

FLUTE

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50. Star Spangled Banner
51. Student Groove (The Vibe)
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53. Take On Me
54. Tempest, The
55. Tenor Madness
56. Warm Ups (UMASS BAND)
57. We Know What You Whisper
58. Blank Staff Paper
59. Twinkle Twinkle Note Test
60. Essential Elements Method Book
61. Note Map/Fingering Chart

What to practice first...

WINTERFEST SET LIST (Semester 1)

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

ARTS ALIVE SET LIST (Semester 2)

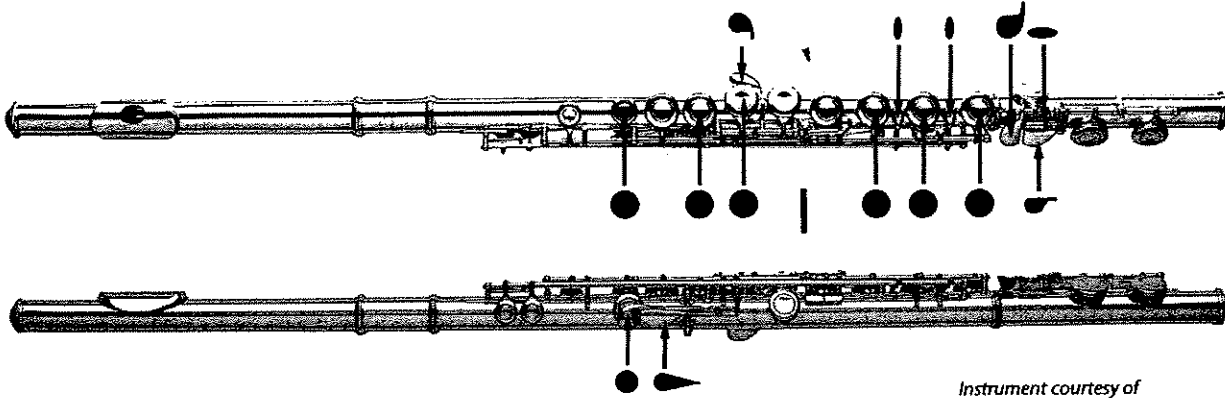
- 1) Cadence
- 2) La Copa De La Vida
- 3) Optional Additions
- 4) Optional Additions
- 5) Sponsor Song
- INTERMISSION (Combined Bands)
- 6) The Tempest
- 7) Get Down On It
- 8) Crazy Jam (C Minor Groove)
- 9) We Know What You Whisper
- 10) Original Student Composition
- 11) 12 Bar Blues

Graduation - Pomp & Circumstance

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

FINGERING CHART

FLUTE



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

- = Open
- = Pressed down

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

Instrument Care Reminders

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

- Carefully remove the head joint and shake any water out.
- Put a clean soft cloth on the end of your cleaning rod and swab out the head joint.
- Twist the middle and foot joints apart and draw the cleaning rod through each joint.
- Carefully wipe the outside of each section to keep the finish clean.

C

C# D \flat

D

D# E \flat

E

F

F# G \flat

G

G# A \flat

A

A# B \flat

or
●○○○○○ (Thumb)

B

FINGERING CHART

FLUTE

C

C# D \flat

D

D# E \flat

E

F

F# G \flat

G

G# A \flat

A

A# B \flat

B

C

C# D \flat

D

D# E \flat

E

F

F# G \flat

G

G# A \flat

A

A# B \flat

B

C

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

WOODWINDS

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

Concert C Scale

1. Scale with hints

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

2. Scale

3. Arpeggio with hints

C E G C G E C

4. Arpeggio

5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

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

Concert C Scale

BRASS

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

WOODWINDS

Flute		C	D	E	F	G	A	B	C
Oboe		C	D	E	F	G	A	B	C
Clarinet		D	E	F#	G	A	B*	C#*	D
*Alternate fingering									
Alto/Bari Sax		A	B	C#	D	E	F#	G#	A
Tenor Sax		D	E	F#	G	A	B	C#	D
Bassoon		C	D	E	F	G	A	B	C
● = whisper key									

Concert Ab Scale

1. Scale with hints

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

2. Scale

3. Arpeggio with hints

Ab C Eb Ab Eb C Ab

4. Arpeggio

5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

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

Concert Ab Scale

BRASS

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

WOODWINDS

*	Flute		Ab	Bb	C	Db	Eb	F	G	Ab
	Oboe		Ab	Bb	C	Db	Eb*	F*	G	Ab
	*Alternate fingering									
	Clarinet		Bb	C	D	Eb	F	G	A	Bb
	Alto/Bari Sax		F	G	A	Bb*	C	D	E	F
	*Bis fingering - hover first finger over both top keys for entirety of scale.									
	Tenor Sax		Bb*	C	D	Eb	F	G	A	Bb*
	*Bis									
	Bassoon		Ab	Bb	C	Db	Eb	F	G	Ab
	• = 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

SCI-TECH BAND / MTM MASTER PRACTICE CHECKLIST

FIRST 5 NOTES

Do Re Mi Fa So La Ti Do

MAJOR SCALES

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

NATURAL MINOR SCALES

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

HARMONIC MINOR SCALES

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

BLUES SCALES

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

CHROMATIC SCALES

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

SUETA RHYTHM CHARTS

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18
 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34
 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50
 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65

RHYTHM CHARTS (in Band Handbook)

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

FUNDAMENTAL RHYTHMS

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18
 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34
 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50
 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66
 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82
 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98
 99 100 101 102 103 104 105 106 107 108 109 110 111
 112 113 114 115 116 117 118 119 120 121 122 123 124
 125 126 127 128 129 130 131 132 133 134 135 136 137
 138 139 140 141 142 143 144 145 146 147 148 149 150
 151 152 153 154 155 156 157 158 159 160 161 162 163
 164 165 166 167 168 169 170 171 172 173 174 175 176
 177 178 179 180 181 182 183 184 185 186 187 188 189
 190 191 192 193 194 195

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

Lesson: 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16
 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32
 33 34 35 36 37 38 39

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

Lesson: 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16
 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32
33

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

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

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

Essential Rudiments p. 82: Single Stroke Rudiments Roll Rudiments
 Paradiddle Rudiments Flam Rudiments Drag Rudiments

ESSENTIAL ELEMENTS, BOOK 1

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18
 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34
 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50
 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66
 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82
 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98
 99 100 101 102 103 104 105 106 107 108 109 110 111
 112 113 114 115 116 117 118 119 120 121 122 123 124
 125 126 127 128 129 130 131 132 133 134 135 136 137
 138 129 140 141 142 143 144 145 146 147 148 149 150
 151 152 153 154 155 156 157 158 159 160 161 162 163
 164 165 166 167 168 169 170 171 172 173 174 175 176
 177 178 179 180 181 182 183 184 185 186 187

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

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

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 2

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18
 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34
 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50
 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66
 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82
 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98
 99 100 101 102 103 104 105 106 107 108 109 110 111
 112 113 114 115 116 117 118 119 120 121 122 123 124
 125 126 127 128 129 130 131 132 133 134 135 136 137
 138 129 140 141 142 143 144 145 146 147 148 149 150
 151 152 153 154 155 156 157 158 159 160 161 162 163
 164 165 166 167 168 169 170 171 172 173 174 175 176
 177 178 179 180 181 182 183 184 185 186 187 188 189
 190 191 192 193 194 195 196 197 198 199

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 3

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18
 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34
 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50
 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66
 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82
 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98
 99 100 101 102 103 104 105 106 107 108 109 110 111
 112 113 114 115 116 117 118 119 120 121 122 123 124
 125 126 127 128 129 130 131 132 133 134 135 136 137
 138 129 140 141 142 143 144 145 146 147 148 149 150
 151 152 153 154 155 156 157 158 159 160 161 162 163
 164 165 166 167 168 169 170 171 172 173 174 175 176
 177 178 179 180 181 182 183 184 185 186 187 188 189
 190 191 192 193 194 195

Pg. 38-39 – Rhythm Studies

OTHER

Band Repertoire Solo Repertoire Chamber Ensemble Repertoire Improvisation

SCALE CHECKLIST

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

SCALE ASSIGNMENTS

CONCERT & JAZZ BAND

QUARTER 1

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

QUARTER 2

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

QUARTER 3

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

QUARTER 4

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

SYMPHONIC BAND

QUARTER 1

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

QUARTER 2

Bb Blues

QUARTER 3

Bb Chromatic (1 Octave)
C Major

QUARTER 4

C Minor

*Scale assignments subject to change

SCITECH BAND GROOVE CHART

-CHORD PROGRESSIONS FOR IMPROV-

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

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

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

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

-Chord progressions can be used in any key

Holiday Solos – Duets – Trios – Quartets

SOLOS (1+people)

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

DUETS

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

SOLOS, DUETS, TRIOS, QUARTETS

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

CIRCLE YOUR CHOICE ABOVE

Names: _____

Instruments: _____

12 BAR BLUES

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

12 Bar Blues Progression

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

12 Bar Blues Licks

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

2) 4-b3-1

3) 1-b3-4

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

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

6) 1-b3-4-b5-5

Solos

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

2) 4-b3-1

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

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

Walking Bass Line - C Instruments

- (I) 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
- (IV²) 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
- (IV²) 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
- (IV²) C E G A
- (I) G B D E F E D B

ADVANCED MUSIC

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

Flûte

À Monsieur Paul Taffanel

Fantaisie

pour flûte et piano

Op. 79 (1898)

Gabriel FAURÉ
(1845-1924)

Andantino ♩ = 50

p dolce

5

9

f

13

17

espressivo
(mp)

21

(mf)

Detailed description: This is a page of a musical score for the flute part of 'Fantaisie' by Gabriel Fauré. The score is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The tempo is marked 'Andantino' with a metronome marking of ♩ = 50. The piece begins with a piano (*p*) and dolce dynamic. The first line of music (measures 1-4) features a melodic line with a long slur. The second line (measures 5-8) continues this melodic line. The third line (measures 9-12) shows a change in dynamics to forte (*f*). The fourth line (measures 13-16) continues with a melodic line. The fifth line (measures 17-20) is marked *espressivo* and *(mp)*. The sixth line (measures 21-24) is marked *(mf)* and features a more rhythmic, eighth-note pattern.

25 *f*

28 *p*

31

32

33 *f* *tr* *(mf)* *tr* *tr*

36 *f* *(p)*

Detailed description: This page of a musical score for flute contains six staves of music, numbered 25 through 36. The music is in G major (one sharp) and 2/4 time. It features various melodic lines with slurs, ties, and dynamic markings. Measure 25 starts with a forte (*f*) dynamic. Measure 28 is marked piano (*p*). Measure 33 includes trills (*tr*) and a mezzo-forte (*mf*) dynamic. Measure 36 begins with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The score concludes with a double bar line and a 2/4 time signature.

40 Allegro $\text{♩} = 144$
12

57 *dim.* *p*

62 *f*

68 *f* 2

74 *p* *f* 2

80 *p* *mf*

86 3 3

92

96

102

107 *cresc.*

111 *f* *8va*

115 *(mp) espressivo*

121

128

134 *mf* *mf*

Detailed description: This block contains eight staves of musical notation for the flute part of the Fantaisie. The first staff (measures 96-101) features a melodic line with a triplet of eighth notes. The second staff (measures 102-106) continues the melodic development. The third staff (measures 107-110) includes a *cresc.* marking. The fourth staff (measures 111-114) is marked *f* and includes an *8va* instruction. The fifth staff (measures 115-120) is marked *(mp) espressivo*. The sixth staff (measures 121-126) continues the melodic line. The seventh staff (measures 127-132) continues the melodic line. The eighth staff (measures 133-134) is marked *mf* at both the beginning and end.

140 *espressivo*
p

146 *mf*

152

156 *f*

160 *p*

168

172 *f* *f*

177 *2*

Detailed description: This page contains eight staves of musical notation for a flute. The first staff (measures 140-145) features a melodic line with slurs and a dynamic marking of *p* (piano) and the instruction *espressivo*. The second staff (measures 146-151) continues the melody with a dynamic marking of *mf* (mezzo-forte). The third staff (measures 152-155) shows a more rhythmic passage with eighth notes. The fourth staff (measures 156-161) is a highly technical passage with many slurs and a dynamic marking of *f* (forte). The fifth staff (measures 160-165) begins with a four-measure rest (marked '4') followed by a melodic line with a dynamic marking of *p*. The sixth staff (measures 166-171) continues the melodic line with a dynamic marking of *f*. The seventh staff (measures 172-176) features a complex rhythmic pattern with a dynamic marking of *f*. The eighth staff (measures 177-182) concludes with a two-measure rest (marked '2') at the end.

