

CLARINET

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What to practice first...

BAND STANDARDS

- 1) Cadence
- 2) Canon Remix
- 3) 12 Bar Blues
- 4) The Tempest
- 5) C Minor Groove
- 6) 12 Bar Blues

HOLIDAY SELECTIONS

- 1) Santa Claus Is Comin' To Town
- 2) Angels We Have Heard on High
- 3) Carol Of The Bells

ROAD SHOWS

- 1) Antonio's Groove

SONGS OF THE YEAR

- 1) Bad Bunny Medley
- 2) Billie Jean
- 3) Diamonds
- 4) Sponsor Song

PEP BAND

- 1) Cheer #1
- 2) Malaguena
- 3) Eye of the Tiger
- 4) Imperial March
- 5) Superman
- 6) Iron Man

Check out the SciTech Band
YouTube channel for practice
resources and tutorial videos!
Go to [Youtube.com/@SciTechBand](https://www.youtube.com/@SciTechBand)
OR scan the QR code! →



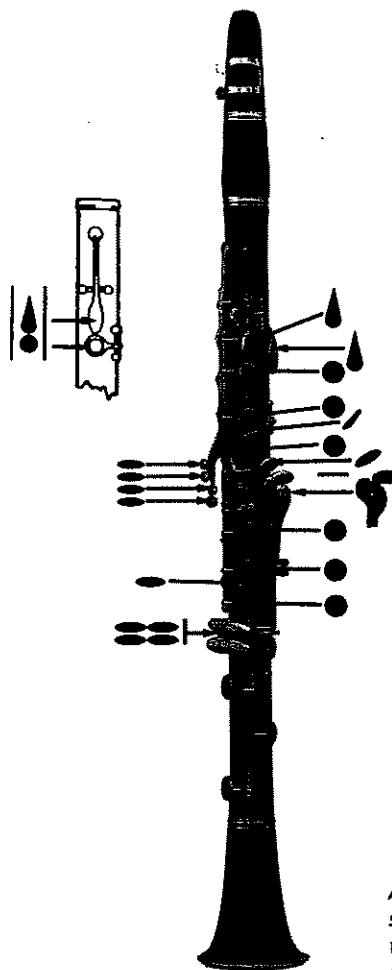
FINGERING CHART

B $\flat$ CLARINET

Instrument Care Reminders

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

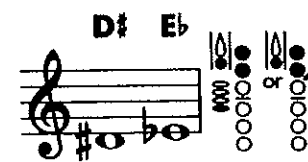
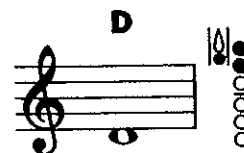
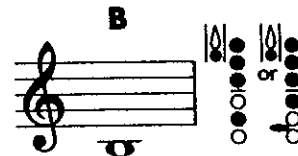
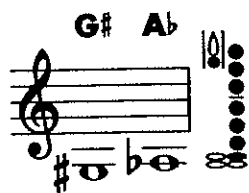
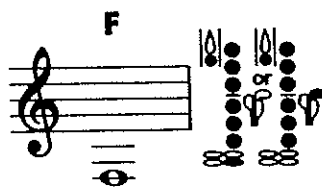
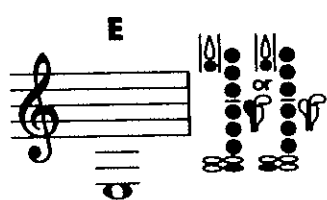
- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Drop a weighted charmois or cotton swab into the bell and pull it out through the barrel.
- Carefully twist off the barrel and dry off any additional moisture. Place it in the case.
- Gently twist the upper and lower sections apart, with the bell still attached. Place the upper section in the case.
- Remove the bell and place the bell and lower section back into the case.
- As you put each piece back in the case, check to be sure they are dry.
- Your case is designed to hold only specific objects. If you try to force anything else into the case, it may damage your instrument.



○ = Open
● = Pressed down

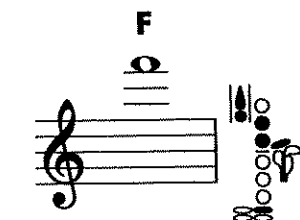
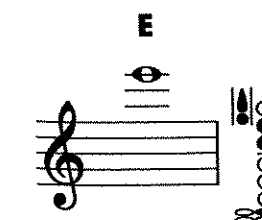
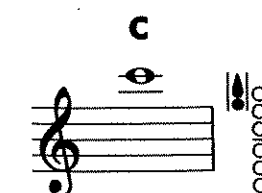
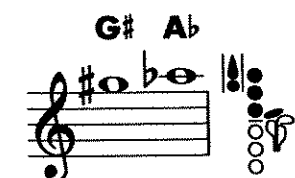
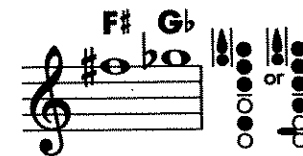
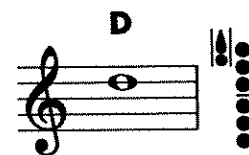
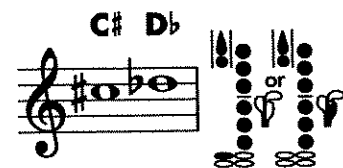
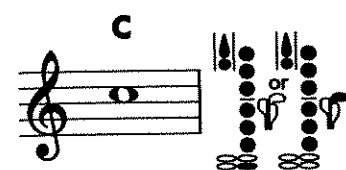
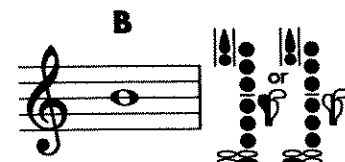
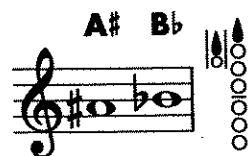
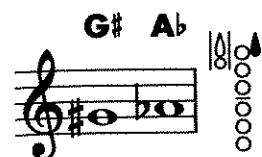
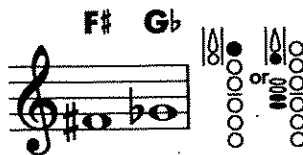
Alternate fingerings are used in certain situations to allow for smoother technique. These are shown to the right of the more common fingerings.

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



FINGERING CHART

B $\flat$ CLARINET



BAND KARATE CHECKLIST

WIND PLAYERS

White

- ☐ Master Staff Wars (20 Notes)
- ☐ Play First Note
- ☐ Play First 5 Notes
- ☐ Play Twinkle Twinkle Little Star #31

Yellow

- ☐ Play Hard Rock Blues #58, with appropriate articulation technique
- ☐ Play a selected Rhythm Study on page 42 (Essential Elements) (on your instrument)
- ☐ Write in Canon Remix notes
- ☐ Play first 8 Notes of Canon Remix

Orange

- ☐ Play all of Canon Remix (individually or with a group)
- ☐ Play Concert Bb Major Scale and identify note names and key signature for your instrument
- ☐ Play Essential Elements song #42 without any note names written on your page
- ☐ Play Concert Bb Chromatic Scale (one octave) and identify note names for your instrument

Green

- ☐ Play Concert Bb Blues Scale and identify note names on your instrument
- ☐ Play 12 Bar Blues (Licks 1-4)
- ☐ Play 12 Bar Blues (Licks 5-6)
- ☐ Match a pitch with your voice & identify whether a given pitch is higher or lower than another

Blue

- ☐ Play Concert C Minor Scale and identify note names and key signature for your instrument
- ☐ Perform an improvised solo in C Minor Groove, using the C Minor Scale
- ☐ Play Concert Bb Major Scale with different articulations (staccato, legato, slurred, accented)
- ☐ Play a selected Sight Reading Exercise

Purple

- ☐ Play all of Tempest (individually or with a group)
- ☐ Play Pomp & Circumstance and the featured graduation song
- ☐ Play The Chord Exercise (pg. 54) in a group (all parts), with proper tone and intonation
- ☐ Play Amazing Grace (in 4-part harmony) with others

Red

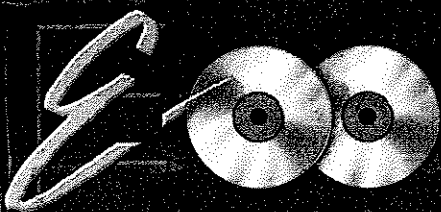
- ☐ Improvise on 12 Bar Blues (using Concert Bb Blues Scale)
- ☐ Tune your instrument & play a Concert Bb in tune with another person
- ☐ Play the following major scales, identifying the note names and key signatures: Eb, F, Ab, C
- ☐ Play It Don't Mean A Thing If You Ain't Got That Swing (measures 9-16)

Brown

- ☐ Perform a selected rhythm exercise from chart 13, page 77
- ☐ Play all major scales
- ☐ Prepare and play a selected study from the Jazz Ensemble Method book
- ☐ Accurately sight read and play a selected piece from the Real Book

Black

- ☐ Compose & perform your own song OR perform an approved song in front of a class or group
- ☐ Play Fundamental Rhythms 1-132 on page 64 of the band handbook
- ☐ Play all major scales, minor scales, and the chromatic scale (two octaves)
- ☐ Play a college level audition piece



INCLUDES PLAY-ALONG
CD & DVD

B♭ CLARINET BOOK 1

ESSENTIAL ELEMENTS[®]

20000 PLUS DVD

COMPREHENSIVE BAND METHOD



**TIM LAUTZENHEISER
JOHN HIGGINS
CHARLES MENGHINI
PAUL LAVENDER
TOM C. RHODES
DON BIRSCHENK**



HAL•LEONARD[®]

THE BASICS

Posture

Sit on the edge of your chair, and always keep your:

- Spine straight and tall
- Shoulders back and relaxed
- Feet flat on the floor

Breathing & Airstream

Breathing is a natural thing we all do constantly. To discover the correct airstream to play your instrument:

- Place the palm of your hand near your mouth.
- Inhale deeply through the corners of your mouth, keeping your shoulders steady. Your waist should expand like a balloon.
- Slowly whisper "too" as you gradually exhale air into your palm.

The air you feel is the airstream. It produces sound through the instrument. Your tongue is like a faucet or valve that releases the airstream.

Producing The Essential Tone

Your embouchure (*ahm'-bah-shure*) is your mouth's position on the mouthpiece of the instrument. A good embouchure takes time and effort, so carefully follow these steps for success:

REED PLACEMENT

- Put the thin end of the reed in your mouth to moisten it thoroughly.
- Looking at the flat side of the mouthpiece, the ligature screws extend to your right. Slide the ligature up with your thumb.
- Place the flat side of the reed against the mouthpiece under the ligature.
- Lower the ligature and position the reed so that only a hairline of the mouthpiece can be seen above the reed.
- Gently tighten the ligature screws.

EMBOUCHURE

- Moisten your lips and roll the lower lip over your bottom teeth.
- Firm the corners of your mouth like a slightly puckered smile.
- Stretch your chin downward.
- Place the mouthpiece on your lower lip so that the reed extends about 1/2 inch into your mouth. Place upper teeth on top of the mouthpiece.
- Close your mouth around the mouthpiece. Keep the corners of the mouth firm and the chin pointing downward.

Taking Care Of Your Instrument

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.

MOUTHPIECE WORKOUT

Form your embouchure around the mouthpiece, and take a deep breath without raising your shoulders. Whisper "too" and gradually exhale your full airstream. Strive for an even tone.



Getting It Together

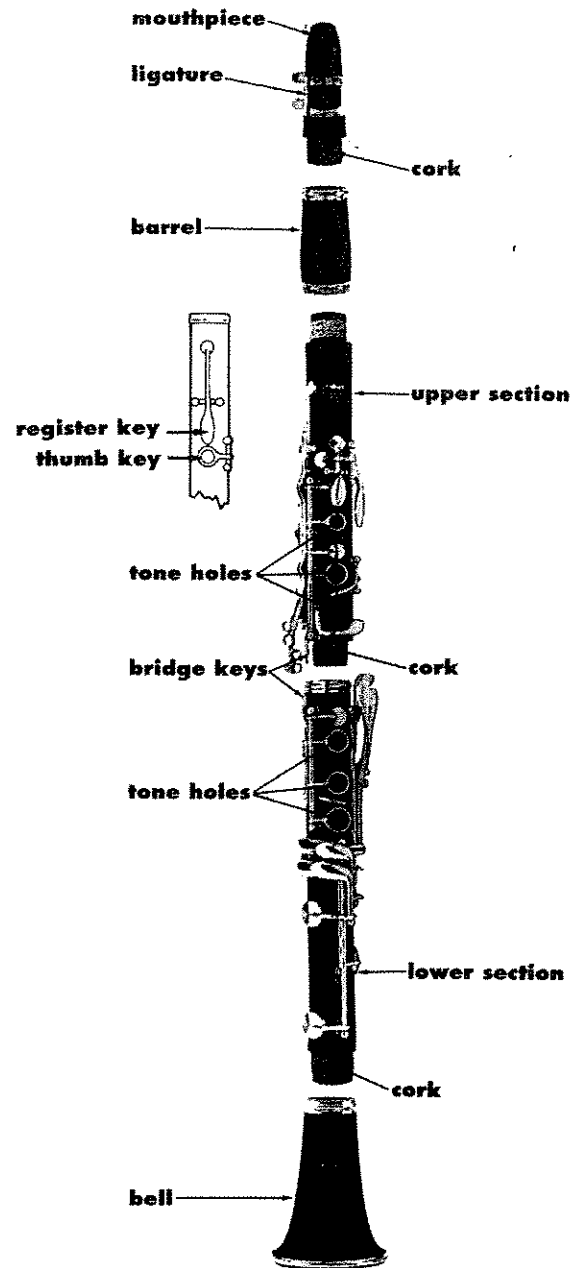
If you just played the MOUTHPIECE WORKOUT, begin by carefully removing the reed. Otherwise, take the reed from its case.

- Step 1** Put the thin end of the reed into your mouth to moisten it thoroughly while assembling your instrument. If needed, rub a small amount of cork grease on all corks. Clean hands.
- Step 2** Hold the lower section in the palm of your left hand, with the key work facing up. Do not put any pressure on the long rod. Pick up the bell with your right hand and gently twist it onto the cork of the lower section.
- Step 3** Hold the upper section in your right hand so you can depress the lower of the two open rings with your second finger. Gently twist the upper section into the lower section. Check that the bridge key on the upper section crosses directly over its connector on the lower section. The tone holes of the two sections should be aligned.
- Step 4** Hold your instrument in your left hand, near the top of the upper section. Pick up the barrel in your right hand and gently twist its larger end onto the top of the upper section.
- Step 5** Twist the mouthpiece into the barrel. The flat side of the mouthpiece should form a straight line with the register key and thumb rest. Place the reed on the mouthpiece (see page 2).



Step 6

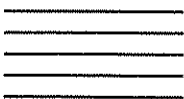
With your right thumb under the thumb rest and left thumb on the thumb key, use the pads of your fingers to cover the tone holes. Your fingers should curve naturally. Bring the clarinet up as shown on the left:



READING MUSIC

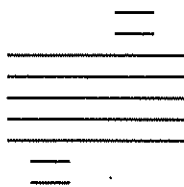
Identify and draw each of these symbols:

Music Staff



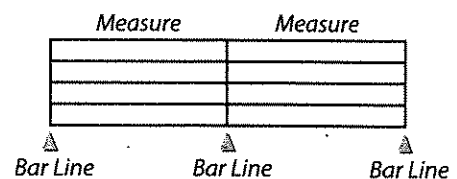
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

Ledger Lines



Ledger lines extend the music staff. Notes on ledger lines can be above or below the staff.

Measures & Bar Lines



Bar lines divide the music staff into **measures**.

Long Tone

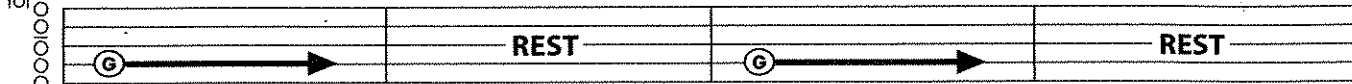


To begin, we'll use a special "Long Tone" note. Hold the tone until your teacher tells you to rest. Practice long tones each day to develop your sound.

1. THE FIRST NOTE

Hold each long tone until your teacher tells you to rest.

G



"G" is played **open**. Keep your fingers relaxed and curved above the tone holes.

The Beat

The **beat** is the pulse of music, and like your heartbeat it should remain very steady. Counting aloud and foot-tapping help us maintain a steady beat. Tap your foot **down** on each number and **up** on each "&."

One beat = 1 &



Notes And Rests

Notes tell us how high or low to play by their placement on a line or space of the music staff, and how long to play by their shape. **Rests** tell us to count silent beats.



Quarter Note = 1 beat



Quarter Rest = 1 silent beat

2. COUNT AND PLAY

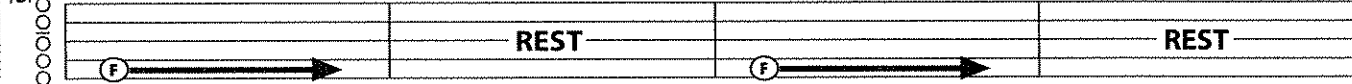


Count: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &
Tap: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

3. A NEW NOTE

Look for the fingering diagram with each new note.

F



△ The black circles tell you which tone holes to cover or keys to press. "F" is played with the **left thumb**.

4. TWO'S A TEAM

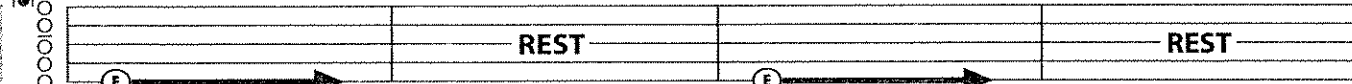


Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

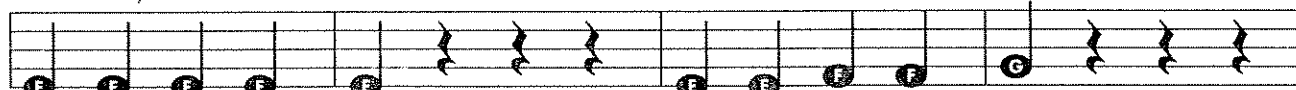
5. HEADING DOWN

Practice long tones on each new note.

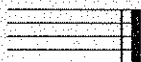
E



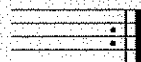
6. MOVING ON UP



Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Double Bar

indicates the end
of a piece of music.

Repeat Sign

Without stopping, play once
again from the beginning.

7. THE LONG HAUL

D Double Bar

8. FOUR BY FOUR

Repeat Sign

Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

9. TOUCHDOWN

C Double Bar

10. THE FAB FIVE

Double Bar

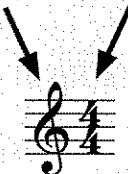
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Treble Clef

(G Clef)
indicates the
position of note
names on a music
staff. Second line
is G.

