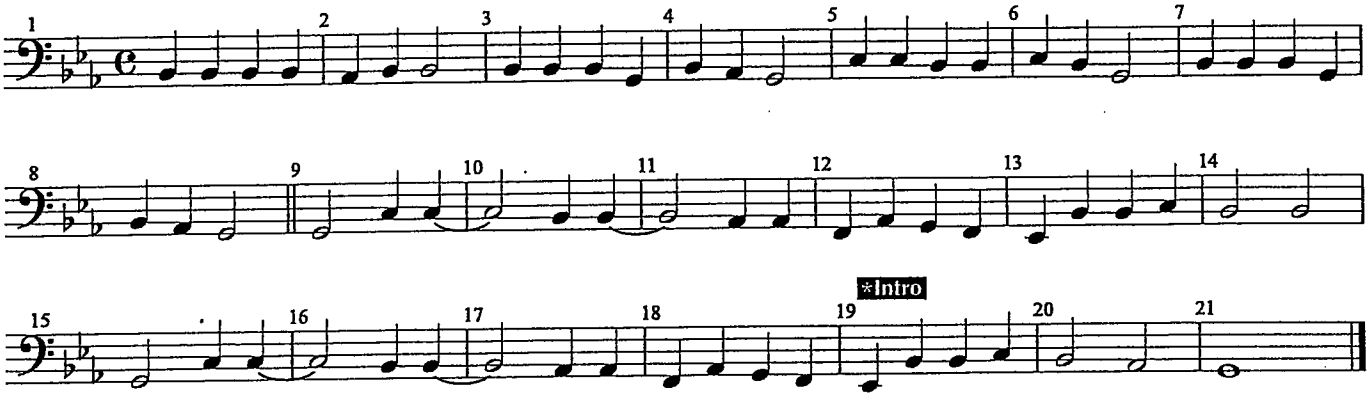
Soprano



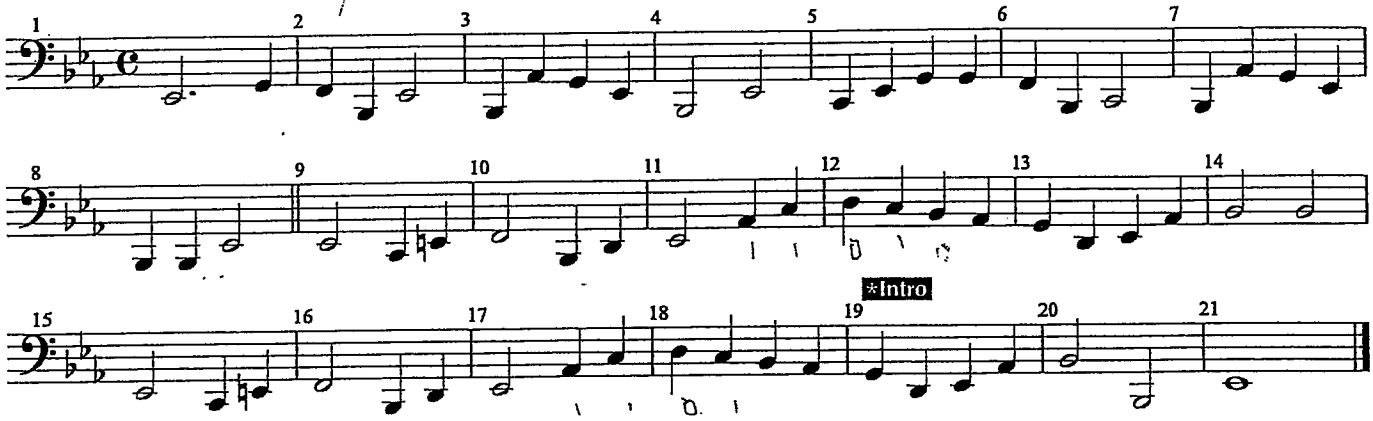
Alto



Tenor



Bass

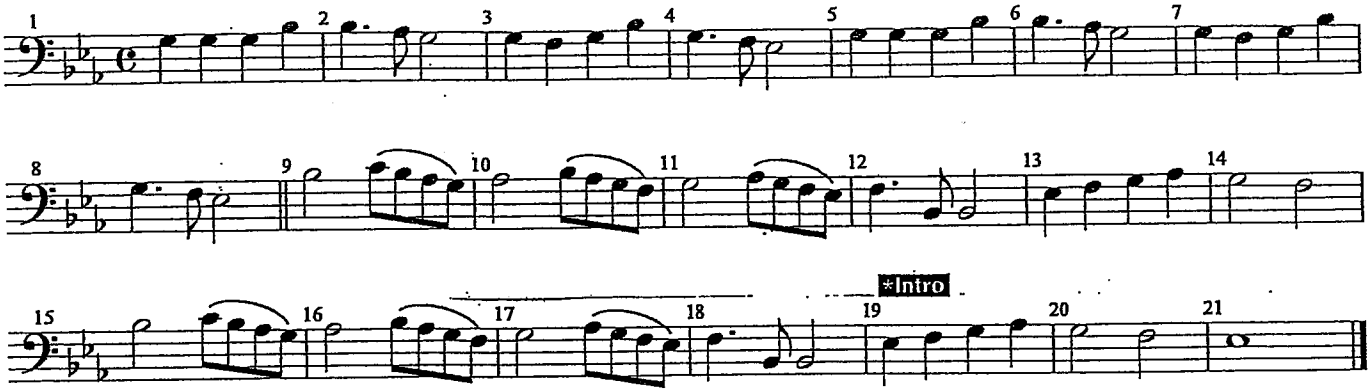


ANGELS WE HAVE HEARD ON HIGH

Bass Guitar

Traditional French Carol

Soprano



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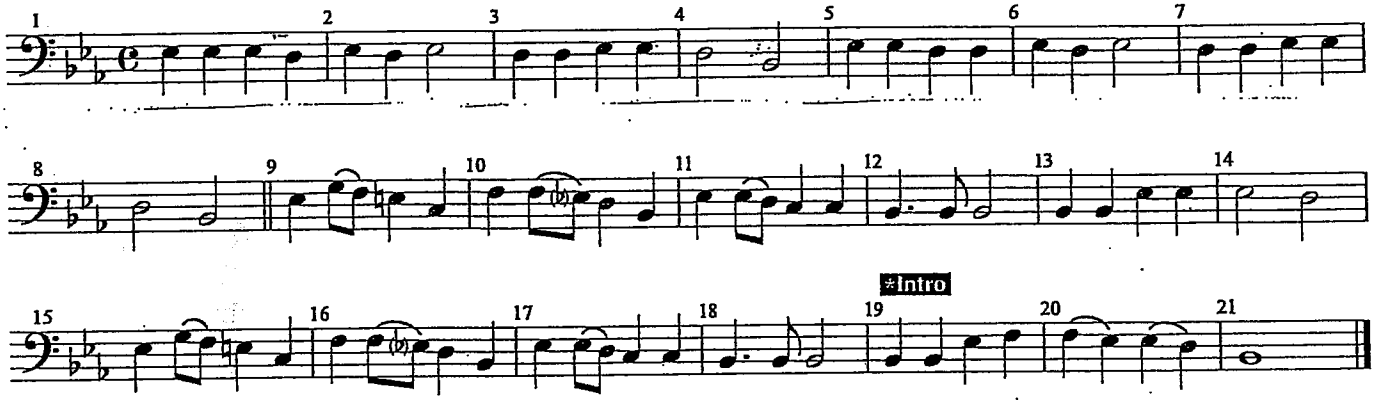
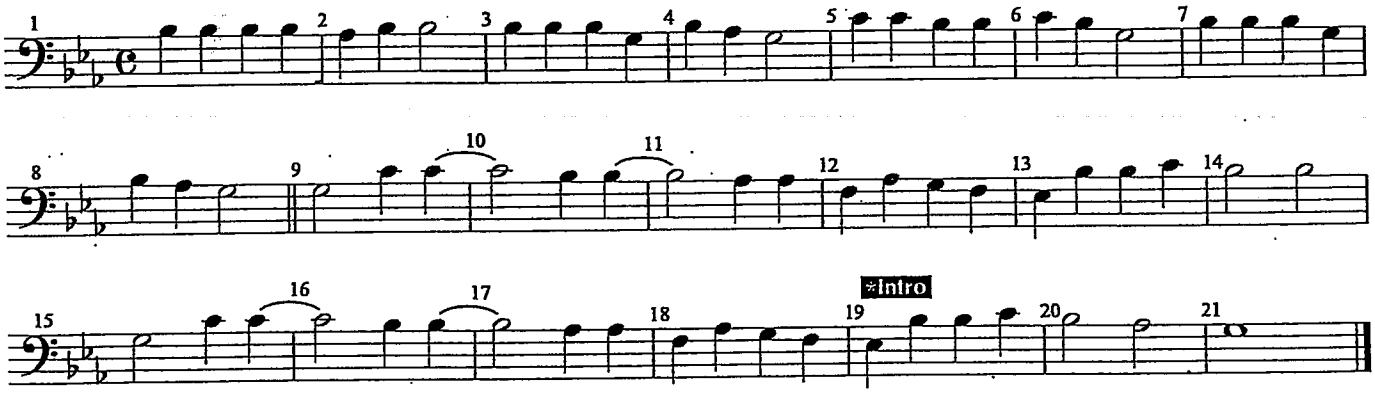
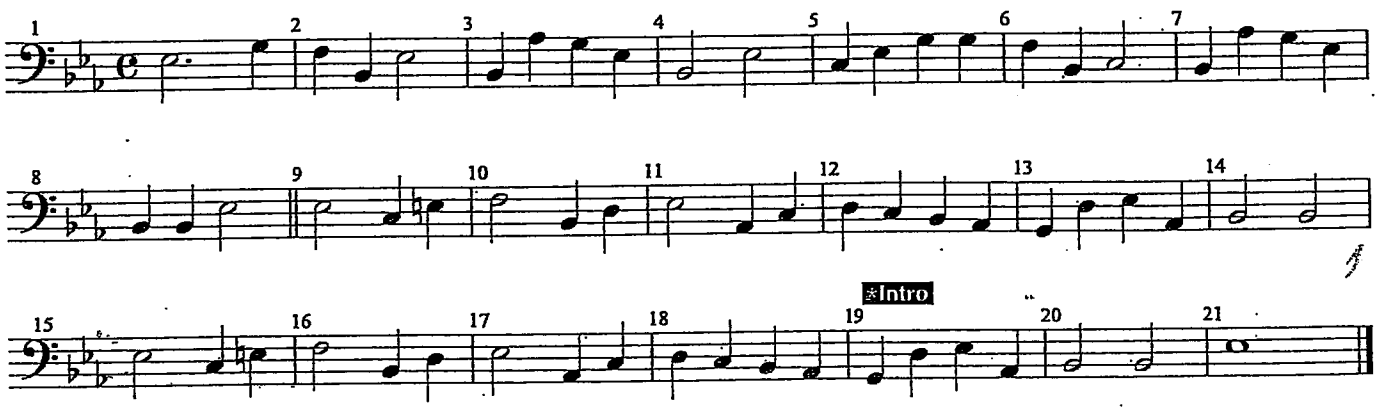


Tenor



Bass

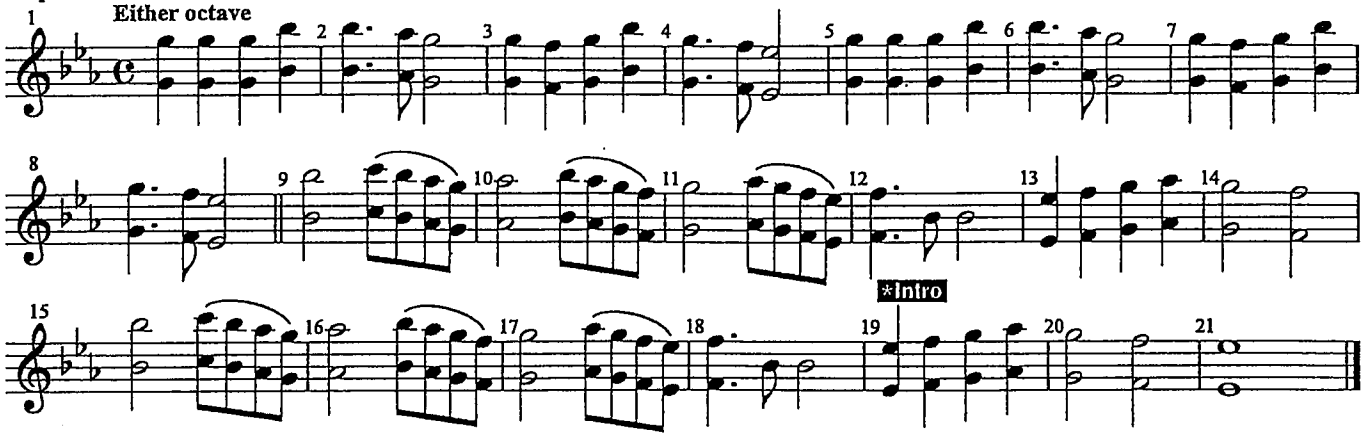


Angels We Have Heard on High

Guitar / Mallets

Traditional French Carol

Soprano



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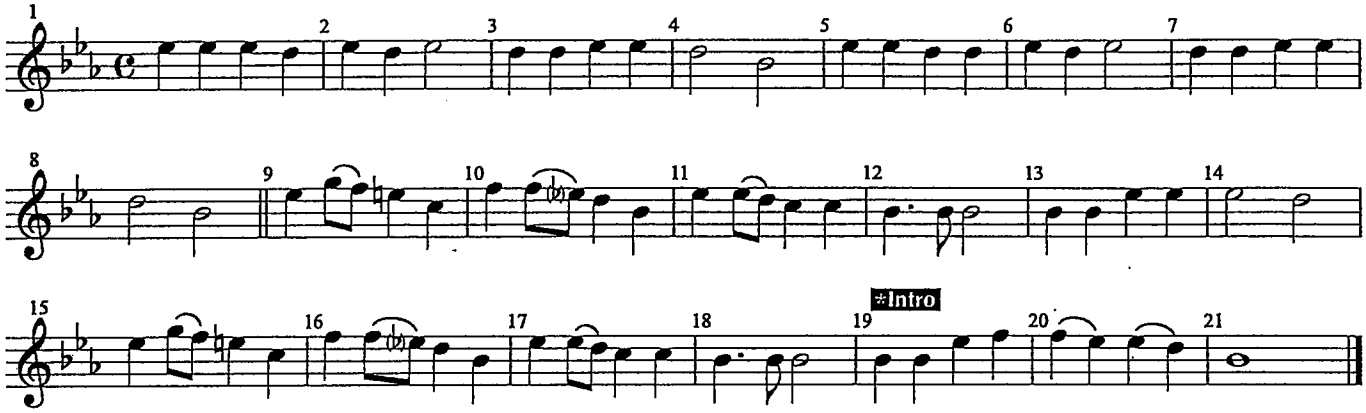
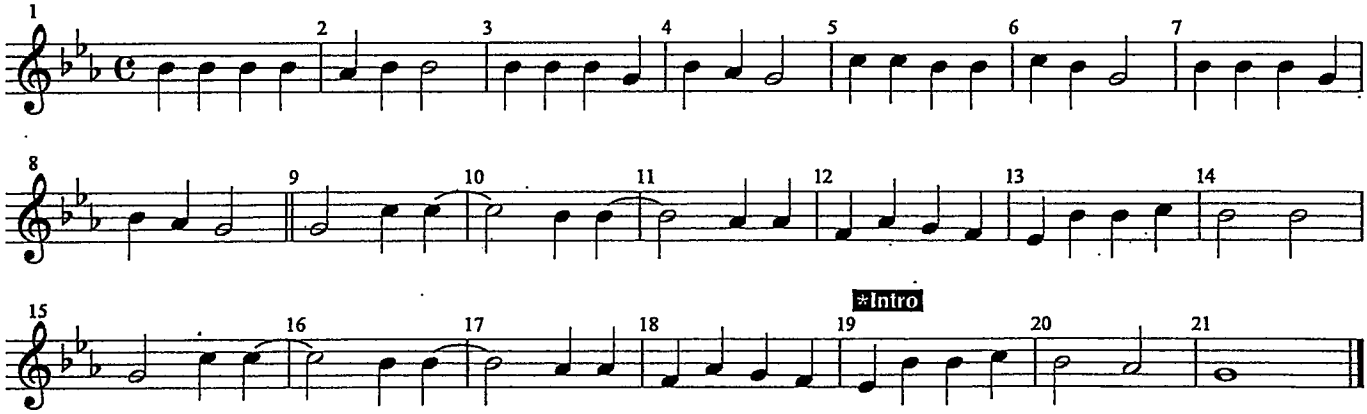
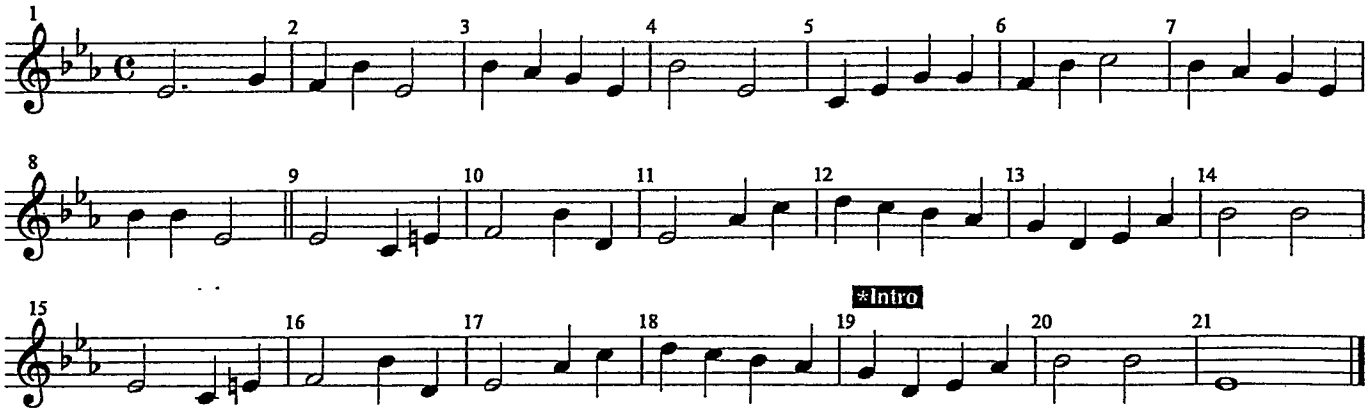


Tenor



Bass

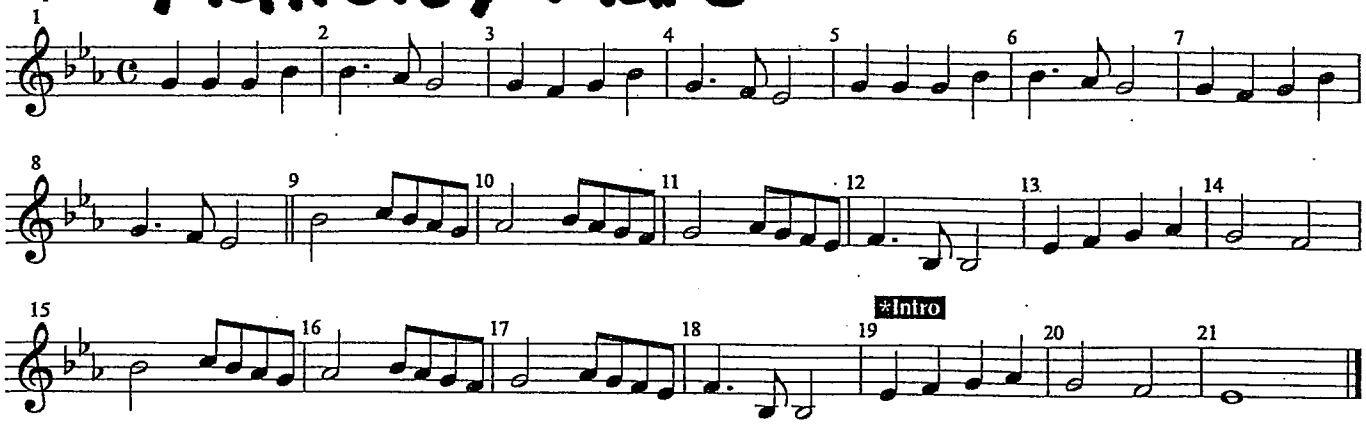


Angels We Have Heard on High

Mallets / Piano

Traditional French Carol

Soprano



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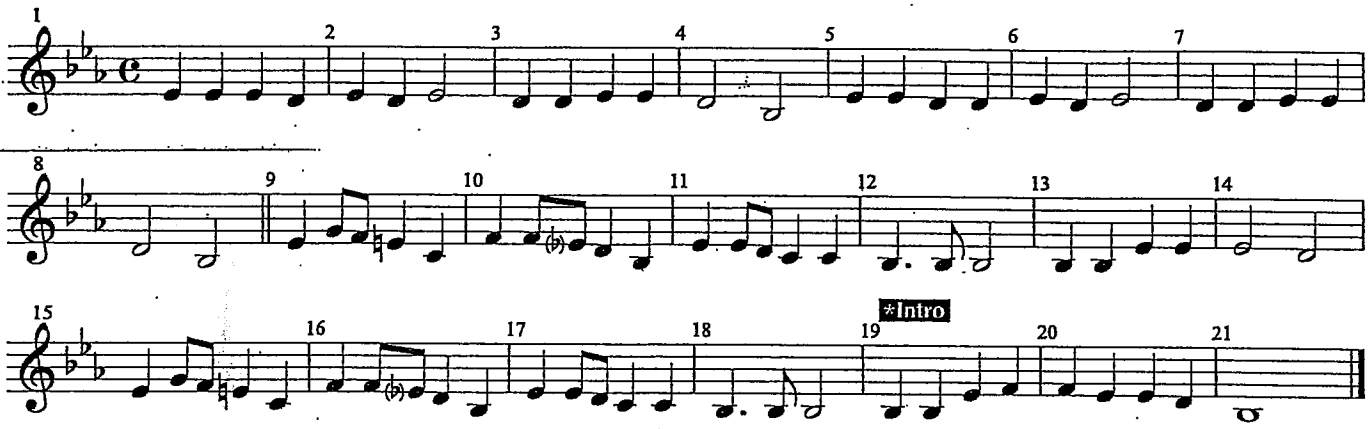
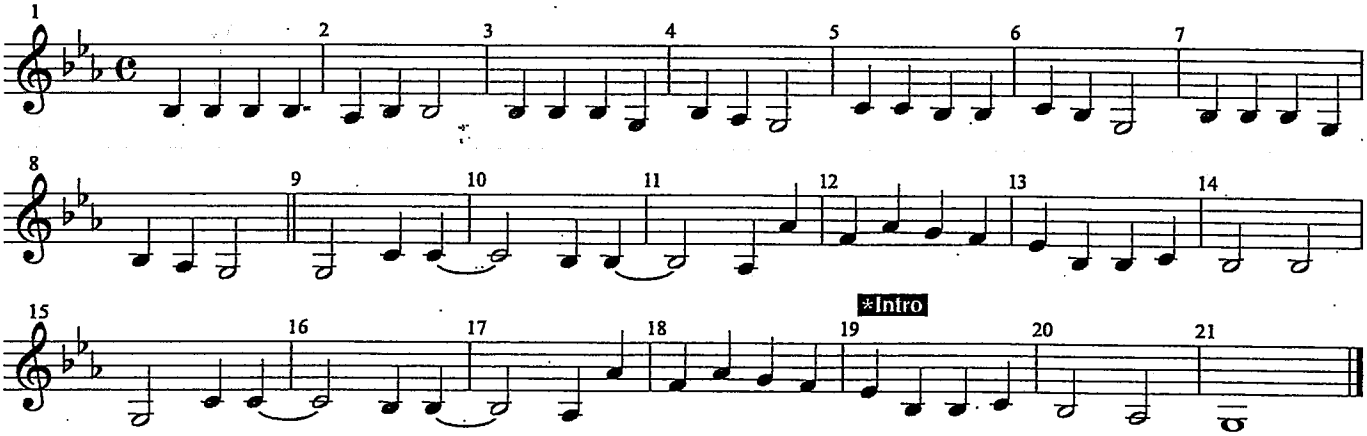
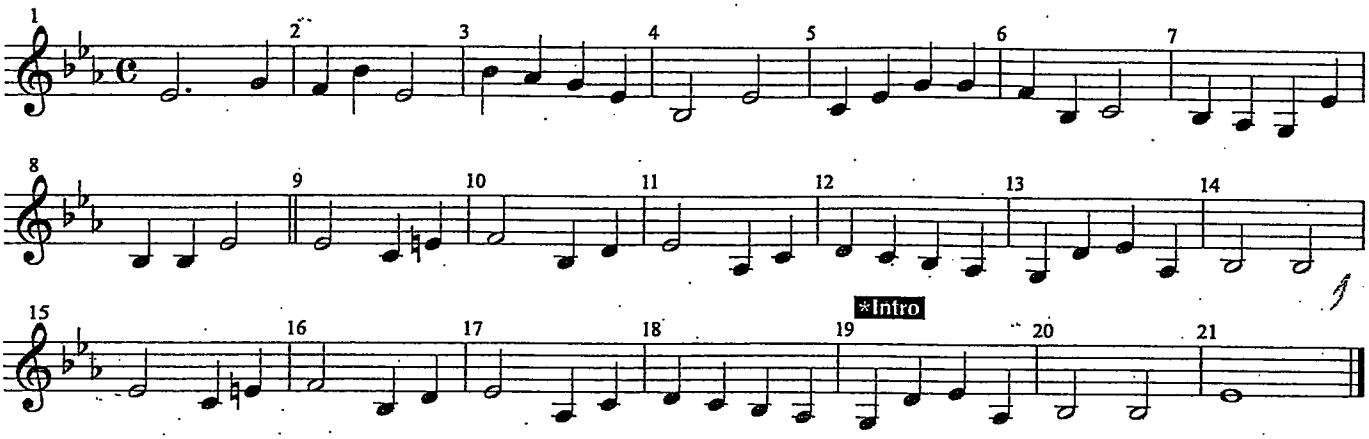


Tenor



Bass

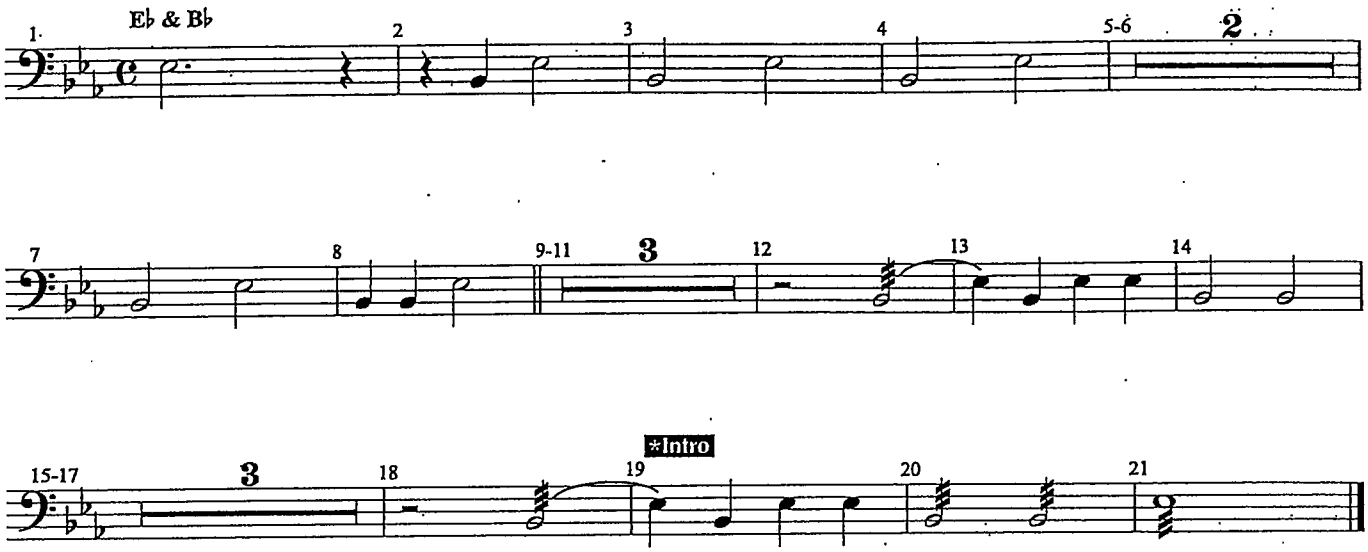


ANGELS WE HAVE HEARD ON HIGH

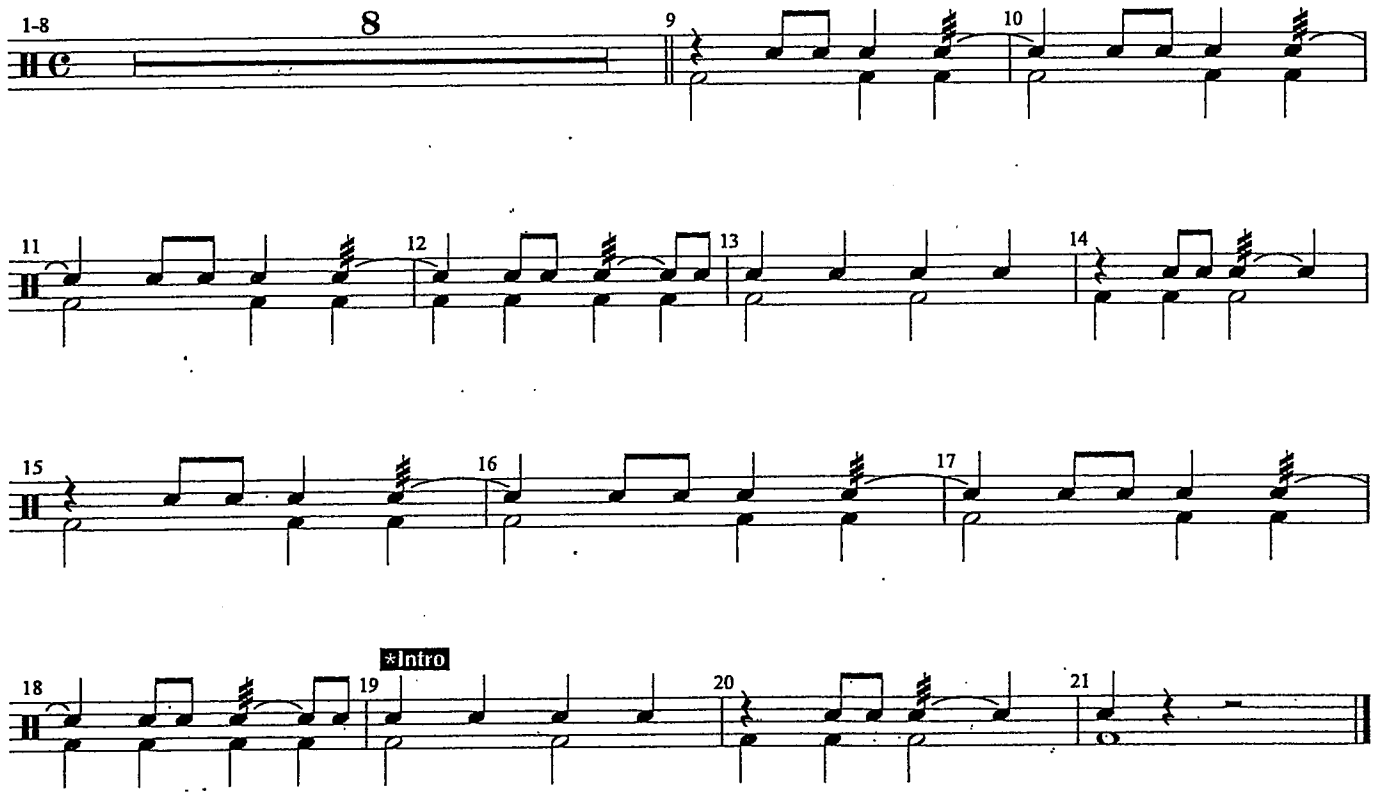
Traditional French Carol

Percussion

Timpani

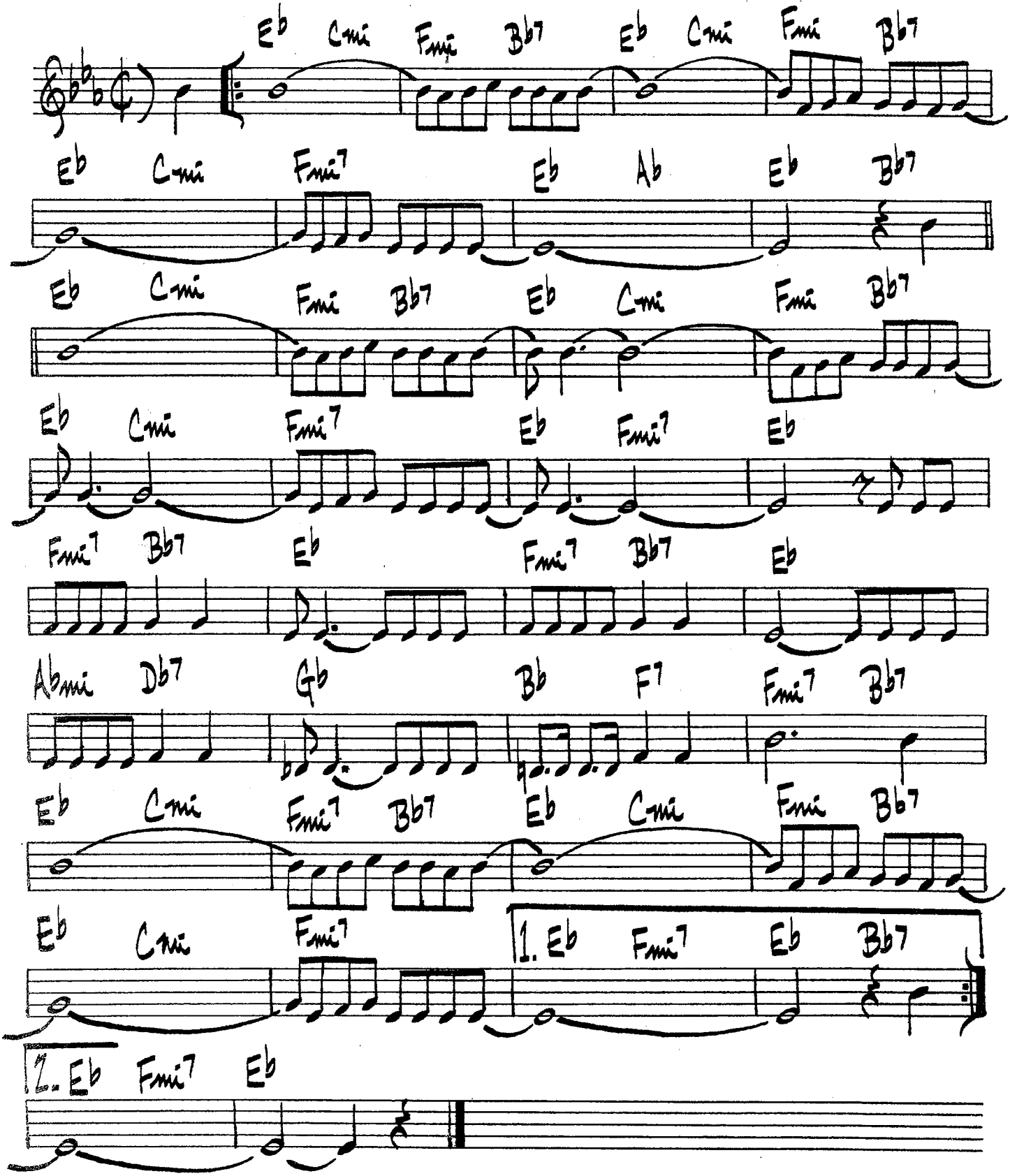


Snare Drum
Bass Drum



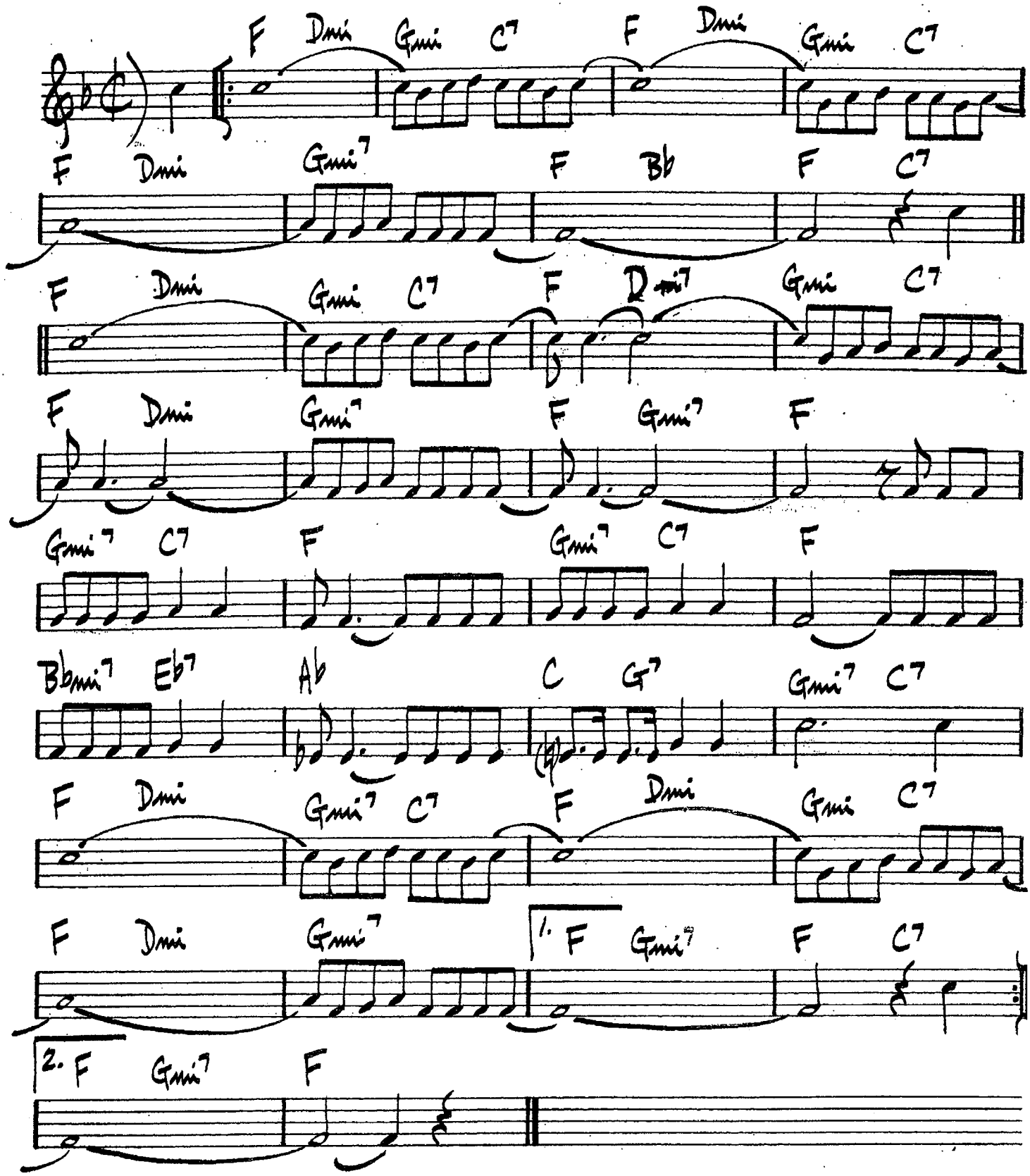
C

BLUE MOON


Eb Cmi Fmi Bb7 Eb Cmi Fmi Bb7
Eb Cmi Fmi7 Eb Ab Eb Bb7
Eb Cmi Fmi 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 1. Eb Fmi7 Eb Bb7
2. Eb Fmi7 Eb

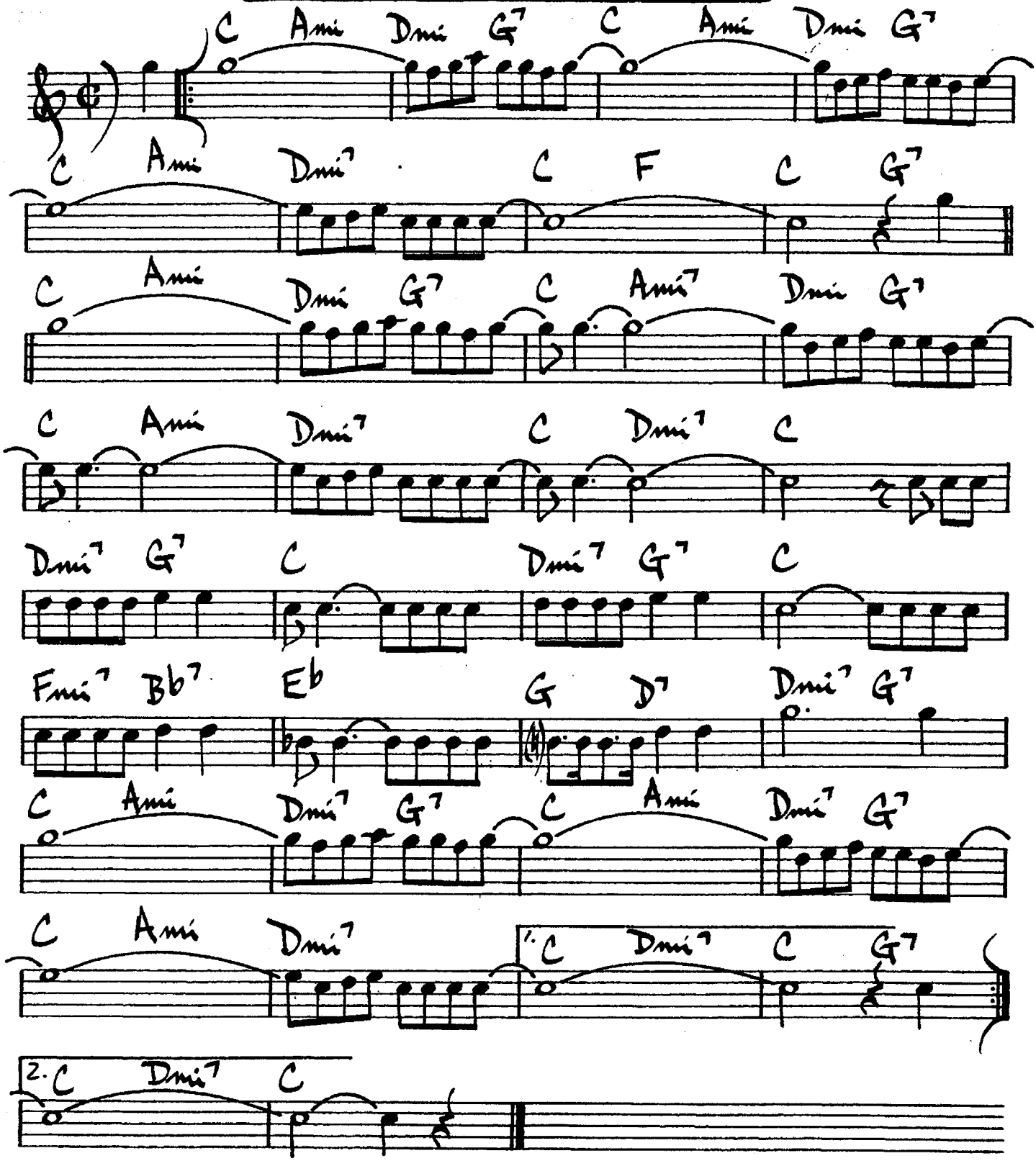
Bb

BLUE MOON


F Dmi Gmi C7 F Dmi Gmi C7
F Dmi Gmi7 F Bb F C7
F Dmi Gmi C7 F Dmi7 Gmi C7
F Dmi Gmi7 F Gmi7 F
Gmi7 C7 F Gmi7 C7 F
Bbmi7 Eb7 Ab C G7 Gmi7 C7
F Dmi Gmi7 C7 F Dmi Gmi C7
F Dmi Gmi7 1. F Gmi7 F C7
2. F Gmi7 F

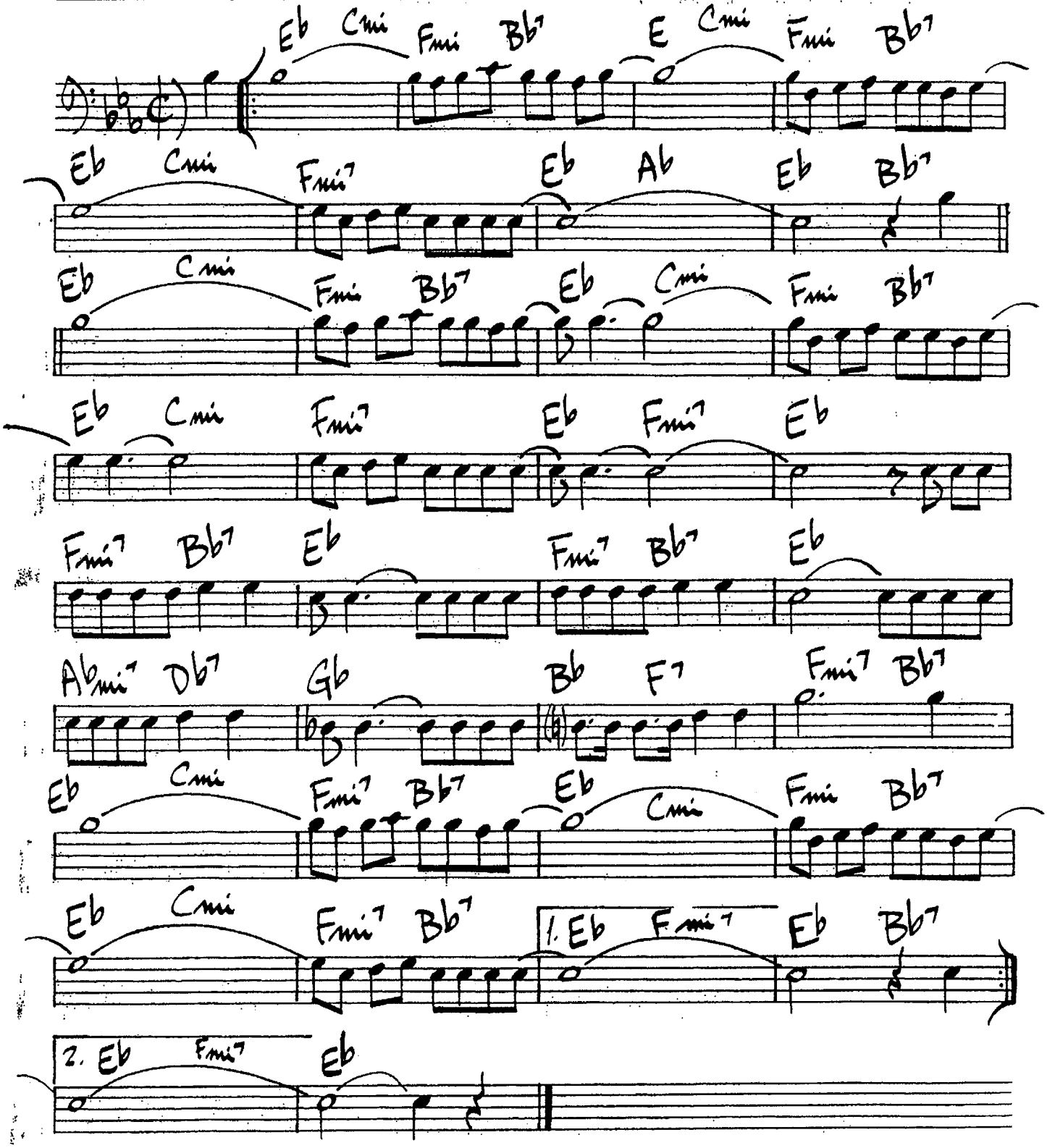
Eb

BLUE MOON


C Ami Dmi G7 C Ami Dmi G7
C Ami Dmi7 C F C G7
C Ami Dmi G7 C Ami7 Dmi G7
C Ami Dmi7 C Dmi7 C
Dmi7 G7 C Dmi7 G7 C
Fmi7 Bb7 Eb G D7 Dmi7 G7
C Ami Dmi7 G7 C Ami Dmi7 G7
C Ami Dmi7 1. C Dmi7 C G7
2. C Dmi7 C

B.C.

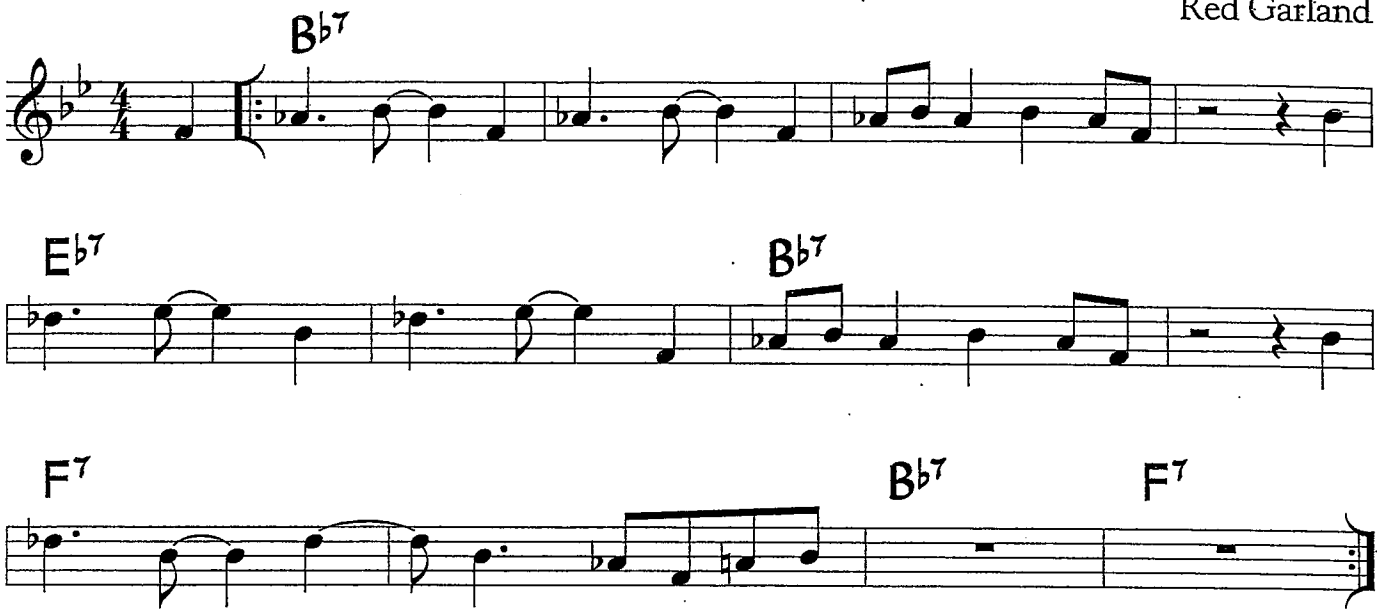
BLUE MOON


Eb Cmi Fmi Bb7 Eb Cmi Fmi Bb7
Eb Cmi Fmi7 Eb Ab Eb Bb7
Eb Cmi Fmi Bb7 Eb Cmi Fmi Bb7
Eb Cmi Fmi7 Eb Fmi7 Eb
Fmi7 Bb7 Eb Fmi7 Bb7 Eb
Abmi7 Db7 Gb Bb F7 Fmi7 Bb7
Eb Cmi Fmi7 Bb7 Eb Cmi Fmi Bb7
Eb Cmi Fmi7 Bb7 1. Eb Fmi7 Eb Bb7
2. Eb Fmi7 Eb

C

Blues By Five

Red Garland



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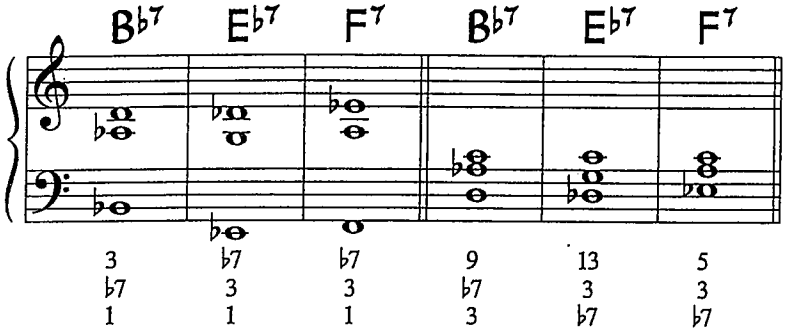
Blues By Five is a 12-bar blues where sections of the motific melody are transposed to match the chord changes. This was originally played with a medium-swing feel.

For your use

C Supplemental Material - Blues By Five

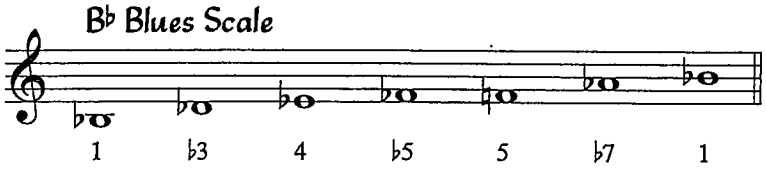
Sample Piano Voicings

Basic 3-note voicings Rootless voicings

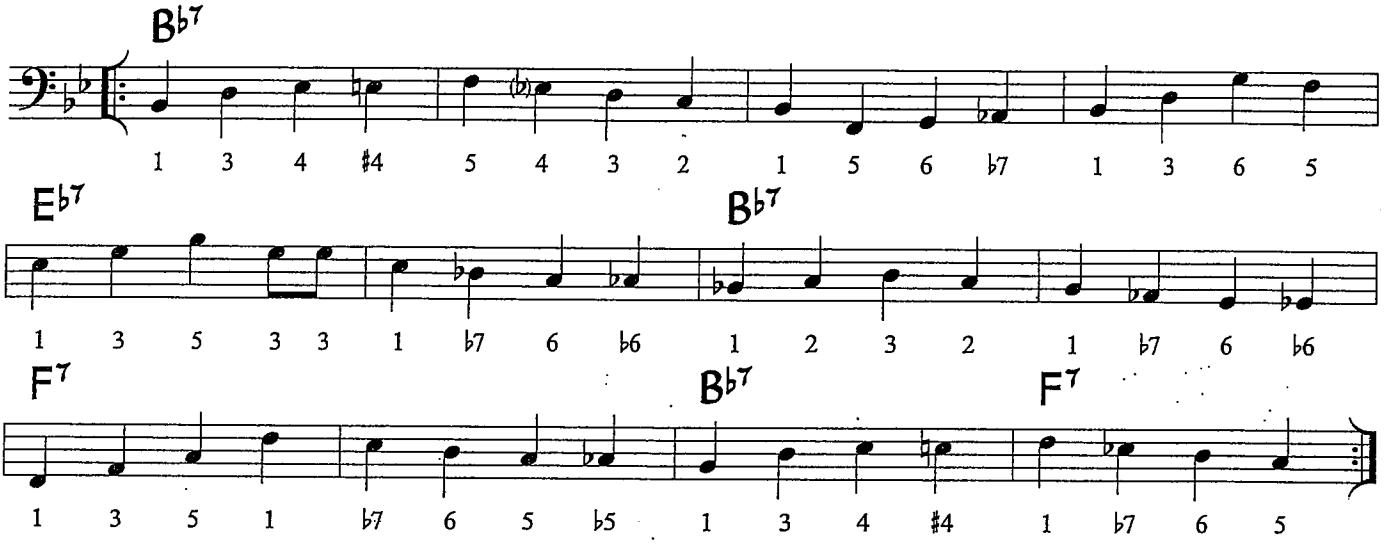


Useful scales

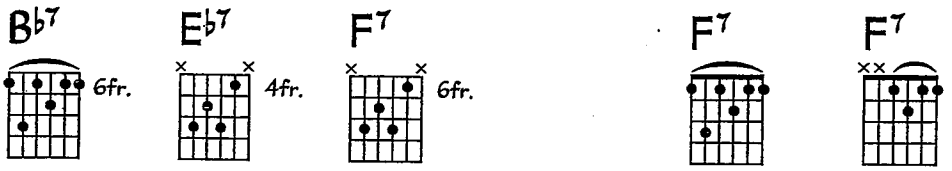
B♭ Blues Scale



Sample Bass Line



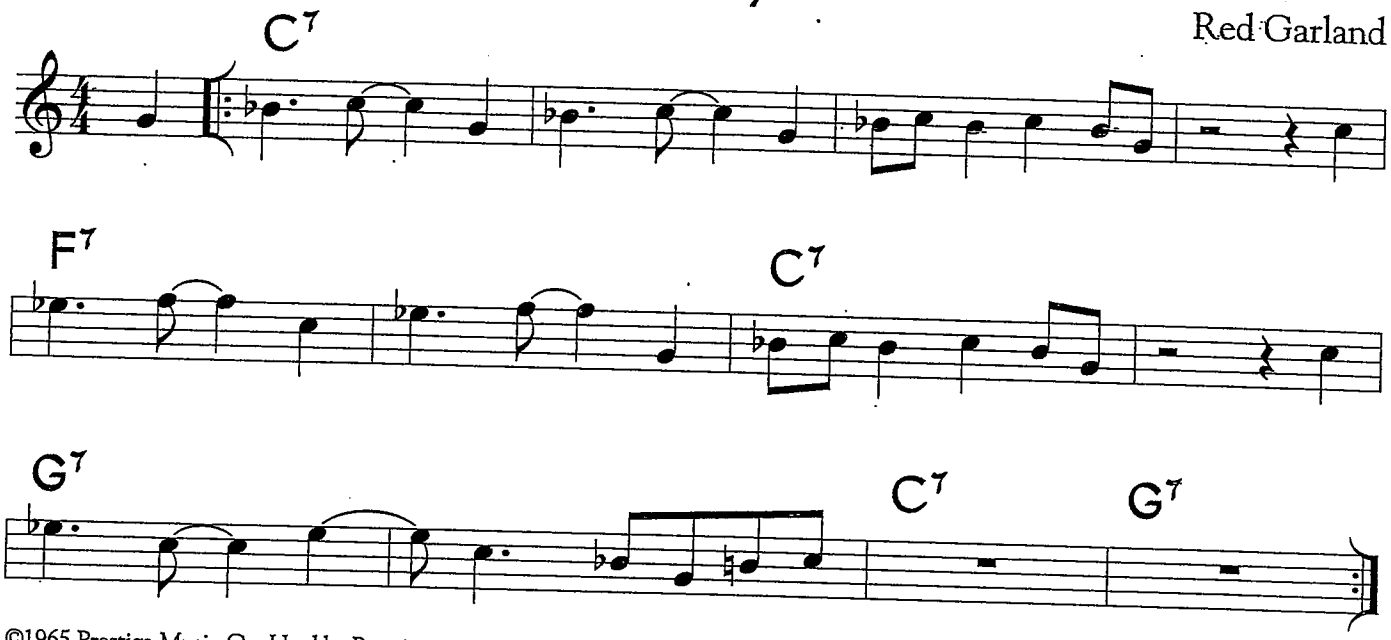
Guitar Voicings



B♭

Blues By Five

Red Garland



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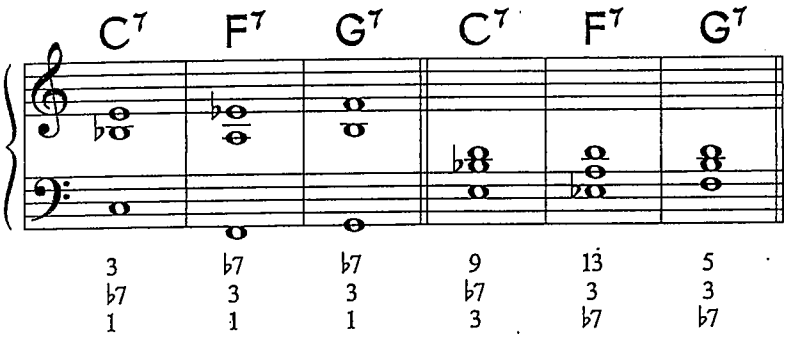
Blues By Five is a 12-bar blues where sections of the motific melody are transposed to match the chord changes. This was originally played with a medium-swing feel.

For your use

Bb Supplemental Material - Blues By Five

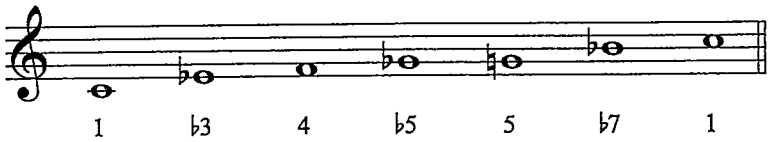
Sample Piano Voicings

Basic 3-note voicings Rootless voicings

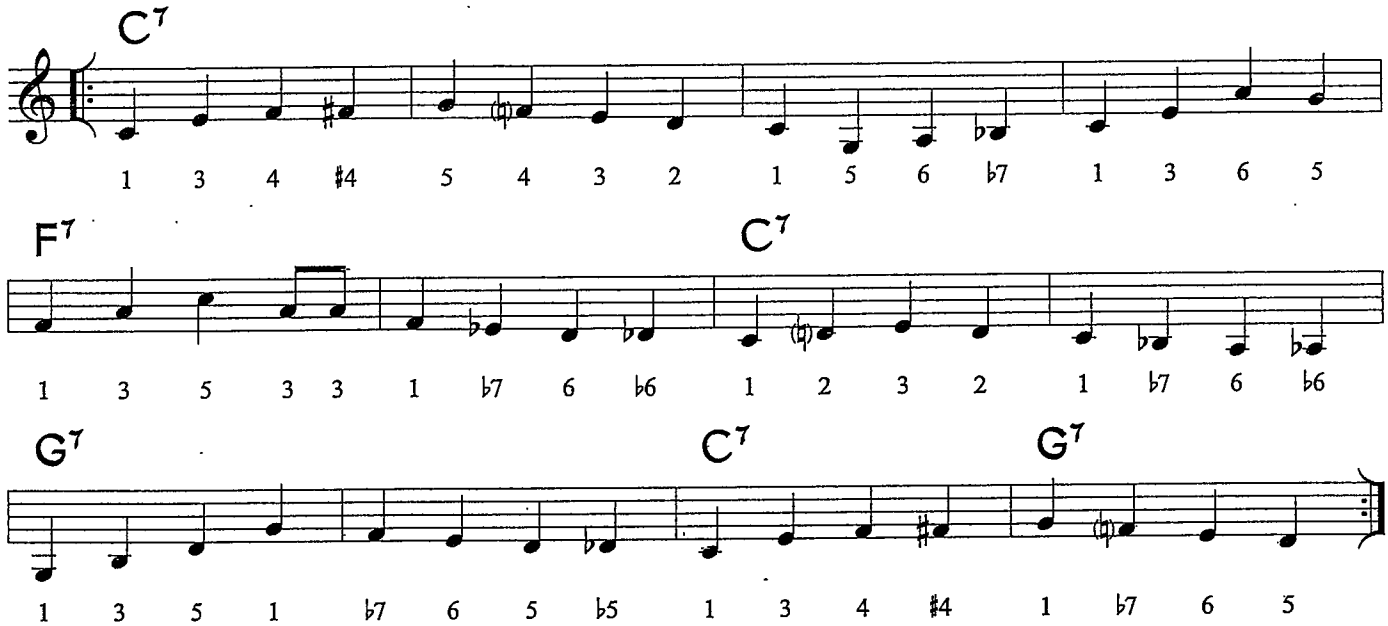


Useful Scales

C Blues Scale



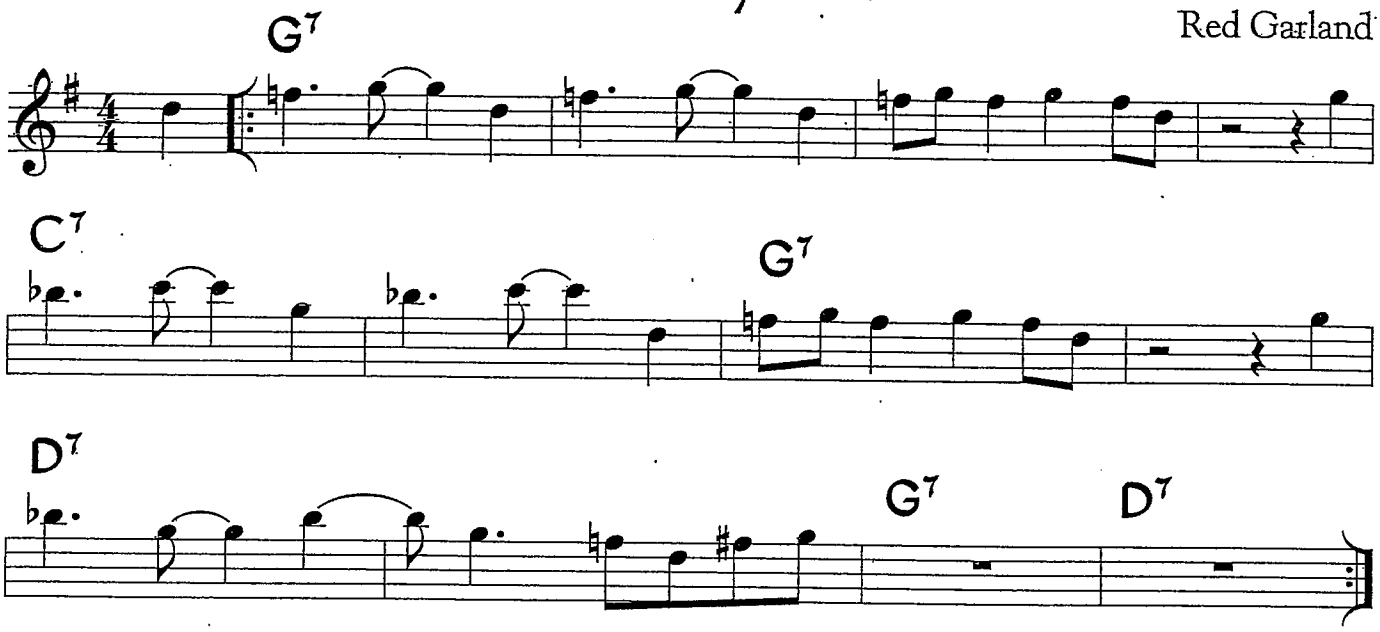
Sample Bass Line



Eb

Blues By Five

Red Garland



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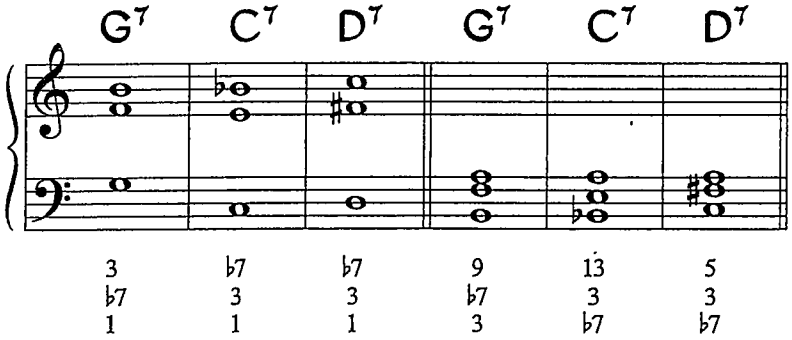
Blues By Five is a 12-bar blues where sections of the motific melody are transposed to match the chord changes. This was originally played with a medium-swing feel.

For your use

Supplemental Material - Blues By Five

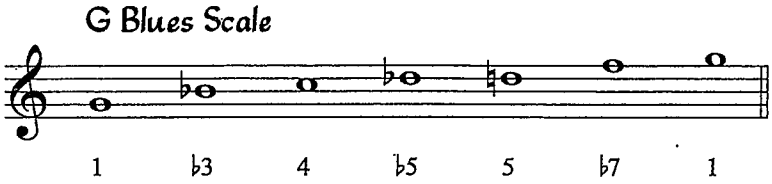
Sample Piano Voicings

Basic 3-note voicings Rootless voicings

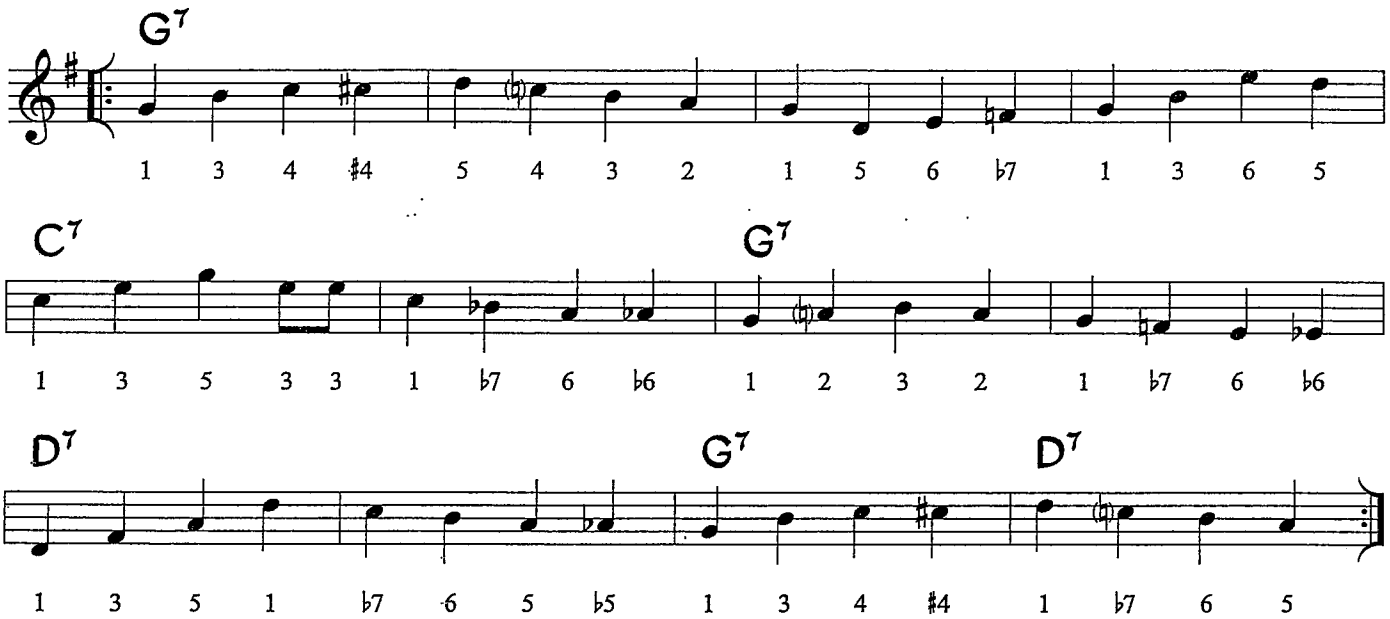


Useful Scales

G Blues Scale

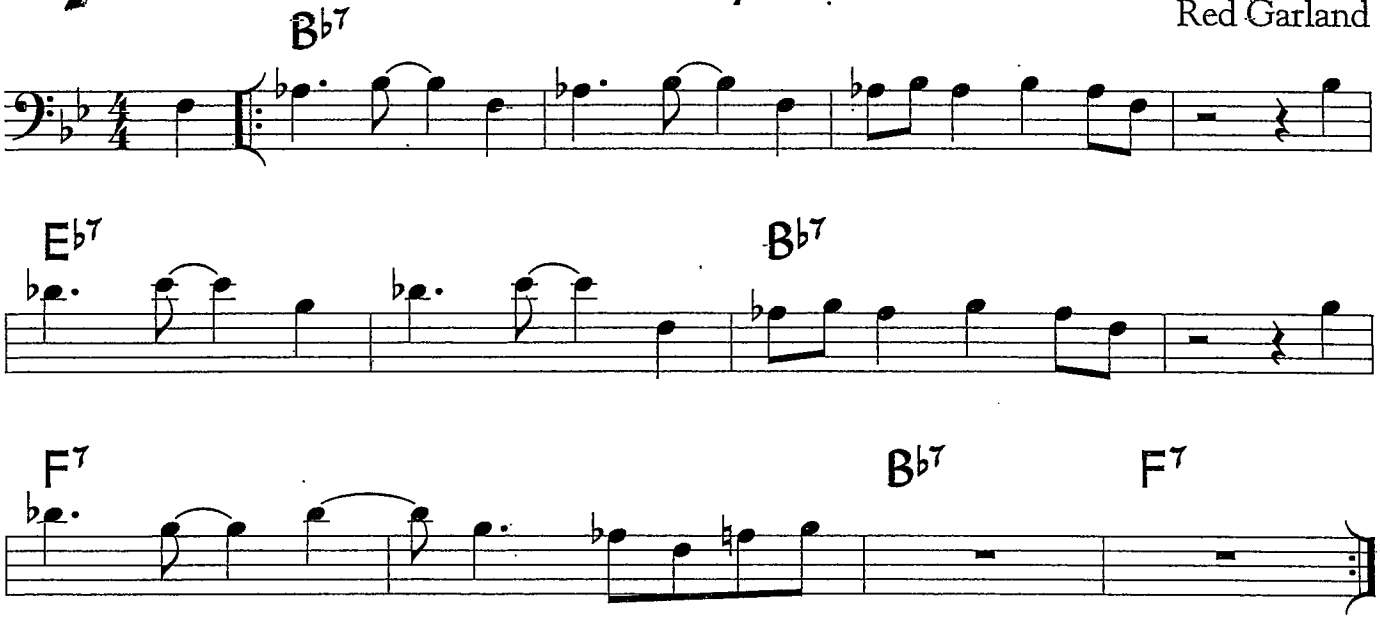


Sample Bass Line



Blues By Five

Red Garland



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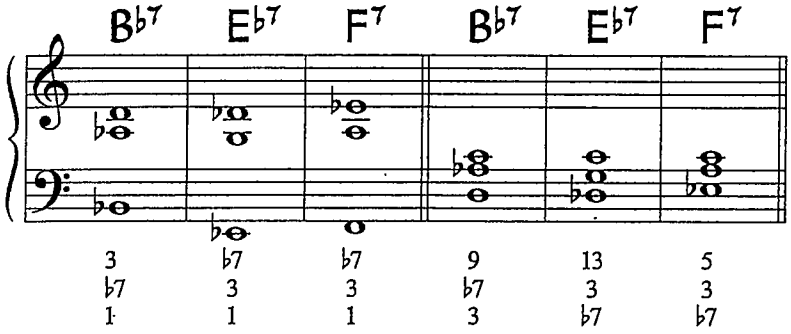
Blues By Five is a 12-bar blues where sections of the motific melody are transposed to match the chord changes. This was originally played with a medium-swing feel.

For your use

Supplemental Material - Blues By Five

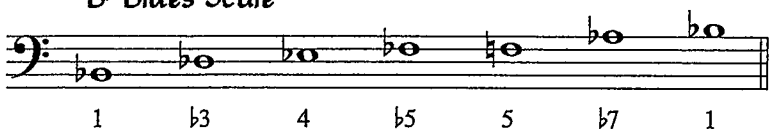
Sample Piano Voicings

Basic 3-note voicings Rootless voicings

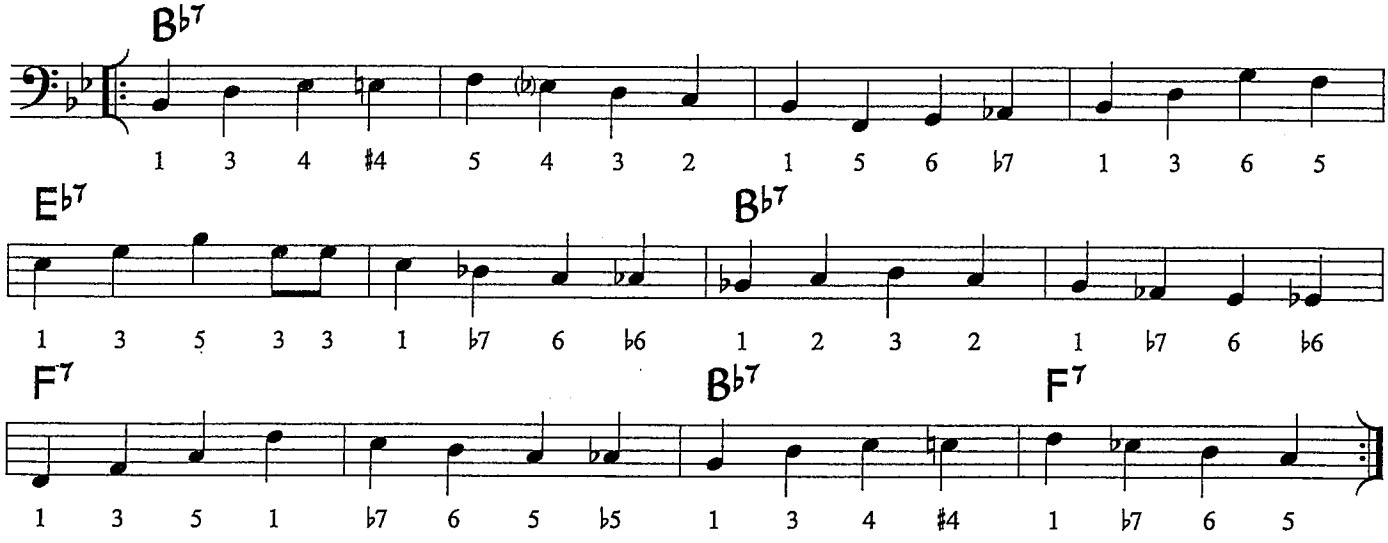


Useful Scales

B♭ Blues Scale

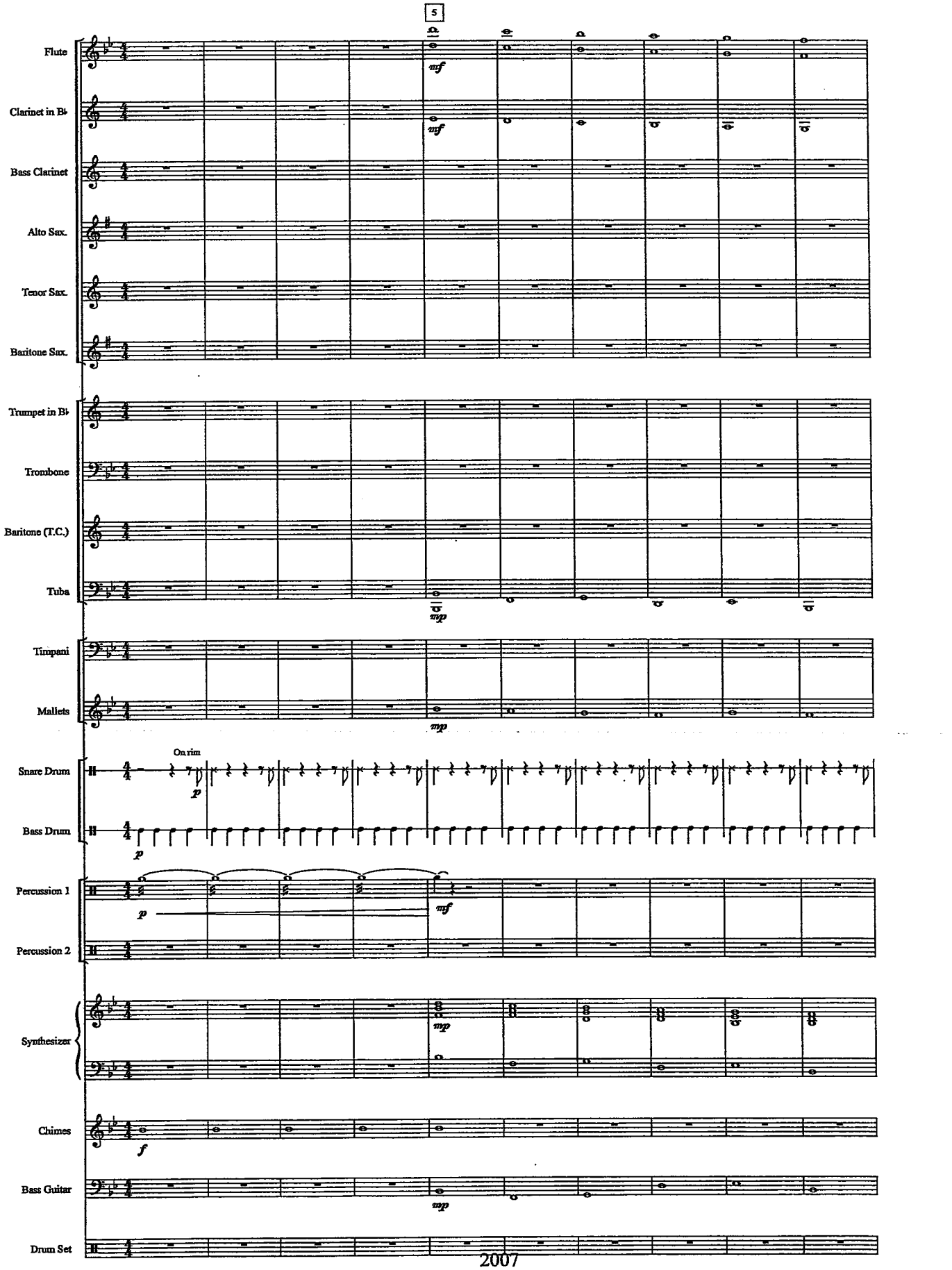


Sample Bass Line

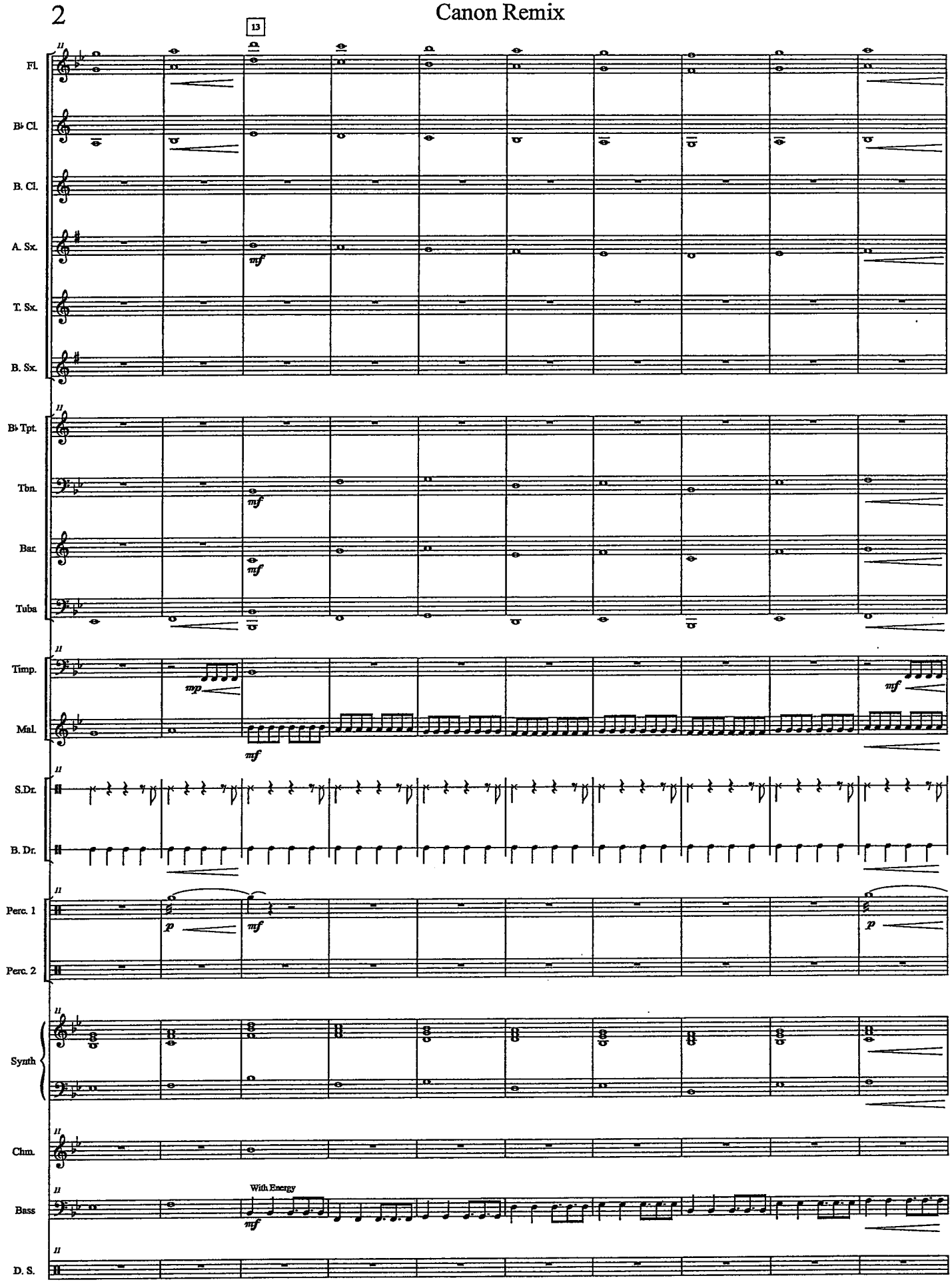


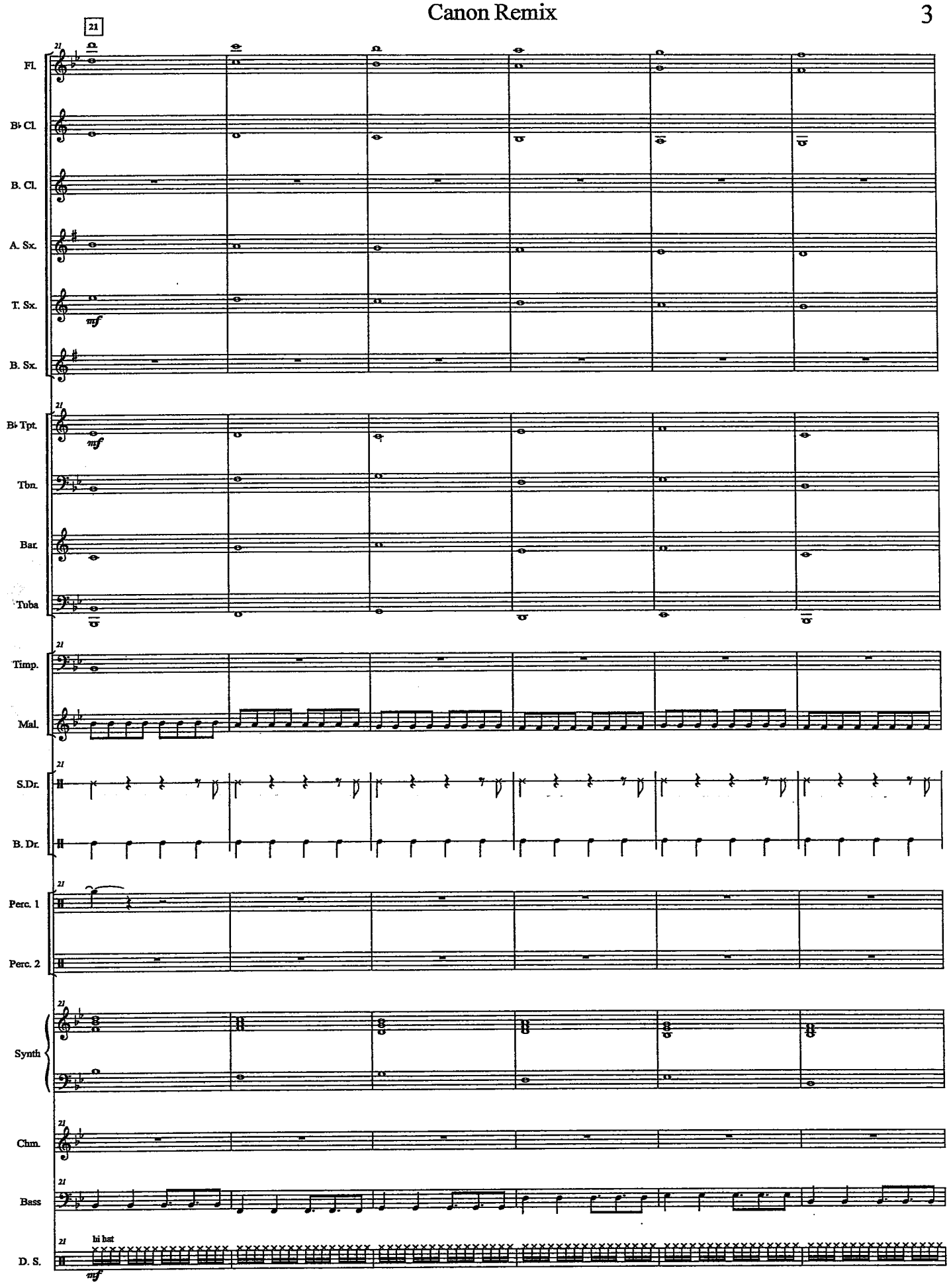
Canon Remix

Pachelbel /Arr. Bernice



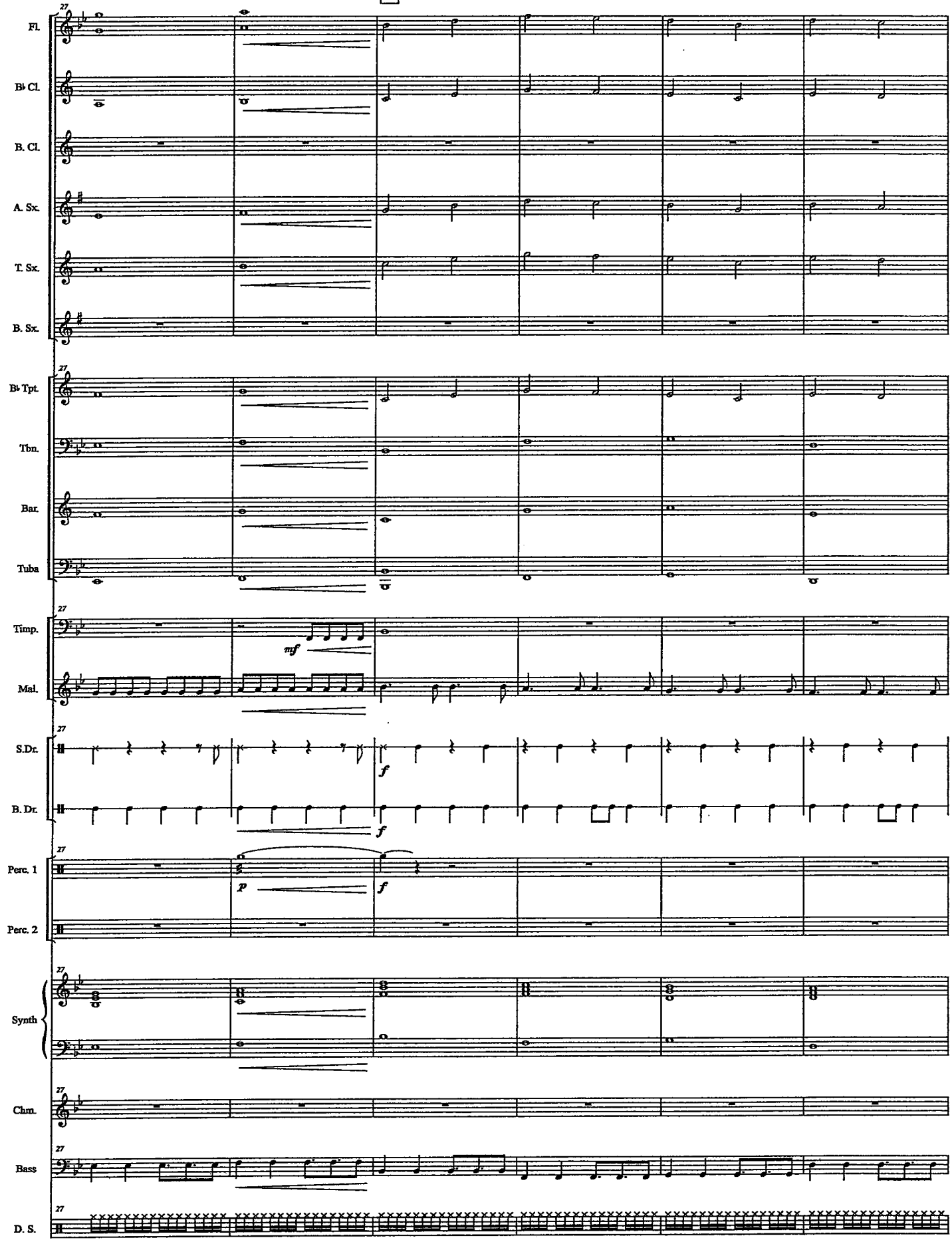
Canon Remix

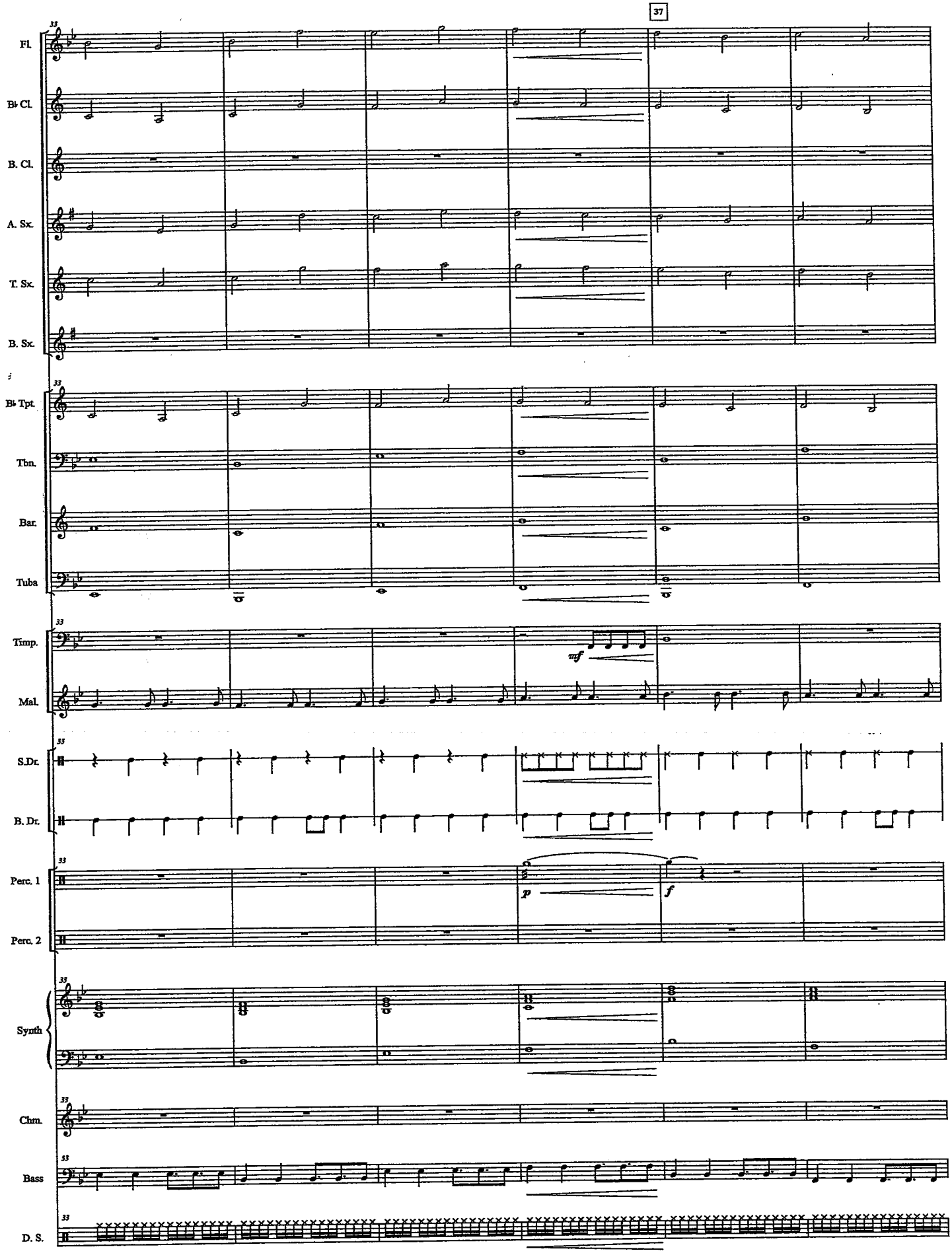

13
Fl.
B♭ Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt.
Tbn.
Bar.
Tuba
Timp.
Mal.
S.Dr.
B. Dr.
Perc. 1
Perc. 2
Synth
Chm.
Bass
D. S.
With Energy
mf
mp
p

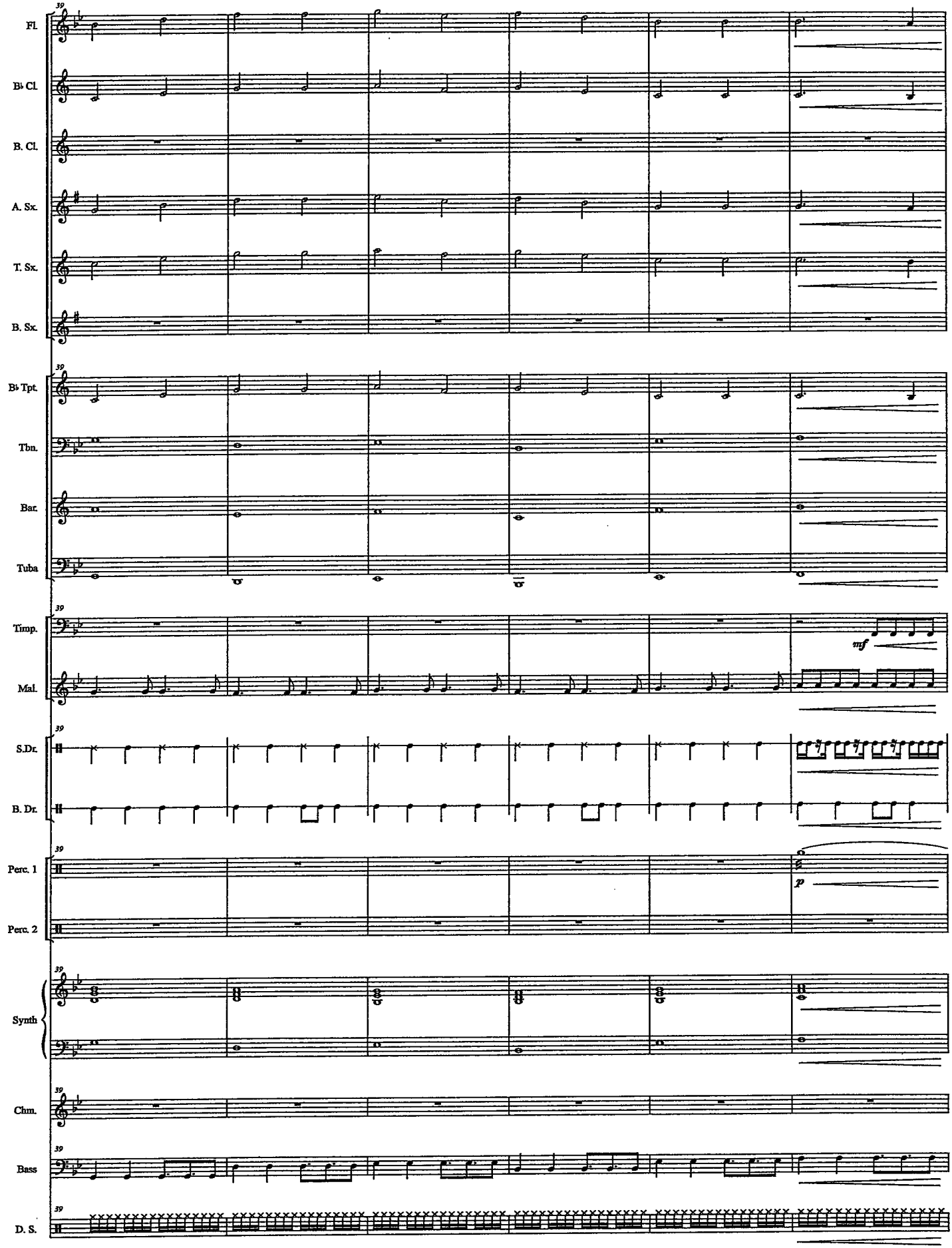

21
Fl.
B♭ Cl.
B. Cl.
A. Sx.
T. Sx.
mf
B. Sx.
B♭ Tpt.
mf
Tbn.
Bar.
Tuba
Timp.
Mal.
S.Dr.
B. Dr.
Perc. 1
Perc. 2
Synth
Chm.
Bass
D. S.
hi hat
mf

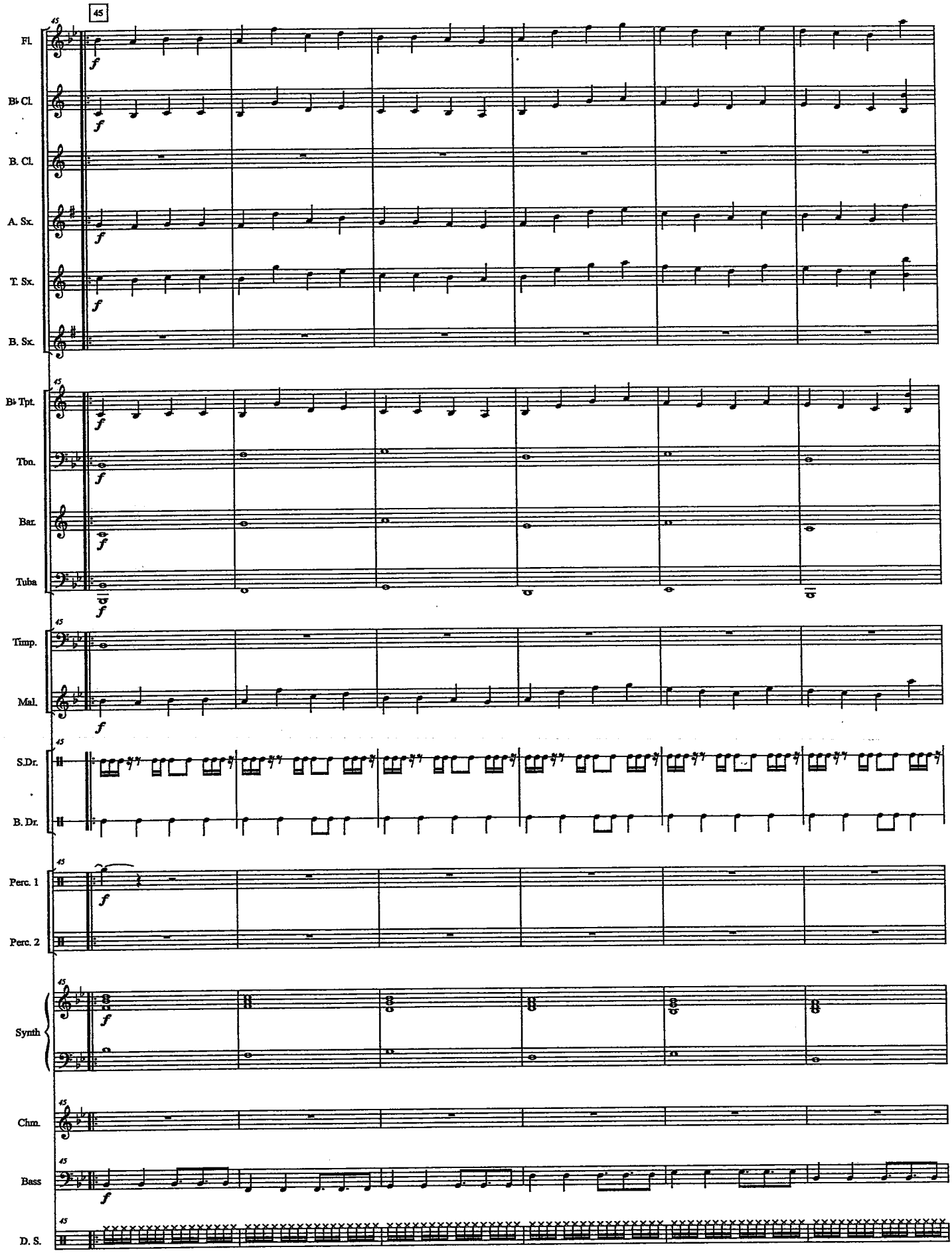
Canon Remix

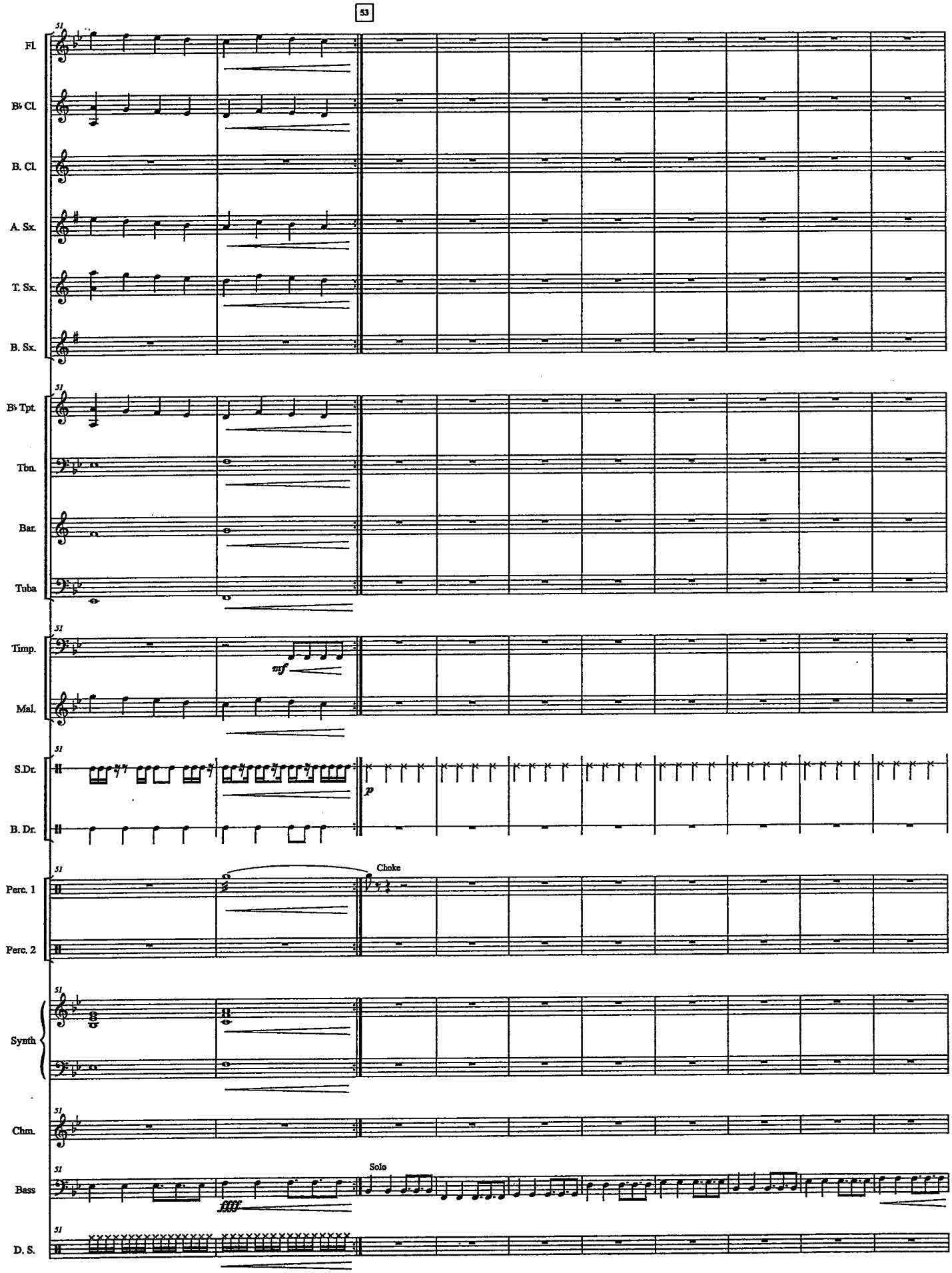
29

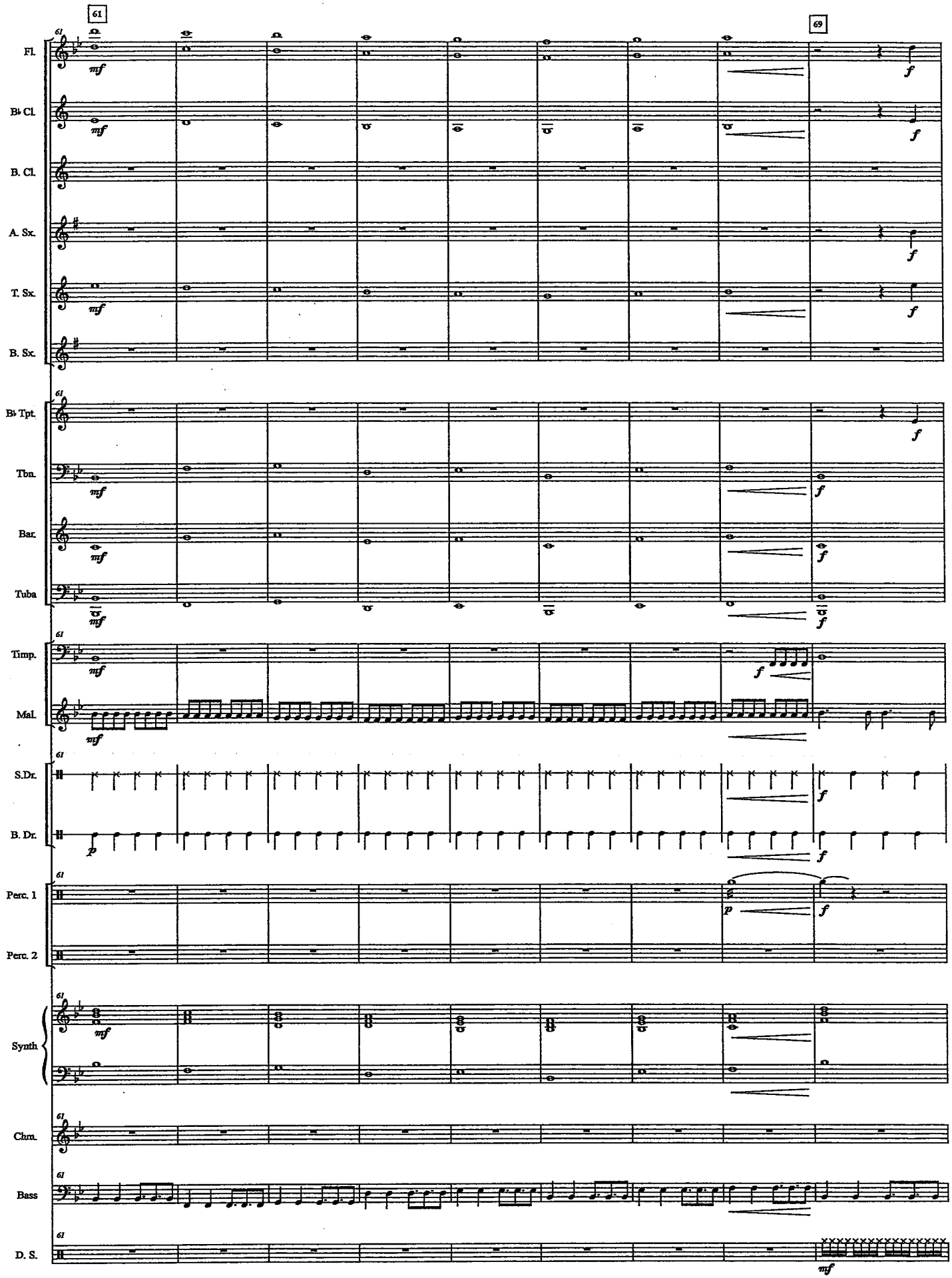


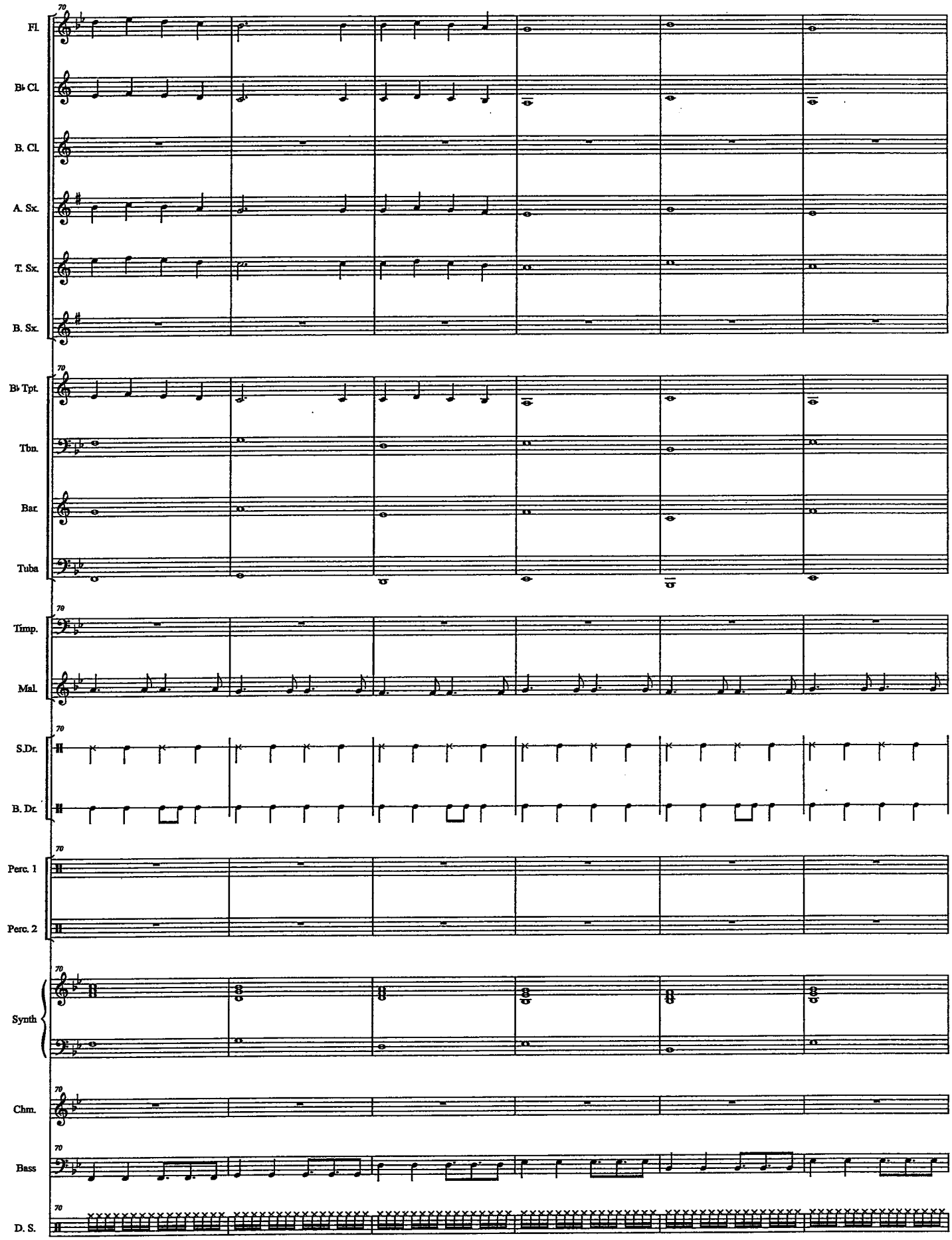

37
Fl.
B♭ Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt.
Tbn.
Bar.
Tuba
Timp.
Mal.
S.Dr.
B. Dr.
Perc. 1
Perc. 2
Synth
Chm.
Bass
D. S.
mf
p
f

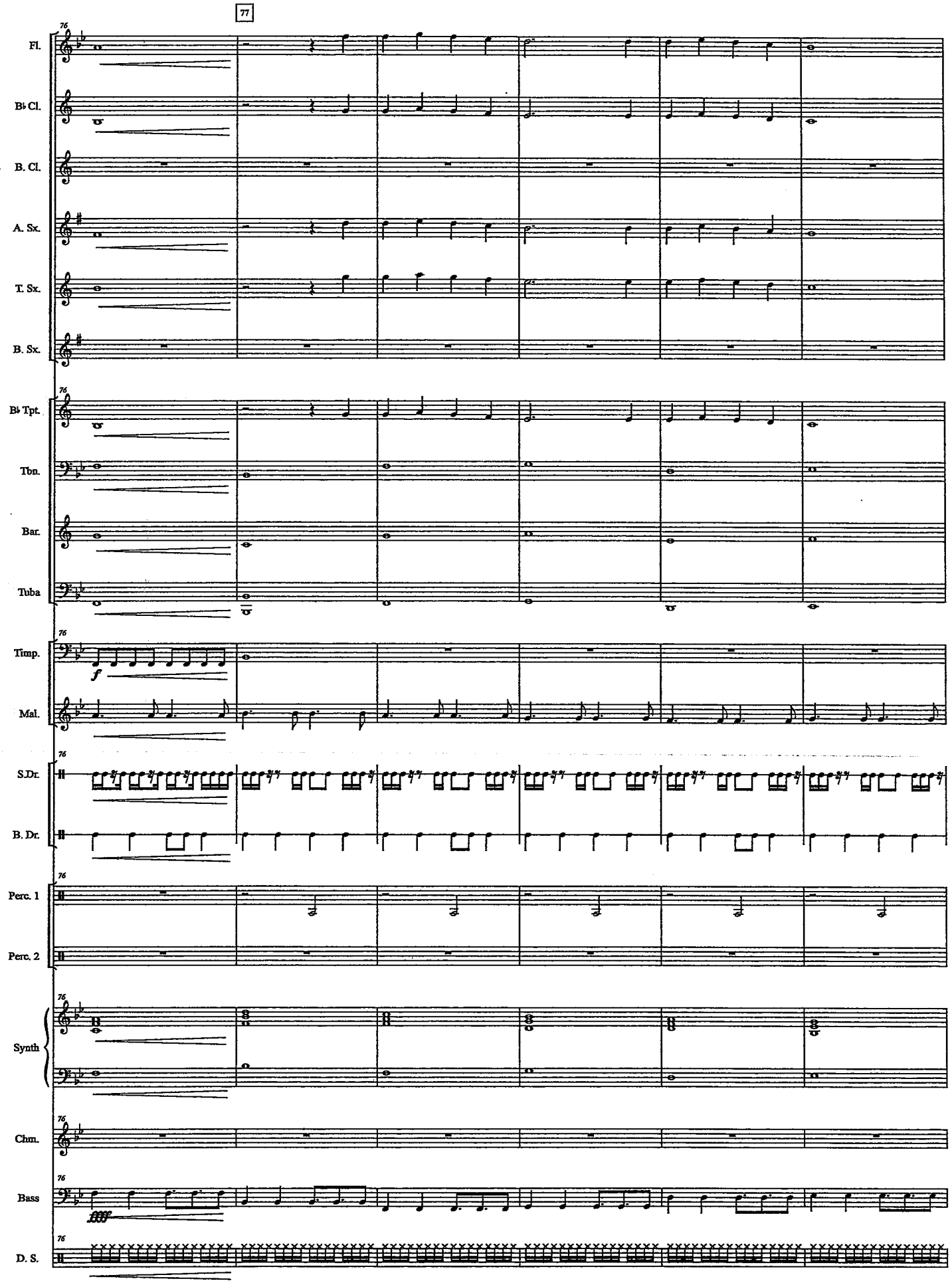

39
Fl.
B♭ Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt.
Tbn.
Bar.
Tuba
Timp.
Mal.
mf
S.Dr.
B. Dr.
Perc. 1
Perc. 2
p
Synth
Chm.
Bass
D. S.


45
Fl.
B♭ Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt.
Tbn.
Bar.
Tuba
Timp.
Mal.
S.Dr.
B. Dr.
Perc. 1
Perc. 2
Synth
Chm.
Bass
D. S.
f

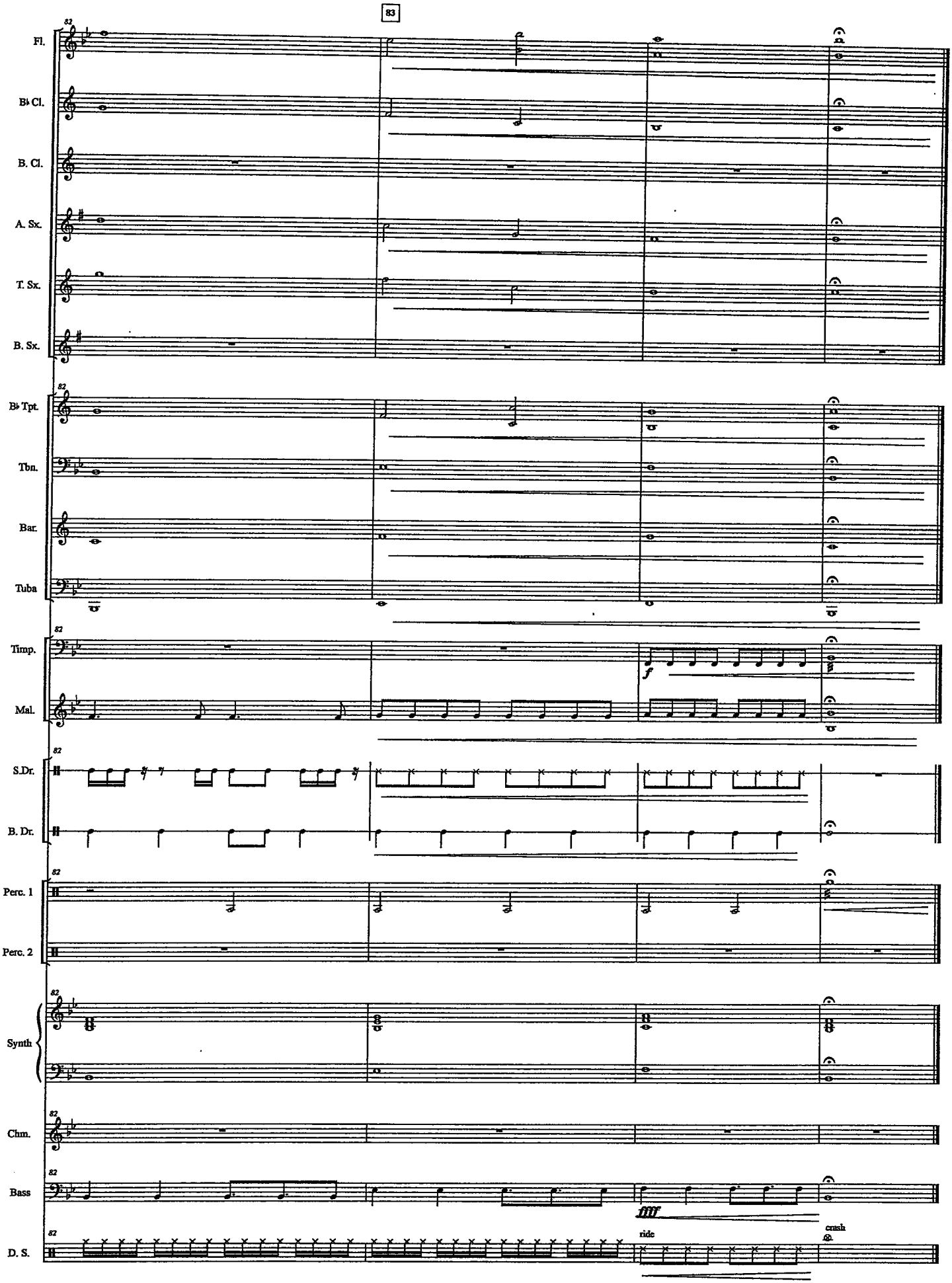

53
Fl.
B♭ Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt.
Tbn.
Bar.
Tuba
Timp.
Mal.
S.Dr.
B. Dr.
Perc. 1
Perc. 2
Synth
Chm.
Bass
D. S.
mf
p
Choke
Solo
fff


61
69
Fl.
B♭ Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt.
Tbn.
Bar.
Tuba
Timp.
Mal.
S.Dr.
B. Dr.
Perc. 1
Perc. 2
Synth.
Chm.
Bass
D. S.
mf
f
p


Fl.
B♭ Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt.
Tbn.
Bar.
Tuba
Timp.
Mal.
S.Dr.
B. Dr.
Perc. 1
Perc. 2
Synth
Chm.
Bass
D. S.

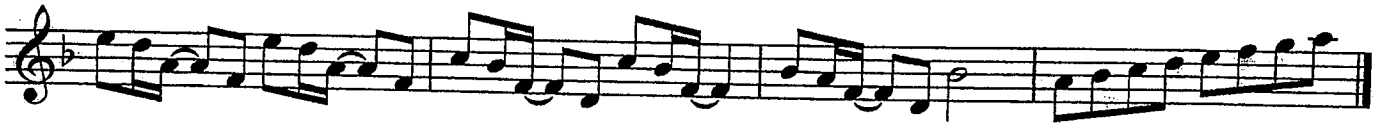

77
Fl.
B♭ Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt.
Tbn.
Bar.
Tuba
Timp.
f
Mal.
S.Dr.
B. Dr.
Perc. 1
Perc. 2
Synth
Chm.
Bass
fff
D. S.

Canon Remix

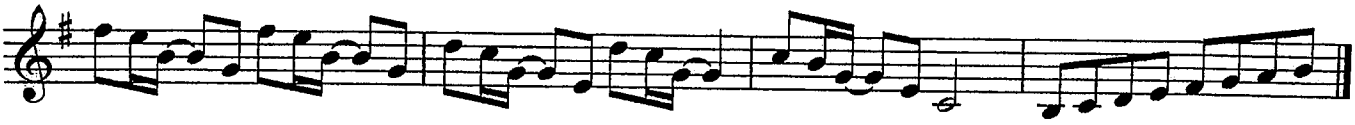

83
Fl.
B♭ Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt.
Tbn.
Bar.
Tuba
Timp.
Mal.
S.Dr.
B. Dr.
Perc. 1
Perc. 2
Synth
Chm.
Bass
D. S.
f
fff
ride
crash

Careless Whisper – Melody

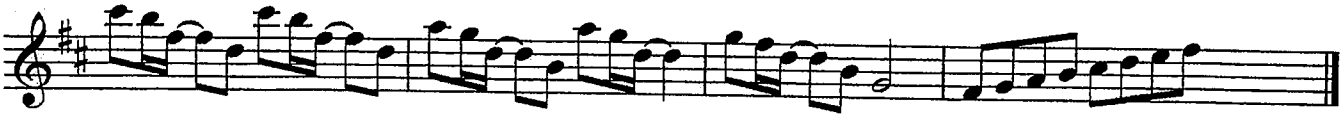
Melody C – Flute



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,

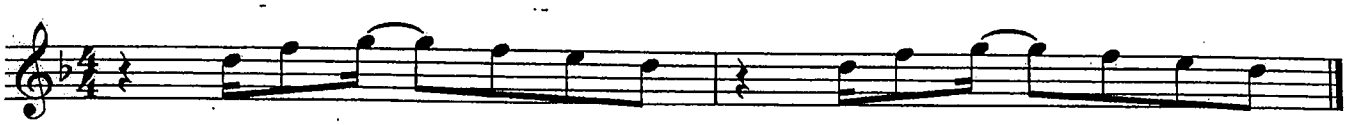
All of the SciTech Band.

We really need your money now,

Just lend us a hand

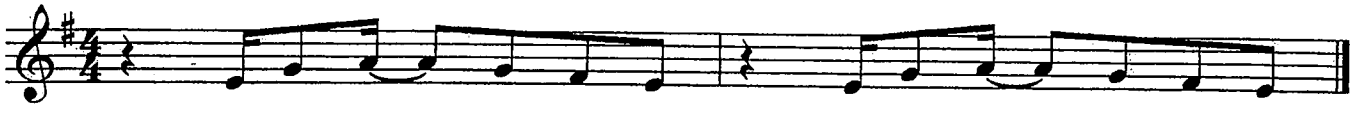
Careless Whisper – Horn Lick

Horn Lick C – Flute



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

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

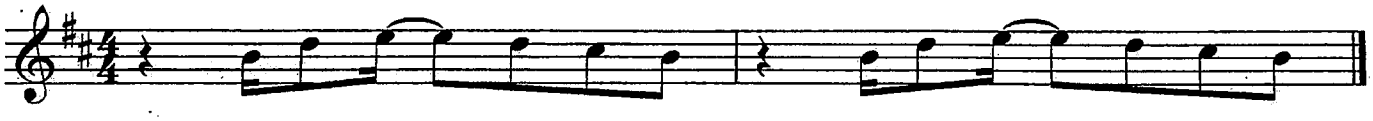


E G A G F# E E G A G F# E

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

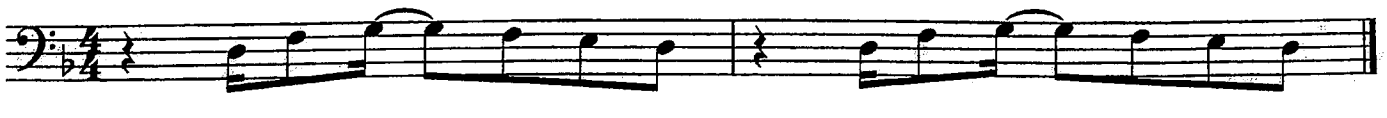
E G A G F# E E G A G F# E

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



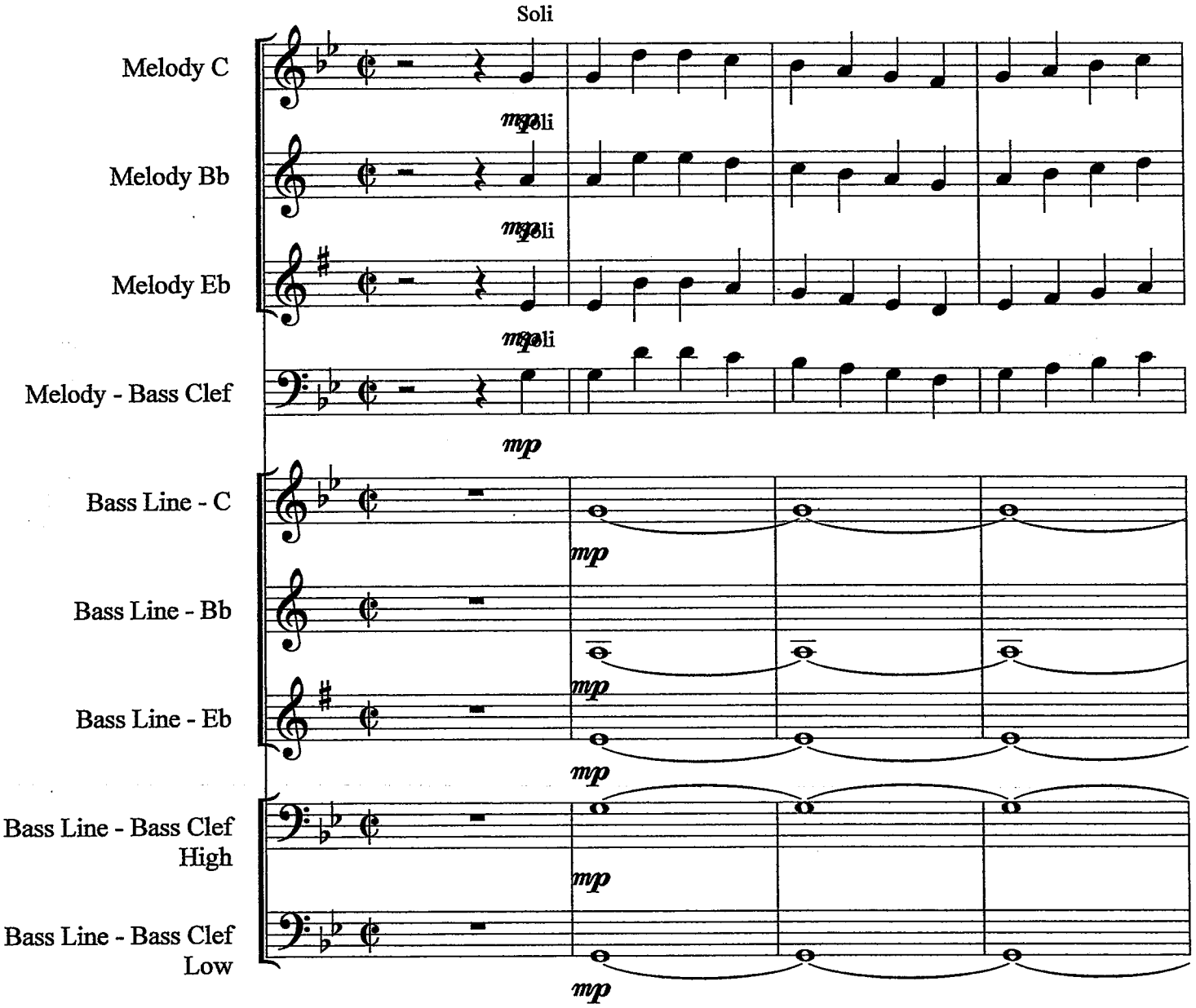
D F G F E D D F G F E D

Carol of The Bells

Score

Quartet Version

arr. Turgeon
[Arranger]



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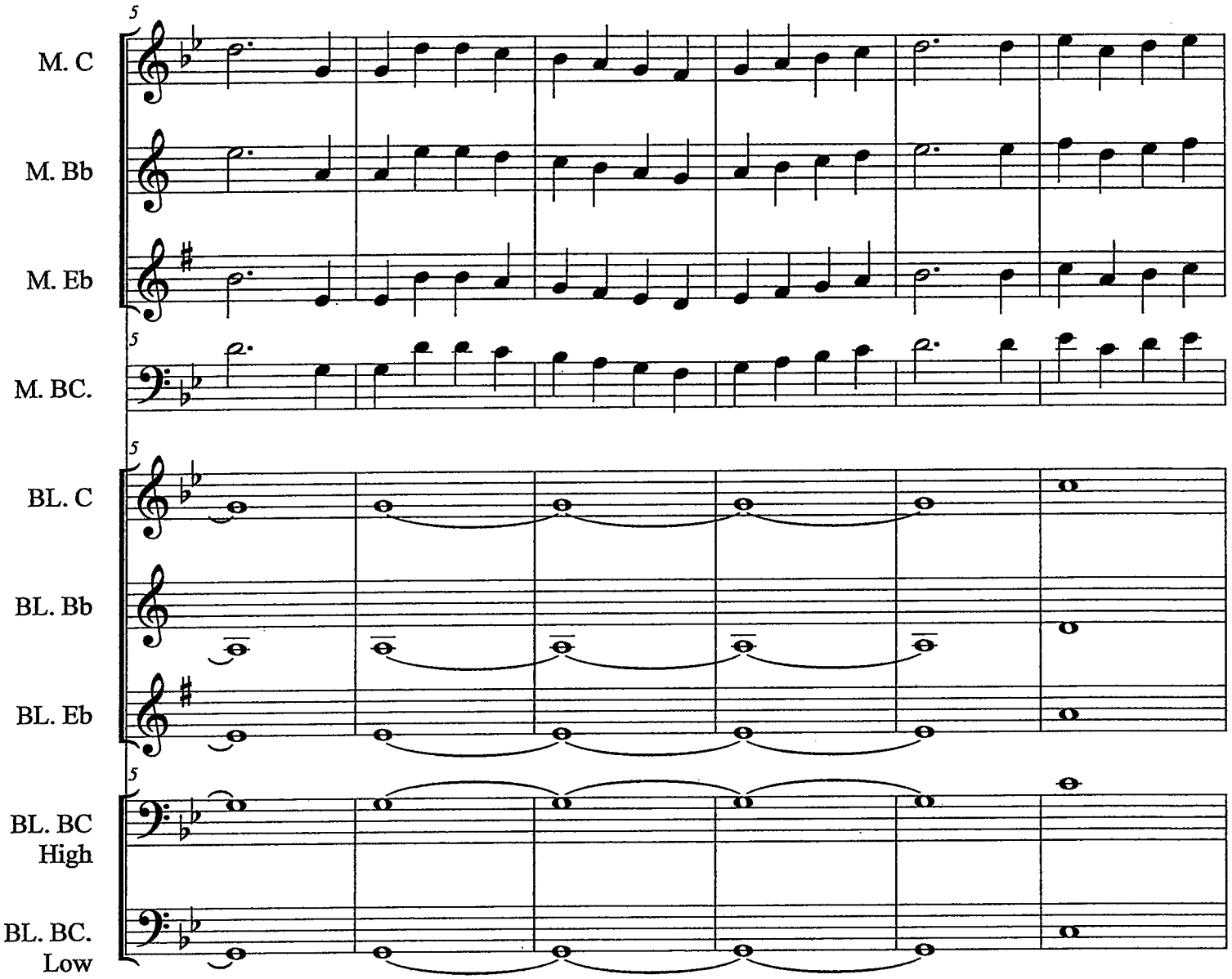
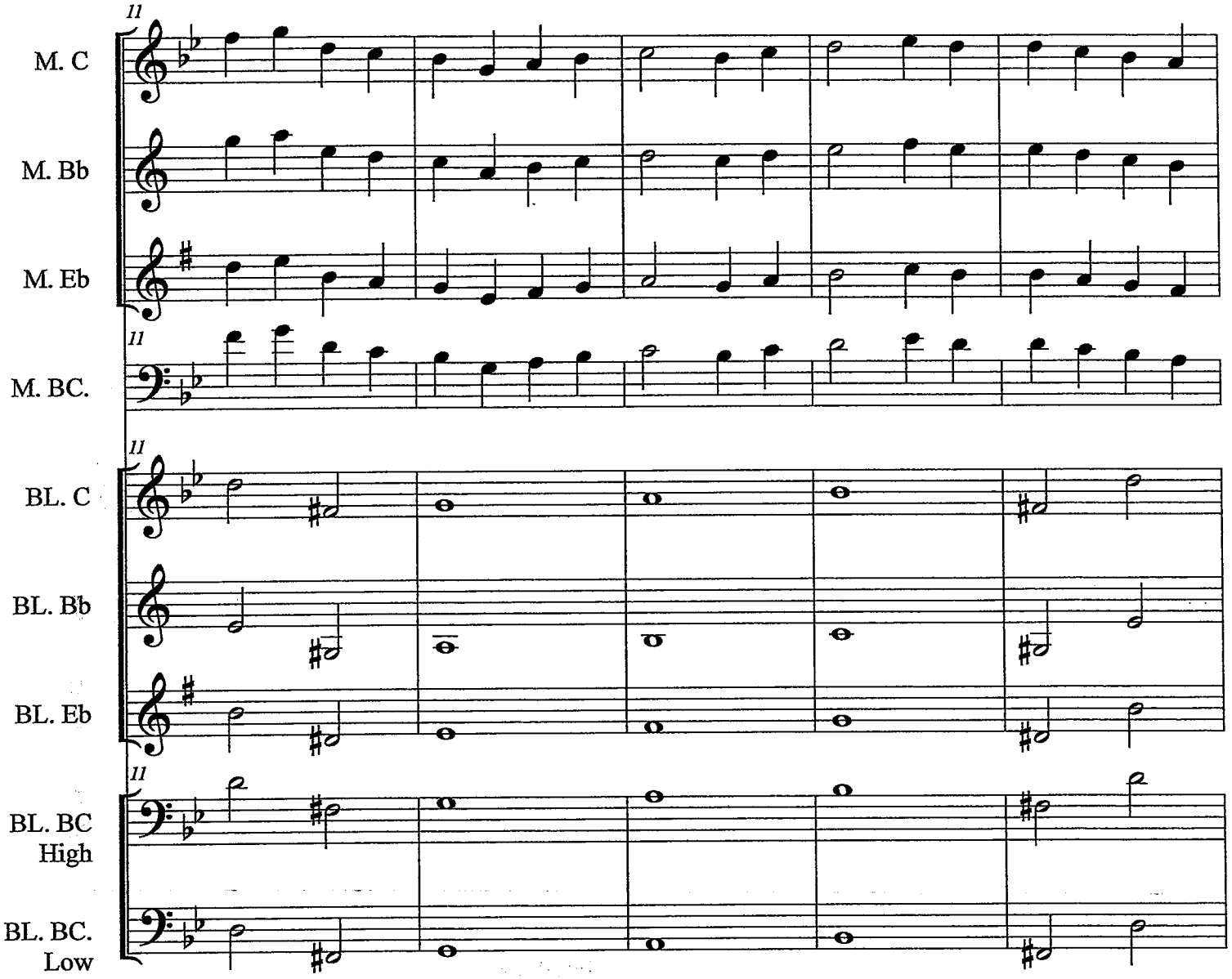
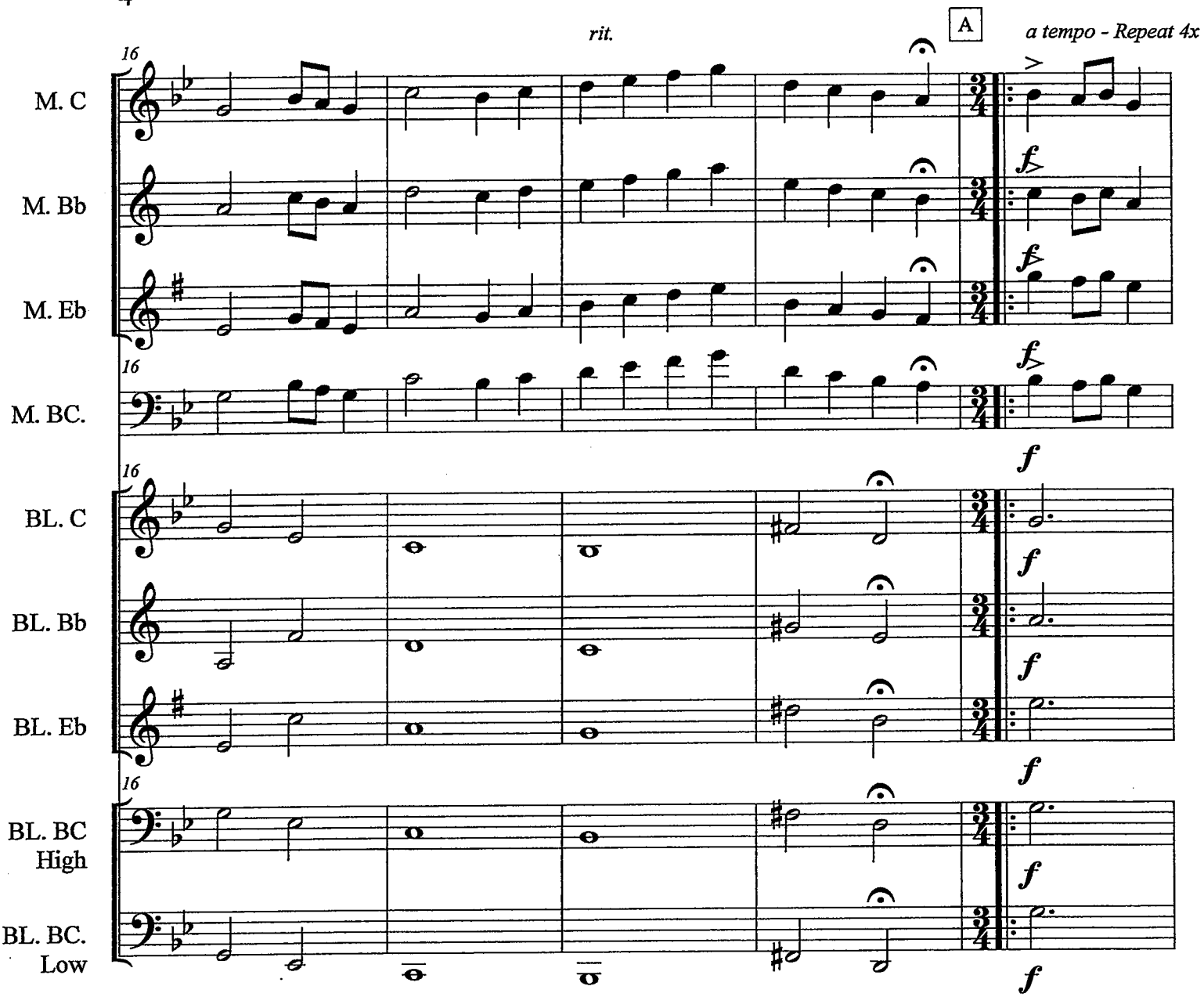
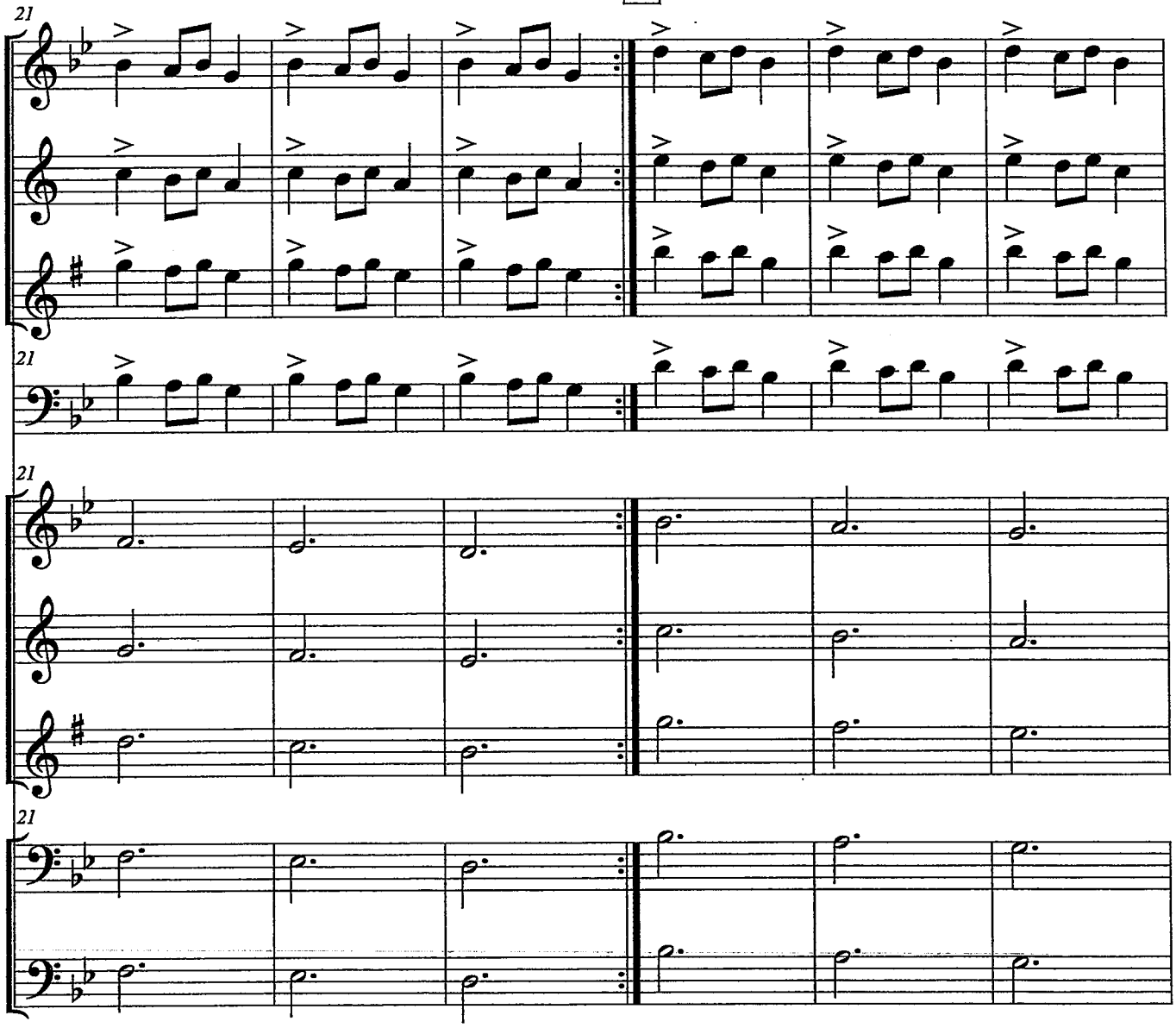

5
M. C
M. Bb
M. Eb
5
M. BC.
5
BL. C
BL. Bb
BL. Eb
5
BL. BC
High
BL. BC.
Low

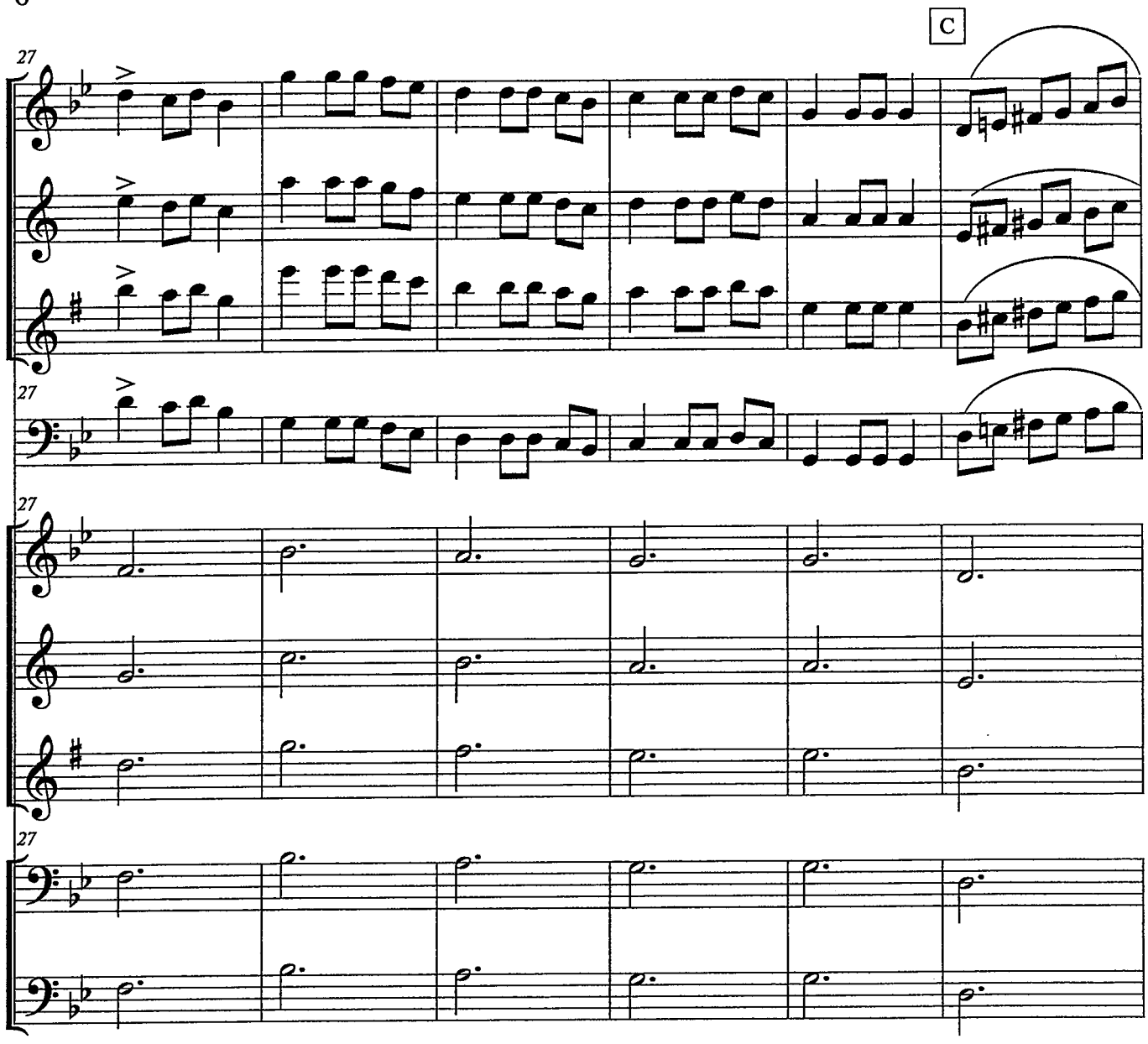

M. C
M. Bb
M. Eb
M. BC.
BL. C
BL. Bb
BL. Eb
BL. BC High
BL. BC. Low

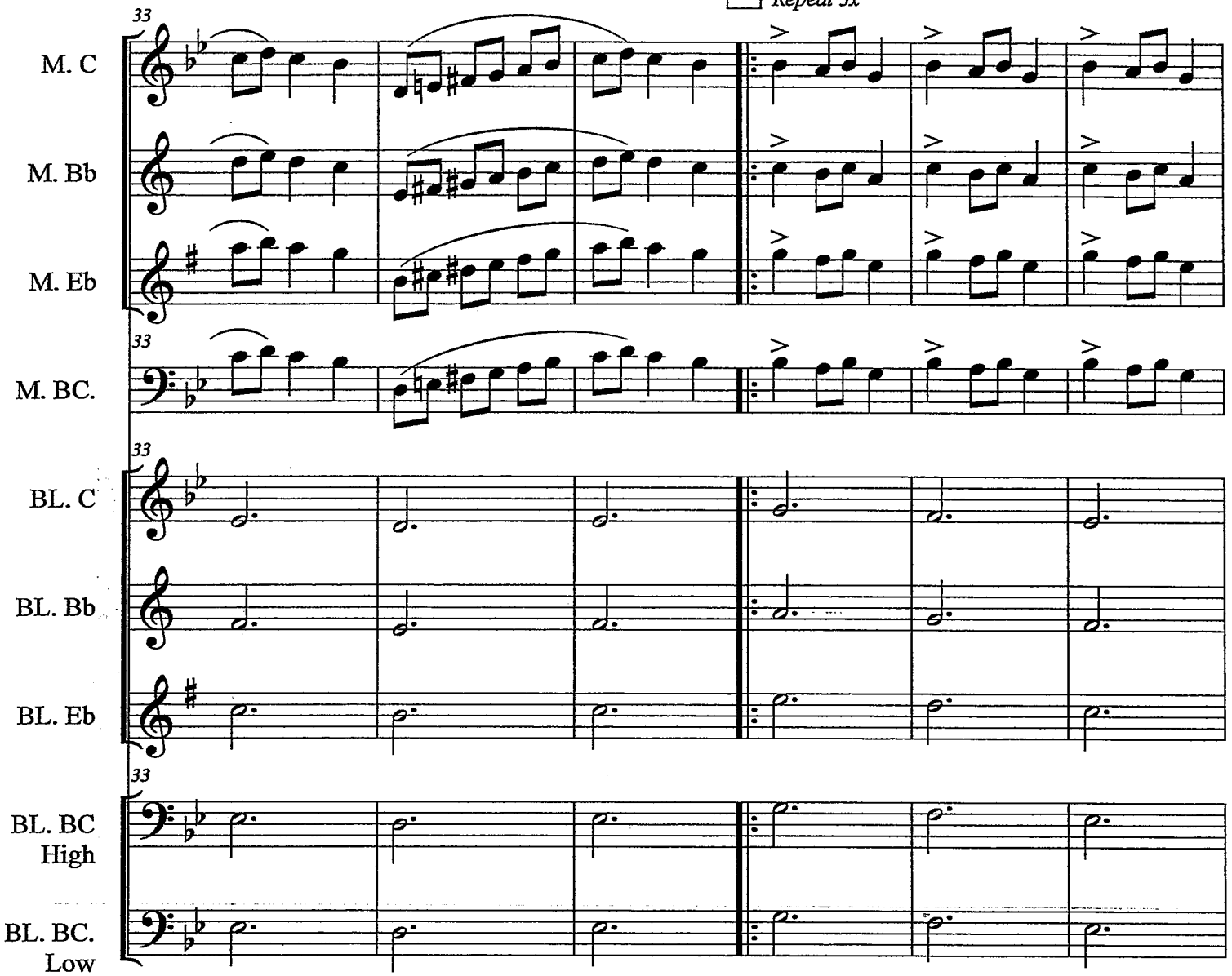
Carol of The Bells

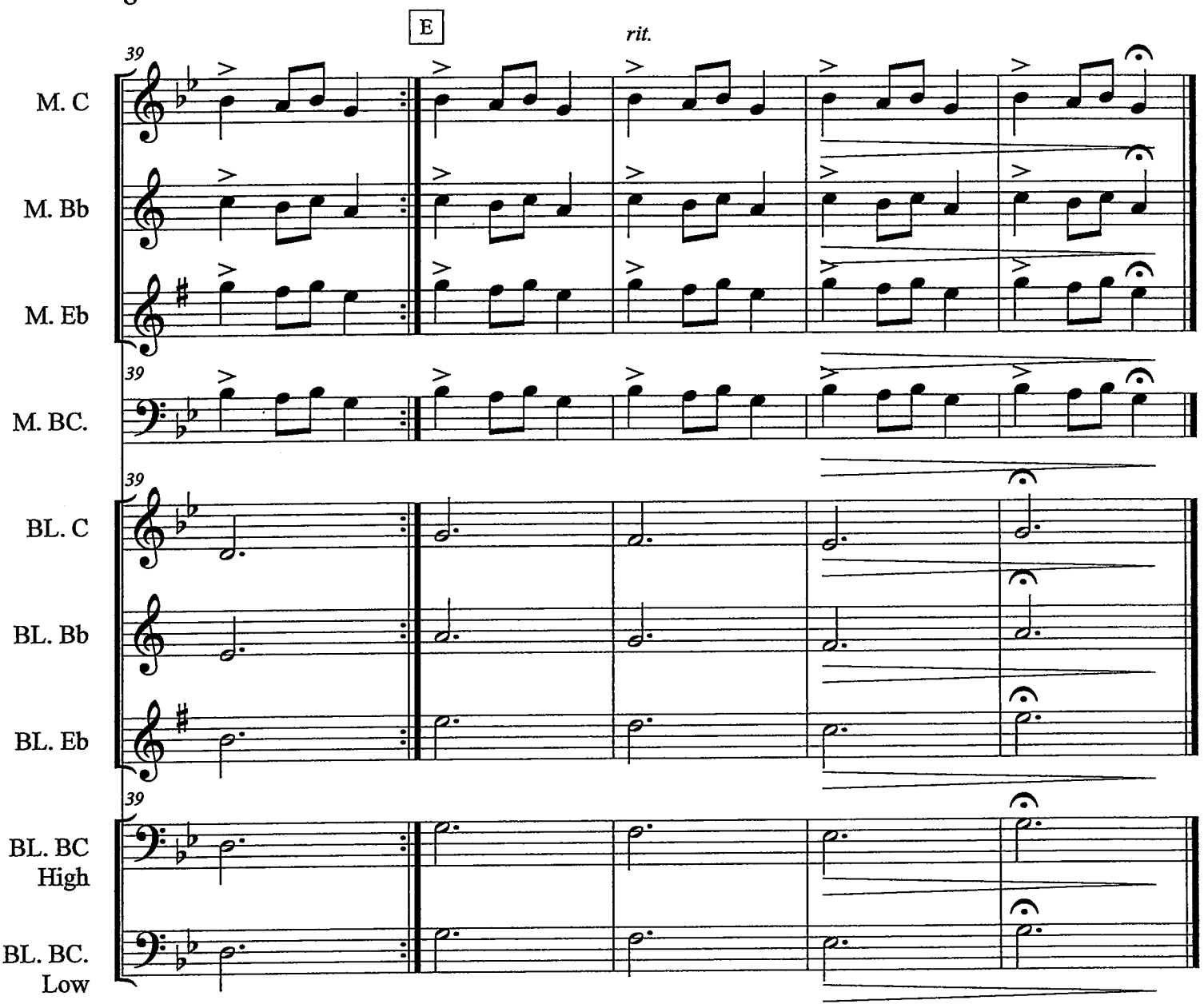


B




C
27
M. C
M. Bb
M. Eb
M. BC.
BL. C
BL. Bb
BL. Eb
BL. BC High
BL. BC. Low

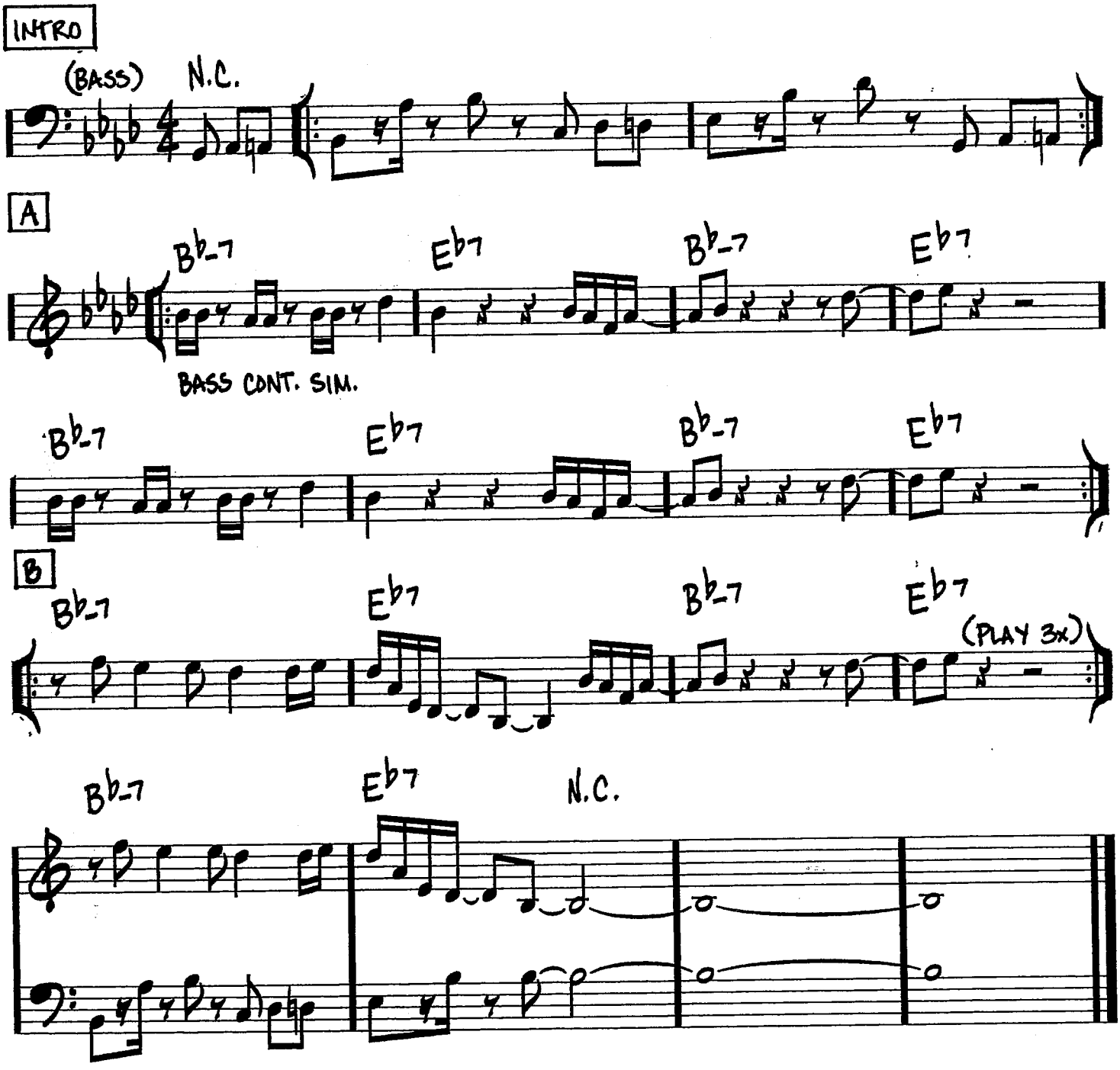

D
Repeat 3x
33
M. C
M. Bb
M. Eb
M. BC.
BL. C
BL. Bb
BL. Eb
BL. BC High
BL. BC. Low


E
rit.
39
M. C
M. Bb
M. Eb
M. BC.
BL. C
BL. Bb
BL. Eb
BL. BC High
BL. BC. Low

(MED. FUNK)

CHAMELEON

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



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CHAMELEON

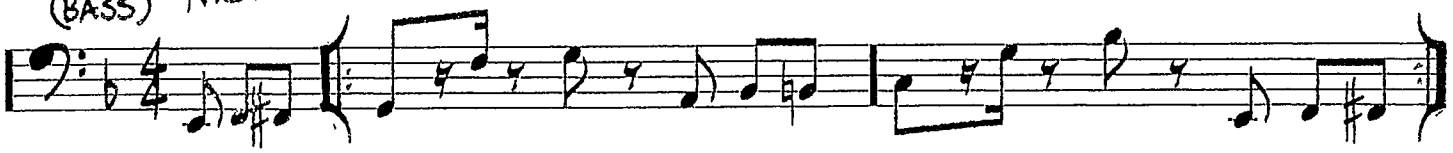
(MED. FUNK)

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

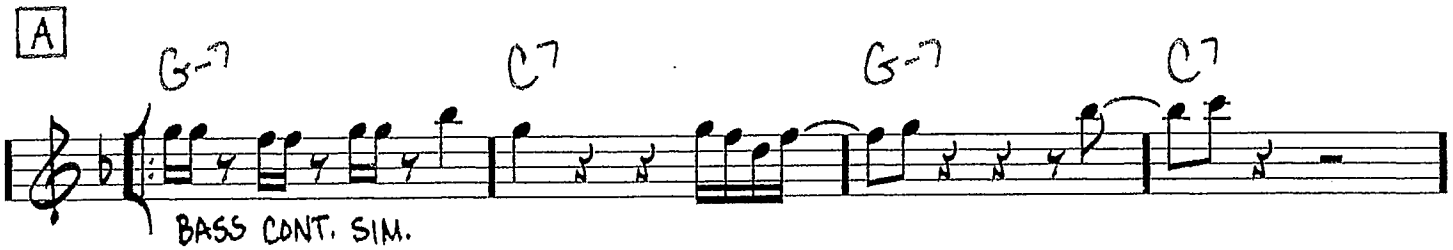
Eb Part

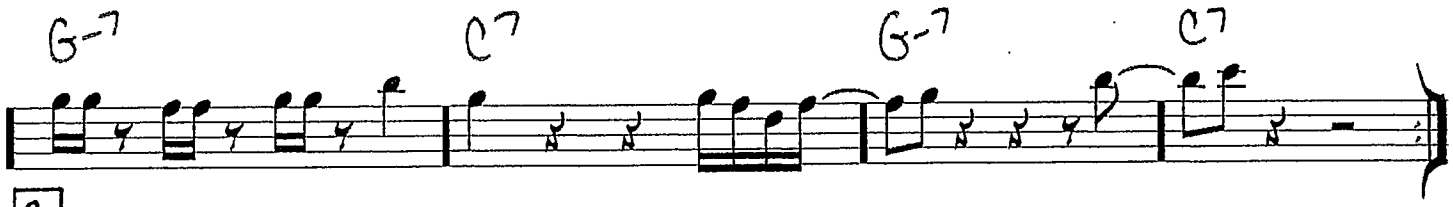
INTRO

(BASS) N.C.

