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## What to practice first...

### WINTERFEST SET LIST (Semester 1)

- 1) Cadence + Marching Drumline Feature
- 2) The Tempest
- 3) Smells Like Teen Spirit
- 4) Danza Kuduro
- 5) Angels We Have Heard On High
- 6) Santa Claus Is Comin' To Town
- 7) Optional Additions or C Minor Groove
- 8) Sponsor Song
- INTERMISSION
- 9) Canon Remix (Combined Bands)
- 10) My Way (Small Ensemble)
- 11) 12 Bar Blues

### ARTS ALIVE SET LIST (Semester 2)

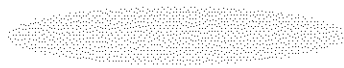
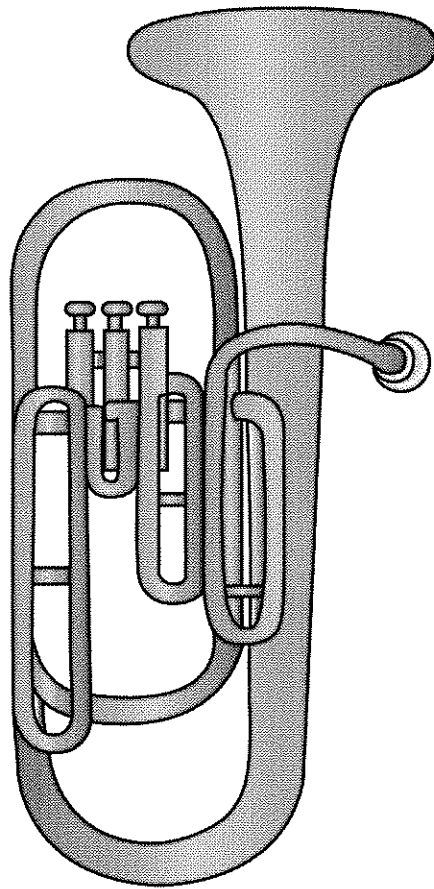
- 1) Cadence + Marching Drumline Feature
- 2) Uptown Funk
- 3) Optional Additions
- 4) Optional Additions
- 5) Sponsor Song
- INTERMISSION (Combined Bands)
- 6) The Tempest
- 7) Smells Like Teen Spirit
- 8) Crazy Jam (C Minor Groove)
- 9) Danza Kuduro
- 10) Original Student Composition
- 11) 12 Bar Blues
- Graduation - **Pomp & Circumstance**

**Optional Additions:** (a) Original Student Compositions, (b) Amazing Grace, (c) Birdland, (d) Candy Rain, (e) Carol of the Buckets, (f) Chameleon, (g) Feeling Good, (h) It Don't Mean A Thing, (i) It Is Well, (j) The Legend of Super Mortal Tetris, (k) Runaway Baby, (l) Take On Me, (m) Tenor Madness, etc.



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

FINGERING CHART  
CHEAT SHEETS  
FOR BAND



# contents

PODIUM CHEAT SHEET  
3 All instruments

## STUDENT FINGERING CHARTS

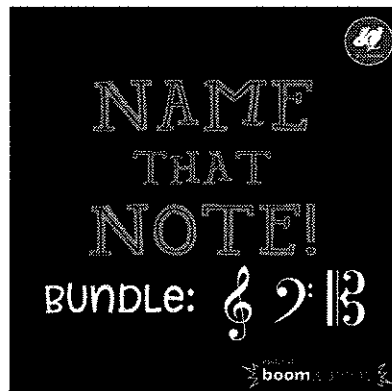
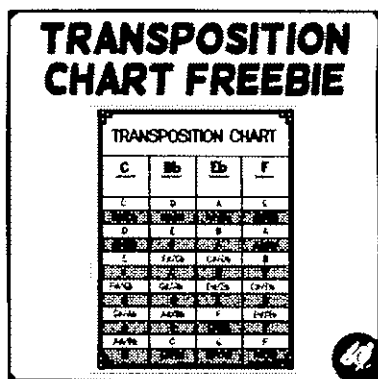
4 Trumpet  
5 French Horn  
6 Trombone  
7 Baritone B.C.  
8 Tuba  
9 Flute  
10 Oboe  
11 Clarinet  
12 Alto/Bari Sax  
13 Tenor Sax  
14 Bassoon

## 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.



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





# Concert Bb Scale

## BRASS

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

## WOODWINDS

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

# Concert Bb Scale

1. Scale with hints

A musical staff in 4/4 time with a treble clef. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Below each note is a fingering diagram consisting of three circles. The fingering for each note is: C (0,0,0), D (1,0,0), E (1,1,0), F (1,1,1), G (1,2,0), A (1,2,1), B (1,2,2), C (0,0,0), B (1,0,0), A (1,1,0), G (1,2,0), F (1,2,1), E (1,2,2), D (1,0,0), C (0,0,0).

2. Scale

A musical staff in 4/4 time with a treble clef. The staff is empty, intended for the student to draw the notes of the scale.

3. Arpeggio with hints

A musical staff in 4/4 time with a treble clef. The notes are: C4, E4, G4, C5, G4, E4, C4. Below each note is a fingering diagram consisting of three circles. The fingering for each note is: C (0,0,0), E (1,1,0), G (1,2,0), C (0,0,0), G (1,2,0), E (1,2,2), C (0,0,0).

4. Arpeggio

A musical staff in 4/4 time with a treble clef. The staff is empty, intended for the student to draw the notes of the arpeggio.

5. Draw the notes of the scale.

A musical staff in 4/4 time with a treble clef. The staff is empty, intended for the student to draw the notes of the scale.

6. Draw the notes of the arpeggio.

A musical staff in 4/4 time with a treble clef. 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.

A musical staff in 4/4 time with a treble clef. The staff is empty, intended for the student to fill in the measures with notes from the scale in any order. A single note (C4) is drawn at the end of the staff.

# Concert Bb Scale

## 1. Scale with hints

Musical staff in 4/4 time with a key signature of one flat (Bb). The scale is written as follows: F (1), G (1), A (2), Bb (1), C (1), D (1), E (1), F (1), E (1), D (1), C (1), Bb (1), A (2), G (1), F (1). Below the staff, fingerings are indicated by circles: a solid black circle for the first finger and an open circle for the second finger.

## 2. Scale

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

## 3. Arpeggio with hints

Musical staff in 4/4 time with a key signature of one flat (Bb). The arpeggio is written as follows: F (1), A (2), C (1), F (1), C (1), A (2), F (1). Below the staff, fingerings are indicated by circles: a solid black circle for the first finger and an open circle for the second finger.

## 4. Arpeggio

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

## 5. Draw the notes of the scale.

Musical staff in 4/4 time with a key signature of one flat (Bb). 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 key signature of one flat (Bb). 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 key signature of one flat (Bb). The staff is empty, intended for the student to 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 staff is in bass clef, key of Bb, and 4/4 time. The notes are: Bb, C, D, Eb, F, G, A, Bb, A, G, F, Eb, D, C, Bb. Fingerings are indicated below the notes: 1, 6, 4, 3, 1, 4, 2, 1, 2, 4, 1, 3, 4, 6, 1.

2. Scale

Musical staff for exercise 2 showing a scale without notes. The staff is in bass clef, key of Bb, and 4/4 time.

3. Arpeggio with hints

Musical staff for exercise 3 showing an arpeggio with notes and fingerings. The staff is in bass clef, key of Bb, and 4/4 time. The notes are: Bb, D, F, Bb, F, D, Bb. Fingerings are indicated below the notes: 1, 4, 1, 1, 1, 4, 1.

4. Arpeggio

Musical staff for exercise 4 showing an arpeggio without notes. The staff is in bass clef, key of Bb, and 4/4 time.

5. Draw the notes of the scale.

Empty musical staff for exercise 5. The staff is in bass clef, key of Bb, and 4/4 time.

6. Draw the notes of the arpeggio.

Empty musical staff for exercise 6. The staff is in bass clef, key of Bb, and 4/4 time.

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

Empty musical staff for exercise 7. The staff is in bass clef, key of Bb, and 4/4 time.

# 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 drawing 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 drawing the notes.

5. Draw the notes of the scale.

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

6. Draw the notes of the arpeggio.

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

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 notes from the scale in any order.

# Concert Bb Scale

1. Scale with hints

Exercise 1: Scale with hints. The staff shows a 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. Below each note is a fingering diagram consisting of three circles representing fingers 1, 2, and 3. The fingerings are: Bb (1), C (1, 2), D (1, 2, 3), Eb (1, 2, 3), F (1, 2), G (1, 2), A (1, 2), Bb (1), A (1, 2), G (1, 2), F (1, 2), Eb (1, 2, 3), D (1, 2, 3), C (1, 2), Bb (1).

2. Scale

Exercise 2: Scale. The staff shows a 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. Below each note is a fingering diagram consisting of three circles representing fingers 1, 2, and 3. The fingerings are: Bb (1), C (1, 2), D (1, 2, 3), Eb (1, 2, 3), F (1, 2), G (1, 2), A (1, 2), Bb (1), A (1, 2), G (1, 2), F (1, 2), Eb (1, 2, 3), D (1, 2, 3), C (1, 2), Bb (1).

3. Arpeggio with hints

Exercise 3: Arpeggio with hints. The staff shows an 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. Below each note is a fingering diagram consisting of three circles representing fingers 1, 2, and 3. The fingerings are: Bb (1), D (1, 2), F (1, 2, 3), Bb (1), F (1, 2), D (1, 2), Bb (1).

4. Arpeggio

Exercise 4: Arpeggio. The staff shows an 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. Below each note is a fingering diagram consisting of three circles representing fingers 1, 2, and 3. The fingerings are: Bb (1), D (1, 2), F (1, 2, 3), Bb (1), F (1, 2), D (1, 2), Bb (1).

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 the 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 the Concert Bb scale with fingerings. The staff is in 4/4 time and contains 16 measures. The notes are: Bb, C, D, Eb, F\*, G, A, Bb, A, G, F\*, Eb, D, C, Bb. Below the staff are fingerings for each note, with a delta symbol (Δ) indicating the left hand and a circle (○) indicating the right hand.

## 2. Scale

Musical staff for exercise 2 showing the Concert Bb scale without fingerings. The staff is in 4/4 time and contains 16 measures with the same notes as exercise 1.

## 3. Arpeggio with hints

Musical staff for exercise 3 showing the arpeggio with fingerings. The staff is in 4/4 time and contains 7 measures. The notes are: Bb, D, F\*, Bb, F\*, D, Bb. Below the staff are fingerings for each note, with a delta symbol (Δ) indicating the left hand and a circle (○) indicating the right hand.

## 4. Arpeggio

Musical staff for exercise 4 showing the arpeggio without fingerings. The staff is in 4/4 time and contains 7 measures with the same notes as exercise 3.

## 5. Draw the notes of the scale.

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

## 6. Draw the notes of the arpeggio.

Blank musical staff for exercise 6, in 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 4/4 time, for filling in measures with notes from the scale in any order. The final measure contains a Bb note.



# 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 notes: 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 which keys are to be pressed for that note.

2. Scale

A musical staff in 4/4 time with a treble clef, showing the same scale as exercise 1: C, D, E, F, G, A, B, C, B, A, G, F, E, D, C. No fingerings are provided.

3. Arpeggio with hints

A musical staff in 4/4 time with a treble clef. The arpeggio is written as a sequence of notes: C, E, G, C, G, E, C. Below each note is a diagram of the clarinet keys with black dots indicating which keys are to be pressed for that note.

4. Arpeggio

A musical staff in 4/4 time with a treble clef, showing the same arpeggio as exercise 3: C, E, G, C, G, E, C. No fingerings are provided.

5. Draw the notes of the scale.

A blank musical staff in 4/4 time with a treble clef, intended for the student to draw the notes of the scale.

6. Draw the notes of the arpeggio.

A blank musical staff in 4/4 time with a treble clef, intended for the student to draw 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 with a treble clef, intended for the student to fill in measures with notes from the scale in any order. A single note (C) is shown at the end of the staff.

# Concert Bb Scale

1. Scale with hints

Musical staff for exercise 1 showing the Concert Bb scale (G4 to G5) with notes and fingerings. 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 a delta symbol (Δ) for the left hand.

2. Scale

Musical staff for exercise 2 showing the Concert Bb scale (G4 to G5) without notes, intended for drawing the notes.

3. Arpeggio with hints

Musical staff for exercise 3 showing the Concert Bb arpeggio (G4, B4, D5, G5, D5, B4, G4) with notes and fingerings. Fingerings are indicated by numbers 1-4 and a delta symbol (Δ) for the left hand.

4. Arpeggio

Musical staff for exercise 4 showing the Concert Bb arpeggio (G4, B4, D5, G5, D5, B4, G4) without notes, intended for drawing the notes.

5. Draw the notes of the scale.

Musical staff for exercise 5 showing an empty staff (G4 to G5) for drawing the notes of the scale.

6. Draw the notes of the arpeggio.

Musical staff for exercise 6 showing an empty staff (G4, B4, D5, G5, D5, B4, G4) for drawing the notes of the arpeggio.

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

Musical staff for exercise 7 showing an empty staff (G4 to G5) for filling in with notes from the scale in any order.

# Concert Bb Scale

1. Scale with hints

A musical staff in 4/4 time with a treble clef. The scale is written in whole notes: C, D, E, F, G, A, B, C, B, A, G, F, E, D, C. Above each note is a finger number (1-3) and below is a fingering diagram for the tenor saxophone. The fingering diagrams show the placement of fingers on the keys: C (1), D (2), E (3), F (1, 2), G (1, 2), A (1, 2), B (1, 2), C (1), B (1, 2), A (1, 2), G (1, 2), F (1, 2), E (1, 2), D (1, 2), C (1).

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 in whole notes: C, E, G, C, G, E, C. Above each note is a finger number (1-3) and below is a fingering diagram for the tenor saxophone. The fingering diagrams show the placement of fingers on the keys: C (1), E (3), G (2), C (1), G (2), E (3), C (1).

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. The final measure contains a whole note C.

# Concert Bb Scale

1. Scale with hints

● = whisper key

Musical notation for the Concert Bb Scale in bass clef, 4/4 time. The scale consists of 15 notes: Bb, C, D, Eb, F, G, A, Bb, A, G, F, Eb, D, C, Bb. Below the notes are fingerings and key diagrams. A dot (●) indicates the use of the whisper key.

2. Scale

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

3. Arpeggio with hints

Musical notation for the Concert Bb Arpeggio in bass clef, 4/4 time. The notes are Bb, D, F, Bb, F, D, Bb. Below the notes are fingerings and key diagrams. A dot (●) indicates the use of the whisper key.

4. Arpeggio

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

5. Draw the notes of the scale.

Empty musical staff in bass clef, 4/4 time, for drawing the notes of the scale.

6. Draw the notes of the arpeggio.

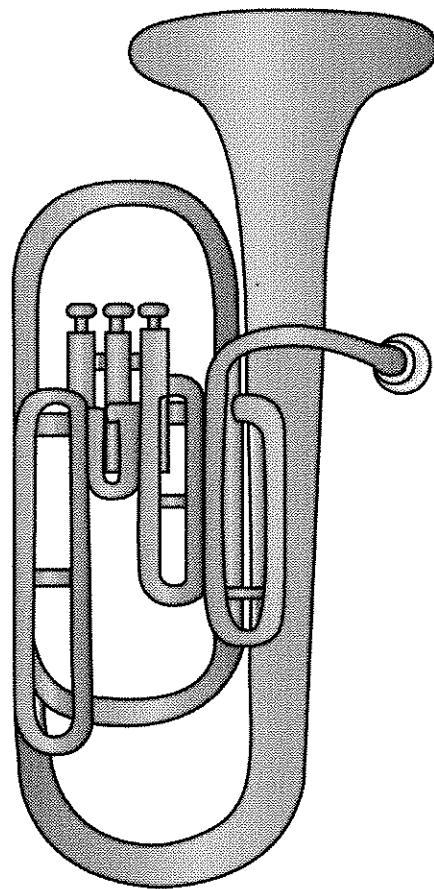
Empty musical staff in bass clef, 4/4 time, for drawing the notes of the arpeggio.

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

Empty musical staff in bass clef, 4/4 time, for filling in notes from the scale. The final note is a Bb.

# C MAJOR SCALE

FINGERING CHART  
CHEAT SHEETS  
FOR BAND



# contents

PODIUM CHEAT SHEET  
3 All instruments

## STUDENT FINGERING CHARTS

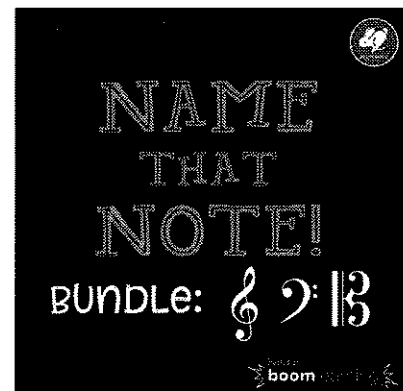
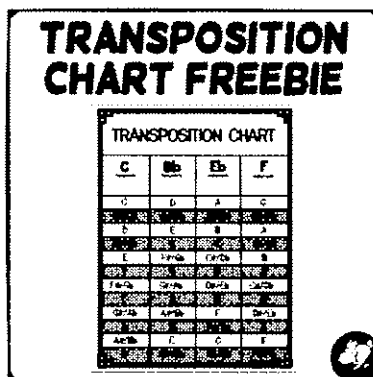
4 Trumpet  
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8 Tuba  
9 Flute  
10 Oboe  
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12 Alto/Bari Sax  
13 Tenor Sax  
14 Bassoon

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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

Musical staff for exercise 1 showing the Concert C scale in G major (one sharp) and 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 consisting of two circles representing fingers 1 and 2.

2. Scale

Musical staff for exercise 2 showing the Concert C scale in G major (one sharp) and 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 G major (one sharp) and 4/4 time. The notes are: D, F#, A, D, A, F#, D. Below each note is a fingering diagram consisting of two circles representing fingers 1 and 2.

4. Arpeggio

Musical staff for exercise 4 showing the Concert C arpeggio in G major (one sharp) and 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, showing the Concert C scale in G major (one sharp) and 4/4 time.

6. Draw the notes of the arpeggio.

Blank musical staff for exercise 6, showing the Concert C arpeggio in G major (one sharp) and 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 C scale in G major (one sharp) and 4/4 time. The final note of the scale (D) is pre-filled in the last measure.

# 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

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

4/4

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

4/4

3. Arpeggio with hints

4/4

C E G C G E C

6 2 4 3 4 2 6

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

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. A bass clef staff in 4/4 time. The notes of the Concert C scale are written across 15 measures: C (1), D (2), E (3), F (4), G (5), A (6), B (7), C (8), B (9), A (10), G (11), F (12), E (13), D (14), C (15). Below each note is a fingering diagram consisting of two circles, with black dots indicating which fingers to use.

2. Scale

Exercise 2: Scale. A bass clef staff in 4/4 time. The notes of the Concert C scale are written across 15 measures: C (1), D (2), E (3), F (4), G (5), A (6), B (7), C (8), B (9), A (10), G (11), F (12), E (13), D (14), C (15). Below each note is a fingering diagram consisting of two circles, with black dots indicating which fingers to use.

3. Arpeggio with hints

Exercise 3: Arpeggio with hints. A bass clef staff in 4/4 time. The notes of the Concert C arpeggio are written across 7 measures: C (1), E (2), G (3), C (4), G (5), E (6), C (7). Below each note is a fingering diagram consisting of two circles, with black dots indicating which fingers to use.

4. Arpeggio

Exercise 4: Arpeggio. A bass clef staff in 4/4 time. The notes of the Concert C arpeggio are written across 7 measures: C (1), E (2), G (3), C (4), G (5), E (6), C (7). Below each note is a fingering diagram consisting of two circles, with black dots indicating which fingers to use.

5. Draw the notes of the scale.

Exercise 5: A blank bass clef staff in 4/4 time, intended for drawing the notes of the Concert C scale.

6. Draw the notes of the arpeggio.

Exercise 6: A blank bass clef staff in 4/4 time, intended for drawing the notes of the Concert C arpeggio.

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

Exercise 7: A blank bass clef staff in 4/4 time, intended for filling in measures with notes from the Concert C scale in any order. A single fingering diagram (two circles with a black dot) is located at the bottom right of the page.

# 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

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 C Scale

## 1. Scale with hints

Musical staff for exercise 1 showing the Concert C scale (D4 to D5) with fingerings. The key signature has two sharps (F# and C#) and the time signature is 4/4. The notes and their fingerings are: D (1), E (1), F# (1, 2), G (1, 2), A (1, 2), B (1, 2, 3), C# (1, 2, 3), D (1), C# (1, 2, 3), B (1, 2, 3), A (1, 2), G (1, 2), F# (1, 2), E (1), D (1).

## 2. Scale

Musical staff for exercise 2 showing the Concert C scale (D4 to D5) without fingerings. The key signature has two sharps (F# and C#) and the time signature is 4/4.

## 3. Arpeggio with hints

Musical staff for exercise 3 showing the Concert C arpeggio (D4, F#4, A4, D5, A4, F#4, D5) with fingerings. The key signature has two sharps (F# and C#) and the time signature is 4/4. The notes and their fingerings are: D (1), F# (1, 2), A (1, 2), D (1), A (1, 2), F# (1, 2), D (1).

## 4. Arpeggio

Musical staff for exercise 4 showing the Concert C arpeggio (D4, F#4, A4, D5, A4, F#4, D5) without fingerings. The key signature has two sharps (F# and C#) and the time signature is 4/4.

## 5. Draw the notes of the scale.

Blank musical staff for exercise 5. The key signature has two sharps (F# and C#) and the time signature is 4/4.

## 6. Draw the notes of the arpeggio.

Blank musical staff for exercise 6. The key signature has two sharps (F# and C#) and the time signature is 4/4.

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

Blank musical staff for exercise 7. The key signature has two sharps (F# and C#) and the time signature is 4/4. The staff contains 12 empty measures for note placement.

# Concert C Scale

1. Scale with hints

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

2. Scale

3. Arpeggio with hints

A C# E A E C# A

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

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.

## 2. Scale

Musical staff for exercise 2 showing the Concert C scale in treble clef, 4/4 time. The staff is empty for the student to write the notes.

## 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.

## 4. Arpeggio

Musical staff for exercise 4 showing the Concert C arpeggio in treble clef, 4/4 time. The staff is empty for the student to write the notes.

## 5. Draw the notes of the scale.

Musical staff for exercise 5 showing an empty staff in treble clef, 4/4 time for drawing the notes of the scale.

## 6. Draw the notes of the arpeggio.

Musical staff for exercise 6 showing an empty staff 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.

Musical staff for exercise 7 showing an empty staff in treble clef, 4/4 time for filling in notes from the scale in any order.

# Concert C Scale

1. Scale with hints

● = whisper key

Musical staff in bass clef, 4/4 time, showing the Concert C scale. 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 bassoon keys with black dots indicating which keys are to be pressed (whisper keys).

2. Scale

Musical staff in bass clef, 4/4 time, showing the Concert C scale. 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 bassoon keys with black dots indicating which keys are to be pressed (whisper keys).

3. Arpeggio with hints

Musical staff in bass clef, 4/4 time, showing the Concert C arpeggio. The notes are C, E, G, C, G, E, C. Below each note is a diagram of the bassoon keys with black dots indicating which keys are to be pressed (whisper keys).

4. Arpeggio

Musical staff in bass clef, 4/4 time, showing the Concert C arpeggio. The notes are C, E, G, C, G, E, C. Below each note is a diagram of the bassoon keys with black dots indicating which keys are to be pressed (whisper keys).

5. Draw the notes of the scale.

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

6. Draw the notes of the arpeggio.

A blank 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.

A blank musical staff in bass clef, 4/4 time, for filling in the measures with notes from the scale in any order.

# Concert Ab Scale

## BRASS

Trumpet		Bb	C	D	Eb	F	G	A	Bb
F Horn		Eb	F	G	Ab	Bb	C	D	Eb
Trombone Baritone		Ab	Bb	C	Db	Eb	F	G	Ab
Tuba		Ab	Bb	C	Db	Eb	F	G	Ab

## WOODWINDS

Flute		Ab	Bb	C	Db	Eb	F	G	Ab
Oboe		Ab	Bb	C	Db	Eb*	F*	G	Ab
Clarinet		Bb	C	D	Eb	F	G	A	Bb
Alto/Bari Sax		F	G	A	Bb*	C	D	E	F
Tenor Sax		Bb*	C	D	Eb	F	G	A	Bb*
Bassoon		Ab	Bb	C	Db	Eb	F	G	Ab

# Concert Ab Scale

1. Scale with hints

Musical staff for exercise 1. The staff is in treble clef, key signature of two flats (Bb, Eb), and 4/4 time. The notes are: Ab, Bb, C, Db, Eb, F, G, Ab, G, F, Eb, Db, C, Bb, Ab. Fingerings are indicated by numbers 1-4 below the notes.

2. Scale

Musical staff for exercise 2. The staff is in treble clef, key signature of two flats (Bb, Eb), and 4/4 time. The staff is empty for the student to write the scale.

3. Arpeggio with hints

Musical staff for exercise 3. The staff is in treble clef, key signature of two flats (Bb, Eb), and 4/4 time. The notes are: Ab, C, Eb, Ab, Eb, C, Ab. Fingerings are indicated by numbers 1-4 below the notes.

4. Arpeggio

Musical staff for exercise 4. The staff is in treble clef, key signature of two flats (Bb, Eb), and 4/4 time. The staff is empty for the student to write the arpeggio.

5. Draw the notes of the scale.

Musical staff for exercise 5. The staff is in treble clef, key signature of two flats (Bb, Eb), and 4/4 time. The staff is empty for the student to draw the notes of the scale.

6. Draw the notes of the arpeggio.

Musical staff for exercise 6. The staff is in treble clef, key signature of two flats (Bb, Eb), and 4/4 time. The staff is empty 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 for exercise 7. The staff is in treble clef, key signature of two flats (Bb, Eb), and 4/4 time. The staff is empty for the student to fill in notes from the scale in any order.

# Concert Ab Scale

1. Scale with hints

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

2. Scale

3. Arpeggio with hints

Bb D F Bb F D Bb

4. Arpeggio

5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

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

# Concert Ab Scale

## 1. Scale with hints

\*Bis fingering – hover first finger over both top keys for entirety of scale.

Musical staff for exercise 1 showing the Concert Ab scale in 4/4 time. The notes are: F, G, A, Bb\*, C, D, E, F, E, D, C, Bb\*, A, G, F. Below each note is a fingering diagram with circles representing keys and arrows indicating finger placement.

## 2. Scale

Musical staff for exercise 2 showing the Concert Ab scale in 4/4 time without fingerings.

## 3. Arpeggio with hints

Musical staff for exercise 3 showing the Concert Ab arpeggio in 4/4 time with fingerings. The notes are: F, A, C, F, C, A, F.

## 4. Arpeggio

Musical staff for exercise 4 showing the Concert Ab arpeggio in 4/4 time without fingerings.

## 5. Draw the notes of the scale.

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

## 6. Draw the notes of the arpeggio.

Blank musical staff for exercise 6 in 4/4 time, intended 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 4/4 time, intended for filling in measures with notes from the scale in any order.

# Concert Ab Scale

## 1. Scale with hints

\*Bis fingering - hover first finger over both top keys for entirety of scale.

Exercise 1: Scale with hints. The staff shows the Concert Ab scale in 4/4 time. The notes are: Bb\*, C, D, Eb, F, G, A, Bb\*, A, G, F, Eb, D, C, Bb\*. Below each note is a fingering diagram showing the placement of fingers (1-4) on the keys.

## 2. Scale

Exercise 2: Scale. The staff shows the Concert Ab scale in 4/4 time without fingering hints.

## 3. Arpeggio with hints

Exercise 3: Arpeggio with hints. The staff shows the Concert Ab arpeggio in 4/4 time. The notes are: Bb\*, D, F, Bb\*, F, D, Bb\*. Below each note is a fingering diagram.

## 4. Arpeggio

Exercise 4: Arpeggio. The staff shows the Concert Ab arpeggio in 4/4 time without fingering hints.

## 5. Draw the notes of the scale.

Exercise 5: Draw the notes of the scale. An empty musical staff in 4/4 time for drawing the notes of the Concert Ab scale.

## 6. Draw the notes of the arpeggio.

Exercise 6: Draw the notes of the arpeggio. An empty musical staff in 4/4 time for drawing the notes of the Concert Ab arpeggio.

## 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. An empty musical staff in 4/4 time for filling in measures with notes from the scale.

# Concert Ab Scale

1. Scale with hints

Musical staff for exercise 1. The staff is in treble clef, key of Ab major (two flats), and 4/4 time. The notes are: Bb, C, D, Eb, F, G, A, Bb, A, G, F, Eb, D, C, Bb. Below each note is a fingering diagram consisting of two circles, with black dots indicating which fingers to use.

2. Scale

Musical staff for exercise 2. The staff is in treble clef, key of Ab major (two flats), and 4/4 time. The staff is empty, intended for the student to draw the notes of the scale.

3. Arpeggio with hints

Musical staff for exercise 3. The staff is in treble clef, key of Ab major (two flats), and 4/4 time. The notes are: Bb, D, F, Bb, F, D, Bb. Below each note is a fingering diagram consisting of two circles, with black dots indicating which fingers to use.

4. Arpeggio

Musical staff for exercise 4. The staff is in treble clef, key of Ab major (two flats), and 4/4 time. The staff is empty, intended for the student to draw the notes of the arpeggio.

5. Draw the notes of the scale.

Musical staff for exercise 5. The staff is in treble clef, key of Ab major (two flats), and 4/4 time. The staff is empty, intended for the student to draw the notes of the scale.

6. Draw the notes of the arpeggio.

Musical staff for exercise 6. The staff is in treble clef, key of Ab major (two flats), and 4/4 time. 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 for exercise 7. The staff is in treble clef, key of Ab major (two flats), and 4/4 time. The staff is empty, intended for the student to fill in the measures with notes from the scale in any order.



# Concert Ab Scale

1. Scale with hints

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

3 1 6 5 3 1 4 3 4 1 3 5 6 1 3

2. Scale

3. Arpeggio with hints

Ab C Eb Ab Eb C Ab

3 6 3 3 3 6 3

4. Arpeggio

5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

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

# Concert Ab Scale

1. Scale with hints

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

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

2. Scale

3. Arpeggio with hints

Ab C Eb Ab Eb C Ab

●○○ ●○○ ●○○ ●○○ ●○○ ●○○ ●○○

4. Arpeggio

5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

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

# Concert Ab Scale

1. Scale with hints

Musical staff for exercise 1. The staff is in bass clef, key signature of two flats (Bb, Eb), and 4/4 time. The notes are: Ab, Bb, C, Db, Eb, F, G, Ab, G, F, Eb, Db, C, Bb, Ab. Fingerings are indicated by numbers 1-4 above the notes. Below the staff are fingering diagrams for each note, showing which fingers are used to produce the note.

2. Scale

Musical staff for exercise 2. The staff is in bass clef, key signature of two flats (Bb, Eb), and 4/4 time. The notes are: Ab, Bb, C, Db, Eb, F, G, Ab, G, F, Eb, Db, C, Bb, Ab. Fingerings are indicated by numbers 1-4 above the notes. Below the staff are fingering diagrams for each note, showing which fingers are used to produce the note.

3. Arpeggio with hints

Musical staff for exercise 3. The staff is in bass clef, key signature of two flats (Bb, Eb), and 4/4 time. The notes are: Ab, C, Eb, Ab, Eb, C, Ab. Fingerings are indicated by numbers 1-4 above the notes. Below the staff are fingering diagrams for each note, showing which fingers are used to produce the note.

4. Arpeggio

Musical staff for exercise 4. The staff is in bass clef, key signature of two flats (Bb, Eb), and 4/4 time. The notes are: Ab, C, Eb, Ab, Eb, C, Ab. Fingerings are indicated by numbers 1-4 above the notes. Below the staff are fingering diagrams for each note, showing which fingers are used to produce the note.

5. Draw the notes of the scale.

Empty musical staff for exercise 5. The staff is in bass clef, key signature of two flats (Bb, Eb), and 4/4 time.

6. Draw the notes of the arpeggio.

Empty musical staff for exercise 6. The staff is in bass clef, key signature of two flats (Bb, Eb), and 4/4 time.

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

Empty musical staff for exercise 7. The staff is in bass clef, key signature of two flats (Bb, Eb), and 4/4 time.





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

# SCALE ASSIGNMENTS

## CONCERT & JAZZ BAND

### QUARTER 1

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

### QUARTER 3

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

---

### QUARTER 2

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

### QUARTER 4

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

## SYMPHONIC BAND

### QUARTER 1

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

### QUARTER 2

Bb Blues

### QUARTER 3

Bb Chromatic (1 Octave)  
C Major

### QUARTER 4

C Minor

\*Scale assignments subject to change



# SCITECH BAND GROOVE CHART

## -CHORD PROGRESSIONS FOR IMPROV-

Scale	C	D	E	F	G	A	B
Number	1	2	3	4	5	6	7
Major	I	ii	iii	IV	V	vi	vi <sup>o</sup>
Minor	i	ii <sup>o</sup>	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 <sup>o</sup> -V	Cm-Fm-Ddim-G	Minor	
3	i-iv-VI-V <sup>7</sup>	Cm-Fm-Ab-G <sup>7</sup>	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 <sup>o</sup> -I	Dm-Am-Bdim-C	Major	
24	ii-V-I-I	Cm-F-Bb-Bb	Blues	
25	ii-v-i-i	Cm-Fm-Bbm-Bbm	Blues	

-Chord progressions can be used in any key

# SMART MUSIC

## HOW TO LOGIN TO SMART MUSIC

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

## HOW TO USE SMART MUSIC

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

## HOW TO COMPLETE ASSIGNMENTS

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

# Holiday Solos – Duets – Trios – Quartets

## SOLOS (1+people)

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

## DUETS

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

## SOLOS, DUETS, TRIOS, QUARTETS

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

**CIRCLE YOUR CHOICE ABOVE**

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

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



# 12 BAR BLUES

## Blues Scale

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

## 12 Bar Blues Progression

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

## 12 Bar Blues Licks

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

2) 4-b3-1

3) 1-b3-4

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

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

6) 1-b3-4-b5-5

### Solos

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

2) 4-b3-1

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

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

## Walking Bass Line - C Instruments

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

## Walking Bass Line - Bb Instruments

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

## Walking Bass Line - Eb Instruments

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

## ADVANCED MUSIC

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

Flûte

À Monsieur Paul Taffanel

# Fantaisie

pour flûte et piano

Op. 79 (1898)

Gabriel FAURÉ  
(1845-1924)

Andantino ♩ = 50

*p dolce*

5

9 *f*

13

17 *espressivo*  
*(mp)*

21 *(mf)*



25 *f*

28 *p*

31

32

33 *f* *mf*

36 *f* *p*

Allegro  $\text{♩} = 144$

40 **12**

*f* *f*

57 *dim.* *p*

62 *f*

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

111

115

121

128

134

*f*

*cresc.*

*8va*

*(mp) espressivo*

*mf*

*mf*

Detailed description: This page of a musical score for flute contains eight staves of music, numbered 96 through 134. The notation includes various rhythmic values, slurs, and articulation marks. Measure 107 features a 'cresc.' marking. Measure 111 includes an '8va' marking with a dashed line above the staff and a dynamic marking of 'f'. Measure 115 is marked '(mp) espressivo'. Measure 134 has two 'mf' markings. The key signature has one sharp (F#) and the time signature is 3/4.

140 *espressivo*  
*p*

146 *mf*

152

156 *f*

160 *p*

168

172 *f* *f*

177 *2*

Detailed description: This page of a musical score for flute, measures 140 to 177, is written in treble clef with a key signature of one sharp (F#). The music features a variety of rhythmic patterns and dynamics. Measures 140-145 show a melodic line with slurs and a dynamic of *p* (piano), marked *espressivo*. Measure 146 begins a new phrase with a dynamic of *mf* (mezzo-forte). Measures 152-155 consist of a continuous sixteenth-note pattern. Measure 156 continues this pattern with a dynamic of *f* (forte). Measure 160 starts with a four-measure rest, followed by a melodic phrase with a dynamic of *p*. Measures 168-171 show a sixteenth-note pattern with a dynamic of *f*. Measure 172 continues with a similar pattern and a dynamic of *f*. Measure 177 concludes with a sixteenth-note pattern and a two-measure rest.

183 *meno f*

Musical staff starting at measure 183. It features a melodic line with a long slur over measures 183-188. The notes are mostly quarter and eighth notes, with some accidentals (sharps and naturals). The dynamic marking *meno f* is placed below the staff.

189 *leggiero*

Musical staff starting at measure 189. It continues the melodic line with a slur. There are some rests and eighth-note patterns. The dynamic marking *leggiero* is placed above the staff.

194

Musical staff starting at measure 194. It features a more active melodic line with eighth-note patterns and slurs.

198

Musical staff starting at measure 198. It continues with eighth-note patterns and slurs, showing some chromatic movement.

202 *cresc.*

Musical staff starting at measure 202. It features a melodic line with slurs and a dynamic marking *cresc.* at the end of the staff.

205 *f p* *leggiero*

Musical staff starting at measure 205. It features a melodic line with slurs and dynamic markings *f* and *p*. The dynamic *leggiero* is placed above the staff.

210 *p*

Musical staff starting at measure 210. It features a melodic line with slurs and a dynamic marking *p* at the beginning.

215 *mf*

Musical staff starting at measure 215. It features a melodic line with slurs and a dynamic marking *mf* at the beginning.

# Flûte

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

219 *f*

223 *f*

227

230 *mf*

236

240 *f*

244 *ff*

248

Detailed description: This page of a musical score for flute contains measures 219 through 248. The music is written on a single treble clef staff. It begins with measure 219, marked *f* (forte), featuring a series of eighth-note runs with slurs. Measure 223 also has a *f* dynamic. Measure 227 continues the melodic line. Measure 230 shows a change in dynamics to *mf* (mezzo-forte) and includes a double bar line with a '2' above it, indicating a second ending. Measure 236 returns to a *f* dynamic. Measure 240 is marked *f* and features a *v* (accents) marking. Measure 244 is marked *ff* (fortissimo) and includes a *b* (basso) marking. Measure 248 concludes the section with a *v* marking and a final flourish.

Allegro maestoso 30

**A** Solo

35

40 *tr*

44 Tutti **B** Solo

49

53

57 Tutti 2 Solo

62

65 *tr*

70 *tr*

74 **C** Tutti 3

Flauto solo

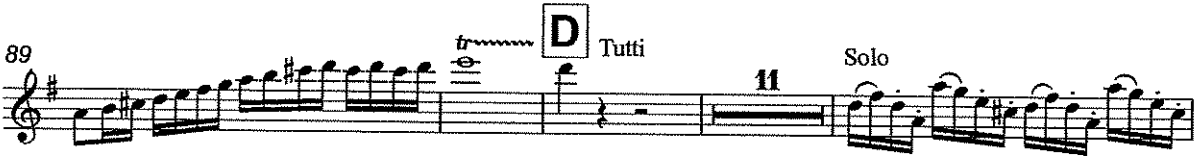
81 Solo



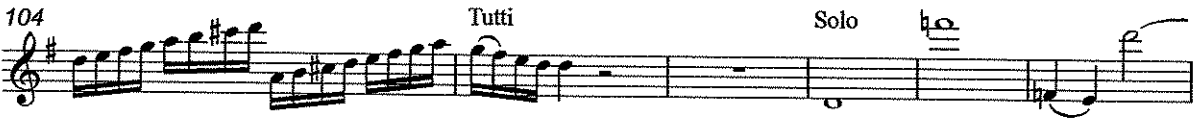
85



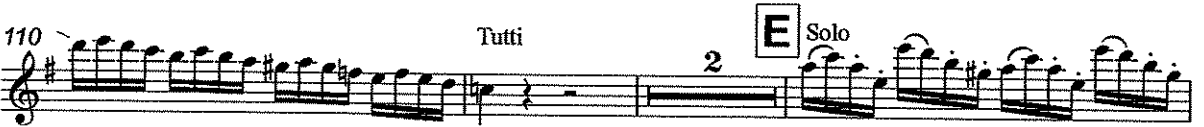
89 Tutti Solo



104 Tutti Solo



110 Tutti Solo



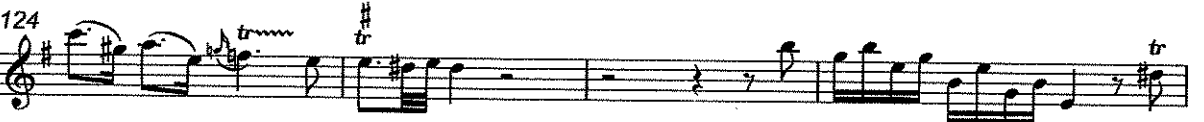
115 Tutti Solo



121



124



128



131



134





Flauto solo

138

143

148

154

158

162

167

171

175

180

183

Flauto solo

188

Musical staff 188: Flute solo. The staff contains a series of eighth notes with trills and slurs, starting with a treble clef and a key signature of one sharp (F#).

193

Musical staff 193: Flute solo. The staff contains eighth notes with slurs. A box containing the letter 'H' is placed above the staff. Below the staff, the markings 'Tutti 3' and 'Solo' are present, along with a trill symbol.

201

Musical staff 201: Flute solo. The staff contains eighth notes with slurs.

204

Musical staff 204: Flute solo. The staff contains eighth notes with trills and slurs.

208

Musical staff 208: Flute solo. The staff contains a few notes with slurs. Markings include 'Tutti', 'Solo', and 'Tutti' above the staff, and a '5' below the staff. The staff ends with a double bar line and a key signature change to one sharp (F#).

1 Adagio non troppo Solo

Musical staff 1: Flute solo. The staff contains a few notes with slurs. Markings include 'Adagio non troppo' and 'Solo' above the staff, and a '9' below the staff. A box containing the letter 'I' is placed above the staff.

13

Musical staff 13: Flute solo. The staff contains eighth notes with slurs.

16

Musical staff 16: Flute solo. The staff contains eighth notes with slurs.

19

Musical staff 19: Flute solo. The staff contains eighth notes with slurs and a trill symbol.

22

Musical staff 22: Flute solo. The staff contains eighth notes with slurs and a trill symbol.

24 

26  **J** Tutti Solo

30 

33 

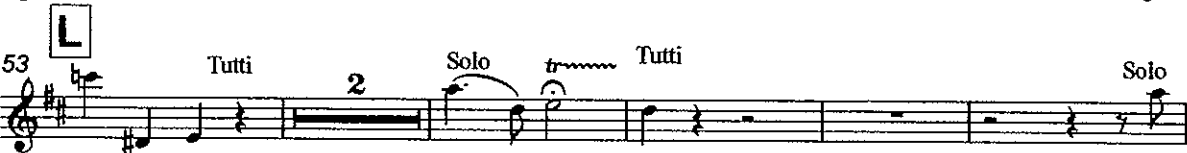
36  **K** Tutti Solo

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

80 tr

85 **O** Tutti Solo

89

90

107 **P** Solo

114

119 **F**

125

131 **Q**

136

142

149 **R**

155

Flauto solo

160

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

165

Musical staff 165-171: Treble clef, key signature of one sharp (F#). Measures 165-171 contain eighth-note triplets and trills, with a dynamic marking of *f*.