183

meno *f*

Musical staff 183-188: Treble clef, 3/4 time signature. Measures 183-188. Dynamics: *meno f*. Features a melodic line with slurs and a sharp sign in measure 185.

189

leggiero

Musical staff 189-193: Treble clef, 3/4 time signature. Measures 189-193. Dynamics: *leggiero*. Features a melodic line with slurs and a sharp sign in measure 192.

194

Musical staff 194-197: Treble clef, 7/8 time signature. Measures 194-197. Features a melodic line with slurs and a sharp sign in measure 195.

198

Musical staff 198-201: Treble clef, 7/8 time signature. Measures 198-201. Features a melodic line with slurs and a sharp sign in measure 199.

202

cresc.

Musical staff 202-204: Treble clef, 7/8 time signature. Measures 202-204. Dynamics: *cresc.* Features a melodic line with slurs and a sharp sign in measure 203.

205

f *p* *leggiero*

Musical staff 205-209: Treble clef, 7/8 time signature. Measures 205-209. Dynamics: *f*, *p*, *leggiero*. Features a melodic line with slurs and a sharp sign in measure 206.

210

p

Musical staff 210-214: Treble clef, 7/8 time signature. Measures 210-214. Dynamics: *p*. Features a melodic line with slurs and a sharp sign in measure 211.

215

mf

Musical staff 215-219: Treble clef, 7/8 time signature. Measures 215-219. Dynamics: *mf*. Features a melodic line with slurs and a sharp sign in measure 216.

Flûte

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

219 *f*

223 *f*

227

230 *mf*

236

240 *f*

244 *ff*

248

Detailed description: This page of a musical score for flute contains eight staves of music, numbered 219 to 248. The music is written in treble clef with a key signature of one sharp (F#). It features various musical notations including slurs, accents, and dynamic markings. The dynamics range from *f* (forte) to *ff* (fortissimo). There are also markings for fingerings (5 and 2) and a double bar line with a '2' above it. The score is presented in a clean, professional layout with clear notation and dynamic markings.

Allegro maestoso 30

A Solo

35

40

44 Tutti

B Solo

49

53

57 Tutti 2 Solo

62

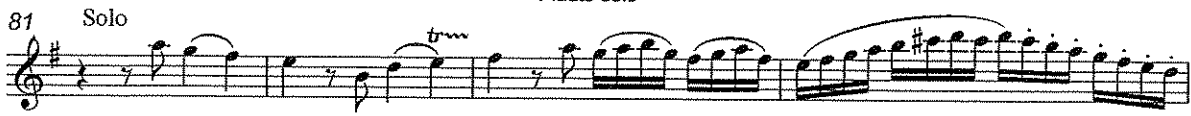
65

70

74 **C** Tutti 3

Flauto solo

81 Solo



85



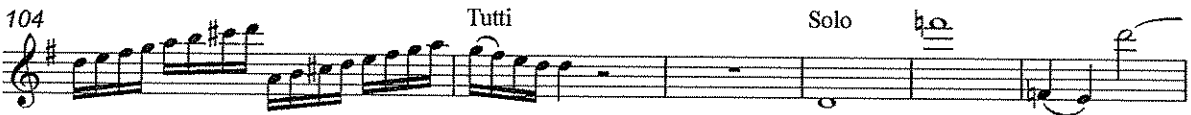
89 Tutti Solo

D

11



104 Tutti Solo



110 Tutti Solo

E

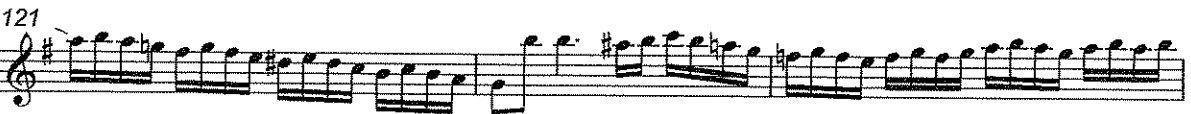
2



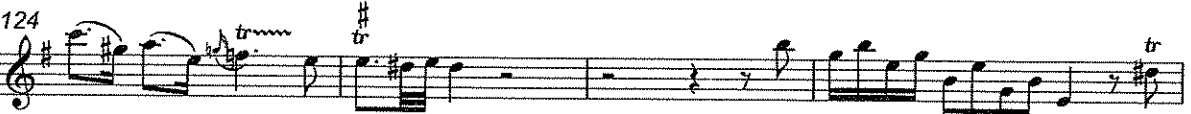
115 Tutti Solo



121



124



128



131



134



Flauto solo

138

143

148

154

158

162

167

171

175

180

183

Flauto solo

188 *tr*

Musical staff 188: Flute solo, measures 188-192. Includes a trill (tr) and slurs.

193 **H** Tutti 3 Solo *tr*

Musical staff 193: Flute solo, measures 193-197. Includes dynamic markings (Tutti, Solo), a triplet (3), and a trill (tr).

201

Musical staff 201: Flute solo, measures 201-203. Includes slurs.

204 *tr*

Musical staff 204: Flute solo, measures 204-207. Includes a trill (tr) and slurs.

208 *tr* Tutti 5 Solo *tr* Tutti 3

Musical staff 208: Flute solo, measures 208-212. Includes dynamic markings (Tutti, Solo, Tutti), a quintuplet (5), and a triplet (3).

1 Adagio non troppo Solo **I**

Musical staff 1: Flute solo, measures 1-9. Includes tempo marking (Adagio non troppo) and dynamic marking (Solo).

13

Musical staff 13: Flute solo, measures 13-15. Includes slurs and a triplet (3).

16 *tr*

Musical staff 16: Flute solo, measures 16-18. Includes a trill (tr) and slurs.

19

Musical staff 19: Flute solo, measures 19-21. Includes slurs and a trill (tr).

22 *tr*

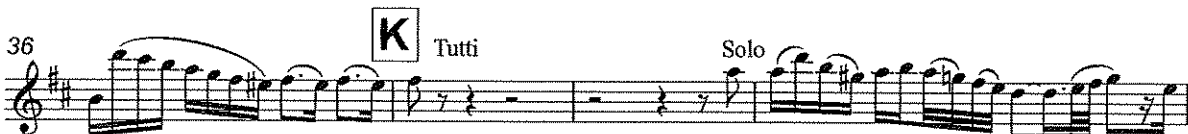
Musical staff 22: Flute solo, measures 22-24. Includes a trill (tr) and slurs.

24 

26 

30 

33 

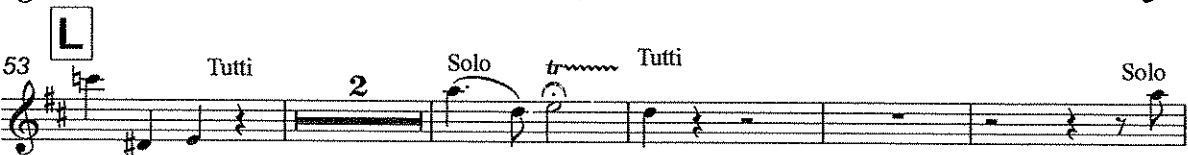
36 

40 

44 

47 

50 

53 

60 

Rondo. Tempo di Menuetto

Flauto solo

1 Solo

7 Tutti M Solo tr

38

42 tr

49

56 Tutti N Solo

62 Tutti 3

77 Solo

76 tr

80 O Tutti Solo

85

90 *Tutti* 11

107 **P** Solo

114

Fl. 119 *tr*

125 *f p f p* *tr*

131 **Q** *tr*

136 *f p*

142

149 *fp fp* **R**

155

Flauto solo

160 *f*

Musical staff 160-165: Treble clef, key signature of one sharp (F#). Measures 160-165 contain sixteenth-note triplets and a dynamic marking of *f*.

165

Musical staff 165-171: Treble clef, key signature of one sharp (F#). Measures 165-171 contain eighth-note patterns, triplets, and trills.

171 *Tutti* **S** Solo

Musical staff 171-182: Treble clef, key signature of one sharp (F#). Measures 171-182 include a sixteenth-note sextuplet and trills. A box containing the letter 'S' is placed above the staff.

182

Musical staff 182-188: Treble clef, key signature of one sharp (F#). Measures 182-188 contain sixteenth-note runs and trills.

188

Musical staff 188-193: Treble clef, key signature of one sharp (F#). Measures 188-193 contain trills and sixteenth-note patterns.

193 *Tutti* *Solo* *Tutti*

Musical staff 193-200: Treble clef, key signature of one sharp (F#). Measures 193-200 show alternating sections of *Tutti* and *Solo* with sixteenth-note patterns.

200 *Tutti*

Musical staff 200-206: Treble clef, key signature of one sharp (F#). Measures 200-206 contain sixteenth-note patterns and a dynamic marking of *Tutti*.

206 *Solo*

Musical staff 206-211: Treble clef, key signature of one sharp (F#). Measures 206-211 contain sixteenth-note patterns and a dynamic marking of *Solo*.

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

Musical staff 211-220: Treble clef, key signature of one sharp (F#). Measures 211-220 include a sixteenth-note triplet and a box containing the letter 'T'. Dynamic markings of *Tutti* and *Solo* are present.

220

Musical staff 220-225: Treble clef, key signature of one sharp (F#). Measures 220-225 contain sixteenth-note patterns and trills.

225

Musical staff 225-229: Treble clef, key signature of one sharp (F#). Measures 225-229 contain sixteenth-note patterns, trills, and a trill flourish.

230 *Molto SOLO* Tutti

235 Solo **U** *f*

241

246 Tutti 5

256 Solo **V**

260 *f*

266

269 *tr*

273 Tutti *tr*

278 **13**

C INSTRUMENTS

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7 Eb Bb Eb Eb Ab Eb Cm Eb

S

A

T

B

14 Eb Bb7 Eb Eb sus4/Ab Eb

S

A

T

B

SciTech Band Audition

SYMPHONIC BAND AUDITION REQUIREMENTS

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

Additional Instructions

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

CONCERT BAND & JAZZ BAND AUDITION REQUIREMENTS

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

Additional Instructions

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



SYMPHONIC BAND AUDITION SCALE LIST

Instrument Key

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

Bb Instruments: Clarinet Trumpet, Tenor Sax

Eb Instruments: Alto Sax, Baritone Sax

Concert Bb Major Scale

C Instruments: Bb C D Eb F G A Bb

Bb Instruments: C D E F G A B C

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

Concert Bb Blues Scale

C Instruments: Bb Db Eb E F Ab Bb

Bb Instruments: C Eb F Gb G Bb C

Eb Instruments: G Bb C Db D F G

Concert Bb Chromatic Scale

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

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

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



SciTech Band

THE PRIDE OF SPRINGFIELD

AUDITION SCORE SHEET

(or Test Score Sheet)

Name: _____

I am auditioning for Concert Band Jazz Band

Stomp Percussion Ensemble Other _____

Please check all that apply.

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

Audition Prepared Solo - Symphonic Band

Flute

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score is written for a flute in 4/4 time, featuring three staves of music. The key signature has one flat (B-flat). The first staff begins with a measure rest, followed by a melodic line starting on a half note G4, moving through A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, and ending on a half note B3. The dynamic marking *mf* is placed below the first note. The second staff starts at measure 6 with a melodic line starting on a half note G4, moving through A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, and ending on a half note B3. The dynamic marking *p* is placed below the first note. The third staff starts at measure 11 with a melodic line starting on a half note G4, moving through A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, and ending on a half note B3. The dynamic marking *f* is placed below the first note. The piece concludes with a double bar line.

Audition Prepared Solo - ADVANCED BAND

Flute

Variations on Auld Lang Syne

arr. Bernice

Moderato

mf

p

f

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

7

12

17

ANGELS WE HAVE HEARD ON HIGH

Traditional French Carol

Flute

Soprano

Musical notation for the Soprano Flute part, measures 1 through 21. The notation is on a single treble clef staff with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The melody consists of eighth and quarter notes, with some slurs and accents. Measures 19, 20, and 21 are marked with a box labeled "Intro".

Alto

Musical notation for the Alto Flute part, measures 1 through 21. The notation is on a single treble clef staff with a key signature of two flats and a common time signature. The melody is similar to the soprano part but lower in pitch. Measures 19, 20, and 21 are marked with a box labeled "Intro".