Time Signature

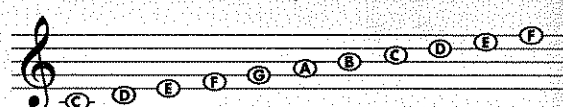
indicates how many beats per measure
and what kind of note gets one beat.



= 4 beats per measure
= Quarter note gets one beat

Note Names

Each note is on a line or space of the staff. These
note names are indicated by the Treble Clef.

**Sharp**

raises the note and remains in effect for the entire measure.

Flat

b lowers the note and remains in effect for the entire measure.

Natural

♮ cancels a flat (b) or sharp (#) and remains in effect for the entire measure.

11. READING THE NOTES Compare this to exercise 10, THE FAB FIVE.

Double Bar

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

12. FIRST FLIGHT

Double Bar

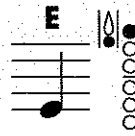
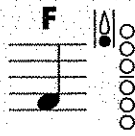
13. ESSENTIAL ELEMENTS QUIZ Fill in the remaining note names before playing.

Double Bar

C D E _____

Notes In Review

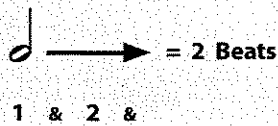
Memorize the fingerings for the notes you've learned:



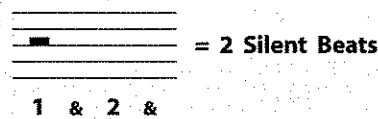
14. ROLLING ALONG



Half Note



Half Rest



15. RHYTHM RAP

Clap the rhythm while counting and tapping.

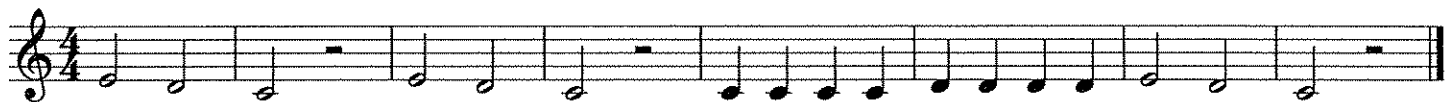


16. THE HALF COUNTS



17. HOT CROSS BUNS

Check your embouchure and hand position.



Breath Mark



Take a deep breath through your mouth after you play a full-length note.

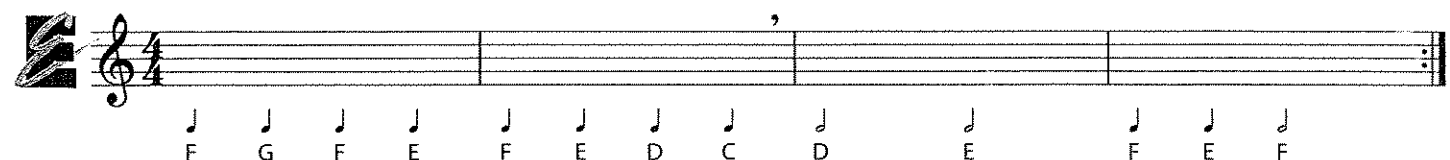
18. GO TELL AUNT RHODIE

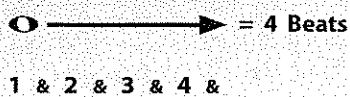
American Folk Song



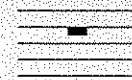
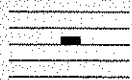
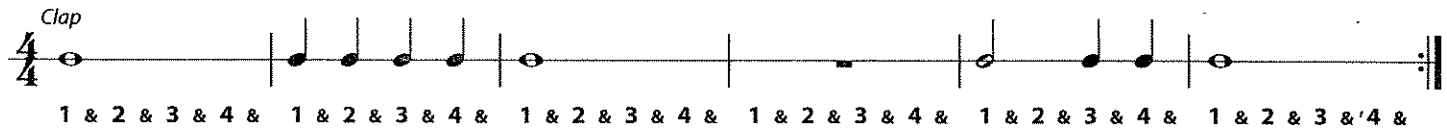
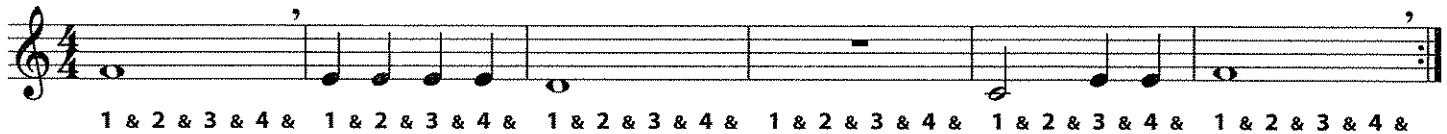
19. ESSENTIAL ELEMENTS QUIZ

Using the note names and rhythms below, draw your notes on the staff before playing.

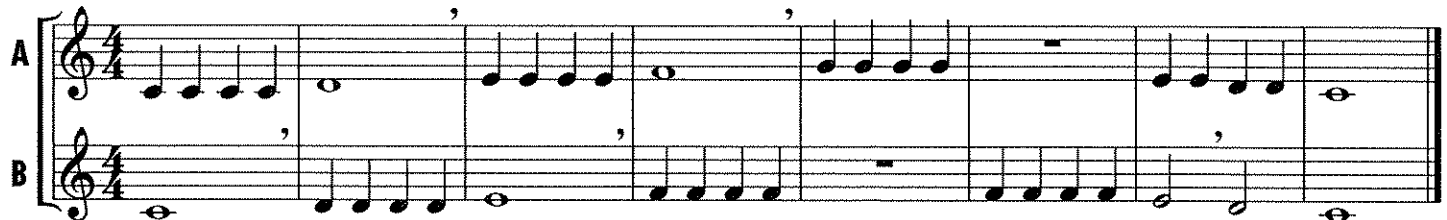
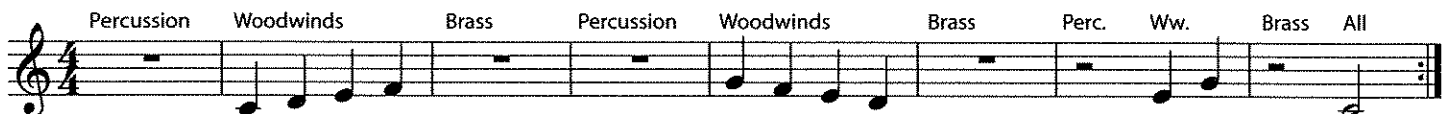
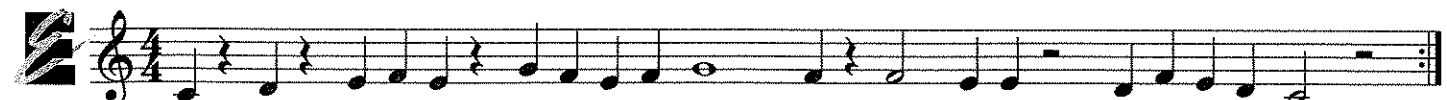


Whole Note**Whole Rest**

1 & 2 & 3 & 4 &

= A Whole Measure
of Silent Beats**Whole Rest**hangs from
a staff line.**Half Rest**sits on a
staff line.**20. RHYTHM RAP** *Clap the rhythm while counting and tapping.***21. THE WHOLE THING****Duet**

A composition with two different parts, played together.

22. SPLIT DECISION – Duet**Key
Signature**The **Key Signature** tells us which notes to play with sharps (#) or flats (b) throughout the music. Your Key Signature indicates the *Key of C* (no sharps or flats).**THEORY****23. MARCH STEPS****24. LISTEN TO OUR SECTIONS****25. LIGHTLY ROW****26. ESSENTIAL ELEMENTS QUIZ** *Draw in the bar lines before you play.*

Fermata



Hold the note (or rest) longer than normal.

27. REACHING HIGHER – New Note

Practice long tones on each new note.

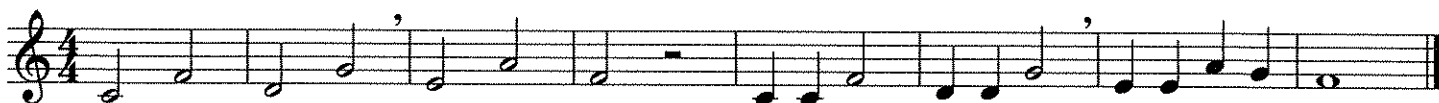


28. AU CLAIRE DE LA LUNE

French Folk Song



29. REMIX



THEORY

Harmony

Two or more notes played together. Each combination forms a *chord*.

30. LONDON BRIDGE – Duet

English Folk Song

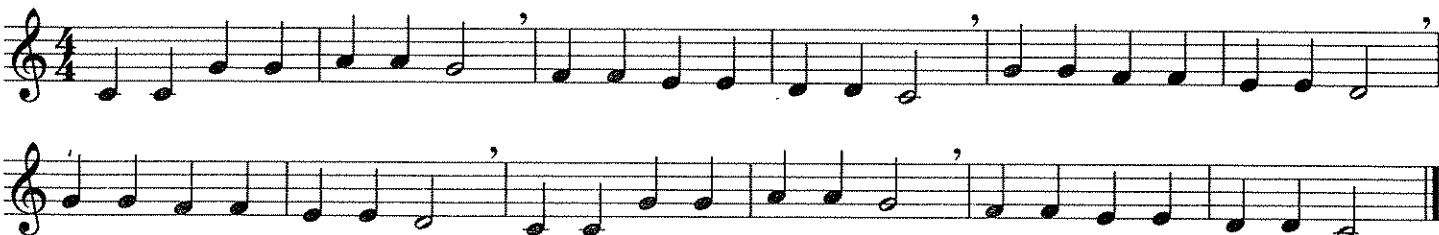


HISTORY

Austrian composer **Wolfgang Amadeus Mozart** (1756–1791) was a child prodigy who started playing professionally at age six, and lived during the time of the American Revolution. Mozart's music is melodic and imaginative. He wrote more than 600 compositions during his short life, including a piano piece based on the famous song, "Twinkle, Twinkle, Little Star."

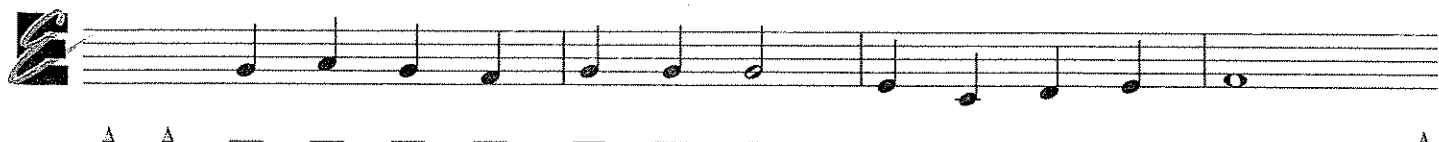
31. A MOZART MELODY

Adaptation



32. ESSENTIAL ELEMENTS QUIZ

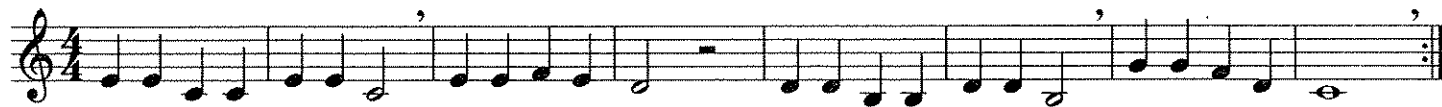
Draw these symbols where they belong and write in the note names before you play:



33. DEEP POCKETS – New Note



34. DOODLE ALL DAY



35. JUMP ROPE



Pick-Up Notes

One or more notes that come before the first *full* measure. The beats of Pick-Up Notes are subtracted from the last measure.

36. A-TISKET, A-TASKET



Dynamics

f – forte (play loudly) *mf* – mezzo forte (play moderately loud) *p* – piano (play softly)
Remember to use full breath support to control your tone at all dynamic levels.

37. LOUD AND SOFT



38. JINGLE BELLS

Keep your fingers close to the keys, curved naturally.

J. S. Pierpont



39. MY DREYDL

Use full breath support at all dynamic levels.

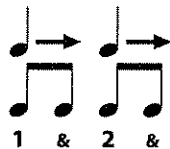
Traditional Hanukkah Song



Eighth Notes



Each Eighth Note = 1/2 Beat
2 Eighth Notes = 1 Beat
Play on down and up taps.



Two or more Eighth Notes have a *beam* across the stems.



40. RHYTHM RAP *Clap the rhythm while counting and tapping.*

Clap

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

41. EIGHTH NOTE JAM

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

42. SKIP TO MY LOU

American Folk Song

43. LONG, LONG AGO *Good posture improves your sound. Always sit straight and tall.*

44. OH, SUSANNA

Stephen Collins Foster

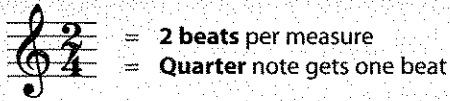
HISTORY

Italian composer **Gioacchino Rossini** (1792–1868) began composing as a teenager and was very proficient on the piano, viola and horn. He wrote "William Tell" at age 37 as the last of his forty operas, and its familiar theme is still heard today on radio and television.

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

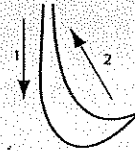
Gioacchino Rossini

2 Time Signature



Conducting

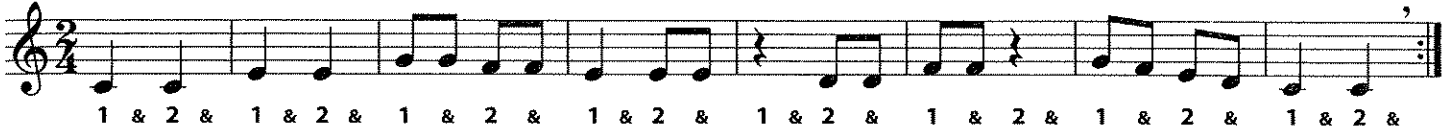
Practice conducting this two-beat pattern.



46. RHYTHM RAP



47. TWO BY TWO



Tempo Markings

Tempo is the speed of music. Tempo markings are usually written above the staff, in Italian.

Allegro – Fast tempo

Moderato – Medium tempo

Andante – Slower walking tempo

48. HIGH SCHOOL CADETS – March

John Philip Sousa



Reproduced by Permission of Boosey & Hawkes Music Publishers Ltd.

49. HEY, HO! NOBODY'S HOME – New Note



Dynamics

Crescendo (gradually louder)

Decrescendo or *Diminuendo* (gradually softer)

50. CLAP THE DYNAMICS



51. PLAY THE DYNAMICS



PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

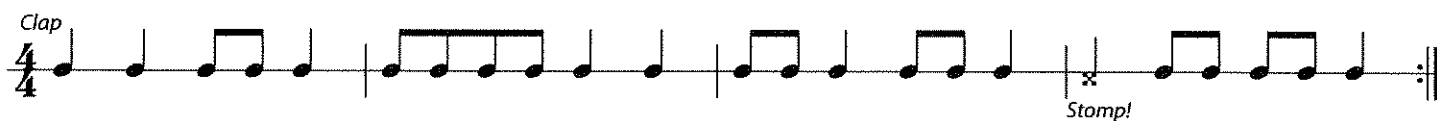
TONE BUILDER



RHYTHM ETUDE



RHYTHM RAP



CHORALE



53. AURA LEE – Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

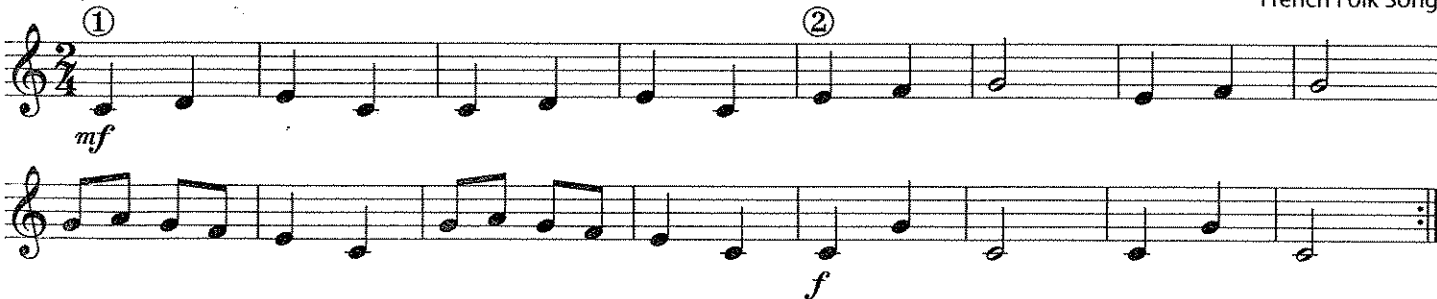
George R. Poulton



54. FRÈRE JACQUES – Round (When group A reaches ②, group B begins at ①)

Moderato

French Folk Song



PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN – Band Arrangement

Arr. by John Higgins

Allegro

3 Measure number

mf

11

19

This musical score is for a band arrangement of 'When the Saints Go Marching In'. It is in 4/4 time and marked 'Allegro'. The score consists of three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It starts with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The second staff continues with a half note D5, a quarter note E5, a quarter note F#5, and a half note G5. The third staff continues with a half note A5, a quarter note B5, a quarter note C6, and a half note D6. The piece ends with a double bar line.

56. OLD MACDONALD HAD A BAND – Section Feature

Allegro

mf

9

2nd time go on to meas. 13

f

p

13

This musical score is for a section feature of 'Old MacDonald Had a Band'. It is in 4/4 time and marked 'Allegro'. The score consists of three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It starts with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The second staff continues with a half note D5, a quarter note E5, a quarter note F#5, and a half note G5. The third staff continues with a half note A5, a quarter note B5, a quarter note C6, and a half note D6. The piece ends with a double bar line.

57. ODE TO JOY (from Symphony No. 9)

Ludwig van Beethoven

Arr. by John Higgins

Moderato

mf

9

p

13

f

This musical score is for a section feature of 'Ode to Joy' from Beethoven's Symphony No. 9. It is in 4/4 time and marked 'Moderato'. The score consists of three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It starts with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The second staff continues with a half note D5, a quarter note E5, a quarter note F#5, and a half note G5. The third staff continues with a half note A5, a quarter note B5, a quarter note C6, and a half note D6. The piece ends with a double bar line.

58. HARD ROCK BLUES – Encore

John Higgins

Allegro

f

This musical score is for an encore piece titled 'Hard Rock Blues'. It is in 4/4 time and marked 'Allegro'. The score consists of two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It starts with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The second staff continues with a half note D5, a quarter note E5, a quarter note F#5, and a half note G5. The piece ends with a double bar line.

