

BARITONE

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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

BARITONE B.C.

Instrument Care Reminders

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

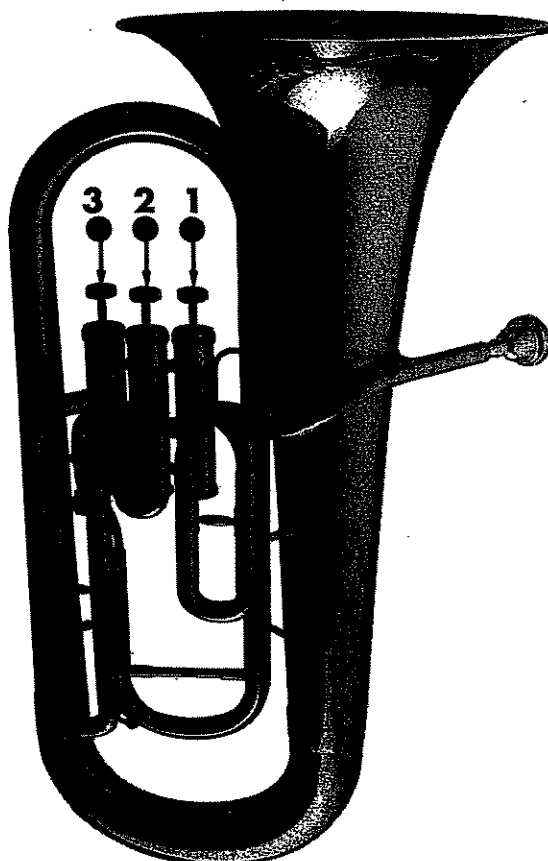
- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

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

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

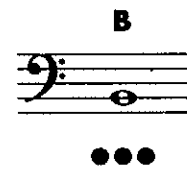
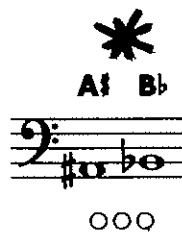
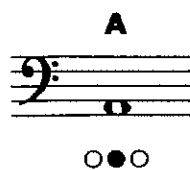
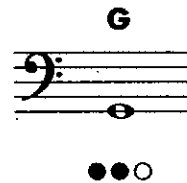
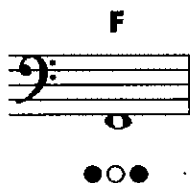
Be sure to grease the slides regularly. Your director will recommend special slide grease and valve oil, and will help you apply them when necessary.

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



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

- = Open
● = Pressed down



FINGERING CHART

BARITONE B.C.

C

● ○ ●

C# Db

○ ● ●

D

● ● ○

D# Eb

● ○ ○

E

○ ● ○

F

○ ○ ●

F# Gb

○ ● ●

G

● ● ○

G# Ab

● ○ ○

A

○ ● ○

A# Bb

○ ○ ○

B

● ● ○

C

● ○ ○

C# Db

○ ● ○

D

○ ○ ○

D# Eb

● ○ ○

E

○ ● ○

F

○ ○ ○

F# Gb

○ ● ●

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)

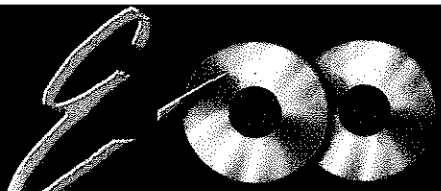
Brown

- ☐ 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

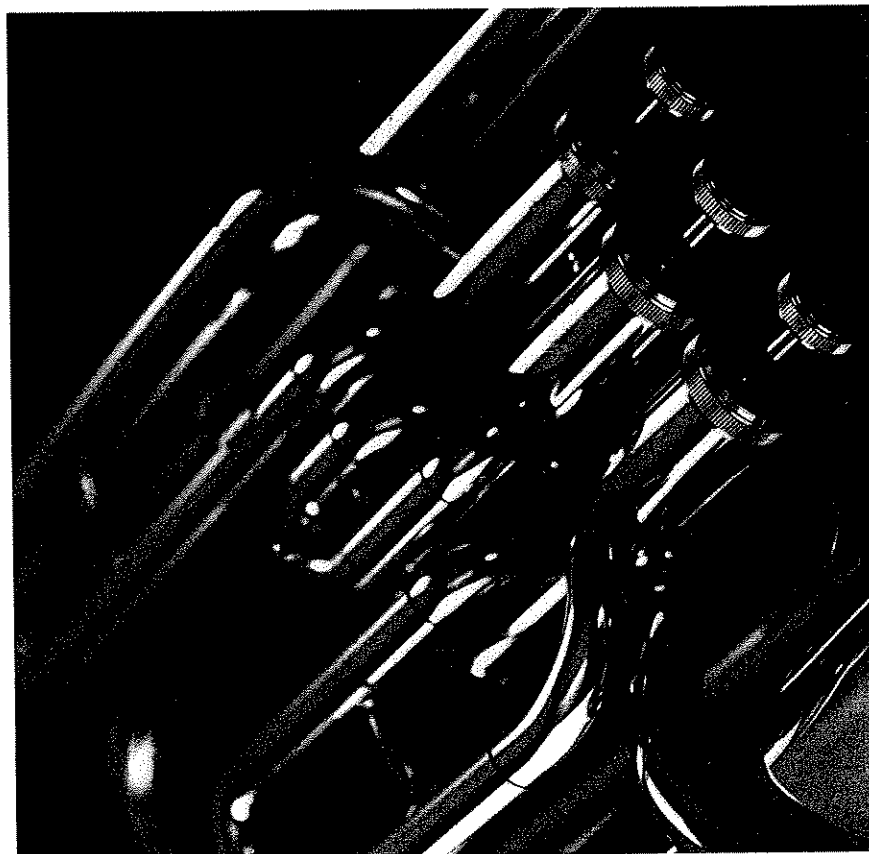
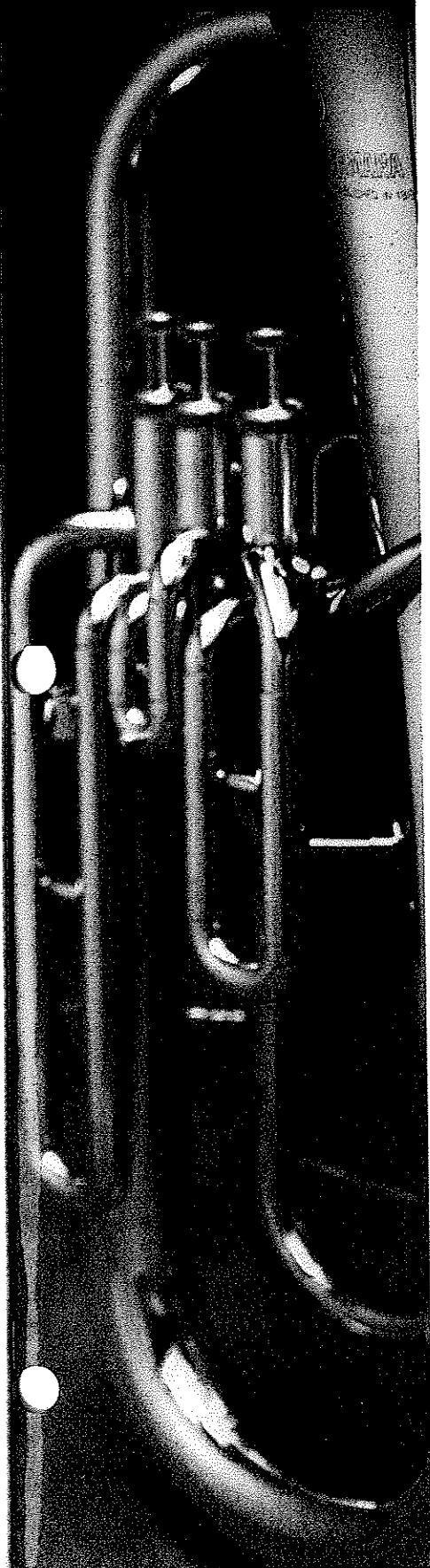
BARITONE B.C. BOOK 1



INCLUDES PLAY-ALONG CD & DVD

ESSENTIAL ELEMENTS[®] 2000 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 "tah" 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

"Buzzing" through the mouthpiece produces your tone. The buzz is a fast vibration in the center of your lips. 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:

BUZZING

- Moisten your lips.
- Bring your lips together as if saying the letter "m."
- Relax your jaw to separate your upper and lower teeth.
- Form a slightly puckered smile to firm the corners of your mouth.
- Direct a full airstream through the center of your lips, creating a buzz.
- Buzz frequently without your mouthpiece.

MOUTHPIECE PLACEMENT

- Form your "buzzing" embouchure.
- Place the mouthpiece approximately 2/3 on the upper lip and 1/3 on the lower lip. Your teacher may suggest a slightly different mouthpiece placement.
- Take a full breath through the corners of your mouth.
- Start your buzz with the syllable "tah." Buzz through the center of your lips keeping a steady, even buzz. Your lips provide a cushion for the mouthpiece.

Taking Care Of Your Instrument

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

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

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

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

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

MOUTHPIECE WORKOUT

Using only the mouthpiece, form your embouchure carefully. Take a deep breath without raising your shoulders. Begin buzzing your lips by whispering "tah" and gradually exhale your full airstream. Strive for an even tone.



Getting It Together

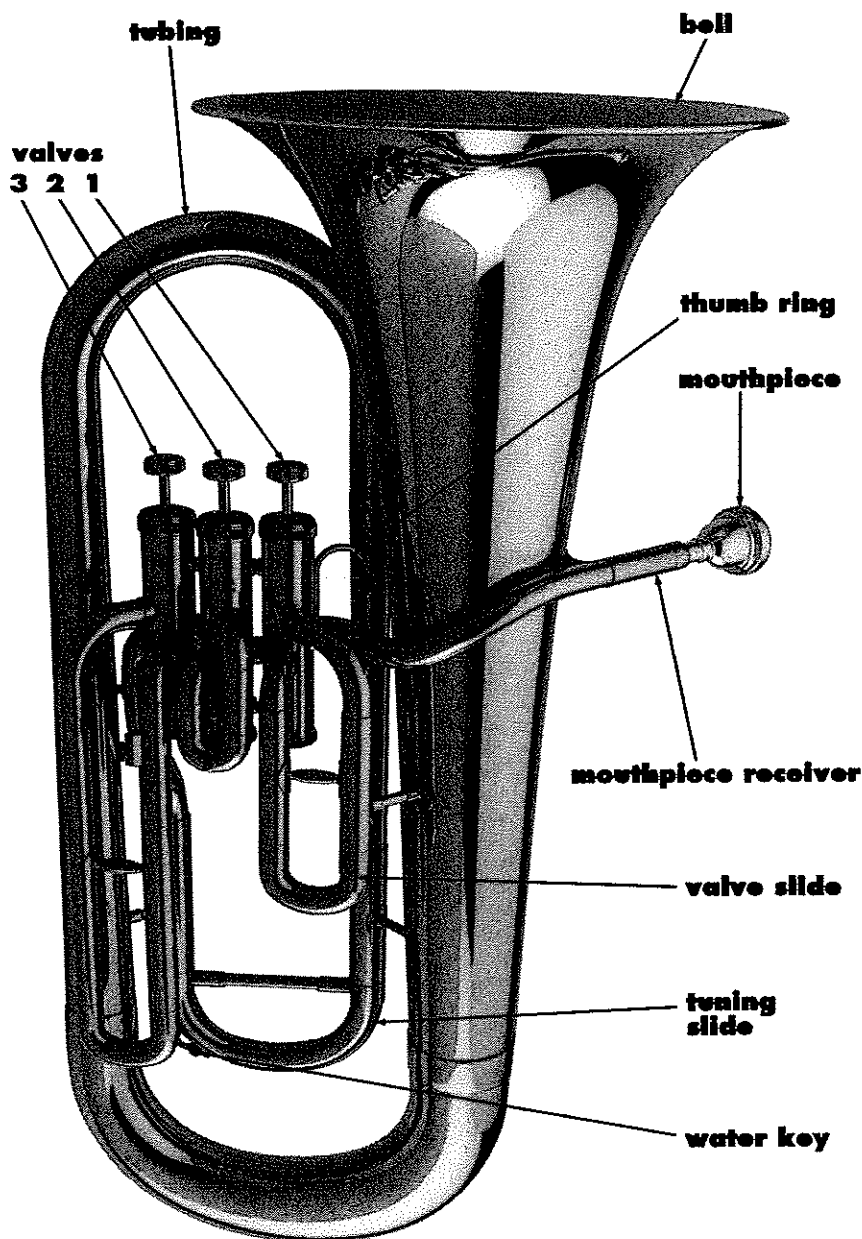
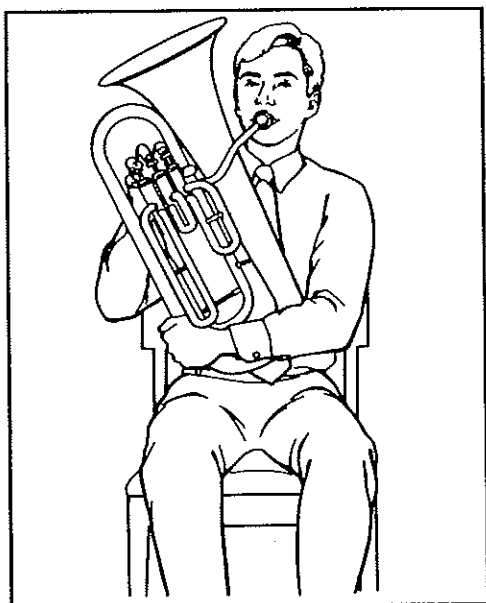
Step 1 Rest the baritone across your lap so the bell faces upward and the mouthpiece receiver points toward you.

Step 2 Carefully twist the mouthpiece to the right into the mouthpiece receiver.

Step 3 Place your right thumb in the thumb ring. Rest your fingertips on top of the valves, keeping your wrist straight. Your fingers should curve naturally.

Step 4 Place your left hand on the third valve slide or on the tubing next to this slide. Lift the instrument up toward you.

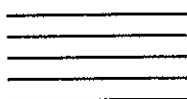
Step 5 Be sure you can comfortably reach the mouthpiece. Hold the baritone as shown:



READING MUSIC

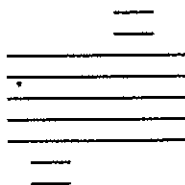
Identify and draw each of these symbols:

Music Staff



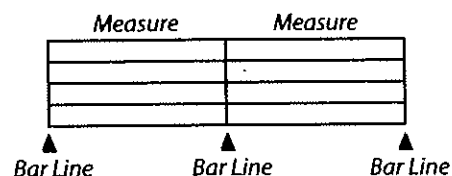
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

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.