171

Tutti

S

Solo

6

Musical staff 171-182: Treble clef, key signature of one sharp (F#). Measures 171-182 contain a sixteenth-note sextuplet and trills, with a dynamic marking of *f*.

182

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

188

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

193

Tutti

Solo

Tutti

Musical staff 193-200: Treble clef, key signature of one sharp (F#). Measures 193-200 contain sixteenth-note runs and trills, with dynamic markings of *Tutti* and *Solo*.

200

Tutti

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

206

Solo

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

211

T

Tutti

Solo

4

Musical staff 211-220: Treble clef, key signature of one sharp (F#). Measures 211-220 contain sixteenth-note runs and trills, with dynamic markings of *Tutti* and *Solo*, and a section marker '4'.

220

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

225

Musical staff 225-230: Treble clef, key signature of one sharp (F#). Measures 225-230 contain trills and sixteenth-note runs.

230

Flauto solo

9

Musical staff 230: Flute solo. The staff contains a series of eighth-note triplets. The word "Tutti" is written above the staff on the right side.

235

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.

241

Musical staff 241: Flute solo. The staff contains several slurs over eighth notes and ends with a triplet of eighth notes.

246

Tutti

5

Musical staff 246: Flute solo. The staff features several triplet markings over eighth notes. The word "Tutti" is written above the staff, and a box containing the number "5" is at the end of the staff.

256

Solo

V

Musical staff 256: Flute solo. The staff contains several slurs over eighth notes. The word "Solo" is written above the staff, and a box containing the letter "V" is positioned above the staff.

260

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

266

Musical staff 266: Flute solo. The staff contains several slurs over eighth notes.

269

Musical staff 269: Flute solo. The staff features trills (tr) over eighth notes.

273

Tutti

Musical staff 273: Flute solo. The staff contains several slurs over eighth notes. The word "Tutti" is written above the staff.

278

13

Musical staff 278: Flute solo. The staff ends with a double bar line, indicating the end of the piece. The number "13" is written below the staff.

# 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". The first staff starts with a piano (*p*) dynamic. The second staff continues with a piano (*p*) dynamic. The third staff features a crescendo (*cresc.*) leading to a mezzo-forte (*mf*) dynamic. The fourth staff includes a decrescendo (*dim.*) and a piano (*p*) dynamic. The fifth staff continues with a decrescendo (*dim.*). The sixth staff starts with a piano (*p*) dynamic and includes a second ending marked with a "2". The seventh staff continues with a piano (*p*) dynamic. The eighth staff features a mezzo-forte (*mf*) dynamic and includes a first ending marked with a "1". The ninth staff starts with a forte (*f*) dynamic. The tenth staff concludes the piece with a forte (*f*) dynamic.



CLARINETTE

The musical score consists of 12 staves of music. The first staff begins with a treble clef and a key signature of one flat. The second staff is marked *sempre f*. The third staff has markings *dim. espressivo* and *p*. The fourth staff includes *cresc.* and a triplet of eighth notes. The fifth staff is marked *f*, *dim.*, *Poco rit.*, and *pp*, with a boxed '2' above the tempo change. The sixth staff has *cresc.* and *mf*. The seventh staff is marked *dim.*. The eighth staff has *p*. The ninth staff has *pp*. The tenth staff has *sempre pp*. The eleventh staff has a first ending bracket. The twelfth staff ends with a double bar line.

II

Allegro animato

The musical score for Clarinet II, page 4, is written in 2/4 time and the key of B-flat major. It begins with the tempo marking "Allegro animato". The first staff starts with a piano (*p*) dynamic. The second staff is marked *legg.* (leggiero). The third staff continues the melodic line. The fourth staff features a first ending bracket. The fifth staff is marked *legg.* and includes a first ending bracket. The sixth staff shows a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The seventh staff includes a first ending bracket and a piano (*p*) dynamic. The eighth staff features a triplet of eighth notes. The ninth staff is marked *cresc.* and *mf* (mezzo-forte). The tenth staff concludes with a piano (*p*) dynamic and a triplet of eighth notes.

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 1: Standard notation with slurs and ties.
- Staff 2: Dynamics *cresc.* and *mf*.
- Staff 3: First ending bracket with a boxed '2' and a first ending '1'.
- Staff 4: Dynamic *p*.
- Staff 5: Standard notation with slurs.
- Staff 6: Standard notation with slurs.
- Staff 7: Standard notation with slurs.
- Staff 8: Standard notation with slurs.
- Staff 9: Dynamics *cresc.* and *f*.
- Staff 10: First ending bracket with a '3' and a first ending '1'.
- Staff 11: Standard notation with slurs.
- Staff 12: Dynamics *pp*.

III

Lento

*f sempre*

**1**

**7** **1** **CLAR.** **Piano** *pp* *pp sempre*

*sempre pp*

*pp* *ppp* **8** *segue*

IV

Molto allegro

3

The musical score is written for a clarinet in 4/4 time, marked "Molto allegro". It begins with a treble clef and a key signature of one flat (B-flat). The first staff starts with a piano (*p*) dynamic and a triplet of eighth notes. The music is characterized by rapid sixteenth-note passages and slurs. Dynamics range from piano (*p*) to mezzo-forte (*mf*) and forte (*f*). Performance instructions include "cresc." (crescendo), "tr" (trill), and "1" (first ending). The score concludes with a double bar line and the instruction "V. S." (Vincenzo Scacchi).

CLARINETTE

drum

*mf*

*p*

*sf*

*ff* 3

2

*passionato*

*Poco riten.*

*a Tempo*

*dim.*

CLARINETTE

First musical staff with a treble clef and a key signature of one sharp (F#). It begins with a dynamic marking of *cr.* (crescendo) and a *cresc.* marking later in the staff. The melody consists of a series of eighth and sixteenth notes.

Second musical staff with a treble clef and a key signature of one sharp. It features a triplet of eighth notes marked with a '3' in a box. The dynamic marking is *f* (forte). The staff concludes with a *p subito* (piano subito) marking.

Third musical staff with a treble clef and a key signature of one sharp. It contains a *cresc.* marking and a *f* (forte) dynamic marking.

Fourth musical staff with a treble clef and a key signature of one sharp. It starts with a *dim.* (diminuendo) marking and a *p cresc.* (piano crescendo) marking.

Fifth musical staff with a treble clef and a key signature of one sharp. It features a *ff* (fortissimo) dynamic marking.

Sixth musical staff with a treble clef and a key signature of one sharp. It includes a *dim. poco a poco* (diminuendo poco a poco) marking.

Seventh musical staff with a treble clef and a key signature of one sharp. It begins with a *p* (piano) dynamic marking.

Eighth musical staff with a treble clef and a key signature of one sharp. It features a *sempre p* (sempre piano) marking and a *legg.* (leggiero) marking.

Ninth musical staff with a treble clef and a key signature of one sharp. It contains a *legg.* (leggiero) marking.

Tenth musical staff with a treble clef and a key signature of one sharp. It concludes with a first ending bracket labeled '1'.

# Sonata

## G minor

Henri Eccles (1670-1742)

Salmon/Crowell

Grave

The Grave movement is written in G minor, 3/4 time. It begins with a *mp* dynamic and a *cresc.* marking. The first staff shows the initial melodic line. The second staff, starting at measure 4, features a *mp* dynamic and includes two first endings marked with *tr* and numbered 1 and 2. The third staff, starting at measure 8, has a *mf* dynamic, a triplet of eighth notes, and ends with a *p* dynamic. The fourth staff, starting at measure 12, features a *f* dynamic and concludes with a *tr*.

Courante

The Courante movement is written in G minor, 3/4 time. It begins with a *f* dynamic and ends with a *p* dynamic. The first staff shows the initial melodic line. The second staff, starting at measure 5, continues the melodic development. The third staff, starting at measure 10, features a *f* dynamic. The fourth staff, starting at measure 14, includes a *tr*, a *8va* marking with a dashed line, and a *f* dynamic.



Musical score for measures 18-40. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature. It features several dynamic markings: *f* (forte) at measures 18, 23, and 27; *mf* (mezzo-forte) at measure 36. Trills (*tr*) are present at measures 27 and 32. A first ending bracket spans measures 39-40, with a second ending bracket spanning measures 41-42. The piece concludes with a double bar line and repeat dots.

Adagio

Musical score for measures 1-16 of the Adagio section. The score is written in treble clef with a key signature of one sharp (F#) and a 3/2 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 at measures 6, 11, and 16. The piece concludes with a double bar line and repeat dots.

22 

Vivace



6 

12 

18 

25 

31 

38 

45 

Musical score for two staves, measures 51-58. The key signature is one sharp (F#). The first staff (measures 51-57) features a melodic line with eighth-note patterns and a trill in measure 57. The second staff (measures 51-58) features a rhythmic accompaniment with eighth-note patterns and a fortissimo (*f*) dynamic marking in measure 58. The score 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**  
Piano

Sax. *ad lib.*  
*p* 3

**Un peu ralenti** 1 **a Tempo**  
*crescendo*

*p*

*crescendo*

*p* **Allegretto scherzando** *f*

2 9 Piano

1° Tempo  
Sax.  
*pp* *espressivo* *pp*

*mf* *p* *pp*

Retenu au Mouvt

*mf*

*p* *pp* Allegretto scherzando Piano

*2* *8*

4 Sax. 13 A 18 5 14

*p espressivo*

B 16 Piano En retenant

*2*

6 Sax. *p* *espressivo*

*2*

*p* *p* *crescendo*

*2*

*2*

C *pp* *diminuendo*

*2*

En animat peu à peu 6

*7*

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

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

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

**E** *f*

Piano *f*

Sax. *p crescendo*

**F** *p*

*f*

9  
*ff* 2  
11 G 13 10 11 4

Piano  
2 3 3

Sax.  
*ff*

12 Revenez au Mouvt  
*ff* 2 2 *pp*

H  
*f* Piano 4 2

Sax.  
*p*

En accélérant  
*crescendo* 6 6

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

# Trumpet Concerto in Eb

Solo Trumpet in Bb

Franz Joseph Haydn

**Allegro** *f* **7** **4**

*f* **16** **20** Solo *f*

*tr*

*tr* *tr*

*p* *tr*



95

98

101

107

119

125

131

137

144

146

151

166 *Andante* Cadenza

179



186



192



200



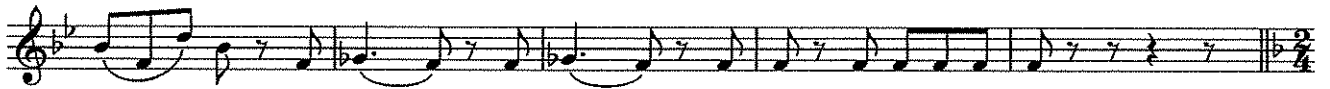
203



206



211



216 Allegro



266



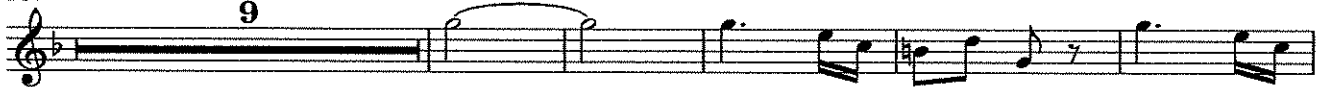
272



278



284



298 *2* *tr* *tr*

305 *tr* *tr* *tr* *tr*

311 *3*

319

325 *f* *tr*

331 *f* *3*

339 [Cadenza]

345

351 *p* *5*

362

369

376 *f* *3*

385 6  

*p*

Musical staff 385-397: Treble clef, key signature of one flat. Measures 385-397. Measure 385 has eighth notes. Measure 386 has a whole rest. Measure 387 has eighth notes. Measure 388 has a whole rest. Measure 389 has a whole note. Measure 390 has a whole note. Measure 391 has a quarter note. Measure 392 has a quarter note. Measure 393 has a quarter note. Measure 394 has a quarter note. Measure 395 has a quarter note. Measure 396 has a quarter note. Measure 397 has a quarter note. A dynamic marking *p* is placed below measure 391. A bracket labeled '6' spans measures 388-394.

398 

Musical staff 398-403: Treble clef, key signature of one flat. Measures 398-403. Measure 398 has eighth notes. Measure 399 has eighth notes. Measure 400 has eighth notes. Measure 401 has eighth notes. Measure 402 has eighth notes. Measure 403 has eighth notes.

404 7  

Musical staff 404-415: Treble clef, key signature of one flat. Measures 404-415. Measure 404 has eighth notes. Measure 405 has eighth notes. Measure 406 has eighth notes. Measure 407 has eighth notes. Measure 408 has eighth notes. Measure 409 has eighth notes. Measure 410 has eighth notes. Measure 411 has eighth notes. Measure 412 has eighth notes. Measure 413 has eighth notes. Measure 414 has eighth notes. Measure 415 has eighth notes. A bracket labeled '7' spans measures 409-415.

416 

Musical staff 416-421: Treble clef, key signature of one flat. Measures 416-421. Measure 416 has eighth notes. Measure 417 has eighth notes. Measure 418 has eighth notes. Measure 419 has eighth notes. Measure 420 has eighth notes. Measure 421 has eighth notes.

422 

Musical staff 422-427: Treble clef, key signature of one flat. Measures 422-427. Measure 422 has eighth notes. Measure 423 has eighth notes. Measure 424 has eighth notes. Measure 425 has eighth notes. Measure 426 has eighth notes. Measure 427 has eighth notes.

428 tr  

Musical staff 428-435: Treble clef, key signature of one flat. Measures 428-435. Measure 428 has eighth notes. Measure 429 has eighth notes. Measure 430 has a whole rest. Measure 431 has a whole rest. Measure 432 has a whole note. Measure 433 has a quarter note. Measure 434 has a quarter note. Measure 435 has a quarter note. A trill marking *tr* is placed above measure 434.

436 4  

Musical staff 436-446: Treble clef, key signature of one flat. Measures 436-446. Measure 436 has a whole rest. Measure 437 has a whole rest. Measure 438 has a whole rest. Measure 439 has a whole rest. Measure 440 has eighth notes. Measure 441 has eighth notes. Measure 442 has eighth notes. Measure 443 has eighth notes. Measure 444 has eighth notes. Measure 445 has eighth notes. Measure 446 has eighth notes. A bracket labeled '4' spans measures 436-439.

447 5 6 tr  

Musical staff 447-464: Treble clef, key signature of one flat. Measures 447-464. Measure 447 has a whole rest. Measure 448 has a whole rest. Measure 449 has a whole note. Measure 450 has a quarter note. Measure 451 has a quarter note. Measure 452 has a quarter note. Measure 453 has a quarter note. Measure 454 has a quarter note. Measure 455 has a quarter note. Measure 456 has a quarter note. Measure 457 has a quarter note. Measure 458 has a quarter note. Measure 459 has a quarter note. Measure 460 has a quarter note. Measure 461 has a quarter note. Measure 462 has a quarter note. Measure 463 has a quarter note. Measure 464 has a quarter note. A bracket labeled '5' spans measures 447-453. A bracket labeled '6' spans measures 454-460. A trill marking *tr* is placed above measure 464.

465 tr tr tr tr  

Musical staff 465-471: Treble clef, key signature of one flat. Measures 465-471. Measure 465 has a quarter note. Measure 466 has a quarter note. Measure 467 has a quarter note. Measure 468 has a quarter note. Measure 469 has a quarter note. Measure 470 has a quarter note. Measure 471 has a quarter note. Trill markings *tr* are placed above measures 465, 466, 467, and 468.

472 14 3 (◡)  

Musical staff 472-497: Treble clef, key signature of one flat. Measures 472-497. Measure 472 has a whole rest. Measure 473 has a whole rest. Measure 474 has a whole rest. Measure 475 has a whole rest. Measure 476 has eighth notes. Measure 477 has eighth notes. Measure 478 has eighth notes. Measure 479 has eighth notes. Measure 480 has eighth notes. Measure 481 has eighth notes. Measure 482 has eighth notes. Measure 483 has eighth notes. Measure 484 has eighth notes. Measure 485 has eighth notes. Measure 486 has eighth notes. Measure 487 has eighth notes. Measure 488 has eighth notes. Measure 489 has eighth notes. Measure 490 has eighth notes. Measure 491 has eighth notes. Measure 492 has eighth notes. Measure 493 has eighth notes. Measure 494 has eighth notes. Measure 495 has eighth notes. Measure 496 has eighth notes. Measure 497 has eighth notes. A bracket labeled '14' spans measures 472-485. A bracket labeled '3' spans measures 486-488. A marking  $(\smile)$  is placed above measure 482.

498 cresc.  

Musical staff 498-504: Treble clef, key signature of one flat. Measures 498-504. Measure 498 has eighth notes. Measure 499 has eighth notes. Measure 500 has eighth notes. Measure 501 has eighth notes. Measure 502 has eighth notes. Measure 503 has eighth notes. Measure 504 has eighth notes. A dynamic marking *cresc.* is placed below measure 503.

505 f  

Musical staff 505-511: Treble clef, key signature of one flat. Measures 505-511. Measure 505 has eighth notes. Measure 506 has eighth notes. Measure 507 has eighth notes. Measure 508 has eighth notes. Measure 509 has eighth notes. Measure 510 has eighth notes. Measure 511 has eighth notes. A dynamic marking *f* is placed below measure 505.

# 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 treble clef, a key signature of one flat (Bb), and a common time signature (C). The first measure is marked with a forte dynamic (*f*). Above the staff, measures 13, 17, 23, and 12 are indicated. The staff ends with a triplet of eighth notes marked with a forte dynamic (*f*).

Musical staff starting at measure 73. The staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The first measure is marked with a piano dynamic (*p*). The staff contains several measures of music, including a triplet of eighth notes.

Musical staff starting at measure 79. The staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The first measure is marked with a piano dynamic (*p*). The staff contains several measures of music, including a triplet of eighth notes.

Musical staff starting at measure 79. The staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The first measure is marked with a mezzo-piano dynamic (*mp*). The staff contains several measures of music, including a triplet of eighth notes and a dynamic marking of forte (*f*).

Musical staff starting at measure 96. The staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The first measure is marked with a piano dynamic (*p*). The staff contains several measures of music, including a triplet of eighth notes.

Musical staff starting at measure 102. The staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The first measure is marked with a forte dynamic (*f*). The staff contains several measures of music, including a triplet of eighth notes.

Musical staff starting at measure 111. The staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The first measure is marked with a mezzo-piano dynamic (*mp*). The staff contains several measures of music, including a triplet of eighth notes.

Musical staff starting at measure 111. The staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The first measure is marked with a mezzo-piano dynamic (*mp*). The staff contains several measures of music, including a triplet of eighth notes.

Hummel - Trumpet Concerto in Eb - Solo Bb Trumpet

116

2

Musical staff 116-122: Treble clef, key signature of two flats. Measures 116-122. Measure 122 contains a fermata and a '2' above the staff.

123

G

Musical staff 123-127: Treble clef, key signature of two flats. Measures 123-127. Measure 127 contains a fermata and a box containing the letter 'G'.

128

2

*mf*

Musical staff 128-132: Treble clef, key signature of two flats. Measures 128-132. Measure 128 contains a fermata and a '2' above the staff. Measure 132 contains triplets. Dynamic marking *mf* is below the staff.

133

*f*

Musical staff 133-137: Treble clef, key signature of two flats. Measures 133-137. Measure 133 contains triplets. Measure 137 contains a fermata. Dynamic marking *f* is below the staff.

138

*p*

*f*

*sf*

Musical staff 138-143: Treble clef, key signature of two flats. Measures 138-143. Measure 138 contains a fermata and a *p* dynamic marking. Measure 141 contains a *f* dynamic marking. Measure 143 contains a *sf* dynamic marking.

144

H

I

23

5

*f*

Musical staff 144-175: Treble clef, key signature of two flats. Measures 144-175. Measure 144 contains a *sf* dynamic marking. Measure 145 contains a box with 'H'. Measure 146 contains a box with 'I'. Measure 147 contains a fermata and '23' above the staff. Measure 148 contains a fermata and '5' above the staff. Measure 175 contains a fermata and a *f* dynamic marking.

176

Musical staff 176-180: Treble clef, key signature of two flats. Measures 176-180.

181

Musical staff 181-185: Treble clef, key signature of two flats. Measures 181-185.

Hummel - Trumpet Concerto in Eb - Solo Bb Trumpet

186

*p*

193

198

*f*

202

*p* *f*

211

217

*p*

223

*f*

230

*p*

Hummel - Trumpet Concerto in Eb - Solo Bb Trumpet

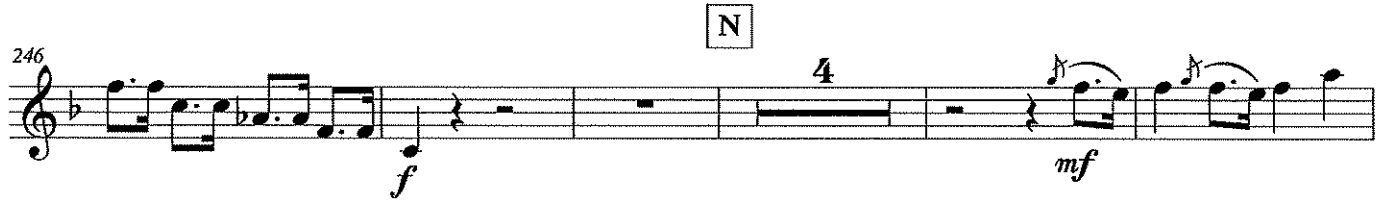
235 M



240 *f*



246 N *f* *mf*



255



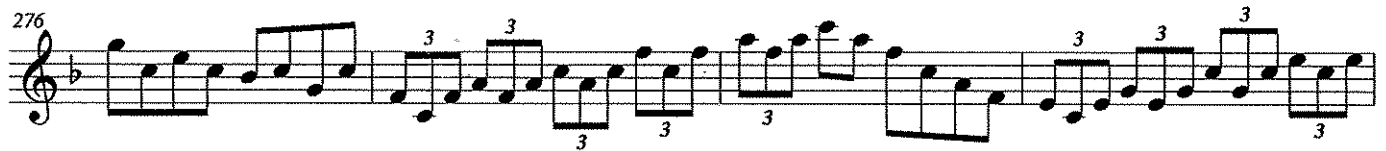
261 *sf sf*



269 O *mp legato*



276



280 *mf p mf p*





285

ff mf

Musical staff 285-290: Treble clef, Eb key signature. Measures 285-290. Dynamics: *ff* (measures 285-288), *mf* (measures 289-290). Articulation: accents on notes in measures 285-288.

291

p

Musical staff 291-295: Treble clef, Eb key signature. Measures 291-295. Dynamics: *p*. Articulation: accents on notes in measures 291-295. Trills in measures 294-295.

296

cresc. f

P

12

Musical staff 296-311: Treble clef, Eb key signature. Measures 296-311. Dynamics: *cresc.* (measures 296-300), *f* (measures 301-311). Articulation: accents on notes in measures 296-300. Trills in measures 301-311. Rehearsal mark 'P' at measure 301. Section marker '12' at measure 306. Key signature change to Ebb and time signature change to 4/4 at measure 311.

2 - Adante ♩ = 70

312

p

Musical staff 312-325: Treble clef, Ebb key signature, 4/4 time signature. Measures 312-325. Dynamics: *p*. Tempo: 2 - Adante ♩ = 70. Articulation: accents on notes in measures 312-325.

320

Musical staff 320-325: Treble clef, Ebb key signature, 4/4 time signature. Measures 320-325. Articulation: accents on notes in measures 320-325.

326

Musical staff 326-330: Treble clef, Ebb key signature, 4/4 time signature. Measures 326-330. Articulation: accents on notes in measures 326-330. Trills in measures 329-330.

331

Musical staff 331-335: Treble clef, Ebb key signature, 4/4 time signature. Measures 331-335. Articulation: accents on notes in measures 331-335. Trills in measures 334-335.

336

R

Musical staff 336-340: Treble clef, Ebb key signature, 4/4 time signature. Measures 336-340. Articulation: accents on notes in measures 336-340. Trills in measures 339-340. Rehearsal mark 'R' at measure 339.

Hummel - Trumpet Concerto in Eb - Solo Bb Trumpet

340

*p* *sf*

348

**S**

353

358

**T**

363

369

373

**U** **8** **3 - Allegro - Rondo** ♩ = 140

*f* *p*

385

394

V

11

W

*f* *p*

420

4

*mp*

430

436

X

5

*f*

3

447

Y

*mp*

454

462

Hummel - Trumpet Concerto in Eb - Solo Bb Trumpet

469 Z 10 Minore

*f* *mp*

486

495 AA 3

504

BB mp

522 CC 3 mf

*cresc.* *f* *mf*

533 9 f

548 Majore 3 p

*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

3 3 3 3 3

631

3 3 3 3 3 3

637

*a tempo*  
*f* *ff* *f*

646

**GG**  
*f*

654

7  
*f*

TROMBONE

CONCERTO  
FOR TROMBONE AND PIANO

RIMSKY-KORSAKOV (1844-1908)

Allegro vivace

1

*f* 3

6 A 1

*f* 3

B

*cresc.* 3 *ff* 3

C *p*

D 1

*f* 3

6

TROMBONE

E 1

*f*

*cresc.*

*ff*

G Andante cantabile

*P espressivo*

*f*

*pp p*

*cresc.*

*stringendo*

*Kadenz*

*f ad libitum*

*p cresc.*



TROMBONE

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

Second staff of music. Tempo markings: *K Allegro*, *L Allegretto*. Dynamics: *sf*, *f*, *mf*. Measure numbers: 3, 7, M.

Third staff of music. Dynamics: *mf staccato*. Measure number: 3.

Fourth staff of music. Measure number: N 6.

Fifth staff of music. Dynamics: *mf*. Measure number: 7.

Sixth staff of music. Dynamics: *p*. Measure number: 5.

Seventh staff of music. Dynamics: *p*. Measure number: 4.

Eighth staff of music. Dynamics: *mf staccatissimo*. Measure number: 3.

Ninth staff of music. Dynamics: *f*. Measure number: 3.

Tenth staff of music. Dynamics: *f*. Measure number: 2.

# TROMBONE

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

3 S

6 T *f*

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

U Tempo poco meno mosso *p*

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 (♩ = 96)

*p cantabile*

*cresc.*

*f*

*p*

*f*

*p cantabile*

*trun*

*f*

*p dolce*

*f*

*p*

SOLO TUBA

6

*p cantabile*

First staff of exercise 6, bass clef, key signature of three flats (B-flat, E-flat, A-flat), 2/4 time signature. The music begins with a half note G2, followed by quarter notes G2, F2, E2, D2, C2, B1, A1, G1. The next measure contains quarter notes G1, F1, E1, D1, C1, B0, A0, G0. The third measure has quarter notes G0, F0, E0, D0, C0, B-1, A-1, G-1. The fourth measure features a half note G-1, followed by quarter notes F-1, E-1, D-1, C-1, B-1, A-1, G-1. The piece concludes with a double bar line.

Second staff of exercise 6, continuing the melodic line from the first staff.

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

7

*leggiero*

*mf*

First staff of exercise 7, bass clef, key signature of three flats, 2/4 time signature. The music starts with a half note G2, followed by quarter notes G2, F2, E2, D2, C2, B1, A1, G1. The second measure has quarter notes G1, F1, E1, D1, C1, B0, A0, G0. The third measure contains quarter notes G0, F0, E0, D0, C0, B-1, A-1, G-1. The fourth measure has quarter notes G-1, F-1, E-1, D-1, C-1, B-1, A-1, G-1. The fifth measure features a half note G-1, followed by quarter notes F-1, E-1, D-1, C-1, B-1, A-1, G-1. The sixth measure has quarter notes G-1, F-1, E-1, D-1, C-1, B-1, A-1, G-1. The seventh measure contains quarter notes G-1, F-1, E-1, D-1, C-1, B-1, A-1, G-1. The eighth measure has quarter notes G-1, F-1, E-1, D-1, C-1, B-1, A-1, G-1. The piece ends with a double bar line.

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

8

*p*

First staff of exercise 8, bass clef, key signature of three flats, 2/4 time signature. The music begins with a half note G2, followed by quarter notes G2, F2, E2, D2, C2, B1, A1, G1. The second measure has quarter notes G1, F1, E1, D1, C1, B0, A0, G0. The third measure contains quarter notes G0, F0, E0, D0, C0, B-1, A-1, G-1. The fourth measure has quarter notes G-1, F-1, E-1, D-1, C-1, B-1, A-1, G-1. The fifth measure features a half note G-1, followed by quarter notes F-1, E-1, D-1, C-1, B-1, A-1, G-1. The sixth measure has quarter notes G-1, F-1, E-1, D-1, C-1, B-1, A-1, G-1. The seventh measure contains quarter notes G-1, F-1, E-1, D-1, C-1, B-1, A-1, G-1. The eighth measure has quarter notes G-1, F-1, E-1, D-1, C-1, B-1, A-1, G-1. The piece ends with a double bar line.

Second staff of exercise 8, featuring a triplet of eighth notes.

9

First staff of exercise 9, bass clef, key signature of three flats, 2/4 time signature. The music begins with a half note G2, followed by quarter notes G2, F2, E2, D2, C2, B1, A1, G1. The second measure has quarter notes G1, F1, E1, D1, C1, B0, A0, G0. The third measure contains quarter notes G0, F0, E0, D0, C0, B-1, A-1, G-1. The fourth measure has quarter notes G-1, F-1, E-1, D-1, C-1, B-1, A-1, G-1. The fifth measure features a half note G-1, followed by quarter notes F-1, E-1, D-1, C-1, B-1, A-1, G-1. The sixth measure has quarter notes G-1, F-1, E-1, D-1, C-1, B-1, A-1, G-1. The seventh measure contains quarter notes G-1, F-1, E-1, D-1, C-1, B-1, A-1, G-1. The eighth measure has quarter notes G-1, F-1, E-1, D-1, C-1, B-1, A-1, G-1. The piece ends with a double bar line.

Second staff of exercise 9, featuring dynamic changes from *f* to *p* and back to *f*, and triplet markings.

SOLO TUBA

Musical staff with bass clef, key signature of two flats, and 4/4 time signature. It contains a melodic line with triplets and slurs.

10 *legato*  
*f cantabile*

Musical staff with bass clef, key signature of two flats, and 4/4 time signature. It contains a melodic line with slurs and triplets.

4 11 4 7 12 6  
*f*

Musical staff with bass clef, key signature of two flats, and 4/4 time signature. It contains a melodic line with rests and measure numbers.

CADENZA  
*ff* → *p*

Musical staff with bass clef, key signature of two flats, and 2/4 time signature. It contains a cadenza with slurs and asterisks.

Musical staff with bass clef, key signature of two flats, and 2/4 time signature. It contains a cadenza with slurs and asterisks.

*accel.* *Lento*

Musical staff with bass clef, key signature of two flats, and 2/4 time signature. It contains a cadenza with slurs and triplets.

*a tempo*  
*leggiere*

Musical staff with bass clef, key signature of two flats, and 2/4 time signature. It contains a cadenza with slurs and triplets.

*Tranquillo*  
*f* → *p*

Musical staff with bass clef, key signature of two flats, and 2/4 time signature. It contains a cadenza with slurs and triplets.

*Largamente*  
*pp* → *f* → *p*

Musical staff with bass clef, key signature of two flats, and 2/4 time signature. It contains a cadenza with slurs and triplets.

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

SOLO TUBA

ROMANZA \*

Andante sostenuto (♩ = 60)

8 [1] *p cantabile*

6

[2] † 8

8 *p* *pp*

*poco agitato*

2 [3] 5 *p*

[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

The musical score for Solo Tuba consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various dynamics such as *pp*, *f*, *ff*, and *ppp*, as well as performance markings like *cresc.*, *rall.*, and *ppp*. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and is marked with articulations like slurs and accents. Rehearsal marks are indicated by boxed numbers 5, 6, 7, and 8. The score concludes with a *ppp* dynamic and a final cadence.

† see 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

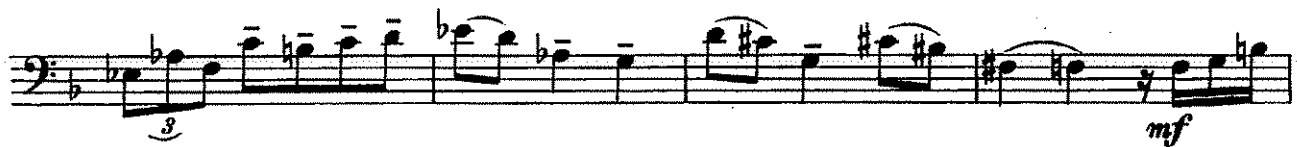
*pp*

6

9

SOLO TUBA

7 Tempo I



Poco animato



# 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

# 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

Bb INSTRUMENTS  
-LOW

# Amazing Grace

John Newton  
Traditional  
arr. R. Rodriguez & Bernice

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

Soprano

Alto

Tenor

Bass

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

S

A

T

B

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

S

A

T

B

Bb INSTRUMENTS  
-HIGH

# 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 six measures of the instrumental arrangement. It features four staves: Soprano, Alto, Tenor, and Bass. The key signature is one flat (Bb) and the time signature is 3/4. Chord symbols (F, F, C7, Dm, Bb, F, C7) are placed above the Soprano staff. The Soprano part has a melodic line with some grace notes. The Alto and Tenor parts provide harmonic support with sustained notes. The Bass part has a simple bass line.

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

S  
A  
T  
B

Detailed description: This block contains measures 7 through 13. It features four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). Chord symbols (F, C, F, F, Bb, F, Dm, F) are placed above the Soprano staff. The Soprano part continues with a melodic line, including a grace note in measure 7. The Alto and Tenor parts have sustained notes with some grace notes. The Bass part continues with a simple bass line.

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

S  
A  
T  
B

Detailed description: This block contains the final two measures, 14 and 15. It features four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). Chord symbols (F, C7, F, F sus4/Bb, F) are placed above the Soprano staff. The Soprano part has a melodic line with a grace note in measure 14. The Alto and Tenor parts have sustained notes with grace notes. The Bass part continues with a simple bass line.

# 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

# Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(Eb) Eb Bb7 Cm Ab Eb Bb7

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 instruments. The key signature is B-flat major (two flats) and the time signature is 3/4. Above the staves, the following chords are indicated: (Eb), Eb, Bb7, Cm, Ab, Eb, and Bb7. The Soprano part begins with a double bar line and repeat sign. The Alto, Tenor, and Bass parts follow with their respective melodic lines.

7 Eb Bb Eb Eb Ab Eb Cm Eb

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) instruments. Above the staves, the following chords are indicated: Eb, Bb, Eb, Eb, Ab, Eb, Cm, and Eb. The Soprano part has a fermata over the first measure of this system. The Alto, Tenor, and Bass parts continue with their melodic lines.

14 Eb Bb7 Eb Eb sus4/Ab Eb

S  
A  
T  
B

Detailed description: This block contains the third system of the musical score, measures 14 through 17. It features four staves for Soprano (S), Alto (A), Tenor (T), and Bass (B) instruments. Above the staves, the following chords are indicated: Eb, Bb7, Eb, Eb sus4/Ab, and Eb. The Soprano part has a fermata over the first measure of this system. The Alto, Tenor, and Bass parts continue with their melodic lines.



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

Eb Bb Eb Eb Ab Eb Cm Eb

7

S

A

T

B

Eb Bb7 Eb Eb sus4/Ab Eb

14

S

A

T

B



# *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



**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> _____			
	_____			
	_____			

Flute

# Audition Prepared Solo - Symphonic Band

## 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 *mf* dynamic and a long slur over the first six measures. The second staff starts at measure 6 and includes a *p* dynamic marking. The third staff begins with a *f* dynamic and a repeat sign (double bar line with two dots) above the first measure. 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*

7

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. The first staff begins with a treble clef and a 4/4 time signature. It starts with a whole rest for the first measure, followed by a series of eighth and quarter notes. A dynamic marking of *mf* is placed below the first note. A slur covers the first two staves. The second staff continues the melodic line with eighth and quarter notes, ending with a dynamic marking of *p*. The third staff features a continuous eighth-note pattern, with a dynamic marking of *f* placed below the first note. The piece concludes with a double bar line.



# 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 a key signature of one flat (B $\flat$ ). The first staff begins with a *mf* dynamic and a slur over the first six measures. The second staff features a *p* dynamic and a 'Swing!' instruction with a rhythmic example: a quarter note followed by a triplet of eighth notes. The third staff starts with a *f* dynamic and includes accents over several notes. The fourth staff concludes the piece with a final cadence.

# 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, with a key signature of one sharp (F#). 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, starting on A4, with a dynamic marking of *p* below the eighth note. A slur covers the first seven notes. The third staff features a rhythmic accompaniment of eighth notes, starting on G4, with a dynamic marking of *f* below the first note. A slur covers the first four notes. The piece concludes with a double bar line.

# 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 triplet rhythm symbol. The third staff has a *f* dynamic marking. The fourth staff concludes the piece with a double bar line. The music includes various note values, rests, and articulation marks such as accents and slurs.

# Audition Prepared Solo - Symphonic Band

Tenor Sax

Variations on Auld Lang Syne

arr. Bernice

Moderato

*mf*

*p*

*f*

# 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 for Tenor Saxophone. The key signature has one flat (B-flat). 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 two measures and a crescendo hairpin. 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 accents (^) over several notes. The fourth staff concludes the piece with a final slur and a decrescendo hairpin.

# 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 whole rest followed by a quarter rest, then a melodic line starting on G4, marked *mf* (mezzo-forte). The second staff continues the melody, marked *p* (piano) at the end. The third staff features a rhythmic pattern of eighth notes, marked *f* (forte).

# Audition Prepared Solo - ADVANCED BAND

Trumpet in B $\flat$

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score is written for a Trumpet in B $\flat$  and consists of four staves of music. The key signature has one flat (B $\flat$ ) and the time signature is 4/4. The tempo is marked "Moderato".

- Staff 1:** Starts with a whole rest, followed by a melodic line. A dynamic marking of *mf* is placed below the first measure. A slur covers the first six measures.
- Staff 2:** Continues the melodic line. A dynamic marking of *p* is placed below the fourth measure. A performance instruction "Swing!" is placed below the staff, followed by a rhythmic example: a quarter note followed by a triplet of eighth notes.
- Staff 3:** Continues the melodic line. A dynamic marking of *f* is placed below the fifth measure. Accents are placed above the eighth and eleventh measures.
- Staff 4:** Continues the melodic line, ending with a double bar line. A slur covers the first three measures.

# Audition Prepared Solo - Symphonic Band

Tuba

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score is written for the Tuba part in a 4/4 time signature with a key signature of one flat (B-flat). It consists of three staves of music. The first staff begins with a rest followed by a series of eighth notes, marked with a mezzo-forte (*mf*) dynamic. The second staff continues the melodic line, marked with a piano (*p*) dynamic, and includes a triplet of eighth notes. The third staff concludes the piece with a series of eighth notes marked with a forte (*f*) dynamic. The score is separated into three systems by horizontal dotted lines.



# 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, featuring four staves of music. The key signature has two flats (B-flat and E-flat). The first staff begins with a *mf* dynamic and contains a melodic line with a slur over the first six measures. The second staff continues the melody with a slur over the first four measures and a *p* dynamic marking. The third staff features a triplet of eighth notes with the instruction "Swing!" and a *f* dynamic marking. The fourth staff concludes the piece with a final melodic phrase.

Piano

# Audition Prepared Solo - Symphonic Band

## 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

E $\flat$  B $\flat$  E $\flat$  A $\flat$

Pno.

E $\flat$  B $\flat$  A $\flat$  E $\flat$  B $\flat$

p

Swing! ♩ = ♩<sup>3</sup>

Pno.

E $\flat$  A $\flat$  E $\flat$  B $\flat$  A $\flat$  E $\flat$

f

10.

B $\flat$  E $\flat$  A $\flat$  E $\flat$  B $\flat$  A $\flat$

Pno.

E $\flat$

# SOLO #11

Moderato  $\text{♩} = 108$

*f*

*p*

*sf*

*ff*

*pp*

*mf*

*Fine*

*D.S. al Fine*

1. 2.

# Audition Prepared Solo - Symphonic Band

Trombone & Baritone

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score consists of three staves of music in 4/4 time, with a key signature of one flat (B-flat). The first staff begins with a *mf* dynamic marking and features a melodic line with a long slur over the first eight measures. The second staff continues the melodic line, ending with a *p* dynamic marking. The third staff features a rhythmic accompaniment with a *f* dynamic marking, consisting of eighth-note chords and a bass line. The piece concludes with a double bar line.

# Audition Prepared Solo - ADVANCED BAND

Trombone/Baritone

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score consists of five staves of music in bass clef, 4/4 time, with a key signature of two flats (B-flat and E-flat). The first staff begins with a *mf* dynamic marking and a *Moderato* tempo. The second staff features a *p* dynamic marking. The third staff is marked *f* and includes the instruction "Swing!" with a triplet symbol. The fourth staff continues the *f* dynamic. The fifth staff concludes the piece with a double bar line.

# 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 **Intro** 20 21

Alto

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

Tenor

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

Bass

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

# 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 in 4/4 time. Measures 1-7 are quarter notes, measures 8-14 are eighth notes, and measures 15-21 are eighth notes. There are three 'Intro' markings above measures 19, 20, and 21.

### Alto

Musical notation for the Alto part, measures 1 through 21. The notation is on a single treble clef staff in 4/4 time. Measures 1-7 are quarter notes, measures 8-14 are eighth notes, and measures 15-21 are eighth notes. There are three 'Intro' markings above measures 19, 20, and 21.

### Tenor

Musical notation for the Tenor part, measures 1 through 21. The notation is on a single treble clef staff in 4/4 time. Measures 1-7 are quarter notes, measures 8-14 are eighth notes, and measures 15-21 are eighth notes. There are three 'Intro' markings above measures 19, 20, and 21.

### Bass

Musical notation for the Bass part, measures 1 through 21. The notation is on a single treble clef staff in 4/4 time. Measures 1-7 are quarter notes, measures 8-14 are eighth notes, and measures 15-21 are eighth notes. There are three 'Intro' markings above measures 19, 20, and 21.



# 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 treble clef staff in common time. 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 treble clef staff in common time. 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 treble clef staff in common time. 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 treble clef staff in common time. 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 has one flat (Bb) and the time signature is common time (C). The melody consists of eighth and quarter notes with various rests. Measure 19 contains a boxed 'Intro' label.

### Alto

Musical notation for the Alto part, measures 1 through 21. The key signature has one flat (Bb) and the time signature is common time (C). The melody consists of eighth and quarter notes with various rests. Measure 19 contains a boxed 'Intro' label.

### Tenor

Musical notation for the Tenor part, measures 1 through 21. The key signature has one flat (Bb) and the time signature is common time (C). The melody consists of eighth and quarter notes with various rests. Measure 19 contains a boxed 'Intro' label.

### Bass

Musical notation for the Bass part, measures 1 through 21. The key signature has one flat (Bb) and the time signature is common time (C). The melody consists of eighth and quarter notes with various rests. Measure 19 contains a boxed 'Intro' label.

# 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 **Intro** 20 21

Musical notation for Soprano Baritone Sax, measures 1-21. The piece is in 3/4 time. Measures 1-7 are a simple eighth-note melody. Measures 8-14 feature a more complex eighth-note pattern with some beamed notes. Measures 15-18 continue the eighth-note pattern. Measure 19 is marked as the start of an 'Intro' section. Measures 20-21 conclude the piece with a final note.

