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## What to practice first...

### WINTERFEST SET LIST (Semester 1)

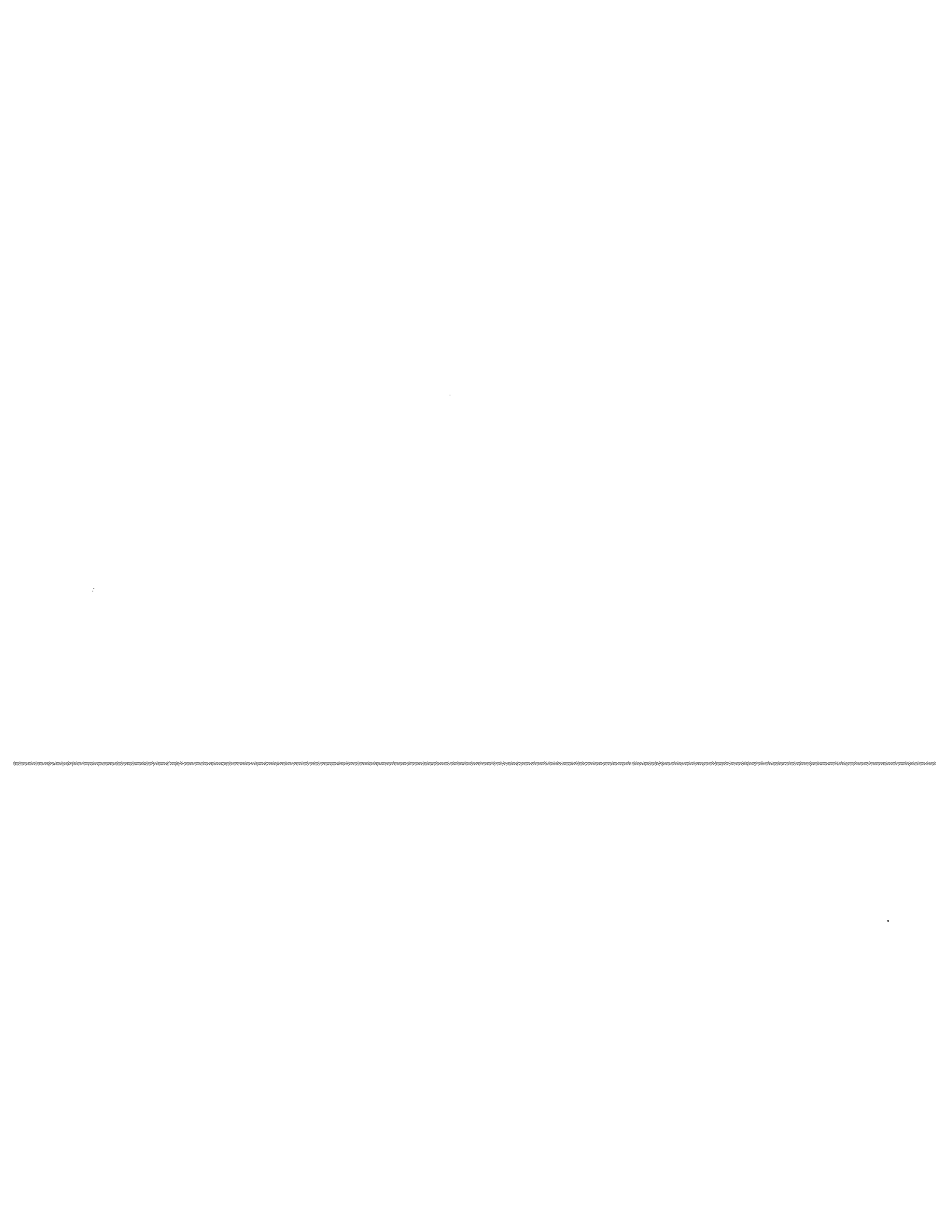
- 1) The Tempest
  - 2) Chained To The Rhythm
  - 3) Vivir Mi Vida
  - 4) Angels We Have Heard On High
  - 5) Santa Claus Is Comin' To Town
  - 6) High Hopes
  - 7) Careless Whisper (Sponsor Song)
- INTERMISSION
- 8) Canon Remix- (Combined Bands)
  - 9) My Way (Small Ensemble)
  - 10) 12 Bar Blues

### ARTS ALIVE SET LIST (Semester 2)

- 1) Optional Additions
  - 2) Optional Additions
  - 3) Optional Additions
  - 4) Careless Whisper (Sponsor Song)
- INTERMISSION (Combined Bands)
- 5) The Tempest
  - 6) Chained To The Rhythm
  - 7) Crazy Jam VII (C Minor Groove)
  - 8) Vivir Mi Vida
  - 9) Original Student Composition
  - 10) High Hopes
  - 11) 12 Bar Blues

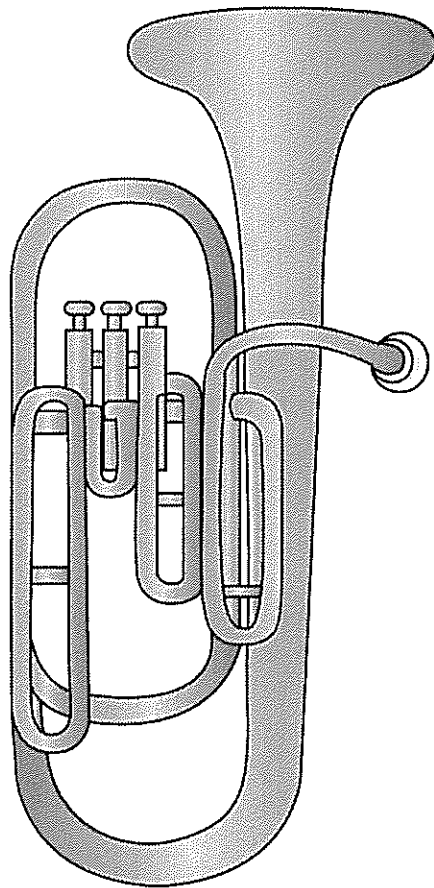
### Graduation - Pomp & Circumstance

**Optional Additions:** (a) Original Student Compositions, (b) Amazing Grace, (c) Blues By Five, (d) Cold Duck Time, (e) It Is Well, (f) Over The Rainbow, (g) Symphony, (h) Tenor Madness, (i) You Are Good, (j) Birdland



# B<sup>b</sup> MAJOR SCALE

FINGERING CHART  
CHEAT SHEETS  
FOR BAND



# contents

## PODIUM CHEAT SHEET

3 All instruments

## STUDENT FINGERING CHARTS

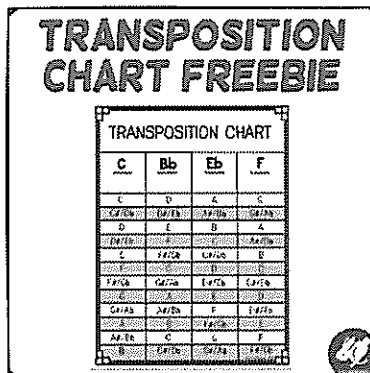
- 4 Trumpet
- 5 French Horn
- 6 Trombone
- 7 Baritone B.C.
- 8 Tuba
- 9 Flute
- 10 Oboe
- 11 Clarinet
- 12 Alto/Bari Sax
- 13 Tenor Sax
- 14 Bassoon

## IDEAS FOR WORKSHEETS

- Project the PDF onto a whiteboard and complete the lines 5, 6, and 7 in sectionals.
- Have students complete lines 5, 6, and 7 for a sub.
- After students play line 1, have them fold the top of the paper back and play line 2, which doesn't have fingerings or note names marked.
- If you don't want students to worry about the bottom of the paper, fold it back before photocopying.
- Allow students to look at the lines they need to for differentiation.

Tip: Print at "Full Scale" instead of fitting to page.

Thanks for purchasing this resource! If you find any errors, please email me at [SillyOMusic@gmail.com](mailto:SillyOMusic@gmail.com) and I will update the file ASAP. I know that elementary and middle school bands may use different octaves with their groups. Feel free to email if you would like to see an instrument play in a higher or lower octave.



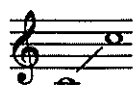
**TRANSPOSITION CHART FREEBIE**

TRANSPOSITION CHART			
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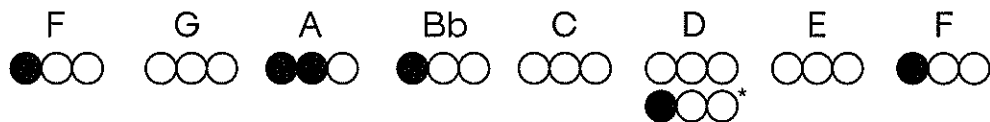
# Concert Bb Scale

## BRASS

Trumpet



F Horn  
\*Lower octave



Trombone  
Baritone



Tuba

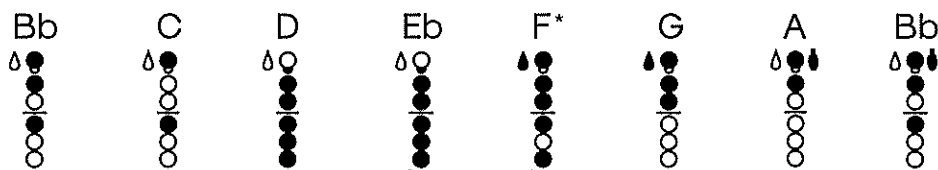


## WOODWINDS

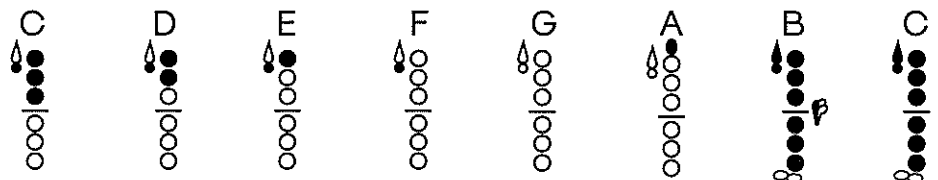
Flute



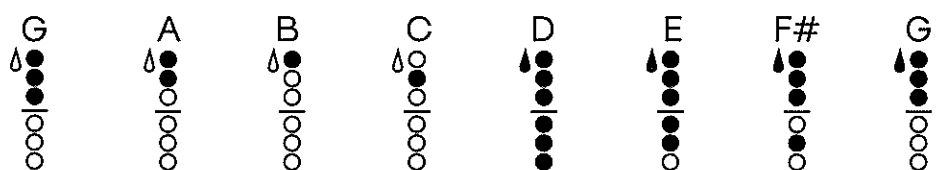
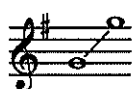
Oboe  
\*Forked F



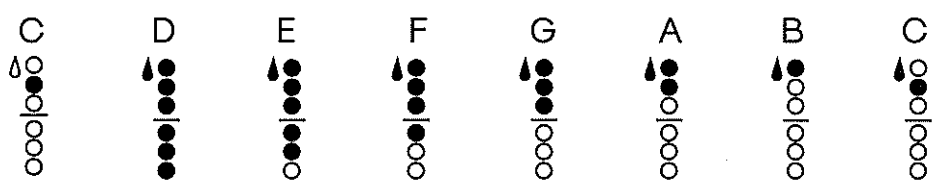
Clarinet



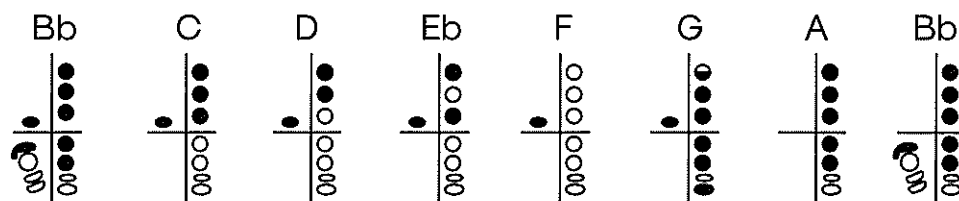
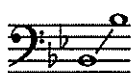
Alto/Bari Sax



Tenor Sax



Bassoon  
● = whisper key



# Concert Bb Scale

1. Scale with hints

4/4

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

○○○ ●○○ ●○○ ●○○ ○○○ ●○○ ○○○ ○○○ ○○○ ●○○ ●○○ ●○○ ●○○ ○○○

2. Scale

4/4

3. Arpeggio with hints

4/4

C E G C G E C

○○○ ●○○ ○○○ ○○○ ○○○ ●○○ ○○○

4. Arpeggio

4/4

5. Draw the notes of the scale.

4/4

6. Draw the notes of the arpeggio.

4/4

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

4/4

# Concert Bb Scale

1. Scale with hints

Musical staff in 4/4 time with a Bb key signature. The scale is written as follows: F (1), G (2), A (3), Bb (4), C (1), D (2), E (3), F (4), E (3), D (2), C (1), Bb (4), A (3), G (2), F (1). Below each note is a fingering diagram consisting of three circles, with black dots indicating which fingers to use.

2. Scale

Musical staff in 4/4 time with a Bb key signature. The staff is empty, intended for the student to draw the notes of the scale.

3. Arpeggio with hints

Musical staff in 4/4 time with a Bb key signature. The arpeggio is written as follows: F (1), A (2), C (1), F (4), C (1), A (2), F (1). Below each note is a fingering diagram consisting of three circles, with black dots indicating which fingers to use.

4. Arpeggio

Musical staff in 4/4 time with a Bb key signature. The staff is empty, intended for the student to draw the notes of the arpeggio.

5. Draw the notes of the scale.

Musical staff in 4/4 time with a Bb key signature. The staff is empty, intended for the student to draw the notes of the scale.

6. Draw the notes of the arpeggio.

Musical staff in 4/4 time with a Bb key signature. The staff is empty, intended for the student to draw the notes of the arpeggio.

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

Musical staff in 4/4 time with a Bb key signature. The staff is empty except for a single note (F) in the final measure, intended for the student to fill in the rest of the staff with notes from the scale in any order.

# Concert Bb Scale

1. Scale with hints

1 6 4 3 1 4 2 1 2 4 1 3 4 6 1

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

2. Scale

3. Arpeggio with hints

1 4 1 1 1 4 1

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

1. Scale with hints

Musical staff for exercise 1 showing a scale with notes and fingerings. The notes are: Bb, C, D, Eb, F, G, A, Bb, A, G, F, Eb, D, C, Bb. Fingerings are indicated by black dots on the notes.

2. Scale

Musical staff for exercise 2 showing a scale without notes, intended for the student to draw the notes.

3. Arpeggio with hints

Musical staff for exercise 3 showing an arpeggio with notes and fingerings. The notes are: Bb, D, F, Bb, F, D, Bb. Fingerings are indicated by black dots on the notes.

4. Arpeggio

Musical staff for exercise 4 showing an arpeggio without notes, intended for the student to draw the notes.

5. Draw the notes of the scale.

Musical staff for exercise 5 showing an empty scale staff for drawing the notes.

6. Draw the notes of the arpeggio.

Musical staff for exercise 6 showing an empty arpeggio staff for drawing the notes.

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

Musical staff for exercise 7 showing an empty staff for filling in with notes from the scale in any order.

# Concert Bb Scale

## 1. Scale with hints

Exercise 1: Scale with hints. The staff shows a 4-measure scale in bass clef, 4/4 time, with a key signature of two flats (Bb and Eb). The notes and their fingerings are: Bb (1), C (2), D (3), Eb (4), F (1), G (2), A (3), Bb (4), A (3), G (2), F (1), Eb (4), D (3), C (2), Bb (1).

## 2. Scale

Exercise 2: Scale. The staff shows a 4-measure scale in bass clef, 4/4 time, with a key signature of two flats (Bb and Eb). The notes are: Bb, C, D, Eb, F, G, A, Bb, A, G, F, Eb, D, C, Bb.

## 3. Arpeggio with hints

Exercise 3: Arpeggio with hints. The staff shows a 4-measure arpeggio in bass clef, 4/4 time, with a key signature of two flats (Bb and Eb). The notes and their fingerings are: Bb (1), D (2), F (3), Bb (4), F (3), D (2), Bb (1).

## 4. Arpeggio

Exercise 4: Arpeggio. The staff shows a 4-measure arpeggio in bass clef, 4/4 time, with a key signature of two flats (Bb and Eb). The notes are: Bb, D, F, Bb, F, D, Bb.

## 5. Draw the notes of the scale.

Exercise 5: A blank musical staff in bass clef, 4/4 time, with a key signature of two flats (Bb and Eb) for drawing the notes of the scale.

## 6. Draw the notes of the arpeggio.

Exercise 6: A blank musical staff in bass clef, 4/4 time, with a key signature of two flats (Bb and Eb) for drawing the notes of the arpeggio.

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

Exercise 7: A blank musical staff in bass clef, 4/4 time, with a key signature of two flats (Bb and Eb) for filling in measures with notes from the scale in any order.

# Concert Bb Scale

1. Scale with hints

2. Scale

3. Arpeggio with hints

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

1. Scale with hints

\*Forked F

Musical staff for exercise 1 showing a scale in 4/4 time with notes and fingerings. The notes are: Bb, C, D, Eb, F\*, G, A, Bb, A, G, F\*, Eb, D, C, Bb. Fingerings are indicated by numbers 1-4 and symbols like 'x' for crossed fingers.

2. Scale

Musical staff for exercise 2 showing a scale in 4/4 time without fingerings.

3. Arpeggio with hints

Musical staff for exercise 3 showing an arpeggio in 4/4 time with notes and fingerings. The notes are: Bb, D, F\*, Bb, F\*, D, Bb.

4. Arpeggio

Musical staff for exercise 4 showing an arpeggio in 4/4 time without fingerings.

5. Draw the notes of the scale.

Empty musical staff for exercise 5, 4/4 time, for drawing the notes of the scale.

6. Draw the notes of the arpeggio.

Empty musical staff for exercise 6, 4/4 time, for drawing the notes of the arpeggio.

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

Empty musical staff for exercise 7, 4/4 time, for filling in measures with notes from the scale. The final measure contains a Bb note.

# Concert Bb Scale

1. Scale with hints

A musical staff in 4/4 time showing a scale from C4 to C5. The notes are: C, D, E, F, G, A, B, C, B, A, G, F, E, D, C. Below each note is a diagram of the clarinet keys with black dots indicating the fingerings for that note.

2. Scale

A musical staff in 4/4 time showing a scale from C4 to C5. The notes are: C, D, E, F, G, A, B, C, B, A, G, F, E, D, C.

3. Arpeggio with hints

A musical staff in 4/4 time showing an arpeggio starting on C4. The notes are: C, E, G, C, G, E, C. Below each note is a diagram of the clarinet keys with black dots indicating the fingerings for that note.

4. Arpeggio

A musical staff in 4/4 time showing an arpeggio starting on C4. The notes are: C, E, G, C, G, E, C.

5. Draw the notes of the scale.

A blank musical staff in 4/4 time for drawing the notes of the scale.

6. Draw the notes of the arpeggio.

A blank musical staff in 4/4 time for drawing the notes of the arpeggio.

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

A blank musical staff in 4/4 time for filling in notes from the scale. The final note on the staff is a C4.

# Concert Bb Scale

1. Scale with hints

Exercise 1: Scale with hints. The staff shows a scale in G major (one sharp) and 4/4 time. The notes are G, A, B, C, D, E, F#, G, F#, E, D, C, B, A, G. Below each note is a fingering diagram for the right hand, with fingers 1-5 indicated by dots and the thumb by a triangle.

2. Scale

Exercise 2: Scale. The staff shows a scale in G major (one sharp) and 4/4 time, but the notes are not present, leaving blank space for the student to write them.

3. Arpeggio with hints

Exercise 3: Arpeggio with hints. The staff shows an arpeggio in G major (one sharp) and 4/4 time. The notes are G, B, D, G, D, B, G. Below each note is a fingering diagram for the right hand.

4. Arpeggio

Exercise 4: Arpeggio. The staff shows an arpeggio in G major (one sharp) and 4/4 time, but the notes are not present, leaving blank space for the student to write them.

5. Draw the notes of the scale.

Exercise 5: Draw the notes of the scale. The staff shows a scale in G major (one sharp) and 4/4 time, but the notes are not present, leaving blank space for the student to draw them.

6. Draw the notes of the arpeggio.

Exercise 6: Draw the notes of the arpeggio. The staff shows an arpeggio in G major (one sharp) and 4/4 time, but the notes are not present, leaving blank space for the student to draw them.

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

Exercise 7: Fill-in the measures with notes from the scale in any order. The staff shows a scale in G major (one sharp) and 4/4 time. The first measure is empty, and the last measure contains a G note. The rest of the staff is blank for the student to fill in.

# Concert Bb Scale

1. Scale with hints

A musical staff in 4/4 time with a treble clef. The scale is written as a sequence of 15 notes: C, D, E, F, G, A, B, C, B, A, G, F, E, D, C. Each note is accompanied by a fingering diagram below it, showing the placement of fingers 1-4 on the keys.

2. Scale

A musical staff in 4/4 time with a treble clef, containing 15 empty measures for practicing the scale.

3. Arpeggio with hints

A musical staff in 4/4 time with a treble clef. The arpeggio is written as a sequence of 7 notes: C, E, G, C, G, E, C. Each note is accompanied by a fingering diagram below it.

4. Arpeggio

A musical staff in 4/4 time with a treble clef, containing 7 empty measures for practicing the arpeggio.

5. Draw the notes of the scale.

A musical staff in 4/4 time with a treble clef, containing 15 empty measures for drawing the notes of the scale.

6. Draw the notes of the arpeggio.

A musical staff in 4/4 time with a treble clef, containing 7 empty measures for drawing the notes of the arpeggio.

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

A musical staff in 4/4 time with a treble clef, containing 15 empty measures for filling in notes from the scale in any order.

# Concert Bb Scale

## 1. Scale with hints

● = whisper key

Exercise 1: A musical staff in bass clef, 4/4 time, showing a scale from Bb to Bb. The notes are Bb, C, D, Eb, F, G, A, Bb, A, G, F, Eb, D, C, Bb. Fingerings are indicated by numbers 1-3. A dot (●) above a note indicates the whisper key should be used.

## 2. Scale

Exercise 2: A musical staff in bass clef, 4/4 time, showing a scale from Bb to Bb without fingerings or whisper key hints.

## 3. Arpeggio with hints

Exercise 3: A musical staff in bass clef, 4/4 time, showing an arpeggio with notes Bb, D, F, Bb, F, D, Bb. Fingerings are indicated by numbers 1-3. A dot (●) above the first Bb note indicates the whisper key should be used.

## 4. Arpeggio

Exercise 4: A musical staff in bass clef, 4/4 time, showing an arpeggio with notes Bb, D, F, Bb, F, D, Bb without fingerings or whisper key hints.

## 5. Draw the notes of the scale.

Exercise 5: An empty musical staff in bass clef, 4/4 time, for drawing the notes of the scale.

## 6. Draw the notes of the arpeggio.

Exercise 6: An empty musical staff in bass clef, 4/4 time, for drawing the notes of the arpeggio.

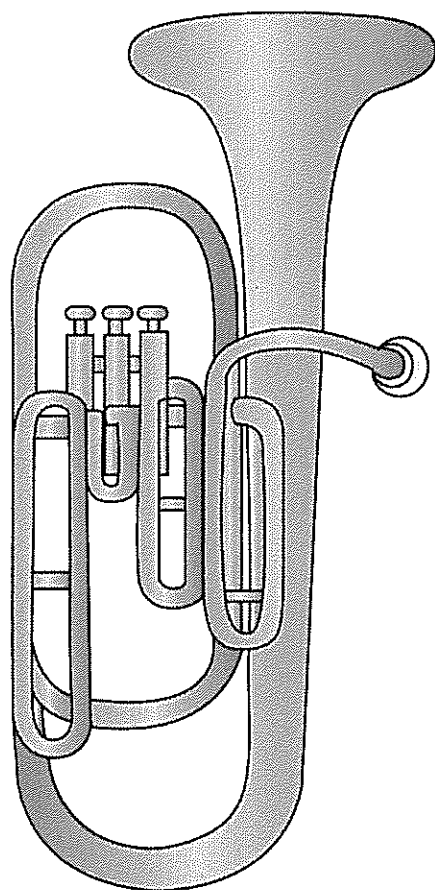
## 7. Fill-in the measures with notes from the scale in any order.

Exercise 7: An empty musical staff in bass clef, 4/4 time, for filling in measures with notes from the scale. The final measure contains a Bb note.



# C MAJOR SCALE

FINGERING CHART  
CHEAT SHEETS  
FOR BAND



# contents

PODIUM CHEAT SHEET  
3 All instruments

## STUDENT FINGERING CHARTS

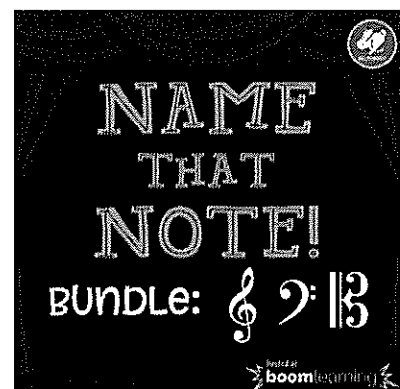
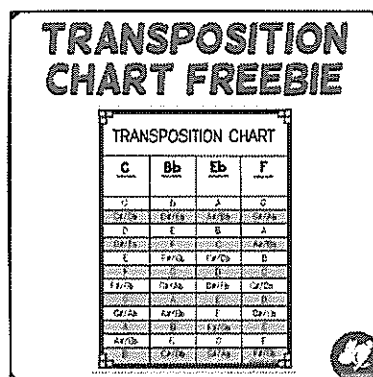
4 Trumpet  
5 French Horn  
6 Trombone  
7 Baritone B.C.  
8 Tuba  
9 Flute  
10 Oboe  
11 Clarinet  
12 Alto/Bari Sax  
13 Tenor Sax  
14 Bassoon

## IDEAS FOR WORKSHEETS

- Project the PDF onto a whiteboard and complete the lines 5, 6, and 7 in sectionals.
- Have students complete lines 5, 6, and 7 for a sub.
- After students play line 1, have them fold the top of the paper back and play line 2, which doesn't have fingerings or note names marked.
- If you don't want students to worry about the bottom of the paper, fold it back before photocopying.
- Allow students to look at the lines they need to for differentiation.

Tip: Print at "Full Scale" instead of fitting to page.

Thanks for purchasing this resource! If you find any errors, please email me at [SillyOMusic@gmail.com](mailto:SillyOMusic@gmail.com) and I will update the file ASAP. I know that elementary and middle school bands may use different octaves with their groups. Feel free to email if you would like to see an instrument play in a higher or lower octave.



I know that your time as a teacher is valuable.  
Here are a few resources you may find useful.



# Concert C Scale

1. Scale with hints

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

2. Scale

3. Arpeggio with hints

D F# A D A F# D

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 C Scale

1. Scale with hints

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

2. Scale

3. Arpeggio with hints

G B D G D B G

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

1. Scale with hints

C D E F G A B C B A G F E D C  
6 4 2 1 4 2 4 3 4 2 4 1 2 4 6

2. Scale

3. Arpeggio with hints

C E G C G E C  
6 2 4 3 4 2 6

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

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

## 1. Scale with hints

Exercise 1: Scale with hints. The staff shows a Concert C scale in 4/4 time, starting on C2. The notes are C, D, E, F, G, A, B, C, B, A, G, F, E, D, C. Fingerings are indicated by numbers 1-4 above the notes.

## 2. Scale

Exercise 2: Scale. The staff shows a Concert C scale in 4/4 time, starting on C2. The notes are C, D, E, F, G, A, B, C, B, A, G, F, E, D, C.

## 3. Arpeggio with hints

Exercise 3: Arpeggio with hints. The staff shows a Concert C arpeggio in 4/4 time, starting on C2. The notes are C, E, G, C, G, E, C. Fingerings are indicated by numbers 1-4 above the notes.

## 4. Arpeggio

Exercise 4: Arpeggio. The staff shows a Concert C arpeggio in 4/4 time, starting on C2. The notes are C, E, G, C, G, E, C.

## 5. Draw the notes of the scale.

Exercise 5: Draw the notes of the scale. A blank musical staff in 4/4 time, starting on C2.

## 6. Draw the notes of the arpeggio.

Exercise 6: Draw the notes of the arpeggio. A blank musical staff in 4/4 time, starting on C2.

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

Exercise 7: Fill-in the measures with notes from the scale in any order. A blank musical staff in 4/4 time, starting on C2.



# Concert C Scale

1. Scale with hints

4/4

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

Fingerings: C (1), D (1), E (1), F (1), G (1), A (1), B (1), C (1), B (1), A (1), G (1), F (1), E (1), D (1), C (1)

2. Scale

4/4

3. Arpeggio with hints

4/4

C E G C G E C

Fingerings: C (1), E (1), G (1), C (1), G (1), E (1), C (1)

4. Arpeggio

4/4

5. Draw the notes of the scale.

4/4

6. Draw the notes of the arpeggio.

4/4

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

4/4

# Concert C Scale

1. Scale with hints

2. Scale

3. Arpeggio with hints

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

1. Scale with hints

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

2. Scale

3. Arpeggio with hints

D F# A D A F# D

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

1. Scale with hints

A musical staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The staff contains the notes of the Concert C scale: C4, C#4, D4, E4, F#4, G#4, A4, G#4, F#4, E4, D4, C#4, B3, A3. Below each note is a fingering diagram showing the placement of fingers (1-4) on the keys.

2. Scale

A musical staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The staff contains the notes of the Concert C scale: C4, C#4, D4, E4, F#4, G#4, A4, G#4, F#4, E4, D4, C#4, B3, A3.

3. Arpeggio with hints

A musical staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The staff contains the notes of the Concert C arpeggio: C4, C#4, E4, A4, E4, C#4, A3. Below each note is a fingering diagram showing the placement of fingers (1-4) on the keys.

4. Arpeggio

A musical staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The staff contains the notes of the Concert C arpeggio: C4, C#4, E4, A4, E4, C#4, A3.

5. Draw the notes of the scale.

A blank musical staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature, intended for drawing the notes of the Concert C scale.

6. Draw the notes of the arpeggio.

A blank musical staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature, intended for drawing the notes of the Concert C arpeggio.

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

A blank musical staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature, intended for filling in measures with notes from the Concert C scale. The final measure contains a whole note A3.

# Concert C Scale

1. Scale with hints

Musical staff for exercise 1 showing the Concert C scale in treble clef, 4/4 time. The notes are: D, E, F#, G, A, B, C#, D, C#, B, A, G, F#, E, D. Below each note is a fingering diagram with a delta symbol (Δ) indicating the starting finger and circles representing the fingers.

2. Scale

Musical staff for exercise 2 showing the Concert C scale in treble clef, 4/4 time. The notes are: D, E, F#, G, A, B, C#, D, C#, B, A, G, F#, E, D.

3. Arpeggio with hints

Musical staff for exercise 3 showing the Concert C arpeggio in treble clef, 4/4 time. The notes are: D, F#, A, D, A, F#, D. Below each note is a fingering diagram with a delta symbol (Δ) indicating the starting finger and circles representing the fingers.

4. Arpeggio

Musical staff for exercise 4 showing the Concert C arpeggio in treble clef, 4/4 time. The notes are: D, F#, A, D, A, F#, D.

5. Draw the notes of the scale.

Blank musical staff for exercise 5 in treble clef, 4/4 time, for drawing the notes of the scale.

6. Draw the notes of the arpeggio.

Blank musical staff for exercise 6 in treble clef, 4/4 time, for drawing the notes of the arpeggio.

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

Blank musical staff for exercise 7 in treble clef, 4/4 time, for filling in measures with notes from the scale in any order.

# Concert C Scale

1. Scale with hints

• = whisper key

2. Scale

3. Arpeggio with hints

4. Arpeggio

5. Draw the notes of the scale.

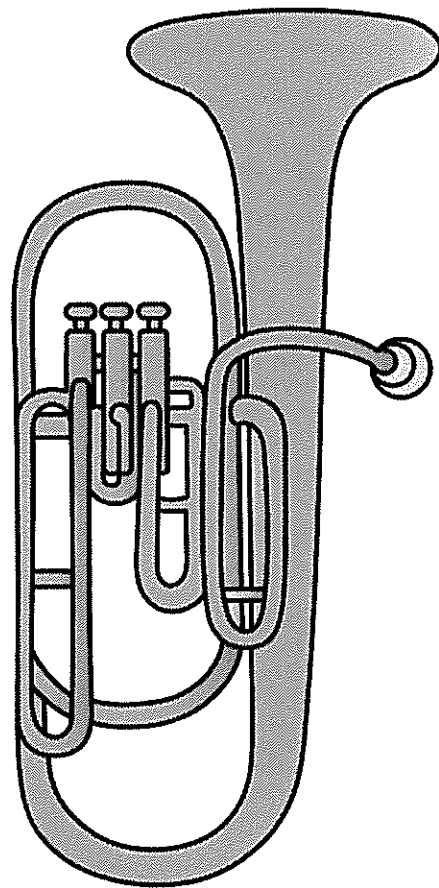
6. Draw the notes of the arpeggio.

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



# F MAJOR SCALE

FINGERING CHART  
CHEAT SHEETS  
FOR BAND



# contents

## PODIUM CHEAT SHEET

- 3 All instruments
- 4 All instruments (trumpet, clarinet, flute upper octaves)

## STUDENT FINGERING CHARTS

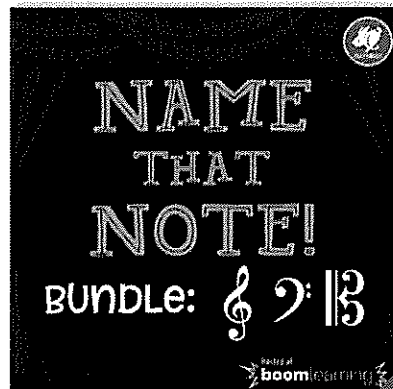
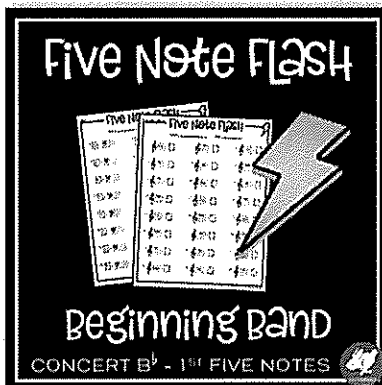
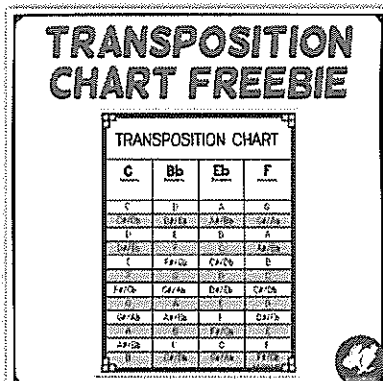
- 5 Trumpet - low
- 6 Trumpet - high
- 7 French Horn
- 8 Trombone
- 9 Baritone B.C.
- 10 Tuba
- 11 Flute - low
- 12 Flute -high
- 13 Oboe
- 14 Clarinet - low
- 15 Clarinet - high
- 16 Alto/Bari Sax
- 17 Tenor Sax
- 18 Bassoon

## IDEAS FOR WORKSHEETS

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I know that your time as a teacher is valuable. Here are a few resources you may find useful.





# Concert F Scale

## BRASS

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

## WOODWINDS

Flute		F	G	A	Bb	C	D	E	F
Oboe		F	G	A	Bb	C	D	E	F
Clarinet		G	A	B	C	D	E	F#	G
Alto/Bari Sax		D	E	F#	G	A	B	C#	D
Tenor Sax		G	A	B	C	D	E	F#	G
Bassoon		F	G	A	Bb	C	D	E	F

# Concert F Scale

## BRASS

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

## WOODWINDS

Flute		F	G	A	Bb	C	D	E	F
Oboe		F	G	A	Bb	C	D	E	F
Clarinet		G	A	B	C	D	E	F#	G
Alto/Bari Sax		D	E	F#	G	A	B	C#	D
Tenor Sax		G	A	B	C	D	E	F#	G
Bassoon		F	G	A	Bb	C	D	E	F

● = whisper key

# Concert F Scale

1. Scale with hints

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

2. Scale

3. Arpeggio with hints

G B D G D B G

4. Arpeggio

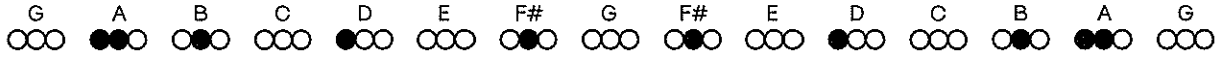
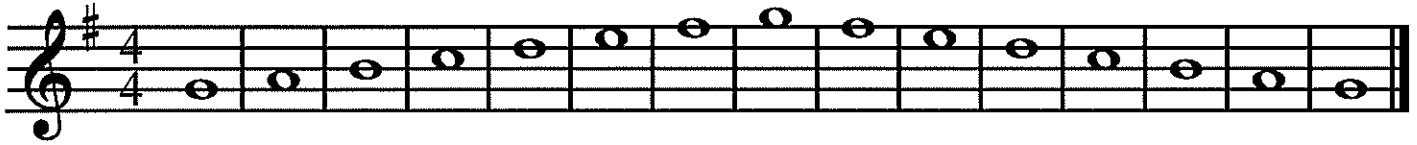
5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

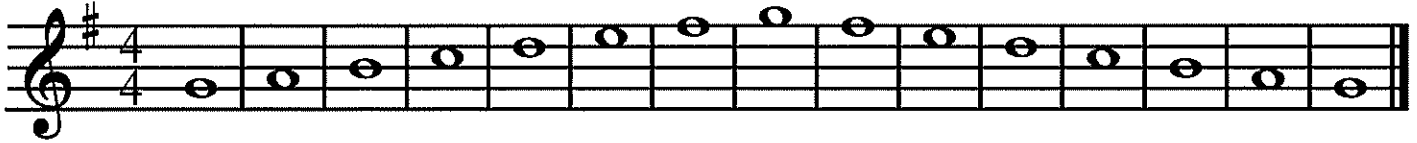
7. Fill-in the measures with notes from the scale in any order.

# Concert F Scale

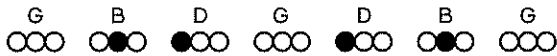
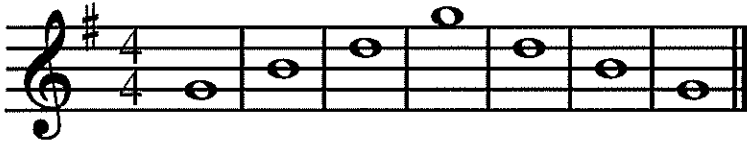
1. Scale with hints



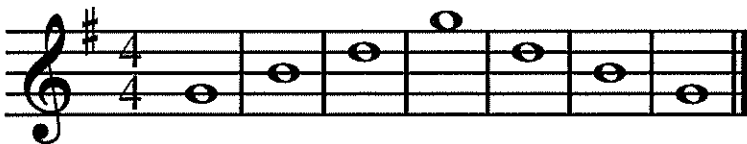
2. Scale



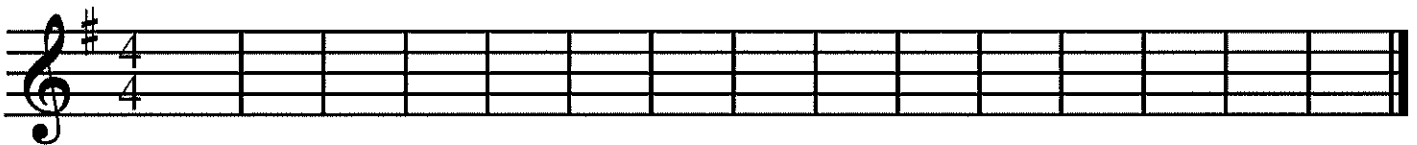
3. Arpeggio with hints



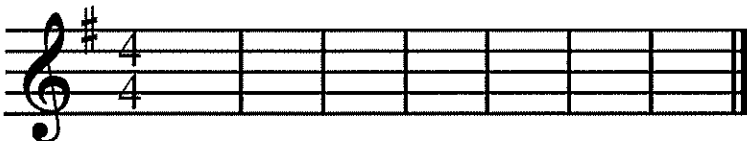
4. Arpeggio



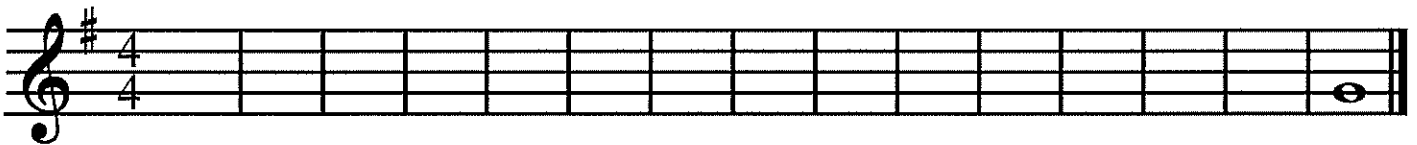
5. Draw the notes of the scale.



6. Draw the notes of the arpeggio.



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



# Concert F Scale

1. Scale with hints

2. Scale

3. Arpeggio with hints

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 F Scale

## 1. Scale with hints

Musical notation for the Concert F Scale in bass clef, 4/4 time. The scale is written with slurs and fingerings (6, 4, 2, 1, 6, 4, 2, 1, 2, 4, 6, 1, 2, 4, 6) for both ascending and descending directions.

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

6 4 2 1 6 4 2 1 2 4 6 1 2 4 6

## 2. Scale

Musical notation for the Concert F Scale in bass clef, 4/4 time, without fingerings.

## 3. Arpeggio with hints

Musical notation for the Concert F Arpeggio in bass clef, 4/4 time, with fingerings (6, 2, 6, 1, 6, 2, 6).

F A C F C A F

6 2 6 1 6 2 6

## 4. Arpeggio

Musical notation for the Concert F Arpeggio in bass clef, 4/4 time, without fingerings.

## 5. Draw the notes of the scale.

Blank musical notation for drawing the notes of the scale in bass clef, 4/4 time.

## 6. Draw the notes of the arpeggio.

Blank musical notation for drawing the notes of the arpeggio in bass clef, 4/4 time.

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

Blank musical notation for filling in measures with notes from the scale in any order in bass clef, 4/4 time.

# Concert F Scale

1. Scale with hints

F G A Bb C D E F E D C Bb A G F

2. Scale

3. Arpeggio with hints

F A C F C A F

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 F Scale

1. Scale with hints

Musical staff for exercise 1 showing the Concert F scale. The staff is in bass clef, 4/4 time, with a key signature of one flat (Bb). The notes are: F, G, A, Bb, C, D, E, F, E, D, C, Bb, A, G, F. Below the notes are fingerings: F (000), G (●00), A (000), Bb (000), C (●00), D (000), E (0●0), F (000), E (0●0), D (000), C (●00), Bb (000), A (0●0), G (●00), F (000).

2. Scale

Musical staff for exercise 2 showing the Concert F scale without notes, in bass clef, 4/4 time, with a key signature of one flat (Bb).

3. Arpeggio with hints

Musical staff for exercise 3 showing the F major arpeggio. The staff is in bass clef, 4/4 time, with a key signature of one flat (Bb). The notes are: F, A, C, F, C, A, F. Below the notes are fingerings: F (000), A (0●0), C (●00), F (000), C (●00), A (0●0), F (000).

4. Arpeggio

Musical staff for exercise 4 showing the F major arpeggio without notes, in bass clef, 4/4 time, with a key signature of one flat (Bb).

5. Draw the notes of the scale.

Empty musical staff for exercise 5, in bass clef, 4/4 time, with a key signature of one flat (Bb).

6. Draw the notes of the arpeggio.

Empty musical staff for exercise 6, in bass clef, 4/4 time, with a key signature of one flat (Bb).

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

Empty musical staff for exercise 7, in bass clef, 4/4 time, with a key signature of one flat (Bb). The final measure contains a whole note F.



# Concert F Scale

1. Scale with hints

2. Scale

3. Arpeggio with hints

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 F Scale

1. Scale with hints

2. Scale

3. Arpeggio with hints

4. Arpeggio

5. Draw the scale.

6. Draw the arpeggio.

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

# Concert F Scale

1. Scale with hints

F G A Bb C D E F E D C Bb A G F

2. Scale

3. Arpeggio with hints

F A C F C A F

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 F Scale

1. Scale with hints

2. Scale

3. Arpeggio with hints

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 F Scale

1. Scale with hints

Exercise 1: Scale with hints. The staff shows the Concert F scale in G major (one sharp) and 4/4 time. The notes are G, A, B, C, D, E, F#, G, F#, E, D, C, B, A, G. Fingerings are indicated by numbers 1-4 and dots on the keys.

2. Scale

Exercise 2: Scale. The staff shows the Concert F scale in G major (one sharp) and 4/4 time, without fingerings.

3. Arpeggio with hints

Exercise 3: Arpeggio with hints. The staff shows the arpeggio G-B-D-G-D-B-G in G major (one sharp) and 4/4 time. Fingerings are indicated by numbers 1-4 and dots on the keys.

4. Arpeggio

Exercise 4: Arpeggio. The staff shows the arpeggio G-B-D-G-D-B-G in G major (one sharp) and 4/4 time, without fingerings.

5. Draw the notes of the scale.

Exercise 5: Draw the notes of the scale. A blank musical staff in G major (one sharp) and 4/4 time.

6. Draw the notes of the arpeggio.

Exercise 6: Draw the notes of the arpeggio. A blank musical staff in G major (one sharp) and 4/4 time.

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

Exercise 7: Fill-in the measures with notes from the scale in any order. A blank musical staff in G major (one sharp) and 4/4 time, with a final G note in the last measure.

# Concert F Scale

1. Scale with hints

Musical staff for exercise 1 showing the Concert F scale (D4 to D5) with fingerings. The notes and their corresponding fingerings are:

D	E	F#	G	A	B	C#	D	C#	B	A	G	F#	E	D
1	2	3	4	5	4	3	2	1	2	3	4	5	4	3

2. Scale

Musical staff for exercise 2 showing the Concert F scale (D4 to D5) without fingerings.

3. Arpeggio with hints

Musical staff for exercise 3 showing the Concert F arpeggio (D4, F#4, A4, D5, A4, F#4, D5) with fingerings.

D	F#	A	D	A	F#	D
1	3	4	2	3	4	1

4. Arpeggio

Musical staff for exercise 4 showing the Concert F arpeggio (D4, F#4, A4, D5, A4, F#4, D5) without fingerings.

5. Draw the notes of the scale.

Blank musical staff for exercise 5, showing the Concert F scale (D4 to D5) in 4/4 time.

6. Draw the notes of the arpeggio.

Blank musical staff for exercise 6, showing the Concert F arpeggio (D4, F#4, A4, D5, A4, F#4, D5) in 4/4 time.

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

Blank musical staff for exercise 7, showing the Concert F scale (D4 to D5) in 4/4 time, with the final note (D5) already written in the last measure.

# Concert F Scale

## 1. Scale with hints

A musical staff in 4/4 time showing the Concert F scale. The notes are G, A, B, C, D, E, F#, G, F#, E, D, C, B, A, G. Below each note is a diagram of the saxophone keys with black dots indicating the fingers to be used for that note.

## 2. Scale

A musical staff in 4/4 time showing the Concert F scale without fingerings: G, A, B, C, D, E, F#, G, F#, E, D, C, B, A, G.

## 3. Arpeggio with hints

A musical staff in 4/4 time showing the Concert F arpeggio: G, B, D, G, D, B, G. Below each note is a diagram of the saxophone keys with black dots indicating the fingers to be used for that note.

## 4. Arpeggio

A musical staff in 4/4 time showing the Concert F arpeggio without fingerings: G, B, D, G, D, B, G.

## 5. Draw the notes of the scale.

A blank musical staff in 4/4 time for drawing the notes of the Concert F scale.

## 6. Draw the notes of the arpeggio.

A blank musical staff in 4/4 time for drawing the notes of the Concert F arpeggio.

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

A blank musical staff in 4/4 time for filling in measures with notes from the Concert F scale. The final measure contains a G note.

# Concert F Scale

1. Scale with hints

● = whisper key

Musical notation for the Concert F Scale in bass clef, 4/4 time. The scale consists of 15 notes: F, G, A, Bb, C, D, E, F, E, D, C, Bb, A, G, F. Below each note is a diagram of the bassoon key system showing the placement of fingers and the use of the whisper key (indicated by a solid black dot).

2. Scale

Musical notation for the Concert F Scale in bass clef, 4/4 time, without fingerings.

3. Arpeggio with hints

Musical notation for the Concert F Arpeggio in bass clef, 4/4 time. The notes are F, A, C, F, C, A, F. Below each note is a diagram of the bassoon key system showing the placement of fingers and the use of the whisper key.

4. Arpeggio

Musical notation for the Concert F Arpeggio in bass clef, 4/4 time, without fingerings.

5. Draw the notes of the scale.

Blank musical notation in bass clef, 4/4 time, for drawing the notes of the scale.

6. Draw the notes of the arpeggio.

Blank musical notation in bass clef, 4/4 time, for drawing the notes of the arpeggio.

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

Blank musical notation in bass clef, 4/4 time, for a fill-in exercise. The first measure contains the starting note F.



# SCI-TECH BAND / MTM MASTER PRACTICE CHECKLIST

## FIRST 5 NOTES

Do  Re  Mi  Fa  So  La  Ti  Do

## MAJOR SCALES

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

## NATURAL MINOR SCALES

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

## HARMONIC MINOR SCALES

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

## BLUES SCALES

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

## CHROMATIC SCALES

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

## SUETA RHYTHM CHARTS

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

## RHYTHM CHARTS (in Band Handbook)

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

## FUNDAMENTAL RHYTHMS

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

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

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

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

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

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

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

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

Essential Rudiments p. 82:  Single Stroke Rudiments  Roll Rudiments

Paradiddle Rudiments  Flam Rudiments  Drag Rudiments

**ESSENTIAL ELEMENTS, BOOK 1**

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

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

Pg. 42-43 – Rhythm Studies

**ESSENTIAL ELEMENTS, BOOK 2**

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

Pg. 42-43 – Rhythm Studies

**ESSENTIAL ELEMENTS, BOOK 3**

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

Pg. 38-39 – Rhythm Studies

**OTHER**

Band Repertoire  Solo Repertoire  Chamber Ensemble Repertoire  Improvisation

# SCALE CHECKLIST

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

# SCALE ASSIGNMENTS

## CONCERT & JAZZ BAND

### QUARTER 1

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

### QUARTER 2

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

### QUARTER 3

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

### QUARTER 4

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

## SYMPHONIC BAND

### QUARTER 1

---

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

### QUARTER 2

Bb Blues

### QUARTER 3

Bb Chromatic (1 Octave)  
C Major

### QUARTER 4

C Minor

\*Scale assignments subject to change

# SCITECH BAND GROOVE CHART

## -CHORD PROGRESSIONS FOR IMPROV-

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

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

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

Number	Groove	Example in C Major/C Minor/Bb Blues	Scale	Write In New Key
1	i-III-VII-iv	Cm-Eb-Bb-Fm	Minor	
2	i-iv-ii°-V	Cm-Fm-Ddim-G	Minor	
3	i-iv-VI-V7	Cm-Fm-Ab-G7	Minor	
4	i-v-v-i	Cm-Gm-Gm-Cm	Minor	
5	i-V-V-i	Cm-G-G-Cm	Minor	
6	i-v-vii-iv	Cm-Gm-Bbm-Fm	Minor	
7	i-V-vii-iv	Cm-G-Bbm-Fm	Minor	
8	i-VI-III-VII	Cm-Ab-Eb-Bb	Minor	
9	i-VI-iv-V	Cm-Ab-Fm-G	Minor	
10	i-VI-iv-v	Cm-Ab-Fm-Gm	Minor	
11	i-VI-VII-i	Cm-Ab-Bb-Cm	Minor	
12	i-VI-VII-iv	Cm-Ab-Bb-Fm	Minor	
13	i-VI-VII-V	Cm-Ab-Bb-G	Minor	
14	i-VI-VII-v	Cm-Ab-Bb-Gm	Minor	
15	i-VII-v-VI	Cm-Bb-Gm-Ab	Minor	
16	I-ii-IV-V	C-Dm-F-G	Major	
17	I-iii-ii-V	C-Em-Dm-G	Major	
18	I-iii-vi-IV	C-Em-Am-F	Major	
19	I-IV-I-V	C-F-C-G	Major	
20	I-V-vi-IV	C-G-Am-F	Major	
21	I-vi-ii-V	C-Am-Dm-G	Major	
22	I-vi-IV-V	C-Am-F-G	Major	
23	ii-vi-vii°-I	Dm-Am-Bdim-C	Major	
24	ii-V-I-I	Cm-F-Bb-Bb	Blues	
25	ii-v-i-i	Cm-Fm-Bbm-Bbm	Blues	

-Chord progressions can be used in any key

# SMART MUSIC

## HOW TO LOGIN TO SMART MUSIC

- 1) Open Smart Music
- 2) Click "Create Login"
- 3) Complete Login Information & Click Next
- 4) Complete Contact Information & Click Next
- 5) Click "Student"
- 6) Click "Add School"
  - Choose "Springfield Science & Tech Hs"
  - If the school does not appear, expand the mile range
- 7) Select how many years you have been performing & your instrument
- 8) Under "Classes", click "Enroll in a class..."
- 9) Concert Band & Jazz Band Students Choose "Concert & Jazz Band"  
Symphonic Band Students Choose "Symphonic Band"
- 10) You are ready to use Smart Music

## HOW TO USE SMART MUSIC

- 1) Login & make sure the microphone is connected
- 2) Click on your class to access specific playing assignments (or)
- 3) Click the playlist(s) to access all class music
  - Repertoire playlists contain music recordings that you can listen to and/or play along with
  - Smart Music playlists include specific recordings that allow you to access the sheet music as well (make sure you choose your instrument at the top)
  - You can click "My Part" if you want to play along with your part and/or adjust the tempo if you wish
  - For certain Smart Files, make sure you click off "Follow Me" off before playing along
- 4) Click "Find Music" to find thousands of other solos, exercises, method books, jazz improvisation exercises, sight-reading exercises, and band selections.
- 5) Have fun & practice hard!

## HOW TO COMPLETE ASSIGNMENTS

- 1) Click on your assignment
- 2) You can click "My Part" if you want to play along with your part and/or adjust the tempo if you wish
- 3) Click "Start Take" and record
- 4) When complete, click "Submit"

# Holiday Solos – Duets – Trios – Quartets

## SOLOS (1+people)

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

## DUETS

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

## SOLOS, DUETS, TRIOS, QUARTETS

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

## CIRCLE YOUR CHOICE ABOVE

Names: \_\_\_\_\_

Instruments: \_\_\_\_\_





# 12 BAR BLUES

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

## 12 Bar Blues Progression

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

## 12 Bar Blues Licks

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

2) 4-b3-1

3) 1-b3-4

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

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

6) 1-b3-4-b5-5

Solos

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

2) 4-b3-1

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

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

## Walking Bass Line - C Instruments

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

## Walking Bass Line - Bb Instruments

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

## Walking Bass Line - Eb Instruments

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

## ADVANCED MUSIC

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

Flûte

À Monsieur Paul Taffanel

# Fantaisie

pour flûte et piano

Op. 79 (1898)

Gabriel FAURÉ  
(1845-1924)

Andantino ♩ = 50

*p dolce*

5

9 *f*

13

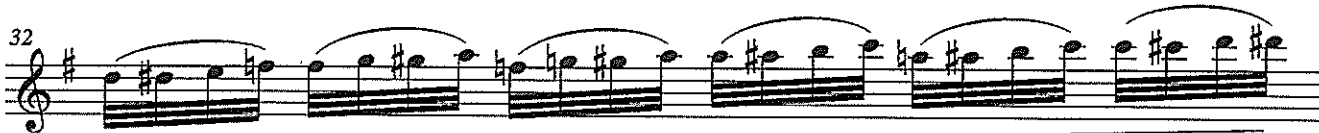
17 *espressivo*  
*(mp)*

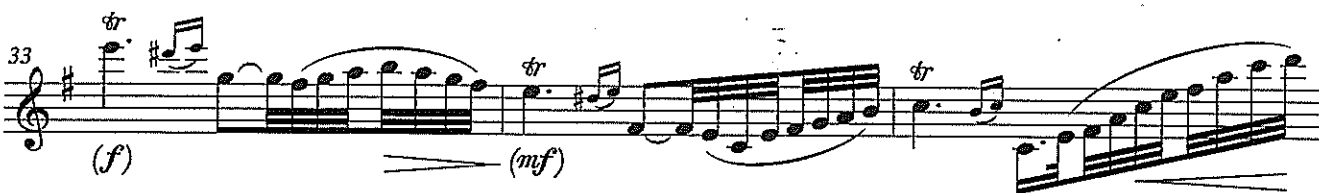
21 *(mf)*

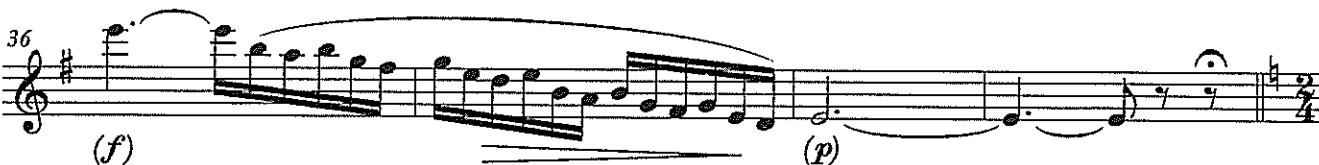
25 

28 

31 

32 

33 

36 

40 Allegro  $\text{♩} = 144$   
12

57 *dim.* *p*

62 *sf*

68 *f* 2

74 *p* *f* 2

80 *p* *mf*

86 3 3

92

# Flûte

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

4

96

102

107 *cresc.*

111 *f* *8va*

115 *(mp) espressivo*

121

128

134 *mf* *mf*

Detailed description: This page of a musical score for flute, measures 96 to 134, is written in treble clef. It features a variety of rhythmic patterns and dynamics. Measures 96-101 include triplet markings. Measure 107 is marked with a crescendo. Measure 111 starts with a forte dynamic and includes an 8va marking. Measure 115 is marked mezzo-piano and expressive. Measure 134 begins and ends with mezzo-forte dynamics. The score includes various articulations such as slurs, accents, and breath marks.

140 *espressivo*  
*p*

Musical staff 140-145: Treble clef, 4/4 time. Measures 140-145. Starts with a half note G4, followed by eighth notes. A slur covers measures 141-145. Dynamics: *p*. Performance instruction: *espressivo*.

146 *mf*

Musical staff 146-151: Treble clef, 4/4 time. Measures 146-151. Starts with a half note G4, followed by eighth notes. A slur covers measures 146-151. Dynamics: *mf*.

152

Musical staff 152-155: Treble clef, 4/4 time. Measures 152-155. Rapid sixteenth-note passages. Dynamics: *f*.

156 *f*

Musical staff 156-159: Treble clef, 4/4 time. Measures 156-159. Rapid sixteenth-note passages. Dynamics: *f*.

160 *p*

Musical staff 160-165: Treble clef, 4/4 time. Measures 160-165. Starts with a whole rest, then a half note G4. Dynamics: *p*.