RHYTHM STUDIES

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

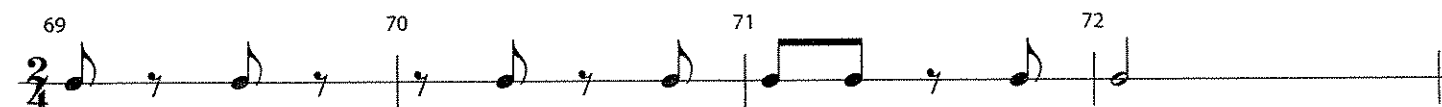
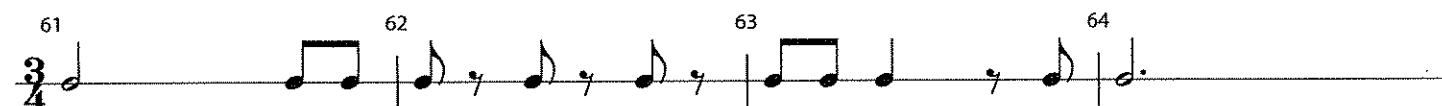
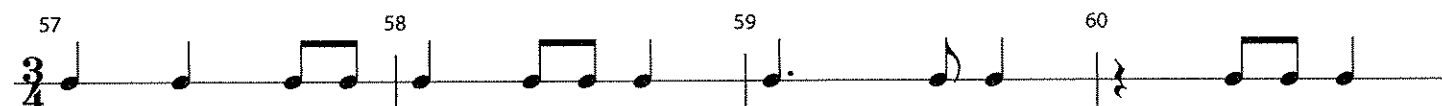
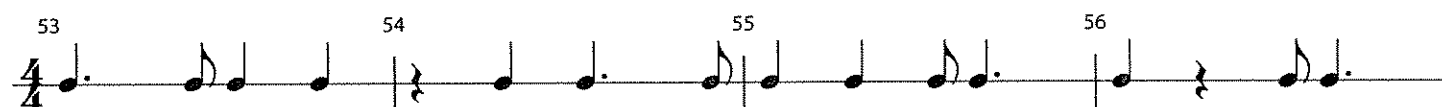
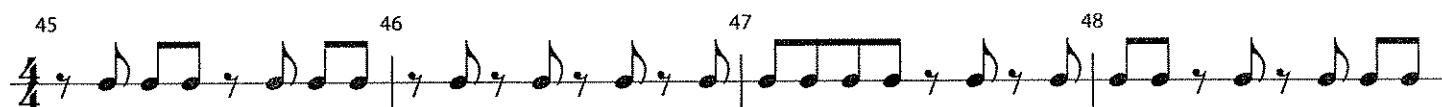
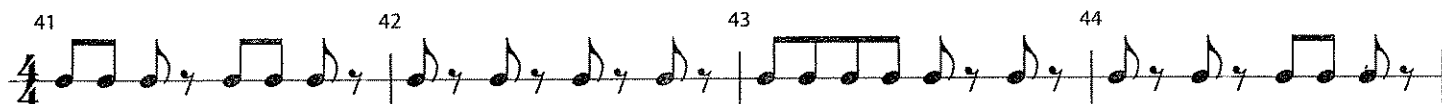
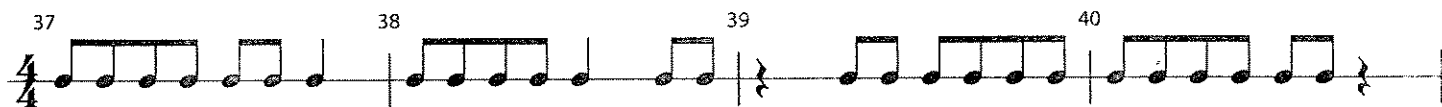
29 30 31 32

33 34 35 36



This page contains 36 numbered rhythm exercises in 4/4 time, arranged in nine rows of four. Each exercise is written on a single staff with a 4/4 time signature. The exercises progress from simple quarter and eighth note patterns to more complex rhythms involving beamed eighth notes, sixteenth notes, and rests. Exercises 1-4: Basic quarter note patterns. Exercises 5-8: Quarter and eighth note patterns. Exercises 9-12: Patterns with rests. Exercises 13-16: Beamed eighth notes. Exercises 17-20: Eighth and sixteenth note patterns. Exercises 21-24: Patterns with rests. Exercises 25-28: Eighth and sixteenth note patterns. Exercises 29-32: Patterns with rests. Exercises 33-36: Eighth and sixteenth note patterns.

RHYTHM STUDIES



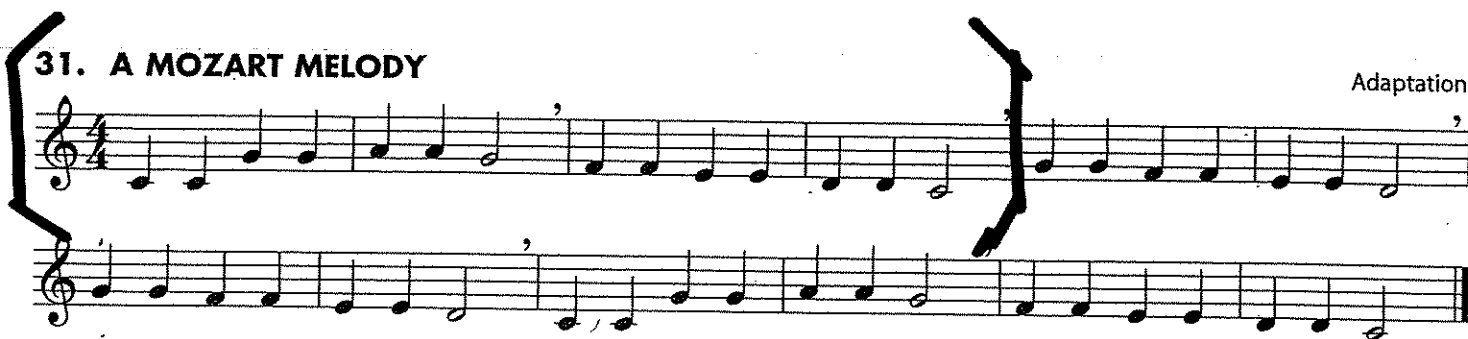
Clarinet

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:



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						

MAJOR SCALE CHART

	1	2	3	4	5	6	7	8
Bb	Bb	C	D	Eb	F	G	A	Bb
B	B	C#	D#	E	F#	G#	A#	B
C	C	D	E	F	G	A	B	C
C#	C#	D#	E#	F#	G#	A#	B#	C#
Db	Db	Eb	F	Gb	Ab	Bb	C	Db
D	D	E	F#	G	A	B	C#	D
Eb	Eb	F	G	Ab	Bb	C	D	Eb
E	E	F#	G#	A	B	C#	D#	E
F	F	G	A	Bb	C	D	E	F
F#	F#	G#	A#	B	C#	D#	E#	F#
Gb	Gb	Ab	Bb	Cb	Db	Eb	F	Gb
G	G	A	B	C	D	E	F#	G
Ab	Ab	Bb	C	Db	Eb	F	G	Ab
A	A	B	C#	D	E	F#	G#	A

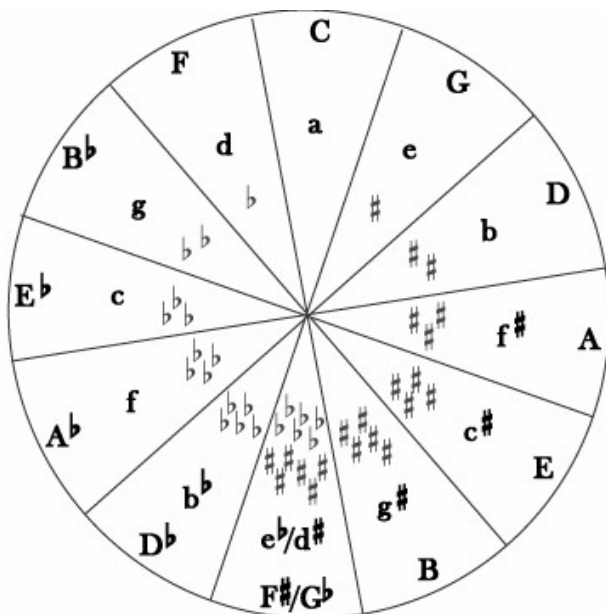
TRANSPOSITION GUIDE

To determine which scale to play when given a concert pitch:

- 1) Find the given concert pitch in the Circle of Fifths Diagram.
- 2) If your instrument transposes, move forward to find the transposed pitch:
 - Bb Clarinets, Trumpets, & Tenor Saxes move forward 2 keys from the given concert pitch (or up a 2nd on chart).
 - Eb Alto & Baritone Saxes move forward 3 keys from the given concert pitch (or up a 6th on chart).
 - French Horns in F move forward 1 key from the given concert pitch (or up a 5th on chart)
- 3) Find that pitch back in the first column and you can play the scale by reading the notes from left to right.

CIRCLE OF FIFTHS (KEY SIGNATURES)

Major Key (Upper Case); Minor Key (Lower Case)



TIPS

- ♪ To build a major scale from any note, follow this formula: W-W-H-W-W-W-H
W = Whole step
H = Half step
- ♪ Order of Flats: B-E-A-D-G-C-F
- ♪ Order of Sharps: F-C-G-D-A-E-B

NATURAL MINOR SCALE CHART

	1	2	3	4	5	6	7	8
Bb	Bb	C	Db	Eb	F	Gb	Ab	Bb
B	B	C#	D	E	F#	G	A	B
C	C	D	Eb	F	G	Ab	Bb	C
C#	C#	D#	E	F#	G#	A	B	C#
D	D	E	F	G	A	Bb	C	D
D#	D#	E#	F#	G#	A#	B	C#	D#
Eb	Eb	F	Gb	Ab	Bb	Cb	Db	Eb
E	E	F#	G	A	B	C	D	E
F	F	G	Ab	Bb	C	Db	Eb	F
F#	F#	G#	A	B	C#	D	E	F#
G	G	A	Bb	C	D	Eb	F	G
G#	G#	A#	B	C#	D#	E	F#	G#
A	A	B	C	D	E	F	G	A

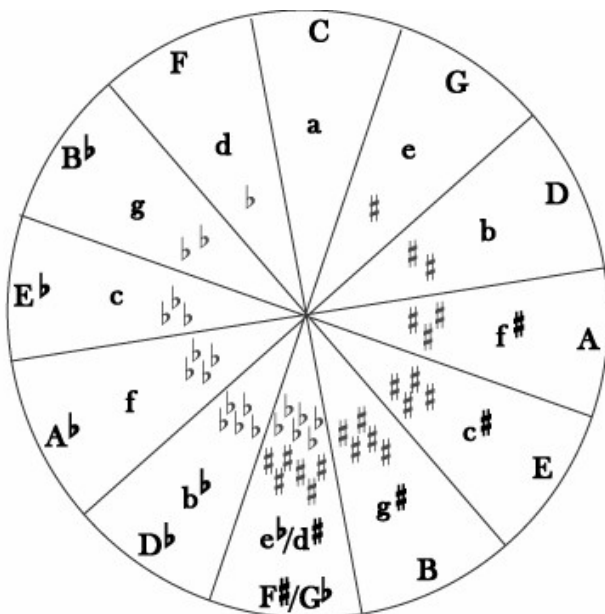
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 - French Horns in F move forward 1 key from the given concert pitch (or up a 5th on chart)
- 3) Find that pitch back in the first column and you can play the scale by reading the notes from left to right.

CIRCLE OF FIFTHS (KEY SIGNATURES)

Major Key (Upper Case); Minor Key (Lower Case)



TIPS

- ♫ A natural minor scale is a major scale with a b3, b6, and b7.
- ♫ To build a natural minor scale from any note, follow this formula: W-H-W-W-H-W-W
W = Whole step
H = Half step
- ♫ Order of Flats: B-E-A-D-G-C-F
- ♫ Order of Sharps: F-C-G-D-A-E-B

1. Scale with hints

4/4

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

2. Scale

4/4

3. Arpeggio with hints

4/4

C E G C G E C

4. Arpeggio

4/4

5. Draw the notes of the scale.

4/4

6. Draw the notes of the arpeggio.

4/4

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

4/4

Concert Bb Scale

BRASS

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

WOODWINDS

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

Concert Bb Blues Scale

Number	1	b3	4	b5	5	b7	8
Solfege	Do	Me	Fa	Se	Sol	<u>Te</u>	Do
C Instruments (Flute, Trombone, Baritone)	Bb	Db	Eb	E	F	Ab	Bb
Bb Instruments (Trumpet, Tenor Sax Clarinet)	C	Eb	F	F#	G	Bb	C
Eb Instruments (Alto Sax)	G	Bb	C	C#	D	F	G

Concert C Minor Scale

Number	1	2	3	4	5	6	7	8
Solfege	Do	Re	Me	Fa	Sol	Le	Te	Do
C Instruments (Flute, Trombone, Baritone)	C	D	Eb	F	G	Ab	Bb	C
Bb Instruments (Trumpet, Tenor Sax Clarinet)	D	E	F	G	A	Bb	C	D
Eb Instruments (Alto Sax)	A	B	C	D	E	F	G	A

Concert C Minor Scale, Notes #1-5

1

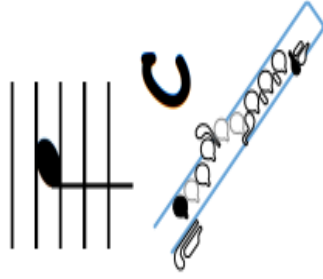
2

3

4

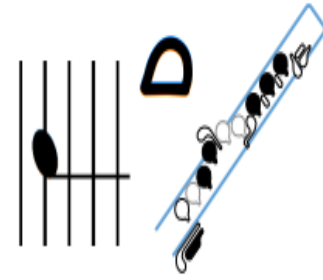
5

C/"Do"



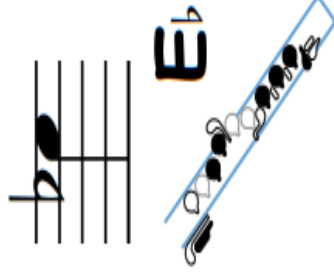
FLUTE

D/"Re"

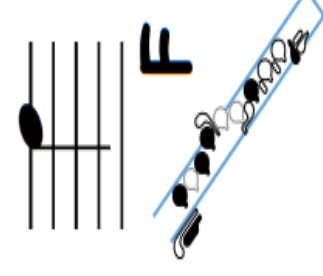


CLARINET

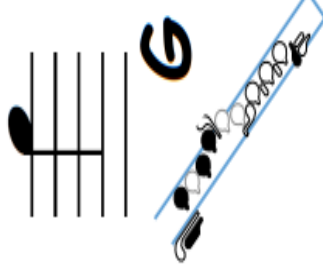
E_b/"Me"



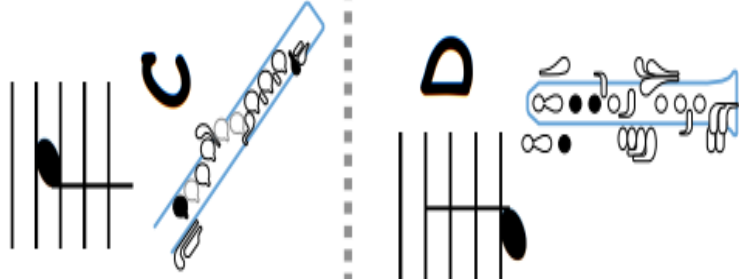
F/"Fa"



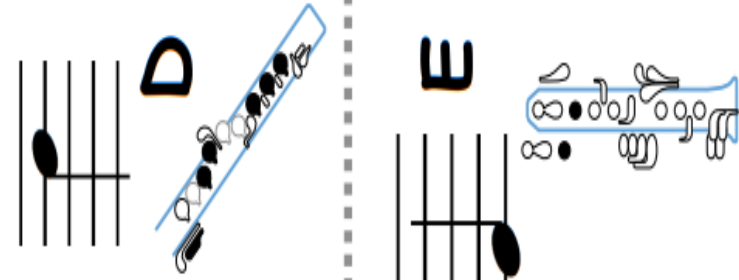
G/"So"



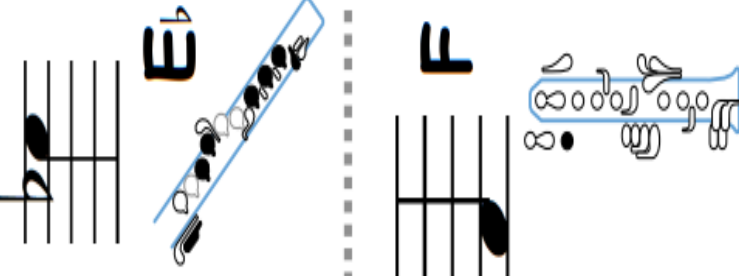
D



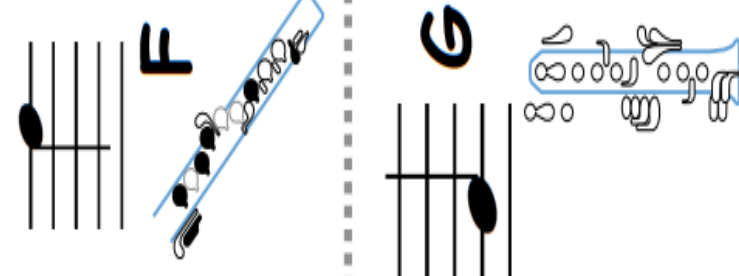
E



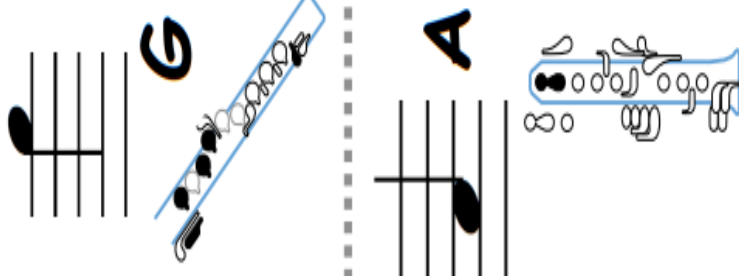
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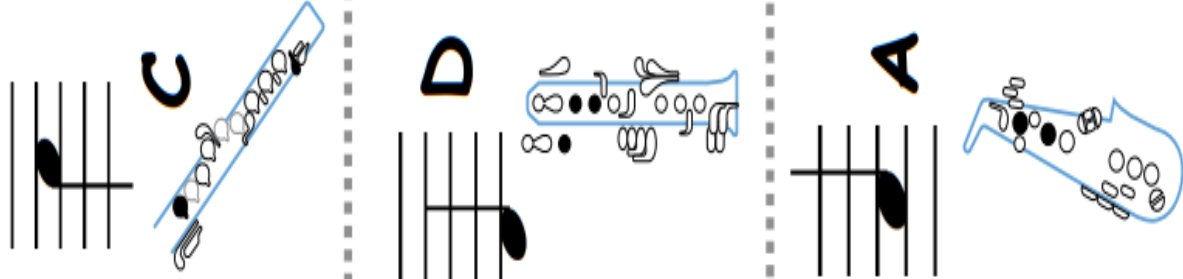
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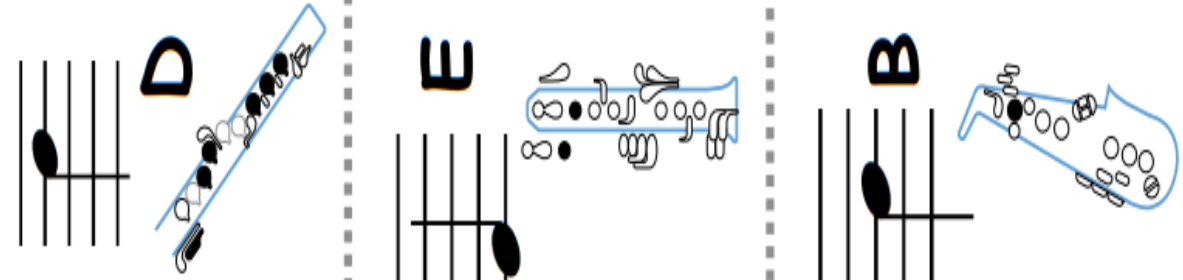
A