Tenor

Musical notation for the Tenor Flute part, measures 1 through 21. The notation is on a single treble clef staff with a key signature of two flats and a common time signature. The melody is similar to the other parts but lower in pitch. Measures 19, 20, and 21 are marked with a box labeled "Intro".

Bass

Musical notation for the Bass Flute part, measures 1 through 21. The notation is on a single treble clef staff with a key signature of two flats and a common time signature. The melody is the lowest of the four parts. Measures 19, 20, and 21 are marked with a box labeled "Intro".

Flute
DOUBLES ALTO SAX 1

Birdland

Music by Josef Zawinul
Arranged by Michael Sweeney

$\text{♩} = 152$

Musical score for Flute/Alto Sax 1 part of "Birdland". The score is in 4/4 time with a tempo of 152 beats per minute. The key signature has one flat (B-flat). The piece is marked *mf* (mezzo-forte). The score consists of eight staves of music, with measure numbers 7, 9, 12, 17, 22, 25, 27, 32, 33, 38, 42, and 43 indicated. The music features a complex, rhythmic melody with many slurs and accents. A repeat sign is present at measure 42. The score ends with a circled copyright symbol at the bottom center.

50

49

Musical staff 49-53: Treble clef, key signature of one flat (B-flat), 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, including accents and slurs. A box containing the number 50 is positioned above the staff.

58

54

Musical staff 54-57: Continuation of the melodic line from the previous staff, featuring eighth and sixteenth notes with accents and slurs.

To Coda

59

Musical staff 59-64: Continuation of the melodic line, ending with a double bar line. The staff contains eighth and sixteenth notes with accents and slurs.

68

76

65

Musical staff 65-77: Continuation of the melodic line. It includes a measure with a whole rest and a fermata, followed by a measure with a whole note and a fermata. A bracket labeled '8' spans these two measures. The staff concludes with a melodic phrase. Dynamics include *ff*.

78

Musical staff 78-82: Continuation of the melodic line with eighth and sixteenth notes, including accents and slurs. Dynamics include *dim.*

83

Musical staff 83-87: Continuation of the melodic line. It includes a measure with a whole rest and a fermata, followed by a measure with a whole note and a fermata. A bracket labeled '5' spans these two measures. The staff concludes with a melodic phrase. Dynamics include *mp*, *mf*, and *Solo*.

D.S. al Coda

⊕ Coda

92

Musical staff 92-93: Continuation of the melodic line, ending with a double bar line. Dynamics include *mp*.

94

Musical staff 94-95: Continuation of the melodic line, ending with a double bar line. Dynamics include *fp* and *ff*.

C

BLUE MOON

Handwritten musical score for the song "Blue Moon" in C major. The score consists of ten staves of music, each with handwritten chord symbols above the notes. The key signature is one sharp (F#), and the time signature is 4/4. The music is written in a single melodic line. The chords are: Eb, Cmi, Fmi, Bb7, Eb, Cmi, Fmi, Bb7, Eb, Cmi, Fmi7, Eb, Ab, Eb, Bb7, Eb, Cmi, Fmi, Bb7, Eb, Cmi, Fmi7, Eb, Fmi7, Eb, Fmi7, Bb7, Eb, Fmi7, Bb7, Eb, Abmi, Db7, Gb, Bb, F7, Fmi7, Bb7, Eb, Cmi, Fmi7, Bb7, Eb, Cmi, Fmi, Bb7, Eb, Cmi, Fmi7, Eb, Bb7, 1. Eb, Fmi7, Eb, Bb7, 2. Eb, Fmi7, Eb.

Flute

Canon Remix

Pachelbel / Arr. Bernice

5

4

mf

13

21

29

37

45

f

53

61

69

mf

77

83

79

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 - C
-Flute

Quartet Version

arr. Turgeon & Bernice

optional 8va

Soli

mp



Carol of The Bells

Bass Line - C
-Flute

Quartet Version

arr. Turgeon & Bernice

The musical score consists of six staves of music in C major, 4/4 time. The first staff (measures 1-7) begins with a treble clef, a key signature of one flat (B-flat), and a dynamic marking of *mp*. The second staff (measures 8-14) includes a measure rest at the beginning and a *rit.* instruction. The third staff (measures 15-21) features a **A** section box, a *a tempo - Repeat 4x* instruction, and a dynamic marking of *f*. The fourth staff (measures 22-30) includes a **B** section box. The fifth staff (measures 31-39) includes a **C** section box, a *mf* dynamic marking, a **D** section box, and a *Repeat 3x* instruction. The sixth staff (measures 40-46) includes an **E** section box and a *rit.* instruction. The score concludes with a double bar line and repeat dots.

Melody C, p. 2

Chained To The Rhythm

28 G

31 *To Coda (2nd Time)* H

I 35 *off -2*

J 39

42 K *soli* *off -2*

46 *D.S. % al Coda*
off -4

L $\text{\textcircled{C}}$ *Coda*

47 *solo/soli*
mf

Musical staff 47-50: Treble clef, 7/8 time signature. Starts with a quarter rest, followed by eighth notes. Measure 48 has a *mf* dynamic. Measure 49 has a box labeled 'M' above it. Measure 50 ends with a quarter rest.

50

Musical staff 50-53: Treble clef, 7/8 time signature. Measure 50 has a box labeled 'M' above it. Measure 51 has a box labeled 'O' above it. Measure 52 has a box labeled 'P' above it. Measure 53 has a box labeled 'O' above it. Measures 50-53 feature eighth notes with slurs and accents.

N
56 *tutti*
ff

Musical staff 56-59: Treble clef, 7/8 time signature. Measure 56 has a box labeled 'N' above it. Measures 56-59 feature eighth notes with slurs and accents. Measure 59 ends with a quarter rest.

59

Musical staff 59-63: Treble clef, 7/8 time signature. Measure 59 has a box labeled 'O' above it. Measure 60 has a box labeled 'P' above it. Measure 61 has a box labeled 'O' above it. Measure 62 has a box labeled 'P' above it. Measure 63 has a box labeled 'O' above it. Measures 59-63 feature eighth notes with slurs and accents. Measure 63 ends with a quarter rest.

63 *off -3*

Top Notes Melody
Bottom Harmony

Musical staff 63-67: Treble clef, 7/8 time signature. Measure 63 has a box labeled 'P' above it. Measure 64 has a box labeled 'O' above it. Measure 65 has a box labeled 'P' above it. Measure 66 has a box labeled 'O' above it. Measure 67 has a box labeled 'P' above it. Measures 63-67 feature eighth notes with slurs and accents. Measure 67 ends with a quarter rest.

Q
67 *off -3*

Musical staff 67-70: Treble clef, 7/8 time signature. Measure 67 has a box labeled 'Q' above it. Measures 67-70 feature eighth notes with slurs and accents. Measure 70 ends with a quarter rest.

Chained To The Rhythm

Countermelody C
Solo Part C

As Recorded by Katy Perry

arr. Bernice

Groovy ♩ = 103-105
Optional 4 bar vamp

The musical score is written in treble clef, 4/4 time. It consists of several systems of music with various markings and dynamics.

- System 1:** Starts with a 4-measure rest, followed by a repeat sign and a 3-measure rest. Then, a melodic phrase begins with a forte (*f*) dynamic. Section marker **A** is above the first measure, and **B** is above the first measure of the melodic phrase.
- System 2:** Continues the melodic phrase from system 1. It includes a first ending bracket labeled **1.** at the end of the system.
- System 3:** Starts with a second ending bracket labeled **2.** followed by a melodic phrase. Section markers **C**, **D** (with a repeat sign), and **E** are placed above the measures. There are 4-measure rests between sections C and D, and between D and E.
- System 4:** Starts with section marker **F** above a 3-measure rest, followed by section marker **G** above a 5-measure rest. Then, section marker **H** is above a 3-measure rest, and **I** is above a 3-measure rest. The dynamic is mezzo-piano (*mp*).
- System 5:** Continues the melodic phrase from system 4. Section marker **J** is above the first measure.
- System 6:** Continues the melodic phrase from system 5. Section marker **K** is above the first measure, followed by the instruction *D.S. al Coda* and a 4-measure rest.

L $\text{\textcircled{C}}$ *Coda*

47 **2** **M** **5** **N** solo line *mf* *ff*

Musical staff 47-56: Treble clef, 4/4 time. Measure 47: whole rest. Measure 48: whole note G4. Measure 49: whole rest. Measure 50: quarter note G4 with accent, quarter note A4 with accent, quarter note B4 with accent, quarter note C5 with accent. Measure 51: whole rest. Measure 52: whole note G4. Measure 53: whole rest. Measure 54: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 55: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 56: quarter note G4, quarter note A4, quarter note B4, quarter note C5. A bracket labeled 'solo line' spans measures 54-56. A bracket labeled '2' spans measures 48-49. A bracket labeled '5' spans measures 51-52. A bracket labeled 'O' spans measures 54-56. Dynamics: *mf* at measure 50, *ff* at measure 54.

57

Musical staff 57-60: Treble clef, 4/4 time. Measure 57: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 58: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 59: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 60: quarter note G4, quarter note A4, quarter note B4, quarter note C5. A bracket labeled 'O' spans measures 57-60.

61 **P**

Musical staff 61-64: Treble clef, 4/4 time. Measure 61: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 62: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 63: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 64: quarter note G4, quarter note A4, quarter note B4, quarter note C5. A bracket labeled 'P' spans measures 61-64. A bracket labeled '3' spans measures 63-64.

65 **Q**

Musical staff 65-67: Treble clef, 4/4 time. Measure 65: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 66: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 67: quarter note G4, quarter note A4, quarter note B4, quarter note C5. A bracket labeled 'Q' spans measures 65-67.

68 **Top Note Harmony**

Musical staff 68-71: Treble clef, 4/4 time. Measure 68: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 69: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 70: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 71: quarter note G4, quarter note A4, quarter note B4, quarter note C5. A bracket labeled '3' spans measures 70-71. Above measure 71, there are four '>>>>' symbols. The text 'Top Note Harmony' is written above measure 71.

Chained To The Rhythm

Bass Line C

As Recorded by Katy Perry

arr. Bernice

Groovy ♩ = 103-105

Optional 4 bar vamp

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

3

A

f

6

B

9

12

1. 2.

C

mf

D

16

D

f

E

20

Bass Line C, p. 2

Chained To The Rhythm

23



F

26



G

29



To Coda (2nd Time) H

32



I

35



J

38



K

41



D.S. al Coda

45



Chained To The Rhythm

Bass Line C, p. 3

L $\text{\textcircled{C}}$ Coda

M

47

Musical staff 47-53. Treble clef, 4/4 time signature. The staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The notes are grouped into pairs of eighth notes. The dynamic marking *mf* is placed below the staff.

N

54

Musical staff 54-57. Treble clef, 4/4 time signature. The staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The notes are grouped into pairs of eighth notes. The dynamic marking *ff* is placed below the staff.

O

58

Musical staff 58-60. Treble clef, 4/4 time signature. The staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The notes are grouped into pairs of eighth notes. The dynamic marking *ff* is placed below the staff.

61

Musical staff 61-63. Treble clef, 4/4 time signature. The staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The notes are grouped into pairs of eighth notes. The dynamic marking *ff* is placed below the staff.

P

64

Musical staff 64-66. Treble clef, 4/4 time signature. The staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The notes are grouped into pairs of eighth notes. The dynamic marking *ff* is placed below the staff.

Q

67

Musical staff 67-69. Treble clef, 4/4 time signature. The staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The notes are grouped into pairs of eighth notes. The dynamic marking *ff* is placed below the staff.

70

Musical staff 70-71. Treble clef, 4/4 time signature. The staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The notes are grouped into pairs of eighth notes. The dynamic marking *ff* is placed below the staff.

Chameleon Bass Line

Score

The musical score consists of five staves, each with a different clef and key signature. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music is written in a style that includes eighth and sixteenth notes, rests, and repeat signs. The staves are labeled as follows:

- C**: Treble clef, three flats, 4/4 time.
- Bb**: Treble clef, three flats, 4/4 time.
- Eb**: Treble clef, three flats, 4/4 time.
- Bass Clef High**: Bass clef, three flats, 4/4 time.
- Bass Clef Low**: Bass clef, three flats, 4/4 time.

The notation includes various note values, rests, and repeat signs, indicating a complex rhythmic and melodic structure. The music is presented in a clean, black-and-white format.