○○○
1 2 3

"F" is played with **open valves**. Just rest your fingers lightly on the valves.

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 under each new note.

●○○
▲

The black circles tell you which valves to push down. "E $\flat$ " (E-flat) is played with **1st valve**.

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.

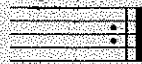
●●○

6. MOVING ON UP

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

Double Bar

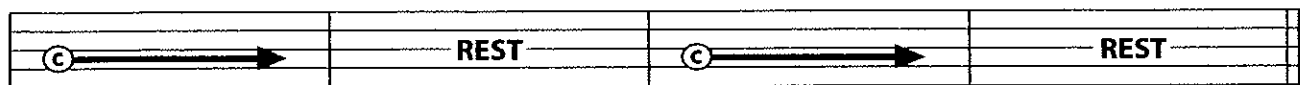
indicates the end
of a piece of music.

Repeat Sign

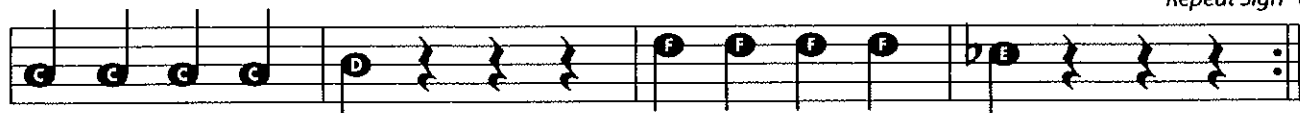
Without stopping, play once
again from the beginning.

7. THE LONG HAUL

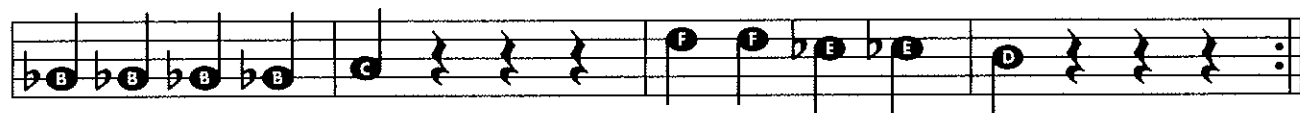
Double Bar ▼

**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**10. THE FAB FIVE**

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

Bass Clef

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

Time Signature

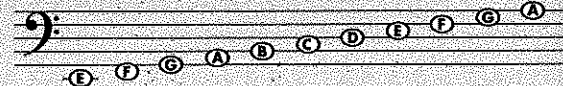
indicates how many beats per measure
and what kind of note gets one beat.



= 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 Bass Clef.

**Sharp**

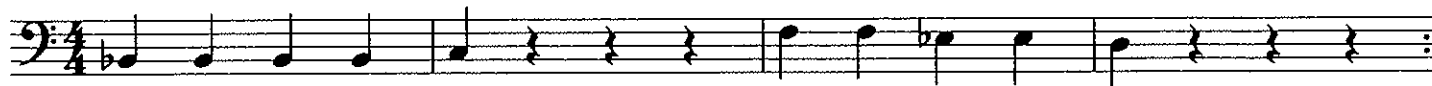
raises the note and remains in effect for the entire measure.

Flat

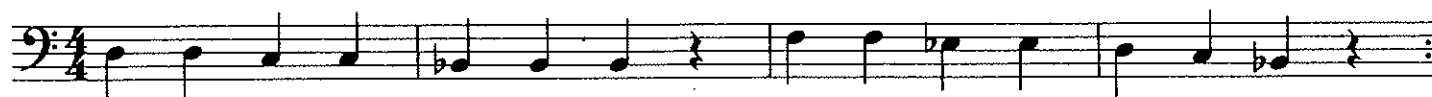
lowers the note and remains in effect for the entire measure.

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.*

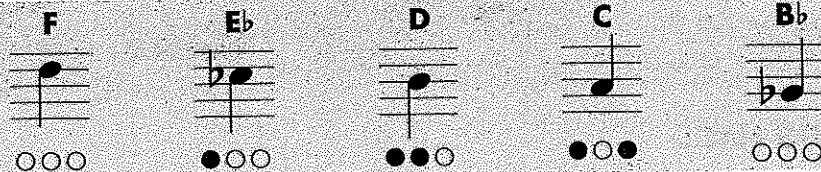
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

12. FIRST FLIGHT**13. ESSENTIAL ELEMENTS QUIZ** *Fill in the remaining note names before playing.*

Bb C D

Notes In Review

Memorize the fingerings for the notes you've learned:

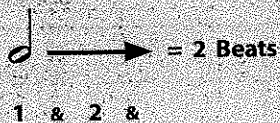


14. ROLLING ALONG

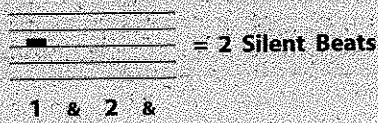
Go to the next line. ▼



Half Note



Half Rest



15. RHYTHM RAP

Clap the rhythm while counting and tapping.

Repeat Sign ▼



16. THE HALF COUNTS



17. HOT CROSS BUNS

Try this song on your mouthpiece only. Then play it on your instrument.



Breath Mark



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

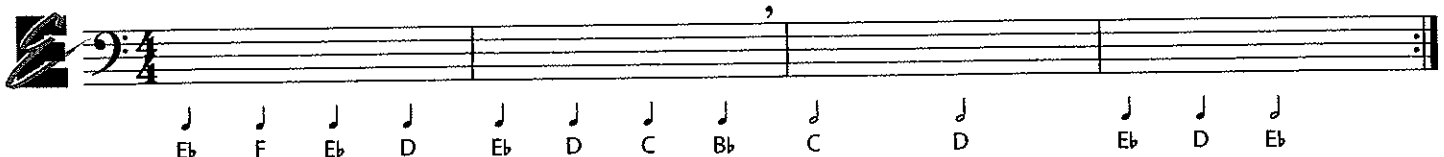
18. GO TELL AUNT RHODIE

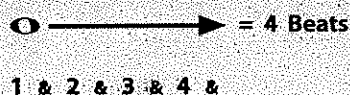
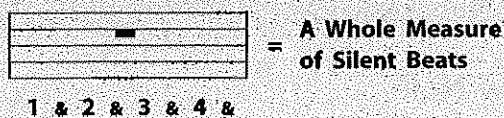
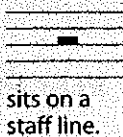
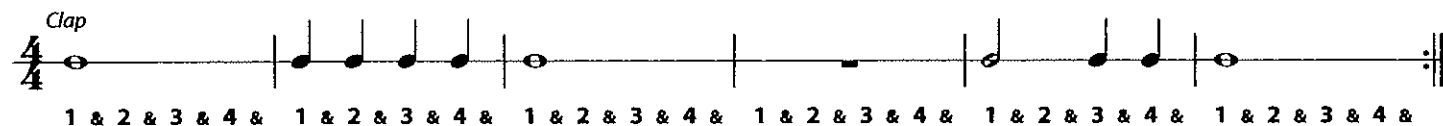
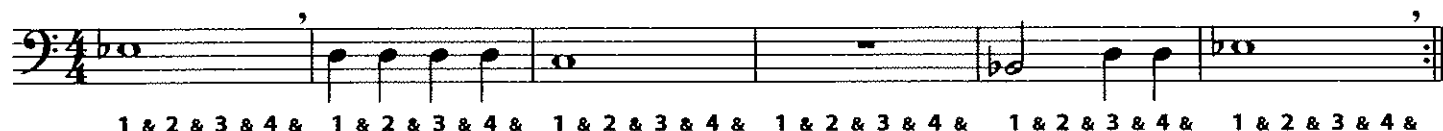
American Folk Song



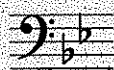
19. ESSENTIAL ELEMENTS QUIZ

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

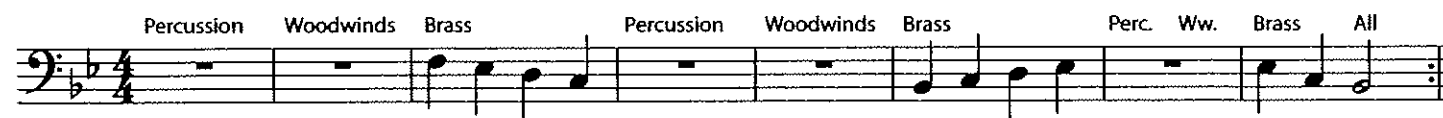


Whole Note**Whole Rest****Whole Rest****Half Rest****20. RHYTHM RAP** *Clap the rhythm while counting and tapping.***21. THE WHOLE THING****Duet**

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 Bb* – play all B's and E's as 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.*

Hold the note (or rest) longer than normal.

27. REACHING HIGHER – New Note

Practice long tones on each new note.

Fermata ▼

[illegible]

28. AU CLAIRE DE LA LUNE

French Folk Song

29. REMIX

[illegible]

Harmony

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

30. LONDON BRIDGE -- Duet

English Folk Song

A

B

31. A MOZART MELODY

Adaptation

32. ESSENTIAL ELEMENTS QUIZ

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

[illegible]

33. DEEP POCKETS – New Note

[illegible]

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

[illegible]

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

Clap

$\frac{4}{4}$ *f* *mf* *p* *f*

38. JINGLE BELLS *Also practice new music on your mouthpiece only.*

J. S. Pierpont

The image shows a musical score for 'The Song of the Lark' by Charles Ives. It consists of two staves of music in bass clef, 4/4 time, with a key signature of one flat (B-flat). The first staff begins with a mezzo-forte (*mf*) dynamic marking. The second staff begins with a forte (*f*) dynamic marking. The music is written in a simple, folk-like style with eighth and quarter notes, and rests. The score is presented in a clean, black-and-white format.

39. MY DREYDL *Use full breath support at all dynamic levels.*

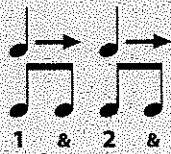
Traditional Hanukkah Song

The first system of the musical score consists of two staves. The top staff is in bass clef, 4/4 time, with a key signature of one flat (B-flat). It begins with a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) section, and ends with a forte (*f*) section. The bottom staff is also in bass clef and 4/4 time, with a key signature of one flat. It continues the melody from the top staff, featuring various note values and rests.

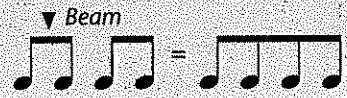
Eighth Notes



Each Eighth Note = $\frac{1}{2}$ Beat
2 Eighth Notes = 1 Beat
Play on down and up taps.

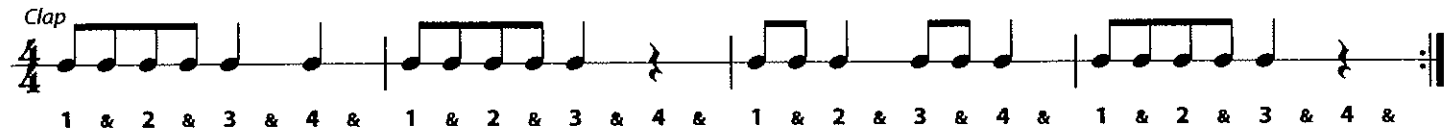


Two or more Eighth Notes have a *beam* across the stems.



40. RHYTHM RAP

Clap the rhythm while counting and tapping.

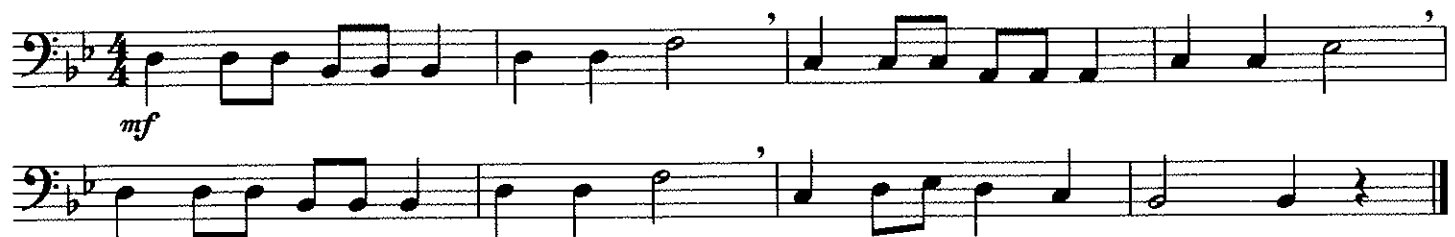


41. EIGHTH NOTE JAM



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

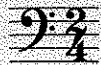
Italian composer **Gioacchino Rossini** (1792–1868) began composing as a teenager and was very proficient on the piano, viola and horn. He wrote "William Tell" at age 37 as the last of his forty operas, and its familiar theme is still heard today on radio and television.

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini



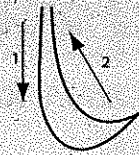
2 Time Signature



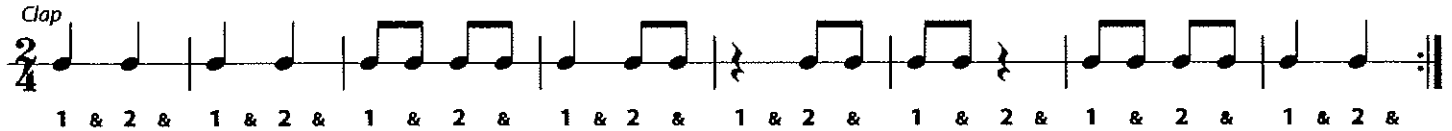
 = 2 beats per measure
= Quarter note gets one beat

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 & Hawkers Music Publishers Ltd.

49. HEY, HO! NOBODY'S HOME



Dynamics

Crescendo (gradually louder)

Decrescendo or Diminuendo (gradually softer)

50. CLAP THE DYNAMICS



51. PLAY THE DYNAMICS



ONE BUILDER

[illegible]

Clap

A musical staff in 4/4 time signature. The melody consists of quarter notes and eighth notes. Above the first measure is the word "Clap". Below the fourth measure is the word "Stomp!". The piece ends with a double bar line and repeat dots.

Stomp!