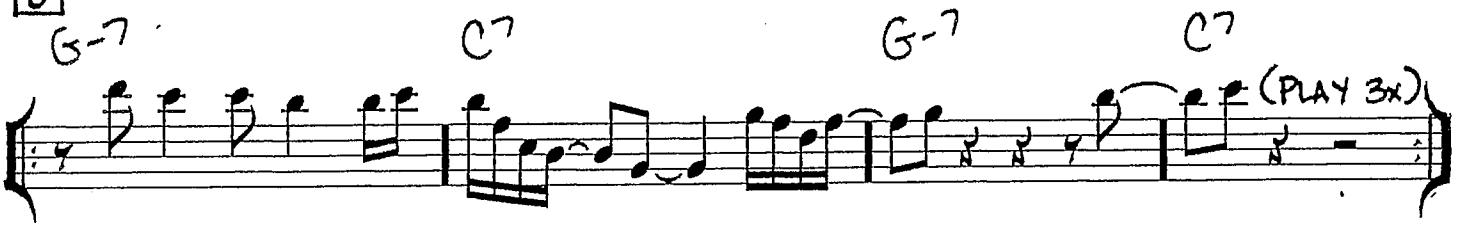


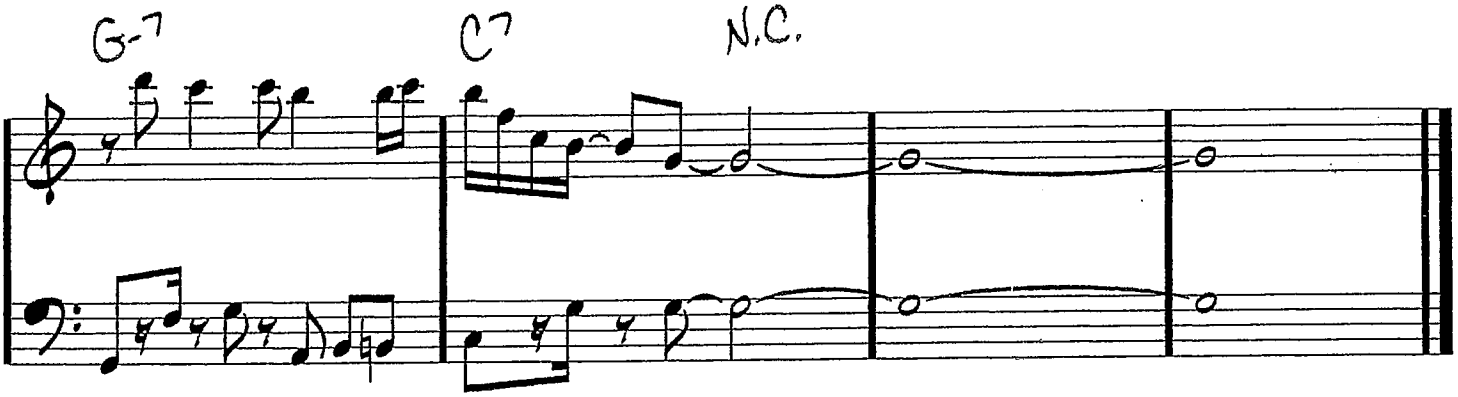
A





B





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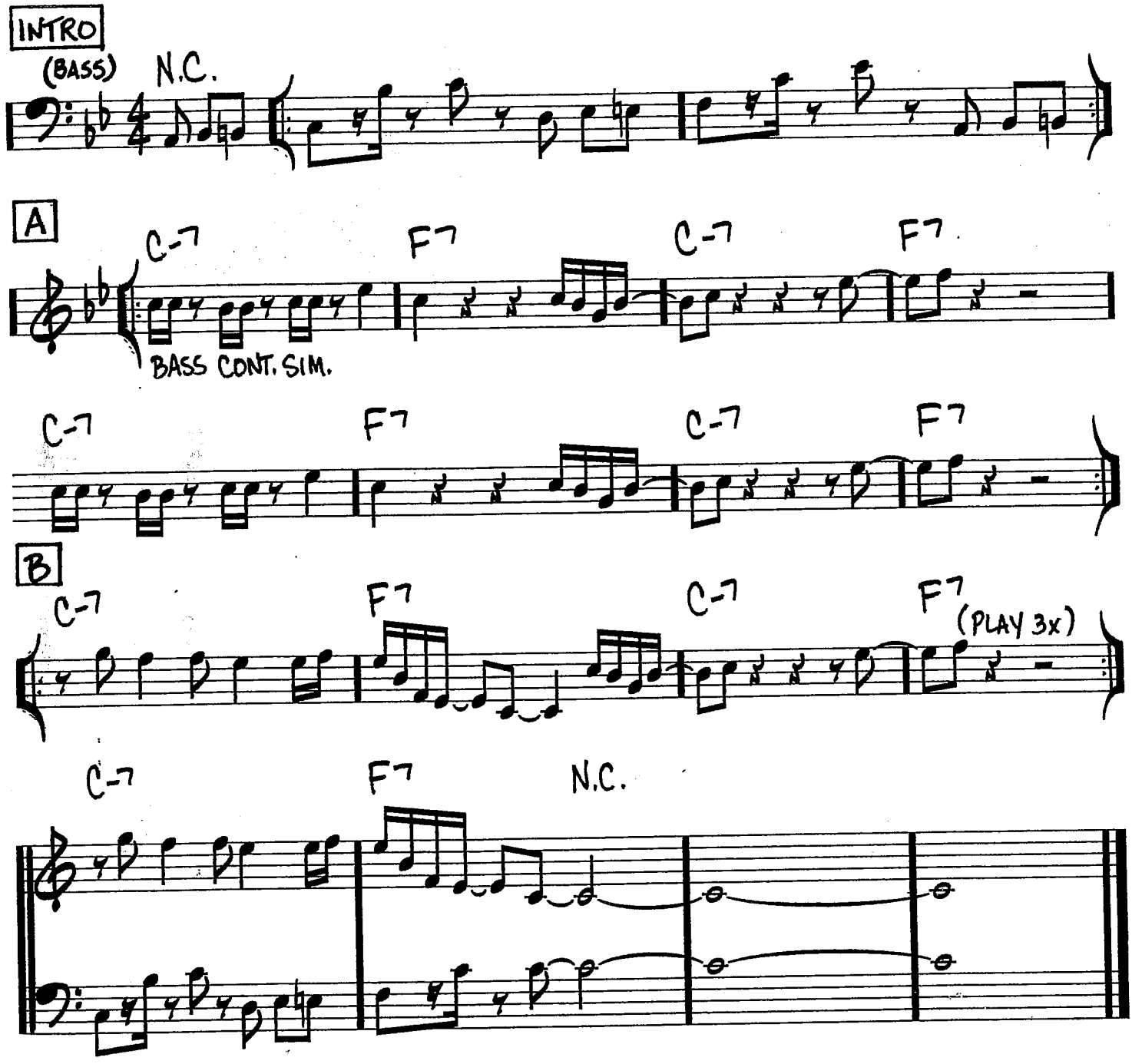
Bb

(MED. FUNK)

CHAMELEON

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

79



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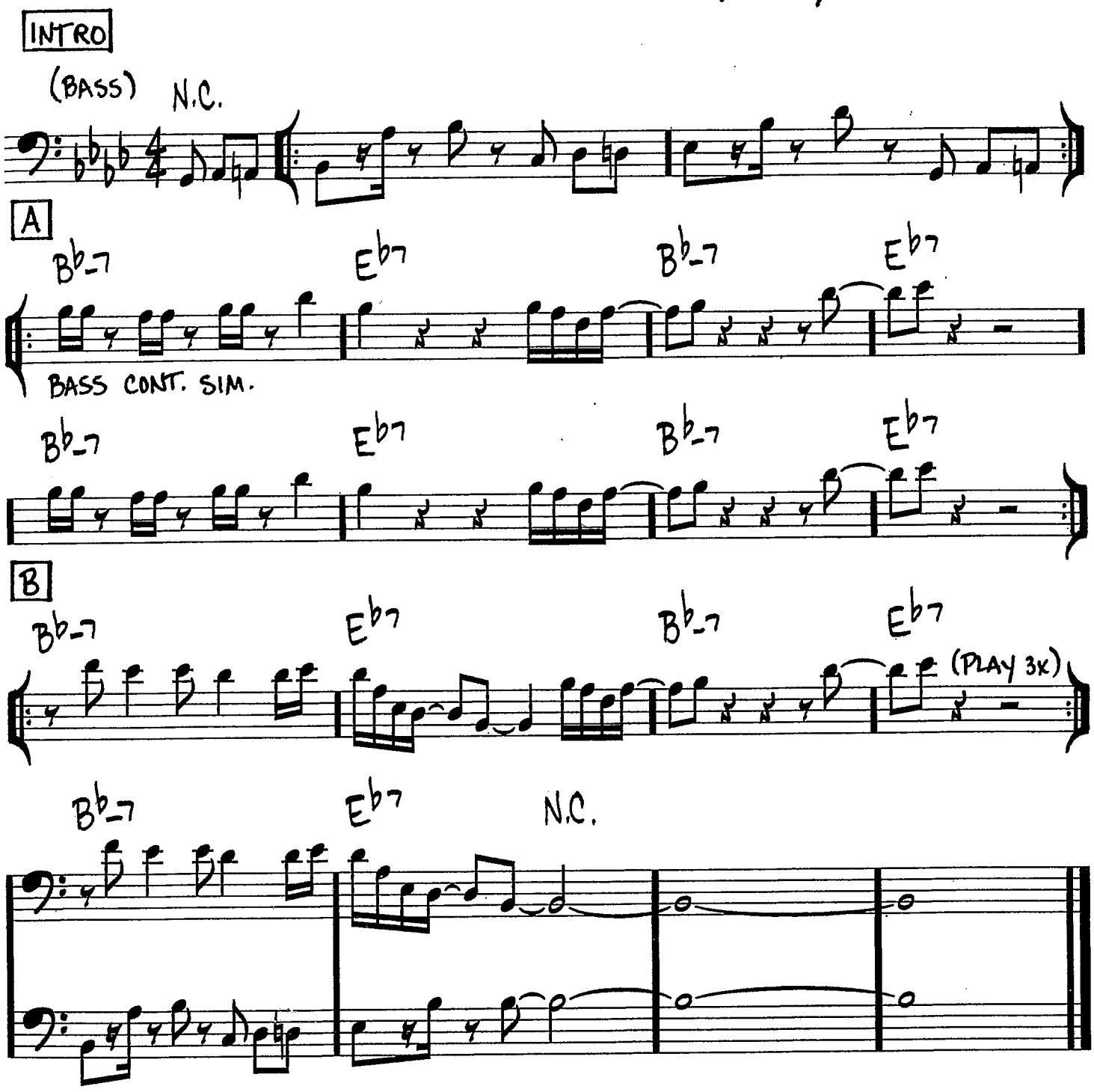
7: Bass Clef

(MED. FUNK)

CHAMELEON

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



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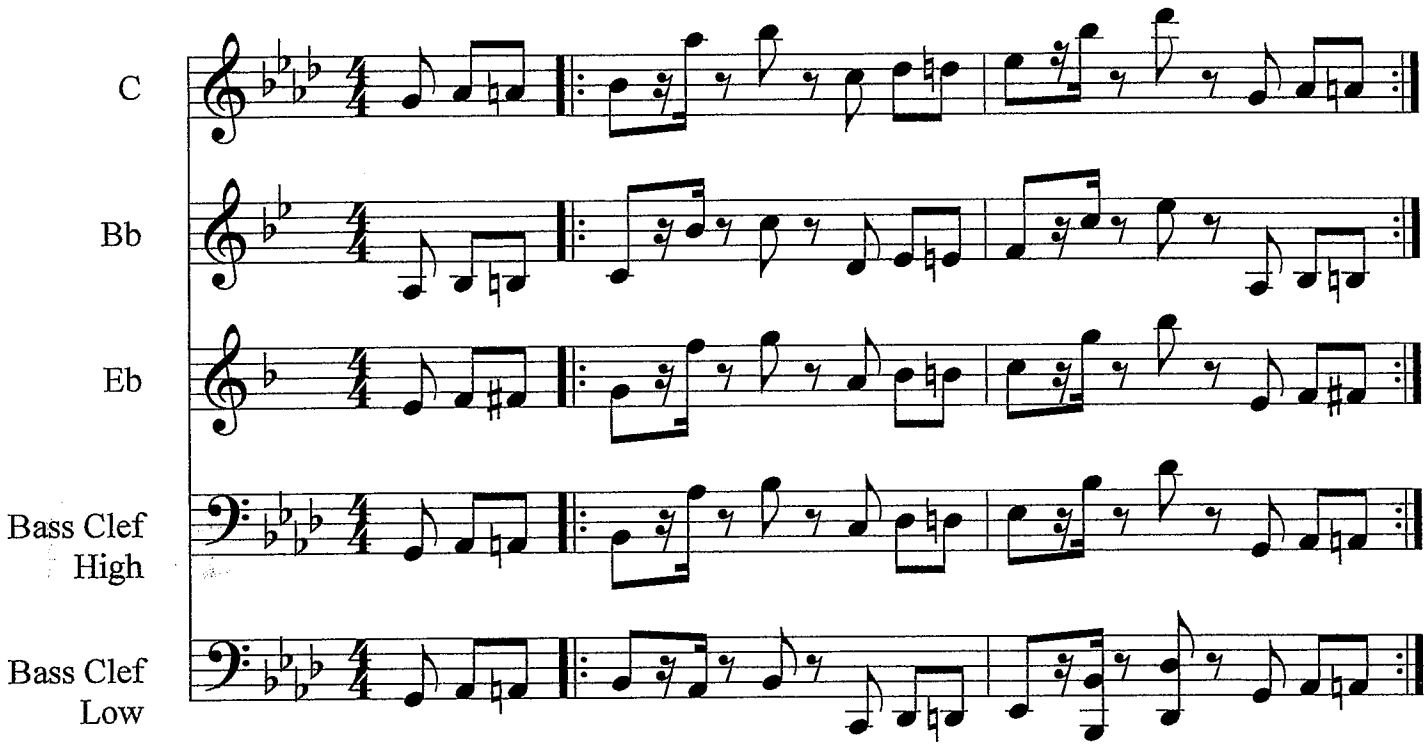
Chameleon Bass Line

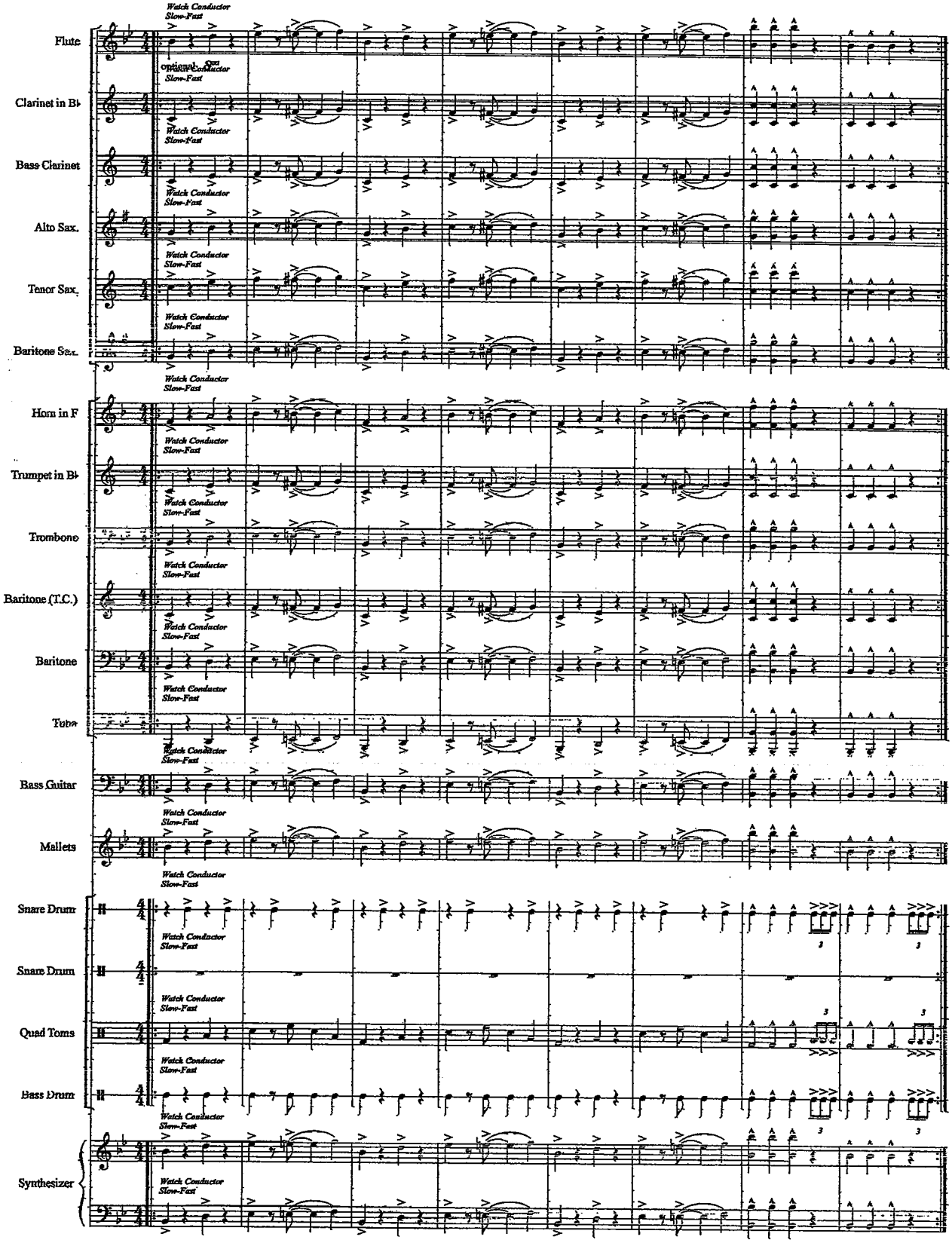
Score



©

Cheer # 1

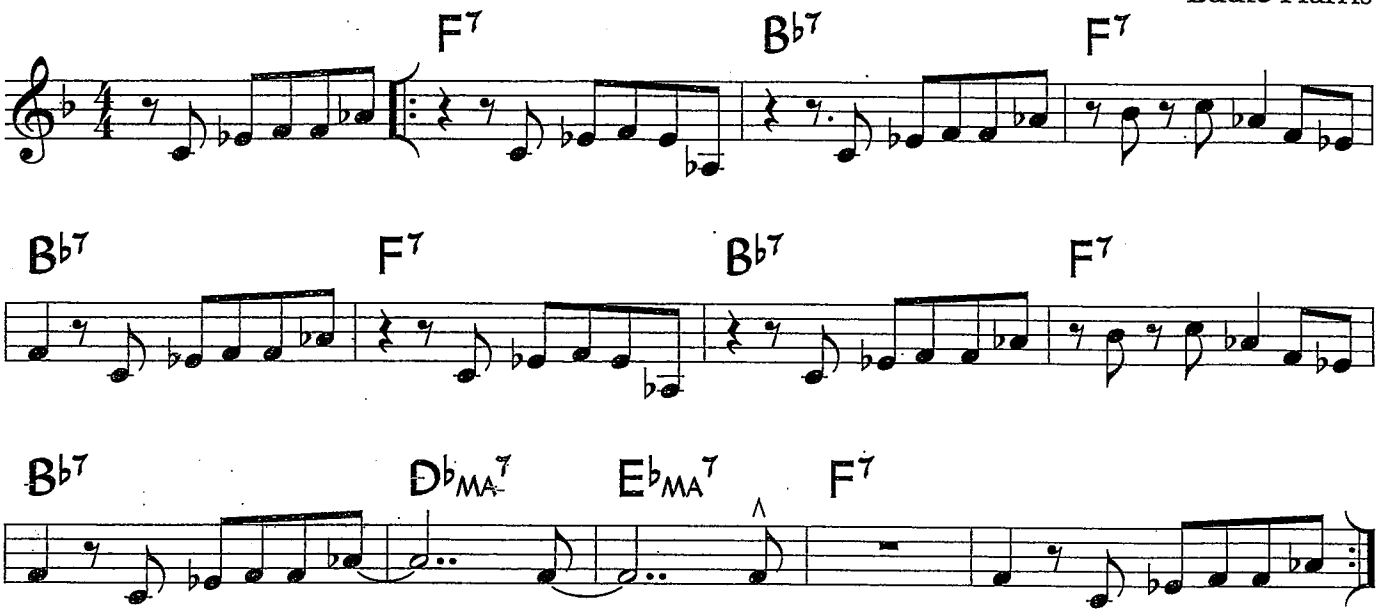
arr. Bernice



C

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.

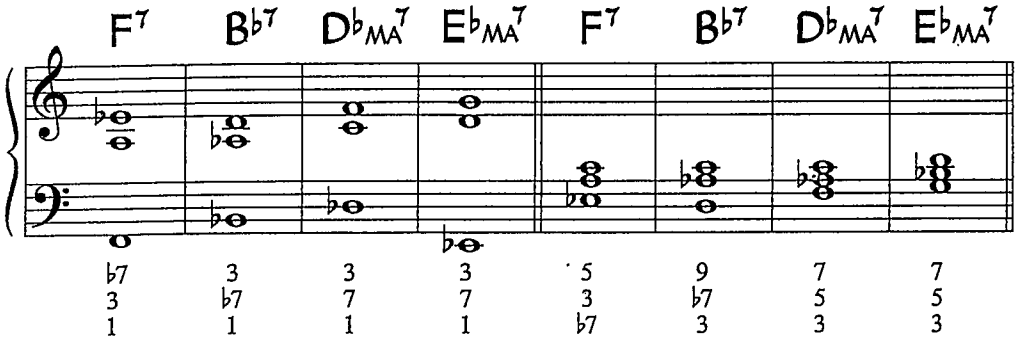
For your use

Supplemental Material - Cold Duck Time

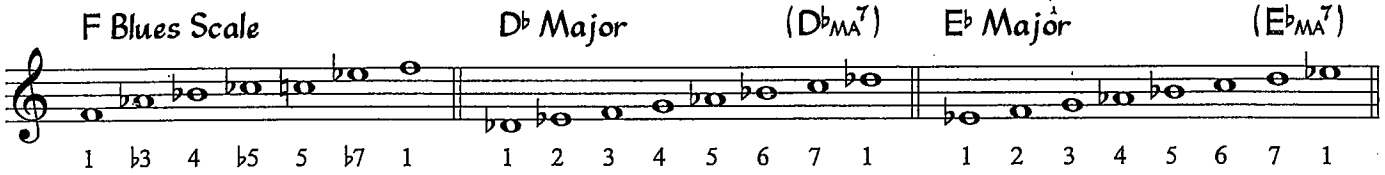
Sample Piano Voicings

Basic 3-note voicings

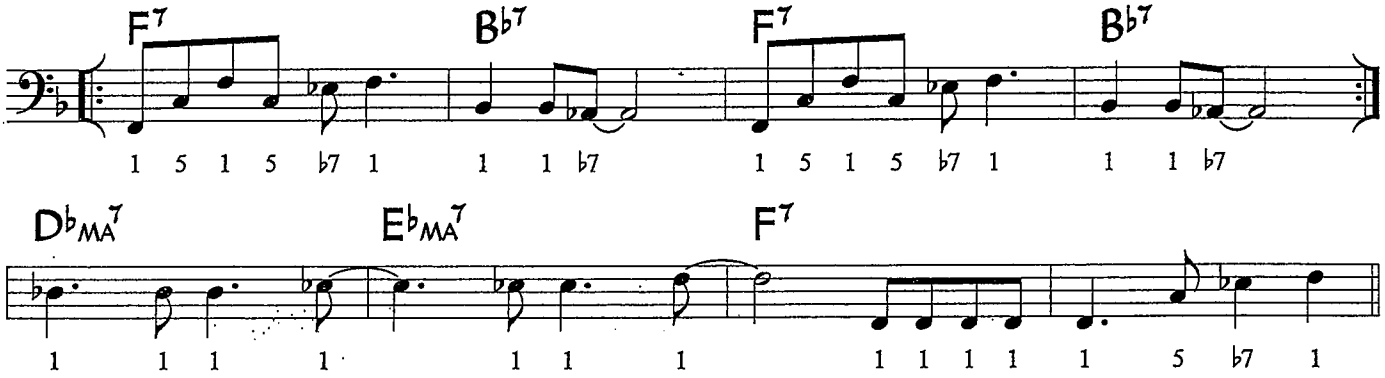
Rootless voicings



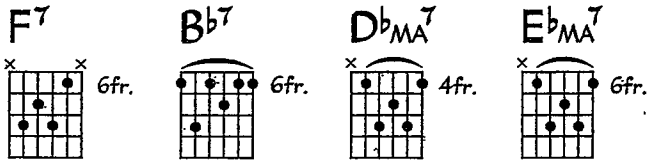
Useful scales



Sample Bass Line



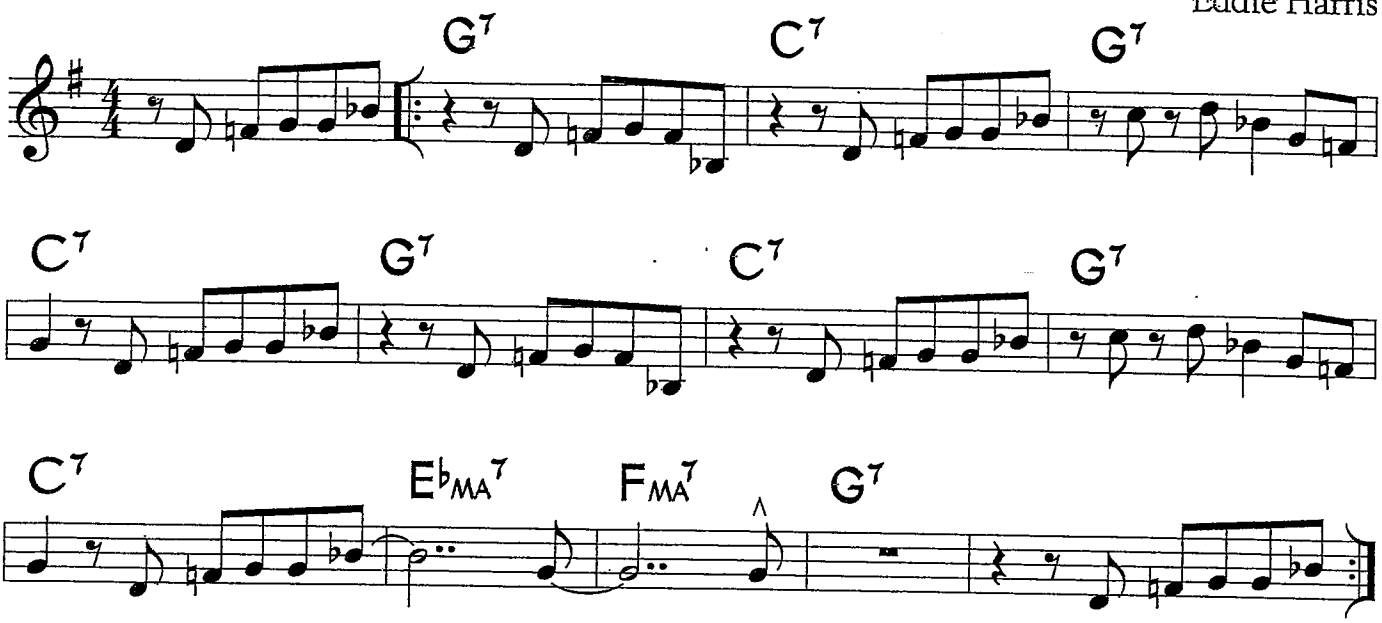
Guitar Voicings



Bb

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.

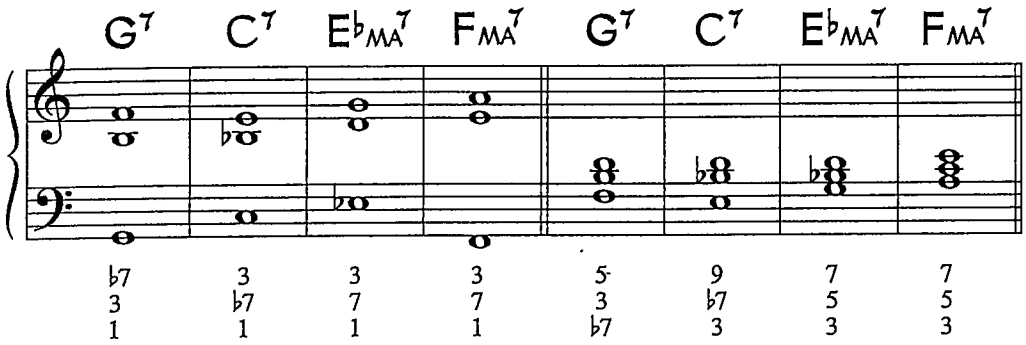
For your use

Bb Supplemental Material - Cold Duck Time

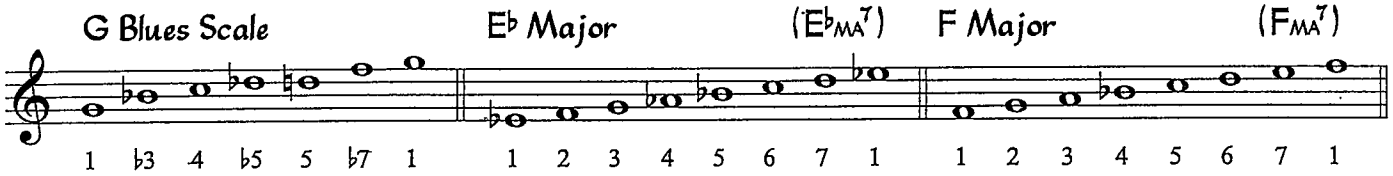
Sample Piano Voicings

Basic 3-note voicings

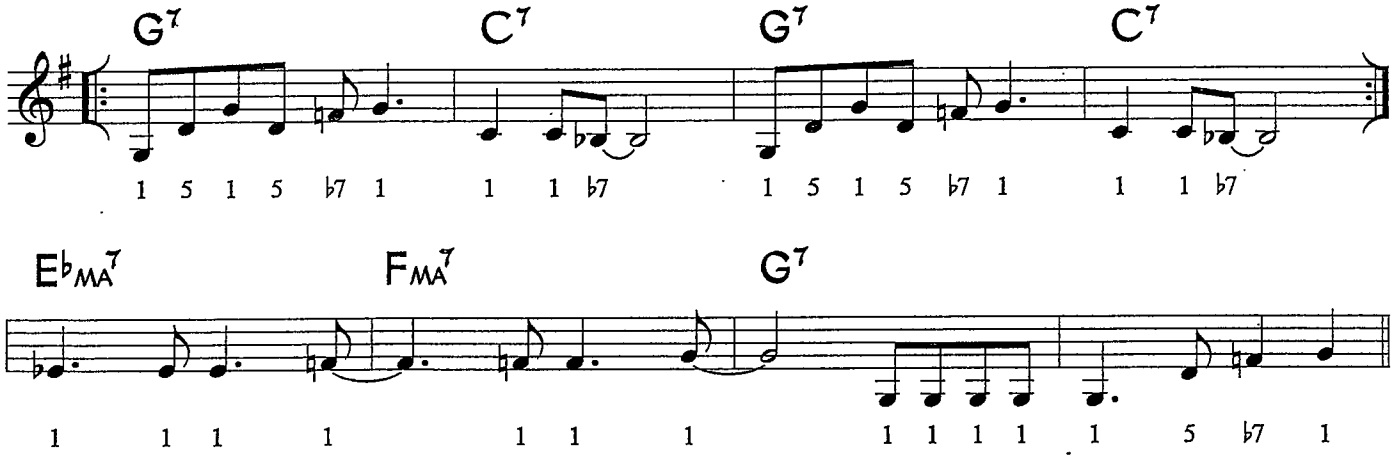
Rootless voicings



Useful Scales



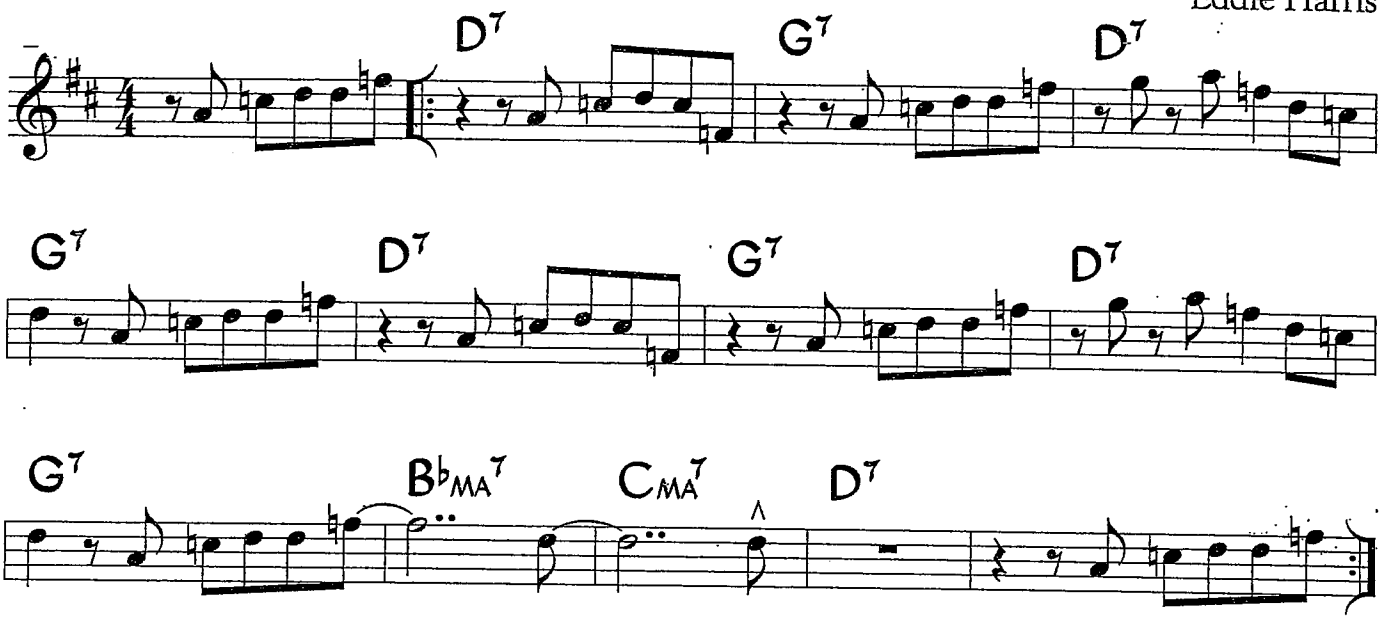
Sample Bass Line



Eb

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.

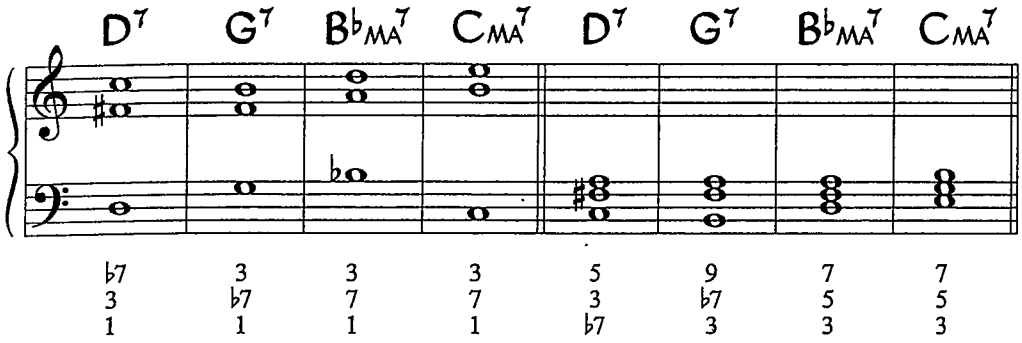
For your use

Eb Supplemental Material - Cold Duck Time

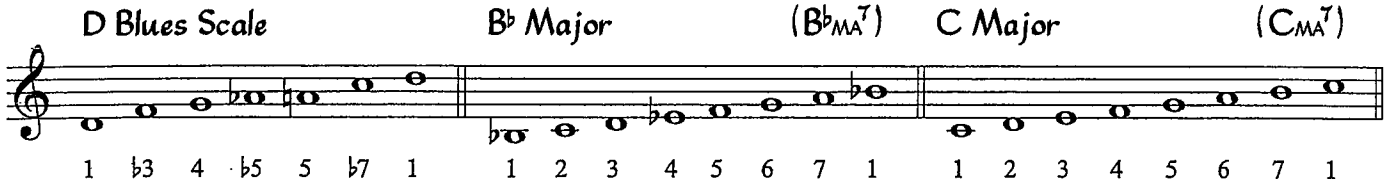
Sample Piano Voicings

Basic 3-note voicings

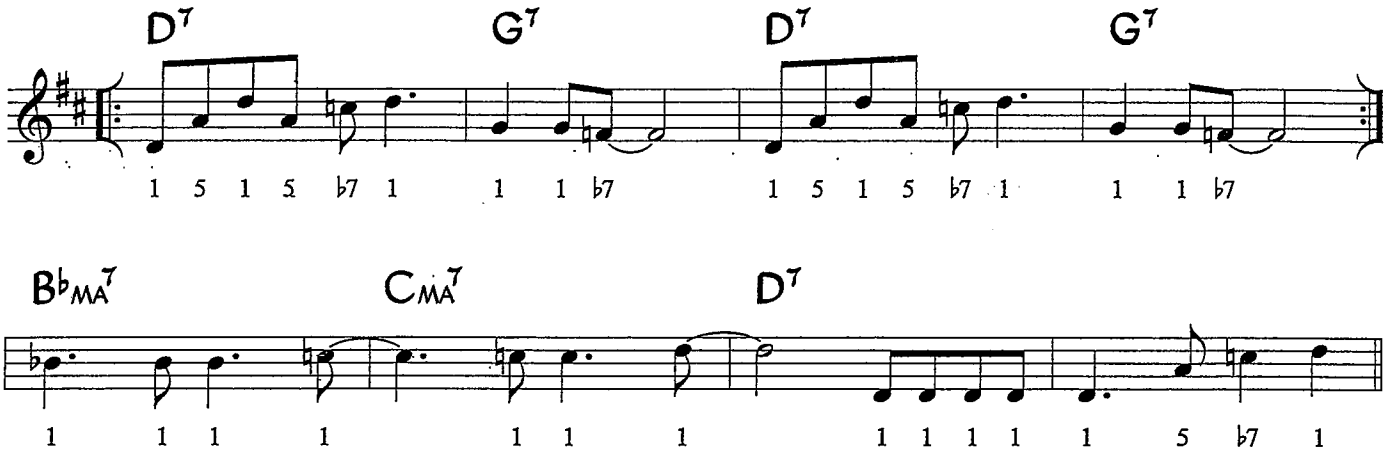
Rootless voicings



Useful Scales

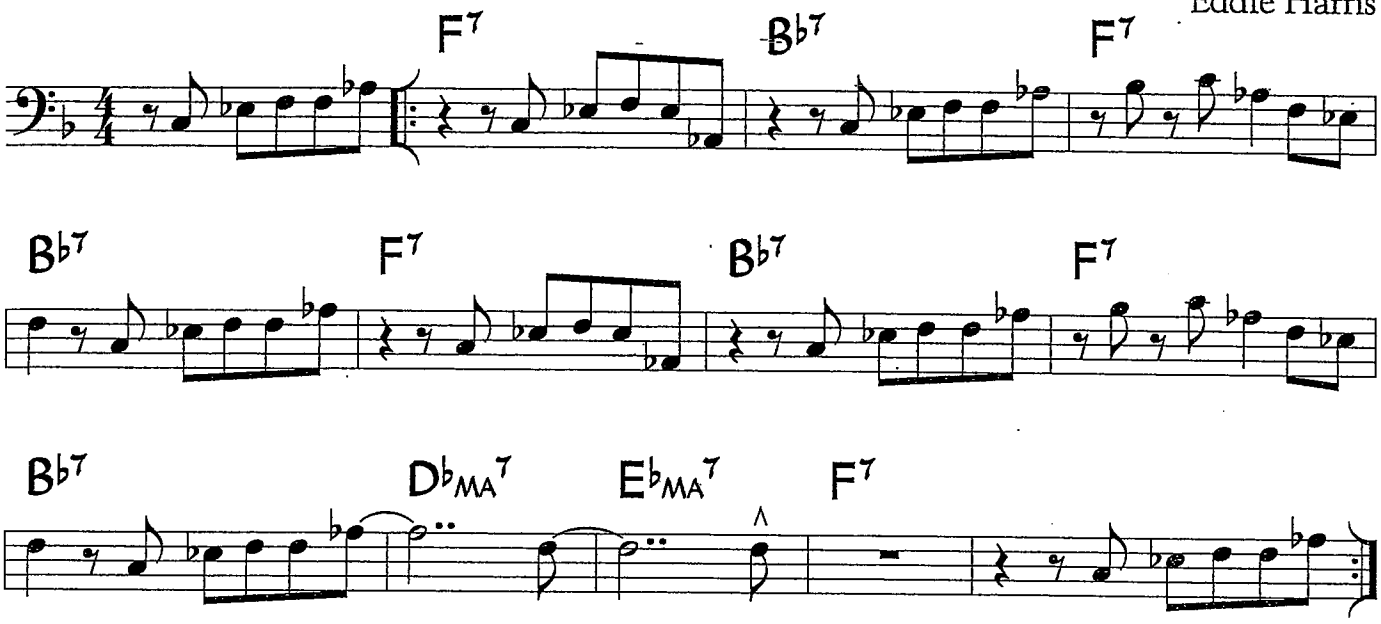


Sample Bass Line



7: 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.

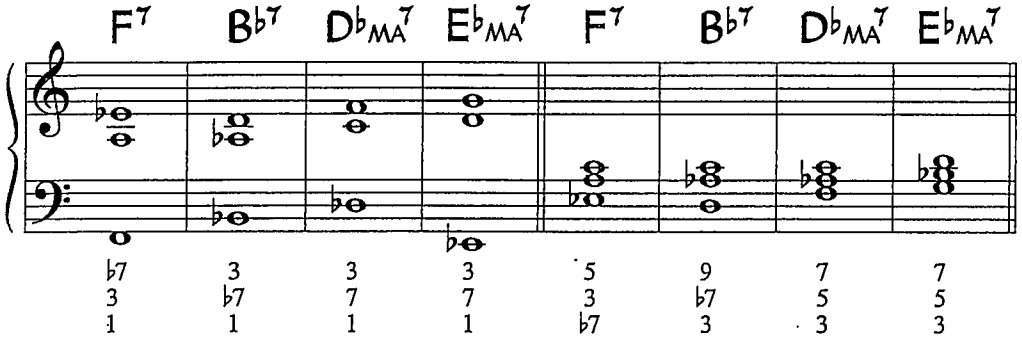
For your use

Supplemental Material - Cold Duck Time

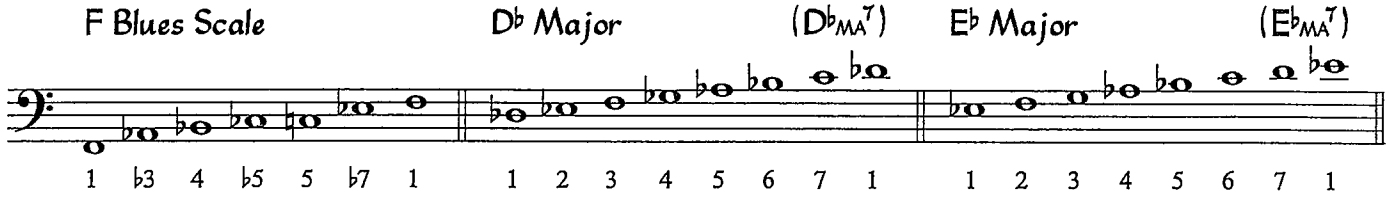
Sample Piano Voicings

Basic 3-note voicings

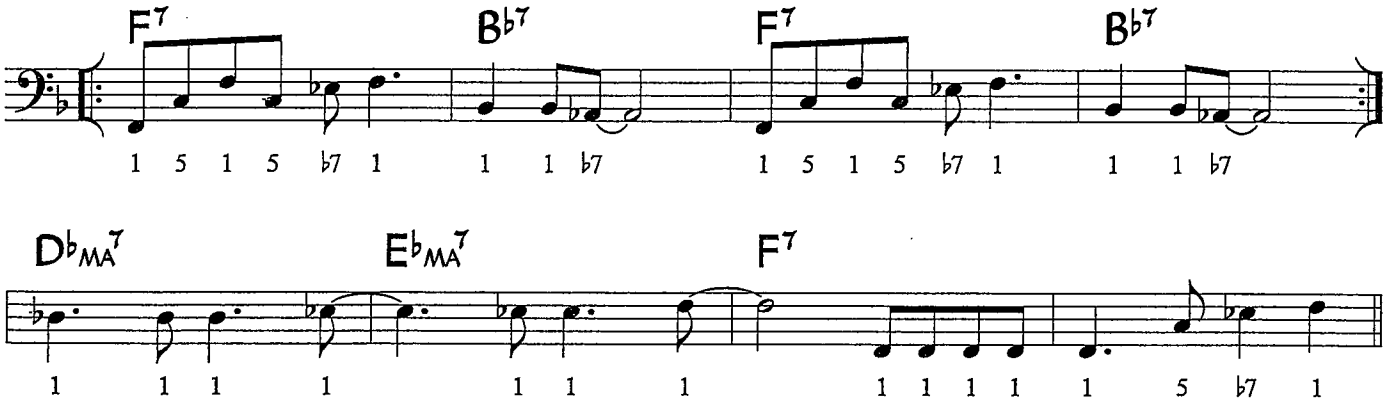
Rootless voicings



Useful Scales



Sample Bass Line



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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

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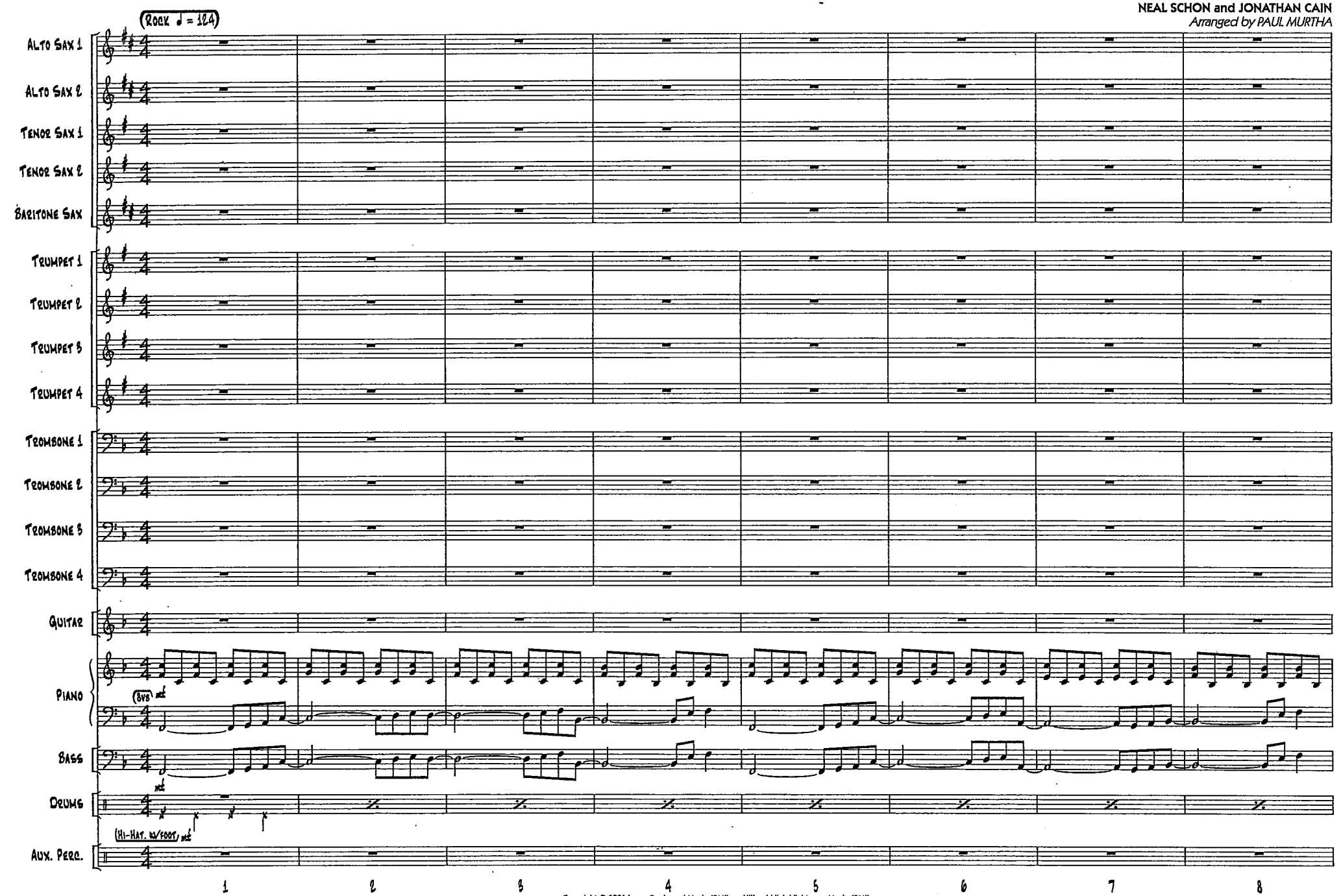

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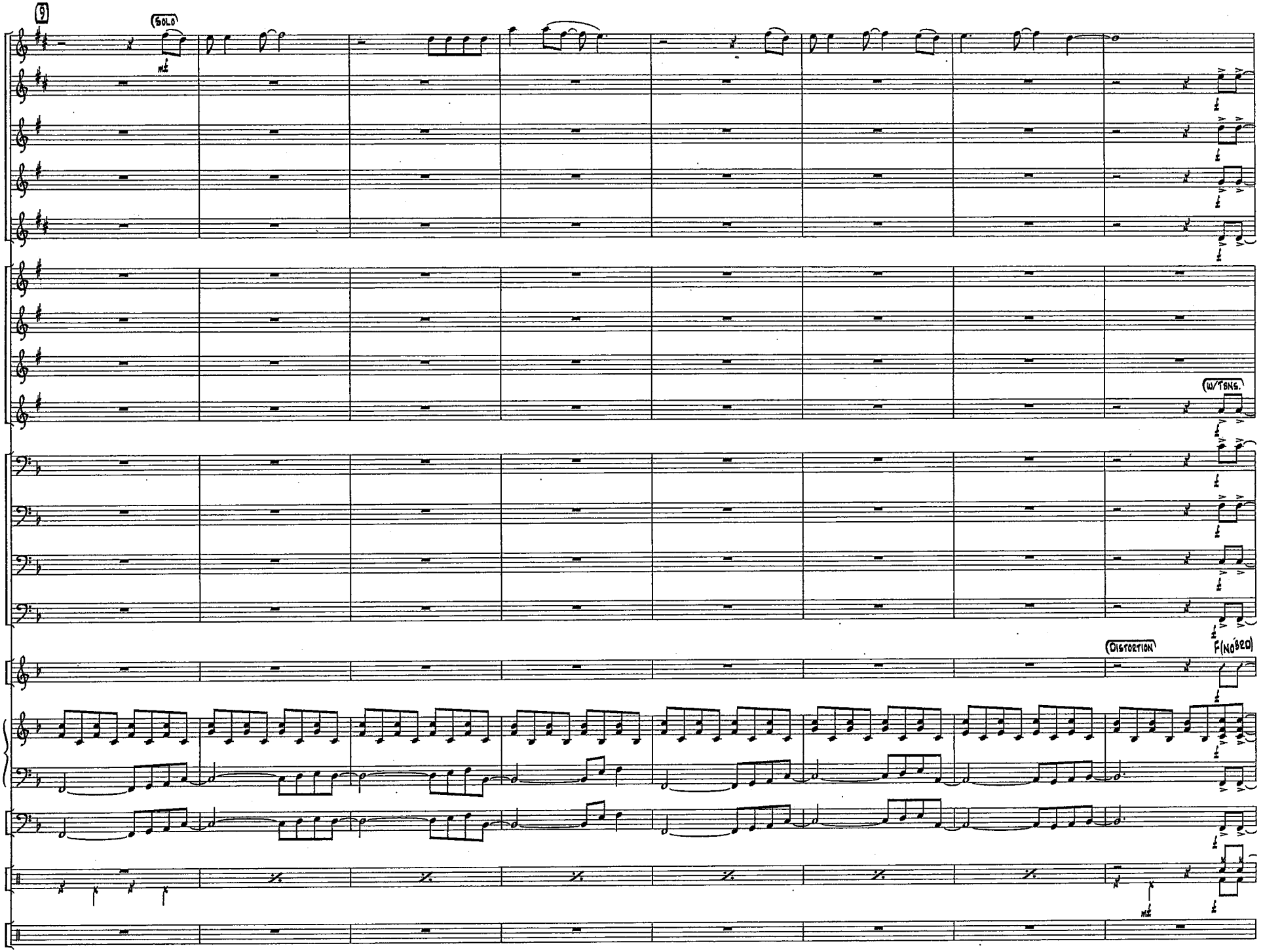
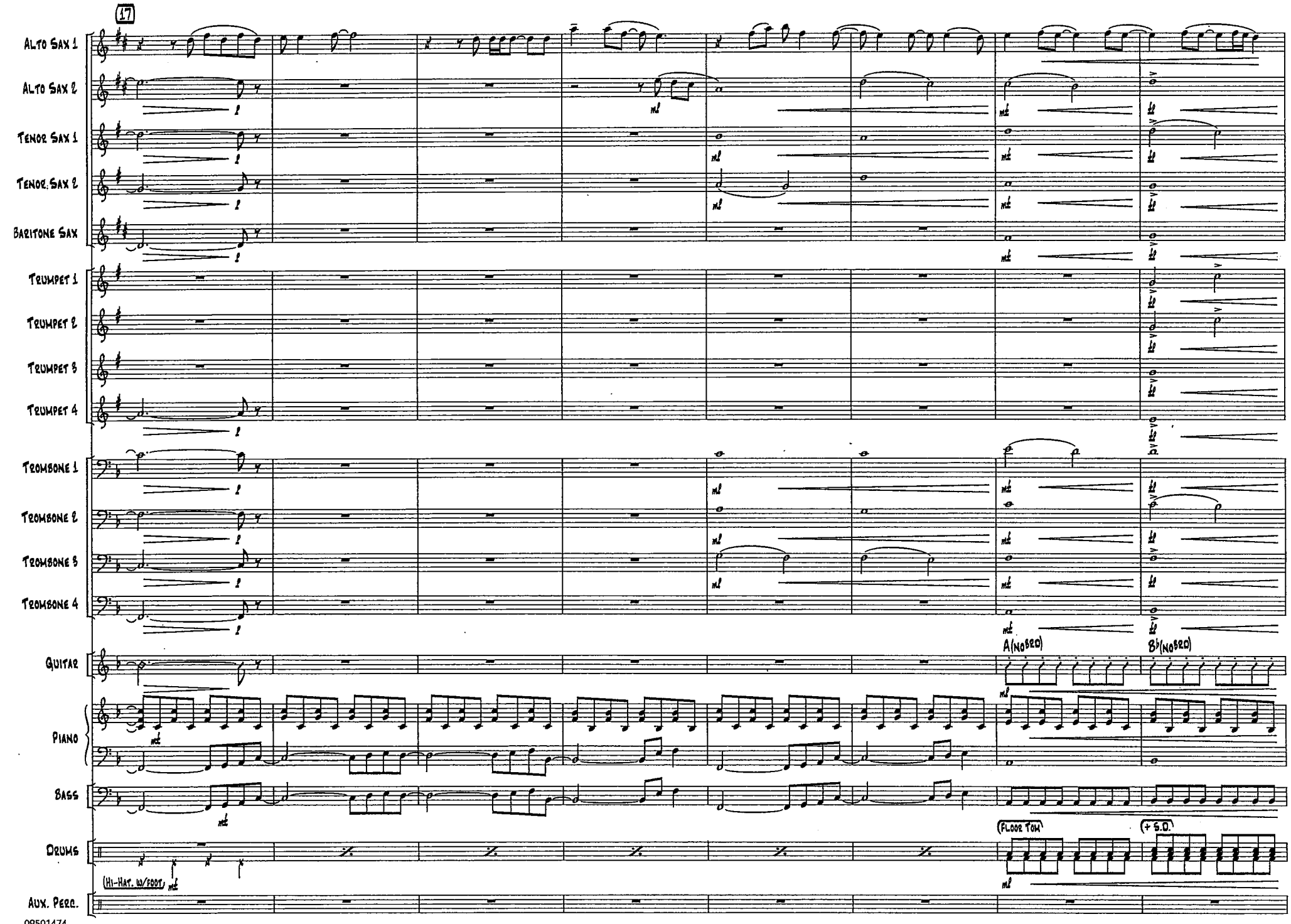
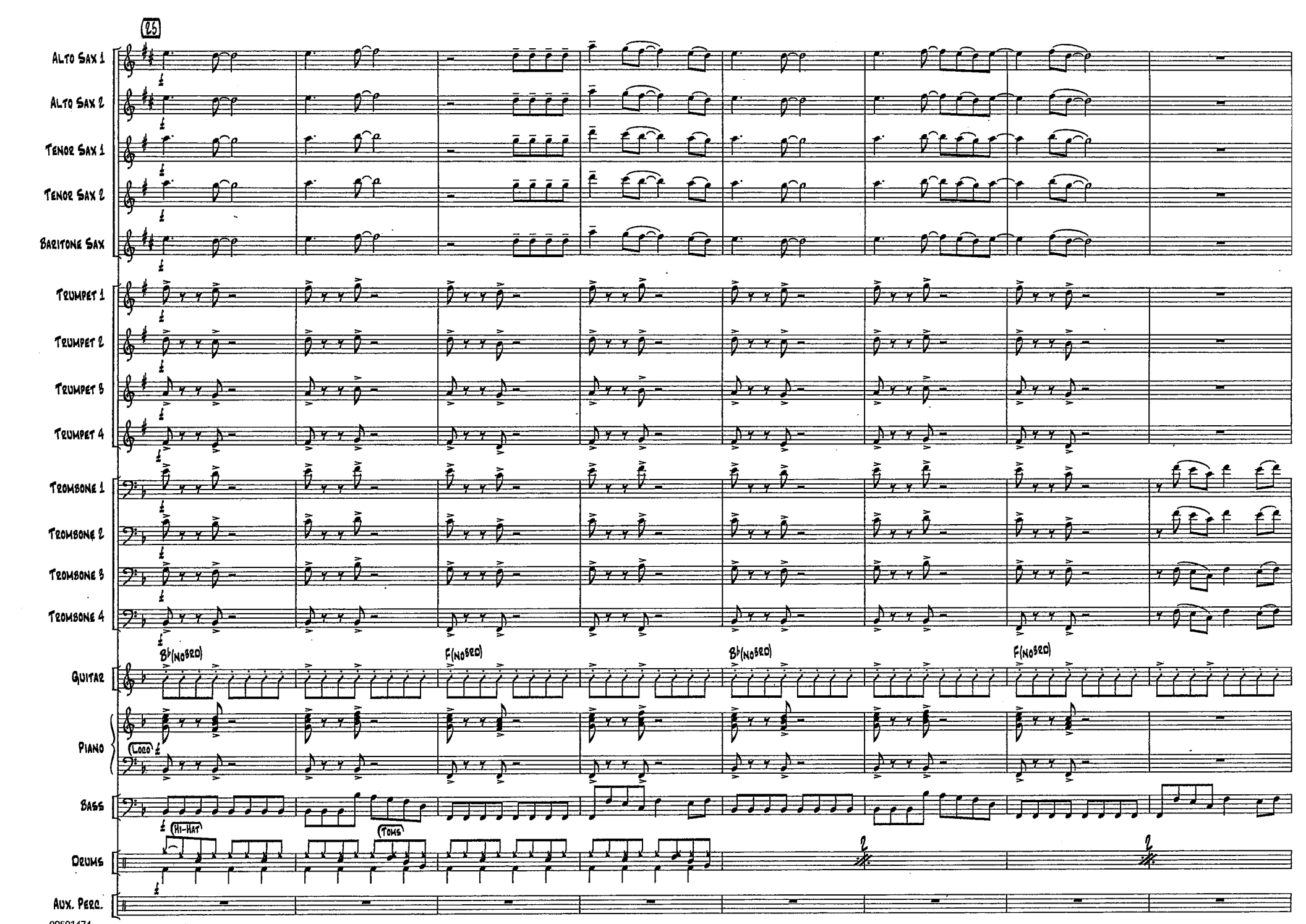

9
SOLO
mf
Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Baritone Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
w/Tbns.
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Guitar
DISTORTION
F(No 320)
Piano
Bass
Drums
mf
Aux. Perc.
9
10
11
12
13
14
15
16



17 18 19 20 21 22 23 24



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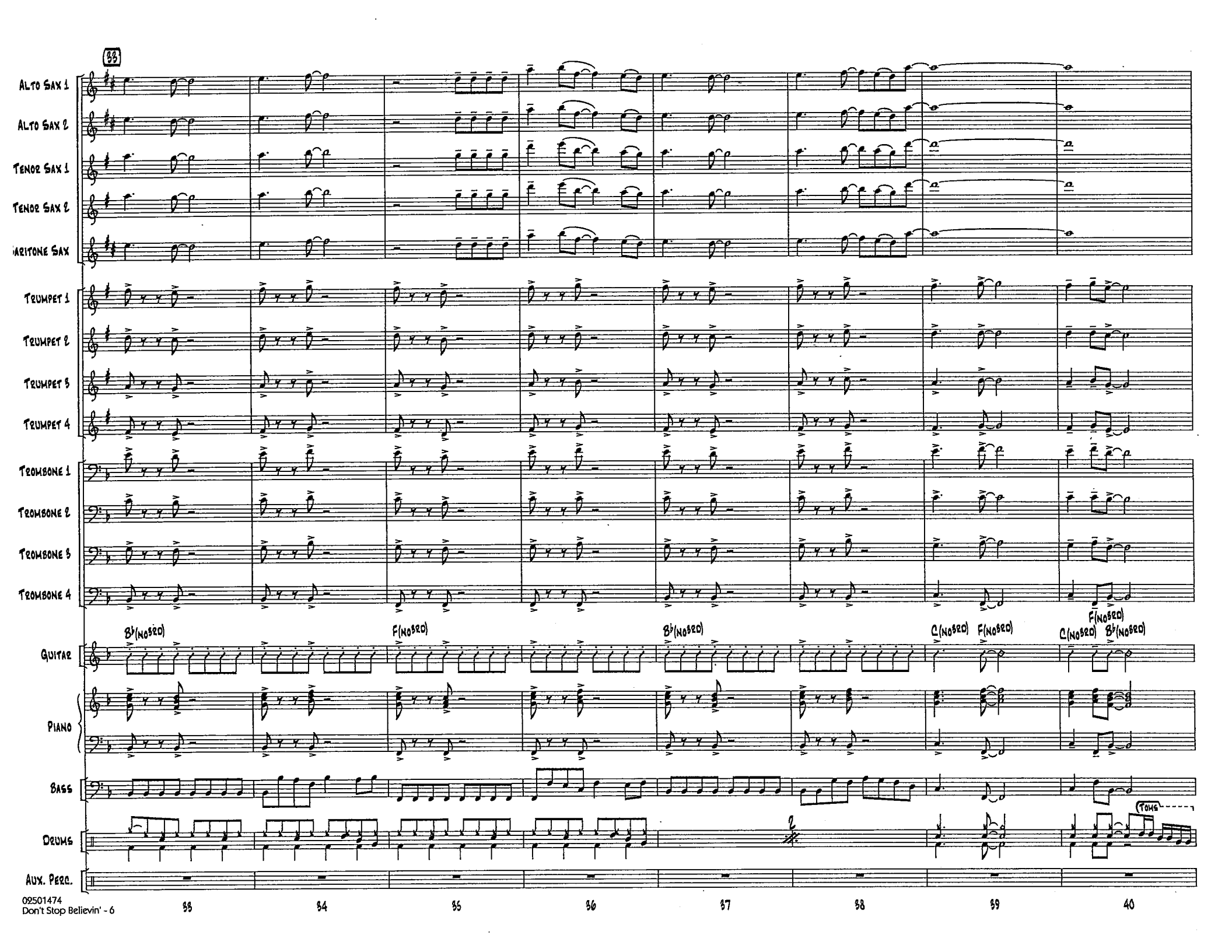

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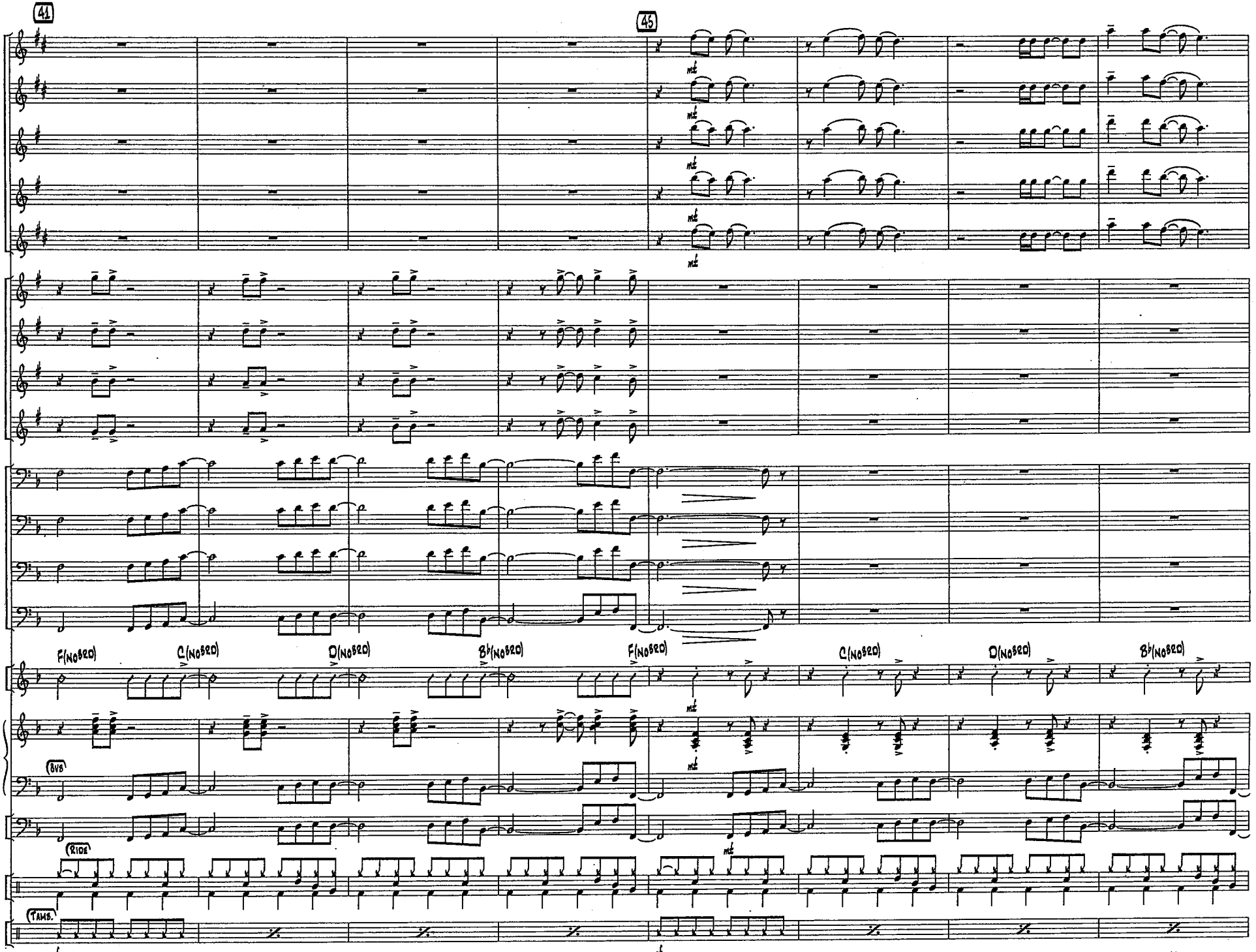
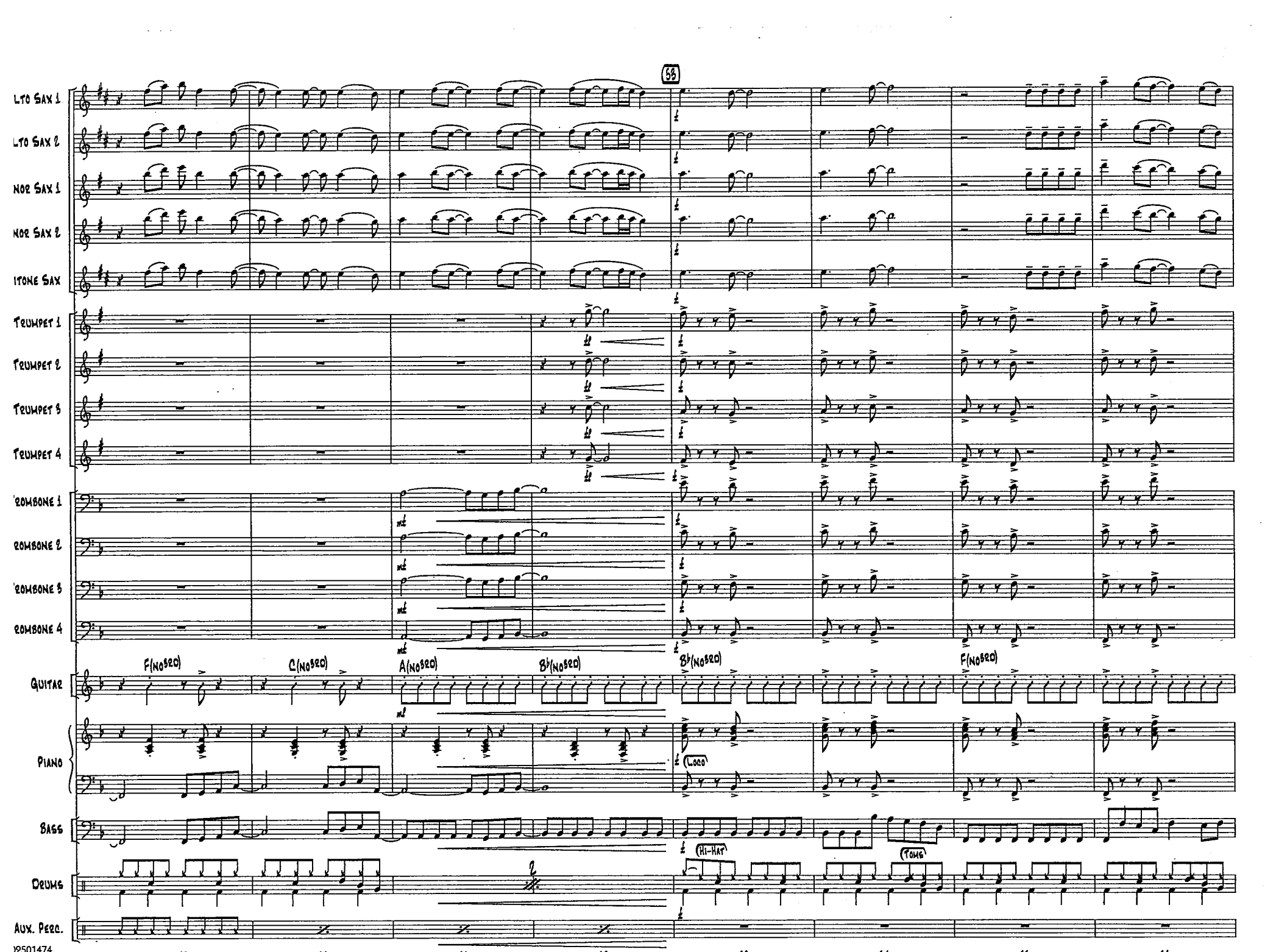
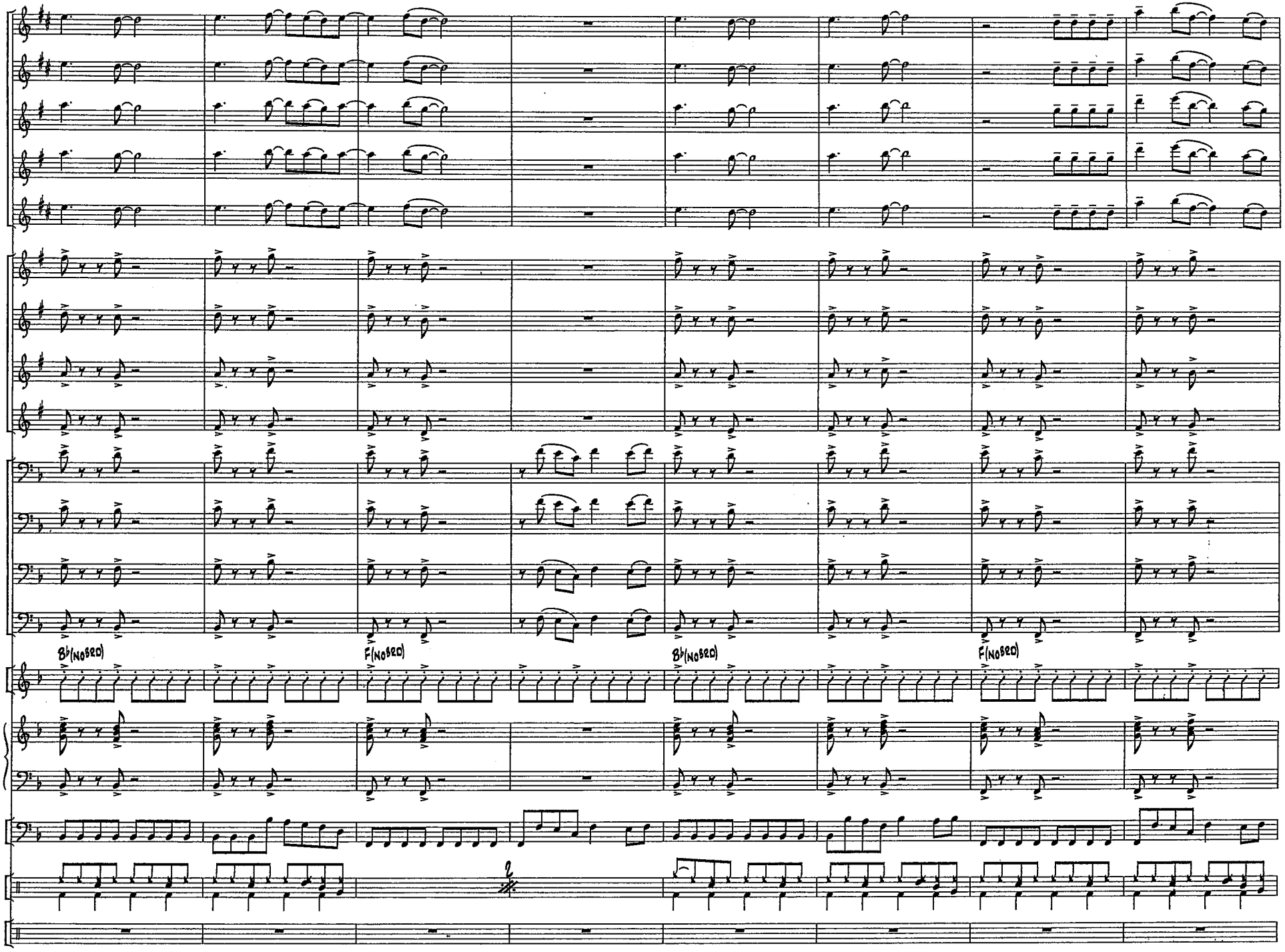
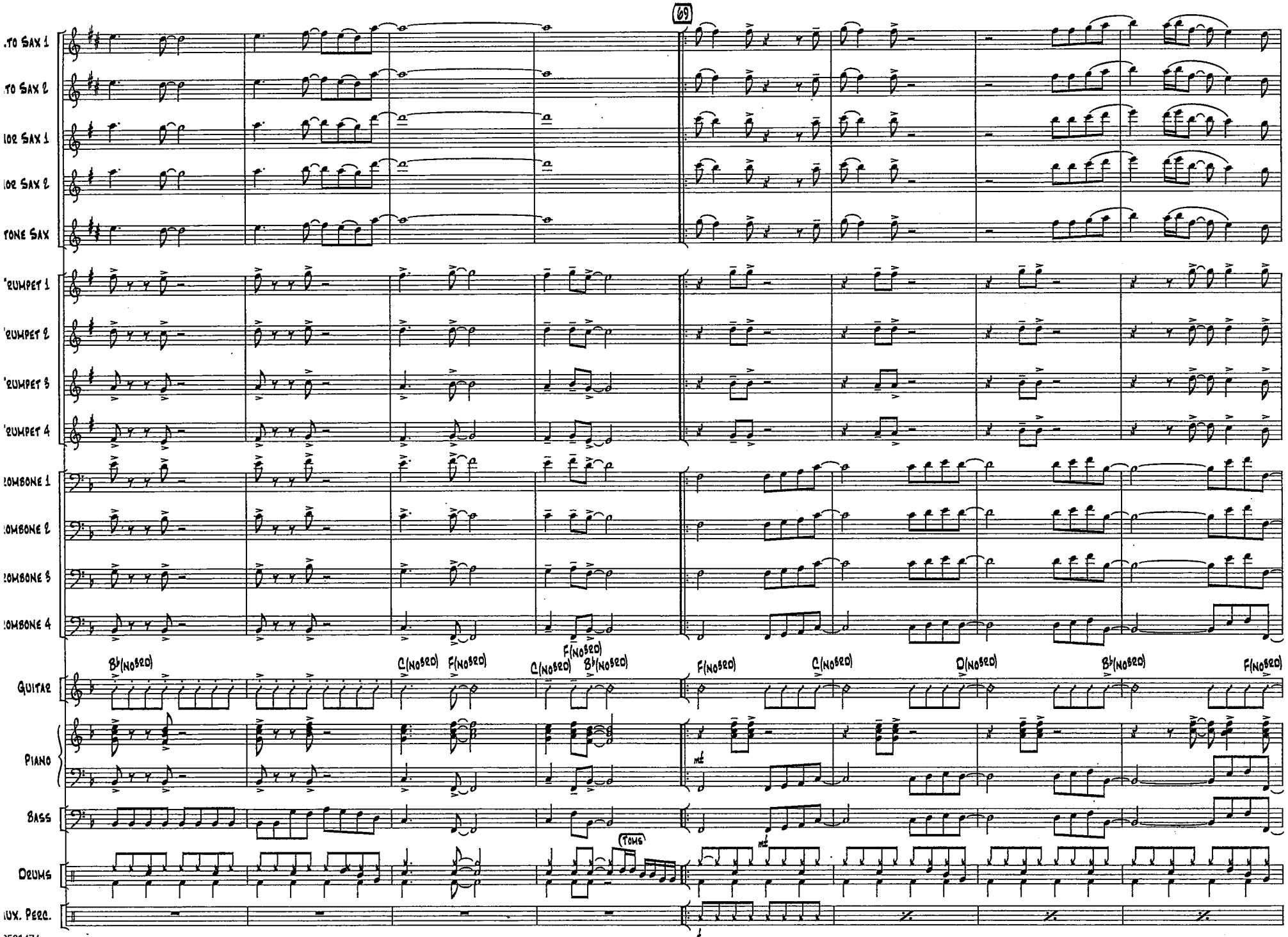
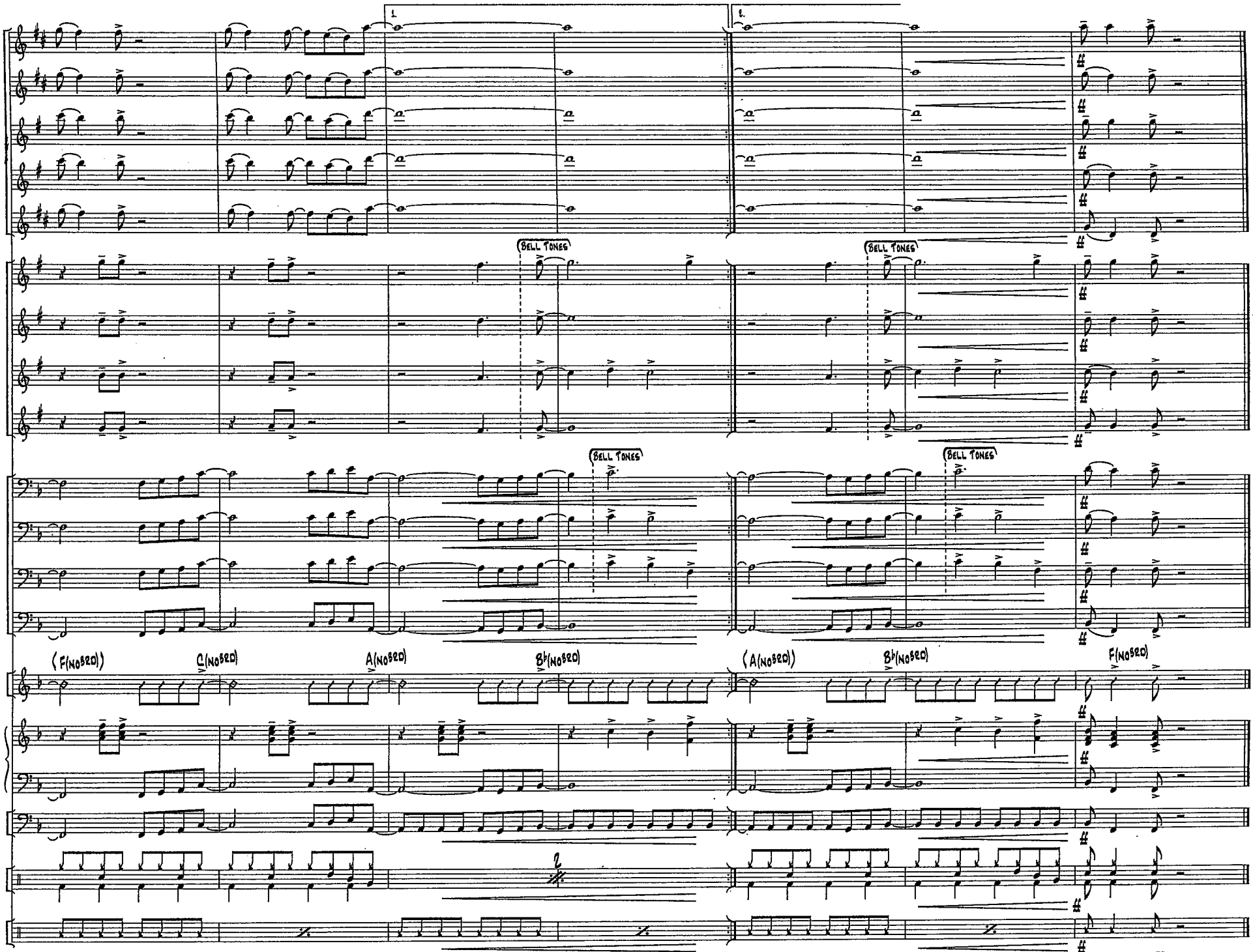

41
45
Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Baritone Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Guitar
F(no5th)
C(no5th)
D(no5th)
B♭(no5th)
F(no5th)
C(no5th)
D(no5th)
B♭(no5th)
Piano
8va
Bass
Ride
Drums
Tams.
Aux. Perc.
41
42
43
44
45
46
47
48


55
LTO SAX 1
LTO SAX 2
NOR SAX 1
NOR SAX 2
ITONE SAX
TRUMPET 1
TRUMPET 2
TRUMPET 3
TRUMPET 4
'ROMBONE 1
ROMBONE 2
'ROMBONE 3
ROMBONE 4
GUITAR
F(NO3RD)
C(NO3RD)
A(NO3RD)
B♭(NO3RD)
B♭(NO3RD)
F(NO3RD)
PIANO
(Loco)
BASS
DRUMS
(Hi-Hat)
(Toms)
AUX. PERC.


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
Bb(no3rd)
F(no3rd)
Bb(no3rd)
F(no3rd)
Guitar
Piano
Bass
Drums
Aux. Perc.
57
58
59
60
61
62
63
64


69
TO SAX 1
TO SAX 2
OR SAX 1
OR SAX 2
TONE SAX
RUMPET 1
RUMPET 2
RUMPET 3
RUMPET 4
OMBONE 1
OMBONE 2
OMBONE 3
OMBONE 4
B♭(NO3RD)
C(NO3RD)
F(NO3RD)
C(NO3RD)
F(NO3RD)
B♭(NO3RD)
F(NO3RD)
C(NO3RD)
D(NO3RD)
B♭(NO3RD)
F(NO3RD)
GUITAR
PIANO
BASS
DRUMS
TOMS
AUX. PERC.
65
66
67
68
69
70
71
72



73 74 75 76 77 78 79

Galen Jazz Band

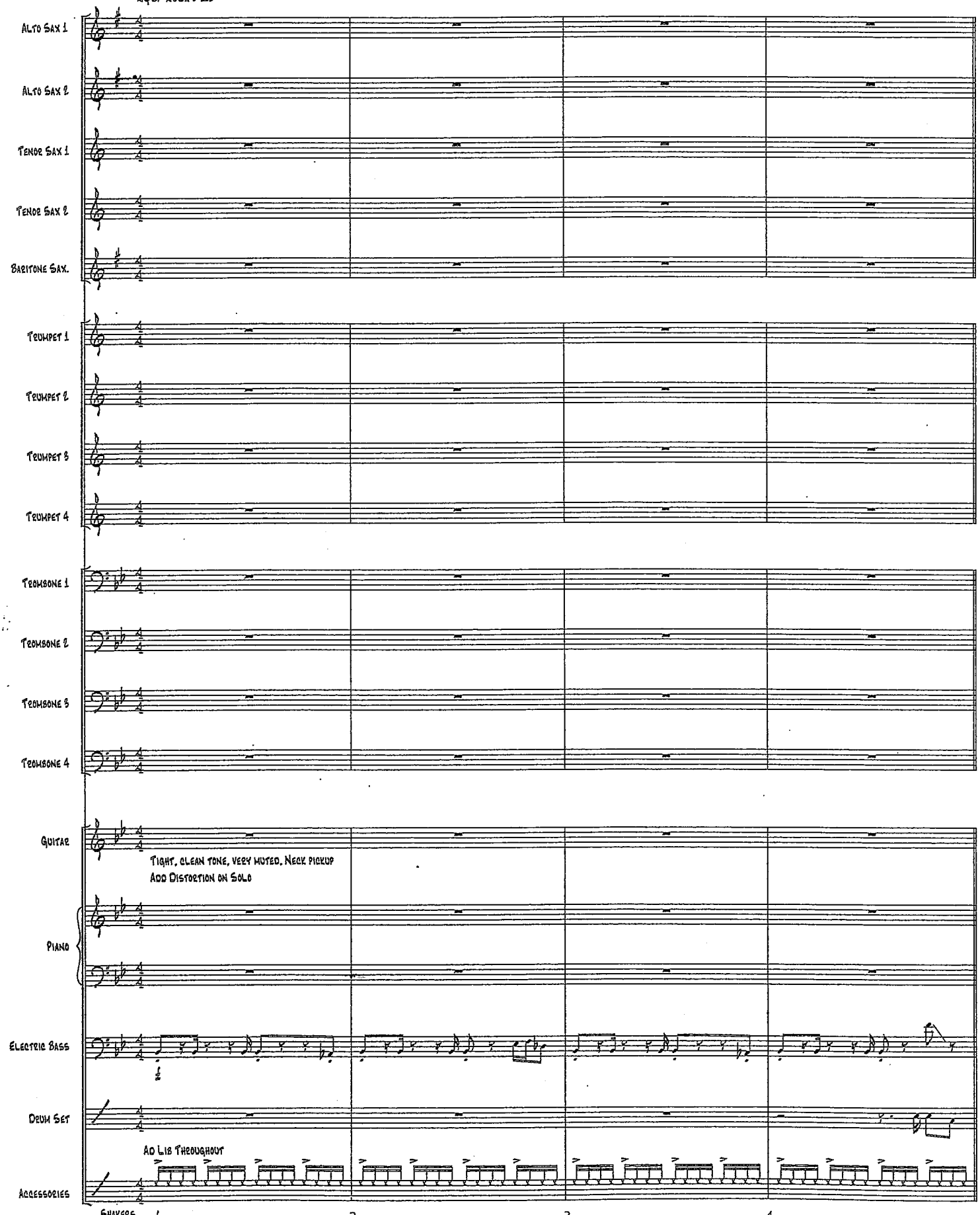
SCORE

Don't Stop 'Til You Get Enough

Written By Michael Jackson

Arr. Dallas C. Burke

R&B/Rock ♩=112



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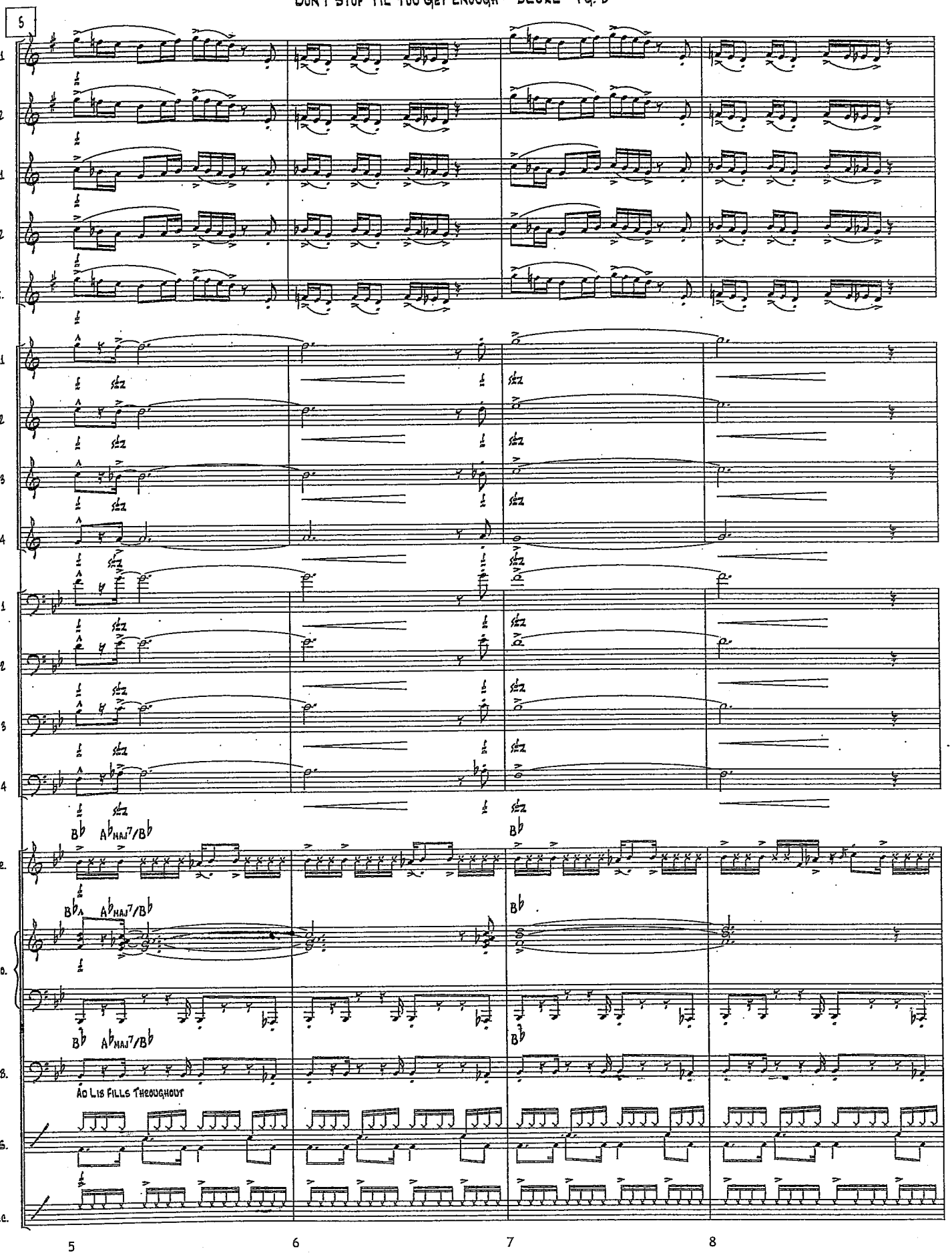
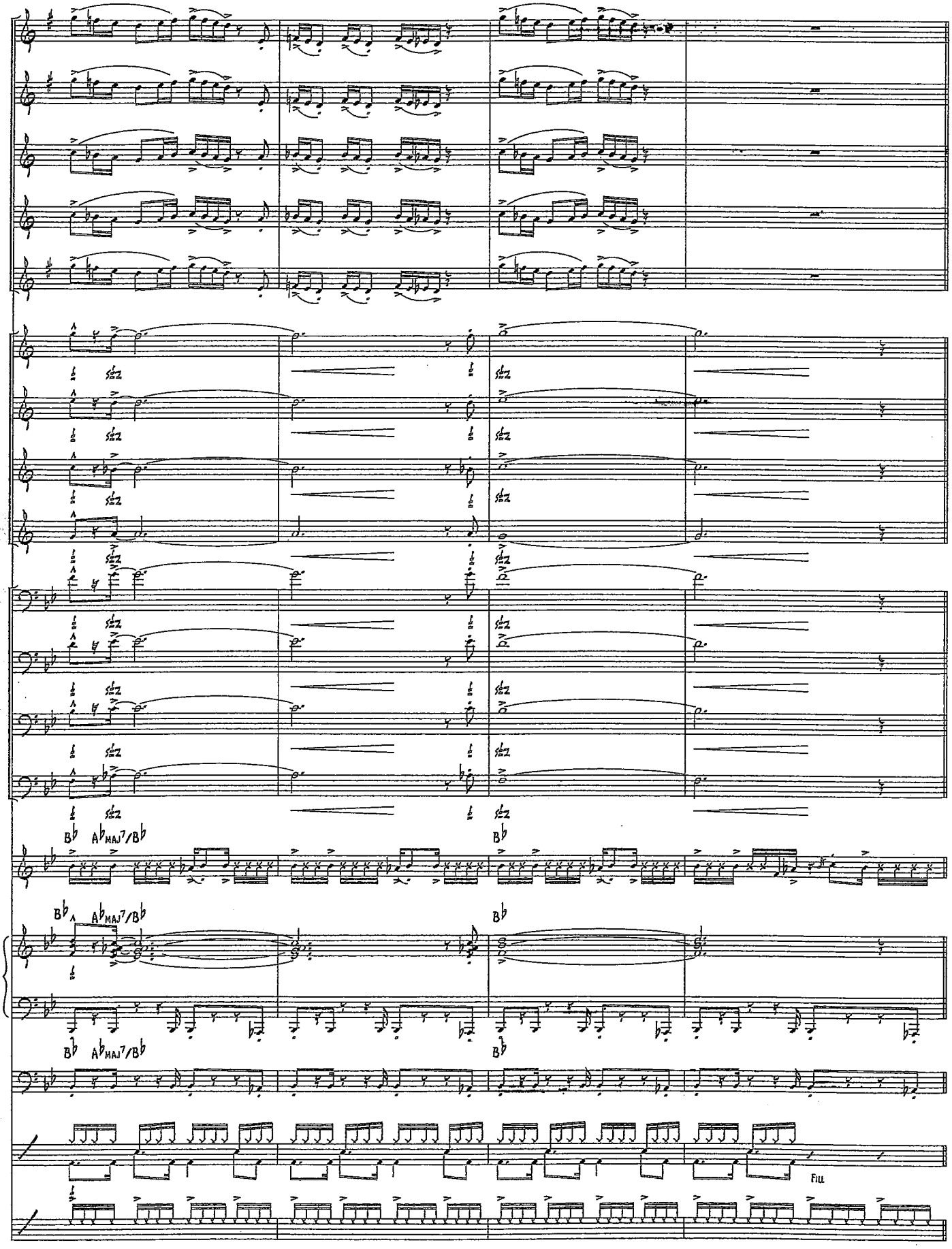
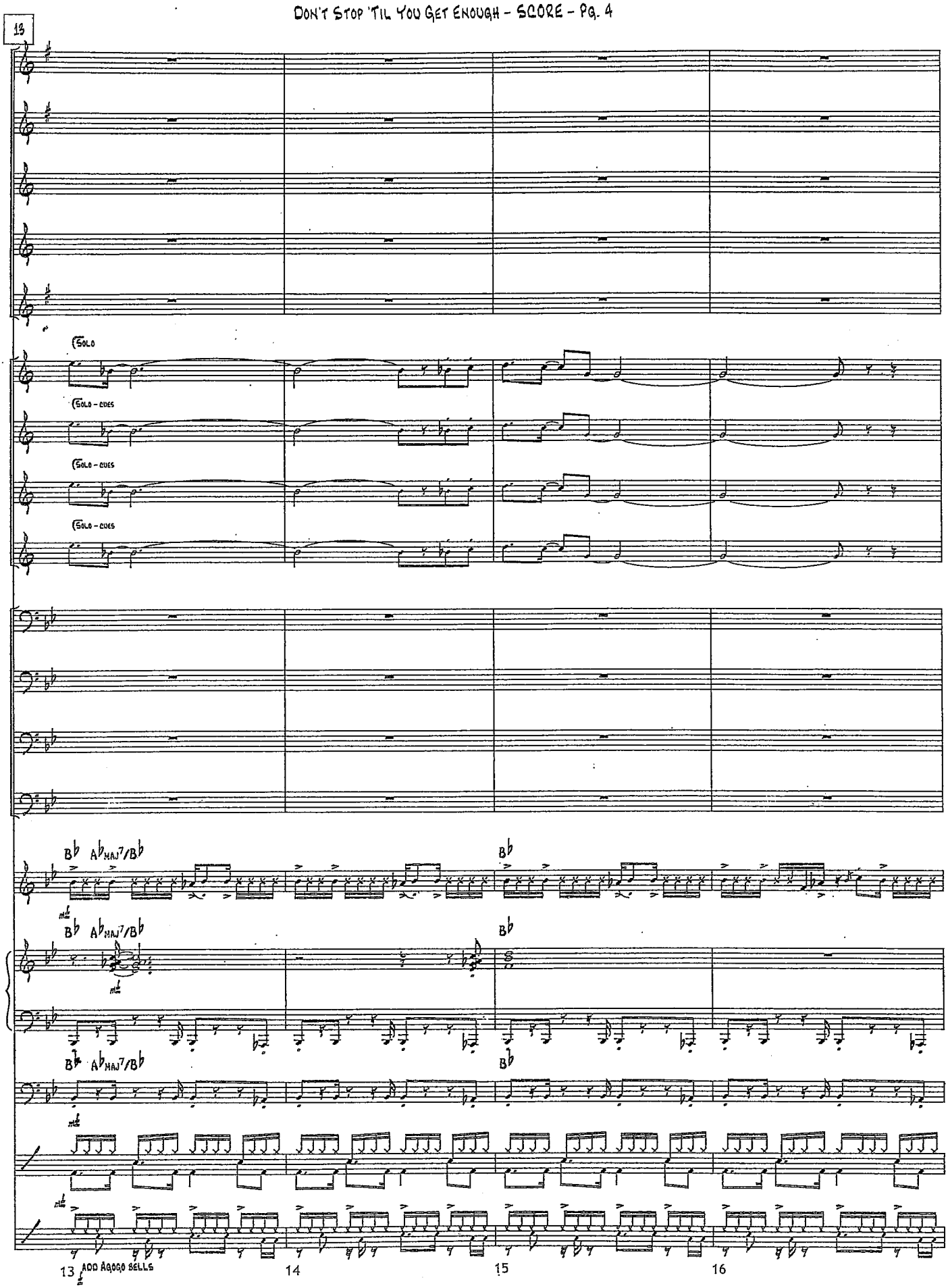
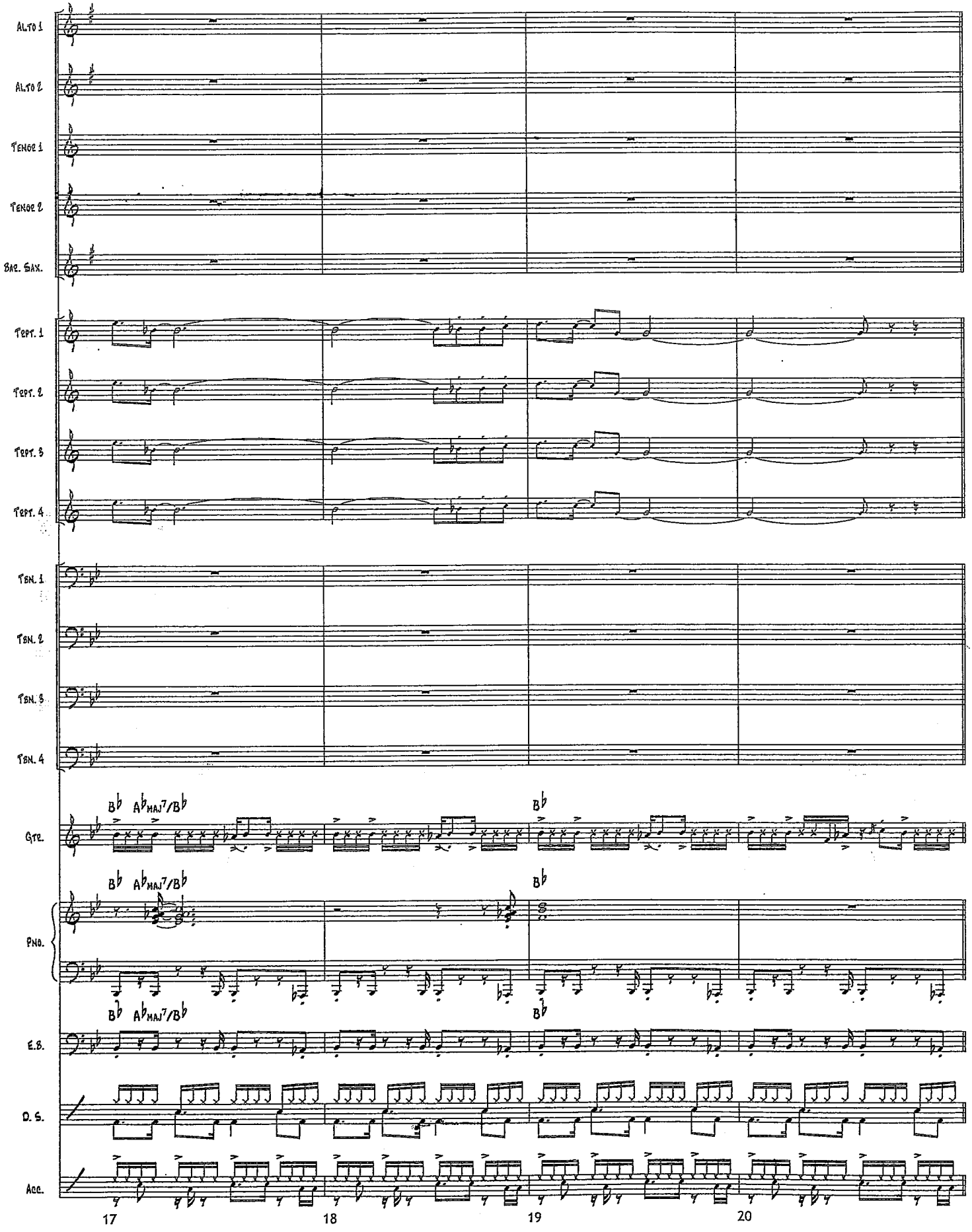
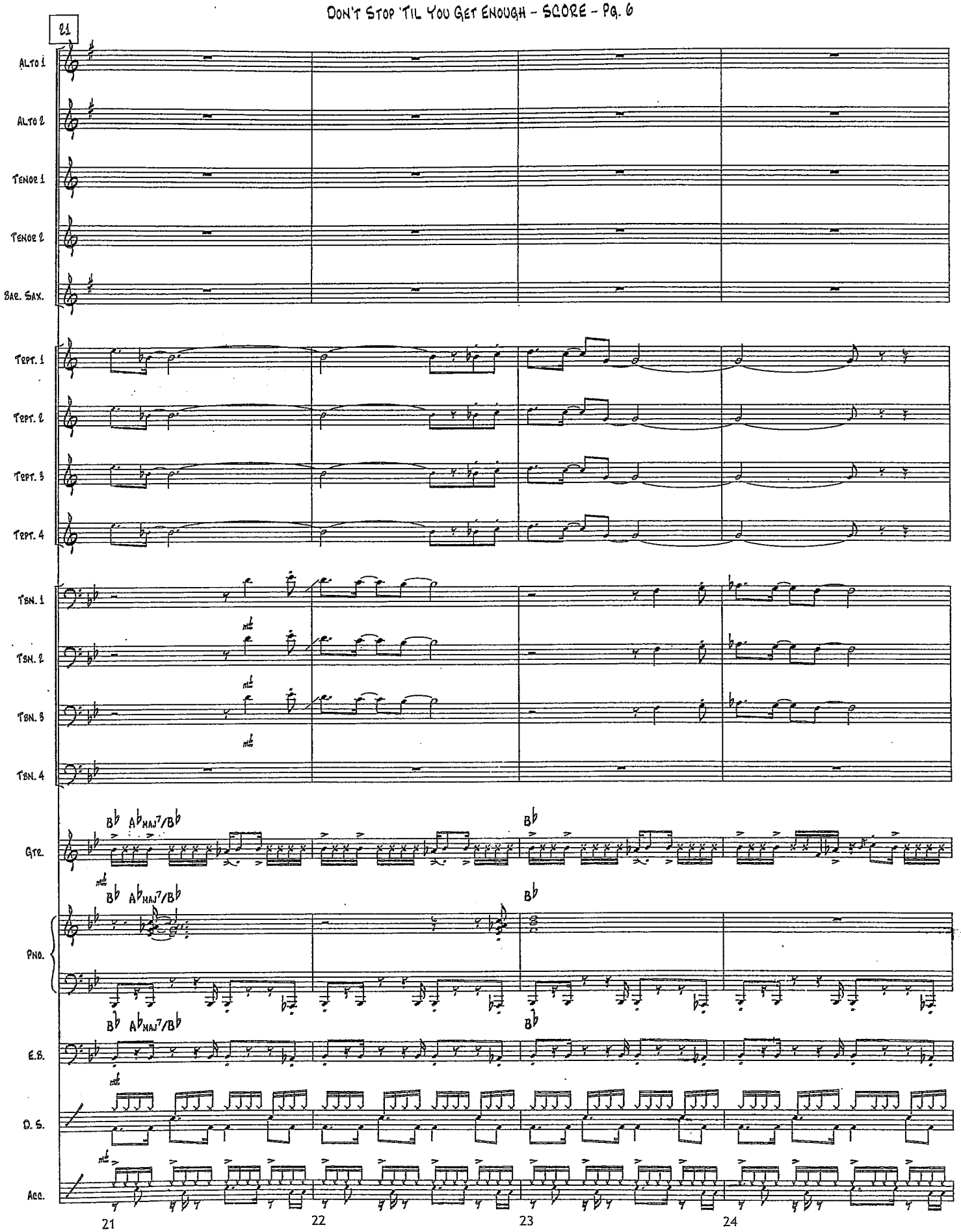
DON'T STOP 'TIL YOU GET ENOUGH - SCORE - PG. 2

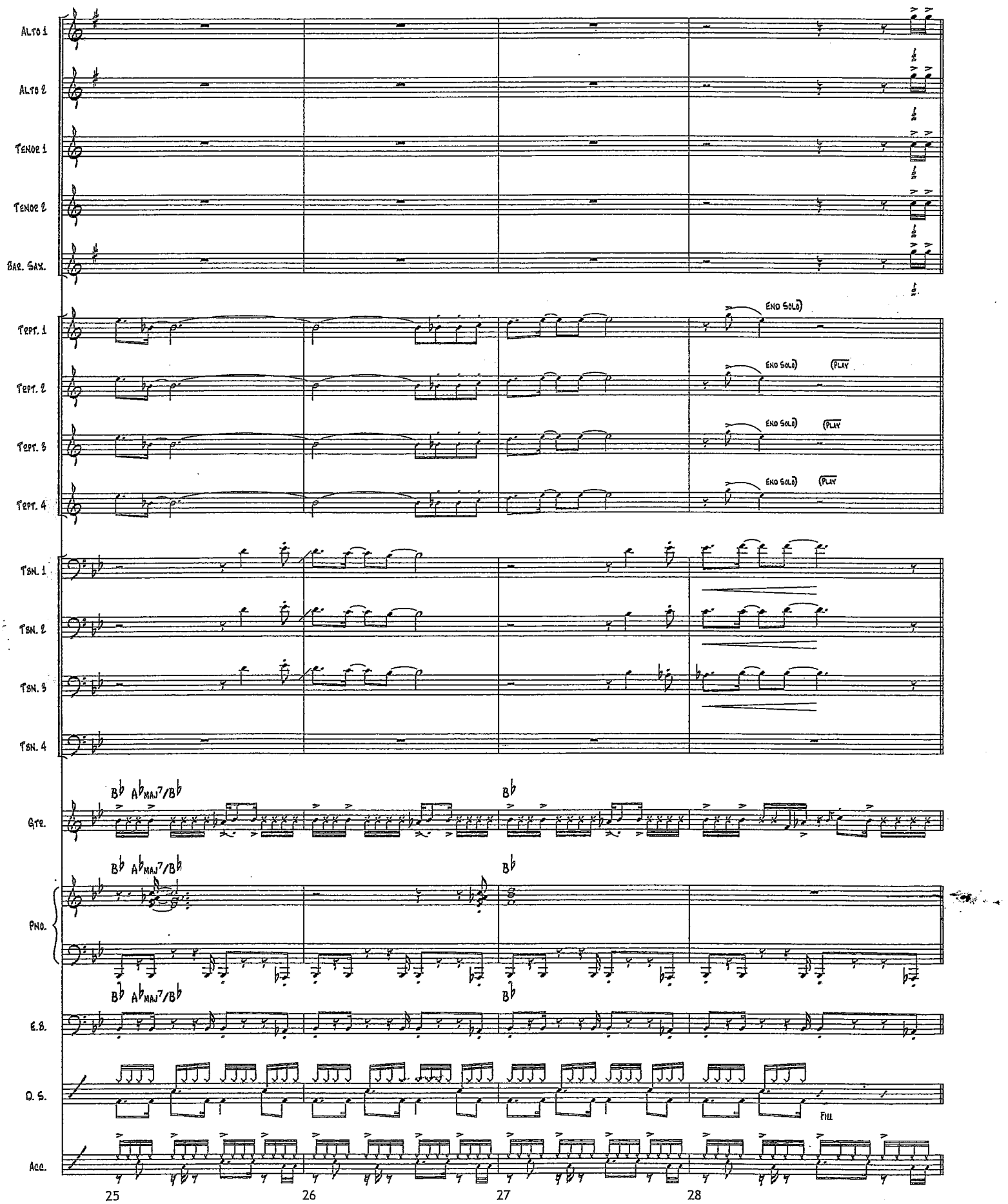


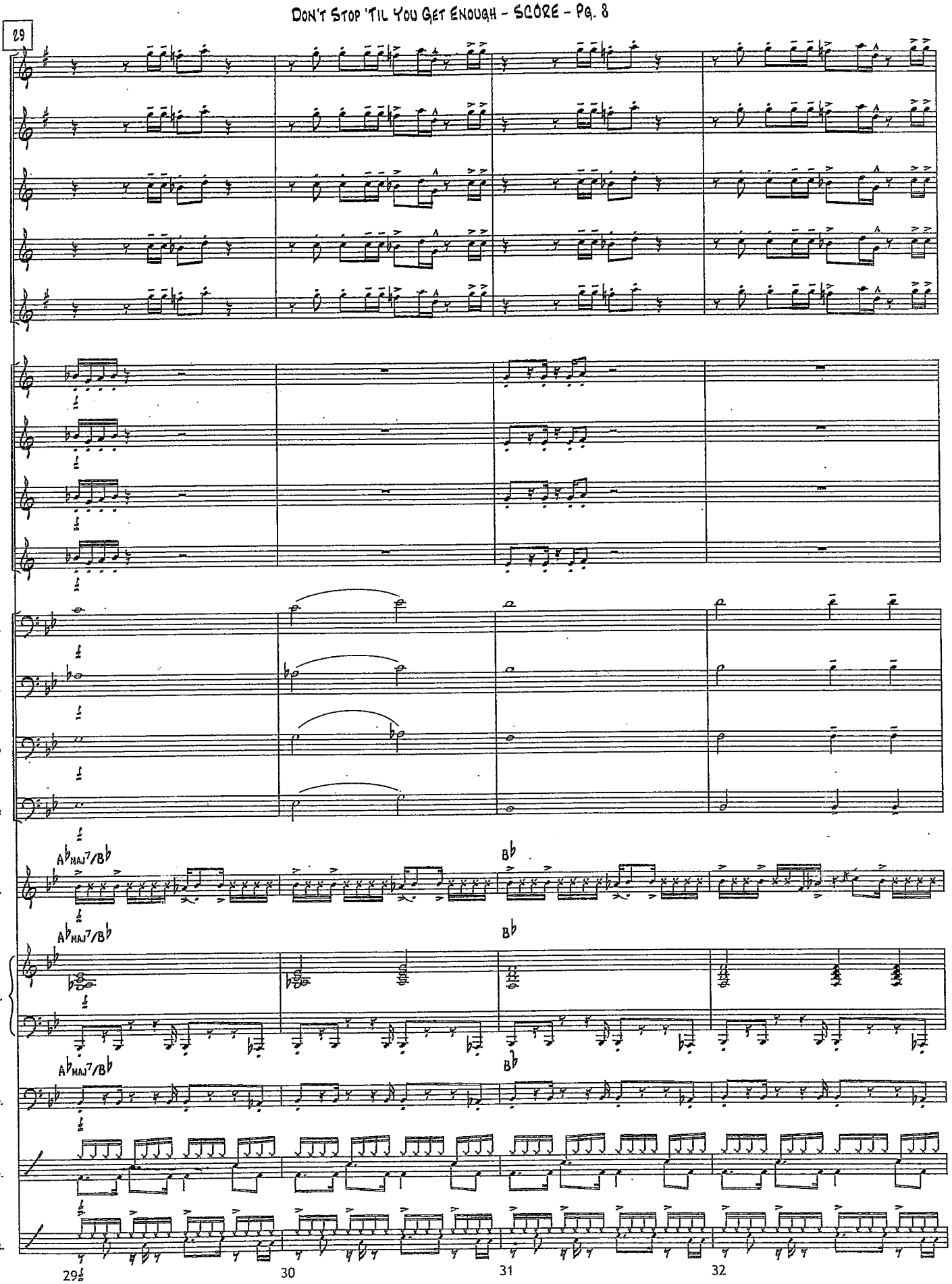

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BAR. SAX.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
TBN. 4
GTR.
PNO.
E.B.
D. S.
ACC.
B♭
A♭MAJ7/B♭
FILL
9
10
11
12

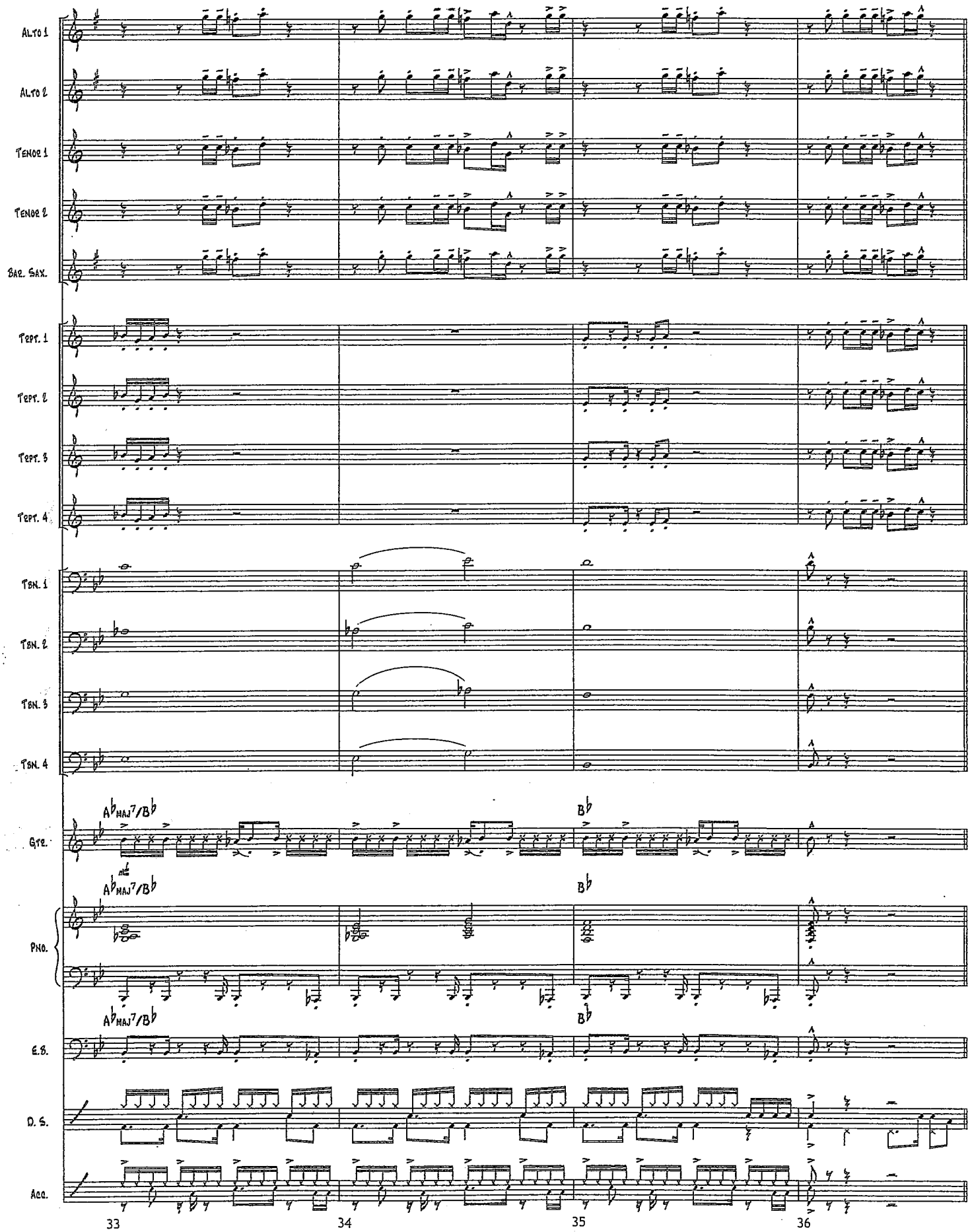

13
ALTO 1
ALTO 2
TENOR 1
TENOR 2
BAR. SAX.
SOLO
TPT. 1
SOLO - CUES
TPT. 2
SOLO - CUES
TPT. 3
SOLO - CUES
TPT. 4
TBN. 1
TBN. 2
TBN. 3
TBN. 4
GTR.
B♭ A♭MAJ7/B♭
B♭
PNO.
E.B.
D. S.
ACC.
13 ADD AGOGO BELLS
14
15
16

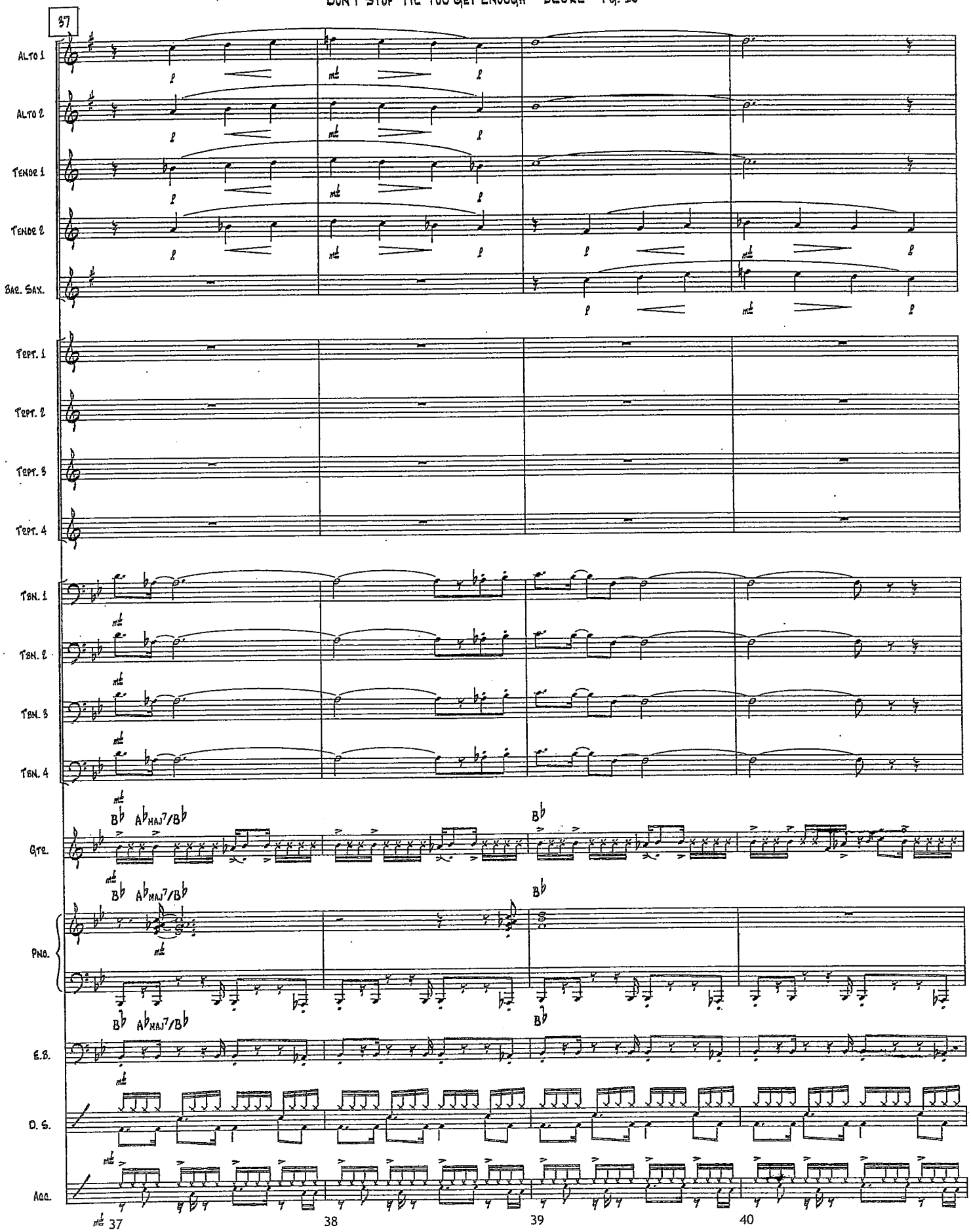

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BAR. SAX.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
TBN. 4
GTR.
PNO.
E.B.
D. S.
ACC.
B♭ A♭MAJ7/B♭
B♭
17
18
19
20

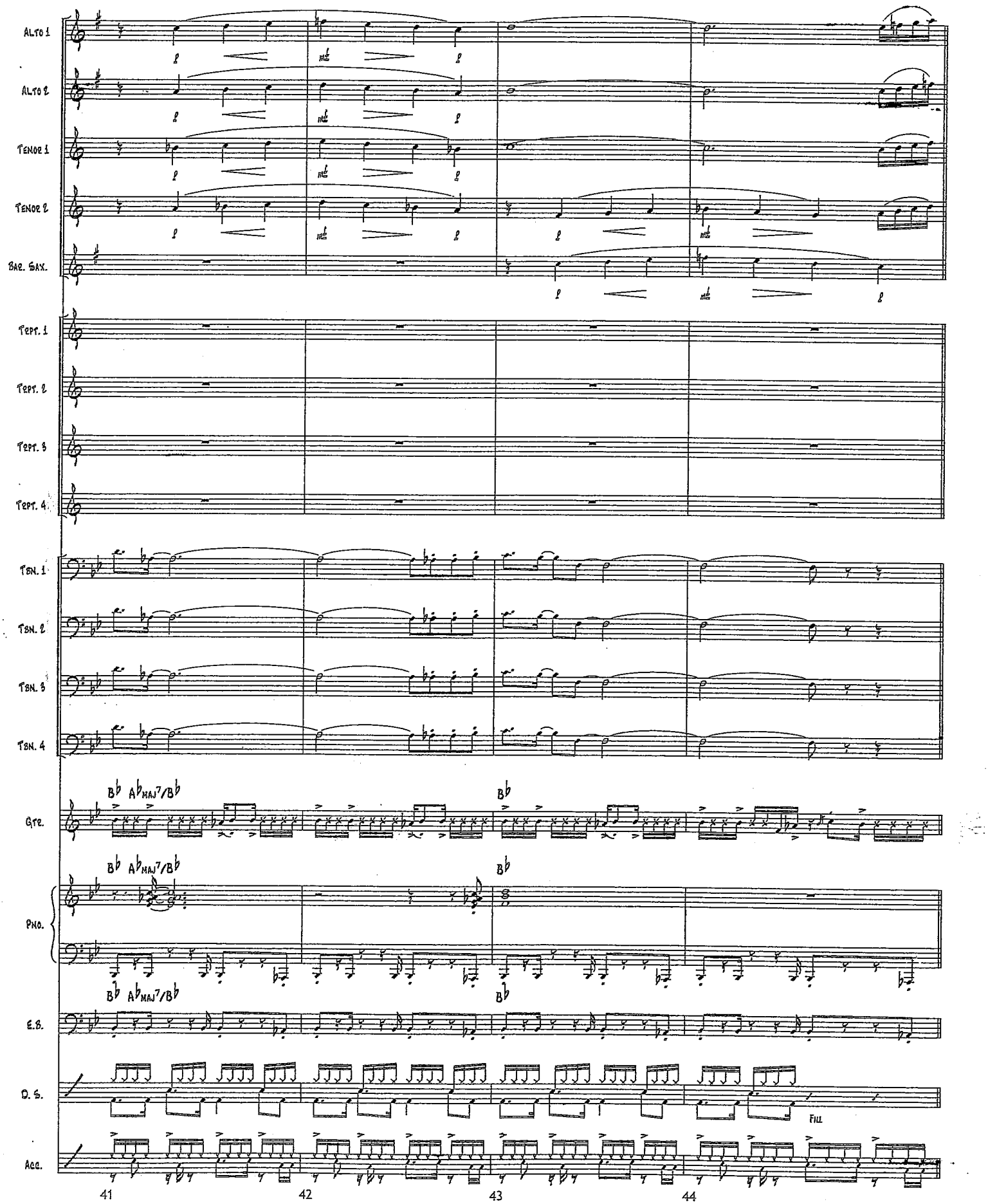

21
ALTO 1
ALTO 2
TENOR 1
TENOR 2
BAR. SAX.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
TBN. 4
GTR.
PNO.
E.B.
D. S.
ACC.
B♭ A♭MAJ7/B♭
B♭
21
22
23
24

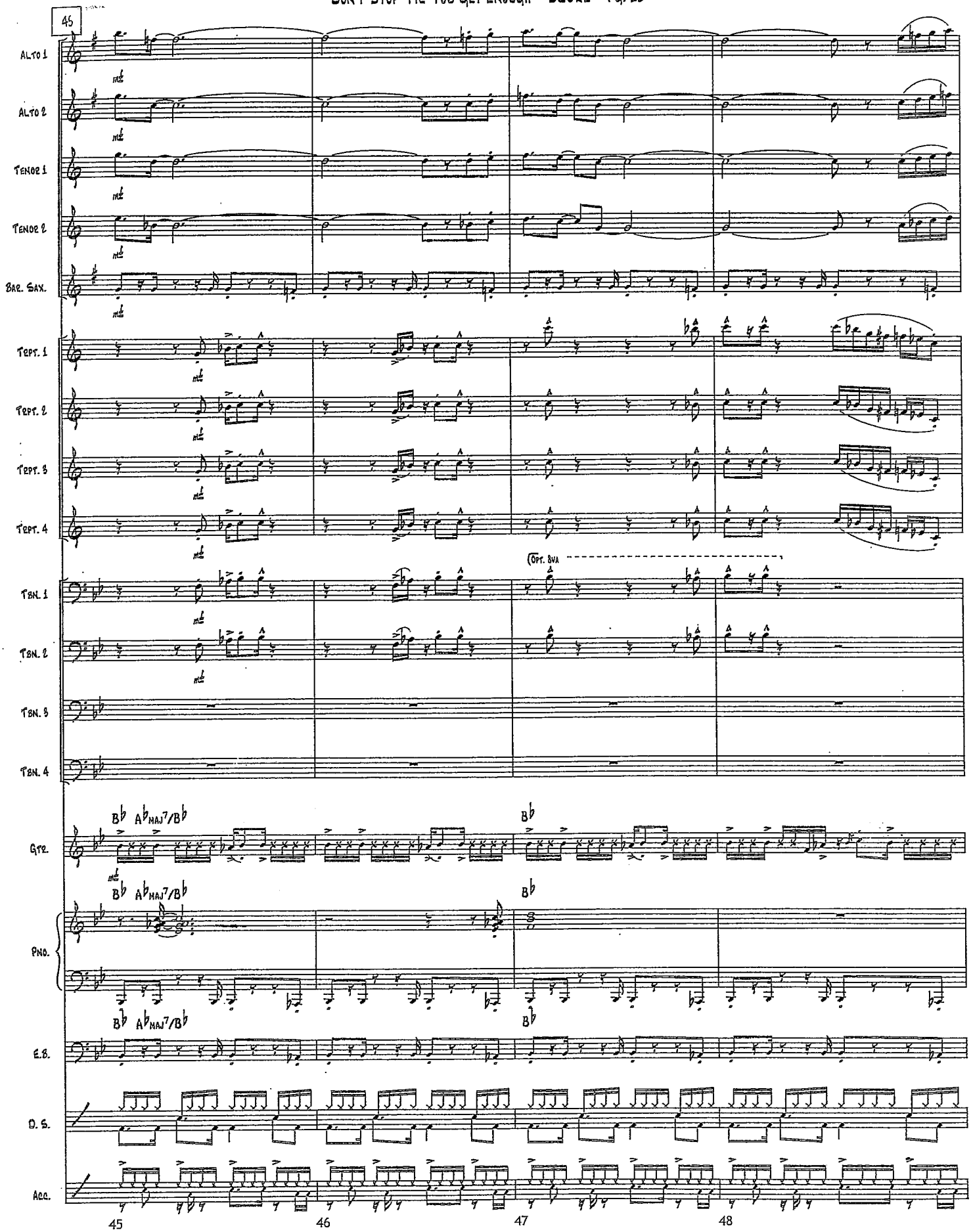

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BAR. SAX.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
END SOLO
(PLAY
TBN. 1
TBN. 2
TBN. 3
TBN. 4
GTR.
PNO.
E.B.
D. S.
FILL
ACC.
B♭ A♭MAJ7/B♭
B♭
25
26
27
28

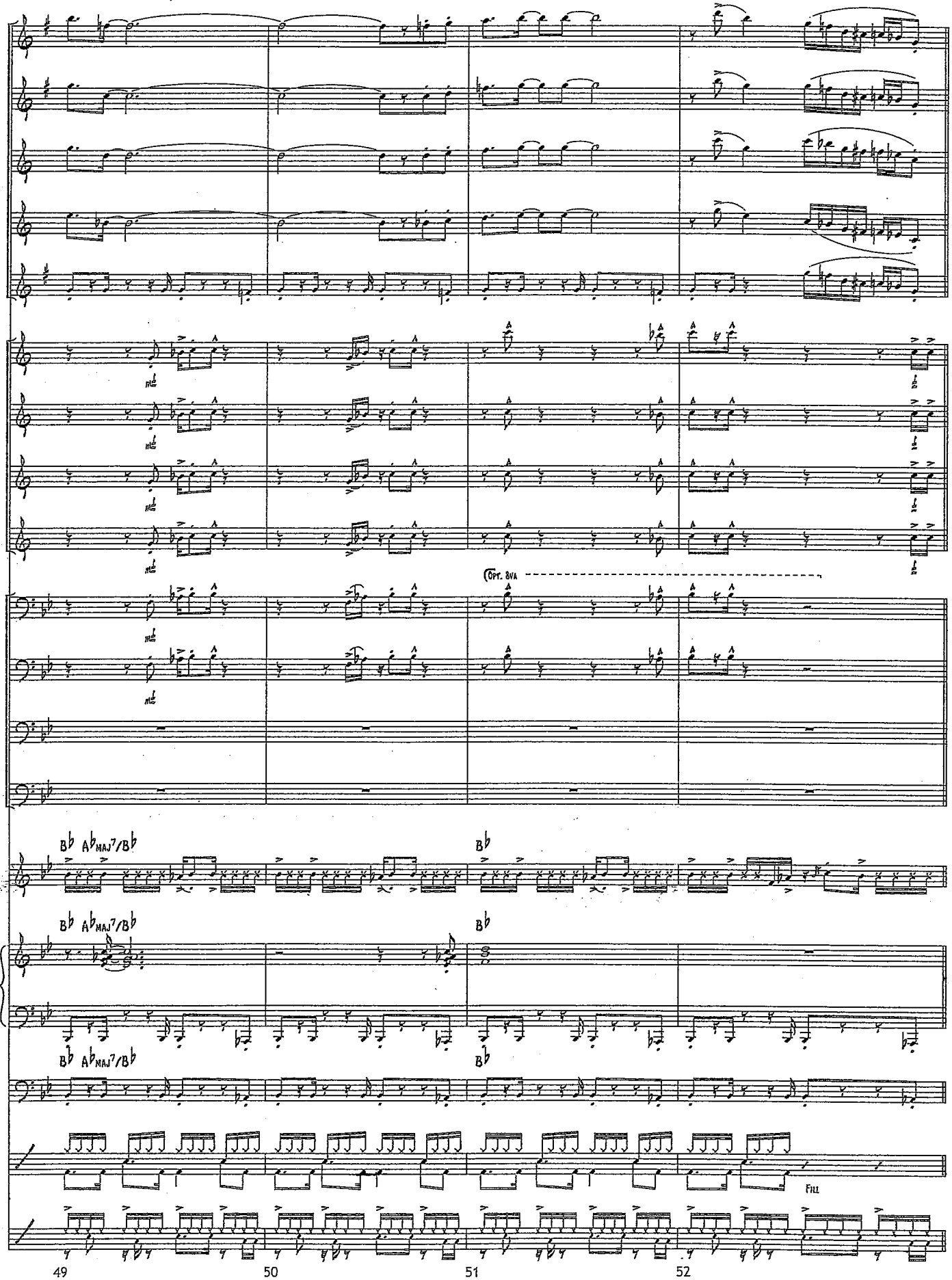

29
ALTO 1
ALTO 2
TENOR 1
TENOR 2
BAR. SAX.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
TBN. 4
GTR.
PNO.
E.B.
D. S.
ACC.
A♭MAJ7/B♭
B♭
29
30
31
32

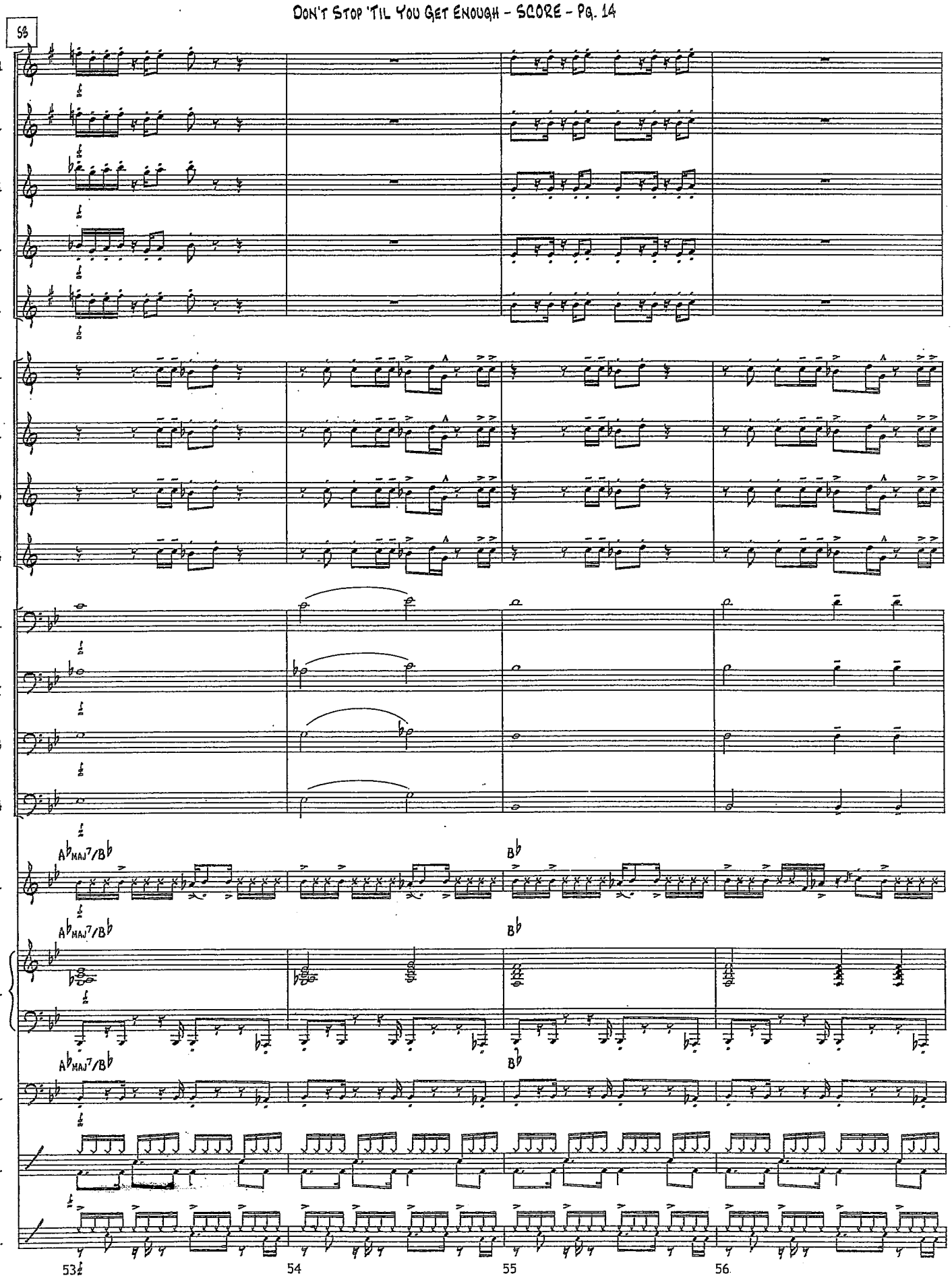

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BAR. SAX.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
TBN. 4
GTR.
PNO.
E.B.
D. S.
ACC.
A♭MAJ7/B♭
B♭
33
34
35
36

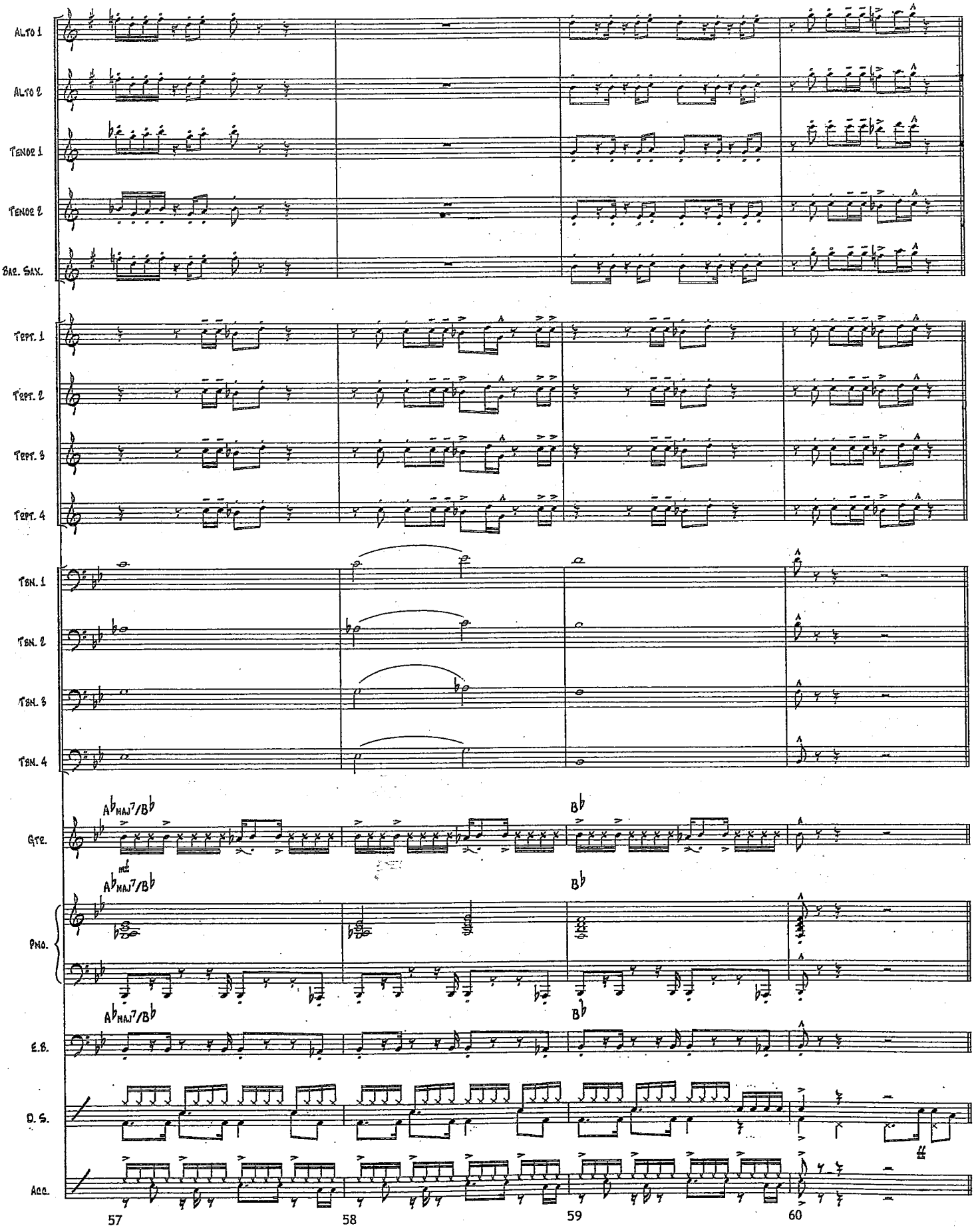

37
ALTO 1
ALTO 2
TENOR 1
TENOR 2
BAR. SAX.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
TBN. 4
GTR.
PNO.
E.B.
D. S.
ACC.
B♭
A♭MAJ7/B♭
37
38
39
40

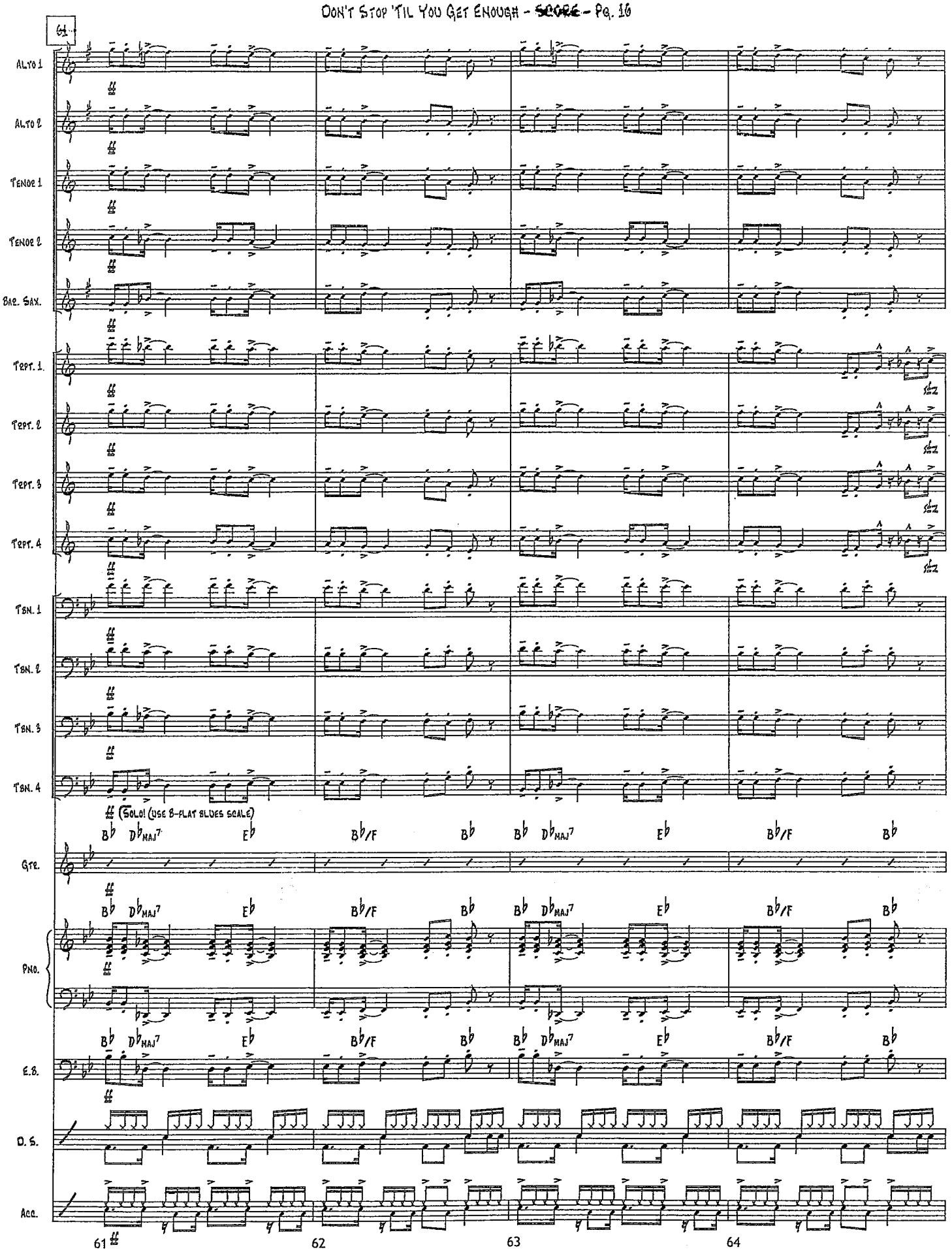

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BAR. SAX.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
TBN. 4
GTR.
PNO.
E.B.
D. S.
ACC.
B♭ A♭MAJ7/B♭
B♭
FILL
41
42
43
44

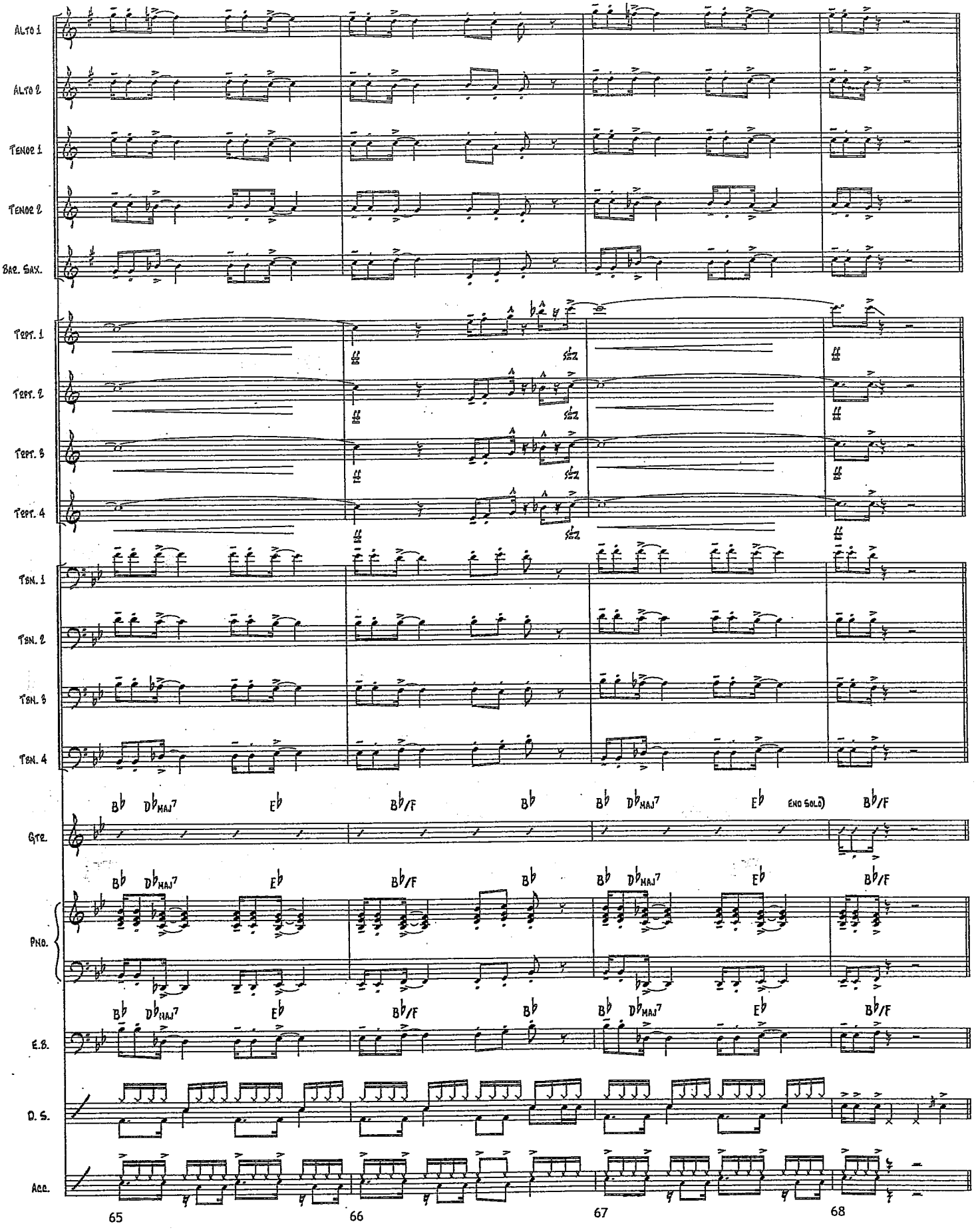

45
ALTO 1
ALTO 2
TENOR 1
TENOR 2
BAR. SAX.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
(OPT. 8VA)
TBN. 1
TBN. 2
TBN. 3
TBN. 4
GTR.
B♭ A♭MAJ7/B♭
B♭
PNO.
E.B.
D. S.
ACC.
45
46
47
48

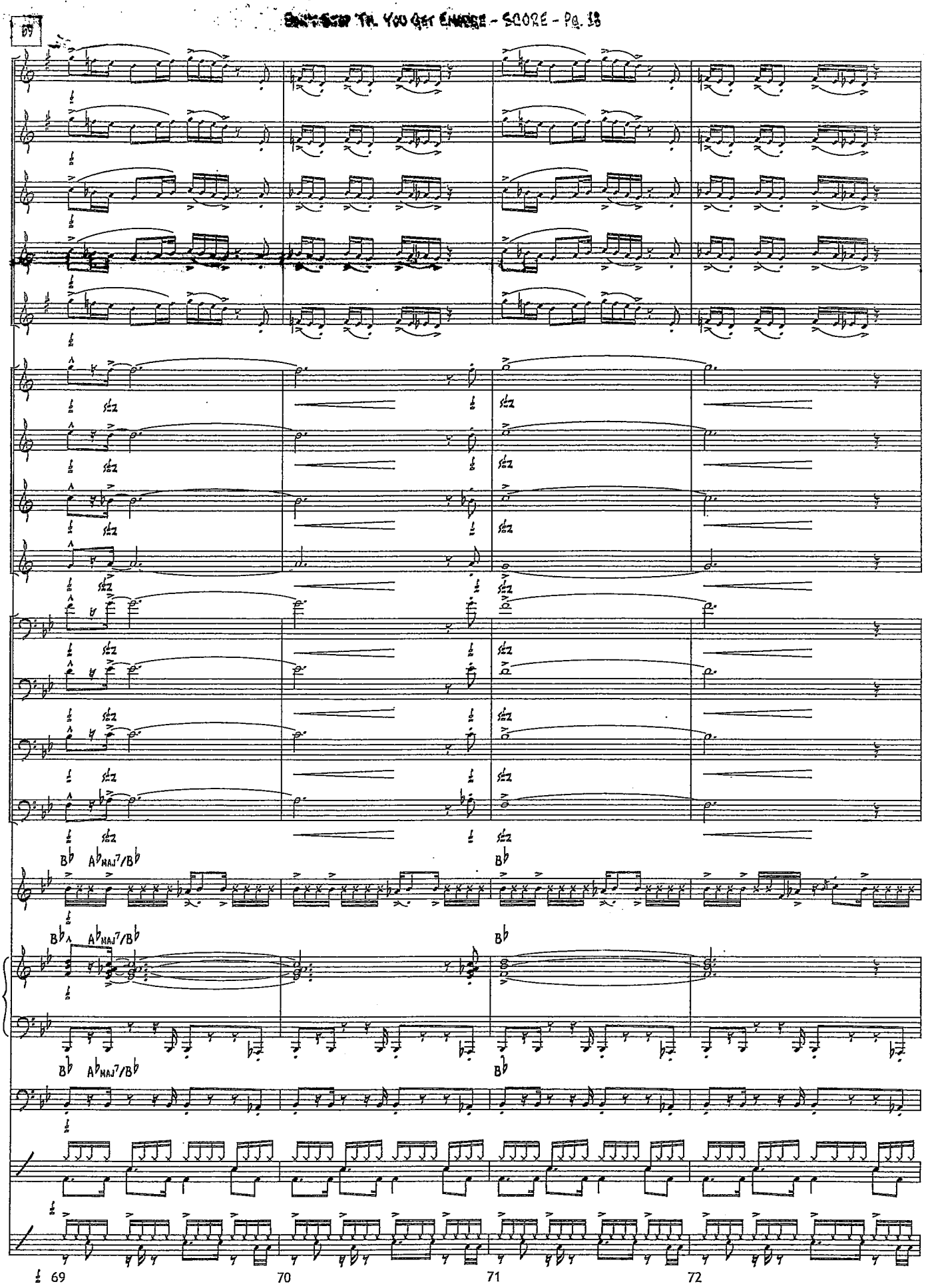

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BAR. SAX.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
(OPT. 8VA
TBN. 1
TBN. 2
TBN. 3
TBN. 4
GTR.
B♭ A♭MAJ7/B♭
B♭
PNO.
E.B.
D. S.
FILL
ACC.
49
50
51
52

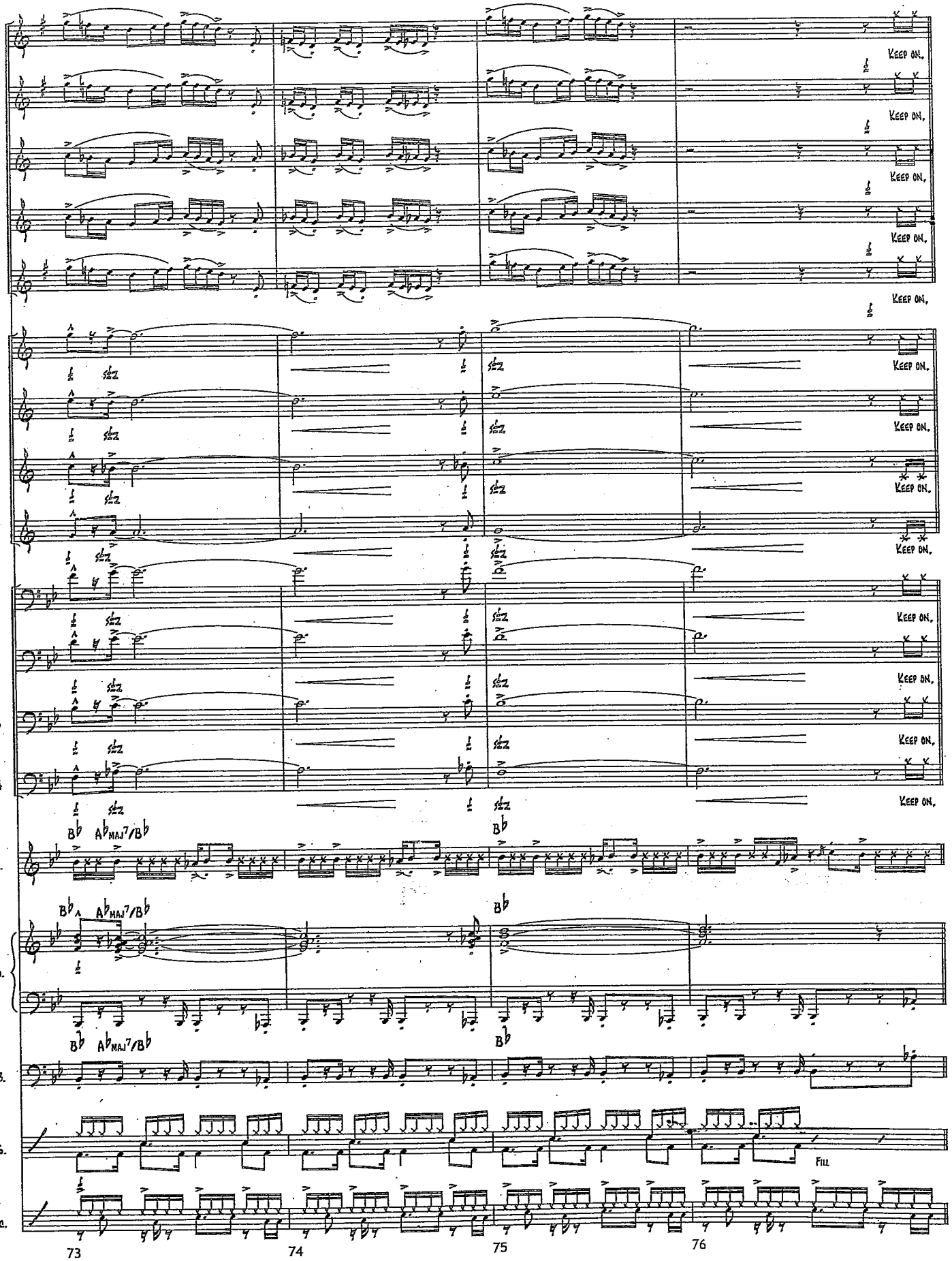

SS
ALTO 1
ALTO 2
TENOR 1
TENOR 2
BAR. SAX.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
TBN. 4
GTR.
PNO.
E.B.
D. S.
ACC.
A♭MAJ7/B♭
B♭
53
54
55
56

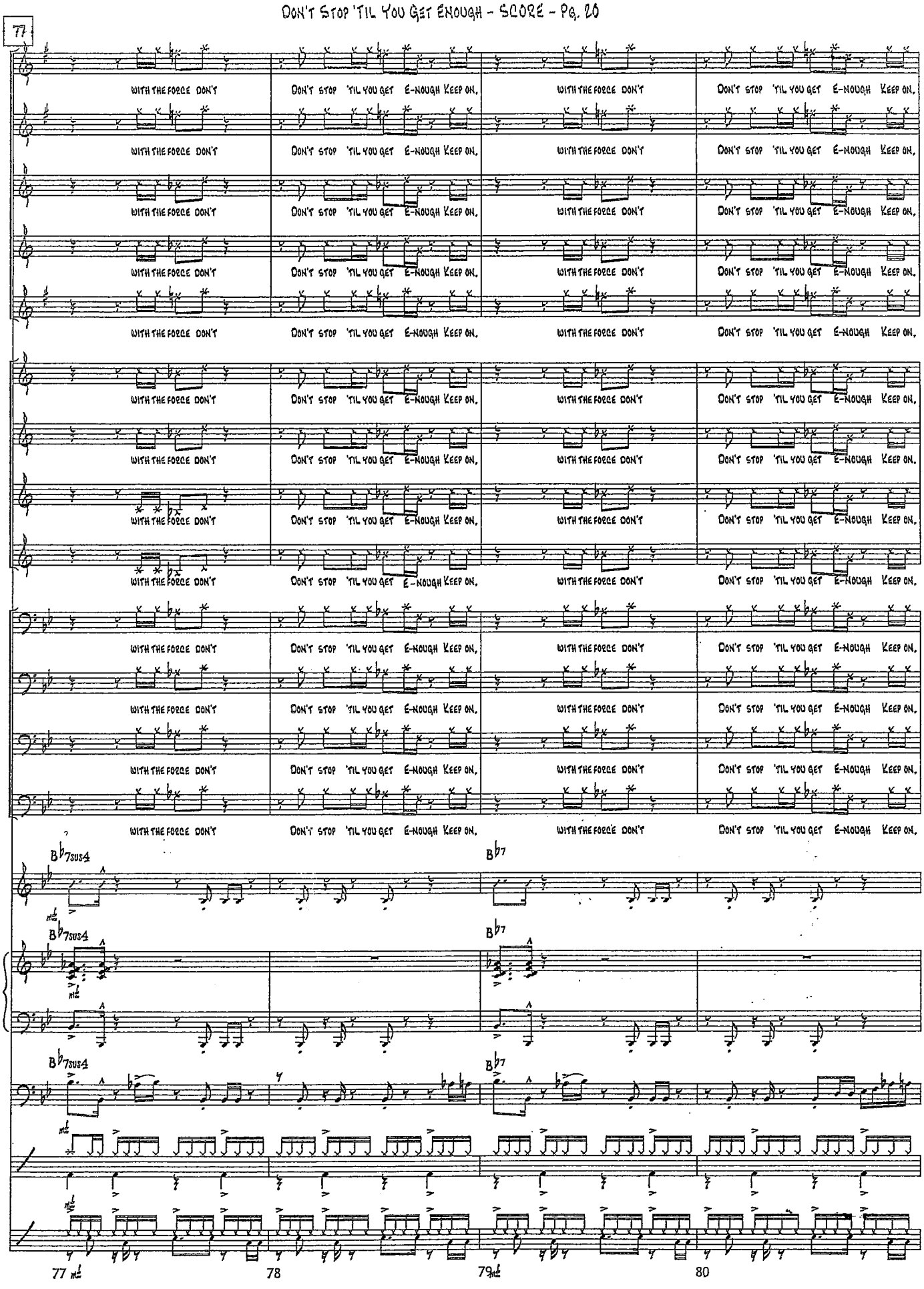

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BAR. SAX.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
TBN. 4
GTR.
PNO.
E.B.
D. S.
ACC.
A♭MAJ7/B♭
B♭
57
58
59
60

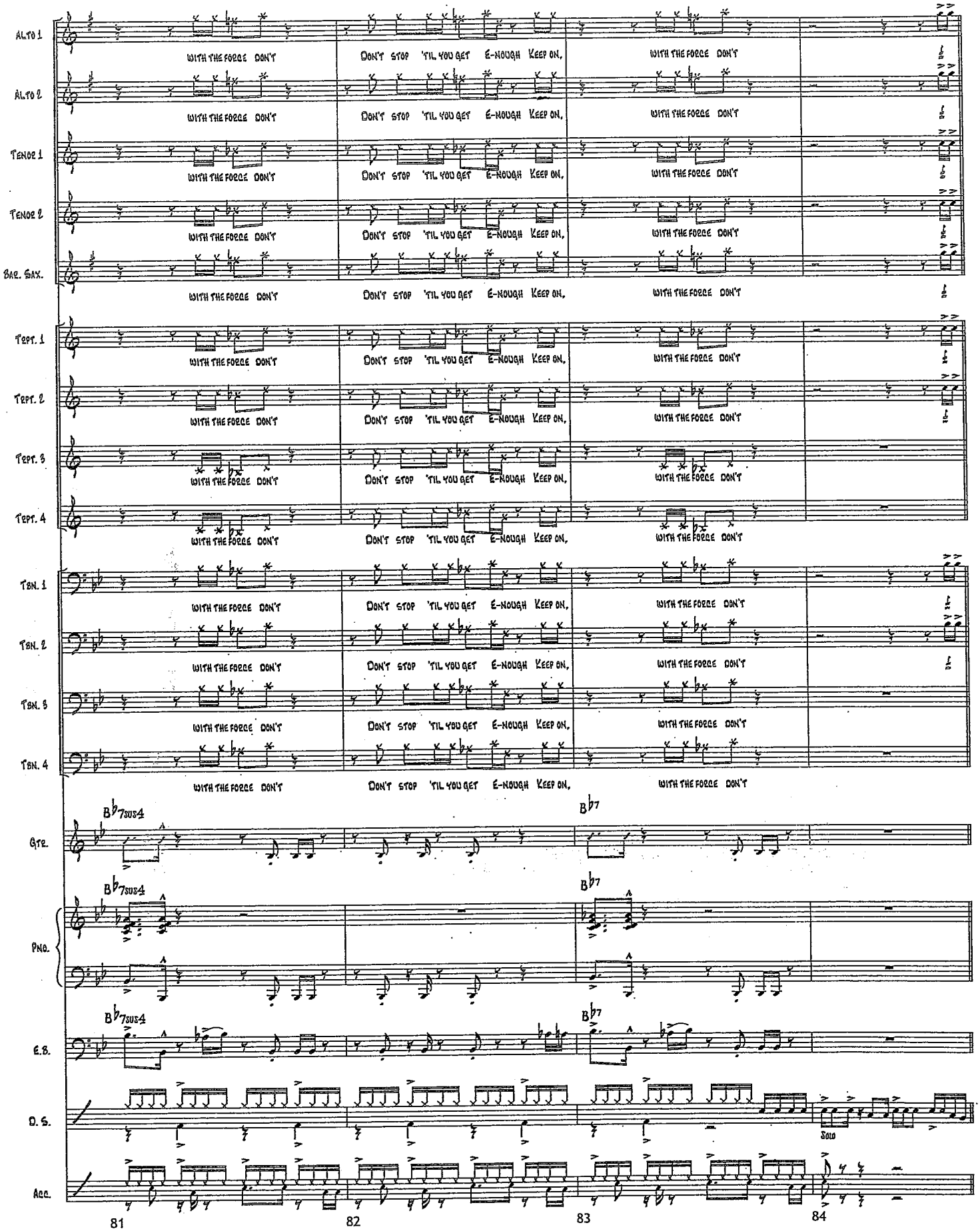

61
ALTO 1
ALTO 2
TENOR 1
TENOR 2
BAR. SAX.
TPT. 1.
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
TBN. 4
(SOLO! (USE B-FLAT BLUES SCALE)
B♭ D♭MAJ7 E♭ B♭/F B♭ B♭ D♭MAJ7 E♭ B♭/F B♭
GTR.
PNO.
E.B.
D. S.
ACC.
61
62
63
64

