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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

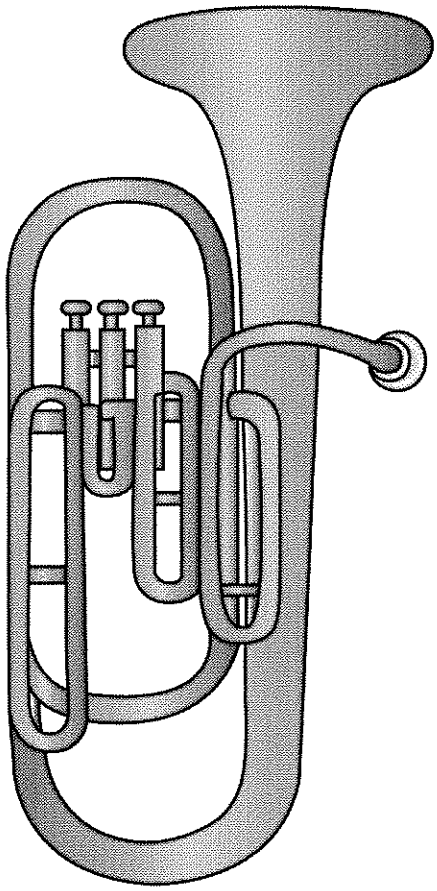
ARTS ALIVE SET LIST (Semester 2)

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♭ MAJOR SCALE

FINGERING CHART
CHEAT SHEETS
FOR BAND



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contents

PODIUM CHEAT SHEET

3 All instruments

STUDENT FINGERING CHARTS

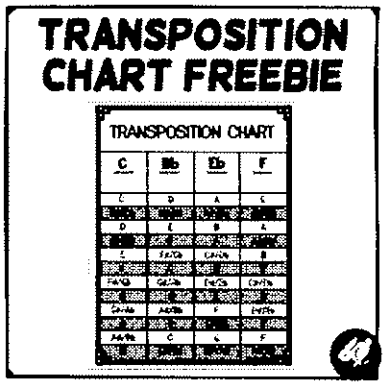
4 Trumpet
5 French Horn
6 Trombone
7 Baritone B.C.
8 Tuba
9 Flute
10 Oboe
11 Clarinet
12 Alto/Bari Sax
13 Tenor Sax
14 Bassoon

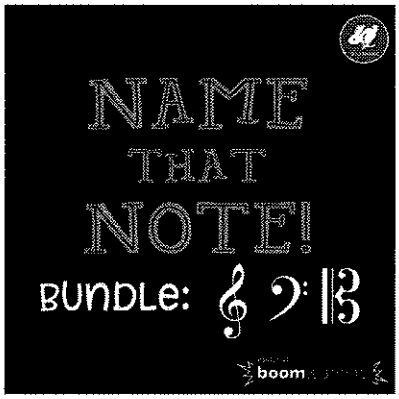
IDEAS FOR WORKSHEETS

- 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 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.

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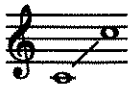
Concert Bb Scale

BRASS

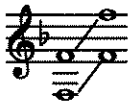
Trumpet



C D E F G A B C

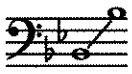
F Horn

*Lower octave



F G A Bb C D* E F

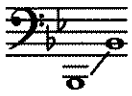
Trombone
Baritone



Bb C D Eb F G A Bb

1 6 4 3 1 4 2 1

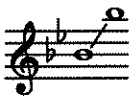
Tuba



Bb C D Eb F G A Bb

WOODWINDS

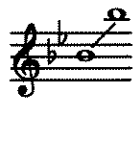
Flute



Bb C D Eb F G A Bb

Oboe

*Forked F

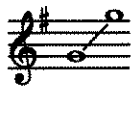


Bb C D Eb F* G A Bb

Clarinet

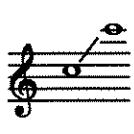
C D E F G A B C

Alto/Bari Sax



G A B C D E F# G

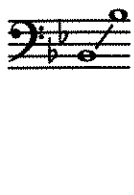
Tenor Sax



C D E F G A B C

Bassoon

● = whisper key



Bb C D Eb F G A Bb

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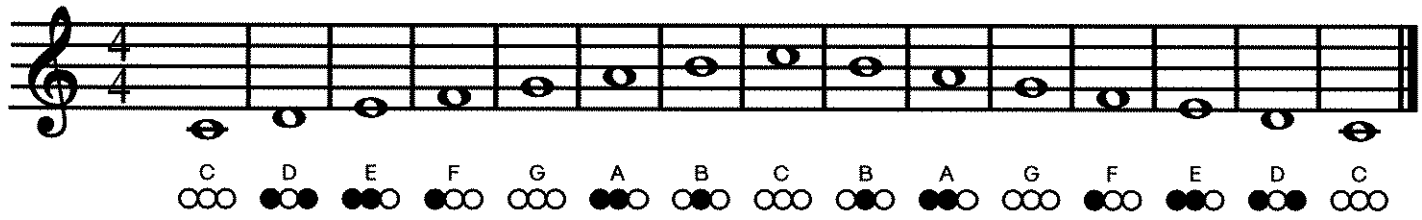
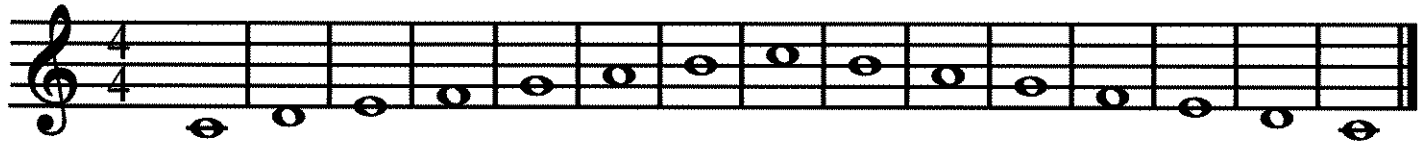
Trumpet

Concert Bb Scale

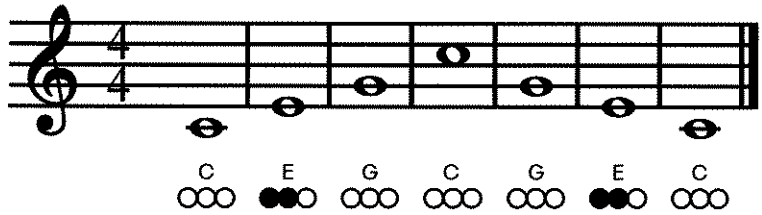
1. Scale with hints



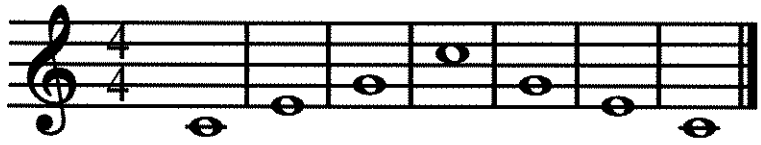
2. Scale



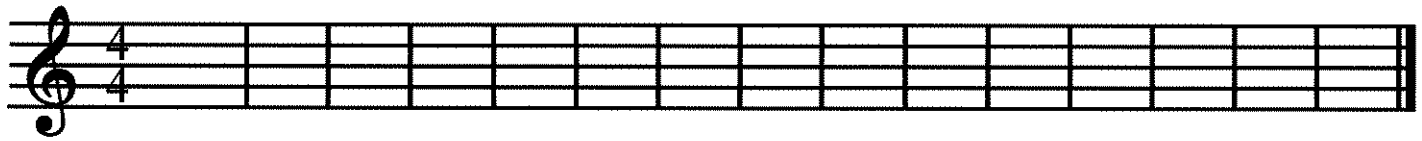
3. Arpeggio with hints



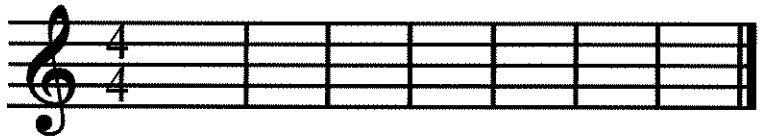
4. Arpeggio



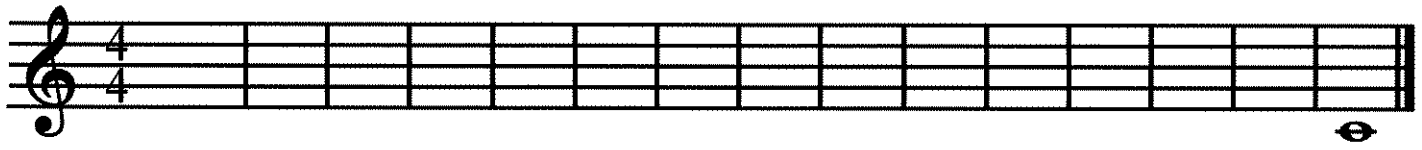
5. Draw the notes of the scale.



6. Draw the notes of the arpeggio.



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



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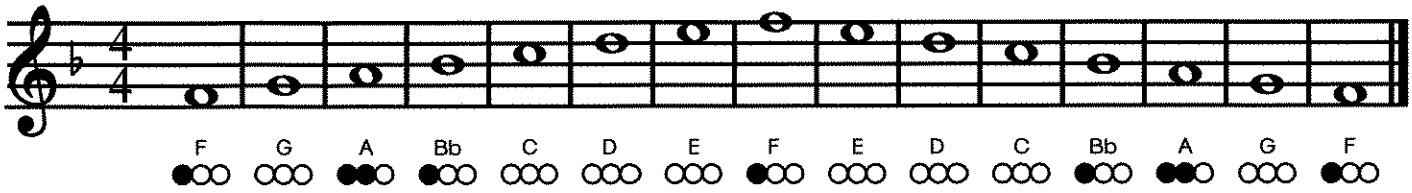
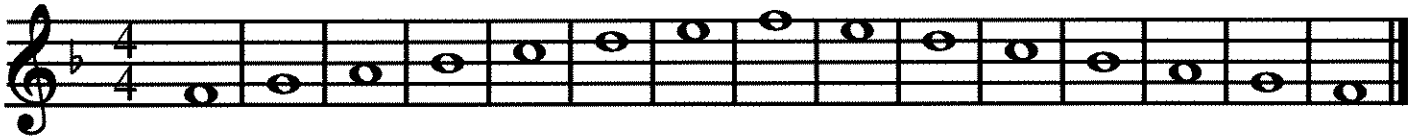
F Horn

Concert Bb Scale

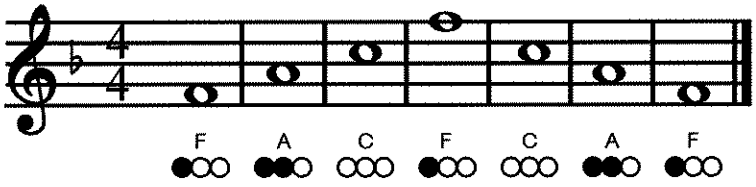
1. Scale with hints



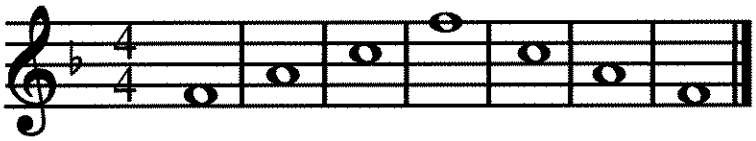
2. Scale



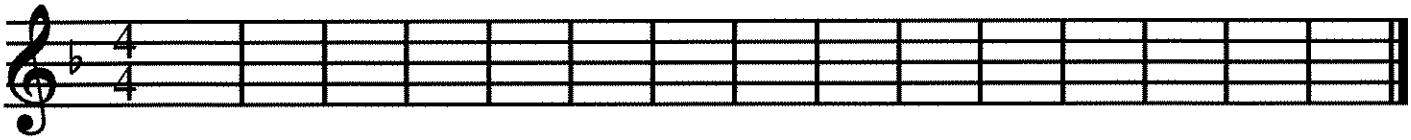
3. Arpeggio with hints



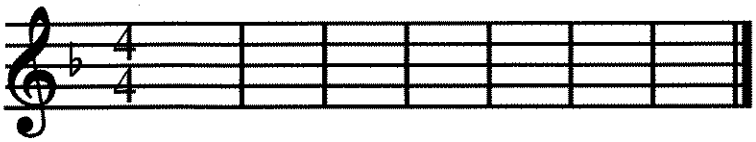
4. Arpeggio



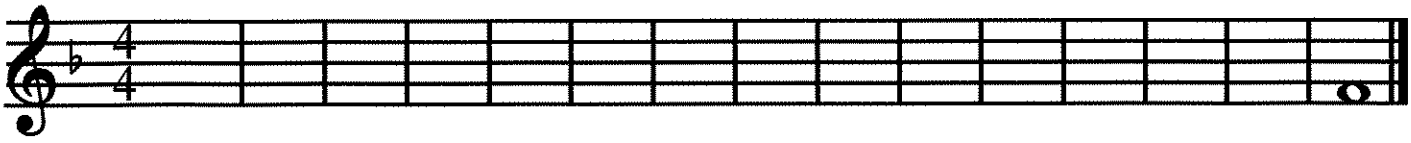
5. Draw the notes of the scale.



6. Draw the notes of the arpeggio.



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



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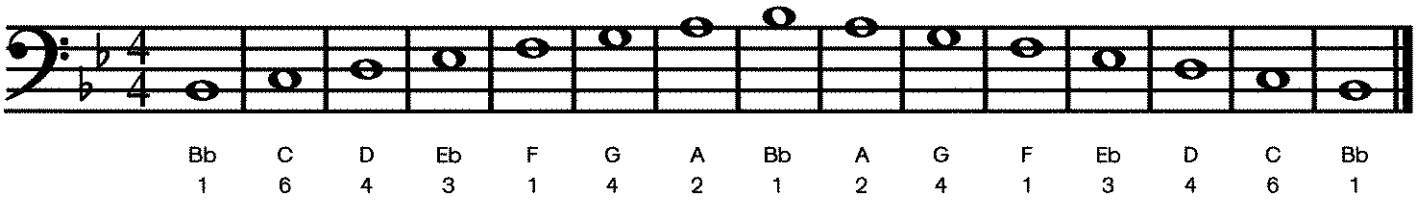
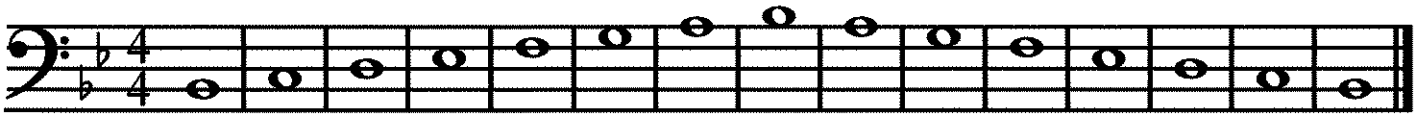
Trombone

Concert Bb Scale

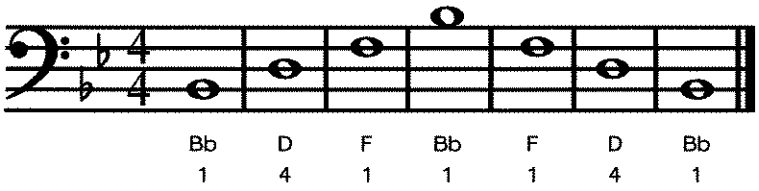
1. Scale with hints



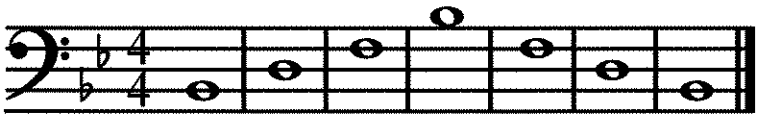
2. Scale



3. Arpeggio with hints

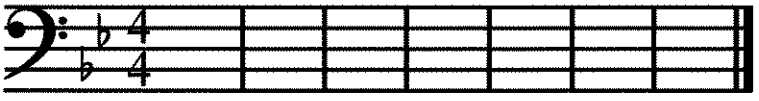


4. Arpeggio



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.

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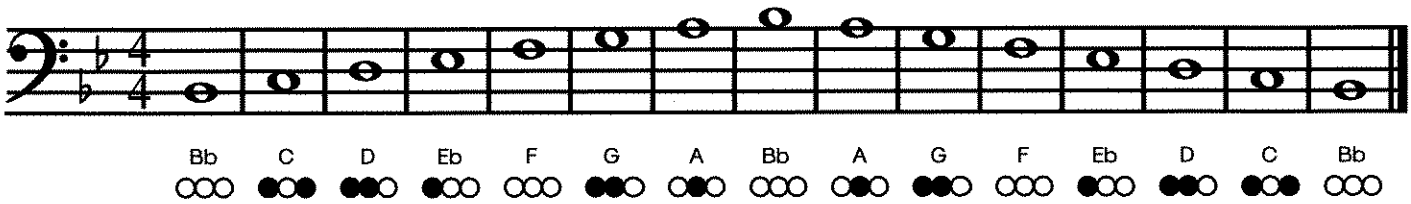
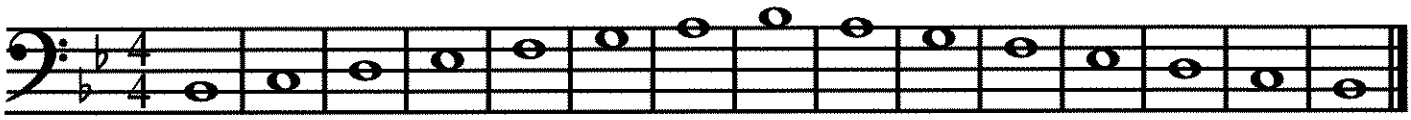
Baritone B.C.

Concert Bb Scale

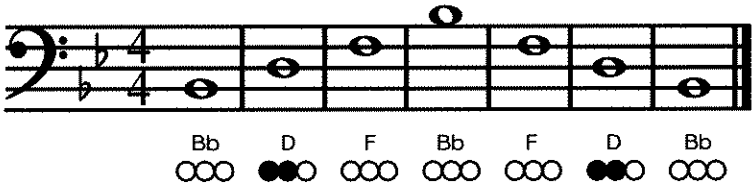
1. Scale with hints



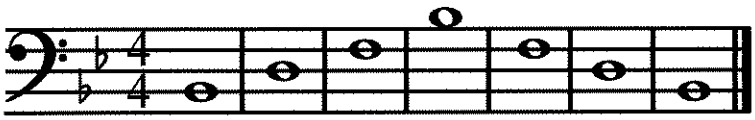
2. Scale



3. Arpeggio with hints

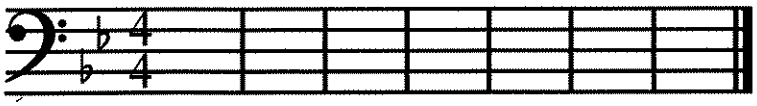


4. Arpeggio



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.

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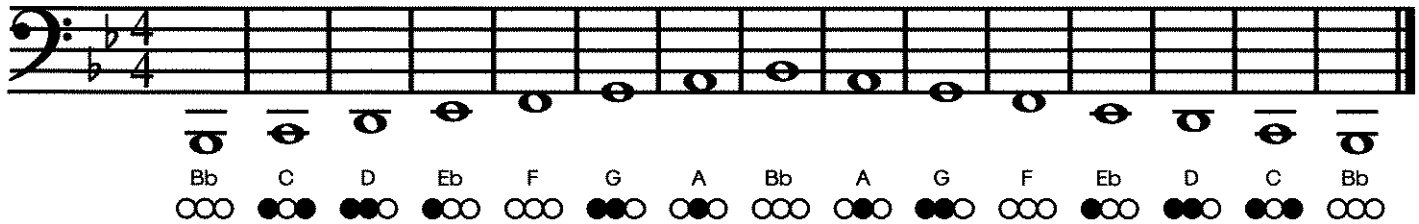
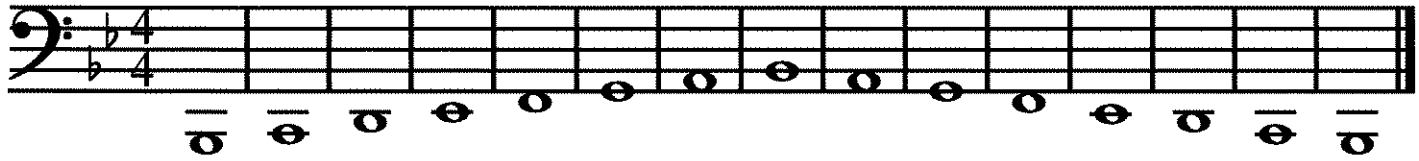
Tuba

Concert Bb Scale

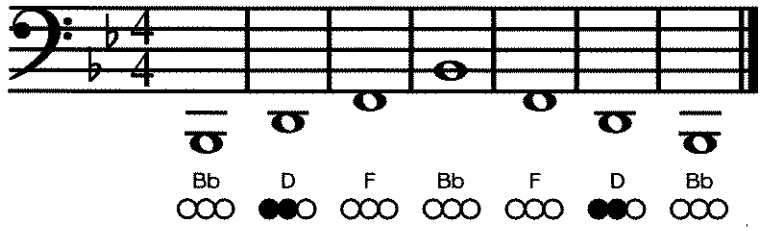
1. Scale with hints



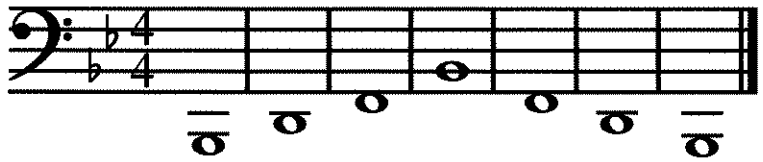
2. Scale



3. Arpeggio with hints

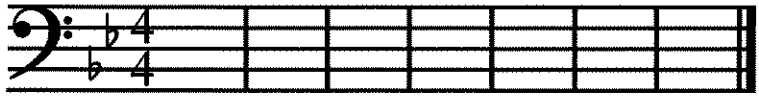


4. Arpeggio

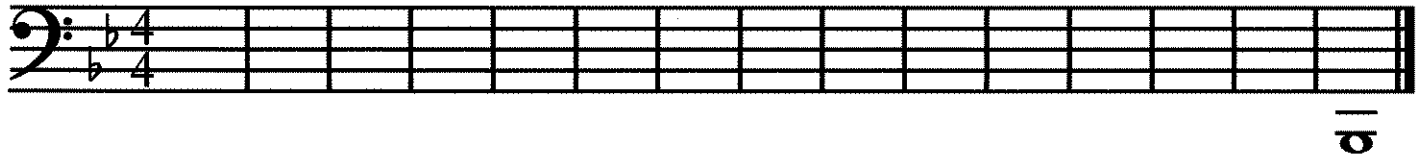


5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.



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



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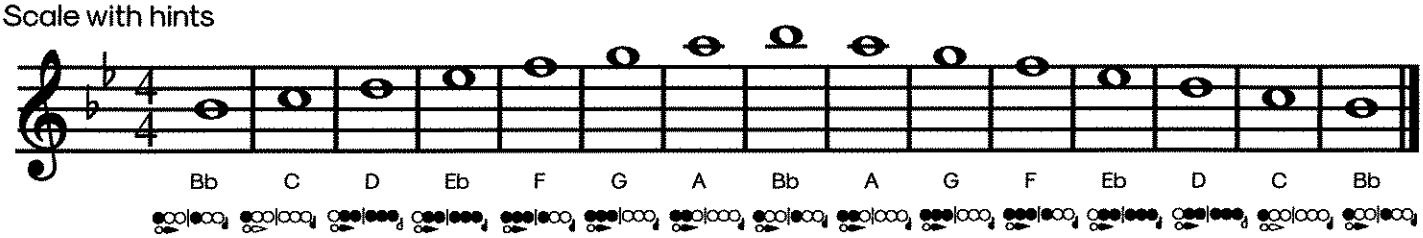
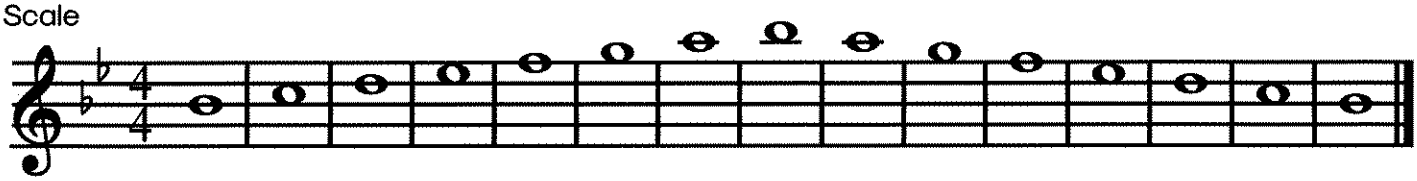
Flute

Concert Bb Scale

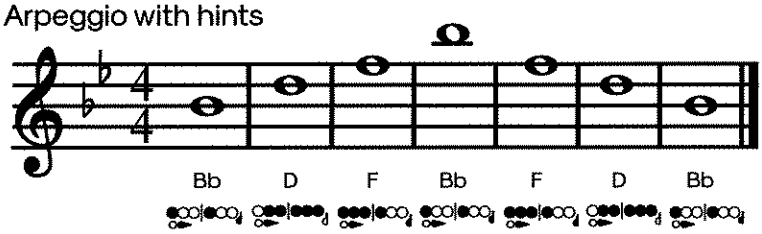
1. Scale with hints



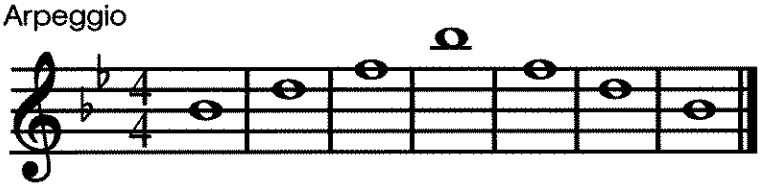
2. Scale



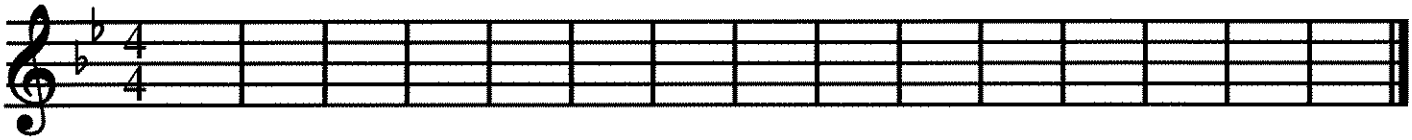
3. Arpeggio with hints



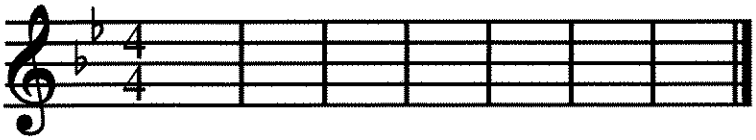
4. Arpeggio



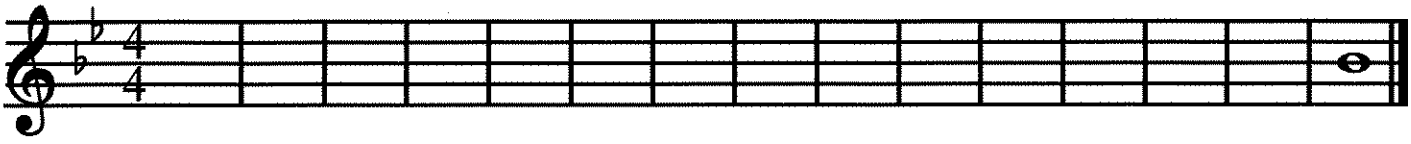
5. Draw the notes of the scale.



6. Draw the notes of the arpeggio.



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



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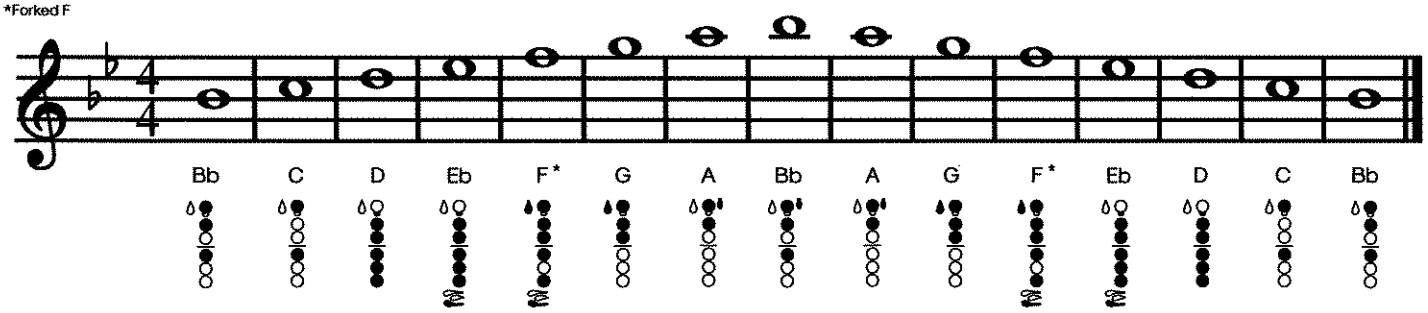
Oboe

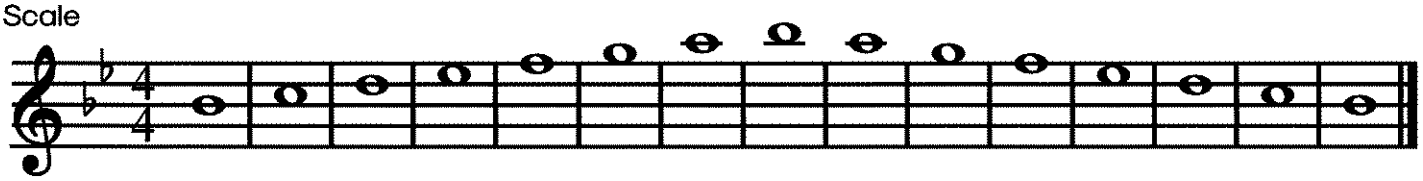
Concert Bb Scale

1. Scale with hints

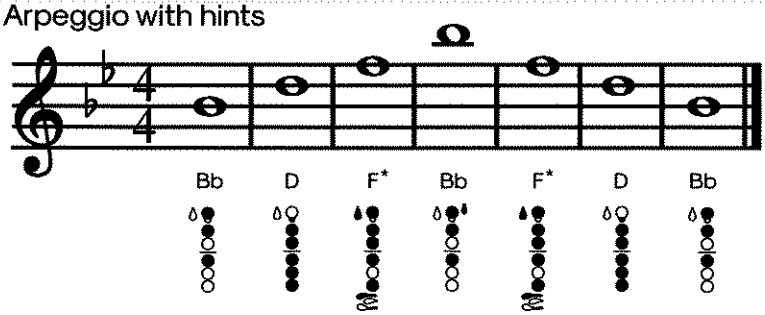
*Forked F



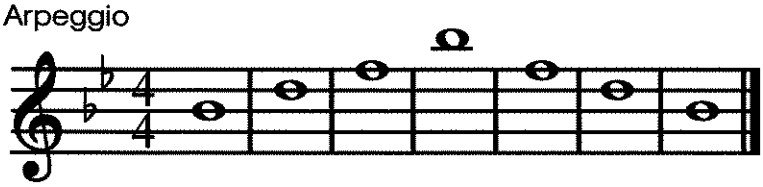
2. Scale



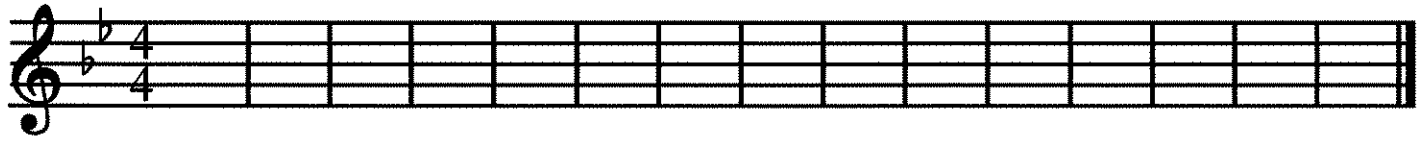
3. Arpeggio with hints



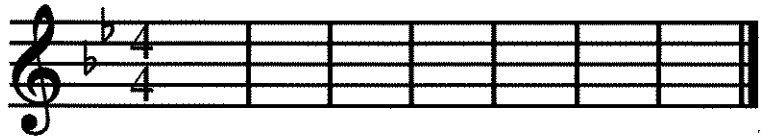
4. Arpeggio



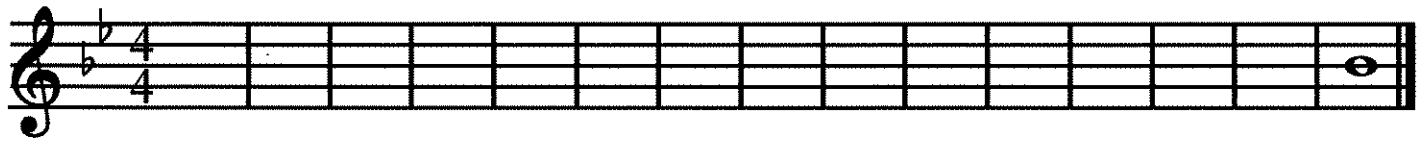
5. Draw the notes of the scale.



6. Draw the notes of the arpeggio.



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



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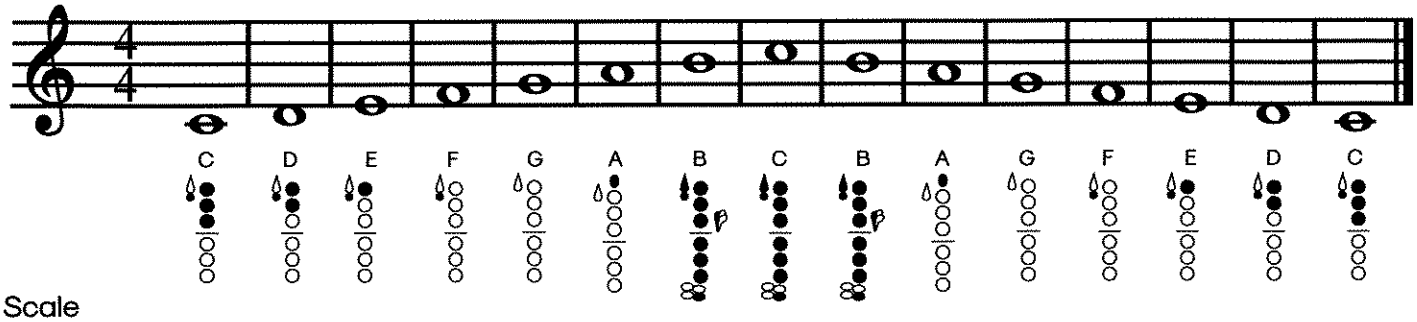
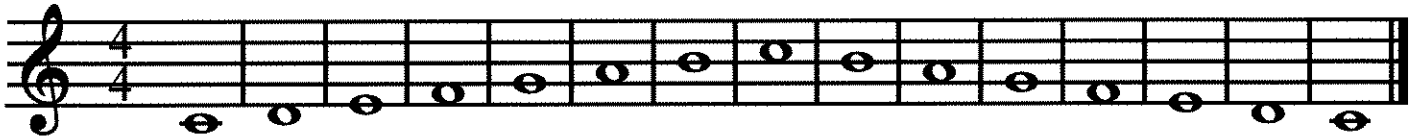
Clarinet

Concert Bb Scale

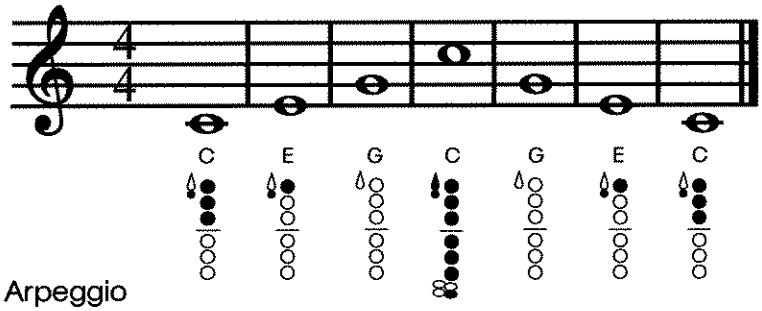
1. Scale with hints



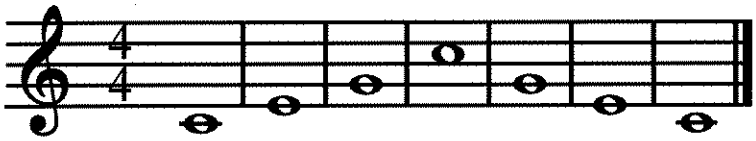
2. Scale



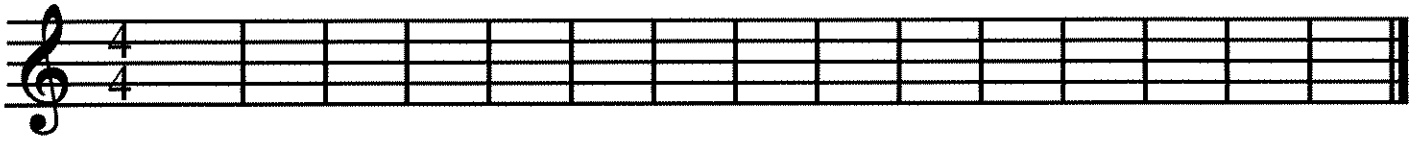
3. Arpeggio with hints



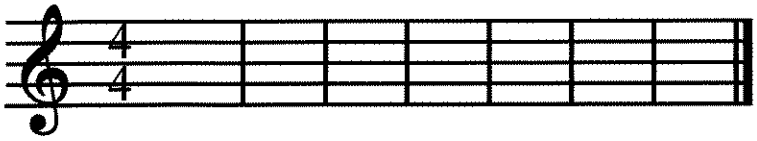
4. Arpeggio



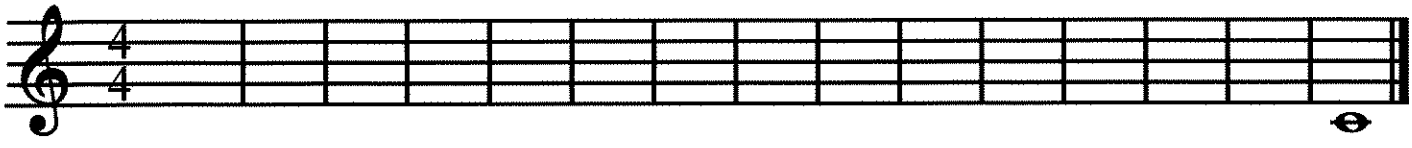
5. Draw the notes of the scale.



6. Draw the notes of the arpeggio.



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



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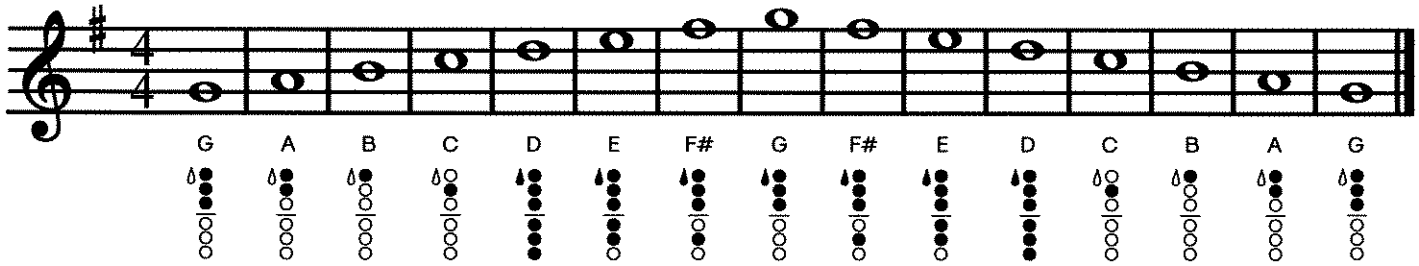
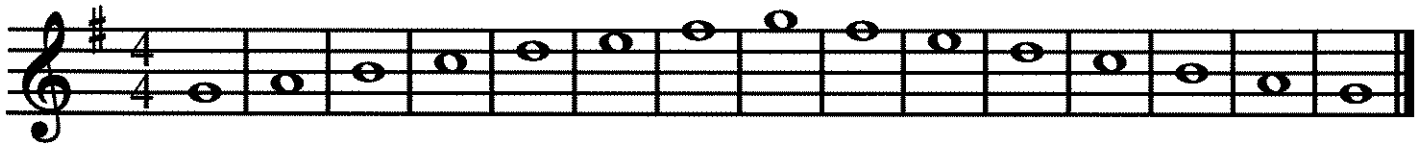
Alto/Baritone Saxophone

Concert Bb Scale

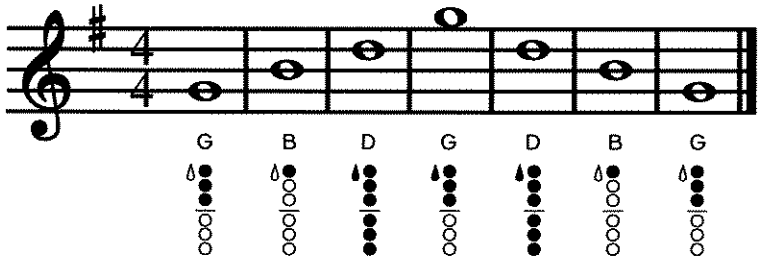
1. Scale with hints



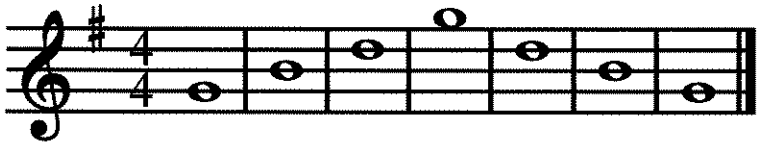
2. Scale



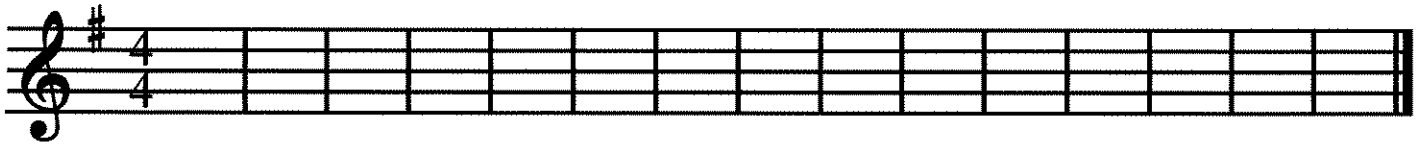
3. Arpeggio with hints



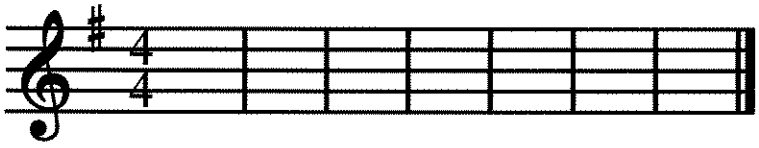
4. Arpeggio



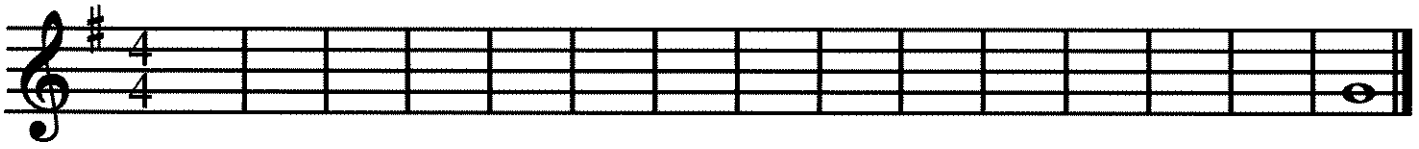
5. Draw the notes of the scale.



6. Draw the notes of the arpeggio.



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



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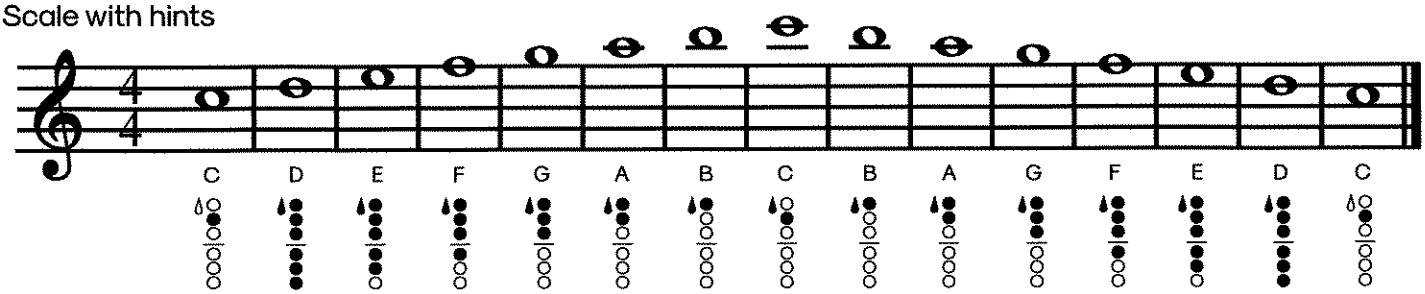
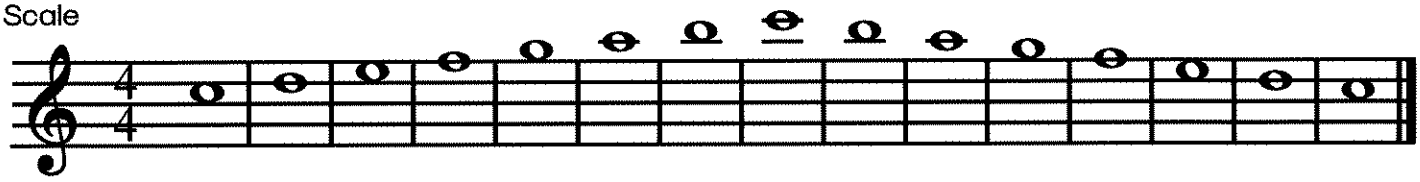
Tenor Saxophone

Concert Bb Scale

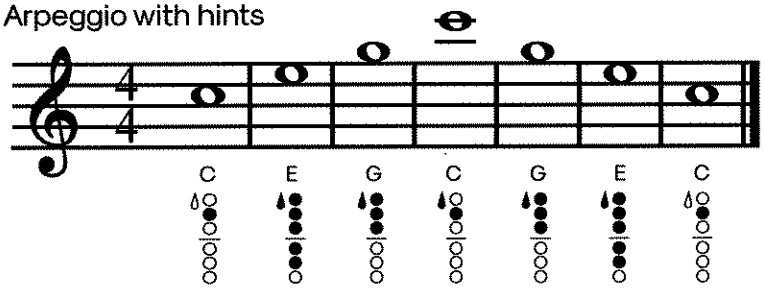
1. Scale with hints



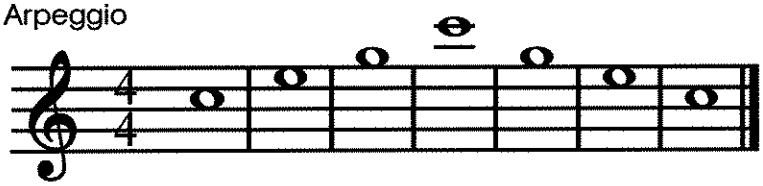
2. Scale



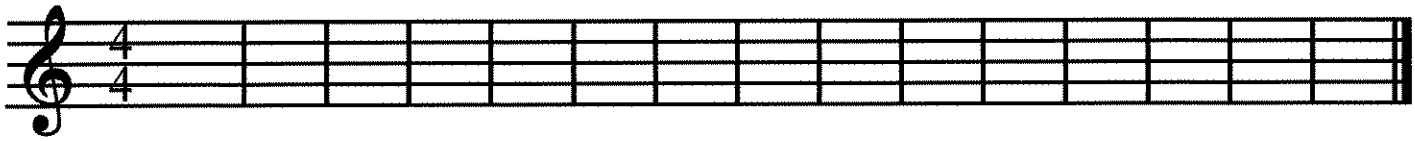
3. Arpeggio with hints



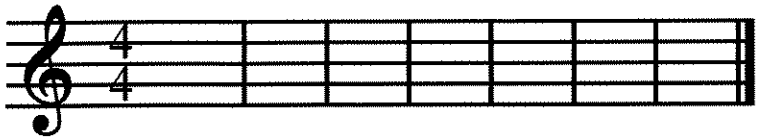
4. Arpeggio



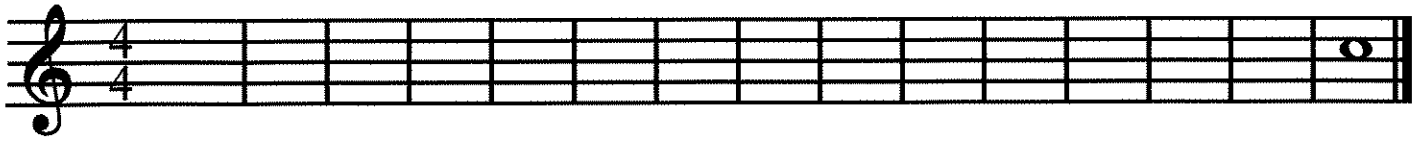
5. Draw the notes of the scale.



6. Draw the notes of the arpeggio.



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



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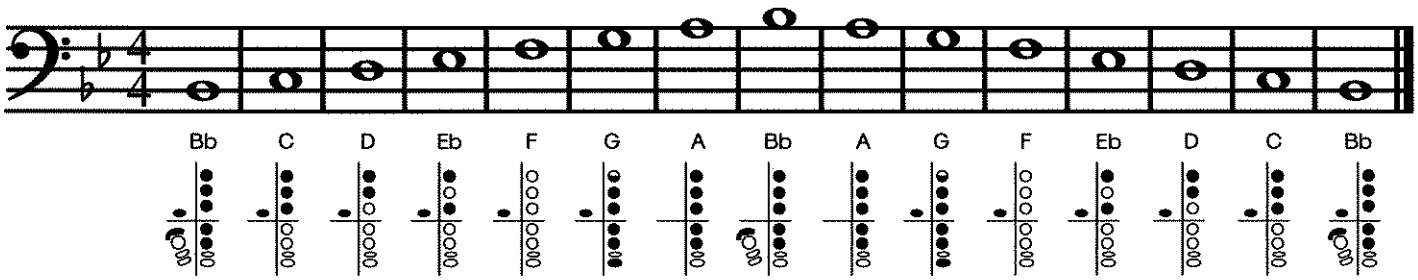
Bassoon

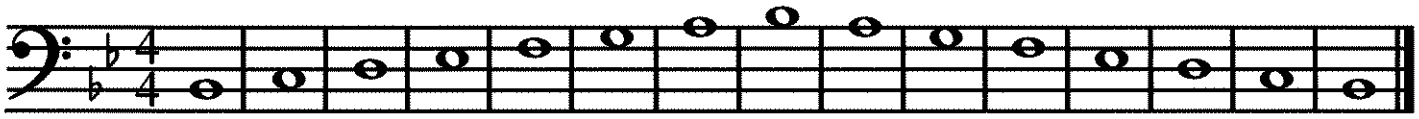
Concert Bb Scale

1. Scale with hints

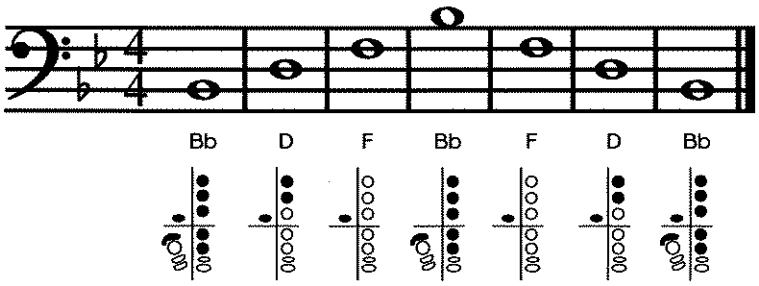
● = whisper key



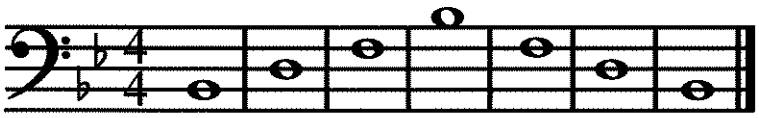
2. Scale



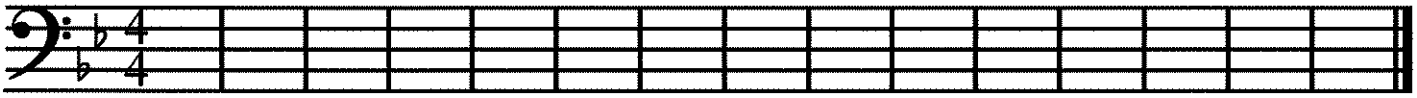
3. Arpeggio with hints



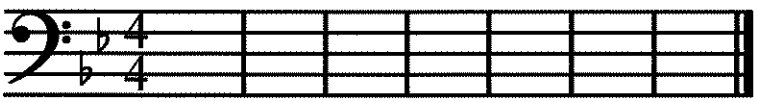
4. Arpeggio



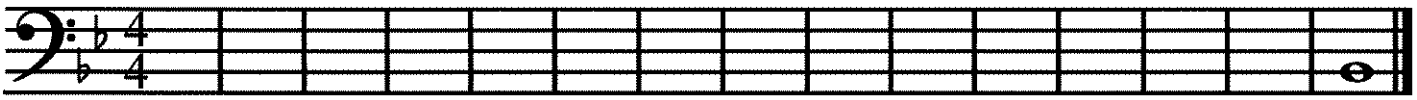
5. Draw the notes of the scale.



6. Draw the notes of the arpeggio.



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



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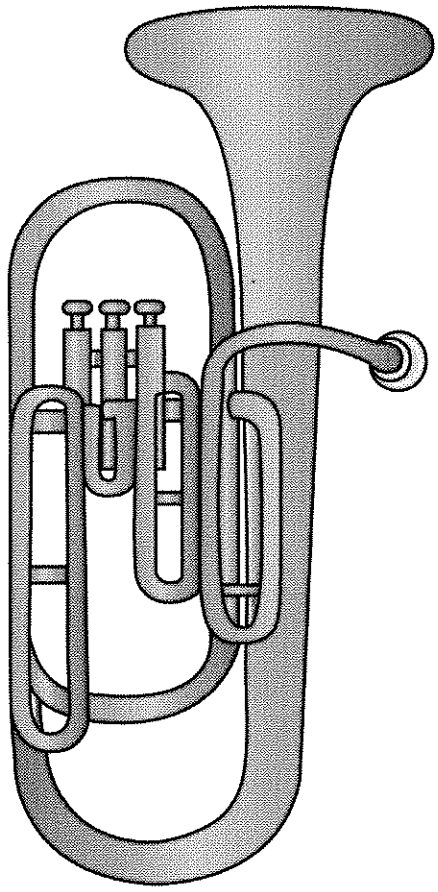
C MAJOR SCALE

FINGERING CHART
CHEAT SHEETS
FOR BAND



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PODIUM CHEAT SHEET

3 All instruments

STUDENT FINGERING CHARTS

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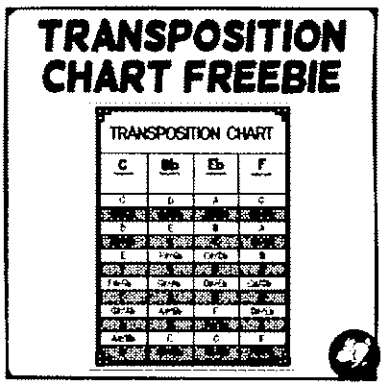
5 French Horn
6 Trombone
7 Baritone B.C.
8 Tuba
9 Flute
10 Oboe
11 Clarinet
12 Alto/Bari Sax
13 Tenor Sax
14 Bassoon

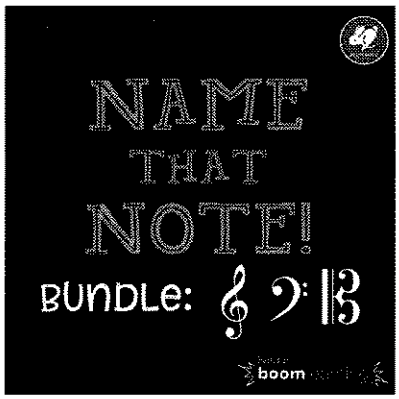
IDEAS FOR WORKSHEETS

- 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 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.

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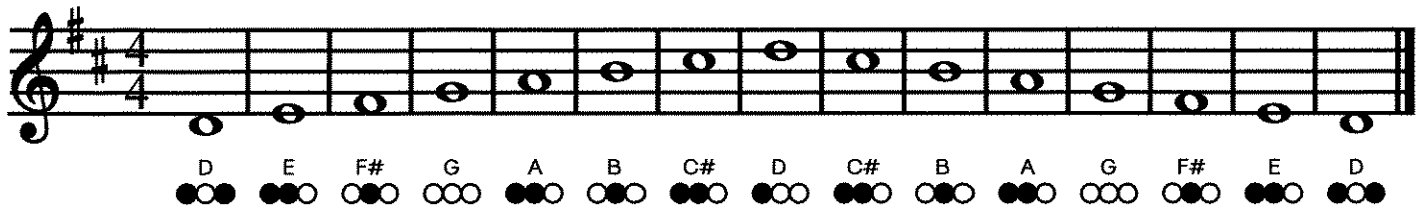
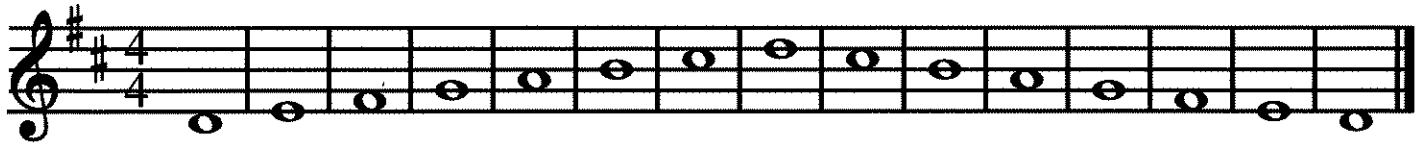
Trumpet

Concert C Scale

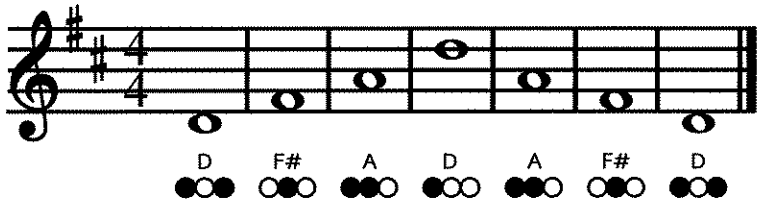
1. Scale with hints



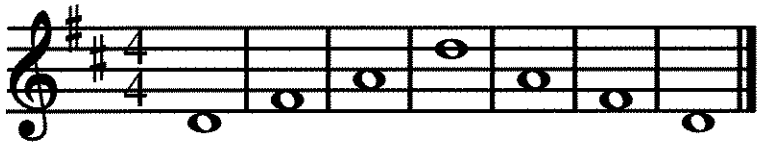
2. Scale



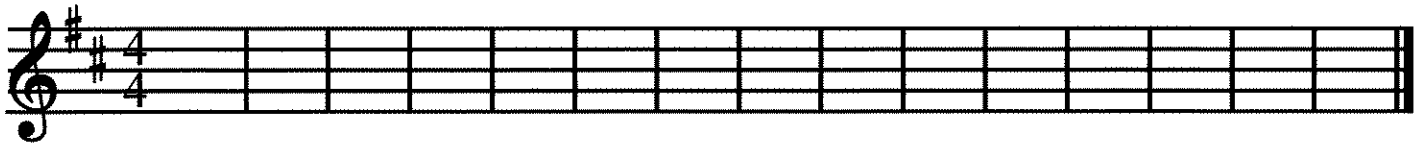
3. Arpeggio with hints



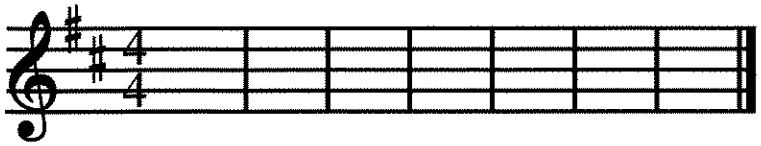
4. Arpeggio



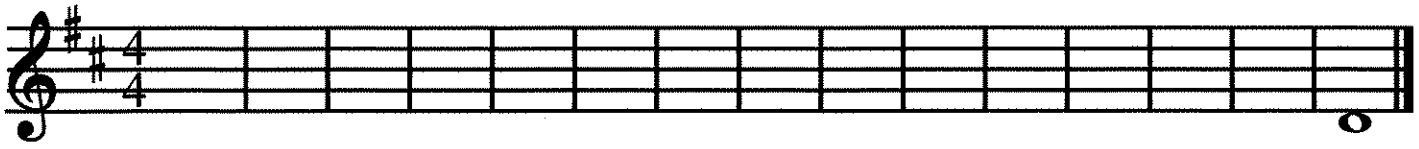
5. Draw the notes of the scale.



6. Draw the notes of the arpeggio.



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



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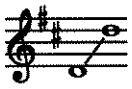
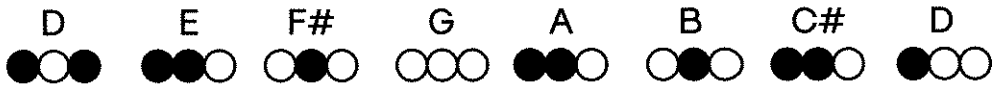
Concert C Scale

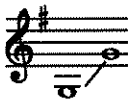
BRASS

Trumpet

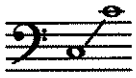


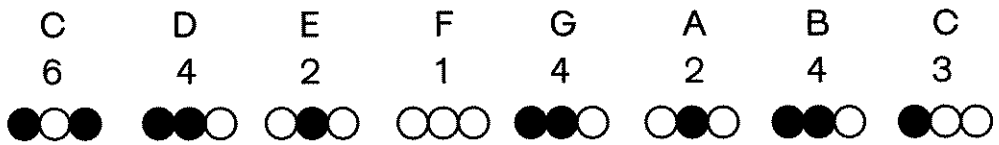


F Horn



Trombone
Baritone

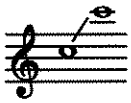


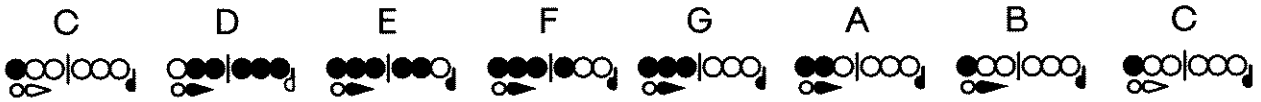


Tuba

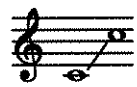
WOODWINDS

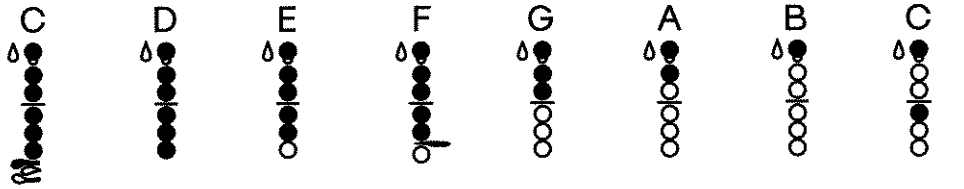
Flute



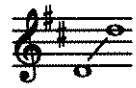


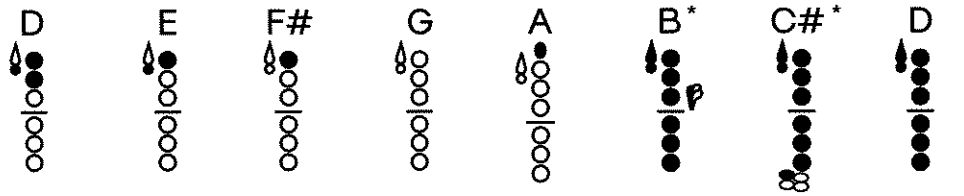
Oboe



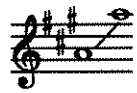


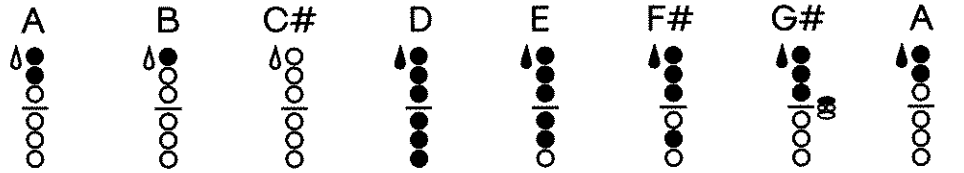
Clarinet
*Alternate fingering



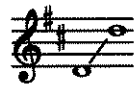


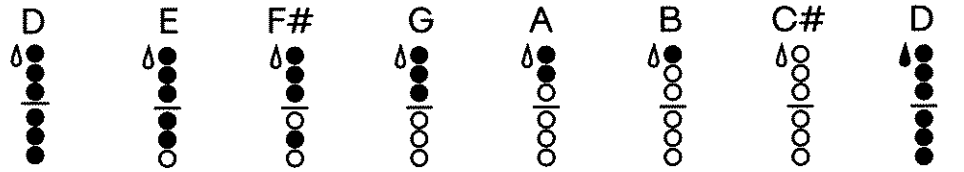
Alto/Bari Sax



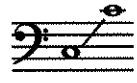


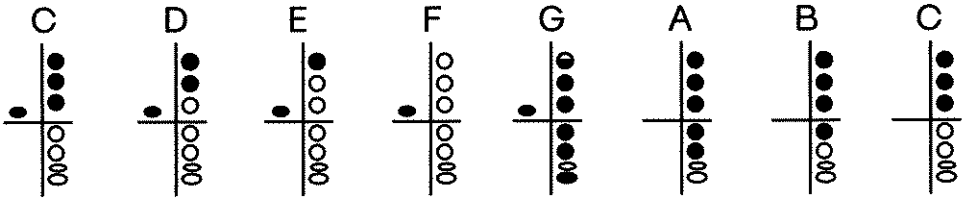
Tenor Sax





Bassoon
= whisper key





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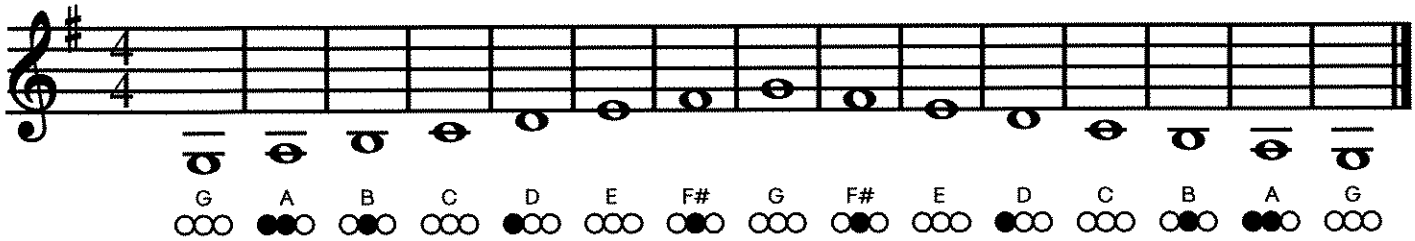
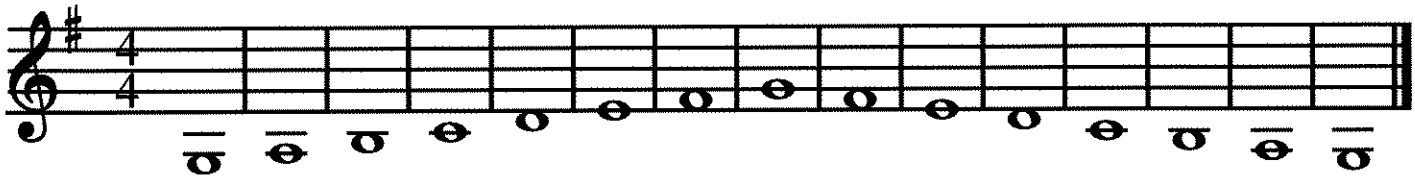
F Horn

Concert C Scale

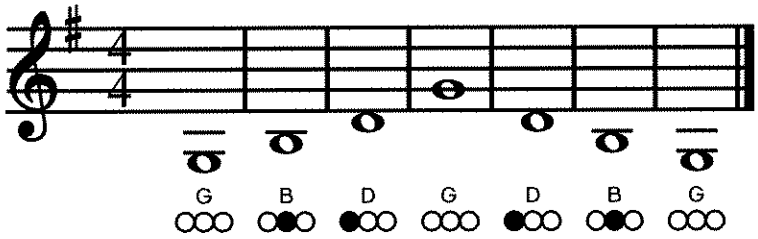
1. Scale with hints



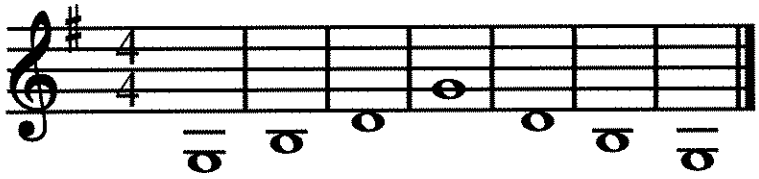
2. Scale



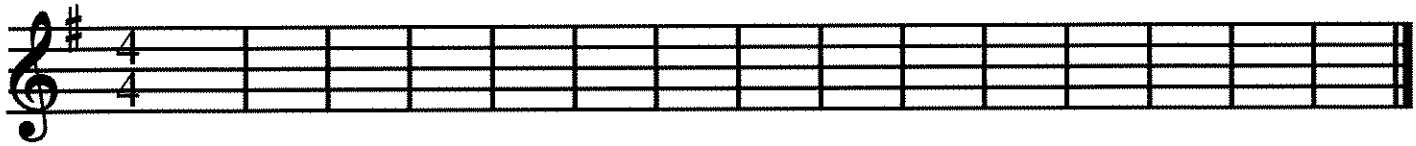
3. Arpeggio with hints



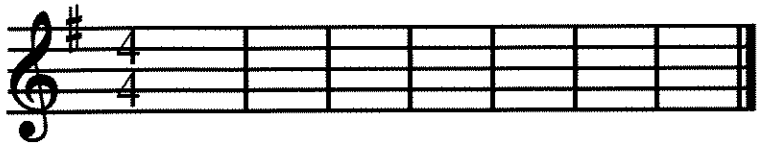
4. Arpeggio



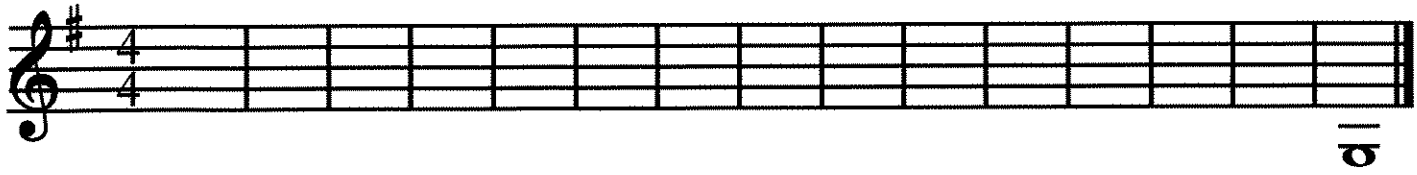
5. Draw the notes of the scale.



6. Draw the notes of the arpeggio.



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



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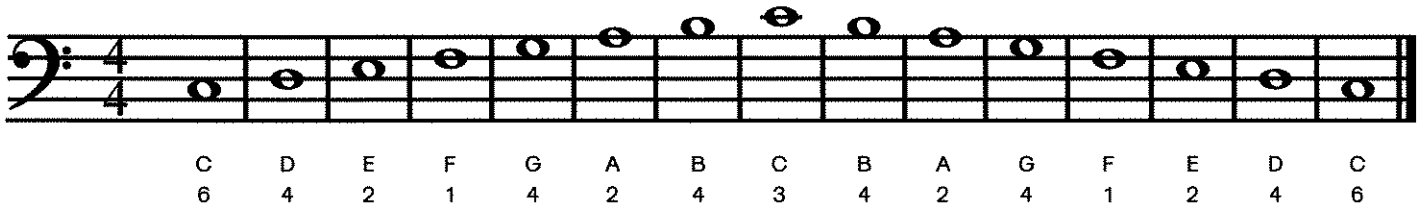
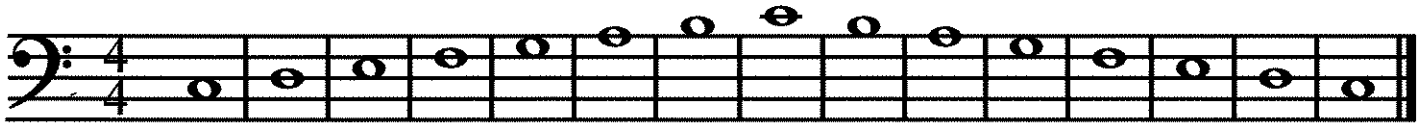
Trombone

Concert C Scale

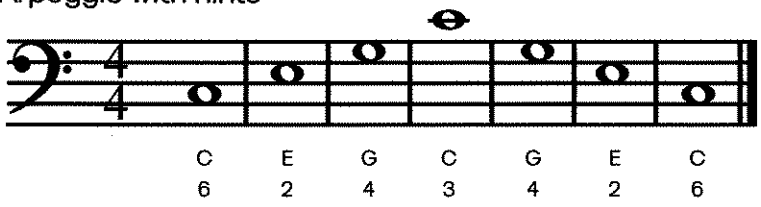
1. Scale with hints



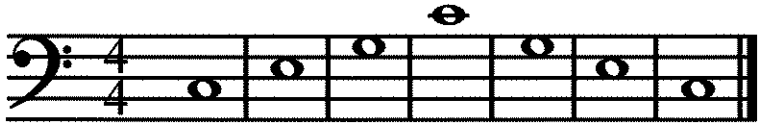
2. Scale



3. Arpeggio with hints

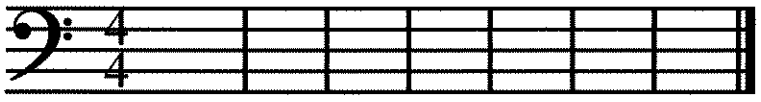


4. Arpeggio

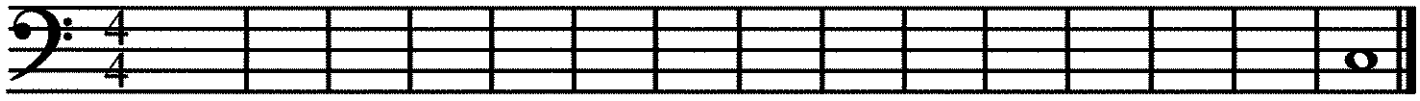


5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.



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



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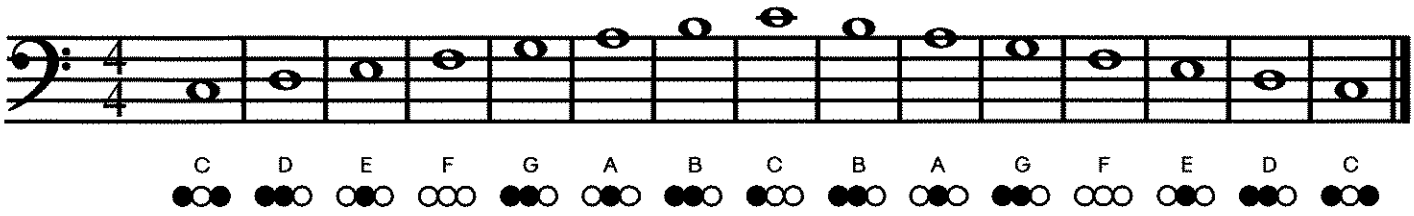
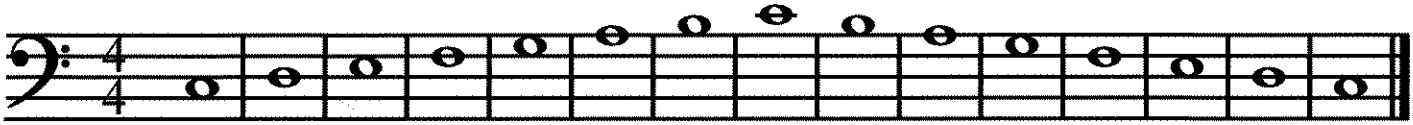
Baritone

Concert C Scale

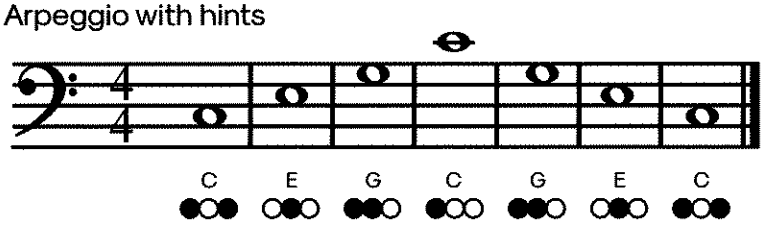
1. Scale with hints



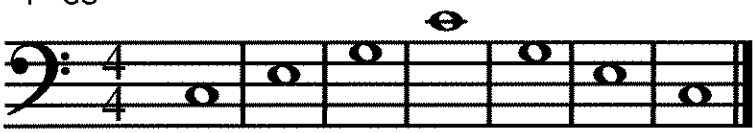
2. Scale



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.

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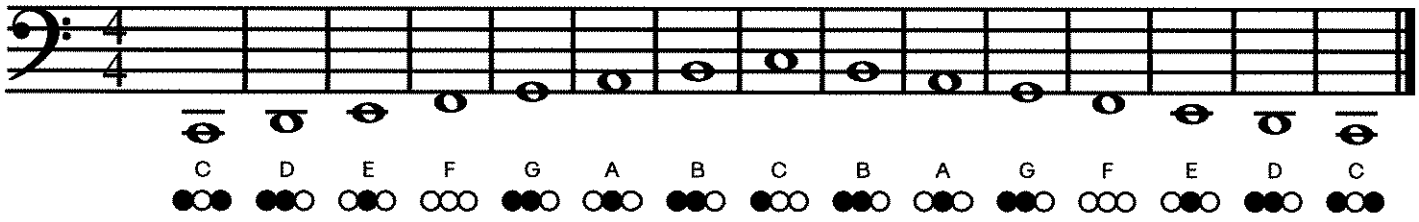
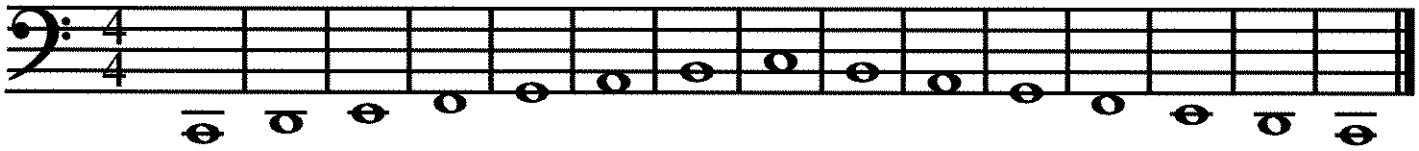
Tuba

Concert C Scale

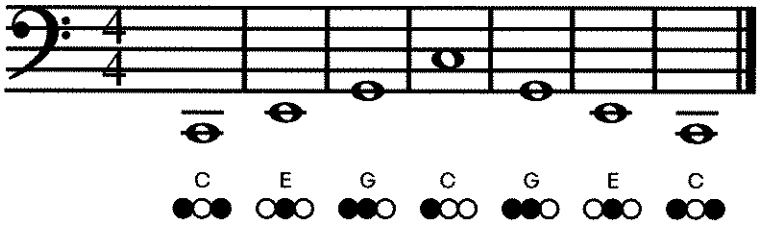
1. Scale with hints



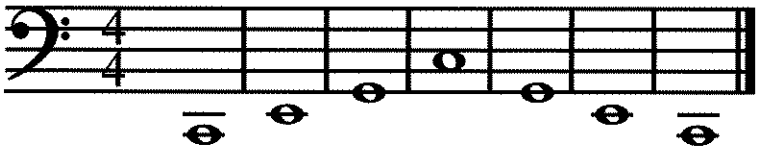
2. Scale



3. Arpeggio with hints



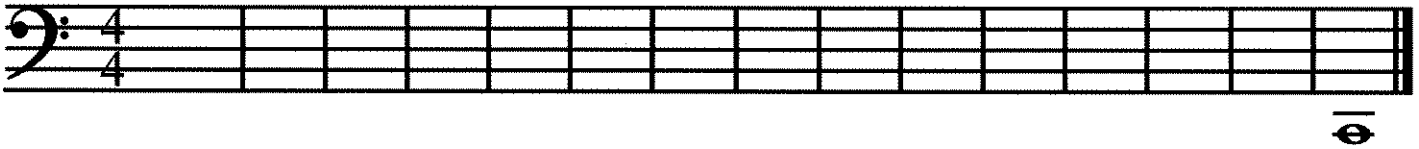
4. Arpeggio



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.



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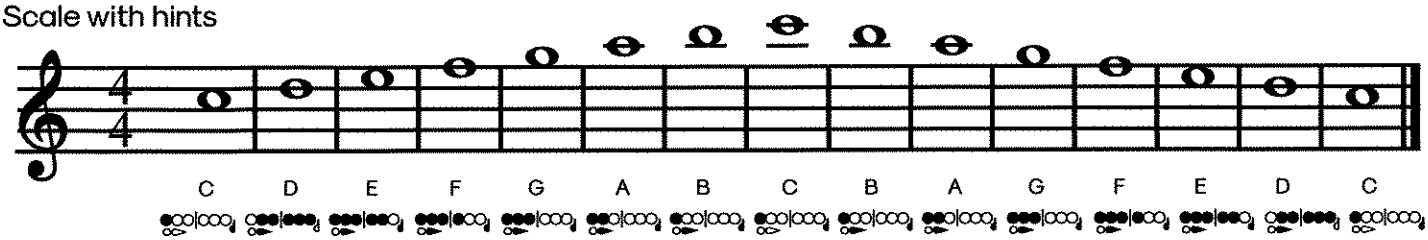
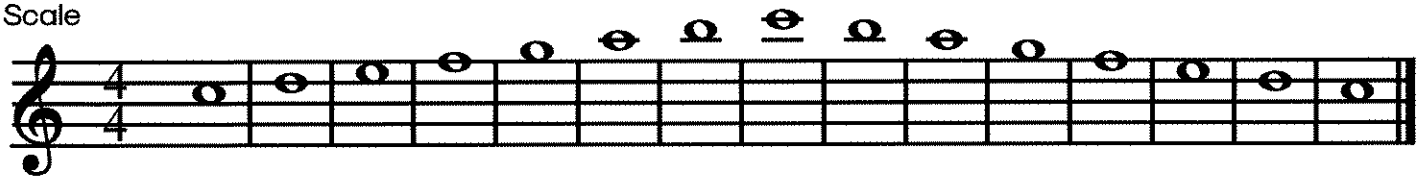
Flute

Concert C Scale

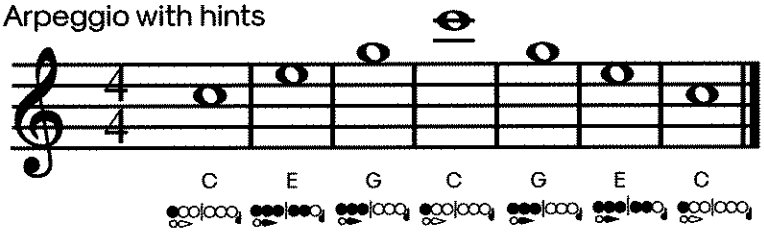
1. Scale with hints



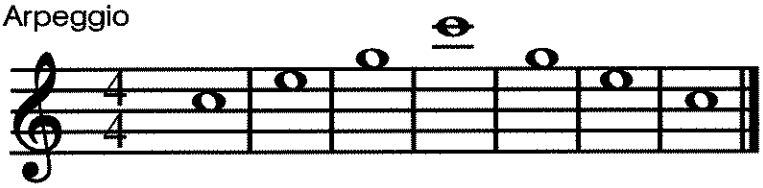
2. Scale



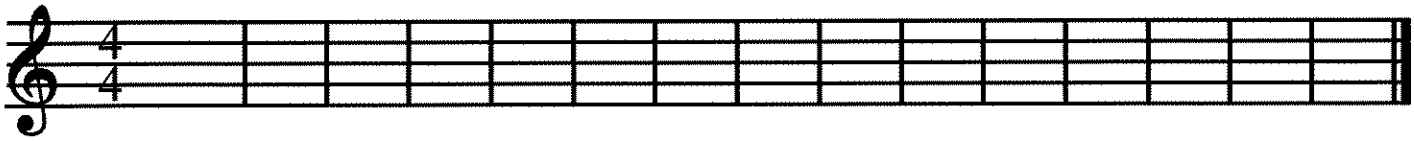
3. Arpeggio with hints



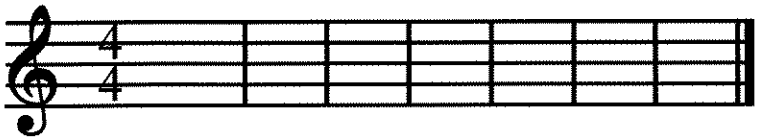
4. Arpeggio



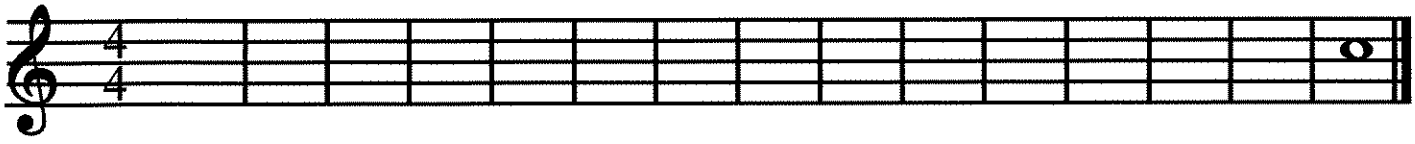
5. Draw the notes of the scale.



6. Draw the notes of the arpeggio.



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



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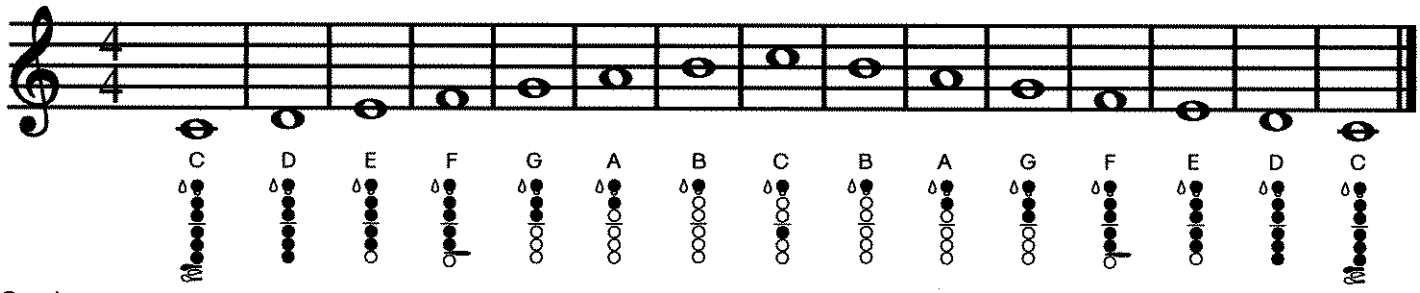
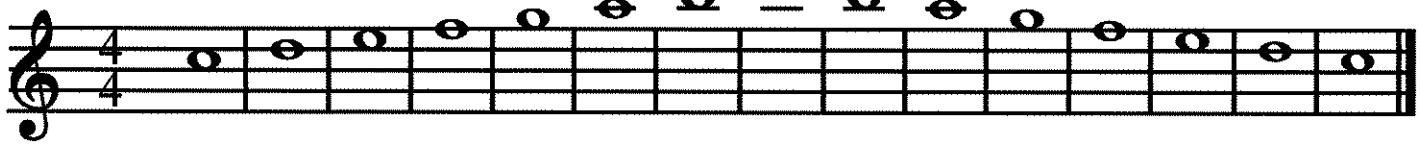
Oboe

Concert C Scale

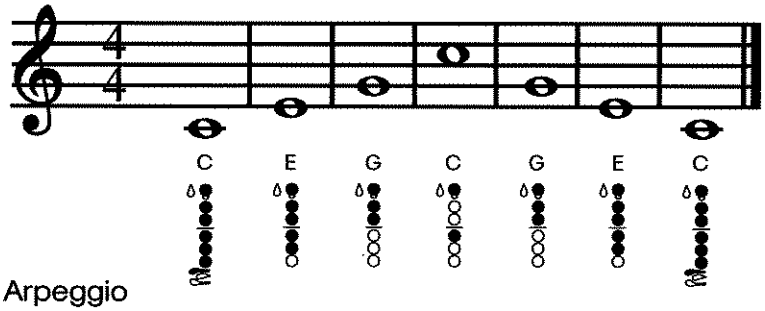
1. Scale with hints



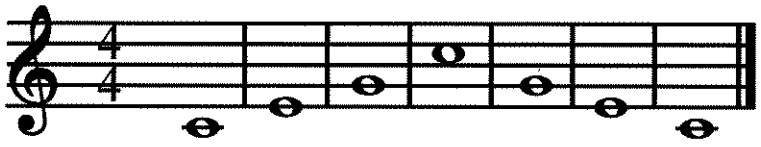
2. Scale



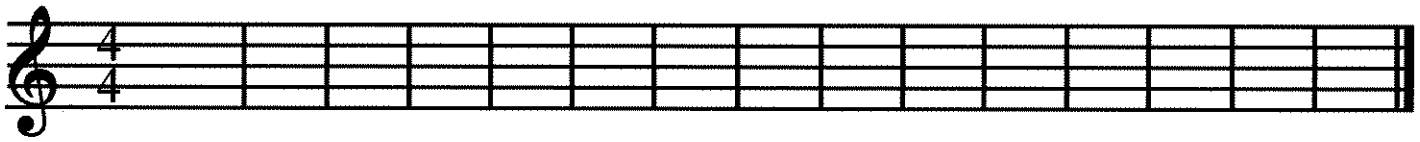
3. Arpeggio with hints



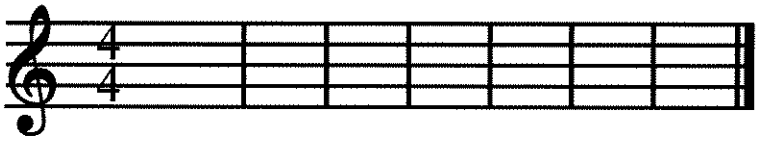
4. Arpeggio



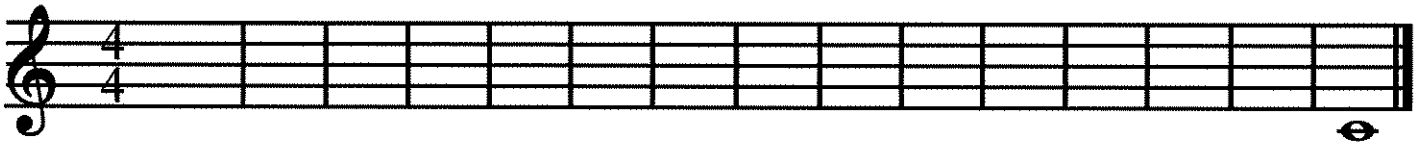
5. Draw the notes of the scale.



6. Draw the notes of the arpeggio.



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



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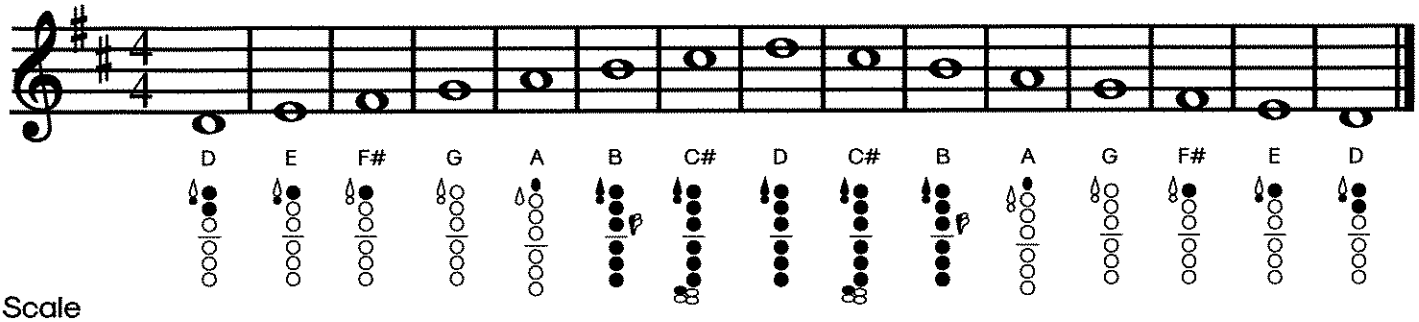
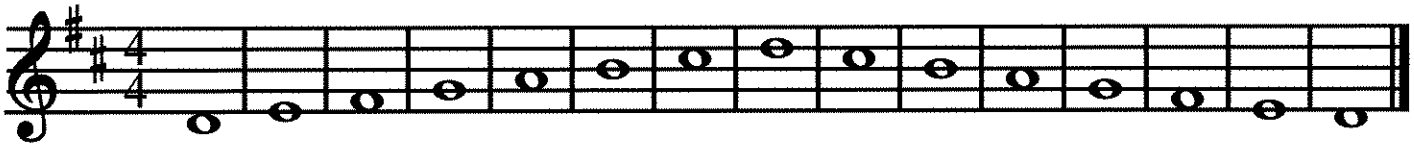
Clarinet

Concert C Scale

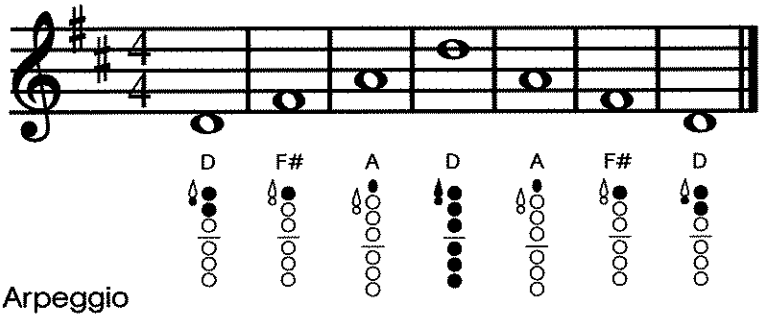
1. Scale with hints



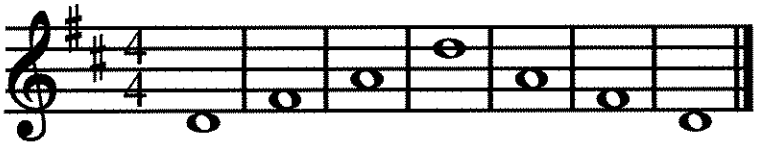
2. Scale



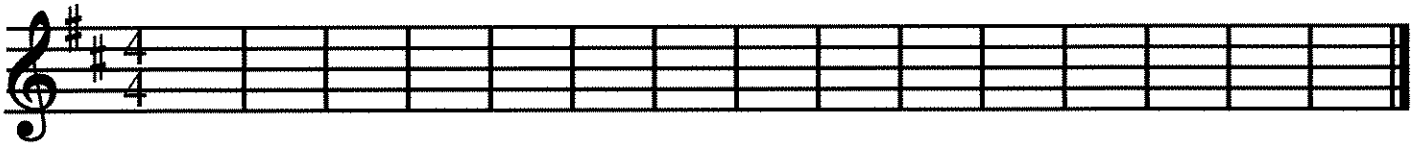
3. Arpeggio with hints



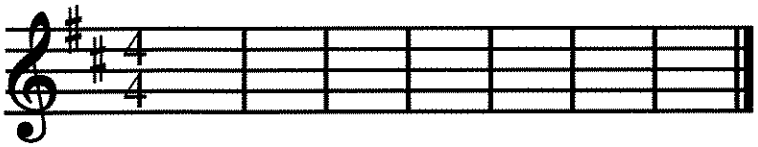
4. Arpeggio



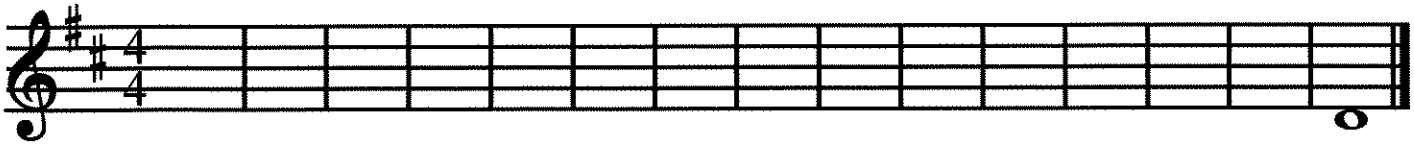
5. Draw the notes of the scale.



6. Draw the notes of the arpeggio.



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



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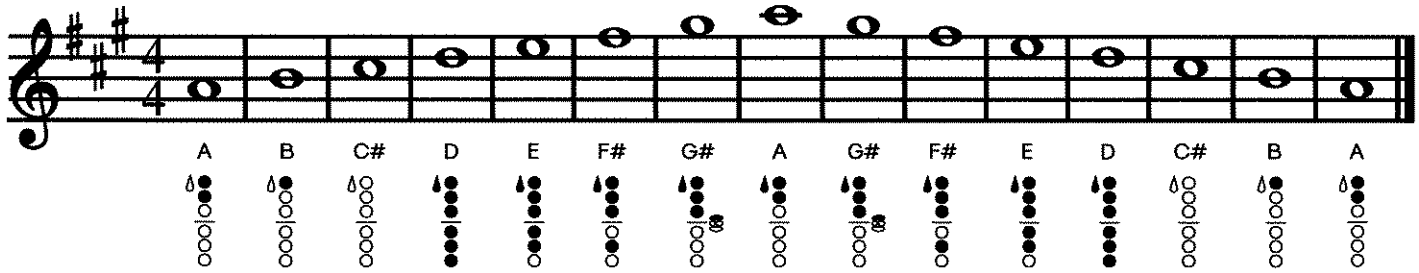
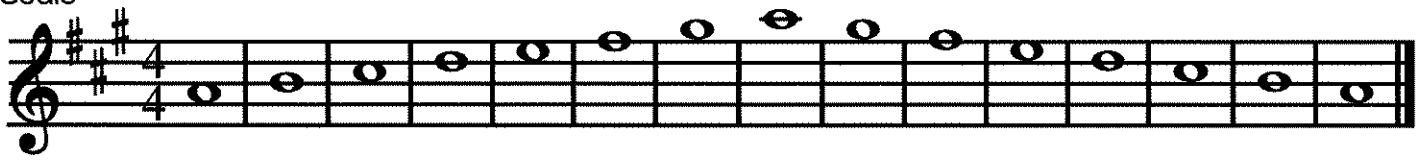
Alto/Baritone Saxophone

Concert C Scale

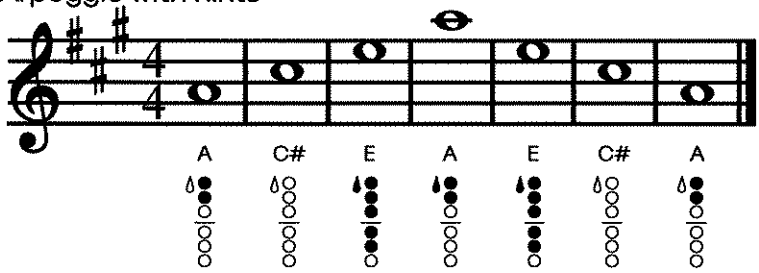
1. Scale with hints



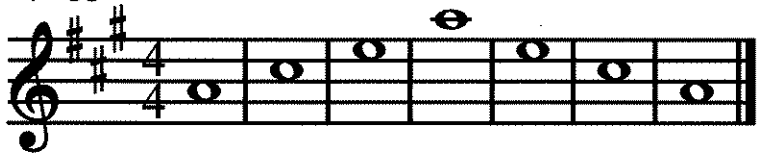
2. Scale



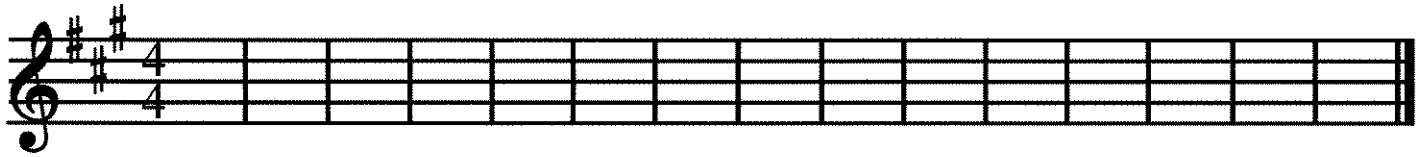
3. Arpeggio with hints



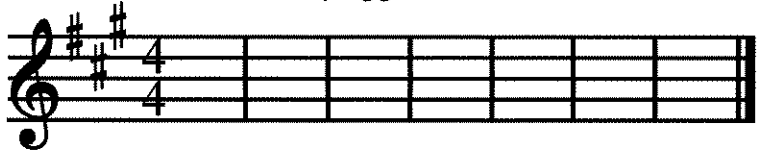
4. Arpeggio



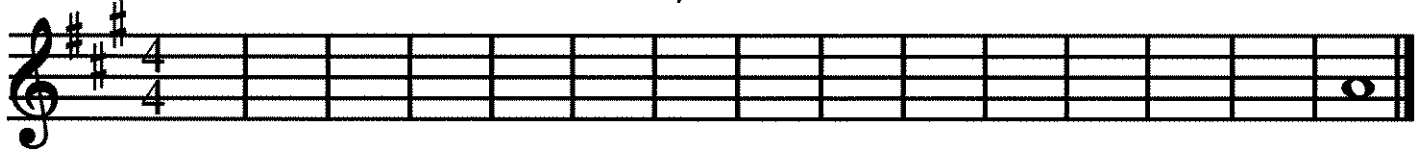
5. Draw the notes of the scale.



6. Draw the notes of the arpeggio.



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



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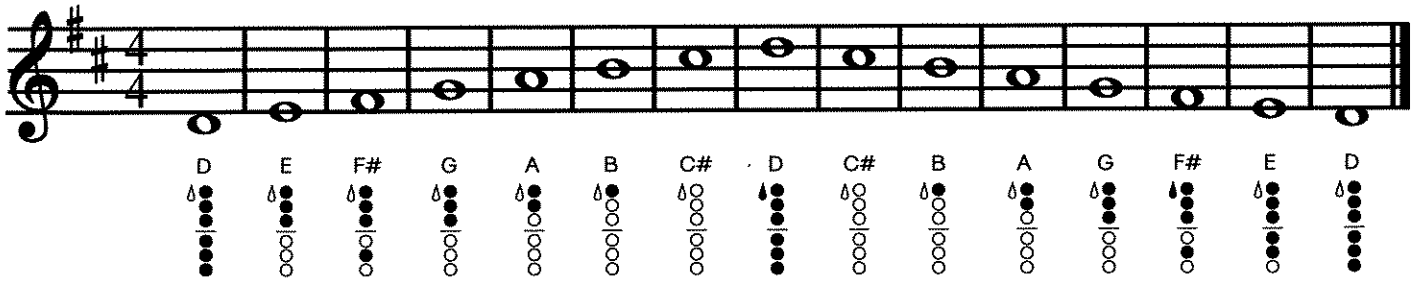
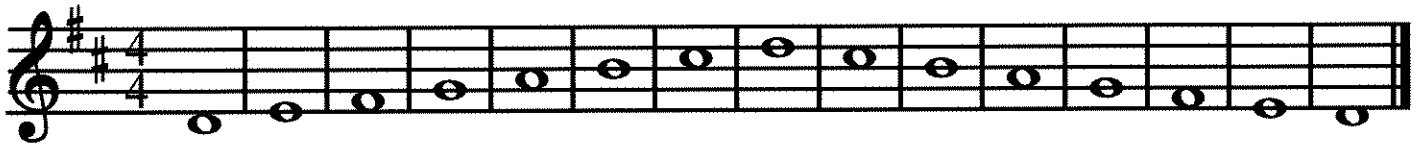
Tenor Saxophone

Concert C Scale

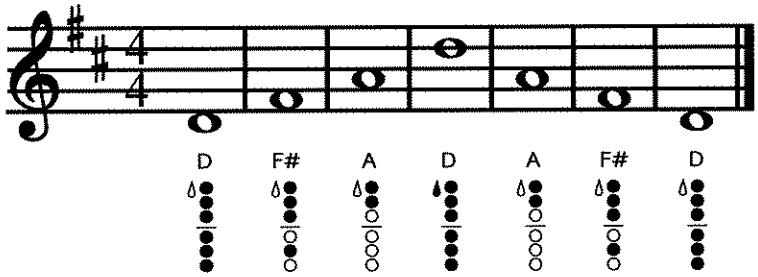
1. Scale with hints



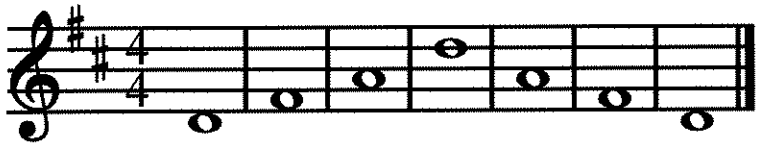
2. Scale



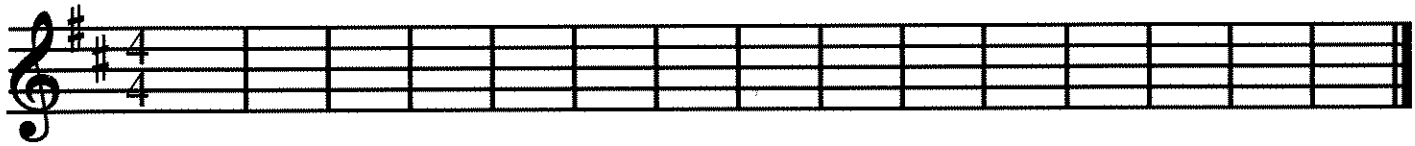
3. Arpeggio with hints



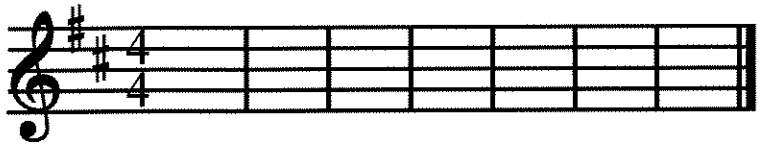
4. Arpeggio



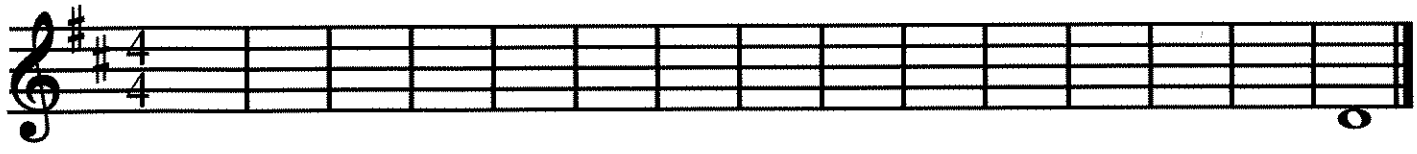
5. Draw the notes of the scale.