(Part A = Melody, Part B = Harmony)

George R. Poulton



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

f

This musical score is for the band arrangement of 'When the Saints Go Marching In'. It is in 4/4 time and B-flat major. The tempo is marked 'Allegro'. The score consists of three staves. The first staff begins with a measure rest, followed by a series of eighth and quarter notes. A measure number '3' with an arrow points to the third measure. The dynamic is *mf*. The second staff continues the melody with a crescendo leading to a *f* dynamic at measure 11. The third staff features a descending eighth-note line, with a measure number '19' indicated. The piece concludes with a final double bar line.

56. OLD MACDONALD HAD A BAND – Section Feature

Allegro

mf

9

2nd time go on to meas. 13 ▼

f

p

13

f

This musical score is for the section feature of 'Old MacDonald Had a Band'. It is in 4/4 time and B-flat major. The tempo is marked 'Allegro'. The score consists of three staves. The first staff begins with a *mf* dynamic. The second staff has a measure number '9' and a crescendo leading to a *f* dynamic. It then transitions to a *p* dynamic with the instruction '2nd time go on to meas. 13'. The third staff starts at measure 13 with a *f* dynamic and continues the melody. The piece ends with a final double bar line.

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

Ludwig van Beethoven

Arr. by John Higgins

Moderato

mf

9

13

p

f

This musical score is for the section feature of 'Ode to Joy' from Beethoven's Symphony No. 9. It is in 4/4 time and B-flat major. The tempo is marked 'Moderato'. The score consists of three staves. The first staff begins with a *mf* dynamic. The second staff has a measure number '9' and a crescendo leading to a *p* dynamic. It then transitions to a *f* dynamic with a measure number '13'. The third staff continues the melody with a *f* dynamic and ends with a final double bar line.

58. HARD ROCK BLUES – Encore

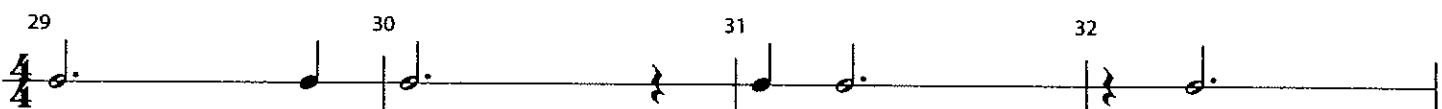
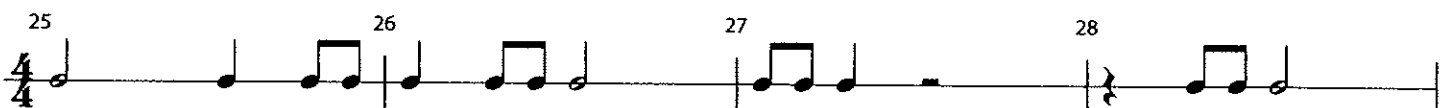
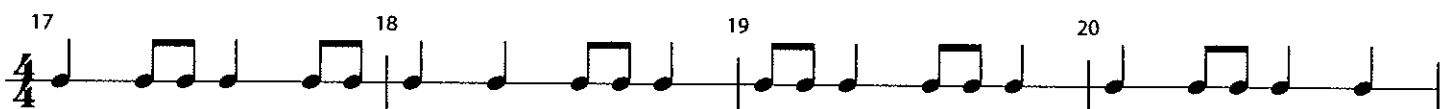
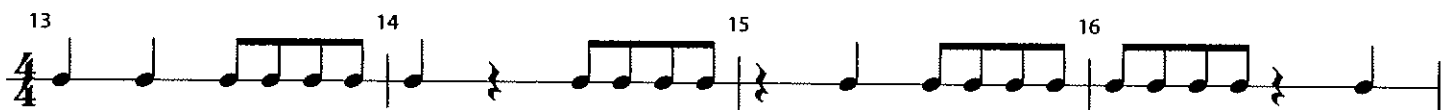
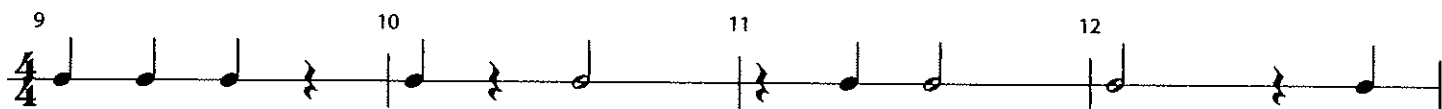
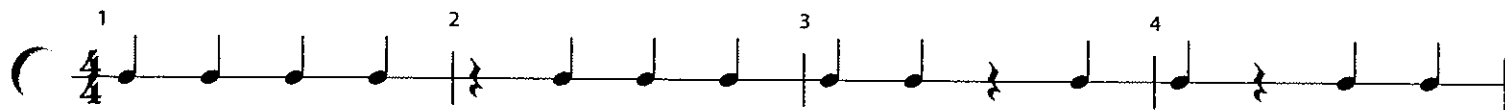
John Higgins

Allegro

f

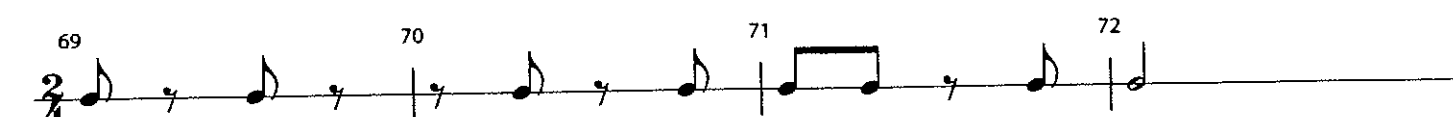
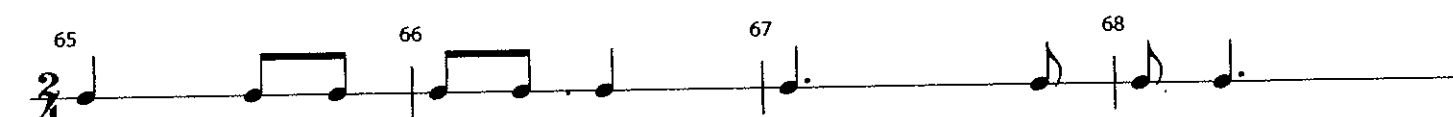
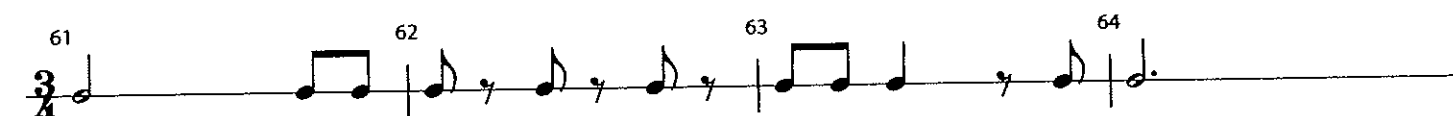
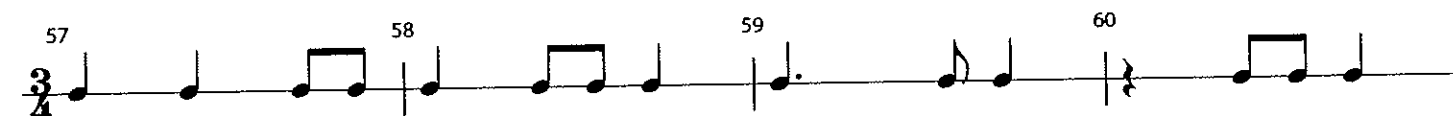
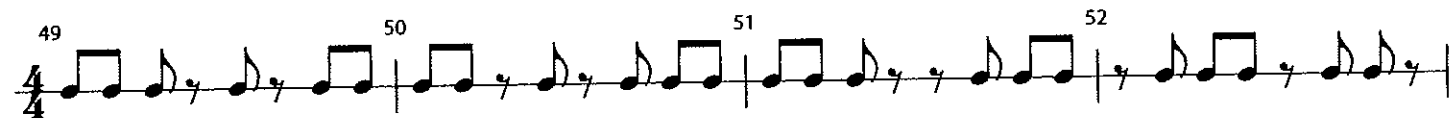
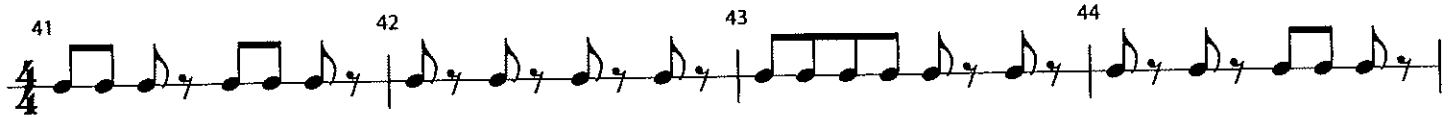
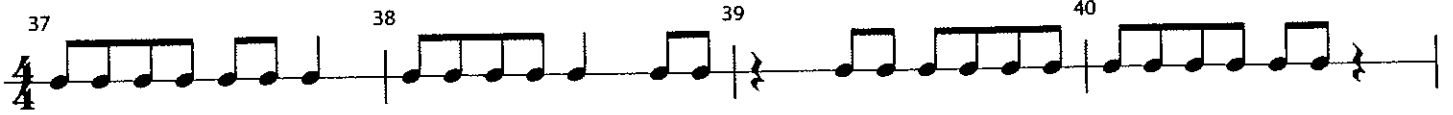
This musical score is for the encore piece 'Hard Rock Blues'. It is in 4/4 time and B-flat major. The tempo is marked 'Allegro'. The score consists of two staves. The first staff begins with a *f* dynamic and features a series of eighth and quarter notes. The second staff continues the melody with a final double bar line.

RHYTHM STUDIES





RHYTHM STUDIES



Trombone / Baritone

Name _____

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

1. A MOZART MELODY

Adaptation



2. ESSENTIAL ELEMENTS QUIZ

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



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

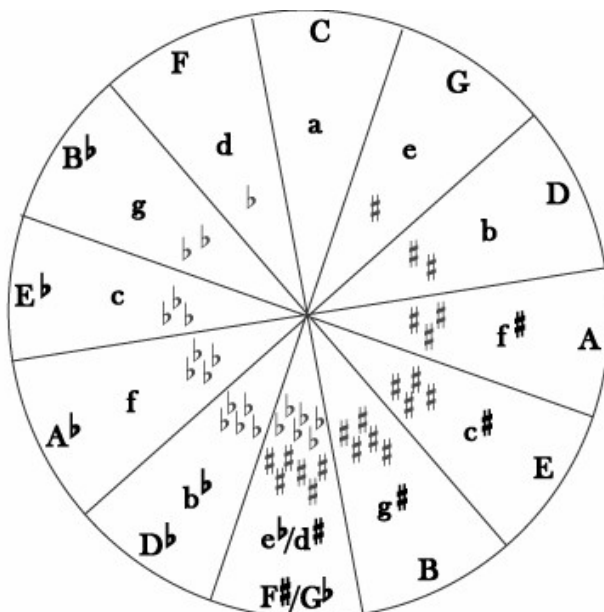
TRANSPOSITION GUIDE

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

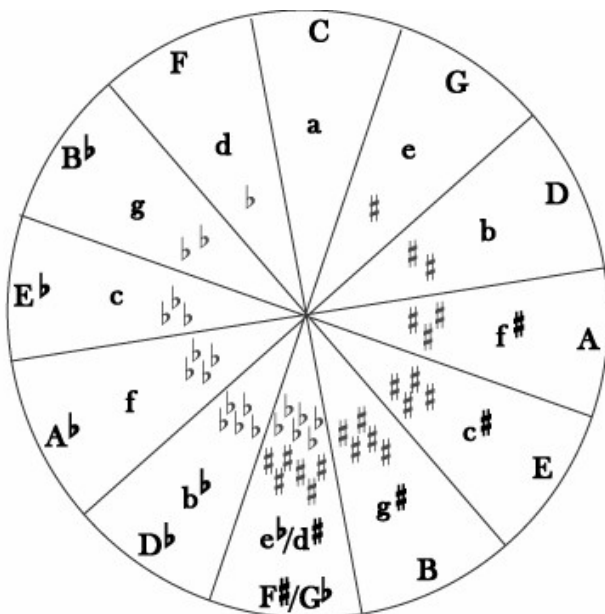
TRANSPOSITION GUIDE

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).
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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)

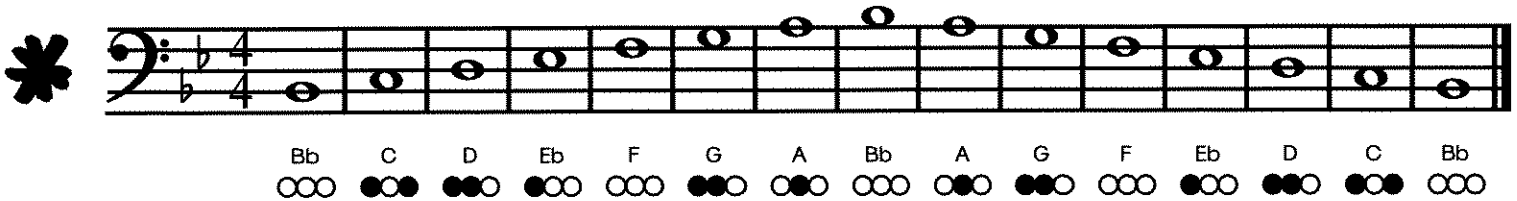


TIPS

- ♪ 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

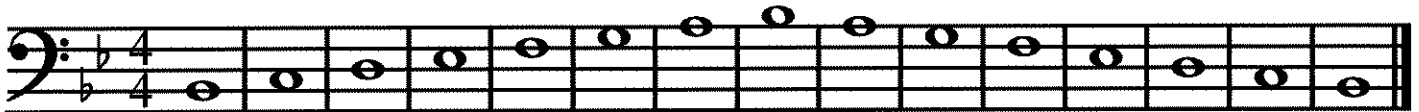
Concert Bb Scale

1. Scale with hints

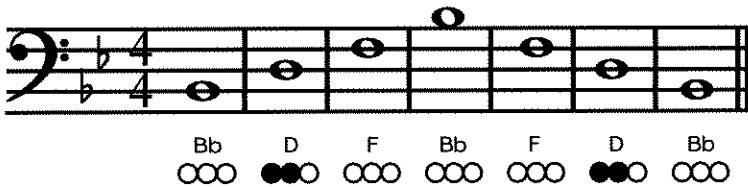


Bb C D Eb F G A Bb A G F Eb D C Bb

2. Scale



3. Arpeggio with hints



Bb D F Bb F D Bb

4. Arpeggio



5. Draw the notes of the scale.



6. Draw the notes of the arpeggio.



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



Concert Bb Scale

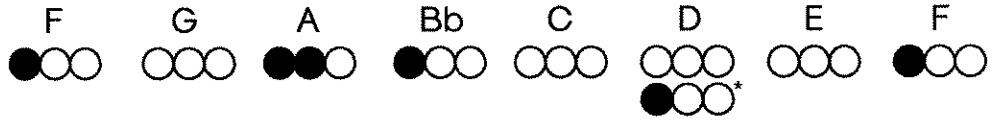
BRASS

Trumpet

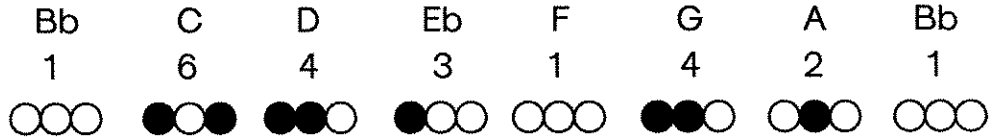
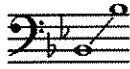