168

Musical staff 168-171: Treble clef, 4/4 time. Measures 168-171. Rapid sixteenth-note passages. Dynamics: *f*.

172 *f*

Musical staff 172-176: Treble clef, 4/4 time. Measures 172-176. Rapid sixteenth-note passages. Dynamics: *f*.

177 *f*

Musical staff 177-180: Treble clef, 4/4 time. Measures 177-180. Rapid sixteenth-note passages. Dynamics: *f*. Ends with a whole rest.



# Flûte

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

6

183

*meno f*

Musical staff 183-188: Treble clef, 3/4 time signature. Measures 183-188. Dynamics: *meno f*. 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, 3/4 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, 3/4 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, 3/4 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, 3/4 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, 3/4 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, 3/4 time signature. Measures 215-219. Dynamics: *mf*. Features a melodic line with slurs and a sharp sign in measure 216.

219 Musical notation for measures 219-222. The key signature has one sharp (F#). The music features a melodic line with eighth and sixteenth notes, some beamed together. A dynamic marking of *f* (forte) is present below the staff.

223 Musical notation for measures 223-226. The music continues with similar melodic patterns. A dynamic marking of *f* is present below the staff.

227 Musical notation for measures 227-229. The melodic line continues with eighth and sixteenth notes. A dynamic marking of *f* is present below the staff.

230 Musical notation for measures 230-235. Measures 230-231 feature a quintuplet of eighth notes. Measures 232-233 feature a triplet of eighth notes. Measure 234 has a fermata over a half note. Measure 235 has a dynamic marking of *mf* (mezzo-forte).

236 Musical notation for measures 236-239. The music features a melodic line with eighth and sixteenth notes. A dynamic marking of *f* is present below the staff.

240 Musical notation for measures 240-243. The music features a melodic line with eighth and sixteenth notes. A dynamic marking of *f* is present below the staff.

244 Musical notation for measures 244-247. The music features a melodic line with eighth and sixteenth notes. A dynamic marking of *ff* (fortissimo) is present below the staff.

248 Musical notation for measures 248-251. Measures 248-249 feature a quintuplet of eighth notes. Measures 250-251 feature a quintuplet of eighth notes. A dynamic marking of *f* is present below the staff.

Allegro maestoso 30 **A** Solo

35

40 *trmw* *trmw*

44 Tutti **B** Solo

49

53

57 Tutti 2 Solo

62

65 *tr* *tr*

70 *trmw*

74 **C** Tutti 3

Flauto solo

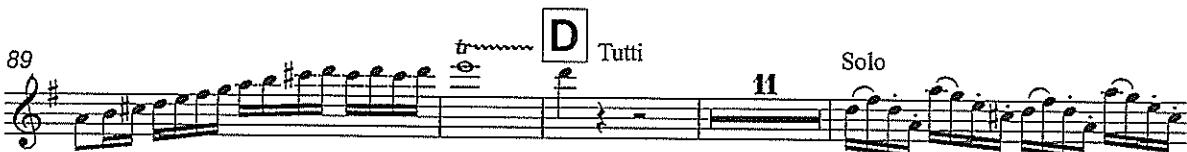
81 Solo



85



89 Tutti Solo



104 Tutti Solo



110 Tutti Solo



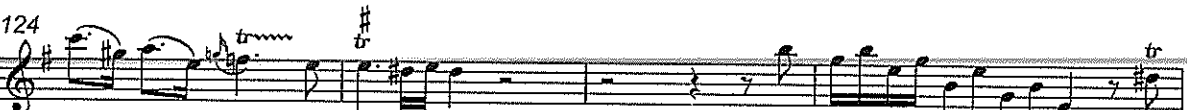
115 Tutti Solo



121



124



128



131



134



Flauto solo

138

143

148

**F** Tutti Solo

154

158

*tr*

162

Tutti **G** Solo

167

171

175

Tutti 2 Solo

180

183

*tr*

Flauto solo

188 *tr*

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

201

204 *tr*

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

1 Adagio non troppo Solo **I**

13

16 *tr*

19 *tr*

22 *tr*

24



26

**J** Tutti Solo



30



33



36

**K** Tutti Solo



40

Solo tr tr



44



47



50



53

**L** Tutti 2 Solo tr Tutti Solo



60



Rondo. Tempo di Menuetto

Flauto solo

1 Solo

7 Tutti M Solo

38

42 tr tr

49

56 Tutti N Solo

62 Tutti 3

76 Solo

76 tr

80 O Tutti Solo

85



90

Musical staff 90: Flute solo, measures 90-96. Includes a fermata at the end of the line.

107 **P** Solo

Musical staff 107: Flute solo, measures 107-113. Starts with a 'P' dynamic marking.

114

Musical staff 114: Flute solo, measures 114-118.

119 Fl.

Musical staff 119: Flute solo, measures 119-124. Includes a trill (tr) marking.

125

Musical staff 125: Flute solo, measures 125-130. Includes trill (tr) and dynamic markings *f p*.

131 **Q**

Musical staff 131: Flute solo, measures 131-135. Includes a trill (tr) marking.

136

Musical staff 136: Flute solo, measures 136-141. Includes dynamic markings *f p*.

142

Musical staff 142: Flute solo, measures 142-148.

149 **R**

Musical staff 149: Flute solo, measures 149-154. Includes dynamic markings *fp*.

155

Musical staff 155: Flute solo, measures 155-160. Includes triplet markings (3).

Flauto solo

160 *f*

Musical staff 160-165: Treble clef, key signature of one sharp (F#). Measures 160-165 contain eighth-note triplets and sixteenth-note patterns. A dynamic marking of *f* is present at the end of the staff.

165

Musical staff 165-171: Treble clef, key signature of one sharp (F#). Measures 165-171 contain eighth-note patterns, triplets, and trills. Trill markings (*tr*) are present above measures 169 and 170.

171 *Tutti* **S** Solo

Musical staff 171-182: Treble clef, key signature of one sharp (F#). Measures 171-182 contain eighth-note patterns and a six-measure rest. A box containing the letter 'S' is placed above the rest. The word *Tutti* is written above the staff, and *Solo* is written to the right of the box.

182

Musical staff 182-188: Treble clef, key signature of one sharp (F#). Measures 182-188 contain eighth-note patterns and trills. Trill markings (*tr*) are present above measures 183 and 185.

188

Musical staff 188-193: Treble clef, key signature of one sharp (F#). Measures 188-193 contain eighth-note patterns and trills. Trill markings (*tr*) are present above measures 189 and 191.

193 *Tutti* *Solo* *Tutti*

Musical staff 193-200: Treble clef, key signature of one sharp (F#). Measures 193-200 contain eighth-note patterns and trills. The words *Tutti*, *Solo*, and *Tutti* are written above the staff at different points.

200 *Tutti*

Musical staff 200-206: Treble clef, key signature of one sharp (F#). Measures 200-206 contain eighth-note patterns and trills. The word *Tutti* is written above the staff at the end.

206 *Solo*

Musical staff 206-211: Treble clef, key signature of one sharp (F#). Measures 206-211 contain eighth-note patterns. The word *Solo* is written above the staff at the beginning.

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

Musical staff 211-220: Treble clef, key signature of one sharp (F#). Measures 211-220 contain eighth-note patterns and trills. A box containing the letter 'T' is placed above the staff, followed by the words *Tutti* and *Solo*.

220

Musical staff 220-225: Treble clef, key signature of one sharp (F#). Measures 220-225 contain eighth-note patterns and trills. Trill markings (*tr*) are present above measures 221 and 223.

225

Musical staff 225-230: Treble clef, key signature of one sharp (F#). Measures 225-230 contain eighth-note patterns and trills. Trill markings (*tr*) are present above measures 226 and 228.

Musical staff 230: Flute solo. The staff contains a series of eighth notes grouped into triplets. The tempo marking 'Tutti' is placed at the end of the staff.

Solo

U

Musical staff 235: Flute solo. The staff features a trill (tr) and a dynamic marking of 'f' (forte). A box containing the letter 'U' is positioned above the staff.

Musical staff 241: Flute solo. The staff contains eighth notes with triplet markings.

Tutti

5

Musical staff 246: Flute solo. The staff contains eighth notes with triplet markings. The tempo marking 'Tutti' is placed above the staff, and a '5' is at the end.

Solo

V

Musical staff 256: Flute solo. The staff contains sixteenth notes. The tempo marking 'Solo' is placed above the staff. A box containing the letter 'V' is positioned above the staff.

Musical staff 260: Flute solo. The staff features a trill (tr) and a dynamic marking of 'f' (forte).

Musical staff 266: Flute solo. The staff contains sixteenth notes with slurs.

Musical staff 269: Flute solo. The staff features a trill (tr) and sixteenth notes.

Tutti

Musical staff 273: Flute solo. The staff contains sixteenth notes. The tempo marking 'Tutti' is placed above the staff.

Musical staff 278: Flute solo. The staff ends with a double bar line, indicating the end of the piece.

# SONATE

pour Clarinette avec accomp<sup>t</sup> de Piano

CLARINETTE en SI<sup>b</sup>

C. SAINT-SAËNS

Op. 167

à Monsieur Auguste PÉRIER  
Professeur au Conservatoire de Musique de Paris

## I

Allegretto

The musical score is written for Clarinet in B-flat and Piano. It begins with the tempo marking 'Allegretto' and a dynamic of 'p'. The first staff contains the initial melodic phrase. The second staff continues the melody with a 'cresc.' marking. The third staff shows a 'mf' dynamic and includes a slur over a triplet. The fourth staff features a 'dim.' marking and a 'p' dynamic. The fifth staff continues the melodic line with another 'dim.' marking. The sixth staff starts with a 'p' dynamic and includes a second ending bracket. The seventh staff has a 'mf' dynamic and a first ending bracket. The eighth staff begins with a 'f' dynamic. The ninth and tenth staves conclude the piece with various articulation marks and dynamics.

CLARINETTE

The musical score consists of 11 staves of music. The first staff begins with a melodic line. The second staff is marked *sempre f*. The third staff is marked *dim. espressivo* and *p*. The fourth staff is marked *cresc.* and features a triplet of eighth notes. The fifth staff is marked *f*, *Poco rit.*, and *pp*, with a boxed-in section labeled **2 a Tempo**. The sixth staff is marked *dim.*. The seventh staff is marked *cresc.* and *mf*. The eighth staff is marked *dim.*. The ninth staff is marked *p*. The tenth staff is marked *pp*. The eleventh staff is marked *sempre pp* and ends with a first ending bracket labeled **1**.

II

Allegro animato

*p*

*legg.*

*cresc.*

*f*

*1*

*p*

*cresc.*

*mf*

*p*

CLARINETTE

This musical score for Clarinet consists of 12 staves of music. The key signature is one flat (B-flat major or D minor) and the time signature is 4/4. The score includes various dynamics and articulations:

- Staff 2: *cresc.* (crescendo) and *mf* (mezzo-forte).
- Staff 3: A first ending bracket labeled "1" and a second ending bracket labeled "2".
- Staff 4: *p* (piano).
- Staff 8: *cresc.* (crescendo) and *f* (forte).
- Staff 9: A first ending bracket labeled "1" and a triplet of eighth notes marked *p* (piano).
- Staff 12: *pp* (pianissimo).

The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several slurs and accents throughout the piece.

III

Lento

1

*f* sempre

CLAR.

Piano

pp

pp sempre

sempre pp

pp

ppp

8

segue



IV

Molto allegro

3

*p*

*cresc.*

*mf*

*f*

*tr*

*mf*

1

*p*

*mf*

V. S.

CLARINETTE

tr

*f*

*sf*

*appassionato*

*ff*

*p*

*Poco riten.*

*a Tempo*

*mf*

2

CLARINETTE

First musical staff. It begins with a treble clef and a key signature of one sharp (F#). The music features a melodic line with a slur and a fermata over the first few notes. A dynamic marking of *cresc.* is placed below the staff towards the end.

Second musical staff. It starts with a treble clef and a key signature of one flat (Bb). A boxed number '3' is above the first measure. The music includes a triplet of eighth notes. Dynamic markings include *f* and *p subito*.

Third musical staff. It begins with a treble clef and a key signature of one flat (Bb). The music features a melodic line with a slur and a fermata. Dynamic markings include *cresc.* and *f*.

Fourth musical staff. It starts with a treble clef and a key signature of one flat (Bb). The music includes a melodic line with a slur and a fermata. Dynamic markings include *dim.* and *p cresc.*

Fifth musical staff. It begins with a treble clef and a key signature of one flat (Bb). The music features a melodic line with a slur and a fermata. A dynamic marking of *ff* is placed below the staff.

Sixth musical staff. It starts with a treble clef and a key signature of one flat (Bb). The music includes a melodic line with a slur and a fermata. Dynamic markings include *dim. poco a poco*.

Seventh musical staff. It begins with a treble clef and a key signature of one flat (Bb). The music features a melodic line with a slur and a fermata. A dynamic marking of *p* is placed below the staff.

Eighth musical staff. It starts with a treble clef and a key signature of one flat (Bb). The music includes a melodic line with a slur and a fermata. Dynamic markings include *sempre p* and *legg.*

Ninth musical staff. It begins with a treble clef and a key signature of one flat (Bb). The music features a melodic line with a slur and a fermata.

Tenth musical staff. It starts with a treble clef and a key signature of one flat (Bb). The music includes a melodic line with a slur and a fermata. A dynamic marking of *1* is placed below the staff.

# Sonata

## G minor

Henri Eccles (1670-1742)

Salmon/Crowell

### Grave

Musical score for the Grave section, consisting of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked *mp* (mezzo-piano) and the dynamics include *cresc.* (crescendo). The second staff starts at measure 4 and features a first ending (1.) with a trill (*tr.*) and a second ending (2.) also with a trill. The dynamic is *mp*. The third staff starts at measure 8 and includes a triplet of eighth notes marked *mf* and a trill marked *p*. The fourth staff starts at measure 12 and ends with a trill marked *f* (forte).

### Courante

Musical score for the Courante section, consisting of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked *f* (forte) and the dynamics include *p* (piano). The second staff starts at measure 5. The third staff starts at measure 10. The fourth staff starts at measure 14 and includes a trill (*tr.*) and a first ending marked *8va* (octave) with a dashed line, followed by a dynamic marking of *f*.

Musical score for measures 18-40. The score is written in treble clef with a key signature of one sharp (F#). It features several dynamic markings: *f* (forte) at measures 18, 23, and 36; *mf* (mezzo-forte) at measure 36; and *mp* (mezzo-piano) at measure 40. Trills (*tr*) are present in measures 27 and 32. First and second endings are indicated by brackets and numbers 1 and 2 above the staff. Measure 40 ends with a double bar line.


Adagio

Musical score for the Adagio section, measures 1-16. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features dynamic markings: *mp* (mezzo-piano) at measure 1, *p* (piano) at measure 6, and *f* (forte) at measures 6, 11, and 16. Trills (*tr*) are present in measures 6, 11, and 16. The score concludes with a double bar line at measure 16.

22 

Vivace



6 

12 

18 

25 

31 

38 

45 

Musical score for two staves, measures 51-58. The score is written in treble clef with a key signature of one sharp (F#). The first staff (measures 51-57) features a melodic line with eighth-note patterns and slurs. The second staff (measures 58-58) features a more complex rhythmic pattern with slurs and a dynamic marking of *f* (forte) at the end. The piece concludes with a double bar line.

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

and piano. I hereby dedicate

# RAPSODIE

pour Orchestre et Saxophone

Claude Debussy (1903)

ed. Nicholas Cortes

B $\flat$  Tenor Saxophone

*Très modéré*  
6 *Piano* *Sax. ad lib.*  
*p* 3

*crescendo* 3 3 3 3 3 3

*Un peu ralenti* 1 *a Tempo* *p*

*crescendo* 3 3 3 3 3 3

*p* *f*

*Allegretto scherzando* 2 *Piano* 9

1<sup>o</sup> Tempo  
Sax. *pp* *espressivo* 3 3 3 3 3 3

*pp* 3 3 3 3 3 3

*mf* *p* *pp* 3 3 3 3 3 3



Retenu au Mouvt

*mf*

2 3

Detailed description: This staff shows a melodic line starting with a half note, followed by eighth notes. It includes a fermata over a half note and a final measure with a fermata. Dynamics include *mf*. Rehearsal marks 2 and 3 are present.

Allegretto scherzando Piano

*p pp*

8 2

Detailed description: This staff features a rhythmic melody with eighth notes and sixteenth notes. It includes a fermata over a half note. Dynamics range from *p* to *pp*. Rehearsal mark 8 and a measure number 2 are shown.

4 Sax. 13 A 18 5 14

*p espressivo*

Detailed description: This staff is for Saxophone. It contains a melodic line with a fermata over a half note. Rehearsal marks 4, A, and 5 are boxed. Measure numbers 13, 18, and 14 are indicated. Dynamics include *p espressivo*.

B Piano En retenant

16 2 2 2 2

Detailed description: This staff shows a piano accompaniment with chords and a melodic line. It includes a fermata over a half note. Rehearsal mark B is boxed. Measure numbers 16, 2, 2, 2, and 2 are shown. Dynamics include *Piano*.

6 Sax. 2 2 2 2

*p < > espressivo*

Detailed description: This staff is for Saxophone. It features a melodic line with eighth notes and sixteenth notes. It includes a fermata over a half note. Rehearsal mark 6 is boxed. Measure numbers 2, 2, 2, and 2 are shown. Dynamics include *p < > espressivo*.

*p p crescendo*

Detailed description: This staff continues the saxophone melody with eighth notes and sixteenth notes. It includes a fermata over a half note. Dynamics include *p p crescendo*.

*p*

Detailed description: This staff continues the saxophone melody with eighth notes and sixteenth notes. It includes a fermata over a half note. Dynamics include *p*.

C 2 2 2 2 2

*pp diminuendo*

Detailed description: This staff is for Saxophone. It features a melodic line with eighth notes and sixteenth notes. It includes a fermata over a half note. Rehearsal mark C is boxed. Measure numbers 2, 2, 2, 2, and 2 are shown. Dynamics include *pp diminuendo*.

En animat peu à peu 6

7 7

Detailed description: This staff shows a melodic line with a fermata over a half note. Rehearsal mark 6 is boxed. Measure numbers 7 and 7 are shown. Dynamics include *En animat peu à peu*.

Piano **7** Sax. *p crescendo*

**D** 10 Piano Sax. *p diminuendo*

Plus vite **8** Piano Sax. *f mf f*

*f* **E** 2

Piano 2 3 2 3

Sax. 2 3 3 2

*p crescendo* **F** 3

*f* 4

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

*ff* 2

Piano

2 2 3

Sax.

*ff*

12 Revenez au Mouvt

*ff* 2 2 *pp*

**H** 4 Piano

*f* 2 2 4 Piano

Sax.

*p*

En accélérant

*crescendo* 6 6

Small notes *ad. lib.*

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

# Trumpet Concerto in E $\flat$

Solo Trumpet in B $\flat$

Franz Joseph Haydn

Allegro

7 4

*f*

16 20 Solo

*f*

41 tr

47

53

59 tr tr

65

71

77 tr

83

*p*

89

92

95

98

101

107

119

125

131

137

144

146

151

166 *Andante* Cadenza

179



186



192



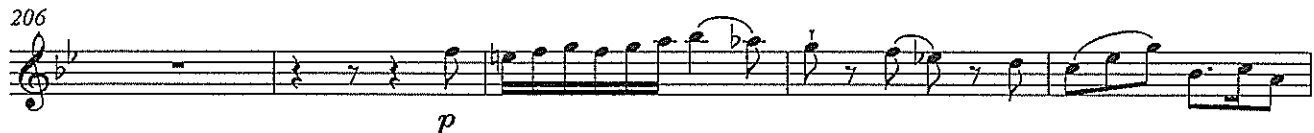
200



203



206



211



216 Allegro



266



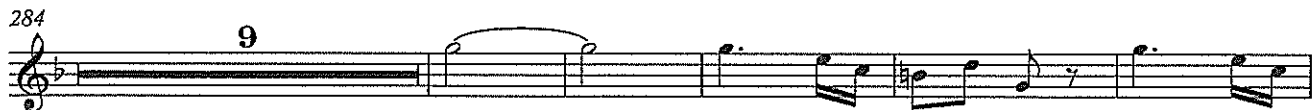
272



278



284









# Trumpet Concerto in Eb

## for Solo Trumpet & Orchestra

### Solo Bb Trumpet

1 - Allegro con spirito  $\text{♩} = 135$

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

Musical staff showing measures 13, 17, 23, and 12. The staff begins with a dynamic marking of *f*. Above the staff, boxed letters A, B, and C are placed over measures 13, 17, and 23 respectively. The staff ends with a triplet of notes marked with a '3' above them and a dynamic marking of *f*.

Musical staff starting with measure 73. The staff contains a series of eighth and sixteenth notes with various articulations and slurs.

Musical staff starting with measure 79. The staff begins with a dynamic marking of *p* and contains a series of eighth and sixteenth notes with slurs.

Musical staff starting with measure 79. The staff features a trill marked 'tr' and several triplet markings with '3' above them. The dynamic marking *mp* is present, and the staff ends with a dynamic marking of *f*.

Musical staff starting with measure 96. The staff begins with a dynamic marking of *p* and contains a series of eighth and sixteenth notes with slurs.

Musical staff starting with measure 102. The staff contains a series of eighth and sixteenth notes with slurs.

Musical staff starting with measure 111. The staff begins with a dynamic marking of *f* and contains a series of eighth and sixteenth notes with slurs.

Musical staff starting with measure 111. The staff begins with a dynamic marking of *mp* and contains a triplet of notes marked with a '3' above them.

Hummel - Trumpet Concerto in Eb - Solo Bb Trumpet

116

Musical staff 116-122. Treble clef, key signature of two flats. Measure 116 starts with a quarter rest, followed by eighth notes. Measure 122 has a fermata and a '2' above it.

123

Musical staff 123-127. Treble clef, key signature of two flats. Measure 123 has a quarter rest. Measure 127 has a fermata and a boxed 'G' above it.

128

Musical staff 128-132. Treble clef, key signature of two flats. Measure 128 has a fermata and a '2' above it. Measure 132 has triplets and a '3' below it. Dynamic marking *mf* is present.

133

Musical staff 133-137. Treble clef, key signature of two flats. Measures 133-137 feature triplets with '3' below them. Measure 135 has a dynamic marking *f*.

138

Musical staff 138-143. Treble clef, key signature of two flats. Measure 138 has a fermata and a dynamic marking *p*. Measure 143 has a dynamic marking *sf*. Boxed letters 'H' and 'I' are above measures 141 and 142 respectively.

144

Musical staff 144-175. Treble clef, key signature of two flats. Measure 144 has a dynamic marking *sf*. Measures 145-175 feature a long fermata with '23' and '5' above it. Measure 175 has a dynamic marking *f*.

176

Musical staff 176-180. Treble clef, key signature of two flats. Measures 176-180 contain eighth notes and quarter notes.

181

Musical staff 181-185. Treble clef, key signature of two flats. Measures 181-185 contain eighth notes and quarter notes.

Hummel - Trumpet Concerto in Eb - Solo Bb Trumpet

186

2

J

*p*

This musical staff covers measures 186 to 192. It begins with a whole rest, followed by a half note G4, and then a half note F4. A fermata is placed over the F4. The staff continues with a melodic line in the key of B-flat major, starting on G4. A dynamic marking of *p* is placed below the staff.

193

This musical staff covers measures 193 to 197. It features a continuous melodic line in the key of B-flat major, starting on G4 and moving through various intervals.

198

3

3

3

3

3

3

3

3

3

*f*

This musical staff covers measures 198 to 201. It consists of a series of triplet eighth notes. The first triplet is on G4, and subsequent triplets move up the scale. A dynamic marking of *f* is placed below the staff.

202

5

3

*p*

*f*

K

This musical staff covers measures 202 to 210. It begins with a quarter rest, followed by eighth notes G4 and F4. A fermata is placed over the F4. The staff continues with a melodic line. A dynamic marking of *p* is placed below the staff, and a dynamic marking of *f* is placed below the staff at the end. A box labeled 'K' is placed above the staff.

211

This musical staff covers measures 211 to 216. It features a melodic line in the key of B-flat major, starting on G4 and moving through various intervals.

217

*p*

This musical staff covers measures 217 to 222. It features a melodic line in the key of B-flat major, starting on G4 and moving through various intervals. A dynamic marking of *p* is placed below the staff.

223

2

*f*

L

This musical staff covers measures 223 to 229. It begins with a half note G4, followed by a half note F4. A fermata is placed over the F4. The staff continues with a melodic line. A dynamic marking of *f* is placed below the staff. A box labeled 'L' is placed above the staff.

230

*p*

This musical staff covers measures 230 to 235. It features a melodic line in the key of B-flat major, starting on G4 and moving through various intervals. A dynamic marking of *p* is placed below the staff.

Hummel - Trumpet Concerto in Eb - Solo Bb Trumpet

235 M

240

246 N

255

261

269 O

276

280

285

ff mf

Musical staff 285-290: Treble clef, B-flat key signature. Measures 285-290. Dynamics: *ff* (measures 285-288), *mf* (measures 289-290).

291

p 3 3 3 3 3 3

Musical staff 291-295: Treble clef, B-flat key signature. Measures 291-295. Dynamics: *p*. Trills marked with '3'.

296

cresc. f P 12

Musical staff 296-311: Treble clef, B-flat key signature. Measures 296-311. Dynamics: *cresc.*, *f*. Trills marked with 'P'. Measure 311 has a '12' above it. Key signature change to three flats.

312

2 - Adante ♩ = 70 p

Musical staff 312-319: Treble clef, three flats key signature. Measures 312-319. Tempo: *2 - Adante*, ♩ = 70. Dynamics: *p*. Trills marked with 'Q'.

320

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

326

3 3 3

Musical staff 326-330: Treble clef, three flats key signature. Measures 326-330. Trills marked with '3'.

331

3 3 3 3 3 3 3 3

Musical staff 331-335: Treble clef, three flats key signature. Measures 331-335. Trills marked with '3'.

336

3 3 3 3 R

Musical staff 336-341: Treble clef, three flats key signature. Measures 336-341. Trills marked with '3'. Measure 341 has a 'R' above it.

Hummel - Trumpet Concerto in Eb - Solo Bb Trumpet

340

Musical staff 340-347. Starts with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The staff contains a triplet of eighth notes, followed by a series of eighth notes with slurs. Dynamics include *p* and *sf*. A box with the letter 'S' is located below the staff.

348

Musical staff 348-352. Continuation of the previous staff, featuring eighth notes and slurs.

353

Musical staff 353-357. Continuation of the previous staff, featuring eighth notes and slurs.

358

Musical staff 358-362. Continuation of the previous staff, featuring eighth notes, slurs, and triplets. Dynamics include *tr* and *f*. A box with the letter 'T' is located below the staff.

363

Musical staff 363-368. Continuation of the previous staff, featuring eighth notes, slurs, and triplets. Dynamics include *tr* and *f*.

369

Musical staff 369-372. Continuation of the previous staff, featuring eighth notes, slurs, and triplets. Dynamics include *tr* and *f*.

373

Musical staff 373-384. Continuation of the previous staff, featuring eighth notes, slurs, and triplets. Dynamics include *f* and *p*. A box with the letter 'U' is located above the staff. The tempo and meter change to 3 - Allegro - Rondo with a quarter note equal to 140 (♩ = 140). The staff contains a measure with a whole note and a measure with a whole note, followed by a series of eighth notes.

385

Musical staff 385-390. Continuation of the previous staff, featuring eighth notes and slurs.

Hummel - Trumpet Concerto in Eb - Solo Bb Trumpet

394

V

11

W

f

p

420

4

mp

430

X

5

f

3

Y

3

3

3

mp

454

462

Hummel - Trumpet Concerto in Eb - Solo Bb Trumpet

Z

Minore

469 **10**

*f* *mp*

486

AA

495 **3**

504

BB

*mp*

CC

522 **3**

*cresc.* *f* *mf*

533 **9**

*f*

Majore

548 **3**

*mp* *pp* *p*



Hummel - Trumpet Concerto in Eb - Solo Bb Trumpet

DD

557 *mp* 6

570 *f*

578 *p* *f*

EE

583 *p* *f* *mp*

589 *mf* *decresc...*

FF

599 *cresc.* *cresc.*

612 *f* Cadenza - ad Lib.

620

Hummel - Trumpet Concerto in Eb - Solo Bb Trumpet

626

631

637

646

654

TROMBONE

CONCERTO  
FOR TROMBONE AND PIANO

RIMSKY-KORSAKOV (1844-1908)

Allegro vivace

1

*f* 3

6 A 1

*f* 3

B

*cresc.* 3 3 3 *ff*

C *p*

D 1

*f* 3

6

TROMBONE

E 1

*f* *cresc.* *ff*

G Andante cantabile

*p espressivo*

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

TROMBONE

First staff of music. Dynamics: *f*, *mp*, *f*. Marking: *riten.*

Second staff of music. Tempo markings: *K Allegro*, *L Allegretto*. Dynamics: *sf*, *f*, *mf*. Rehearsal marks: **3**, **M**.

Third staff of music. Dynamics: *mf*.

Fourth staff of music. Dynamics: *mf staccato*. Rehearsal mark: **3**.

Fifth staff of music. Rehearsal mark: **N 6**.

Sixth staff of music. Dynamics: *mf*. Rehearsal mark: **7**.

Seventh staff of music. Dynamics: *p*. Rehearsal mark: **5**.

Eighth staff of music. Dynamics: *p*. Rehearsal mark: **4**.

Ninth staff of music. Dynamics: *mf staccatissimo*. Rehearsal mark: **Q**.

Tenth staff of music. Dynamics: *f*. Rehearsal mark: **R**.

Eleventh staff of music. Dynamics: *f*. Rehearsal mark: **2**.

# TROMBONE

*mf* *p* *cresc.* *f*

3 *S*

6 *T* *f*

*U Tempo poco meno mosso* *p*

*riten.* *Vivace* 3 *cresc.*

Detailed description: This page contains ten staves of musical notation for a Trombone part. The music is written in bass clef with a key signature of two flats (B-flat and E-flat). The first staff begins with a dynamic marking of *mf*, followed by *p* and *cresc.* in the second staff, and *f* in the third staff. The fourth staff contains a triplet of eighth notes and a sixteenth note marked with an *S*. The fifth staff has a dynamic marking of *f* and a '6 T' marking above a sixteenth note. The sixth staff features a *f* dynamic and a fermata over a half note. The seventh staff has a *f* dynamic and a fermata over a half note. The eighth staff has a *f* dynamic and a fermata over a half note. The ninth staff has a *f* dynamic and a fermata over a half note. The tenth staff begins with a *cresc.* marking, followed by a *riten.* marking, then a *Vivace* tempo change, a triplet of eighth notes, and a final *cresc.* marking.

SOLO TUBA

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

# CONCERTO FOR BASS TUBA

R. VAUGHAN WILLIAMS

Allegro moderato ( $\text{♩} = 96$ )

3  
*p cantabile*

cresc.  
*f*

1

1  
*p*

2

*p cantabile*

3  
*f*

8

4 ( $\text{♩} = \text{♩}$ )  
*p dolce*

5  
*f* *p*

9

SOLO TUBA

6

*p cantabile*

First staff of exercise 6, starting with a bass clef, key signature of two flats, and 3/4 time signature. The music begins with a half note G2, followed by quarter notes A2, B2, and C3. The melody continues with eighth notes and quarter notes, ending with a half note G2.

Second staff of exercise 6, continuing the melody from the first staff.

Third staff of exercise 6, featuring a dynamic change to *f* (forte) for a section of eighth notes.

7

*leggiero*

*mf*

First staff of exercise 7, starting with a bass clef, key signature of two flats, and 3/4 time signature. The music begins with a half note G2, followed by quarter notes A2, B2, and C3. The melody continues with eighth notes and quarter notes.

Second staff of exercise 7, featuring a dynamic change to *f* (forte) for a section of eighth notes.

8

First staff of exercise 8, starting with a bass clef, key signature of two flats, and 2/4 time signature. The music begins with a half note G2, followed by quarter notes A2, B2, and C3. A triplet of eighth notes is marked with a '3' above it. The melody continues with eighth notes and quarter notes.

Second staff of exercise 8, continuing the melody from the first staff.

9

First staff of exercise 9, starting with a bass clef, key signature of two flats, and 3/4 time signature. The music begins with a half note G2, followed by quarter notes A2, B2, and C3. The melody continues with eighth notes and quarter notes.

Second staff of exercise 9, featuring dynamic changes from *f* (forte) to *p* (piano) and back to *f* (forte). It includes triplet markings with '3' above the notes.



SOLO TUBA

10 legato  
*f* cantabile

4 11 4 7 12 6  
*f*

CADENZA  
*ff* → *p*

accel. Lento

a tempo  
leggiero

Tranquillo  
*f* *p*

Largamente  
*pp* *f* *p*

\*.....\* may be omitted if preferred

SOLO TUBA

ROMANZA \*

Andante sostenuto (♩ = 60)

8 1 *p* cantabile

6

† 8 2

8 *p* *pp*

poco agitato

2 3 5 6

4 6

6

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

SOLO TUBA

6 8 3 3

*pp* 3 6 3 6

5 *f* 6 6

3 *f* *p* 6 6

1 6 *p* *cresc.*

*f* *cresc.*

*ff* *p*

7 † 8 *pp* *p*

8 *pp*

*rall.* *ppp*

† 8ve for Violoncello or Bassoon only.

SOLO TUBA

FINALE- RONDO ALLA TEDESCA

Allegro (♩ = 150) (♩ = 50)

1

*p*

*cresc.*

*f*

1

*p cantabile*

*f*

2

*p*

Poco animato

*mf*

SOLO TUBA

3

Tempo I

*f*

4

*f*

Poco animato

*p* cantabile e sostenuto

5

*pp*

6

9

SOLO TUBA

7 Tempo I

Musical staff 1: Bass clef, key signature of one flat, starting with a piano (*p*) dynamic marking.

Musical staff 2: Bass clef, key signature of one flat, ending with a forte (*f*) dynamic marking.

8

Musical staff 3: Bass clef, key signature of one flat, starting with a piano (*p*) dynamic marking.

Musical staff 4: Bass clef, key signature of one flat, ending with a mezzo-forte (*mf*) dynamic marking.

Poco animato

9

Musical staff 5: Bass clef, key signature of one flat, marked *Poco animato*.

12 10 CADENZA

Musical staff 6: Bass clef, key signature of one flat, marked **CADENZA**, starting with a forte (*f*) dynamic marking.

Musical staff 7: Bass clef, key signature of one flat, marked *simile*.

Musical staff 8: Bass clef, key signature of one flat.

Musical staff 9: Bass clef, key signature of one flat.

a tempo

Musical staff 10: Bass clef, key signature of one flat, marked *a tempo*, ending with forte (*f*) and fortissimo (*ff*) dynamic markings.

# Amazing Grace

John Newton

*Traditional*

*arr. R. Rodriguez & Bernice*

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7 Eb Bb Eb Eb Ab Eb Cm Eb

S

A

T

B

14 Eb Bb7 Eb Eb sus4/Ab Eb

S

A

T

B

C INSTRUMENTS

# Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7

S

A

T

B

8

14

S

A

T

B

8



Bb INSTRUMENTS  
-LOW

# Amazing Grace

John Newton  
*Traditional*  
arr. R. Rodriguez & Bernice

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

Soprano

Alto

Tenor

Bass

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

S

A

T

B

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

S

A

T

B

# Amazing Grace

John Newton  
Traditional  
arr. R. Rodriguez & Bernice

(F) F C7 Dm B<sup>b</sup> F C7

Soprano  
Alto  
Tenor  
Bass

Detailed description: This block contains the first system of the musical score, measures 1 through 6. It features four staves for Soprano, Alto, Tenor, and Bass. The key signature is one flat (Bb) and the time signature is 3/4. Above the staves, the following chords are indicated: (F) F, C7, Dm, B<sup>b</sup>, F, and C7. The Soprano part has a melodic line with some grace notes. The Alto, Tenor, and Bass parts provide harmonic support with sustained notes and some rhythmic movement.

7 F C F F B<sup>b</sup> F Dm F

S  
A  
T  
B

Detailed description: This block contains the second system of the musical score, measures 7 through 13. It features four staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). Above the staves, the following chords are indicated: F, C, F, F, B<sup>b</sup>, F, Dm, and F. The Soprano part continues with a melodic line, while the other parts provide harmonic support. There are some ties and phrasing slurs in the Soprano part.

14 F C7 F F sus4/B<sup>b</sup> F

S  
A  
T  
B

Detailed description: This block contains the third system of the musical score, measures 14 through 18. It features four staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). Above the staves, the following chords are indicated: F, C7, F, F, F sus4/B<sup>b</sup>, and F. The Soprano part has a melodic line with a repeat sign at the end of the system. The other parts provide harmonic support with sustained notes.

# Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(C) C G7 Am F C G7

Soprano

Alto

Tenor

Bass

7 C G C C F C Am C

S

A

T

B

14 C G7 C Csus4/F C

S

A

T

B

BASS CLEF INSTRUMENTS **Amazing Grace**

**John Newton**  
*Traditional*  
*arr. R. Rodriguez & Bernice*

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7 Eb Bb Eb Eb Ab Eb Cm Eb

S

A

T

B

14 Eb Bb7 Eb Eb/sus4/Ab Eb

S

A

T

B

BASS CLEF INSTRUMENTS  
-TUBA IN BASS

# Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7

S

A

T

B

Eb Bb Eb Eb Ab Eb Cm Eb

14

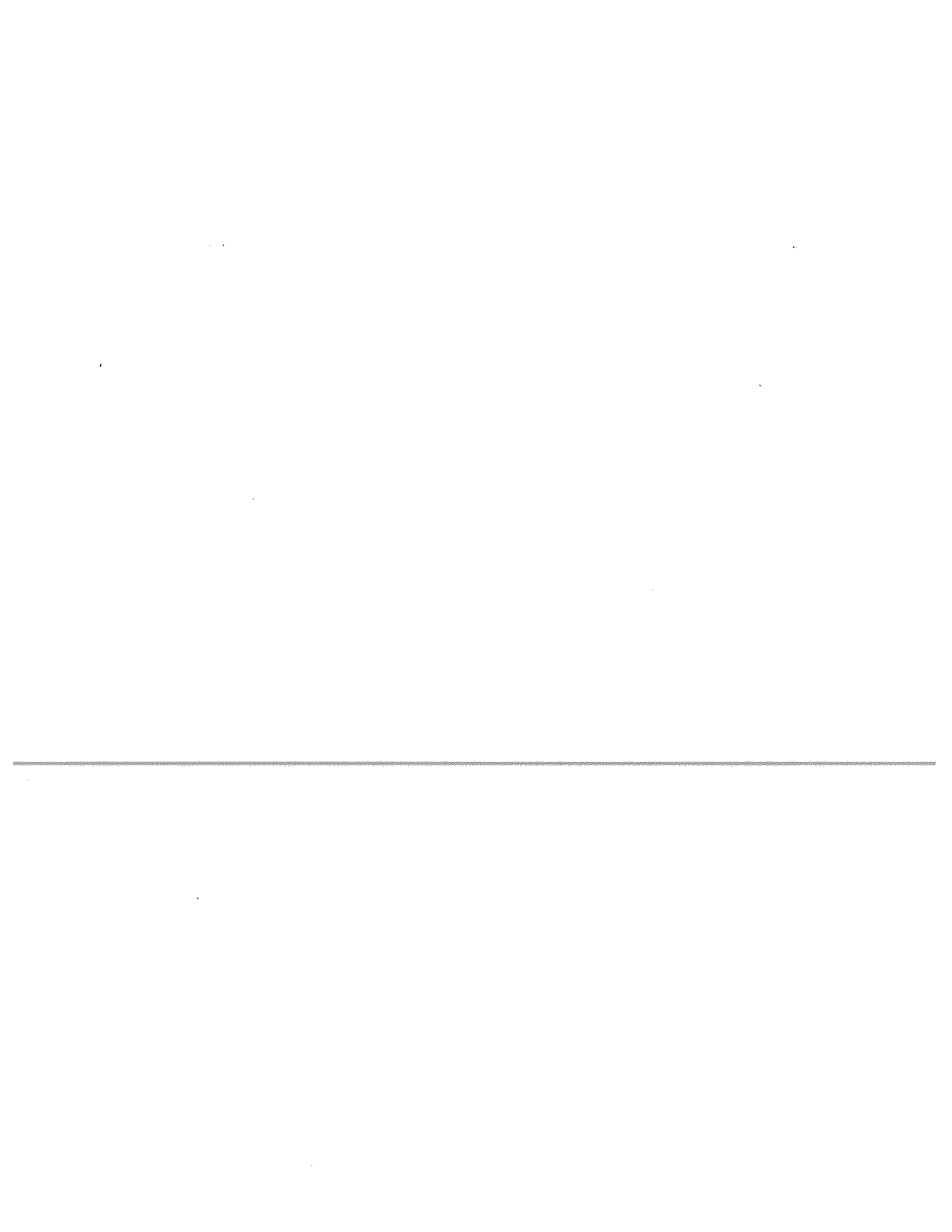
S

A

T

B

Eb Bb7 Eb Eb sus4/Ab Eb



# *SciTech Band Audition*

## **SYMPHONIC BAND AUDITION REQUIREMENTS**

- 1) Concert B<sup>b</sup> Major Scale (One Octave, Memorized) – See p. 43 in Band Handbook
- 2) B<sup>b</sup> Blues Scale (Memorized) – See p. 46 in Band Handbook
- 3) Concert B<sup>b</sup> 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**

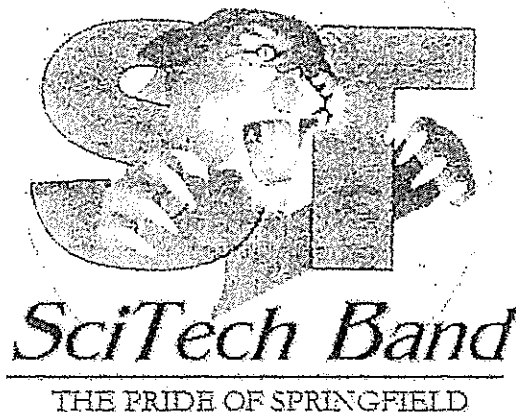
- Symphonic Band play prepared solo for “Symphonic Band”
- Extra points for playing “Concert Band/Jazz Band” solo
- Extra points for playing a prepared solo from Essential Elements book 1, 2, 3, or a new song from the binder

## **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<sup>b</sup> Blues Scale (Memorized) – See p. 46 in Band Handbook
- 3) Concert B<sup>b</sup> 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

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

# 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 two flats (B-flat and E-flat). The first staff begins with a dynamic marking of *mf* and includes a slur over the first six measures. The second staff starts at measure 6 and includes a dynamic marking of *p* at the end. The third staff starts at measure 11 and includes a dynamic marking of *f*. The piece concludes with a double bar line at the end of the third staff.

# Audition Prepared Solo - ADVANCED BAND

Flute

Variations on Auld Lang Syne

arr. Bernice

Moderato

*mf*

*p*

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

*f*

12

17

# Audition Prepared Solo - Symphonic Band

Clarinet in B $\flat$   
& Bass Clarinet

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score consists of three staves of music in 4/4 time, marked Moderato. The first staff begins with a dynamic marking of *mf* and features a melodic line with a slur over the first six measures. The second staff continues the melodic line, ending with a dynamic marking of *p*. The third staff features a rhythmic accompaniment of eighth notes, starting with a dynamic marking of *f*.

# Audition Prepared Solo - ADVANCED BAND

Clarinet in B $\flat$   
Bass Clarinet

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score consists of four staves of music in 4/4 time, written in the key of B-flat major. The first staff begins with a *mf* dynamic and a *Moderato* tempo. The second staff features a *p* dynamic and includes the instruction "Swing!" with a rhythmic example of a dotted quarter note followed by an eighth note triplet. The third staff is marked with a *f* dynamic. The fourth staff concludes the piece with a final cadence. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

# Audition Prepared Solo - Symphonic Band

Alto Sax. & Baritone Sax

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score consists of three staves of music in 4/4 time, key of D major. The first staff begins with a rest for one measure, followed by a melodic line starting on G4. A dynamic marking of *mf* is placed below the first note. A long slur covers the first 12 measures. The second staff continues the melodic line, with a dynamic marking of *p* appearing below the 10th measure. The third staff features a more rhythmic, eighth-note pattern, with a dynamic marking of *f* below the 2nd measure. The piece concludes with a double bar line at the end of the third staff.

# Audition Prepared Solo - **ADVANCED BAND**

Alto Sax &  
Baritone Sax.

## Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score consists of four staves of music in 4/4 time. The first staff begins with a *mf* dynamic marking and a *Moderato* tempo. The second staff features a *p* dynamic marking and a *Swing!* instruction with a rhythmic example:  $\text{♪} = \text{♪}^3 \text{♪}$ . The third staff has a *f* dynamic marking. The fourth staff concludes the piece with a final cadence. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

# Audition Prepared Solo - Symphonic Band

Tenor Sax

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score is written for Tenor Sax in 4/4 time, marked Moderato. It consists of three staves of music. The first staff begins with a treble clef and a 4/4 time signature. The melody starts with a quarter rest, followed by a quarter note G4, and then a series of eighth and quarter notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A dynamic marking of *mf* is placed below the first note. A slur covers the entire first staff. The second staff continues the melody with notes: D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. A dynamic marking of *p* is placed below the final note. The third staff features a rhythmic accompaniment of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. A dynamic marking of *f* is placed below the first note of this staff. The piece concludes with a double bar line.



# Audition Prepared Solo - ADVANCED BAND

Tenor Sax.

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score consists of four staves of music in 4/4 time, written in a key with one flat (B-flat major or D minor). The first staff begins with a *mf* dynamic and a *Moderato* tempo marking. It features a melodic line with a long slur over the first eight measures. The second staff continues the melody with a *p* dynamic and includes a triplet instruction: *Swing!* ♩ = ♩<sup>3</sup> ♩. The third staff features a *f* dynamic and includes accents (^) over several notes. The fourth staff concludes the piece with a final slur and a fermata over the last note.

# Audition Prepared Solo - Symphonic Band

Trumpet

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score is written for a Trumpet in 4/4 time, marked Moderato. It consists of three staves of music. The first staff begins with a rest for one measure, followed by a melodic line starting on G4. A dynamic marking of *mf* is placed below the first note. A slur covers the first eight notes. The second staff continues the melodic line, ending with a dynamic marking of *p*. A slur covers the first seven notes. The third staff features a more rhythmic, eighth-note pattern, starting with a dynamic marking of *f*. The piece concludes with a double bar line.

# Audition Prepared Solo - ADVANCED BAND

Trumpet in B $\flat$

Variations on Auld Lang Syne

arr. Bernice

Moderato

*mf*

*p*  
Swing!  $\text{♪} = \text{♪}^3$

*f*

# Audition Prepared Solo - Symphonic Band

Tuba

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score is written for a tuba in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of three staves of music. The first staff begins with a *mf* dynamic marking and features a melodic line with a long slur. The second staff continues the melodic line, ending with a *p* dynamic marking. The third staff features a more rhythmic, eighth-note pattern with a *f* dynamic marking. The piece concludes with a double bar line.

# Audition Prepared Solo - Advanced Band

Tuba

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score is written for Tuba in 4/4 time, with a key signature of two flats (Bb and Eb). It consists of four staves of music. The first staff begins with a *mf* dynamic and features a melodic line with a slur. The second staff continues the melody with a *p* dynamic and includes a triplet of eighth notes. The third staff features a *f* dynamic and includes a triplet of eighth notes. The fourth staff concludes the piece with a final melodic phrase.

# Audition Prepared Solo - Symphonic Band

Piano

## Variations on Auld Lang Syne

arr. Bernice

Moderato

Piano

*mf*

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

Pno.

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

*p*

Pno.

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

*f*

# Audition Prepared Solo - ADVANCED BAND

Piano

Variations on Auld Lang Syne

arr. Bernice

Moderato

Piano

*mf* Eb Bb Eb Ab

Pno.

Eb Bb Ab Eb *p* Eb Bb

Swing! ♩ = ♩<sup>3</sup>

Pno.

Eb Ab Eb Bb Ab Eb *f* Eb

10.

Bb Eb Ab Eb Bb Ab

Pno.

Eb

# SOLO #11

Moderato ♩ = 108

*f* *p* *f* *ff* *pp* *ff* *pp* *mf* *ff* *mf*

*D.S. al Fine*

1. 2.



# Audition Prepared Solo - Symphonic Band

Trombone & Baritone

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score is written in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. It consists of three staves of music. The first staff begins with a rest for one measure, followed by a melodic line starting on G2, moving up stepwise to D4, and then descending. A dynamic marking of *mf* is placed below the first measure. A hairpin crescendo is shown above the staff, starting from the second measure and tapering off towards the end of the staff. The second staff continues the melodic line, ending with a dynamic marking of *p*. A hairpin crescendo is shown below the staff, starting from the beginning and tapering off towards the end. The third staff features a rhythmic accompaniment of eighth notes, starting with a dynamic marking of *f*.

# Audition Prepared Solo - ADVANCED BAND

Trombone/Baritone

Variations on Auld Lang Syne

arr. Bernice

Moderato

*mf*

*p*

Swing! ♩ = ♩<sup>3</sup> ♩

*f*

*f*

# ANGELS WE HAVE HEARD ON HIGH

Traditional French Carol

## Flute

Soprano

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

\*Intro

Alto

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

\*Intro

Tenor

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

\*Intro

Bass

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

\*Intro

# ANGELS WE HAVE HEARD ON HIGH

## Clarinet/Bass Clarinet

Traditional French Carol

### Soprano

Musical notation for the Soprano part, measures 1 through 21. The notation is on a single treble clef staff with a key signature of one flat (Bb) and a common time signature (C). Measures 1-7, 8-14, and 15-21 contain the main melody. Measures 19 and 20 are marked with a box containing the word "Intro".

### Alto

Musical notation for the Alto part, measures 1 through 21. The notation is on a single treble clef staff with a key signature of one flat (Bb) and a common time signature (C). Measures 1-7, 8-14, and 15-21 contain the main melody. Measures 19 and 20 are marked with a box containing the word "Intro".

### Tenor

Musical notation for the Tenor part, measures 1 through 21. The notation is on a single treble clef staff with a key signature of one flat (Bb) and a common time signature (C). Measures 1-7, 8-14, and 15-21 contain the main melody. Measures 19 and 20 are marked with a box containing the word "Intro".

### Bass

Musical notation for the Bass part, measures 1 through 21. The notation is on a single treble clef staff with a key signature of one flat (Bb) and a common time signature (C). Measures 1-7, 8-14, and 15-21 contain the main melody. Measures 19 and 20 are marked with a box containing the word "Intro".

# ANGELS WE HAVE HEARD ON HIGH

## Alto Sax

Traditional French Carol

Soprano

Musical notation for the Soprano part, measures 1 through 21. The notation is on a single staff with a treble clef and a common time signature. Measures 1-7 are quarter notes, measures 8-14 are eighth notes with beams, and measures 15-21 are eighth notes with beams. A box labeled "Intro" is placed above measure 19.

Alto

Musical notation for the Alto part, measures 1 through 21. The notation is on a single staff with a treble clef and a common time signature. Measures 1-7 are quarter notes, measures 8-14 are eighth notes with beams, and measures 15-21 are eighth notes with beams. A box labeled "Intro" is placed above measure 19.

Tenor

Musical notation for the Tenor part, measures 1 through 21. The notation is on a single staff with a treble clef and a common time signature. Measures 1-7 are quarter notes, measures 8-14 are eighth notes with beams, and measures 15-21 are eighth notes with beams. A box labeled "Intro" is placed above measure 19.

Bass

Musical notation for the Bass part, measures 1 through 21. The notation is on a single staff with a treble clef and a common time signature. Measures 1-7 are quarter notes, measures 8-14 are eighth notes with beams, and measures 15-21 are eighth notes with beams. A box labeled "Intro" is placed above measure 19.

# ANGELS WE HAVE HEARD ON HIGH

## Tenor Sax

Traditional French Carol

### Soprano

Musical notation for the Soprano part, measures 1 through 21. The key signature is one flat (Bb) and the time signature is common time (C). The melody consists of eighth and quarter notes with some slurs. Measure 19 is marked with a box containing the text '\*Intro'.

### Alto

Musical notation for the Alto part, measures 1 through 21. The key signature is one flat (Bb) and the time signature is common time (C). The melody consists of eighth and quarter notes with some slurs. Measure 19 is marked with a box containing the text '\*Intro'.

### Tenor

Musical notation for the Tenor part, measures 1 through 21. The key signature is one flat (Bb) and the time signature is common time (C). The melody consists of eighth and quarter notes with some slurs. Measure 19 is marked with a box containing the text '\*Intro'.

### Bass

Musical notation for the Bass part, measures 1 through 21. The key signature is one flat (Bb) and the time signature is common time (C). The melody consists of eighth and quarter notes with some slurs. Measure 19 is marked with a box containing the text '\*Intro'.

# ANGELS WE HAVE HEARD ON HIGH

Traditional French Carol

## Soprano Baritone Sax

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

Musical notation for Soprano Baritone Sax, measures 1-21. The piece is in 2/4 time. Measures 1-7 are quarter notes. Measures 8-14 feature eighth-note patterns. Measures 15-18 continue with eighth-note patterns. Measure 19 is marked as an Intro with a double bar line and a star. Measures 20-21 conclude the piece.

## Alto

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

Musical notation for Alto, measures 1-21. The piece is in 2/4 time. Measures 1-7 are quarter notes. Measures 8-14 feature eighth-note patterns. Measures 15-18 continue with eighth-note patterns. Measure 19 is marked as an Intro with a double bar line and a star. Measures 20-21 conclude the piece.

## Tenor

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

Musical notation for Tenor, measures 1-21. The piece is in 2/4 time. Measures 1-7 are quarter notes. Measures 8-14 feature eighth-note patterns. Measures 15-18 continue with eighth-note patterns. Measure 19 is marked as an Intro with a double bar line and a star. Measures 20-21 conclude the piece.

## Bass

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

Musical notation for Bass, measures 1-21. The piece is in 2/4 time. Measures 1-7 are quarter notes. Measures 8-14 feature eighth-note patterns. Measures 15-18 continue with eighth-note patterns. Measure 19 is marked as an Intro with a double bar line and a star. Measures 20-21 conclude the piece.

# ANGELS WE HAVE HEARD ON HIGH

## Trumpet

Traditional French Carol

Soprano

Musical notation for the Soprano part of the Trumpet. It consists of three staves of music. The first staff contains measures 1 through 7. The second staff contains measures 8 through 14. The third staff contains measures 15 through 21. Measure 19 is marked with a box containing the text '\*Intro'.

Alto

Musical notation for the Alto part. It consists of three staves of music. The first staff contains measures 1 through 7. The second staff contains measures 8 through 14. The third staff contains measures 15 through 21. Measure 19 is marked with a box containing the text '\*Intro'.

Tenor

Musical notation for the Tenor part. It consists of three staves of music. The first staff contains measures 1 through 7. The second staff contains measures 8 through 14. The third staff contains measures 15 through 21. Measure 19 is marked with a box containing the text '\*Intro'.

Bass

Musical notation for the Bass part. It consists of three staves of music. The first staff contains measures 1 through 7. The second staff contains measures 8 through 14. The third staff contains measures 15 through 21. Measure 19 is marked with a box containing the text '\*Intro'.



# ANGELS WE HAVE HEARD ON HIGH

## Soprano Trombone / Baritone

Traditional French Carol

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

**Intro**

### Alto

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

**Intro**

### Tenor

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

**Intro**

### Bass

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

**Intro**

# 2 Tuba ANGELS WE HAVE HEARD ON HIGH

Traditional French Carol

## Soprano

Musical notation for the Soprano part, measures 1 through 21. The notation is in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The melody consists of quarter and eighth notes. Measures 19 and 20 are marked with a box containing the text '\*Intro'.

## Alto

Musical notation for the Alto part, measures 1 through 21. The notation is in bass clef with a key signature of two flats and a common time signature. The melody is similar to the Soprano part but includes a flat (b) under the note in measure 10. Measures 19 and 20 are marked with a box containing the text '\*Intro'.

## Tenor

Musical notation for the Tenor part, measures 1 through 21. The notation is in bass clef with a key signature of two flats and a common time signature. The melody is similar to the other parts. Measures 19 and 20 are marked with a box containing the text '\*Intro'.

## Bass

Musical notation for the Bass part, measures 1 through 21. The notation is in bass clef with a key signature of two flats and a common time signature. The melody is similar to the other parts. Measures 19 and 20 are marked with a box containing the text '\*Intro'.

# ANGELS WE HAVE HEARD ON HIGH

Traditional French Carol

Soprano

## Bass Guitar

Musical notation for the Soprano part, measures 1 through 21. The notation is in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). Measures 1-7 are a simple melody. Measures 8-14 include some beamed eighth notes. Measures 15-18 continue the melody with some beaming. Measure 19 is marked with a box containing "#Intro". Measures 20-21 conclude the phrase.

Alto

Musical notation for the Alto part, measures 1 through 21. The notation is in bass clef with a key signature of two flats and a common time signature. Measures 1-7 are a simple melody. Measures 8-14 include some beamed eighth notes. Measures 15-18 continue the melody with some beaming. Measure 19 is marked with a box containing "#Intro". Measures 20-21 conclude the phrase.

Tenor

Musical notation for the Tenor part, measures 1 through 21. The notation is in bass clef with a key signature of two flats and a common time signature. Measures 1-7 are a simple melody. Measures 8-14 include some beamed eighth notes. Measures 15-18 continue the melody with some beaming. Measure 19 is marked with a box containing "#Intro". Measures 20-21 conclude the phrase.

Bass

Musical notation for the Bass part, measures 1 through 21. The notation is in bass clef with a key signature of two flats and a common time signature. Measures 1-7 are a simple melody. Measures 8-14 include some beamed eighth notes. Measures 15-18 continue the melody with some beaming. Measure 19 is marked with a box containing "#Intro". Measures 20-21 conclude the phrase.

# ANGELS WE HAVE HEARD ON HIGH

## Guitar / Mallets

Traditional French Carol

### Soprano

1 **Either octave** 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

**\*Intro**

### Alto

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

**\*Intro**

### Tenor

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

**\*Intro**

### Bass

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

**\*Intro**

# ANGELS WE HAVE HEARD ON HIGH

Soprano

## Mallets / Piano

Traditional French Carol

Musical notation for the Soprano part, measures 1 through 21. The notation is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The melody consists of quarter and eighth notes. Measures 19 and 20 are marked with a box containing the text '\*Intro'.

Alto

Musical notation for the Alto part, measures 1 through 21. The notation is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The melody consists of quarter and eighth notes. Measures 19 and 20 are marked with a box containing the text '\*Intro'.

Tenor

Musical notation for the Tenor part, measures 1 through 21. The notation is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The melody consists of quarter and eighth notes. Measures 19 and 20 are marked with a box containing the text '\*Intro'.

Bass

Musical notation for the Bass part, measures 1 through 21. The notation is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The melody consists of quarter and eighth notes. Measures 19 and 20 are marked with a box containing the text '\*Intro'.