## Alto

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 **Intro** 20 21

Musical notation for Alto, measures 1-21. The piece is in 3/4 time. Measures 1-7 are a simple eighth-note melody. Measures 8-14 feature a more complex eighth-note pattern with some beamed notes. Measures 15-18 continue the eighth-note pattern. Measure 19 is marked as the start of an 'Intro' section. Measures 20-21 conclude the piece with a final note.

## Tenor

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 **Intro** 20 21

Musical notation for Tenor, measures 1-21. The piece is in 3/4 time. Measures 1-7 are a simple eighth-note melody. Measures 8-14 feature a more complex eighth-note pattern with some beamed notes. Measures 15-18 continue the eighth-note pattern. Measure 19 is marked as the start of an 'Intro' section. Measures 20-21 conclude the piece with a final note.

## Bass

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 **Intro** 20 21

Musical notation for Bass, measures 1-21. The piece is in 3/4 time. Measures 1-7 are a simple eighth-note melody. Measures 8-14 feature a more complex eighth-note pattern with some beamed notes. Measures 15-18 continue the eighth-note pattern. Measure 19 is marked as the start of an 'Intro' section. Measures 20-21 conclude the piece with a final note.

# ANGELS WE HAVE HEARD ON HIGH

## Trumpet

Traditional French Carol

Soprano

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

**Intro**

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

Traditional French Carol

Soprano

## Trombone / Baritone

Musical notation for Soprano Trombone / Baritone part, measures 1-21. 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 quarter notes, measures 8-14 are eighth notes with beams, and measures 15-18 are sixteenth notes with beams. Measures 19-21 are quarter notes. A box labeled '\*Intro' is placed above measure 19.

Alto

Musical notation for Alto Trombone / Baritone part, measures 1-21. 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 quarter notes, measures 8-14 are eighth notes with beams, and measures 15-18 are sixteenth notes with beams. Measures 19-21 are quarter notes. A box labeled '\*Intro' is placed above measure 19.

Tenor

Musical notation for Tenor Trombone / Baritone part, measures 1-21. 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 quarter notes, measures 8-14 are eighth notes with beams, and measures 15-18 are sixteenth notes with beams. Measures 19-21 are quarter notes. A box labeled '\*Intro' is placed above measure 19.

Bass

Musical notation for Bass Trombone / Baritone part, measures 1-21. 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 quarter notes, measures 8-14 are eighth notes with beams, and measures 15-18 are sixteenth notes with beams. Measures 19-21 are quarter notes. A box labeled '\*Intro' is placed above measure 19.

# 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 (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 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'.

## Bass

Musical notation for the Bass 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'.

# ANGELS WE HAVE HEARD ON HIGH

Traditional French Carol

Soprano

## Bass Guitar

Musical notation for the Soprano part, consisting 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, with a box labeled "Intro" above measure 19.

Alto

Musical notation for the Alto part, consisting 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, with a box labeled "Intro" above measure 19.

Tenor

Musical notation for the Tenor part, consisting 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, with a box labeled "Intro" above measure 19.

Bass

Musical notation for the Bass part, consisting 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, with a box labeled "Intro" above measure 19.

# 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**

Detailed description: This block contains the first three staves of music for the Soprano part. The first staff starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It contains measures 1 through 7. The second staff contains measures 8 through 14. The third staff contains measures 15 through 21. A box labeled '\*Intro' is placed above measure 19.

### Alto

1

2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

**\*Intro**

Detailed description: This block contains the first three staves of music for the Alto part. The first staff starts with a treble clef, a key signature of two flats, and a common time signature. It contains measures 1 through 7. The second staff contains measures 8 through 14. The third staff contains measures 15 through 21. A box labeled '\*Intro' is placed above measure 19.

### Tenor

1

2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

**\*Intro**

Detailed description: This block contains the first three staves of music for the Tenor part. The first staff starts with a treble clef, a key signature of two flats, and a common time signature. It contains measures 1 through 7. The second staff contains measures 8 through 14. The third staff contains measures 15 through 21. A box labeled '\*Intro' is placed above measure 19.

### Bass

1

2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

**\*Intro**

Detailed description: This block contains the first three staves of music for the Bass part. The first staff starts with a treble clef, a key signature of two flats, and a common time signature. It contains measures 1 through 7. The second staff contains measures 8 through 14. The third staff contains measures 15 through 21. A box labeled '\*Intro' is placed above measure 19.



# ANGELS WE HAVE HEARD ON HIGH

## Mallets / Piano

Traditional French Carol

Soprano

Musical notation for the Soprano part, consisting of three staves. The first staff contains measures 1 through 7. The second staff contains measures 8 through 14. The third staff contains measures 15 through 21, with a box labeled '\*Intro' above measure 19.

Alto

Musical notation for the Alto part, consisting of three staves. The first staff contains measures 1 through 7. The second staff contains measures 8 through 14. The third staff contains measures 15 through 21, with a box labeled '\*Intro' above measure 19.

Tenor

Musical notation for the Tenor part, consisting of three staves. The first staff contains measures 1 through 7. The second staff contains measures 8 through 14. The third staff contains measures 15 through 21, with a box labeled '\*Intro' above measure 19.

Bass

Musical notation for the Bass part, consisting of three staves. The first staff contains measures 1 through 7. The second staff contains measures 8 through 14. The third staff contains measures 15 through 21, with a box labeled '\*Intro' above measure 19.

# ANGELS WE HAVE HEARD ON HIGH

Traditional French Carol

## Percussion

### Timpani

1. Eb & Bb

### Snare Drum Bass Drum

# Birdland

Music by JOSEF ZAWINUL  
Arranged by MICHAEL SWEENEY

FAST 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 & 2, Tenor Sax 1, Tenor Sax 2 (Optional), and Baritone Sax. The saxophone parts feature melodic lines with various articulations and dynamics.
- Trumpets:** Trumpet 1, 2, 3, and 4 (Optional). The trumpet parts provide harmonic support and melodic hooks.
- Trombones:** Trombone 1, 2, 3, and 4 (Optional). The trombone parts contribute to the harmonic texture.
- Guitar:** Guitar (Optional), marked with a handwritten "(N.C.)" (No Chords).
- Piano:** Piano part providing harmonic accompaniment.
- Bass:** Bass part providing the low-end harmonic foundation.
- Drums:** Drums part with a handwritten "TAMBOURINE" annotation.
- Auxiliary Percussion:** Auxiliary Percussion (opt.) part with a handwritten "TAMBOURINE" annotation.

The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte), and articulation marks like accents and slurs. The piece is in 4/4 time and consists of 8 measures.

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.)

OB151582  
BARCLAND.P2

Musical score for rehearsal mark 9, featuring saxophones, trumpets, trombones, guitar, piano, bass, and drums. The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamics.

Rehearsal marks are indicated by numbers 9, 10, 11, 12, 13, 14, 15, and 16 along the bottom of the score.

Dynamic markings include *mf* (mezzo-forte) and *mfz* (mezzo-fortissimo).

Tempo markings include *Allegro* and *And.* (Andante).

Performance instructions include *Ad lib.* (Ad libitum) and *Opt.* (Optional).

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.)

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

Auxiliary Percussion (opt.)

Musical score for measures 25 through 32. The score is arranged in a standard orchestral layout with multiple staves for different instruments. The instruments listed on the left are: 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, and Auxiliary Percussion (opt.). The score includes various musical notations such as notes, rests, dynamics (e.g., *f*, *mf*, *ff*), articulation marks (accents, slurs), and performance instructions (e.g., *tr*, *rit*, *ritard*). Measure numbers 25, 26, 27, 28, 29, 30, 31, and 32 are clearly marked at the bottom of the page.

33

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

Musical notation for five saxophone parts. Each staff contains rhythmic patterns of eighth and sixteenth notes. Dynamic markings of *mf* are present at the beginning of each staff.

Trumpet 1  
Trumpet 2  
Trumpet 3  
Trumpet 4

Musical notation for four trumpet parts. The notation is primarily rhythmic, consisting of eighth and sixteenth notes. Dynamic markings of *f* are present.

Trombone 1  
Trombone 2  
Trombone 3  
Trombone 4

Musical notation for four trombone parts. The notation is primarily rhythmic, consisting of eighth and sixteenth notes. Dynamic markings of *mf* are present.

Guitar  
Piano

Musical notation for guitar and piano. The guitar part features a complex rhythmic pattern with many beamed notes. The piano part consists of a steady eighth-note accompaniment. Dynamic markings of *f* and *mf* are present.

Bass  
Drums

Musical notation for bass and drums. The bass part features a steady eighth-note accompaniment. The drums part shows a complex rhythmic pattern with various note values and rests. Dynamic markings of *mf* are present.

Auxiliary Percussion (opt.)

Musical notation for optional auxiliary percussion. It features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings of *mf* are present.

40

39

38

37

36

35

34

33

08121502-05  
BIRDLAND



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.)

0071582  
BRUNNEN - P6

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 41 features a handwritten circled '42' and 'S.' above the staff. The piano part includes markings for 'SP. FILL', 'H.H.', and 'SD'. The bass part includes markings for 'mf' and '>'. The drum part includes markings for 'mf' and '>'.

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 (etc.)

58

10 LODA

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.)

57

58

59

60

61

62

63

64

Musical score for a jazz ensemble, measures 57-64. The score includes parts for Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, Drums, and Auxiliary Percussion. The music is in 4/4 time and features complex rhythmic patterns and dynamics. Measure numbers 57, 58, 59, 60, 61, 62, 63, and 64 are indicated at the bottom of the page.

68

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 (cont.)

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.)

73 74 75 76 77 78 79 80

DA715832  
BARDLAND - P10

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

OPUS 82  
BRAND. P. 11



Alto Sax 1  
 Solo  
 mf  
 90 91 92 93

Alto Sax 2  
 90 91 92 93

Tenor Sax 1  
 90 91 92 93

Tenor Sax 2  
 90 91 92 93

Baritone Sax  
 90 91 92 93

Trumpet 1  
 mf  
 90 91 92 93

Trumpet 2  
 90 91 92 93

Trumpet 3  
 90 91 92 93

Trumpet 4  
 90 91 92 93

Trombone 1  
 90 91 92 93

Trombone 2  
 90 91 92 93

Trombone 3  
 90 91 92 93

Trombone 4  
 90 91 92 93

Guitar  
 mf  
 90 91 92 93

Piano  
 mf  
 90 91 92 93

Bass  
 mf  
 90 91 92 93

Drums  
 90 91 92 93

Auxiliary Percussion (opt.)  
 90 91 92 93

0821582  
 BIRDLAND - P12

94 95 96 97

D.S. AL CODA  
 CODA

Solo fill  
 ff

C

# BLUE MOON

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

# Bb

31.

## BLUE MOON

Handwritten musical score for "Blue Moon" in Bb major, 4/4 time. The score consists of ten staves of music with various chords and melodic lines.

Chords and notes are as follows:

- 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♭

31.

# BLUE MOON

The musical score for "Blue Moon" is written in E-flat major and 4/4 time. It consists of ten staves of music. The first staff begins with a treble clef and a common time signature. The melody is characterized by a series of eighth notes, often beamed together in groups of four. Chord symbols are placed above the notes, indicating the harmonic structure. The key signature is E-flat major, indicated by the E♭ symbol at the top left. The score concludes with a double bar line and repeat dots.

Chord symbols: C, A<sup>mi</sup>, D<sup>mi</sup>, G<sup>7</sup>, F, C, A<sup>mi</sup>, D<sup>mi</sup>, G<sup>7</sup>, A<sup>mi</sup>, D<sup>mi</sup>, C, F, C, G<sup>7</sup>, A<sup>mi</sup>, D<sup>mi</sup>, G<sup>7</sup>, C, A<sup>mi</sup>, D<sup>mi</sup>, G<sup>7</sup>, C, A<sup>mi</sup>, D<sup>mi</sup>, G<sup>7</sup>, C, D<sup>mi</sup>, C, D<sup>mi</sup>, G<sup>7</sup>, C, D<sup>mi</sup>, G<sup>7</sup>, C, D<sup>mi</sup>, G<sup>7</sup>, C, F<sup>mi</sup>, B<sup>b</sup>, E<sup>b</sup>, G, D<sup>7</sup>, D<sup>mi</sup>, G<sup>7</sup>, C, A<sup>mi</sup>, D<sup>mi</sup>, G<sup>7</sup>, C, A<sup>mi</sup>, D<sup>mi</sup>, G<sup>7</sup>, C, A<sup>mi</sup>, D<sup>mi</sup>, C, D<sup>mi</sup>, C, G<sup>7</sup>, 2. C, D<sup>mi</sup>, C.

B.C.

# BLUE MOON

31.

The image shows a handwritten musical score for the piece "Blue Moon". It consists of ten staves of music, each with a treble clef and a key signature of two flats (Bb and Eb). The music is written in a style that suggests a piano or guitar accompaniment, with many notes beamed together in eighth or sixteenth notes. Above the staves, various chords are written in a shorthand notation, often with a slur over a group of notes. The chords include: 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, and Eb. The score concludes with a double bar line and a repeat sign.

# Canon Remix

Pachelbel /Arr. Bernice

5

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

- Flute:** Treble clef, 4/4 time. Starts with a *mf* dynamic.
- Clarinet in Bb:** Treble clef, 4/4 time. Starts with a *mf* dynamic.
- Bass Clarinet:** Treble clef, 4/4 time.
- Alto Sax:** Treble clef, 4/4 time.
- Tenor Sax:** Treble clef, 4/4 time.
- Baritone Sax:** Treble clef, 4/4 time.
- Trumpet in Bb:** Treble clef, 4/4 time.
- Trombone:** Bass clef, 4/4 time.
- Baritone (T.C.):** Treble clef, 4/4 time.
- Tuba:** Bass clef, 4/4 time. Starts with a *mp* dynamic.
- Timpani:** Bass clef, 4/4 time.
- Mallets:** Treble clef, 4/4 time. Starts with a *mp* dynamic.
- Snare Drum:** Percussion clef, 4/4 time. Starts with a *p* dynamic and includes the instruction "On ris".
- Bass Drum:** Percussion clef, 4/4 time. Starts with a *p* dynamic.
- Percussion 1:** Percussion clef, 4/4 time. Starts with a *p* dynamic and includes a *mf* dynamic later.
- Percussion 2:** Percussion clef, 4/4 time.
- Synthesizer:** Treble and Bass clefs, 4/4 time. Starts with a *mp* dynamic.
- Chimes:** Treble clef, 4/4 time. Starts with a *f* dynamic.
- Bass Guitar:** Bass clef, 4/4 time. Starts with a *mp* dynamic.
- Drum Set:** Percussion clef, 4/4 time.

13

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*

*mf*

*mf*

*mf*

*mf*

*p*

*p*

*mf*

*mf*

*mf*

With Energy

Canon Remix

21

This page of a musical score for 'Canon Remix' contains measures 21 through 26. The score is arranged in a grand staff format with the following instruments and parts:

- Fl.** (Flute): Treble clef, starting with a dynamic marking of *mf*.
- B♭ Cl.** (B-flat Clarinet): Treble clef.
- B. Cl.** (B Clarinet): Treble clef.
- A. Sax.** (Alto Saxophone): Treble clef.
- T. Sax.** (Tenor Saxophone): Treble clef.
- B. Sax.** (Baritone Saxophone): Treble clef.
- B♭ Tpt.** (B-flat Trumpet): Treble clef.
- Tbn.** (Trombone): Treble clef.
- Bar.** (Baritone): Treble clef.
- Toba.** (Tuba): Treble clef.
- Timp.** (Timpani): Treble clef.
- Mel.** (Melodica): Treble clef, playing a continuous eighth-note melody.
- S. Dr.** (Snare Drum): Drum notation with a dynamic marking of *mf*.
- B. Dr.** (Bass Drum): Drum notation.
- Perc. 1** (Percussion 1): Treble clef.
- Perc. 2** (Percussion 2): Treble clef.
- Synth** (Synthesizer): Treble and Bass clefs, playing chords.
- Chm.** (Chimes): Treble clef.
- Bass** (Bass): Bass clef, playing a continuous eighth-note melody.
- D. S.** (Double Bass): Drum notation with a dynamic marking of *mf*.

The score is written in a key signature of one flat (B-flat major/D minor) and a 4/4 time signature. The first measure of this page (measure 21) includes a rehearsal mark '21' in a box. The music features a mix of melodic lines and rhythmic accompaniment, with various dynamics and articulations throughout.

This musical score is for a piece titled "Canon Remix", page 4 of a 29-page document. The score is arranged for a large ensemble and includes the following parts:

- Fl.** (Flute): Melodic line with some rests.
- B♭ Cl.** (B-flat Clarinet): Melodic line.
- B. Cl.** (B Clarinet): Mostly rests.
- A. Sax.** (Alto Saxophone): Melodic line.
- T. Sax.** (Tenor Saxophone): Melodic line.
- B. Sax.** (Baritone Saxophone): Mostly rests.
- B♭ Tpt.** (B-flat Trumpet): Melodic line.
- Tbn.** (Trombone): Melodic line.
- Bar.** (Baritone): Melodic line.
- Tuba**: Melodic line.
- Timp.** (Timpani): Rhythmic accompaniment with a *mf* dynamic.
- Mal.** (Maracas): Rhythmic accompaniment.
- S. Dr.** (Snare Drum): Rhythmic accompaniment with a *f* dynamic.
- B. Dr.** (Bass Drum): Rhythmic accompaniment with a *f* dynamic.
- Perc. 1** and **Perc. 2**: Percussion parts with a dynamic range from *p* to *f*.
- Synth** (Synthesizer): Harmonic accompaniment.
- Chm.** (Chimes): Mostly rests.
- Bass**: Rhythmic accompaniment.
- D. S.** (Double Bass): Rhythmic accompaniment.

37

This musical score page contains 12 systems of staves, numbered 37 through 48. The instruments are listed on the left of each system:

- Fl.
- Bb Cl.
- B. Cl.
- A. Sax.
- T. Sax.
- B. Sax.
- Bb Tpt.
- Tbn.
- Bar.
- Trbn.
- Timp.
- Mel.
- S. Dr.
- B. Dr.
- Perc. 1
- Perc. 2
- Synth.
- Chm.
- Bass
- D. S.

The score is written in a key signature of one flat (Bb) and a 4/4 time signature. It features a variety of musical notations including eighth notes, quarter notes, and rests. A dynamic marking of *f* (forte) is present in the Perc. 1 staff at measure 45. The D. S. (Drum Set) staff at the bottom shows a dense pattern of rhythmic notation, likely representing a drum kit.

This musical score is for a piece titled "Canon Remix" on page 6. It is a full orchestral score with the following instruments and parts:

- Fl.** (Flute): Melodic line in the upper register.
- B♭ Cl.** (B-flat Clarinet): Melodic line in the middle register.
- B. Cl.** (Bass Clarinet): Melodic line in the lower register.
- A. Sax.** (Alto Saxophone): Melodic line in the middle register.
- T. Sax.** (Tenor Saxophone): Melodic line in the middle register.
- B. Sax.** (Baritone Saxophone): Melodic line in the lower register.
- B♭ Tpt.** (B-flat Trumpet): Melodic line in the upper register.
- Tbn.** (Trombone): Melodic line in the middle register.
- Bac.** (Baritone Saxophone): Melodic line in the lower register.
- Tuba**: Melodic line in the lower register.
- Timp.** (Timpani): Percussive accompaniment.
- Msl.** (Mellophone): Percussive accompaniment.
- S. Dr.** (Snare Drum): Rhythmic accompaniment.
- B. Dr.** (Bass Drum): Rhythmic accompaniment.
- Perc. 1** and **Perc. 2**: Additional percussion parts.
- Synth.** (Synthesizer): Harmonic accompaniment.
- Chm.** (Chimes): Textural accompaniment.
- Bass**: Bass line for the ensemble.
- D. S.** (Double Bass): Rhythmic accompaniment.

The score is written in a common time signature (C) and features a variety of musical notations including eighth notes, quarter notes, and rests. The dynamics range from *pp* (pianissimo) to *f* (forte). The piece concludes with a final cadence in the last measure.



45

FL  
B. Cl.  
B. Cl.  
A. Sax.  
T. Sax.  
B. Sax.  
B. Trpt.  
Tbn.  
Bar.  
Tuba  
Timp.  
Mdl.  
S. Dr.  
B. Dr.  
Perc. 1  
Perc. 2  
Synth.  
Cmn.  
Bass  
D. S.

The musical score is arranged in a standard orchestral format. It begins with a rehearsal mark '45' in a box. The score is divided into several systems. The first system includes Flute (FL), B-flat Clarinet (B. Cl.), Alto Clarinet (A. Sax.), Tenor Saxophone (T. Sax.), and Bass Saxophone (B. Sax.). The second system includes B-flat Trumpet (B. Trpt.), Trombone (Tbn.), Baritone (Bar.), and Tuba. The third system includes Timpani (Timp.), Mellophone (Mdl.), Snare Drum (S. Dr.), and Bass Drum (B. Dr.). The fourth system includes Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2). The fifth system includes Synthesizer (Synth.), which is written for two staves. The sixth system includes Cymbal (Cmn.) and Bass. The final system includes Double Bass (D. S.). The score is written in 4/4 time and features a variety of rhythmic patterns and dynamics, including accents and fortissimo markings.

53

This musical score page, numbered 8, is titled 'Canon Remix'. It features a system of 16 staves, each representing a different instrument or section. The instruments listed on the left are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Baritone (Bar.), Tuba, Snare Drum (S. Dr.), Bass Drum (B. Dr.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Synth, Chimes (Chm.), Bass, and Double Bass (D. S.). The score begins at measure 53, indicated by a boxed number at the top. A double bar line is present at the end of measure 54. The Flute, B♭ Clarinet, Alto Saxophone, Tenor Saxophone, and Bass Saxophone parts feature melodic lines with slurs. The Snare Drum part has a complex rhythmic pattern with a dynamic marking of *p*. The Percussion 1 part includes a 'Choke' instruction. The Bass part has a 'Solo' instruction and a dynamic marking of *mf*. The Double Bass part has a dynamic marking of *mf*. The Synth part consists of sustained chords. The Chimes part is mostly silent. The B♭ Trumpet, Trombone, Baritone, Tuba, and Percussion 2 parts are mostly silent. The Bass Drum part has a simple rhythmic pattern.

Canon Remix

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

- Rehearsal Marks:** 61 (top left), 69 (top right)
- Flute (Fl.):** Starts with *mf*, ends with *f*
- B♭ Clarinet (B♭ Cl.):** Starts with *mf*, ends with *f*
- B Clarinet (B. Cl.):** Rests throughout
- Alto Saxophone (A. Sax.):** Rests throughout, ends with *f*
- Tenor Saxophone (T. Sax.):** Starts with *mf*, ends with *f*
- Bass Saxophone (B. Sax.):** Rests throughout
- B♭ Trumpet (B♭ Tpt.):** Rests throughout, ends with *f*
- Trombone (Tbn.):** Starts with *mf*, ends with *f*
- Baritone (Bar.):** Starts with *mf*, ends with *f*
- Tuba:** Starts with *mf*, ends with *f*
- Timpani (Timp.):** Starts with *mf*, ends with *f*
- Maracas (Mal.):** Starts with *mf*, ends with *f*
- Snare Drum (S. Dr.):** Starts with *p*, ends with *f*
- Bass Drum (B. Dr.):** Starts with *p*, ends with *f*
- Percussion 1 (Perc. 1):** Starts with *p*, ends with *f*
- Percussion 2 (Perc. 2):** Rests throughout
- Synthesizer (Synth):** Starts with *mf*, ends with *f*
- Chimes (Chm.):** Rests throughout
- Bass:** Starts with *mf*, ends with *f*
- Double Bass (D. S.):** Starts with *mf*, ends with *mf*

This musical score is for a 'Canon Remix' and is arranged for a large ensemble. The score is organized into systems of staves, each labeled with an instrument. The instruments included are:

- Flute (Fl.)
- Bass Clarinet (B♭ Cl.)
- Bass Clarinet (B. Cl.)
- Alto Saxophone (A. Sax.)
- Tenor Saxophone (T. Sax.)
- Bass Saxophone (B. Sax.)
- Bass Trumpet (B♭ Tpt.)
- Trombone (Tbn.)
- Drum (Dr.)
- Tuba
- Trumpet (Timp.)
- Mellophone (Mell.)
- Snare Drum (S. Dr.)
- Bass Drum (B. Dr.)
- Percussion 1 (Perc. 1)
- Percussion 2 (Perc. 2)
- Synthesizer (Synth) - shown as a grand staff with two staves
- Chorus (Chor.)
- Bass (Bass)
- Double Bass (D. S.)

The score is written in a key signature of one flat (B♭) and a 4/4 time signature. It consists of 10 measures. The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests and dynamic markings. The percussion parts are indicated by vertical stems and specific drum symbols. The double bass part features a complex rhythmic pattern with many sixteenth notes.

77

This musical score page, titled "Canon Remix" and numbered "11", begins at measure 77. The score is arranged in a multi-staff format with the following instruments and parts:

- Fl.** (Flute): Melodic line in the upper register.
- B♭ Cl.** (B-flat Clarinet): Melodic line in the middle register.
- B. Cl.** (B Clarinet): Melodic line in the lower register.
- A. Sax.** (Alto Saxophone): Melodic line in the middle register.
- T. Sax.** (Tenor Saxophone): Melodic line in the lower register.
- B. Sax.** (Baritone Saxophone): Melodic line in the lower register.
- B♭ Trp.** (B-flat Trumpet): Melodic line in the upper register.
- Tbn.** (Trombone): Melodic line in the middle register.
- Bar.** (Baritone): Melodic line in the lower register.
- Tuba**: Melodic line in the lower register.
- Timpani**: Percussion part with a dynamic marking of *f*.
- Mallets**: Percussion part.
- S. Dr.** (Snare Drum): Percussion part.
- B. Dr.** (Bass Drum): Percussion part.
- Perc. 1** and **Perc. 2**: Additional percussion parts.
- Synth**: Synthesizer part with chords.
- Chorus**: Chorus part.
- Bass**: Bass line with a dynamic marking of *fff*.
- D. S.** (Double Bass): Percussion part.

83

This musical score page, numbered 12, is titled "Canon Remix" and is marked with the number 83 in a box at the top center. The score is arranged in a standard orchestral layout with multiple staves. The instruments listed on the left side of the page are: Fl. (Flute), B♭ Cl. (B-flat Clarinet), B. Cl. (Bass Clarinet), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), B. Sax. (Baritone Saxophone), B♭ Tpt. (B-flat Trumpet), Tbn. (Trombone), Bar. (Baritone), Tuba, Timp. (Timpani), Mal. (Mallets), 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 is divided into measures by vertical bar lines. The Flute part begins with a treble clef and a key signature of one flat. The Double Bass part includes performance markings such as *fff* (fortissimo) and *ride* (ride cymbal), with a *crash* marking at the end of the piece. The overall structure is a full orchestral arrangement of a remix of the Canon for D minor.

# 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

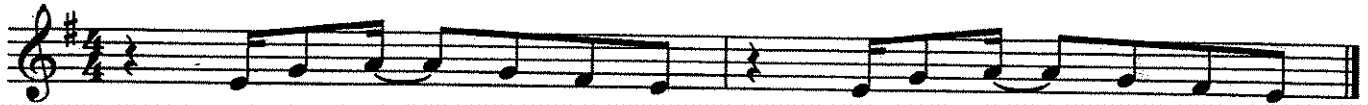
# Careless Whisper – Horn Lick

## 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 'Soli' instruction. The first measure of each staff contains a whole rest. The second measure starts with a dynamic marking of *mp* (mezzo-piano) and a 'Soli' instruction. The melody parts feature eighth-note patterns, while the bass line parts feature sustained notes with ties across measures. 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

M. C

M. Bb

M. Eb

M. BC

Musical notation for four middle bells: M. C, M. Bb, M. Eb, and M. BC. Each staff begins with a double bar line and a dynamic marking of 'ff'. The notation consists of eighth and quarter notes across four measures.

BL. C

BL. Bb

BL. Eb

BL. BC High

BL. BC Low

Musical notation for five large bells: BL. C, BL. Bb, BL. Eb, BL. BC High, and BL. BC Low. Each staff begins with a double bar line and a dynamic marking of 'ff'. The notation consists of half notes across four measures.



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 last three staves (BL. C, BL. Bb, BL. Eb) are also in treble clef. The middle two staves (M. BC, BL. BC High) are in bass 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 sequence of eighth notes with accents, and the second measure contains a sequence of quarter notes. A box containing the letter 'B' is positioned above the first measure of the first staff. The number '21' is written above the first staff of each system.

C

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 27 through 32. The music is in 3/4 time and the key signature has one flat (Bb). The score is arranged for a mallet ensemble. The first four staves (M. C, M. Bb, M. Eb, M. BC) feature melodic lines with eighth-note patterns and accents. The last five staves (BL. C, BL. Bb, BL. Eb, BL. BC High, BL. BC Low) provide a harmonic accompaniment using half notes. A circled 'C' in the top right corner indicates a C-clef change for the first four staves at the beginning of measure 32.

Carol of The Bells

**D** Repeat 3x

33

M. C

M. Bb

M. Eb

M. BC.

33

BL. C

BL. Bb

BL. Eb

33

BL. BC  
High

BL. BC.  
Low

Carol of The Bells

E

*rit.*

M. C

M. Bb

M. Eb

M. BC

BL. C

BL. Bb

BL. Eb

BL. BC High

BL. BC Low

39

39

39

39



C

# CHAMELEON

- HERBIE HANCOCK /

PAUL JACKSON /

HARVEY MASON / BENNIE MAURIN

(MED. FUNK)

## 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

G-7

C7

G-7

C7

BASS CONT. SIM.

G-7

C7

G-7

C7

B

G-7

C7

G-7

C7

G-7

C7

N.C.



# 7: Bass clef

(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 4/4 time signature and a key signature of three flats (B-flat, E-flat, A-flat). The staves are labeled as follows:

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

The music is written in a 4/4 time signature. Each staff contains a melodic line with various rhythmic values, including quarter notes, eighth notes, and sixteenth notes, often beamed together. The score is divided into two measures by a double bar line with repeat dots at both ends. The first measure of each staff contains a sequence of notes, and the second measure contains a different sequence, often with some notes beamed together. The overall style is that of a contemporary bass line.



# Cheer # 1

arr. Bernice

This musical score is for a piece titled "Cheer # 1" arranged by Bernice. It is a multi-staff score for a band or orchestra. The instruments listed on the left side of the score 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, Quad Toms, Bass Drum, and Synthesizer. The score is written in 4/4 time. Each instrument part includes a conductor's cue: "Watch Conductor" followed by "Slow-Fast". The music features a mix of eighth and sixteenth notes, often beamed together, and includes dynamic markings such as accents (>) and slurs. The synthesizer part is written in a grand staff (treble and bass clefs). The overall style is rhythmic and energetic, typical of a cheer song.





Score

# Danza Kuduro

Don Omar & Lucenzo  
arr. Bernice

Slow ♩ = 63 play 2nd time only  
Duet

Melody C  
Melody Bb  
Melody Eb  
Melody (B.C.)  
Countermelody C  
Countermelody Bb  
Countermelody Eb  
Countermelody (B.C.)  
OPTIONAL  
Accordian Horn Lick C  
Accordian Horn Lick Bb  
Accordian Horn Lick Eb  
Accordian Horn Lick (B.C.)  
Bass Guitar  
Chord Chart  
Synth (Saw)  
Accordion  
Piano  
Strings / Piano  
Drum Set  
Snare Drum  
Bass Drum  
Conga Drums  
Bongo Drums  
Floor Tom  
Suspended Cymbal

The score is arranged in a system of staves. The top four staves (Melody C, Bb, Eb, and B.C.) contain the main melodic lines, each with a 'play 2nd time only' section and a 'Duet' section. The next four staves (Countermelody C, Bb, Eb, and B.C.) are empty. Below these are four optional parts for Accordian Horn Licks in C, Bb, Eb, and B.C. The Bass Guitar part includes a Chord Chart with notes: Am, F, C, G, Am, F, C. The Synth (Saw), Accordion, and Piano parts are also present, with the Piano part including a 'mp' dynamic marking. The Strings / Piano part includes a 'mp' dynamic marking and a 'cymbal "sprinkles"' instruction. The Drum Set section includes staves for Snare Drum, Bass Drum, Conga Drums, Bongo Drums, Floor Tom, and Suspended Cymbal, all of which are currently empty.

# Danza Kuduro

2

A Double Time ♩ = 126

B

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

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

Acc. H. L. C  
Acc. H. L. B $\flat$   
Acc. H. L. Eb  
Acc. H. L. (B.C.)

Bass  
Chord Chart

Synth (Saw)  
Acc.  
Piano  
Strings

D. S.  
Snare Drum  
Bass Drum  
C. Dr.  
B. Dr.  
Floor Tom  
Suspended Cymbal

*f*

*mf* — *f*

① A C E A C E A C A C G B A C F A C F A C F A F A E G E G C E G C E C E B D B D G B D G B D G B G B A C

simic...

Closed High Hat...

C

optional 8va

optional 8va

optional 8va

f

M. C

M. B $\flat$

M. Eb

M. (B.C.)

CM. C

CM. B $\flat$

CM. Eb

CM. (B.C.)

Acc. H. L. C

Acc. H. L. B $\flat$

Acc. H. L. Eb

Acc. H. L. (B.C.)

Bass

Chord Chart

Synth (Saw)

Acc.

Piano

Strings

D. S.

Snare Drum

Bass Drum

C. Dr.

B. Dr.

Floor Tom

Suspended Cymbal

F C G A E A A C F C F F F G C G C E G

f m f

2) A $\flat$ m optional 8vb

2) A $\flat$ m optional 8vb

Always Lick #2

f

mf

f

Danza Kuduro

D

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

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

Acc. H. L. C  
Acc. H. L. B $\flat$   
Acc. H. L. E $\flat$   
Acc. H. L. (B.C.)

Bass

Chord Chart

G B D G A $\flat$  simile...  
G A $m$  F C G A $m$   
C D C F E G A C C D C G A C C D C D E G G A G simile...

Synth (Saw)

Acc.

Piano

Strings

D. S.

Snare Drum  
Bass Drum

C. Dr.  
B. Dr.

Floor Tom

Suspended Cymbal

*f*

*mf*

*f*

26

M. C

M. B $\flat$

M. E $\flat$

M. (B.C)

CM. C

CM. B $\flat$

CM. E $\flat$

CM. (B.C)

Acc. H. L. C

Acc. H. L. B $\flat$

Acc. H. L. E $\flat$

Acc. H. L. (B.C)

26

Bass

26

F C G A $m$  F

Chord Chart

26

Synth (Saw)

26

Acc.

26

Piano

26

C A $m$

Strings

26

D. S.

26

Snare Drum

Bass Drum

26

C. Dr.

B. Dr.

26

Floor Tom

26

Suspended Cymbal

*f*



Danza Kuduro

31

M. C

M. Bb

M. Eb

M. (B.C)

CM. C

CM. Bb

CM. Eb

CM. (B.C.)

Acc. H. L. C

Acc. H. L. Bb

Acc. H. L. Eb

Acc. H. L. (B.C.)

Bass

Chord Chart

Synth (Saw)

Acc.

Piano

Strings

D. S.

Snare Drum

Bass Drum

C. Dr.

B. Dr.

Floor Tom

Suspended Cymbal

*mf* *f*

The musical score is arranged in a standard orchestral layout. The top section contains four melodic lines for trumpets (M. C, M. Bb, M. Eb, M. (B.C)), four for cornets (CM. C, CM. Bb, CM. Eb, CM. (B.C.)), and four for alto saxophones (Acc. H. L. C, Acc. H. L. Bb, Acc. H. L. Eb, Acc. H. L. (B.C.)). Below these are the Bass, Chord Chart, Synth (Saw), Accordion (Acc.), and Piano parts. The strings section follows, with separate staves for Violins (V. I, V. II) and Cellos/Double Basses (C. I, C. II). The percussion section at the bottom includes Snare Drum, Bass Drum, Congas (C. Dr.), Bass Drum (B. Dr.), Floor Tom, and Suspended Cymbal. The score is marked with a first ending bracket (31) and dynamic markings of mezzo-forte (mf) and forte (f).

36

M. C

M. Bb

M. Eb

M. (B.C.)

CM. C

CM. Bb

CM. Eb

CM. (B.C.)

Acc. H. L. C

Acc. H. L. Bb

Acc. H. L. Eb

Acc. H. L. (B.C.)

Bass

Chord Chart

Synth (Saw)

Acc.

Piano

Strings

D. S.

Snare Drum

Bass Drum

C. Dr.

B. Dr.

Floor Tom

Suspended Cymbal

*f*

*mf*



Danza Kuduro

**F**  $\text{\textcircled{F}}$

M. C  
M. Bb  
M. Eb  
M. (B.C.)

CM. C  
CM. Bb  
CM. Eb  
CM. (B.C.)

Acc. H. L. C  
Acc. H. L. Bb  
Acc. H. L. Eb  
Acc. H. L. (B.C.)

Bass

Chord Chart

Synth (Saw)

Acc.

Piano

Strings

D. S.

Snare Drum  
Bass Drum

C. Dr.  
B. Dr.

Floor Tom

Suspended Cymbal

optional 8va

*f*

*f*

Danza Kuduro

G

solo/soli  
optional 8va

M. C

M. B $\sharp$

M. E $\flat$

M. (B.C.)

CM. C

CM. B $\flat$

CM. E $\flat$

CM. (B.C.)

Acc. H. L. C

Acc. H. L. B $\flat$

Acc. H. L. E $\flat$

Acc. H. L. (B.C.)

Bass

Chord Chart

Synth (Saw)

Acc.

Piano

Strings

D. S.

Snare Drum

Bass Drum

C. Dr.

B. Dr.

Floor Tom

Suspended Cymbal

46

F C G

C A G A G D E D

Am

C Am

mf f

Danza Kuduro

M. C

M. Bb

M. Eb

M. (B.C.)

CM. C

CM. Bb

CM. Eb

CM. (B.C.)

Acc. H. L. C

Acc. H. L. Bb

Acc. H. L. Eb

Acc. H. L. (B.C.)

Bass

Chord Chart

Synth (Saw)

Acc.

Piano

Strings

D. S.

Snare Drum

Bass Drum

C. Dr.

B. Dr.

Floor Tom

Suspended Cymbal

The musical score is arranged in a standard orchestral layout. The top section contains four melodic lines for M. C, M. Bb, M. Eb, and M. (B.C.), followed by four corresponding chromatic lines (CM. C, CM. Bb, CM. Eb, CM. (B.C.)). Below these are four lines for Acc. H. L. instruments (C, Bb, Eb, B.C.). The next section includes a Bass line, a Chord Chart, a Synth (Saw) line, an Acc. line, and a Piano line. The strings section consists of a grand staff with Treble and Bass clefs. The bottom section contains five lines for percussion: D. S., Snare Drum, Bass Drum, C. Dr. / B. Dr., and Floor Tom, with a Suspended Cymbal line at the very bottom. The score is marked with a '51' at the beginning of several staves and a dynamic marking 'f' at the bottom center.

tutti Top Notes Melody Bottom Harmony

Danza Kuduro

optional solo/soli

56

M. C  
M. Bb  
M. Eb  
M. (B.C.)

CM. C  
CM. Bb  
CM. Eb  
CM. (B.C.)

Acc. H. L. C  
Acc. H. L. Bb  
Acc. H. L. Eb  
Acc. H. L. (B.C.)

Bass

Chord Chart

Synth (Saw)

Acc.

Piano

Strings

D. S.

Snare Drum  
Bass Drum

C. Dr.  
B. Dr.

Floor Tom

Suspended Cymbal



This musical score is for the piece "Danza Kuduro" and spans measures 66 to 70. It is arranged for a large ensemble, including:

- Melodic Instruments:** M. C, M. Bb, M. Eb, M. (B.C), CM. C, CM. Bb, CM. Eb, CM. (B.C), Acc. H. L. C, Acc. H. L. Bb, Acc. H. L. Eb, Acc. H. L. (B.C).
- Low End:** Bass, Chord Chart, Synth (Saw), Piano.
- Strings:** A full string section.
- Drum Set:** D. S., Snare Drum, Bass Drum, C. Dr., B. Dr., Floor Tom, Suspended Cymbal.

The score includes various musical notations such as notes, rests, and dynamic markings. Key annotations include:

- 66**: Measure number at the start of the page.
- F, C, G, Am**: Chord symbols for the Synth (Saw) part.
- mp**: *mezzo-piano* dynamic marking.
- 2nd Time / On Cue Only Drum Feature**: A section of the drum set score that repeats.
- End Time / On Cue Only Drum Feature**: A section of the drum set score that concludes.
- mp**: *mezzo-piano* dynamic marking at the end of the score.

M. C

M. B $\flat$

M. E $\flat$

M. (B.C.)

CM. C

CM. B $\flat$

CM. E $\flat$

CM. (B.C.)

Acc. H. L. C

Acc. H. L. B $\flat$

Acc. H. L. E $\flat$

Acc. H. L. (B.C.)

Bass

Chord Chart

Synth (Saw)

Acc.

Piano

Strings

D. S.

Snare Drum  
Bass Drum

C. Dr.  
B. Dr.

Floor Tom

Suspended Cymbal

M. C

M. B $\flat$

M. E $\flat$

M. (B.C.)

CM. C

CM. B $\flat$

CM. E $\flat$

CM. (B.C.)

Acc. H. L. C

Acc. H. L. B $\flat$

Acc. H. L. E $\flat$

Acc. H. L. (B.C.)

Bass

Chord Chart

Synth (Saw)

73  $\textcircled{1}$  A $\text{m}$  F C G A $\text{m}$  F

Acc.

73 *f*

Piano

Strings

D. S.

73 *f*

Snare Drum

Bass Drum

73 *f*

C. Dr.

B. Dr.

73 *mp*

Floor Tom

73 *mp*

Suspended Cymbal

73 *f*



Danza Kuduro optional 8va

The score is arranged in a multi-staff format. The top section includes M. C, M. Bb, M. Eb, M. (B.C.), CM. C, CM. Bb, CM. Eb, and CM. (B.C.) parts. Below these are four Acc. H.L. parts in C, Bb, Eb, and B.C. The Bass line is shown with a G chord and a melodic line. The Chord Chart displays a sequence of chords: G, Fm, F, C, DED, CA, GAG, DED. The Synth (Saw) part includes a C chord and a melodic line. The Piano part features a 'Double 8vb' marking and a melodic line. The Strings section consists of two staves. The percussion section includes D. S., Snare Drum Bass Drum, C. Dr. B. Dr., Floor Tom, and Suspended Cymbal parts.