6. Draw the notes of the arpeggio.



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



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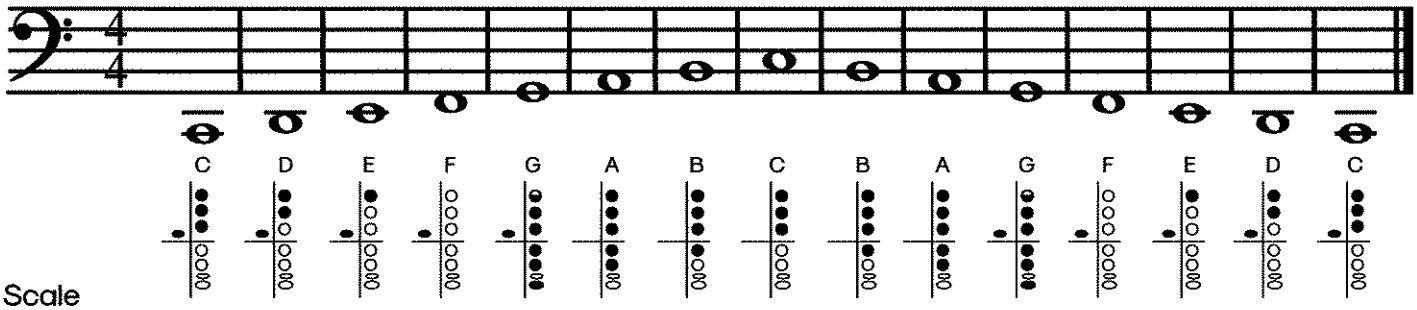
Bassoon

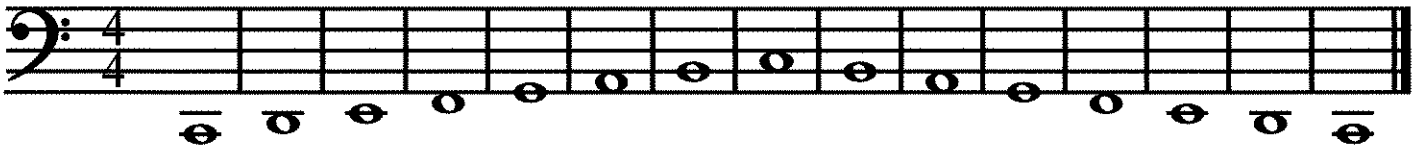
Concert C Scale

1. Scale with hints

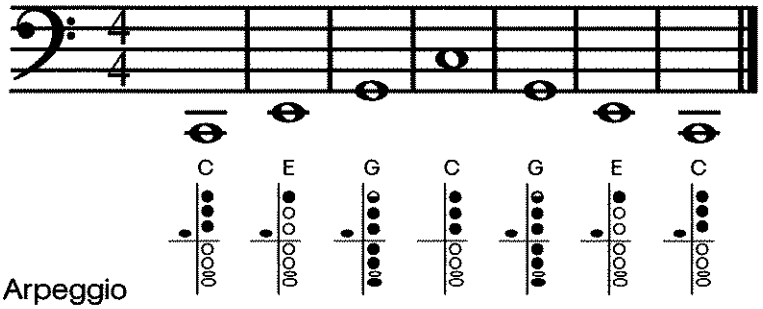
● = whisper key



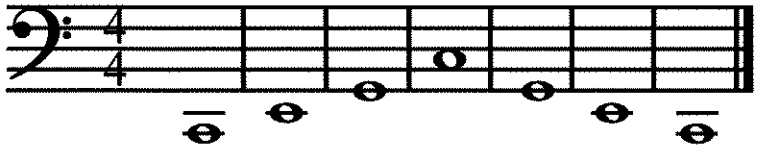
2. Scale



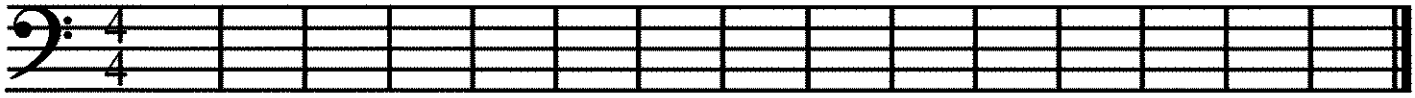
3. Arpeggio with hints



4. Arpeggio

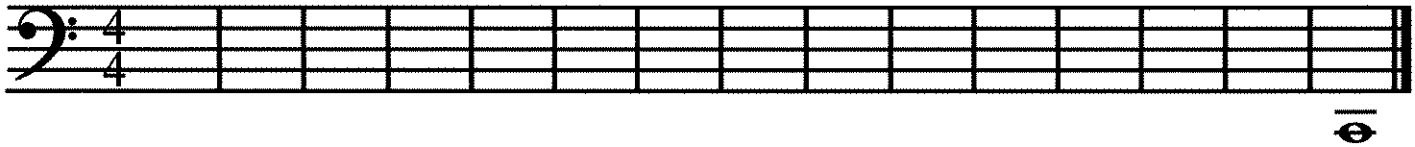


5. Draw the notes of the scale.



6. Draw the notes of the arpeggio.

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



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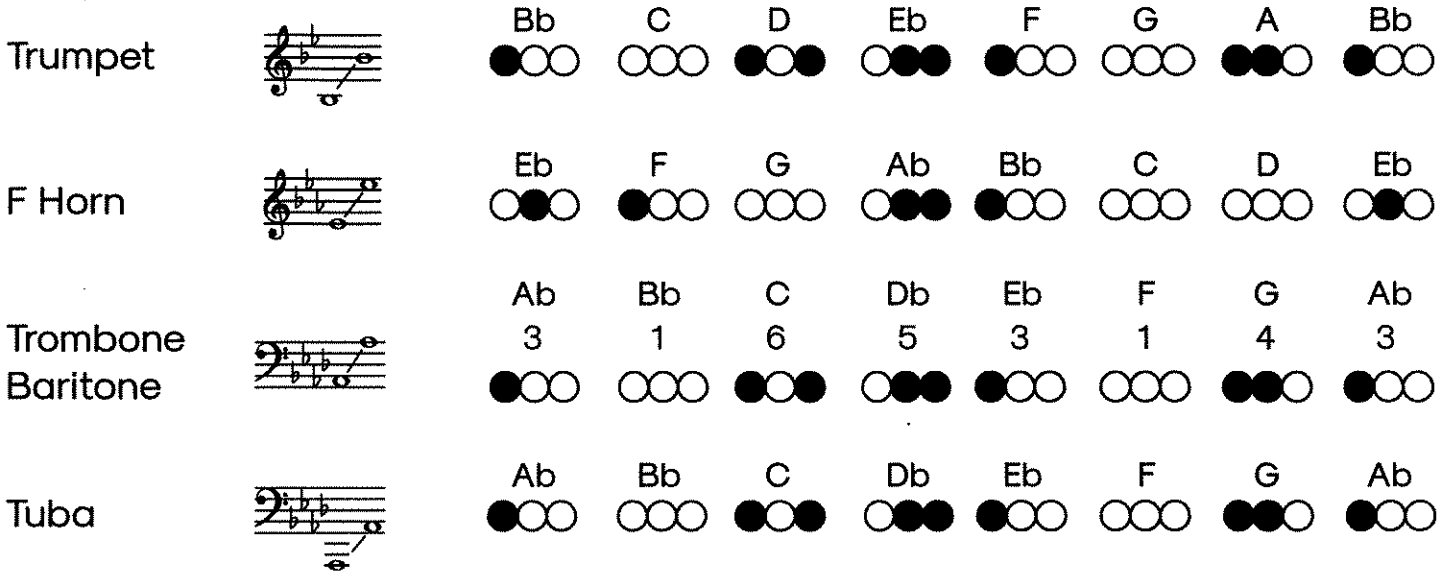
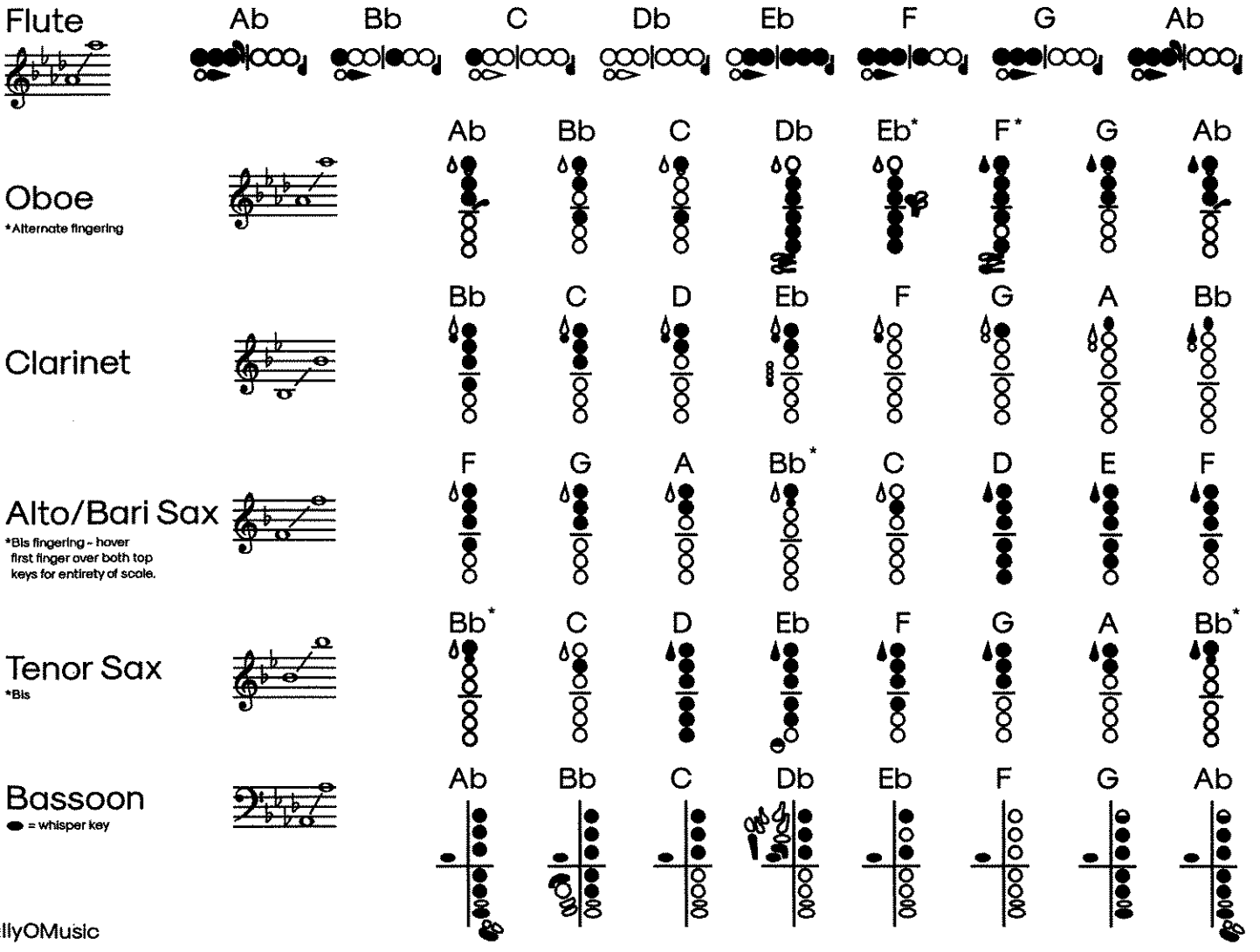
Concert Ab Scale

BRASS



WOODWINDS



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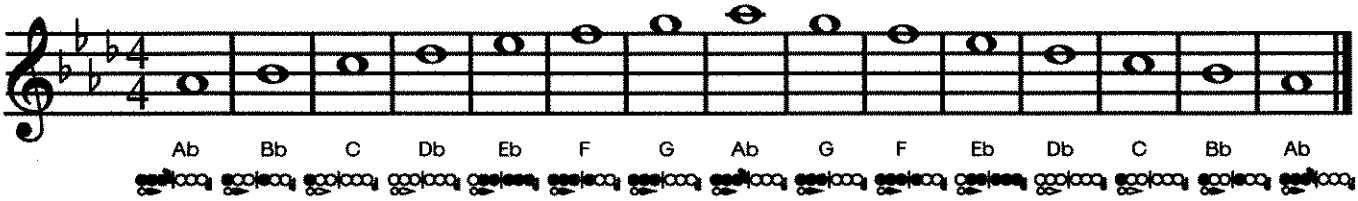
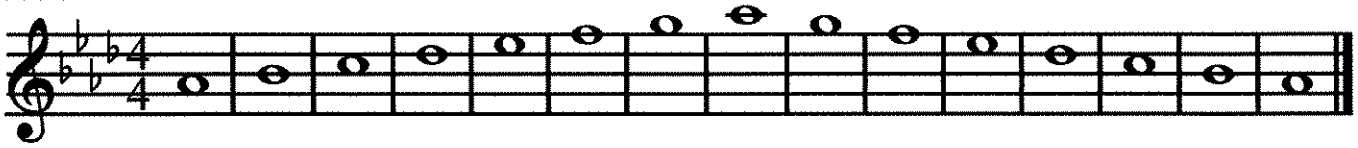
Flute

Concert Ab Scale

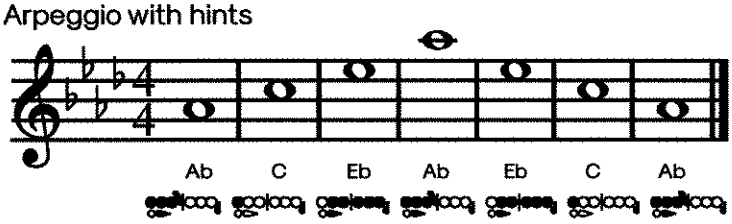
1. Scale with hints



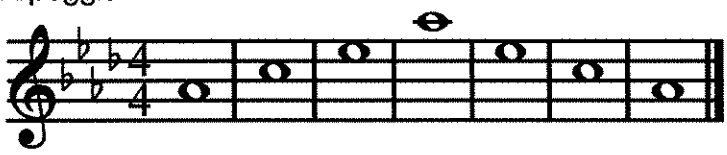
2. Scale



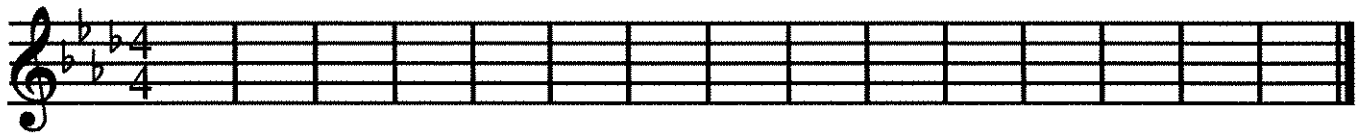
3. Arpeggio with hints



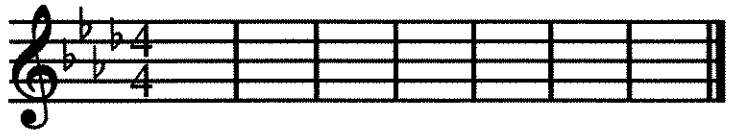
4. Arpeggio



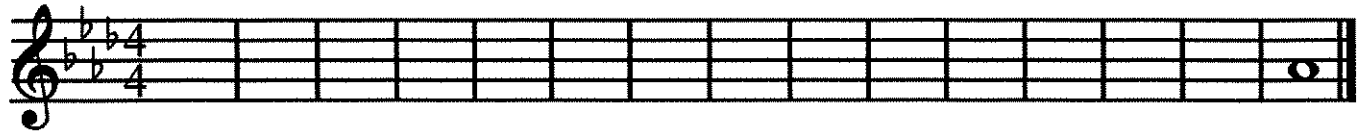
5. Draw the notes of the scale.



6. Draw the notes of the arpeggio.



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



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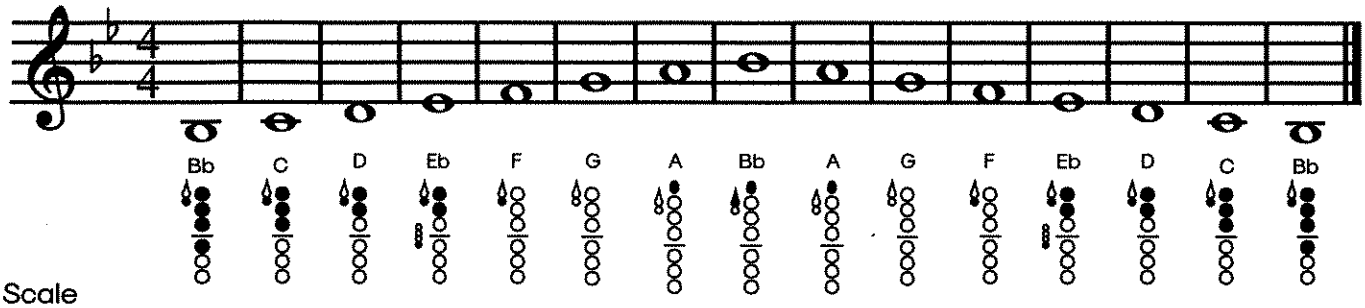
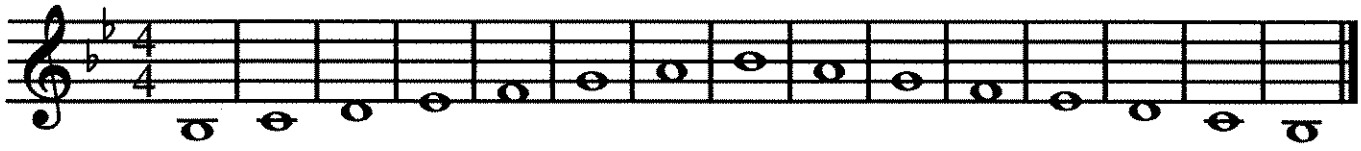
Clarinet

Concert Ab Scale

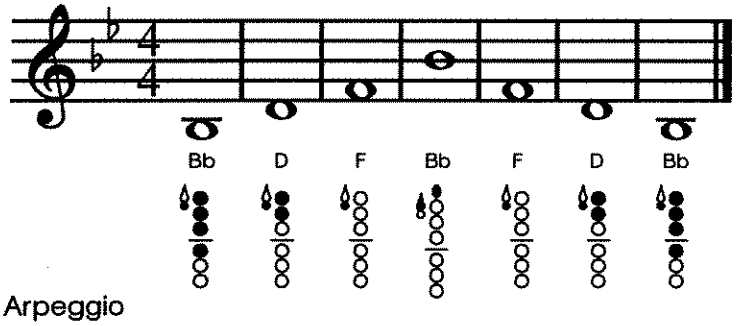
1. Scale with hints



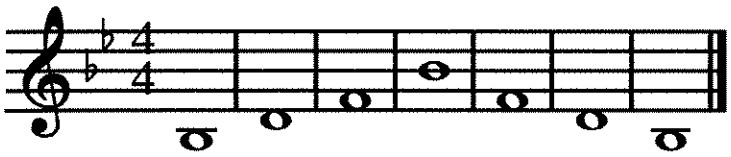
2. Scale



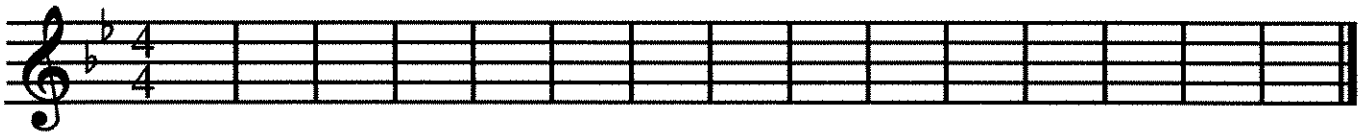
3. Arpeggio with hints



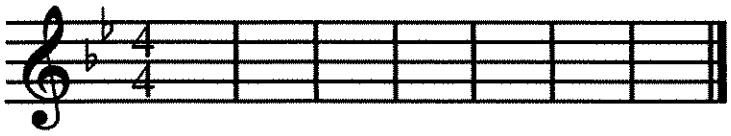
4. Arpeggio



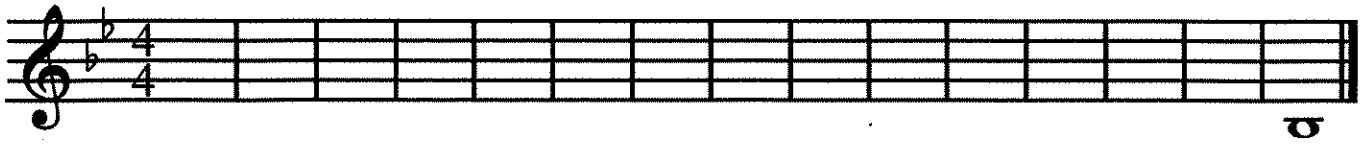
5. Draw the notes of the scale.



6. Draw the notes of the arpeggio.



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



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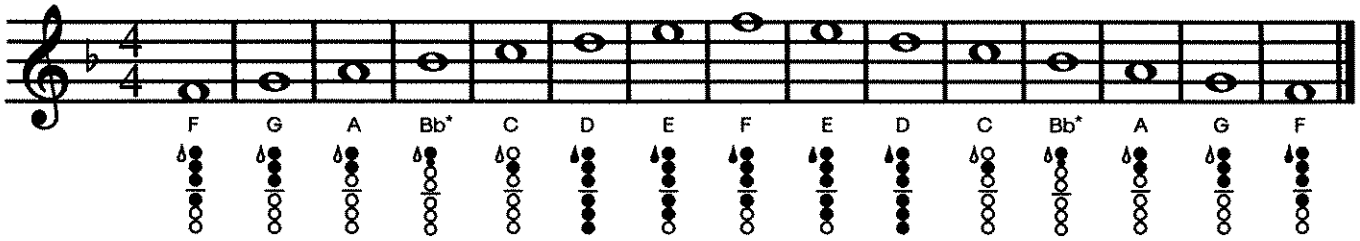
Alto/Baritone Saxophone

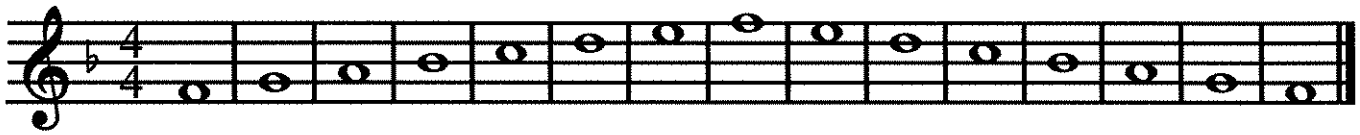
Concert Ab Scale

1. Scale with hints

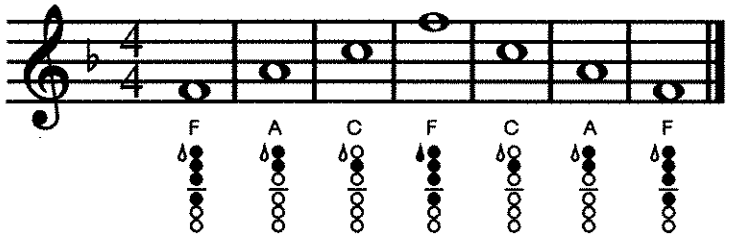
*Bis fingering - hover first finger over both top keys for entirety of scale.



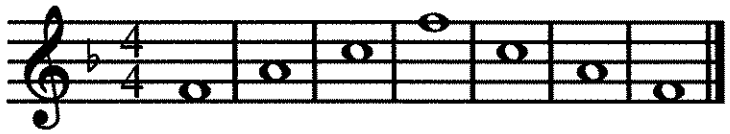
2. Scale



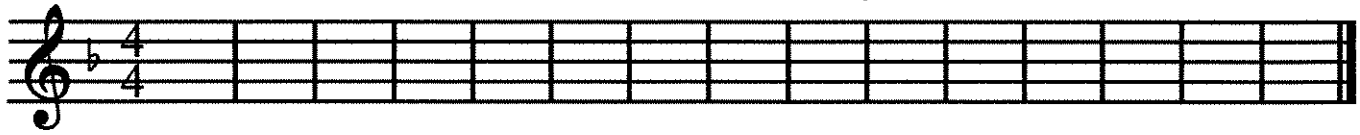
3. Arpeggio with hints



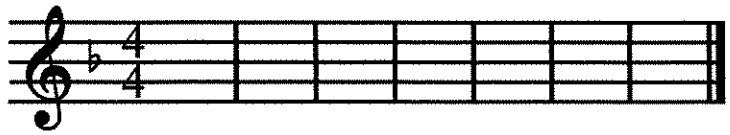
4. Arpeggio



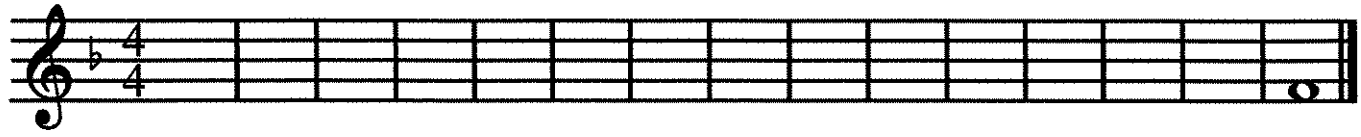
5. Draw the notes of the scale.



6. Draw the notes of the arpeggio.



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



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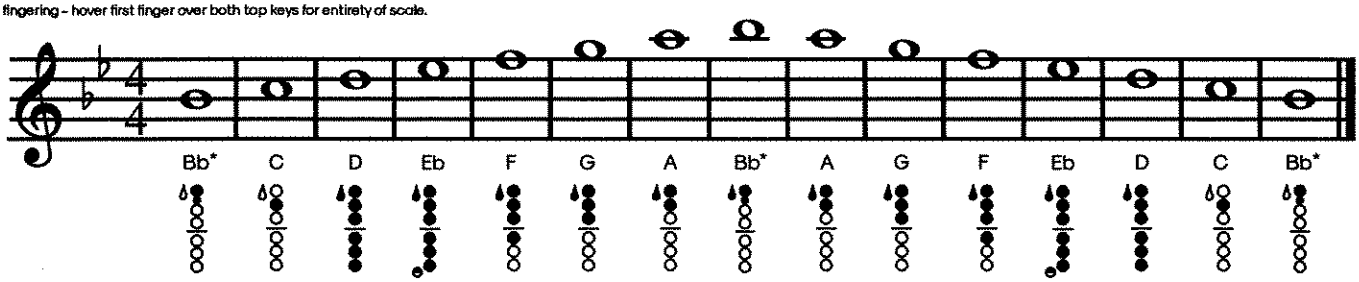
Tenor Saxophone

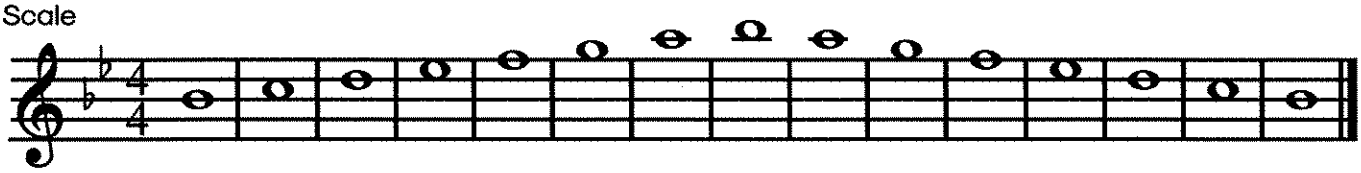
Concert Ab Scale

1. Scale with hints

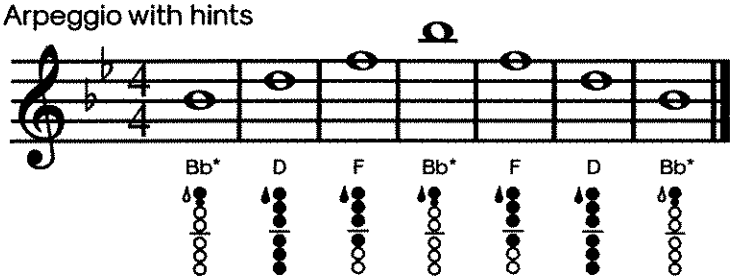
*Bis fingering - hover first finger over both top keys for entirety of scale.



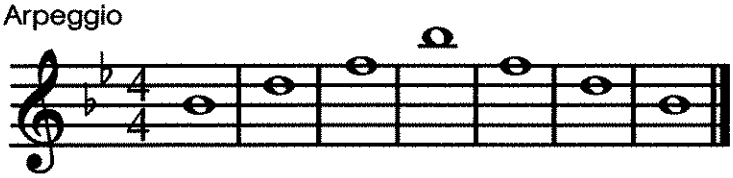
2. Scale



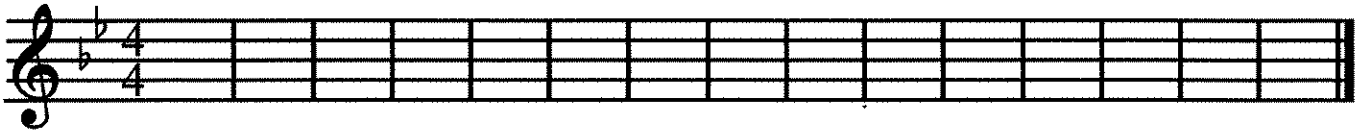
3. Arpeggio with hints



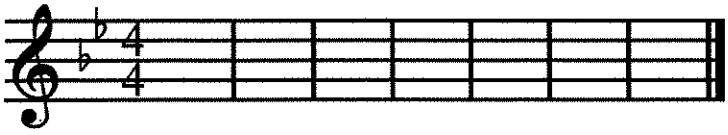
4. Arpeggio



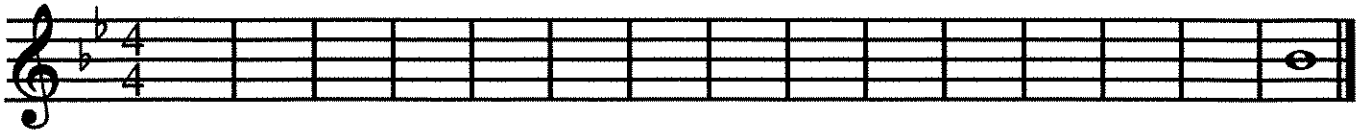
5. Draw the notes of the scale.



6. Draw the notes of the arpeggio.



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



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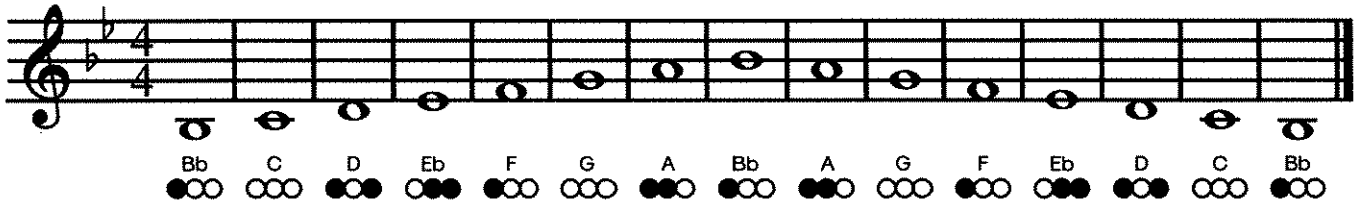
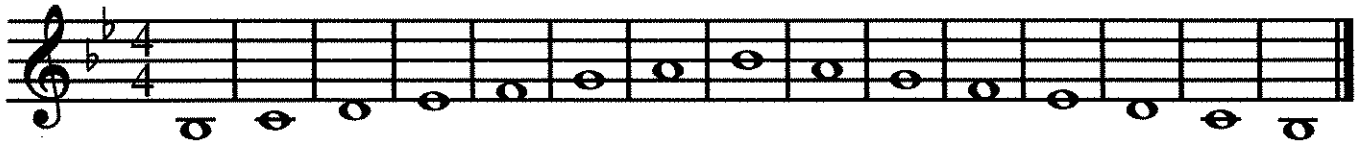
Trumpet

Concert Ab Scale

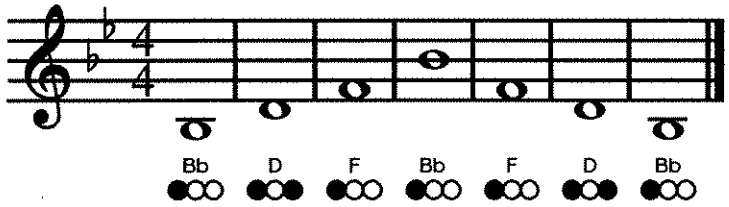
1. Scale with hints



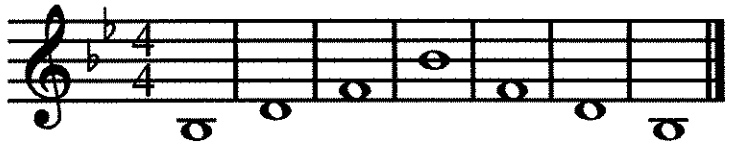
2. Scale



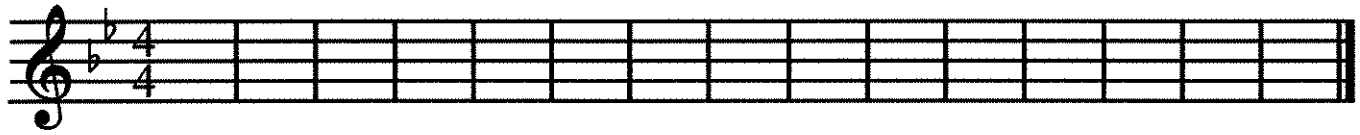
3. Arpeggio with hints



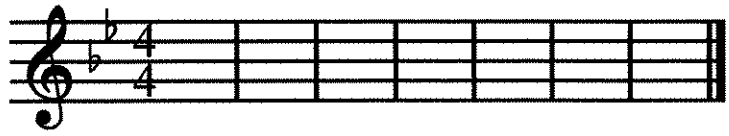
4. Arpeggio



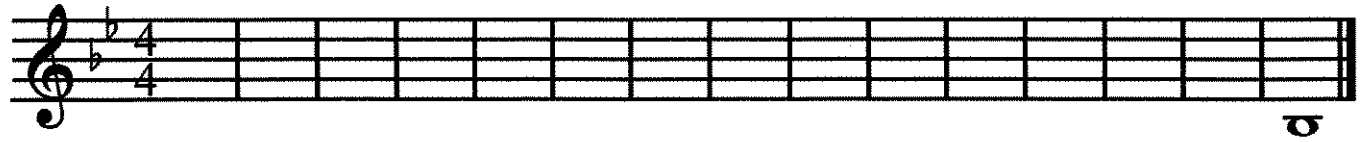
5. Draw the notes of the scale.



6. Draw the notes of the arpeggio.



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



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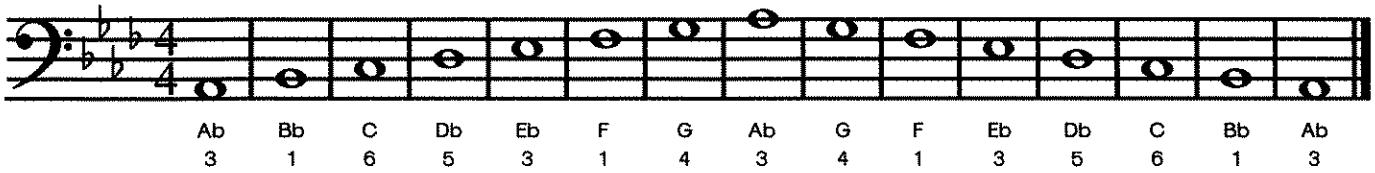
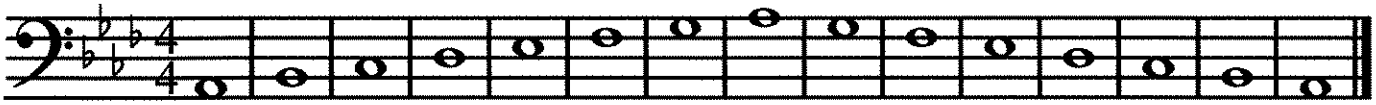
Trombone

Concert Ab Scale

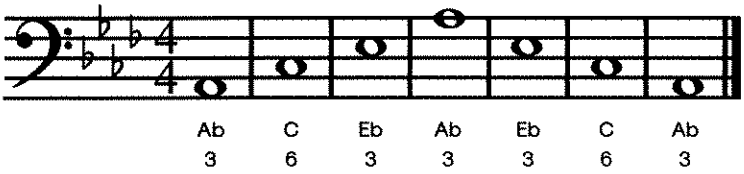
1. Scale with hints



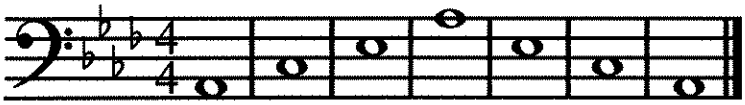
2. Scale



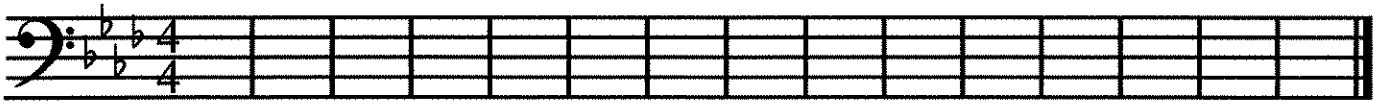
3. Arpeggio with hints



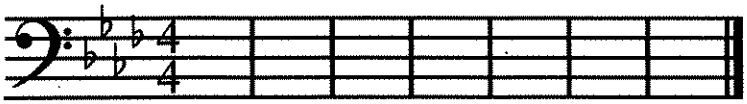
4. Arpeggio



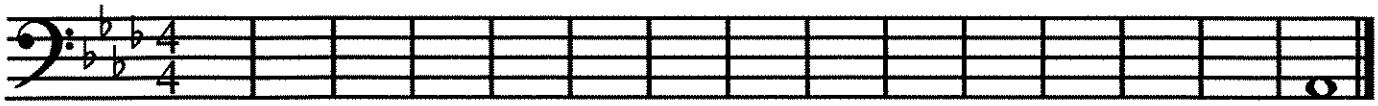
5. Draw the notes of the scale.



6. Draw the notes of the arpeggio.



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



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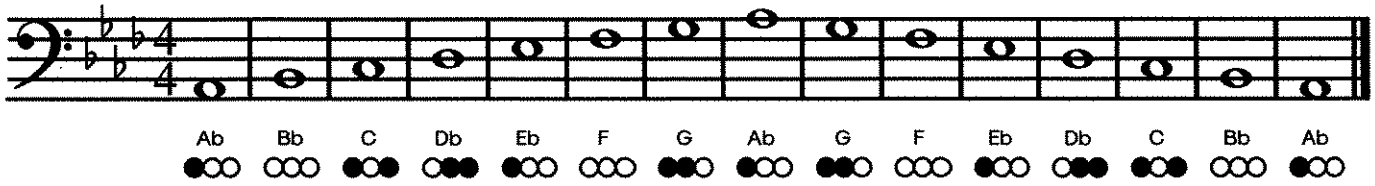
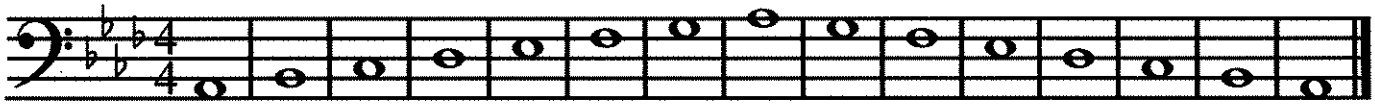
Baritone B.C.

Concert Ab Scale

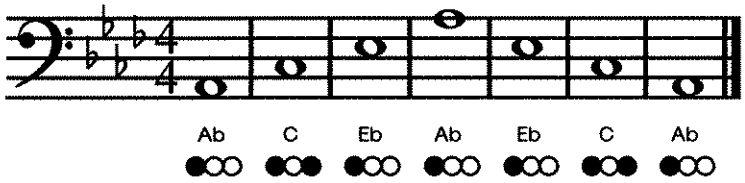
1. Scale with hints



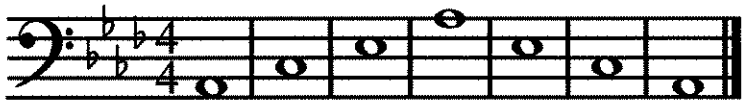
2. Scale



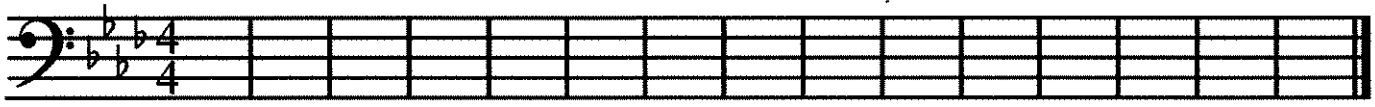
3. Arpeggio with hints



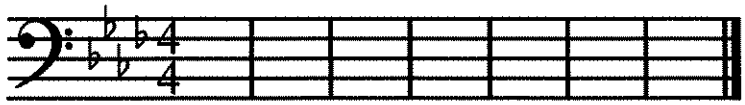
4. Arpeggio



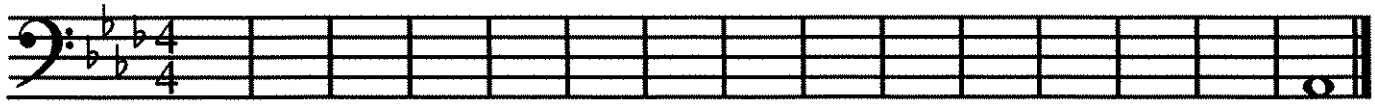
5. Draw the notes of the scale.



6. Draw the notes of the arpeggio.



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



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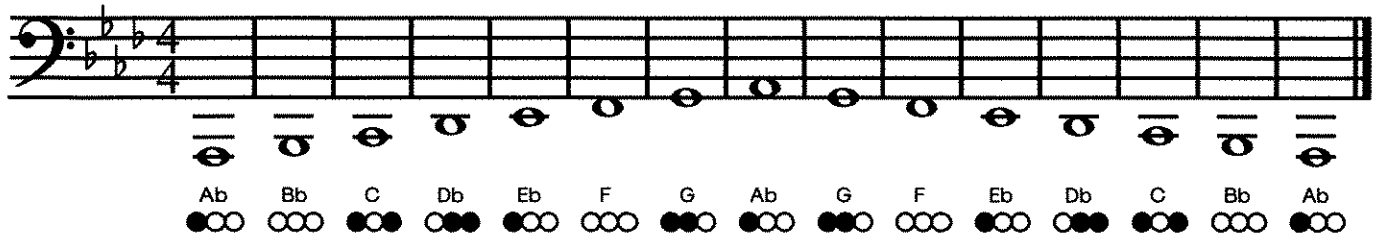
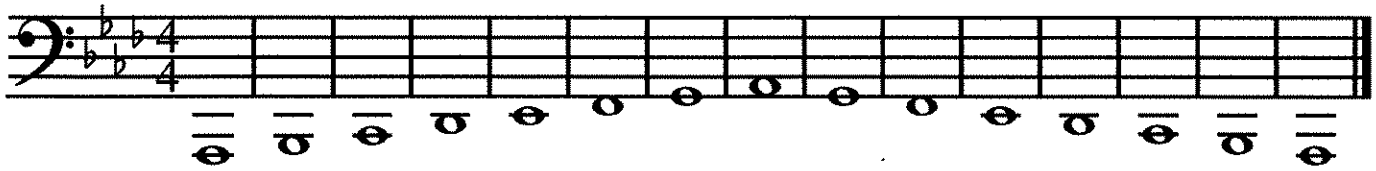
Tuba

Concert Ab Scale

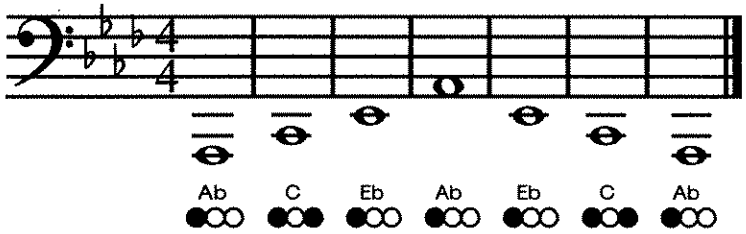
1. Scale with hints



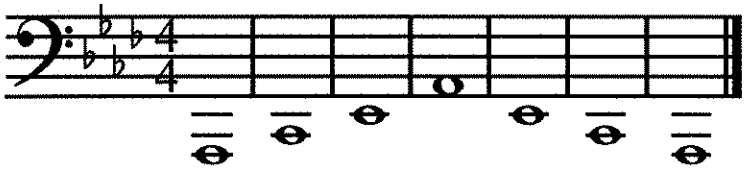
2. Scale



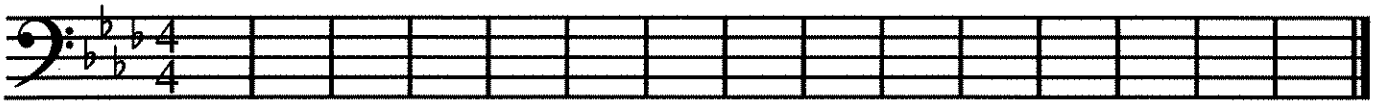
3. Arpeggio with hints



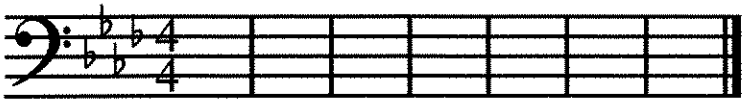
4. Arpeggio



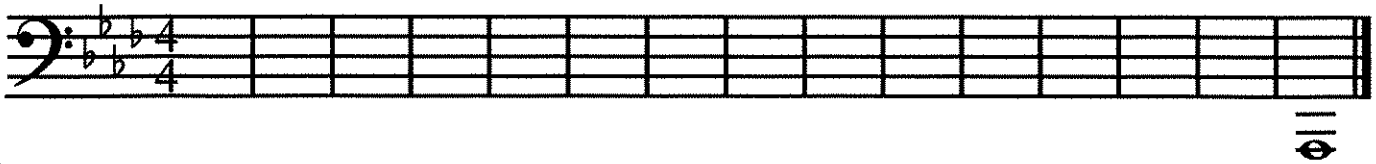
5. Draw the notes of the scale.



6. Draw the notes of the arpeggio.



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



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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

RHYHTHM 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 2
Eb Major
D#/Eb Minor
F Major
F Minor
Ab Major
G# Minor
G Major
G Minor

QUARTER 3
D Major
D Minor
C#/Db Major
C# Minor
E Major
E Minor
F Blues

QUARTER 4
F#/Gb Major
F# Minor
A Major
A Minor
B Major
B Minor

Symphonic Band

QUARTER 1
First Note – Concert Bb (Do)
First 5 Notes – Do-Re-Mi-Fa-So
Bb Major – Do-Re-Mi-Fa-So-La-Ti-Do

QUARTER 2
Bb Blues

QUARTER 3
Bb Chromatic (1 Octave)
C Major

QUARTER 4
C Minor

*Scale assignments subject to change

SciTech Band Groove Chart

-Chord Progressions for Improv-

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

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

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

-Chord progressions can be used in any key

SMART MUSIC

How To Login To SMART MUSIC

1) Open Smart Music

2) Click "Create Login"

3) Complete Login Information & Click Next

4) Complete Contact Information & Click Next

5) Click "Student"

6) Click "Add School"
   -Choose "Springfield Science & Tech Hs"
   -If the school does not appear, expand the mile range

7) Select how many years you have been performing & your instrument

8) Under "Classes", click "Enroll in a class..."

9) Concert Band & Jazz Band Students Choose "Concert & Jazz Band"
   Symphonic Band Students Choose "Symphonic Band"

10) You are ready to use Smart Music

How To Use SMART MUSIC

1) Login & make sure the microphone is connected

2) Click on your class to access specific playing assignments (or)

3) Click the playlist(s) to access all class music
   -Repertoire playlists contain music recordings that you can listen to and/or play along with
   -Smart Music playlists include specific recordings that allow you to access the sheet music as well (make sure you choose your instrument at the top)
   -You can click "My Part" if you want to play along with your part and/or adjust the tempo if you wish
   -For certain Smart Files, make sure you click off "Follow Me" off before playing along

4) Click "Find Music" to find thousands of other solos, exercises, method books, jazz improvisation exercises, sight-reading exercises, and band selections.

5) Have fun & practice hard!

How To Complete Assignments

1) Click on your assignment

2) You can click "My Part" if you want to play along with your part and/or adjust the tempo if you wish

3) Click "Start Take" and record

4) When complete, click "Submit"

Holiday Solos – Duets – Trios – Quartets

SOLOS (1+people)

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

DUETS

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

SOLOS, DUETS, TRIOS, QUARTETS

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

CIRCLE YOUR CHOICE ABOVE

Names:_____

Instruments:_____

12 BAR BLUES

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

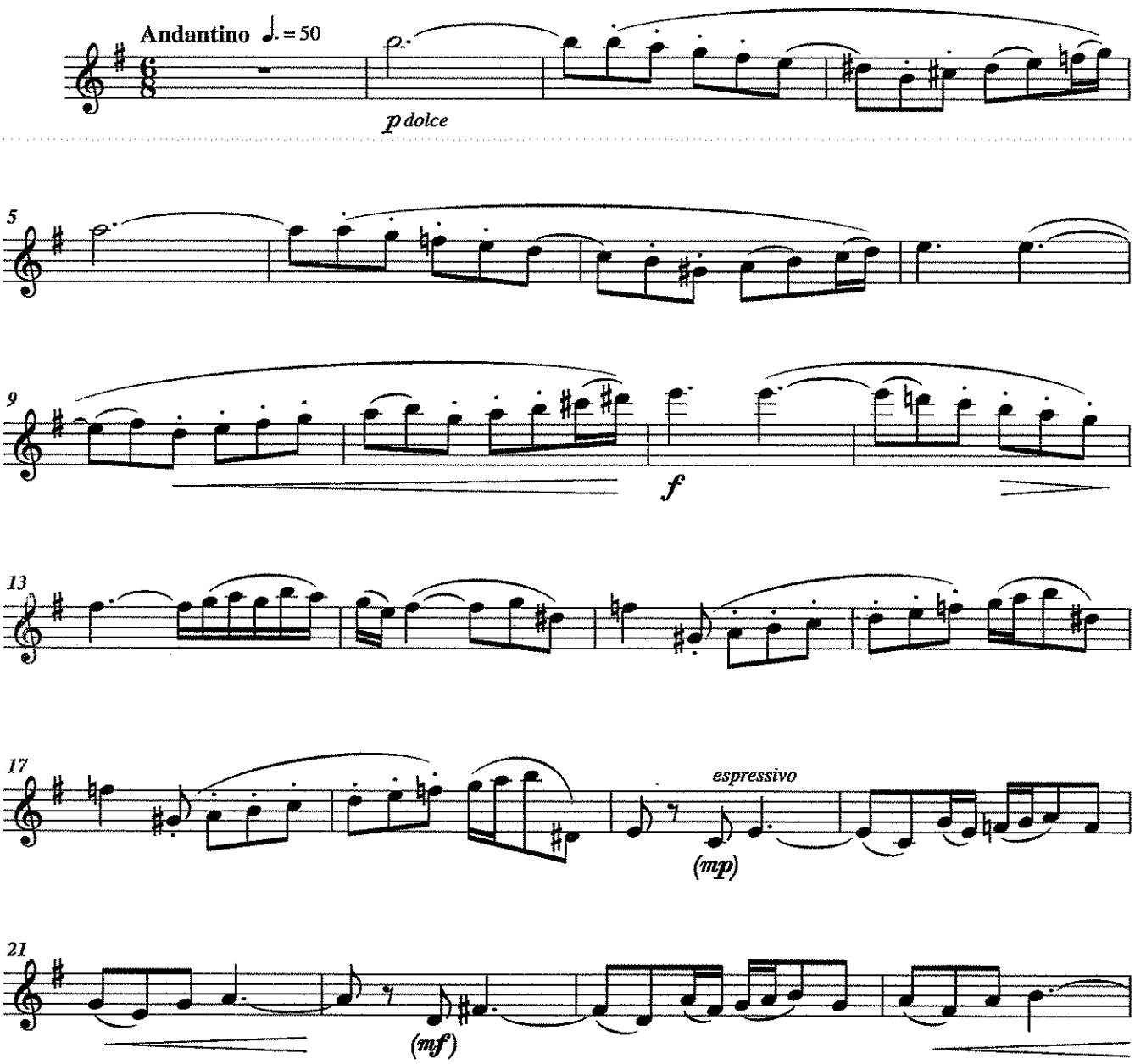
À Monsieur Paul Taffanel

Fantaisie

pour flûte et piano

Op. 79 (1898)

Gabriel FAURÉ
(1845-1924)



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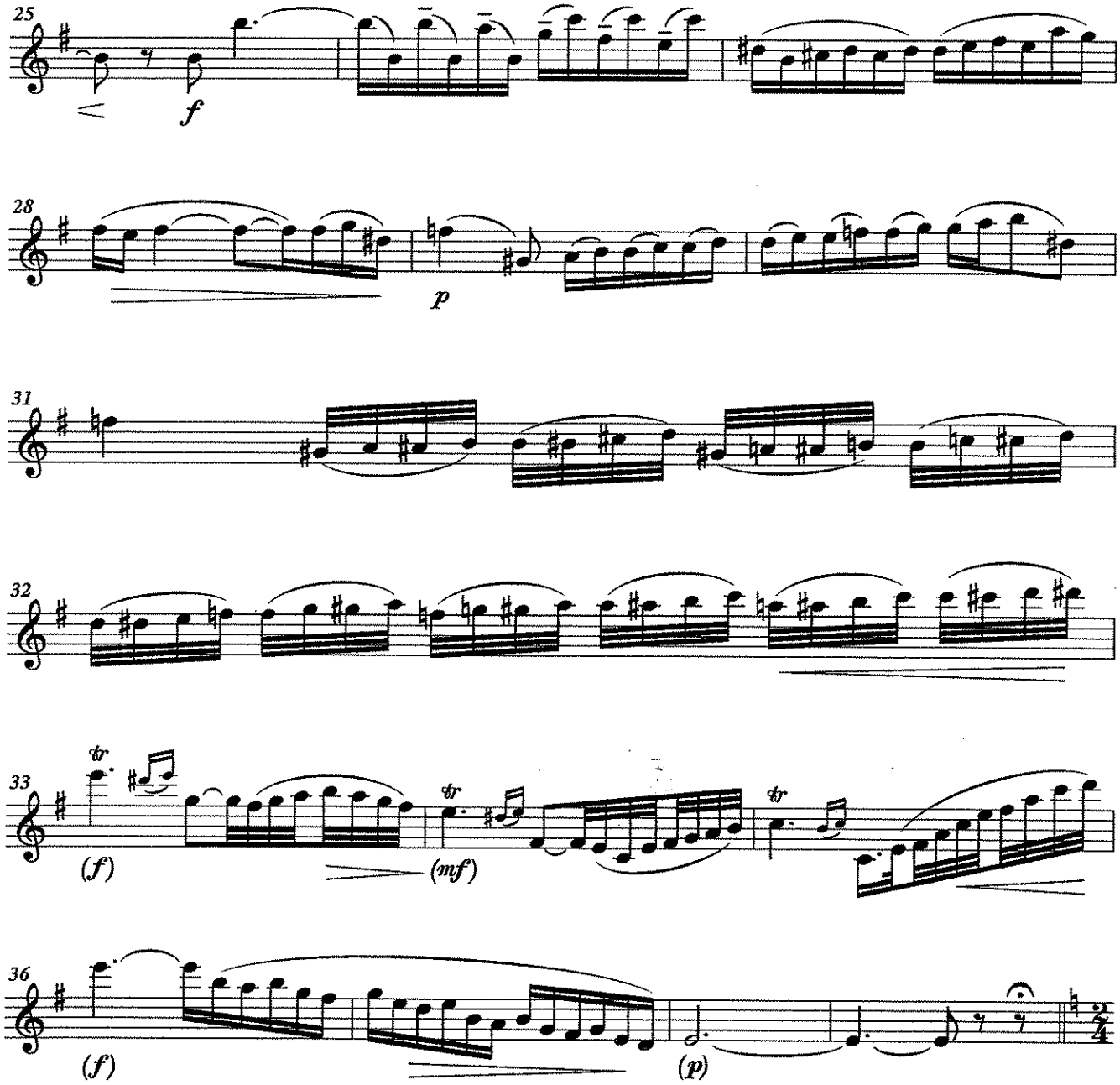

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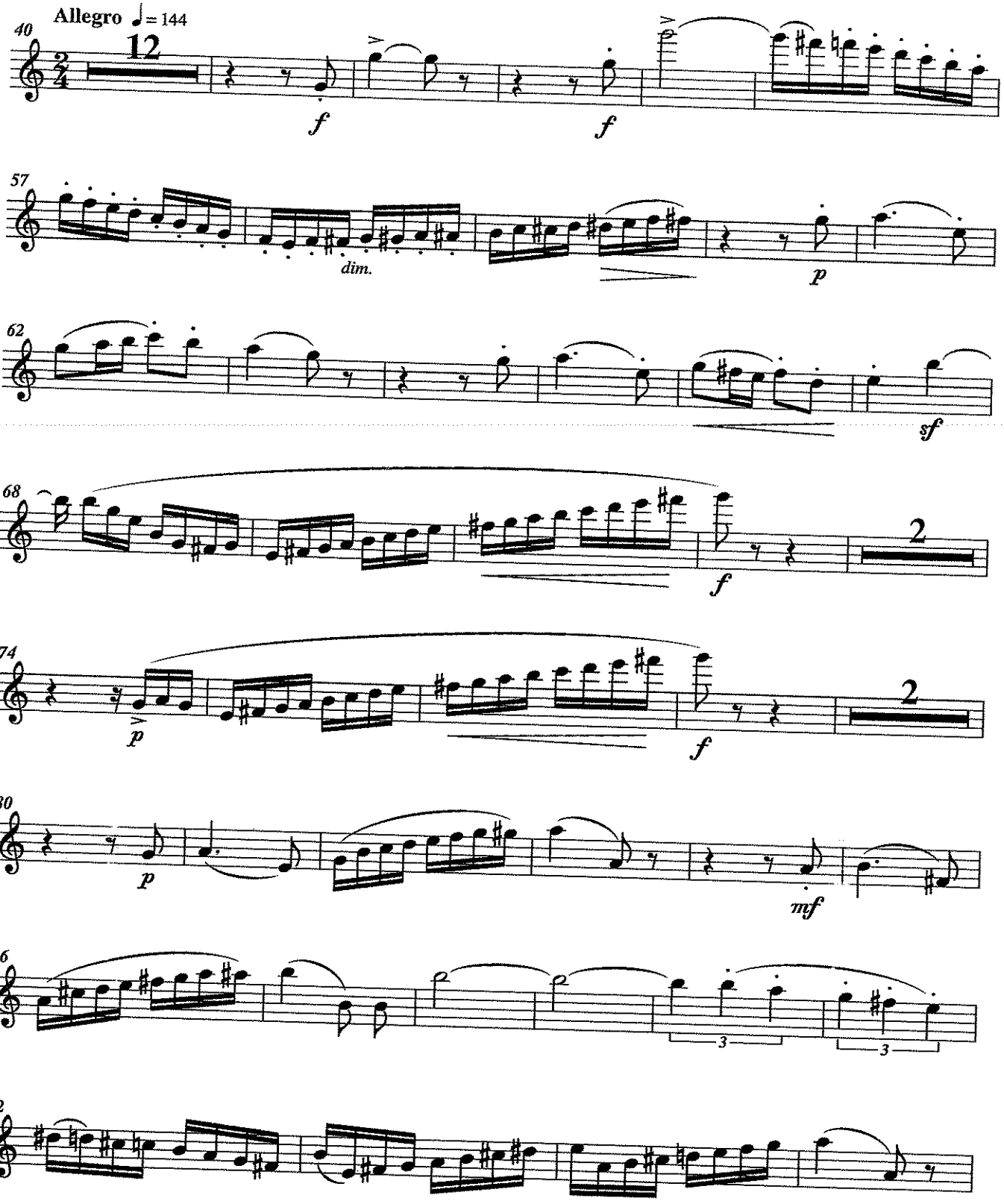

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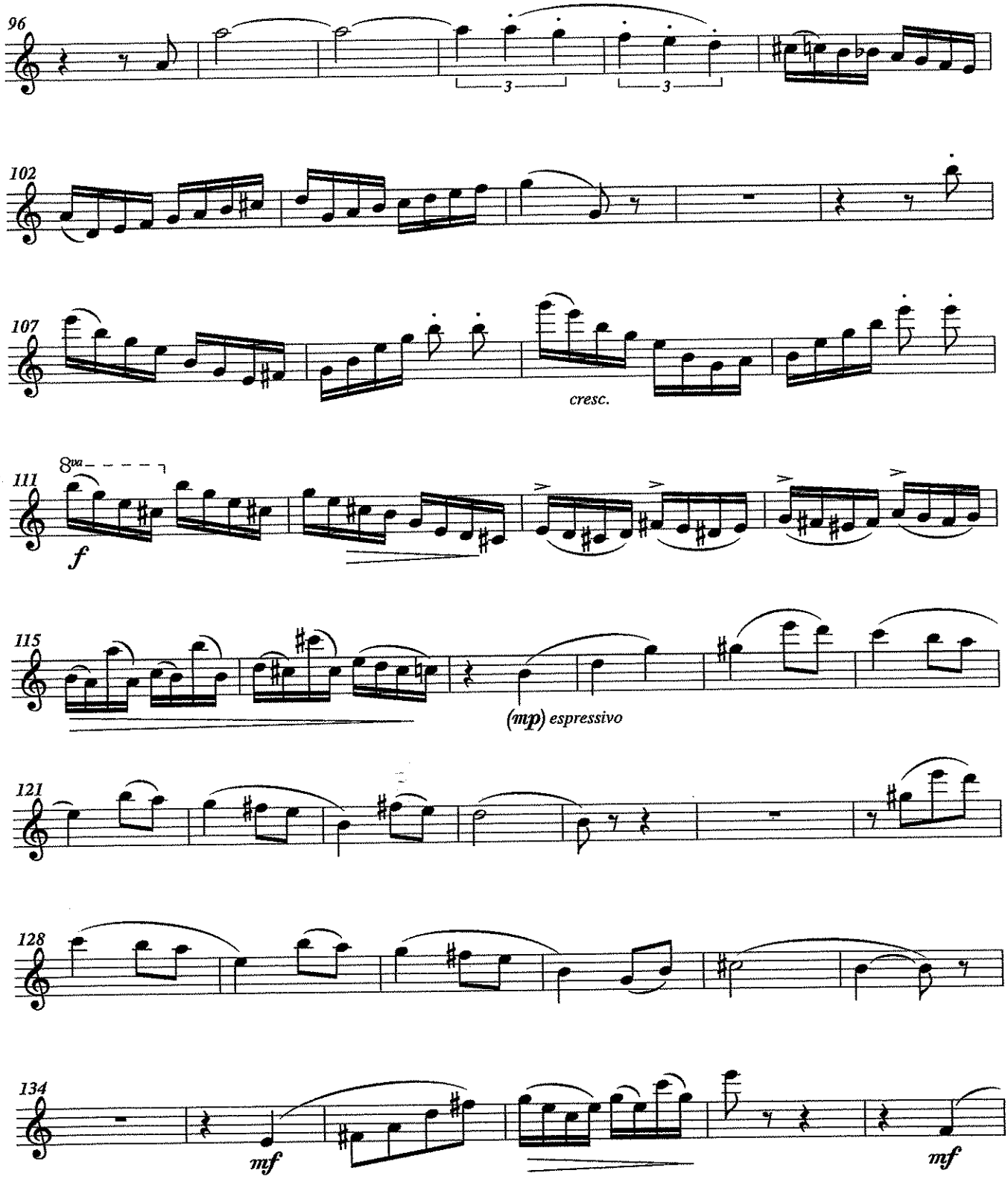

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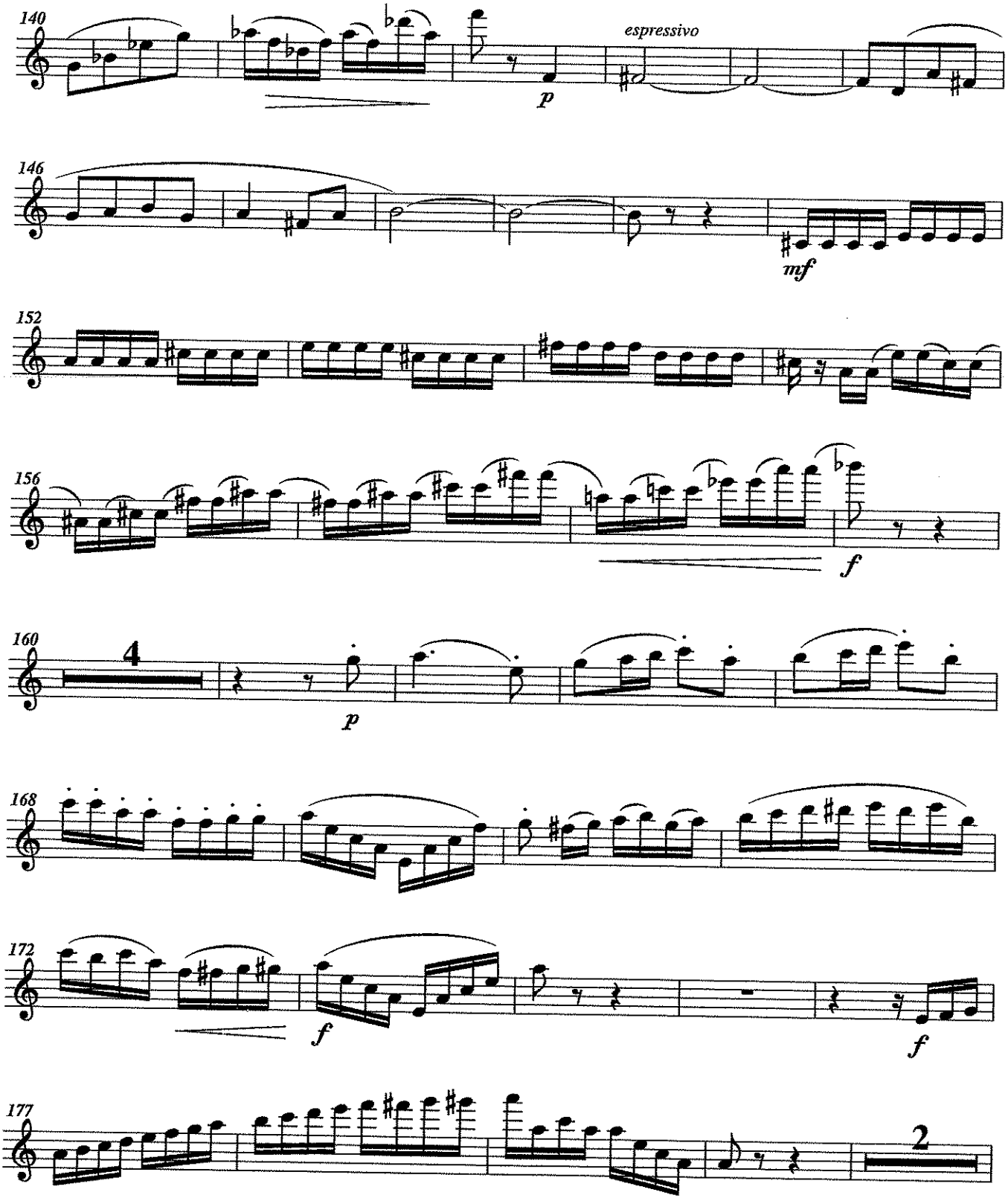

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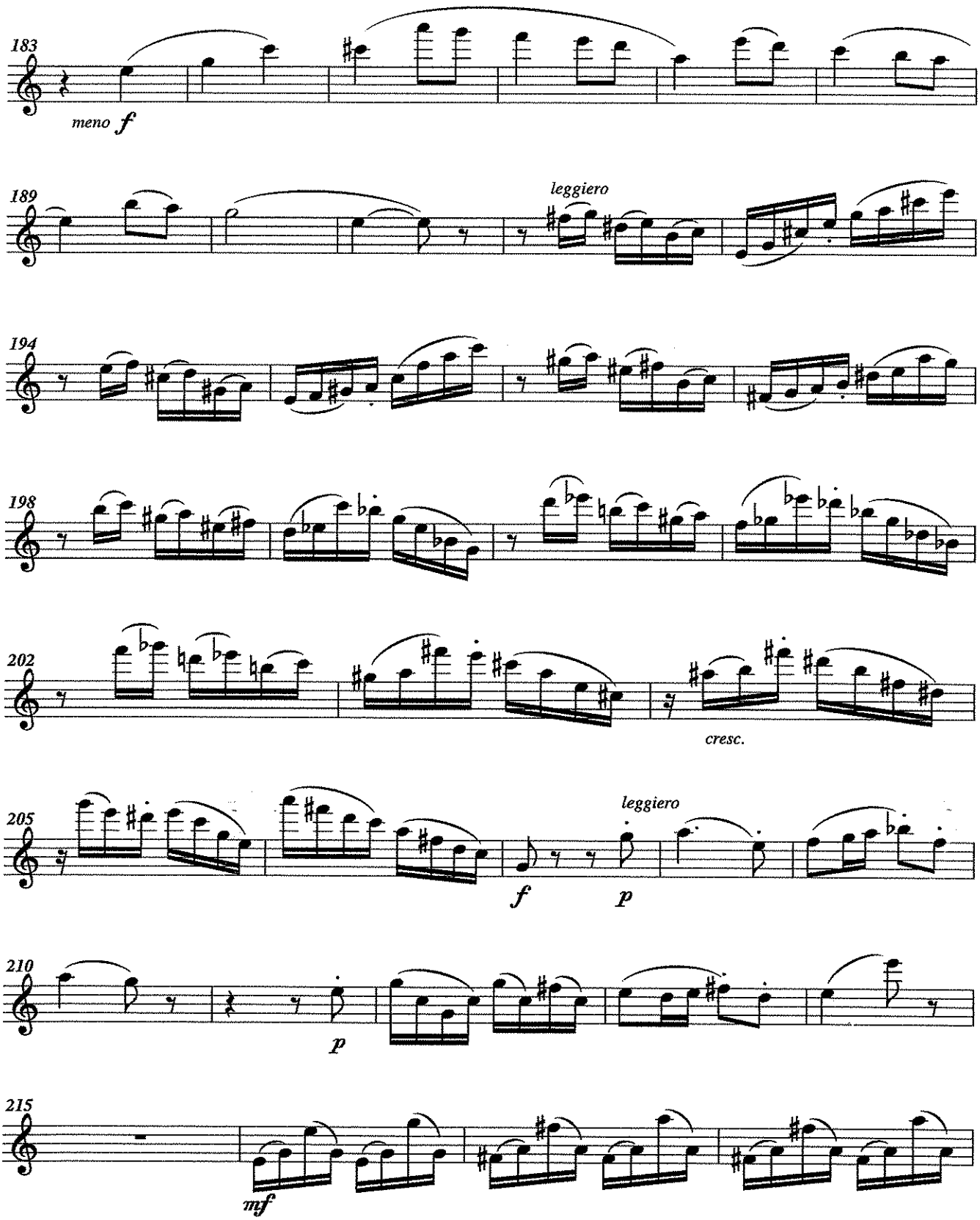

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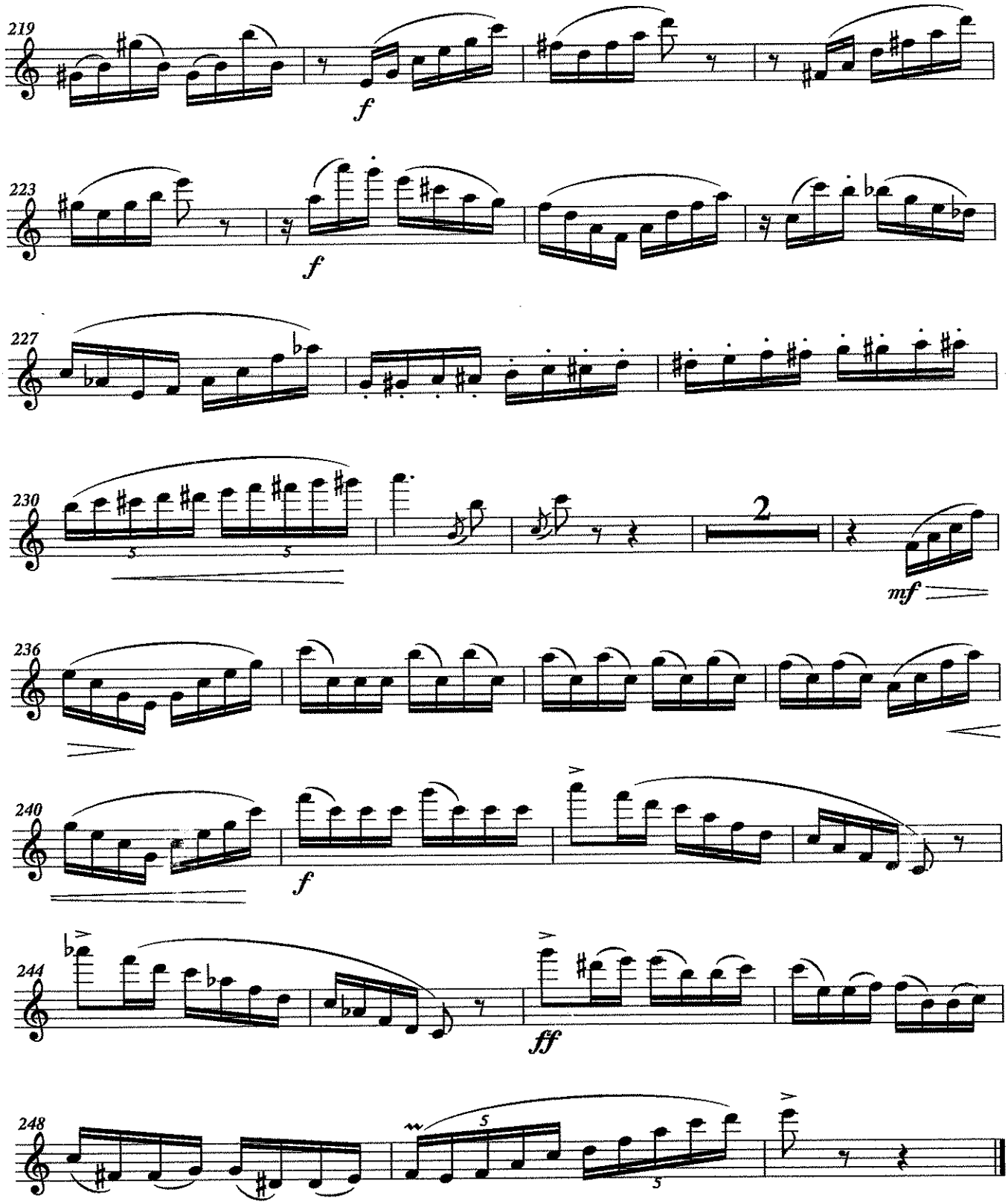

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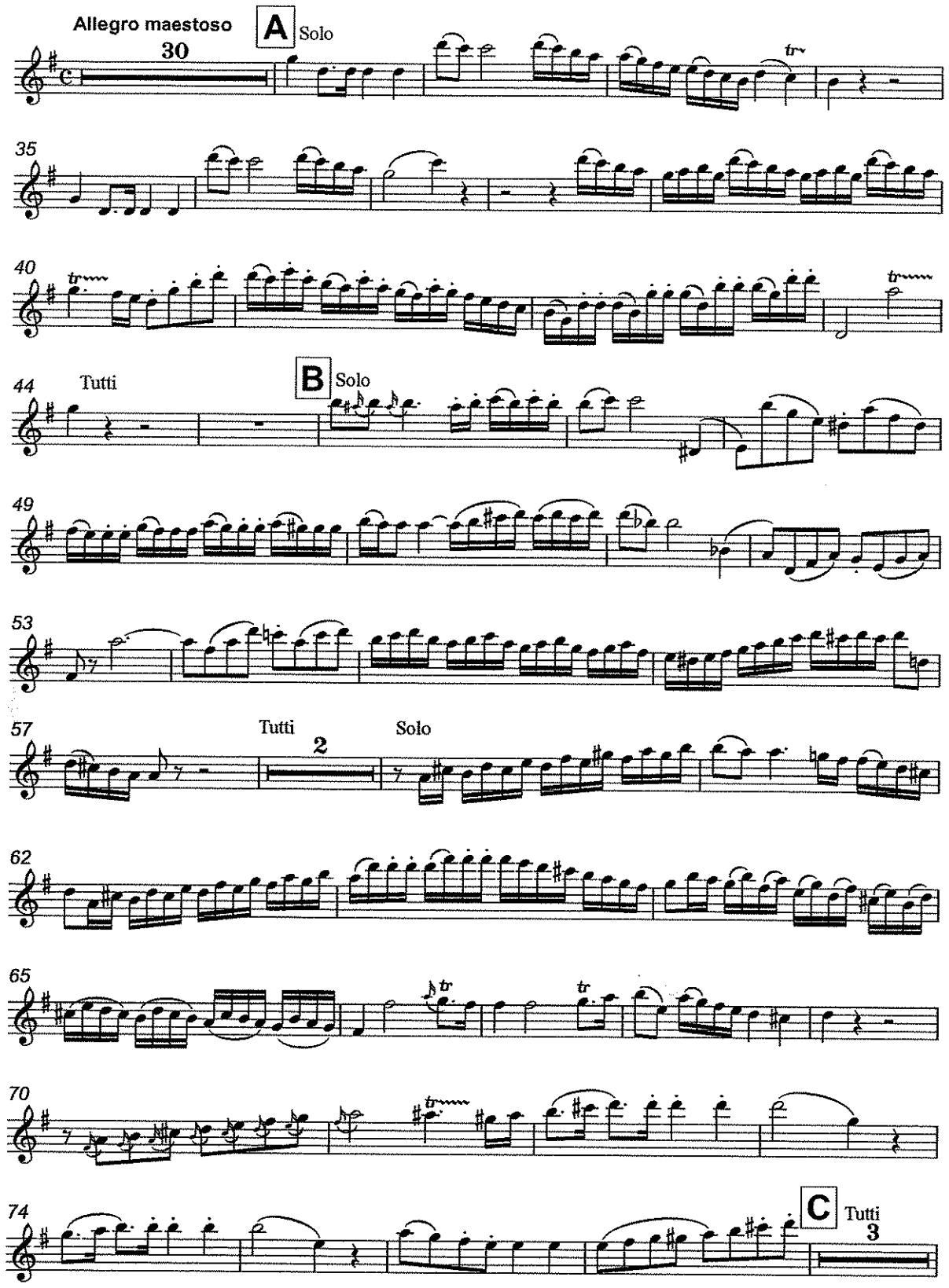
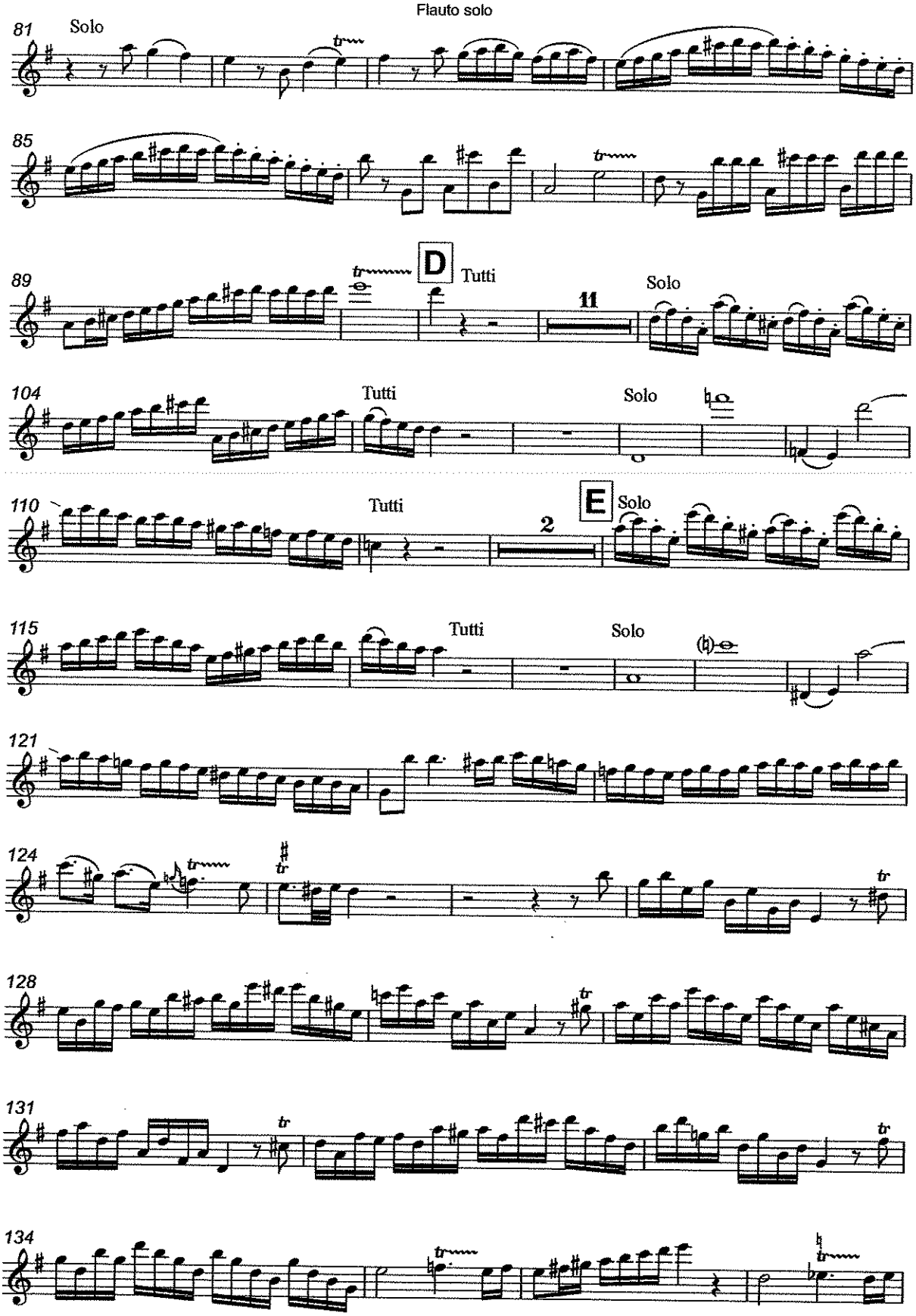
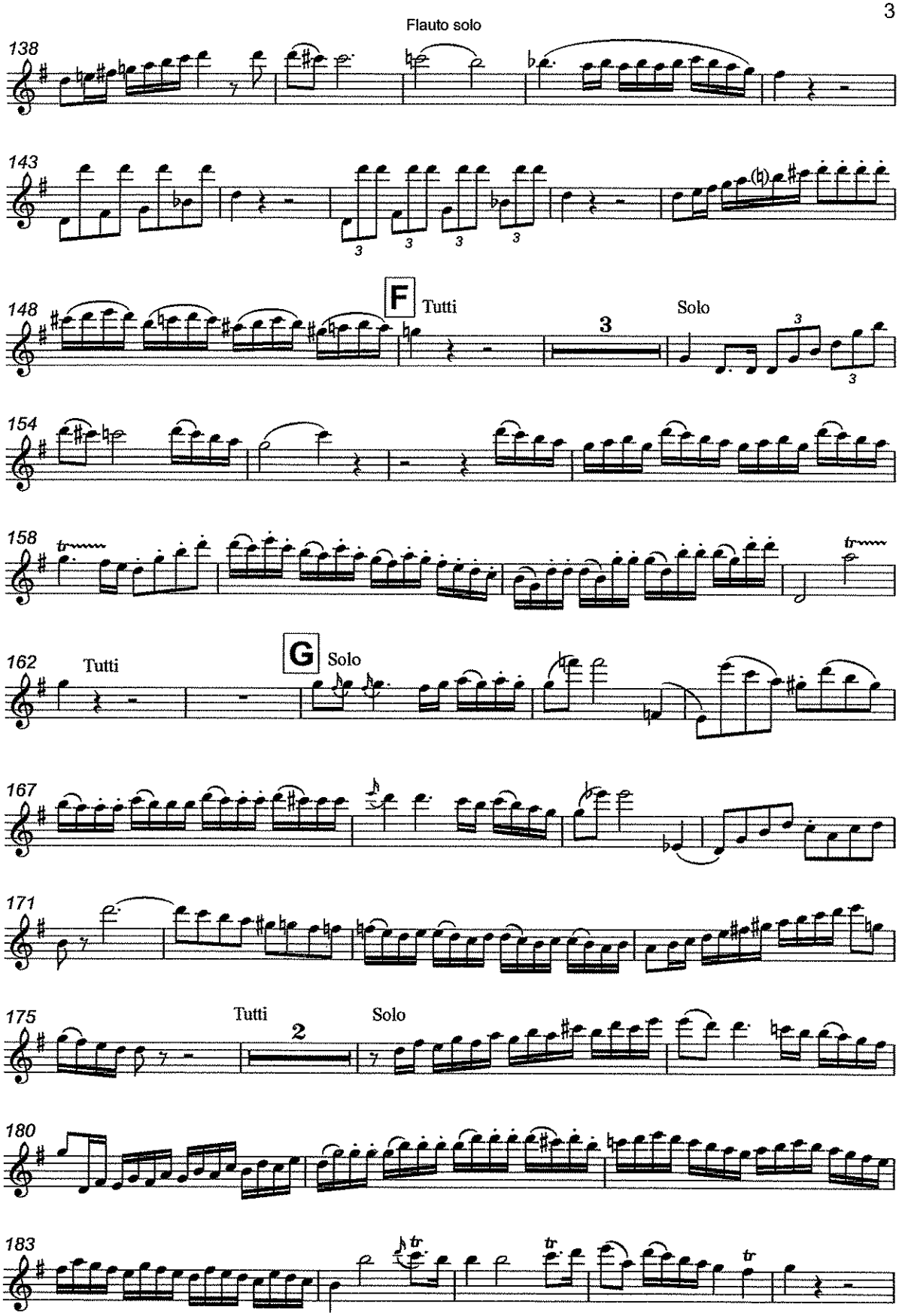
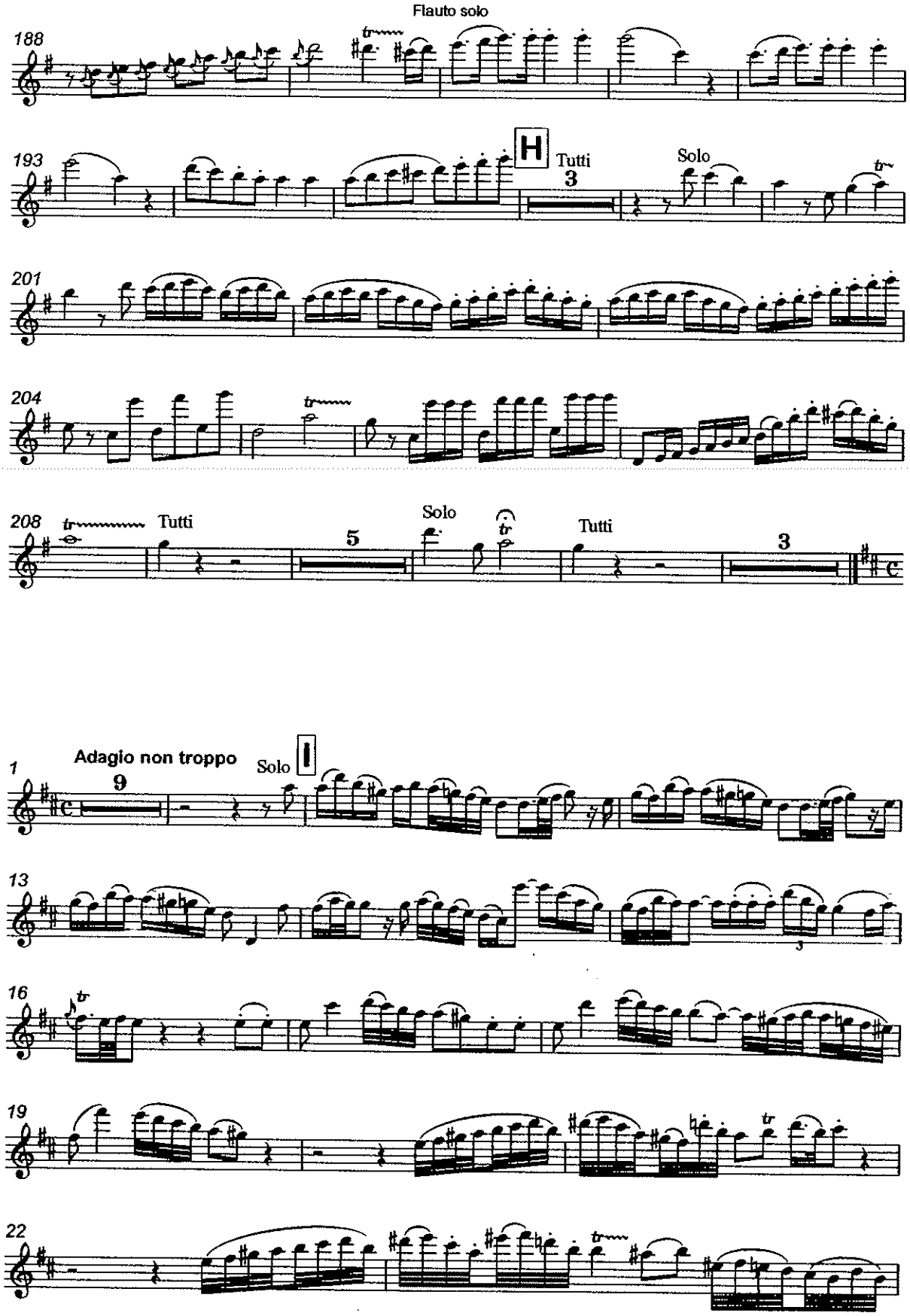
W.A. Mozart

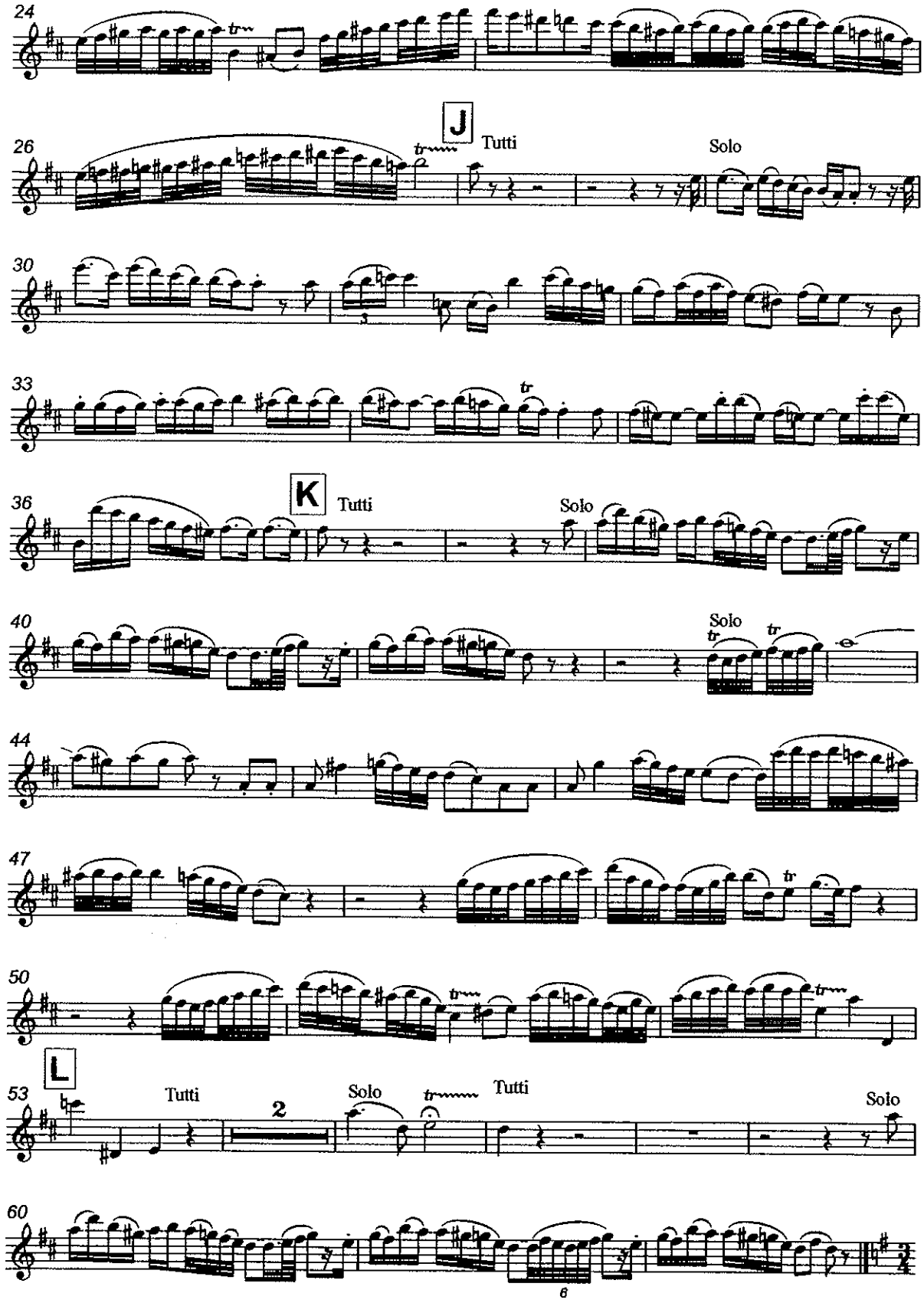

Allegro maestoso
30
A
Solo
35
40
44
Tutti
B
Solo
49
53
57
Tutti
2
Solo
62
65
70
74
C
Tutti
3

Flauto solo


81
Solo
85
89
D
Tutti
11
Solo
104
Tutti
Solo
110
Tutti
2
E
Solo
115
Tutti
Solo
121
124
128
131
134


Flauto solo
138
143
148
F
Tutti
3
Solo
154
158
162
Tutti
G
Solo
167
171
175
Tutti
2
Solo
180
183


Flauto solo
188
193
H
Tutti
3
Solo
201
204
208
Tutti
5
Solo
Tutti
3
Adagio non troppo
9
Solo
I
1
13
16
19
22


24
26
J
Tutti
Solo
30
33
36
K
Tutti
Solo
40
Solo
44
47
50
53
L
Tutti
2
Solo
Tutti
Solo
60
6

Flauto solo

Rondo. Tempo di Menuetto

Solo

1

7 Tutti

25 M Solo

38

42

49

56 Tutti N Solo

62 Tutti

3

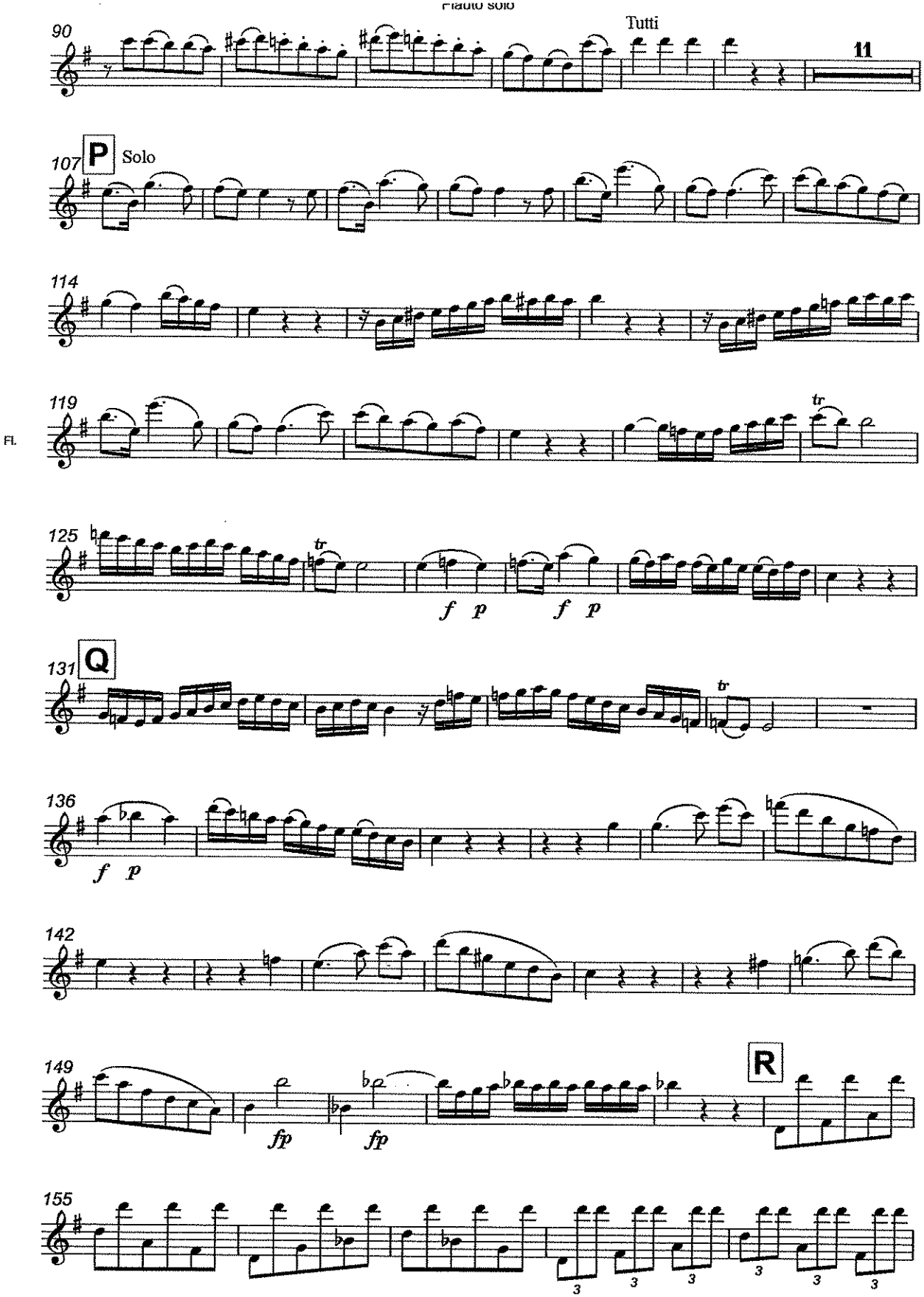
Solo

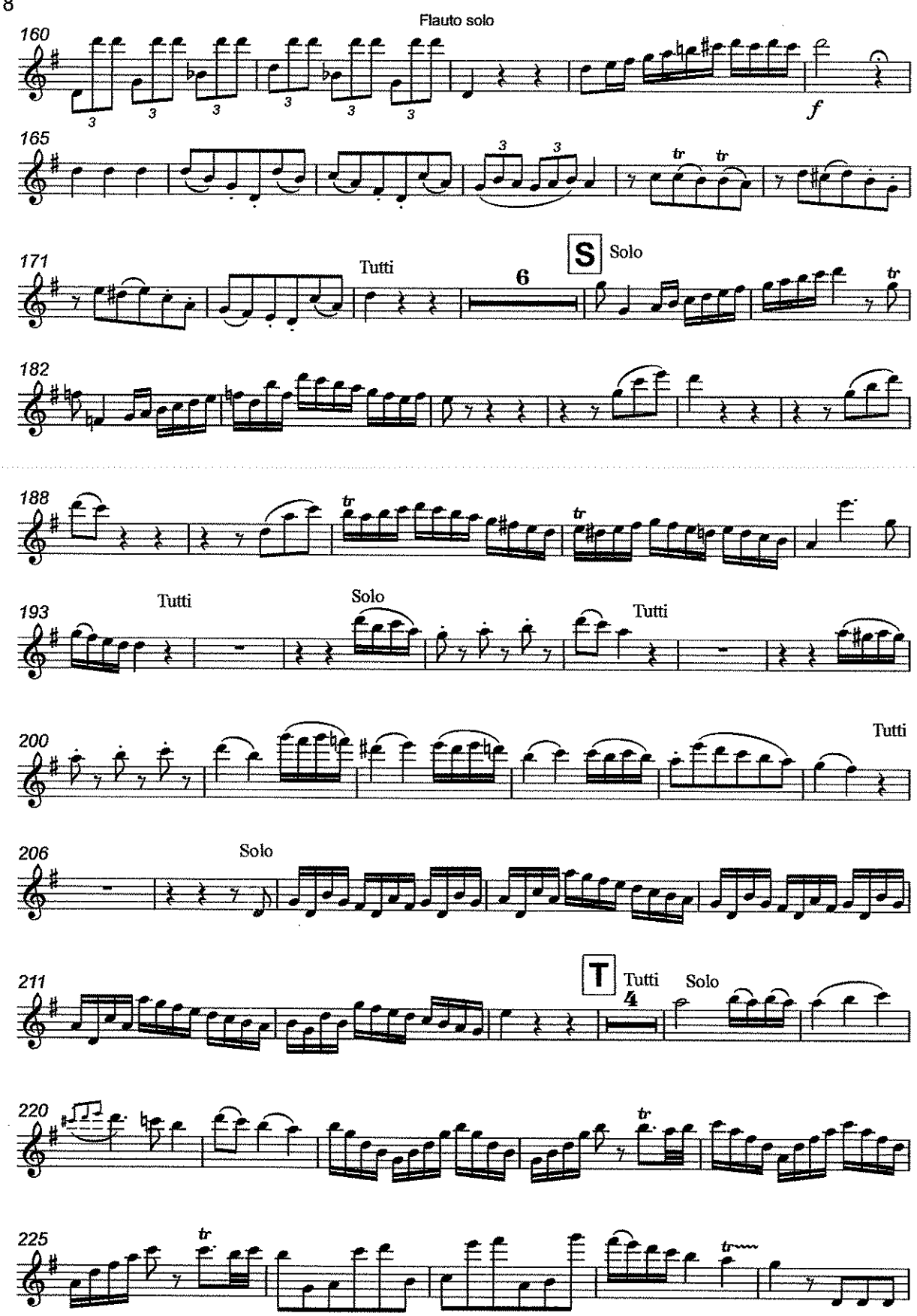
76

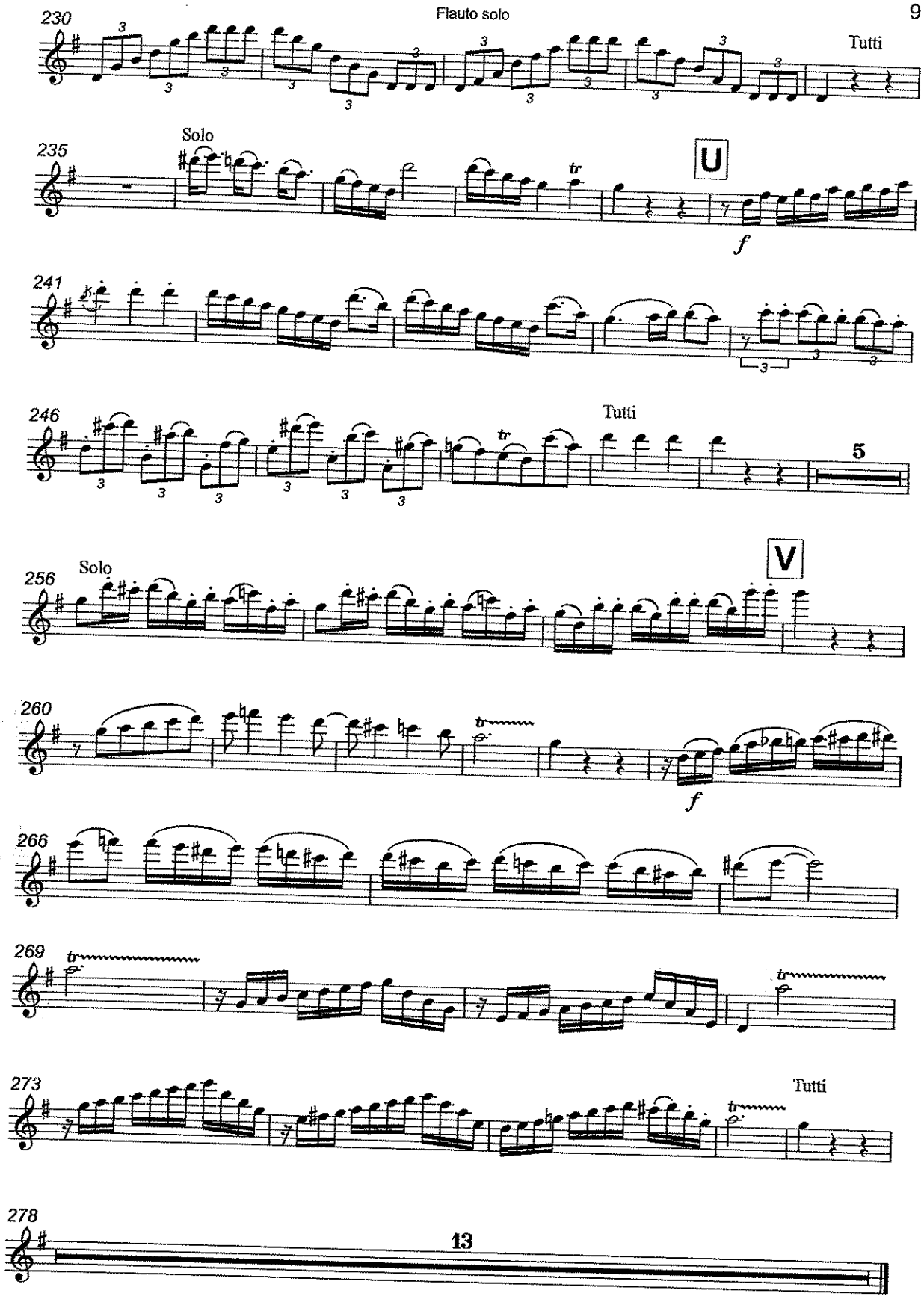
80 O Tutti Solo

Fl.