# ANGELS WE HAVE HEARD ON HIGH

Traditional French Carol

## Percussion

### Timpani

1. Eb & Bb

2 3 4 5-6 2

7 8 9-11 3 12 13 14

15-17 3 18 19 **Intro** 20 21

### Snare Drum Bass Drum

1-8 8 9 10

11 12 13 14

15 16 17

18 19 **Intro** 20 21

# Birdland

Music by JOSEF ZAWINUL  
Arranged by MICHAEL SWEENEY

PAST ROCK (#=152-160)

The musical score is arranged in a standard orchestral format with multiple staves. The instruments and their parts are as follows:

- Saxophones:** Alto Sax 1, Alto Sax 2, Tenor Sax 1, Tenor Sax 2 (Optional), Baritone Sax. The saxophone parts feature melodic lines with various dynamics (mf, f) and articulation marks.
- Trumpets:** Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4 (Optional). The trumpet parts consist of rhythmic patterns and melodic fragments.
- Trombones:** Trombone 1, Trombone 2, Trombone 3, Trombone 4 (Optional). The trombone parts provide harmonic support and rhythmic accompaniment.
- Guitar:** Guitar (Optional) with a handwritten note "(A.C.)".
- Piano:** Piano part with a handwritten note "(A.C.)".
- Bass:** Bass part with a handwritten note "(A.C.)".
- Drums:** Drums part with a handwritten note "(A.C.)".
- Auxiliary Percussion:** Auxiliary Percussion (opt.) with a handwritten note "(A.C.)".

The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte), and articulation marks like accents and slurs. The piece concludes with a final measure marked with a double bar line and a fermata.

1 2 3 4 5 6 7 8

08721582

9

Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Baritone Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Guitar

Piano

Bass

Drums

Auxiliary Percussion (opt.)

Musical notation for Saxophones and Trumpets. The Alto Sax 1 part features a melodic line with slurs and accents. The Tenor Sax 1 and Tenor Sax 2 parts play a rhythmic accompaniment. The Baritone Sax part is mostly silent. The Trumpet parts (1-4) play a rhythmic accompaniment with some dynamics markings like *mf*.

Musical notation for Trombones and Drums. The Trombone parts (1-4) play a rhythmic accompaniment. The Drum part shows a complex rhythmic pattern with various drum symbols and dynamics markings like *mf*.

Musical notation for Guitar and Piano. The Guitar part features a melodic line with slurs and accents. The Piano part plays a rhythmic accompaniment with dynamics markings like *mf*.

Musical notation for Bass and Auxiliary Percussion. The Bass part plays a rhythmic accompaniment. The Auxiliary Percussion part shows a complex rhythmic pattern with various percussion symbols and dynamics markings like *mf*.

08151582  
BARQUAND-P2

9 10 11 12 13 14 15 16



17

Alto Sax 1  
Alto Sax 2  
Tenor Sax 1  
Tenor Sax 2  
Baritone Sax

Trumpet 1  
Trumpet 2  
Trumpet 3  
Trumpet 4

Trombone 1  
Trombone 2  
Trombone 3  
Trombone 4

Guitar  
Piano

Bass  
Drums  
Auxiliary Percussion (opt.)

18 19 20 21 22 23 24

Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Baritone Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Guitar

Piano

Bass

Drums

Auxiliary Percussion (top)

Musical score for a jazz ensemble, page 25. The score includes parts for Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax, Trumpets 1-4, Trombones 1-4, Guitar, Piano, Bass, Drums, and Auxiliary Percussion. The music is in 4/4 time and features complex rhythmic patterns and melodic lines. A vertical line is drawn across the score at measure 29.

f 75

26

27

28

29

30

31

32

08921587-04  
BRAND.P4

33

Alto Sax 1  
Alto Sax 2  
Tenor Sax 1  
Tenor Sax 2  
Baritone Sax

Trumpet 1  
Trumpet 2  
Trumpet 3  
Trumpet 4

Trombone 1  
Trombone 2  
Trombone 3  
Trombone 4

Guitar  
Piano

Bass  
Drums

Auxiliary Percussion (opt.)

33

34

35

36

37

38

39

40

08/12/582-  
BIRDLAND - P5

42 S.

Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Baritone Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Guitar

Piano

Bass

Drums

Auxiliary Percussion (opt)

DE11582  
BARDLAND - D6

Musical score for a jazz ensemble, measures 41-48. The score includes parts for Alto Saxophones, Tenor Saxophones, Baritone Saxophone, Trumpets, Trombones, Guitar, Piano, Bass, and Drums. Measure 42 is circled with a handwritten 'S.' and a circled '42'. The score shows various musical notations including notes, rests, and dynamic markings like 'mf' and 'p'. There are also handwritten annotations like 'SD', 'H.H.', and 'FILL' in the drum part.

41

42

43

44

45

46

47

48

50

Alto Sax 1  
Alto Sax 2  
Tenor Sax 1  
Tenor Sax 2  
Baritone Sax

Trumpet 1  
Trumpet 2  
Trumpet 3  
Trumpet 4

Trombone 1  
Trombone 2  
Trombone 3  
Trombone 4

Guitar  
Piano  
Bass

Drums  
Auxiliary Percussion (opt.)

This is a handwritten musical score for a jazz band. The score is arranged in a system with 15 staves. From top to bottom, the staves are labeled as follows:

- Alto Sax 1
- Alto Sax 2
- Tenor Sax 1
- Tenor Sax 2
- Baritone Sax
- Trumpet 1
- Trumpet 2
- Trumpet 3
- Trumpet 4
- Trombone 1
- Trombone 2
- Trombone 3
- Trombone 4
- Guitar
- Piano
- Bass
- Drums
- Auxiliary Percussion (incl.)

The score is written in a common time signature (C) and features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *f* (forte) and *ff* (fortissimo). There are also handwritten annotations in red ink, including a circled "58" at the top right and a circled "10 COOP" at the bottom right. The score is divided into measures, with measure numbers 57, 58, 59, 60, 61, 62, 63, and 64 indicated at the bottom of the page.

58

10 COOP

68

Musical score for Alto Sax 1, Alto Sax 2, Tenor Sax 1, Tenor Sax 2, and Baritone Sax. Measures 65-72. The notation includes various saxophone parts with dynamic markings like *mf*.

Alto Sax 1  
 Alto Sax 2  
 Tenor Sax 1  
 Tenor Sax 2  
 Baritone Sax

Musical score for Trumpet 1, Trumpet 2, Trumpet 3, and Trumpet 4. Measures 65-72. The notation shows trumpet parts with dynamic markings like *mf*.

Trumpet 1  
 Trumpet 2  
 Trumpet 3  
 Trumpet 4

Musical score for Trombone 1, Trombone 2, Trombone 3, and Trombone 4. Measures 65-72. The notation shows trombone parts with dynamic markings like *mf*.

Trombone 1  
 Trombone 2  
 Trombone 3  
 Trombone 4

Musical score for Guitar. Measures 65-72. The notation includes guitar-specific markings like *f* and *mf*.

Guitar

Musical score for Piano. Measures 65-72. The notation shows piano accompaniment with dynamic markings like *mf*.

Piano

Musical score for Bass. Measures 65-72. The notation shows bass line with dynamic markings like *mf*.

Bass

Musical score for Drums. Measures 65-72. The notation includes drum notation with markings like *mf*, *full*, and *Rim Attacks*.

Drums

Musical score for Auxiliary Percussion. Measures 65-72. The notation shows auxiliary percussion parts with dynamic markings like *mf*.

Auxiliary Percussion (opt.)

72

71

70

69

68

67

66

65

76

Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Baritone Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Guitar

Piano

Bass

Drums

Auxiliary Percussion (opt.)

BRIDLAND - P10

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

- Alto Sax 1
- Alto Sax 2
- Tenor Sax 1
- Tenor Sax 2
- Baritone Sax
- Trumpet 1
- Trumpet 2
- Trumpet 3
- Trumpet 4
- Trombone 1
- Trombone 2
- Trombone 3
- Trombone 4
- Guitar
- Piano
- Bass
- Drums
- Auxiliary Percussion (opt.)

The score covers measures 73 through 80. Measure 76 is highlighted with a circled number '76'. The music is characterized by intricate rhythmic patterns, often using eighth and sixteenth notes, and includes various dynamic markings such as *Dim.*, *mf*, and *ff*. The guitar part includes chord diagrams for measures 76, 77, 78, 79, and 80.

73

74

75

76

77

78

79

80



86

Alto Sax 1  
Alto Sax 2  
Tenor Sax 1  
Tenor Sax 2  
Baritone Sax

Trumpet 1  
Trumpet 2  
Trumpet 3  
Trumpet 4

Trombone 1  
Trombone 2  
Trombone 3  
Trombone 4

Guitar

Piano

Bass

Drums  
Auxiliary Percussion (opt.)

81 82 83 84 85 86 87 88 89

0971502  
BIGLAND. P11

Alto Sax 1  
 Alto Sax 2  
 Tenor Sax 1  
 Tenor Sax 2  
 Baritone Sax  
 Trumpet 1  
 Trumpet 2  
 Trumpet 3  
 Trumpet 4  
 Trombone 1  
 Trombone 2  
 Trombone 3  
 Trombone 4  
 Guitar  
 Piano  
 Bass  
 Drums  
 Auxiliary Percussion (tom.)

Solo  
 (D.S. AL LODA)  
 (CODA)

90 91 92 93 94 95 96 97

08921587  
BARAND. P12

C

# BLUE MOON

Handwritten musical score for the song "Blue Moon" in C major. The score consists of ten staves of music, each with a treble clef and a common time signature (C). The music is written in a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. Above the notes, chord symbols are written in a handwritten style. The chords include 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, and Eb. The score concludes with a double bar line and repeat signs.

Bb

# BLUE MOON

Handwritten musical score for "Blue Moon" in Bb major, 4/4 time. The score consists of ten staves of music with various chord annotations above and below the notes.

Staff 1: F Dmi Gmi C7 F Dmi Gmi C7

Staff 2: F Dmi Gmi7 F Bb F C7

Staff 3: F Dmi Gmi C7 F Dmi7 Gmi C7

Staff 4: F Dmi Gmi7 F Gmi7 F

Staff 5: Gmi7 C7 F Gmi7 C7 F

Staff 6: Bbmi7 Eb7 Ab C G7 Gmi7 C7

Staff 7: F Dmi Gmi7 C7 F Dmi Gmi C7

Staff 8: F Dmi Gmi7 F Gmi7 F C7

Staff 9: 2. F Gmi7 F

E♭

# BLUE MOON

The musical score is written on ten staves. The first staff begins with a treble clef and a common time signature. The melody is written in a single voice, with chords indicated above the notes. The chords are: C, Am, Dmi, G7, C, Am, Dmi, G7. The second staff continues the melody with chords: C, Am, Dmi7, C, F, C, G7. The third staff has chords: C, Am, Dmi, G7, C, Am7, Dmi, G7. The fourth staff has chords: C, Am, Dmi7, C, Dmi7, C. The fifth staff has chords: Dmi7, G7, C, Dmi7, G7, C. The sixth staff has chords: Fmi7, Bb7, Eb, G, D7, Dmi7, G7. The seventh staff has chords: C, Am, Dmi7, G7, C, Am, Dmi7, G7. The eighth staff has chords: C, Am, Dmi7, C, Dmi7, C, G7. The ninth staff has chords: 2. C, Dmi7, C. The score concludes with a double bar line.

B.C.

BLUE MOON

31.

Handwritten musical score for the piece "Blue Moon". The score consists of ten staves of music, each with handwritten chord symbols above the notes. The key signature is B-flat major (two flats). The notation includes various chord types such as triads, dyads, and seventh chords. The first staff begins with a treble clef, a key signature signature (two flats), and a common time signature (C). The music is written in a style typical of a lead sheet or a personal manuscript. The chords are: Eb, Cmi, Fmi, Bb7, E, 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, Abmi7, Db7, Gb, Bb, F7, Fmi7, Bb7, Eb, Cmi, Fmi7, Bb7, Eb, Cmi, Fmi, Bb7, Eb, Cmi, Fmi7, Bb7, Eb, Bb7, 2. Eb, Fmi7, Eb.



# Blues By Five

Red Garland

Musical score for "Blues By Five" in 4/4 time, featuring three staves of music with chord changes:

- Staff 1: Chord  $B^b7$
- Staff 2: Chords  $E^b7$  and  $B^b7$
- Staff 3: Chords  $F7$ ,  $B^b7$ , and  $F7$

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

*For your use*

Four sets of empty musical staves for practice or transcription.





# Supplemental Material - Blues By Five

## Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

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

## Useful scales

$B^{\flat}$  Blues Scale

1    $b3$    4    $b5$    5    $b7$    1

## Sample Bass Line

$B^{\flat 7}$   
1 3 4 #4 5 4 3 2 1 5 6  $b7$  1 3 6 5

$E^{\flat 7}$   $B^{\flat 7}$   
1 3 5 3 3 1  $b7$  6  $b6$  1 2 3 2 1  $b7$  6  $b6$

$F^7$   $B^{\flat 7}$   $F^7$   
1 3 5 1  $b7$  6 5  $b5$  1 3 4 #4 1  $b7$  6 5

## Guitar Voicings

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

6fr.   4fr.   6fr.   6fr.   6fr.





# Blues By Five

Red Garland

Musical score for 'Blues By Five' in 4/4 time, featuring a 12-bar blues structure. The score is written in treble clef with a key signature of one flat (Bb). The melody is transposed to match the following chord changes: C7 (bars 1-4), F7 (bars 5-8), C7 (bars 9-10), G7 (bars 11-12). The notation includes eighth and quarter notes, rests, and a repeat sign at the beginning.

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

For your use

Four blank musical staves provided for practice or transcription of the piece.



**E<sup>b</sup>**

# Blues By Five

Red Garland

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

For your use



### Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

Diagram showing piano voicings for G7, C7, and D7 chords. The first three chords are basic 3-note voicings, and the last three are rootless voicings. The chords are arranged in two rows of three.

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

### Useful Scales

G Blues Scale

Diagram showing the G Blues Scale notation with fingerings: 1, ♭3, 4, ♭5, 5, ♭7, 1.

### Sample Bass Line

Diagram showing a sample bass line for G7. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The bass line consists of eighth notes. Chord symbols G7 and G7 are placed above the staff. Fingerings are indicated below the notes: 1, 3, 4, #4, 5, 4, 3, 2, 1, 5, 6, ♭7, 1, 3, 6, 5.

Diagram showing a sample bass line for C7 and G7. The notation includes a treble clef and a 4/4 time signature. The bass line consists of eighth notes. Chord symbols C7 and G7 are placed above the staff. Fingerings are indicated below the notes: 1, 3, 5, 3, 3, 1, ♭7, 6, ♭6, 1, 2, 3, 2, 1, ♭7, 6, ♭6.

Diagram showing a sample bass line for D7, G7, and D7. The notation includes a treble clef and a 4/4 time signature. The bass line consists of eighth notes. Chord symbols D7, G7, and D7 are placed above the staff. Fingerings are indicated below the notes: 1, 3, 5, 1, ♭7, 6, 5, ♭5, 1, 3, 4, #4, 1, ♭7, 6, 5.



# Blues By Five

Red Garland

The musical score is written in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of three staves of music. The first staff begins with a double bar line and a repeat sign, followed by a sequence of notes: Bb2, Bb3, Bb4, Bb5, Bb6, Bb7, Bb8, Bb9, Bb10, Bb11, Bb12. Above the first measure of this staff is the chord symbol Bb7. The second staff continues the melody with notes: Bb2, Bb3, Bb4, Bb5, Bb6, Bb7, Bb8, Bb9, Bb10, Bb11, Bb12. Above the first measure of this staff is the chord symbol Eb7, and above the fifth measure is Bb7. The third staff continues the melody with notes: Bb2, Bb3, Bb4, Bb5, Bb6, Bb7, Bb8, Bb9, Bb10, Bb11, Bb12. Above the first measure of this staff is the chord symbol F7, above the fifth measure is Bb7, and above the eighth measure is F7.

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

For your use

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





### Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

<b>B<sup>b</sup>7</b>			<b>E<sup>b</sup>7</b>			<b>F7</b>			<b>B<sup>b</sup>7</b>			<b>E<sup>b</sup>7</b>			<b>F7</b>		
3	b7	b7	9	13	5	3	b7	b7	9	13	5	3	b7	b7	9	13	5
b7	3	3	b7	3	3	b7	3	3	b7	3	3	b7	3	3	b7	3	3
1	1	1	3	b7	b7	3	b7	b7	3	b7	b7	3	b7	b7	3	b7	b7

### Useful Scales

B<sup>b</sup> Blues Scale

### Sample Bass Line

**B<sup>b</sup>7**

---

**E<sup>b</sup>7** **B<sup>b</sup>7**

---

**F7** **B<sup>b</sup>7** **F7**

# Canon Remix

Pachelbel / Arr. Bernice

5

Flute *mf*

Clarinet in B $\flat$  *mf*

Bass Clarinet

Alto Sax.

Tenor Sax.

Baritone Sax.

Trumpet in B $\flat$

Trombone

Baritone (T.C.)

Tuba *mp*

Timpani

Mallets *mp*

Snare Drum *p* On rim

Bass Drum *p*

Percussion 1 *p* *mf*

Percussion 2

Synthesizer *mp*

Chimes *f*

Bass Guitar *mp*

Drum Set

FL

B♭ Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt.

Tbn.

Bar.

Tuba

Timp.

Mal.

S. Dr.

B. Dr.

Perc. 1

Perc. 2

Synth

Chm.

Bass

D. S.

*mf*

*mf*

*mf*

*mp*

*mf*

*p*

*mf*

*p*

*mf*

*mf*

With Energy





This musical score page, titled "Canon Remix", is the fourth page of a score, starting at measure 27. The score is arranged for a large ensemble and includes the following parts:

- Flute (Fl.):** Melodic line with various articulations.
- Clarinets (B♭ Cl., B. Cl.):** Harmonic support.
- Saxophones (A. Sax., T. Sax., B. Sax.):** Harmonic support.
- Trumpets (B♭ Tpt.):** Harmonic support.
- Trombones (Tbn.):** Harmonic support.
- Baritone (Bar.):** Harmonic support.
- Tuba:** Harmonic support.
- Timpani (Timp.):** Rhythmic accompaniment with a *mf* dynamic.
- Maracas (Mal.):** Rhythmic accompaniment.
- Drums (S.Dr., B.Dr.):** Snare and bass drum parts with a *f* dynamic.
- Percussion (Perc. 1, Perc. 2):** Percussion parts with a *p* to *f* dynamic range.
- Synthesizer (Synth):** Electronic accompaniment.
- Chimes (Chm.):** Chime accompaniment.
- Bass (Bass):** Bass line.
- Double Bass (D. S.):** Double bass line.

The score is written in a key signature of one flat (B♭) and a 4/4 time signature. It features various musical notations including notes, rests, dynamics, and articulations.

Canon Remix

37

This musical score page, titled "Canon Remix" and numbered "5", contains 17 staves of music. A box containing the number "37" is located at the top right. The staves are labeled as follows from top to bottom: Fl. (Flute), Bb Cl. (B-flat Clarinet), B. Cl. (Bass Clarinet), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), B. Sax. (Baritone Saxophone), Bb Tpt. (B-flat Trumpet), Tbn. (Trombone), Bar. (Baritone), Tuba, Timp. (Timpani), Mal. (Maracas), S. Dr. (Snare Drum), B. Dr. (Bass Drum), Perc. 1 (Percussion 1), Perc. 2 (Percussion 2), Synth. (Synthesizer), Chm. (Chimes), Bass, and D. S. (Double Bass). The score includes various musical notations such as notes, rests, dynamics (mf, p, f), and articulation marks. The percussion parts feature rhythmic patterns and specific drum sounds.

This page of the musical score, titled "Canon Remix" and numbered "6", contains 18 staves of music. The instruments and their parts are as follows:

- FL** (Flute): Treble clef, playing a melodic line with quarter and eighth notes.
- B♭ Cl.** (B-flat Clarinet): Treble clef, playing a similar melodic line to the flute.
- B. Cl.** (B Clarinet): Treble clef, mostly silent.
- A. Sax.** (Alto Saxophone): Treble clef, playing a melodic line.
- T. Sax.** (Tenor Saxophone): Treble clef, playing a melodic line.
- B. Sax.** (Baritone Saxophone): Treble clef, mostly silent.
- B♭ Tpt.** (B-flat Trumpet): Treble clef, playing a melodic line.
- Tbn.** (Trombone): Bass clef, playing a melodic line.
- Bar.** (Baritone): Bass clef, playing a melodic line.
- Tuba**: Bass clef, playing a melodic line.
- Timp.** (Timpani): Bass clef, playing a rhythmic pattern.
- Mal.** (Maracas): Treble clef, playing a rhythmic pattern.
- S. Dr.** (Snare Drum): Treble clef, playing a rhythmic pattern.
- B. Dr.** (Bass Drum): Treble clef, playing a rhythmic pattern.
- Perc. 1** (Percussion 1): Treble clef, playing a rhythmic pattern.
- Perc. 2** (Percussion 2): Treble clef, playing a rhythmic pattern.
- Synth** (Synthesizer): Treble clef, playing a melodic line.
- Chm.** (Chimes): Treble clef, mostly silent.
- Bass**: Bass clef, playing a melodic line.
- D. S.** (Double Bass): Bass clef, playing a rhythmic pattern.

The score includes dynamic markings such as *mf* (mezzo-forte) and *p* (piano). The music is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The page number "39" is visible at the beginning of each staff.

45

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

53

FL

B♭ Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt.

Tbn.

Bar.

Tuba

Timp.

Mal.

S. Dr.

B. Dr.

Perc. 1

Perc. 2

Synth

Chm.

Bass

D. S.

*mf*

*p*

Choke

Solo

*fff*

Canon Remix

61

69

FL. *mf* *f*

B♭ CL. *mf* *f*

B. CL.

A. Sax. *f*

T. Sax. *mf* *f*

B. Sax.

B♭ Tpt. *f*

Tbn. *mf* *f*

Bar. *mf* *f*

Tuba *mf* *f*

61

Timp. *mf* *f*

Mal. *mf*

61

S. Dr. *f*

B. Dr. *p* *f*

61

Perc. 1 *p* *f*

Perc. 2

61

Synth *mf*

61

Chm.

61

Bass

61

D. S. *mf*

This page of the musical score, titled "Canon Remix", contains measures 70 through 75. The score is arranged in a multi-staff format with the following instruments and parts:

- Fl.** (Flute): Melodic line in treble clef.
- B♭ Cl.** (B-flat Clarinet): Melodic line in treble clef.
- B. Cl.** (B Clarinet): Melodic line in treble clef.
- A. Sax.** (Alto Saxophone): Melodic line in treble clef.
- T. Sax.** (Tenor Saxophone): Melodic line in treble clef.
- B. Sax.** (Baritone Saxophone): Melodic line in treble clef.
- B♭ Tpt.** (B-flat Trumpet): Melodic line in treble clef.
- Tba.** (Trombone): Melodic line in bass clef.
- Bar.** (Baritone): Melodic line in bass clef.
- Tuba:** Melodic line in bass clef.
- Timp.** (Timpani): Percussion line in bass clef.
- Mal.** (Maracas): Percussion line in treble clef.
- S. Dr.** (Snare Drum): Percussion line in treble clef.
- B. Dr.** (Bass Drum): Percussion line in treble clef.
- Perc. 1** and **Perc. 2**: Additional percussion parts in treble clef.
- Synth** (Synthesizer): Two staves, treble and bass clef, providing harmonic support.
- Chm.** (Chimpanzee): Melodic line in treble clef.
- Bass**: Melodic line in bass clef.
- D. S.** (Double Bass): Percussion line in treble clef.

The score begins at measure 70 and continues through measure 75. The key signature is one flat (B-flat major/D minor), and the time signature is 4/4. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and dynamic markings.



77

This musical score page, titled "Canon Remix" and numbered "11", begins at measure 76. The instrumentation includes:

- Flute (Fl.):** Melodic line in the upper register.
- Clarinets (B♭ Cl., B. Cl.):** Supportive parts in the middle register.
- Saxophones (A. Sax., T. Sax., B. Sax.):** Melodic and harmonic support.
- Trumpets (B♭ Tpt.):** Harmonic support.
- Trombones (Tbn., Bar., Tuba):** Harmonic support in the lower register.
- Timpani (Timp.):** Rhythmic accompaniment with a forte (*f*) dynamic.
- Maracas (Mal.):** Rhythmic accompaniment.
- Drums (S.Dr., B. Dr.):** Snare and bass drum patterns.
- Percussion (Perc. 1, Perc. 2):** Additional rhythmic elements.
- Synthesizer (Synth):** Chordal accompaniment.
- Chimes (Chm.):** Textured accompaniment.
- Bass (Bass):** Melodic line in the lower register.
- Double Bass (D. S.):** Rhythmic accompaniment.

The score is written in a common time signature with a key signature of one flat. Measure 76 is marked with a box containing the number "77".

83

This page of the musical score for "Canon Remix" contains the following parts and measures:

- Flute (Fl.):** Measures 82-84. Measure 83 contains a circled number "83".
- Clarinets (B♭ Cl., B. Cl.):** Measures 82-84.
- Saxophones (A. Sax., T. Sax., B. Sax.):** Measures 82-84.
- Trumpets (B♭ Tpt.):** Measures 82-84.
- Trombones (Tbn., Bar., Tuba):** Measures 82-84.
- Percussion (Timp., Mal., S. Dr., B. Dr., Perc. 1, Perc. 2):** Measures 82-84.
- Synth:** Measures 82-84.
- Chm. (Chimes):** Measures 82-84.
- Bass:** Measures 82-84. Includes a dynamic marking *mf* in measure 84.
- D. S. (Drum Set):** Measures 82-84. Includes dynamic markings *rit.* and *crnsh* in measure 84.

# Careless Whisper – Melody

**Melody C – Flute**



**Melody Bb – Trumpet, Clarinet, Tenor Sax**



**Melody Eb – Alto Sax, Bari Sax**



**Melody Bass Clef – Trombone, Baritone**



**Piano – Chords**

**Dm, Gm, Bb, Am**

*Lyrics*

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

# Careless Whisper – Horn Lick

## Horn Lick C – Flute



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

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



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

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



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

## Horn Lick Eb – Alto Sax, Bari Sax



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

## Horn Lick Bass Clef – Trombone, Baritone



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

# Carol of The Bells

Score

Quartet Version

arr. Turgeon  
[Arranger]

Soli

Melody C

Melody Bb

Melody Eb

Melody - Bass Clef

Bass Line - C

Bass Line - Bb

Bass Line - Eb

Bass Line - Bass Clef  
High

Bass Line - Bass Clef  
Low

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

Carol of The Bells

M. C

M. Bb

M. Eb

M. BC

BL. C

BL. Bb

BL. Eb

BL. BC High

BL. BC Low

Detailed description: This page of the musical score for 'Carol of The Bells' contains measures 5 through 10. It features nine staves for different bell parts. The first four staves (M. C, M. Bb, M. Eb, M. BC) are melodic lines in treble and bass clefs. The last five staves (BL. C, BL. Bb, BL. Eb, BL. BC High, BL. BC Low) are bell parts, with the top three in treble clef and the bottom two in bass clef. The key signature is B-flat major (two flats). A '5' above the first measure of each staff indicates a five-measure rest. The music consists of quarter and eighth notes with various articulations and slurs.

Carol of The Bells

*11*

M. C

Musical staff for M. C (Mellophone in C) in treble clef, showing a melodic line with eighth and quarter notes.

M. Bb

Musical staff for M. Bb (Mellophone in Bb) in treble clef, showing a melodic line with eighth and quarter notes.

M. Eb

Musical staff for M. Eb (Mellophone in Eb) in treble clef, showing a melodic line with eighth and quarter notes.

*11*

M. BC.

Musical staff for M. BC. (Mellophone in BC) in bass clef, showing a melodic line with eighth and quarter notes.

*11*

BL. C

Musical staff for BL. C (Bell in C) in treble clef, showing a sustained chord.

BL. Bb

Musical staff for BL. Bb (Bell in Bb) in treble clef, showing a sustained chord.

BL. Eb

Musical staff for BL. Eb (Bell in Eb) in treble clef, showing a sustained chord.

*11*

BL. BC

Musical staff for BL. BC High (Bell in BC) in bass clef, showing a sustained chord.

High

BL. BC.

Musical staff for BL. BC. Low (Bell in BC) in bass clef, showing a sustained chord.

Low





Carol of The Bells

B

M. C

M. Bb

M. Eb

M. BC

BL. C

BL. Bb

BL. Eb

BL. BC High

BL. BC Low

The musical score consists of nine staves. The first three staves (M. C, M. Bb, M. Eb) are in treble clef, and the fourth staff (M. BC) is in bass clef. The remaining five staves (BL. C, BL. Bb, BL. Eb, BL. BC High, BL. BC Low) are also in treble clef. The key signature is B-flat major (two flats). The score is divided into two measures by a double bar line. The first measure contains a melodic line with eighth notes and a bass line with eighth notes. The second measure contains a melodic line with quarter notes and a bass line with quarter notes. A box containing the letter 'B' is positioned above the second measure. The number '21' is written above the first measure of each staff.

C

Musical score for Carol of The Bells, page 6, measures 27-32. The score includes parts for M. C, M. Bb, M. Eb, M. BC, BL. C, BL. Bb, BL. Eb, BL. BC High, and BL. BC Low. The key signature is B-flat major (two flats). The score is divided into three systems. The first system contains the M. C, M. Bb, and M. Eb parts. The second system contains the M. BC, BL. C, BL. Bb, and BL. Eb parts. The third system contains the BL. BC High and BL. BC Low parts. The music is in 4/4 time. The first system starts with a treble clef and a key signature of two flats. The second system starts with a bass clef and a key signature of two flats. The third system starts with a bass clef and a key signature of two flats. The score is marked with a 'C' in a box at the top right. The number '27' is written above the first measure of each system. The music consists of eighth and sixteenth notes, with some measures containing beamed eighth notes. The BL. C, BL. Bb, and BL. Eb parts are written in treble clef, while the M. BC, BL. BC High, and BL. BC Low parts are written in bass clef. The M. C, M. Bb, and M. Eb parts are written in treble clef. The BL. C, BL. Bb, and BL. Eb parts are written in treble clef. The BL. BC High and BL. BC Low parts are written in bass clef. The score is marked with a 'C' in a box at the top right. The number '27' is written above the first measure of each system. The music consists of eighth and sixteenth notes, with some measures containing beamed eighth notes. The BL. C, BL. Bb, and BL. Eb parts are written in treble clef, while the M. BC, BL. BC High, and BL. BC Low parts are written in bass clef. The M. C, M. Bb, and M. Eb parts are written in treble clef. The BL. C, BL. Bb, and BL. Eb parts are written in treble clef. The BL. BC High and BL. BC Low parts are written in bass clef.

Carol of The Bells

**D** Repeat 3x

33

M. C

Musical staff for M. C (C soprano). It features a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. A repeat sign is present, followed by three measures of the same melodic line with accents (>) over the notes.

M. Bb

Musical staff for M. Bb (Bb soprano). It features a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. A repeat sign is present, followed by three measures of the same melodic line with accents (>) over the notes.

M. Eb

Musical staff for M. Eb (Eb soprano). It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. A repeat sign is present, followed by three measures of the same melodic line with accents (>) over the notes.

33

M. BC

Musical staff for M. BC (BC soprano). It features a bass clef, a key signature of one flat (Bb), and a 3/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. A repeat sign is present, followed by three measures of the same melodic line with accents (>) over the notes.

33

BL. C

Musical staff for BL. C (C alto). It features a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The staff contains a simple melodic line with dotted half notes. A repeat sign is present, followed by three measures of the same melodic line.

BL. Bb

Musical staff for BL. Bb (Bb alto). It features a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The staff contains a simple melodic line with dotted half notes. A repeat sign is present, followed by three measures of the same melodic line.

BL. Eb

Musical staff for BL. Eb (Eb alto). It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The staff contains a simple melodic line with dotted half notes. A repeat sign is present, followed by three measures of the same melodic line.

33

BL. BC

Musical staff for BL. BC (BC alto). It features a bass clef, a key signature of one flat (Bb), and a 3/4 time signature. The staff contains a simple melodic line with dotted half notes. A repeat sign is present, followed by three measures of the same melodic line.

High

BL. BC

Musical staff for BL. BC (BC alto). It features a bass clef, a key signature of one flat (Bb), and a 3/4 time signature. The staff contains a simple melodic line with dotted half notes. A repeat sign is present, followed by three measures of the same melodic line.

Low

Carol of The Bells

E

*rit.*

39

M. C

M. Bb

M. Eb

M. BC

BL. C

BL. Bb

BL. Eb

BL. BC  
High

BL. BC.  
Low

Score

# Chained To The Rhythm

As Recorded by Katy Perry  
arr. Bernice

Groovy ♩ = 103-105  
Optional 4 bar vamp

Melody C

Melody B<sub>b</sub>

Melody E<sub>b</sub>

Melody (B.C.)

Counter melody C  
Solo Part C

Counter melody B<sub>b</sub>  
Solo Part B<sub>b</sub>

Counter melody E<sub>b</sub>  
Solo Part E<sub>b</sub>

Counter melody (B.C.)  
Solo Part (B.C.)

Bass Line C  
*mf* -First 5 notes of each measure essential / others optional

Bass Line B<sub>b</sub>  
*mf* -First 5 notes of each measure essential / others optional

Bass Line E<sub>b</sub>  
*mf* -First 5 notes of each measure essential / others optional

Bass Line (B.C.)  
*mf* -First 5 notes of each measure essential / others optional

Bass Guitar  
*mf* -First 5 notes of each measure essential / others optional  
notes (not chords) A A A A G A A A A G A A A A G A A A A G A

Guitar

Chord Chart

Piano  
Strings  
Synth  
*mf*

Mallets

Drum Set  
*mf*

Drum Set Fills  
play last time only (with vamp) *mf* Drum Set Fill

Floor Tom  
Hand Drum  
*mf*

Suspended Cymbal  
Hand Clap

Shaker

# Chained To The Rhythm

2

A

This musical score is for the piece "Chained To The Rhythm". It is a 2-measure section, marked with a box containing the letter 'A'. The score is arranged in a multi-staff format. The top four staves are for Melody (M.) in C, Bb, Eb, and (B.C.) instruments, all marked "off -2". The next four staves are for Chord Melody (CM.) in C, Bb, Eb, and (B.C.) Solo instruments. The following four staves are for BL. C, Bb, Eb, and (B.C.) instruments. The Bass staff includes a rhythmic notation with notes and stems, and a chord sequence:  $f$  A m G/A A m G/A F/D A m/D F/D A m/D. The Gtr. staff includes a rhythmic notation with notes and stems, and a chord sequence:  $f$  A m G/A A m G/A F/D A m/D F/D A m/D. The Chord Chart staff includes a rhythmic notation with notes and stems, and a chord sequence:  $f$  A m G/A A m G/A F/D A m/D F/D A m/D. The Pno. Strings Synth staff includes a rhythmic notation with notes and stems, and a chord sequence:  $f$  A m G/A A m G/A F/D A m/D F/D A m/D. The Mal. staff is empty. The D. S. staff includes a rhythmic notation with notes and stems. The D. S. Fills staff is empty. The Floor Tom Hand Drum staff includes a rhythmic notation with notes and stems. The Mus. Cymbal Hand Clap staff includes a rhythmic notation with notes and stems, and a "Hand Clap" annotation. The Shaker staff includes a rhythmic notation with notes and stems. The score is marked with a dynamic of  $f$  (forte) throughout.

# Chained To The Rhythm

**B**

M. C.  
M. B $\flat$   
M. E $\flat$   
M. (B.C.)  
CM. C  
Solo C  
CM. B $\flat$   
Solo B $\flat$   
CM. E $\flat$   
Solo E $\flat$   
CM. (B.C.)  
Solo (B.C.)  
BL. C  
BL. B $\flat$   
BL. E $\flat$   
BL. (B.C.)  
Bass  
Gtr.  
Chord Chart  
Pno.  
Strings  
Synth  
Mal.  
D. S.  
D. S. Fills  
Floor Tom  
Hand Drum  
Sus. Cymbal  
Hand Clap  
Shaker

9

F F F F F F F F F F E C C C C C E E E E G/E F E E

F A m/f F A m/f C Em

F A m/f F A m/f C Em

optional 8va

f

Fill

Drum Set Fill

Suspended Cymbal





Chained To The Rhythm

The musical score is arranged in a multi-staff format. The top section includes the vocal parts for M.C., M.B., M.Eb, and M.(B.C.), each with an "off -4" marking. A "D" chord symbol and a "tutti" marking are positioned above the first vocal staff. The middle section contains the instrumental parts for CM. C, CM. Bb, CM. Eb, and CM.(B.C.), all of which are marked as "Solo". The lower section features the BL. C, BL. Bb, BL. Eb, and BL.(B.C.) parts, followed by the Bass line with chord symbols (E, A, A, A, A, G, A, A, A, A, G, C, D, D, D, D, C, D) and the Gtr. line with chord symbols (Em, Am, G/A, Am, G/A, F/D, Am/D). The Chord Chart section provides a simplified view of these chords. The Pno. Strings Synth part is marked with a forte "f" dynamic. The bottom section contains the percussion parts: Mal., D.S. (with a "Fill" marking), D.S. Fills, Floor Tom Hand Drum (with a "mf Drum Set Fill" marking), Sus. Cymbal Hand Clap (with a "Hand Clap" marking), and Shaker (marked with "f").

M. C

M. B $\flat$

M. Eb

M. (B.C.)

CM. C  
Solo C

CM. B $\flat$   
Solo B $\flat$

CM. Eb  
Solo Eb

CM. (B.C.)  
Solo (B.C.)

BL. C

BL. B $\flat$

BL. Eb

BL. (B.C.)

Bass

Gtr.

Chord Chart

Pno.  
Strings  
Synth

Mal.

D. S.

D. S. Fills

Floor Tom  
and Drums

us. Cymbal  
Hand Clap

Shaker

The musical score is arranged in a standard orchestral layout. The top section includes four melodic lines for M. C, M. B $\flat$ , M. Eb, and M. (B.C.), each with a 21-measure repeat sign. Below these are three solo lines for CM. C, CM. B $\flat$ , and CM. Eb, and another set of three solo lines for CM. (B.C.). The next section contains four lines for BL. C, BL. B $\flat$ , BL. Eb, and BL. (B.C.). The Bass line includes a chord chart below it:  $D D D D D$ ,  $F F F F F$ ,  $F F F F F$ ,  $F E C C C C C$ . The Guitar line features a chord chart:  $F/D$ ,  $A m/D$ ,  $F$ ,  $A m/F$ ,  $F$ ,  $A m/F$ ,  $C$ . The Chord Chart and Piano/Strings/Synth lines use the same chord sequence. The Maracas line has an optional 8va section starting at measure 21. The Drum section includes D. S., D. S. Fills, Floor Tom and Drums, us. Cymbal Hand Clap, and Shaker, all with 21-measure repeat signs.

M. C

M. B♭

M. E♭

M. (B.C.)

CM. C  
Solo C

CM. B♭  
Solo B♭

CM. E♭  
Solo E♭

CM. (B.C.)  
Solo (B.C.)

BL. C

BL. B♭

BL. E♭

BL. (B.C.)

Bass

Em Am G/A Am G/A F/D Am/D

Gtr.

Chord Chart

Pno.  
Strings  
Synth

Mal.

D. S.

D. S. Fills

Floor Tom  
Hand Drum

Sus. Cymbal  
Hand Clap

Shaker

F

Fill

f Drum Set Fill

Suspended Cymbal

Chained To The Rhythm

8

8

M. C  
M. B $\flat$   
M. Eb  
M. (B.C.)

CM. C Solo C  
CM. B $\flat$  Solo B $\flat$   
CM. Eb Solo Eb  
CM. (B.C.) Solo (B.C.)

BL. C  
BL. B $\flat$   
BL. Eb  
BL. (B.C.)

Bass

29 D D D D F F F F F F F F F E C C C C

F/D A m/D F A m/F F A m/F C

Chord Chart

29 F/D A m/D F A m/F F A m/F C

Pno. Strings Synth

Mal.

optional Rva

D. S.

D. S. Fills

Floor Tom and Drum

15. Cymbal Hand Clap

Shaker

To Coda (2nd Time) [H]

[I]

off -2

off -2

off -2

off -2

M. C  
M. B♭  
M. E♭  
M. (B.C.)

CM. C Solo C  
CM. B♭ Solo B♭  
CM. E♭ Solo E♭  
CM. (B.C.) Solo (B.C.)

BL. C  
BL. B♭  
BL. E♭  
BL. (B.C.)

Bass

33 E E E E G/F F E E

mp A A A A G A A A A G C

Gtr.

mp Em Am G/A Am G/A

Chord Chart

33 Em

mp Am G/A Am G/A

Pno. Strings Synth

mp

Mal.

D. S.

mp

D. S. Fills

Floor Tom Hand Drum

f Drum Set Fill

Sus. Cymbal Hand Clap

Suspended Cymbal

Shaker

M. C. 37

M. B<sup>b</sup>

M. Eb

M. (B.C.)

CM. C Solo C *mp*

CM. B<sup>b</sup> Solo B<sup>b</sup> *mp*

CM. Eb Solo Eb *mp*

CM. (B.C.) Solo (B.C.) *mp*

BL. C

BL. B<sup>b</sup>

BL. Eb

BL. (B.C.) 37

Bass 37 D D D D C D D D D D F F F F F F F F E

Gtr. F/D A m/D F/D A m/D F A m/F F A m/F

Keyboard Chart 37 F/D A m/D F/D A m/D F A m/F F A m/F

Pno. Strings Synth 37

Mal. 37 optional 8va *mp*

D. S. 37

D. S. Fills

Floor Tom Hand Drum 37

us. Cymbal Hand Clap 37

Shaker 37

**M. C**  
**M. B $\flat$**   
**M. Eb**  
**M. (B.C.)**  
**CM. C Solo C**  
**CM. B $\flat$  Solo B $\flat$**   
**CM. Eb Solo Eb**  
**CM. (B.C.) Solo (B.C.)**  
**BL. C**  
**BL. B $\flat$**   
**BL. Eb**  
**BL. (B.C.)**  
**Bass**  
**Gtr.**  
**Chord Chart**  
**Pno. Strings Synth**  
**Mal.**  
**D. S.**  
**D. S. Fills**  
**Floor Tom Hand Drum**  
**Sus. Cymbal Hand Clap**  
**Shaker**

**Chord Chart:**  
C C C C C E E E G/E F E E F D C  
C Em F Notes (no chords) Dm C(add9)  
C Em F Dm C(add9)

**Performance Markings:**  
sol  
off -2  
cresc.  
mp

45 *off -4*

M. C

M. B $\flat$

M. Eb

M. (B.C.)

CM. C  
Solo C

CM. B $\flat$   
Solo B $\flat$

CM. Eb  
Solo Eb

CM. (B.C.)  
Solo (B.C.)

BL. C

BL. B $\flat$

BL. Eb

BL. (B.C.)

45

Bass

45

Gtr.

45

Chord Chart

45

Pno.  
Strings  
Synth

45

Mal.

45

D. S.

D. S. Fills

45

Floor Tom  
Hand Drum

45

Suspended Cymbal

us. Cymbal  
Hand Clap

45

Shaker

*mf*  
Drum Set Fill

Fill







57

M. C

M. B $\flat$

M. Eb

M. (B.C.)

CM. C  
Solo C

CM. B $\flat$   
Solo B $\flat$

CM. Eb  
Solo Eb

CM. (B.C.)  
Solo (B.C.)

BL. C

BL. B $\flat$

BL. Eb

BL (B.C.)

57

Bass

57

Gtr.

Chord Chart

57

Pno.  
Strings  
Synth

57

Mal.

57

D. S.

D. S. Fills

57

Floor Tom  
Hand Drum

57

Bus. Cymbal  
Hand Clap

57

Shaker





65 off-3

M. C

M. B $\flat$

M. E $\flat$

M. (B.C.)

CM. C  
Solo C

CM. B $\flat$   
Solo B $\flat$

CM. E $\flat$   
Solo E $\flat$

CM. (B.C.)  
Solo (B.C.)

BL. C

BL. B $\flat$

BL. E $\flat$

BL. (B.C.)

65 A A A A G C D D D D C D D D D D F F F F

Bass

65 A m G/A F/D A m/D F/D A m/D F A m/F

Gtr.

65 A m G/A F/D A m/D F/D A m/D F A m/F

Chord Chart

65 A m G/A F/D A m/D F/D A m/D F A m/F

Pno.  
Strings  
Synth

65

Mal.

65

D. S.

D. S. Fills

65

Floor Tom  
Hand Drum

Sus. Cymbal  
Hand Clap

65

Shaker

Chained To The Rhythm

18

M. C. off -3

M. B. off -3

M. Eb off -3

M. (B.C.) off -3

CM. C Solo C Top Note Harmony

CM. Bb Solo Bb optional 8va Top Note Harmony

CM. Eb Solo Eb Top Note Harmony

CM. (B.C.) Solo (B.C.) Top Note Harmony

BL. C

BL. Bb

BL. Eb

BL. (B.C.)

Bass

Gtr.

Chord Chart

Perc. Strings Synth

Mal.

D. S.

D. S. Fills

Floor Tom Hand Drum

Bus. Cymbal Hand Clap choke

Shaker

C

# CHAMELEON

- HERBIE HANCOCK /

PAUL JACKSON /

HARVEY MASON / BENNIE MAUPIN

(MED. PUNK)

## INTRO

(BASS) N.C.

## A

B $\flat$ -7 Eb7 B $\flat$ -7 Eb7

BASS CONT. SIM.

B $\flat$ -7 Eb7 B $\flat$ -7 Eb7

## B

B $\flat$ -7 Eb7 B $\flat$ -7 Eb7 (PLAY 3x)

B $\flat$ -7 Eb7 N.C.

# CHAMELEON

HERBIE HANCOCK /  
PAUL JACKSON /  
HARVEY MASON / BENNIE MAUPIN

(MED. FUNK)

## Eb Part

INTRO

(BASS) N.C.

A

B



# Bb

# CHAMELEON

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

(MED. FUNK)

## INTRO

(BASS) N.C.

## A

## B

# 7: Bass clef

79

(MED. FUNK)

## CHAMELEON

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

### INTRO

(BASS) N.C.

### A

B $\flat$ -7 E $\flat$ 7 B $\flat$ -7 E $\flat$ 7

BASS CONT. SIM.

B $\flat$ -7 E $\flat$ 7 B $\flat$ -7 E $\flat$ 7

### B

B $\flat$ -7 E $\flat$ 7 B $\flat$ -7 E $\flat$ 7 (PLAY 3X)

B $\flat$ -7 E $\flat$ 7 N.C.

# Chameleon Bass Line

Score

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

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



# Cheer # 1

arr. Bernice

This musical score is for a piece titled "Cheer # 1" arranged by Bernice. It is a full orchestration for a band or ensemble. The score is written in 4/4 time and consists of 16 staves. The instruments included are:

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

Each staff begins with the instruction "Watch Conductor" and "Slow-Fast", indicating that the conductor's tempo changes are to be followed. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings. The synthesizer part is written in a grand staff format. The overall style is that of a traditional band arrangement.





# Cold Duck Time

Eddie Harris

F7 Bb7 F7  
 Bb7 F7 Bb7 F7  
 Bb7 DbMA7 EbMA7 F7

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

For your use



# Supplemental Material - Cold Duck Time

## Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

F<sup>7</sup> B<sup>b7</sup> D<sup>b</sup>MA<sup>7</sup> E<sup>b</sup>MA<sup>7</sup> F<sup>7</sup> B<sup>b7</sup> D<sup>b</sup>MA<sup>7</sup> E<sup>b</sup>MA<sup>7</sup>

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

## Useful scales

F Blues Scale

D<sup>b</sup> Major

(D<sup>b</sup>MA<sup>7</sup>)

E<sup>b</sup> Major

(E<sup>b</sup>MA<sup>7</sup>)

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

## Sample Bass Line

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

D<sup>b</sup>MA<sup>7</sup>      E<sup>b</sup>MA<sup>7</sup>      F<sup>7</sup>

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

## Guitar Voicings

F<sup>7</sup>      B<sup>b7</sup>      D<sup>b</sup>MA<sup>7</sup>      E<sup>b</sup>MA<sup>7</sup>

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



**Bb**

# Cold Duck Time

Eddie Harris

Chord progression for the first staff: G<sup>7</sup>, C<sup>7</sup>, G<sup>7</sup>, G<sup>7</sup>

Chord progression for the second staff: C<sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>, G<sup>7</sup>

Chord progression for the third staff: C<sup>7</sup>, E<sup>b</sup>MA<sup>7</sup>, FMA<sup>7</sup>, G<sup>7</sup>

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

For your use

### Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

$G^7$	$C^7$	$E^b_{MA^7}$	$F_{MA^7}$	$G^7$	$C^7$	$E^b_{MA^7}$	$F_{MA^7}$
-------	-------	--------------	------------	-------	-------	--------------	------------

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

### Useful Scales

G Blues Scale	$E^b$ Major	( $E^b_{MA^7}$ )	F Major	( $F_{MA^7}$ )
---------------	-------------	------------------	---------	----------------

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

### Sample Bass Line

$G^7$	$C^7$	$G^7$	$C^7$
-------	-------	-------	-------

$E^b_{MA^7}$	$F_{MA^7}$	$G^7$
--------------	------------	-------

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

1 1 1 1    1 1 1    1 1 1 1 1 5 b7 1



# Cold Duck Time

Eddie Harris

The musical score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of three staves of music. The first staff begins with a repeat sign and contains four measures with chords D7, G7, and D7. The second staff contains four measures with chords G7, D7, G7, and D7. The third staff contains four measures with chords G7, BbMA7, CMA7, and D7. The notation includes eighth and sixteenth notes, rests, and dynamic markings.

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

For your use

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

### Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

$D^7$ 
 $G^7$ 
 $B^b_{MA^7}$ 
 $C_{MA^7}$ 
 $D^7$ 
 $G^7$ 
 $B^b_{MA^7}$ 
 $C_{MA^7}$

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

### Useful Scales

D Blues Scale
 $B^b$  Major
 $(B^b_{MA^7})$ 
C Major
 $(C_{MA^7})$

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

### Sample Bass Line

$D^7$ 
 $G^7$ 
 $D^7$ 
 $G^7$

1 5 1 5  $b7$  1    1 1  $b7$     1 5 1 5  $b7$  1    1 1  $b7$

$B^b_{MA^7}$ 
 $C_{MA^7}$ 
 $D^7$

1 1 1 1    1 1 1    1 1 1 1 1 5  $b7$  1



# Cold Duck Time

Eddie Harris

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

For your use

## Supplemental Material - Cold Duck Time

### Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

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

### Useful Scales

F Blues Scale

$D^b$  Major

$(D^b_{MA}7)$

$E^b$  Major

$(E^b_{MA}7)$

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

### Sample Bass Line

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

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

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

1 1 1 1    1 1 1    1 1 1 1 1 5 b7 1

02501474

Featured in the Twentieth Century Fox Television Series GLEE

# DON'T STOP BELIEVIN'

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

FULL SCORE  
ALTO SAX 1  
ALTO SAX 2  
TENOR SAX 1  
TENOR SAX 2  
BARITONE SAX

## INSTRUMENTATION

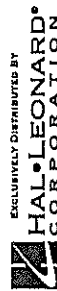
TRUMPET 1	TROMBONE 3
TRUMPET 2	TROMBONE 4
TRUMPET 3	GUITAR
TRUMPET 4	PIANO
TROMBONE 1	BASS
TROMBONE 2	DRUMS
	AUX. PERCUSSION

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

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

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

(Book 1 = 18A)

The musical score is arranged in a standard orchestral format with multiple staves for each instrument type. The instruments listed on the left side of the score are:

- ALTO SAX 1
- ALTO SAX 2
- TENOR SAX 1
- TENOR SAX 2
- BARIOTONE SAX
- TRUMPET 1
- TRUMPET 2
- TRUMPET 3
- TRUMPET 4
- TROMBONE 1
- TROMBONE 2
- TROMBONE 3
- TROMBONE 4
- GUITAR
- PIANO
- BASS
- DRUMS
- AUX. PERC.

The score is written in 4/4 time and includes dynamic markings such as *mf* and *rit.*. The piano part includes a section marked *rit. like w/beat*. The score is divided into measures, with measure numbers 1, 2, 3, 4, 5, 6, 7, and 8 indicated at the bottom of the page.



This musical score is for the song "Don't Stop Believin'". It is arranged for a large ensemble including saxophones, trumpets, trombones, guitar, piano, bass, and drums. The score is divided into measures 9 through 16.

**Instrumentation and Parts:**

- ALTO SAX 1 & 2:** Lead saxophone parts with a **Solo** marking at the beginning.
- TENOR SAX 1 & 2:** Tenor saxophone parts.
- BARI-TONE SAX:** Baritone saxophone part.
- TRUMPET 1-4:** Four trumpet parts.
- TROMBONE 1-4:** Four trombone parts.
- GI-TAR:** Electric guitar part with a **Distortion** marking.
- PI-ANO:** Piano accompaniment.
- BA-SS:** Bass line.
- DR-UMS:** Drum part.
- AUX. PERC.:** Auxiliary percussion part.

**Performance Markings:**

- F (No Ped):** Fortissimo dynamics with no pedal.
- Distraction:** A specific performance instruction for the guitar part.
- Solo:** A performance instruction for the saxophone parts.

**Measure Numbers:** 9, 10, 11, 12, 13, 14, 15, 16

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARIOTONE SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TRUMPET 5

TRUMPET 6

TRUMPET 7

TRUMPET 8

TRUMPET 9

TRUMPET 10

TRUMPET 11

TRUMPET 12

TRUMPET 13

TRUMPET 14

AUX. Perc.

Musical score for a jazz ensemble, measures 17-24. The score includes parts for Alto Saxophones, Tenor Saxophones, Baritone Saxophone, Trumpets 1-14, Piano, Bass, Drums, and Auxiliary Percussion. The music is in 4/4 time and features complex rhythmic patterns and melodic lines. A vertical line is drawn between measures 20 and 21.

17

18

19

20

21

22

23

24

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

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

GUITAR  
PIANO

BASS  
DRUMS  
AUX. PERC.

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARITONE SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

GUITAR

PIANO

BASS

DRUMS

AUX. PERC.

41

45

ALTO SAX 1  
 ALTO SAX 2  
 TENOR SAX 1  
 TENOR SAX 2  
 BARITONE SAX  
 TRUMPET 1  
 TRUMPET 2  
 TRUMPET 3  
 TRUMPET 4  
 TROMBONE 1  
 TROMBONE 2  
 TROMBONE 3  
 TROMBONE 4  
 GUITAR  
 PIANO  
 BASS  
 DRUMS  
 AUX. PERC.

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

MIXTURE SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

AUX. Perc.

08501474  
Don't Stop Believin' - 8  
49 50 51 52 53 54 55 56

ALTO SAX 1  
 ALTO SAX 2  
 TENOR SAX 1  
 TENOR SAX 2  
 BARITONE SAX  
 TRUMPET 1  
 TRUMPET 2  
 TRUMPET 3  
 TRUMPET 4  
 TROMBONE 1  
 TROMBONE 2  
 TROMBONE 3  
 TROMBONE 4  
 GUITAR  
 PIANO  
 BASS  
 DRUMS  
 AUX. PERC.

A detailed musical score for the song "Don't Stop Believin' - 10". The score is arranged for a large ensemble and includes the following parts:

- ALTO SAX 1**: Melodic line with various articulations.
- ALTO SAX 2**: Harmonic support.
- TENOR SAX 1**: Harmonic support.
- TENOR SAX 2**: Harmonic support.
- BARITONE SAX**: Harmonic support.
- TRUMPET 1** through **TRUMPET 5**: Harmonic support.
- TROMBONE 1** through **TROMBONE 5**: Harmonic support.
- GUITAR**: Rhythmic accompaniment with dynamic markings like *glusced* and *f*.
- PIANO**: Rhythmic accompaniment with dynamic markings like *glusced* and *f*.
- DRUMS**: Rhythmic accompaniment.
- AUX. PERC.**: Auxiliary percussion.

The score is divided into measures 65 through 72. Measure 69 is marked with a circled "69". The notation includes various musical symbols such as notes, rests, and dynamic markings.

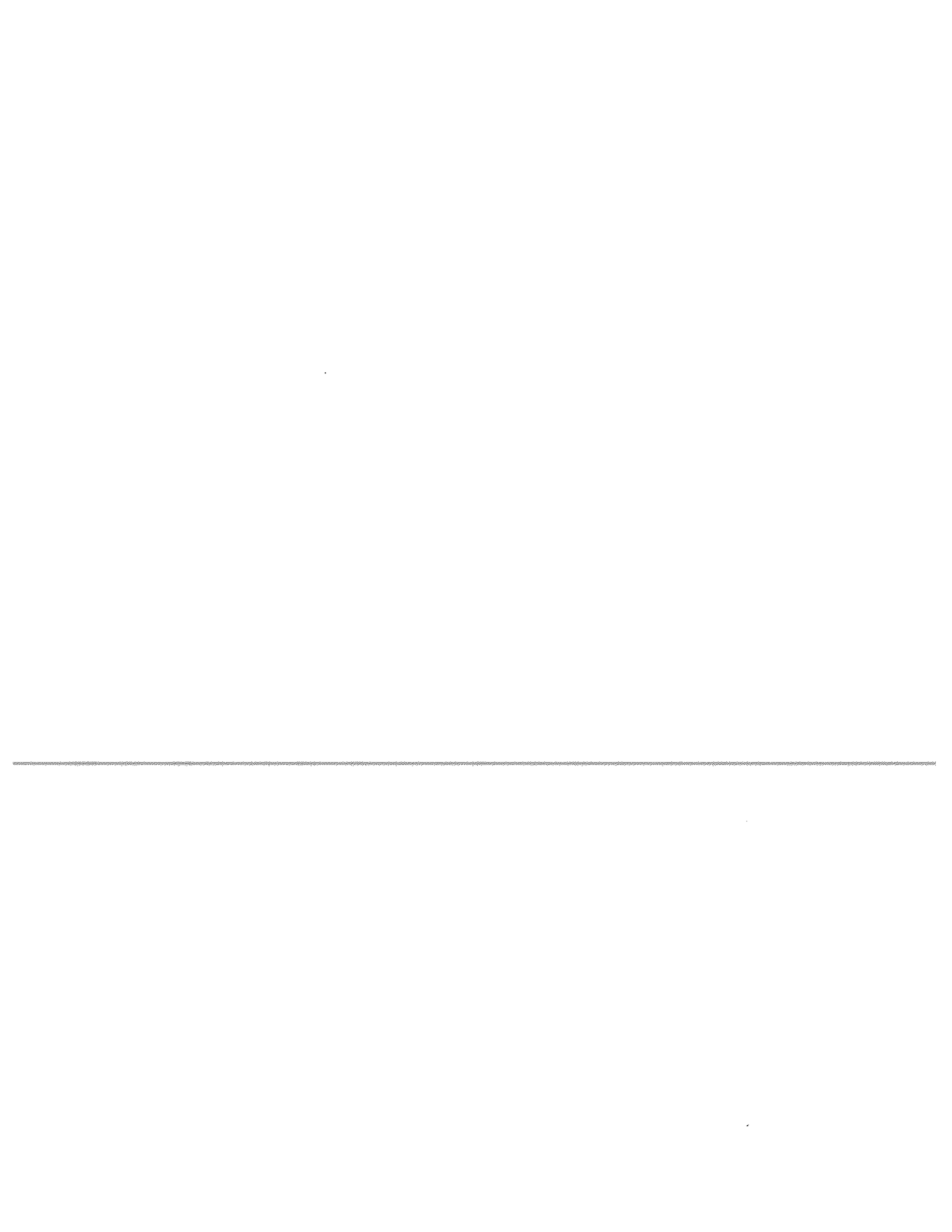
65 66 67 68 69 70 71 72



Musical score for the following instruments:

- ALTO SAX 1
- ALTO SAX 2
- TENOR SAX 1
- TENOR SAX 2
- BARIOTONE SAX
- TRUMPET 1
- TRUMPET 2
- TRUMPET 3
- TRUMPET 4
- TROMBONE 1
- TROMBONE 2
- TROMBONE 3
- TROMBONE 4
- GIITAR (Fingerc)
- PIANO
- BASS
- DRUMS
- AUX. PERC.