Danza Kuduro

M. C  
M. Bb  
M. Eb  
M. (B.C.)  
CM. C  
CM. Bb  
CM. Eb  
CM. (B.C.)  
Acc. H. L. C  
Acc. H. L. Bb  
Acc. H. L. Eb  
Acc. H. L. (B.C.)  
Bass  
Chord Chart  
Synth (Saw)  
Acc.  
Piano  
Strings  
D. S.  
Snare Drum  
Bass Drum  
C. Dr.  
B. Dr.  
Floor Tom  
Suspended Cymbal

84 17

G Am F C G  
D DED C A GAG DED

simile 1st time... 2nd time only  
2nd Time Only  
f

Detailed description: This is a comprehensive musical score for the track 'Danza Kuduro'. It features a multi-instrumental arrangement. The top section includes four melodic lines for M. C, M. Bb, M. Eb, and M. (B.C.), followed by four counter-melodic lines for CM. C, CM. Bb, CM. Eb, and CM. (B.C.). Below these are four staves for Acc. H. L. C, Acc. H. L. Bb, Acc. H. L. Eb, and Acc. H. L. (B.C.). The Bass line is shown in a single staff. A Chord Chart provides the harmonic structure with chords G, Am, F, C, G, D, DED, C, A, GAG, and DED. The Synth (Saw) part is in a single staff. The Acc. part consists of a series of chords. The Piano part features a complex rhythmic pattern. The Strings part is a simple accompaniment. The Drum section includes D. S., Snare Drum, Bass Drum, C. Dr., B. Dr., Floor Tom, and Suspended Cymbal, with specific performance instructions like 'simile 1st time...', '2nd time only', and '2nd Time Only'. The score is marked with a '1.' at the beginning and a '17' at the end, indicating a first ending and a 17-measure section.

Danza Kuduro

18

89 2

M. C

M. Bb

M. Eb

M. (B.C)

Musical notation for four staves: M. C (treble clef), M. Bb (treble clef), M. Eb (treble clef), and M. (B.C) (bass clef). Each staff contains a single note with a fermata.

CM. C

CM. Bb

CM. Eb

CM. (B.C.)

Musical notation for four staves: CM. C (treble clef), CM. Bb (treble clef), CM. Eb (treble clef), and CM. (B.C.) (bass clef). Each staff contains a single note with a fermata.

Acc. H. L. C

Acc. H. L. Bb

Acc. H. L. Eb

Acc. H. L. (B.C.)

Musical notation for four staves: Acc. H. L. C (treble clef), Acc. H. L. Bb (treble clef), Acc. H. L. Eb (treble clef), and Acc. H. L. (B.C.) (bass clef). Each staff contains a single note with a fermata.

Bass

Musical notation for the Bass staff, showing a sequence of notes: G2, A2, B2, C3.

Chord Chart

Chord chart notation showing a G chord sustained across four measures.

Synth (Saw)

Musical notation for Synth (Saw) staff, featuring a sawtooth waveform and a 'Double 8vb' marking.

Acc.

Musical notation for Acc. staff, featuring a sawtooth waveform and a 'Double 8vb' marking.

Piano

Musical notation for Piano staff, featuring a sequence of notes: G2, A2, B2, C3.

Strings

Musical notation for Strings staff, featuring a sustained G chord.

D. S.

Musical notation for D. S. staff, featuring a sequence of notes: G2, A2, B2, C3.

Snare Drum

Bass Drum

Musical notation for Snare Drum and Bass Drum staves, featuring a sequence of notes: G2, A2, B2, C3.

C. Dr.

B. Dr.

Musical notation for C. Dr. and B. Dr. staves, featuring a sequence of notes: G2, A2, B2, C3.

Floor Tom

Musical notation for Floor Tom staff, featuring a sequence of notes: G2, A2, B2, C3.

Suspended Cymbal

Musical notation for Suspended Cymbal staff, featuring a sequence of notes: G2, A2, B2, C3.



# Eye Of The Tiger

For Zanetti

Flute  
Piano

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

Clarinet  
Trumpet  
(LOW)

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

Clarinet  
Trumpet  
(HIGH)

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

Alto Sax

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

Trombone

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

Piano: Am G F

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



# FEELING GOOD ROAD MAP

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

# Feeling Good

(NASTY LICK - Bb Minor)

Swing Time

Flute  
Piano

Clarinet  
Trumpet  
(LOW)

Clarinet  
Tenor Sax  
Trumpet  
(HIGH)

Alto Sax

Trombone  
Euphonium

Tuba

The musical score is written for a jazz ensemble. It consists of six staves, each representing a different instrument. The key signature is Bb minor (two flats) and the time signature is 12/8. The music is in a swing time feel. Above each staff, there are chord symbols and fingering numbers. The Flute and Piano part is in the treble clef. The Clarinet Trumpet (LOW) and Clarinet Tenor Sax Trumpet (HIGH) parts are also in the treble clef. The Alto Sax part is in the treble clef with a key signature change to G major (one sharp). The Trombone Euphonium and Tuba parts are in the bass clef. The Trombone Euphonium part includes fingering numbers: 1 5 1 3 5 1 1 5 2 3 5 1.

Chord symbols for Flute/Piano: Bb Db Bb Eb Db Bb Bb Db E Eb Db Bb

Chord symbols for Clarinet Trumpet (LOW) and Clarinet Tenor Sax Trumpet (HIGH): C Eb C F Eb C C Eb F# F Eb C

Chord symbols for Alto Sax: G Bb G C Bb G G Bb C# C Bb G

Chord symbols for Trombone Euphonium and Tuba: Bb Db Bb Eb Db Bb Bb Db E Eb Db Bb

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

Trombone Euphonium positions: 1 5 1 3 5 1 1 5 2 3 5 1

Piano: Bbm (2 Beats Hold)

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



# Feeling Good

(Bb Minor)

Swing Time

Flute  
Piano

Clarinet  
Trumpet  
(LOW)

Clarinet  
Tenor Sax  
Trumpet  
(HIGH)

Alto Sax

Trombone  
Euphonium  
(HIGH)

Trombone  
Euphonium  
Tuba  
(LOW)

Chord symbols: Bb, Bb Ab, Ab Gb, Gb F, Ab F Ab

Chord symbols: C, C Bb, Bb Ab, Ab G, Bb G Bb

Chord symbols: C, C Bb, Bb Ab, Ab G, Bb G Bb

Chord symbols: G, G F, F Eb, Eb D, F D F

Chord symbols: Bb, Bb Ab, Ab Gb, Gb F, Ab F Ab

Chord symbols: Bb, Bb Ab, Ab Gb, Gb F, Ab F Ab

Tenor Sax:  
Octave Key HIGH  
No Octave Key LOW

Octave Key HIGH  
No Octave Key LOW

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

Piano: Bbm (8th note triplets)

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

# Feeling Good

Swing Time

## (HORN LICK+)

NOTE 8 ON CUE  
BEAT 4

The musical score consists of five staves, each representing a different instrument. Each staff contains a horn lick with notes and triplets, and a corresponding chord progression written above the staff. The instruments and their parts are:

- Flute Piano:** Notes: Bb, Db, Eb, E, Eb, E, Eb, E, Eb, Db, Bb, Ab, Bb, Bb. Chords: Bb, Db, Eb, E, Eb, E, Eb, E, Eb, Db, Bb, Ab, Bb, Bb.
- Clarinet Trumpet (LOW):** Notes: C, Eb, F, F#, F, F#, F, F#, F, Eb, C, Bb, C, C. Chords: C, Eb, F, F#, F, F#, F, F#, F, Eb, C, Bb, C, C.
- Clarinet Tenor Sax Trumpet (HIGH):** Notes: C, Eb, F, F#, F, F#, F, F#, F, Eb, C, Bb, C, C. Chords: C, Eb, F, F#, F, F#, F, F#, F, Eb, C, Bb, C, C.
- Alto Sax:** Notes: G, Bb, C, C#, C, C#, C, C#, C, Bb, G, F, G, G. Chords: G, Bb, C, C#, C, C#, C, C#, C, Bb, G, F, G, G.
- Trombone Euphonium:** Notes: Bb, Db, Eb, E, Eb, E, Eb, E, Eb, Db, Bb, Ab, Bb, Bb. Chords: Bb, Db, Eb, E, Eb, E, Eb, E, Eb, Db, Bb, Ab, Bb, Bb.

Horn Lick:

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

Opening "And I'm Feeling Good":

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

1 & b3 Background Harmony Hits

Flute & Piano

# Feeling Good

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

♩ = 60

Words and Music by Leslie Bricusse & Anthony Newley

Slowly, Freely

B♭m B♭m/A♭ G♭maj7 B♭m/F F7 B♭m B♭m/A♭

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

G♭maj7 B♭m/F F B♭m B♭m/A♭

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

Gm7(b5) G♭maj7 G♭maj13 E♭m11 Cm7(b5)

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

F7

for me and I'm feel-ing good.

Clarinet  
Trumpet  
(LOW)

# Feeling Good

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

Words and Music by Leslie Bricusse & Anthony Newley

♩ = 60

Slowly, Freely

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

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

Detailed description: This block contains the first three measures of the musical score. The key signature has one flat (Bb) and the time signature is 12/8. The tempo is marked 'Slowly, Freely' with a quarter note equal to 60 beats. The first measure has a Cm chord and the lyrics 'Birds fly-ing high,'. The second measure has Cm/Bb and A $\flat$ maj7 chords and the lyrics 'you know how I feel.'. The third measure has Cm/G, G7, Cm, and Cm/B $\flat$  chords and the lyrics 'Sun in the sky,'. A '4' is written above the staff in the second measure, indicating a four-measure rest.

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

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

Detailed description: This block contains measures 4 and 5. Measure 4 has an A $\flat$ maj7 chord and the lyrics 'You know\_\_\_ how I feel.'. Measure 5 has Cm/G, G, Cm, and Cm/B $\flat$  chords and the lyrics 'Breeze drift-ing on by,\_\_\_'. A '4' is written above the staff at the beginning of measure 4, indicating a four-measure rest.

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

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

Detailed description: This block contains measures 6, 7, and 8. Measure 6 has an Am7(b5) chord and the lyrics 'You know how I feel.'. Measure 7 has an A $\flat$ maj7 chord and the lyrics 'It's a new dawn, it's a new day, it's a new life\_\_\_'. Measure 8 has A $\flat$ maj13, Fm11, and Dm7(b5) chords. The time signature changes to 9/8 at the end of measure 8.

9 G7

for\_\_\_ me\_\_\_ and I'm feel.. ing\_\_\_ good.

Detailed description: This block contains measures 9, 10, and 11. Measure 9 has a G7 chord and the lyrics 'for\_\_\_ me\_\_\_'. Measure 10 has the lyrics 'and I'm feel.. ing\_\_\_'. Measure 11 has the lyrics 'good.'. The time signature is 12/8.

Alto Saxophone

# Feeling Good

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

Words and Music by Leslie Bricusse & Anthony Newley

$\text{♩} = 60$

Slowly, Freely  
Gm

Gm/F Ebmaj7 Gm/D D7 Gm Gm/F

Birds fly-ing high,

you know how I feel.

Sun in the sky,

Ebmaj7 Gm/D D Gm Gm/F

You know how I feel.

Breeze drift-ing on by,

Em7(b5) Ebmaj7 Ebmaj13 Cm11

You know how I feel.

It's a new dawn,

it's a new day,

it's a

Am7(b5) D7

new life

for me

and I'm feel-ing

good.

Trombone  
Euphonium

# Feeling Good

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

$\text{♩} = 60$

Words and Music by Leslie Bricusse & Anthony Newley

Slowly, Freely

B♭m

B♭m/A♭

G♭maj7

B♭m/F F7

B♭m

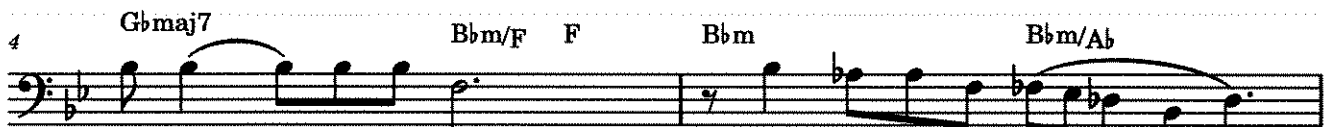
B♭m/A♭



Birds fly-ing high,

you know how I feel.

Sun in the sky,



You know— how I feel.

Breeze drift-ing on by, \_\_\_\_\_

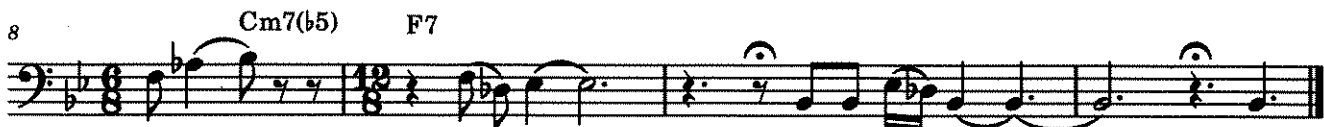


You know how I feel.

It's a new dawn,

it's a new day,

it's a



new life—

for— me—

and I'm feel-ing \_\_\_\_\_

good.

~~Clarinet~~  
Tenor Sax  
~~Trumpet~~  
(HIGH)

# Feeling Good

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

Words and Music by Leslie Bricusse & Anthony Newley

$\text{♩} = 60$   
Slowly, Freely

Cm Cm/B $\flat$  Abmaj7 Cm/G G7 Cm Cm/B $\flat$

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

Abmaj7 Cm/G G Cm Cm/B $\flat$

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

Am7(b5) Abmaj7 Abmaj13 Fm11 Dm7(b5)

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

G7

for me and I'm feel-ing good.

# FEELING GOOD

FROM THE ROAR OF THE GREASEPAINT—THE SMELL OF THE CROWD

WORDS AND MUSIC BY  
LESLIE BRICUSSE AND ANTHONY NEWLEY

*SLOWLY, FREELY*

*B<sup>b</sup>m* *B<sup>b</sup>m/A<sup>b</sup>* *G<sup>b</sup>maj7* *B<sup>b</sup>/F* *F7* *B<sup>b</sup>m* *B<sup>b</sup>m/A<sup>b</sup>*  
*CM* *CM/B<sup>b</sup>* *AbMAJ7* *CM/G* *G7* *CM* *CM/B<sup>b</sup>*

BIRDS FLY-ING HIGH, YOU KNOW HOW I FEEL. SUN IN THE SKY,

*G<sup>b</sup>maj7* *B<sup>b</sup>/F* *F* *B<sup>b</sup>m* *B<sup>b</sup>m/A<sup>b</sup>*  
*AbMAJ7* *CM/G* *G* *CM* *CM/B<sup>b</sup>*

YOU KNOW HOW I FEEL. BREEZE DRIFT-ING ON BY,

*CM7(b5)* *G<sup>b</sup>maj7* *G<sup>b</sup>maj13* *E<sup>b</sup>m11*  
*AM7(b5)* *AbMAJ7* *AbMAJ13* *Fm11*

YOU KNOW HOW I FEEL. IT'S A NEW DAWN, IT'S A NEW DAY, IT'S A

*CM7(b5)* *F7*  
*DM7(b5)* *G7*

NEW LIFE FOR ME, AND I'M FEEL-ING GOOD.

*B<sup>b</sup>m* *MODERATELY SLOW, IN 4* *B<sup>b</sup>m/A<sup>b</sup>* *G<sup>b</sup>maj7* *B<sup>b</sup>/F* *B<sup>b</sup>m* *B<sup>b</sup>m/A<sup>b</sup>* *G<sup>b</sup>maj7* *F7#5*  
*CM* *CM/B<sup>b</sup>* *AbMAJ7* *CM/G* *CM* *CM/B<sup>b</sup>* *AbMAJ7* *G7#5*

I'M FEEL-ING GOOD.

*B<sup>b</sup>m* *B<sup>b</sup>m/A<sup>b</sup>* *G<sup>b</sup>maj7* *B<sup>b</sup>/F* *F*  
*CM* *CM/B<sup>b</sup>* *AbMAJ7* *CM/G* *G*

FISH IN THE SEA, DRAG-ON-FLY OUT IN THE SUN, YOU KNOW HOW I FEEL. YOU KNOW WHAT I MEAN, DON'T YOU KNOW.



2  $B^b m$   $CM$   $B^b m/A^b$   $CM/B^b$   $G^b maj 7$   $AbMAJ7$   $F 7sus$   $G7sus$   $F$   $G$

RIV - ER RUN - NING FREE, YOU KNOW HOW I FEEL. \_\_\_\_\_  
 BUT - TER - FLIES ALL HAV - ING FUN, YOU KNOW WHAT I MEAN. \_\_\_\_\_

$B^b m$   $CM$   $B^b m/F$   $CM/B^b$   $Gm7(b5)$   $Am7(b5)$   $G^b maj 7$   $AbMAJ7$

BLOS - SOM ON A TREE, \_\_\_\_\_ YOU KNOW HOW I FEEL. IT'S A  
 SLEEP IN PEACE WHEN DAY IS \_ DONE: THAT'S WHAT I \_ MEAN, AND THIS

$B^b m/F$   $CM/G$   $E^b m 7$   $Fm7$   $D^b maj 9$   $E^b MAJ9$   $Cm7(b5)$   $Dm7(b5)$

NEW DAWN, \_ IT'S A NEW DAY, IT'S A NEW LIFE \_\_\_\_\_ FOR \_ ME \_  
 OLD WORLD \_ IS A NEW WORLD AND A BOLD WORLD \_\_\_\_\_ FOR \_\_\_\_\_

1.  $E^b m$   $F7\#5$   $B^b m$   $B^b(\#5)$   $B^b 6$   $B^b(\#5)$  2.  $B^b m$   $B^b/A^b$   
 $Fm$   $G7\#5$   $CM$   $CM(\#5)$   $CM6$   $CM(\#5)$   $CM$   $CM/B^b$

AND I'M FEEL - ING GOOD. ME. \_\_\_\_\_

$G^b maj 7$   $F7\#5$   $B^b m$   $B^b/A^b$   $G^b maj 7$   $F7\#5$   $AbMAJ7$   $G7\#5$   $CM$   $CM/B^b$   $AbMAJ7$   $G7\#5$   $C\#m$   $C\#m/B$   $A MAJ7$   $C\#m/G\#$   $C\#m$   $C\#m/B$   $A MAJ7$   $C\#m/G\#$

$C\#m$   $C\#m/B$   $A\#m7(b5)$   $A MAJ7$   $C\#m/G\#$   $F\#9$   $D\#m7(b5)$   $G\#13$   $A13$   $A\#13$   $B13$   $C13$   $C\#13$

$Dm$   $Dm/C$   $B^b MAJ7$   $A7\#5$

STARS, \_\_\_\_\_ WHEN YOU SHINE, \_ YOU KNOW HOW I FEEL. \_\_\_\_\_

DM DM/C BbMAJ7 A7#5 DM DM/C

SCENT OF THE PINES, YOU KNOW HOW I FEEL. OH, FREE-DOM IS A-MINE, AND

Bm7(b5) BbMAJ7 DM DM/C Bm7(b5) BbMAJ7

I KNOW HOW I FEEL. IT'S A NEW DAWN, IT'S A NEW DAY, IT'S A NEW LIFE. IT'S A

DM/A Gm7 FMAJ9 Em7(b5) A7(b9)

NEW DAWN, IT'S A NEW DAY, IT'S A NEW LIFE. IT'S A

DM DM/C Bm7(b5) BbMAJ7 Gm6 A7#5

NEW DAWN, IT'S A NEW DAY, IT'S A NEW LIFE, IT'S A NEW LIFE FOR ME AND I'M

N.C. DM DM/C BbMAJ7 DM/A

FEEL - ING GOOD. I'M FEEL-ING GOOD.

DM DM/C BbMAJ7 DM/A DM DM/C

I FEEL SO GOOD.

BbMAJ7 DM/A DM DM/C BbMAJ7 A7 DM9

I FEEL SO GOOD.

# First Five Note Exercises

**A**

C Instruments (Treble)

Musical staff for C Instruments (Treble) in 4/4 time, key of B-flat major. The staff contains four measures of whole notes: B-flat, C, D, and E.

Eb Instruments

Musical staff for Eb Instruments in 4/4 time, key of B-flat major. The staff contains four measures of whole notes: B-flat, C, D, and E.

Bb Instruments (High)

Musical staff for Bb Instruments (High) in 4/4 time, key of B-flat major. The staff contains four measures of whole notes: B-flat, C, D, and E.

Bb Instruments (Low)

Musical staff for Bb Instruments (Low) in 4/4 time, key of B-flat major. The staff contains four measures of whole notes: B-flat, C, D, and E.

C Instruments (Bass)

Musical staff for C Instruments (Bass) in 4/4 time, key of B-flat major. The staff contains four measures of whole notes: B-flat, C, D, and E.

Tuba

Musical staff for Tuba in 4/4 time, key of B-flat major. The staff contains four measures of whole notes: B-flat, C, D, and E.

Drum Set

Musical staff for Drum Set in 4/4 time. The staff contains four measures of a rhythmic pattern: quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note.

**A**

Piano

Musical staff for Piano in 4/4 time, key of B-flat major. The staff contains four measures of chords: B-flat major, C minor, D minor, and E-flat major. The bass line contains four measures of whole notes: B-flat, C, D, and E.

First Five Note Exercises

**B**

5

Fl.

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Tba.

Dr.

**B**

Pno.

F F Eb/G Dm/F

First Five Note Exercises

9

Fl.

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Tba.

Dr.

Pno.

Cm/Eb      Bb/D      Bb      F/A

C

First Five Note Exercises

D

13

The musical score is arranged in a system with eight staves. The instruments and their parts are as follows:

- Fl. (Flute):** Treble clef, key signature of two flats. Part 1: Rest. Part 2: Ascending eighth-note scale (D4-E4-F4-G4-A4). Part 3: Rest.
- Alto Sax. (Alto Saxophone):** Treble clef, key signature of one sharp. Part 1: Rest. Part 2: Ascending eighth-note scale (D4-E4-F4-G4-A4). Part 3: Rest.
- Ten. Sax. (Tenor Saxophone):** Treble clef, key signature of two flats. Part 1: Rest. Part 2: Ascending eighth-note scale (D4-E4-F4-G4-A4). Part 3: Rest.
- Tpt. (Trumpet):** Treble clef, key signature of two flats. Part 1: Rest. Part 2: Ascending eighth-note scale (D4-E4-F4-G4-A4). Part 3: Rest.
- Tbn. (Trombone):** Bass clef, key signature of two flats. Part 1: Rest. Part 2: Ascending eighth-note scale (D4-E4-F4-G4-A4). Part 3: Rest.
- Tba. (Tuba):** Bass clef, key signature of two flats. Part 1: Rest. Part 2: Ascending eighth-note scale (D4-E4-F4-G4-A4). Part 3: Rest.
- Dr. (Drums):** Drum set notation. Part 1: Snare, Hi-hat, and Bass Drum pattern. Part 2: Snare, Hi-hat, and Bass Drum pattern. Part 3: Snare, Hi-hat, and Bass Drum pattern.
- Pno. (Piano):** Grand staff (treble and bass clefs), key signature of two flats. Part 1: Chord (Bb3, D4, F4, Ab4). Part 2: Ascending eighth-note scale (D4-E4-F4-G4-A4). Part 3: Rest.

# **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**






142  
(MED.)

# HEART AND SOUL

-HOAGY CARMICHAEL/  
FRANK LOESSER

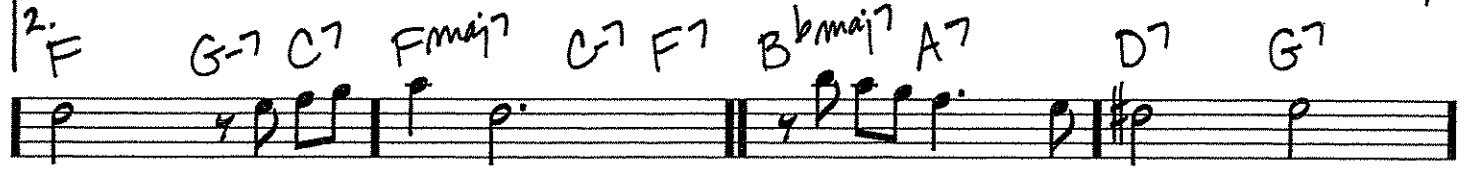
F D-7 G-7 C7 Fmaj7 D-7 G-7 C7



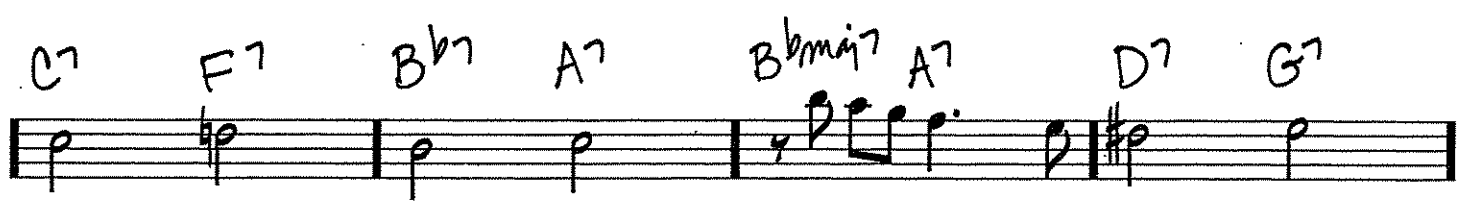
A-7 D-7 G-7 C7 | F D-7 G-7 C7



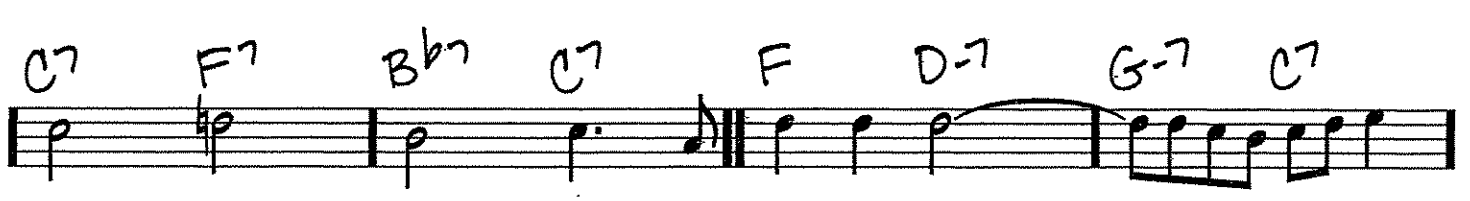
2. F G-7 C7 Fmaj7 C7 F7 Bbmaj7 A7 D7 G7



C7 F7 Bb7 A7 Bbmaj7 A7 D7 G7



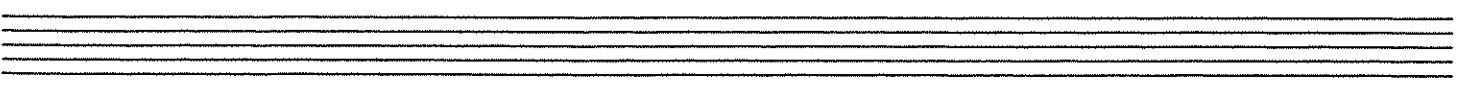
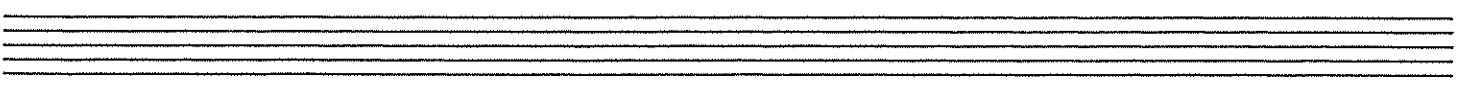
C7 F7 Bb7 C7 | F D-7 G-7 C7



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)



142 **E♭**

(MED.)

# HEART AND SOUL

-HOAGY CARMICHAEL/  
FRANK LOESSER

Handwritten musical score for guitar, featuring a key signature of two sharps (F# and C#) and a 4/4 time signature. The score is written on a single staff with a treble clef and includes various chord voicings and melodic lines. The chords are written above the staff, and the melodic lines are written on the staff itself. The score is divided into two systems, with the second system starting with a '2.' indicating a second ending.

Chords and melodic lines shown in the score:

- System 1: D, B-7, E-7, A7, Dmaj7, B-7, E-7, A7
- System 2: F#-7, B-7, E-7, A7, D, B-7, E-7, A7
- System 3: D, E-7, A7, Dmaj7, A-7, D7, Gmaj7, F#7, B7, E7
- System 4: A7, D7, G7, F#7, Gmaj7, F#7, B7, E7
- System 5: A7, D7, G7, A7, D, B-7, E-7, A7
- System 6: Dmaj7, B-7, E-7, A7, F#-7, B-7, E-7, A7
- System 7: F#7#5, B7, E-7, A7, D, (B-7, E-7, A7)

1/4 2  
(MED.) **Bb**

# HEART AND SOUL

-HOAGY CARMICHAEL  
FRANK LOESSER

Handwritten musical score for guitar in Bb major, 4/4 time. The score consists of eight staves of music with various chords and melodic lines. The chords are: G, E-7, A-7, D7, G(maj7), E-7, A-7, D7, B-7, E-7, A-7, D7, G, E-7, A-7, D7, G, A-7, D7, G(maj7), D-7, G7, C(maj7), B7, E7, A7, D7, G7, C7, B7, C(maj7), B7, E7, A7, D7, G7, C7, D7, G, E-7, A-7, D7, G(maj7), E-7, A-7, D7, B-7, E-7, A-7, D7, B7#5, E7, A-7, D7, G, (E-7, A-7, D7).

142  
(MED.)



# HEART AND SOUL

-HOAGY CARMICHAEL/  
FRANK LOESSER

Handwritten musical score for guitar in 4/4 time, featuring chords and melodic lines.

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



Musical score for the first system, measures 1-4. The score is for a jazz ensemble and includes parts for Flute, Clarinet in Bb, Bass Clarinet, Alto Sax, Tenor Sax, Baritone Sax, Trumpet in Bb, Trombone, Tuba, and Piano. The key signature is Bb major (two flats) and the time signature is 3/4. The music features a consistent eighth-note rhythmic pattern across all instruments, with the piano providing harmonic support in the bass register.

Musical score for the second system, measures 5-8. This system continues the ensemble's performance. A dynamic marking of  $^5$  (forte) is present at the beginning of measure 5. The notation includes various articulations such as accents and slurs. The piano part continues to provide a steady harmonic foundation in the bass line.

# Holding Out For A Hero

SPONSOR SONG

arr. Bernice

Melody C  
We need your mon - ey! So c ome on and spon sor the Sci Tech Band

Melody Bb  
We need your mon - ey! So c ome on and spon sor the Sci Tech Band

Melody Eb  
We need your mon - ey! So c ome on and spon sor the Sci Tech Band

Melody (B.C.)  
We need your mon - ey! So c ome on and spon sor the Sci Tech Band

Horn Lick 1 C  
A G A C C A G A

Horn Lick 1 Bb  
B A B D D B A B

Horn Lick 1 Eb  
F# E F# A A F# E F#

Horn Lick 1 (B.C.)  
A G A C C A G A

Horn Lick 2 C  
C B A G G A A

Horn Lick 2 Bb  
D C# B A A B B

Horn Lick 2 Eb  
A G# F# E E F# F#

Horn Lick 2 (B.C.)  
C B A G G A A

Bass Synth

Optional Opening Chords  
Am - G - F - Esus4 - E Am Em

Piano  
Optional Syncopated Rhythm on Cue

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

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

5

M. C

M. B $\flat$

M. E $\flat$

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 $\flat$

HL. 1 E $\flat$

HL. 1 (B.C.)

HL. 2 C

HL. 2 B $\flat$

HL. 2 E $\flat$

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 Bb  
Melody Eb  
Melody (B.C.)  
Choir Synth  
Strings  
Piano

Chords: Cm, F sus4, F m, F sus2, Bb sus2, Bb, G m/Bb, G m, Cm

Chords: G, C, D Eb, F

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

M. C  
M. Bb  
M. Eb  
M. (B.C.)  
C  
Strings  
Piano

Lyrics: We just need your

Chords: F sus4, F m, F sus2, Bb sus2, Bb, G m/Bb, G m, Cm

Chords: Eb D, C Bb, C D Eb, D C, Bb, 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. Bb  
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 Bb sus2 Bb G m/Bb G m C m

Strings  
Bb G C

Piano

14

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

M. Bb  
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 Bb sus2 Bb G m/Bb G m C m

Strings  
Bb G C D Eb F

Piano

I Just Died In Your Arms Tonight p. 3

4 Tweets

18

M. C

M. B $\flat$

M. E $\flat$

M. (B.C)

C

Strings

Piano

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

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

Horn Sway  $\text{♩} = 136$

C

22

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. 4

D

Repeat 4x

M. C

M. B $\flat$

M. E $\flat$

M. (B.C)

C

Strings

Piano

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

E

Solos

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

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. B $\flat$   
We just need your mon ey to night Spon sor the Sc i Tech B

M. E $\flat$   
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 B $\flat$  sus2 B $\flat$  G m/B $\flat$  G m

Strings  
34

Piano  
C B $\flat$  G  
C C B $\flat$  G

38

M. C  
and We're in des perate need of cash So our

M. B $\flat$   
and We're in des perate need of cash So our

M. E $\flat$   
and We're in des perate need of cash So our

M. (B.C)  
and We're in des perate need of cash So our

C  
38  
C m F sus4 F m F sus2 B $\flat$  sus2 B $\flat$

Strings  
38

Piano  
C B $\flat$   
C C B $\flat$

**G** Horn Statues / Drum Solo

41

M. C  
pro gram does n't turn in to tr ash

M. B $\flat$   
pro gram does n't turn in to tr ash

M. E $\flat$   
pro gram does n't turn in to tr ash

M. (B.C)  
pro gram does n't turn in to tr ash

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

Strings

Piano  
G C C B $\flat$  G  
G C C B $\flat$  G

**H**  
46

M. C

M. B $\flat$

M. E $\flat$

M. (B.C)

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

Strings

Piano  
C B $\flat$  G  
C C B $\flat$  G

I Just Died In Your Arms Tonight p. 7

50

M. C

M. Bb

M. Eb

M. (B.C)

50

C

50

Strings

50

Piano

54

M. C

M. Bb

M. Eb

M. (B.C)

54

C

54

Strings

54

Piano

Chord names: C m, F sus4, F m, F sus2, Bb sus2, Bb, G m/Bb, G m, Gm/Bb, Gm, Cm





# I Just Died In Your Arms Tonight

SPONSOR SONG

arr. Bernice

CHOIR SYNTH

With Passion  $\text{♩} = 112$

C m F sus4 F m F sus2 B<sup>b</sup>sus2 B<sup>b</sup> G m/B<sup>b</sup> G m

A 5 C m F sus4 F m F sus2 B<sup>b</sup>sus2 B<sup>b</sup> G m/B<sup>b</sup> G m

B 9 Repeat 4x (Play-Sing-Sing-Play) C m F sus4 F m F sus2 B<sup>b</sup>sus2 B<sup>b</sup> G m/B<sup>b</sup> G m

13 C m 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. C m F sus4 F m F sus2 B<sup>b</sup>sus2 B<sup>b</sup> G m/B<sup>b</sup> G m 2. C m 4 Tweets

C 22 Horn Sway  $\text{♩} = 136$  C m 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 C m 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 treble clef, a key signature of one flat (B-flat), and a common time signature. The tempo is marked 'MODERATELY FAST'. The first two staves of each system are marked with a forte 'f' dynamic. The third staff of each system has measure numbers 1, 2, 3, and 4. The second system (measures 5-8) continues the piece, with dynamics shifting to 'f' and 'mf'. The third system (measures 9-12) concludes the piece, with dynamics 'f' and 'mf'. The score includes various musical notations such as eighth notes, quarter notes, and rests, along with dynamic markings and measure numbers.

# Don't Mean A Thing - C

To Coda

Musical notation for measures 13-16. Measure 13 starts with a treble clef, a key signature of one flat, and a 4/4 time signature. It features a melody in the treble clef and accompaniment in the bass clef. Measures 14-16 continue the piece, with a dynamic marking of *ff* (fortissimo) appearing in measure 16. The notation includes various note values, rests, and accidentals.

Musical notation for measures 17-20. Measure 17 begins with a second ending bracket labeled "2.". The notation continues with a melody and accompaniment, featuring a dynamic marking of *f* (forte) in measure 17. Measures 18-20 conclude this section with various rhythmic patterns and accidentals.

Musical notation for measures 21-23. Measure 21 starts with a treble clef and a key signature of one flat. The notation shows a melody and accompaniment with various note values and rests. Measures 22 and 23 continue the piece, ending with a double bar line.

Musical notation for measures 24-25. Measure 24 begins with a treble clef and a key signature of one flat. The notation shows a melody and accompaniment. Measure 25 concludes this section with a double bar line. Above measure 25, the text "D.S. al Coda" is written.

Musical notation for the Coda section, starting at measure 26. The section is marked "CODA" and features a treble clef, a key signature of one flat, and a 4/4 time signature. It consists of a few measures of music, ending with a double bar line.

# IT DON'T MEAN A THING

(If It Ain't Got That Swing)

# Bb

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

MODERATELY FAST

The musical score is written for three staves in 4/4 time, with a key signature of two flats (Bb). The tempo is marked 'MODERATELY FAST'. The score consists of 12 measures. Measures 1-4 are marked with a forte (f) dynamic. Measures 5-8 include accents (^) and dynamic markings of forte (f) and mezzo-forte (mf). Measures 9-12 are marked with a mezzo-forte (mf) dynamic. The score includes various musical notations such as eighth and sixteenth notes, rests, and slurs.

# Don't Mean A Thing - Bb

To Coda  1.

Musical notation for measures 13-16. Measure 13 starts with a treble clef and a key signature of one flat (Bb). Measures 14-16 continue the melody. Dynamics include *ff* (fortissimo) in measure 16.

Musical notation for measures 17-20. Measure 17 starts with a treble clef and a key signature of one flat (Bb). Measures 18-20 continue the melody. Dynamics include *f* (forte) in measure 17 and *ff* (fortissimo) in measure 19.

Musical notation for measures 21-23. Measure 21 starts with a treble clef and a key signature of one flat (Bb). Measures 22-23 continue the melody.

*D.S. al Coda*

Musical notation for measures 24-25. Measure 24 starts with a treble clef and a key signature of one flat (Bb). Measure 25 continues the melody.

CODA

Musical notation for measure 26. Measure 26 starts with a treble clef and a key signature of one flat (Bb).

# 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 mezzo-forte (mf) dynamic. The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with slurs and accents. A double bar line is present at the beginning of measure 9.



# Don't Mean A Thing - Eb

To Coda

1.

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 continues the melody. Measure 15 features a dynamic marking of *ff*. Measure 16 ends with a repeat sign and a *ff* dynamic marking.

2.

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 continues the melody. Measure 19 features a dynamic marking of *f*. Measure 20 ends with a repeat sign and a *f* dynamic marking.

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 continues the melody. Measure 23 ends with a repeat sign.

3. D.S. al Coda

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 continues the melody.

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.

# IT DON'T MEAN A THING

(If It Ain't Got That Swing)

**E $\flat$**  \* Read in  
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 treble clef, with a key signature of one flat (B $\flat$ ) and a 4/4 time signature. 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 mezzo-forte (mf) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings. A double bar line is present at the beginning of measure 9. Handwritten annotations include 'E $\flat$ ' and 'B $\flat$ ' above measures 7 and 8 respectively, and a '7:' at the start of the first staff.

# Don + Mean A Thing - ED

To Coda

First system of musical notation, measures 13-16. It consists of three staves in treble clef with a key signature of one sharp (F#). 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 fortissimo (ff) dynamic marking.

Second system of musical notation, measures 17-20. It consists of three staves in treble clef with a key signature of one sharp (F#). Measure 17 starts with a second ending bracket and a forte (f) dynamic marking. Measures 18 and 19 are marked with a second ending bracket. Measure 20 is marked with a second ending bracket and a forte (f) dynamic marking.

Third system of musical notation, measures 21-23. It consists of three staves in treble clef with a key signature of one sharp (F#). Measure 21 starts with a second ending bracket. Measures 22 and 23 are marked with a second ending bracket.

Fourth system of musical notation, measures 24-25. It consists of three staves in treble clef with a key signature of one sharp (F#). Measure 24 has a handwritten 'E4' above it. Measure 25 has a handwritten 'D.S. al Coda' above it.

CODA

Fifth system of musical notation, measure 26. It consists of three staves in treble clef with a key signature of one sharp (F#). Measure 26 is marked with a Coda symbol (a circle with a cross) above it.

# 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

The musical score is arranged in three systems, each with three staves (treble, guitar, and bass clefs). The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked 'MODERATELY FAST'. The score includes various musical notations such as slurs, accents, and dynamic markings. Chord symbols are written above the guitar staff, and measure numbers 9, 10, 11, and 12 are indicated at the bottom of the page.

**System 1:** Treble clef melody with accents. Chords: *f* C7, Ebm6. Bass clef accompaniment with triplets.

**System 2:** Treble clef melody with accents. Chords: Bb, Gm, C7, F7sus, Bb, (C7), (F7), (Bb), (D7). Dynamics: *mf*. Bass clef accompaniment with measure numbers 5, 6, 7, 8.

**System 3:** Treble clef melody with accents. Chords: Gm, Eb7, D7, Gm. Bass clef accompaniment with measure numbers 9, 10, 11, 12.

# It Don't Mean A Thing - Rhythm

To Coda  1.

Musical notation for measures 13-16. The system consists of three staves: Treble, Chords, and Bass. Measure 13 has a C7 chord. Measure 14 has C745 and C7 chords. Measure 15 has Ebm6 and C7 chords. Measure 16 has a Bb chord. A first ending bracket spans measures 13-16.

Musical notation for measures 17-20. The system consists of three staves: Treble, Chords, and Bass. Measure 17 has a Bb chord. Measure 18 has Eb0 and Bb7 chords. Measure 19 has a Bb7 chord. Measure 20 has an Eb chord. A second ending bracket spans measures 17-20.

Musical notation for measures 21-23. The system consists of three staves: Treble, Chords, and Bass. Measure 21 has an Eb0 chord. Measure 22 has C7 and C0 chords. Measure 23 has a C7 chord.

D.S. al Coda

Musical notation for measures 24-25. The system consists of three staves: Treble, Chords, and Bass. Measure 24 has F7 and G7 chords. Measure 25 has a D7 chord. Measure 25 is marked as a fill.

CODA

Musical notation for the Coda section, measure 26. The system consists of three staves: Treble, Chords, and Bass. The chord is Bb.



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

legato

legato

legato

legato

8

15

Lower notes for solo only

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 Soprano staff has a melodic line with a slur and the word "legato" written below it. The Alto, Tenor, and Bass staves provide harmonic accompaniment, also marked "legato".

Musical score for the second system, measures 9-15. It features four staves labeled S, A, T, and B. The Soprano staff continues the melodic line with a slur. The Alto, Tenor, and Bass staves continue the accompaniment.

Musical score for the third system, measures 16-22. It features four staves labeled S, A, T, and B. The Soprano staff has a melodic line with a slur and the text "Lower notes for solo only" above it. The Alto, Tenor, and Bass staves continue the accompaniment.



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

Musical score for Bass Clarinet, Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, measures 1-8. The score is in 4/4 time and features a melodic line for the Soprano part with a long slur. The word "legato" is written above the Soprano staff in measures 1, 2, and 3. The Bass Clarinet part has a similar melodic line with a slur and the word "legato" written below it in measures 1, 2, and 3.

Musical score for Bass Clarinet, Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, measures 9-15. The Soprano part continues with a melodic line and a slur. The Bass Clarinet part continues with a similar melodic line and a slur.

Musical score for Bass Clarinet, Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, measures 16-22. The Soprano part has a melodic line with a slur. The Bass Clarinet part has a melodic line with a slur. The text "Lower notes for solo only" is written above the Soprano staff in measure 16. The score ends with a double bar line and repeat dots in all parts.

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 Tenor staff has a "legato" marking. A slur covers the first six measures of all staves.