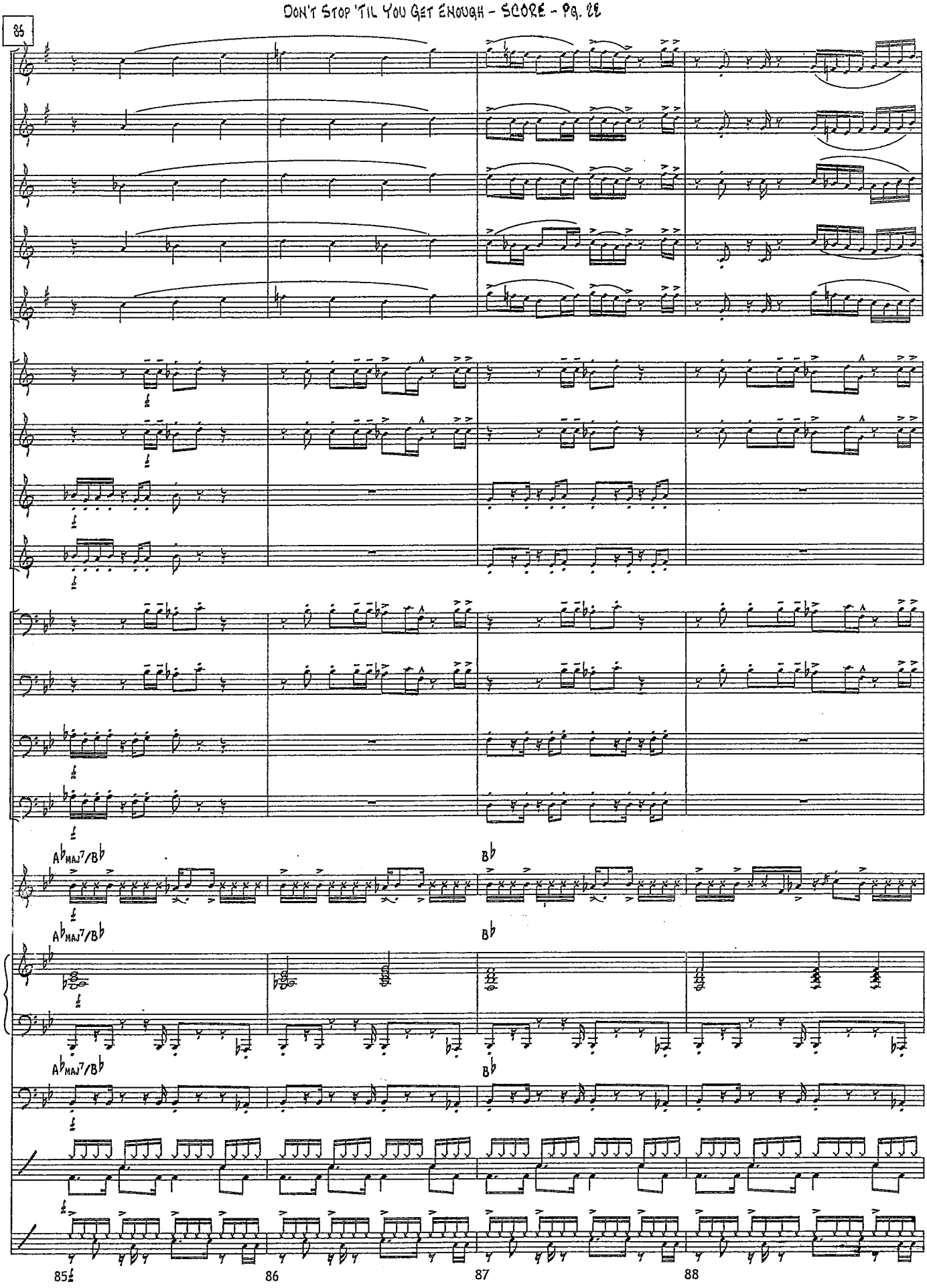

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BAR. SAX.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
TBN. 4
GTR.
PNO.
E.B.
D. S.
ACC.
B♭ D♭MAJ7 E♭ B♭/F B♭ B♭ D♭MAJ7 E♭ (END SOLO) B♭/F
65
66
67
68

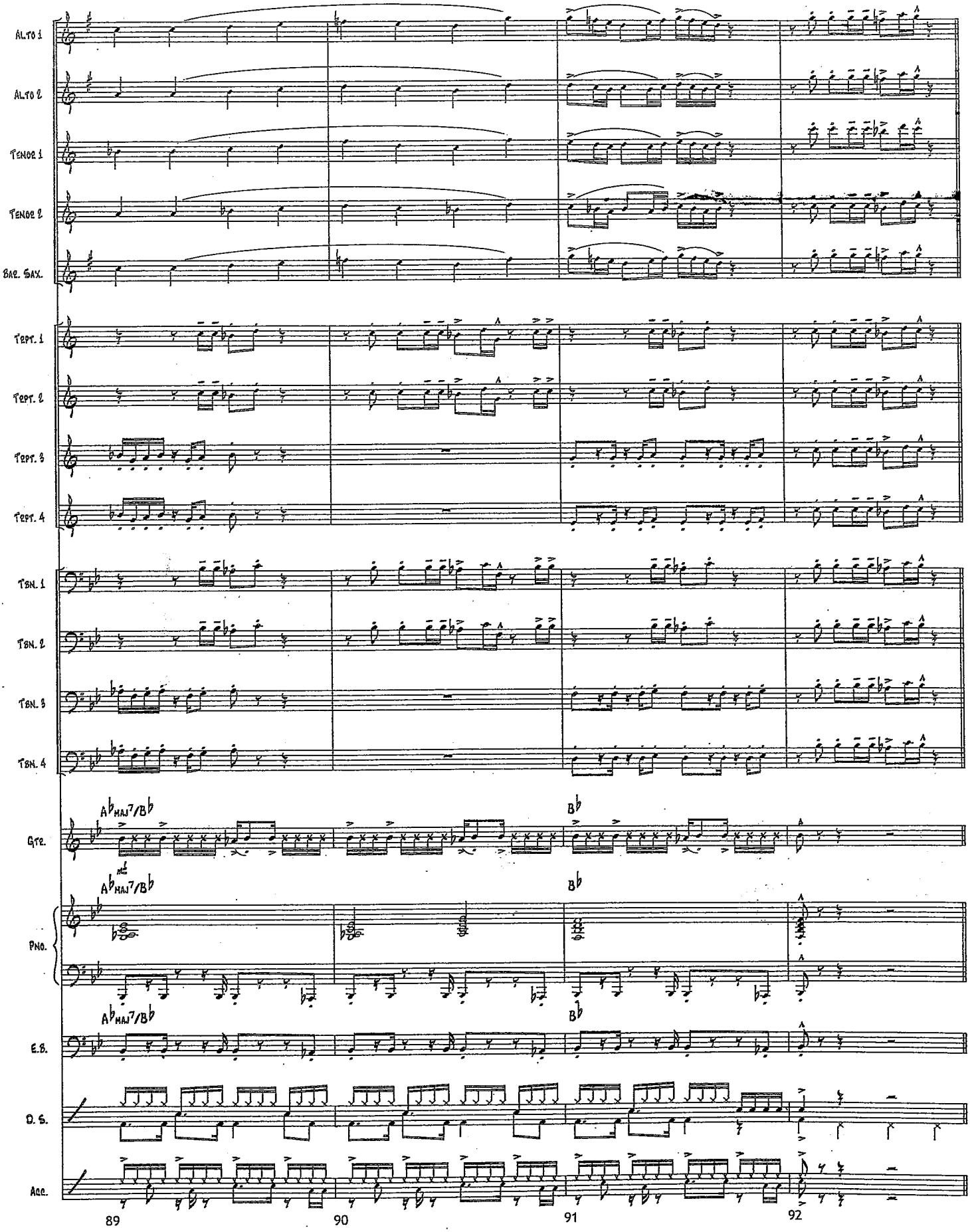

69
ALTO 1
ALTO 2
TENOR 1
TENOR 2
BAR. SAX.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
TBN. 4
B♭
A♭MAJ7/B♭
GTR.
PNO.
E.B.
D. S.
ACC.
69
70
71
72

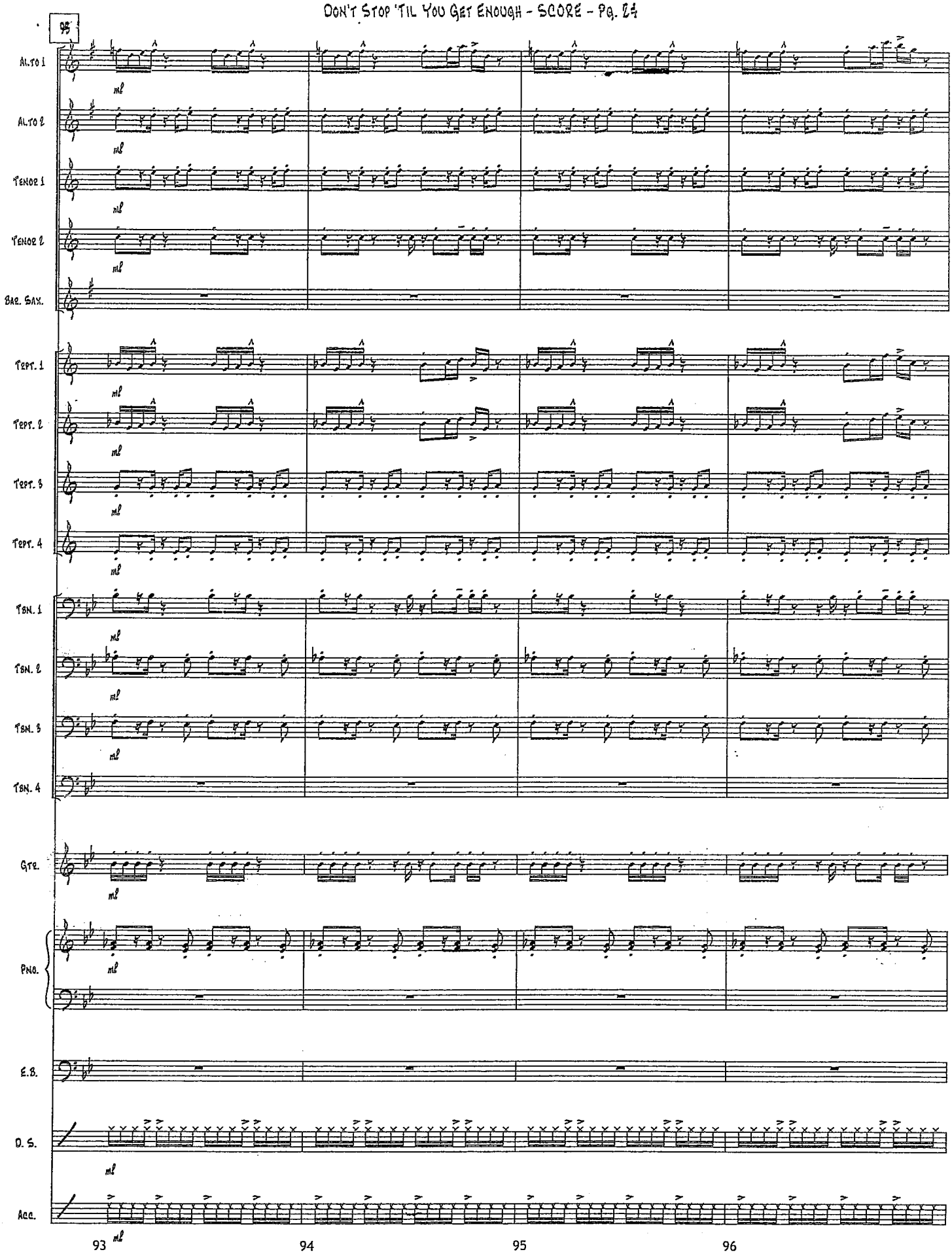

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BAR. SAX.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
TBN. 4
GTR.
PNO.
E.B.
D. S.
ACC.
KEEP ON,
FILL
B♭
A♭MAJ7/B♭
73
74
75
76

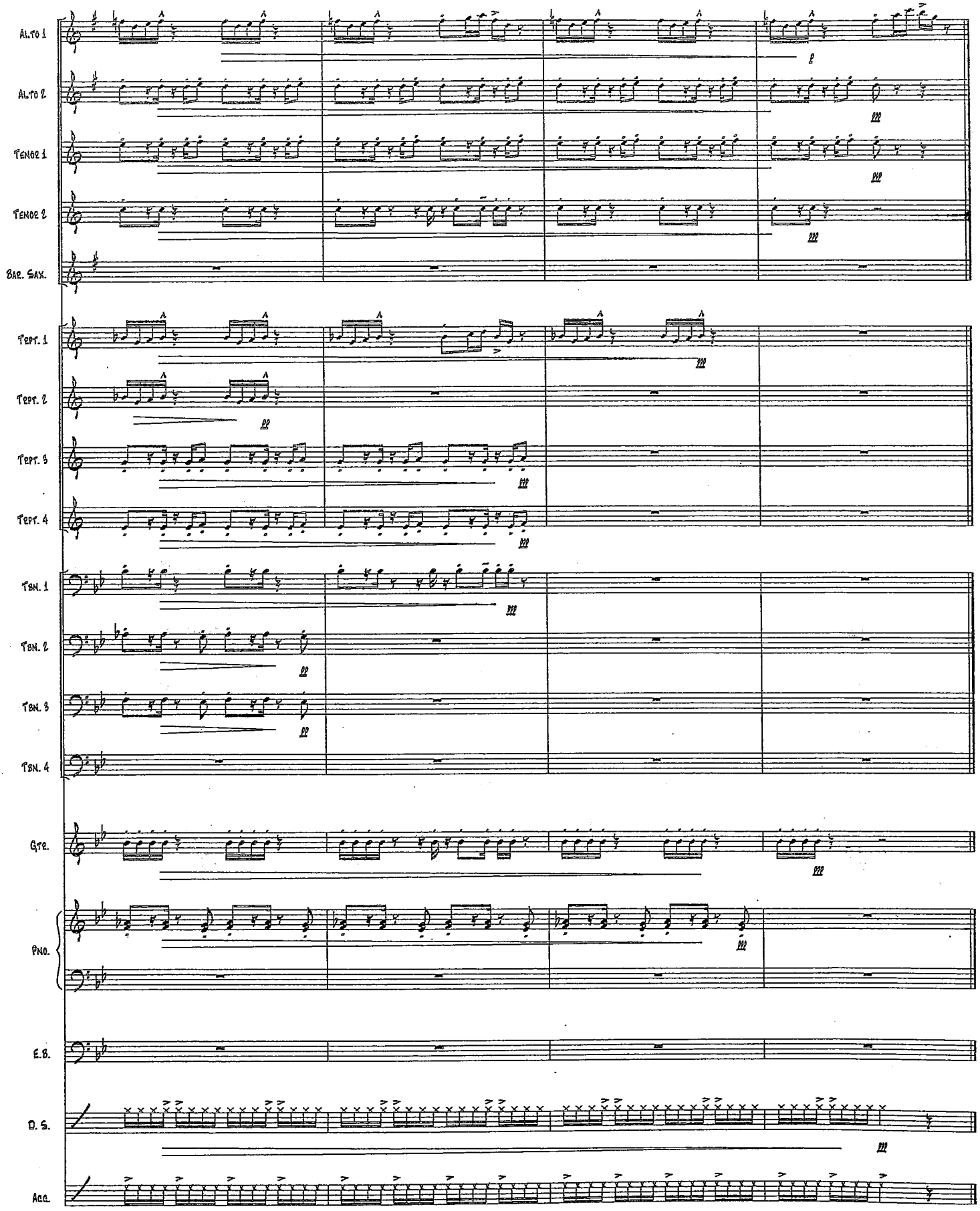

77
ALTO 1
ALTO 2
TENOR 1
TENOR 2
BAR. SAX.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
TBN. 4
GTR.
PNO.
E.B.
D. S.
ACC.
WITH THE FORCE DON'T
DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON,
B♭7SUS4
B♭7
77
78
79
80


ALTO 1
ALTO 2
TENOR 1
TENOR 2
BAR. SAX.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
TBN. 4
GTR.
PNO.
E.B.
D. S.
ACC.
WITH THE FORCE DON'T
DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON,
B♭7sus4
B♭7
Solo
81
82
83
84


85
ALTO 1
ALTO 2
TENOR 1
TENOR 2
BAR. SAX.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
TBN. 4
GTR.
PNO.
E.B.
D. S.
ACC.
A♭MAJ7/B♭
B♭
85
86
87
88


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.
A♭MAJ7/B♭
B♭
89
90
91
92

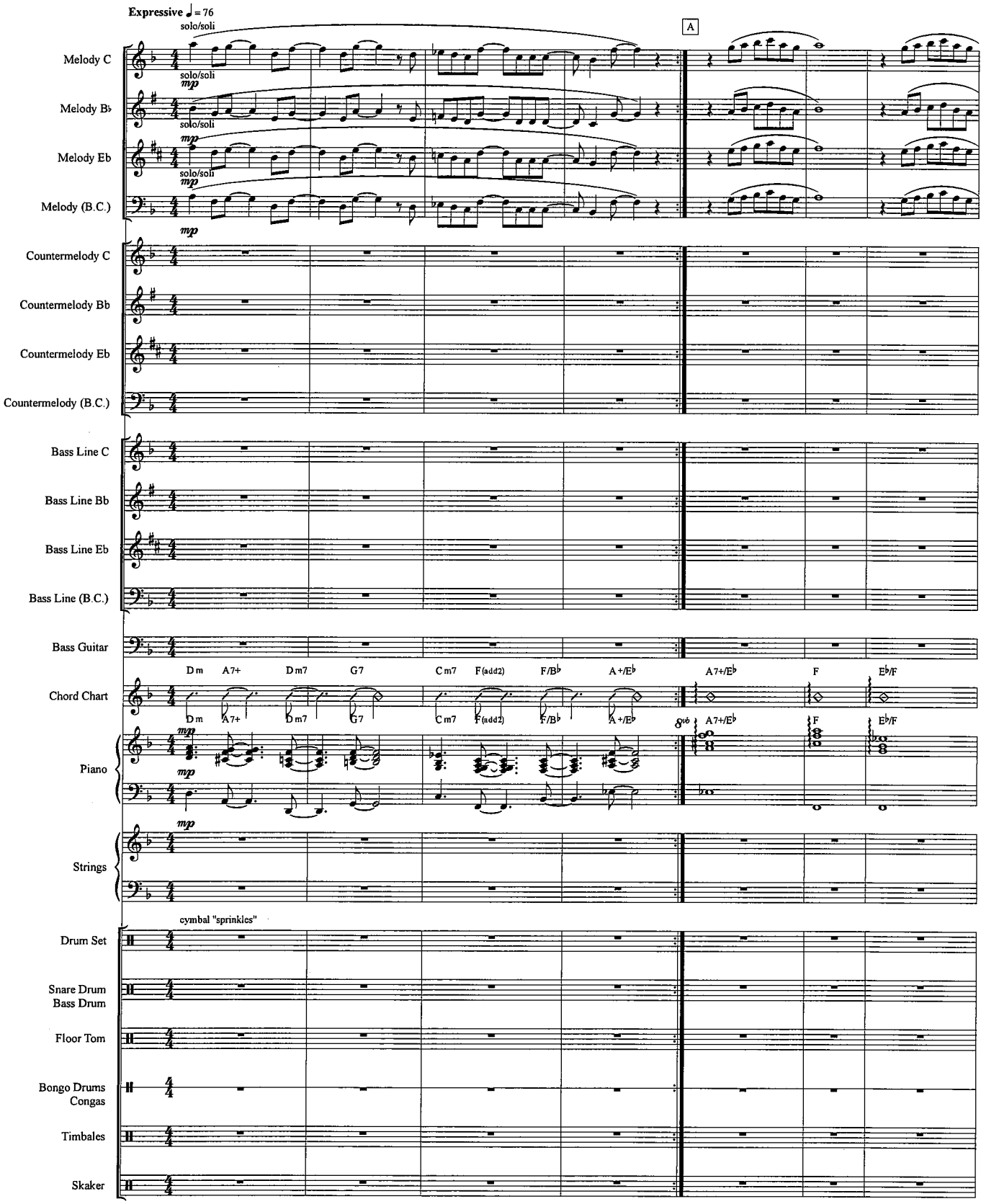

95
ALTO 1
ALTO 2
TENOR 1
TENOR 2
BAR. SAX.
TRPT. 1
TRPT. 2
TRPT. 3
TRPT. 4
TBN. 1
TBN. 2
TBN. 3
TBN. 4
GTR.
PNO.
E.B.
D. S.
ACC.
ml
93
94
95
96


ALTO 1
ALTO 2
TENOR 1
TENOR 2
BAR. SAX.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
TBN. 4
GTR.
PNO.
E.B.
D. S.
ACC.
97
98
99
100

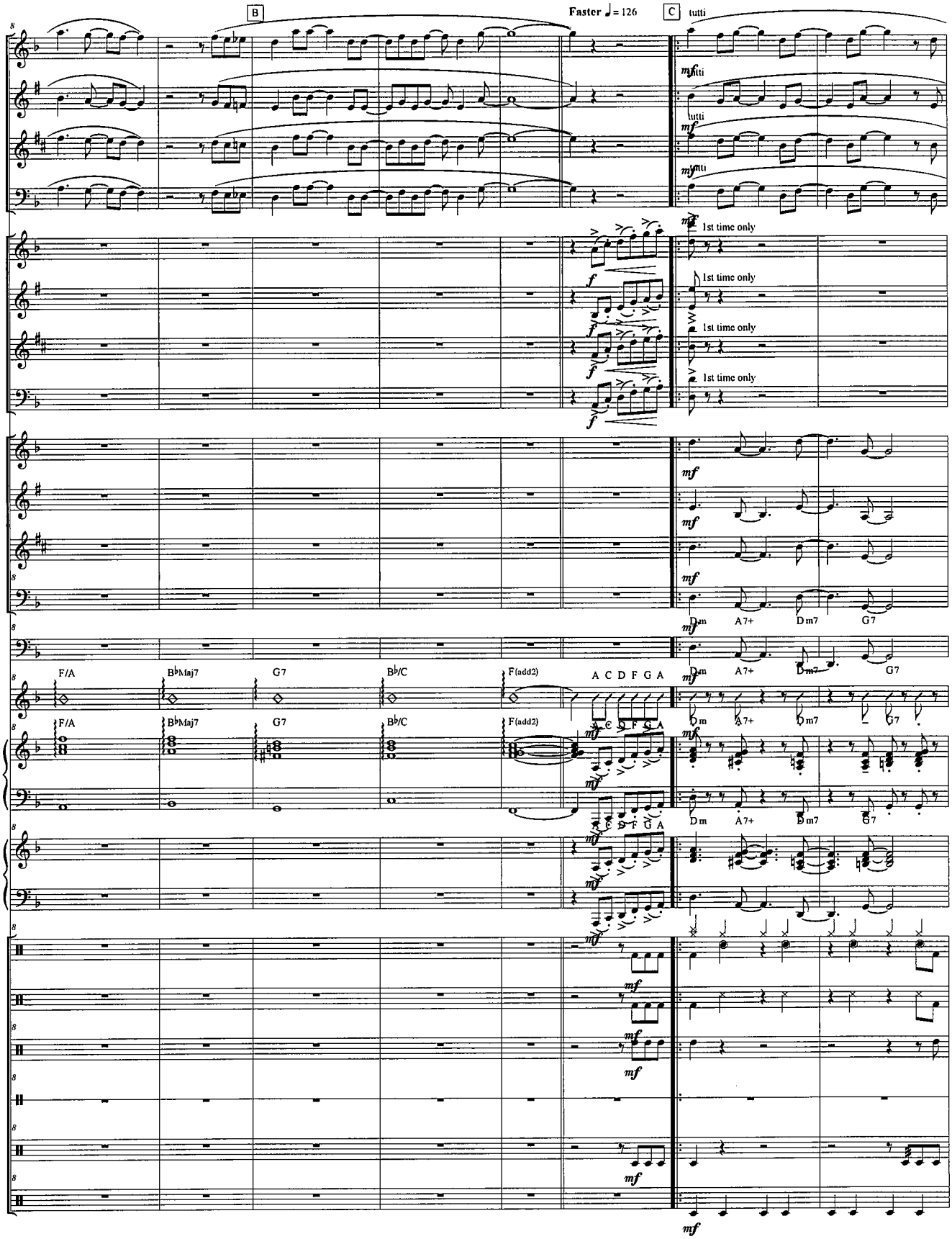
Score

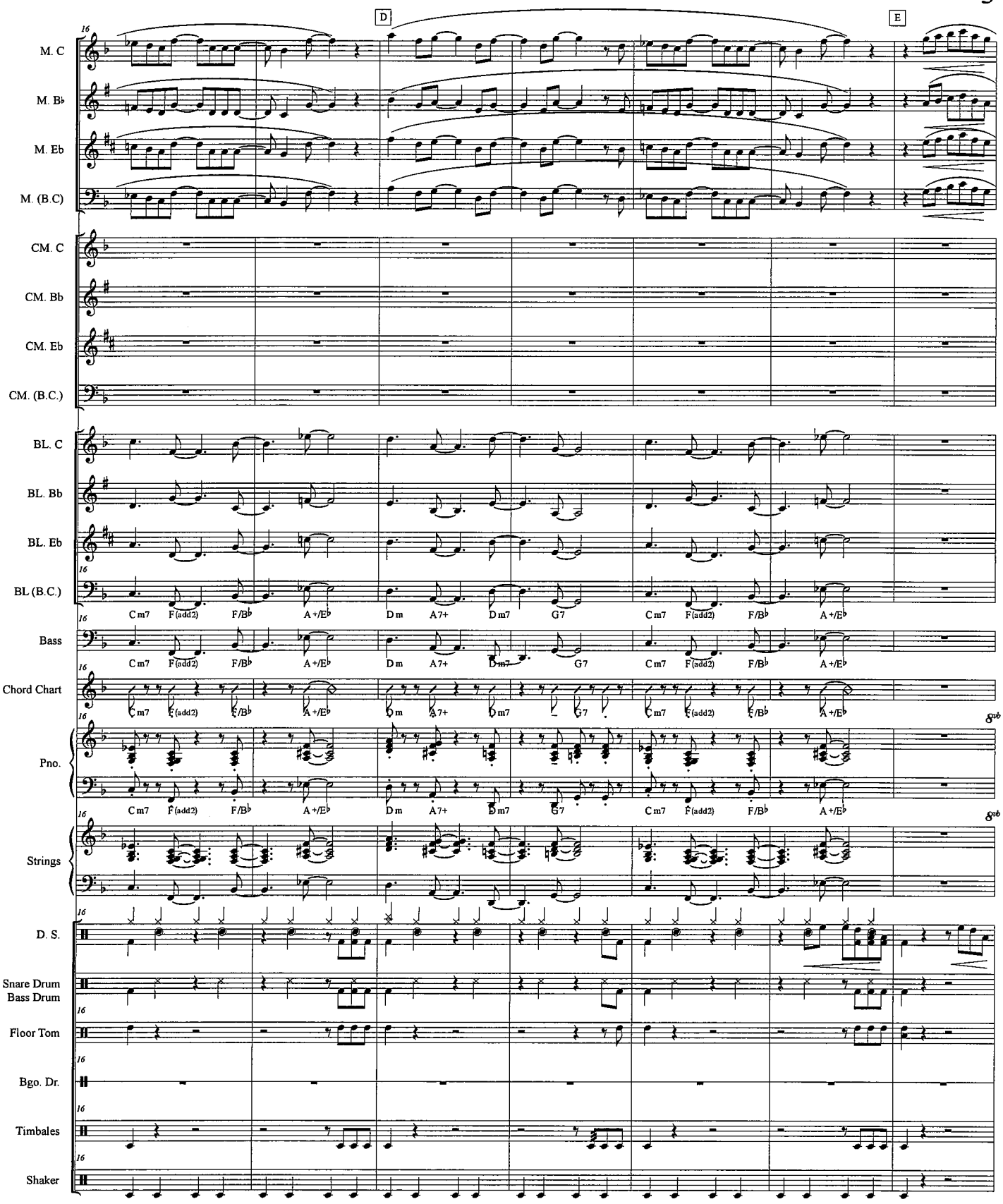
Don't You Worry 'Bout A Thing

From SING
arr. Bernice

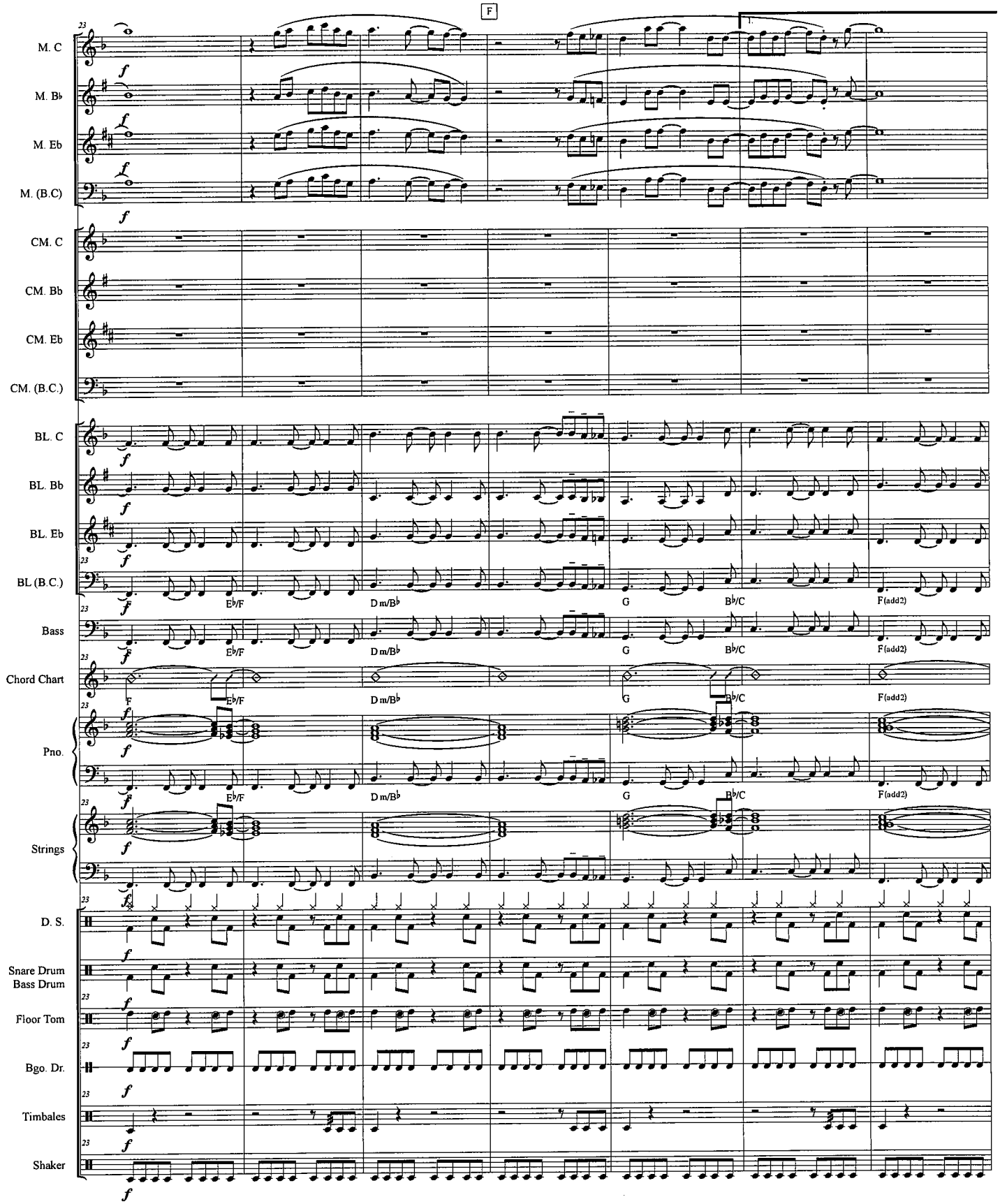


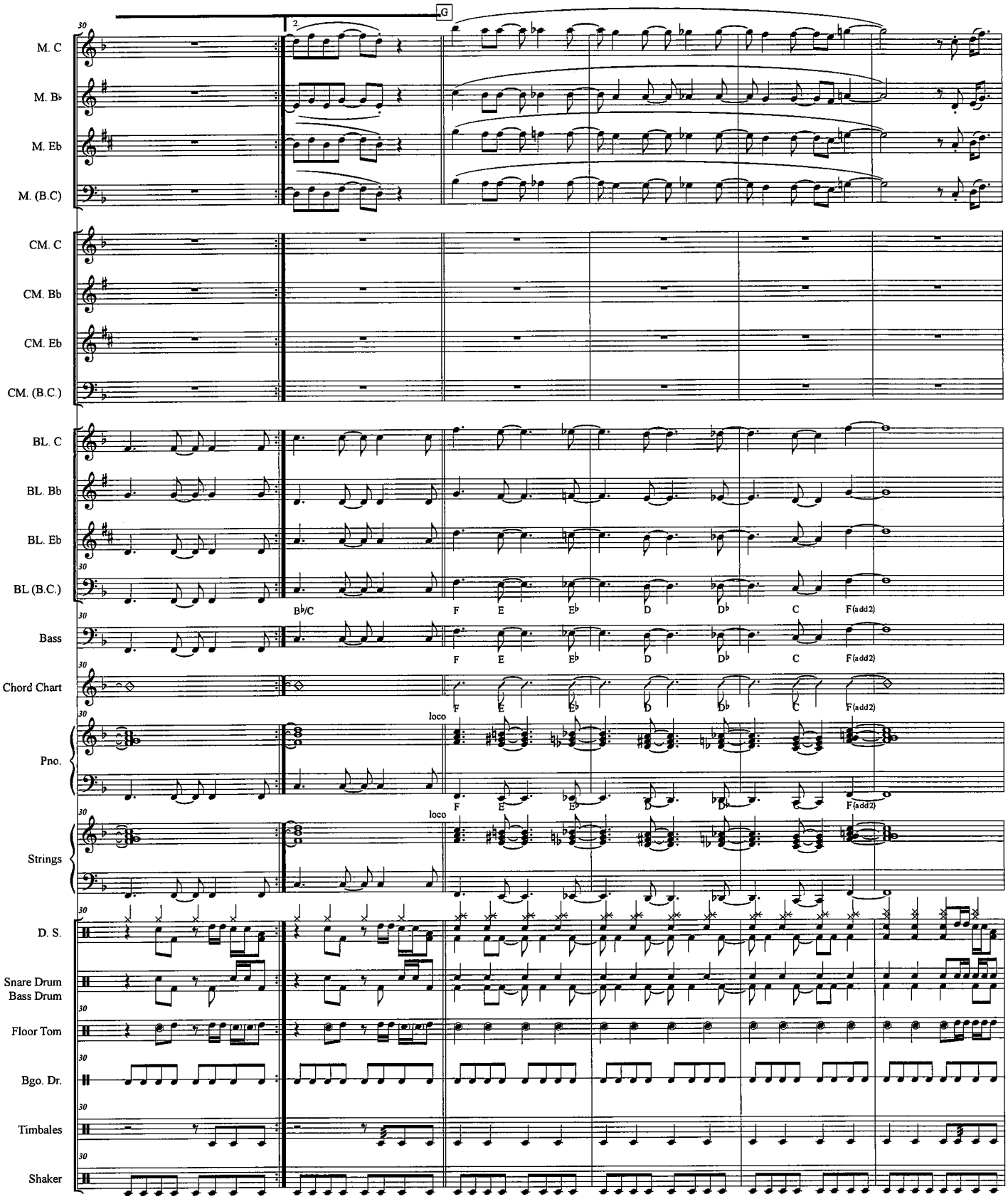
Don't You Worry 'Bout A Thing



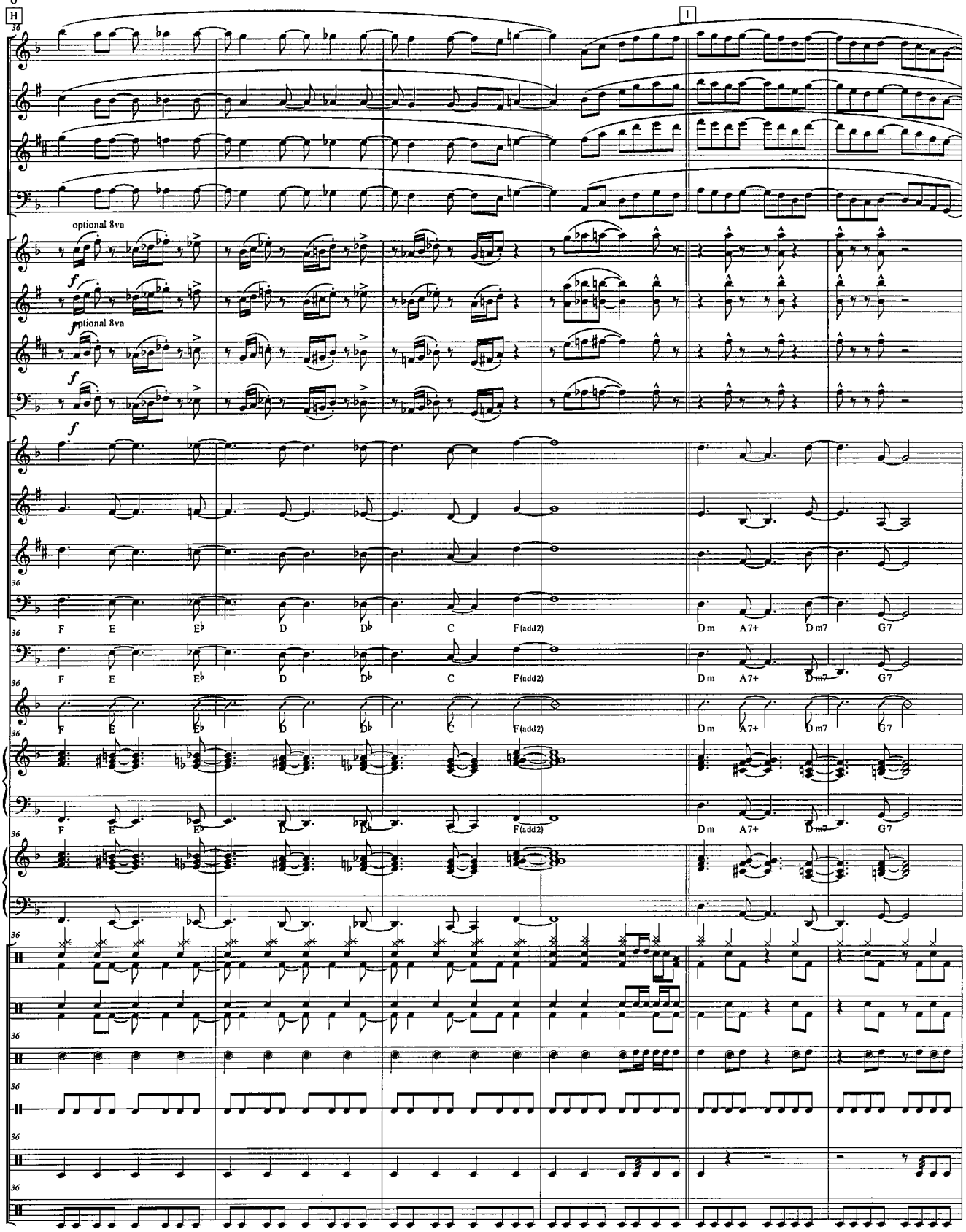

D
E
M. C
M. Bb
M. Eb
M. (B.C)
CM. C
CM. Bb
CM. Eb
CM. (B.C.)
BL. C
BL. Bb
BL. Eb
BL (B.C.)
Bass
Chord Chart
Pno.
Strings
D. S.
Snare Drum
Bass Drum
Floor Tom
Bgo. Dr.
Timbales
Shaker
Cm7 F(add2) F/Bb A+/Eb Dm A7+ Dm7 G7 Cm7 F(add2) F/Bb A+/Eb
8vb

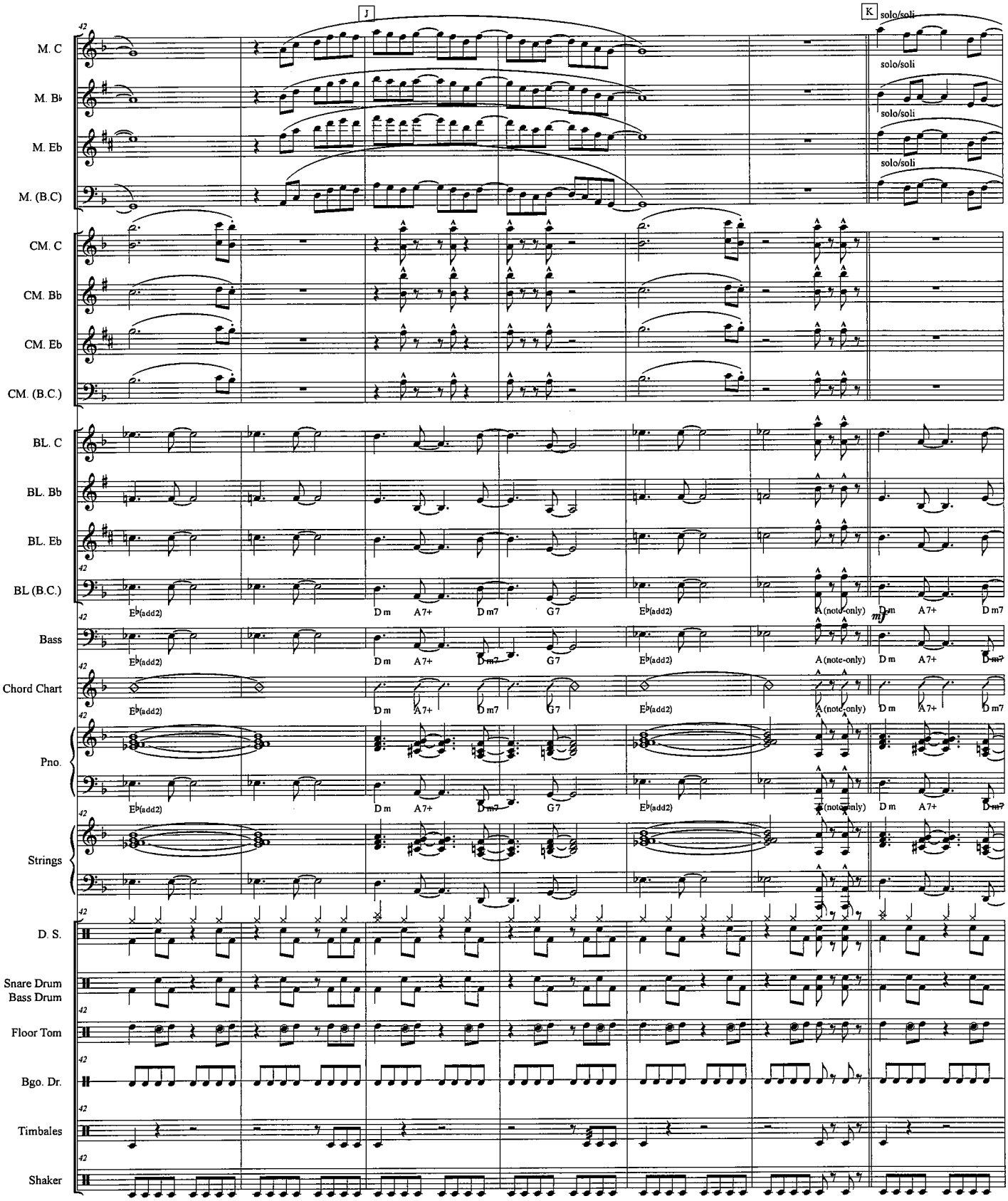
Don't You Worry 'Bout A Thing




G
2.
M. C
M. B♭
M. Eb
M. (B.C)
CM. C
CM. Bb
CM. Eb
CM. (B.C.)
BL. C
BL. Bb
BL. Eb
BL (B.C.)
B♭/C
F
E
E♭
D
D♭
C
F(add2)
Bass
Chord Chart
Pno.
loco
Strings
D. S.
Snare Drum
Bass Drum
Floor Tom
Bgo. Dr.
Timbales
Shaker

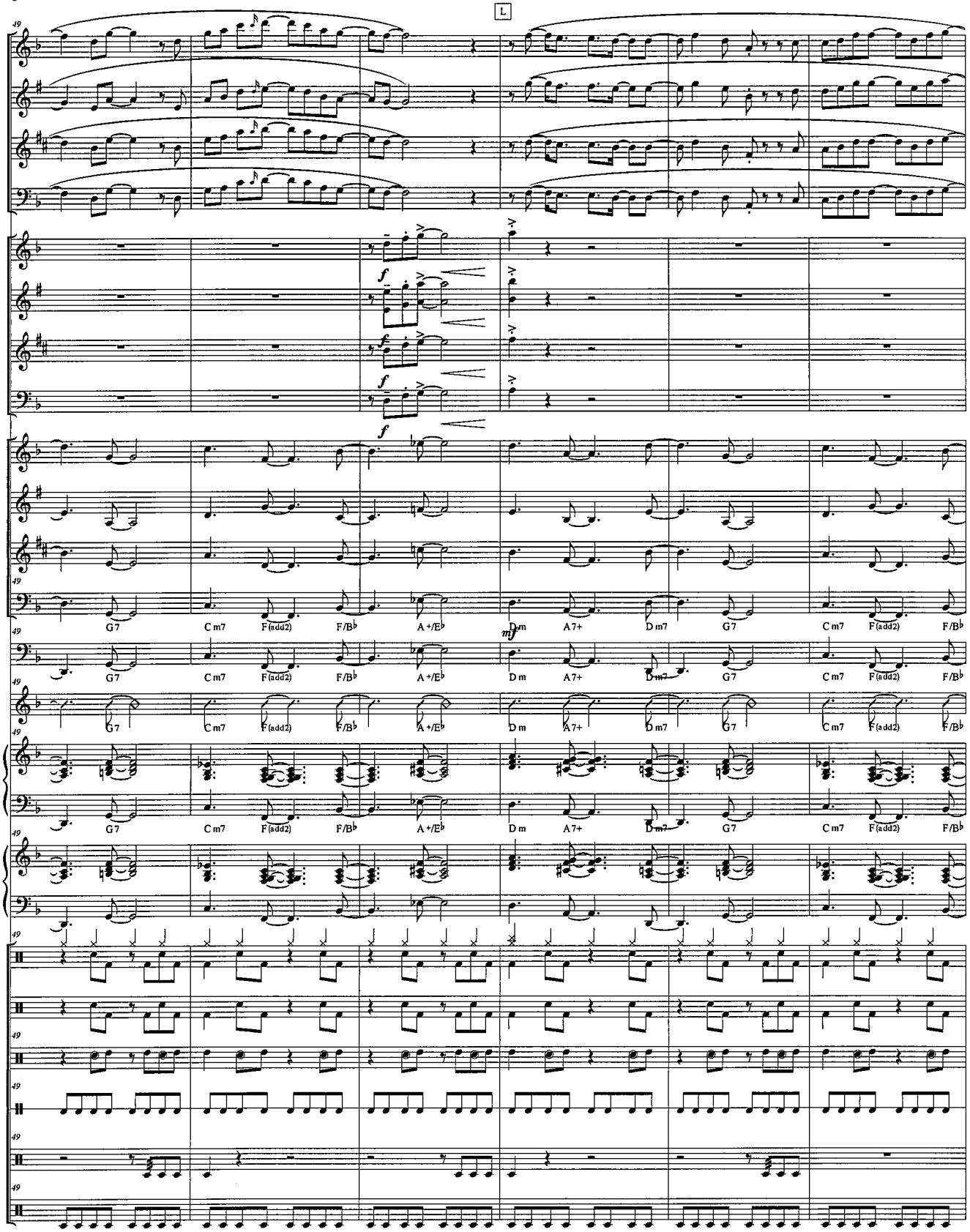
Don't You Worry 'Bout A Thing

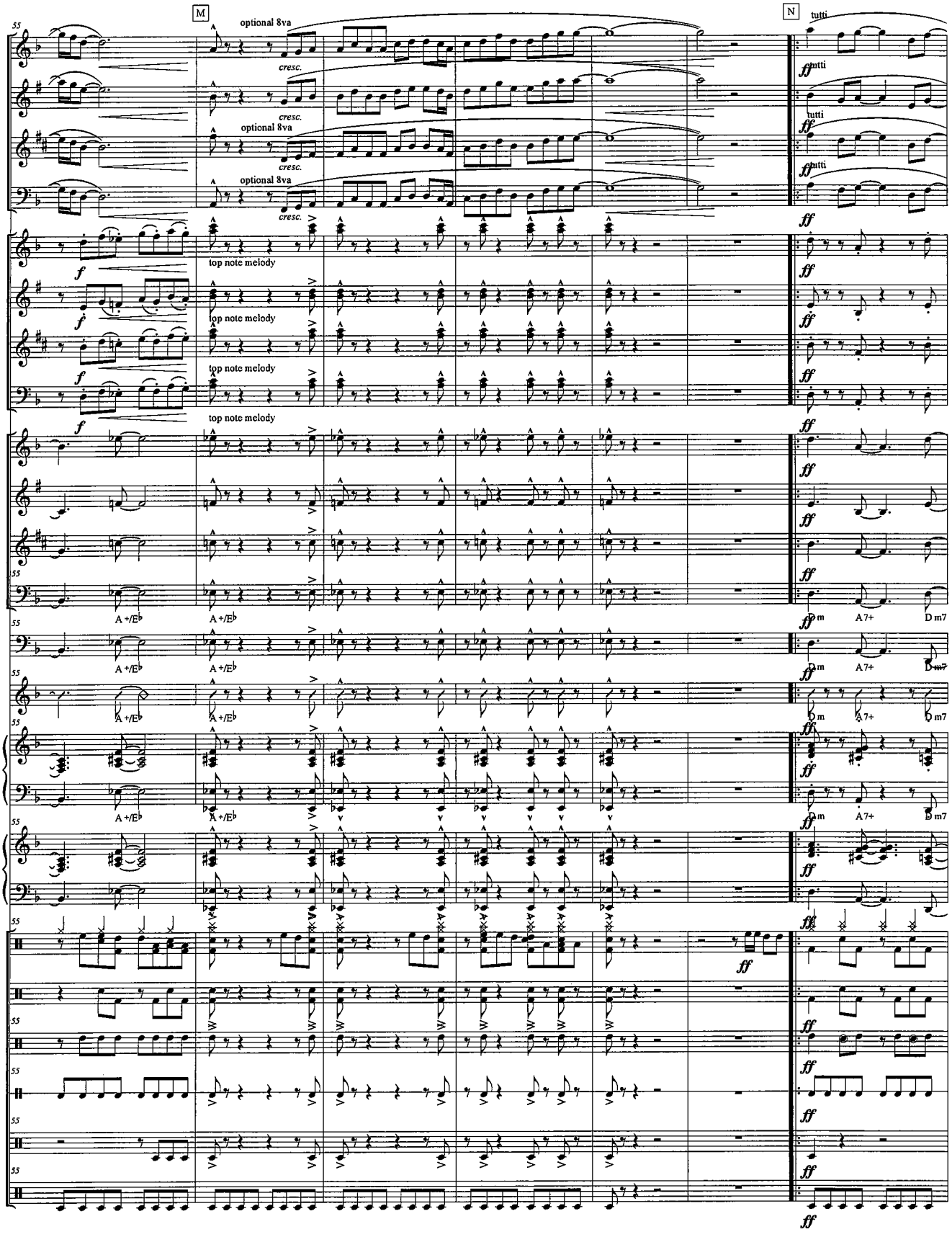


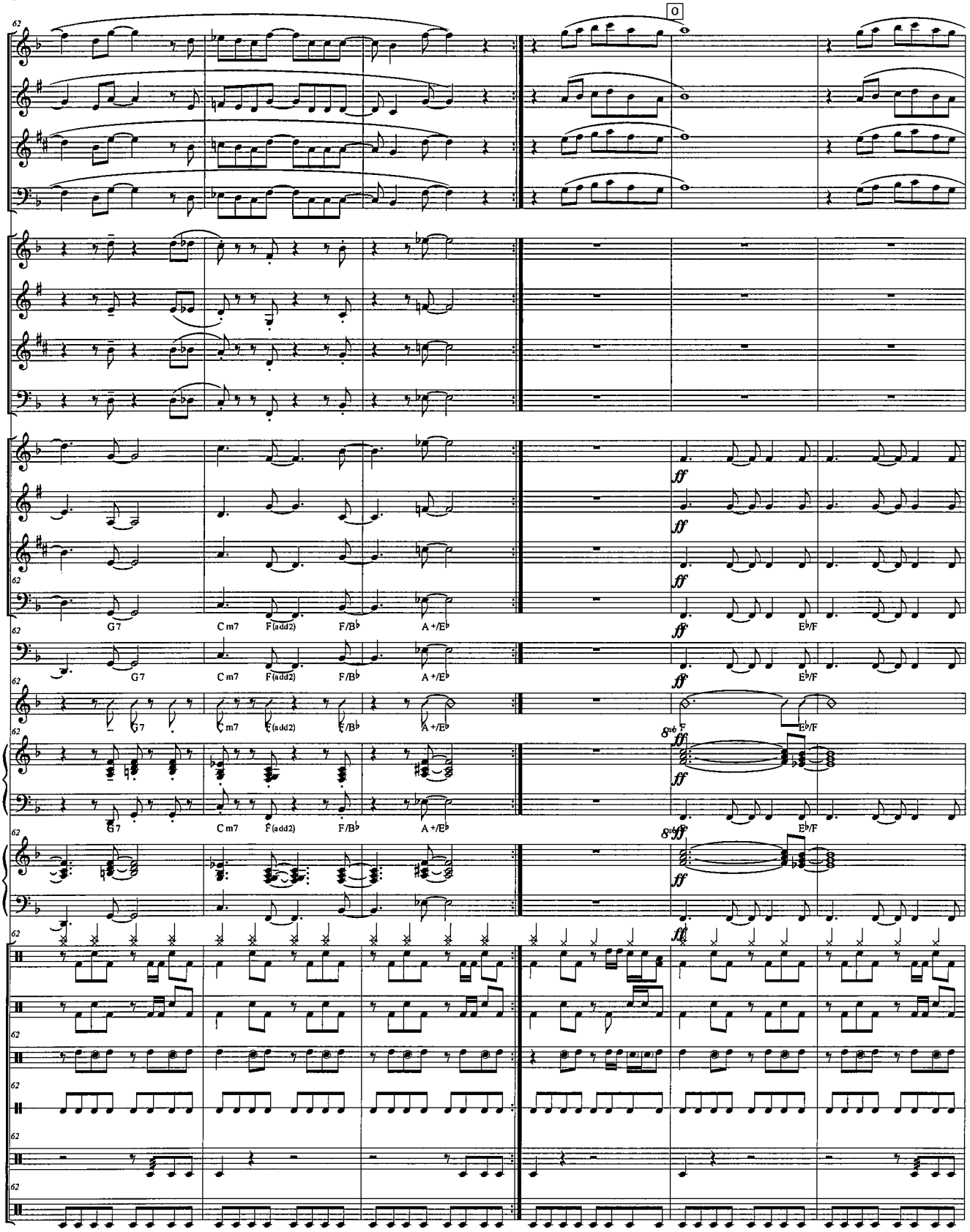

J
K
solo/soli
M. C
M. B♭
M. Eb
M. (B.C)
CM. C
CM. Bb
CM. Eb
CM. (B.C.)
BL. C
BL. Bb
BL. Eb
BL (B.C.)
Bass
Chord Chart
Pno.
Strings
D. S.
Snare Drum
Bass Drum
Floor Tom
Bgo. Dr.
Timbales
Shaker
E♭(add2)
D m
A7+
D m7
G7
A (note-only)
mf

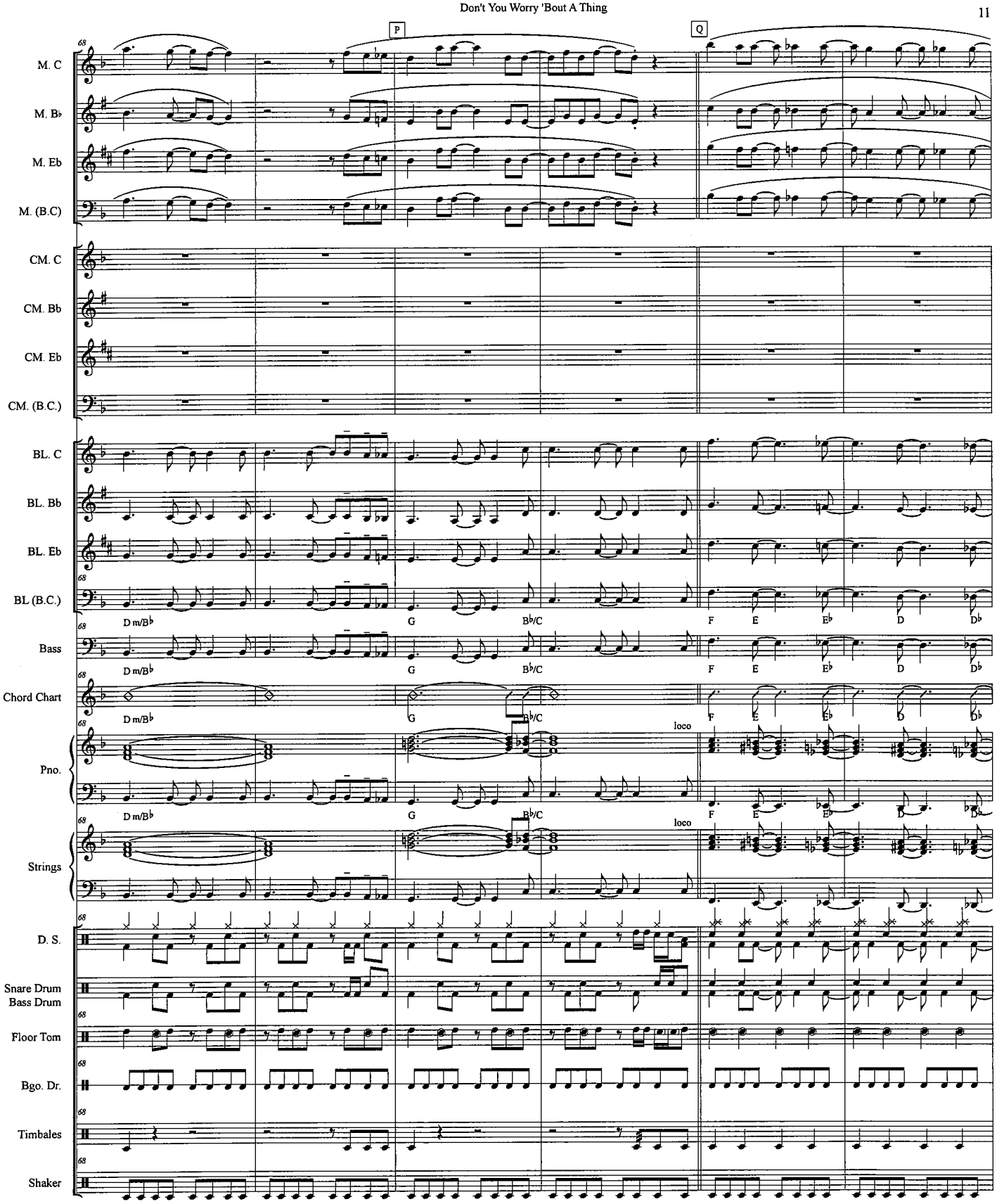
Don't You Worry 'Bout A Thing

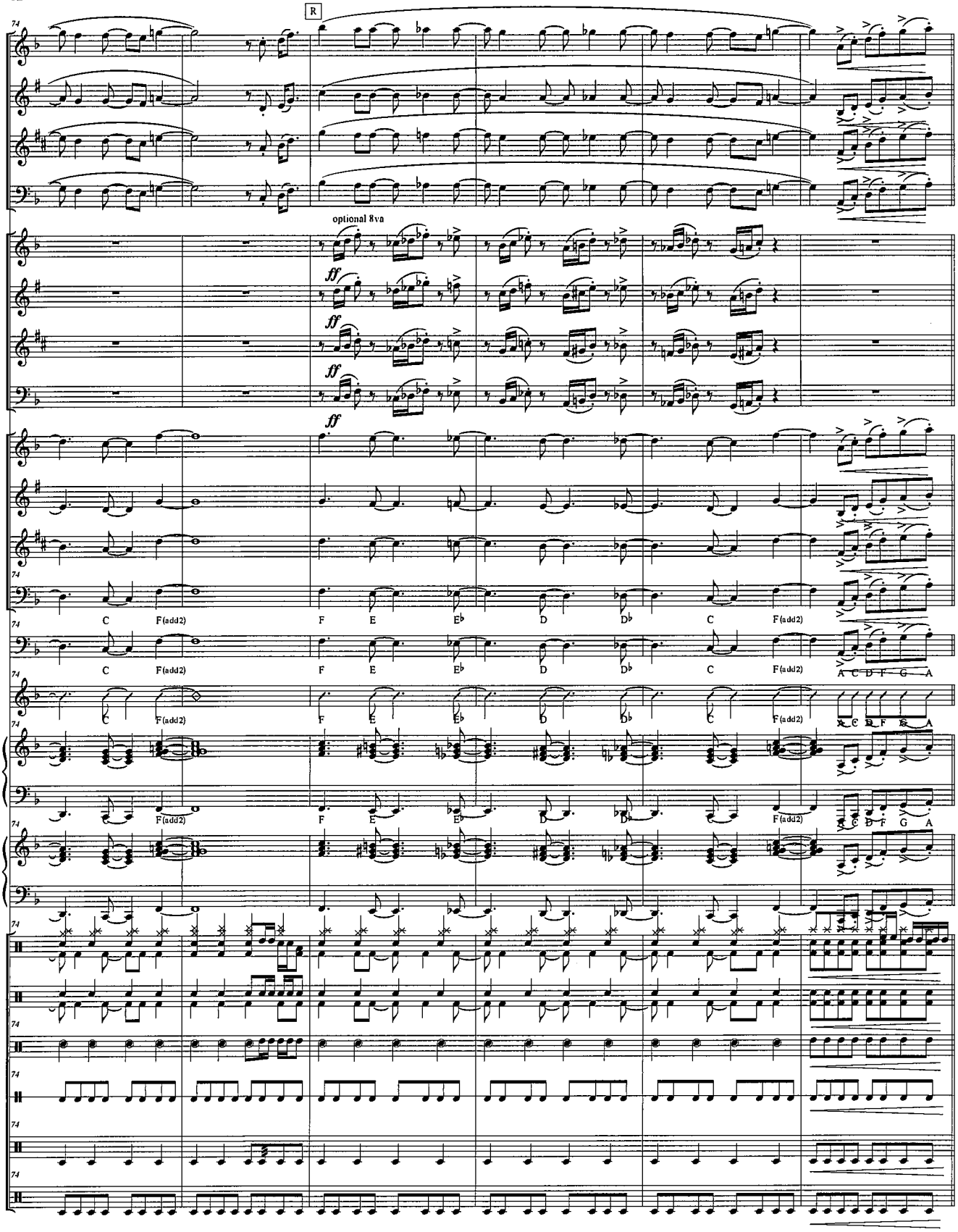
L

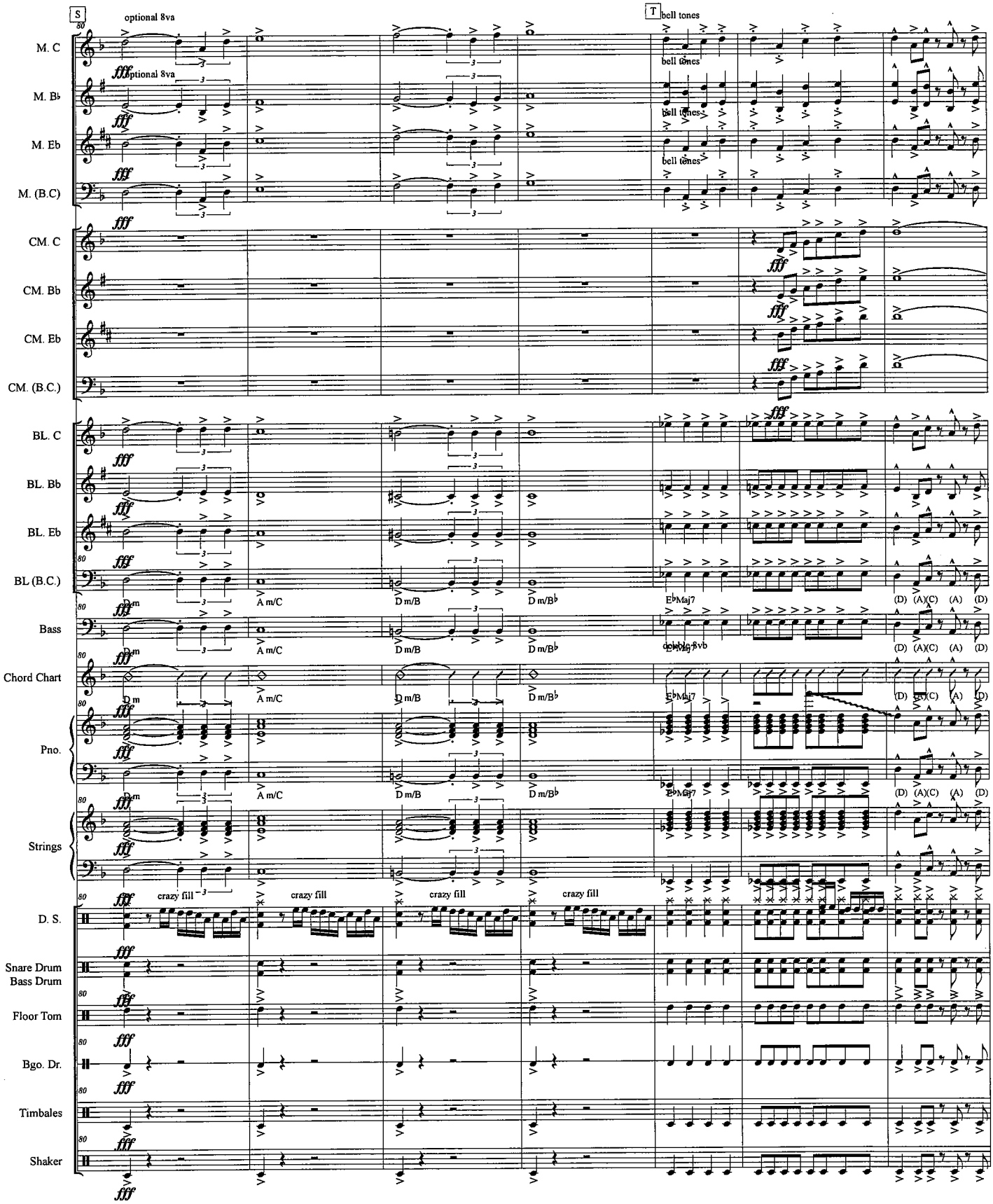


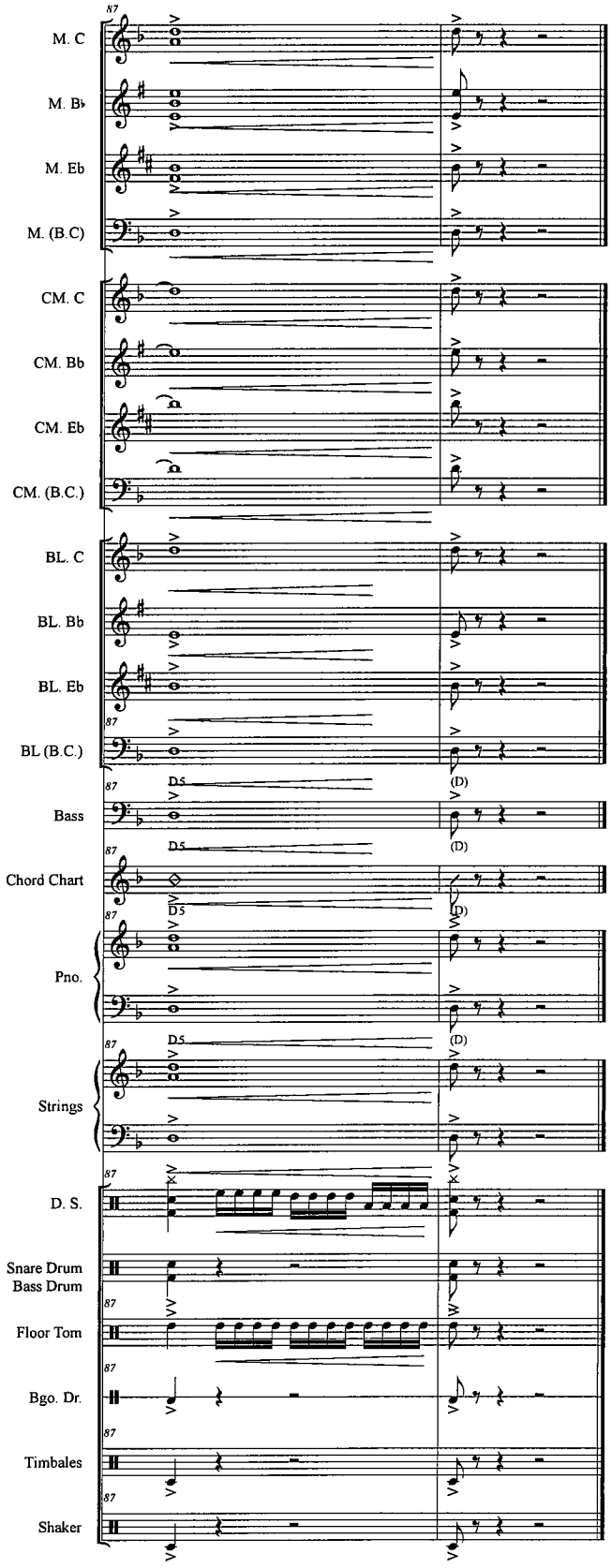

M
N
optional 8va
cresc.
tutti
top note melody
A +/E♭
D m
A 7+
D m7
M. C
M. B♭
M. Eb
M. (B.C)
CM. C
CM. Bb
CM. Eb
CM. (B.C.)
BL. C
BL. Bb
BL. Eb
BL (B.C.)
Bass
Chord Chart
Pno.
Strings
D. S.
Snare Drum
Bass Drum
Floor Tom
Bgo. Dr.
Timbales
Shaker


M. C
M. B♭
M. Eb
M. (B.C)
CM. C
CM. Bb
CM. Eb
CM. (B.C.)
BL. C
BL. Bb
BL. Eb
BL (B.C.)
Bass
Chord Chart
Pno.
Strings
D. S.
Snare Drum
Bass Drum
Floor Tom
Bgo. Dr.
Timbales
Shaker
0
G7
C m7
F(add2)
F/B♭
A +/E♭
E♭/F
ff
8va


P
Q
M. C
M. B♭
M. Eb
M. (B.C)
CM. C
CM. Bb
CM. Eb
CM. (B.C.)
BL. C
BL. Bb
BL. Eb
BL (B.C.)
Bass
Chord Chart
Pno.
Strings
D. S.
Snare Drum
Bass Drum
Floor Tom
Bgo. Dr.
Timbales
Shaker
68
D m/B♭
G
B♭/C
F
E
E♭
D
D♭
loco


R
M. C
M. B♭
M. Eb
M. (B.C)
optional 8va
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
C F(add2) F E E♭ D D♭ C F(add2)
A C D F G A

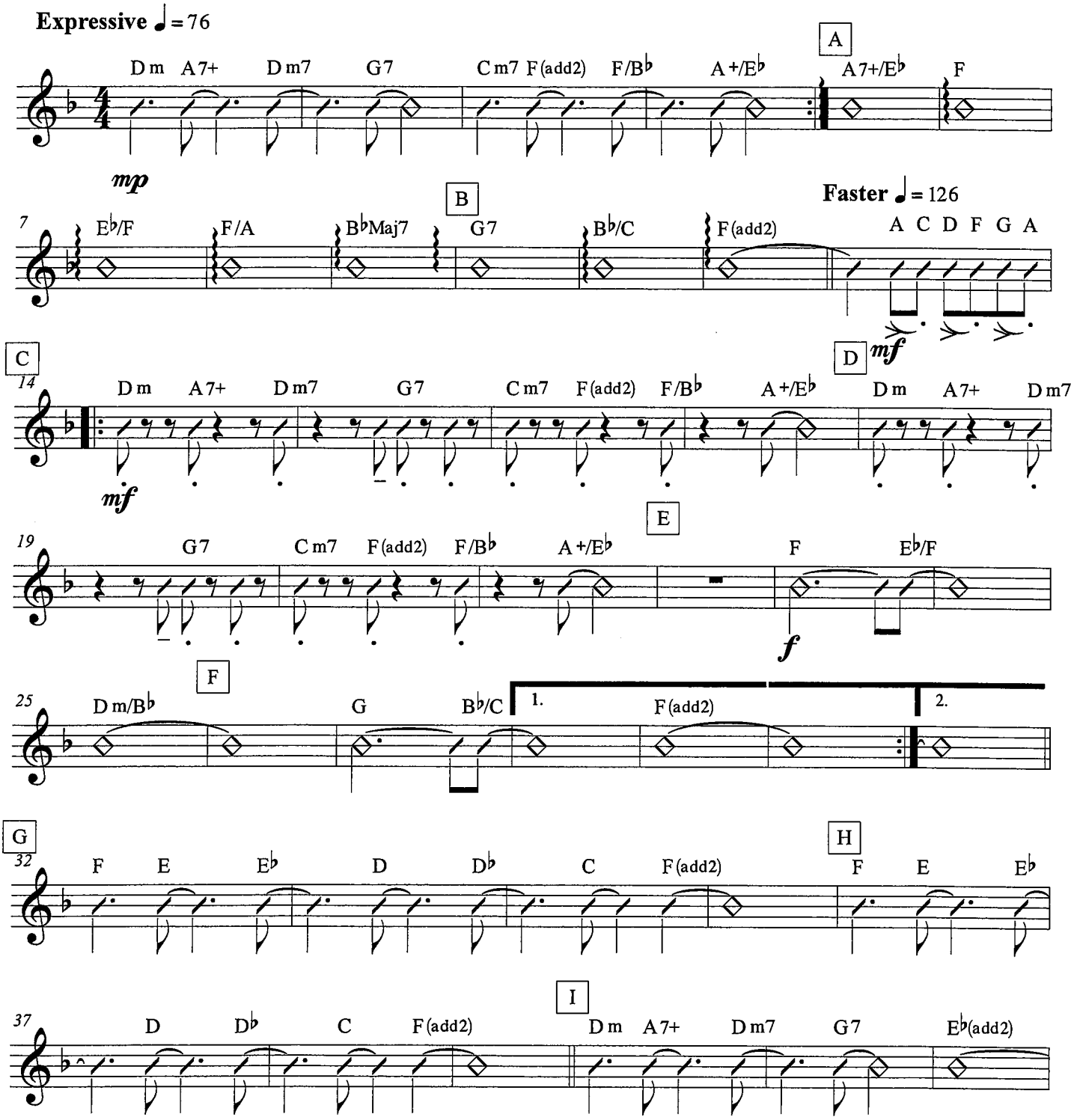

S
T
optional 8va
bell tones
M. C
M. B♭
M. Eb
M. (B.C)
CM. C
CM. Bb
CM. Eb
CM. (B.C.)
BL. C
BL. Bb
BL. Eb
BL (B.C.)
Bass
Chord Chart
Pno.
Strings
D. S.
Snare Drum
Bass Drum
Floor Tom
Bgo. Dr.
Timbales
Shaker
Dm
A m/C
D m/B
D m/B♭
E♭Maj7
(D) (A)(C) (A) (D)
crazy fill


M. C
M. B♭
M. Eb
M. (B.C)
CM. C
CM. Bb
CM. Eb
CM. (B.C.)
BL. C
BL. Bb
BL. Eb
BL (B.C.)
Bass
Chord Chart
Pno.
Strings
D. S.
Snare Drum
Bass Drum
Floor Tom
Bgo. Dr.
Timbales
Shaker
DS
(D)

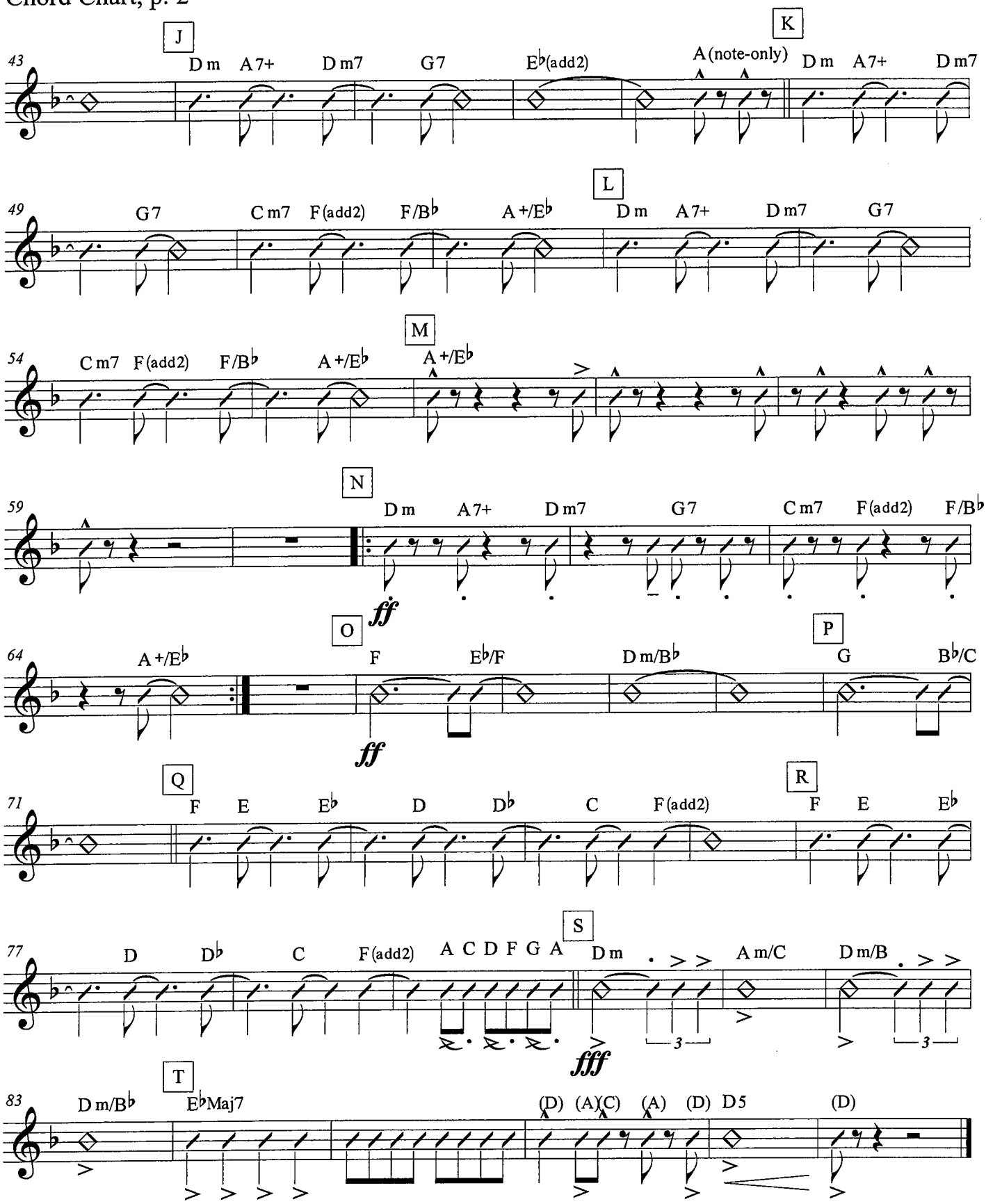
Don't You Worry 'Bout A Thing

From SING
arr. Bernice

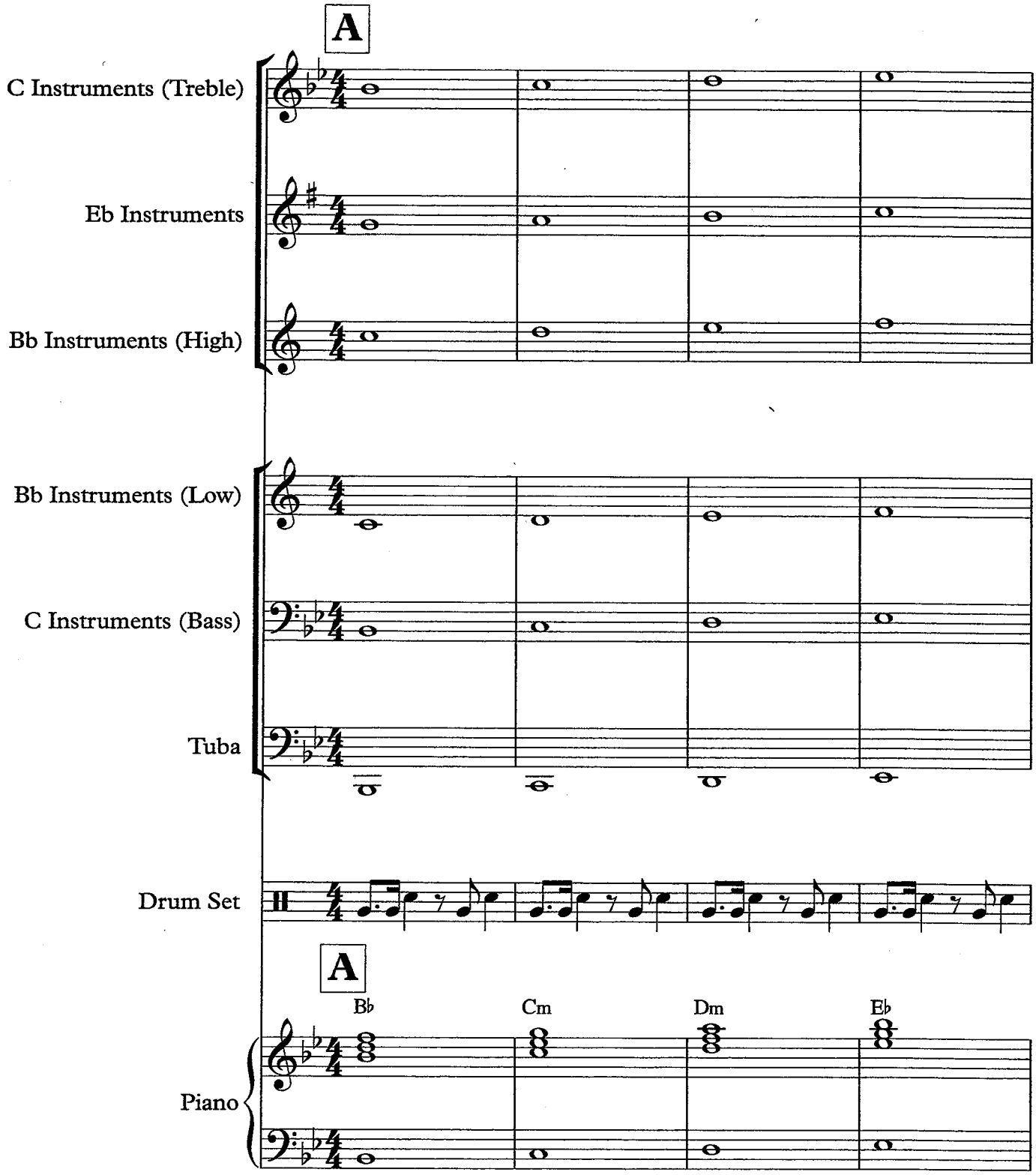
Chord Chart

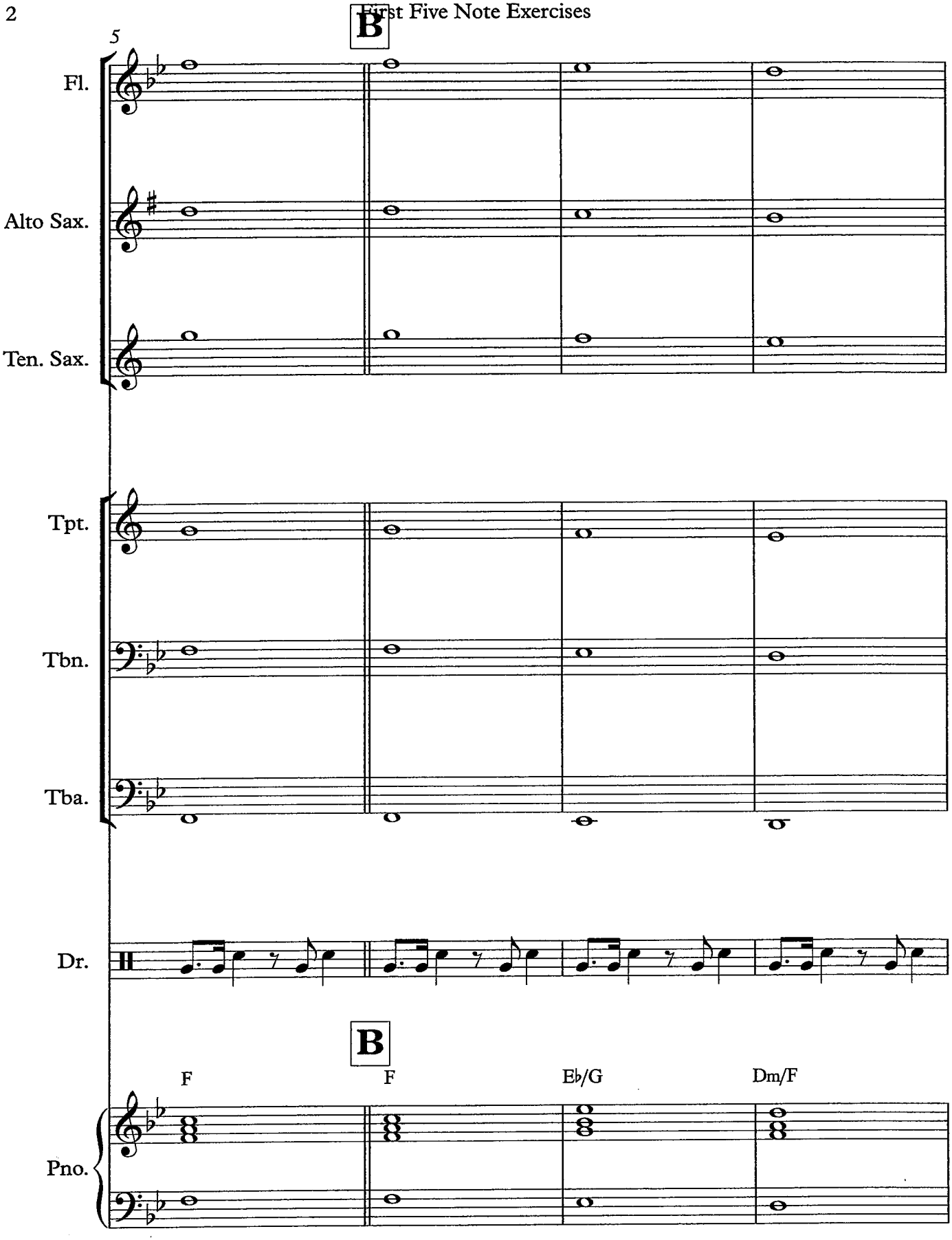


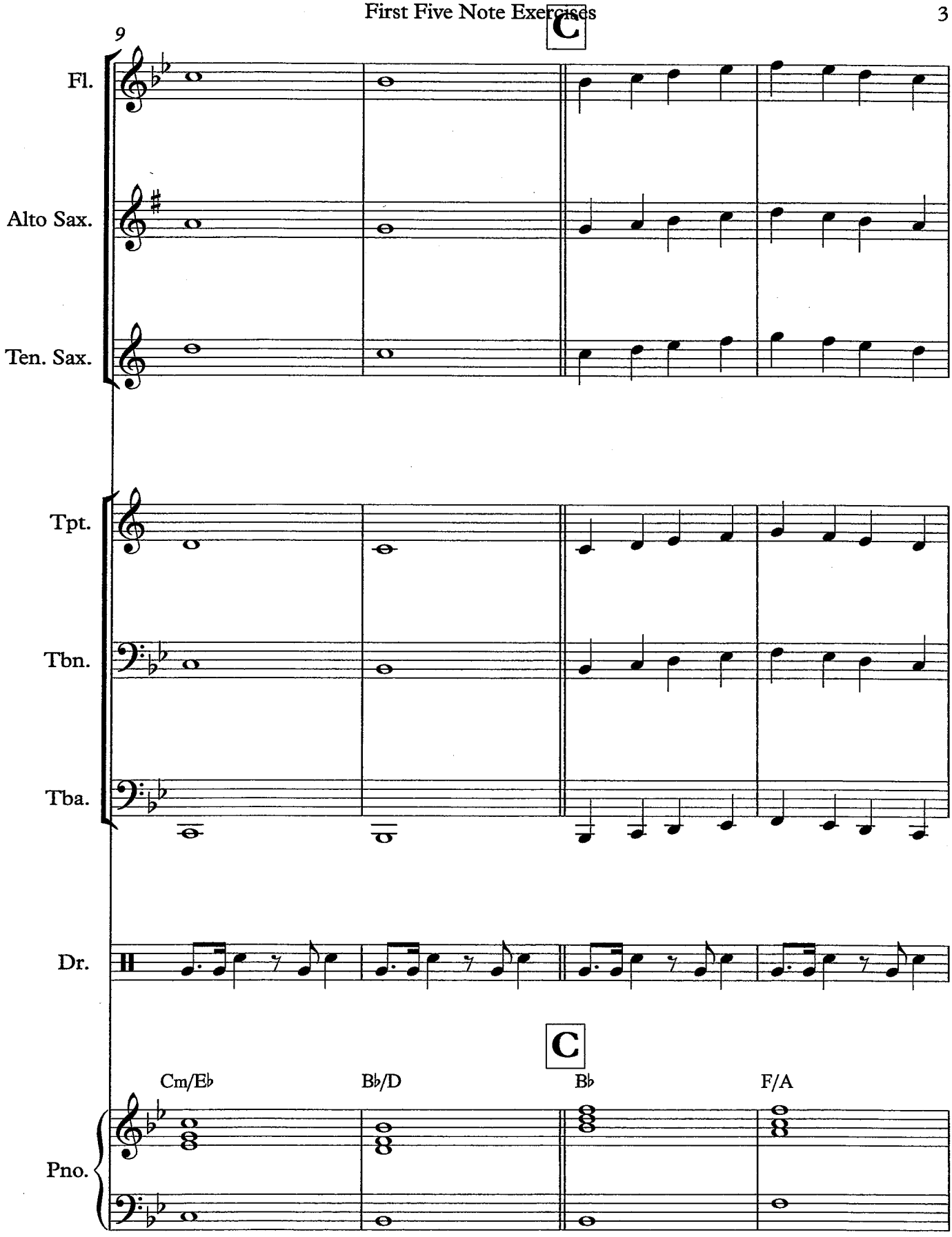
Don't You Worry 'Bout A Thing

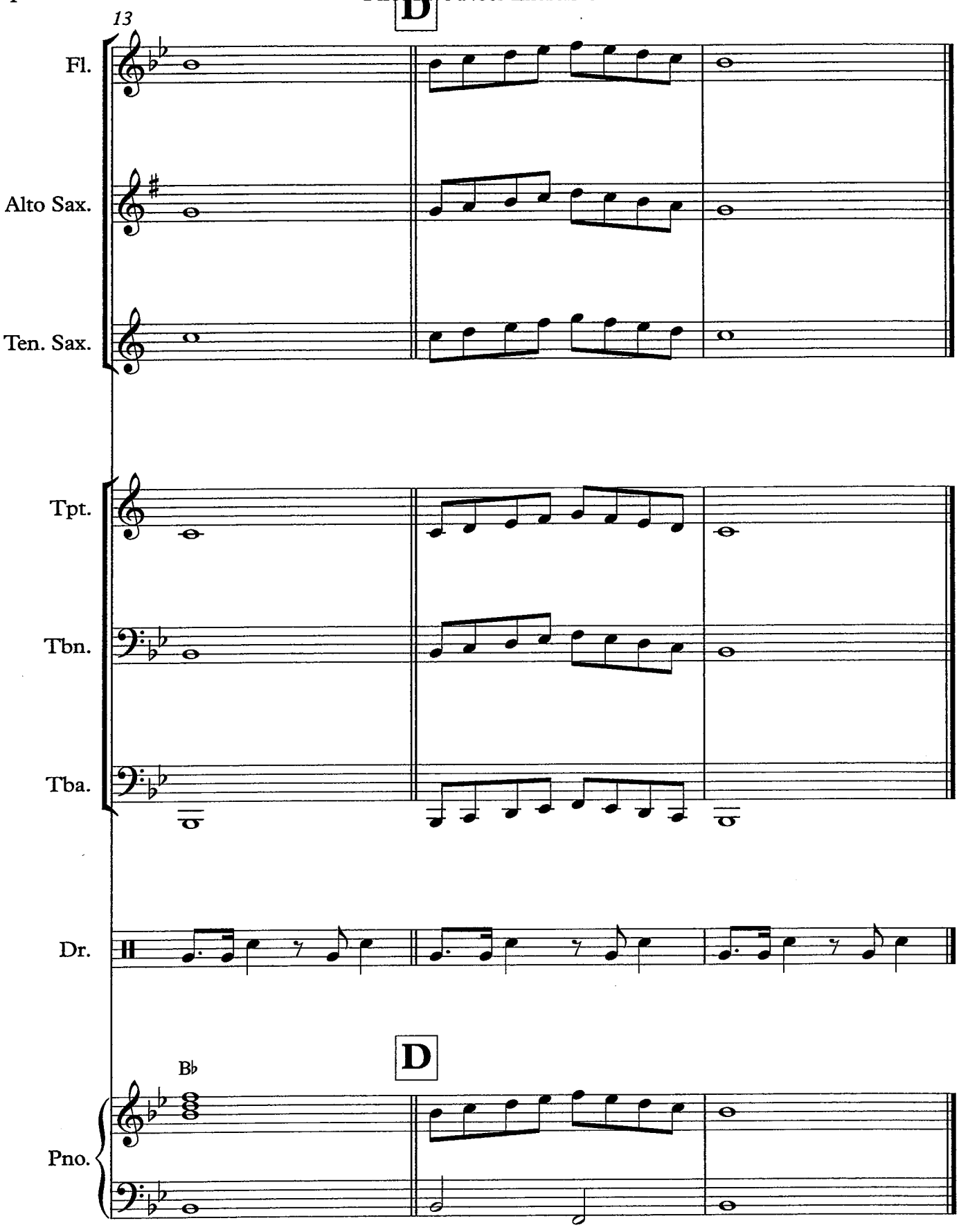


First Five Note Exercises

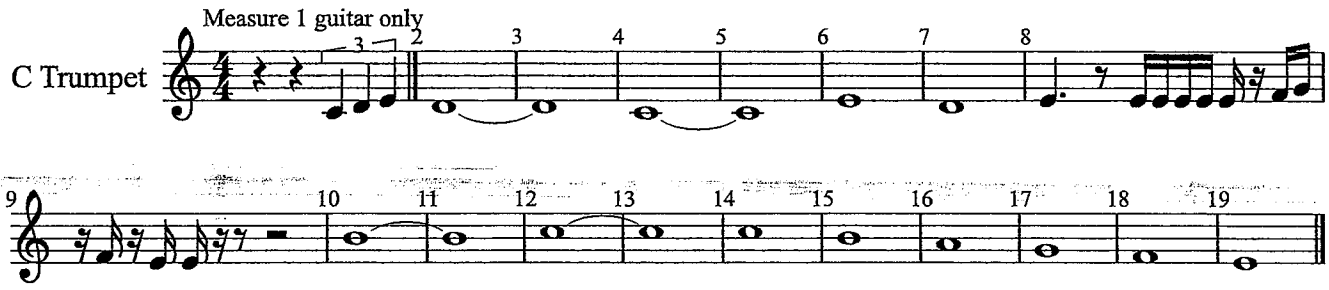



5
B
Fl.
Alto Sax.
Ten. Sax.
Tpt.
Tbn.
Tba.
Dr.
B
F
F
Eb/G
Dm/F
Pno.

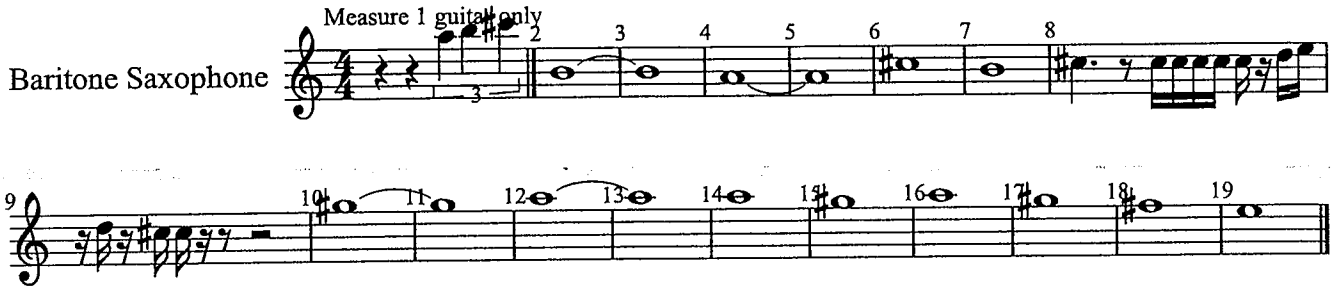

9
C
Fl.
Alto Sax.
Ten. Sax.
Tpt.
Tbn.
Tba.
Dr.
C
Cm/E♭
B♭/D
B♭
F/A
Pno.


13
D
Fl.
Alto Sax.
Ten. Sax.
Tpt.
Tbn.
Tba.
Dr.
D
B♭
Pno.

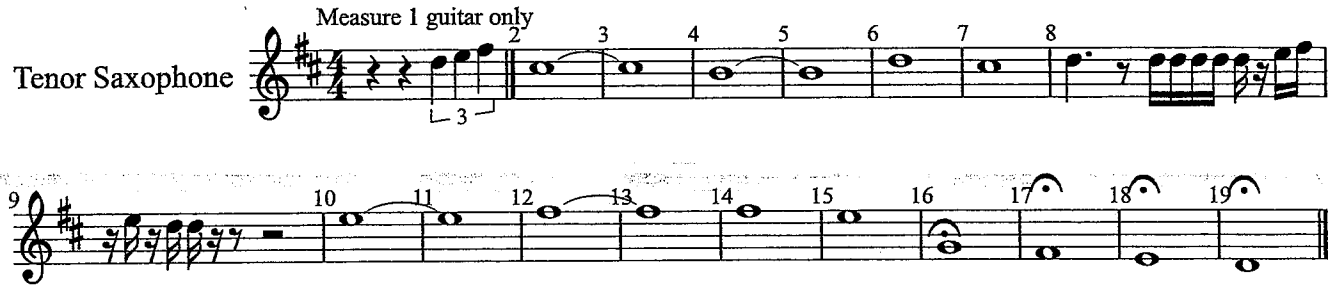
Forever Young



Forever Young



Forever Young



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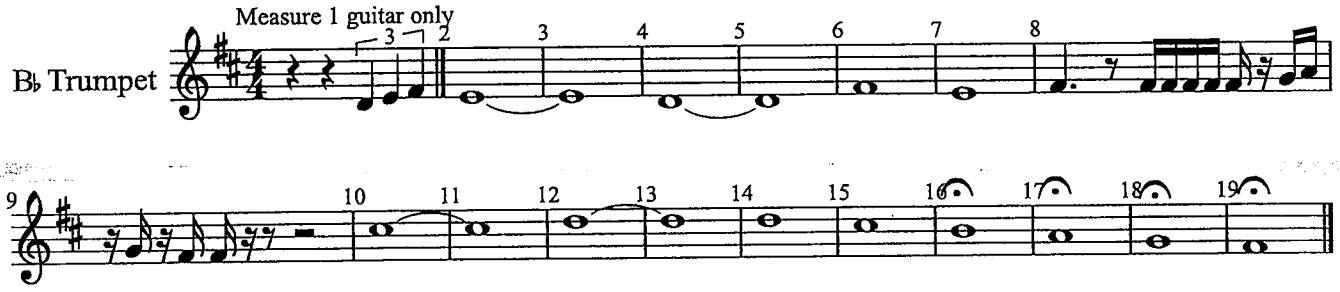

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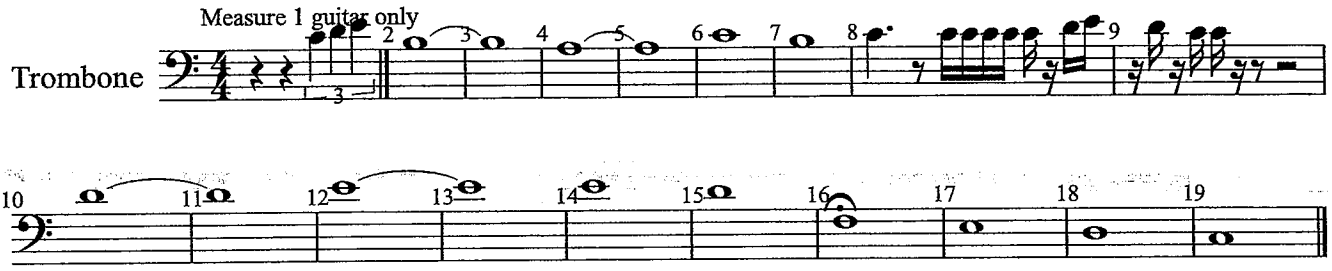


GNE SONG (Great New Emergence)

HORN LICK

C: E D C

Bb: F# E D

Eb: C# B A

LAST NOTE

C: A

Bb: B

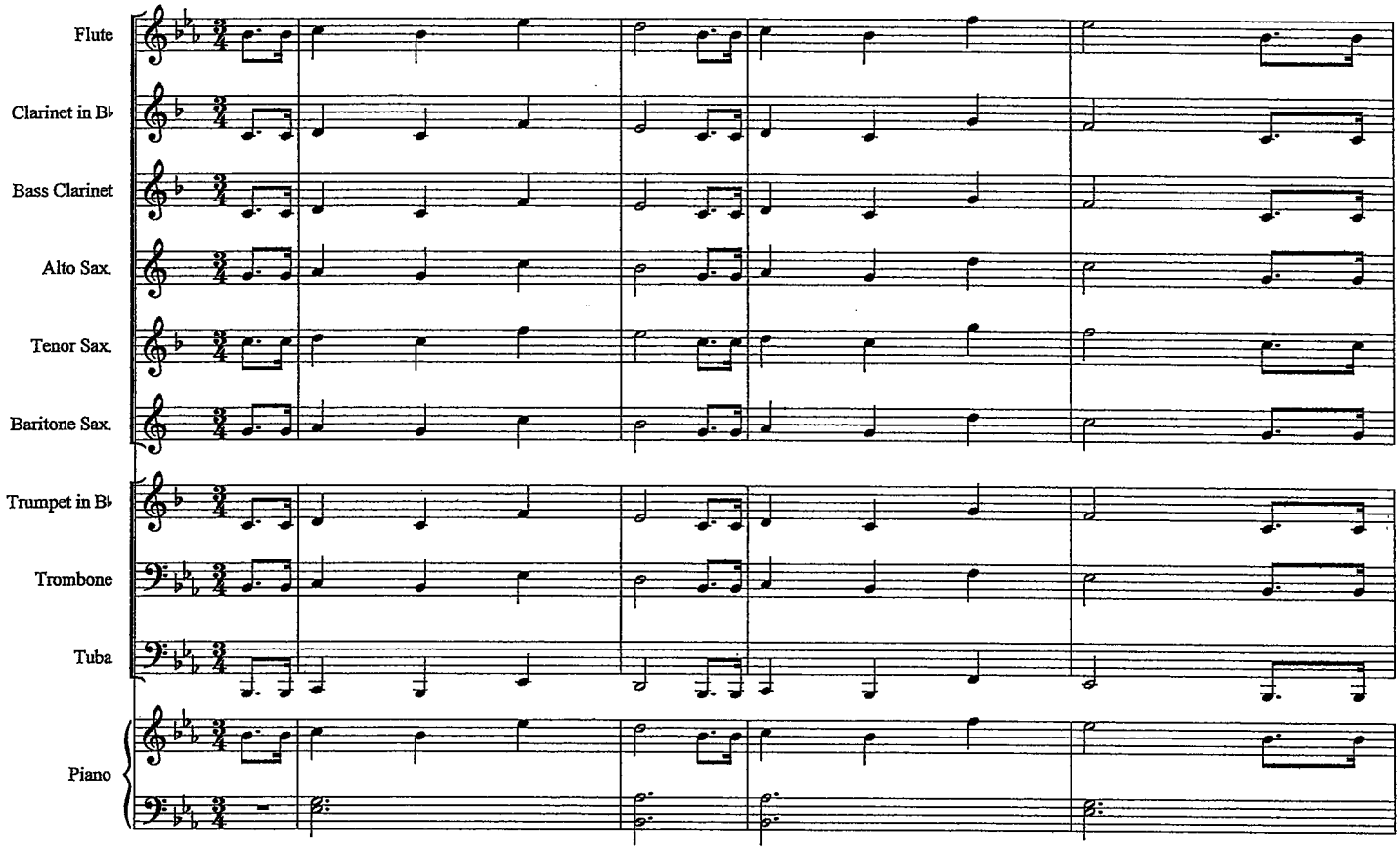
Eb: F

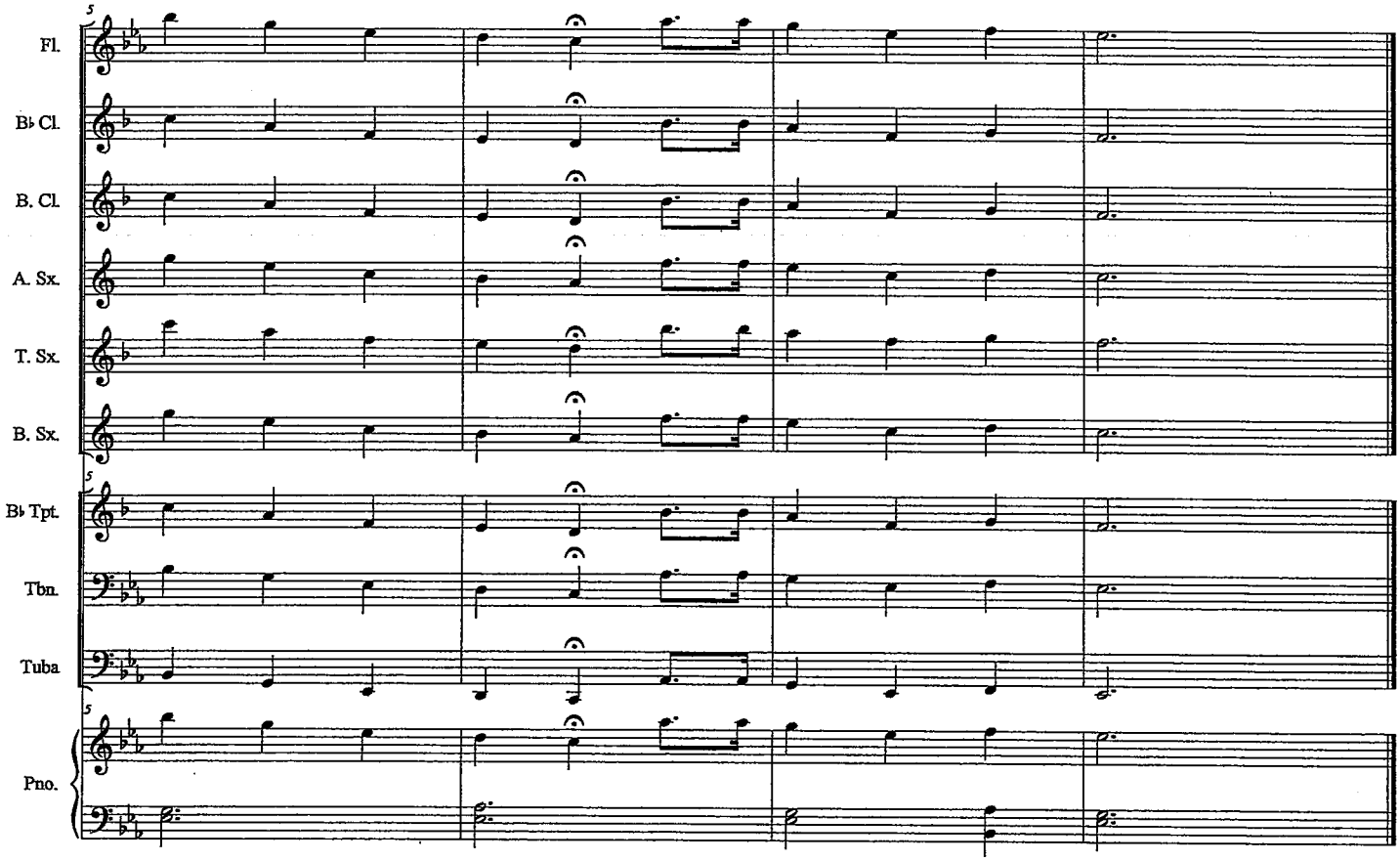
PIANO CHORDS:

Am G Dm F

Score

?


Flute
Clarinet in B♭
Bass Clarinet
Alto Sax.
Tenor Sax.
Baritone Sax.
Trumpet in B♭
Trombone
Tuba
Piano


5
Fl.
B♭ Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt.
Tbn.
Tuba
Pno.

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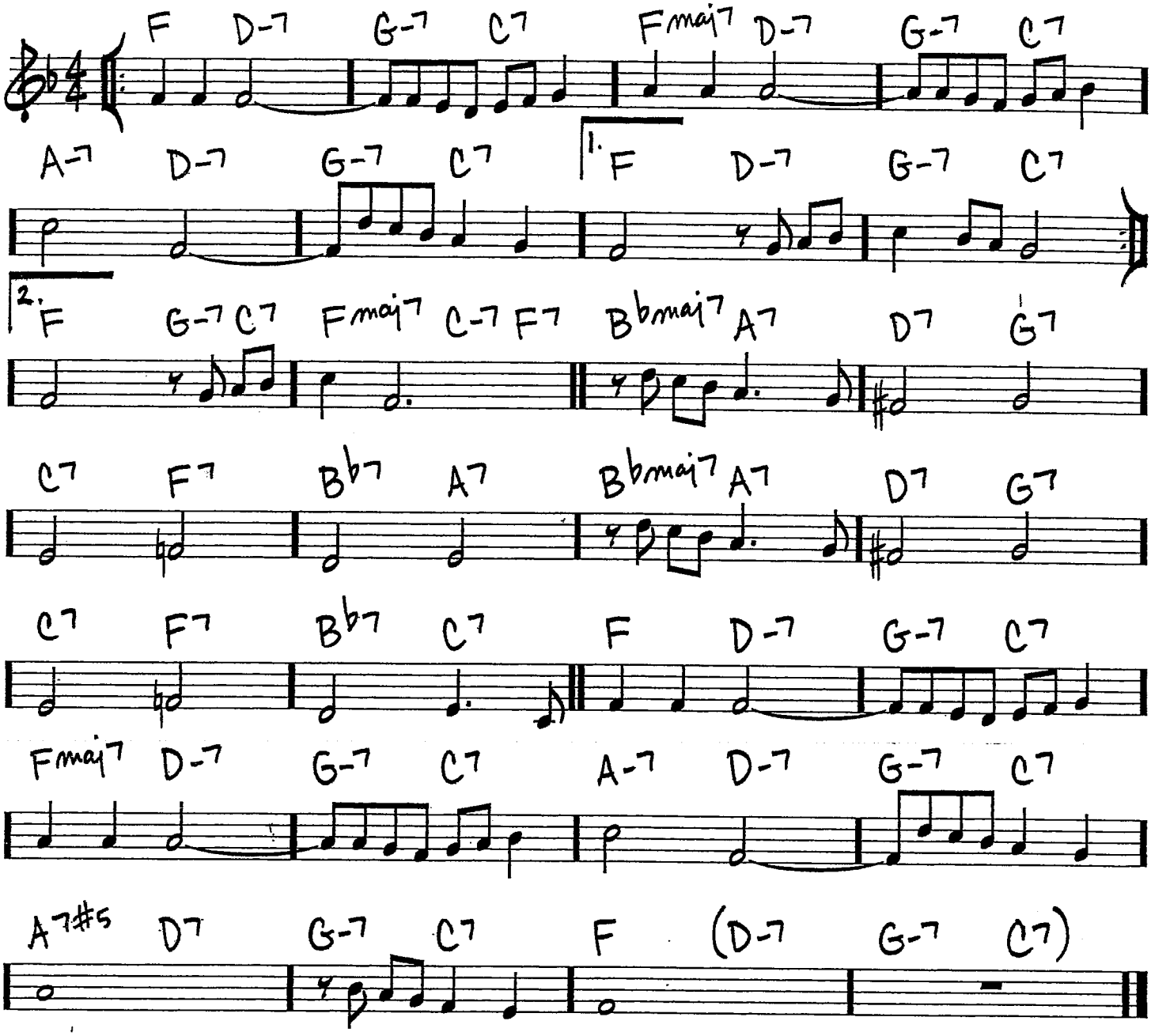
142 C

(MED.)

HEART AND SOUL

-HOAGY CARMICHAEL / FRANK LOESSER



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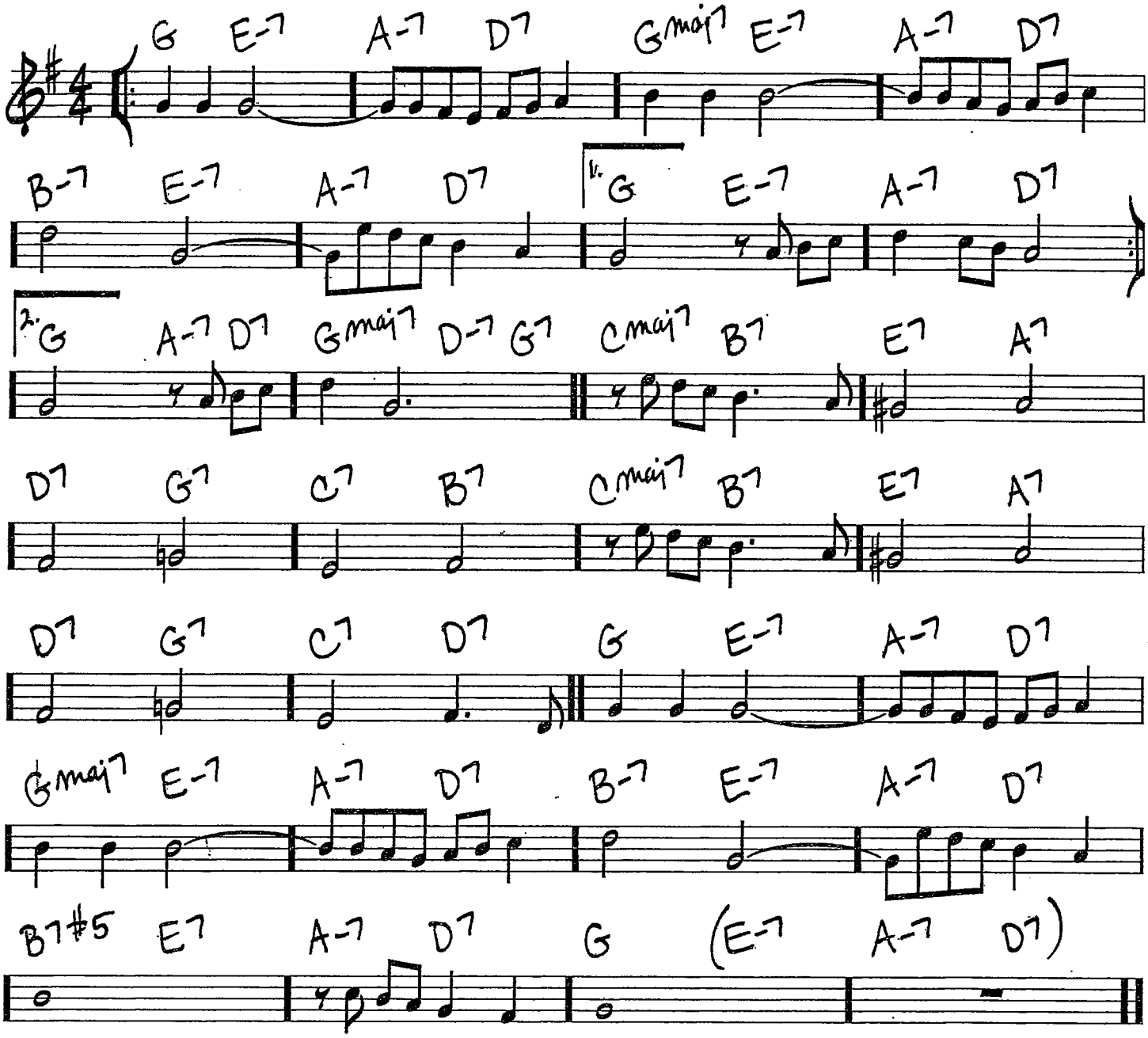
142 Bb

(MED.)

HEART AND SOUL

-HOAGY CARMICHAEL
FRANK LOESSER



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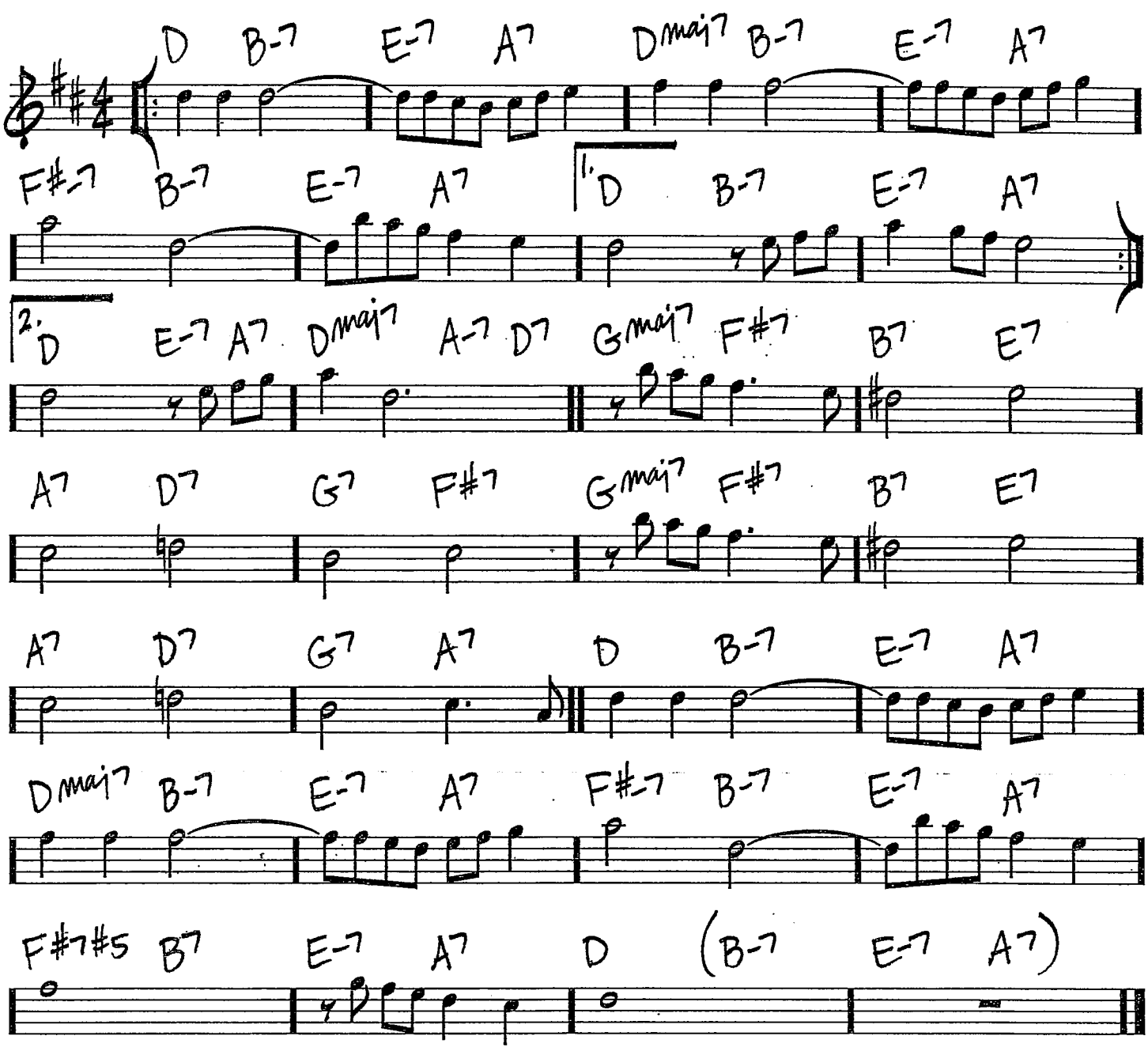
142 Eb

(MED.)

HEART AND SOUL

-HOAGY CARMICHAEL/
FRANK LOESSER



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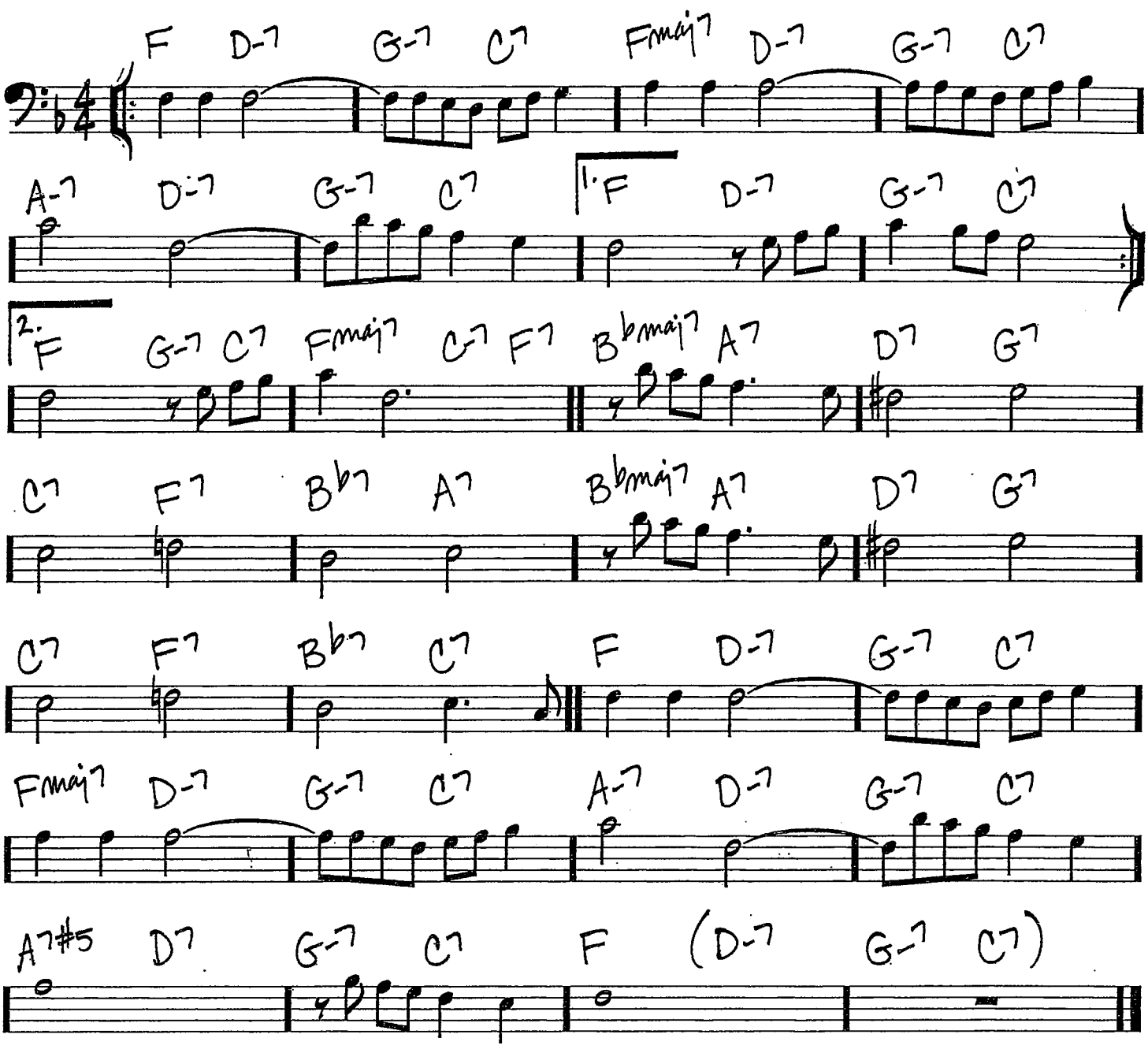
142

(MED.)

HEART AND SOUL

-HOAGY CARMICHAEL/
FRANK LOESSER



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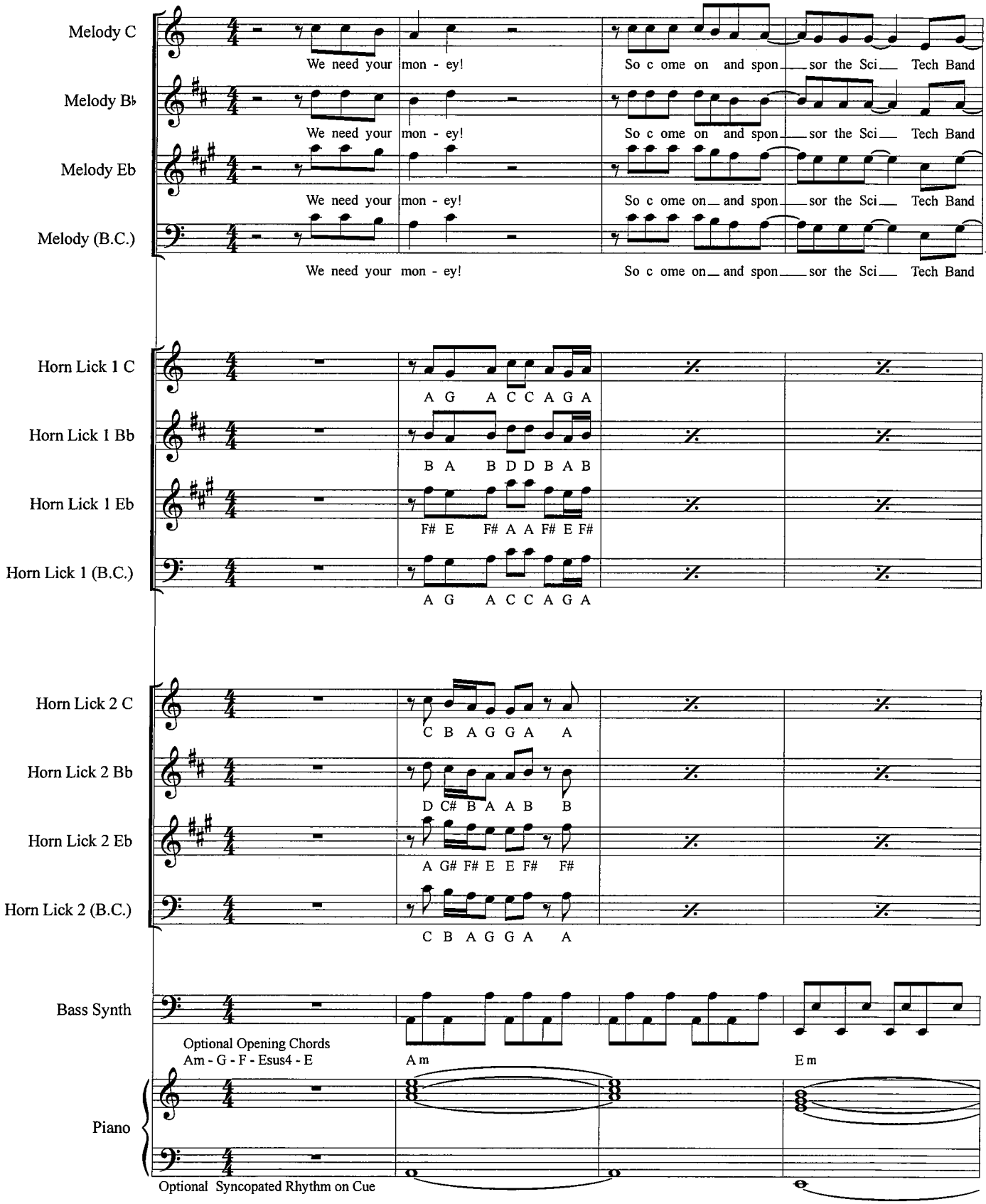
Holding Out For A Hero

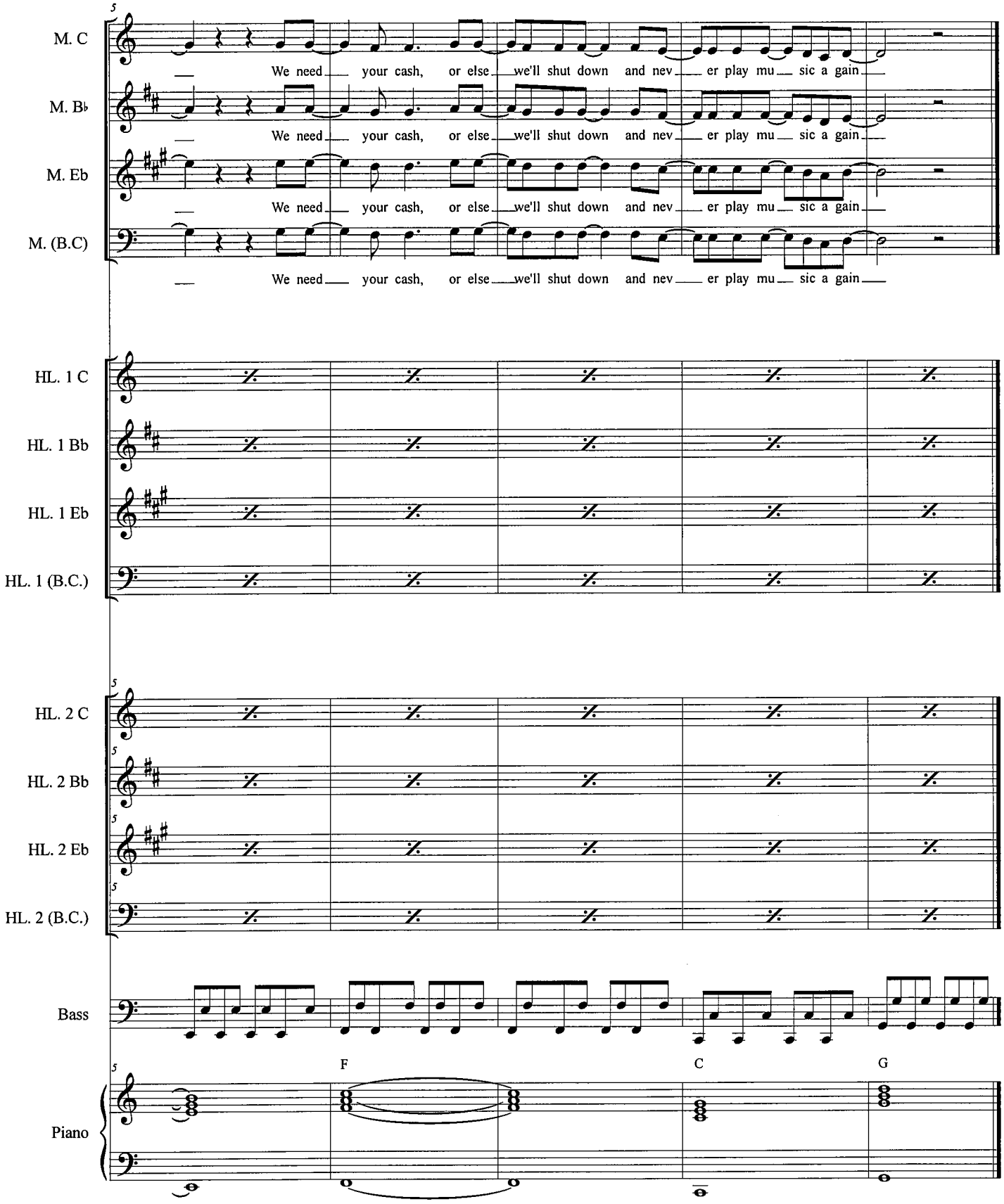
SPONSOR SONG

arr. Bernice



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

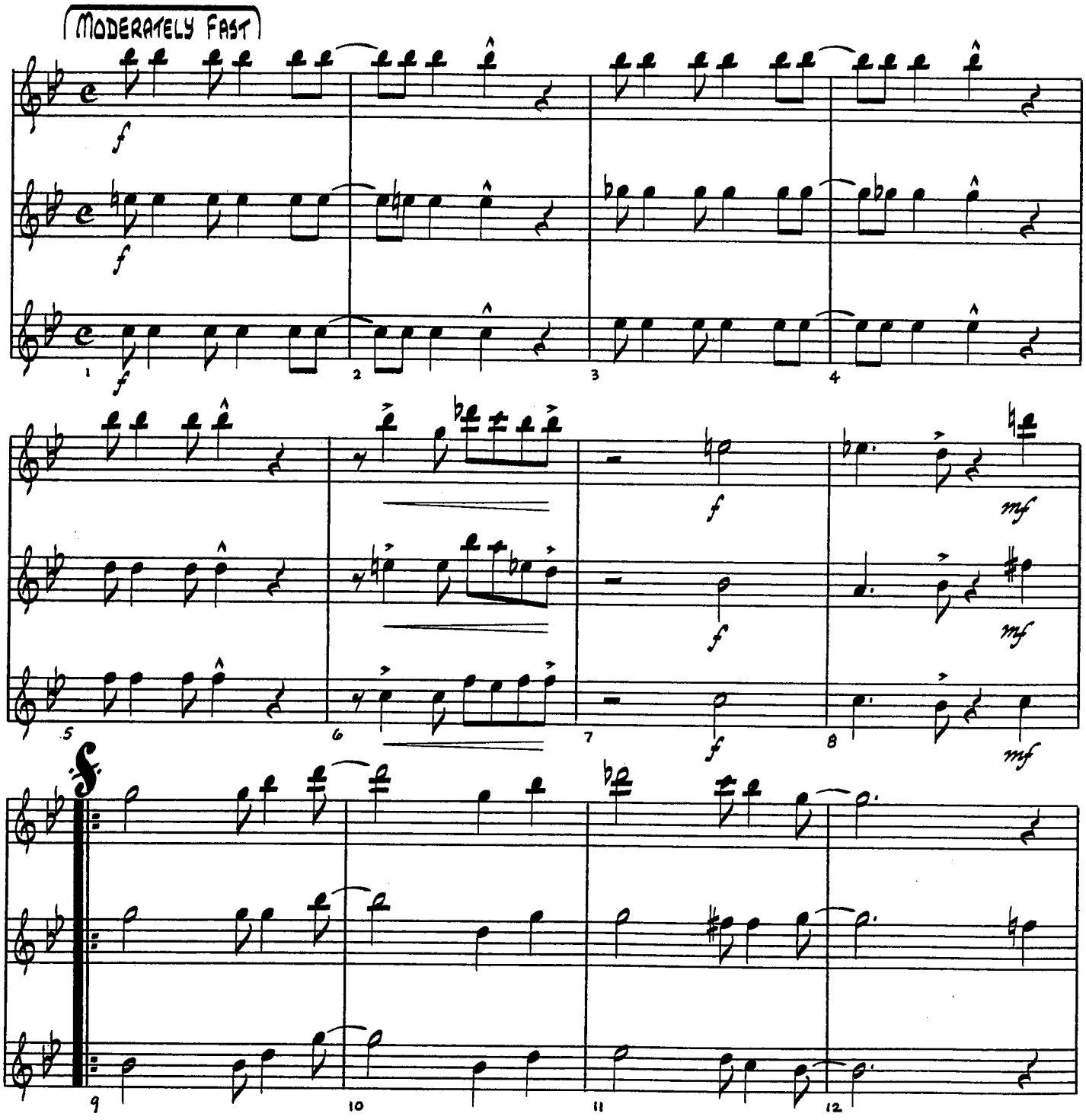


IT DON'T MEAN A THING

(If It Ain't Got That Swing)

C

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



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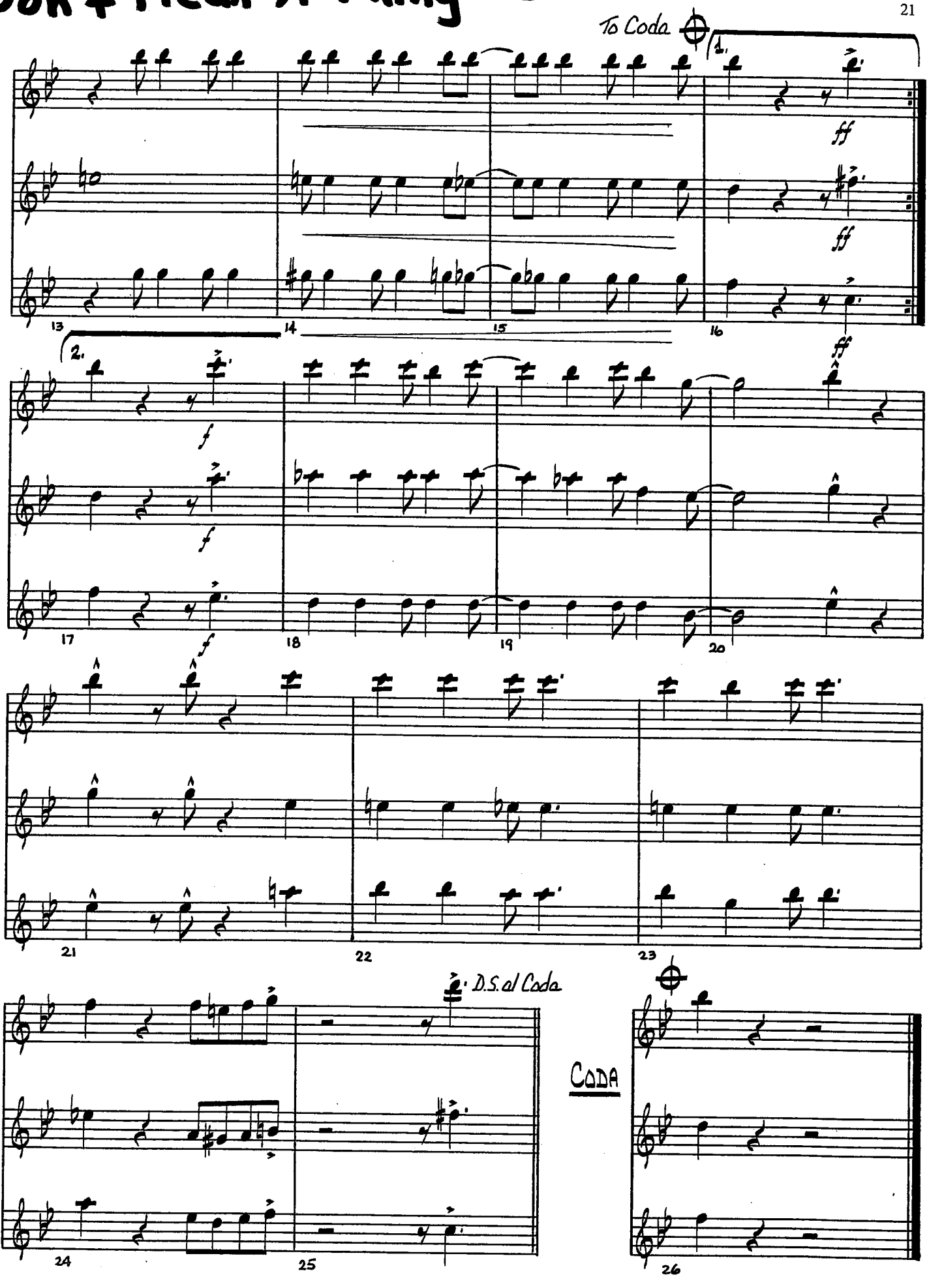
Don't Mean A Thing - C

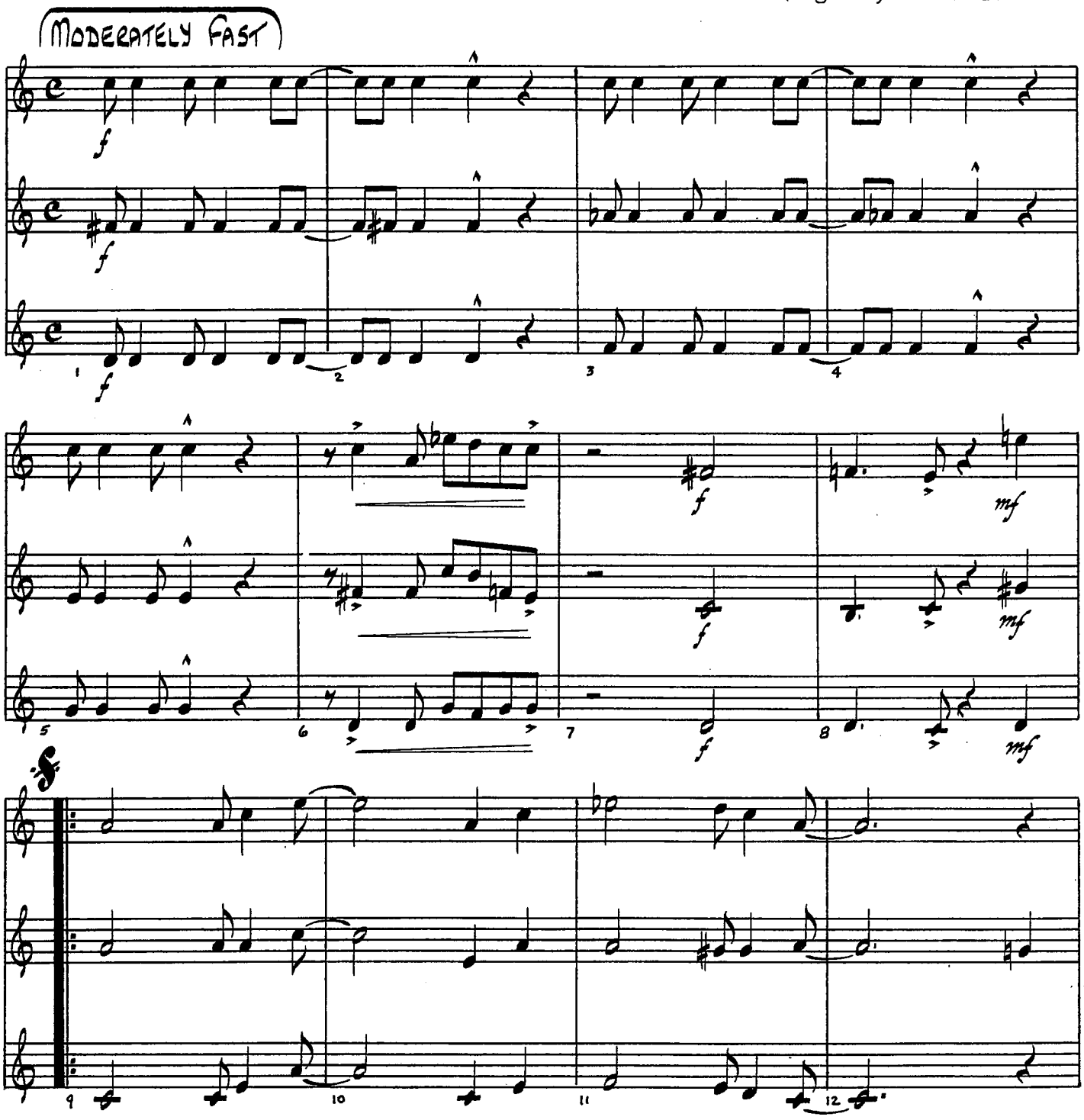


IT DON'T MEAN A THING

(If It Ain't Got That Swing)

Bb

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



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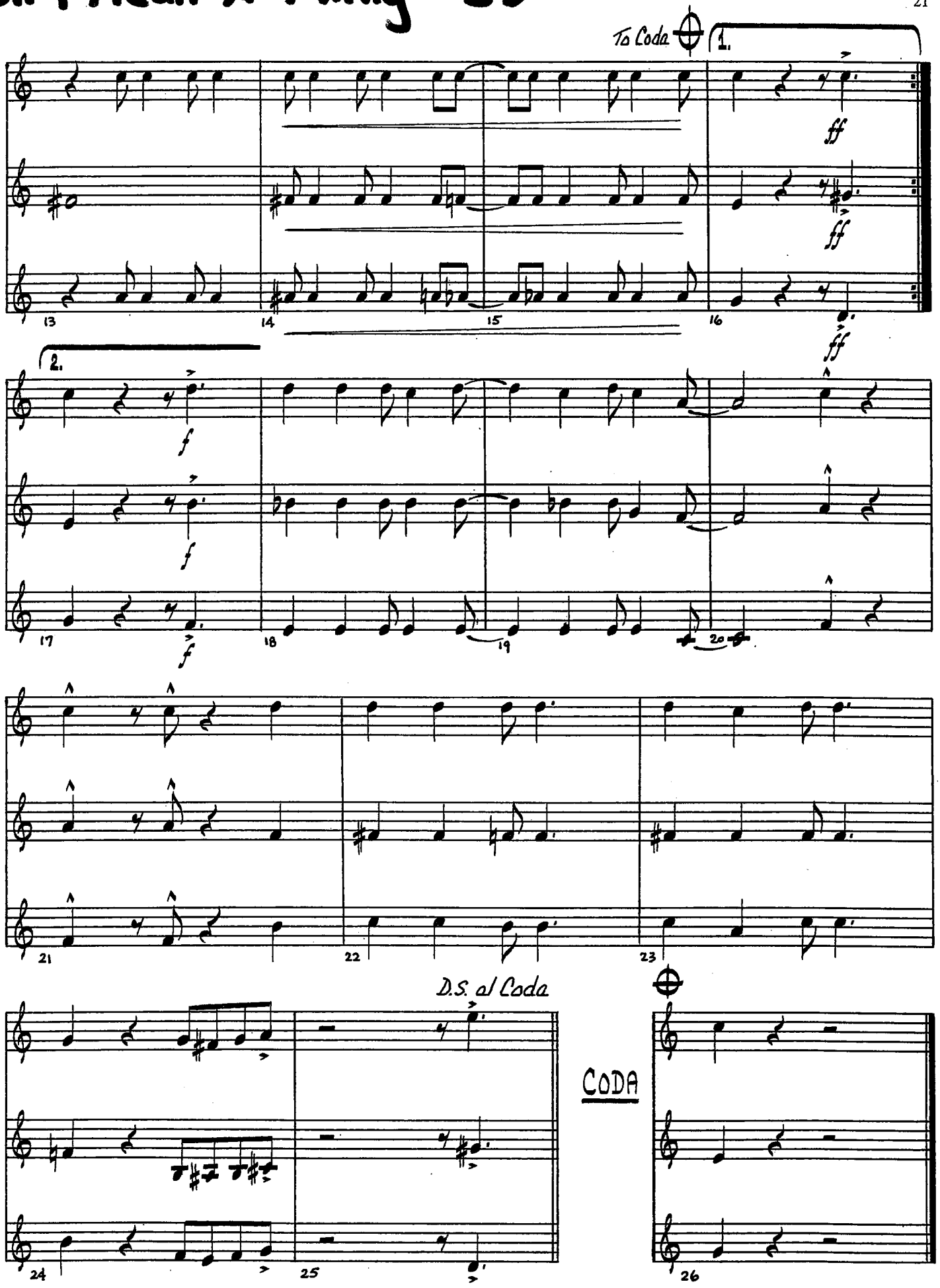
Don't Mean A Thing - Bb

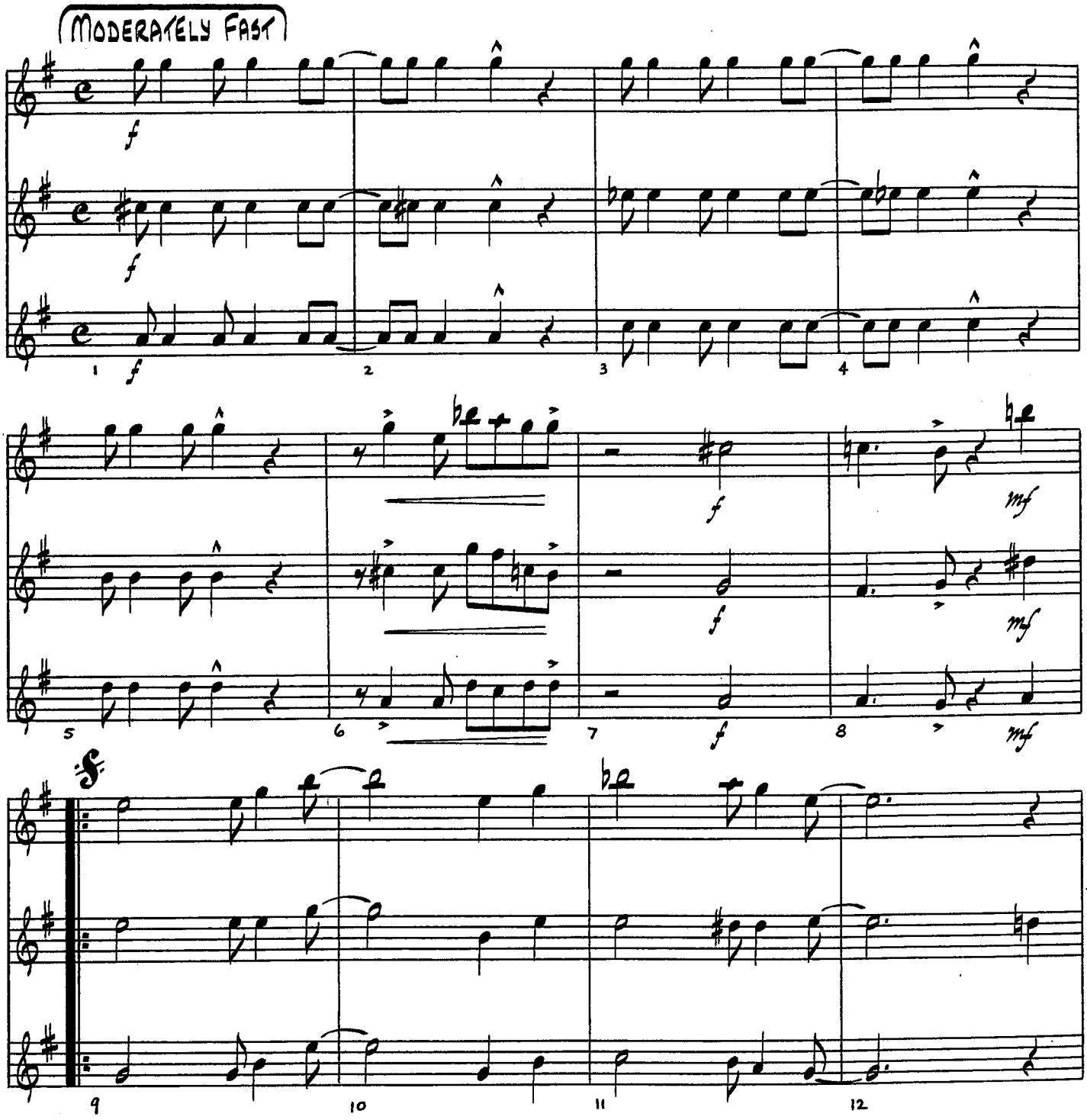


IT DON'T MEAN A THING

(If It Ain't Got That Swing)

Eb

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



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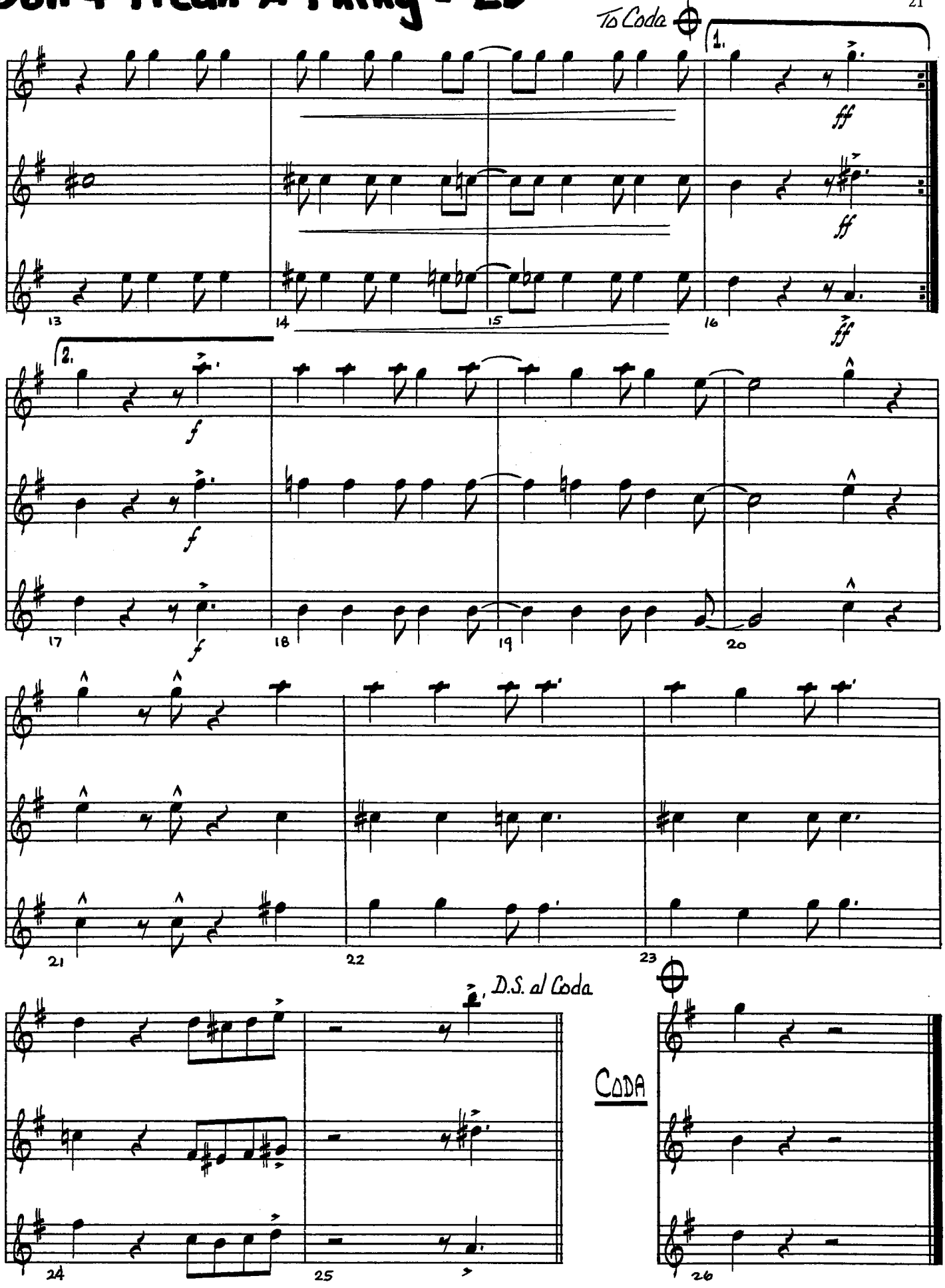
Don't Mean A Thing - Eb

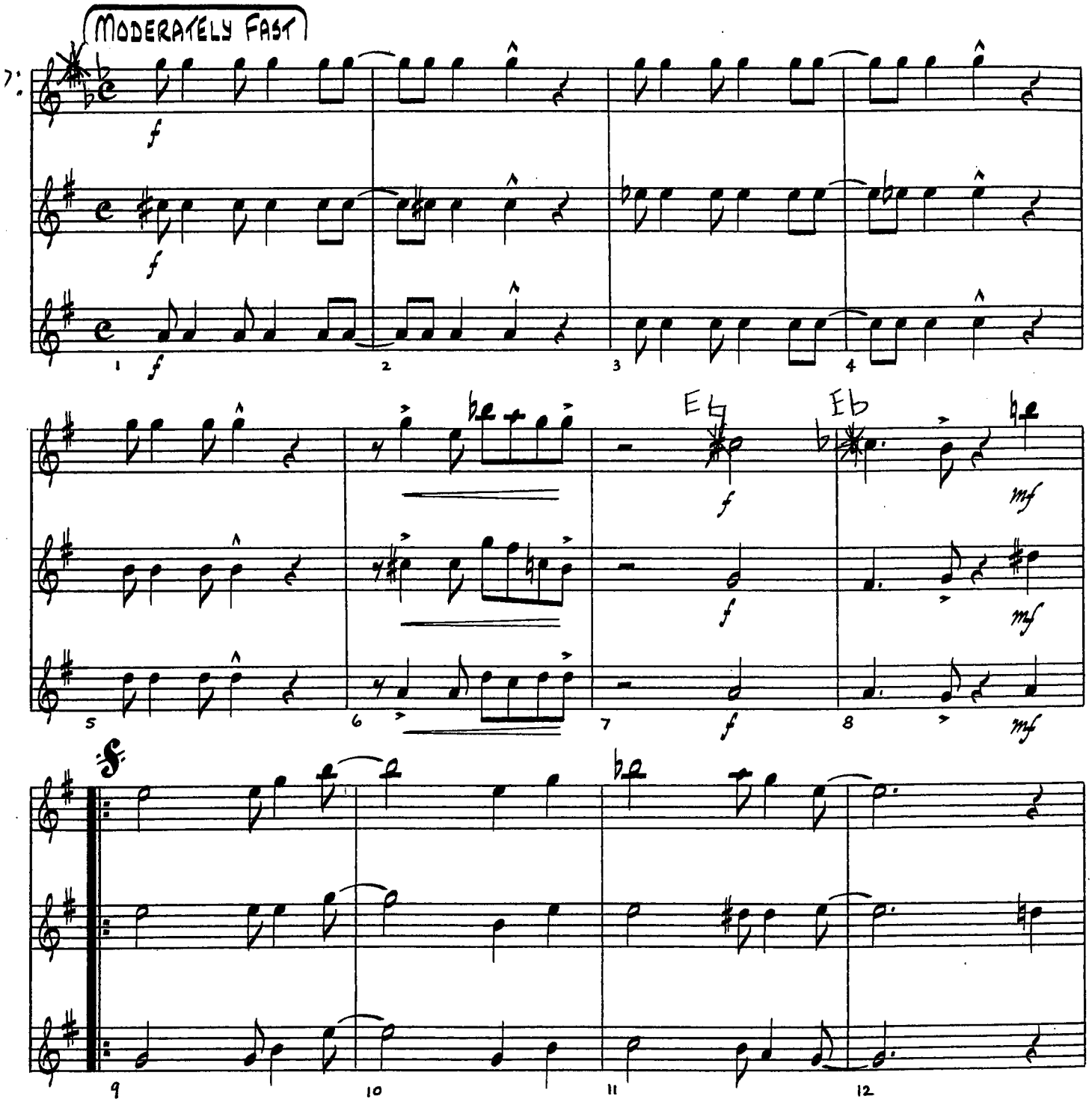


IT DON'T MEAN A THING

(If It Ain't Got That Swing)

Eb * Readin Bass Clef

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



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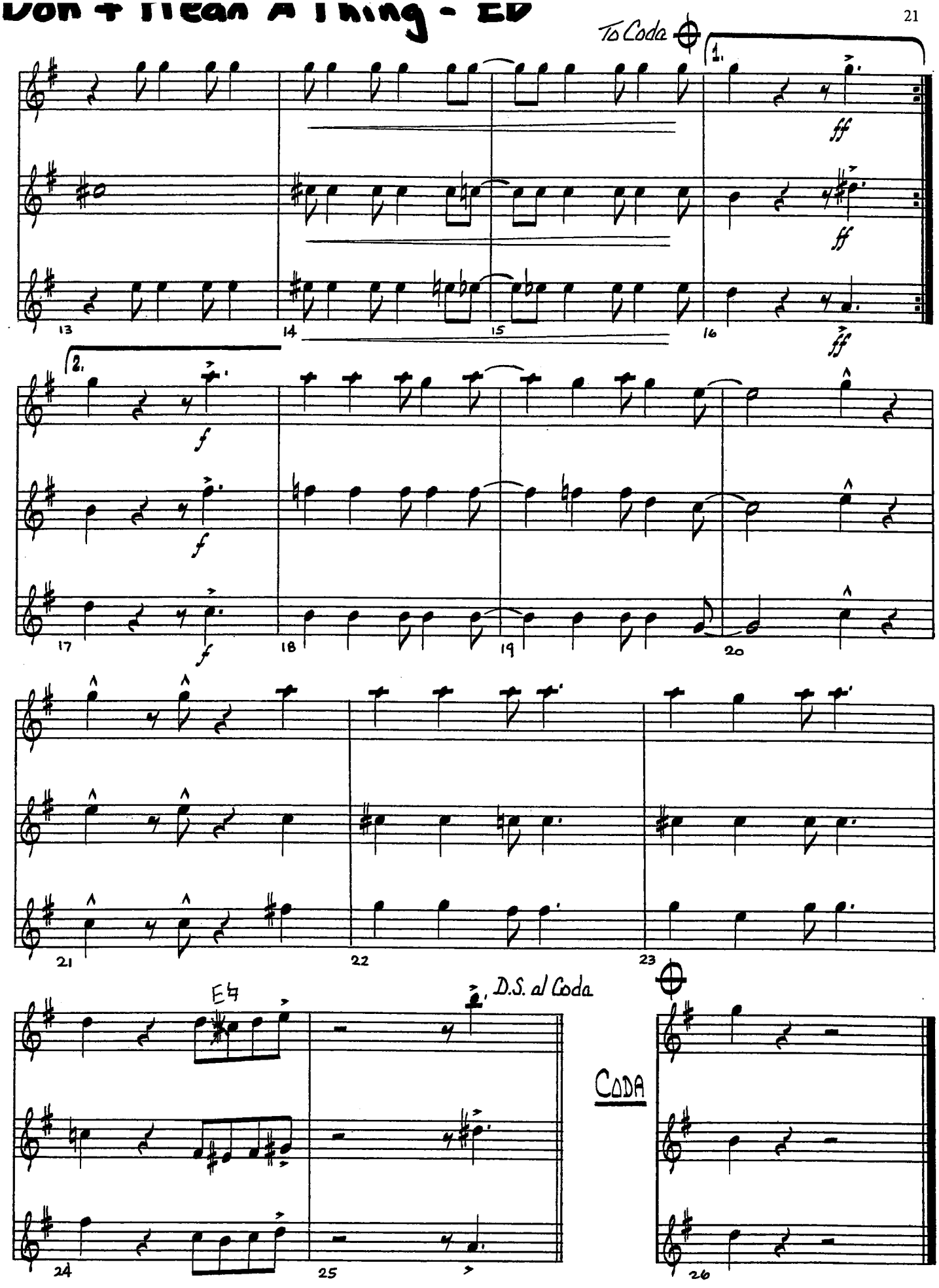
Don't Mean A Thing - Eb