Flute

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast

optional 8^{va}

5

Eye Of The Tiger

For Zanetti

Flute
Piano

A A G A A G A A G F

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

Clarinet
Trumpet
(LOW)

B B A B B A B B A G

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

Clarinet
Trumpet
(HIGH)

B B A B B A B B A G

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

Alto Sax

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

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

Trombone

A2 A2 G4 A2 A2 G4 A2 A2 G4 F1

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

Piano: Am G F

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

FEELING GOOD ROAD MAP

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

Feeling Good

(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

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

Chord Progressions:

- Flute/Piano: Bb Db Bb Eb Db Bb Bb Db E Eb Db Bb
- Clarinet/Trumpet (LOW): C Eb C F Eb C C Eb F# F Eb C
- Clarinet/Tenor Sax/Trumpet (HIGH): C Eb C F Eb C C Eb F# F Eb C
- Alto Sax: G Bb G C Bb G G Bb C# C Bb G
- Trombone/Euphonium: Bb Db Bb Eb Db Bb Bb Db E Eb Db Bb

Alto Sax Note: Octave Key HIGH, No Octave Key LOW

Trombone/Euphonium Note: 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)

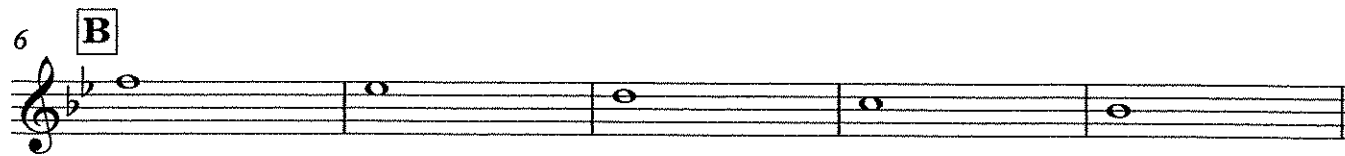
C Instruments (Treble)

First Five Note Exercises

A



6 **B**



11 **C** **D**



Melody C

Get Down On It

As Recorded by Kool & The Gang

arr. Bernice

Funk Beat ♩ = 112

A

4 3 optional 8va *f*

B 9 3 Hits *f* C *f*

D 15

Play Hits (optional)
on Beats 3&4

E 19

off -2 22

F 25 off -2 optional

To Coda Last Time

G

G 28 *f*

Get Down On It

Melody C, p. 2

32 H

Play Hits (optional)
on Beats 3&4

Musical staff 32-35: Treble clef, key signature of one flat. Measures 32-35 contain eighth-note patterns with accents. A box labeled 'H' is above measure 33.

36 I J

optional 8va

f

Musical staff 36-39: Treble clef, key signature of one flat. Measures 36-39 contain eighth-note patterns with accents. A box labeled 'I' is above measure 36, and a box labeled 'J' is above measure 38. A '3' is written below measures 37 and 39. A dynamic marking '*f*' is below measure 38. The text 'optional 8va' is above measure 38.

44

Musical staff 44-45: Treble clef, key signature of one flat. Measures 44-45 contain eighth-note patterns with accents. A dynamic marking '*f*' is below measure 44.

K Coda L M

45 *mf*

solo/soli

Musical staff 45-53: Treble clef, key signature of one flat. Measures 45-53 contain rests and eighth-note patterns with accents. A box labeled 'K' is above measure 45, a box labeled 'L' is above measure 47, and a box labeled 'M' is above measure 51. A dynamic marking '*mf*' is below measure 45. The text 'solo/soli' is above measure 51.

54

Musical staff 54-56: Treble clef, key signature of one flat. Measures 54-56 contain eighth-note patterns with accents.

N

57

Musical staff 57-59: Treble clef, key signature of one flat. Measures 57-59 contain eighth-note patterns with accents.

60 *mp* *ff*

tutti

O REPEAT 4X

Musical staff 60-64: Treble clef, key signature of one flat. Measures 60-64 contain eighth-note patterns with accents. A dynamic marking '*mp*' is below measure 60, and a dynamic marking '*ff*' is below measure 62. The text 'tutti' is above measure 60. A box labeled 'O' is above measure 62, with the text 'REPEAT 4X' to its right.

65 *fff*

1, 2, 3. 4.

Musical staff 65-68: Treble clef, key signature of one flat. Measures 65-68 contain eighth-note patterns with accents. A dynamic marking '*fff*' is below measure 65. The text '1, 2, 3.' is above measure 66, and '4.' is above measure 67.

F *To Coda Last Time* **G**

25 **2**

f *f*

30

f

H

33

Hits optional 8va

I **J**

37 **2**

Get your back up off the wall

42

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

K **Coda** **L** **M** **N** **O** REPEAT 4X

45 **4** **4** **4** **6**

ff

64

1, 2, 3. 4. *ff* *fff*

68

68

Bass Line C

Get Down On It

As Recorded by Kool & The Gang
arr. Bernice

Funk Beat ♩ = 112

A B

4 4

mf

C

12

f

D

E

17

F

22

To Coda Last Time G

G

27

H

I

32

mf

J

38

44

Get Down On It

Bass Line C, p. 2

K *Coda* **L** **M** **N**

45 4 4 4 4

mp

O *REPEAT 4X*

63

ff 1, 2, 3. 4. > > >

fff

GNE SONG (Great New Emergence)

HORN LICK

C: E D C

Bb: F# E D

Eb: C# B A

LAST NOTE

C: A

Bb: B

Eb: F

PIANO CHORDS:

Am G Dm F

Flute

?



1) Name _____

2) Write in note names...

3) What notes (if any) are in your key signature? _____

4) Play the piece...

142



(MED.)

HEART AND SOUL

-HOAGY CARMICHAEL/
FRANK LEISSER

Handwritten musical score for guitar in 4/4 time, featuring a melody line and a bass line with chords. The score is divided into two systems, each with four staves. The first system contains the first two lines of music, and the second system contains the next two lines. The music is written in a key with one flat (B-flat major) and a common time signature of 4/4. The melody line is written in the treble clef, and the bass line is written in the bass clef. Chords are indicated by letters above the notes. The score includes a first ending bracket and a second ending bracket. The piece concludes with a final chord of A7#5.

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

Holding Out For A Hero

SPONSOR SONG

arr. Bernice

The musical score is arranged in systems. The first system contains four vocal parts: Melody C, Melody B \flat , Melody E \flat , and Melody (B.C.). The lyrics are: "We need your mon - ey! So c ome on and spon sor the Sci Tech Band".

The second system contains four horn lick parts: Horn Lick 1 C, Horn Lick 1 B \flat , Horn Lick 1 E \flat , and Horn Lick 1 (B.C.). The notes for these licks are: C: A G A C C A G A; B \flat : B A B D D B A B; E \flat : F# E F# A A F# E F#; (B.C.): A G A C C A G A.

The third system contains four horn lick parts: Horn Lick 2 C, Horn Lick 2 B \flat , Horn Lick 2 E \flat , and Horn Lick 2 (B.C.). The notes for these licks are: C: C B A G G A A; B \flat : D C# B A A B B; E \flat : A G# F# E E F# F#; (B.C.): C B A G G A A.

The fourth system contains Bass Synth and Piano parts. The Bass Synth part has optional opening chords: Am - G - F - Esus4 - E, Am, and Em. The Piano part includes an optional syncopated rhythm on cue.

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

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

5

M. C
M. B♭
M. Eb
M. (B.C.)

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

HL. 1 C
HL. 1 B♭
HL. 1 Eb
HL. 1 (B.C.)

HL. 2 C
HL. 2 B♭
HL. 2 Eb
HL. 2 (B.C.)

Bass

Piano

F C G

I Just Died In Your Arms Tonight

SPONSOR SONG

arr. Bernice

MELODY C

With Passion ♩ = 112

A

B

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

We just need your

10

mon ey to night

Spon sor the Sc i Tech B and We're in des

14

perate need of cash

So our pro gram does n't turn in to tr ash

18

4 Tweets

C

Horn Sway

D

Repeat 4x

♩ = 136

G F G G F G G F G Ab G

28

E

Solos

F

We just need your

35

mon ey to night

Spon sor the Sc i Tech B and We're in des

39

G

Horn Statues /
Drum Solo

perate need of cash

So our pro gram does n't turn in to tr ash

Musical score for 'I Just Died In Your Arms Tonight' (Melody C, p. 2). The score is written in treble clef with a key signature of two flats (B-flat and E-flat). It consists of three staves of music. The first staff begins at measure 43 and features a triplet of eighth notes followed by a repeat sign and a box containing the letter 'H'. The second staff begins at measure 49 and continues the melodic line. The third staff begins at measure 53 and includes first and second endings, with the first ending leading to a final whole note chord.

We just need your money tonight! Sponsor the SciTech Band!

We're in desperate need of cash, so our program doesn't turn into trash...

IT DON'T MEAN A THING

(If It Ain't Got That Swing)

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

MODERATELY FAST

The musical score is arranged in three systems, each with three staves. The first system (measures 1-4) features a treble clef, a key signature of one flat (B-flat), and a common time signature. It begins with a dynamic marking of *f*. The second system (measures 5-8) continues the piece, with dynamic markings of *f* and *mf*. The third system (measures 9-12) concludes the piece, with a dynamic marking of *f*. The score includes various musical notations such as eighth notes, quarter notes, and rests, along with articulation marks like accents and slurs.

Don't Mean A Thing - C

To Coda

Musical notation for measures 13-16. The score consists of three staves. Measure 13 begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The music features eighth-note patterns in the upper voice and bass lines in the lower voices. A first ending bracket spans measures 13 and 14. Measure 15 continues the eighth-note patterns. Measure 16 concludes with a double bar line and a repeat sign. A dynamic marking of *ff* (fortissimo) is present in measure 16.

Musical notation for measures 17-20. The score consists of three staccato staves. Measure 17 begins with a treble clef, a key signature of two flats, and a 2/4 time signature. The music features eighth-note patterns in the upper voice and bass lines in the lower voices. A first ending bracket spans measures 17 and 18. Measure 19 continues the eighth-note patterns. Measure 20 concludes with a double bar line and a repeat sign. A dynamic marking of *ff* is present in measure 20.

Musical notation for measures 21-23. The score consists of three staves. Measure 21 begins with a treble clef, a key signature of two flats, and a 2/4 time signature. The music features eighth-note patterns in the upper voice and bass lines in the lower voices. Measure 22 continues the eighth-note patterns. Measure 23 concludes with a double bar line and a repeat sign.

Musical notation for measures 24-25. The score consists of three staves. Measure 24 begins with a treble clef, a key signature of two flats, and a 2/4 time signature. The music features eighth-note patterns in the upper voice and bass lines in the lower voices. Measure 25 concludes with a double bar line and a repeat sign. A dynamic marking of *D.S. al Coda* is present in measure 25.

Musical notation for the Coda section. The score consists of three staves. The section begins with a treble clef, a key signature of two flats, and a 2/4 time signature. The music features eighth-note patterns in the upper voice and bass lines in the lower voices. The section concludes with a double bar line and a repeat sign. A dynamic marking of *CODA* is present.

Flute

It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

With Expression

Stagger Breathe *mf mp mf f*

S. phrasing for solo only

Soprano: *legato*

Alto: *legato*

Tenor: *legato*

Bass: *legato*

Soprano: *legato*

Lower notes for solo only

Melody C

La Copa De La Vida

The Cup of Life
As Recorded by Ricky Martin

Desmond Child,
Robi Rosa,
& Luis Gomes Escolar
arr. Bernice

Samba (♩ = 120) A

ff

B C

mp

D E

mf

F

f

To Coda (On 3rd Time) G

f

41 H

Musical staff 41-45 in G minor, 4/4 time. It features a melodic line with eighth and sixteenth notes, including accents and slurs. A box labeled 'H' is positioned above the staff.

46 I Solos (begin 2nd time)
G7 Cm
optional bass line
f play 2nd & 3rd time only

Musical staff 46-49. It includes a first ending bracket and a dynamic marking of *f* with the instruction 'play 2nd & 3rd time only'. Chords G7 and Cm are indicated above the staff.

50 G7 Cm J G7 Cm
optional bass line

Musical staff 50-53. It features a first ending bracket and chord indications G7 and Cm above the staff.

54 G7 Cm Cm *D.S. al Coda*

1. 2.

Musical staff 54-56. It includes a first ending bracket with two endings, chord indications G7 and Cm, and the instruction *D.S. al Coda*.

K \oplus Coda
57 *ff*

Musical staff 57-60. It begins with a double bar line and a key signature change to C major. It features a dynamic marking of *ff* and a box labeled 'K'.