Musical score for Tenor Sax, measures 9-15. Four staves (Soprano, Alto, Tenor, Bass) in 4/4 time. A slur covers measures 9-14. An "optional 8vb" marking is above the Soprano staff in measure 15.

Musical score for Tenor Sax, measures 16-22. Four staves (Soprano, Alto, Tenor, Bass) in 4/4 time. A slur covers measures 16-21. A "Lower notes for solo only" marking is above the Soprano staff in measure 16.

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 music is in 4/4 time with a key signature of two flats. The Soprano part is marked with a slur and the instruction *legato*. The Alto, Tenor, and Bass parts also feature *legato* markings. The system concludes with a double bar line.

Second system of musical notation, starting at measure 8. It continues the four-part setting for S, A, T, and B. The Soprano part remains marked *legato*. 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

Soprano: *legato*

Alto: *legato*

Tenor: *legato*

Bass: *legato*

Tuba: *legato*

Soprano

Alto

Tenor

Bass

Tuba

Lower notes for solo only

Soprano

Alto

Tenor

Bass

Tuba

# It Is Well

Piano

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

With Expression

Melody

Bass

Chords

*mf* *espress.*

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

19

*mp f*

Bb Eb Fsus4 F Bb Bb Bb F7 Bb Bb F7 Bb

*mf*

25

25

F7 Bb Gm Adim7 Gm Gm F C F F7 Bb Eb G7

32

32

Cm C7 F Gm7 F Bb Eb Bb F Bb

38

38

F Bb Eb Fsus4 F Bb

# 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

The first system of the musical score 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 begins with a repeat sign. The Soprano part features a melodic line with a slur over the first four measures and a fermata over the final note. The other three parts (Alto, Tenor, Bass) provide harmonic support with a similar melodic contour. The word "legato" is written below the first measure of each staff.

The second system of the musical score continues the four-part setting. It begins with a measure rest marked with the number 8. The Soprano part continues its melodic line with a slur and a fermata. The Alto, Tenor, and Bass parts continue their respective parts, maintaining the harmonic structure.

Lower notes for solo only

The third system of the musical score starts at measure 15. The Soprano part has a slur over the first four measures and a fermata over the final note. The Alto, Tenor, and Bass parts continue their parts, with the Tenor and Bass parts showing some rests in the first few measures. The system concludes with a double bar line and repeat dots.



C Instruments - Low

# It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

With Expression

Stagger Breathe *mf mp mf f*

S. phrasing for solo only

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 begins with a repeat sign. The Soprano part has a long melodic line with a slur and the instruction 'legato'. The Alto, Tenor, and Bass parts provide harmonic support, also marked 'legato'.

Second system of musical notation, starting at measure 8. It continues the four-part setting for Soprano, Alto, Tenor, and Bass. The Soprano part features a long melodic line with a slur and the instruction 'legato'. 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 long melodic line with a slur. The other parts continue their accompaniment.

**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)

# **LA LUZ QUE ME ALUMBRA**

***THE LIGHT THAT SHINES ON ME***

***Original SciTech Band Student Composition***

## **ROAD MAP**

**Piano Intro**

**Add Solo**

**Add Cymbal "Sprinkles"**

**Add Drum Build Up w/8<sup>th</sup> Notes**

**Band Hits**

**Lick #1 (Brass + Woodwinds)**

**Lick #2**

**Solo Section**

**Add Lick #3 Soli**

**Add Full Band Lick 3 (optional)**

**Add Drum Build Up w/8<sup>th</sup> Notes**

**Drum Solo (Piano Hits Every 4 beats)**

**Band Hits**

**Lick #1A**

**Add Lick #3**

**Last Note**

## **C INSTRUMENTS: FLUTE, TROMBONE, EUPHONIUM, GUITAR, PIANO**

Hits: EE EE EE

Lick #1: E F E

Lick #2: AA AA AA AA x3 E(Hold)

Lick #3: E C B A G E E C B A G A Ab

## **Bb INSTRUMENTS: CLARINET, TRUMPET, TENOR SAX**

Hits: F#F# F#F# F#F#

Lick #1: F# G F#

Lick #2: BB BB BB BB x3 F#(Hold)

Lick #3: F# D C# B A F# F# D C# B A B Bb

## **Eb INSTRUMENTS: ALTO SAX**

Hits: C#C# C#C# C#C#

Lick #1: C# D C#

Lick #2: F#F# F#F# F#F# F#F# x3 C#(Hold)

Lick #3: C# A G# F# E C# C# A G# F# E F# F

## **PIANO & GUITAR**

Piano Top: C B A E (16<sup>th</sup> Notes)

Piano Bass: A G F E (Whole Notes)

Chords: Am Am Am E

Am = A C E E = E G# B

# Score *The Legend of Super Mortal Tetris* arr. Bernice

[A] TETRIS (M.M. ♩ = c. 140)

[B]

Each note cued

The score is arranged in a standard orchestral format with multiple staves. The instruments and parts include:

- Melody C, Bb, Eb, (B.C.)
- Countermeasures C, Bb, Eb, (B.C.)
- Bass Line 1 C, Bb, Eb, (B.C.)
- Countermeasures 2 C, Bb, Eb, (B.C.)
- Bass Line 2 C, Bb, Eb, (B.C.)
- Bass Guitar
- Guitar
- Mallets
- Bells
- Tubular Bells
- Strings
- Piano 2
- Drum Set (Bass Drum, Snare Drum, High Hat)
- Synth Drum
- Timpani

The score includes various musical notations such as dynamics (f, sf, fp), articulation (accents, slurs), and performance instructions like 'Orchestra Hit' and 'Rim (or) Closed High Hat'. A copyright notice '©2011-2012' is located at the bottom of the page.

# The Legend of Super Mortal Tetris

2

C

D

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

Chord progression in Bass and T.B. staves:  
E♭ G Cm G Cm G Cm Fm

# The Legend of Super Mortal Tetris

M.C.

M. Bb

M. Eb

M. (B.C.)

CM. C

CM. Bb

CM. Eb

CM. (B.C.)

BL. 1 C  
CM. 2 C

BL. 1 Bb  
CM. 2 Bb

BL. 1 Eb  
CM. 2 Eb

BL. 1 (B.C.)  
CM. 2 (B.C.)

BL. 2 C

BL. 2 Bb

BL. Eb

BL. 2 (B.C.)

Bass

Gtr.

Mal.

Bis.

T.B.

Strings

Pno. 2

Set  
B.D.

Sn. Dr.  
High Hat

Synth Dr.

Timp.

E F

Cm G Cm G Cm G Cm

# The Legend of Super Mortal Tetris

G MARIO (M.M. ♩ = c. 100)

This musical score is for the track 'MARIO' from the album 'The Legend of Super Mortal Tetris'. It is a 4/4 piece in G major, marked 'M.M.' (Moderato) with a tempo of approximately 100 beats per minute. The score is arranged for a large ensemble, including woodwinds, brass, strings, and a full drum set. The piece begins at measure 26. The woodwinds (M.C., M.Bb, M.Eb, M.(B.C.), CM.C, CM.Bb, CM.Eb, CM.(B.C.)) play a melodic line with some grace notes. The brass section (BL.1 C, BL.1 Bb, BL.1 Eb, BL.1 (B.C.), BL.2 C, BL.2 Bb, BL. Eb, BL.2 (B.C.)) provides harmonic support with rhythmic patterns. The strings (Strings) play sustained chords in G, Cm, and G. The bass (Bass) and guitar (Gtr.) parts feature a driving eighth-note rhythm. The percussion includes snare drum (Sn. Dr.), high hat (High Hat), and timpani (Timp.). The score is marked with a dynamic of *mf* (mezzo-forte) and includes various musical notations such as slurs, accents, and articulation marks.



# The Legend of Super Mortal Tetris

1 MORTAL KOMBAT  
(M.M. ♩ = c. 126)

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

33

*mf*

*mf*

*mf*

*mf*

Notes only (no chords)  
G B♭ A♭ E♭ A♭ E♭ G B♭ A♭ D♭ D E♭ G B♭ A♭ E♭ A♭ E♭ B D♭ E♭ (Cm)

Notes only (no chords)  
E♭ G B♭ A♭ E♭ A♭ E♭ G B♭ A♭ D♭ D E♭ G B♭ A♭ E♭ A♭ E♭ B D♭ E♭ (Cm)

Double w/ Piano 1  
Lead 2 Sawtooth Polyzynth Cm

*f*

# The Legend of Super Mortal Tetris

6

1

M. C

M. Bb

M. Eb

M. (B.C.)

CM. C

CM. Bb

CM. Eb

CM. (B.C.)

BL. 1 C  
CM. 2 C

BL. 1 Bb  
CM. 2 Bb

BL. 1 Eb  
CM. 2 Eb

BL. 1 (B.C.)  
CM. 2 (B.C.)

BL. 2 C

BL. 2 Bb

BL. Eb

BL. 2 (B.C.)

Bass

Gtr.

Mal.

Bls.

T.B.

Strings

Pno. 2

Set  
B.D.

Sn. Dr.  
High Hat

Synth Dr.

Timp.

(Eb) (Bb) (Ab) (Cm) (Eb) (Bb)

E<sup>b</sup> B<sup>b</sup> A<sup>b</sup> C<sup>m</sup> E<sup>b</sup> B<sup>b</sup>

*mp* *mp*

Detailed description: This is a musical score for a piece titled "The Legend of Super Mortal Tetris". The score is for a 6-measure section, marked with a box containing the number "1". The key signature has two flats (Bb and Eb), and the time signature is 4/4. The score includes parts for Mellophone (M. C, M. Bb, M. Eb), Maracas (M. (B.C.)), Congas (CM. C, CM. Bb, CM. Eb, CM. (B.C.)), Bells (BL. 1 C, BL. 1 Bb, BL. 1 Eb, BL. 1 (B.C.)), Tom-toms (BL. 2 C, BL. 2 Bb, BL. Eb, BL. 2 (B.C.)), Bass, Guitar (Gtr.), Maracas (Mal.), Bells (Bls.), Tom-toms (T.B.), Strings, Piano 2 (Pno. 2), Set B.D., Snare Drum (Sn. Dr.), High Hat, Synth Drum (Synth Dr.), and Timpani (Timp.). The Bass part features a melodic line with notes (Eb), (Bb), (Ab), (Cm), (Eb), and (Bb). The T.B. part has notes E<sup>b</sup>, B<sup>b</sup>, A<sup>b</sup>, C<sup>m</sup>, E<sup>b</sup>, B<sup>b</sup>. The Set B.D. part has a rhythmic pattern marked *mp*. The Strings part has a melodic line. The Gtr. part has a rhythmic pattern. The Mal. part has a rhythmic pattern. The Bls. part has a rhythmic pattern. The Timp. part has a rhythmic pattern. The Synth Dr. part has a rhythmic pattern. The Sn. Dr. and High Hat parts have a rhythmic pattern. The Pno. 2 part has a rhythmic pattern. The Strings part has a melodic line. The T.B. part has notes E<sup>b</sup>, B<sup>b</sup>, A<sup>b</sup>, C<sup>m</sup>, E<sup>b</sup>, B<sup>b</sup>. The Bass part has notes (Eb), (Bb), (Ab), (Cm), (Eb), (Bb). The Gtr. part has a rhythmic pattern. The Mal. part has a rhythmic pattern. The Bls. part has a rhythmic pattern. The T.B. part has notes E<sup>b</sup>, B<sup>b</sup>, A<sup>b</sup>, C<sup>m</sup>, E<sup>b</sup>, B<sup>b</sup>. The Strings part has a melodic line. The Pno. 2 part has a rhythmic pattern. The Set B.D. part has a rhythmic pattern marked *mp*. The Sn. Dr. and High Hat parts have a rhythmic pattern. The Synth Dr. part has a rhythmic pattern. The Timp. part has a rhythmic pattern.

# The Legend of Super Mortal Tetris

45 YELLI [K] [L]

M. C  
45 Spon sor the band!

M. B♭  
45 Spon sor the band!

M. E♭  
45 Spon sor the band!

M. (B.C.)  
45 Spon sor the band!

CM. C  
45 Spon sor the band! *mf*

CM. B♭  
45 Spon sor the band! *mf*

CM. E♭  
45 Spon sor the band! *mf*

CM. (B.C.)  
45 Spon sor the band! *mf*

BL. 1 C  
CM. 2 C  
45 Spon sor the band!

BL. 1 B♭  
CM. 2 B♭  
45 Spon sor the band!

BL. 1 E♭  
CM. 2 E♭  
45 Spon sor the band!

BL. 1 (B.C.)  
CM. 2 (B.C.)  
45 Spon sor the band!

BL. 2 C  
45 Spon sor the band! *mf*

BL. 2 B♭  
45 Spon sor the band! *mf*

BL. E♭  
45 Spon sor the band! *mf*

BL. 2 (B.C.)  
45 Spon sor the band!

Bass  
(A♭) Spon sor the band! (Cm) (E♭) (B♭) (A♭) Cm (E♭)

Gtr.  
45 YELLI *mf*

Mal.  
45 Spon sor the band!

Bls.  
45 Spon sor the band!

T.B.  
45 Spon sor the band! Cm E♭

Strings  
45 Spon sor the band!

Pno. 2  
45 Spon sor the band!

Set  
B.D.  
45 *f*

Sn. Dr.  
High Hat

Synth Dr.  
45 *f*

Timp.  
45 Spon sor the band!

# The Legend of Super Mortal Tetris



52 YELL! 2nd time only

M. C. Spon sor the band! *f*

M. Bb. Spon sor the band! *f*

M. Eb. Spon sor the band! *f*

M. (B.C.) Spon sor the band! *f*

CM. C. Don't Play 2nd Time (Tacet)

CM. Bb. Don't Play 2nd Time (Tacet)

CM. Eb. Don't Play 2nd Time (Tacet)

CM. (B.C.) Don't Play 2nd Time (Tacet)

BL. 1 C. Don't Play 2nd Time (Tacet)

CM. 2 C. Don't Play 2nd Time (Tacet)

BL. 1 Bb. Don't Play 2nd Time (Tacet)

CM. 2 Bb. Don't Play 2nd Time (Tacet)

BL. 1 Eb. Don't Play 2nd Time (Tacet)

CM. 2 Eb. Don't Play 2nd Time (Tacet)

BL. 1 (B.C.) Don't Play 2nd Time (Tacet)

CM. 2 (B.C.) Don't Play 2nd Time (Tacet)

BL. 2 C. Don't Play 2nd Time (Tacet)

BL. 2 Bb. Don't Play 2nd Time (Tacet)

BL. Eb. Don't Play 2nd Time (Tacet)

BL. 2 (B.C.) Don't Play 2nd Time (Tacet)

Bass (Bb) (Ab) (Cm) (Eb) (Bb) (Ab)

Don't Play 2nd Time (Tacet)

Gtr. Don't Play 2nd Time (Tacet)

52 YELL! 2nd time only

Mal. Spon sor the band! *f*

Bls. Don't Play 2nd Time (Tacet)

T.B. Don't Play 2nd Time (Tacet)

52

Strings

Pno. 2 Don't Play 2nd Time (Tacet)

Set B.D.

Sn. Dr. High Hat

52

Synth Dr.

52

Timp.







M. C

M. Bb

M. Eb

M. (B.C)

CM. C

CM. Bb

CM. Eb

CM. (B.C)

BL. 1 C  
CM. 2 C

BL. 1 Bb  
CM. 2 Bb

BL. 1 Eb  
CM. 2 Eb

BL. 1 (B.C)  
CM. 2 (B.C)

BL. 2 C

BL. 2 Bb

BL. Eb

BL. 2 (B.C)

Bass

Gtr.

Mal.

Bls.

T.B.

Strings

Pno. 2

Set

B.D.

Sn. Dr.

High Hat

Synth Dr.

Timp.

Chord progression in Bass line:  
 Gb (Gbadd6) Dbsus4 (Db) Bsus2 (B) Bbm (Bbm7) C (Cmaj7)  
 Gb Gbadd6 Dbsus4 Db Bsus2 B Bbm Bbm7 C Cmaj7 F

Handwritten signature at bottom right.

The Legend of Super Mortal Tetris

T

M. C

M. Bb

M. Eb

M. (B.C.)

CM. C

CM. Bb

CM. Eb

CM. (B.C.)

BL. 1 C  
CM. 2 C

BL. 1 Bb  
CM. 2 Bb

BL. 1 Eb  
CM. 2 Eb

BL. 1 (B.C.)  
CM. 2 (B.C.)

BL. 2 C

BL. 2 Bb

BL. Eb

BL. 2 (B.C.)

Bass

Gtr.

Mal.

Bls.

T.B.

Strings

Pno. 2

Set  
B.D.

Sn. Dr.  
High Hat

Synth Dr.

Timp.

Bb(root)

A<sup>b</sup>add9

G<sup>b</sup>

G<sup>b</sup>7

F7

B<sup>b</sup>dim7/E

B<sup>b</sup>dim7/E

F7

f



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

B<sup>b</sup>dim7/E F7 B B<sup>b</sup>m (Bbm7) C (Cmaj7)  
B<sup>b</sup>dim7/E F7 B B<sup>b</sup>m B<sup>b</sup>m7 C Cmaj7 G A

The Legend of Super Mortal Tetris

14

M. C.

M. Bb

M. Eb

M. (B.C.)

CM. C

CM. Bb

CM. Eb

CM. (B.C.)

BL. 1 C  
CM. 2 C

BL. 1 Bb  
CM. 2 Bb

BL. 1 Eb  
CM. 2 Eb

BL. 1 (B.C.)  
CM. 2 (B.C.)

BL. 2 C

BL. 2 Bb

BL. Eb

BL. 2 (B.C.)

Bass

Gtr.

Mal.

Bls.

T.B.

Strings

Pno. 2

Set  
B.D.

Sn. Dr.  
High Hat

Synth Dr.

Timp.

optional roll

MINI MINI MINI MINI MINI

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, four measures of whole rests.
- Bb:** Treble clef, key signature of two sharps (F# and C#), 4/4 time signature, four measures of whole rests.
- Eb:** Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature, four measures of whole rests.
- Tenor Sax:** Treble clef, key signature of two sharps (F# and C#), 4/4 time signature, four measures of whole rests.
- Trumpet in Bb:** Treble clef, key signature of two sharps (F# and C#), 4/4 time signature, four measures of whole rests.
- Bass Clef:** Bass clef, 4/4 time signature, four measures of whole rests.
- Synthesizer:** Treble and bass clefs, 4/4 time signature, four measures of whole rests.
- Drum Set:** Drum clef, 4/4 time signature. Measures 1-3 are whole rests. Measure 4 contains a complex rhythmic pattern with eighth and sixteenth notes.
- Bass Guitar:** Bass clef, 4/4 time signature. Measures 1-3 contain a walking bass line with eighth notes and rests. Measure 4 contains a more complex rhythmic pattern with eighth and sixteenth notes.

# A Message To You Rudy

2

5

C

Bb

Eb

T. Sax.

Bb Tpt.

B.C.

Synth

D. S.

Bass

C F G C F G

The musical score is arranged in a system of ten staves. The top six staves are for woodwinds and brass: Clarinet (C), B-flat Trumpet (Bb), E-flat Trumpet (Eb), Tenor Saxophone (T. Sax.), B-flat Trombone (Bb Tpt.), and Baritone/Cornet (B.C.). The seventh staff is for a Synth (Keyboard). The eighth staff is for Drums (D. S.), and the ninth staff is for Bass. The music is in 2/4 time and features a repeating eighth-note pattern in the woodwinds and brass, and a steady bass line. The synth part provides harmonic support with chords. The drums play a consistent eighth-note pattern. The bass line follows the harmonic structure. The score is divided into four measures, with a key signature change from C major to F major between the second and third measures.

A Message To You Rudy

B

This musical score is for the piece "A Message To You Rudy" and is the third page of the score. It features a variety of instruments and parts:

- C:** Clarinet part in treble clef.
- Bb:** B-flat Trumpet part in treble clef.
- Eb:** E-flat Trumpet 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 4/4 time and features a key signature of two sharps (F# and C#). A first ending bracket labeled "9" spans the first measure of each staff. The bass line includes chord markings: C, F, G, C, F, G, C.

# A Message To You Rudy

4

14

C

Bb

Eb

T. Sax.

Bb Tpt.

B.C.

Synth

D. S.

Bass

F G C F G C

Detailed description: This is a musical score for the piece "A Message To You Rudy". The score is arranged for a band and includes parts for C, Bb, Eb, T. Sax., Bb Tpt., B.C., Synth, D.S., and Bass. The music is in 4/4 time and features a key signature of two sharps (F# and C#). The score is divided into measures, with a measure number "14" appearing at the beginning of the first measure of each staff. 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 bass line with eighth and quarter notes. The Synth part plays a chordal accompaniment with chords labeled F, G, and C. The D.S. and Bass parts play a rhythmic accompaniment with eighth and quarter notes.

A Message To You Rudy

C Tenor & Clarinet Solo

This musical score is for the piece "A Message To You Rudy" and is page 5 of the score. It features a Tenor and Clarinet solo starting at measure 18. The score is arranged for a variety of instruments:

- C (C Trumpet):** Treble clef, playing eighth notes.
- Bb (B-flat Trumpet):** Treble clef, playing eighth notes.
- Eb (E-flat Trumpet):** Treble clef, playing eighth notes.
- T. Sx. (Tenor Saxophone):** Treble clef, playing eighth notes.
- Bb Tpt. (B-flat Trumpet):** Treble clef, playing eighth notes.
- B.C. (Baritone/Cornet):** Bass clef, playing eighth notes.
- Synth (Synthesizer):** Treble and Bass clefs, playing chords and bass notes.
- D. S. (Drum Set):** Treble clef, playing a rhythmic pattern with 'x' marks for cymbals.
- Bass:** Bass clef, playing eighth notes.

Measure numbers 18, 19, 20, 21, 22, and 23 are indicated at the beginning of each staff. The key signature has two sharps (F# and C#). The solo section begins at measure 22, marked with a box containing the letter 'C'. The chord progression for the synth part is F, G, C, F, G, C. The drum set part includes a triplet of eighth notes in measure 23.

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, playing a melodic line with eighth notes.
- Bb:** B-flat Trumpet, mostly silent with rests.
- Eb:** E-flat Trumpet, playing a rhythmic accompaniment of eighth notes.
- T. Sax.:** Tenor Saxophone, mostly silent with rests.
- Bb Tpt.:** B-flat Trombone, playing a melodic line similar to the Clarinet.
- B.C.:** Baritone Saxophone, mostly silent with rests.
- Synth:** Synthesizer, playing chords in the right hand and a bass line in the left hand. Chords are labeled F, G, and C.
- D.S.:** Drums, playing a rhythmic pattern with snare and cymbal.
- Bass:** Bass guitar, playing a rhythmic accompaniment.

The score is divided into three measures. The first measure contains the initial musical notation. The second measure contains a repeat sign. The third measure contains the final musical notation. The key signature is one sharp (F#), and the time signature is 4/4.



A Message To You Rudy

26

C

26

Bb

26

Eb

26

T. Sax.

26

Bb Tpt.

26

B.C.

26

F G C F G C

Synth

26

D. S.

26

Bass

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 band and includes parts for Clarinet (C), B-flat Trumpet (Bb), E-flat Trumpet (Eb), Tenor Saxophone (T. Sax.), B-flat Trombone (Bb Tpt.), Baritone Saxophone (B.C.), Synthesizer (Synth), Drums (D. S.), and Bass. The key signature is D major (two sharps). The Clarinet, B-flat Trumpet, E-flat Trumpet, Tenor Saxophone, and B-flat Trombone parts feature a melodic line of eighth notes with a consistent rhythmic pattern. The Baritone Saxophone part provides a harmonic accompaniment with chords. The Synthesizer part consists of a treble clef staff with chords and a bass clef staff with sustained notes. The Drums part shows a simple drum set notation with a snare drum and a bass drum. The Bass part features a melodic line of eighth notes. The measure numbers 26, 27, 28, and 29 are indicated at the beginning of each staff.

This musical score is for the piece "A Message To You Rudy" and is marked with a page number of 8 and a rehearsal mark 'E'. The score is arranged for a band and includes the following parts:

- C:** Clarinet part, starting at measure 30.
- Bb:** B-flat Trumpet part, starting at measure 30.
- Eb:** E-flat Trumpet part, starting at measure 30.
- T. Sax.:** Tenor Saxophone part, starting at measure 30.
- Bb Tpt.:** B-flat Trumpet part, starting at measure 30.
- B.C.:** Baritone/Cornet part, starting at measure 30.
- Synth:** Synthesizer part, starting at measure 30, with chord markings F, G, C, F, G, C.
- D.S.:** Drum Set part, starting at measure 30.
- Bass:** Bass line, starting at measure 30.

The score is written in a key signature of two sharps (D major) and a common time signature. The music begins at measure 30. The C, Bb, Eb, T. Sax., and Bb Tpt. parts feature a melodic line with eighth and sixteenth notes. The B.C. part provides harmonic support with chords. The Synth part plays chords corresponding to the F, G, C, F, G, C markings. The D.S. part shows a drum set pattern, and the Bass part provides a steady accompaniment.

A Message To You Rudy

This musical score page contains measures 34, 35, and 36 of the piece "A Message To You Rudy". The score is arranged for a band and includes the following parts:

- C**: Clarinet, Treble clef, playing eighth-note chords.
- Bb**: B-flat Clarinet, Treble clef, playing eighth-note chords.
- Eb**: E-flat Clarinet, Treble clef, playing eighth-note chords.
- T. Sax.**: Tenor Saxophone, Treble clef, playing eighth-note chords.
- Bb Tpt.**: B-flat Trumpet, Treble clef, playing eighth-note chords.
- B.C.**: Baritone/Cornet, Bass clef, playing eighth-note chords.
- Synth**: Synthesizer, Treble and Bass clefs, playing chords and bass notes.
- D. S.**: Drum Set, playing a steady eighth-note pattern.
- Bass**: Bass, Bass clef, playing eighth-note chords.

Measures 34, 35, and 36 are marked with the number 34 at the beginning of each line. The key signature is two sharps (F# and C#). The score includes various musical notations such as eighth notes, chords, and rests.

This musical score is for the piece "A Message To You Rudy" and is page 10 of the score. 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 rhythmic pattern of eighth notes.
- Eb:** E-flat Trumpet part with a melodic line.
- T. Sax.:** Tenor Saxophone part with a rhythmic pattern.
- Bb Tpt.:** B-flat Trombone part with a melodic line.
- B.C.:** Baritone Saxophone part with a rhythmic pattern.
- Synth:** Synthesizer part with chords in the right hand and a bass line in the left hand. Chord changes are marked as C, F, G, and C.
- D. S.:** Drums part with a simple rhythmic pattern.
- Bass:** Bass line with a rhythmic pattern.

The score is written in 4/4 time and includes a key signature of two sharps (F# and C#). The number 37 is written above the first measure of each staff, indicating the measure number.

A Message To You Rudy

**F**  
40

*molto rit.*

C

Bb

Eb

T. Sx.

Bb 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 rest for the first measure, followed by a dynamic marking of *p* (piano). The instruments and their parts are:

- Flute:** Features a melodic line with eighth-note patterns and a triplet in the fourth measure.
- Clarinet in B $\flat$ :** Mirrors the flute's melodic line.
- Aalto Sax:** Provides a harmonic accompaniment with sustained notes and a long phrase in the second measure.
- Tenor Sax:** Mirrors the flute and clarinet parts.
- Baritone Sax:** Provides a harmonic accompaniment with sustained notes.
- Horn in F:** Provides a harmonic accompaniment with sustained notes.
- Trumpet in B $\flat$  1:** Mirrors the flute and clarinet parts.
- Trumpet in B $\flat$  2:** Mirrors the flute and clarinet parts.
- Trumpet in B $\flat$  3:** Mirrors the flute and clarinet parts.
- Trombone 1:** Provides a harmonic accompaniment with sustained notes.
- Trombone 2:** Provides a harmonic accompaniment with sustained notes.
- Baritone (T.C.):** Mirrors the flute and clarinet parts.
- Baritone (B.C.):** Provides a harmonic accompaniment with sustained notes and a triplet in the fourth measure.
- Tuba:** Provides a harmonic accompaniment with sustained notes.

Each staff includes a dynamic marking of *p* at the beginning of the piece. The score is marked with a copyright symbol © at the bottom center.



My Way

This musical score is for the piece "My Way" and is marked with a rehearsal symbol 'A' and the number '2'. The score is arranged for a large ensemble of instruments, including Flute (Fl.), B♭ Clarinet (B♭ Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Baritone 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 score is written in a key signature of two flats (B♭ and E♭) and a 4/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Many parts include triplets, indicated by a '3' and a bracket. The Flute, Clarinet, and Saxophone parts often play melodic lines with slurs and ties. The Horn and Trombone parts provide harmonic support with sustained notes and chords. The Tuba part is written in the bass clef and features a prominent, low-frequency melodic line. The score is divided into measures by vertical bar lines, and the instruments are listed on the left side of the page.

My Way

This musical score is for the piece "My Way" and is the third page of the score. It features a variety of instruments including Flute (Fl.), Clarinet in B-flat (B♭ Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Baritone Saxophone (B. Sx.), Horn (Hn.), three Trumpets in B-flat (B♭ Tpt. 1, 2, 3), two Trombones (Tbn. 1, 2), Baritone (Bar.), Bari (B.C.), and Tuba. The score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The music is divided into measures, with a section starting at measure 15. The score includes various musical notations such as triplets, slurs, and dynamic markings like *f* (forte). The piece concludes with a final measure marked with a double bar line and a fermata.

My Way

22

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



# My Way

A

1 8 8 8 7

Snare  
Drum

Tenors  
Drum

Bar  
Drum

Cymbals

*fff*

6 3 3 A 3 3 3 3 3 A 3 3 A 3 3

*fff/mp*

11 2 2 2

11 2 2 2

11 2 2 2

11 2 2 2

Two Plate Roll

*fff*



## **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

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet (Cornet) 1

B♭ Trumpet (Cornet) 2

F Horn

Trombone 1

Trombone 2, Baritone, Bassoon

Tuba

Percussion

Cr. Cym. S.D. B.D. Timp. Tune F & B♭

Piano Reduction

Maestoso  $\text{♩} = 88$

rit. div. unis.

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9 **A** Andante ♩ = 96 **B**

Fl.

Ob.

1 Cl.

2 Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

**A** Andante ♩ = 96 **B**

1 Tpt. (Cnt.)

2 Tpt. (Cnt.)

Hn.

Trb. 1

Trb. 2, Bar., Bsn.

Tuba

1 Perc.

2 Perc.

**A** Andante ♩ = 96 **B**

Pno. Red.

*mf* *simile*

18

Fl.

Ob.

1  
Cl.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpt.  
(Cnt.)

2

Hn.

Trb. 1

Trb. 2,  
Bar.,  
Bsn.

Tuba

Susp. Cym. (yarn mallets)

1  
Perc.

2

Pno. Red.

*mf*

*p*

*Lv.*

*mf*

27

Fl.

Ob.

1  
Cl.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpt.  
(Cnt.)

2

Hn.

Trb. 1

Trb. 2,  
Bar.,  
Bsn.

Tuba

1  
Perc.

2

Pno. Red.

37 *div.* **E** *un.* **1.** *div.*

Fl. *f* *mf* *div.*

Ob. *f* *mf* *div.*

1 Cl. *f* *mf* *div.*

2 Cl. *f* *mf*

B. Cl. *f* *mf*

A. Sax. *f* *mf*

T. Sax. *f* *mf*

Bar. Sax. *f* *mf*

1 Tpt. (Cnt.) *f* *mf* **E** *un.* **1.** *div.*

2 Tpt. (Cnt.) *f* *mf*

Hn. *f* *mf*

Trb. 1 *f* *mf*

Trb. 2, Bar., Bsn. *f* *mf*

Tuba *f* *mf*

1 Perc. *f* *mf* *Susp. Cym.* *l.v.*

2 Perc. *f* *mf*

Pno. Red. *f* *mf* **E** **1.**

This musical score is for a full orchestra, spanning measures 47 to 54. The score is divided into two systems, each with a first and second ending. The instruments are arranged as follows:

- Flute (Fl.):** First ending (measures 47-50), second ending (measures 51-54). Includes markings for *rit.*, *div.*, *unis.*, and *f*.
- Oboe (Ob.):** First ending (measures 47-50), second ending (measures 51-54). Includes markings for *rit.*, *div.*, *unis.*, and *f*.
- Clarinets (Cl.):** First and second endings (measures 47-50). Includes markings for *rit.*, *div.*, *unis.*, and *f*.
- Bass Clarinet (B. Cl.):** First and second endings (measures 47-50). Includes markings for *rit.* and *f*.
- Alto Saxophone (A. Sax.):** First and second endings (measures 47-50). Includes markings for *rit.* and *f*.
- Tenor Saxophone (T. Sax.):** First and second endings (measures 47-50). Includes markings for *rit.* and *f*.
- Baritone Saxophone (Bar. Sax.):** First and second endings (measures 47-50). Includes markings for *rit.* and *f*.
- Trumpets (Tpt. (Cnt.)):** First ending (measures 47-50), second ending (measures 51-54). Includes markings for *rit.*, *div.*, *unis.*, and *f*.
- Horn (Hn.):** First and second endings (measures 47-50). Includes markings for *rit.* and *f*.
- Trumpets 1 (Trb. 1):** First and second endings (measures 47-50). Includes markings for *rit.* and *f*.
- Trumpets 2, Baritone, and Bassoon (Trb. 2, Bar., Bsn.):** First and second endings (measures 47-50). Includes markings for *rit.* and *f*.
- Tuba:** First and second endings (measures 47-50). Includes markings for *rit.* and *f*.
- Percussion (Perc.):** First and second endings (measures 47-50). Includes markings for *rit.* and *f*.
- Piano (Pno. Red.):** First ending (measures 47-50), second ending (measures 51-54). Includes markings for *rit.* and *f*.

The score includes various musical notations such as triplets, dynamics (*f*), articulation (*div.*), and performance directions (*rit.*, *unis.*). The first ending of each instrument part concludes with a fermata. The second ending begins with a *rit.* marking and concludes with a final chord.

Recorded by BRUNO MARS  
**RUNAWAY BABY**

Words and Music by BRUNO MARS, ARI LEVINE,  
 PHILIP LAWRENCE and CHRISTOPHER STEVEN BROWN  
 Arranged by PAUL MURTHA

(DRIVING SOUL) ♩ = 168

5

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.

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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.

07011938  
Runway Baby - 2

9

10

11

12

13

14

15

16

Musical score for Runway Baby - 2, measures 9-16. 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 Aux. Percussion. Chord changes are indicated by letters like Bbm7, Eb13, and Bbm7+.



(41) x

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

TRUMPET 1  
TRUMPET 2  
TRUMPET 3  
TRUMPET 4

(PLAY ON 2'S ONLY)

TROMBONE 1  
TROMBONE 2  
TROMBONE 3  
TROMBONE 4

(PLAY ON 2'S ONLY)

GUITAR  
PIANO

BASS  
DRUMS  
AUX. PERC.

(FRAMBOURNE)

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.  
 07011938  
 Runaway Baby - 4

This musical score is for the song "Runaway Baby - 4". It is arranged for a large ensemble including saxophones, trumpets, trombones, guitar, piano, bass, and drums. The score is written in 4/4 time with a key signature of one flat (Bb). The saxophone parts (Alto and Tenor) feature melodic lines with various articulations and dynamics. The brass sections (Trumpets and Trombones) provide harmonic support and rhythmic patterns. The guitar and piano parts are more rhythmic and textural, while the bass and drums provide the foundational groove. The score includes performance instructions such as "PLAY SOFT TIMES" and "PLAY SOFT TIMES" in the trumpet and trombone parts. The piece concludes with a final chord in the key of Bb.

25    26    27    28    29    30    31    32

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.

07011938  
Runaway Baby - 5

TO CODA

43

ALTO SAX I

ALTO SAX 2

TENOR SAX I

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.

07011938  
Runway Baby - 6

Musical score for Runway Baby - 6, measures 41-47. The score includes parts for Alto Sax I & II, Tenor Sax I & II, Baritone Sax, Trumpets 1-4, Trombones 1-4, Guitar, Piano, Bass, Drums, and Auxiliary Percussion. Measure 43 is marked as the start of a 'TO CODA' section. The score features various musical notations including notes, rests, dynamics (f, mf), and articulation marks. A 'TRIMMABLE' section is indicated at the end of measure 47.

(BELL OF RINGE (IN NO SAX))

TRIMMABLE

ALTO SAX 1  
ALTO SAX 2  
TENOR SAX 1  
TENOR SAX 2  
ARTICONE SAX

TRUMPET 1  
TRUMPET 2  
TRUMPET 3  
TRUMPET 4

TROMBONE 1  
TROMBONE 2  
TROMBONE 3  
TROMBONE 4

GUITAR  
PIANO

BASS  
DRUMS  
AUX. PERC.



♩ CODA

ALTO SAX 1

L.TO SAX 2

NOR SAX 1

NOR SAX 2

TRONE SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TOMBOONE 1

OMBOONE 2

OMBOONE 3

OMBOONE 4

EUITAR

PIANO

BASS

DRUMS

UX, PERC.

70711938  
Newavey Baby - 8

Musical staff for ALTO SAX 1, measures 56-64. Includes notes, rests, and dynamic markings.

Musical staff for L.TO SAX 2, measures 56-64. Includes notes, rests, and dynamic markings.

Musical staff for NOR SAX 1, measures 56-64. Includes notes, rests, and dynamic markings.

Musical staff for NOR SAX 2, measures 56-64. Includes notes, rests, and dynamic markings.

Musical staff for TRONE SAX, measures 56-64. Includes notes, rests, and dynamic markings.

Musical staff for TRUMPET 1, measures 56-64. Includes notes, rests, and dynamic markings.

Musical staff for TRUMPET 2, measures 56-64. Includes notes, rests, and dynamic markings.

Musical staff for TRUMPET 3, measures 56-64. Includes notes, rests, and dynamic markings.

Musical staff for TRUMPET 4, measures 56-64. Includes notes, rests, and dynamic markings.

Musical staff for TOMBOONE 1, measures 56-64. Includes notes, rests, and dynamic markings.

Musical staff for OMBOONE 2, measures 56-64. Includes notes, rests, and dynamic markings.

Musical staff for OMBOONE 3, measures 56-64. Includes notes, rests, and dynamic markings.

Musical staff for OMBOONE 4, measures 56-64. Includes notes, rests, and dynamic markings.

Musical staff for EUITAR, measures 56-64. Includes notes, rests, and dynamic markings.

Musical staff for PIANO, measures 56-64. Includes notes, rests, and dynamic markings.

Musical staff for BAASS, measures 56-64. Includes notes, rests, and dynamic markings.

Musical staff for DRUMS, measures 56-64. Includes notes, rests, and dynamic markings.

Musical staff for UX, PERC., measures 56-64. Includes notes, rests, and dynamic markings.

Musical staff for UX, PERC., measures 56-64. Includes notes, rests, and dynamic markings.

56 57 58 59 60 61 62 63 64

(REHEARSAL COPY - NOT FOR PUBLICATION)

65 OPEN FOR SOLOS - AS WRITTEN OR AD LIB.

65

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARITONE SAX

(FAUCET BKT. TIME)

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

65

GUITAR

(AP LIB. "RINCK")

PIANO

BASS

DRUMS

(AP LIB. "RINCK")

AUX. PERC.

mf

73

Gm7

C13

Gm7

C13

Gm7

C13

Gm7

C13

Gm7

C13

REPEAT FOR VOICE SOLOS

TO CONTINUE

LTO SAX 1

TTO SAX 2

NOR SAX 1

NOR SAX 2

TONE SAX

RUMPET 1

RUMPET 2

RUMPET 3

RUMPET 4

WOMBONE 1

WOMBONE 2

WOMBONE 3

WOMBONE 4

GIUITAR

PIANO

BASS

DRUMS

JX. PERC.

311938  
Newmy Baby - 10

73 74 75 76 77 78 79 80 81



83

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.

Chord markings:  $G^{\flat}MA7$ ,  $F7$ ,  $E^{\flat}9$ ,  $B^{\flat}mi7$ ,  $E^{\flat}9$ ,  $G^{\flat}MA7$ ,  $F7$ ,  $B$ ,  $E^{\flat}9$ ,  $B^{\flat}mi7$ ,  $E^{\flat}9$ ,  $G^{\flat}MA7$ .

LTO SAX 1  
 T0 SAX 2  
 T0R SAX 1  
 T0R SAX 2  
 TONE SAX  
 RUMPET 1  
 RUMPET 2  
 RUMPET 3  
 RUMPET 4  
 OMBONE 1  
 OMBONE 2  
 OMBONE 3  
 OMBONE 4  
 GUITAR  
 PIANO  
 BASS  
 DRUMS

91 92 93 94 95 96 97 98 99

# 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 four staves are labeled Melody C, Melody Bb, Melody Eb, and Melody Bass Clef. The next four staves are labeled Bass Line C, Bass Line Bb, Bass Line Eb, and Bass Line Bass Clef. The Synthesizer part consists of two staves, and the Bass Guitar part is a single staff at the bottom. The music is in 4/4 time with a key signature of one flat (Bb). The tempo is Moderate Swing. The dynamics are marked as *mf* (mezzo-forte). The score includes a variety of musical notations such as eighth and sixteenth notes, rests, and chord symbols. The chord symbols are: F, C, C7, F, Fm, C, Am, C, G7, C, Cm, Eb, Bb, Bb7, Eb, Ebm, Bb, Gm. The Synthesizer part includes a treble clef staff with notes and a bass clef staff with notes and chord symbols. The Bass Guitar part is a single staff with notes and a *mf* dynamic marking.

Santa Claus Is Comin' To Town

7 A

The musical score is arranged in a system of staves. The top staff is for C (Cello), followed by Bb (Bassoon), Eb (Euphonium), and B.C. (Bass Clarinet). Below these are four staves for B.L. instruments: B.L. C (Bassoon), B.L. Bb (Bassoon), B.L. Eb (Euphonium), and B.L. B.C. (Bass Clarinet). The next two staves are for Synth (Synthesizer) and Bass. The score includes a section marked 'A' starting at measure 7. Chord diagrams are provided for each staff, showing the harmonic structure of the piece. The key signature is Bb major (two flats), and the time signature is 4/4.

**C**  
Cm7 F7 Bb Eb Bb7 Eb Ebm Bb Gm

**B.L. C**  
Dm7 G7 C C F C C7 F Fm C Am

**B.L. Bb**  
Am7 Eb C G7 C Cm Eb

**B.L. Eb**  
Cm7 F7 Bb Bb Eb Bb7 Eb Ebm Bb Gm

**B.L. B.C.**

**Synth**  
Cm7 F7 Bb Bb Eb Bb7 Eb Ebm Bb Gm

**Bass**

Santa Claus Is Comin' To Town

15

C

B $\flat$

E $\flat$

B.C.

B

15

15

15

15

C $m$ 7 F7 B $\flat$  B $\flat$ 7 E $\flat$  B $\flat$ 7 E $\flat$  C7

B.L. C

15

D $m$ 7 G7 C C7 F C7 F D7

B.L. B $\flat$

15

A $m$ 7 D $\flat$  G $\flat$  C G $\flat$  C G $\flat$  C A7

B.L. E $\flat$

15

C $m$ 7 F7 B $\flat$  B $\flat$ 7 E $\flat$  B $\flat$ 7 E $\flat$  C7

B.L. B.C.