F Horn

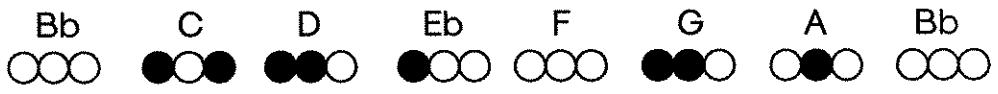
*Lower octave



 Trombone
Baritone



Tuba



WOODWINDS

Flute

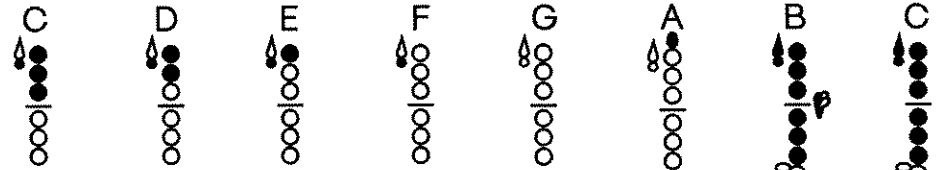
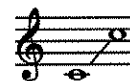


Oboe

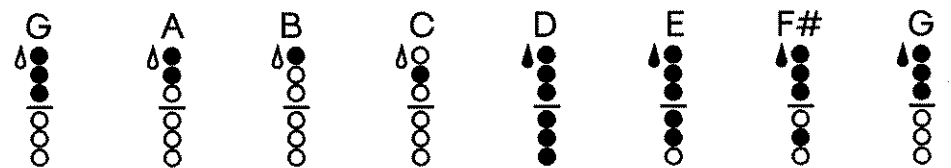
*Forked F



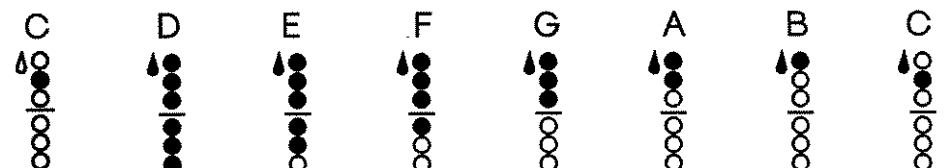
Clarinet



Alto/Bari Sax

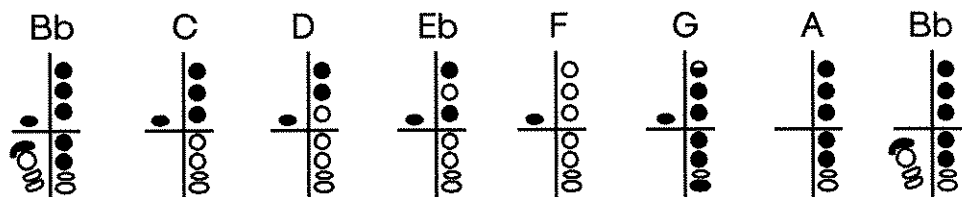
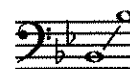


Tenor Sax



Bassoon

● = whisper key



Concert Bb Blues Scale

Number	1	b3	4	b5	5	b7	8
Solfege	Do	Me	Fa	Se	Sol	Te	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 B $\flat$ BLUES SCALE - FINGERING CHART

BARITONE & EUPHONIUM

Scale Degrees/Note Numbers:

1 $\flat 3$ 4 $\flat 5$ 5 $\flat 7$ 8



B $\flat$ D $\flat$ E $\flat$ E $\sharp 4$ /F $\flat$ F A $\flat$ B $\flat$



1

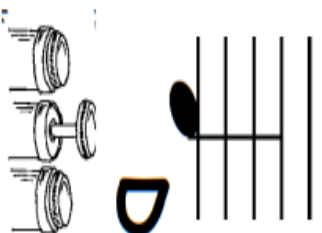
2

3

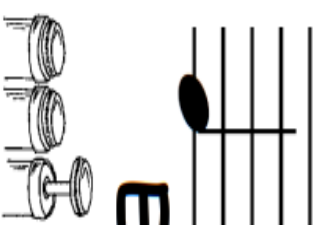
4

5

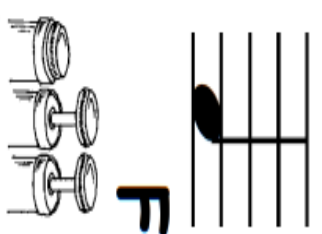
C/“Do”



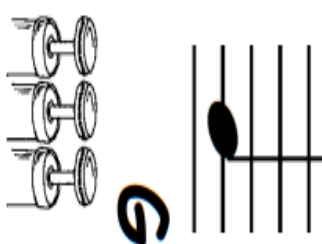
D/“Re”



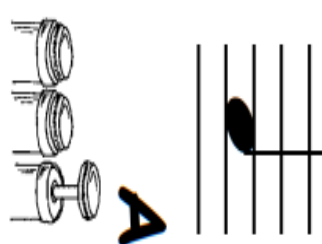
E_b/“Me”



F/“Fa”



G/“So”



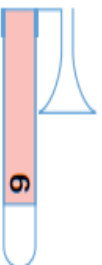
TRUMPET

&

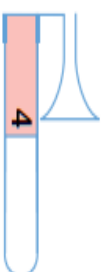
BARITONE
EUPHONIUM
TUBA FINGERS

TROMBONE

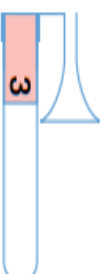
C



D



E_b



F



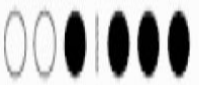
G



| Add Octave key (left thumb)



TENOR SAX



E

F

G

A

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 page, 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). 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 treble and bass staves for each instrument. The woodwinds and brass are written in treble clef, while the strings and percussion are written in bass clef. The score is a chord exercise, meaning it is designed to help musicians practice playing chords and understanding harmony. The instruments listed are: Flute, Oboe, Clarinet, Trumpet, Baritone T.C., Alto Sax., Baritone Sax., Tenor Sax., Trombone, Baritone B.C., Bassoon, Tuba, Bass Guitar, Timpani, (Guitar), and Piano. The score is written in a standard musical notation, with treble and bass staves for each instrument. The woodwinds and brass are written in treble clef, while the strings and percussion are written in bass clef. The score is a chord exercise, meaning it is designed to help musicians practice playing chords and understanding harmony.

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

Walking Bass Line - Bb Instruments

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

Walking Bass Line - Eb Instruments

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

ADVANCED MUSIC

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

TROMBONE

CONCERTO
FOR TROMBONE AND PIANO

RIMSKY-KORSAKOV (1844-1908)

Allegro vivace

1

f 3

6 A 1

f 3

B

3

cresc. 3

ff 3

C

p

D 1

f 3

6

TROMBONE

E 1

f *cresc.* *ff*

G Andante cantabile

p espressivo *f* *pp* *p* *cresc.* *sf* *p* *stringendo* *Kadenz* *f ad libitum* *p cresc.*

TROMBONE

3



TROMBONE

mf *p* *cresc.* *f*

6 T *f*

cresc. *riten.* *Vivace* 3

U Tempo poco meno mosso

The musical score is written for Trombone on ten staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The first staff begins with a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) dynamic and a crescendo (*cresc.*). The second staff ends with a forte (*f*) dynamic. The third staff contains a triplet of eighth notes and a sixteenth-note triplet, with a fermata over the first measure. The fourth staff continues the melodic line. The fifth staff begins with a forte (*f*) dynamic and a fermata. The sixth staff features a melodic line with a fermata. The seventh staff continues the melodic line. The eighth staff features a melodic line with a fermata. The ninth staff begins with a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*). The tenth staff contains a triplet of eighth notes and a sixteenth-note triplet, with a fermata over the first measure. The score concludes with a double bar line.

BASS CLEF INSTRUMENTS

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7 Eb Bb Eb Eb Ab Eb Cm Eb

S

A

T

B

14 Eb Bb7 Eb Eb sus4/Ab Eb

S

A

T

B

ANGELS WE HAVE HEARD ON HIGH

Soprano

Trombone / Baritone

Traditional French Carol

Musical score for Soprano/Trombone/Baritone part, measures 1-21. The key signature is B-flat major (two flats). The melody is written in a single staff. Measures 1-7 are quarter notes. Measures 8-14 are eighth notes with beamed pairs. Measures 15-18 are eighth notes with beamed pairs. Measure 19 is marked with a black box containing the text '*Intro'. Measures 20-21 are quarter notes.

Alto

Musical score for Alto part, measures 1-21. The key signature is B-flat major (two flats). The melody is written in a single staff. Measures 1-7 are quarter notes. Measures 8-14 are eighth notes with beamed pairs. Measures 15-18 are eighth notes with beamed pairs. Measure 19 is marked with a black box containing the text '*Intro'. Measures 20-21 are quarter notes.

Tenor

Musical score for Tenor part, measures 1-21. The key signature is B-flat major (two flats). The melody is written in a single staff. Measures 1-7 are quarter notes. Measures 8-14 are eighth notes with beamed pairs. Measures 15-18 are eighth notes with beamed pairs. Measure 19 is marked with a black box containing the text '*Intro'. Measures 20-21 are quarter notes.

Bass

Musical score for Bass part, measures 1-21. The key signature is B-flat major (two flats). The melody is written in a single staff. Measures 1-7 are quarter notes. Measures 8-14 are eighth notes with beamed pairs. Measures 15-18 are eighth notes with beamed pairs. Measure 19 is marked with a black box containing the text '*Intro'. Measures 20-21 are quarter notes.

Baritone Horn

BAD BUNNY MEDLEY

MONACO | BAILE INoLVIDABLE | LA MuDANZA | DtMF

arr. Walsh
for the SciTech Band

“MONACO”
♩. = 60

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

13

19 **19** **B** 6 **C**

30 **D** 8

43 **E** 6 **F**

54 **G**

60 **rit.** - - - **3**/**4**

67 **H** “Hier Encore” Sample ♩ = 92 7 **rall.**

2

"BAILE INOLVIDABLE"

77 **I** ♩ = 88

84



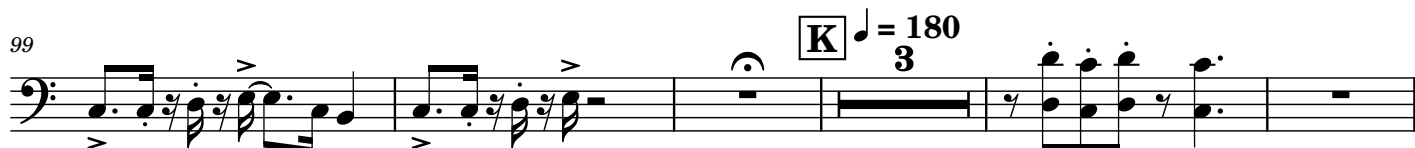
90



95



99



107



114



120



124

15

L1

 f

145

2

3

2

156

M

162

N

167

172

O

Solo Section

8

P

184

190

Q

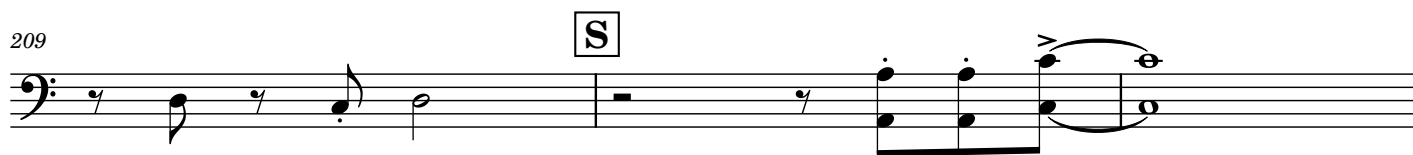
196

2

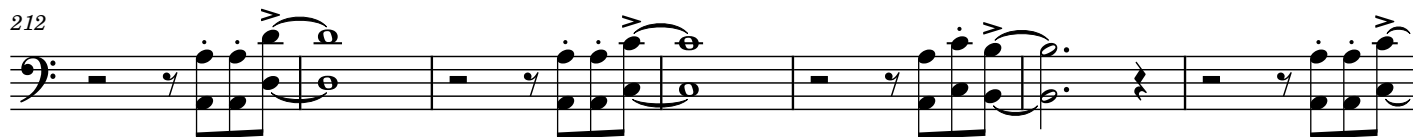
R

204

209



212



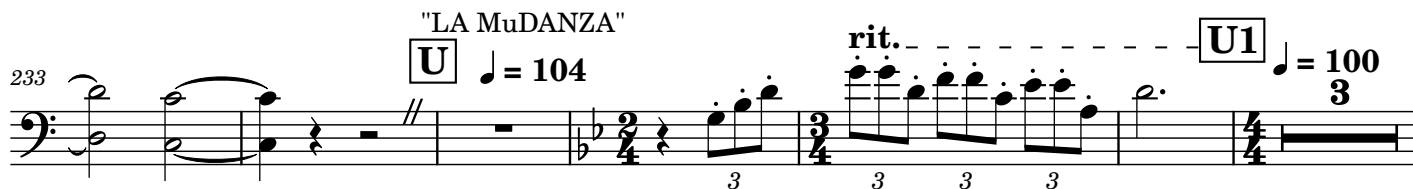
219



226



233



242

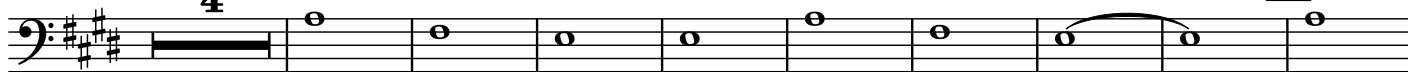


"DtMF"

X

♩ = 108

268

4**Y**

281

Z

289



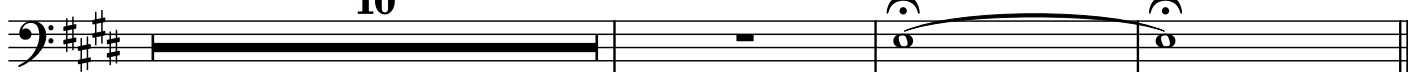
292



297

10

rit. - - - - -



Bass Clef (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 10

"BAILE INoLVIDABLE" **I** ♩ = 88

77

81

85

89

93 **J**

97

102 **K** 62 **N** 8 **O** 8 **P** 56 2

239 **U1** 29 **X** 42

The musical score is written for a Bass Clef instrument using BAILE Synth. It begins with a key signature of two sharps (F# and C#) and a 6/8 time signature. The first section, "MONACO", consists of 8 measures. This is followed by a 2-measure rest, then section A (56 measures), section H (10 measures), and another 2-measure rest. The second section, "BAILE INoLVIDABLE", starts at measure 77 with a key signature change to one sharp (F#) and a 4/4 time signature. The tempo is marked as 88 BPM. This section includes measures 81, 85, 89, and 93, which are marked with section markers J, K, N, O, P, and U1. The score continues with measures 97, 102, and 106, which are marked with section markers K, N, O, P, and X. The final section consists of 29 measures, marked with section marker X, and ends with a 42-measure rest. The key signature changes to one flat (Bb) and the time signature changes to 4/4.