85


90
Tutti
11
107
P
Solo
114
119
tr
Fl.
125
tr
f p f p
131
Q
tr
136
f p
142
149
fp fp
R
155
3 3 3 3 3


Flauto solo
160
165
171
Tutti
S
Solo
6
182
188
193
Tutti
Solo
Tutti
200
Tutti
206
Solo
211
T
Tutti
Solo
4
220
225


230
Tutti
235
Solo
U
f
241
246
Tutti
5
256
Solo
V
260
f
266
269
273
Tutti
278
13

SONATE

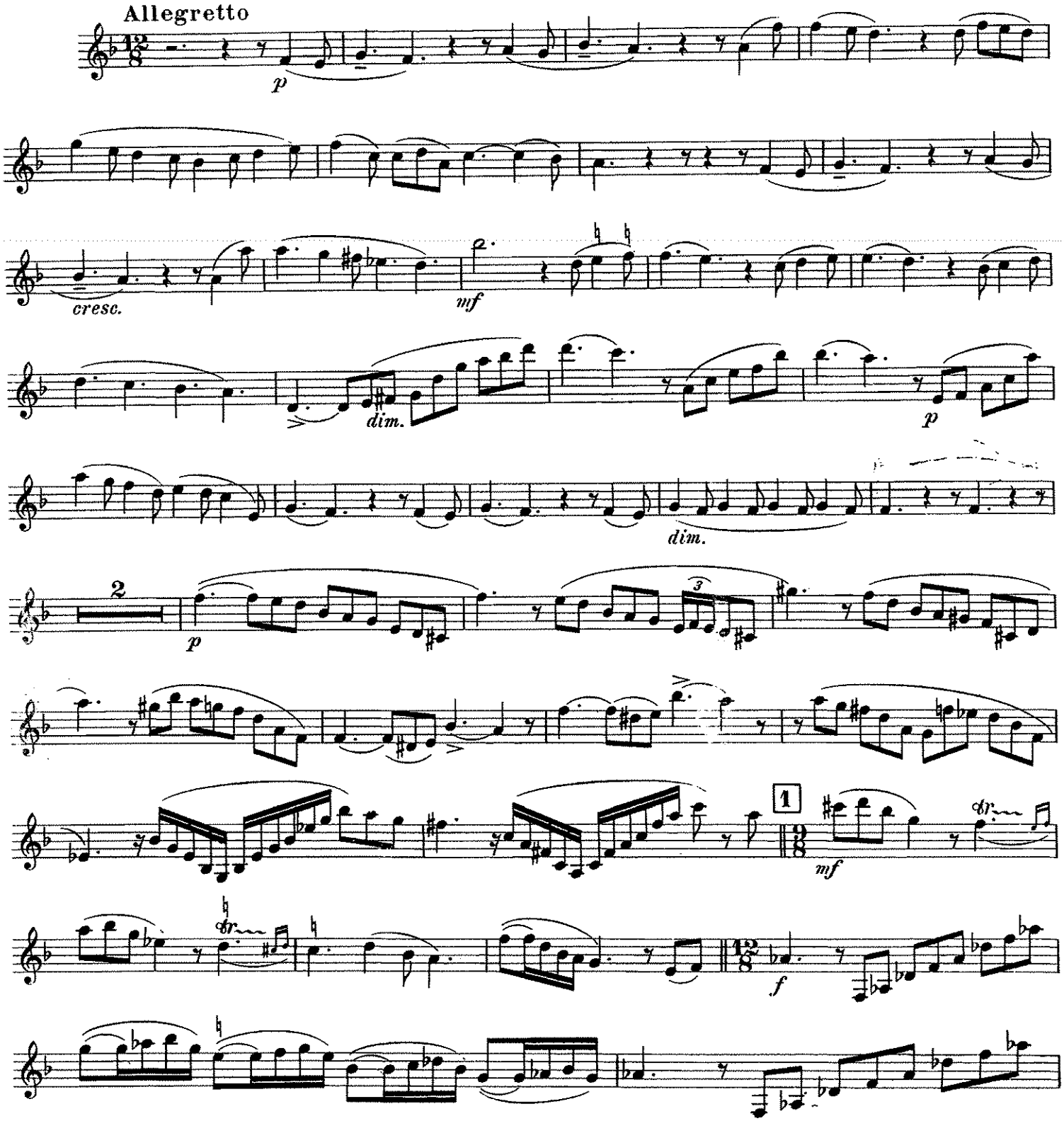
pour Clarinette avec accompt de Piano

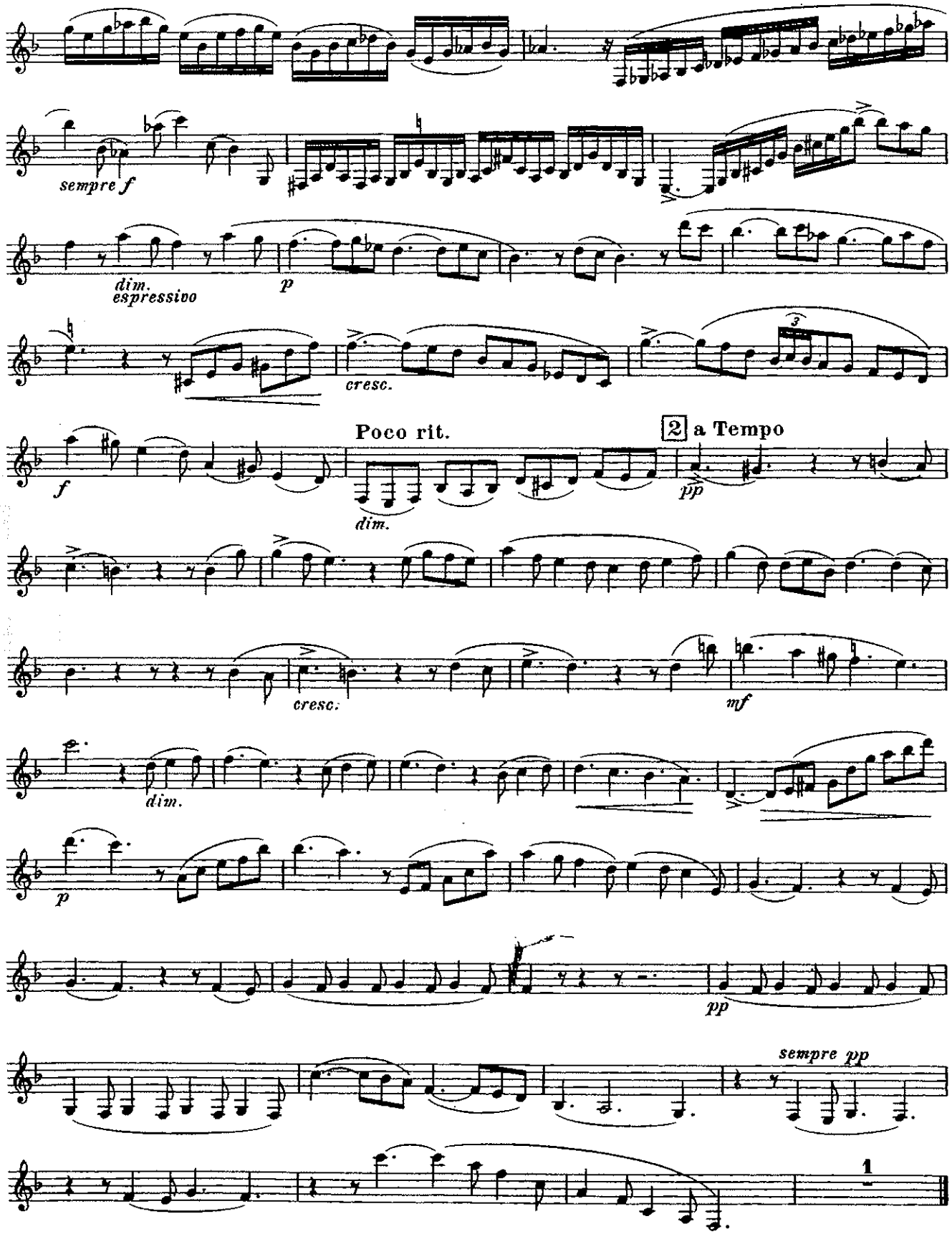
CLARINETTE en SI ♭

à Monsieur Auguste PÉRIER
Professeur au Conservatoire de Musique de Paris

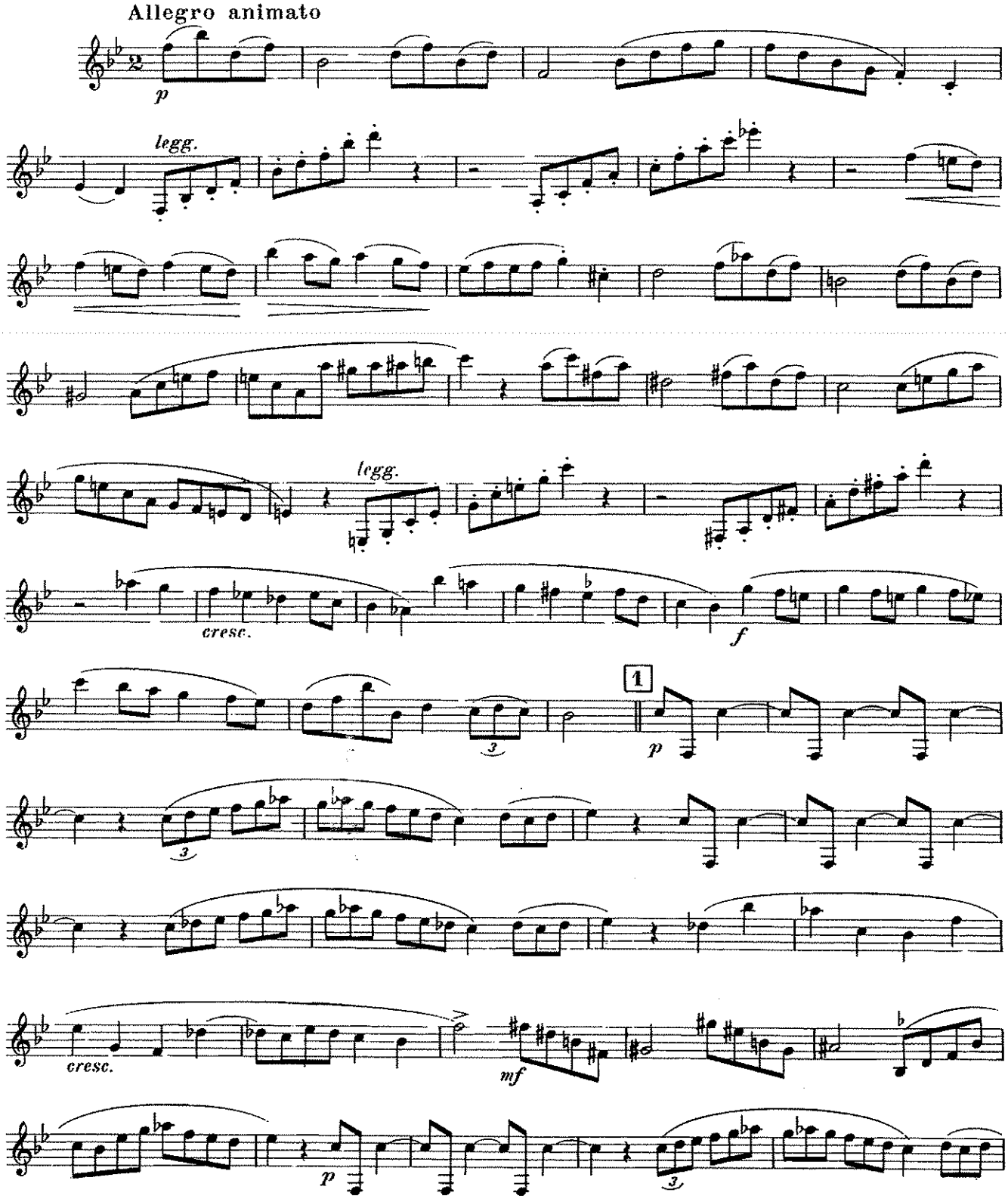
C. SAINT-SAËNS
Op. 167

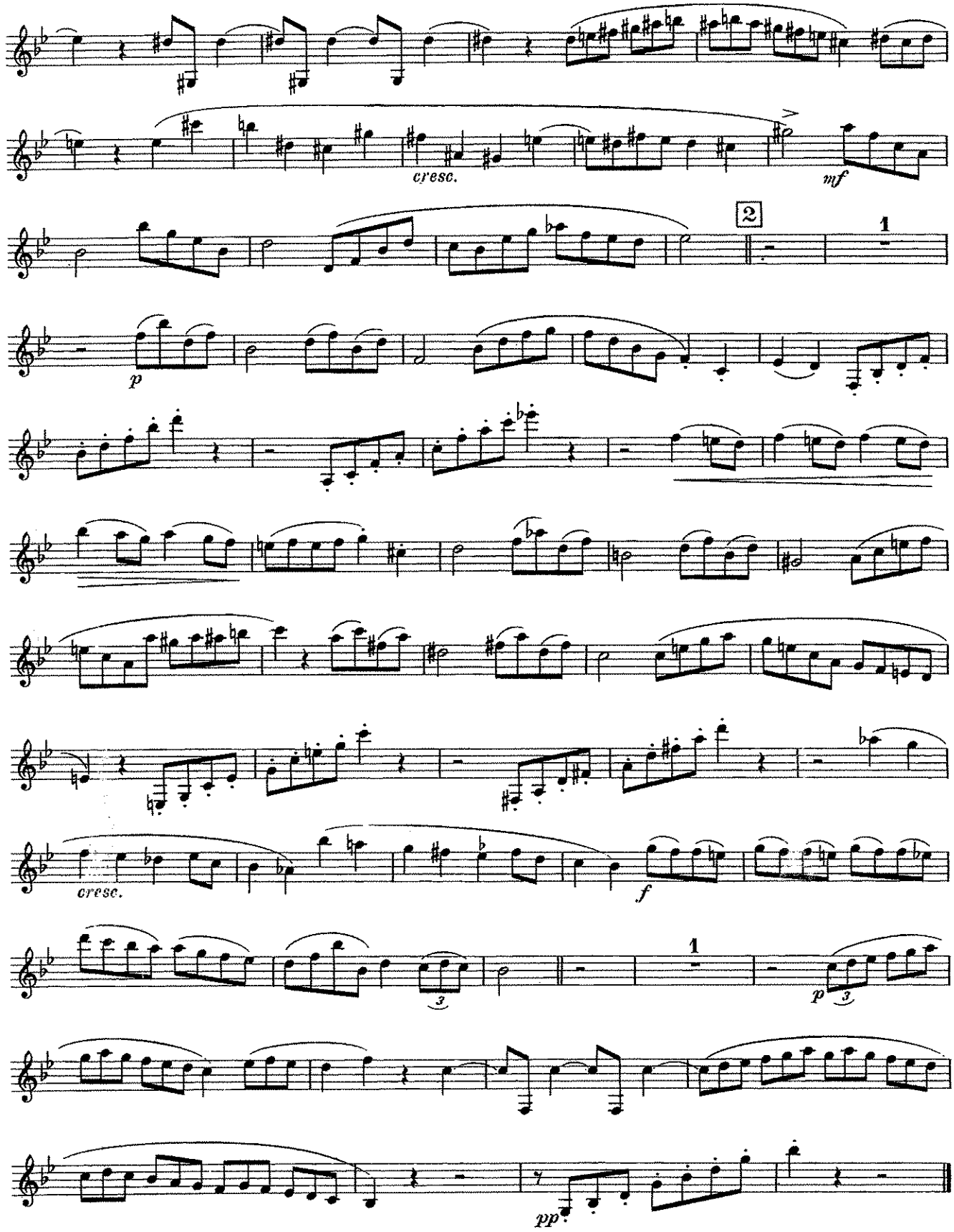
I



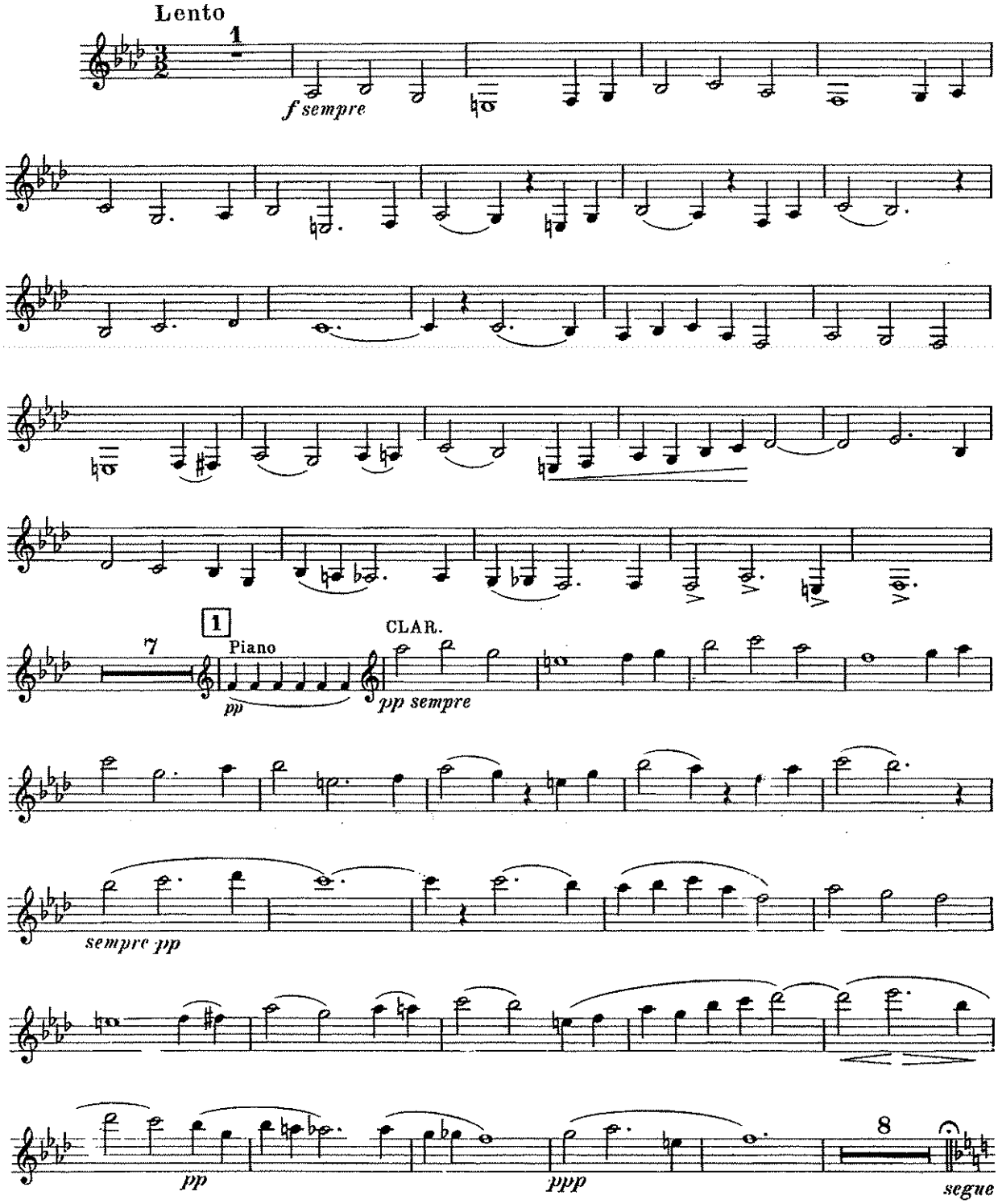

sempre f
dim.
espressivo
p
cresc.
Poco rit.
2 a Tempo
f
dim.
pp
cresc.
mf
dim.
p
pp
sempre pp
1

II

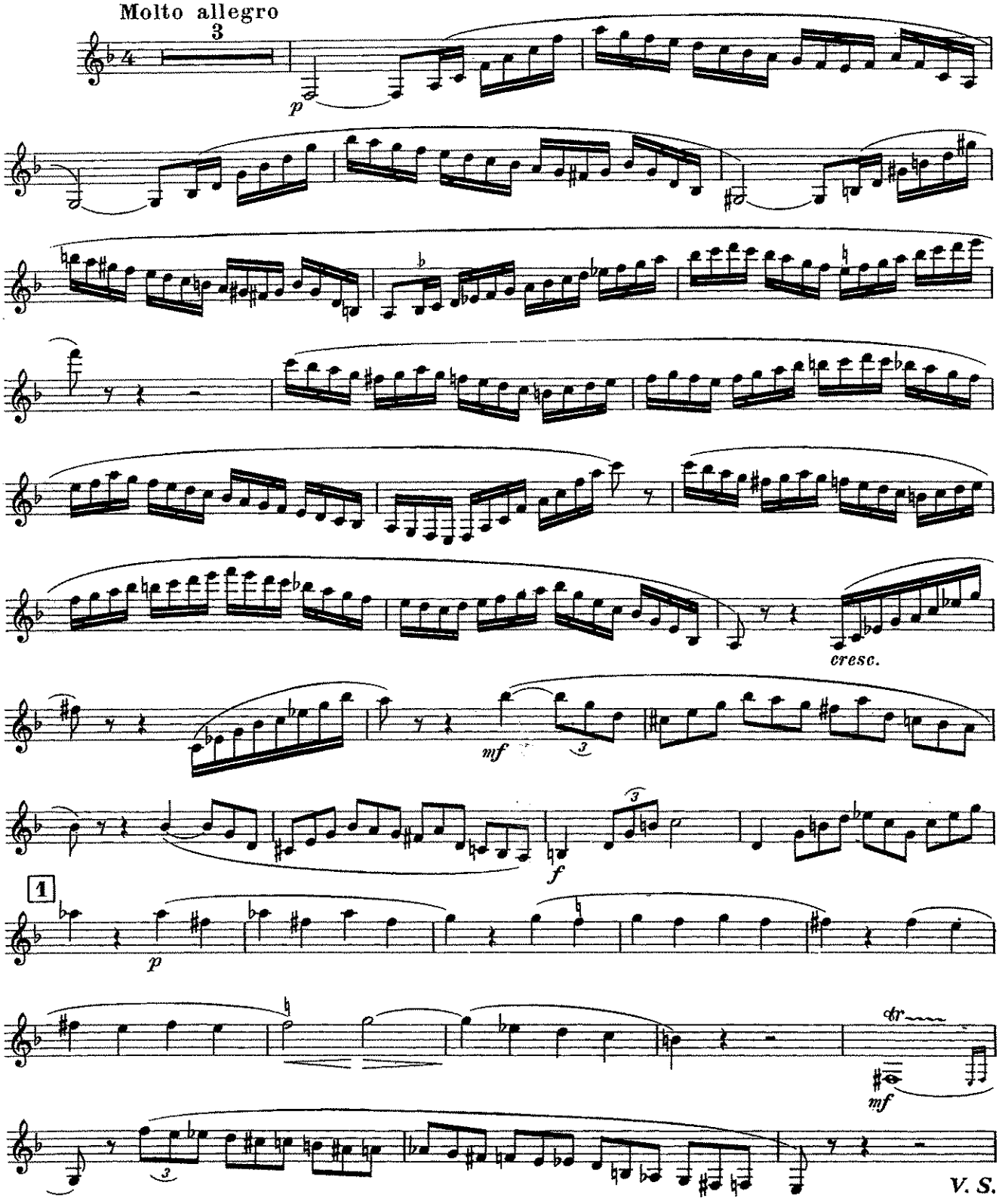


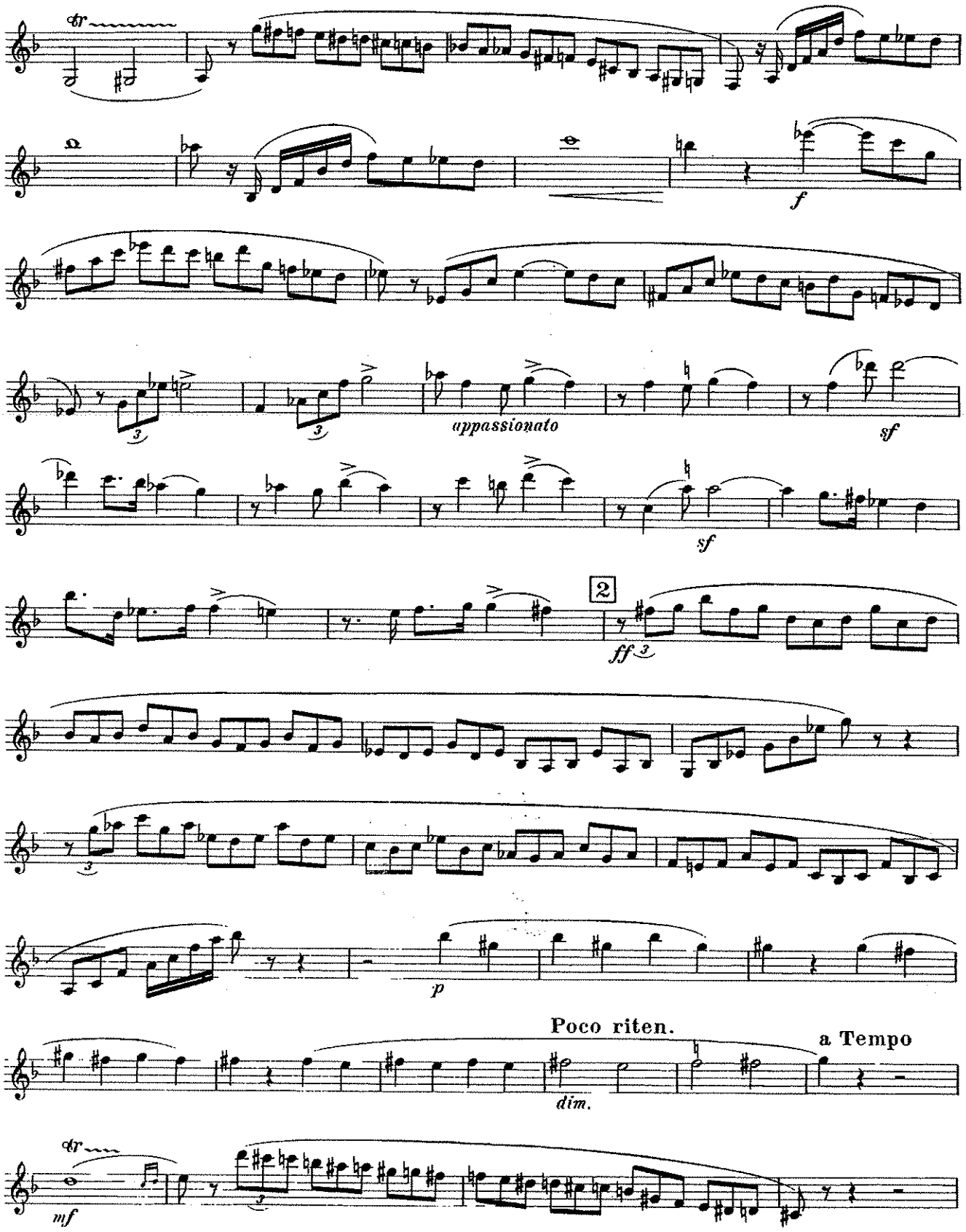

cresc.
mf
2
1
p
cresc.
f
1
p
pp

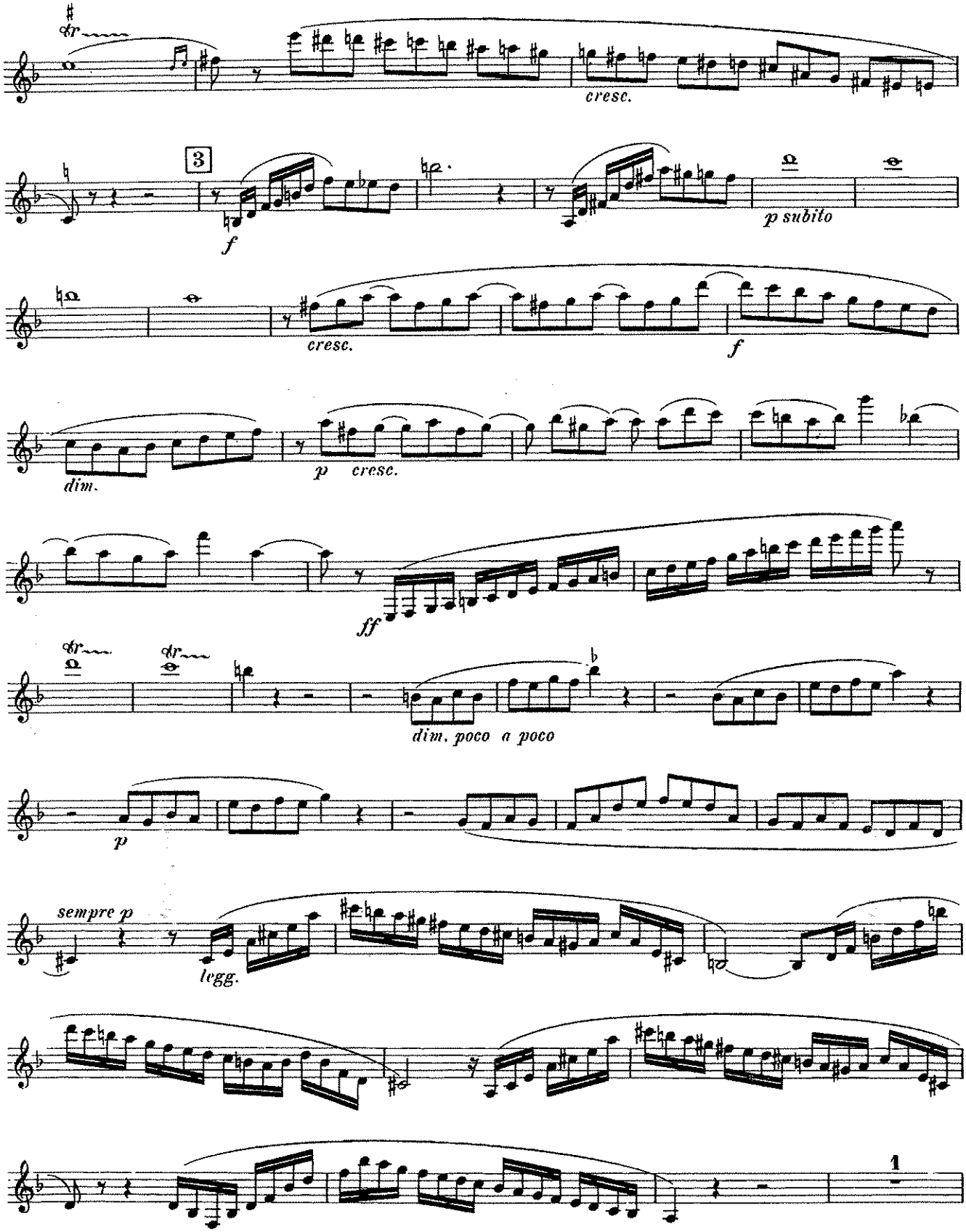
III


Lento
1
f sempre
7
1
Piano
pp
CLAR.
pp sempre
sempre pp
pp
ppp
8
segue

IV




tr
f
appassionato
sf
sf
2
ff
p
Poco riten.
a Tempo
dim.
tr
mf

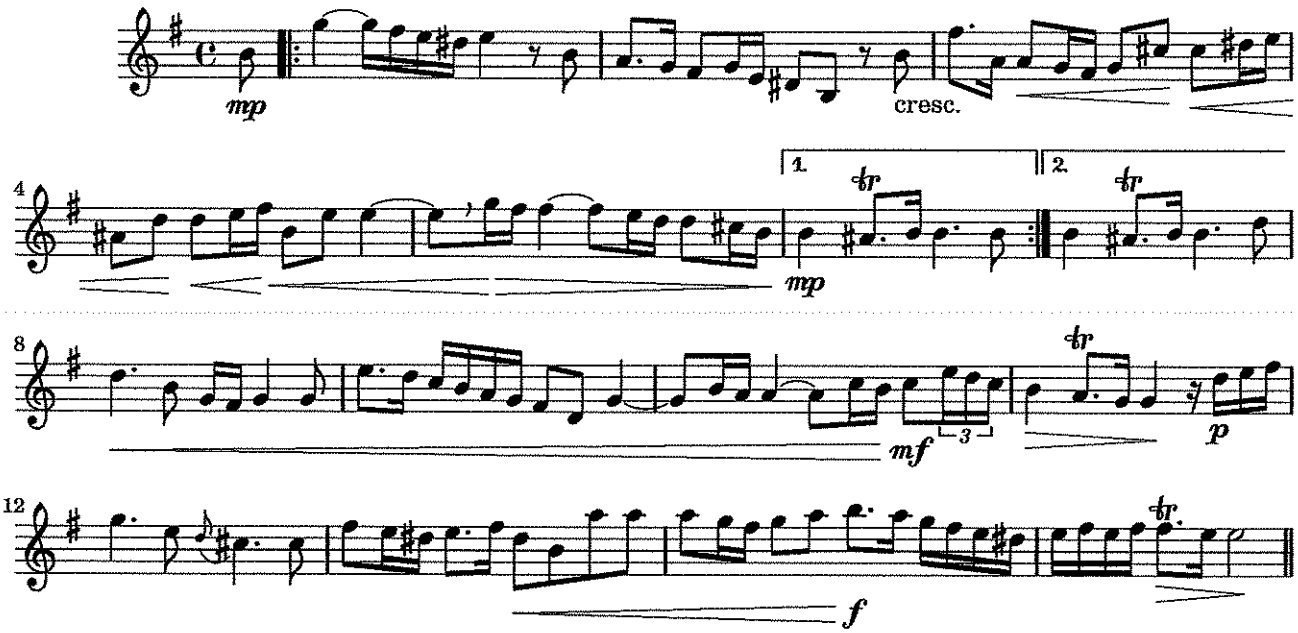

cresc.
3
f
p subito
cresc.
f
dim.
p cresc.
ff
dim. poco a poco
p
sempre p
legg.
1

Sonata

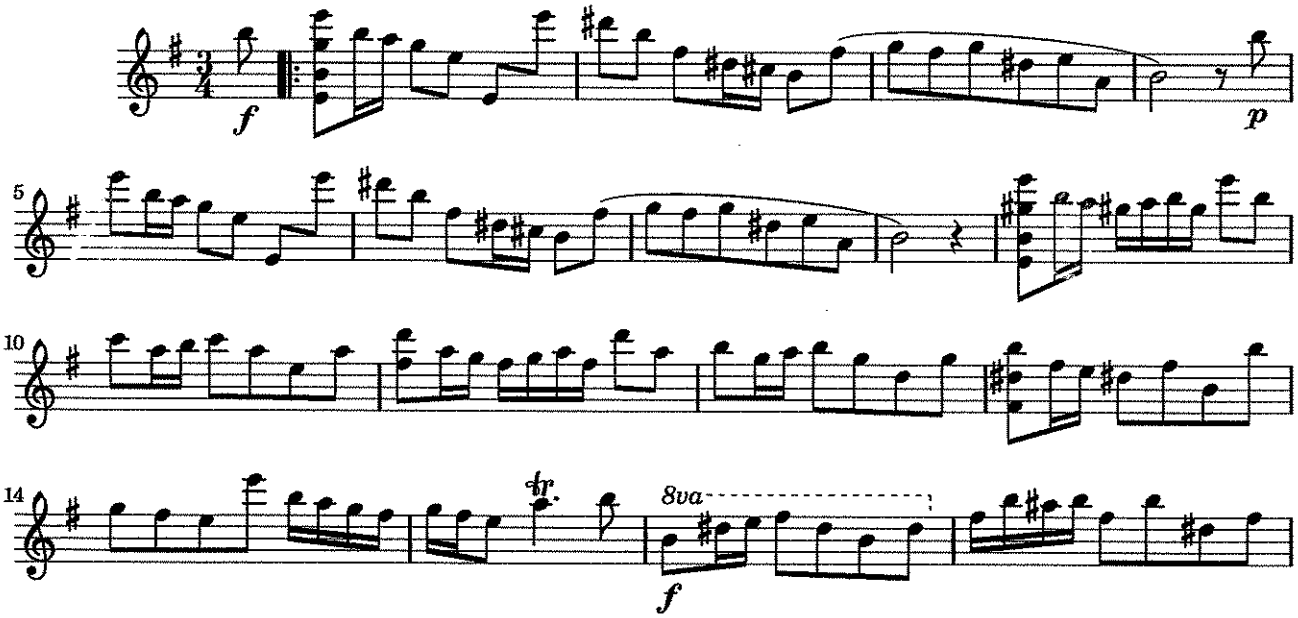
G minor

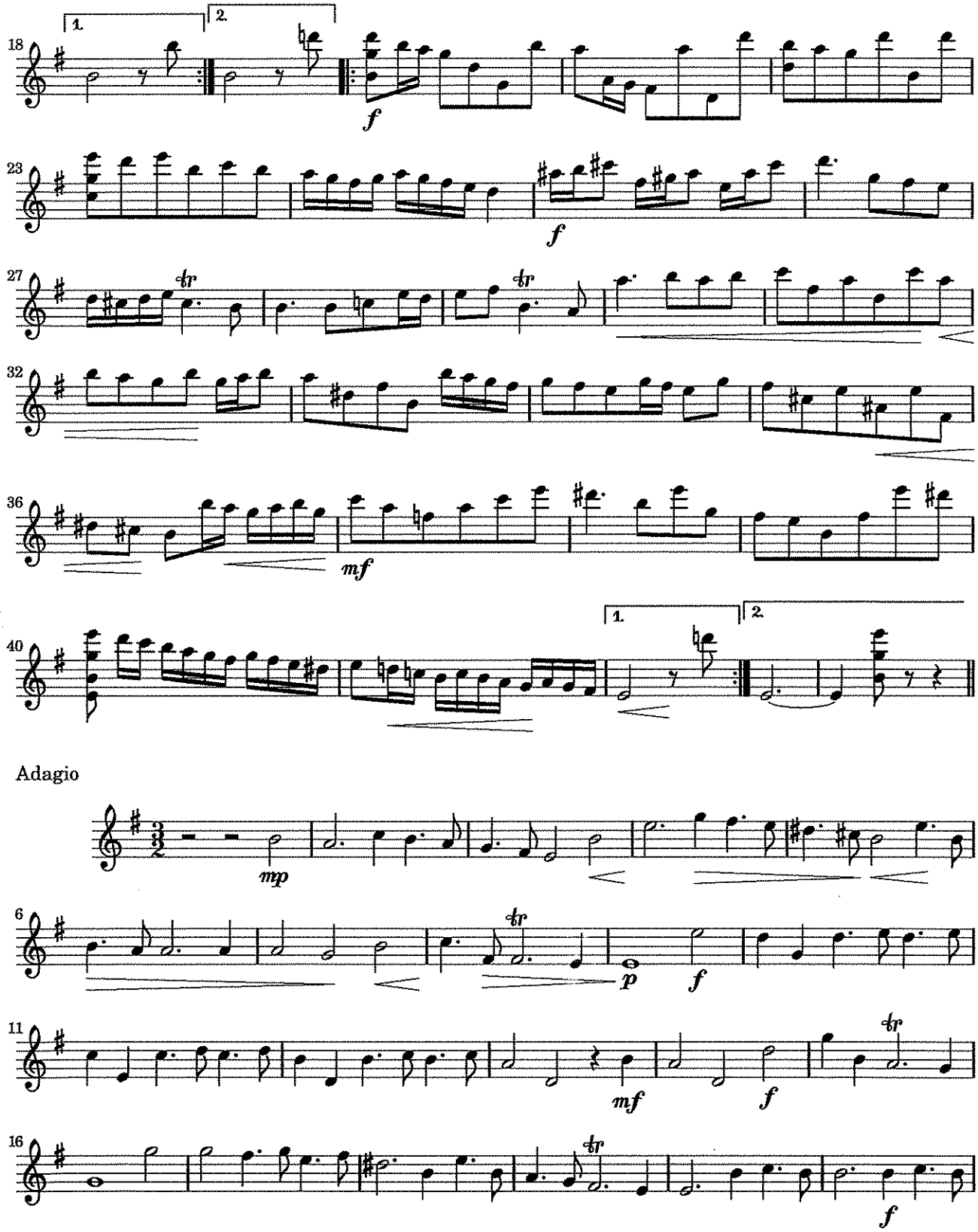
Henri Eccles (1670-1742)
Salmon/Crowell

Grave

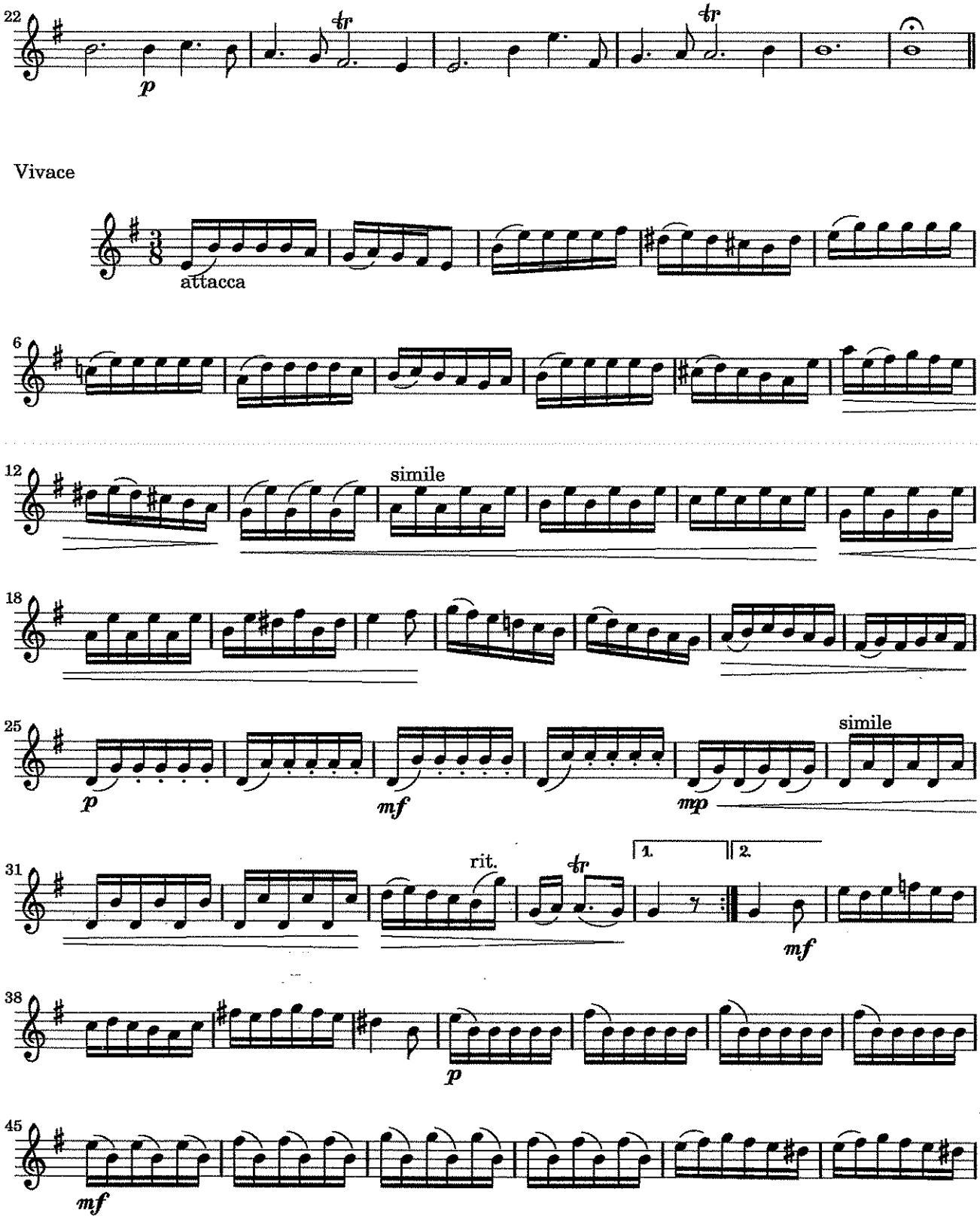


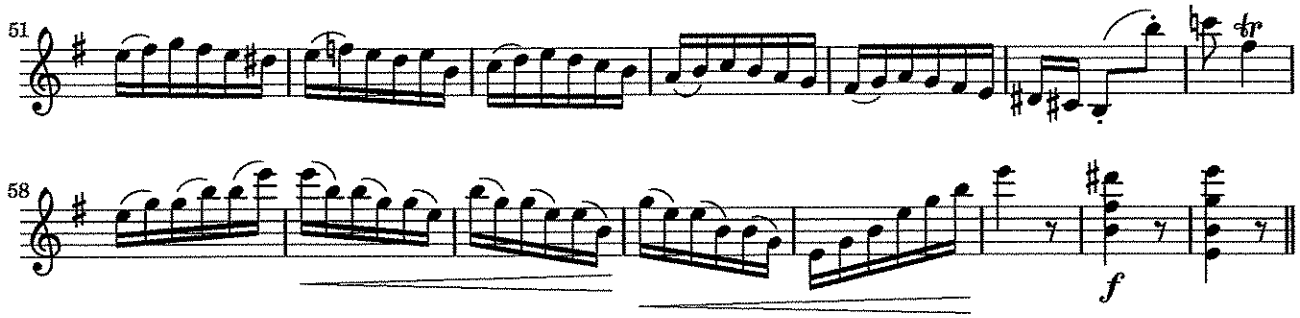
Courante





Adagio


22
p
Vivace
attacca
6
12
simile
18
25
p
mf
mp
simile
31
rit.
1.
2.
mf
38
p
45
mf



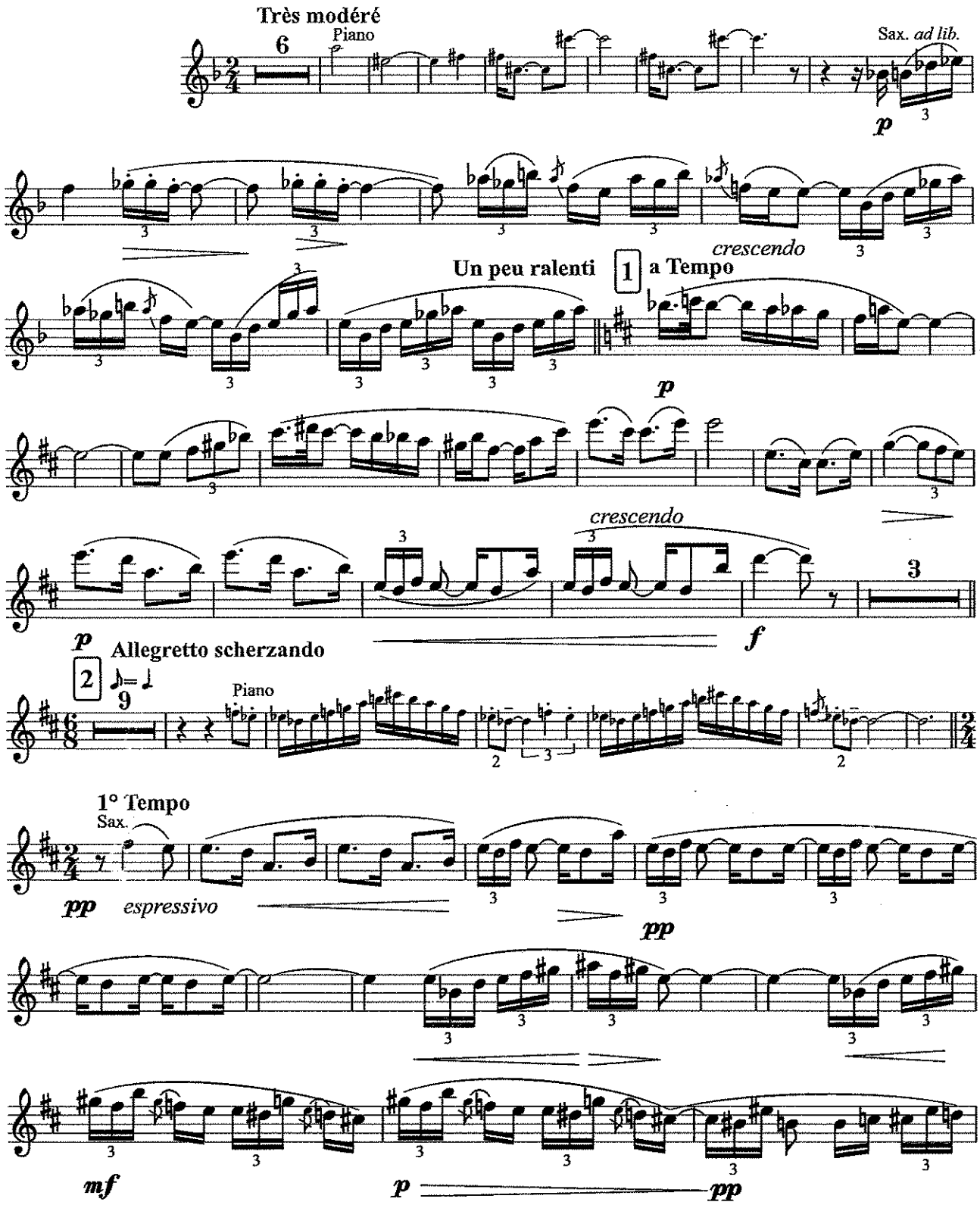
I prepared this score in 2005 from J. Salmon's 1914 arrangement for violin and piano. I hereby dedicate

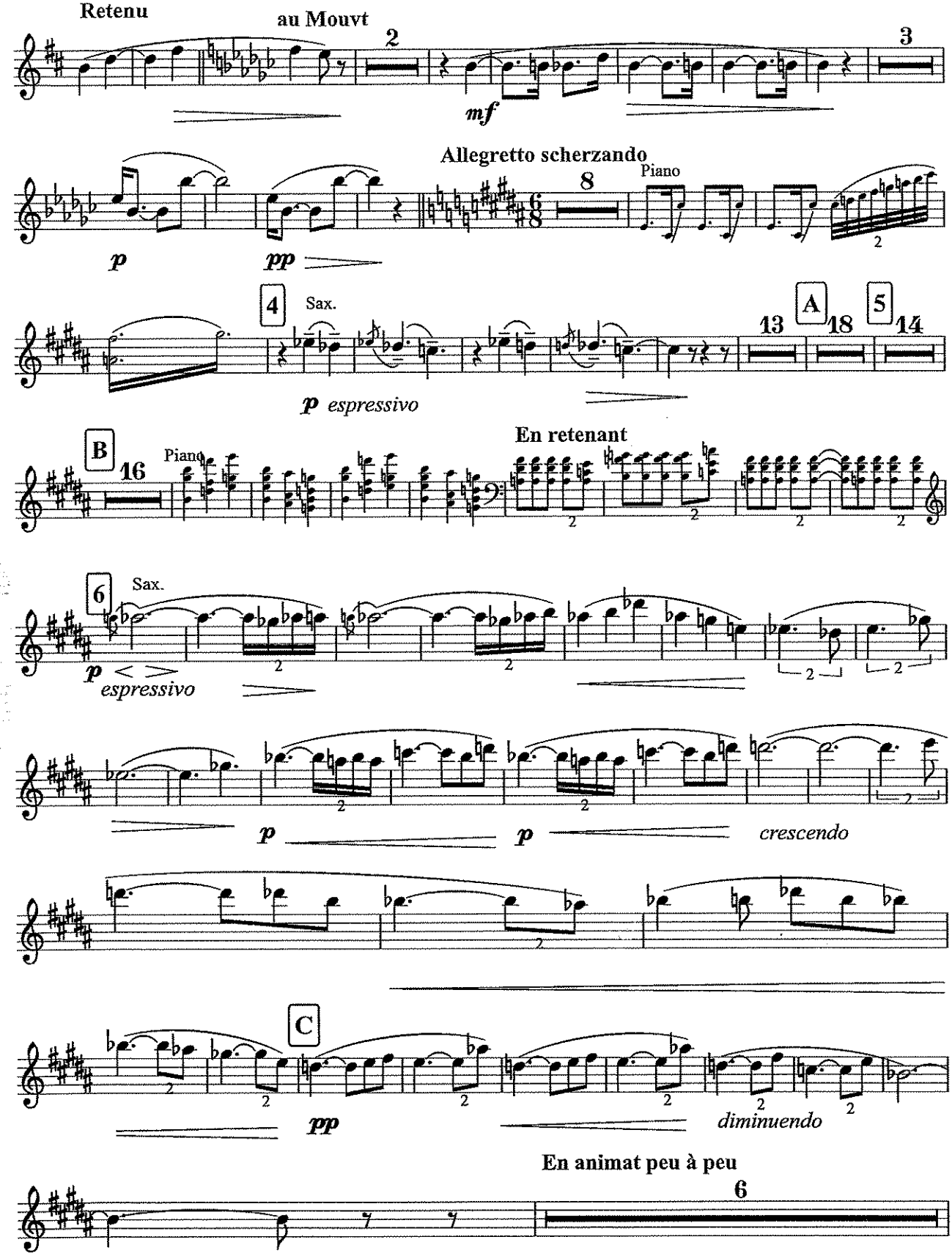
RAPSODIE

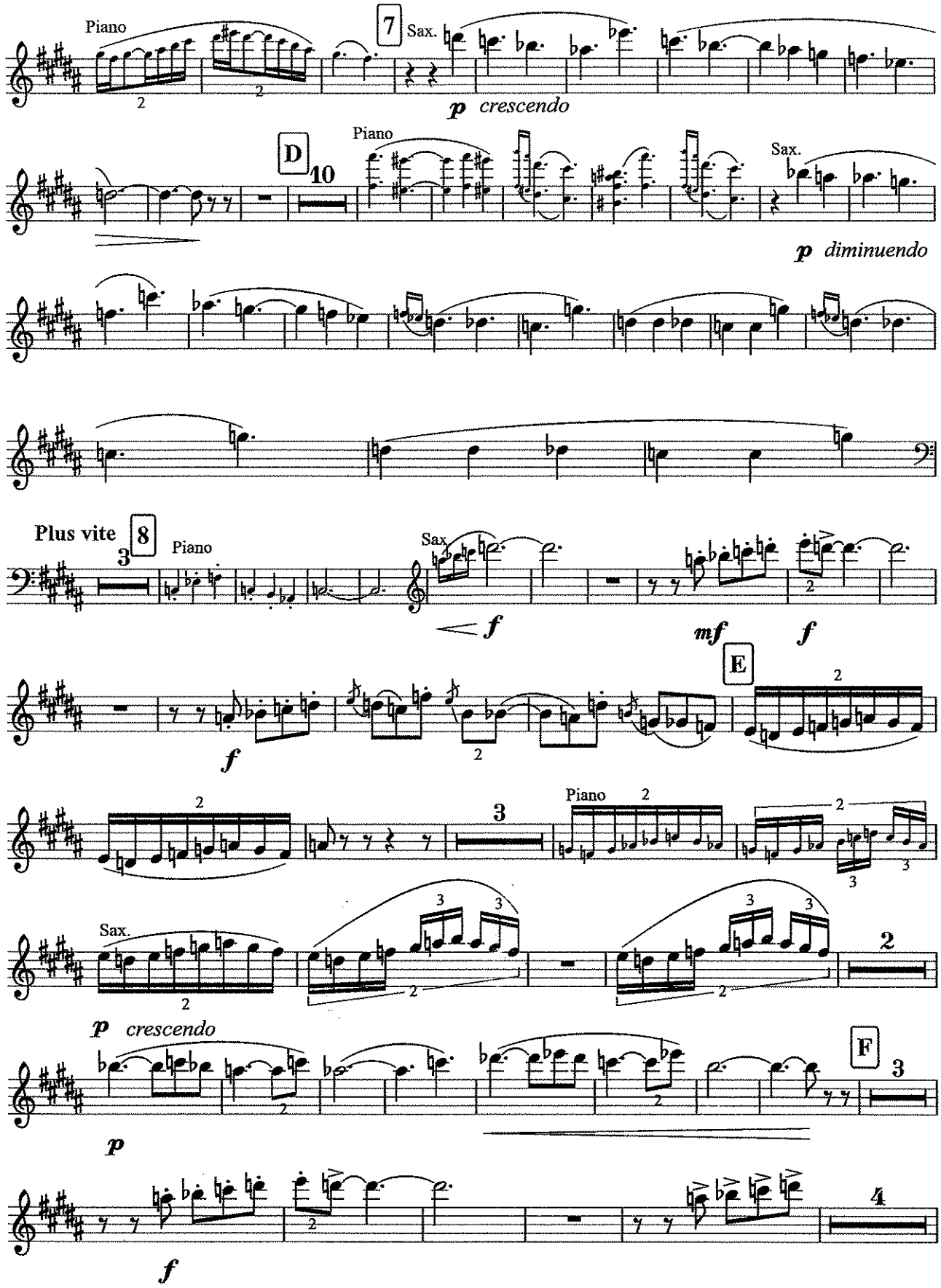
pour Orchestre et Saxophone

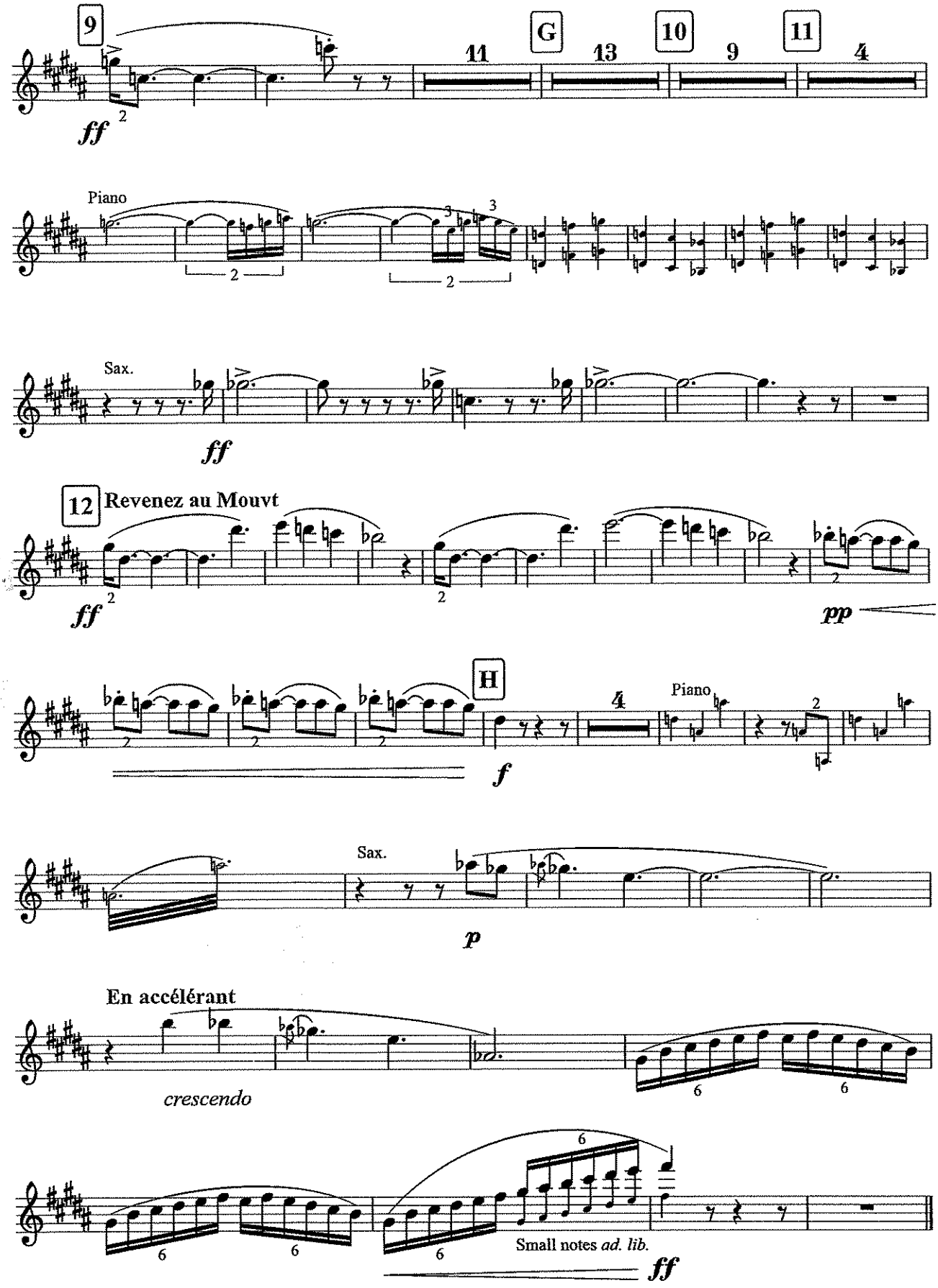
Claude Debussy (1903)
ed. Nicholas Cortes

B♭ Tenor Saxophone




Retenu
au Mouvt
2
3
mf
Allegretto scherzando
Piano
8
p
pp
4
Sax.
13
A
18
5
14
p espressivo
En retenant
B
16
Piano
6
Sax.
p
espressivo
p
p
crescendo
C
pp
diminuendo
En animat peu à peu
6

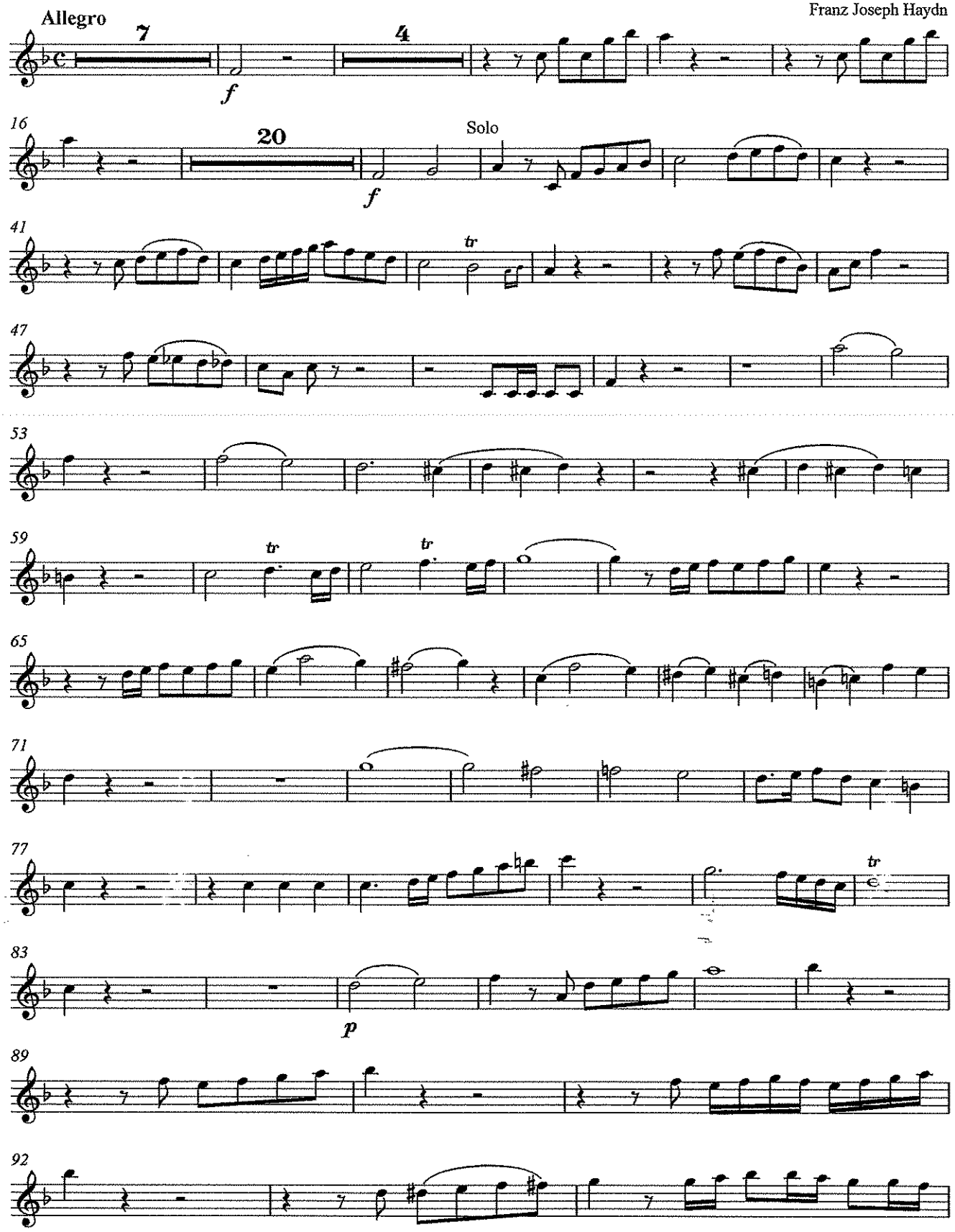

Piano
7
Sax.
p crescendo
D
10
Piano
Sax.
p diminuendo
Plus vite
8
Piano
Sax.
f
mf
f
E
f
Piano
Sax.
p crescendo
F
p
f


9
11
G
13
10
9
11
4
ff
Piano
Sax.
ff
12
Revenez au Mouvt
ff
pp
H
4
Piano
f
Sax.
p
En accélérant
crescendo
Small notes ad. lib.
ff

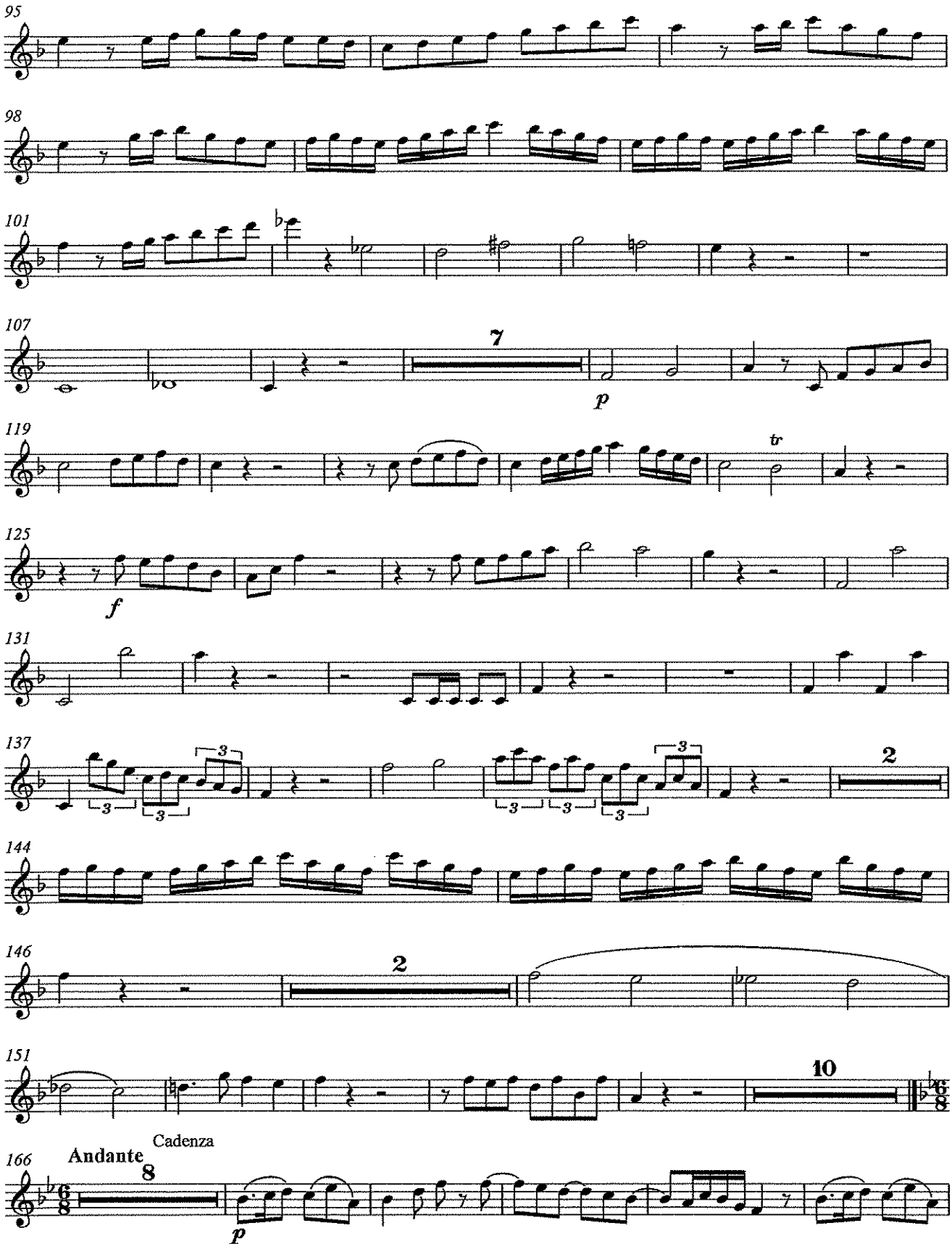
Trumpet Concerto in E♭

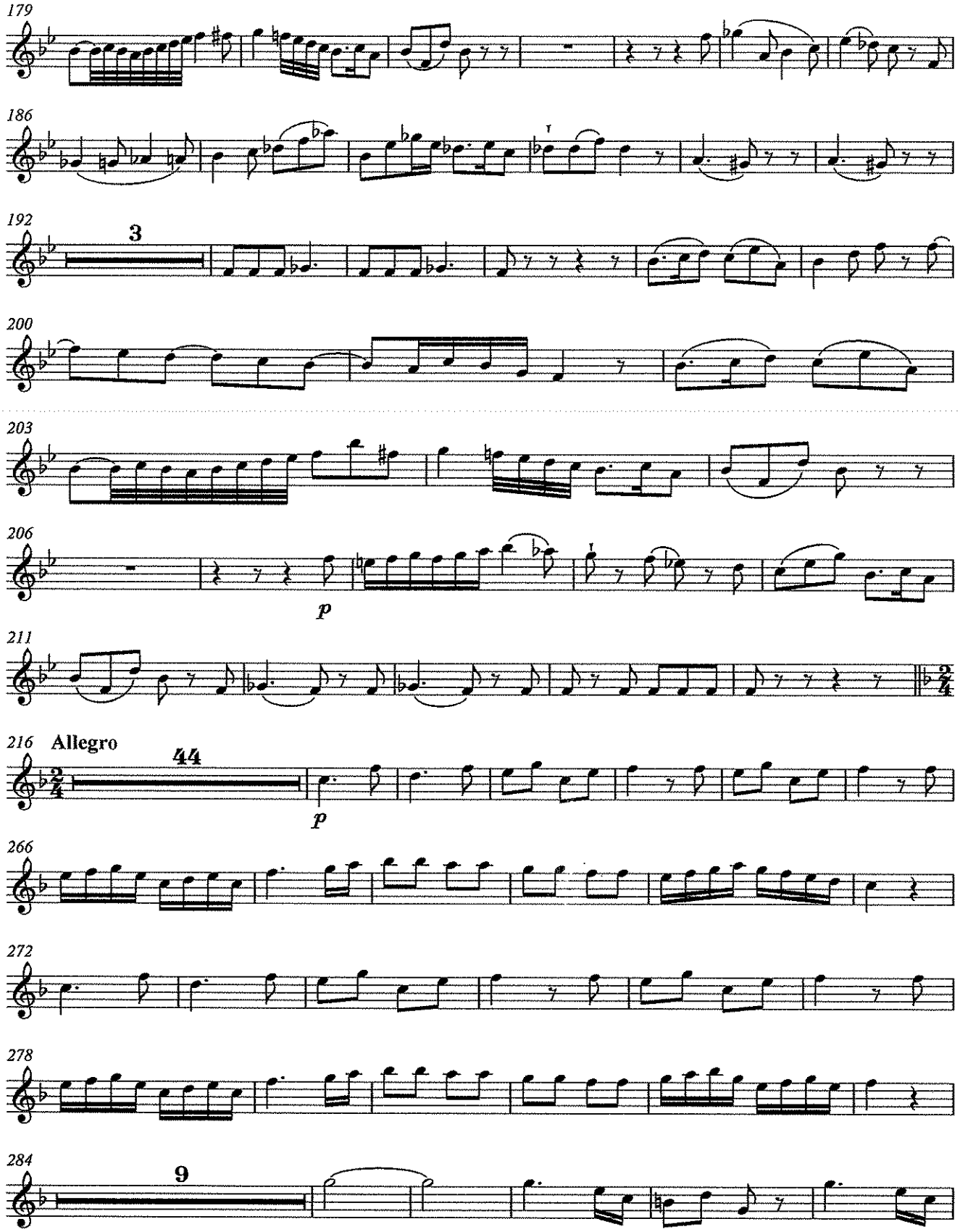
Solo Trumpet in B♭

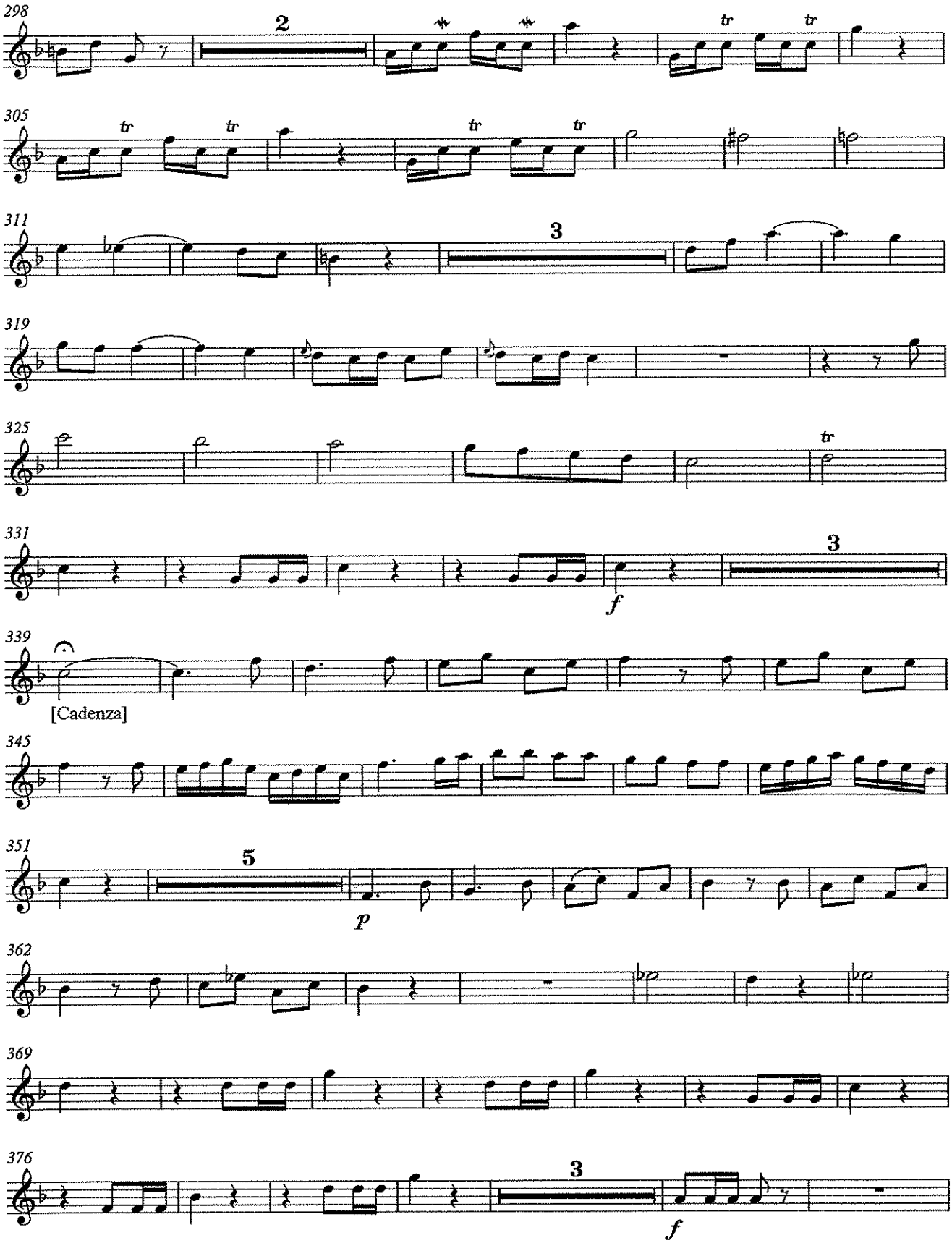
Franz Joseph Haydn

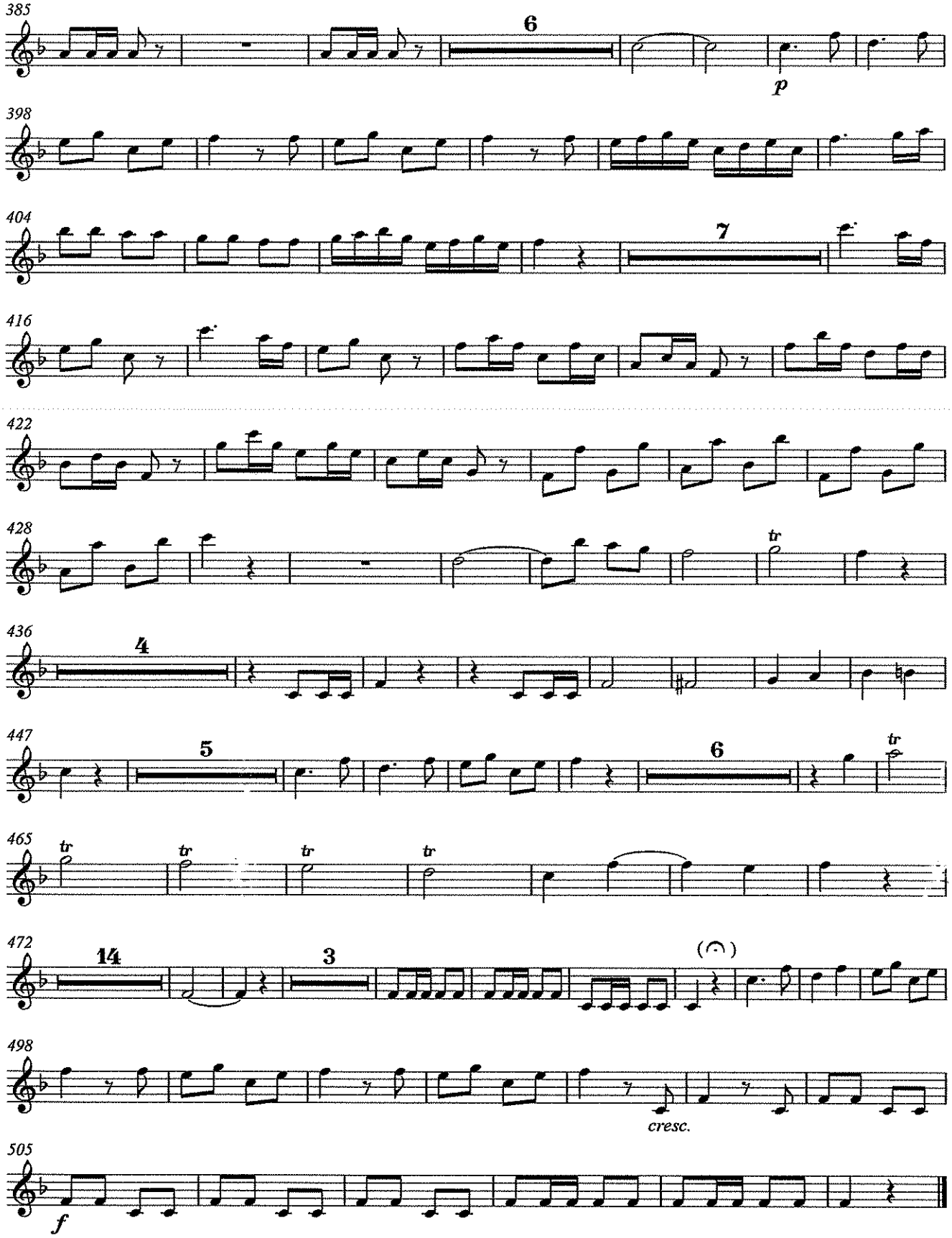


Notated by S.S. Ellis
Please Distribute Freely


95
98
101
107
7
p
119
tr
125
f
131
137
3
2
144
146
2
151
10
166
Andante
Cadenza
8
p


179
186
192
3
200
203
206
p
211
216
Allegro
44
p
266
272
278
284
9


298
2
305
tr
311
3
319
325
tr
331
3
f
339
[Cadenza]
345
351
5
p
362
369
376
3
f


385
6
p
398
404
7
416
422
428
tr
436
4
447
5
6
tr
465
tr
tr
tr
tr
472
14
3
(𝄐)
498
cresc.
505
f

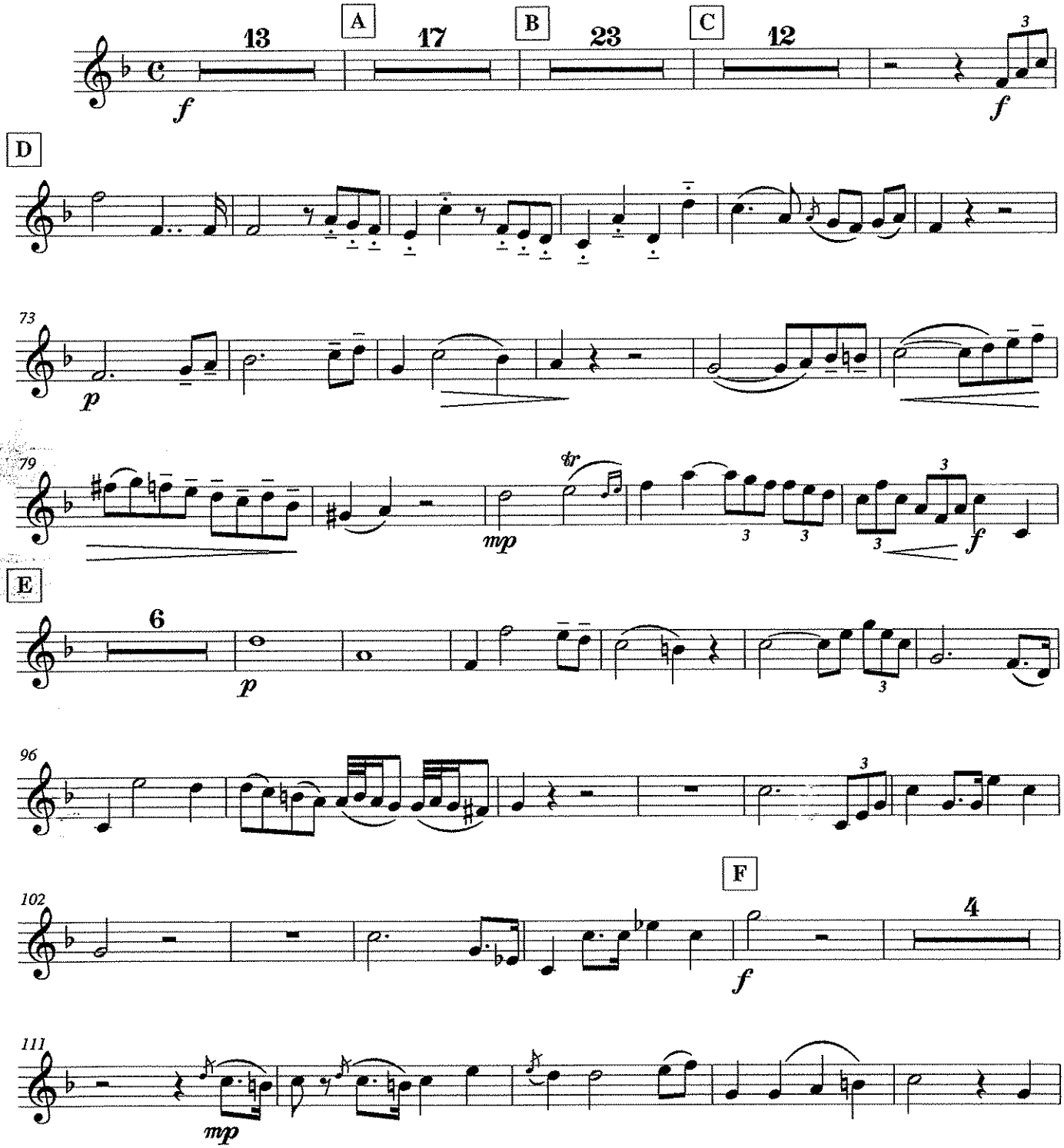
Trumpet Concerto in Eb

for Solo Trumpet & Orchestra

Solo Bb Trumpet

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

1 - Allegro con spirito ♩= 135



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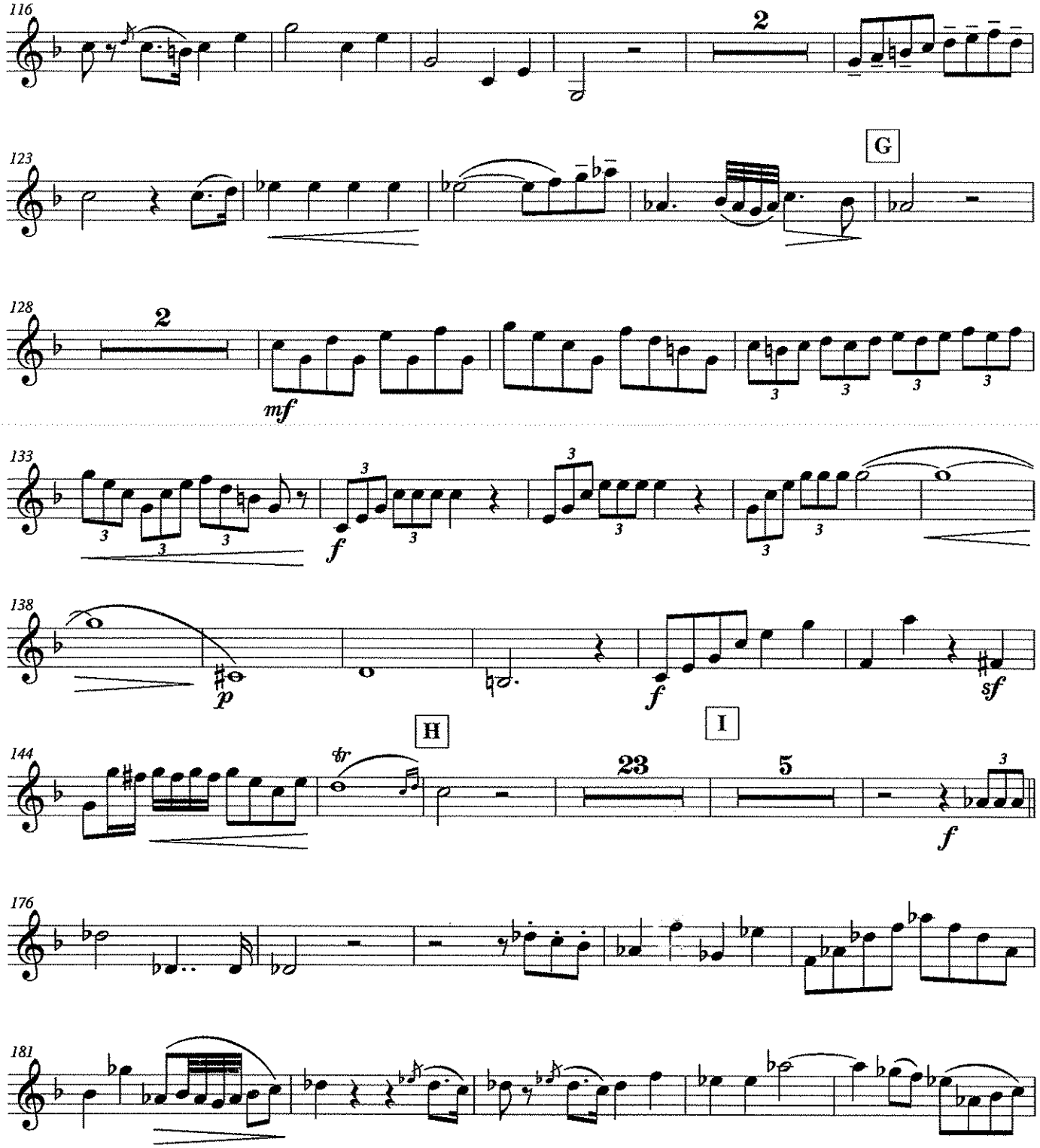
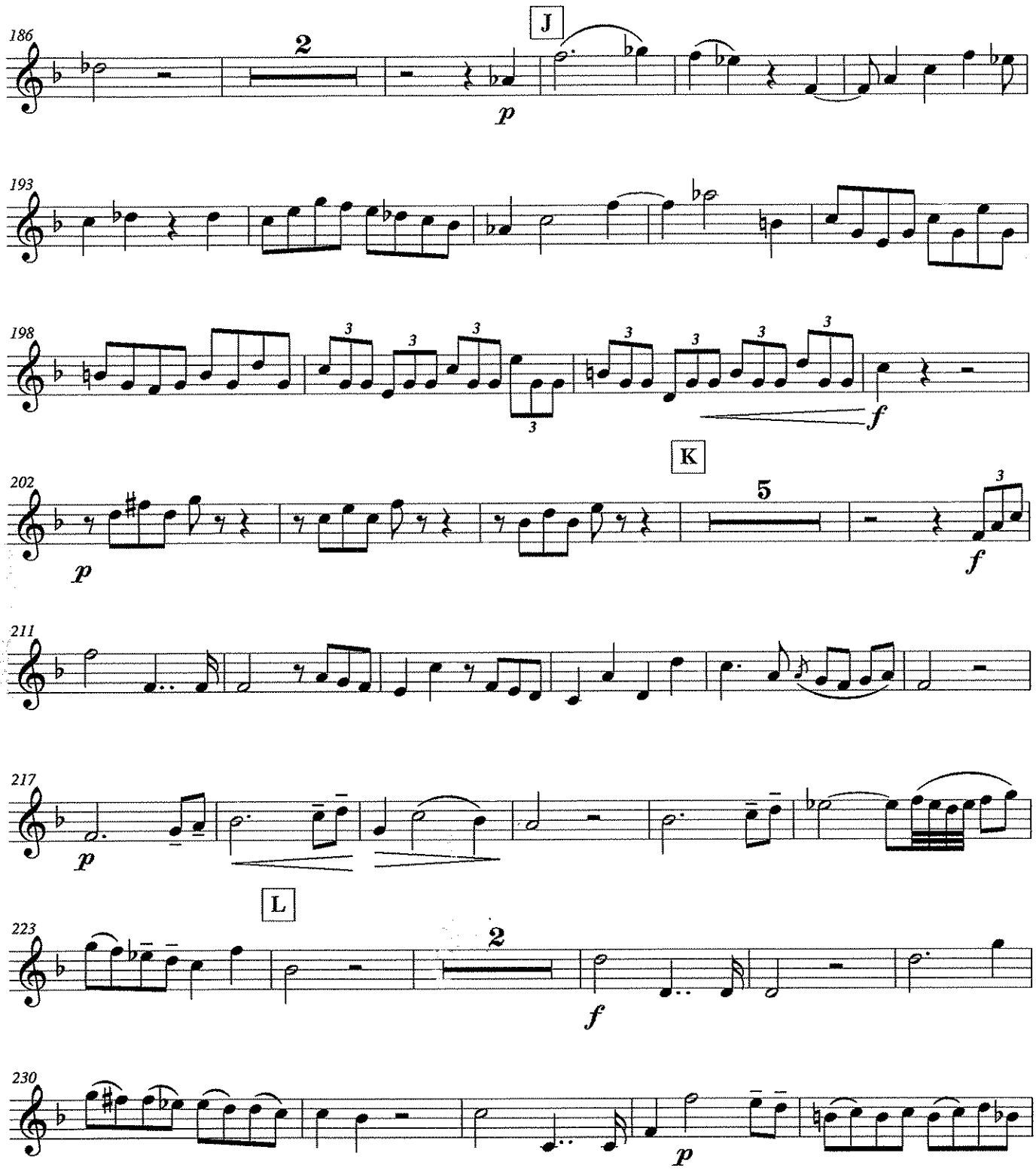
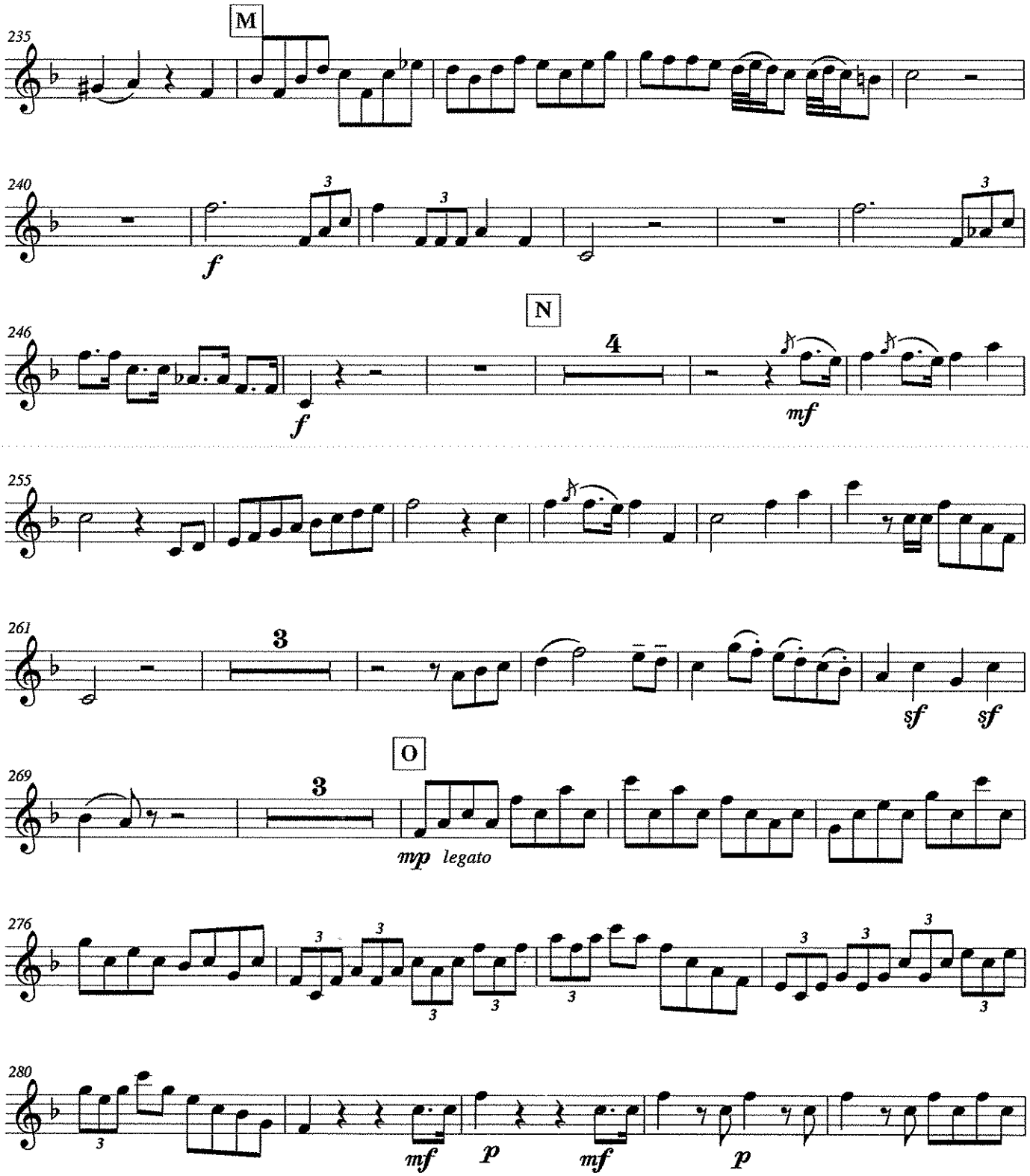
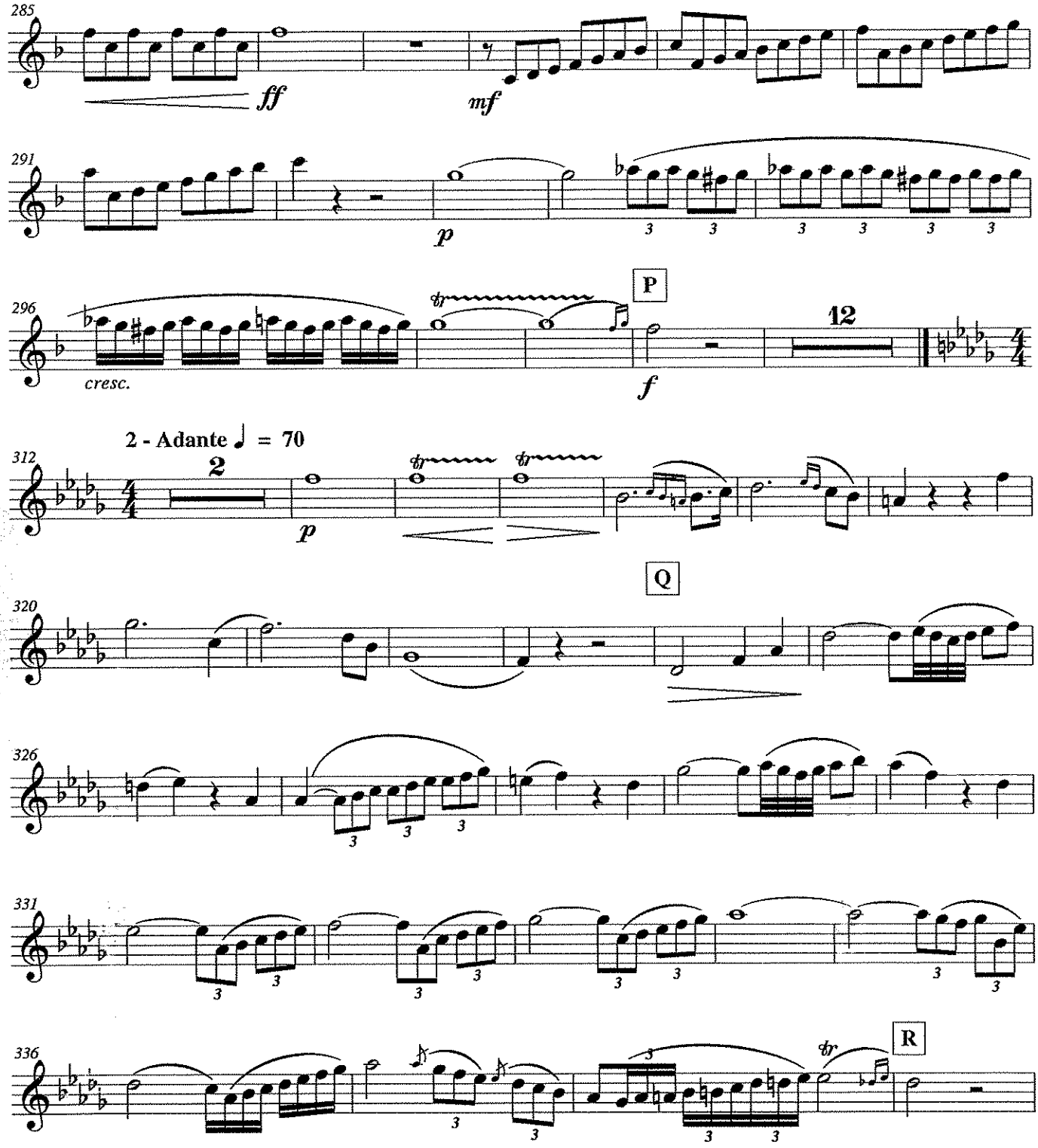
Hummel - Trumpet Concerto in Eb - Solo Bb Trumpet

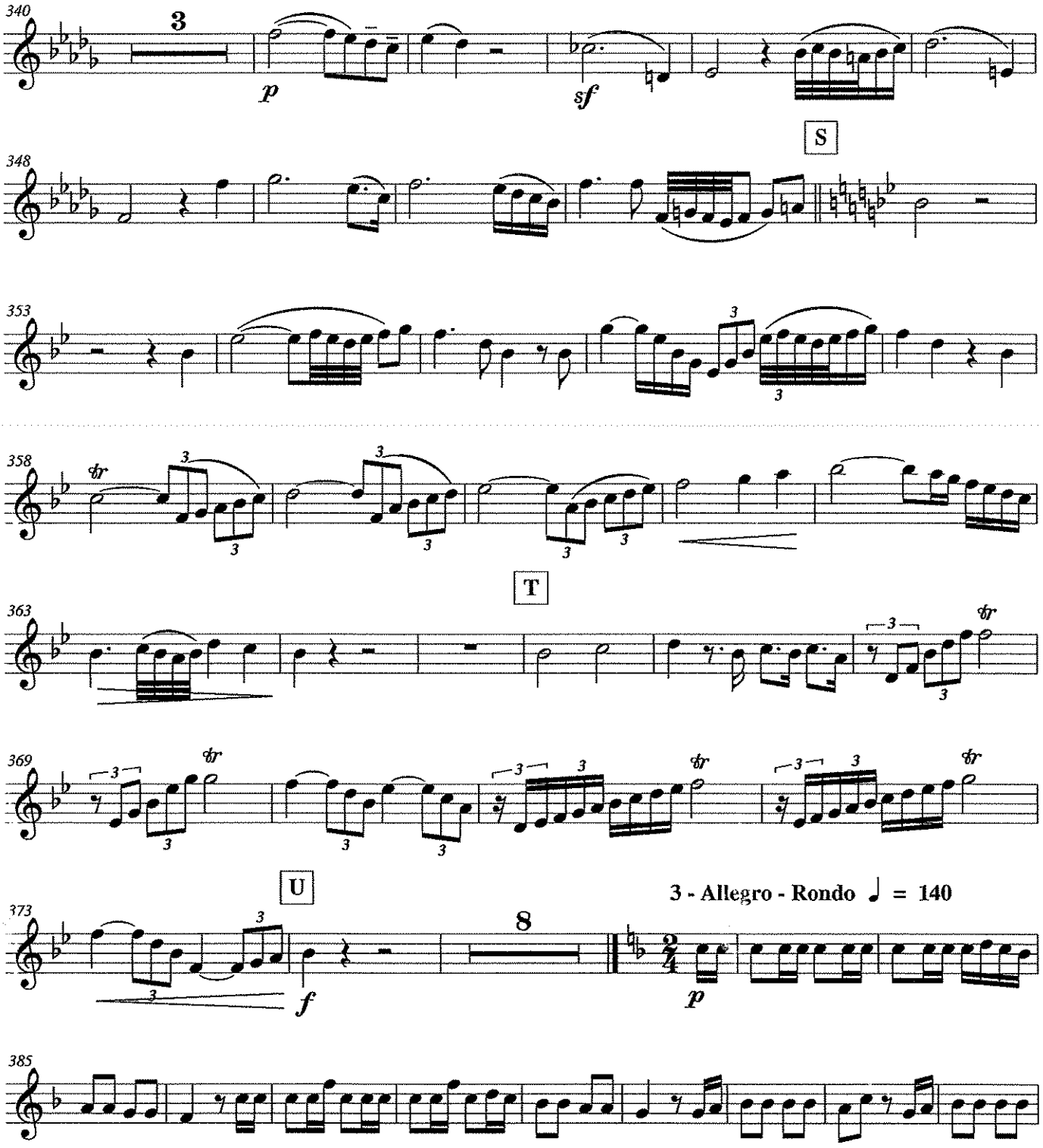


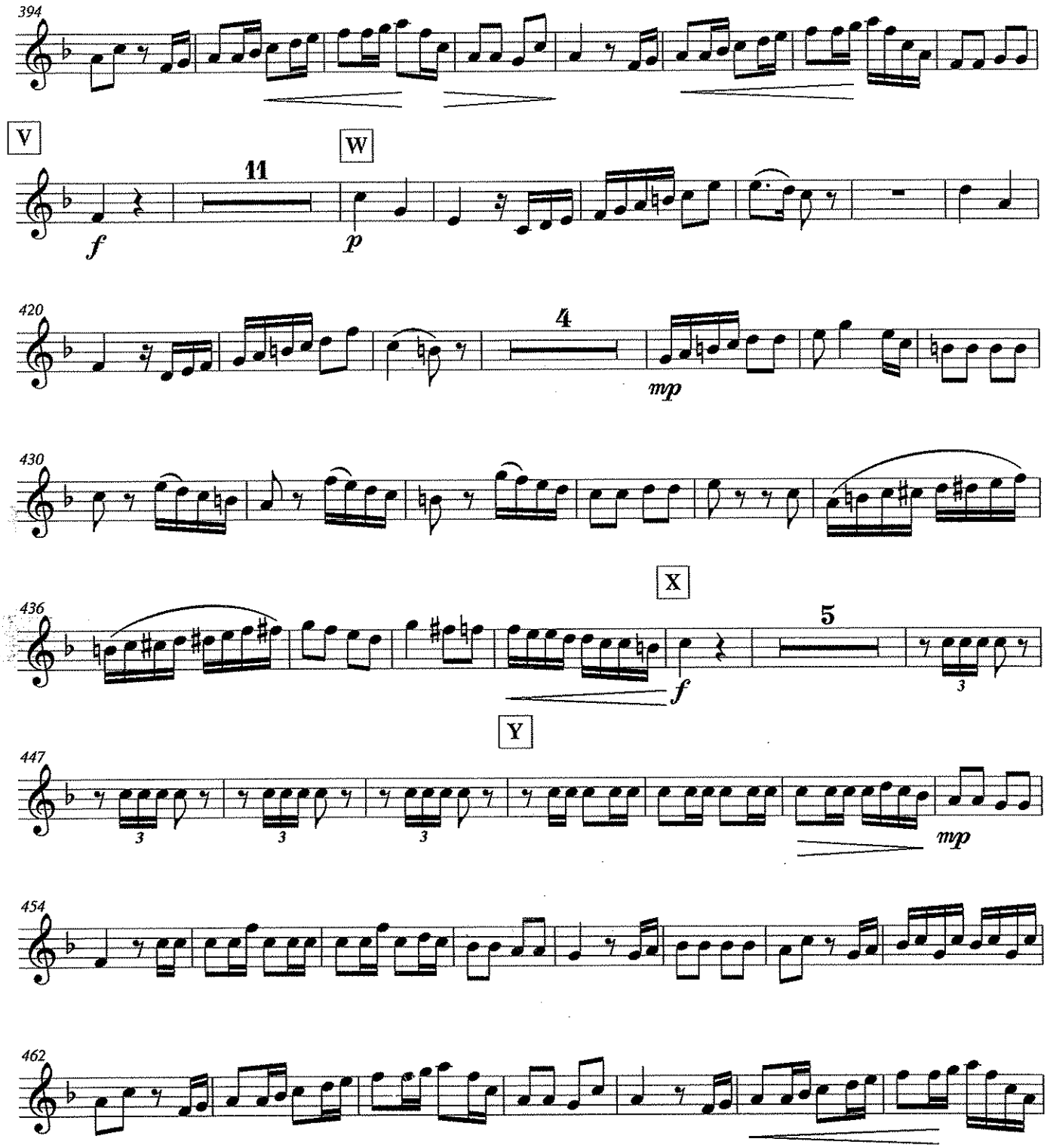

186
J
2
p
193
198
3
f
K
202
5
p
f
211
217
p
L
223
2
f
230
p

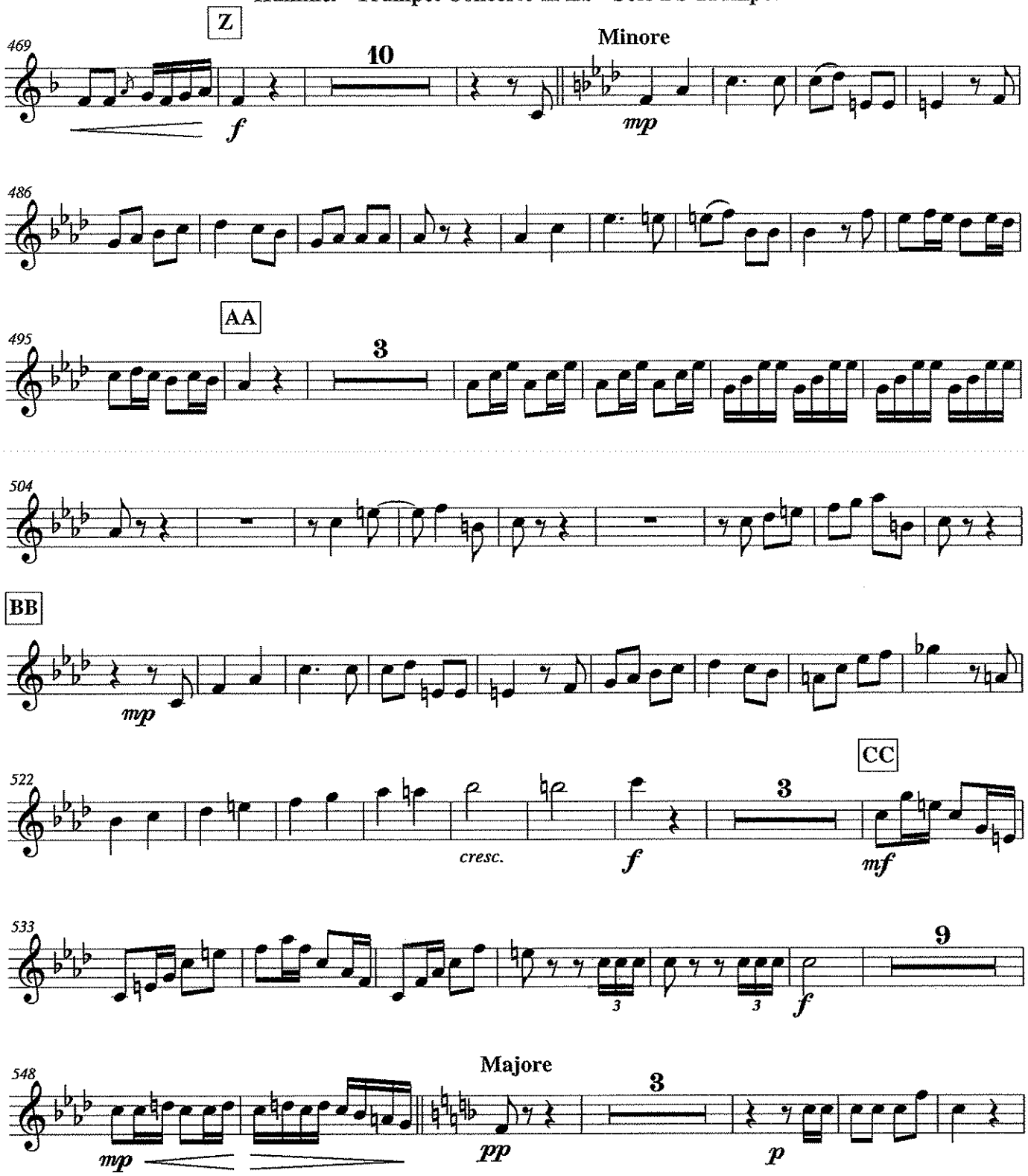
Hummel - Trumpet Concerto in Eb - Solo Bb Trumpet

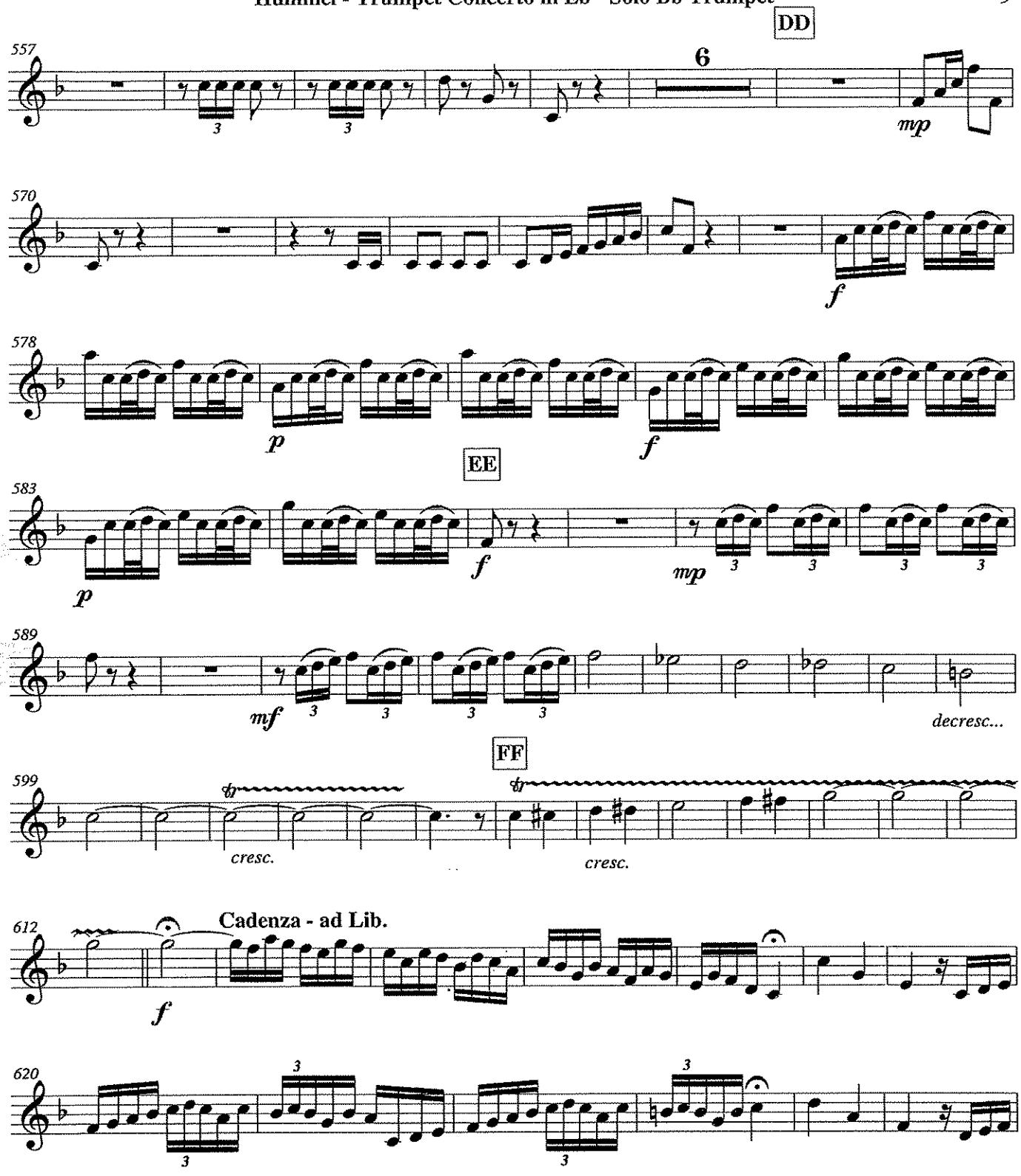



285
ff
mf
291
p
296
cresc.
P
12
f
2 - Adante ♩ = 70
312
2
p
Q
320
326
331
336
R

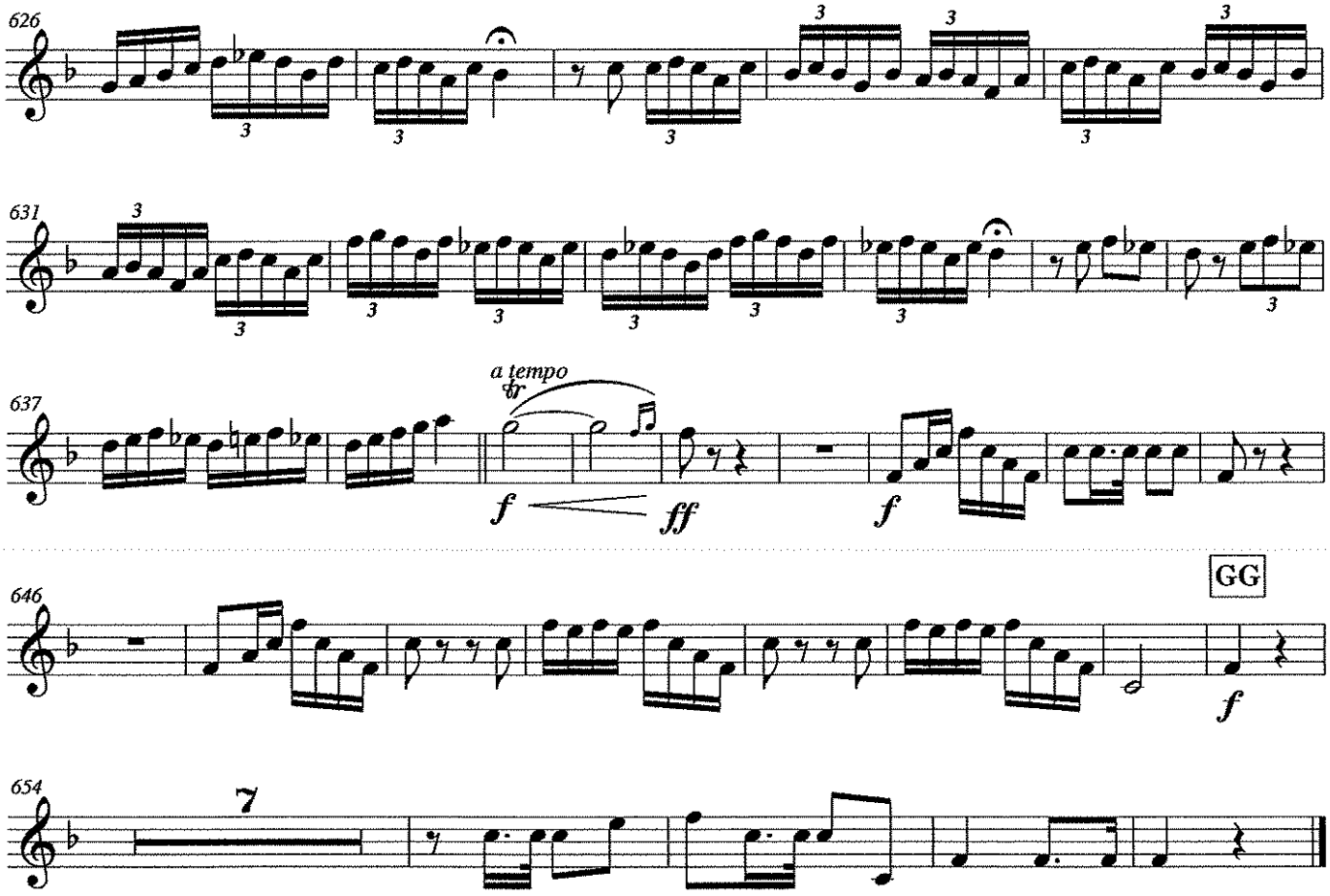

340
3
p
sf
S
348
353
358
tr
T
363
tr
369
tr
U
373
8
f
3 - Allegro - Rondo ♩ = 140
p
385


394
V
W
11
f
p
420
4
mp
430
X
436
5
f
3
Y
447
3
3
3
mp
454
462


Z
469
10
f
Minore
mp
486
AA
495
3
504
BB
mp
522
cresc.
f
CC
3
mf
533
9
3
3
f
548
Majore
3
mp
pp
p


DD
557
6
mp
570
f
578
p
f
EE
583
p
f
mp
589
mf
decresc...
FF
599
cresc.
cresc.
612
Cadenza - ad Lib.
f
620

Hummel - Trumpet Concerto in Eb - Solo Bb Trumpet

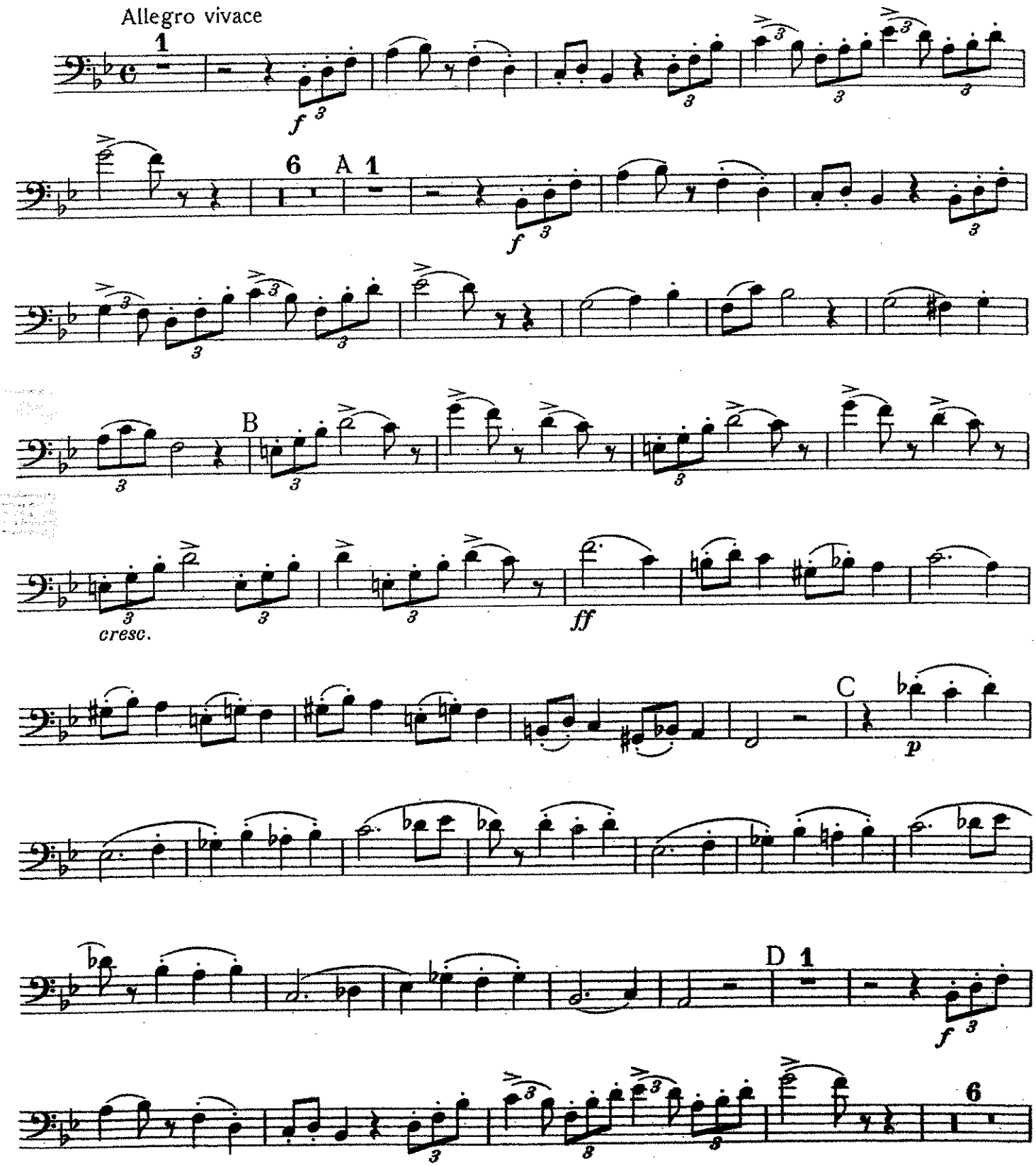


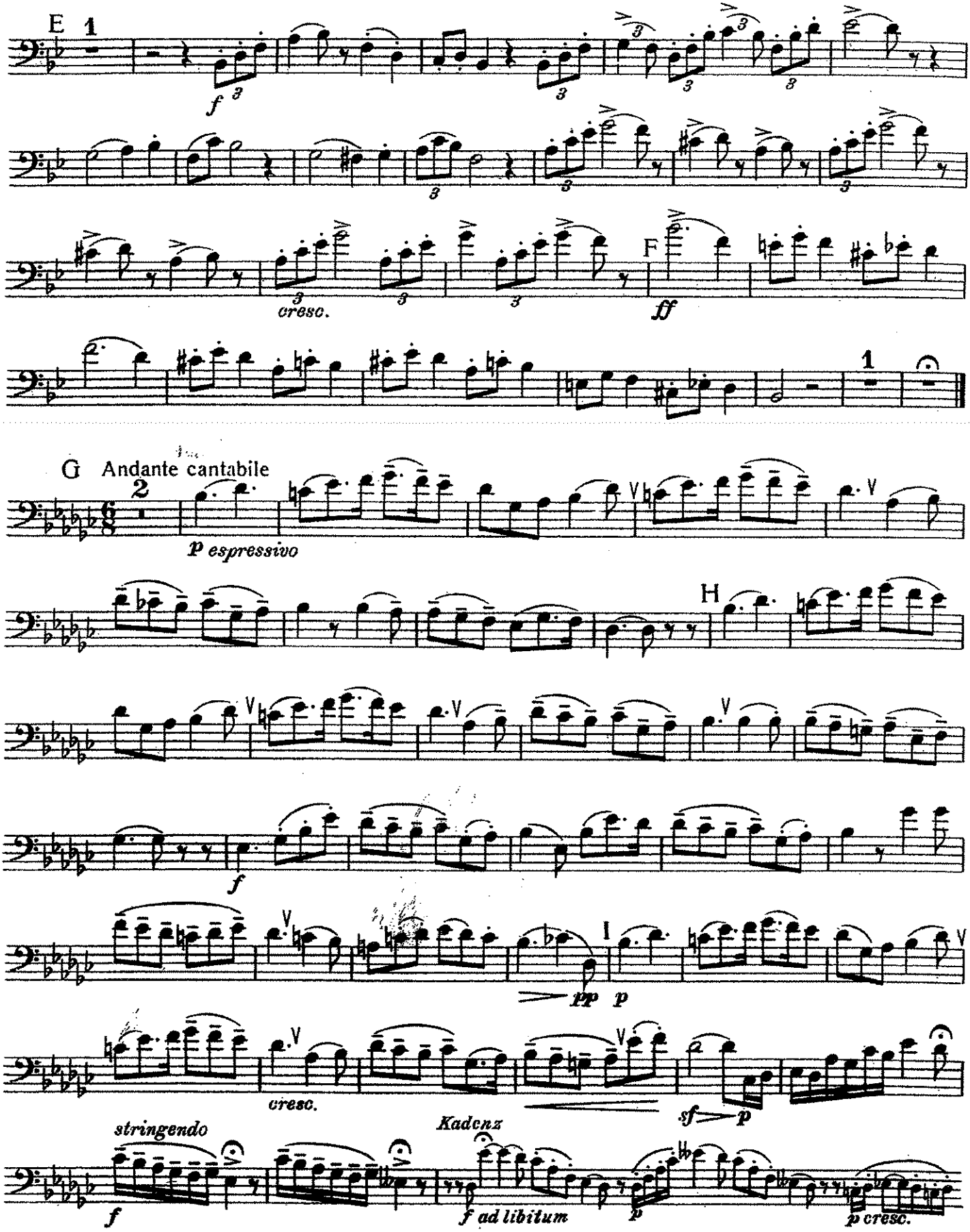
TROMBONE

CONCERTO

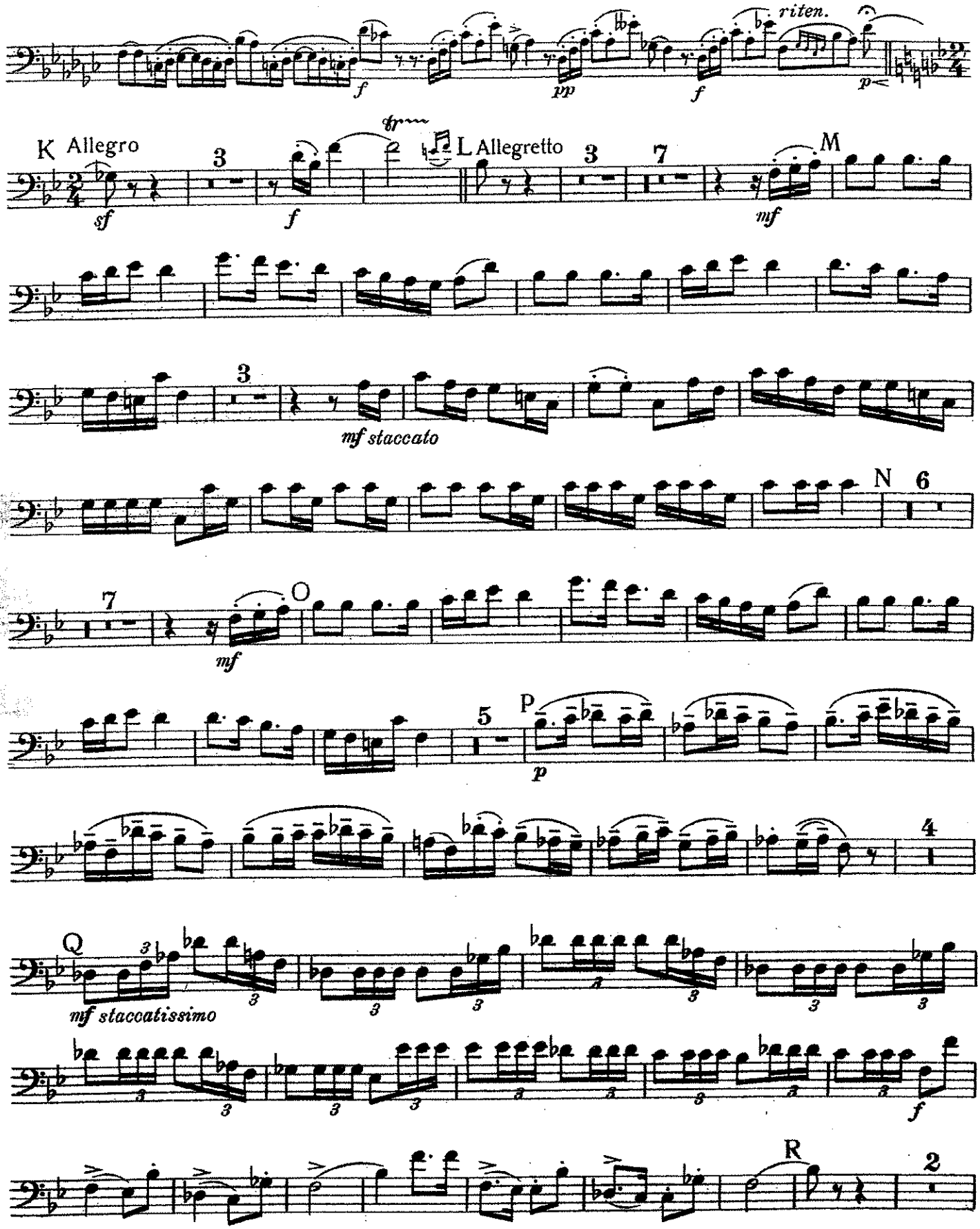
FOR TROMBONE AND PIANO

RIMSKY–KORSAKOV (1844-1908)

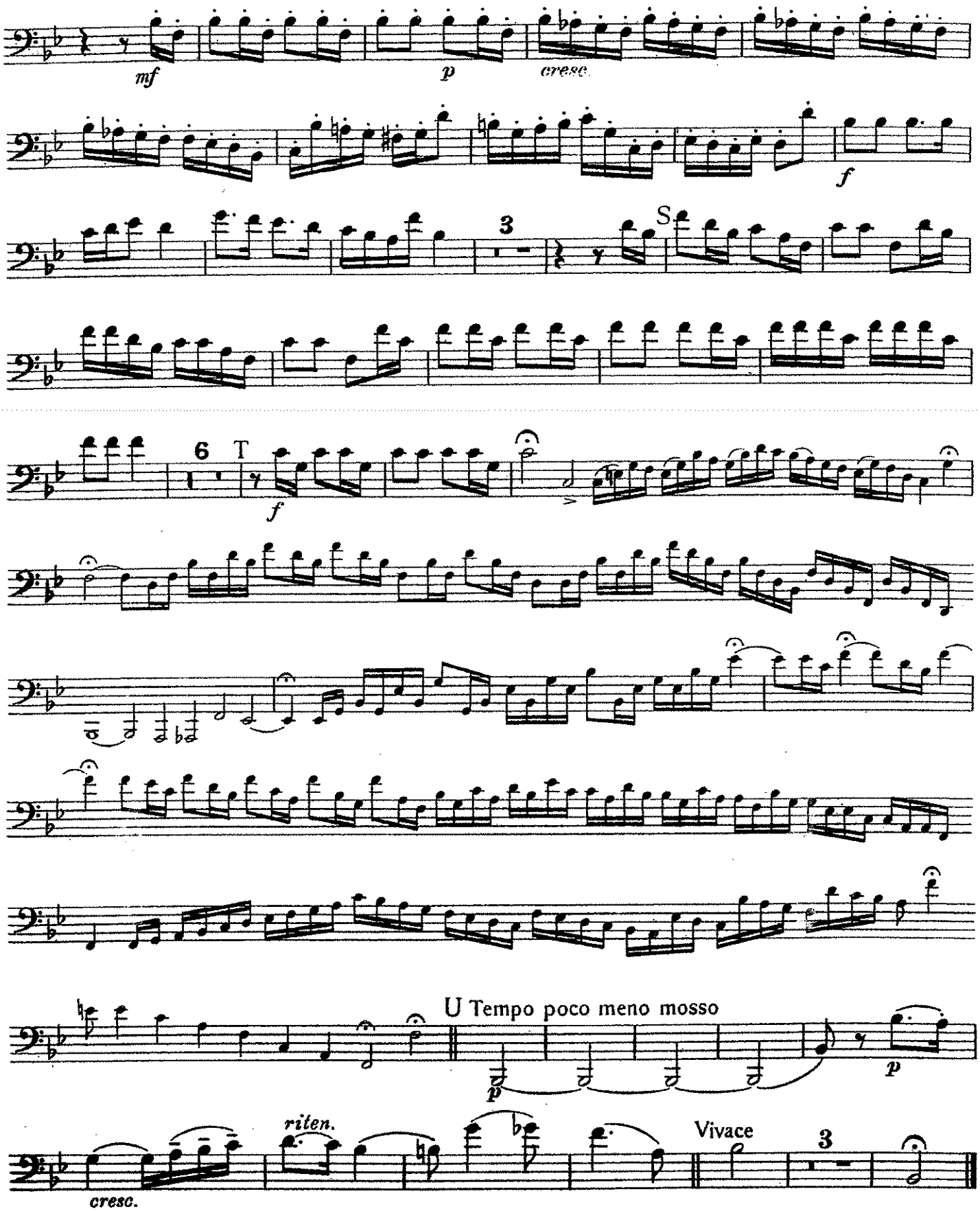



E
1
f
cresc.
F
ff
1
G Andante cantabile
2
p espressivo
H
f
pp
p
cresc.
stringendo
Kadenz
f
f ad libitum
p
sf
p
p cresc.