15

Synth

15

C $m$ 7 F7 B $\flat$  B $\flat$ 7 E $\flat$  B $\flat$ 7 E $\flat$  C7

15

C $m$ 7 F7 B $\flat$  B $\flat$ 7 E $\flat$  B $\flat$ 7 E $\flat$  C7

Bass

The musical score is arranged in a multi-staff format. The top staff is for C, followed by Bb, Eb, and B.C. (Bass Clef). Below these are four 'B.L.' (Bass Line) staves: B.L. C, B.L. Bb, B.L. Eb, and B.L. B.C. (Bass Clef). The Synth part is shown in a grand staff (treble and bass clefs). The Bass part is at the bottom in a bass clef. The score includes musical notation with notes, rests, and dynamics. Chord diagrams are provided below the B.L. staves. A box labeled 'C' is placed above the C staff in the fourth measure. The piece concludes with 'To Coda'.

**Chord Diagrams:**

- B.L. C:** G7, G#dim, Am, D7, G7, Gaug, C, F, C, C7, F, Fm
- B.L. Bb:** D7, D#dim, Em, A7, D7, Daug, C, C, G7, C, Cm
- B.L. Eb:** F7, F#dim, Gm, C7, F7, Faug, Bb, Eb, Bb, Bb7, Eb, Ebm
- B.L. B.C.:** F7, F#dim, Gm, C7, F7, Faug, Bb, Eb, Bb, Bb7, Eb, Ebm

Santa Claus Is Comin' To Town

**D**  
30

*D.S. al Coda* **E**

C  
30

B $\flat$   
30

E $\flat$   
30

B.C.  
30

B.L. C  
30

B.L. B $\flat$   
30

B.L. E $\flat$   
30

B.L. B.C.  
30

Synth  
30

Bass  
30

*f*

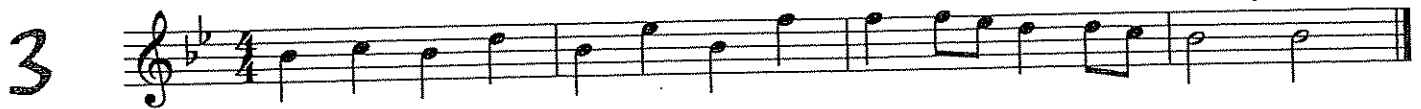
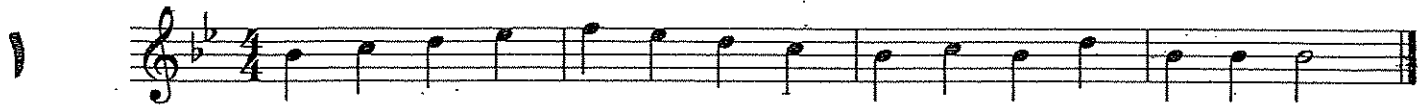
Santa Claus Is Comin' To Town

The image displays a musical score for the song "Santa Claus Is Comin' To Town". The score is organized into several systems of staves. The first system includes staves for C, Bb, Eb, and B.C. The second system includes staves for B.L. C, B.L. Bb, B.L. Eb, and B.L. B.C. The third system includes staves for Synth and Bass. Each staff begins with a treble or bass clef, a key signature of two flats (Bb and Eb), and a time signature of 4/4. The number 39 is written above the first staff of each system, indicating the starting measure. The notation includes quarter notes, eighth notes, and rests. 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. The score is presented in a clean, black-and-white format with standard musical notation.



C

# Sight Reading Exercises



# Bb-Low

## Sight Reading Exercises

1 

2 

3 

4 

5 

6 

7 

8 

9 

# B $\flat$ - High

## Sight Reading Exercises

1 

2 

3 

4 

5 

6 

7 

8 

9 

E $\flat$

# 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)

$\text{♩} = 72$

Flute

Oboe *mp* *f*

Bassoon *mp* *f*

Clarinet in B $\flat$  *mp* *f*

Bass Clarinet *mp* *f*

Alto Sax. *mp* *f*

Tenor Sax. *mp* *f*

Baritone Sax. *mp* *f*

Trumpet in B $\flat$  *mp* *f*

Horn in F *mp* *f*

Baritone (T.C.) *mp* *f*

Baritone (B.C.) *mp* *f*

Tuba *mp* *f*

Guitar *mp* *f*

Bass Guitar *mp* *f*

Mallets *mp* *f*

Piano *mp* *f*

Snare Drum (Beginning) *mp* *f*

Snare Drum (Advanced) *mp* *f*

$E\flat$   $Gm$   $Fm$   $B\flat 7$   $E\flat$   $Gm$   $Fm$   $B\flat 7$   $E\flat$   $A\flat$   $E\flat$





Score

# Smells Like Teen Spirit

As Recorded by Nirvana  
Arr. Walsh

**[A]**

Melody C  
Melody Bb  
Melody Eb  
Melody F  
Melody (B.C.)  
Counter Melody C  
Counter Melody Bb  
Counter Melody Eb  
Counter Melody F  
Counter Melody (B.C.)  
Bass Line C  
Bass Line Bb  
Bass Line Eb  
Bass Line F  
Bass Line (B.C.)  
Bass Guitar  
Electric Guitar  
Lead Guitar  
Vibraphone  
Piano 1  
Piano 2  
Drum Set  
Floor Tom  
Suspended Cymbal  
Bass Drum

**Power Chords**  
Fm Bb G Ab Db C etc.....

**Chords for Piano 1 & 2:**  
Fm Bb G Ab Db C Fm Bb G Ab Db C Fm Bb G Ab Db C  
Fm Bb G Ab Db C Fm Bb G Ab Db C Fm Bb G Ab Db C

7

M. C.

M. B.

M. E.

M. F.

M. (B.C.)

CM. C.

CM. B.

CM. E.

CM. F.

CM. (B.C.)

BL. C.

BL. B.

BL. E.

BL. F.

BL. (B.C.)

B. Guit.

E.G.

I.G.

Vib.

Pno.1

Pno.2

D.S.

F.T.

Sus. Cym.

B.D.

Fm Bb G Ab Db C Fm Bb G Ab Db C Fm Bb G Ab Db C

Fm Bb G Ab Db C Fm Bb G Ab Db C Fm Bb G Ab Db C

13 [B]

[C]

M.C. *mp*

M.B. *mp*

M.Eb *mp*

M.F *mp*

M.(B.C.) *mp*

CM.C *mf* *mp*

CM.Bb *mf* *mp*

CM.Eb *mf* *mp*

CM.F *mf* *mp*

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

EL.C

BL.Bb

BL.Eb

BL.F

BL.(B.C.)

B. Guit. *mf*

E.G.

L.G. *mf*

Vib. *mf*

Pno. 1 *mf*

Pno. 2 *mf*

D.S. *mf*

F.T. *mf*

Sus. Cym.

B.D. *mf*

Chord progression for Pno. 1 and 2:  
Fm Bb Ab Db Fm Bb Ab Db Fm Bb Ab Db Fm Bb Ab Db

21 D

M.C. *mf*

M. Bb *mf*

M. Eb *mf*

M. F *mf*

M. (B.C.) *mf*

CM. C *mf*

CM. Bb *mf*

CM. Eb *mf*

CM. F *mf*

CM. (B.C.) *mf*

BL. C *mf*

BL. Bb *mf*

BL. Eb *mf*

BL. F *mf*

BL. (B.C.) *mf*

B. Guit. *mf*

E.G.

L.G. *mf*

Vib. *mf*

Pno. 1 *mf*

Pno. 2 *mf*

D.S. *mf*

FT. *mf*

Sus. Cym.

B.D. *mf*

Chords: Fm Bb Ab Db Fm Bb Ab Db Fm Bb Ab Db Fm Bb Ab Db



M. C  
M. Bb  
M. Eb  
M. F  
M. (B.C.)  
CM. C  
CM. Bb  
CM. Eb  
CM. F  
CM. (B.C.)  
BL. C  
BL. Bb  
BL. Eb  
BL. F  
BL. (B.C.)  
B. Guit.  
E.G.  
L.G.  
Vib.  
Pno. 1  
Pno. 2  
D.S.  
F.T.  
Sus. Cym.  
B.D.

The musical score is arranged in a standard orchestral format. The top section includes five trumpet parts (M. C, M. Bb, M. Eb, M. F, M. (B.C.)), five cornet parts (CM. C, CM. Bb, CM. Eb, CM. F, CM. (B.C.)), five trombone parts (BL. C, BL. Bb, BL. Eb, BL. F, BL. (B.C.)), a baritone guitar (B. Guit.), an electric guitar (E.G.), a low guitar (L.G.), a vibraphone (Vib.), and two piano parts (Pno. 1, Pno. 2). The bottom section features a double bass (D.S.), a first tenor (F.T.), suspended cymbal (Sus. Cym.), and a bass drum (B.D.). The score includes various musical notations such as notes, rests, and dynamic markings. A key signature of two flats and a common time signature are present. The piano part includes a sequence of chords: Fm, Bb, G, Ab, Db, C, Fm, Bb, G, Ab, Db, C, Fm, Bb, G, Ab, Db, C.

To Coda on 3rd Time

F

41

M.C.

M.Bb

M.Eb

M.F

M.(B.C.)

CM.C

CM.Bb

CM.Eb

CM.F

CM.(B.C.)

BL.C

BL.Bb

BL.Eb

BL.F

BL.(B.C.)

B.Guit.

E.G.

L.G.

Vib.

Pno.1

Pno.2

D.S.

F.T.

Sus. Cym.

B.D.

Fm E Fm Gb Db Fm E Fm Bb Ab Gb

Fm Bb G Ab Db C Fm Bb G Ab Db C Fm E Fm Gb Fm E Fm Bb Ab Gb

Fm Bb G Ab Db C Fm Bb G Ab Db C Fm E Fm Gb Fm E Fm Bb Ab Gb



47 **G** SOLO OR SOLI

M. C. SOLO OR SOLI *f*

M. Bb. SOLO OR SOLI *f*

M. Eb. SOLO OR SOLI *f*

M. F. SOLO OR SOLI *f*

M. (B.C.) SOLO OR SOLI *f*

CM. C

CM. Bb.

CM. Eb.

CM. F.

CM. (B.C.)

BL. C

BL. Bb.

BL. Eb.

BL. F.

BL. (B.C.)

B. Guitt.

E.G. etc..... *f* Fm Bb G Ab Db C etc.....

L.G. SOLO OR SOLI *f*

Vib. SOLO OR SOLI *f*

Pno. 1 Fm E Fm Gb Fm E Fm Bb Ab Gb Fm Bb G Ab Db C Fm Bb G Ab Db C

Pno. 2 Fm E Fm Gb Fm E Fm Bb Ab Gb Fm Bb G Ab Db C Fm Bb G Ab Db C

D.S.

FT.

Sus. Cym.

B.D.



53

H

M. C

M. B♭

M. E♭

M. F

M. (B.C.)

CM. C

CM. B♭

CM. E♭

CM. F

CM. (B.C.)

BL. C

BL. B♭

BL. E♭

BL. F

BL. (B.C.)

B. Guitt.

E.G.

L.G.

Vib.

Pno. 1

Pno. 2

D.S.

F.T.

Sus. Cym.

B.D.

M. C  
M. Bb  
M. Eb  
M. F  
M. (B.C.)  
CM. C  
CM. Bb  
CM. Eb  
CM. F  
CM. (B.C.)  
BL. C  
BL. Bb  
BL. Eb  
BL. F  
BL. (B.C.)  
B. Guit.  
E.G.  
L.G.  
Vib.  
Pno. 1  
Pno. 2  
D.S.  
F.T.  
Sus. Cym.  
B.D.

The musical score for page 59 is arranged in a standard orchestral format. It begins with a key signature of three flats (Bb, Eb, Ab) and a common time signature. The score is divided into several sections: woodwinds (M. C, M. Bb, M. Eb, M. F, M. (B.C.), CM. C, CM. Bb, CM. Eb, CM. F, CM. (B.C.)), brass (BL. C, BL. Bb, BL. Eb, BL. F, BL. (B.C.)), guitar (B. Guit.), saxophones (E.G., L.G.), vibraphone (Vib.), piano (Pno. 1, Pno. 2), double bass (D.S., F.T.), suspended cymbal (Sus. Cym.), and bass drum (B.D.). The piano part includes a series of chords: Fm, Bb, G, Ab, Db, C, Fm, Bb, G, Ab, Db, C, Fm, Bb, G, Ab, Db, C. The percussion parts include a double bass line with eighth notes and a suspended cymbal part that is mostly silent.

65 I J

M.C. *mp*

M.Bb *mp*

M.Eb *mp*

M.F *mp*

M.(B.C.) *mp*

CM.C

CM.Bb

CM.Eb

CM.F

CM.(B.C.)

BL.C

BL.Bb

BL.Eb

BL.F

BL.(B.C.)

B. Guit. *mf* *mp*  
Fm

E.G.

L.G.

Vib. *mp*

Pno.1 *mf* *mp*  
Fm Bb Ab Db Fm Bb Ab Db Fm Bb Ab Db Fm Bb

Pno.2 *mf* *mp*  
Fm Bb Ab Db Fm Bb Ab Db Fm Bb Ab Db Fm Bb

D.S. *mf* *mp*

F.T. *mf* *mp*

Sus. Cym.

B.D. *mf* *mp*

M. C  
M. Bb  
M. Eb  
M. F  
M. (B.C.)  
CM. C  
CM. Bb  
CM. Eb  
CM. F  
CM. (B.C.)  
BL. C  
BL. Bb  
BL. Eb  
BL. F  
BL. (B.C.)  
B. Guitt.  
E.G.  
L.G.  
Vib.  
Pno. 1  
Pno. 2  
D.S.  
FT.  
Sus. Cym.  
B.D.

*mp*

Ab Db Fm Bb Ab Db Fm Bb Ab Db Fm Bb Ab Db Fm Bb

Ab Db Fm Bb Ab Db Fm Bb Ab Db Fm Bb Ab Db Fm Bb

80

M.C.

M. Bb

M. Eb

M. F

M. (B.C.)

CM. C

CM. Bb

CM. Eb

CM. F

C.M. (B.C.)

BL. C

BL. Bb

BL. Eb

BL. F

BL. (B.C.)

B. Guit.

E.G.

L.G.

Vib.

Pno. 1

Pno. 2

D.S.

FT.

Sus. Cym.

B.D.

Ab Db Fm Bb Ab Db Fm Bb Ab Db

85 

M.C. *f* *ff*

M.Bb *f* *ff*

M.Eb *f* *ff*

M.F *f* *ff*

M.(B.C.) *f* *ff*

CM.C *ff*

CM.Bb *ff*

CM.Eb *ff*

CM.F *ff*

CM.(B.C.) *ff*

BL.C *f* *ff*

BL.Bb *f* *ff*

BL.Eb *f* *ff*

BL.F *f* *ff*

BL.(B.C.) *f* *ff*

B.Guit. *f* *ff*

E.G. *f* *ff*

L.G. *ff*

Vib. *f* *ff*

Pno.1 *f* *ff* *fff*

Pno.2 *f* *ff*

D.S. *f* *ff*

P.T. *f* *ff*

Sus. Cym. *f* *ff*

B.D. *f* *ff*

Ab Db C Fm Bb G Ab Db C Fm Bb G Ab Db C Fm Bb G

91

rit.

M.C.

M.Bb

M.Eb

M.F

M.(B.C.)

CM.C

CM.Bb

CM.Eb

CM.F

CM.(B.C.)

BL.C

BL.Bb

BL.Eb

BL.F

BL.(B.C.)

B. Guit.

E.G.

L.G.

Vib.

Pno.1

Pno.2

D.S.

FT.

Sus. Cym.

B.D.

Ab Db C Fm Bb G Ab Db C Fm

Ab Db C Fm Bb G Ab Db C Fm

Ab Db C Fm Bb G Ab Db C Fm

fff





# Sponsor Song 2017 - Melody

## C INSTRUMENTS (TREBLE)



## B-FLAT INSTRUMENTS (HIGH)



## B-FLAT INSTRUMENTS (LOW)



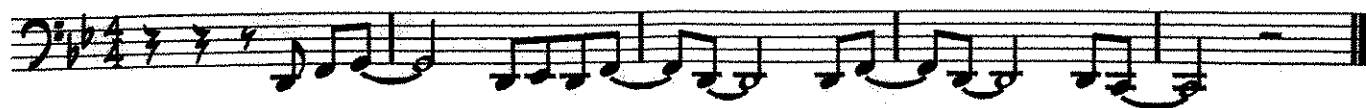
## E-FLAT INSTRUMENTS



## C INSTRUMENTS (BASS)



## TUBA



## Lyrics

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

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

# Sponsor Song 2017 - Horn Lick

## C INSTRUMENTS (TREBLE)



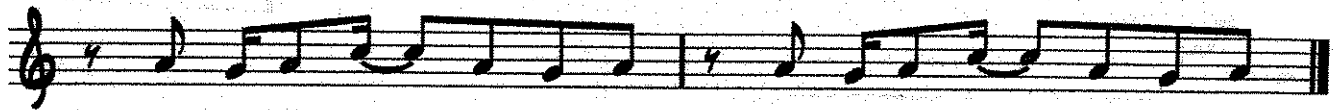
G F G Bb G F G G F G Bb G F G

## B-FLAT INSTRUMENTS (HIGH)



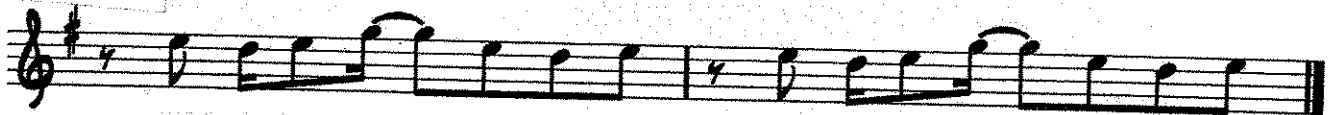
A G A C A G A A G A C A G A

## B-FLAT INSTRUMENTS (LOW)



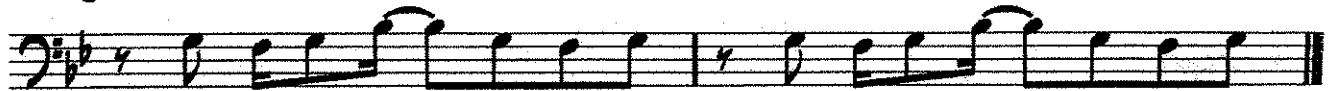
A G A C A G A A G A C A G A

## E-FLAT INSTRUMENTS



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

## C INSTRUMENTS (BASS)



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

## TUBA



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

## Chords

Gm, Bb, Dm, F

**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!**



**C.L. BARNHOUSE COMPANY®**  
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## Rising Band Series (Grade levels 1 1/2 - 2)

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

### The Star Spangled Banner

Arranged by  
**Robert W. Smith**

#### Instrumentation

Full Conductor Score .....	1
Flute .....	10
Oboe .....	2
1st Bb Clarinet .....	6
2nd Bb Clarinet .....	6
Bb Bass Clarinet .....	2
Bassoon .....	2
Eb Alto Saxophone .....	8
Bb Tenor Saxophone .....	2
Eb Baritone Saxophone .....	2
1st Bb Trumpet .....	5
2nd Bb Trumpet .....	5
F Horn .....	4
Trombone .....	6
Baritone BC .....	2
Baritone TC .....	2
Tuba .....	4
Bells .....	2
Timpani .....	1
Percussion 1: Snare Drum, Bass Drum .....	4
Percussion 2: Crash Cymbals, Suspended Cymbal .....	2
Piano/Keyboard (optional) .....	1

#### Program Notes

On September 14, 1814, United States soldiers at Fort M'Henry (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.

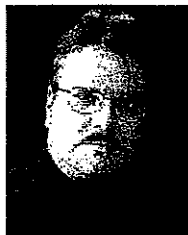
#### Notes to the Conductor

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

*Composer: Air of Mobility (Swearingen), Bells (R. W. Smith), Christmas Feast (Shaffer), Dark Odyssey (Grice), Deck the Halls With Drum and Voice (arr. R. W. Smith), Daring Dragons (R. W. Smith), Firefall (Shaffer), Hezogen (Hawkins), Independence (Hickory, Colanway), Joyful and Triumphant (Hickory), Little Star (Grice), Midnight Avenger (Neck), Navarre (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 (Hickory), Sol Invictus (Conway), The Star Spangled Banner (arr. R. W. Smith), Storm Clouds (Swearingen), The Thunderer (Soussaur, Shaffer), 12 The Clock Strikes (Grice), Wonders of the Universe (Grice)*

# THE STAR SPANGLED BANNER

Conductor Score

024-3860-00

arr. by Robert W. Smith

(ASCAP)

Majestic 3

Flute

Oboe

1st B♭ Clarinet

2nd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Majestic 3

1st B♭ Trumpet

2nd B♭ Trumpet

F Horn

Trombone

Baritone

Tuba

Bells

Timpani

Percussion 1  
(Snare Dr., Bass Dr.)

Percussion 2  
(Crash Cym.,  
Sus. Cym.)

Piano/Keyboard  
(Optional)

The score is written for a full orchestra and piano/keyboard. It features a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked 'Majestic'. The score is divided into two systems, each starting with a boxed number '3'. The woodwind section includes Flute, Oboe, 1st and 2nd Bb Clarinets, Bb Bass Clarinet, Bassoon, Ebb Alto Saxophone, Bb Tenor Saxophone, and Ebb Baritone Saxophone. The brass section includes 1st and 2nd Bb Trumpets, F Horn, Trombone, Baritone, and Tuba. The percussion section includes Bells, Timpani, Percussion 1 (Snare and Bass Drums), and Percussion 2 (Crash and Suspended Cymbals). The piano/keyboard part is optional. Dynamics include forte (f), mezzo-piano (mp), and piano (p). The score includes various musical notations such as slurs, accents, and dynamic markings.

FL.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

This section of the score covers measures 1 through 10. It includes parts for Flute (FL.), Oboe (Ob.), Clarinets (1st Cl., 2nd Cl., B. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.). The music is written in a key signature of two flats and a 4/4 time signature. The woodwinds and brass instruments play a variety of rhythmic patterns, including eighth and sixteenth notes, and some instruments have slurs over their lines.

1st Tpt.

2nd Tpt.

Hn.

Trb.

Bar.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

Pno.

This section of the score covers measures 11 through 20. It includes parts for Trumpets (1st Tpt., 2nd Tpt.), Horns (Hn.), Trombones (Trb.), Baritone (Bar.), Tuba, Bells, Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Piano (Pno.). The brass instruments play a variety of rhythmic patterns, including eighth and sixteenth notes, and some instruments have slurs over their lines. The percussion instruments play a variety of rhythmic patterns, including eighth and sixteenth notes, and some instruments have slurs over their lines. The piano part plays a variety of rhythmic patterns, including eighth and sixteenth notes, and some instruments have slurs over their lines. The score includes dynamic markings such as *p* and *f*.

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. *mp* Solo *mf*

2nd Tpt.

Hn. *mp*

Trb.

Bar. *mp*

Tuba

Bells

Timp. *p*

Perc. 1 *pp*

Perc. 2 *f* *p* *f* *pp* *mp*

Pno. *mp*





(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

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. It consists of four staves of music. The first staff begins with a common time signature 'C' and contains the first measure. The second staff starts at measure 5. The third staff starts at measure 10. The fourth staff starts at measure 15. Chords are indicated above the notes: Em, D, Em, D, Em, Em, Bm, Em, D, Em, Em. First and second endings are marked with '1.' and '2.' above the notes.

Bb PART LOW (D MAJOR)

# The Swallowtail Jig

Traditional Irish  
arr. Bernice

The musical score is written on a single treble clef staff in D major (F#, C#, G#, D). The time signature is 6/8. The piece begins with a key signature change from Bb to D major, indicated by the text 'Bb PART LOW (D MAJOR)' at the top left. The notation includes various chords: F#m, E, C#m, and F#m. There are two first and second endings. The first ending starts at measure 6 and ends with a repeat sign. The second ending starts at measure 12 and also ends with a repeat sign. The score concludes with a final double bar line.

Chords: F#m E

6 F#m E F#m F#m F#m

1. 2. F#m

12 F#m C#m F#m E

18 F#m F#m

1. 2.

Bb PART HIGH (D MAJOR) **The Swallowtail Jig**

Traditional Irish  
arr. Bernice

F#m E

6 F#m E F#m F#m F#m

12 F#m C#m F#m E

18 F#m F#m

1. 2.

E♭ PART LOW (D MAJOR)

# The Swallowtail Jig

Traditional Irish  
arr. Bernice

C♯m

B



C♯m

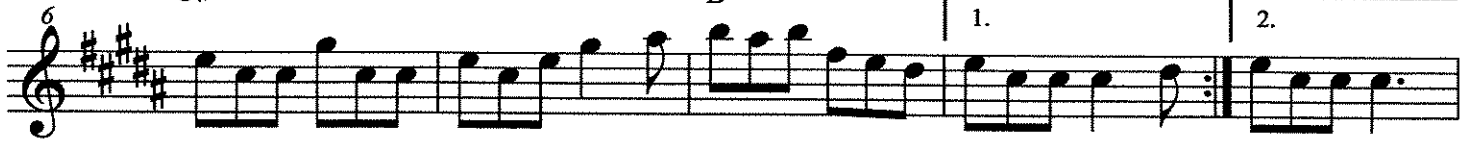
B

C♯m

C♯m

1.

2.



C♯m

C♯m

G♯m

C♯m



B

C♯m

C♯m

1.

2.



E♭ PART HIGH (D MAJOR) **The Swallowtail Jig**

Traditional Irish  
arr. Bernice

The musical score is written in treble clef with a key signature of one sharp (F#). It consists of four staves of music. The first staff begins with a C#m chord and a B chord. The second staff features C#m, B, C#m, and C#m chords, with first and second endings. The third staff includes C#m, C#m, G#m, and C#m chords. The fourth staff has B, C#m, and C#m chords, also with first and second endings.

BASS CLEF HIGH (D MAJOR)

# The Swallowtail Jig

Traditional Irish  
arr. Bernice

Em

D



6

Em

D

Em

Em



11

Em

Em

Bm

Em

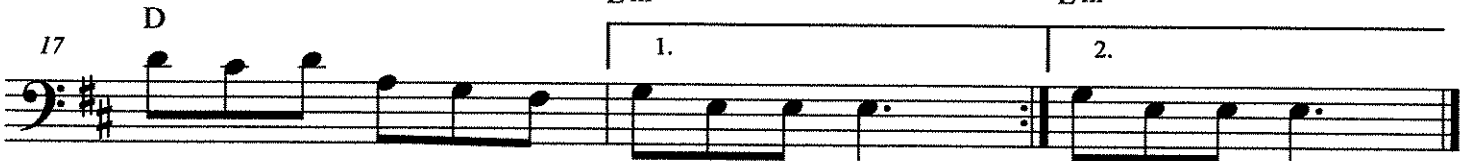


17

D

Em

Em





TUBA (D MAJOR)

# The Swallowtail Jig

Traditional Irish  
arr. Bernice

Em

D



6

Em

D

Em

Em



11

Em

Em

Bm

Em

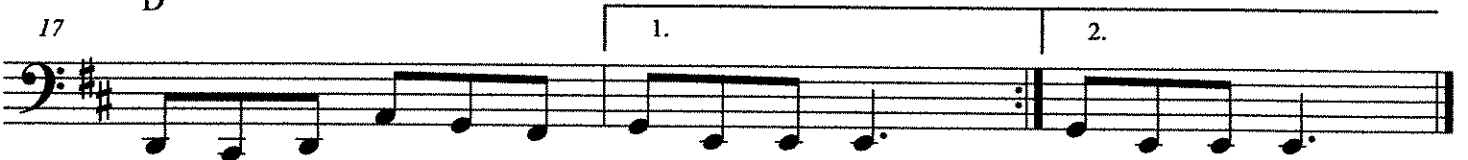


17

D

Em

Em





# TAKE ON ME

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

## TEACHING AIDS For The Director:

1. This tune will be a challenge, but it will be fun for the band and the audience if everyone puts in the necessary work. There are also some "Long Blows" (like 12-bar phrases with nowhere to breathe), so staggered breathing must be worked out, especially for the Trumpets. There is also a need for super accurate performance of rhythms by everyone. You may consider rehearsing the Rhythm Section in advance. There will be plenty of things to work out, and the Rhythm Section has to be TIGHT before the rest of the band can be tight. Also, all students will need to practice with a metronome.

2. The Piano part is complicated at times, with separate rhythmic parts for each hand. In certain passages, you may want to have the player choose L.H. only or R.H. only, depending on the ability (or presence) of a bassist.

3. Depending on the tempo, the Drummer may find the Hi-Hat 8ths at m. 33 to be difficult. If so, the drummer could play H,H, quarter notes or quarter followed by two 8ths, etc. The 8th notes are also written for the Shaker (Aux. Perc.) if you have a player.

4. The Guitar has several "as written" segments, most notably mm. 21-33 (and simpler segments at mm. 44 and 53). Most guitarists don't get ample opportunities to read, so this a good opportunity. If reading is too difficult, they can simply play the notated chords as whole notes and half notes.

5. At the end (mm.80-83), the 4-bar decrescendo emulates the fade-out ending of the original recording. You can slow it down a bit if you wish. I wish you the best on this worthy challenge!

John Berry

## Unison Patterns

**A** (TECHNO-POP ♩ = 156)

C TREBLE CLEF INSTRUMENTS

B $\flat$  INSTRUMENTS

E $\flat$  INSTRUMENTS

BASS CLEF INSTRUMENTS

DRUMS

AUX. PERC.

**B**

**TRAMP**

**f**



# TAKE ON ME

Music by PAL WAAKTAAR and MAGNE FURUHOLMAN  
Words by PAL WAAKTAAR, MAGNE FURUHOLMAN and MORTON HARRÉ  
Arranged by JOHN BERR

TECHNO-POP J = 156

The musical score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: FLUTE (OPT.), ALTO SAX 1 (CLAR. OPT.), ALTO SAX 2 (CLAR. OPT.), TENOR SAX 1, TENOR SAX 2 (OPT.), BARIOTONE SAX (OPT.), TRUMPET 1, TRUMPET 2, TRUMPET 3 (OPT.), TROMBONE 1 (IF HORN, OPT.), TROMBONE 2 & 3 (OPT.), TUBA (OPT.), GUITAR (OPT.), PIANO, BASS (OPT.), and DRUMS. The score includes various musical notations such as notes, rests, and dynamics like *mf* and *mp*. There are also performance instructions like *CONTA* and *TR*. The score is divided into measures, with some measures containing multi-measure rests. The bottom of the page features a series of numbers 1 through 7, likely indicating measure numbers or section markers.

FLUTE

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARITONE SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TROMBONE 1

TROMBONE 2 & 3

TUBA

GUITAR

PIANO

BASS

DRUMS

AUX. PERC.

9

10

11

12

13

14

15

16

Musical score for 'Take On Me' featuring various instruments including Flute, Saxophones, Trumpets, Trombones, Tuba, Guitar, Piano, and Drums. The score is written in 4/4 time and includes a key signature of one sharp (F#). The instruments listed are:

- FLUTE
- ALTO SAX I
- ALTO SAX 2
- TENOR SAX I
- TENOR SAX 2
- BARITONE SAX
- TRUMPET 1
- TRUMPET 2
- TRUMPET 3
- TROMBONE 1
- TROMBONE 2 & 3
- TUBA
- GUITAR
- PIANO
- BASS
- DRUMS

The score includes various musical notations such as notes, rests, and dynamic markings. A specific instruction is noted in the guitar part: "(GTR) PLAY WHOLE OR HALF NOTES CHORDS".

17 18 19 20 21 22 23 24

This musical score is for a jazz ensemble. It features the following parts:
 

- FLUTE**: Melodic line with eighth-note patterns.
- ALTO SAX 1**: Harmonic accompaniment with eighth-note chords.
- ALTO SAX 2**: Harmonic accompaniment with eighth-note chords.
- TENOR SAX 1**: Harmonic accompaniment with eighth-note chords.
- TENOR SAX 2**: Harmonic accompaniment with eighth-note chords.
- BARTONE SAX**: Harmonic accompaniment with eighth-note chords.
- TRUMPET 1**: Harmonic accompaniment with eighth-note chords.
- TRUMPET 2**: Harmonic accompaniment with eighth-note chords.
- TRUMPET 3**: Harmonic accompaniment with eighth-note chords.
- TROMBONE 1**: Harmonic accompaniment with eighth-note chords.
- TROMBONE 2 & 3**: Harmonic accompaniment with eighth-note chords.
- TUBA**: Harmonic accompaniment with eighth-note chords.
- GUITAR**: Harmonic accompaniment with eighth-note chords. Chord labels include  $Cm7$ ,  $F7$ ,  $E^{\flat}MA7$ ,  $Dm7$ ,  $Cm7$ ,  $Gm7$ , and  $E^{\flat}MA7$ .
- PIANO**: Harmonic accompaniment with eighth-note chords.
- BASS**: Harmonic accompaniment with eighth-note chords.
- DRUMS**: Rhythmic accompaniment with eighth-note patterns.
- AUX. PERC.**: Additional rhythmic accompaniment.



FLUTE

ALTO SAX I

ALTO SAX 2

TENOR SAX I

TENOR SAX 2

BARITONE SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 1

TRUMPONE 2 & 3

TUBA

GUITAR

PIANO

BASS

DRUMS

AUX. REC.

Musical score for rehearsal mark 33. The score is arranged in a standard orchestral layout with instruments listed on the left. The key signature has one sharp (F#) and the time signature is 4/4. The score includes the following instruments and parts:

- Flute**: Rests throughout the section.
- Alto Sax I & 2**: Play a melodic line starting at measure 35, marked *f*.
- Tenor Sax I & 2**: Play a melodic line starting at measure 35, marked *f*.
- Baritone Sax**: Plays a melodic line starting at measure 35, marked *f*.
- Trumpet 1, 2, 3**: Play a melodic line starting at measure 35, marked *mf*.
- Trombone 1**: Plays a melodic line starting at measure 35, marked *mf*.
- Trombone 2 & 3**: Play a melodic line starting at measure 35, marked *f*.
- Tuba**: Plays a melodic line starting at measure 35, marked *mf*.
- Guitar**: Plays a melodic line starting at measure 35, marked *mf*.
- Piano**: Provides harmonic support with chords and arpeggios, marked *mf*.
- Bass**: Provides harmonic support with a walking bass line, marked *mf*.
- Drums**: Play a consistent drum pattern, marked *mf*.
- Aux. Rec.**: A separate staff for auxiliary recording, marked *mf*.

Chord symbols for Guitar and Piano include: *f/A*, *Gm1?*, *E7m1?*, *Bb*, and *E7m1?*. Dynamics range from *mf* to *f*. The score is marked with rehearsal numbers 33, 34, 35, 36, 37, 38, 39, and 40.



TO COPRA

41

FLUTE

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

TRITONE SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TROMBONE 1

EUBONE 2 & 3

TUBA

GUITAR

PIANO

BASS

DRUMS

AUX. PERC.

SMALL NOTES OPT.

LOWER NOTE OPT.

42 43 44 45 46 47 48

41

AUX. PERC.

17018997

Ake On Me - 7

FLUTE

ALTO SAX I

ALTO SAX 2

TENOR SAX I

TENOR SAX 2

BARITONE SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TROMBONE 1

BARITONE 2 & 3

TUBA

GIUITAR

PIANO

BASS

DRUMS

AUX. PERC.

Musical score for a jazz band, measures 44-55. The score includes parts for Flute, Alto Sax I & II, Tenor Sax I & II, Baritone Sax, Trumpets 1-3, Trombone 1, Baritone 2 & 3, Tuba, Guitar, Piano, Bass, Drums, and Auxiliary Percussion. The music is in 4/4 time and features complex rhythmic patterns and melodic lines. Dynamics include *mf*, *f*, and *sfz*. A "GUITAR SOLO" section is marked starting at measure 52.



FLUTE

ALTO SAX I

ALTO SAX 2

TENOR SAX I

TENOR SAX 2

BARITONE SAX

TRUMPET I

TRUMPET 2

TRUMPET 3

TROMBONE I

TROMBONE 2 & 3

TUBA

GIUITAR

PIANO

BASS

DRUMS

AUX. PERC.

Musical score for measures 63-69. The score includes parts for Flute, Alto Sax I & 2, Tenor Sax I & 2, Baritone Sax, Trumpets 1-3, Trombones 1-3, Tuba, Guitar, Piano, Bass, Drums, and Aux. Percussion. The music features complex rhythmic patterns and melodic lines across all instruments.

P.S. AL CODA

FLUTE

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARITONE SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TROMBONE 1

MELLOPHONE 2 & 3

TUBA

GUITAR

PIANO

BASS

DRUMS

AUX. PERC.

70 71 72 73 74 75 76



♩ CODA

FLUTE

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARITONE SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TRUMPET 5

TROMBONE 1

TROMBONE 2 & 3

TUBA

GIITAR

PIANO

BASS

DRUMS

AUX. PERC.

Musical score for a jazz band, measures 77-84. The score includes parts for Flute, Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax, Trumpets 1-5, Trombones 1-3, Tuba, Guitar, Piano, Bass, Drums, and Auxiliary Percussion. The music features complex rhythmic patterns and dynamic markings such as *f*, *mf*, *p*, and accents.



# BEGINNING BAND

# THE TEMPEST

ROBERT W. SMITH (ASCAP)

## INSTRUMENTATION

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

## NOTES TO THE CONDUCTOR

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

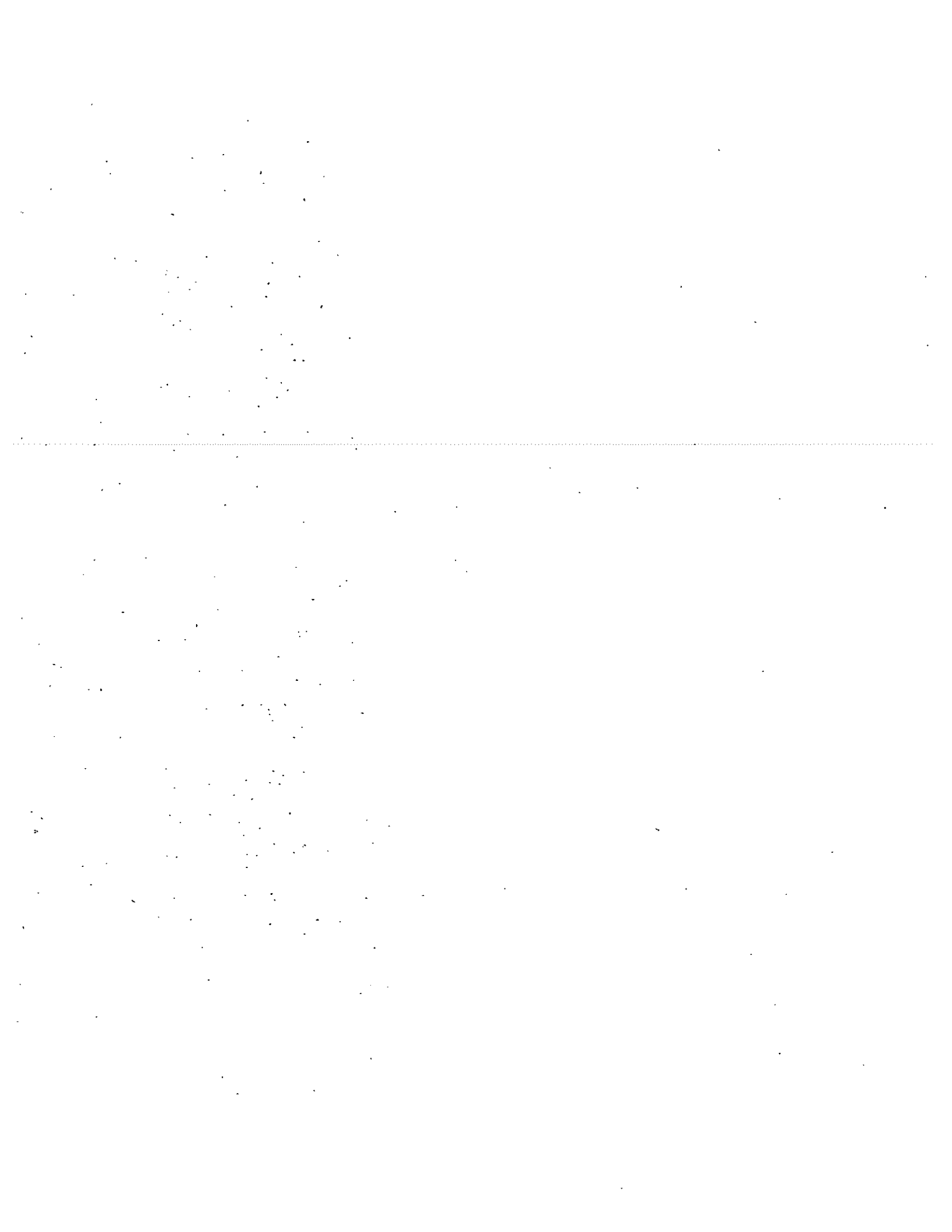
The introductory statement in the clarinets and low woodwinds should be conveyed with a sense of mystery and impending energy. The entire woodwind choir begins the second phrase culminating the brass entrance as the storm is unleashed.

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

The conductor should take whatever liberties are necessary at measure 45 to ensure the proper balance between musical lines. The instrumentation of your ensemble should dictate the exact dynamic marking for each part. In the same fashion, please pay particular attention to the dynamic indications beginning in measure 69. Depending upon instrumentation, adjust the dynamic level of each entrance to ensure an even crescendo. The dissonant crescendo in the horns, saxophones, and clarinets in measure 73 should be exaggerated. You may wish to 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!  $J = 136-144$

Flute

Oboe

B $\flat$  Clarinets

B $\flat$  Bass Clarinet

E $\flat$  Alto Saxophone

B $\flat$  Tenor Saxophone (Baritone T.C.)

E $\flat$  Baritone Saxophone

B $\flat$  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)

1 2 3 4

Wind chimes

*mp* *f*

Bassoon only

The musical score is for a 4-measure phrase in 4/4 time, key of B-flat major. The woodwinds (B-flat Clarinets, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Bassoon) play a melodic line starting on G4, moving up stepwise to D5, with dynamics from *mp* to *f*. The Trombone/Baritone/Bassoon part is marked "Bassoon only" and plays the same line. The rest of the ensemble (Flute, Oboe, Trumpets, Horns, Mallet Percussion, and Percussion I) has rests. Percussion II plays wind chimes in measures 3 and 4.

Fl. *mp*

Ob. *mp*

Cls.

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

Mlt. Perc. II

Timp. *pp*

Perc. I *pp* opt. Snare roll -----

Perc. II *pp* Susp. Cym.

5 6 7 8

9

Fl.

Ob.

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hns. in F

Tbn./Bar./Bsn.

Tuba

Mit. Perc. I  
Bells

Mit. Perc. II  
Xylo. w/rubber mallets

Timp.

Perc. I

Perc. II

*f* *mp* *p*



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*

Mit. Perc. I *ff* *mf*

Mit. 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

Fl.

Ob.

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hns. in F

Tbn./Bar./Bsn.

Tuba

Mit. Perc. I

Mit. Perc. II

Timp.