61 1.

Musical staff 61-64. It features a first ending bracket labeled '1.' and a dynamic marking of *ff*.

65 L 2. *ff*

Musical staff 65-69. It features a second ending bracket labeled '2.' and a dynamic marking of *ff*.

70 M

Musical staff 70-73. It features a box labeled 'M' and a dynamic marking of *ff*.

La Copa De La Vida

Desmond Child,
Robi Rosa,
& Luis Gomes Escolar
arr. Bernice

Counter melody C

The Cup of Life
As Recorded by Ricky Martin

Samba (♩ = 120) A B C D

E 22 4 *mf*

F 30 4 2 *f*

To Coda (On 3rd Time) ⊕ G H I Solos (begin 2nd time) 4 4 4

J 52 *f* D.S. al Coda

K ⊕ Coda 57 play 2nd time only *f* L M

61 1. 2. 5 5 *f*

Bass Line C

La Copa De La Vida

The Cup of Life
As Recorded by Ricky Martin

Desmond Child,
Robi Rosa,
& Luis Gomes Escolar
arr. Bernice

Samba (♩ = 120)

A

B

ff

C

D

play D-E 1st time only

E

mp

F

§

mf

To Coda (On 3rd Time) ⊕

G

f

H



I Solos (begin 2nd time)
play 2nd & 3rd time only



J

D.S. al Coda



K Coda



L

M



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...

FLUTE
-ORIGINAL

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

The musical score is written for a flute in the original key of B-flat major and 4/4 time. It consists of five staves of music. The first staff begins with a piano (*p*) dynamic. The second staff is marked with a box labeled 'A'. The third staff is marked with a box labeled 'B' and includes a forte (*f*) dynamic. The fourth staff continues the piece with a piano (*p*) dynamic. The fifth staff concludes the piece with a fortissimo (*fp*) dynamic. The score includes various musical notations such as slurs, accents, and triplets.

FLUTE
(LOW)

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

The musical score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of five staves of music. The first staff begins with a piano (*p*) dynamic. The second staff contains a first ending bracket labeled 'A'. The third staff includes an 'optional 8va' section with a forte (*f*) dynamic. The fourth staff contains a second ending bracket labeled 'B'. The fifth staff concludes with a fortissimo (*fp*) dynamic followed by a crescendo to a final forte (*f*) dynamic. The score includes various musical notations such as slurs, ties, triplets, and accents.

OVER THE RAINBOW

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

(SLOWLY)

Musical notation for measures 1-3. Three staves in treble clef with a key signature of two flats and common time. Measure 1 starts with a mezzo-forte (mf) dynamic. Chord symbols are placed above the staves.

Musical notation for measures 4-7. Three staves in treble clef. Measure 4 starts with a mezzo-forte (mf) dynamic. Measure 7 ends with a "To Coda" symbol.

Musical notation for measures 8-10. Three staves in treble clef. Measure 8 starts with a first ending bracket. Measure 9 starts with a second ending bracket. Measure 10 ends with a forte (f) dynamic.

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Rainbow - C

Musical notation for measures 11, 12, and 13. The system consists of three staves. Measure 11 shows a treble clef with a series of eighth notes and a whole note. Measure 12 continues with a whole note and a half note. Measure 13 features a dynamic marking of *f* and a whole note. A fermata is placed over the final note of measure 13.

Musical notation for measures 14, 15, and 16. The system consists of three staves. Measure 14 has a treble clef with eighth notes and a whole note. Measure 15 continues with eighth notes and a whole note. Measure 16 features a dynamic marking of *f* and a whole note. A fermata is placed over the final note of measure 16.

Musical notation for measure 17. The system consists of three staves. The measure is marked with a dynamic of *ff* and includes the instruction *D.C. al Coda*. A fermata is placed over the final note of the system.

Musical notation for measures 18 and 19. The system consists of three staves. Measure 18 is marked with a dynamic of *mf*. Measure 19 includes the instruction *ritard.* and a dynamic of *mf*. A fermata is placed over the final note of measure 19.

Musical notation for measures 20, 21, and 22. The system consists of three staves. Measure 20 has a treble clef with eighth notes and a whole note. Measure 21 continues with a whole note and a half note. Measure 22 features a dynamic marking of *mf* and a whole note. A fermata is placed over the final note of measure 22.

PEP BAND CHEERS

Superman So So Do So So Do So Do / So So Do So So Mi Re Re

Imperial March Mi Mi Mi Do So Mi Do So Mi

Iron Man Mi So So La La Do Ti Do Ti Do Ti So So La La (Repeat)

Mari Bros Mi Mi Mi Do Mi So So

Malaguena Mi Mi Mi Mi Fa Fa Fa Fa So Fa (Repeat)

Harmony Ti Ti Ti Ti Do Do Do Do Re Do (Repeat)

Get Ready For This So So So Do Do Re Re

So So So Te Te Do Do

So So So Do Do Re Re

So So So Te Te Do Re

Eye of The Tiger So So Fa So So Fa So So Fa Me (Repeat)

Harmony Te Te La Te Te La Te Te La So (Repeat)

More...

Suavemente: Groove (Cm - G - G - Cm)

C Minor Groove: (C Minor)

Antonio Groove: Do Te Le So (Bb Blues)

Harmony: So Fa Me Re

12 Bar Groove: (Bb Blues)

Two Ceremonial Marches

2

1. Processional

Flute

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54

Maestoso

f

7

A Andante

mf

14

B

22

C

29

D

37

div.

f

E unis.

mf

43

1.

div.

unis.

49

2. rit.

div.

unis.

f

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Runaway Baby

Bruno Mars
arr. Murtha

Flute

Driving Soul

5

4 6 8

f *f*

Detailed description: This block contains the first line of musical notation, measures 5 through 8. It is in 4/4 time with a key signature of two flats. Measure 5 is a whole rest. Measure 6 is a whole rest. Measure 7 contains a half note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4, all beamed together. Measure 8 contains a half note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4, all beamed together. Dynamics of *f* are indicated below measures 7 and 8.

21

Detailed description: This block contains the second line of musical notation, measures 21 through 27. Measure 21 is a whole rest. Measure 22 contains a quarter note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4, all beamed together. Measure 23 contains a quarter note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4, all beamed together. Measure 24 contains a quarter note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4, all beamed together. Measure 25 contains a quarter note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4, all beamed together. Measure 26 contains a quarter note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4, all beamed together. Measure 27 contains a quarter note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4, all beamed together. A repeat sign is present at the beginning of measure 21.

25

29

Detailed description: This block contains the third line of musical notation, measures 25 through 29. Measure 25 is a whole rest. Measure 26 contains a quarter note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4, all beamed together. Measure 27 contains a quarter note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4, all beamed together. Measure 28 contains a quarter note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4, all beamed together. Measure 29 contains a quarter note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4, all beamed together.

30

Detailed description: This block contains the fourth line of musical notation, measures 30 through 34. Measure 30 is a whole rest. Measure 31 contains a quarter note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4, all beamed together. Measure 32 contains a quarter note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4, all beamed together. Measure 33 contains a quarter note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4, all beamed together. Measure 34 contains a quarter note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4, all beamed together.

35

Detailed description: This block contains the fifth line of musical notation, measures 35 through 38. Measure 35 is a whole rest. Measure 36 contains a quarter note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4, all beamed together. Measure 37 contains a quarter note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4, all beamed together. Measure 38 contains a quarter note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4, all beamed together.

39

To Coda

43

4

ff

Detailed description: This block contains the sixth line of musical notation, measures 39 through 43. Measure 39 is a whole rest. Measure 40 contains a quarter note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4, all beamed together. Measure 41 contains a quarter note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4, all beamed together. Measure 42 contains a quarter note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4, all beamed together. Measure 43 contains a quarter note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4, all beamed together. A dynamic of *ff* is indicated below measure 41. A 4-measure rest is indicated below measure 43.

47

f

Detailed description: This block contains the seventh line of musical notation, measures 47 through 50. Measure 47 is a whole rest. Measure 48 contains a quarter note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4, all beamed together. Measure 49 contains a quarter note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4, all beamed together. Measure 50 contains a quarter note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4, all beamed together. A dynamic of *f* is indicated below measure 48.

51

Detailed description: This block contains the eighth line of musical notation, measures 51 through 54. Measure 51 contains a quarter note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4, all beamed together. Measure 52 contains a quarter note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4, all beamed together. Measure 53 contains a quarter note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4, all beamed together. Measure 54 contains a quarter note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4, all beamed together.

D.S. al Coda

55

ff *f*

OPEN FOR SOLOS

56

⊕ Coda 6 *fp* *f* 65

66

71

76

81

2. *f* 83

87

92

ff

97

Coda

Santa Claus Is Comin' To Town

Melody - C

Coots & Gillespie
arr. Bernice

Moderate Swing



The musical score is written in treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It begins with a *mf* dynamic marking. The score is divided into several measures, with measures 6, 12, 18, 24, 29, and 36 marked. Section A starts at measure 6 and ends at measure 11. Section B starts at measure 18 and ends at measure 23. Section C starts at measure 24 and ends at measure 28. Section D is labeled "To Coda" and starts at measure 29. Section E is labeled "D.S. al Coda" and starts at measure 30. The score concludes with a *f* dynamic marking and a double bar line.

Santa Claus Is Comin' To Town

C Bass Line

Coots & Gillespie
arr. Bernice

Moderate Swing



B \flat

E \flat

B \flat

B \flat 7

E \flat

E \flat m

B \flat

Gm

mf

A

B \flat

E \flat

B \flat

B \flat 7

E \flat

E \flat m

B \flat

Gm

B

B \flat 7

E \flat

B \flat 7

E \flat

C7

C

To Coda

D

E

B \flat

Gm

Cm7

F7

B \flat

f

C


Sight Reading Exercises


1 

2 

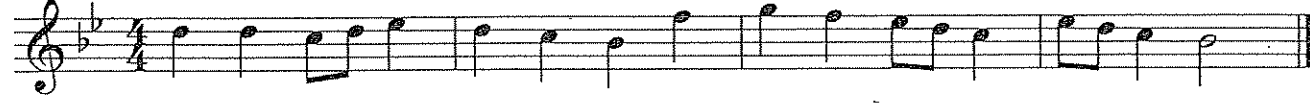
3 

4 

5 

6 

7 

8 

9 

Flute

Simple Gifts

from *Appalachian Spring*

Traditional
Aaron Copland (1900-1990)

$\text{♩} = 72$

mp

5

f

Sponsor Song 2017 - Melody

C INSTRUMENTS (TREBLE)



B-FLAT INSTRUMENTS (HIGH)



B-FLAT INSTRUMENTS (LOW)



E-FLAT INSTRUMENTS



C INSTRUMENTS (BASS)



TUBA



Lyrics

SciTech Band! We need your money, your money right now.