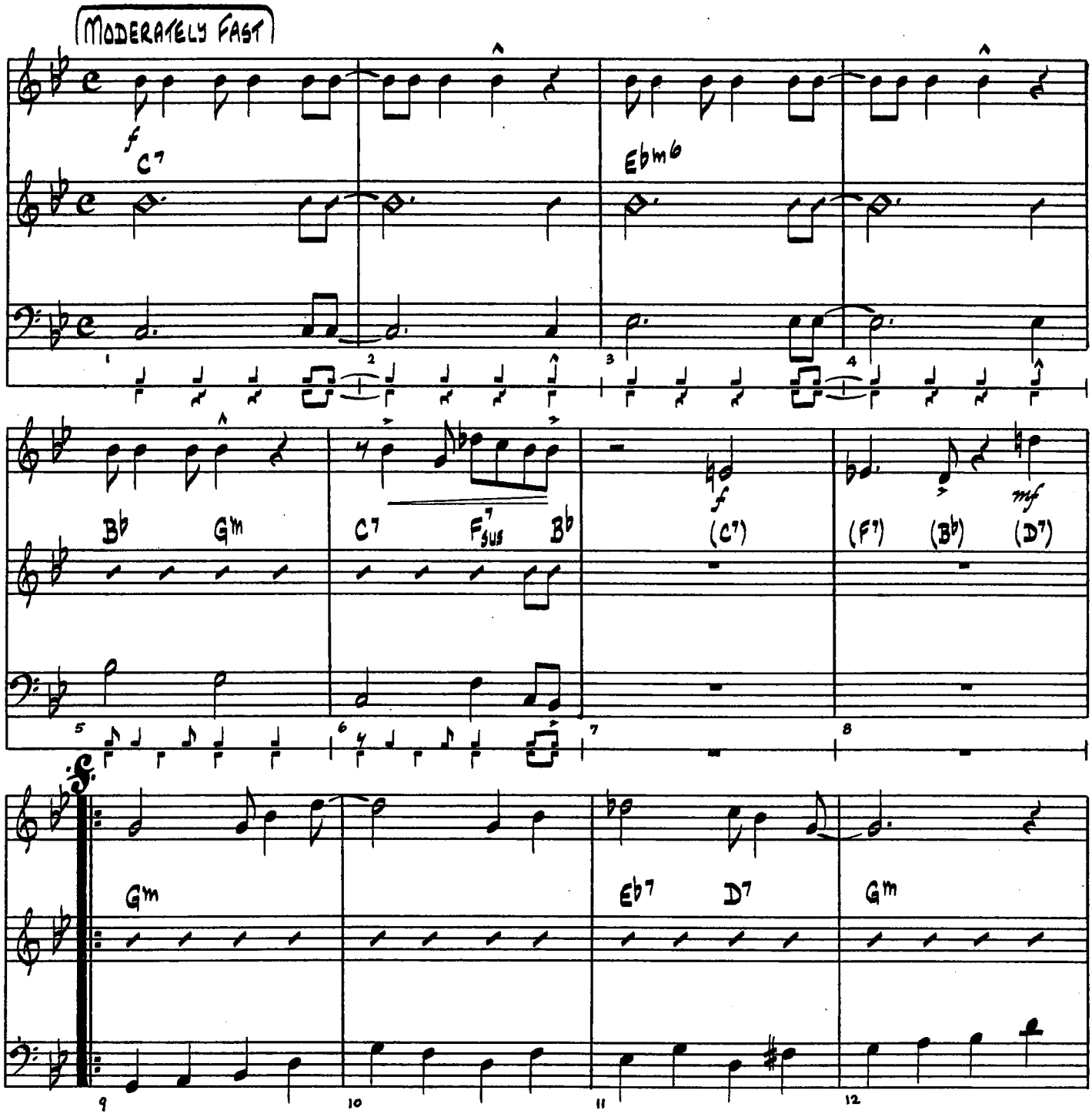


Rhythm

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



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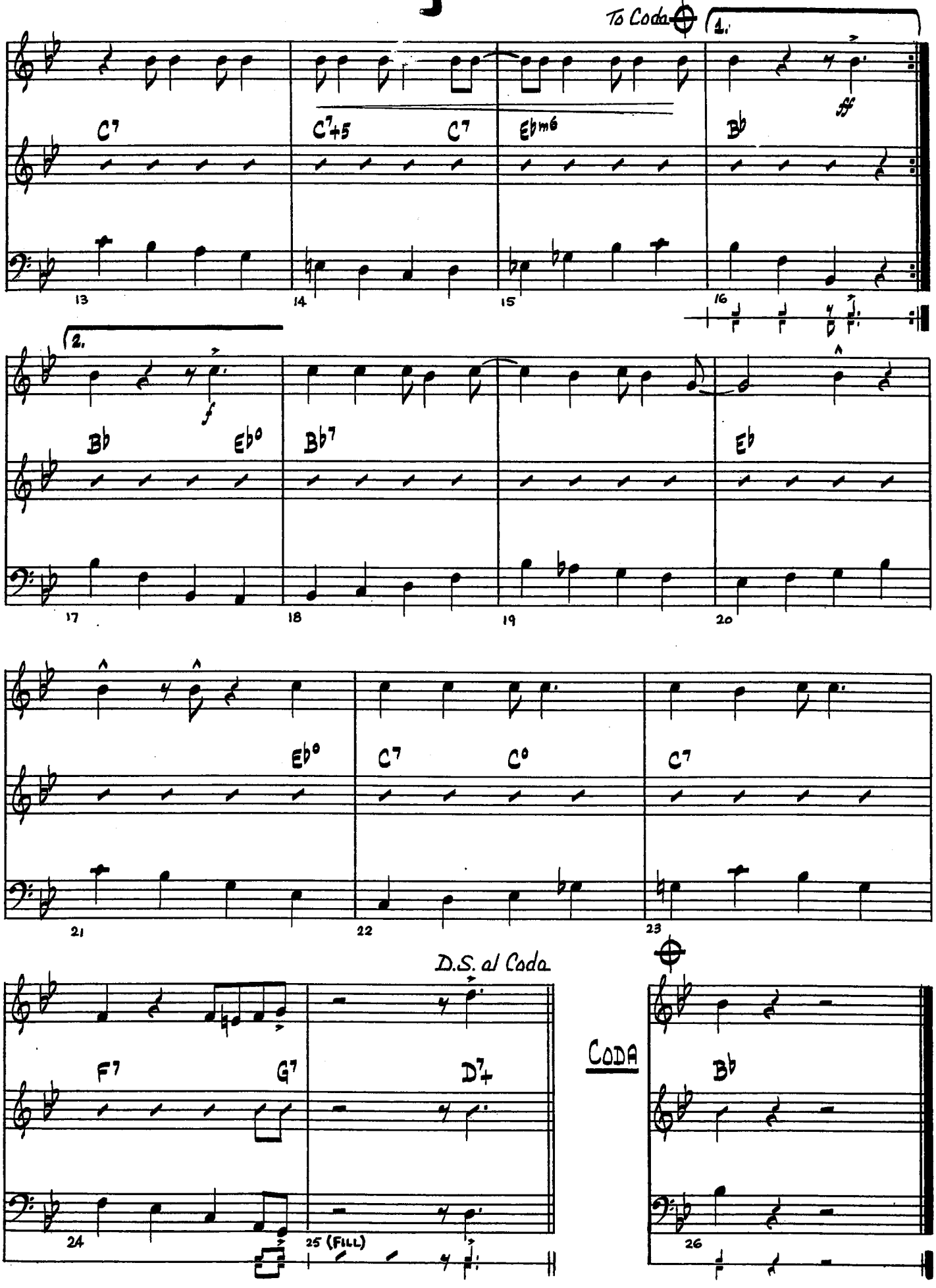
It Don't Mean A Thing - Rhythm



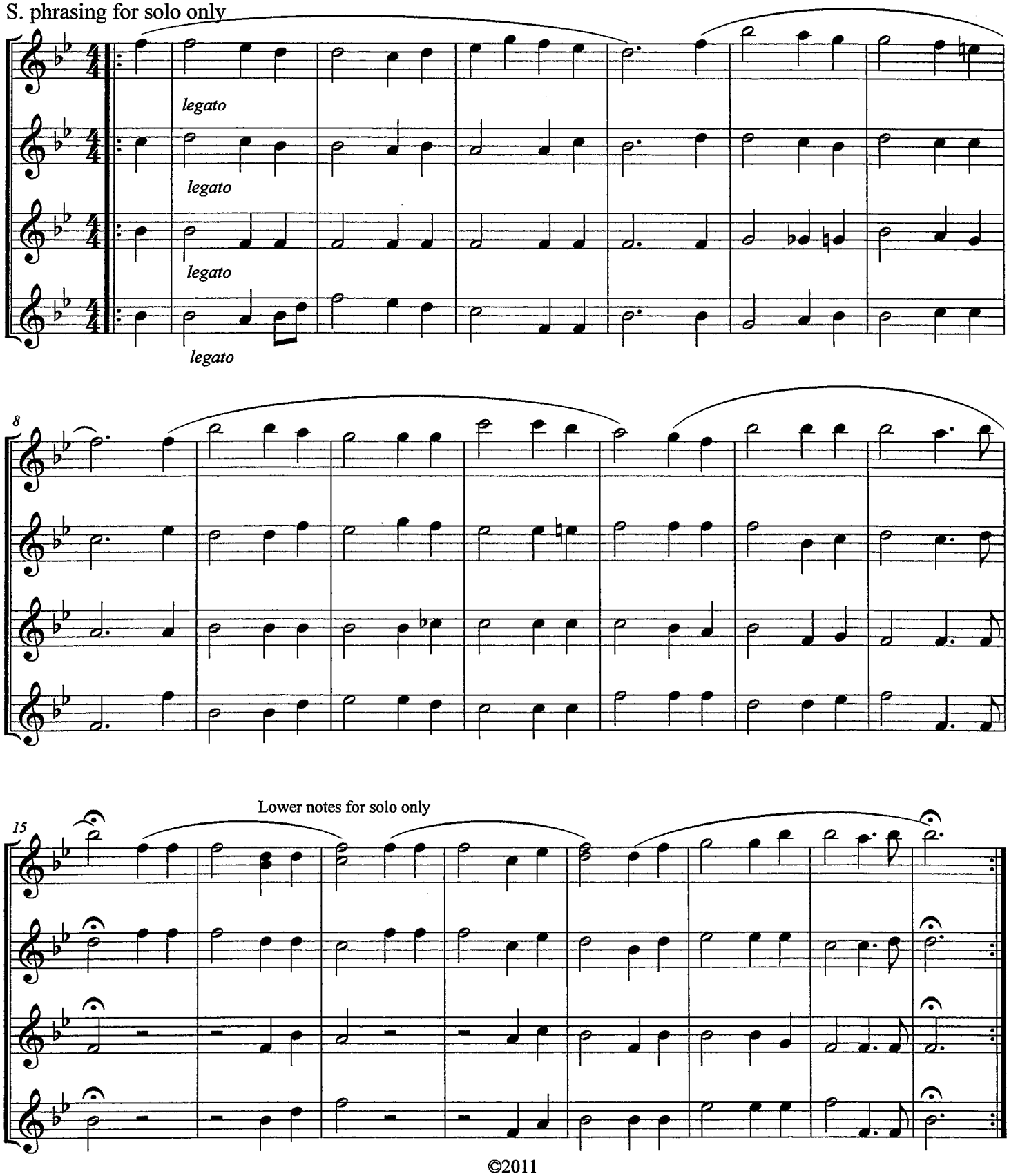
Flute

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



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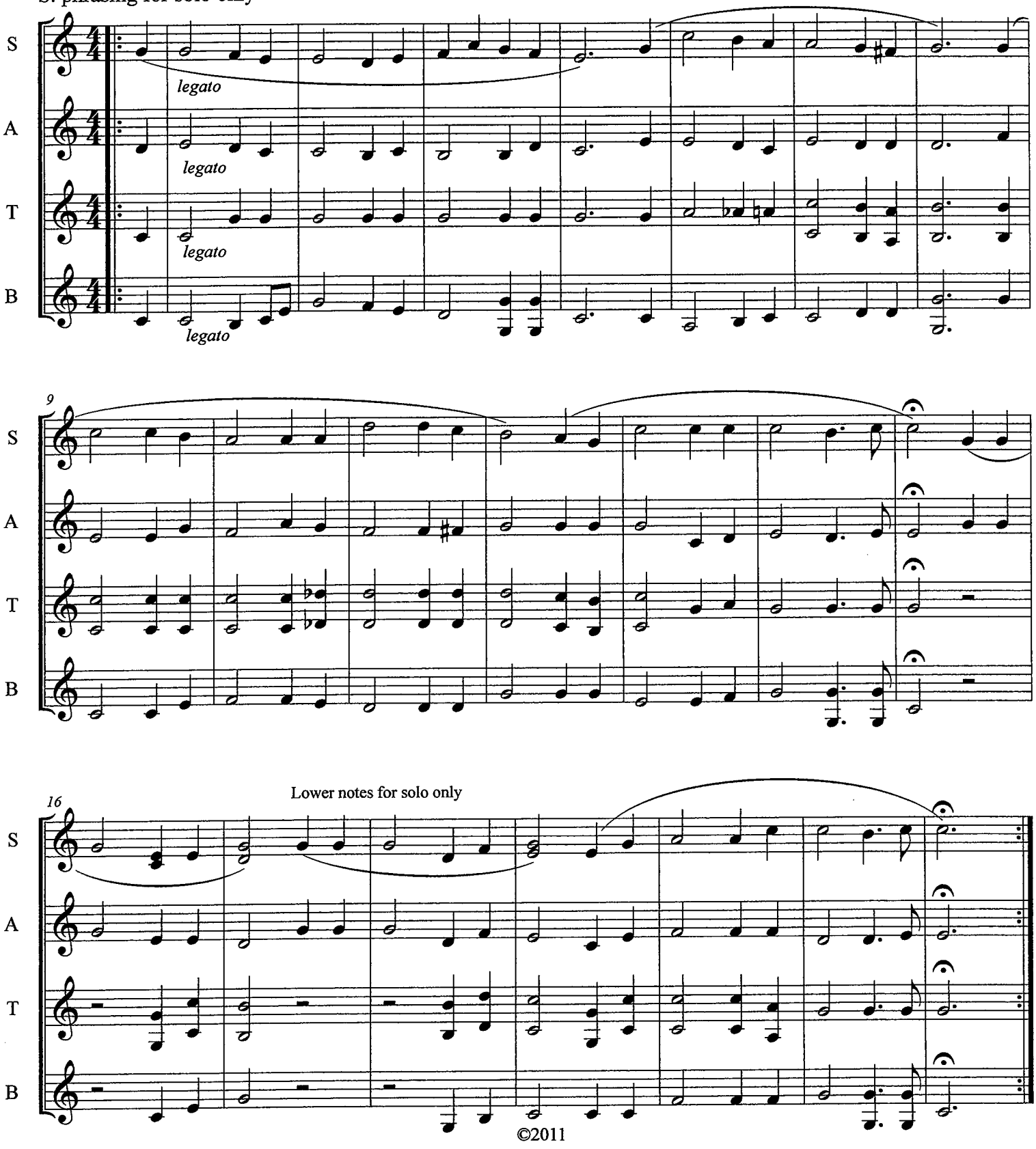
Clarinet/Trumpet

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



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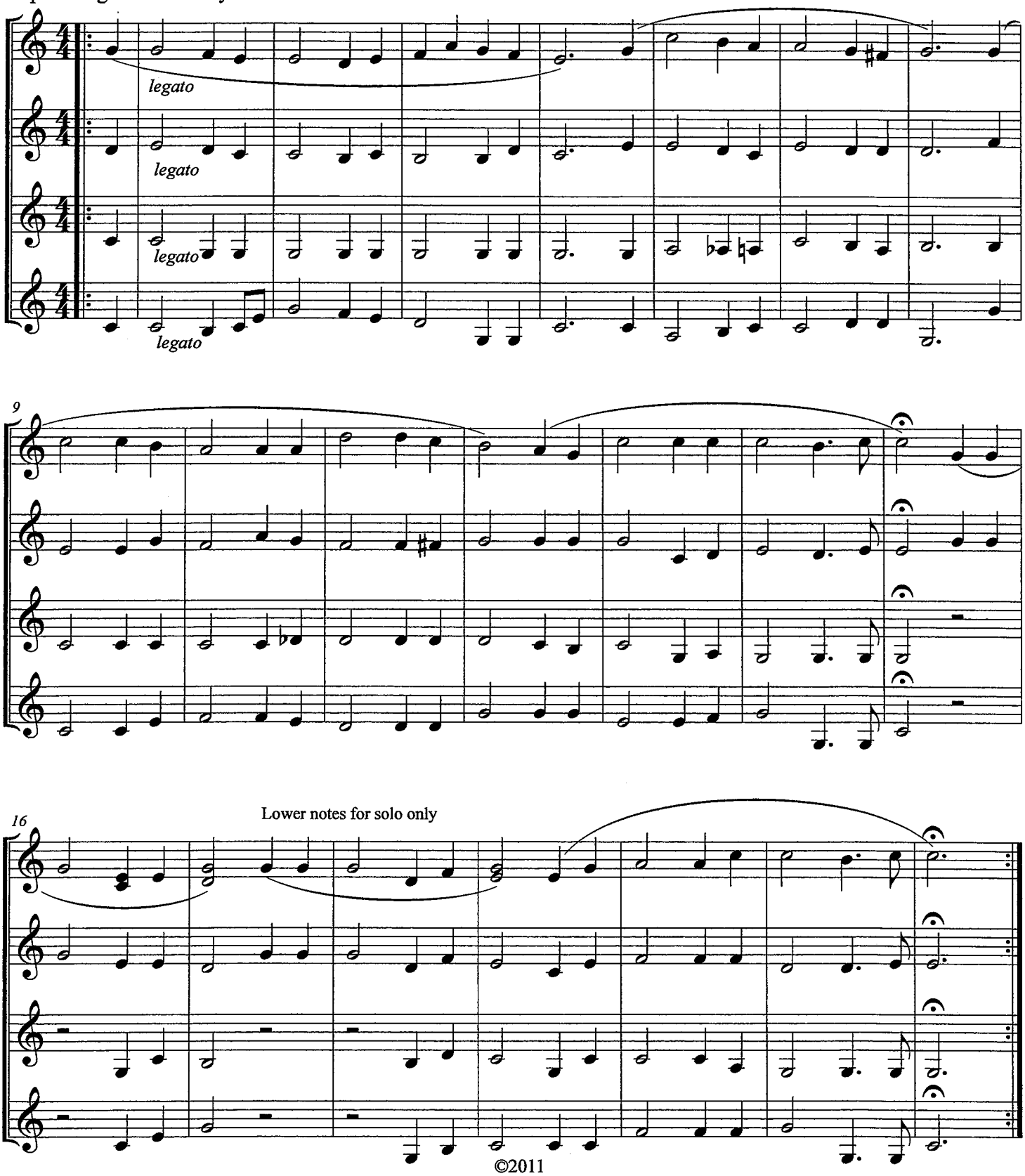
Bass Clarinet
optional 8vb for solo

It Is Well

Horatio G. Spafford, 1873
Philip P. Bliss, 1876
arr. Bernice

With Expression
Stagger Breathe ***mf mp mf f***

S. phrasing for solo only



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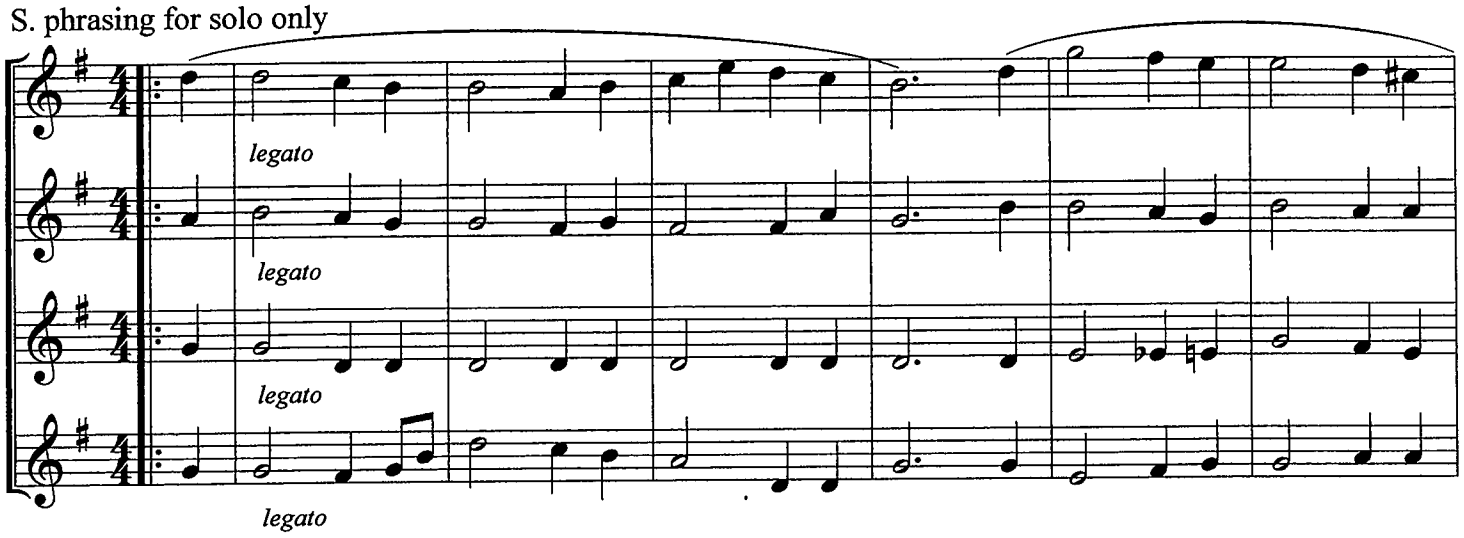
Alto Sax/Baritone Sax

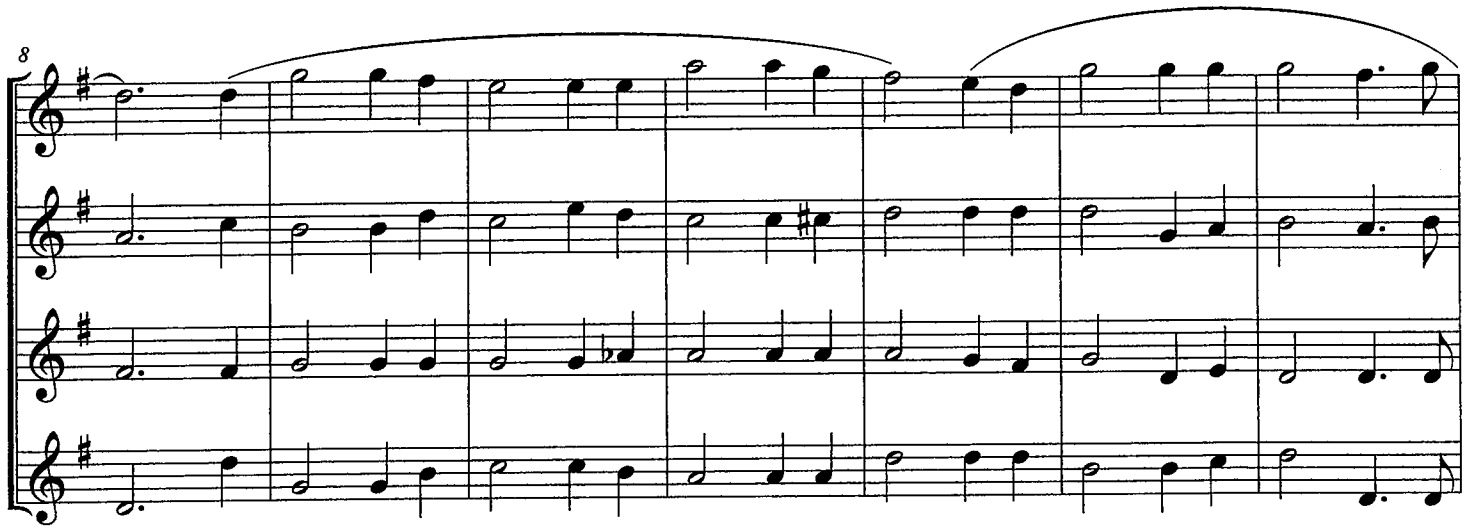
It Is Well

Horatio G. Spafford, 1873
Philip P. Bliss, 1876
arr. Bernice

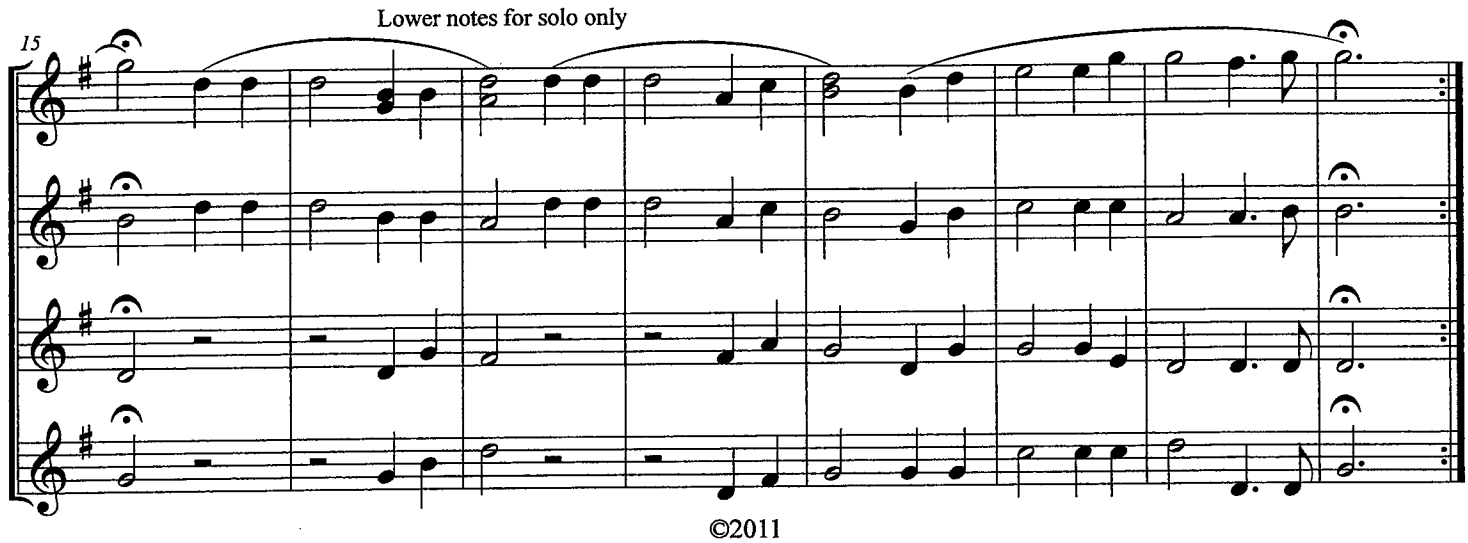
With Expression
Stagger Breathe ***mf mp mf f***

S. phrasing for solo only





Lower notes for solo only



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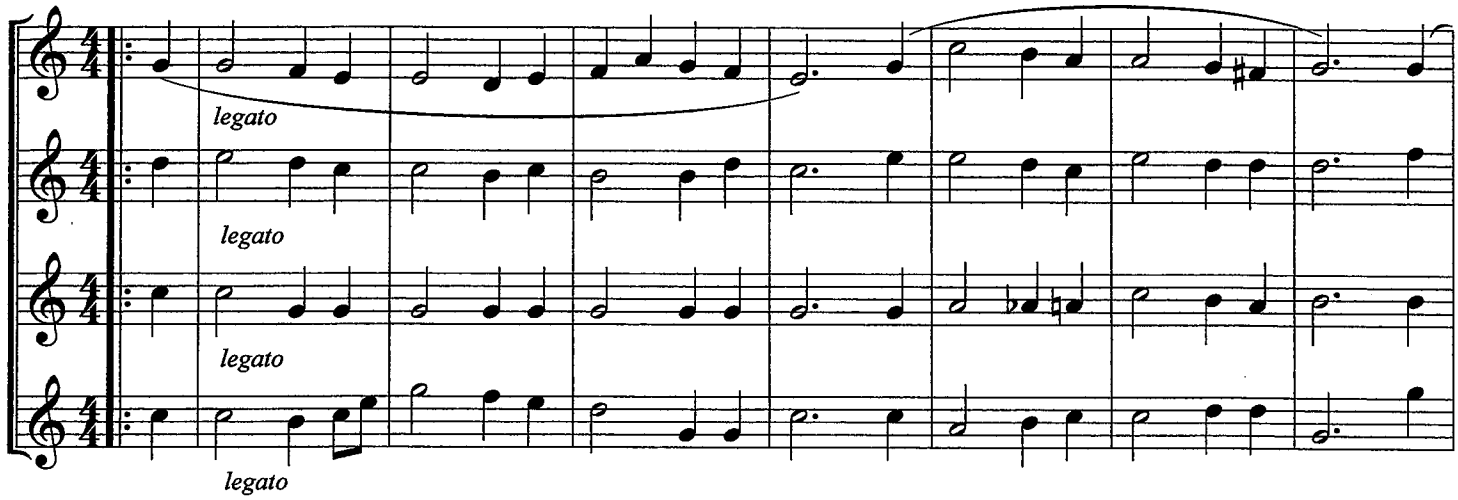
Tenor Sax

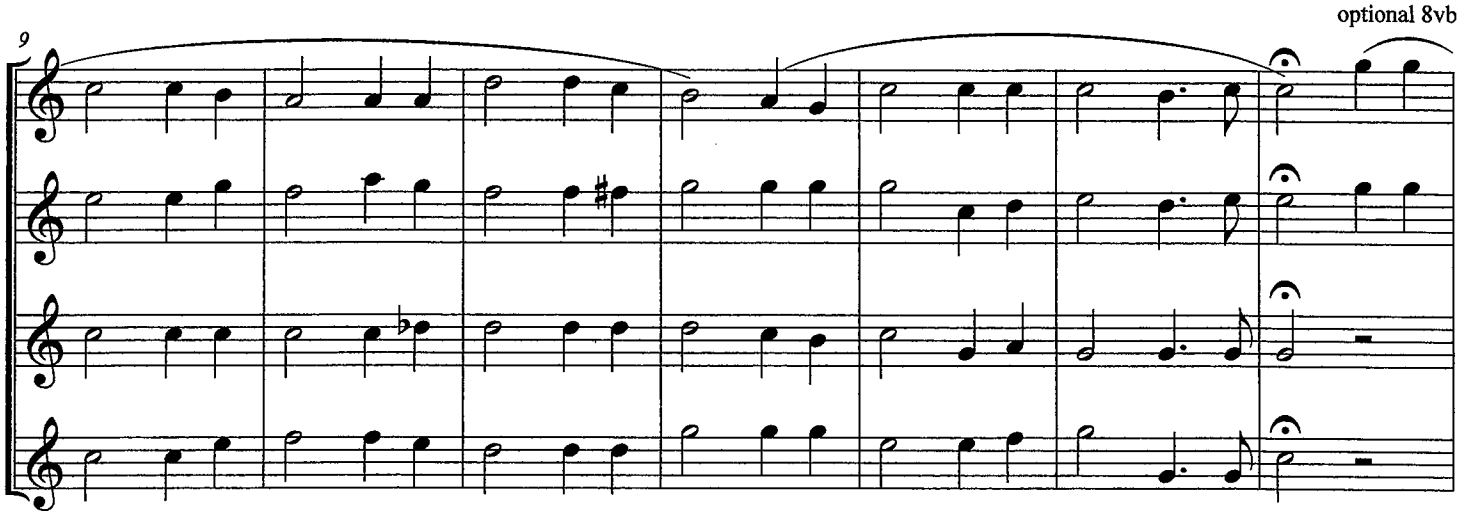
It Is Well

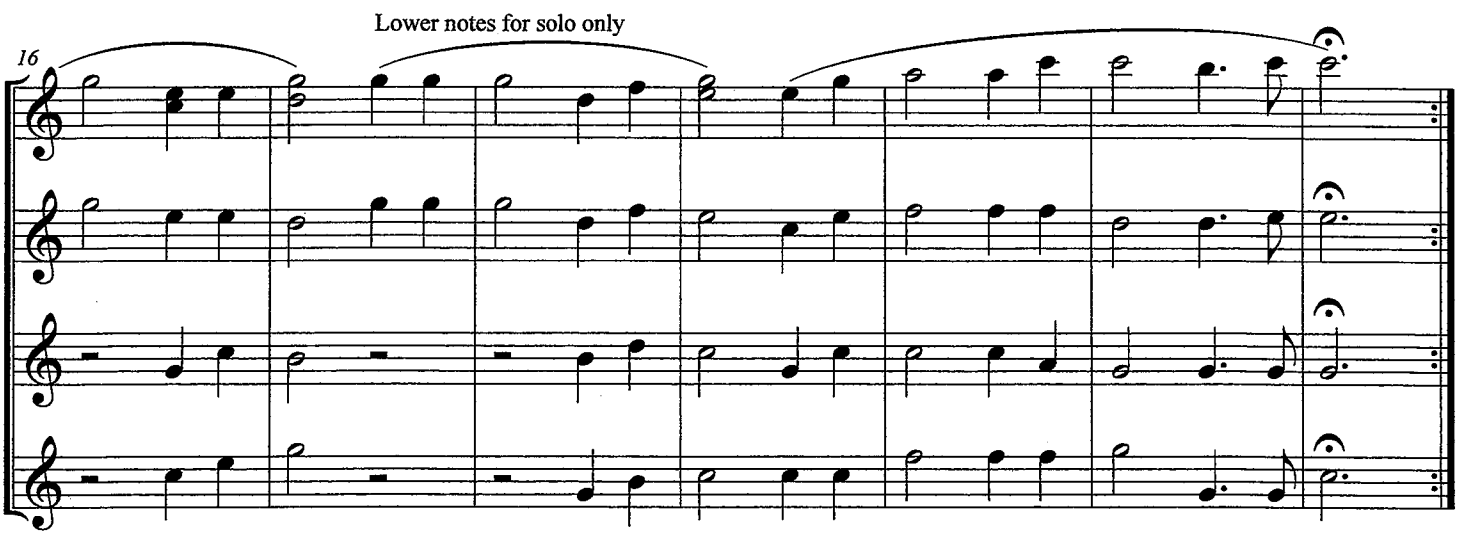
Horatio G. Spafford, 1873
Philip P. Bliss, 1876
arr. Bernice

With Expression
Stagger Breathe ***mf mp mf f***

S. phrasing for solo only







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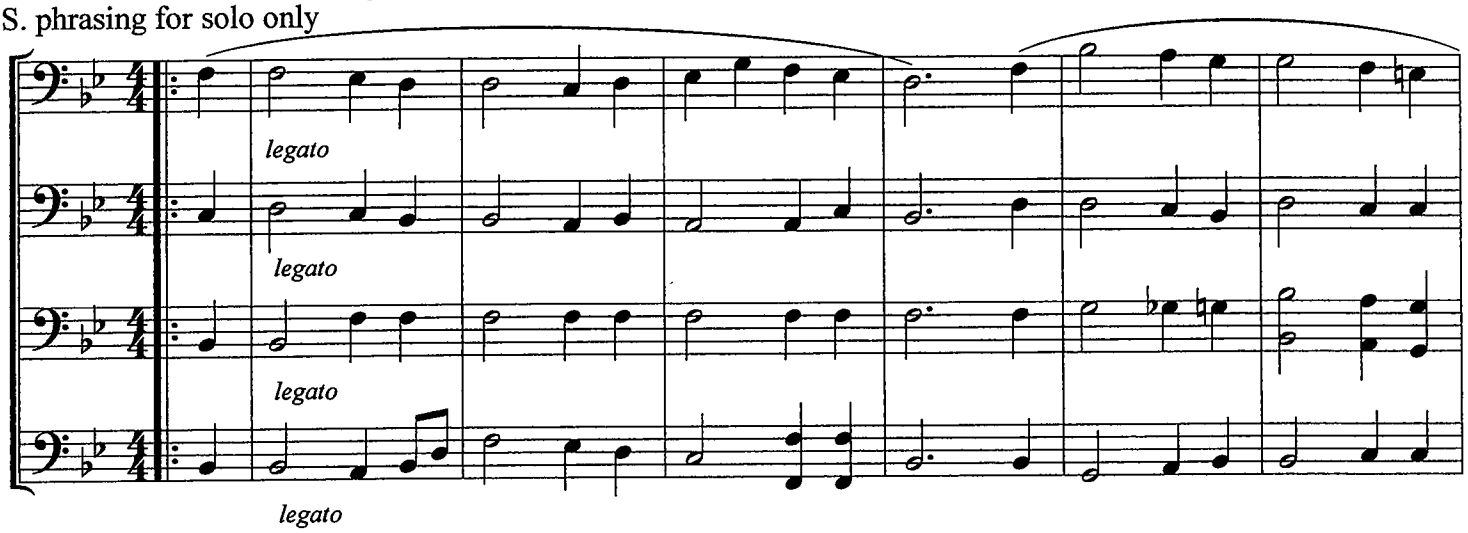
Trombone/Baritone

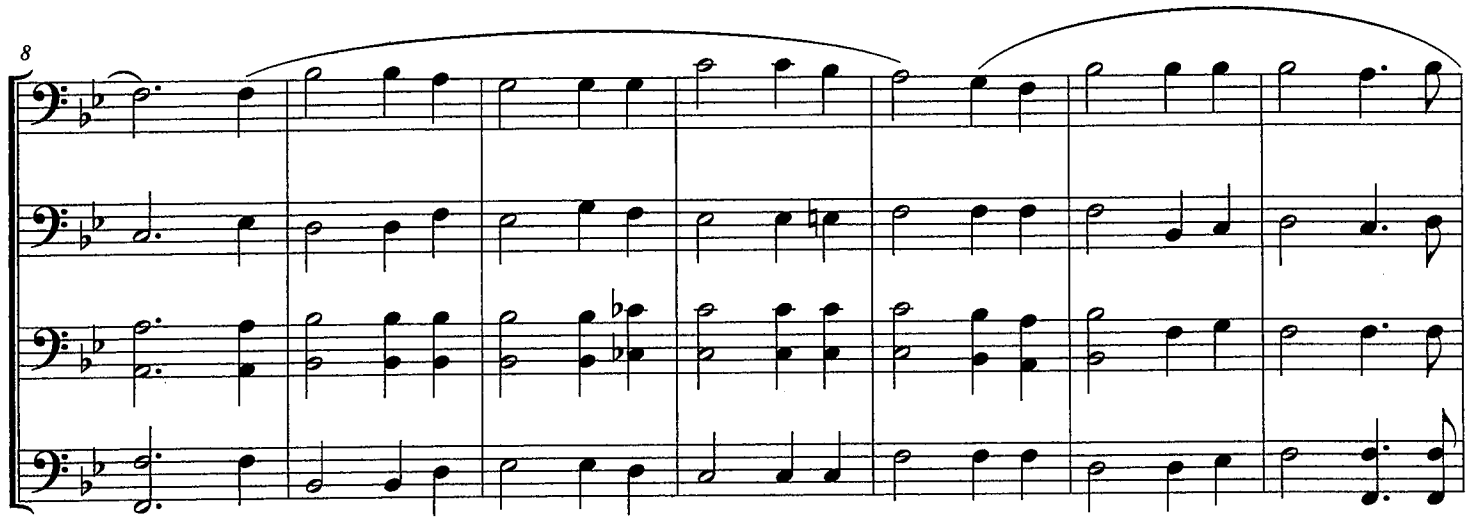
It Is Well

Horatio G. Spafford, 1873
Philip P. Bliss, 1876
arr. Bernice

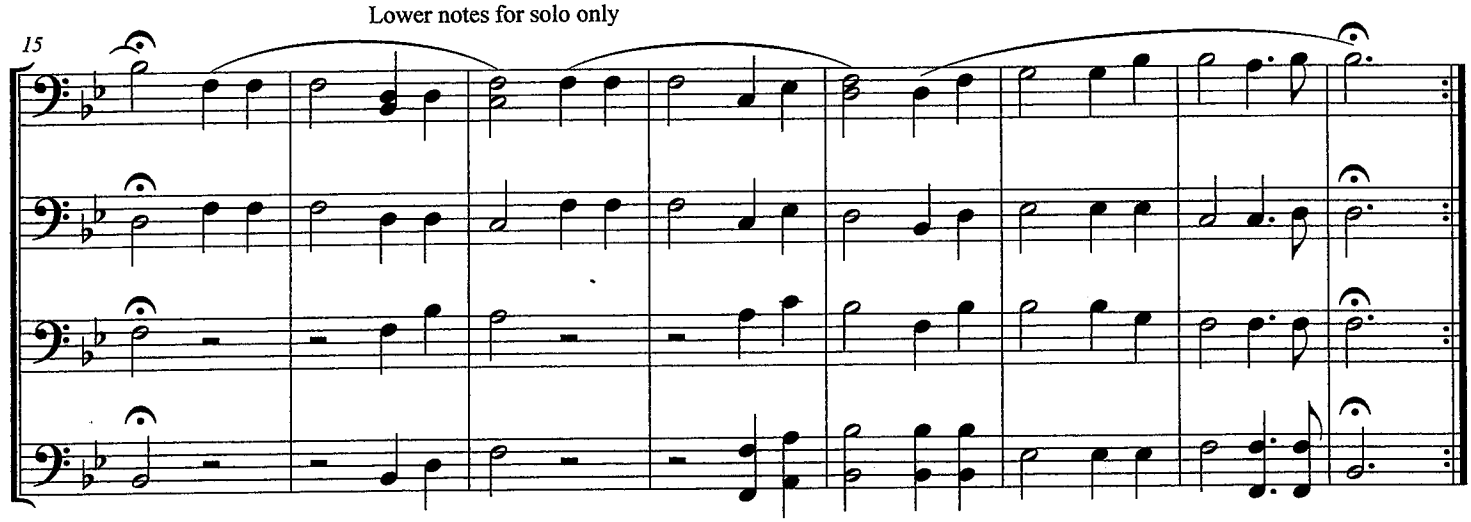
With Expression
Stagger Breathe ***mf mp mf f***

S. phrasing for solo only





Lower notes for solo only



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Tuba

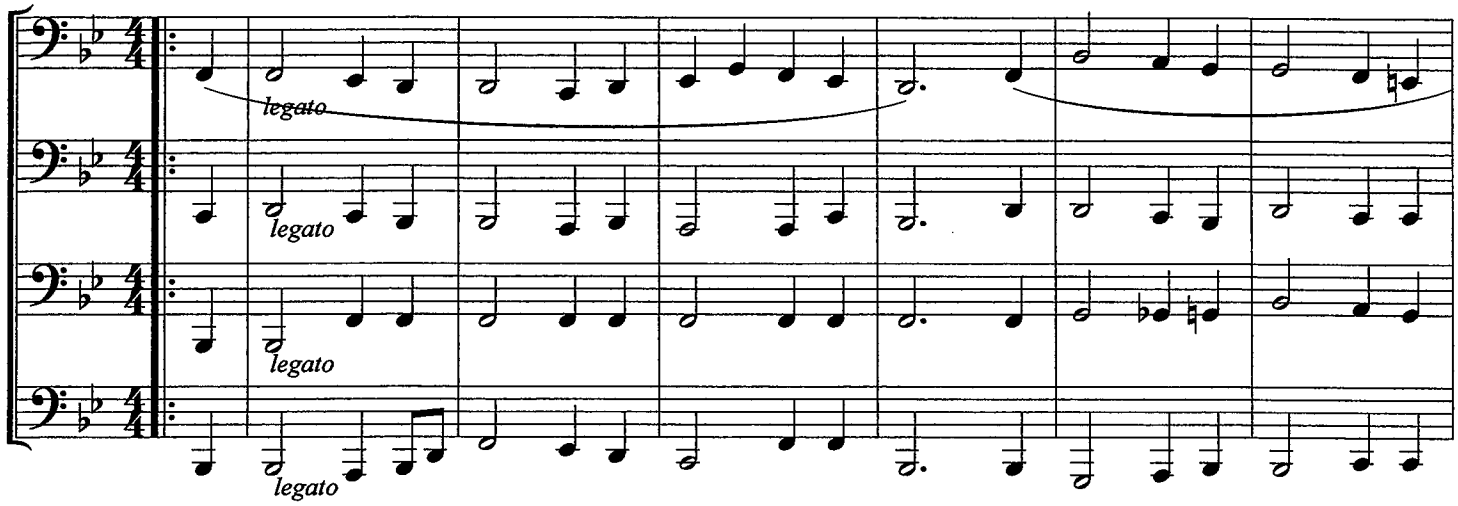
It Is Well

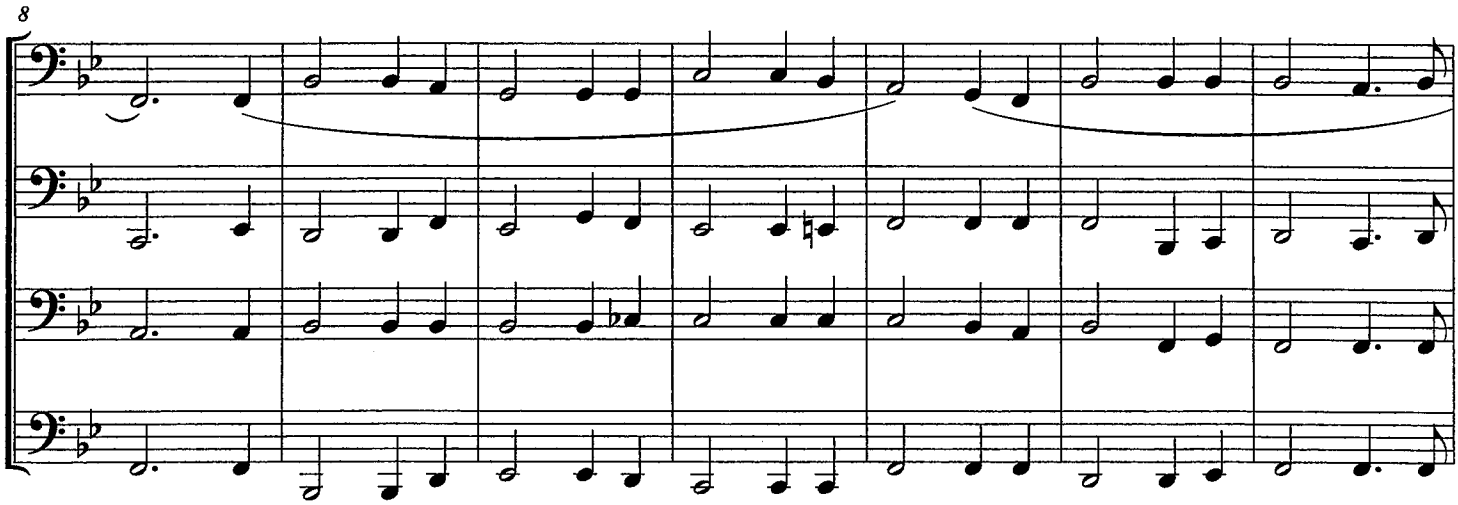
Horatio G. Spafford, 1873
Philip P. Bliss, 1876
arr. Bernice

With Expression

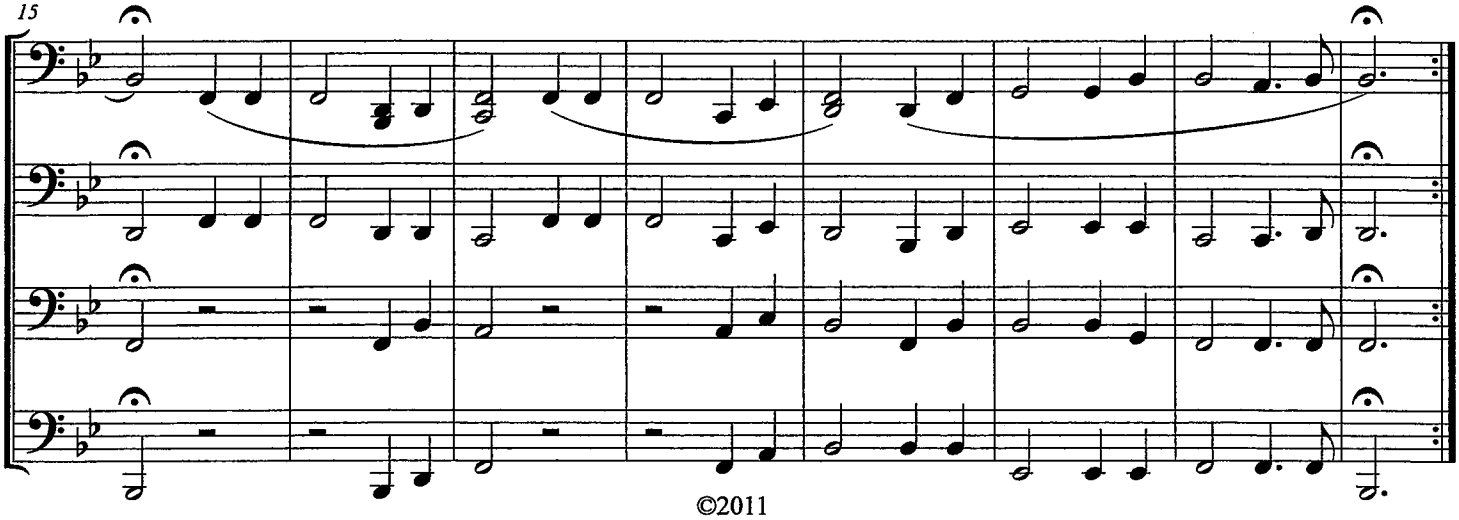
Stagger Breathe ***mf*** ***mp*** ***mf*** ***f***

S. phrasing for solo only





Lower notes for solo only



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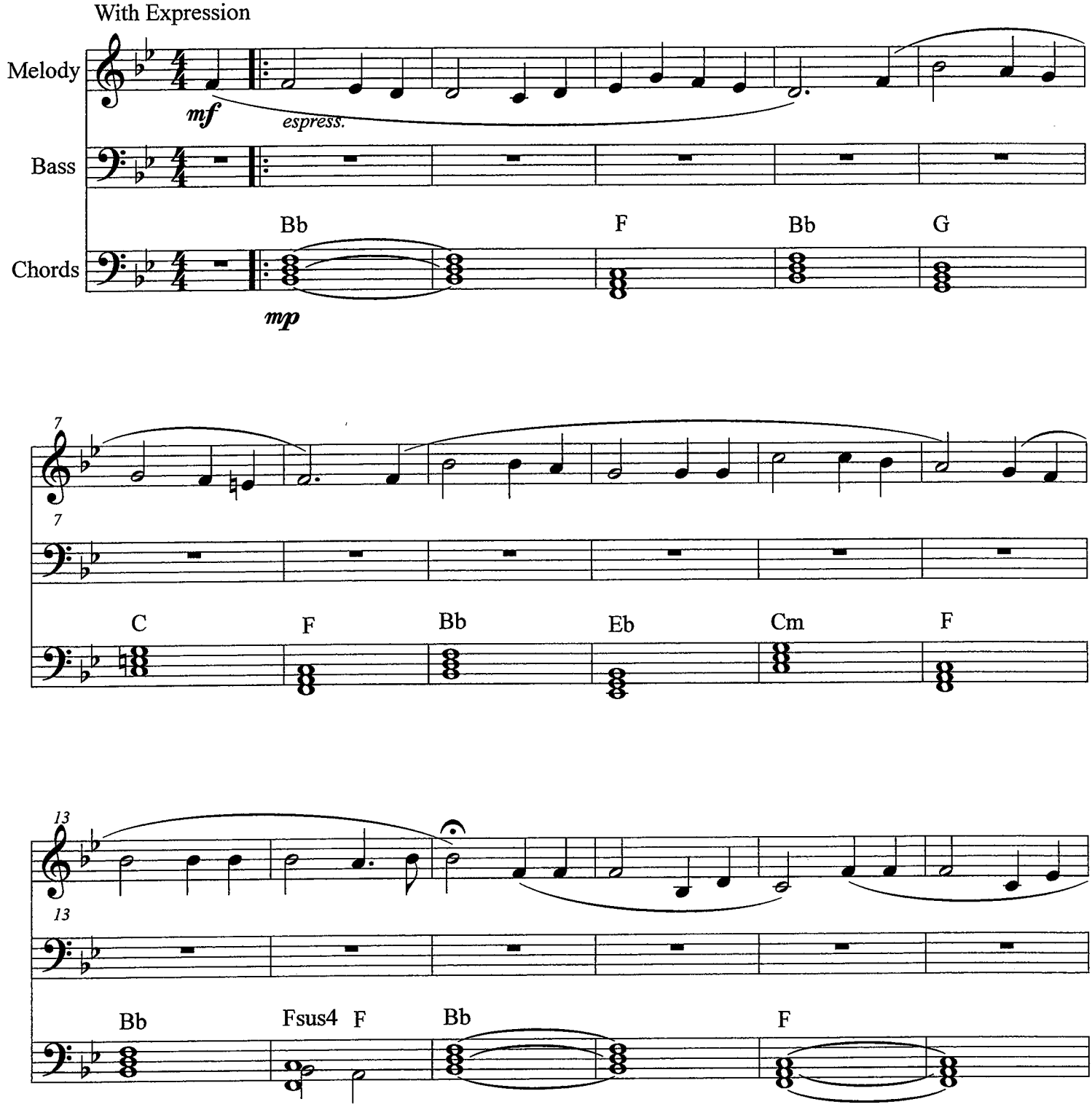
It Is Well

Piano

Horatio G. Spafford, 1873
Philip P. Bliss, 1876
arr. Bernice



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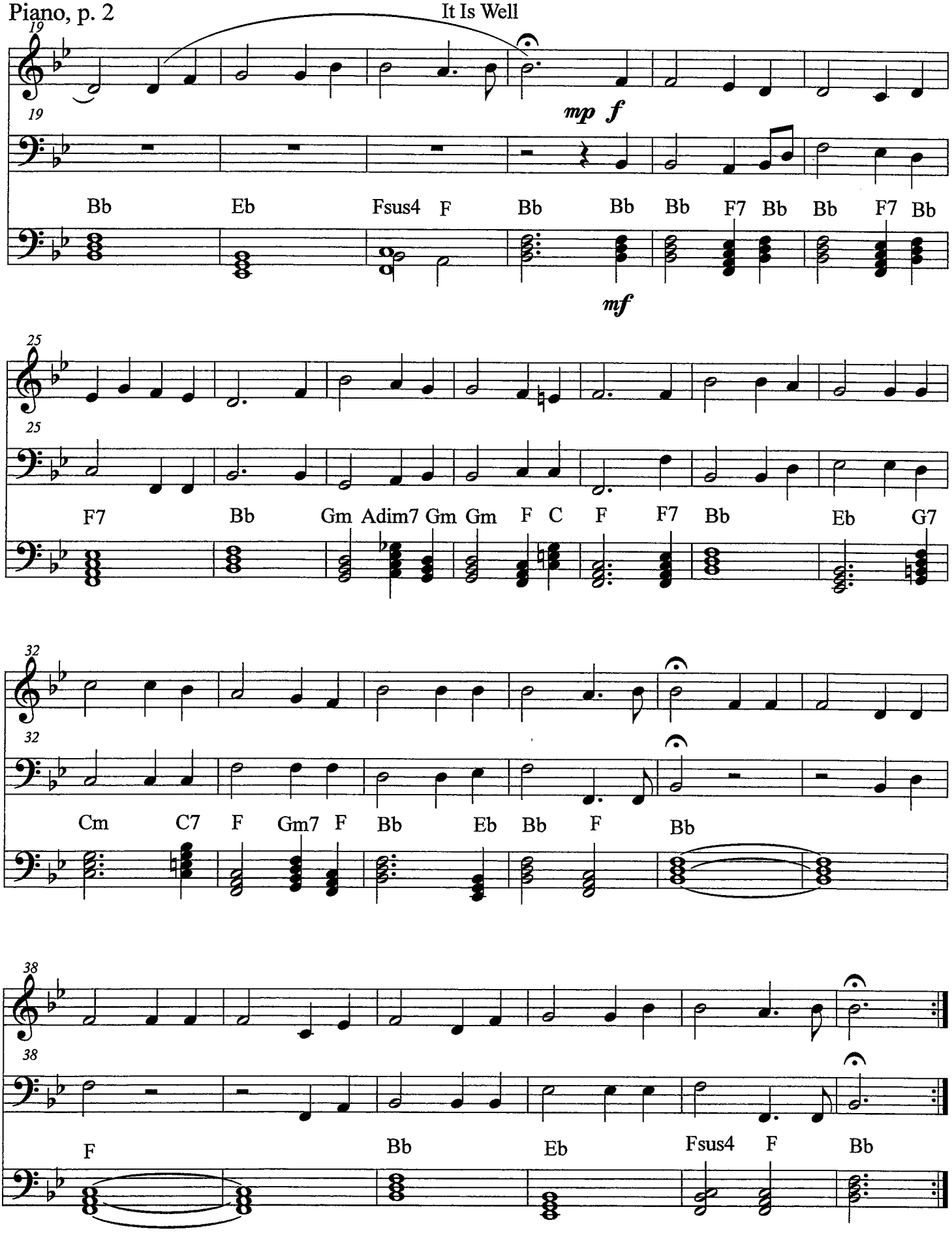
It Is Well


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

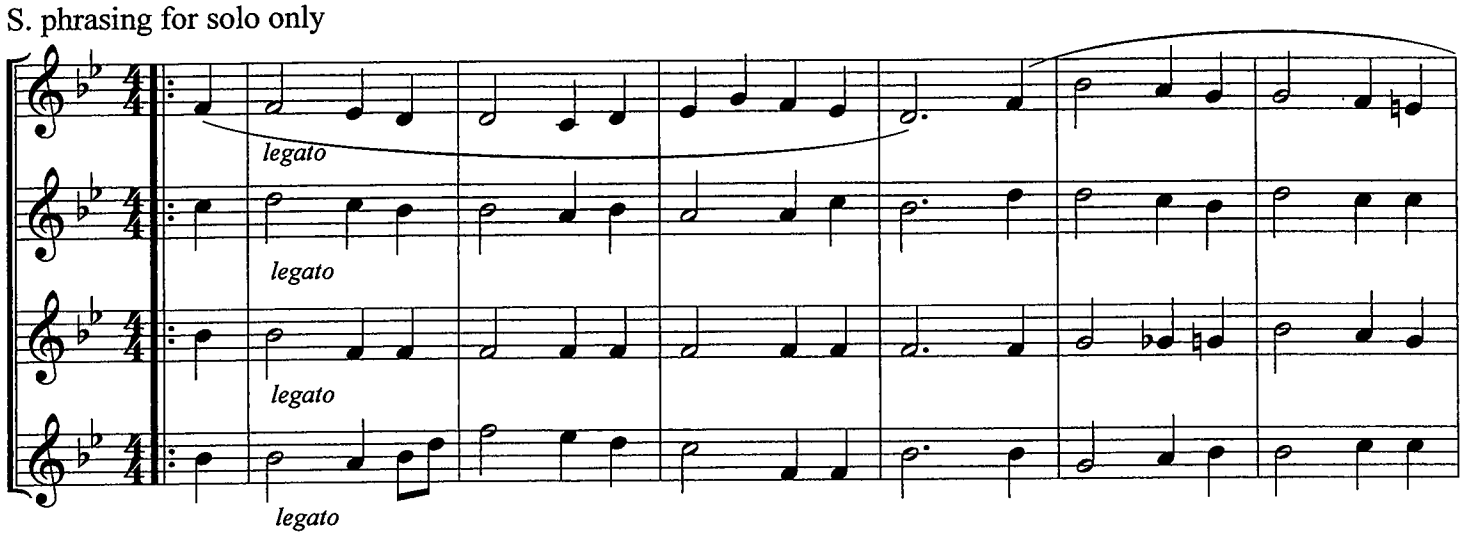
C Instruments - Treble Clef

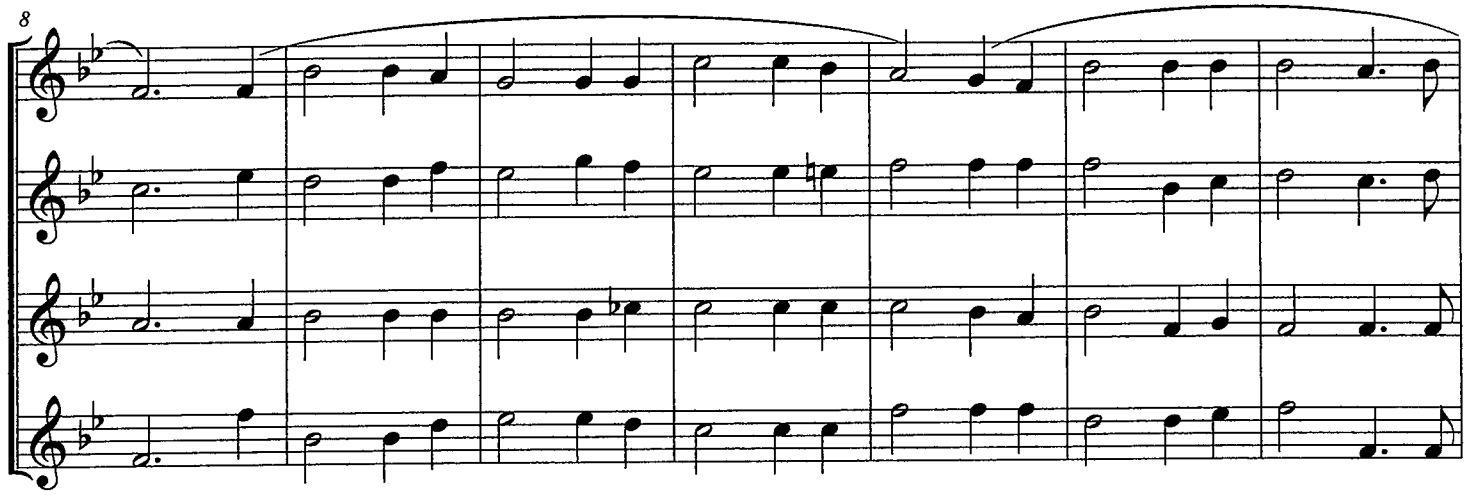
It Is Well

Horatio G. Spafford, 1873
Philip P. Bliss, 1876
arr. Bernice

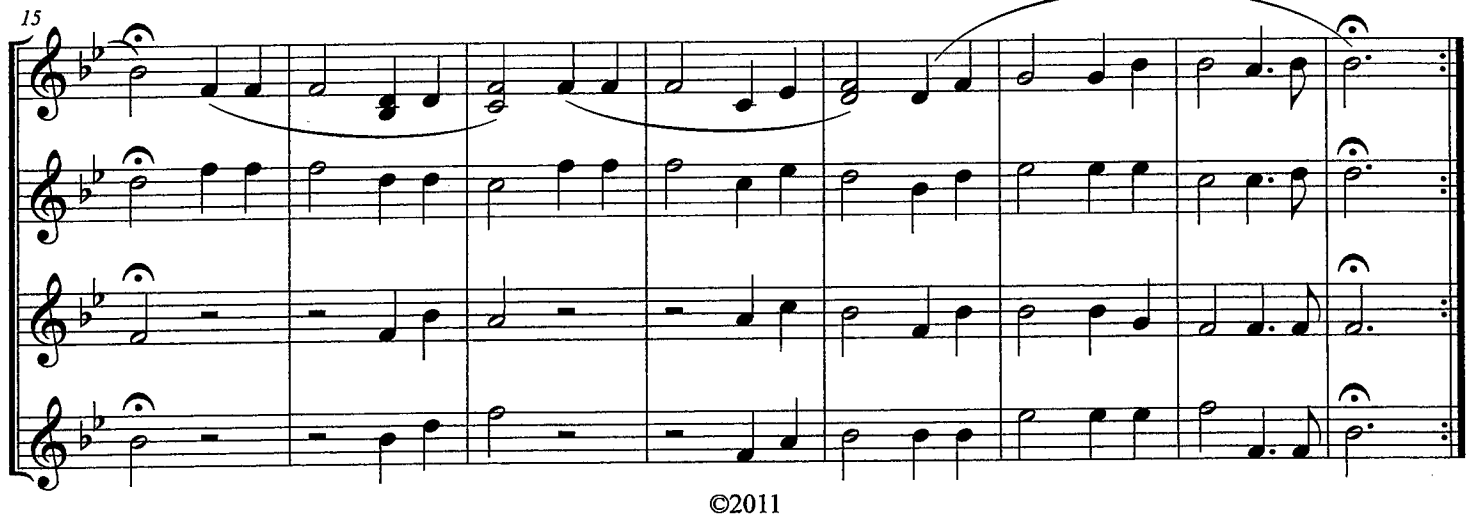
With Expression
Stagger Breathe ***mf mp mf f***

S. phrasing for solo only





Lower notes for solo only



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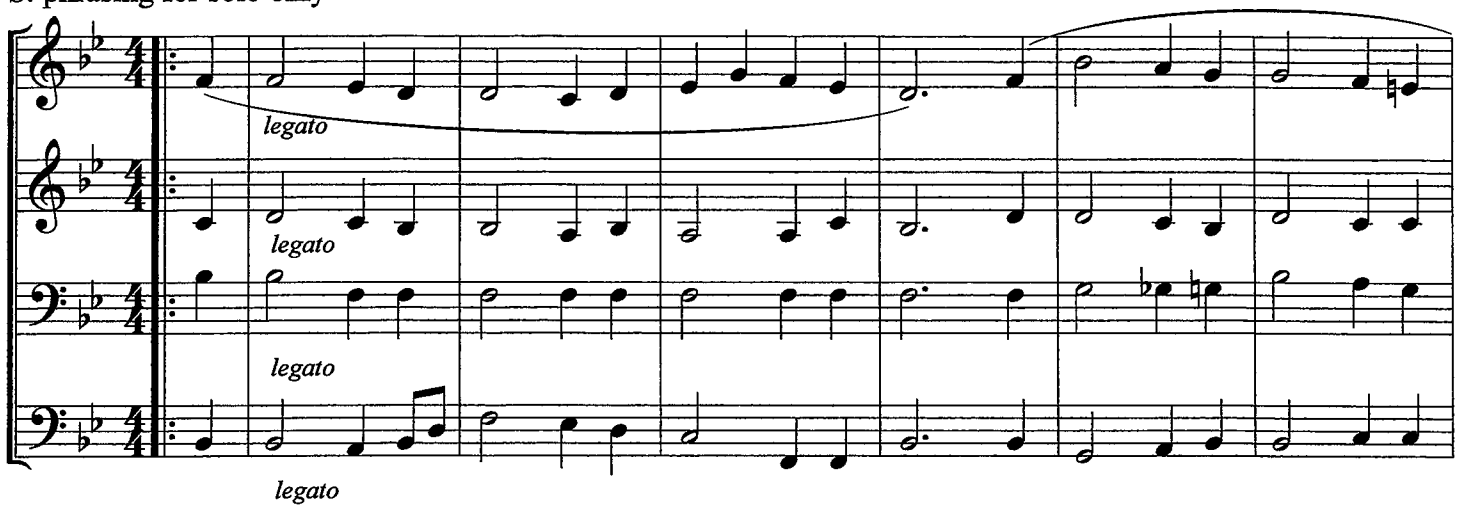
C Instruments - Low

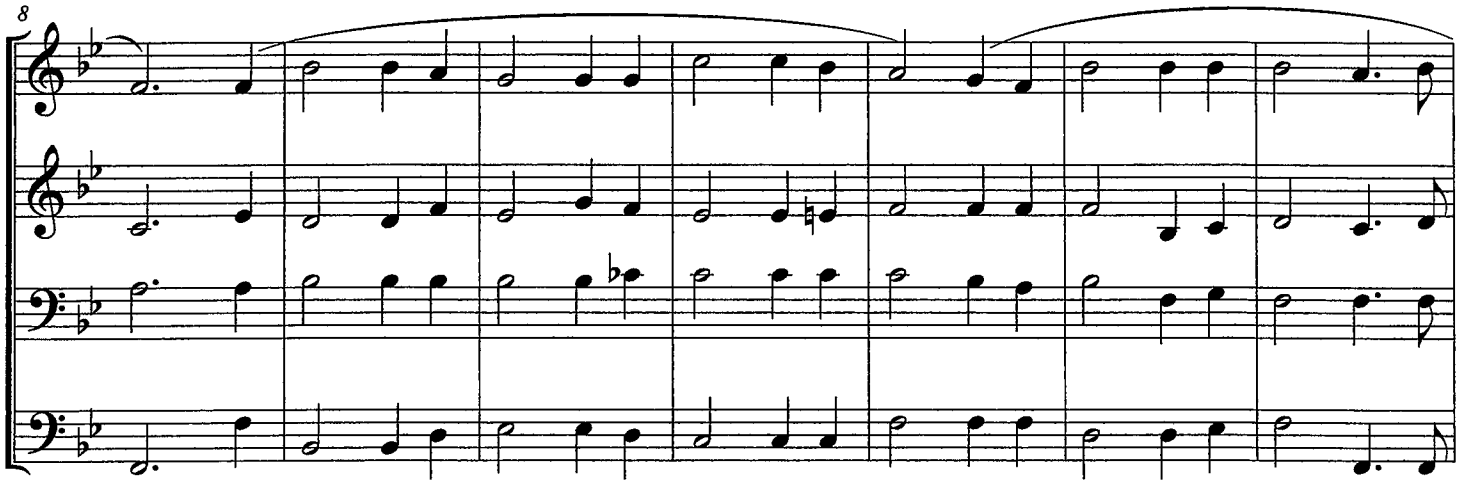
It Is Well

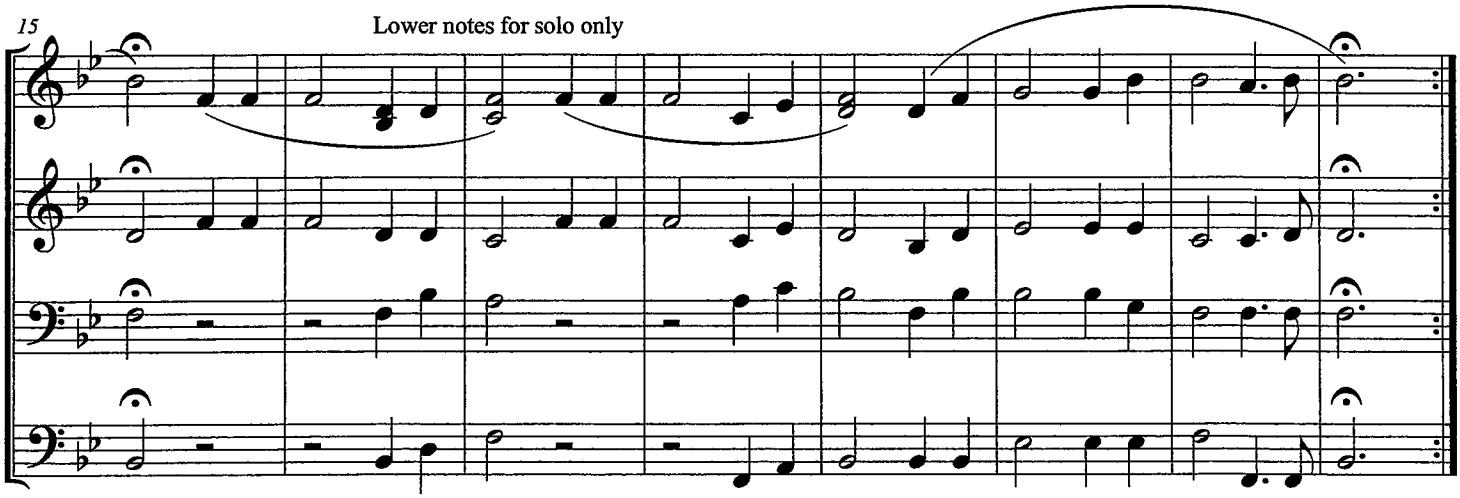
Horatio G. Spafford, 1873
Philip P. Bliss, 1876
arr. Bernice

With Expression
Stagger Breathe ***mf mp mf f***

S. phrasing for solo only







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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)

Music WORKS
GRADE 1

ANTONIN DVORÁK

LARGO

From NEW WORLD SYMPHONY

Arranged by Johnnie Vinson

INSTRUMENTATION

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

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

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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 baritones not play if the low reeds can carry the bass part. If low reeds are not present, then the baritones (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

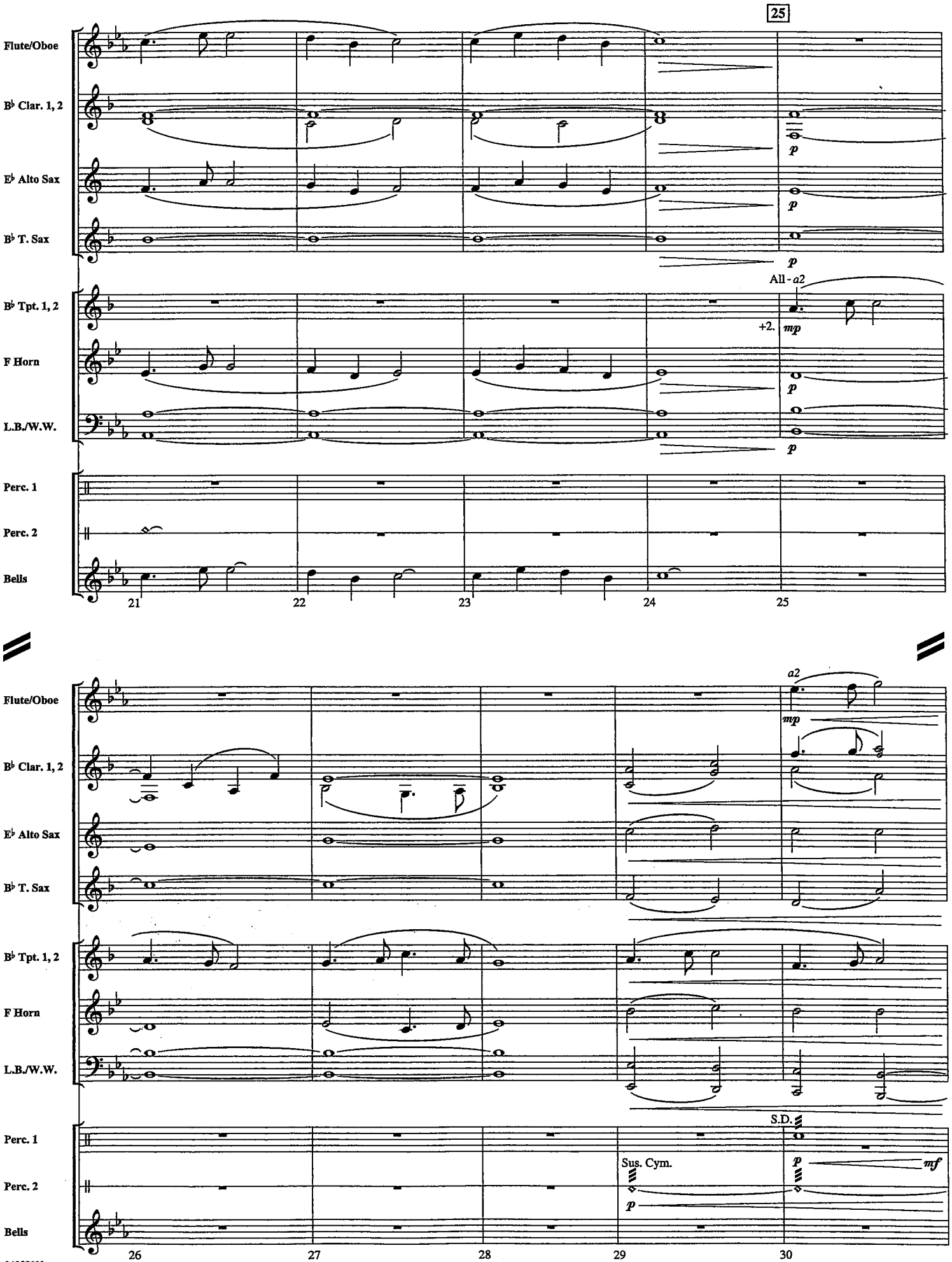
Johnnie Vinson is Director of Bands and Professor of Music at Auburn University in Auburn, Alabama. He received Bachelor of Science and Master of Education degrees in Music Education from Auburn, and a Doctor of Arts degree in Music Theory from the University of Mississippi.

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.

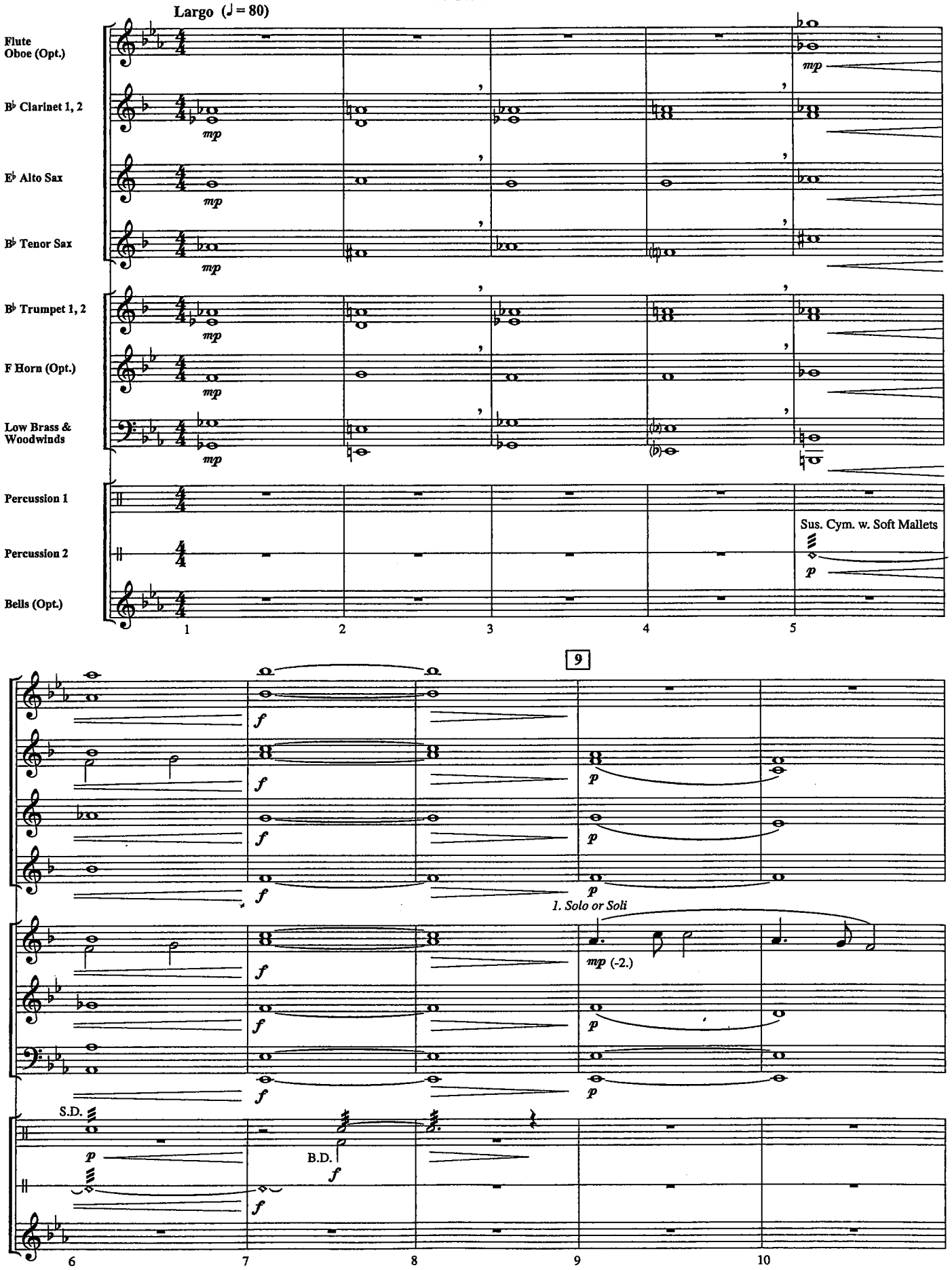
In 1994, Dr. Vinson was elected to membership in the prestigious American Bandmasters Association. He has been presented the National Band Association's Citation of Excellence, and in January of 1998, was elected to the Alabama Bandmasters Hall of Fame.


25
Flute/Oboe
B♭ Clar. 1, 2
E♭ Alto Sax
B♭ T. Sax
B♭ Tpt. 1, 2
F Horn
L.B./W.W.
Perc. 1
Perc. 2
Bells
p
All - a2
+2.
mp
21
22
23
24
25
a2
mp
S.D.
Sus. Cym.
mf
26
27
28
29
30

LARGO

From NEW WORLD SYMPHONY

ANTONIN DVORÁK
Arranged by JOHNNIE VINSON



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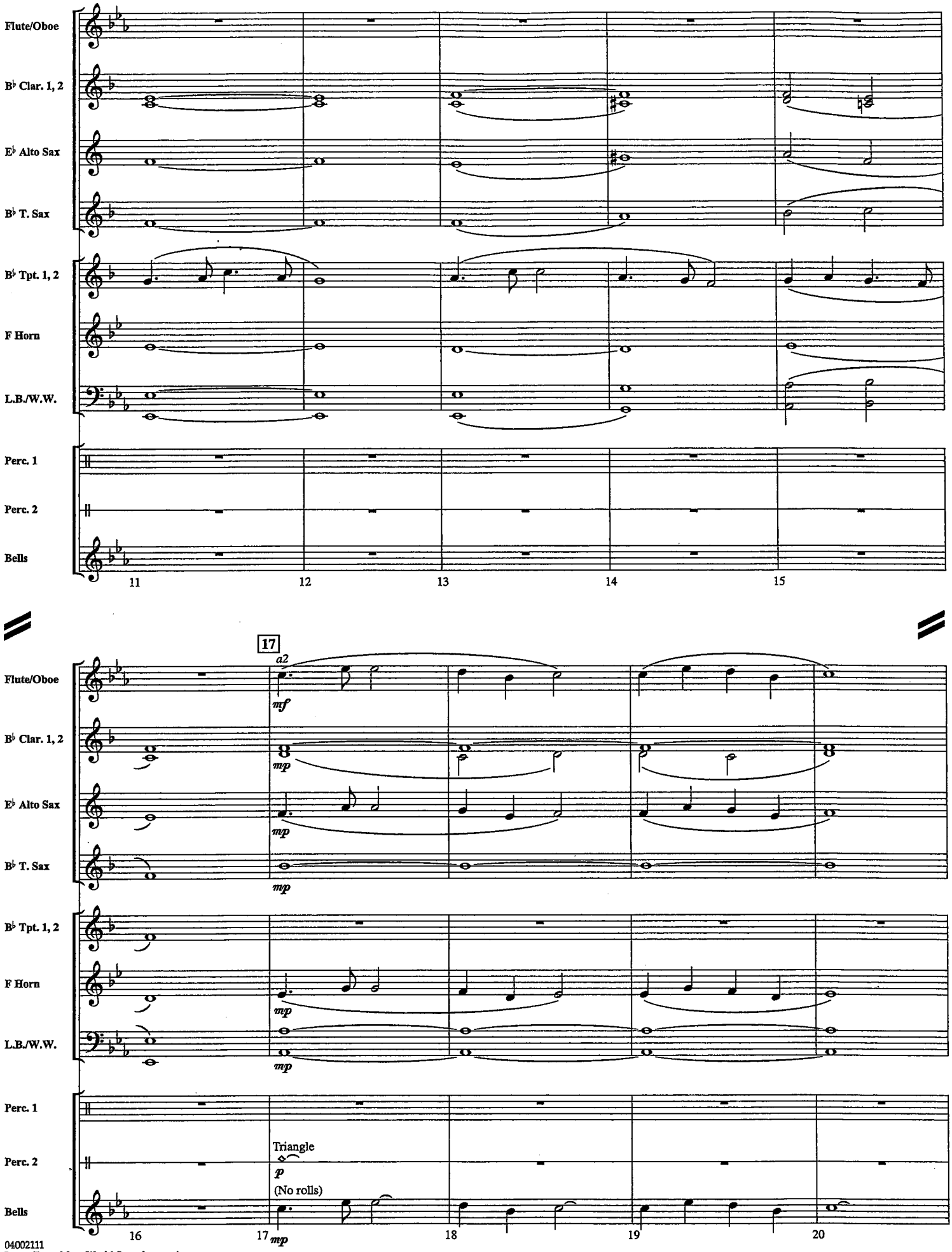
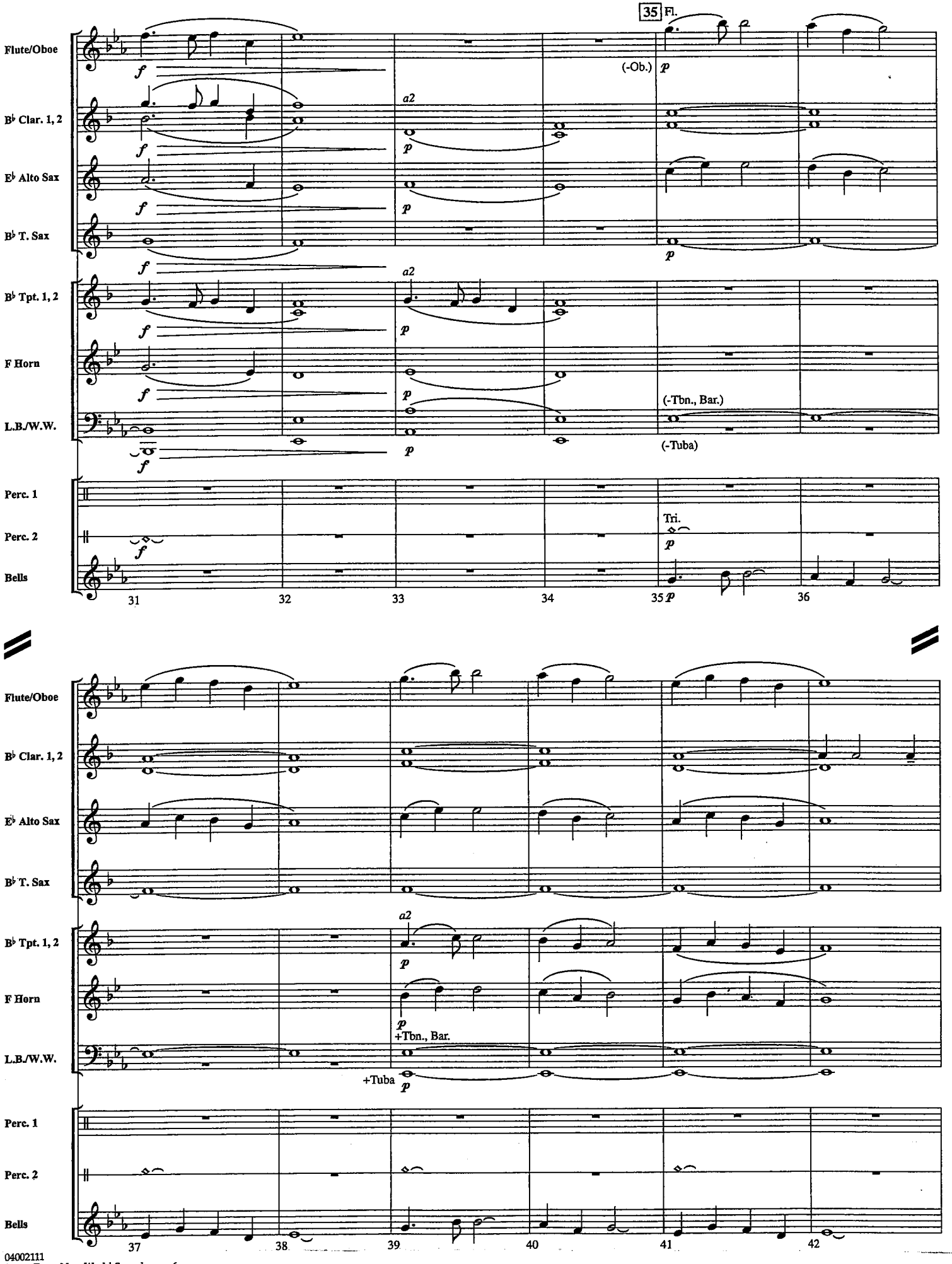
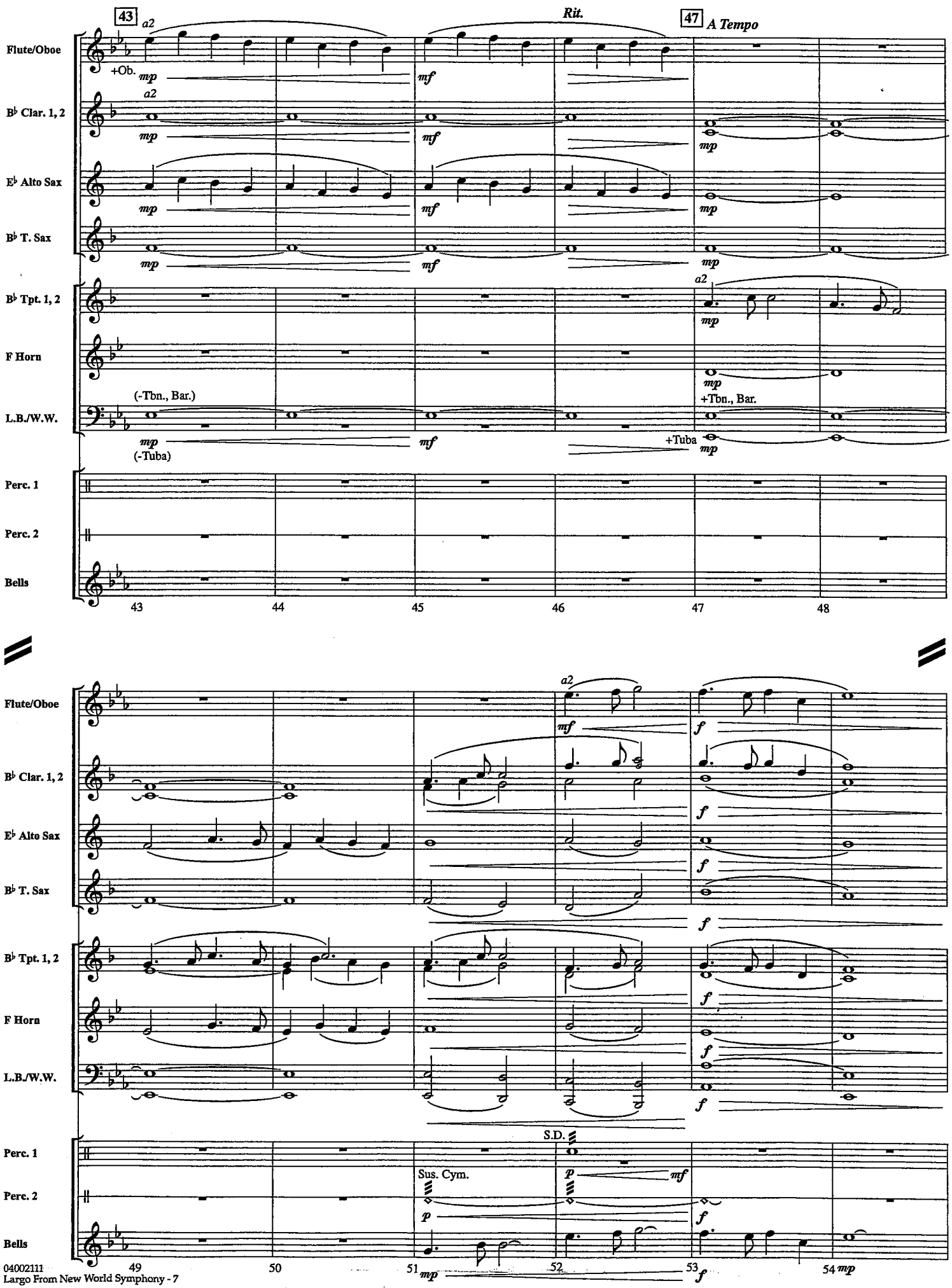
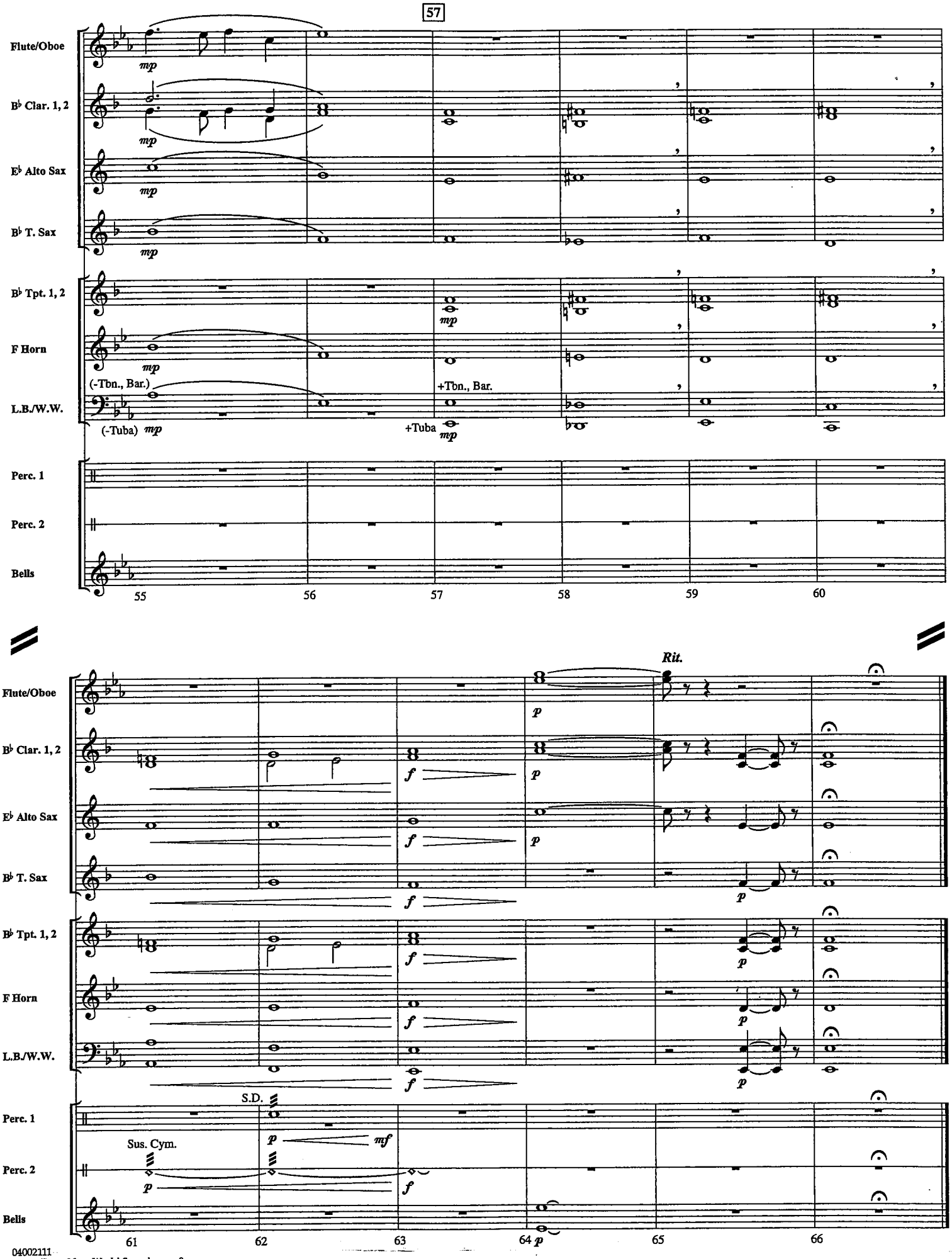

Flute/Oboe
B♭ Clar. 1, 2
E♭ Alto Sax
B♭ T. Sax
B♭ Tpt. 1, 2
F Horn
L.B./W.W.
Perc. 1
Perc. 2
Bells
11
12
13
14
15
17
a2
mf
mp
Triangle
p
(No rolls)
16
17
18
19
20


35 Fl.
Flute/Oboe
B♭ Clar. 1, 2
E♭ Alto Sax
B♭ T. Sax
B♭ Tpt. 1, 2
F Horn
L.B./W.W.
Perc. 1
Perc. 2
Bells
(-Ob.)
a2
(-Tbn., Bar.)
(-Tuba)
Tri.
+Tbn., Bar.
+Tuba
31
32
33
34
35
36
37
38
39
40
41
42

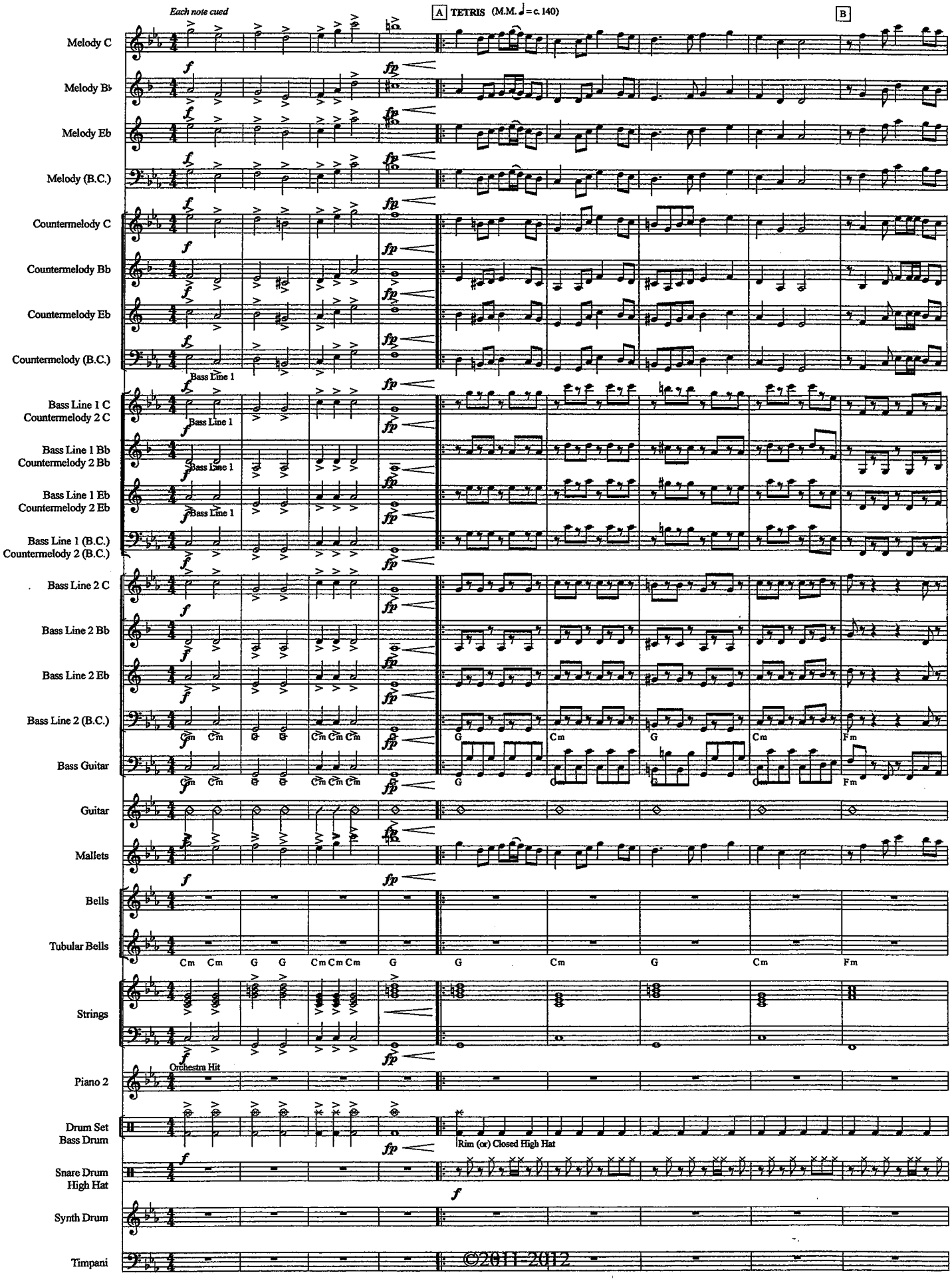

43
a2
Rit.
47
A Tempo
Flute/Oboe
+Ob.
mp
mf
B♭ Clar. 1, 2
a2
E♭ Alto Sax
B♭ T. Sax
B♭ Tpt. 1, 2
F Horn
(-Tbn., Bar.)
L.B./W.W.
(-Tuba)
+Tbn., Bar.
+Tuba
Perc. 1
Perc. 2
Bells
43
44
45
46
47
48
S.D.
Sus. Cym.
p
f
49
50
51
52
53
54


57
Flute/Oboe
B♭ Clar. 1, 2
E♭ Alto Sax
B♭ T. Sax
B♭ Tpt. 1, 2
F Horn
L.B./W.W.
Perc. 1
Perc. 2
Bells
mp
(-Tbn., Bar.)
+Tbn., Bar.
(-Tuba) mp
+Tuba mp
55
56
57
58
59
60
Rit.
p
f
S.D.
Sus. Cym.
mf
61
62
63
64 p
65
66

Score

The Legend of Super Mortal Tetris

arr. Bernice

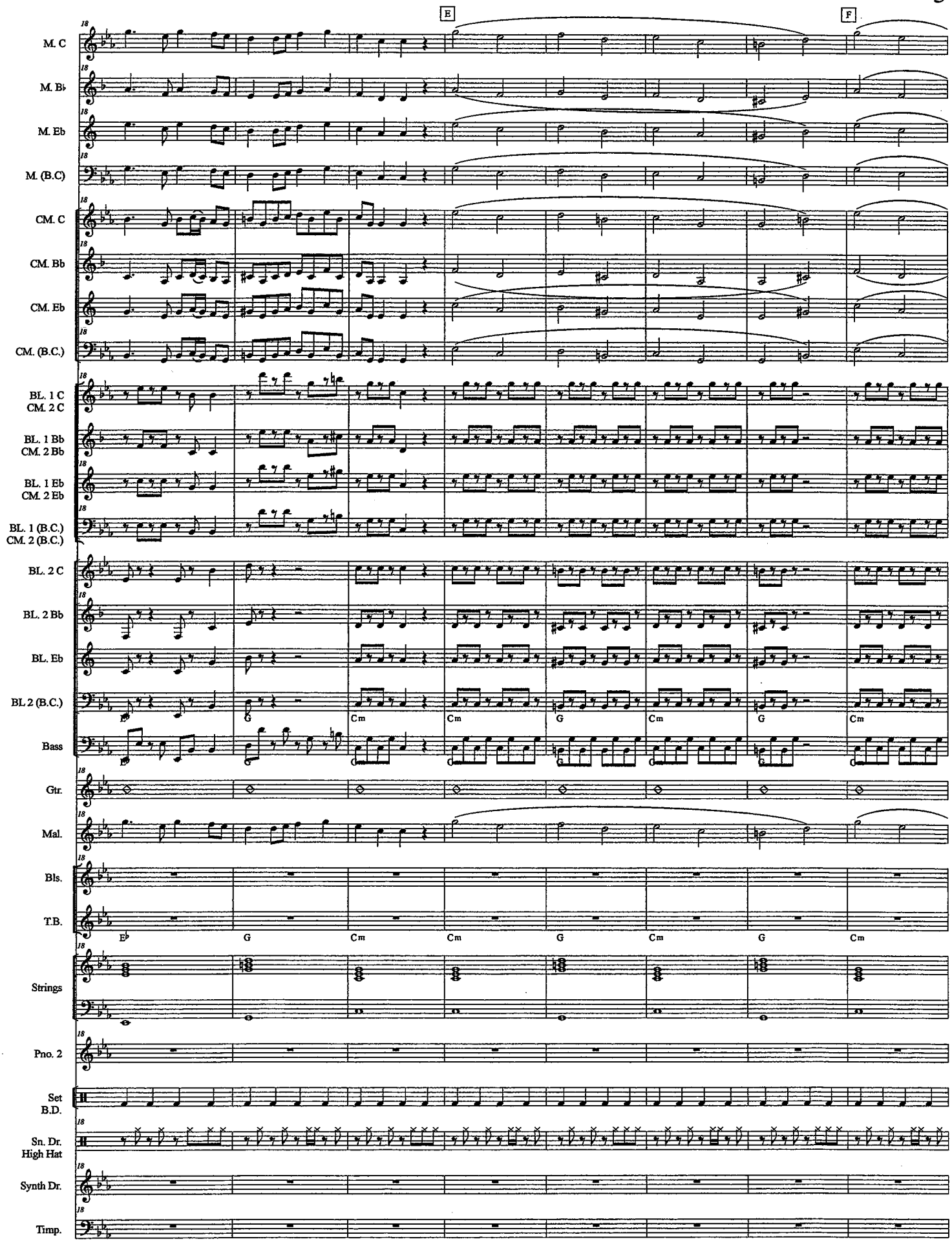


The Legend of Super Mortal Tetris

C D

M. C
M. B♭
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.

E♭ G Cm G Cm G Cm Fm


E
F
M. C
M. B♭
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.
E♭
G
Cm
Cm
G
Cm
G
Cm

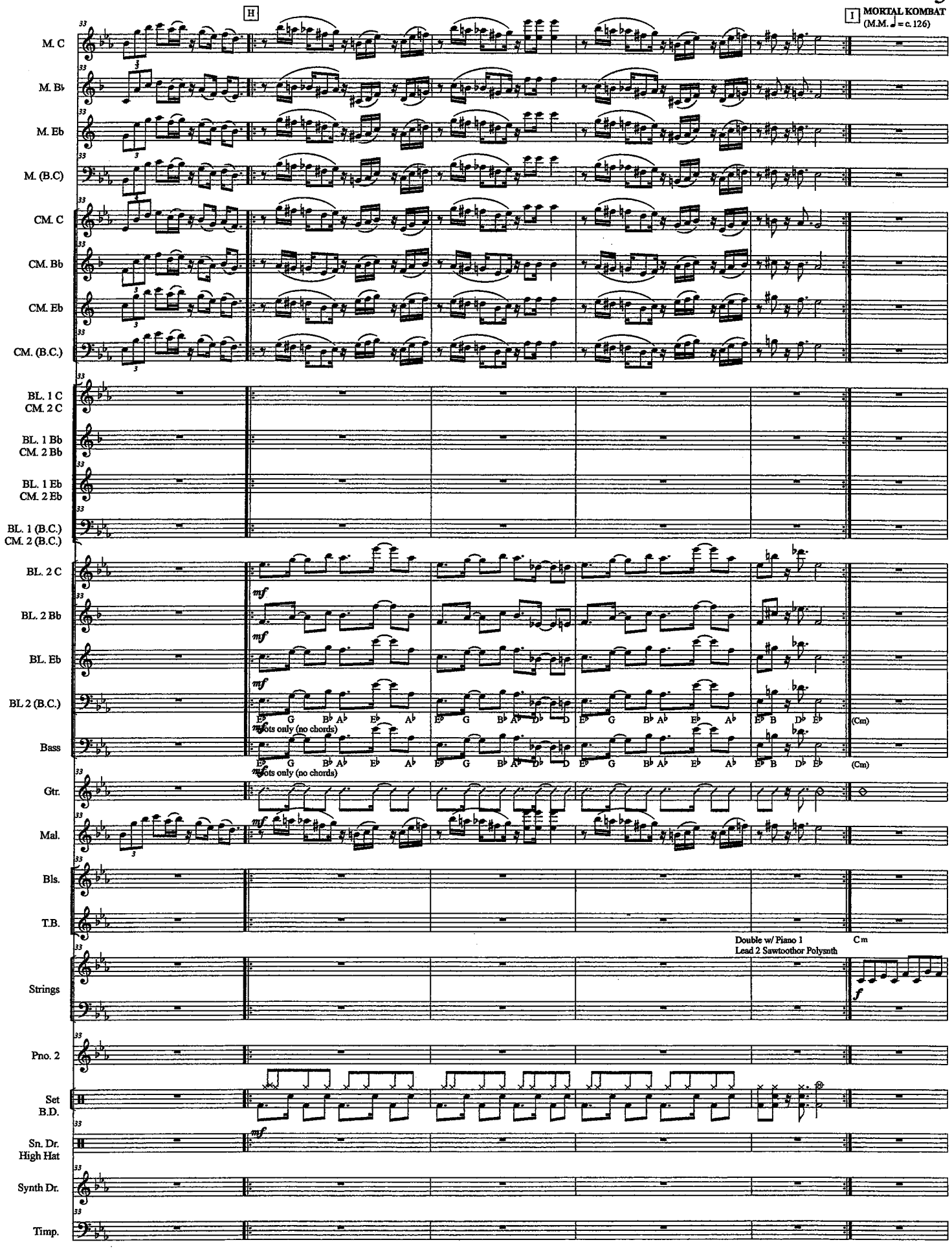
The Legend of Super Mortal Tetris

G MARIO (M.M. ♩= c. 100)

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

mf

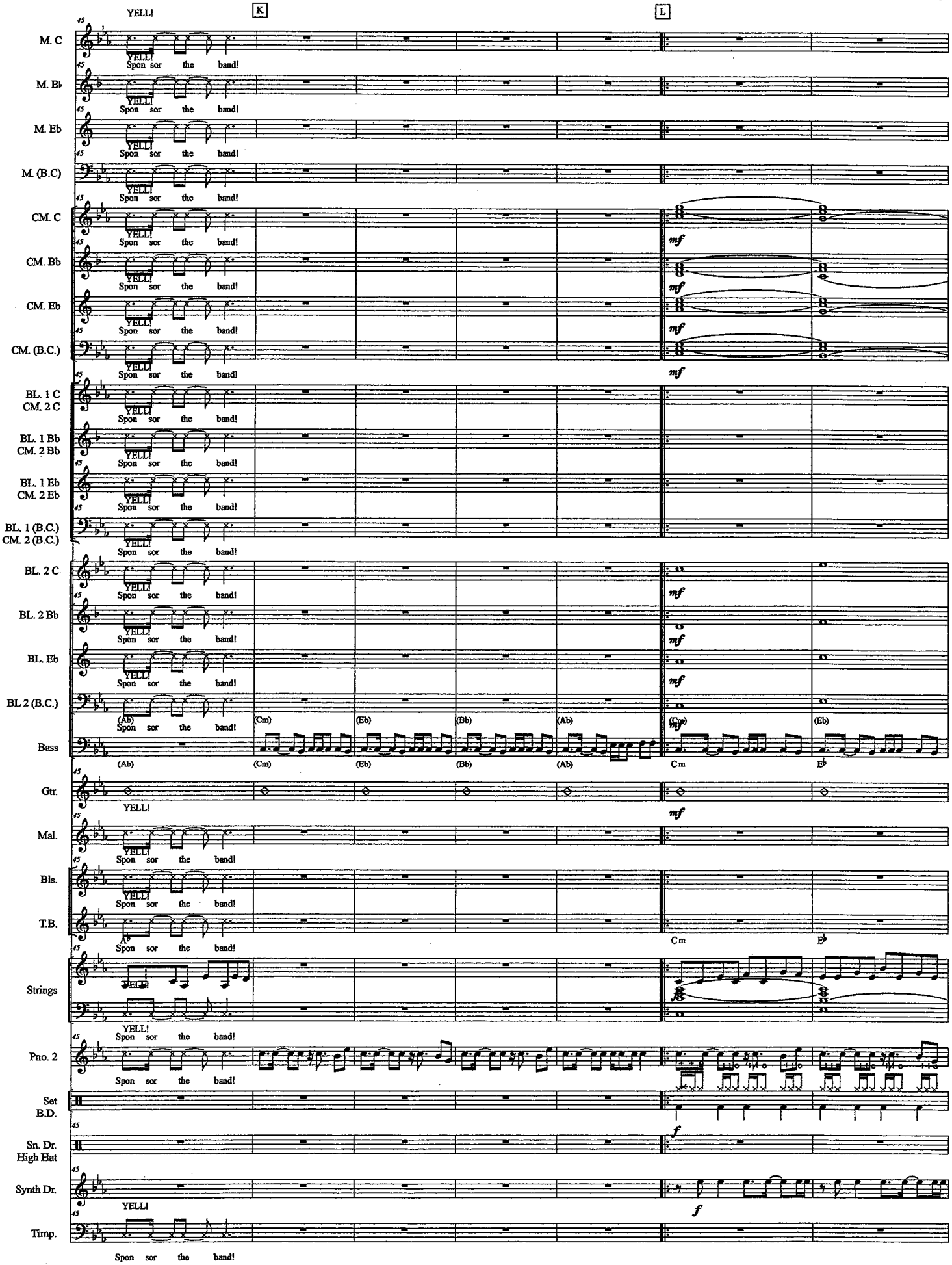
G Cm G


H
I
MORTAL KOMBAT
(M.M. ♩= c. 126)
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
mf
dots only (no chords)
(Cm)
Gtr.
Mal.
Bls.
T.B.
Double w/ Piano 1
Lead 2 Sawtoothor Polysnth
Cm
Strings
f
Pno. 2
Set
B.D.
Sn. Dr.
High Hat
Synth Dr.
Timp.

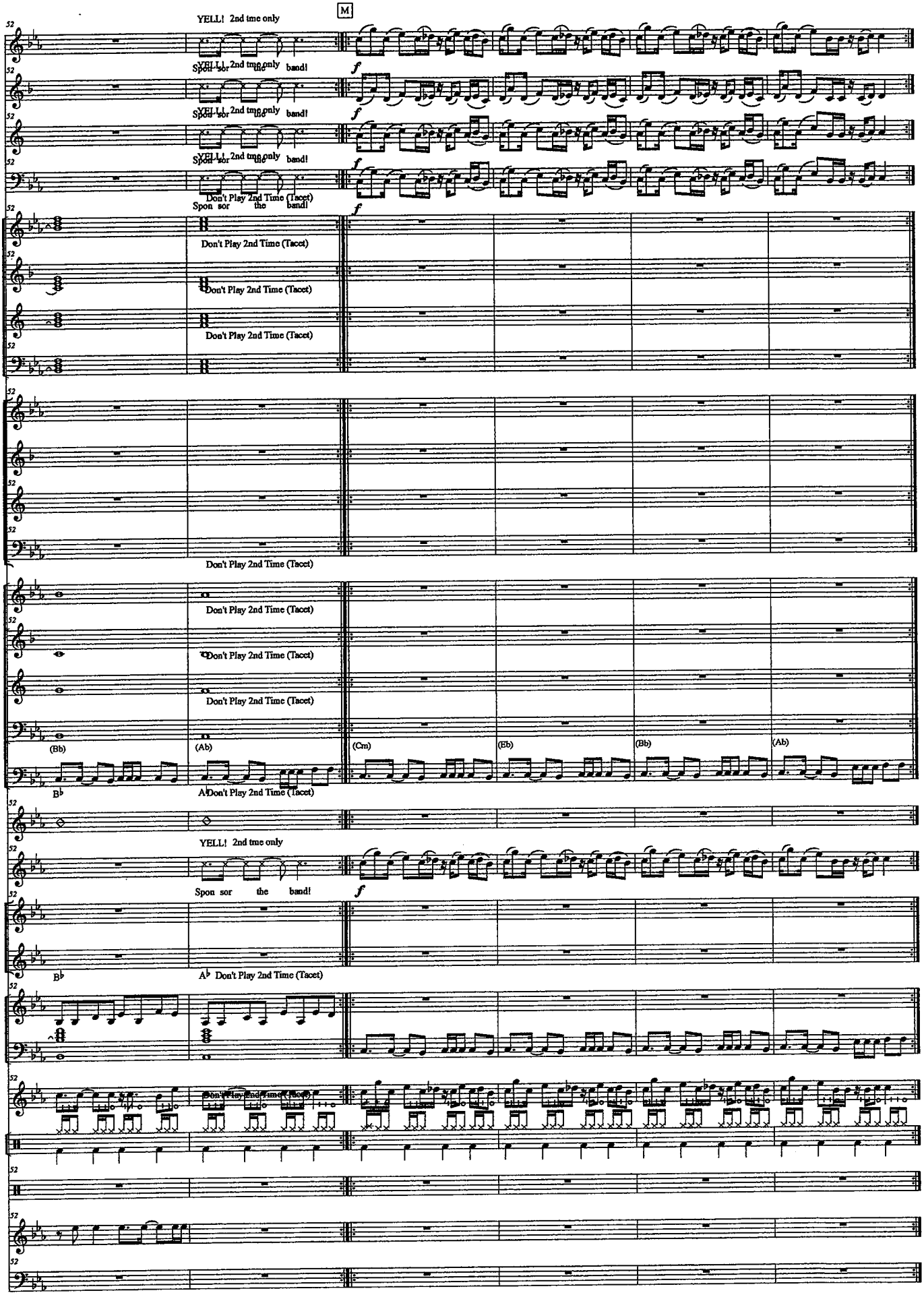
The Legend of Super Mortal Tetris

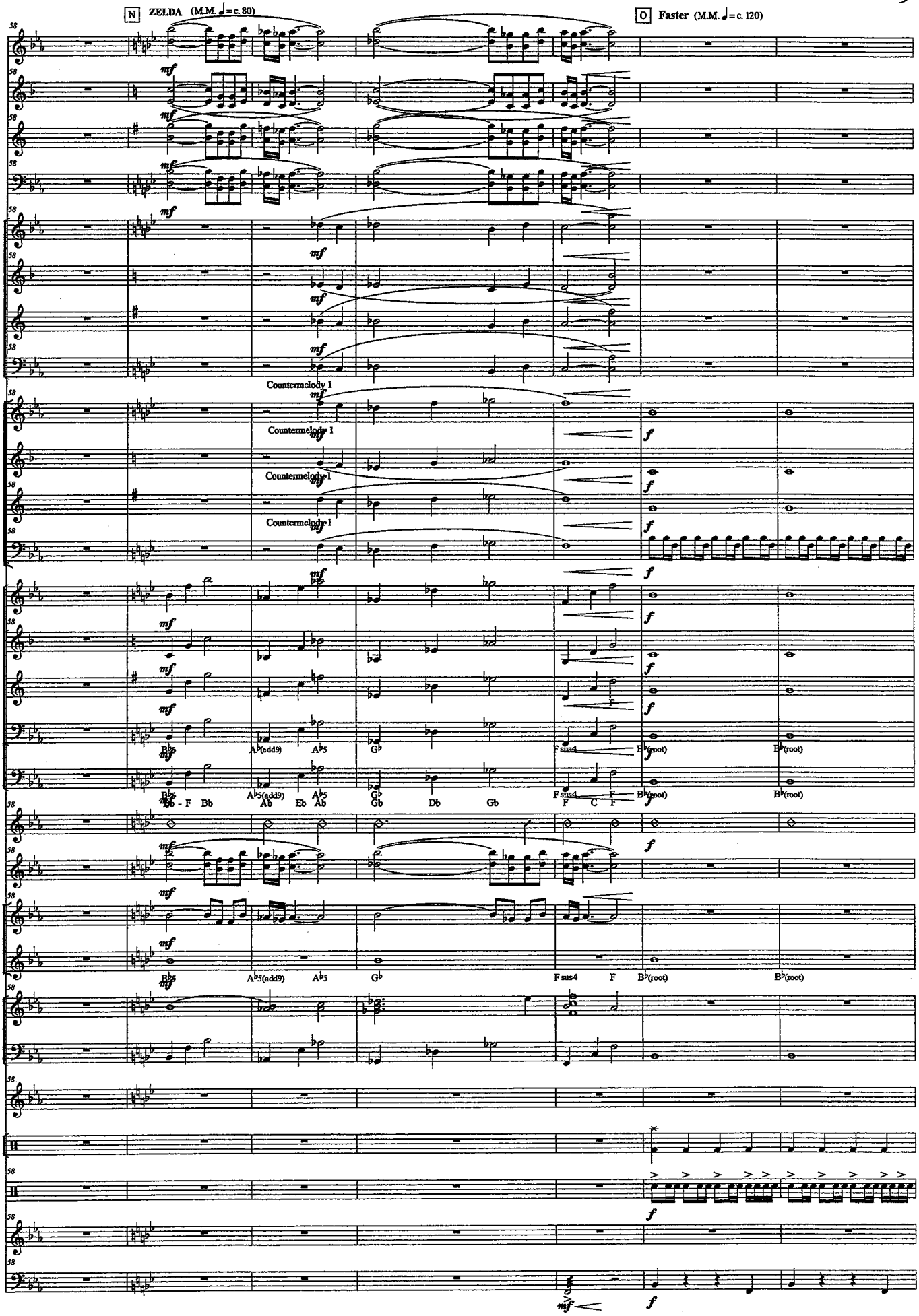
J

M. C
M. B♭
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
(Eb) (Bb) (Ab) (Cm) (Eb) (Bb)
Gtr.
Mal.
Bls.
T.B.
E♭ B♭ A♭ C m E♭ B♭
Strings
Pno. 2
Set
B.D.
mp mp
Sn. Dr.
High Hat
Synth Dr.
Timp.


K
L
M. C
M. B♭
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.
YELL!
Spon sor the band!
mf
f
(Ab)
(Cm)
(Eb)
(Bb)
(Ab)
Cm
E♭

The Legend of Super Mortal Tetris




N ZELDA (M.M. ♩= c. 80)
O Faster (M.M. ♩= c. 120)
M. C
M. B♭
M. E♭
M. (B.C)
CM. C
CM. B♭
CM. E♭
CM. (B.C.)
Countermelody 1
BL. 1 C
CM. 2 C
BL. 1 B♭
CM. 2 B♭
BL. 1 E♭
CM. 2 E♭
BL. 1 (B.C.)
CM. 2 (B.C.)
BL. 2 C
BL. 2 B♭
BL. E♭
BL 2 (B.C.)
Bass
Gtr.
Mal.
Bls.
T.B.
Strings
Pno. 2
Set
B.D.
Sn. Dr.
High Hat
Synth Dr.
Timp.

P

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.

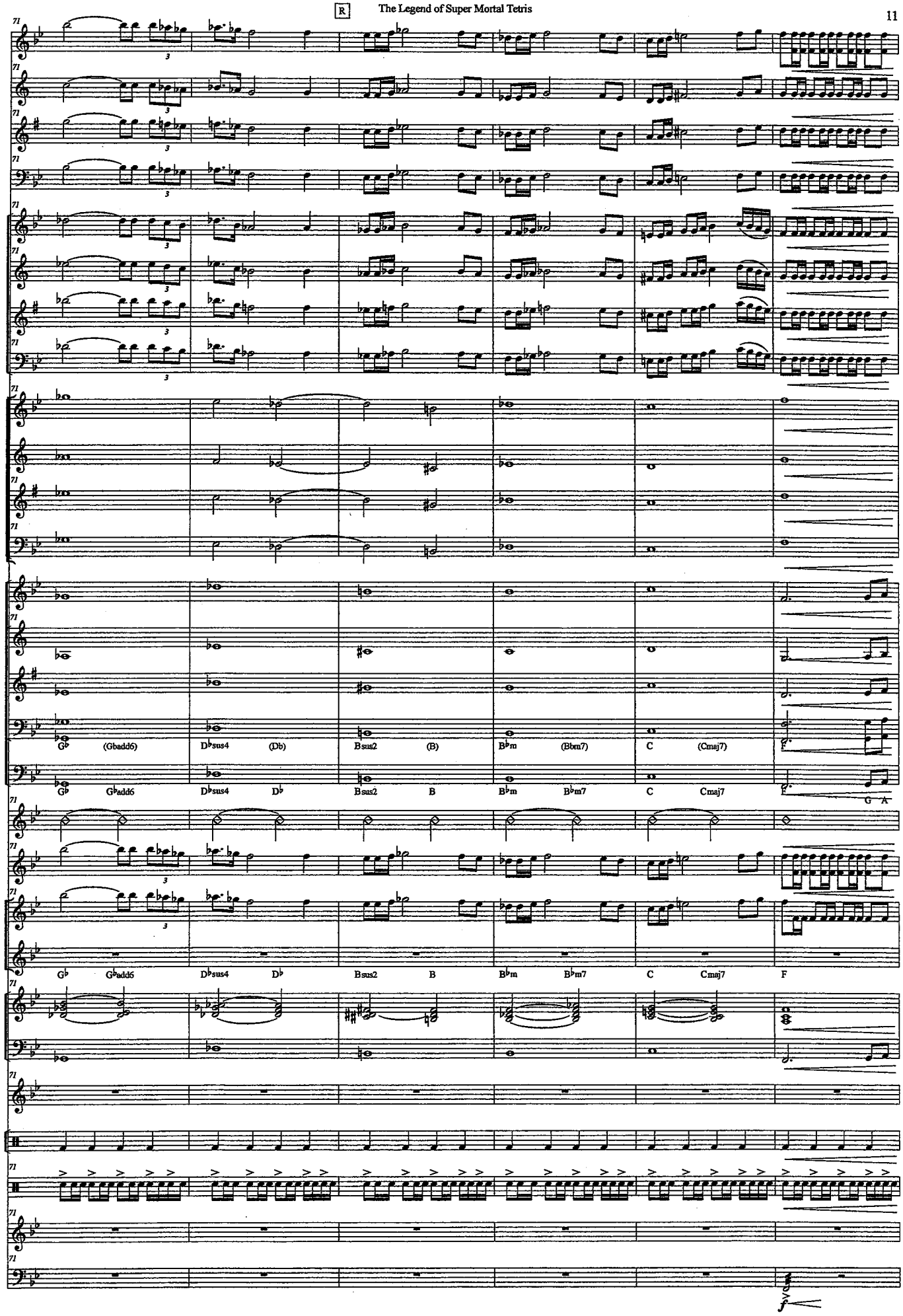
Sn. Dr.
High Hat

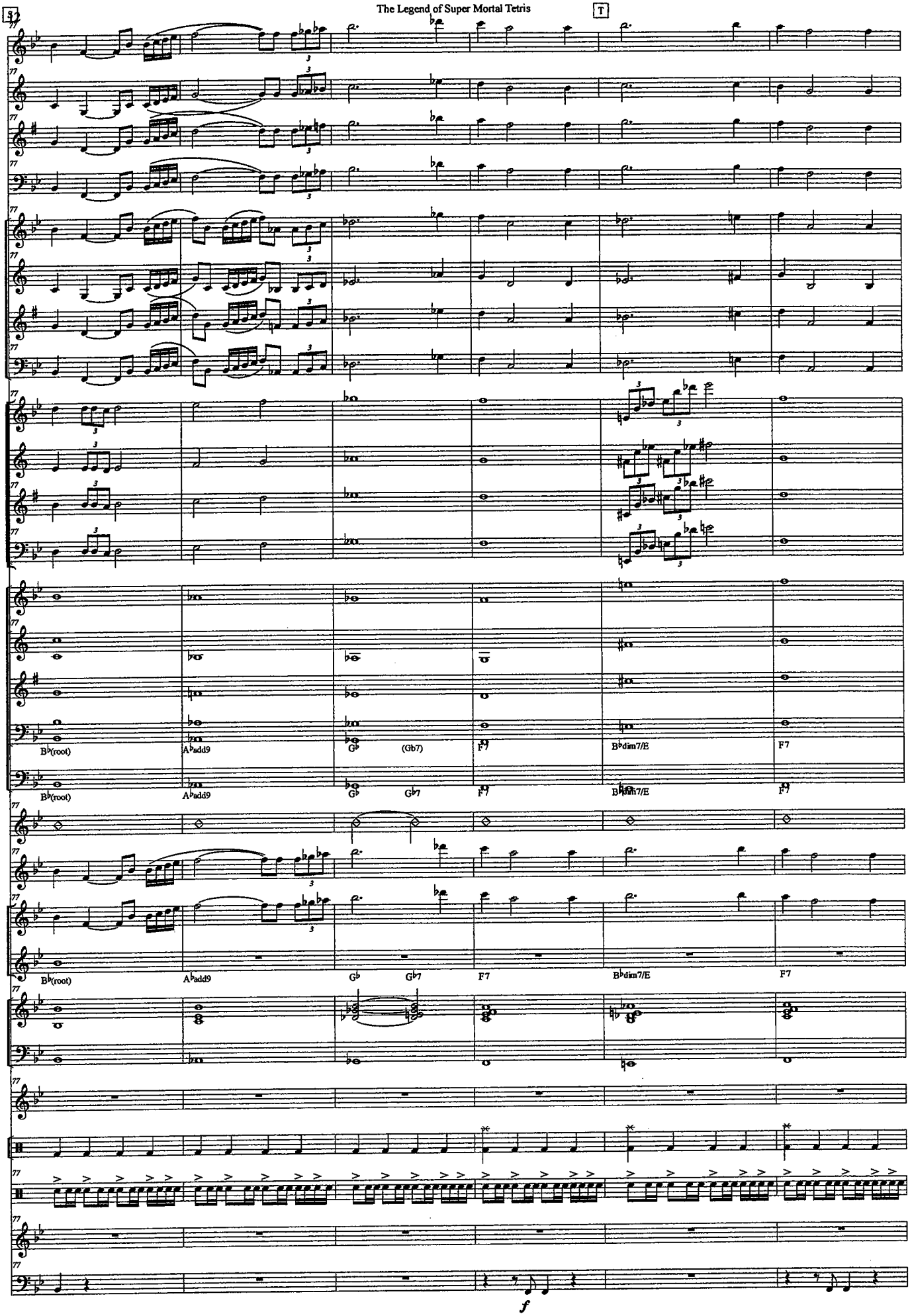
Synth Dr.

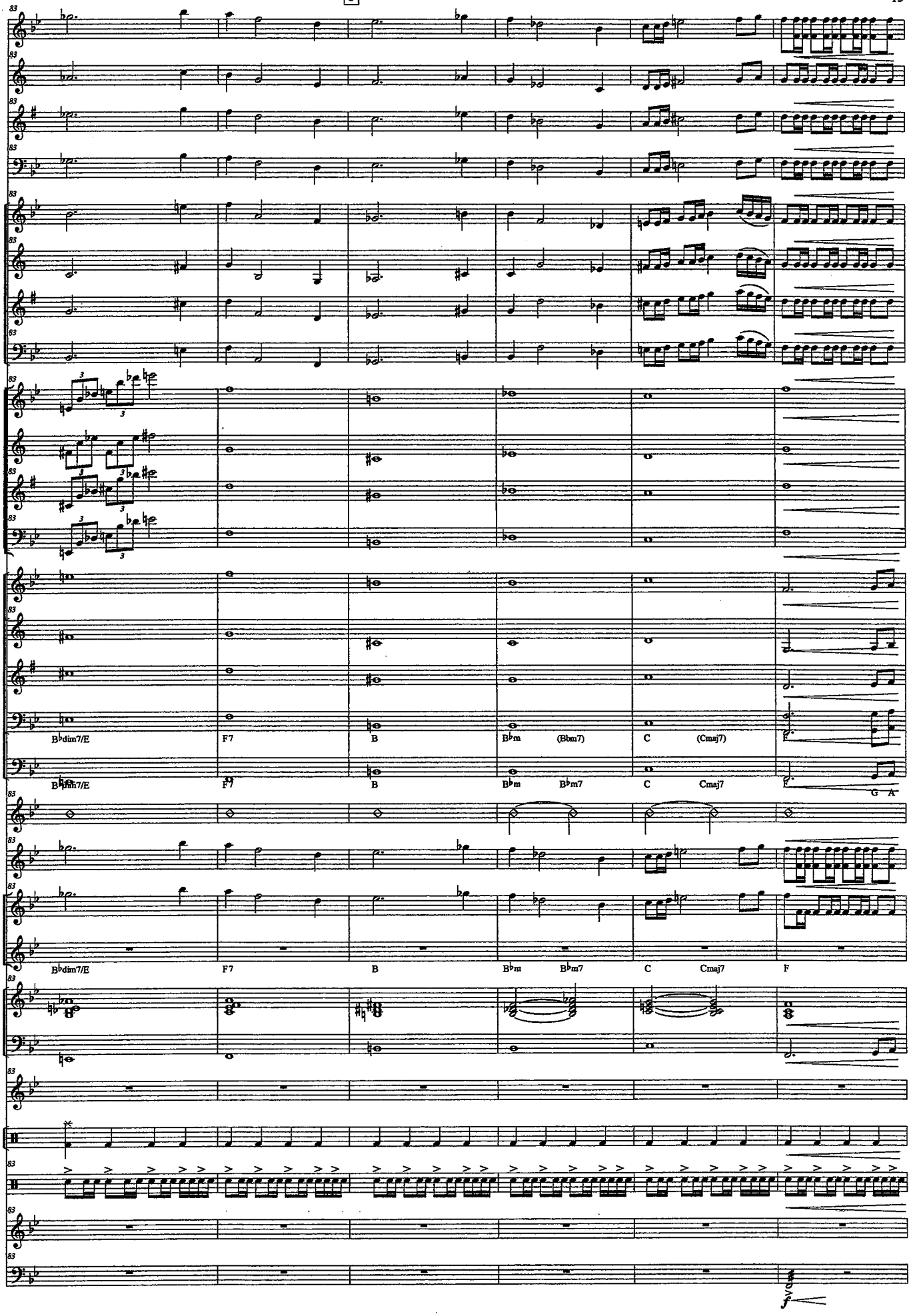
Timp.

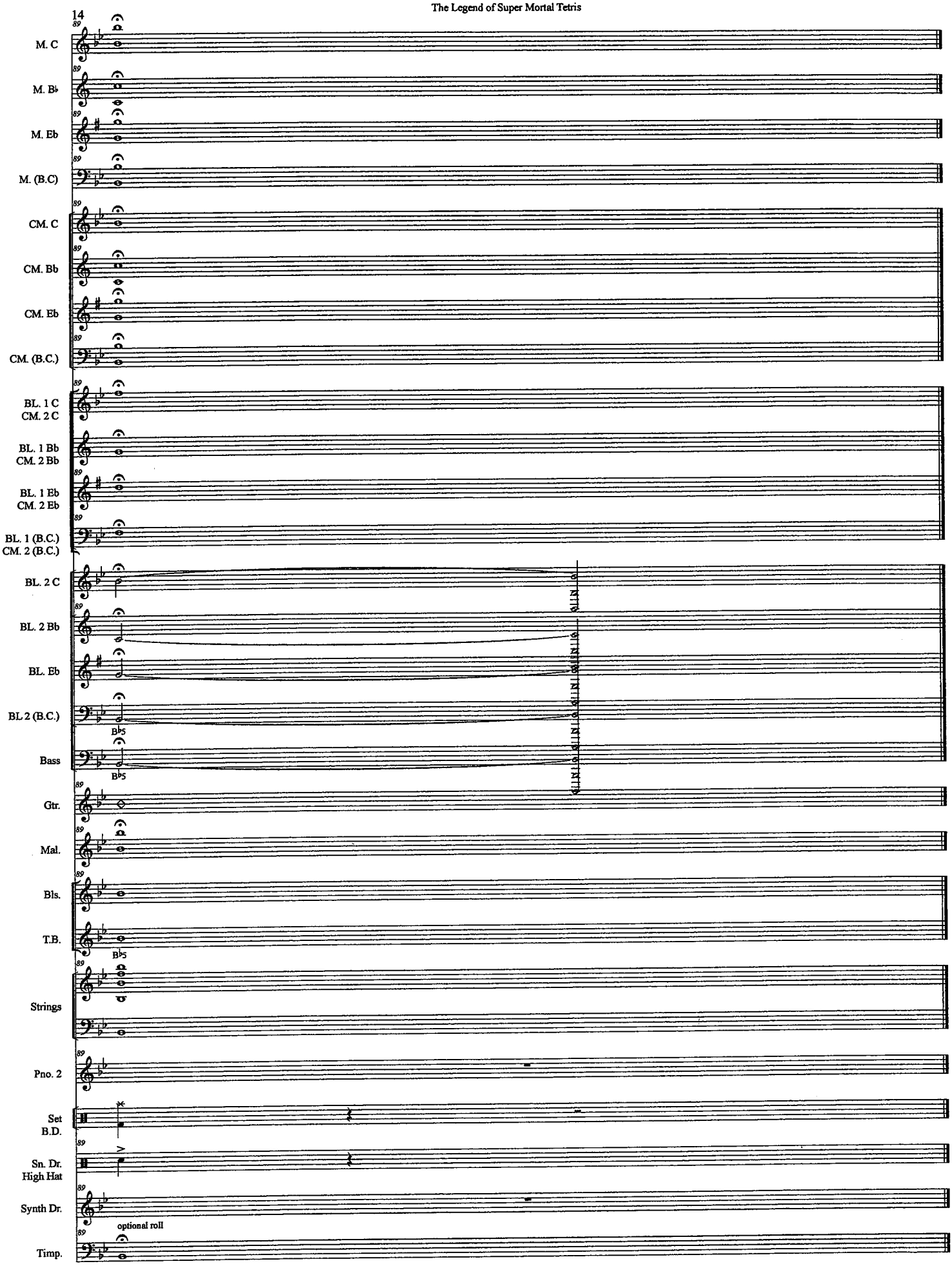
B♭(root) A♭ G♭ F sus4 (F) B♭(root) A♭add9

B♭(root) A♭ G♭ F sus4 F B♭(root) A♭add9


M. C
M. B♭
M. E♭
M. (B.C)
CM. C
CM. B♭
CM. E♭
CM. (B.C.)
BL. 1 C
CM. 2 C
BL. 1 B♭
CM. 2 B♭
BL. 1 E♭
CM. 2 E♭
BL. 1 (B.C.)
CM. 2 (B.C.)
BL. 2 C
BL. 2 B♭
BL. E♭
BL 2 (B.C.)
Bass
Gtr.
Mal.
Bls.
T.B.
Strings
Pno. 2
Set
B.D.
Sn. Dr.
High Hat
Synth Dr.
Timp.
G♭ (Gbadd6) D♭sus4 (Db) Bsus2 (B) B♭m (Bbm7) C (Cmaj7)
G♭ G♭add6 D♭sus4 D♭ Bsus2 B B♭m B♭m7 C Cmaj7 F
G A


51
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.
Bls.
T.B.
Strings
Pno. 2
Set
B.D.
Sn. Dr.
High Hat
Synth Dr.
Timp.
B♭(root)
A♭add9
G♭
(Gb7)
F7
B♭dim7/E
F7
f

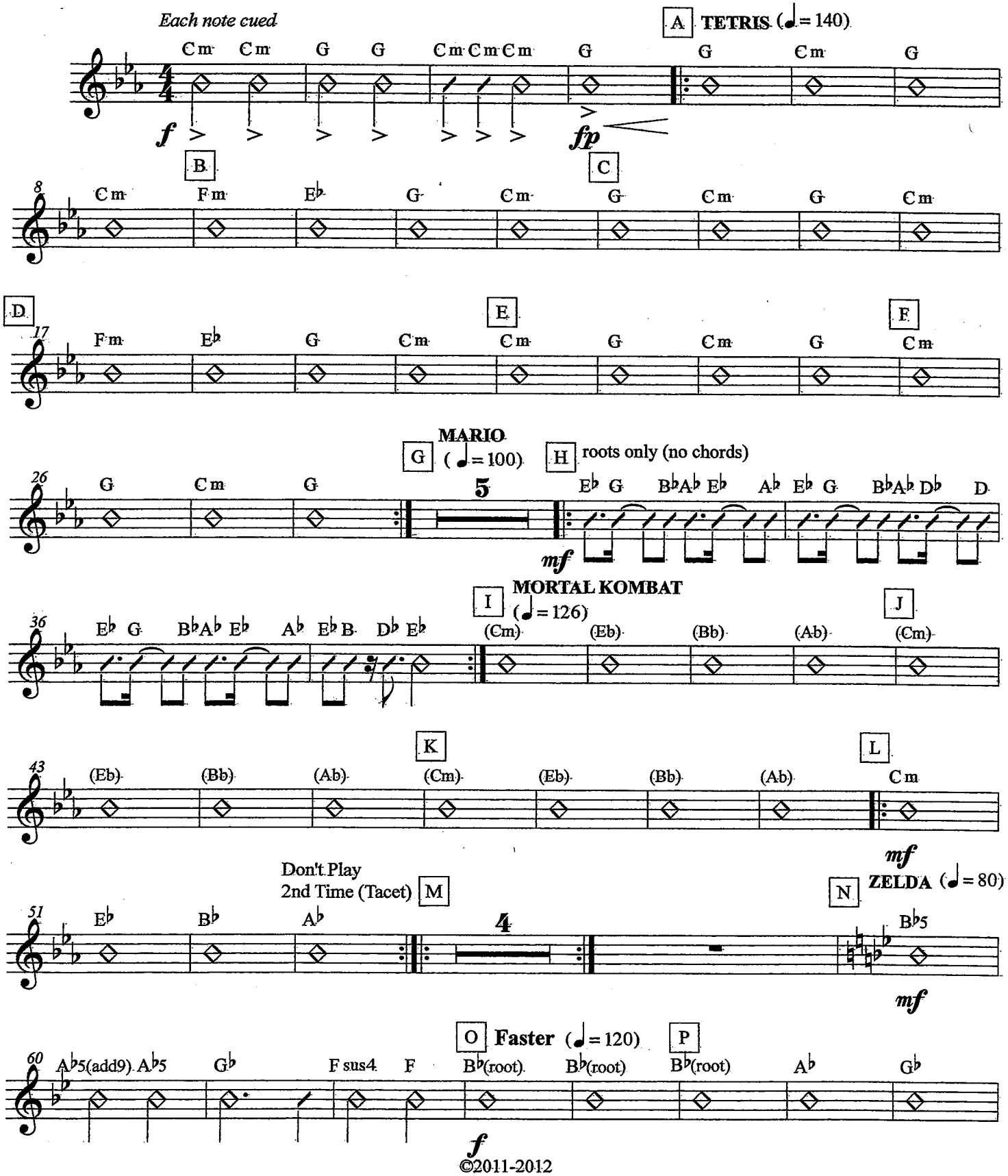

M. C
M. B♭
M. Eb
M. (B.C)
CM. C
CM. Bb
CM. Eb
CM. (B.C.)
BL. 1 C
CM. 2 C
BL. 1 Bb
CM. 2 Bb
BL. 1 Eb
CM. 2 Eb
BL. 1 (B.C.)
CM. 2 (B.C.)
BL. 2 C
BL. 2 Bb
BL. Eb
BL 2 (B.C.)
Bass
Gtr.
Mal.
Bls.
T.B.
Strings
Pno. 2
Set
B.D.
Sn. Dr.
High Hat
Synth Dr.
Timp.
B♭dim7/E
F7
B
B♭m
(Bbm7)
C
(Cmaj7)
B♭m7
Cmaj7
F
G A
f


M. C
M. B♭
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.
B♭5
B♭5
B♭5
optional roll

The Legend of Super Mortal Tetris

Chord Chart

arr. Bernice



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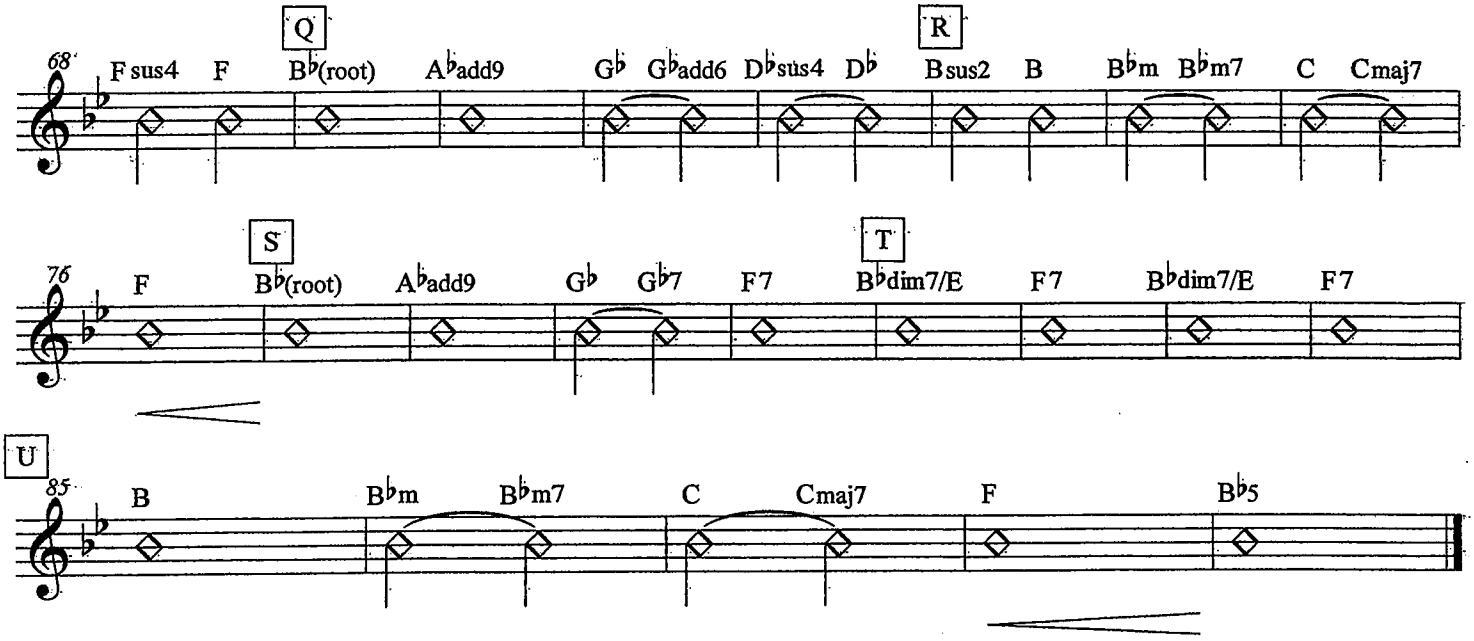
The Legend of Super Mortal Tetris



Score

Limbo

As Recorded by
Daddy Yankee
arr. Bernice

With Energy ♩= 126
Optional Slow Intro
w/ Chords

A

Melody C
Melody B♭
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

Dm B♭ F C Dm B♭

mf

Piano &
Kalimba

Kalimba Only
Beginning - D

mf

Synth
-Bass & Lead
-Polysynth
-Halo Pad

Drum Set

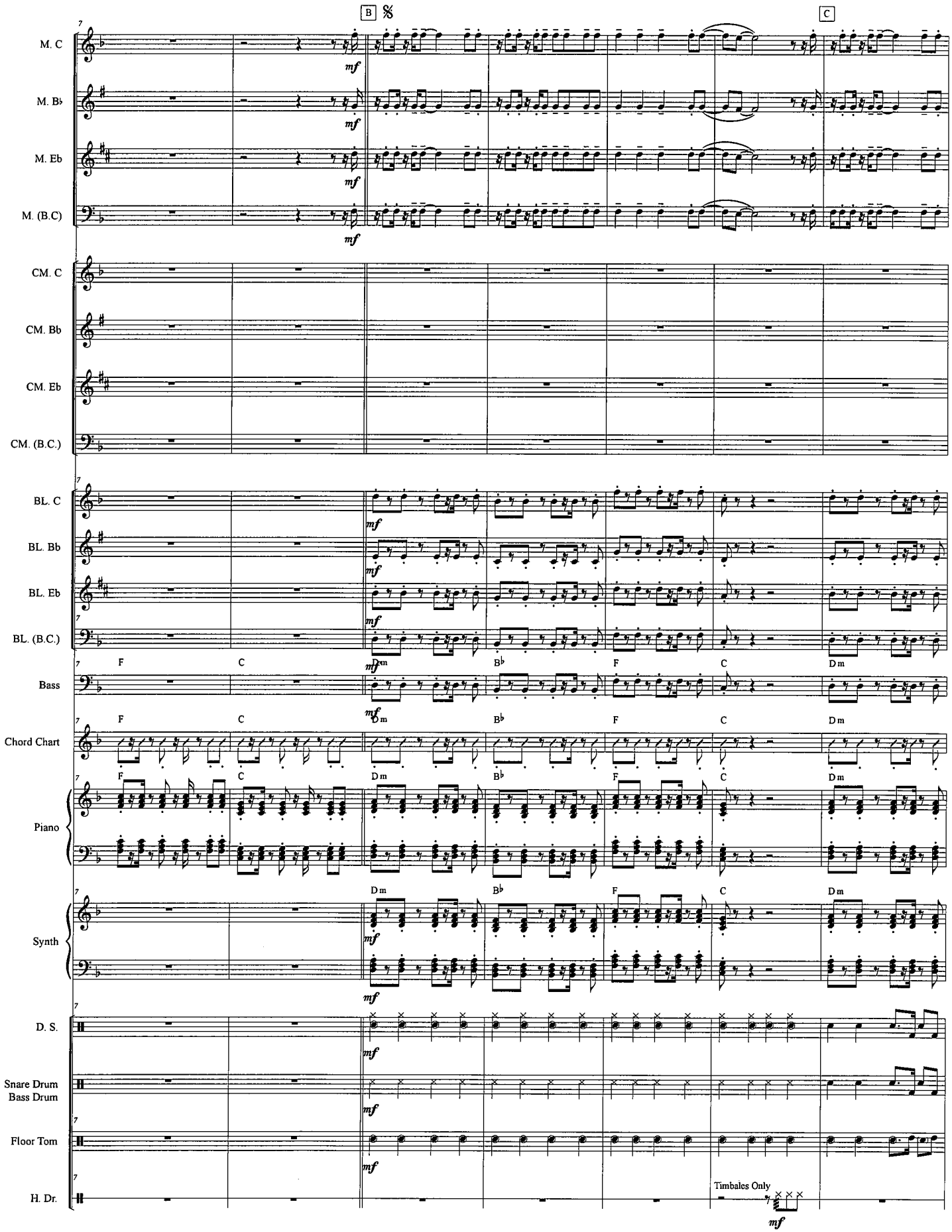
cymbal "sprinkles"

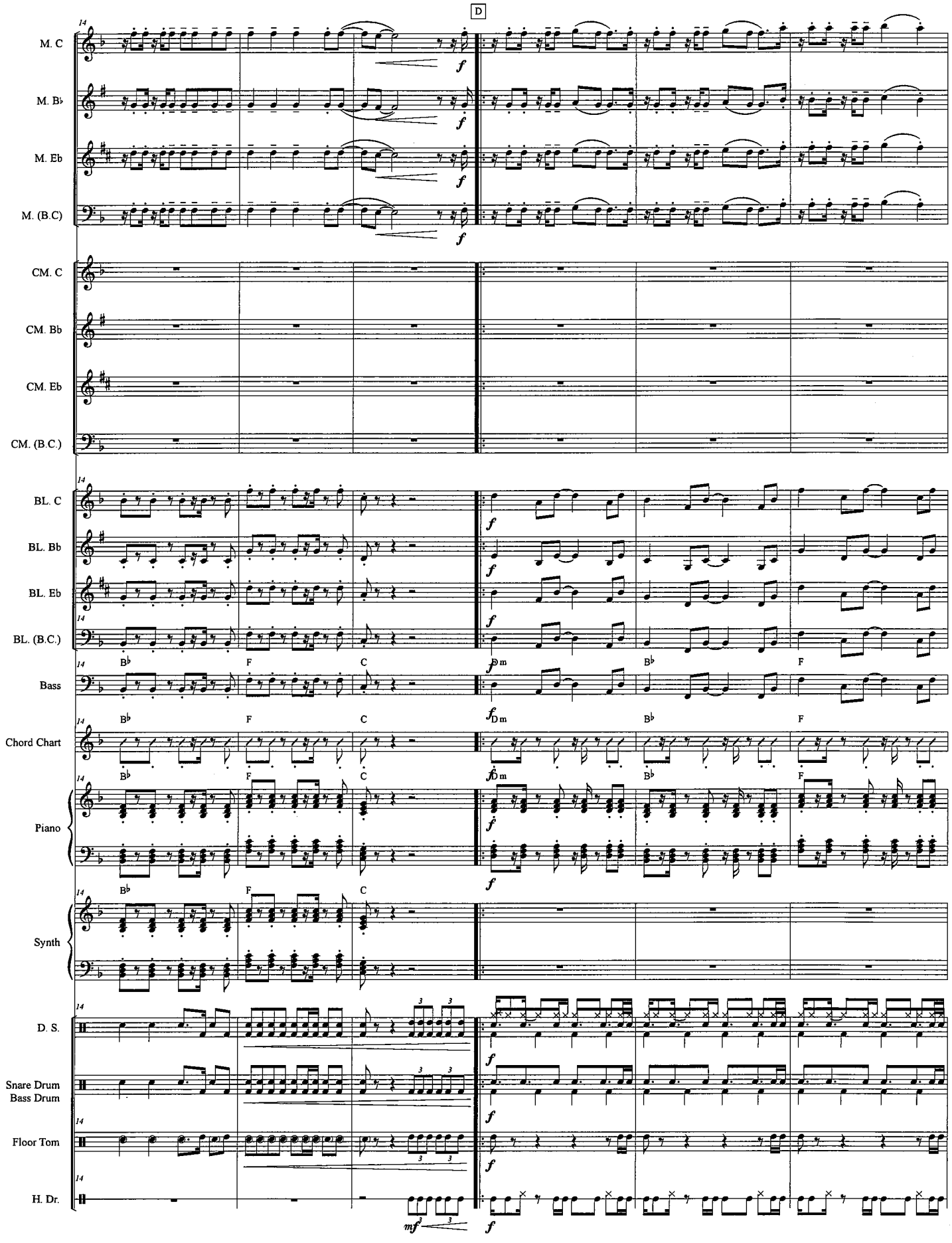
Snare Drum
Bass Drum

Floor Tom

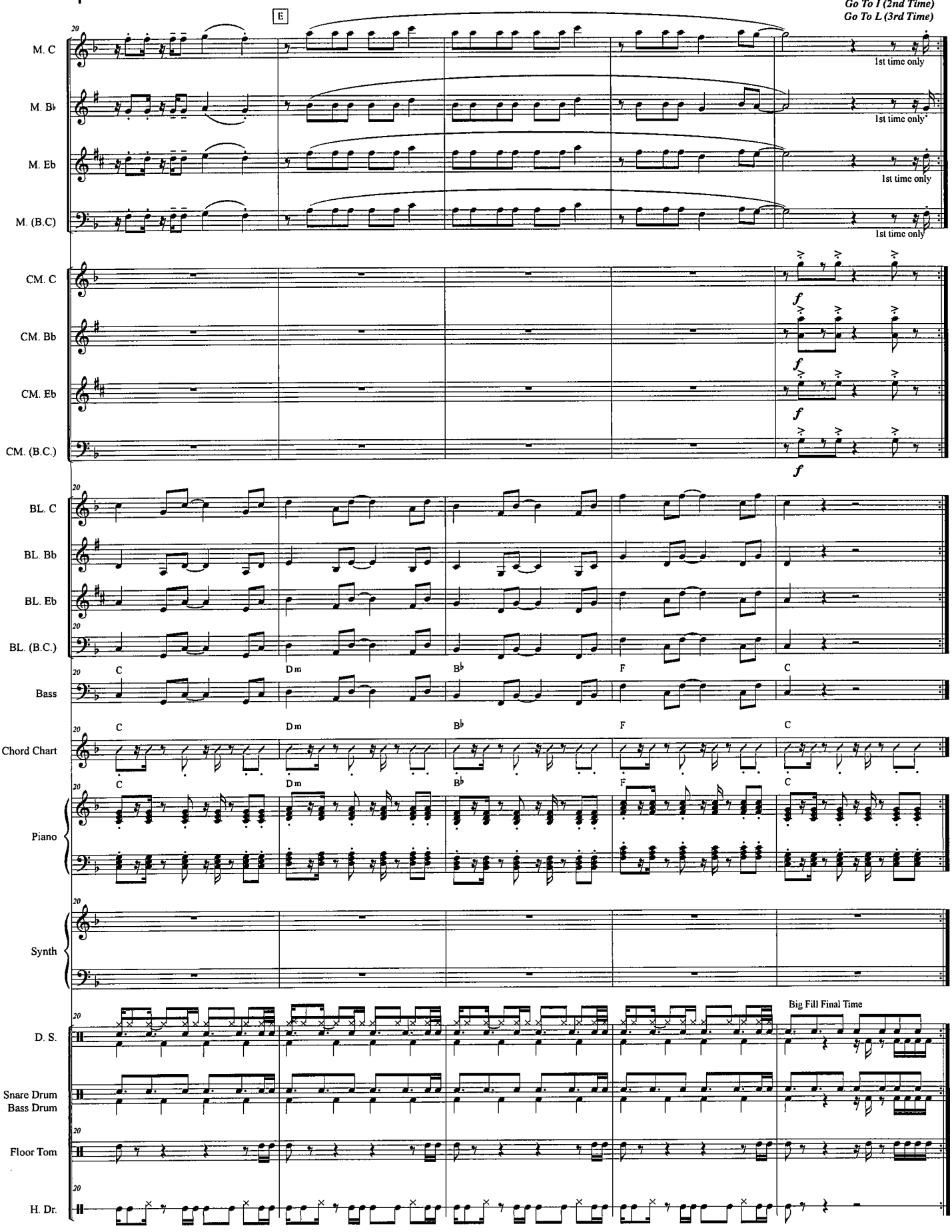
Hand Drums
Timbales

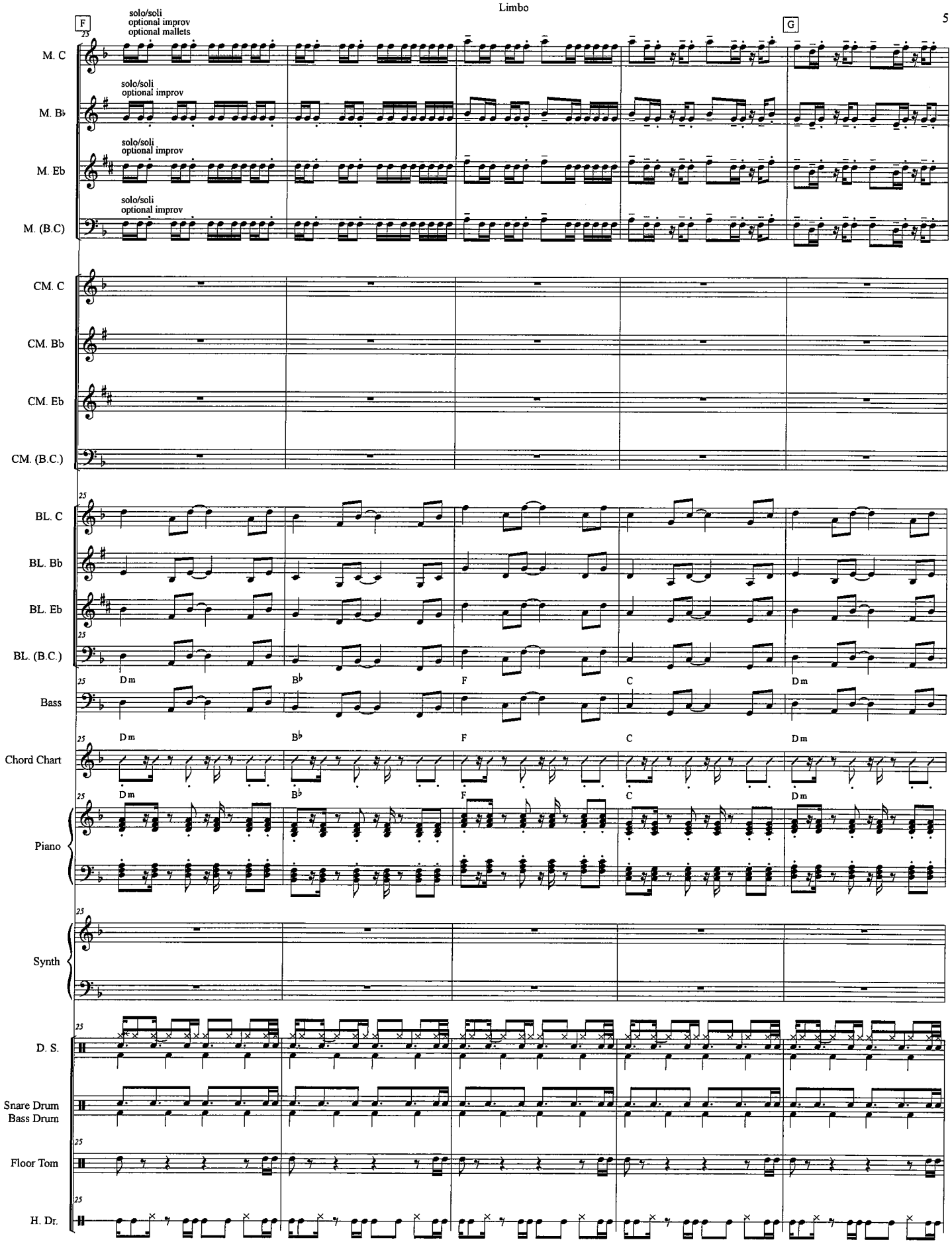
Limbo


B
C
M. C
M. B♭
M. Eb
M. (B.C)
CM. C
CM. Bb
CM. Eb
CM. (B.C.)
BL. C
BL. Bb
BL. Eb
BL. (B.C.)
Bass
Chord Chart
Piano
Synth
D. S.
Snare Drum
Bass Drum
Floor Tom
H. Dr.
mf
F
C
Dm
B♭
Timbales Only


D
M. C
M. B♭
M. Eb
M. (B.C)
CM. C
CM. Bb
CM. Eb
CM. (B.C.)
BL. C
BL. Bb
BL. Eb
BL. (B.C.)
Bass
Chord Chart
Piano
Synth
D. S.
Snare Drum
Bass Drum
Floor Tom
H. Dr.
B♭
F
C
Dm
f
mf

Limbo


Go To I (2nd Time)
Go To L (3rd Time)
E
M. C
M. B♭
M. Eb
M. (B.C)
1st time only
CM. C
CM. Bb
CM. Eb
CM. (B.C.)
f
BL. C
BL. Bb
BL. Eb
BL. (B.C.)
Bass
C
Dm
B♭
F
Chord Chart
Piano
Synth
Big Fill Final Time
D. S.
Snare Drum
Bass Drum
Floor Tom
H. Dr.

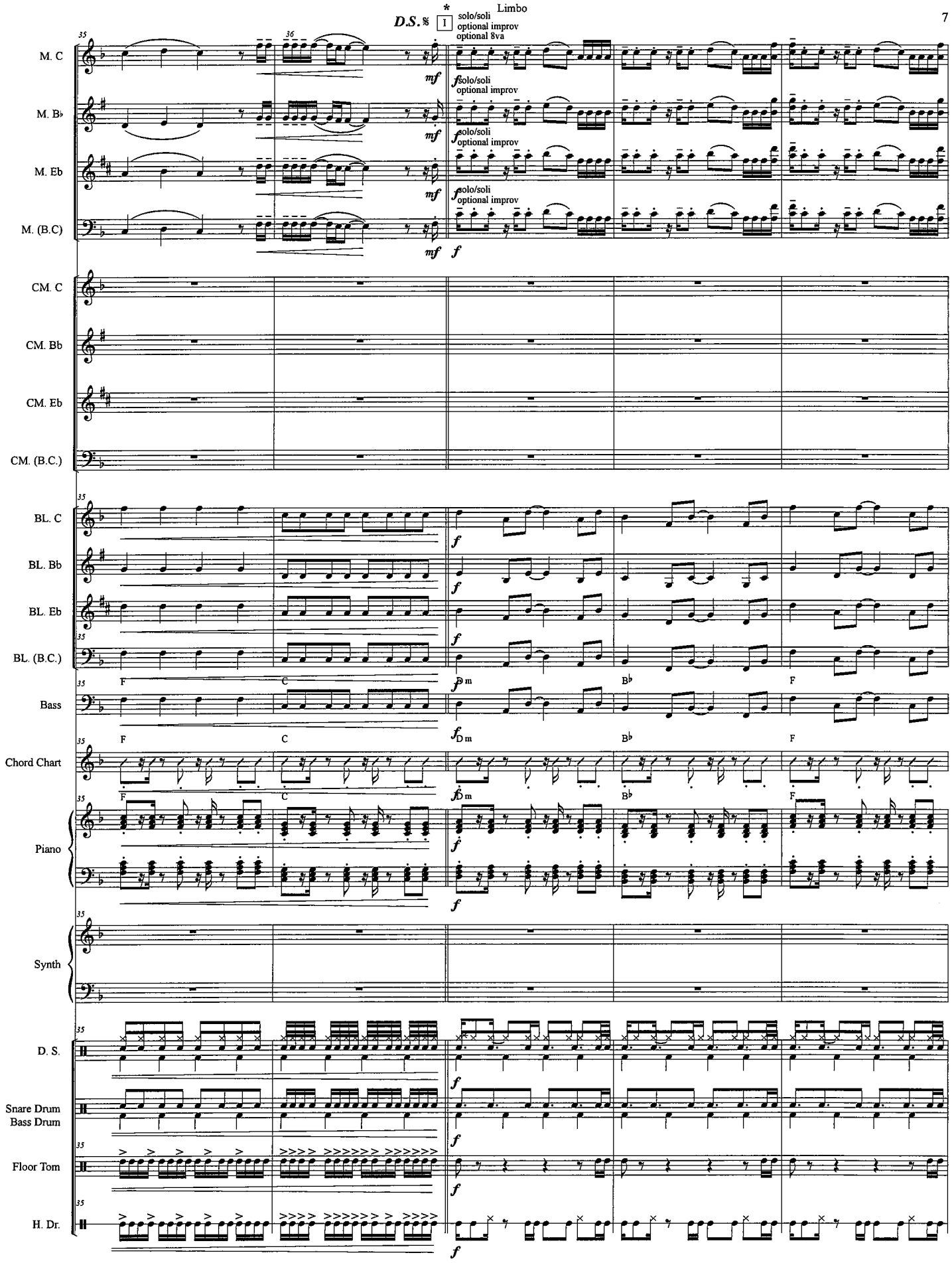

F
G
solo/soli
optional improv
optional mallets
M. C
M. B♭
M. Eb
M. (B.C)
CM. C
CM. Bb
CM. Eb
CM. (B.C.)
BL. C
BL. Bb
BL. Eb
BL. (B.C.)
Bass
Chord Chart
Piano
Synth
D. S.
Snare Drum
Bass Drum
Floor Tom
H. Dr.
Dm
B♭
F
C
Dm

Limbo

H tutti

M. C
M. B♭
M. Eb
M. (B.C)
CM. C
CM. Bb
CM. Eb
CM. (B.C.)
BL. C
BL. Bb
BL. Eb
BL. (B.C.)
Bass
Chord Chart
Piano
Synth
D. S.
Snare Drum
Bass Drum
Floor Tom
H. Dr.