Rehearsal marks: 1, (BELL TONES), (A) (Fingerc), (B) (Fingerc), (C) (Fingerc), (D) (Fingerc), (E) (Fingerc), (F) (Fingerc).



# 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.

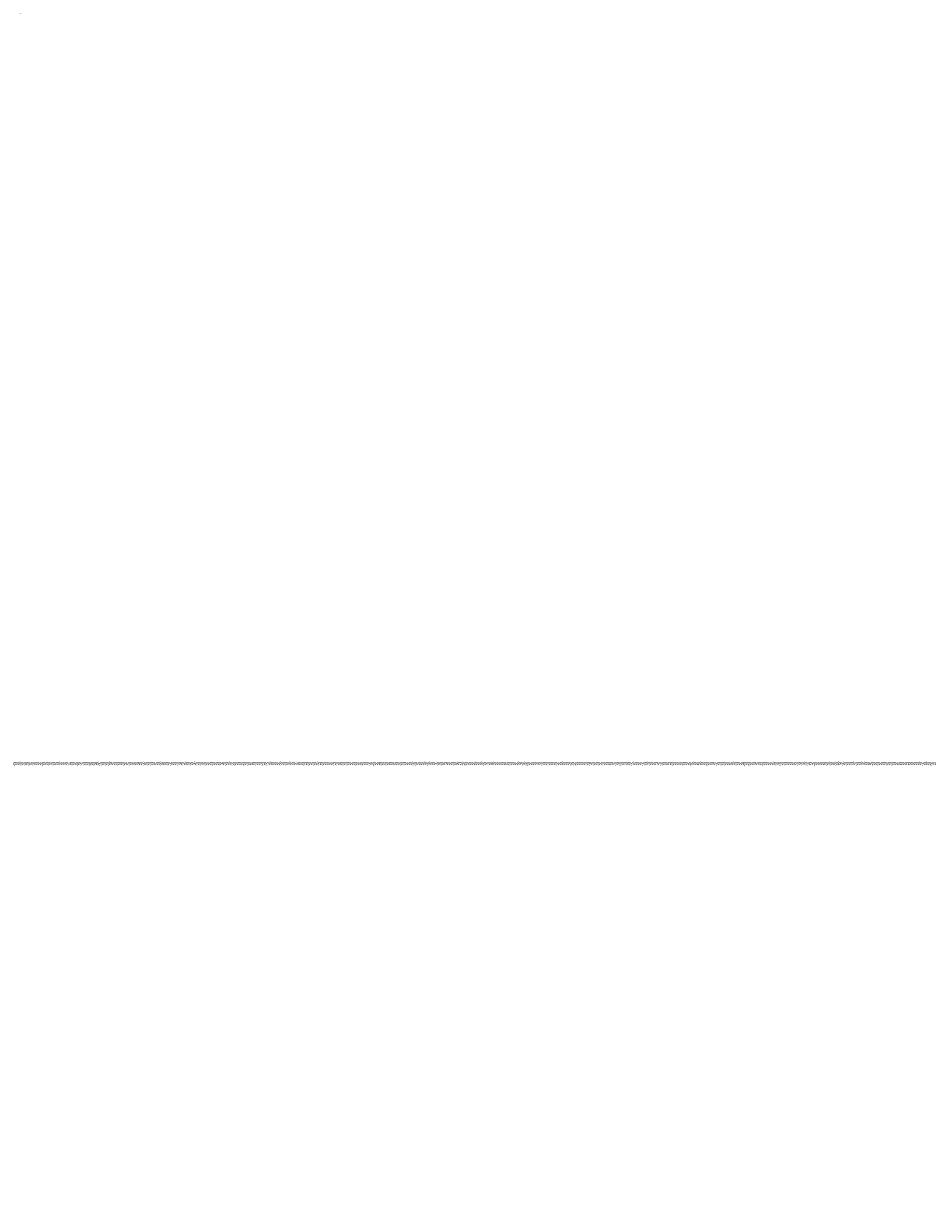
Trombone

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

Level 2

For Zanetti  
Swing Time

Flute  
Piano

A A G G F F E G E G

3

Detailed description: This staff is in 4/4 time with a key signature of two flats (Bb and Eb). The melody consists of eighth notes with a triplet of eighth notes at the end. The notes are A4, A4, G4, G4, F4, F4, E4, G4, E4, G4.

Clarinet  
Trumpet  
(LOW)

B B A A G G F# A F# A

3

Detailed description: This staff is in 4/4 time with a key signature of two flats. The melody consists of eighth notes with a triplet of eighth notes at the end. The notes are B4, B4, A4, A4, G4, G4, F#4, A4, F#4, A4.

Clarinet  
Trumpet  
(HIGH)

B B A A G G F# A F# A

3

Detailed description: This staff is in 4/4 time with a key signature of two flats. The melody consists of eighth notes with a triplet of eighth notes at the end. The notes are B4, B4, A4, A4, G4, G4, F#4, A4, F#4, A4.

Alto Sax

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

3

Detailed description: This staff is in 4/4 time with a key signature of one sharp (F#). The melody consists of eighth notes with a triplet of eighth notes at the end. The notes are F#4, F#4, E4, E4, D4, D4, C#4, E4, C#4, E4.

Trombone

A2 A2 G4 G4 F1 F1 E2 G E G

3

Detailed description: This staff is in 4/4 time with a key signature of two flats. The melody consists of eighth notes with a triplet of eighth notes at the end. The notes are A2, A2, G4, G4, F1, F1, E2, G4, E4, G4.

Piano: Am Repeating Am - 8th Notes

Bass Line Lick: E G E G A



First Five Note Exercises

**A**

C Instruments (Treble)

Musical notation for C Instruments (Treble), Eb Instruments, and Bb Instruments (High). The key signature is B-flat major (two flats) and the time signature is 4/4. Each instrument part consists of a single staff with a treble clef. The notes are: C Instruments (Treble) [C4, D4, E4, F4], Eb Instruments [D4, E4, F4, G4], and Bb Instruments (High) [E4, F4, G4, A4].

Bb Instruments (Low)

Musical notation for Bb Instruments (Low), C Instruments (Bass), and Tuba. The key signature is B-flat major (two flats) and the time signature is 4/4. Each instrument part consists of a single staff with a bass clef. The notes are: Bb Instruments (Low) [C3, D3, E3, F3], C Instruments (Bass) [C3, D3, E3, F3], and Tuba [C3, D3, E3, F3].

Drum Set

Musical notation for Drum Set. The time signature is 4/4. The pattern consists of a sequence of eighth notes: quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note.

**A**

Piano

Musical notation for Piano. The key signature is B-flat major (two flats) and the time signature is 4/4. The piano part consists of two staves (treble and bass clefs). The notes are: Treble clef [Bb4, D5, F5, Ab5], Bass clef [C3, D3, E3, F3]. Chord symbols are placed above the treble staff: Bb, Cm, Dm, Eb.

First Five Note Exercises

5

**B**

Fl. Alto Sax. Ten. Sax.

Tpt. Tbn. Tba.

Dr.

**B**

Pno.

F F Eb/G Dm/F



First Five Note Exercises

9

C

The musical score is arranged in a standard jazz ensemble format. It consists of the following parts:

- Fl. (Flute):** Treble clef, key signature of two flats. Measures 1-2: whole notes (F4, Bb4). Measures 3-4: eighth-note runs (F4, G4, A4, Bb4, C5).
- Alto Sax. (Alto Saxophone):** Treble clef, key signature of two flats. Measures 1-2: whole notes (F4, Bb4). Measures 3-4: eighth-note runs (F4, G4, A4, Bb4, C5).
- Ten. Sax. (Tenor Saxophone):** Treble clef, key signature of two flats. Measures 1-2: whole notes (F4, Bb4). Measures 3-4: eighth-note runs (F4, G4, A4, Bb4, C5).
- Tpt. (Trumpet):** Treble clef, key signature of two flats. Measures 1-2: whole notes (F4, Bb4). Measures 3-4: eighth-note runs (F4, G4, A4, Bb4, C5).
- Tbn. (Trombone):** Bass clef, key signature of two flats. Measures 1-2: whole notes (F3, Bb3). Measures 3-4: eighth-note runs (F3, G3, A3, Bb3, C4).
- Tba. (Tuba):** Bass clef, key signature of two flats. Measures 1-2: whole notes (F2, Bb2). Measures 3-4: eighth-note runs (F2, G2, A2, Bb2, C3).
- Dr. (Drums):** Drum set notation. Measures 1-4: consistent rhythmic pattern of eighth notes with a hi-hat '7' (chick) on the second eighth note of each beat.
- Pno. (Piano):** Grand staff (treble and bass clefs), key signature of two flats. Measures 1-2: chords Cm/Eb and Bb/D. Measures 3-4: chords Bb and F/A.

A large 'C' in a box is placed above the piano part in measure 3, indicating the key signature for the second system.

First Five Note Exercises

**D**

13

Fl.

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Tba.

Dr.

Pno.

Bb

**D**

# **GNE SONG (Great New Emergence)**

## **HORN LICK**

**C: E D C**

**Bb: F# E D**

**Eb: C# B A**

## **LAST NOTE**

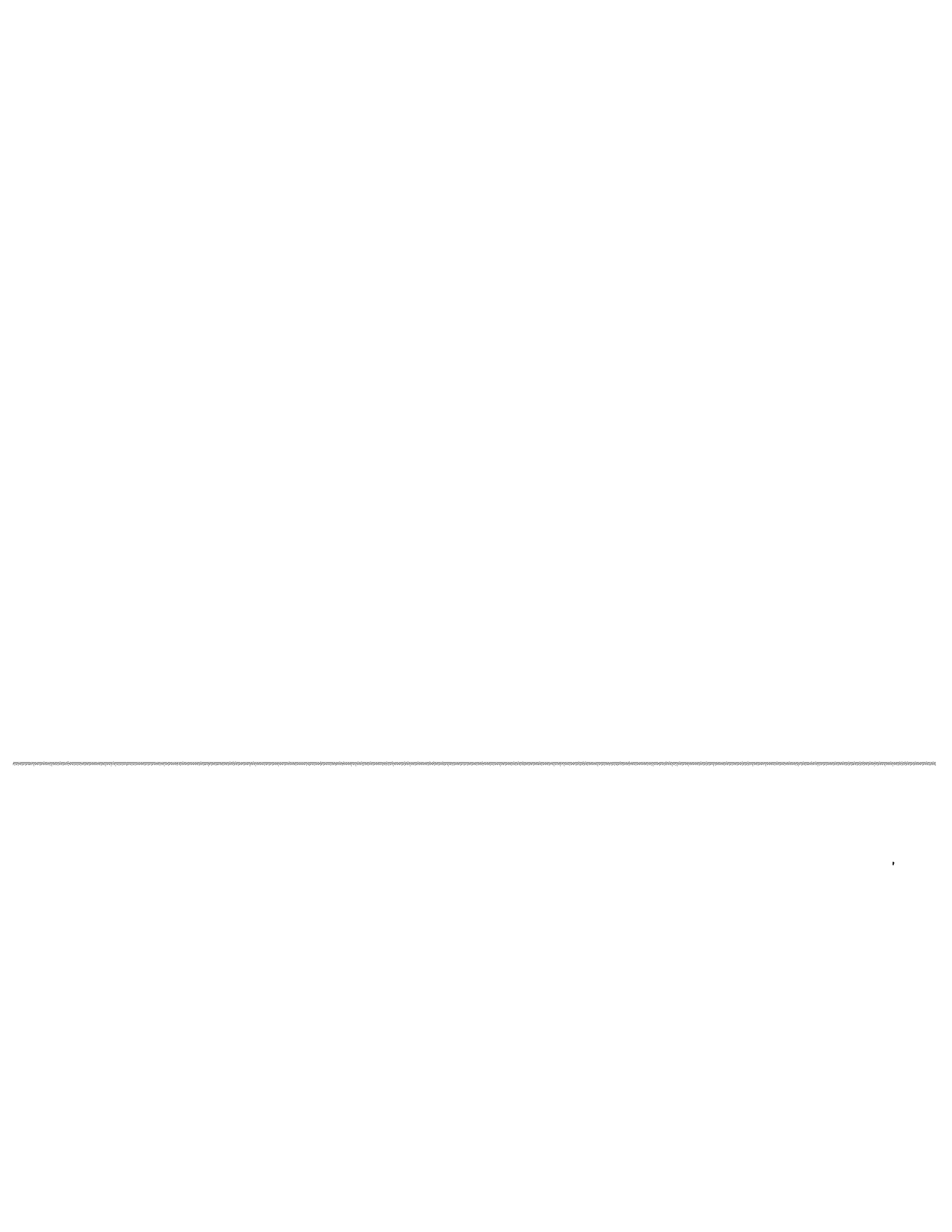
**C: A**

**Bb: B**

**Eb: F**

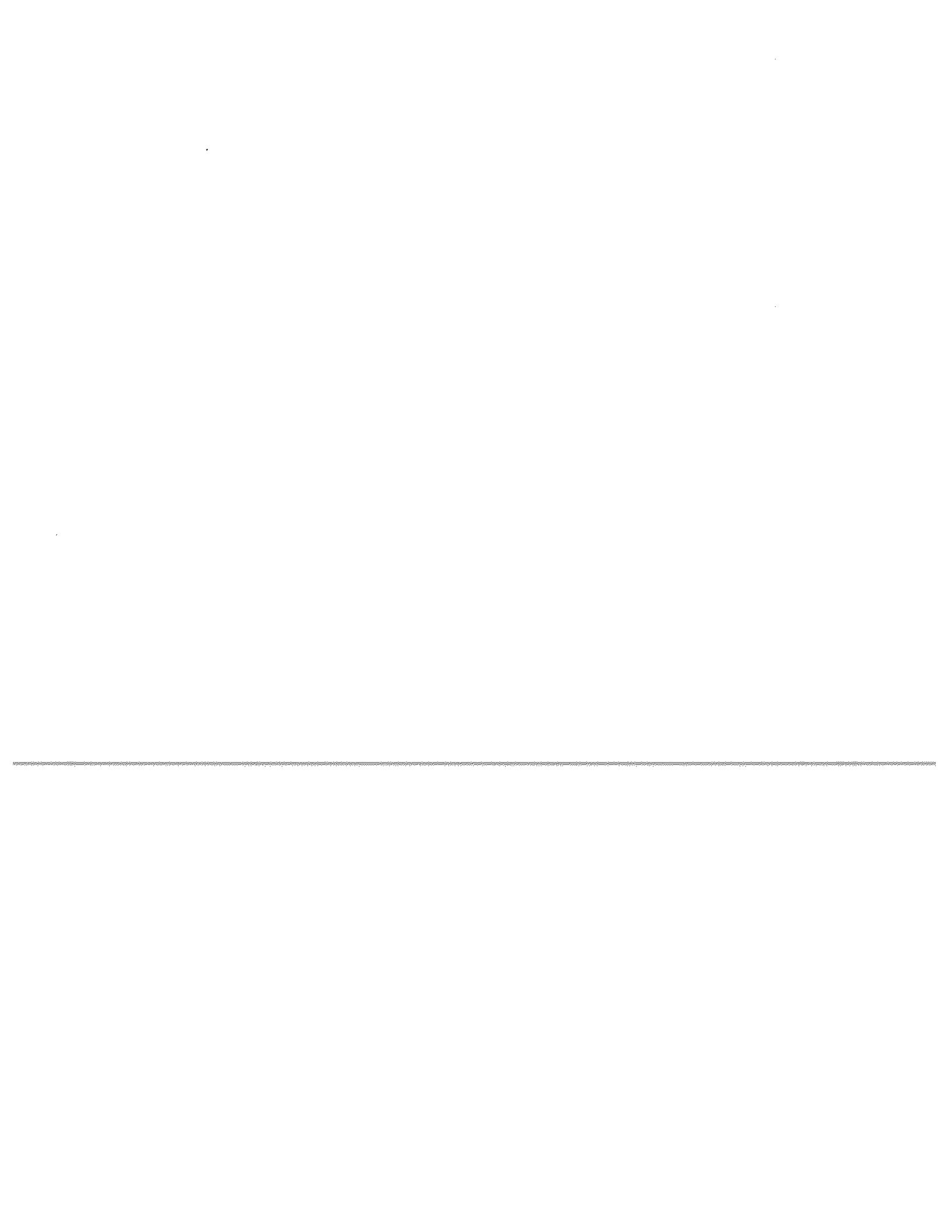
### **PIANO CHORDS:**

**Am G Dm F**



Musical score for the first system, featuring the following instruments: Flute, Clarinet in B $\flat$ , Bass Clarinet, Alto Sax, Tenor Sax, Baritone Sax, Trumpet in B $\flat$ , Trombone, Tuba, and Piano. The score is written in 3/4 time with a key signature of two flats (B $\flat$  and E $\flat$ ). The piano part includes a bass line with sustained chords.

Musical score for the second system, featuring the following instruments: Fl. (Flute), B $\flat$  Cl. (Clarinet in B $\flat$ ), B. Cl. (Bass Clarinet), A. Sx. (Alto Sax), T. Sx. (Tenor Sax), B. Sx. (Baritone Sax), B $\flat$  Tpt. (Trumpet in B $\flat$ ), Tbn. (Trombone), Tuba, and Pno. (Piano). The score is written in 3/4 time with a key signature of two flats (B $\flat$  and E $\flat$ ). A dynamic marking of  $^5$  (f) is present at the beginning of the first measure of each staff. The piano part includes a bass line with sustained chords.



142



(MED.)

# HEART AND SOUL

-HOAGY CARMICHAEL/  
FRANK LOESSER

Handwritten musical score for guitar, featuring chords and notation across multiple staves.

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

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

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

Staff 4: C7 F7 Bb7 A7 Bbmaj7 A7 D7 G7

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

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

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

142 **Bb**  
(MED)

# HEART AND SOUL

- HOAGY CARMICHAEL  
FRANK LESSER

Handwritten musical score for "Heart and Soul" in B-flat major, 4/4 time. The score consists of eight staves of music with various chords and melodic lines.

Staff 1: G E-7 A-7 D7 Gmaj7 E-7 A-7 D7

Staff 2: B-7 E-7 A-7 D7 | G E-7 A-7 D7

Staff 3: 2. G A-7 D7 Gmaj7 D-7 G7 Cmaj7 B7 E7 A7

Staff 4: D7 G7 C7 B7 Cmaj7 B7 E7 A7

Staff 5: D7 G7 C7 D7 G E-7 A-7 D7

Staff 6: Gmaj7 E-7 A-7 D7 B-7 E-7 A-7 D7

Staff 7: B7#5 E7 A-7 D7 G (E-7 A-7 D7)



142 **E♭**  
(Med.)

# HEART AND SOUL

-HAGY CARMICHAEL/  
FRANK DESSER

Handwritten musical score for guitar in E-flat major, 4/4 time. The score consists of seven staves of music with chords written above the notes. The key signature has two flats (E-flat and B-flat), and the time signature is 4/4. The notation includes quarter notes, eighth notes, and rests, with some notes beamed together. The chords are: D, B-7, E-7, A7, Dmaj7, B-7, E-7, A7, F#-7, B-7, E-7, A7, D, B-7, E-7, A7, D, E-7, A7, Dmaj7, A-7, D7, Gmaj7, F#7, B7, E7, A7, D7, G7, F#7, Gmaj7, F#7, B7, E7, A7, D7, G7, A7, D, B-7, E-7, A7, Dmaj7, B-7, E-7, A7, F#-7, B-7, E-7, A7, F#7#5, B7, E-7, A7, D, (B-7, E-7, A7).

142 **7:**  
(MED.)

# HEART AND SOUL

-HOAGY CARMICHAEL/  
FRANK LESSER

Handwritten musical score for the song "Heart and Soul" in bass clef, 4/4 time. The score consists of eight staves of music with various chords and melodic lines. The chords are written above the notes. The first staff starts with a double bar line and a repeat sign. The second staff ends with a double bar line and a repeat sign. The third staff starts with a "2." indicating a second ending. The key signature has one flat (Bb).

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, C7, 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)

Score

# High Hopes

As Recorded by Panic! At The Disco  
arr. Bernice

Optional Intro  
Slow ♩ = 88

solo/soli  
optional 8va

A

1

Melody C

Melody B<sub>b</sub>

Melody E<sub>b</sub>

Melody (B.C.)

Counter melody C

Counter melody B<sub>b</sub>

Counter melody E<sub>b</sub>

Counter melody (B.C.)

High High  
Hopes Echo C

Bass Guitar

Chord Chart

Mallets 1

Mallets 2  
Strings

Piano

Strings

Synth Lead

Drum Set

Snare Drum  
Bass Drum

Floor Tom

Aux. Percussion  
-Suspended Cymbal  
-Splash Cymbal  
-Hand Clap  
-Shaker

The score is written in 4/4 time with a key signature of two flats (Bb and Eb). It begins with an optional intro at a tempo of 88 bpm. The main section, marked 'A', starts with a first ending bracket. The melody is primarily in the treble clef, with an optional 8va line. The bass guitar part includes a chord chart with the following chords: F, A aug, D m, Bb m6, F, A aug, D m, Bb m6. The piano and strings parts provide harmonic support with chords corresponding to the bass guitar. The drum set part features a cymbal 'sprinkles' pattern. The score includes parts for Mallets 1 and 2, and various auxiliary percussion instruments.

# High Hopes

2

**B With Hope**  $\text{♩} = 164$

M. C  
M. B $\flat$   
M. E $\flat$   
M. (B.C.)  
CM. C  
CM. B $\flat$   
CM. E $\flat$   
CM. (B.C.)  
High High Hopes Echo C  
Bass  
Chord Chart  
Mal. 1  
Mal. 2 String  
Pno.  
Strings  
Lead  
D. S.  
Snare Dr.  
Bass Dr.  
Floor Tom  
Aux. Perc.

*f* tutti & optional 8va  
*f* tutti & optional 8va  
*f* tutti  
continue in counter melody...  
continue in counter melody...  
continue in counter melody...  
continue in counter melody...  
*f*  
B $\flat$ m6  
B $\flat$  F Dm C B $\flat$  F Dm A m  
*f* Bass 8vb  
*f* Bass 8vb  
Cymbal "Spinkles"  
*mp*  
*mf*  
*mf*  
Cymbal Clap  
*mp*  
*f*

Detailed description: This is a comprehensive musical score for the song 'High Hopes'. It includes staves for Mellophone (M.C., M.Bb, M.Eb, M.(B.C.)), Conga (CM.C, CM.Bb, CM.Eb, CM.(B.C.)), High High Hopes Echo C, Bass, Chord Chart, Malimba 1 and 2, Piano (Pno.), Strings, Lead, Drums (D.S., Snare Dr., Bass Dr., Floor Tom), and Auxiliary Percussion (Aux. Perc.). The score is in the key of Bb major and 4/4 time, with a tempo of 164 bpm. It features various dynamics such as *f* (forte) and *mp* (mezzo-piano), and includes performance instructions like 'tutti & optional 8va' and 'continue in counter melody...'. The Chord Chart provides a sequence of chords: Bbm6, Bb, F, Dm, C, Bb, F, Dm, Am.

# High Hopes

**C**

M. C  
M. B<sub>3</sub>  
M. Eb  
M. (B.C.)  
CM. C  
CM. Bb  
CM. Eb  
CM. (B.C.)  
High High Hopes Echo C  
Bass  
Chord Chart  
Mal. 1  
Mal. 2 String  
Pno.  
Strings  
Lead  
D. S.  
Snare Dr.  
Bass Dr.  
Floor Tom  
Aux. Perc.

optional 8va  
optional 8vb  
optional 8vb  
f  
B $\flat$  8vb F Dm C B $\flat$  F Dm f Am  
f B $\flat$  F Dm C B $\flat$  F Dm Am  
Double Bass 8vb B $\flat$  8vb f B $\flat$  F Dm C B $\flat$  F Dm Am  
Double Bass 8vb f B $\flat$  F Dm C B $\flat$  F Dm Am

2nd Time Only  
Add Claps & Shaker Every Beat

# High Hopes

4

This musical score is for the song "High Hopes" and is marked with a page number of 4. It is written in 4/4 time and features a key signature of one flat (Bb). The score includes parts for the following instruments and sections:

- M. C.** (Melody): Features a melodic line starting at measure 26 with a dynamic of *mf*. A first ending bracket is shown above the first measure.
- M. Bb** (Melody): Mirrors the melody in the Bb instrument.
- M. Eb** (Melody): Mirrors the melody in the Eb instrument.
- M. (B.C.)** (Melody): Mirrors the melody in the bass clef.
- CM. C** (Chorus Melody): Features a chorus melody with dynamics *mf* and markings for "play 2nd time only" and "play 1st time only".
- CM. Bb** (Chorus Melody): Mirrors the chorus melody in Bb.
- CM. Eb** (Chorus Melody): Mirrors the chorus melody in Eb.
- CM. (B.C.)** (Chorus Melody): Mirrors the chorus melody in bass clef.
- High High Hopes Echo C**: A high register vocal or instrumental line.
- Bass**: Features a bass line with chords (E)(A), Bb, F, Dm, C, Bb, F, Dm.
- Chord Chart**: Shows the chord progression: Am, Bb, F, Dm, C, Bb, F, Dm.
- Mal. 1** (Mallets 1): Features a mallet part with a dynamic of *mf*.
- Mal. 2** (Mallets 2): Features a mallet part with a dynamic of *mf*.
- Pno.** (Piano): Features piano accompaniment with chords (E)(A), Bb, F, Dm, C, Bb, F, Dm.
- Strings**: Features a string section with chords (E)(A), Bb, F, Dm, C, Bb, F, Dm.
- Lead**: Features a lead section with chords (E)(A), Bb, F, Dm, C, Bb, F, Dm.
- D. S.** (Drum Set): Features a drum set part with a dynamic of *mf*.
- Snare Dr.** (Snare Drum): Features a snare drum part with a dynamic of *mf*.
- Bass Dr.** (Bass Drum): Features a bass drum part with a dynamic of *mf*.
- Floor Tom**: Features a floor tom part with a dynamic of *mf*.
- Aux. Perc.** (Auxiliary Percussion): Features an auxiliary percussion part with a dynamic of *mf*.

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

34 1 2 optional 8va  
mp optional 8vb  
mp optional 8va  
mp optional 8va  
mp  
cresc. (2nd time)

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

High High Hopes Echo C

Bass

34 A m C off -3 F A aug D m B $\flat$ m6

Chord Chart

34 A m C off -3 mp cresc. (2nd time) A aug D m B $\flat$ m6

Mal. 1

34 mp cresc. (2nd time)

Mal. 2 String

34 Mallet mp cresc. (2nd time)

Pno.

34 A m C off -3 mp cresc. (2nd time) A aug D m B $\flat$ m6

Strings

34 A m C off -3 mp Double Bass 8vb cresc. (2nd time) A aug D m B $\flat$ m6

Lead

34 A m C off -3 mp Double Bass 8vb cresc. (2nd time)

D. S.

34 mp cymbal "sprinkles" cresc. (2nd time)

Snare Dr.  
Bass Dr.

Floor Tom

Aux. Perc.

Cymbal mp

**High Hopes**

This musical score is for the song "High Hopes" and includes the following parts:

- M. C:** Main melody in treble clef, starting at measure 60.
- M. Bb:** Melody in B-flat treble clef.
- M. Eb:** Melody in E-flat treble clef.
- M. (B.C):** Bass line in bass clef.
- CM. C:** Chordal accompaniment in C major, treble clef.
- CM. Bb:** Chordal accompaniment in B-flat major, treble clef.
- CM. Eb:** Chordal accompaniment in E-flat major, treble clef.
- CM. (B.C):** Chordal accompaniment in bass clef.
- Bass:** Bass line with chord symbols: Bbm6 off-3, Bb, F, Dm, C, Bb.
- Chord Chart:** Chordal accompaniment with dynamics like *f*.
- Mal. 1:** Maracas 1.
- Mal. 2 String:** Maracas 2.
- Pno.:** Piano accompaniment with dynamics like *f*.
- Strings:** String accompaniment with dynamics like *f*.
- Lead:** Lead instrument accompaniment with dynamics like *f*.
- D. S.:** Double Bass with dynamics like *mf* and *f*.
- Snare Dr. / Bass Dr.:** Drum parts with dynamics like *f*.
- Floor Tom:** Floor tom part.
- Aux. Perc.:** Auxiliary percussion including Splash Cymbal and Shaker with dynamics like *mf* and *f*.





High Hopes

8  
32

M. C

M. Bb

M. Eb

M. (B.C)

CM. C

CM. Bb

CM. Eb

CM. (B.C.)

High High Hopes Echo C

Bass

Chord Chart

Mal. 1

Mal. 2 String

Pno.

Strings

Lead

D. S.

Snare Dr.

Bass Dr.

Floor Tom

Aux. Perc.

Detailed description of the musical score: The score is for the song 'High Hopes' and covers measures 52 to 56. It features a variety of instruments: four melodic instruments (M. C, M. Bb, M. Eb, M. (B.C)), four conical instruments (CM. C, CM. Bb, CM. Eb, CM. (B.C.)), a 'High High Hopes Echo C' part, a Bass line, a Chord Chart, two Mallet parts (Mal. 1, Mal. 2 String), Piano (Pno.), Strings, Lead guitar, and a full drum kit (D. S., Snare Dr., Bass Dr., Floor Tom, Aux. Perc.). The key signature has two flats (Bb and Eb), and the time signature is 4/4. The score includes complex rhythmic patterns, such as eighth-note runs in the melodic parts and a steady eighth-note bass line. Chord changes are indicated above the piano and string parts, including Dm, C, Bb, F, and Dm. The drum parts feature a consistent groove with snare and bass drum patterns, and auxiliary percussion.



High Hopes

tutti optional 8va



M. C  
M. B $\flat$   
M. Eb  
M. (B.C.)

CM. C  
CM. B $\flat$   
CM. Eb  
CM. (B.C.)

High High Hopes Echo C

Bass

Chord Chart

Mal. 1

Mal. 2 String

Pno.

Strings

Lead

D. S.

Snare Dr.  
Bass Dr.

Floor Tom

Aux. Perc.

mp mp

High Hope SK

M. C  
M. B $\flat$   
M. Eb  
M. (B.C.)

CM. C  
CM. B $\flat$   
CM. Eb  
CM. (B.C.)

High High Hopes Echo C

Bass

68 D m B $\flat$ m6 B $\flat$ m6 F A aug/E D m

Chord Chart

Mal. 1

Mal. 2

68 D m B $\flat$ m6 B $\flat$ m6 mf cresc. (2nd time) A aug/E D m

Pno.

Strings

68 D m B $\flat$ m6 B $\flat$ m6 mf cresc. (2nd time) A aug/E D m

Lead

D. S.

Snare Dr.  
Bass Dr.

Floor Tom

Aux. Perc.

12  
7/4

High Hopes

M. C

M. B $\flat$

M. Eb

M. (B.C.)

CM. C

CM. B $\flat$

CM. Eb

CM. (B.C.)

High Hopes Echo C

Bass

Chord Chart

Mal. 1

Mal. 2 String

Pno.

Strings

Lead

D. S.

Snare Dr.

Bass Dr.

Floor Tom

Aux. Perc.

solo/soli

f cresc. (2nd time)

f cresc. (2nd time)

f cresc. (2nd time)

f cresc. (2nd time)

f cresc. (2nd time)

B $\flat$ m6

B $\flat$ m6

B $\flat$ m6

B $\flat$ m6

B $\flat$ m6

B $\flat$ m6

2nd Time Add Every Beat

f cresc. (2nd time)

f cresc. (2nd time)

f cresc. (2nd time)

f cresc. (2nd time)

f cresc. (2nd time)



High Hopes

14  
88

M. C

M. B $\flat$

M. E $\flat$

M. (B.C.)

CM. C

CM. B $\flat$

CM. E $\flat$

CM. (B.C.)

High Hopes Echo C

Bass

Chord Chart

Mal. 1

Mal. 2 String

Pno.

Strings

Lead

D. S.

Snare Dr.  
Bass Dr.

Floor Tom

Aux. Perc.

Detailed description of the musical score: The score is for the song 'High Hopes' and spans 14 measures. It is written in 4/4 time with a key signature of one flat (B $\flat$ ). The instruments are arranged in a standard rock/pop band configuration. The brass section (M. C, M. B $\flat$ , M. E $\flat$ , M. (B.C.)) plays a melodic line with eighth-note patterns. The woodwinds (CM. C, CM. B $\flat$ , CM. E $\flat$ , CM. (B.C.)) provide harmonic support with similar rhythmic patterns. The bass line (Bass) features a steady eighth-note groove. The piano (Pno.) and strings play chords, with the piano part including some off-beat rhythms. The lead guitar (Lead) plays a melodic line with some off-beat rhythms. The drum kit (D. S., Snare Dr./Bass Dr., Floor Tom, Aux. Perc.) provides a driving rhythm with snare and bass drum patterns.



High Hopes

This musical score is for the song "High Hopes" and covers measures 93 to 15. The score is arranged for a full band and includes the following parts:

- M. C:** Melody in C major, starting with a repeat sign and a first ending bracket labeled 'N'.
- M. Bb:** Melody in B-flat major.
- M. Eb:** Melody in E-flat major.
- M. (B.C.):** Melody in B-flat major, bass clef.
- CM. C:** Comping in C major.
- CM. Bb:** Comping in B-flat major.
- CM. Eb:** Comping in E-flat major.
- CM. (B.C.):** Comping in B-flat major, bass clef.
- High High Hopes Echo C:** A high-pitched echo of the melody in C major.
- Bass:** Bass line in B-flat major, featuring a walking bass pattern with chords: A m, Bb, F, D m, C.
- Chord Chart:** A guitar chord chart showing the progression: A m, Bb, F, D m, C.
- Mal. 1:** Mallet 1 part, mostly rests.
- Mal. 2:** Mallet 2 part, mostly rests.
- Pno.:** Piano accompaniment in B-flat major, featuring chords: A m, Bb, F, D m, C.
- Strings:** String accompaniment in B-flat major, featuring chords: A m, Bb, F, D m, C.
- Lead:** Lead guitar part in B-flat major, featuring chords: A m, Bb, F, D m, C.
- D. S.:** Drum set part, including a "Fill" at the start of measure 93.
- Snare Dr. Bass Dr.:** Snare and bass drum parts.
- Floor Tom:** Floor tom part.
- Aux. Perc.:** Auxiliary percussion part.

The score is written in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is B-flat major (two flats).

16 <sup>98</sup> High Hopes

M. C

M. Bb

M. Eb

M. (B.C)

CM. C

CM. Bb

CM. Eb

CM. (B.C)

High High Hopes Echo C

Bass

Chord Chart

Mal. 1

Mal. 2 String

Pno.

Strings

Lead

D. S.

Snare Dr.  
Bass Dr.

Floor Tom

Aux. Perc.

1. optional 8va

2. optional 8vb

optional 8va

optional 8va

*ff*

*ff*

Fill

Fill

This musical score is for the song 'High Hopes'. It is arranged for a large ensemble including a horn section (M. C, M. Bb, M. Eb, M. (B.C)), a brass section (CM. C, CM. Bb, CM. Eb, CM. (B.C)), a high horn section (High High Hopes Echo C), a bass line, a chord chart, two mallet instruments (Mal. 1, Mal. 2 String), piano (Pno.), strings, a lead instrument, and a full drum kit (D. S., Snare Dr./Bass Dr., Floor Tom, Aux. Perc.). The score is divided into two main sections, 1. and 2., with optional parts for 8va and 8vb. The key signature has one flat (Bb), and the time signature is 4/4. The score includes various musical notations such as notes, rests, dynamics (ff), and articulation marks.

High Hopes

103

P

M. C

M. B $\flat$

M. Eb

M. (B.C.)

CM. C

CM. B $\flat$

CM. Eb

CM. (B.C.)

High High Hopes Echo C

Bass

103 F A aug D m B $\flat$ m6 F

Chord Chart

103 F A aug D m B $\flat$ m6 F

Mal. 1

103

Mal. 2 String

103

Pno.

103 F A aug D m B $\flat$ m6 F

Strings

103 F A aug D m B $\flat$ m6 F

Lead

103 F A aug D m B $\flat$ m6 F

D. S.

Snare Dr.

Bass Dr.

Floor Tom

103

Aux. Perc.

High Hopes

Drums on Cue  
rit.

Top Note Melody

M. C

M. Bb

M. Eb

M. (B.C.)

CM. C

CM. Bb

CM. Eb

CM. (B.C.)

High High pes Echo C

Bass

108 A aug D m Bbm6 F

Chord Chart

108 A aug D m Bbm6 F

Mal. 1

108 Top Note Melody

Mal. 2 String

108 Top Note Melody

Pno.

108 A aug D m Bbm6 F

Strings

108 A aug D m Bbm6 F

play lowest F

Lead

108 A aug D m Bbm6 F

play lowest F

D. S.

Drums on Cue

play lowest F

Snare Dr.

Bass Dr.

Floor Tom

108

Aux. Perc.

# Holding Out For A Hero SPONSOR SONG

*arr. Bernice*

The musical score is arranged in four systems. The first system contains the vocal melody for four parts: Melody C, Melody B $\flat$ , Melody Eb, 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 Eb, 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; Eb: F# E F# A A F# E F#; B.C.: A G A C C A G A. The third system contains four more horn lick parts: Horn Lick 2 C, Horn Lick 2 B $\flat$ , Horn Lick 2 Eb, 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; Eb: A G# F# E E F# F#; B.C.: C B A G G A A. The fourth system contains the 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  
We need your cash, or else we'll shut down and never play music a gain

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

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

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 E♭

HL. 1 (B.C.)

HL. 2 C

HL. 2 B♭

HL. 2 E♭

HL. 2 (B.C.)

Bass

Piano

F C G

# I Just Died In Your Arms Tonight

SPONSOR SONG

A

arr. Bernice

With Passion ♩ = 112

Melody C

Melody B $\flat$

Melody Eb

Melody (B.C.)

Choir Synth

Strings

Piano

Chords: C m, F sus4, F m, F sus2, B $\flat$  sus2, B $\flat$ , G m/B $\flat$ , G m, C m

String Chords: G, C, D Eb F

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

M. C

M. B $\flat$

M. Eb

M. (B.C.)

C

Strings

Piano

Lyrics: We just need your

Chords: F sus4, F m, F sus2, B $\flat$  sus2, B $\flat$ , G m/B $\flat$ , G m, We, C m

String Chords: Eb D, C B $\flat$ , C D Eb, D C, B $\flat$ , C

**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...**

I Just Died In Your Arms Tonight p. 2

10

M. C  
mon ey to night Spon sor the Sc i Tech B and We're in des

M. B $\flat$   
mon ey to night Spon sor the Sc i Tech B and We're in des

M. Eb  
mon ey to night Spon sor the Sc i Tech B and We're in des

M. (B.C)  
mon ey to night Spon sor the Sc i Tech B and We're in des

C  
F sus4 F m F sus2 B $\flat$  sus2 B $\flat$  G m/B $\flat$  G m C m

Strings  
B $\flat$  G C

Piano

14

M. C  
perate need of cash So our pro gram does n't turn in to tr ash

M. B $\flat$   
perate need of cash So our pro gram does n't turn in to tr ash

M. Eb  
perate need of cash So our pro gram does n't turn in to tr ash

M. (B.C)  
perate need of cash So our pro gram does n't turn in to tr ash

C  
F sus4 F m F sus2 B $\flat$  sus2 B $\flat$  G m/B $\flat$  G m C m

Strings  
B $\flat$  G C D Eb F

Piano



I Just Died In Your Arms Tonight p. 3

4 Tweets

18

M. C

M. B $\flat$

M. Eb

M. (B.C)

C

Strings

Piano

Fsus4 Fm Fsus2 B $\flat$ sus2 B $\flat$  Gm/B $\flat$  Gm Cm

E $\flat$  D C B $\flat$  C D E $\flat$  D C B $\flat$  C

Horn Sway  $\text{♩} = 136$

22

M. C

M. B $\flat$

M. Eb

M. (B.C)

C

Strings

Piano

Cm Fsus4 Fm Fsus2 B $\flat$ sus2 B $\flat$  Gm/B $\flat$  Gm

C B $\flat$  G

C C B $\flat$  G

I Just Died In Your Arms Tonight p. 4

D

Repeat 4x

M. C

M. Bb

M. Eb

M. (B.C)

G F G G F G G F G Ab G  
Cm Fsus4 Fm Fsus2 Bb<sup>sus2</sup> Bb Gm/Bb Gm

C

Strings

Piano

E

Solos

M. C

M. Bb

M. Eb

M. (B.C)

Cm Fsus4 Fm Fsus2 Bb<sup>sus2</sup> Bb Gm/Bb Gm

C

Strings

Piano

I Just Died In Your Arms Tonight p. 5

**F**  
34

M. C  
We just need your mon ey to night Spon sor the Sc i Tech B

M. Bb  
We just need your mon ey to night Spon sor the Sc i Tech B

M. Eb  
We just need your mon ey to night Spon sor the Sc i Tech B

M. (B.C)  
We just need your mon ey to night Spon sor the Sc i Tech B

C  
34  
C m F sus4 F m F sus2 Bb sus2 Bb G m/Bb G m

Strings  
34

Piano  
C Bb G  
C C Bb G

38

M. C  
and We're in desperate need of cash So our

M. Bb  
and We're in desperate need of cash So our

M. Eb  
and We're in desperate need of cash So our

M. (B.C)  
and We're in desperate need of cash So our

C  
38  
C m F sus4 F m F sus2 Bb sus2 Bb

Strings  
38

Piano  
C Bb  
C C Bb

I Just Died In Your Arms Tonight p. 6

**G** Horn Statues / Drum Solo

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

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

C

Strings

Piano

G m/B $\flat$  G m C m F sus4 B $\flat$  sus2 G m/B $\flat$   
G C C B $\flat$  G  
G C C B $\flat$  G

**H**

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

C

Strings

Piano

C m F sus4 F m F sus2 B $\flat$  sus2 B $\flat$  G m/B $\flat$  G m  
C B $\flat$  G  
C C B $\flat$  G

I Just Died In Your Arms Tonight p. 7

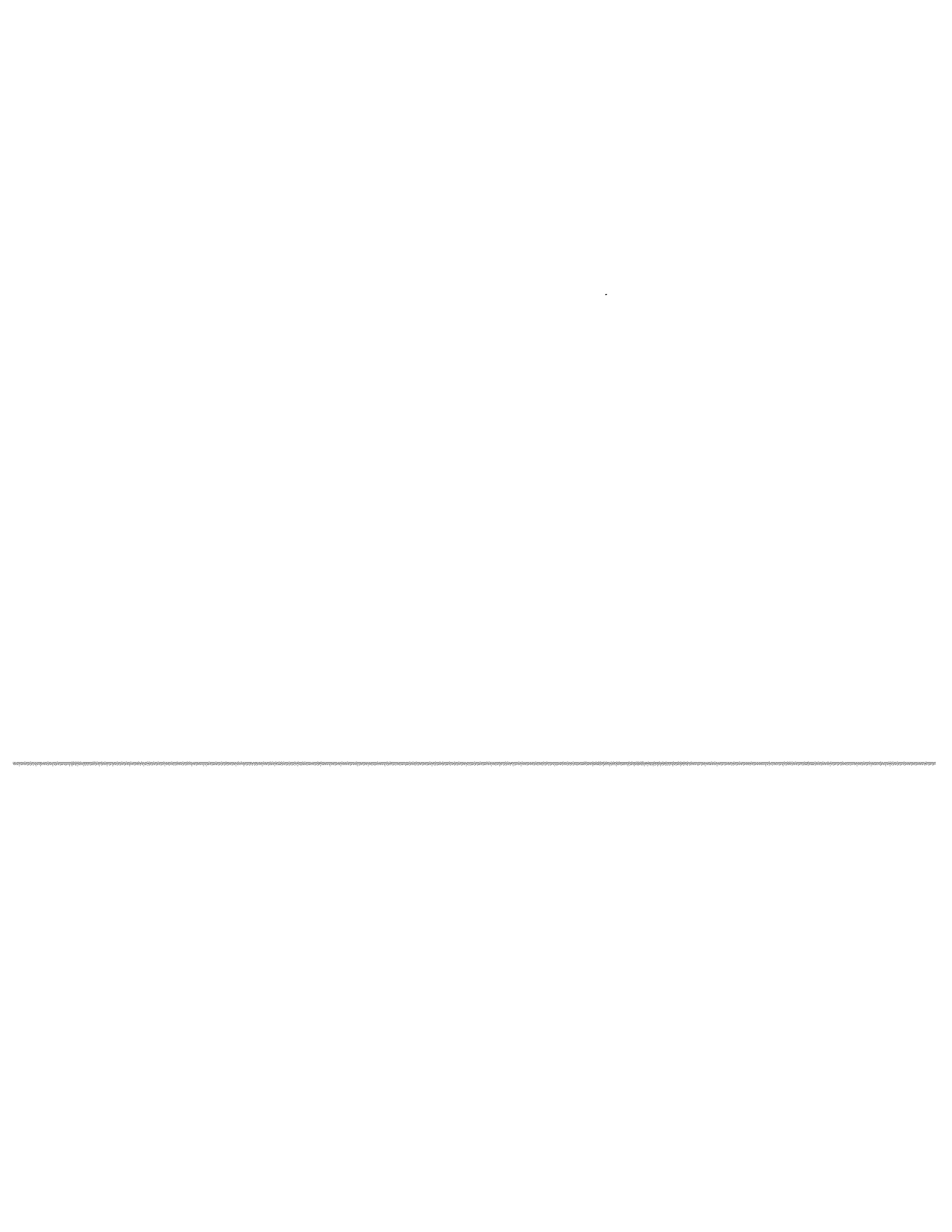
Musical score for measures 50-54 of the song "I Just Died In Your Arms Tonight". The score is arranged for a four-piece band (M. C, M. Bb, M. Eb, M. (B.C)), guitar (C), strings, and piano.

**Measures 50-54:**

- M. C:** Melody line in treble clef, featuring eighth-note patterns with accents.
- M. Bb:** Melody line in treble clef, featuring eighth-note patterns with accents.
- M. Eb:** Melody line in treble clef, featuring eighth-note patterns with accents.
- M. (B.C):** Melody line in bass clef, featuring eighth-note patterns with accents.
- C (Guitar):** Chordal accompaniment in treble clef, showing chords: Cm, F sus4, F m, F sus2, Bb sus2, Bb, G m/Bb, G m.
- Strings:** Bass clef line with long notes and a fermata over measure 50.
- Piano:** Bass clef line with a simple bass line and chord changes: C, C, Bb, G.

**Measures 54-58:**

- M. C:** Melody line in treble clef, featuring eighth-note patterns with accents.
- M. Bb:** Melody line in treble clef, featuring eighth-note patterns with accents.
- M. Eb:** Melody line in treble clef, featuring eighth-note patterns with accents.
- M. (B.C):** Melody line in bass clef, featuring eighth-note patterns with accents.
- C (Guitar):** Chordal accompaniment in treble clef, showing chords: G m/Bb, G m, Cm.
- Strings:** Bass clef line with long notes and a fermata over measure 54.
- Piano:** Bass clef line with a simple bass line and chord changes: G, G.



# I Just Died In Your Arms Tonight

SPONSOR SONG

arr. Bernice

CHOIR SYNTH

With Passion  $\text{♩} = 112$

Cm F sus4 F m F sus2 B<sup>b</sup> sus2 B<sup>b</sup> G m/B<sup>b</sup> G m

A 3 Cm F sus4 F m F sus2 B<sup>b</sup> sus2 B<sup>b</sup> G m/B<sup>b</sup> G m

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

B 9 Cm F sus4 F m F sus2 B<sup>b</sup> sus2 B<sup>b</sup> G m/B<sup>b</sup> G m

13 Cm F sus4 F m F sus2 B<sup>b</sup> sus2 B<sup>b</sup> G m/B<sup>b</sup> G m

17 1. Cm F sus4 F m F sus2 B<sup>b</sup> sus2 B<sup>b</sup> G m/B<sup>b</sup> G m 2. Cm 4 Tweets

C 22 Horn Sway  $\text{♩} = 136$  Cm F sus4 F m F sus2 B<sup>b</sup> sus2 B<sup>b</sup> G m/B<sup>b</sup> G m

D 26 Repeat 4x Cm F sus4 F m F sus2 B<sup>b</sup> sus2 B<sup>b</sup> G m/B<sup>b</sup> G m

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...

I Just Died In Your Arms Tonight

Choir Synth, p. 2

*Solos*

**E**  
30 Cm F sus4 F m F sus2 B<sup>b</sup> sus2 B<sup>b</sup> G m/B<sup>b</sup> G m

**F**  
34 Cm F sus4 F m F sus2 B<sup>b</sup> sus2 B<sup>b</sup> G m/B<sup>b</sup> G m

38 Cm F sus4 F m F sus2 B<sup>b</sup> sus2 B<sup>b</sup> G m/B<sup>b</sup> G m **G** Horn Statues / Drum Solo Cm

43 F sus4 B<sup>b</sup> sus2 G m/B<sup>b</sup> **H** Cm F sus4 F m F sus2

48 B<sup>b</sup> sus2 B<sup>b</sup> G m/B<sup>b</sup> G m Cm F sus4 F m F sus2

52 B<sup>b</sup> sus2 B<sup>b</sup> 1. G m/B<sup>b</sup> G m 2. G m/B<sup>b</sup> G m Cm





# 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 melody in the top staff with eighth-note patterns and accents, and accompaniment in the middle and bottom staves. The second system (measures 5-8) continues the melody and includes dynamic markings of *f* and *mf*. The third system (measures 9-12) shows the melody and accompaniment concluding the piece. The score includes various musical notations such as notes, rests, beams, and dynamic markings.

# Don't Mean A Thing - C

To Coda

Musical notation for measures 13-16. Measure 13 starts with a first ending bracket. Measures 14 and 15 are marked with a first ending bracket. Measure 16 is marked with a first ending bracket and a *ff* dynamic marking.

Musical notation for measures 17-20. Measure 17 is marked with a *f* dynamic marking. Measure 18 is marked with a *f* dynamic marking. Measure 19 is marked with a *f* dynamic marking. Measure 20 is marked with a *ff* dynamic marking.

Musical notation for measures 21-23. Measure 21 is marked with a *f* dynamic marking. Measure 22 is marked with a *f* dynamic marking. Measure 23 is marked with a *f* dynamic marking.

*D.S. al Coda*

Musical notation for measures 24-25. Measure 24 is marked with a *f* dynamic marking. Measure 25 is marked with a *f* dynamic marking.

CODA

Musical notation for measure 26. Measure 26 is marked with a *f* dynamic marking.

# IT DON'T MEAN A THING

(If It Ain't Got That Swing)


# B $\flat$


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

MODERATELY FAST

The musical score is written for three staves in treble clef, 2/4 time signature. It begins with a key signature of one flat (B $\flat$ ) and a tempo marking of 'MODERATELY FAST'. The score is divided into measures 1 through 12. Measures 1-4 are marked with a forte (*f*) dynamic. Measures 5-8 are marked with a mezzo-forte (*mf*) dynamic. Measures 9-12 are marked with a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as eighth notes, quarter notes, and rests, along with dynamic markings and articulation marks.

# Don't Mean A Thing - Bb

To Coda  1.



Musical notation for measures 13, 14, 15, and 16. The score consists of three staves. Measure 13 starts with a treble clef and a key signature of one flat (Bb). Measure 14 has a sharp sign (F#) above the staff. Measure 15 has a sharp sign (F#) above the staff. Measure 16 has a sharp sign (F#) above the staff. Dynamics include *ff* in measure 16.

2.



Musical notation for measures 17, 18, 19, and 20. The score consists of three staves. Measure 17 has a dynamic marking of *f*. Measure 18 has a dynamic marking of *f*. Measure 19 has a dynamic marking of *f*. Measure 20 has a dynamic marking of *ff*.



Musical notation for measures 21, 22, and 23. The score consists of three staves. Measure 21 has a dynamic marking of *f*. Measure 22 has a dynamic marking of *f*. Measure 23 has a dynamic marking of *f*.

*D.S. al Coda*



Musical notation for measures 24 and 25. The score consists of three staves. Measure 24 has a dynamic marking of *f*. Measure 25 has a dynamic marking of *f*.

CODA



Musical notation for measure 26. The score consists of three staves. Measure 26 has a dynamic marking of *f*.

# IT DON'T MEAN A THING

(If It Ain't Got That Swing)

**E♭**

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

MODERATELY FAST

The musical score is written for three staves in treble clef, with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'MODERATELY FAST'. The score is divided into measures 1 through 12. Measures 1-4 are marked with a forte (f) dynamic. Measures 5-8 are marked with a mezzo-forte (mf) dynamic. Measures 9-12 are marked with a piano (p) dynamic. The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with slurs and accents. A repeat sign is present at the beginning of measure 9.

# Don't Mean A Thing - Eb

To Coda

Musical notation for measures 13-16. Measure 13 starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth notes. Measure 14 has a double bar line. Measure 15 continues the melody. Measure 16 ends with a double bar line and a repeat sign. Dynamics include *ff* in measure 16.

Musical notation for measures 17-20. Measure 17 starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth notes. Measure 18 has a double bar line. Measure 19 continues the melody. Measure 20 ends with a double bar line and a repeat sign. Dynamics include *f* in measure 17.

Musical notation for measures 21-23. Measure 21 starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth notes. Measure 22 has a double bar line. Measure 23 continues the melody. Dynamics include *f* in measure 21.

Musical notation for measures 24-25. Measure 24 starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth notes. Measure 25 has a double bar line and a repeat sign. Dynamics include *f* in measure 24.

*D.S. al Coda*



CODA

Musical notation for measure 26. Measure 26 starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth notes. Measure 26 ends with a double bar line and a repeat sign.

# IT DON'T MEAN A THING

(If It Ain't Got That Swing)

**E<sub>b</sub>** \* Readin  
Bass Clef

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

MODERATELY FAST

The musical score is written for three staves in 4/4 time. The key signature is E-flat major (one flat). The tempo is marked 'MODERATELY FAST'. The score is divided into measures 1 through 12. Measures 1-4 are marked with a forte (f) dynamic. Measures 5-8 show a change in dynamics, with measures 7 and 8 marked with forte (f) and mezzo-forte (mf) respectively. Handwritten annotations include 'E<sub>b</sub>' and 'E<sub>b</sub>' above measures 7 and 8, and 'b<sub>e</sub>' above measures 6 and 7. A repeat sign is present at the beginning of measure 9. The score concludes with a double bar line at the end of measure 12.



# Don't Mean A Thing - Eb

To Coda

Musical notation for measures 13-16. The score consists of three staves. Measure 13 starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first staff contains a melodic line with eighth and quarter notes. The second and third staves contain accompaniment with chords and moving lines. Measure 14 continues the melodic and accompaniment patterns. Measure 15 features a dynamic marking of *ff* (fortissimo) in the first staff. Measure 16 concludes the section with a final chord and a fermata over the last note.

Musical notation for measures 17-20. The score consists of three staves. Measure 17 begins with a dynamic marking of *f* (forte) in the first staff. The melodic line in the first staff continues with eighth and quarter notes. The accompaniment in the second and third staves provides harmonic support with chords and moving lines. Measure 18 continues the melodic and accompaniment patterns. Measure 19 features a dynamic marking of *f* in the first staff. Measure 20 concludes the section with a final chord and a fermata over the last note.

Musical notation for measures 21-23. The score consists of three staves. Measure 21 begins with a dynamic marking of *f* in the first staff. The melodic line in the first staff continues with eighth and quarter notes. The accompaniment in the second and third staves provides harmonic support with chords and moving lines. Measure 22 continues the melodic and accompaniment patterns. Measure 23 concludes the section with a final chord and a fermata over the last note.

Musical notation for measures 24-25. The score consists of three staves. Measure 24 begins with a dynamic marking of *f* in the first staff. The melodic line in the first staff continues with eighth and quarter notes. The accompaniment in the second and third staves provides harmonic support with chords and moving lines. Measure 25 concludes the section with a final chord and a fermata over the last note.

D.S. al Coda

CODA

Musical notation for measure 26. The score consists of three staves. Measure 26 begins with a dynamic marking of *f* in the first staff. The melodic line in the first staff continues with eighth and quarter notes. The accompaniment in the second and third staves provides harmonic support with chords and moving lines. Measure 26 concludes the section with a final chord and a fermata over the last note.

# Rhythm

## IT DON'T MEAN A THING

(If It Ain't Got That Swing)

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

MODERATELY FAST

Musical notation for measures 1-4. The first system consists of three staves: a treble staff with a melody line, a middle treble staff with chords, and a bass staff with a bass line. Measure 1 has a dynamic marking of *f* and a chord of  $C^7$ . Measure 2 has a chord of  $Ebm6$ . Measure 3 has a dynamic marking of *f*. Measure 4 has a dynamic marking of *mf*. The bass staff includes fingerings: 1, 2, 3, and 4.

Musical notation for measures 5-8. The first system consists of three staves: a treble staff with a melody line, a middle treble staff with chords, and a bass staff with a bass line. Measure 5 has a dynamic marking of *f* and chords  $B^b$  and  $Gm$ . Measure 6 has chords  $C^7$  and  $F^7_{sus}$ . Measure 7 has a chord of  $B^b$ . Measure 8 has chords  $(C^7)$ ,  $(F^7)$ ,  $(B^b)$ , and  $(D^7)$ . The bass staff includes fingerings: 5, 6, 7, and 8.

Musical notation for measures 9-12. The first system consists of three staves: a treble staff with a melody line, a middle treble staff with chords, and a bass staff with a bass line. Measure 9 has a chord of  $Gm$ . Measure 10 has a chord of  $E^b7$ . Measure 11 has a chord of  $D^7$ . Measure 12 has a chord of  $Gm$ . The bass staff includes fingerings: 9, 10, 11, and 12.