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 “DtMF” **X** $\text{♩} = 108$ 29 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. — — — — —

Billie Jean
arr. Raul Maldonado

♩ = 120
Drums
2

~

6

10

14 **A**

18

22 1.

26 2. **B**

31 **C**

37

41

45



49



53



57



62



68



73



77



81



85



89



93



97



101

I



105



109



113



Melody Bass Clef

Billie Jean

arr. Raul Maldonado

Michael Jackson

$\text{♩} = 120$
Drums 2 Bassline 12

A

17

22 1. 2.

B

28

32

C

36

41

D

47

52 1.

57 2. **E**

62



66



70



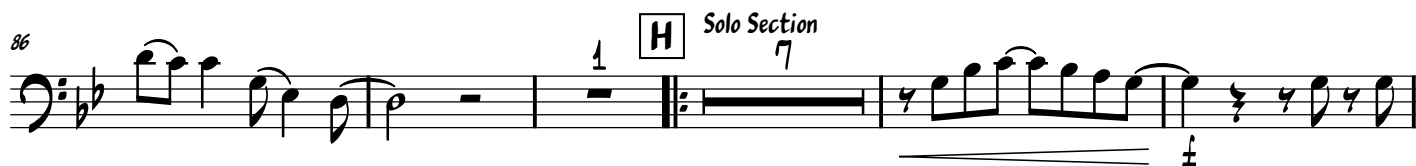
75



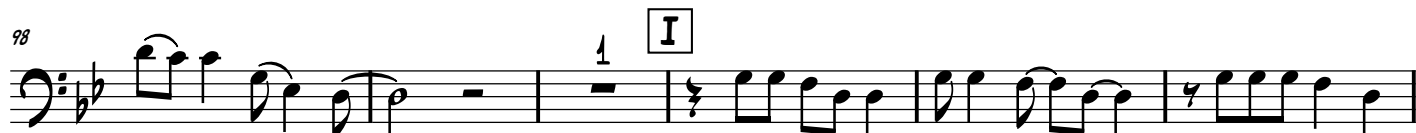
81



86



98



104



108



112



Trombone

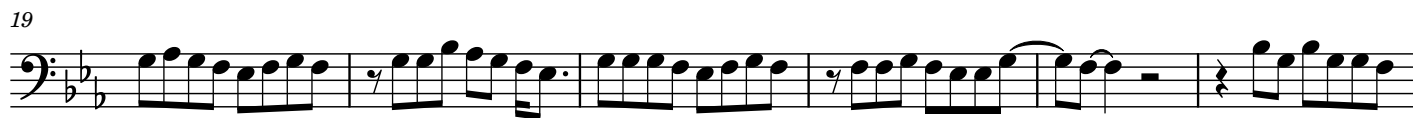
Candy Rain

Arr. Raul Maldonado

Soul For Real

♩ = 94

Solo/soli



40

E

Musical staff for measures 40-45. The staff is in bass clef with a key signature of two flats (B-flat and E-flat). Measure 40 starts with a whole rest, followed by an eighth-note triplet (F4, G4, A4) and an eighth-note (B4). Measure 41 has a repeat sign, followed by a dotted quarter note (F4), an eighth note (G4), and a whole rest. Measure 42 has a dotted quarter note (F4), an eighth note (G4), and a whole rest. Measure 43 has a dotted quarter note (F4), an eighth note (G4), and a whole rest. Measure 44 has a dotted quarter note (F4), an eighth note (G4), and a whole rest. Measure 45 has a dotted quarter note (F4), an eighth note (G4), and a whole rest.

46

F

Solo Section

8

Musical staff for measures 46-56. The staff is in bass clef with a key signature of two flats (B-flat and E-flat). Measure 46 has a dotted quarter note (F4), an eighth note (G4), and a whole rest. Measure 47 has a dotted quarter note (F4), an eighth note (G4), and a whole rest. Measure 48 has a dotted quarter note (F4), an eighth note (G4), and a whole rest. Measure 49 has a dotted quarter note (F4), an eighth note (G4), and a whole rest. Measure 50 has a dotted quarter note (F4), an eighth note (G4), and a whole rest. Measure 51 has a dotted quarter note (F4), an eighth note (G4), and a whole rest. Measure 52 has a dotted quarter note (F4), an eighth note (G4), and a whole rest. Measure 53 has a dotted quarter note (F4), an eighth note (G4), and a whole rest. Measure 54 has a dotted quarter note (F4), an eighth note (G4), and a whole rest. Measure 55 has a dotted quarter note (F4), an eighth note (G4), and a whole rest. Measure 56 has a dotted quarter note (F4), an eighth note (G4), and a whole rest.

57

G

Musical staff for measures 57-61. The staff is in bass clef with a key signature of two flats (B-flat and E-flat). Measure 57 has a dotted quarter note (F4), an eighth note (G4), and a whole rest. Measure 58 has a dotted quarter note (F4), an eighth note (G4), and a whole rest. Measure 59 has a dotted quarter note (F4), an eighth note (G4), and a whole rest. Measure 60 has a dotted quarter note (F4), an eighth note (G4), and a whole rest. Measure 61 has a dotted quarter note (F4), an eighth note (G4), and a whole rest.

mf ————— *ff*

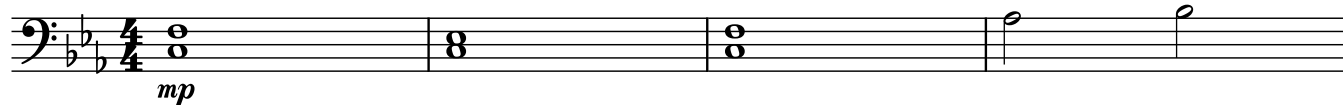
Trombone 2

Candy Rain

Arr. Raul Maldonado

Soul For Real

♩ = 94



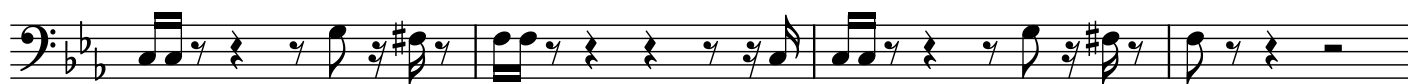
5



9

A

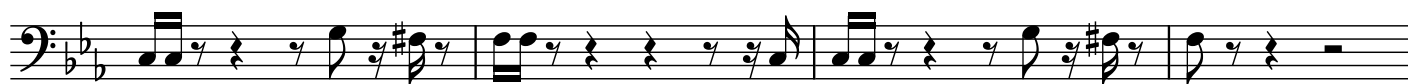
13



17

B

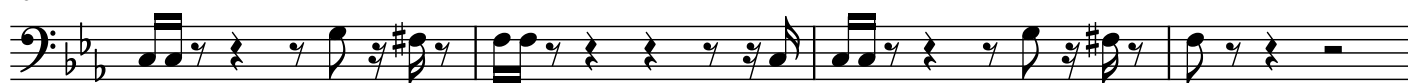
21



25

C

29



33

D

37

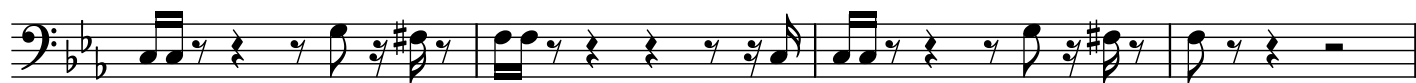


2

41 **E**



45



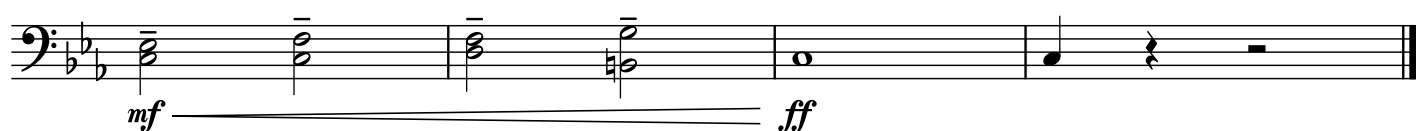
49 **F** Solo Section



53



57 **G**



Trombone

Canon Remix

Pachelbel / Arr. Bernice

This musical score is for the Trombone part of a Canon Remix. It is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The score consists of ten staves of music, each containing half-note chords. Measure numbers are indicated at the start of each staff: 17, 24, 31, 38, 45, 52, 66, 73, and 80. Boxed measure numbers are placed above specific measures: 4, 5, 8, 13, 21, 29, 37, 45, 53, 61, 69, 77, and 83. Dynamic markings include *mf* (mezzo-forte) at measures 13 and 61, and *f* (forte) at measures 45 and 77. The score includes repeat signs at measures 45 and 53, and a final double bar line at the end of the eighth staff. A long horizontal line is drawn below the final staff.

* Read in Bass clef 7:
Alto Sax.

Canon Remix

MELODY

Pachelbel /Arr. Bernice

7: 

Trombones

Pachelbel Unleashed

"Canon Remix" Interlude

arr. Walsh
for the SciTech Band

$\text{♩} = 100$

Trombone 1

Trombone 2

This block contains the first two measures of the musical score. Trombone 1 plays a melody in the bass clef, starting with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, and G3. Trombone 2 has a whole rest in both measures. The key signature has two flats (Bb and Eb), and the time signature is 4/4.

Tbn. 1

Tbn. 2

This block contains measures 3 and 4. Trombone 1 continues the melody with eighth notes: G3, A3, B3, C4, D4, E4, F4, and G4. Trombone 2 has a whole rest in both measures. Measure numbers 2, 3, and 4 are indicated above the staff.

Tbn. 1

Tbn. 2

This block contains measures 5 and 6. Trombone 1 continues the melody with eighth notes: G4, A4, B4, C5, D5, E5, F5, and G5. Trombone 2 enters in measure 5 with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, and G3. Measure numbers 4, 5, and 6 are indicated above the staff.

Tbn. 1

Tbn. 2

This block contains measures 7 and 8. Trombone 1 continues the melody with eighth notes: G5, A5, B5, C6, D6, E6, F6, and G6. Trombone 2 continues the melody with eighth notes: G3, A3, B3, C4, D4, E4, F4, and G4. Measure numbers 6, 7, and 8 are indicated above the staff.

8

Tbn. 1

Tbn. 2

Measures 8 and 9 of the tuba part. The key signature is one flat (B-flat). Measure 8: Tbn. 1 plays a half note G2, followed by a half note F2. Tbn. 2 plays a half note G2, followed by a half note F2. Measure 9: Tbn. 1 plays a half note G2, followed by a half note F2. Tbn. 2 plays a half note G2, followed by a half note F2.

10

Tbn. 1

Tbn. 2

Measures 10 and 11 of the tuba part. The key signature is one flat (B-flat). Measure 10: Tbn. 1 plays a half note G2, followed by a half note F2. Tbn. 2 plays a half note G2, followed by a half note F2. Measure 11: Tbn. 1 plays a half note G2, followed by a half note F2. Tbn. 2 plays a half note G2, followed by a half note F2.

12

Tbn. 1

Tbn. 2

Measures 12 and 13 of the tuba part. The key signature is one flat (B-flat). Measure 12: Tbn. 1 plays a half note G2, followed by a half note F2. Tbn. 2 plays a half note G2, followed by a half note F2. Measure 13: Tbn. 1 plays a half note G2, followed by a half note F2. Tbn. 2 plays a half note G2, followed by a half note F2.

Bass Guitar

Canon Remix

Pachelbel / Arr. Bernice

5

4

B $\flat$ F Gm Dm E $\flat$

10 B $\flat$ E $\flat$ F

13 With Energy

mp

mf

16

21

29

26

31

37

41

45

f

46

53 Solo

51

2
56

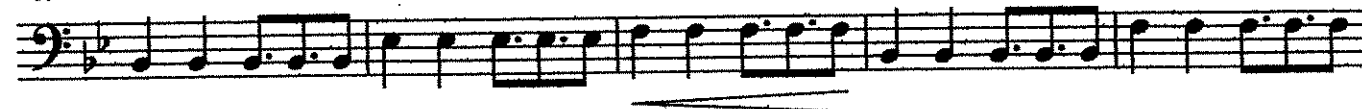
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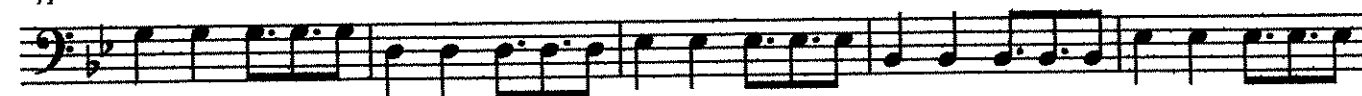
61



66



71



77

76



81

83



Careless Whisper – Melody

Melody C – Flute



Melody Bb – Trumpet, Clarinet, Tenor Sax



Melody Eb – Alto Sax, Bari Sax



Melody Bass Clef – Trombone, Baritone



Piano – Chords

Dm, Gm, Bb, Am

Lyrics

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

Careless Whisper – Horn Lick

Horn Lick C – Flute



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

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



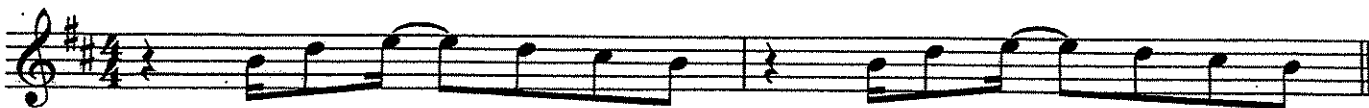
E G A G F# E E G A G F# E

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



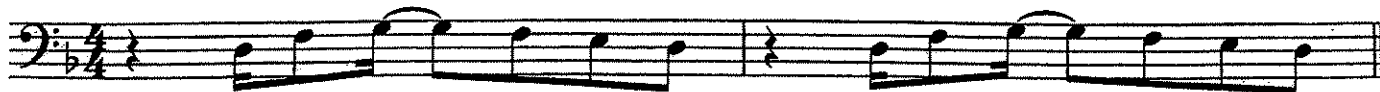
E G A G F# E E G A G F# E

Horn Lick Eb – Alto Sax, Bari Sax



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

Horn Lick Bass Clef – Trombone, Baritone



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

Carol of The Bells

Melody - Bass Clef
-Trombone / Baritone

Quartet Version

arr. Turgeon & Brenice

Soli

mp

6

12

18

rit.