Perc. I

Perc. II

Detailed description: This is a conductor's score for page 7 of a musical piece. The score is written for a large ensemble. The instruments are arranged in staves from top to bottom: 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/Saxophone (Tbn./Bar./Bsn.), Tuba, Midsax Percussion I (Mit. Perc. I), Midsax Percussion II (Mit. Perc. II), Timpani (Timp.), Percussion I (Perc. I), and Percussion II (Perc. II). The music is in a key with two flats (B-flat and E-flat) and a common time signature. The Flute part has a melodic line with accents. The Clarinet part has a rhythmic pattern of eighth notes. The Saxophone parts have sustained notes with a long slur. The Percussion parts have rhythmic patterns, with Perc. I using mallets and Perc. II using a drum set.

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

Musical score for a symphony orchestra, measures 37-40. The score includes parts for Flute, Oboe, Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpets, Horns in F, Trombones/Baritone/Soprano, Tuba, Mallet Percussion I and II, Timpani, and Percussion I and II. Dynamics include *mp*, *p*, and *f*. Performance markings include accents and "div." for the flute.

37

38

39

40

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

Musical score for conductor, measures 41-44. The score is written for a full orchestra, including woodwinds, brass, and percussion. The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into four measures, numbered 41, 42, 43, and 44. The woodwinds (Flute, Oboe, Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone) and brass (Trumpets, Horns in F, Trombones/Baritone/Saxophone, Tuba) play a melodic line with various articulations and dynamics. The percussion (Multiple Percussion I and II, Timpani, Percussion I and II) provides a rhythmic accompaniment. Dynamics range from *p* (piano) to *ff* (fortissimo).

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

Detailed description: This is a conductor's score for page 13, spanning measures 49 to 52. The score is arranged in a system with 14 staves. 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), Trombone/Baritone/Bassoon (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 woodwinds and strings (not fully visible) play melodic lines with long phrasing. The brass section provides harmonic support with rhythmic patterns. The percussion section features a complex rhythmic accompaniment with mallet patterns and snare drum work.

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

7

7

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.



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/Soprano (Tbn./Bar./Bsn.), Tuba, Mallet Percussion I (Mlt. Perc. I), Mallet Percussion II (Mlt. Perc. II), Timpani (Timp.), Percussion I (Perc. I), and Percussion II (Perc. II). The score is written in a key signature of one flat (B-flat) and a common time signature. Dynamics include *mp* (mezzo-piano), *p* (piano), and *f* (forte). A 'div.' (divisi) instruction is present for the Flute and Oboe parts in measure 67. The percussion parts include various rhythmic patterns and mallet techniques, with Perc. I and II using different mallet configurations as indicated by the symbols.

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*

*mf* *cresc. poco a poco*

*mf*

*f*

*p* *cresc. poco a poco*

*mf* *cresc. poco a poco*

*p* *cresc. poco a poco*

*p* *cresc. poco a poco*

*p* *cresc. poco a poco*

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), Trombones/Baritone/Soprano (Tbn./Bar./Bsn.), Tuba, Milt. Perc. I, Milt. Perc. II, Timp., Perc. I, and Perc. II. The score is in 2/4 time with a key signature of one flat (B-flat major or D minor). Dynamics range from *p* to *f*. The woodwinds and strings play sustained notes, while the brass and percussion play rhythmic patterns. Percussion II has a 'no ring' instruction in measure 75.

The image displays a musical score for a woodwind and percussion ensemble, spanning measures 77, 78, and 79. The instruments listed on the left are:

- 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

The score is written in a common time signature (C) with a key signature of two flats (B-flat and E-flat). The dynamics are marked as *mp* (mezzo-piano) and *ff* (fortissimo). The percussion parts include Milt. Perc. I and II, Timp., Perc. I, and Perc. II. The Perc. I part includes an optional snare roll in measure 78, indicated by a dashed line. The Perc. II part includes an optional snare roll in measure 78, indicated by a dashed line. The score is divided into measures 77, 78, and 79, with the first measure of each page containing a large '8' time signature.

390

(MED. UP)

# TENOR MADNESS

-SONNY ROLLINS

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

E $\flat$ 7      B $\flat$ 7      G7#9

C-7      F7      B $\flat$ 7

390 B♭

(MED. UP)

# TENOR MADNESS

- SONNY ROLLINS

C7 F7 C7

F7 C7 A7#9

D-7 G7 C7

E♭  
390

(MED. UP)

# TENOR MADNESS

-SONNY ROLLINS

G7 C7 G7

The first staff of music is in G major, 4/4 time. It begins with a quarter rest, followed by a quarter note G. The second measure contains a quarter note G, a quarter note A, and a quarter note B♭. The third measure contains a quarter note G, a quarter note A, and a quarter note B. The fourth measure contains a quarter note G, a quarter note A, and a quarter note B. The fifth measure contains a quarter note G, a quarter note A, and a quarter note B. The sixth measure contains a quarter note G, a quarter note A, and a quarter note B. The seventh measure contains a quarter note G, a quarter note A, and a quarter note B. The eighth measure contains a quarter note G, a quarter note A, and a quarter note B. The piece ends with a quarter rest, a quarter note G, and a quarter note B.

C7 G7 E7#9

The second staff of music continues the melody. It begins with a quarter rest, followed by a quarter note G. The second measure contains a quarter note G, a quarter note A, and a quarter note B♭. The third measure contains a quarter note G, a quarter note A, and a quarter note B. The fourth measure contains a quarter note G, a quarter note A, and a quarter note B. The fifth measure contains a quarter note G, a quarter note A, and a quarter note B. The sixth measure contains a quarter note G, a quarter note A, and a quarter note B. The seventh measure contains a quarter note G, a quarter note A, and a quarter note B. The eighth measure contains a quarter note G, a quarter note A, and a quarter note B. The piece ends with a quarter rest, a quarter note G, and a quarter note B.

A-7 D7 G7

The third staff of music continues the melody. It begins with a quarter rest, followed by a quarter note G. The second measure contains a quarter note G, a quarter note A, and a quarter note B. The third measure contains a quarter note G, a quarter note A, and a quarter note B. The fourth measure contains a quarter note G, a quarter note A, and a quarter note B. The fifth measure contains a quarter note G, a quarter note A, and a quarter note B. The sixth measure contains a quarter note G, a quarter note A, and a quarter note B. The seventh measure contains a quarter note G, a quarter note A, and a quarter note B. The eighth measure contains a quarter note G, a quarter note A, and a quarter note B. The piece ends with a quarter rest, a quarter note G, and a quarter note B.

An empty musical staff with five lines.

An empty musical staff with five lines.

An empty musical staff with five lines.

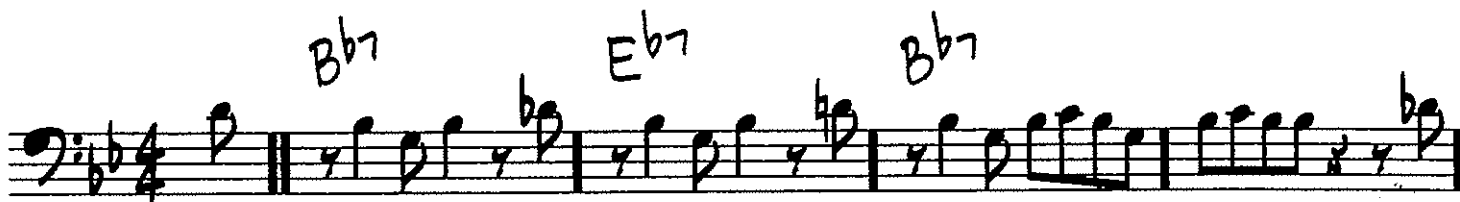
Bass Clef  
390

(MED. UP)

# TENOR MADNESS

-SONNY ROLLINS

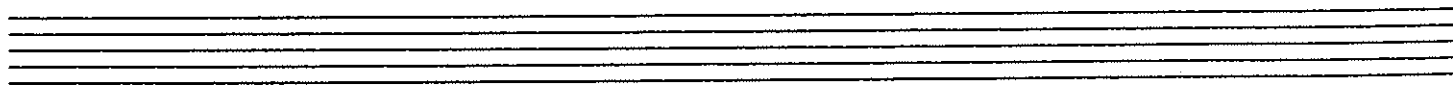
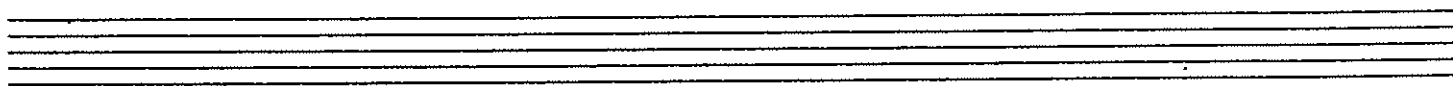
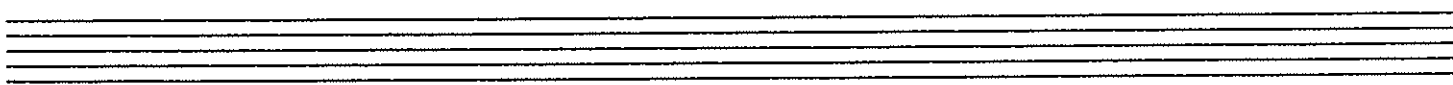
B $\flat$ 7 E $\flat$ 7 B $\flat$ 7



E $\flat$ 7 B $\flat$ 7 G7#9



C-7 F7 B $\flat$ 7





Score

# Uptown Funk!

As Recorded by Bruno Mars  
arr. Bernice

Funk  $\text{♩} = 116$

**A** **B**

Melody C  
Melody B $\flat$   
Melody E $\flat$   
Melody (B.C.)  
Countermelody C  
Countermelody B $\flat$   
Countermelody E $\flat$   
Countermelody (B.C.)  
Bass Line C  
Bass Line B $\flat$   
Bass Line E $\flat$   
Bass Line (B.C.)  
Bass Guitar  
Guitar  
Chord Chart  
Piano 1  
"Do" Synth  
Organ - Top Line Hits  
Piano 2  
Strings  
Snare Drum  
Bass Drum  
Tambourine  
Drum Set

The score is written in 4/4 time with a tempo of 116 bpm. It features a key signature of one flat (B $\flat$ ). The score is divided into two main sections, A and B. Section A spans measures 1 through 12, and Section B spans measures 13 through 16. The instruments include Melody (C, B $\flat$ , E $\flat$ , B.C.), Countermelody (C, B $\flat$ , E $\flat$ , B.C.), Bass Line (C, B $\flat$ , E $\flat$ , B.C.), Bass Guitar, Guitar, Chord Chart, Piano 1, "Do" Synth, Organ - Top Line Hits, Piano 2, Strings, Snare Drum, Bass Drum, Tambourine, and Drum Set. The score includes various musical notations such as notes, rests, dynamics (f, mp), and articulation marks. The Chord Chart provides a visual representation of the harmonic structure, showing chords like Dm7, G7, and Dm7 in measures 13-16.

# Uptown Funk!

[C]

This musical score is for the song "Uptown Funk!". It includes parts for the following instruments and sections:

- M. C:** Melody line with a *mf* dynamic.
- M. Bb, M. Eb, M. (B.C.):** Horns playing a rhythmic melody with a *mf* dynamic.
- CM. C, CM. Bb, CM. Eb, CM. (B.C.):** Comping horns.
- BL. C, BL. Bb, BL. Eb, BL. (B.C.):** Backing vocalists.
- Bass:** Bass line with a *f* dynamic and chord changes: G7, Dm7, G7, Dm7, G7, Dm7, G7.
- Gtr.:** Guitar accompaniment with a *mf* dynamic and chord changes: G7, Dm7, G7, Dm7, G7, Dm7, G7.
- Chord Chart:** A simplified chord progression: G7, Dm7, G7, Dm7, G7, Dm7, G7.
- Piano 1 "Do" Synth Organ - Top Line Hits:** Piano accompaniment with a *mf* dynamic and chord changes: G7, Dm7, G7, Dm7, G7, Dm7, G7.
- Pno. 2:** Second piano accompaniment with a *mf* dynamic and chord changes: G7, Dm7, G7, Dm7, G7, Dm7, G7.
- Strings:** String section accompaniment.
- Snare Drum, Bass Drum, Tambourine:** Percussion parts.
- D. S.:** Double Bass line with a *mf* dynamic.

# Uptown Funk!

**D** **E** %

M. C  
M. B♭  
M. E♭  
M. (B.C.)

CM. C  
CM. B♭  
CM. E♭  
CM. (B.C.)

BL. C  
BL. B♭  
BL. E♭  
BL. (B.C.)

Bass

Gtr.

Chord Chart

Piano I  
"Do" Synth  
Organ -  
Top Line Hits

Pno. 2

Strings

Snare Drum  
Bass Drum

Tambourine

D. S.

# Uptown Funk!

F

This musical score is for the song "Uptown Funk!". It is arranged for a large ensemble and includes the following parts:

- M. C.** (Melody): Main melodic line in treble clef.
- M. Bb** (Melody): Secondary melodic line in treble clef.
- M. Eb** (Melody): Tertiary melodic line in treble clef.
- M. (B.C.)** (Melody): Bass line in bass clef.
- CM. C** (Chord Melody): Chord accompaniment in treble clef.
- CM. Bb** (Chord Melody): Chord accompaniment in treble clef.
- CM. Eb** (Chord Melody): Chord accompaniment in treble clef.
- CM. (B.C.)** (Chord Melody): Chord accompaniment in bass clef.
- BL. C** (Block Lead): Chord accompaniment in treble clef.
- BL. Bb** (Block Lead): Chord accompaniment in treble clef.
- BL. Eb** (Block Lead): Chord accompaniment in treble clef.
- BL. (B.C.)** (Block Lead): Chord accompaniment in bass clef.
- Bass**: Bass line with chord labels (Dm7, G7).
- Gtr.** (Guitar): Rhythmic accompaniment with chord labels (Dm7, G7).
- Chord Chart**: A simplified chord chart showing the sequence of chords (Dm7, G7).
- Piano 1 "Do" Synth Organ - Top Line Hits**: Organ accompaniment in bass clef.
- Pno. 2**: Piano accompaniment in bass clef.
- Strings**: String ensemble accompaniment in both treble and bass clefs.
- Snare Drum**: Snare drum part.
- Bass Drum**: Bass drum part.
- Tambourine**: Tambourine part.
- D. S.** (Drum Set): Drum set accompaniment.

The score is written in 4/4 time and features a key signature of one flat (Bb). The page number 4 is located at the top left, and the section title "Uptown Funk!" is at the top center. A box containing the letter "F" is positioned above the first measure of the M. C. staff.

# Uptown Funk!

This musical score is for the song "Uptown Funk!". It is arranged for a large ensemble and includes the following parts:

- M. C.** (Melody): Features a rhythmic line with "optional top notes" and a key signature change from G major to D major at measure 26.
- M. B♭**, **M. Eb**, **M. (B.C.)**: Horn parts for B-flat, E-flat, and Bass Clarinet, mirroring the melody.
- CM. C**, **CM. B♭**, **CM. Eb**, **CM. (B.C.)**: Clarinet parts for C, B-flat, E-flat, and Bass Clarinet.
- BL. C**, **BL. B♭**, **BL. Eb**, **BL. (B.C.)**: Bassoon parts for C, B-flat, E-flat, and Bass Clarinet.
- Bass**: Provides harmonic support with chords like Dm7, G7, and Dm7, and a melodic line starting at measure 26.
- Gtr.** (Guitar): Accompanies the bass line with chords.
- Chord Chart**: A simplified version of the bass line's harmonic structure.
- Piano 1**: Features a melodic line with "Do" Synth Organ hits and top line hits.
- Pno. 2**: Provides harmonic accompaniment for the piano.
- Strings**: Play sustained chords in the background.
- Snare Drum**, **Bass Drum**, **Tambourine**, and **D. S.** (Drum Set): Provide the rhythmic foundation for the track.

The score includes dynamic markings such as *p* (piano), *f* (forte), and *mf* (mezzo-forte). Measure numbers 26 and 27 are clearly marked at the beginning of several staves.

1

M. C

M. B $\flat$

M. Eb

M. (B.C.)

CM. C

CM. B $\flat$

CM. Eb

CM. (B.C.)

BL. C

BL. B $\flat$

BL. Eb

BL. (B.C.)

Bass

Gtr.

Chord Chart

Piano 1  
"Do" Synth  
Organ -  
Top Line Hits

Pno. 2

Strings

Snare Drum  
Bass Drum

Tambourine

D. S.

Detailed description of the musical score: This page contains the musical score for the sixth measure of 'Uptown Funk!'. The score is arranged for a large ensemble. The top section includes Melody (M. C, M. B $\flat$ , M. Eb, M. (B.C.)), Comping (CM. C, CM. B $\flat$ , CM. Eb, CM. (B.C.)), and Backing Lead (BL. C, BL. B $\flat$ , BL. Eb, BL. (B.C.)) parts. The Bass line features a walking bass pattern with chords Dm7, B7/D, Dm7, G7, Dm7, and G7. The Guitar (Gtr.) part provides a rhythmic accompaniment with chords Dm7 and G7. The Chord Chart shows the harmonic structure for this measure. The Piano 1 part features a 'Do' Synth Organ line. Piano 2 and Strings provide harmonic support. The Percussion section includes Snare Drum, Bass Drum, Tambourine, and D. S. (Drum Set) parts. Dynamics such as *f* (forte) are indicated throughout the score.

# Uptown Funk!

**J** **To Coda**  $\oplus$  **K**

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

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

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

Bass  
Gtr.

Chord Chart

Piano 1  
"Do" Synth  
Organ -  
Top Line Hits

Pno. 2

Strings

Snare Drum  
Bass Drum

Tambourine

D. S.



M. C

M. B $\flat$

M. Eb

M. (B.C.)

CM. C

CM. B $\flat$

CM. Eb

CM. (B.C.)

BL. C

BL. B $\flat$

BL. Eb

BL. (B.C.)

Bass

Gtr.

Chord Chart

Piano 1  
"Do" Synth  
Organ -  
Top Line Hits

Pno. 2

Strings

Snare Drum  
Bass Drum

Tambourine

D. S.

The musical score is arranged in a standard orchestral layout. The top section contains the melodic instruments: M. C (Trumpet), M. B $\flat$  (Trumpet), M. Eb (Trombone), and M. (B.C.) (Trombone). Below these are the woodwinds: CM. C (Clarinet), CM. B $\flat$  (Clarinet), CM. Eb (Saxophone), and CM. (B.C.) (Saxophone). The next section includes the brass and woodwinds: BL. C (Saxophone), BL. B $\flat$  (Saxophone), BL. Eb (Saxophone), and BL. (B.C.) (Saxophone). The rhythm section consists of Bass, Gtr. (Guitar), Piano 1 (with "Do" Synth, Organ, and Top Line Hits), Pno. 2, Strings, Snare Drum, Bass Drum, Tambourine, and D. S. (Double Bass). The chord chart provides harmonic guidance, showing a progression of Dm7 and G7 chords. Dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte) are used throughout the score.



Coda

M

N

M. C. *f* *mp*

M. Bb *f* *mp*

M. Eb *f* *mp*

M. (B.C.) *f* *mp*

CM. C

CM. Bb

CM. Eb

CM. (B.C.)

BL. C *f* *mp*

BL. Bb *f* *mp*

BL. Eb *f* *mp*

BL. (B.C.) *f* *mp*

Bass *f* *mp* G7/D Dm7 G7 Dm7 G7 Dm7 G7

Gtr. *f* *mp* G7 Dm7 G7 Dm7 G7 Dm7 G7

Chord Chart

Piano 1 "Do" Synth *f* *mp*

Organ - Top Line Hits *f* *mp* G7 Dm7 G7 Dm7 G7 Dm7 G7

Pno. 2 *f* *mp*

Strings *f* *mp*

Snare Drum *f* *mp*

Bass Drum *f* *mp*

Tambourine *f* *mp*

D. S. *f* *mp*

Uptown Funk!

10

This musical score is for the song "Uptown Funk!". It is arranged for a large ensemble and includes the following parts:

- M. C.** (Melody Clarinet): Features a melodic line with first and second endings.
- M. B $\flat$**  (Melody B-flat Clarinet): Mirrors the M. C. part.
- M. Eb** (Melody E-flat Clarinet): Mirrors the M. C. part.
- M. (B.C.)** (Melody Bass Clarinet): Mirrors the M. C. part.
- CM. C** (Contra Melody Clarinet): Rests.
- CM. B $\flat$**  (Contra Melody B-flat Clarinet): Rests.
- CM. Eb** (Contra Melody E-flat Clarinet): Rests.
- CM. (B.C.)** (Contra Melody Bass Clarinet): Rests.
- BL. C** (Bass Clarinet): Sustained notes.
- BL. B $\flat$**  (Bass B-flat Clarinet): Sustained notes.
- BL. Eb** (Bass E-flat Clarinet): Sustained notes.
- BL. (B.C.)** (Bass Bass Clarinet): Sustained notes.
- Bass**: Provides a rhythmic bass line with chords Dm7, G7, and Dm7.
- Gtr.** (Guitar): Provides a rhythmic accompaniment with chords Dm7, G7, and Dm7.
- Chord Chart**: Shows the harmonic structure with chords Dm7, G7, and Dm7.
- Piano 1 "Do" Synth Organ - Top Line Hits**: Features a melodic line with chords Dm7, G7, and Dm7.
- Pno. 2**: Provides a rhythmic accompaniment with chords Dm7, G7, and Dm7.
- Strings**: Provides a harmonic background with chords Dm7, G7, and Dm7.
- Snare Drum**: Provides a rhythmic accompaniment.
- Bass Drum**: Provides a rhythmic accompaniment.
- Tambourine**: Provides a rhythmic accompaniment.
- D. S.** (Double Bass): Provides a rhythmic accompaniment.

The score includes first and second endings for several parts, marked with "1." and "2.". Dynamics such as *mf* (mezzo-forte) are indicated throughout. The key signature has one flat (B-flat major/D minor), and the time signature is 4/4.

P

This musical score is for the song "Uptown Funk!". It is arranged for a large ensemble and includes the following parts:

- M. C:** Melody in C major, starting at measure 63.
- M. B $\flat$ :** Melody in B $\flat$  major, starting at measure 63.
- M. Eb:** Melody in E $\flat$  major, starting at measure 63.
- M. (B.C.):** Melody in B $\flat$  major, starting at measure 63.
- CM. C, CM. B $\flat$ , CM. Eb, CM. (B.C.):** Chordal accompaniment for the four melodic parts.
- BL. C, BL. B $\flat$ , BL. Eb, BL. (B.C.):** Bass line for the four melodic parts.
- Bass:** Bass line with chord changes: G7, Dm7, G7, Dm7, G7.
- Gr.:** Guitar accompaniment with chord changes: G7, Dm7, G7, Dm7, G7.
- Chord Chart:** A simplified chord chart showing the sequence: G7, Dm7, G7, Dm7.
- Piano 1 "Do" Synth Organ - Top Line Hits:** Piano accompaniment for the top line hits.
- Pno. 2:** Piano accompaniment for the second piano part.
- Strings:** String section accompaniment.
- Snare Drum, Bass Drum, Tambourine, D. S.:** Percussion parts.

The score is marked with a **P** (Piano) dynamic and includes a **f** (forte) dynamic marking in the later measures. The key signature is B $\flat$  major (two sharps).

Uptown Funk!

12

Q

R

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

Gtr.

Chord Chart

Piano 1  
"Do" Synth  
Organ -  
Top Line Hits

Pno. 2

Strings

Snare Drum  
Bass Drum

Tambourine

D. S.

Chord Chart details:  
Measure 1: Dm7  
Measure 2: G7  
Measure 3: Dm7  
Measure 4: G7  
Measure 5: Dm7

This musical score is for the song "Uptown Funk!". It is arranged for a large ensemble and includes the following parts:

- M. C, M. B $\flat$ , M. Eb, M. (B.C.):** Trumpet and Trombone parts with melodic lines and dynamics like *ff*.
- CM. C, CM. B $\flat$ , CM. Eb, CM. (B.C.):** Saxophone parts, primarily playing chords and rhythmic accompaniment.
- BL. C, BL. B $\flat$ , BL. Eb, BL. (B.C.):** Baritone saxophone parts, mostly playing sustained notes.
- Bass:** Bass line with chordal accompaniment, including chords like *Dm7*, *G7/D*, and *G7*.
- Gtr.:** Electric guitar part with chordal accompaniment, including chords like *G7*, *Dm7*, and *G7*.
- Chord Chart:** A simplified version of the bass and guitar chord parts.
- Piano 1 "Do" Synth Organ - Top Line Hits:** Piano part with a synth organ texture.
- Pno. 2:** Piano part with a more melodic and harmonic texture.
- Strings:** String ensemble part with sustained chords.
- Snare Drum, Bass Drum, Tambourine, D. S.:** Percussion parts providing the rhythmic foundation.

The score is marked with a **[S]** in a box at the top right, indicating a section change. The key signature has one sharp (F#), and the time signature is 4/4. The piece is in a major mode.

T

M. C

M. B $\flat$

M. Eb

M. (B.C.)

CM. C

CM. B $\flat$

CM. Eb

CM. (B.C.)

BL. C

BL. B $\flat$

BL. Eb

BL. (B.C.)

Bass

Gtr.

Chord Chart

Piano 1  
"Do" Synth  
Organ -  
Top Line Hits

Pno. 2

Strings

Snare Drum  
Bass Drum

Tambourine

D. S.

Detailed description of the musical score: The score is for the song 'Uptown Funk!' and is page 14. It features a variety of instruments. The woodwinds (M. C, M. B $\flat$ , M. Eb, M. (B.C.), CM. C, CM. B $\flat$ , CM. Eb, CM. (B.C.)) play rhythmic patterns. The brass (BL. C, BL. B $\flat$ , BL. Eb, BL. (B.C.)) provides harmonic support. The bass (Bass) and guitar (Gtr.) play a driving funk groove. The piano parts (Piano 1, Pno. 2) and strings provide texture. The percussion (Snare Drum, Bass Drum, Tambourine, D. S.) maintains the song's energy. A 'T' time signature change is indicated at the top. The score includes various musical notations such as notes, rests, and dynamics like *fp*.

[U]

[V]

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

Gtr.

Chord Chart

Piano I  
"Do" Synth  
Organ -  
Top Line Hits

Pno. 2

Strings

Snare Drum  
Bass Drum

Tambourine

D. S.



This musical score is for the song "Uptown Funk!". It is arranged for a large ensemble and includes the following parts:

- M. C:** Melody in C major.
- M. B $\flat$ :** Melody in B $\flat$  major.
- M. E $\flat$ :** Melody in E $\flat$  major.
- M. (B.C.):** Melody in B $\flat$  C major.
- CM. C:** Chord Melody in C major.
- CM. B $\flat$ :** Chord Melody in B $\flat$  major.
- CM. E $\flat$ :** Chord Melody in E $\flat$  major.
- CM. (B.C.):** Chord Melody in B $\flat$  C major.
- BL. C:** Bass Line in C major.
- BL. B $\flat$ :** Bass Line in B $\flat$  major.
- BL. E $\flat$ :** Bass Line in E $\flat$  major.
- BL. (B.C.):** Bass Line in B $\flat$  C major.
- Bass:** Bass line with a **Dm7** chord marking.
- Gtr.:** Guitar line with a **Dm7** chord marking.
- Chord Chart:** A section showing chord progressions, including **Dm7**.
- Piano 1 "Do" Synth Organ - Top Line Hits:** Piano part with a **Dm7** chord marking.
- Pno. 2:** Piano part with a **Dm7** chord marking.
- Strings:** String ensemble part with a **Dm7** chord marking.
- Snare Drum Bass Drum:** Drum part.
- Tambourine:** Tambourine part.
- D. S.:** Double Bass part.

The score is written in 4/4 time and features a variety of musical notations, including treble and bass clefs, dynamic markings (e.g., **mf**), and articulation marks (e.g., **v**).



# Warm-ups

arr. Klesch

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

The musical score consists of 14 staves, each representing a different instrument. Each staff begins with a treble clef (except for the Trombone 1, 2, Euphonium, and Tuba staves, which use a bass clef). The instruments and their parts are as follows:

- Flute:** Treble clef, starting on a low Bb.
- Clarinet in Bb 1:** Treble clef, starting on a low Bb.
- Clarinet in Bb 2:** Treble clef, starting on a low Bb.
- Alto Sax:** Treble clef, starting on a low F.
- Tenor Sax:** Treble clef, starting on a low Bb.
- Trumpet in Bb 1:** Treble clef, starting on a low Bb.
- Trumpet in Bb 2:** Treble clef, starting on a low Bb.
- Trumpet in Bb 3:** Treble clef, starting on a low Bb.
- Horn in F:** Treble clef, starting on a low Bb.
- Trombone 1:** Bass clef, starting on a low Bb.
- Trombone 2:** Bass clef, starting on a low Bb.
- Euphonium:** Bass clef, starting on a low Bb.
- Tuba:** Bass clef, starting on a low Bb.

Each staff contains a series of notes connected by a slur, with a '1.' and '2.' marking the first and second endings of the exercise. The notes are chromatic, moving up and down the scale.



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

The image displays a musical score for warm-ups, consisting of 9 count tones. The score is organized into three systems of staves, each with a common time signature of 12. The instruments are listed on the left side of each system:

- System 1:** Fl. (Flute), Bb Cl. 1 (B-flat Clarinet 1), Bb Cl. 2 (B-flat Clarinet 2), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone).
- System 2:** Bb Tpt. 1 (B-flat Trumpet 1), Bb Tpt. 2 (B-flat Trumpet 2), Bb Tpt. 3 (B-flat Trumpet 3), Hrn. (Horn).
- System 3:** Tbn. 1 (Tuba 1), Tbn. 2 (Tuba 2), Euph. (Euphonium), Tuba (Tuba).

Each staff contains a series of notes, with the first note being a half note and the subsequent notes being quarter notes. The notes are connected by a slur, indicating a continuous melodic line. The key signature is one flat (B-flat), and the time signature is 12. The notes are: Bb (half), F (quarter), Bb (quarter), F (quarter), Bb (quarter), F (quarter), Bb (quarter), F (quarter), Bb (quarter), F (quarter), Bb (quarter), F (quarter).



Warm-ups - Pg.3

24

Fl.

B♭ Cl. 1

B♭ Cl. 2

A. Sax.

T. Sax.

24

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-up exercises, measures 24 through 27. The score is organized into three systems of staves. The first system includes Flute (Fl.), Clarinets 1 and 2 (B♭ Cl. 1, B♭ Cl. 2), Alto Saxophone (A. Sax.), and Tenor Saxophone (T. Sax.). The second system includes Trumpets 1, 2, and 3 (B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3), and Horns (Hrn.). The third system includes Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Euphonium (Euph.), and Tuba. Each instrument part consists of a single melodic line with a whole note rhythm. The notes are: Flute (D4), Clarinets (C4), Alto Saxophone (D4), Tenor Saxophone (B3), Trumpets (B3), Horns (B3), Trombone 1 (B2), Trombone 2 (B2), Euphonium (B2), and Tuba (B2). The notation includes a treble clef for all instruments, a key signature of one flat (B♭), and a common time signature (C). Measure numbers 24, 25, 26, and 27 are indicated at the beginning of each system.



Warm-ups - Pg.4

F, Low Bb / Slurred 8th notes to F

34

Fl.

B♭ Cl. 1

B♭ Cl. 2

A. Sax.

T. Sax.

35

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba

36

37

Detailed description: This page contains musical notation for warm-ups, measures 34 through 37. The score is arranged in two systems. The first system (measures 34-37) includes parts for Flute (Fl.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), Alto Saxophone (A. Sax.), and Tenor Saxophone (T. Sax.). The second system (measures 35-37) includes parts for 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 notation for measures 34-37 shows a melodic line of eighth notes starting on F, slurred together, and moving down to a low B♭. The instrument parts are arranged in a standard orchestral layout with five staves per system. Measure numbers 34, 35, 36, and 37 are indicated at the beginning of their respective systems.





Warm-ups - Pg.5

42

Fl.

B♭ Cl. 1

B♭ Cl. 2

A. Sax.

T. Sax.

43

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba

Detailed description: This page contains musical notation for warm-ups, measures 42 and 43. The score is arranged in two systems. The first system (measures 42-43) includes parts for Flute (Fl.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), Alto Saxophone (A. Sax.), and Tenor Saxophone (T. Sax.). Each instrument part in measure 42 features a melodic line with eighth notes and quarter notes, while measure 43 consists of a single whole note. The second system (measures 42-43) includes parts for 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. In measure 42, these instruments play a sustained whole note chord, and in measure 43, they play a single whole note. The notation includes clefs, key signatures, and dynamic markings such as *mf*.



Warm-ups - Pg.6

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

49

Fl.  
Bb Cl. 1  
Bb Cl. 2  
A. Sax.  
T. Sax.

49

Bb Tpt. 1  
Bb Tpt. 2  
Bb Tpt. 3  
Hn.

Tbn. 1  
Tbn. 2  
Euph.  
Tuba



Warm-ups - Pg.7

37

Fl.  
B $\flat$  Cl. 1  
B $\flat$  Cl. 2  
A. Sax.  
T. Sax.

37

B $\flat$  Tpt. 1  
B $\flat$  Tpt. 2  
B $\flat$  Tpt. 3  
Hn.

Tbn. 1  
Tbn. 2  
Euph.  
Tuba



Warm-ups - Pg.8

65

Fl.

B♭ Cl. 1

B♭ Cl. 2

A. Sax.

T. Sax.

66

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hrn.

Tbn. 1

Tbn. 2

Euph.

Tuba

Detailed description: This page of a musical score contains two measures of music, numbered 65 and 66. Measure 65 features five woodwind staves: Flute (Fl.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), Alto Saxophone (A. Sax.), and Tenor Saxophone (T. Sax.). Each staff contains a melodic line with eighth and sixteenth notes, often beamed together. Measure 66 features seven brass and percussion staves: B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), B♭ Trumpet 3 (B♭ Tpt. 3), Horn (Hrn.), Tenor Trombone 1 (Tbn. 1), Tenor Trombone 2 (Tbn. 2), Euphonium (Euph.), and Tuba. These staves contain sustained notes, primarily half notes and whole notes, with large slurs indicating that the notes are held across the measure. The key signature for the entire piece is one flat (B♭).





Warm-ups - Pg.9

73

Fl.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

A. Sax.

T. Sax.

73

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

B $\flat$  Tpt. 3

Hrn.

Tbn. 1

Tbn. 2

Euph.

Tuba

76

Detailed description: This page of a musical score contains warm-up exercises for measures 73 through 76. The score is organized into two systems of staves. The first system includes five staves for Flute (Fl.), B $\flat$  Clarinet 1 (B $\flat$  Cl. 1), B $\flat$  Clarinet 2 (B $\flat$  Cl. 2), Alto Saxophone (A. Sax.), and Tenor Saxophone (T. Sax.). The second system includes four staves for B $\flat$  Trumpet 1 (B $\flat$  Tpt. 1), B $\flat$  Trumpet 2 (B $\flat$  Tpt. 2), B $\flat$  Trumpet 3 (B $\flat$  Tpt. 3), Horn (Hrn.), and four staves for Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Euphonium (Euph.), and Tuba. Each staff begins with a treble clef and a key signature of one flat (B $\flat$ ). The warm-up consists of a melodic line in measures 73-74, followed by a sustained chord in measures 75-76. The melodic line is a sequence of eighth notes: G $\flat$ 4, A4, B4, C5, B4, A4, G $\flat$ 4. The sustained chord in measures 75-76 is a B $\flat$  major triad (B $\flat$ 4, D5, F5). The score uses various musical notations including stems, beams, slurs, and ties to indicate the structure of the warm-up.



Warm-ups - Pg.10

2 Note - Slurred 16ths to F

Musical score for warm-ups, measures 76-80. The score is arranged in a system with 13 staves. 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 music consists of a melodic line in the woodwinds and brass, with a rhythmic accompaniment in the lower brass. The notation includes slurs, accents, and dynamic markings. The key signature has one flat (B♭), and the time signature is 4/4. The score is divided into two systems: measures 76-78 and measures 79-80. The first system (measures 76-78) features a complex melodic line in the woodwinds and brass, with a rhythmic accompaniment in the lower brass. The second system (measures 79-80) features a simpler melodic line in the woodwinds and brass, with a rhythmic accompaniment in the lower brass.

Fl.  
B♭ Cl. 1  
B♭ Cl. 2  
A. Sax.  
T. Sax.  
B♭ Tpt. 1  
B♭ Tpt. 2  
B♭ Tpt. 3  
Hrn.  
Tbn. 1  
Tbn. 2  
Euph.  
Tuba



Warm-ups - Pg. 11

83

Fl.

B♭ Cl. 1

B♭ Cl. 2

A. Sax.

T. Sax.

88

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hrn.

Tbn. 1

Tbn. 2

Euph.

Tuba

Detailed description: This page of a musical score, titled 'Warm-ups - Pg. 11', contains measures 83 through 88. The score is arranged in a standard orchestral layout with 13 staves. The first five staves (measures 83-88) are for woodwinds: Flute (Fl.), Clarinet 1 (B♭ Cl. 1), Clarinet 2 (B♭ Cl. 2), Alto Saxophone (A. Sax.), and Tenor Saxophone (T. Sax.). The next four staves (measures 88-93) are for brass instruments: Trumpet 1 (B♭ Tpt. 1), Trumpet 2 (B♭ Tpt. 2), Trumpet 3 (B♭ Tpt. 3), and Horn (Hrn.). The final four staves (measures 93-98) are for low brass instruments: Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Euphonium (Euph.), and Tuba. Each staff contains musical notation with notes, rests, and dynamic markings. Large ovals are drawn around the notes in each staff, likely to indicate phrasing or articulation points for the warm-up exercise.



Warm-ups - Pg.12

This musical score is for a warm-up exercise on page 12. It is arranged in a standard orchestral layout with 14 staves. The instruments are: Flute (Fl.), Clarinet 1 (B♭ Cl. 1), Clarinet 2 (B♭ Cl. 2), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), 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 is written in a key signature of one flat (B♭) and a common time signature (C). The tempo is marked '88'. The music consists of a series of eighth-note patterns. The woodwinds and strings play a melodic line, while the brass instruments play a rhythmic accompaniment. The score is divided into two systems, with the first system containing the first five staves and the second system containing the remaining nine staves. The music is written in a clear, legible font, and the staves are connected by a horizontal line. The overall layout is professional and easy to read.





Warm-ups - Pg.13

3 Note / Slurred 3rds

93

Fl.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

A. Sx.

T. Sx.

93

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

B $\flat$  Tpt. 3

Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba



Warm-ups - Pg.14

This musical score is a page of warm-up exercises for a band. 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 a key signature of one flat (B♭). Each staff begins with a first ending bracket labeled '1st'. The music is a melodic exercise consisting of a series of eighth and quarter notes, with some slurs and ties. The first ending bracket covers the first five measures of each staff. The music is arranged in a way that allows for a cohesive sound across the ensemble.



Warm-ups - Pg. 15

4 Note - Crazy 16ths

108

Fl.  
Bb Cl. 1  
Bb Cl. 2  
A. Sax.  
T. Sax.

108

Bb Tpt. 1  
Bb Tpt. 2  
Bb Tpt. 3  
Hn.

Tbn. 1  
Tbn. 2  
Euph.  
Tuba



Warm-ups - Pg.16

This musical score is a page of warm-up exercises for a large ensemble. It consists of 14 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. The score is divided into two main sections. The first section, from measure 113 to 117, features a complex melodic line with many sixteenth and thirty-second notes, often beamed together. The second section, from measure 118 to 122, features a simpler, more rhythmic melodic line. Each staff has a key signature of one flat (B♭) and a common time signature (C). The notation includes various note values, rests, and dynamic markings. The page number '113' is written at the beginning of the first staff, and '118' is written at the beginning of the eighth staff.





Warm-ups - Pg.17

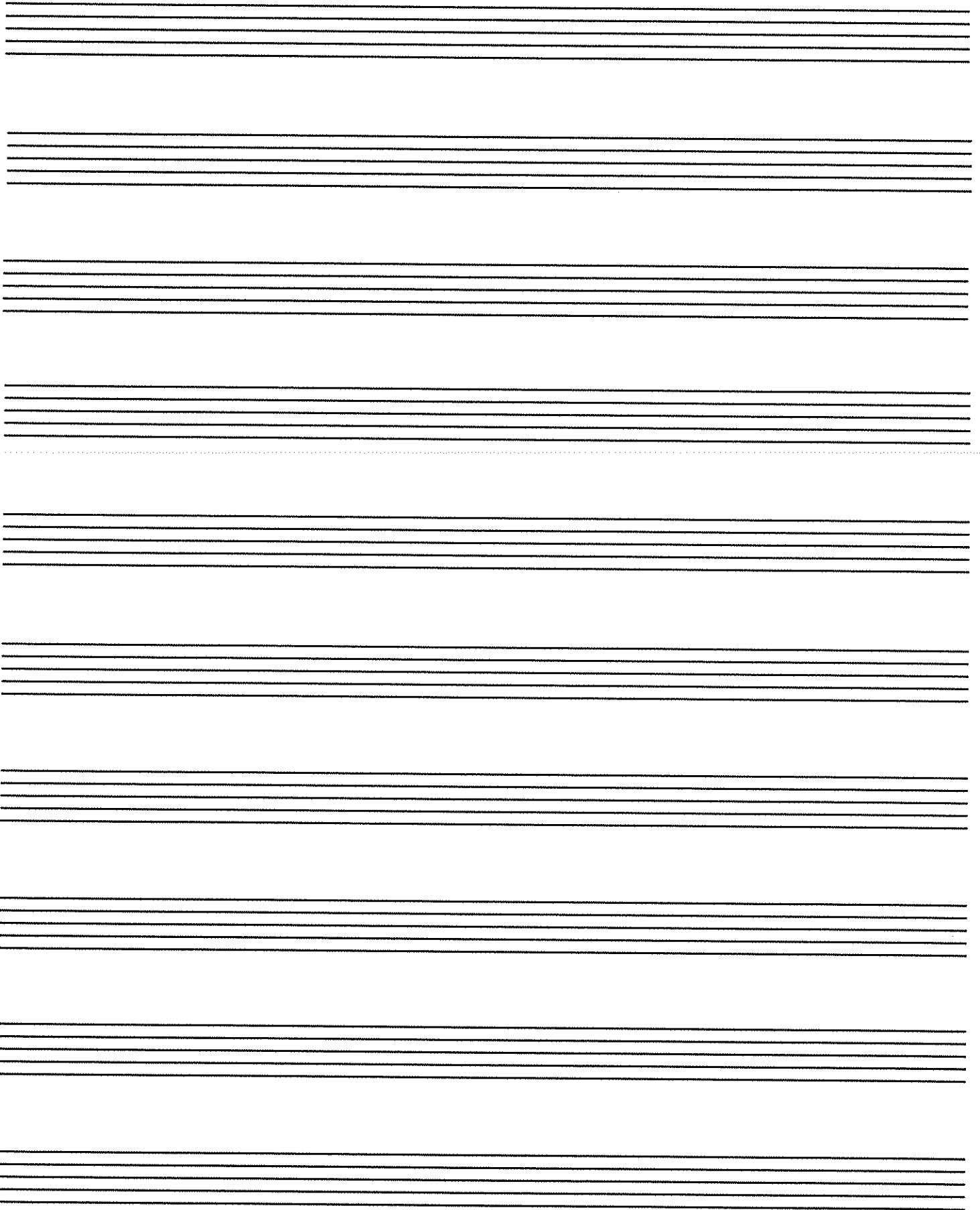
This musical score is for a warm-up exercise, spanning measures 116 to 118. It is arranged for a full band and includes the following instruments:

- Flute (Fl.):** Measures 116-118, playing a melodic line with eighth-note patterns.
- B♭ Clarinet 1 (B♭ Cl. 1):** Measures 116-118, playing a melodic line with eighth-note patterns.
- B♭ Clarinet 2 (B♭ Cl. 2):** Measures 116-118, playing a melodic line with eighth-note patterns.
- Alto Saxophone (A. Sk.):** Measures 116-118, playing a melodic line with eighth-note patterns.
- Tenor Saxophone (T. Sk.):** Measures 116-118, playing a melodic line with eighth-note patterns.
- B♭ Trumpet 1 (B♭ Tpt. 1):** Measures 116-118, playing a melodic line with eighth-note patterns.
- B♭ Trumpet 2 (B♭ Tpt. 2):** Measures 116-118, playing a melodic line with eighth-note patterns.
- B♭ Trumpet 3 (B♭ Tpt. 3):** Measures 116-118, playing a melodic line with eighth-note patterns.
- Horn (Hn.):** Measures 116-118, playing a melodic line with eighth-note patterns.
- Trumpet 1 (Ton. 1):** Measures 116-118, playing a melodic line with eighth-note patterns.
- Trumpet 2 (Ton. 2):** Measures 116-118, playing a melodic line with eighth-note patterns.
- Euphonium (Euph.):** Measures 116-118, playing a melodic line with eighth-note patterns.
- Tuba:** Measures 116-118, playing a melodic line with eighth-note patterns.