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

Sponsor Song 2017 - Horn Lick

C INSTRUMENTS (TREBLE)



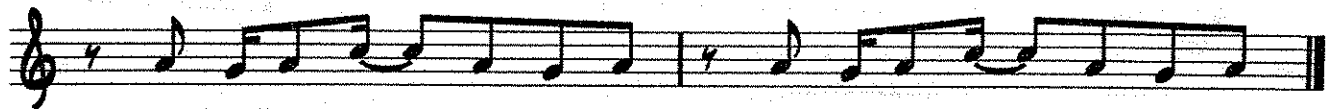
G F G Bb G F G G F G Bb G F G

B-FLAT INSTRUMENTS (HIGH)



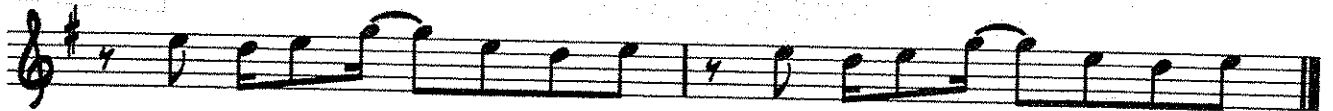
A G A C A G A A G A C A G A

B-FLAT INSTRUMENTS (LOW)



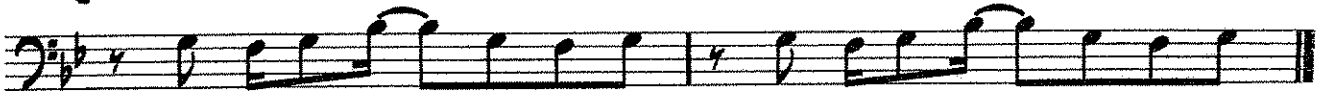
A G A C A G A A G A C A G A

E-FLAT INSTRUMENTS



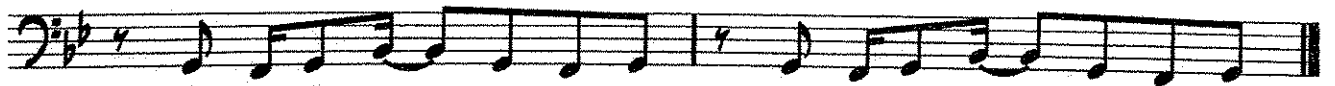
E D E G E D E E D E G E D E

C INSTRUMENTS (BASS)



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

TUBA



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

Chords

Gm, Bb, Dm, F

STUDENT GROOVE ROAD MAP

- 1) Groove 4x (soft *p*)
- 2) Groove 4x + Clapping
- 3) Groove 4x + Small Ensemble Horn Lick
- 4) Groove 4x + Small Ensemble Horn Lick
+ Smooth Lick + Build Up Last 2
- 5) Hit 4x (loud *f*)
- 6) Solo Section (soft *p*)
- 7) Groove 4x + Smooth Lick + Build Up Last 2
- 8) Drum Solo 8x (loud *f*)
Staccato (short) Piano Notes
- 9) Hit 4x
- 10) Ending Hold

HORN LICK

C Instruments: E—B B A

Bb Instruments: F#—C# C# B

Eb Instruments: C#—G# G# F#

SMOOTH LICK

C Instruments: E—D E

Bb Instruments: F#—E F#

Eb Instruments: C#—B C#

HIT

C Instruments: B-B-B-B-B B-B A-B

Bb Instruments: C#-C#-C#-C#-C# C#-C# B-C#

Eb Instruments: G#-G#-G#-G#-G# G#-G# F#-G#

PIANO GROOVE

Bass Line: E B B A

Chords: G Bm Am

C PART (D MAJOR)

The Swallowtail Jig

Traditional Irish
arr. Bernice

The musical score is written in treble clef with a key signature of two sharps (D major) and a common time signature. It consists of four staves of music. The first staff begins with a common time signature 'C' and contains the first four measures. The second staff starts at measure 5 and includes a first ending bracket. The third staff starts at measure 10 and includes a second ending bracket. The fourth staff starts at measure 15 and includes two first and second ending brackets. Chord symbols are placed above the staff lines to indicate the harmonic structure.

Chord symbols: Em, D, Em, D, Em, Bm, Em, D, Em, Em.

Measure numbers: 5, 10, 15.

Ending markers: 1., 2., 1., 2.

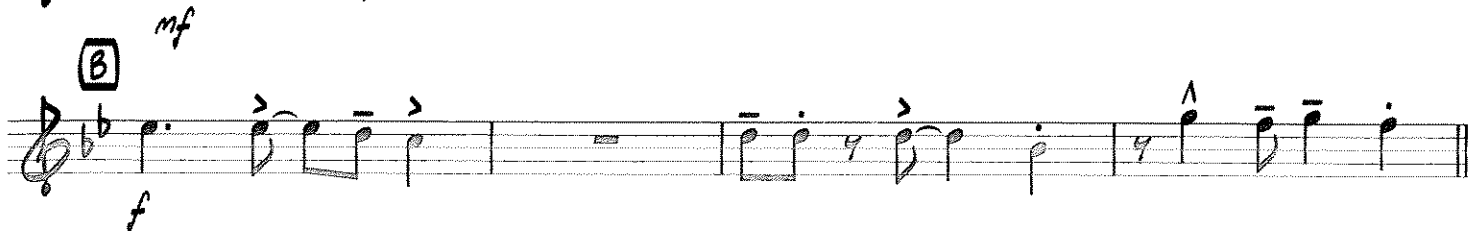
TAKE ON ME

FLUTE

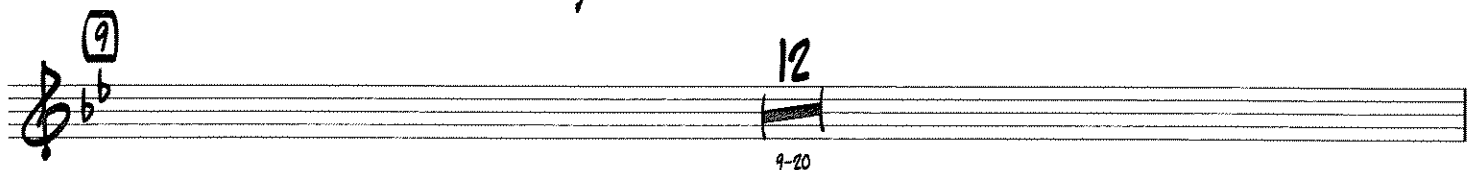
Music by PAL WAAKTAAR and MAGNE FURUHOLMNE
Words by PAL WAAKTAAR, MAGNE FURUHOLMNE
and MORTON HARKET
Arranged by JOHN BERRY

(UNISON PATTERNS)

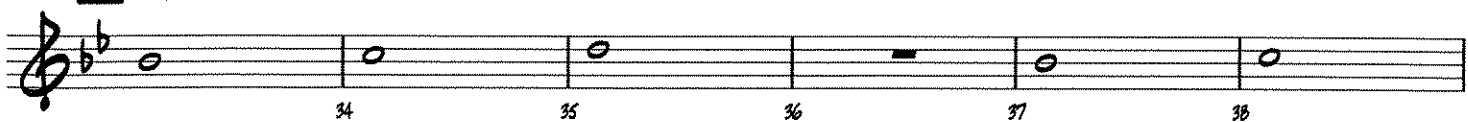
(A) (TECHNO-POP)



(TECHNO-POP)



(33) ✂



FLUTE

41

49

ff

61

65

D.S. AL CODA

⊕ CODA

ff

81-83

84

THE TEMPEST

C FLUTE

ROBERT W. SMITH

With energy!

4

1 5. 6 7 8 10 11 12

mp *f* *mp*

9

13 14 15 16 17 19

div. *tr* *ff* *mf*

18

20 21 22 23 24 25

26 27 28 29 30 31

32 33 34 35 37 38

36

39 40 41 42 43 44

mp *ff*

45

opt. 8va

46 47 48 49 50 51 52

mf

53 54 55 56 57 58 59 60 61 62

63

loco *div.* *mp* *f* *ff*

64 65 66 67 68

69

72 73 74 75 76 77 78 79

mf *f* *ff*

390

(MED. UP)

TENOR MADNESS

-SONNY ROLLINS

Handwritten musical notation for the first system, including notes and chords:

Chords: B^b7, E^b7, B^b7, E^b7, B^b7, G7#9, C-7, F7, B^b7

Empty musical staff.

Empty musical staff.

Empty musical staff.

Flute

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.

F, Low Bb / Slurred 8th notes to F

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

Flute

64

71

78

2 Note / Slurred 16ths to F

83

88

93

3 Note / Slurred 3rds

100

108

4 Note / Crazy 16ths

We Know What You Whisper

Wakanda Forever

Ludwig Goransson

arr. Bernice

Melody C

Driving $\text{♩} = 128$

A **B**

4 3 3

f *f*

C

13

mp *cresc.*
optional - G Whole Note

D

17

REPEAT 4X

ff

22

E **F**

mf

G #1: Flute & Clarinets - #2: Saxes - #3: Brass

Cue Layer #1

41

mp

45

H

Cue Layer #2

49

mf

We Know What You Whisper

Wakanda Forever

Ludwig Goransson
arr. Bernice

Counter melody C

Driving ♩ = 128

A B C

D REPEAT 4X

17 optional 8va

24

I

57

J

FLAGS

REPEAT 4X

optional 8va

70

We Know What You Whisper

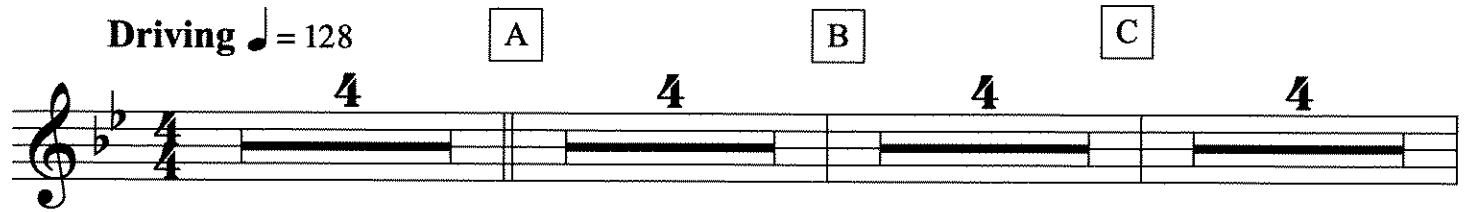
Wakanda Forever

Bass Line C

Ludwig Goransson
arr. Bernice

Driving ♩ = 128

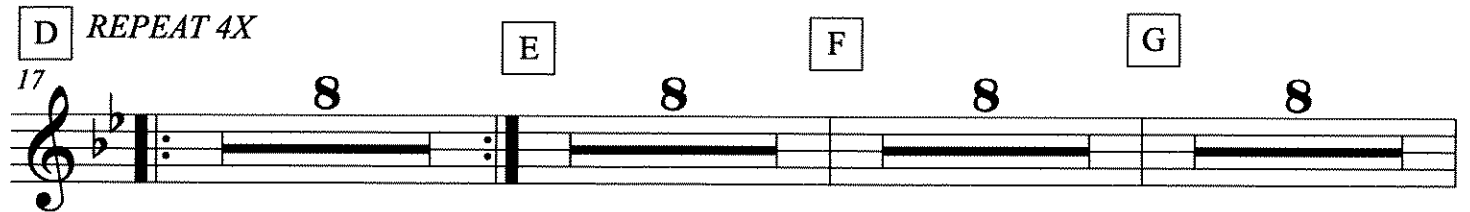
A B C



D REPEAT 4X

E F G

17



H

49

mf



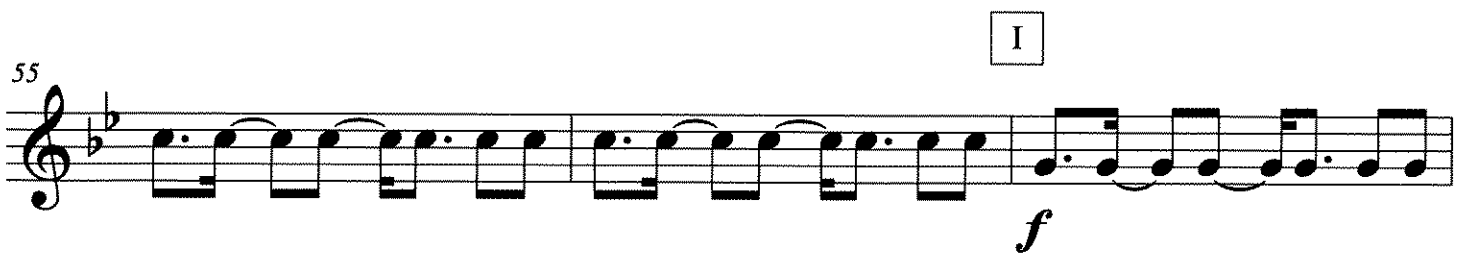
52



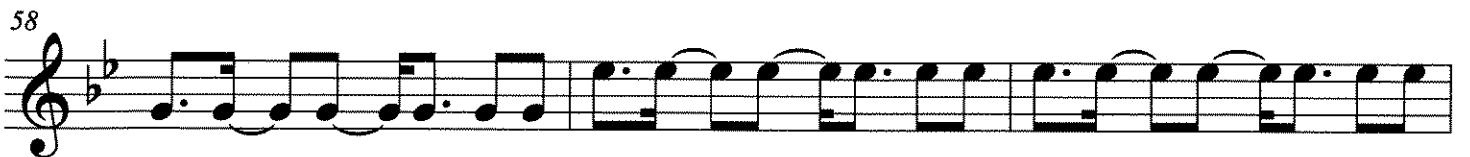
I

55

f



58



61



We Know What You Whisper

Bass Line C, p. 2

J *FLAGS*
REPEAT 4X

64

ff

67

70

73

fff

This image contains ten blank musical staves, each consisting of five horizontal lines, arranged vertically down the page. These staves are intended for students to write musical notation.