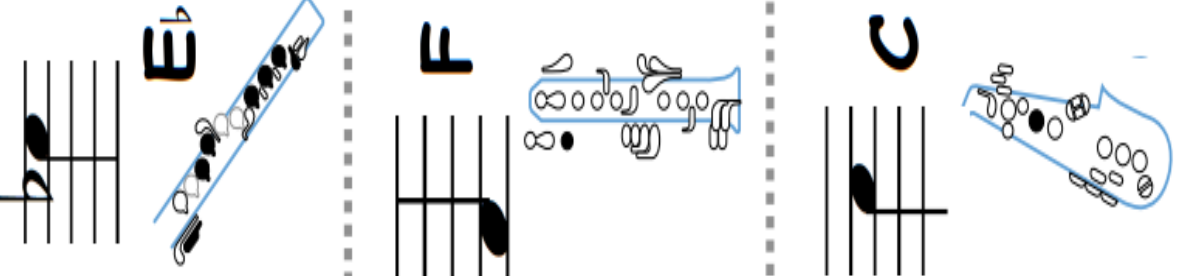
A



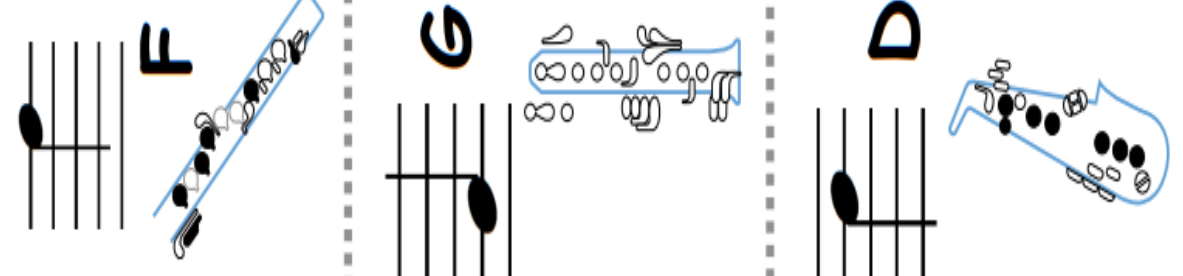
B



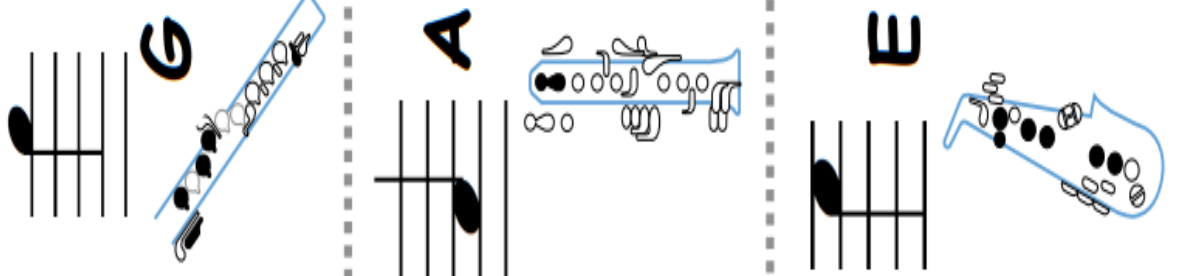
C



D



E



ALTO SAX
BARI SAX

Concert G Minor Scale

Number (Scale Degree)	1	2	3	4	5	6	7	8
Solfege	Do	Re	Me	Fa	Sol	Le	Te	Do
C Instruments (Flute, Trombone, Baritone, Piano)	G	A	Bb	C	D	Eb	F	G
Bb Instruments (Trumpet, Tenor Sax Clarinet)	A	B	C	D	E	F	G	A
Eb Instruments (Alto & Baritone Sax)	E	F#	G	A	B	C	D	E
F Instruments (French Horn)	D	E	F	G	A	Bb	C	D

CHORD EXERCISE

The musical score is titled "CHORD EXERCISE" and is written for a large ensemble. The instruments are listed on the left side of the score, grouped into woodwinds, brass, strings, and percussion. The score is written in 4/4 time and features a key signature of one flat (B-flat major or D minor). The music is divided into four measures, with the first measure containing a melodic line and the subsequent measures containing a series of chords. The chords are labeled as E-flat, B-flat, F7, and B-flat. The instruments are arranged in a standard orchestral layout, with the woodwinds and brass in the front, the strings in the back, and the percussion on the right. The score is written in a standard musical notation with a grand staff for the woodwinds and brass, and a grand staff for the strings and percussion. The instruments are listed on the left side of the score, grouped into woodwinds, brass, strings, and percussion. The score is written in a standard musical notation with a grand staff for the woodwinds and brass, and a grand staff for the strings and percussion.

Flute
Oboe

Clarinet
Trumpet
Baritone T.C.

Alto Sax.
Baritone Sax.

Tenor Sax.

Trombone
Baritone B.C.
Bassoon

Tuba

Bass Guitar

Timpani

(Guitar)
Piano

E $\flat$ B $\flat$ F7 B $\flat$

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: _____

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

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

Walking Bass Line - B $\flat$ Instruments

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

Walking Bass Line - E $\flat$ Instruments

- (I) G B D E F E D B
- (I) G B D E F E D B
- (IV) C E G A B $\flat$ A G E
- (I) G B D E F E D B
- (V) D F $\sharp$ A B
- (IV') C E G A
- (I) G B D E F E D B

ADVANCED MUSIC

1. Fantasia for Flute and Piano, Gabriel Faure
2. Concerto in G for Flute, Wolfgang Amadeus Mozart
3. Sonata 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

SONATE

pour Clarinette avec accomp^t de PianoCLARINETTE en SI^b

C. SAINT-SAËNS

Op. 167

à Monsieur Auguste PÉRIER
Professeur au Conservatoire de Musique de Paris

I

Allegretto

p

cresc. *mf*

dim. *p*

dim.

p

mf

f

CLARINETTE

3

sempre f

dim. espressivo *p*

cresc.

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

cresc. *mf*

dim.

p

pp

sempre pp

1

II

Allegro animato

p

legg.

cresc.

f

1

p

3

cresc.

mf

p

3

CLARINETTE

5

musical score for Clarinet, page 5. The score consists of 12 staves of music in B-flat major. The notation includes various melodic lines, dynamics, and articulations.

Key features and markings:

- Staff 2:** *cresc.* (crescendo), *mf* (mezzo-forte).
- Staff 3:** First ending bracket with a **2** above it, followed by a first ending bracket with a **1** above it.
- Staff 4:** *p* (piano).
- Staff 9:** *cresc.* (crescendo), *f* (forte).
- Staff 10:** First ending bracket with a **1** above it, followed by a first ending bracket with a **3** below it and *p* (piano).
- Staff 11:** *pp* (pianissimo).

III

Lento

1

f sempre

7

1

Piano

CLAR.

pp

pp sempre

sempre pp

pp

ppp

8

segue

IV

Molto allegro

The musical score is written for a Clarinet and consists of 11 staves. The tempo is marked "Molto allegro". The key signature has one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as triplets, slurs, and dynamic markings. The first staff begins with a triplet of eighth notes, followed by a series of eighth and sixteenth notes. The second staff continues the melodic line with slurs. The third staff features a triplet of eighth notes. The fourth staff has a triplet of eighth notes. The fifth staff has a triplet of eighth notes. The sixth staff has a triplet of eighth notes. The seventh staff has a triplet of eighth notes. The eighth staff has a triplet of eighth notes. The ninth staff has a triplet of eighth notes. The tenth staff has a triplet of eighth notes. The eleventh staff has a triplet of eighth notes. The score concludes with a double bar line and the initials "V. S.".

p

cresc.

mf

f

p

mf

V. S.

CLARINETTE



Drum roll

f

passionato

sf

sf

ff ² ₃

p

Poco riten.

a Tempo

dim.

mf

The musical score is written for a Clarinet in B-flat. It consists of ten staves of music. The first staff begins with a drum roll. The music is in 2/4 time. The key signature has one flat (B-flat). The score includes various musical notations such as slurs, ties, and dynamic markings. The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). The tempo markings include *Poco riten.* (Poco ritenuto) and *a Tempo*. The piece concludes with a final flourish.

CLARINETTE

9

tr *cresc.*

3 *f* *p subito*

cresc. *f*

dim. *p cresc.*

ff

tr *dim. poco a poco*

p

sempre p *legg.*

1

Detailed description: This is a musical score for a clarinet, page 9. It consists of ten staves of music. The first staff begins with a trill (tr) and a crescendo (cresc.). The second staff has a measure with a '3' in a box, followed by a forte (f) dynamic and a piano subito (p subito) instruction. The third staff shows a crescendo (cresc.) leading to a forte (f) dynamic. The fourth staff starts with a diminuendo (dim.) and a piano crescendo (p cresc.). The fifth staff features a fortissimo (ff) dynamic. The sixth staff includes trills (tr) and a 'dim. poco a poco' instruction. The seventh staff begins with a piano (p) dynamic. The eighth staff has 'sempre p' (always piano) and 'legg.' (leggiero) markings. The ninth staff continues the melodic line. The tenth staff ends with a first ending bracket labeled '1'.

Bb INSTRUMENTS
-LOW

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(F) F C7 Dm B $\flat$ F C7

Soprano

Alto

Tenor

Bass

7 F C F F B $\flat$ F Dm F

S

A

T

B

14 F C7 F F sus4/B $\flat$ F

S

A

T

B

Bb INSTRUMENTS
-HIGH

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(F) F C7 Dm B $\flat$ F C7

Soprano

Alto

Tenor

Bass

7 F C F F B $\flat$ F Dm F

S

A

T

B

14 F C7 F F sus4/B $\flat$ F

S

A

T

B

ANGELS WE HAVE HEARD ON HIGH

Clarinet/Bass Clarinet

Traditional French Carol

Soprano

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

*Intro

The Soprano part is written on a single staff in treble clef with a key signature of one flat (Bb) and a common time signature (C). It consists of 21 measures. Measures 1-7 are the first line, 8-14 the second, and 15-21 the third. Measures 19-21 are marked with a black box containing the text '*Intro'.

Alto

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

*Intro

The Alto part is written on a single staff in treble clef with a key signature of one flat (Bb) and a common time signature (C). It consists of 21 measures. Measures 1-7 are the first line, 8-14 the second, and 15-21 the third. Measures 19-21 are marked with a black box containing the text '*Intro'.

Tenor

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

*Intro

The Tenor part is written on a single staff in treble clef with a key signature of one flat (Bb) and a common time signature (C). It consists of 21 measures. Measures 1-7 are the first line, 8-14 the second, and 15-21 the third. Measures 19-21 are marked with a black box containing the text '*Intro'.

Bass

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

*Intro

The Bass part is written on a single staff in treble clef with a key signature of one flat (Bb) and a common time signature (C). It consists of 21 measures. Measures 1-7 are the first line, 8-14 the second, and 15-21 the third. Measures 19-21 are marked with a black box containing the text '*Intro'.

B $\flat$ Clarinet 1

BAD BUNNY MEDLEY

MONACO | BAILE INoLVIDABLE | LA MuDANZA | DtMF

arr. Walsh
for the SciTech Band

"MONACO"

$\text{♩} = 60$

7 **rit.** $\text{♩} = 110$ $\text{♩} = 140$ **A**

13 **19**

20 **B**

24 **C**

28 **D**

32 **E**

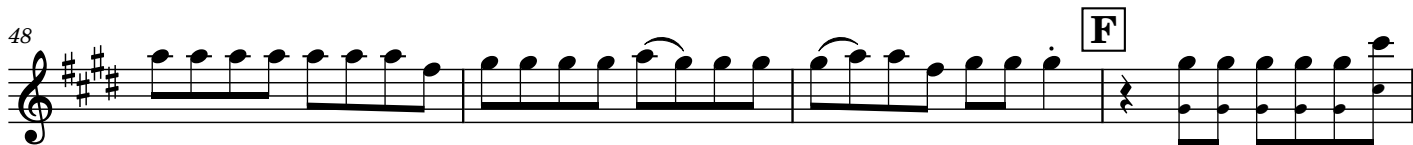
36 **E**

40 **E**

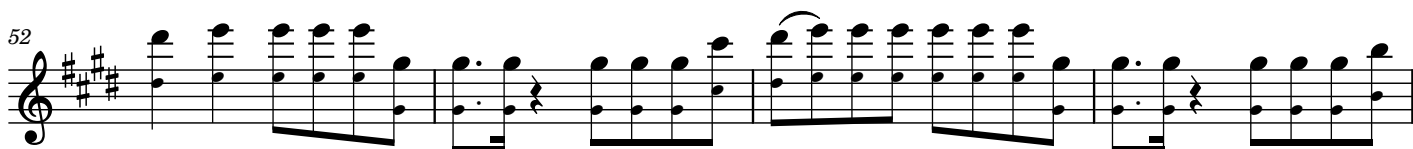
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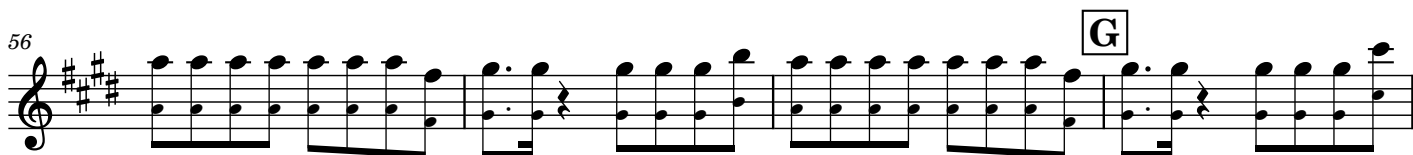
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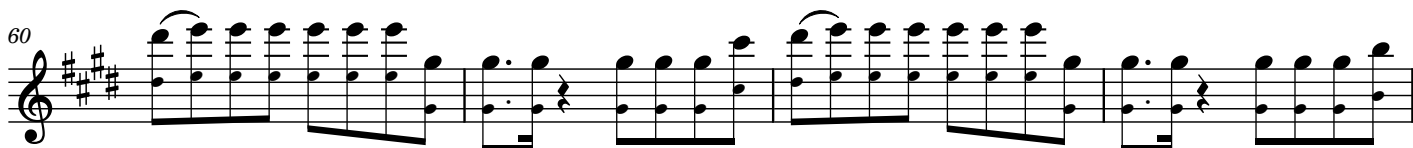
52



56



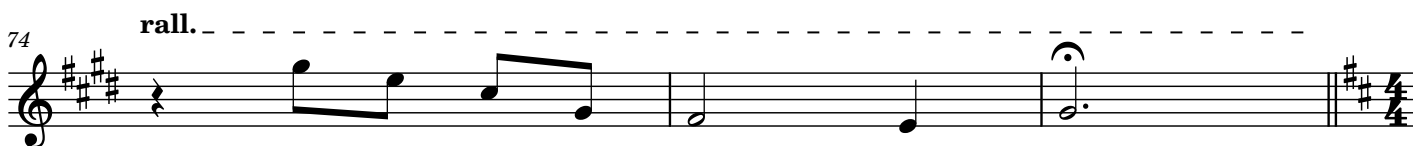
60



64

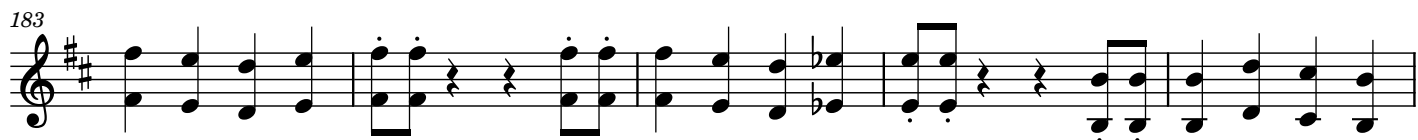
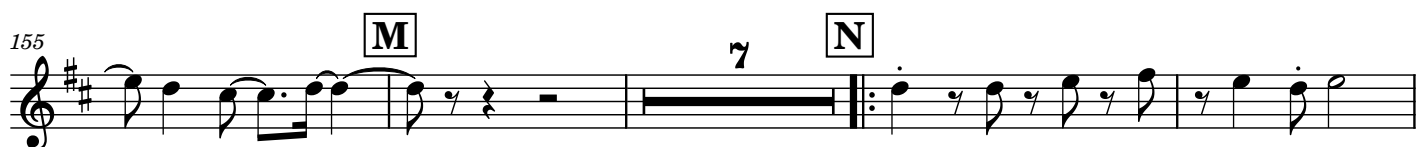


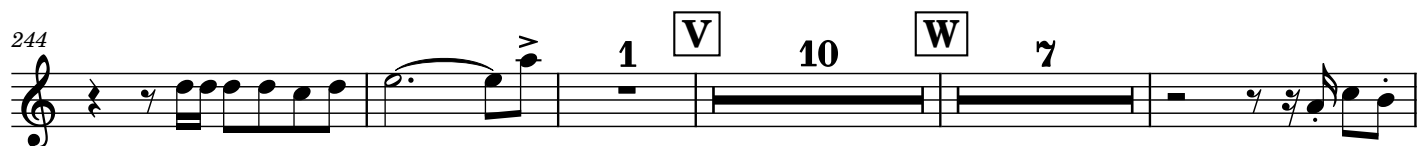
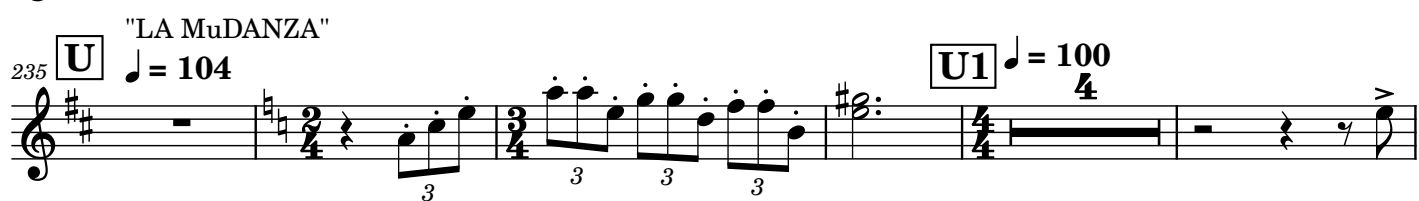
74



"BAILE INOLVIDABLE"

77 **I** ♩ = 88





268 **X** "DtMF" $\text{♩} = 108$ 8

Musical staff 268-278: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a whole rest followed by four measures of eighth-note pairs. Measure 278 is marked with a box 'X'.