B♭ F C Dm B♭

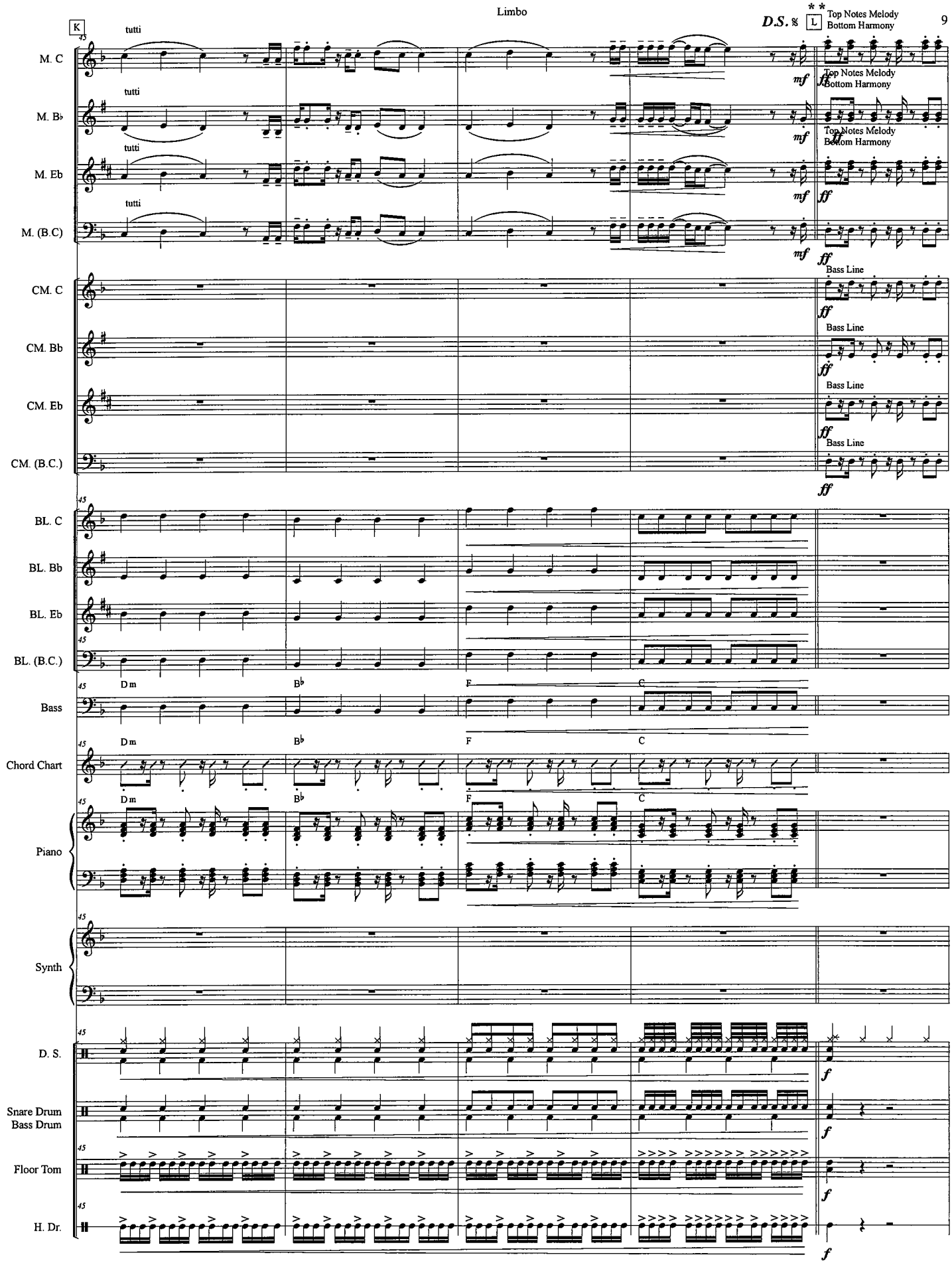

D.S. 𝄋
*
I
Limbo
solo/soli
optional improv
optional 8va
M. C
M. B♭
M. Eb
M. (B.C)
CM. C
CM. Bb
CM. Eb
CM. (B.C.)
BL. C
BL. Bb
BL. Eb
BL. (B.C.)
Bass
Chord Chart
Piano
Synth
D. S.
Snare Drum
Bass Drum
Floor Tom
H. Dr.
F
C
Dm
B♭

Limbo

J

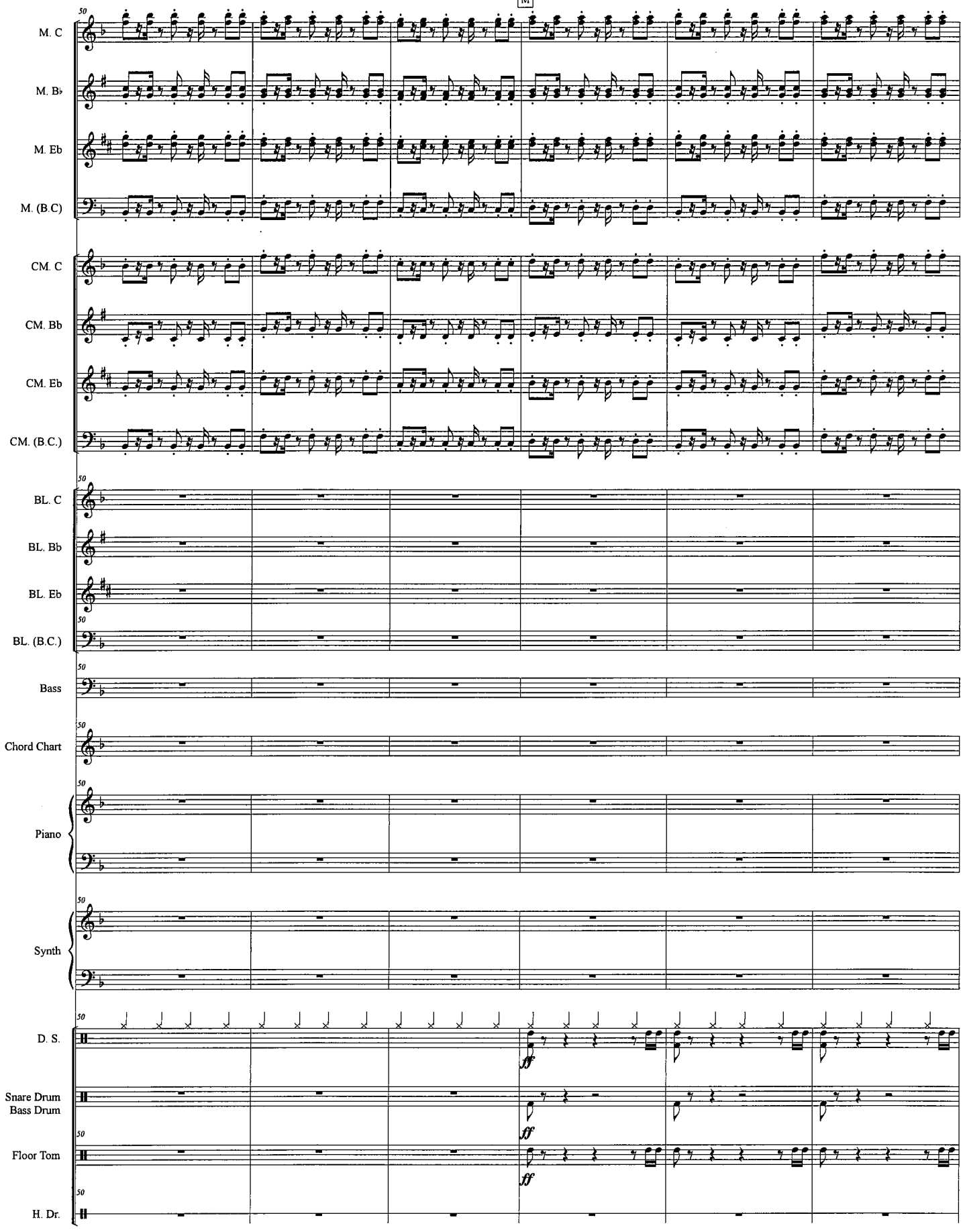
M. C
M. B♭
M. Eb
M. (B.C)
CM. C
CM. Bb
CM. Eb
CM. (B.C.)
BL. C
BL. Bb
BL. Eb
BL. (B.C.)
Bass
Chord Chart
Piano
Synth
D. S.
Snare Drum
Bass Drum
Floor Tom
H. Dr.

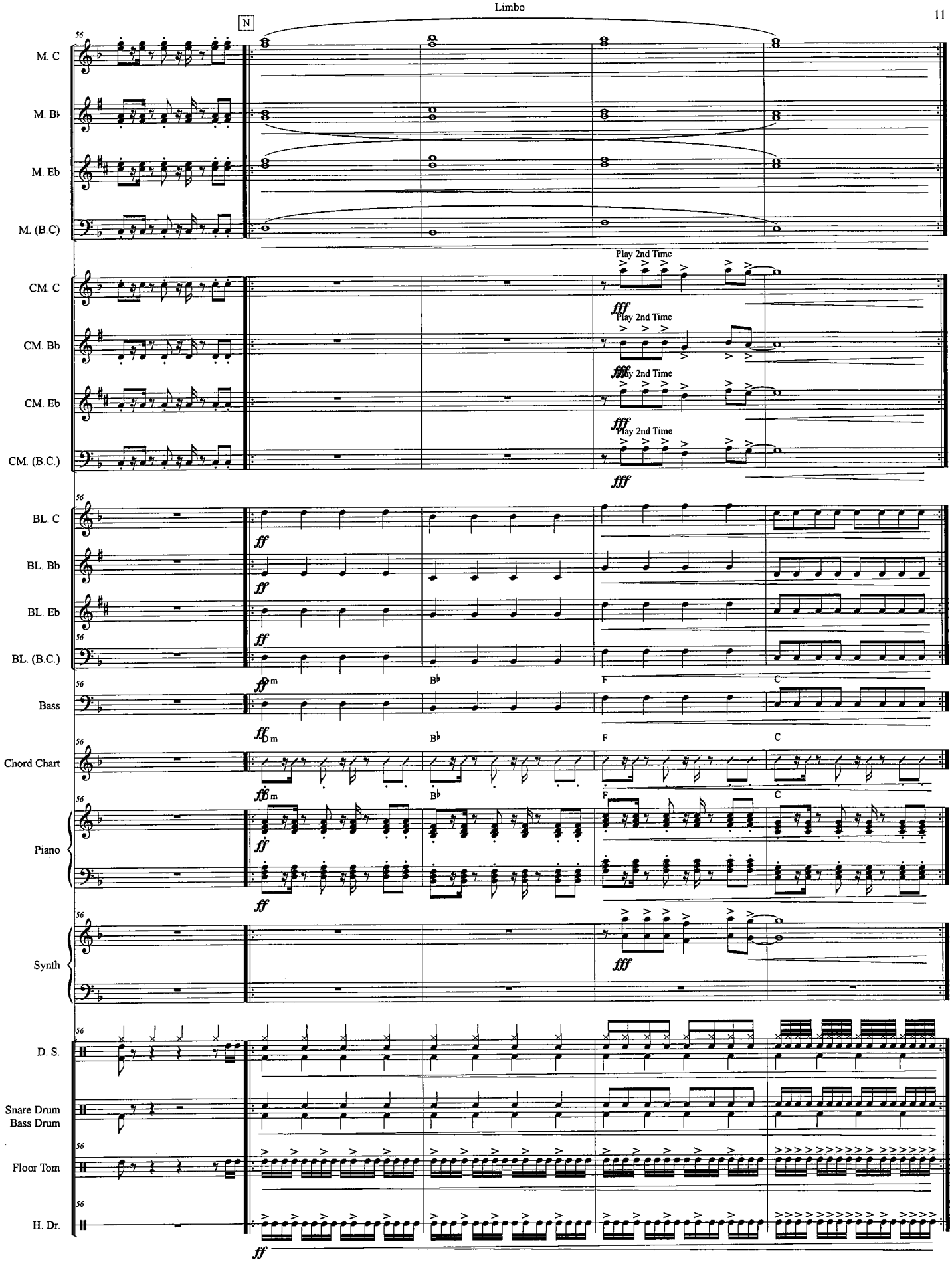
C D m B♭ F C


K
tutti
M. C
M. B♭
M. Eb
M. (B.C)
CM. C
CM. Bb
CM. Eb
CM. (B.C.)
BL. C
BL. Bb
BL. Eb
BL. (B.C.)
Bass
Chord Chart
Piano
Synth
D. S.
Snare Drum
Bass Drum
Floor Tom
H. Dr.
D.S. 𝄋
L
Top Notes Melody
Bottom Harmony
Bass Line
mf
ff
Dm
B♭
F
C
45

Limbo

M


M. C
M. B♭
M. Eb
M. (B.C)
CM. C
CM. Bb
CM. Eb
CM. (B.C.)
BL. C
BL. Bb
BL. Eb
BL. (B.C.)
Bass
Chord Chart
Piano
Synth
D. S.
Snare Drum
Bass Drum
Floor Tom
H. Dr.
ff


N
M. C
M. B♭
M. Eb
M. (B.C)
CM. C
CM. Bb
CM. Eb
CM. (B.C.)
Play 2nd Time
BL. C
BL. Bb
BL. Eb
BL. (B.C.)
Bass
Chord Chart
Piano
Synth
D. S.
Snare Drum
Bass Drum
Floor Tom
H. Dr.
B♭
F
C

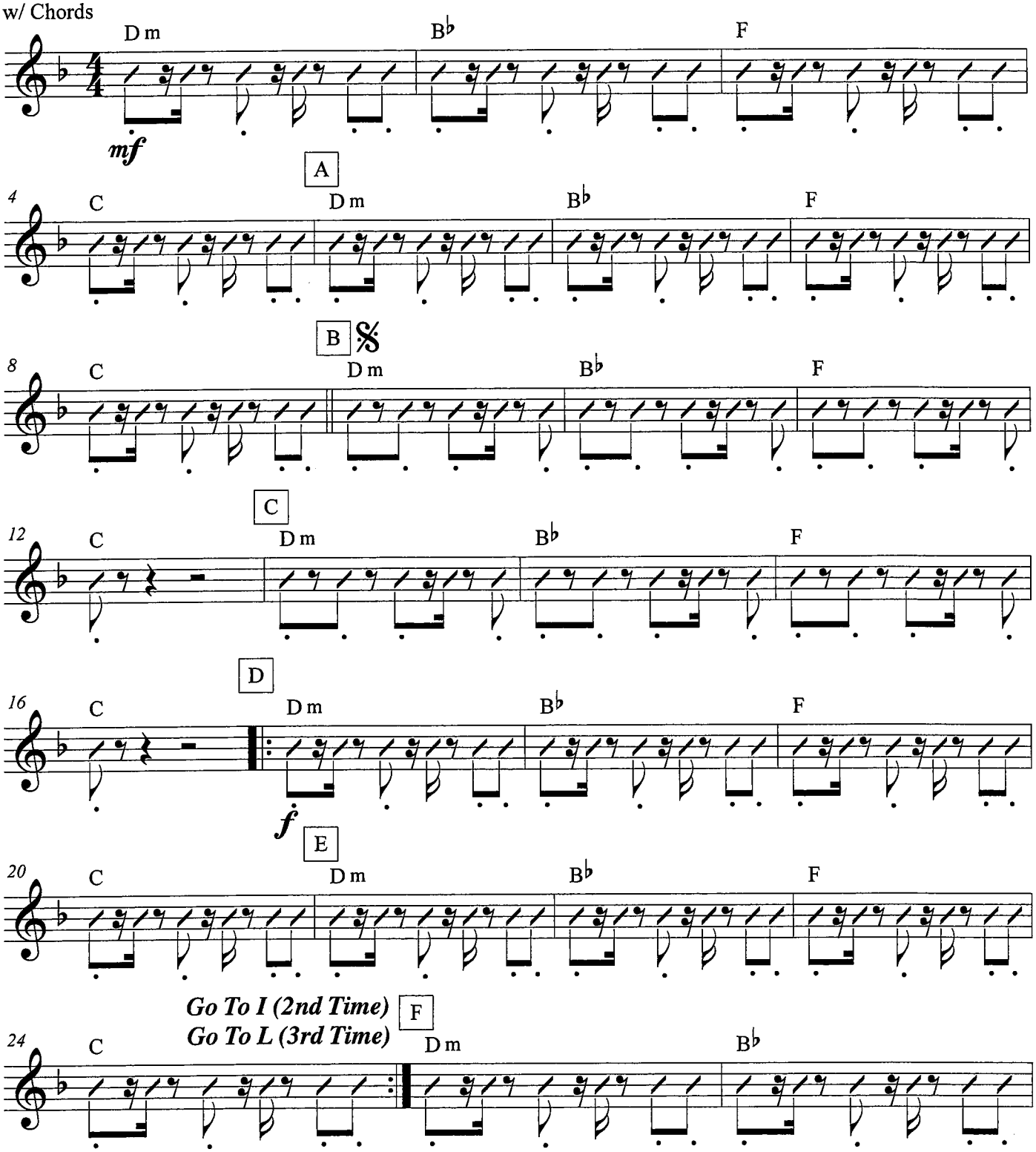
Chord Chart

Limbo

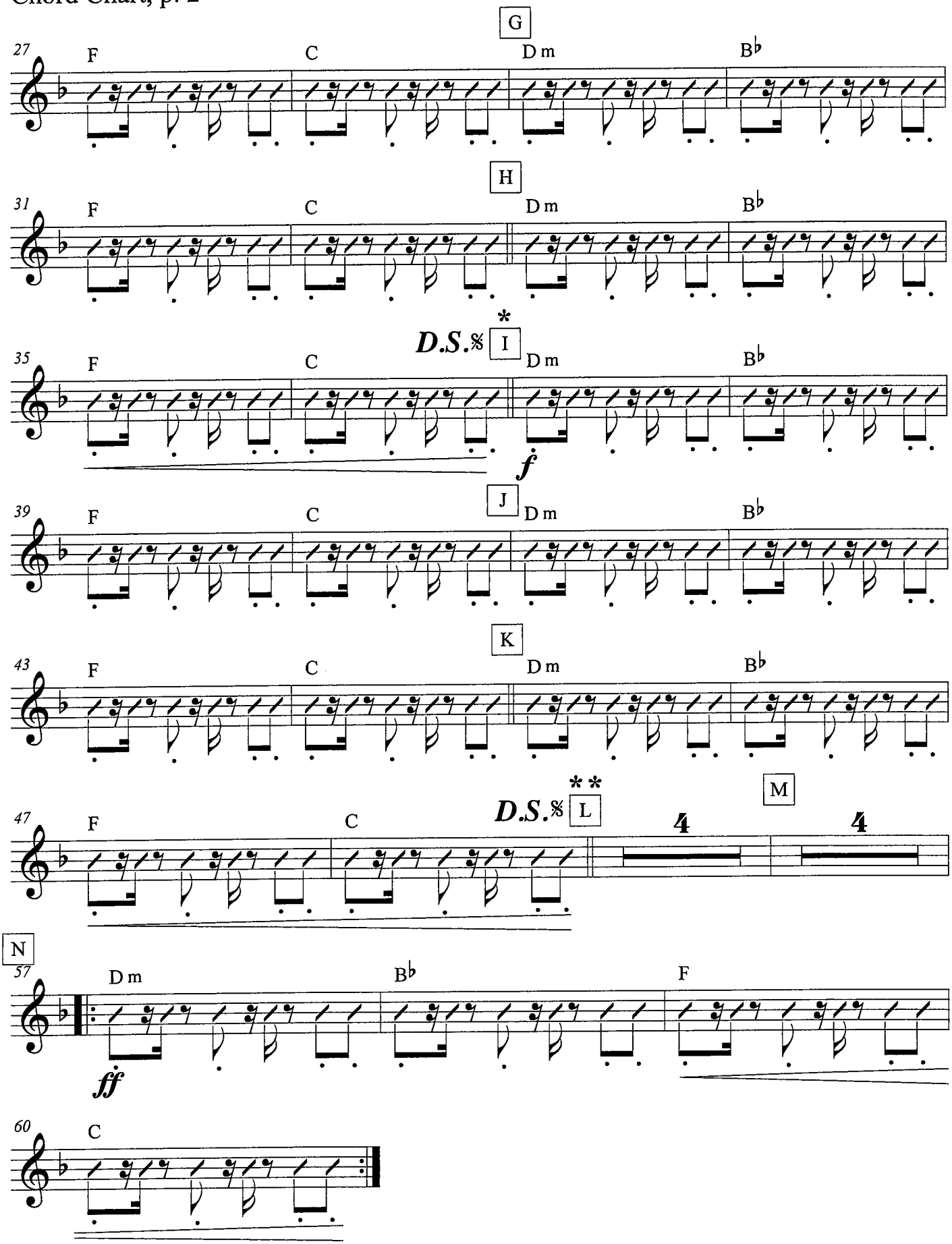
As Recorded by
Daddy Yankee

arr. Bernice

With Energy ♩ = 126
Optional Slow Intro
w/ Chords

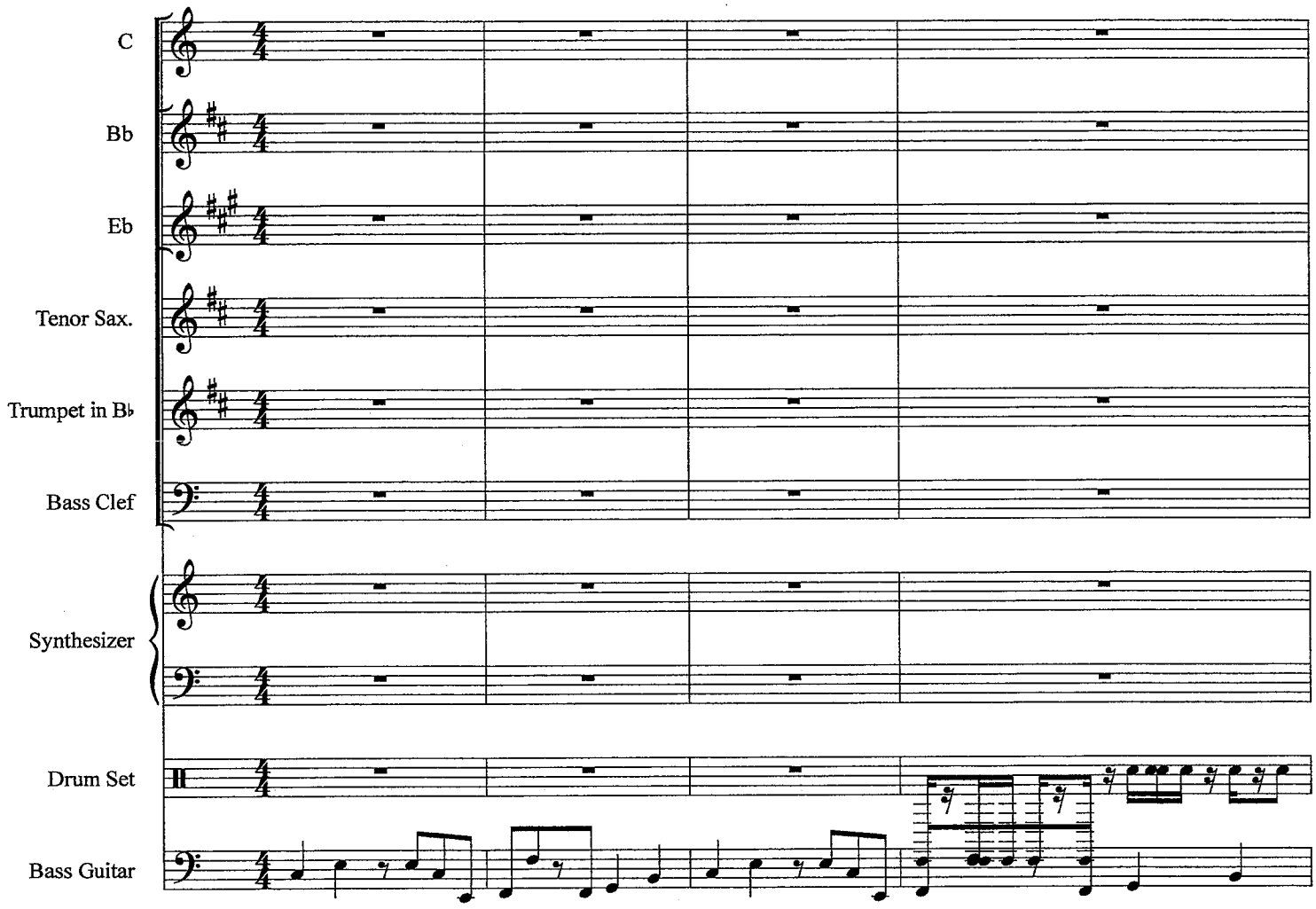


Chord Chart, p. 2



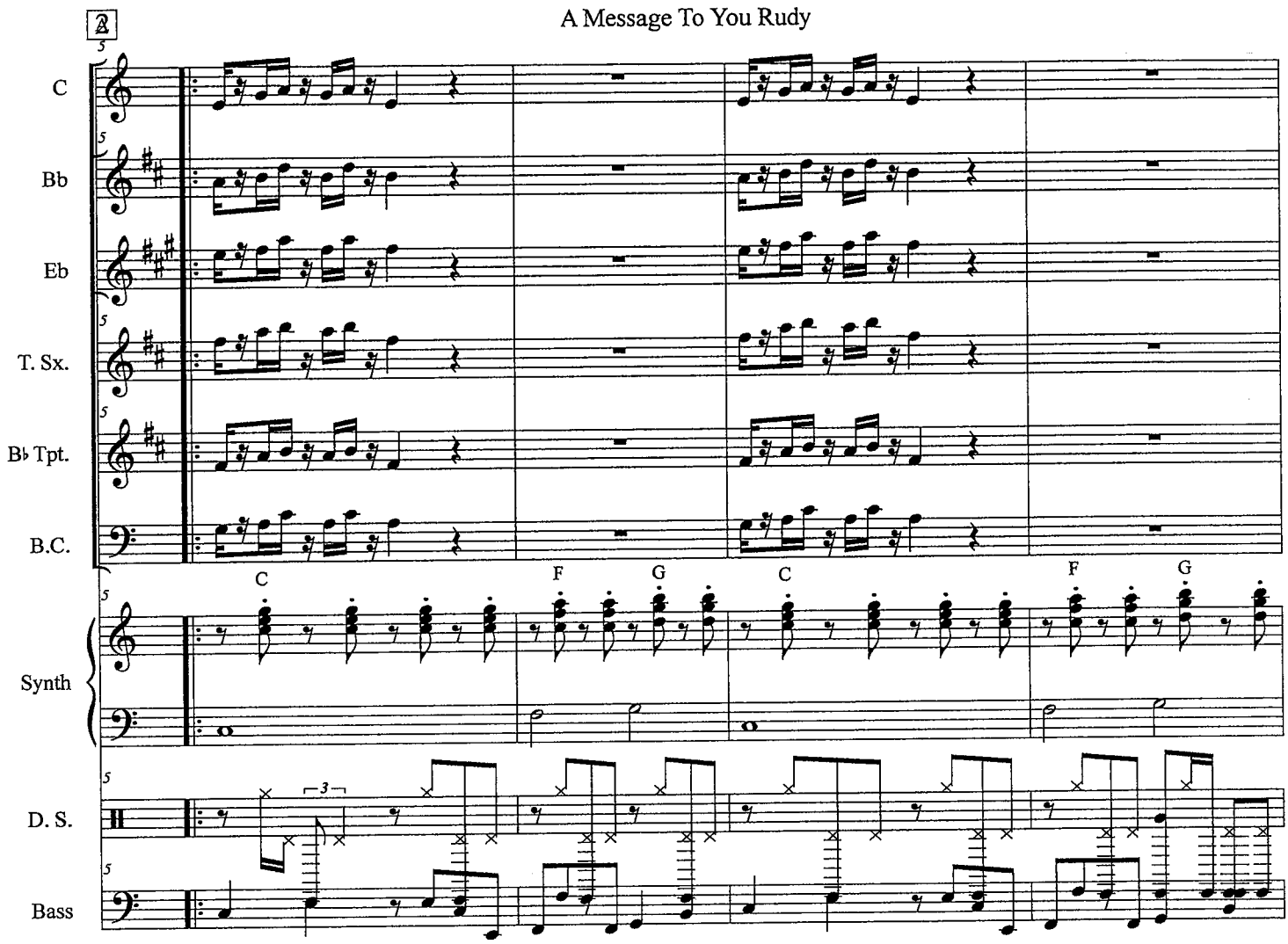
Score

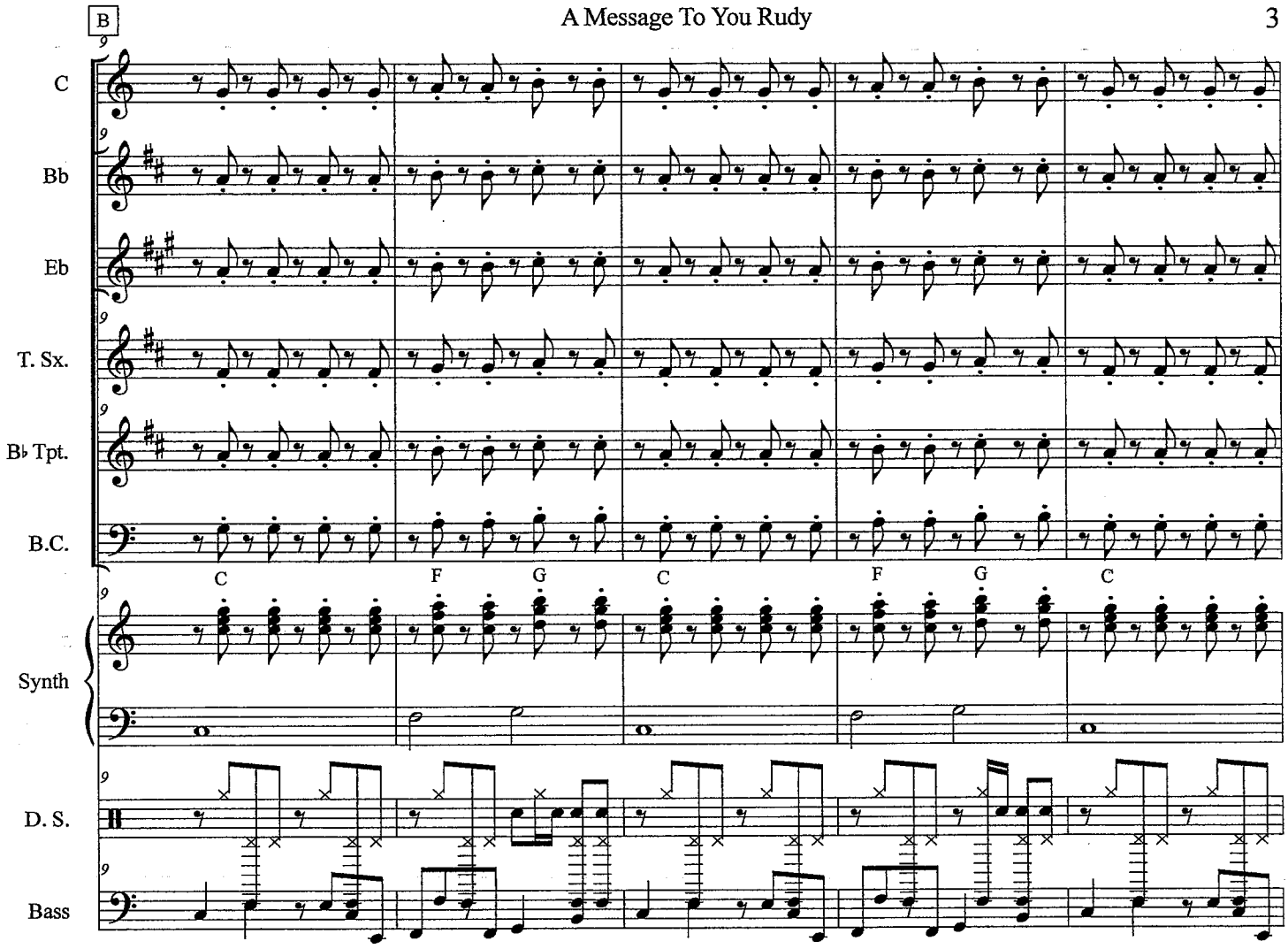
A Message To You Rudy



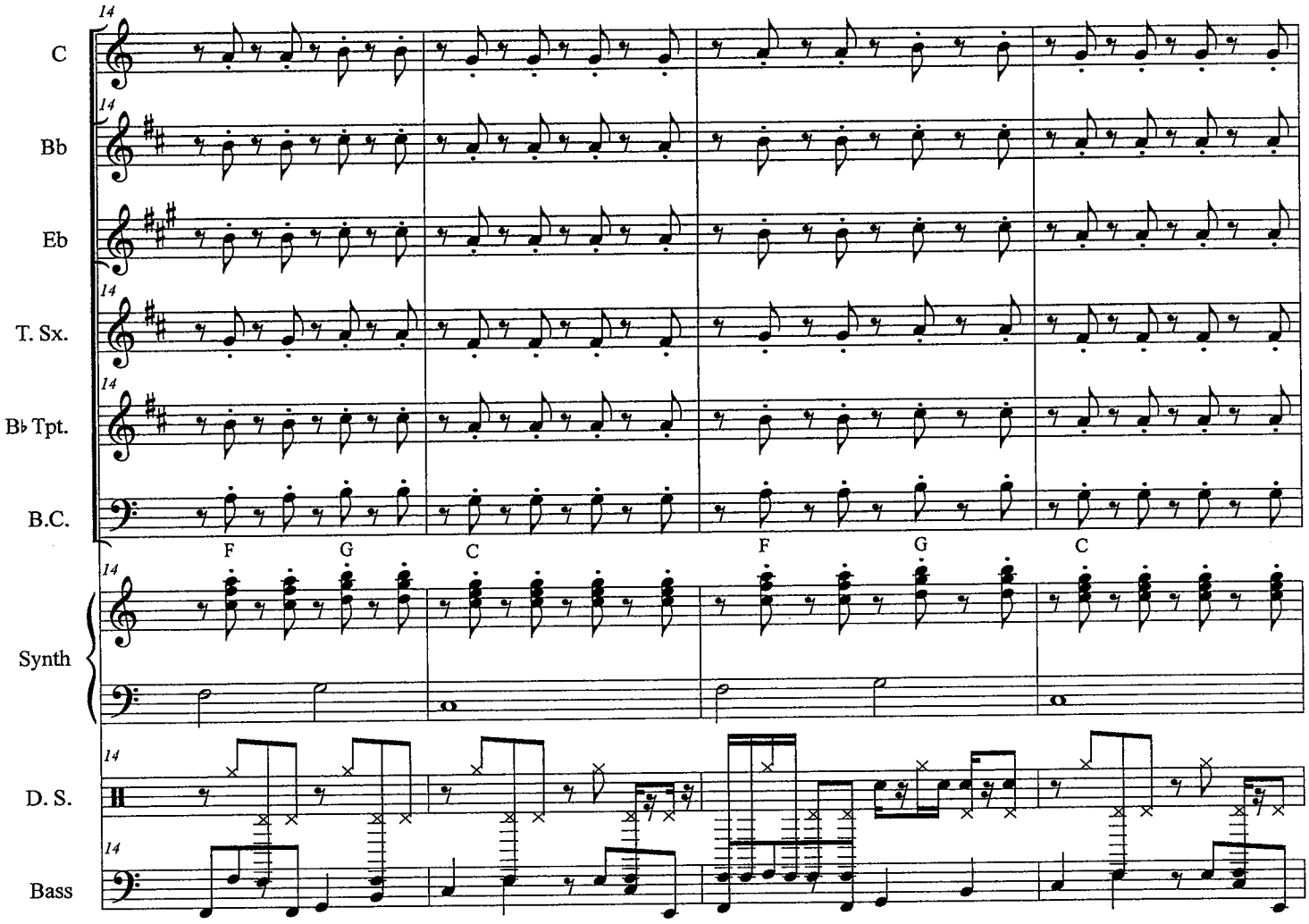
©

A Message To You Rudy

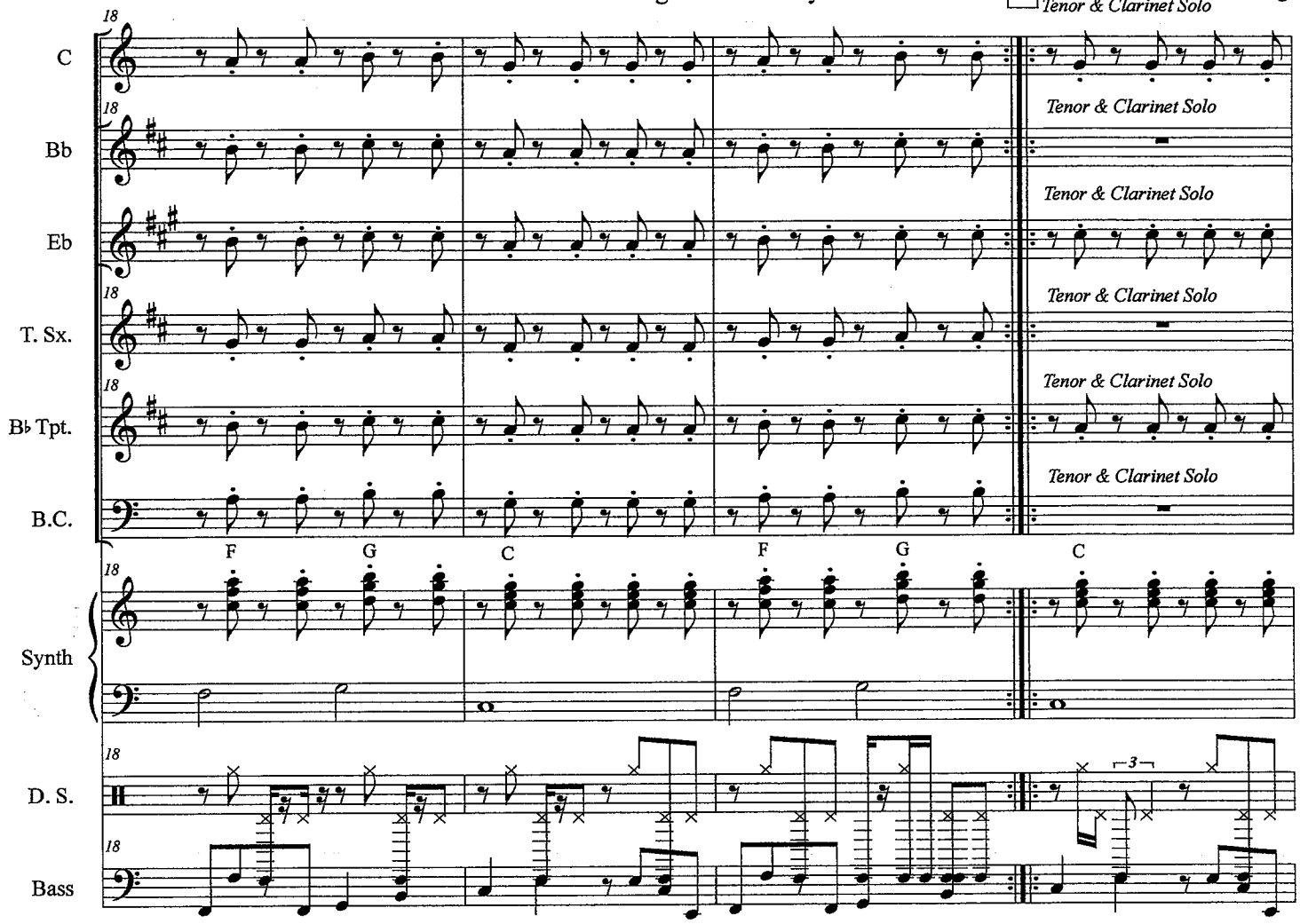



B
C
Bb
Eb
T. Sx.
B♭ Tpt.
B.C.
C F G C F G C
Synth
D. S.
Bass

A Message To You Rudy

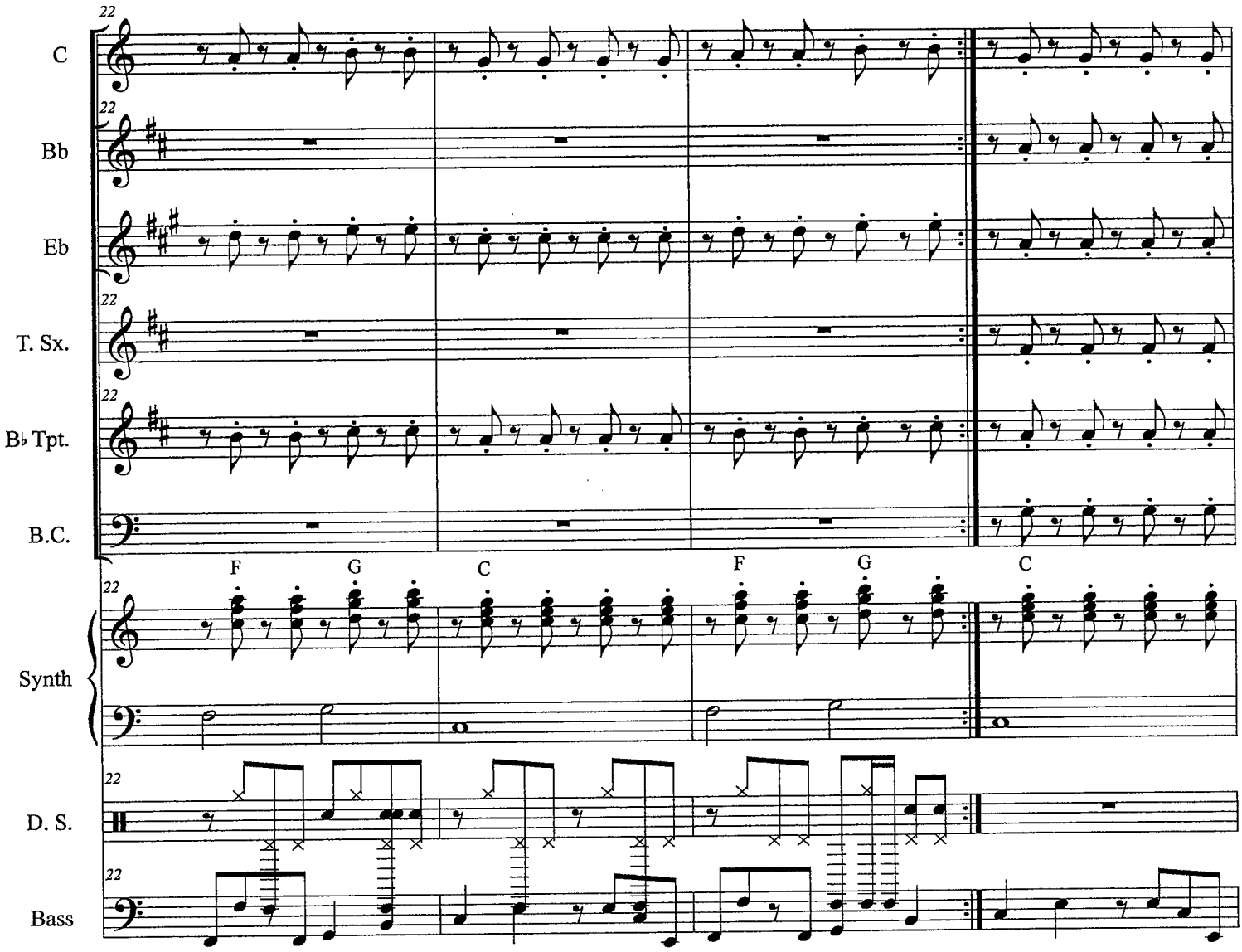


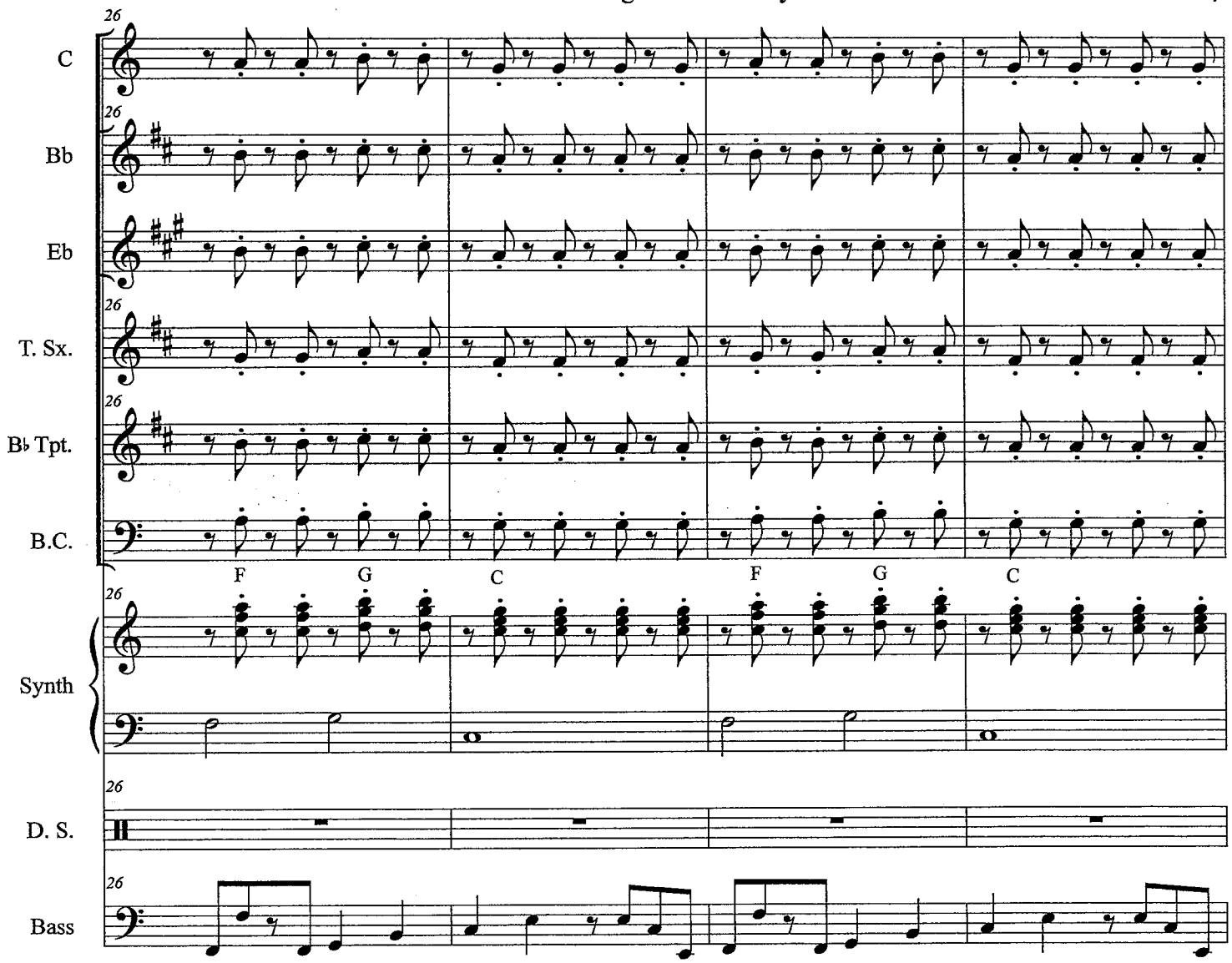
C *Tenor & Clarinet Solo*



A Message To You Rudy

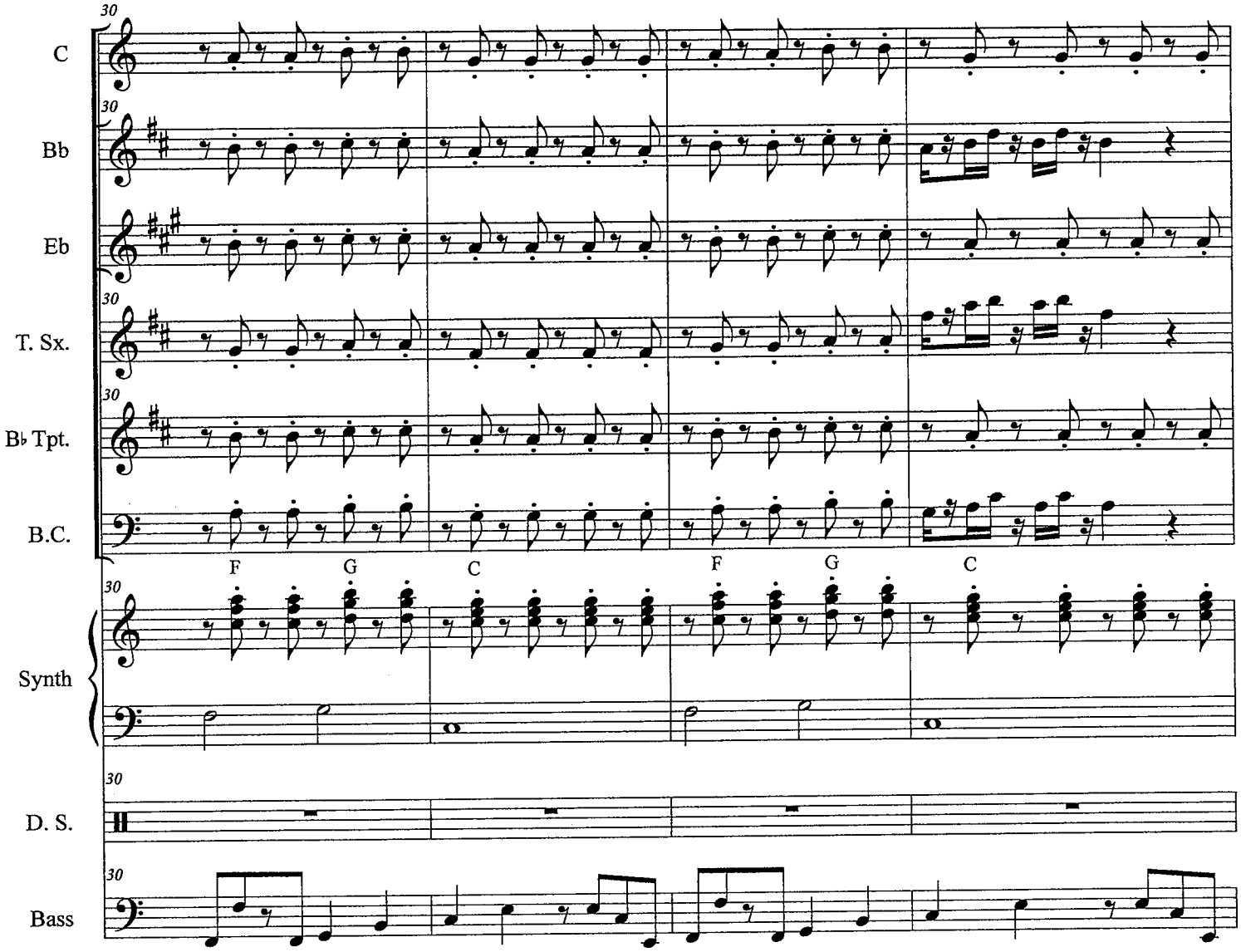
D

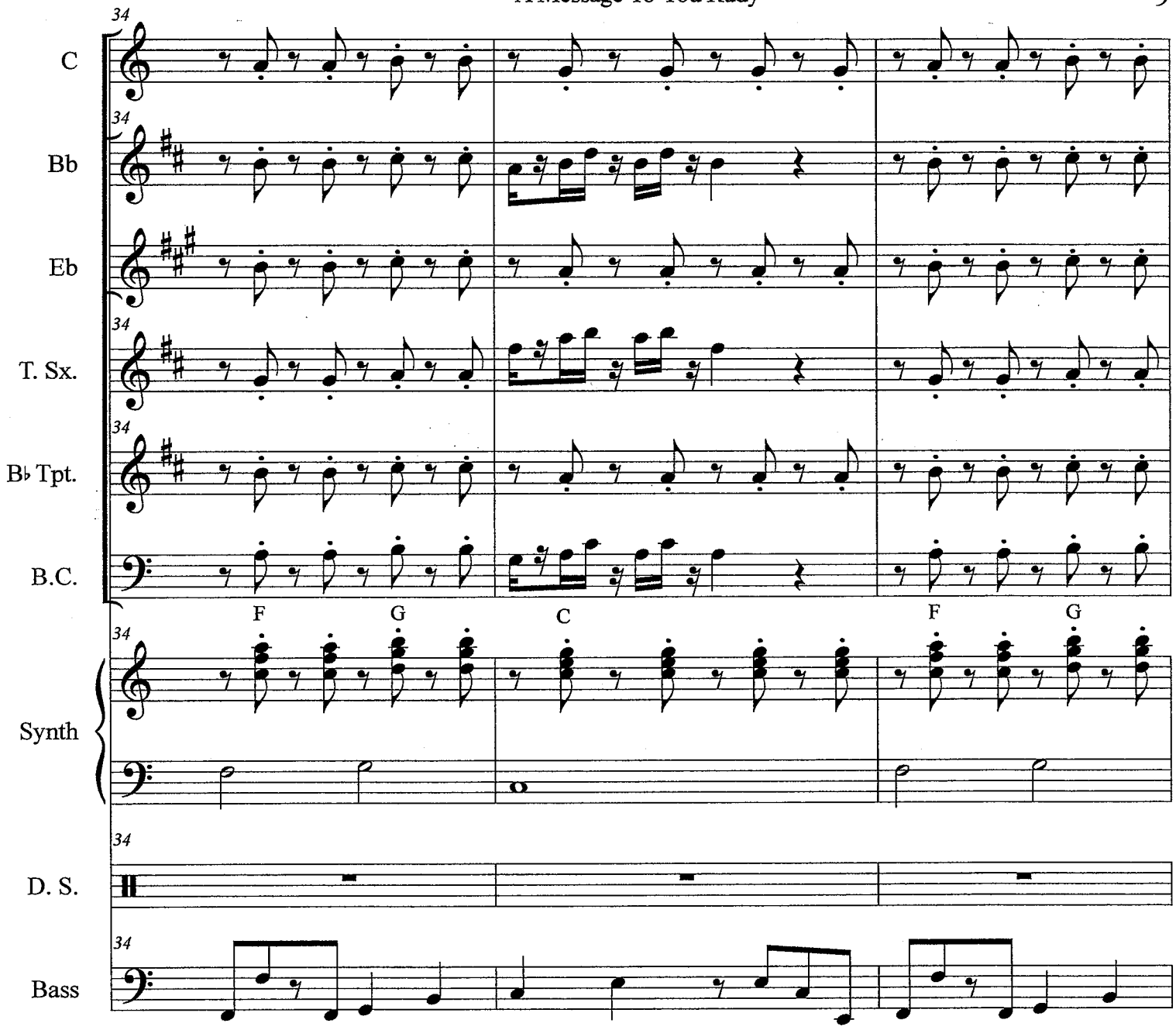


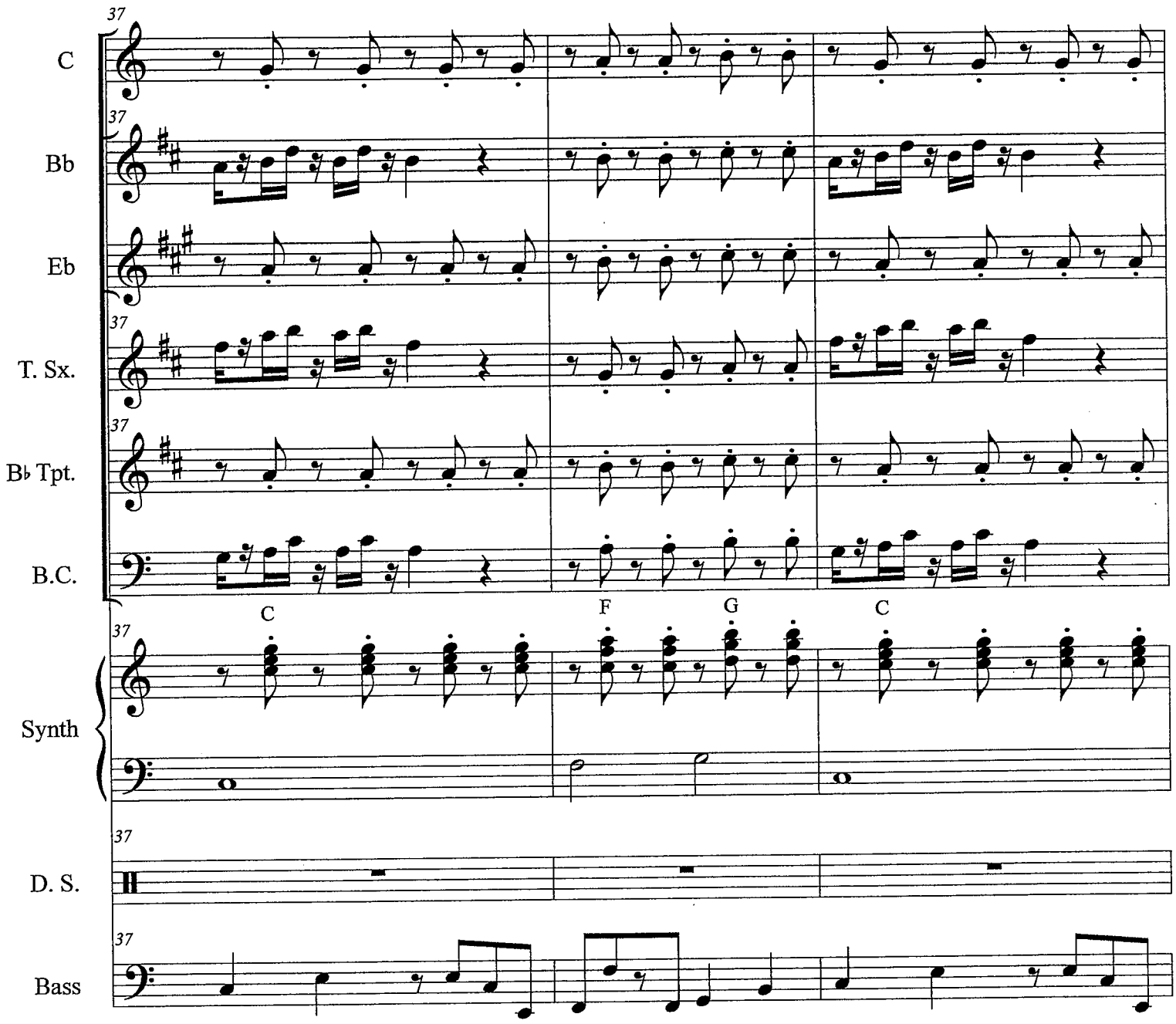

26
C
Bb
Eb
T. Sx.
B♭ Tpt.
B.C.
F
G
C
F
G
C
Synth
D. S.
Bass

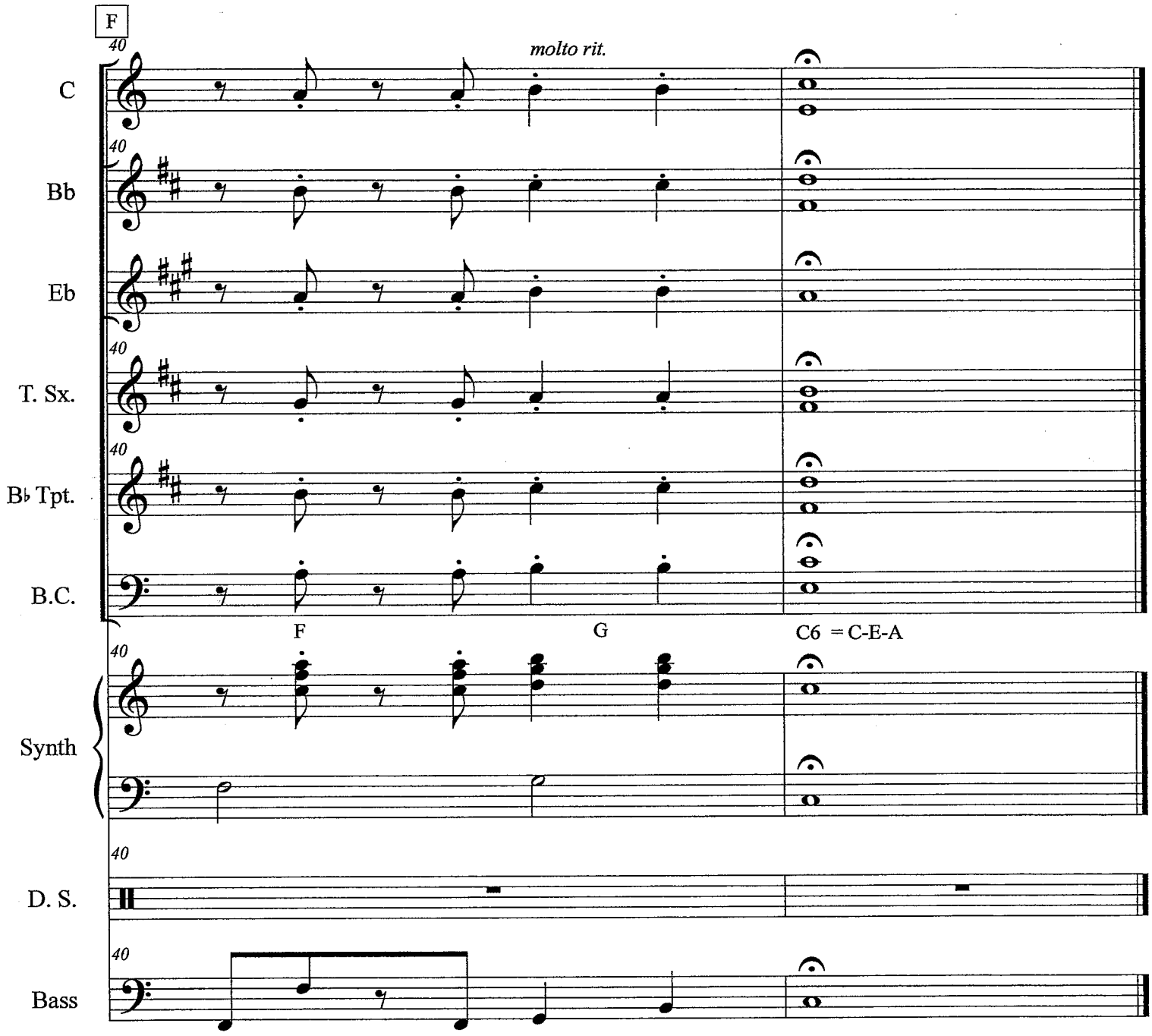
A Message To You Rudy

E



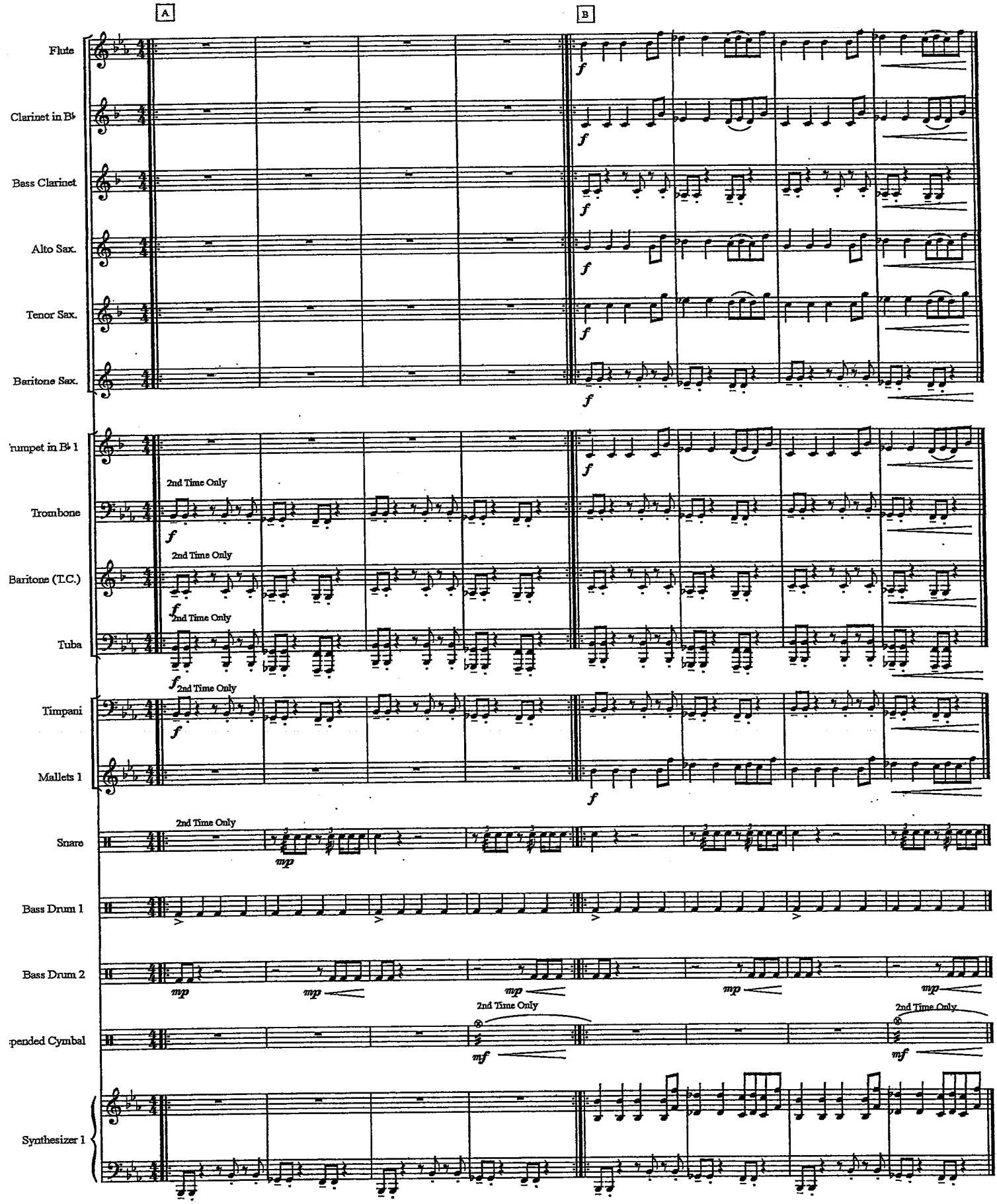

34
C
Bb
Eb
T. Sx.
B♭ Tpt.
B.C.
F
G
C
F
G
Synth
D. S.
Bass


37
C
Bb
Eb
T. Sx.
B♭ Tpt.
B.C.
C
F
G
C
Synth
D. S.
Bass


F
molto rit.
C
Bb
Eb
T. Sx.
B♭ Tpt.
B.C.
F
G
C6 = C-E-A
Synth
D. S.
Bass

MOVE THE JOY

arr. Bernice

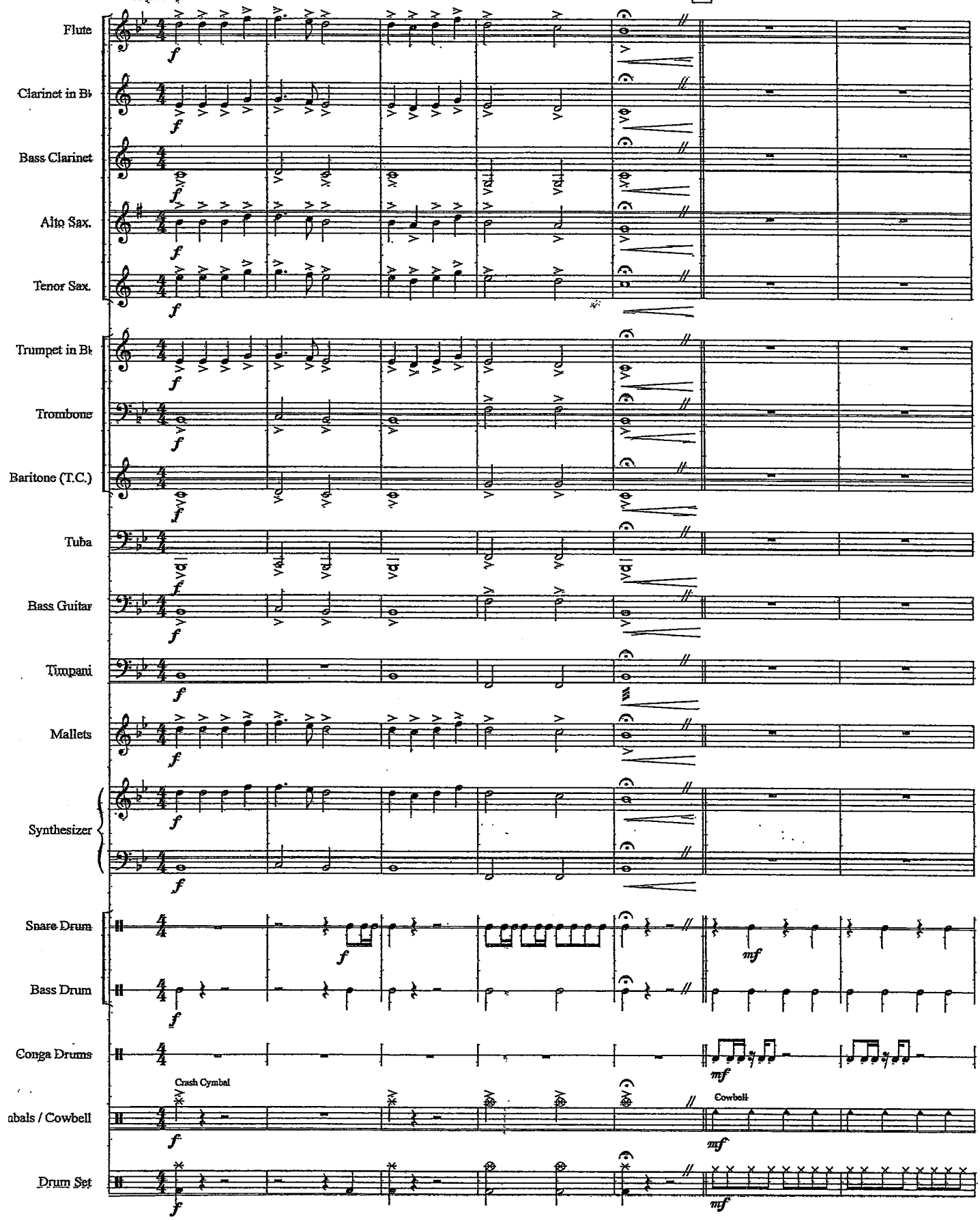


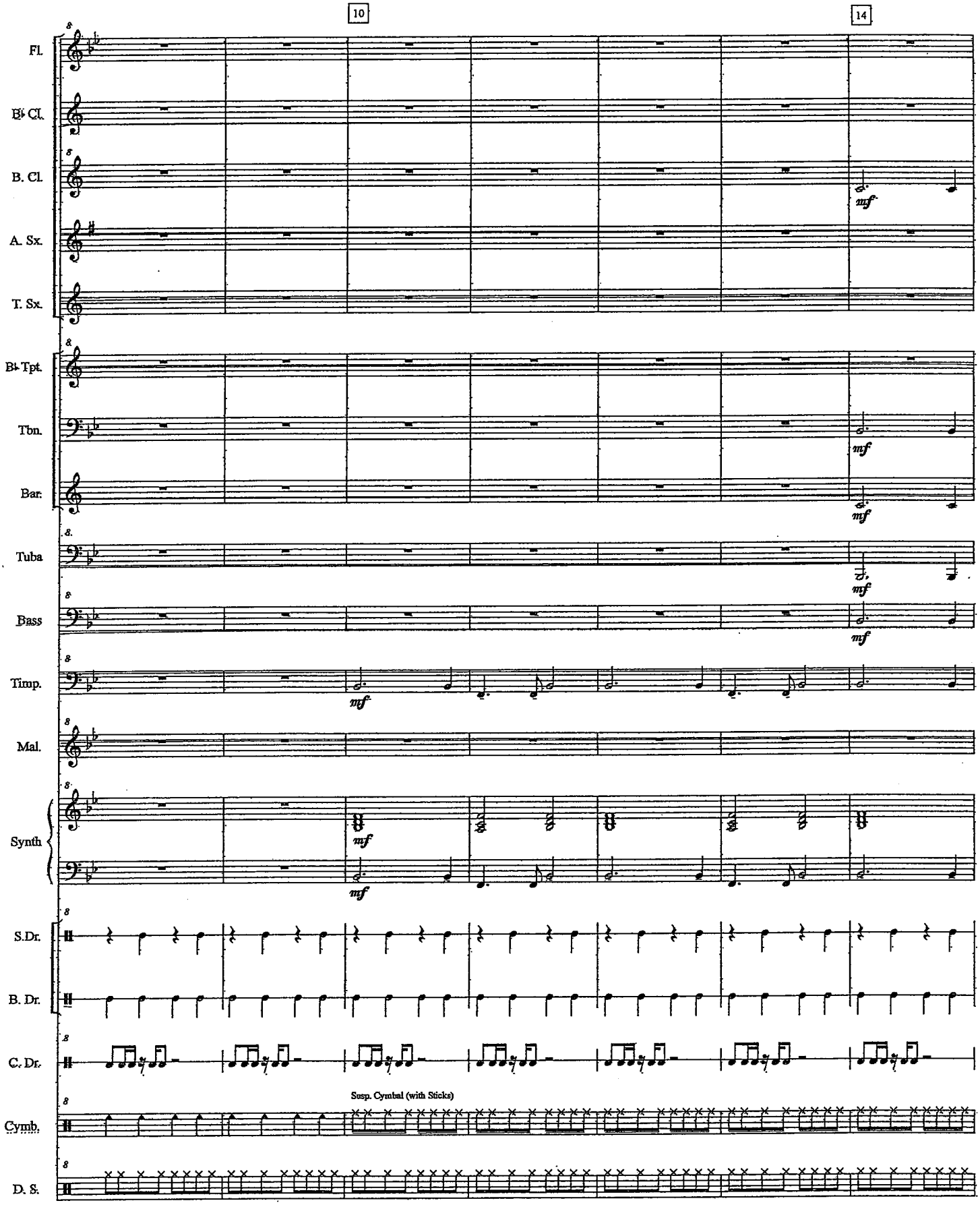
WinterFest

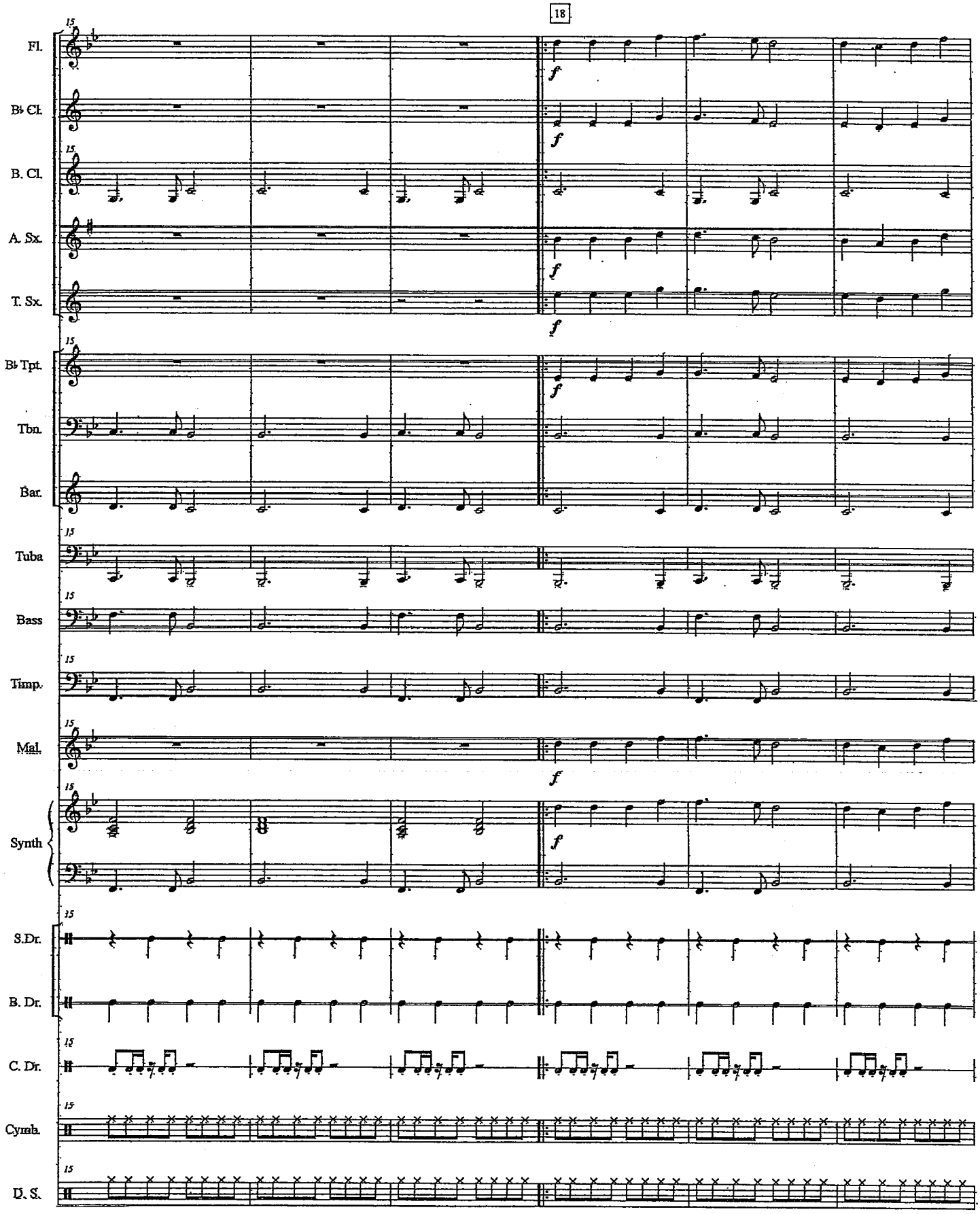
Traditional / Arr. Bernice

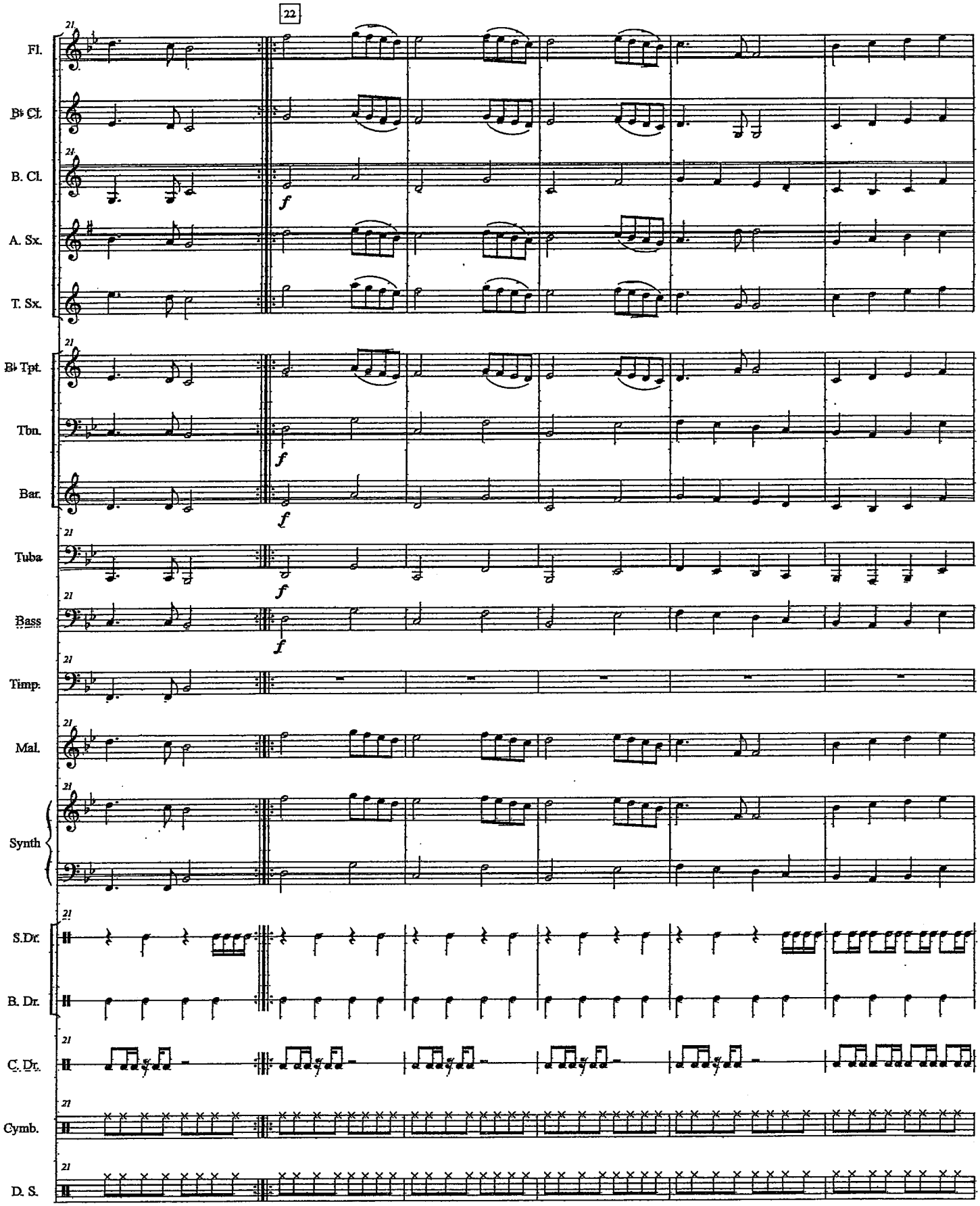
Gloria In Excelsis Deo
♩= 82
Majestically

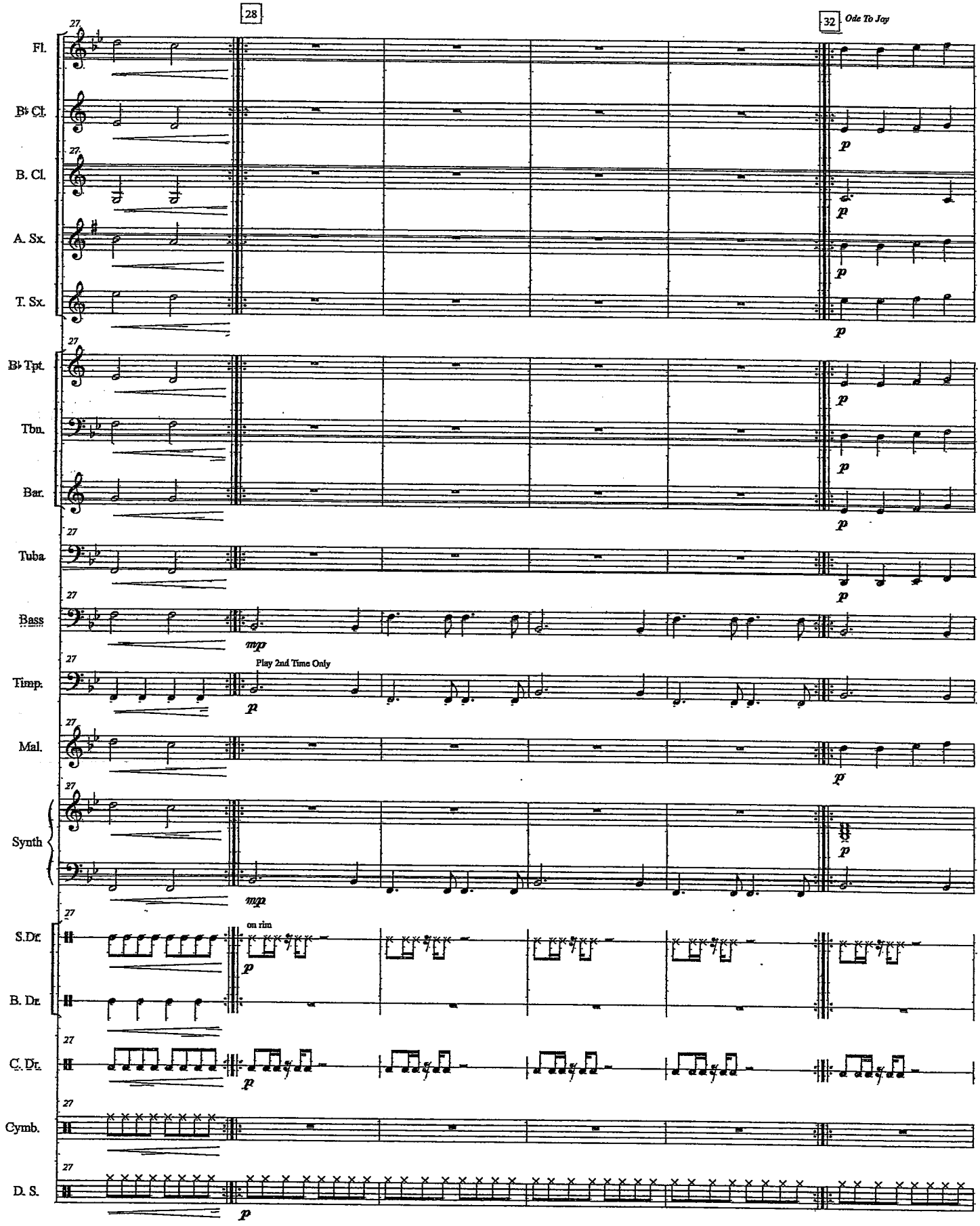
6 ♩= 120

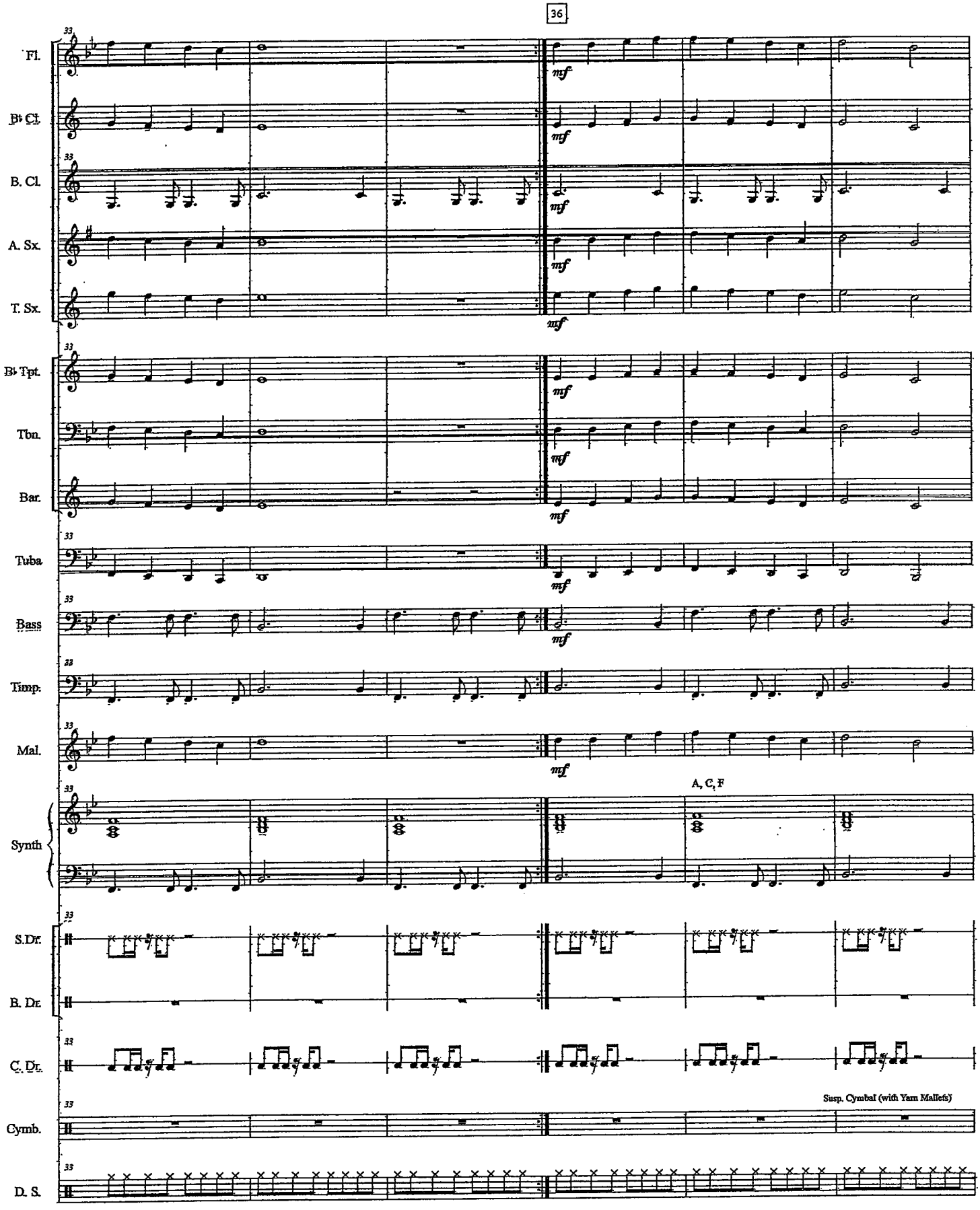


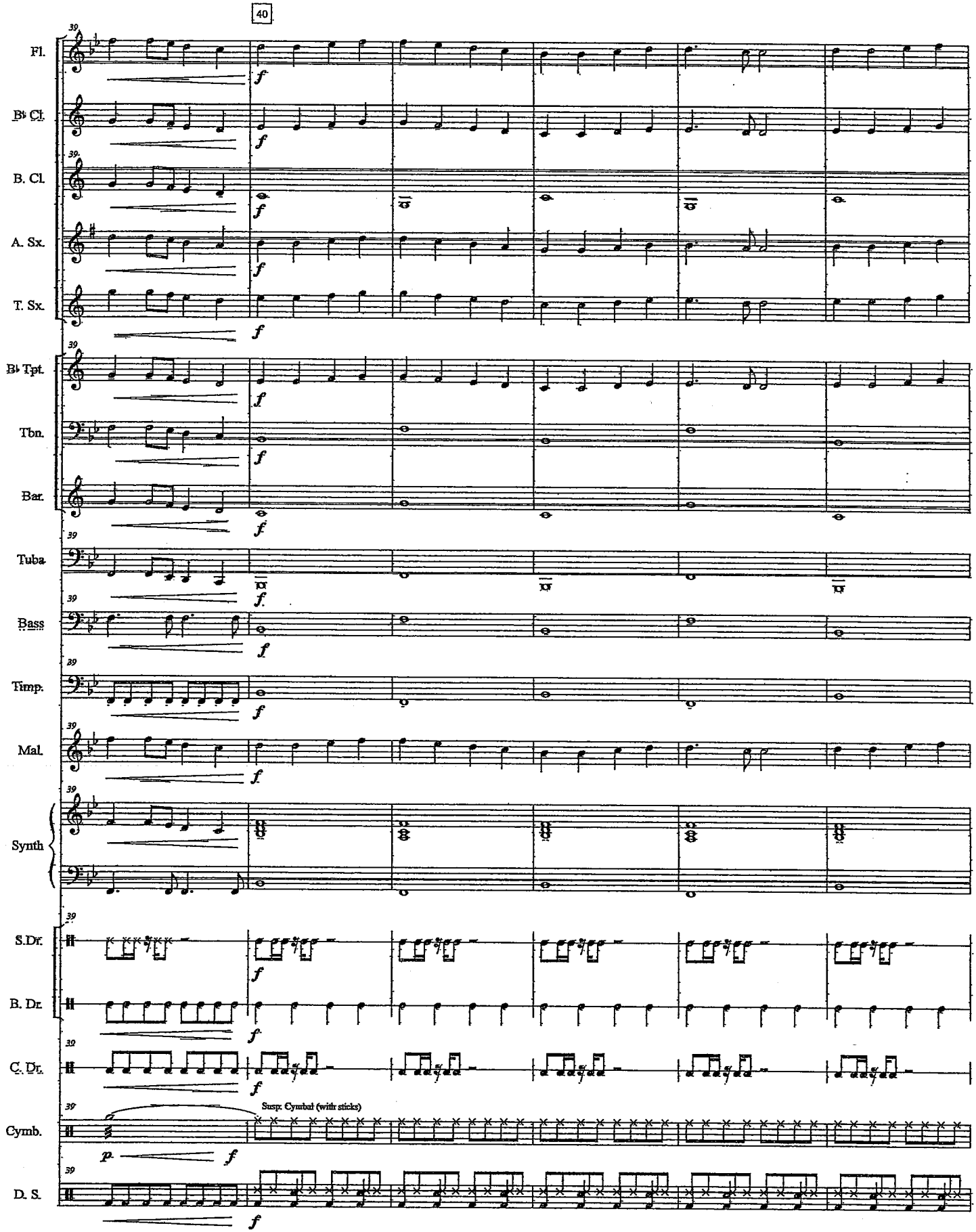

10
14
Fl.
B♭ Cl.
B. Cl.
A. Sx.
T. Sx.
B♭ Tpt.
Tbn.
Bar.
Tuba
Bass
Timp.
Mal.
Synth
S.Dr.
B. Dr.
C. Dr.
Cymb.
D. S.
mf
Susp. Cymbal (with Sticks)

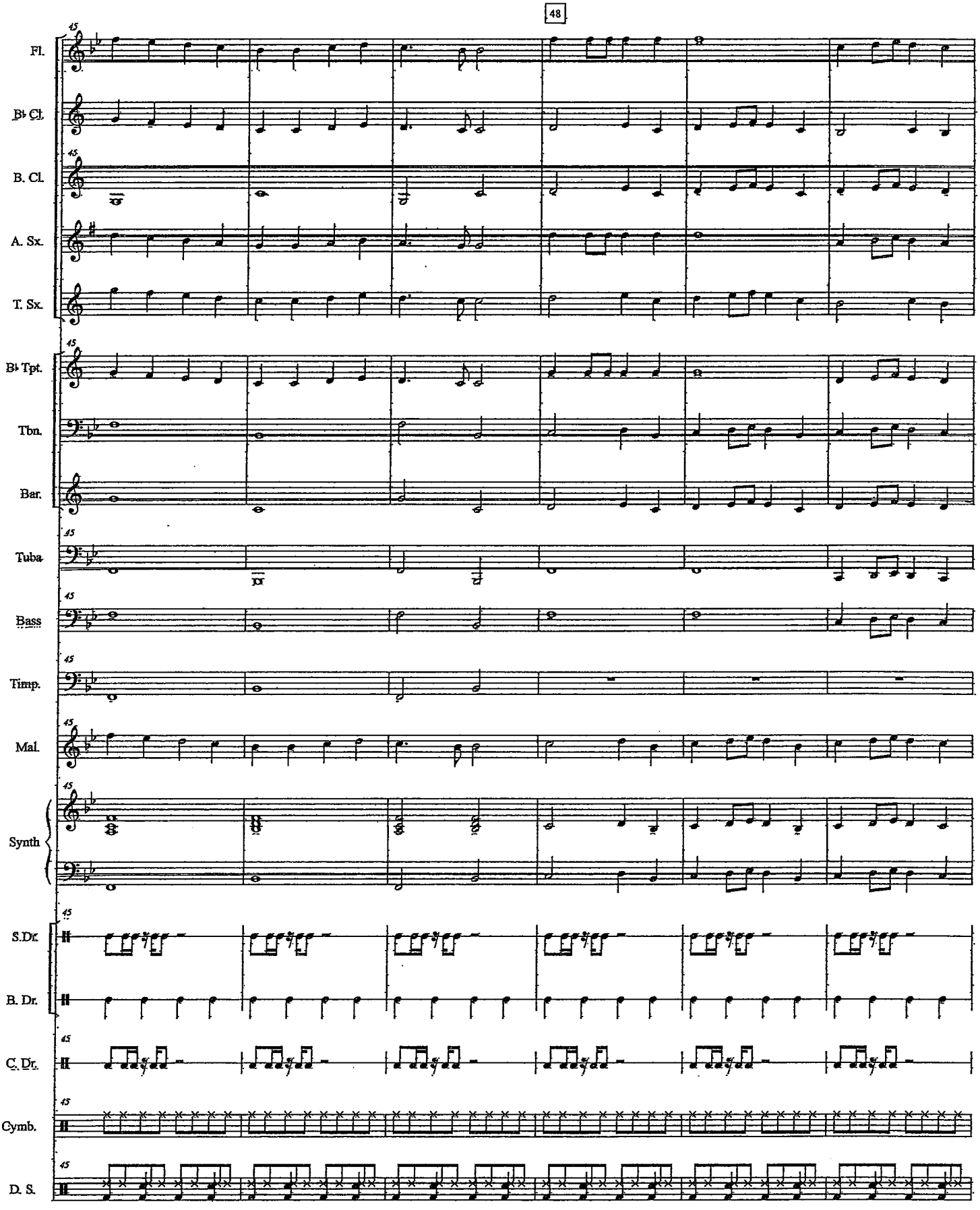

18
Fl.
B♭ Cl.
B. Cl.
A. Sx.
T. Sx.
B♭ Tpt.
Tbn.
Bar.
Tuba
Bass
Timp.
Mal.
Synth
S.Dr.
B. Dr.
C. Dr.
Cymb.
D. S.
f

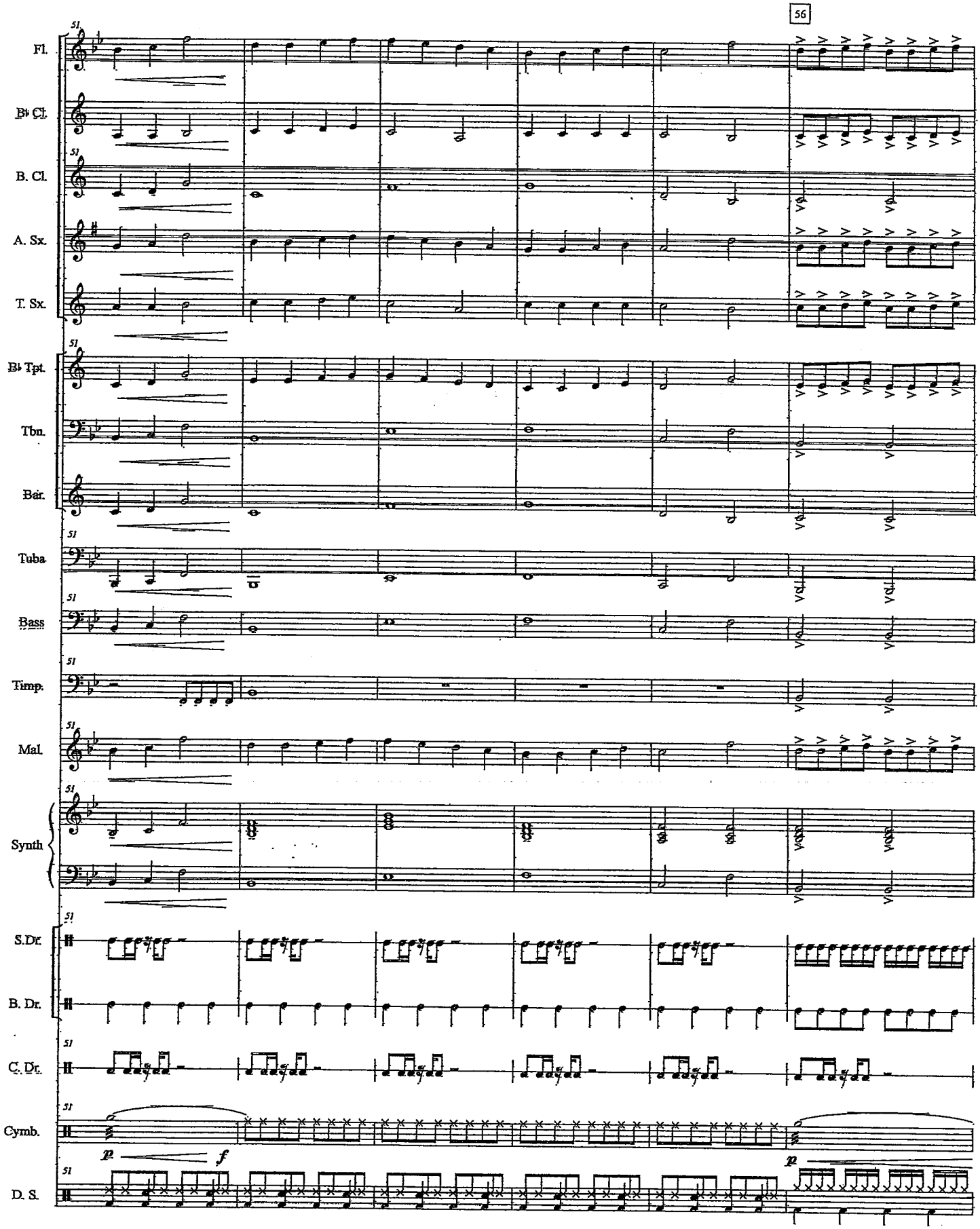

22
Fl.
B♭ Cl.
B. Cl.
A. Sx.
T. Sx.
B♭ Tpt.
Tbn.
Bar.
Tuba
Bass
Timp.
Mal.
Synth
S.Dr.
B. Dr.
C. Dr.
Cymb.
D. S.
f

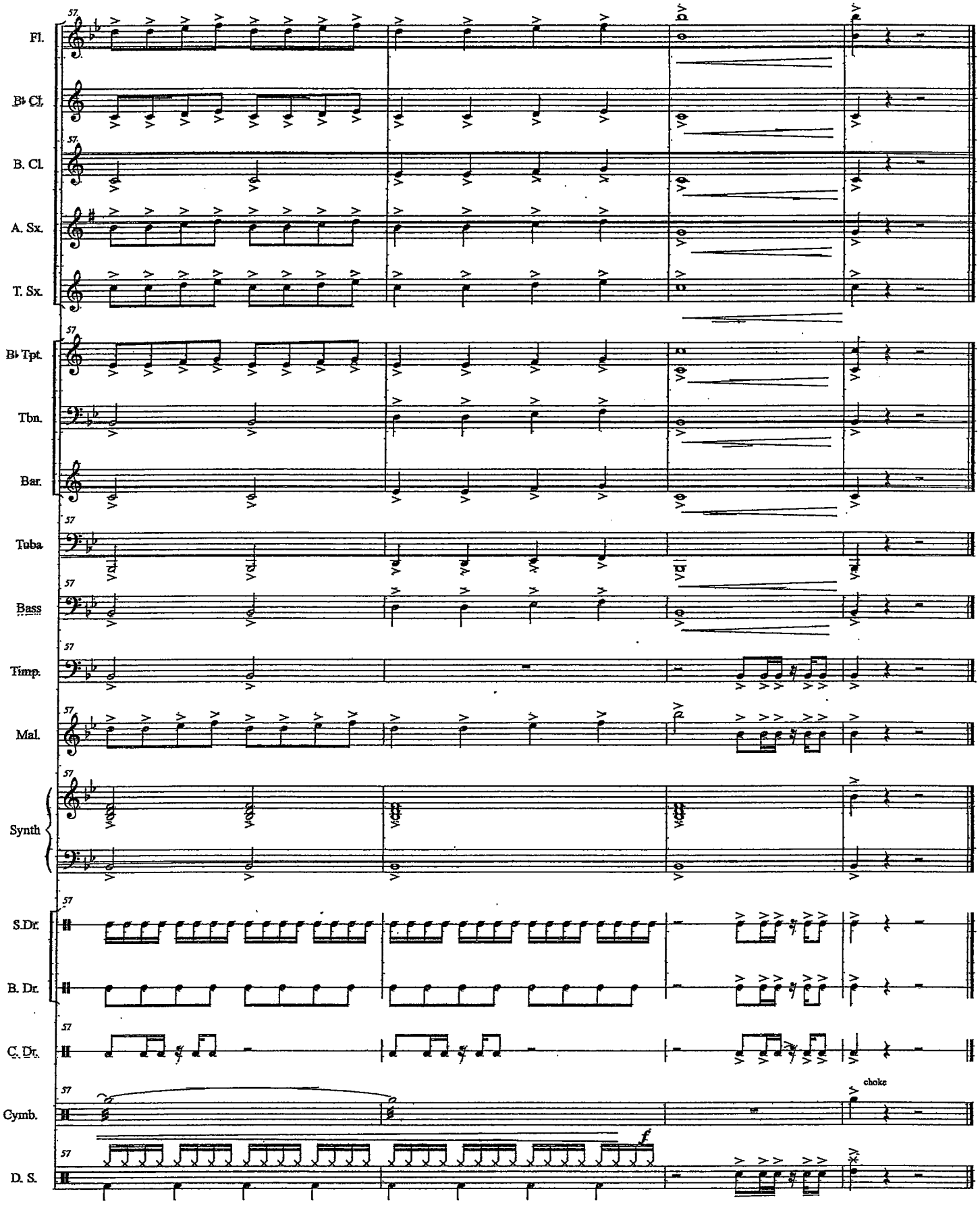

28
32
Ode To Joy
Fl.
B♭ Cl.
B. Cl.
A. Sx.
T. Sx.
B♭ Tpt.
Tbn.
Bar.
Tuba
Bass
Timp.
Play 2nd Time Only
Mal.
Synth
S.Dr.
on rim
B. Dr.
C. Dr.
Cymb.
D. S.


36
Fl.
B♭ Cl.
B. Cl.
A. Sx.
T. Sx.
B♭ Tpt.
Tbn.
Bar.
Tuba
Bass
Timp.
Mal.
Synth
A, C, F
S.Dr.
B. Dr.
C. Dr.
Cymb.
Susp. Cymbal (with Yarn Mallets)
D. S.
mf


40
Fl.
B♭ Cl.
B. Cl.
A. Sx.
T. Sx.
B♭ Tpt.
Tbn.
Bar.
Tuba
Bass
Timp.
Mal.
Synth
S.Dr.
B. Dr.
C. Dr.
Cymb.
D. S.
Susp. Cymbal (with sticks)


48
Fl.
B♭ Cl.
B. Cl.
A. Sx.
T. Sx.
B♭ Tpt.
Tbn.
Bar.
Tuba
Bass
Timp.
Mal.
Synth
S.Dr.
B. Dr.
C. Dr.
Cymb.
D. S.


56
Fl.
B♭ Cl.
B. Cl.
A. Sx.
T. Sx.
B♭ Tpt.
Tbn.
Bar.
Tuba
Bass
Timp.
Mal.
Synth
S.Dr.
B. Dr.
C. Dr.
Cymb.
D. S.
51
p
f
p


57
Fl.
B♭ Cl.
B. Cl.
A. Sx.
T. Sx.
B♭ Tpt.
Tbn.
Bar.
Tuba
Bass
Timp.
Mal.
Synth
S.Dr.
B. Dr.
C. Dr.
Cymb.
choke
D. S.
f

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,

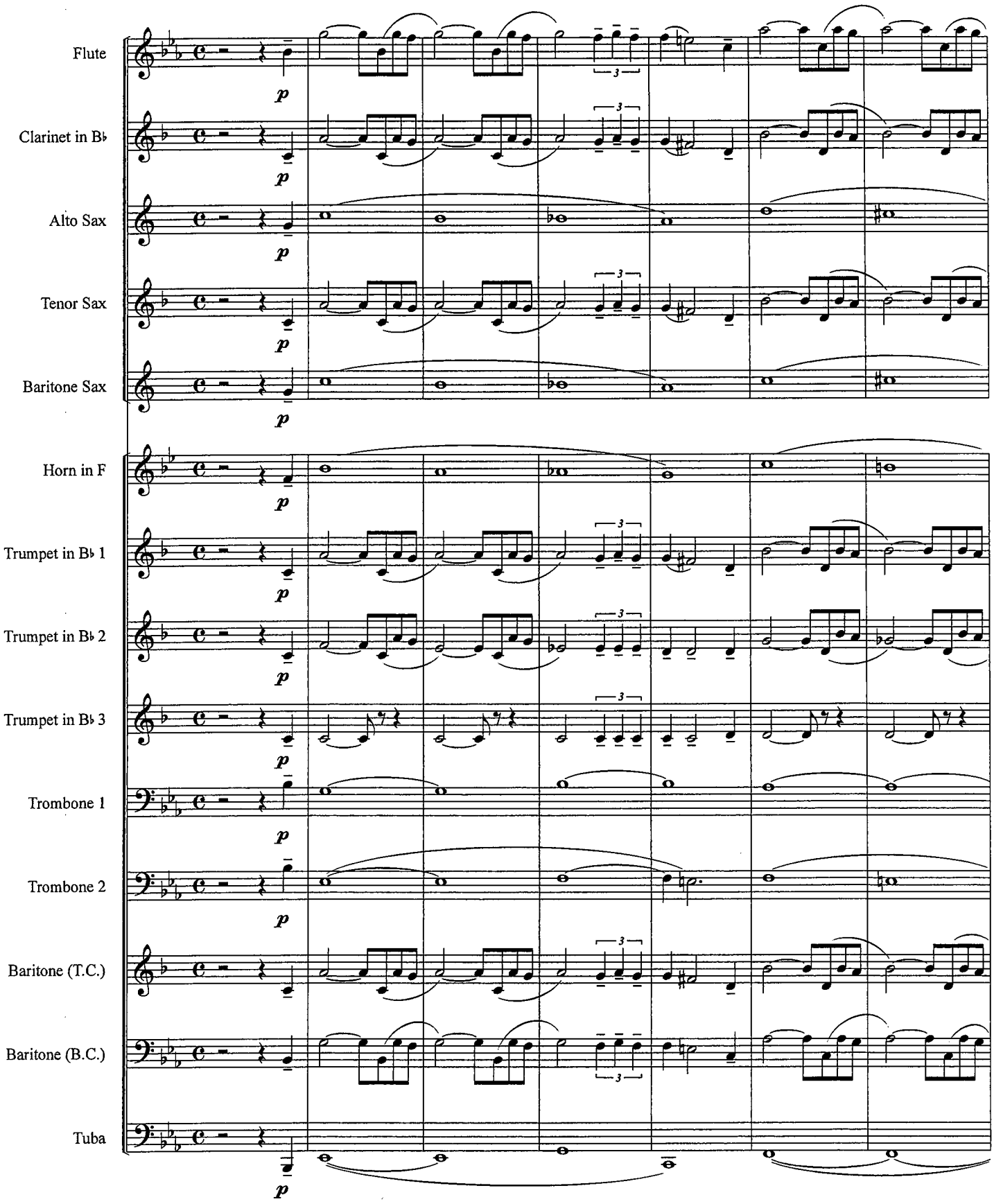
And more much more than this,

I did it my way...

Score

My Way

Don Costa
trans. Jerannchris Rivera-Heredia



©

My Way

A

Fl.

B♭ Cl.

A. Sx.

T. Sx.

B. Sx.

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

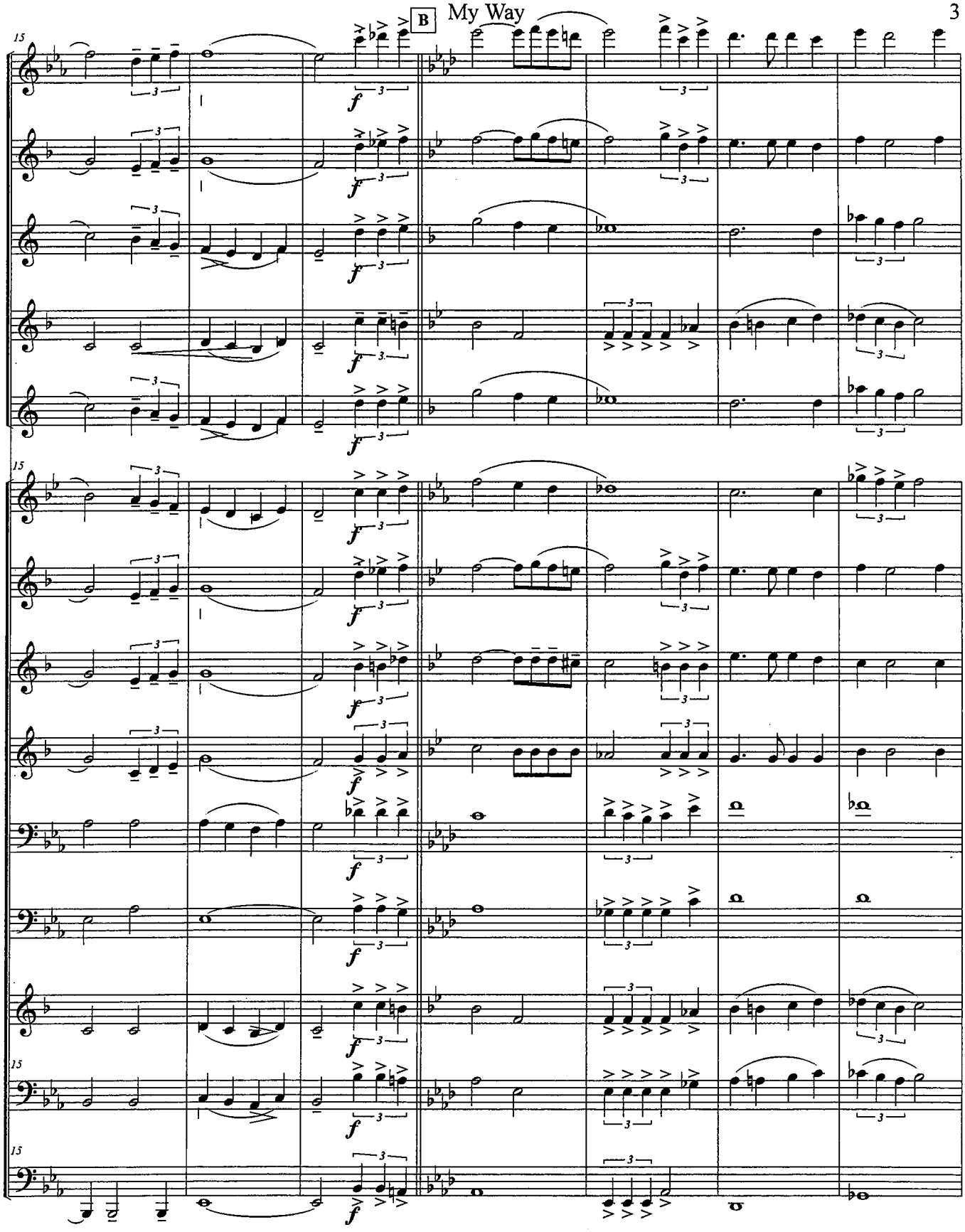
Tbn. 1

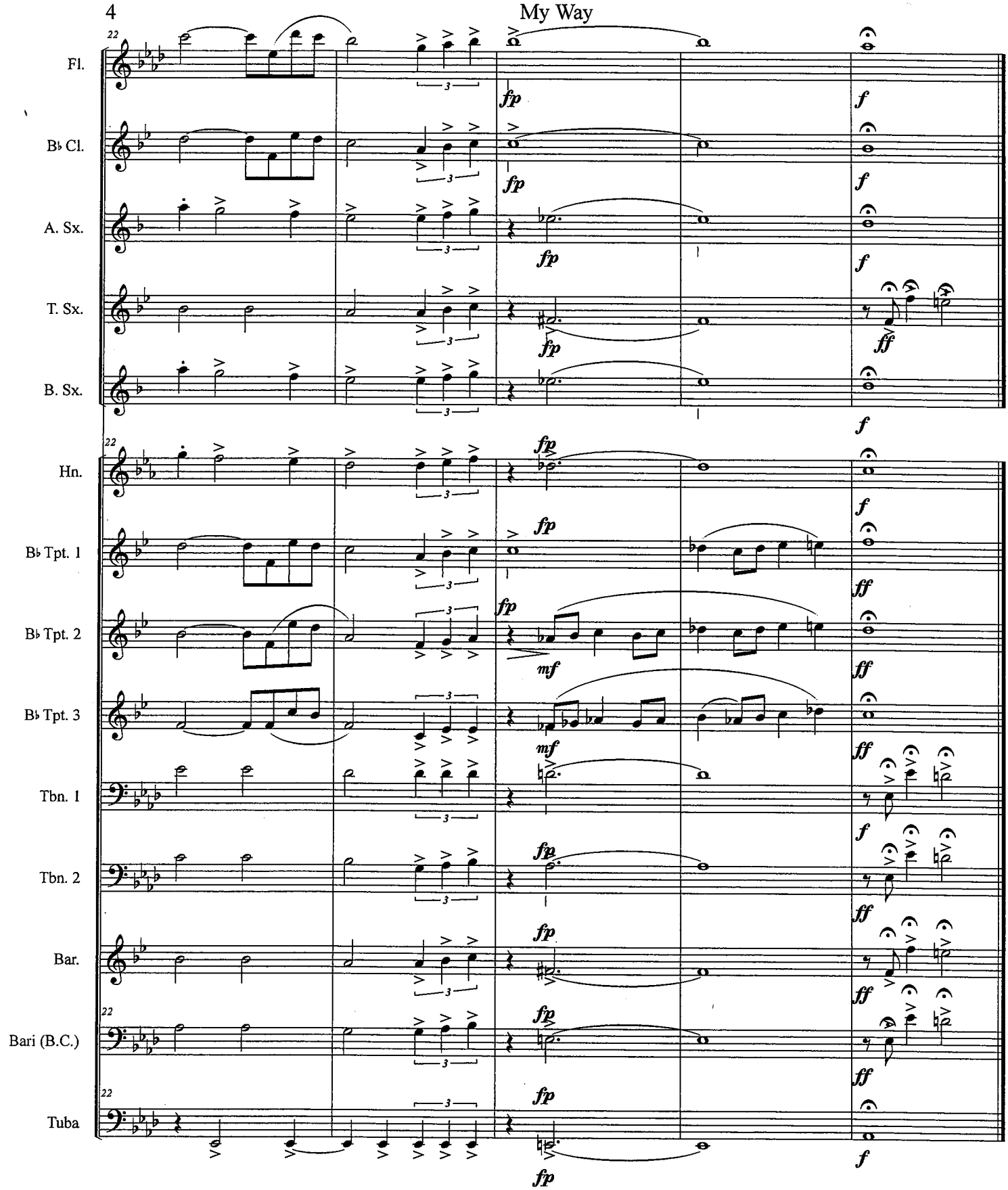
Tbn. 2

Bar.

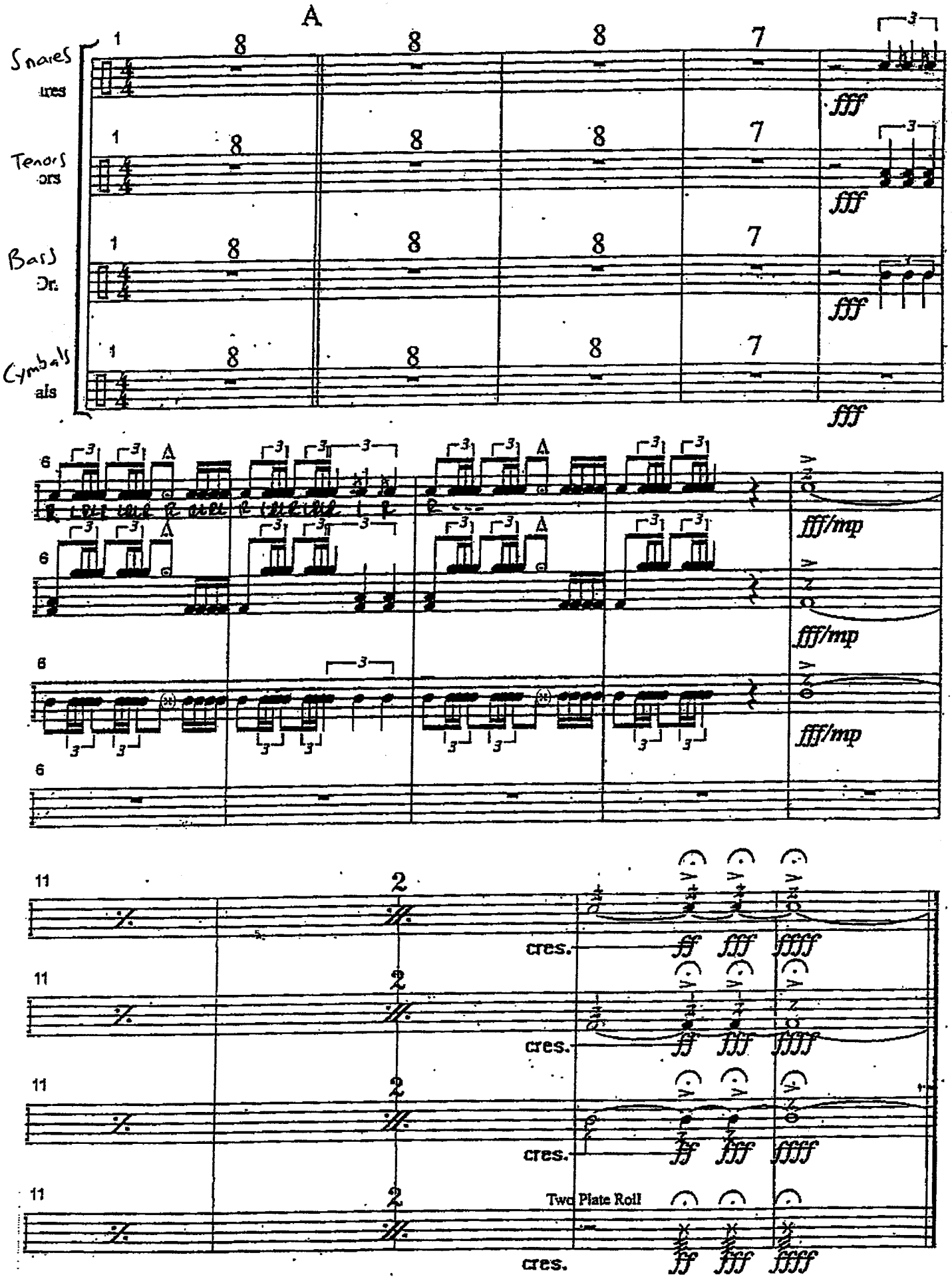
Bari (B.C.)

Tuba


B
15
Fl.
B♭ Cl.
A. Sx.
T. Sx.
B. Sx.
Hn.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1
Tbn. 2
Bar.
Bari (B.C.)
Tuba
f


Fl.
B♭ Cl.
A. Sx.
T. Sx.
B. Sx.
Hn.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1
Tbn. 2
Bar.
Bari (B.C.)
Tuba
22
fp
f
ff
mf

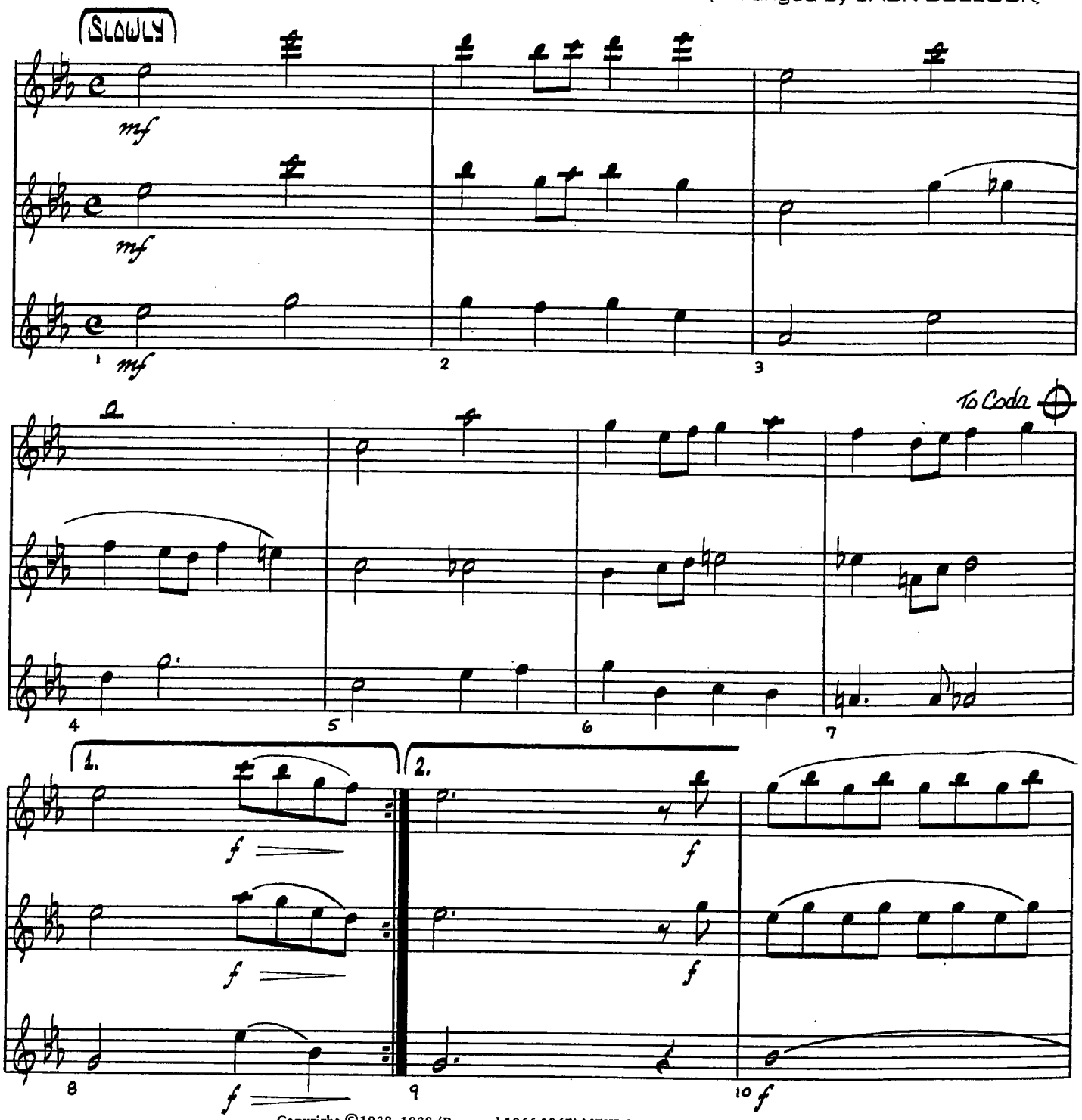
My Way


A
Snares
Tenors
Bass Dr.
Cymbals
fff
fff/mp
cres.
ff
ffff
Two Plate Roll

C

OVER THE RAINBOW

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



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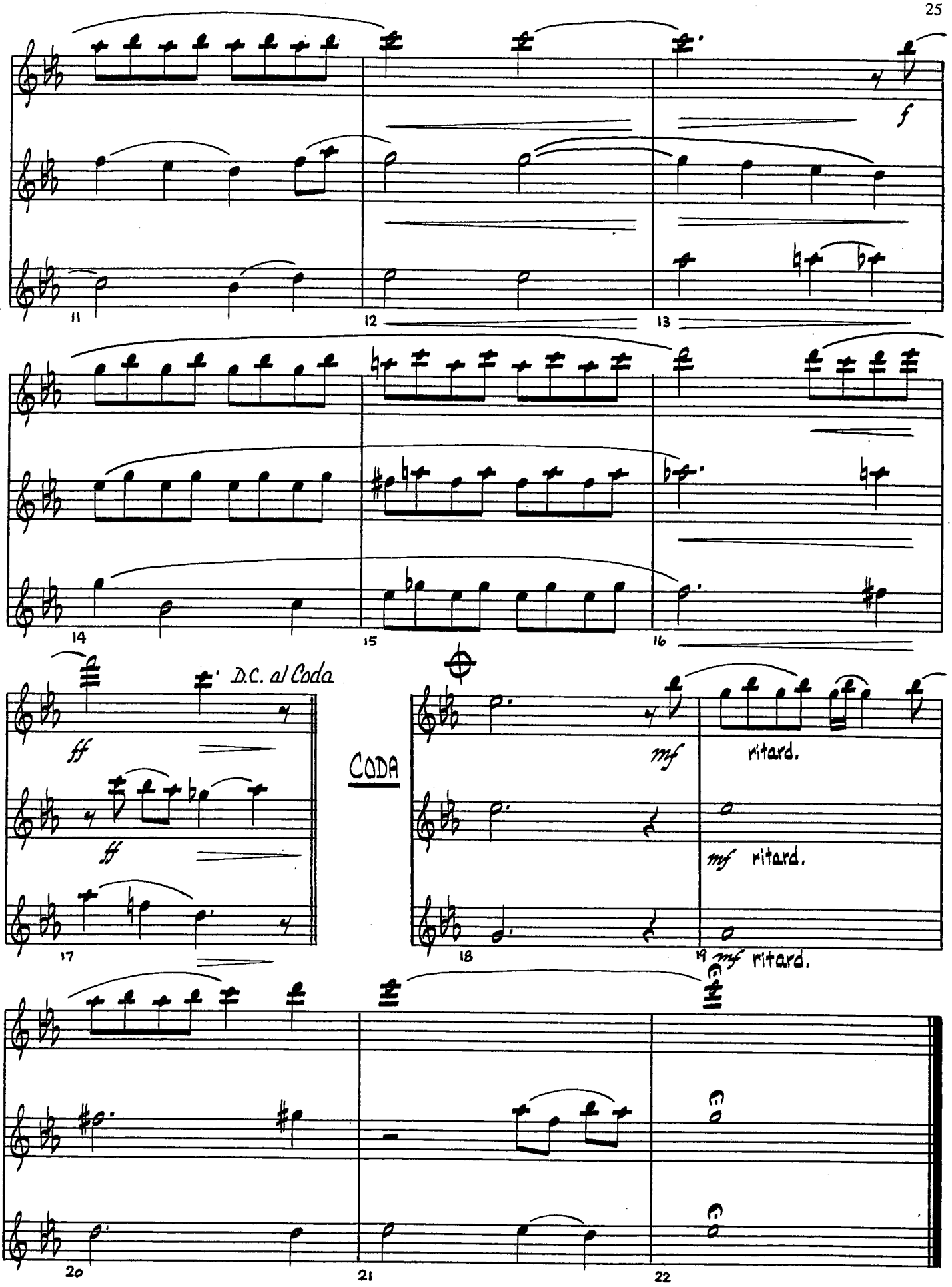
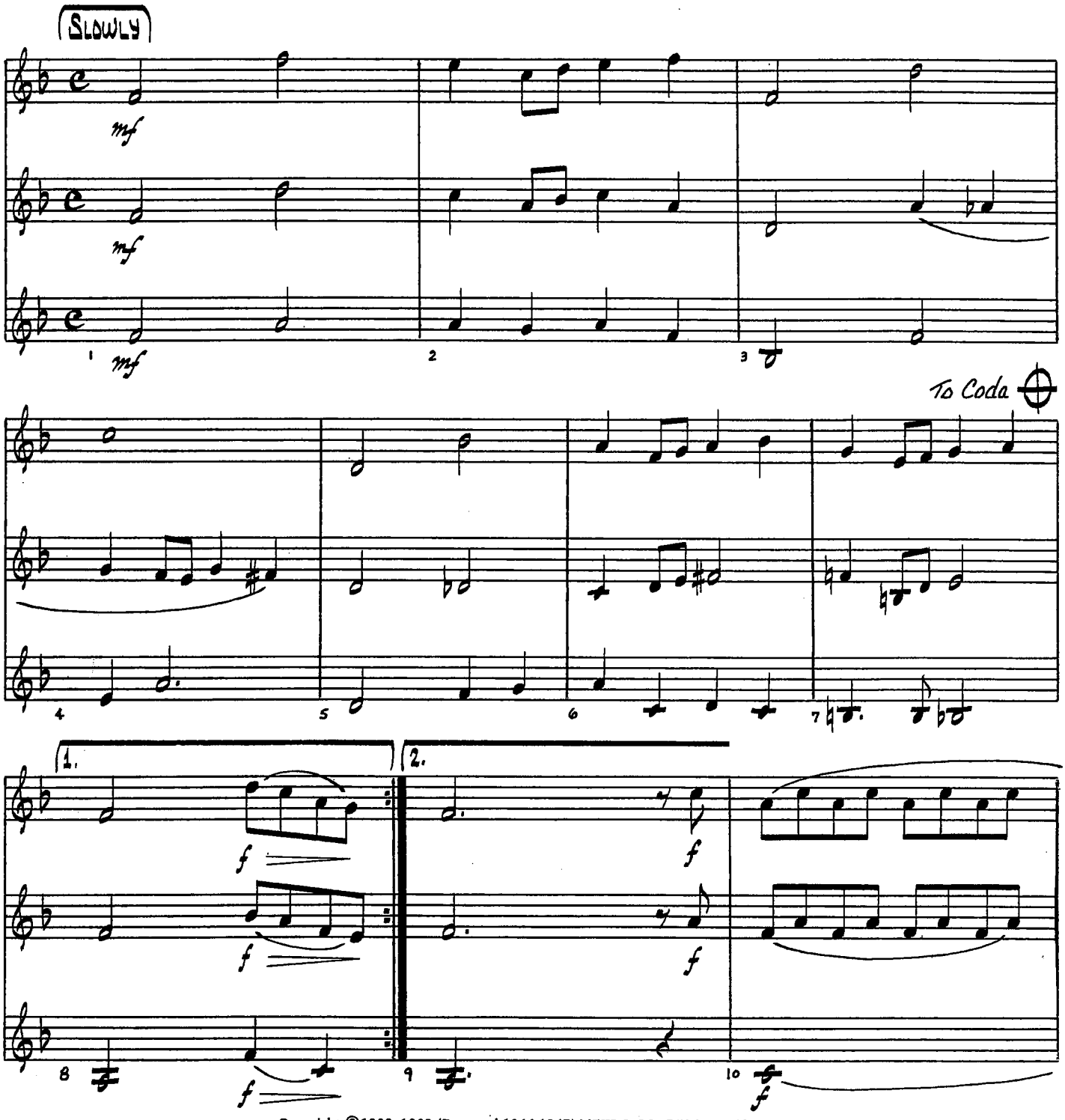
KainDow - C


f
11
12
13
14
15
16
ff
D.C. al Coda
17
CODA
mf
ritard.
mf
ritard.
18
19
mf
ritard.
20
21
22

OVER THE RAINBOW

Bb

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



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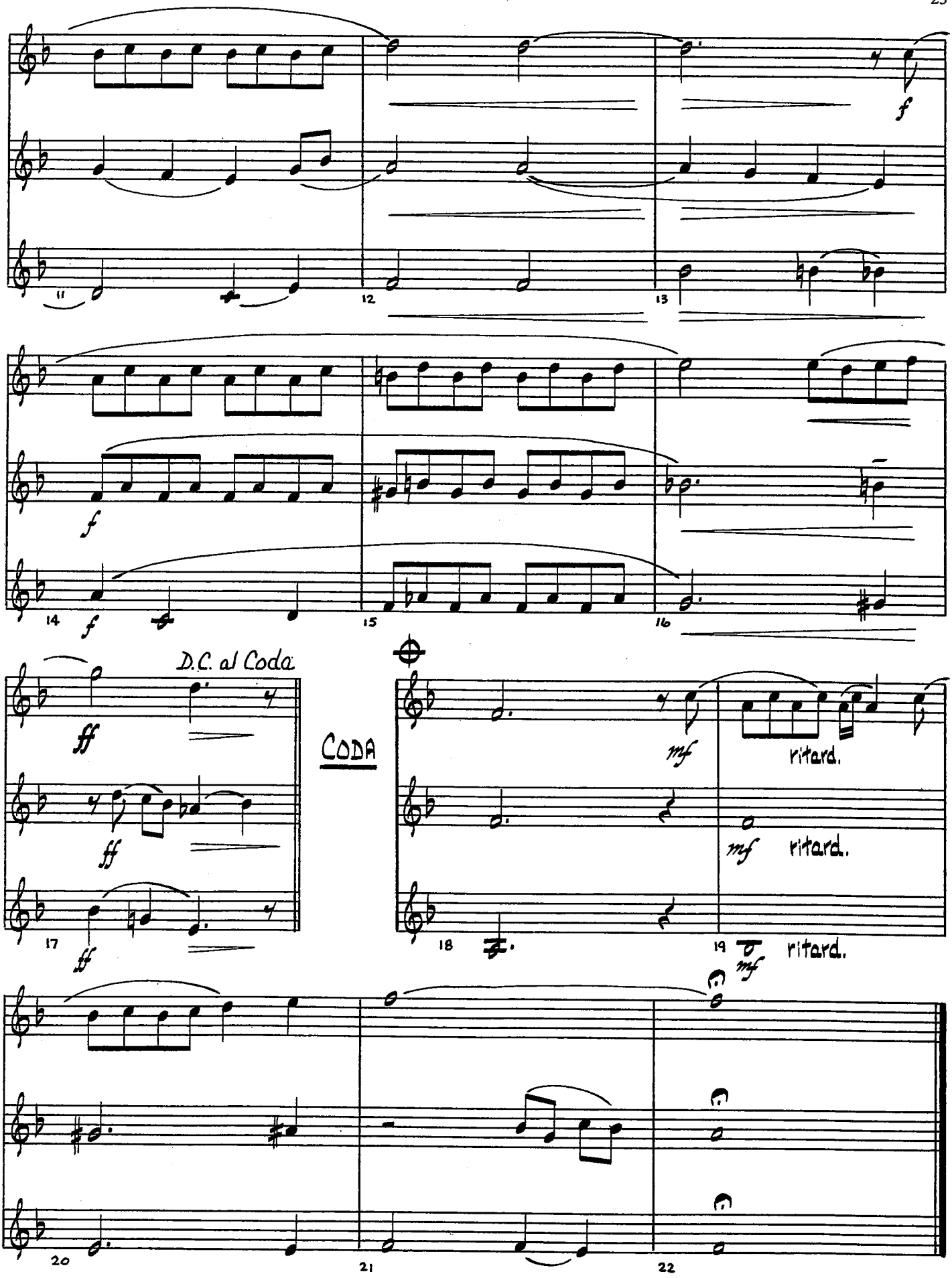
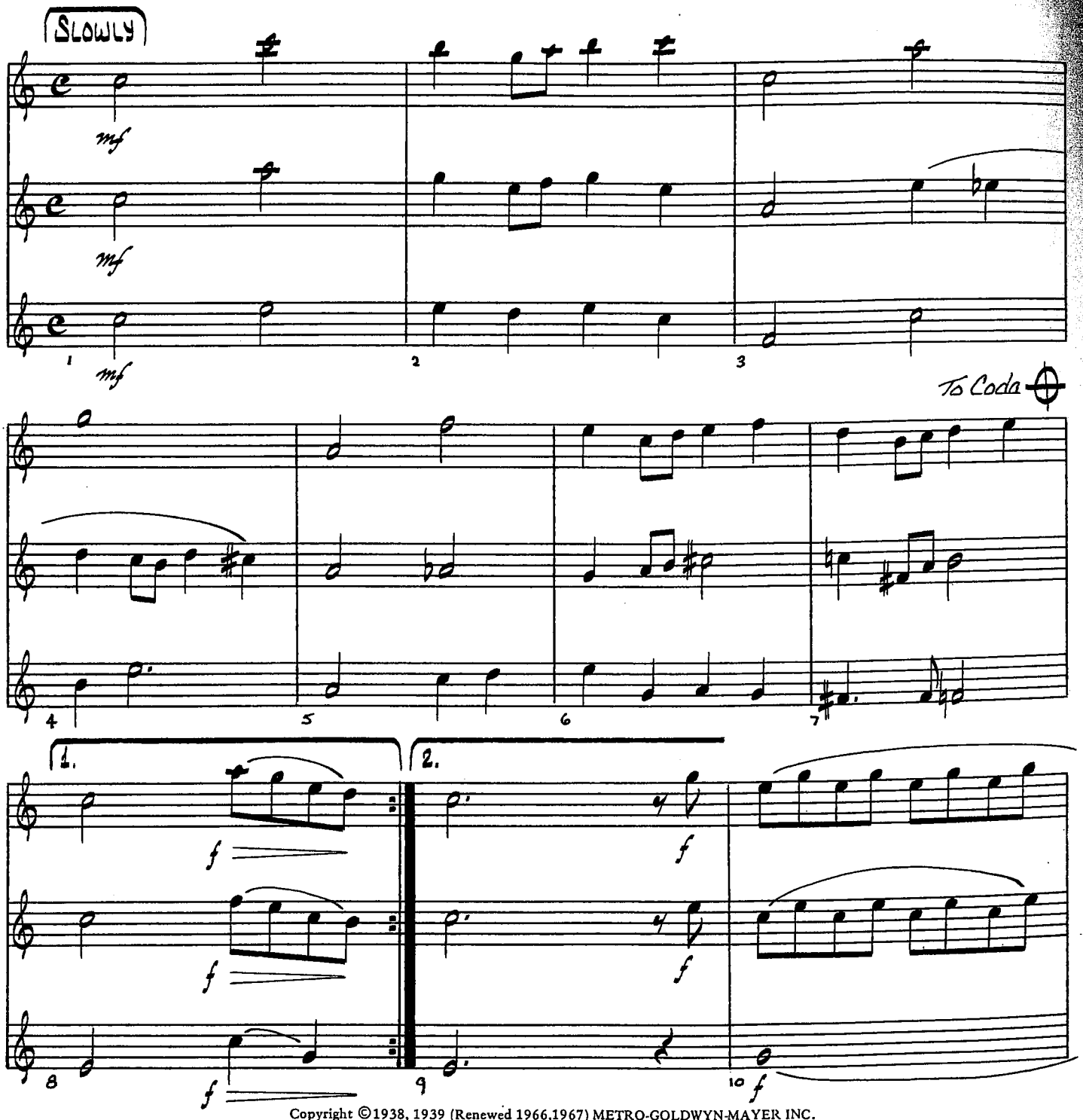

D.C. al Coda
CODA
ritard.
ritard.
ritard.

OVER THE RAINBOW

Eb

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



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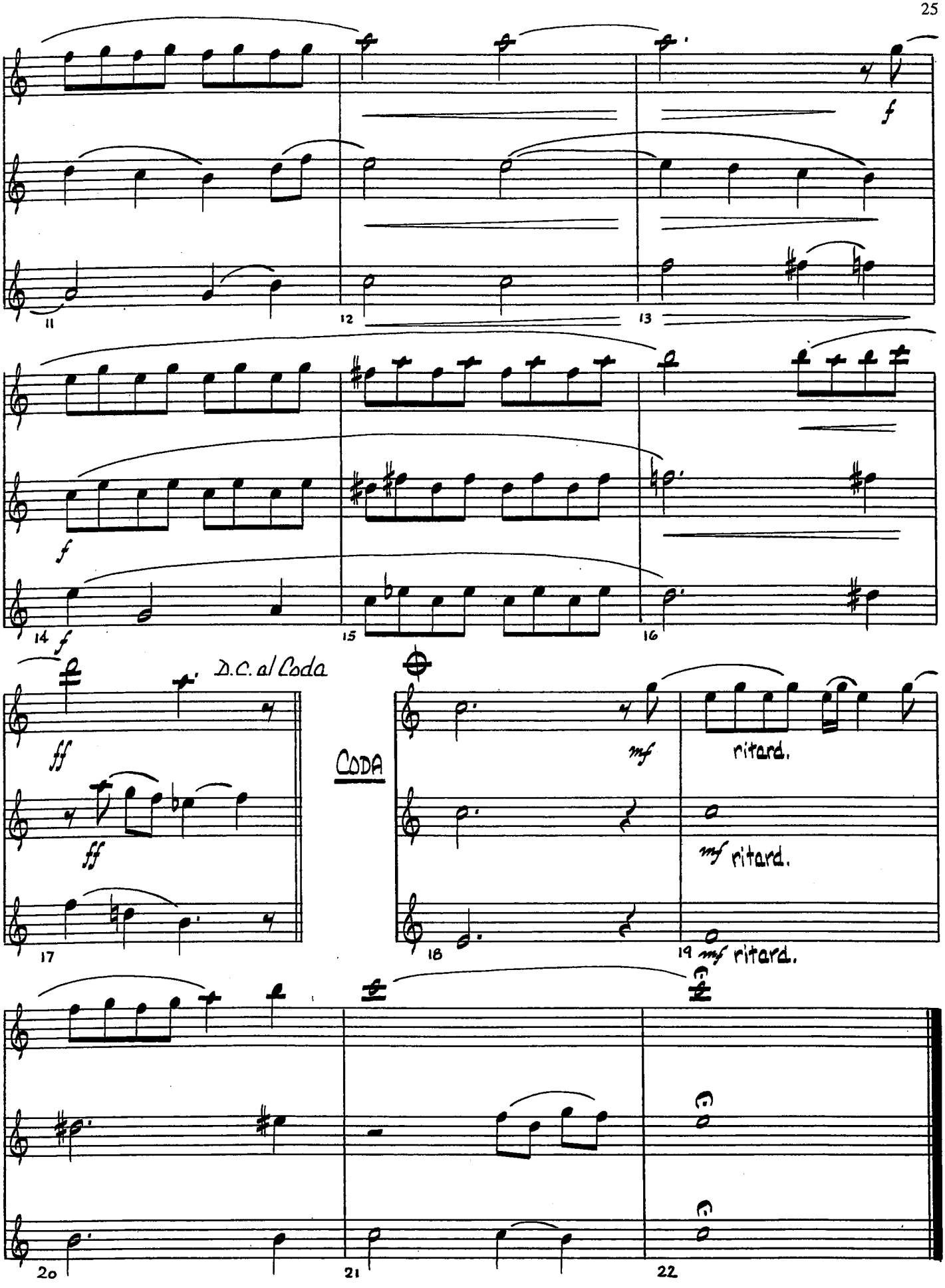
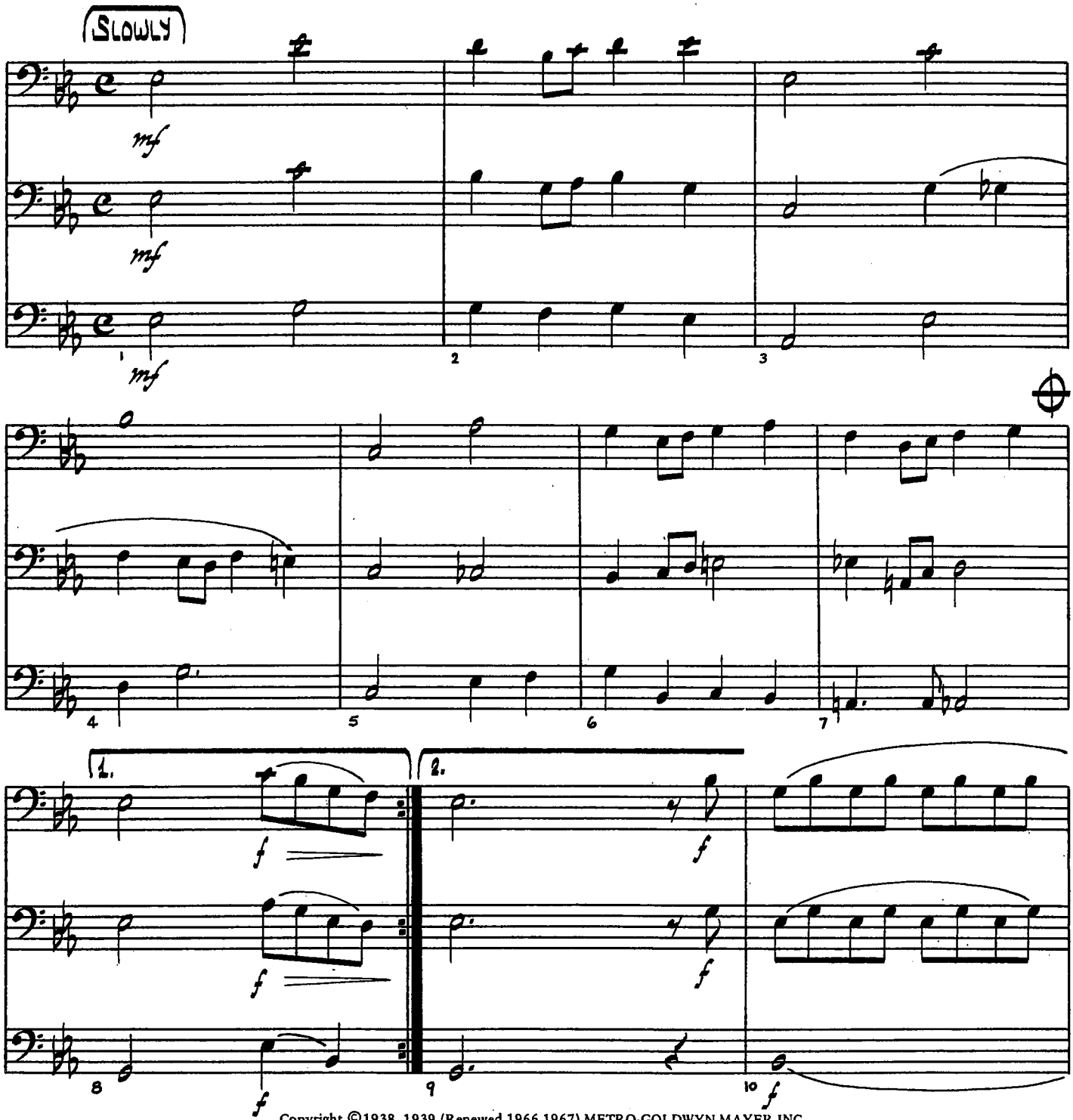

11
12
13
f
14
f
15
16
D.C. al Coda
ff
ff
17
CODA
mf
ritard.
18
mf ritard.
19 mf ritard.
20
21
22

OVER THE RAINBOW

Bass clef

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



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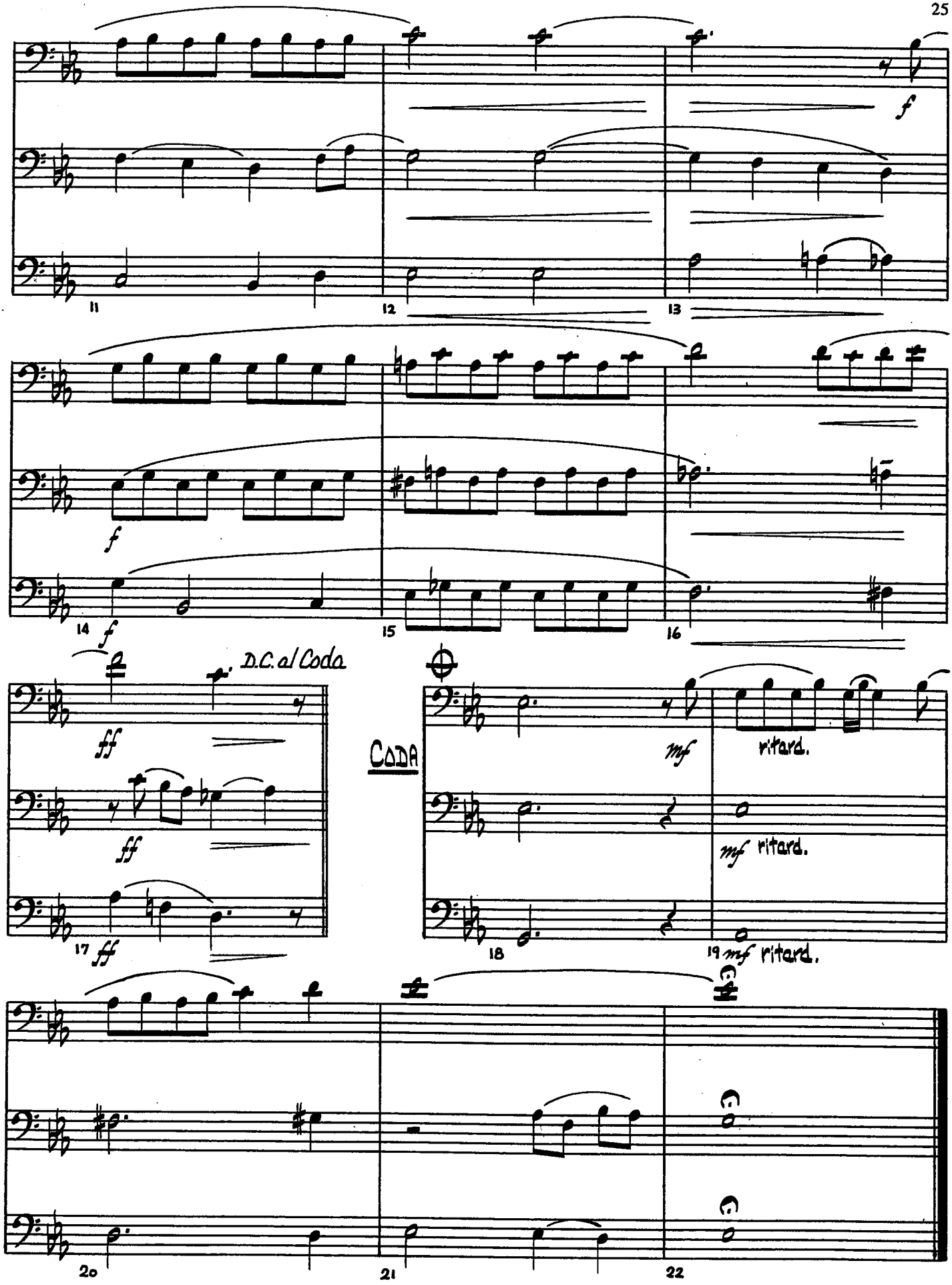
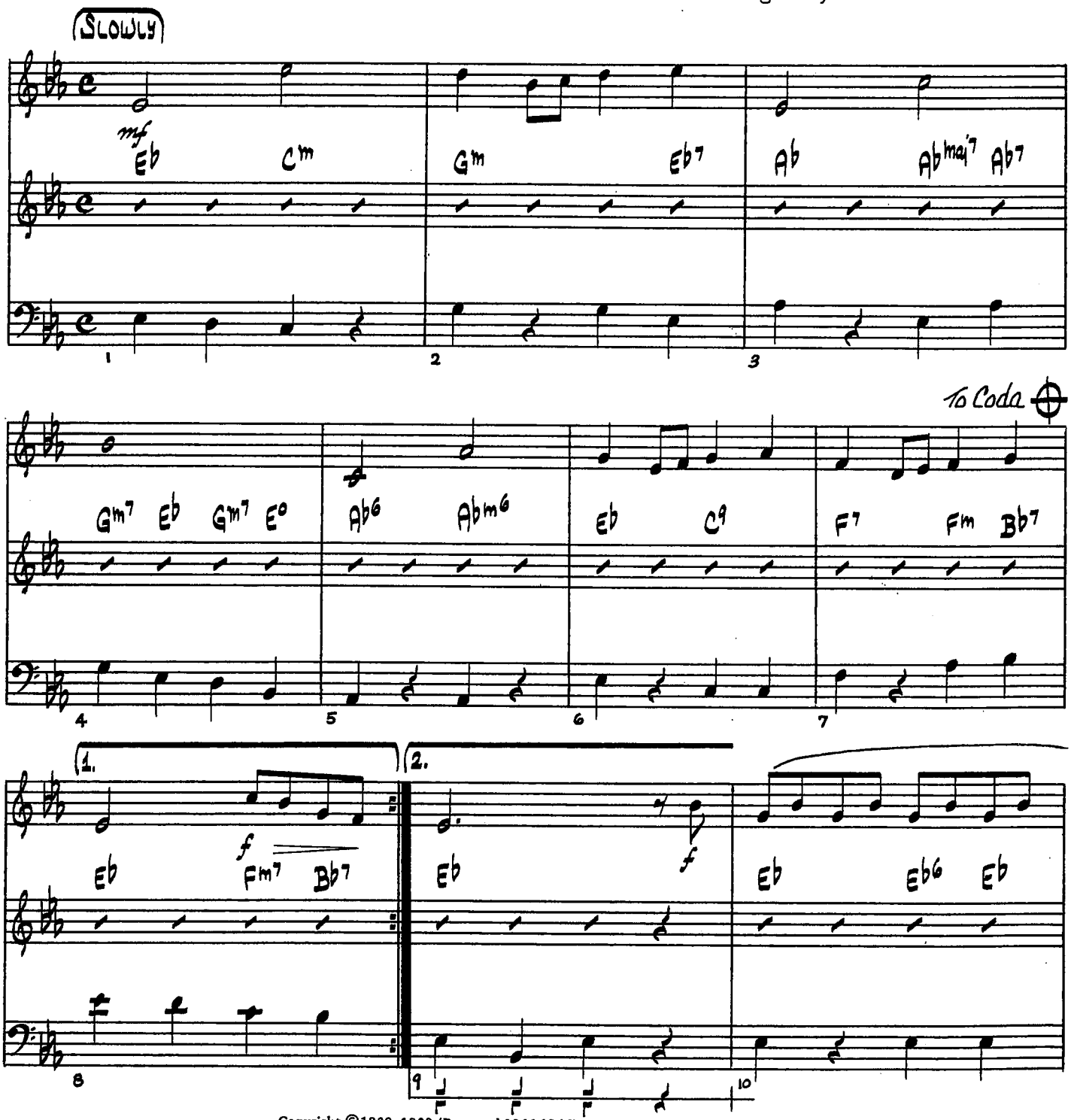

11
12
13
f
14
f
15
16
D.C. al Coda
ff
ff
17 ff
CODA
mf
ritard.
mf ritard.
18
19 mf ritard.
20
21
22

Rhythm

OVER THE RAINBOW

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



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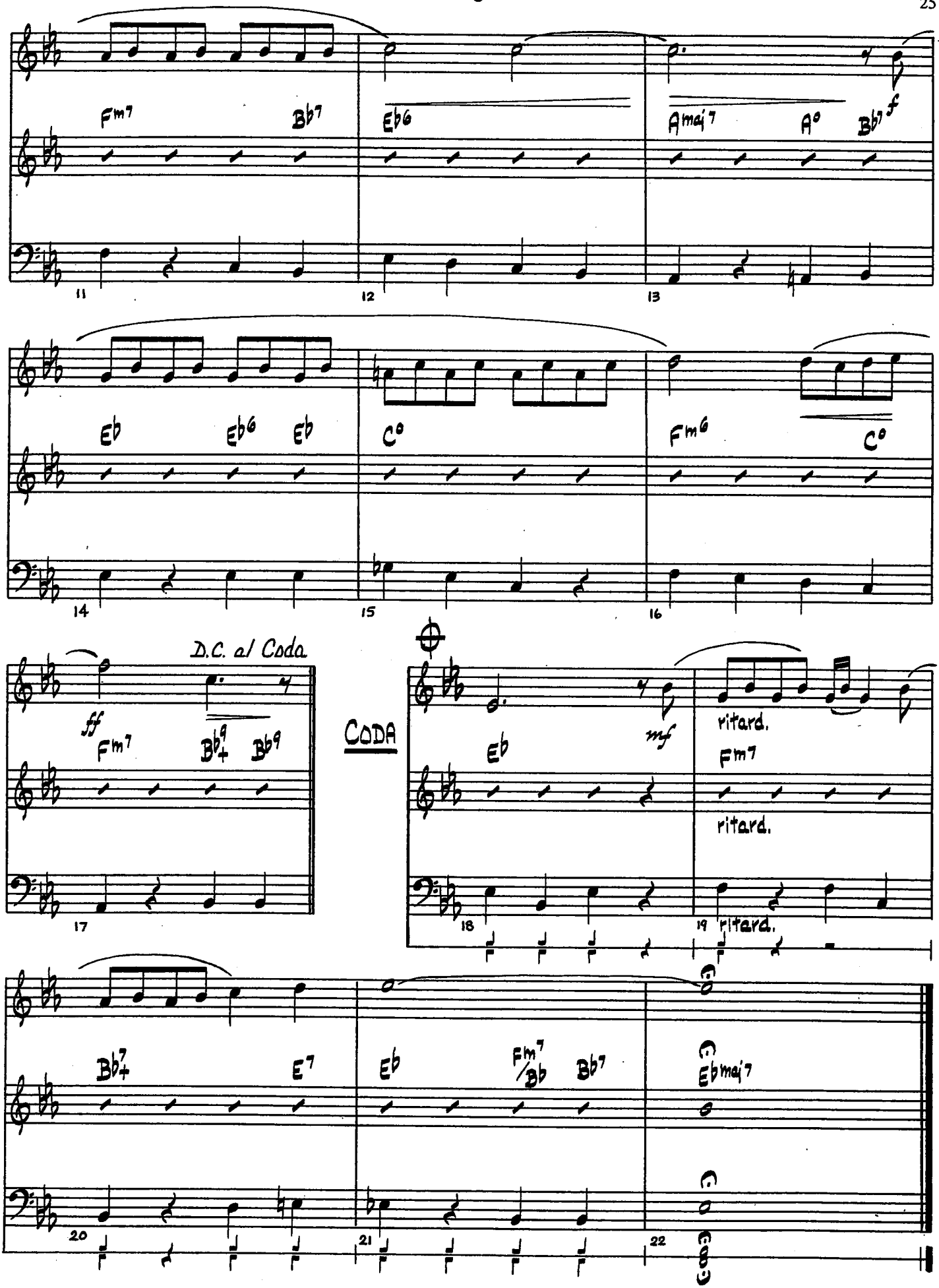

Fm7
Bb7
Eb6
Amaj7
A°
Bb7
f
11
12
13
Eb
Eb6
Eb
C°
Fm6
C°
14
15
16
D.C. al Coda
fff
Fm7
Bb9
Bb9
17
CODA
Eb
mf
ritard.
Fm7
ritard.
18
19
ritard.
Bb7
E7
Eb
Fm7/Bb
Bb7
Ebmaj7
20
21
22

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)

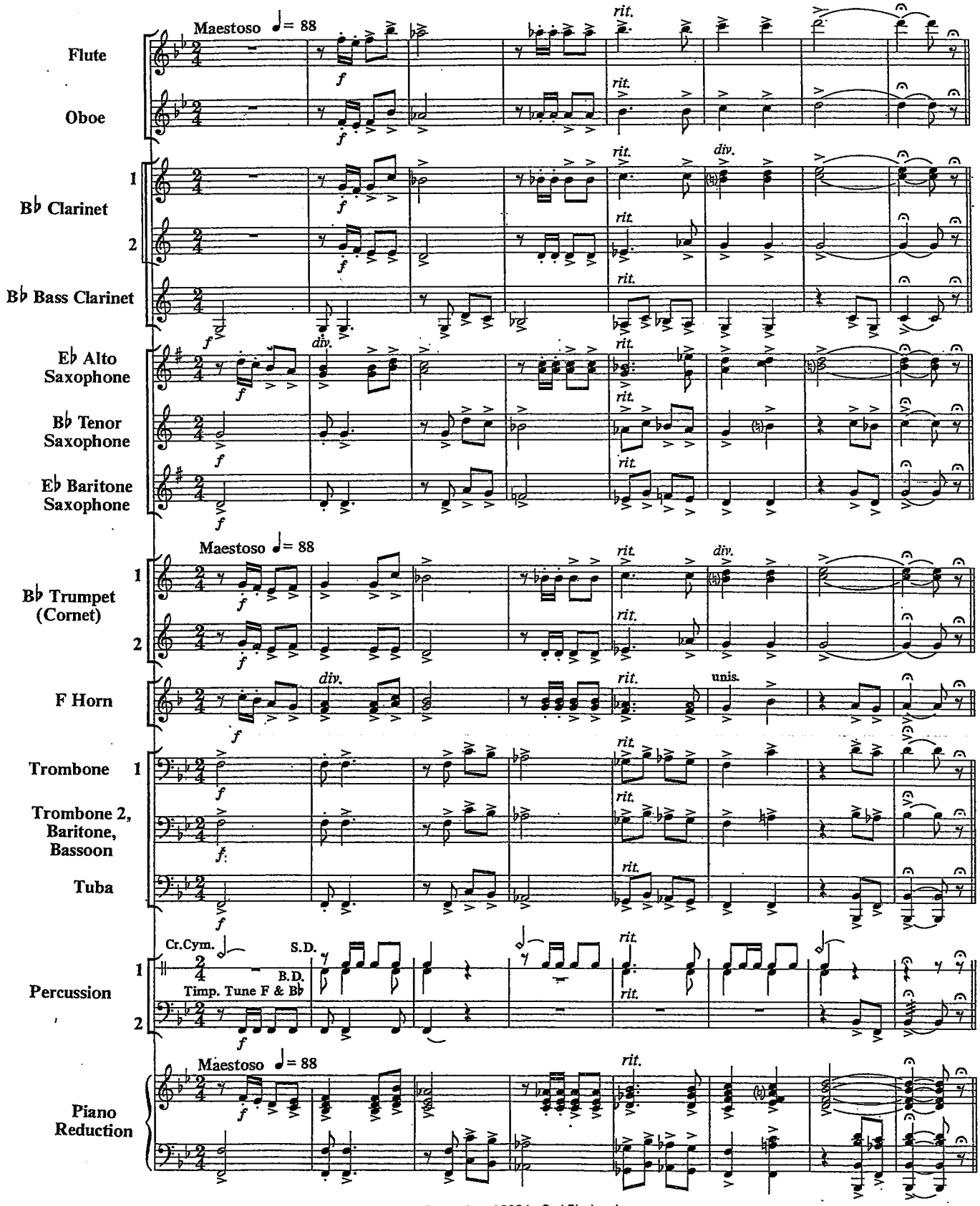
More...
Suavemente: Groove (Cm – G – G – Cm)
C Minor Groove: (C Minor)
Antonio Groove: Do Te Le So (Bb Blues)
Harmony: So Fa Me Re
12 Bar Groove: (Bb Blues)

Two Ceremonial Marches

1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39
Arranged by James Swearingen



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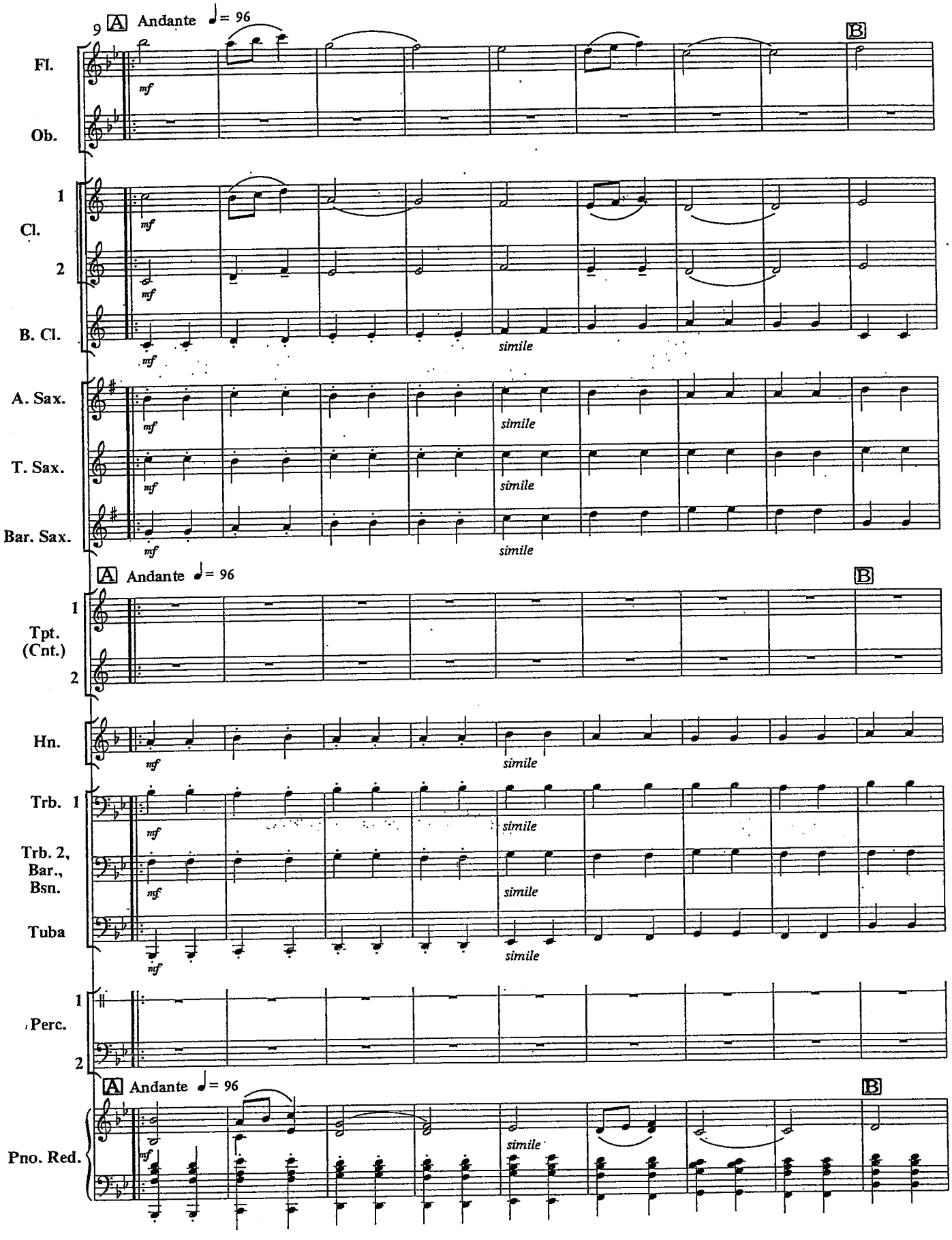
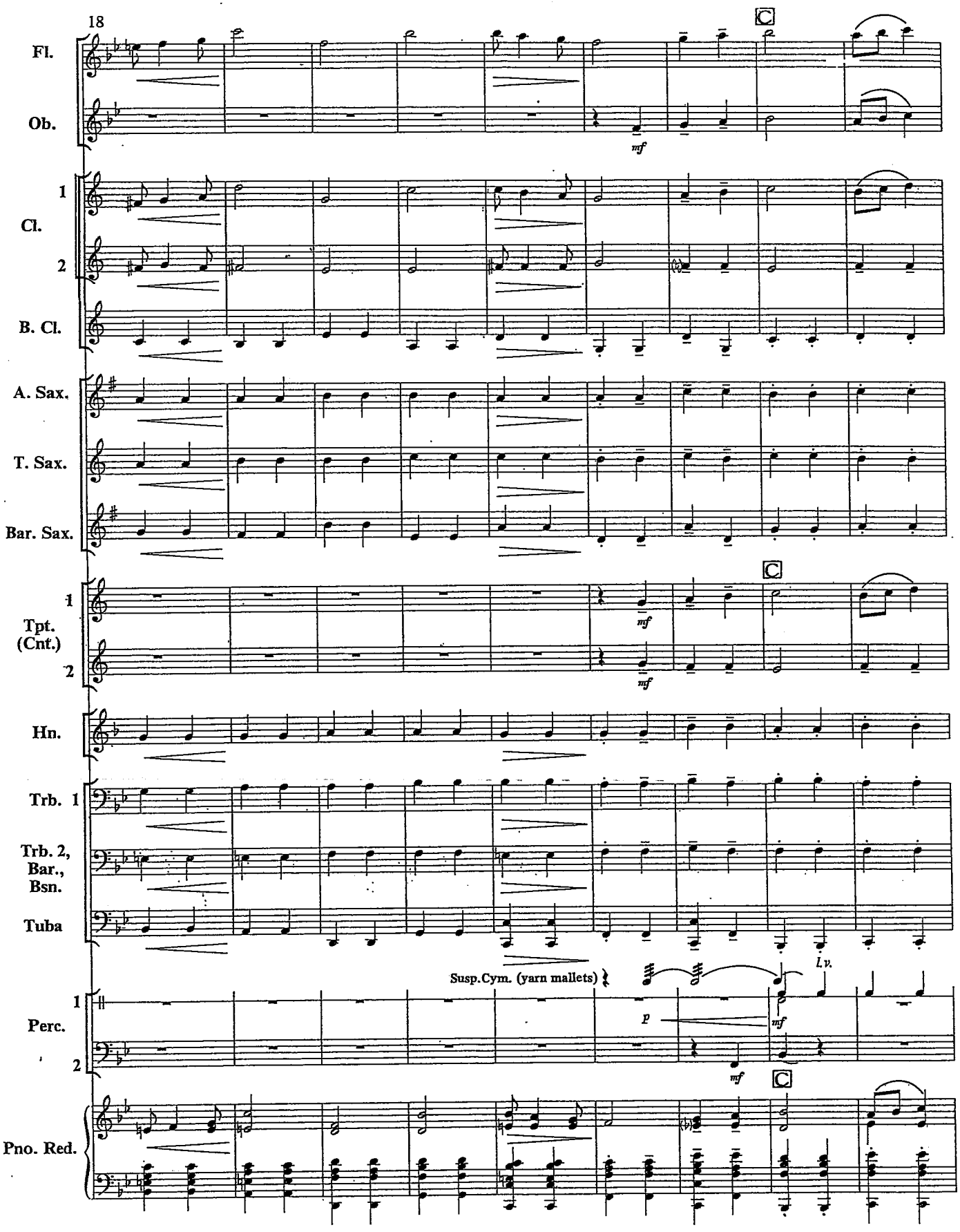
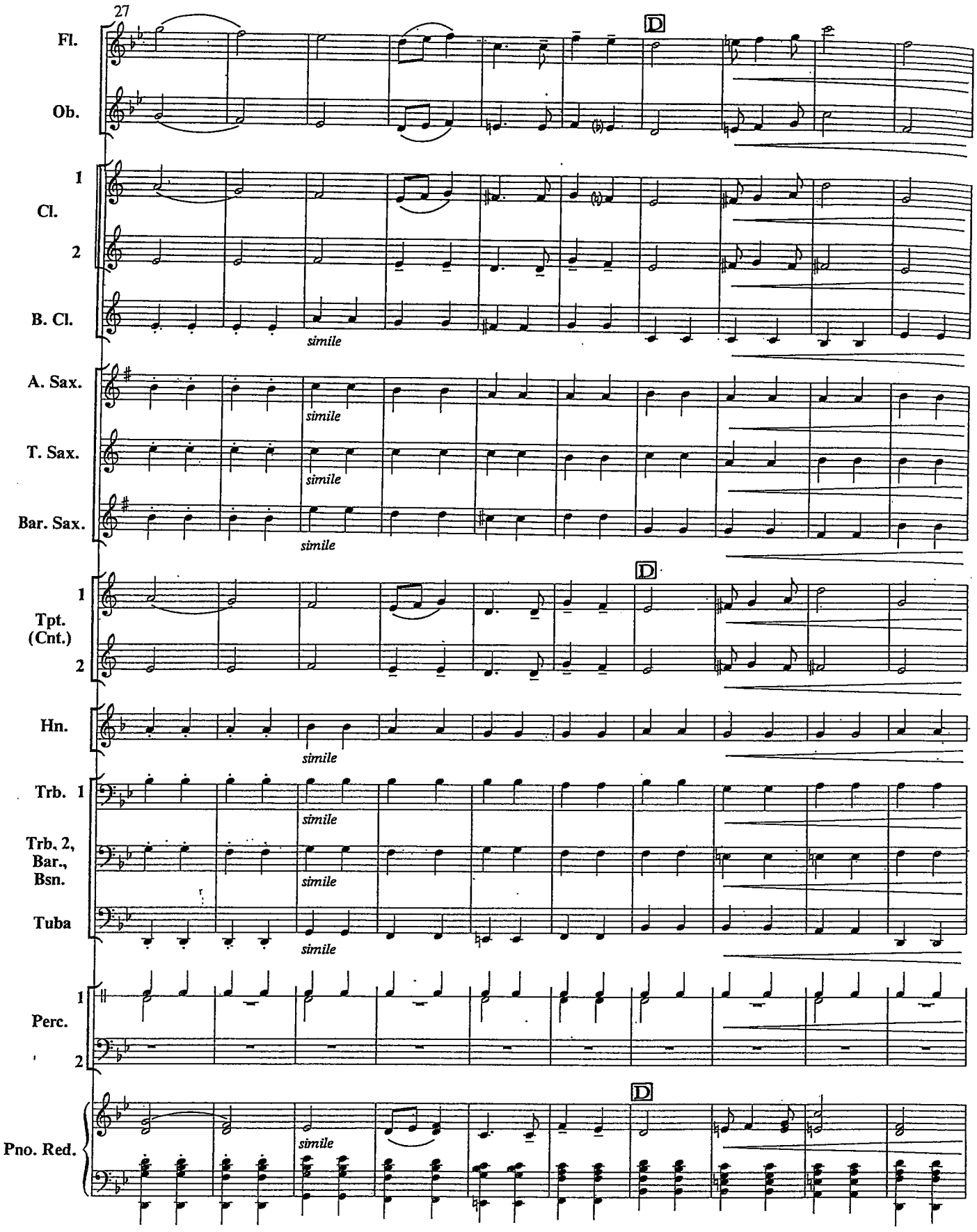
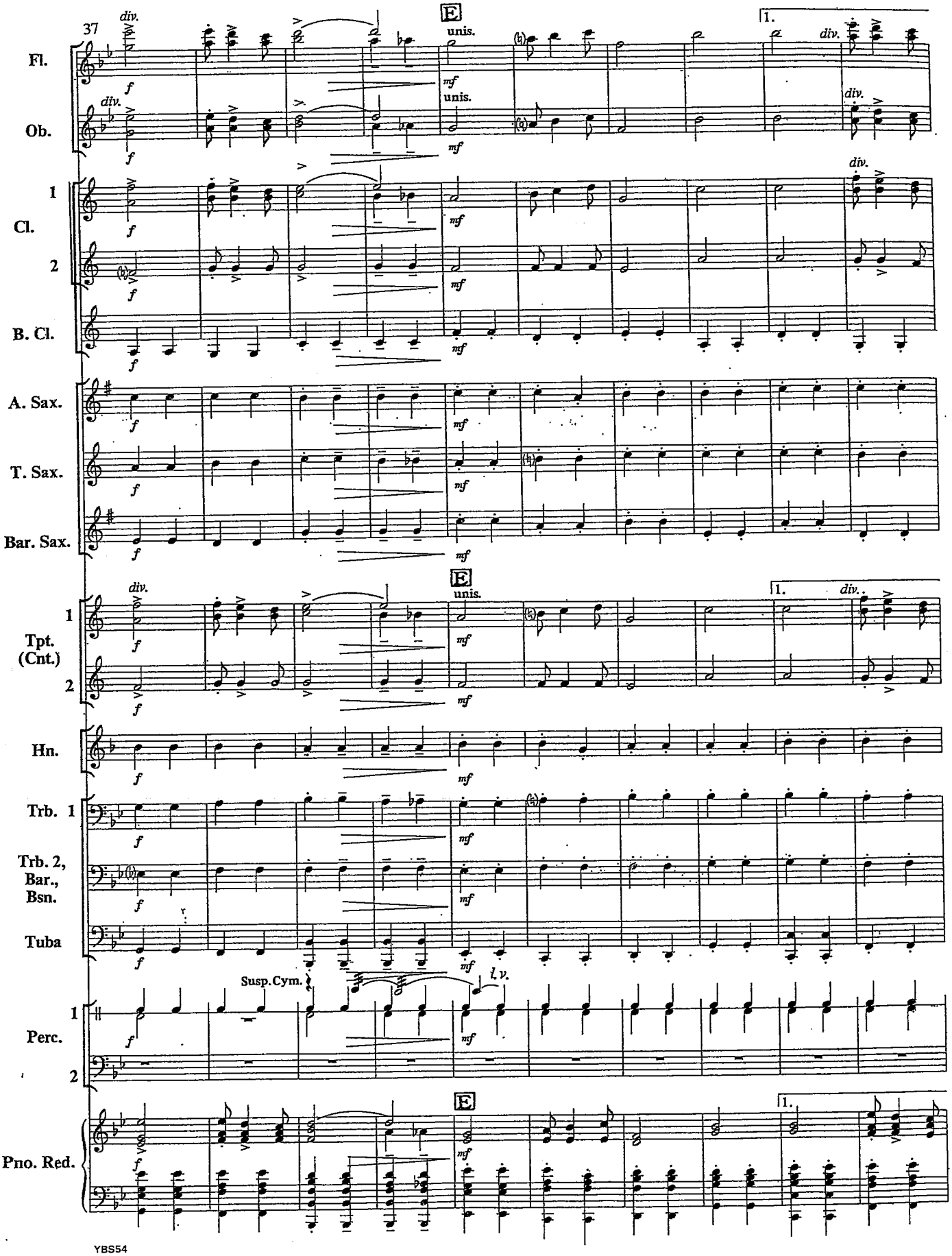
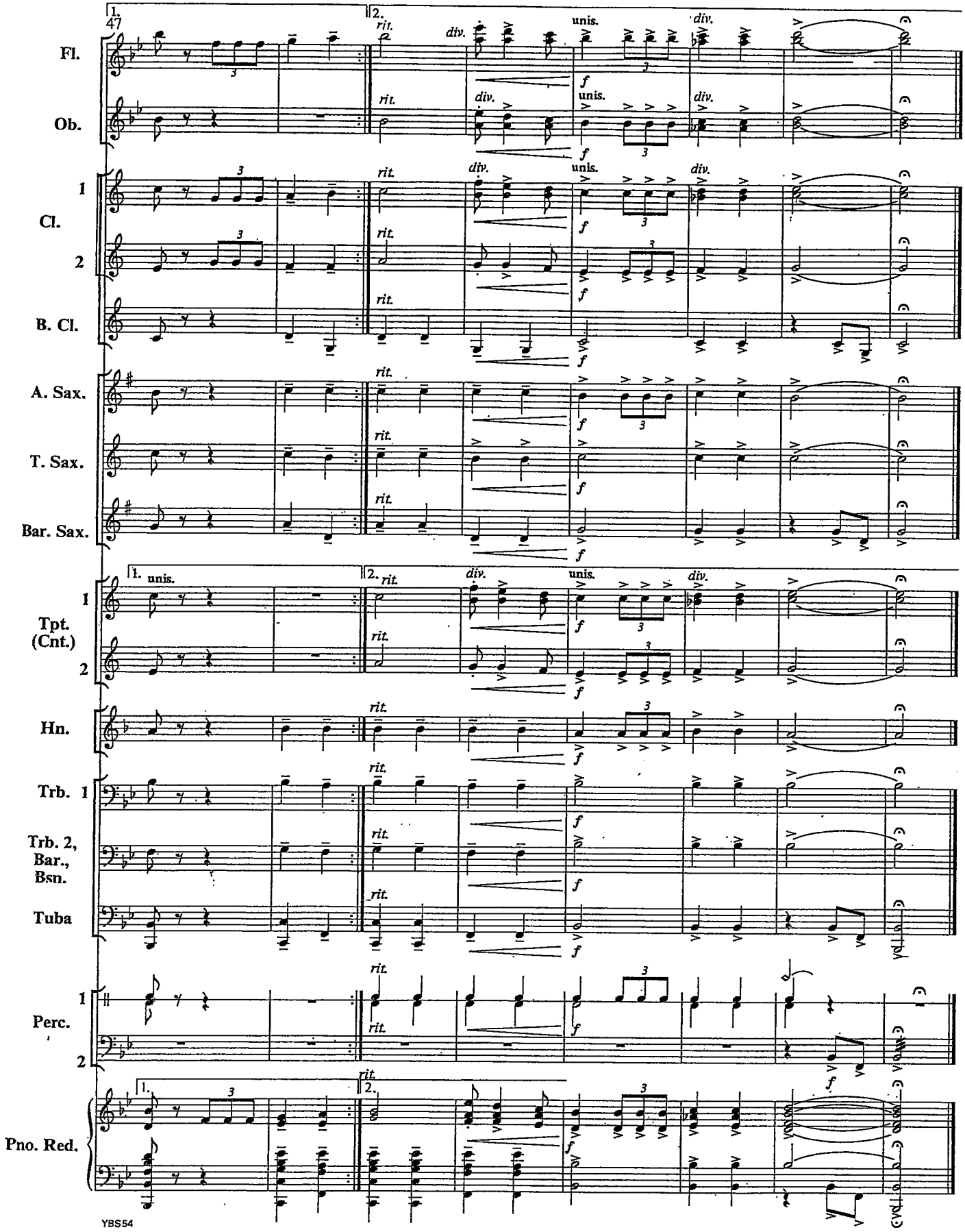
YBS54


9
A Andante ♩= 96
B
Fl.
Ob.
1
Cl.
2
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
Tpt. (Cnt.)
Hn.
Trb. 1
Trb. 2, Bar., Bsn.
Tuba
Perc.
Pno. Red.
mf
simile


18
Fl.
Ob.
mf
C
1
Cl.
2
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
1
Tpt.
(Cnt.)
2
mf
mf
C
Hn.
Trb. 1
Trb. 2,
Bar.,
Bsn.
Tuba
Susp.Cym. (yarn mallets)
l.v.
1
Perc.
2
p
mf
mf
C
Pno. Red.