A

a tempo - Repeat 4x

f

B

24

C

31

mf

D

Repeat 3x

f

E

37

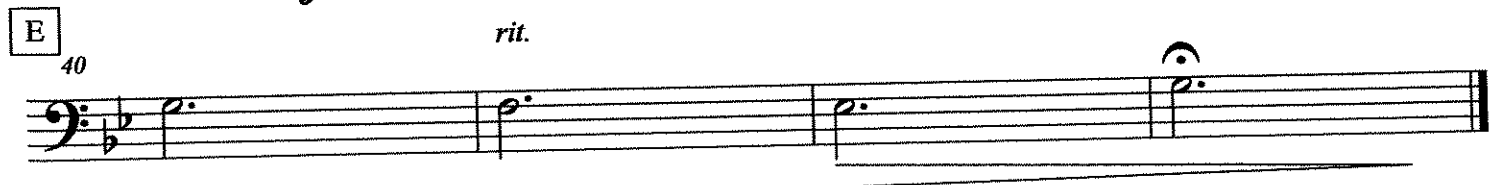
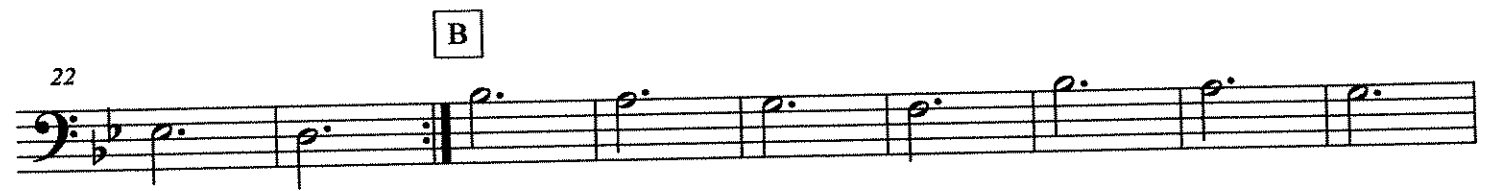
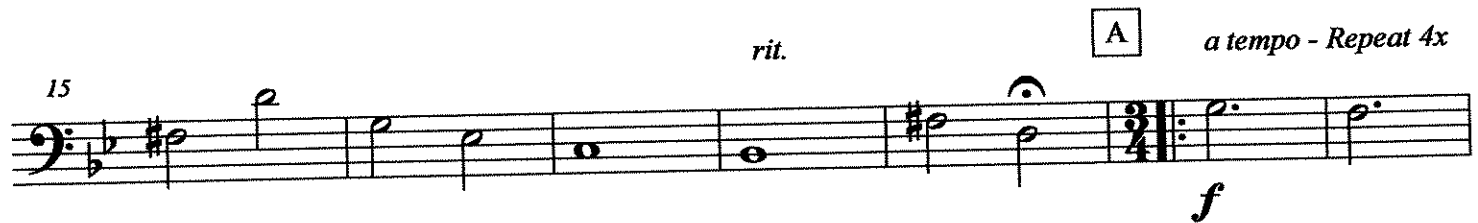
rit.

Carol of The Bells

(Bass Line - Bass Clef (High)
-Trombone / Baritone

Quartet Version

arr. Turgeon & Bernice



Trombone

Cheer # 1

arr. Bernice

Watch Conductor Slow-Fast



5



Trombone 1

Diamonds

for the SciTech Band

sung by Rihanna
arr. Alisha J. Lopez-Marrero

♩ = 92 18 **A** 8 **B**

29

33 **C**

38

43 **D**

48 **E**

53

57 **F**

61

65 **G**

2

69



74



79

H

83



87

I**J**

92



97

K

101



106

L

111



Trombone 2

Diamonds

for the SciTech Band

sung by Rihanna
arr. Alisha J. Lopez-Marrero

♩ = 92 18 **A** 8 **B**

31 **C**

37

43 **D**

49 1 **E**

55 **F**

60

66 **G**

72

78 **H**

83



88



93



98



103



108



Eye Of The Tiger

For Zanetti

Flute
Piano



Clarinet
Trumpet
(LOW)



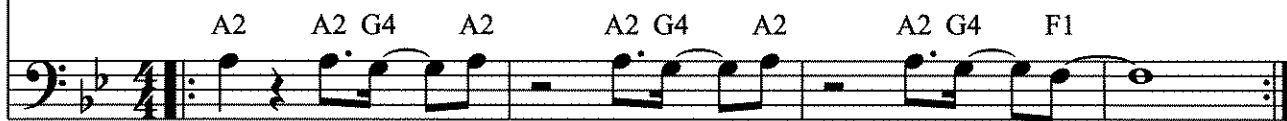
Clarinet
Trumpet
(HIGH)



Alto Sax



Trombone



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

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

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

Clarinet
Trumpet
(LOW)

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

Clarinet
Tenor Sax
Trumpet
(HIGH)

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

Alto Sax

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

Trombone
Euphonium

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

Horn Lick:

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

Opening "And I'm Feeling Good":

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

1 & b3 Background Harmony Hits

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)

Trombone
Euphonium

Feeling Good

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

$\text{♩} = 60$

Words and Music by Leslie Bricusse & Anthony Newley

Slowly, Freely

B♭m B♭m/A♭ G♭maj7 B♭m/F F7 B♭m B♭m/A♭

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

Detailed description: This block contains the first three measures of the musical score. The staff is in bass clef with a key signature of two flats (B♭ and E♭). The time signature is 12/8. Measure 1 starts with a whole note B♭2, followed by a quarter note A♭2, a quarter note G2, and a whole note F2. Measure 2 starts with a whole note E♭2, followed by a quarter note D2, a quarter note C2, and a whole note B♭1. Measure 3 starts with a whole note A♭1, followed by a quarter note G1, a quarter note F1, and a whole note E♭1. There is a '4' written below the staff between measures 2 and 3.

4 G♭maj7 B♭m/F F B♭m B♭m/A♭

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

Detailed description: This block contains measures 4 and 5. Measure 4 starts with a whole note G♭2, followed by a quarter note F2, a quarter note E♭2, and a whole note D2. Measure 5 starts with a whole note C2, followed by a quarter note B♭1, a quarter note A♭1, and a whole note G1. There is a '4' written above the staff at the beginning of measure 4.

6 Gm7(b5) G♭maj7 G♭maj13 E♭m11

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

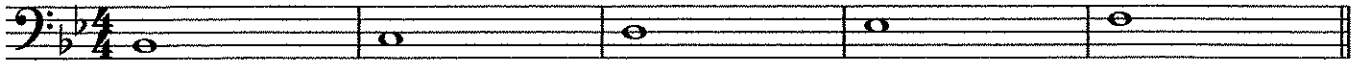
Detailed description: This block contains measures 6 and 7. Measure 6 starts with a whole note G♭2, followed by a quarter note F2, a quarter note E♭2, and a whole note D2. Measure 7 starts with a whole note C2, followed by a quarter note B♭1, a quarter note A♭1, and a whole note G1. The staff ends with a double bar line.

8 Cm7(b5) F7

new life for me and I'm feel-ing good.

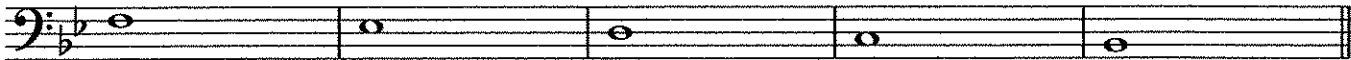
Detailed description: This block contains measures 8 and 9. Measure 8 starts with a whole note C2, followed by a quarter note B♭1, a quarter note A♭1, and a whole note G1. Measure 9 starts with a whole note F2, followed by a quarter note E♭2, a quarter note D2, and a whole note C2. The staff ends with a double bar line.

A



6

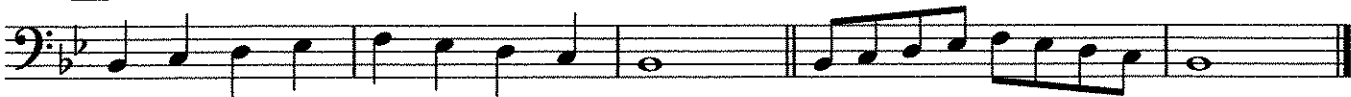
B



11

C

D



142

7:

(MED.)

HEART AND SOUL

-HOAGY CARNICHAEL/
FRANK LEDGER

Handwritten musical score for "Heart and Soul" in 142 time, marked (MED.). The score is written on a single staff with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked 142. The score includes various chords and melodic lines, with some measures containing a double bar line and a repeat sign.

Chords and notes visible in the score:

- Measures 1-4: F, D-7, G-7, C7, Fmaj7, D-7, G-7, C7
- Measures 5-8: A-7, D-7, G-7, C7, F, D-7, G-7, C7
- Measures 9-12: F, G-7, C7, Fmaj7, C7, F7, Bbmaj7, A7, D7, G7
- Measures 13-16: C7, F7, Bb7, A7, Bbmaj7, A7, D7, G7
- Measures 17-20: C7, F7, Bb7, C7, F, D-7, G-7, C7
- Measures 21-24: Fmaj7, D-7, G-7, C7, A-7, D-7, G-7, C7
- Measures 25-28: A7#5, D7, G-7, C7, F, (D-7, G-7, C7)

IT DON'T MEAN A THING

(If It Ain't Got That Swing)

E♭

* Read in
Bass Clef

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

MODERATELY FAST

7:

1 2 3 4 5 6 7 8 9 10 11 12

Don + Mean A Thing - ED

21

To Coda

First system of musical notation (measures 13-16). The key signature is one sharp (F#). The notation includes treble and bass staves. Measure 13 starts with a treble staff and a bass staff. Measure 14 has a treble staff and a bass staff. Measure 15 has a treble staff and a bass staff. Measure 16 has a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff*.

Second system of musical notation (measures 17-20). The key signature is one sharp (F#). The notation includes treble and bass staves. Measure 17 starts with a treble staff and a bass staff. Measure 18 has a treble staff and a bass staff. Measure 19 has a treble staff and a bass staff. Measure 20 has a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f*.

Third system of musical notation (measures 21-23). The key signature is one sharp (F#). The notation includes treble and bass staves. Measure 21 starts with a treble staff and a bass staff. Measure 22 has a treble staff and a bass staff. Measure 23 has a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f*.

Fourth system of musical notation (measures 24-25). The key signature is one sharp (F#). The notation includes treble and bass staves. Measure 24 starts with a treble staff and a bass staff. Measure 25 has a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f*. Above measure 24 is the text "E4". Above measure 25 is the text "D.S. al Coda".

CODA

Fifth system of musical notation (measure 26). The key signature is one sharp (F#). The notation includes treble and bass staves. Measure 26 starts with a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f*.

Rhythm

IT DON'T MEAN A THING

(If It Ain't Got That Swing)

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

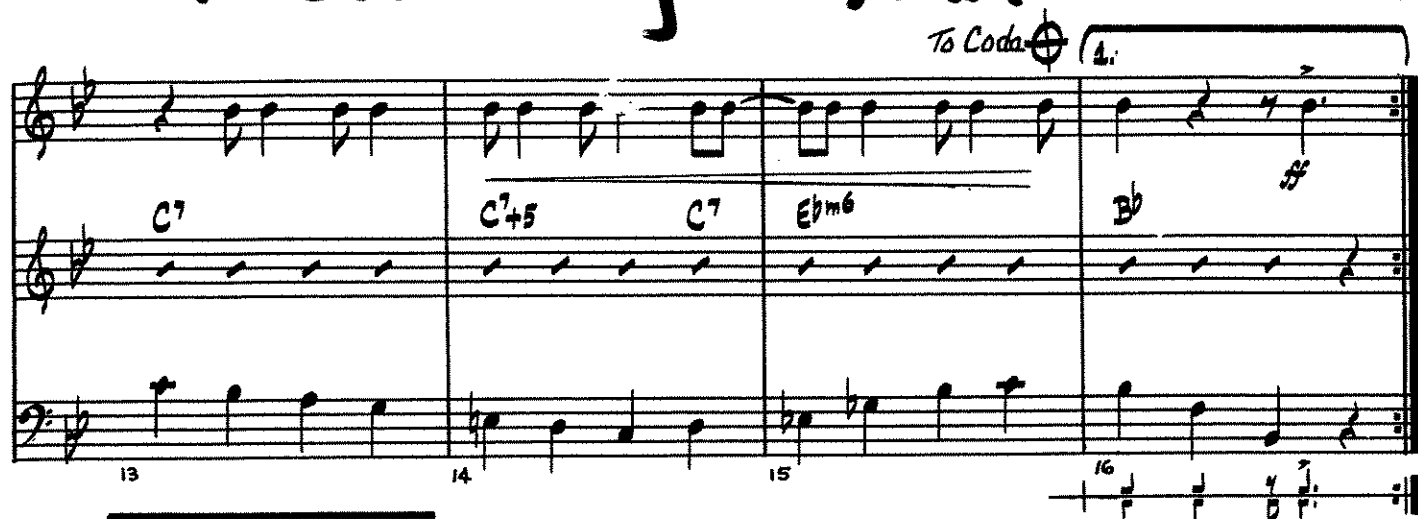
MODERATELY FAST

1 2 3 4 5 6 7 8 9 10 11 12

It Don't Mean A Thing - Rhythm

21

To Coda  1.