279 **Y**

Musical staff 279-282: Treble clef, key signature of three sharps. The staff contains four measures of eighth-note pairs. Measure 279 is marked with a box 'Y'.

283

Musical staff 283-286: Treble clef, key signature of three sharps. The staff contains four measures of eighth-note pairs.

287 **Z**

Musical staff 287-290: Treble clef, key signature of three sharps. The staff contains four measures of eighth-note pairs. Measure 287 is marked with a box 'Z'.

291

Musical staff 291-294: Treble clef, key signature of three sharps. The staff contains four measures of eighth-note pairs. Measures 292, 293, and 294 are marked with a '3' below the staff.

295

Musical staff 295-300: Treble clef, key signature of three sharps. The staff contains four measures of eighth-note pairs. Measure 295 is marked with a '3' below the staff. Measure 296 is marked with a '10' below the staff. Measure 297 is marked with 'rit.' above the staff. Measure 298 is marked with a '3' below the staff. Measures 299 and 300 are marked with a '3' below the staff.

B♭ Clarinet 2

BAD BUNNY MEDLEY

MONACO | BAILE INoLVIDABLE | LA MuDANZA | DtMF

arr. Walsh
for the SciTech Band

“MONACO”

♩. = 60

7 **rit.** — — — — ♩ = 110 ♩ = 140 **A**

13

18 **19** **B**

24 **C**

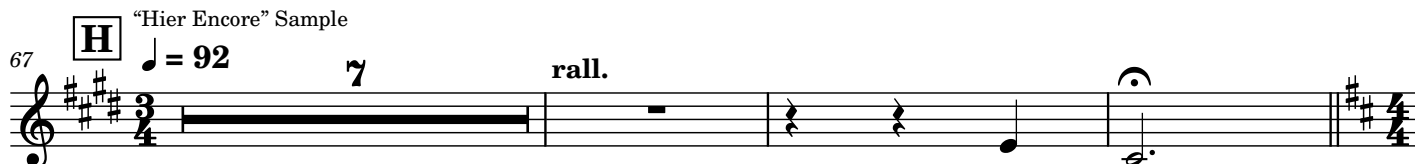
30 **D**

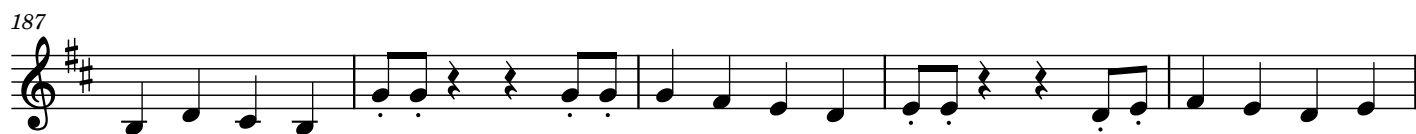
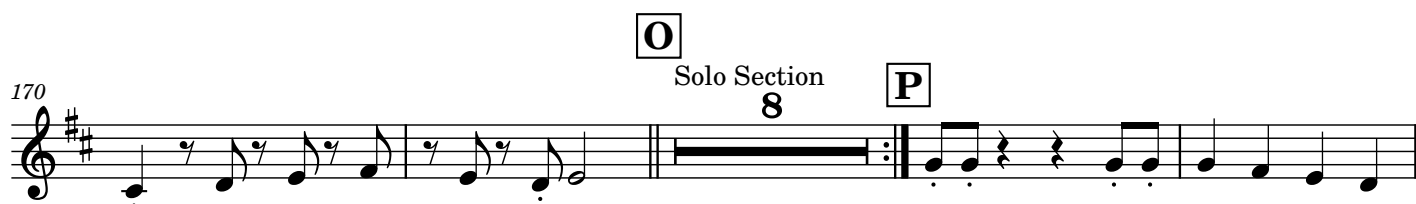
37

43 **E**

49 **F**

2





4

200



206



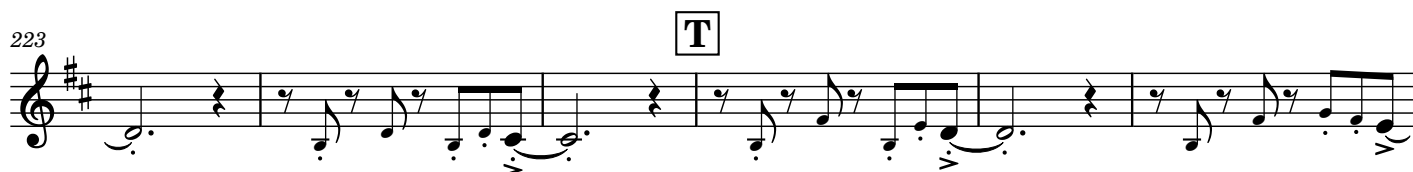
211



217



223

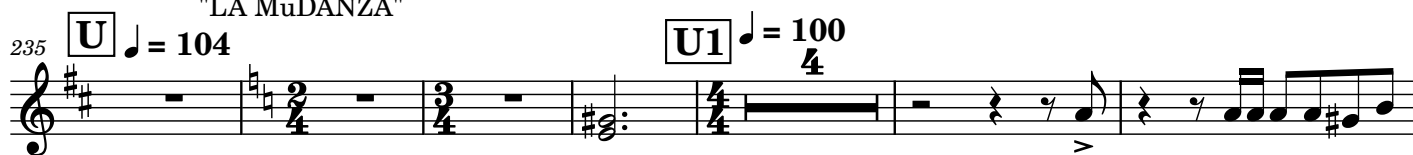


229

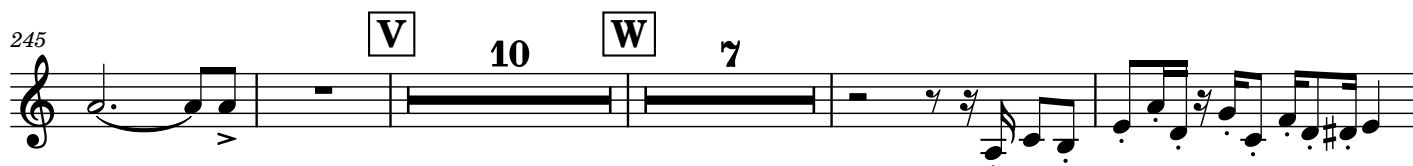


"LA MuDANZA"

235



245



266



"DtMF"

268 **X** ♩ = 108 **Y** 12 4

Musical staff 268-276: Treble clef, key signature of four sharps (F#, C#, G#, D#). Measure 268: whole rest. Measure 269: whole rest. Measure 270: eighth rest, eighth note D6, eighth note E6, eighth note F#6, eighth note G#6. Measure 271: eighth rest, eighth note D6, eighth note E6, eighth note F#6, eighth note G#6. Measure 272: eighth rest, eighth note D6, eighth note E6, eighth note F#6, eighth note G#6. Measure 273: eighth rest, eighth note D6, eighth note E6, eighth note F#6, eighth note G#6. Measure 274: eighth rest, eighth note D6, eighth note E6, eighth note F#6, eighth note G#6. Measure 275: eighth rest, eighth note D6, eighth note E6, eighth note F#6, eighth note G#6. Measure 276: eighth rest, eighth note D6, eighth note E6, eighth note F#6, eighth note G#6.

287 **Z**

Musical staff 287-290: Treble clef, key signature of four sharps (F#, C#, G#, D#). Measure 287: quarter rest, eighth note D6, eighth note E6, eighth note F#6, eighth note G#6. Measure 288: eighth note D6, eighth note E6, eighth note F#6, eighth note G#6. Measure 289: eighth note D6, eighth note E6, eighth note F#6, eighth note G#6. Measure 290: eighth note D6, eighth note E6, eighth note F#6, eighth note G#6.

291

Musical staff 291-294: Treble clef, key signature of four sharps (F#, C#, G#, D#). Measure 291: eighth note D6, eighth note E6, eighth note F#6, eighth note G#6. Measure 292: eighth note D6, eighth note E6, eighth note F#6, eighth note G#6. Measure 293: eighth note D6, eighth note E6, eighth note F#6, eighth note G#6. Measure 294: eighth note D6, eighth note E6, eighth note F#6, eighth note G#6.

295 3 10 rit. - - - - -

Musical staff 295-300: Treble clef, key signature of four sharps (F#, C#, G#, D#). Measure 295: eighth note D6, eighth note E6, eighth note F#6, eighth note G#6. Measure 296: eighth note D6, eighth note E6, eighth note F#6, eighth note G#6. Measure 297: eighth note D6, eighth note E6, eighth note F#6, eighth note G#6. Measure 298: eighth note D6, eighth note E6, eighth note F#6, eighth note G#6. Measure 299: eighth note D6, eighth note E6, eighth note F#6, eighth note G#6. Measure 300: eighth note D6, eighth note E6, eighth note F#6, eighth note G#6.

B♭ Clarinet (BAILE Synth)

BAD BUNNY MEDLEY

MONACO | BAILE INoLVIDABLE | LA MuDANZA | DtMF

arr. Walsh
for the SciTech Band

"MONACO" 8 2 **A** 56 **H** "Hier Encore" Sample ♩ = 92 10

77 "BAILE INoLVIDABLE" **I** ♩ = 88

81

85

89

93 **J**

97

101 **K** 62 **N** 8 **O** 8 **P** 56

237 2 **U1** 29 **X** 42

The musical score is written for B♭ Clarinet (BAILE Synth). It begins with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The first section, "MONACO", consists of measures 8, 2, and 56, marked with a box 'A'. This is followed by a "Hier Encore" Sample in 3/4 time, marked with a box 'H'. The second section, "BAILE INoLVIDABLE", starts at measure 77 with a key signature change to two sharps (F#, C#) and a tempo marking of ♩ = 88, marked with a box 'I'. This section continues through measures 81, 85, 89, 93, 97, and 101. At measure 101, there is a key signature change to one sharp (F#) and a 2/4 time signature. The score includes several section markers in boxes: 'A' at measure 2, 'H' at measure 56, 'J' at measure 93, 'K' at measure 101, 'N' at measure 101, 'O' at measure 101, 'P' at measure 101, 'U1' at measure 237, and 'X' at measure 237. The score ends at measure 237 with a key signature change to one sharp (F#) and a 2/4 time signature.

Voice

BAD BUNNY MEDLEY

MONACO | BAILE INOLVIDABLE | LA MuDANZA | DtMF

arr. Walsh
for the SciTech Band

“MONACO” 8 2 **A** 56 **H** “Hier Encore” Sample 10 **I** “BAILE INOLVIDABLE” 24

102 62 8 8 55 **U** “LA MuDANZA” 2

239 29 **X** “DtMF” $\text{♩} = 108$ 12 **Y** 8 **Z** 9

De-bi ti-rar mas
I should have taken more

298 fo-tos de cuan-do te tu-ve. De-bi dar-te mas be-sos y'a-bra-zo' la ve-ces que pu-de.
pho-tos of when I had you. I should have given you more kisses and hugs the times I could.

302

O-ja-la que los mi-o'nun-ca se mu-den!
I hope that mine never move.

Y si hoy me'em-borr-a-chopues que me'a-yu-den!
And if I get drunk then help me!

306 rit. — — — — —

Clarinet in B $\flat$

Billie Jean

arr. Raul Maldonado

Michael Jackson

$\text{♩} = 120$
Drums 2 Bassline 8

15 **A** $m\sharp$

21 1.

27 2. **B** $m\sharp$

33 **C** $m\sharp$

39 $m\sharp$

45 **D** $m\sharp$

52 2. 1. 1. 3. 3. 2. 1.

61 **E** $m\sharp$

68 **F** $m\sharp$

74 G

Musical staff 74-79: Treble clef, 4/4 time. Measures 74-75: Chords (F#4, C#5, G#4, F#4) and (F#4, C#5, G#4, F#4) with eighth notes. Measure 76: Melodic line (F#4, G#4, A5, G#4, F#4) with eighth notes. Measure 77: Chords (F#4, C#5, G#4, F#4) and (F#4, C#5, G#4, F#4) with eighth notes. Measure 78: Chords (F#4, C#5, G#4, F#4) and (F#4, C#5, G#4, F#4) with eighth notes. Measure 79: Chords (F#4, C#5, G#4, F#4) and (F#4, C#5, G#4, F#4) with eighth notes.

80

Musical staff 80-85: Treble clef, 4/4 time. Measures 80-81: Chords (F#4, C#5, G#4, F#4) and (F#4, C#5, G#4, F#4) with eighth notes. Measure 82: Chords (F#4, C#5, G#4, F#4) and (F#4, C#5, G#4, F#4) with eighth notes. Measure 83: Chords (F#4, C#5, G#4, F#4) and (F#4, C#5, G#4, F#4) with eighth notes. Measure 84: Melodic line (F#4, G#4, A5, G#4, F#4) with eighth notes. Measure 85: Chords (F#4, C#5, G#4, F#4) and (F#4, C#5, G#4, F#4) with eighth notes.

86 H Solo Section

Musical staff 86-91: Treble clef, 4/4 time. Measures 86-87: Chords (F#4, C#5, G#4, F#4) and (F#4, C#5, G#4, F#4) with eighth notes. Measure 88: Melodic line (F#4, G#4, A5, G#4, F#4) with eighth notes. Measure 89: Melodic line (F#4, G#4, A5, G#4, F#4) with eighth notes. Measure 90: Chords (F#4, C#5, G#4, F#4) and (F#4, C#5, G#4, F#4) with eighth notes. Measure 91: Chords (F#4, C#5, G#4, F#4) and (F#4, C#5, G#4, F#4) with eighth notes. Dynamics: mp (mezzo-piano) at measure 89.

92

Musical staff 92-97: Treble clef, 4/4 time. Measures 92-93: Chords (F#4, C#5, G#4, F#4) and (F#4, C#5, G#4, F#4) with eighth notes. Measure 94: Chords (F#4, C#5, G#4, F#4) and (F#4, C#5, G#4, F#4) with eighth notes. Measure 95: Chords (F#4, C#5, G#4, F#4) and (F#4, C#5, G#4, F#4) with eighth notes. Measure 96: Chords (F#4, C#5, G#4, F#4) and (F#4, C#5, G#4, F#4) with eighth notes. Measure 97: Chords (F#4, C#5, G#4, F#4) and (F#4, C#5, G#4, F#4) with eighth notes. Dynamics: mf (mezzo-forte) at measure 97.

98 I

Musical staff 98-103: Treble clef, 4/4 time. Measures 98-99: Chords (F#4, C#5, G#4, F#4) and (F#4, C#5, G#4, F#4) with eighth notes. Measure 100: Melodic line (F#4, G#4, A5, G#4, F#4) with eighth notes. Measure 101: Chords (F#4, C#5, G#4, F#4) and (F#4, C#5, G#4, F#4) with eighth notes. Measure 102: Chords (F#4, C#5, G#4, F#4) and (F#4, C#5, G#4, F#4) with eighth notes. Measure 103: Chords (F#4, C#5, G#4, F#4) and (F#4, C#5, G#4, F#4) with eighth notes.

104

Musical staff 104-109: Treble clef, 4/4 time. Measures 104-105: Chords (F#4, C#5, G#4, F#4) and (F#4, C#5, G#4, F#4) with eighth notes. Measure 106: Chords (F#4, C#5, G#4, F#4) and (F#4, C#5, G#4, F#4) with eighth notes. Measure 107: Chords (F#4, C#5, G#4, F#4) and (F#4, C#5, G#4, F#4) with eighth notes. Measure 108: Melodic line (F#4, G#4, A5, G#4, F#4) with eighth notes. Measure 109: Chords (F#4, C#5, G#4, F#4) and (F#4, C#5, G#4, F#4) with eighth notes.

110

Musical staff 110-115: Treble clef, 4/4 time. Measures 110-111: Chords (F#4, C#5, G#4, F#4) and (F#4, C#5, G#4, F#4) with eighth notes. Measure 112: Melodic line (F#4, G#4, A5, G#4, F#4) with eighth notes. Measure 113: Chords (F#4, C#5, G#4, F#4) and (F#4, C#5, G#4, F#4) with eighth notes. Measure 114: Chords (F#4, C#5, G#4, F#4) and (F#4, C#5, G#4, F#4) with eighth notes. Measure 115: Melodic line (F#4, G#4, A5, G#4, F#4) with eighth notes. Dynamics: f (forte) at measure 115.