Flute

Name _____

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

31. A MOZART MELODY

Adaptation

2. ESSENTIAL ELEMENTS QUIZ

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



FLUTE BOOK 1

ESSENTIAL ELEMENTS[®] 2000 **PLUS DVD**

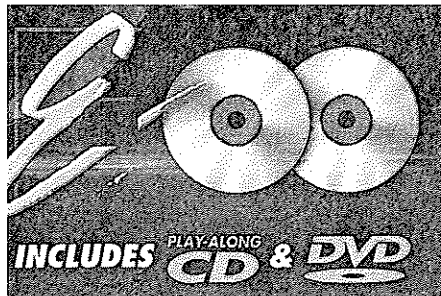
COMPREHENSIVE BAND METHOD



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



HAL LEONARD[®]



INCLUDES PLAY-ALONG
CD & DVD

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

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:

- Hold the closed end of the head joint in your left hand. Cover the open end with the palm of your right hand.
- Rest the embouchure plate on your bottom lip. Center the embouchure hole on the center of your lips. Check by touching the embouchure hole with the tip of your tongue.
- Gently roll the head joint forward so that approximately 1/4 of the embouchure hole is covered by the lower lip.
- Keep upper and lower teeth spaced slightly apart.
- Draw the corners of your mouth straight back and relax your lower lip.
- Make a small opening in the center of your lips. Blow air partly into and partly across the embouchure hole.
- Practice regularly in front of a mirror. Roll the head joint in or out to find the embouchure position that produces your best clear and full tone.

Taking Care Of Your Instrument

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

- Carefully remove the head joint and shake any water out.
- Put a clean soft cloth on the end of your cleaning rod and swab out the head joint.
- Twist the middle and foot joints apart and draw the cleaning rod through each joint.
- Carefully wipe the outside of each section to keep the finish clean.

MOUTHPIECE WORKOUT

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

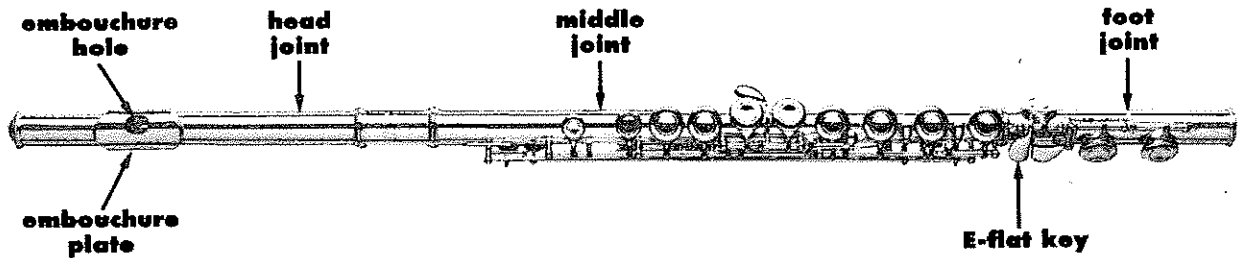


REST

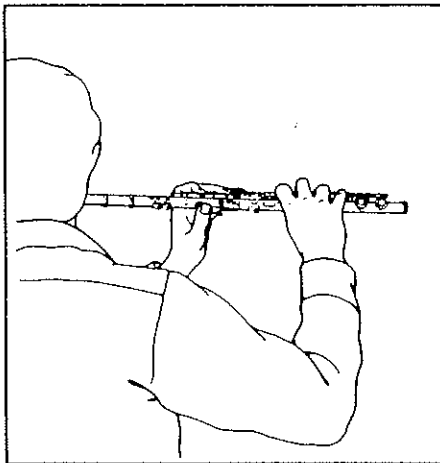


REST

Getting It Together



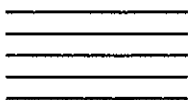
- Step 1** Hold the head joint in your left hand and the middle joint in your right hand. Gently twist and insert the head joint into the middle joint. Make sure that the embouchure hole is directly in line with the middle joint's row of keys.
- Step 2** Hold the assembled middle joint in your left hand and the foot joint in your right hand. Gently twist and insert the middle joint into the foot joint. The embouchure hole, keys of the middle joint and the long rod on the foot joint should all line up.
- Step 3** Rest your left thumb on the underside's long straight key. Keep your wrist straight. Your fingers should arch naturally. Rest your fingertips on the center of the keys.
- Step 4** Place the tip of your right thumb on the flute's underside between your first and second fingers. Arch your fingers and rest them lightly on the keys. Put your little finger on the E-flat key.
- Step 5** Allow the embouchure plate to press lightly against your lower lip. Hold the flute as shown:



READING MUSIC

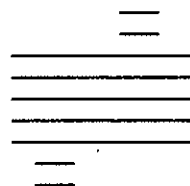
Identify and draw each of these symbols:

Music Staff



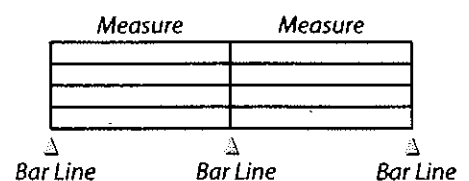
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

Ledger Lines



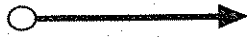
Ledger lines extend the music staff. Notes on ledger lines can be above or below the staff.

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.



△ To play "F," place your fingers on the keys as shown.

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

3. A NEW NOTE

Look for the fingering diagram under each new note. This note is "E_b (E-flat)."



4. TWO'S A TEAM

5. HEADING DOWN

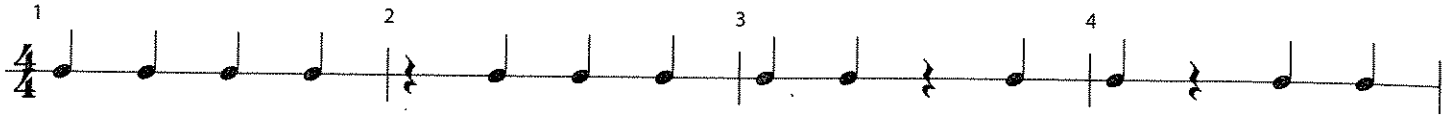
Practice long tones on each new note.



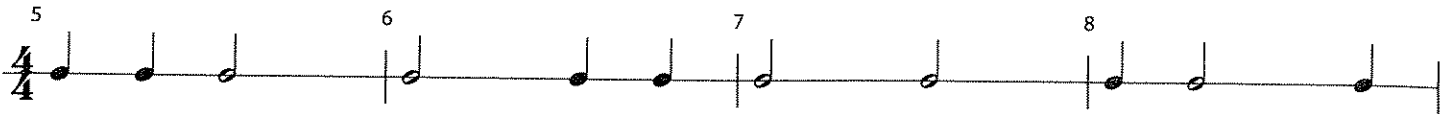
6. MOVING ON UP

 **RHYTHM STUDIES**

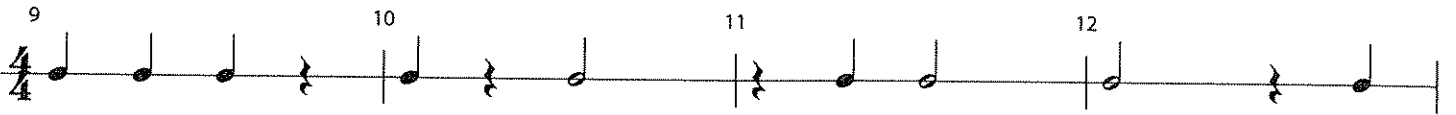
1 2 3 4



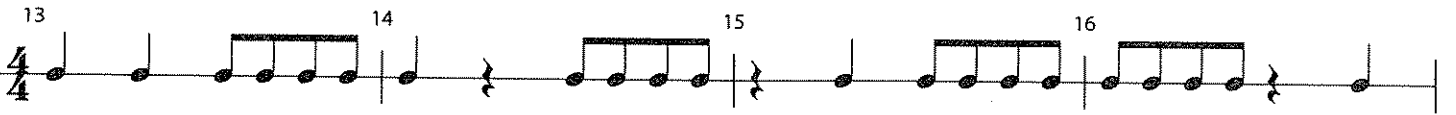
5 6 7 8



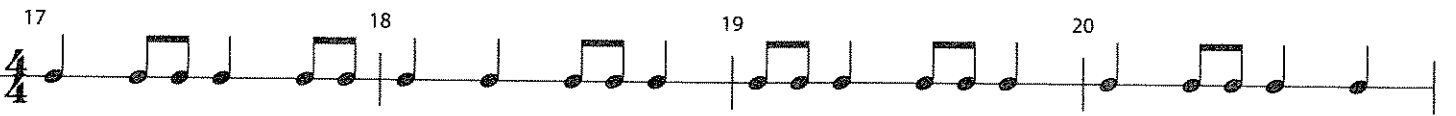
9 10 11 12



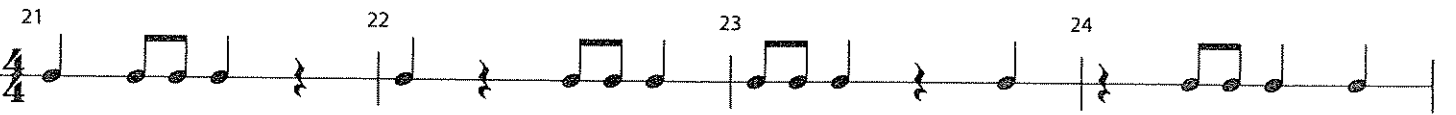
13 14 15 16



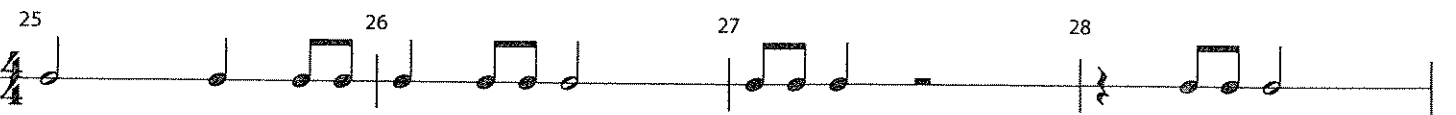
17 18 19 20



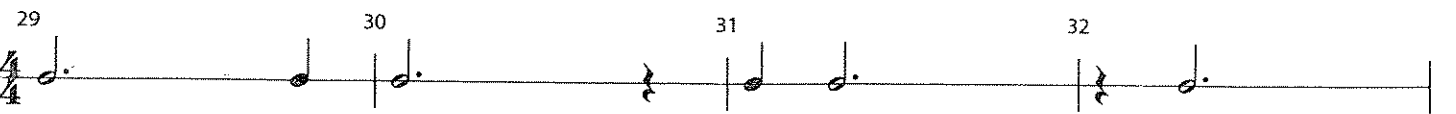
21 22 23 24



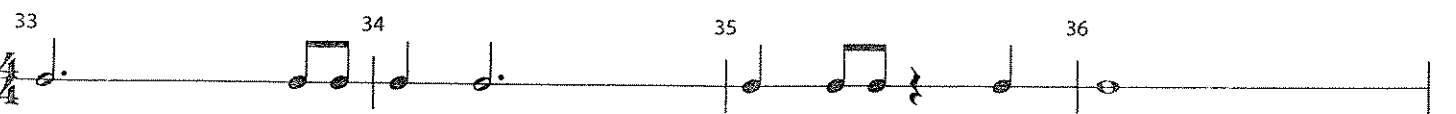
25 26 27 28



29 30 31 32



33 34 35 36



RHYTHM STUDIES

37 38 39 40

4/4

41 42 43 44

4/4

45 46 47 48

4/4

49 50 51 52

4/4

53 54 55 56

4/4

57 58 59 60

3/4

61 62 63 64

3/4

65 66 67 68

2/4

69 70 71 72

2/4

CREATING MUSIC

THEORY

Composition

Composition is the art of writing original music. A composer often begins by creating a melody made up of individual **phrases**, like short musical "sentences." Some melodies have phrases that seem to answer or respond to "question" phrases, as in Beethoven's *Ode To Joy*. Play this melody and listen to how phrases 2 and 4 give slightly different answers to the same question (phrases 1 and 3).

1. ODE TO JOY

Ludwig van Beethoven

1. Question 2. Answer 3. Question 4. Answer

2. Q. AND A. Write your own "answer" phrases in this melody.

1. Question 2. Answer

3. Question 4. Answer

3. PHRASE BUILDERS Write 4 different phrases using the rhythms below each staff.

A B C D

4. YOU NAME IT:

Pick phrase A, B, C, or D from above, and write it as the "Question" for phrases 1 and 3 below. Then write 2 different "Answers" for phrases 2 and 4.