# It Don't Mean A Thing - Rhythm

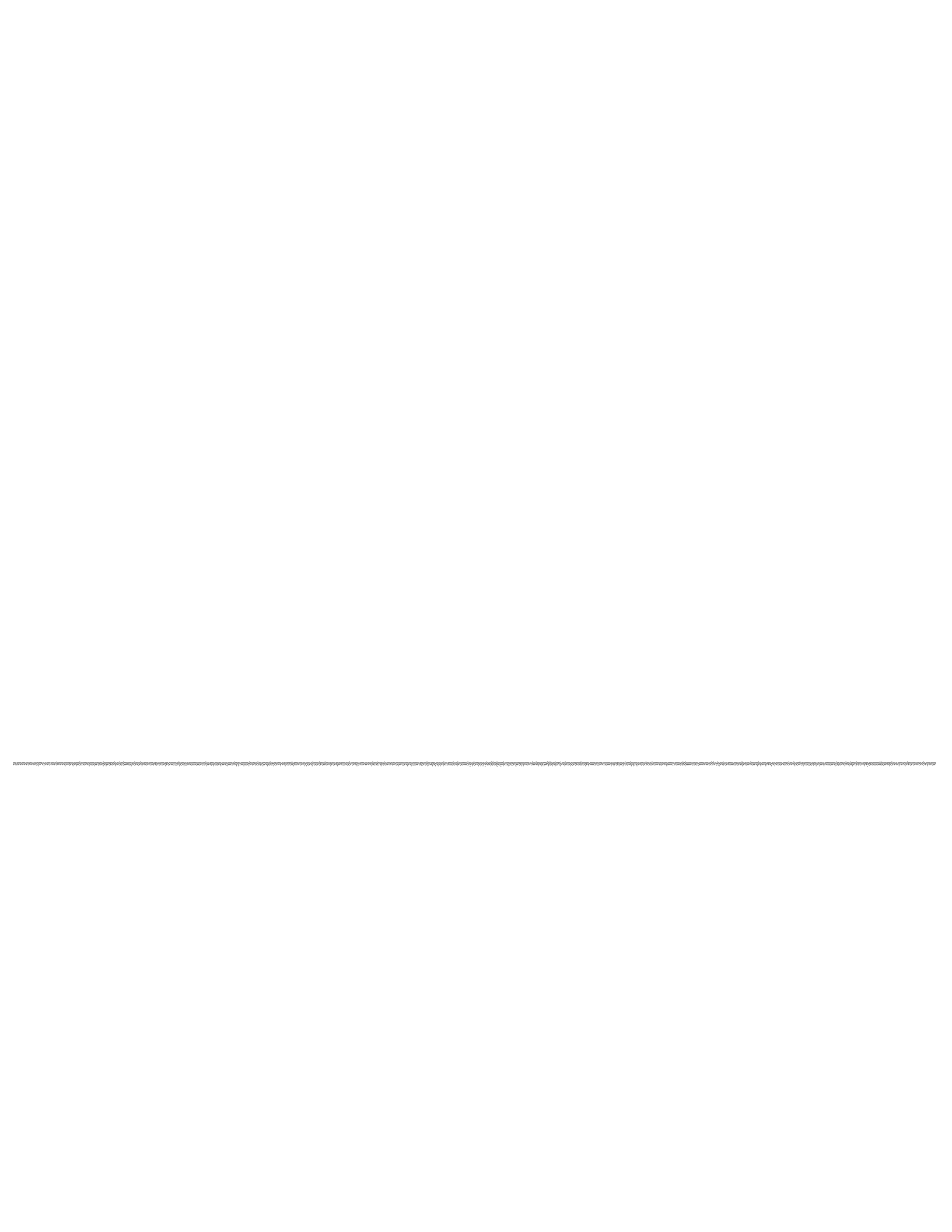
To Coda

1.

2.

D.S. al Coda

CODA



Flute

# It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

*With Expression*

*Stagger Breathe mf mp mf f*

S. phrasing for solo only

First system of musical notation for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The key signature is one flat (B-flat) and the time signature is 4/4. The music is marked *legato* in all parts. The Soprano part features a melodic line with a slur over the first two measures and a fermata over the final note. The other parts provide harmonic support with similar phrasing.

Second system of musical notation, starting at measure 8. It continues the vocal parts from the first system. The Soprano part has a slur over measures 8-10 and a fermata over the final note. The other parts continue their harmonic accompaniment.

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

Clarinet/Trumpet

# It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

With Expression

Stagger Breathe *mf mp mf f*

S. phrasing for solo only

Musical score for the first system, measures 1-8. It features four staves labeled S, A, T, and B. The S staff has a long melodic line with a slur and the word "legato" written below it. The A, T, and B staves provide harmonic accompaniment with similar "legato" markings. The key signature has one sharp (F#) and the time signature is 4/4.

Musical score for the second system, measures 9-15. It features four staves labeled S, A, T, and B. The S staff continues the melodic line with a slur. The A, T, and B staves continue the accompaniment. The key signature and time signature remain the same.

Musical score for the third system, measures 16-22. It features four staves labeled S, A, T, and B. The S staff has a slur over measures 16-18 and is labeled "Lower notes for solo only". The A, T, and B staves continue the accompaniment. The key signature and time signature remain the same.

Bass Clarinet  
optional 8vb for solo

# It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

*With Expression*

Stagger Breathe *mf mp mf f*

S. phrasing for solo only

First system of musical notation for Bass Clarinet, Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in 4/4 time and features a melodic line for the Soprano with a long slur. The word "legato" is written below the Soprano staff. The Bass staff has a "legato" marking under the first few notes.

Second system of musical notation, starting at measure 9. It continues the vocal and instrumental parts from the first system. The Soprano part has a long slur across the first two measures of this system.

Third system of musical notation, starting at measure 16. A label "Lower notes for solo only" is placed above the Soprano staff. The Soprano part has a long slur across the first two measures of this system. The Tenor and Bass parts have rests in the first few measures.

Alto Sax/Baritone Sax

# It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

*With Expression*

*Stagger Breathe mf mp mf f*

S. phrasing for solo only

legato

legato

legato

legato

8

15

Lower notes for solo only



Tenor Sax

# It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

*With Expression*

*Stagger Breathe mf mp mf f*

S. phrasing for solo only

Musical score for Tenor Sax, measures 1-8. Four staves (Soprano, Alto, Tenor, Bass) in 4/4 time. The Soprano staff has a melodic line with a slur and "legato" marking. The other three staves provide harmonic accompaniment with similar "legato" markings.

Musical score for Tenor Sax, measures 9-15. Four staves. The Soprano staff has a melodic line with a slur and "optional 8vb" marking. The other three staves provide harmonic accompaniment.

Musical score for Tenor Sax, measures 16-22. Four staves. The Soprano staff has a melodic line with a slur and "Lower notes for solo only" marking. The other three staves provide harmonic accompaniment.

Trombone/Baritone

# It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

With Expression

Stagger Breathe *mf mp mf f*

S. phrasing for solo only

First system of musical notation for Trombone/Baritone, Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is in 4/4 time with a key signature of one flat (B-flat). The Soprano part begins with a fermata and is marked 'legato'. The other parts follow with similar phrasing. The system concludes with a double bar line.

Second system of musical notation, starting at measure 8. It continues the phrasing for all parts. The Soprano part has a fermata at the end of the system. The system concludes with a double bar line.

Third system of musical notation, starting at measure 15. It includes the instruction 'Lower notes for solo only' above the Soprano staff. The system concludes with a double bar line.

Tuba

# It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

*With Expression*

*Stagger Breathe mf mp mf f*

S. phrasing for solo only

First system of musical notation for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The score is in 4/4 time with a key signature of one flat (B-flat). The Soprano part features a melodic line with a slur and the instruction 'legato'. The other parts provide harmonic support with similar rhythmic patterns.

Second system of musical notation, starting at measure 8. It continues the vocal parts from the first system, maintaining the same tempo and dynamics.

Lower notes for solo only

Third system of musical notation, starting at measure 15. This system includes a section for 'Lower notes for solo only', where the Soprano and Alto parts have rests, and the Tenor and Bass parts play lower notes. The system concludes with repeat signs for all parts.

# It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

Piano

With Expression

Melody

Bass

Chords

Bb F Bb G

*mp*

Melody

Bass

Chords

C F Bb Eb Cm F

Melody

Bass

Chords

Bb Fsus4 F Bb F

Piano, p. 2

It Is Well

19

*mp f*

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

*mf*

25

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

32

Cm C7 F Gm7 F Bb Eb Bb F Bb

38

F Bb Eb Fsus4 F Bb

# It Is Well

With Expression

Stagger Breathe *mf mp mf f*

S. phrasing for solo only

The first system of the musical score consists of four staves labeled S, A, T, and B. The key signature is one flat (B-flat) and the time signature is 4/4. The music begins with a repeat sign. The Soprano (S) part features a melodic line with a slur and the instruction 'legato'. The Alto (A), Tenor (T), and Bass (B) parts provide harmonic support with similar phrasing. The system concludes with a double bar line.

The second system of the musical score continues from the first system, starting at measure 8. It features the same four staves (S, A, T, B) with the Soprano part continuing its melodic line. The system concludes with a double bar line.

Lower notes for solo only

The third system of the musical score starts at measure 15. It features the same four staves (S, A, T, B). The Soprano (S) part has a melodic line with a slur and a fermata at the end. The Alto (A), Tenor (T), and Bass (B) parts provide harmonic support. The system concludes with a double bar line.

# It Is Well

C Instruments - Low

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

*With Expression*

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

S. phrasing for solo only

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

Second system of musical notation, starting at measure 8. It continues the four-part setting for S, A, T, and B. The Soprano part has a slur over measures 8-10. The Tenor part has a flat sign under a note in measure 10. The music maintains the *legato* character.

Third system of musical notation, starting at measure 15. It includes the instruction "Lower notes for solo only" above the Soprano staff. The Soprano part has a slur over measures 15-17. The Tenor and Bass parts have rests in measures 15 and 16, indicating they are not soloing in this section. The system concludes with repeat signs at the end of each staff.

**IT IS WELL (WITH MY SOUL)**

When peace, like a river, attendeth my way,  
when sorrows like sea billows roll;  
whatever my lot, thou hast taught me to say,  
It is well, it is well with my soul.

It is well with my soul,  
it is well, it is well with my soul.

Though Satan should buffet,  
though trials should come,  
let this blest assurance control,  
that Christ has regarded my helpless estate,  
and hath shed his own blood for my soul.  
(Refrain)

My sin, oh, the bliss of this glorious thought!  
My sin, not in part but the whole,  
is nailed to the cross, and I bear it no more,  
praise the Lord, praise the Lord, O my soul!  
(Refrain)

And, Lord, haste the day when my  
faith shall be sight,  
the clouds be rolled back as a scroll;  
the trump shall resound,  
and the Lord shall descend,  
even so, it is well with my soul.  
(Refrain)

---



Score

# A Message To You Rudy

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

- C**: Treble clef, 4/4 time signature, contains whole rests.
- Bb**: Treble clef, 4/4 time signature, contains whole rests.
- Eb**: Treble clef, 4/4 time signature, contains whole rests.
- Tenor Sax.**: Treble clef, 4/4 time signature, contains whole rests.
- Trumpet in Bb**: Treble clef, 4/4 time signature, contains whole rests.
- Bass Clef**: Bass clef, 4/4 time signature, contains whole rests.
- Synthesizer**: A grand staff (treble and bass clefs), 4/4 time signature, contains whole rests.
- Drum Set**: Drum clef, 4/4 time signature, contains whole rests for the first three measures and a rhythmic pattern for the fourth measure.
- Bass Guitar**: Bass clef, 4/4 time signature, contains a melodic line of eighth and quarter notes throughout the piece.

# A Message To You Rudy

2

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

- C:** Clarinet, playing a melodic line with eighth notes and rests.
- Bb:** B-flat Trumpet, playing a melodic line with eighth notes and rests.
- Eb:** E-flat Trumpet, playing a melodic line with eighth notes and rests.
- T. Sax:** Tenor Saxophone, playing a melodic line with eighth notes and rests.
- Bb Tpt.:** B-flat Trombone, playing a melodic line with eighth notes and rests.
- B.C.:** Baritone Clarinet, playing a melodic line with eighth notes and rests.
- Synth:** Synthesizer, providing harmonic support with chords and a bass line.
- D. S.:** Drums, playing a rhythmic pattern with snare and bass drum.
- Bass:** Electric Bass, playing a melodic line with eighth notes and rests.

The score is written in 4/4 time and features a key signature of one sharp (F#). The music is divided into four measures. The first measure contains the main melodic theme. The second measure is a rest for all instruments. The third and fourth measures continue the melodic theme. The synthesizer part includes chord markings: C, F, G, C, F, G. The drum part features a consistent rhythmic pattern with snare and bass drum. The bass part provides a steady accompaniment.

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

- C:** Clarinet part in treble clef.
- Bb:** B-flat Clarinet part in treble clef.
- Eb:** E-flat Clarinet part in treble clef.
- T. Sax.:** Tenor Saxophone part in treble clef.
- Bb Tpt.:** B-flat Trumpet part in treble clef.
- B.C.:** Baritone Saxophone part in bass clef.
- Synth:** Synthesizer part, consisting of a treble and bass clef staff.
- D.S.:** Drums part in a tenor clef.
- Bass:** Bass line in bass clef.

The score is in the key of D major (two sharps) and 4/4 time. It begins with a rehearsal mark 'B' and a first ending bracket. The first ending consists of 9 measures. The second ending consists of 6 measures. The key signature changes to C major for the final two measures of the second ending. The synth part provides harmonic support with chords labeled C, F, G, C, F, G, C. The drum part features a consistent rhythmic pattern with 'x' marks indicating cymbal hits.





A Message To You Rudy

D

6  
22

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

- C:** Clarinet part with a melodic line of eighth notes.
- Bb:** Bassoon part, mostly silent with some notes in the final measure.
- Eb:** Euphonium part with a steady eighth-note accompaniment.
- T. Sx.:** Trombone part with a steady eighth-note accompaniment.
- Bb Tpt.:** Trumpet part with a steady eighth-note accompaniment.
- B.C.:** Baritone/Cornet part with a steady eighth-note accompaniment.
- Synth:** Synthesizer part with chords in the right hand and a bass line in the left hand. Chords are labeled F, G, C, F, G, C.
- D. S.:** Drums part with a rhythmic pattern of eighth notes and rests.
- Bass:** Bass line with a rhythmic pattern of eighth notes and rests.

The score is divided into three measures. The first measure contains the first six parts (C, Bb, Eb, T. Sx., Bb Tpt., B.C.). The second measure contains the same six parts. The third measure contains all parts, including Synth, D. S., and Bass. A double bar line is present at the end of the third measure.

A Message To You Rudy

26

C

26

Bb

26

Eb

26

T. Sax.

26

Bb Tpt.

26

B.C.

26

Synth

26

D. S.

26

Bass

F G C F G C

Detailed description: This page of a musical score for 'A Message To You Rudy' contains measures 26 through 29. The score is arranged for a large ensemble. The instruments and their parts are: C (Trumpet), Bb (Trumpet), Eb (Trumpet), T. Sax. (Tenor Saxophone), Bb Tpt. (Trumpet), B.C. (Baritone/Cornet), Synth (Synthesizer), D. S. (Drum Set), and Bass (Bass). The key signature is two sharps (F# and C#). The C, Bb, Eb, T. Sax., Bb Tpt., and B.C. parts feature a melodic line of eighth notes. The Synth part provides harmonic support with chords, with the bass line of the Synth part showing a simple bass line. The D. S. part shows a drum set pattern. The Bass part features a walking bass line. The measure numbers 26, 27, 28, and 29 are indicated at the beginning of each measure.

A Message To You Rudy

E

8

30

This musical score is for the piece "A Message To You Rudy" in the key of E major. It features a variety of instruments and parts:

- C:** Clarinet part with a melodic line of eighth notes.
- Bb:** B-flat Trumpet part with a similar melodic line.
- Eb:** E-flat Trumpet part with a similar melodic line.
- T. Sax.:** Tenor Saxophone part with a melodic line.
- Bb Tpt.:** B-flat Trombone part with a similar melodic line.
- B.C.:** Bass Clarinet part with a similar melodic line.
- Synth:** Synthesizer part with chords in the right hand and a bass line in the left hand. The chords are labeled F, G, and C.
- D.S.:** Drum Set part with a simple rhythmic pattern.
- Bass:** Bass line with a rhythmic pattern.

The score is divided into four measures. The first three measures feature a melodic line for the woodwinds and brass, and a chordal accompaniment for the synth. The fourth measure features a more complex melodic line for the woodwinds and brass, and a more complex chordal accompaniment for the synth.



A Message To You Rudy

34

C

34

Bb

34

Eb

34

T. Sax.

34

Bb Tpt.

34

B.C.

34

Synth

34

D. S.

34

Bass

F G C F G

Detailed description: This is a page of a musical score for the piece 'A Message To You Rudy'. The page is numbered 9 in the top right corner. The score is arranged in ten staves. The first seven staves are for individual instruments: C (Cornet), Bb (B-flat Trumpet), Eb (E-flat Trumpet), T. Sax. (Tenor Saxophone), Bb Tpt. (B-flat Trombone), B.C. (Baritone/Cornet), and Synth (Synthesizer). The Synth part is written in a grand staff with both treble and bass clefs. The eighth staff is for D. S. (Drum Set), and the ninth staff is for Bass. The music is in 4/4 time and the key signature has two sharps (F# and C#). The score begins at measure 34. The C, Bb, Eb, T. Sax., and Bb Tpt. parts play a melodic line consisting of eighth and quarter notes. The B.C. part plays a similar melodic line but with some grace notes. The Synth part provides harmonic support with chords in the right hand and a bass line in the left hand. The D. S. part has a simple drum pattern. The Bass part plays a steady eighth-note line. The piece concludes with a final chord in the Synth part, labeled with 'F' and 'G' above the notes.

This musical score is for the piece "A Message To You Rudy" and is page 10. It features a variety of instruments and parts:

- C:** Clarinet part with a melodic line.
- Bb:** B-flat Trumpet part.
- Eb:** E-flat Trumpet part.
- T. Sax.:** Tenor Saxophone part.
- Bb Tpt.:** B-flat Trombone part.
- B.C.:** Baritone Saxophone part.
- Synth:** Synthesizer part with chords and bass notes. Chords are labeled C, F, G, and C.
- D. S.:** Drum set part with a simple rhythmic pattern.
- Bass:** Bass line.

The score is divided into three measures, with a measure number of 37 at the beginning of each line. The key signature has two sharps (F# and C#).

A Message To You Rudy

**F**  
40

*molto rit.*

C

Bb

Eb

T. Sax.

B $\flat$  Tpt.

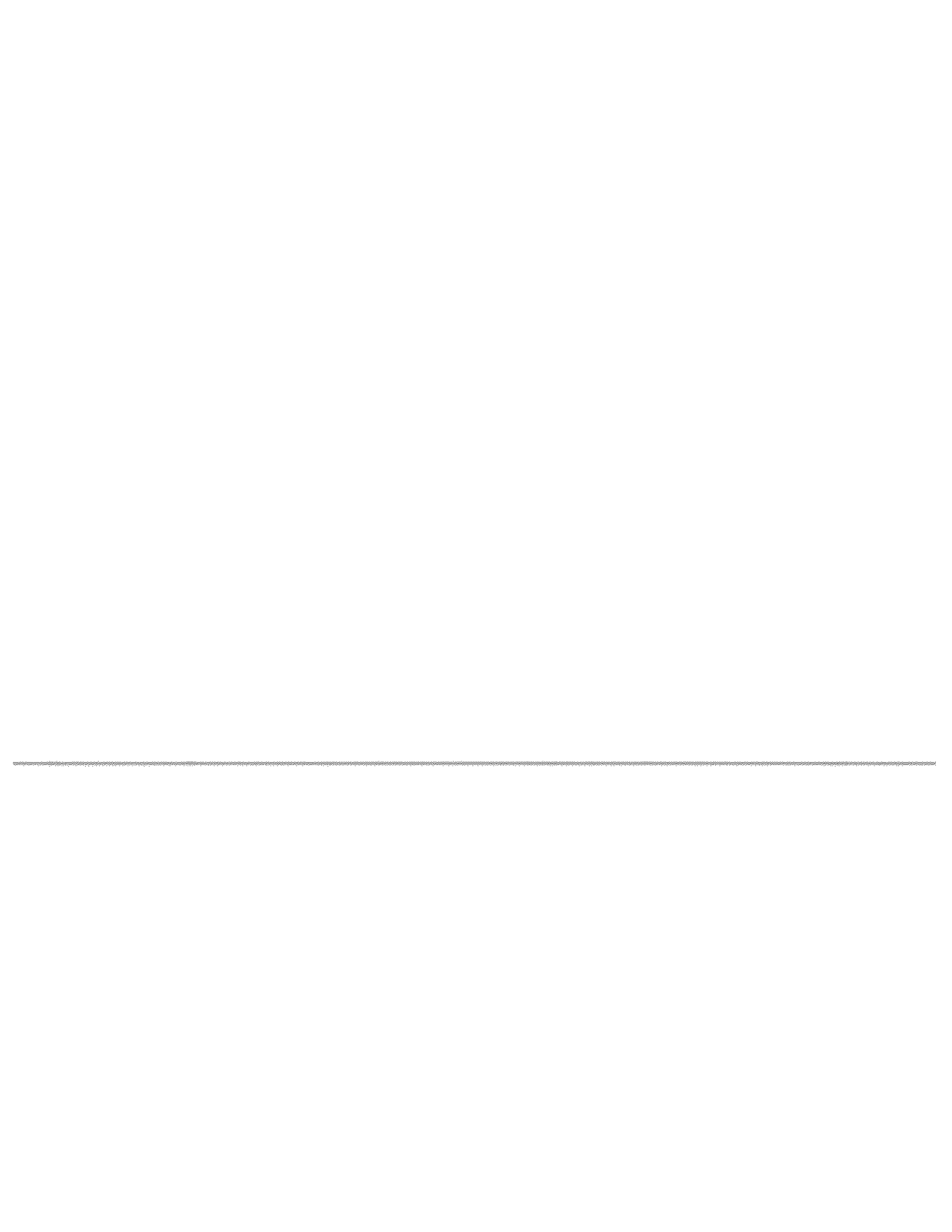
B.C.

Synth

D. S.

Bass

F G C6 = C-E-A



## My Way

And now the end is near,  
And so I face the final curtain,  
My friends I'll say it clear,  
I'll state my case of which I'm certain,  
I've lived a life that's full,  
I traveled each and every highway,  
And more much more than this,  
I did it my way...

# My Way

Don Costa  
trans. Jerannchris Rivera-Heredia

The musical score is arranged in 13 staves, each labeled with an instrument. The key signature is B-flat major (two flats) and the time signature is common time (C). The score begins with a dynamic marking of *p* (piano). The Flute, Clarinet in B $\flat$ , Tenor Sax, and Trumpet in B $\flat$  1 parts feature melodic lines with eighth-note patterns and triplet markings. The Alto Sax and Baritone Sax parts play sustained chords. The Horn in F part also plays sustained chords. The Trumpet in B $\flat$  2 and 3 parts play rhythmic patterns with eighth notes. The Trombone 1 and 2 parts play sustained chords. The Baritone (T.C.) part plays a melodic line with eighth notes and triplet markings. The Baritone (B.C.) part plays a rhythmic pattern with eighth notes and triplet markings. The Tuba part plays a sustained chord. The score concludes with a copyright symbol (©) at the bottom center.

My Way

This musical score is for the piece "My Way" and covers measures 8 through 13. The score is arranged for a large ensemble of instruments. The instruments listed on the left are: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Bass Saxophone (B. Sx.), Horn (Hn.), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), B♭ Trumpet 3 (B♭ Tpt. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Baritone (Bar.), Bari (B.C.), and Tuba. The music is written in a key signature of two flats (B♭ major or D minor) and a 4/4 time signature. The score includes various musical notations such as eighth notes, quarter notes, and half notes, often grouped with slurs and triplets. A dynamic marking of *8* (piano) is present at the beginning of the first staff. A section marker "A" is located above the first measure. The Tuba part features a long, low note with a slur and a fermata, spanning across the bottom of the page.

B My Way

This musical score is for the piece "My Way" and covers measures 15 through 18. The instrumentation includes Flute (Fl.), Clarinet in B-flat (B♭ Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (B. Sax.), Horn (Hn.), Trumpet 1 (B♭ Tpt. 1), Trumpet 2 (B♭ Tpt. 2), Trumpet 3 (B♭ Tpt. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Baritone (Bar.), Bari (B.C.), and Tuba. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. It features a variety of musical notations, including triplets, slurs, and dynamic markings such as *f* (forte) and *p* (piano). The piece concludes with a final triplet in measure 18.



My Way

22

Fl.

B♭ Cl.

A. Sx.

T. Sx.

B. Sx.

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Bar.

Bari (B.C.)

Tuba

The musical score for "My Way" is arranged for a large ensemble. It features the following instruments and parts:

- Flute (Fl.):** Melodic line with dynamic markings *fp* and *f*.
- B♭ Clarinet (B♭ Cl.):** Harmonic support with dynamic markings *fp* and *f*.
- Alto Saxophone (A. Sx.):** Harmonic support with dynamic markings *fp* and *f*.
- Tenor Saxophone (T. Sx.):** Harmonic support with dynamic markings *fp* and *ff*.
- Bass Saxophone (B. Sx.):** Harmonic support with dynamic markings *f*.
- Horn (Hn.):** Harmonic support with dynamic markings *fp* and *f*.
- B♭ Trumpet 1 (B♭ Tpt. 1):** Harmonic support with dynamic markings *fp* and *ff*.
- B♭ Trumpet 2 (B♭ Tpt. 2):** Harmonic support with dynamic markings *mf* and *ff*.
- B♭ Trumpet 3 (B♭ Tpt. 3):** Harmonic support with dynamic markings *mf* and *ff*.
- Trombone 1 (Tbn. 1):** Harmonic support with dynamic markings *ff*.
- Trombone 2 (Tbn. 2):** Harmonic support with dynamic markings *f* and *ff*.
- Baritone (Bar.):** Harmonic support with dynamic markings *ff*.
- Baritone (B.C.) (Bari (B.C.)):** Harmonic support with dynamic markings *ff*.
- Tuba:** Harmonic support with dynamic markings *fp* and *f*.

The score includes a rehearsal mark "22" at the beginning of the section. Dynamic markings are used to indicate changes in volume throughout the piece.









# OVER THE RAINBOW



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

**(SLOWLY)**

The musical score is arranged in three systems, each with three staves. The first system (measures 1-3) starts with a **mf** dynamic. The second system (measures 4-7) ends with a **To Coda** symbol. The third system (measures 8-10) features a **f** dynamic and includes first and second endings. Measure numbers 1 through 10 are indicated below the staves.

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# Rainbow - C

Musical notation for measures 11, 12, and 13. The score consists of three staves. Measure 11 shows a treble clef with a key signature of two flats and a series of eighth notes. Measure 12 continues with a similar melodic line. Measure 13 features a dynamic marking of *f* and a final note with a fermata.

Musical notation for measures 14, 15, and 16. The score consists of three staves. Measure 14 continues the melodic development. Measure 15 shows a change in the bass line. Measure 16 concludes with a dynamic marking of *f* and a fermata.

Musical notation for measure 17. The score consists of three staves. The measure is marked with a dynamic of *ff* and includes the instruction *D.C. al Coda*. The notation includes a fermata and a repeat sign.

Musical notation for measures 18 and 19. The score 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 circled cross symbol is present above the first staff of measure 18.

Musical notation for measures 20, 21, and 22. The score consists of three staves. Measure 20 continues the melodic line. Measure 21 shows a change in the bass line. Measure 22 concludes with a dynamic of *mf* and a fermata. The word *CODA* is written vertically on the right side of the page.

# OVER THE RAINBOW

# Bb

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

**SLOWLY**

*mf*

*mf*

*mf*

2

3

To Coda ⊕

4

5

6

7

8

9

10

1.

2.

*f*

*f*

*f*

*f*

*f*

*f*

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# Over The Rainbow - Bb

Musical notation for measures 11, 12, and 13. The score consists of three staves. Measure 11 shows a melodic line in the upper staff and accompaniment in the lower two staves. Measure 12 continues the accompaniment. Measure 13 features a melodic phrase in the upper staff and a final chord in the lower staves.

Musical notation for measures 14, 15, and 16. Measure 14 begins with a forte (*f*) dynamic. Measure 15 shows a melodic line in the upper staff and accompaniment in the lower staves. Measure 16 concludes with a melodic phrase in the upper staff and a final chord in the lower staves.

Musical notation for measures 17, 18, and 19, labeled "D.C. al Coda". Measure 17 starts with a fortissimo (*ff*) dynamic. Measure 18 continues the melodic and accompaniment lines. Measure 19 ends with a melodic phrase and accompaniment.

## CODA

Musical notation for measures 18 and 19, labeled "CODA". Measure 18 begins with a mezzo-forte (*mf*) dynamic. Measure 19 concludes with a melodic phrase and accompaniment, marked with a ritardando (*ritard.*) and a mezzo-forte (*mf*) dynamic.

Musical notation for measures 20, 21, and 22. Measure 20 shows a melodic line in the upper staff and accompaniment in the lower staves. Measure 21 continues the accompaniment. Measure 22 features a melodic phrase in the upper staff and a final chord in the lower staves.

# OVER THE RAINBOW

# E<sub>b</sub>

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

**SLOWLY**

1 *mf* 2 3

To Coda

4 5 6 7

8 9 10 *f*

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# Rainbow - Eb

Musical notation for measures 11, 12, and 13. Measure 11 features a melodic line in the upper voice with eighth notes and a bass line with quarter notes. Measure 12 shows a continuation of the melodic line with some rests. Measure 13 includes a dynamic marking of *f* and a sharp sign in the bass line.

Musical notation for measures 14, 15, and 16. Measure 14 starts with a dynamic marking of *f*. Measure 15 continues the melodic development. Measure 16 features a sharp sign in the bass line.

Musical notation for measure 17, marked *ff*. It includes the instruction *D.C. al Coda* above the staff.

Musical notation for measures 18 and 19, marked *CODA*. Measure 18 has a dynamic marking of *mf*. Measure 19 includes the instruction *ritard.* and a dynamic marking of *mf*.

Musical notation for measures 20, 21, and 22. Measure 20 features a sharp sign in the bass line. Measure 21 continues the melodic line. Measure 22 includes a sharp sign in the bass line and a dynamic marking of *mf*.

# OVER THE RAINBOW

## Bass Clef

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

**SLOWLY**

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of three systems of three staves each. The first system contains measures 1, 2, and 3. The second system contains measures 4, 5, 6, and 7. The third system contains measures 8, 9, and 10. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The first system starts with a *mf* dynamic. The second system ends with a repeat sign. The third system begins with a first ending bracket over measures 8 and 9, followed by a second ending bracket over measures 9 and 10, both marked with a forte (*f*) dynamic.

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# Over The Rainbow - Bass Clef

Musical notation for measures 11, 12, and 13. The score consists of three staves in bass clef with a key signature of two flats. Measure 11 features a melodic line with eighth notes and a bass line with quarter notes. Measure 12 continues the melodic line with a fermata over the final note. Measure 13 shows a melodic line with a fermata and a bass line with quarter notes. Dynamics include *f* and *f'*.

Musical notation for measures 14, 15, and 16. The score consists of three staves in bass clef. Measure 14 has a melodic line with eighth notes and a bass line with quarter notes, marked with *f*. Measure 15 continues the melodic line with a fermata. Measure 16 shows a melodic line with a fermata and a bass line with quarter notes. Dynamics include *f*.

Musical notation for measures 17, 18, and 19. The score consists of three staves in bass clef. Measure 17 has a melodic line with eighth notes and a bass line with quarter notes, marked with *ff*. Measure 18 continues the melodic line with a fermata. Measure 19 shows a melodic line with a fermata and a bass line with quarter notes, marked with *ff*. The instruction *D.C. al Coda* is written above the staff.

Musical notation for measures 18 and 19, labeled as the Coda. The score consists of three staves in bass clef. Measure 18 has a melodic line with eighth notes and a bass line with quarter notes, marked with *mf*. Measure 19 shows a melodic line with a fermata and a bass line with quarter notes, marked with *mf* and *ritard.*. The word CODA is written to the left of the staff.

Musical notation for measures 20, 21, and 22. The score consists of three staves in bass clef. Measure 20 has a melodic line with eighth notes and a bass line with quarter notes. Measure 21 continues the melodic line with a fermata. Measure 22 shows a melodic line with a fermata and a bass line with quarter notes. Dynamics include *f*.

# Rhythm

## OVER THE RAINBOW

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

(SLOWLY)

Musical notation for measures 1-3. The score is in 4/4 time with a key signature of two flats (Bb and Eb). The tempo is marked 'SLOWLY'. The first staff is the vocal line, the second is the piano accompaniment, and the third is the bass line. Measure 1 starts with a mezzo-forte (mf) dynamic. Chords are indicated below the piano staff.

Measures 1-3:  
 Chords: Eb, Cm, Gm, Eb7, Ab, Abmaj7, Ab7

Musical notation for measures 4-7. The score continues with the same instrumentation. Measure 7 ends with a 'To Coda' symbol. Chords are indicated below the piano staff.

Measures 4-7:  
 Chords: Gm7, Eb, Gm7, Eo, Ab6, Abm6, Eb, C9, F7, Fm, Bb7

Musical notation for measures 8-10. The score includes a first ending (1.) and a second ending (2.). Measure 8 starts with a forte (f) dynamic. Chords are indicated below the piano staff.

Measures 8-10:  
 Chords: Eb, Fm7, Bb7, Eb, Eb6, Eb

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# Over The Rainbow - Rhythm

Musical notation for measures 11-13. Measure 11: Treble clef, Fm7, Bb7. Measure 12: Eb6. Measure 13: Amaj7, A°, Bb7. Bass clef accompaniment is present in all measures.

Musical notation for measures 14-16. Measure 14: Eb, Eb6, Eb. Measure 15: C°. Measure 16: Fm6, C°. Bass clef accompaniment is present in all measures.

Musical notation for measure 17. Treble clef, *D.C. al Coda*, *ff*, Fm7, Bb9, Bb9. Bass clef accompaniment is present.

Musical notation for measures 18-19. Measure 18: Eb, *mf*. Measure 19: *ritard.*, Fm7, *ritard.*. Bass clef accompaniment is present in both measures.

Musical notation for measures 20-22. Measure 20: Bb7, E7. Measure 21: Eb, Fm7/Bb, Bb7. Measure 22: Ebmaj7. Bass clef accompaniment is present in all measures.





## PEP BAND CHEERS

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

**Imperial March** Mi Mi Mi Do So Mi Do So Mi

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

**Mari Bros** Mi Mi Mi Do Mi So So

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

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

**Get Ready For This** So So So Do Do Re Re

So So So Te Te Do Do

So So So Do Do Re Re

So So So Te Te Do Re

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

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

### More...

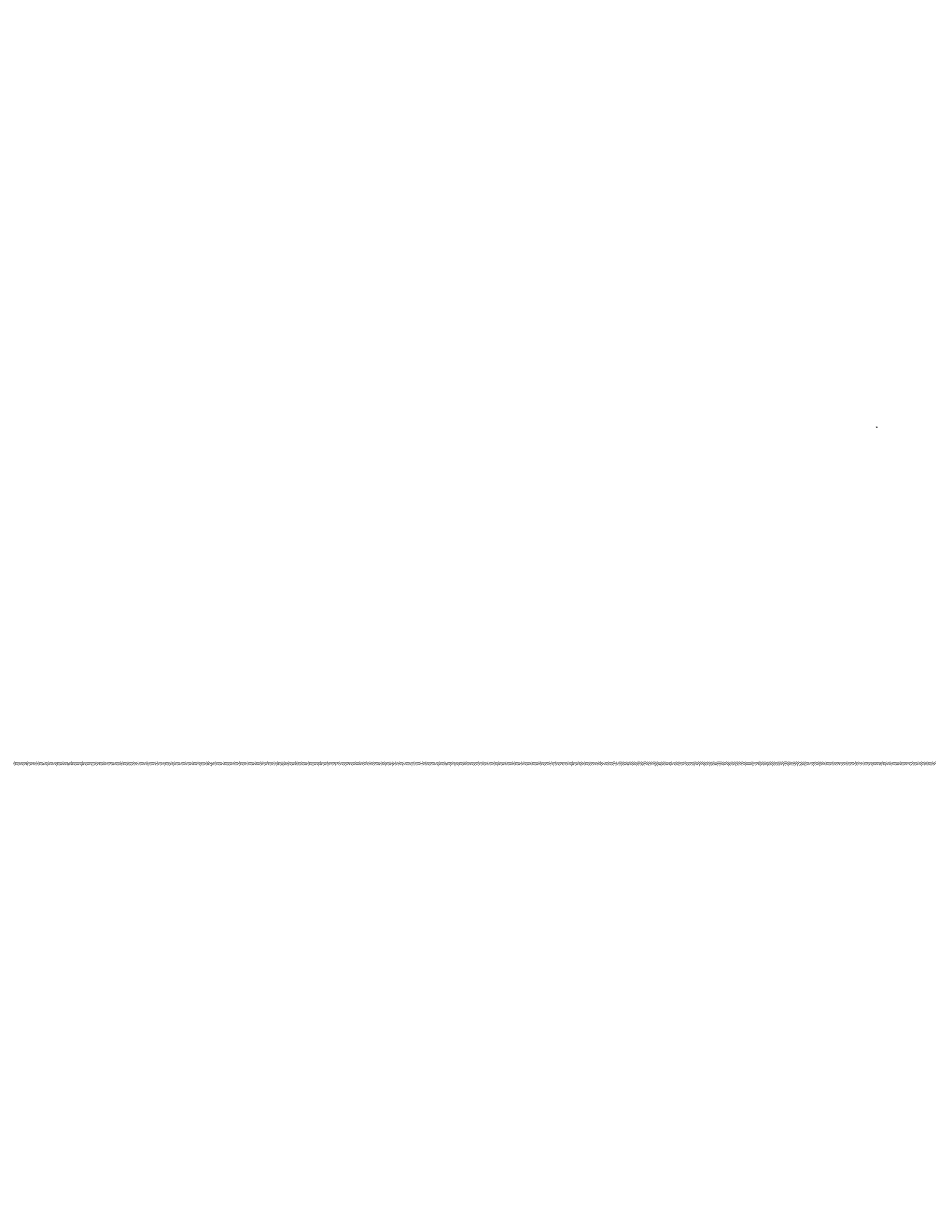
Suavemente: Groove (Cm – G – G – Cm )

C Minor Groove: (C Minor)

Antonio Groove: Do Te Le So (Bb Blues)

Harmony: So Fa Me Re

12 Bar Groove: (Bb Blues)



# Two Ceremonial Marches

## 1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

Maestoso  $\text{♩} = 88$

Flute

Oboe

1 **B $\flat$  Clarinet**

2

**B $\flat$  Bass Clarinet**

**E $\flat$  Alto Saxophone**

**B $\flat$  Tenor Saxophone**

**E $\flat$  Baritone Saxophone**

1 **B $\flat$  Trumpet (Cornet)**

2

**F Horn**

**Trombone 1**

**Trombone 2, Baritone, Bassoon**

**Tuba**

**Percussion**

1 Cr. Cym. S.D. B.D. Timp. Tune F & B $\flat$

2

**Piano Reduction**

Maestoso  $\text{♩} = 88$

rit. div. unis.

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9 **A** Andante ♩ = 96 **B**

Fl. *mf*

Ob.

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *mf* *simile*

A. Sax. *mf* *simile*

T. Sax. *mf* *simile*

Bar. Sax. *mf* *simile*

**A** Andante ♩ = 96 **B**

Tpt. (Cnt.) 1

Tpt. (Cnt.) 2

Hn. *mf* *simile*

Trb. 1 *mf* *simile*

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

Tuba *mf* *simile*

Perc. 1

Perc. 2

**A** Andante ♩ = 96 **B**

Pno. Red. *mf* *simile*



27

Fl.

Ob.

1  
Cl.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpt.  
(Cnt.)

2

Hn.

1  
Trb.

2, Bar., Bsn.

Tuba

1  
Perc.

2

Pno. Red.

*simile*

**D**

37 *div.* **E** *un.* **1.** *div.*

Fl. *f* *mf* *div.*

Ob. *f* *mf* *div.*

Cl. 1 *f* *mf* *div.*

Cl. 2 *f* *mf*

B. Cl. *f* *mf*

A. Sax. *f* *mf*

T. Sax. *f* *mf*

Bar. Sax. *f* *mf*

Tpt. (Cnt.) 1 *div.* **E** *un.* **1.** *div.*

Tpt. (Cnt.) 2 *f* *mf*

Hn. *f* *mf*

Trb. 1 *f* *mf*

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

Tuba *f* *mf*

Perc. 1 *f* *mf* *Susp. Cym.* *L.v.*

Perc. 2 *f* *mf*

Pno. Red. *f* *mf* **E** **1.**





# Santa Claus Is Comin' To Town

Score

[Subtitle]

Coots & Gillespie  
arr. Bernice

Moderate Swing



The score is arranged in a system of staves. The top section includes Melody C, Melody Bb, Melody Eb, and Melody Bass Clef, all marked with a mezzo-forte (*mf*) dynamic. Below these are Bass Line C, Bass Line Bb, Bass Line Eb, and Bass Line Bass Clef. The Bass Line C staff includes chord symbols: F, C, C7, F, Fm, C, Am. The Bass Line Bb staff includes: C, G7, C, Cm, Eb. The Bass Line Eb staff includes: Eb, Bb, Bb7, Eb, Ebm, Bb, Gm. The Synthesizer part is shown in a grand staff with treble and bass clefs, mirroring the bass line parts. The Bass Guitar part is in the bass clef, also marked *mf*. The key signature is Bb major (two flats), and the time signature is 4/4. The tempo is Moderate Swing.

Santa Claus Is Comin' To Town

A

This musical score is for the second page of the piece "Santa Claus Is Comin' To Town". It features a variety of instruments and parts:

- C:** Clarinet part with a section marker 'A' above the first measure.
- Bb:** Bassoon part.
- Eb:** Alto Saxophone part.
- B.C.:** Bass Clarinet part.
- B.L. C:** Bassoon Left part.
- B.L. Bb:** Bassoon Right part.
- B.L. Eb:** Alto Saxophone Left part.
- B.L. B.C.:** Bass Clarinet Left part.
- Synth:** Synthesizer part, shown with a grand staff.
- Bass:** Bass line.

The score includes chord diagrams for the C and B.C. parts, such as Cm7, F7, Bb, Eb, Bb7, Eb, Ebm, Bb, and Gm. The B.L. parts feature chord diagrams for Dm7, G7, C, F, C7, Fm, Am, D7, C, G7, Cm, Eb, Bb, Bb7, Ebm, and Gm. The piece is in a 4/4 time signature and a key signature of one flat (Bb).

Santa Claus Is Comin' To Town

15

C

B $\flat$

E $\flat$

B.C.

B

15

B.L. C

B.L. B $\flat$

B.L. E $\flat$

B.L. B.C.

Synth

Bass

The musical score is arranged in a system of staves. The top four staves (C, B $\flat$ , E $\flat$ , B.C.) are for a piano. The next four staves (B.L. C, B.L. B $\flat$ , B.L. E $\flat$ , B.L. B.C.) are for a grand piano. The Synth part is a two-staff instrument. The Bass part is a single-staff instrument. The score includes a key signature of one flat (B $\flat$ ) and a common time signature. A box labeled 'B' is placed above the first staff at the beginning of the piece. Measure numbers 15, 15, 15, and 15 are marked at the start of the piano, grand piano, and synth parts respectively. Chord symbols are provided below the piano and grand piano staves.

Chord symbols for Piano (B.C.): Cm7, F7, B $\flat$ , B $\flat$ 7, E $\flat$ , B $\flat$ 7, E $\flat$ , C7

Chord symbols for Grand Piano (B.L.):

- B.L. C: Dm7, G7, C, C7, F, C7, F, D7
- B.L. B $\flat$ : Am7, D7, G7, C, G7, C, A7
- B.L. E $\flat$ : Cm7, F7, B $\flat$ , B $\flat$ 7, E $\flat$ , B $\flat$ 7, E $\flat$ , C7

Chord symbols for Synth: Cm7, F7, B $\flat$ , B $\flat$ 7, E $\flat$ , B $\flat$ 7, E $\flat$ , C7

Santa Claus Is Comin' To Town

To Coda

The musical score is arranged in a system of ten staves. The top four staves (C, Bb, Eb, B.C.) contain the main melodic and harmonic lines. The next four staves (B.L. C, B.L. Bb, B.L. Eb, B.L. B.C.) provide alternative bass lines for different instruments. The Synth and Bass staves at the bottom provide additional accompaniment. Chord diagrams are placed below the B.C., B.L. C, B.L. Bb, B.L. Eb, Synth, and Bass staves. A box labeled 'C' is placed above the C staff in the fourth measure. The score concludes with a 'To Coda' instruction.

**Chord Diagrams:**

- B.C. Staff:** F7, F#dim, Gm, C7, F7, F aug, Bb, Eb, Bb, Bb7, Eb, Ebm
- B.L. C Staff:** G7, G#dim, Am, D7, G7, G aug, C, F, C, C7, F, Fm
- B.L. Bb Staff:** D7, D#dim, Em, A7, D7, D aug, C, C, G7, C, Cm
- B.L. Eb Staff:** F7, F#dim, Gm, C7, F7, F aug, Bb, Eb, Bb, Bb7, Eb, Ebm
- Synth Staff:** F7, F#dim, Gm, C7, F7, F aug, Bb, Eb, Bb, Bb7, Eb, Ebm
- Bass Staff:** F7, F#dim, Gm, C7, F7, F aug, Bb, Eb, Bb, Bb7, Eb, Ebm



Santa Claus Is Comin' To Town

This musical score is for the song "Santa Claus Is Comin' To Town" and is labeled as page 6. It features a variety of instruments and parts, all starting at measure 39. The score is organized into several systems:

- First System:** Includes parts for C (Clef: Treble, Key: Bb), Bb (Clef: Treble, Key: Bb), Eb (Clef: Treble, Key: Eb), and B.C. (Clef: Bass, Key: Bb).
- Second System:** Includes parts for B.L. C (Clef: Treble, Key: Bb), B.L. Bb (Clef: Treble, Key: Bb), B.L. Eb (Clef: Treble, Key: Eb), and B.L. B.C. (Clef: Bass, Key: Bb).
- Third System:** Includes a Synth part (Clef: Treble, Key: Bb) and a Bass part (Clef: Bass, Key: Bb).

The notation includes treble and bass clefs, a key signature of one flat (Bb), and a time signature of 4/4. The number "39" is written above the first measure of each staff to indicate the starting point. The music consists of quarter notes and half notes, with some notes beamed together. The Synth part is written in a grand staff format, with a treble clef on the upper staff and a bass clef on the lower staff. The Bass part is written in a single bass clef staff.

C

# Sight Reading Exercises

1 

2 

3 

4 

5 

6 

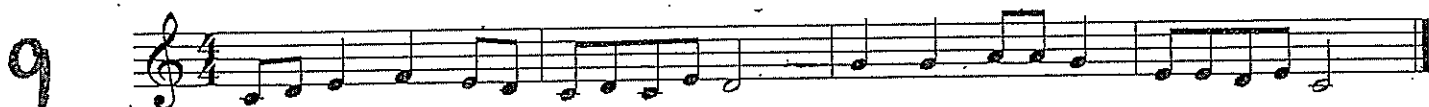
7 

8 

9 

# Bb-Low

## Sight Reading Exercises





Bb - High

# Sight Reading Exercises

1

2

3

4

5

6

7

8

9



7:

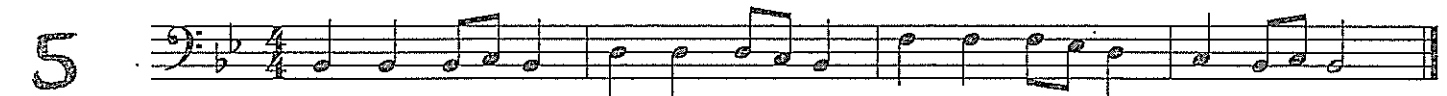
# Sight Reading Exercises

1 

2 

3 

4 

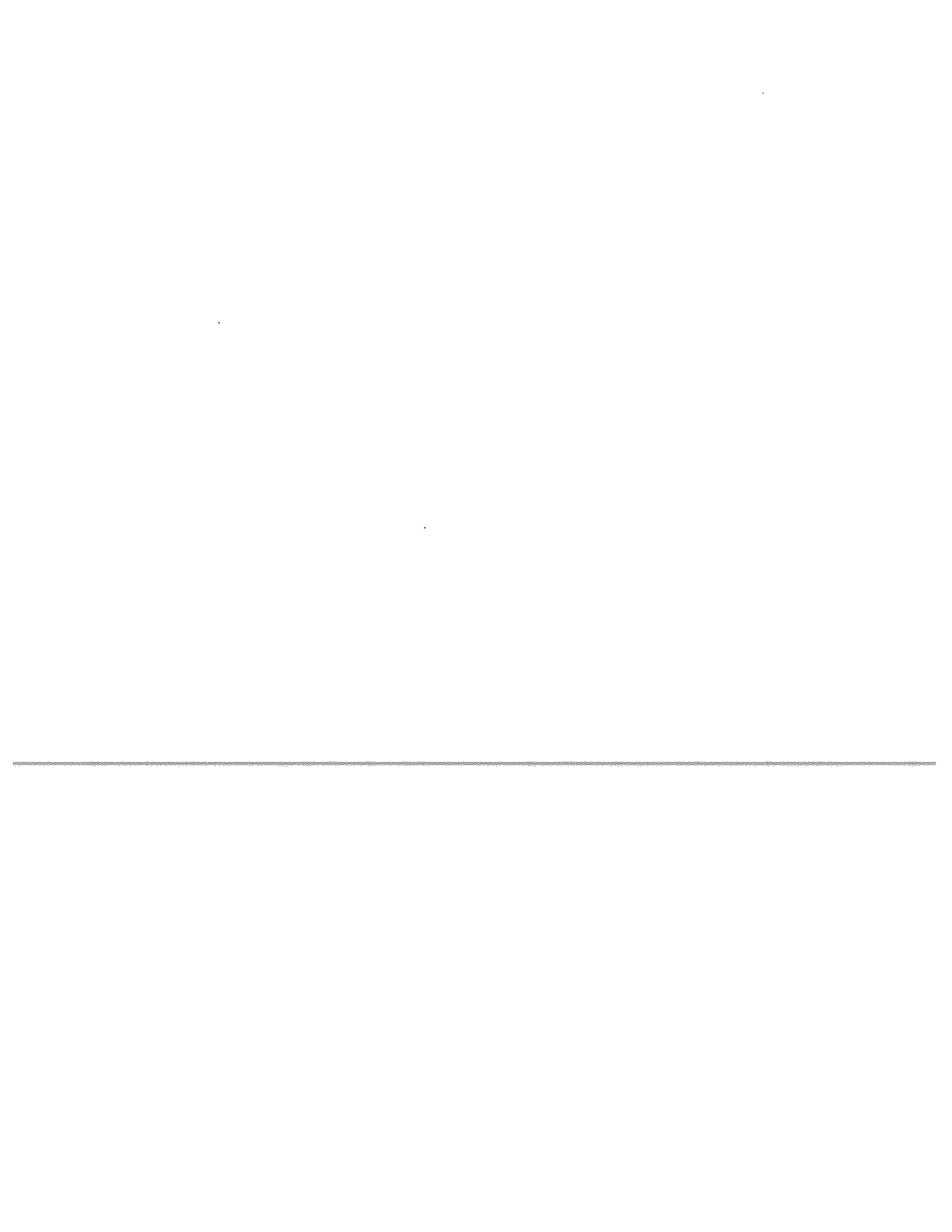
5 

6 

7 

8 

9 



Score

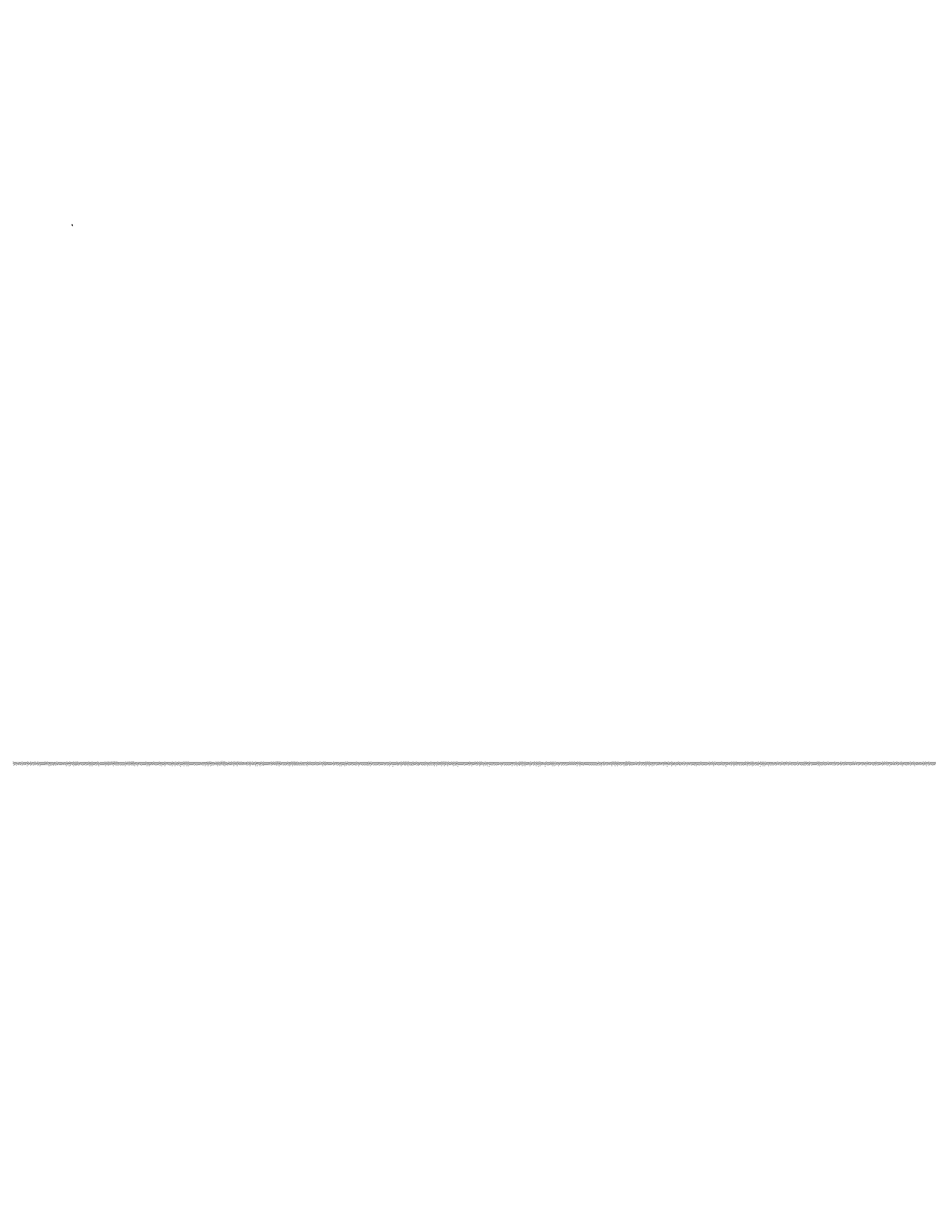
# Simple Gifts

from Appalachian Spring

Traditional  
Aaron Copland (1900-1990)

$\text{♩} = 72$

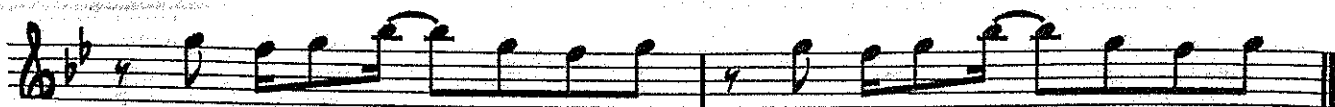
The score is arranged for a large ensemble. The instruments listed on the left are: Flute, Oboe, Bassoon, Clarinet in Bb, Bass Clarinet, Alto Sax., Tenor Sax., Baritone Sax., Trumpet in Bb, Horn in F, Baritone (T.C.), Baritone (B.C.), Tuba, Guitar, Bass Guitar, Mallets, Piano, Snare Drum (Beginning), and Snare Drum (Advanced). The music is in 4/4 time with a tempo of quarter note = 72. The key signature has two flats (Bb and Eb). The score is divided into two systems. The first system covers measures 1 through 12, and the second system covers measures 13 through 24. Dynamics range from *mp* (mezzo-piano) to *f* (forte). The piano part features a simple harmonic accompaniment with chords such as Eb, Gm, Fm, Bb7, Eb, Gm, Fm, Bb7, Eb, Ab, and Eb.





# Sponsor Song 2017 - Horn Lick

## C INSTRUMENTS (TREBLE)



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

## B-FLAT INSTRUMENTS (HIGH)



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

## B-FLAT INSTRUMENTS (LOW)



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

## E-FLAT INSTRUMENTS



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

## C INSTRUMENTS (BASS)



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

## TUBA



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

## Chords

Gm, Bb, Dm, F



**Grade**

**2**

Leading to "Command" of the Concert Band!

FULL CONDUCTOR SCORE  
Catalog No. 024-3860-01

# The Star Spangled Banner

Arranged by  
**Robert W. Smith**



# Rising Band Series

**FOR DEVELOPING BANDS!**



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# Rising Band Series

## (Grade levels 1/2 - 2)

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

## The Star Spangled Banner

Arranged by  
**Robert W. Smith**

### Instrumentation

Full Conductor Score .....	1
Flute .....	10
Oboe .....	2
1st Bb Clarinet .....	6
2nd Bb Clarinet .....	6
Bb Bass Clarinet .....	2
Bassoon .....	2
Eb Alto Saxophone .....	8
Bb Tenor Saxophone .....	2
Eb Baritone Saxophone .....	2
1st Bb Trumpet .....	5
2nd Bb Trumpet .....	5
F Horn .....	4
Trombone .....	6
Baritone BC .....	2
Baritone TC .....	2
Tuba .....	4
Bells .....	2
Timpani .....	1
Percussion 1: Snare Drum, Bass Drum .....	4
Percussion 2: Crash Cymbals, Suspended Cymbal .....	2
Piano/Keyboard (optional) .....	1

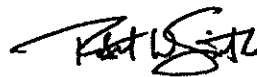
### Program Notes

On September 14, 1814, United States soldiers at Fort McHenry (Baltimore, MD) raised a huge American flag in celebration of a crucial victory over the British during the War of 1812. The sight of the "broad stripes and bright stars" inspired Francis Scott Key to write lyrics that eventually became the national anthem of United States of America. Key's poignant words gave significance and relevance to the iconic national symbol that has and will endure throughout the ages.

### Notes to the Conductor

I have scored this traditional setting of *The Star Spangled Banner* for developing bands and for those ensembles that may have a limited rehearsal time or instrumentation. It was my goal to provide an arrangement that sounds "full," yet is within the range of developing ensembles. In addition, more mature groups will find the arrangement to be very easy to prepare, and virtually performance-ready as sight-read.

I hope that you and the band find this arrangement of *The Star Spangled Banner* to be a valued addition to your library. Best wishes for your continued musical success!



### About the Arranger



Robert W. Smith (b. 1958) is one of the most popular and prolific composers of concert band and orchestral literature in America today. He has over 600 publications in print with the majority composed and arranged through his long association with Warner Bros. Publications and the Belwin catalog.