Melody Bb

Billie Jean

arr. Raul Maldonado

Michael Jackson

$\text{♩} = 120$
Drums 2 Bassline 12

A

18

B

23

29

C

34

39

D

44

50

55

E

61

2

65



69

F



74

G



80



85

H

Solo Section

7



97

I



103



108



112



Clarinet in B $\flat$

Candy Rain

Arr. Raul Maldonado

Soul For Real

$\text{♩} = 94$

Solo/soli



40

E

3

46

F

Solo Section

8

8

57

G

mf *ff*

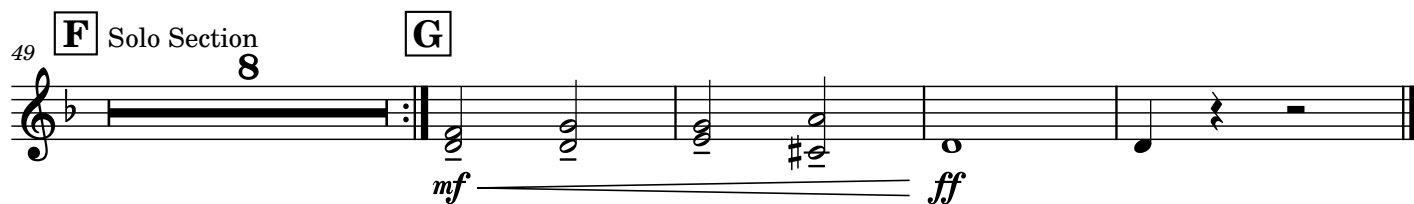
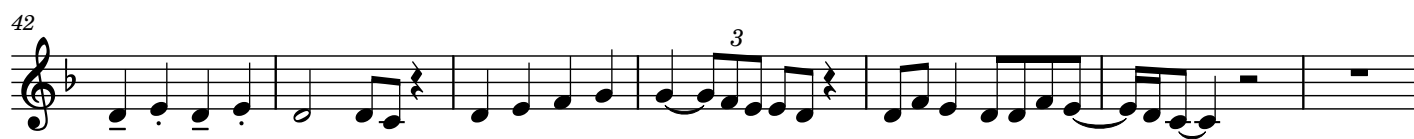
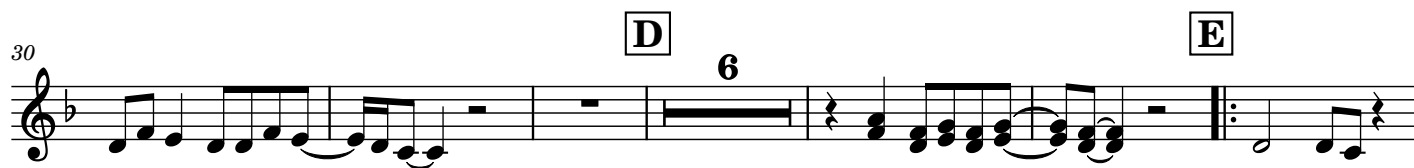
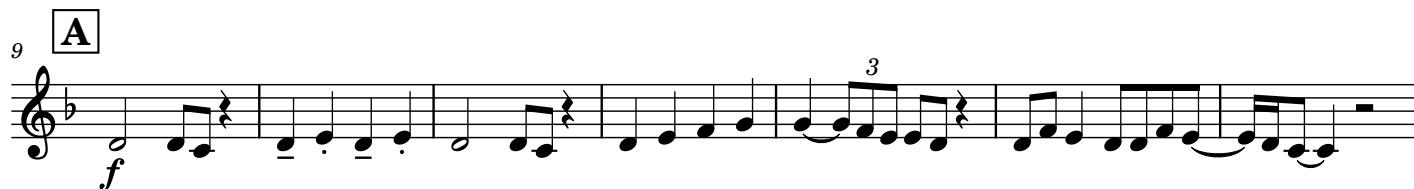
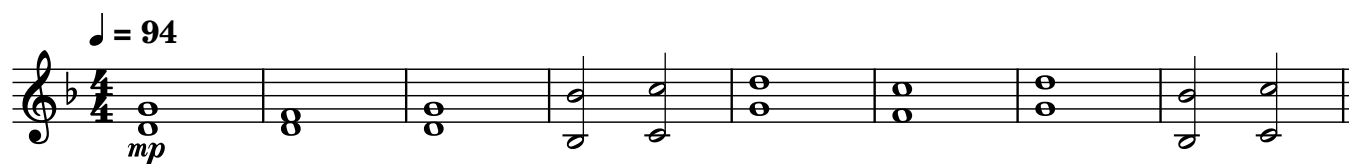
mf *ff*

Clarinet in B $\flat$ 2

Candy Rain

Arr. Raul Maldonado

Soul For Real



Clarinet in B $\flat$

Canon Remix

Pachelbel / Arr. Bernice

4 5

11 13 *mf*

19 21

27 29

34 37

41 45 *f*

48 53 8

61 69 *mf*

69 76 77 *f*

83 88

Clarinets

Pachelbel Unleashed

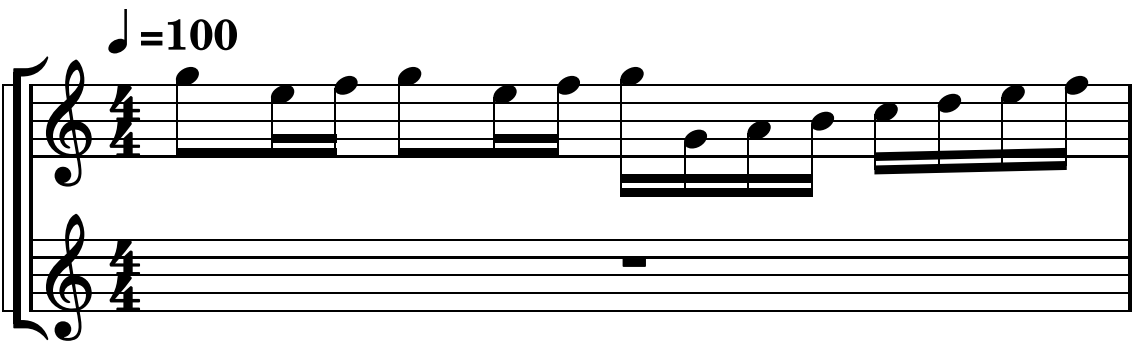
"Canon Remix" Interlude

arr. Walsh
for the SciTech Band

$\text{♩} = 100$

Clarinet in B $\flat$ 1

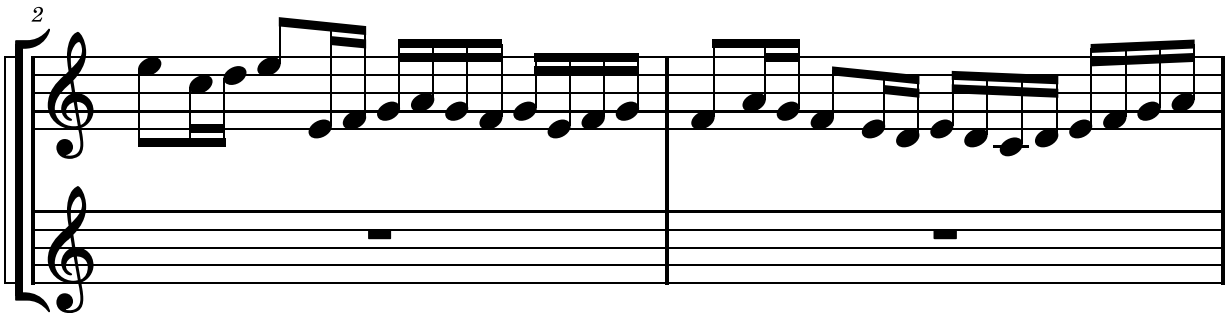
Clarinet in B $\flat$ 2



2

Cl. in B $\flat$ 1

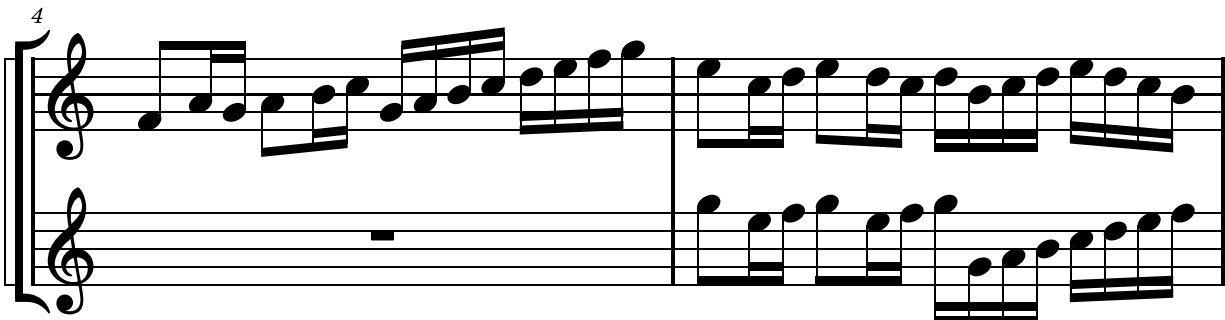
Cl. in B $\flat$ 2



4

Cl. in B $\flat$ 1

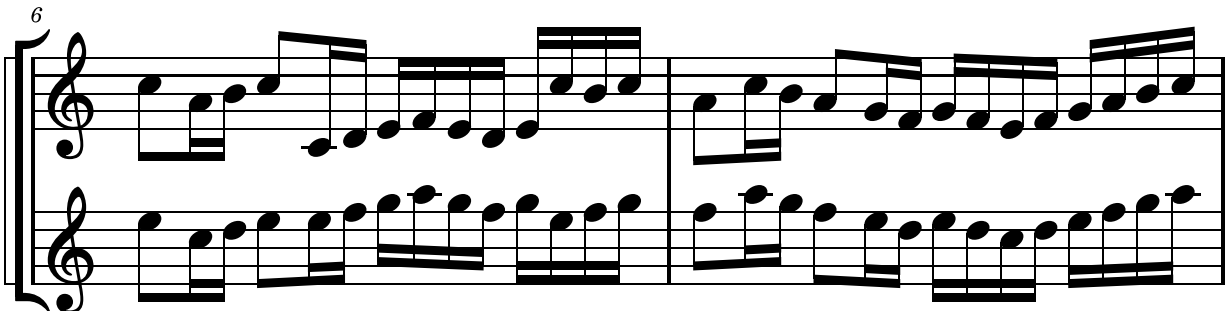
Cl. in B $\flat$ 2



6

Cl. in B $\flat$ 1

Cl. in B $\flat$ 2



8

Cl. in B $\flat$ 1

Cl. in B $\flat$ 2

This system contains measures 8 and 9. In measure 8, the first clarinet (Cl. in B $\flat$ 1) plays a descending eighth-note scale from G4 to B3, while the second clarinet (Cl. in B $\flat$ 2) plays an ascending eighth-note scale from B3 to G4. In measure 9, both instruments play a half note G3.

10

Cl. in B $\flat$ 1

Cl. in B $\flat$ 2

This system contains measures 10 and 11. In measure 10, the first clarinet (Cl. in B $\flat$ 1) plays a half note G3, while the second clarinet (Cl. in B $\flat$ 2) plays a descending eighth-note scale from G4 to B3. In measure 11, the first clarinet plays a half note G3, and the second clarinet plays an ascending eighth-note scale from B3 to G4.

12

Cl. in B $\flat$ 1

Cl. in B $\flat$ 2

This system contains measures 12 and 13. In measure 12, the first clarinet (Cl. in B $\flat$ 1) plays a half note G3, while the second clarinet (Cl. in B $\flat$ 2) plays a descending eighth-note scale from G4 to B3. In measure 13, both instruments play a half note G3. The system concludes with a double bar line.

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



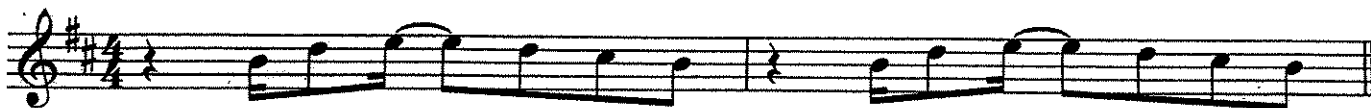
E G A G F# E E G A G F# E

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



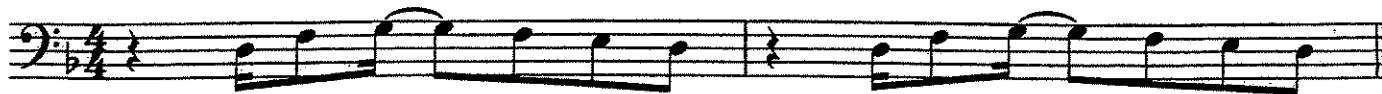
E G A G F# E E G A G F# E

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

Melody - Bb

-Trumpet

-Clarinet

-Tenor Sax

Carol of The Bells

Quartet Version

arr. Turgeon & Bernice

The musical score is written for a single melodic instrument (Bb Trumpet, Clarinet, or Tenor Sax) in 4/4 time. It begins with a 'Soli' instruction and a mezzo-piano (*mp*) dynamic. The melody consists of eighth and quarter notes, with a repeat sign after the first line. The second line continues the melody. The third line features a 'rit.' (ritardando) marking. The fourth line contains section marker 'A', a 3/4 time signature change, and an 'a tempo - Repeat 4x' instruction, with a forte (*f*) dynamic. The fifth line starts with section marker 'B' and continues with eighth notes. The sixth line contains section marker 'C', a mezzo-forte (*mf*) dynamic, and a slur over a triplet of eighth notes. The seventh line contains section marker 'D', a 'Repeat 3x' instruction, and a forte (*f*) dynamic. The eighth line contains section marker 'E', a 'rit.' (ritardando) marking, and ends with a fermata. The score is written on a single staff with a treble clef and a key signature of one flat (Bb).

Clarinet in B $\flat$

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast

optional 8^{va}

5

Clarinet 1

Diamonds

for the SciTech Band

sung by Rihanna
arr. Alisha J. Lopez-Marrero

$\text{♩} = 92$ 18 **A** 8 **B**

29

33 **C**

38

43 **D**

48 **E**

52

56 **F**

60

64 **G**

68



73



78

H

82



86

I

90

J

95

K

100



104

L

109



Clarinet 2

Diamonds

for the SciTech Band

sung by Rihanna
arr. Alisha J. Lopez-Marrero

♩ = 92 18 **A** 8 **B**

30 **C**

36

42 **D**

48 1 **E**

54

59 **F**

65 **G**

71

77 **H**

82



87

I**J**

92



97

K

102

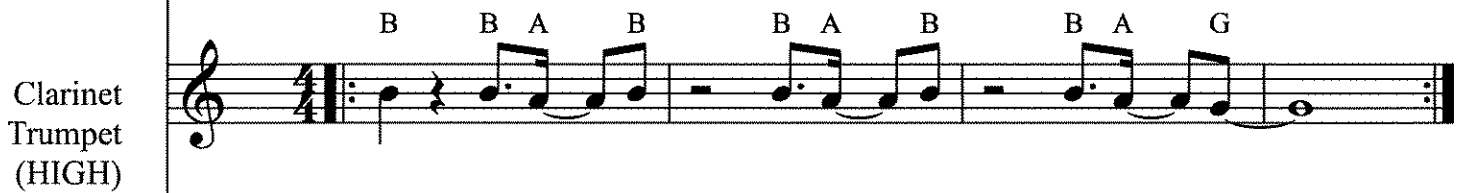
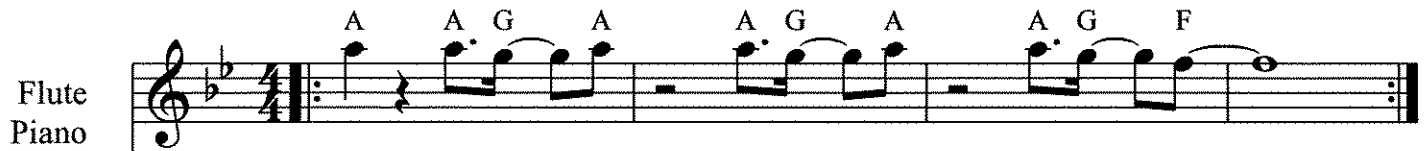


107

L

Eye Of The Tiger

For Zanetti



Piano: Am G F

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

FEELING GOOD ROAD MAP

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

Feeling Good

(Bb Minor)

Swing Time

Flute
Piano

Clarinet
Trumpet
(LOW)

Clarinet
Tenor Sax
Trumpet
(HIGH)

Alto Sax

Trombone
Euphonium
(HIGH)

Trombone
Euphonium
Tuba
(LOW)

Tenor Sax:
Octave Key HIGH
No Octave Key LOW

Octave Key HIGH
No Octave Key LOW

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

Piano: Bbm (8th note triplets)

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

Feeling Good

Swing Time

(HORN LICK+)

NOTE 8 ON CUE
BEAT 4

Flute
Piano

Clarinet
Trumpet
(LOW)

Clarinet
Tenor Sax
Trumpet
(HIGH)

Alto Sax

Trombone
Euphonium

Bb Db Eb E Eb E Eb E Eb Db Bb Ab Bb Bb

C Eb F F# F F# F F# F Eb C Bb C C

C Eb F F# F F# F F# F Eb C Bb C C

G Bb C C# C C# C C# C Bb G F G G

Bb Db Eb E Eb E Eb E Eb Db Bb Ab Bb Bb

Horn Lick:

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

Opening "And I'm Feeling Good":

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

1 & b3 Background Harmony Hits

Feeling Good

(NASTY LICK - Bb Minor)

Swing Time

Flute
Piano

Clarinet
Trumpet
(LOW)

Clarinet
Tenor Sax
Trumpet
(HIGH)

Alto Sax

Trombone
Euphonium

Tuba

Octave Key HIGH
No Octave Key LOW

Positions: 1 5 1 3 5 1 1 5 2 3 5 1

Piano: Bbm (2 Beats Hold)

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

Clarinet
Trumpet
(LOW)

Feeling Good

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

Words and Music by Leslie Bricusse & Anthony Newley

♩ = 60

Slowly, Freely

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

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

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

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

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

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

9 G7

for me and I'm feel-ing good.

First Five Note Exercises

142

Bb

(Med.)

HEART AND SOUL

-HOAGY CARMICHAEL
FRANK LEISSER

Handwritten musical score for "Heart and Soul" in B-flat major, 4/2 time. The score consists of seven staves of music with various chords and melodic lines. The key signature has two flats (Bb and Eb). The time signature is 4/2. The music is written in a simple, handwritten style with some corrections and markings.

Chords and markings visible in the score:

- Staff 1: G, E-7, A-7, D7, Gmaj7, E-7, A-7, D7
- Staff 2: B-7, E-7, A-7, D7, G, E-7, A-7, D7
- Staff 3: G, A-7, D7, Gmaj7, D-7, G7, Cmaj7, B7, E7, A7
- Staff 4: D7, G7, C7, B7, Cmaj7, B7, E7, A7
- Staff 5: D7, G7, C7, D7, G, E-7, A-7, D7
- Staff 6: Gmaj7, E-7, A-7, D7, B-7, E-7, A-7, D7
- Staff 7: B7#5, E7, A-7, D7, G, (E-7, A-7, D7)

Bb**IT DON'T MEAN A THING****(If It Ain't Got That Swing)**

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

(MODERATELY FAST)

The musical score is written for three staves (treble, alto, and bass clefs) in B-flat major (two flats) and 4/4 time. The tempo is marked 'MODERATELY FAST'. The score consists of 12 measures. Measures 1-4 are marked with a forte (f) dynamic. Measures 5-8 are marked with a mezzo-forte (mf) dynamic. Measures 9-12 are marked with a mezzo-forte (mf) dynamic. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as slurs and ties. A double bar line is present at the end of measure 8.