27
Fl.
Ob.
1
Cl.
2
B. Cl.
simile
A. Sax.
simile
T. Sax.
simile
Bar. Sax.
simile
D
1
Tpt.
(Cnt.)
2
Hn.
simile
Trb. 1
simile
Trb. 2,
Bar.,
Bsn.
simile
Tuba
simile
1
Perc.
2
D
Pno. Red.
simile


37
E
unis.
1.
div.
Fl.
Ob.
Cl. 1
Cl. 2
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
Tpt. (Cnt.) 1
Tpt. (Cnt.) 2
Hn.
Trb. 1
Trb. 2, Bar., Bsn.
Tuba
Susp.Cym.
l.v.
Perc. 1
Perc. 2
Pno. Red.
f
mf


47
1.
2.
Fl.
Ob.
Cl.
1
2
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
Tpt. (Cnt.)
Hn.
Trb. 1
Trb. 2, Bar., Bsn.
Tuba
Perc.
Pno. Red.
rit.
div.
unis.
f
YBS54

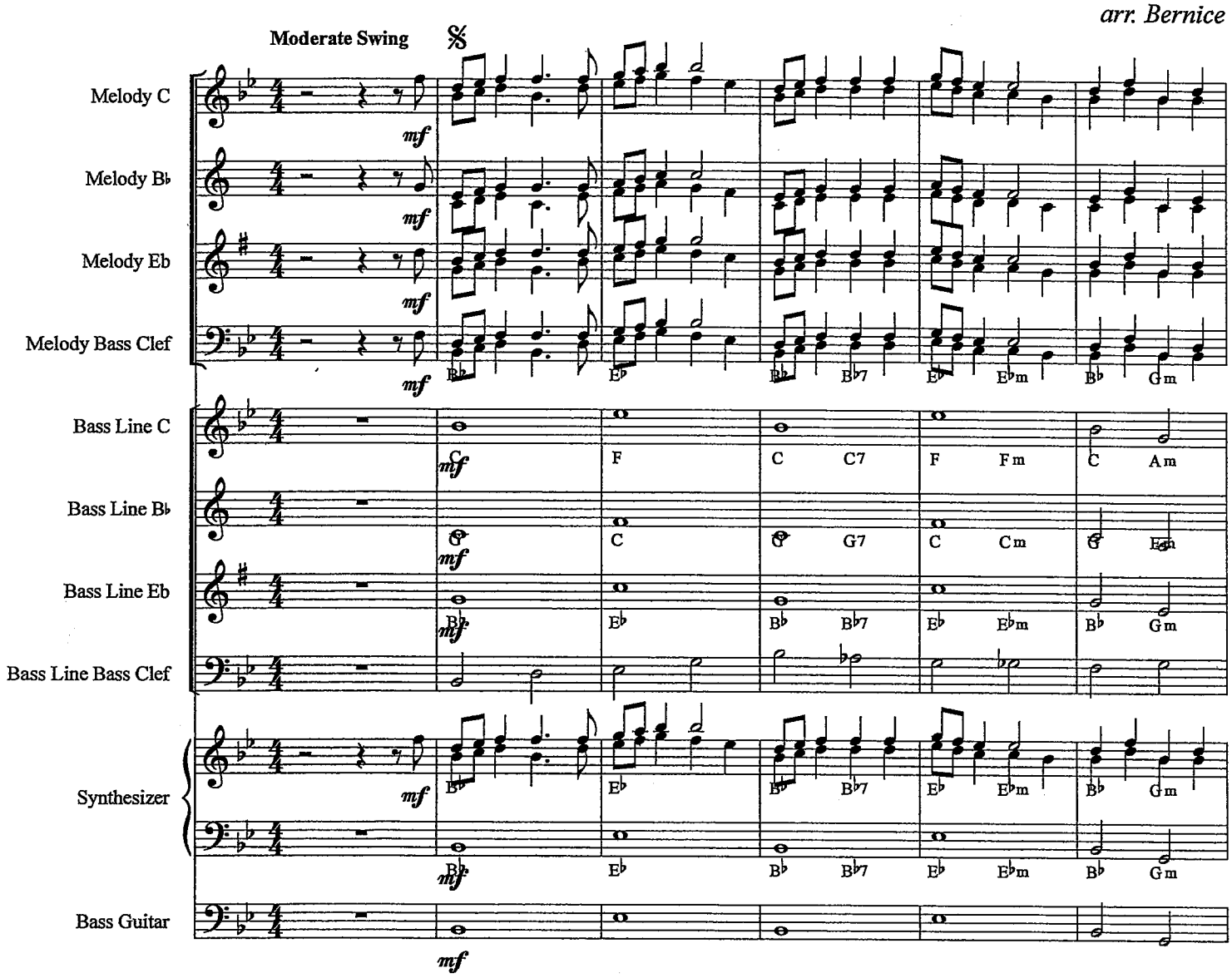
Santa Claus Is Comin' To Town

Score

[Subtitle]

Coots & Gillespie

arr. Bernice



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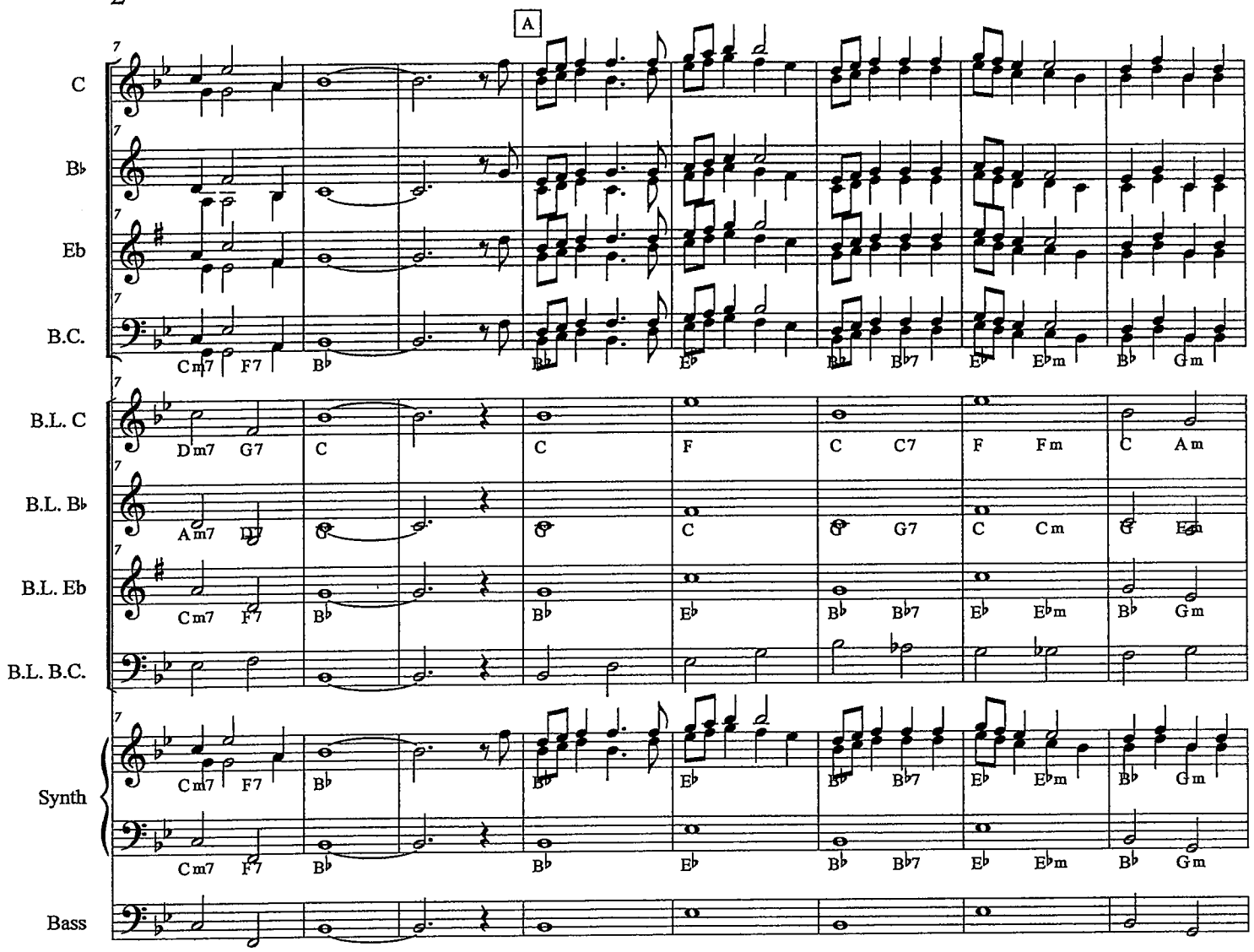
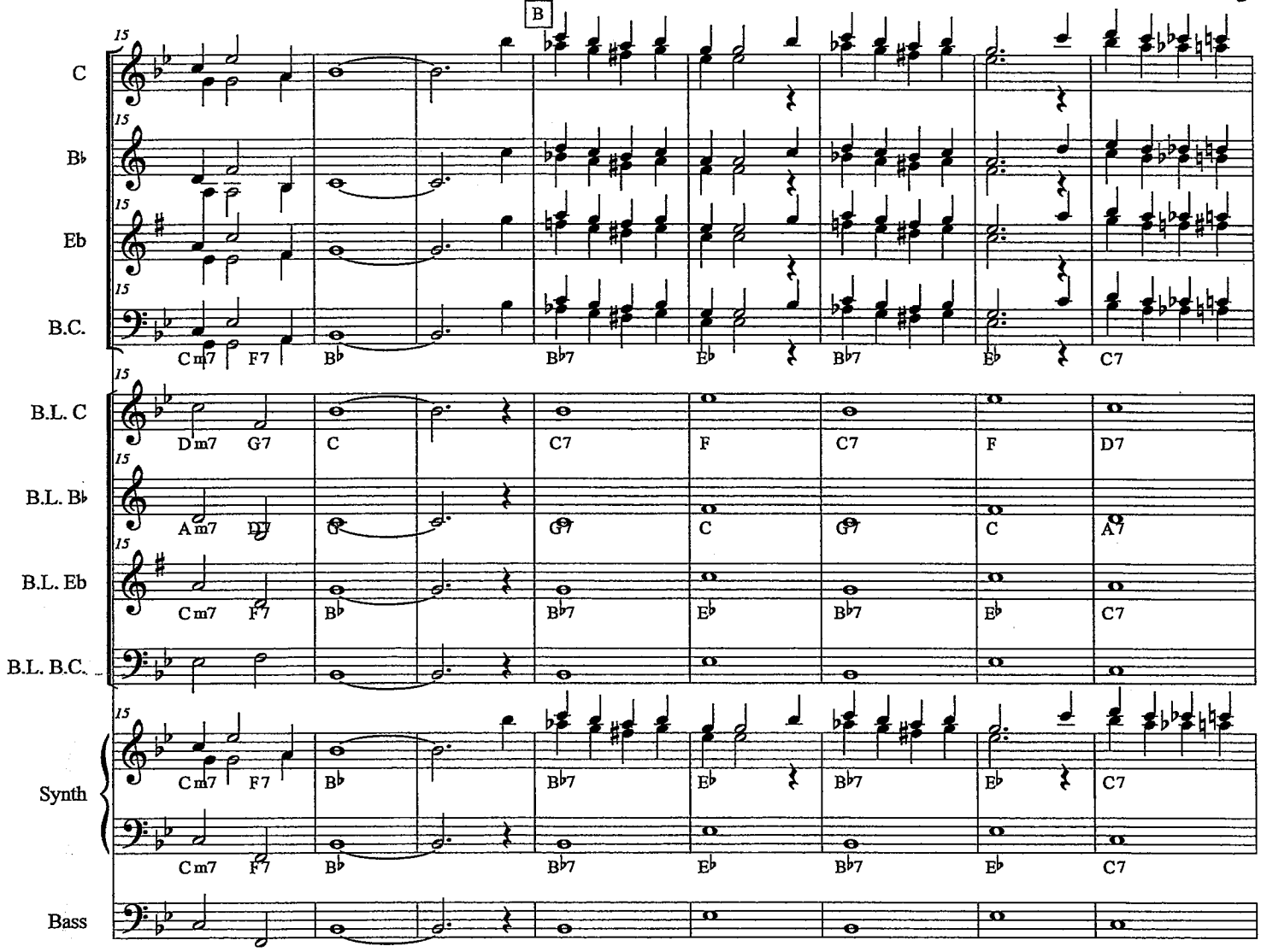
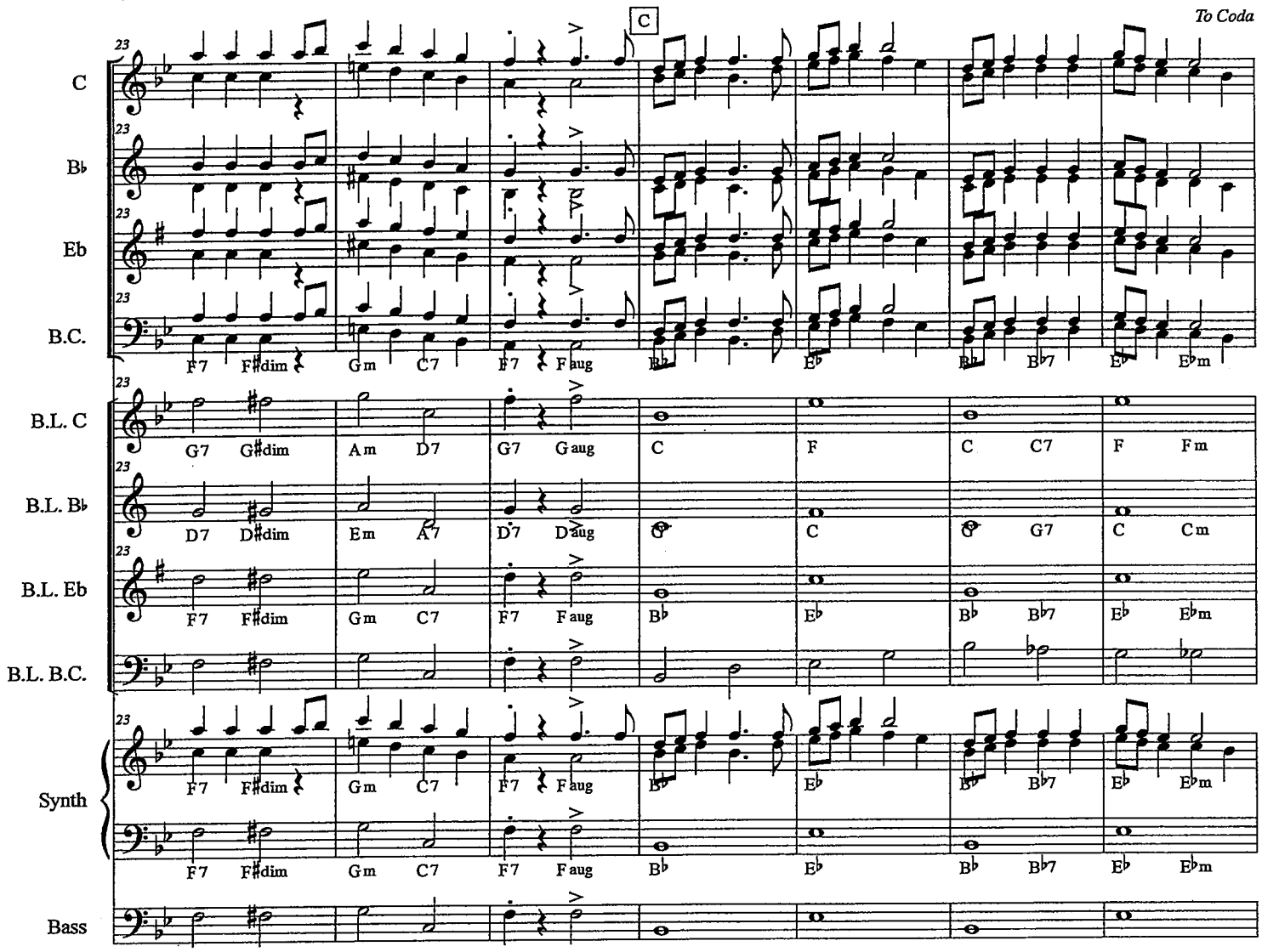
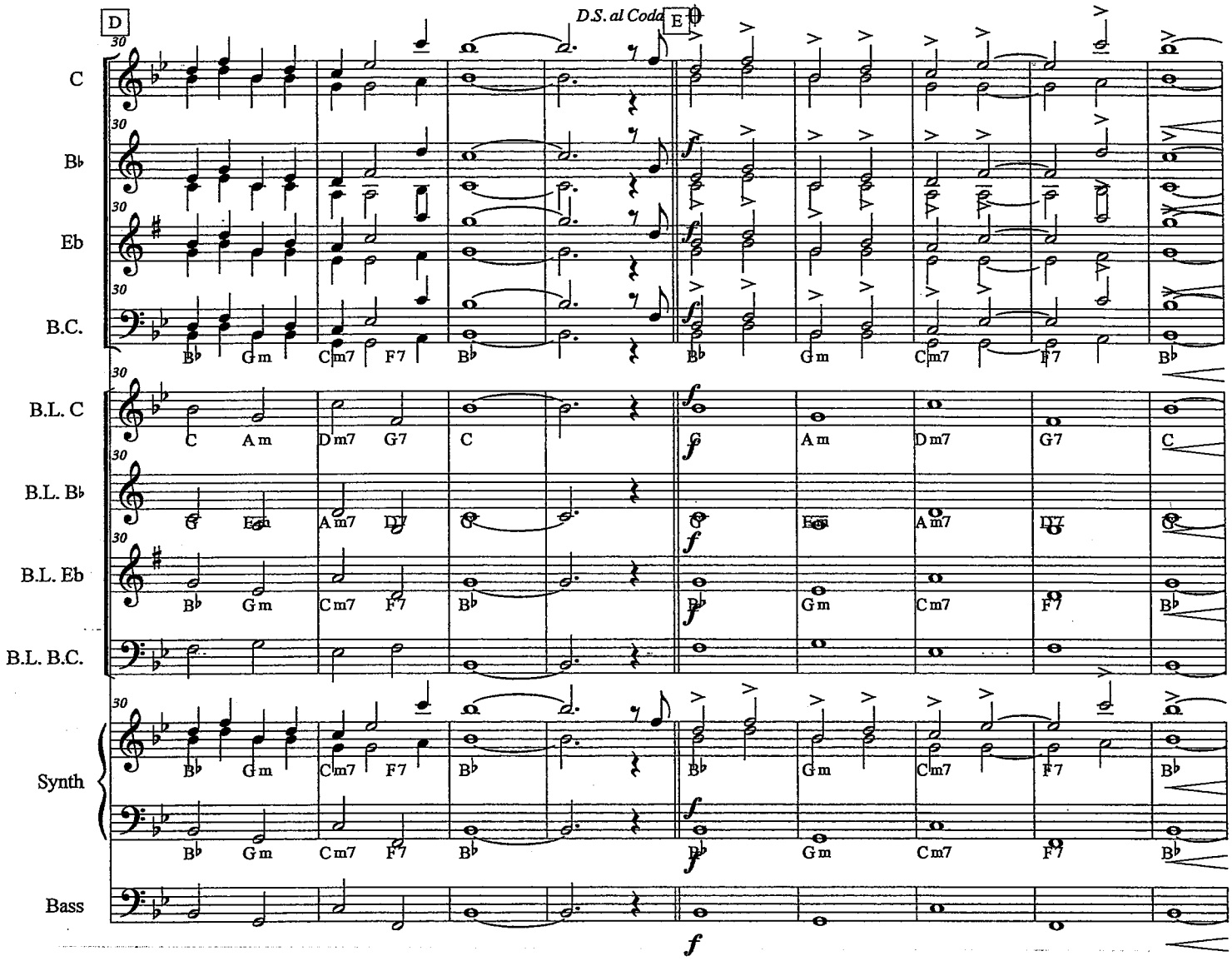
Santa Claus Is Comin' To Town



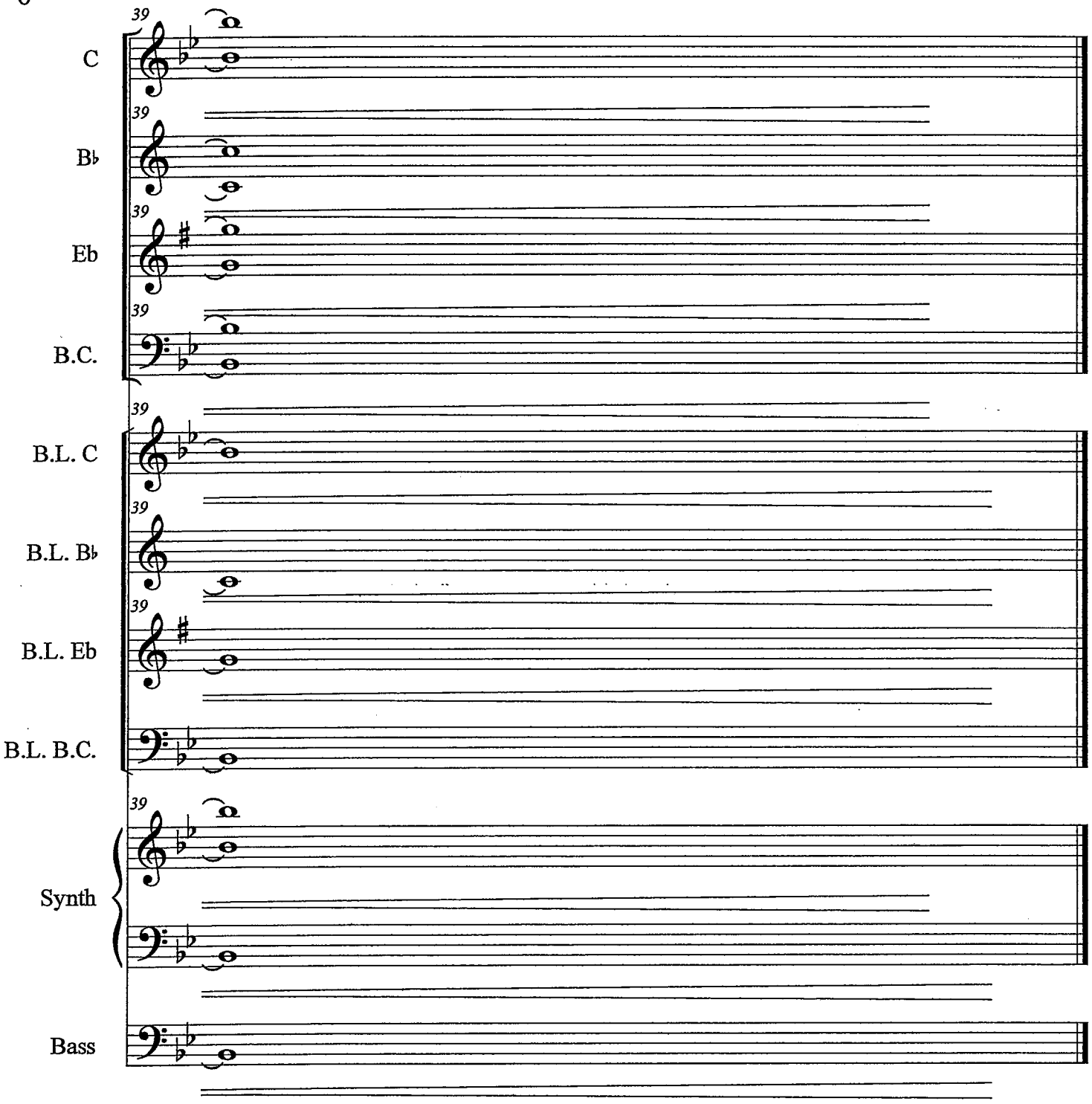

B
C
B♭
Eb
B.C.
B.L. C
B.L. B♭
B.L. Eb
B.L. B.C.
Synth
Bass
Cm7 F7 B♭ B♭7 E♭ B♭7 E♭ C7
Dm7 G7 C C7 F C7 F D7
Am7 D7 G7 C G7 C A7
Cm7 F7 B♭ B♭7 E♭ B♭7 E♭ C7
Cm7 F7 B♭ B♭7 E♭ B♭7 E♭ C7

Santa Claus Is Comin' To Town




D
D.S. al Coda
E
C
B♭
Eb
B.C.
B♭ Gm Cm7 F7 B♭ B♭ Gm Cm7 F7 B♭
B.L. C
C Am Dm7 G7 C G Am Dm7 G7 C
B.L. B♭
G Em Am7 D7 G G Em Am7 D7 G
B.L. Eb
B♭ Gm Cm7 F7 B♭ B♭ Gm Cm7 F7 B♭
B.L. B.C.
Synth
B♭ Gm Cm7 F7 B♭ B♭ Gm Cm7 F7 B♭
B♭ Gm Cm7 F7 B♭ B♭ Gm Cm7 F7 B♭
Bass

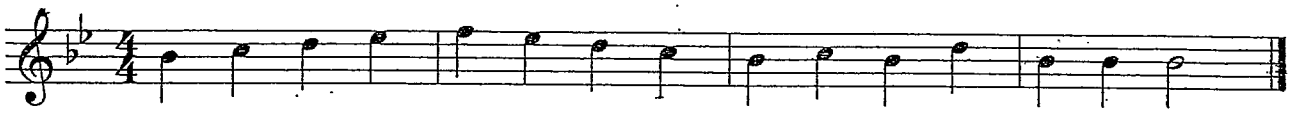
Santa Claus Is Comin' To Town



C

Sight Reading Exercises

1



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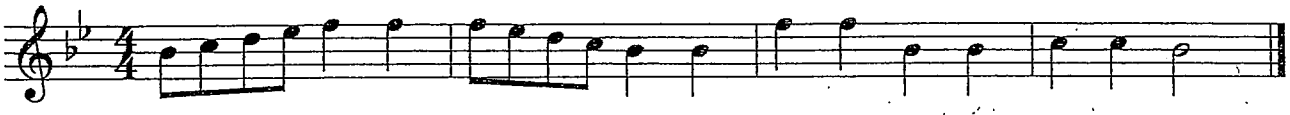
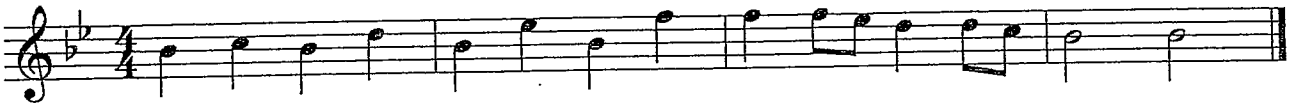


3



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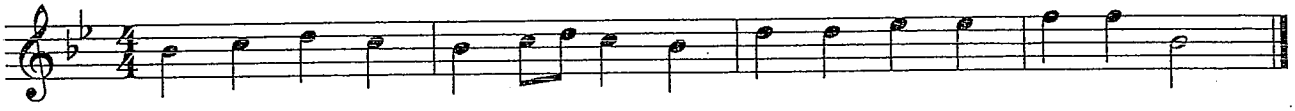

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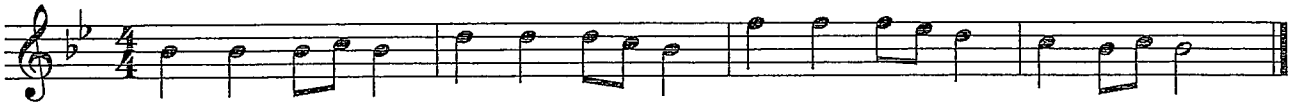

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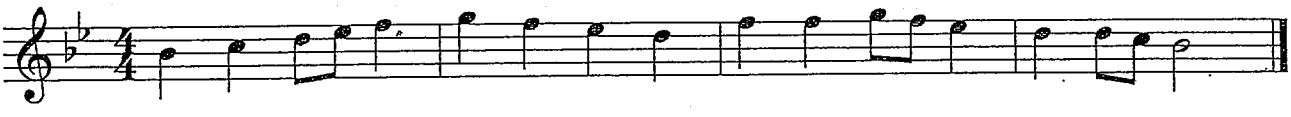

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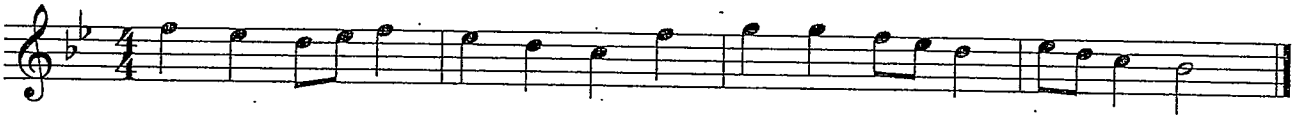

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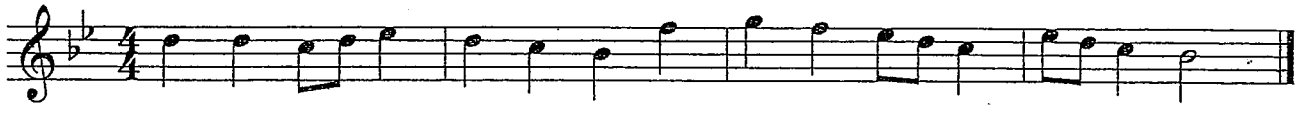
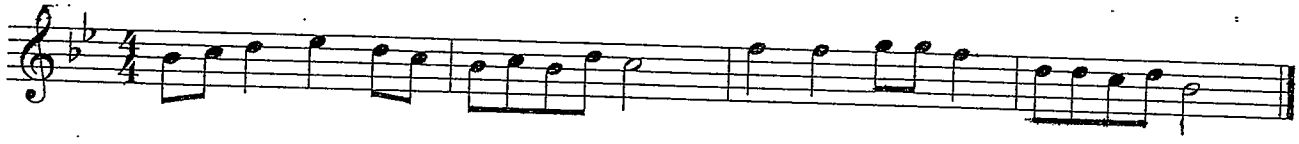
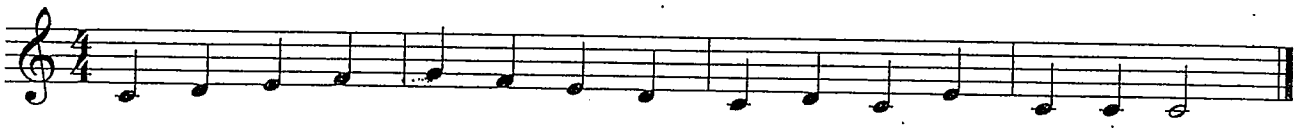


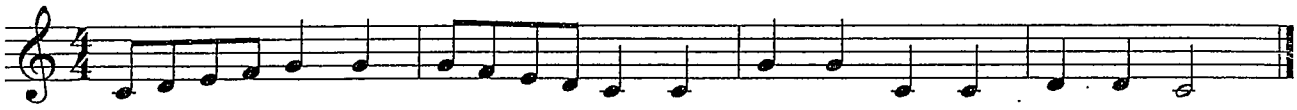
9

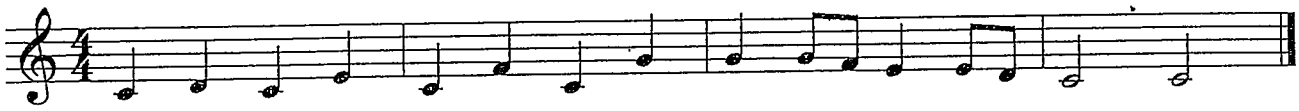


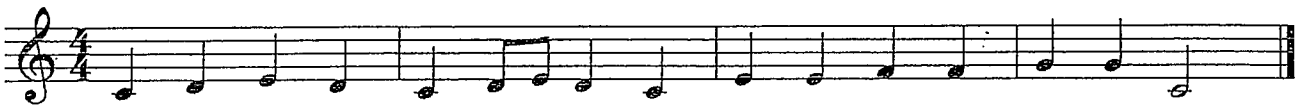
Bb -Low

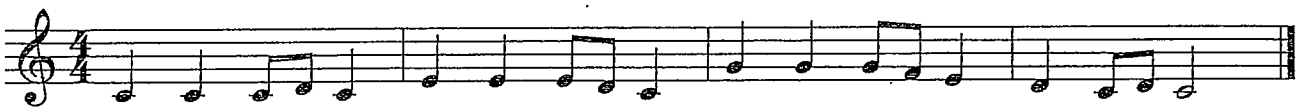
Sight Reading Exercises

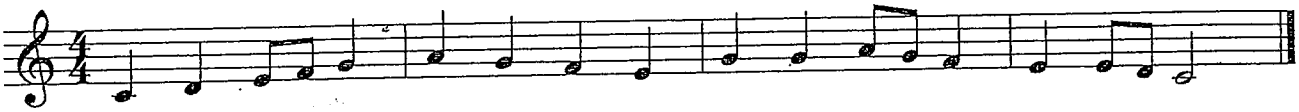
1 

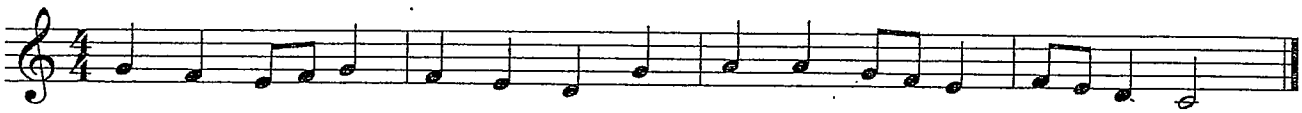
2 

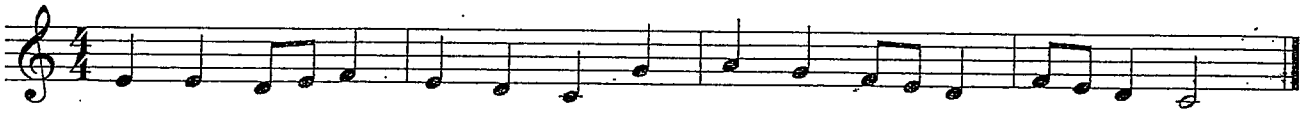
3 

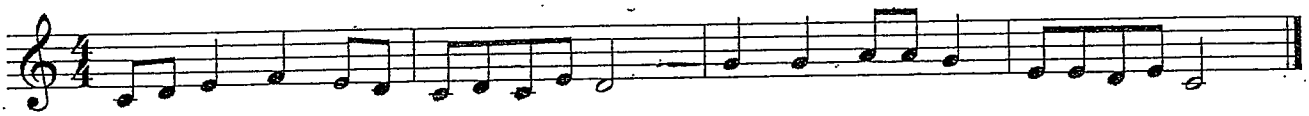
4 

5 

6 

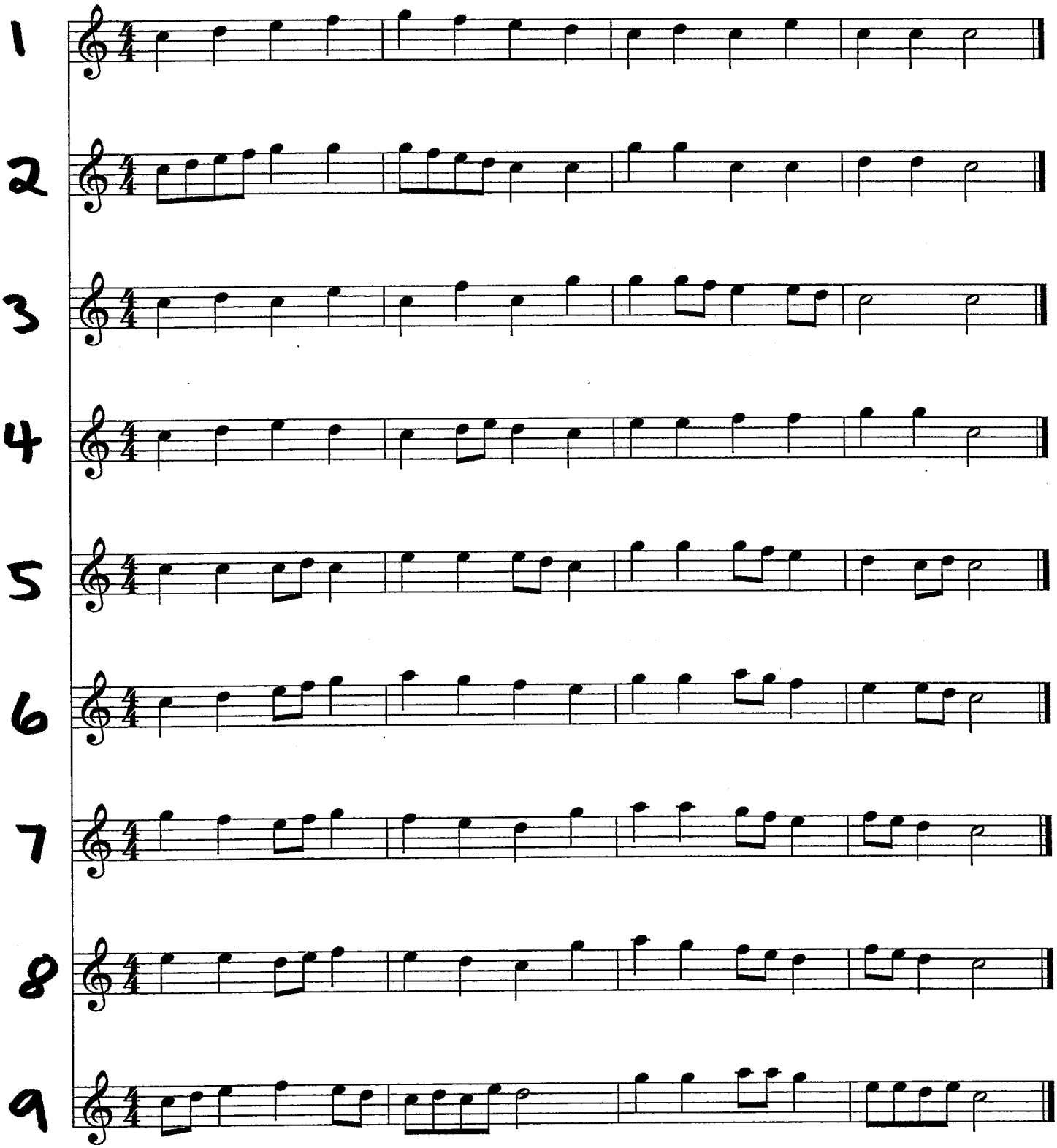
7 

8 

9 

Bb - High

Sight Reading Exercises



Eb

Sight Reading Exercises

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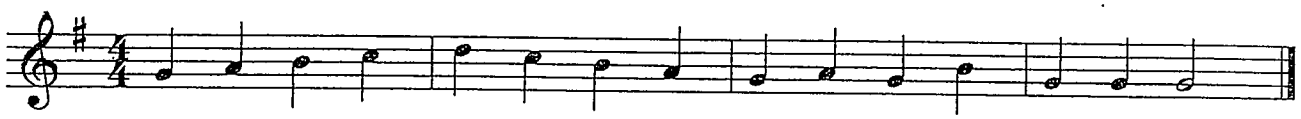

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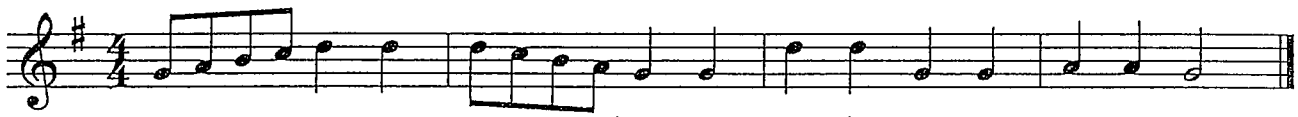

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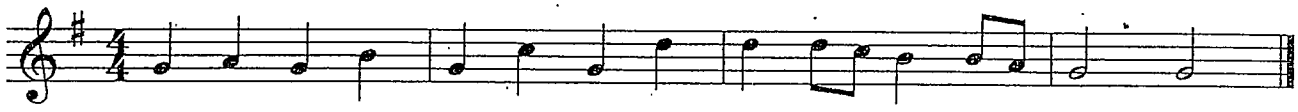

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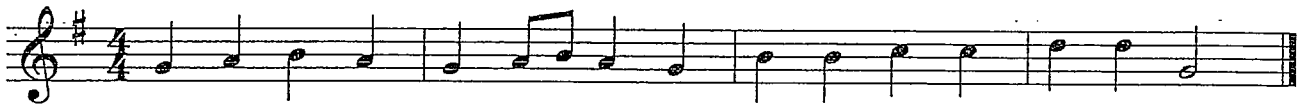

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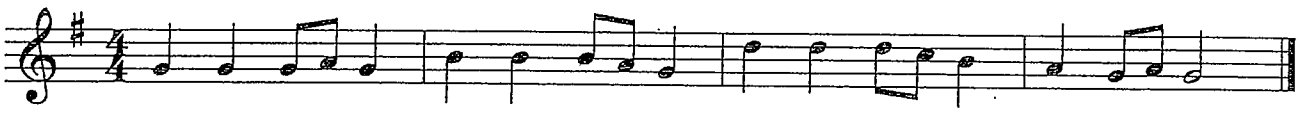

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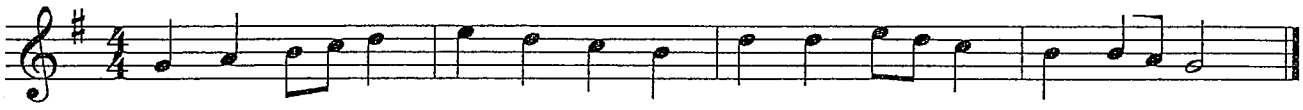

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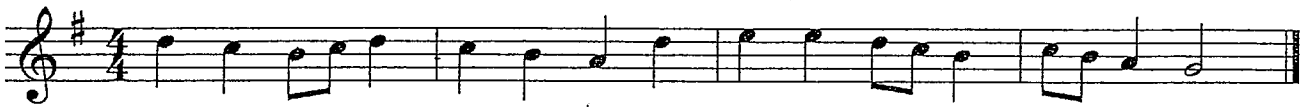

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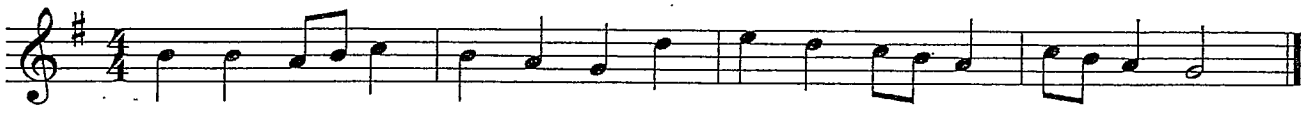

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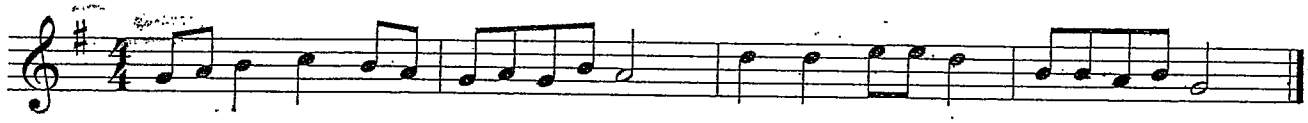

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Sight Reading Exercises

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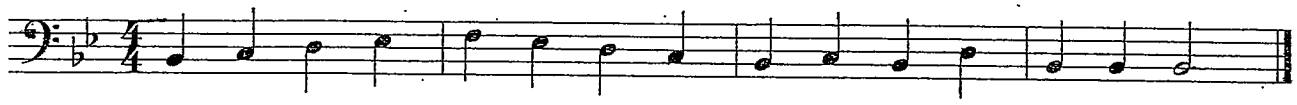

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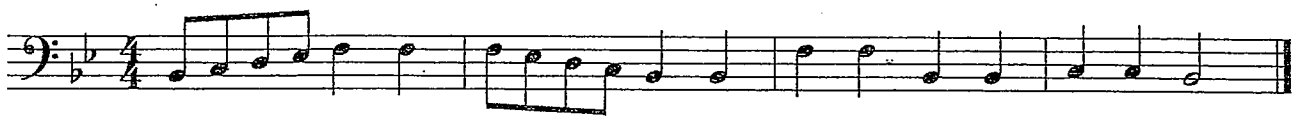

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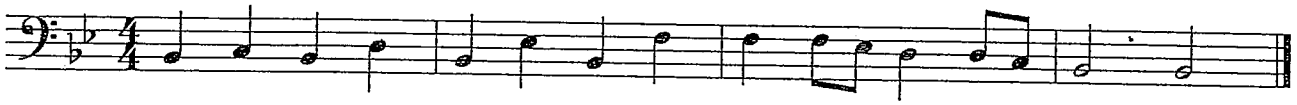

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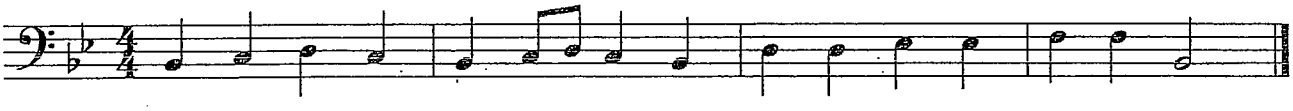

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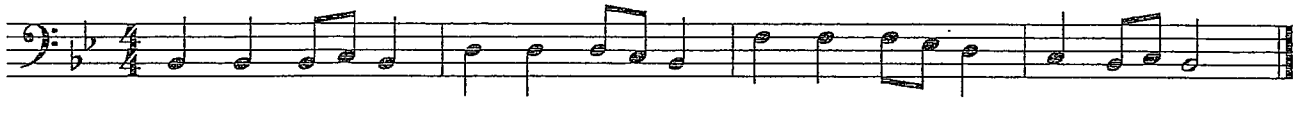

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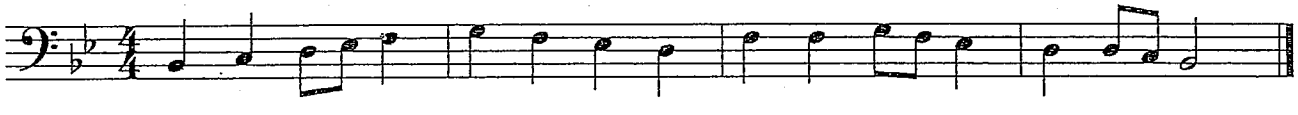

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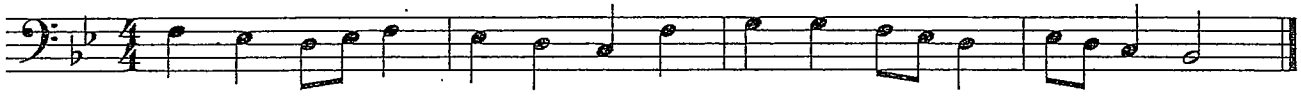

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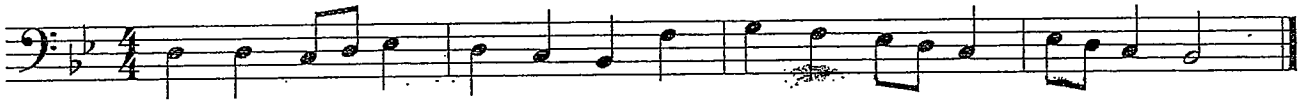

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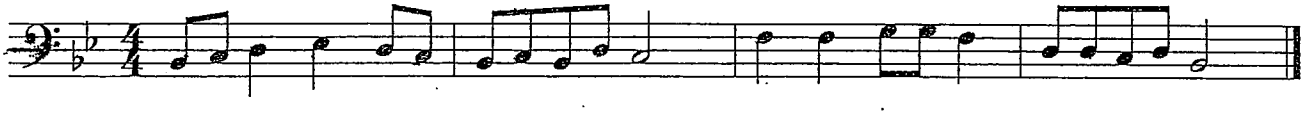
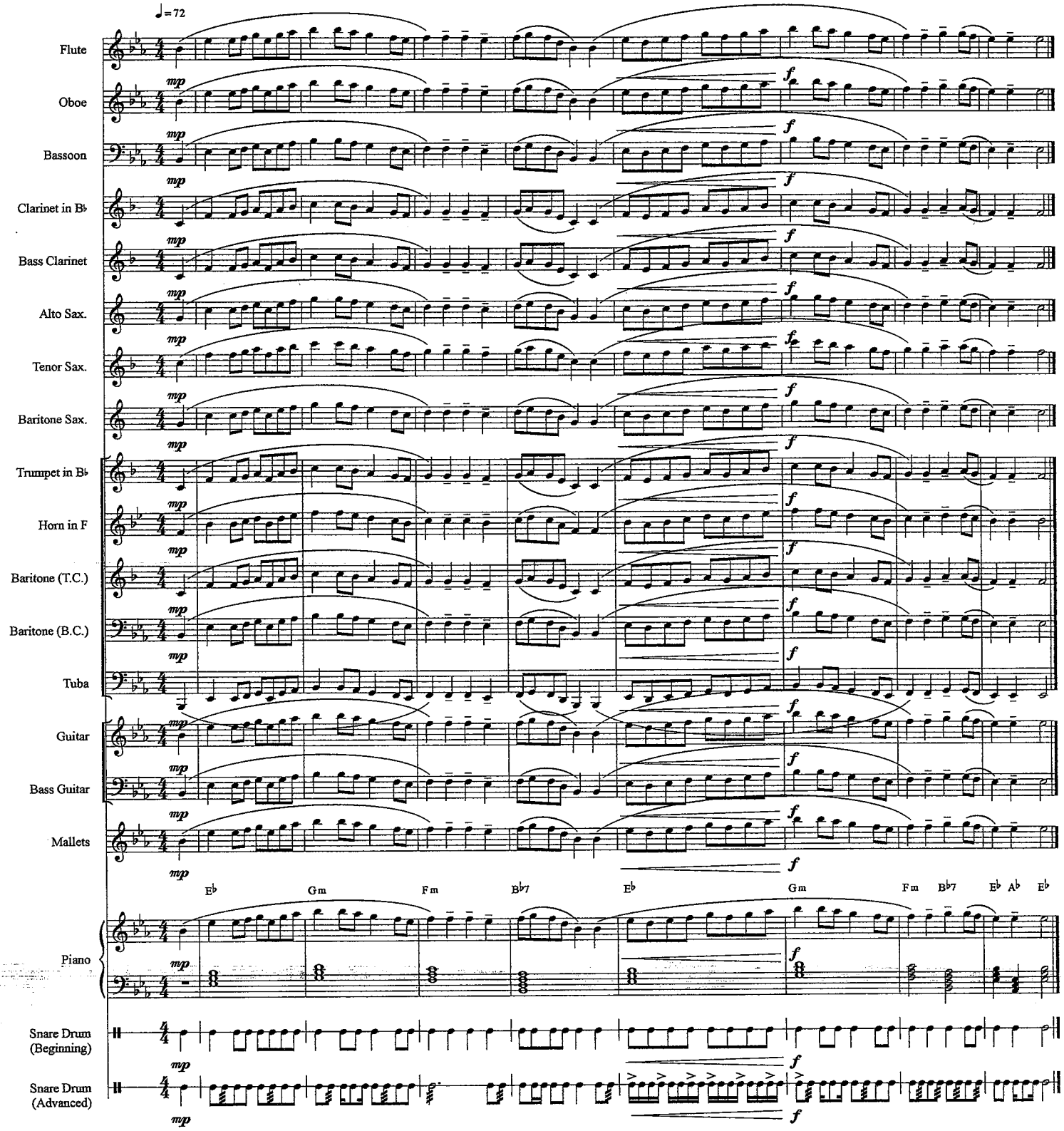


Score

Simple Gifts

from Appalachian Spring

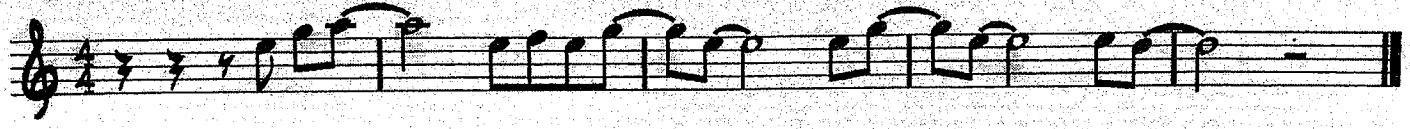
Traditional
Aaron Copland (1900-1990)



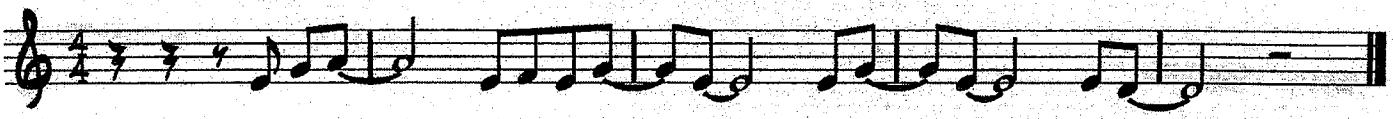
Sponsor Song 2017 - Melody

C Instruments (Treble)

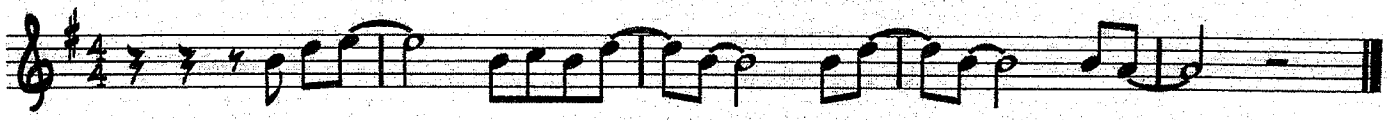
B-Flat Instruments (High)



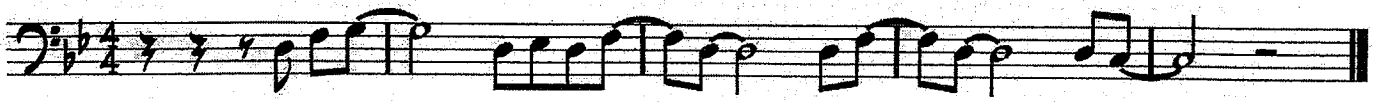
B-Flat Instruments (Low)



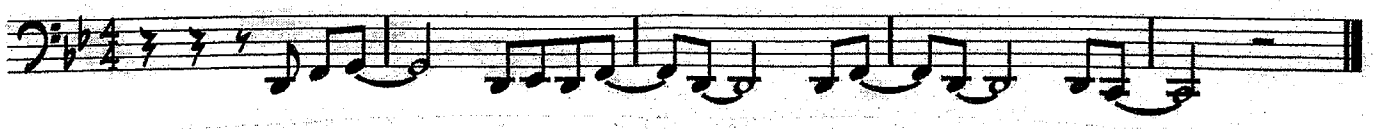
E-Flat Instruments



C Instruments (Bass)



Tuba



Lyrics

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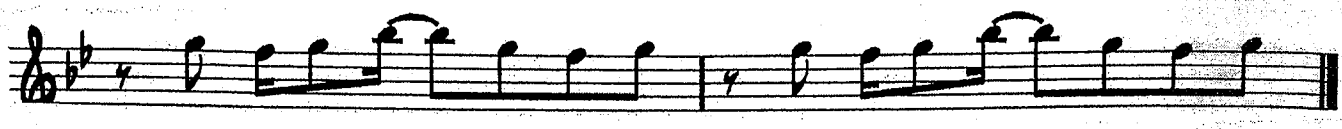
Show us love, come be a sponsor, a sponsor, right now.

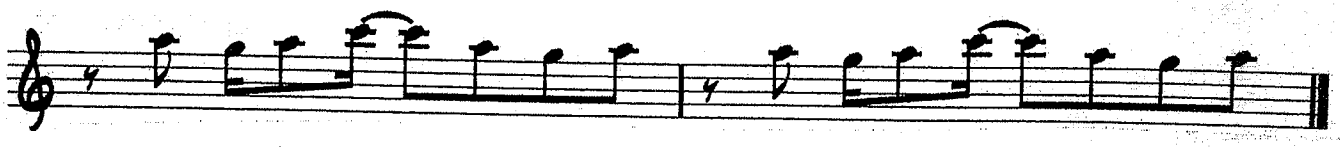
Sponsor Song 2017 - Horn Lick

C Instruments (Treble)



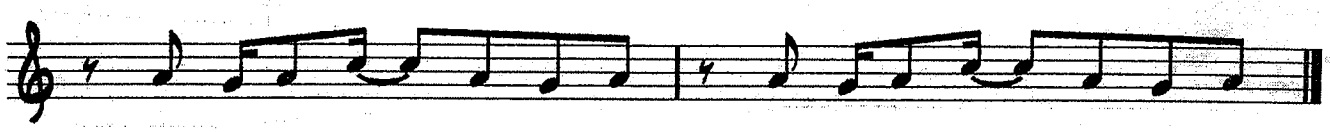
G F G Bb G F G G F G Bb G F G

B-Flat Instruments (High)



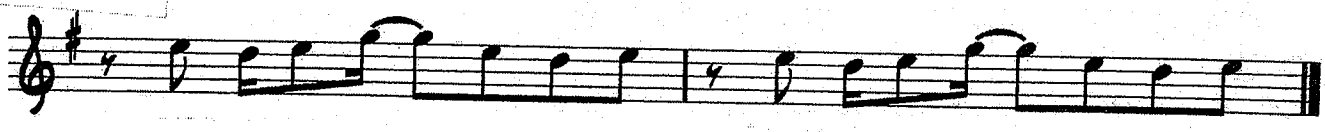
A G A C A G A A G A C A G A

B-Flat Instruments (Low)



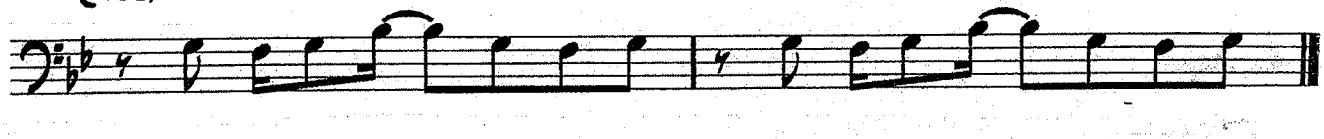
A G A C A G A A G A C A G A

E-Flat Instruments



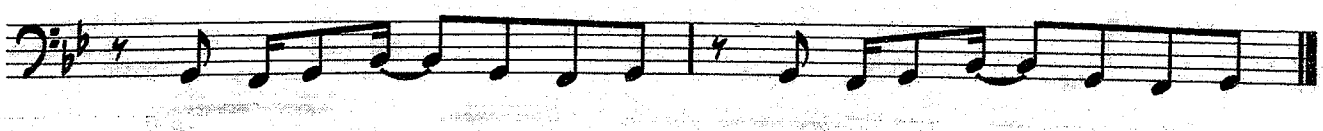
E D E G E D E E D E G E D E

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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Rising Band Series
(Grade levels 1 1/2 - 2)

The Rising Band Series is carefully designed and written to serve the performance needs of the developing band program. In addition to providing quality performance literature for your concert program, each title in the series provides an appropriate musical setting for the conductor/teacher to reinforce musical concepts and skills that have been addressed in the first two years of instruction. Written at two grade levels (1 1/2 and 2), the Rising Band Series provides a variety of musical works that employ the note and rhythm sequence used in most band method books. The Rising Band Series is a sound fundamental approach leading to a command of the concert band.

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

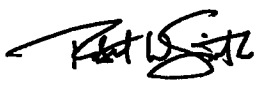
Program Notes

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.

CD Recording Available

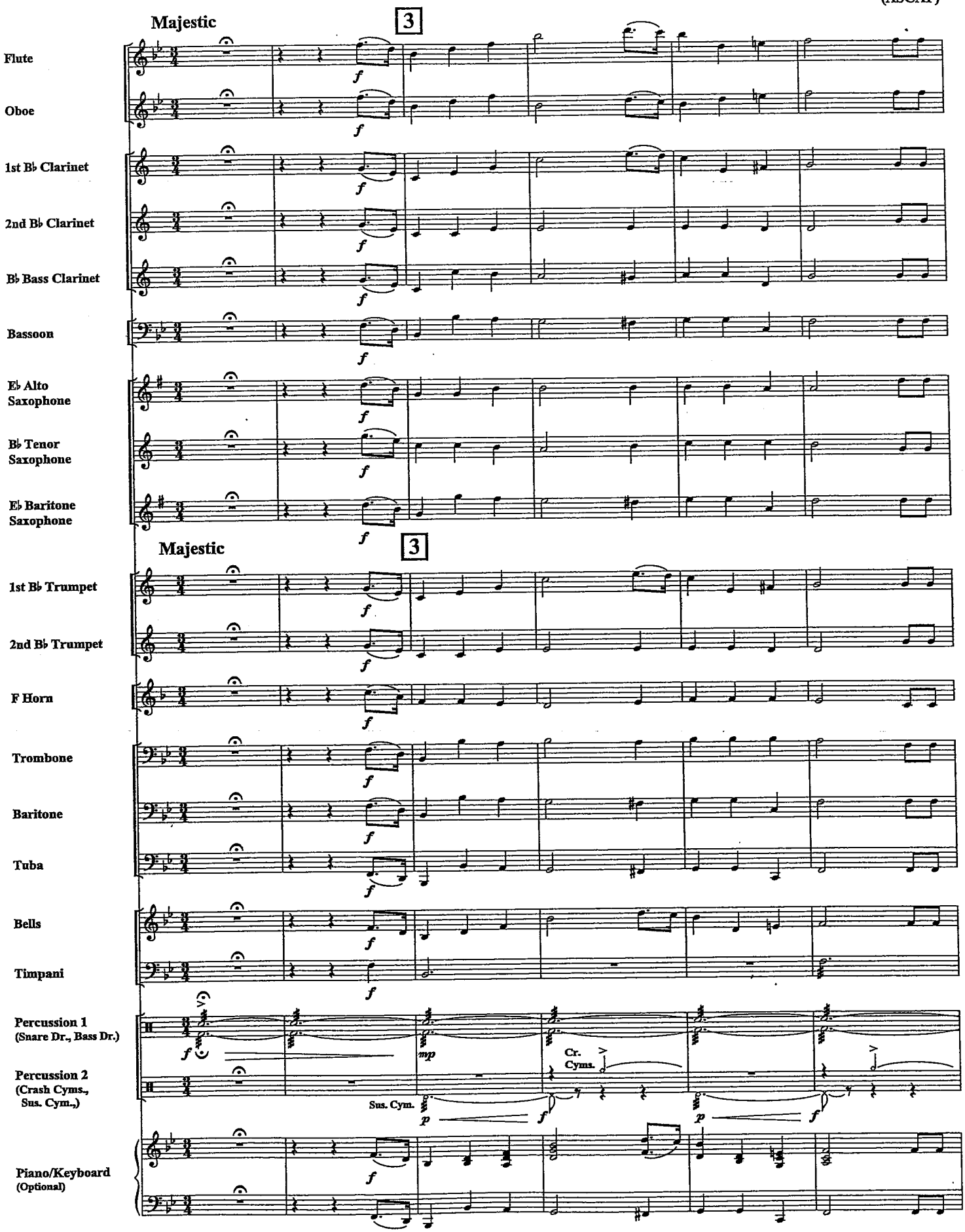
WFR362
DARK ODYSSEY: ALBUM FOR THE YOUNG
The Washington Winds
Edward Petersen - Conductor

Contents: *Air of Nobility (Swearingen), Bells! (R. W. Smith), Christmas Feast (Shaffer), Dark Odyssey (Grice), Deck the Halls With Drums and Voices (arr. R. W. Smith), Dueling Dragons (R. W. Smith), Freefall! (Shaffer), Hexagony (Hawkins), Independentia (Hall/arr. Conaway), Joyful and Triumphant (Huckeby), Little Star (Grice), Midnight Avenger (Neeck), Navarro (R. W. Smith), Peace Like A River (arr. R. W. Smith), Prevailing Winds (R. W. Smith), Santa's Holiday Favorites (arr. Swearingen), Shades of Gold (Huckeby), Sol Invictus (Conaway), The Star Spangled Banner (arr. R. W. Smith), Storm Clouds (Swearingen), The Thunderer (Sousa/arr. Shaffer), 12 The Clock Strikes (Grice), Wonders of the Universe (Grice)*

THE STAR SPANGLED BANNER

Conductor Score
024-3860-00

arr. by Robert W. Smith
(ASCAP)



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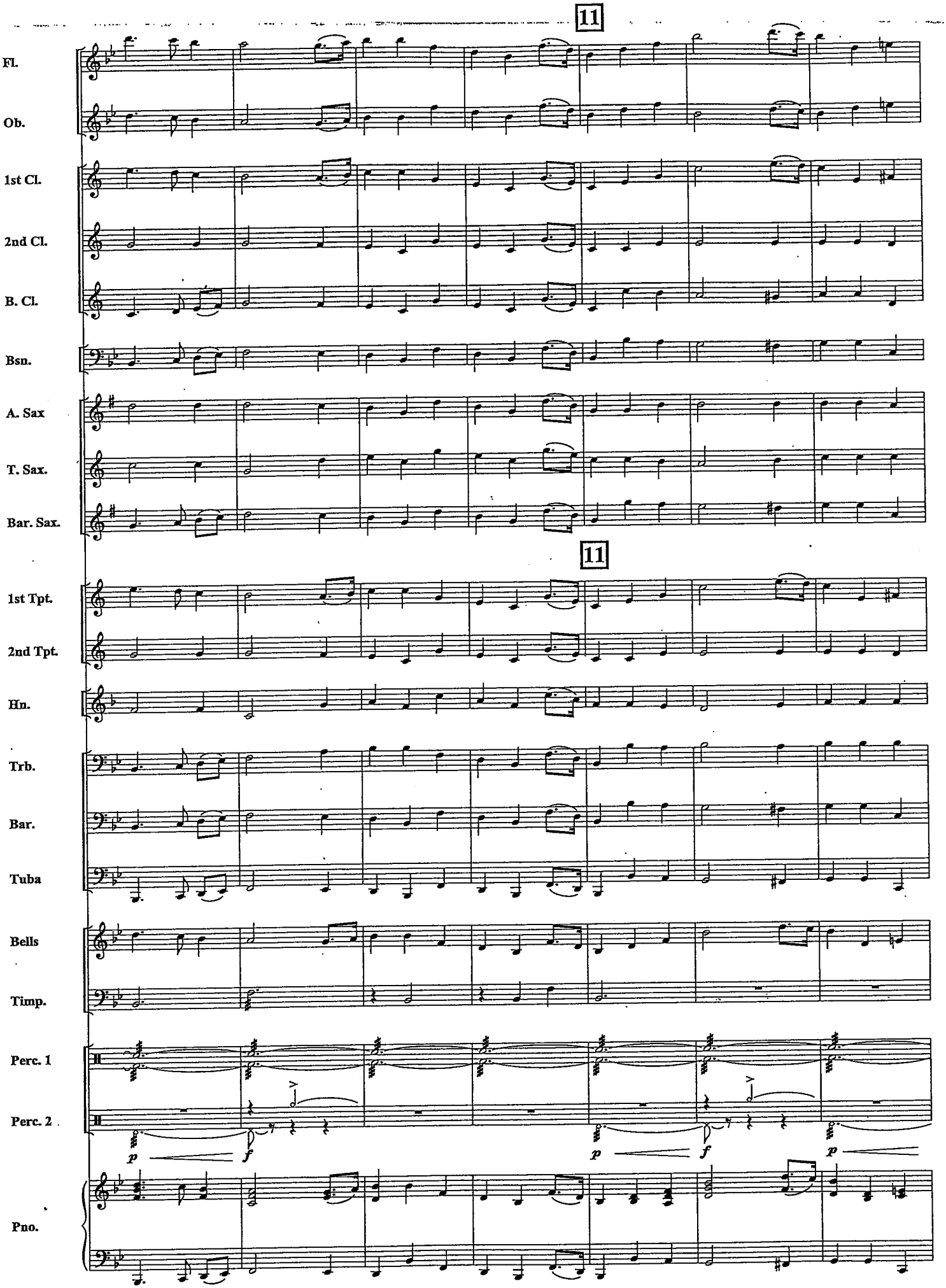
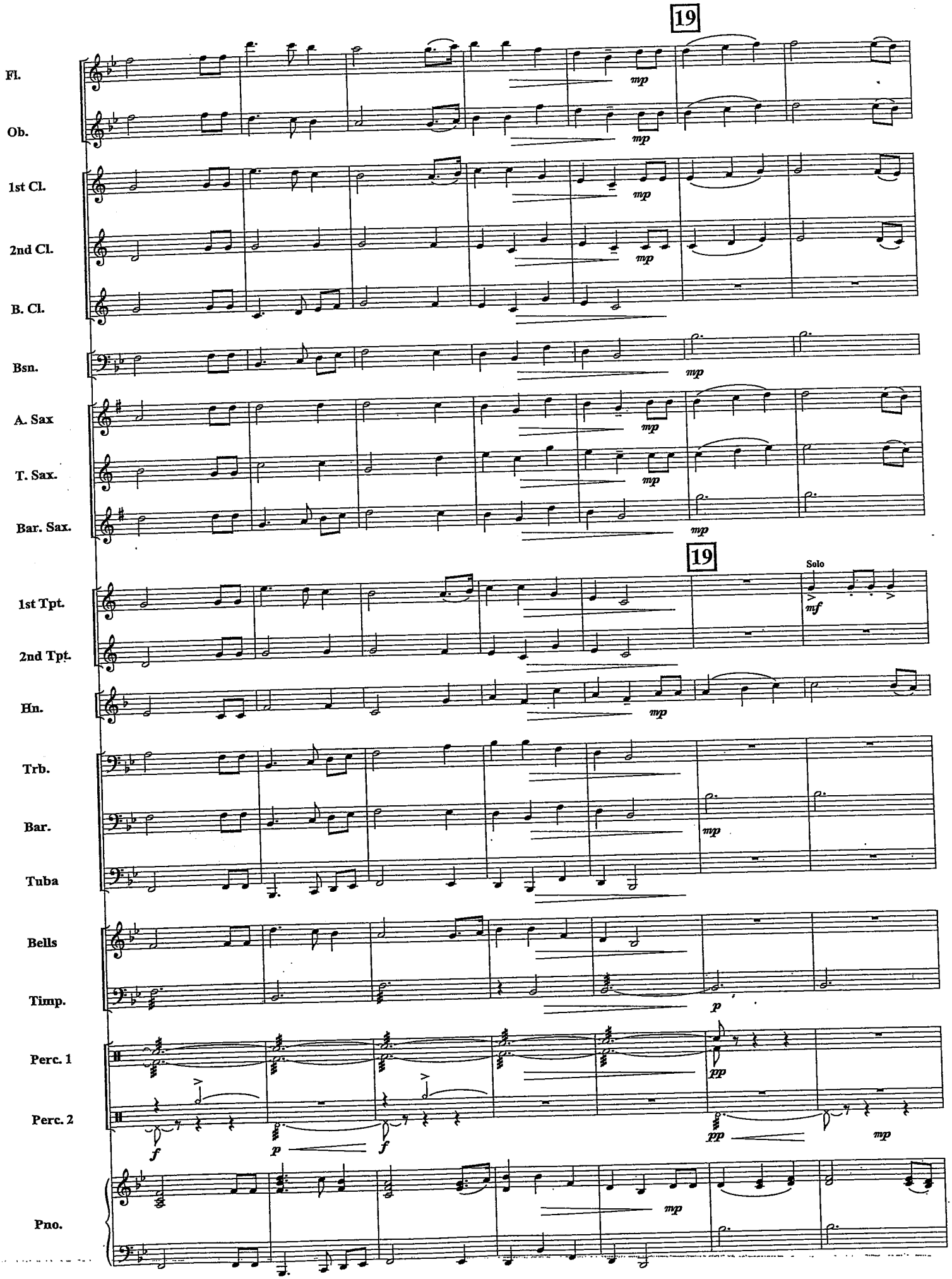
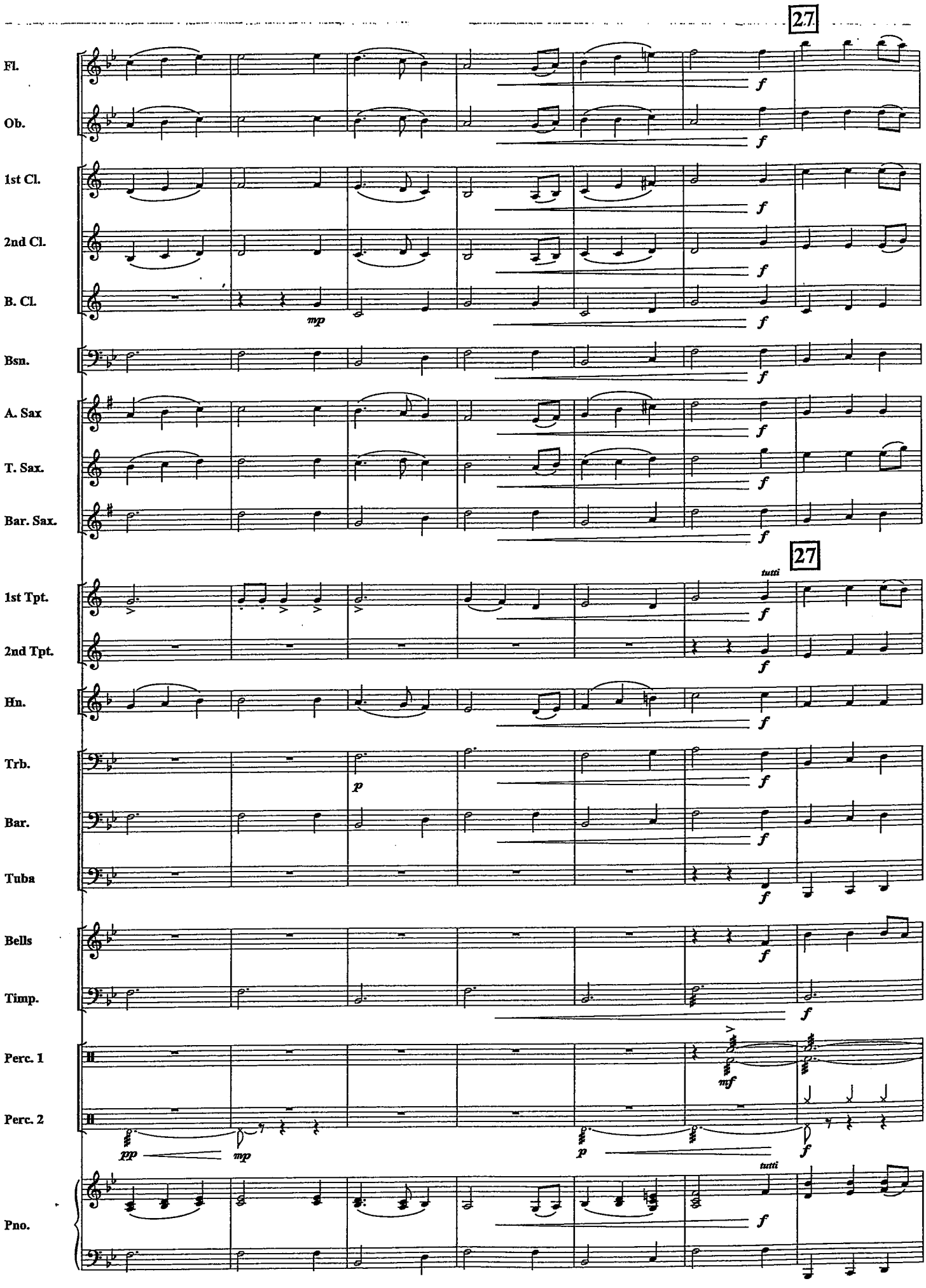
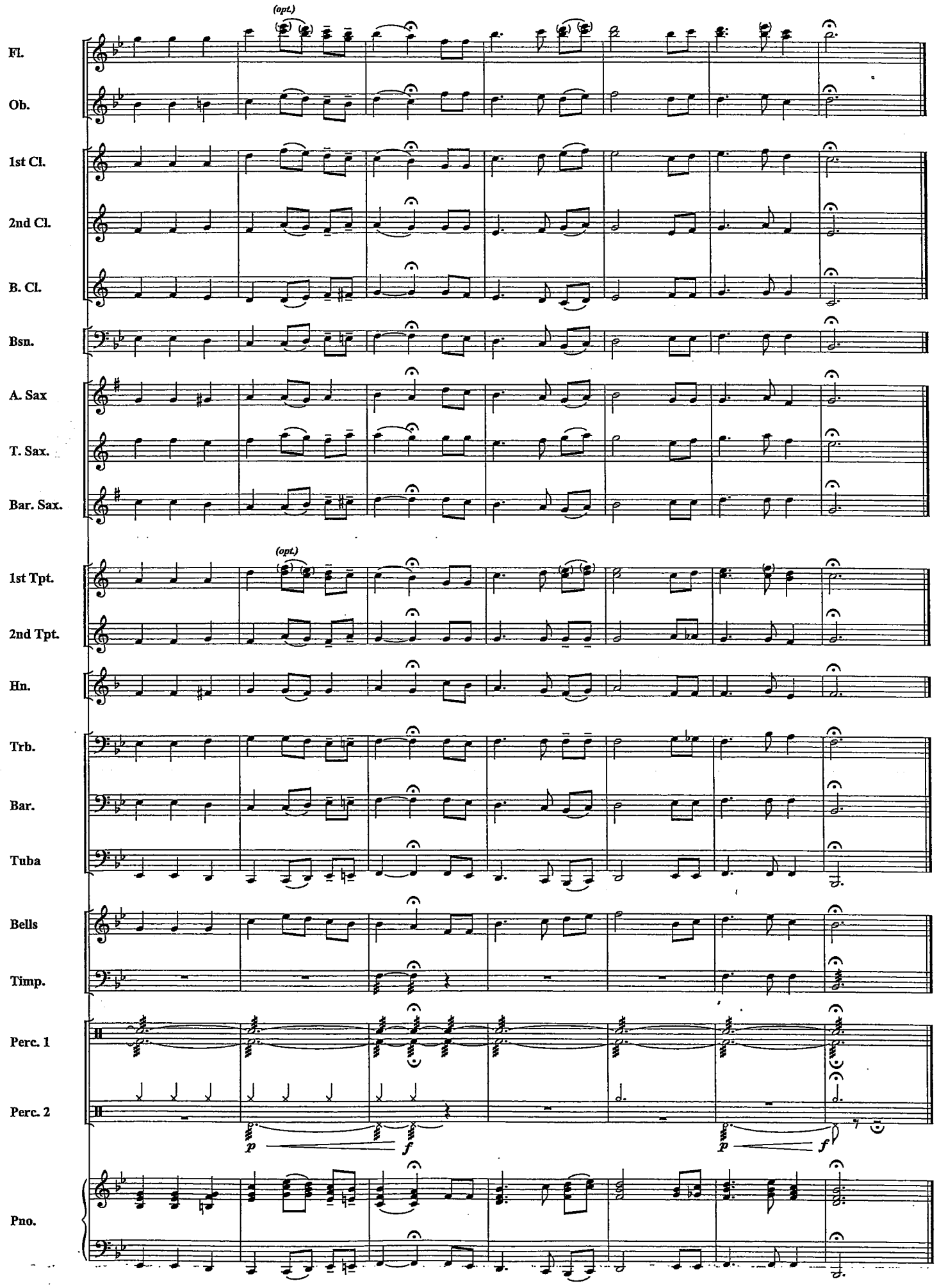

11
Fl.
Ob.
1st Cl.
2nd Cl.
B. Cl.
Bsn.
A. Sax
T. Sax.
Bar. Sax.
11
1st Tpt.
2nd Tpt.
Hn.
Trb.
Bar.
Tuba
Bells
Timp.
Perc. 1
Perc. 2
p
f
p
f
p
Pno.


19
Fl.
Ob.
1st Cl.
2nd Cl.
B. Cl.
Bsn.
A. Sax
T. Sax.
Bar. Sax.
mp
19
Solo
1st Tpt.
2nd Tpt.
Hn.
Trb.
Bar.
Tuba
Bells
Timp.
Perc. 1
Perc. 2
Pno.
mf
p
pp
f

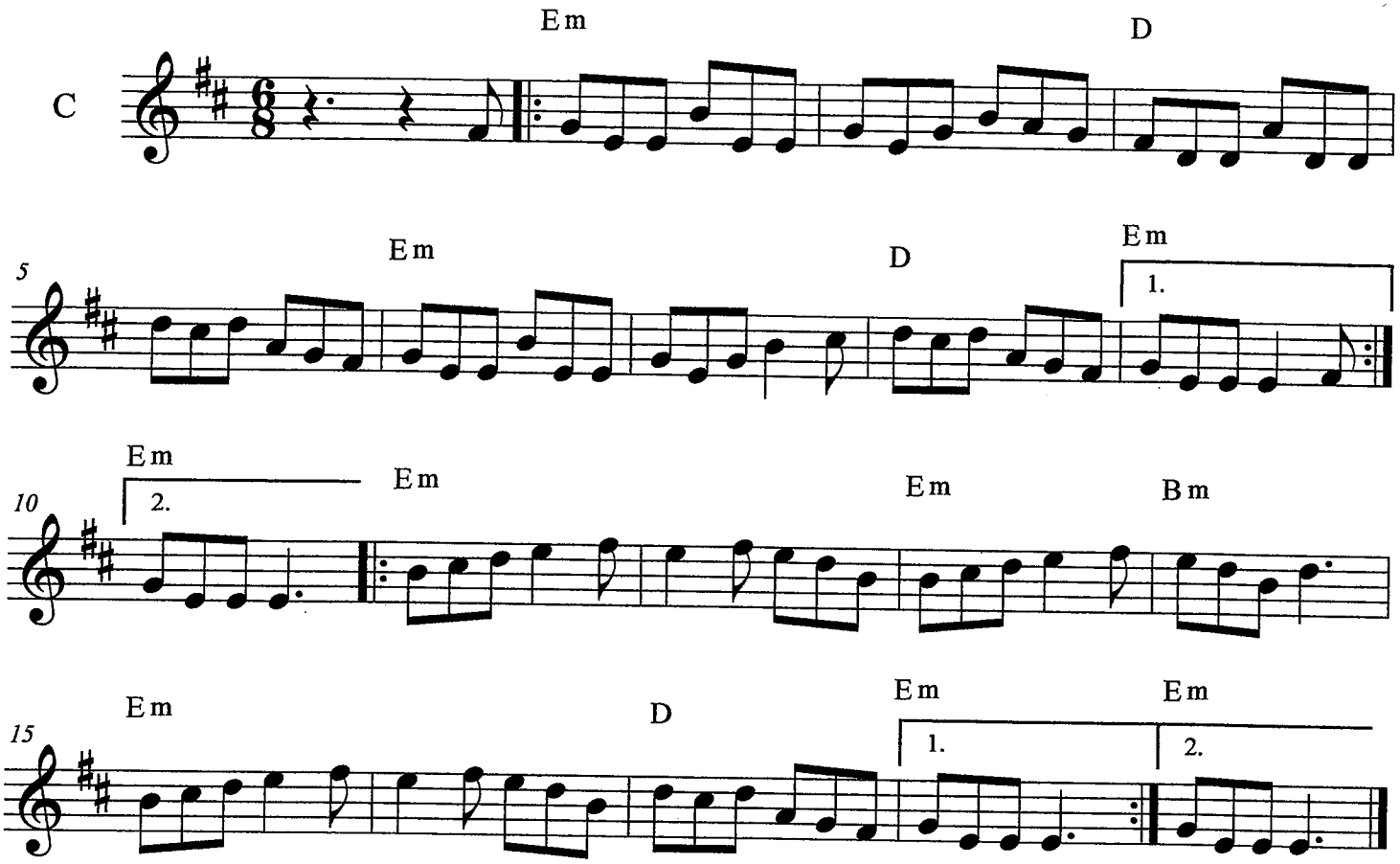

27
Fl.
Ob.
1st Cl.
2nd Cl.
B. Cl.
Bsn.
A. Sax
T. Sax.
Bar. Sax.
27
tutti
1st Tpt.
2nd Tpt.
Hn.
Trb.
Bar.
Tuba
Bells
Timp.
Perc. 1
Perc. 2
Pno.
tutti


(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
p
f
p
f
Pno.

C PART (D MAJOR)

The Swallowtail Jig

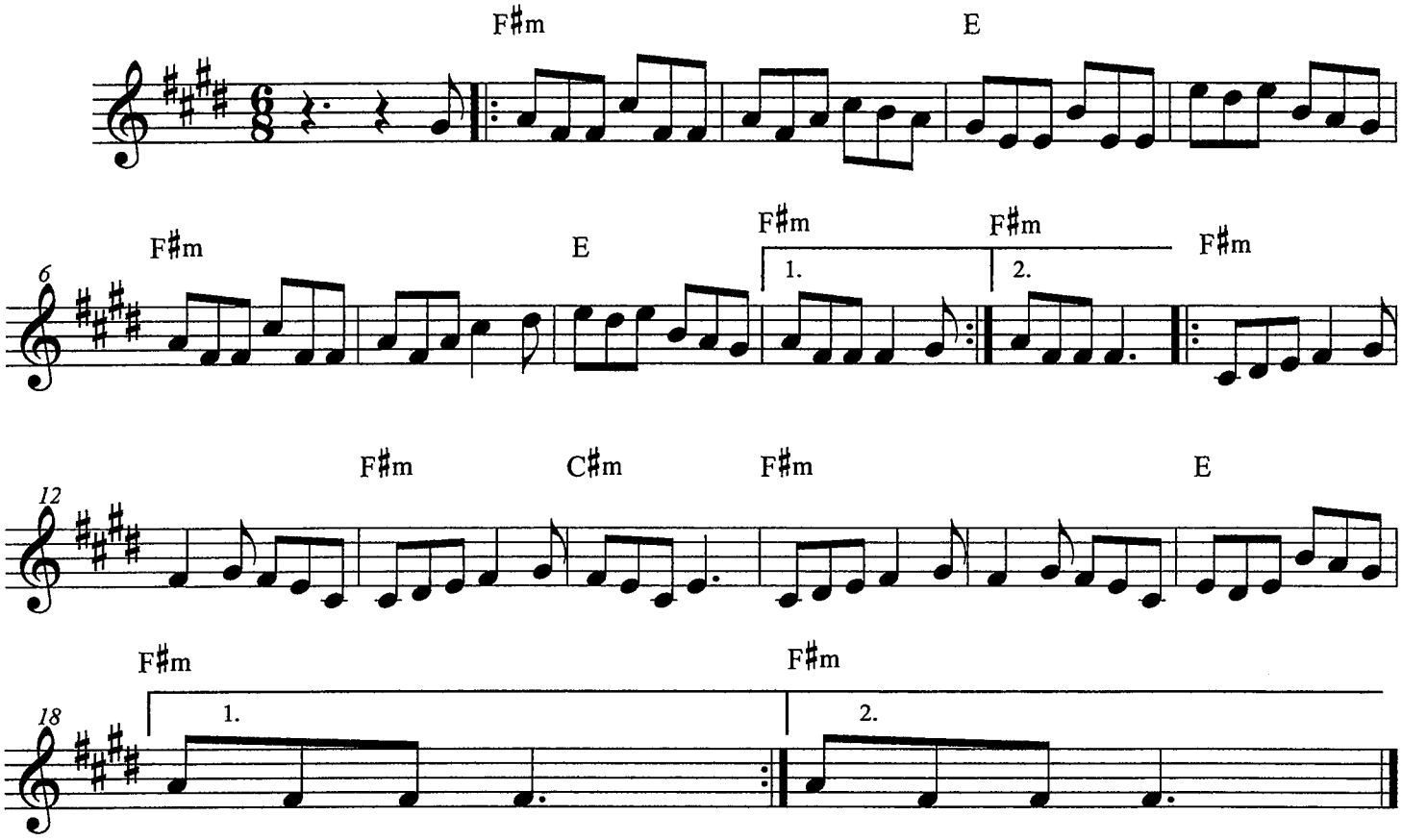
Traditional Irish
arr. Bernice



Bb PART LOW (D MAJOR)

The Swallowtail Jig

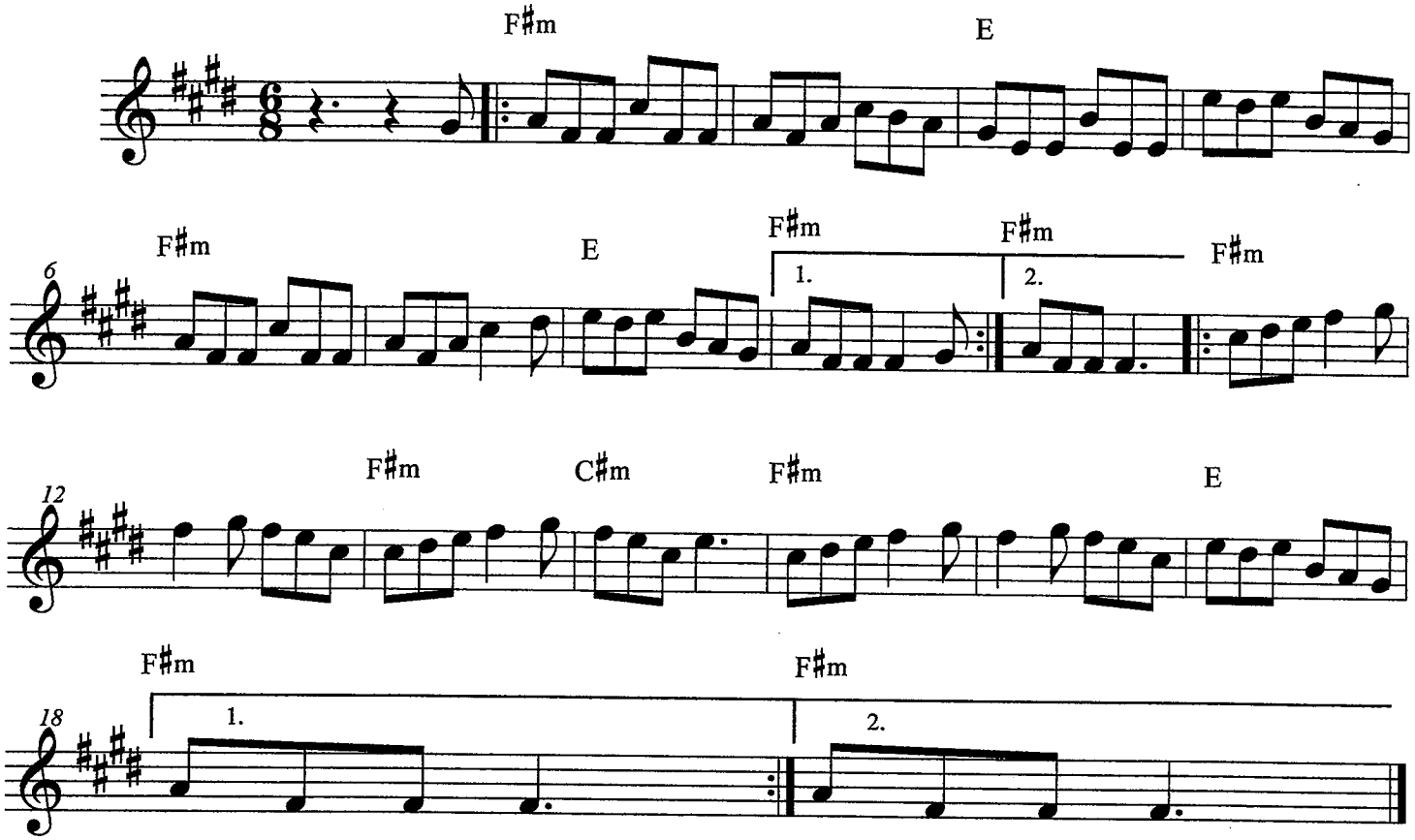
Traditional Irish
arr. Bernice



Bb PART HIGH (D MAJOR)

The Swallowtail Jig

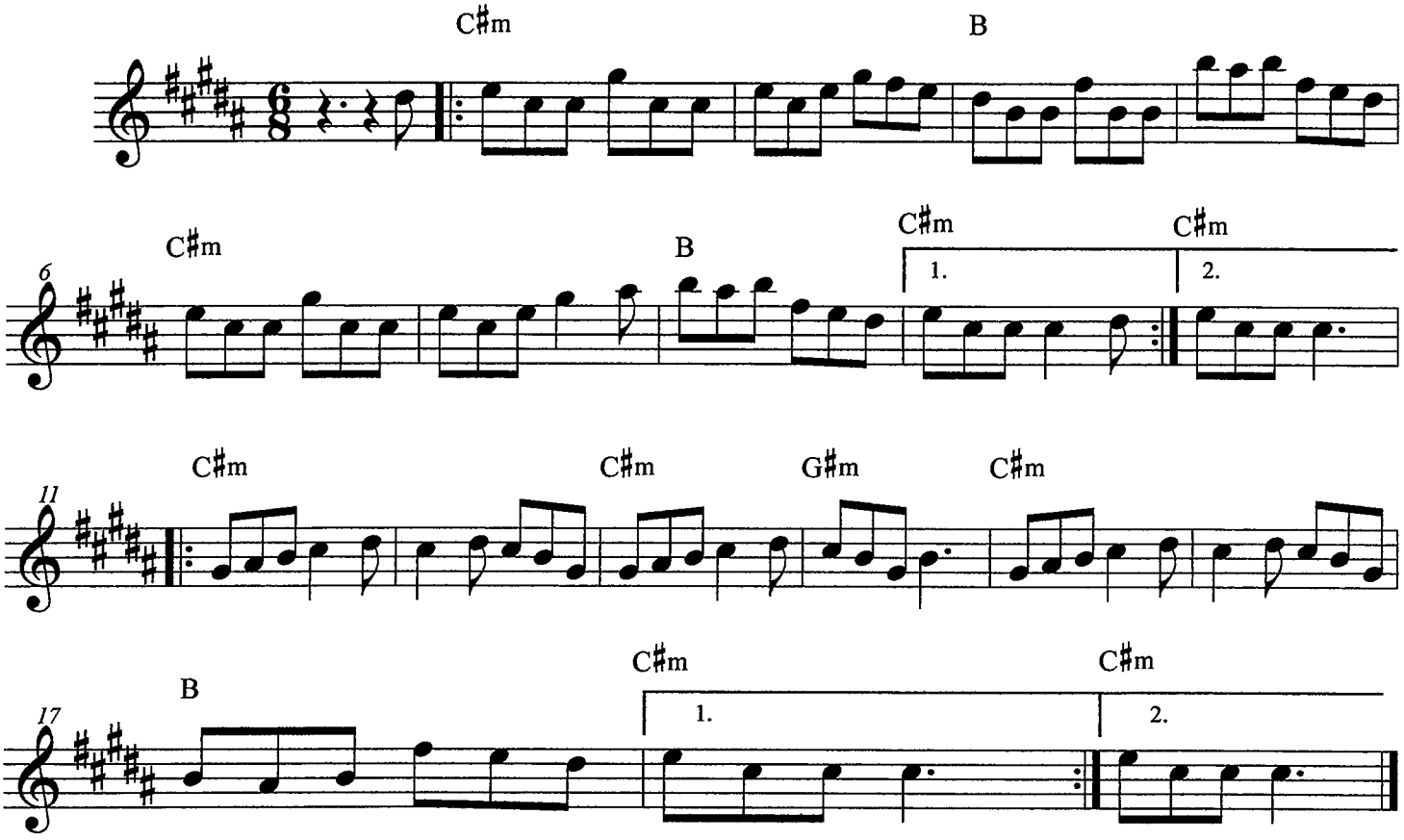
Traditional Irish
arr. Bernice



Eb PART LOW (D MAJOR)

The Swallowtail Jig

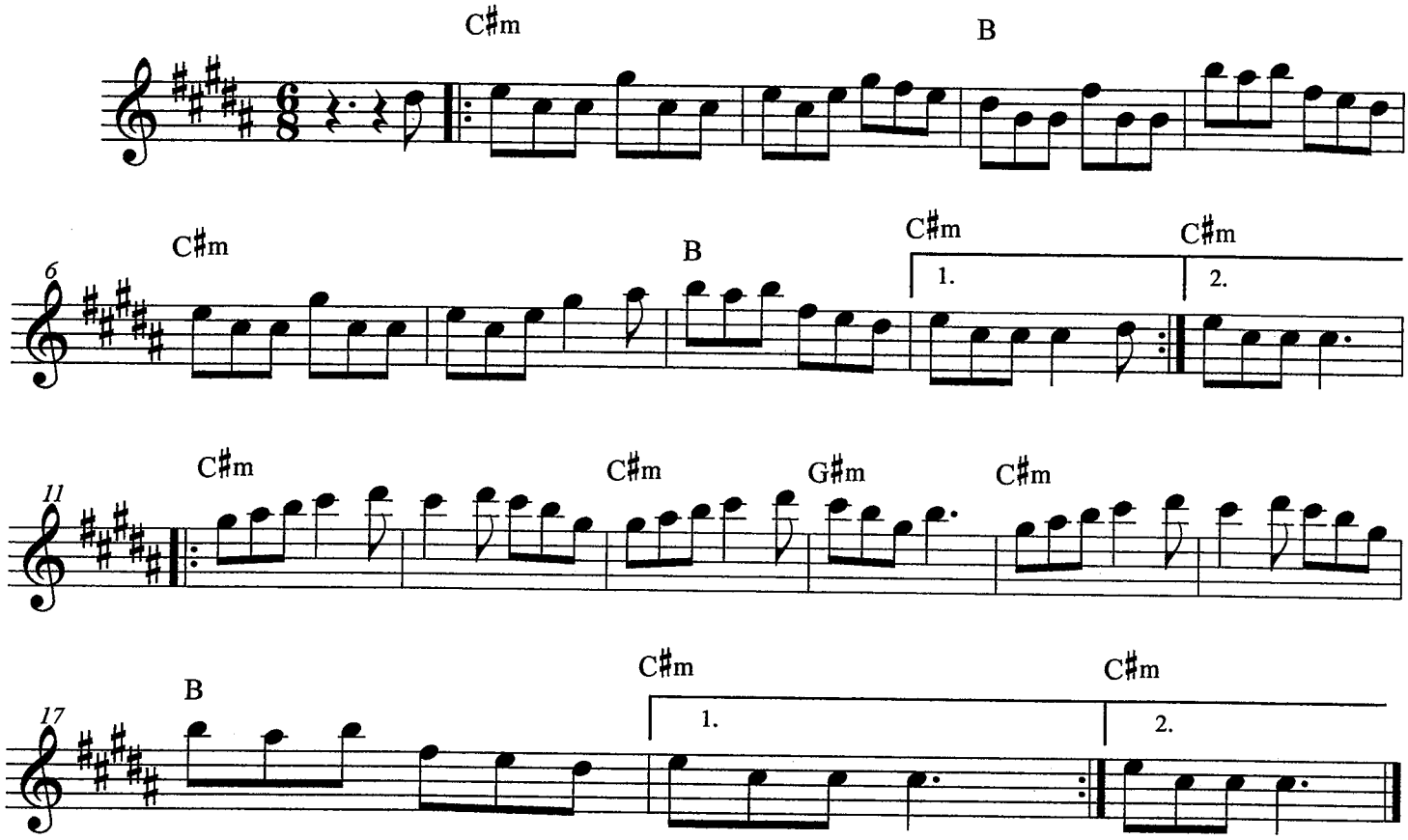
Traditional Irish
arr. Bernice



Eb PART HIGH (D MAJOR)

The Swallowtail Jig

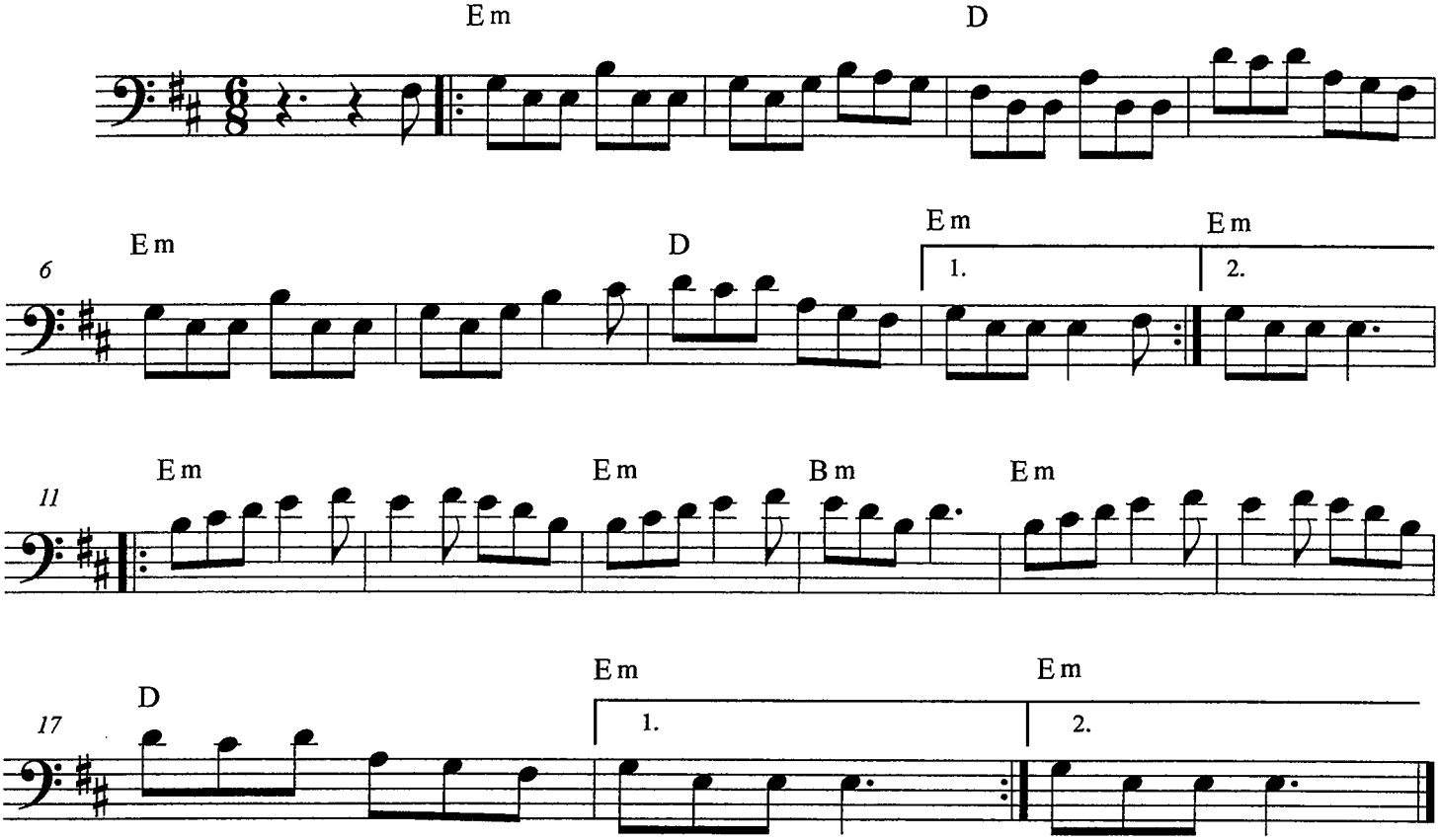
Traditional Irish
arr. Bernice



BASS CLEF HIGH (D MAJOR)

The Swallowtail Jig

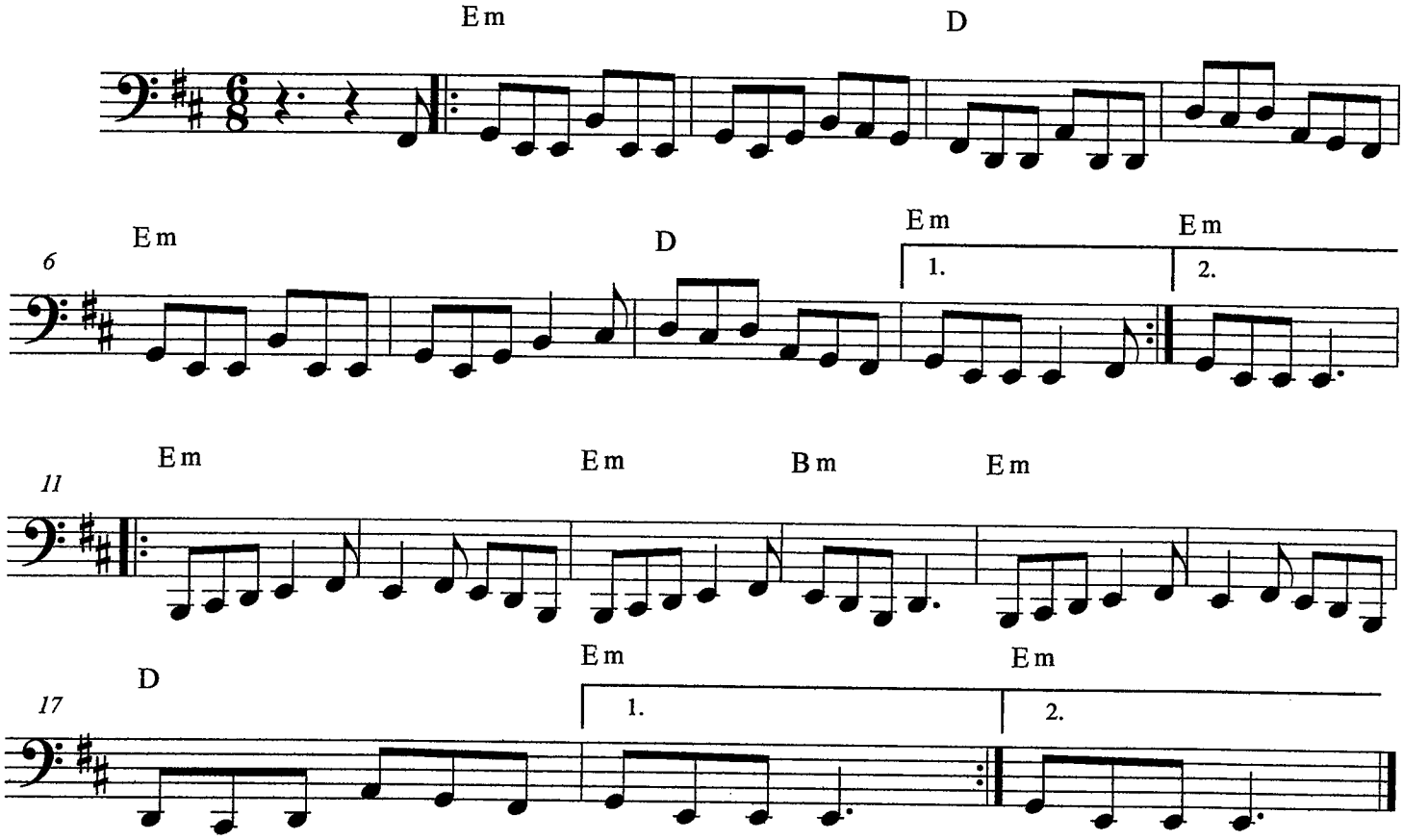
Traditional Irish
arr. Bernice



TUBA (D MAJOR)

The Swallowtail Jig

Traditional Irish
arr. Bernice



Belwin

BEGINNING BAND

THE TEMPEST

ROBERT W. SMITH (ASCAP)

INSTRUMENTATION

1	Conductor	2	E♭ Baritone Saxophone	1	Timpani
8	C Flute	8	B♭ Trumpet	3	Percussion I (Snare Drum, Bass Drum, Triangle)
2	Oboe	4	Horn in F	3	Percussion II (Wind Chimes, Suspended Cymbal, Tambourine)
8	B♭ Clarinet	6	Trombone/Baritone/ Bassoon		
2	B♭ Bass Clarinet	4	Tuba		
6	E♭ Alto Saxophone	1	Mallet Percussion I (Bells)		
4	B♭ Tenor Saxophone (Baritone Treble Clef)	1	Mallet Percussion II (Xylophone)		

NOTES TO THE CONDUCTOR

THE TEMPEST was conceived and written as a concert/festival work for the developing band. It also serves as a musical vehicle to teach the concepts of phrasing, articulation, key modifications (accidentals), and musical texture.

The introductory statement in the clarinets and low woodwinds should be conveyed with a sense of mystery and impending energy. The entire woodwind choir begins the second phrase culminating the brass entrance as the storm is unleashed.

Measure 9 should be interpreted as aggressively as possible. The accents in the low brass and saxophones should be carefully rehearsed for consistency. The flute/clarinet/percussion ostinato at measure 18 should be carefully balanced to ensure the rhythmic intensity among parts. In contrast, the melodic statement in the horns and saxophones should be as legato as possible.

The conductor should take whatever liberties are necessary at measure 45 to ensure the proper balance between musical lines. The instrumentation of your ensemble should dictate the exact dynamic marking for each part. In the same fashion, please pay particular attention to the dynamic indications beginning in measure 69. Depending upon instrumentation, adjust the dynamic level of each entrance to ensure an even crescendo. The dissonant crescendo in the horns, saxophones, and clarinets in measure 73 should be exaggerated. You may wish to divisi 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.

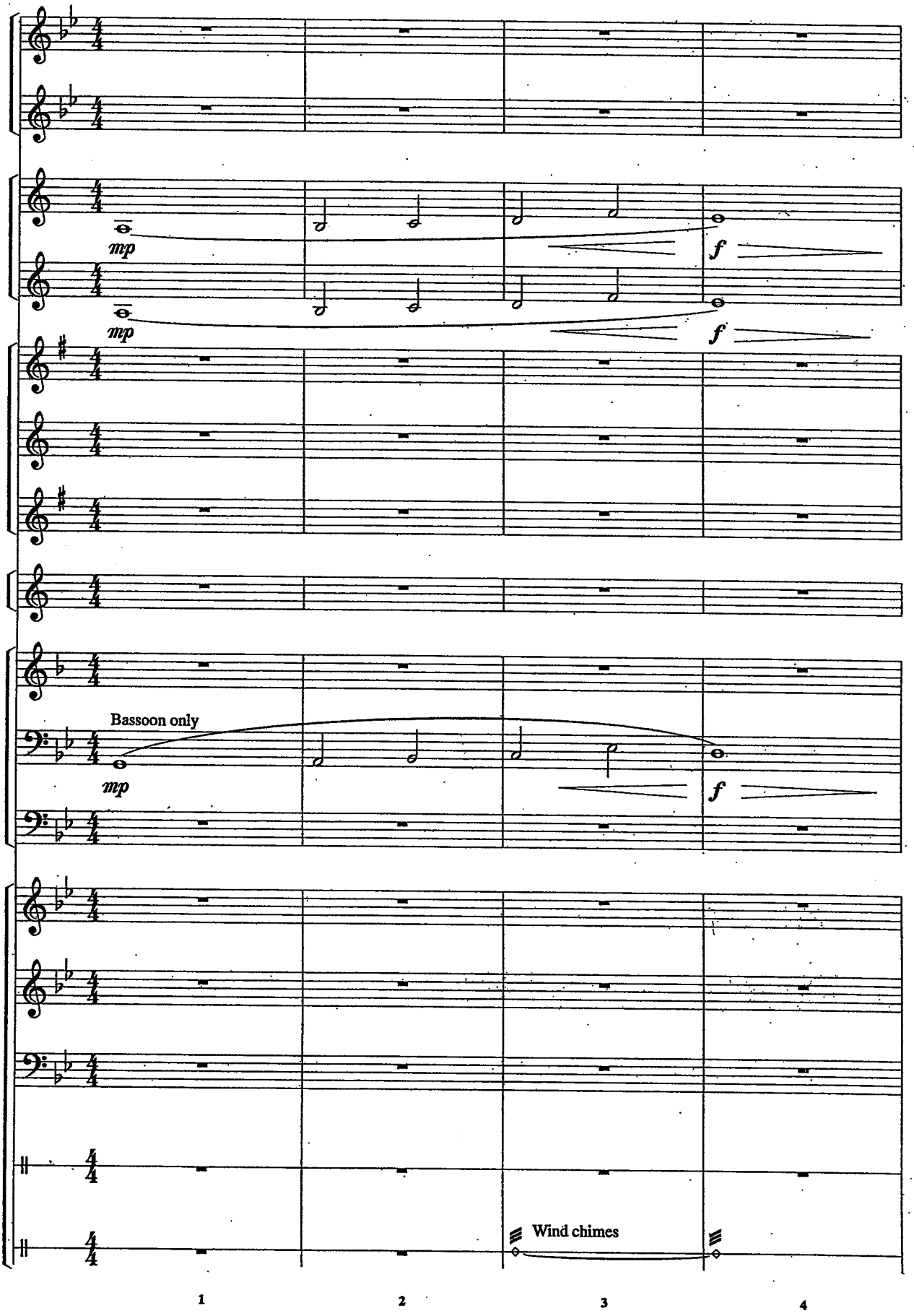
Robert W. Smith

THE TEMPEST

CONDUCTOR

ROBERT W. SMITH

With energy! ♩= 136-144



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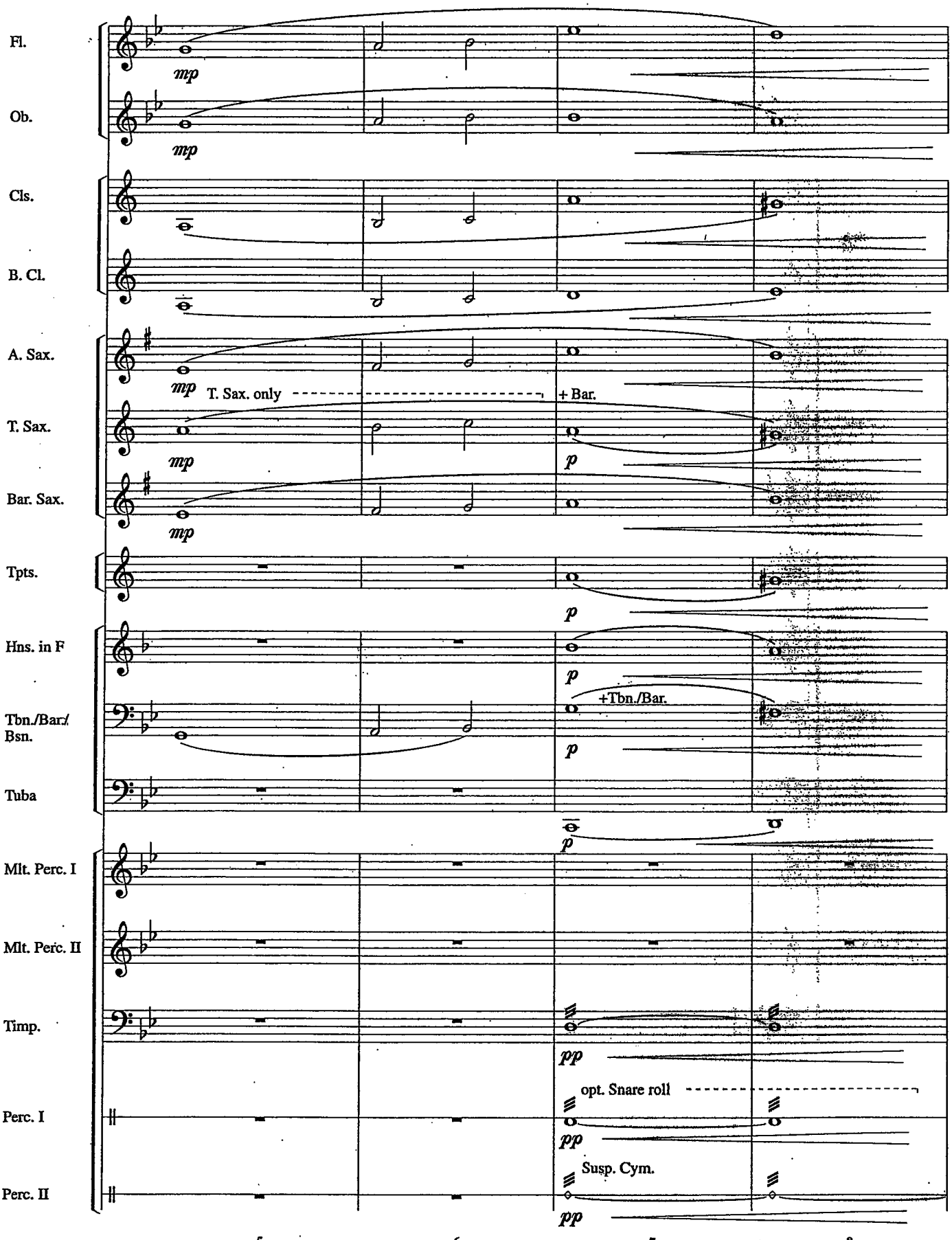
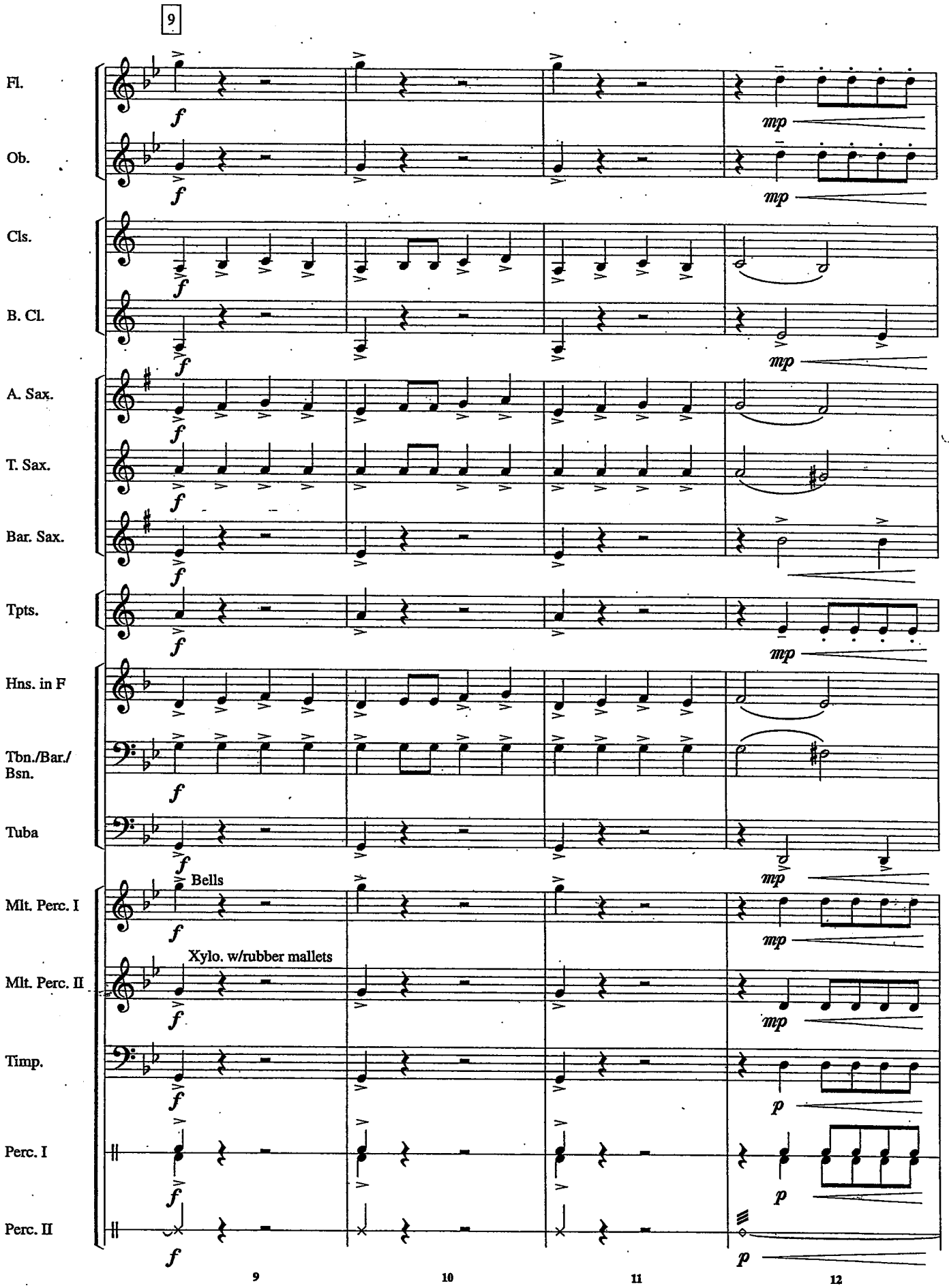
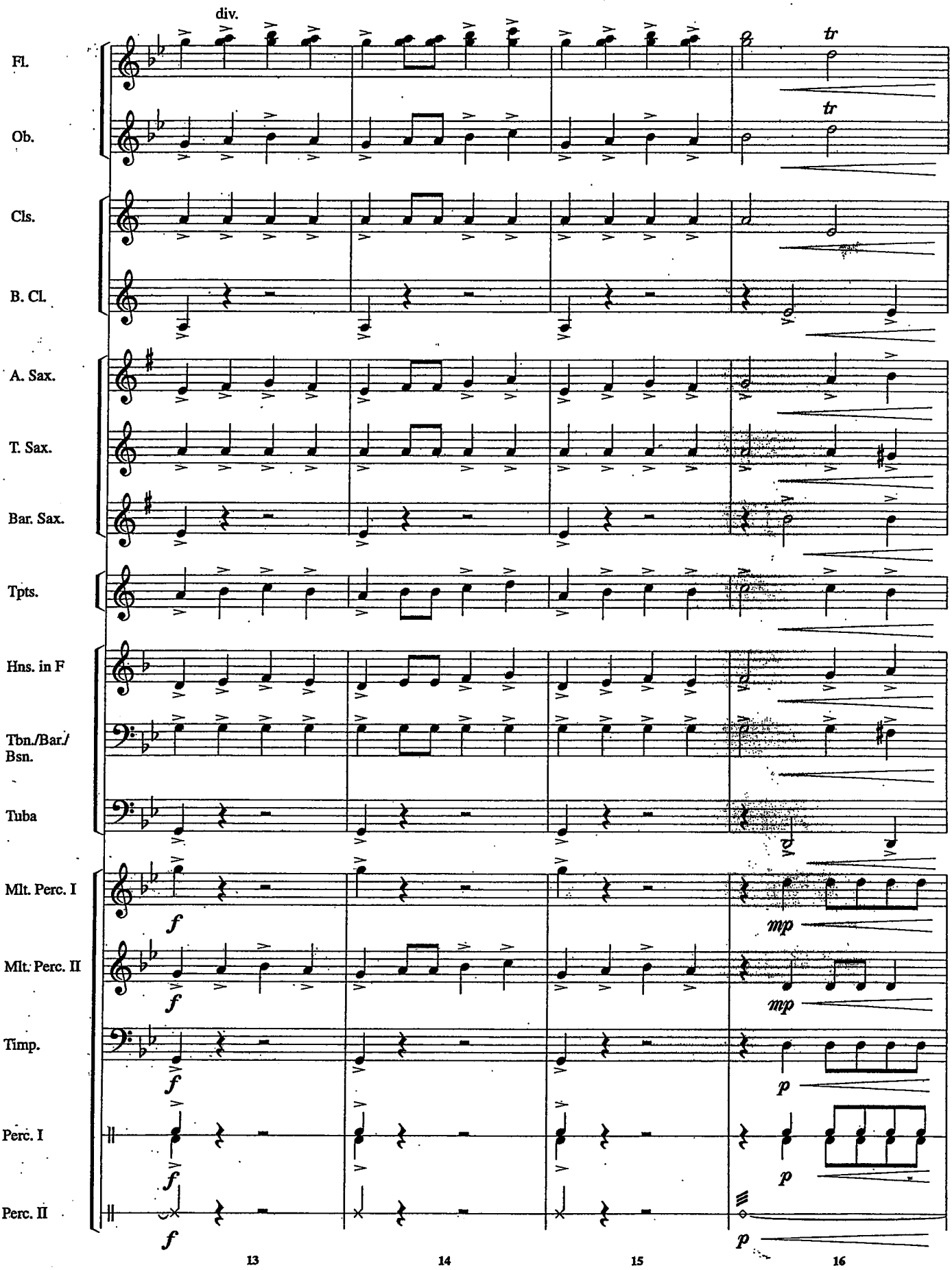
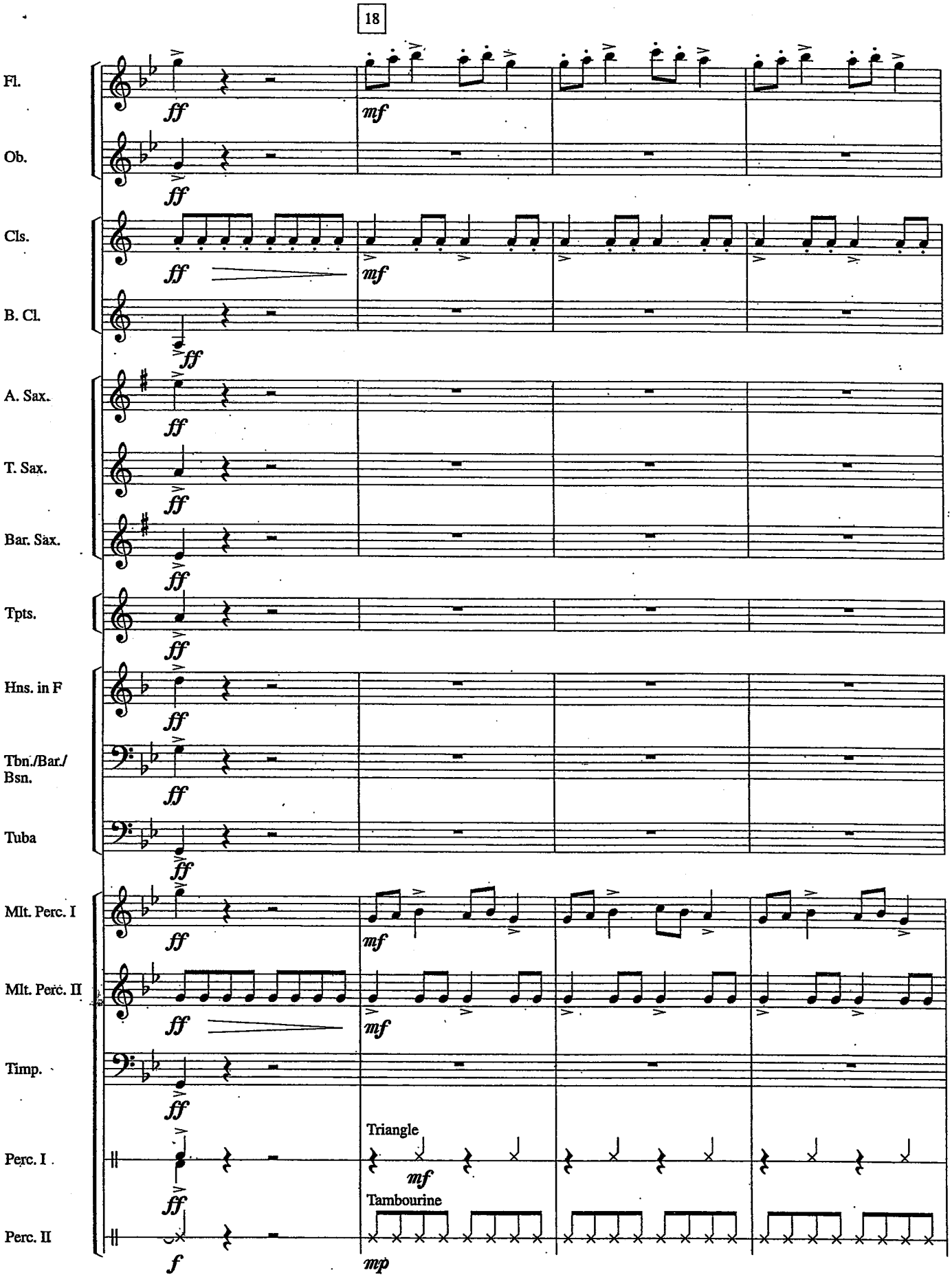
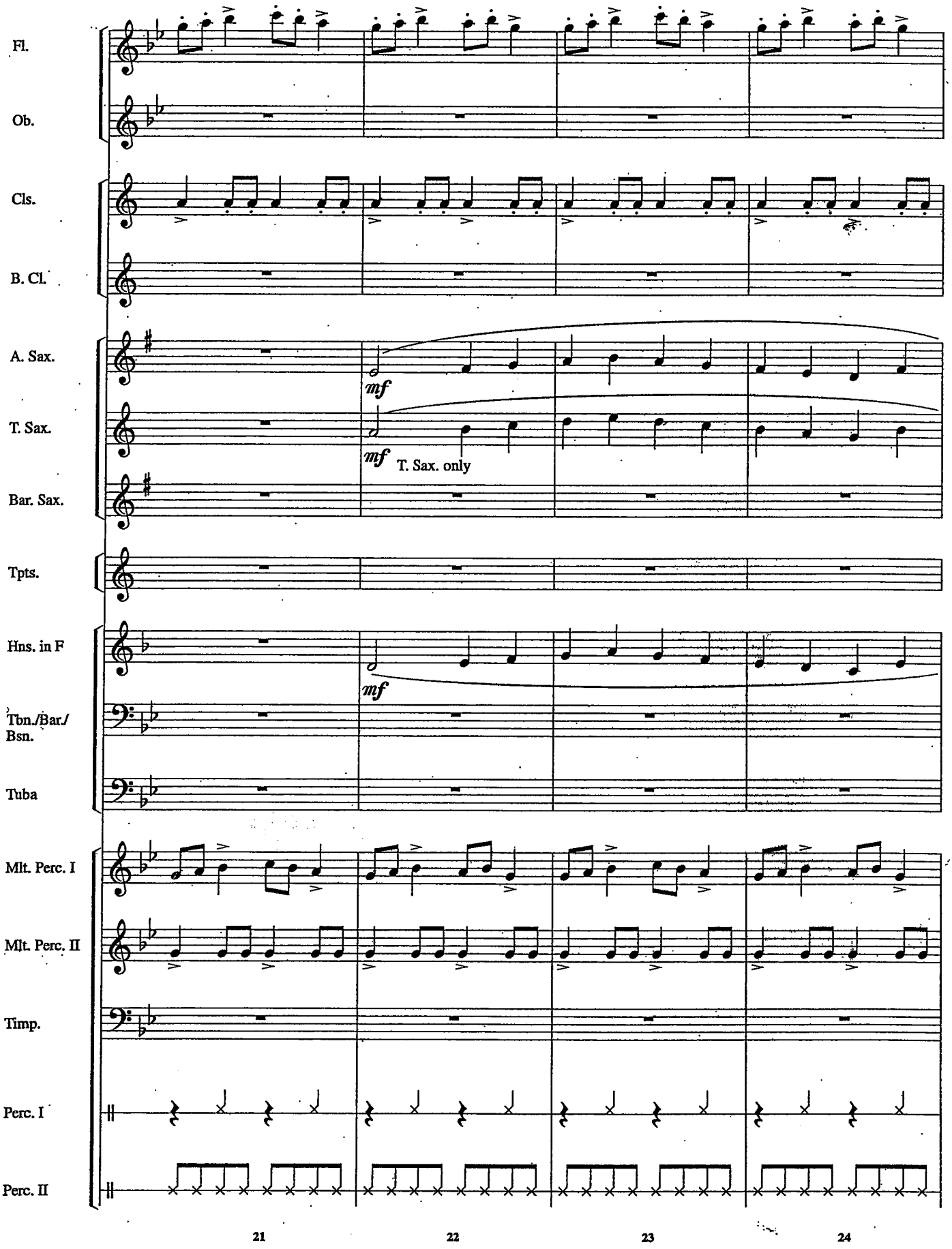
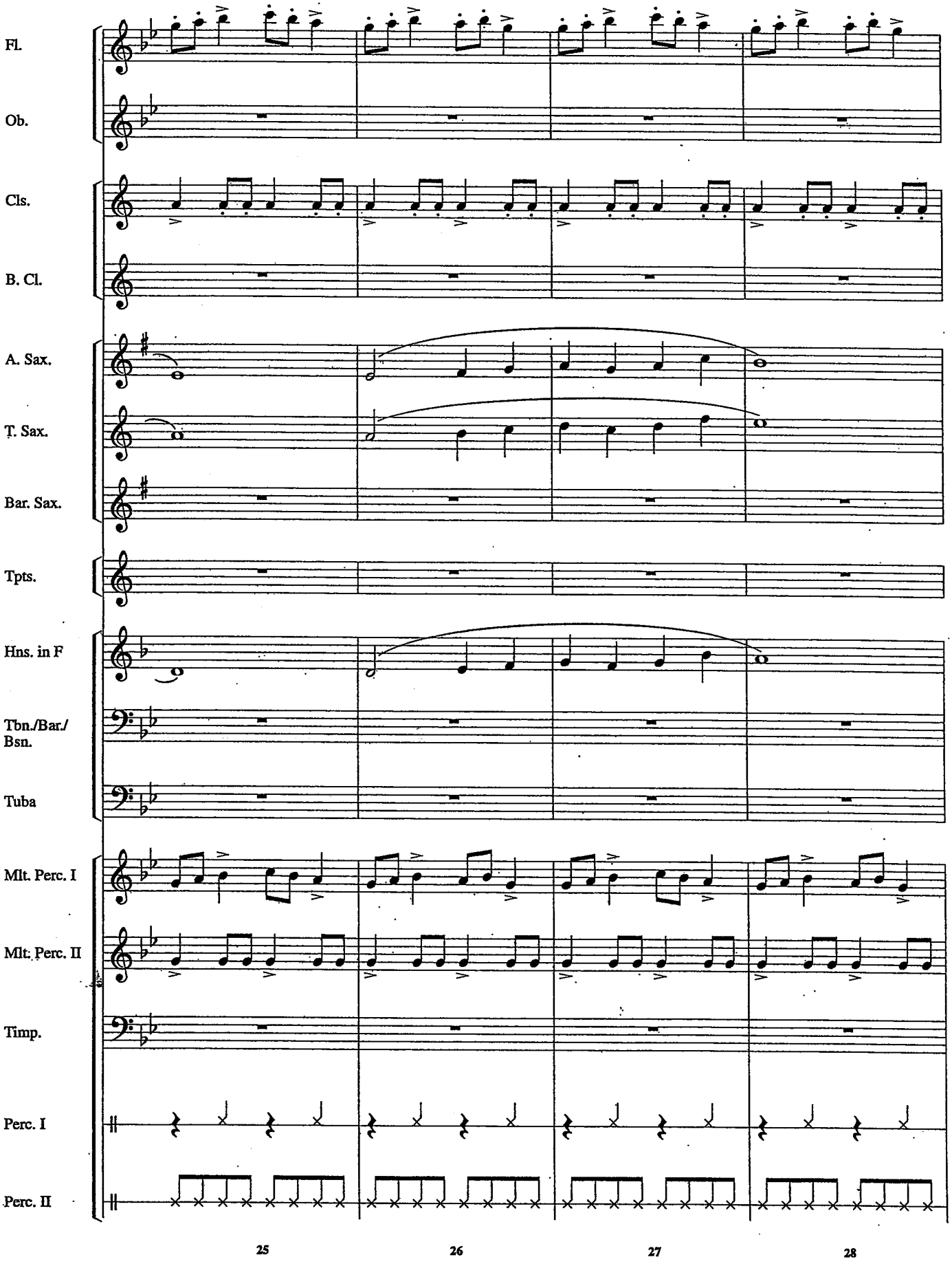

Fl.
Ob.
Cls.
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
Tpts.
Hns. in F
Tbn./Bar./
Bsn.
Tuba
Mlt. Perc. I
Mlt. Perc. II
Timp.
Perc. I
Perc. II
mp
T. Sax. only
+ Bar.
p
+Tbn./Bar.
pp
opt. Snare roll
Susp. Cym.
5
6
7
8

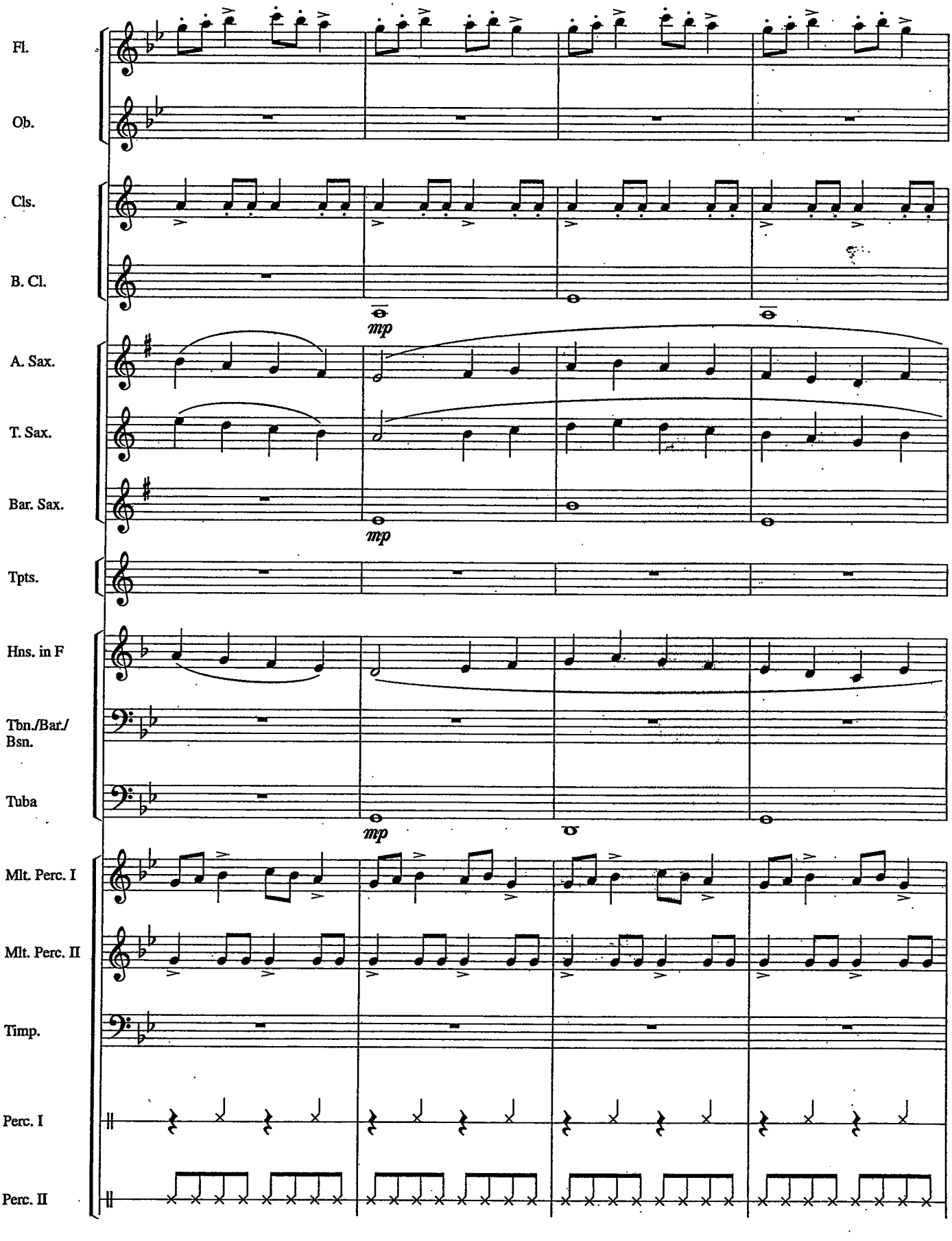

9
Fl.
Ob.
Cls.
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
Tpts.
Hns. in F
Tbn./Bar./ Bsn.
Tuba
Bells
Mlt. Perc. I
Xylo. w/rubber mallets
Mlt. Perc. II
Timp.
Perc. I
Perc. II
f
mp
p
9
10
11
12

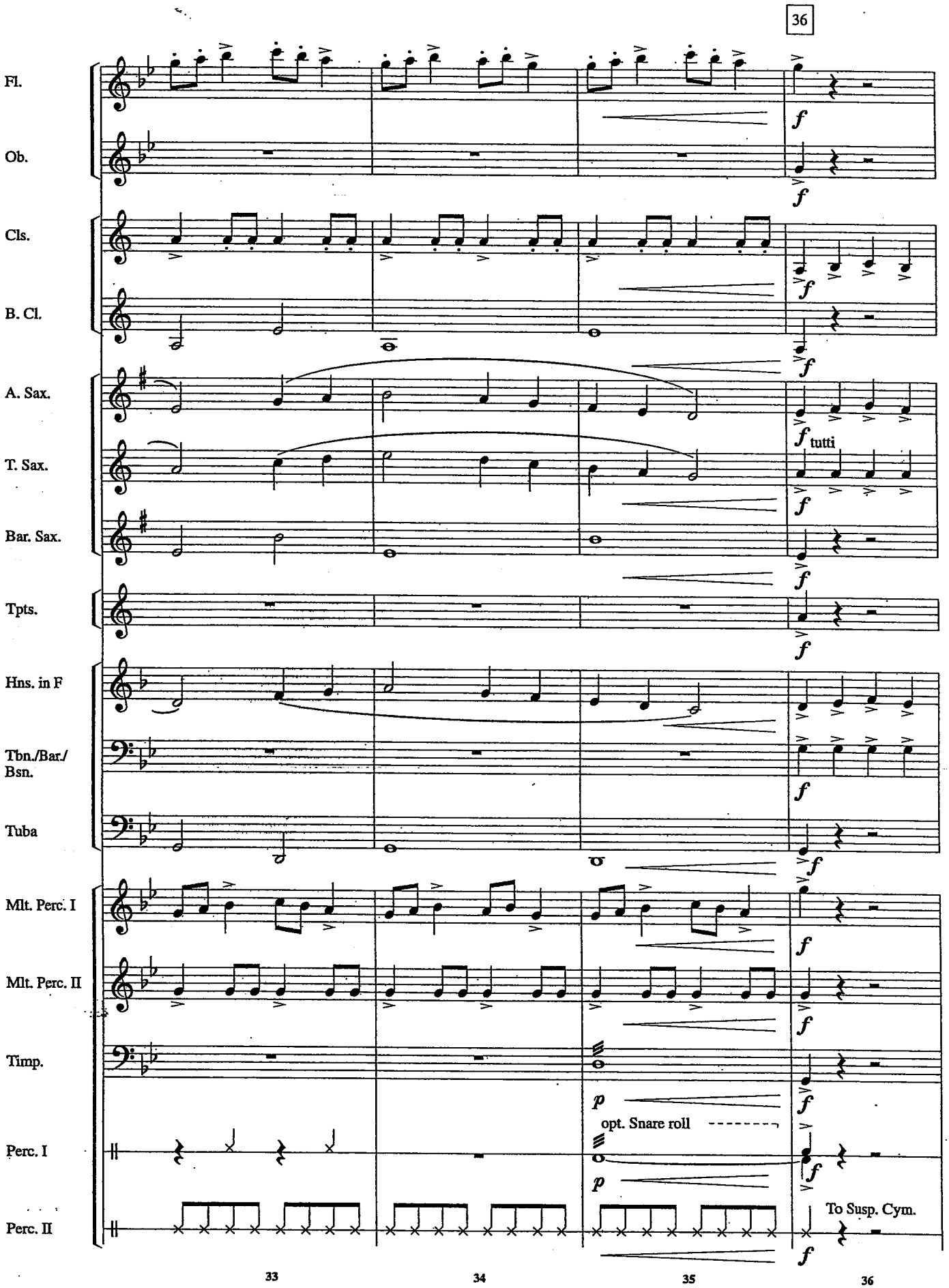

div.
Fl.
Ob.
Cls.
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
Tpts.
Hns. in F
Tbn./Bar./ Bsn.
Tuba
Mlt. Perc. I
Mlt. Perc. II
Timp.
Perc. I
Perc. II
tr
tr
f
mp
f
mp
f
p
f
p
f
p
13
14
15
16

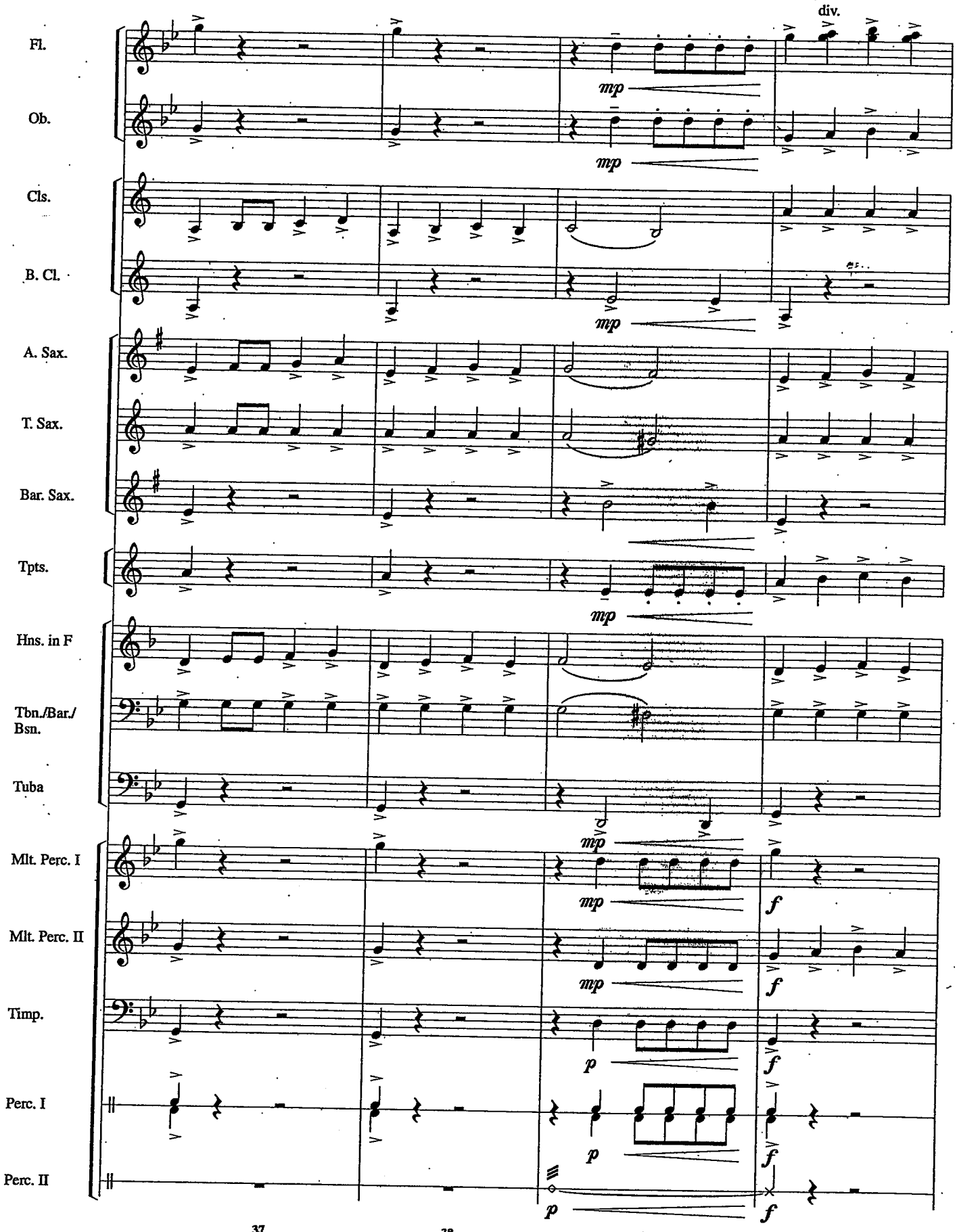

18
Fl.
Ob.
Cls.
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
Tpts.
Hns. in F
Tbn./Bar./ Bsn.
Tuba
Mlt. Perc. I
Mlt. Perc. II
Timp.
Perc. I
Perc. II
Triangle
Tambourine
ff
mf
f
mp
17
18
19
20

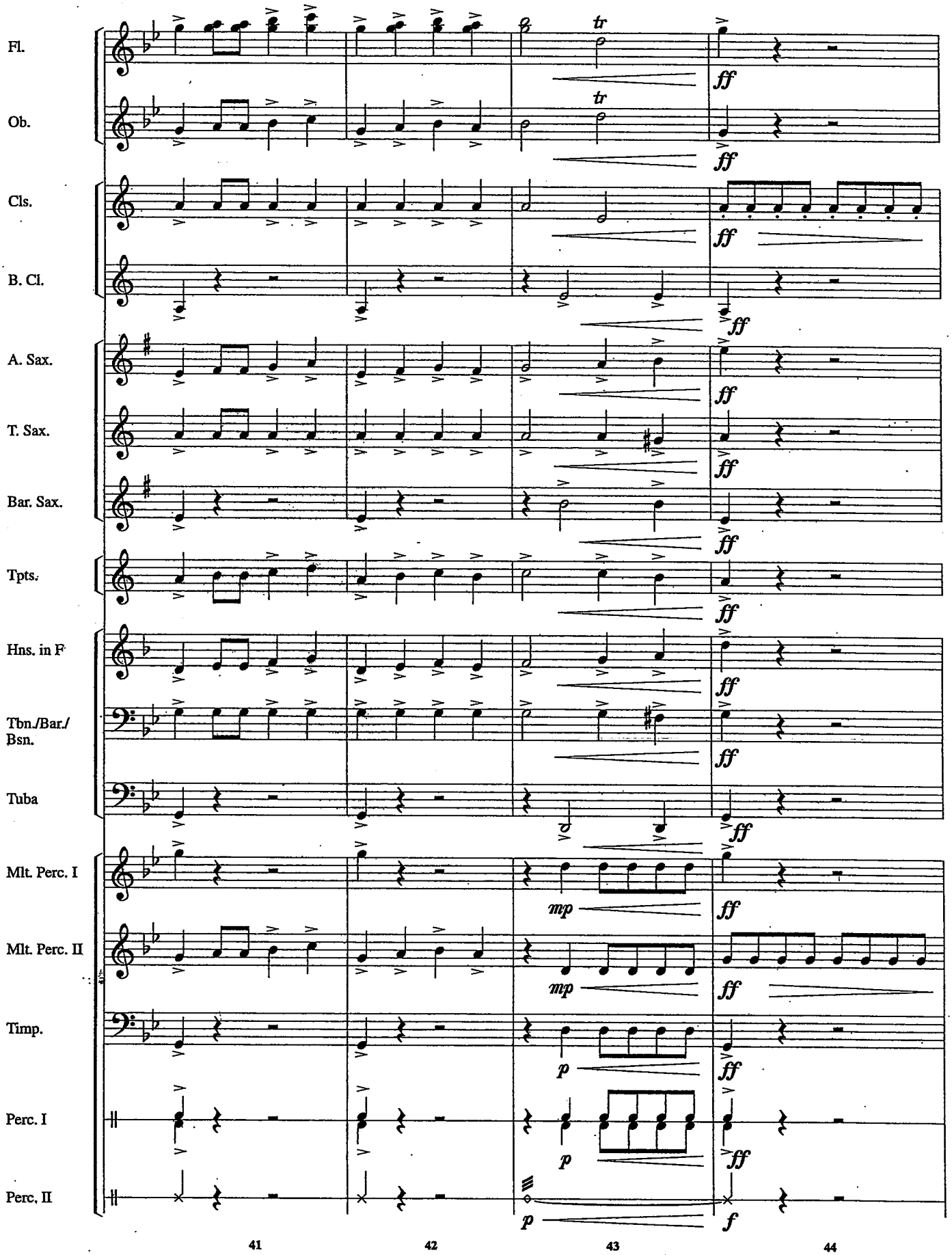

Fl.
Ob.
Cls.
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
Tpts.
Hns. in F
Tbn./Bar./ Bsn.
Tuba
Mlt. Perc. I
Mlt. Perc. II
Timp.
Perc. I
Perc. II
mf
mf
T. Sax. only
mf
21
22
23
24