Mr. Smith's credits include many compositions and productions in all areas of the music field. His original works for winds and percussion have been programmed by countless military, university, high school, and middle school bands throughout the United States, Canada, Europe, Australia, South America and Asia. His *Symphony #1 (The Divine Comedy)*, *Symphony #2 (The Odyssey)* and *Africa: Ceremony, Song and Ritual* have received worldwide critical acclaim. His educational compositions such as *The Tempest*, *Encanto*, and *The Great Locomotive Chase* have become standards for developing bands throughout the world. His numerous works for orchestras of all levels are currently some of the most popular repertoire available today. His music has received extensive airplay on major network television as well as inclusion in multiple motion pictures. From professional ensembles such as the United States Navy Band and the Atlanta Symphony to school bands and orchestras throughout the world, his music speaks to audiences in any concert setting.

As a conductor and clinician, Mr. Smith has performed throughout the United States, Canada, Japan, Europe and Australia. He is the principal conductor of the American Symphonic Winds and the American Festival Philharmonic Orchestra, professional recording ensembles based in Washington D. C. He has recently completed production of *Symphony No. 3 (Don Quixote)*, the fourth in a series of compact disc recordings of his best-known works for concert band. In addition, he is co-creator of the Expressions Music Curriculum. This comprehensive Pre-K through 12 music program includes *Band Expressions*, an innovative new approach to teaching music through the band.

Mr. Smith is the Director of Product Development and is an exclusive composer for the C. L. Barnhouse Company and Walking Frog Records. In addition, he is currently teaching in the Music Industry program at Troy University in Troy, Alabama. His teaching responsibilities are focused in music composition, production, publishing and business.

## CD Recording Available



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

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



Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sax

T. Sax.

Bar. Sax.

1st Tpt.

2nd Tpt.

Hn.

Trb.

Bar.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

Pno.

This page of a musical score, numbered 11, contains the staves for the woodwind and brass sections of the first system, and the brass, percussion, and piano sections of the second system. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinets (1st Cl., 2nd Cl., Bass Clarinet (B. Cl.)), Bassoon (Bsn.), Alto Saxophone (A. Sax), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.). The brass section includes Trumpets (1st Tpt., 2nd Tpt.), Horns (Hn.), Trombones (Trb.), Baritone (Bar.), and Tuba. The percussion section includes Bells, Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The Piano (Pno.) part is shown at the bottom. The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The first system (measures 1-8) features a melodic line in the woodwinds and a rhythmic accompaniment in the brass and piano. The second system (measures 9-16) continues the melodic development and includes dynamic markings such as *p* (piano) and *f* (forte) for the percussion and piano parts.

Fl. *mp*

Ob. *mp*

1st Cl. *mp*

2nd Cl. *mp*

B. Cl.

Bsn. *mp*

A. Sax *mp*

T. Sax *mp*

Bar. Sax. *mp*

1st Tpt. *mf* Solo

2nd Tpt.

Hr. *mp*

Trb.

Bar. *mp*

Tuba

Bells

Timp. *p*

Perc. 1 *pp*

Perc. 2 *pp* *mp*

Pno. *mp*

19

Fl. *f*

Ob. *f*

1st Cl. *f*

2nd Cl. *f*

B. Cl. *mp* *f*

Bsn. *f*

A. Sax *f*

T. Sax *f*

Bar. Sax. *f*

1st Tpt. *f* *tutti*

2nd Tpt. *f*

Hn. *f*

Trb. *p* *f*

Bar. *f*

Tuba *f*

Bells *f*

Timp. *f*

Perc. 1 *mf*

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

Pno. *f*

(opt.)

FL

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sax

T. Sax.

Bar. Sax.

(opt.)

1st Tpt.

2nd Tpt.

Hn.

Trb.

Bar.

Tuba

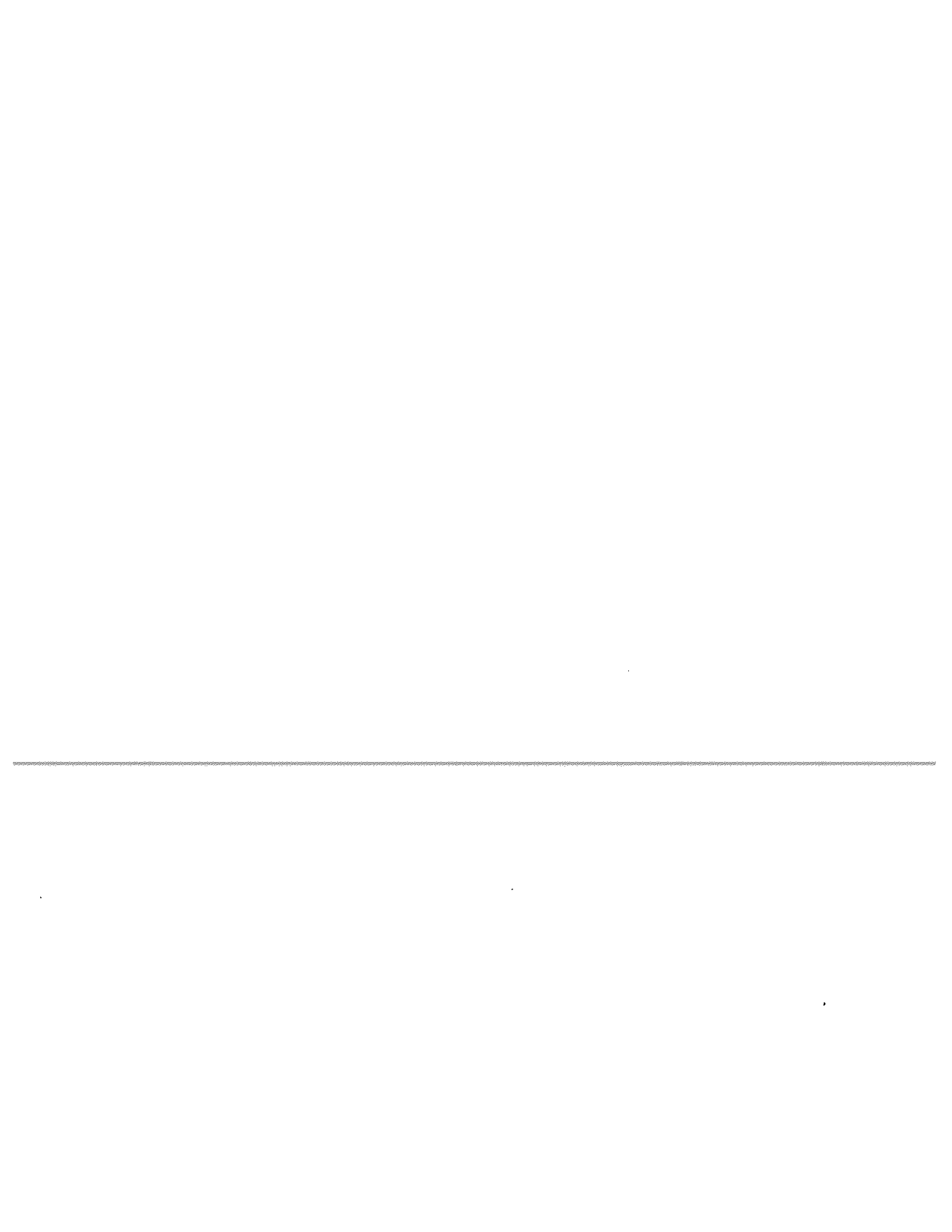
Bells

Timp.

Perc. 1

Perc. 2

Pno.





C PART (D MAJOR)

# The Swallowtail Jig

Traditional Irish  
arr. Bernice

Em D

5 Em D Em 1.

10 Em Em Em Bm 2.

15 Em D Em Em 1. 2.



Bb PART HIGH (D MAJOR) **The Swallowtail Jig**

Traditional Irish  
arr. Bernice

Musical score for "The Swallowtail Jig" in D major, Bb part high. The score consists of four staves of music in 6/8 time. The key signature has two sharps (F# and C#). The first staff starts with a treble clef and a 6/8 time signature. The second staff begins at measure 6. The third staff begins at measure 12. The fourth staff begins at measure 18. Chord symbols are placed above the notes: F#m, E, F#m, F#m, F#m, F#m, C#m, F#m, F#m. The piece includes first and second endings.

E♭ PART LOW (D MAJOR) **The Swallowtail Jig**

Traditional Irish  
arr. Bernice

C#m

B



C#m

B

C#m

C#m



C#m

C#m

G#m

C#m



B

C#m

C#m





BASS CLEF HIGH (D MAJOR)

# The Swallowtail Jig

Traditional Irish  
arr. Bernice

Em

D



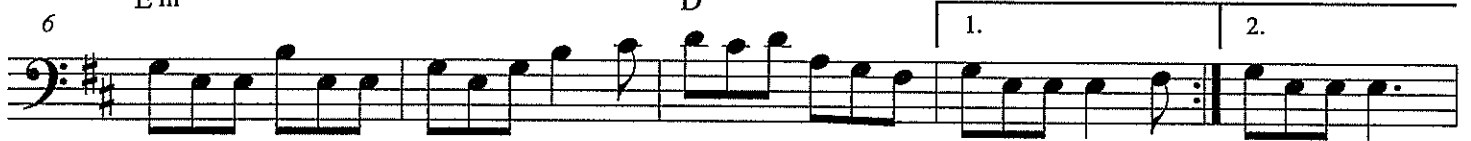
6

Em

D

Em

Em



11

Em

Em

Bm

Em

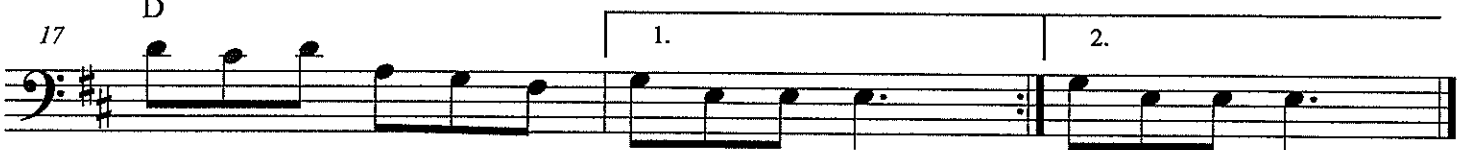


17

D

Em

Em



TUBA (D MAJOR)

# The Swallowtail Jig

Traditional Irish  
arr. Bernice

Em

D



6

Em

D

Em

Em

1.

2.



11

Em

Em

Bm

Em



17

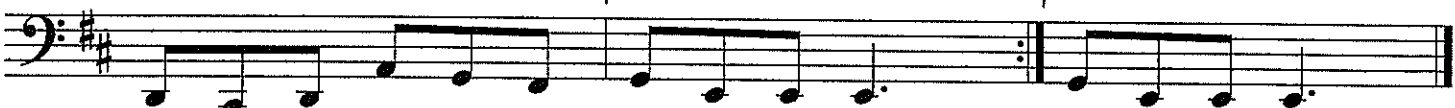
D

Em

Em

1.

2.









# Symphony

B

M. C

M. B $\flat$

M. E $\flat$

M. (B.C.)

CM. C

CM. B $\flat$

CM. E $\flat$

CM. (B.C.)

Mal.

Bass

Chord Chart

Piano

Strings

D. S.

Snare Drum

Bass Drum

Floor Tom

Aux. Perc.

off -3

simile

E $\flat$  Cm Gm Gm A $\flat$  E $\flat$ /B $\flat$  E $\flat$  A $\flat$  E $\flat$

guz

# Symphony

3

C

M. C  
M. B $\flat$   
M. Eb  
M. (B.C.)  
CM. C  
CM. B $\flat$   
CM. Eb  
CM. (B.C.)  
Mal.  
Bass  
Chord Chart  
Piano  
Strings  
D. S.  
Snare Drum  
Bass Drum  
Floor Tom  
Aux. Perc.

The score is for a symphony, page 3. It features a variety of instruments and a chord chart. The key signature is B-flat major (two flats). The score is divided into several systems. The first system includes four melodic staves (M. C, M. B $\flat$ , M. Eb, M. (B.C.)), four chordal staves (CM. C, CM. B $\flat$ , CM. Eb, CM. (B.C.)), a mallet (Mal.), and a bass line. The second system includes a chord chart, piano accompaniment (Piano), strings, and a double bass line (D. S.). The third system includes snare drum, bass drum, floor tom, and auxiliary percussion. The score is marked with a repeat sign (//) at the beginning of each system. A box labeled 'C' is placed above the first measure of the first melodic staff. The chord chart shows the following chords: Cm, Gm, Gm, A $\flat$ , Eb, Eb, A $\flat$ /Eb, Eb, Cm, Gm, Gm. The piano part includes a *g<sup>ua</sup>* marking. The strings part is marked *mp*. The drum parts include a *mp* marking for the double bass line.













J

This page of a musical score for a Symphony includes the following parts and details:

- Woodwinds:** M. C (Clarinet in C), M. B $\flat$  (Clarinet in B-flat), M. Eb (Clarinet in E-flat), and M. (B.C.) (Bass Clarinet). Each part features melodic lines with accents and slurs.
- Chamber Music:** CM. C, CM. B $\flat$ , CM. Eb, and CM. (B.C.) parts, primarily consisting of rhythmic accompaniment.
- Percussion:** Mal. (Mallets), Bass, Chord Chart, Piano, Strings, D. S. (Drum Set), Snare Drum, Bass Drum, Floor Tom, and Aux. Perc. (Auxiliary Percussion).
- Rehearsal Markings:** A first ending bracket (1) and a second ending bracket (2) are present at the top of the page.
- Performance Instructions:** The instruction "solo/soli" is written above the woodwind staves in the second ending section.
- Chord Chart:** Shows chords Gm, A $\flat$ , and Cm, with specific voicings for the piano part.



Musical score for Symphony, page 11. The score includes parts for M. C., M. B $\flat$ , M. Eb, M. (B.C.), CM. C, CM. B $\flat$ , CM. Eb, CM. (B.C.), Mal., Bass, Chord Chart, Piano, Strings, D. S., Snare Drum, Bass Drum, Floor Tom, and Aux. Perc. The score is marked with 'L' and 'M' and includes dynamic markings such as *mf* and *mf*.

The score is divided into several systems. The first system includes M. C., M. B $\flat$ , M. Eb, and M. (B.C.). The second system includes CM. C, CM. B $\flat$ , CM. Eb, and CM. (B.C.). The third system includes Mal., Bass, Chord Chart, and Piano. The fourth system includes Strings. The fifth system includes D. S., Snare Drum, Bass Drum, Floor Tom, and Aux. Perc. The score is marked with 'L' and 'M' and includes dynamic markings such as *mf* and *mf*.

Chord Chart:

Measure	Chord
48	E $\flat$
49	A $\flat$
50	E $\flat$
51	Cm
52	Gm
53	A $\flat$
54	Cm
55	Gm
56	A $\flat$
57	E $\flat$ /G
58	A $\flat$





62

M. C

M. B $\flat$

M. Eb

M. (B.C)

CM. C

CM. B $\flat$

CM. Eb

CM. (B.C.)

62 optional *sva*

Mal.

62 Gm *mf* A $\flat$  Cm/G A $\flat$  Cm/G Cm B $\flat$

Bass

62 Gm A $\flat$  Cm/G A $\flat$  Cm/G Cm B $\flat$

Chord Chart

62 Gm A $\flat$  Cm/G A $\flat$  Cm/G Cm B $\flat$

Piano

62 Gm A $\flat$  Cm/G A $\flat$  Cm/G Cm B $\flat$

Strings

62

D. S.

Snare Drum

Bass Drum

62

Floor Tom

Aux. Perc.

Hand Clap

*mf cresc.*















94

M. C

M. B $\flat$

M. E $\flat$

M. (B.C)

CM. C

CM. B $\flat$

CM. E $\flat$

CM. (B.C.)

Mal.

Bass

Chord Chart

Piano

Strings

D. S.

Snare Drum

Bass Drum

Floor Tom

Aux. Perc.

Hand Clap  
*cresc.*









Chord Chart

# Symphony

As Recorded by Clean Bandit  
arr. Bernice

Expressive ♩ = 124

**A** *mp* Eb/Bb Eb Ab Eb Cm Gm Gm Ab

5 Eb/Bb Eb Ab Eb Cm Gm Gm Ab Eb/Bb Eb Ab

10 Eb Cm Gm Gm Ab Eb Eb Ab/Eb Eb

**C**

15 Cm Gm Gm Ab Eb Eb Ab/Eb Eb Cm Gm Gm

**E** Ab Ab Cm/G Cm Gm

*mf*

24 Ab Cm/G Ab Cm/G Cm Bb

**G** Ab Bb Cm Gm Eb/G Ab

*f*

29 Ab Bb Cm Gm Eb/G Ab Ab

**H** *f*

33 Ab Bb Cm Gm Eb/G Ab Ab

*ff*

**I**

Chord Chart, p. 2

Symphony

J

38 Cm Gm 1. Ab 2. Ab Cm Gm Gm Ab

K

44 Eb/Bb Eb Ab Eb Cm Gm Gm Ab Eb/Bb Eb Ab

*mp*

M

49 Eb Cm Gm Gm Ab Cm Eb/G Ab

*mf*

N

53 Eb Bb/D Cm Eb/G Ab Cm Eb/G Ab

O

57 Eb Bb/D Cm Gm Gm Ab Ab Cm/G

*mf*

P

61 Cm Gm Ab Cm/G Ab Cm/G

Q

65 Cm Bb Ab Bb Cm

*f*

R

70 Cm Gm Ab Cm/G Ab Bb Cm

## Symphony

## Chord Chart, p. 3

74 Cm Gm Ab Cm/GCm Gm Gm Ab

S 78 Eb Eb Ab/Eb Eb Cm Gm Gm 1. Ab 2. Ab

T mp 83 Ab Bb Cm Bb/D Eb Eb/G Ab Gm

U mp cresc. 87 Ab Bb Cm Bb Ab Bb

V

92 Cm Cm Gm Ab Cm/G Ab Bb

W

96 Cm Cm Gm Ab Cm/G Ab

X play both times

100 Cm Gm 1. Ab 2. Ab Ab Cm

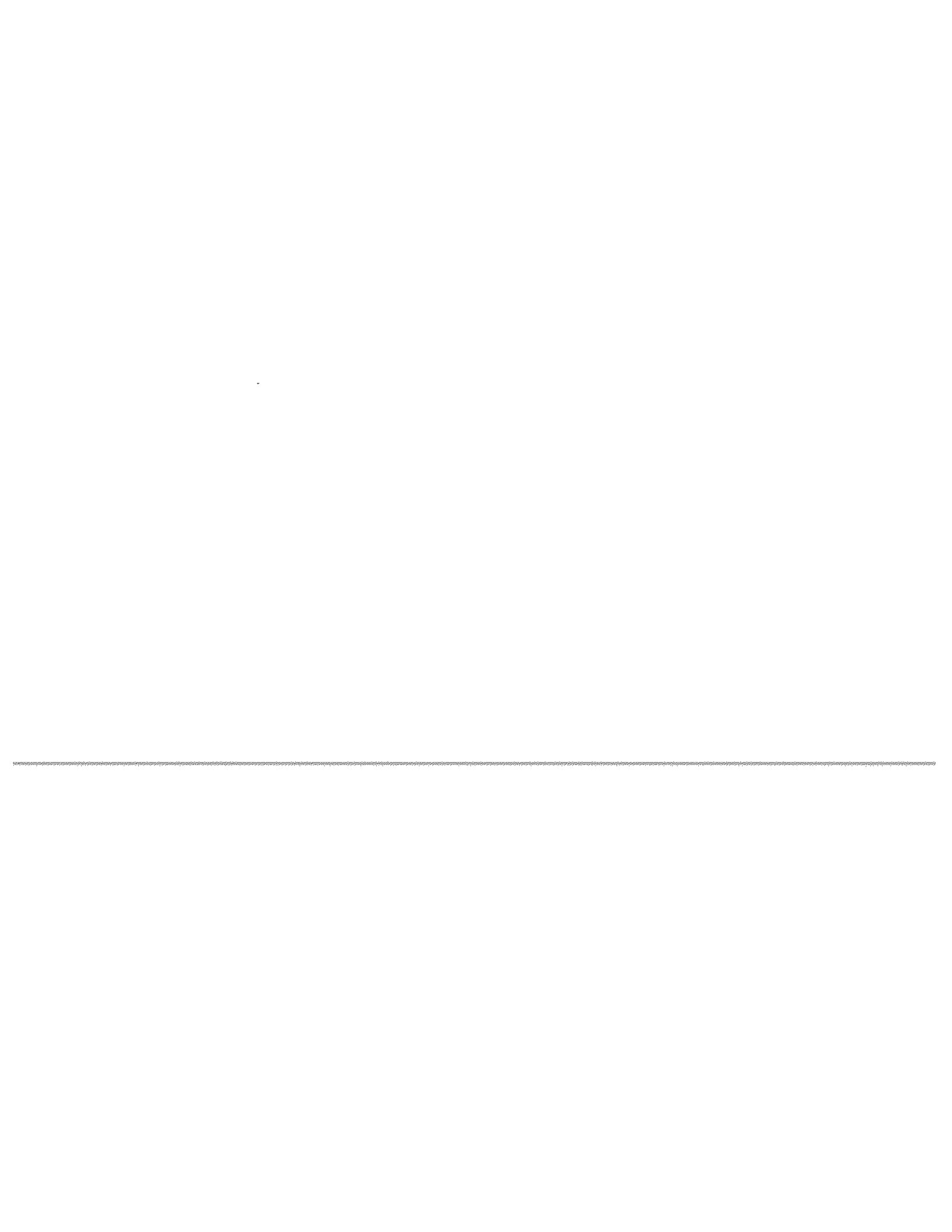
Y

ff cresc. (2nd time only)

106 Gm 1. Ab 2. Ab Cm Gm Ab

Z

fff





# BEGINNING BAND

# THE TEMPEST

ROBERT W. SMITH (ASCAP)

## INSTRUMENTATION

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

## NOTES TO THE CONDUCTOR

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

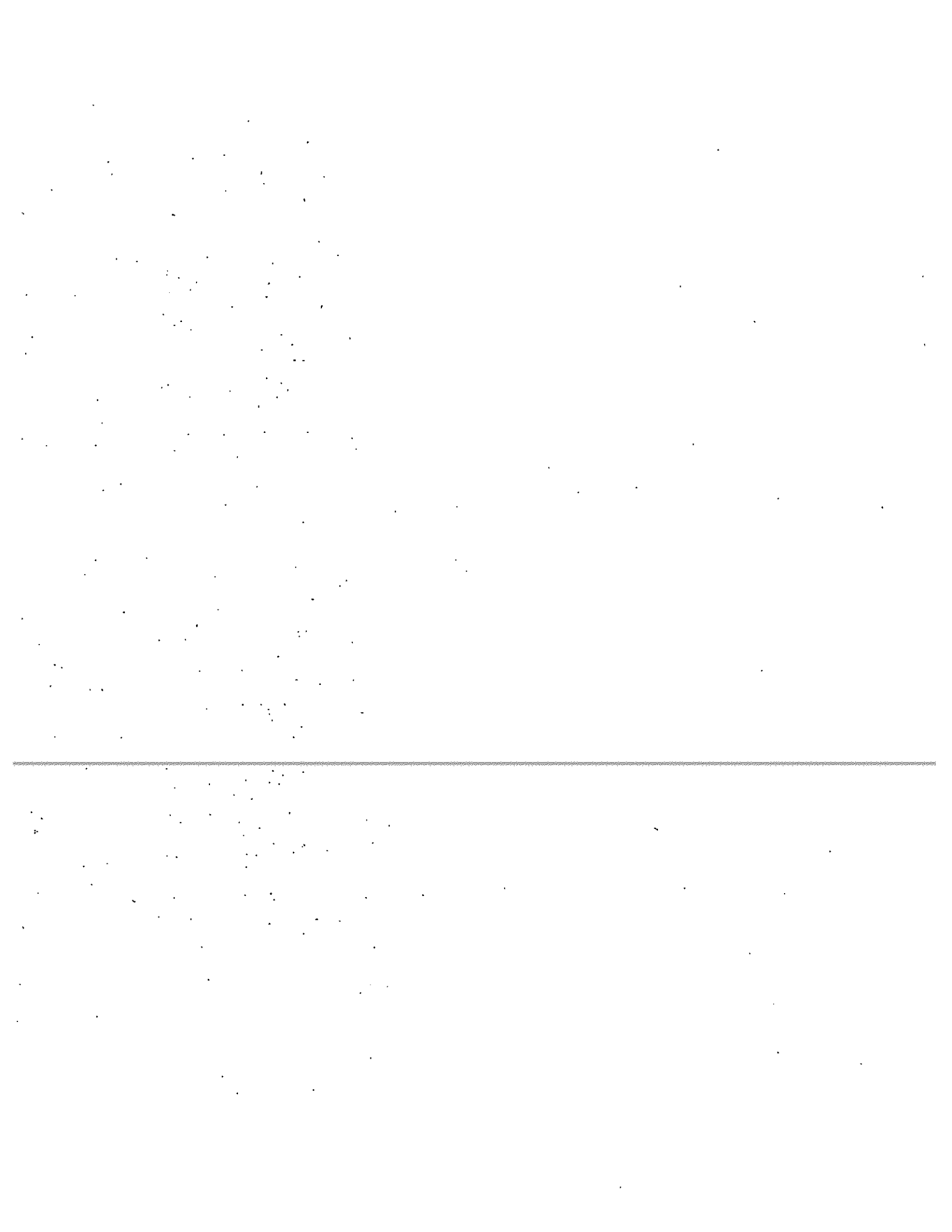
The introductory statement in the clarinets and low woodwinds should be conveyed with a sense of mystery and impending energy. The entire woodwind choir begins the second phrase culminating the brass entrance as the storm is unleashed.

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

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

I hope you, your students, and your concert audience find THE TEMPEST to be a musically rewarding experience. Best of luck in your teaching endeavors.

*Robert W. Smith*



# THE TEMPEST

CONDUCTOR

ROBERT W. SMITH

With energy!  $\text{♩} = 136-144$

Flute

Oboe

B<sup>b</sup> Clarinets

B<sup>b</sup> Bass Clarinet

E<sup>b</sup> Alto Saxophone

B<sup>b</sup> Tenor Saxophone (Baritone T.C.)

E<sup>b</sup> Baritone Saxophone

B<sup>b</sup> Trumpets

Horns in F

Trombone/Baritone/Bassoon

Tuba

Mallet Percussion I (Bells)

Mallet Percussion II (Xylophone)

Timpani

Percussion I (Snare Drum, Bass Drum, Triangle)

Percussion II (Wind Chimes, Suspended Cymbal, Tambourine)

Wind chimes

1 2 3 4

Detailed description: This is a page of a musical score for 'The Tempest' by Robert W. Smith. The score is in 4/4 time and features a variety of instruments. The woodwind section includes Flute, Oboe, B<sup>b</sup> Clarinets, B<sup>b</sup> Bass Clarinet, E<sup>b</sup> Alto Saxophone, B<sup>b</sup> Tenor Saxophone (Baritone T.C.), and E<sup>b</sup> Baritone Saxophone. The brass section includes B<sup>b</sup> Trumpets and Horns in F. The Trombone/Baritone/Bassoon part is marked 'Bassoon only' and includes dynamics of *mp* and *f*. The percussion section includes Mallet Percussion I (Bells), Mallet Percussion II (Xylophone), Timpani, Percussion I (Snare Drum, Bass Drum, Triangle), and Percussion II (Wind Chimes, Suspended Cymbal, Tambourine). The score is divided into four measures, with measure numbers 1, 2, 3, and 4 indicated at the bottom. The conductor's part is marked 'With energy!' and has a tempo of  $\text{♩} = 136-144$ .

Fl. *mp*

Ob. *mp*

Cl. s.

B. Cl.

A. Sax. *mp* T. Sax. only ----- + Bar.

T. Sax. *mp* *p*

Bar. Sax. *mp*

Tpts.

Hns. in F *p*

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

Tuba *p*

Mlt. Perc. I *p*

Mlt. Perc. II

Timp. *pp*

Perc. I *pp* opt. Snare roll -----

Perc. II *pp* Susp. Cym.

5

6

7

8



9

Fl. *f* *mp*

Ob. *f* *mp*

Cls. *f*

B. Cl. *f* *mp*

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *f*

Tpts. *f* *mp*

Hns. in F *f*

Tbn./Bar./Bsn. *f*

Tuba *f*

Mit. Perc. I Bells *f* *mp*

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

Timp. *f* *p*

Perc. I *f* *p*

Perc. II *f* *p*

div.

Fl.

Ob.

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hns. in F

Tbn./Bar./Bsn.

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

*f*

*mp*

*mp*

*p*

*p*

*p*

*tr*

*tr*

13 14 15 16

18

Fl. *ff* *mf*

Ob. *ff*

Cls. *ff* *mf*

B. Cl.

A. Sax. *ff*

T. Sax. *ff*

Bar. Sax. *ff*

Tpts. *ff*

Hns. in F *ff*

Tbn./Bar./Bsn. *ff*

Tuba *ff*

Mt. Perc. I *ff* *mf*

Mt. Perc. II *ff* *mf*

Timp. *ff*

Perc. I. Triangle *mf*

Perc. II Tambourine *f* *mp*

Fl.

Ob.

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hns. in F

Tbn./Bar./Bsn.

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

*mf*

*mf* T. Sax. only

21 22 23 24

Detailed description: This is a conductor's score for page 6 of a piece. The score is arranged in a standard orchestral layout with staves for woodwinds, brass, and percussion. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cls.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.). The brass section includes Trumpets (Tpts.), Horns in F (Hns. in F), Trombones/Baritone/Saxophone (Tbn./Bar./Bsn.), and Tuba. The percussion section includes Mallet Percussion I (Mlt. Perc. I), Mallet Percussion II (Mlt. Perc. II), Timpani (Timp.), Percussion I (Perc. I), and Percussion II (Perc. II). The music is in 4/4 time and features a key signature of one flat. The flute part has a melodic line with accents. The clarinet and bass clarinet parts have a rhythmic accompaniment. The saxophone parts enter in measure 21 with a melodic line marked *mf*. The horn and tuba parts have a rhythmic accompaniment. The percussion parts have a complex rhythmic pattern. The score is divided into four measures, numbered 21, 22, 23, and 24.

This musical score is for a conductor's part, spanning four measures (25-28). The instrumentation includes:

- Flute (Fl.):** Melodic line with slurs and accents.
- Oboe (Ob.):** Rested.
- Clarinet (Cls.):** Rhythmic accompaniment with slurs and accents.
- Bass Clarinet (B. Cl.):** Rested.
- Alto Saxophone (A. Sax.):** Melodic line with a slur.
- Tenor Saxophone (T. Sax.):** Melodic line with a slur.
- Baritone Saxophone (Bar. Sax.):** Rested.
- Trumpets (Tpts.):** Rested.
- Horns in F (Hns. in F):** Melodic line with a slur.
- Trombone/Baritone/Euphonium (Tbn./Bar./Bsn.):** Rested.
- Tuba:** Rested.
- Military Percussion I (Mlt. Perc. I):** Rhythmic accompaniment with slurs and accents.
- Military Percussion II (Mlt. Perc. II):** Rhythmic accompaniment with slurs and accents.
- Tom-toms (Timp.):** Rested.
- Percussion I (Perc. I):** Rhythmic accompaniment with slurs and accents.
- Percussion II (Perc. II):** Rhythmic accompaniment with slurs and accents.

Fl.

Ob.

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hns. in F

Tbn./Bar./  
Bsn.

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

*mp*

*mp*

*mp*



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

37                      38                      39                      40



This musical score page, labeled 'Conductor - 11', contains parts for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cls.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), and Trumpets (Tpts.). The brass section includes Horns in F (Hns. in F), Trombones/Baritone/Euphonium (Tbn./Bar./Bsn.), and Tuba. The percussion section includes Mallet Percussion I (Mlt. Perc. I), Mallet Percussion II (Mlt. Perc. II), Tom-toms (Timp.), and two sets of Percussion (Perc. I and Perc. II). The score is written in 4/4 time with a key signature of one flat (B-flat). It spans measures 41 to 44. Dynamics include *tr* (trill), *ff* (fortissimo), *mp* (mezzo-piano), and *p* (piano). The percussion parts feature complex rhythmic patterns, including a triplet in measure 43.

45

opt. 8va

Fl. *mf*

Ob. *mf*

Cls.

B. Cl. *mp*

A. Sax. *mf*

T. Sax. *mp*

Bar. Sax. *mp*

Tpts.

Hns. in F *mf*

Tbn./Bar./Bsn. *mp*

Tuba *mp*

Mlt. Perc. I *mf*

Mlt. Perc. II *mf*

Timp. *mp* Snares off

Perc. I *mf* Tambourine

Perc. II *mf*

45

46

47

48

Fl.

Ob.

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hns. in F

Tbn./Bar./Bsn.

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

Fl.

Ob.

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hns. in F

Tbn./Bar./Bsn.

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

Fl.

Ob.

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hns. in F

Tbn./Bar./Bsn.

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

Snares on

Fl. *loco*

Ob.

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hns. in F

Tbn./Bar./Bsn.

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

opt. Snare roll

Susp. Cym.

*f*

*p*

Measures 61, 62, 63, 64 are indicated at the bottom of the score.

This musical score is for a conductor's page, numbered 17. It covers measures 65 through 68. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cls.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpets (Tpts.), Horns in F (Hns. in F), Trombones/Baritone/Saxophone (Tbn./Bar./Bsn.), Tuba, Milt. Perc. I, Milt. Perc. II, Timp., Perc. I, and Perc. II. The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. Dynamics include *mp* (mezzo-piano), *f* (forte), and *p* (piano). A *div.* (divisi) instruction is present for the Flute and Oboe parts in measure 67. The percussion parts include various rhythmic patterns and accents.

Fl.

Ob.

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hns. in F

Tbn./Bar./Bsn.

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

*p* *cresc. poco a poco*

*mf*

*f*

*mp* *cresc. poco a poco*

*p* *cresc. poco a poco*

*mf*

*p* *cresc. poco a poco*

*p* *cresc. poco a poco*

69 70 71 72



This musical score is for a conductor's part, spanning measures 73 to 76. It includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cls.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpets (Tpts.), Horns in F (Hns. in F), Trombone/Baritone/Bassoon (Tbn./Bar./Bsn.), Tuba, Milt. Perc. I, Milt. Perc. II, Timp., Perc. I, and Perc. II. The score features various dynamics such as *f*, *mp*, and *p*, along with performance instructions like *div.* and *no ring*. The woodwinds and strings play sustained notes, while the brass and percussion provide rhythmic accompaniment.



390

(MED. UP)

# TENOR MADNESS

-SONNY ROLLINS

B $\flat$ 7                      E $\flat$ 7                      B $\flat$ 7

The first line of music consists of four measures. The first measure is a whole rest. The second measure contains a quarter note G $\flat$ 4, a quarter note A $\flat$ 4, and a quarter note B $\flat$ 4. The third measure contains a quarter note G $\flat$ 4, a quarter note A $\flat$ 4, and a quarter note B $\flat$ 4. The fourth measure contains a quarter note G $\flat$ 4, a quarter note A $\flat$ 4, a quarter note B $\flat$ 4, and a quarter note C5.

E $\flat$ 7                                      B $\flat$ 7                                      G7#9

The second line of music consists of four measures. The first measure contains a quarter note G $\flat$ 4, a quarter note A $\flat$ 4, and a quarter note B $\flat$ 4. The second measure contains a quarter note G $\flat$ 4, a quarter note A $\flat$ 4, and a quarter note B $\flat$ 4. The third measure contains a quarter note G $\flat$ 4, a quarter note A $\flat$ 4, a quarter note B $\flat$ 4, and a quarter note C5. The fourth measure contains a quarter note G $\flat$ 4, a quarter note A $\flat$ 4, a quarter note B $\flat$ 4, and a quarter note C5.

C-7                                      F7                                      B $\flat$ 7

The third line of music consists of four measures. The first measure contains a quarter note G $\flat$ 4, a quarter note A $\flat$ 4, a quarter note B $\flat$ 4, and a quarter note C5. The second measure contains a quarter note G $\flat$ 4, a quarter note A $\flat$ 4, a quarter note B $\flat$ 4, and a quarter note C5. The third measure contains a quarter note G $\flat$ 4, a quarter note A $\flat$ 4, a quarter note B $\flat$ 4, and a quarter note C5. The fourth measure contains a quarter note G $\flat$ 4, a quarter note A $\flat$ 4, a quarter note B $\flat$ 4, and a quarter note C5.



390 B♭

(MED. UP)

# TENOR MADNESS

-SONNY ROLLINS

The musical notation is written on three staves in 4/4 time. The key signature has one flat (B-flat major). The first staff contains four measures with chords C7, F7, C7, and C7. The second staff contains four measures with chords F7, C7, C7, and A7#9. The third staff contains four measures with chords D-7, G7, C7, and C7. The notation includes quarter notes, eighth notes, and sixteenth notes, with some beamed eighth notes. There are also rests and a double bar line at the end of the third staff.

E♭  
390

(MED. UP)

# TENOR MADNESS

-SONNY ROLLINS

G7 C7 G7

C7 G7 E7#9

A-7 D7 G7

Bass Clef  
390

(MED. UP)

# TENOR MADNESS

-SONNY ROLLINS

Handwritten musical notation for 'Tenor Madness' by Sonny Rollins. The score is written in bass clef with a key signature of two flats (B-flat major/D-flat minor) and a 4/4 time signature. It consists of three staves of music. The first staff has four measures with chords Bb7, Eb7, Bb7, and Bb7. The second staff has four measures with chords Eb7, Bb7, Bb7, and G7#9. The third staff has four measures with chords C-7, F7, Bb7, and Bb7. The notation includes quarter notes, eighth notes, and sixteenth notes, with some slurs and ties. The piece ends with a double bar line at the end of the third staff.

# Vivir Mi Vida

arr. Bernice

## Score

With Energy (♩ = 124)

As Recorded by Marc Anthony

A

Melody C (& Mallets) *mf*

Melody Bb *mf*

Melody Eb *mf*

Melody (B.C.) *mf*

Harmony C optional Sva *mf*

Harmony Bb optional Svb *mf*

Harmony Eb optional Sva *mf*

Harmony (B.C.) optional Svb *mf*

Countermelody C

Countermelody Bb

Countermelody Eb

Countermelody (B.C.)

Bass Line C *mf*

Bass Line Bb *mf*

Bass Line Eb *mf*

Bass Line (B.C.) *mf*

Bass Guitar (Pop Version) *mf* A<sup>b</sup> B<sup>b</sup> C m

Bass Guitar (Original) *mf* A<sup>b</sup> B<sup>b</sup> C m

Chord Chart

Piano Licks 1-2-3-4 (circled) ① C m *mf*

optional pop intro *mf*

Pop Synth (Bass & Lead) *mf*

Agogo Bells *mf*

Bongos & Congas *f* *mf*

Timbales *f* *mf*

Cowbell Woodblock whistle *f* *mf*

Tom Drum *mf*

Snare Drum *mf* *Rim*

Bass Drum *mf*

Drum Set *f* *mf*

2016

# Vivir Mi Vida

2

This musical score is for the second page of the piece "Vivir Mi Vida". It features a variety of instruments and parts, including:

- Melodic Instruments:** M. C, M. Bb, M. Eb, M. (B.C), Harm. C, Harm. Bb, Harm. Eb, Harm. (B.C), CM. C, CM. Bb, CM. Eb, CM. (B.C), BL. C, BL. Bb, BL. Eb, BL. (B.C).
- Bass:** Bass Guitar (Pop Version) and Bass Guitar (Original).
- Chord Chart:** A section showing chord progressions for the instruments.
- Piano and Pop Synth:** Piano and Pop Synth parts.
- Drum Set:** A.B., Bgo. Dr., Cga. Dr., Timb., Cowbell/Woodblock, Tom Drum, S. Dr., Bass Drum, and Drum Set.

The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). A section marked [B] begins at the top right. The Bass Guitar parts include chord diagrams and chord names: *fm*, (C), (G), (C), (C), (Ab), Ab, (Ab), (Eb), (Ab), (Ab), (Eb), Eb, (Eb), (Bb), (Eb), (Eb), (Eb).

Annotations for the CM parts include "play 2nd time only". The Piano part includes "optional 8va".









# Vivir Mi Vida

6

*D.S. & al Coda*

This musical score is for the song "Vivir Mi Vida" and includes the following parts:

- Melody:** M. C, M. Bb, M. Eb, M. (B.C.)
- Harmony:** Harm. C, Harm. Bb, Harm. Eb, Harm. (B.C.)
- CM (Chord Melody):** CM. C, CM. Bb, CM. Eb, CM. (B.C.)
- BL (Bass Line):** BL. C, BL. Bb, BL. Eb, BL. (B.C.)
- Bass Guitar:** Bass Guitar (Pop Version), Bass Guitar (Original)
- Chord Chart:** Chord Chart
- Piano:** Piano
- Pop Synth:** Pop Synth
- Drum Set:** A.B., Bgo. Dr., Cga. Dr., Timb., Cowbell, Woodblock, Tom Drum, S. Dr., Bass Drum, Drum Set

The score is divided into two systems. The first system covers measures 11 to 14, and the second system covers measures 15 to 18. A double bar line with a repeat sign is located at the beginning of the second system. The key signature is one flat (Bb), and the time signature is 4/4. The score includes various musical notations such as dynamics (e.g., *f*, *mf*), articulation (accents), and performance instructions like "play 2nd time only" and "Bell Tones".

**Chord Chart:**

Measure	Chord
11	A <sup>b</sup>
12	E <sup>b</sup>
13	B <sup>b</sup>
14	C <sup>m</sup> (C) (G) (C) (C) (A <sup>b</sup> )
15	A <sup>b</sup> (A <sup>b</sup> ) (E <sup>b</sup> ) (A <sup>b</sup> ) (A <sup>b</sup> ) (E <sup>b</sup> )
16	E <sup>b</sup> (E <sup>b</sup> ) (B <sup>b</sup> ) (E <sup>b</sup> ) (E <sup>b</sup> ) (B <sup>b</sup> )
17	B <sup>b</sup> (B <sup>b</sup> ) (F) (B <sup>b</sup> ) (B <sup>b</sup> ) (F)
18	F

**Coda**

**SOLOS - Repeat Until 4 Whistles**

M. C. *f* *optional 8va* *play 1st time only* B $\flat$

M. Bb *f* *optional 8va* *play 1st time only* F

M. Eb *f* *optional 8va* *play 1st time only* A $\flat$

M. (B.C.) *f* *optional 8va* *play 1st time only* A $\flat$

Harm. C *f* *optional 8va* *play 1st time only* B $\flat$

Harm. Bb *f* *optional 8va* *play 1st time only* F

Harm. Eb *f* *optional 8va* *play 1st time only* A $\flat$

Harm. (B.C.) *f* *optional 8va* *play 1st time only* A $\flat$

CM. C *f* Dm B $\flat$

CM. Bb *f* Am F

CM. Eb *f* Cm A $\flat$

CM. (B.C.) *f* Cm A $\flat$

BL. C *f* Dm B $\flat$

BL. Bb *f* Am F

BL. Eb *f* Cm A $\flat$

BL. (B.C.) *f* Cm A $\flat$

Bass Guitar (Pop Version) *f* *optional 8va* Cm (C) (G) (C) (C) (Ab) A $\flat$  (Ab) (Eb)(Ab) (Ab) (Eb) E $\flat$  (Eb) (Bb)(Eb) (Eb) (Eb) B $\flat$  (Bb) (F) (Bb) (Bb) (F) Cm (C) (G) (C) (C) (Ab) A $\flat$  (Ab) (Eb)(Ab) (Ab) (Eb)

Bass Guitar (Original) *f* *optional 8va* Cm (C) (G) (C) (C) (Ab) A $\flat$  (Ab) (Eb)(Ab) (Ab) (Eb) E $\flat$  (Eb) (Bb)(Eb) (Eb) (Eb) B $\flat$  (Bb) (F) (Bb) (Bb) (F) *mf* Cm (C) (G) (C) (C) (Ab) A $\flat$  (Ab) (Eb)(Ab) (Ab) (Eb)

Chord Chart

Piano *f* *optional 8va* *mf* A $\flat$

Pop Synth *f* *mf*

A.B. *f* *mf*

Bgo. Dr. Cga. Dr. *f* *mf*

Timb. *f* *mf*

Cowbell Woodblock *f* *mf*

Tom Drum *f* *mf*

S.Dr. *f* *mf*

Bass Drum *f* *mf*

Drum Set *f* *mf*

Vivir Mi Vida

8

M.C.

M. Bb

M. Eb

M. (B.C.)

Harm. C

Harm. Bb

Harm. Eb

Harm. (B.C.)

CM. C

CM. Bb

CM. Eb

CM. (B.C.)

BL. C

BL. Bb

BL. Eb

BL. (B.C.)

Bass Guitar (Pop Version)

Bass Guitar (Original)

Chord Chart

Piano

Pop Synth

A.B.

Bgo. Dr

Cga. Dr

Timb.

Cowbell

Woodblock

Tom Drum

S. Dr.

Bass Drum

Drum Set

Chords: Eb, Bb, C, G, Cm, (Ab), A<sup>b</sup>, (Eb), Eb, (Bb), Bb, (F)

Dynamic markings: *f*, *mf*, *mf cresc.*, *cresc.*

Performance instructions: *whistle on cue*, *mf cresc. Rim*, *cresc.*

M. C

M. Bb

M. Eb

M. (B.C.)

Harm. C

Harm. Bb

Harm. Eb

Harm. (B.C.)

CM. C

CM. Bb

CM. Eb

CM. (B.C.)

BL. C

BL. Bb

BL. Eb

BL. (B.C.)

Bass Guitar (Pop Version)

Bass Guitar (Original)

Chord Chart

Piano

Pop Synth

A.B.

Bgo. Dr.

Cga. Dr.

Timb.

Cowbell

Woodblock

Tom Drum

S. Dr.

Bass Drum

Drum Set

Beat 1  
1st time only

play 1st time only

f

gfm

optional Bvc

Chord Chart:  
fm (C) (G) (C) (C) (Ab) Ab (Ab) (Eb) (Ab) (Ab) (Eb) Eb (Eb) (Bb) (Eb) (Eb) (Bb)







Vivir Mi Vida

12

P

This musical score is for the song "Vivir Mi Vida" and covers measures 12 through 15. It is a complex orchestration featuring a wide array of instruments. The brass section includes M.C., M.Bb, M.Eb, M.(B.C), Harm.C, Harm.Bb, Harm.Eb, and Harm.(B.C). The woodwind section consists of CM.C, CM.Bb, CM.Eb, and CM.(B.C). The string section includes BL.C, BL.Bb, BL.Eb, and BL.(B.C). The bass section features Bass Guitar (Pop Version) and Bass Guitar (Original). The piano part includes Chord Chart, Piano, and Pop Synth. The percussion section is extensive, including A.B., Bgo Dr. Cga. Dr., Timb., Cowbell Woodblock, Tom Drum, S.Dr., Bass Drum, and Drum Set. The score includes various musical notations such as notes, rests, and articulation marks. A dynamic marking of *ff* (fortissimo) is present in the percussion section. A crescendo (*cresc.*) is indicated in the piano and drum parts. The bass guitar part includes a chord chart with the following sequence: B<sup>b</sup> (Bb) (F) (Bb) (bb) (F) C<sub>m</sub> (C) (G) (C) (C) (Ab) A<sup>b</sup> (Ab) (Eb)(Ab) (Ab) (Bb) C<sub>m</sub> (F) (Bb) (Bb) (Bb) (Bb) (Bb) B<sup>b</sup> (Bb) (F) (Bb) (Bb) (F) C<sub>m</sub>.

# Warm-ups

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

arr. Klesch

The image displays a musical score for warm-ups, arranged in three systems. Each system contains five staves, one for each instrument. The instruments are: Flute, Clarinet in Bb 1, Clarinet in Bb 2, Alto Sax., and Tenor Sax. in the first system; Trumpet in Bb 1, Trumpet in Bb 2, Trumpet in Bb 3, Horn in F, and Trombone 1 in the second system; and Trombone 2, Euphonium, and Tuba in the third system. The score is titled 'Warm-ups' and 'Chromatics with relative pitch Start on Low Bb, F, or Tuning Bb'. The arrangement is by 'arr. Klesch'. Each staff contains a series of notes connected by a slur, with a '2.' and '1.' marking the first and second endings respectively. The notes are chromatic, moving up and down in pitch. The first system covers the woodwinds, the second system covers the trumpets and horns, and the third system covers the trombones and tuba. The notation is in standard musical notation with a treble clef for the first four instruments and a bass clef for the last three. The key signature has one flat (Bb).

Flute

Clarinet in Bb 1

Clarinet in Bb 2

Alto Sax.

Tenor Sax.

Trumpet in Bb 1

Trumpet in Bb 2

Trumpet in Bb 3

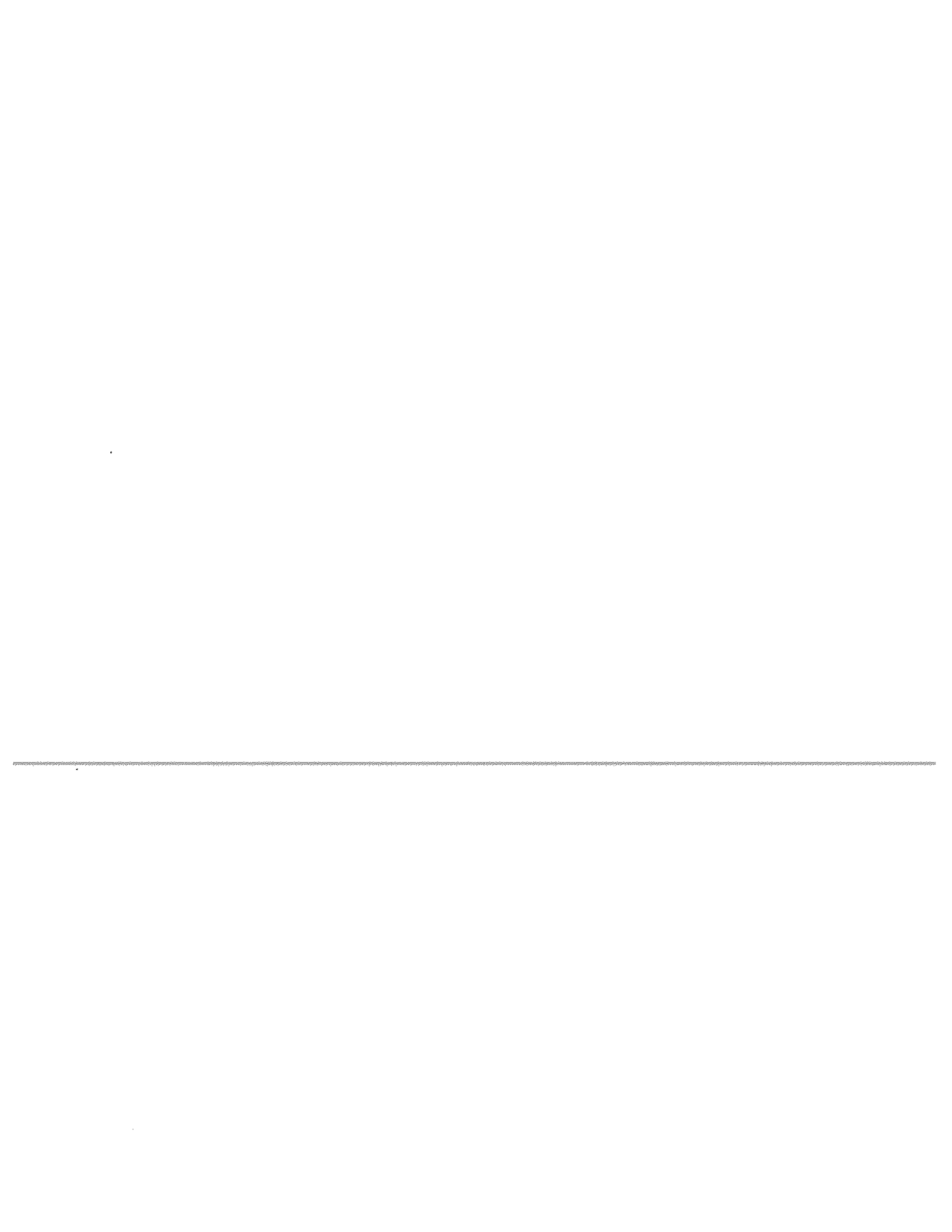
Horn in F

Trombone 1

Trombone 2

Euphonium

Tuba



Warm-ups - Pg.2

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

1 2

Fl.  
Bb Cl. 1  
Bb Cl. 2  
A. Sax.  
T. Sax.

1 2

Bb Tpt. 1  
Bb Tpt. 2  
Bb Tpt. 3  
Hrn.

Tbn. 1  
Tbn. 2  
Euph.  
Tuba



Warm-ups - Pg.3

24

Fl.

Bb Cl. 1

Bb Cl. 2

A. Sax.

T. Sax.

24

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

Hn.

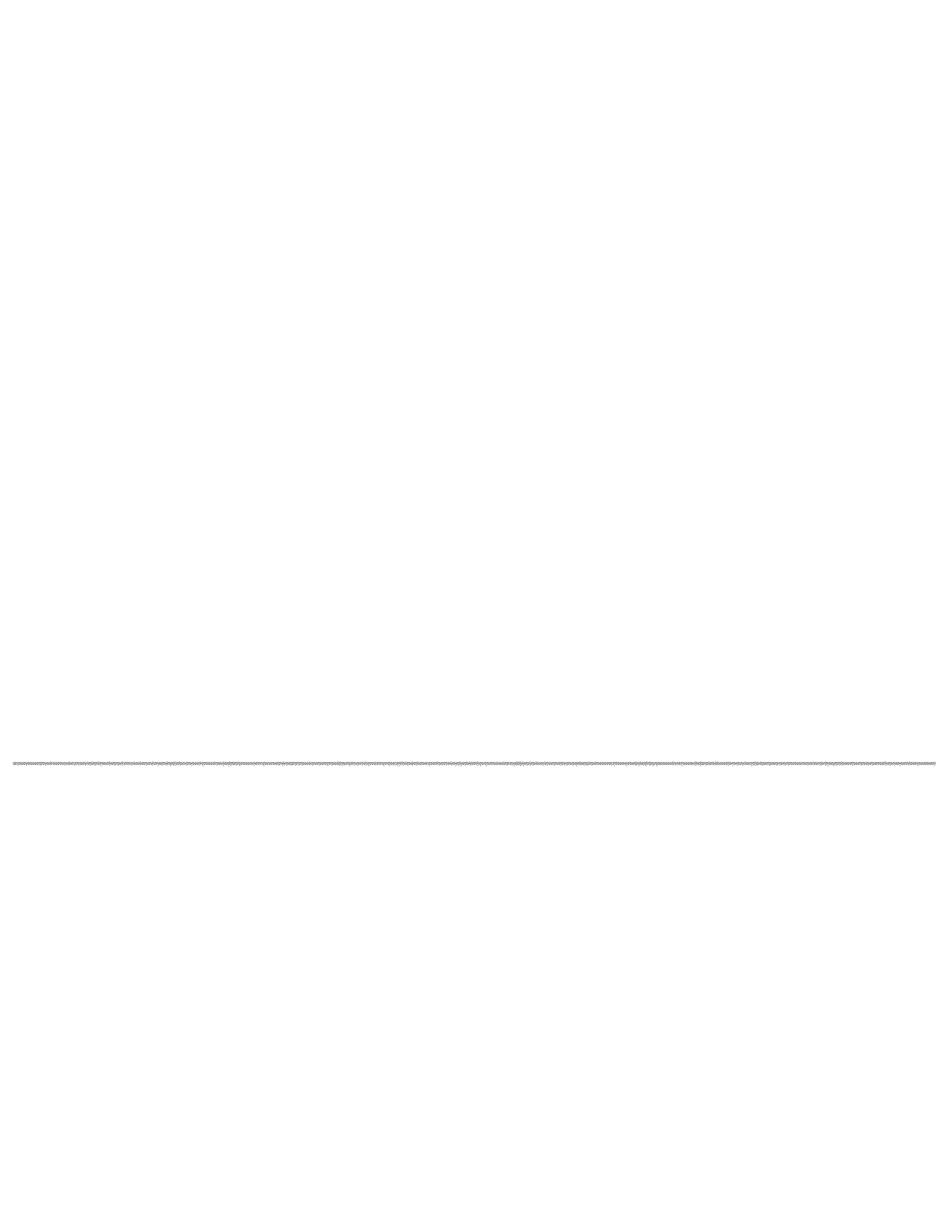
Tbn. 1

Tbn. 2

Euph.

Tuba

Detailed description: This page contains musical notation for warm-ups, measures 24 through 27. The score is organized into three systems of staves. The first system includes Flute (Fl.), two B-flat Clarinets (Bb Cl. 1 and Bb Cl. 2), Alto Saxophone (A. Sax.), and Tenor Saxophone (T. Sax.). The second system includes three B-flat Trumpets (Bb Tpt. 1, Bb Tpt. 2, Bb Tpt. 3) and Horns (Hn.). The third system includes Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Euphonium (Euph.), and Tuba. Each instrument part is written on a five-line staff with a treble clef (except for Trombone 1, Euphonium, and Tuba, which use bass clefs). The notation consists of whole notes with stems, and some notes are beamed together. Large oval shapes are drawn around groups of notes in several staves, likely indicating specific warm-up exercises or phrasing. The page number '24' is written at the beginning of the first and second systems.





Warm-ups - Pg.4

F, Low Bb / Slurred 8th notes to F

34

FL.  
B $\flat$  Cl. 1  
B $\flat$  Cl. 2  
A. Sx.  
T. Sx.

Detailed description: This section of the score covers measures 34 to 37. It features five staves for woodwinds and strings. The Flute (FL.) part begins with a quarter note F4, followed by a slurred eighth-note pair (F4, G4), and then a quarter note F4. The Clarinet 1 (B $\flat$  Cl. 1) and Clarinet 2 (B $\flat$  Cl. 2) parts follow a similar pattern but include a flat (B $\flat$ ) before the second eighth note. The Alto Saxophone (A. Sx.) and Tenor Saxophone (T. Sx.) parts also follow this pattern, with the Tenor Saxophone including a flat before the second eighth note. All parts are marked with a '34' at the beginning of the first measure.