13 14 15 16

2.



17 18 19 20



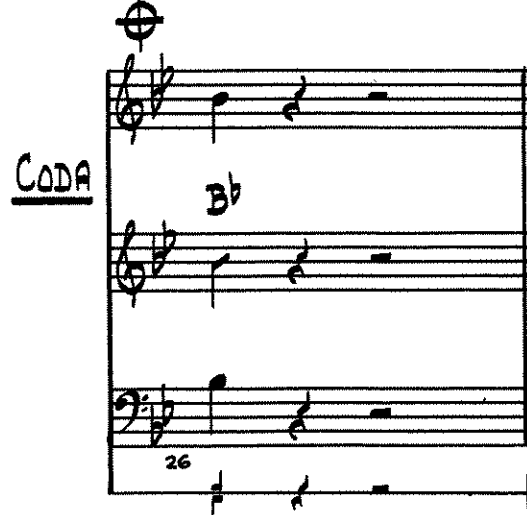
21 22 23

D.S. al Coda



24 25 (FILL)

CODA



26

Trombone/Baritone

It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

With Expression

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

S. phrasing for solo only

First system of music (measures 1-7). The score is for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The key signature is one flat (B-flat) and the time signature is 4/4. The music is marked *legato* for all parts. The Soprano part has a solo line indicated by a bracket and the instruction "S. phrasing for solo only".

Second system of music (measures 8-14). The score continues for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The key signature remains one flat (B-flat) and the time signature is 4/4. The music is marked *legato* for all parts.

Third system of music (measures 15-21). The score continues for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The key signature remains one flat (B-flat) and the time signature is 4/4. The music is marked *legato* for all parts. The Soprano part has a solo line indicated by a bracket and the instruction "Lower notes for solo only".

LIFT EVERY VOICE AND SING

Florida A&M University Marching Band

Arr. Lindsey B. Sarjeant

Adapted by Walsh

for the SciTech Band

Trombone

$\text{♩} = 70$

A

mf *f* *mf*

8

15

B

22 *f*

C

30 *mf*

37 *f*

This musical score is for the Trombone part of the piece 'Lift Every Voice and Sing'. It is arranged by Lindsey B. Sarjeant and adapted by Walsh for the SciTech Band. The tempo is marked as quarter note = 70. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The score is divided into five systems. The first system starts at measure 1 and ends at measure 7, featuring a repeat sign and a first ending bracket labeled 'A'. The second system starts at measure 8 and ends at measure 14. The third system starts at measure 15 and ends at measure 21. The fourth system starts at measure 22 and ends at measure 29, featuring a first ending bracket labeled 'B'. The fifth system starts at measure 30 and ends at measure 37, featuring a first ending bracket labeled 'C'. Dynamics include mezzo-forte (mf), forte (f), and piano (p). The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, as well as articulation marks like accents and slurs.

LIFT EVERY VOICE AND SING

Florida A&M University Marching Band

Arr. Lindsey B. Sarjeant

Adapted by Walsh

for the SciTech Band

Trombone

$\text{♩} = 70$

A

mf *f* *mf*

9

17

B

f

25

C

mf

34

f

The musical score is written for Trombone in bass clef with a key signature of one flat (Bb) and a time signature of 6/8. The tempo is marked as quarter note = 70. The score is divided into three sections: A, B, and C. Section A starts at measure 1 and ends at measure 8. Section B starts at measure 17 and ends at measure 24. Section C starts at measure 25 and ends at measure 34. The score includes various musical notations such as rests, eighth notes, quarter notes, and half notes. Dynamic markings include mezzo-forte (mf) and forte (f). There are also accents (>) and slurs. The score ends with a double bar line at measure 34.

“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...

Baritone (B.C.)

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

6

A

13

B

19

25

f

fp

ff

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

8

16

22

p

A

B

f

fp

f

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

p

A

8

B

16

f

3

3

23

fp

ff

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)

Pomp & Circumstance (MELODY)

Trombone

[Arranger]

The musical score is written for Trombone in 2/4 time, key of B-flat major. It consists of five systems of music, labeled A through E.

- System A:** Contains three measures of whole rests, each marked with an '8' above the staff.
- System B:** Contains three measures of whole rests, each marked with an '8' above the staff.
- System C:** Contains three measures of whole rests, each marked with a '6' above the staff.
- System D:** Contains eight measures of music. The first four measures are quarter notes (B-flat, A, G, F). The next four measures are eighth notes (E, D, C, B-flat). The final two measures are quarter notes (A, G) with accents (>) above them.
- System E:** Contains eight measures of music. The first four measures are quarter notes (B-flat, A, G, F). The next four measures are eighth notes (E, D, C, B-flat). The final two measures are quarter notes (A, G) with accents (>) above them. A first ending bracket (1.) covers measures 5-7, and a second ending bracket (2.) covers measure 8. The word 'rit.' (ritardando) is written above the second ending.

The score concludes with a final system of four measures. The first measure is a quarter note (B-flat) with an accent (>). The second measure is a quarter note (A) with an accent (>). The third measure is a quarter note (G) with an accent (>). The fourth measure is a quarter note (F) with an accent (>). A '3' is written below the first measure of this system.

Two Ceremonial Marches

1st Trombone

1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

Maestoso

YBS 54

f

7

A Andante

mf

14

simile

B

21

C

28

simile

D

36

f

mf

E

42

1.

49

2. rit.

f

Santa Claus Is Comin' To Town

Melody - Bass Clef

Coots & Gillespie
arr. Bernice

Moderate Swing 



mf

6

12

B

18

24

C

To Coda

D

29

D.S. al Coda

E

35

f

Santa Claus Is Comin' To Town

Bass Line - Bass Clef

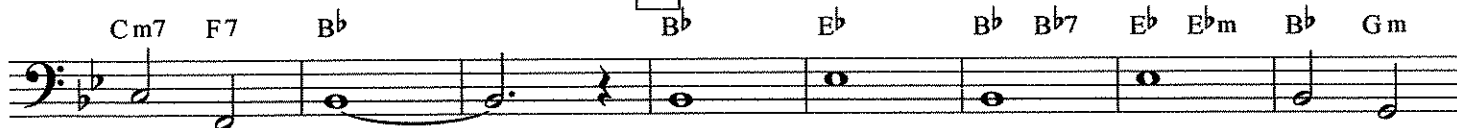
Coots & Gillespie
arr. Bernice

Moderate Swing

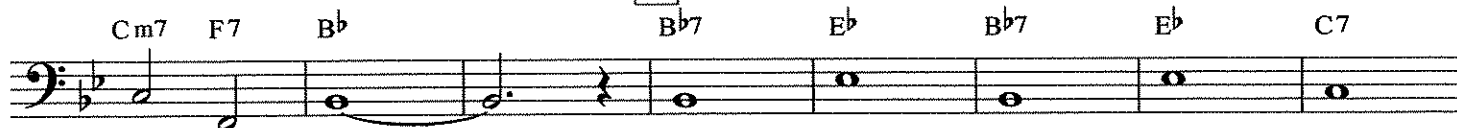


mf

A



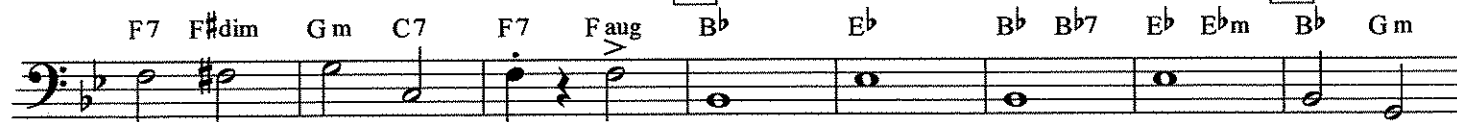
B



C

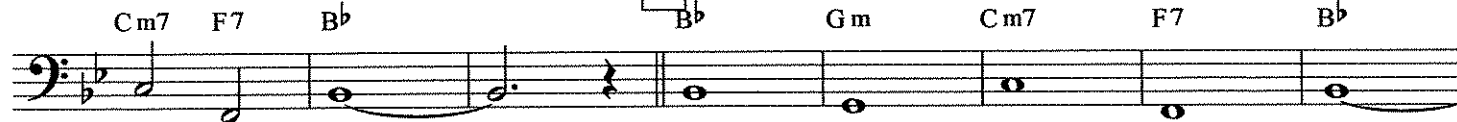
To Coda

D



D.S. al Coda

E



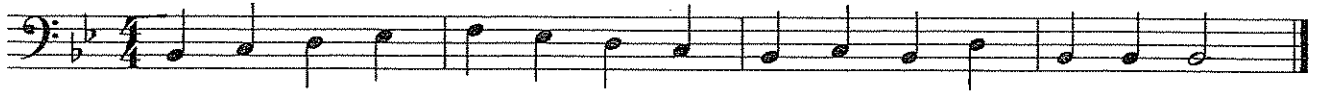
f

7:

Sight Reading Exercises

(

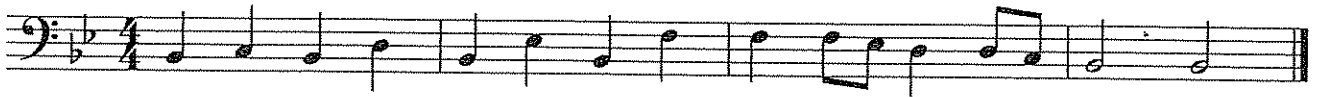
1



2



3



4



(

5



6



7

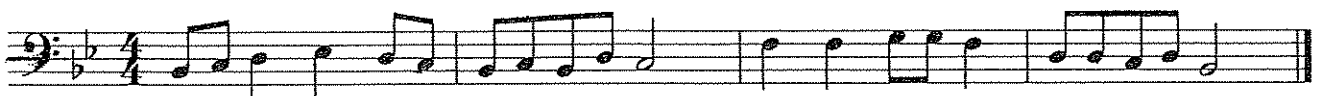


8



(

9



Trombone/Baritone (B.C.)

Simple Gifts

from Appalachian Spring

Traditional
Aaron Copland (1900-1990)

♩ = 72

mp

f

Melody (B.C.)

As Recorded by Nirvana

Arr. Walsh

Smells Like Teen Spirit

4 **A**

f

7

10 **B** 4

17 **C**

mp

21

25 **D**

mf

29

f

33 **E**

37

To Coda on
3rd Time**F**

41

**G**

SOLO OR SOLI

46



51

**H**

55



59

**I**

63

**J**

68



72



76

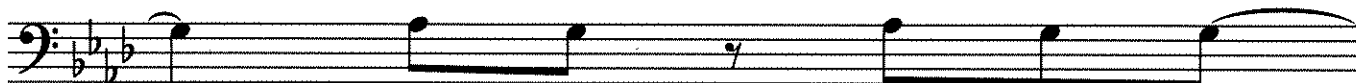
K

80



84

D.S. al Coda



85

**L**

89

rit.



93

(rit.)



Counter melody (B.C.)

As Recorded by Nirvana

Arr. Walsh

Smells Like Teen Spirit

4 **A**

f

7

10

13 **B** **C**

mf *mp*

19

25 **D**

mf

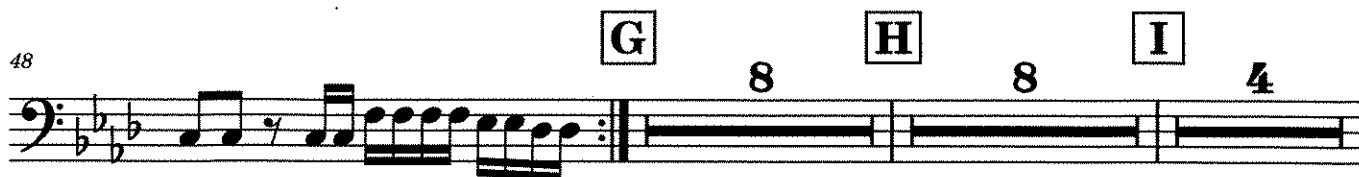
31 **E** % **11** To Coda on 3rd Time

45 **F**

The musical score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. It consists of six systems of music, each starting with a measure number. System 1 (measures 4-7) begins with a 4-measure rest followed by a box labeled 'A'. The melody starts on a whole note G2, followed by eighth notes A2, B2, C3, D3, E3, F3, and G3. A dynamic marking of *f* is placed below the first eighth note. System 2 (measures 7-10) continues the eighth-note pattern. System 3 (measures 10-13) continues the eighth-note pattern. System 4 (measures 13-19) contains two sections: 'B' (measures 13-15) and 'C' (measures 16-19). Section 'B' starts with a repeat sign and a half note G2, followed by quarter notes A2, B2, C3, D3, E3, and F3. A dynamic marking of *mf* is below the first note. Section 'C' starts with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, and F3. A dynamic marking of *mp* is below the first note. System 5 (measures 19-25) continues the eighth-note pattern. System 6 (measures 25-31) contains section 'D' (measures 25-31), which is a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, 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2

48



69

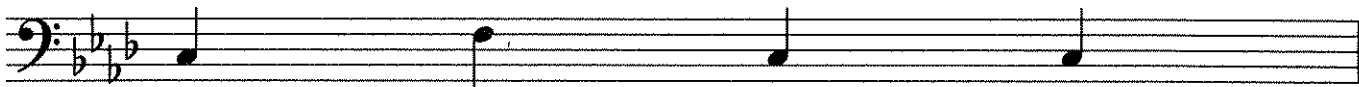


78



84

D.S. al Coda



85



Bass Line (B.C.)

As Recorded by Nirvana

Arr. Walsh

Smells Like Teen Spirit

4 **A**
f

8

12 **B** 4 **C** 8 **D**
mf

27

33 **E**
f

37

41 To Coda on 3rd Time

45 **F**

49 **G**
f

53

2



THE STAR SPANGLED BANNER

Trombone

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

p

f

27

THE STAR SPANGLED BANNER

(Claritone B.C.

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

mp

27

f

The musical score is written for Claritone B.C. in bass clef, key of B-flat major (two flats), and 3/4 time. It consists of seven staves of music. The first staff begins with a 'Majestic' tempo marking and a dynamic of *f* (forte). A box containing the number '3' is placed above the third measure. The second staff continues the melody. The third staff has a box with '11' above the eleventh measure. The fourth staff has a box with '19' above the nineteenth measure and a dynamic of *mp* (mezzo-piano) below the staff. The fifth staff continues the melody. The sixth staff has a box with '27' above the twenty-seventh measure and a dynamic of *f* below the staff. The seventh staff concludes the piece with a final half note and a fermata.