TROMBONE


riten.
K Allegro
L Allegretto
M
N
O
P
Q
R
mf staccato
mf staccatissimo

TROMBONE

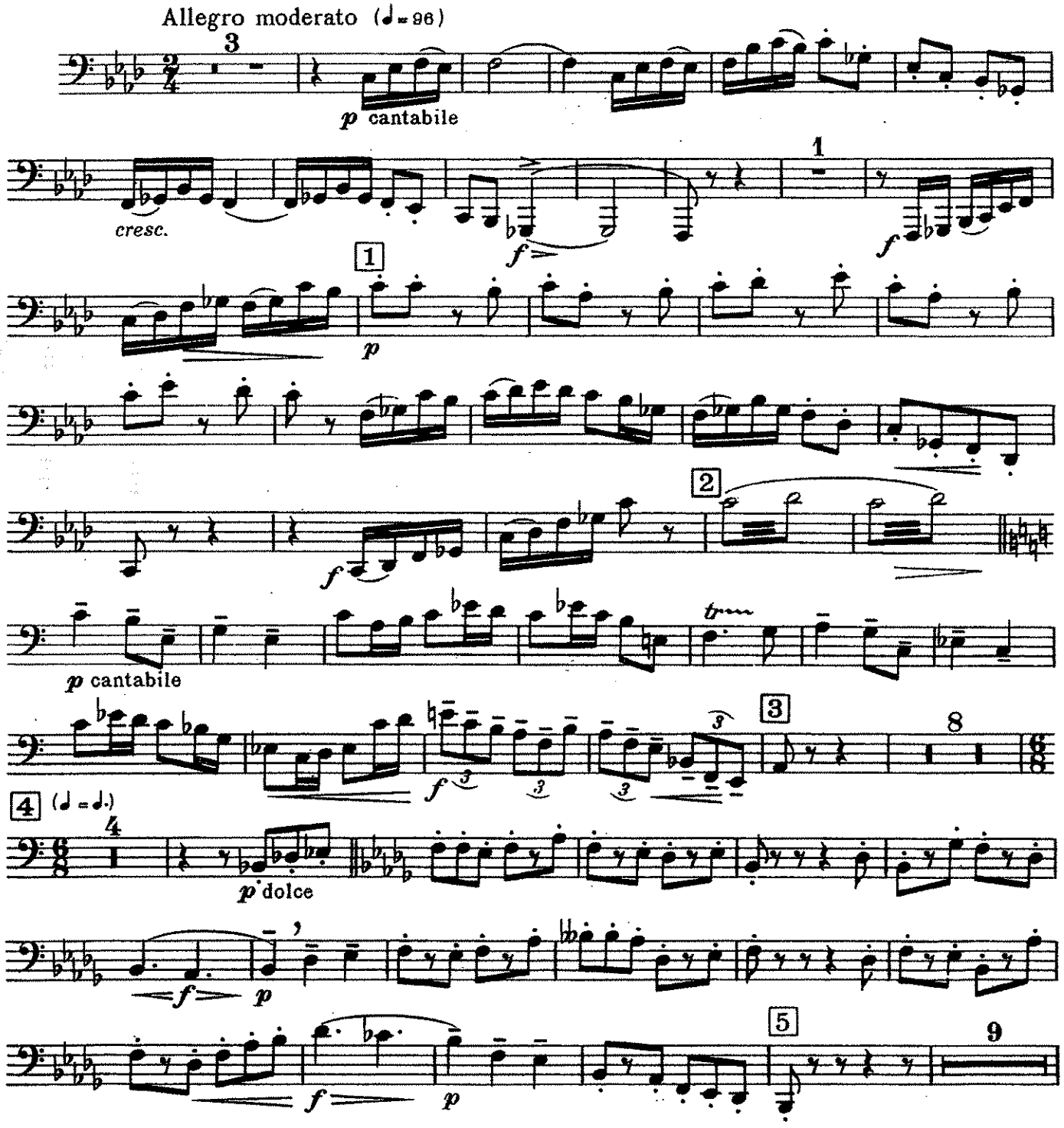

mf
p
cresc.
f
3
S
6
T
f
U Tempo poco meno mosso
p
p
riten.
Vivace
3
cresc.

SOLO TUBA

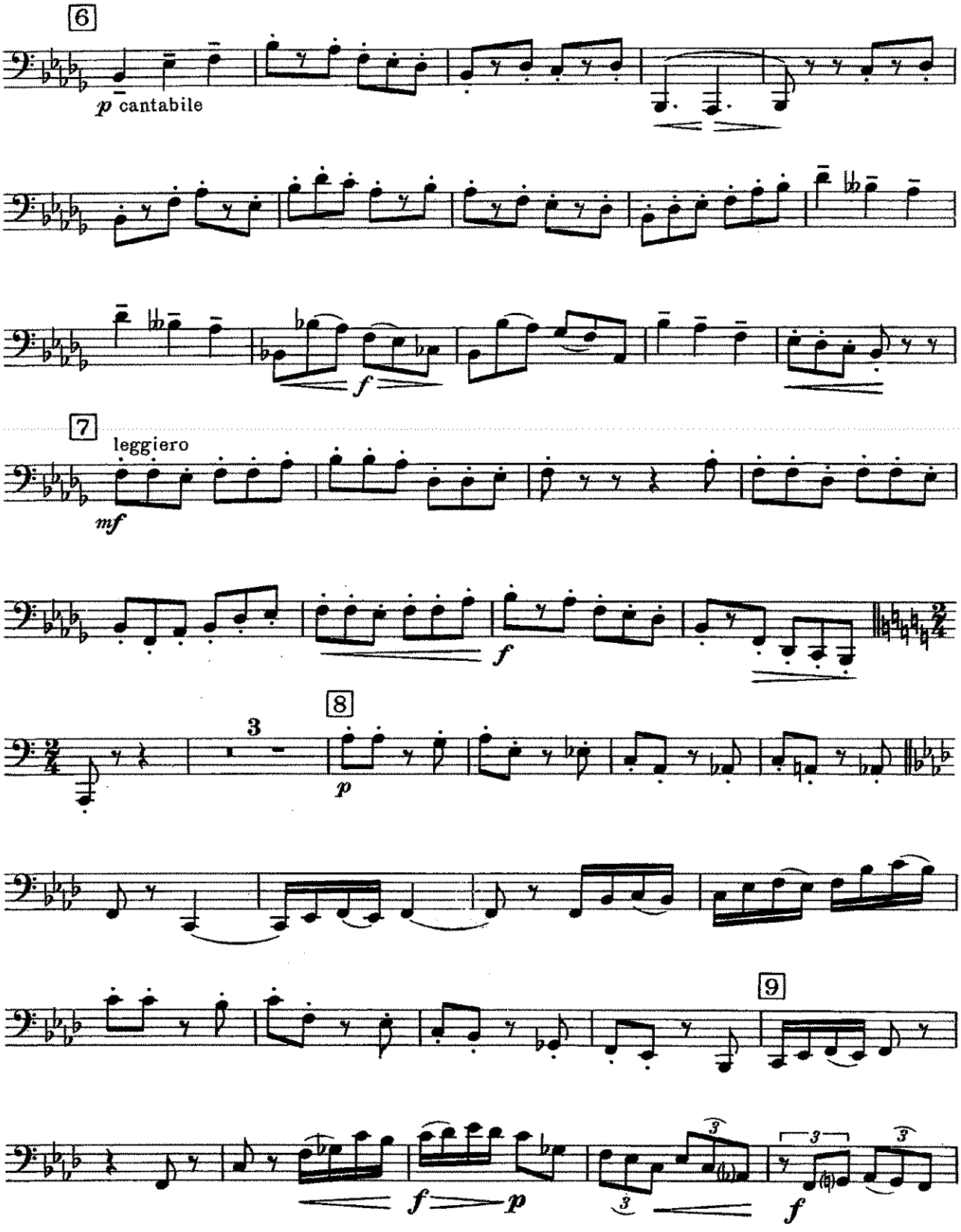
Dedicated to the London Symphony Orchestra.
First performed by Philip Catelinet at the L.S.O. Jubilee Concert, 13th June, 1954.

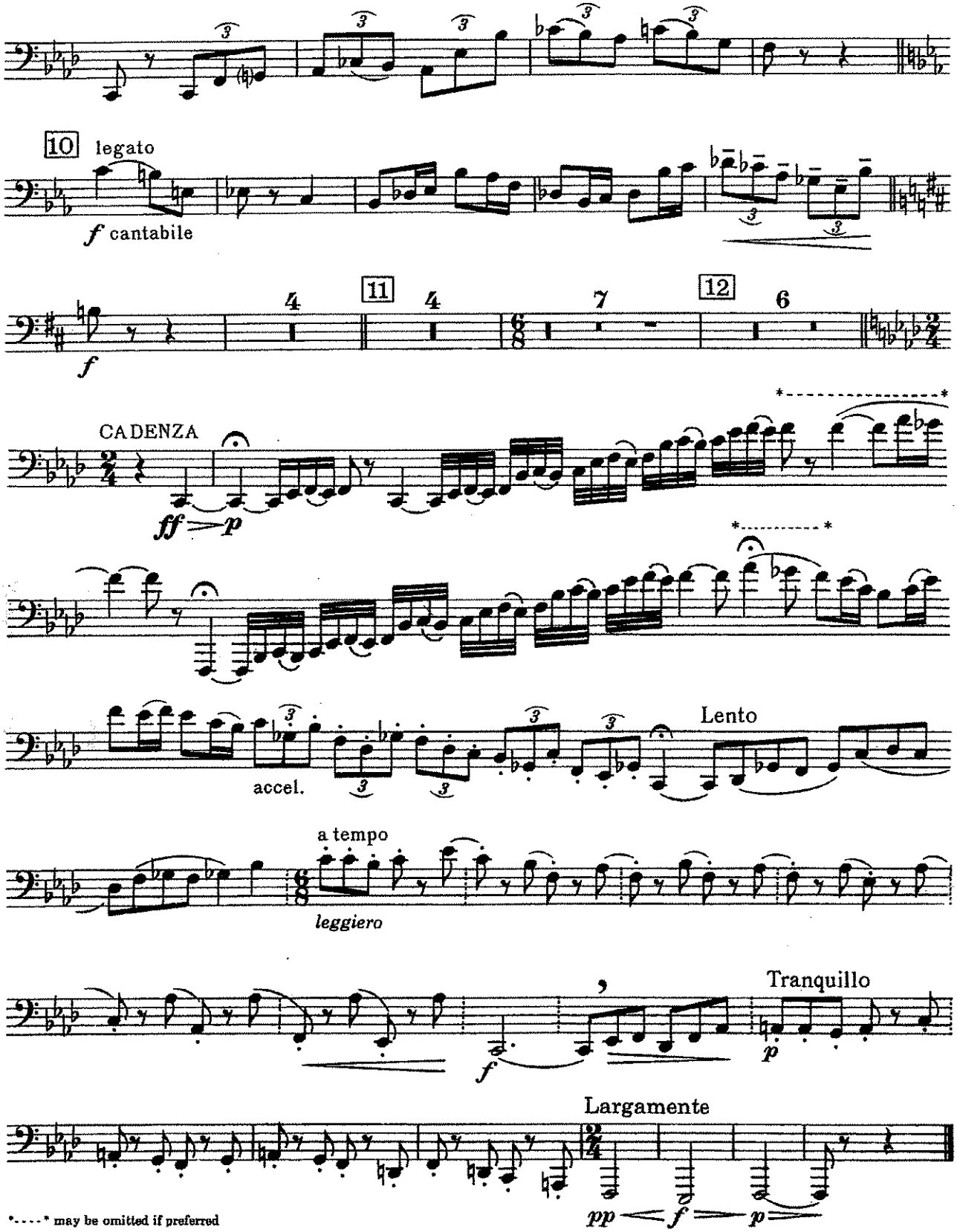
CONCERTO FOR BASS TUBA

R. VAUGHAN WILLIAMS



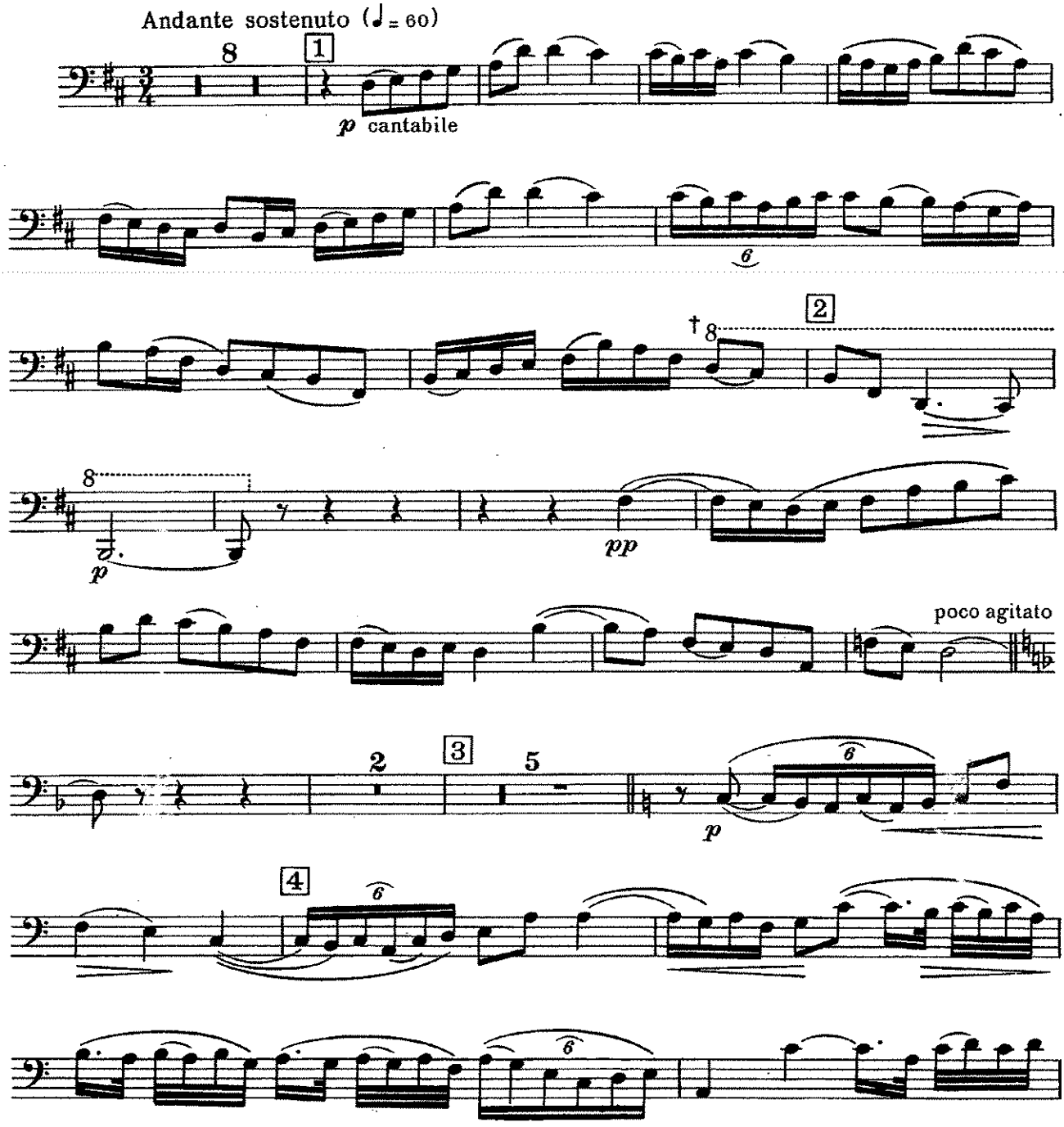
SOLO TUBA



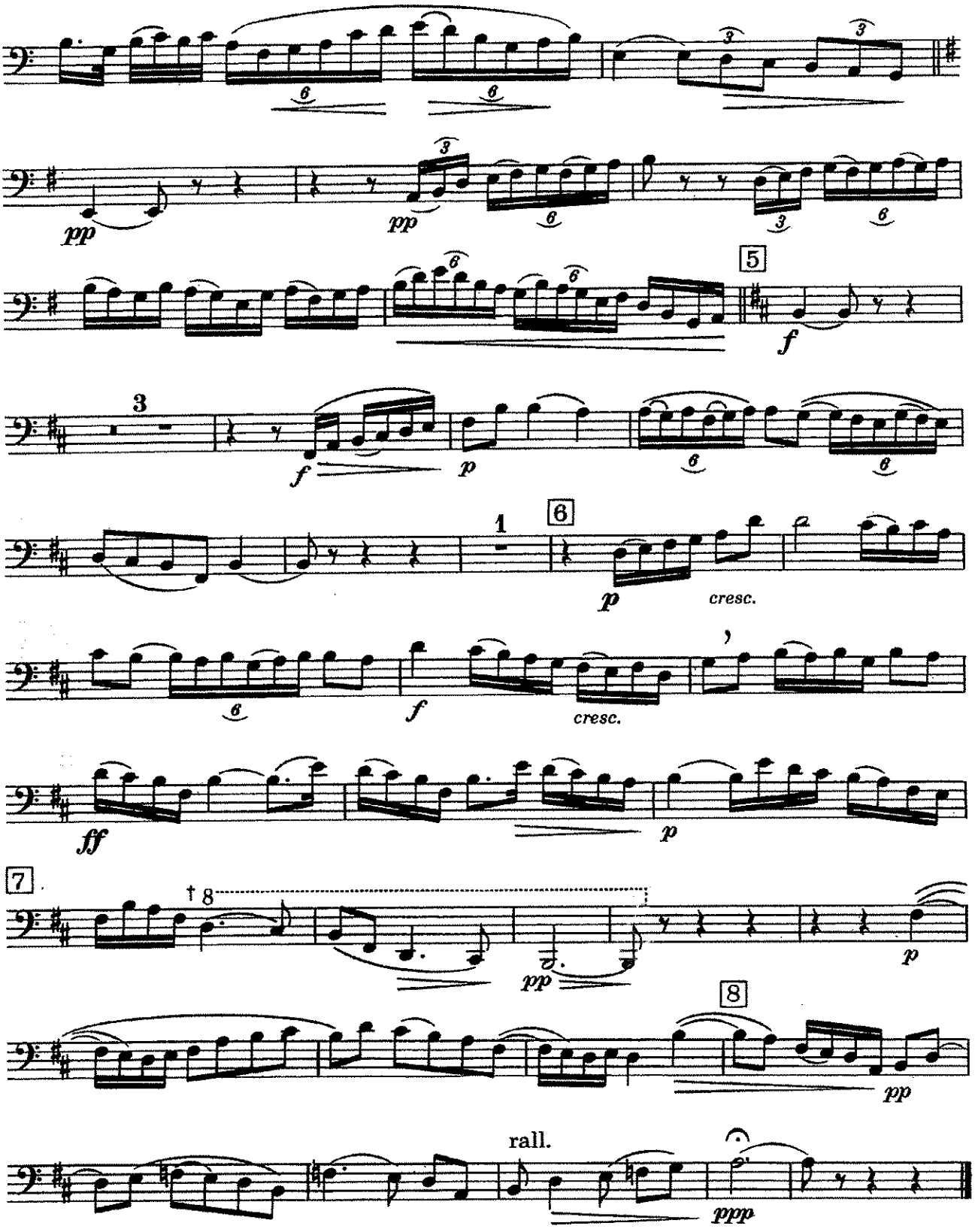


- - - - may be omitted if preferred

ROMANZA *

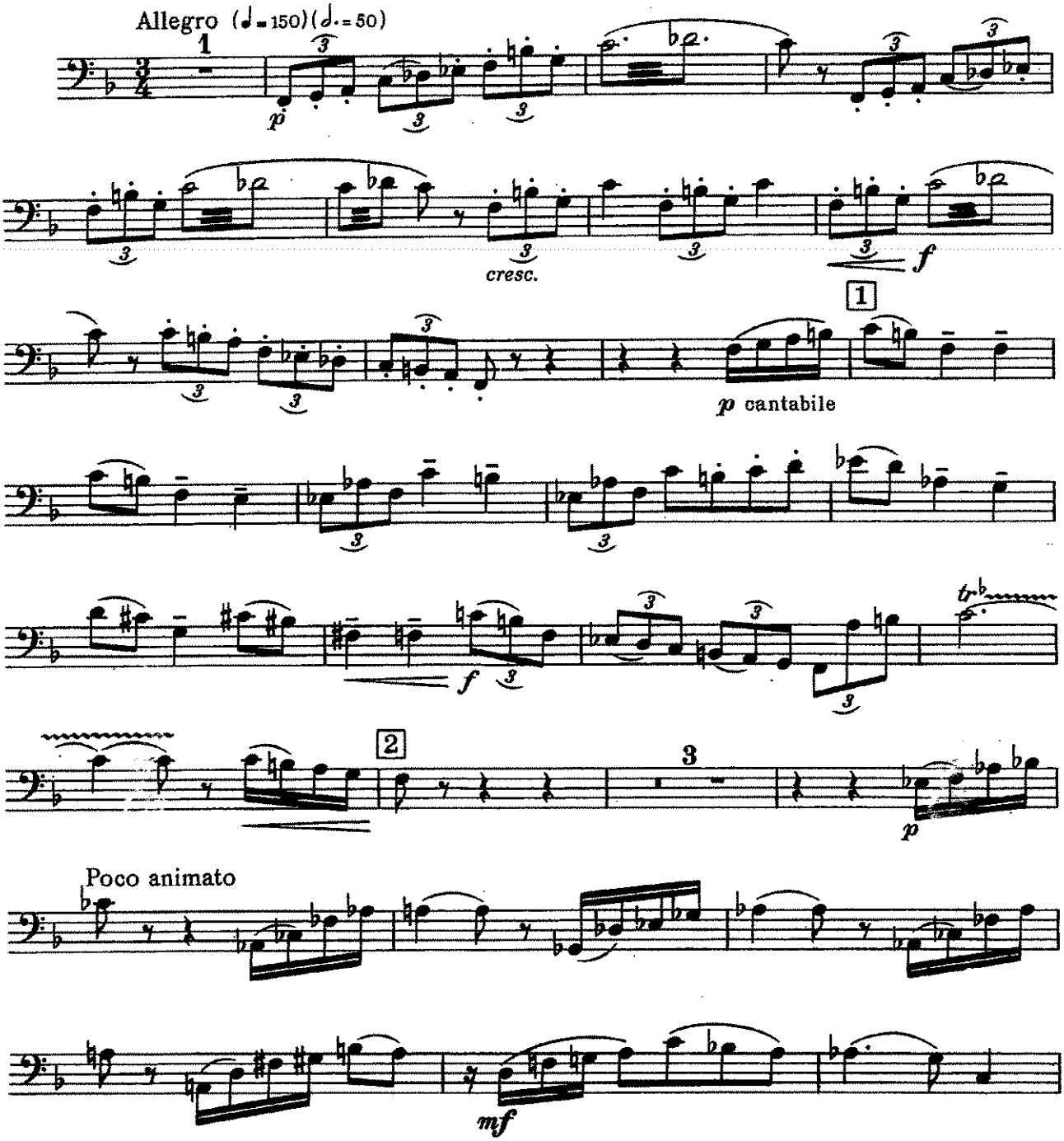


* This movement may also be played by Violoncello or Bassoon. In this case certain passages must be played an 8ve higher as indicated.
† 8ve for Violoncello or Bassoon only.

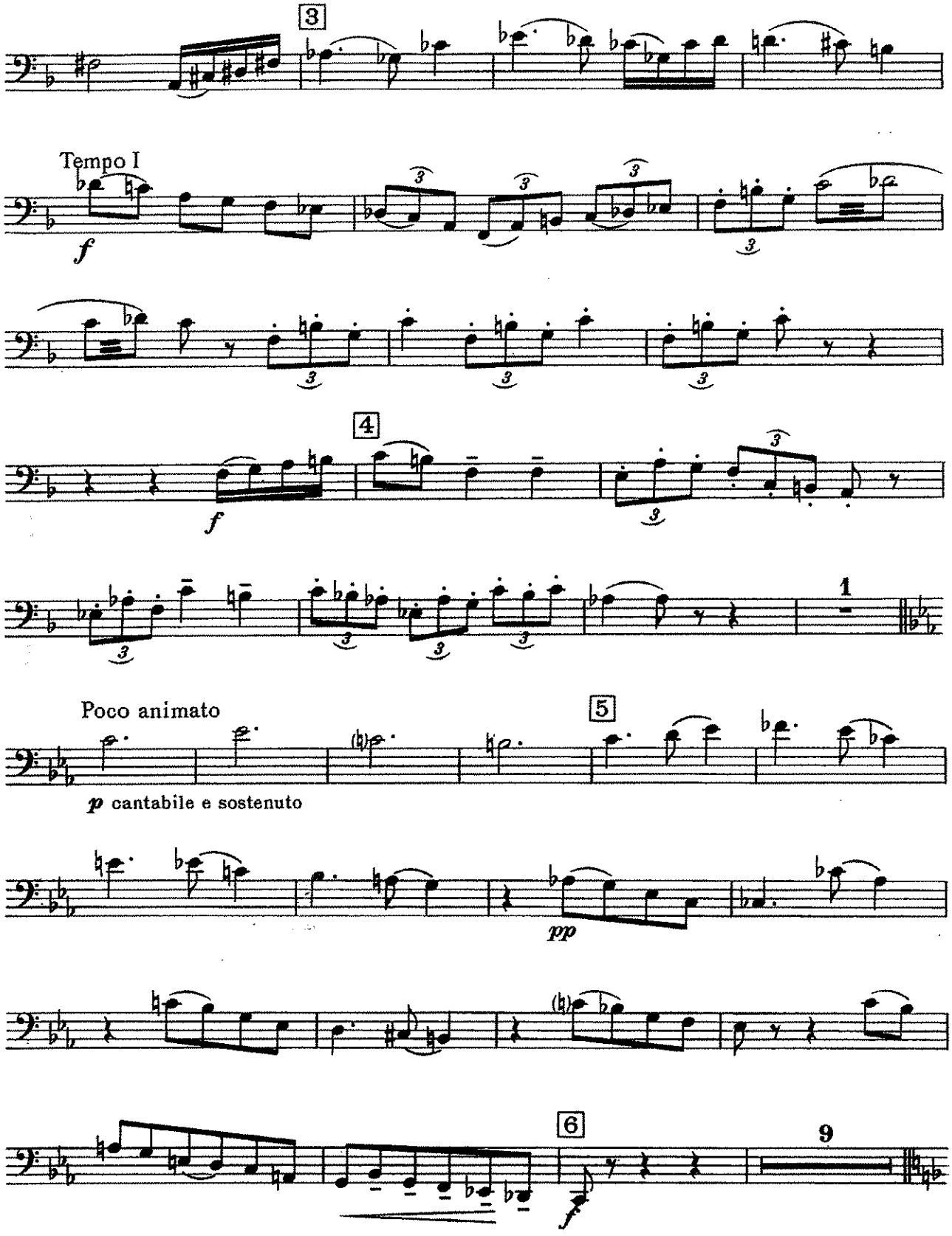


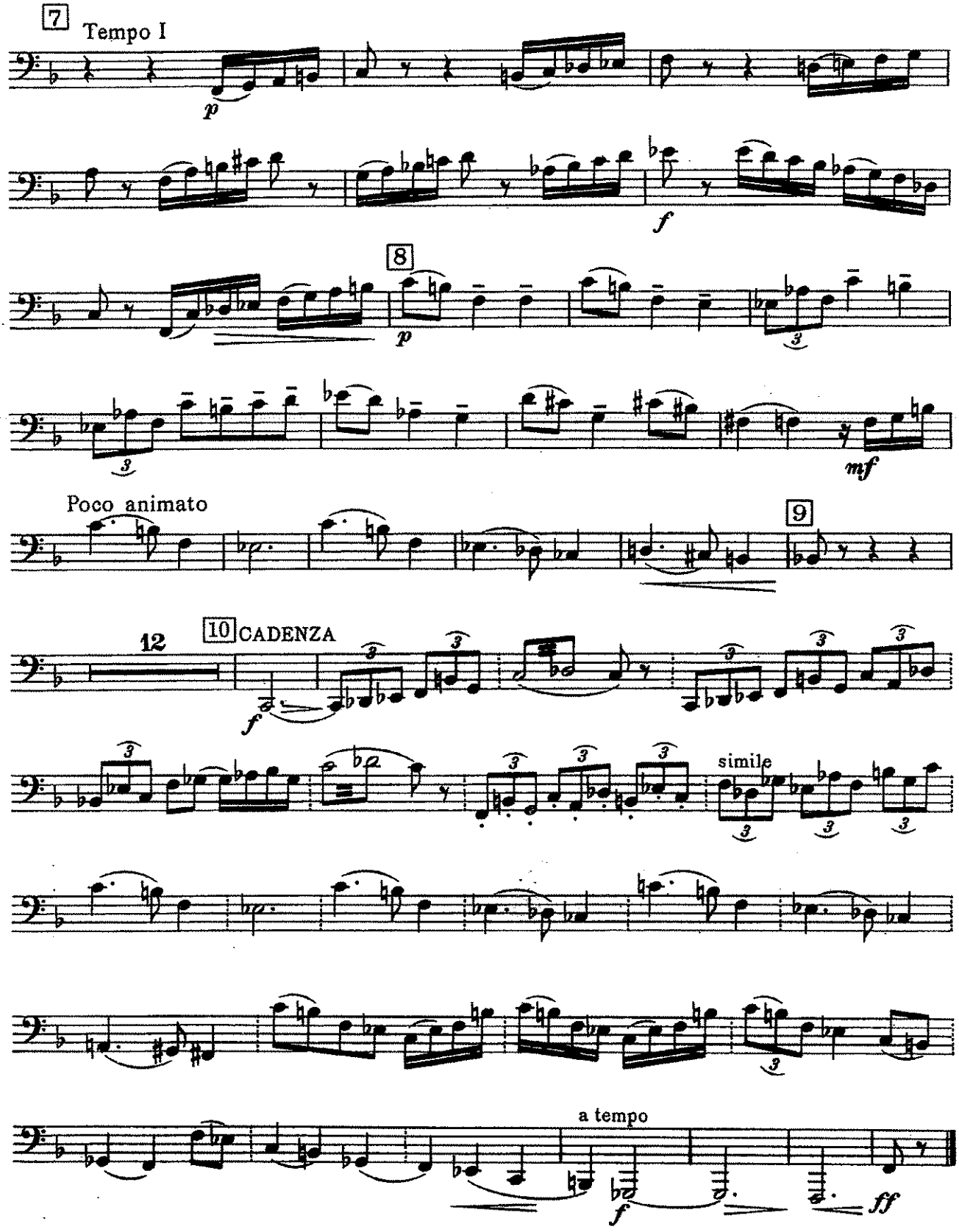
† 8va for Violoncello or Bassoon only.

FINALE- RONDO ALLA TEDESCA



SOLO TUBA



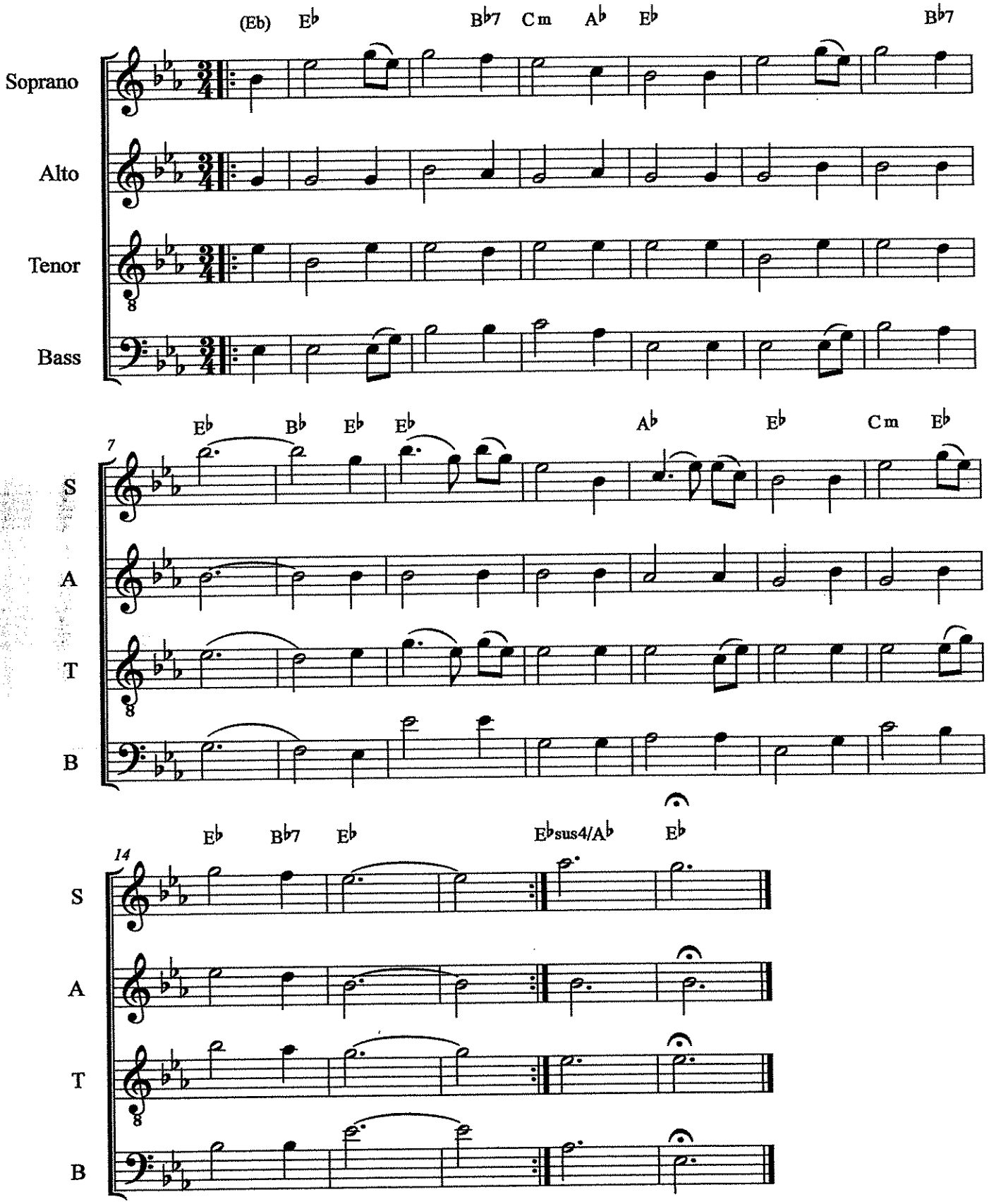


OXFORD UNIVERSITY PRESS

CONCERT PITCH SCORE

Amazing Grace

John Newton
Traditional
arr. R. Rodriguez & Bernice



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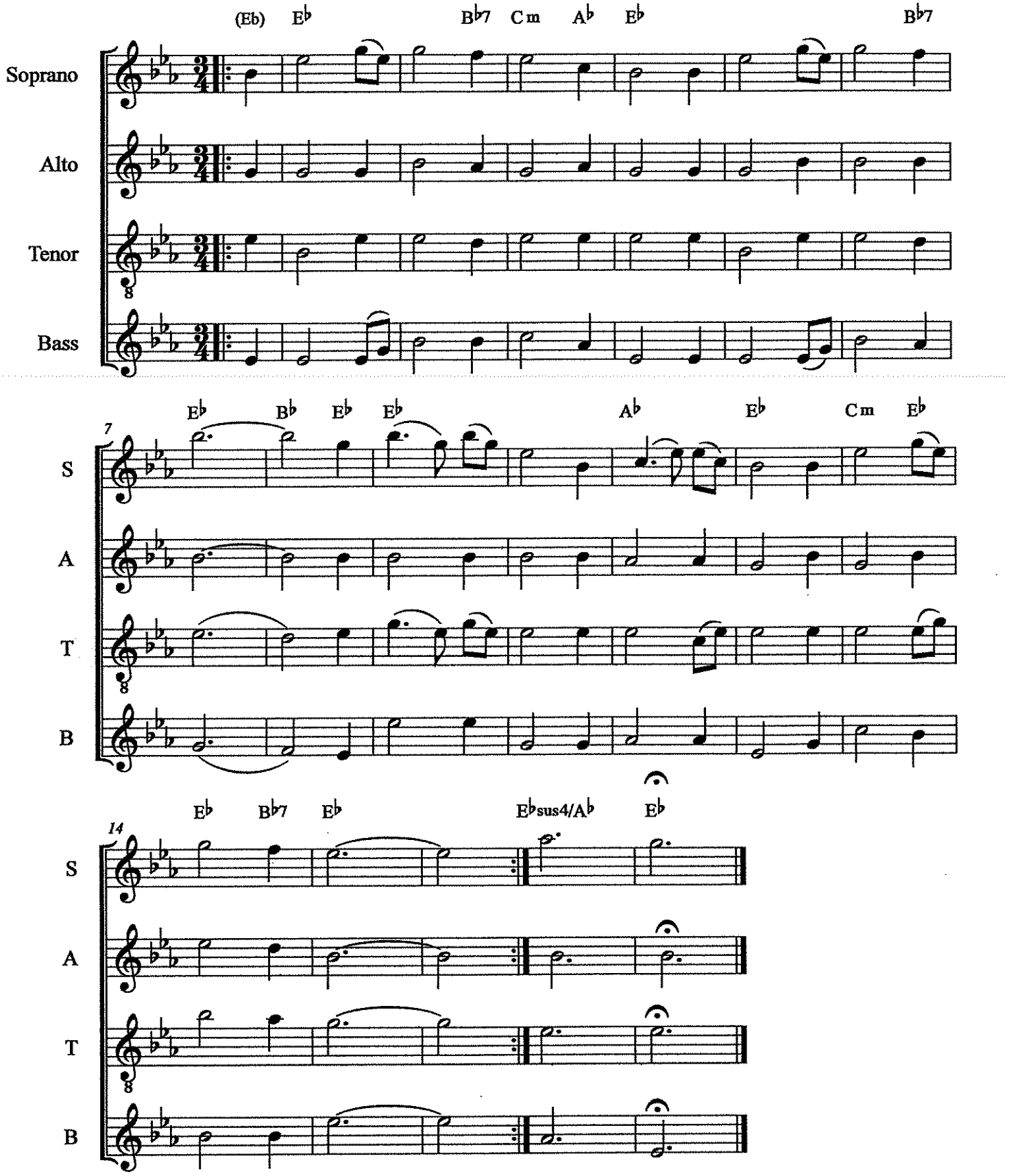
C INSTRUMENTS

Amazing Grace

John Newton
Traditional
arr. R. Rodriguez & Bernice



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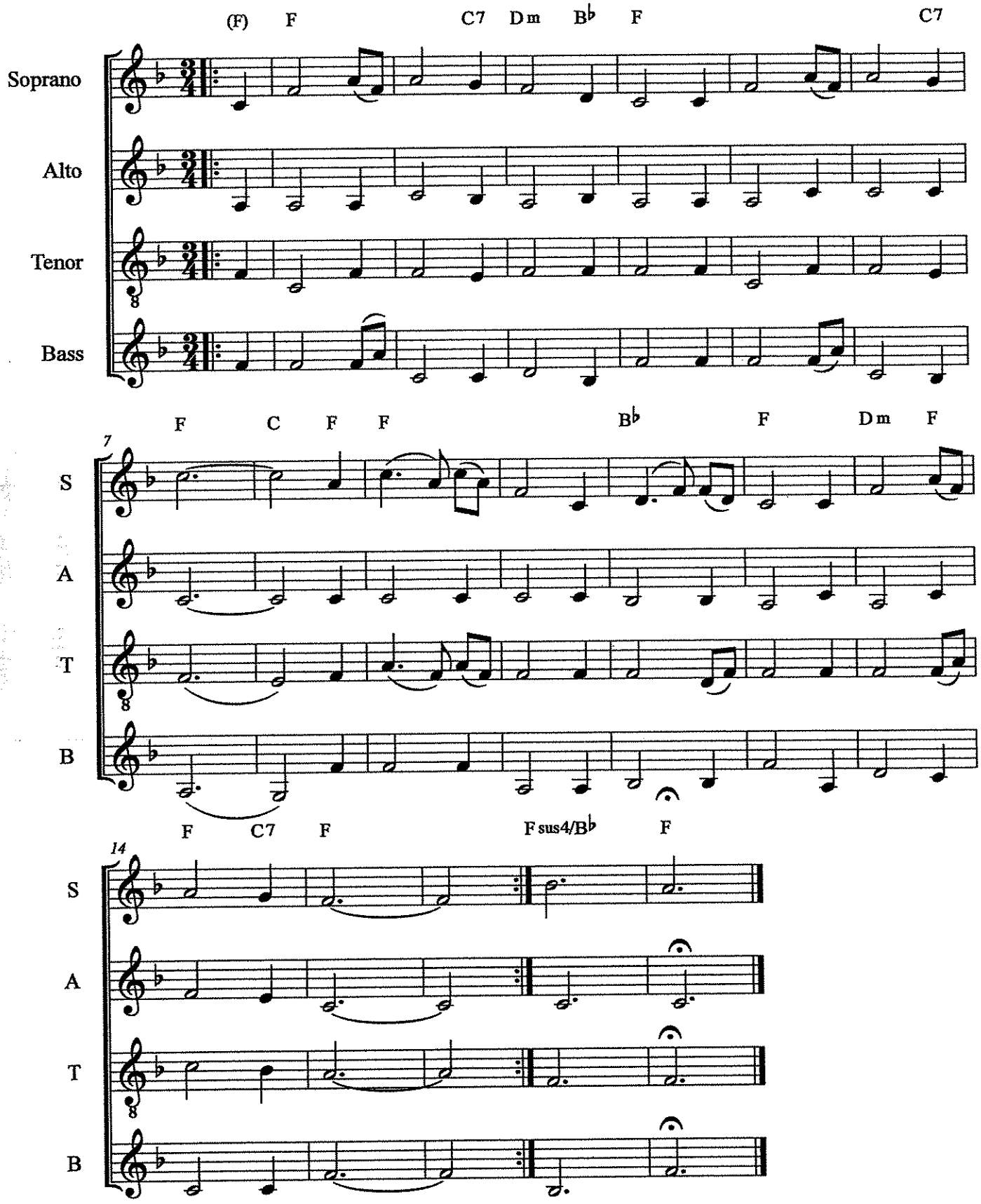
Bb INSTRUMENTS
-LOW

Amazing Grace

John Newton
Traditional
arr. R. Rodriguez & Bernice



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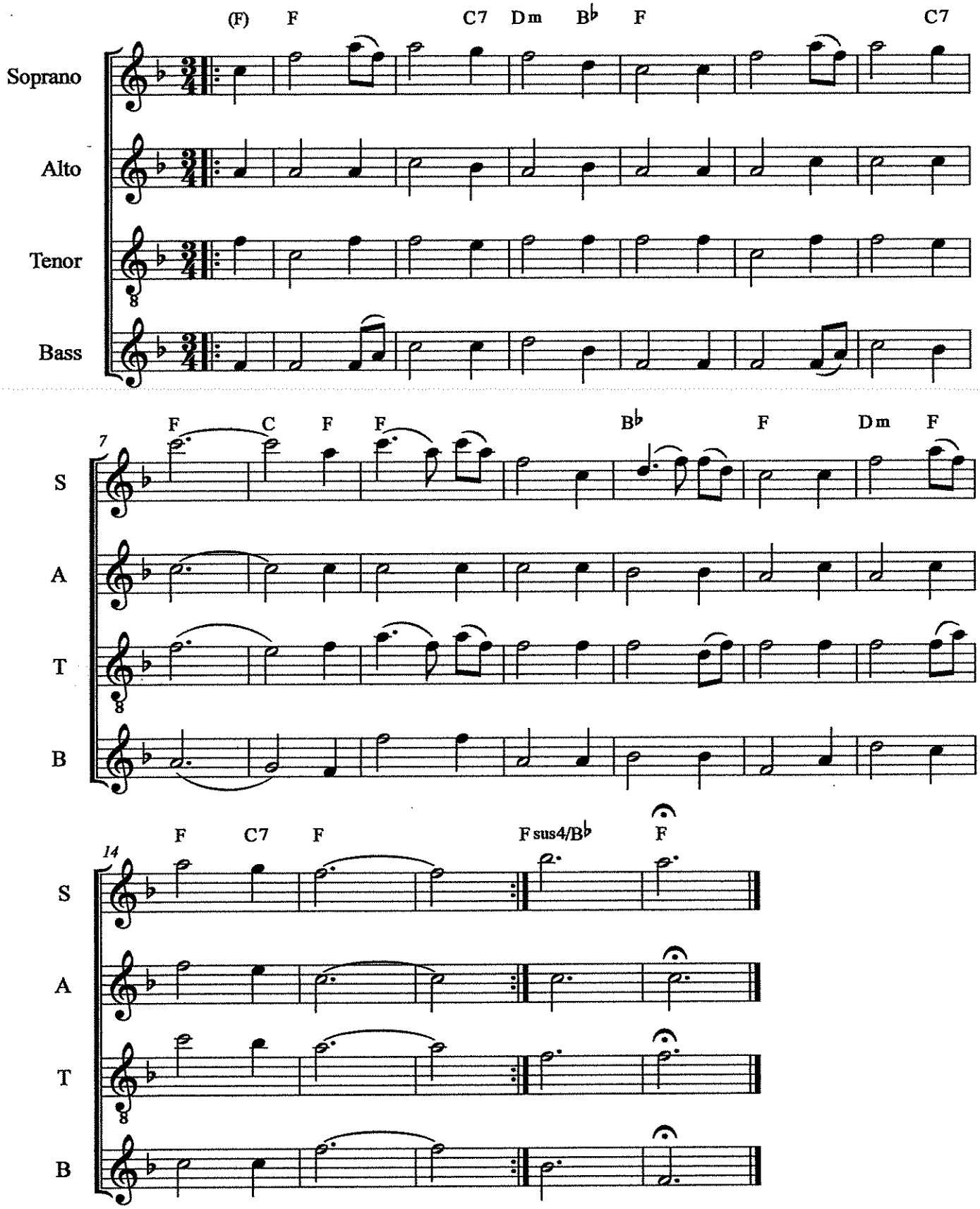
Bb INSTRUMENTS
-HIGH

Amazing Grace

John Newton
Traditional
arr. R. Rodriguez & Bernice



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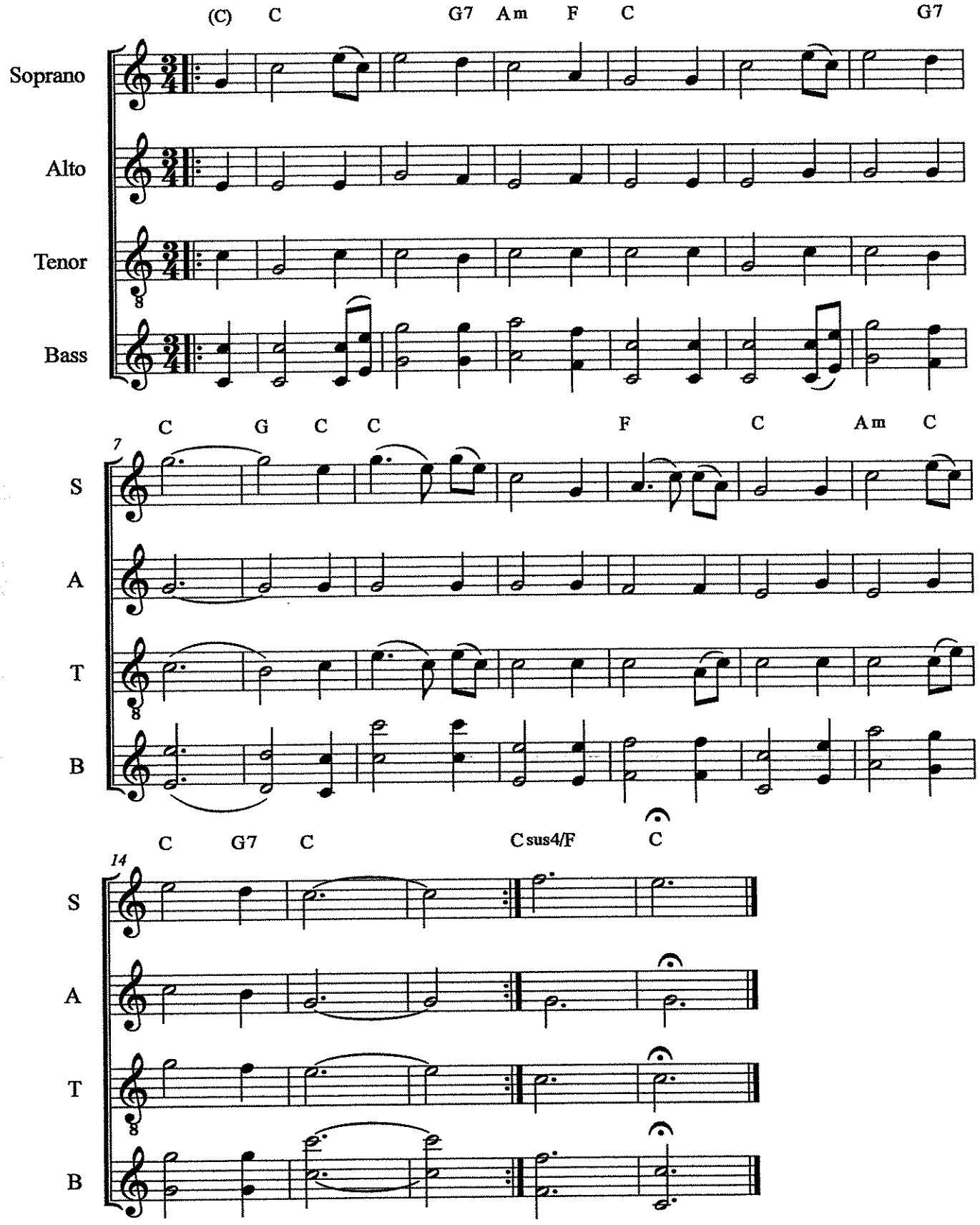
Eb INSTRUMENTS

Amazing Grace

John Newton
Traditional
arr. R. Rodriguez & Bernice



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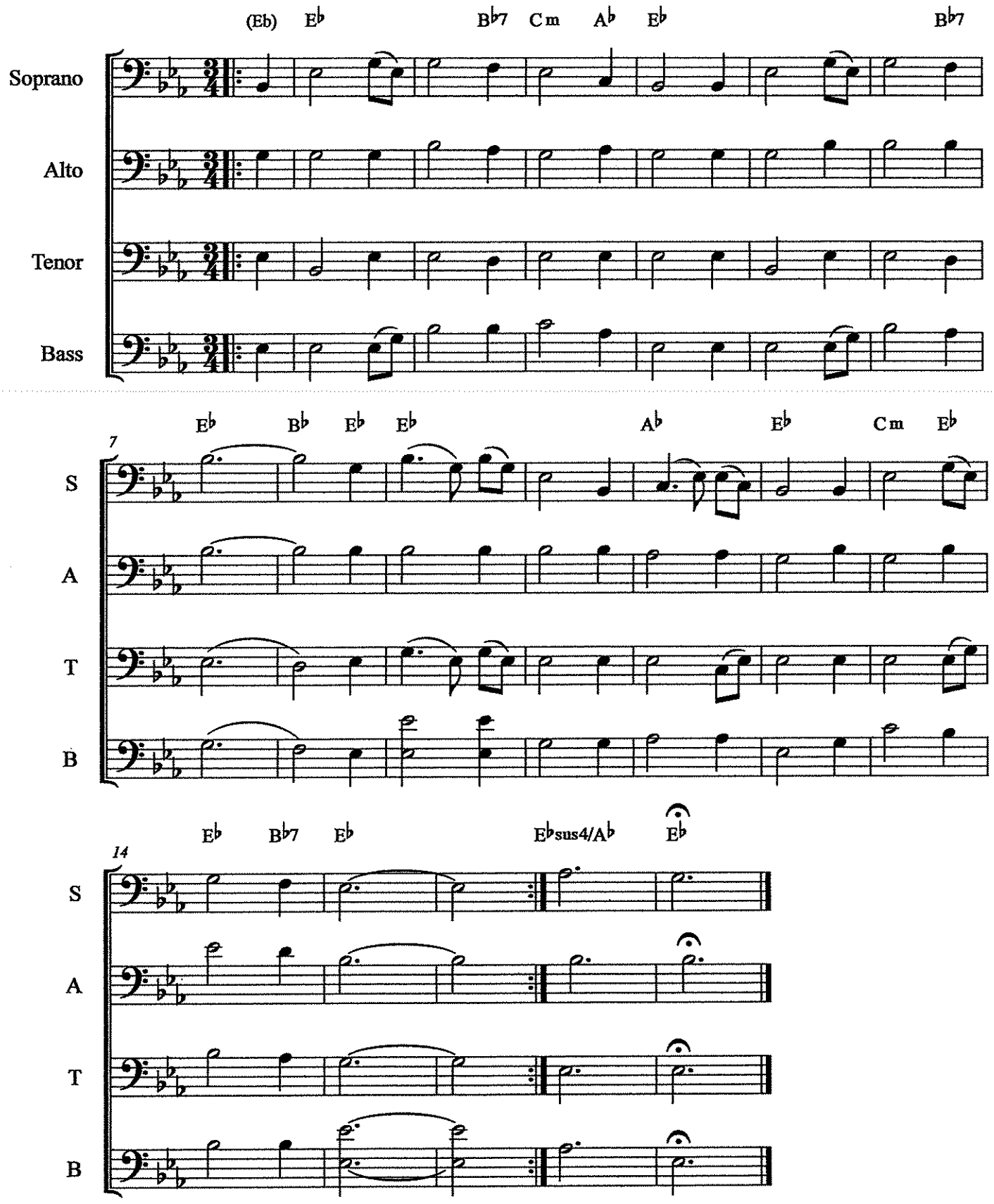
BASS CLEF INSTRUMENTS

Amazing Grace

John Newton
Traditional
arr. R. Rodriguez & Bernice



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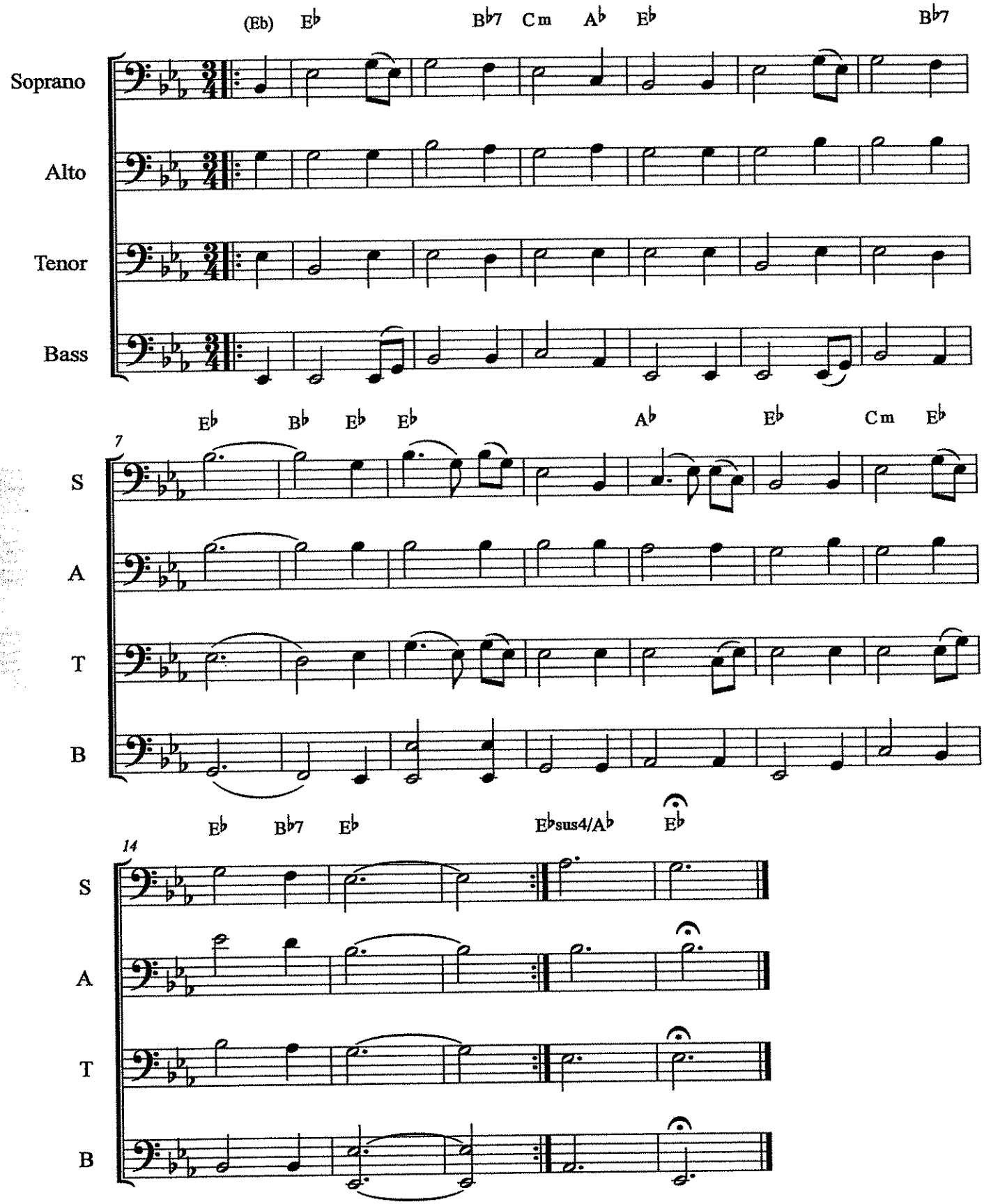
BASS CLEF INSTRUMENTS
-TUBA IN BASS

Amazing Grace

John Newton
Traditional
arr. R. Rodriguez & Bernice



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SciTech Band Audition

SYMPHONIC BAND AUDITION REQUIREMENTS

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

Additional Instructions

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

CONCERT BAND & JAZZ BAND AUDITION REQUIREMENTS

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

Additional Instructions

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

SciTech Band
THE PRIDE OF SPRINGFIELD

SYMPHONIC BAND AUDITION SCALE LIST

Instrument Key
C Instruments: Flute, Trombone, Baritone, Tuba, Piano, Mallets
Bb Instruments: Clarinet Trumpet, Tenor Sax
Eb Instruments: Alto Sax, Baritone Sax

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

Concert Bb Blues Scale
C Instruments: Bb Db Eb E F Ab Bb
Bb Instruments: C Eb F Gb G Bb C
Eb Instruments: G Bb C Db D F G

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

SciTech Band

THE PRIDE OF SPRINGFIELD

AUDITION SCORE SHEET

(or Test Score Sheet)

Name:_____

I am auditioning for ☐ Concert Band ☐ Jazz Band
☐ Stomp Percussion Ensemble ☐ Other_____
Please check all that apply.

CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1
DESCRIPTION OF LEVELS	• Indicates a mastery level, exceeding expectations. • Student rarely needs assistance with demanding tasks, is self-motivated, and produces consistently high-quality work.	• Reaches expected (or proficient) level for this task. • Student produces quality work and occasionally needs assistance with demanding tasks.	• Indicates a developing level for this task. • Student produces required work with teacher direction and support.	• Indicates an emerging level for this task. • Student requires constant teacher direction, support, and assistance.
GRADING (if applicable)	A (100-90)	B (89-80)	C (79-70)	D (69-60)
TONE QUALITY (4 Points)				
RHYTHMIC ACCURACY (4 Points)				
NOTE ACCURACY (4 Points)				
DYNAMICS (4 Points)				
ARTICULATION (4 Points)				
INTONATION (4 Points)				
EXPRESSION (4 Points)				
SIGHT-READING (4 Points)				
PERCUSSION TECHNIQUE -Posture for Wind Players- (4 Points)				
TOTAL POINTS 36 Points Possible	COMMENTS_____			

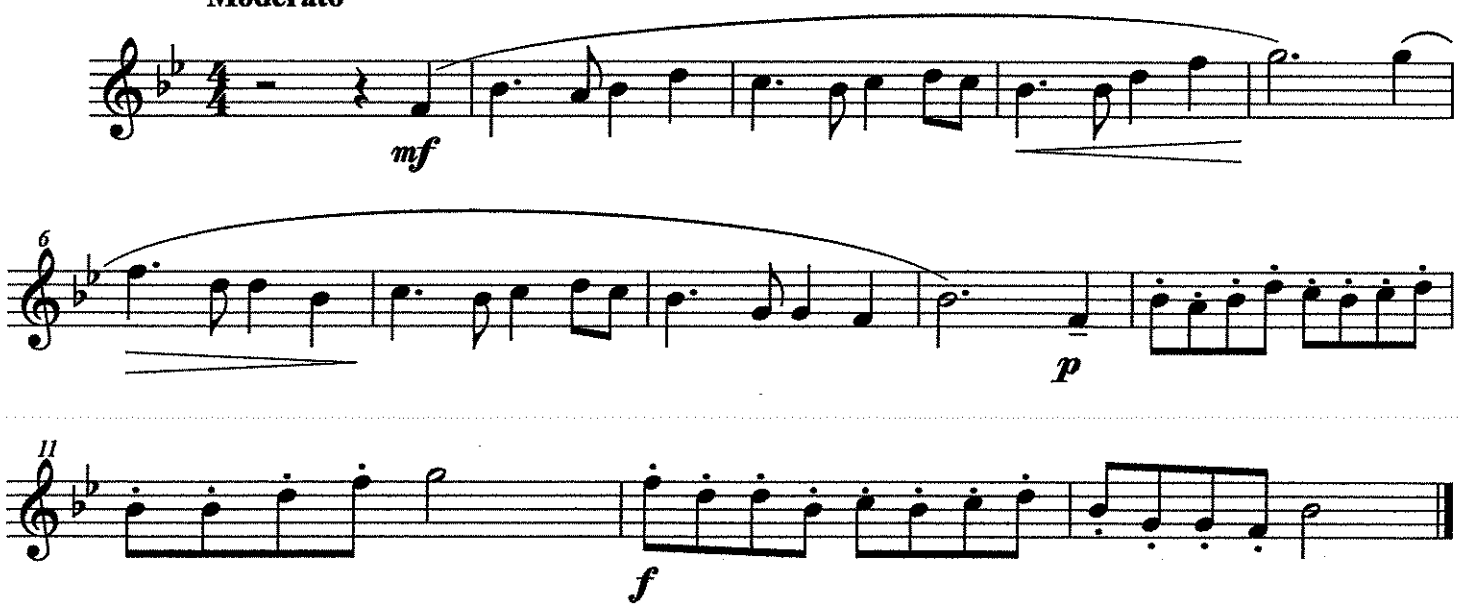
Flute

Audition Prepared Solo - Symphonic Band

Variations on Auld Lang Syne

arr. Bernice

Moderato



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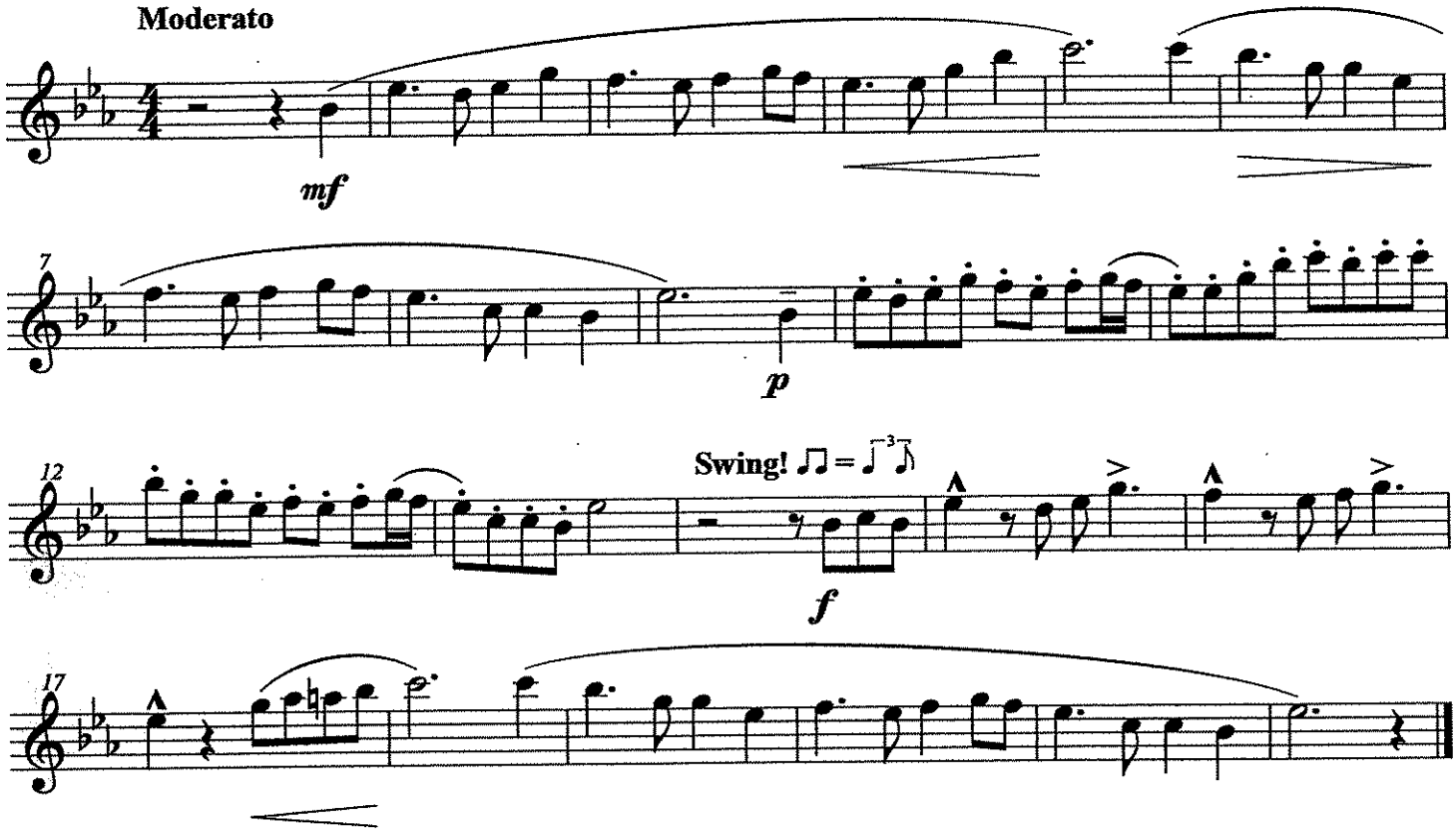
Audition Prepared Solo - ADVANCED BAND

Flute

Variations on Auld Lang Syne

arr. Bernice



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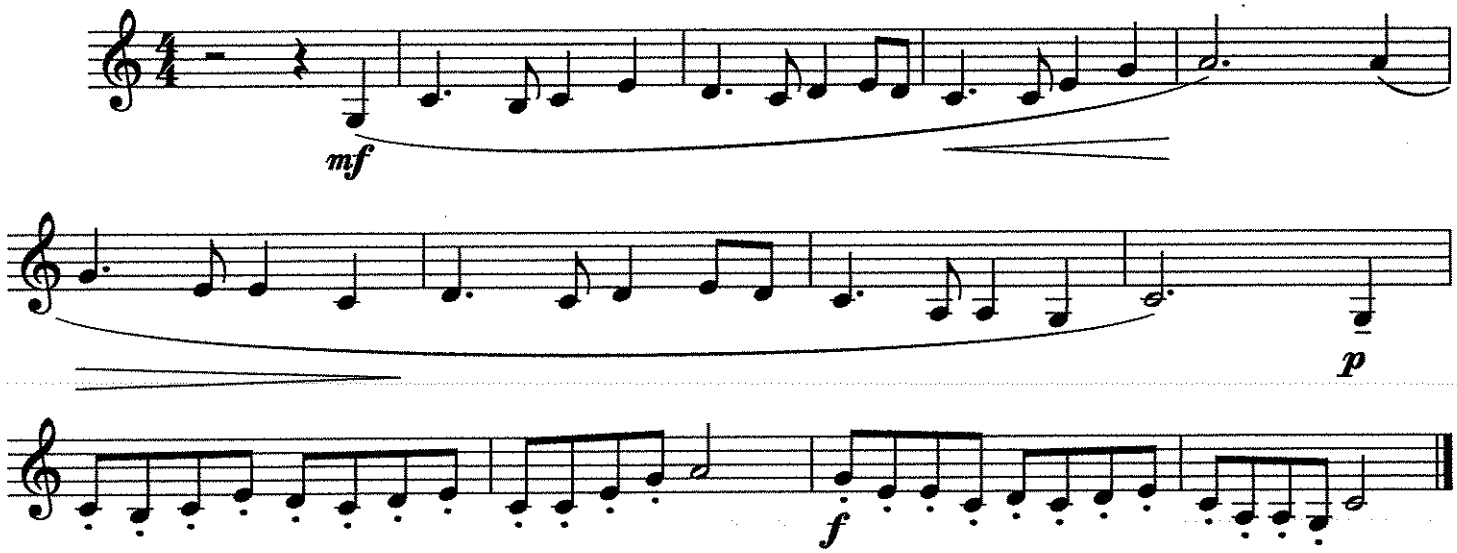
Audition Prepared Solo - Symphonic Band

Clarinet in B♭
& Bass Clarinet

Variations on Auld Lang Syne

arr. Bernice

Moderato



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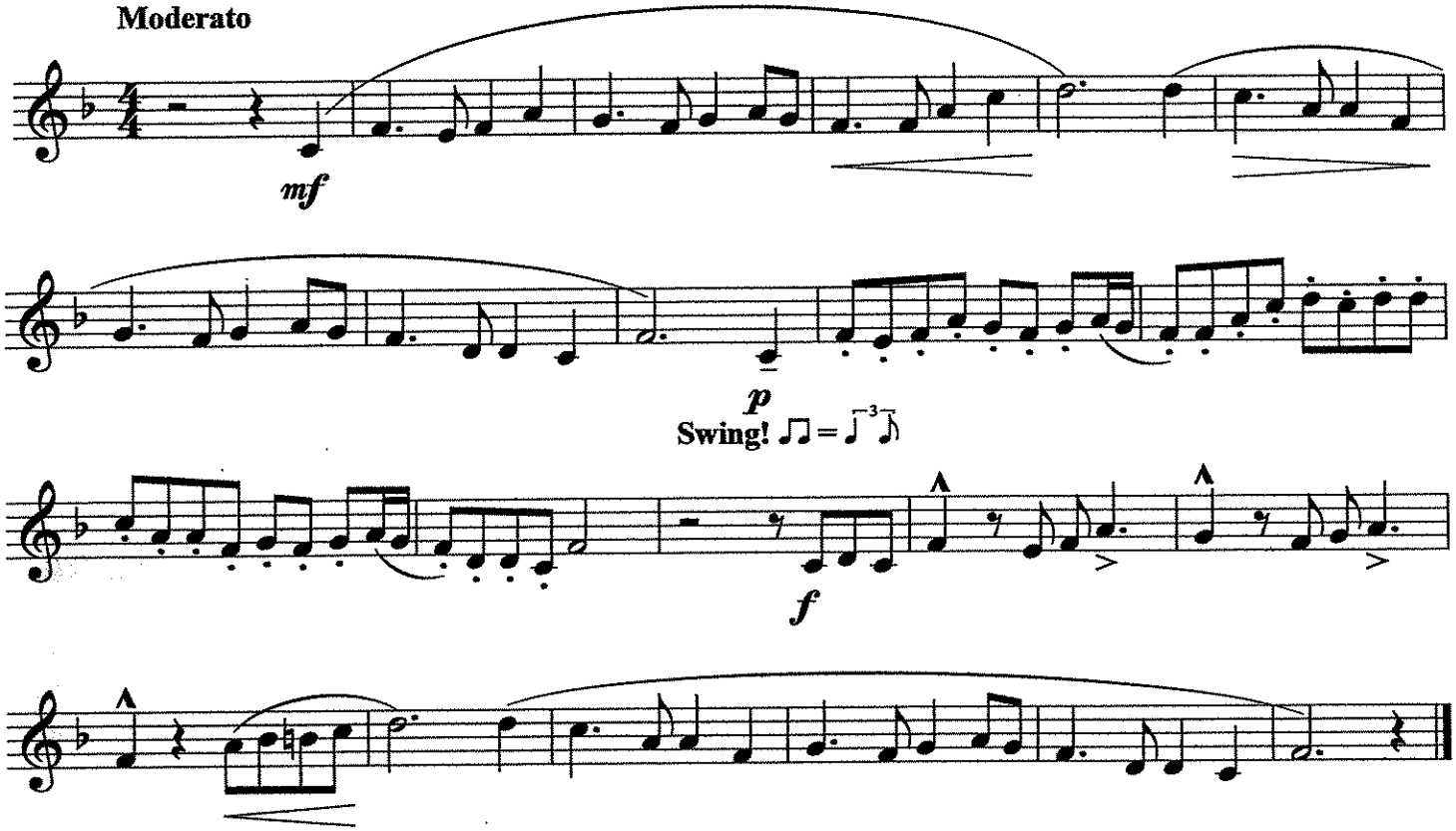
Audition Prepared Solo - ADVANCED BAND

Clarinet in B♭
Bass Clarinet

Variations on Auld Lang Syne

arr. Bernice



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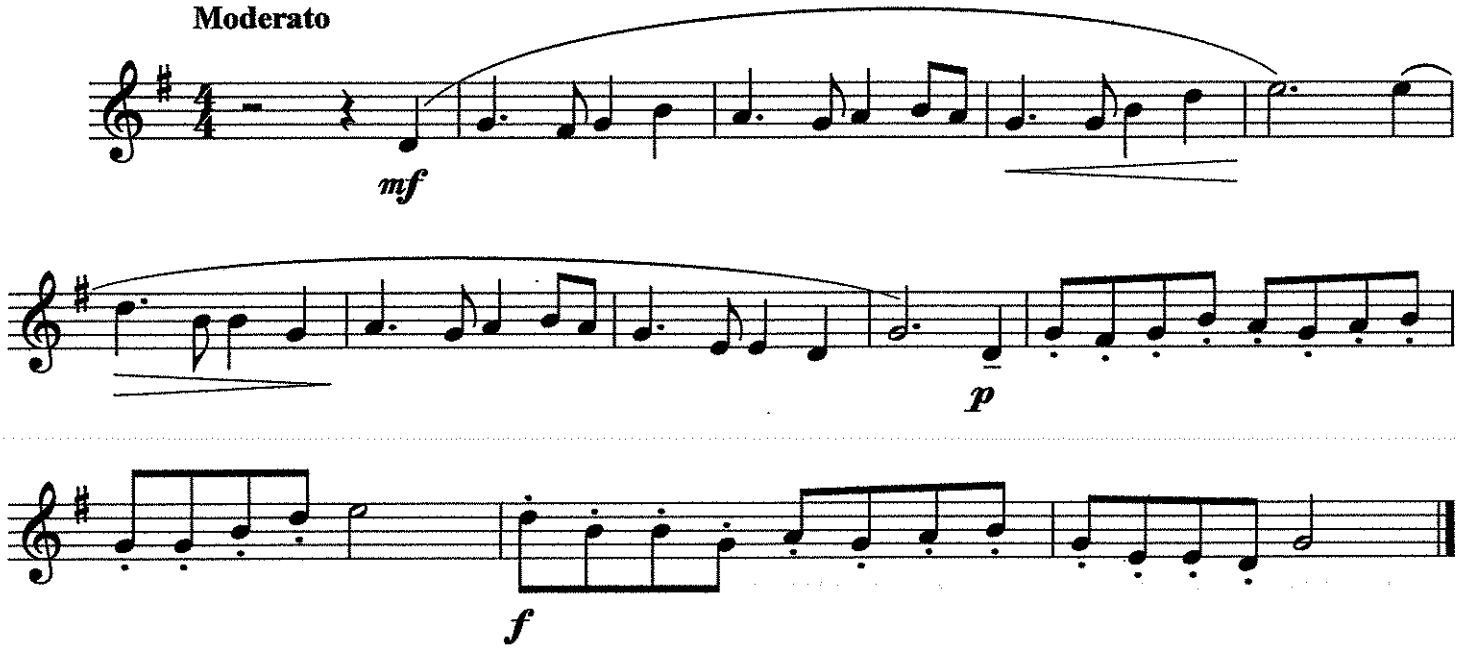
Audition Prepared Solo - Symphonic Band

Alto Sax. & Baritone Sax Variations on Auld Lang Syne **arr. Bernice**



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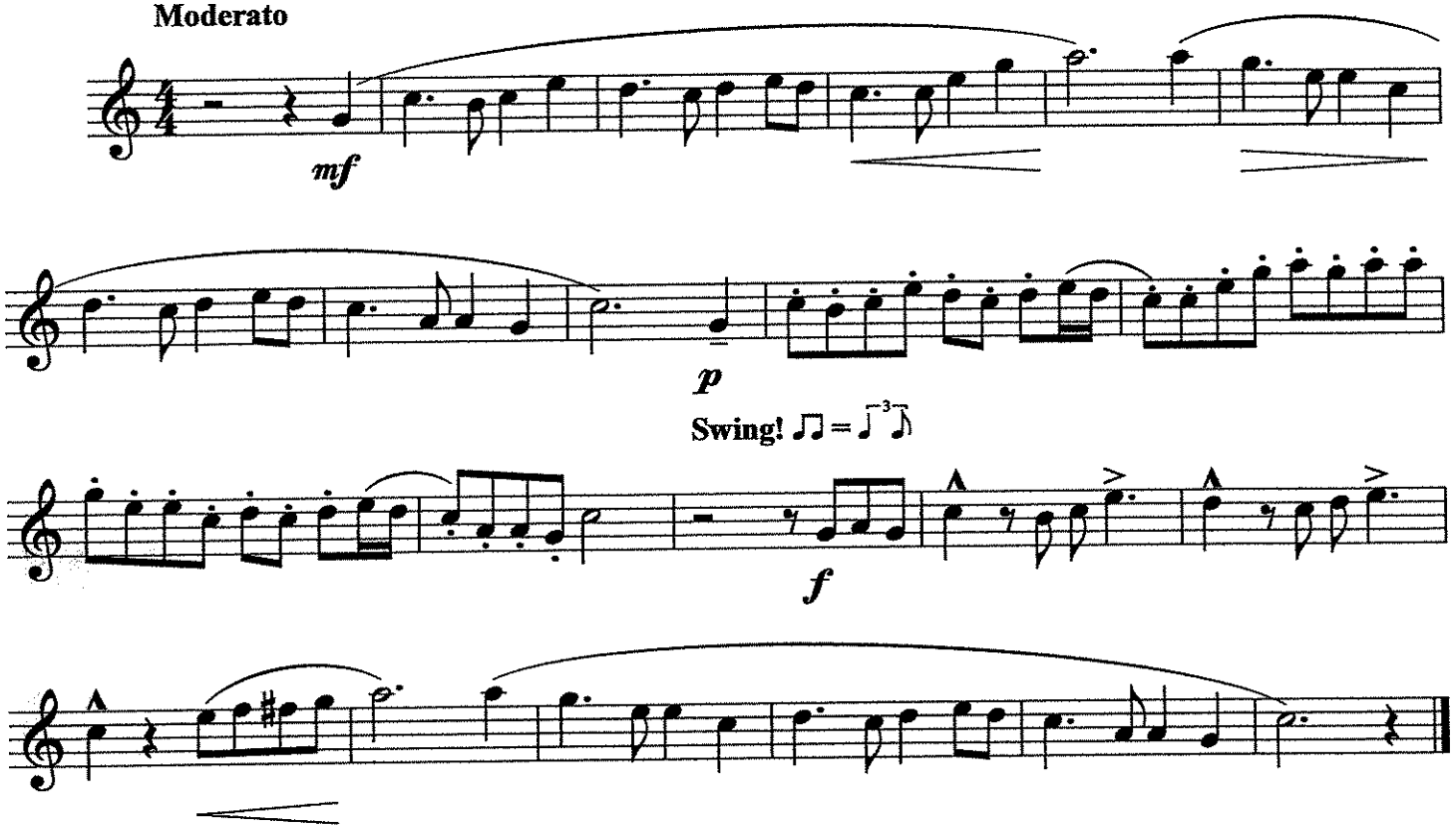
Audition Prepared Solo - ADVANCED BAND

Alto Sax &
Baritone Sax.

Variations on Auld Lang Syne

arr. Bernice

Moderato



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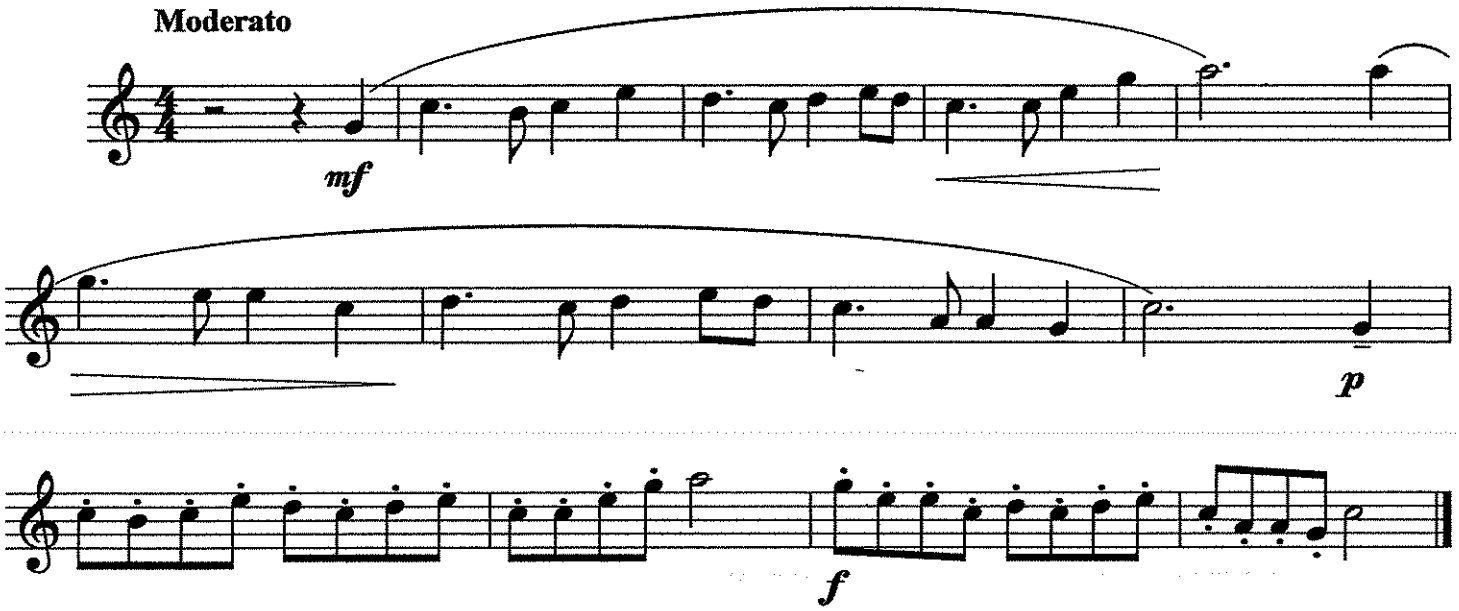
Audition Prepared Solo - Symphonic Band

Tenor Sax

Variations on Auld Lang Syne

arr. Bernice



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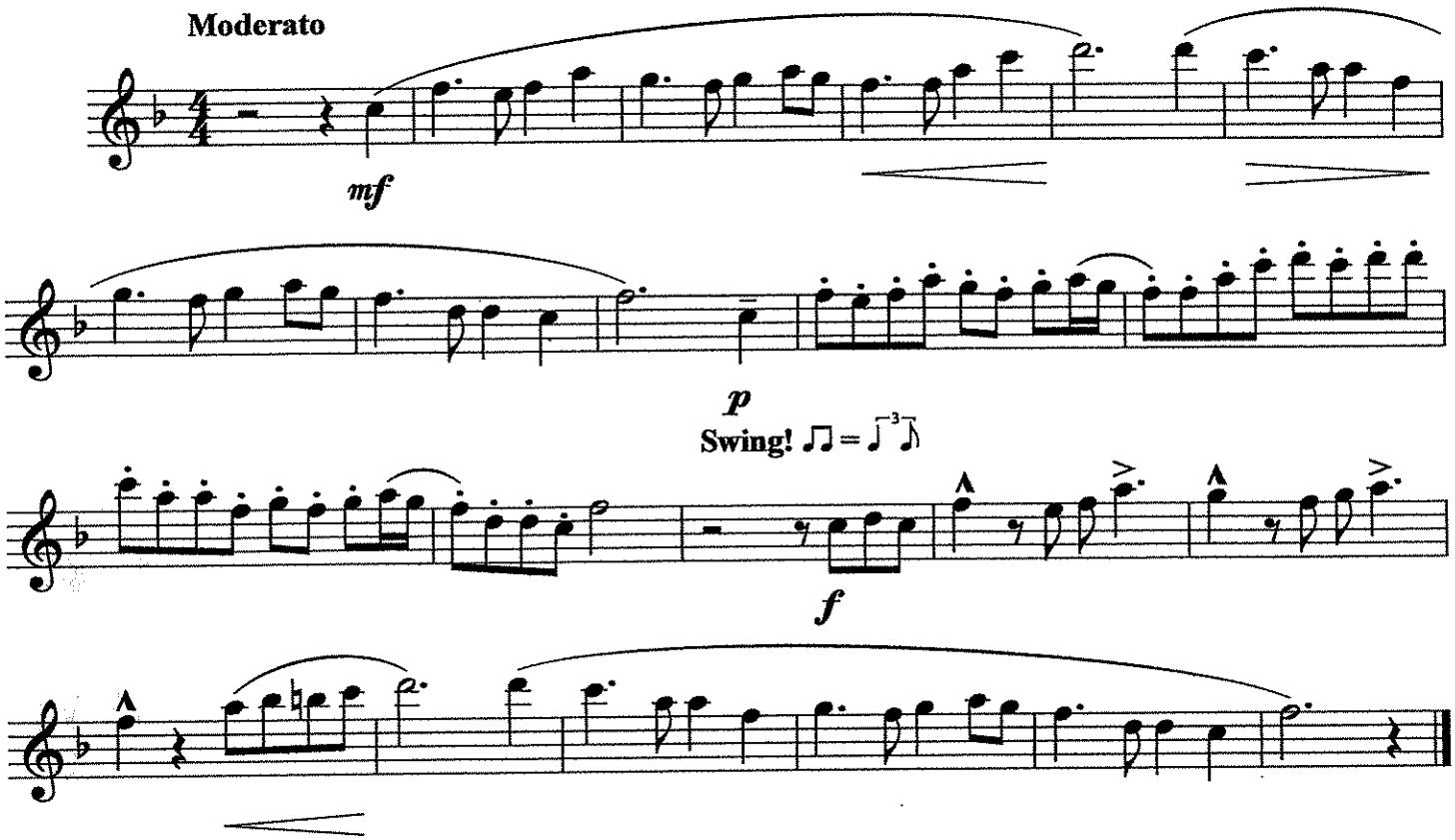
Audition Prepared Solo - ADVANCED BAND

Tenor Sax. Variations on Auld Lang Syne **arr. Bernice**



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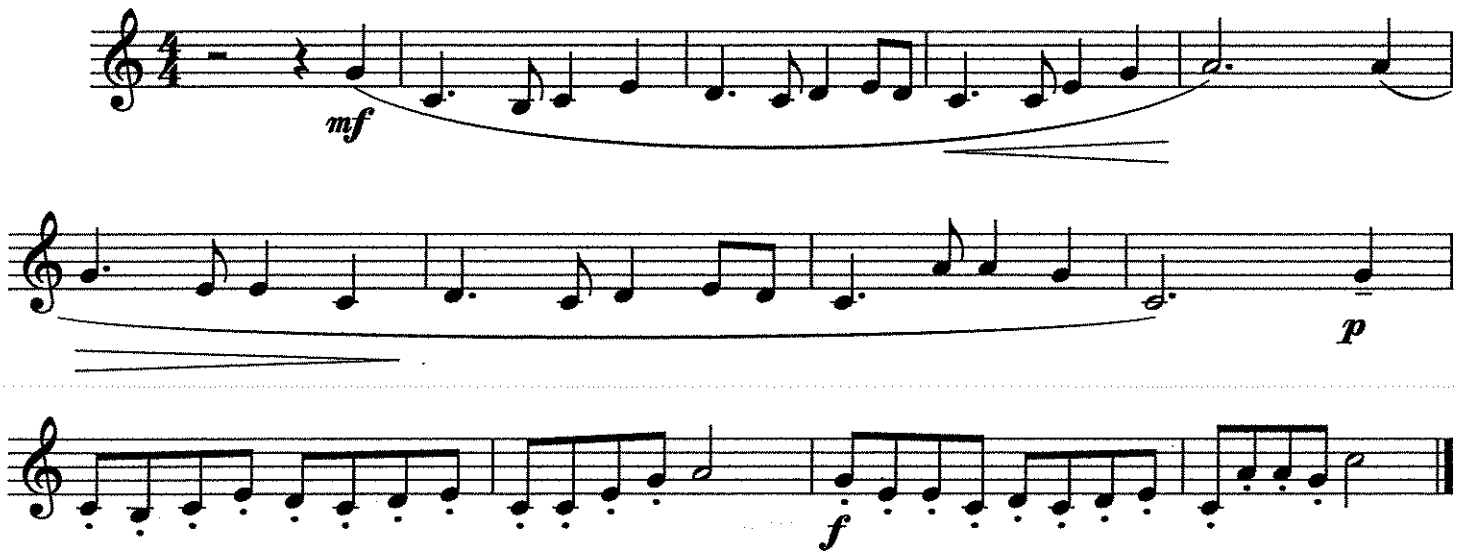
Audition Prepared Solo - Symphonic Band

Trumpet

Variations on Auld Lang Syne

arr. Bernice

Moderato



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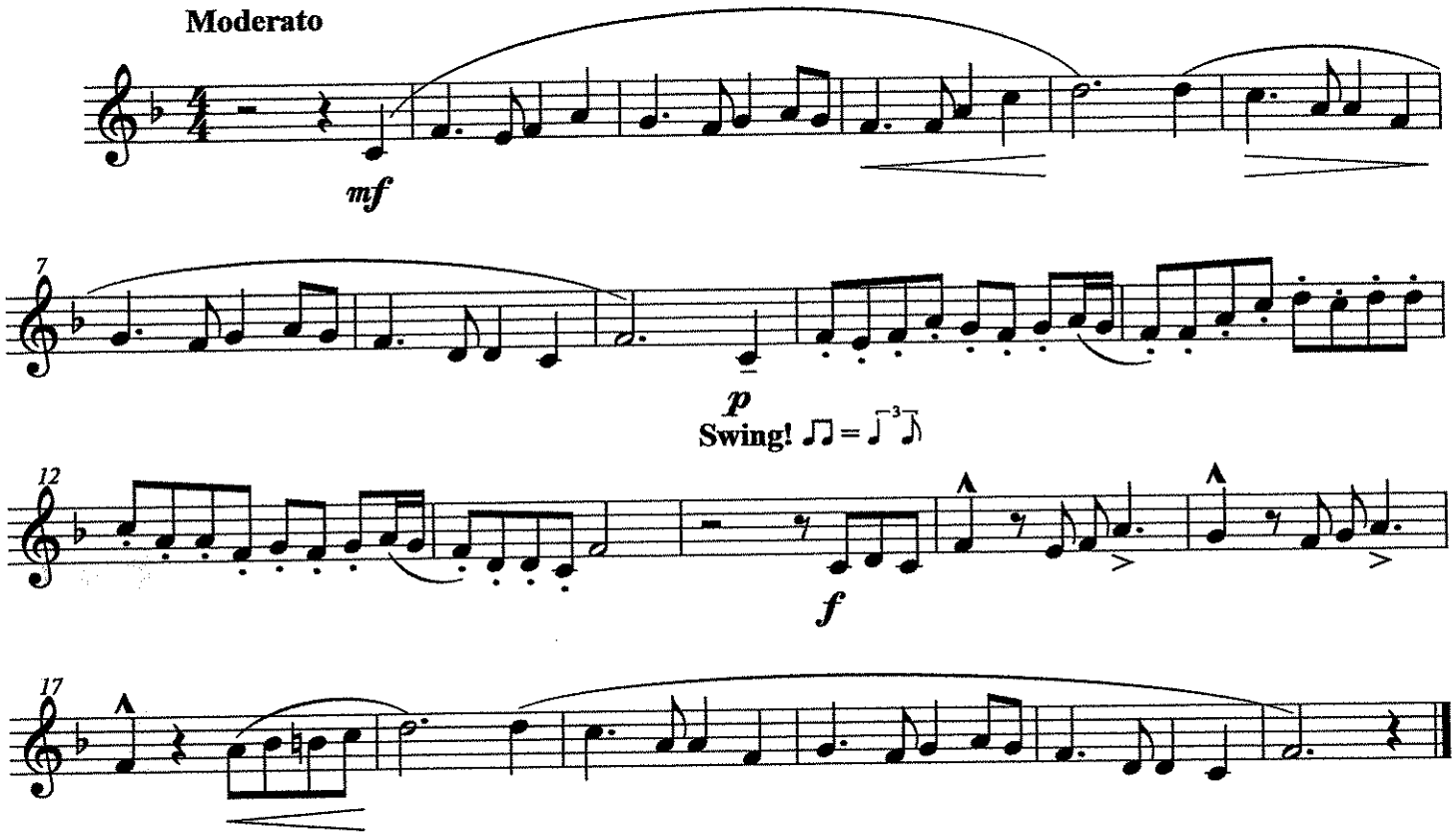
Audition Prepared Solo - ADVANCED BAND

Trumpet in B♭

Variations on Auld Lang Syne

arr. Bernice



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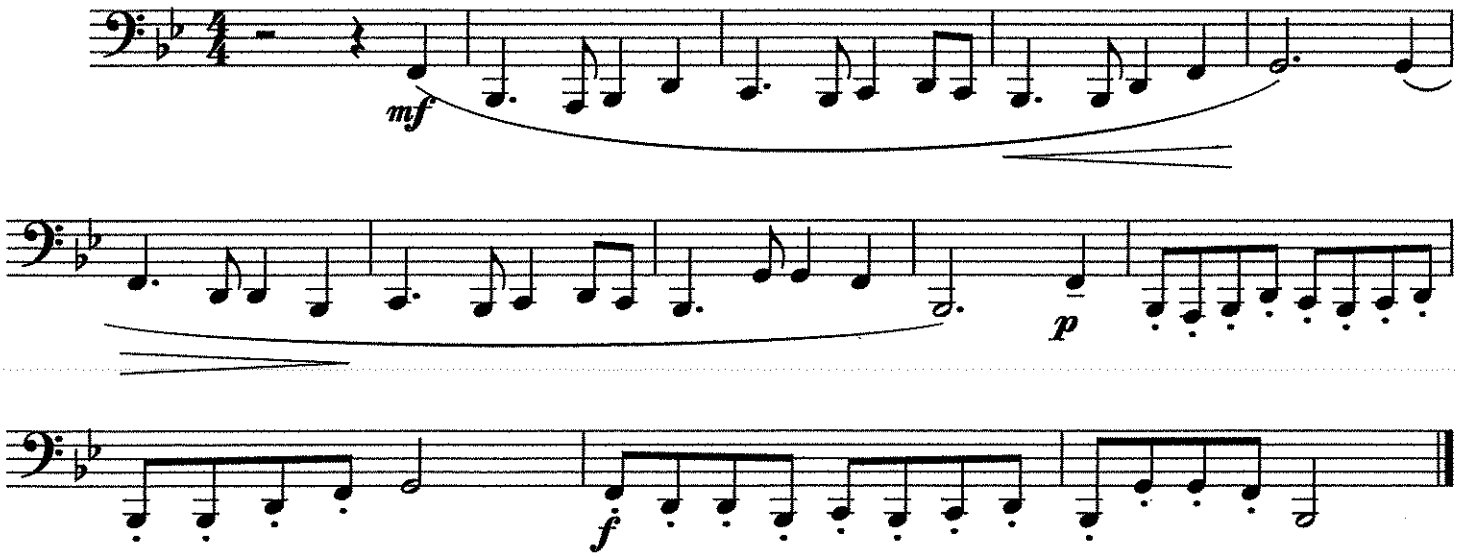
Audition Prepared Solo - Symphonic Band

Tuba

Variations on Auld Lang Syne

arr. Bernice

Moderato



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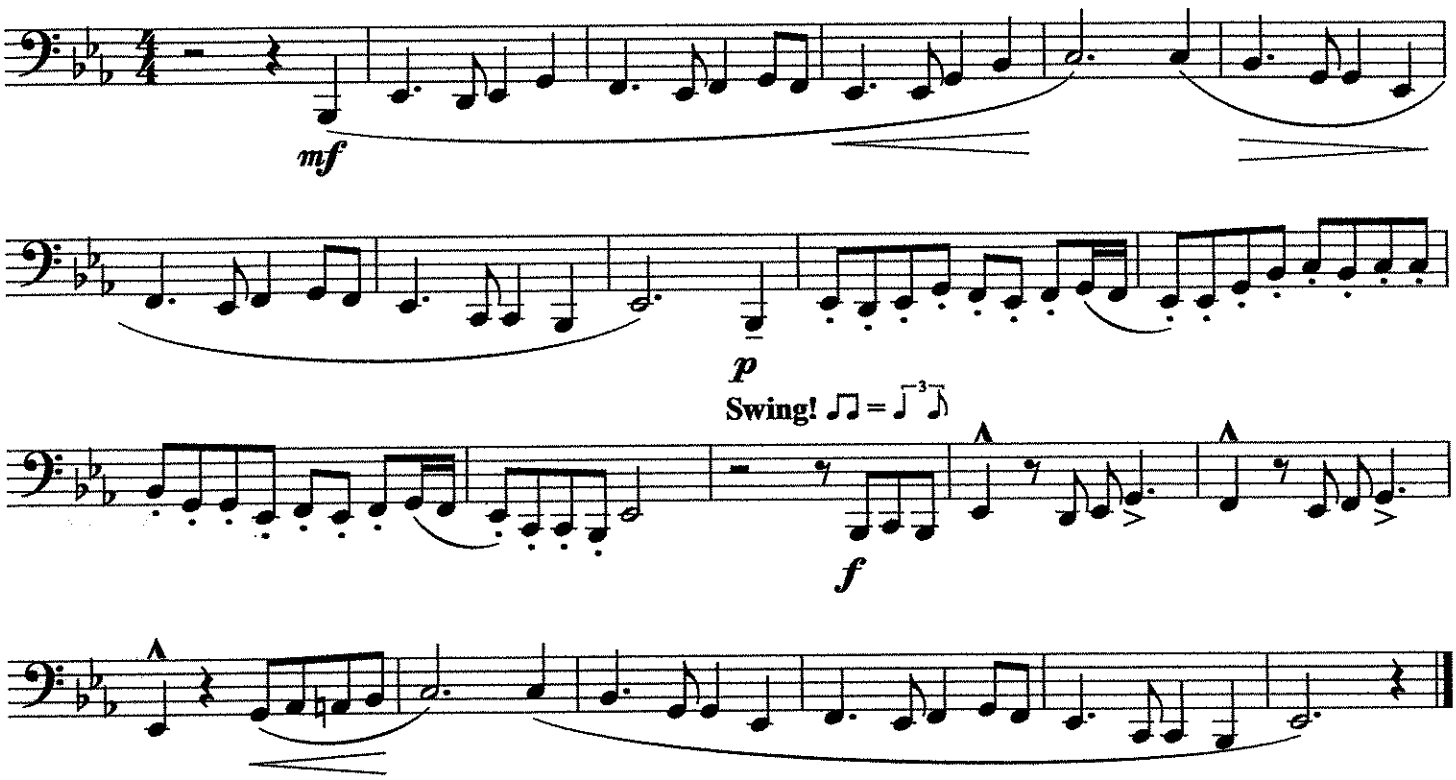
Audition Prepared Solo - Advanced Band

Tuba

Variations on Auld Lang Syne

arr. Bernice

Moderato



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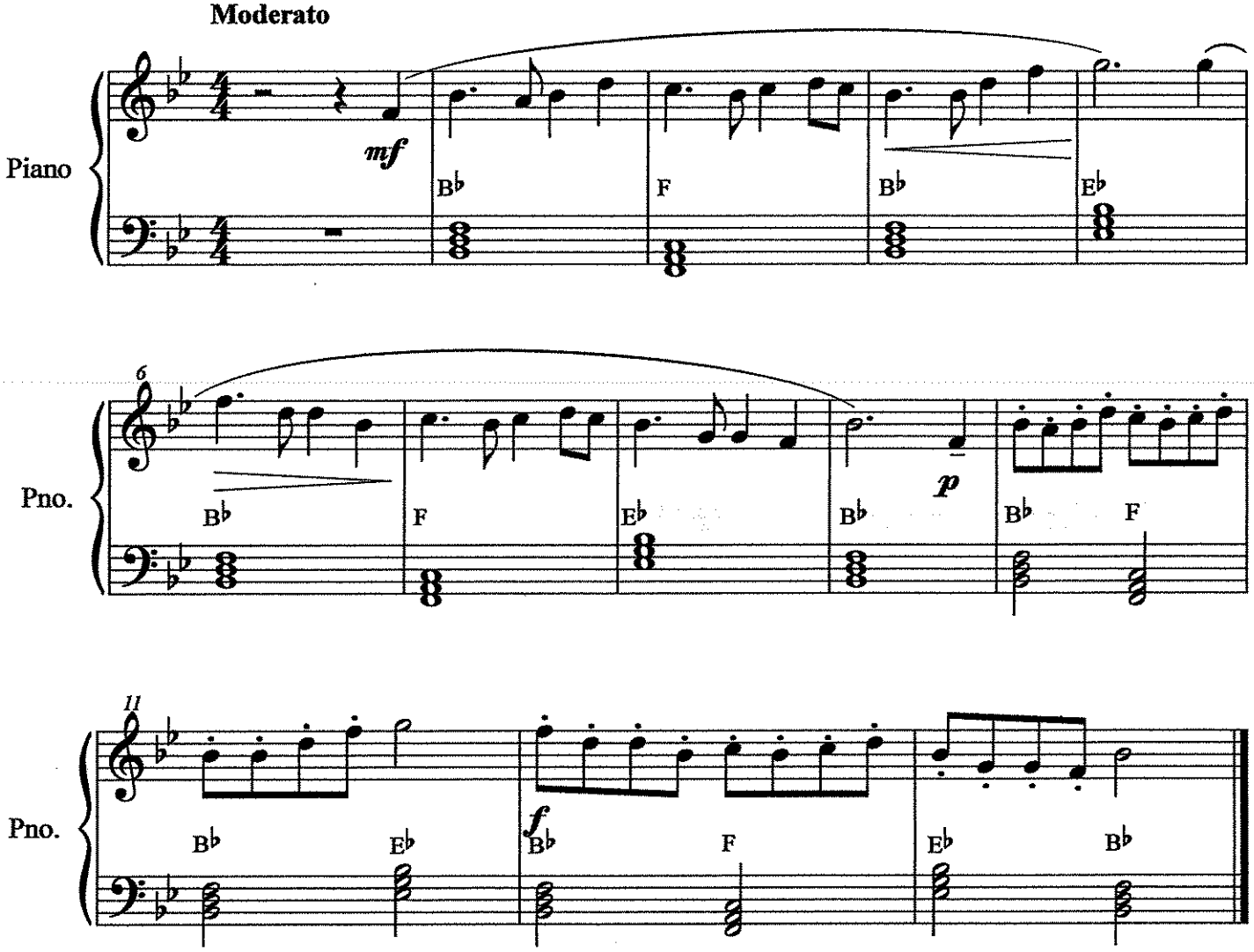
Piano