34

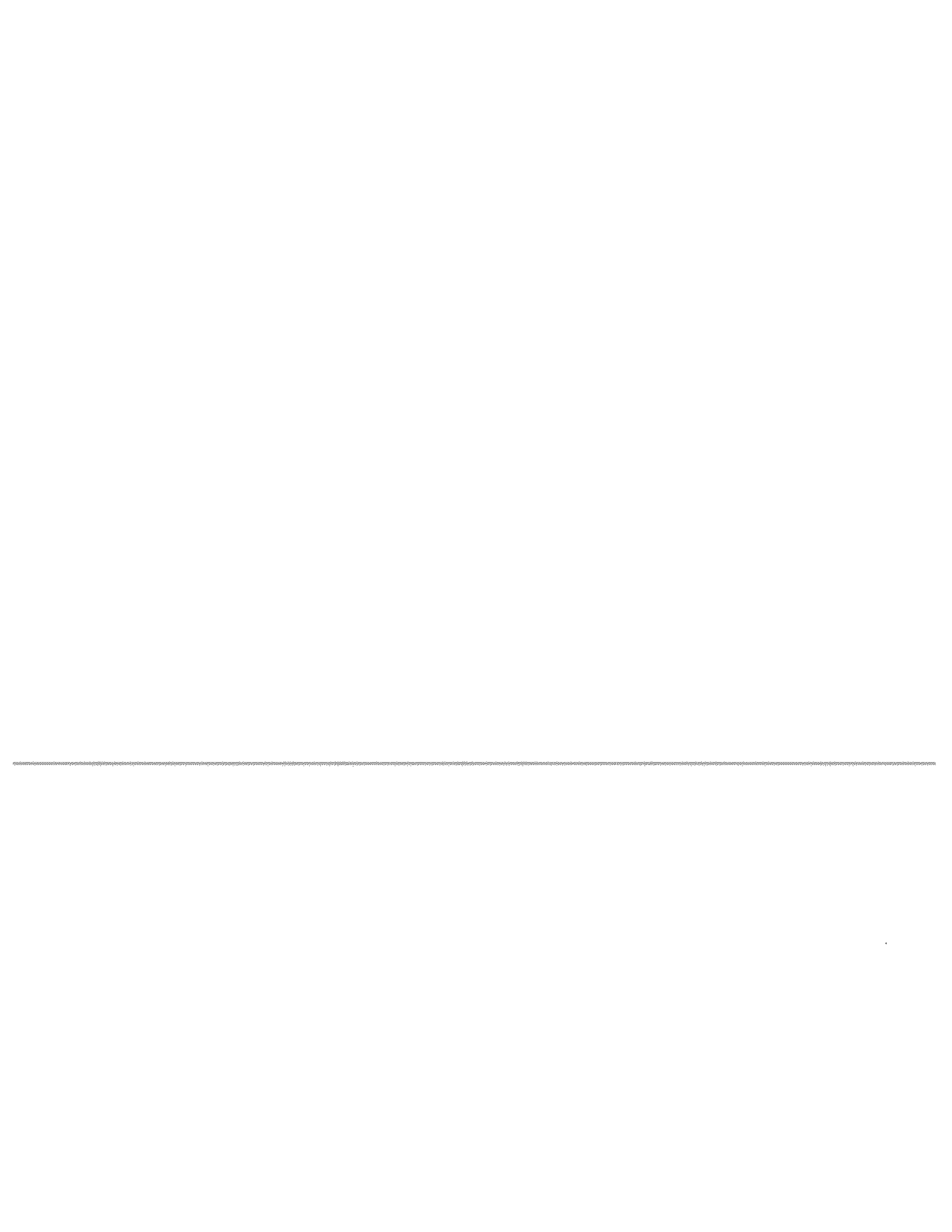
B $\flat$  Tpt. 1  
B $\flat$  Tpt. 2  
B $\flat$  Tpt. 3  
Hn.  
Tbn. 1  
Tbn. 2  
Euph.  
Tuba

Detailed description: This section of the score covers measures 34 to 37 for the brass instruments. It features eight staves. The Trumpet 1 (B $\flat$  Tpt. 1), Trumpet 2 (B $\flat$  Tpt. 2), and Trumpet 3 (B $\flat$  Tpt. 3) parts each begin with a quarter note F3, followed by a slurred eighth-note pair (F3, G3), and then a quarter note F3. The Horn (Hn.) part begins with a quarter note F3, followed by a slurred eighth-note pair (F3, G3), and then a quarter note F3. The Trombone 1 (Tbn. 1) and Trombone 2 (Tbn. 2) parts each begin with a quarter note F2, followed by a slurred eighth-note pair (F2, G2), and then a quarter note F2. The Euphonium (Euph.) and Tuba parts each begin with a quarter note F1, followed by a slurred eighth-note pair (F1, G1), and then a quarter note F1. All parts are marked with a '34' at the beginning of the first measure.



Warm-ups - Pg.5

This musical score is for a warm-up exercise, spanning measures 42 to 47. It is arranged for a full orchestra, including woodwinds, brass, and percussion. The score is divided into two systems. The first system (measures 42-47) includes parts for Flute (Fl.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), B♭ Trumpet 3 (B♭ Tpt. 3), Horn (Hn.), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Euphonium (Euphl.), and Tuba. The woodwinds and saxophones play a melodic line consisting of eighth and sixteenth notes, while the brass and percussion parts provide harmonic support with sustained notes and rhythmic patterns. The second system (measures 47-52) continues the exercise with similar parts for B♭ Trumpet 1, B♭ Trumpet 2, B♭ Trumpet 3, Horn, Trombone 1, Trombone 2, Euphonium, and Tuba. The notation includes various musical symbols such as clefs, key signatures, time signatures, and dynamic markings.



Warm-ups - Pg.6

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

49

Musical score for woodwinds. The Flute (Fl.) part begins with a slur over the first two notes, followed by a '2 Tongue 2' instruction. The Clarinet 1 (Bb Cl. 1) and Clarinet 2 (Bb Cl. 2) parts follow a similar pattern. The Alto Saxophone (A. Sax.) and Tenor Saxophone (T. Sax.) parts also follow this pattern. The score is written in treble clef with a key signature of one flat.

49

Musical score for brass. The parts for Bb Trumpet 1 (Bb Tpt. 1), Bb Trumpet 2 (Bb Tpt. 2), and Bb Trumpet 3 (Bb Tpt. 3) are written in treble clef. The Horn (Hn.) part is also in treble clef. The score shows a sustained note for each instrument, indicated by a long horizontal line.

49

Musical score for low brass. The parts for Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Euphonium (Euph.), and Tuba are written in bass clef. The score shows a sustained note for each instrument, indicated by a long horizontal line.



Warm-ups - Pg.7

This musical score is for a warm-up exercise on page 7. It is arranged for a full orchestra and includes the following instruments:

- Fl. (Flute)
- B♭ Cl. 1 (B-flat Clarinet 1)
- B♭ Cl. 2 (B-flat Clarinet 2)
- A. Sx. (Alto Saxophone)
- T. Sx. (Tenor Saxophone)
- B♭ Tpt. 1 (B-flat Trumpet 1)
- B♭ Tpt. 2 (B-flat Trumpet 2)
- B♭ Tpt. 3 (B-flat Trumpet 3)
- Hn. (Horn)
- Tbn. 1 (Tuba)
- Tbn. 2 (Tuba)
- Euph. (Euphonium)
- Tuba

The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. It begins with a rehearsal mark '57'. The woodwind and string parts (Fl., Cl., Sx., and T. Sx.) play a melodic line consisting of eighth and quarter notes. The brass and percussion parts (Tpt., Hn., Tbn., and Euph.) play a rhythmic accompaniment of quarter notes. The percussion part includes a tuba line. The score is divided into two systems, with the second system starting at rehearsal mark '57'.





This musical score is for a warm-up exercise, spanning measures 65 to 72. It is arranged for a full orchestra, including woodwinds, brass, and percussion. The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The woodwind section (Flute, Clarinets, Saxophones) and brass section (Trumpets, Horns, Trombones, Euphonium, Tuba) play a rhythmic pattern of eighth and sixteenth notes. The percussion section (Tbn. 1, Tbn. 2, Euph., Tuba) provides a steady accompaniment with a pattern of eighth and sixteenth notes. The score is divided into two systems, with the first system covering measures 65-72 and the second system covering measures 73-80. The woodwinds and brass play a rhythmic pattern of eighth and sixteenth notes, while the percussion section provides a steady accompaniment with a pattern of eighth and sixteenth notes. The score is divided into two systems, with the first system covering measures 65-72 and the second system covering measures 73-80.

65 Fl.

B♭ Cl. 1

B♭ Cl. 2

A. Sax.

T. Sax.

65 B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hrn.

Tbn. 1

Tbn. 2

Euph.

Tuba



Warm-ups - Pg.9

72

Fl.

B♭ Cl. 1

B♭ Cl. 2

A. Sax.

T. Sax.

73

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hrn.

Tbn. 1

Tbn. 2

Euph.

Tuba

D

Detailed description: This page of a musical score, titled 'Warm-ups - Pg.9', contains measures 72 and 73. The score is arranged in a standard orchestral layout with staves for woodwinds, brass, and percussion. Measures 72 and 73 are marked with a '72' and '73' respectively. The woodwind section (Flute, B♭ Clarinet 1 & 2, Alto Saxophone, Tenor Saxophone) and the brass section (B♭ Trumpets 1, 2, 3, Horns) play a melodic line in measure 72, which is then sustained into measure 73. The percussion section (Tom-toms 1 & 2, Euphonium, Tuba) provides a rhythmic accompaniment. The score is written in a key signature of one flat (B♭) and a common time signature (C). The percussion parts are marked with 'D' for drum.



Warm-ups - Pg.10

76 2 Note-/Slurred Totus to F

Fl.  
B♭ Cl. 1  
B♭ Cl. 2  
A. Sax.  
T. Sax.  
B♭ Tpt. 1  
B♭ Tpt. 2  
B♭ Tpt. 3  
Hn.  
Tbn. 1  
Tbn. 2  
Euph.  
Tuba



Warm-ups - Pg. 11

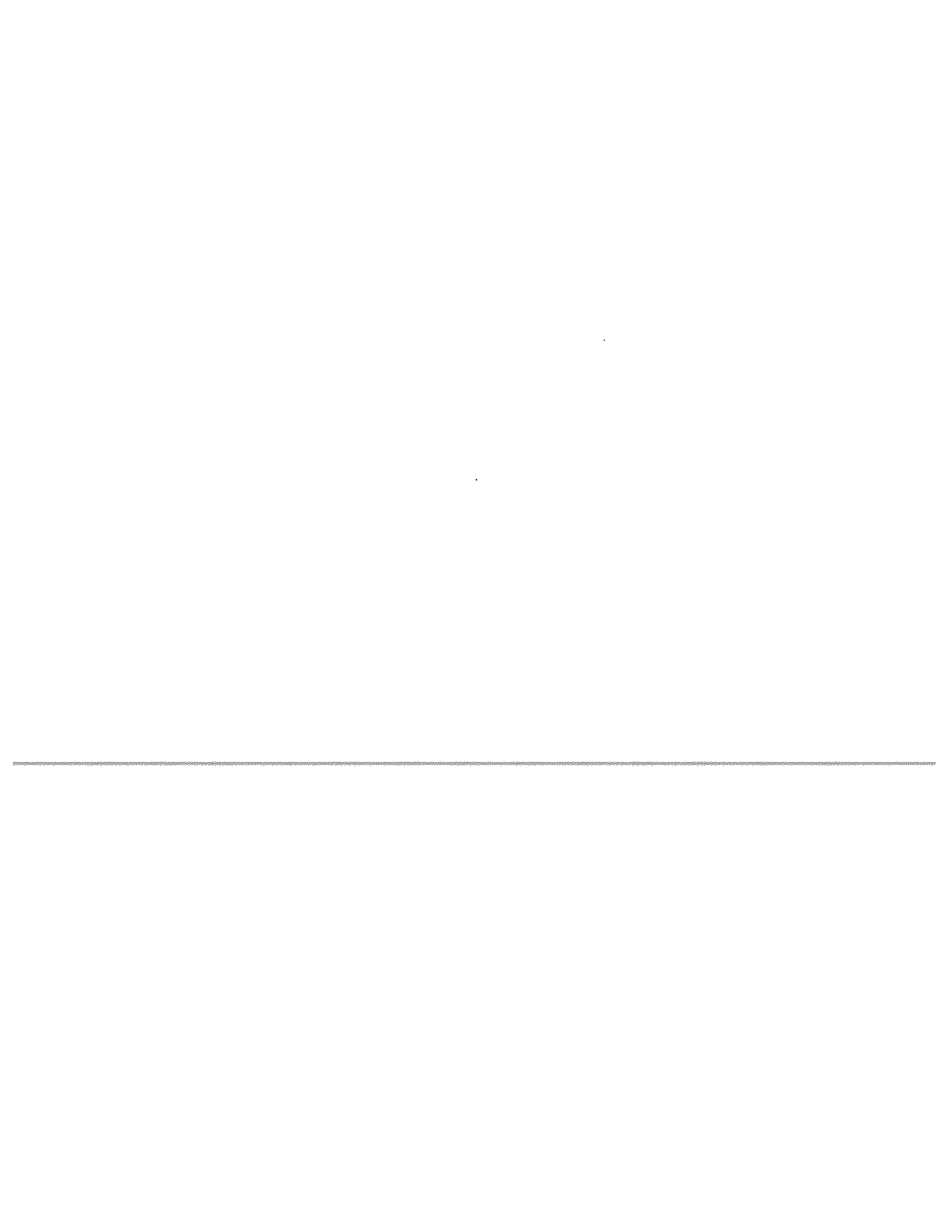
This musical score is for a warm-up exercise on page 11. It is arranged in a grand staff format with 14 individual staves, each representing a different instrument. The instruments are: Flute (Fl.), Clarinet 1 (B♭ Cl. 1), Clarinet 2 (B♭ Cl. 2), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Trumpet 1 (B♭ Tpt. 1), Trumpet 2 (B♭ Tpt. 2), Trumpet 3 (B♭ Tpt. 3), Horn (Hn.), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Euphonium (Euph.), and Tuba. The score begins with a treble clef and a key signature of one flat (B♭). The first five staves (Flute to Tenor Saxophone) feature a complex melodic line with many sixteenth and thirty-second notes, which is circled in an oval. The remaining nine staves (Trumpets to Tuba) play a simpler, more rhythmic pattern, also circled in an oval. The notation includes various note values, rests, and dynamic markings such as *pp.* and *ppz.*. The page number '83' is visible at the beginning of the first and sixth staves.





Warm-ups - Pg.12

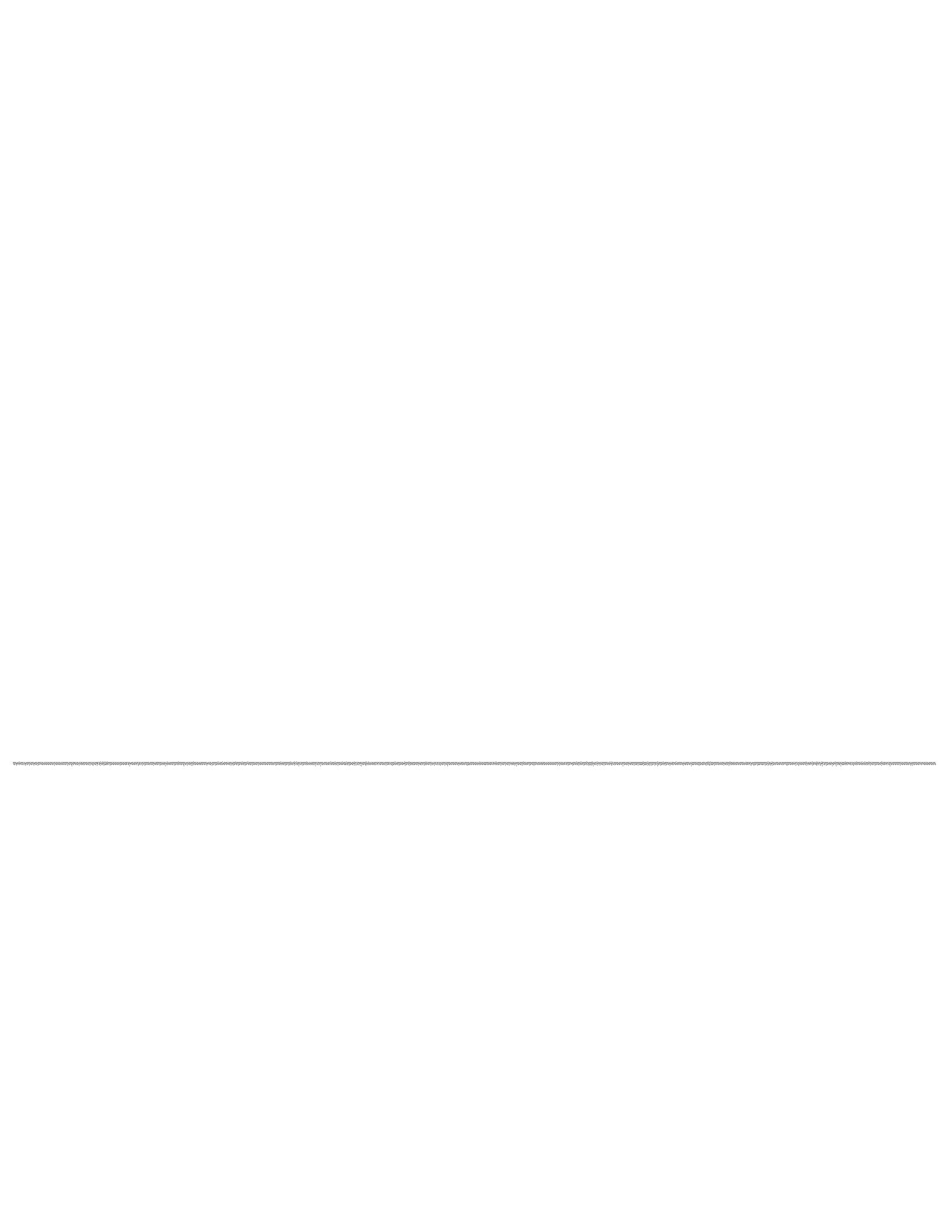
This musical score is for a warm-up exercise on page 12. It is arranged in two systems of staves. The first system includes Flute (Fl.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), Alto Saxophone (A. Sx.), and Tenor Saxophone (T. Sx.). The second system includes B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), B♭ Trumpet 3 (B♭ Tpt. 3), Horn (Hn.), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Euphonium (Euph.), and Tuba. The score begins with a measure marked '68'. Each instrument part features a melodic line with eighth-note patterns, often beamed together. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The music is written in a key signature of one flat (B♭) and a common time signature (C). The parts are arranged in a standard orchestral layout, with woodwinds and strings in the first system and brass instruments in the second system.



Warm-ups - Pg.13

3 Note/Slurred 3rds

The musical score is organized into two main sections. The first section, labeled '3 Note/Slurred 3rds', spans measures 93 to 97 and is written in treble clef with a key signature of one flat. The second section, labeled 'Warm-ups', spans measures 98 to 102 and is written in bass clef with a key signature of one flat. The score is arranged in 13 staves, each representing a different instrument. The instruments are: Flute (Fl.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), B♭ Trumpet 3 (B♭ Tpt. 3), Horn (Hn.), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Euphonium (Euph.), and Tuba. Each staff contains musical notation with notes, stems, and slurs. The notation is consistent across all staves, indicating a unified exercise for the entire ensemble.



Warm-ups - Pg.14

The image displays a musical score for a warm-up exercise, page 14. It consists of 13 staves, each representing a different instrument. The instruments are: Flute (Fl.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), B♭ Trumpet 3 (B♭ Tpt. 3), Horn (Hrn.), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Euphonium (Euph.), and Tuba. The score is written in a common time signature (C) and features a series of rhythmic patterns. Each staff begins with a dynamic marking of 'f' (forte) or 'ff' (fortissimo). The notation includes eighth and sixteenth notes, often beamed together, and rests. The music is organized into measures, with some measures containing multiple notes. The overall structure is a warm-up exercise designed for a full band.



Warm-ups - Pg.15

4 Note / Crazy 16ths

The musical score is organized into two main sections. The first section, labeled '4 Note / Crazy 16ths', spans the first five staves (Fl., B♭ Cl. 1, B♭ Cl. 2, A. Sax., T. Sax.) and the first three trumpet staves (B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3). The second section, labeled '108', spans the remaining staves (Hrn., Tbn. 1, Tbn. 2, Euph., Tuba) and the trumpet staves. The score is written for a full band and includes various musical notations such as notes, rests, and dynamic markings.





Warm-ups - Pg.16

113

Fl.

B♭ Cl. 1

B♭ Cl. 2

A. Sax.

T. Sax.

113

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hrn.

Tbn. 1

Tbn. 2

Euph.

Tuba

Detailed description: This page contains musical notation for warm-ups for a large ensemble. The score is organized into two systems. The first system includes Flute (Fl.), two B♭ Clarinets (Cl. 1 and Cl. 2), Alto Saxophone (A. Sax.), and Tenor Saxophone (T. Sax.). The second system includes three B♭ Trumpets (Tpt. 1, 2, 3), Horns (Hrn.), two Trombones (Tbn. 1 and Tbn. 2), Euphonium (Euph.), and Tuba. Each instrument part is written on a five-line staff. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. A large bracket on the left side of the page groups the first five staves (Flute through Tenor Saxophone). The page number '113' is printed at the top left of the first system and at the top left of the second system.



Warm-ups - Pg.17

This musical score is for a warm-up exercise on page 17. It is arranged for a full orchestra and is divided into two systems. The first system includes woodwinds and strings, while the second system includes brass and percussion. The woodwind section consists of Flute (Fl.), Clarinets 1 and 2 (B♭ Cl. 1, B♭ Cl. 2), Alto Saxophone (A. Sx.), and Tenor Saxophone (T. Sx.). The brass section includes three Trumpets (B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3), Horns (Hn.), two Trombones (Tbn. 1, Tbn. 2), Euphonium (Euph.), and Tuba. The percussion part is indicated by a 'P' symbol. The score features a complex rhythmic pattern with many sixteenth notes, often beamed together in groups. The woodwinds and strings play a melodic line, while the brass and percussion provide harmonic support. The key signature has one flat (B♭), and the time signature is 4/4. The score is written for a conductor's perspective, with parts for each instrument.



Score

# You Are Good

arr. Bernice

As Recorded by Israel Houghton

Driving  $\text{♩} = 132$

A

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

- Melody C
- Melody Bb
- Melody Eb
- Melody (B.C.)
- Counter melody C
- Counter melody Bb
- Counter melody Eb
- Counter melody (B.C.)
- Bass Line C
- Bass Line Bb
- Bass Line Eb
- Bass Line (B.C.)
- Bass Guitar
- Chord Chart
- Mallets
- Piano
- Strings & Organ
- Tambourine
- Snare Drum
- Bass Drum
- Drum Set

The score is in 4/4 time with a key signature of two flats (Bb and Eb). The tempo is marked as 'Driving' with a quarter note equal to 132 beats per minute. A section marker 'A' is placed above the first measure of the main musical block. The score begins with a series of rests for all parts, followed by a dynamic marking of *f* (forte) in the fifth measure. The Chord Chart shows the following chord progression: Eb, Bb/Eb, D7/Eb, Ab/Eb, Eb, Bb/Eb. The Piano part features a rhythmic accompaniment with chords and moving lines. The Drum Set part includes a snare and bass drum pattern starting in the fifth measure, with a dynamic marking of *f*.

# You Are Good

2

**B** top melody

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

Detailed description: This is a full orchestral score for the song 'You Are Good'. The score is divided into four measures. The top section (Measures 1-4) features four vocal parts (M. C, M. Bb, M. Eb, M. (B.C.)) and four church choir parts (CM. C, CM. Bb, CM. Eb, CM. (B.C.)). The vocal parts have lyrics and are marked with 'top melody'. The church choir parts are mostly rests. The middle section (Measures 1-4) features a brass section (BL. C, BL. Bb, BL. Eb, BL. (B.C.)) playing a rhythmic pattern, a Bass line with notes D<sup>b</sup>/E<sup>b</sup>, A<sup>b</sup>/E<sup>b</sup>, E<sup>b</sup>, and B<sup>b</sup>/E<sup>b</sup>, and a Chord Chart with notes D<sup>b</sup>/E<sup>b</sup>, A<sup>b</sup>/E<sup>b</sup>, E<sup>b</sup>, and B<sup>b</sup>/E<sup>b</sup>. The bottom section (Measures 1-4) features a Mal. part with notes D<sup>b</sup>/E<sup>b</sup>, A<sup>b</sup>/E<sup>b</sup>, E<sup>b</sup>, and B<sup>b</sup>/E<sup>b</sup>, a Piano part with chords and bass line, a Strings part with chords, a Tambourine part with a rhythmic pattern, a Snare Drum part with a rhythmic pattern, a Bass Drum part with a rhythmic pattern, and a Drum Set part with a rhythmic pattern. The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamics.

# You Are Good

C

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

The score is written in 4/4 time with a key signature of two flats (Bb and Eb). It features a variety of instruments including Mellophones (M. C, Bb, Eb, B.C.), Chimes (CM. C, Bb, Eb, B.C.), Bells (BL. C, Bb, Eb, B.C.), Bass, Chord Chart, Maracas (Mal.), Piano, Strings, Tambourine, Snare Drum, Bass Drum, and a Drum Set. The music is divided into two main sections by a double bar line. The first section includes dynamics like *mf* and *f*. The second section includes dynamics like *mf* and *f*. The Chord Chart shows chords such as D<sup>b</sup>/E<sup>b</sup>, A<sup>b</sup>/E<sup>b</sup>, B<sup>b</sup>/E<sup>b</sup>, D<sup>b</sup>/E<sup>b</sup>, and A<sup>b</sup>/E<sup>b</sup>. The Drum Set part includes a pattern of snare and bass drum hits, with some snare hits marked with '+' symbols.





This musical score is for the song "You Are Good" and is page 5 of the arrangement. It features a variety of instruments and a chord chart. The score begins at measure 23, marked with a box containing the letter 'E'. The instruments and their parts are as follows:

- M. C:** Melody line in treble clef.
- M. B $\flat$ :** Melody line in treble clef.
- M. E $\flat$ :** Melody line in treble clef.
- M. (B.C.):** Melody line in bass clef.
- CM. C:** Chordal accompaniment in treble clef.
- CM. B $\flat$ :** Chordal accompaniment in treble clef.
- CM. E $\flat$ :** Chordal accompaniment in treble clef.
- CM. (B.C.):** Chordal accompaniment in bass clef.
- BL. C:** Bass line in treble clef.
- BL. B $\flat$ :** Bass line in treble clef.
- BL. E $\flat$ :** Bass line in treble clef.
- BL. (B.C.):** Bass line in bass clef.
- Bass:** Bass line in bass clef with chord symbols: B/A $\flat$ , B/A $\flat$ , D $\flat$ /A $\flat$ , D $\flat$ /A $\flat$ , D $\flat$ /A $\flat$ , D $\flat$ /A $\flat$ , E $\flat$ , B $\flat$ .
- Chord Chart:** Chord progression in treble clef with the same chord symbols as the Bass part.
- Mal:** Mallet part in treble clef.
- Piano:** Piano accompaniment in treble and bass clefs.
- Strings:** String accompaniment in treble and bass clefs.
- Tambourine:** Percussion part in treble clef.
- Snare Drum:** Percussion part in treble clef.
- Bass Drum:** Percussion part in treble clef.
- Drum Set:** Percussion part in bass clef.

The score includes dynamic markings such as *f* (forte) and *f $\flat$*  (fortissimo), and various musical notations including slurs, accents, and articulation marks.

M. C

M. B $\flat$

M. E $\flat$

M. (B.C)

CM. C

CM. B $\flat$

CM. E $\flat$

CM. (B.C.)

BL. C

BL. B $\flat$

BL. E $\flat$

BL. (B.C.)

Bass

Chord Chart

Mal.

Piano

Strings

Tambourine

Snare Drum

Bass Drum

Drum Set

Detailed description: This page of a musical score for 'You Are Good' contains measures 27 through 30. The score is arranged for a large ensemble. The top section includes four trumpet parts (M. C, M. B $\flat$ , M. E $\flat$ , M. (B.C)), four cornet parts (CM. C, CM. B $\flat$ , CM. E $\flat$ , CM. (B.C.)), four baritone parts (BL. C, BL. B $\flat$ , BL. E $\flat$ , BL. (B.C.)), a bass line, a chord chart, a mallet part, a piano part, and a string part. The bottom section features a tambourine, snare and bass drums, and a full drum set. The key signature is B $\flat$  major, and the time signature is 4/4. The score includes various musical notations such as stems, beams, slurs, and dynamic markings.

This musical score is for the song "You Are Good" and is page 7 of the arrangement. It features a variety of instruments and vocal parts. The vocal parts include Male Soprano (M. C), Male Alto (M. Bb), Male Tenor (M. Eb), and Male Bass (M. (B.C)). The piano accompaniment consists of Concertina (CM. C, CM. Bb, CM. Eb) and Bass (BL. C, BL. Bb, BL. Eb, BL. (B.C)). A Chord Chart provides harmonic guidance with chords D<sup>b</sup>, A<sup>b</sup>, E<sup>b</sup>, and B<sup>b</sup>. The piano part includes a Mal. (Mandolin) and a Piano. The strings section is also present. The drum set includes Tambourine, Snare Drum, Bass Drum, and a Drum Set part with a complex rhythmic pattern.

31

M. C

M. B<sup>b</sup>

M. E<sup>b</sup>

M. (B.C)

CM. C

CM. B<sup>b</sup>

CM. E<sup>b</sup>

CM. (B.C.)

BL. C

BL. B<sup>b</sup>

BL. E<sup>b</sup>

BL. (B.C.)

Bass

Chord Chart

Mal.

Piano

Strings

Tambourine

Snare Drum

Bass Drum

Drum Set

*f*

D<sup>b</sup> A<sup>b</sup> E<sup>b</sup> B<sup>b</sup>

D<sup>b</sup> A<sup>b</sup> E<sup>b</sup> B<sup>b</sup>

D<sup>b</sup> A<sup>b</sup> E<sup>b</sup> B<sup>b</sup>

D<sup>b</sup> A<sup>b</sup> E<sup>b</sup> B<sup>b</sup>

You Are Good

8

To Coda  
(On Last 3rd Time)

This musical score is for the piece "You Are Good" and is marked with the number 8. It features a variety of instruments and parts:

- M. C, M. Bb, M. Eb, M. (B.C):** Four staves for trumpets, each starting at measure 35.
- CM. C, CM. Bb, CM. Eb, CM. (B.C.):** Four staves for cornets, each starting at measure 35.
- BL. C, BL. Bb, BL. Eb, BL. (B.C.):** Four staves for baritone saxophones, each starting at measure 35.
- Bass:** A staff with a bass clef, including a chord line below the notes:  $D^b$ ,  $A^b$ ,  $E^b/G$ ,  $B^b m7$ .
- Chord Chart:** A staff showing the harmonic progression with chords:  $D^b$ ,  $A^b$ ,  $E^b/G$ ,  $B^b m7$ .
- Mal.:** A staff for mellophone, starting at measure 35.
- Piano:** A grand staff (treble and bass clefs) for piano accompaniment, starting at measure 35.
- Strings:** A grand staff for string accompaniment, starting at measure 35.
- Tambourine:** A staff with a treble clef and a vertical line for the instrument, starting at measure 35.
- Snare Drum, Bass Drum:** Two staves for the drum kit, starting at measure 35.
- Drum Set:** A staff with a treble clef and a vertical line for the drum set, starting at measure 35.

The score is written in a key signature of two flats (Bb and Eb) and a common time signature (C). The piece concludes with a Coda symbol.

You Are Good

**F** skip to G 2nd time

1. Repeat To Verse

The musical score is arranged in a multi-staff format. The top section includes vocal parts for M. C, M. Bb, M. Eb, and M. (B.C.), each starting at measure 39. Below these are three parts for CM (C, Bb, Eb) and their corresponding bass parts (B.C.). The BL (B, Bb, Eb) and Bass parts follow, with the Bass line including chord symbols: B, D<sup>b</sup>, E<sup>b</sup>m7, A<sup>b</sup>m7/E<sup>b</sup>, E<sup>b</sup>m7, and A<sup>b</sup>m7/E<sup>b</sup>. A Chord Chart staff provides a visual representation of these chords. The bottom section features Mal. (Males), Piano, and Strings parts. The percussion section includes Tambourine, Snare Drum, Bass Drum, and a Drum Set with a complex rhythmic pattern.



47

M. C

M. B<sup>b</sup>

M. E<sup>b</sup>

M. (B.C.)

CM. C

CM. B<sup>b</sup>

CM. E<sup>b</sup>

CM. (B.C.)

BL. C

BL. B<sup>b</sup>

BL. E<sup>b</sup>

BL. (B.C.)

Bass

Chord Chart

Mal.

Piano

Strings

Tambourine

Snare Drum

Bass Drum

Drum Set

2. To Bridge

call & response w/ bass line

call & response w/ bass line

call & response w/ bass line

call & response w/ bass line

call & response w/ bass line

E<sup>b</sup>m7 A<sup>b</sup>m7/E<sup>b</sup> E<sup>b</sup>m7 A<sup>b</sup>m7/E<sup>b</sup> (E<sup>b</sup>) (E<sup>b</sup>) (G<sup>b</sup>) (G<sup>b</sup>) (A<sup>b</sup>)

E<sup>b</sup>m7 A<sup>b</sup>m7/E<sup>b</sup> E<sup>b</sup>m7 A<sup>b</sup>m7/E<sup>b</sup> (E<sup>b</sup>) (E<sup>b</sup>) (G<sup>b</sup>) (G<sup>b</sup>) (A<sup>b</sup>)

call & response w/ bass line (E<sup>b</sup>) (E<sup>b</sup>) (G<sup>b</sup>) (G<sup>b</sup>) (A<sup>b</sup>)

Double in octaves below (E<sup>b</sup>) (E<sup>b</sup>) (G<sup>b</sup>) (G<sup>b</sup>) (A<sup>b</sup>)

Double in octaves below

This musical score is for the song "You Are Good" and is page 12. It features a variety of instruments and a chord chart. The instruments listed on the left are: M. C, M. Bb, M. Eb, M. (B.C), CM. C, CM. Bb, CM. Eb, CM. (B.C), BL. C, BL. Bb, BL. Eb, BL. (B.C), Bass, Chord Chart, Mal., Piano, Strings, Tambourine, Snare Drum, Bass Drum, and Drum Set. The score is written in 4/4 time with a key signature of two flats (Bb and Eb). The music is divided into four measures. The first measure starts with a dynamic marking of *sf*. The second measure contains a repeat sign. The third and fourth measures contain various chord voicings and melodic lines. The Chord Chart and Bass parts include the following chord progressions: (Eb) (Eb) (Db) (Db) (C) (B) (B) (Bb) (Eb) (Eb) (Gb) (Gb) (Ab). The Drum Set part features a consistent rhythmic pattern of eighth notes with accents.







63 1 optional optional 8va

M. C

M. Bb

M. Eb

M. (B.C.)

CM. C

CM. Bb

CM. Eb

CM. (B.C.)

BL. C

BL. Bb

BL. Eb

BL. (B.C.)

Bass

Chord Chart

Mal.

Piano

Strings

Tambourine

Snare Drum

Bass Drum

Drum Set





This musical score page includes the following parts and markings:

- M. C, M. Bb, M. Eb, M. (B.C):** Melody parts for Clarinet, Bassoon, Euphonium, and Trombone.
- CM. C, CM. Bb, CM. Eb, CM. (B.C):** Melody parts for Cornet, Baritone, Euphonium, and Trombone.
- BL. C, BL. Bb, BL. Eb, BL. (B.C):** Bass line parts for Clarinet, Bassoon, Euphonium, and Trombone.
- Bass:** Bass line with chord changes:  $A^b/E^b$ ,  $E^b$ ,  $B^b/E^b$ ,  $D^b/E^b$ ,  $A^b/E^b$ .
- Chord Chart:** Chord progression:  $A^b/E^b$ ,  $E^b$ ,  $B^b/E^b$ ,  $D^b/E^b$ ,  $A^b/E^b$ . Includes markings *mp cresc.* and *cresc.*
- Mal.** Mallet part.
- Piano:** Piano accompaniment with *mp cresc.* marking and **ADD ORGAN** instruction.
- Strings:** String accompaniment with *cresc.* marking.
- Tambourine, Snare Drum, Bass Drum, Drum Set:** Percussion parts.

L Coda

This musical score is for the piece "You Are Good" and is marked as a Coda. It features a variety of instruments and parts:

- Vocalists:** M. C, M. B, M. Eb, and M. (B.C.) with vocal lines and lyrics.
- Brass:** CM. C, CM. Bb, CM. Eb, and CM. (B.C.) with parts for Cornets, Trombones, and Euphoniums.
- Woodwinds:** BL. C, BL. Bb, BL. Eb, and BL. (B.C.) with parts for Clarinets, Bassoons, and Saxophones.
- String Section:** Strings with a part for the string ensemble.
- Piano:** Piano with a part for the piano accompaniment.
- Drum Set:** Tambourine, Snare Drum, Bass Drum, and Drum Set with rhythmic parts.
- Chord Chart:** A section showing the chord progression: B, Db, B, Db.

The score is written in 4/4 time and includes dynamic markings such as *mf* and *f*. The key signature has two flats (Bb and Eb).





# You Are Good

As Recorded by Israel Houghton

Driving ♩ = 132

The score consists of eight staves of music in 4/4 time, featuring a driving bass line. The key signature has two flats (Bb and Eb). The dynamics range from *f* (forte) to *mf* (mezzo-forte). The piece is divided into sections A, B, C, D, and E. Section D includes a double bar line with a repeat sign and a section symbol. Section E includes a double bar line with a section symbol. The final measure of the score includes the instruction "(On Last 3rd Time) To Coda" with a coda symbol.

**Chord Progression:**

- Staff 1: Eb, Bb/Eb, Db/Eb, Ab/Eb
- Staff 2 (A): Eb, Bb/Eb, Db/Eb, Ab/Eb
- Staff 3 (B): Eb, Bb/Eb, Db/Eb, Ab/Eb
- Staff 4 (C): Eb, Bb/Eb, Db/Eb, Ab/Eb, Eb
- Staff 5 (D): Bb/Eb, Db/Eb, Ab/Eb, Ab, Bb/Ab, B/Ab
- Staff 6 (E): B/Ab, Db/Ab, Eb/Ab, Db/Ab, Eb, Bb, Db
- Staff 7: Ab, Eb, Bb, Db
- Staff 8: Ab, Eb, Bb, Db
- Staff 9: Ab, Eb/G, Bbm7, B

**Section Markers:**

- A: 5
- B: 9
- C: 13
- D: 18
- E: 24

**Dynamics:**

- Staff 1: *f*
- Staff 4: *mf*
- Staff 6: *f*

**Special Instructions:**

- Staff 5: (On Last 3rd Time) To Coda

**F** skip to G 2nd time  
1. Repeat To Verse

You Are Good

40  $D^{\flat}$   $E^{\flat}m7$   $A^{\flat}m7/E^{\flat}$   $E^{\flat}m7$   $A^{\flat}m7/E^{\flat}$   $E^{\flat}m7$   $A^{\flat}m7/E^{\flat}$

44  $E^{\flat}m7$   $A^{\flat}m7/E^{\flat}$   $E^{\flat}m7$   $A^{\flat}m7/E^{\flat}$   $E^{\flat}m7$   $A^{\flat}m7/E^{\flat}$   $E^{\flat}m7$   $A^{\flat}m7/E^{\flat}$

**G** 2. To Bridge

48  $E^{\flat}m7$   $A^{\flat}m7/E^{\flat}$   $(Eb)(Eb)$   $(Gb)$   $(Gb)$   $(Ab)$   $(Eb)(Eb)$   $(Db)$   $(Db)$   $(C)$   $(B)(B)$   $(Bb)$

**H**

53  $(Eb)(Eb)$   $(Gb)$   $(Gb)$   $(Ab)$   $(Eb)(Eb)$   $(Db)$   $(Db)$   $(C)$   $(B)(B)$   $(Bb)$   $(Eb)(Eb)$   $(Gb)$   $(Gb)$   $(Ab)$

58  $(Eb)$   $(Eb)$   $(Db)$   $(Db)$   $(C)$   $(B)(B)$   $(Bb)$   $(Eb)$   $(Eb)$   $(Gb)$   $(Gb)$   $(Ab)$

**I**

63  $(Eb)(Eb)$   $(Db)$   $(Db)$   $(C)$   $(B)(B)$   $(Bb)$   $(Eb)(Eb)$   $(Gb)$   $(Gb)$   $(Ab)$   $(Eb)(Eb)$   $(Db)$   $(Db)$   $(C)$

**J**

68  $(B)(B)$   $(Bb)$   $E^{\flat}$   $B^{\flat}/E^{\flat}$   $D^{\flat}/E^{\flat}$   $A^{\flat}/E^{\flat}$   $E^{\flat}$   $B^{\flat}/E^{\flat}$   $D^{\flat}/E^{\flat}$   
strings only

**K**

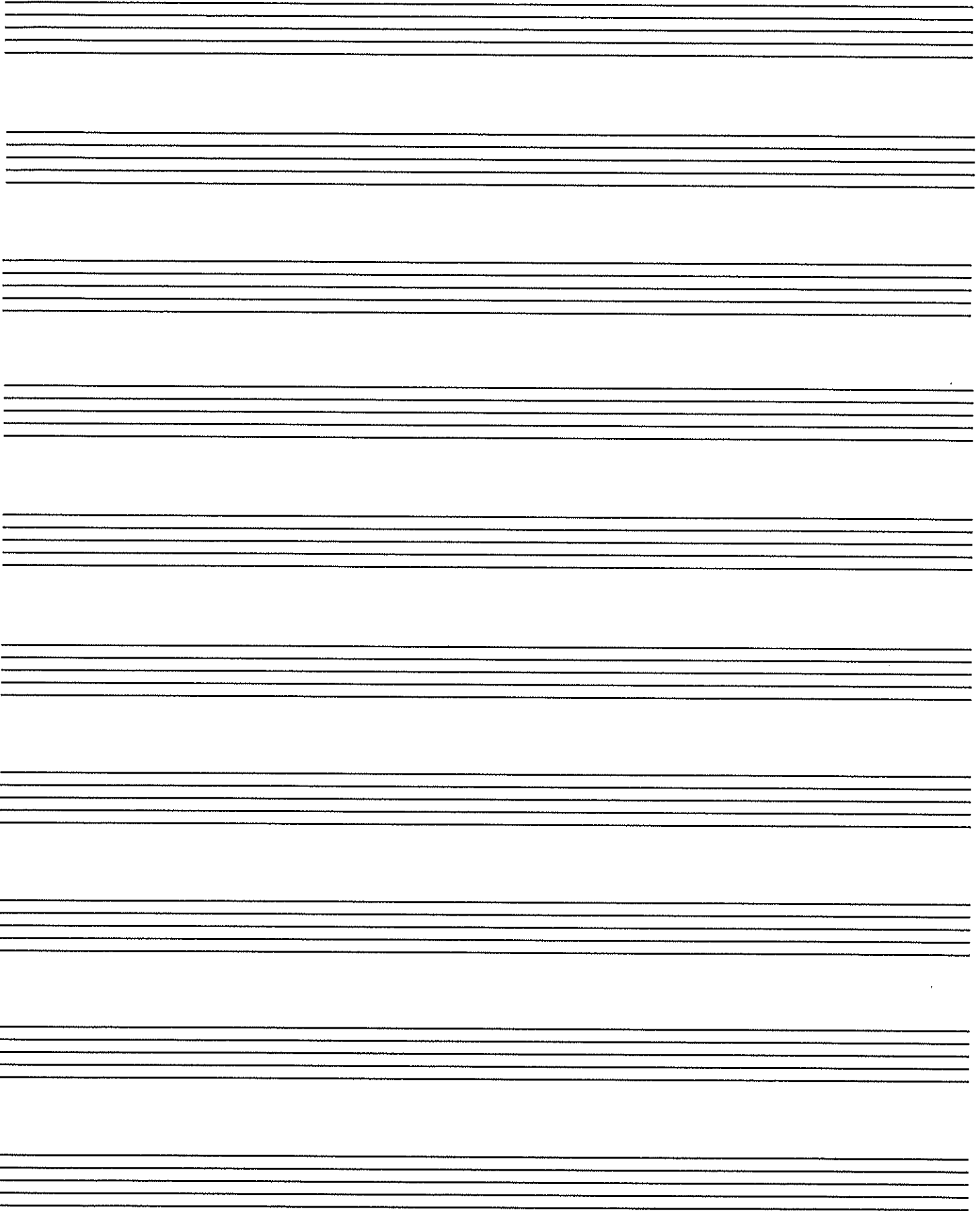
76  $A^{\flat}/E^{\flat}$   $E^{\flat}$   $B^{\flat}/E^{\flat}$   $D^{\flat}/E^{\flat}$   $A^{\flat}/E^{\flat}$   $E^{\flat}$   $B^{\flat}/E^{\flat}$   $D^{\flat}/E^{\flat}$   $A^{\flat}/E^{\flat}$   
*mp cresc.*

*D.S. al Coda*

**L**  $\oplus$  Coda

85  $B$   $D^{\flat}$   $B$   $D^{\flat}$   $B$

90  $D^{\flat}$   $E^{\flat}(no3)$   
*ff*



The image contains ten blank musical staves, each consisting of five horizontal lines. These staves are arranged vertically down the page, providing space for musical notation.

# Flute

Name \_\_\_\_\_

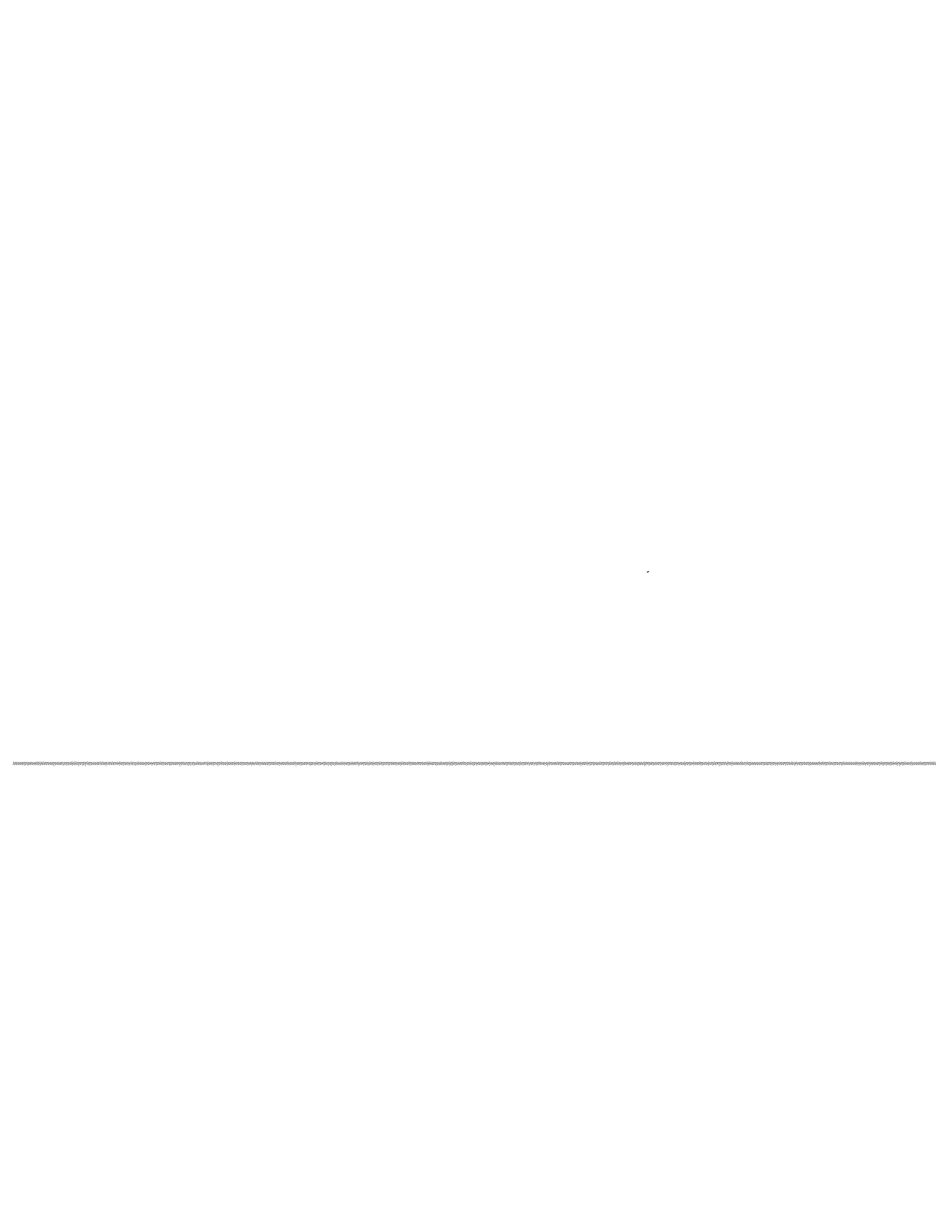
- Please write the  
note names for  
#31, measures 1-4

## 1. A MOZART MELODY

Adaptation

## 2. ESSENTIAL ELEMENTS QUIZ

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









# Alto Sax

Name \_\_\_\_\_

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

## 31. A MOZART MELODY

Adaptation

Musical notation for exercise 31, showing two staves with notes and rests. The first staff has a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter notes and eighth notes. The second staff is mostly obscured by a large black scribble.

## 32. ESSENTIAL ELEMENTS QUIZ

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

Musical symbols: a treble clef, a repeat sign (two vertical lines with dots), and a 4/4 time signature.

Musical notation for exercise 32, showing a single staff with notes and rests. The staff has a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter notes and eighth notes.



# Tenor Sax

Name \_\_\_\_\_

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

## 1. A MOZART MELODY

Adaptation

Musical notation for 'A MOZART MELODY' consisting of two staves. The top staff is in treble clef with a 4/4 time signature and contains a melody of quarter notes. The bottom staff is in bass clef and contains a bass line of quarter notes. A large bracket on the right side of the top staff indicates the end of the piece.

## 2. ESSENTIAL ELEMENTS QUIZ

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

A treble clef, a repeat sign (two vertical lines with dots), and a 4/4 time signature.

A single staff of music in treble clef with a 4/4 time signature. The staff contains a sequence of notes: a quarter note on G4, a quarter note on A4, a quarter note on B4, a quarter note on C5, a quarter note on B4, a quarter note on A4, a quarter note on G4, a quarter note on F4, a quarter note on E4, and a half note on D4. Below the staff are two triangles and a series of horizontal lines for marking symbols.

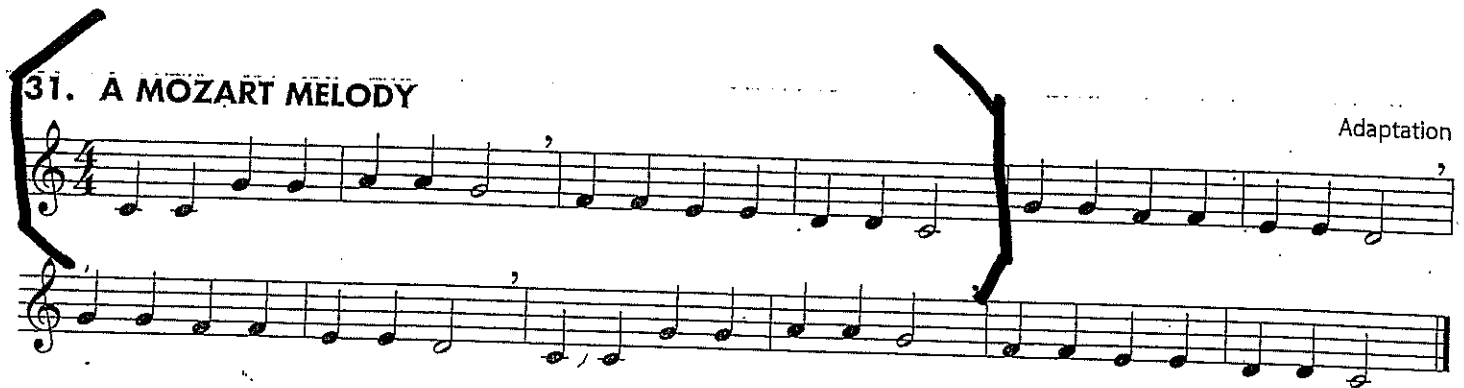


# Trumpet

Name \_\_\_\_\_

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

31. A MOZART MELODY Adaptation



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





# Trombone / Baritone

Name \_\_\_\_\_

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

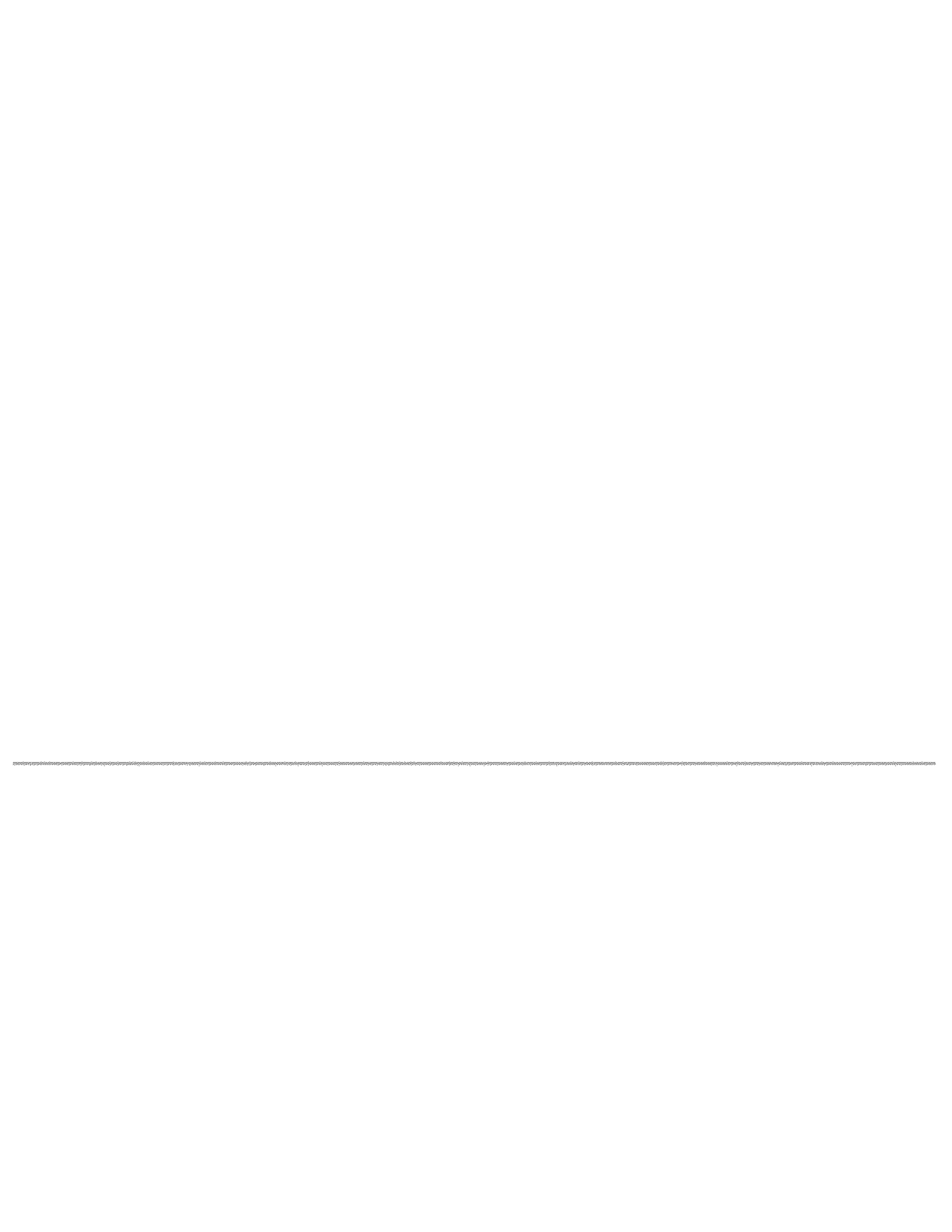
## 1. A MOZART MELODY

Adaptation

## 2. ESSENTIAL ELEMENTS QUIZ

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





# Tuba

Name \_\_\_\_\_

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

## A MOZART MELODY

Adaptation

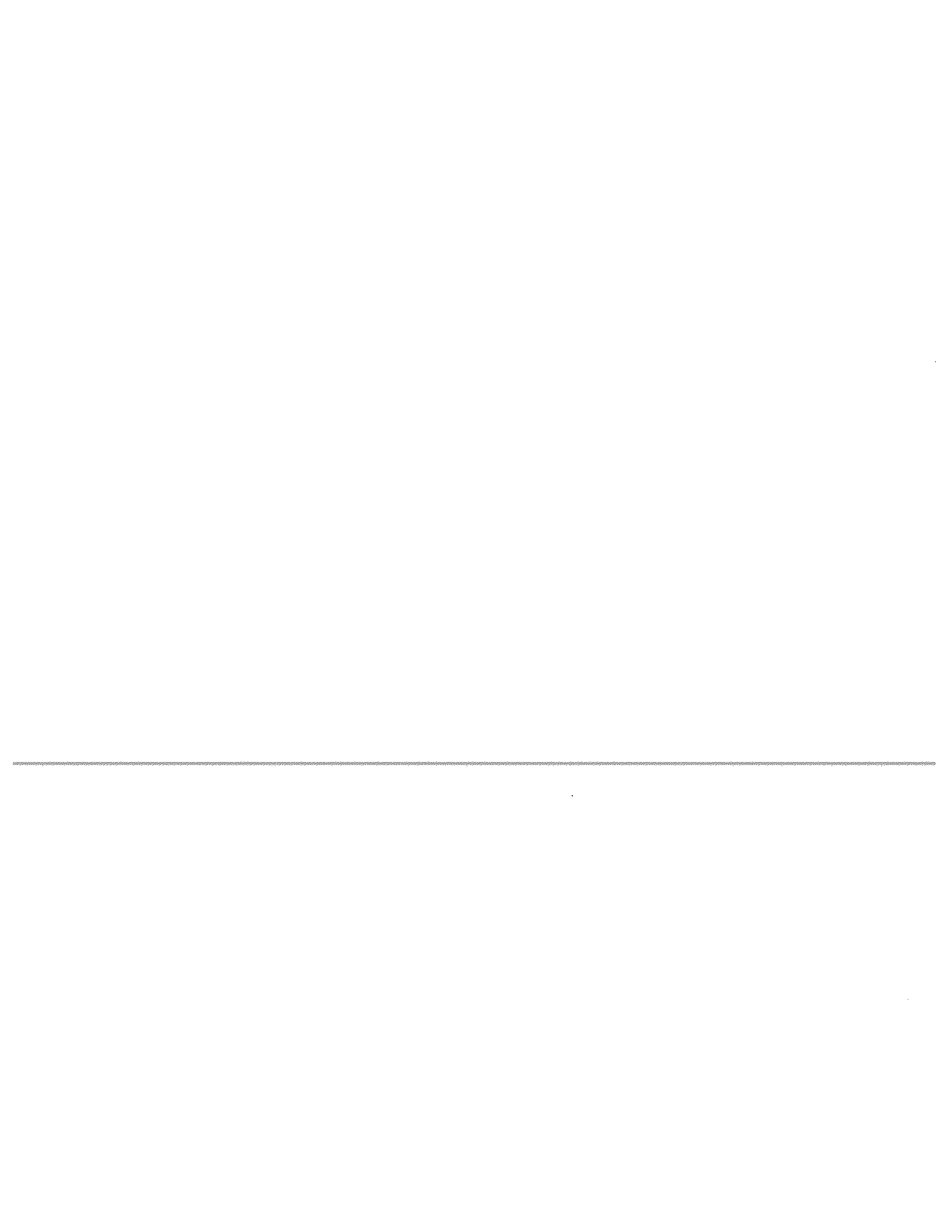
Musical notation for 'A MOZART MELODY' in 4/4 time, featuring a treble clef, a key signature of one flat, and a melody line with a large bracket over the final measures.