Don't Mean A Thing - Bb

To Coda  1.



13 14 15 16

2.

17 18 19 20

21 22 23

D.S. al Coda

CODA

24 25 26

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

First system of music (measures 1-8). The vocal parts (Soprano, Alto, Tenor, Bass) are marked *legato*. The instrumental parts (Clarinet/Trumpet) are marked *mf*, *mp*, *mf*, and *f* in the staggered breathing pattern.

Second system of music (measures 9-15). The vocal parts continue with the melody. The instrumental parts provide harmonic support.

Third system of music (measures 16-24). The vocal parts continue with the melody. The instrumental parts provide harmonic support. The text "Lower notes for solo only" is written above the instrumental staff.

LIFT EVERY VOICE AND SING

Florida A&M University Marching Band

Arr. Lindsey B. Sarjeant

Adapted by Walsh

for the SciTech Band

B $\flat$ Clarinet 1

$\text{♩} = 70$

mf *f* *mf* **A**

7

14

B *f*

21

C *mf*

28

35 *f*

The musical score is written for a B-flat Clarinet 1 part. It consists of six staves of music. The first staff begins with a tempo marking of quarter note = 70. The key signature has one flat (B-flat). The music is in 6/8 time. The first staff contains measures 1 through 6, with dynamic markings of *mf*, *f*, and *mf*. A section label **A** is placed above the final measure of the first staff. The second staff contains measures 7 through 13. The third staff contains measures 14 through 20. The fourth staff contains measures 21 through 27, with a section label **B** above the first measure and a dynamic marking of *f*. The fifth staff contains measures 28 through 34, with a section label **C** above the first measure and a dynamic marking of *mf*. The sixth staff contains measures 35 through 40, with a dynamic marking of *f*. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, as well as dynamic markings (*mf*, *f*) and section labels (**A**, **B**, **C**). A double bar line is used to separate measures 6 and 7, and measures 27 and 28.

LIFT EVERY VOICE AND SING

Florida A&M University Marching Band

B $\flat$ Clarinet 2

Arr. Lindsey B. Sarjeant

Adapted by Walsh
for the SciTech Band

$\text{♩} = 70$

A

mf *f* *mf*

8

B

15 *f*

23

C

30 *mf*

37 *f*

“Lift Every Voice and Sing”

James Weldon Johnson & J. Rosamond Johnson

Lift every voice and sing,
Till earth and heaven ring!
Ring with the harmonies of Liberty!

Let our rejoicing rise
High as the list'ning skies;
Let it resound loud as the rolling sea!

Sing a song full of the faith that the dark past has
taught us!
Sing a song full of the hope that the present has
brought us!

Facing the rising sun of our new day begun,
Let us march on till victory is won!

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...

Clarinet in B $\flat$ 1

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

p

A

f

B

fp *f*

6

12

24

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

1st Clarinet

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54

Maestoso

f

A Andante

unis.

mf

13

B

20

C

27

D

34

div.

f

41

E

unis.

mf

1.

div.

unis.

3

48

1.

2. *rit.*

div.

unis.

f

3

div.

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Two Ceremonial Marches

2nd Clarinet

1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54

Maestoso

f

rit.

7

A Andante

mf

14

B

22

C

30

D

37

E

f

mf

43

1.

3

49

2. **rit.**

3

f

Santa Claus Is Comin' To Town

Melody - Bb

Coots & Gillespie
arr. Bernice

Moderate Swing



mf

A

B

C

To Coda

D.S. al Coda

D

E

f

37

Santa Claus Is Comin' To Town

Bb Bass Line (Low)

Coots & Gillespie
arr. Bernice

Moderate Swing



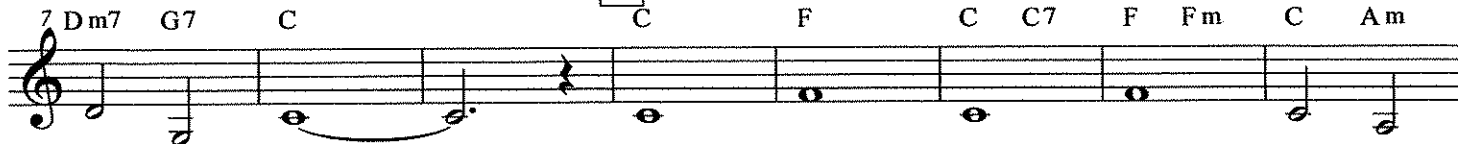
C F C C7 F Fm C Am



mf

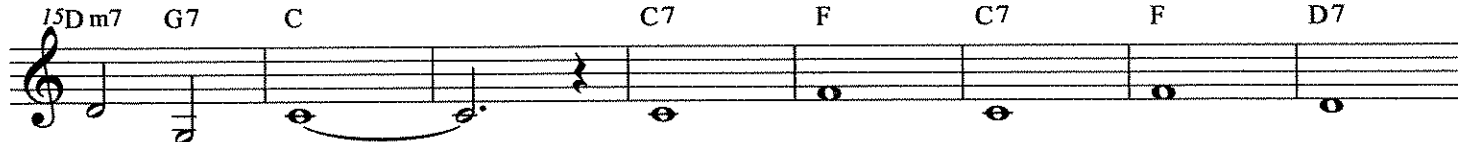
A

7 Dm7 G7 C C F C C7 F Fm C Am



B

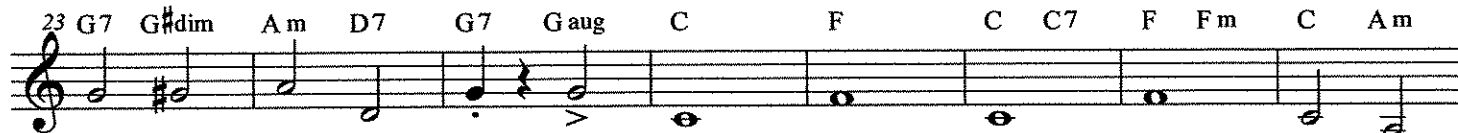
15 Dm7 G7 C C7 F C7 F D7



C

To Coda D

23 G7 G#dim Am D7 G7 Gaug C F C C7 F Fm C Am



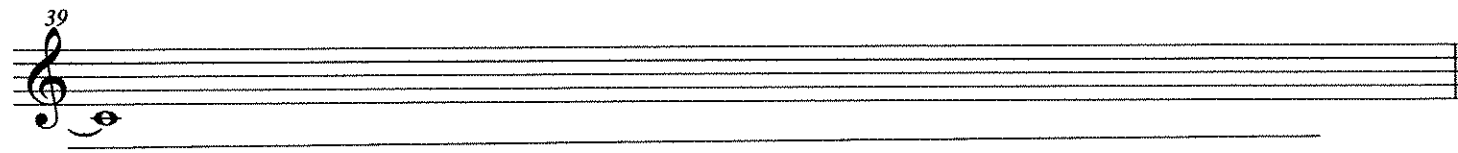
D.S. al Coda E

31 Dm7 G7 C C Am Dm7 G7 C



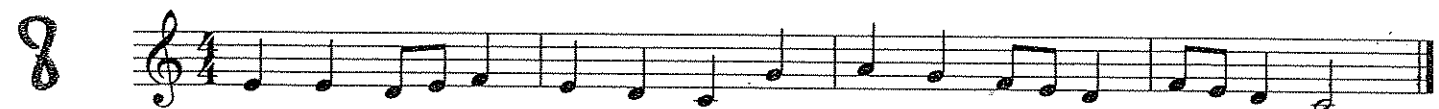
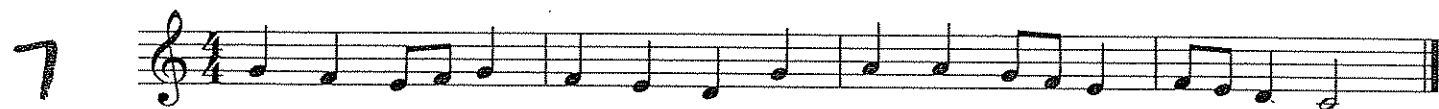
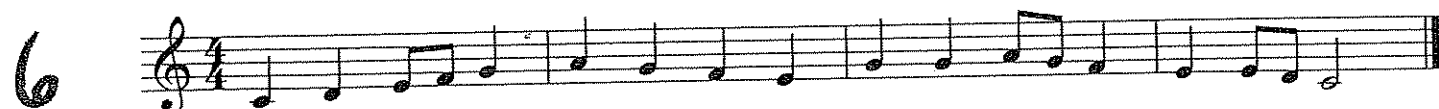
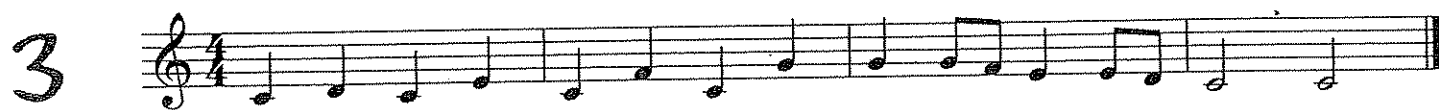
f

39



Bb-Low

Sight Reading Exercises



Bb - High

Sight Reading Exercises

1 2 3 4 5 6 7 8 9

Clarinet in B $\flat$

Simple Gifts

from Appalachian Spring

Traditional
Aaron Copland (1900-1990)

$\text{♩} = 72$

mp

f

Melody B $\flat$ (LOW)

As Recorded by Nirvana

Arr. Walsh

Smells Like Teen Spirit

4 **A**

8 **B** *f* **C** *f*

12 *mp*

20 **D**

24 *mf*

29 **E** $\%$ *f*

34

39 To Coda on 3rd Time

44 **F** **G** SOLO OR SOLI *f*

51

2



Melody B $\flat$ (HIGH)

As Recorded by Nirvana

Arr. Walsh

Smells Like Teen Spirit

4 **A**

f *f*

8

f *f*

12 **B** **C**

4 *mp*

20

D

25 *mf*

30 **E** §

f

35

40 To Coda on 3rd Time **F**

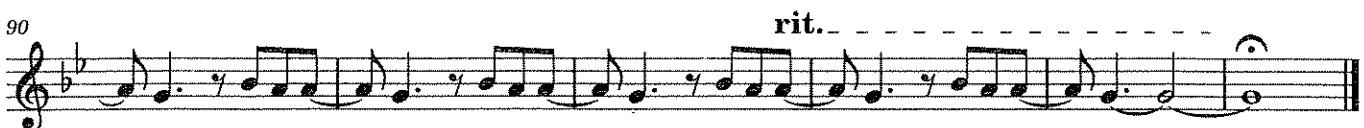
f

46 **G** SOLO OR SOLI

f

52

2



Smells Like Teen Spirit

4 **A**

f

7

10

B **C**

13 *mf* *mp*

19

D

25 *mf*

E % 11 To Coda on 3rd Time

31

F

45

2

48

G H I

8 8 4

Musical staff 48-56: Treble clef, key signature of two flats (B-flat and E-flat). Measures 48-51 contain eighth and sixteenth notes. Measure 52 is a repeat sign. Measures 53-55 are whole rests, each with a box letter above: G, H, and I. Measure 56 is a whole rest with a '4' above it.

69

J K

4

mp

Musical staff 69-77: Treble clef, key signature of two flats. Measure 69 is a whole rest with a box letter 'J' above and a '4' above it. Measure 70 is a quarter rest. Measures 71-77 contain eighth and sixteenth notes. Measure 77 has a box letter 'K' above. The dynamic *mp* is written below measure 71.

78

Musical staff 78-83: Treble clef, key signature of two flats. Measures 78-83 contain eighth and sixteenth notes.

84

D.S. al Coda

Musical staff 84-86: Treble clef, key signature of two flats. Measures 84-86 contain quarter notes. The instruction 'D.S. al Coda' is written above measure 86.

85

L

4

f *ff*

Musical staff 85-94: Treble clef, key signature of two flats. Measure 85 is a whole rest with a box letter 'L' above. Measure 86 is a whole rest with a '4' above. Measures 87-94 contain eighth and sixteenth notes. The dynamic *f* is written below measure 86, and *ff* is written below measure 88.

95

Musical staff 95-96: Treble clef, key signature of two flats. Measure 95 is a whole note. Measure 96 is a double bar line.

Countermelody Bb (HIGH)

As Recorded by Nirvana

Arr. Walsh

Smells Like Teen Spirit

4 **A**

f

7

10

B **C**

13 *mf* *mp*

19

D

25 *mf*

E % 11 To Coda on 3rd Time

31

F

45

Detailed description: This is a musical score for a countermelody in Bb (HIGH). The score is written on a single staff in treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The music is divided into sections labeled A through F. Section A (measures 1-6) begins with a 4-measure rest followed by a melody starting on F4, marked with a forte (f) dynamic. Section B (measures 13-18) features a melody starting on G4, marked mezzo-forte (mf). Section C (measures 19-24) continues the melody from B, marked mezzo-piano (mp). Section D (measures 25-30) features a melody starting on F4, marked mezzo-forte (mf). Section E (measures 31-44) features a melody starting on G4, marked with a repeat sign (%). Section F (measures 45-50) features a melody starting on F4, marked with a forte (f) dynamic. The score includes various musical notations such as rests, notes, beams, and dynamics.

2

48

G 8 **H** 8 **I** 4

Musical staff 48-57. The staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The music consists of a series of eighth and sixteenth notes, followed by a repeat sign. The staff is divided into measures by bar lines. Above the staff, the letters G, H, and I are enclosed in boxes, with the numbers 8, 8, and 4 respectively, indicating the number of measures for each section.

69

J 4 **K**

mp

Musical staff 69-77. The staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The music consists of a series of eighth and sixteenth notes, followed by a repeat sign. The staff is divided into measures by bar lines. Above the staff, the letters J and K are enclosed in boxes, with the number 4 and an empty box respectively, indicating the number of measures for each section. The dynamic marking *mp* (mezzo-piano) is written below the staff.

78

Musical staff 78-83. The staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The music consists of a series of eighth and sixteenth notes, followed by a repeat sign. The staff is divided into measures by bar lines.

84

D.S. al Coda

Musical staff 84-88. The staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The music consists of a series of eighth and sixteenth notes, followed by a repeat sign. The staff is divided into measures by bar lines. The instruction "D.S. al Coda" is written above the staff.

L

85

5

ff

Musical staff 85-94. The staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The music consists of a series of eighth and sixteenth notes, followed by a repeat sign. The staff is divided into measures by bar lines. Above the staff, the letter L is enclosed in a box. The number 5 is written above the staff, indicating the number of measures for the section. The dynamic marking *ff* (fortissimo) is written below the staff.

THE STAR SPANGLED BANNER

1st B $\flat$ Clarinet

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

mp

27

f

THE STAR SPANGLED BANNER

2nd B $\flat$ Clarinet

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

mp

27

f

The musical score is written for a 2nd B $\flat$ Clarinet. It begins with a treble clef and a 3/4 time signature. The tempo/style is marked 'Majestic'. The score includes several rehearsal marks in boxes: 3, 11, 19, and 27. Dynamic markings include *f* (forte) and *mp* (mezzo-piano). The score features various musical notations such as eighth notes, quarter notes, and half notes, with some notes beamed together. There are also slurs and accents throughout the piece.

Clarinet in B $\flat$

The Star Spangled Banner

(MELODY in Concert B-Flat)

arr. Robert W. Smith
Flute Part (Melody)

3

8

11

15

19

23

27

31

f

mp

f

The musical score is written for a Clarinet in B-flat, with the melody in Concert B-flat. It is an arrangement by Robert W. Smith, specifically for the Flute Part (Melody). The piece is 'The Star Spangled Banner' and is in 3/4 time. The score is divided into five staves. The first staff begins with a measure rest and a fermata, followed by a melody starting on G4. The second staff continues the melody. The third staff has a crescendo leading to a mezzo-piano (mp) section. The fourth staff has a crescendo leading to a forte (f) section. The fifth staff concludes the piece with a final note and a fermata.

THE TEMPEST

B $\flat$ CLARINETS

ROBERT W. SMITH

With energy!

1 2 3 4 5 6 7 8 9 10 11

mp *f* *f*

12 13 14 15 16 17 18 19

ff *mf*

20 21 22 23 24 25 26

27 28 29 30 31 32 33

34 35 36 37 38 39 40 41

f

42 43 44 45 46 47 48

ff

49 50 51 52 53 54 55

56 57 58 59 60 61 62 63 64

f

65 66 67 68 69 70 71 72

p *cresc. poco a poco*

73 74 75 76 77 78 79

mp *f* *ff*

THE TEMPEST

B $\flat$ TENOR SAXOPHONE
(BARITONE T.C.)

ROBERT W. SMITH

With energy!

9

T. Sax. only + Bar.

4

5 6 7 8 10 11

mp *p* *f*

12 13 14 15 16 17

18 4

ff

T. Sax. only

22 23 24 25 26 27 28 29

mf

36

tutti

30 31 32 33 34 35 36 37

f

38 39 40 41 42 43 44

ff *mp*

45

46 47 48 49 50 51 52 53

54 55 56 57 58 59 60 61 62

63

69

2

64 65 66 67 68

f

71 72 73 74 75 76 77 78 79

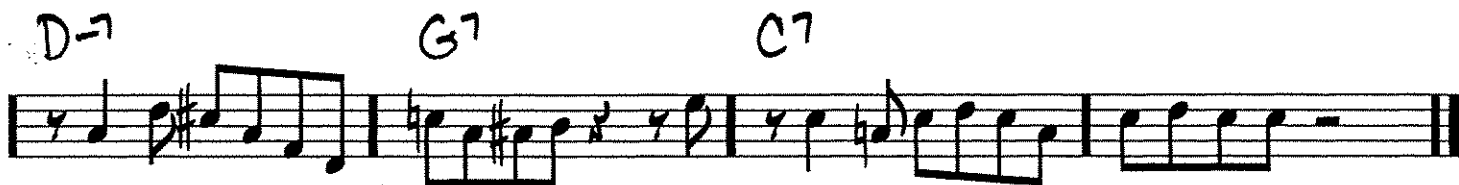
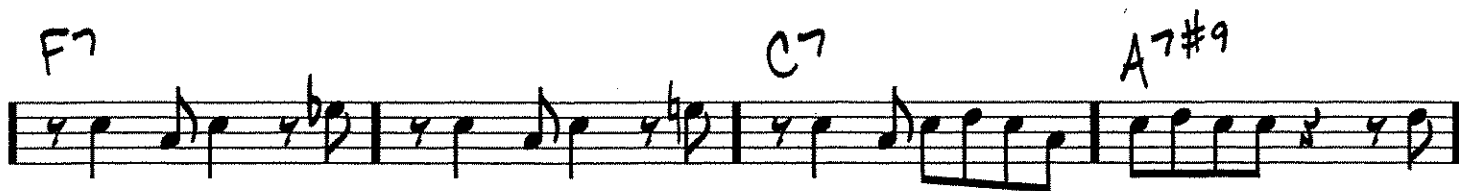
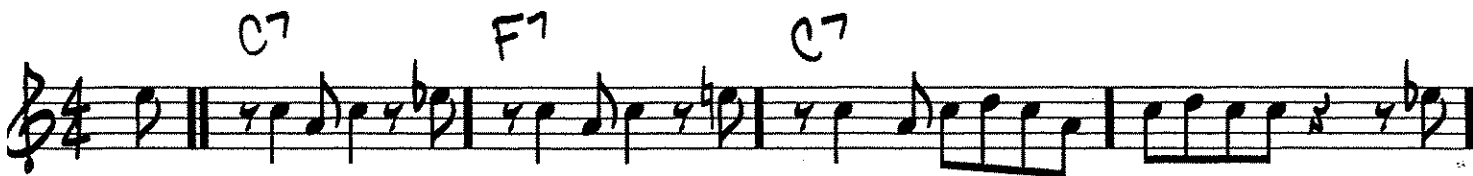
mf *f* *ff*

390 Bb

(MED. UP)

TENOR MADNESS

- SONNY ROLLINS



Clarinet in B $\flat$ 1

Warm-ups

arr. Klesch

Chromatics with relative pitch
Start on Low B $\flat$, F, or Tuning B $\flat$

1. 2.