1. Question 2. Answer

3. Question 4. Answer

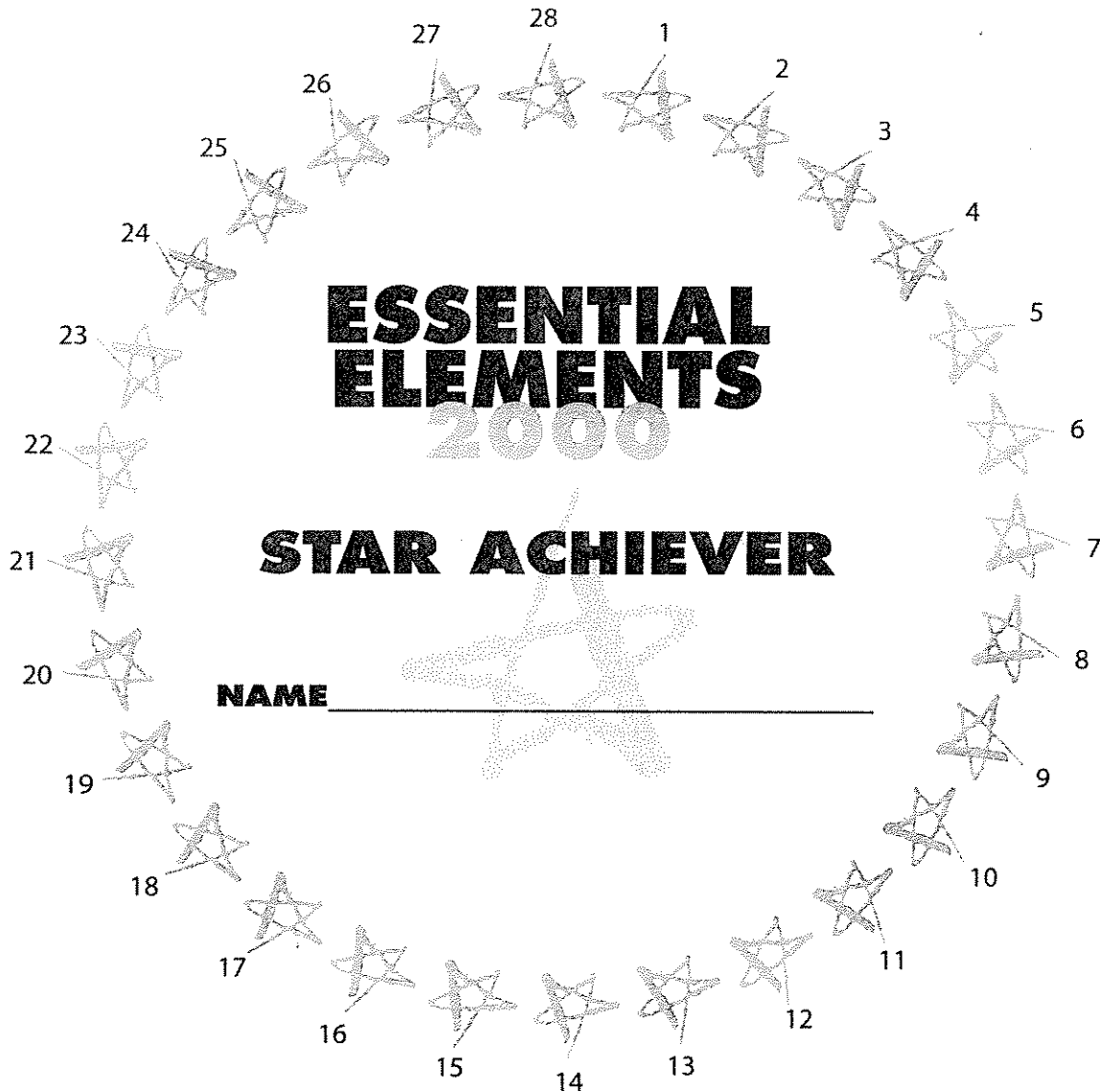
THEORY

Improvisation

Improvisation is the art of freely creating your own melody as you play. Use these notes to play your own melody (Line A), to go with the accompaniment (Line B).

5. INSTANT MELODY

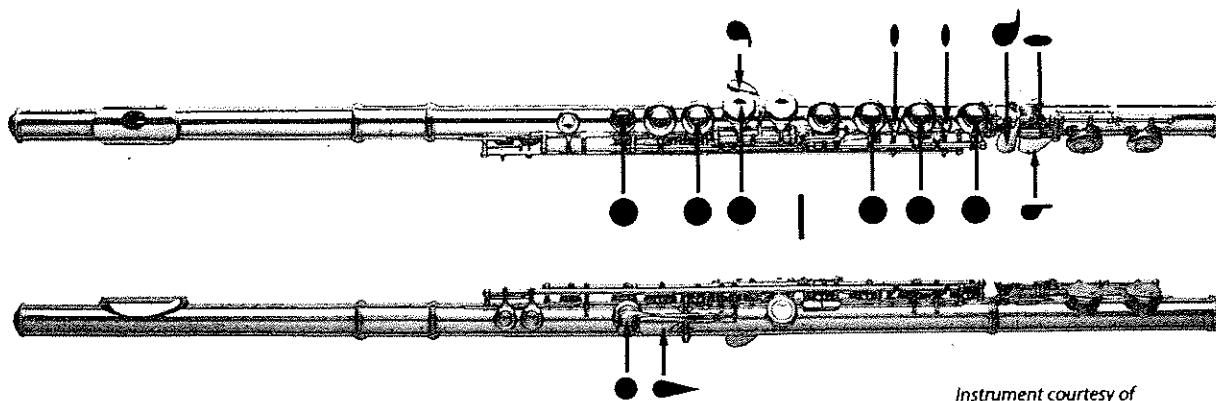
You can mark your progress through the book on this page. Fill in the stars as instructed by your band director.



- | | |
|--|--|
| 1. Page 2–3, The Basics | 15. Page 22, EE Quiz, No. 117 |
| 2. Page 5, EE Quiz, No. 13 | 16. Page 23, Performance Spotlight |
| 3. Page 6, EE Quiz, No. 19 | 17. Page 24, EE Quiz, No. 125 |
| 4. Page 7, EE Quiz, No. 26 | 18. Page 26, Essential Creativity, No. 137 |
| 5. Page 8, EE Quiz, No. 32 | 19. Page 28, No. 149 |
| 6. Page 10, EE Quiz, No. 45 | 20. Page 28, EE Quiz, No. 151 |
| 7. Page 12–13, Performance Spotlight | 21. Page 29, Performance Spotlight |
| 8. Page 14, EE Quiz, No. 65 | 22. Page 31, EE Quiz, No. 164 |
| 9. Page 15, Essential Creativity, No. 72 | 23. Page 32, EE Quiz, No. 168 |
| 10. Page 17, EE Quiz, No. 84 | 24. Page 33, No. 174 |
| 11. Page 17, Essential Creativity, No. 85 | 25. Page 35, EE Quiz, No. 181 |
| 12. Page 19, EE Quiz, No. 98 | 26. Page 36, Performance Spotlight |
| 13. Page 20, Essential Creativity, No. 104 | 27. Page 37, Performance Spotlight |
| 14. Page 21, No. 109 | 28. Page 38, Performance Spotlight |

FINGERING CHART

FLUTE



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

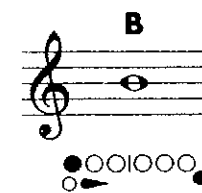
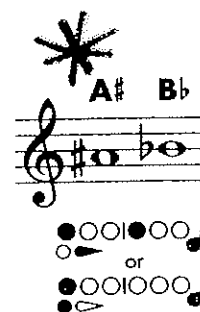
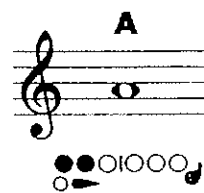
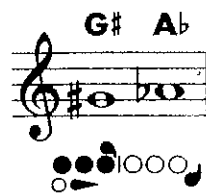
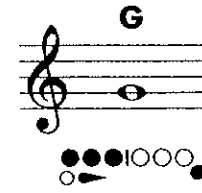
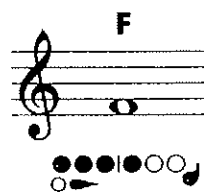
- = Open
- = Pressed down

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

Instrument Care Reminders

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

- Carefully remove the head joint and shake any water out.
- Put a clean soft cloth on the end of your cleaning rod and swab out the head joint.
- Twist the middle and foot joints apart and draw the cleaning rod through each joint.
- Carefully wipe the outside of each section to keep the finish clean.



FINGERING CHART

FLUTE

C

C# D^b

D

D# E^b

E

F

F# G^b

G

G# A^b

A

A# B^b

B

C

C# D^b

D

D# E^b

E

F

F# G^b

G

G# A^b

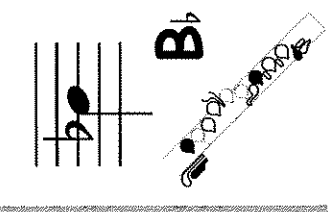
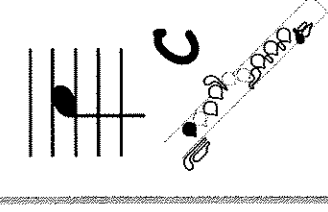
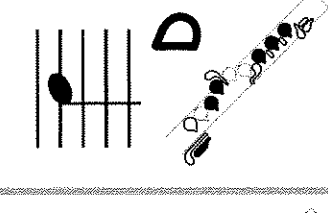
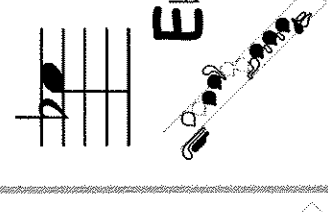
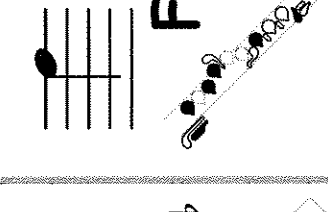
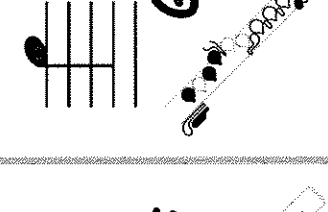
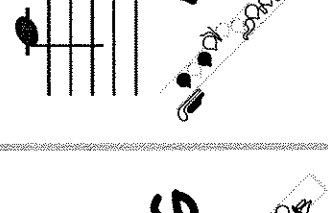
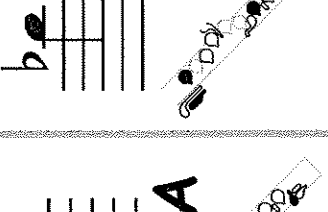
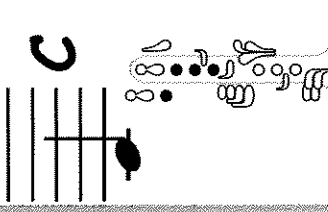
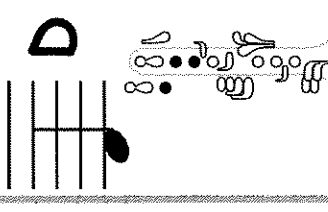
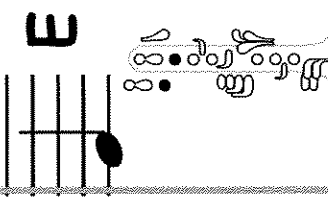
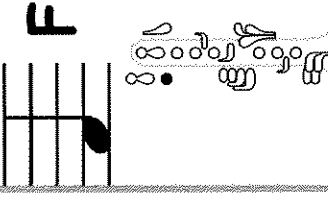
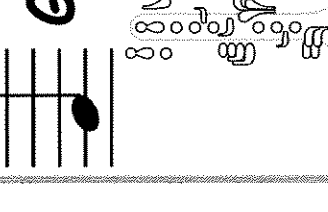

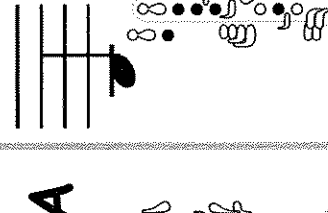
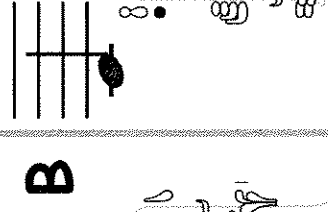
A

A# B^b

B

C

B \flat Concert Scale - Fingering Chart

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