Audition Prepared Solo - Symphonic Band

Variations on Auld Lang Syne

arr. Bernice

Moderato



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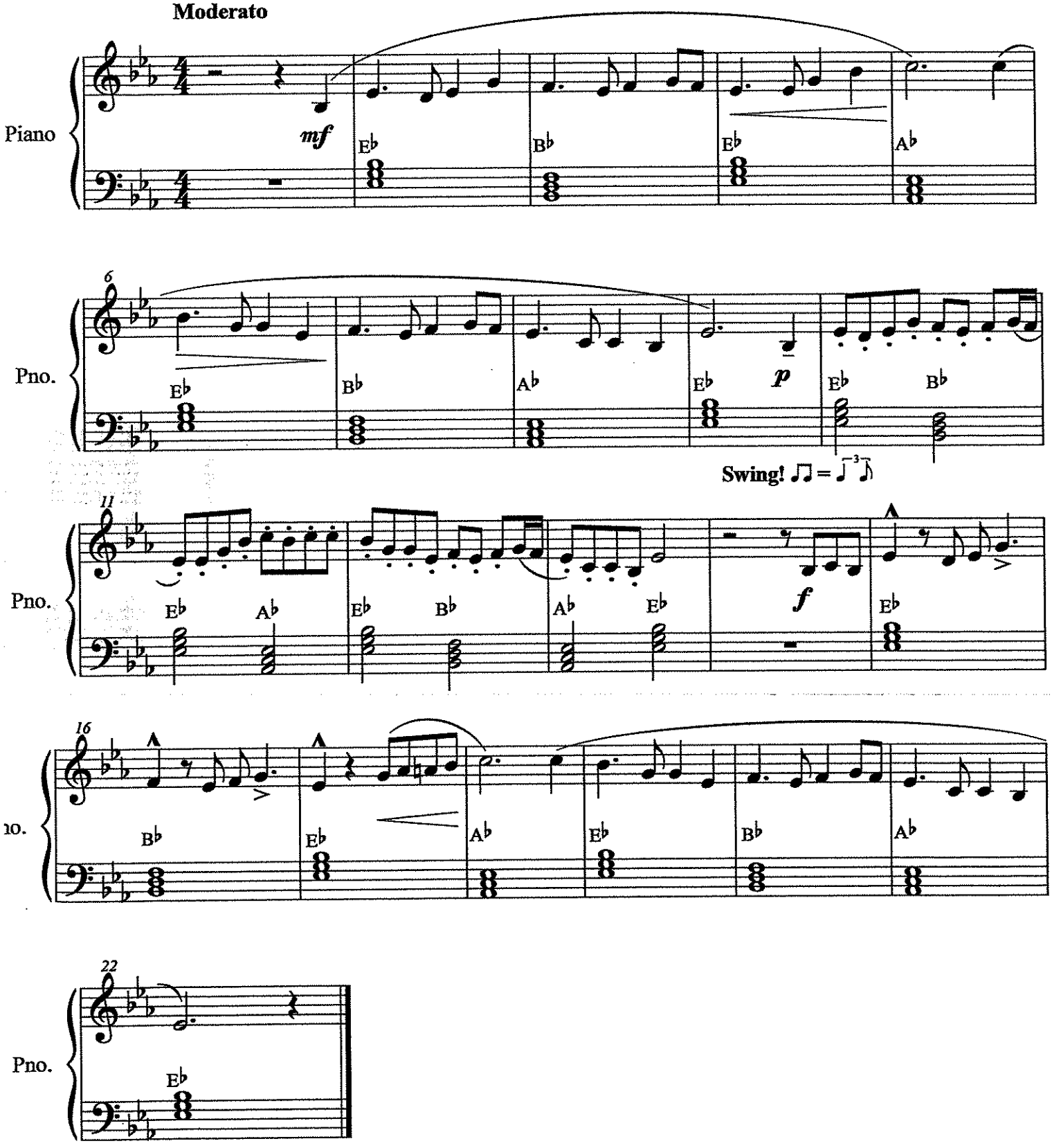
Audition Prepared Solo - ADVANCED BAND

Piano

Variations on Auld Lang Syne

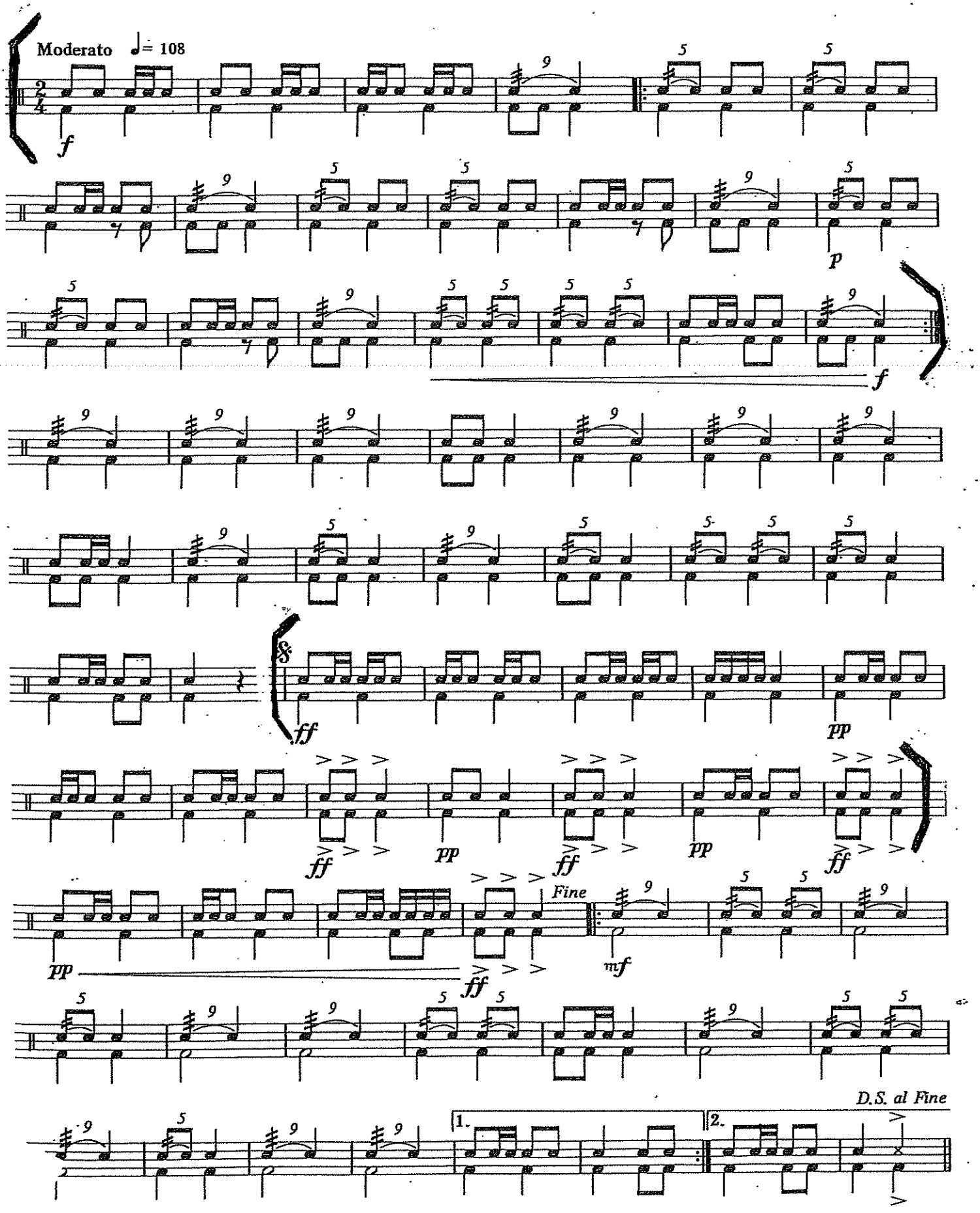
arr. Bernice



©

cussion

SOLO #11

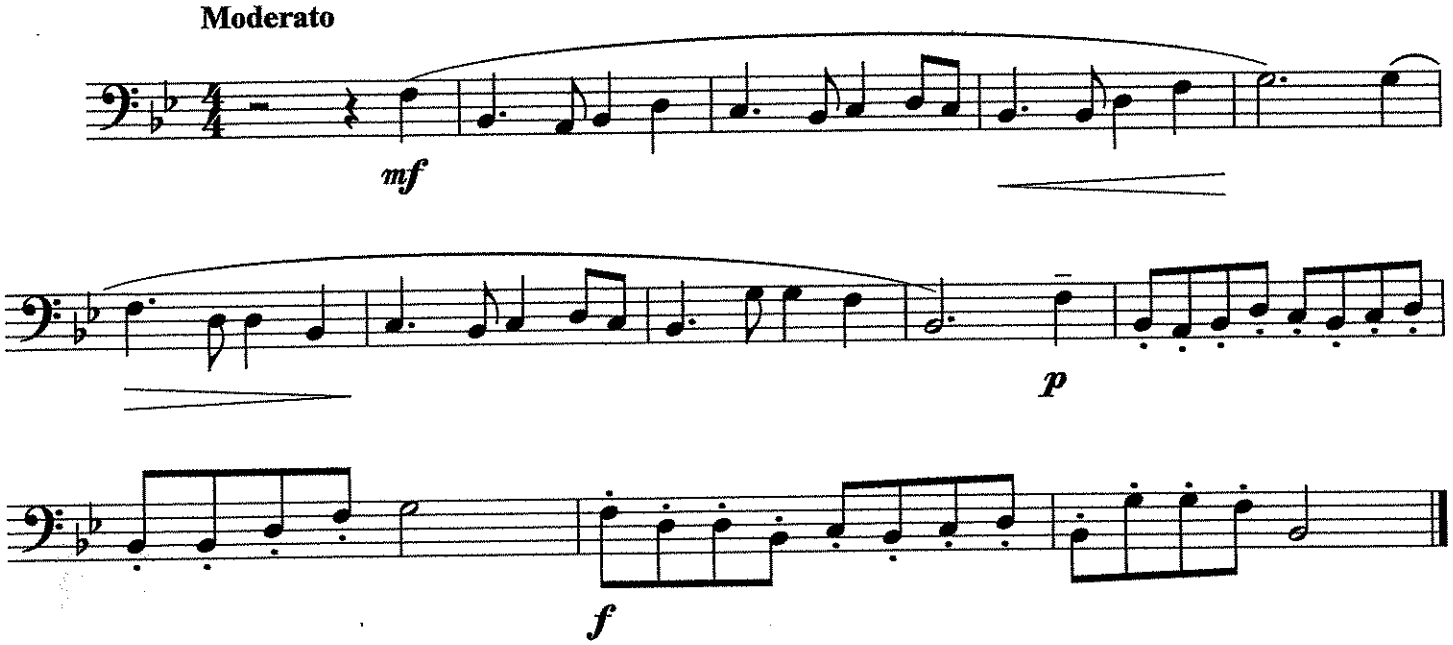


Audition Prepared Solo - Symphonic Band

Trombone & Baritone

Variations on Auld Lang Syne

arr. Bernice



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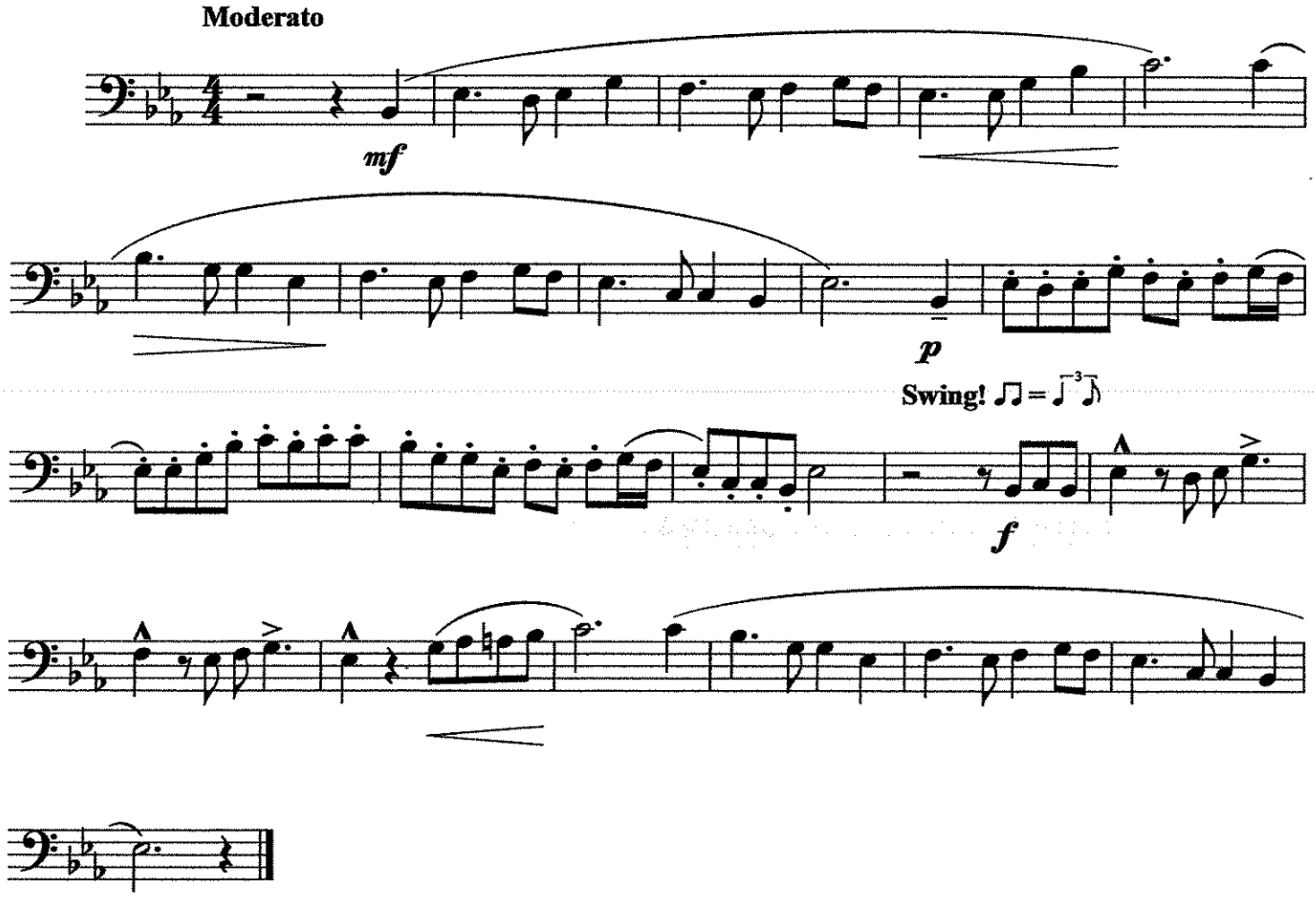
Audition Prepared Solo - ADVANCED BAND

Trombone/Baritone

Variations on Auld Lang Syne

arr. Bernice



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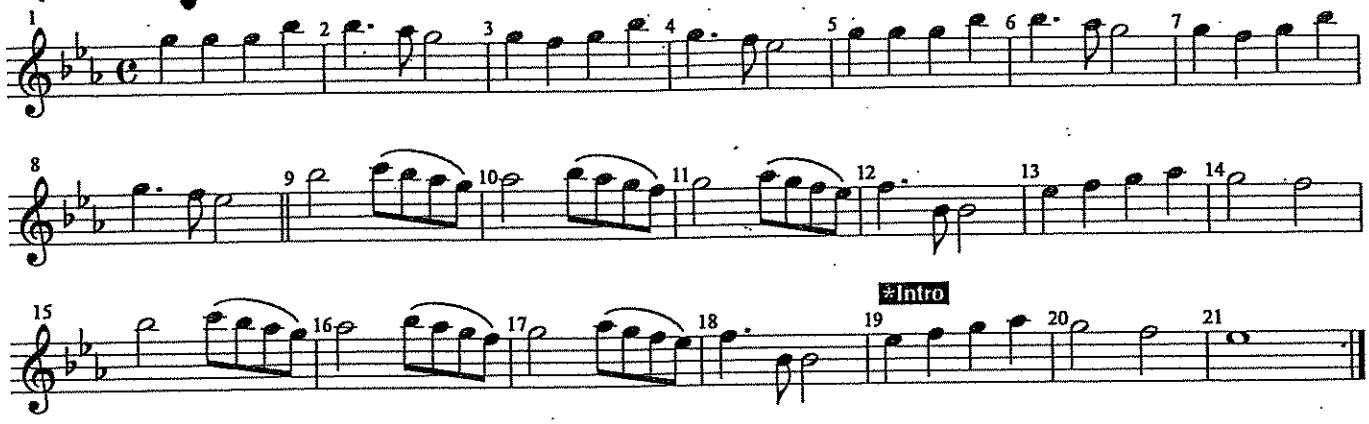
Angels We Have Heard on High

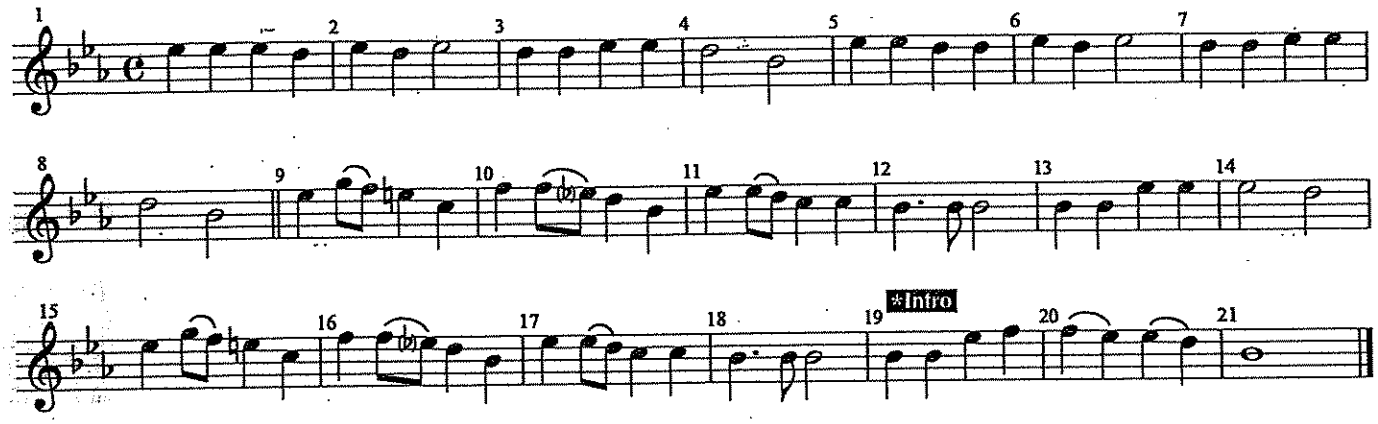
Traditional French Carol

Flute

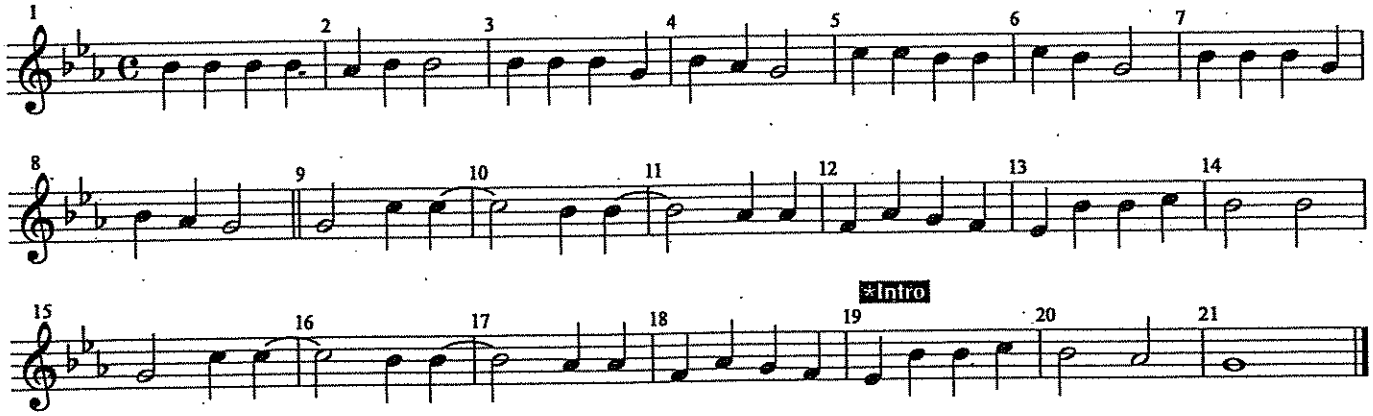
Soprano



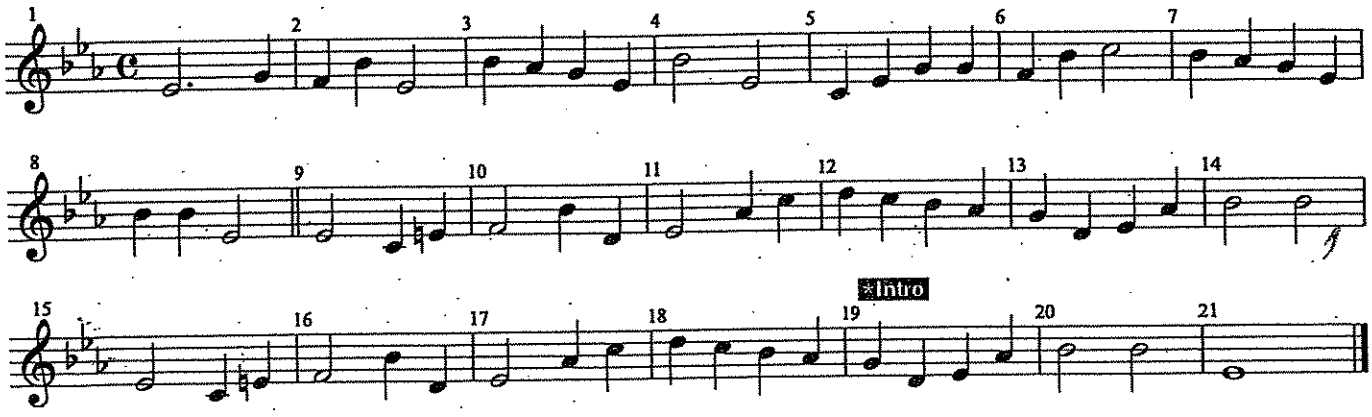
Alto



Tenor



Bass

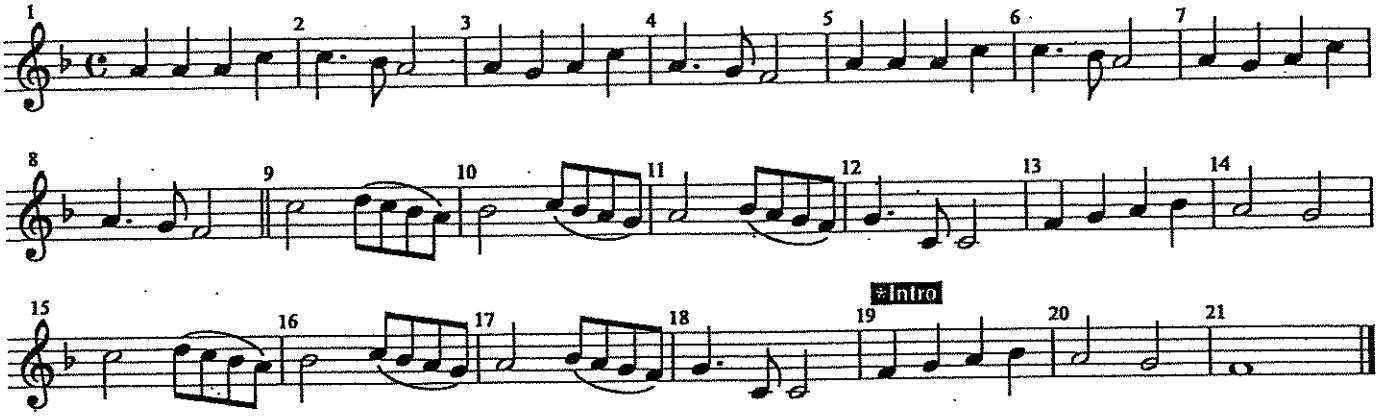


Angels We Have Heard on High

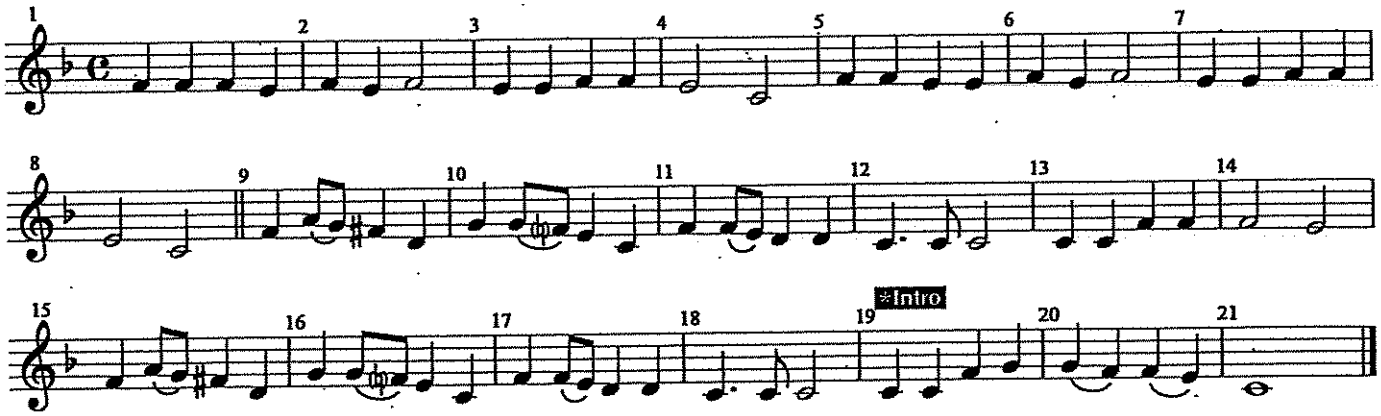
Clarinet / Bass Clarinet

Traditional French Carol

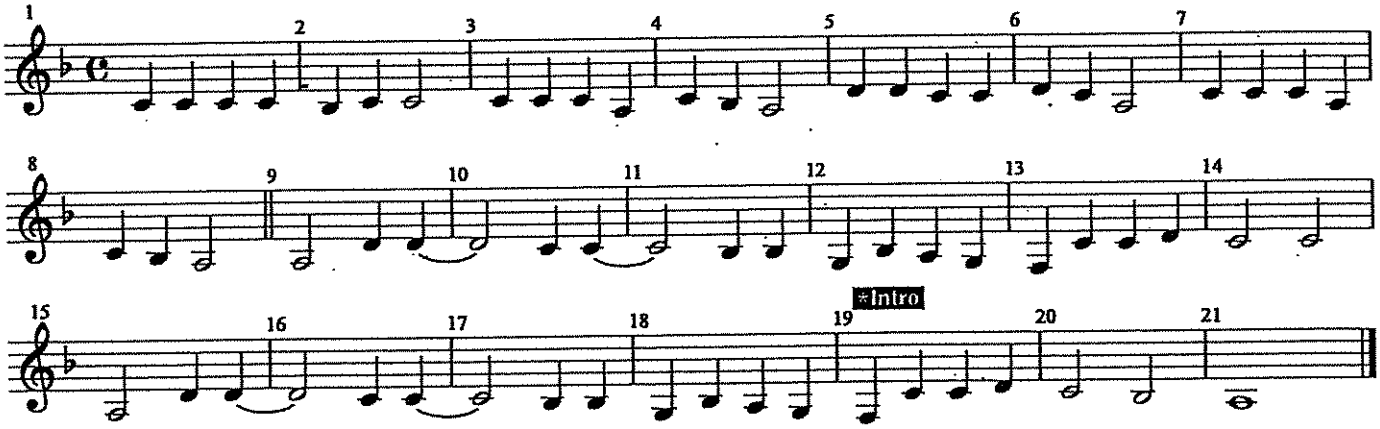
Soprano



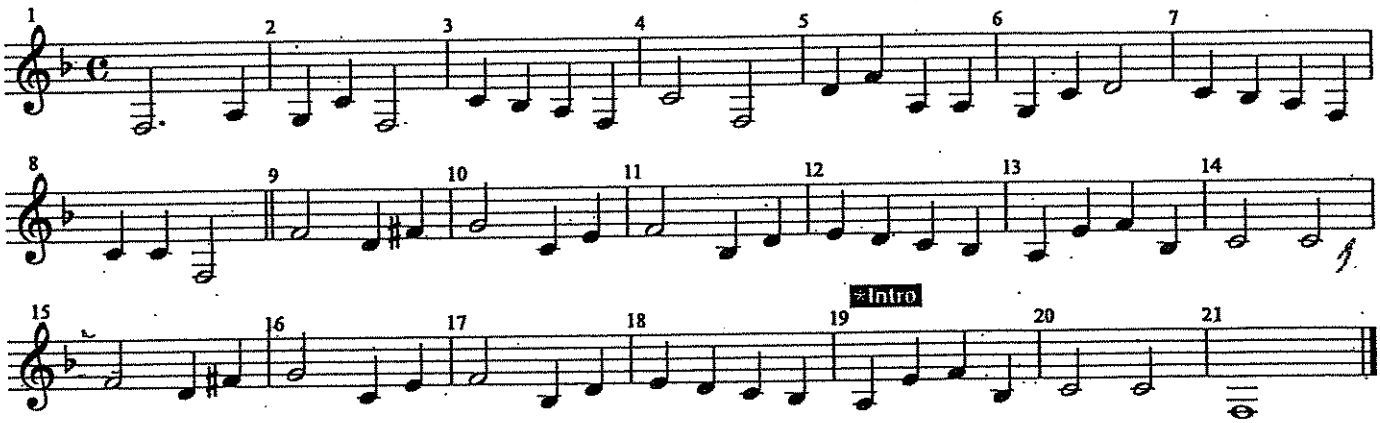
Alto



Tenor



Bass

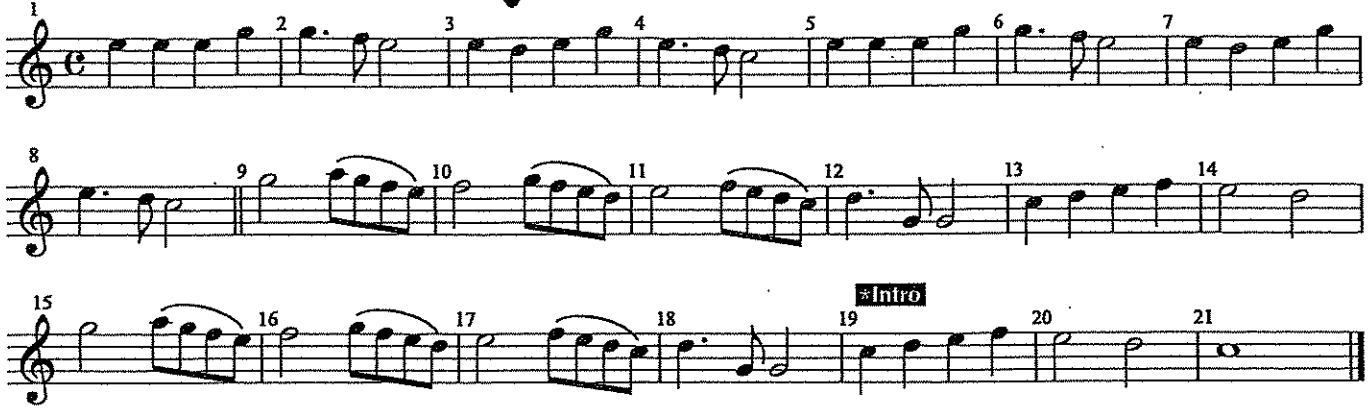


Angels We Have Heard on High

Alto Sax

Traditional French Carol

Soprano



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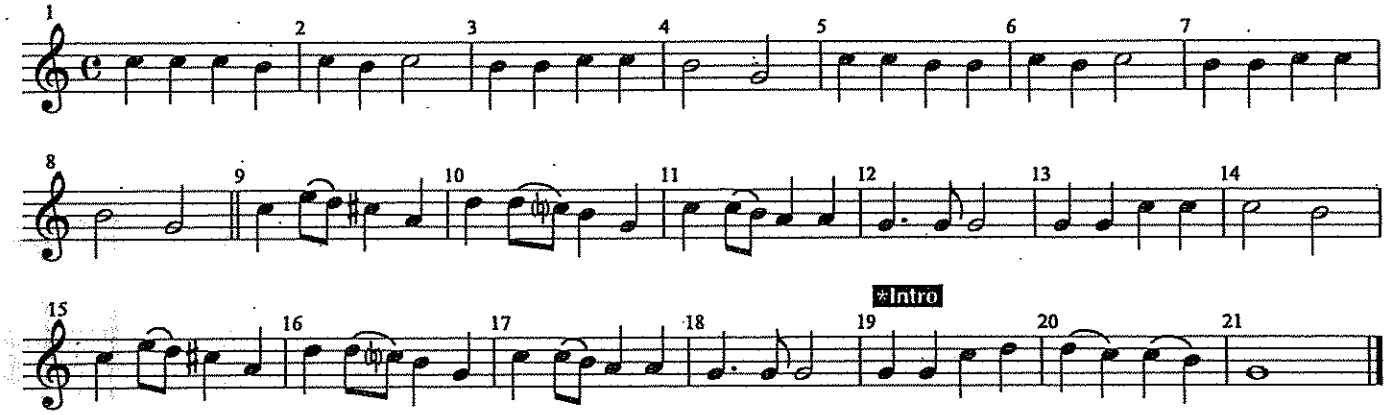
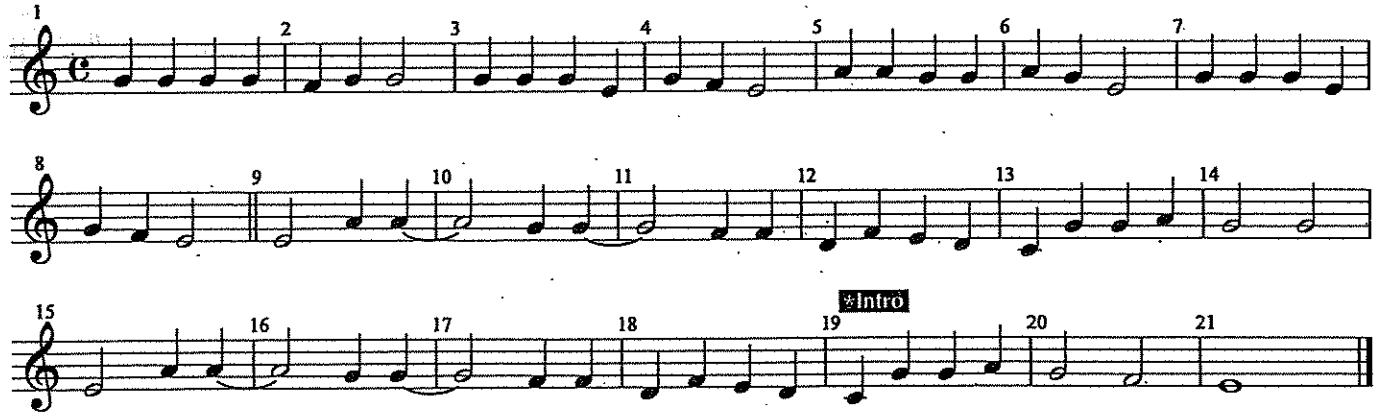
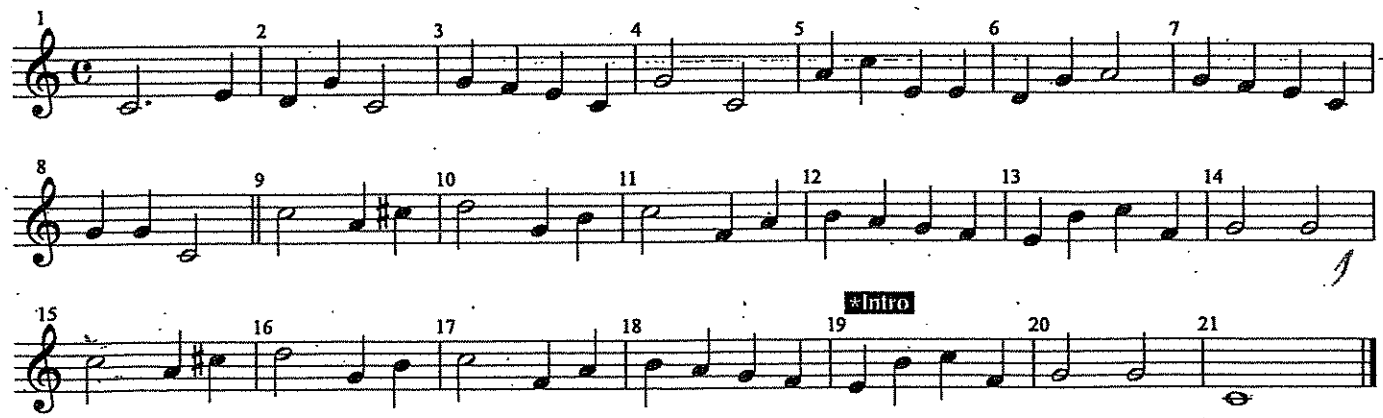


Tenor



Bass

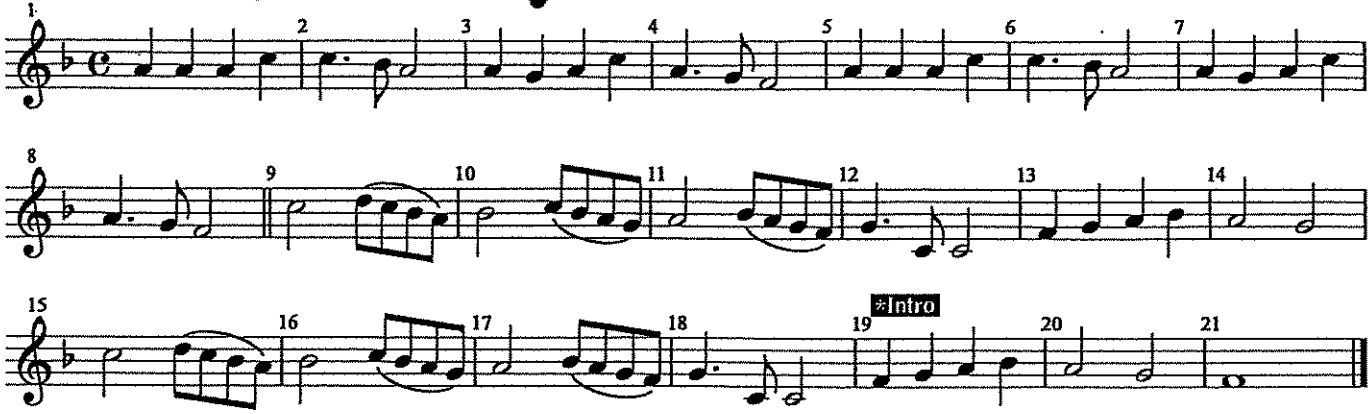


ANGELS WE HAVE HEARD ON HIGH

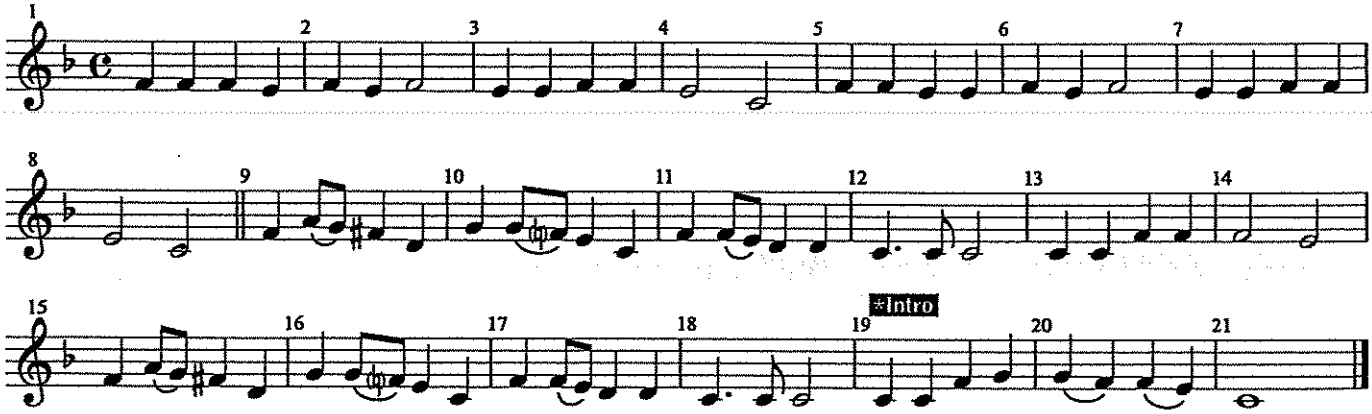
Tenor Sax

Traditional French Carol

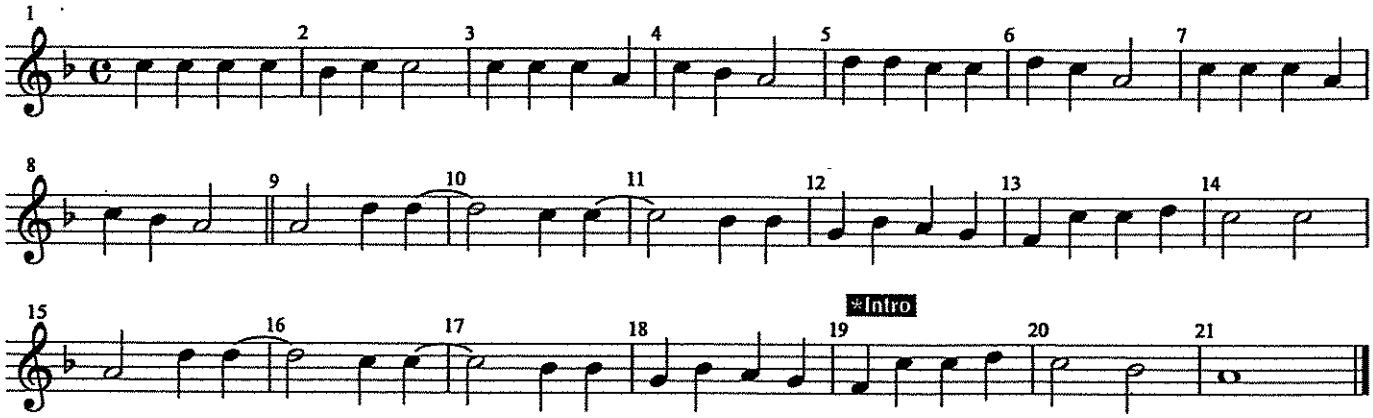
Soprano



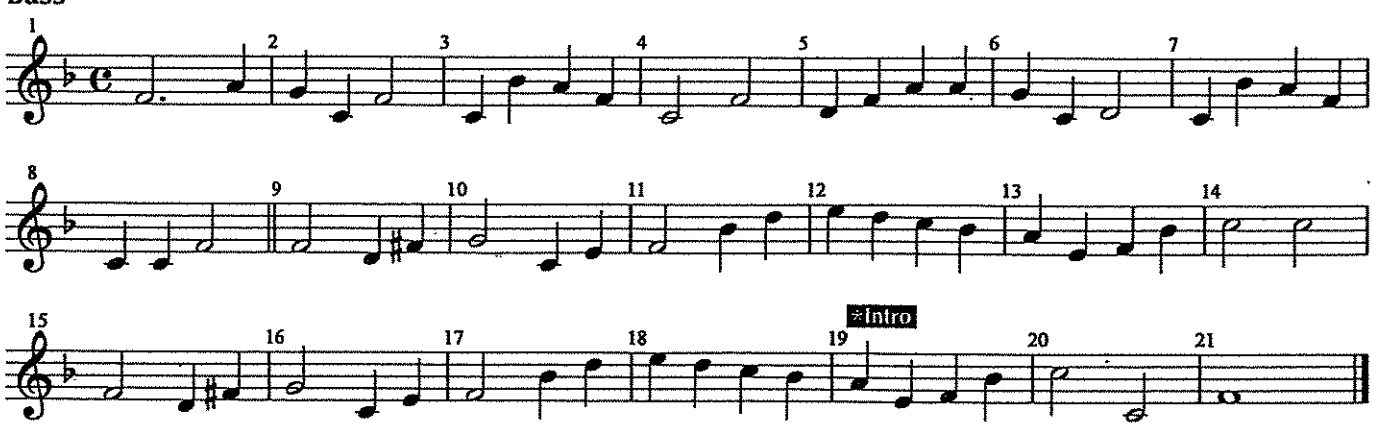
Alto



Tenor



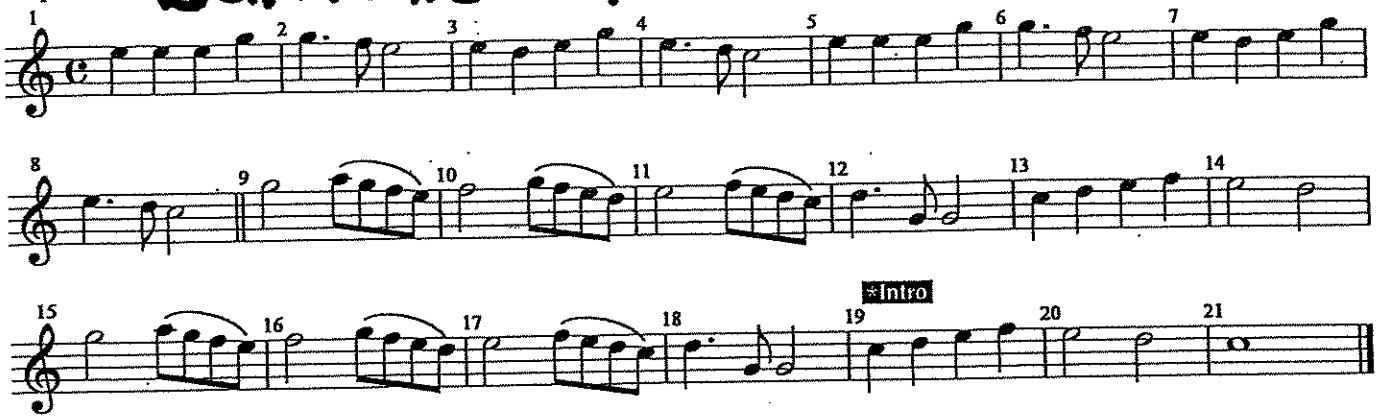
Bass



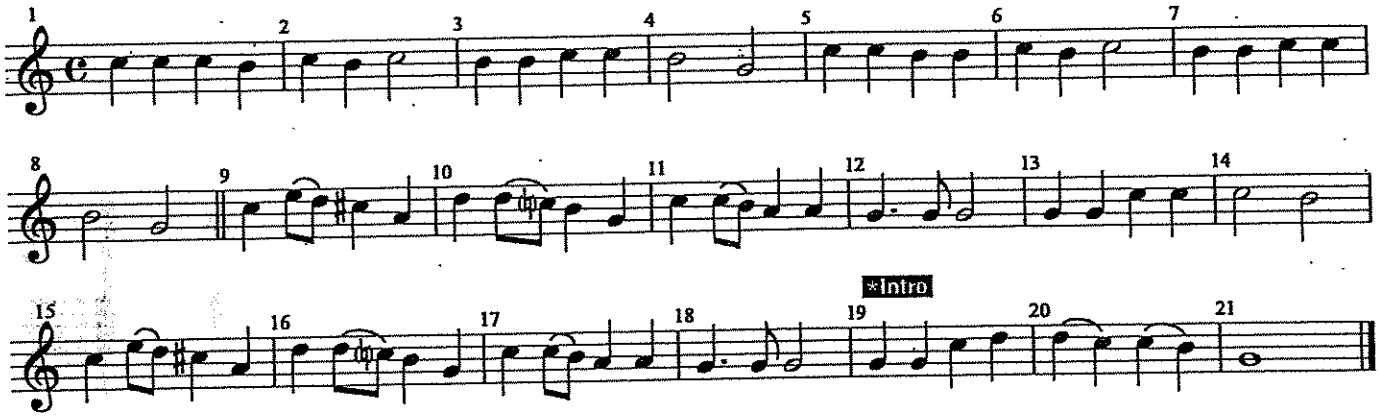
ANGELS WE HAVE HEARD ON HIGH

Traditional French Carol

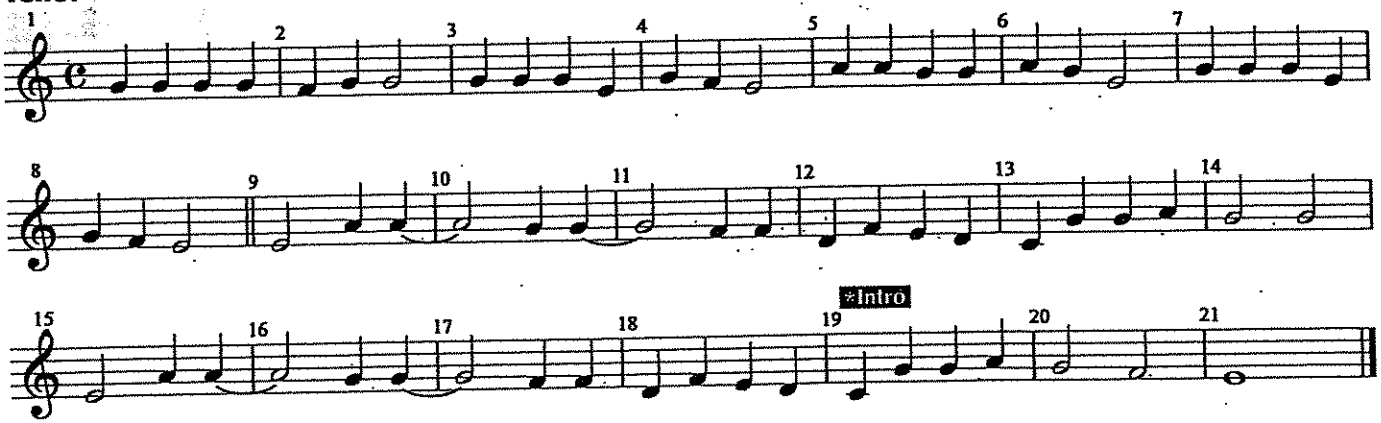
Soprano Baritone Sax



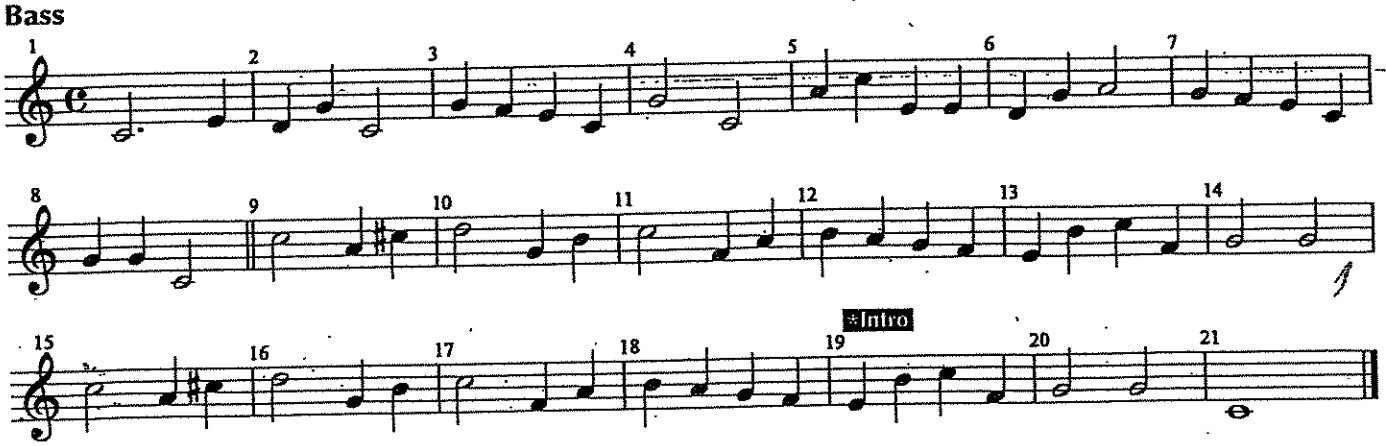
Alto



Tenor



Bass

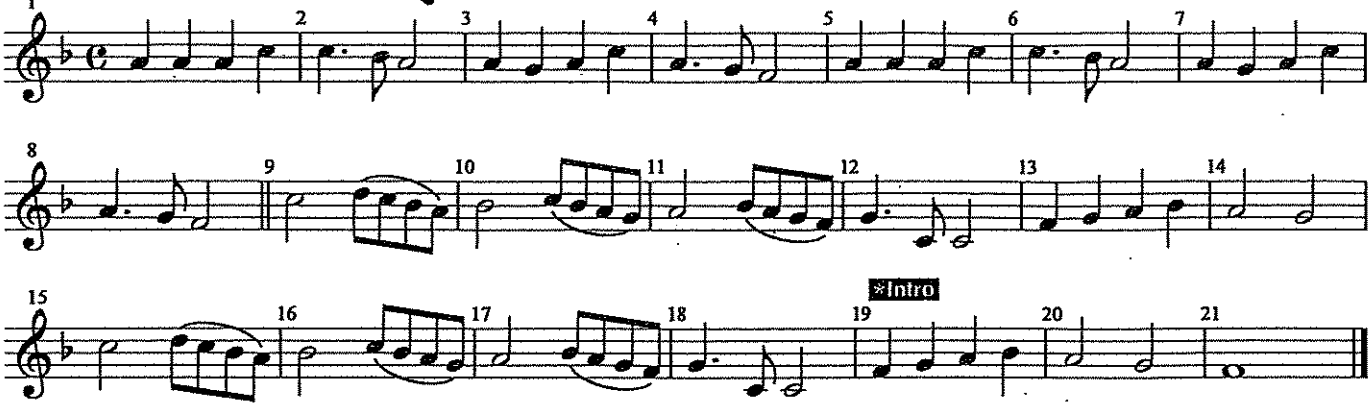


Angels We Have Heard on High

Trumpet

Traditional French Carol

Soprano



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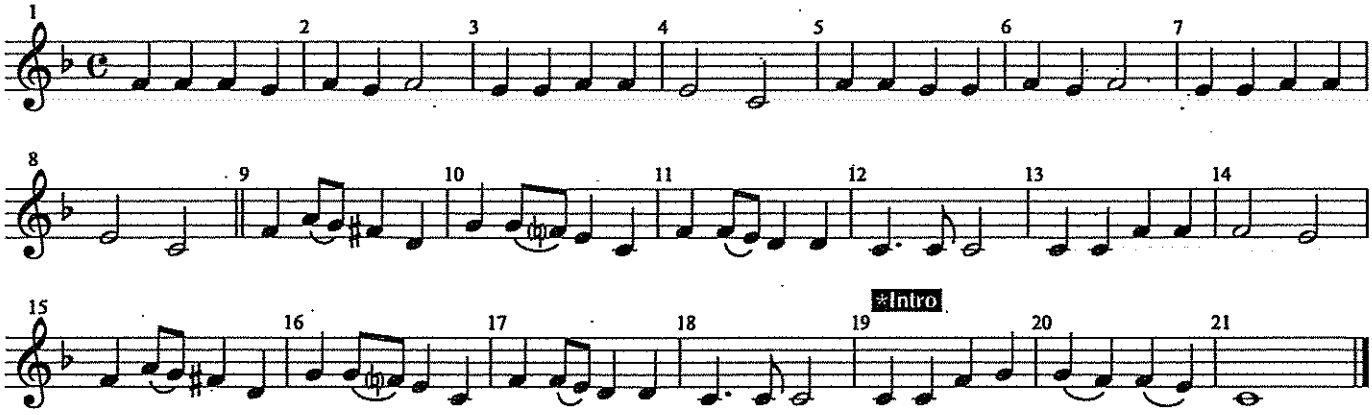
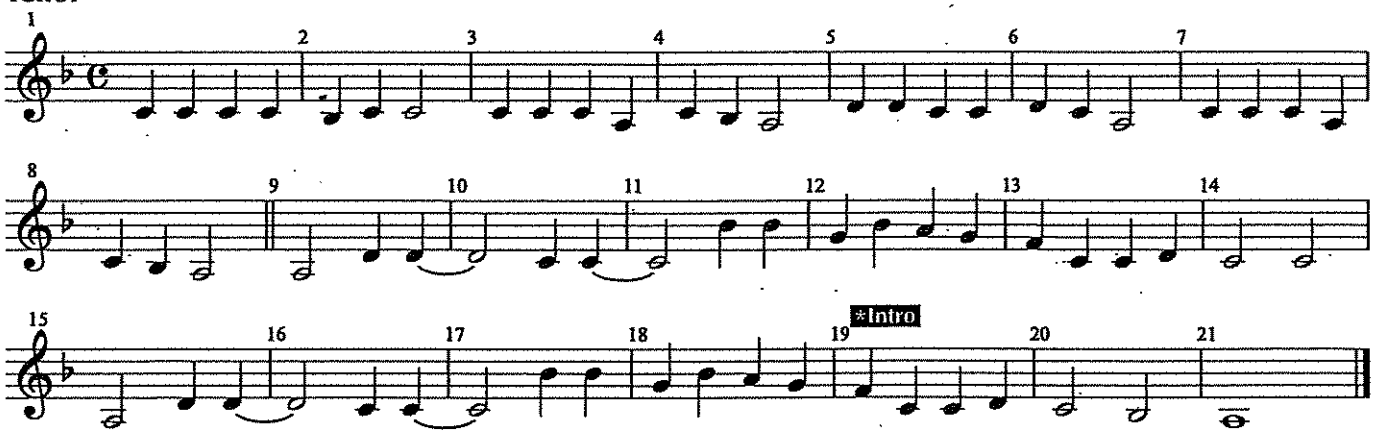
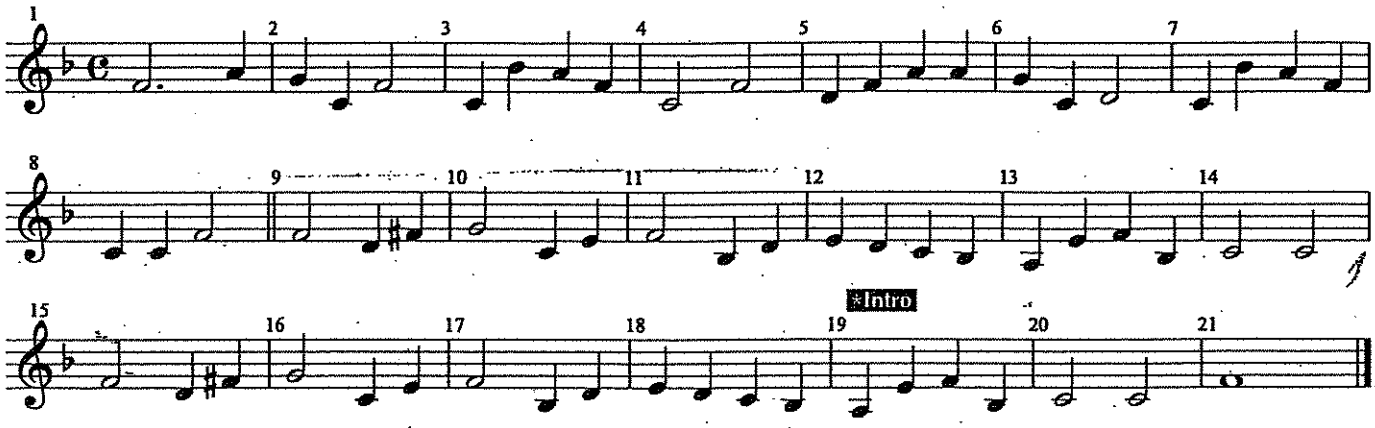


Tenor



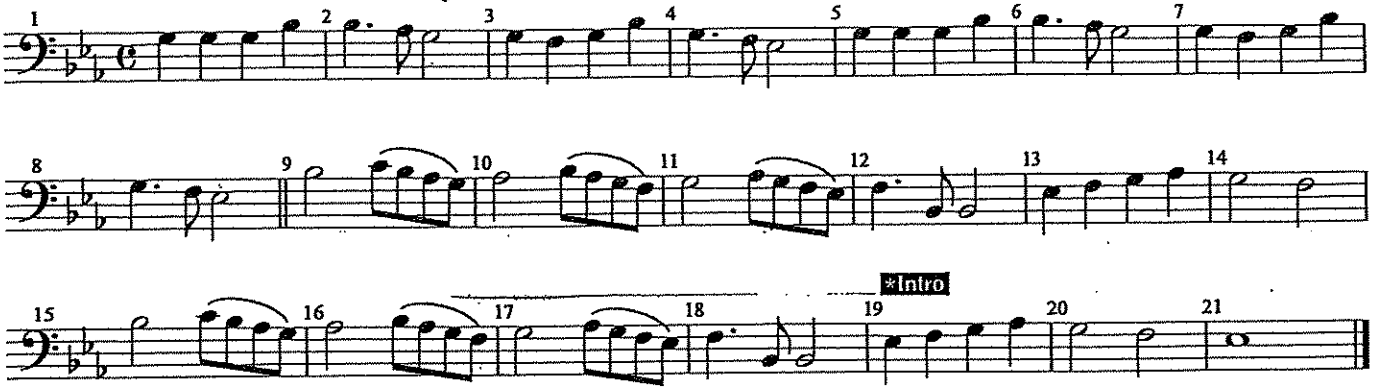
Bass



Angels We Have Heard on High

Soprano **Trombone / Baritone**

Traditional French Carol



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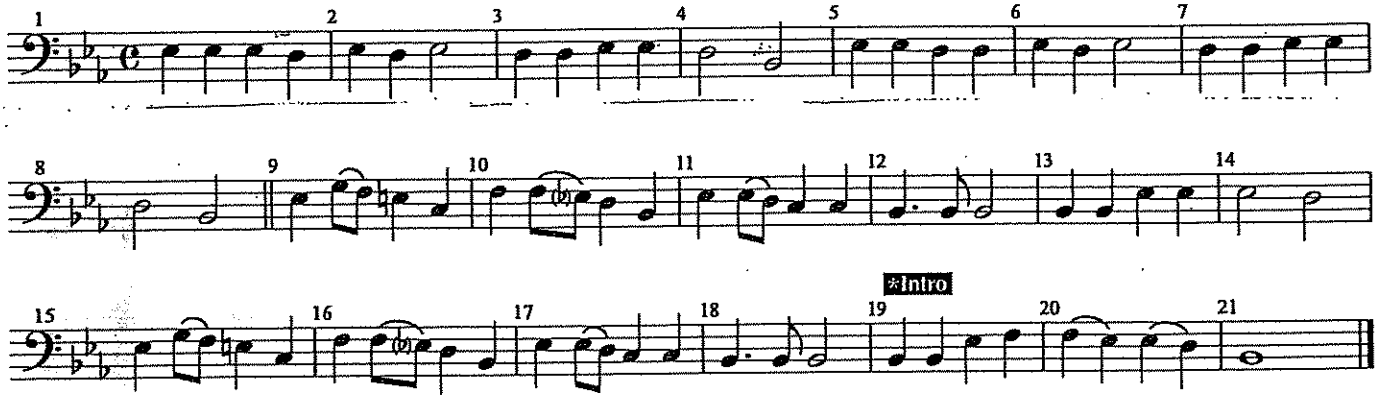
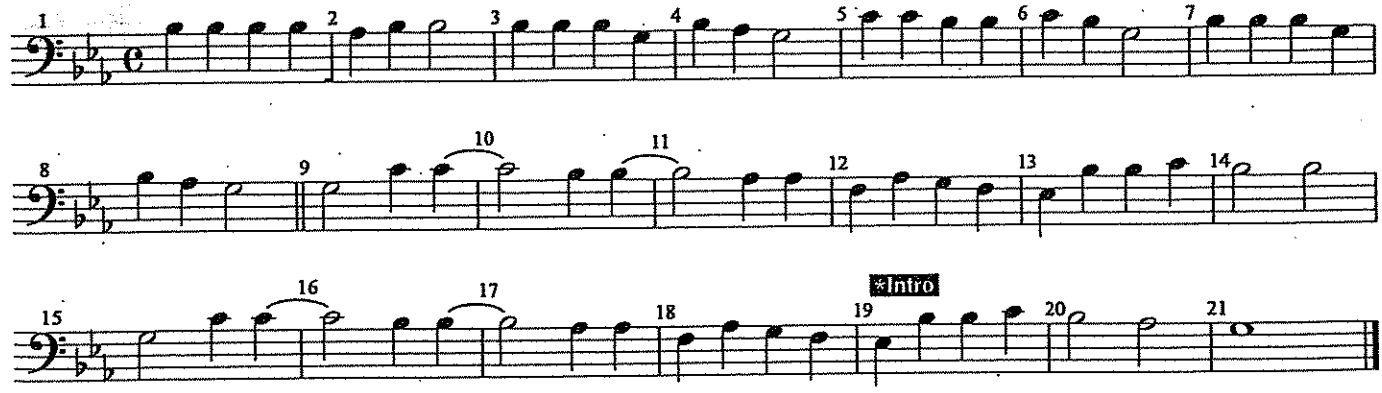
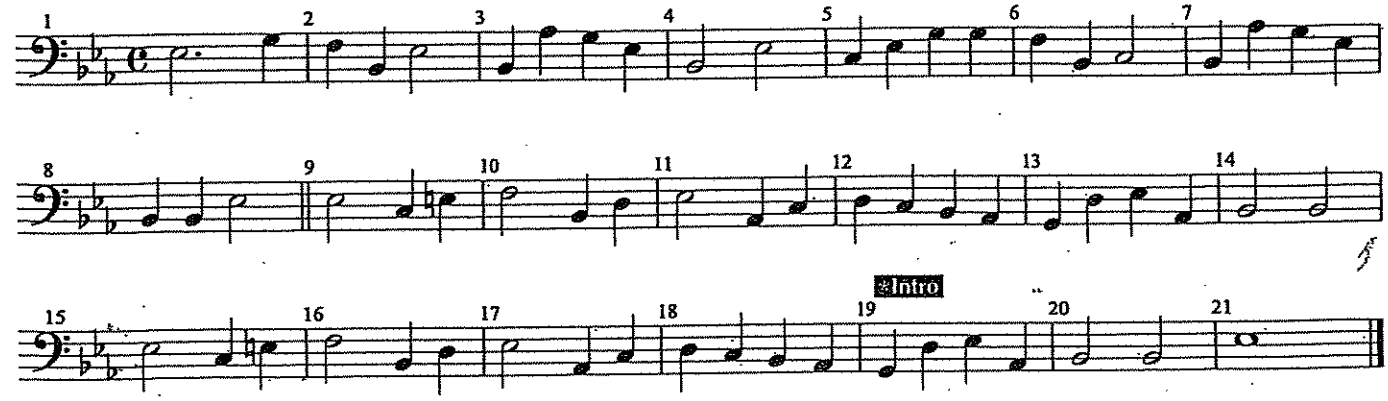


Tenor



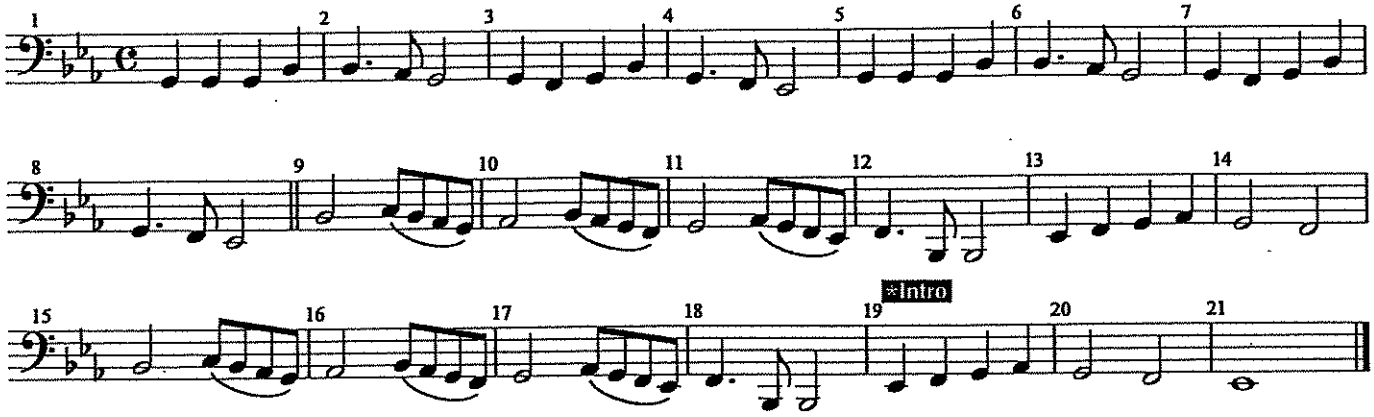
Bass



Tuba ANGELS WE HAVE HEARD ON HIGH

Traditional French Carol

Soprano



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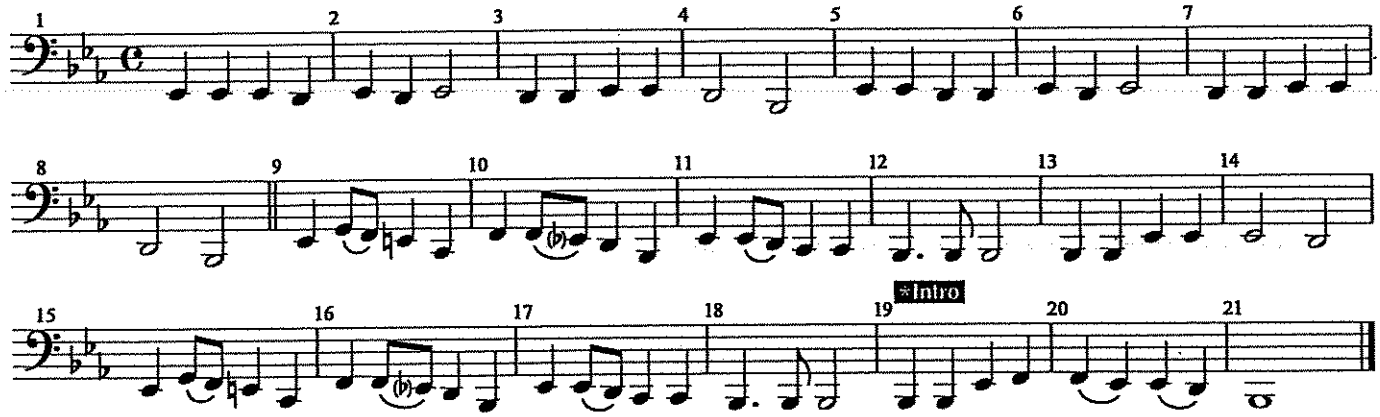

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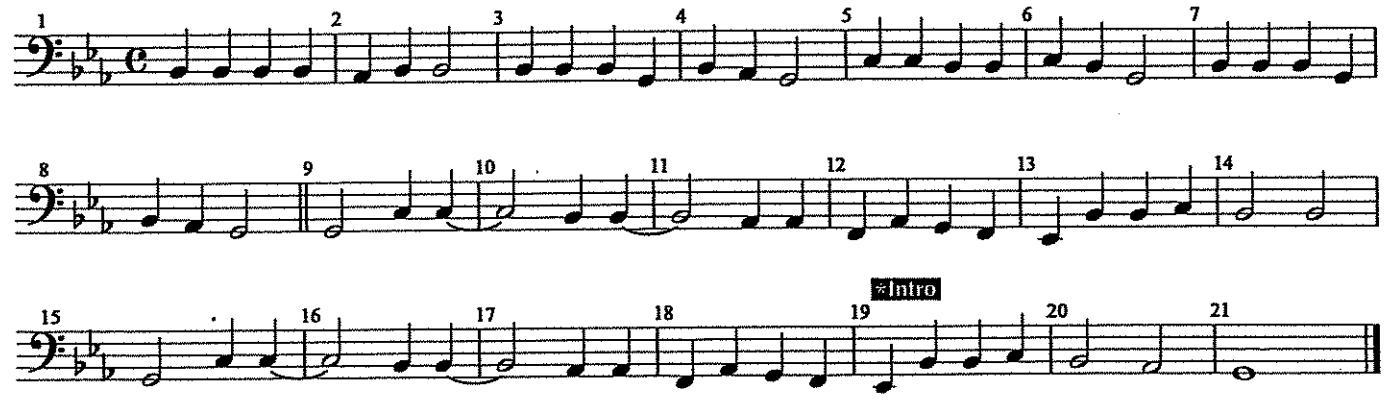
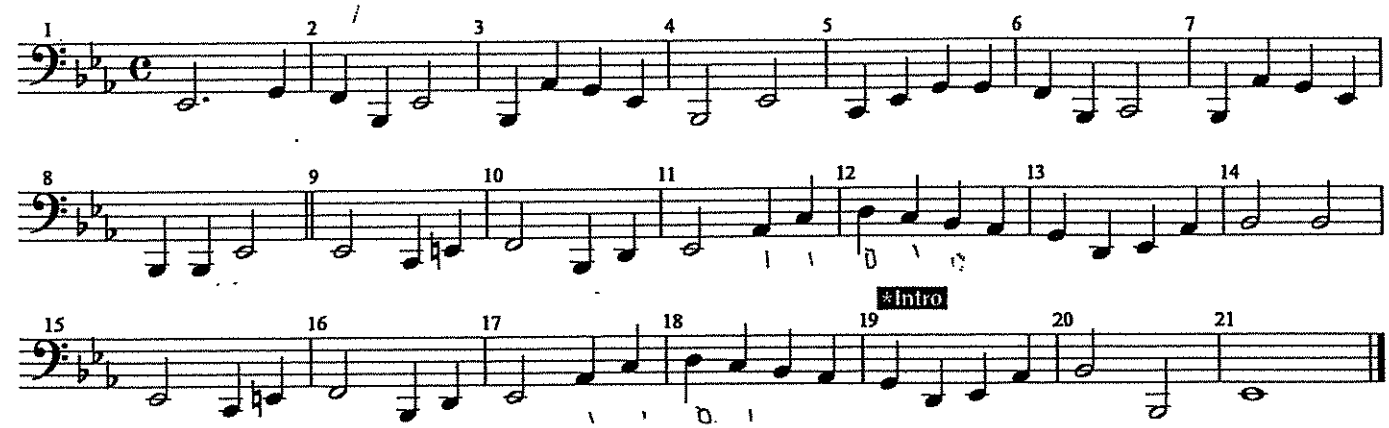


Bass

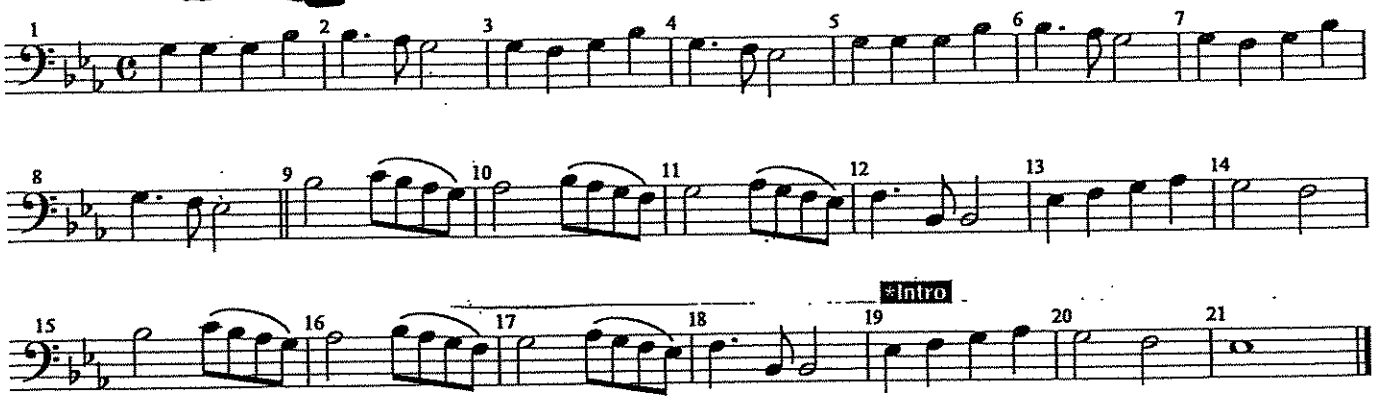


ANGELS WE HAVE HEARD ON HIGH

Bass Guitar

Traditional French Carol

Soprano



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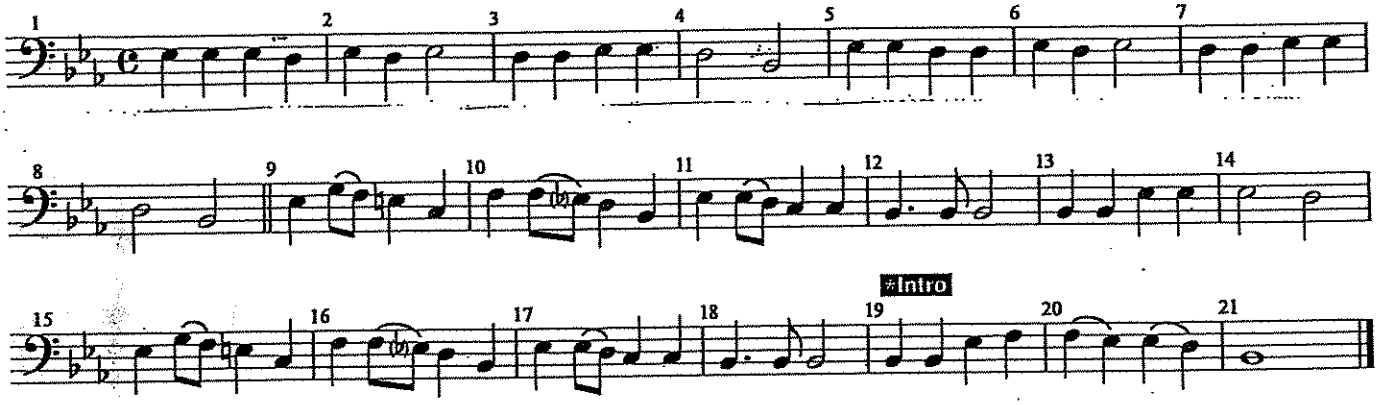

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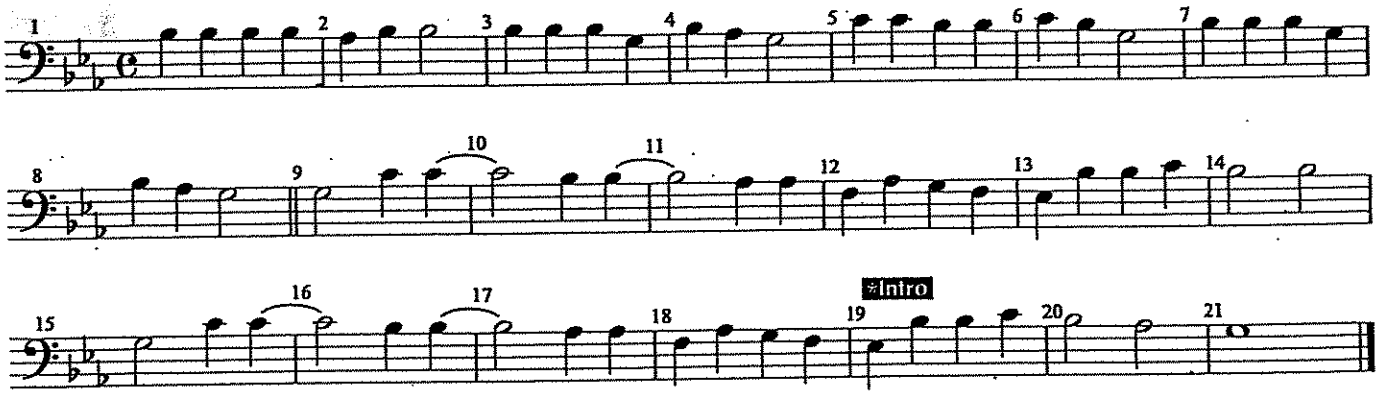
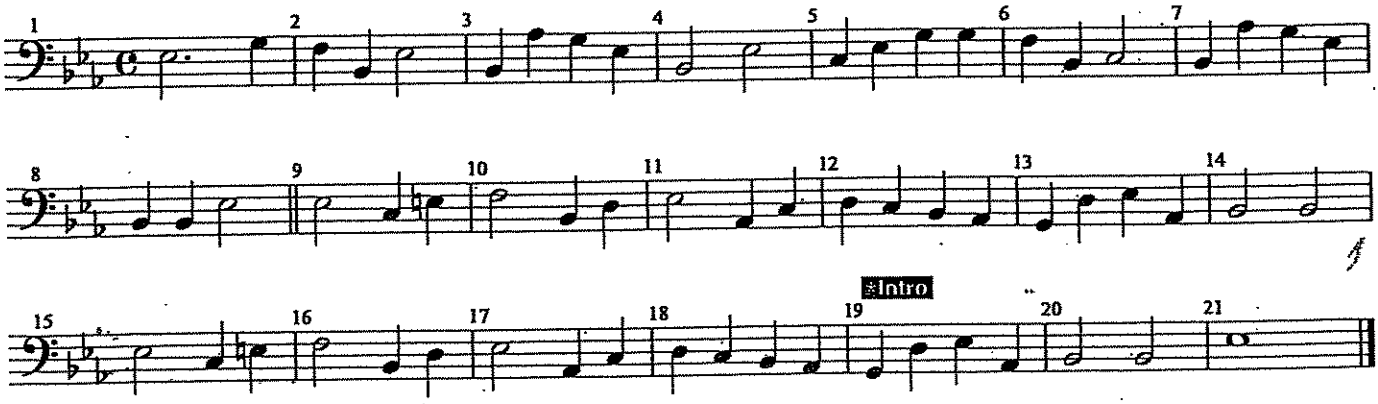


Bass

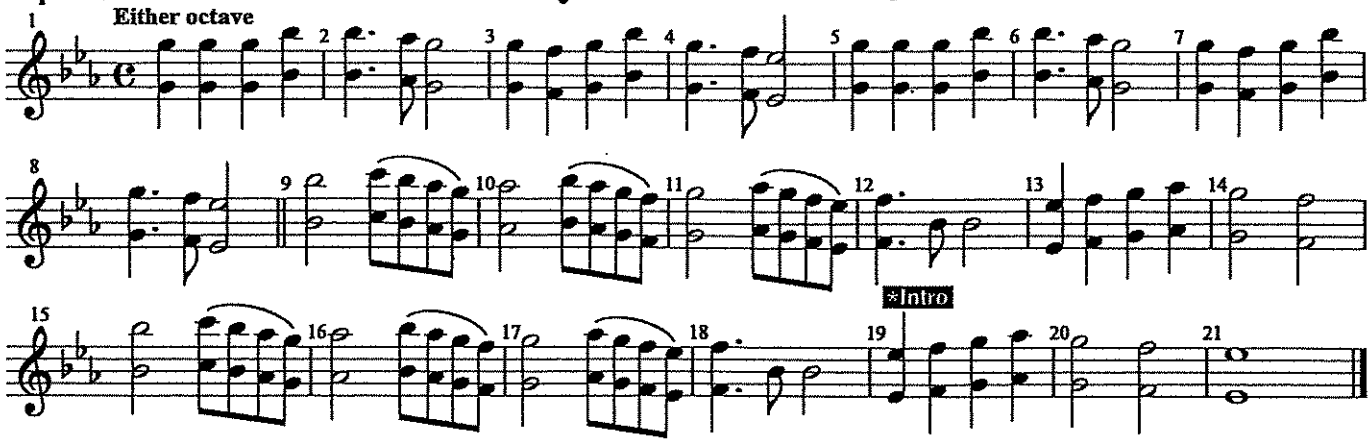


ANGELS WE HAVE HEARD ON HIGH

Guitar / Mallets

Traditional French Carol

Soprano



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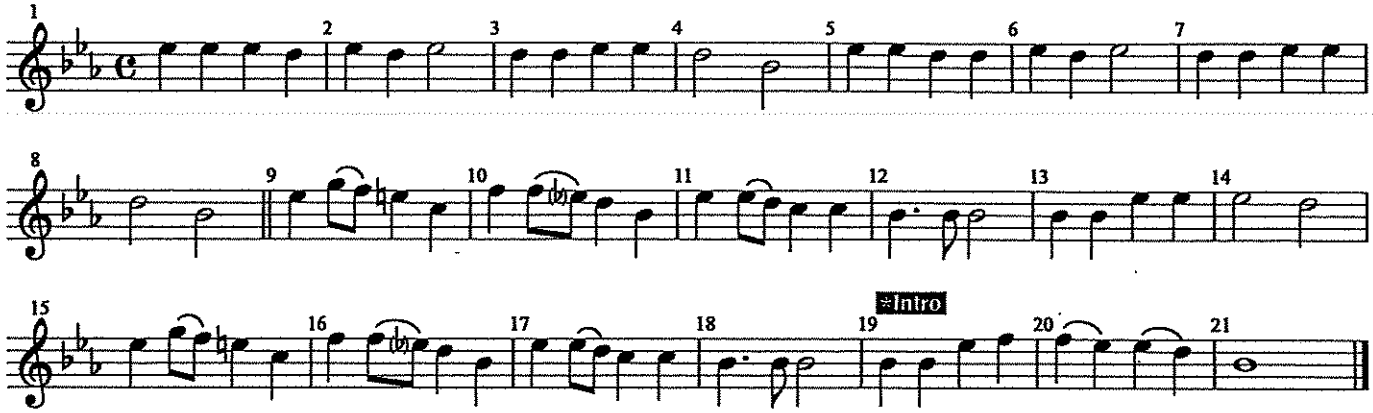
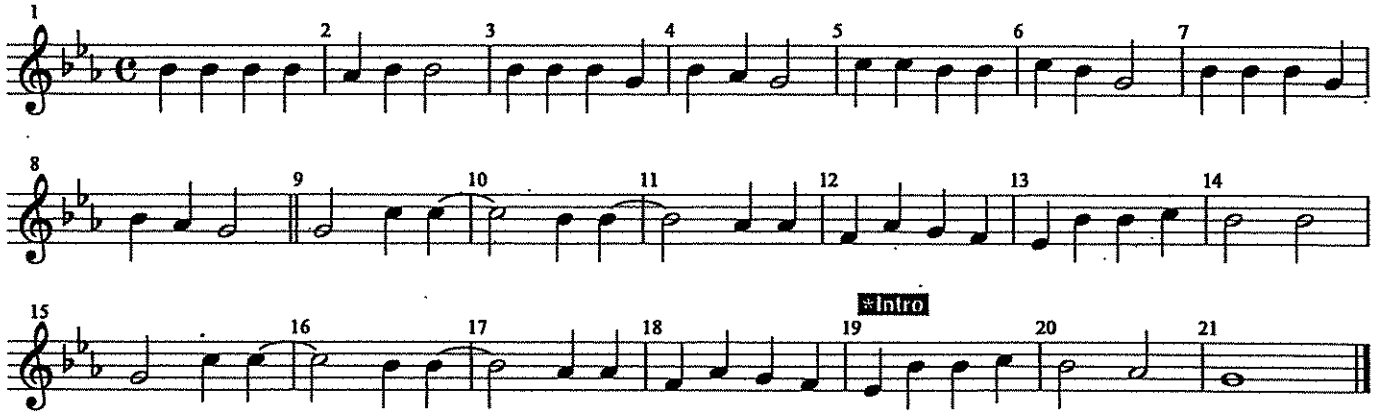
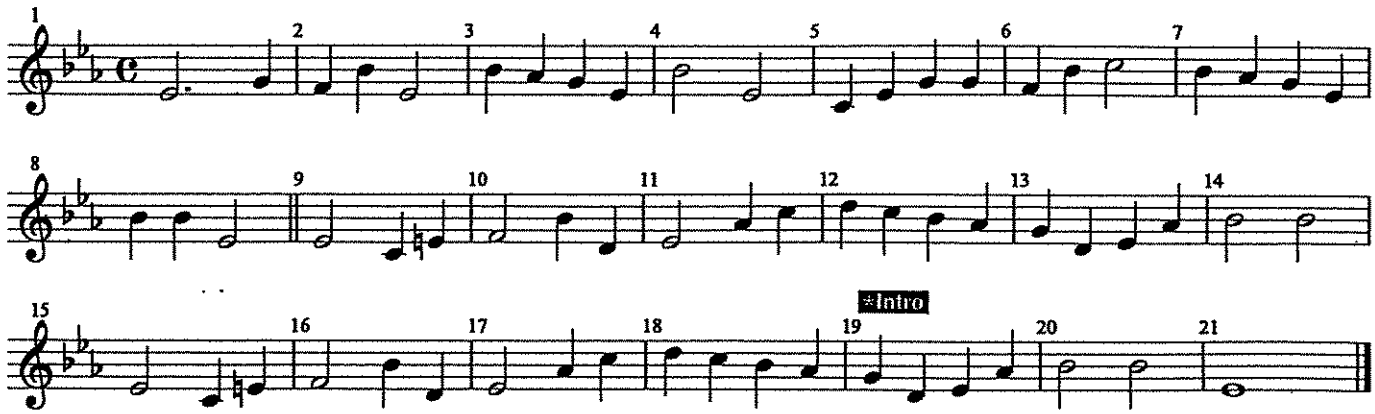


Tenor



Bass

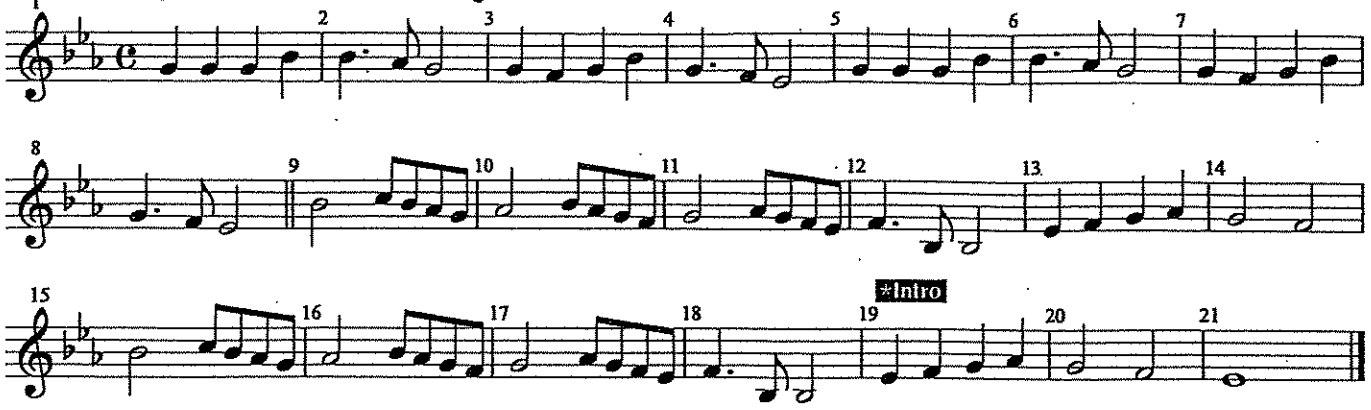


Angels We Have Heard on High

Mallets / Piano

Traditional French Carol

Soprano



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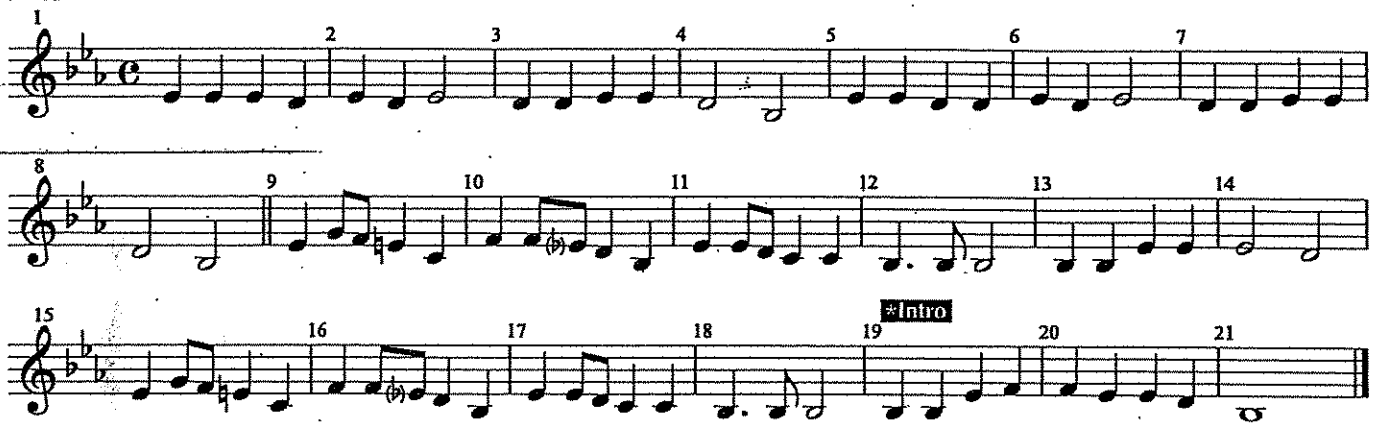
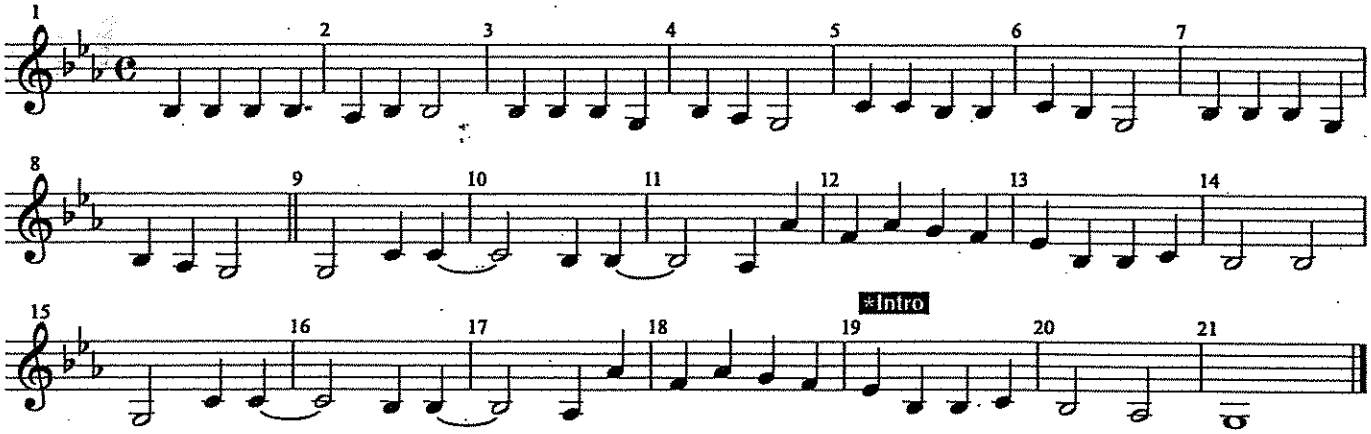
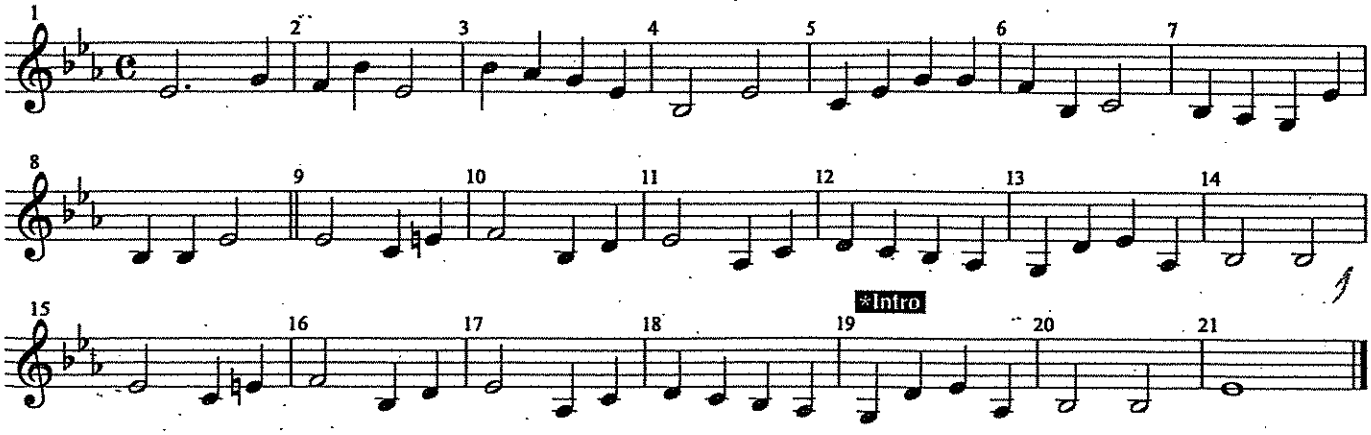


Tenor



Bass

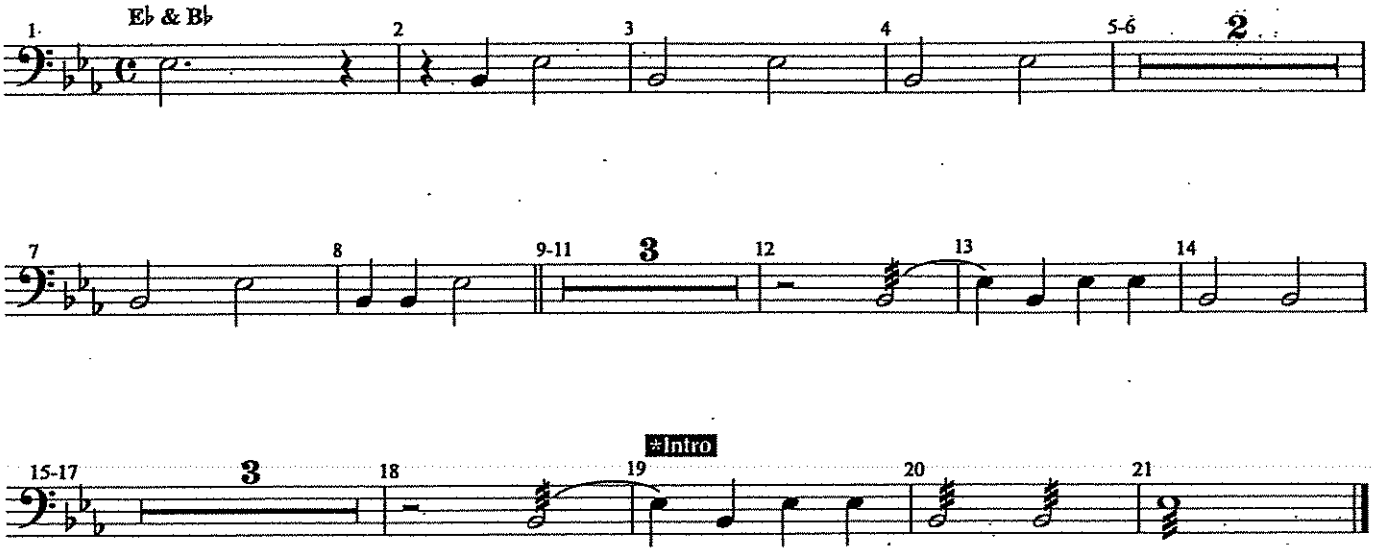


ANGELS WE HAVE HEARD ON HIGH

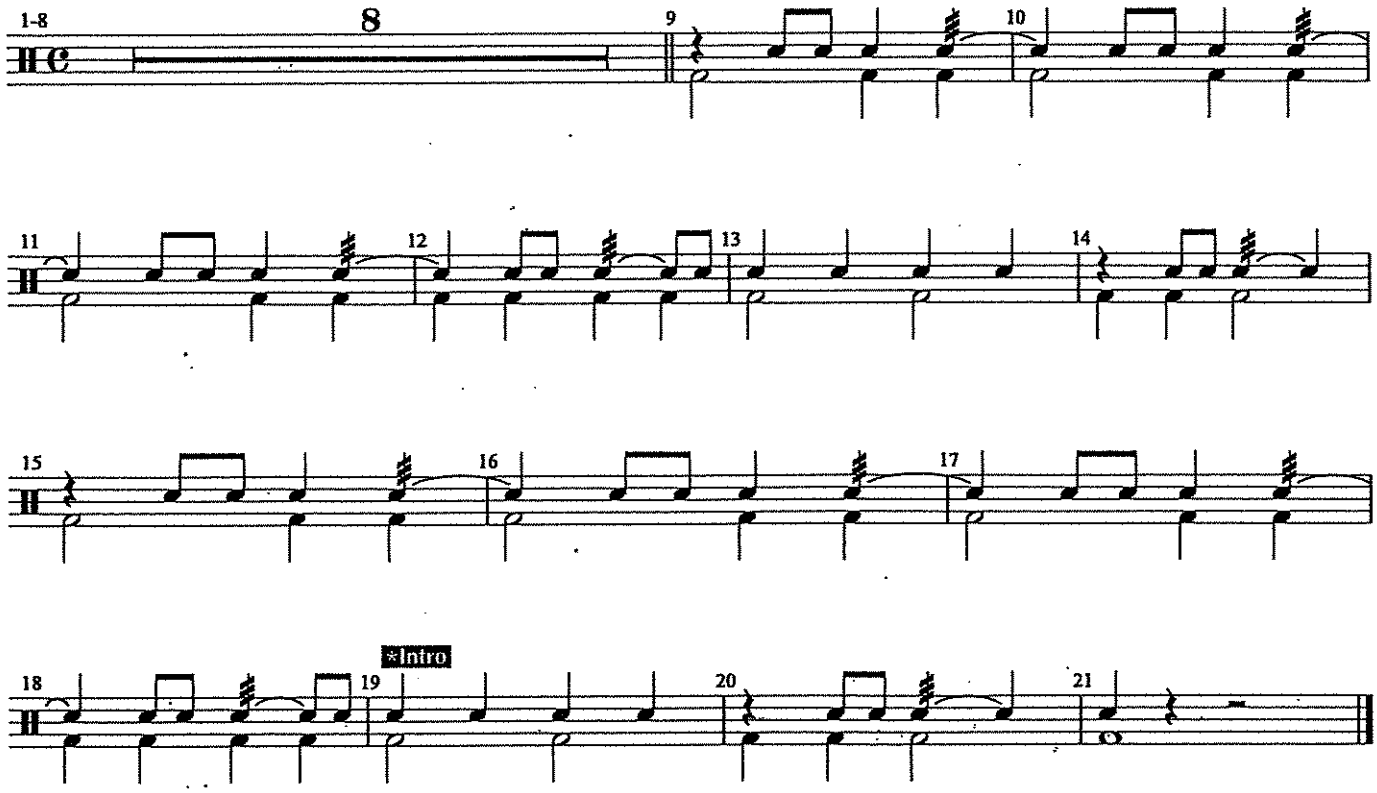
Percussion

Traditional French Carol

Timpani



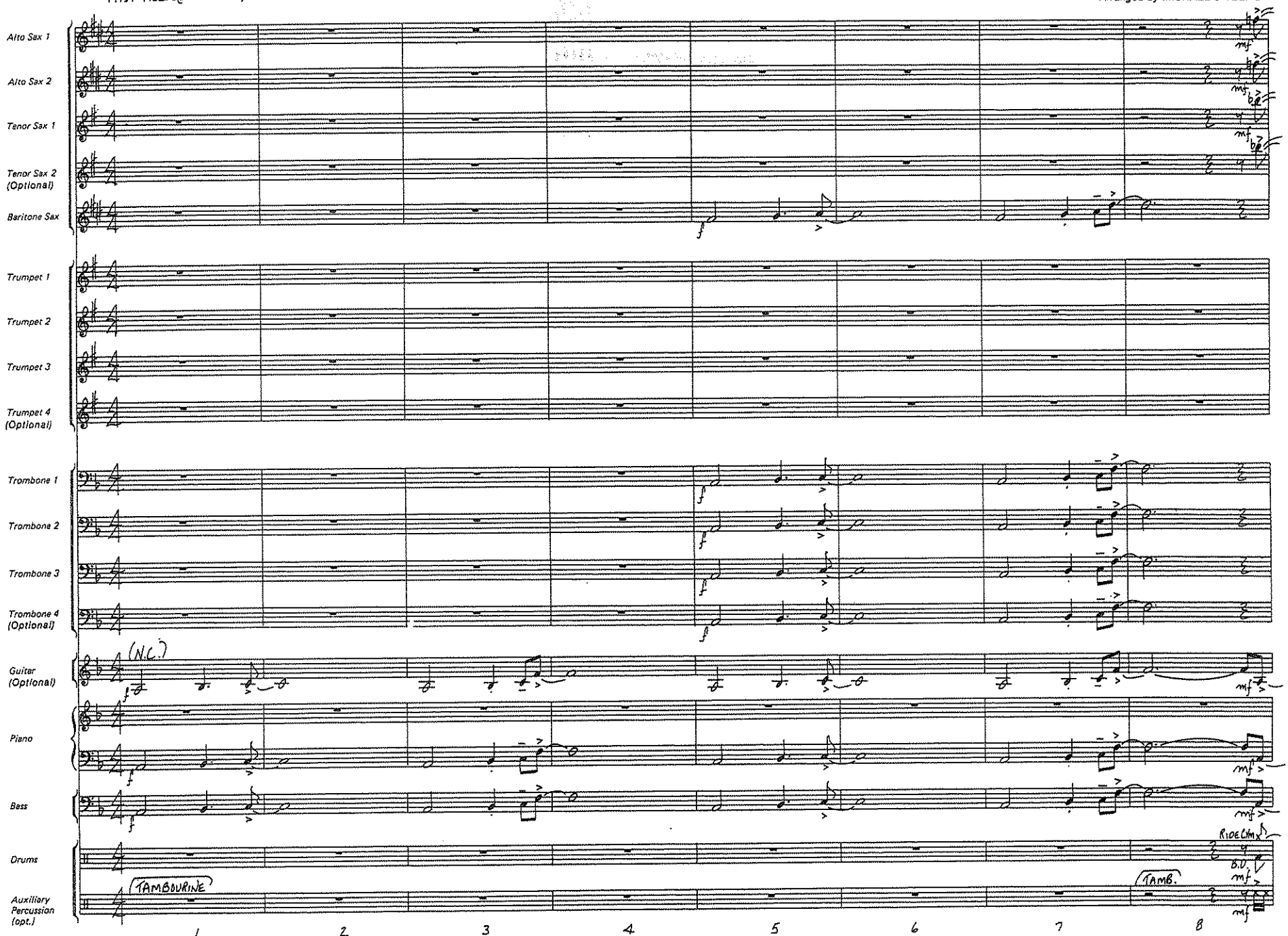
Snare Drum
Bass Drum



Birdland

FAST ROCK (♩=152-160)

Music by JOSEF ZAWINUL
Arranged by MICHAEL SWEENEY



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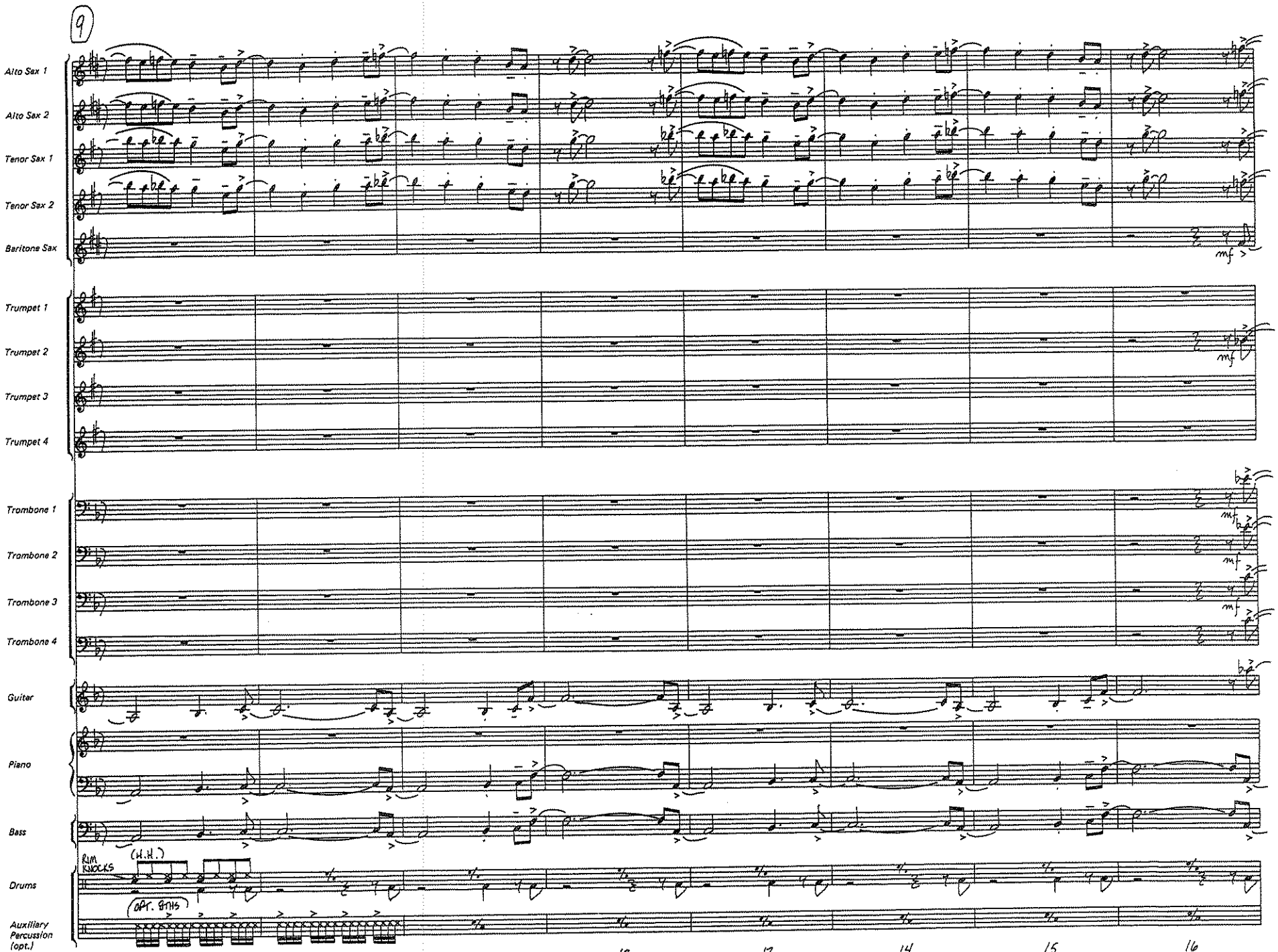

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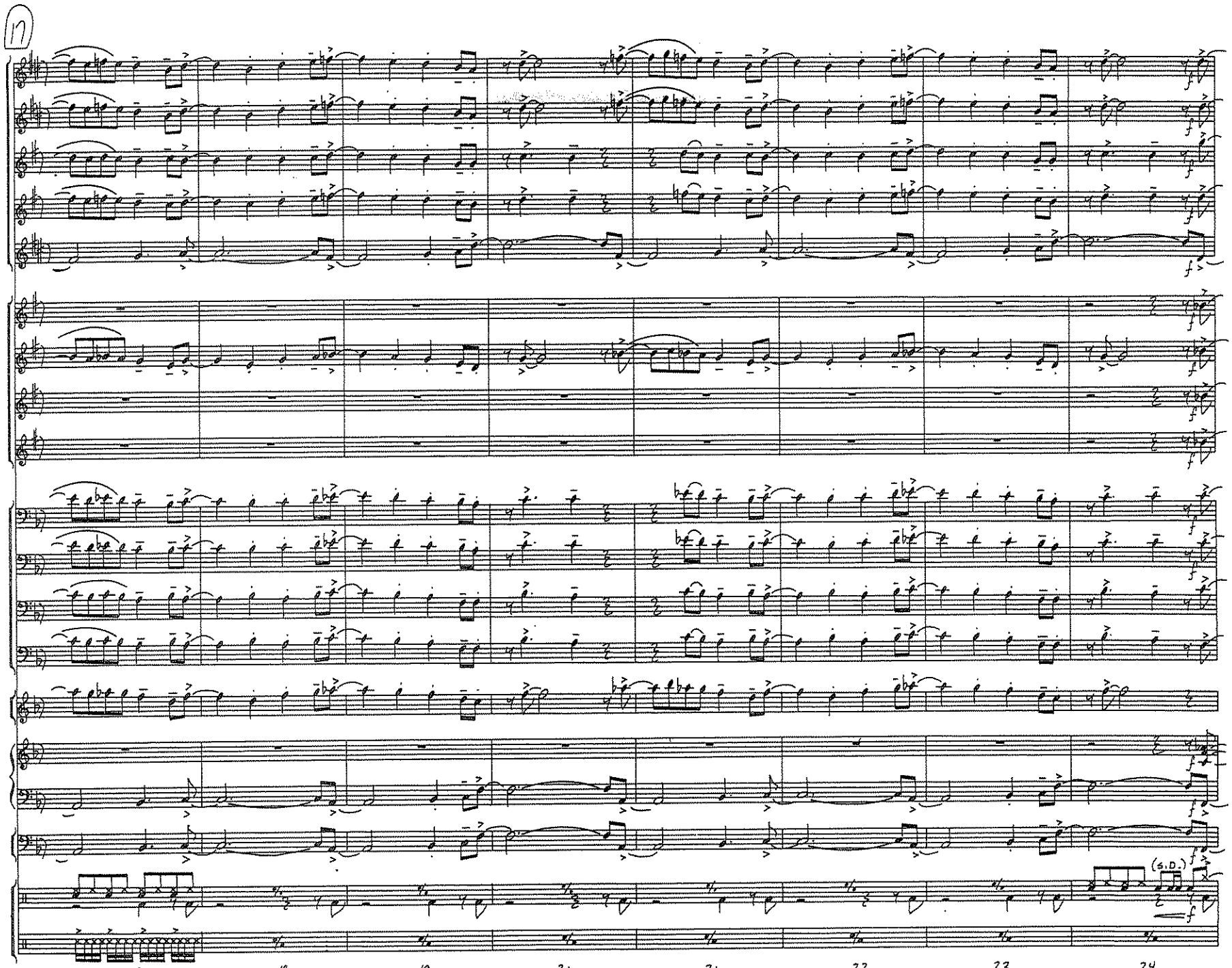
BIRDLAND · P2