9 Count Tones
12 Start on Low B $\flat$, F, or Tuning B $\flat$.

23

F, Low B $\flat$ / Slurred 8th notes to F

34

41

B $\flat$, F, Low B $\flat$ / One Octave Slur 2 Tongue 2

49

57

Clarinet in B $\flat$ 1

65

73

2 Note / Slurred 16ths to F

78

84

90

3 Note / Slurred 3rds

93

99

105

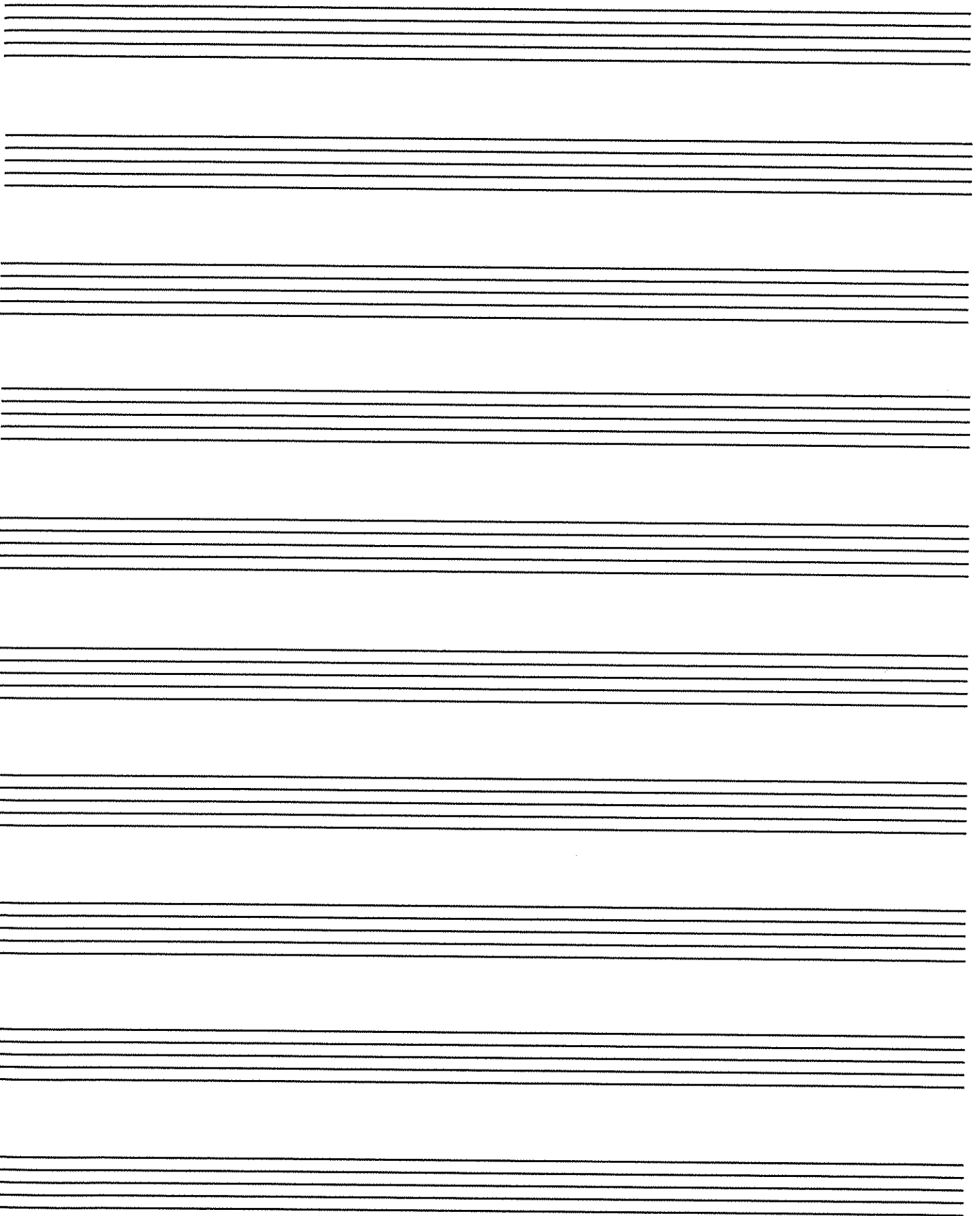
Clarinet in B $\flat$ 1

4 Note / Crazy 16ths

108

113

118



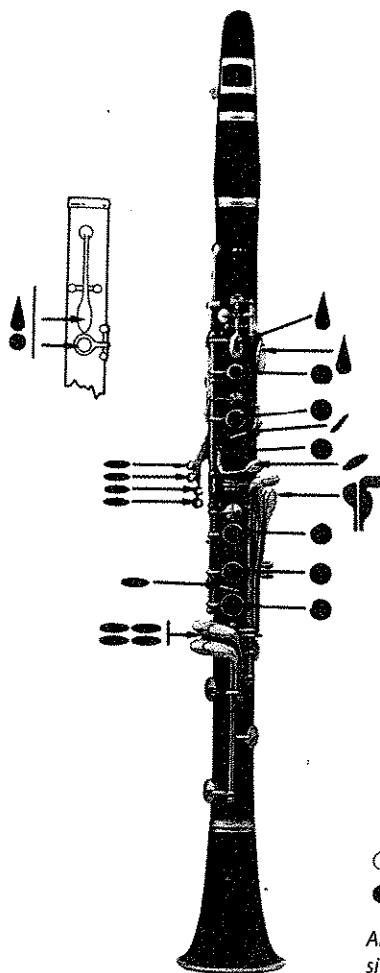
FINGERING CHART

B $\flat$ CLARINET

Instrument Care Reminders

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

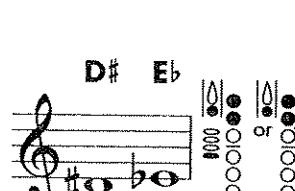
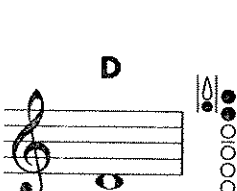
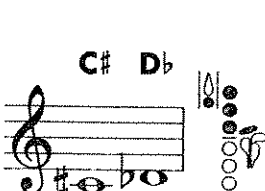
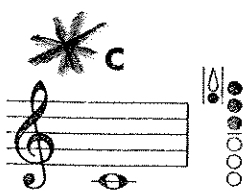
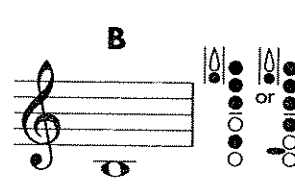
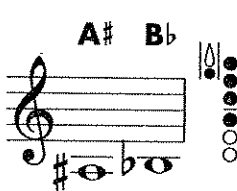
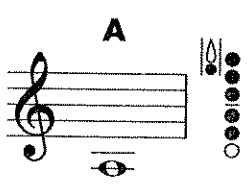
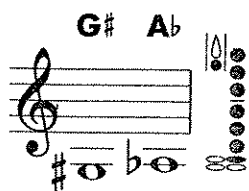
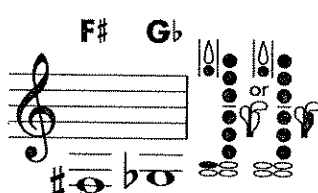
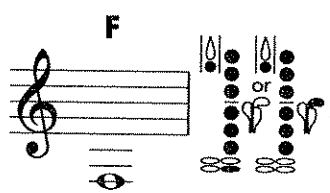
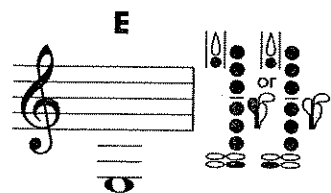
- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Drop a weighted chamois or cotton swab into the bell and pull it out through the barrel.
- Carefully twist off the barrel and dry off any additional moisture. Place it in the case.
- Gently twist the upper and lower sections apart, with the bell still attached. Place the upper section in the case.
- Remove the bell and place the bell and lower section back into the case.
- As you put each piece back in the case, check to be sure they are dry.
- Your case is designed to hold only specific objects. If you try to force anything else into the case, it may damage your instrument.



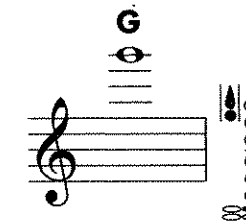
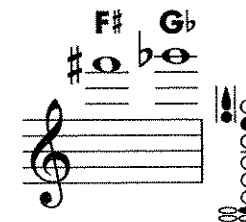
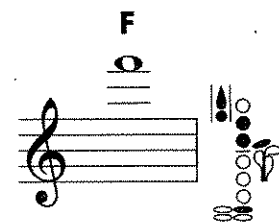
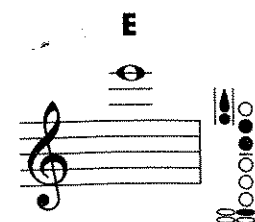
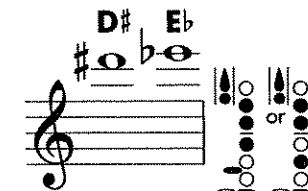
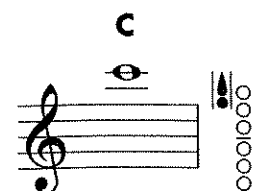
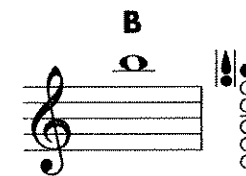
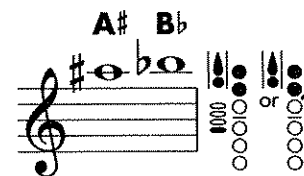
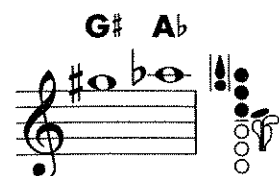
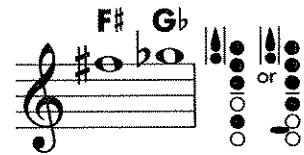
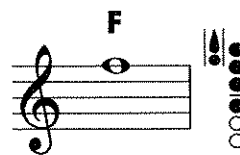
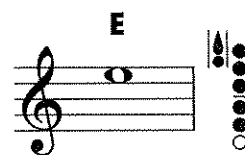
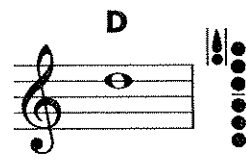
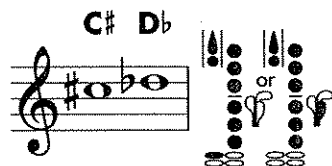
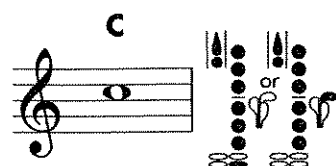
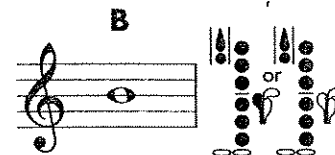
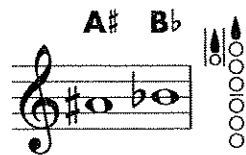
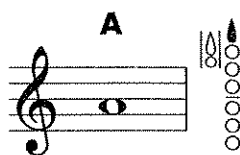
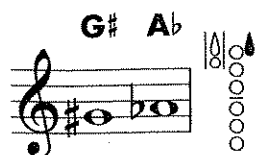
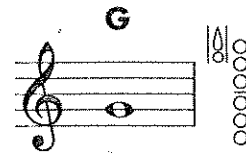
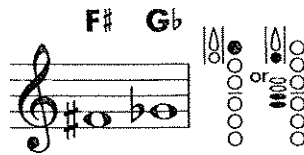
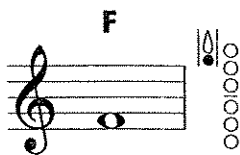
○ = Open
● = Pressed down

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

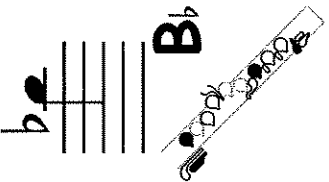
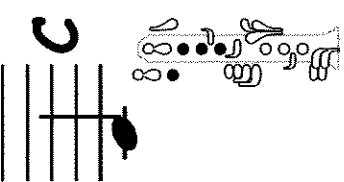
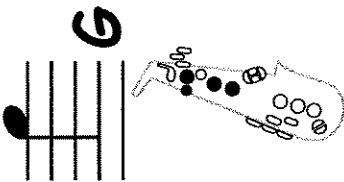
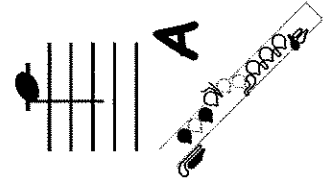
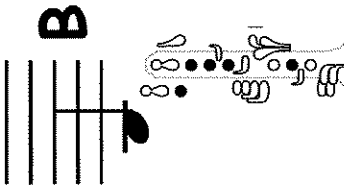
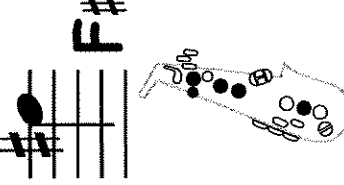
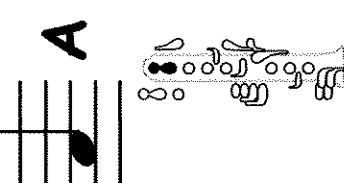
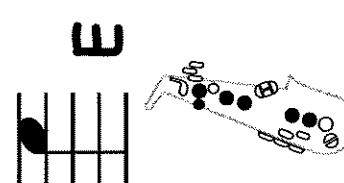
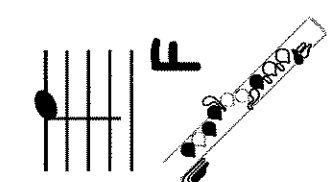
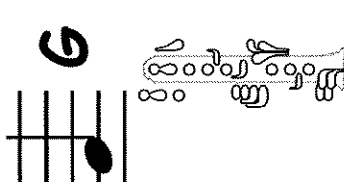
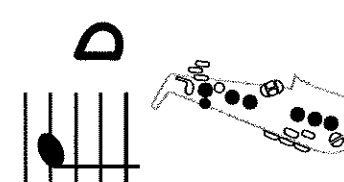
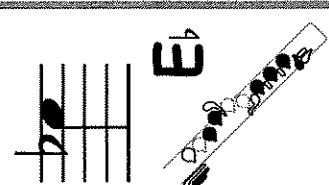
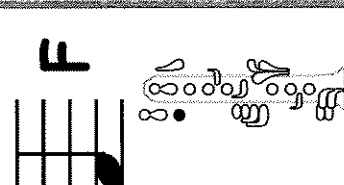
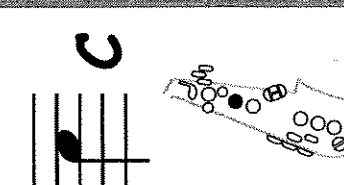
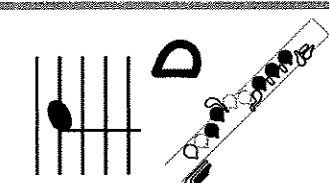
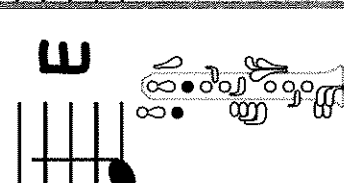
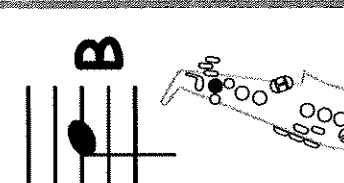
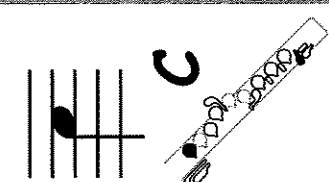
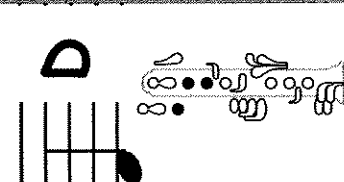
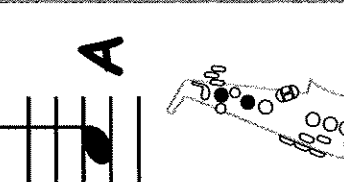
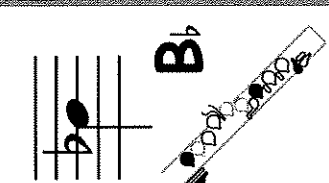
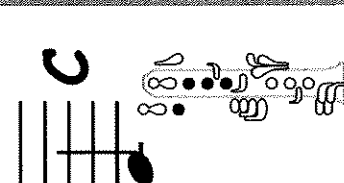
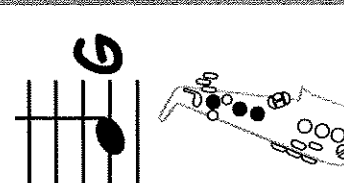
Instrument courtesy of Yamaha Corporation of America, Band and Orchestral Division



FINGERING CHART

B $\flat$ CLARINET


B $\flat$ Concert Scale - Fingering Chart

B $\flat$ /"Do"			
A/"Ti"			
G/"La"			
F/"So"			
E $\flat$ /"Fa"			
D/"Mi"			
C/"Re"			
B $\flat$ /"Do"			
Flute/Mallets			
Clarinet			
Alto Sax			