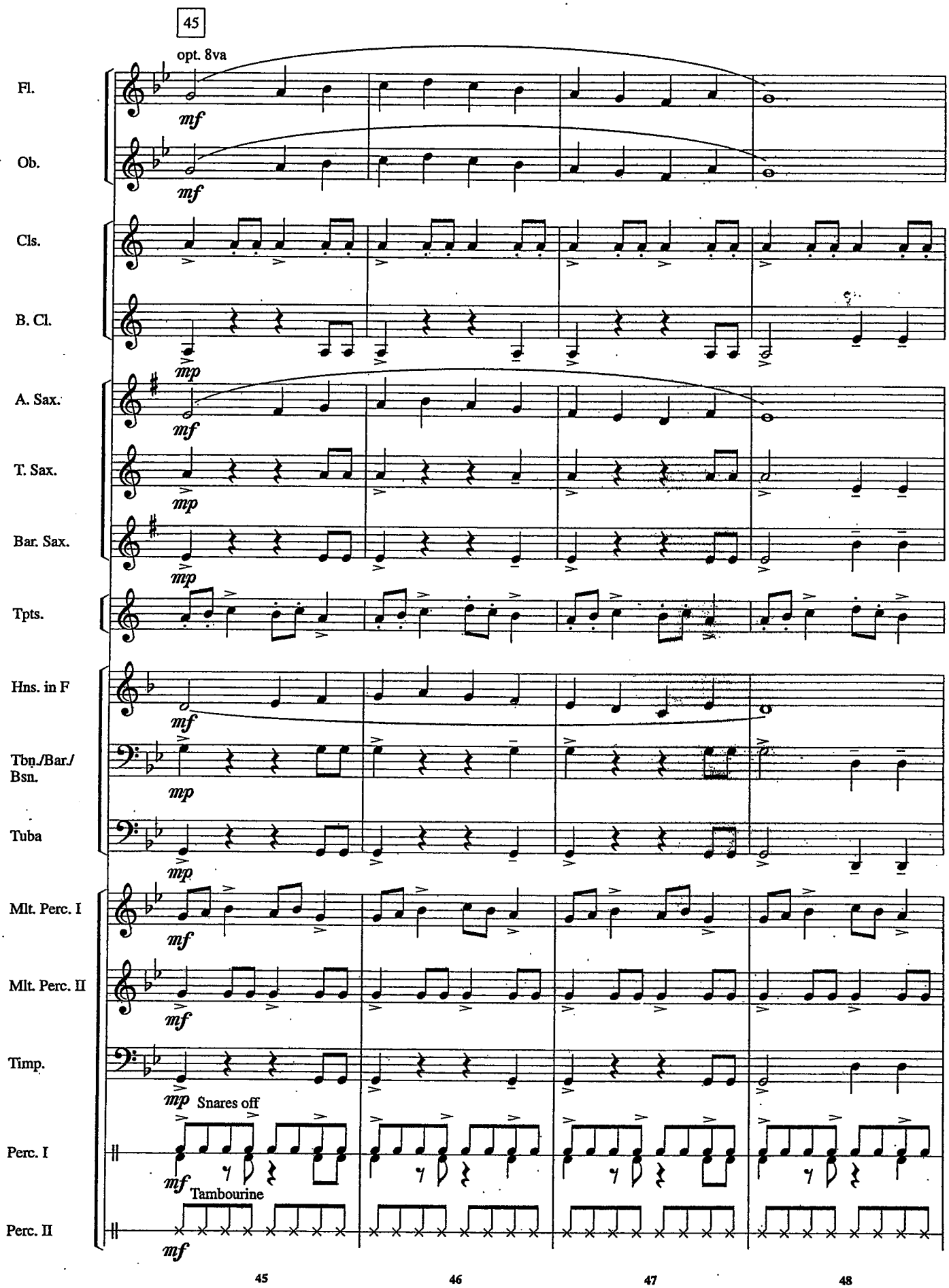

Fl.
Ob.
Cls.
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
Tpts.
Hns. in F
Tbn./Bar./
Bsn.
Tuba
Mlt. Perc. I
Mlt. Perc. II
Timp.
Perc. I
Perc. II
25
26
27
28

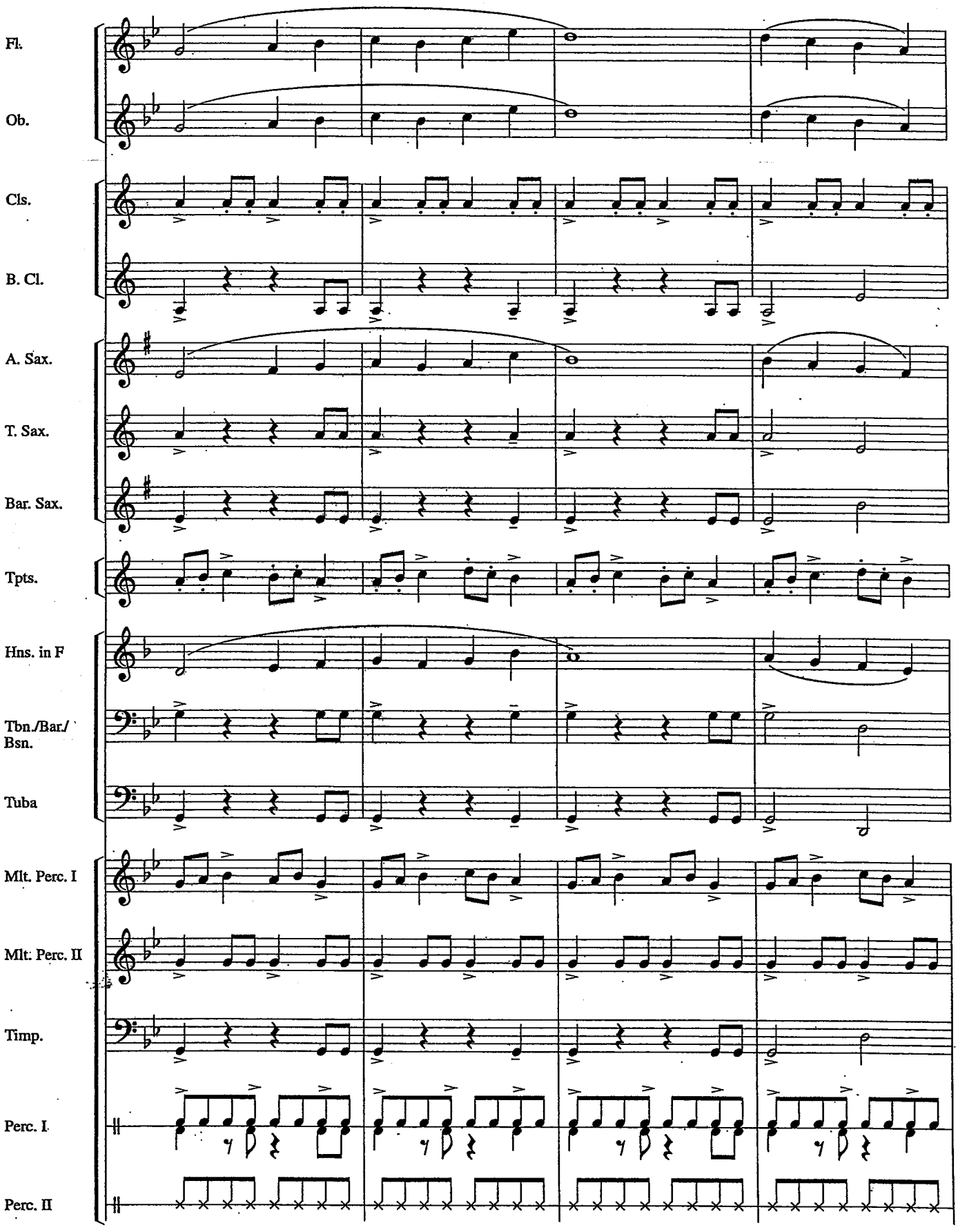

Fl.
Ob.
Cls.
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
Tpts.
Hns. in F
Tbn./Bar./ Bsn.
Tuba
Mlt. Perc. I
Mlt. Perc. II
Timp.
Perc. I
Perc. II
mp
mp
29
30
31
32

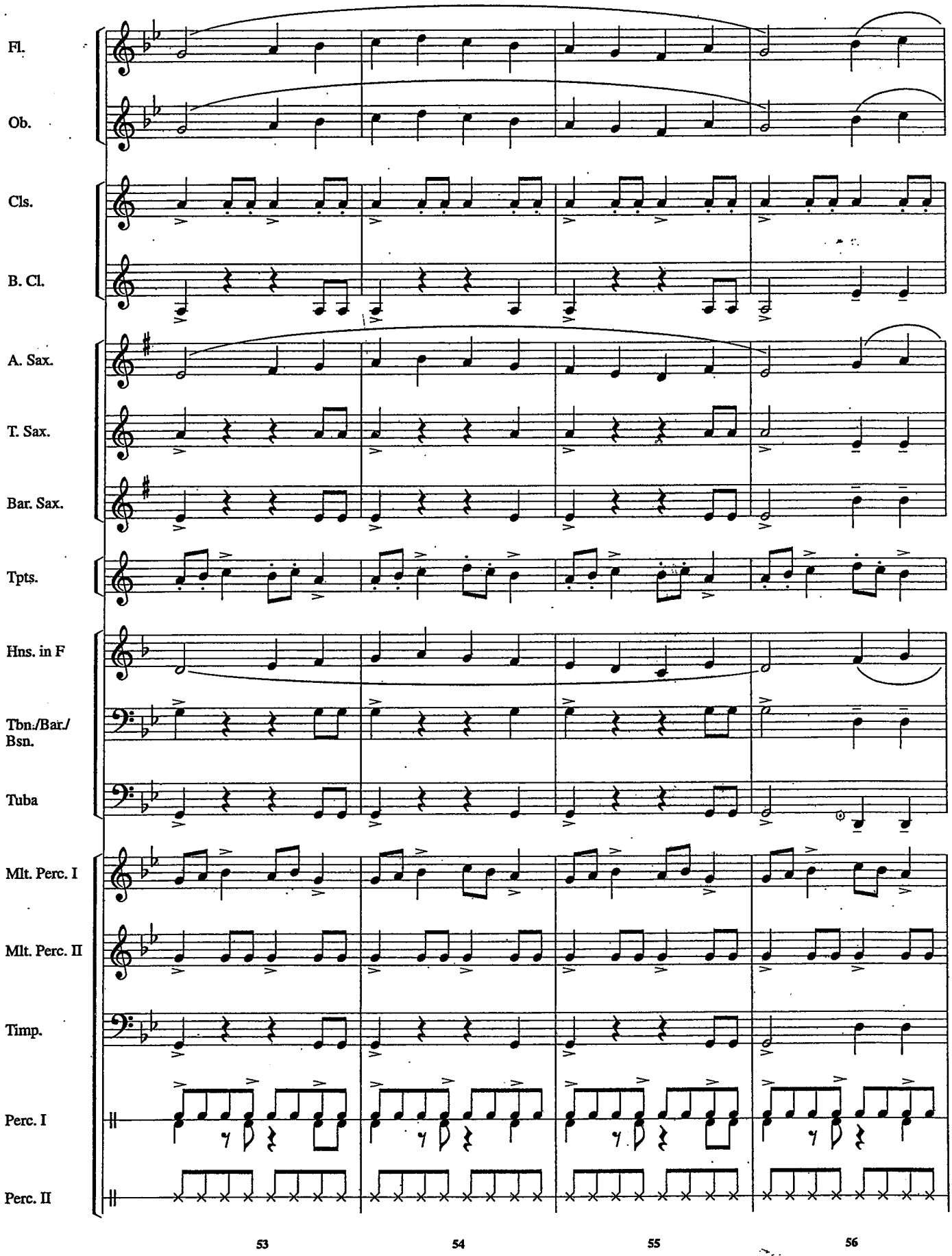

36
Fl.
Ob.
Cls.
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
Tpts.
Hns. in F
Tbn./Bar./ Bsn.
Tuba
Mlt. Perc. I
Mlt. Perc. II
Timp.
Perc. I
Perc. II
f
tutti
p
opt. Snare roll
To Susp. Cym.
33
34
35
36

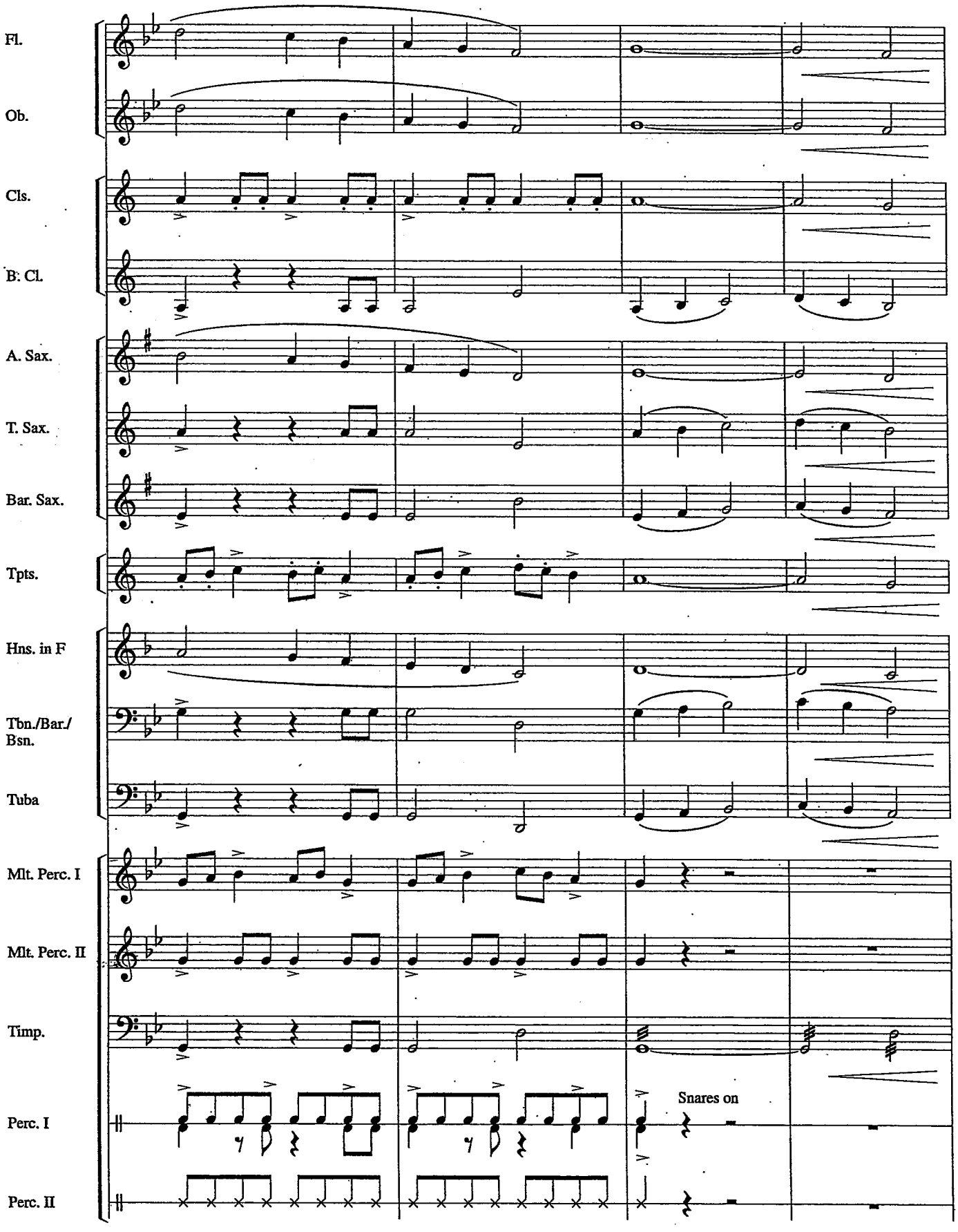

div.
Fl.
Ob.
Cls.
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
Tpts.
Hns. in F
Tbn./Bar./ Bsn.
Tuba
Mlt. Perc. I
Mlt. Perc. II
Timp.
Perc. I
Perc. II
mp
p
f
37
38
39
40

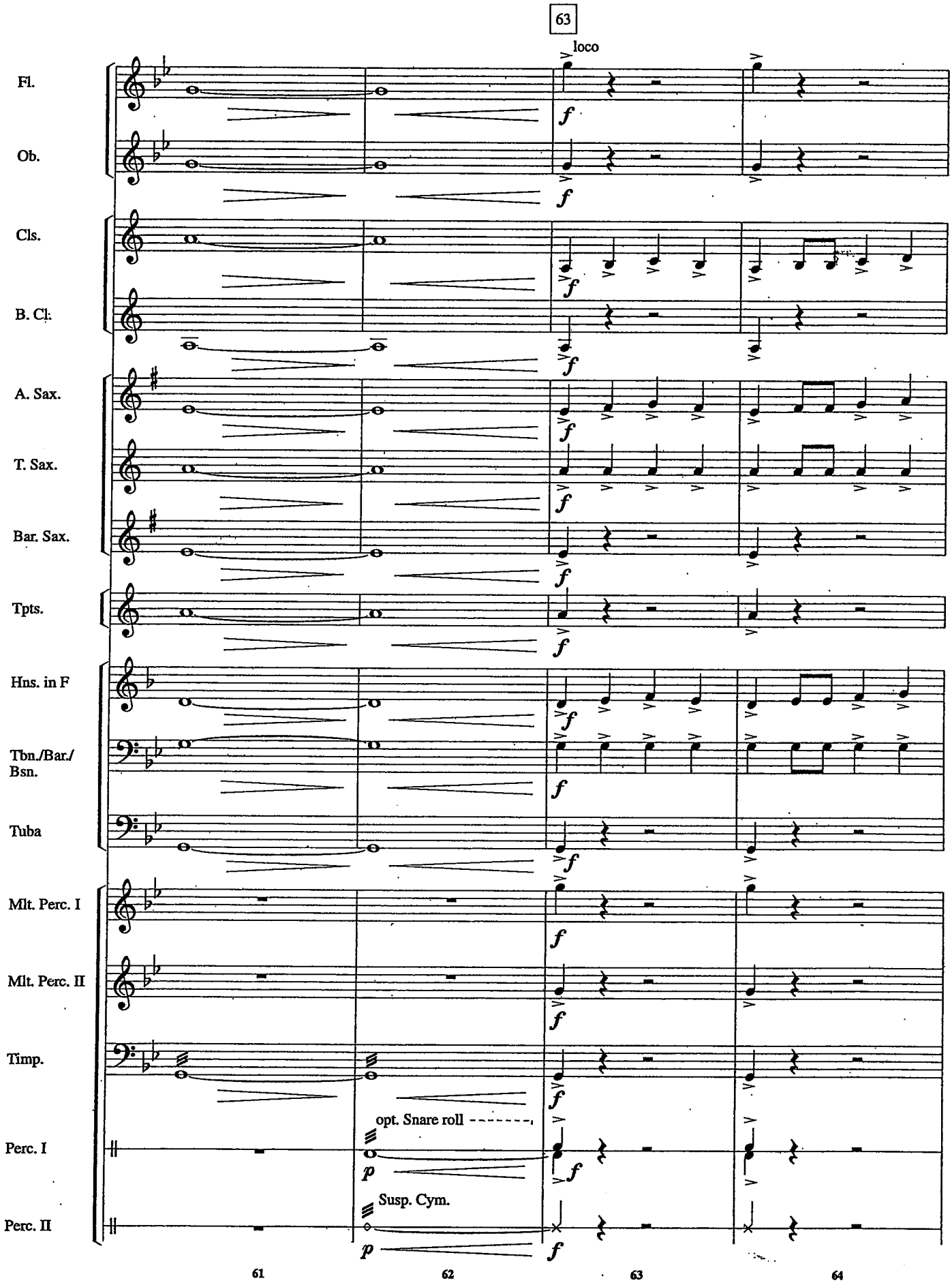

Fl.
Ob.
Cls.
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
Tpts.
Hns. in F
Tbn./Bar./
Bsn.
Tuba
Mlt. Perc. I
Mlt. Perc. II
Timp.
Perc. I
Perc. II
tr
ff
mp
p
f
41
42
43
44

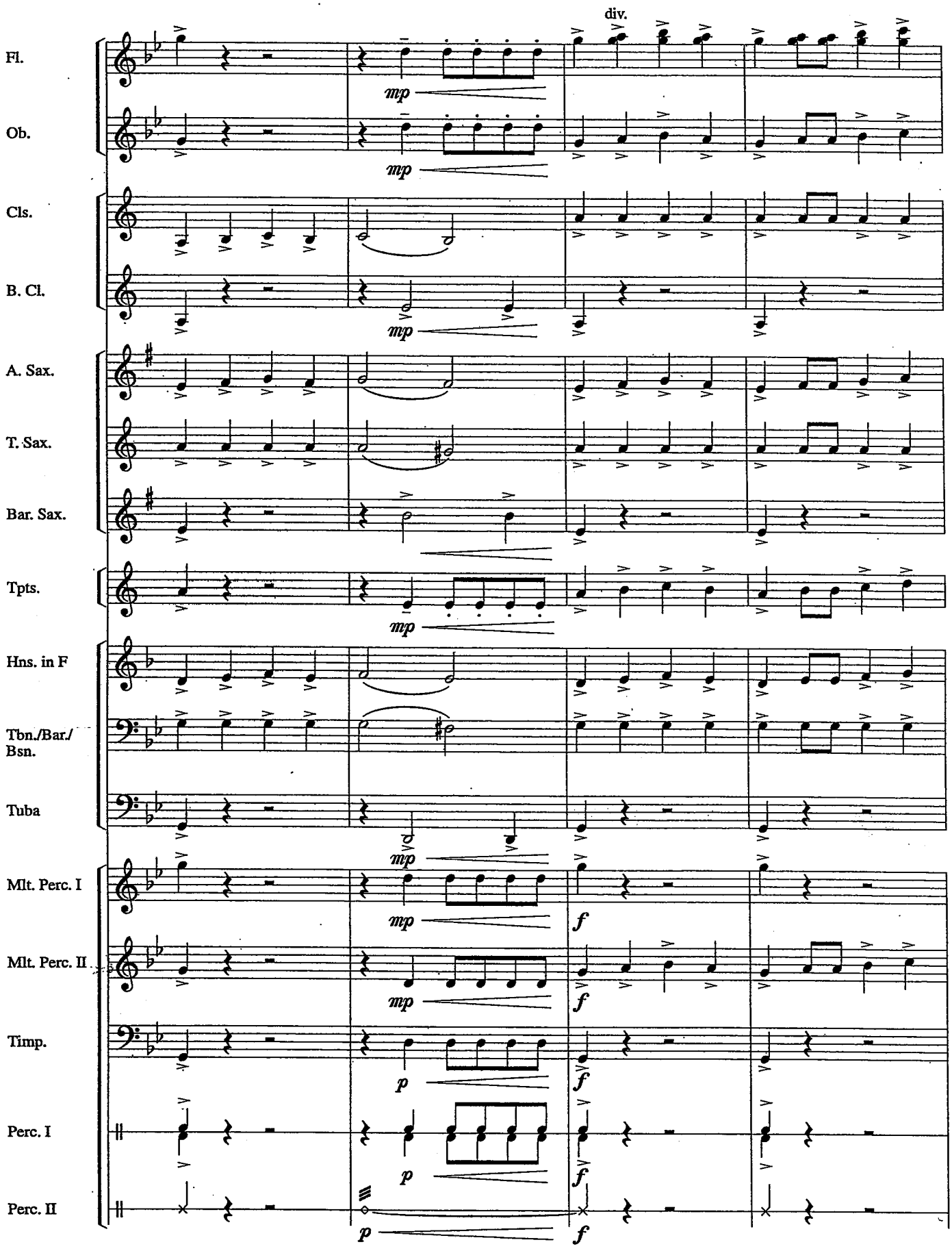

45
opt. 8va
Fl.
Ob.
Cls.
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
Tpts.
Hns. in F
Tbn./Bar./
Bsn.
Tuba
Mlt. Perc. I
Mlt. Perc. II
Timp.
Snares off
Perc. I
Tambourine
Perc. II
mf
mp
45
46
47
48

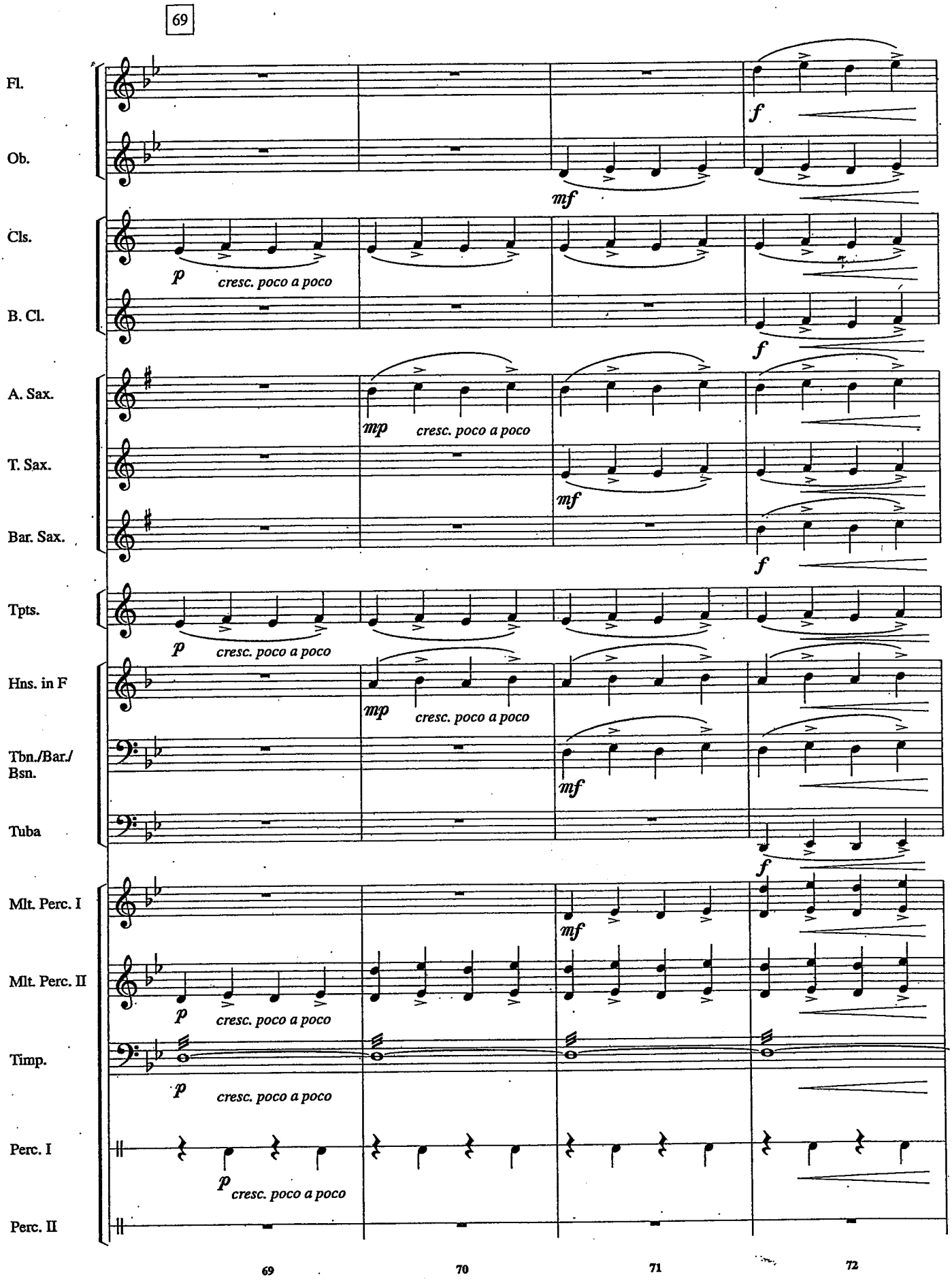

Fl.
Ob.
Cls.
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
Tpts.
Hns. in F
Tbn./Bar./ Bsn.
Tuba
Mlt. Perc. I
Mlt. Perc. II
Timp.
Perc. I
Perc. II
49
50
51
52

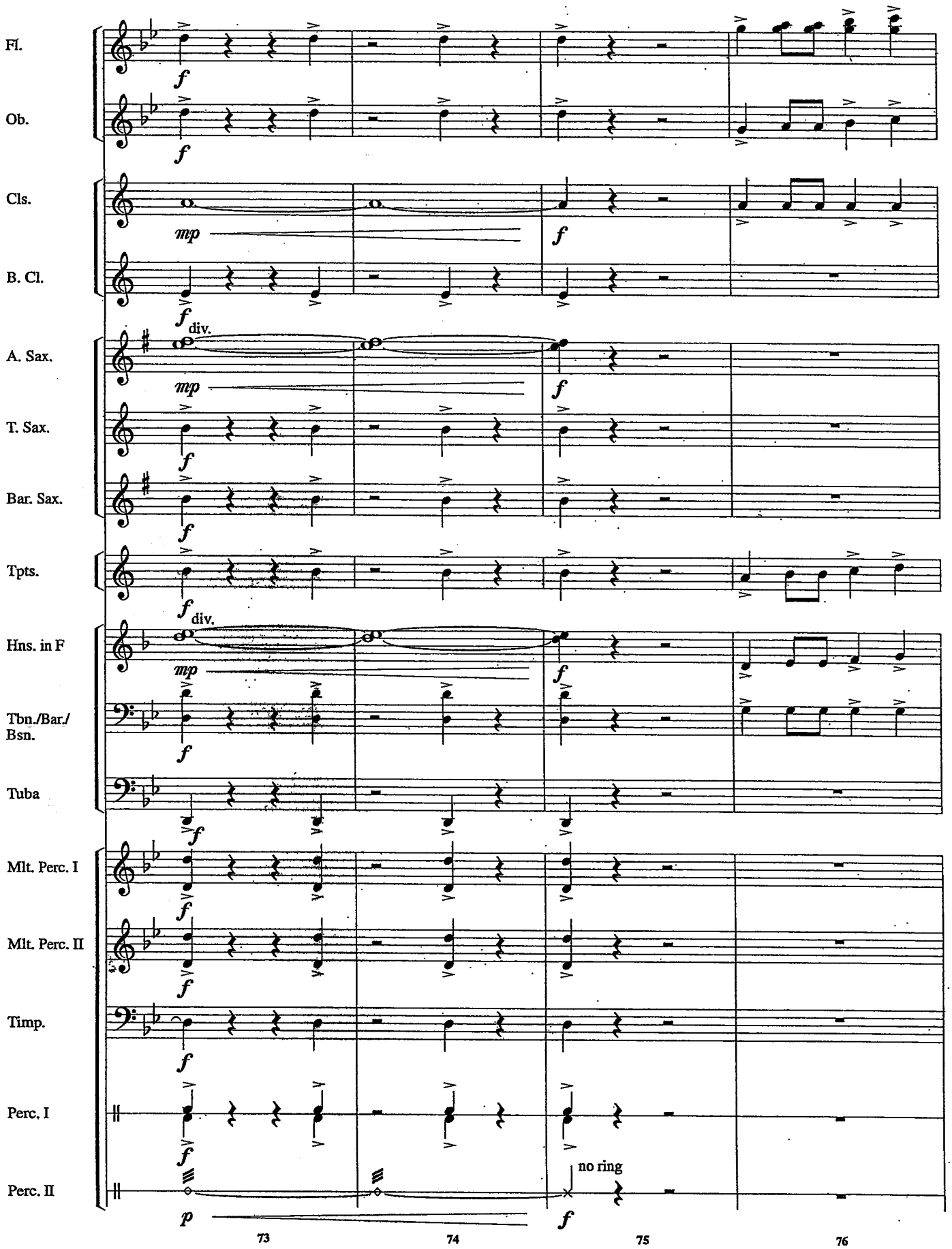

Fl.
Ob.
Cls.
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
Tpts.
Hns. in F
Tbn./Bar./
Bsn.
Tuba
Mlt. Perc. I
Mlt. Perc. II
Timp.
Perc. I
Perc. II
53
54
55
56

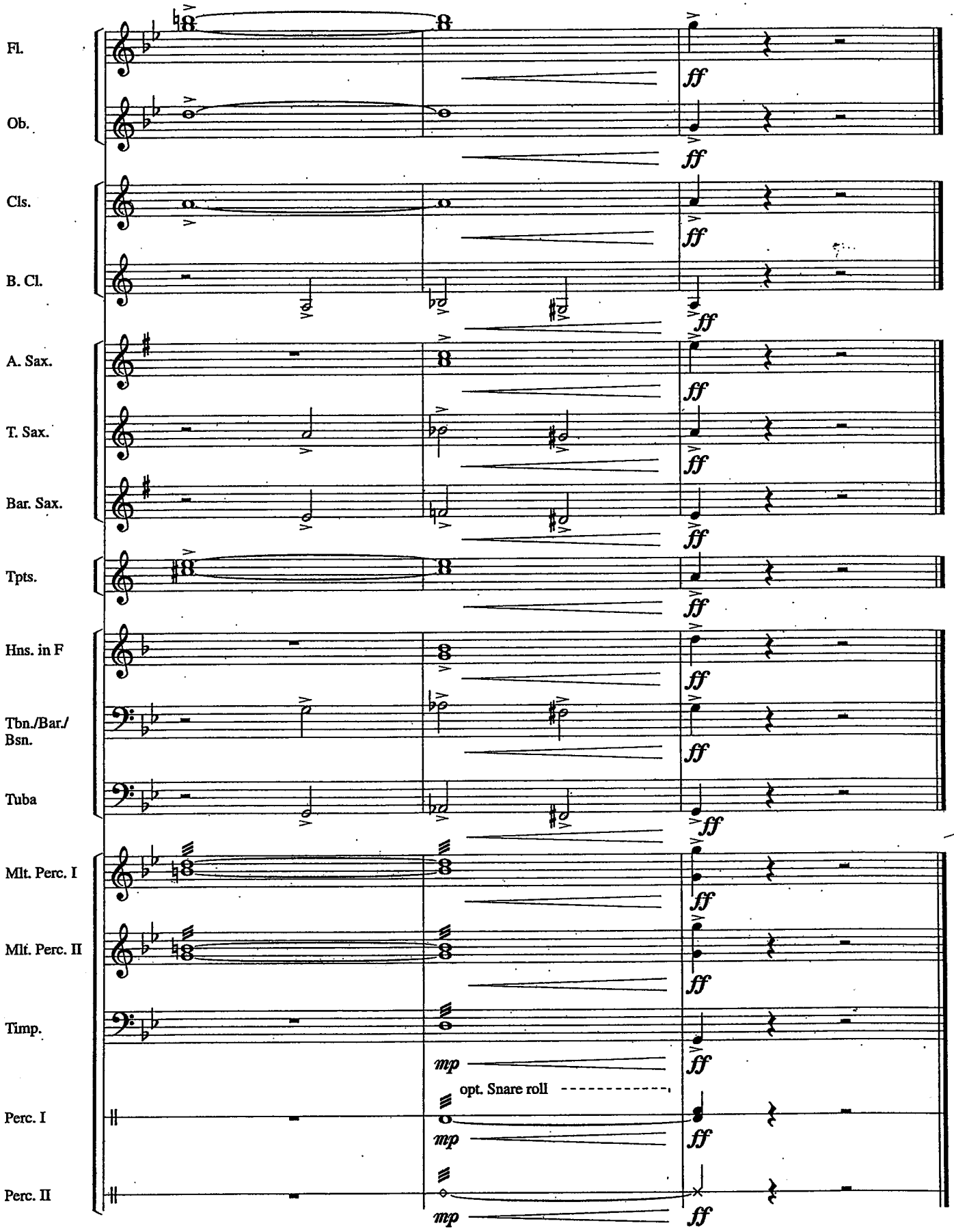

Fl.
Ob.
Cls.
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
Tpts.
Hns. in F
Tbn./Bar./
Bsn.
Tuba
Mlt. Perc. I
Mlt. Perc. II
Timp.
Perc. I
Perc. II
Snares on
57
58
59
60


63
loco
Fl.
Ob.
Cls.
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
Tpts.
Hns. in F
Tbn./Bar./
Bsn.
Tuba
Mlt. Perc. I
Mlt. Perc. II
Timp.
opt. Snare roll
Perc. I
Susp. Cym.
Perc. II
f
p
61
62
63
64


div.
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
f
p
65
66
67
68


69
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
mp
mf
f
69
70
71
72


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
f
mp
p
div.
no ring
73
74
75
76


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
ff
mp
opt. Snare roll
77
78
79

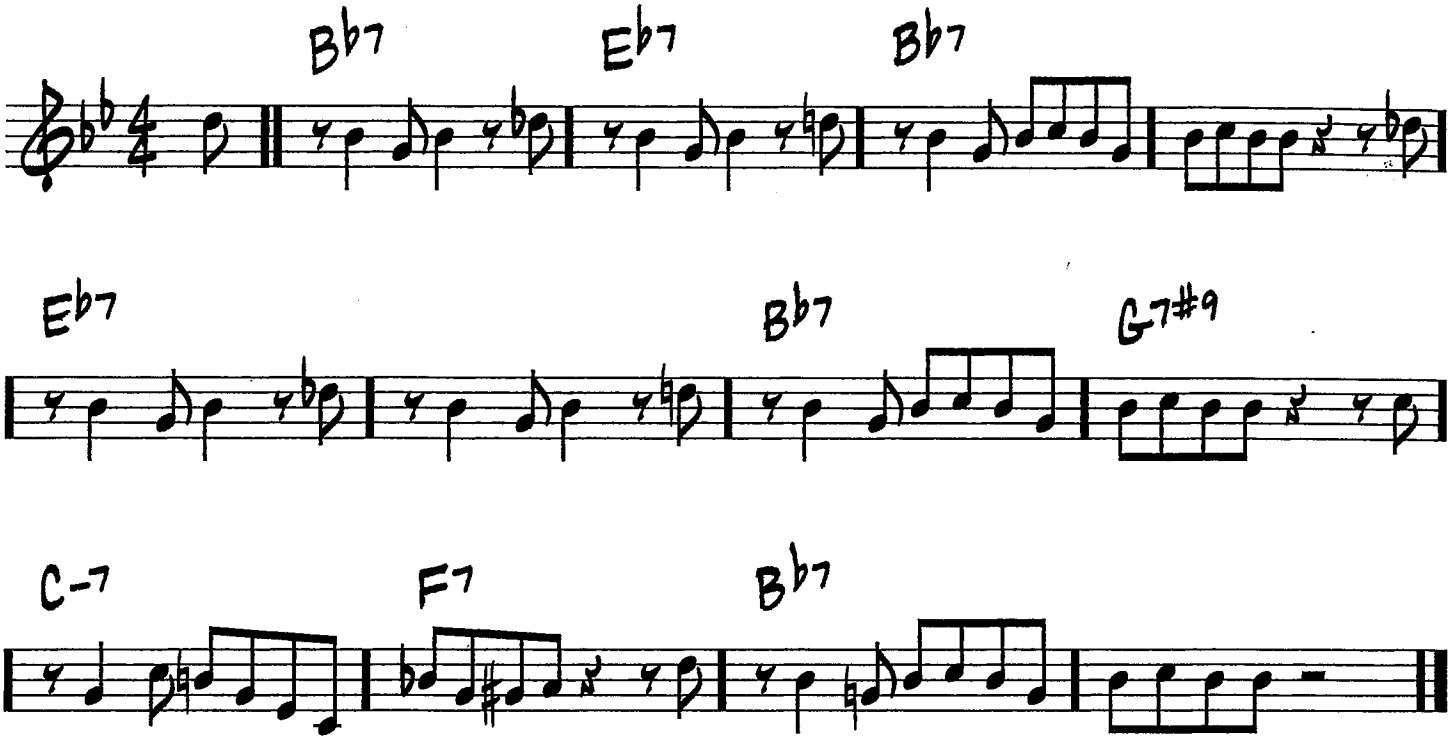
C

390

(MED. UP)

TENOR MADNESS

-SONNY ROLLINS



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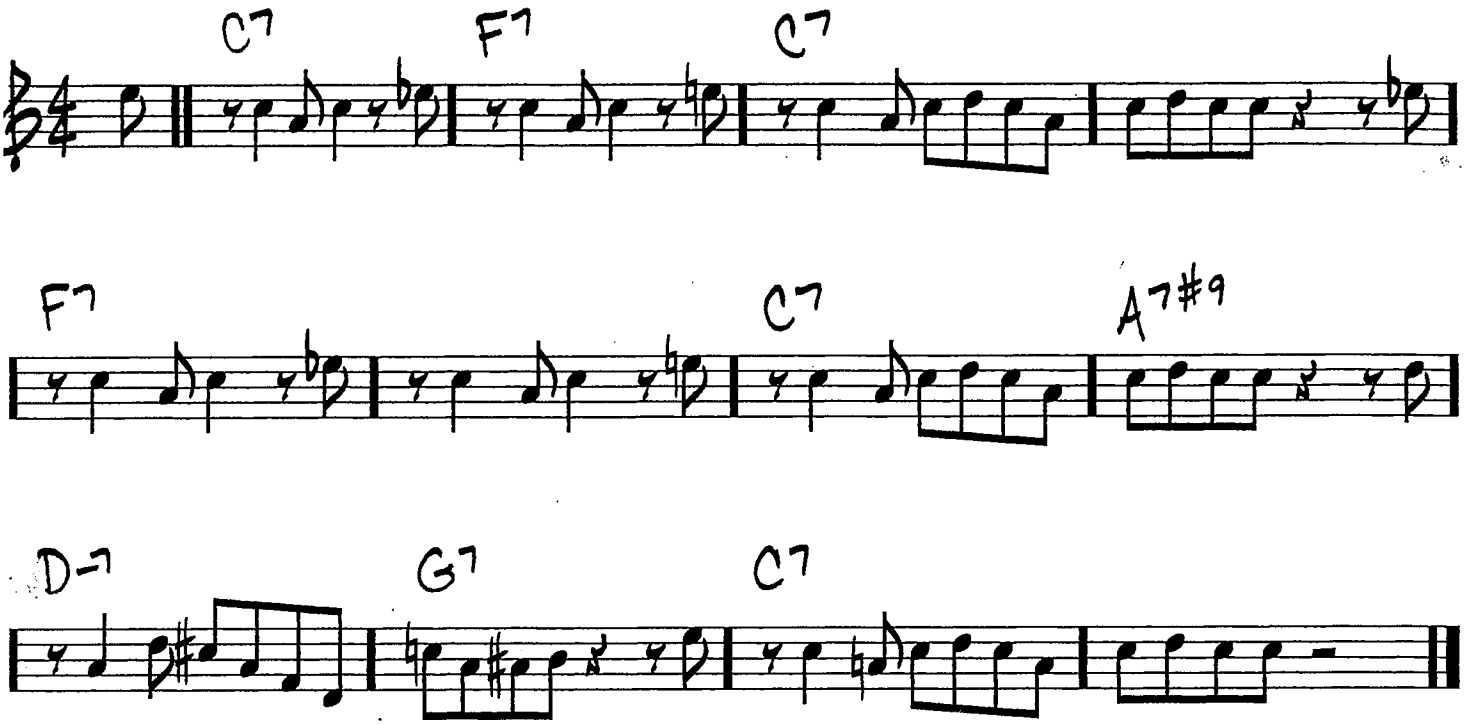
390 B♭

(MED. UP)

TENOR MADNESS

– SONNY ROLLINS



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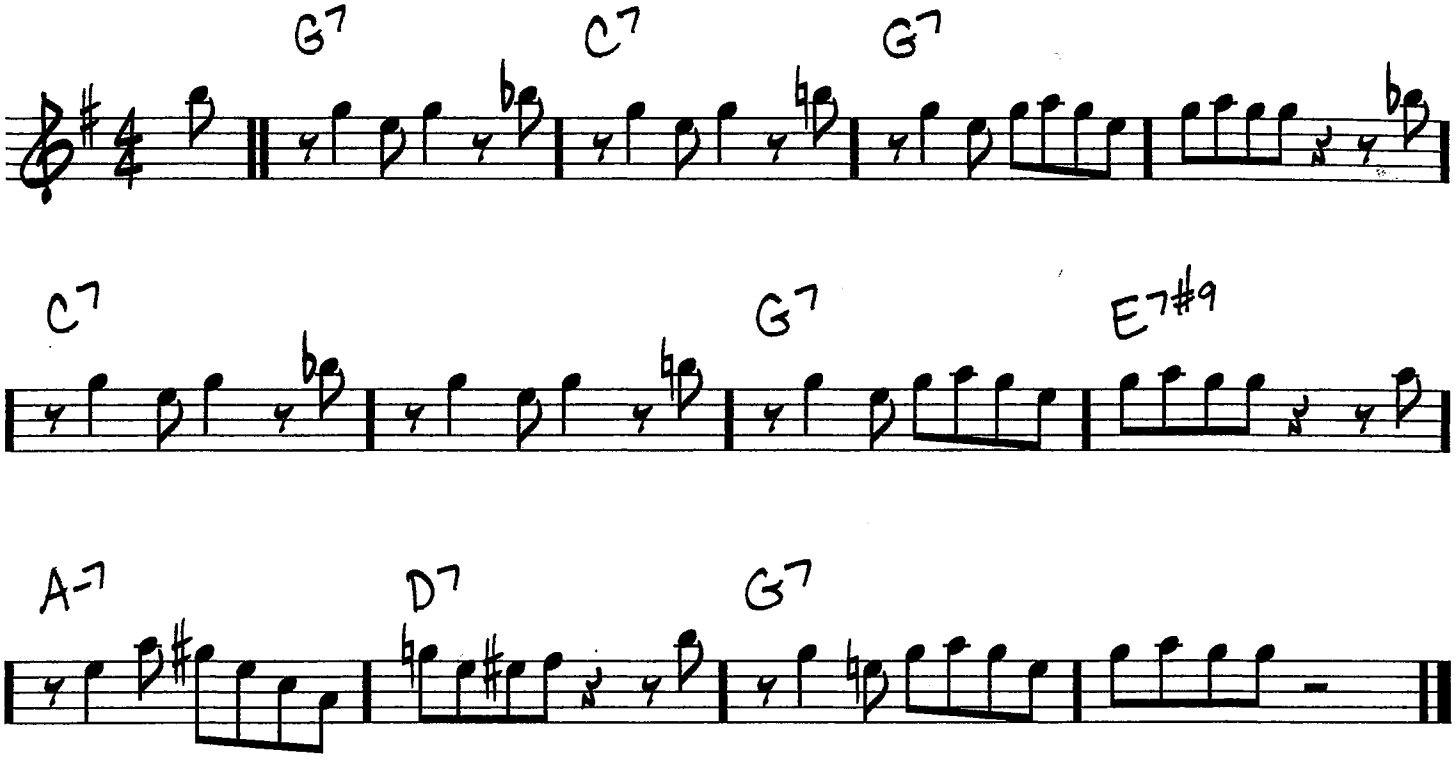
Eb
390

(MED. UP)

TENOR MADNESS

-SONNY ROLLINS



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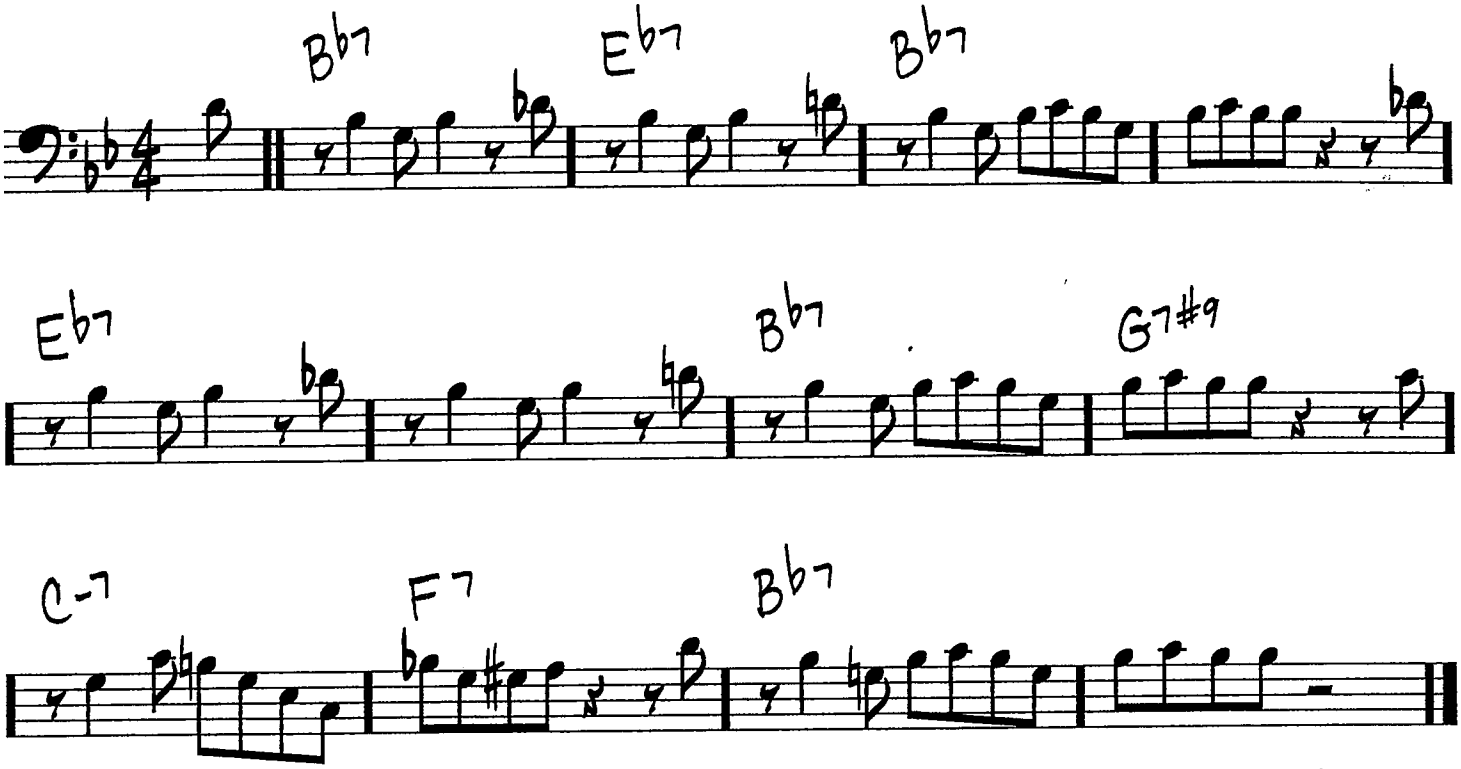
Bass Clef
390

TENOR MADNESS (MED. UP)

-SONNY ROLLINS



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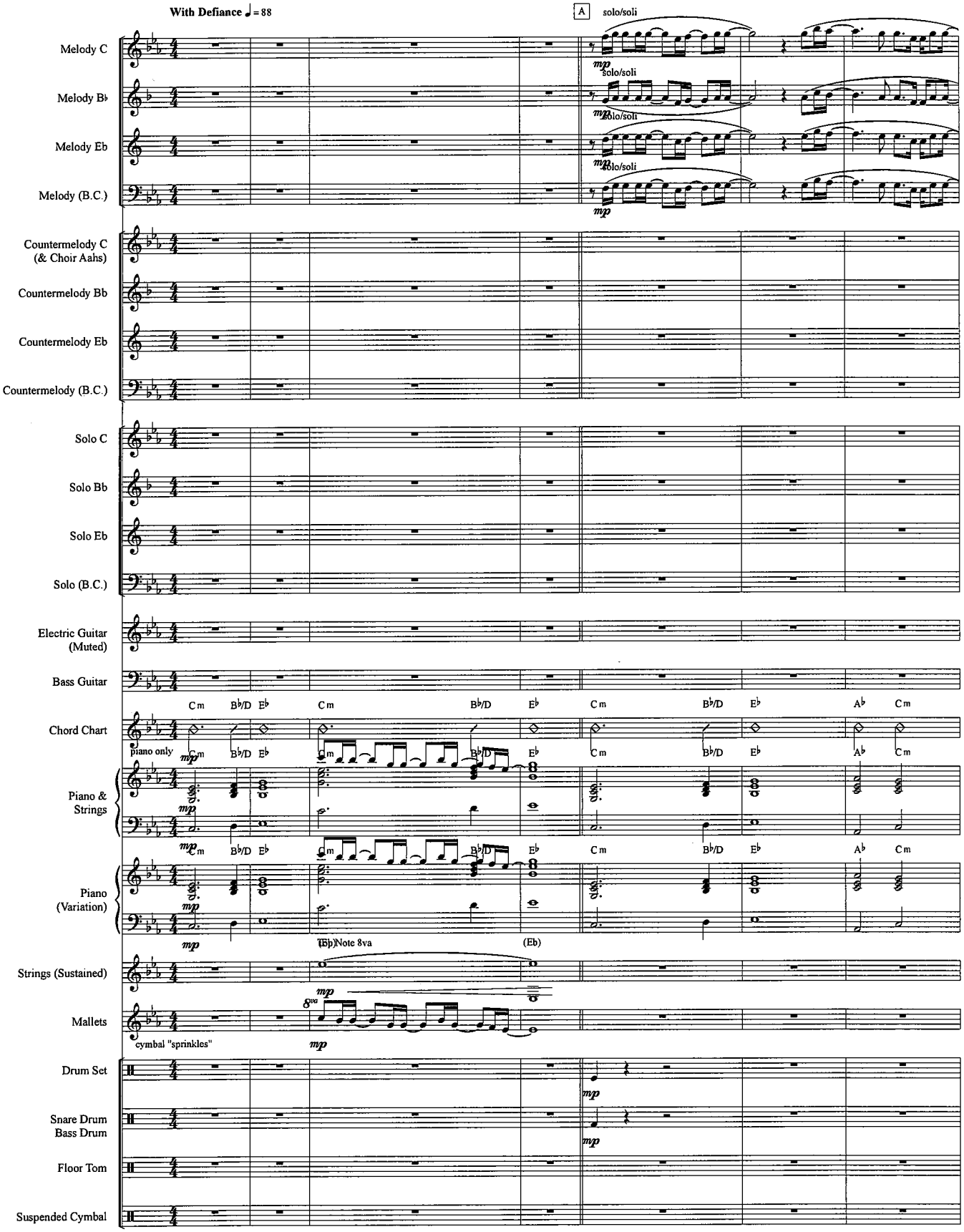
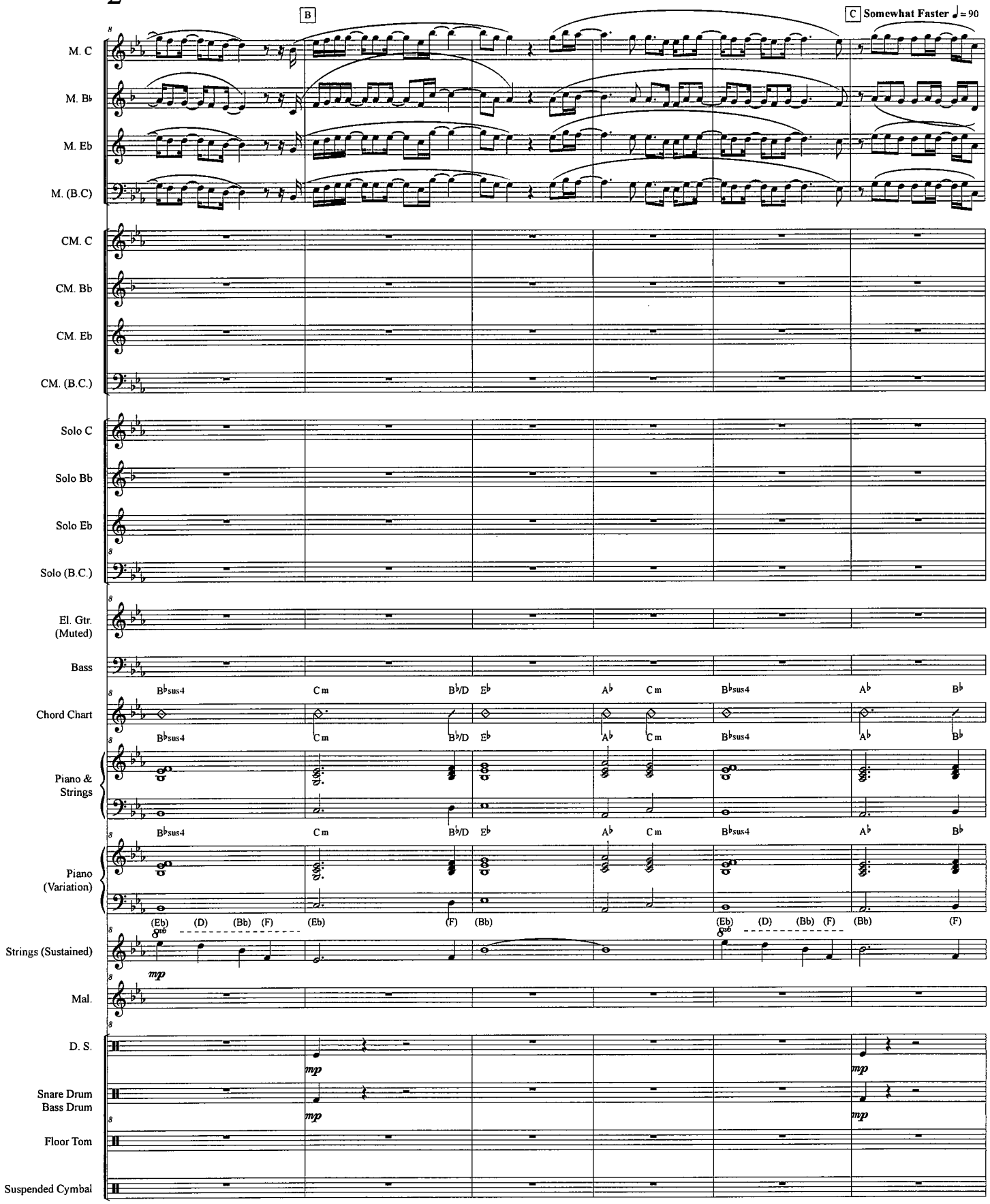
Score

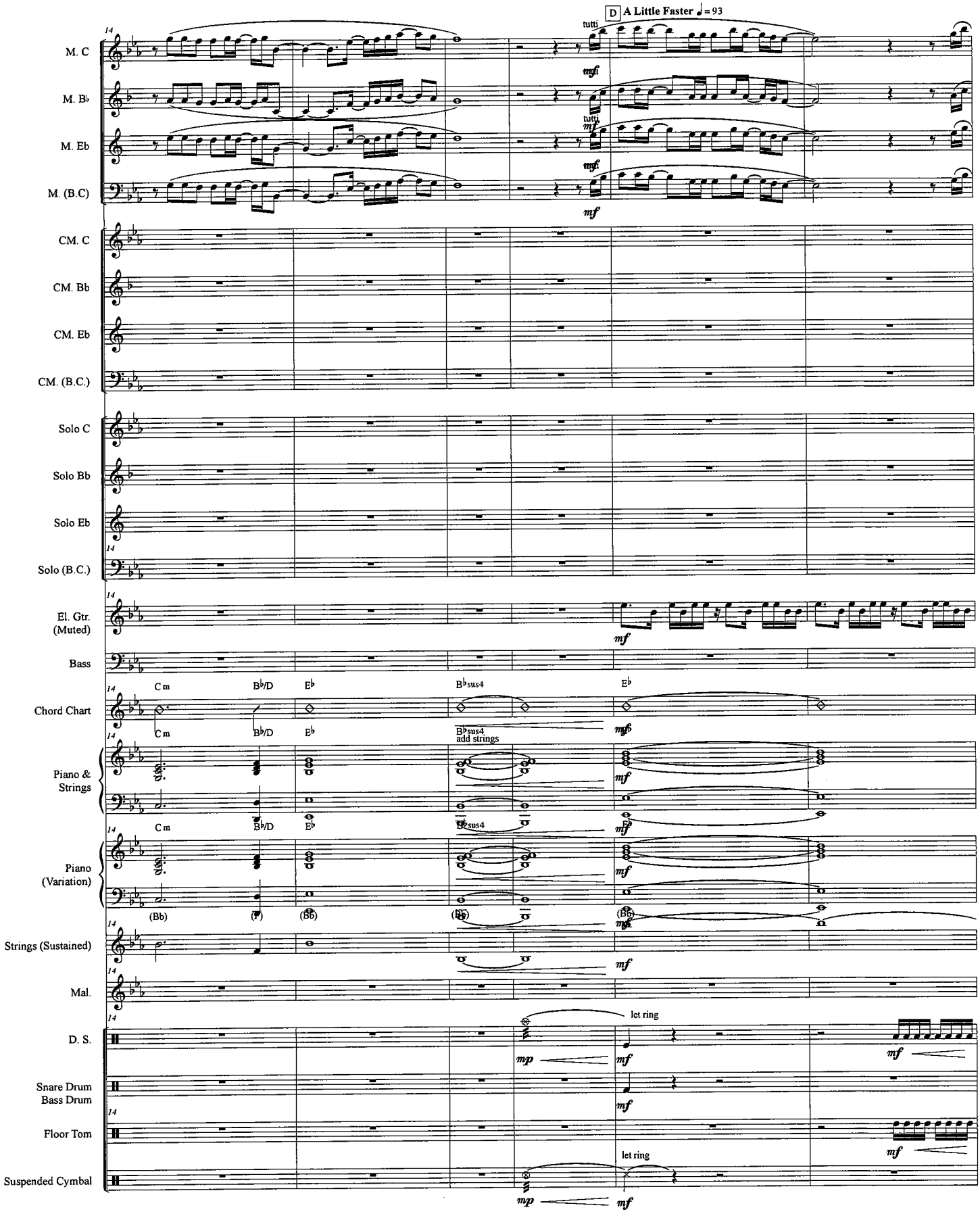
This Is Me

From The Greatest Showman
arr. Bernice

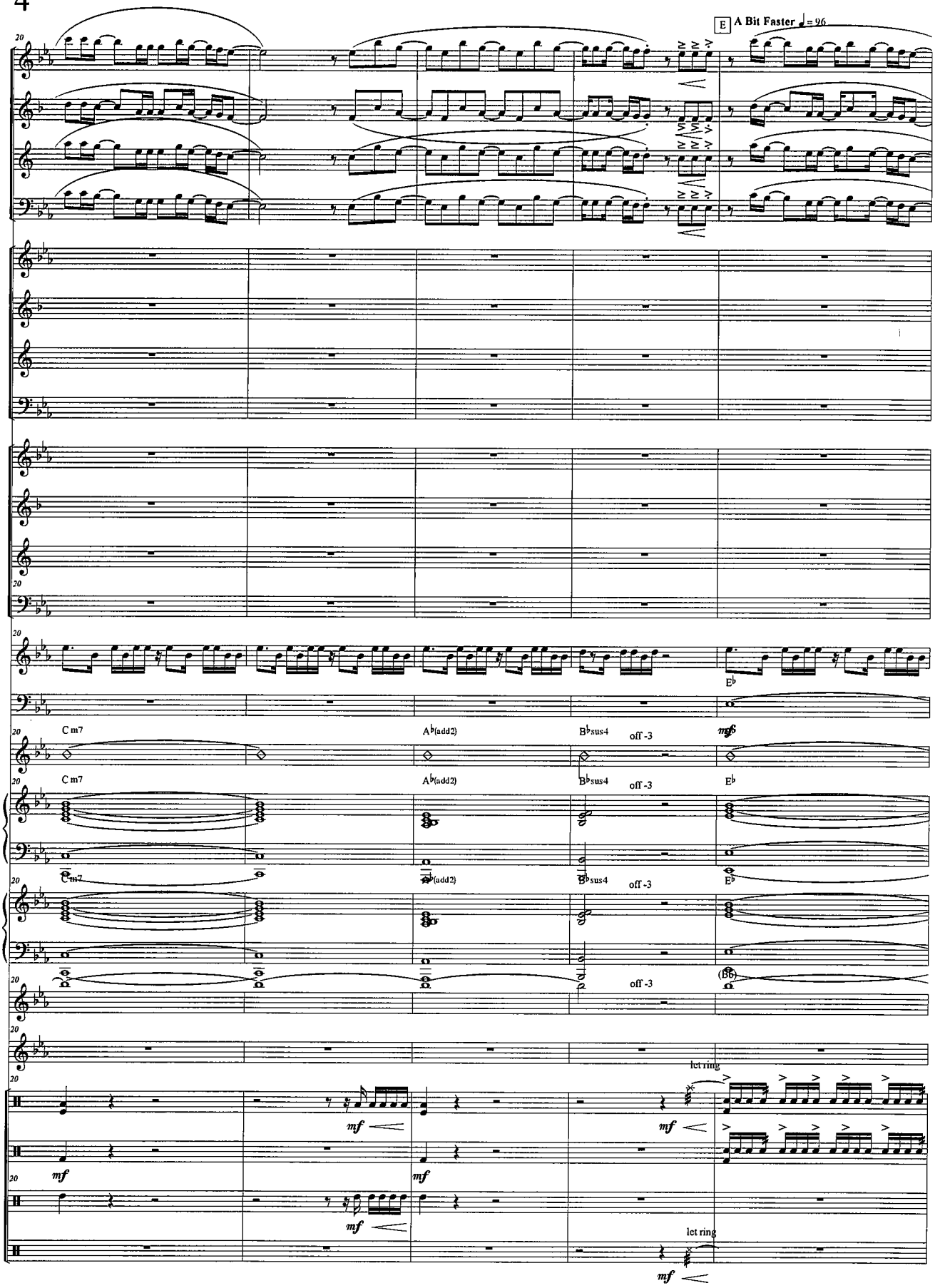


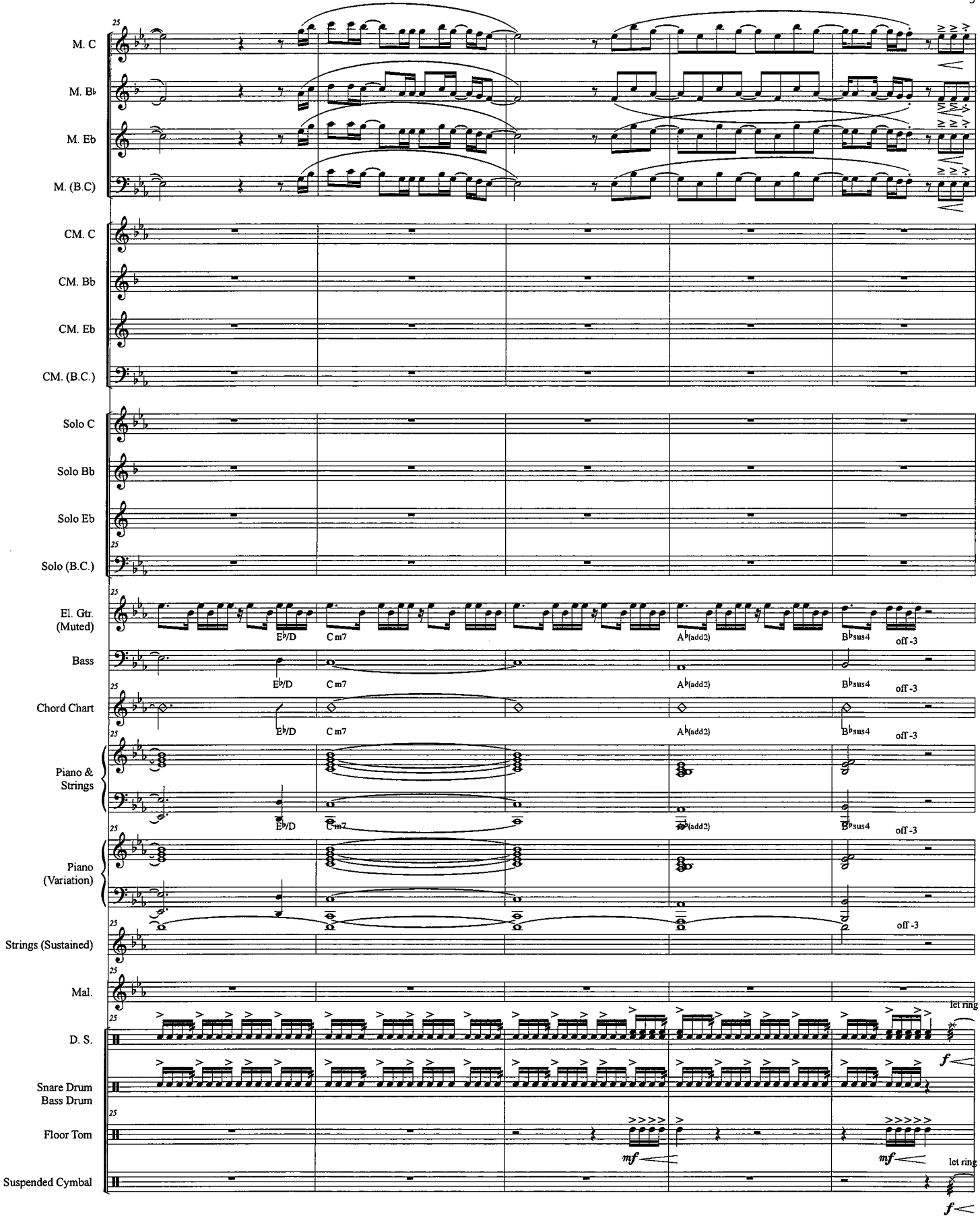
This Is Me

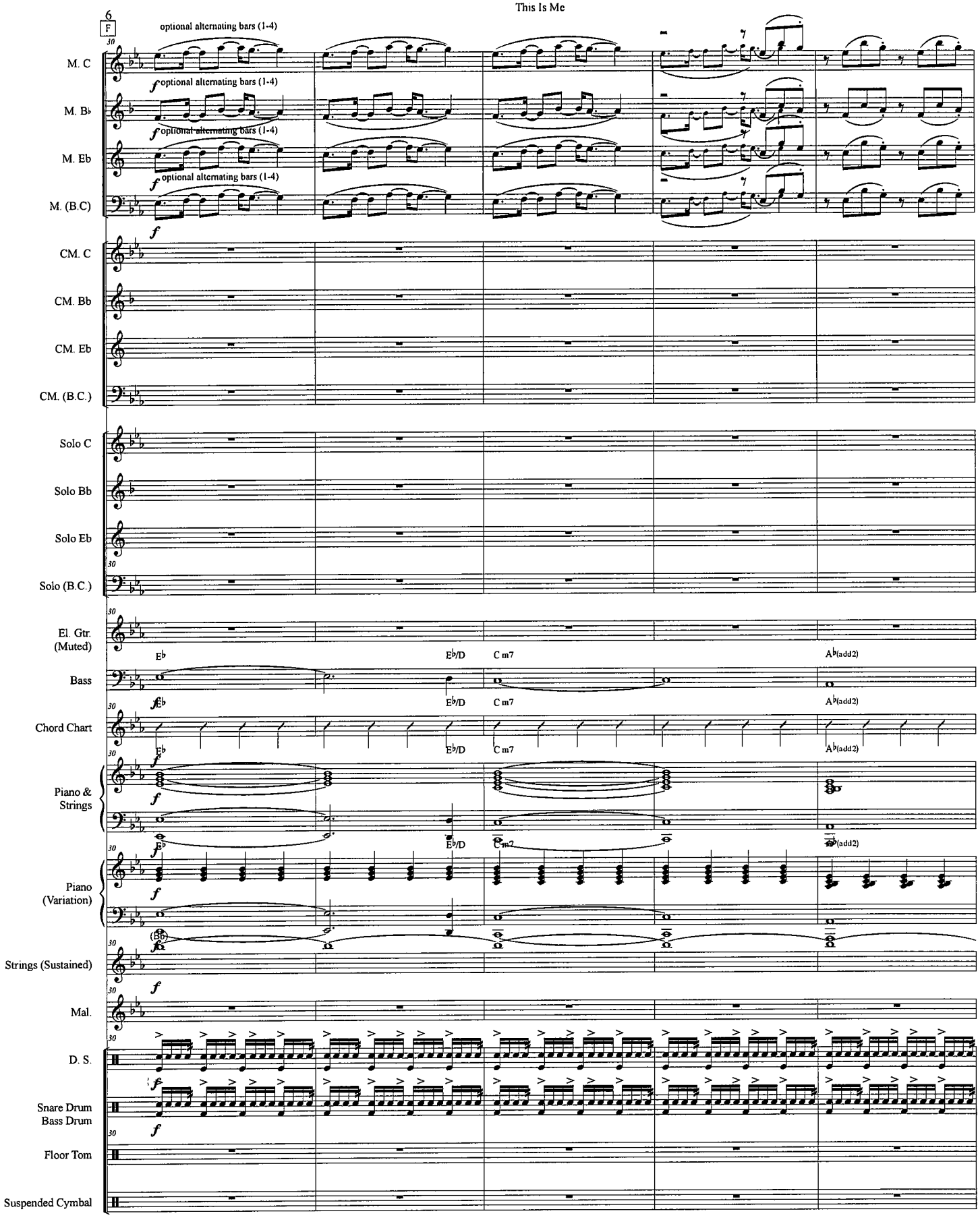

B
C Somewhat Faster ♩= 90
M. C
M. B♭
M. E♭
M. (B.C)
CM. C
CM. B♭
CM. E♭
CM. (B.C.)
Solo C
Solo B♭
Solo E♭
Solo (B.C.)
El. Gtr. (Muted)
Bass
Chord Chart
Piano & Strings
Piano (Variation)
Strings (Sustained)
Mal.
D. S.
Snare Drum
Bass Drum
Floor Tom
Suspended Cymbal
B♭sus4 Cm B♭/D E♭ A♭ Cm B♭sus4 A♭ B♭
(Eb) (D) (Bb) (F) (Eb) (F) (Bb) (Eb) (D) (Bb) (F) (Bb) (F)
8va
mp

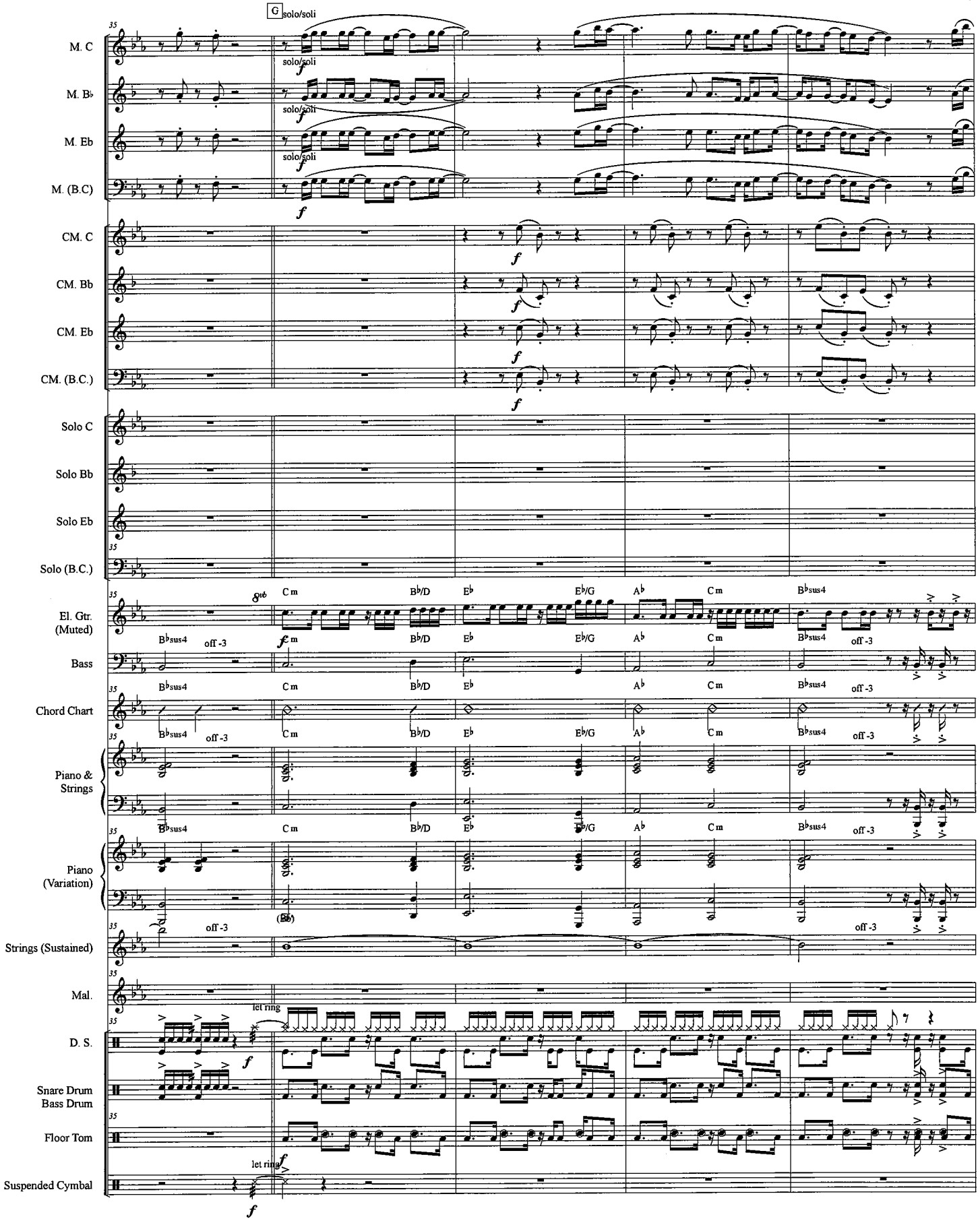

D A Little Faster ♩= 93
tutti
M. C
M. B♭
M. Eb
M. (B.C)
CM. C
CM. Bb
CM. Eb
CM. (B.C.)
Solo C
Solo Bb
Solo Eb
Solo (B.C.)
El. Gtr. (Muted)
Bass
Chord Chart
Cm
B♭/D
E♭
B♭sus4
add strings
Piano & Strings
Piano (Variation)
Strings (Sustained)
Mal.
let ring
D. S.
Snare Drum
Bass Drum
Floor Tom
Suspended Cymbal

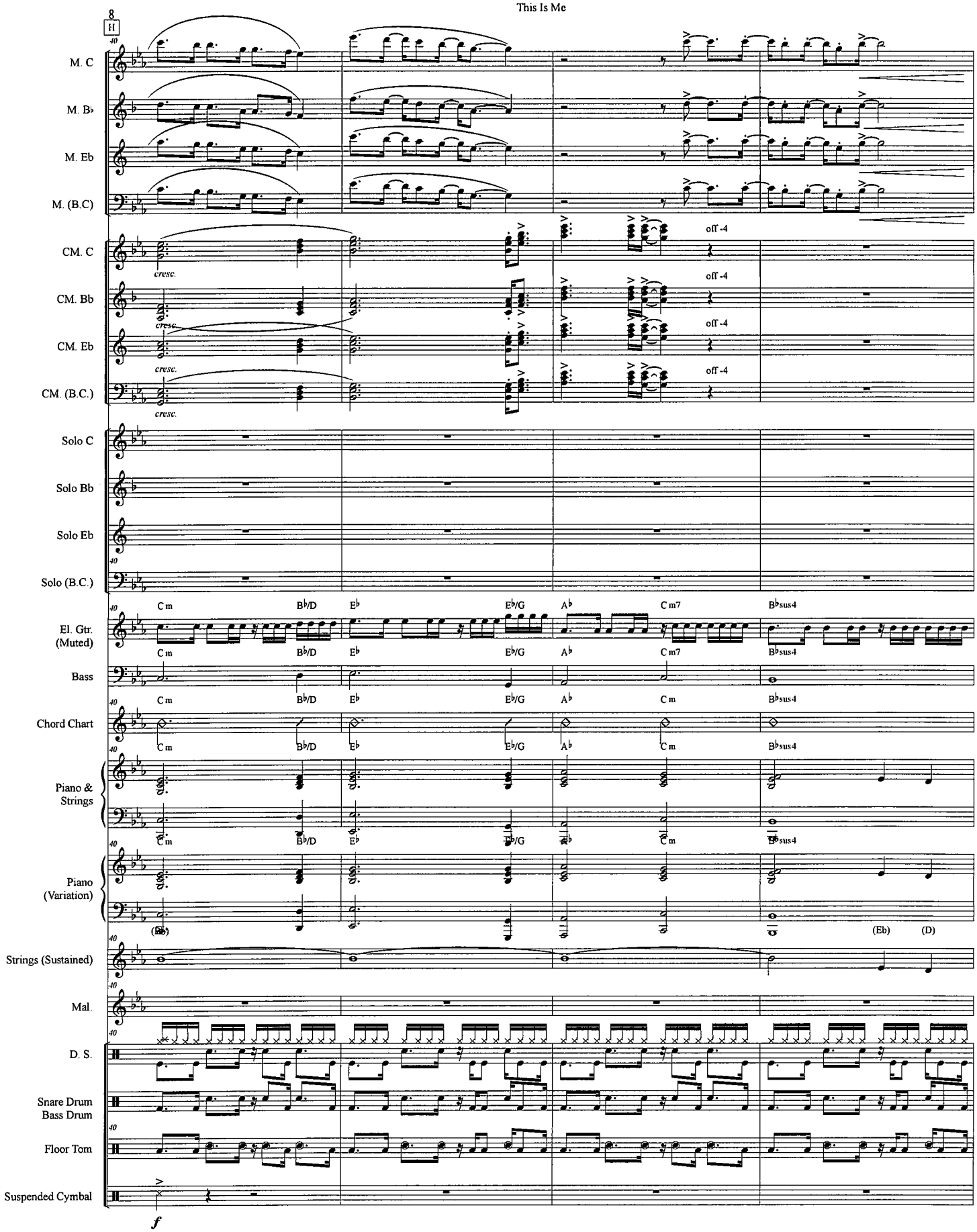
This Is Me

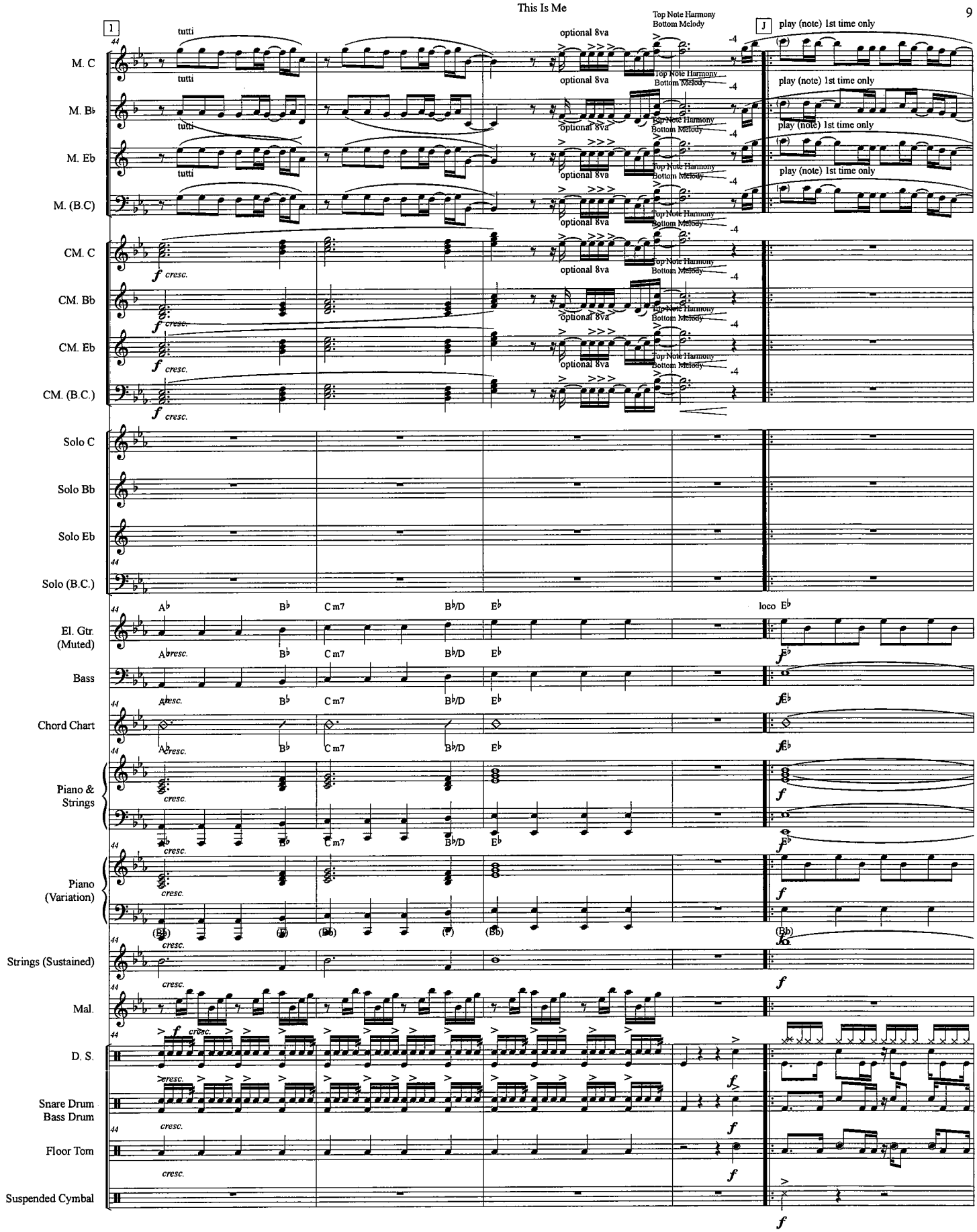

E
A Bit Faster ♩= 96
M. C
M. B♭
M. Eb
M. (B.C)
CM. C
CM. Bb
CM. Eb
CM. (B.C.)
Solo C
Solo Bb
Solo Eb
Solo (B.C.)
El. Gtr. (Muted)
Bass
Chord Chart
Piano & Strings
Piano (Variation)
Strings (Sustained)
Mal.
D. S.
Snare Drum
Bass Drum
Floor Tom
Suspended Cymbal
C m7
A♭(add2)
B♭sus4
off -3
E♭
let ring
mf

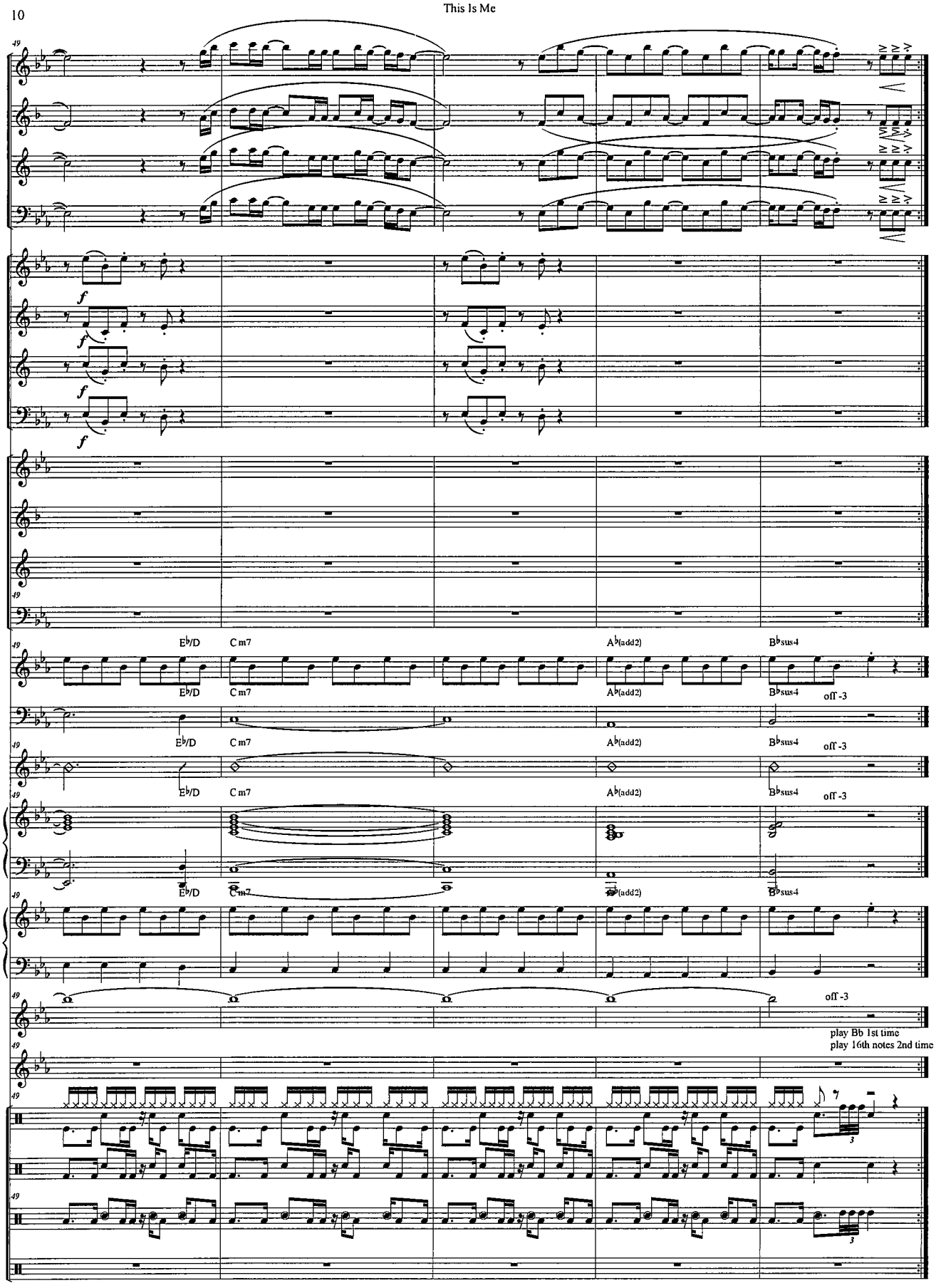

M. C
M. B♭
M. E♭
M. (B.C)
CM. C
CM. B♭
CM. E♭
CM. (B.C.)
Solo C
Solo B♭
Solo E♭
Solo (B.C.)
El. Gtr. (Muted)
Bass
Chord Chart
Piano & Strings
Piano (Variation)
Strings (Sustained)
Mal.
D. S.
Snare Drum
Bass Drum
Floor Tom
Suspended Cymbal
25
E♭/D
C m7
A♭(add2)
B♭sus4
off -3
let ring
f
mf

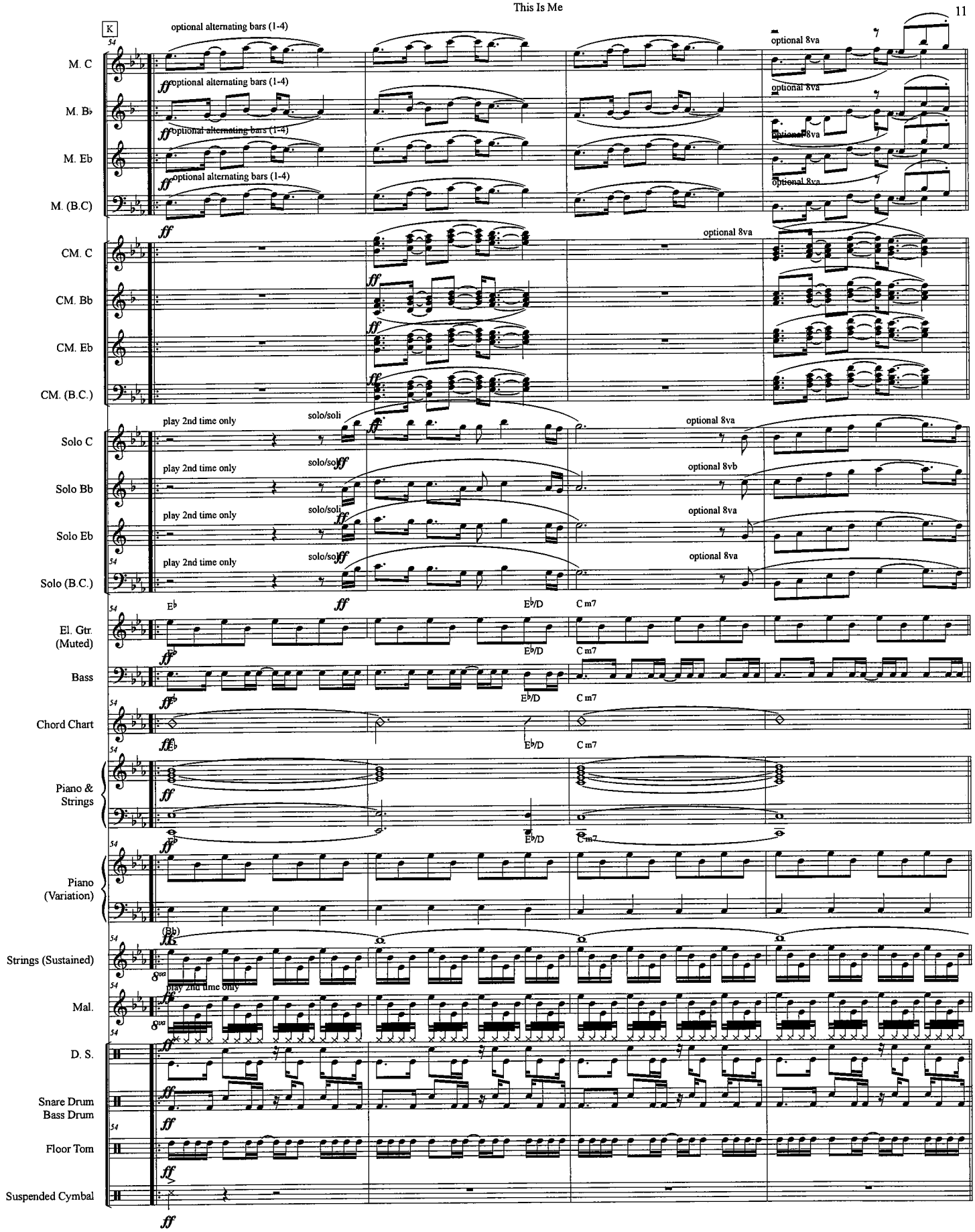

6
F
optional alternating bars (1-4)
M. C
M. B♭
M. Eb
M. (B.C)
CM. C
CM. Bb
CM. Eb
CM. (B.C.)
Solo C
Solo Bb
Solo Eb
Solo (B.C.)
El. Gtr. (Muted)
Bass
Chord Chart
Piano & Strings
Piano (Variation)
Strings (Sustained)
Mal.
D. S.
Snare Drum
Bass Drum
Floor Tom
Suspended Cymbal
E♭
E♭/D
C m7
A♭(add2)

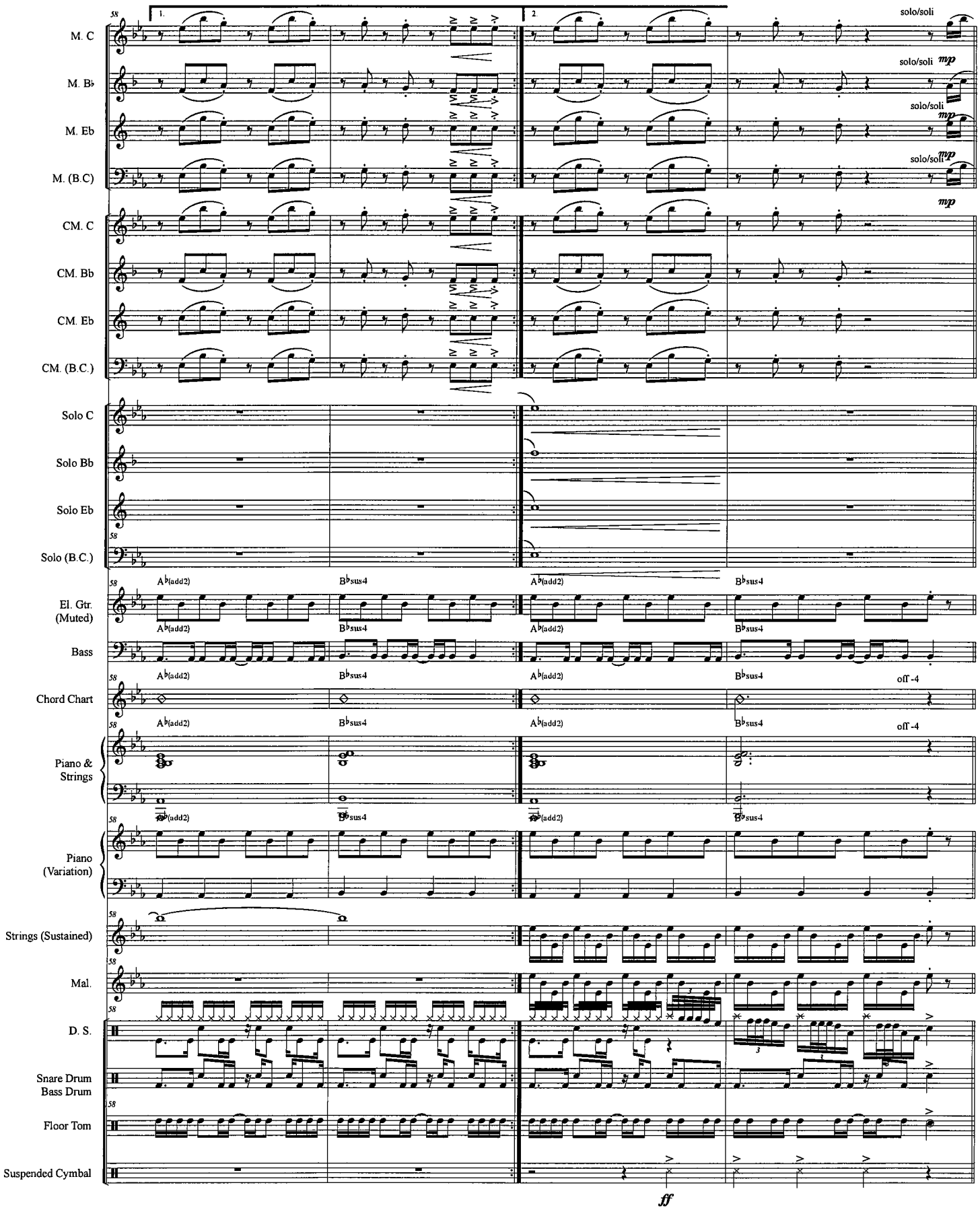

G solo/soli
M. C
M. B♭
M. Eb
M. (B.C)
CM. C
CM. Bb
CM. Eb
CM. (B.C.)
Solo C
Solo Bb
Solo Eb
Solo (B.C.)
El. Gtr. (Muted)
Bass
Chord Chart
Piano & Strings
Piano (Variation)
Strings (Sustained)
Mal.
D. S.
Snare Drum
Bass Drum
Floor Tom
Suspended Cymbal
C m
B♭/D
E♭
E♭/G
A♭
B♭sus4
off -3
let ring

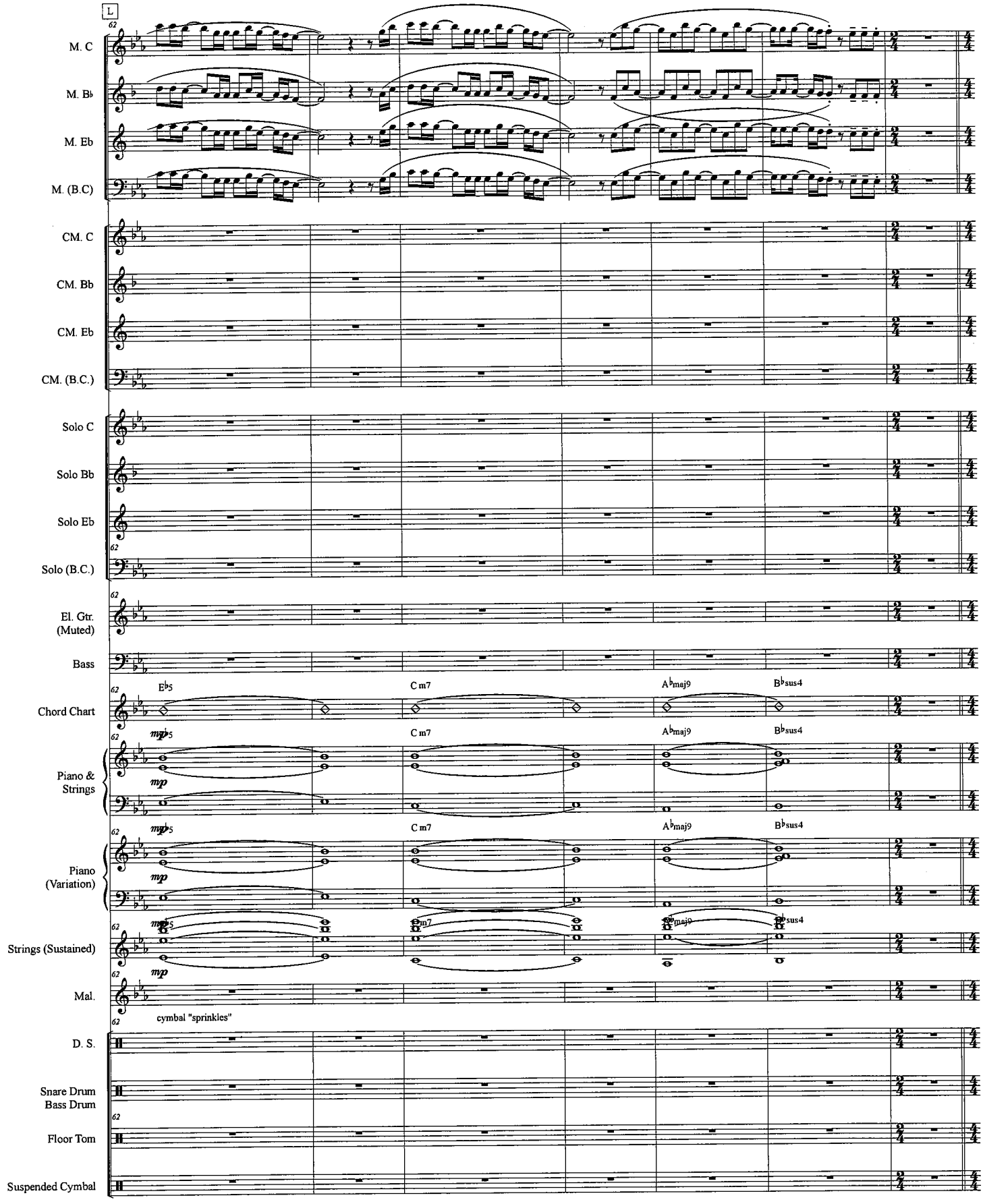

8
H
M. C
M. B♭
M. Eb
M. (B.C)
CM. C
CM. Bb
CM. Eb
CM. (B.C.)
cresc.
off -4
Solo C
Solo Bb
Solo Eb
Solo (B.C.)
El. Gtr. (Muted)
Bass
Chord Chart
Piano & Strings
Piano (Variation)
Strings (Sustained)
Mal.
D. S.
Snare Drum
Bass Drum
Floor Tom
Suspended Cymbal
Cm
B♭/D
E♭
E♭/G
A♭
Cm7
B♭sus4
(Eb)
(D)
f

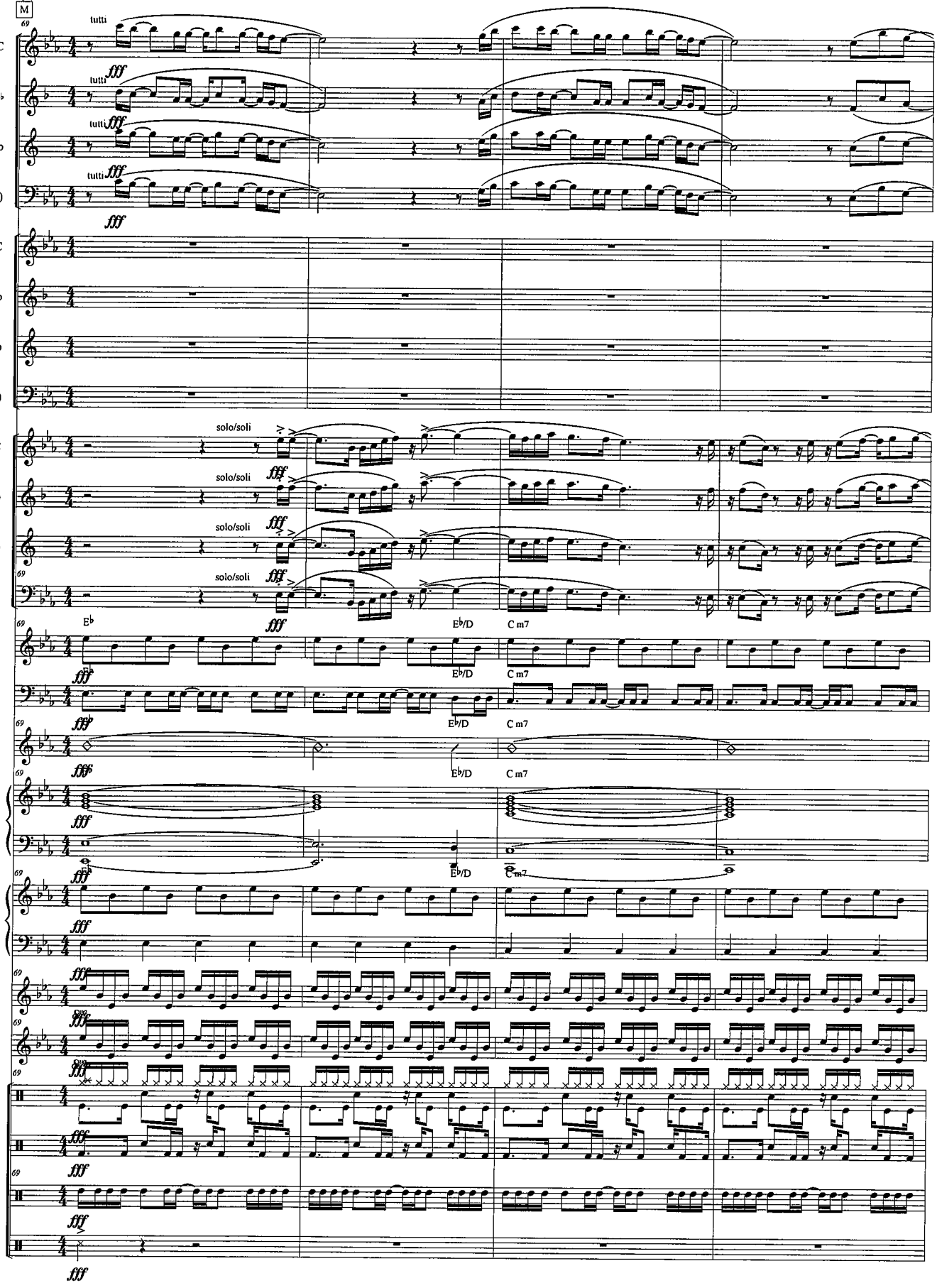

1
J
tutti
optional 8va
Top Note Harmony
Bottom Melody
play (note) 1st time only
M. C
M. B♭
M. Eb
M. (B.C)
CM. C
CM. Bb
CM. Eb
CM. (B.C.)
Solo C
Solo Bb
Solo Eb
Solo (B.C.)
El. Gtr. (Muted)
Bass
Chord Chart
Piano & Strings
Piano (Variation)
Strings (Sustained)
Mal.
D. S.
Snare Drum
Bass Drum
Floor Tom
Suspended Cymbal
A♭
B♭
C m7
B♭/D
E♭
loco E♭
cresc.
f

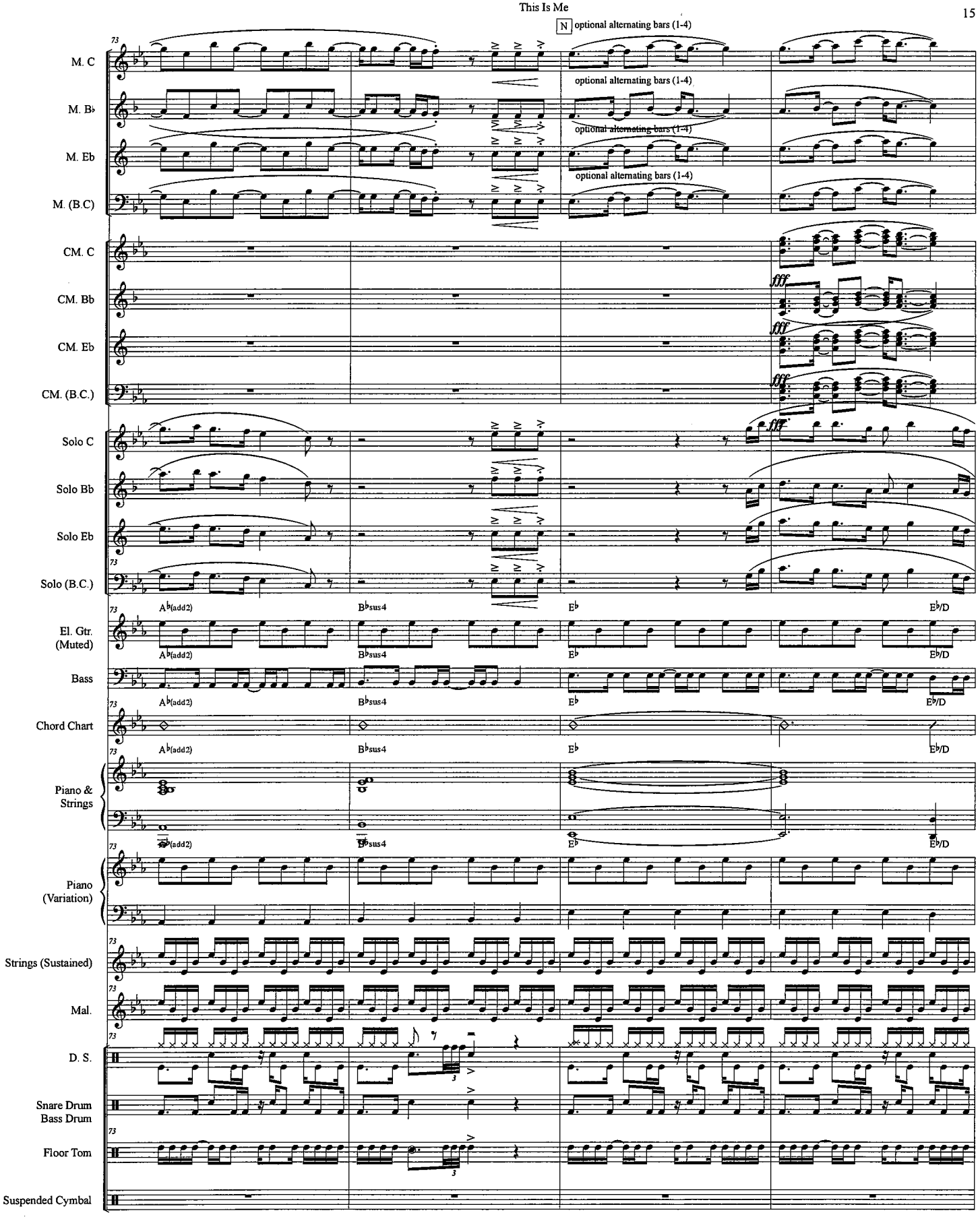

M. C
M. B♭
M. Eb
M. (B.C)
CM. C
CM. Bb
CM. Eb
CM. (B.C.)
Solo C
Solo Bb
Solo Eb
Solo (B.C.)
El. Gtr. (Muted)
Bass
Chord Chart
Piano & Strings
Piano (Variation)
Strings (Sustained)
Mal.
D. S.
Snare Drum
Bass Drum
Floor Tom
Suspended Cymbal
E♭/D
C m7
A♭(add2)
B♭sus4
off -3
play Bb 1st time
play 16th notes 2nd time

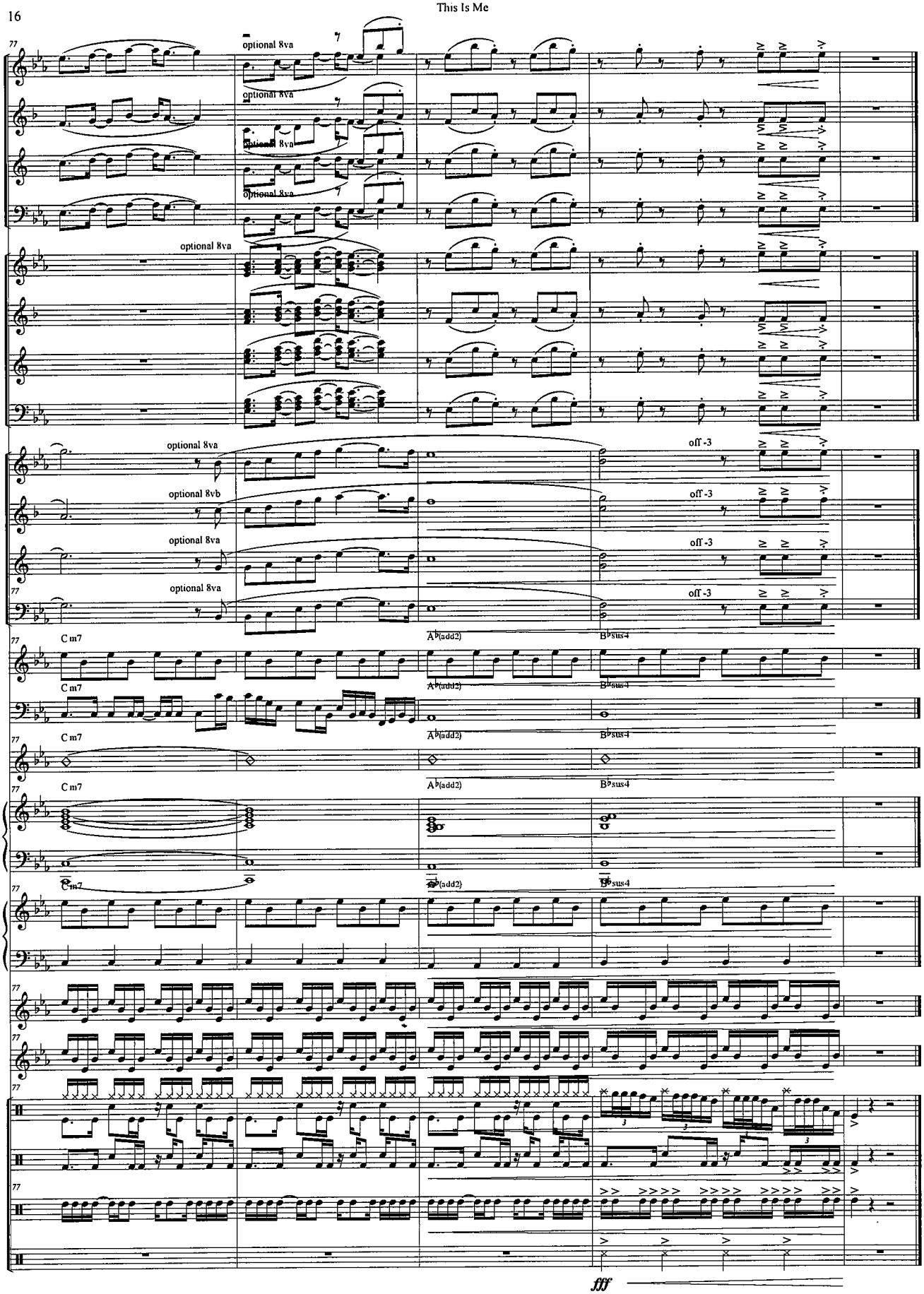

K
optional alternating bars (1-4)
M. C
M. B♭
M. Eb
M. (B.C)
optional 8va
CM. C
CM. Bb
CM. Eb
CM. (B.C.)
play 2nd time only
solo/soli
Solo C
Solo Bb
Solo Eb
Solo (B.C.)
optional 8vb
El. Gtr. (Muted)
Bass
Chord Chart
E♭
E♭/D
C m7
Piano & Strings
Piano (Variation)
(Eb)
Strings (Sustained)
Mal.
D. S.
Snare Drum
Bass Drum
Floor Tom
Suspended Cymbal


M. C
M. B♭
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
1.
2.
solo/soli
mp
A♭(add2)
B♭sus4
off -4
ff


L
M. C
M. B♭
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
E♭5
C m7
A♭maj9
B♭sus4
mp
cymbal "sprinkles"


M
69
M. C
M. B♭
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
tutti
solo/soli
fff
E♭
E♭/D
C m7


N optional alternating bars (1-4)
optional alternating bars (1-4)
optional alternating bars (1-4)
optional alternating bars (1-4)
M. C
M. B♭
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
A♭(add2)
B♭sus4
E♭
E♭/D

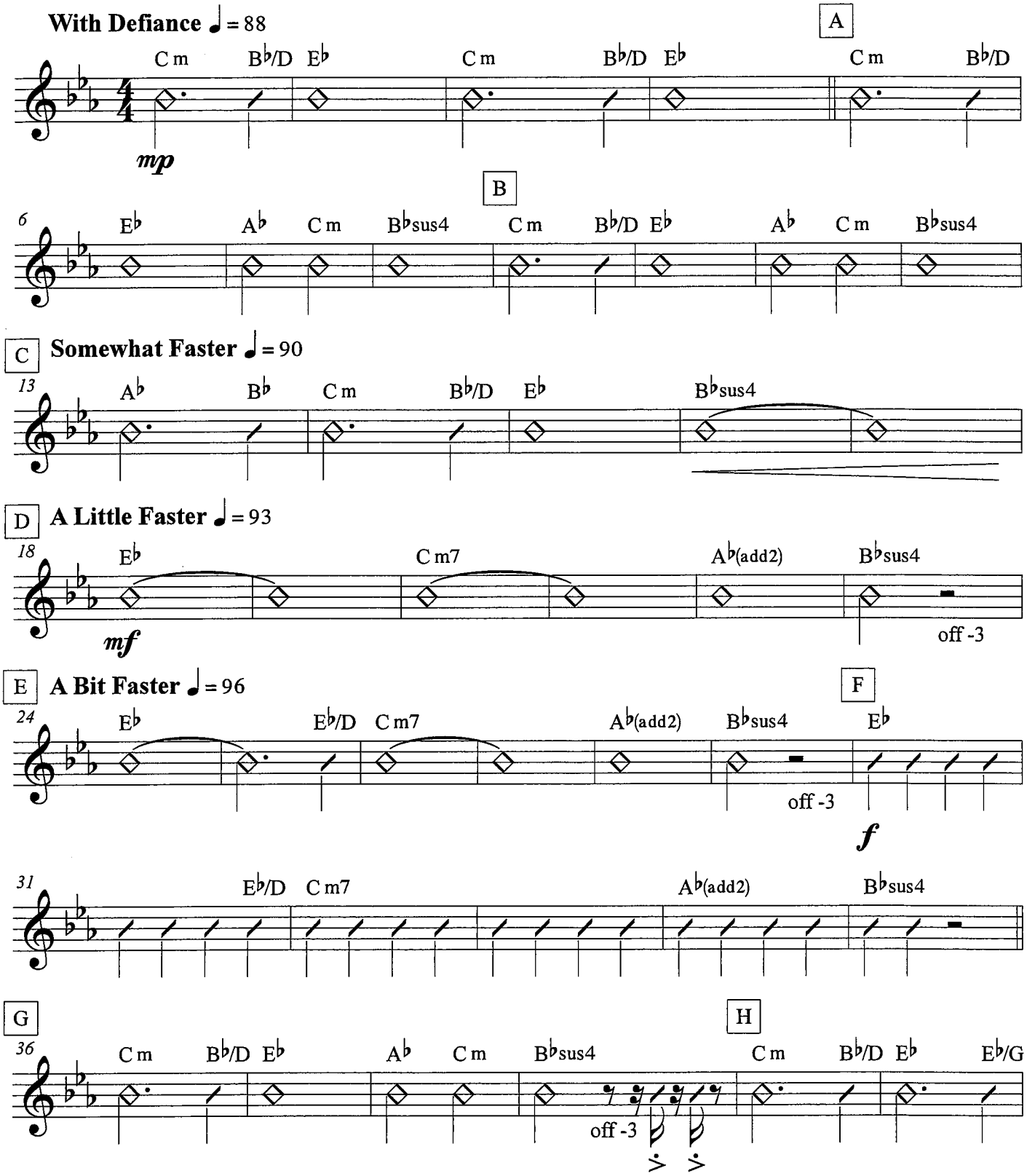

M. C
M. B♭
M. Eb
M. (B.C)
CM. C
CM. Bb
CM. Eb
CM. (B.C.)
Solo C
Solo Bb
Solo Eb
Solo (B.C.)
El. Gtr. (Muted)
Bass
Chord Chart
Piano & Strings
Piano (Variation)
Strings (Sustained)
Mal.
D. S.
Snare Drum
Bass Drum
Floor Tom
Suspended Cymbal
optional 8va
optional 8vb
off -3
Cm7
A♭(add2)
B♭sus4
fff

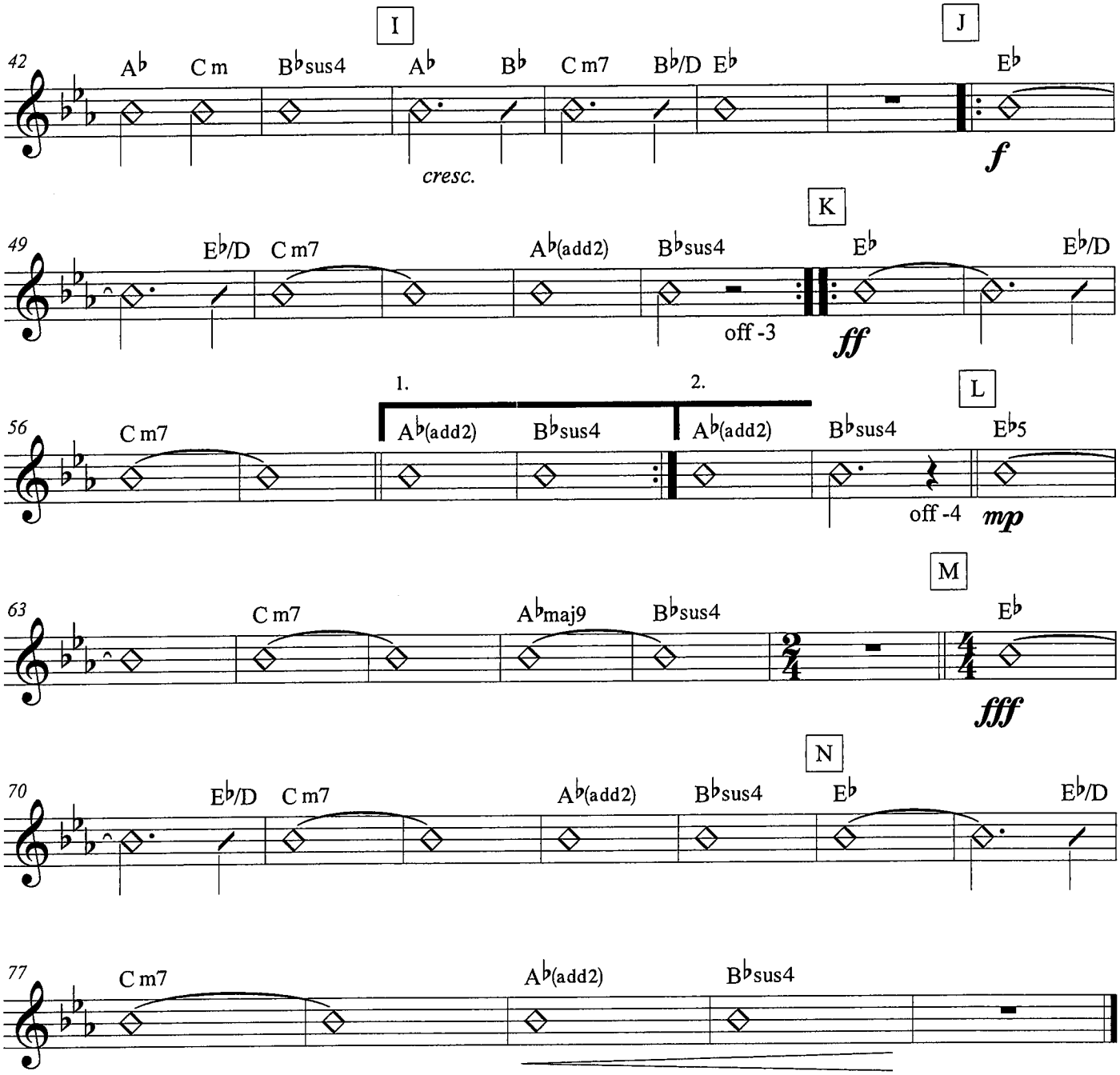
Chord Chart

This Is Me

From The Greatest Showman

arr. Bernice



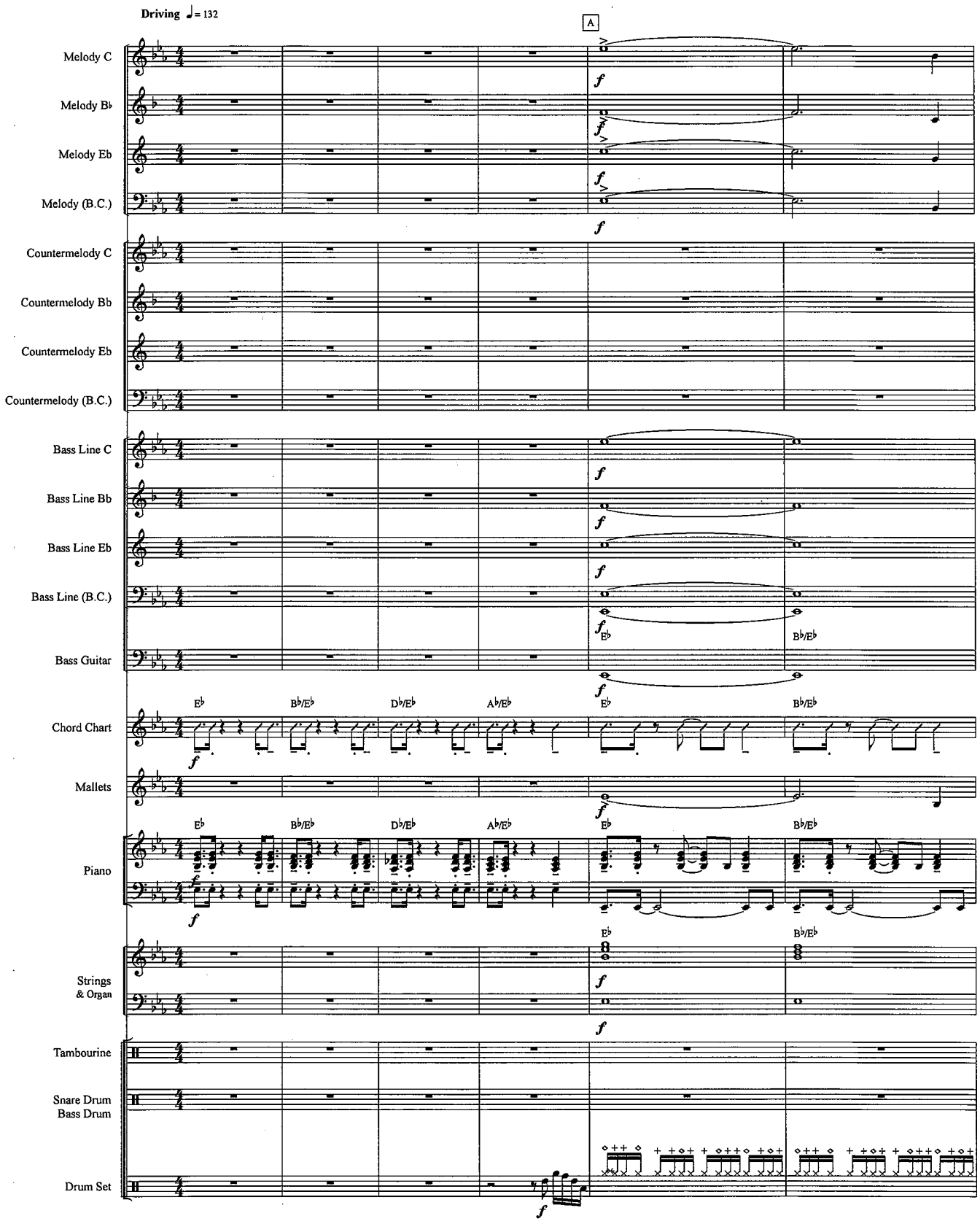

I
J
42
A♭ C m B♭sus4 A♭ B♭ C m7 B♭/D E♭ E♭
cresc.
f
K
49
E♭/D C m7 A♭(add2) B♭sus4 E♭ E♭/D
off -3
ff
1.
2.
L
56
C m7 A♭(add2) B♭sus4 A♭(add2) B♭sus4 E♭5
off -4
mp
M
63
C m7 A♭maj9 B♭sus4 E♭
fff
N
70
E♭/D C m7 A♭(add2) B♭sus4 E♭ E♭/D
77
C m7 A♭(add2) B♭sus4

Score

You Are Good

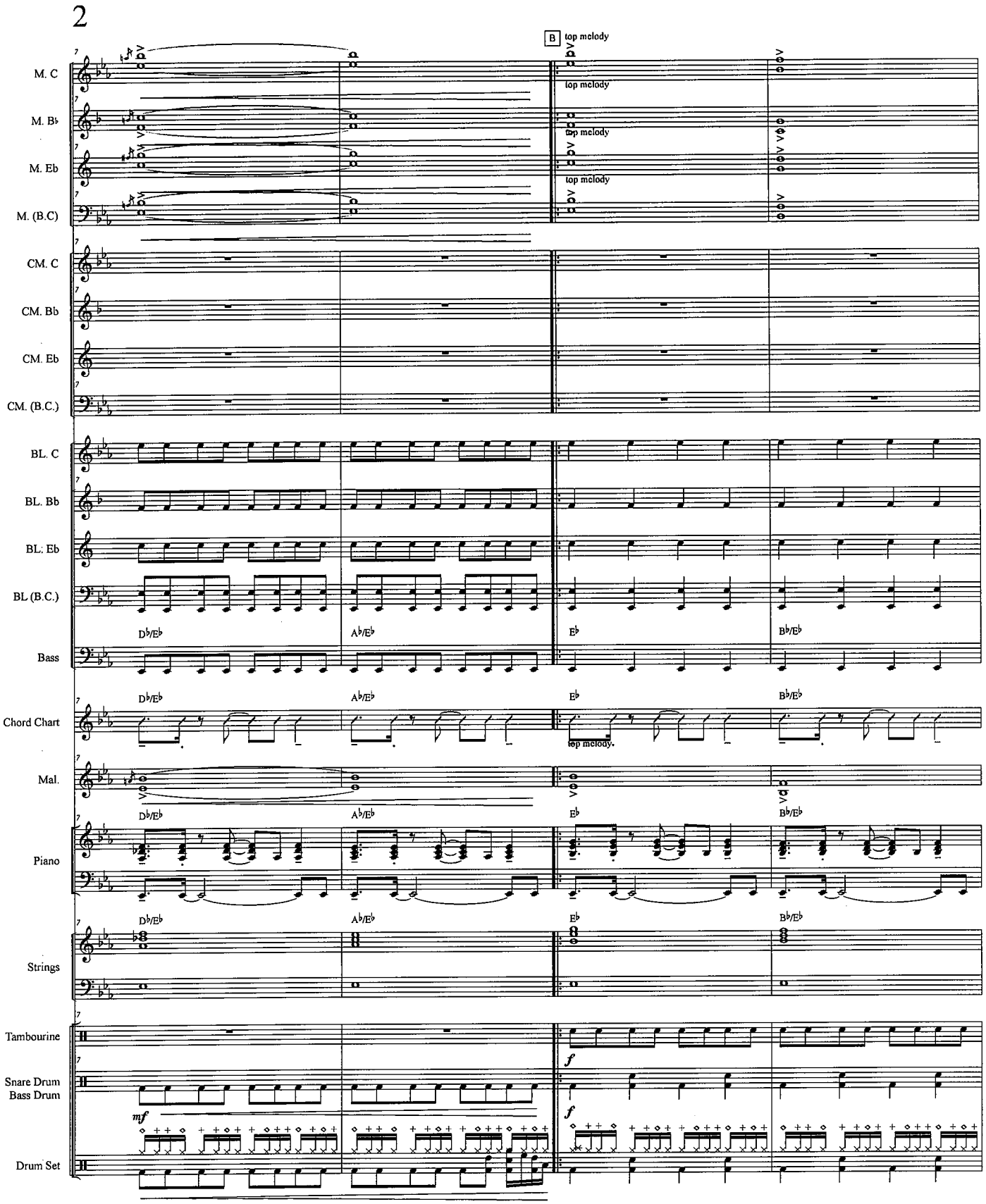
As Recorded by Israel Houghton

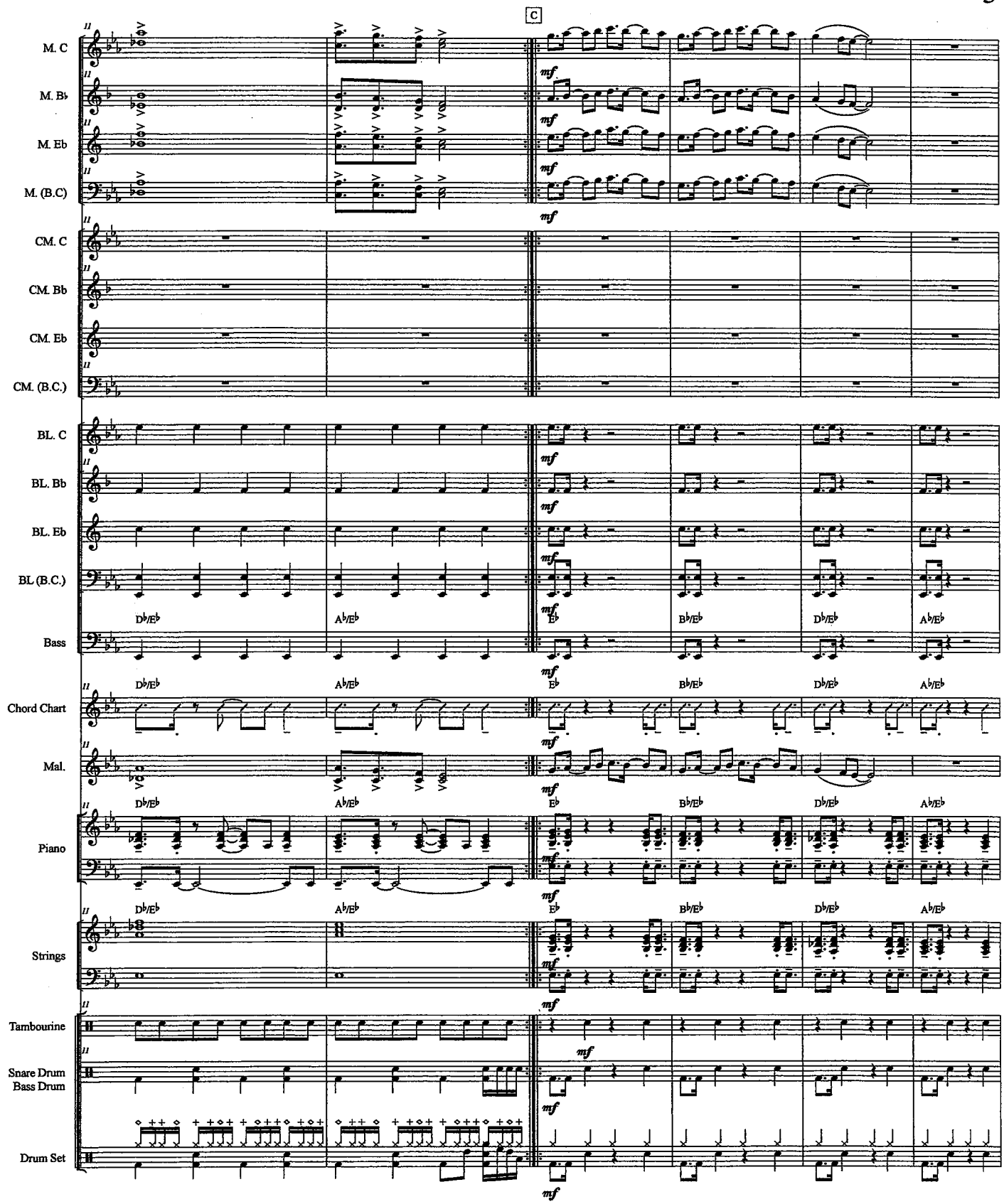
arr. Bernice

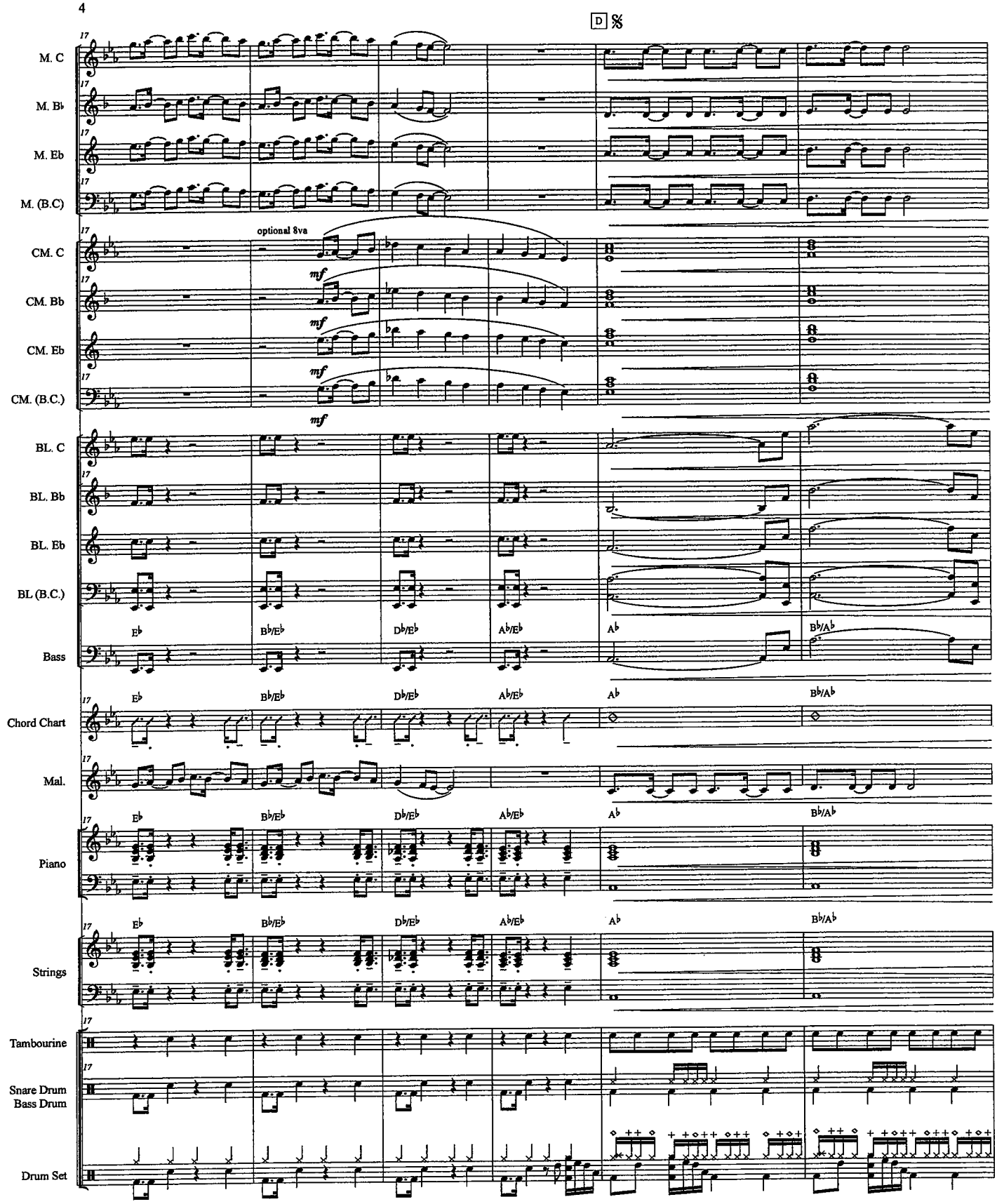


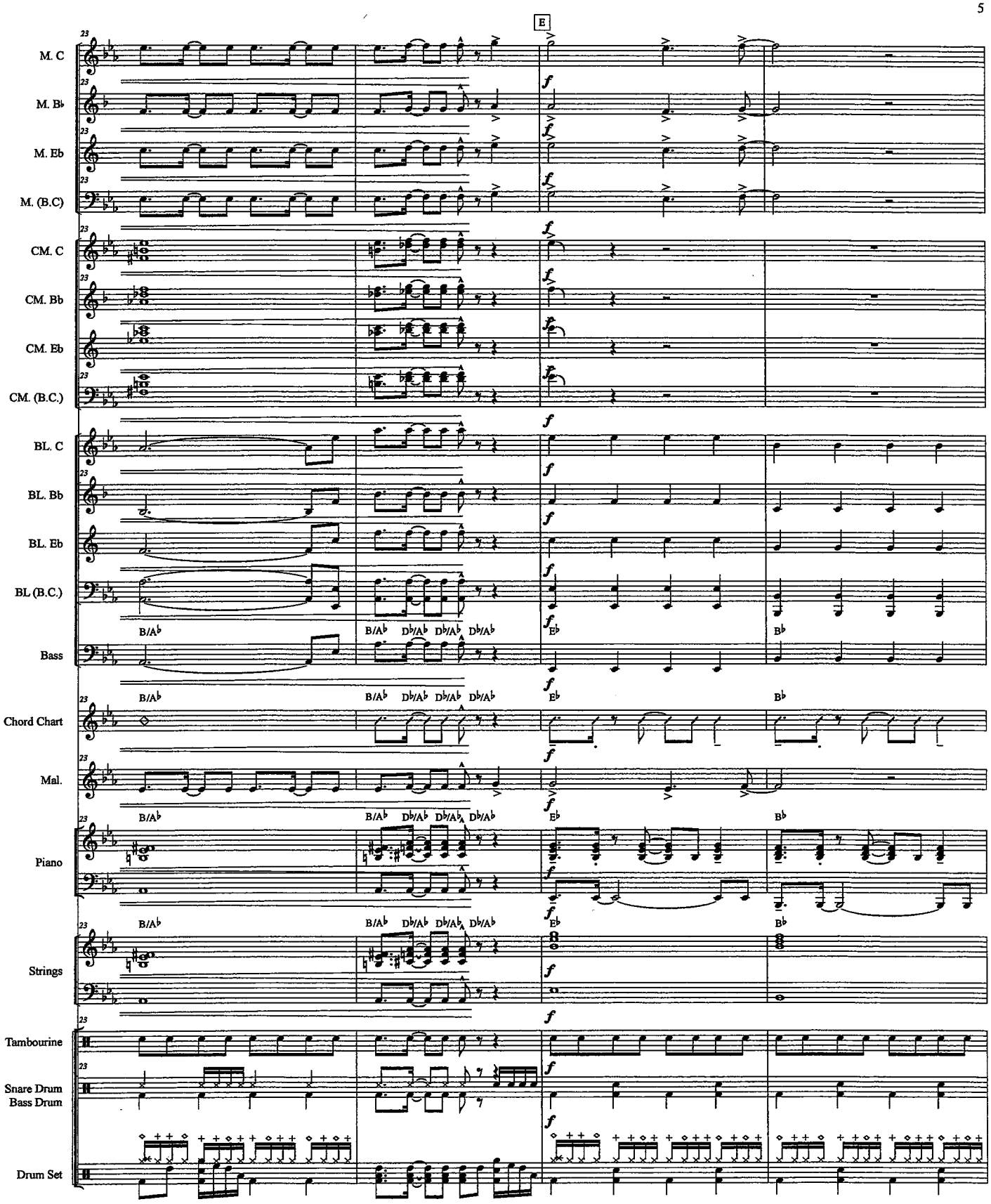
2014

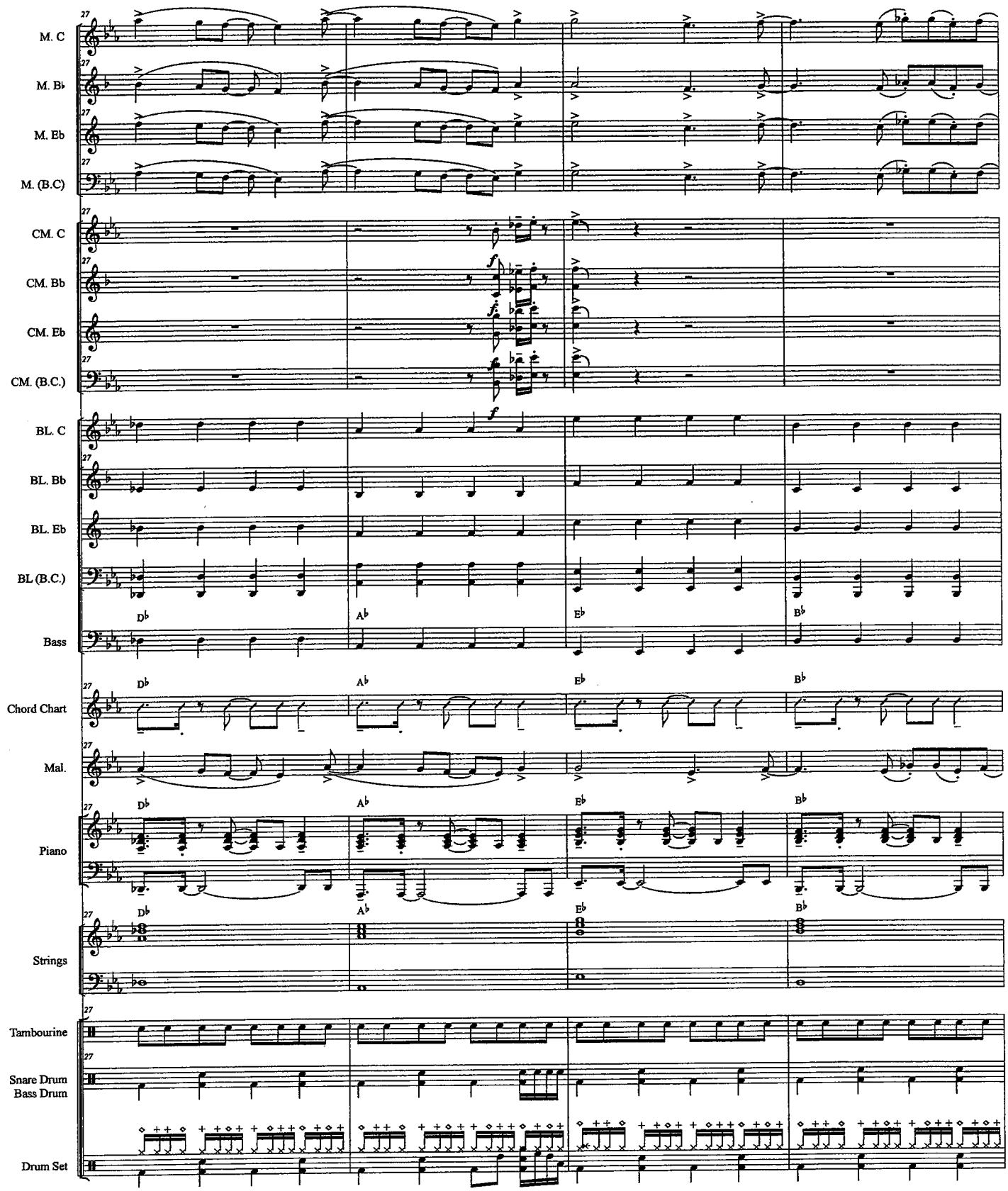
You Are Good

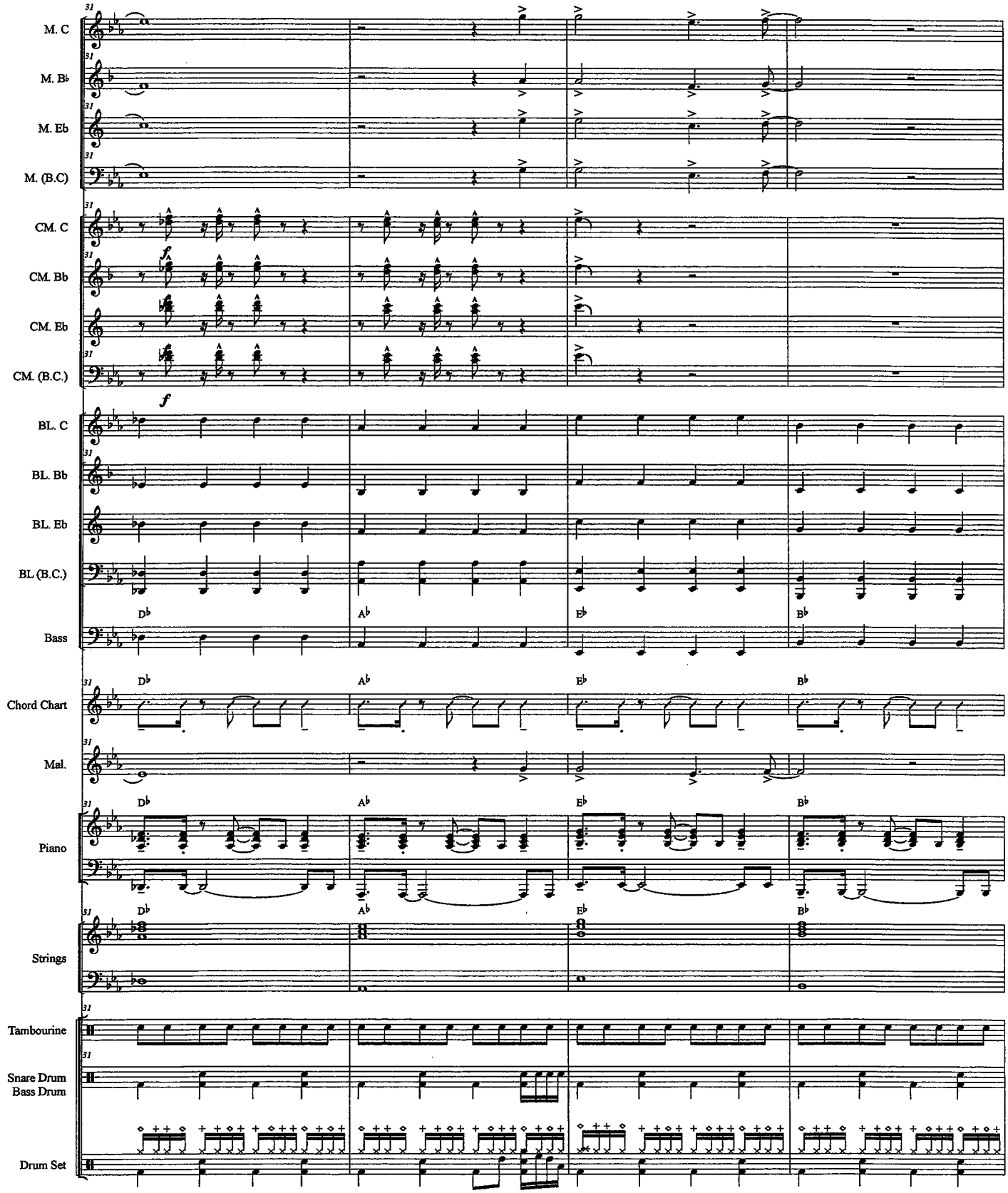

2
B top melody
top melody
top melody
top melody
M. C
M. B♭
M. Eb
M. (B.C)
CM. C
CM. Bb
CM. Eb
CM. (B.C.)
BL. C
BL. Bb
BL. Eb
BL (B.C.)
Bass
D♭/E♭
A♭/E♭
E♭
B♭/E♭
Chord Chart
top melody.
Mal.
Piano
Strings
Tambourine
Snare Drum
Bass Drum
Drum Set
mf
f
f


C
M. C
M. B♭
M. Eb
M. (B.C)
CM. C
CM. Bb
CM. Eb
CM. (B.C.)
BL. C
BL. Bb
BL. Eb
BL (B.C.)
Bass
Chord Chart
Mal.
Piano
Strings
Tambourine
Snare Drum
Bass Drum
Drum Set
mf
D♭/E♭
A♭/E♭
E♭
B♭/E♭
D♭/E♭
A♭/E♭

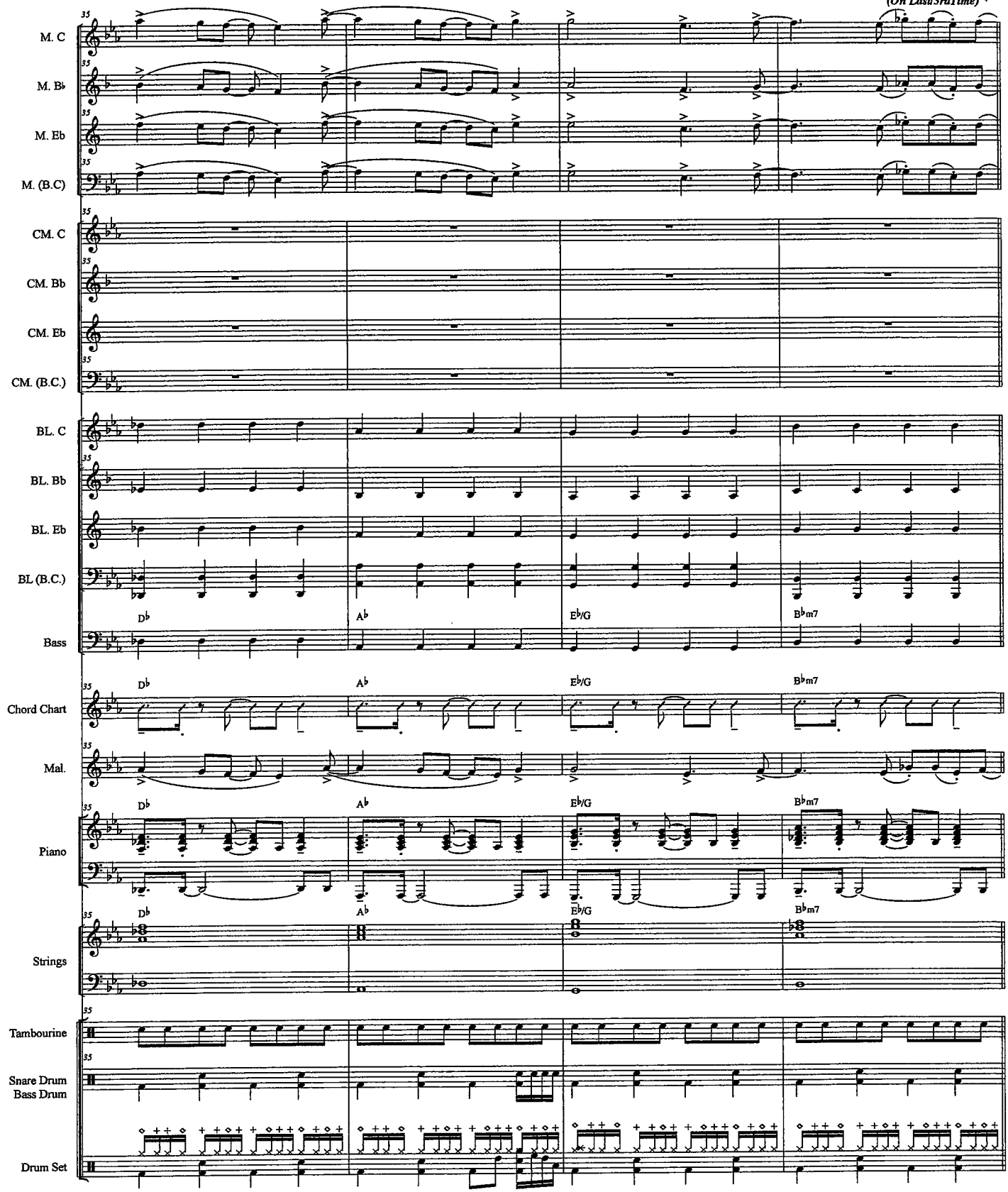

D
M. C
M. B♭
M. Eb
M. (B.C)
optional 8va
CM. C
CM. Bb
CM. Eb
CM. (B.C.)
mf
BL. C
BL. Bb
BL. Eb
BL (B.C.)
Bass
E♭
B♭/E♭
D♭/E♭
A♭/E♭
A♭
B♭/A♭
Chord Chart
Mal.
Piano
Strings
Tambourine
Snare Drum
Bass Drum
Drum Set

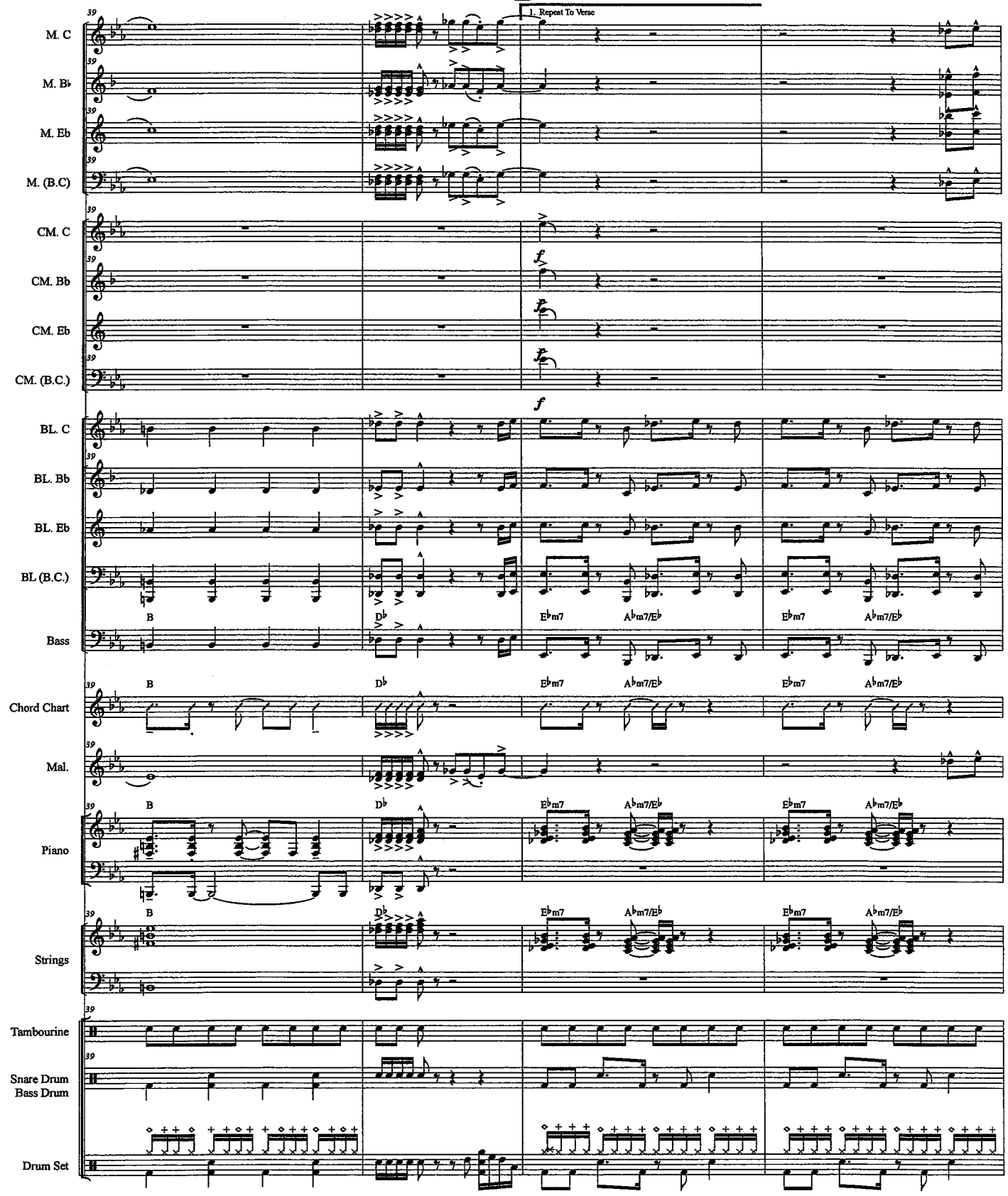

E
M. C
M. Bb
M. Eb
M. (B.C)
CM. C
CM. Bb
CM. Eb
CM. (B.C.)
BL. C
BL. Bb
BL. Eb
BL (B.C.)
Bass
Chord Chart
Mal.
Piano
Strings
Tambourine
Snare Drum
Bass Drum
Drum Set
B/Ab
Db/Ab
Eb
Bb
f

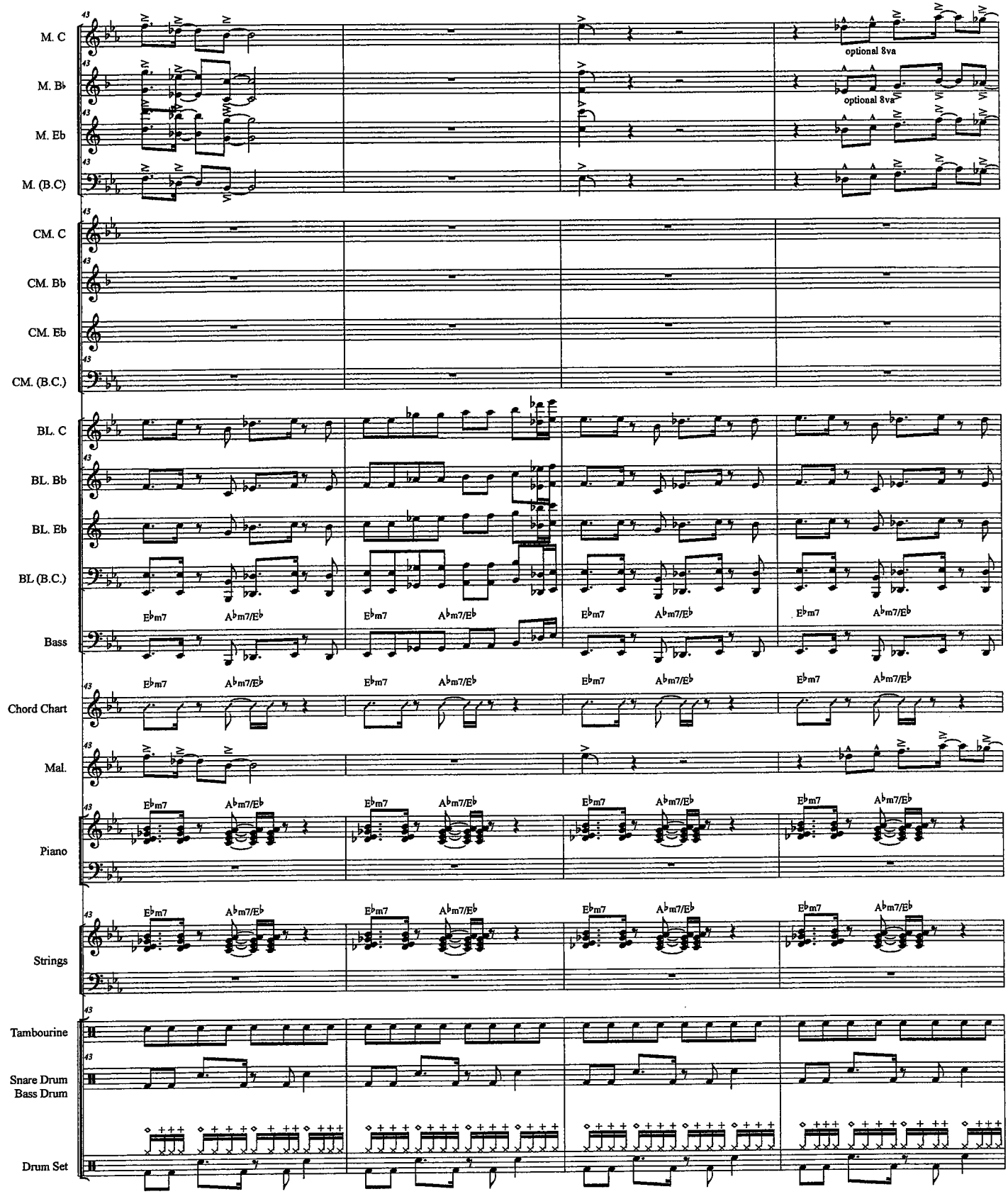

M. C
M. B♭
M. E♭
M. (B.C)
CM. C
CM. B♭
CM. E♭
CM. (B.C.)
BL. C
BL. B♭
BL. E♭
BL (B.C.)
Bass
Chord Chart
Mal.
Piano
Strings
Tambourine
Snare Drum
Bass Drum
Drum Set
27
f
D♭
A♭
E♭
B♭