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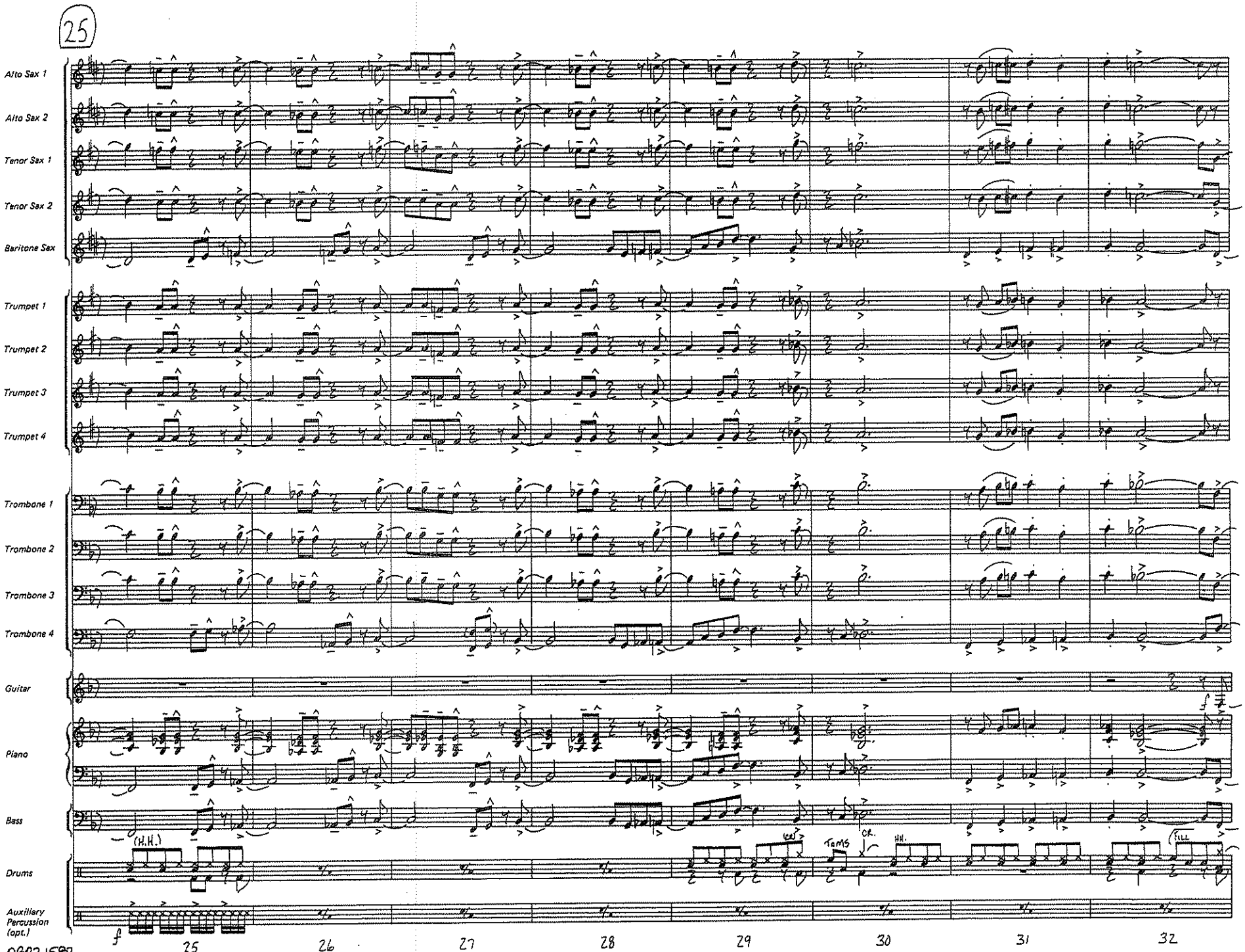
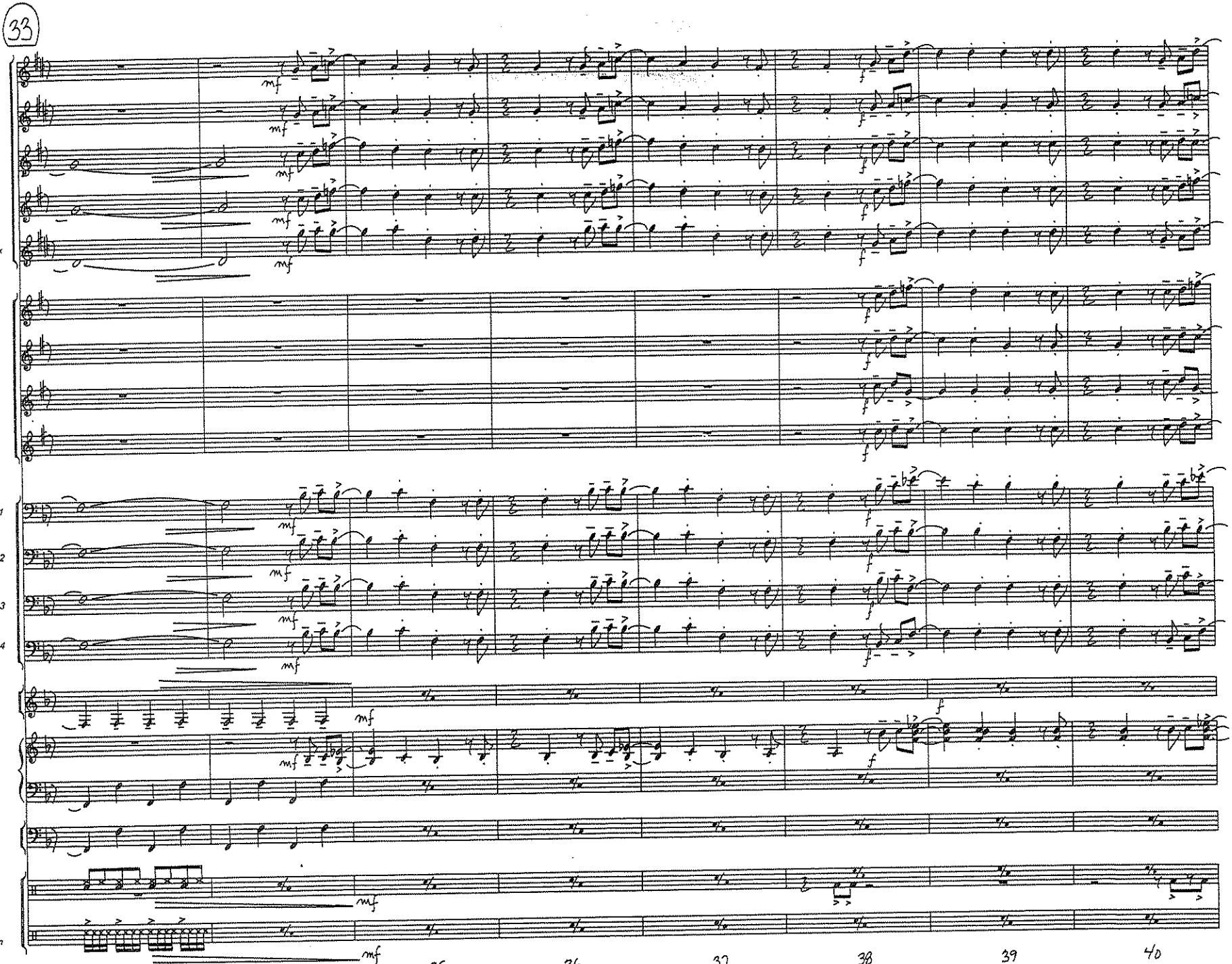
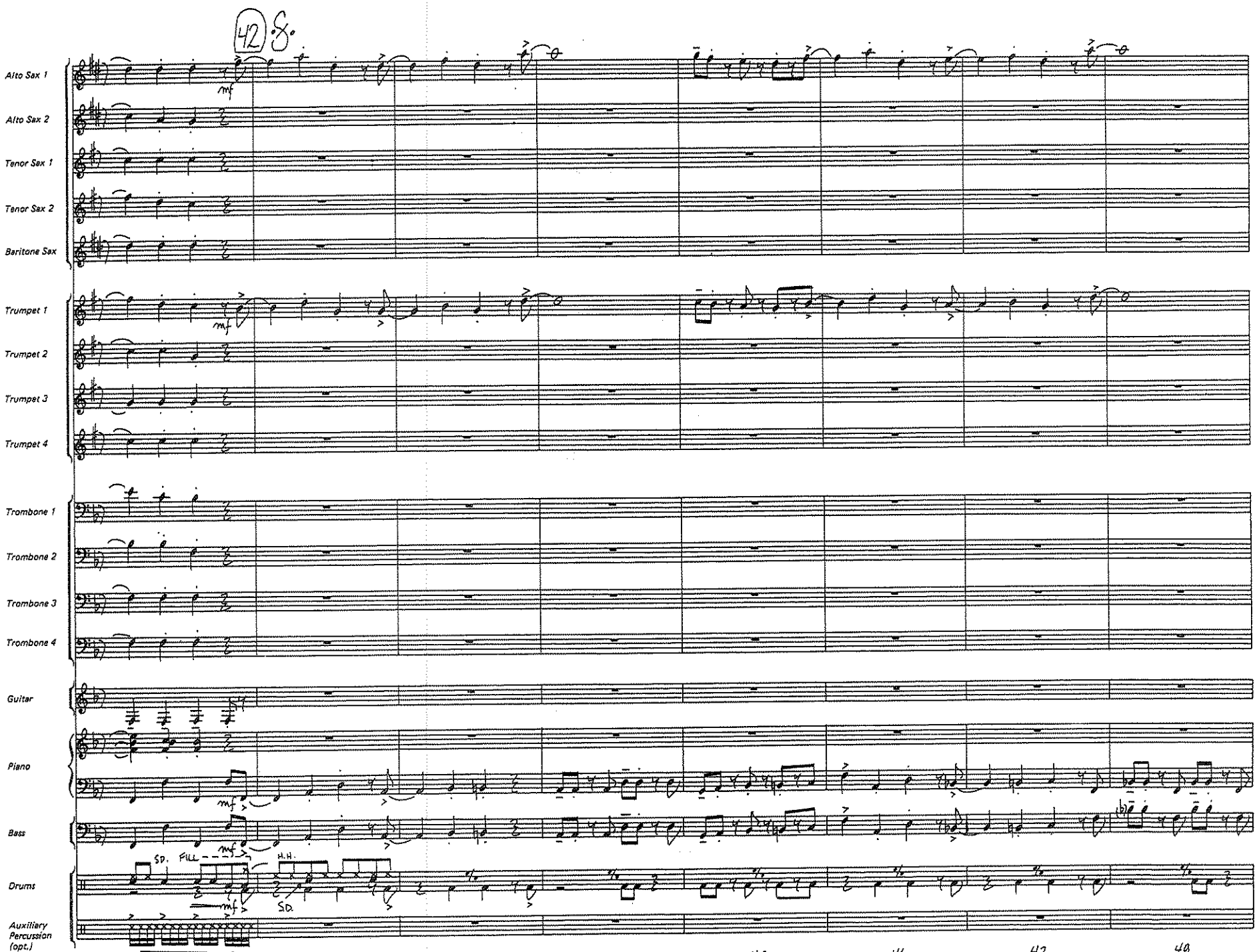
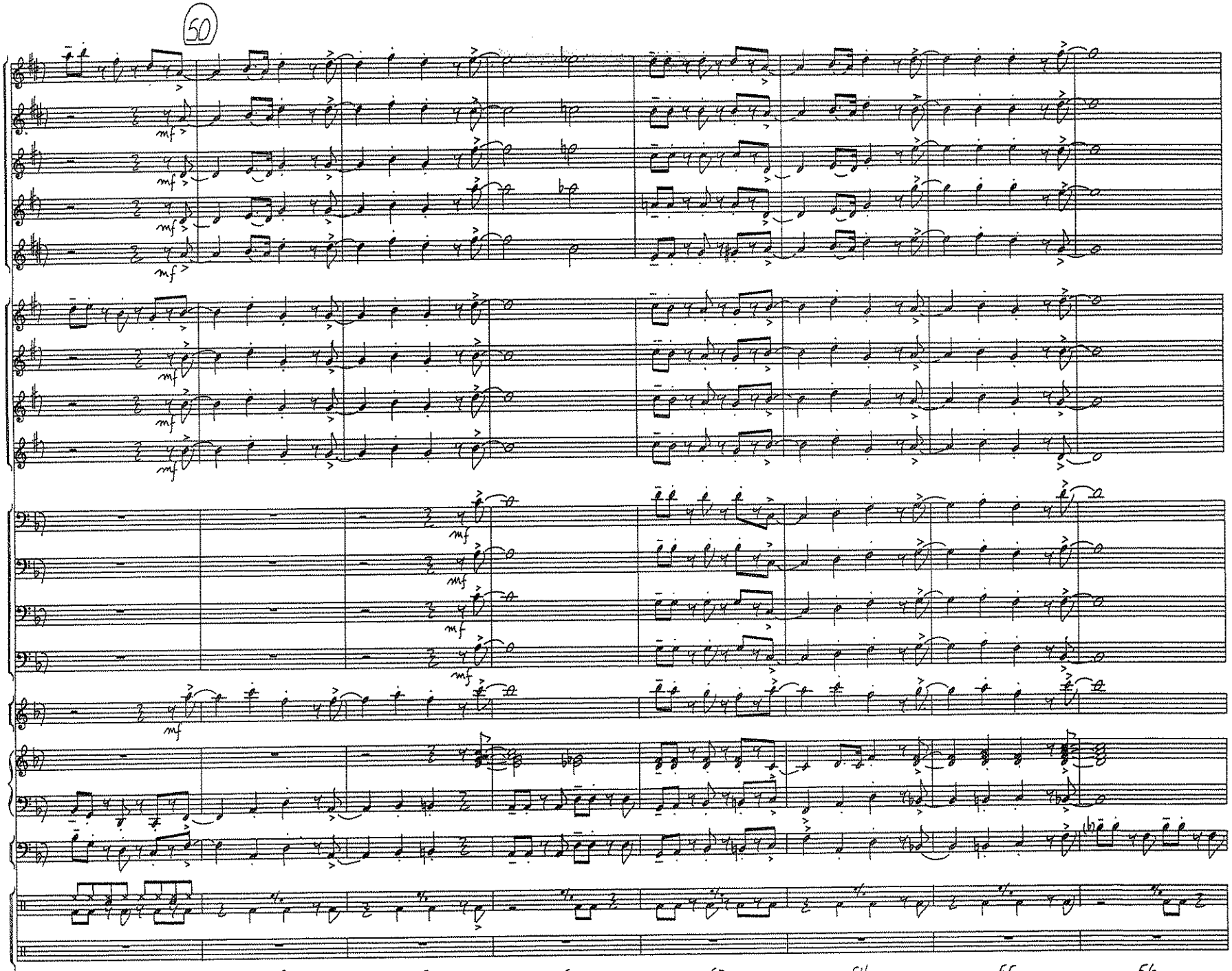
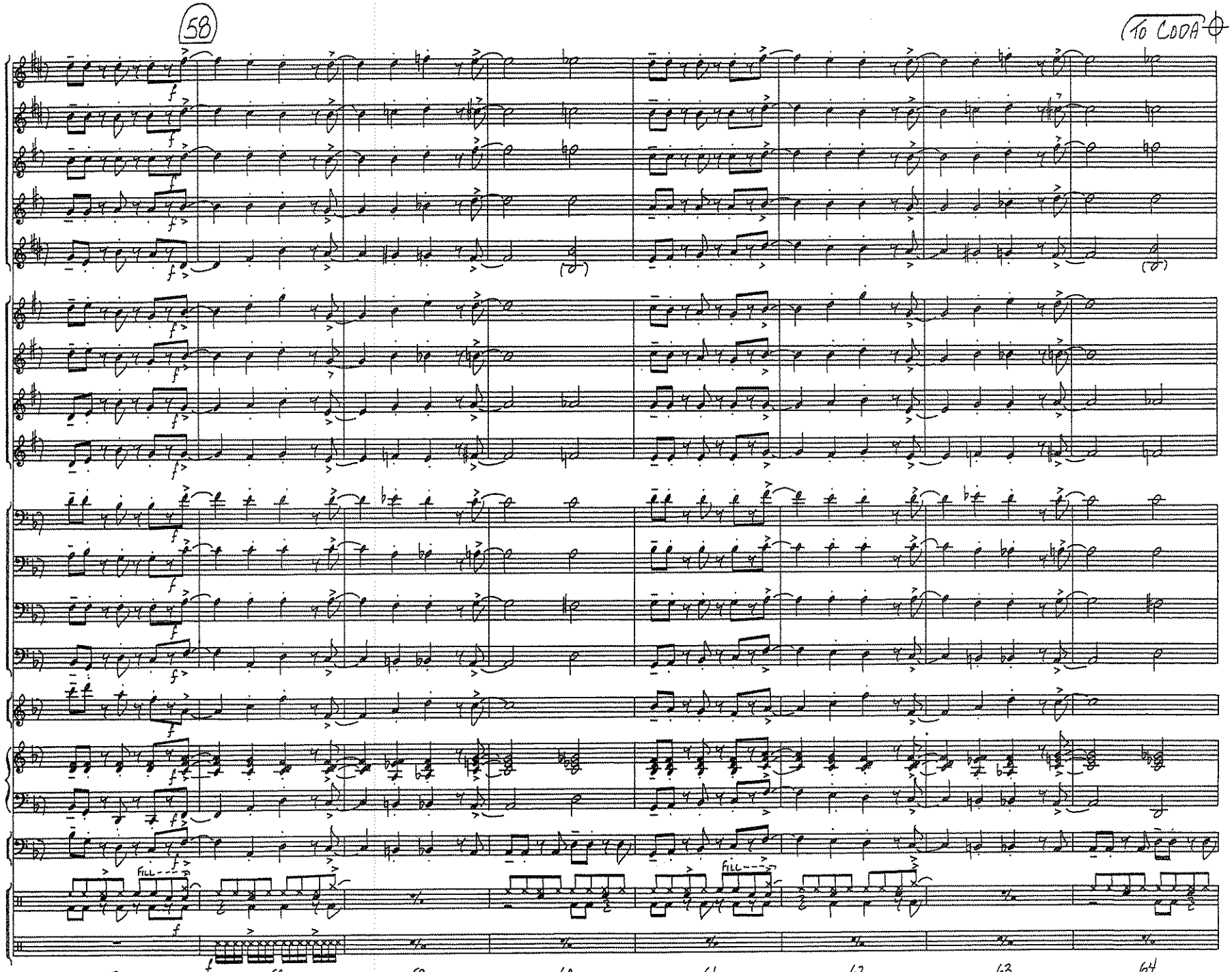
BIRDLAND · P3


25
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.)
(H.H.)
TAMS
CR.
HH.
FILL
f
25
26
27
28
29
30
31
32

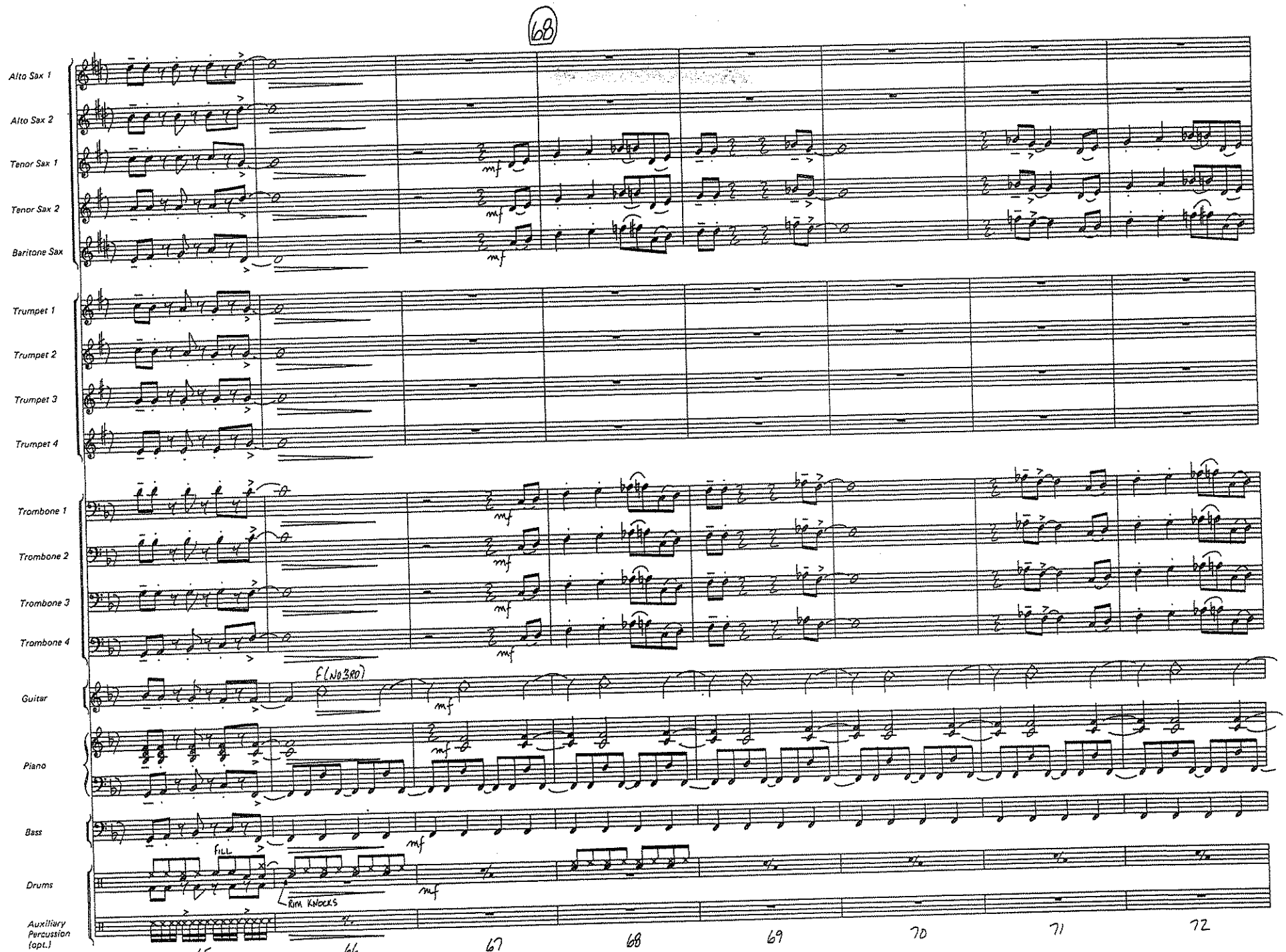

33
Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Baritone Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Guitar
Piano
Bass
Drums
Auxiliary Percussion (opt.)
mf
f
33
34
35
36
37
38
39
40

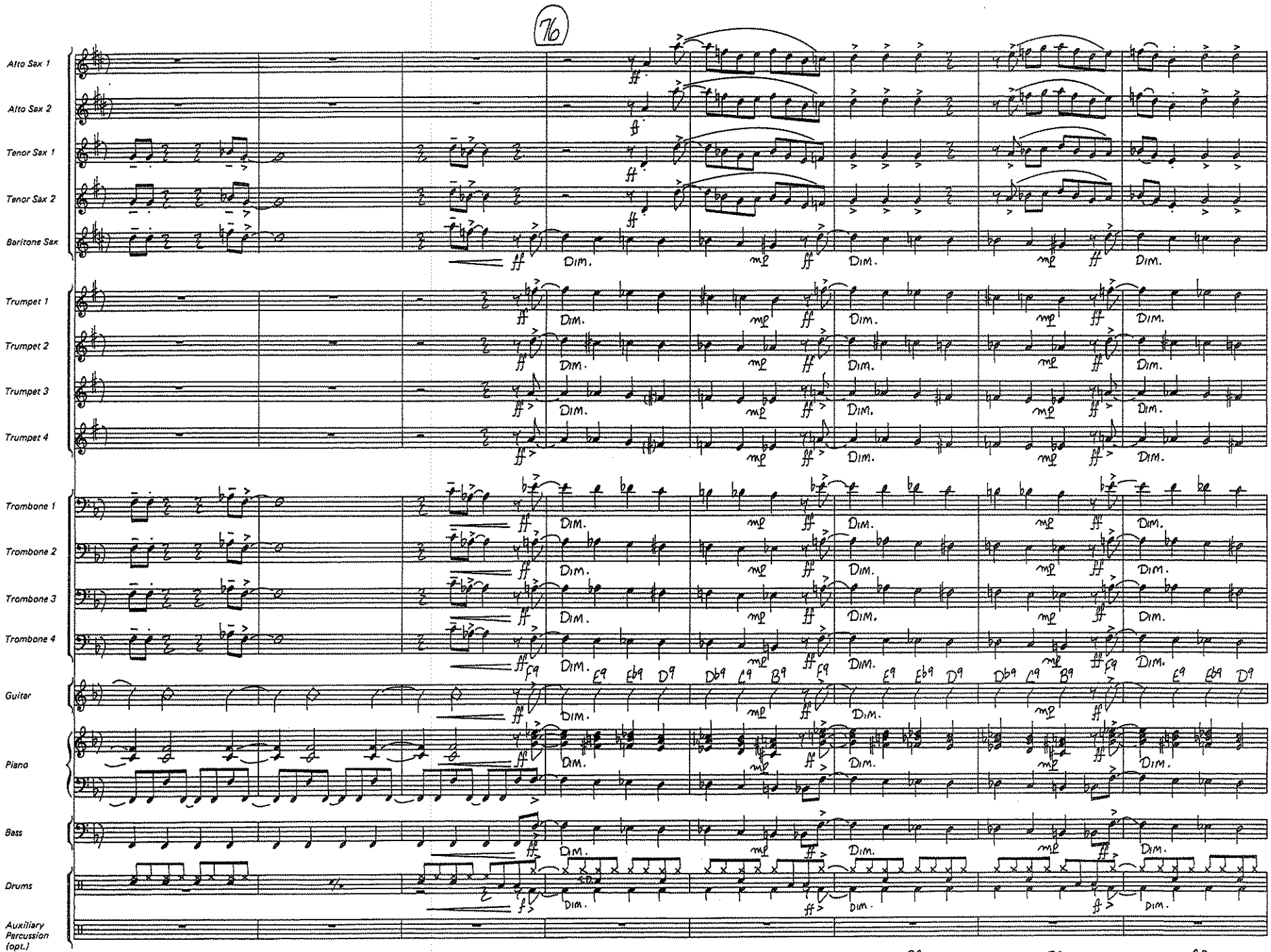

42 D.S.
Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Baritone Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Guitar
Piano
Bass
Drums
Auxiliary Percussion (opt.)
mf
SD. FILL
H.H.
SD
41
42
43
44
45
46
47
48


50
Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Baritone Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Guitar
Piano
Bass
Drums
Auxiliary Percussion (opt.)
mf
49
50
51
52
53
54
55
56



08721582
BIRDLAND · P8


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
F (NO3RD)
Piano
Bass
FILL
Drums
RIM KNOCKS
Auxiliary Percussion (opt.)
mf
65
66
67
68
69
70
71
72



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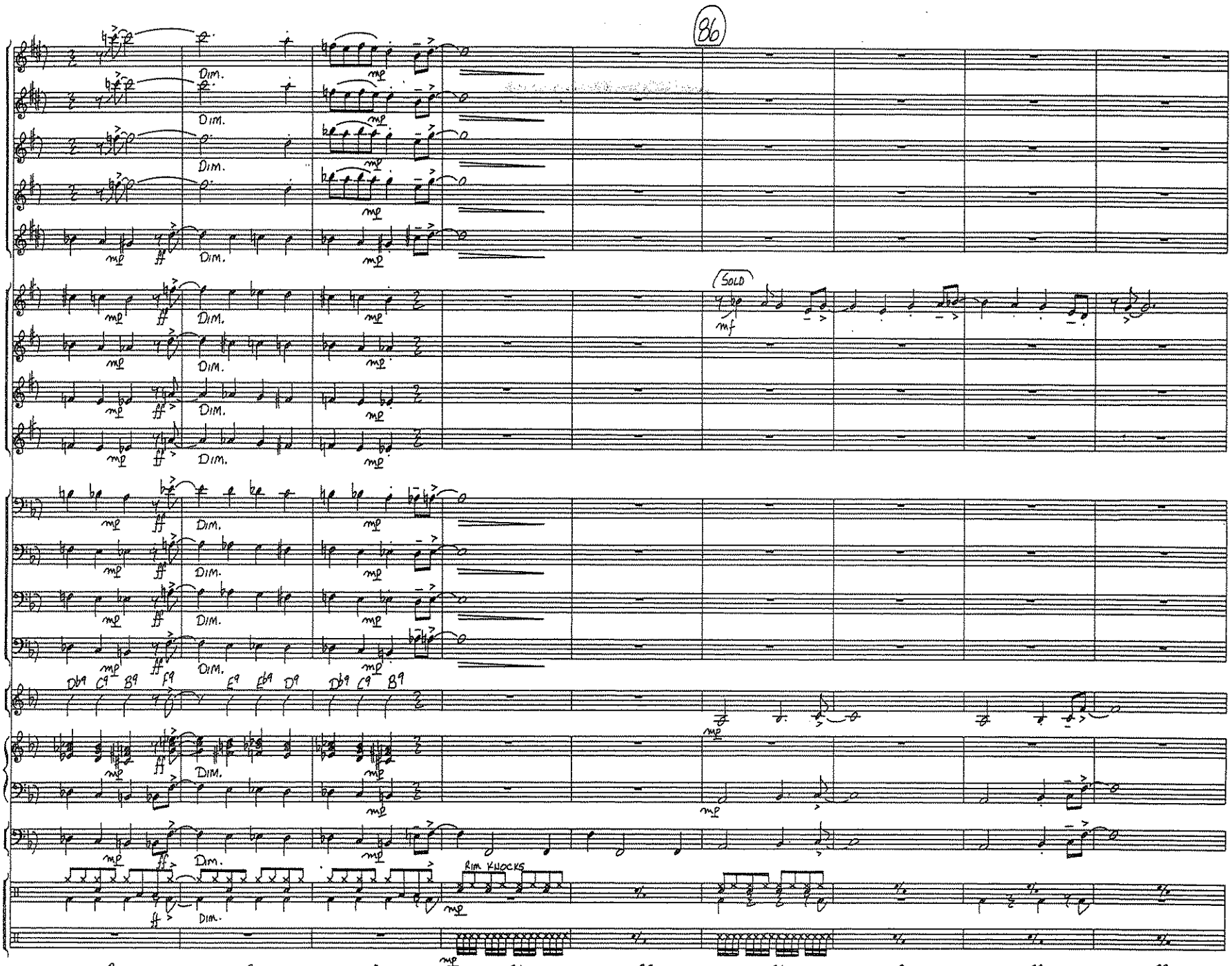
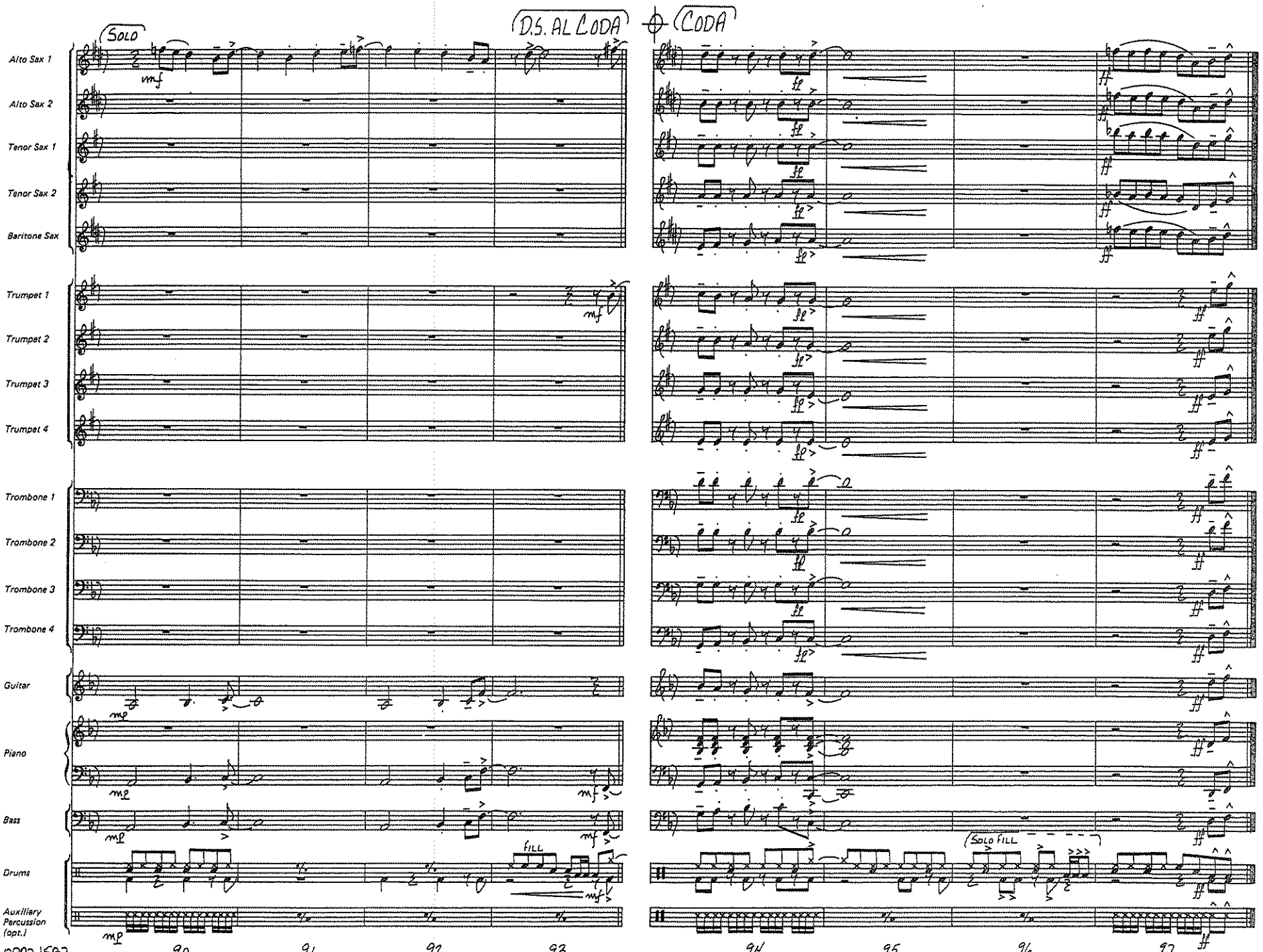
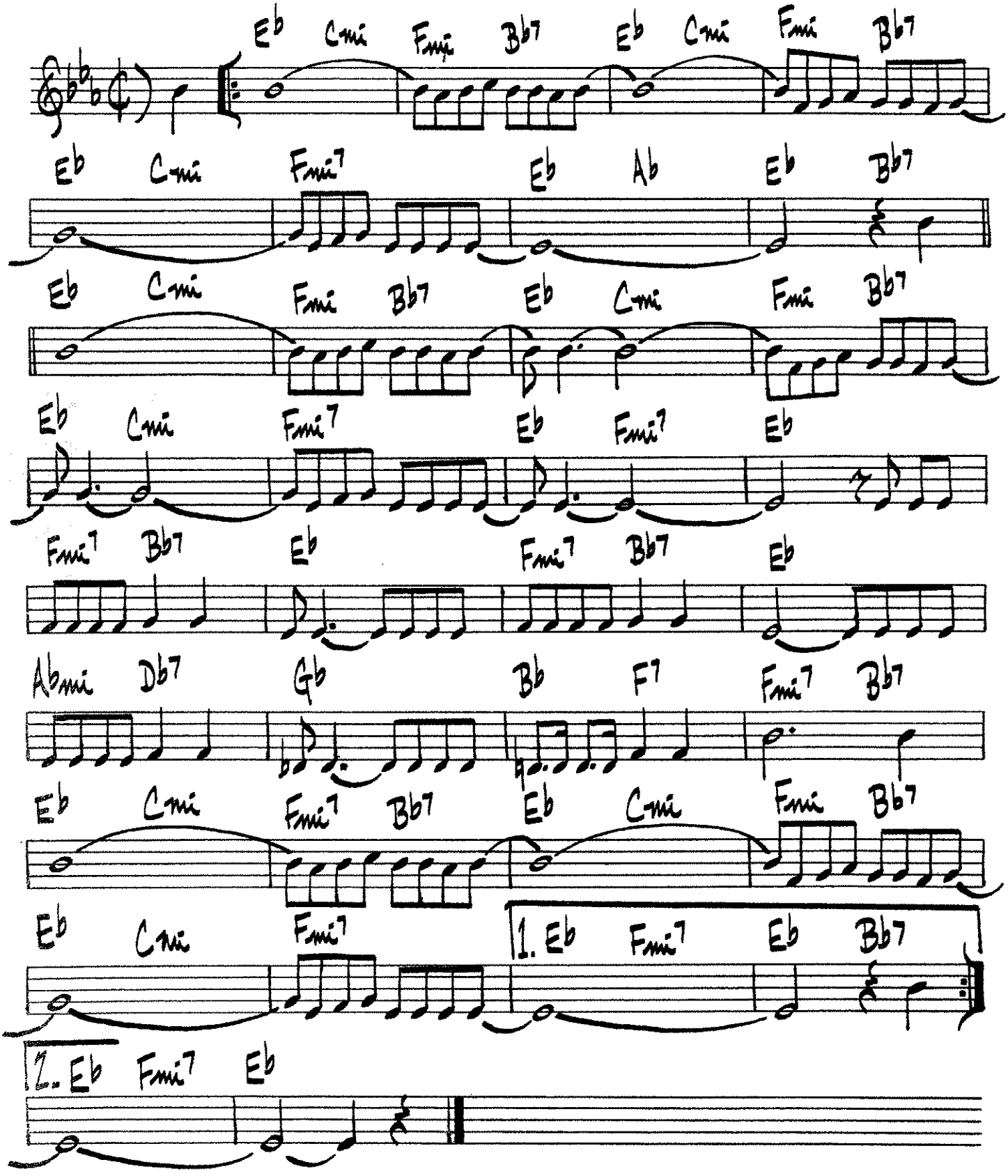
BIRDLAND · P10


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.)
SOLO
Dim.
RIM KNOCKS
81
82
83
84
85
86
87
88
89


SOLO
D.S. AL CODA
CODA
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.)
FILL
SOLO FILL
90
91
92
93
94
95
96
97

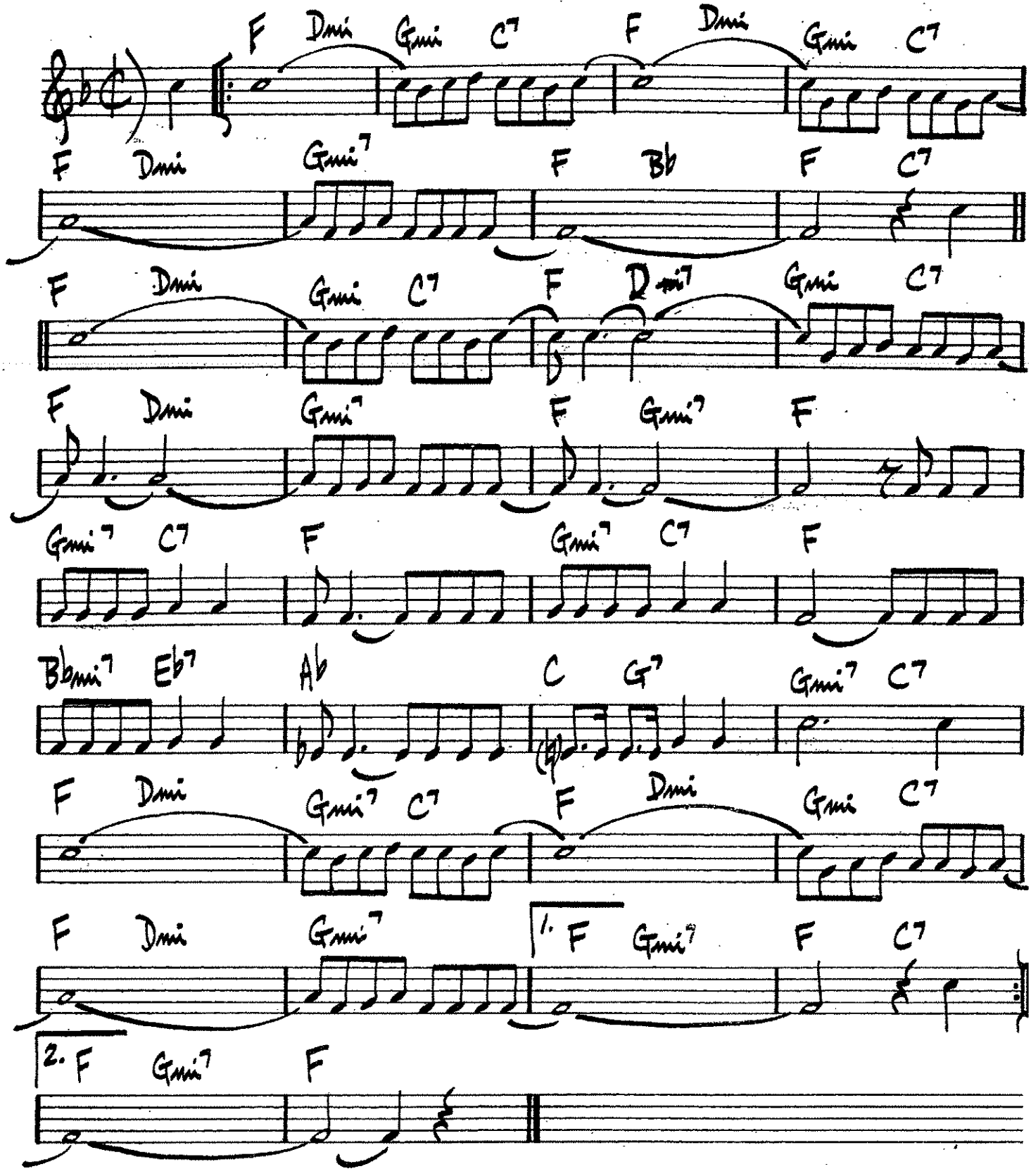
C

BLUE MOON


Eb Cmi Fmi Bb7 Eb Cmi Fmi Bb7
Eb Cmi Fmi7 Eb Ab Eb Bb7
Eb Cmi Fmi 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

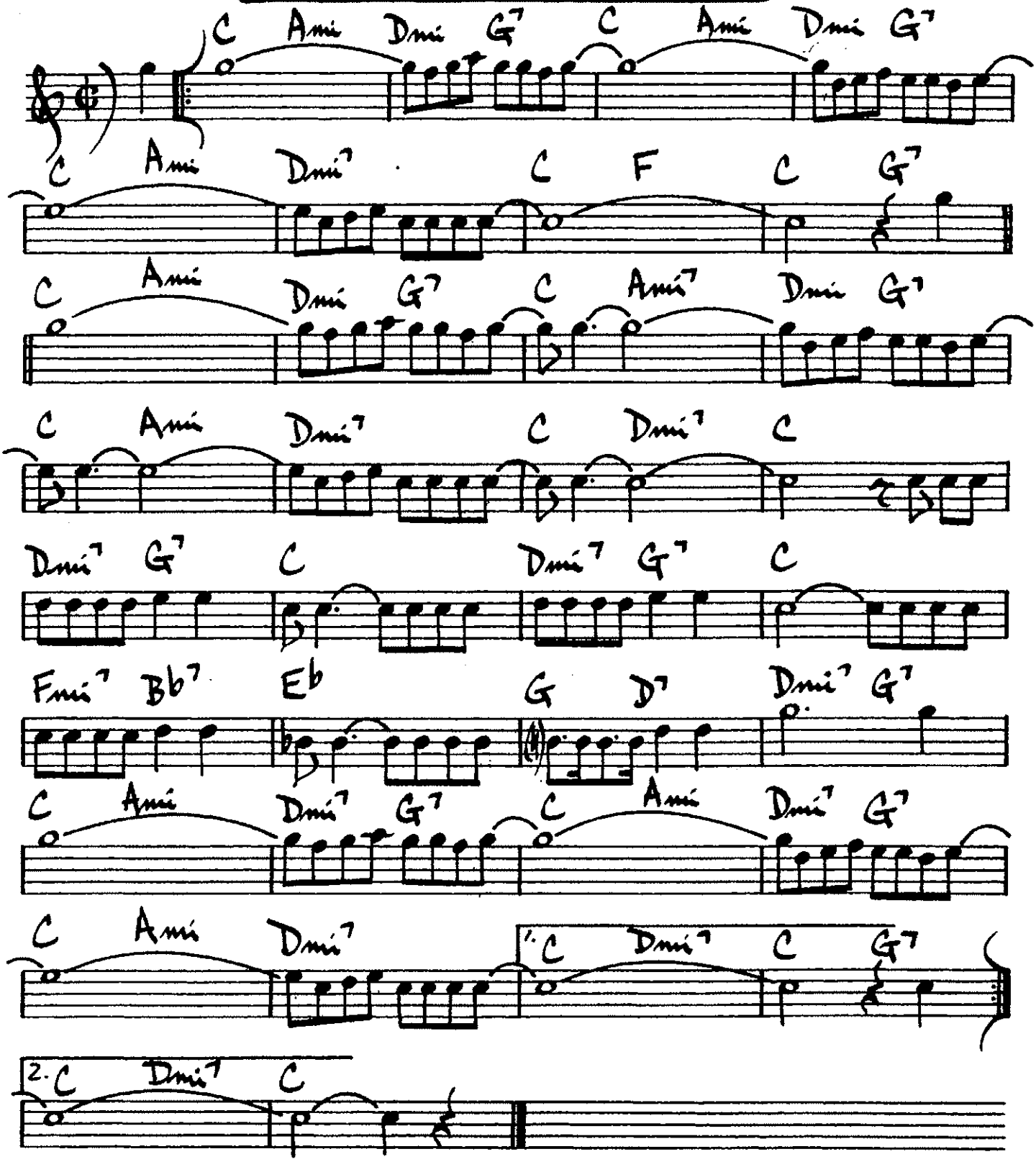
Bb

BLUE MOON


F Dmi Gmi C7 F Dmi Gmi C7
F Dmi Gmi7 F Bb F C7
F Dmi Gmi C7 F Dmi7 Gmi C7
F Dmi Gmi7 F Gmi7 F
Gmi7 C7 F Gmi7 C7 F
Bbmi7 Eb7 Ab C G7 Gmi7 C7
F Dmi Gmi7 C7 F Dmi Gmi C7
F Dmi Gmi7 1. F Gmi7 F C7
2. F Gmi7 F

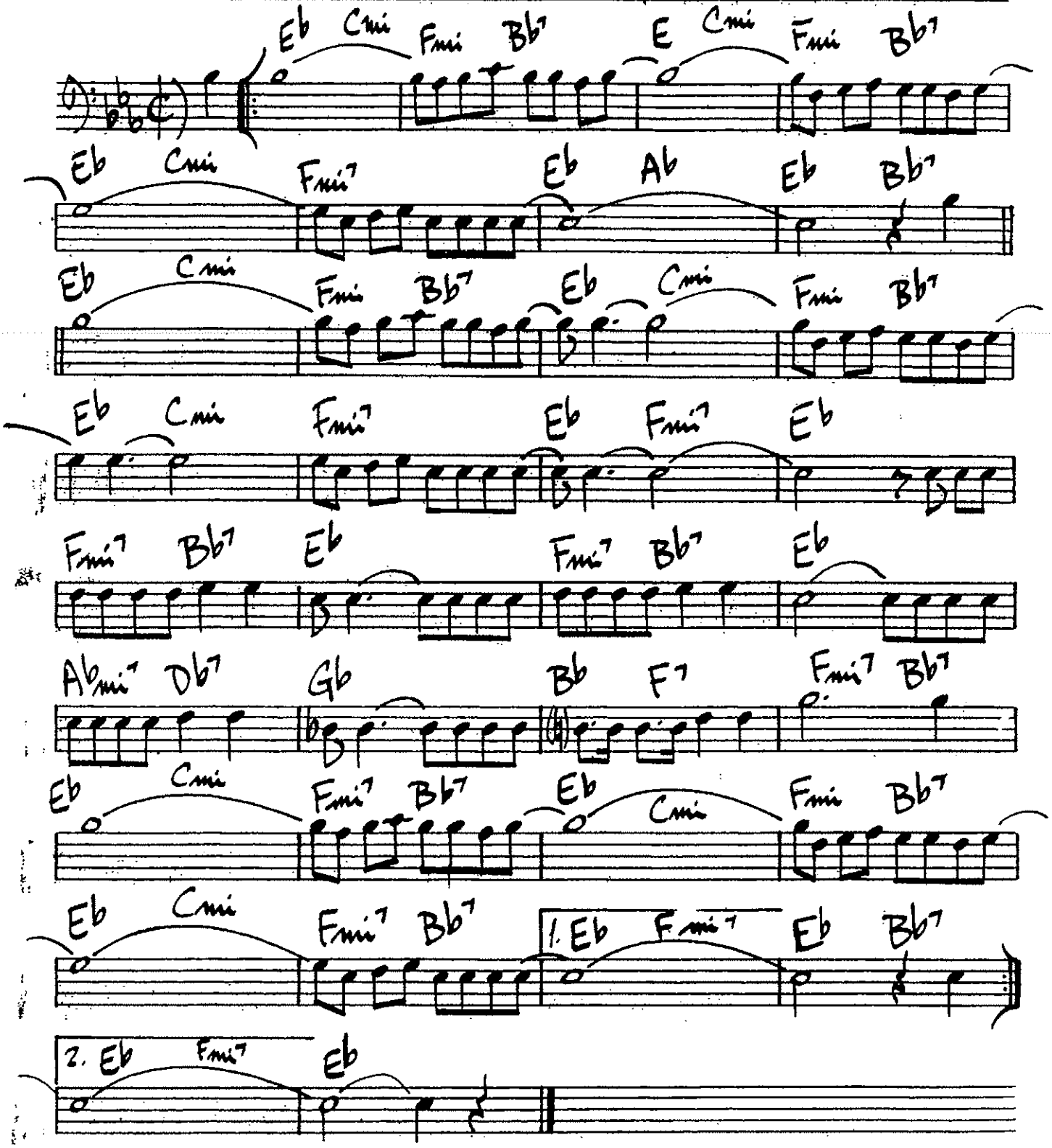
Eb

BLUE MOON


C Ami Dmi G7 C Ami Dmi G7
C Ami Dmi7 C F C G7
C Ami Dmi G7 C Ami7 Dmi G7
C Ami Dmi7 C Dmi7 C
Dmi7 G7 C Dmi7 G7 C
Fmi7 Bb7 Eb G D7 Dmi7 G7
C Ami Dmi7 G7 C Ami Dmi7 G7
C Ami Dmi7 1. C Dmi7 C G7
2. C Dmi7 C

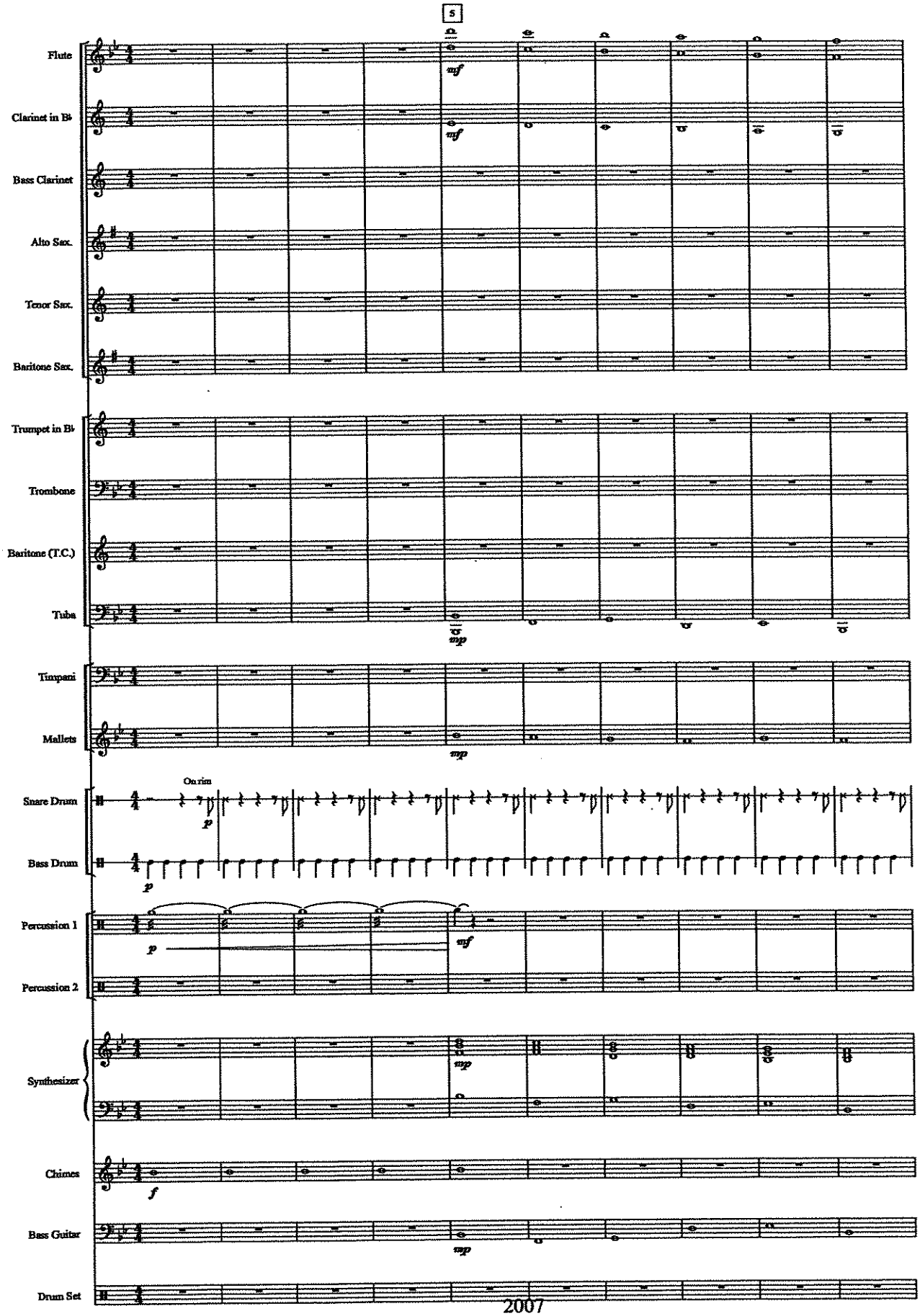
B.C.

BLUE MOON

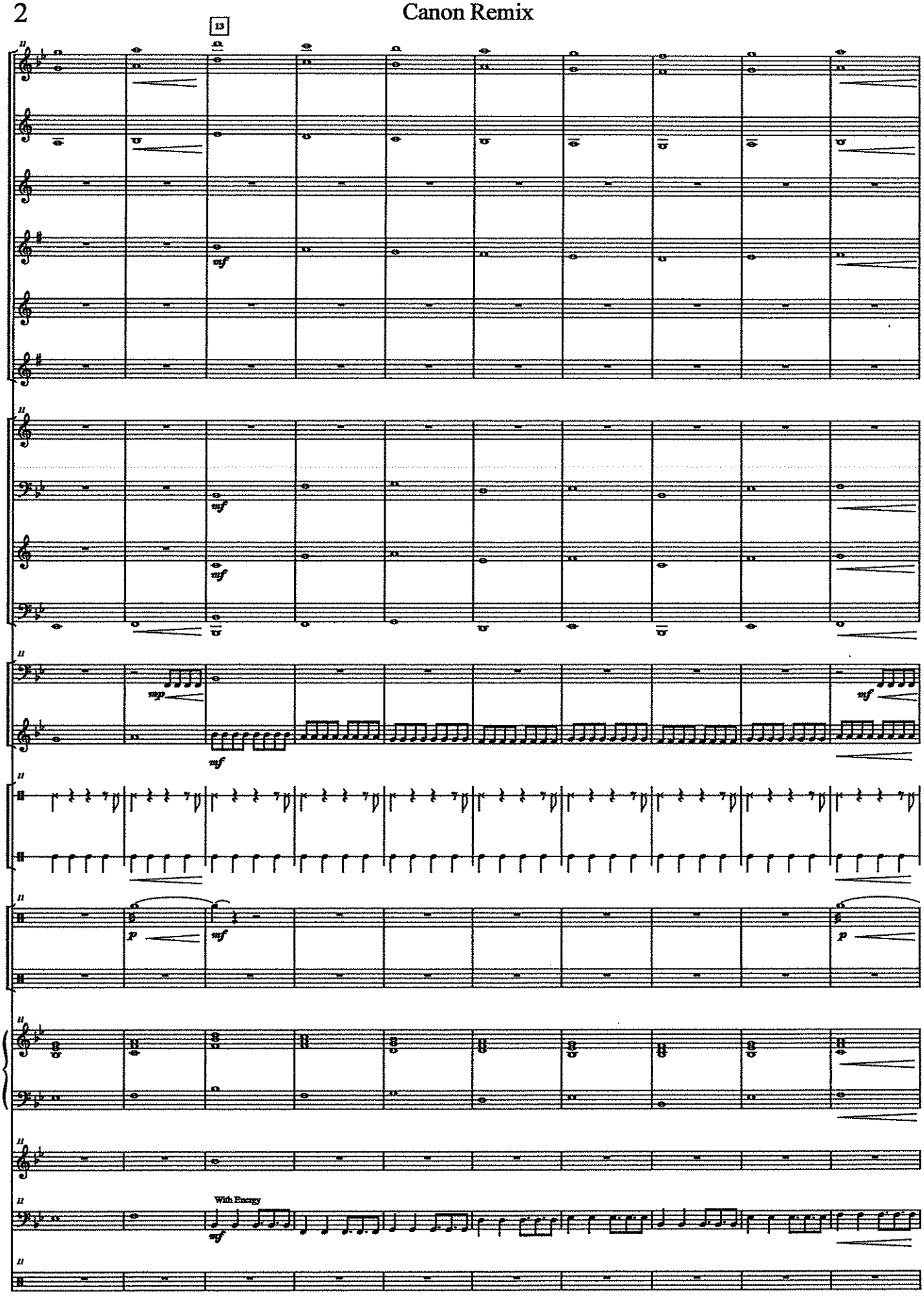

Eb Cmi Fmi Bb7 Eb Cmi Fmi Bb7
Eb Cmi Fmi7 Eb Ab Eb Bb7
Eb Cmi Fmi Bb7 Eb Cmi Fmi Bb7
Eb Cmi Fmi7 Eb Fmi7 Eb
Fmi7 Bb7 Eb Fmi7 Bb7 Eb
Abmi7 Db7 Gb Bb F7 Fmi7 Bb7
Eb Cmi Fmi7 Bb7 Eb Cmi Fmi Bb7
Eb Cmi Fmi7 Bb7 1. Eb Fmi7 Eb Bb7
2. Eb Fmi7 Eb

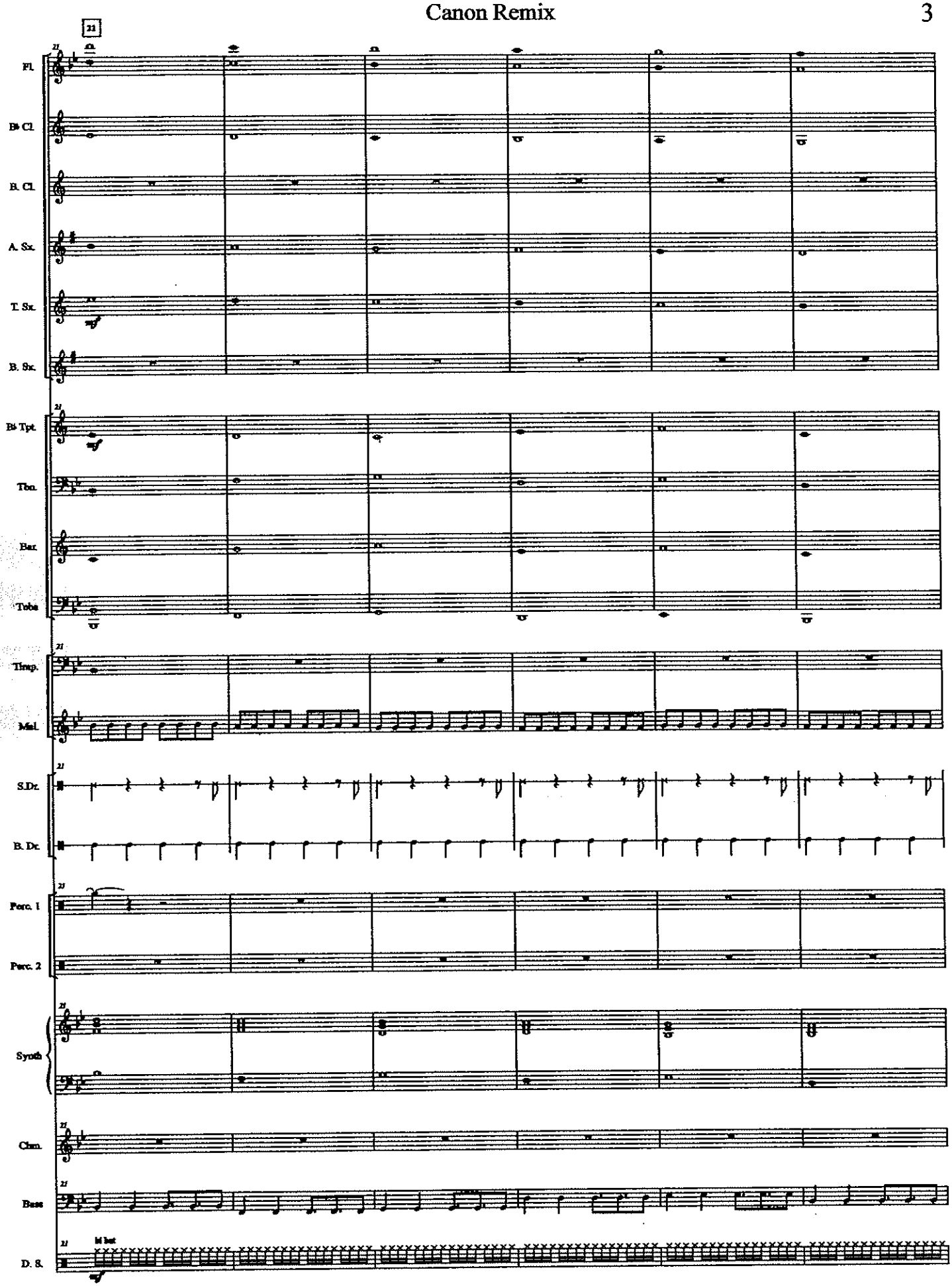
Canon Remix

Pachelbel /Arr. Bernice



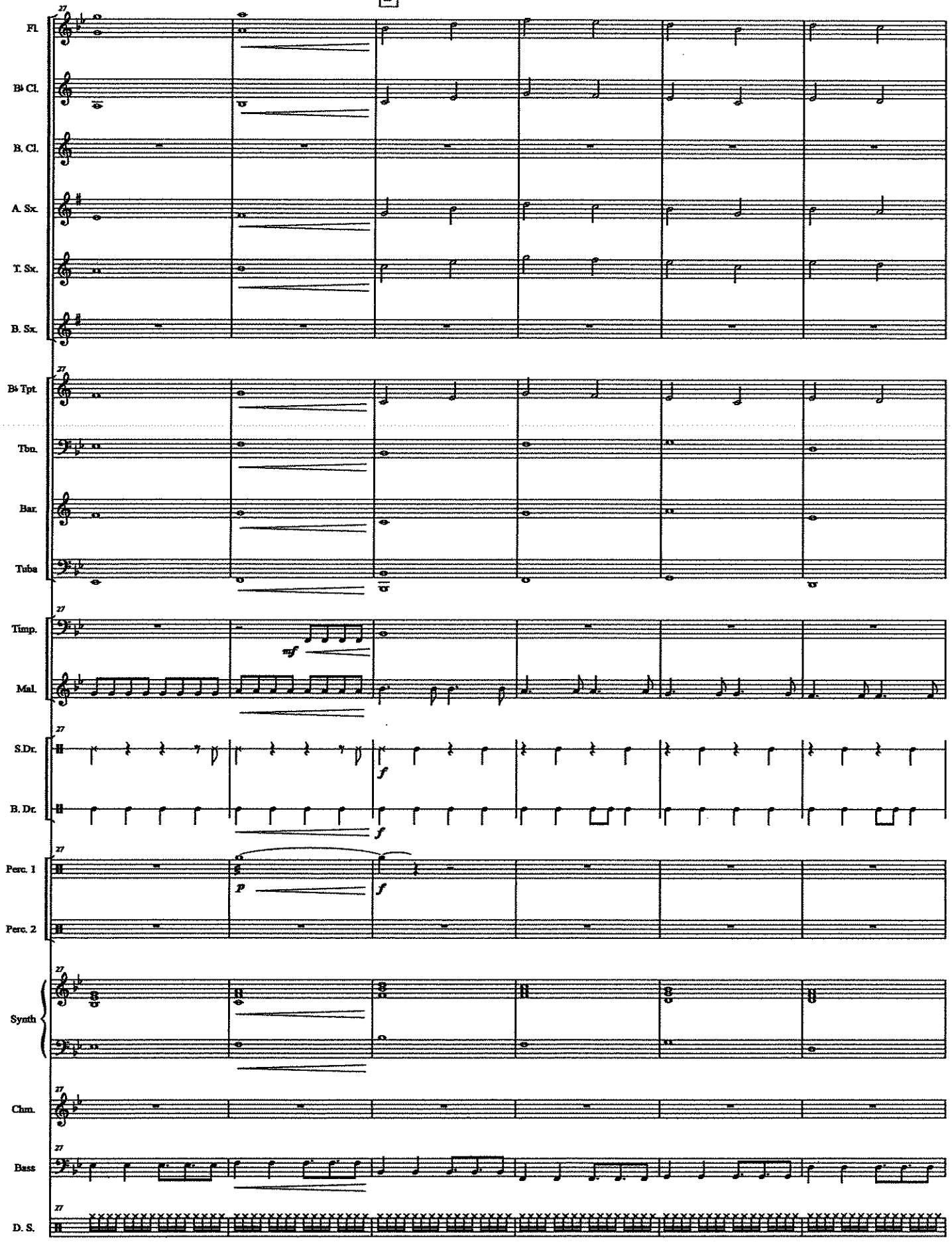
Canon Remix

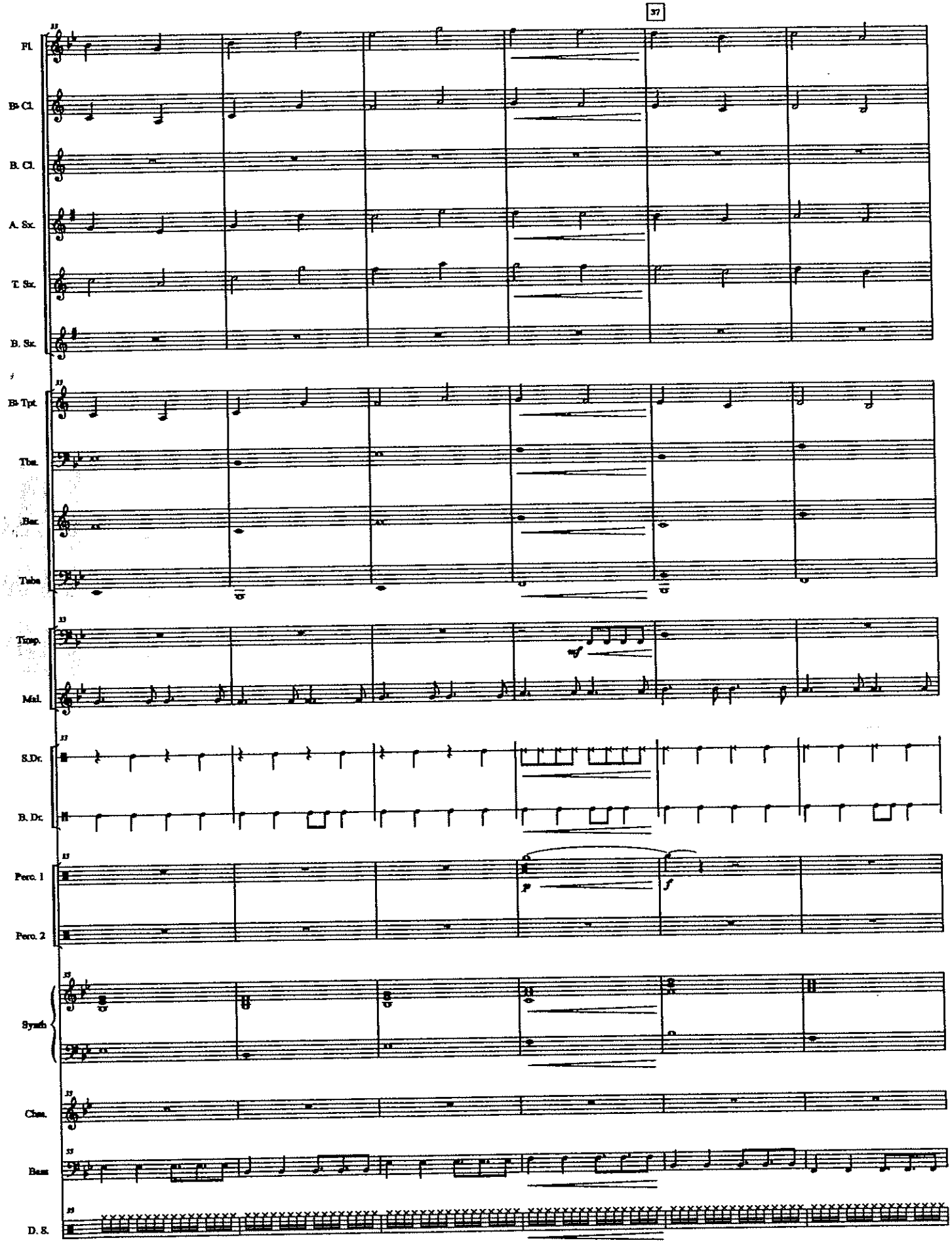

13
Fl.
B♭ Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt.
Tbn.
Bar.
Tuba
Timp.
Mal.
S.Dr.
B. Dr.
Perc. 1
Perc. 2
Synth
Clrn.
Bass
D. S.
With Energy

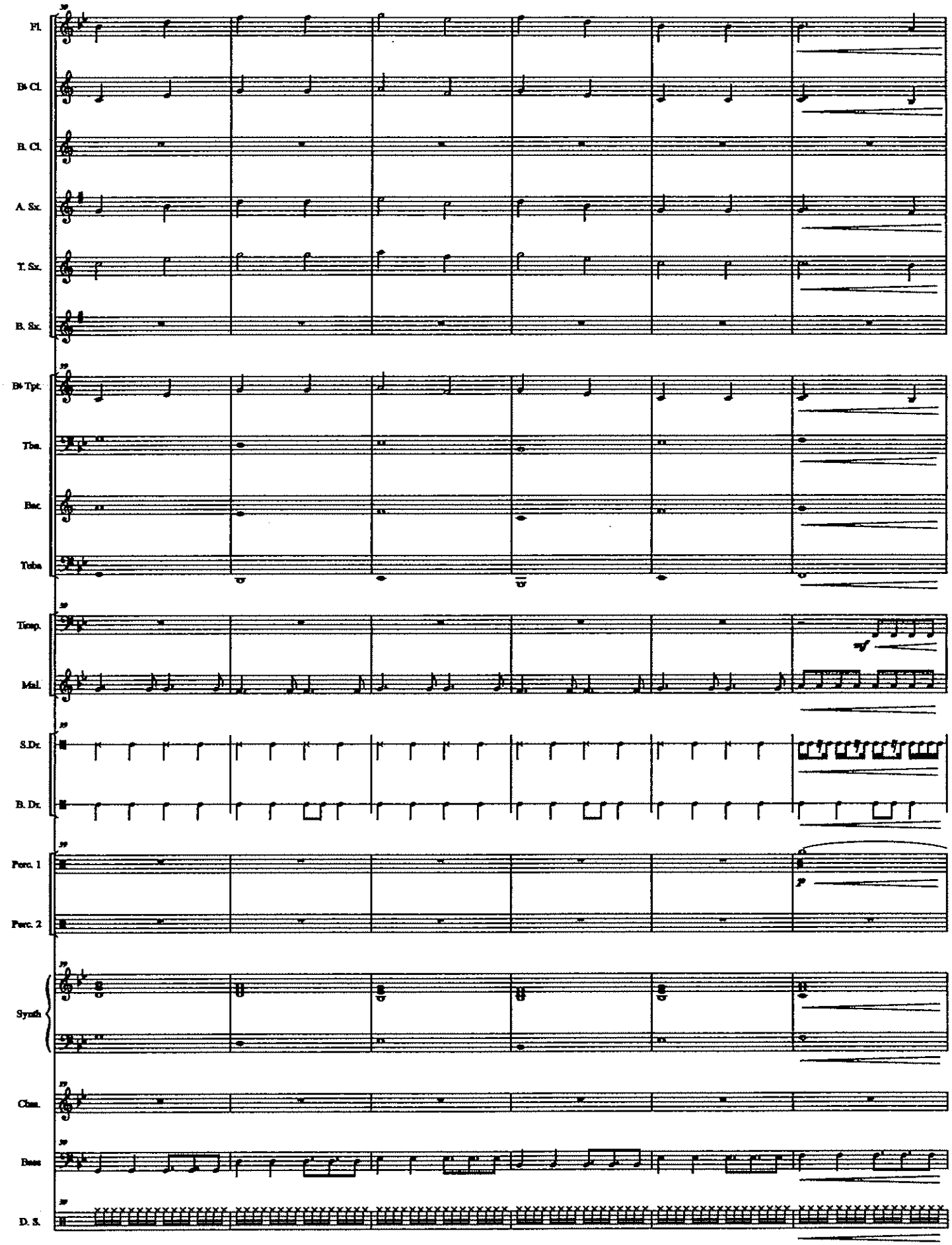

21
Fl.
B♭ Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt.
Tbn.
Bar.
Tuba
Timp.
Mal.
S.Dr.
B. Dr.
Perc. 1
Perc. 2
Synth
Chm.
Bass
D. S.
mf
bl bat

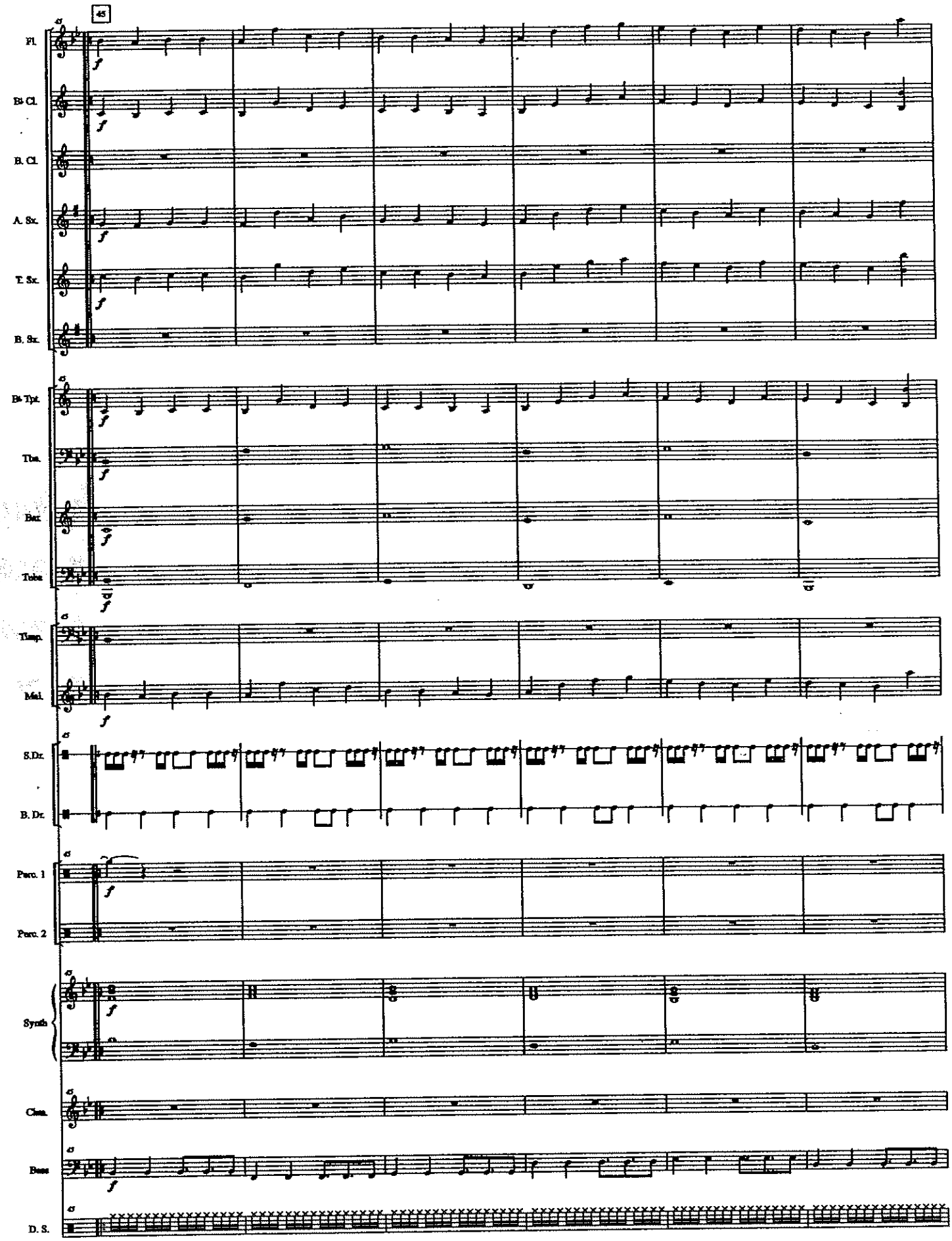
Canon Remix

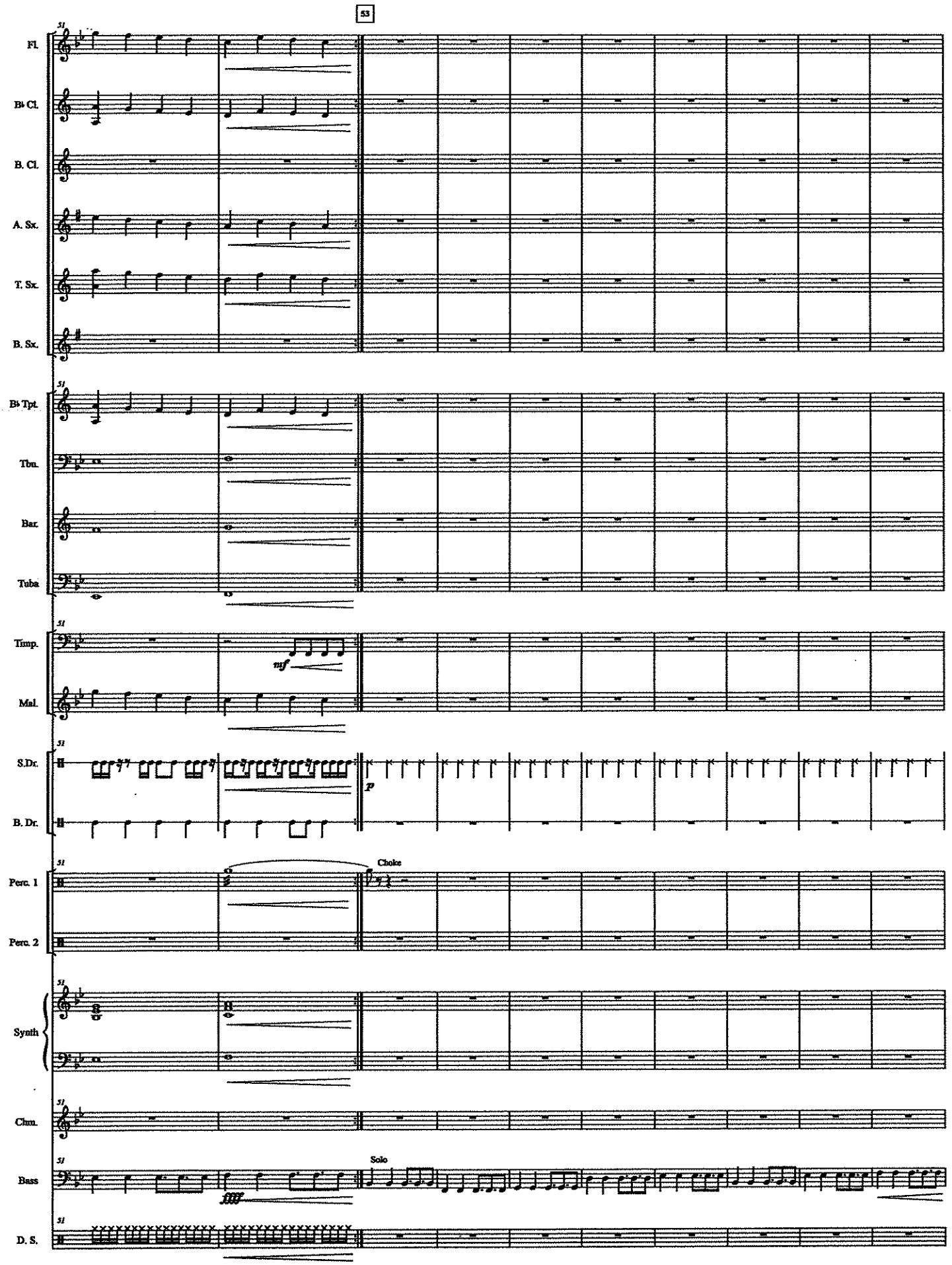
29

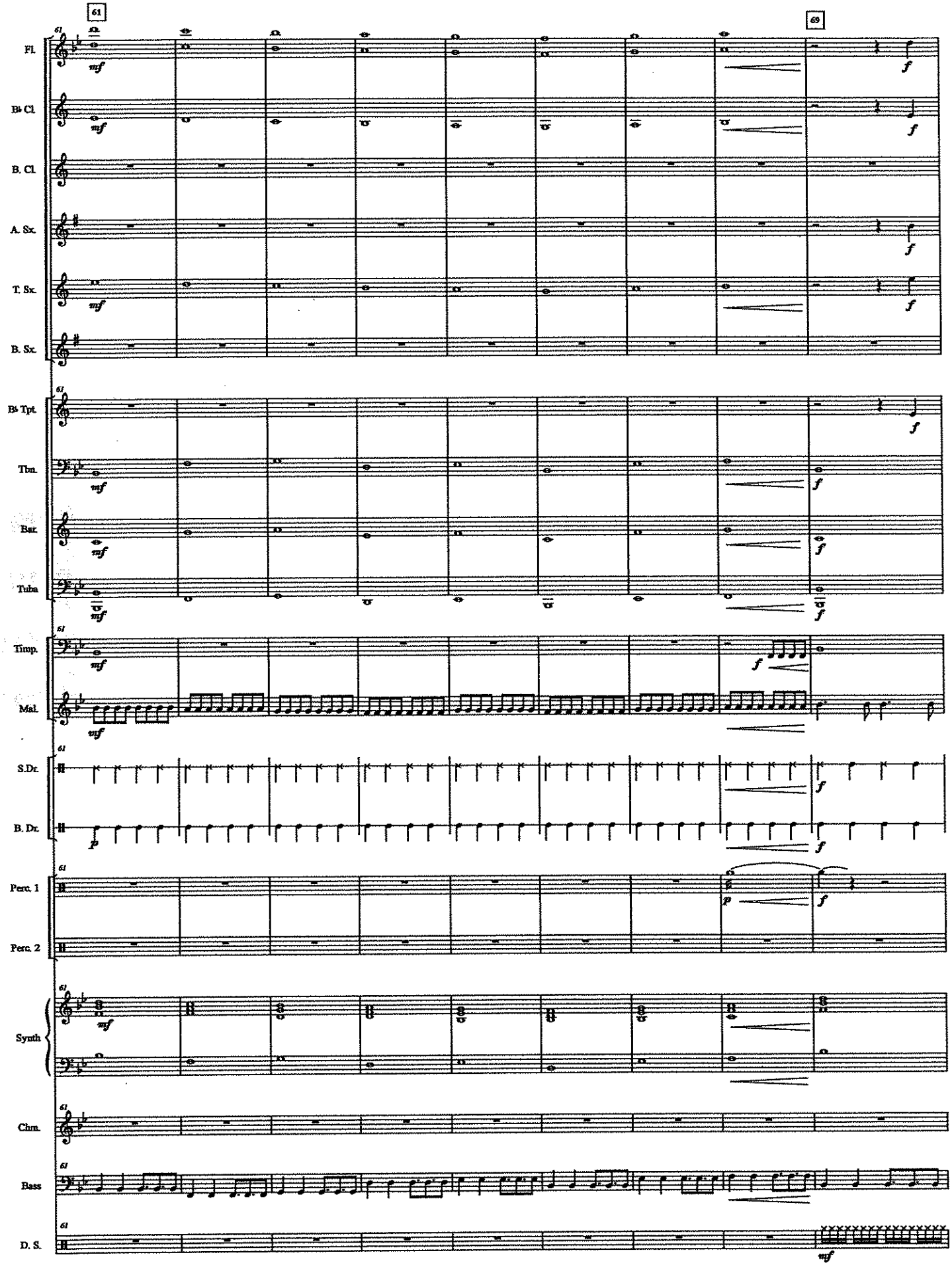


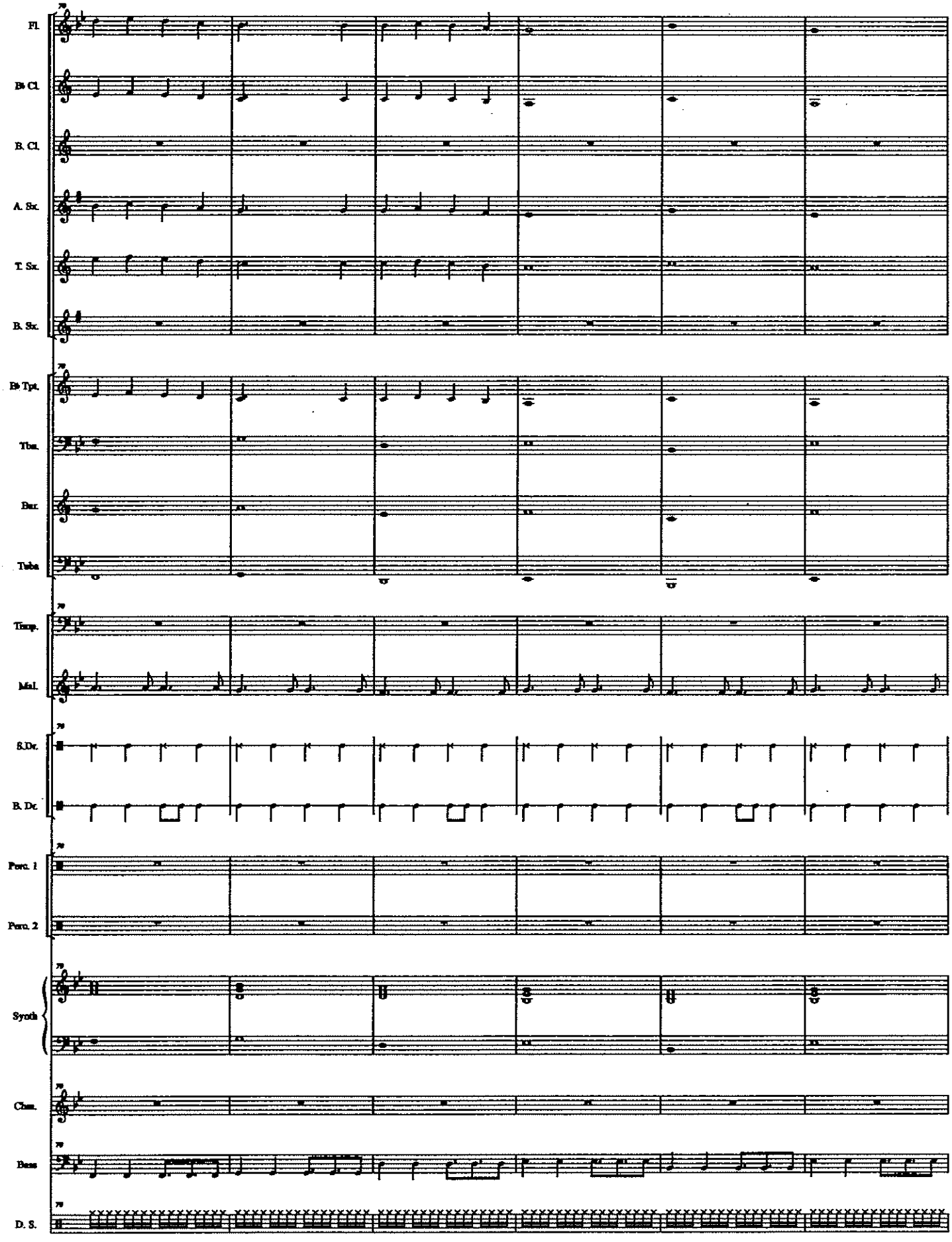

37
Fl.
B♭ Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt.
Tbn.
Bar.
Tuba
Timp.
Mal.
S.Dr.
B. Dr.
Perc. 1
Perc. 2
Synth
Chm.
Bass
D. S.
mf
p
f

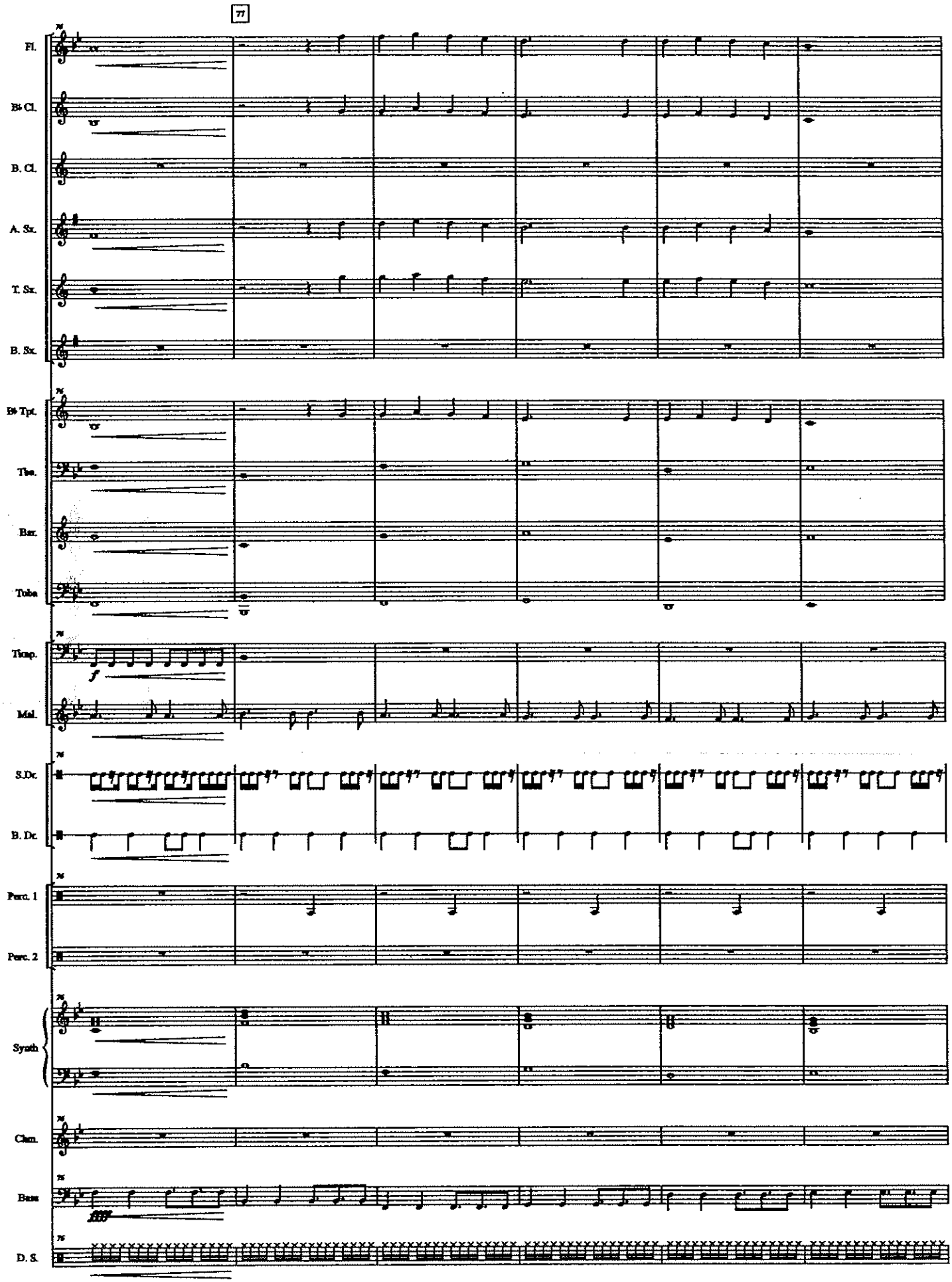

Fl.
B♭ Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt.
Tbn.
Bar.
Tuba
Timp.
Mal.
S.Dr.
B. Dr.
Perc. 1
Perc. 2
Synth
Clar.
Bass
D. S.
mf
p


45
Fl.
B♭ Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt.
Tbn.
Bar.
Tuba
Timp.
Mal.
S.Dr.
B. Dr.
Perc. 1
Perc. 2
Synth
Clsn.
Bass
D. S.

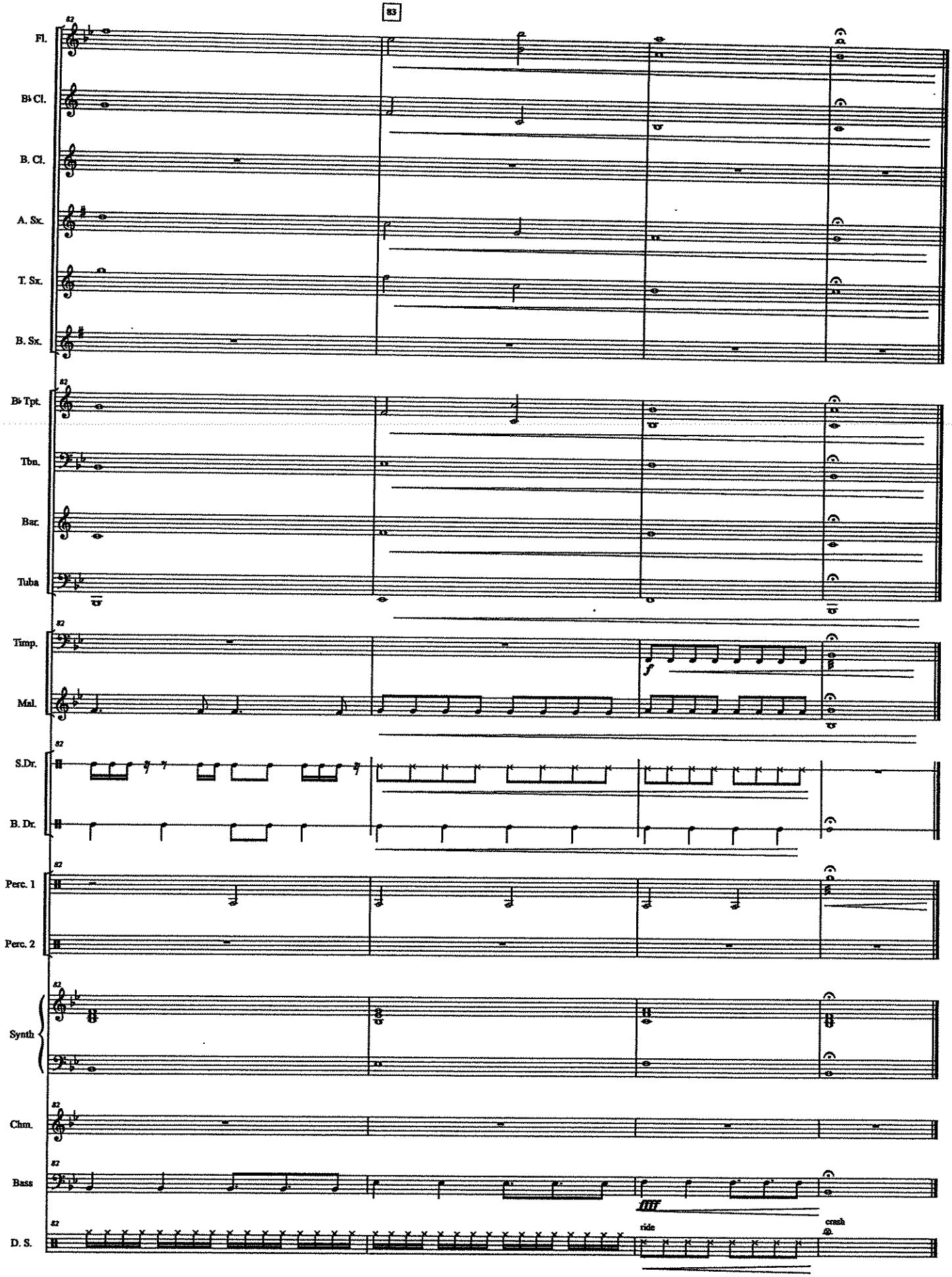

53
Fl.
B♭ Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt.
Tbn.
Bar.
Tuba
Timp.
Mal.
S.Dr.
B. Dr.
Perc. 1
Perc. 2
Synth
Chm.
Bass
D. S.
mf
p
Choke
Solo


61
69
Fl.
B♭ Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt.
Tbn.
Bar.
Tuba
Timp.
Mal.
S.Dr.
B. Dr.
Perc. 1
Perc. 2
Synth
Chm.
Bass
D. S.


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

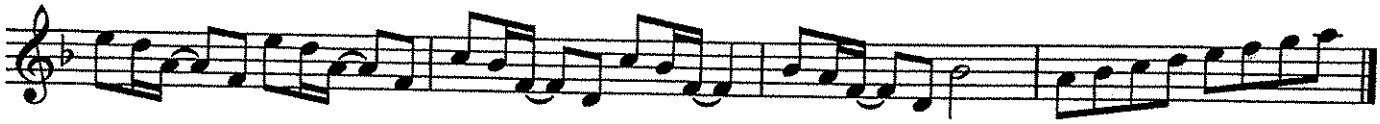

77
Fl.
B♭ Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt.
Tbn.
Bar.
Tuba
Timp.
f
Mal.
S.Dr.
B. Dr.
Perc. 1
Perc. 2
Synth
Chm.
Bass
fff
D. S.

Canon Remix

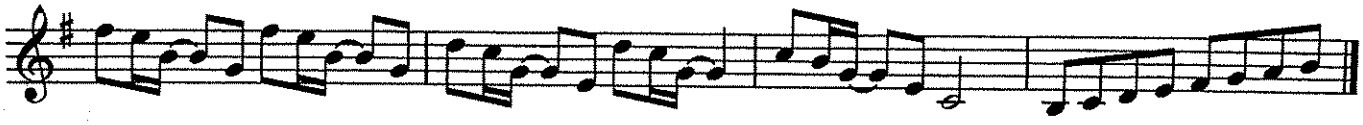

83
Fl.
B♭ Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt.
Tbn.
Bar.
Tuba
Timp.
Mal.
S.Dr.
B. Dr.
Perc. 1
Perc. 2
Synth
Chm.
Bass
D. S.
f
ride
crash

Careless Whisper – Melody

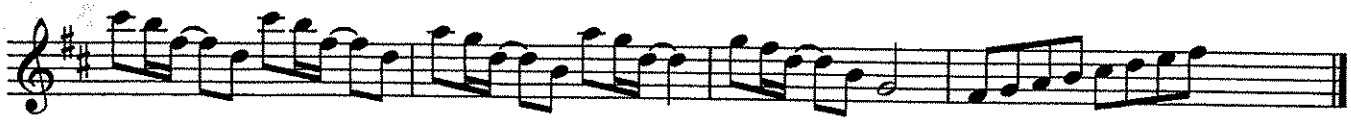
Melody C – Flute



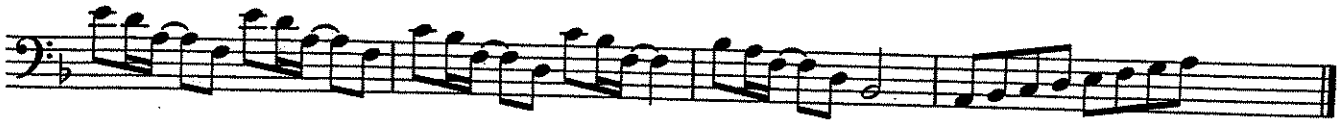
Melody Bb – Trumpet, Clarinet, Tenor Sax



Melody Eb – Alto Sax, Bari Sax



Melody Bass Clef – Trombone, Baritone



Piano – Chords

Dm, Gm, Bb, Am

Lyrics

You really gotta sponsor us,

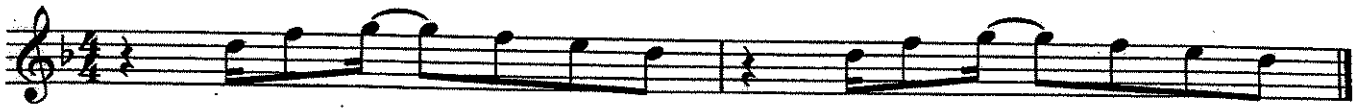
All of the SciTech Band.