The score is written in a key signature of one flat (B♭) and a common time signature (C). The woodwind and brass parts feature eighth-note patterns, while the percussion parts (Trumpets 1-2, Euphonium, and Tuba) play a steady eighth-note accompaniment. The measures are numbered 116, 117, and 118 at the beginning of each system.



This image contains ten blank musical staves, each consisting of five horizontal lines. The 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:



# Clarinet

Name \_\_\_\_\_

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

31. A MOZART MELODY

Adaptation

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



△ △ \_\_\_\_\_ △





# Alto Sax

Name \_\_\_\_\_

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

## 31. A MOZART MELODY

Adaptation



## 32. ESSENTIAL ELEMENTS QUIZ

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





# Tenor Sax

Name \_\_\_\_\_

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

## 1. A MOZART MELODY

Adaptation

## 2. ESSENTIAL ELEMENTS QUIZ

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









# Trombone / Baritone

Name \_\_\_\_\_

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

## 31. A MOZART MELODY

Adaptation

Musical notation for exercise 31, measures 1-4. The notation is on a bass clef staff in 4/4 time with a key signature of one flat. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The notation is partially obscured by a large blacked-out area.

## 32. ESSENTIAL ELEMENTS QUIZ

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



Musical notation for exercise 32, measures 1-4. The notation is on a bass clef staff in 4/4 time with a key signature of one flat. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The notation is partially obscured by a large blacked-out area.





# Tuba

Name \_\_\_\_\_

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

## 1. 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.

## 2. 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, a key signature of one flat, and a melody line.



# B $\flat$ Concert Scale - Fingering Chart

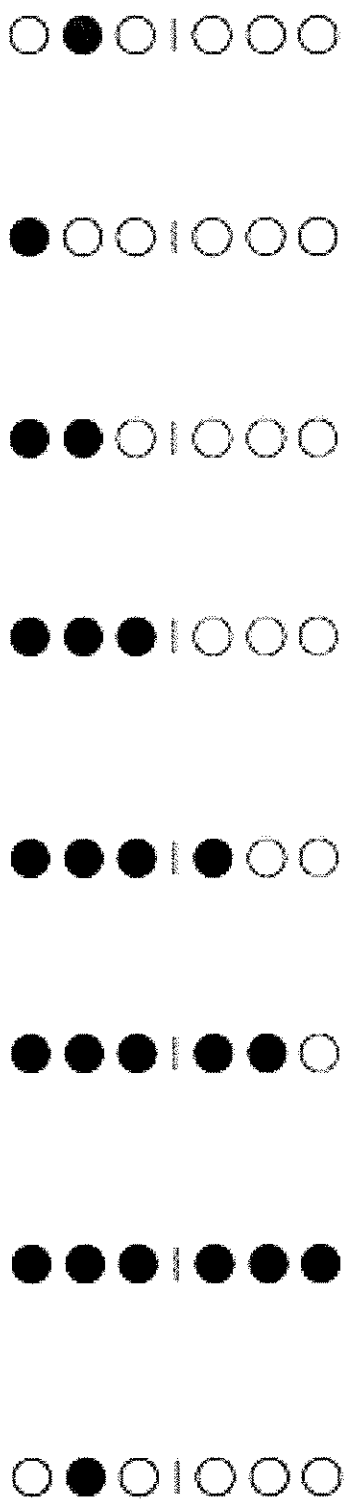
	B $\flat$ /"Do"	C/"Re"	D/"Mi"	E $\flat$ /"Fa"	F/"So"	G/"La"	A/"Ti"	B $\flat$ /"Do"
Flute/Mallets								
Clarinet								
Alto Sax								

# B $\flat$ Concert Scale - Fingering Chart

Electric Bass	Trombone	Trumpet
<p><b>B<math>\flat</math></b></p>	<p><b>B<math>\flat</math></b></p>	<p><b>C</b></p>
<p><b>C</b></p>	<p><b>C</b></p>	<p><b>D</b></p>
<p><b>D</b></p>	<p><b>D</b></p>	<p><b>E</b></p>
<p><b>E<math>\flat</math></b></p>	<p><b>E<math>\flat</math></b></p>	<p><b>F</b></p>
<p><b>F</b></p>	<p><b>F</b></p>	<p><b>G</b></p>
<p><b>G</b></p>	<p><b>G</b></p>	<p><b>A</b></p>
<p><b>A</b></p>	<p><b>A</b></p>	<p><b>B</b></p>
<p><b>B<math>\flat</math></b></p>	<p><b>B<math>\flat</math></b></p>	<p><b>C</b></p>

# TENOR SAX FINGERING CHART – Concert Bb Major Scale

| Add Octave key (left thumb) →

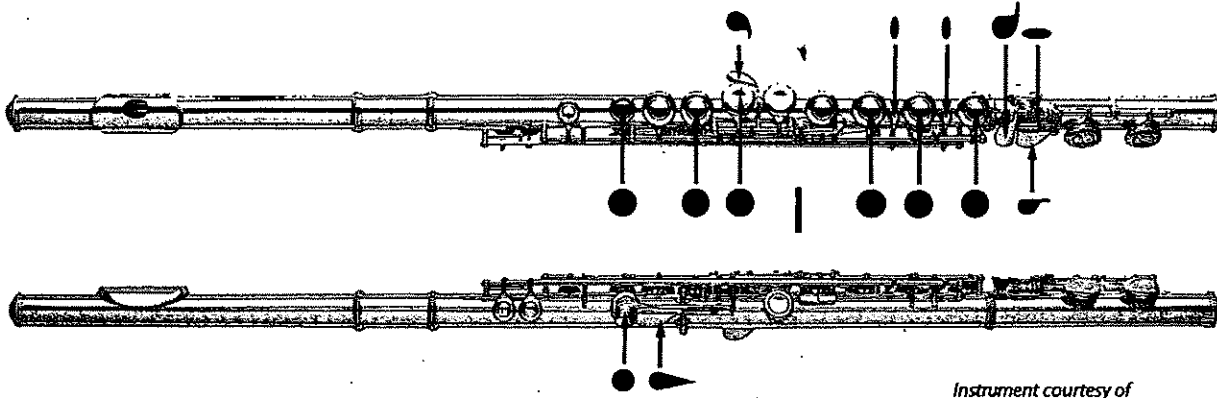


C D E F G A B C



# 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# Db**

**D**

**D# Eb**

**E**

**F**

**F# Gb**

**G**

**G# Ab**

**A**

**A# Bb**

or  
●●●●○○○ (Thumb)

**B**

# FINGERING CHART

# FLUTE

**C**

**C# Db**

**D**

**D# Eb**

**E**

**F**

**F# Gb**

**G**

**G# Ab**

**A**

**A# Bb**

**B**

**C**

**C# Db**

**D**

**D# Eb**

**E**

**F**

**F# Gb**

**G**

**G# Ab**

**A**

**A# Bb**

**B**

**C**



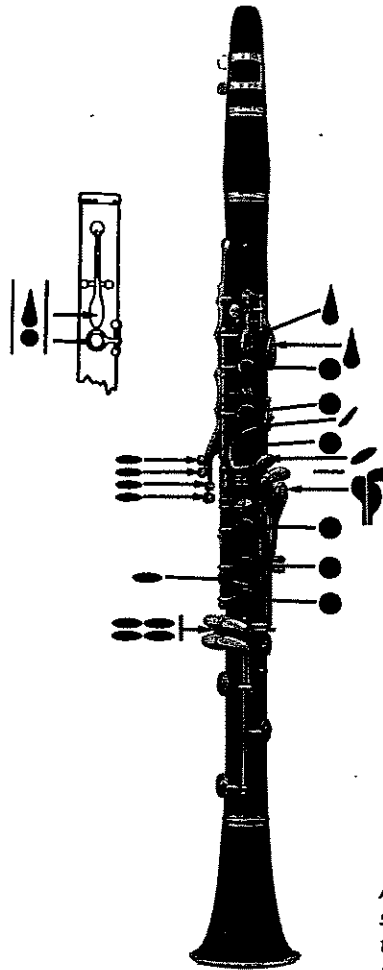
# FINGERING CHART

## 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*

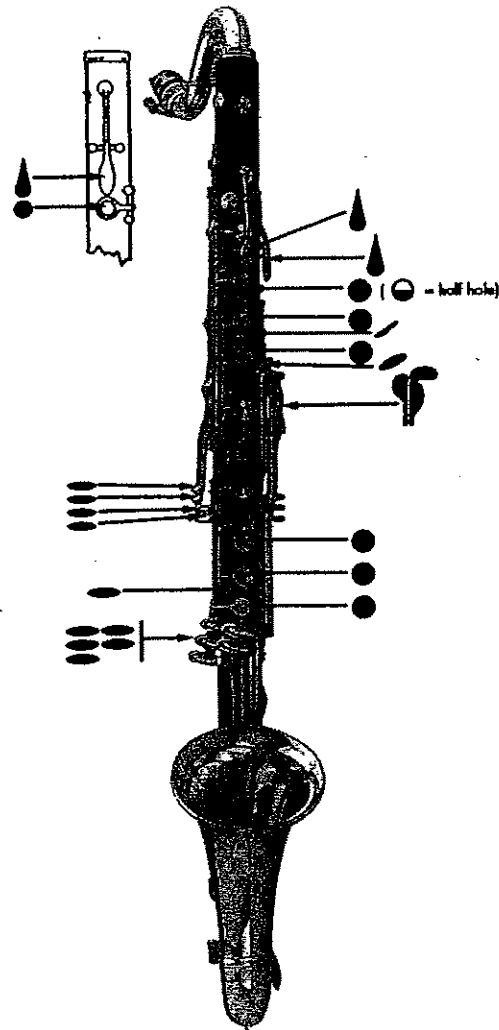
<p><b>E</b></p>	<p><b>F</b></p>	<p><b>F<math>\sharp</math> G<math>\flat</math></b></p>	<p><b>G</b></p>
<p><b>G<math>\sharp</math> A<math>\flat</math></b></p>	<p><b>A</b></p>	<p><b>A<math>\sharp</math> B<math>\flat</math></b></p>	<p><b>B</b></p>
<p><b>C</b></p>	<p><b>C<math>\sharp</math> D<math>\flat</math></b></p>	<p><b>D</b></p>	<p><b>D<math>\sharp</math> E<math>\flat</math></b></p>



## 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 $\flat$**

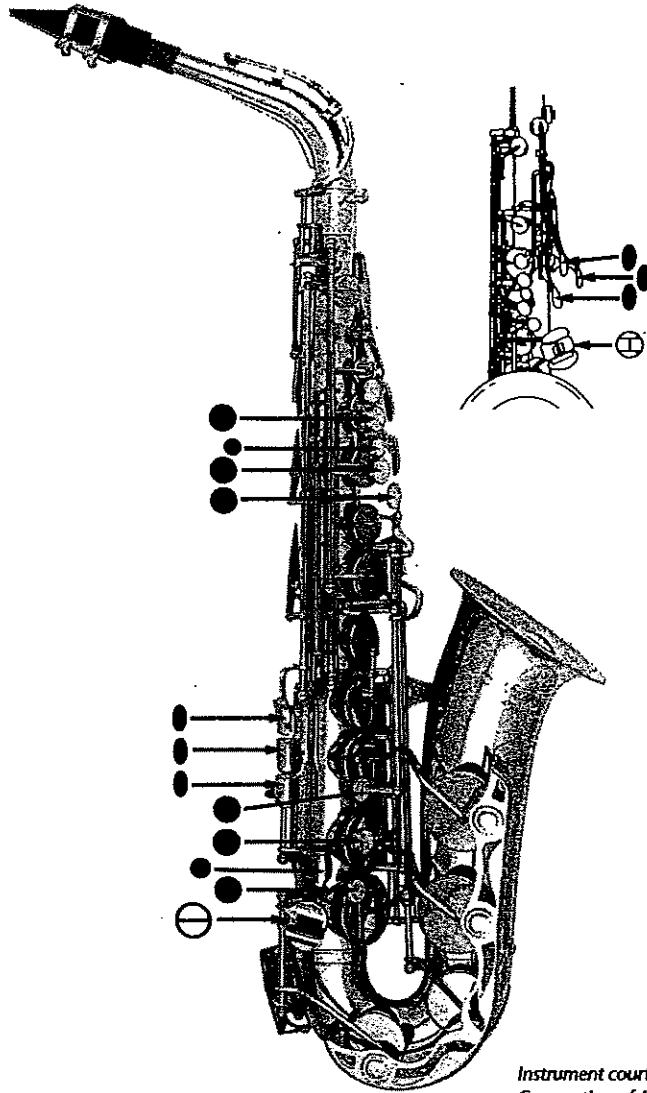
# FINGERING CHART

## **Bb** 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*

**A# Bb**

**B**

**C**

**C# Db**

**D**

**D# Eb**

**E**

**F**

**F# Gb**

**G**

# 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**

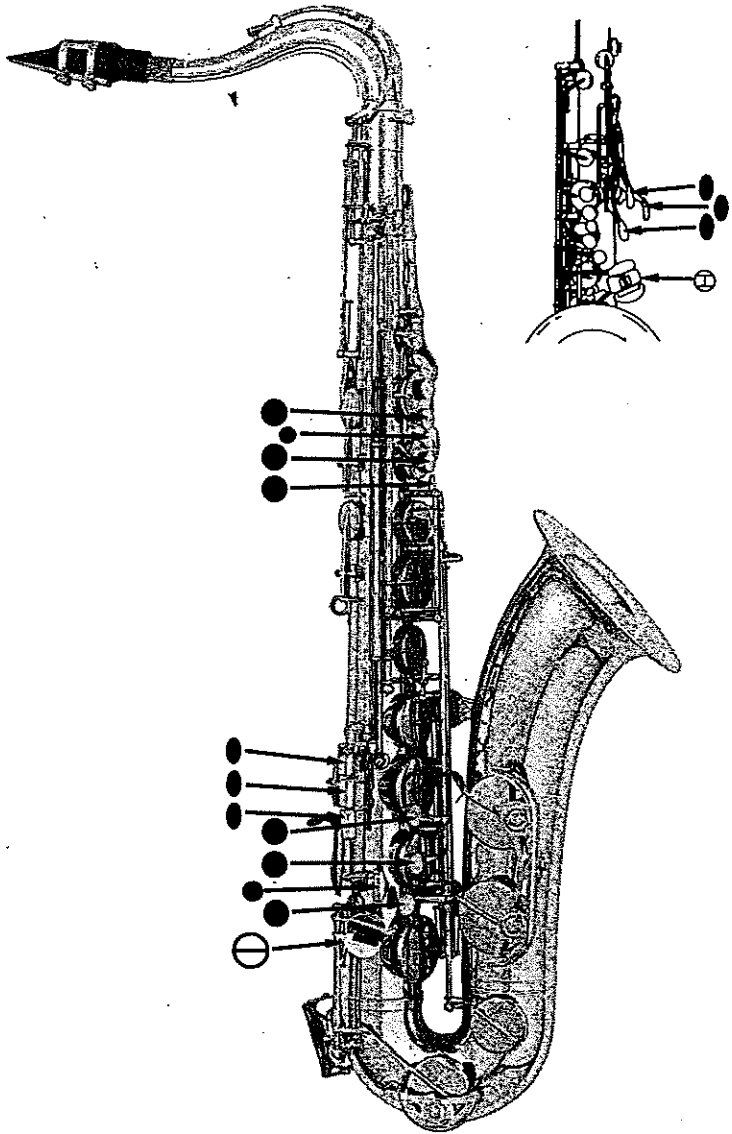
# FINGERING CHART

## 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

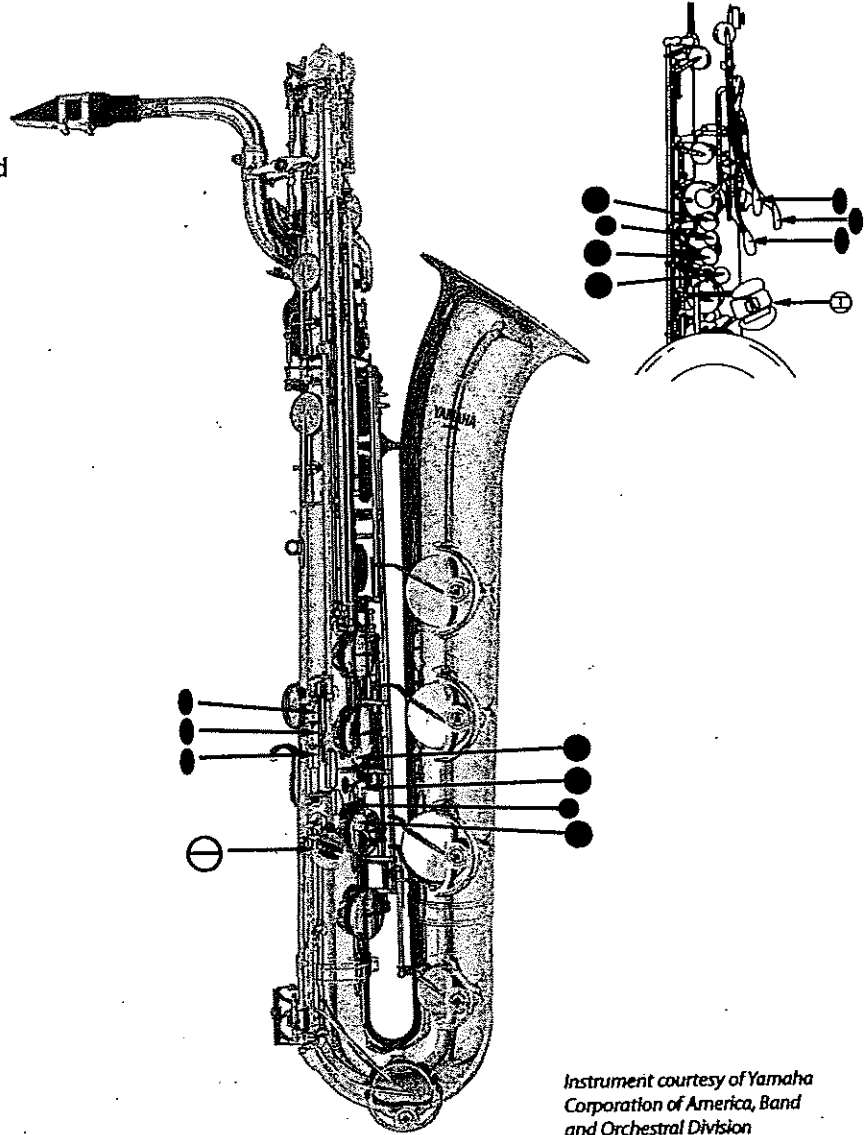
### Instrument Care Reminders

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.



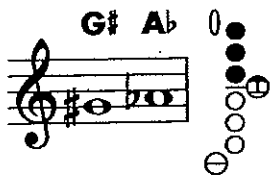
Instrument courtesy of Yamaha Corporation of America, Band and Orchestral Division

<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>	

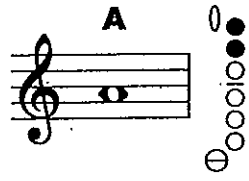
# FINGERING CHART

## E $\flat$ BARITONE SAXOPHONE

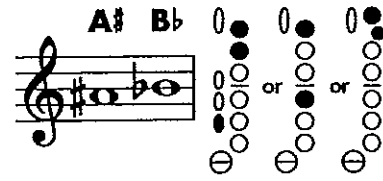
**G $\sharp$  A $\flat$**



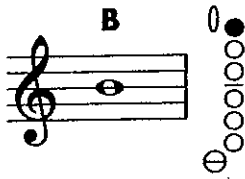
**A**



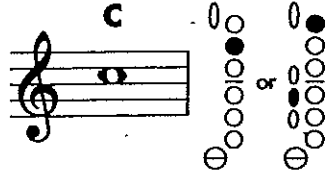
**A $\sharp$  B $\flat$**



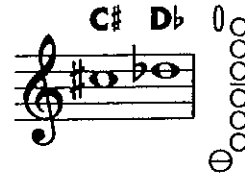
**B**



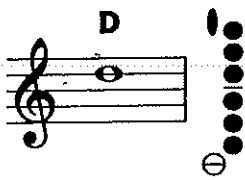
**C**



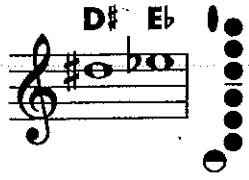
**C $\sharp$  D $\flat$**



**D**



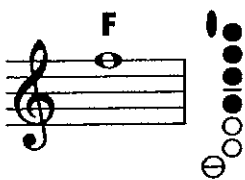
**D $\sharp$  E $\flat$**



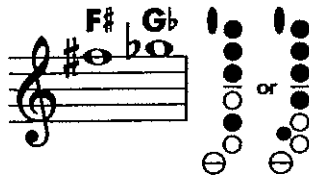
**E**



**F**



**F $\sharp$  G $\flat$**



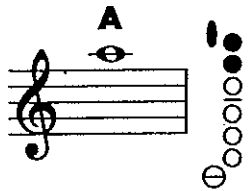
**G**



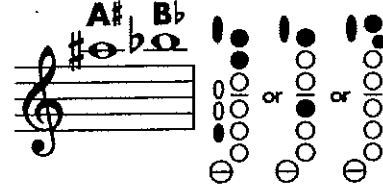
**G $\sharp$  A $\flat$**



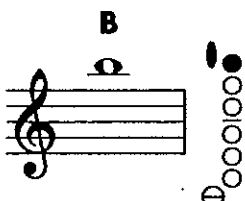
**A**



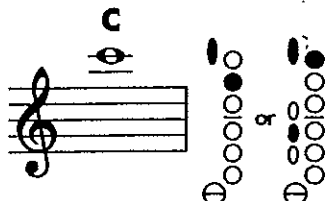
**A $\sharp$  B $\flat$**



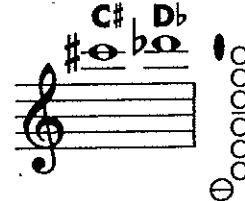
**B**



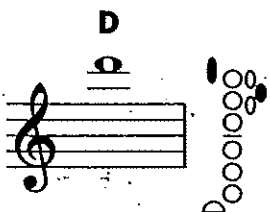
**C**



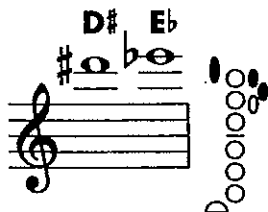
**C $\sharp$  D $\flat$**



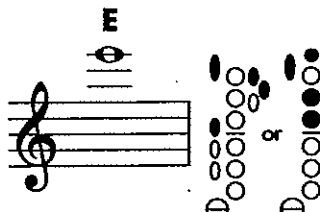
**D**



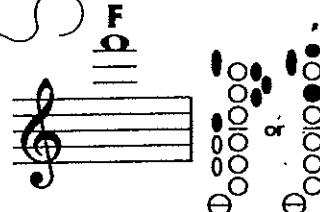
**D $\sharp$  E $\flat$**



**E**



**F**

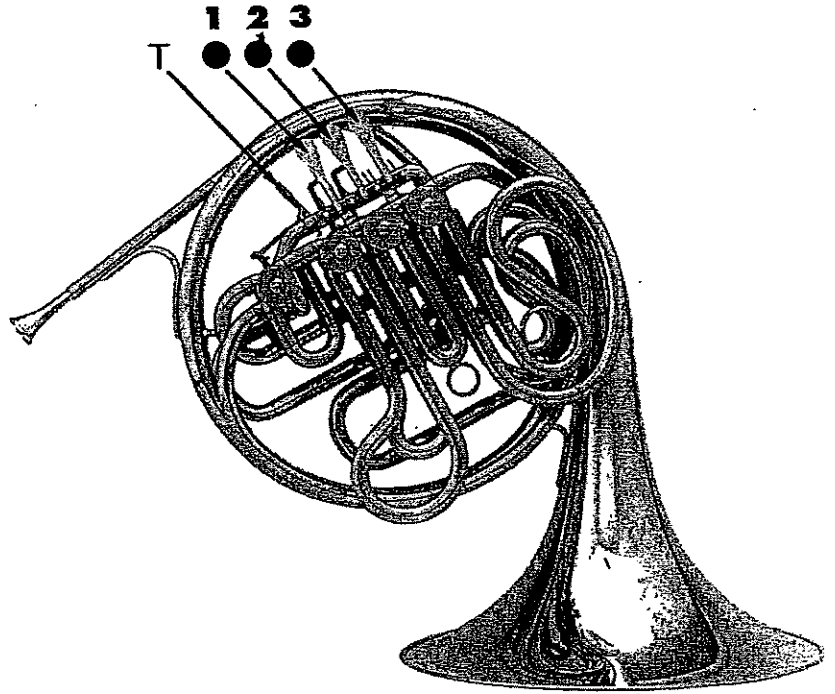


## Instrument Care Reminders

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

## B $\flat$ TRUMPET/B $\flat$ CORNET

### Instrument Care Reminders

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

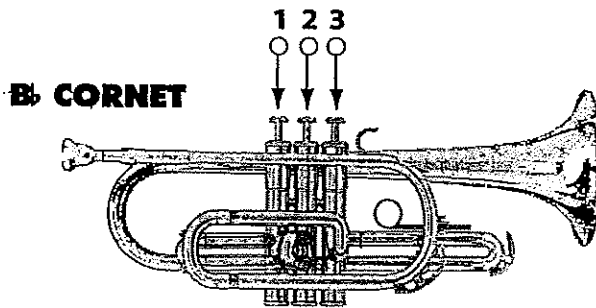
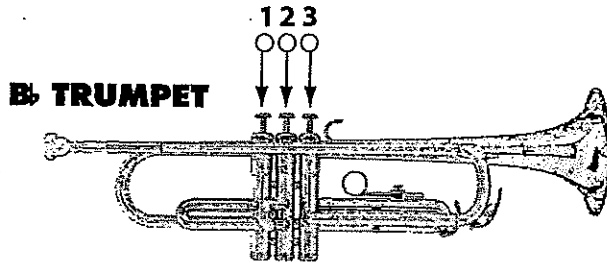
- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

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



D# E $\flat$



E



F



F# G $\flat$



G



G# A $\flat$



A



A# B $\flat$



B



C



C# D $\flat$



D



D# E $\flat$



E



F



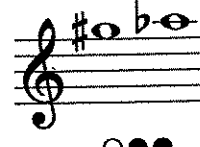
F# G $\flat$



G



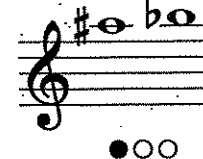
G# A $\flat$



A



A# B $\flat$



B



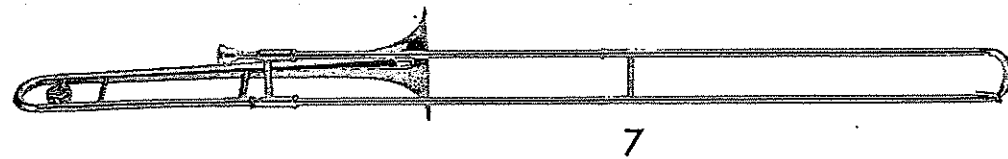
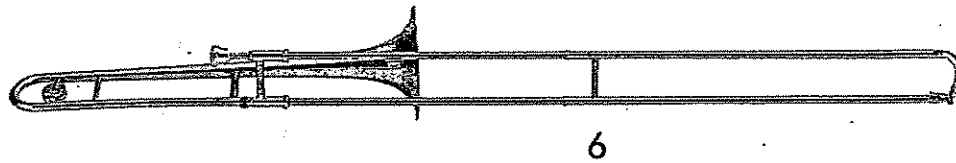
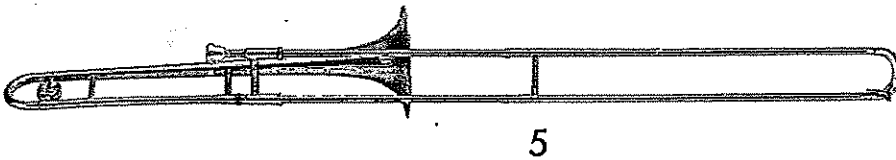
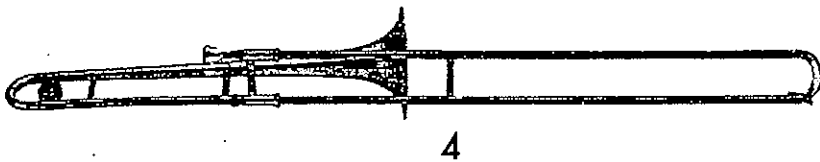
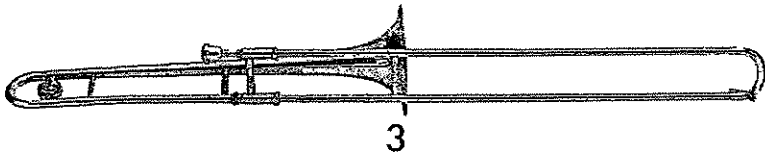
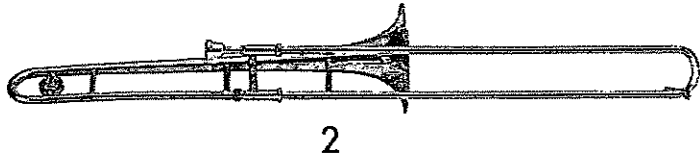
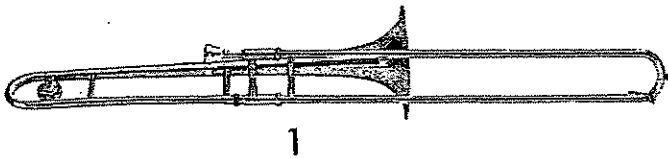
C



# 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.



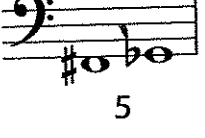
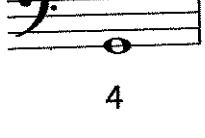
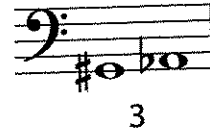

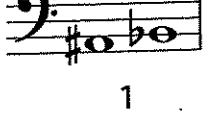
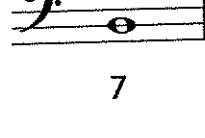
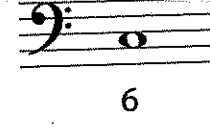
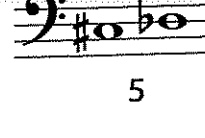
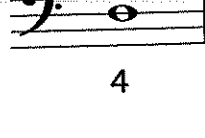
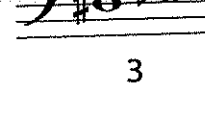
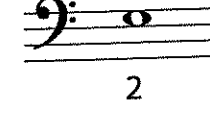
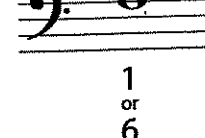
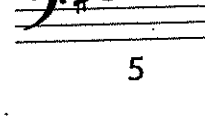
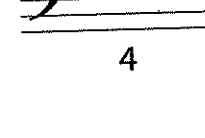
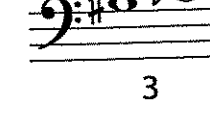
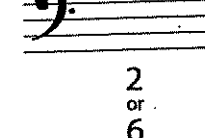
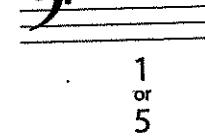
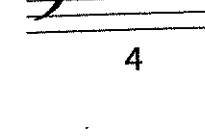
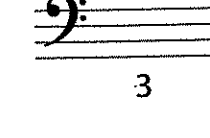
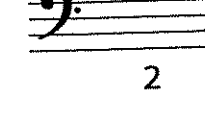
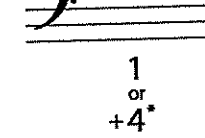
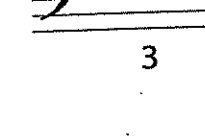
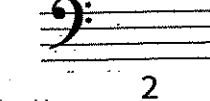
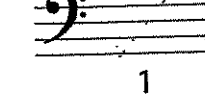
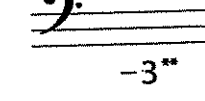
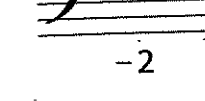
Trombone slides occasionally need oiling. To oil your slide, simply:

- 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:

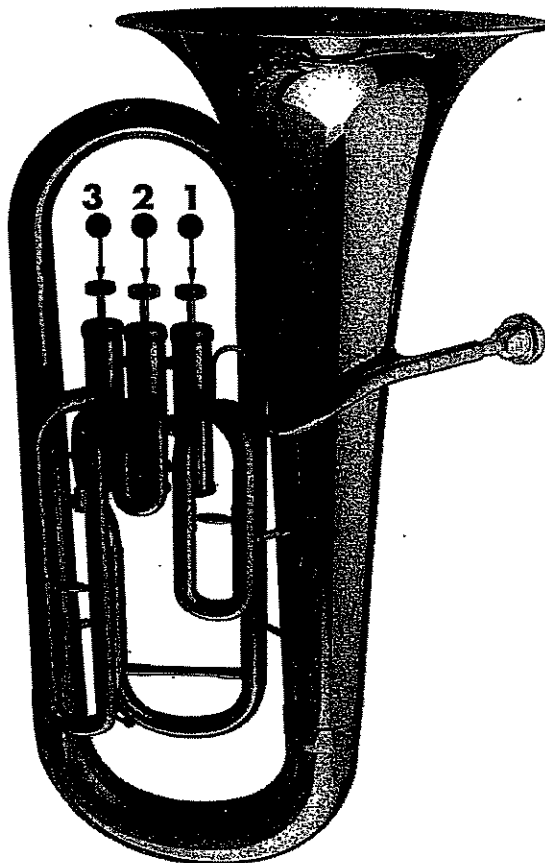
- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

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.

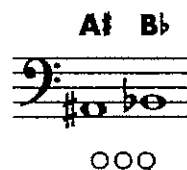
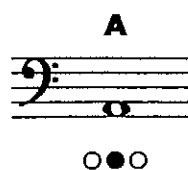
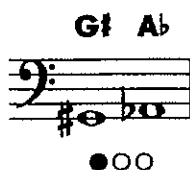
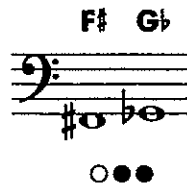
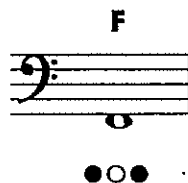
Be sure to grease the slides regularly. Your director will recommend special slide grease and valve oil, and will help you apply them when necessary.

**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# Db**

○ ○ ●

**D**

● ● ○

**D# Eb**

● ○ ○

**E**

○ ○ ○

**F**

○ ○ ○

**F# Gb**

○ ○ ●

**G**

● ● ○

**G# Ab**

● ○ ○

**A**

○ ○ ○

**A# Bb**

○ ○ ○

**B**

● ● ○

**C**

● ○ ○

**C# Db**

○ ○ ○

**D**

○ ○ ○

**D# Eb**

● ○ ○

**E**

○ ○ ○

**F**

○ ○ ○

**F# Gb**

○ ○ ●

# FINGERING CHART

BARITONE T.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.

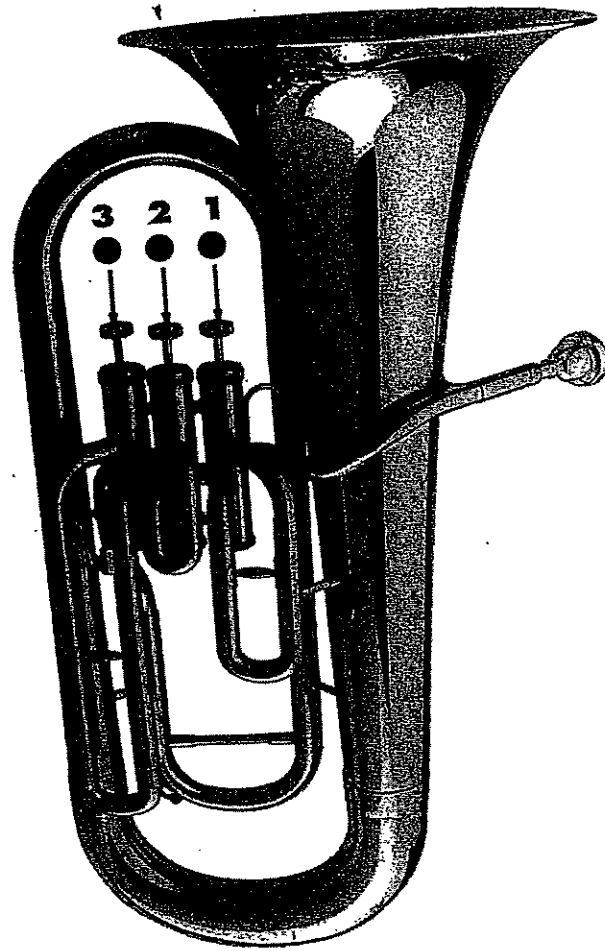
Baritone valves occasionally need oiling. To oil your baritone valves:

- 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.

- = 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

Musical notation for D: Treble clef, one note on the second line (D4). Fingering: 1, 2, 3.

D# Eb

Musical notation for D# Eb: Treble clef, one note on the second line (D#4). Fingering: 1, 2, 3.

E

Musical notation for E: Treble clef, one note on the third line (E4). Fingering: 1, 2, 3.

F

Musical notation for F: Treble clef, one note on the fourth line (F4). Fingering: 1, 2, 3.

F# Gb

Musical notation for F# Gb: Treble clef, one note on the fourth line (F#4). Fingering: 1, 2, 3.

G

Musical notation for G: Treble clef, one note on the second space (G4). Fingering: 1, 2, 3.

G# Ab

Musical notation for G# Ab: Treble clef, one note on the second space (G#4). Fingering: 1, 2, 3.

A

Musical notation for A: Treble clef, one note on the third space (A4). Fingering: 1, 2, 3.

A# Bb

Musical notation for A# Bb: Treble clef, one note on the third space (A#4). Fingering: 1, 2, 3.

B

Musical notation for B: Treble clef, one note on the fourth space (B4). Fingering: 1, 2, 3.

C

Musical notation for C: Treble clef, one note on the first line (C4). Fingering: 1, 2, 3.

C# Db

Musical notation for C# Db: Treble clef, one note on the first line (C#4). Fingering: 1, 2, 3.

D

Musical notation for D: Treble clef, one note on the second line (D4). Fingering: 1, 2, 3.

D# Eb

Musical notation for D# Eb: Treble clef, one note on the second line (D#4). Fingering: 1, 2, 3.

E

Musical notation for E: Treble clef, one note on the third line (E4). Fingering: 1, 2, 3.

F

Musical notation for F: Treble clef, one note on the fourth line (F4). Fingering: 1, 2, 3.

F# Gb

Musical notation for F# Gb: Treble clef, one note on the fourth line (F#4). Fingering: 1, 2, 3.

G

Musical notation for G: Treble clef, one note on the second space (G4). Fingering: 1, 2, 3.

G# Ab

Musical notation for G# Ab: Treble clef, one note on the second space (G#4). Fingering: 1, 2, 3.

A

Musical notation for A: Treble clef, one note on the third space (A4). Fingering: 1, 2, 3.

A# Bb

Musical notation for A# Bb: Treble clef, one note on the third space (A#4). Fingering: 1, 2, 3.

B

Musical notation for B: Treble clef, one note on the fourth space (B4). Fingering: 1, 2, 3.

C

Musical notation for C: Treble clef, one note on the first line (C4). Fingering: 1, 2, 3.

## 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:

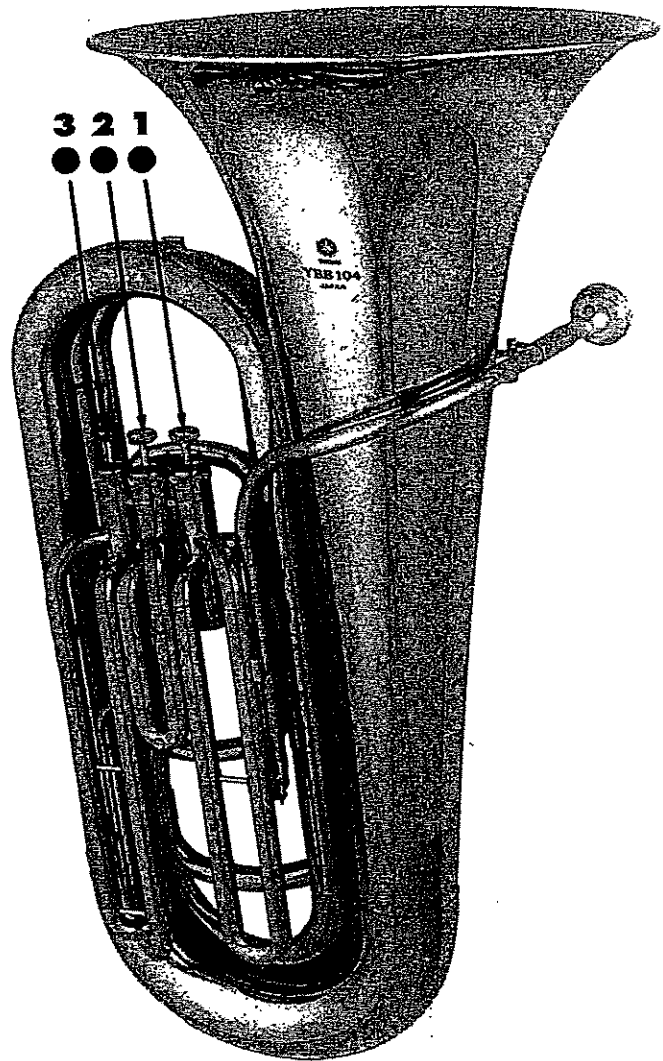
- Unscrew the valve at the top of the casing.
- Lift the valve half-way out of the casing.
- Apply a few drops of oil to the exposed metal valve.
- Carefully return the valve to its casing. When properly inserted, the top of the valve should easily screw back into place.

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>