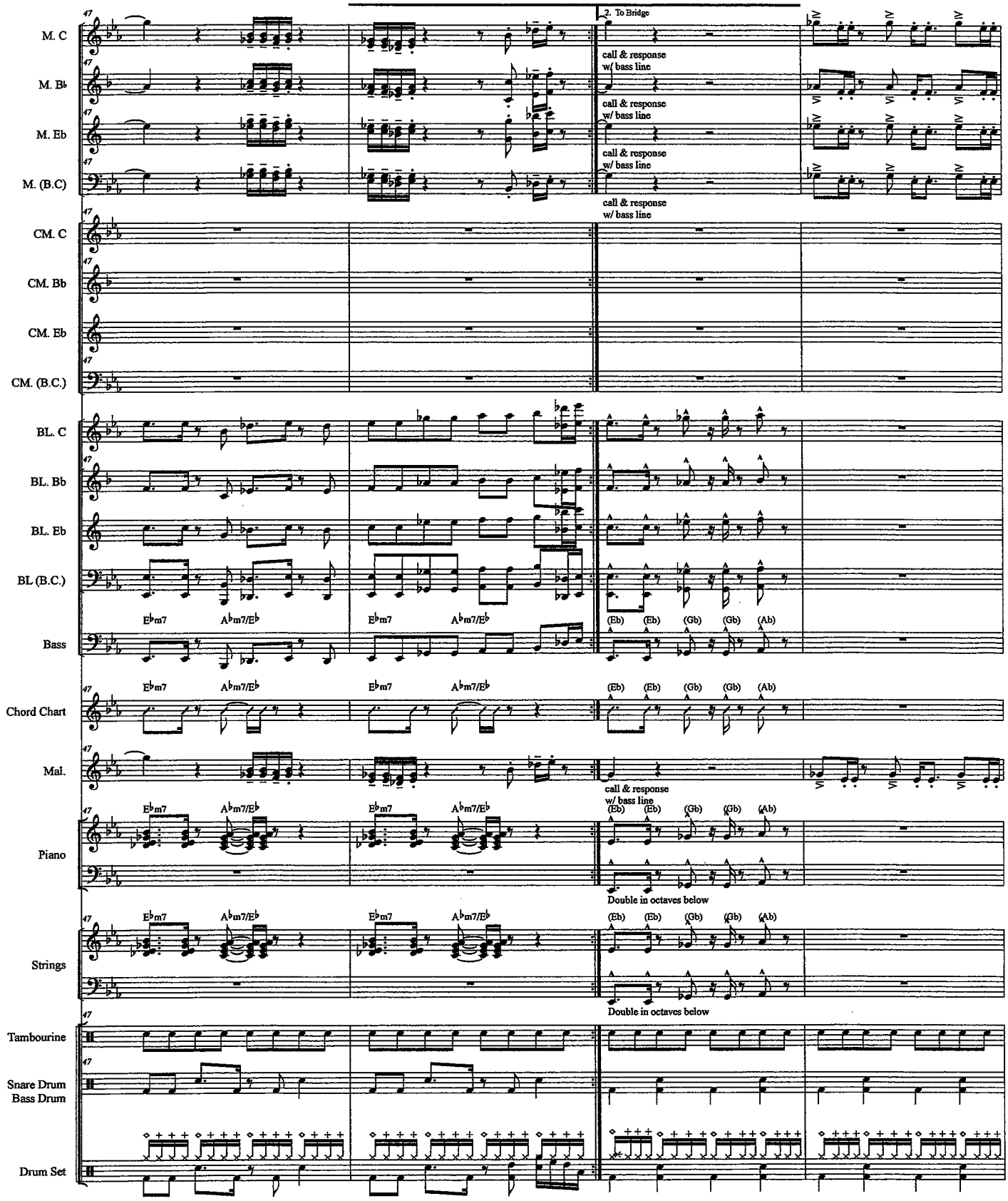

M. C
M. Bb
M. Eb
M. (B.C)
CM. C
CM. Bb
CM. Eb
CM. (B.C.)
BL. C
BL. Bb
BL. Eb
BL (B.C.)
Bass
Chord Chart
Mal.
Piano
Strings
Tambourine
Snare Drum
Bass Drum
Drum Set
f
Db
Ab
Eb
Bb

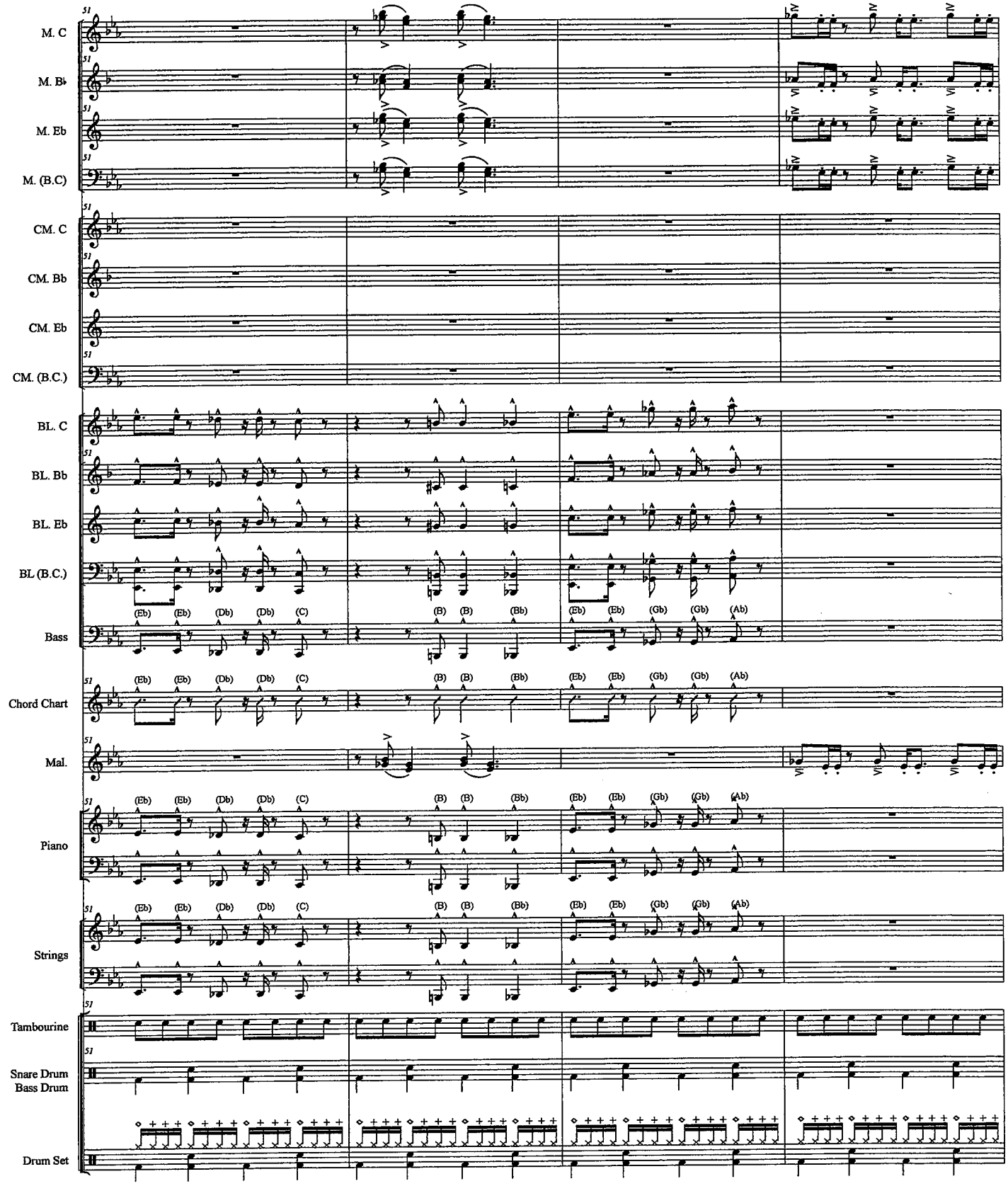
To Coda
(On Last/3rdTime)

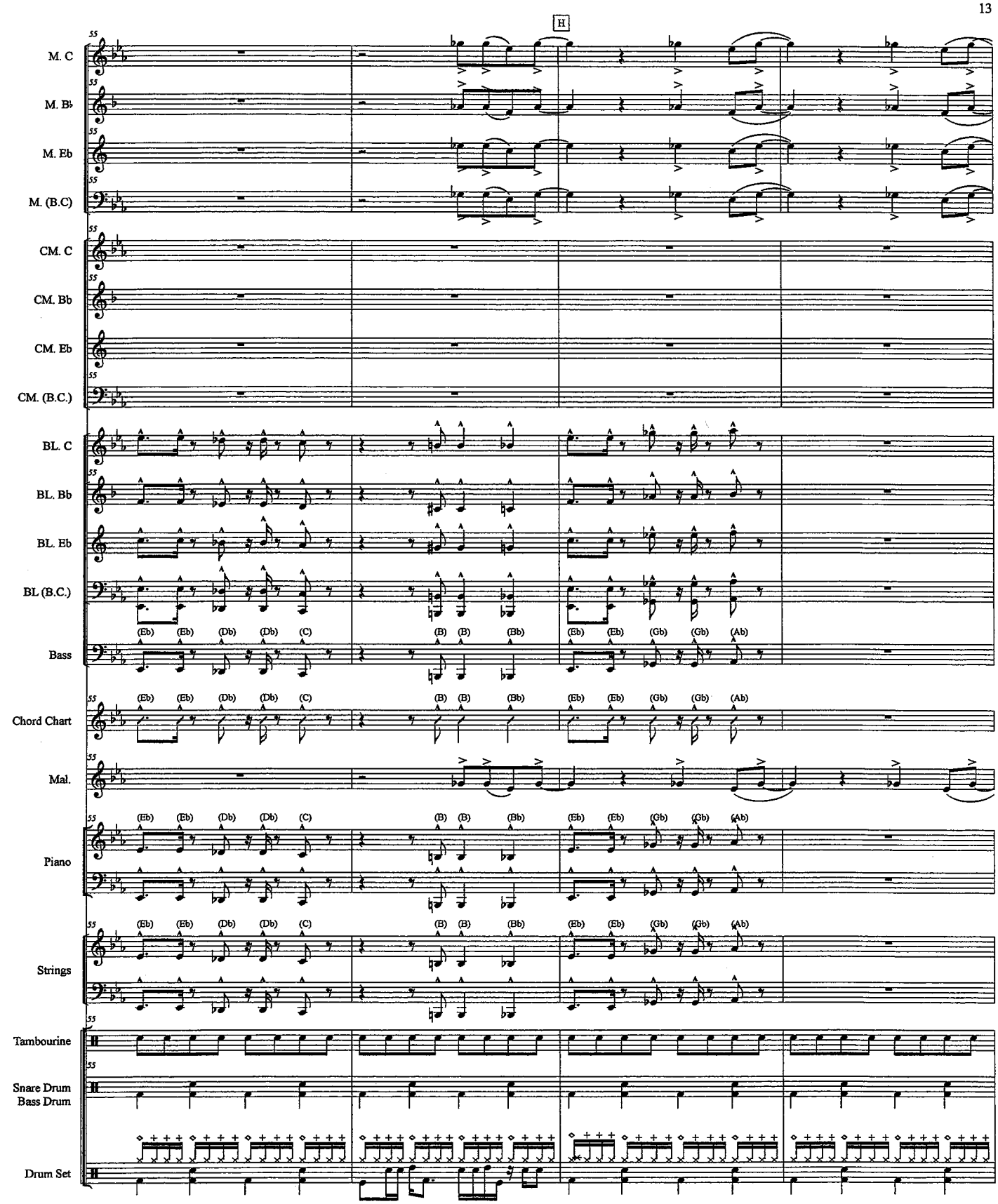


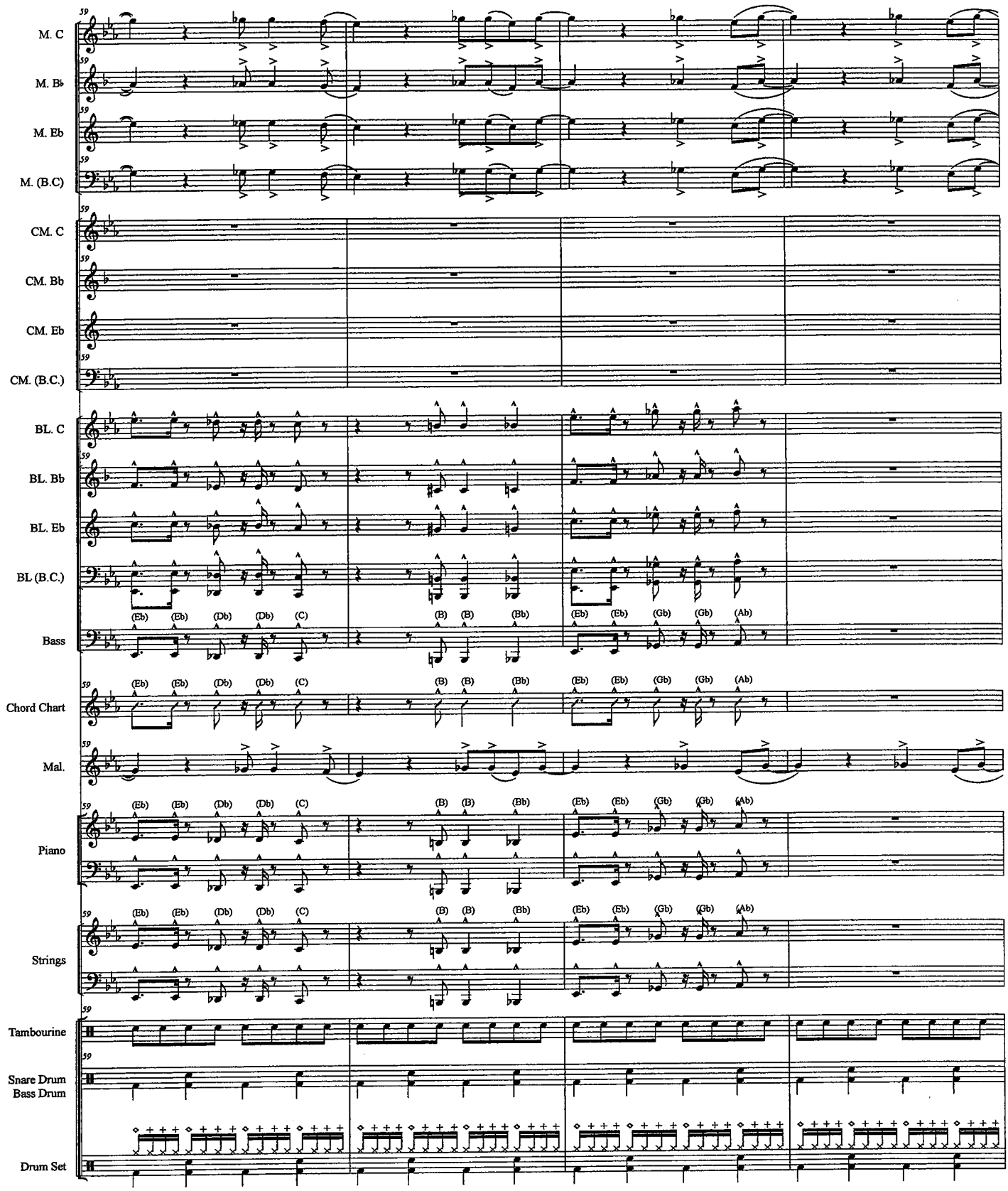

F
skip to G 2nd time
1. Repeat To Verse
M. C
M. B♭
M. E♭
M. (B.C)
CM. C
CM. B♭
CM. E♭
CM. (B.C.)
BL. C
BL. B♭
BL. E♭
BL (B.C.)
Bass
Chord Chart
Mal.
Piano
Strings
Tambourine
Snare Drum
Bass Drum
Drum Set
B
D♭
E♭m7
A♭m7/E♭

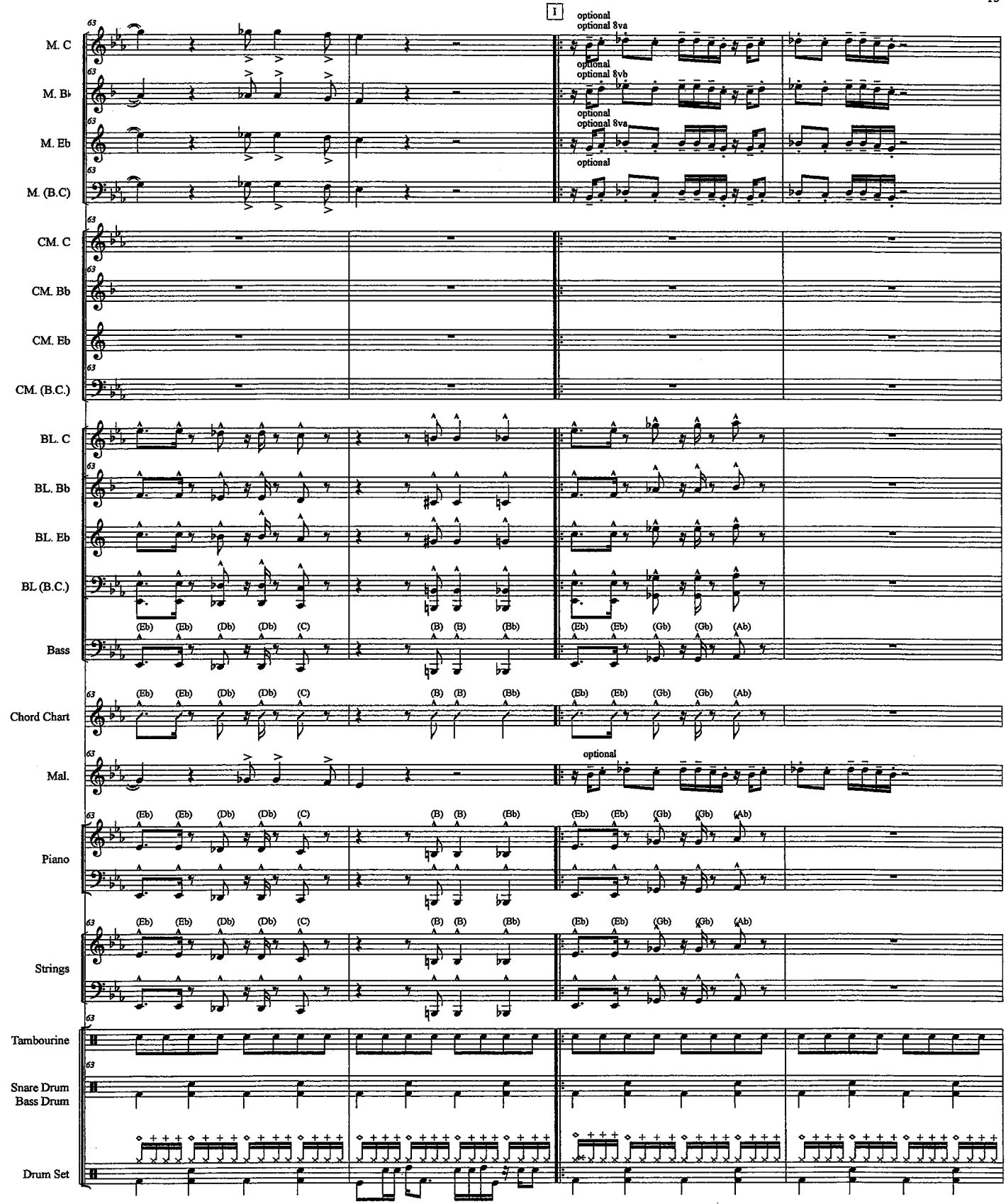

M. C
M. B♭
M. Eb
M. (B.C)
optional 8va
optional 8va
CM. C
CM. Bb
CM. Eb
CM. (B.C.)
BL. C
BL. Bb
BL. Eb
BL (B.C.)
Bass
E♭m7
A♭m7/E♭
Chord Chart
Mal.
Piano
Strings
Tambourine
Snare Drum
Bass Drum
Drum Set

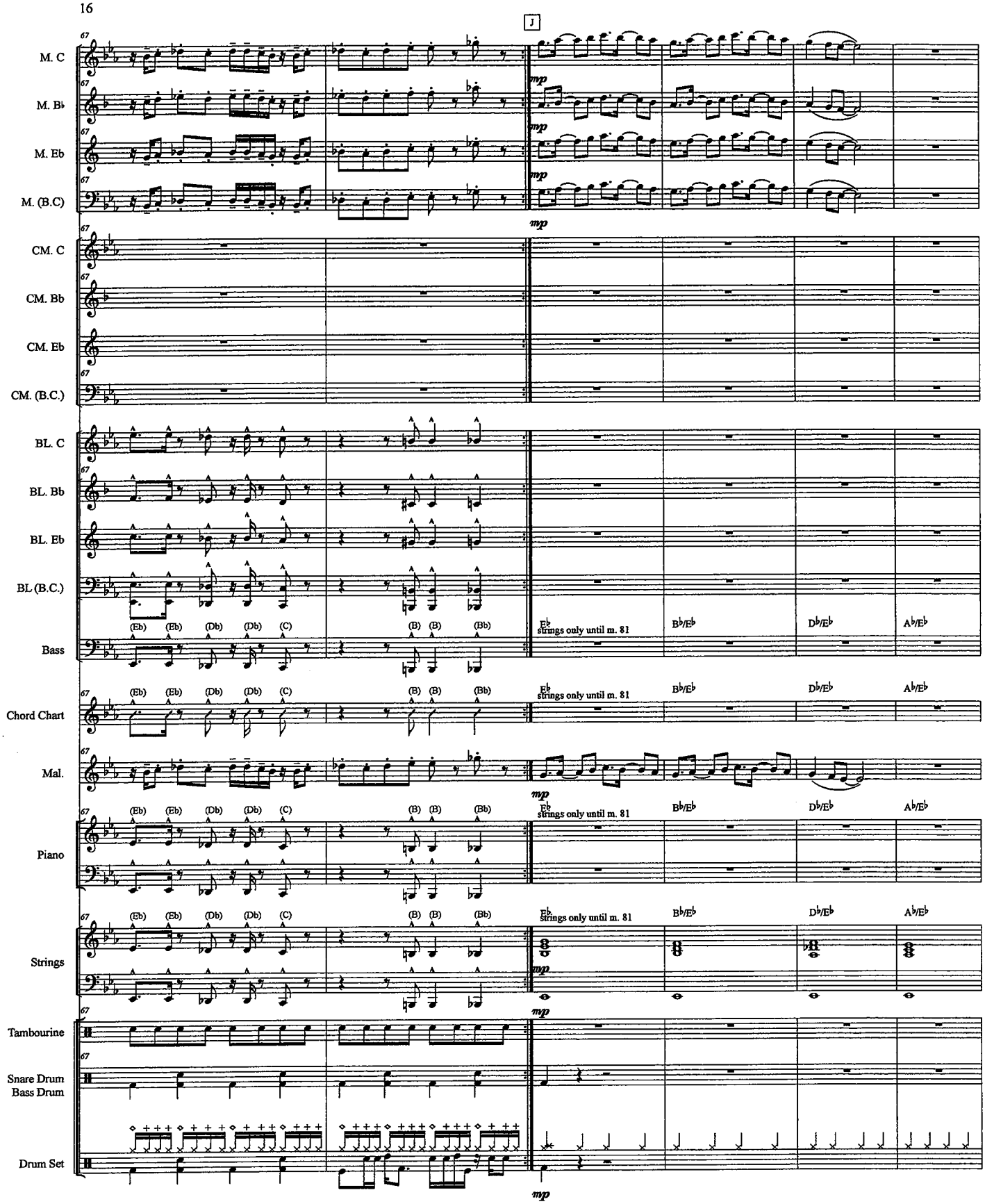

G
2. To Bridge
M. C
M. B♭
M. Eb
M. (B.C)
CM. C
CM. Bb
CM. Eb
CM. (B.C.)
BL. C
BL. Bb
BL. Eb
BL (B.C.)
Bass
Chord Chart
Mal.
Piano
Strings
Tambourine
Snare Drum
Bass Drum
Drum Set
call & response
w/ bass line
Double in octaves below
E♭m7
A♭m7/E♭
(Eb)
(Gb)
(Ab)

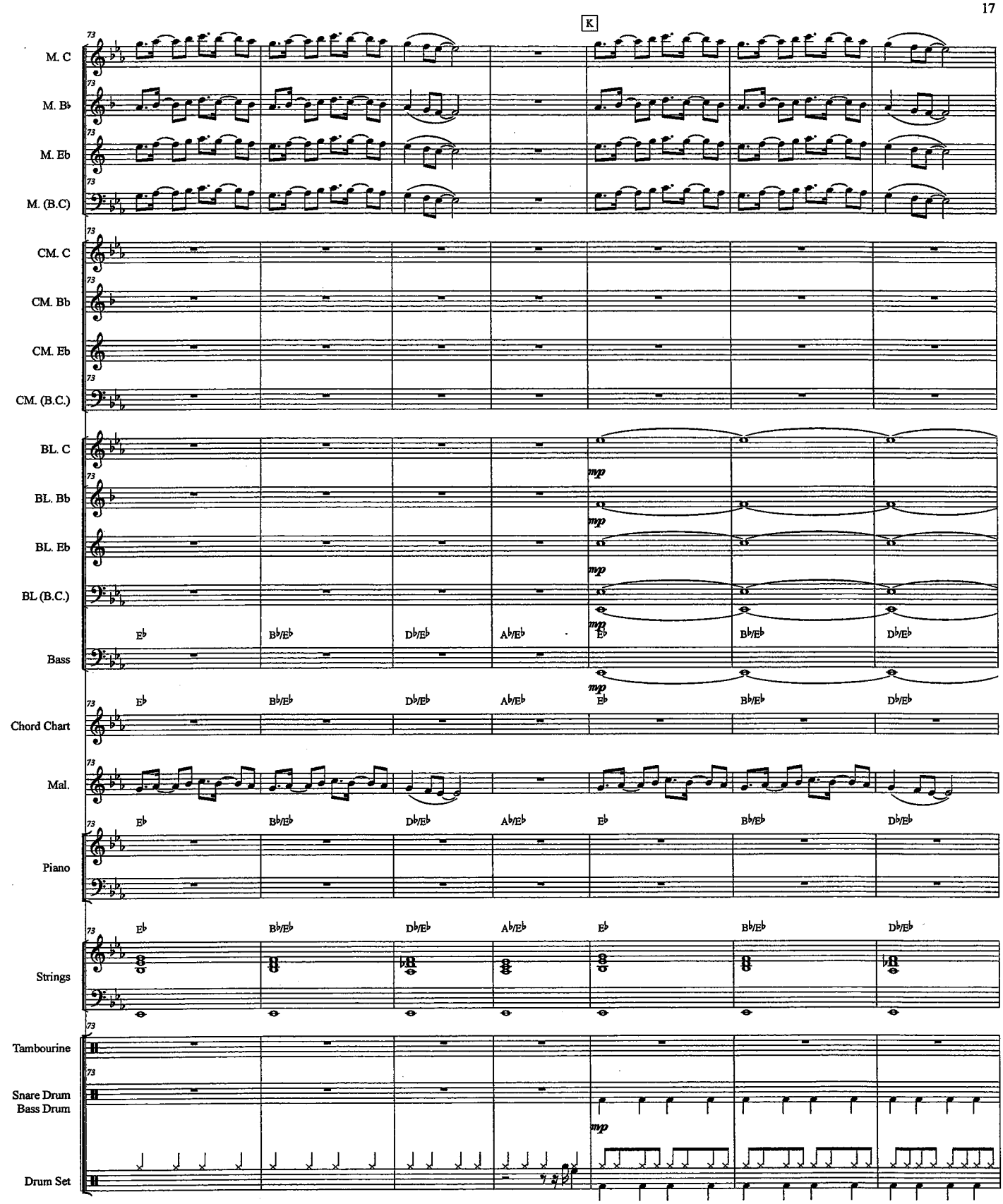

M. C
M. B♭
M. Eb
M. (B.C)
CM. C
CM. Bb
CM. Eb
CM. (B.C.)
BL. C
BL. Bb
BL. Eb
BL (B.C.)
Bass
Chord Chart
Mal.
Piano
Strings
Tambourine
Snare Drum
Bass Drum
Drum Set


H
M. C
M. B♭
M. Eb
M. (B.C)
CM. C
CM. Bb
CM. Eb
CM. (B.C.)
BL. C
BL. Bb
BL. Eb
BL (B.C.)
Bass
(Eb) (Eb) (Db) (Db) (C) (B) (B) (Bb) (Eb) (Eb) (Gb) (Gb) (Ab)
Chord Chart
Mal.
Piano
Strings
Tambourine
Snare Drum
Bass Drum
Drum Set

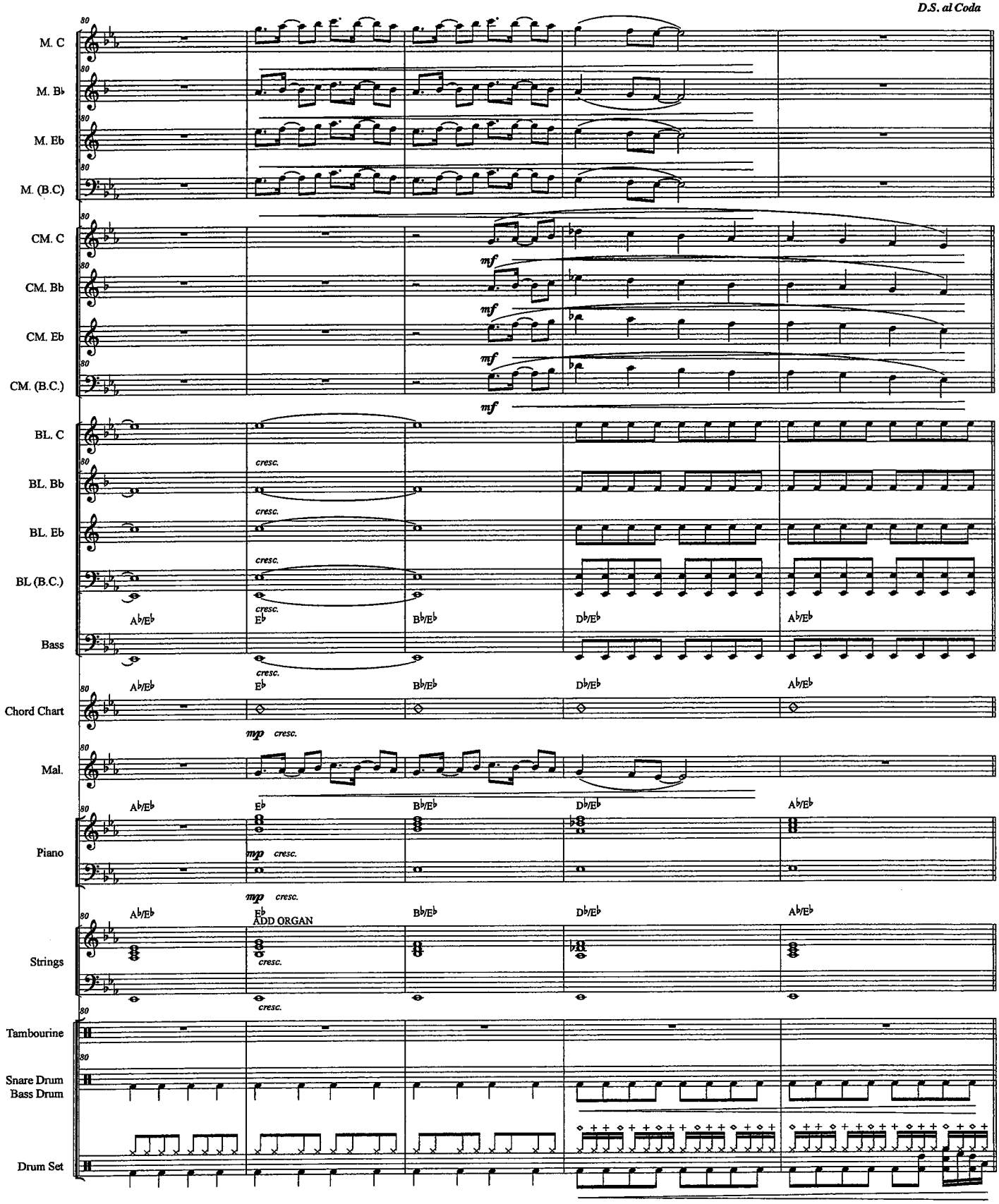

M. C
M. B♭
M. E♭
M. (B.C)
CM. C
CM. B♭
CM. E♭
CM. (B.C.)
BL. C
BL. B♭
BL. E♭
BL (B.C.)
Bass
Chord Chart
Mal.
Piano
Strings
Tambourine
Snare Drum
Bass Drum
Drum Set
59
(Eb) (Eb) (Db) (Db) (C) (B) (B) (Bb) (Eb) (Eb) (Gb) (Gb) (Ab)

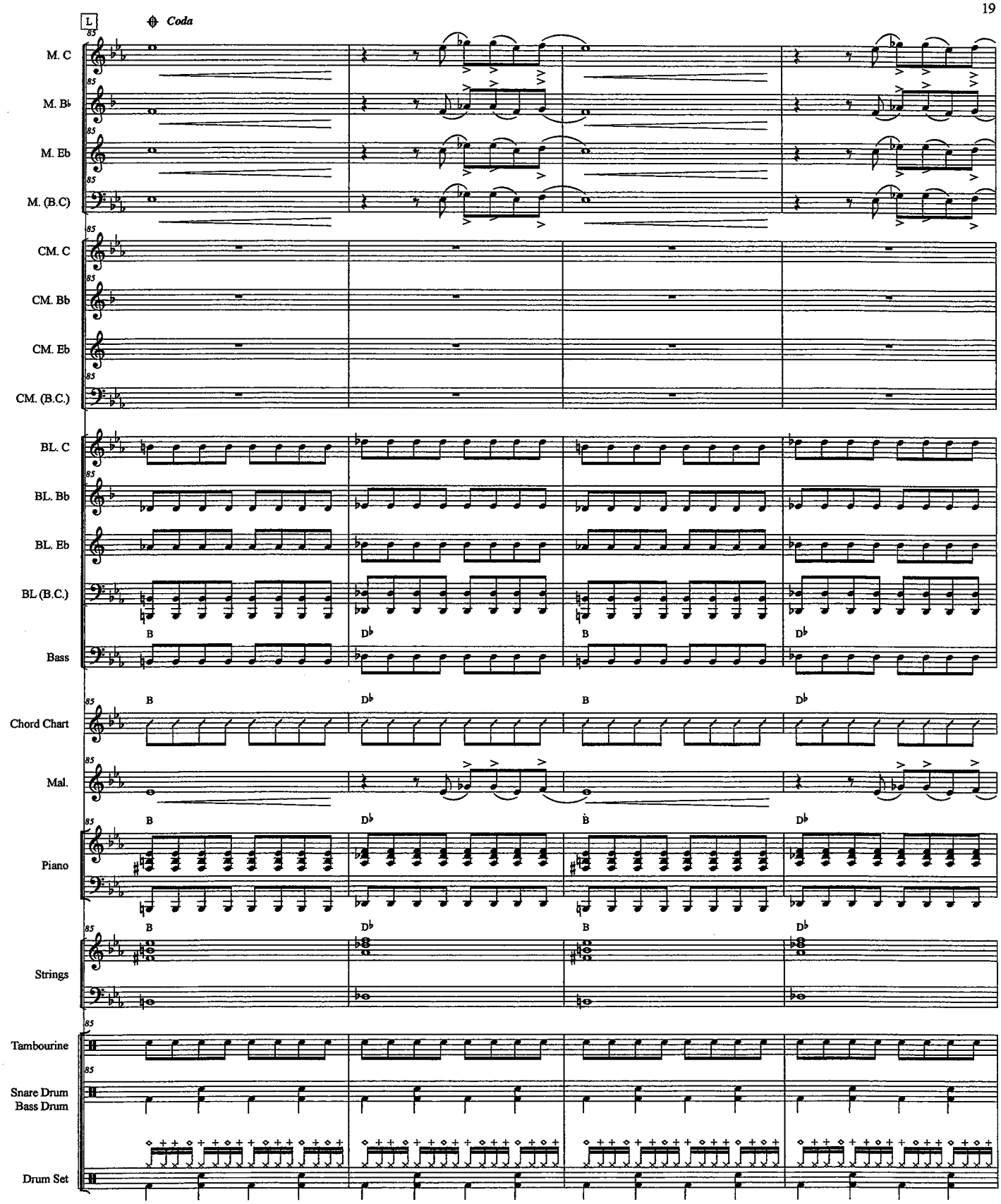

I
optional
optional 8va
optional 8vb
M. C
M. B♭
M. Eb
M. (B.C)
CM. C
CM. Bb
CM. Eb
CM. (B.C.)
BL. C
BL. Bb
BL. Eb
BL (B.C.)
Bass
Chord Chart
Mal.
Piano
Strings
Tambourine
Snare Drum
Bass Drum
Drum Set
(Eb) (Eb) (Db) (Db) (C) (B) (B) (Bb) (Eb) (Eb) (Gb) (Gb) (Ab)


J
M. C
M. B♭
M. Eb
M. (B.C)
CM. C
CM. Bb
CM. Eb
CM. (B.C.)
BL. C
BL. Bb
BL. Eb
BL (B.C.)
Bass
Chord Chart
Mal.
Piano
Strings
Tambourine
Snare Drum
Bass Drum
Drum Set
mp
(Eb) (Eb) (Db) (Db) (C) (B) (B) (Bb)
Eb
strings only until m. 81
B♭/E♭
D♭/E♭
A♭/E♭


K
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
mp
Eb
Bb/Eb
Db/Eb
Ab/Eb

D.S. al Coda


M. C
M. B♭
M. E♭
M. (B.C)
CM. C
CM. B♭
CM. E♭
CM. (B.C.)
BL. C
BL. B♭
BL. E♭
BL (B.C.)
Bass
Chord Chart
Mal.
Piano
Strings
Tambourine
Snare Drum
Bass Drum
Drum Set
mf
cresc.
mp
A♭/E♭
E♭
B♭/E♭
D♭/E♭
ADD ORGAN


L
Coda
M. C
M. B♭
M. Eb
M. (B.C)
CM. C
CM. Bb
CM. Eb
CM. (B.C.)
BL. C
BL. Bb
BL. Eb
BL (B.C.)
Bass
B
D♭
Chord Chart
Mal.
Piano
Strings
Tambourine
Snare Drum
Bass Drum
Drum Set

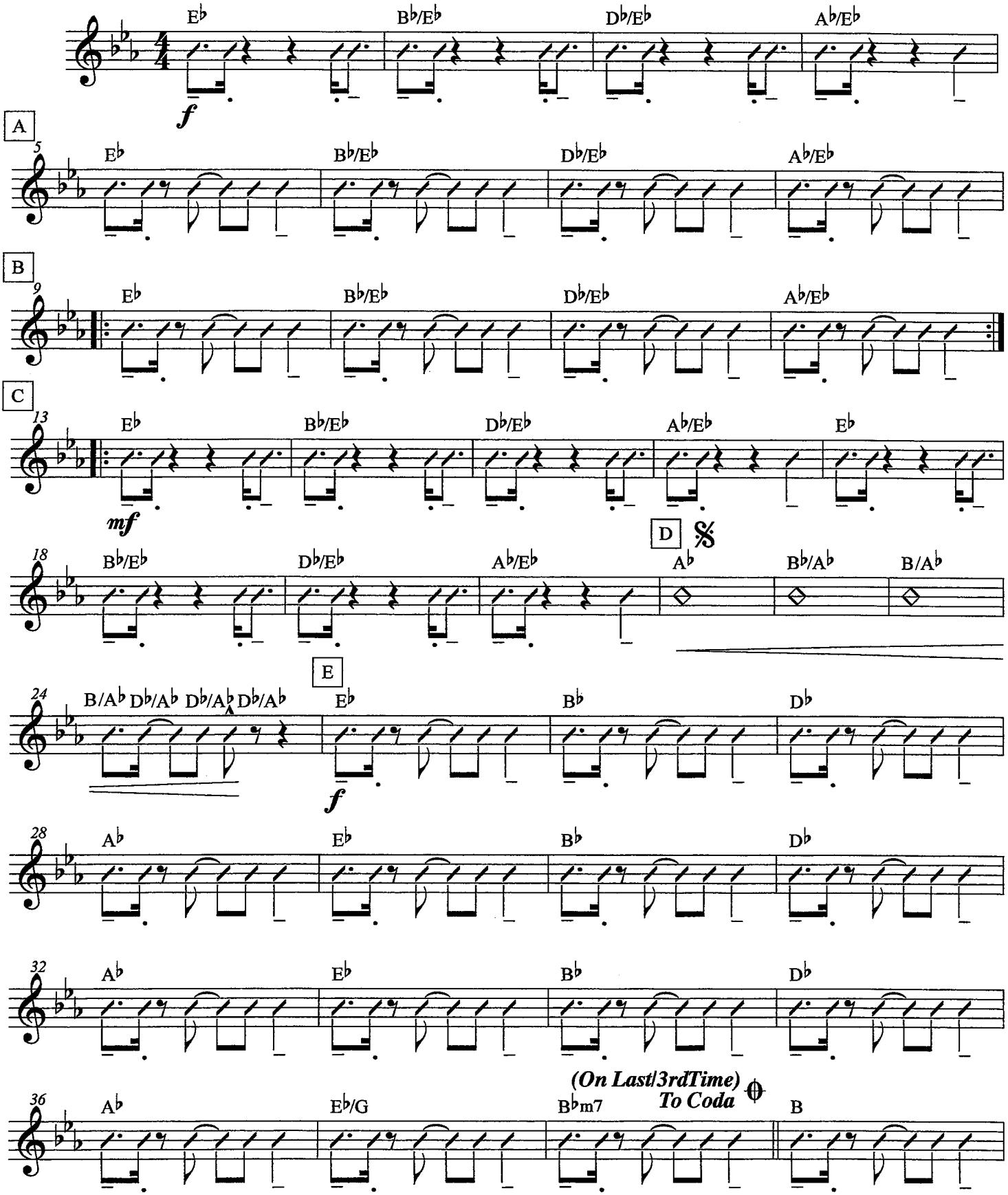
Chord Chart

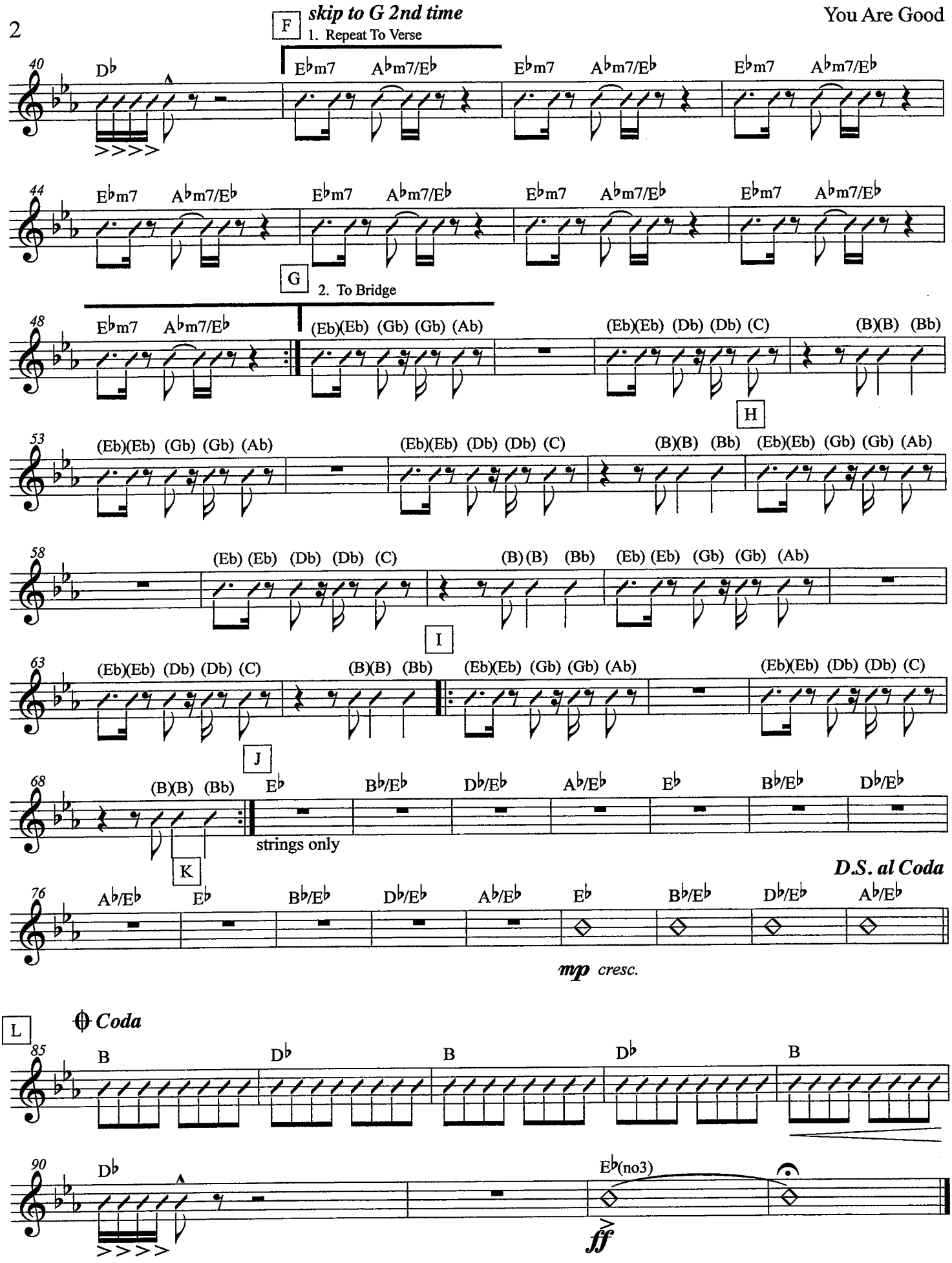
You Are Good

As Recorded by Israel Houghton

arr. Bernice

Driving ♩ = 132

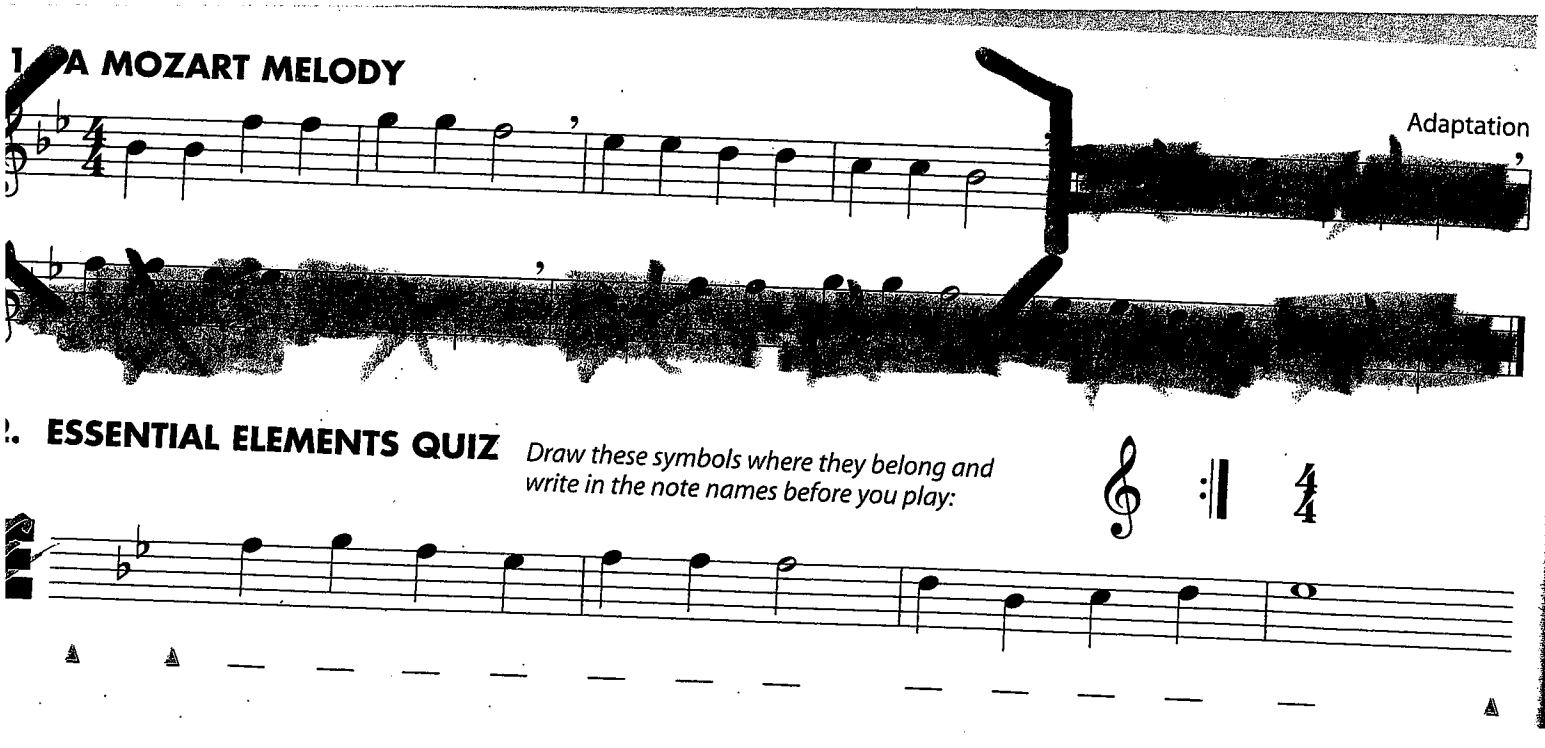



F
skip to G 2nd time
1. Repeat To Verse
40
Db
Ebm7 Abm7/Eb
Ebm7 Abm7/Eb
Ebm7 Abm7/Eb
44
Ebm7 Abm7/Eb
Ebm7 Abm7/Eb
Ebm7 Abm7/Eb
Ebm7 Abm7/Eb
G
2. To Bridge
48
Ebm7 Abm7/Eb
(Eb)(Eb) (Gb) (Gb) (Ab)
(Eb)(Eb) (Db) (Db) (C)
(B)(B) (Bb)
H
53
(Eb)(Eb) (Gb) (Gb) (Ab)
(Eb)(Eb) (Db) (Db) (C)
(B)(B) (Bb)
(Eb)(Eb) (Gb) (Gb) (Ab)
58
(Eb) (Eb) (Db) (Db) (C)
(B) (B) (Bb)
(Eb) (Eb) (Gb) (Gb) (Ab)
I
63
(Eb)(Eb) (Db) (Db) (C)
(B)(B) (Bb)
(Eb)(Eb) (Gb) (Gb) (Ab)
(Eb)(Eb) (Db) (Db) (C)
J
68
(B)(B) (Bb)
Eb
Bb/Eb
Db/Eb
Ab/Eb
Eb
Bb/Eb
Db/Eb
strings only
K
D.S. al Coda
76
Ab/Eb
Eb
Bb/Eb
Db/Eb
Ab/Eb
Eb
Bb/Eb
Db/Eb
Ab/Eb
mp cresc.
L
Coda
85
B
Db
B
Db
B
90
Db
Eb(no3)
ff

Flute

Name _____

- Please write the note names for #31, measures 1-4



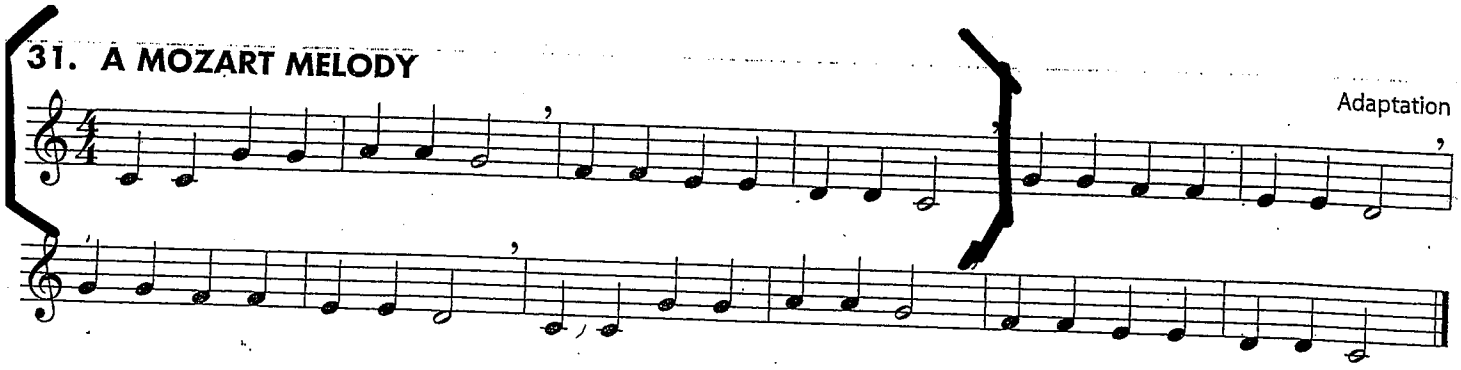
Clarinet

Name _____

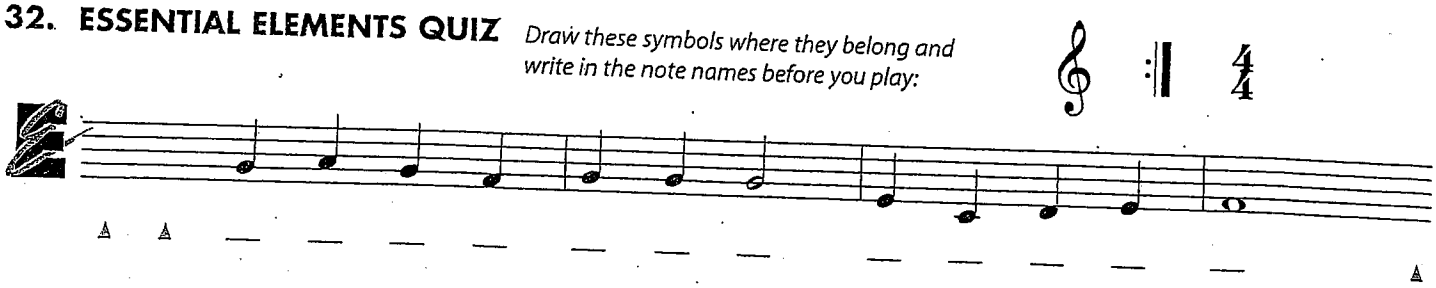
- Write the note names for #31, measures 1-4

31. A MOZART MELODY

Adaptation



32. ESSENTIAL ELEMENTS QUIZ *Draw these symbols where they belong and write in the note names before you play:*

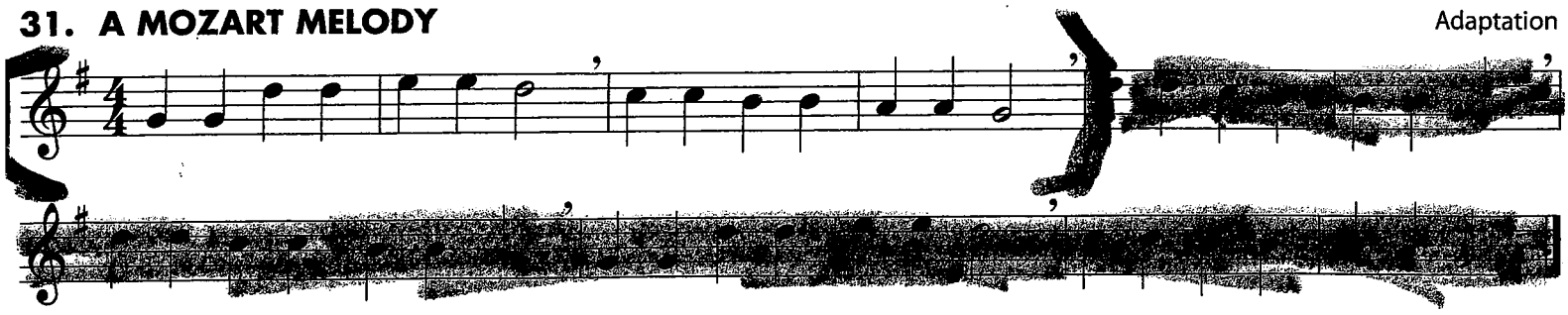


Alto Sax

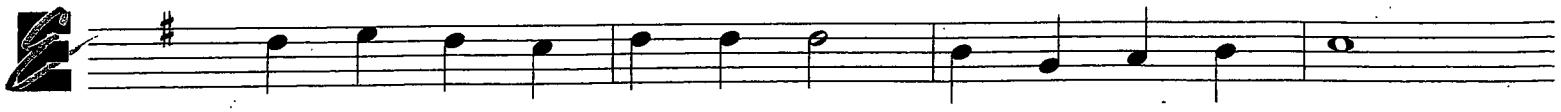
Name _____

- Please write the note names for #31, measures 1-4

31. A MOZART MELODY Adaptation



32. ESSENTIAL ELEMENTS QUIZ *Draw these symbols where they belong and write in the note names before you play:*

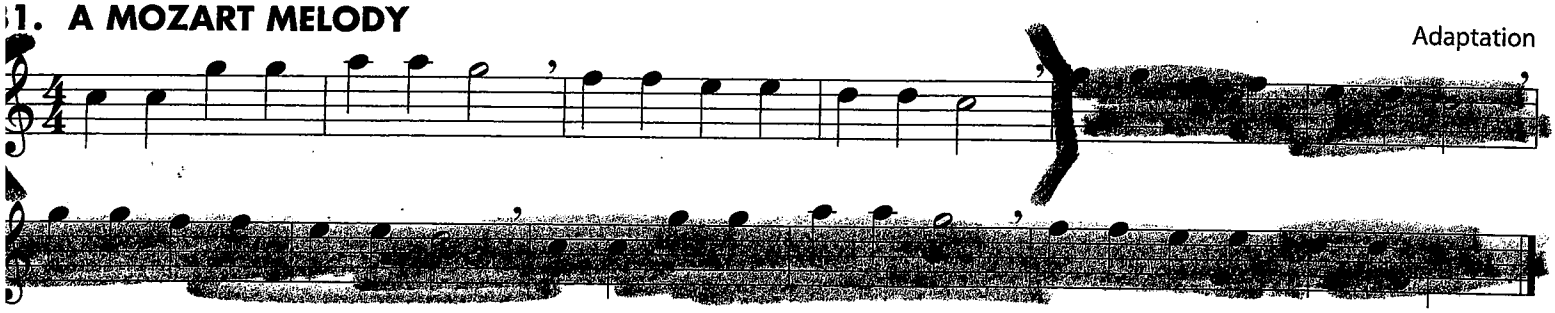


Tenor Sax

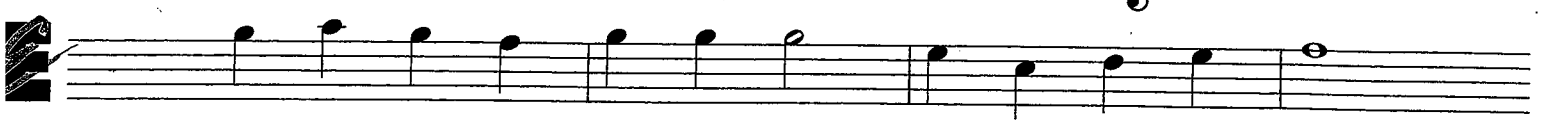
Name _____

- Please write the note names for #31, measures 1-4

1. A MOZART MELODY Adaptation



2. ESSENTIAL ELEMENTS QUIZ *Draw these symbols where they belong and write in the note names before you play:*



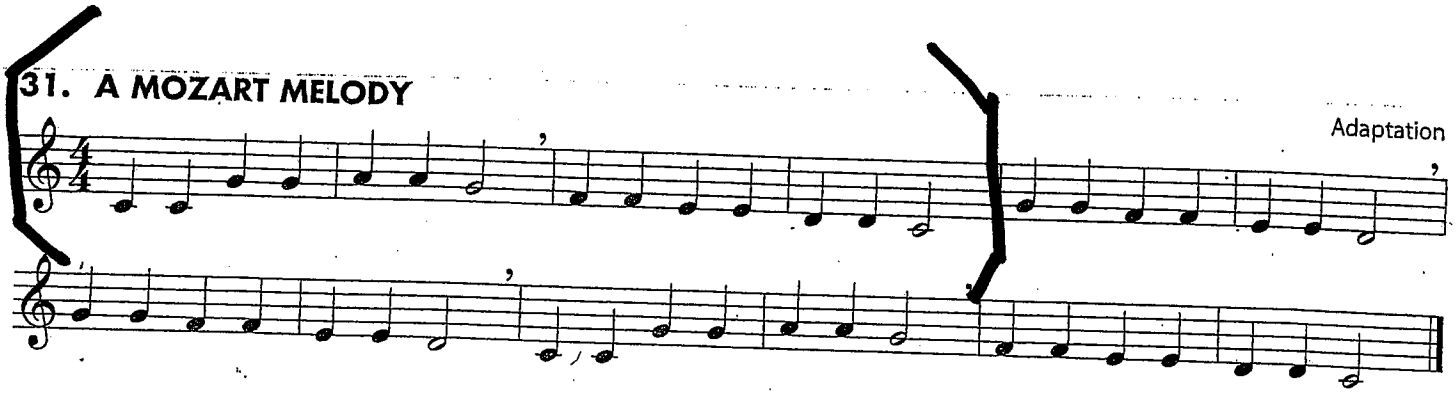
Trumpet

Name _____

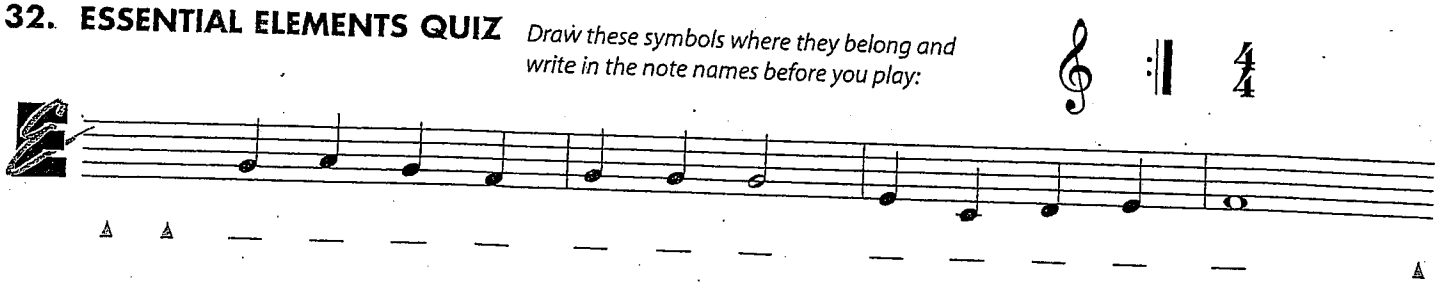
- Write the note names for #31, measures 1-4

31. A MOZART MELODY

Adaptation



32. ESSENTIAL ELEMENTS QUIZ *Draw these symbols where they belong and write in the note names before you play:*



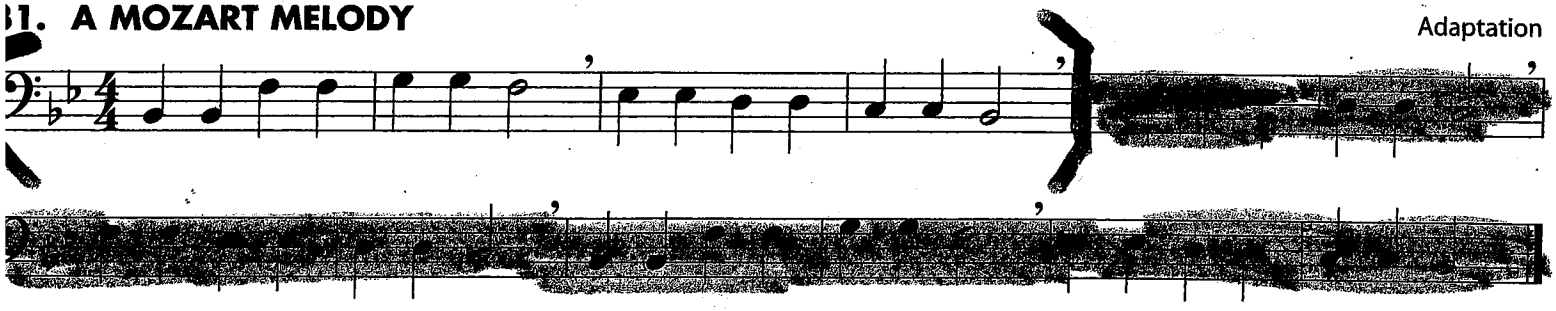
Trombone / Baritone

Name _____

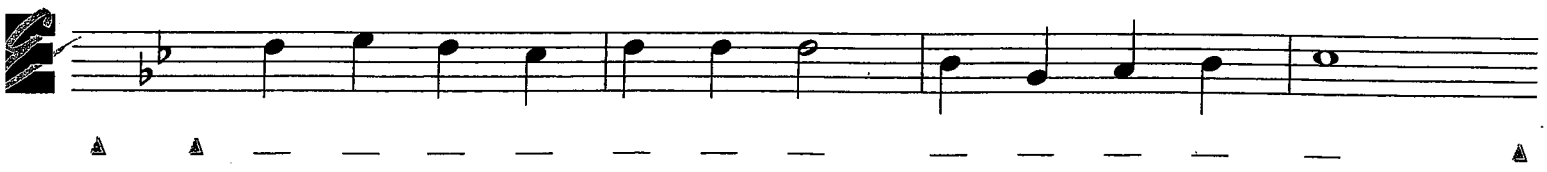
- Please write the note names for #31, measures 1-4

---

31. A MOZART MELODY Adaptation



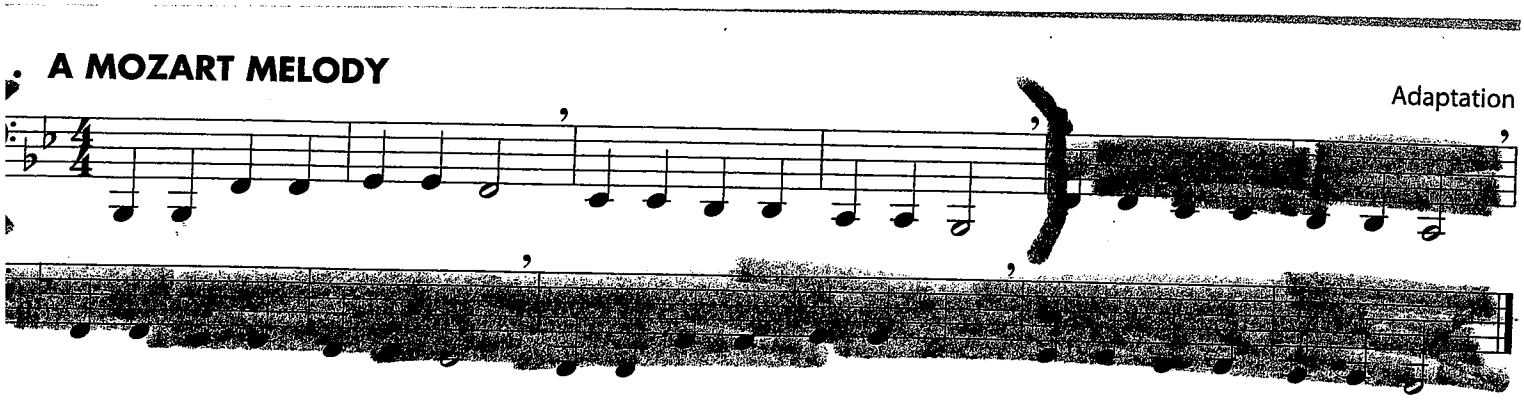
2. ESSENTIAL ELEMENTS QUIZ *Draw these symbols where they belong and write in the note names before you play:*



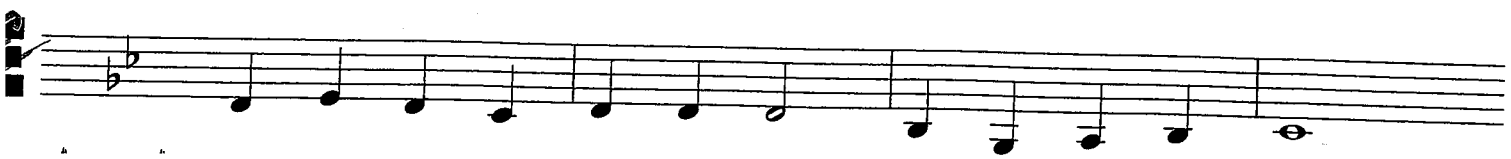
Tuba

Name _____

- Please write the note names for #31, measures 1-4



ESSENTIAL ELEMENTS QUIZ *Draw these symbols where they belong and write in the note names before you play:*



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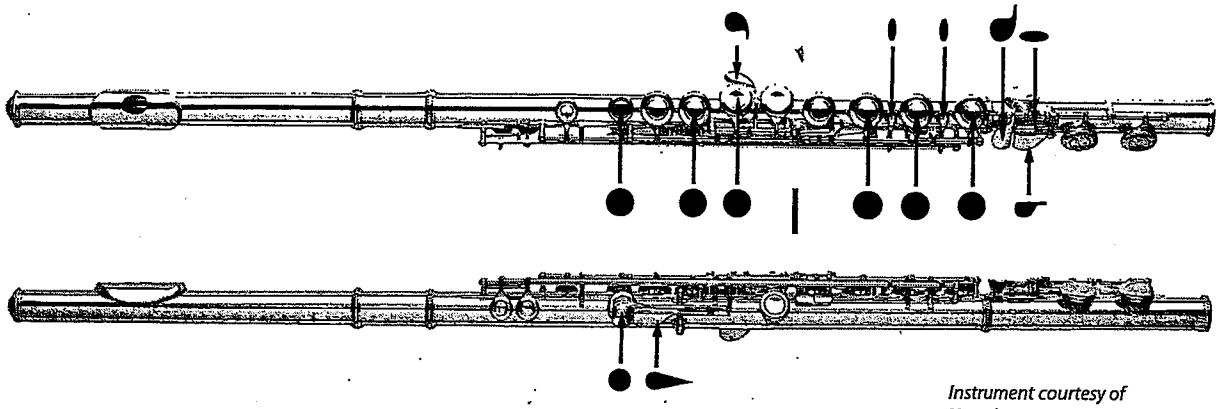
FINGERING CHART

FLUTE



Instrument courtesy of Yamaha Corporation of America, Band and Orchestral Division

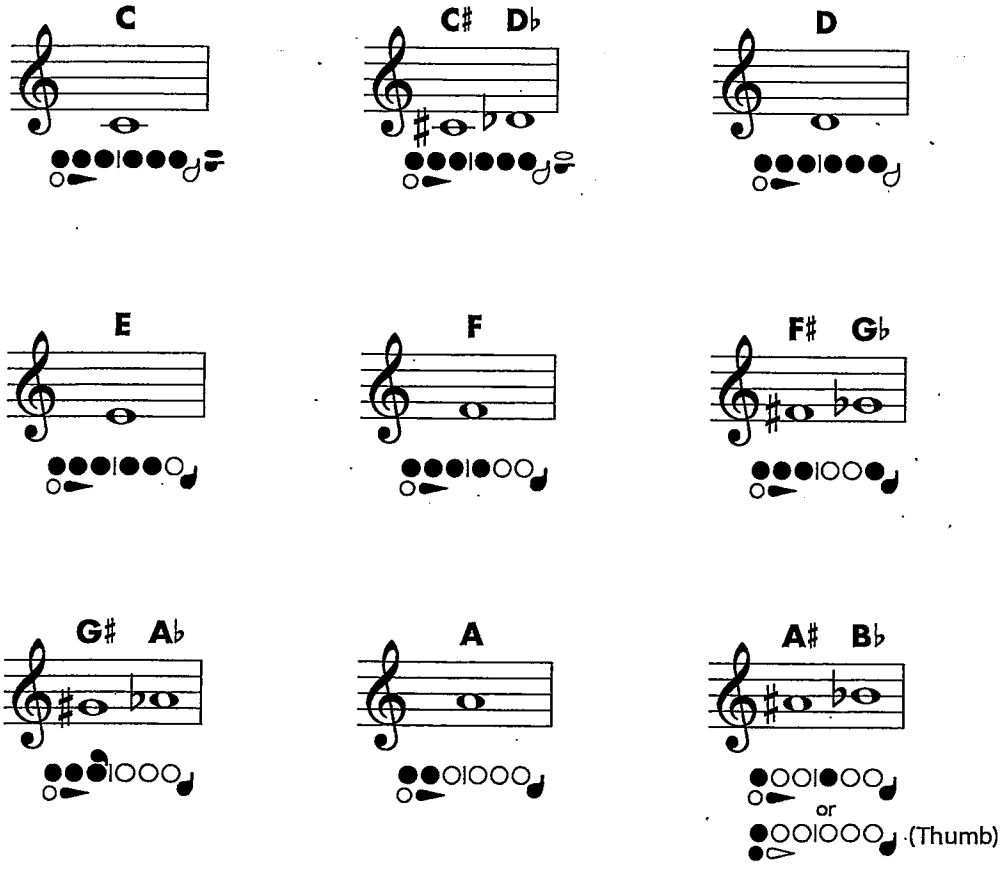
○ = Open
● = Pressed down

The most common fingering appears first when two fingerings are shown.

Instrument Care Reminders

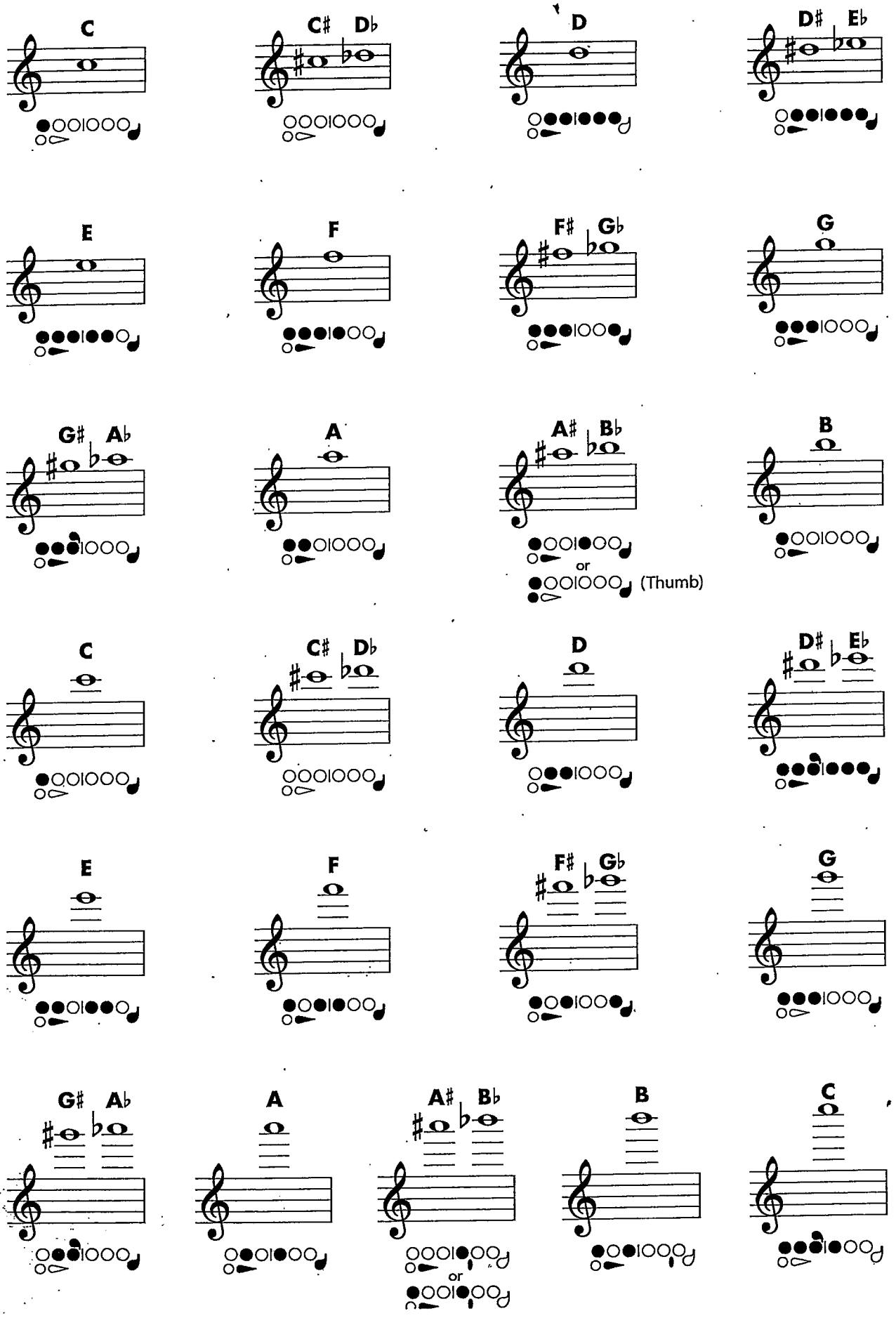
Before putting your instrument back in its case after playing, do the following:

- 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.



FINGERING CHART

FLUTE



FINGERING CHART

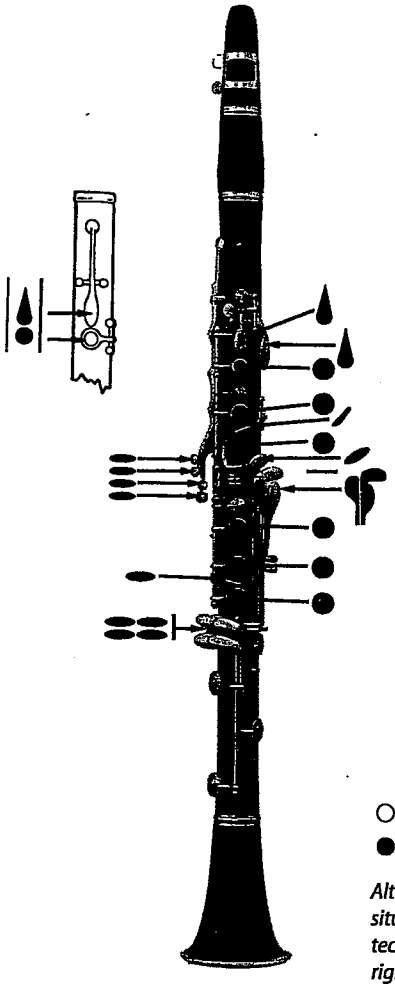
B♭ CLARINET

Instrument Care Reminders

Before putting your instrument back in its case after playing, do the following:

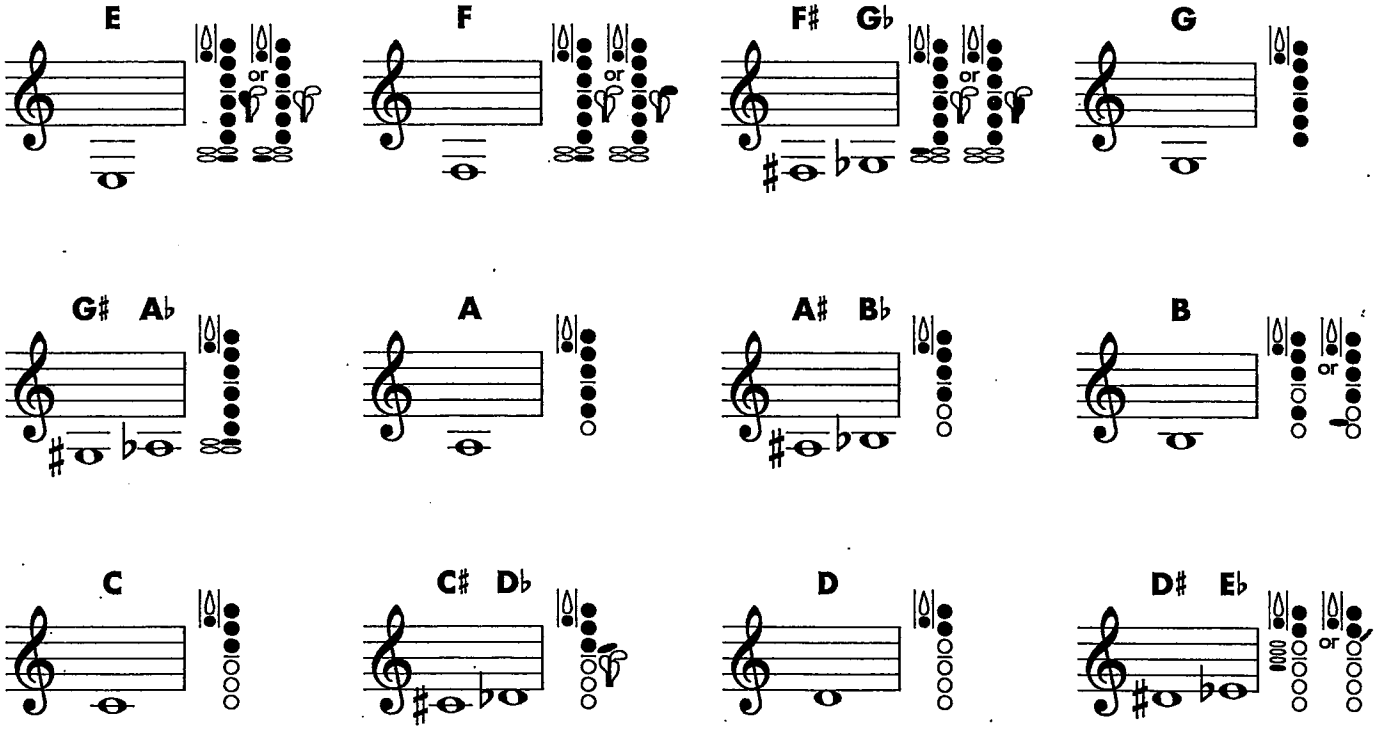
- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Drop a weighted chamois or cotton swab into the bell and pull it out through the barrel.
- 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.

Instrument courtesy of Yamaha Corporation of America, Band and Orchestral Division



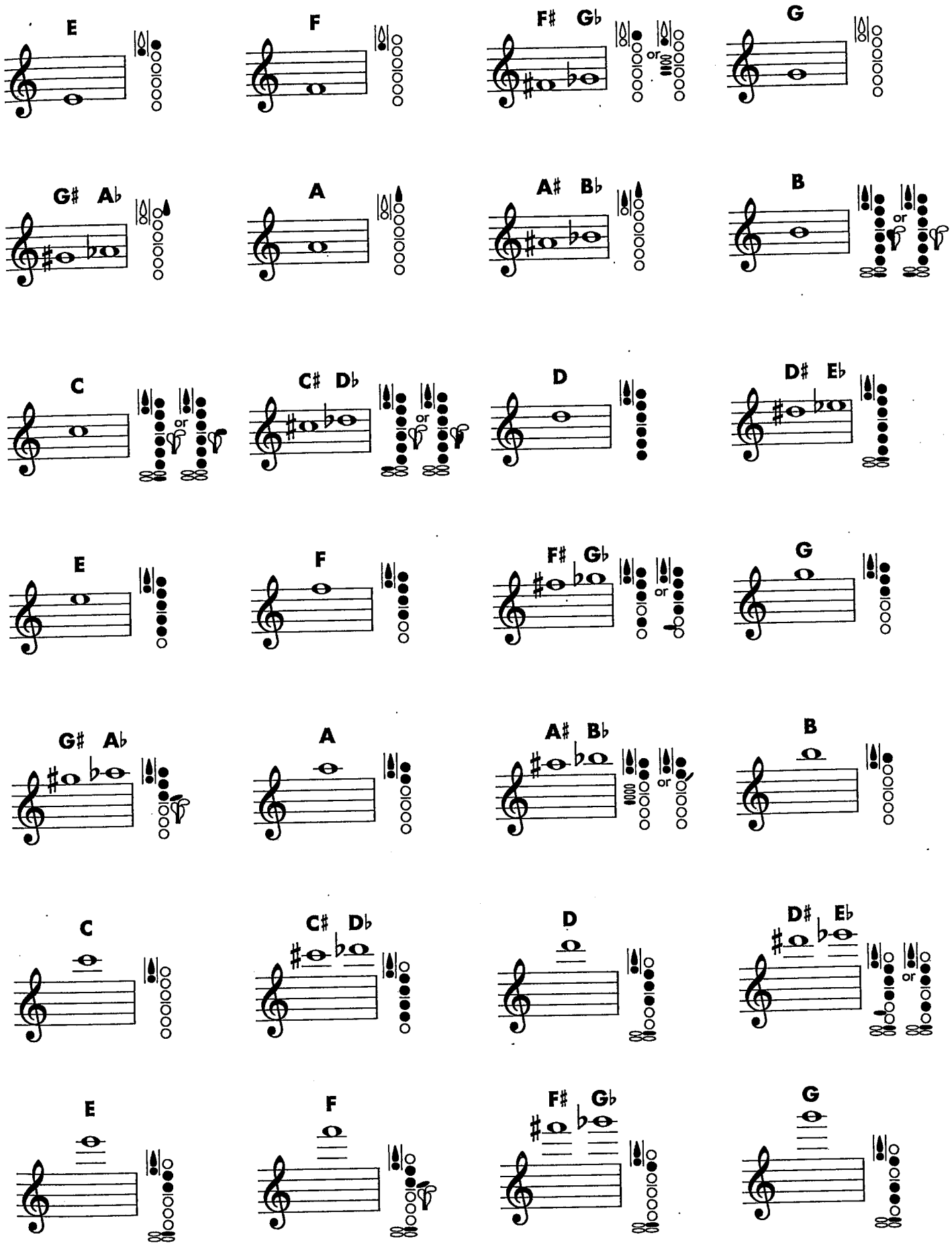
○ = Open
● = Pressed down

Alternate fingerings are used in certain situations to allow for smoother technique. These are shown to the right of the more common fingerings.



FINGERING CHART

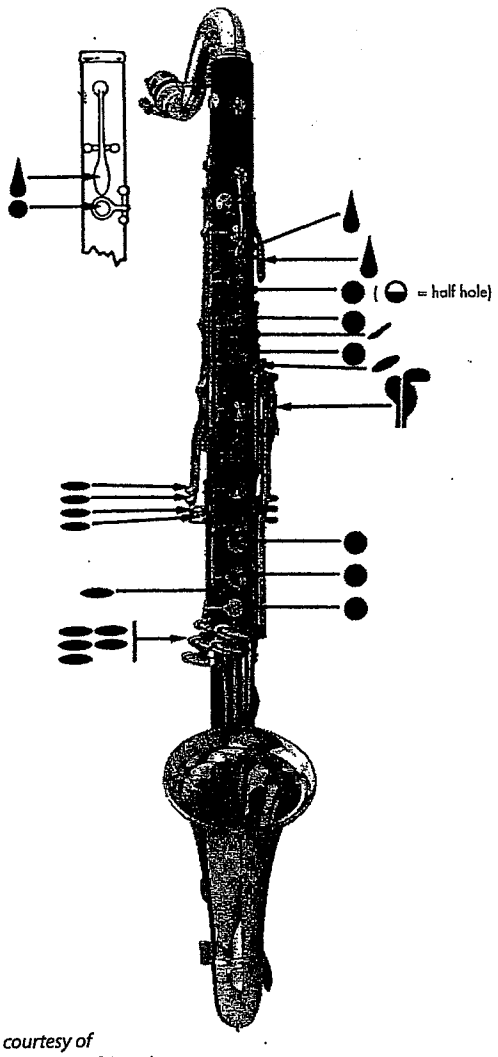
B♭ CLARINET



Instrument Care Reminders

Before putting your instrument back in its case after playing, do the following:

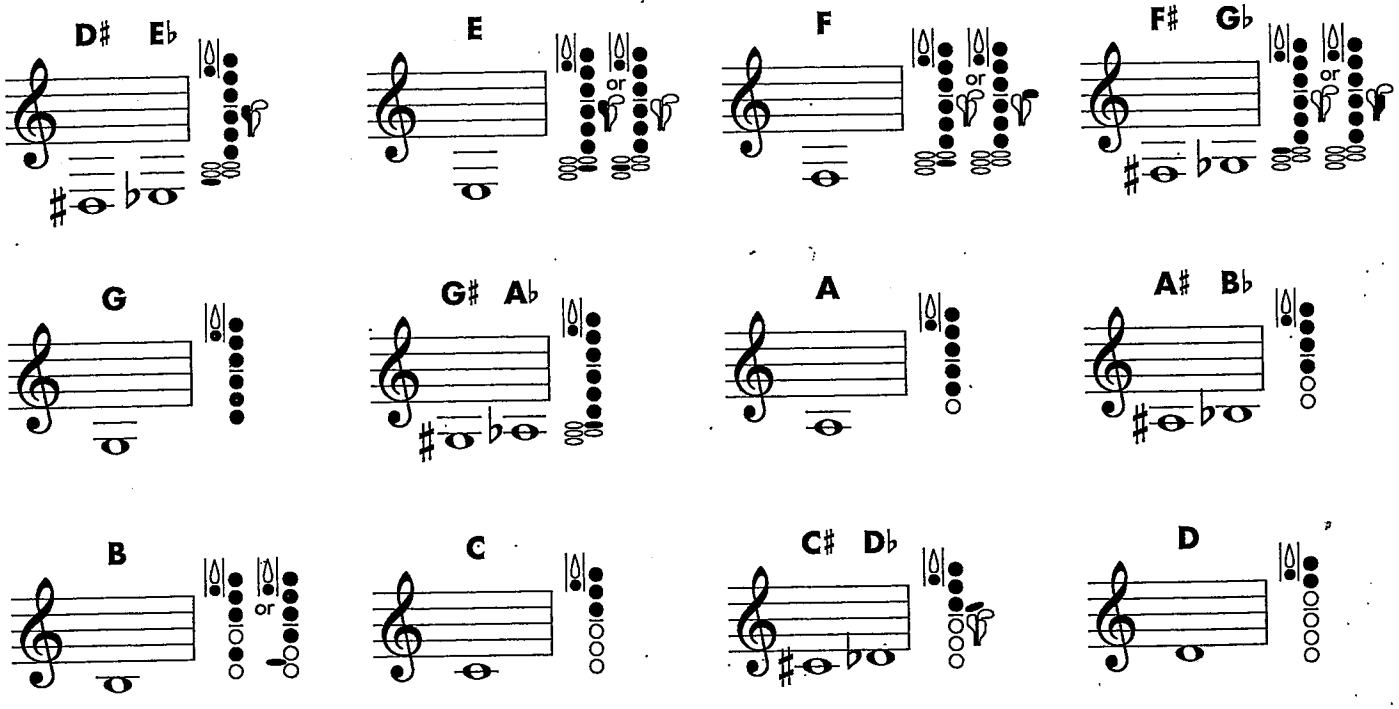
- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Remove the neck and bell, and shake out excess moisture. Return them to the case.
- Drop 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.



Instrument courtesy of Yamaha Corporation of America, Band and Orchestral Division

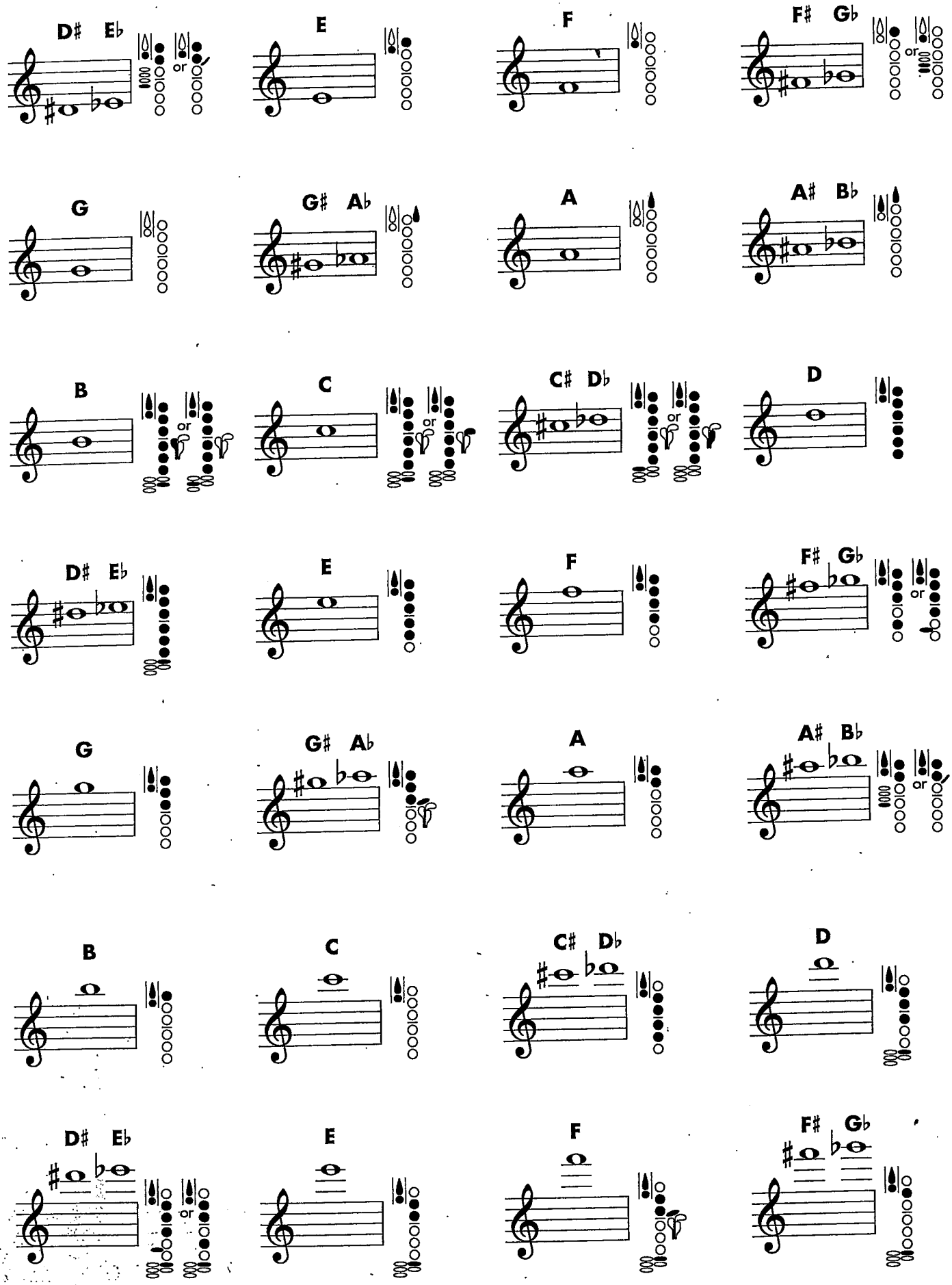
○ = Open
● = Pressed down

Alternate fingerings are used in certain situations to allow for smoother technique. These are shown to the right of the more common fingerings.



FINGERING CHART

B♭ BASS CLARINET



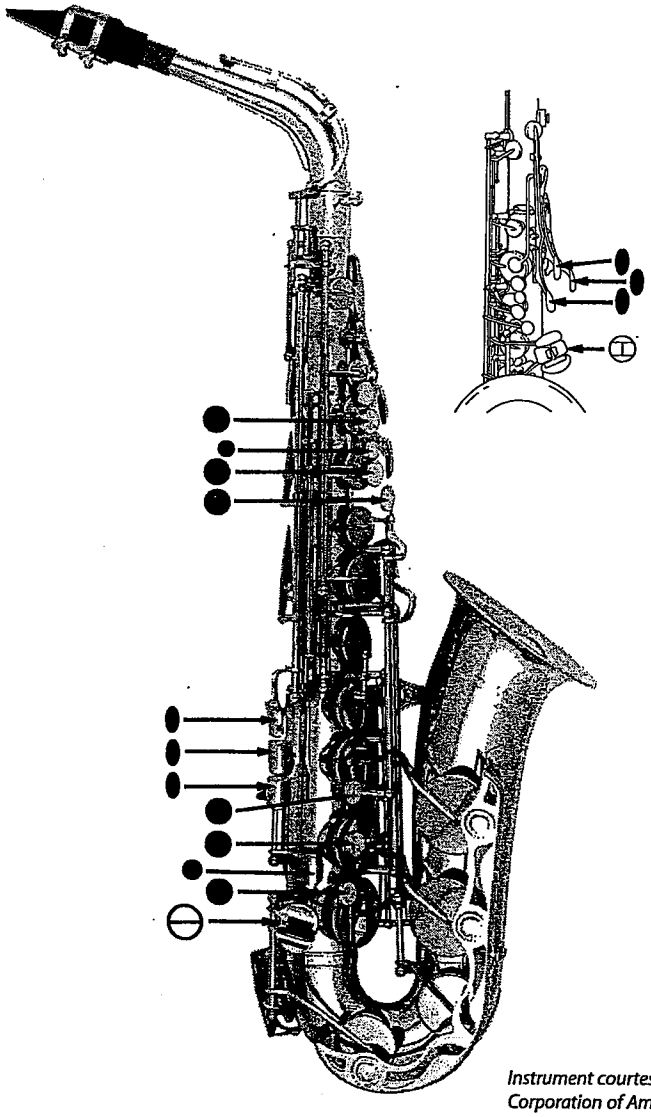
FINGERING CHART

E♭ ALTO SAXOPHONE

Instrument Care Reminders

Before putting your instrument back in its case after playing, do the following:

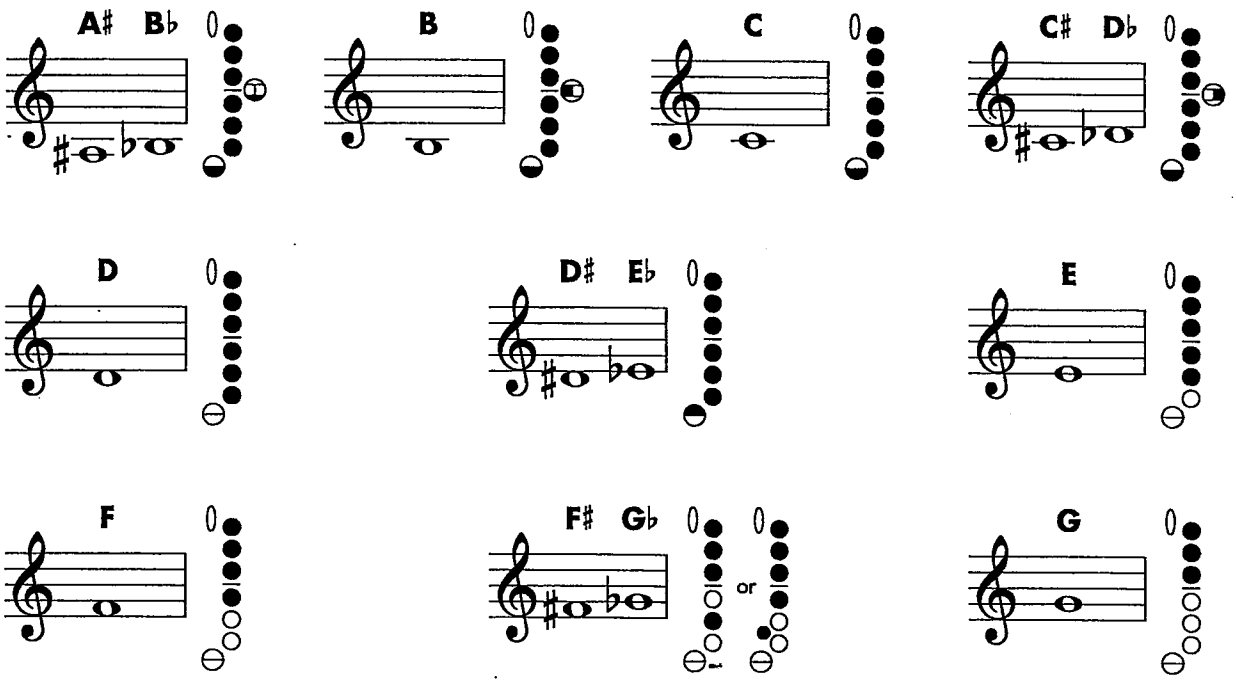
- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Loosen the neck screw and remove the neck. Shake out excess moisture and dry the neck with 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.



Instrument courtesy of Yamaha Corporation of America, Band and Orchestral Division

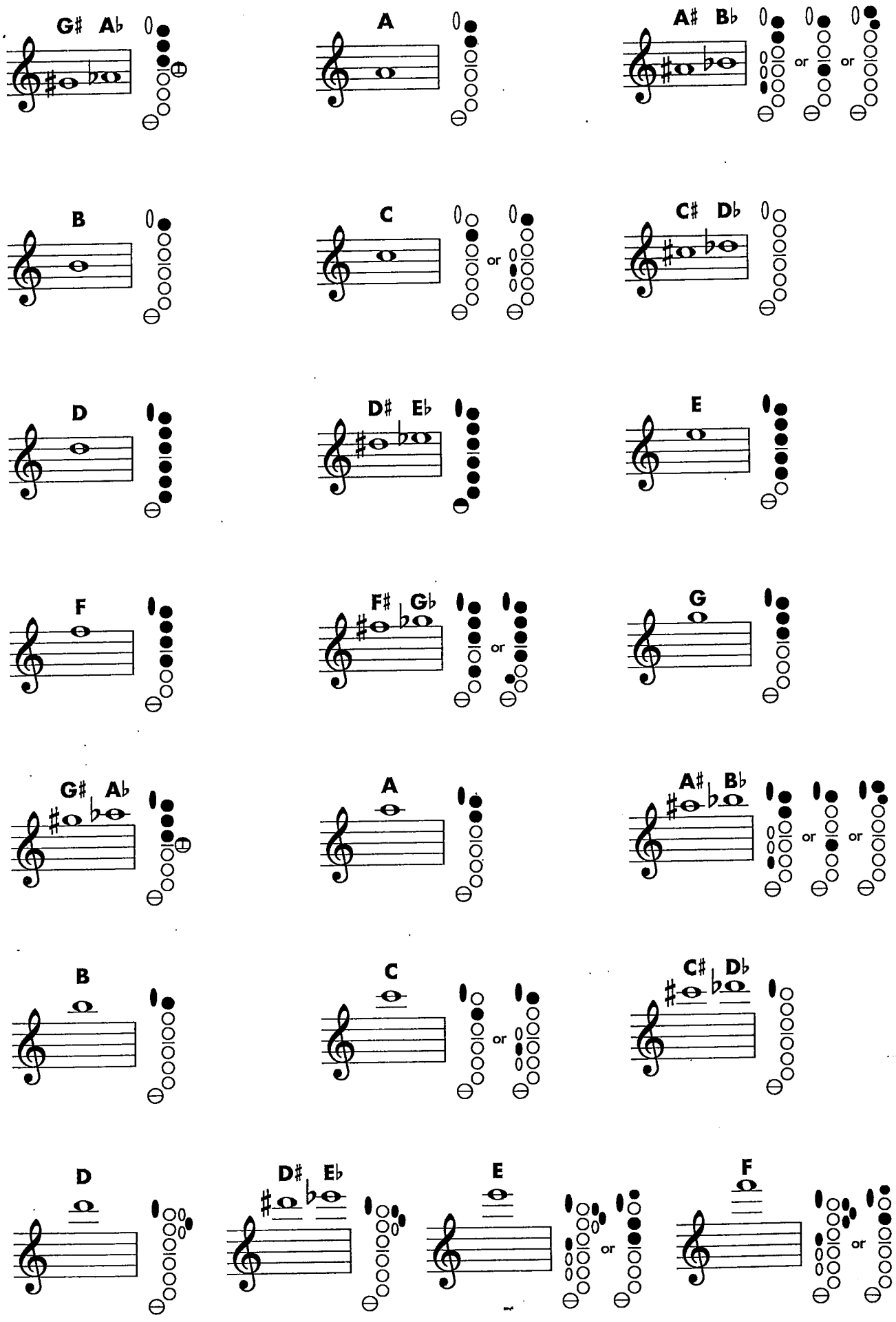
○ = Open
● = Pressed down

The most common fingering appears first when two fingerings are shown.



FINGERING CHART

E♭ ALTO SAXOPHONE



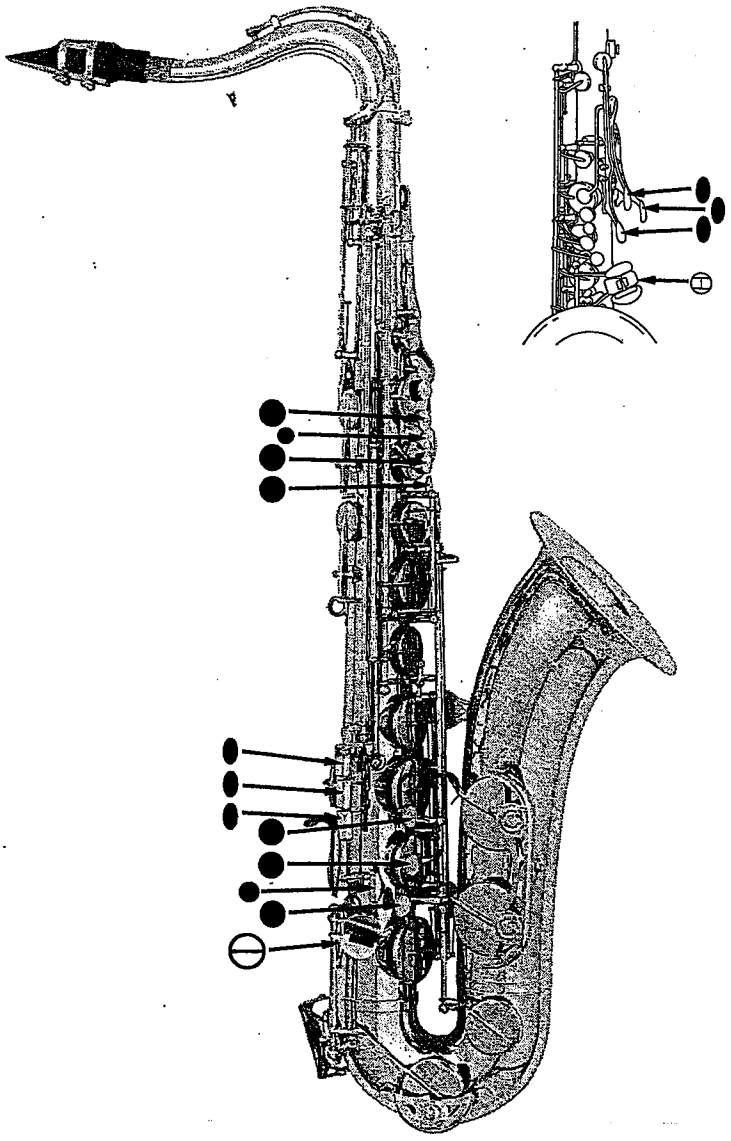
FINGERING CHART

B♭ TENOR SAXOPHONE

Instrument Care Reminders

Before putting your instrument back in its case after playing, do the following:

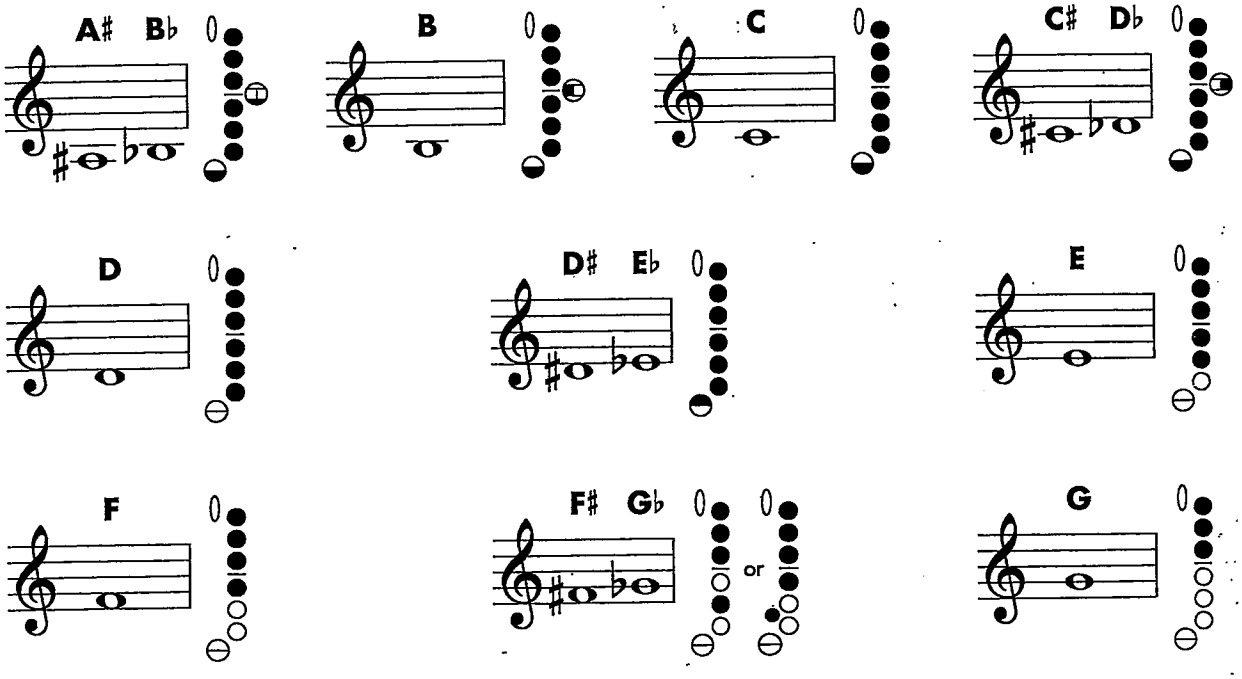
- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Loosen the neck screw and remove the neck. Shake out excess moisture and dry the neck with 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

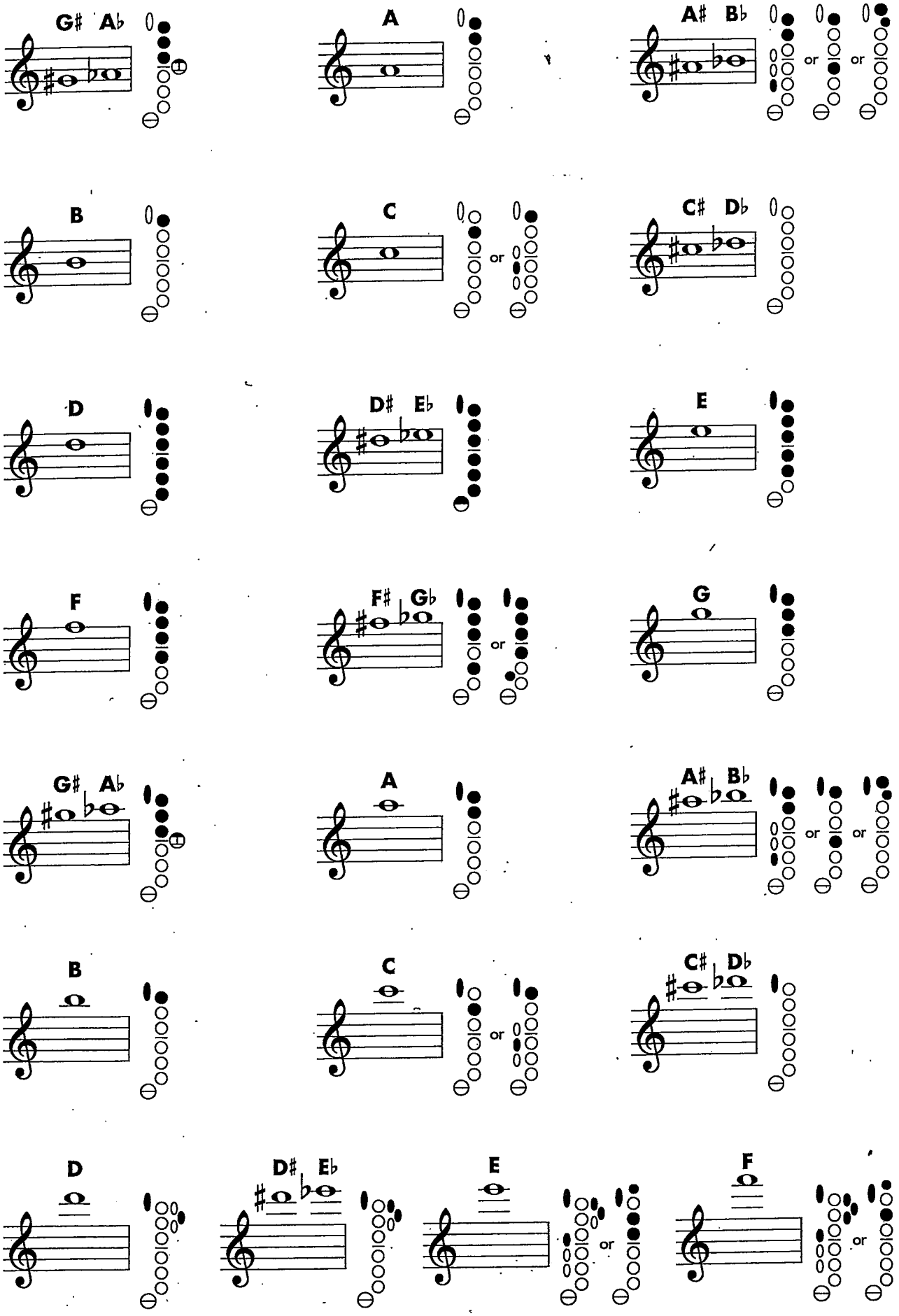
The most common fingering appears first when two fingerings are shown.

Instrument courtesy of Yamaha Corporation of America, Band and Orchestral Division



FINGERING CHART

B♭ TENOR SAXOPHONE



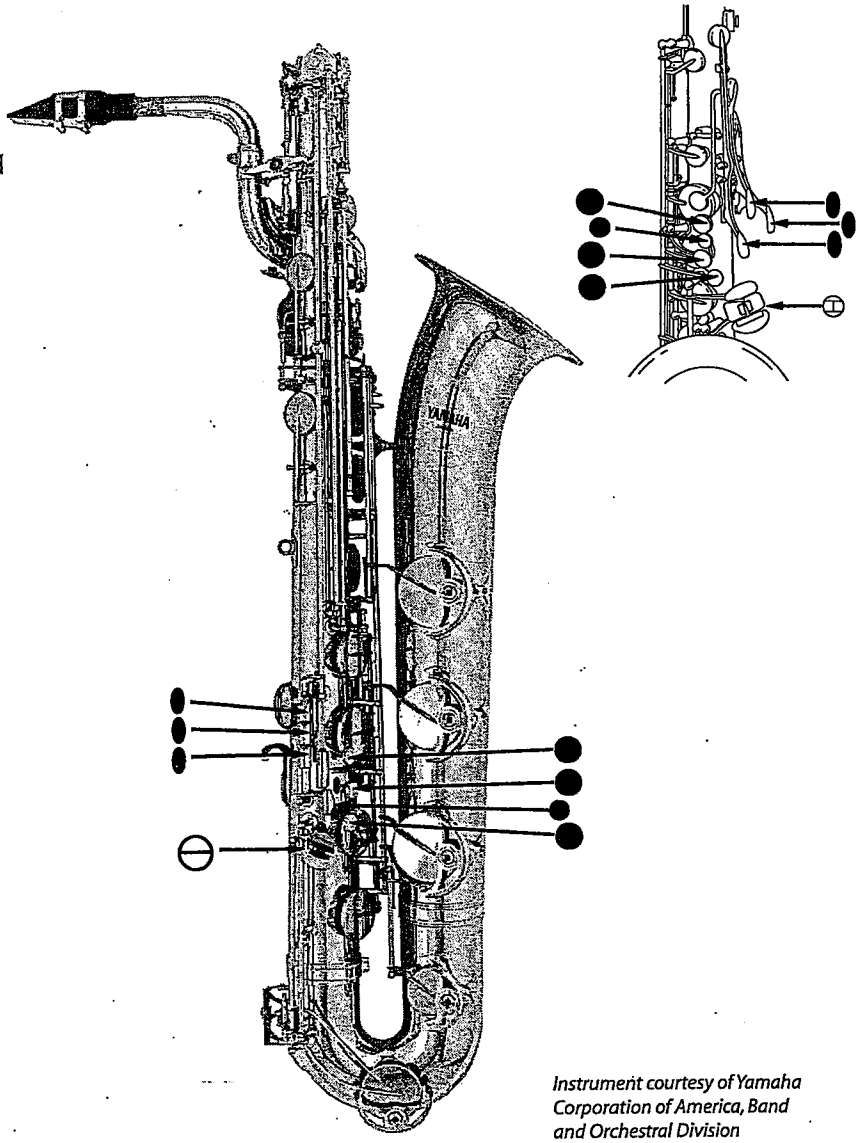
FINGERING CHART

E♭ BARITONE SAXOPHONE

Instrument Care Reminders

Before putting your instrument back in its case after playing, do the following:

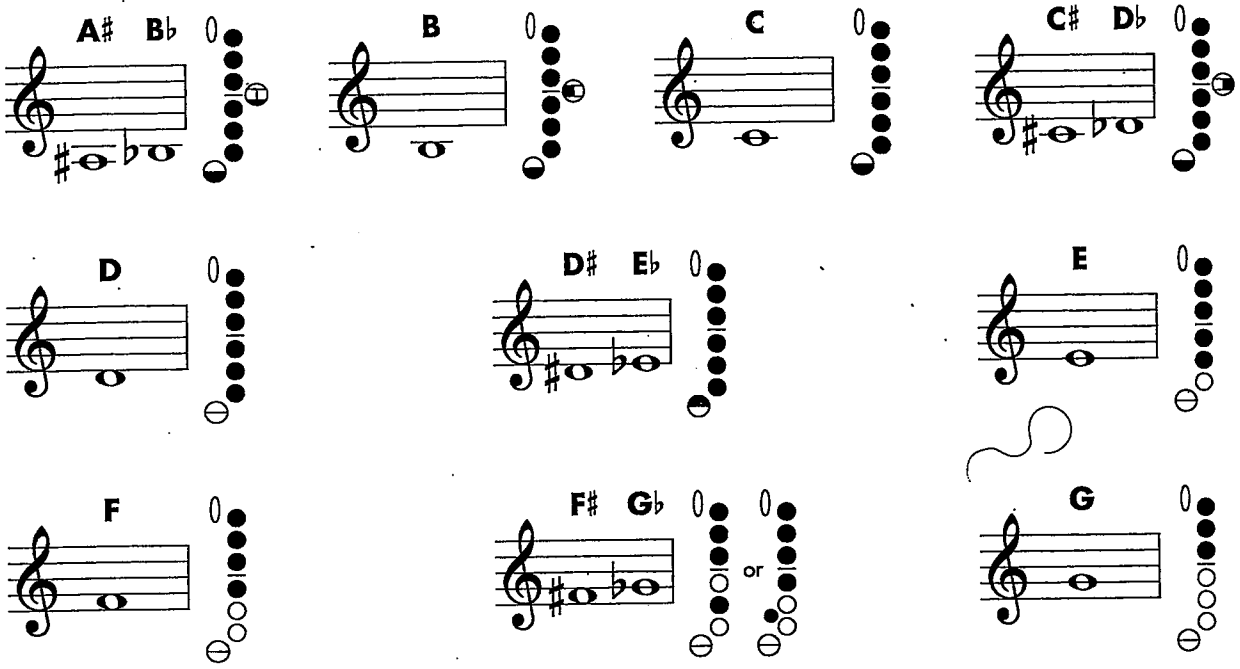
- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Loosen the neck screw and remove the neck. Shake out excess moisture and dry the neck with 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.



Instrument courtesy of Yamaha Corporation of America, Band and Orchestral Division

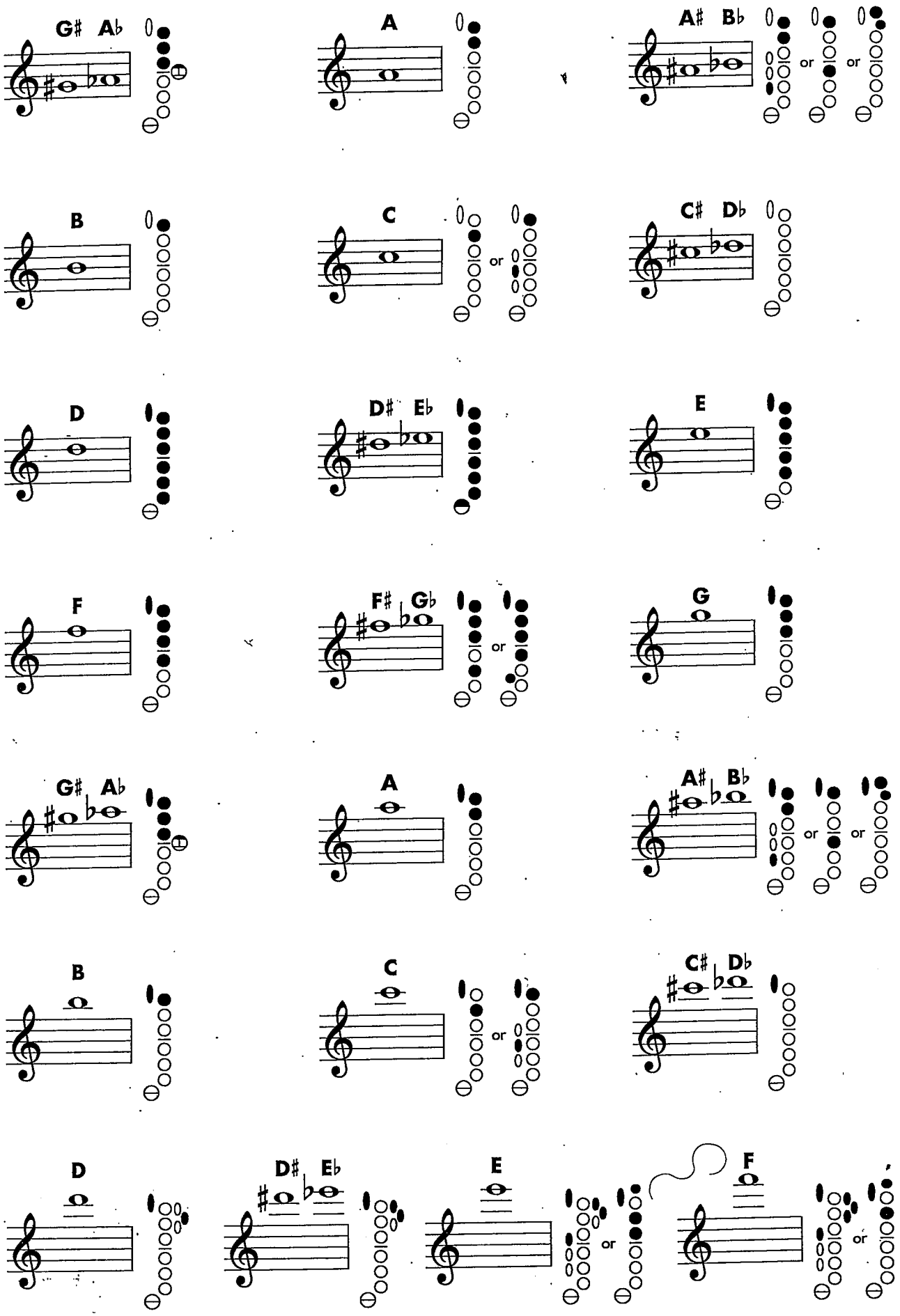
○ = Open
● = Pressed down

The most common fingering appears first when two fingerings are shown.



FINGERING CHART

E♭ BARITONE SAXOPHONE

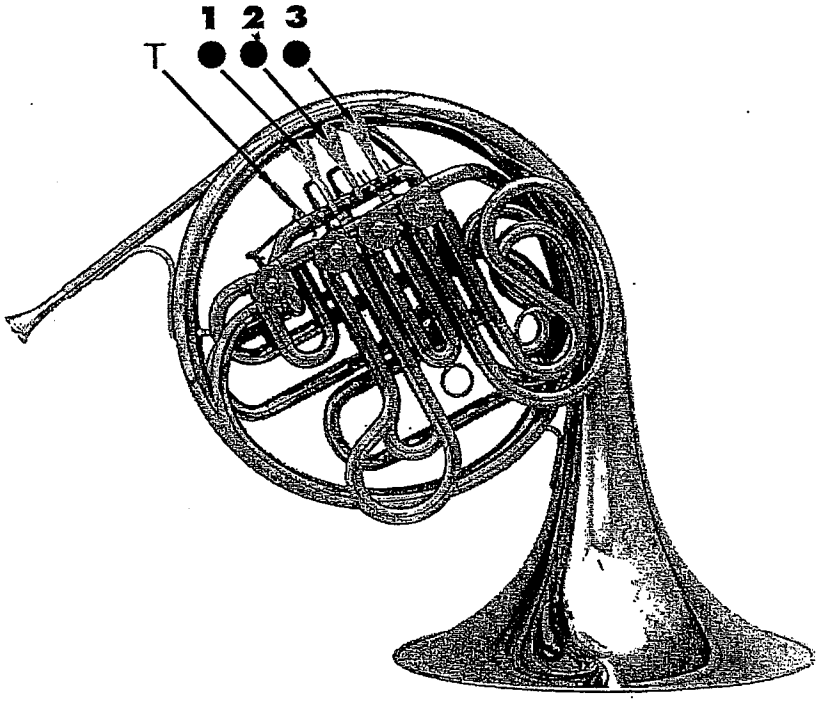


Instrument Care Reminders

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 occasion ally 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:

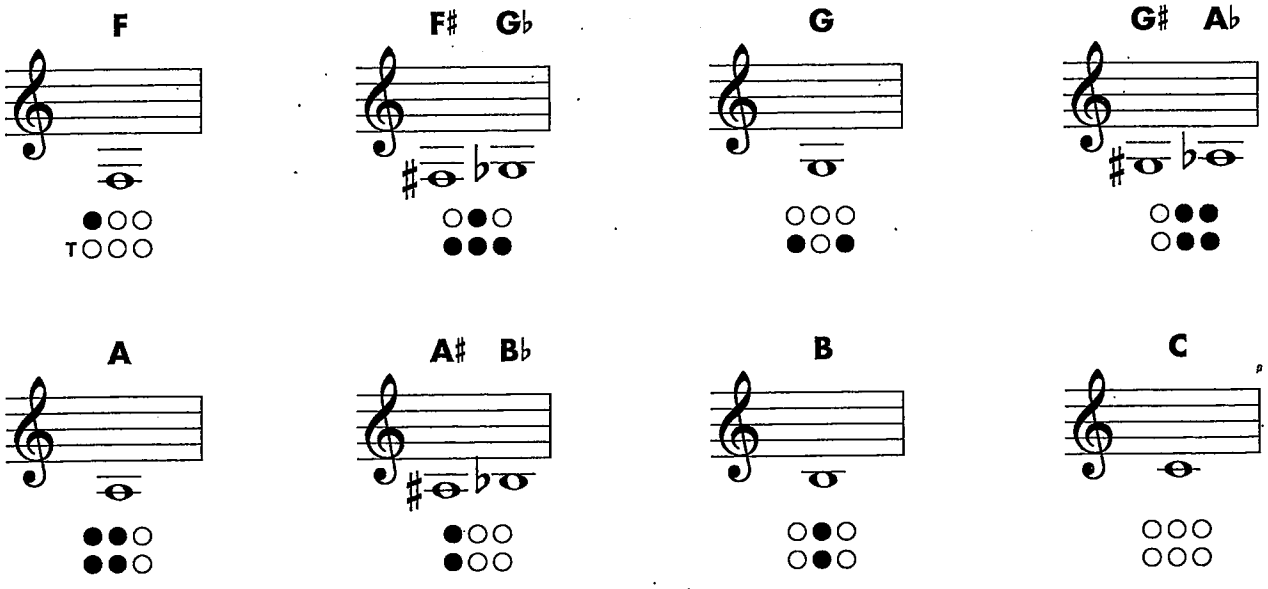
- Use the lower "T" fingerings when indicated. It is easier to play notes in the upper and extreme lower register of the horn using these fingerings.

B♭ Horn players:

- Use the lower fingerings. The "T" key is only used on double horns.

○ = Open
● = Pressed down

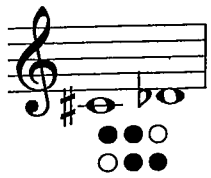
Instrument courtesy of Yamaha Corporation of America, Band and Orchestral Division



FINGERING CHART

F HORN

C♯ D♭



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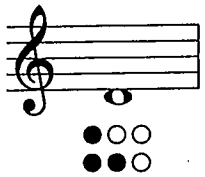
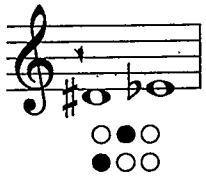
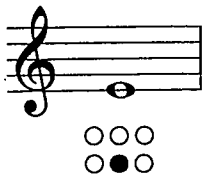


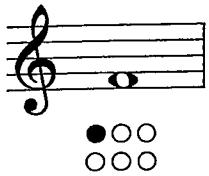
D♯ E♭



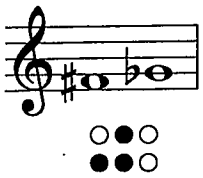
E



F



F♯ G♭



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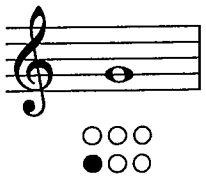
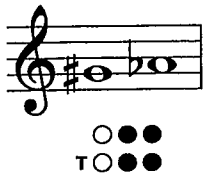
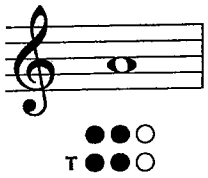


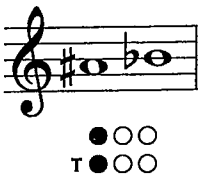
G♯ A♭



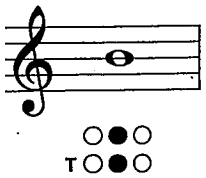
A



A♯ B♭



B



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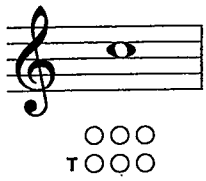
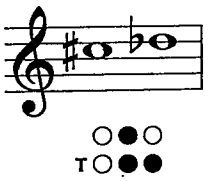


C♯ D♭



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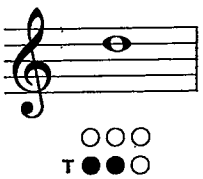
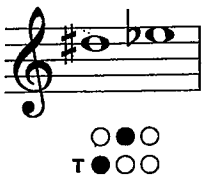
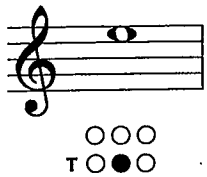


D♯ E♭



E



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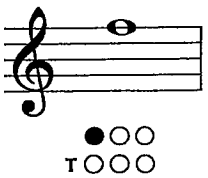
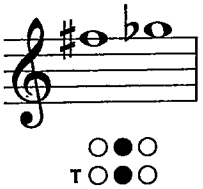


F♯ G♭



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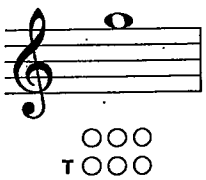
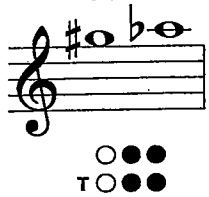


G♯ A♭



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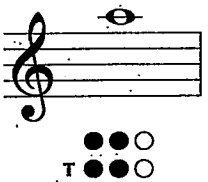
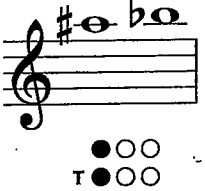


A♯ B♭



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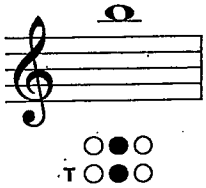

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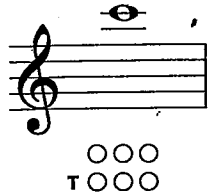


FINGERING CHART

B♭ TRUMPET/B♭ CORNET

Instrument Care Reminders

Before putting your instrument back in its case after playing, do the following:

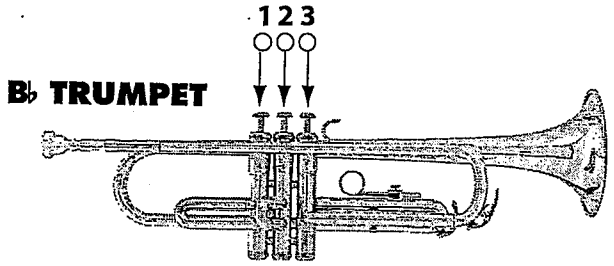
- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

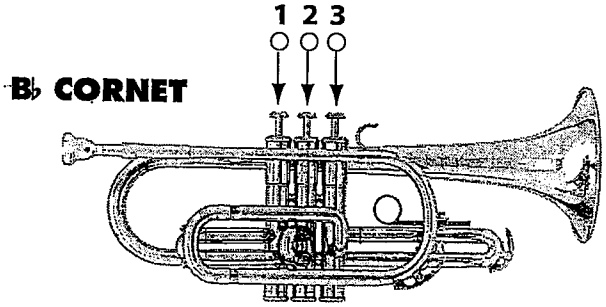
Trumpet valves occasionally need oiling. To oil your trumpet valves:

- 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.

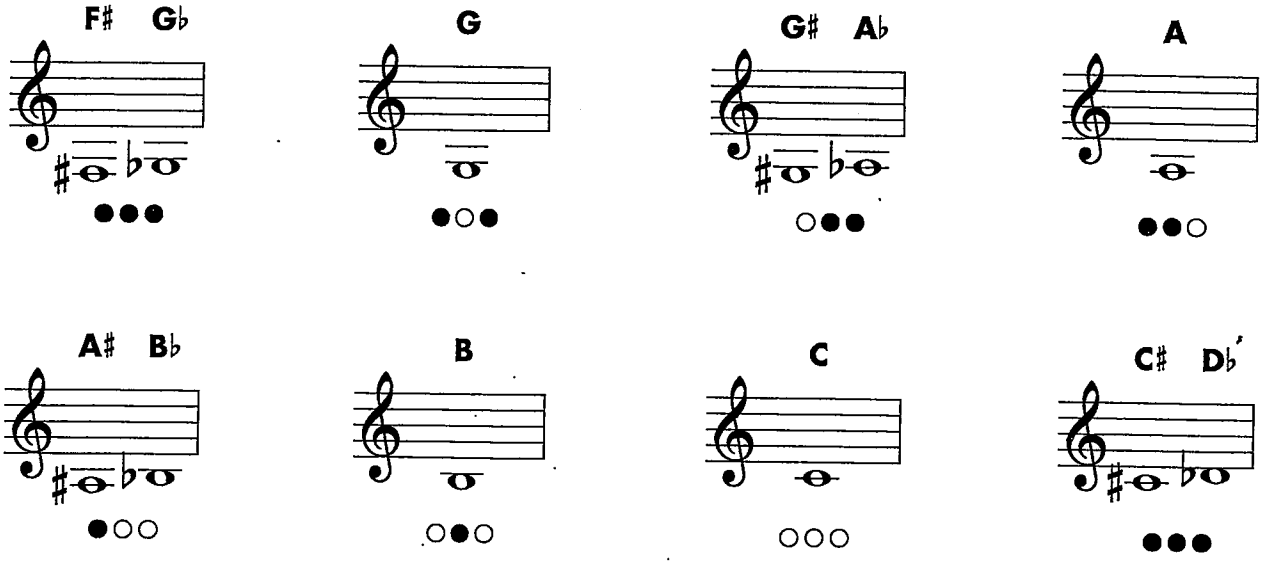
CAUTION: If a slide, a valve or your mouthpiece becomes stuck, ask for help from your band director or music dealer. Special tools should be used to prevent damage to your instrument.



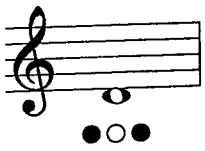


○ = Open
● = Pressed down

Instruments courtesy of Yamaha Corporation of America, Band and Orchestral Division



D

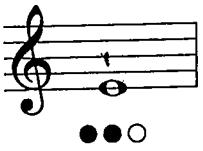


●○●

D♯ E♭

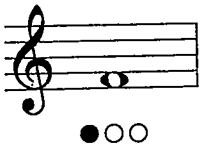
○●●

E



●●○

F



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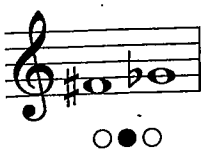
F♯ G♭



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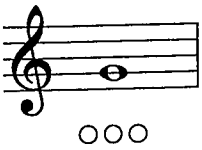

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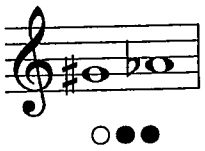
G♯ A♭



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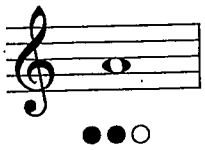

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A♯ B♭

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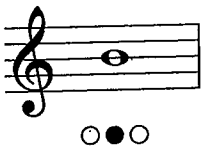
B



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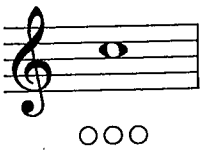

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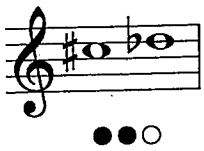
C♯ D♭



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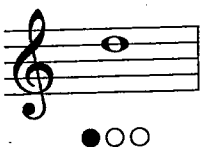

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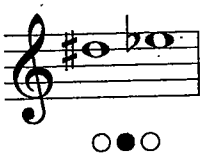

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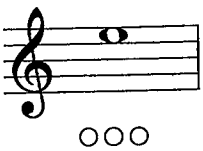

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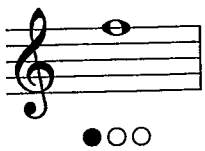

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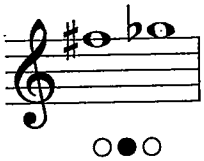
F♯ G♭



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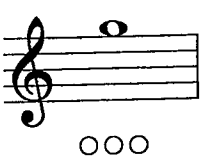

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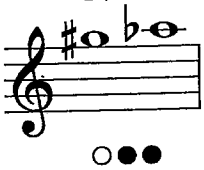
G♯ A♭



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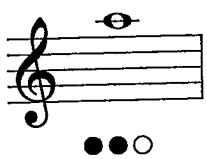

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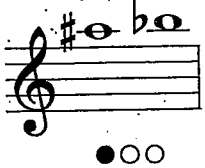
A♯ B♭



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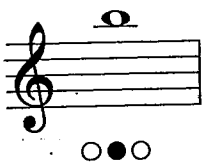

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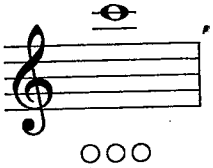

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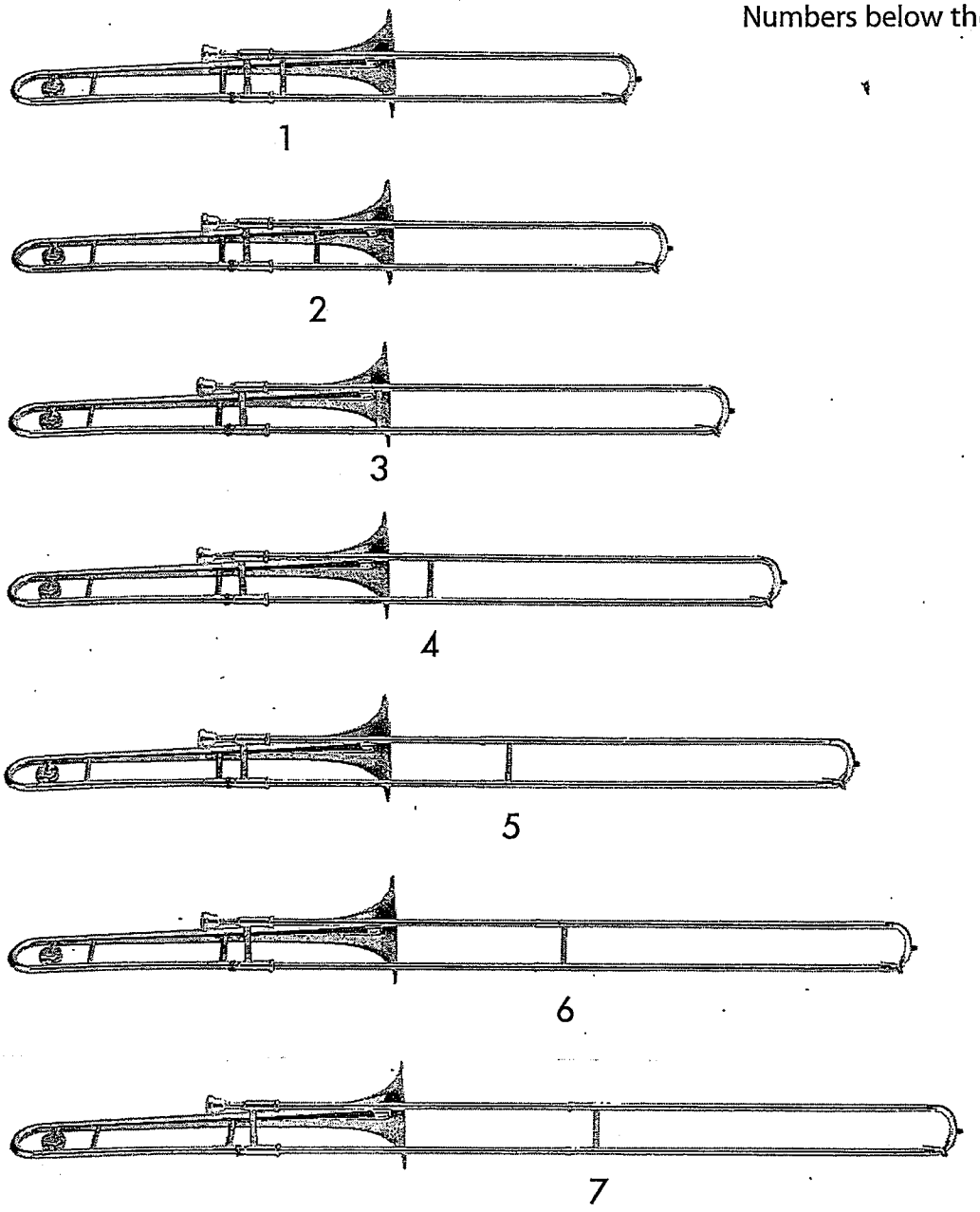
POSITION CHART

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.

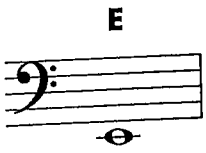
Trombone slides occasionally need oiling. To oil your slide, simply:

- 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



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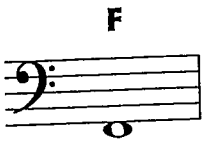

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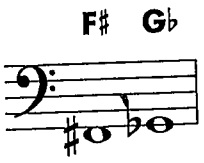

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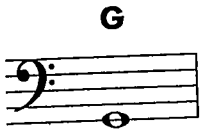

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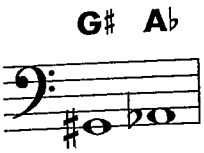

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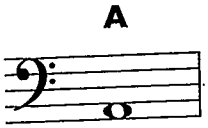

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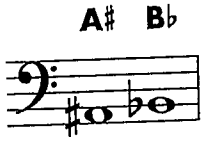

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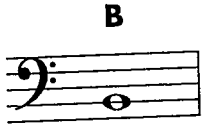

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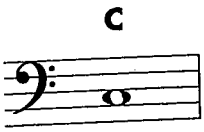

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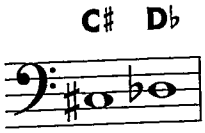

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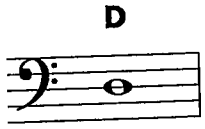

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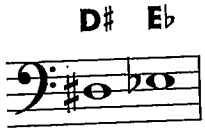

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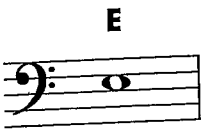

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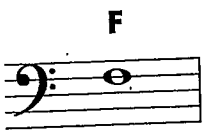

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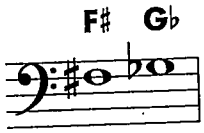

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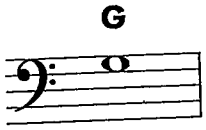

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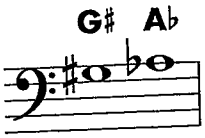

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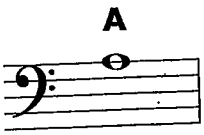

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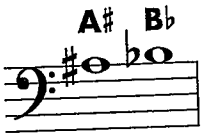

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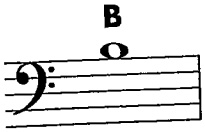

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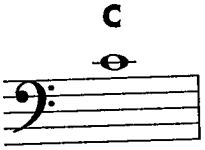

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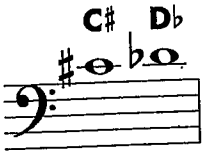

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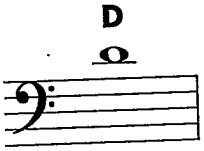

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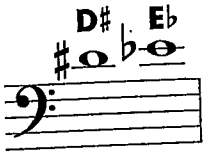
or
+4*



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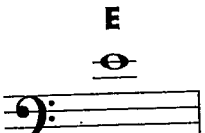

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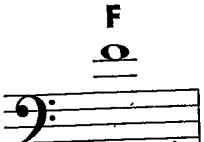

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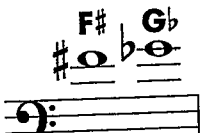

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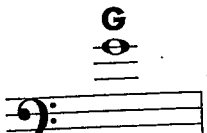


−2

* + = Make the slide a little longer.
** − = Make the slide a little shorter.

FINGERING CHART

BARITONE B.C.

Instrument Care Reminders

Before putting your instrument back in its case after playing, do the following:

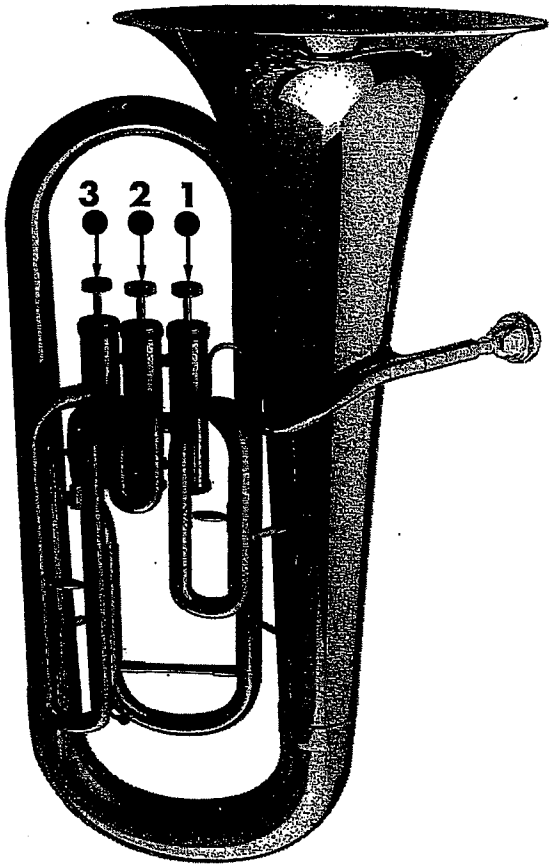
- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

Baritone valves occasionally need oiling. To oil your baritone valves:

- Unscrew the valve at the top of the casing.
- Lift the valve half-way out of the casing.
- Apply a few drops of special brass valve oil to the exposed valve.
- Carefully return the valve to its casing. When properly inserted, the top of the valve should easily screw back into place.

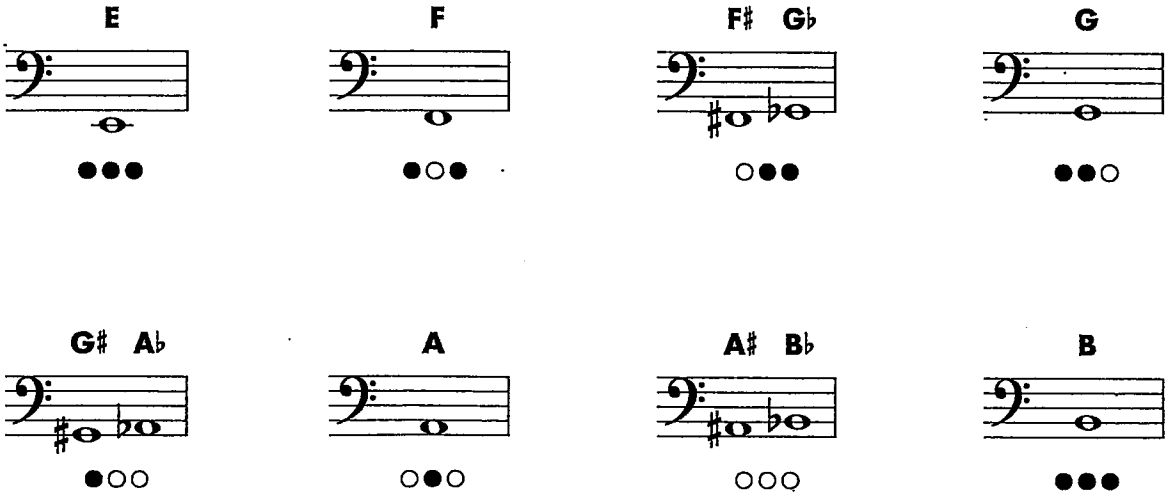
Be sure to grease the slides regularly. Your director will recommend special slide grease and valve oil, and will help you apply them when necessary.

CAUTION: If a slide, a valve or your mouthpiece becomes stuck, ask for help from your band director or music dealer. Special tools should be used to prevent damage to your instrument.



Instrument courtesy of Yamaha Corporation of America, Band and Orchestral Division

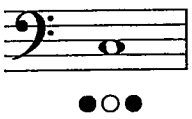
○ = Open
● = Pressed down



FINGERING CHART

BARITONE B.C.

C



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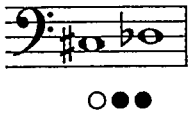
C♯ D♭



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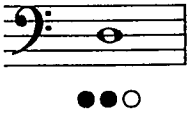

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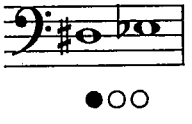
D♯ E♭



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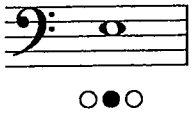

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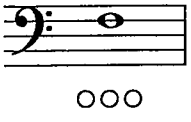

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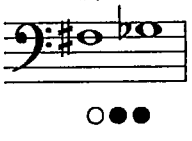
F♯ G♭



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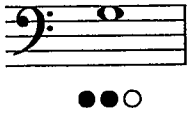

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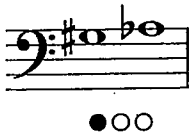
G♯ A♭



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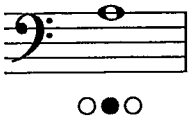

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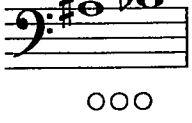
A♯ B♭



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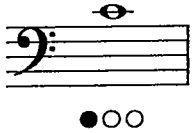

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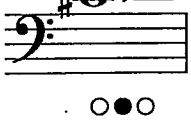
C♯ D♭



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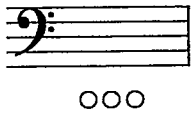

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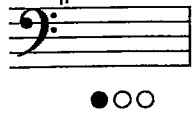
D♯ E♭



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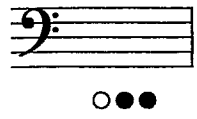
F♯ G♭



○●●

Instrument Care Reminders

Before putting your instrument back in its case after playing, do the following:

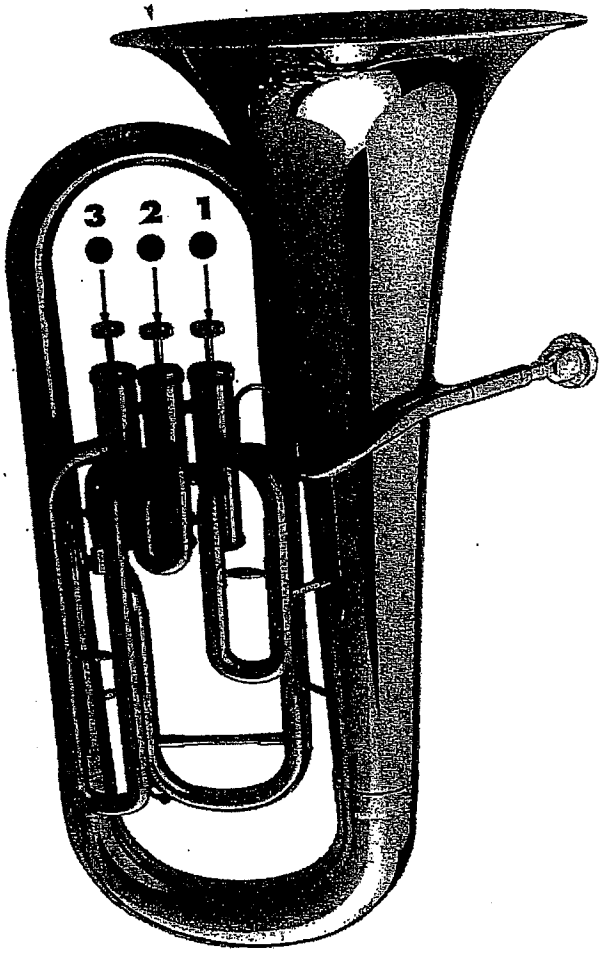
- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

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.

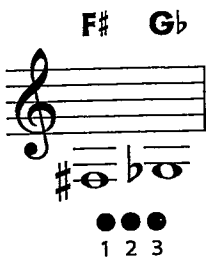
Be sure to grease the slides regularly. Your director will recommend special slide grease and valve oil, and will help you apply them when necessary.

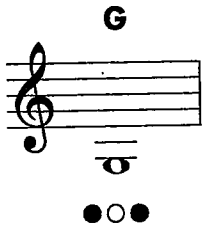
CAUTION: If a slide, a valve or your mouthpiece becomes stuck, ask for help from your band director or music dealer. Special tools should be used to prevent damage to your instrument.

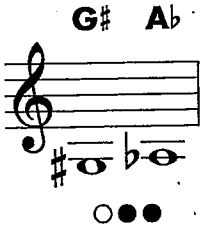


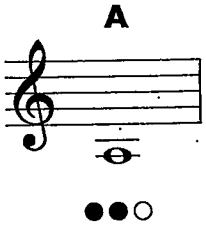
Instrument courtesy of Yamaha Corporation of America, Band and Orchestral Division

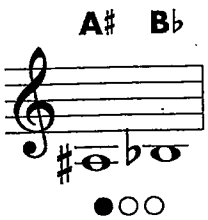
○ = Open
● = Pressed down

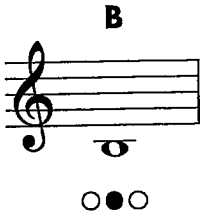


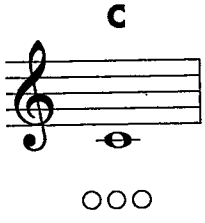


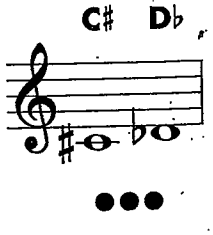






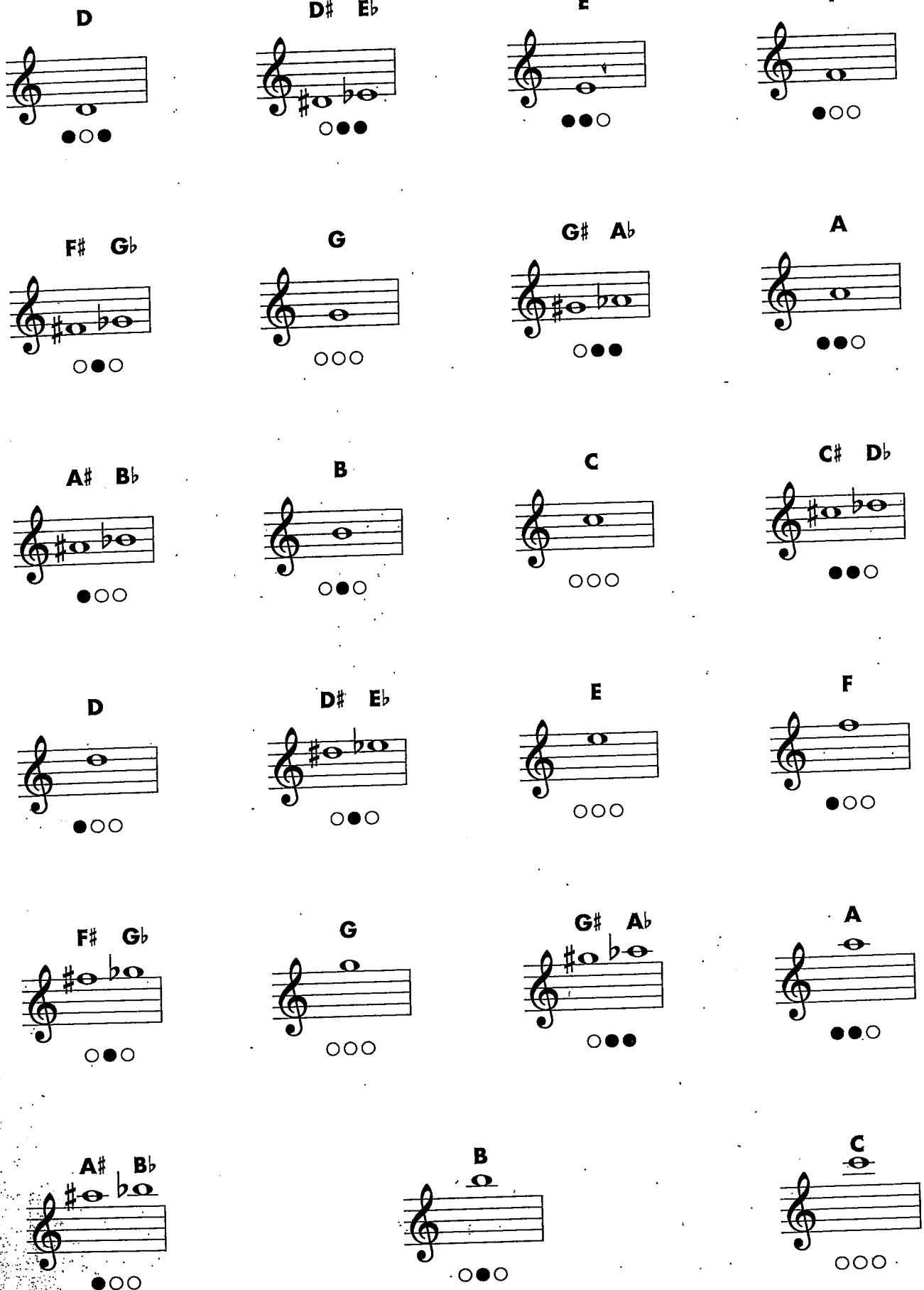






FINGERING CHART

BARITONE T.C.



FINGERING CHART

TUBA

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:

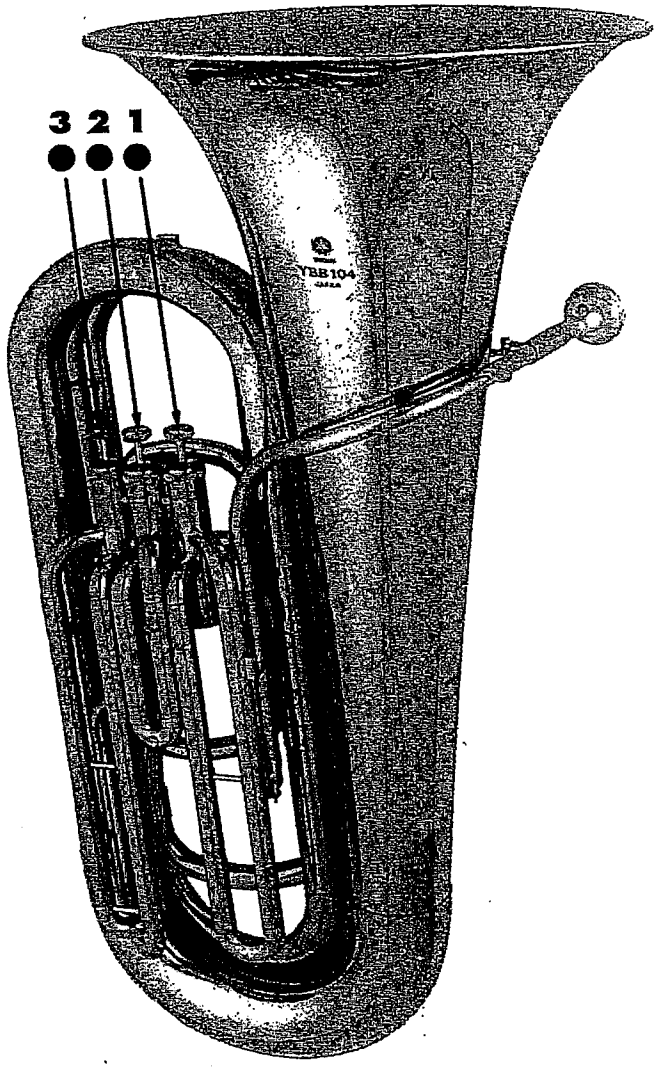
- Unscrew the valve at the top of the casing.
- Lift the valve half-way out of the casing.
- Apply a few drops of oil to the exposed metal valve.
- Carefully return the valve to its casing. When properly inserted, the top of the valve should easily screw back into place.

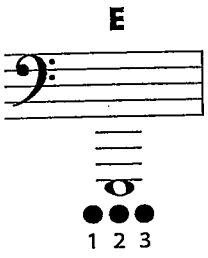
Be sure to grease the slides regularly. Your director will recommend special slide grease and valve oil, and will help you apply them when necessary.

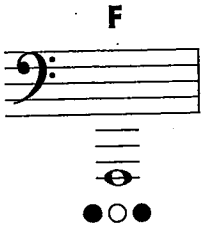
CAUTION: If a slide, a valve or your mouthpiece becomes stuck, ask for help from your band director or music dealer. Special tools should be used to prevent damage to your instrument.

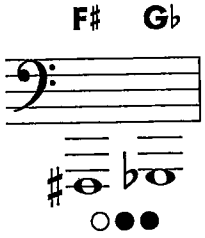
○ = Open
● = Pressed down

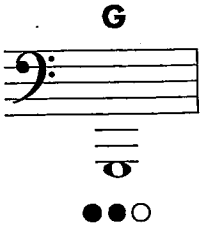
Instrument courtesy of Yamaha Corporation of America, Band and Orchestral Division

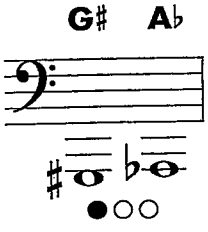


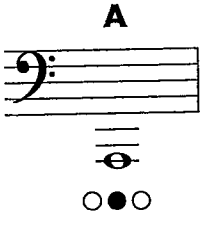


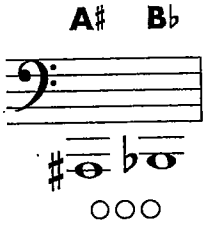


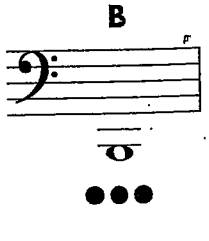






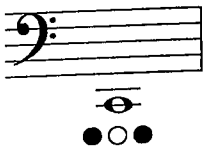






FINGERING CHART

C



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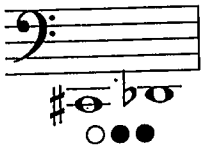
C♯ D♭



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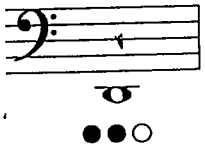
D



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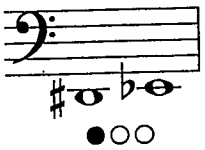
D♯ E♭



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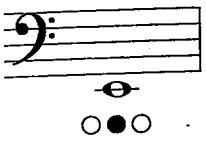

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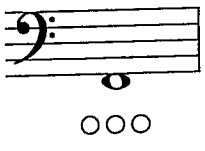

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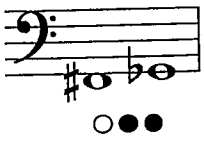
F♯ G♭



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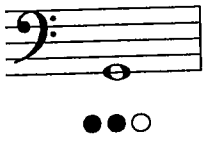

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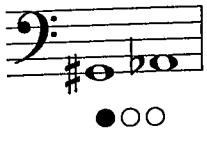
G♯ A♭



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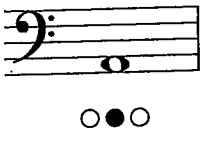
A



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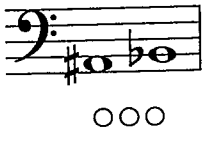
A♯ B♭



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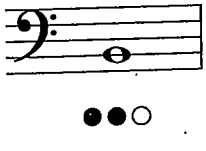

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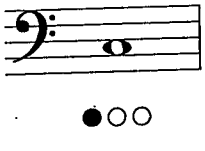

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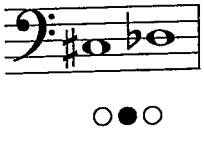
C♯ D♭



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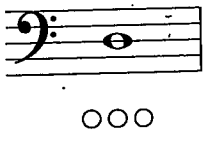

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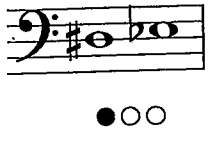
D♯ E♭



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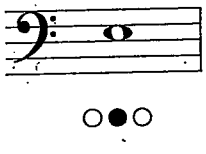
E



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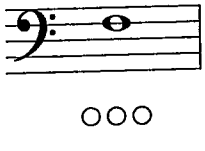
F



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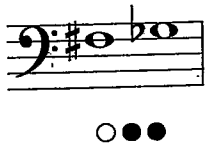
F♯ G♭



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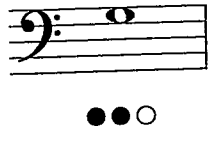
G



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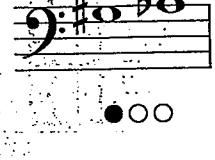
G♯ A♭



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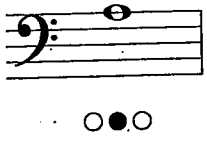
A



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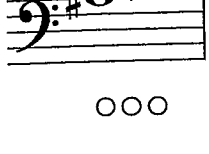
A♯ B♭



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