We really need your money now,

Just lend us a hand

Careless Whisper – Horn Lick

Horn Lick C – Flute

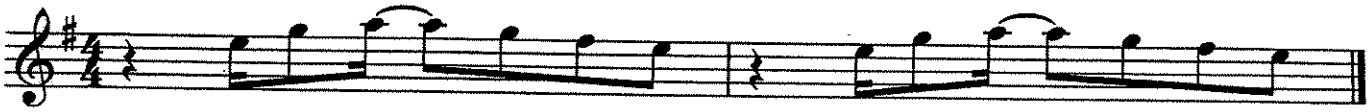


D F G F E D D F G F E D

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

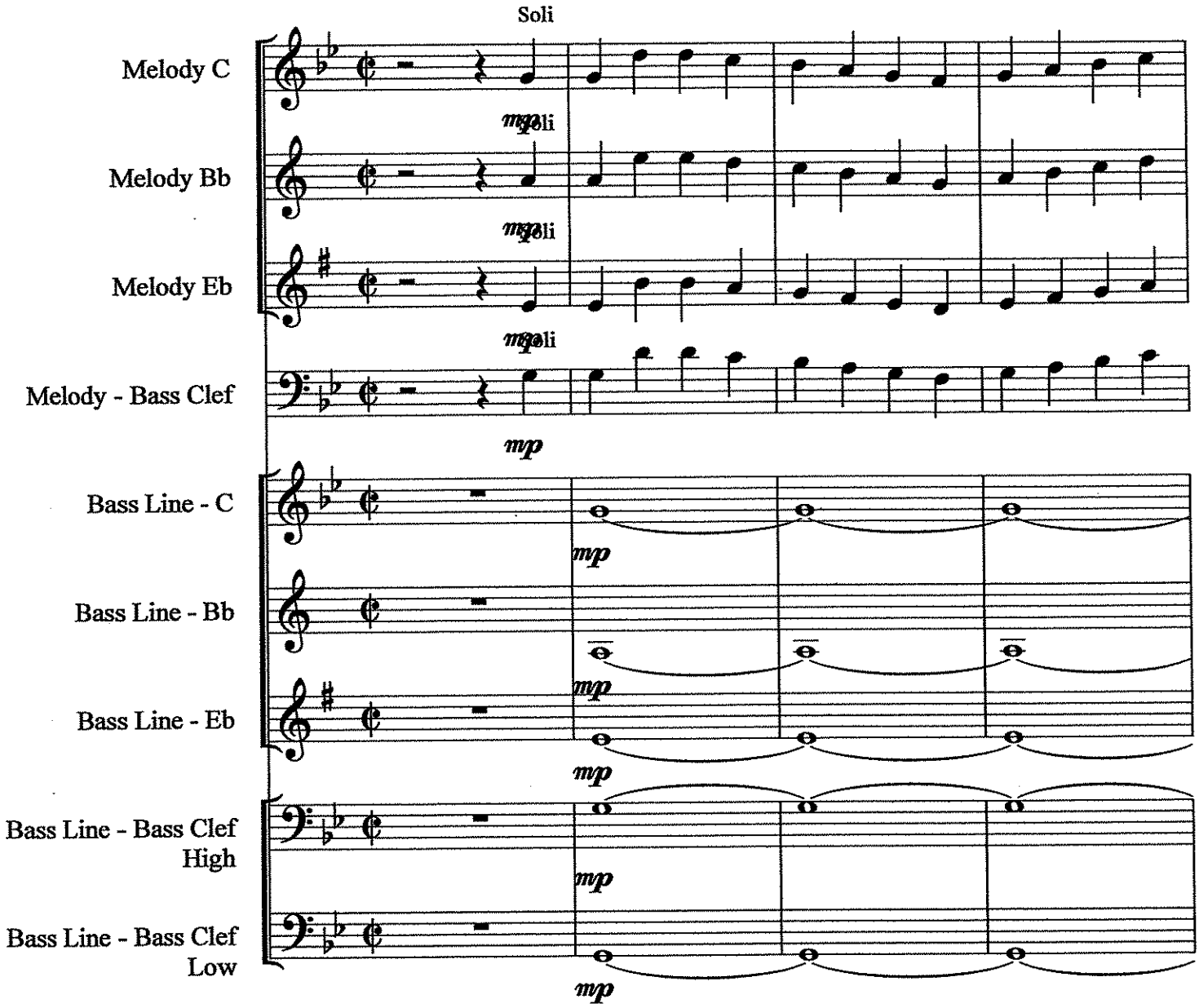
D F G F E D D F G F E D

Carol of The Bells

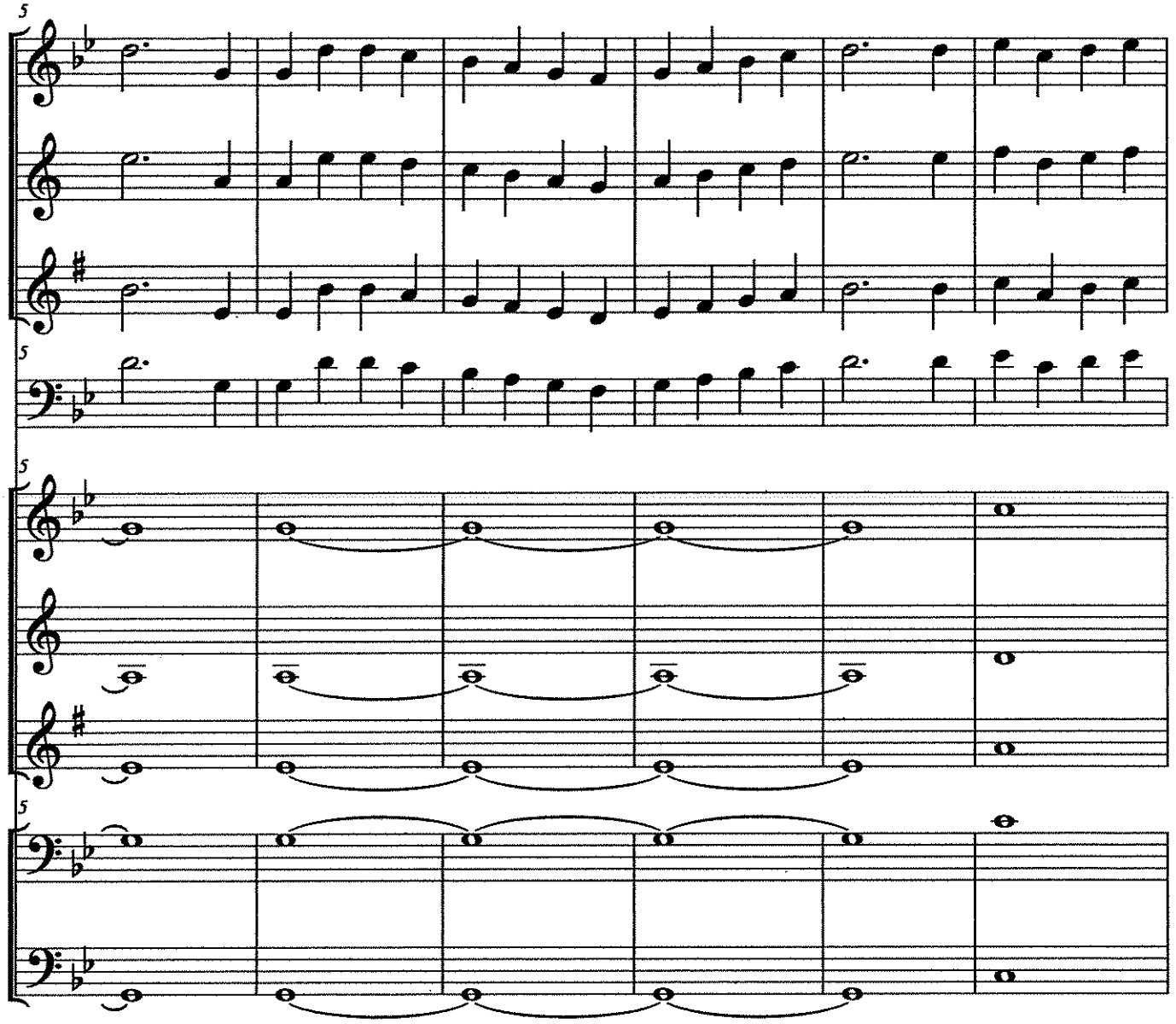
Score

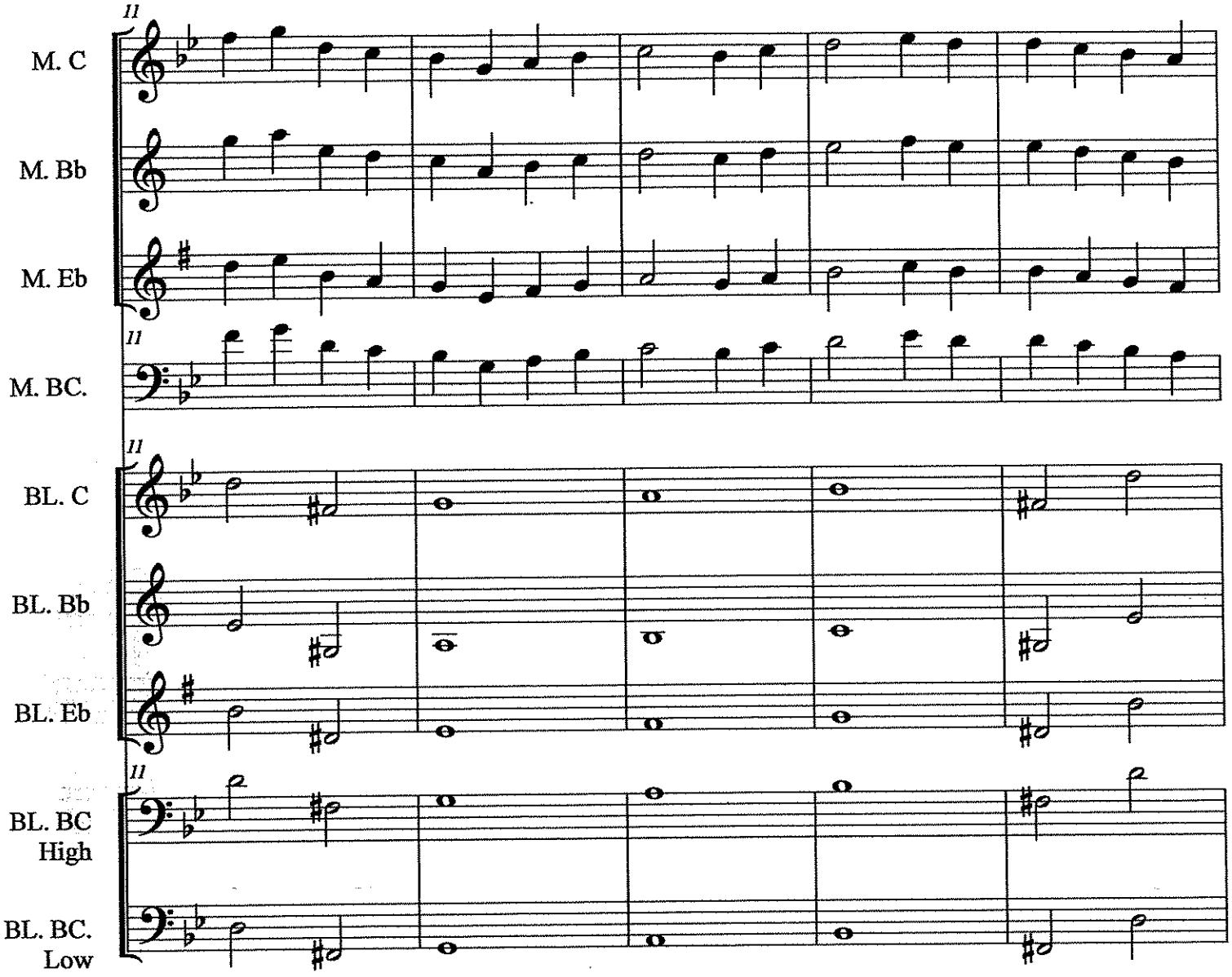
Quartet Version

arr. Turgeon
[Arranger]

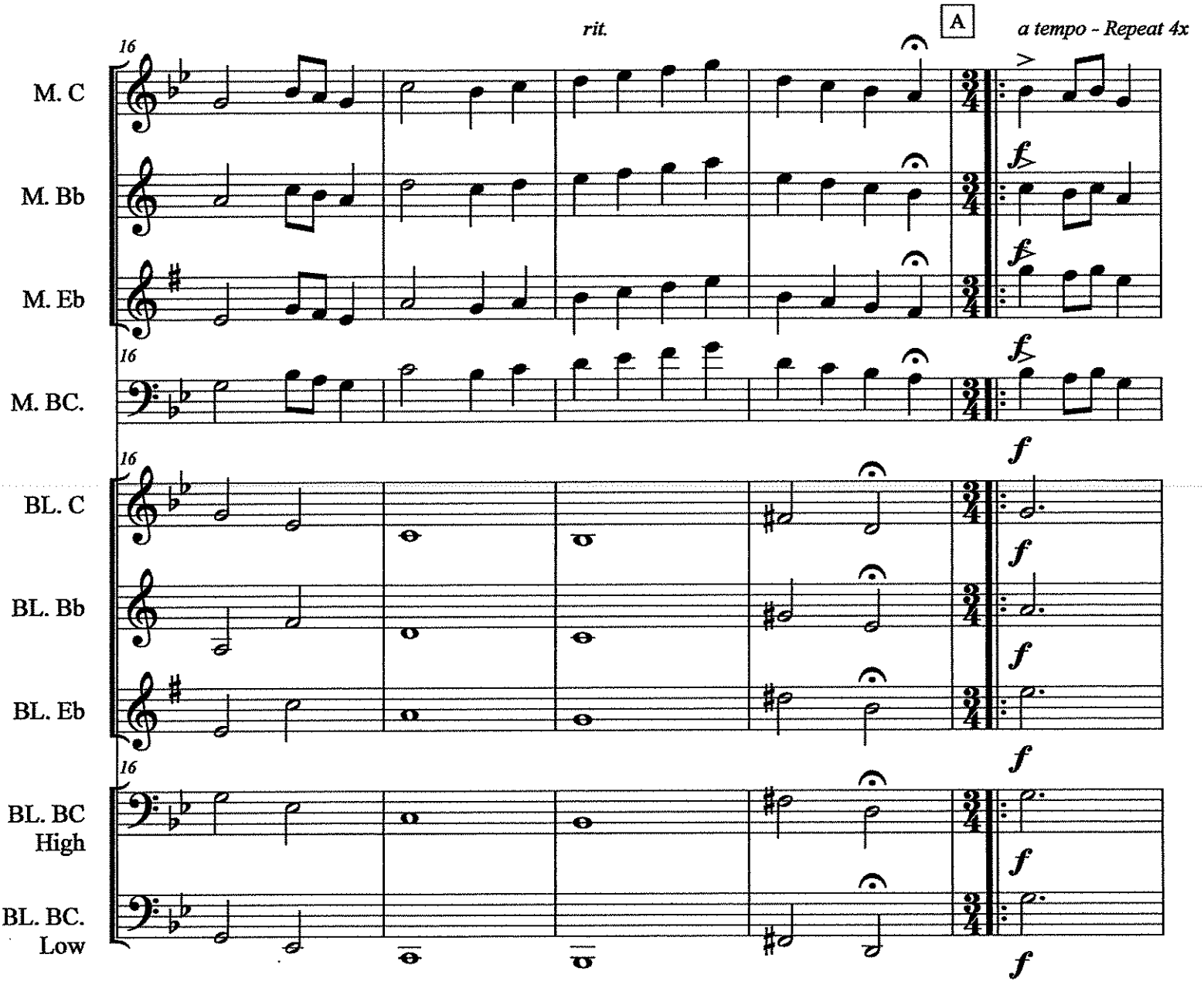


©2011

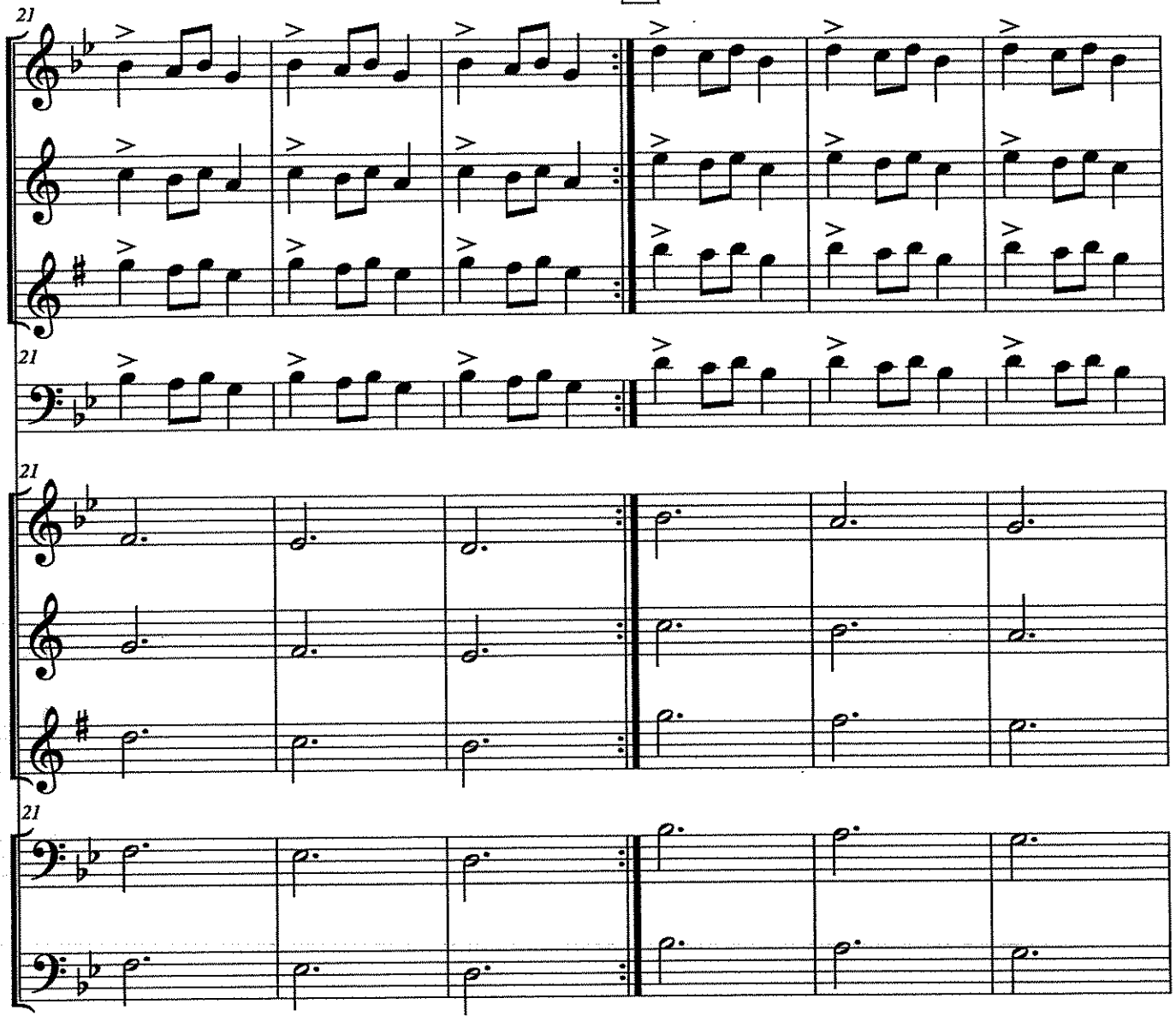

5
M. C
M. Bb
M. Eb
M. BC.
5
BL. C
BL. Bb
BL. Eb
5
BL. BC
High
BL. BC.
Low

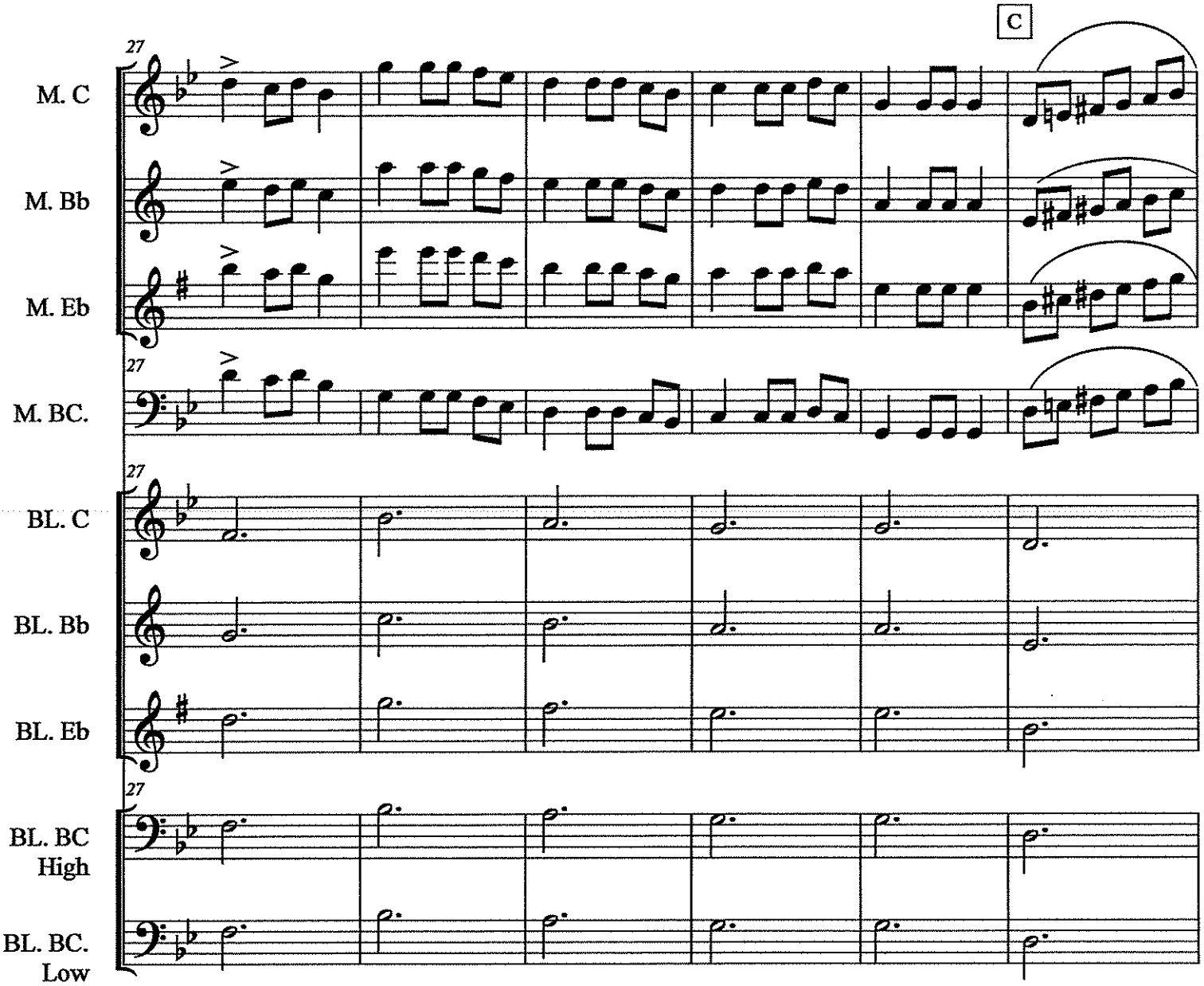

M. C
M. Bb
M. Eb
M. BC.
BL. C
BL. Bb
BL. Eb
BL. BC High
BL. BC. Low

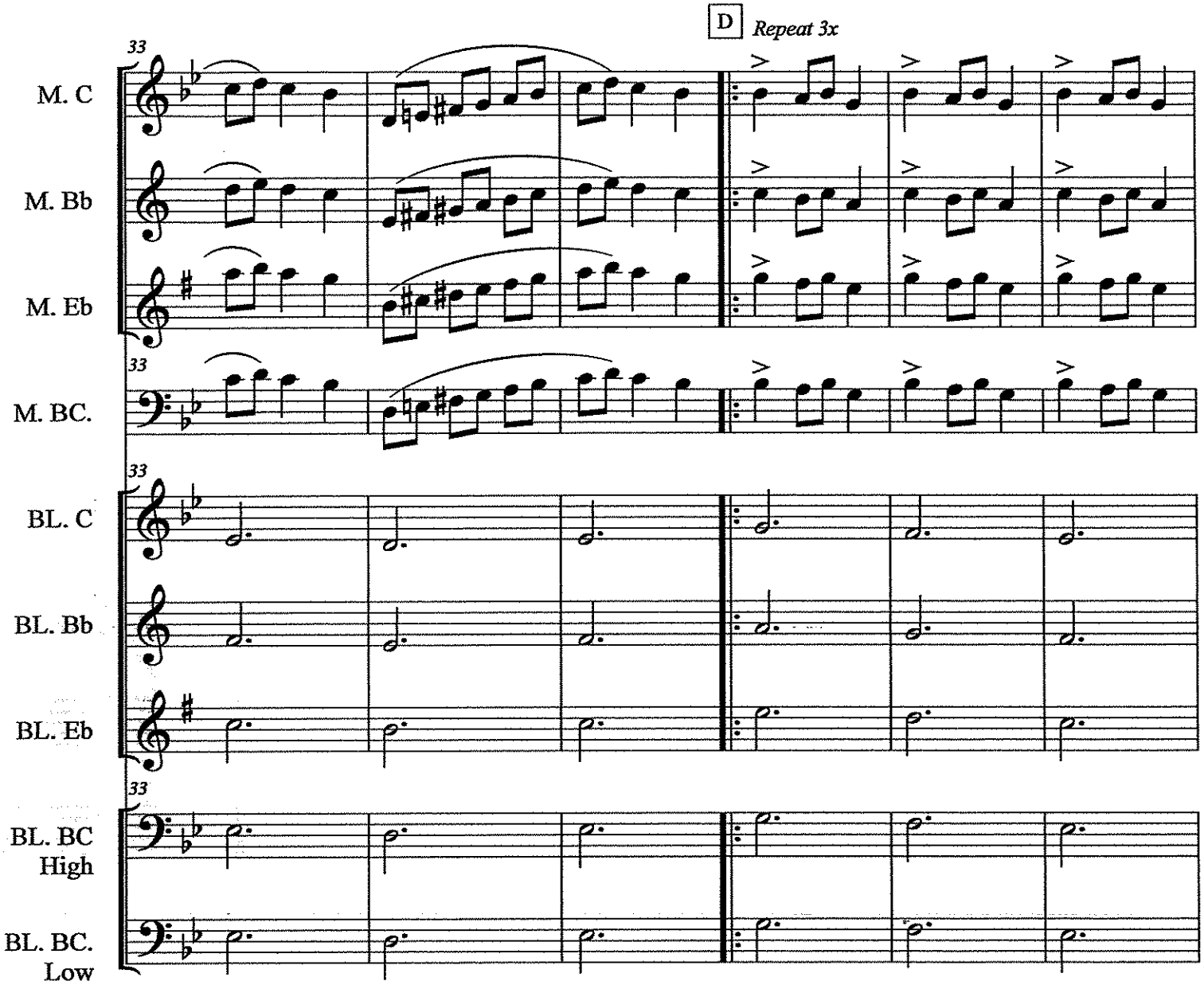
Carol of The Bells

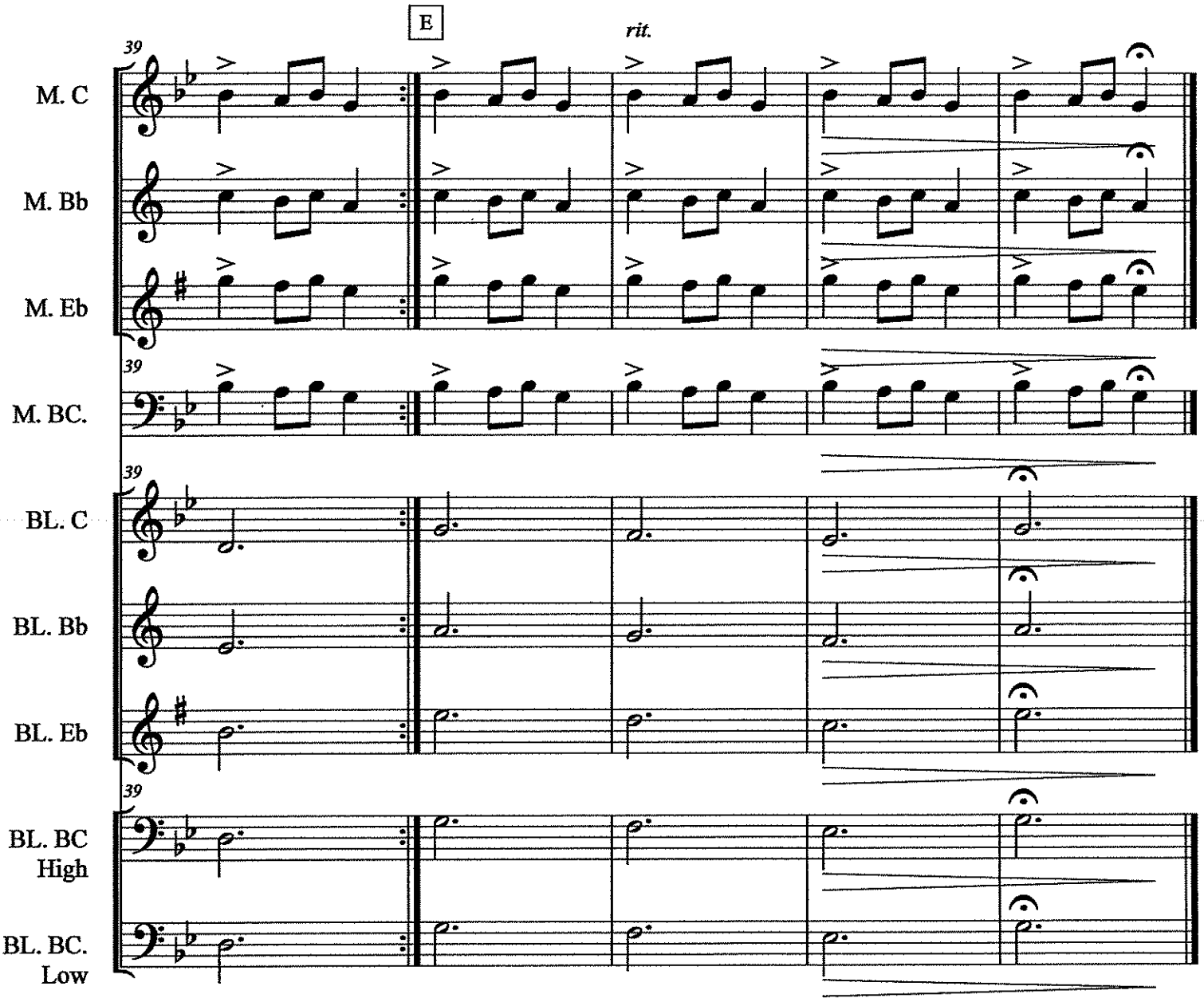


B




C
27
M. C
M. Bb
M. Eb
27
M. BC.
27
BL. C
BL. Bb
BL. Eb
27
BL. BC High
BL. BC. Low


D
Repeat 3x
33
M. C
M. Bb
M. Eb
M. BC.
BL. C
BL. Bb
BL. Eb
BL. BC High
BL. BC. Low


E
rit.
39
M. C
M. Bb
M. Eb
M. BC.
BL. C
BL. Bb
BL. Eb
BL. BC
High
BL. BC.
Low

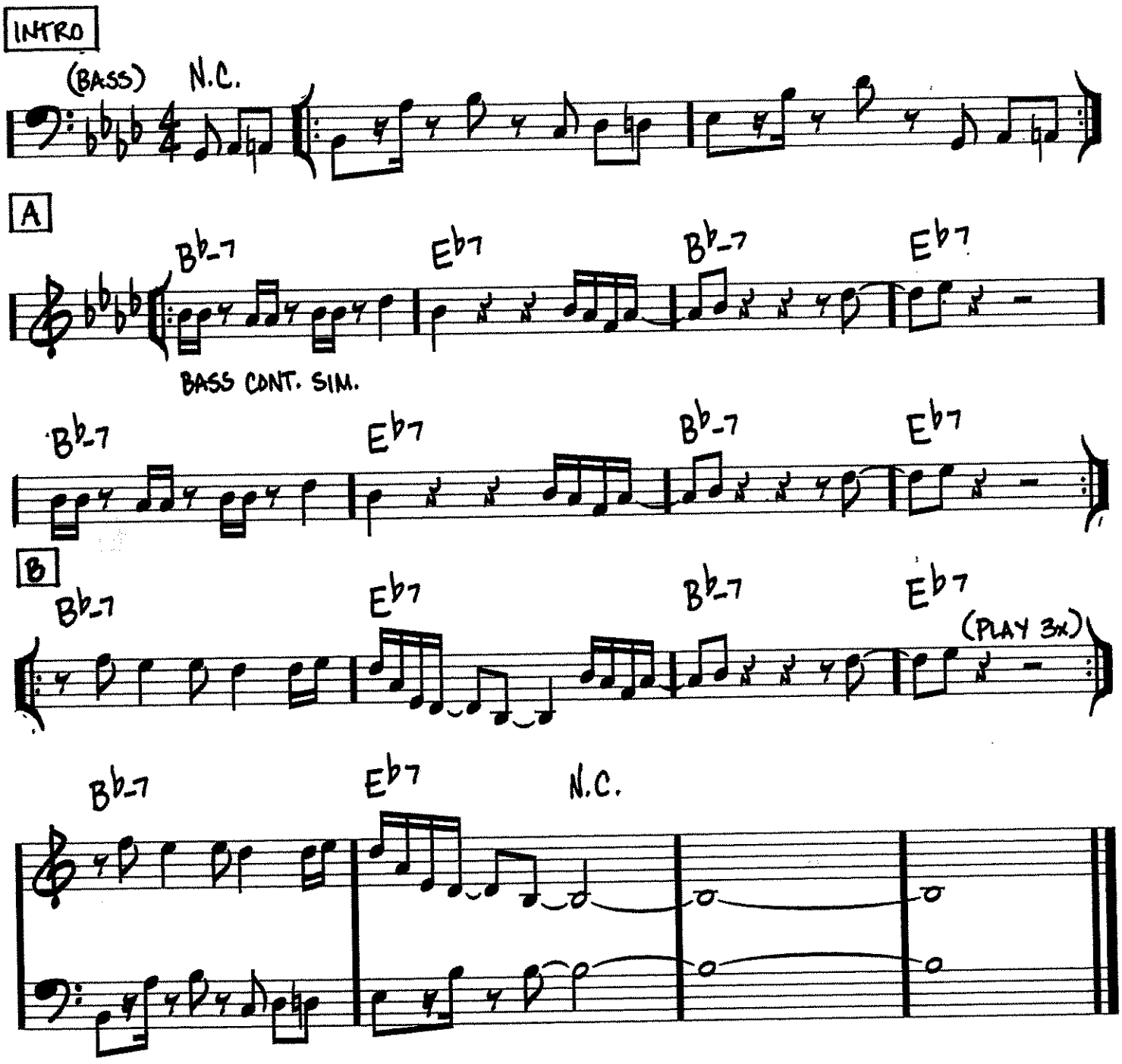
C

79

CHAMELEON

(MED. FUNK)

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



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CHAMELEON

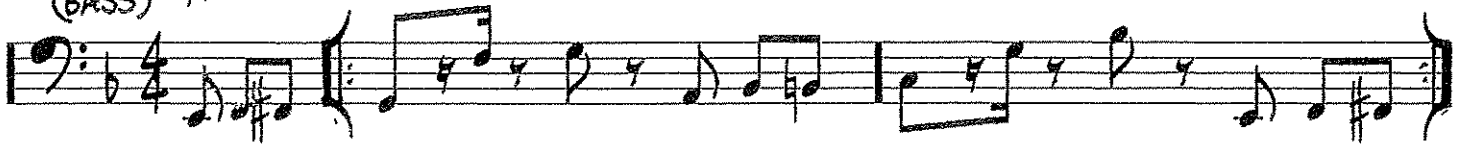
(MED. FUNK)

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

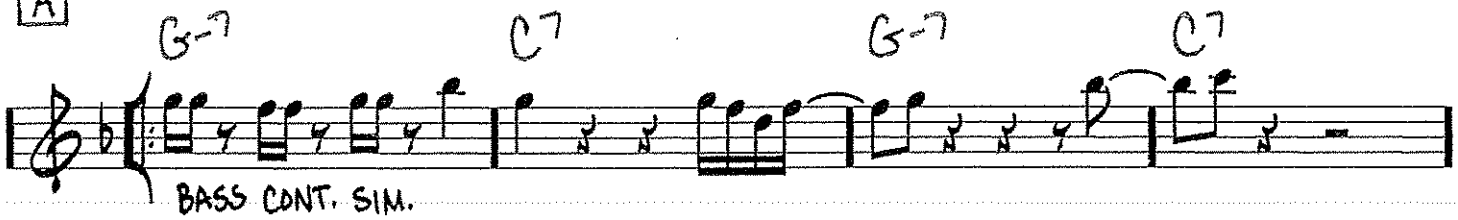
Eb Part

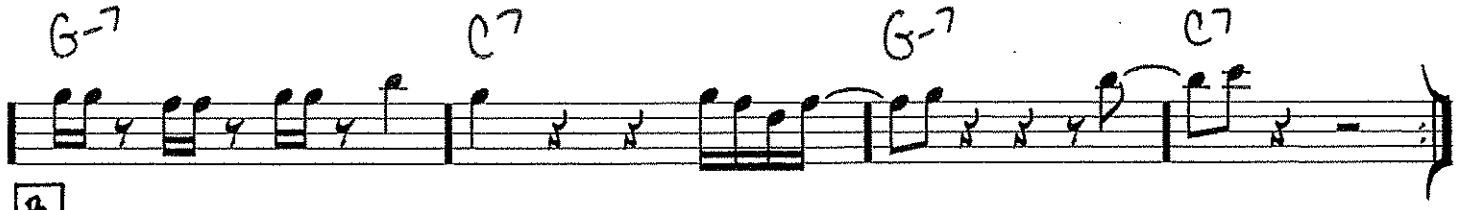
INTRO

(BASS) N.C.

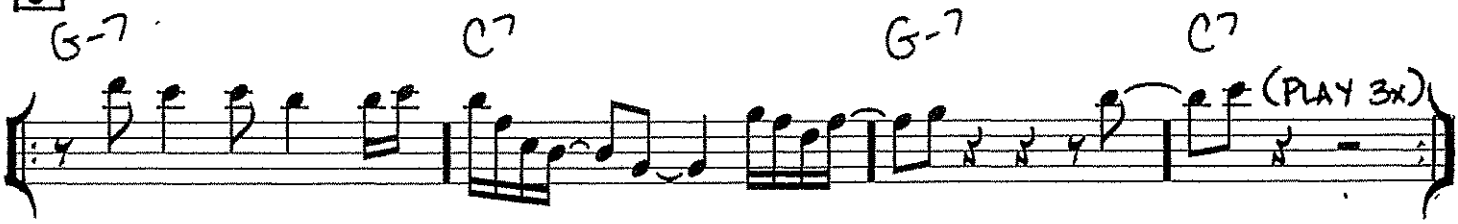


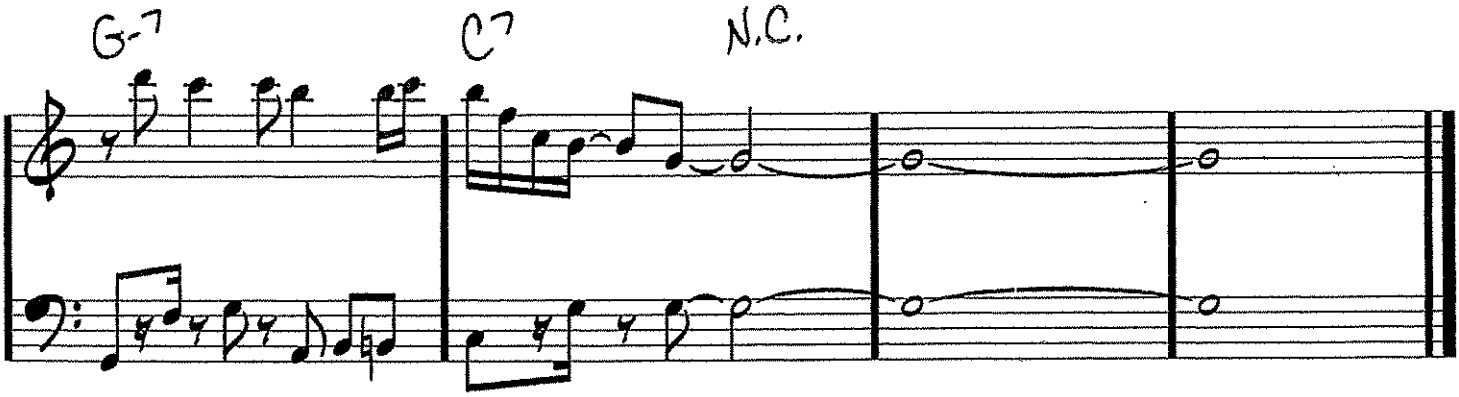
A





B





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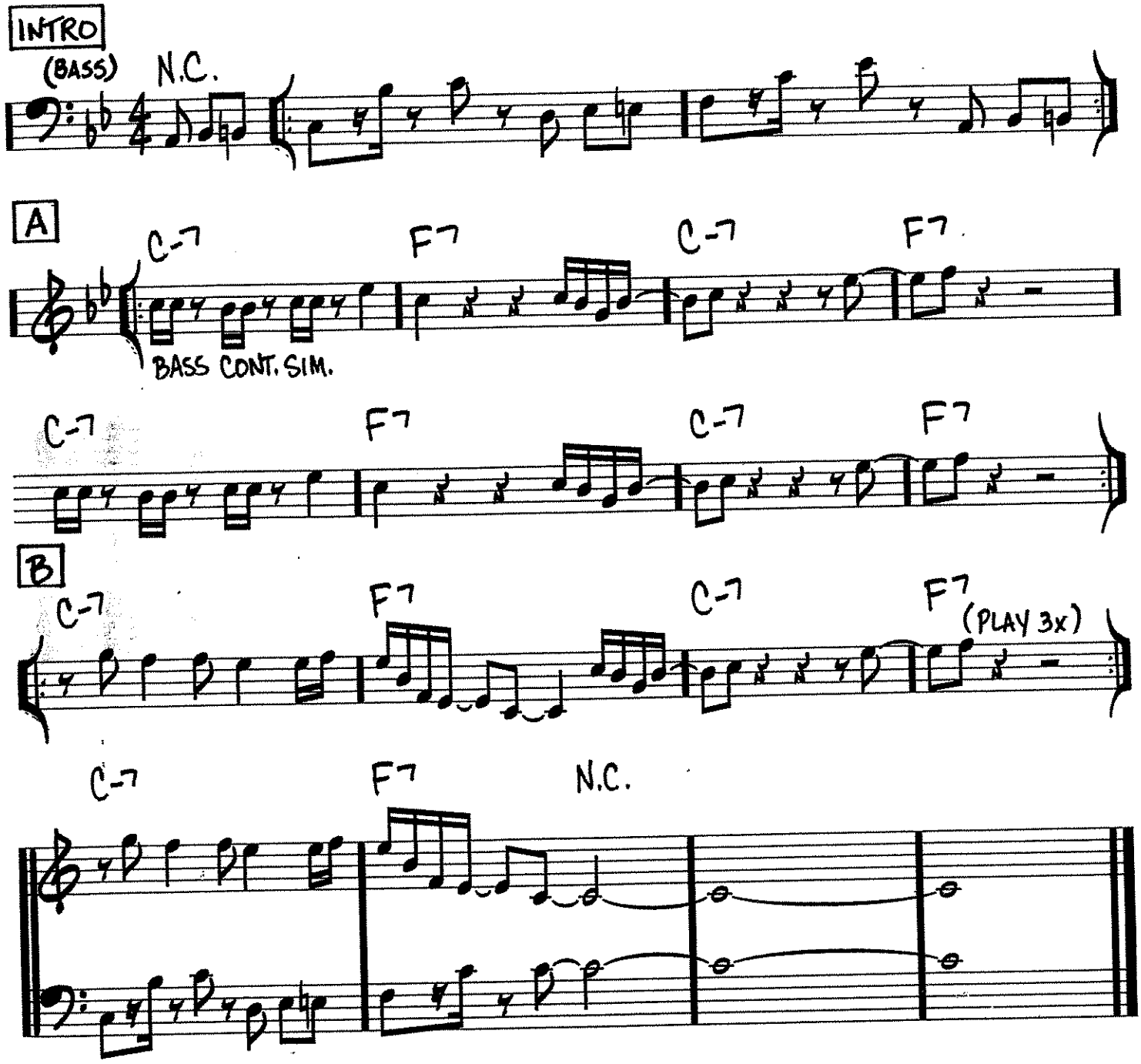
Bb

79

CHAMELEON

(MED. FUNK)

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



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7: Bass Clef

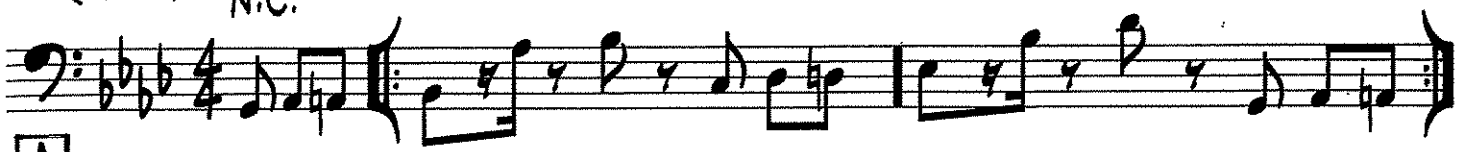
CHAMELEON

(MED. FUNK)

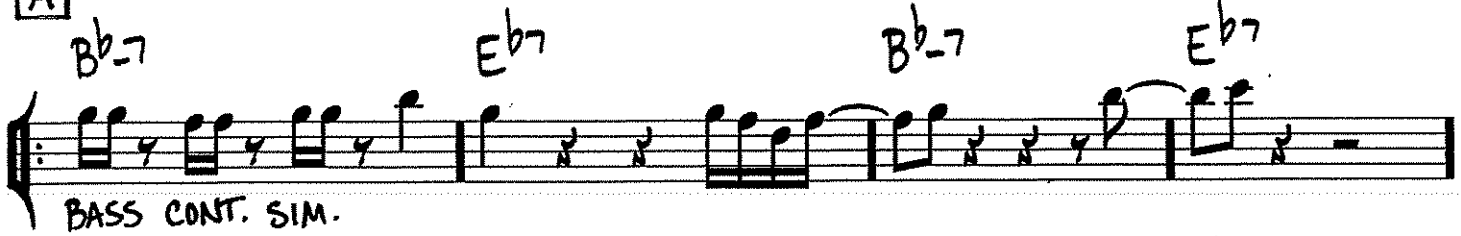
- HERBIE HANCOCK/
PAUL JACKSON/
HARVEY MASON/BENNIE MAUPIN

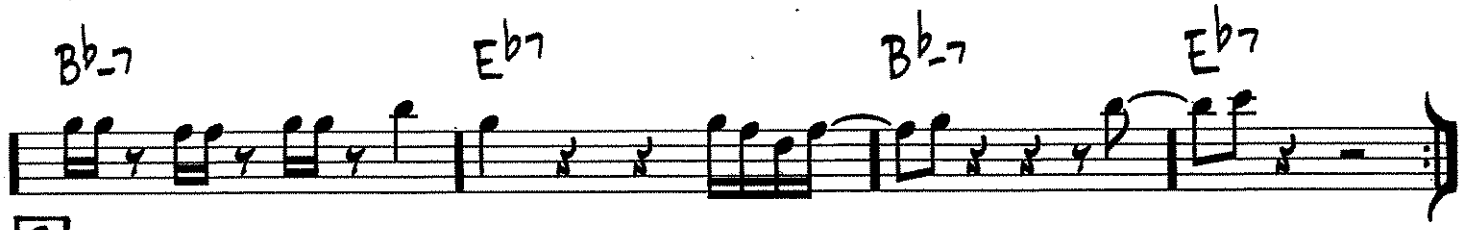
INTRO

(BASS) N.C.

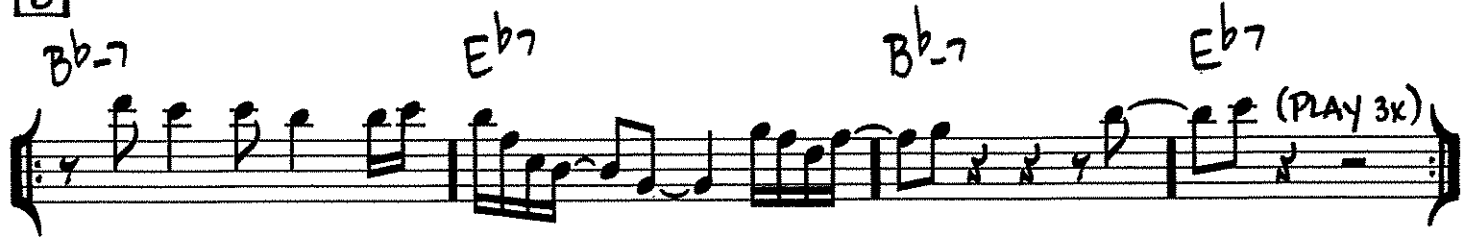


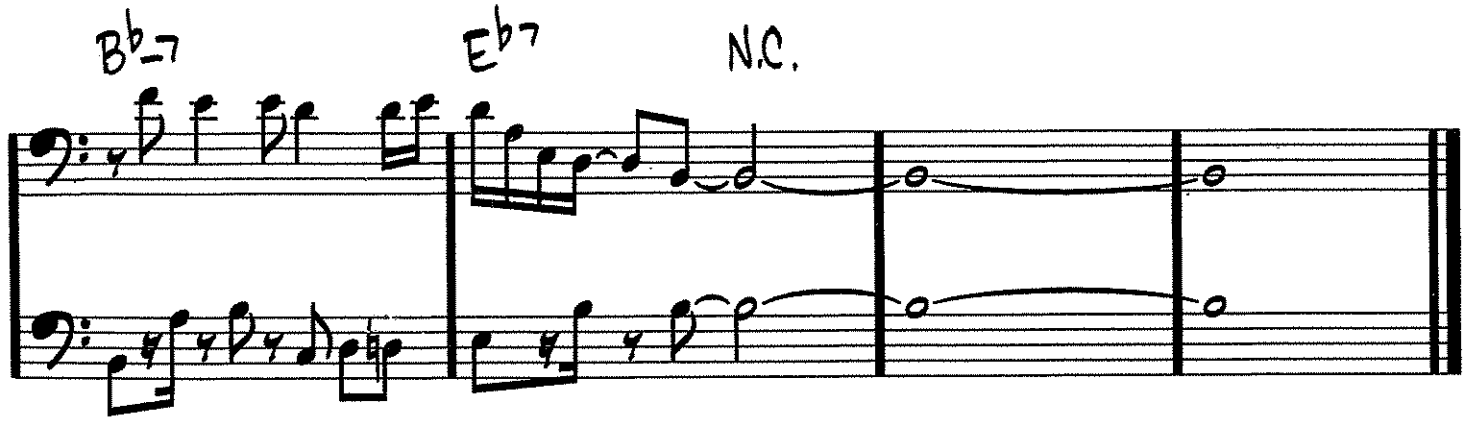
A





B





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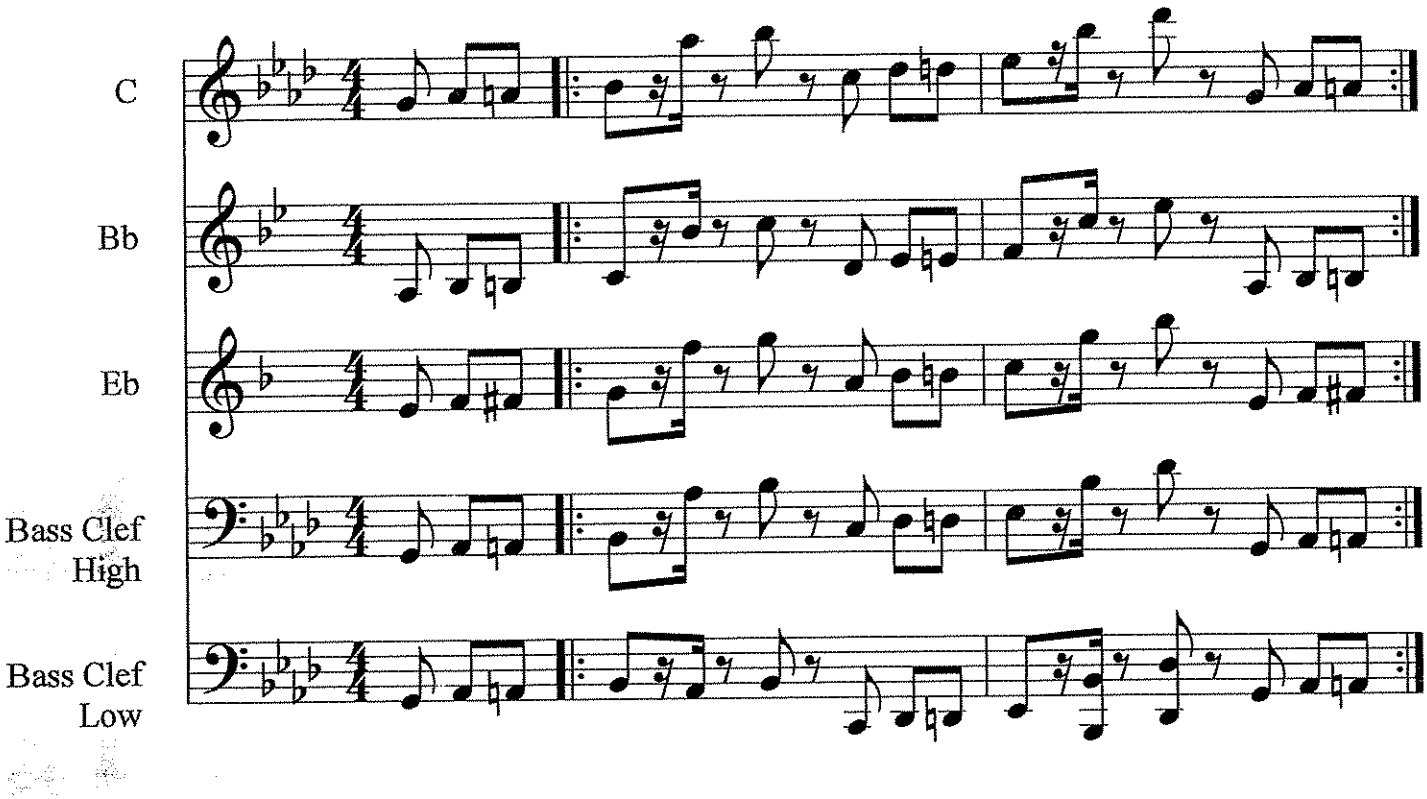
Chameleon Bass Line

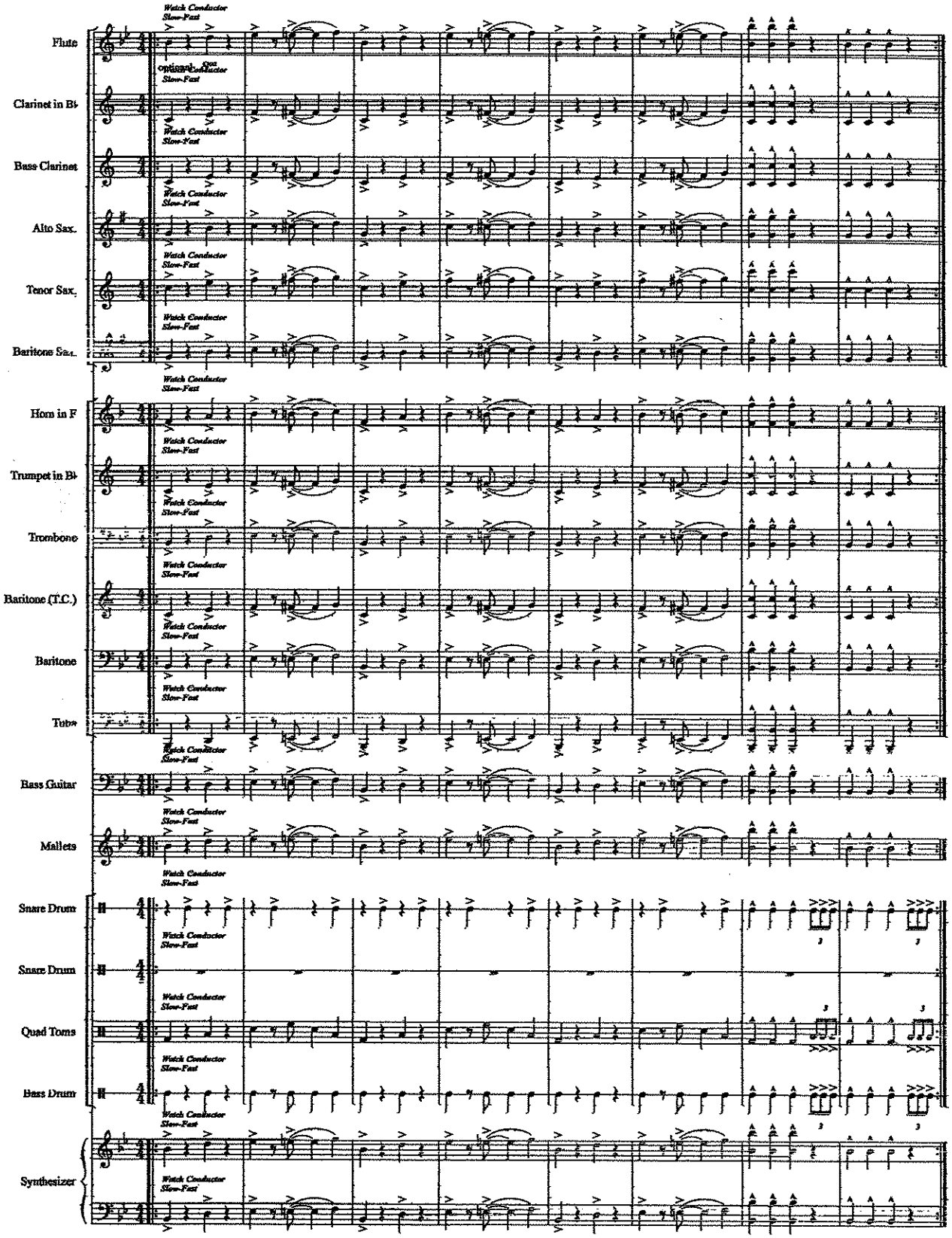
Score



©

Cheer # 1

arr. Bernice

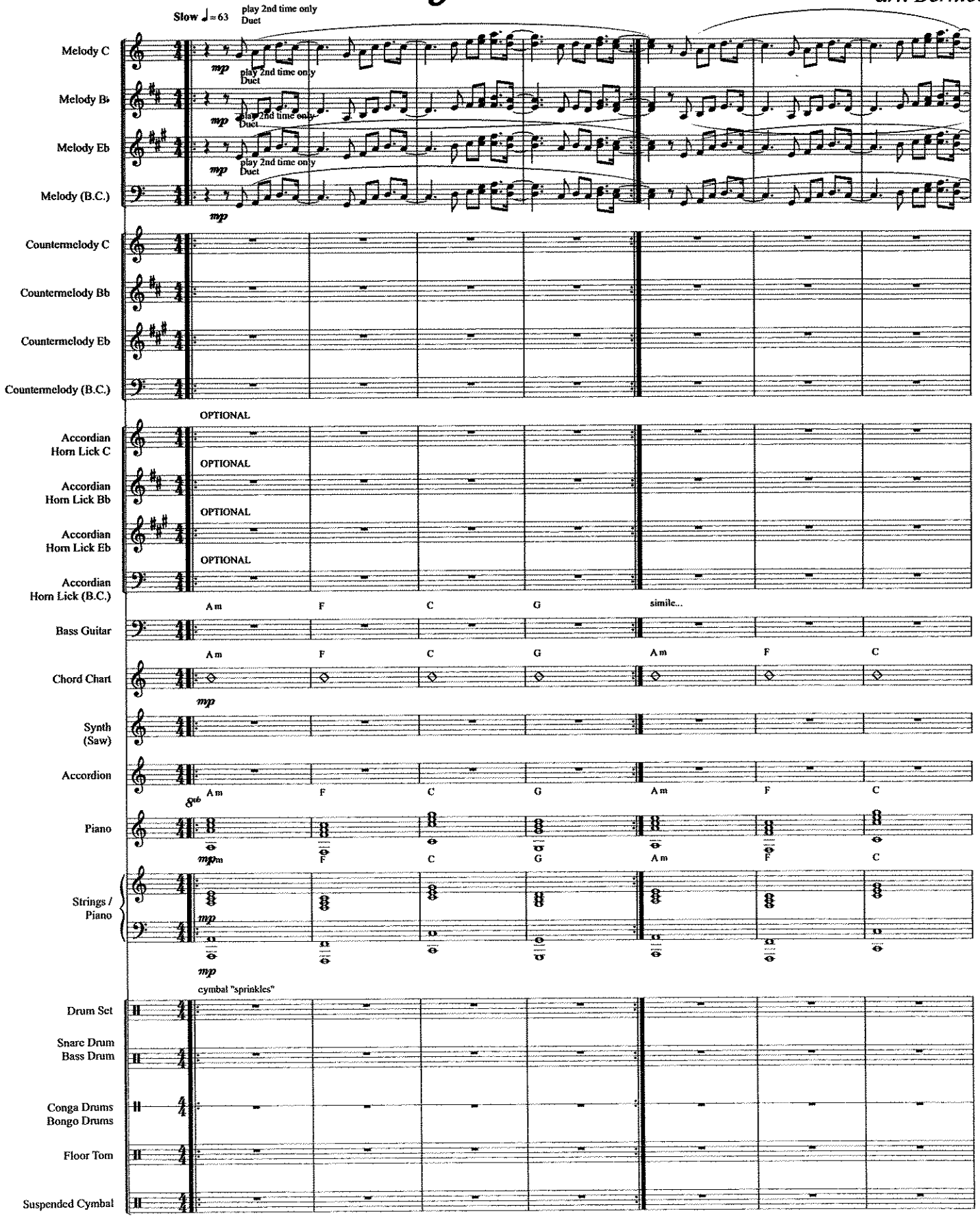


Score

Danza Kuduro

Don Omar & Lucenzo

arr. Bernice



Danza Kuduro

A Double Time ♩= 126

B

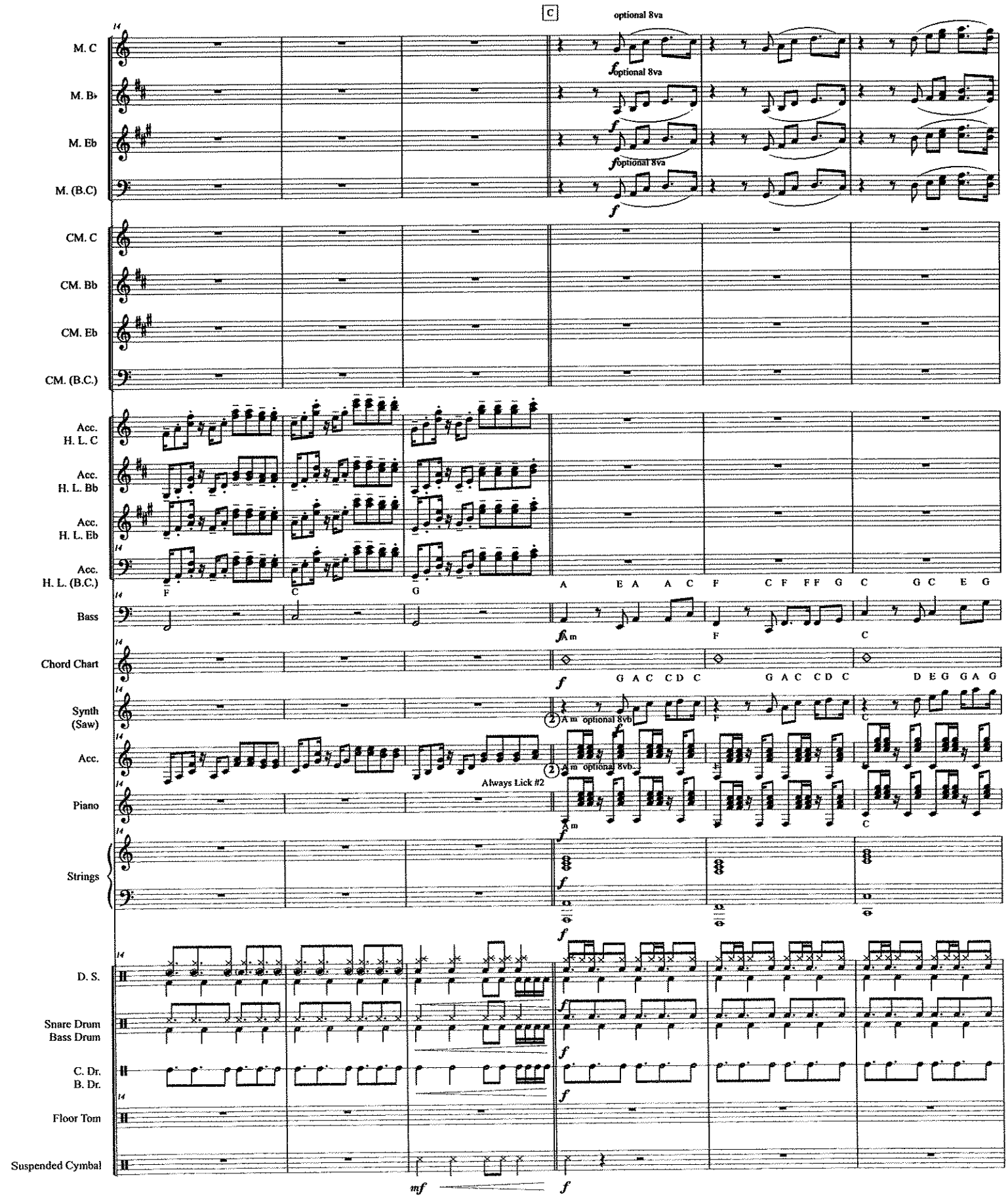
M. C
M. B♭
M. Eb
M. (B.C)
CM. C
CM. Bb
CM. Eb
CM. (B.C.)
Acc. H. L. C
Acc. H. L. Bb
Acc. H. L. Eb
Acc. H. L. (B.C.)
Bass
Chord Chart
Synth (Saw)
Acc.
Piano
Strings
D. S.
Snare Drum
Bass Drum
C. Dr.
B. Dr.
Floor Tom
Suspended Cymbal

G

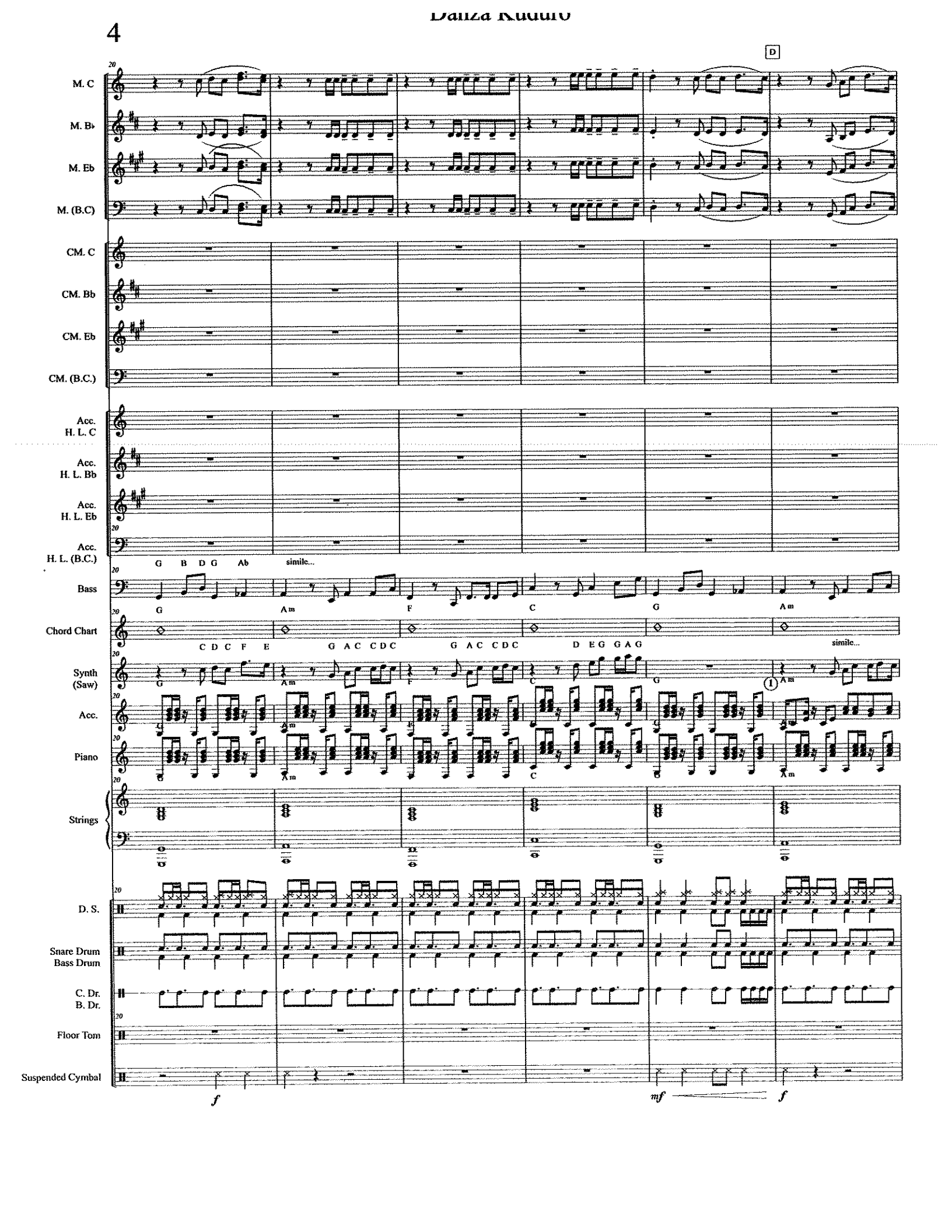
1 A C EA C E AC AC GB AC F A CF A C FA FA EG EG C E GC E G CE CE BD BD G B DG B D GB GB GB AC simile...

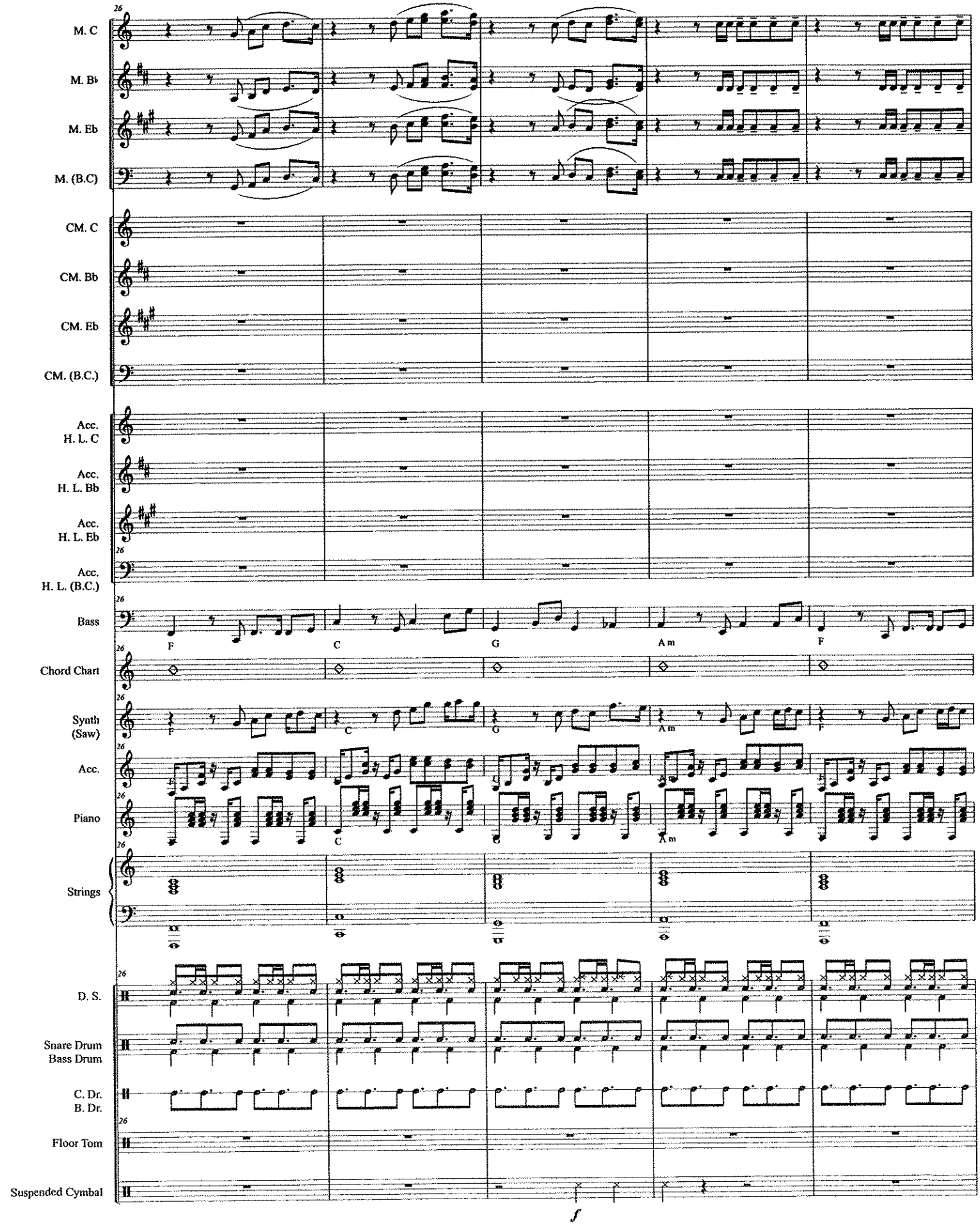
Closed High Hat...

f *mf*


C
optional 8va
M. C
M. B♭
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.)
F
C
G
A E A A C F C F F F G C G C E G
Bass
Chord Chart
G A C C D C G A C C D C D E G G A G
Synth (Saw)
Acc.
Piano
Always Lick #2
optional 8vb
Strings
D. S.
Snare Drum
Bass Drum
C. Dr.
B. Dr.
Floor Tom
Suspended Cymbal

Danza Ruduro




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
F
C
G
A m
F
Chord Chart
Synth (Saw)
Acc.
Piano
Strings
D. S.
Snare Drum
Bass Drum
C. Dr.
B. Dr.
Floor Tom
Suspended Cymbal
f

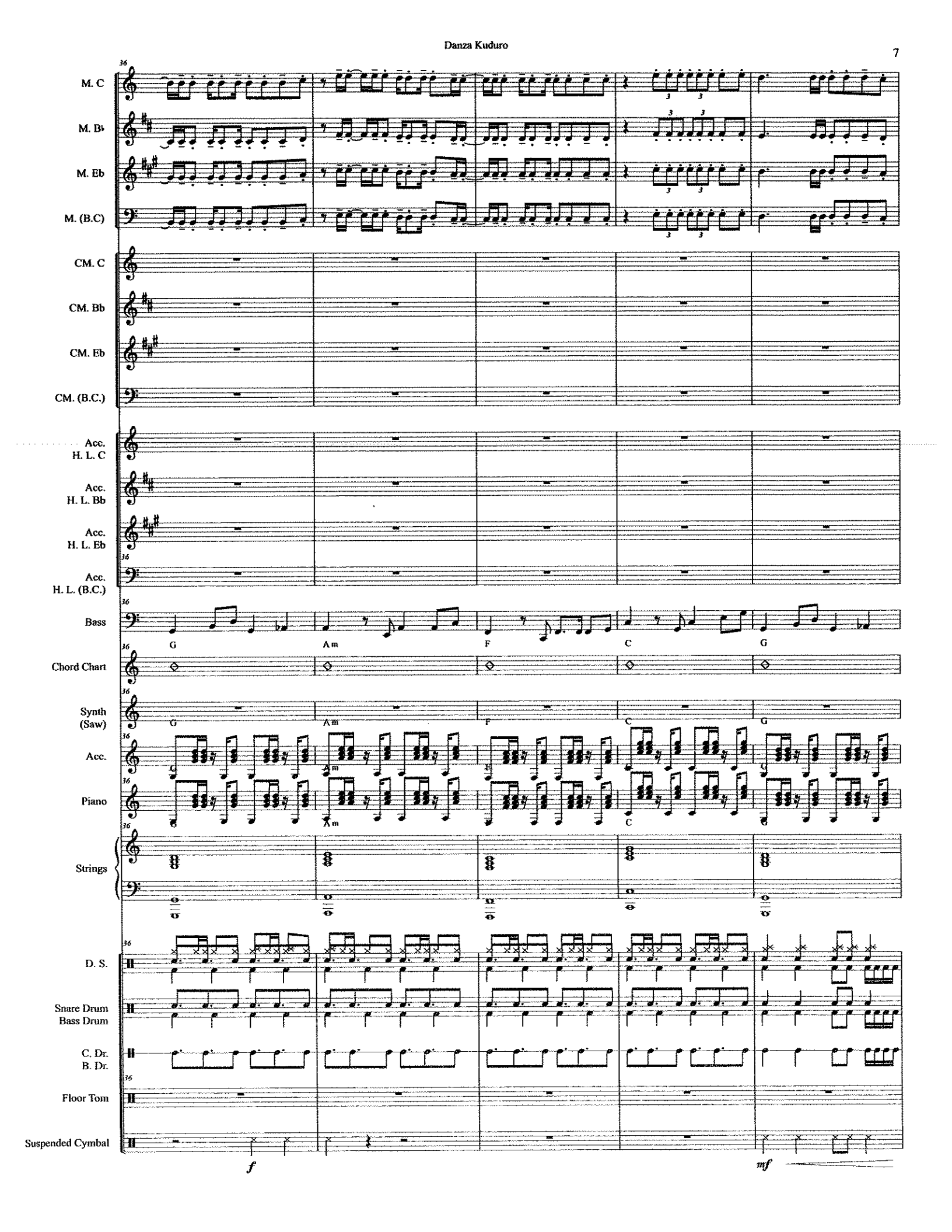
E

M. C
M. B♭
M. E♭
M. (B.C)
CM. C
CM. B♭
CM. E♭
CM. (B.C.)
Acc. H. L. C
Acc. H. L. B♭
Acc. H. L. E♭
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

C G Am F C

2 Am

mf *f*


M. C
M. B♭
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
G
Am
F
C
G
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

M. C
M. B♭
M. Eb
M. (B.C)

optional 8va

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

Am F C G Am

Chord Chart

8va D D E D

Synth
(Saw)

Acc.

Piano

Strings

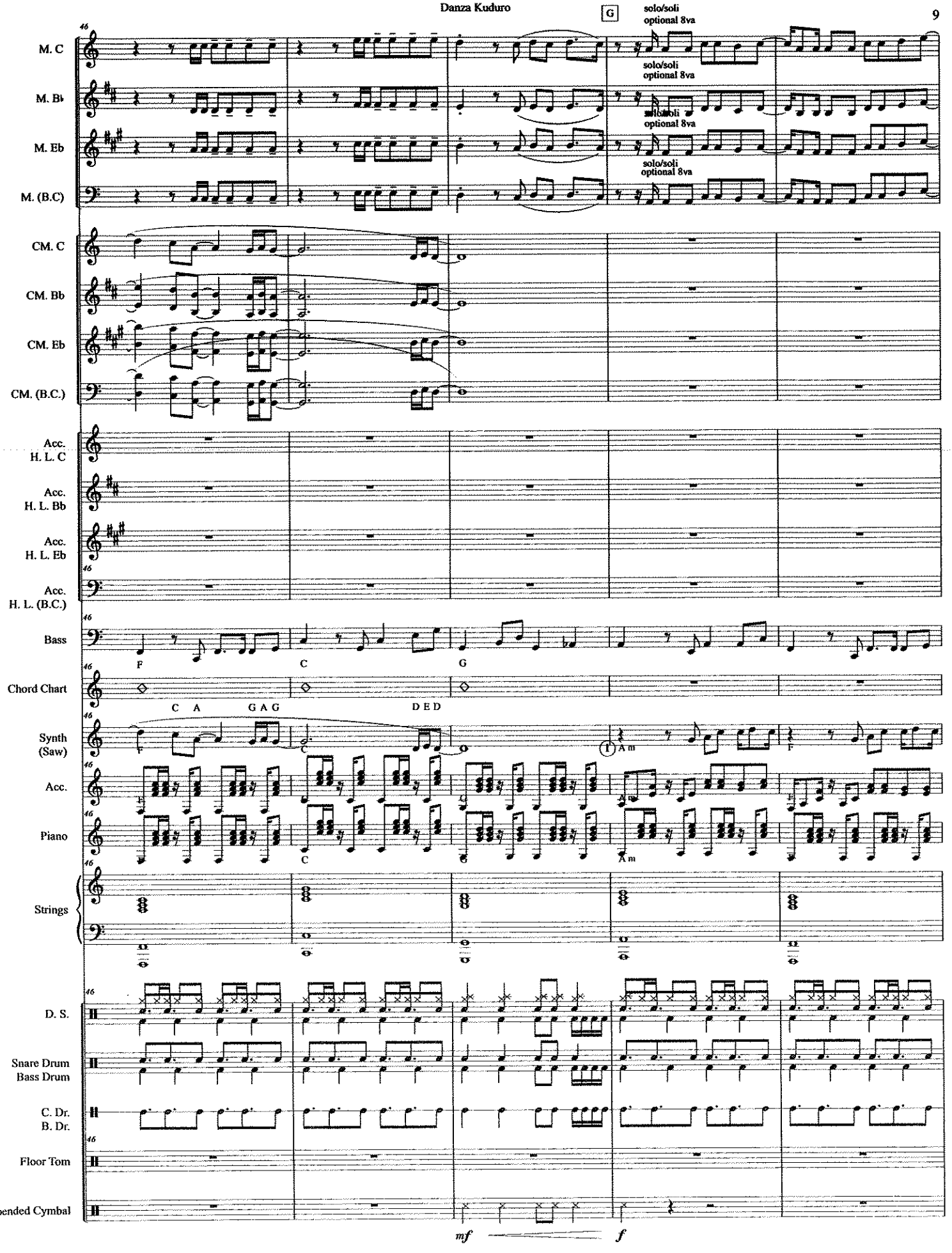
D. S.

Snare Drum
Bass Drum

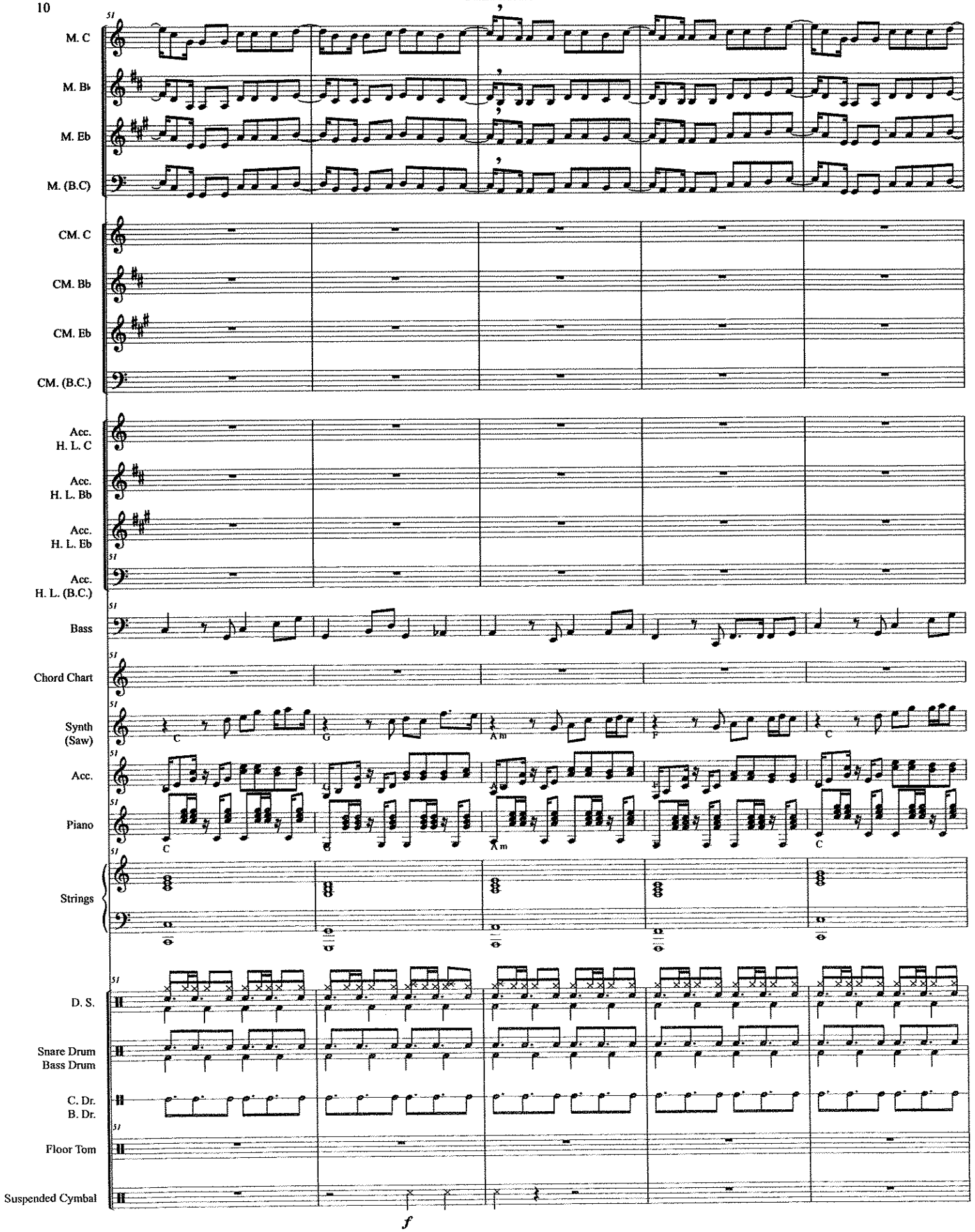
C. Dr.
B. Dr.

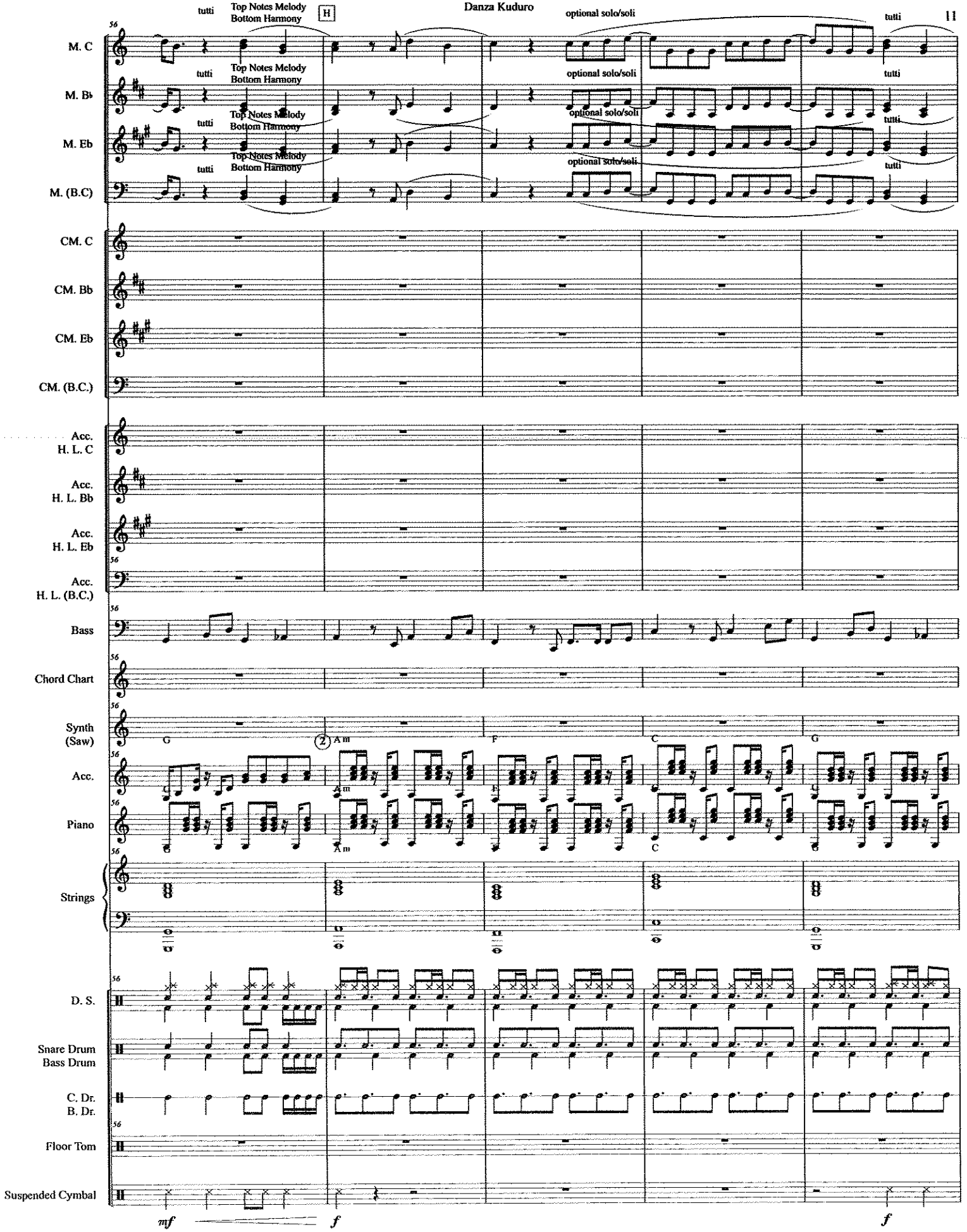
Floor Tom

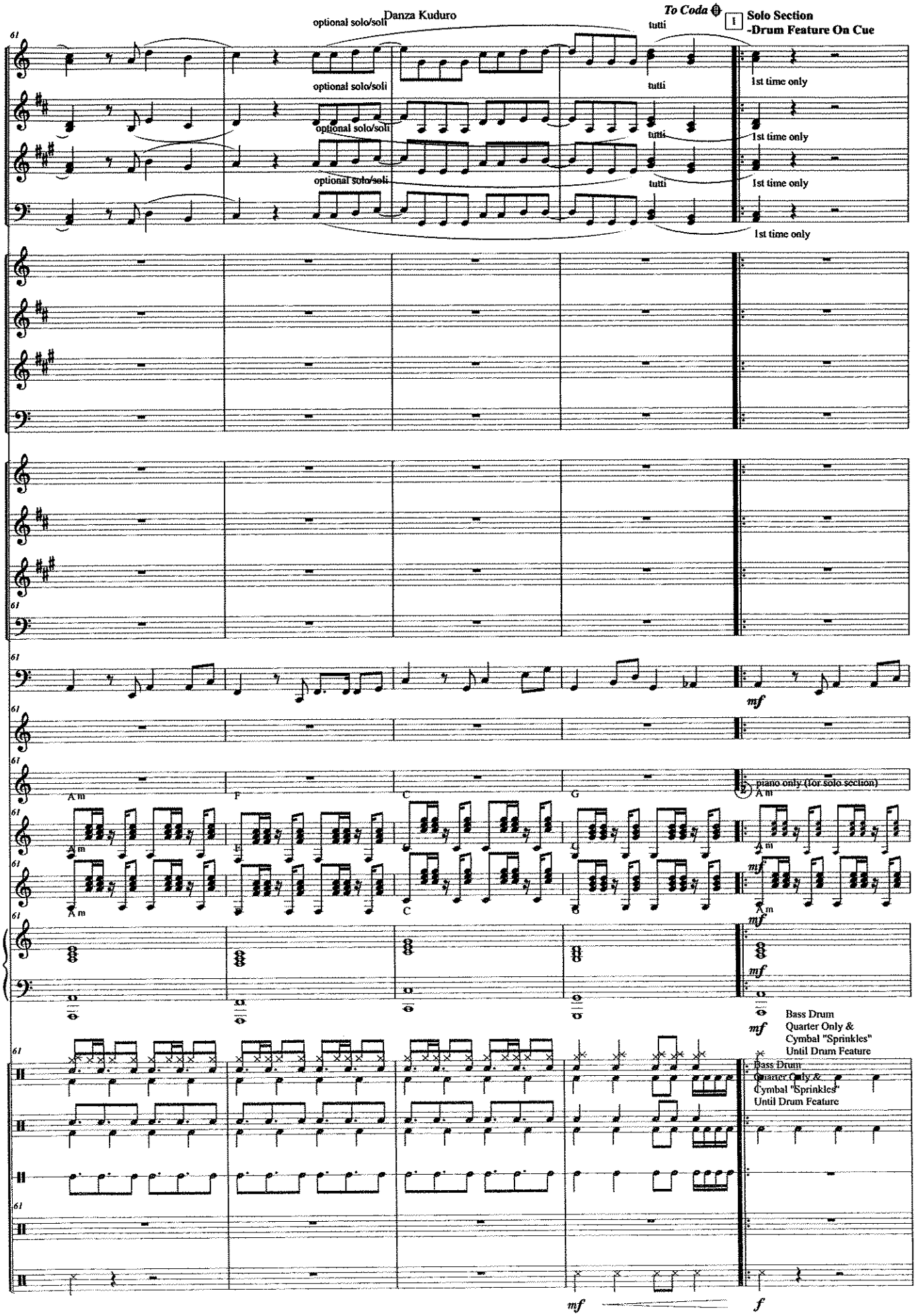
Suspended Cymbal

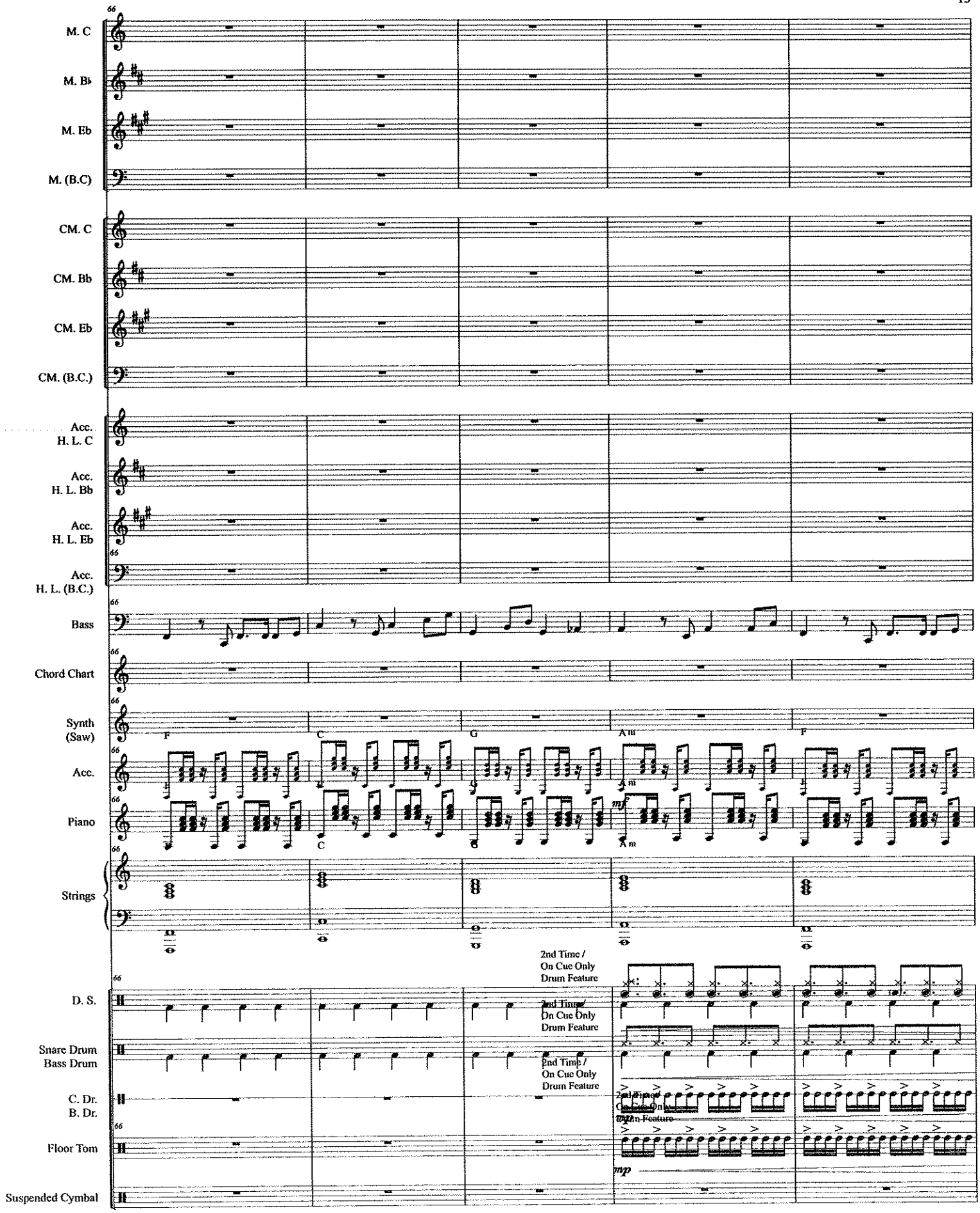

G
solo/soli
optional 8va
M. C
M. B♭
M. Eb
M. (B.C)
CM. C
CM. Bb
CM. Eb
CM. (B.C.)
Acc. H. L. C
Acc. H. L. Bb
Acc. H. L. Eb
Acc. H. L. (B.C.)
Bass
F
C
G
Chord Chart
C A G A G
D E D
Synth (Saw)
Acc.
Piano
Strings
D. S.
Snare Drum
Bass Drum
C. Dr.
B. Dr.
Floor Tom
Suspended Cymbal
mf
f

Danza Kuduro



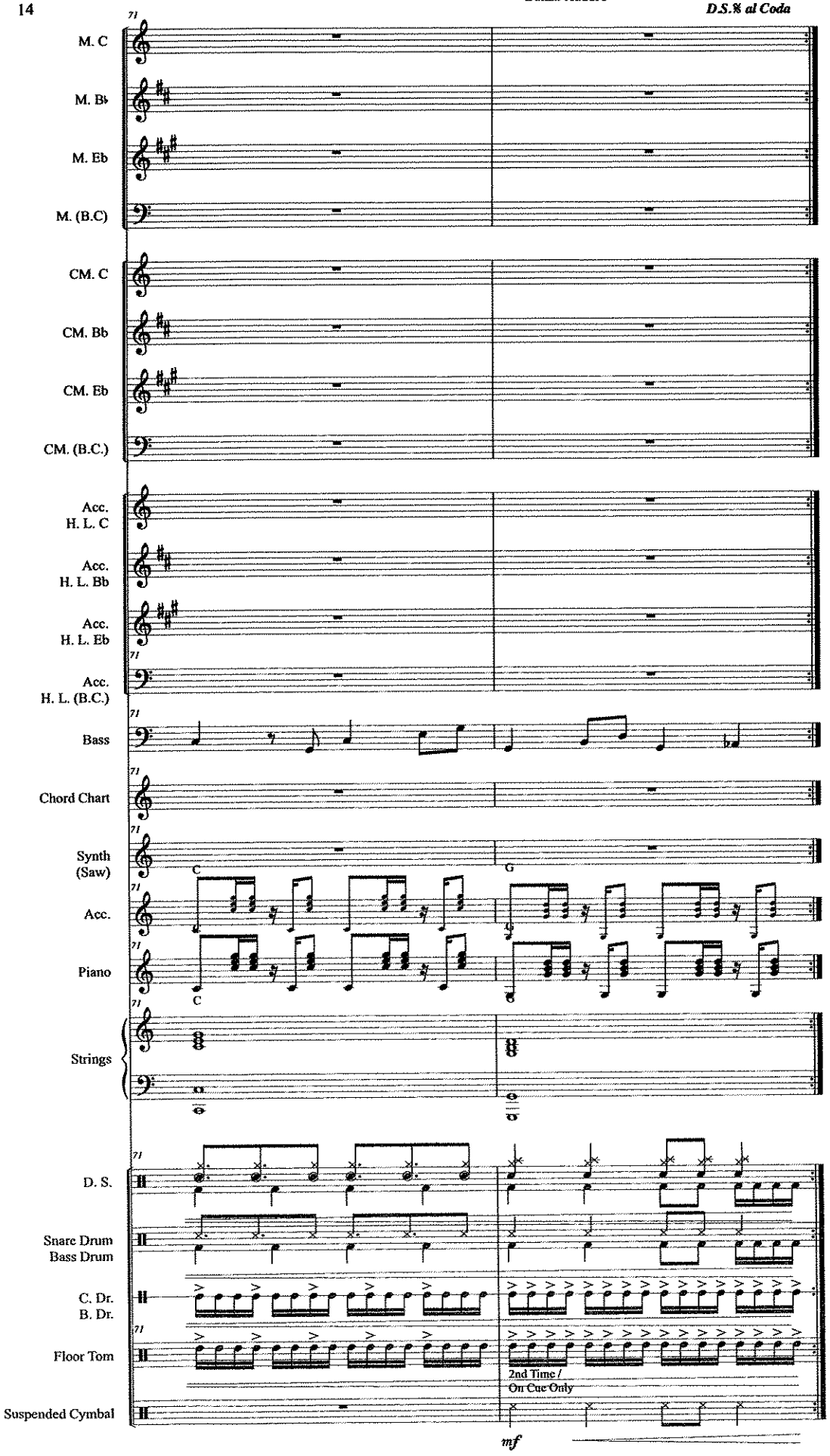

tutti
Top Notes Melody
Bottom Harmony
H
optional solo/soli
M. C
M. Bb
M. Eb
M. (B.C)
CM. C
CM. Bb
CM. Eb
CM. (B.C.)
Acc. H. L. C
Acc. H. L. Bb
Acc. H. L. Eb
Acc. H. L. (B.C.)
Bass
Chord Chart
Synth (Saw)
Acc.
Piano
Strings
D. S.
Snare Drum
Bass Drum
C. Dr.
B. Dr.
Floor Tom
Suspended Cymbal
mf
f


Danza Kuduro
To Coda
Solo Section
-Drum Feature On Cue
optional solo/soli
tutti
1st time only
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)
piano only (for solo section)
Acc.
Piano
Strings
D. S.
Snare Drum
Bass Drum
C. Dr.
B. Dr.
Floor Tom
Suspended Cymbal
Bass Drum
Quarter Only &
Cymbal "Sprinkles"
Until Drum Feature
mf
f


66
M. C
M. B♭
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)
F
C
G
Am
F
Acc.
Piano
mf
Strings
2nd Time / On Cue Only Drum Feature
D. S.
Snare Drum
Bass Drum
C. Dr.
B. Dr.
Floor Tom
mp
Suspended Cymbal

Danza Kuduro

D.S.% al Coda



J 73 Coda

M. C
M. B♭
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

73

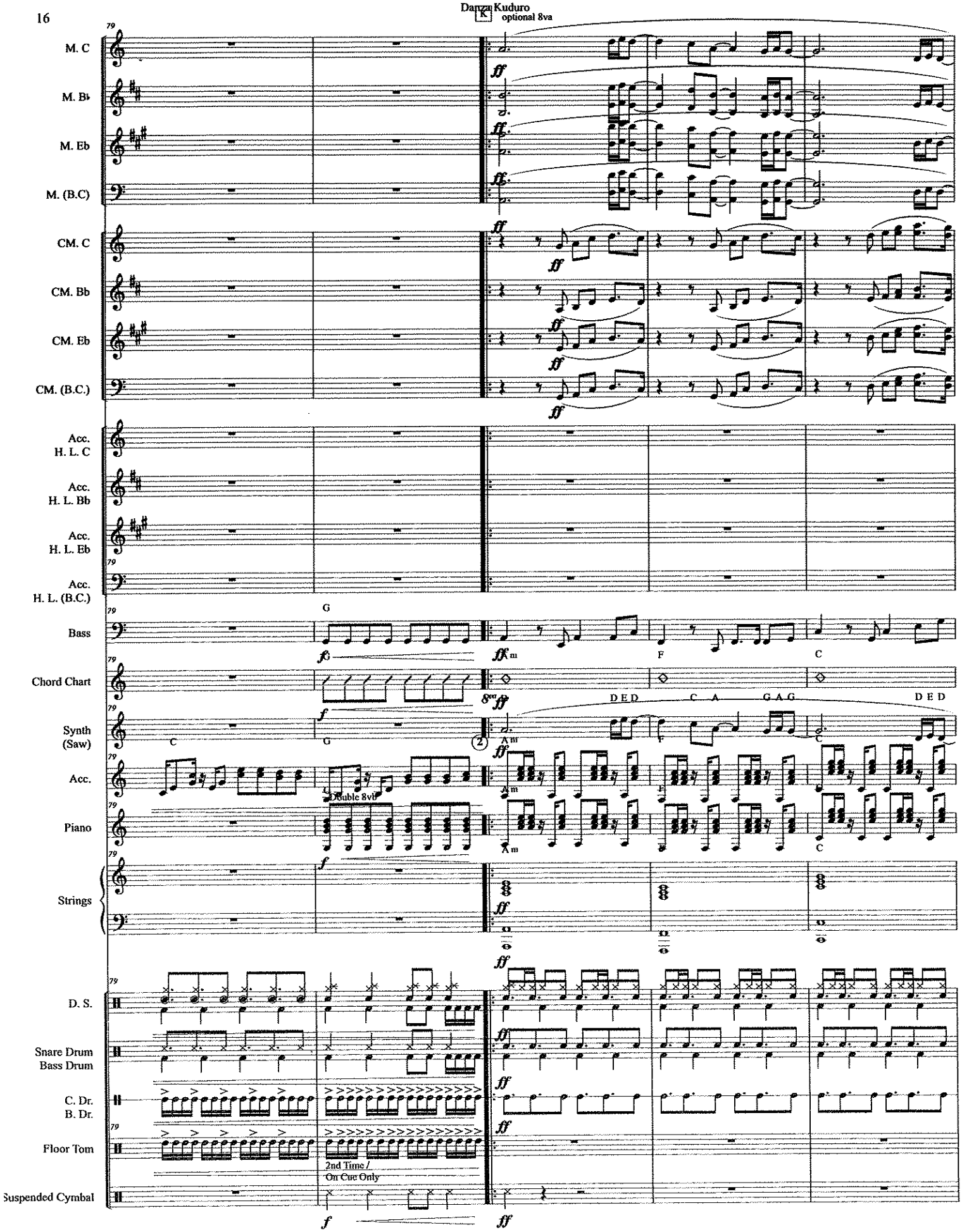
1 Am F C G Am F

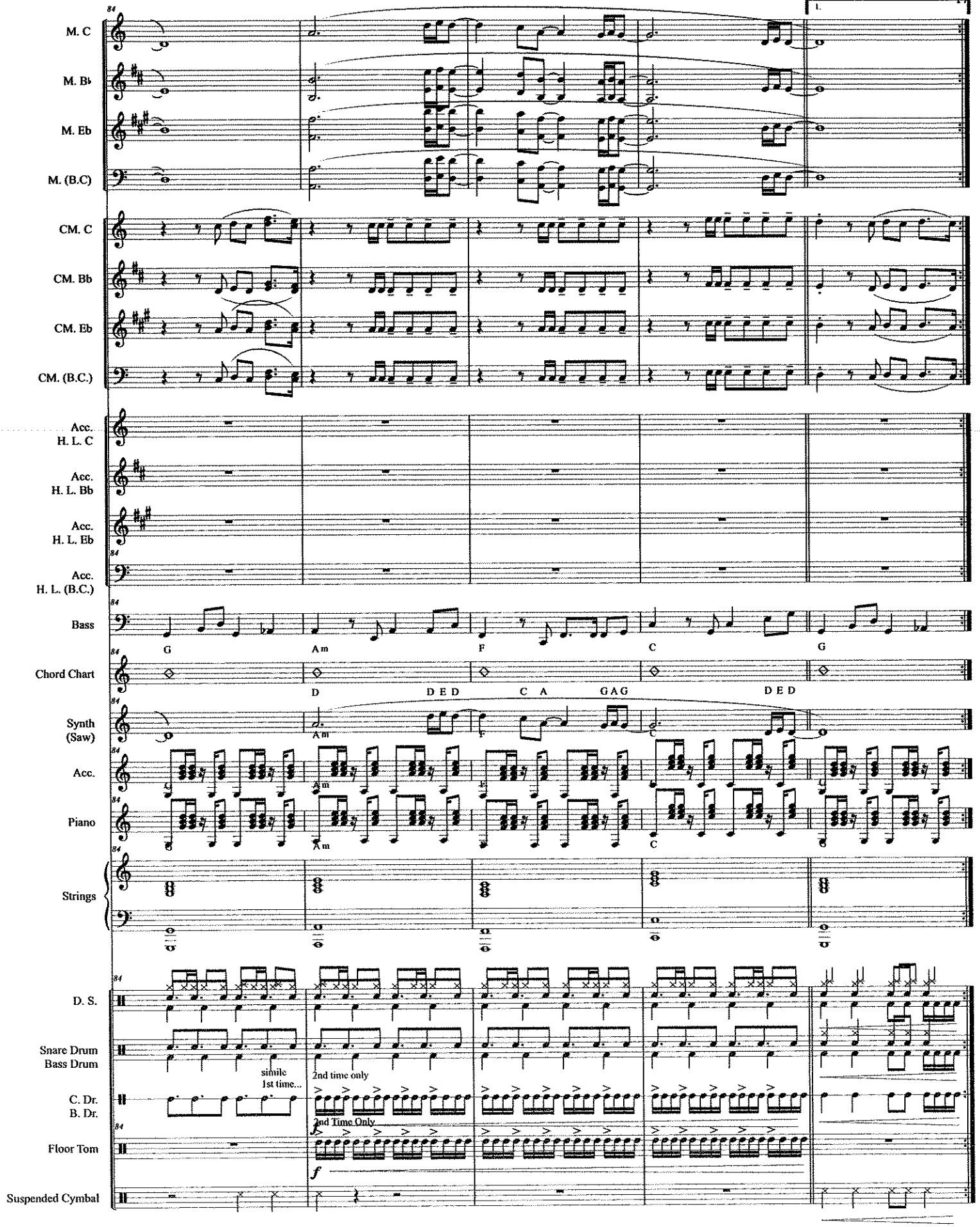
f

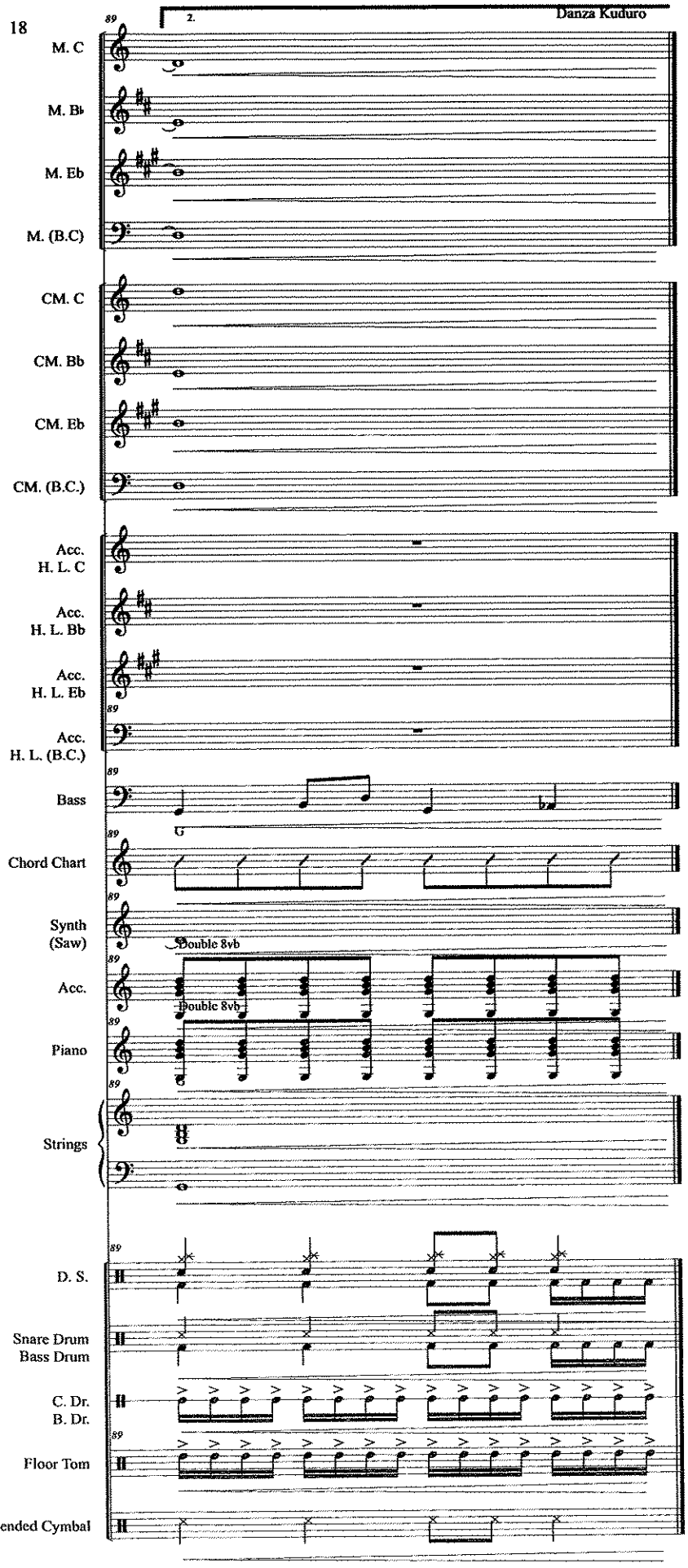
mp

mp

f

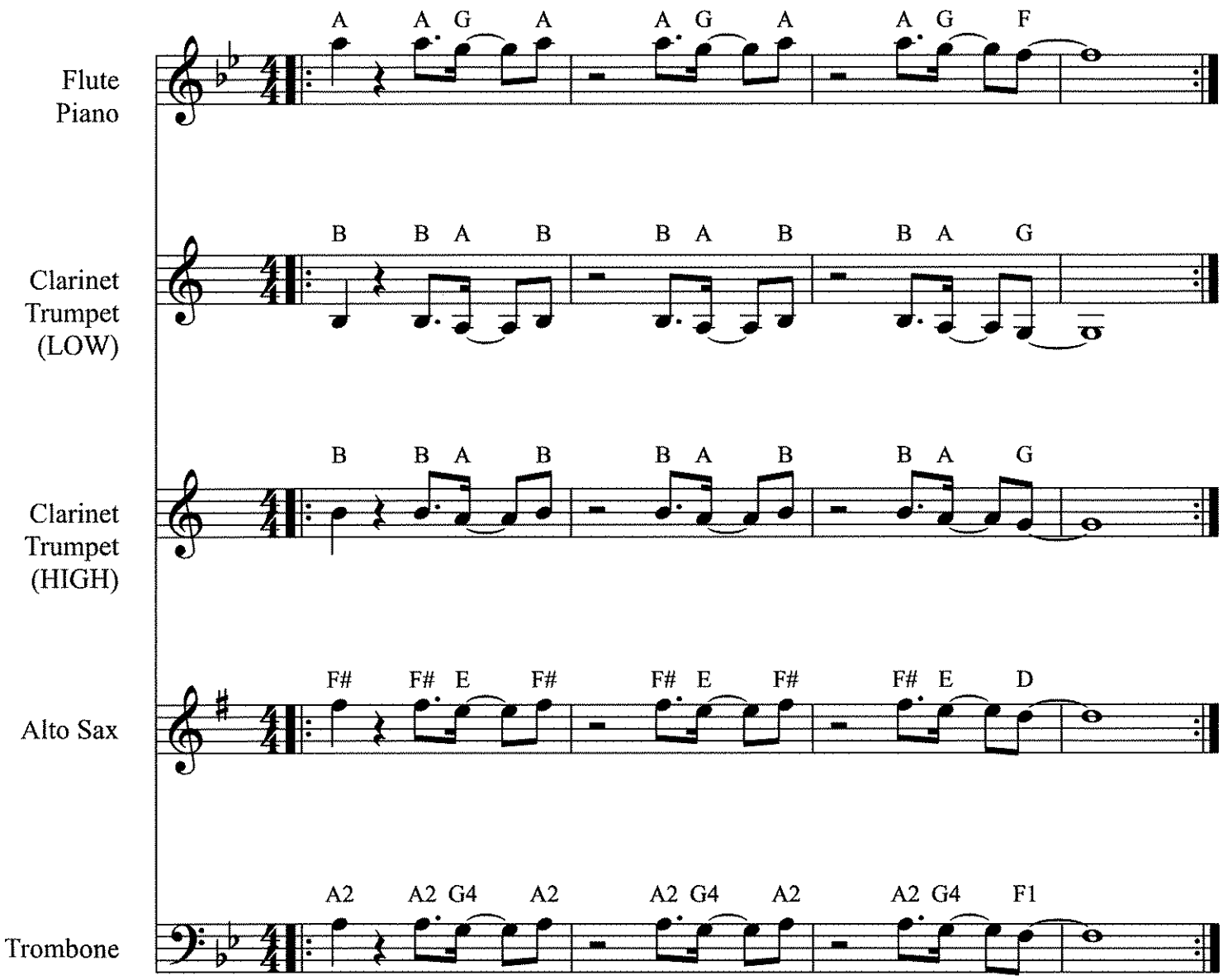

Danza Kuduro
K
optional 8va
M. C
M. B♭
M. Eb
M. (B.C)
CM. C
CM. Bb
CM. Eb
CM. (B.C.)
Acc. H. L. C
Acc. H. L. Bb
Acc. H. L. Eb
Acc. H. L. (B.C.)
Bass
Chord Chart
Synth (Saw)
Acc.
Piano
Strings
D. S.
Snare Drum
Bass Drum
C. Dr.
B. Dr.
Floor Tom
Suspended Cymbal
Double 8vb
2nd Time / On Cue Only
D E D
C A
G A G
D E D


1.
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
G
Am
F
C
G
Chord Chart
D
D E D
C A
GAG
D E D
Synth (Saw)
Am
F
C
Acc.
Piano
Strings
D. S.
Snare Drum
Bass Drum
simile
1st time...
2nd time only
C. Dr.
B. Dr.
2nd Time Only
Floor Tom
Suspended Cymbal


2.
Danza Kuduro
M. C
M. B♭
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
G
Chord Chart
Synth (Saw)
Double 8vb
Acc.
Double 8vb
Piano
Strings
D. S.
Snare Drum
Bass Drum
C. Dr.
B. Dr.
Floor Tom
Suspended Cymbal

Eye Of The Tiger

For Zanetti



Piano: Am G F

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

FEELING GOOD ROAD MAP

1) INSTRUMENTAL SOLO (optional)

2) VOCAL SOLO

3) HIT 4X

4) RHYTHM SECTION 2X (soft *p*)

5) FAST OPENING 2X (soft *p*) - "Birds Flying High" Small Group

6) RHYTHM SECTION 2X (soft *p*)

7) SOLO SECTION (optional)

8) HORN LICK 2X

9) RHYTHM SECTION 2X WITH BUILD UP

10) NASTY LICK 2X (loud *f*) – Piano hold notes

11) BACKGROUNDS (loud *f*)

    -Low Brass play HIT (optional)

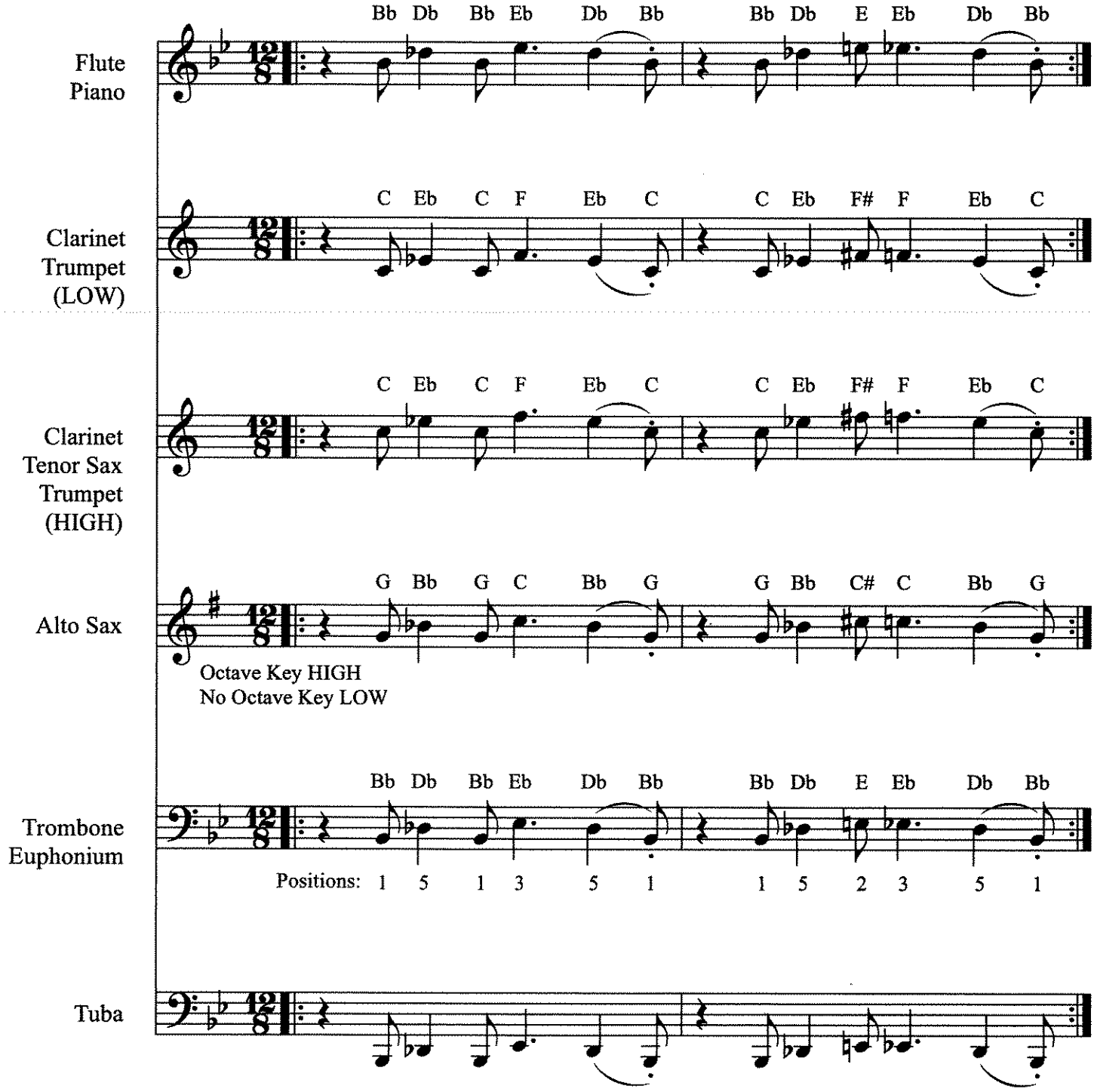
    -POP LAST NOTE (on beat 1)

12) "And I'm Feeling Good" Ending (soft *p*)

Feeling Good

(NASTY LICK - Bb Minor)

Swing Time



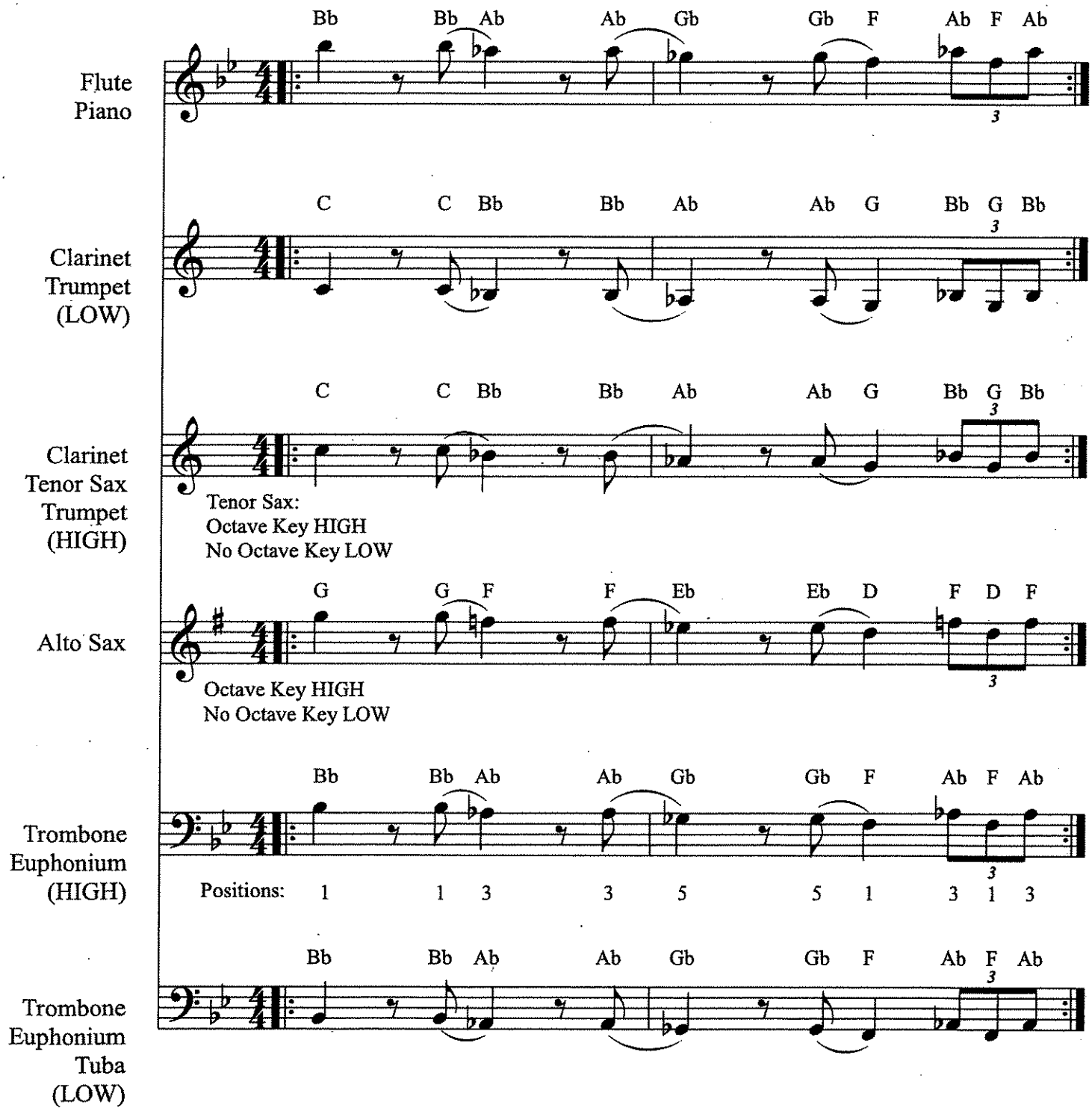
Piano: Bbm (2 Beats Hold)