Trombone

The Star Spangled Banner

(MELODY in Concert B-Flat)

arr. Robert W. Smith
Flute Part (Melody)

3

f

8

11

15

19

mp

22

27

f

30

THE TEMPEST

TROMBONE/BARITONE/
BASSOON

ROBERT W. SMITH

With energy!

Bassoon only

+Tbn./Bar.

1 *mp* 2 3 4 *f* 5 6 *p* 7 8 *f* 9

10 11 12 13 14 15 16 17 *ff*

18 36 *f* 37 38 39 40 41

42 43 44 *ff* 45 *mp* 46 47 48

49 50 51 52 53 54 55

56 57 58 59 60 61 62 *f* 63

64 65 66 67 68 69 70 71 *mf*

72 73 *f* 74 75 76 77 78 79 *ff*

390

(MED. UP)

-SONNY ROLLINS

Handwritten musical notation for a 4-measure phrase. The first measure is marked C-7, the second F7, and the third Bb7. The notation includes various accidentals and note values.

Trombone 1

Warm-ups

arr. Klesch

Chromatics with relative pitch
Start on Low Bb, F, or Tuning Bb

2.

9 Count Tones
Start on Low Bb, F, or Tuning Bb.

12

23

F, Low Bb / Slurred 8th notes to F

34

44

Bb, F, Low Bb / One Octave Slur 2 Tongue 2

49

64

Trombone 1

2 Note / Slurred 16ths to F

78

85

3 Note / Slurred 3rds

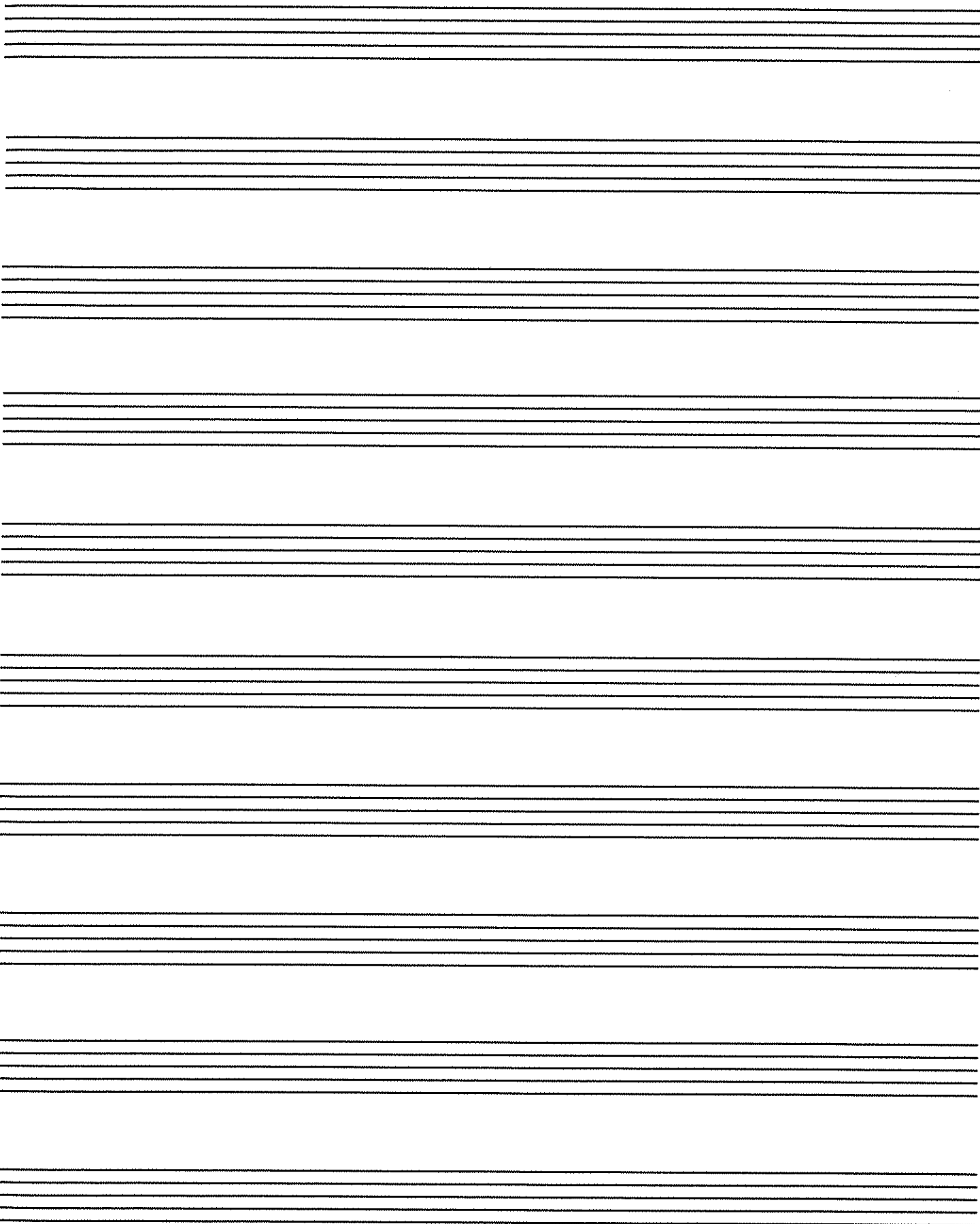
93

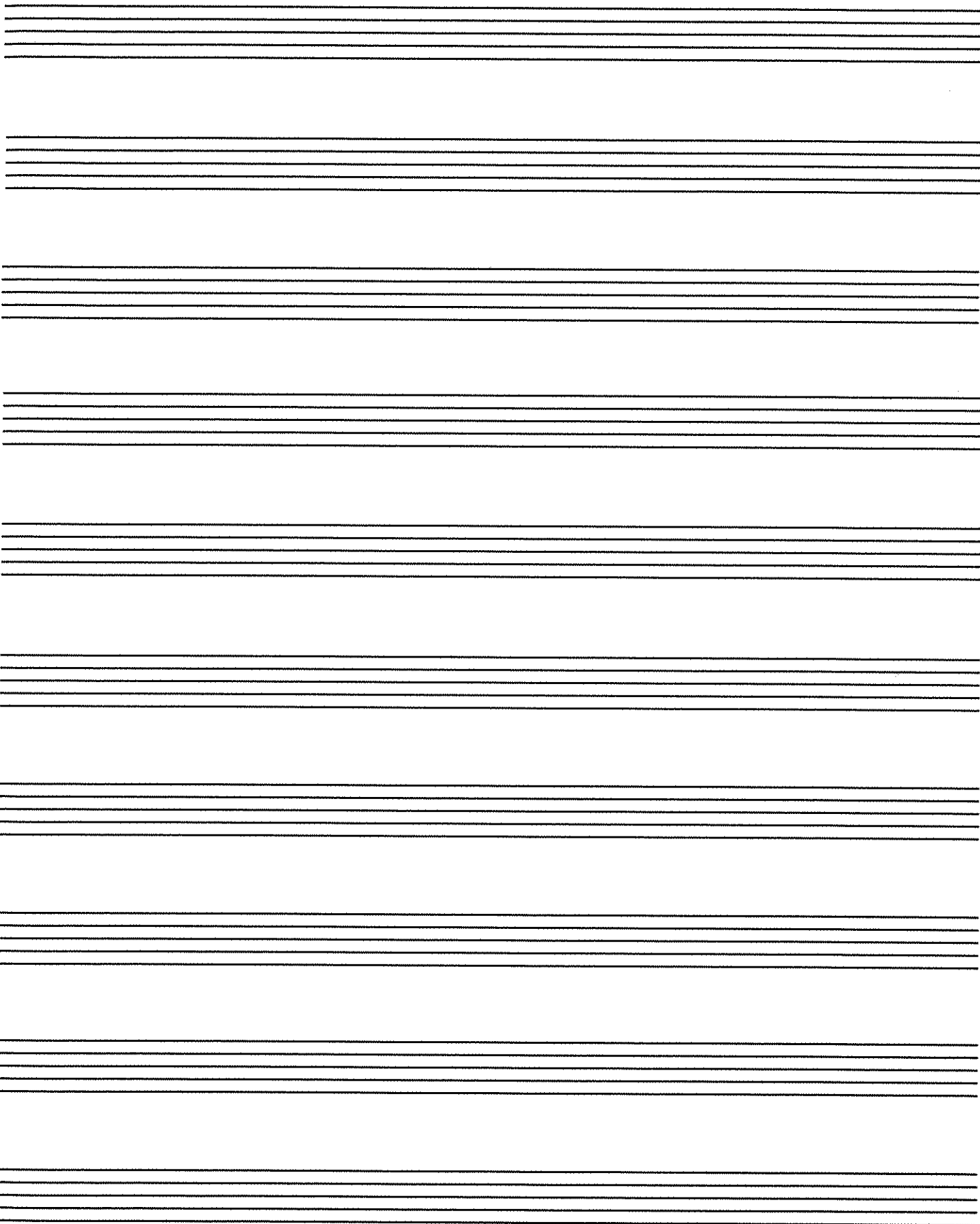
100

4 Note / Crazy 16ths

108

115





FINGERING CHART

BARITONE B.C.

Instrument Care Reminders

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

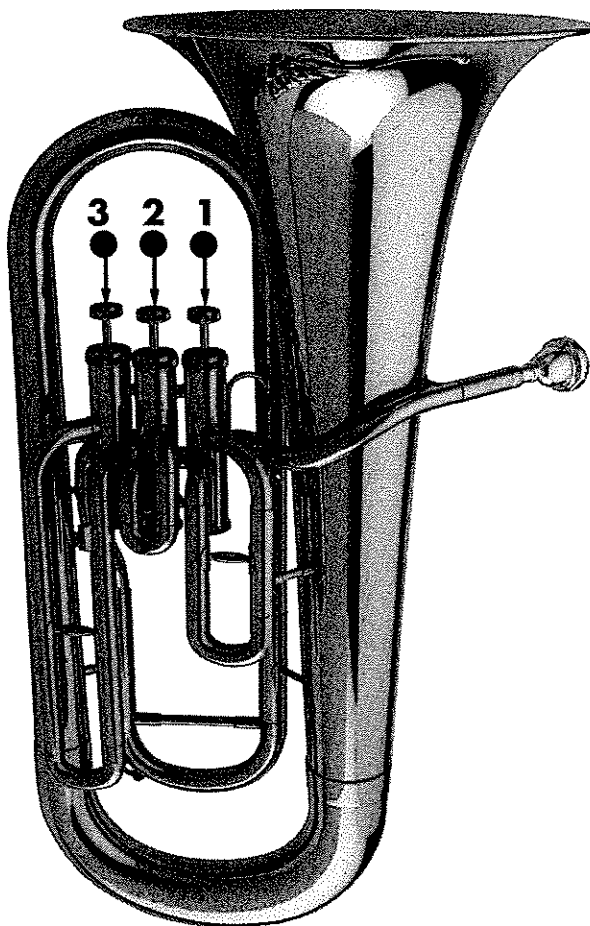
- Remove the mouthpiece and wipe it clean. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Use the water key to empty water from the instrument. Blow air through it.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

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

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

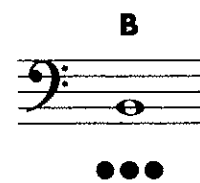
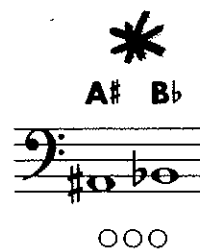
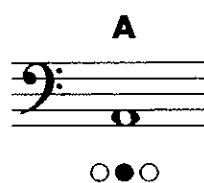
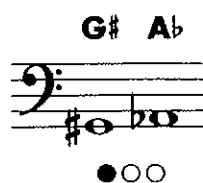
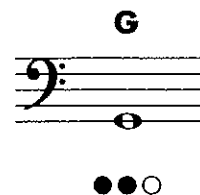
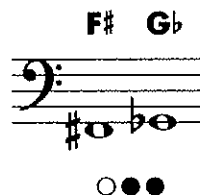
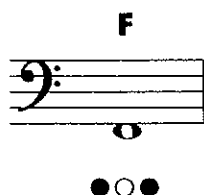
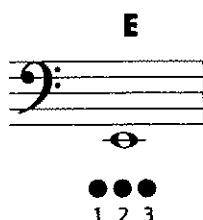
Be sure to grease the slides regularly. Your director will recommend special slide grease and valve oil, and will help you apply them when necessary.

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

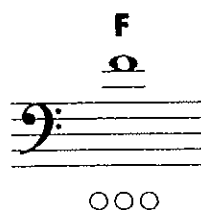
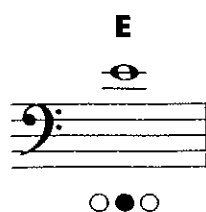
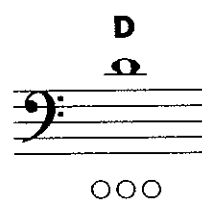
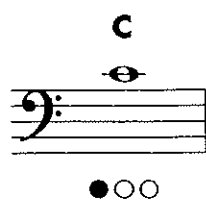
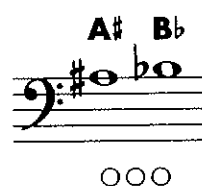
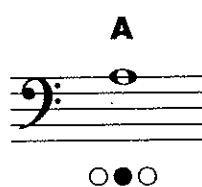
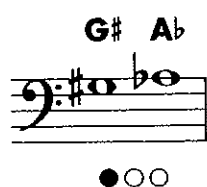
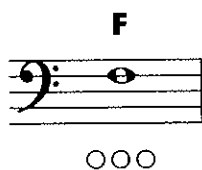
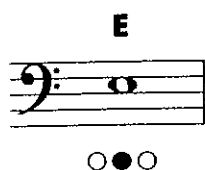
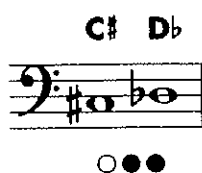


- = Open
● = Pressed down

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



FINGERING CHART

BARITONE B.C.


B $\flat$ Concert Scale – Fingering Chart

Baritone Horn

“Do” “Re” “Mi” “Fa” “Sol” “La” “Ti” “Do”

B $\flat$	C	D	E $\flat$	F	G	A	B $\flat$
○○○	●●●	●●●	●○○	○○○	●●○	○○○	○○○