## ESSENTIAL ELEMENTS QUIZ

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



Musical notation for the 'ESSENTIAL ELEMENTS QUIZ' in 4/4 time, featuring a bass clef and a melody line.



# B $\flat$ Concert Scale - Fingering Chart

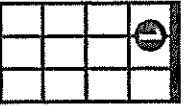


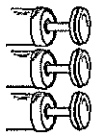

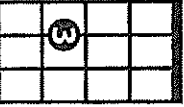
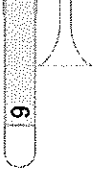
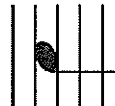
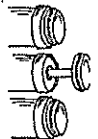



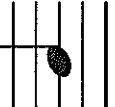
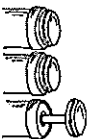




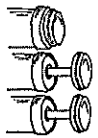

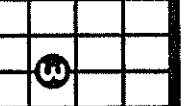


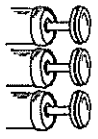



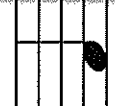
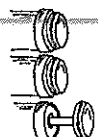



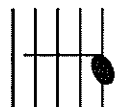
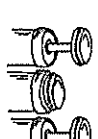


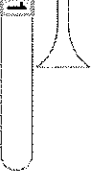

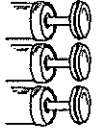

	B $\flat$ /"Do"	C/"Re"	D/"Mi"	E $\flat$ /"Fa"	F/"So"	G/"La"	A/"Ti"	B $\flat$ /"Do"
Fingering	1	1	1	1	1	1	1	1
Fingering	2	2	2	2	2	2	2	2
Fingering	3	3	3	3	3	3	3	3
Fingering	4	4	4	4	4	4	4	4
Fingering	5	5	5	5	5	5	5	5
Fingering	6	6	6	6	6	6	6	6
Fingering	7	7	7	7	7	7	7	7
Fingering	8	8	8	8	8	8	8	8
Fingering	9	9	9	9	9	9	9	9
Fingering	10	10	10	10	10	10	10	10
Fingering	11	11	11	11	11	11	11	11
Fingering	12	12	12	12	12	12	12	12
Fingering	13	13	13	13	13	13	13	13
Fingering	14	14	14	14	14	14	14	14
Fingering	15	15	15	15	15	15	15	15
Fingering	16	16	16	16	16	16	16	16
Fingering	17	17	17	17	17	17	17	17
Fingering	18	18	18	18	18	18	18	18
Fingering	19	19	19	19	19	19	19	19
Fingering	20	20	20	20	20	20	20	20
Fingering	21	21	21	21	21	21	21	21
Fingering	22	22	22	22	22	22	22	22
Fingering	23	23	23	23	23	23	23	23
Fingering	24	24	24	24	24	24	24	24
Fingering	25	25	25	25	25	25	25	25
Fingering	26	26	26	26	26	26	26	26
Fingering	27	27	27	27	27	27	27	27
Fingering	28	28	28	28	28	28	28	28
Fingering	29	29	29	29	29	29	29	29
Fingering	30	30	30	30	30	30	30	30
Fingering	31	31	31	31	31	31	31	31
Fingering	32	32	32	32	32	32	32	32
Fingering	33	33	33	33	33	33	33	33
Fingering	34	34	34	34	34	34	34	34
Fingering	35	35	35	35	35	35	35	35
Fingering	36	36	36	36	36	36	36	36
Fingering	37	37	37	37	37	37	37	37
Fingering	38	38	38	38	38	38	38	38
Fingering	39	39	39	39	39	39	39	39
Fingering	40	40	40	40	40	40	40	40
Fingering	41	41	41	41	41	41	41	41
Fingering	42	42	42	42	42	42	42	42
Fingering	43	43	43	43	43	43	43	43
Fingering	44	44	44	44	44	44	44	44
Fingering	45	45	45	45	45	45	45	45
Fingering	46	46	46	46	46	46	46	46
Fingering	47	47	47	47	47	47	47	47
Fingering	48	48	48	48	48	48	48	48
Fingering	49	49	49	49	49	49	49	49
Fingering	50	50	50	50	50	50	50	50
Fingering	51	51	51	51	51	51	51	51
Fingering	52	52	52	52	52	52	52	52
Fingering	53	53	53	53	53	53	53	53
Fingering	54	54	54	54	54	54	54	54
Fingering	55	55	55	55	55	55	55	55
Fingering	56	56	56	56	56	56	56	56
Fingering	57	57	57	57	57	57	57	57
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Fingering	61	61	61	61	61	61	61	61
Fingering	62	62	62	62	62	62	62	62
Fingering	63	63	63	63	63	63	63	63
Fingering	64	64	64	64	64	64	64	64
Fingering	65	65	65	65	65	65	65	65
Fingering	66	66	66	66	66	66	66	66
Fingering	67	67	67	67	67	67	67	67
Fingering	68	68	68	68	68	68	68	68
Fingering	69	69	69	69	69	69	69	69
Fingering	70	70	70	70	70	70	70	70
Fingering	71	71	71	71	71	71	71	71
Fingering	72	72	72	72	72	72	72	72
Fingering	73	73	73	73	73	73	73	73
Fingering	74	74	74	74	74	74	74	74
Fingering	75	75	75	75	75	75	75	75
Fingering	76	76	76	76	76	76	76	76
Fingering	77	77	77	77	77	77	77	77
Fingering	78	78	78	78	78	78	78	78
Fingering	79	79	79	79	79	79	79	79
Fingering	80	80	80	80	80	80	80	80
Fingering	81	81	81	81	81	81	81	81
Fingering	82	82	82	82	82	82	82	82
Fingering	83	83	83	83	83	83	83	83
Fingering	84	84	84	84	84	84	84	84
Fingering	85	85	85	85	85	85	85	85
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Fingering	87	87	87	87	87	87	87	87
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Fingering	96	96	96	96	96	96	96	96
Fingering	97	97	97	97	97	97	97	97
Fingering	98	98	98	98	98	98	98	98
Fingering	99	99	99	99	99	99	99	99
Fingering	100	100	100	100	100	100	100	100

Fingering

Fingering

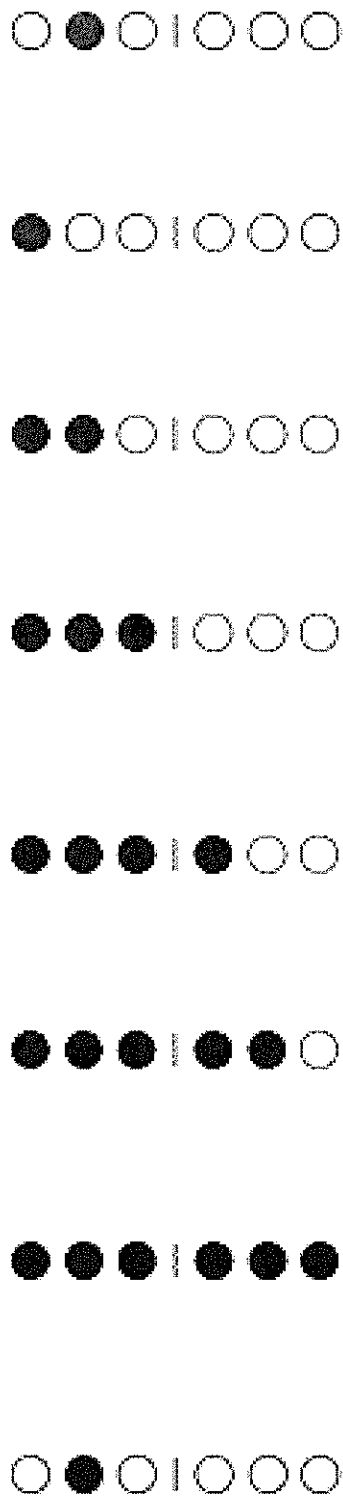
Fingering

# B $\flat$ Concert Scale - Fingering Chart

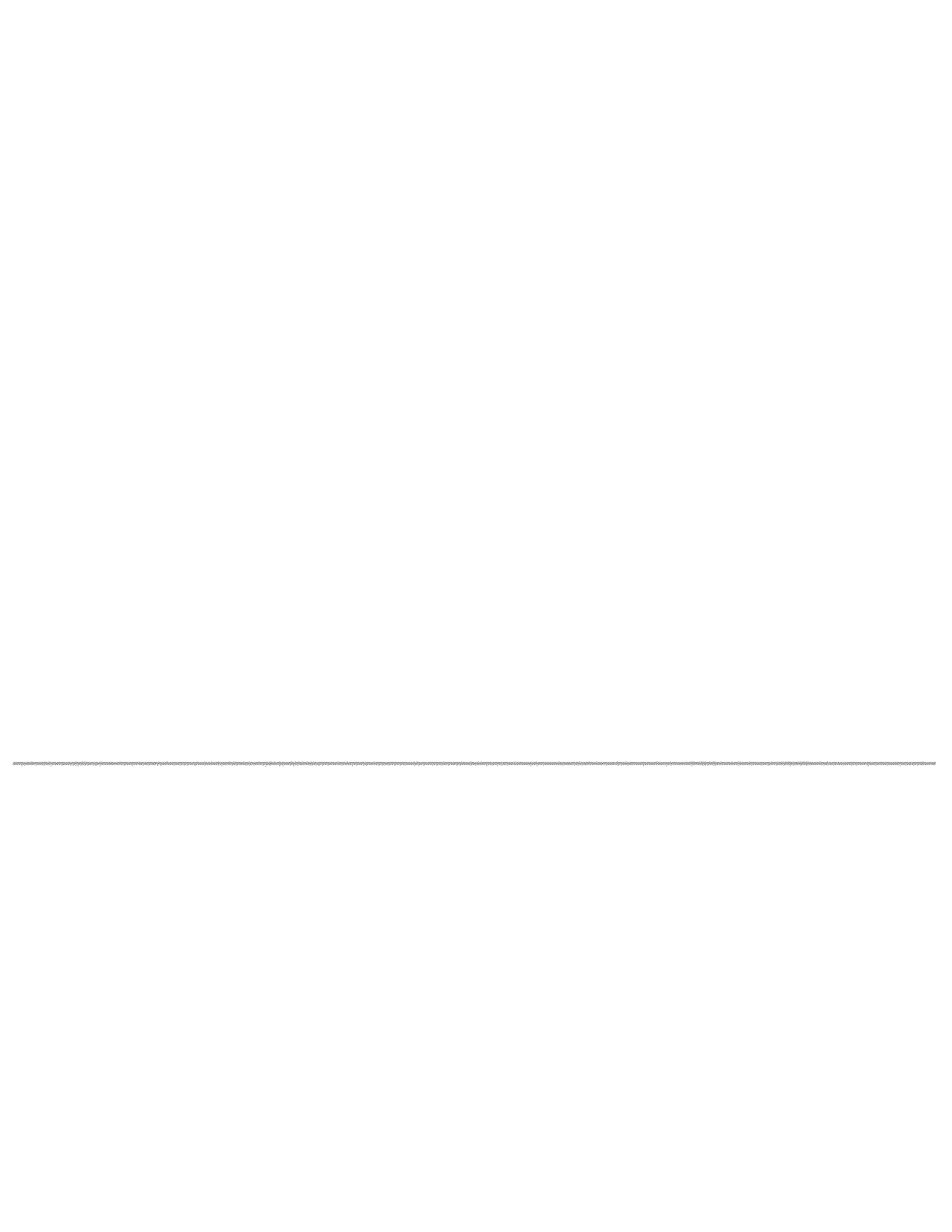
Electric Bass	Trombone	Trumpet	
 <p>B<math>\flat</math></p>	  <p>B<math>\flat</math></p>	  <p>C</p>	B $\flat$ /"Do"
 <p>C</p>	  <p>C</p>	  <p>D</p>	C/"Re"
 <p>D</p>	  <p>D</p>	  <p>E</p>	D/"Mi"
 <p>E<math>\flat</math></p>	  <p>E<math>\flat</math></p>	  <p>F</p>	E $\flat$ /"Fa"
 <p>F</p>	  <p>F</p>	  <p>G</p>	F/"So"
 <p>G</p>	  <p>G</p>	  <p>A</p>	G/"La"
 <p>A</p>	  <p>A</p>	  <p>B</p>	A/"Ti"
 <p>B<math>\flat</math></p>	  <p>B<math>\flat</math></p>	  <p>C</p>	B $\flat$ /"Do"

# TENOR SAX FINGERING CHART – Concert Bb Major Scale

| Add Octave key (left thumb) 

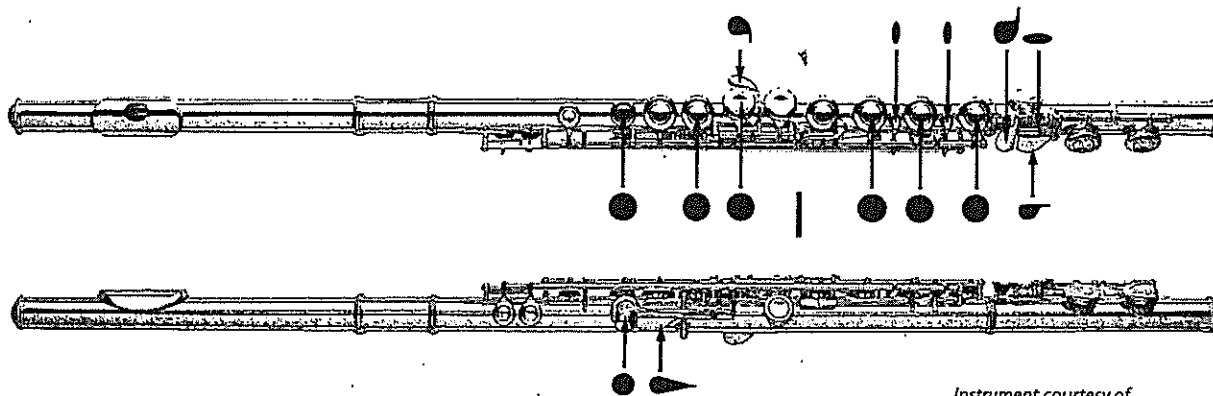


C D E F G A B C



# 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 $\flat$**

or  
(Thumb)

**B**

**C**

**C# D $\flat$**

**D**

**D# E $\flat$**

**E**

**F**

**F# G $\flat$**

**G**

**G# A $\flat$**

**A**

**A# B $\flat$**

or

**B**

**C**



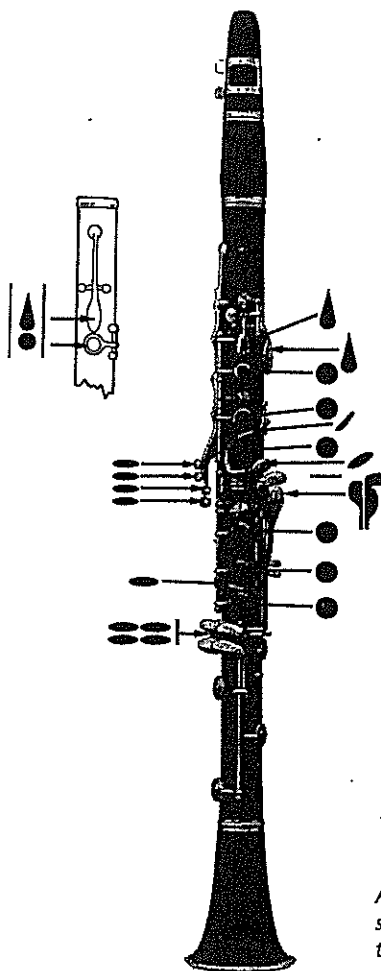
# FINGERING CHART

## B $\flat$ CLARINET

### Instrument Care Reminders

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

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



○ = Open  
● = Pressed-down

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

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

**E**

**F**

**F# G $\flat$**

**G**

**G# A $\flat$**

**A**

**A# B $\flat$**

**B**

**C**

**C# D $\flat$**

**D**

**D# E $\flat$**

# FINGERING CHART

## B $\flat$ CLARINET

**E**

**F**

**F $\sharp$  G $\flat$**

**G**

**G $\sharp$  A $\flat$**

**A**

**A $\sharp$  B $\flat$**

**B**

**C**

**C $\sharp$  D $\flat$**

**D**

**D $\sharp$  E $\flat$**

**E**

**F**

**F $\sharp$  G $\flat$**

**G**

**G $\sharp$  A $\flat$**

**A**

**A $\sharp$  B $\flat$**

**B**

**C**

**C $\sharp$  D $\flat$**

**D**

**D $\sharp$  E $\flat$**

**E**

**F**

**F $\sharp$  G $\flat$**

**G**

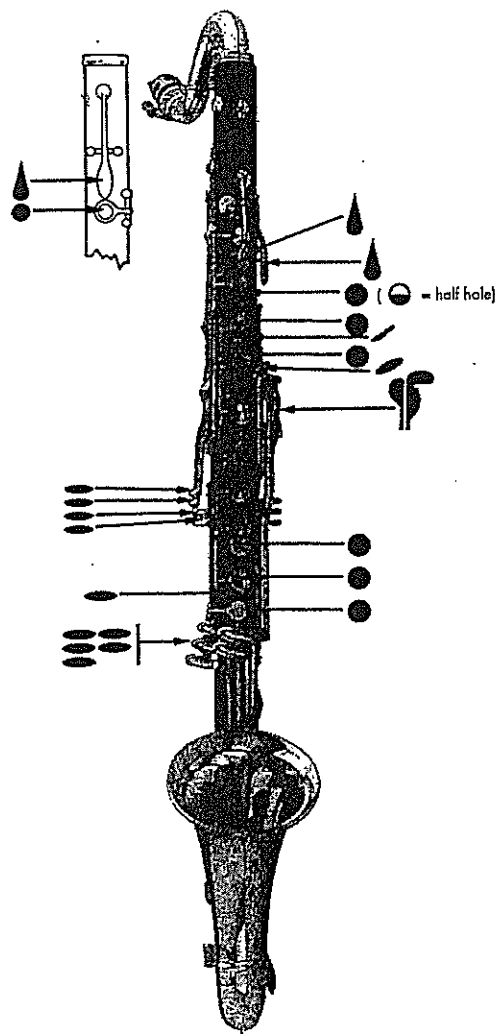
## Instrument Care Reminders

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

- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Remove the neck and bell, and shake out excess moisture. Return them to the case.
- Drop a weighted chamois or cotton swab into the body of the instrument and pull it out the top end.
- If the body of your bass clarinet has two sections, gently twist them apart. Return the body section(s) to the case.
- As you put each piece back in the case, check to be sure they are dry.
- Your case is designed to hold only specific objects. If you try to force anything else into the case, it may damage your instrument.

○ = Open  
● = Pressed down

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



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

**D $\sharp$  E $\flat$**

**E**

**F**

**F $\sharp$  G $\flat$**

**G**

**G $\sharp$  A $\flat$**

**A**

**A $\sharp$  B $\flat$**

**B**

**C**

**C $\sharp$  D $\flat$**

**D**

# FINGERING CHART

## B $\flat$ BASS CLARINET

**D $\sharp$  E $\flat$**

**E**

**F**

**F $\sharp$  G $\flat$**

**G**

**G $\sharp$  A $\flat$**

**A**

**A $\sharp$  B $\flat$**

**B**

**C**

**C $\sharp$  D $\flat$**

**D**

**D $\sharp$  E $\flat$**

**E**

**F**

**F $\sharp$  G $\flat$**

**G**

**G $\sharp$  A $\flat$**

**A**

**A $\sharp$  B $\flat$**

**B**

**C**

**C $\sharp$  D $\flat$**

**D**

**D $\sharp$  E $\flat$**

**E**

**F**

**F $\sharp$  G $\flat$**

# FINGERING CHART

## E♭ ALTO SAXOPHONE

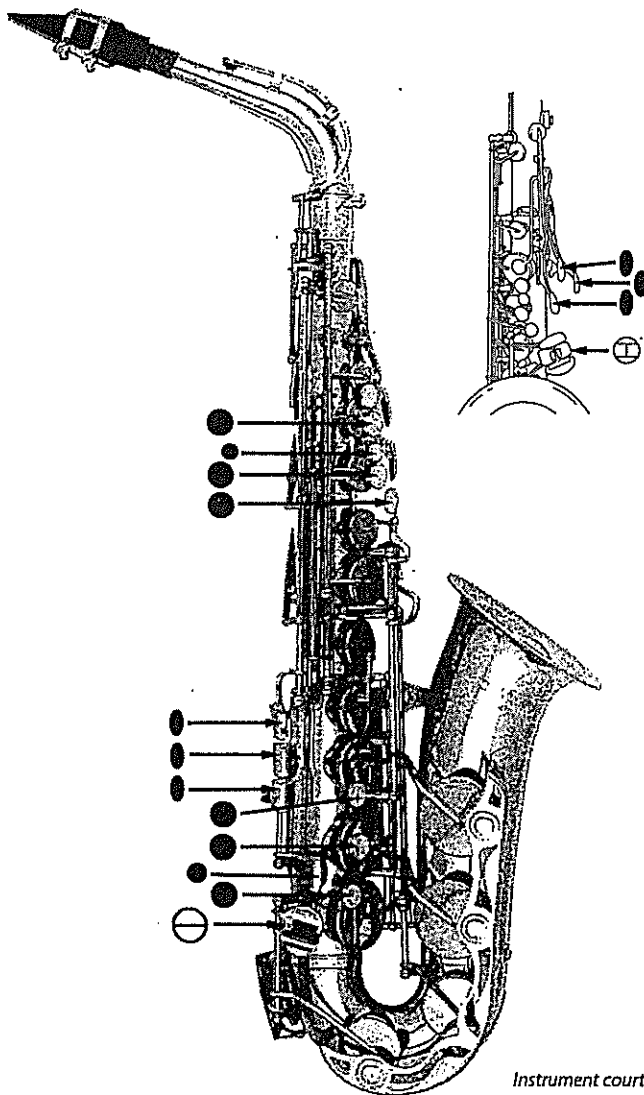
### Instrument Care Reminders

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

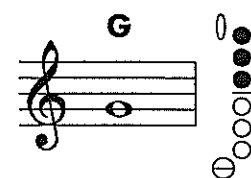
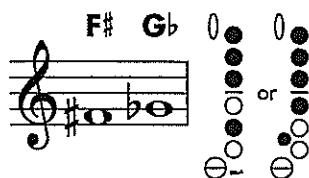
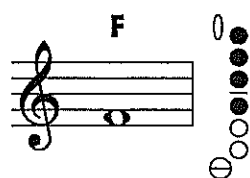
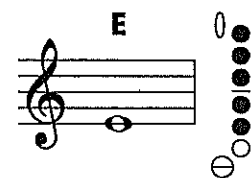
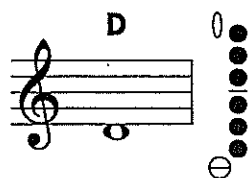
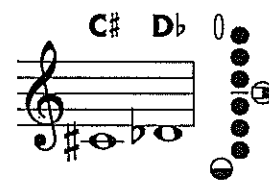
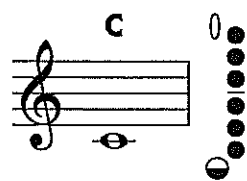
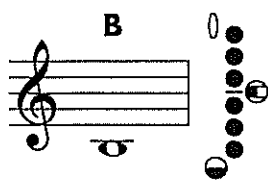
- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Loosen the neck screw and remove the neck. Shake out excess moisture and dry the neck with a neck cleaner.
- Drop the weight of a chamois or cotton swab into the bell. Pull the swab through the body several times. Return the instrument to its case.
- Your case is designed to hold only specific objects. If you try to force anything else into the case, it may damage your instrument.

- = Open  
● = Pressed down

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



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



# FINGERING CHART

## E♭ ALTO SAXOPHONE

**G# A♭**

**A**

**A# B♭**

**B**

**C**

**C# D♭**

**D**

**D# E♭**

**E**

**F**

**F# G♭**

**G**

**G# A♭**

**A**

**A# B♭**

**B**

**C**

**C# D♭**

**D**

**D# E♭**

**E**

**F**

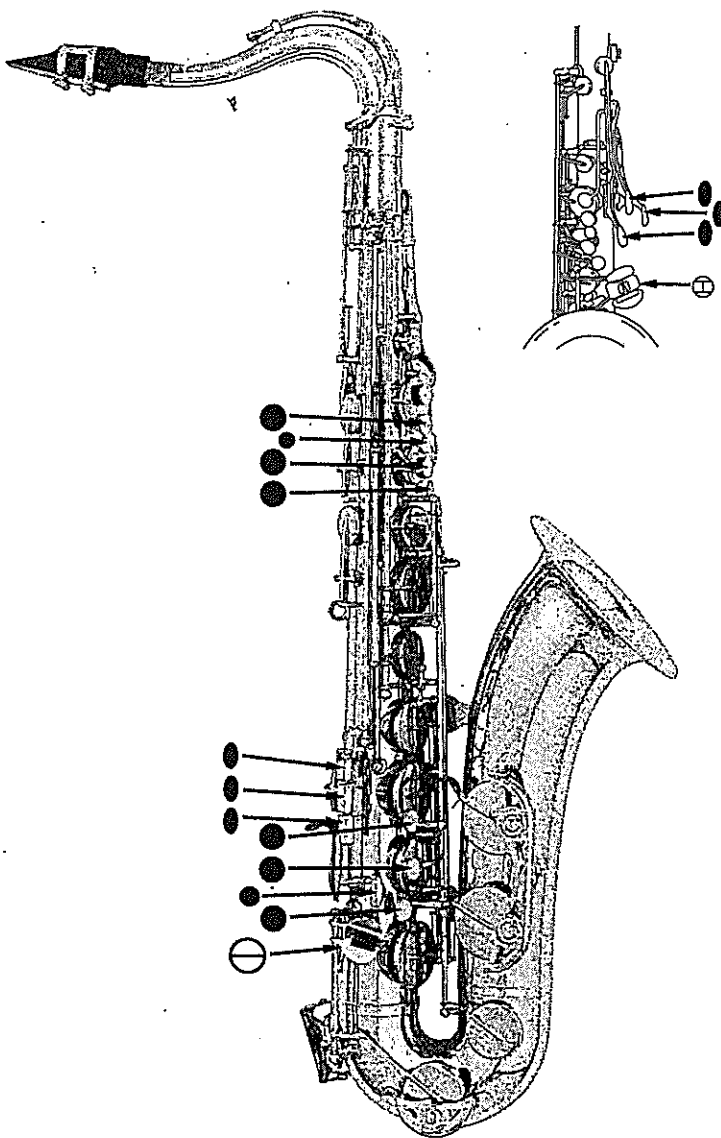
# FINGERING CHART

## B $\flat$ TENOR SAXOPHONE

### Instrument Care Reminders

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

- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Loosen the neck screw and remove the neck. Shake out excess moisture and dry the neck with a neck cleaner.
- Drop the weight of a chamois or cotton swab into the bell. Pull the swab through the body several times. Return the instrument to its case.
- Your case is designed to hold only specific objects. If you try to force anything else into the case, it may damage your instrument.



- = Open
- = Pressed down

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

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

<p><b>A<math>\sharp</math> B<math>\flat</math></b></p>	<p><b>B</b></p>	<p><b>C</b></p>	<p><b>C<math>\sharp</math> D<math>\flat</math></b></p>
<p><b>D</b></p>	<p><b>D<math>\sharp</math> E<math>\flat</math></b></p>	<p><b>E</b></p>	
<p><b>F</b></p>	<p><b>F<math>\sharp</math> G<math>\flat</math></b></p>	<p><b>G</b></p>	

# FINGERING CHART

## B $\flat$ TENOR SAXOPHONE

**G $\sharp$  A $\flat$**

**A**

**A $\sharp$  B $\flat$**

**B**

**C**

**C $\sharp$  D $\flat$**

**D**

**D $\sharp$  E $\flat$**

**E**

**F**

**F $\sharp$  G $\flat$**

**G**

**G $\sharp$  A $\flat$**

**A**

**A $\sharp$  B $\flat$**

**B**

**C**

**C $\sharp$  D $\flat$**

**D**

**D $\sharp$  E $\flat$**

**E**

**F**



# FINGERING CHART

## E♭ BARITONE SAXOPHONE

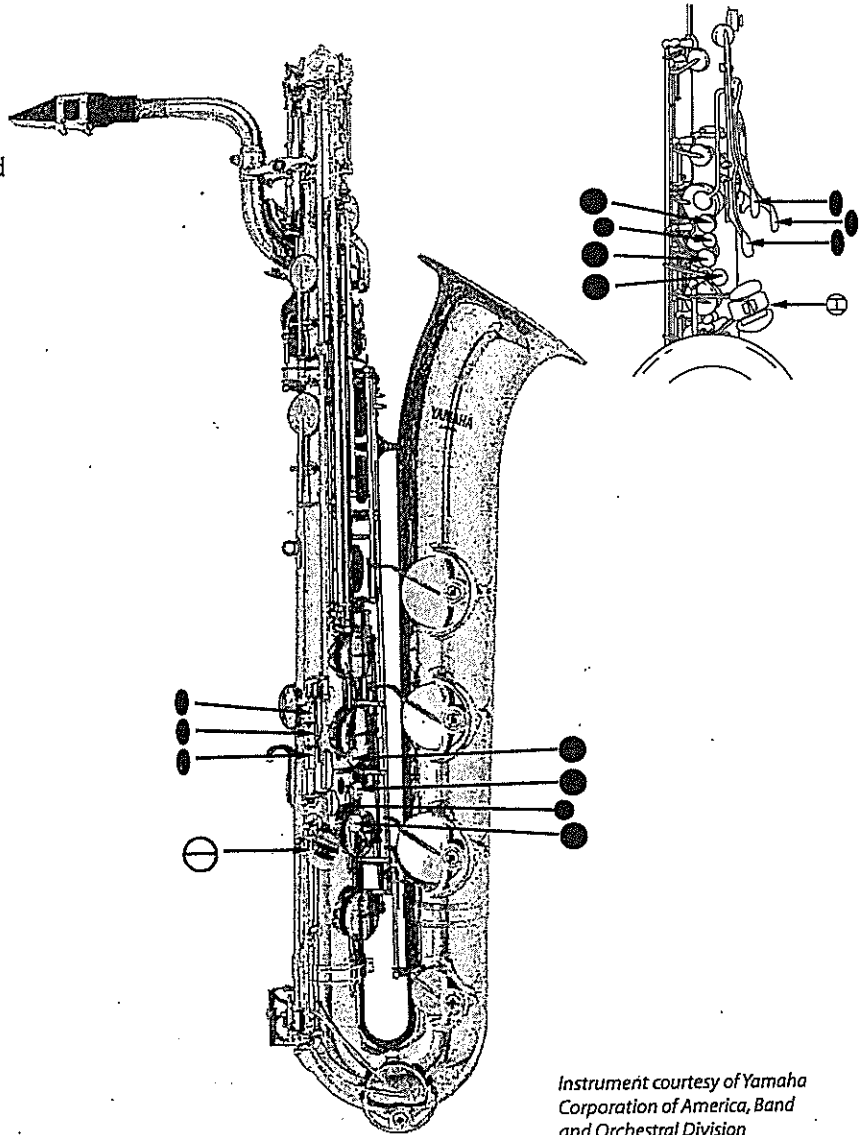
### Instrument Care Reminders

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

- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Loosen the neck screw and remove the neck. Shake out excess moisture and dry the neck with a neck cleaner.
- Use a body swab to dry the inside of your instrument. Or, drop the weight of a chamois or cotton swab into the bell. Pull the swab through the body several times. Return the instrument to its case.
- Your case is designed to hold only specific objects. If you try to force anything else into the case, it may damage your instrument.

- = Open
- = Pressed down

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



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

<p><b>A# B♭</b></p>	<p><b>B</b></p>	<p><b>C</b></p>	<p><b>C# D♭</b></p>
<p><b>D</b></p>	<p><b>D# E♭</b></p>	<p><b>E</b></p>	
<p><b>F</b></p>	<p><b>F# G♭</b></p>	<p><b>G</b></p>	

# FINGERING CHART

## E♭ BARITONE SAXOPHONE

**G# Ab**

**A**

**A# Bb**

**B**

**C**

**C# Db**

**D**

**D# Eb**

**E**

**F**

**F# Gb**

**G**

**G# Ab**

**A**

**A# Bb**

**B**

**C**

**C# Db**

**D**

**D# Eb**

**E**

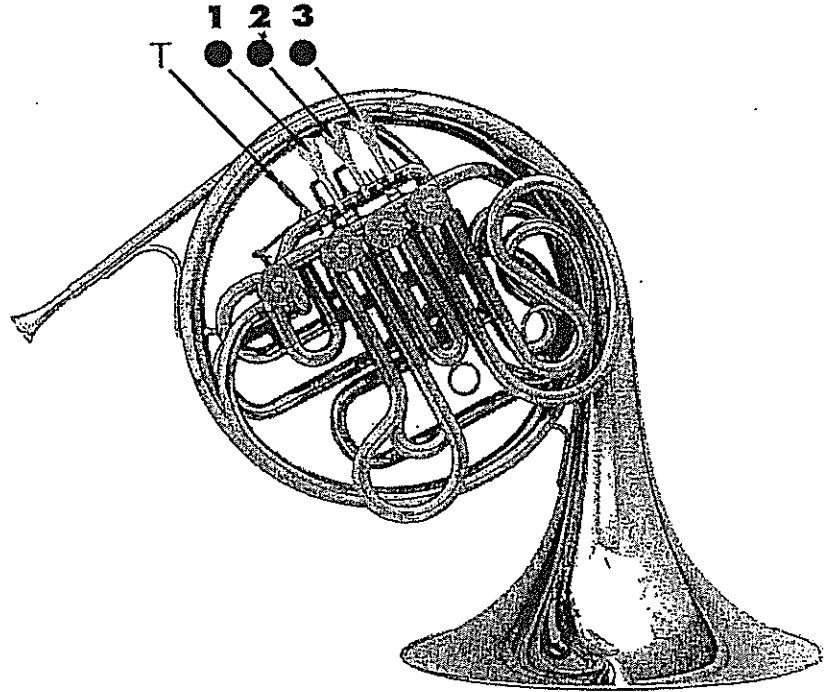
**F**

## Instrument Care Reminders

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

- Use the water key to empty water from the instrument. Blow air through it. If your horn does not have a water key, invert the instrument. You may also remove the main tuning slide, invert the instrument and remove excess water.
- Wipe the instrument off with a clean soft cloth. Return the instrument to its case.
- Remove the mouthpiece and. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Horn valves and slides occasionally need lubricating. Your director will recommend valve oil and slide grease, and will help you apply them when necessary.

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



## Using the Correct Fingering

F Horn players:

- Use the upper fingerings.

Double Horn players:

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

B $\flat$  Horn players:

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

- = Open
- = Pressed down

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

**F**

● ○ ○  
T ○ ○ ○

**F# G $\flat$**

● ● ○ ○  
○ ○ ○ ○

**G**

○ ○ ○ ○  
● ○ ○ ○

**G# A $\flat$**

○ ○ ● ●  
○ ○ ● ●

**A**

● ● ○ ○  
● ● ○ ○

**A# B $\flat$**

● ● ○ ○  
● ● ○ ○

**B**

○ ○ ○ ○  
● ● ○ ○

**C**

○ ○ ○ ○  
○ ○ ○ ○

# FINGERING CHART

F HORN

C# D $\flat$

Musical notation for C# and D $\flat$  on a treble clef staff. The notes are on the second line (C#) and second space (D $\flat$ ). Fingering: 1, 2, 3, 4, 5.

D

Musical notation for D on a treble clef staff. The note is on the second space. Fingering: 1, 2, 3, 4, 5.

D# E $\flat$

Musical notation for D# and E $\flat$  on a treble clef staff. The notes are on the second space (D#) and second line (E $\flat$ ). Fingering: 1, 2, 3, 4, 5.

E

Musical notation for E on a treble clef staff. The note is on the second line. Fingering: 1, 2, 3, 4, 5.

F

Musical notation for F on a treble clef staff. The note is on the first space. Fingering: 1, 2, 3, 4, 5.

F# G $\flat$

Musical notation for F# and G $\flat$  on a treble clef staff. The notes are on the first space (F#) and first line (G $\flat$ ). Fingering: 1, 2, 3, 4, 5.

G

Musical notation for G on a treble clef staff. The note is on the first line. Fingering: 1, 2, 3, 4, 5.

G# A $\flat$

Musical notation for G# and A $\flat$  on a treble clef staff. The notes are on the first space (G#) and first line (A $\flat$ ). Fingering: 1, 2, 3, 4, 5.

A

Musical notation for A on a treble clef staff. The note is on the second line. Fingering: 1, 2, 3, 4, 5.

A# B $\flat$

Musical notation for A# and B $\flat$  on a treble clef staff. The notes are on the second line (A#) and second space (B $\flat$ ). Fingering: 1, 2, 3, 4, 5.

B

Musical notation for B on a treble clef staff. The note is on the second space. Fingering: 1, 2, 3, 4, 5.

C

Musical notation for C on a treble clef staff. The note is on the third line. Fingering: 1, 2, 3, 4, 5.

C# D $\flat$

Musical notation for C# and D $\flat$  on a treble clef staff. The notes are on the third line (C#) and third space (D $\flat$ ). Fingering: 1, 2, 3, 4, 5.

D

Musical notation for D on a treble clef staff. The note is on the third space. Fingering: 1, 2, 3, 4, 5.

D# E $\flat$

Musical notation for D# and E $\flat$  on a treble clef staff. The notes are on the third space (D#) and third line (E $\flat$ ). Fingering: 1, 2, 3, 4, 5.

E

Musical notation for E on a treble clef staff. The note is on the third line. Fingering: 1, 2, 3, 4, 5.

F

Musical notation for F on a treble clef staff. The note is on the first space. Fingering: 1, 2, 3, 4, 5.

F# G $\flat$

Musical notation for F# and G $\flat$  on a treble clef staff. The notes are on the first space (F#) and first line (G $\flat$ ). Fingering: 1, 2, 3, 4, 5.

G

Musical notation for G on a treble clef staff. The note is on the first line. Fingering: 1, 2, 3, 4, 5.

G# A $\flat$

Musical notation for G# and A $\flat$  on a treble clef staff. The notes are on the first space (G#) and first line (A $\flat$ ). Fingering: 1, 2, 3, 4, 5.

A

Musical notation for A on a treble clef staff. The note is on the second line. Fingering: 1, 2, 3, 4, 5.

A# B $\flat$

Musical notation for A# and B $\flat$  on a treble clef staff. The notes are on the second line (A#) and second space (B $\flat$ ). Fingering: 1, 2, 3, 4, 5.

B

Musical notation for B on a treble clef staff. The note is on the second space. Fingering: 1, 2, 3, 4, 5.

C

Musical notation for C on a treble clef staff. The note is on the third line. Fingering: 1, 2, 3, 4, 5.

# FINGERING CHART

## B $\flat$ TRUMPET/B $\flat$ CORNET

### Instrument Care Reminders

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

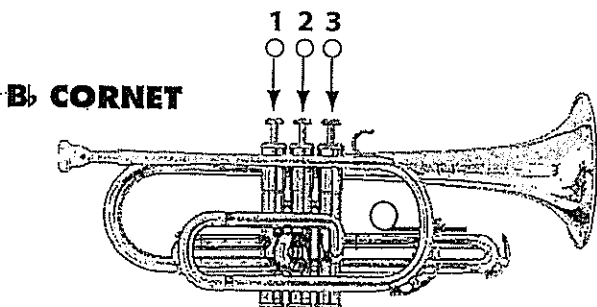
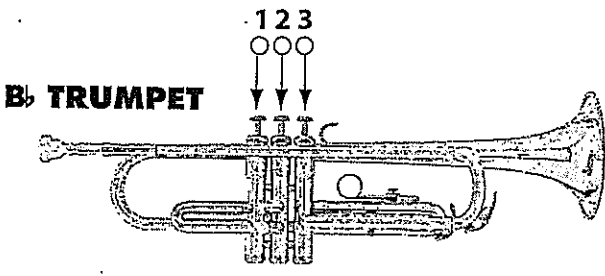
- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

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

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

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

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



○ = Open  
 ● = Pressed down

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

**F $\sharp$  G $\flat$**

**G**

**G $\sharp$  A $\flat$**

**A**

**A $\sharp$  B $\flat$**

**B**

**C**

**C $\sharp$  D $\flat$**

# FINGERING CHART

# B $\flat$ TRUMPET/B $\flat$ CORNET

D

000

D $\sharp$  E $\flat$

000

E

000

F

000

F $\sharp$  G $\flat$

000

G

000

G $\sharp$  A $\flat$

000

A

000

A $\sharp$  B $\flat$

000

B

000

C

000

C $\sharp$  D $\flat$

000

D

000

D $\sharp$  E $\flat$

000

E

000

F

000

F $\sharp$  G $\flat$

000

G

000

G $\sharp$  A $\flat$

000

A

000

A $\sharp$  B $\flat$

000

B

000

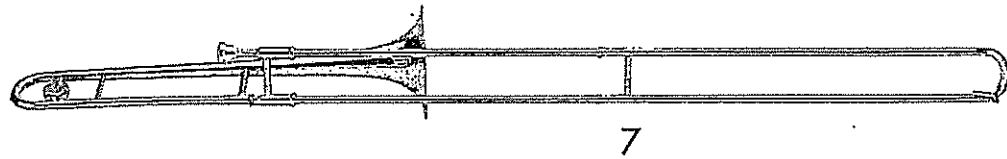
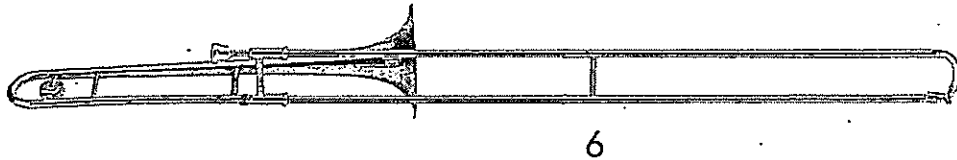
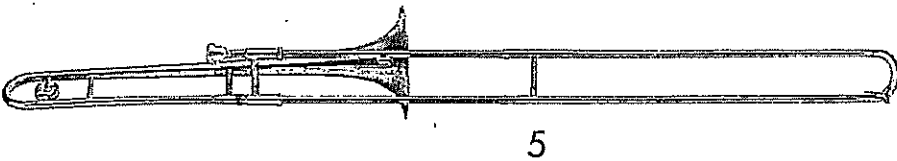
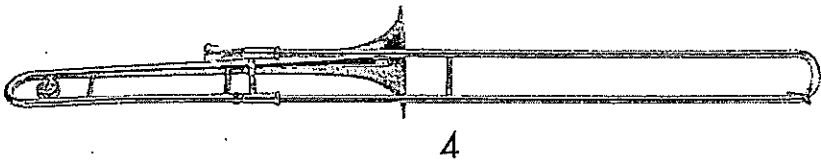
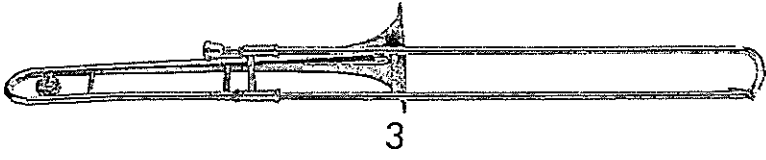
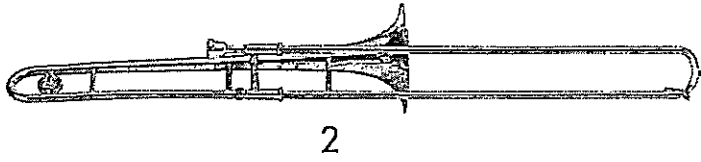
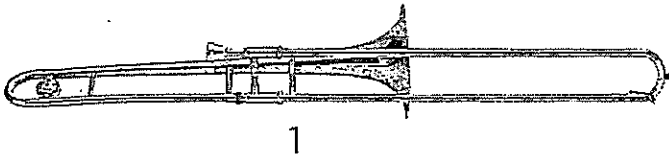
C

000

# POSITION CHART

## TROMBONE

Numbers below the notes = Slide positions



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

### Instrument Care Reminders

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

- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece and slide assembly. Do not take the outer slide off the inner slide piece. Return the instrument to its case.
- Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.

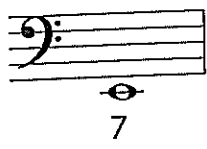

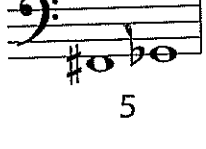
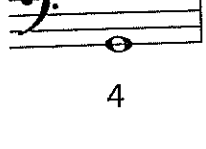

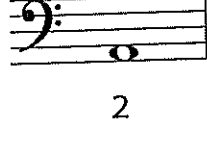
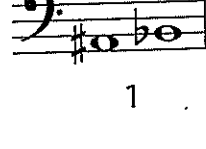
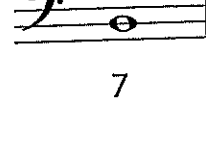
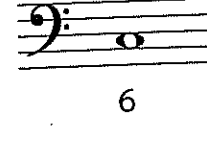
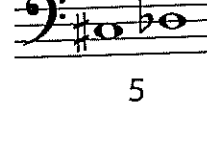
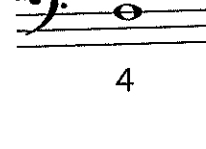
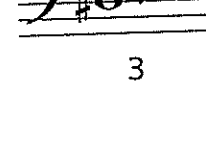
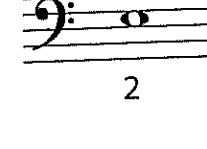
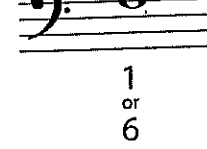
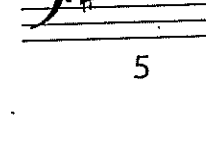
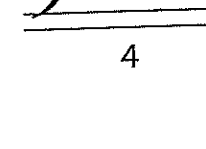
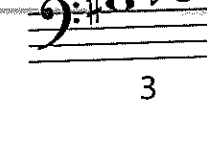
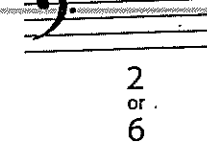
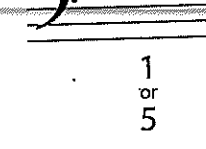
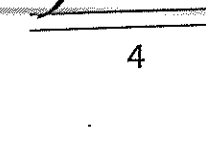

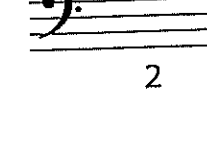
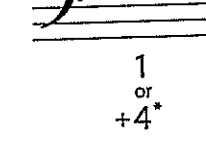
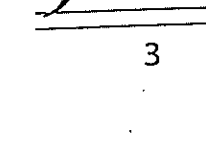
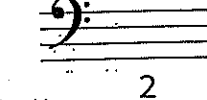
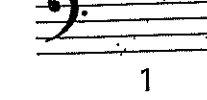
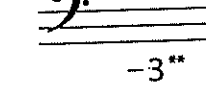
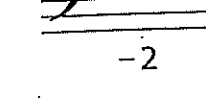
Trombone slides occasionally need oiling. To oil your slide, simply:

- Rest the tip of the slide on the floor and unlock the slide.
- Exposing the inner slide, put a few drops of oil on the inner slide.
- Rapidly move the slide back and forth. The oil will then lubricate the slide.
- Be sure to grease the tuning slide regularly. Your director will recommend special slide oil and grease, and will help you apply them when necessary.

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

# POSITION CHART

# TROMBONE

<p><b>E</b></p>  <p>7</p>	<p><b>F</b></p>  <p>6</p>	<p><b>F# Gb</b></p>  <p>5</p>	<p><b>G</b></p>  <p>4</p>
<p><b>G# Ab</b></p>  <p>3</p>	<p><b>A</b></p>  <p>2</p>	<p><b>A# Bb</b></p>  <p>1</p>	<p><b>B</b></p>  <p>7</p>
<p><b>C</b></p>  <p>6</p>	<p><b>C# Db</b></p>  <p>5</p>	<p><b>D</b></p>  <p>4</p>	<p><b>D# Eb</b></p>  <p>3</p>
<p><b>E</b></p>  <p>2</p>	<p><b>F</b></p>  <p>1 or 6</p>	<p><b>F# Gb</b></p>  <p>5</p>	<p><b>G</b></p>  <p>4</p>
<p><b>G# Ab</b></p>  <p>3</p>	<p><b>A</b></p>  <p>2 or 6</p>	<p><b>A# Bb</b></p>  <p>1 or 5</p>	<p><b>B</b></p>  <p>4</p>
<p><b>C</b></p>  <p>3</p>	<p><b>C# Db</b></p>  <p>2</p>	<p><b>D</b></p>  <p>1 or +4*</p>	<p><b>D# Eb</b></p>  <p>3</p>
<p><b>E</b></p>  <p>2</p>	<p><b>F</b></p>  <p>1</p>	<p><b>F# Gb</b></p>  <p>-3**</p>	<p><b>G</b></p>  <p>-2</p>

\* + = Make the slide a little longer.  
 \*\* - = Make the slide a little shorter.



# FINGERING CHART

## BARITONE B.C.

### Instrument Care Reminders

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

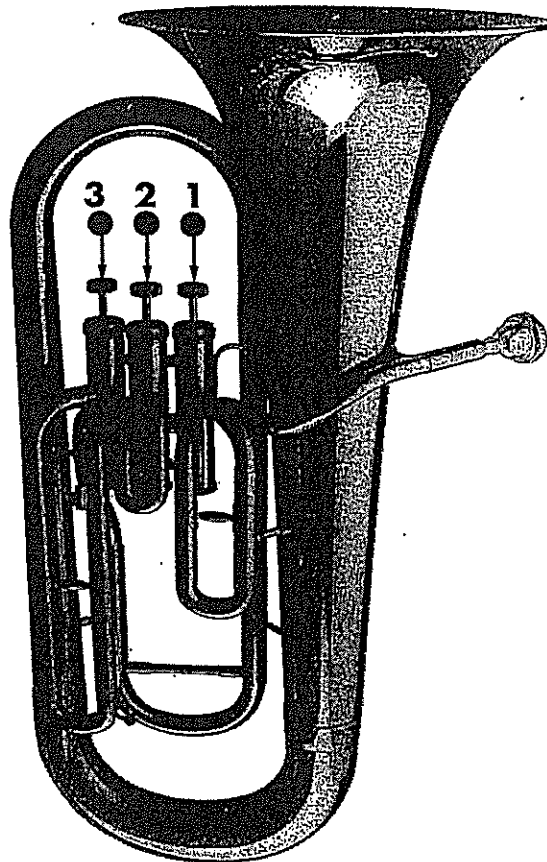
- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

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

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

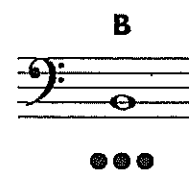
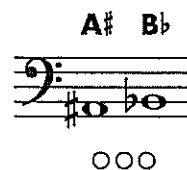
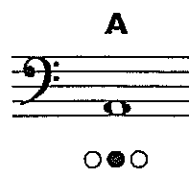
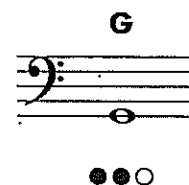
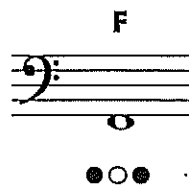
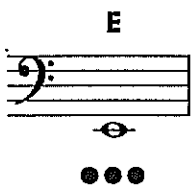
Be sure to grease the slides regularly. Your director will recommend special slide grease and valve oil, and will help you apply them when necessary.

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



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

- = Open  
● = Pressed down



# FINGERING CHART

## BARITONE B.C.

**C**

●○○

**C# D♭**

○○○

**D**

●●○

**D# E♭**

●○○

**E**

○●○

**F**

○○○

**F# G♭**

○●○

**G**

●●○

**G# A♭**

●○○

**A**

○●○

**A# B♭**

○○○

**B**

●●○

**C**

●○○

**C# D♭**

○○○

**D**

○○○

**D# E♭**

●○○

**E**

○●○

**F**

○○○

**F# G♭**

○●○

## Instrument Care Reminders

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

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

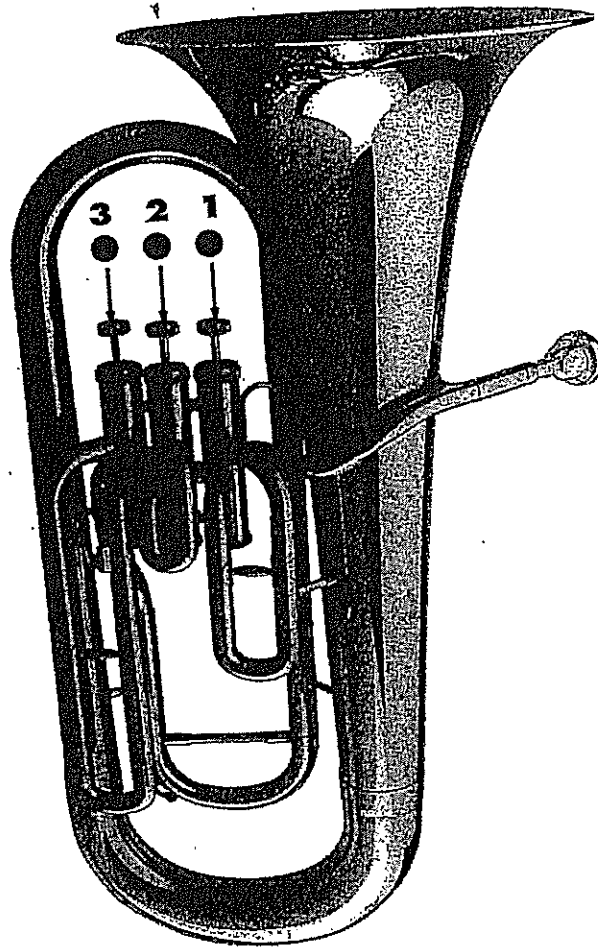
Baritone valves occasionally need oiling. To oil your baritone valves:

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

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

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

- = Open
- = Pressed down



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

**F# Gb**

● ● ●  
1 2 3

**G**

○ ○ ○

**G# Ab**

○ ○ ○

**A**

○ ○ ○

**A# Bb**

○ ○ ○

**B**

○ ○ ○

**C**

○ ○ ○

**C# Db**

○ ○ ○

# FINGERING CHART

BARITONE T.C.

D

Two notes (D and F) on the staff. Two dots below the staff.

D# Eb

Two notes (D# and Eb) on the staff. Two dots below the staff.

E

Two notes (E and G) on the staff. Two dots below the staff.

F

Two notes (F and A) on the staff. Two dots below the staff.

F# Gb

Two notes (F# and Gb) on the staff. Two dots below the staff.

G

Two notes (G and B) on the staff. Two dots below the staff.

G# Ab

Two notes (G# and Ab) on the staff. Two dots below the staff.

A

Two notes (A and C) on the staff. Two dots below the staff.

A# Bb

Two notes (A# and Bb) on the staff. Two dots below the staff.

B

Two notes (B and D) on the staff. Two dots below the staff.

C

Two notes (C and E) on the staff. Two dots below the staff.

C# Db

Two notes (C# and Db) on the staff. Two dots below the staff.

D

Two notes (D and F) on the staff. Two dots below the staff.

D# Eb

Two notes (D# and Eb) on the staff. Two dots below the staff.

E

Two notes (E and G) on the staff. Two dots below the staff.

F

Two notes (F and A) on the staff. Two dots below the staff.

F# Gb

Two notes (F# and Gb) on the staff. Two dots below the staff.

G

Two notes (G and B) on the staff. Two dots below the staff.

G# Ab

Two notes (G# and Ab) on the staff. Two dots below the staff.

A

Two notes (A and C) on the staff. Two dots below the staff.

A# Bb

Two notes (A# and Bb) on the staff. Two dots below the staff.

B

Two notes (B and D) on the staff. Two dots below the staff.

C

Two notes (C and E) on the staff. Two dots below the staff.

## Instrument Care Reminders

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

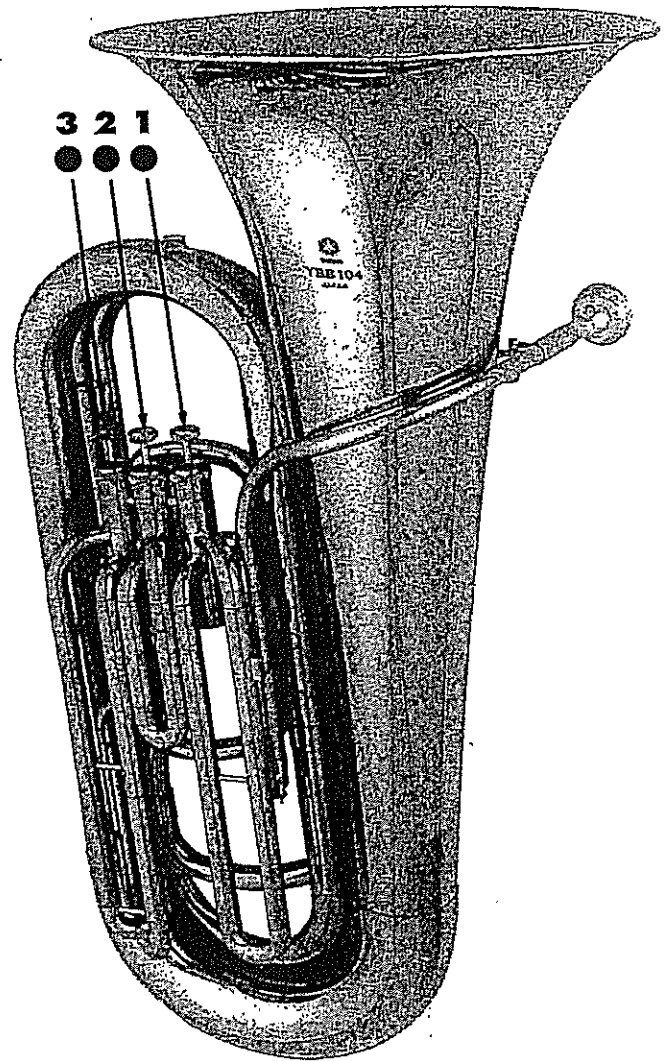
- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

Tuba valves occasionally need oiling. To oil your valves, simply:

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

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

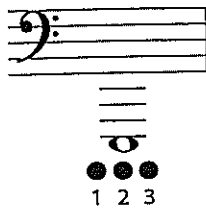
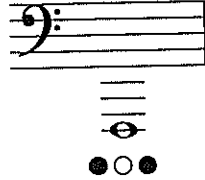

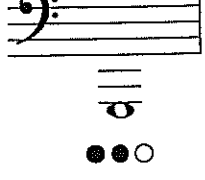

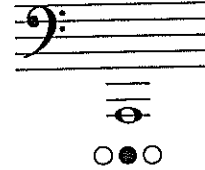

**CAUTION:** If a slide, a valve or your mouthpiece becomes stuck, ask for help from your band director or music dealer. Special tools should be used to prevent damage to your instrument.



○ = Open

● = Pressed down

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

<p><b>E</b></p> 	<p><b>F</b></p> 	<p><b>F# Gb</b></p> 	<p><b>G</b></p> 
<p><b>G# Ab</b></p> 	<p><b>A</b></p> 	<p><b>A# Bb</b></p> 	<p><b>B</b></p> 