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

Feeling Good

(Bb Minor)

Swing Time



Piano: Bbm (8th note triplets)

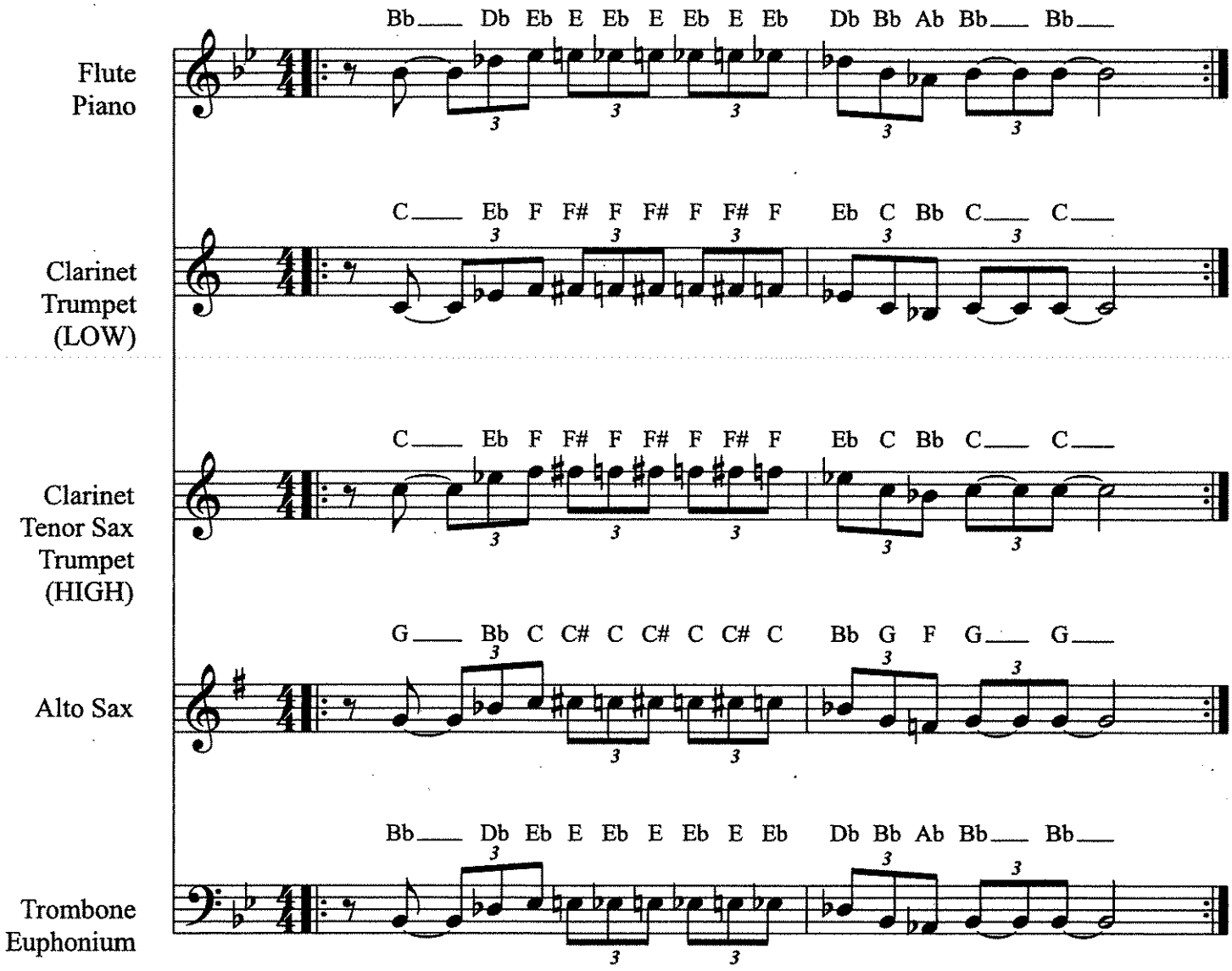
Bass Line Lick: Bb Ab Gb F (Ab F Ab)

Feeling Good

Swing Time

(HORN LICK+)

NOTE 8 ON CUE
BEAT 4



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

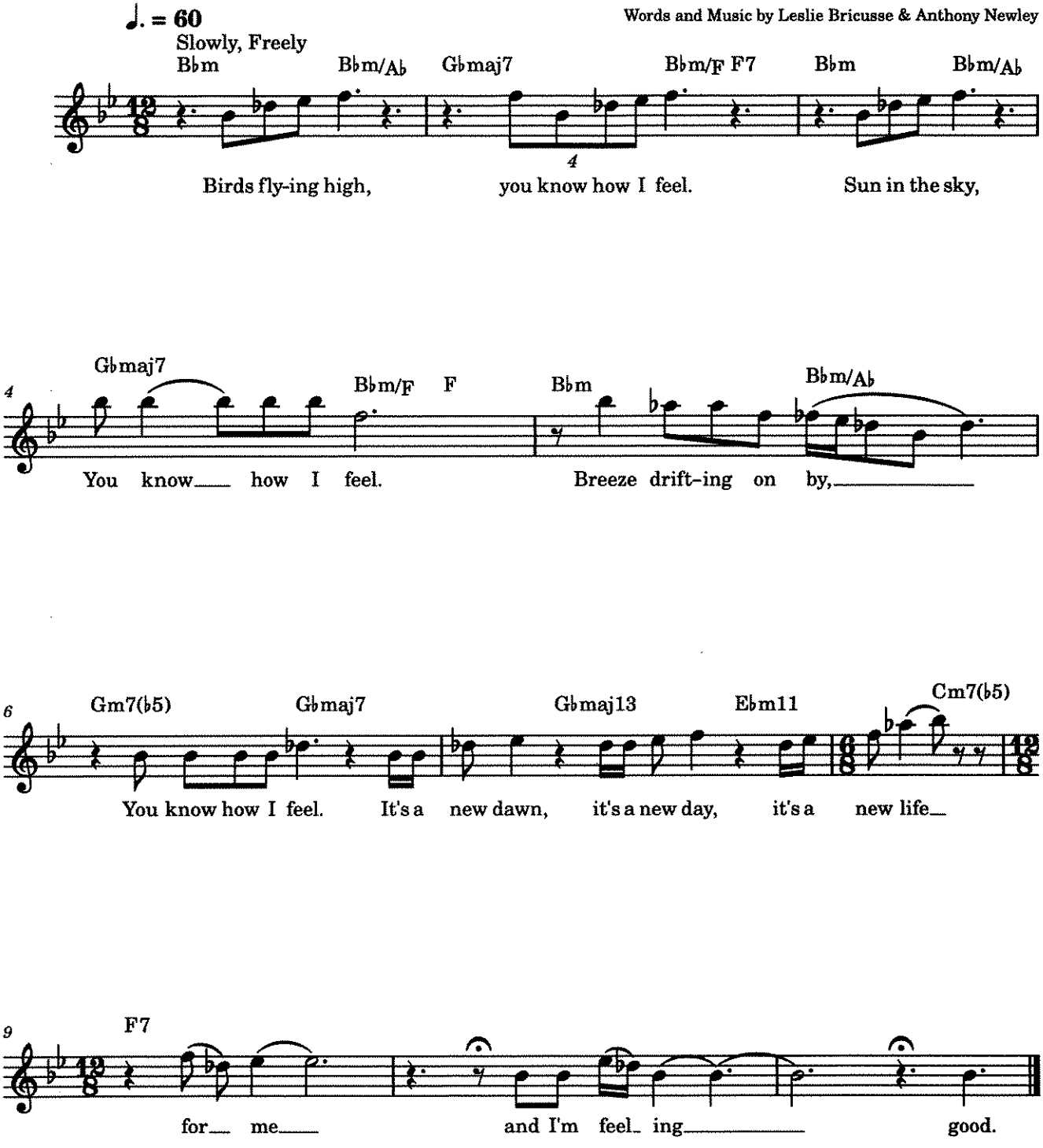
1 & b3 Background Harmony Hits

Flute & Piano

Feeling Good

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

Words and Music by Leslie Bricusse & Anthony Newley



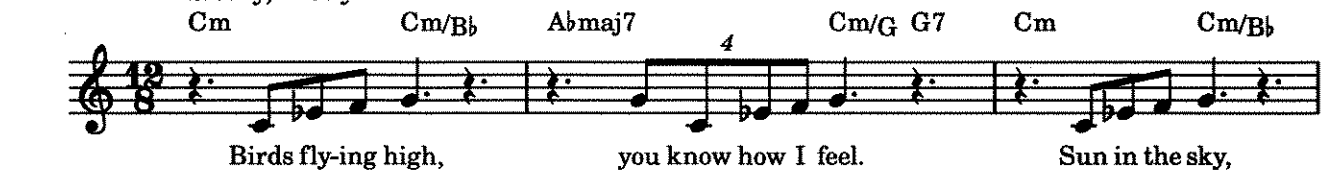
Clarinet
Trumpet
(LOW)

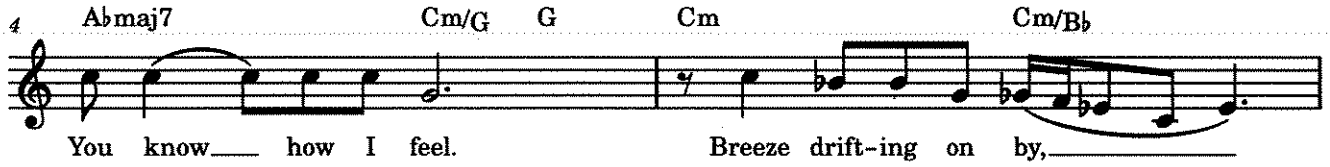
Feeling Good

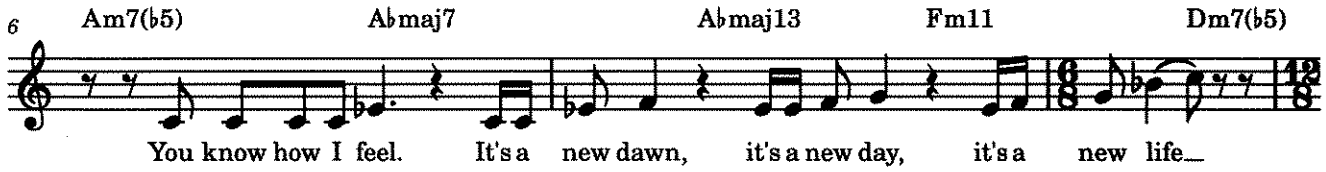
from The Roar of the Greasepaint - The Smell of the Crowd

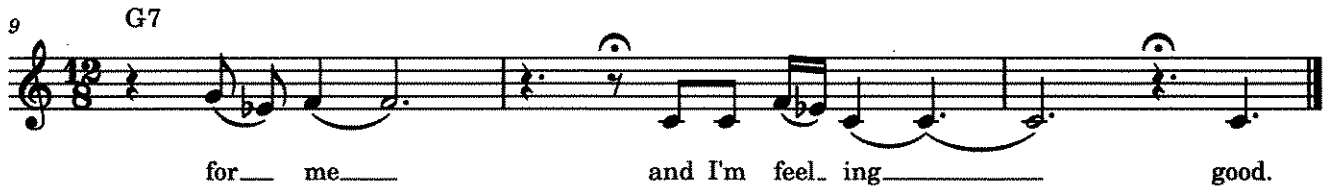
Words and Music by Leslie Bricusse & Anthony Newley

♩. = 60
Slowly, Freely







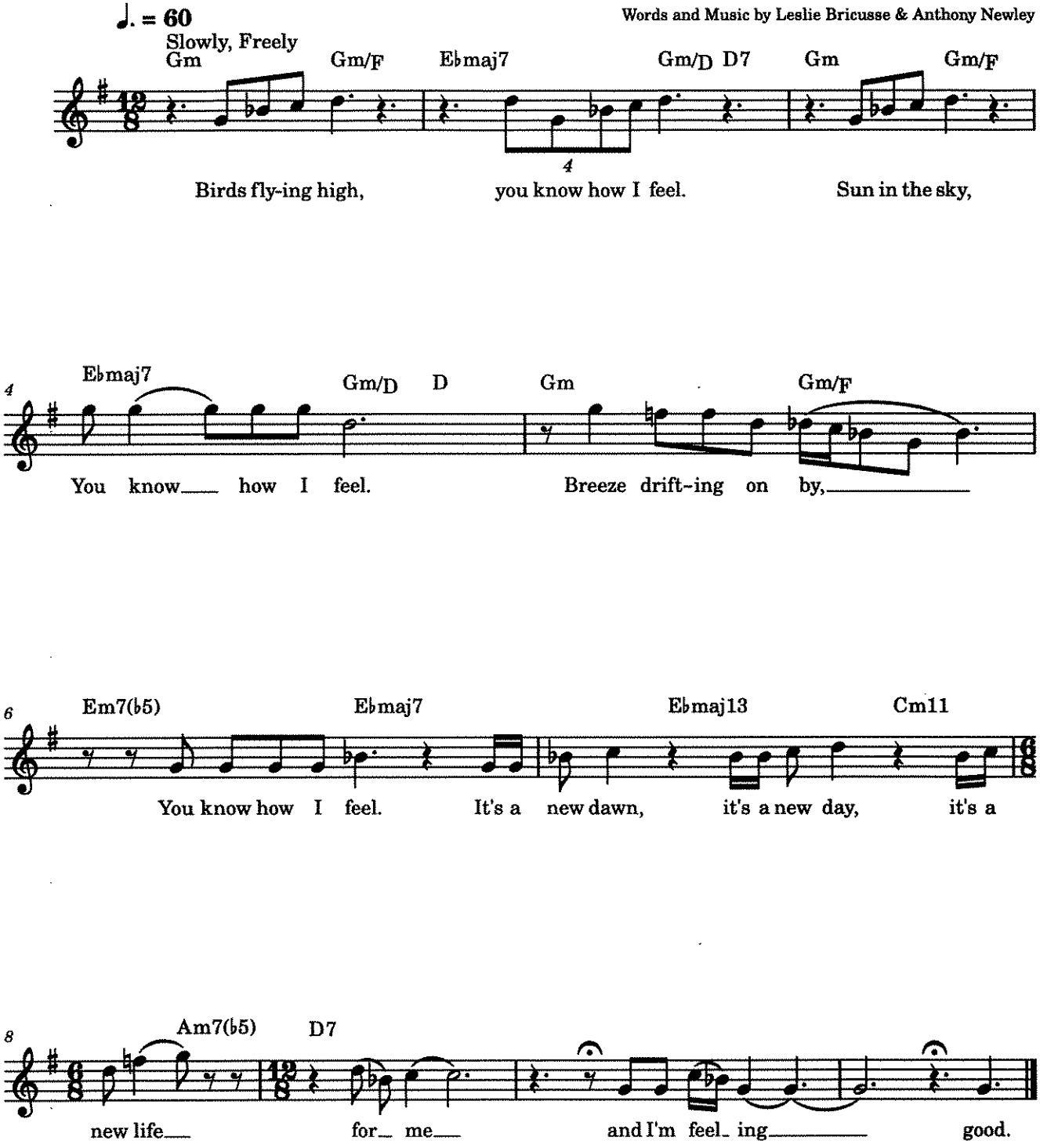


Alto Saxophone

Feeling Good

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

Words and Music by Leslie Bricusse & Anthony Newley



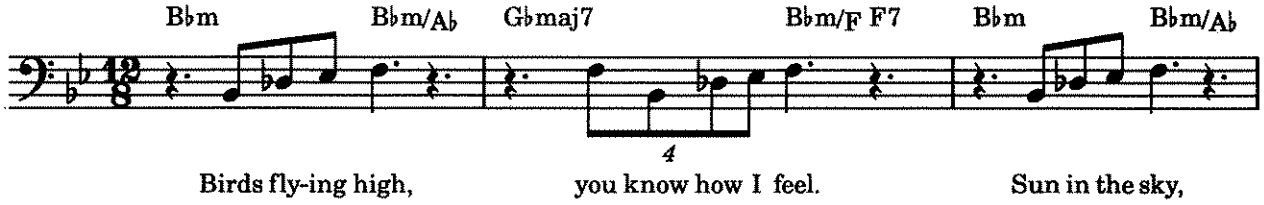
Trombone
Euphonium

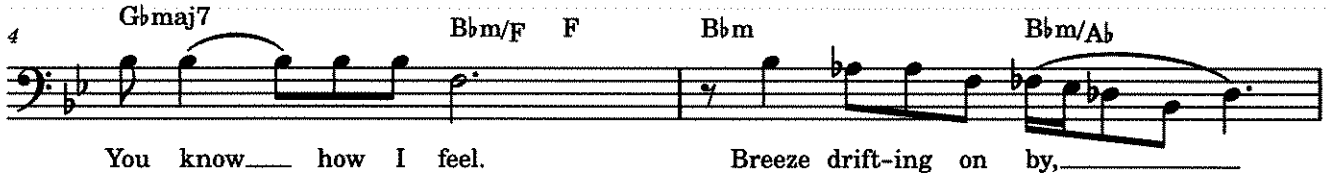
Feeling Good

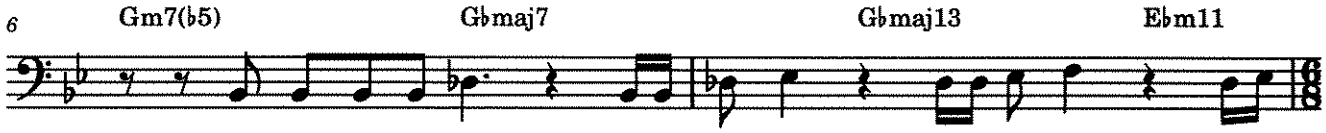
from The Roar of the Greasepaint - The Smell of the Crowd

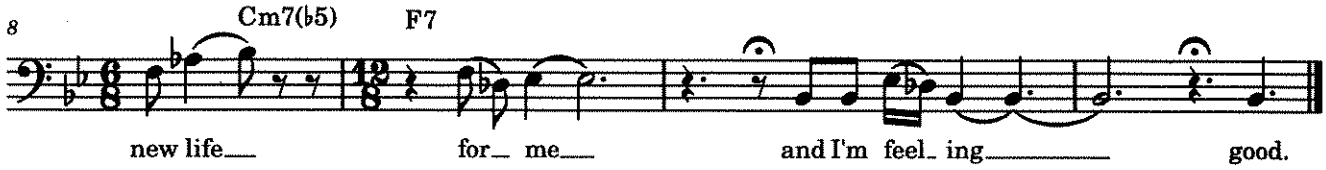
Words and Music by Leslie Bricusse & Anthony Newley

♩. = 60
Slowly, Freely









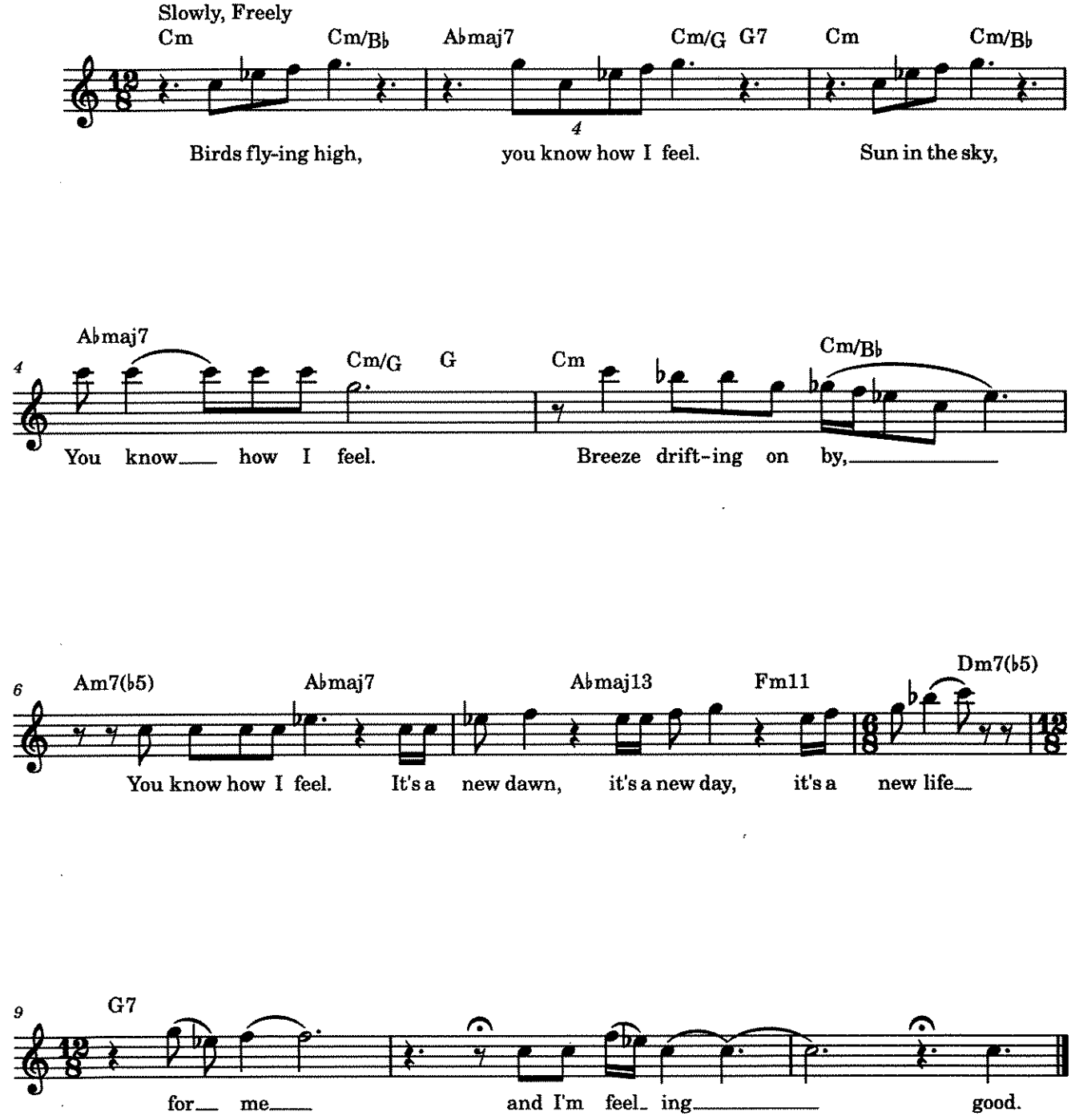
~~Clarinet~~
Tenor Sax
~~Trumpet~~
(HIGH)

Feeling Good

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

Words and Music by Leslie Bricusse & Anthony Newley

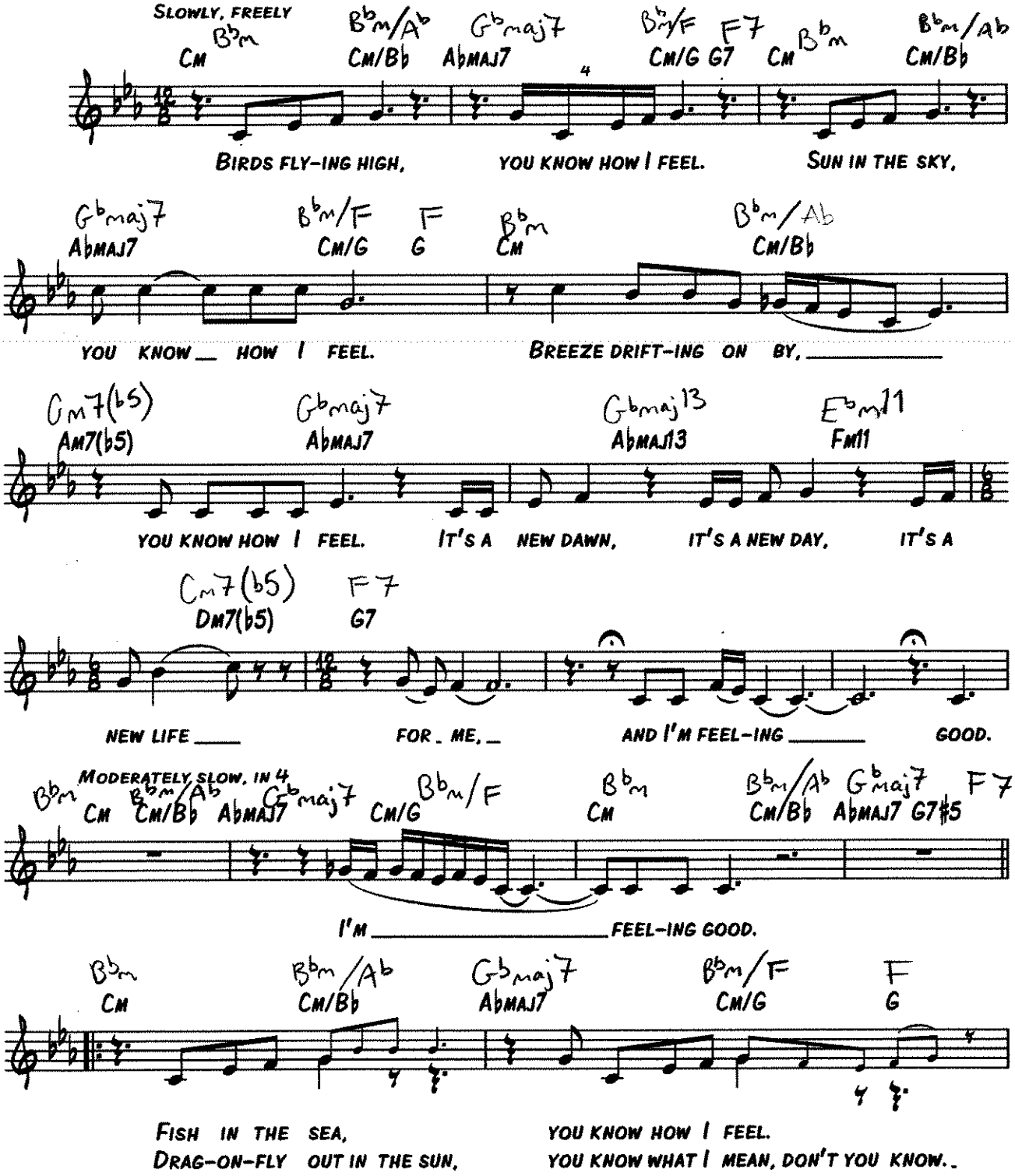
♩. = 60
Slowly, Freely



FEELING GOOD

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

WORDS AND MUSIC BY
LESLIE BRICUSSE AND ANTHONY NEWLEY



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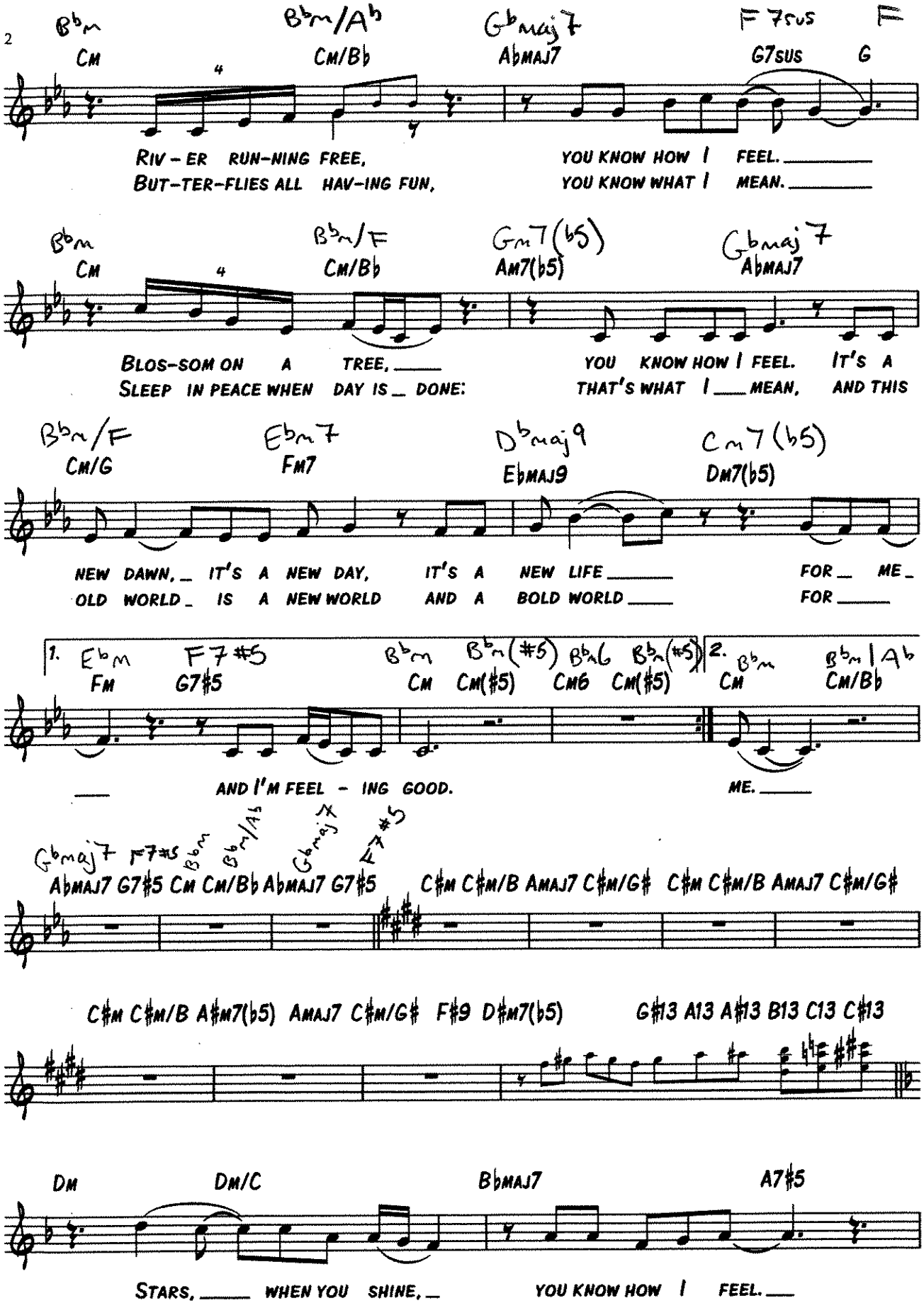

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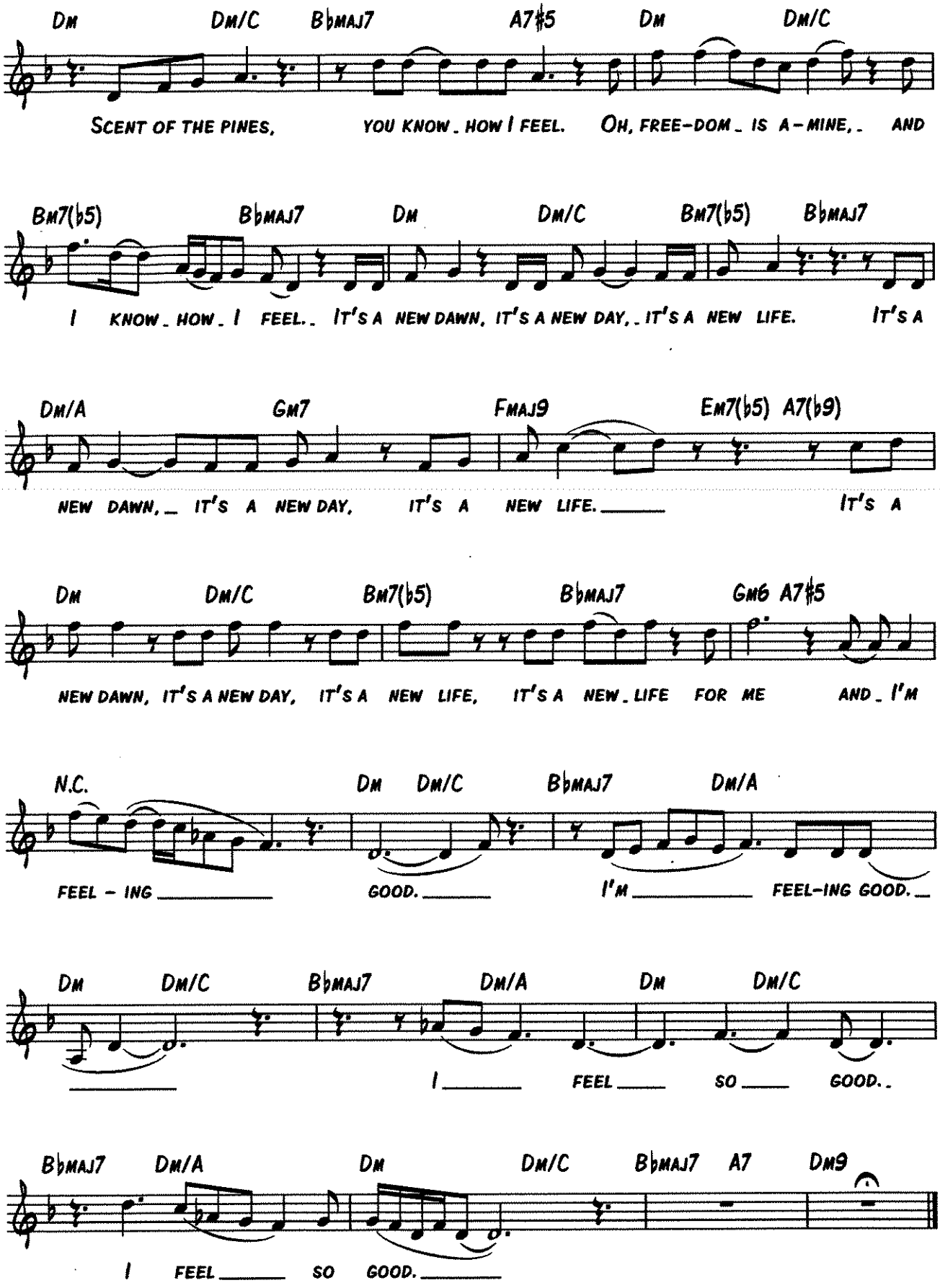

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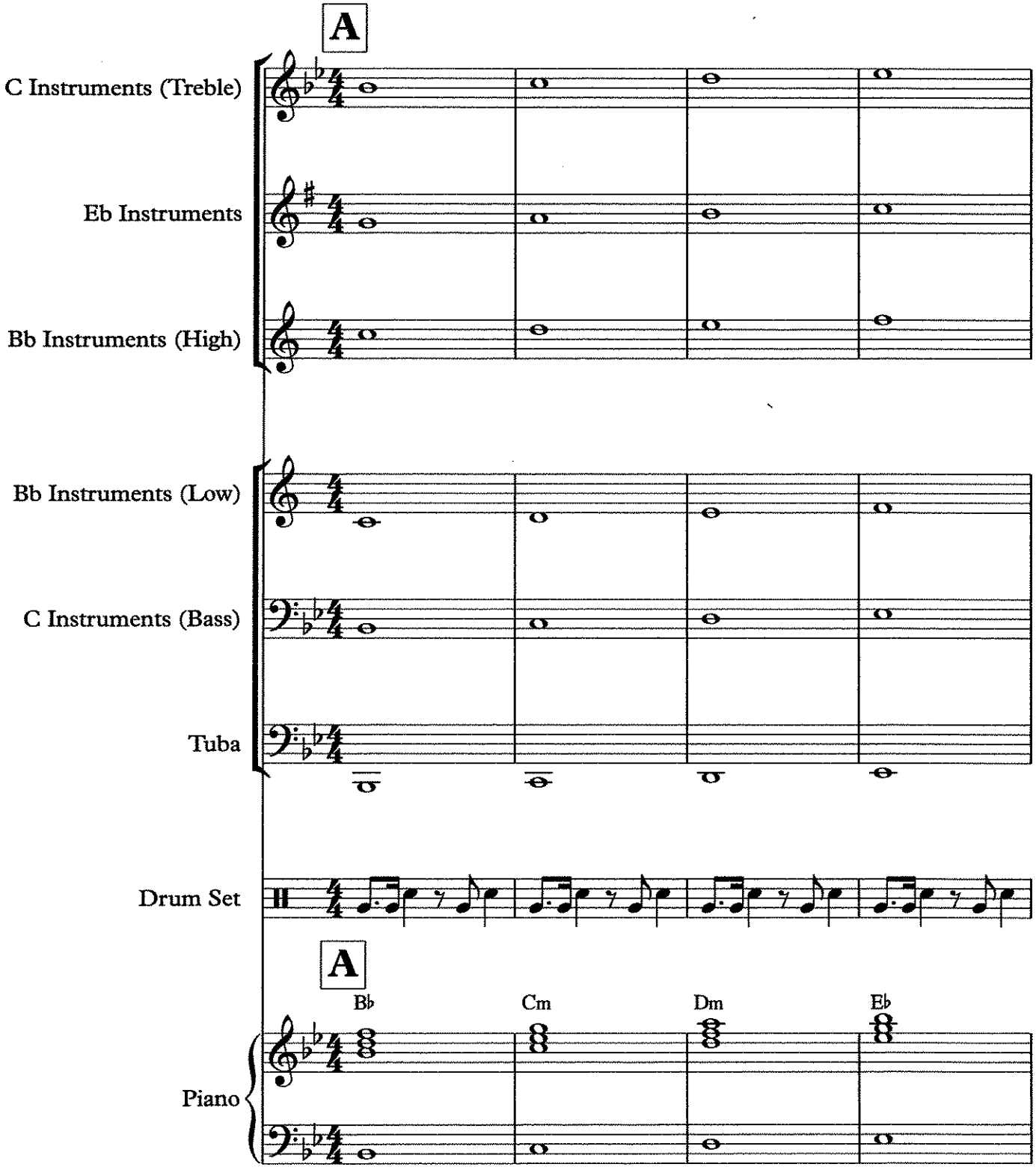
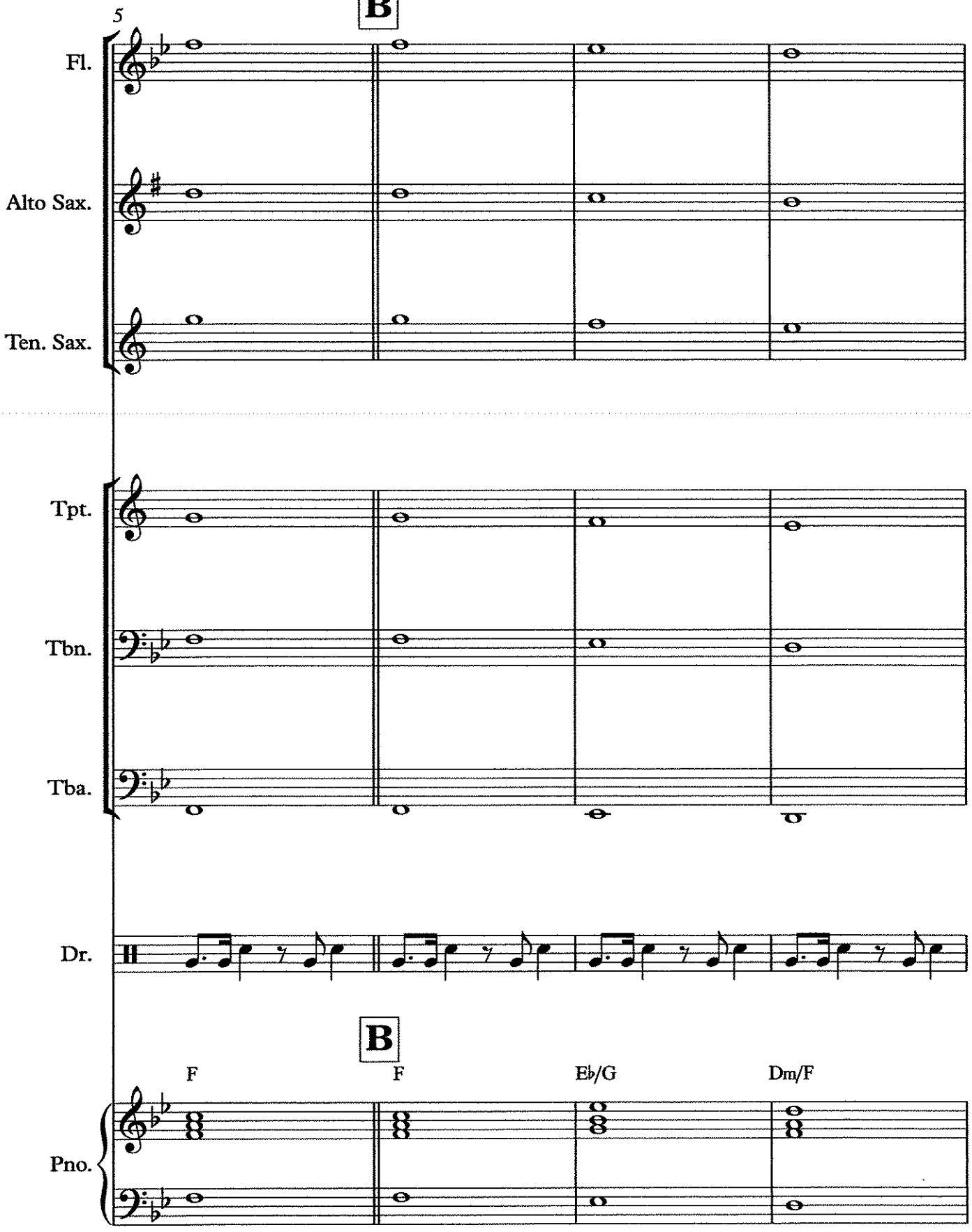
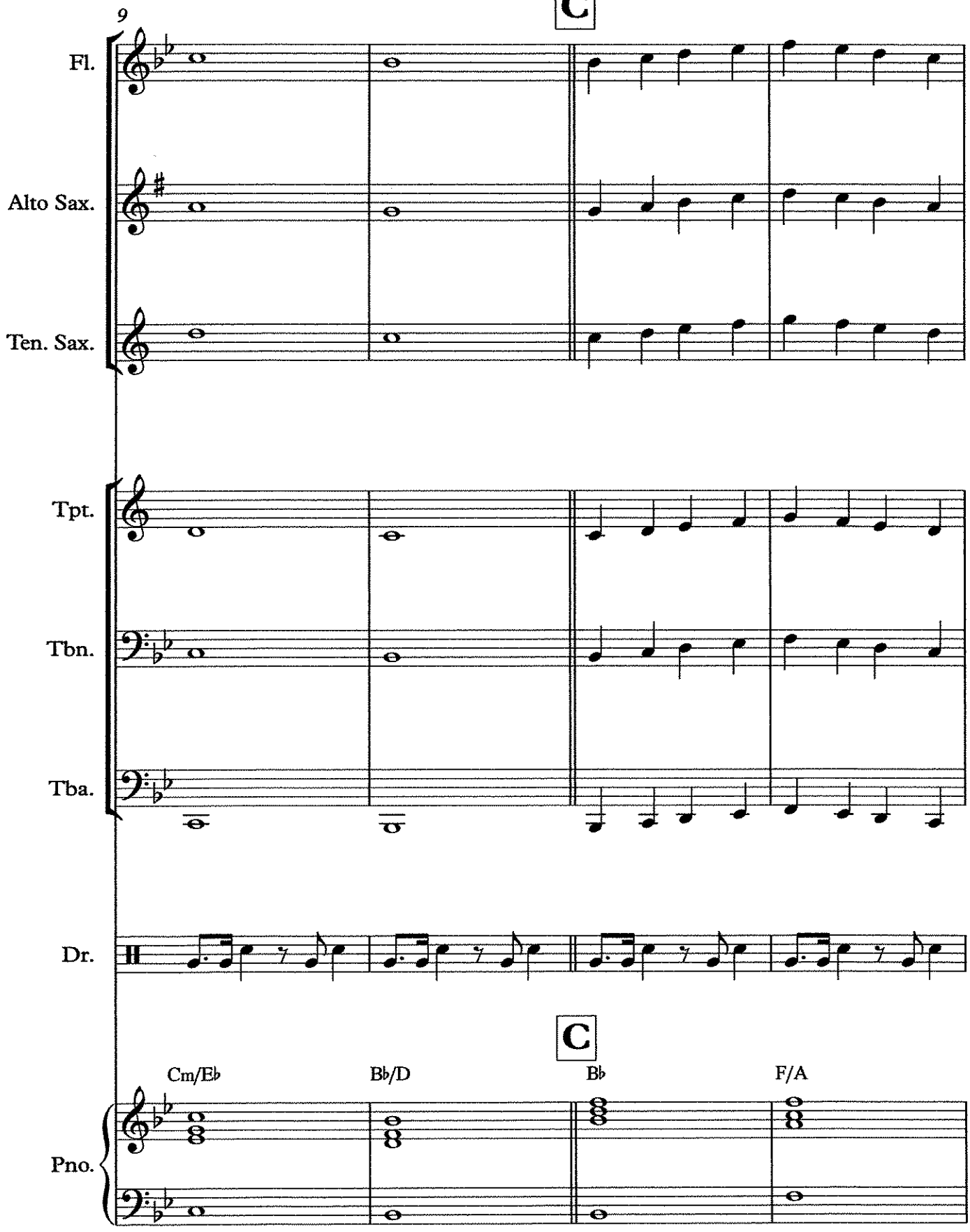
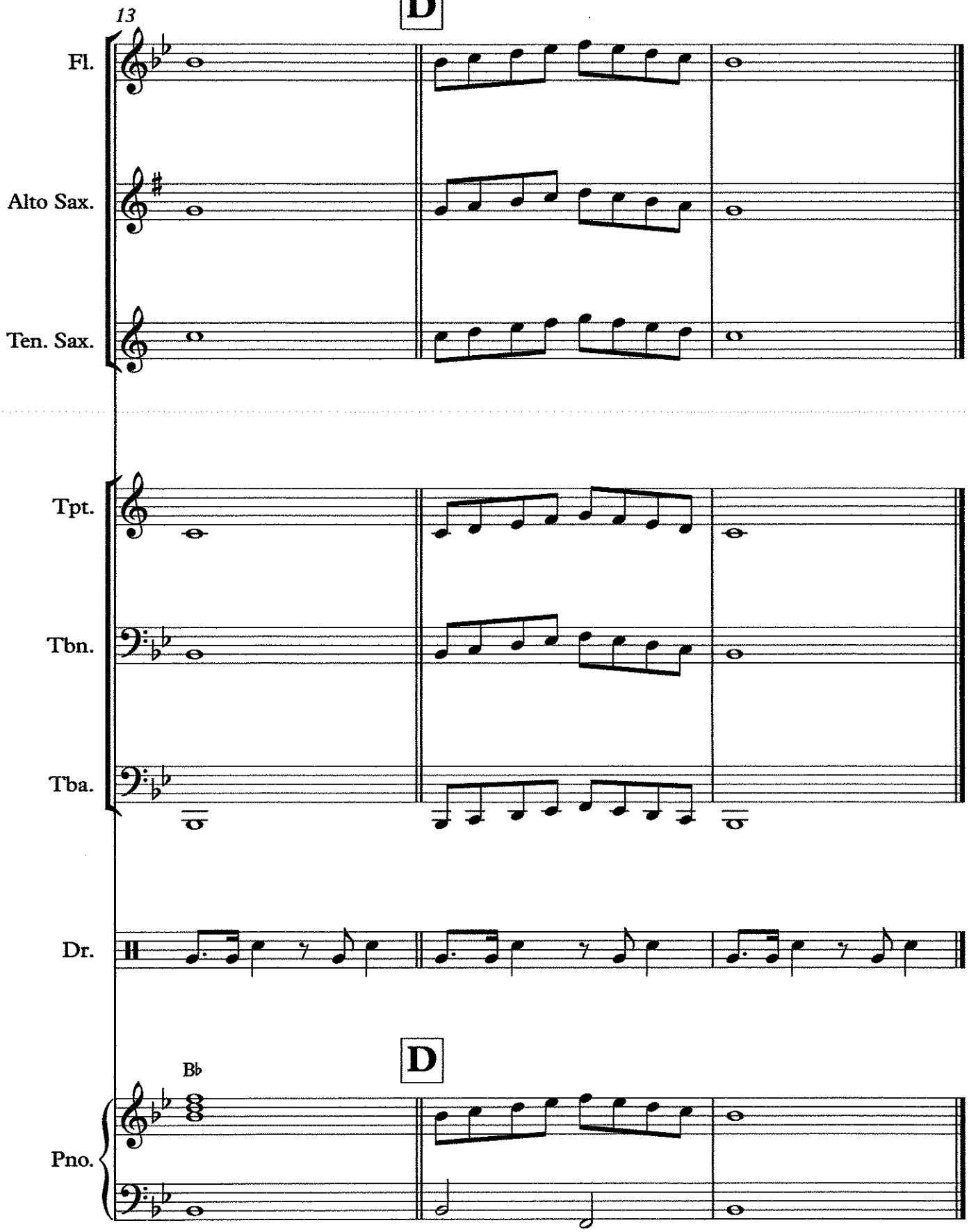
First Five Note Exercises




5
B
Fl.
Alto Sax.
Ten. Sax.
Tpt.
Tbn.
Tba.
Dr.
B
F
F
E♭/G
Dm/F
Pno.


9
C
Fl.
Alto Sax.
Ten. Sax.
Tpt.
Tbn.
Tba.
Dr.
C
Cm/E♭
B♭/D
B♭
F/A
Pno.


13
D
Fl.
Alto Sax.
Ten. Sax.
Tpt.
Tbn.
Tba.
Dr.
B♭
D
Pno.

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:

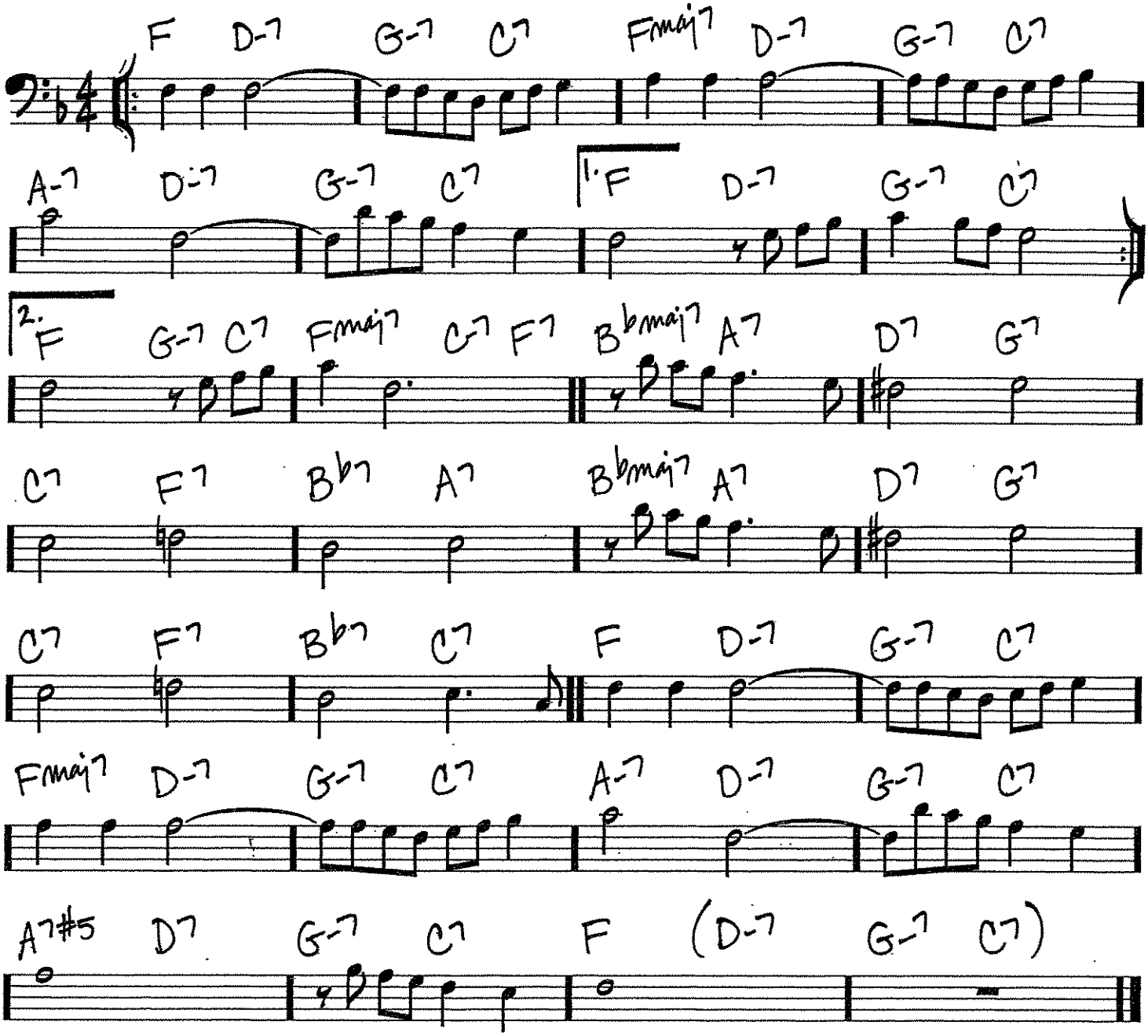
Am G Dm F

142

(MED.)

HEART AND SOUL

-HOAGY CARMICHAEL/
FRANK LOESSER



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142 Eb

(MED.)

HEART AND SOUL

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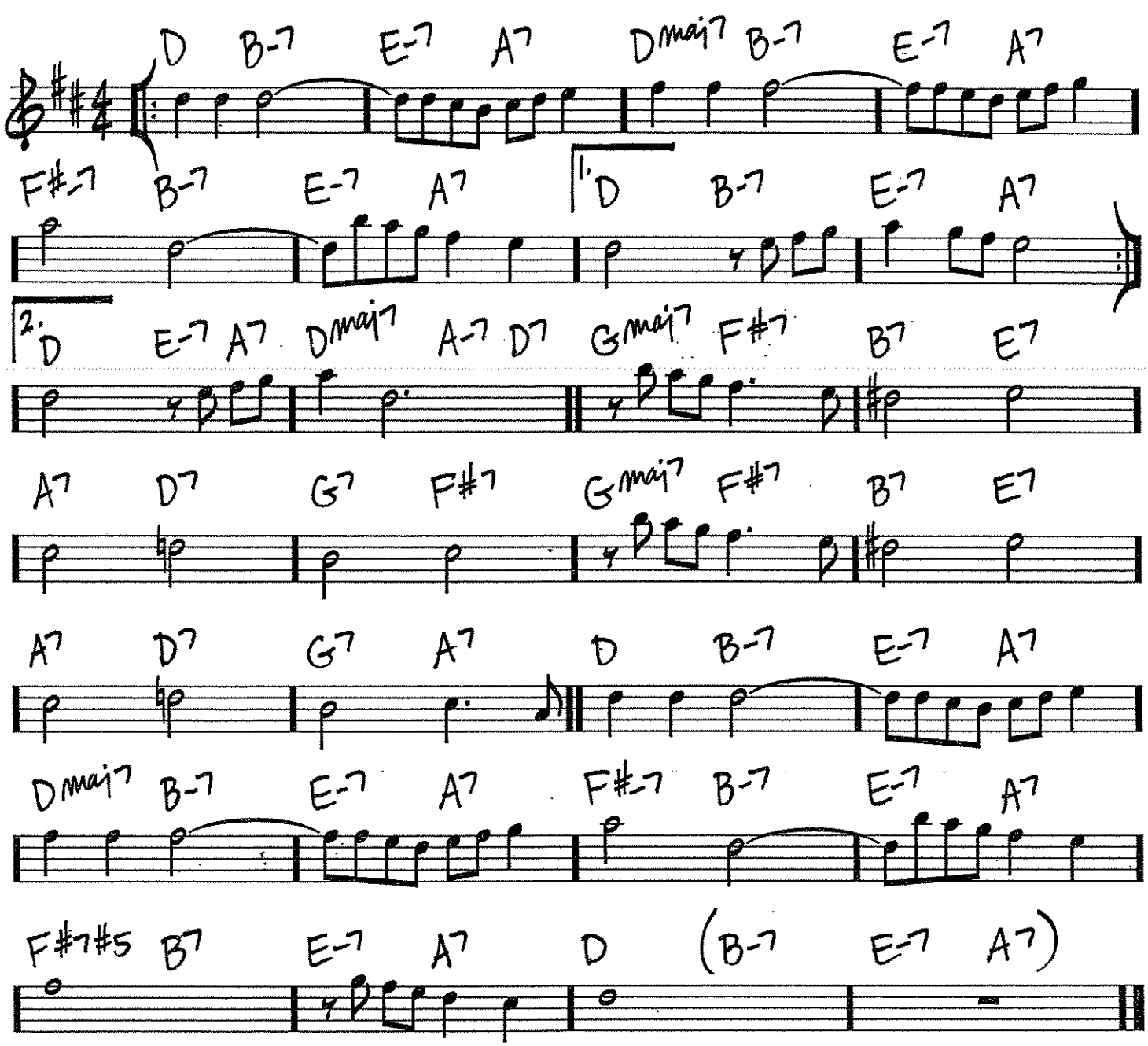
FRANK LOESSER



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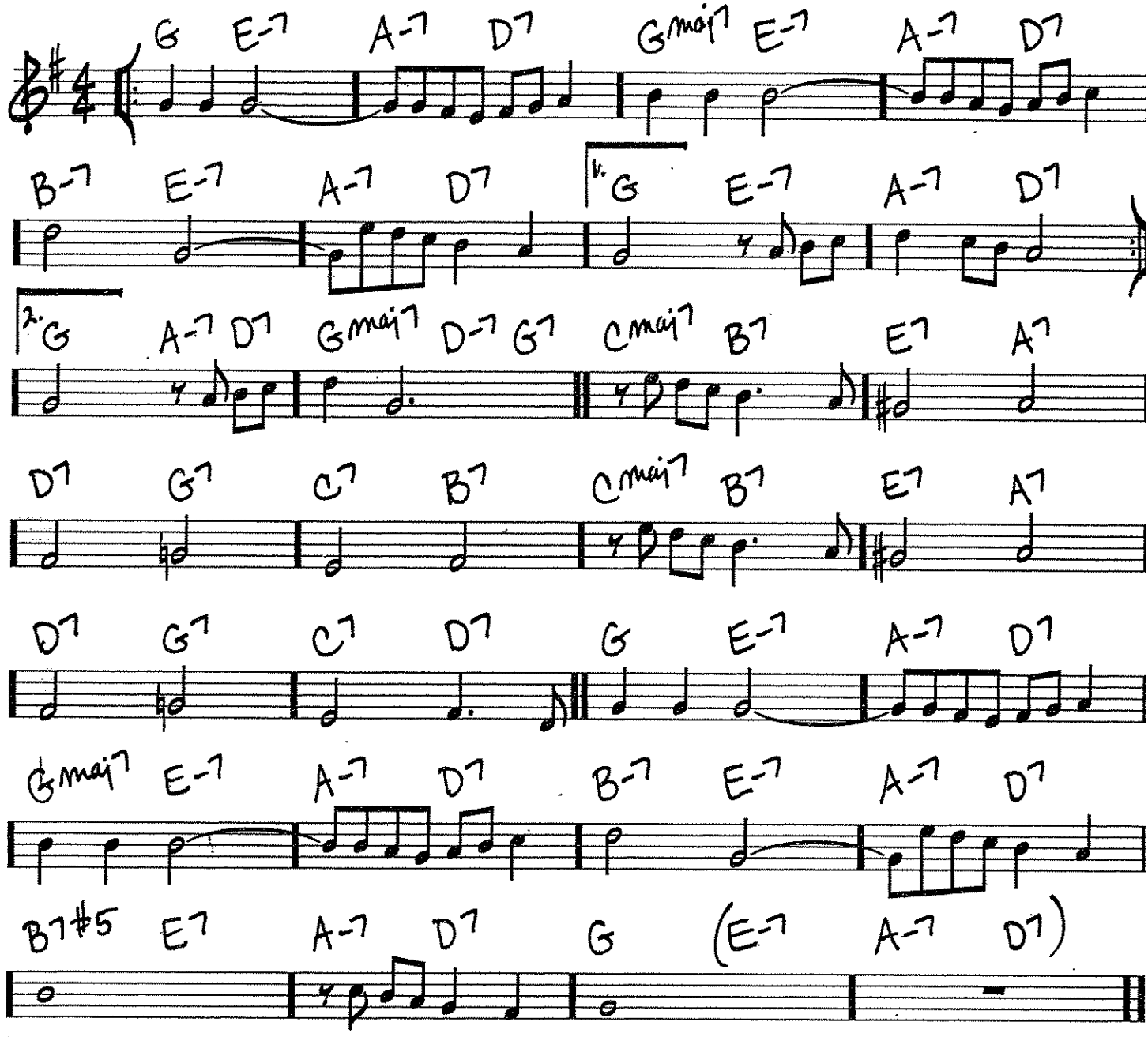
142 Bb

(MED.)

HEART AND SOUL

-HOAGY CARMICHAEL
FRANK LOESSER



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142 C

(MED.)

HEART AND SOUL

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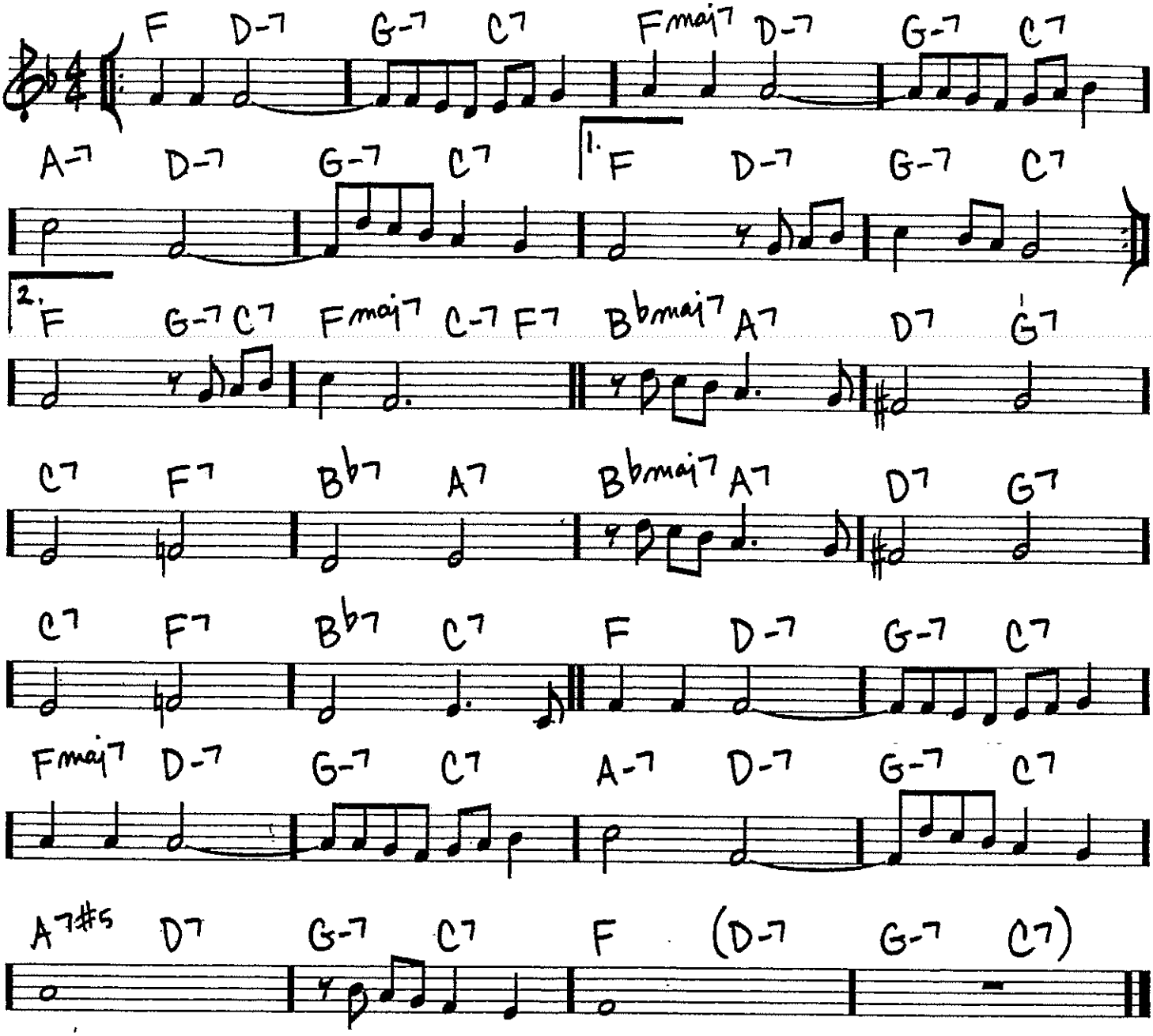

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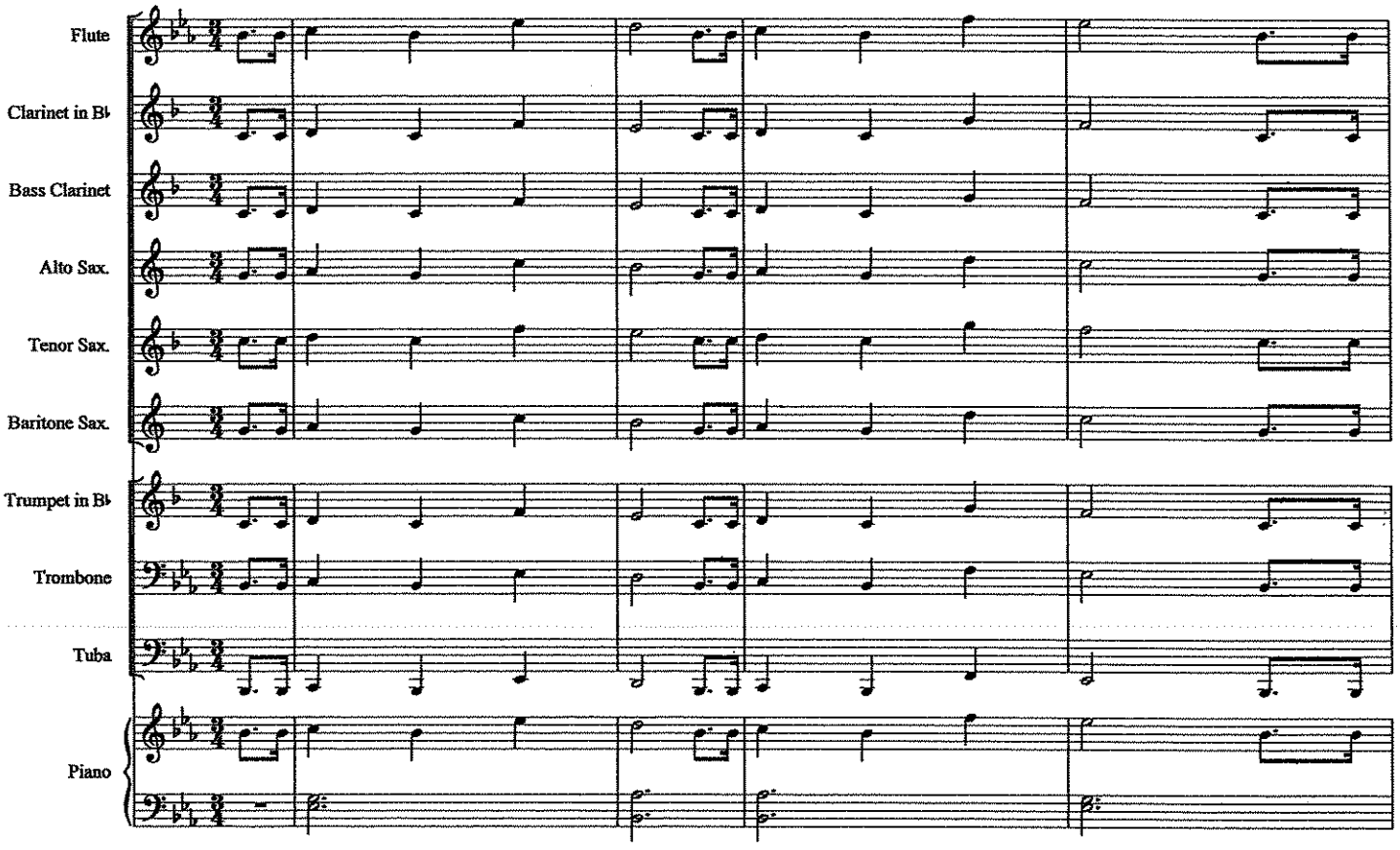
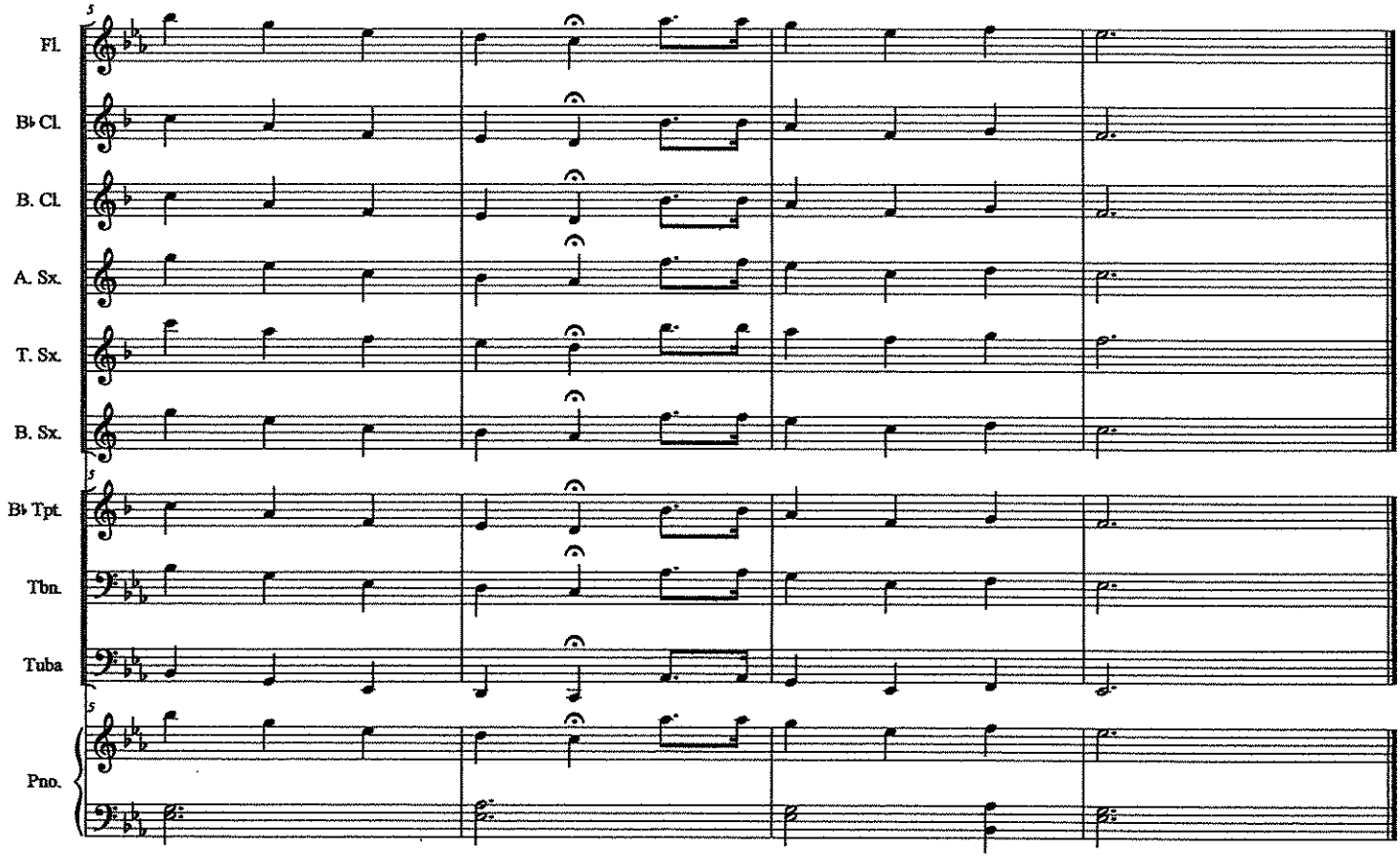
Score

?


Flute
Clarinet in B♭
Bass Clarinet
Alto Sax.
Tenor Sax.
Baritone Sax.
Trumpet in B♭
Trombone
Tuba
Piano


5
Fl.
B♭ Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt.
Tbn.
Tuba
Pno.

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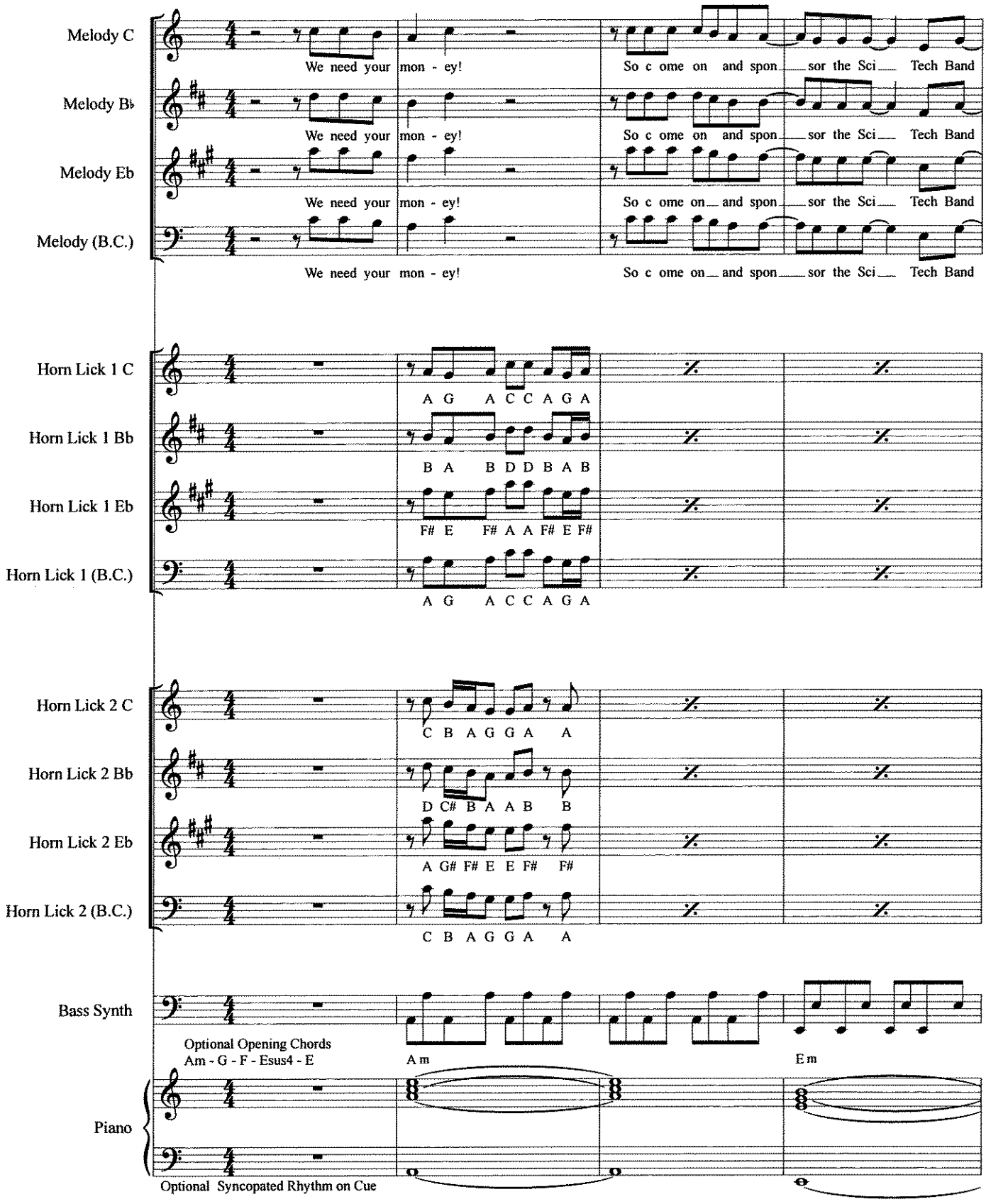
Holding Out For A Hero

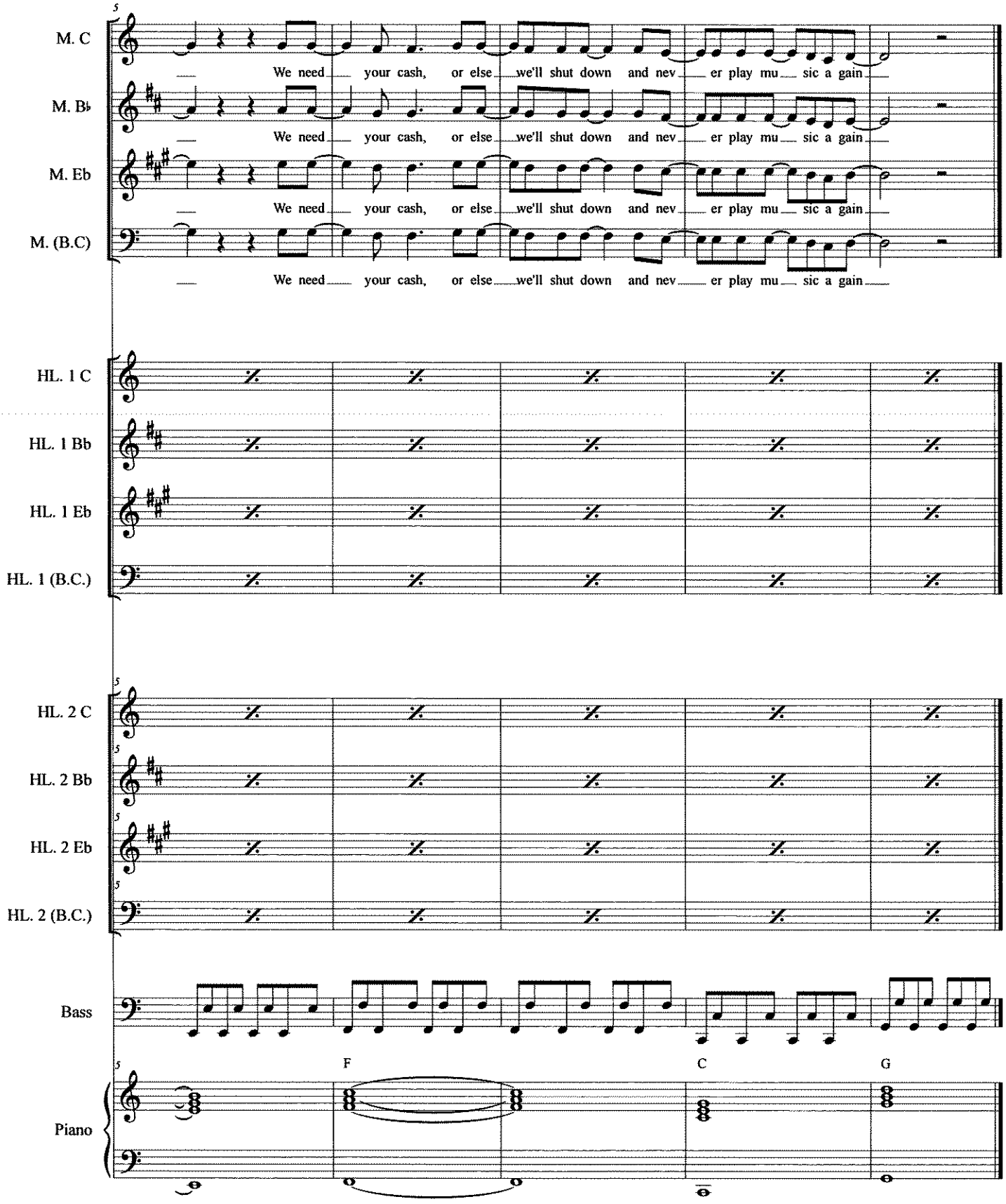
SPONSOR SONG

arr. Bernice



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...

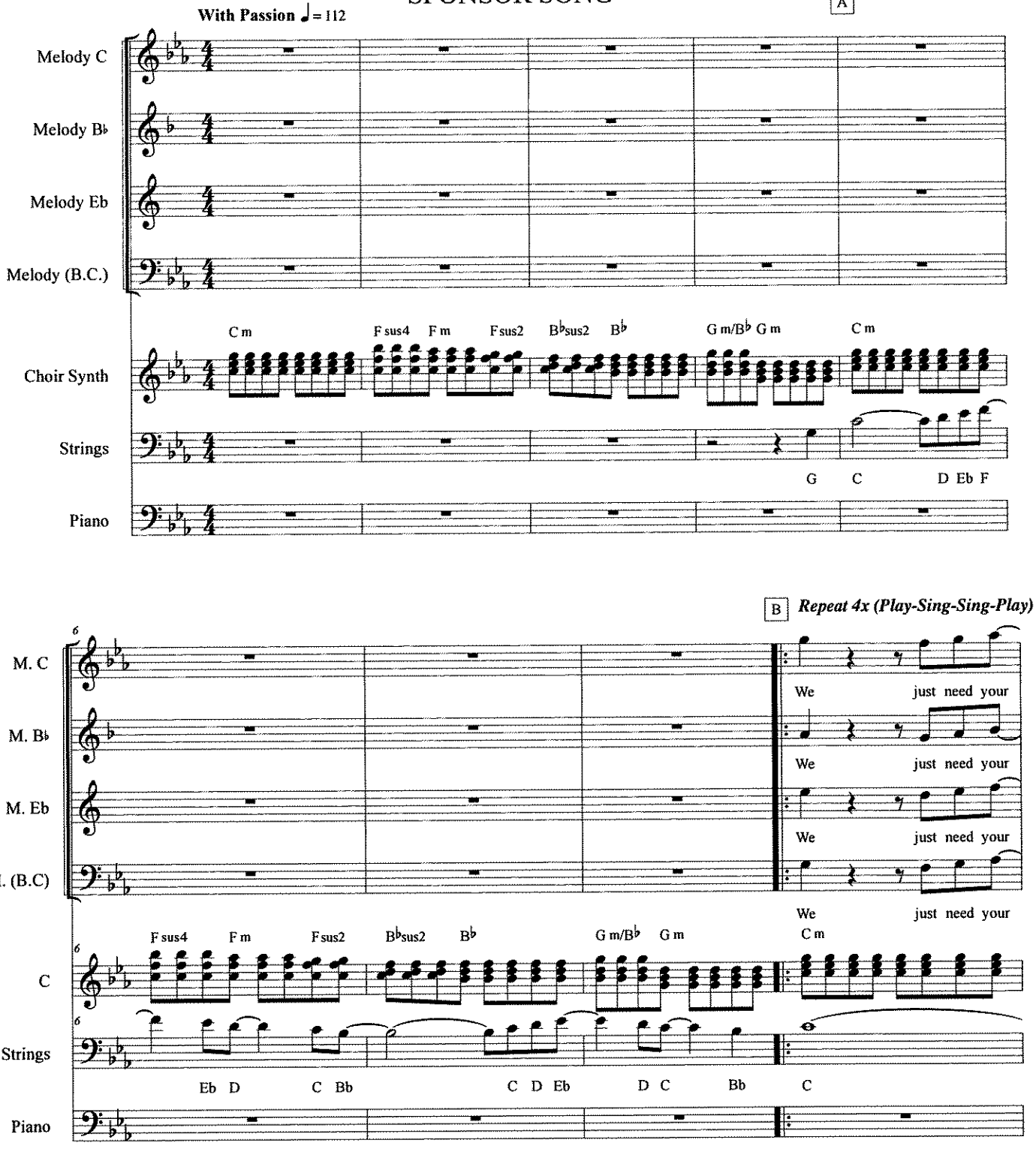
Holding Out For A Hero (Sponsor Song), p. 2



I Just Died In Your Arms Tonight

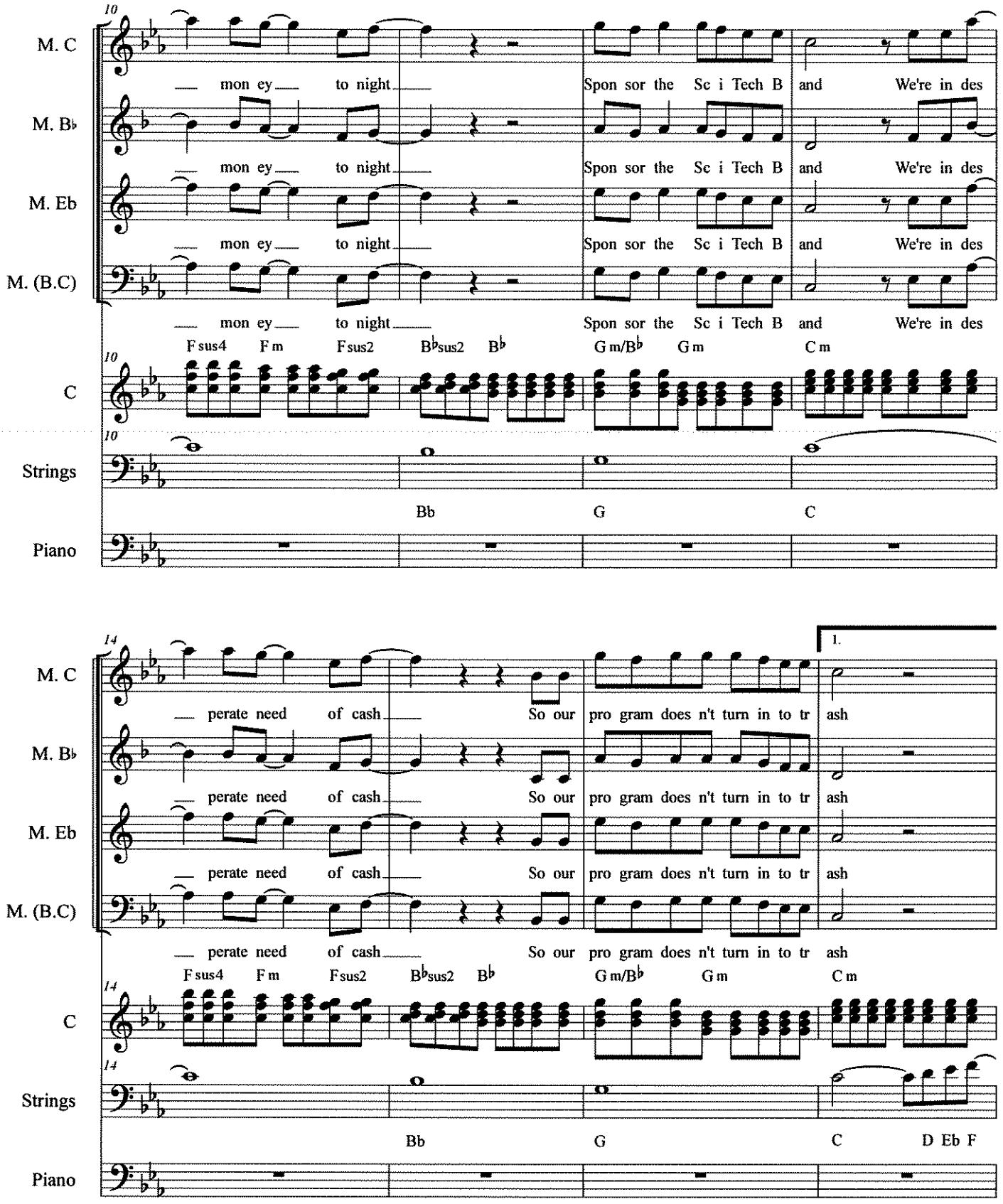
SPONSOR SONG

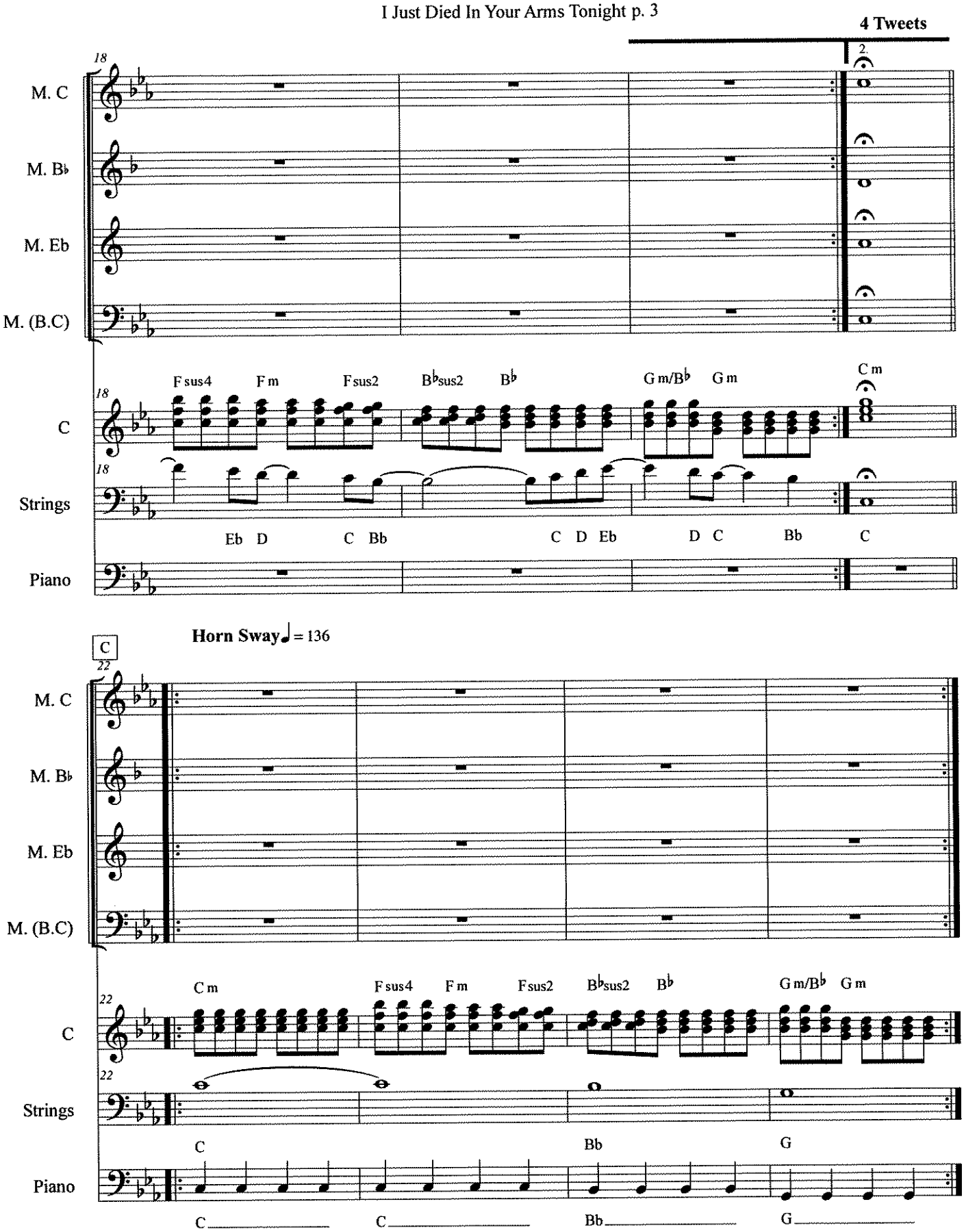
arr. Bernice

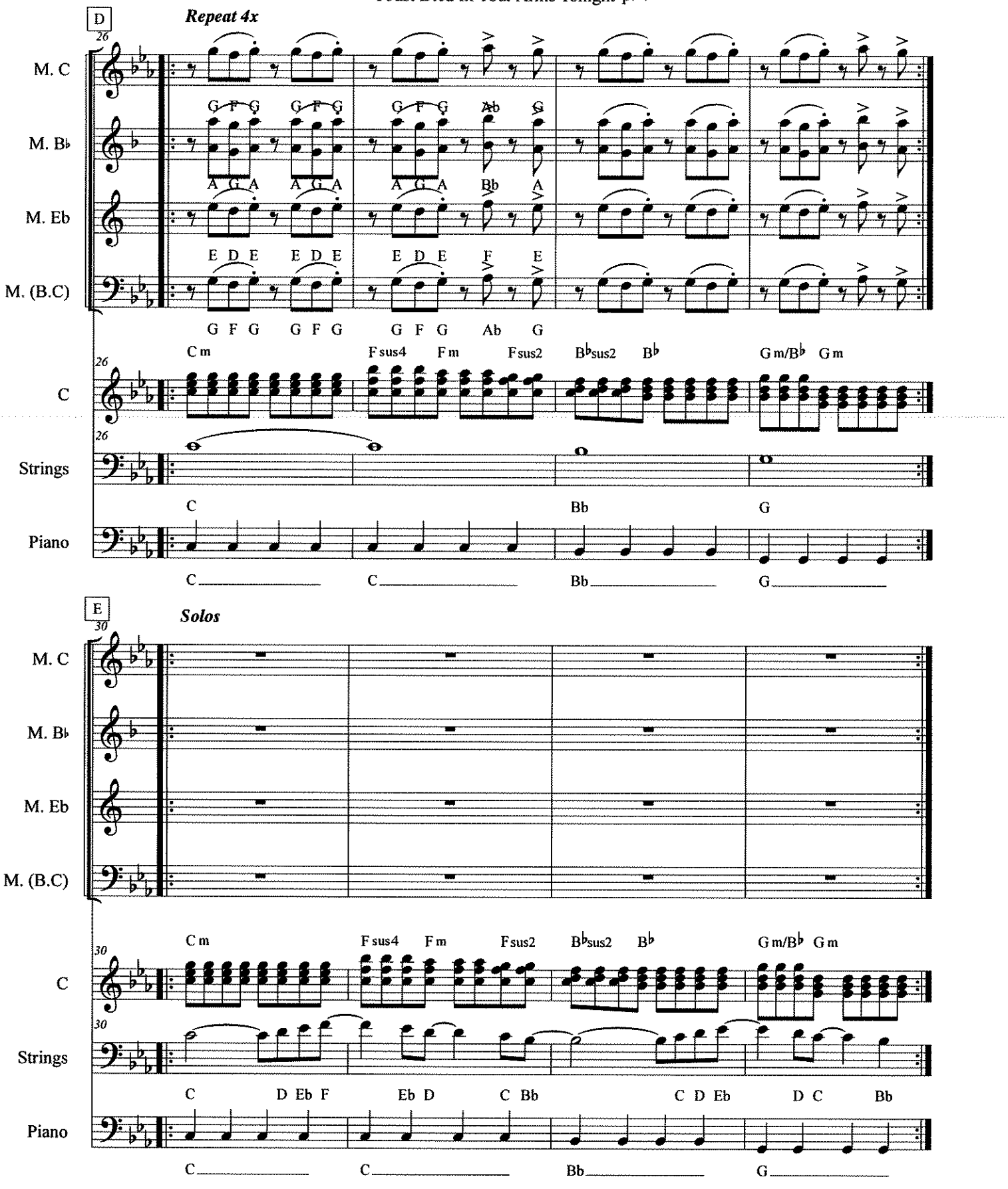


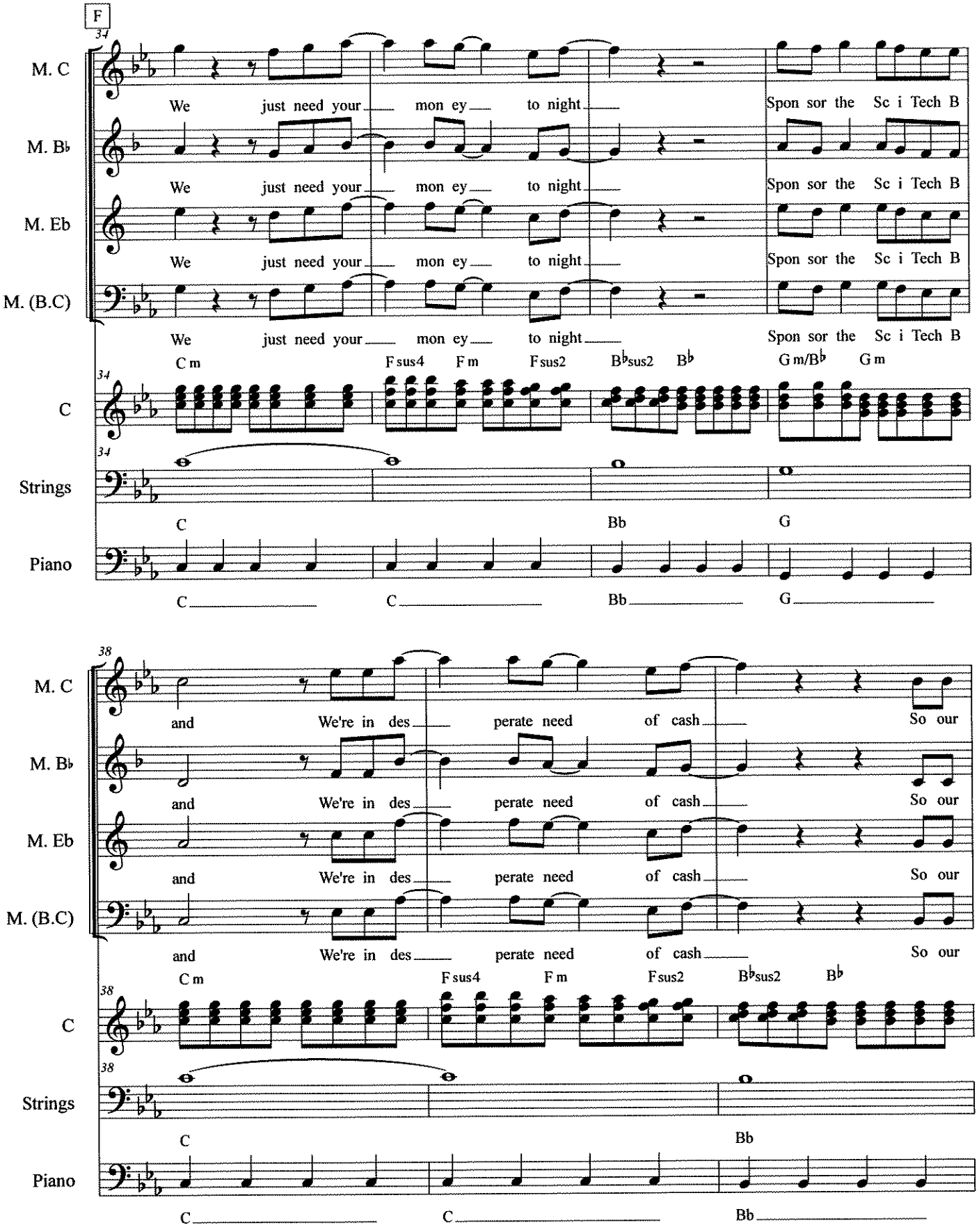
We just need your money tonight! Sponsor the SciTech Band!

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

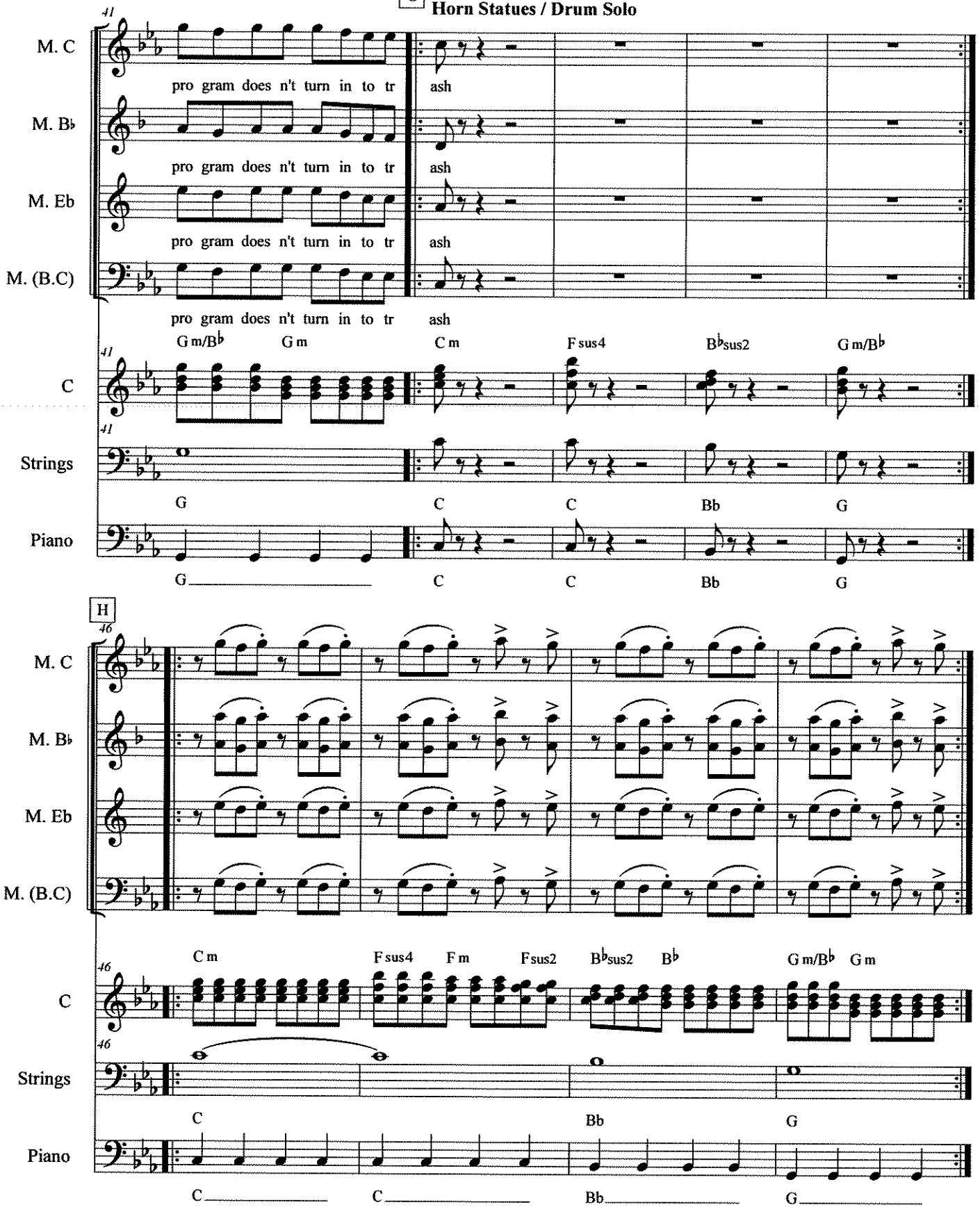

10
M. C
M. B♭
M. Eb
M. (B.C)
— mon ey — to night — Spon sor the Sc i Tech B and We're in des
C
Strings
Piano
F sus4 F m F sus2 B♭sus2 B♭ G m/B♭ G m C m
Bb G C
14
1.
— perate need of cash — So our pro gram does n't turn in to tr ash
Bb G C D Eb F

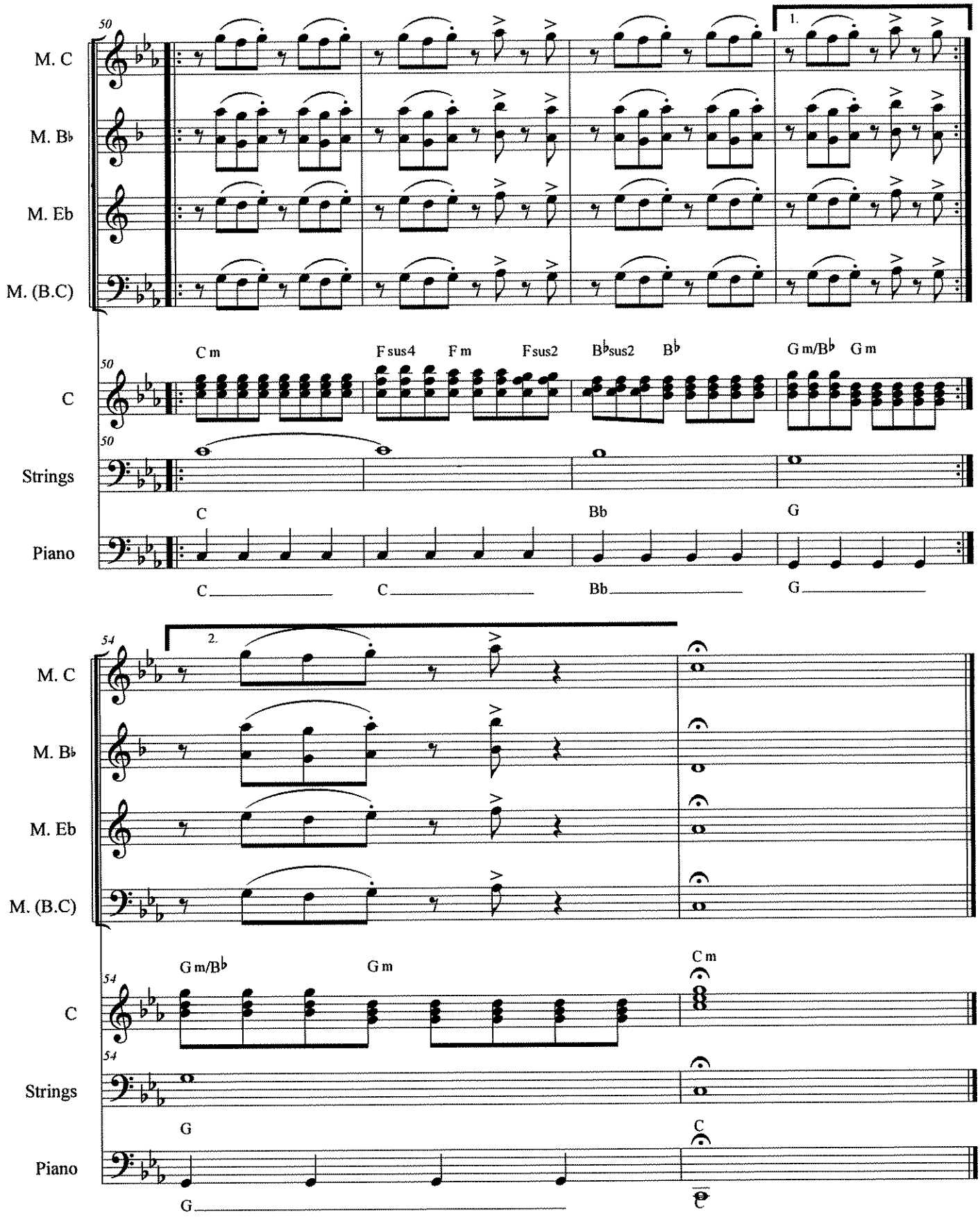

4 Tweets
2.
18
M. C
M. B♭
M. Eb
M. (B.C)
C
Strings
Piano
F sus4
F m
F sus2
B♭sus2
B♭
G m/B♭
G m
C m
Eb D
C Bb
C D Eb
D C
Bb
C
Horn Sway ♩= 136
C
22
C m
F sus4
F m
F sus2
B♭sus2
B♭
G m/B♭
G m
C
Bb
G
C
C
Bb
G


D
Repeat 4x
26
M. C
M. B♭
M. Eb
M. (B.C)
G F G G F G G F G Ab G
A G A A G A A G A Bb A
E D E E D E E D E F E
G F G G F G G F G Ab G
C m F sus4 F m F sus2 B♭sus2 B♭ G m/B♭ G m
C
Strings
Piano
C Bb G
C C Bb G
E
Solos
30
C m F sus4 F m F sus2 B♭sus2 B♭ G m/B♭ G m
C D Eb F Eb D C Bb C D Eb D C Bb
C C Bb G


F
34
M. C
We just need your mon ey to night Spon sor the Sc i Tech B
M. B♭
We just need your mon ey to night Spon sor the Sc i Tech B
M. Eb
We just need your mon ey to night Spon sor the Sc i Tech B
M. (B.C)
We just need your mon ey to night Spon sor the Sc i Tech B
C m F sus4 F m F sus2 B♭sus2 B♭ G m/B♭ G m
C
Strings
C Bb G
Piano
C C Bb G
38
M. C
and We're in des perate need of cash So our
M. B♭
and We're in des perate need of cash So our
M. Eb
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 m F sus4 F m F sus2 B♭sus2 B♭
C
Strings
C Bb
Piano
C C Bb

G **Horn Statues / Drum Solo**




50
1.
M. C
M. B♭
M. Eb
M. (B.C)
C m
F sus4
F m
F sus2
B♭sus2
B♭
G m/B♭
G m
C
Strings
Piano
C
Bb
G
C
C
Bb
G
54
2.
M. C
M. B♭
M. Eb
M. (B.C)
G m/B♭
G m
C m
C
Strings
Piano
G
C
G

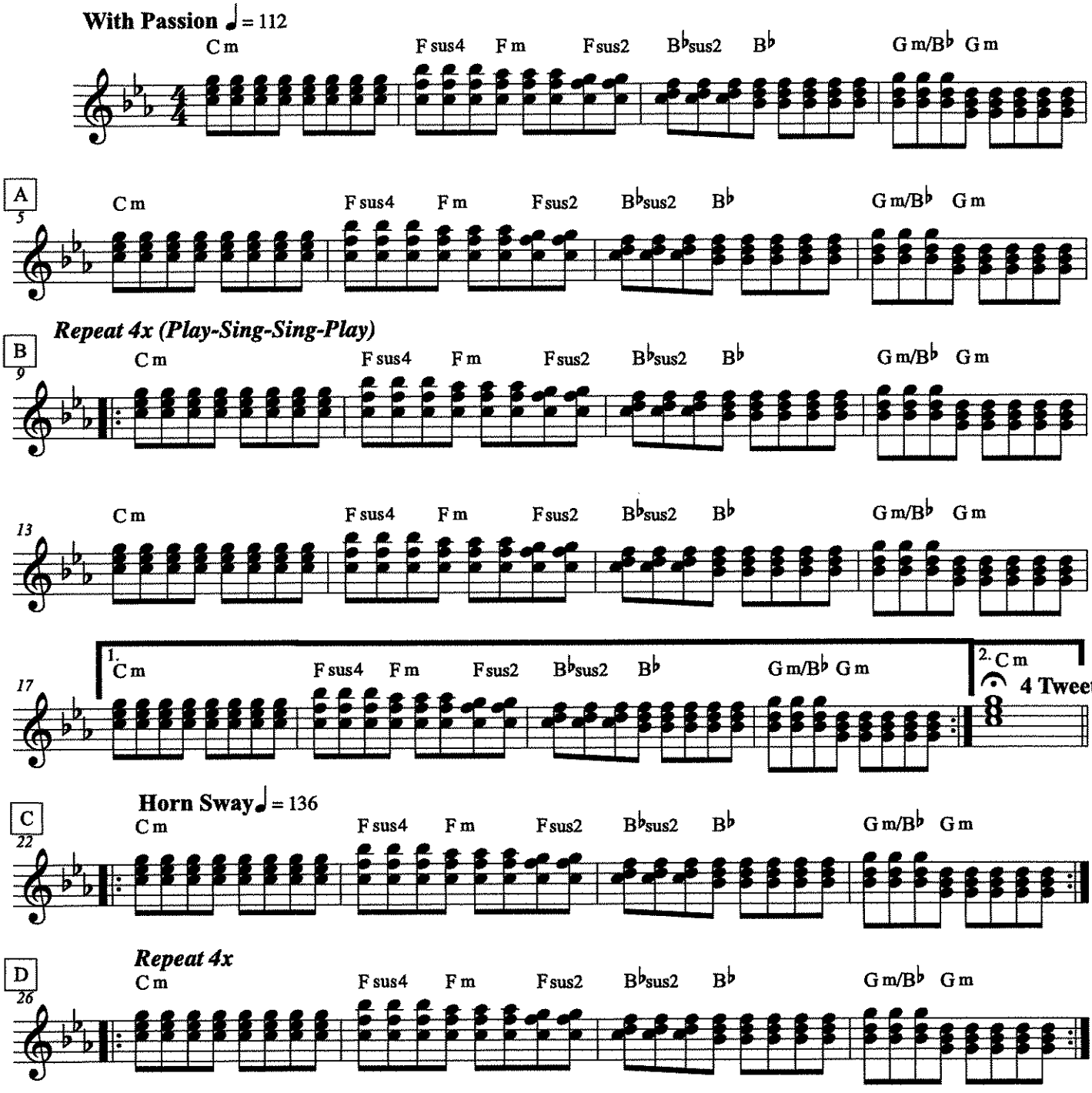
I Just Died In Your Arms Tonight

SPONSOR SONG

arr. Bernice

CHOIR SYNTH

With Passion ♩ = 112



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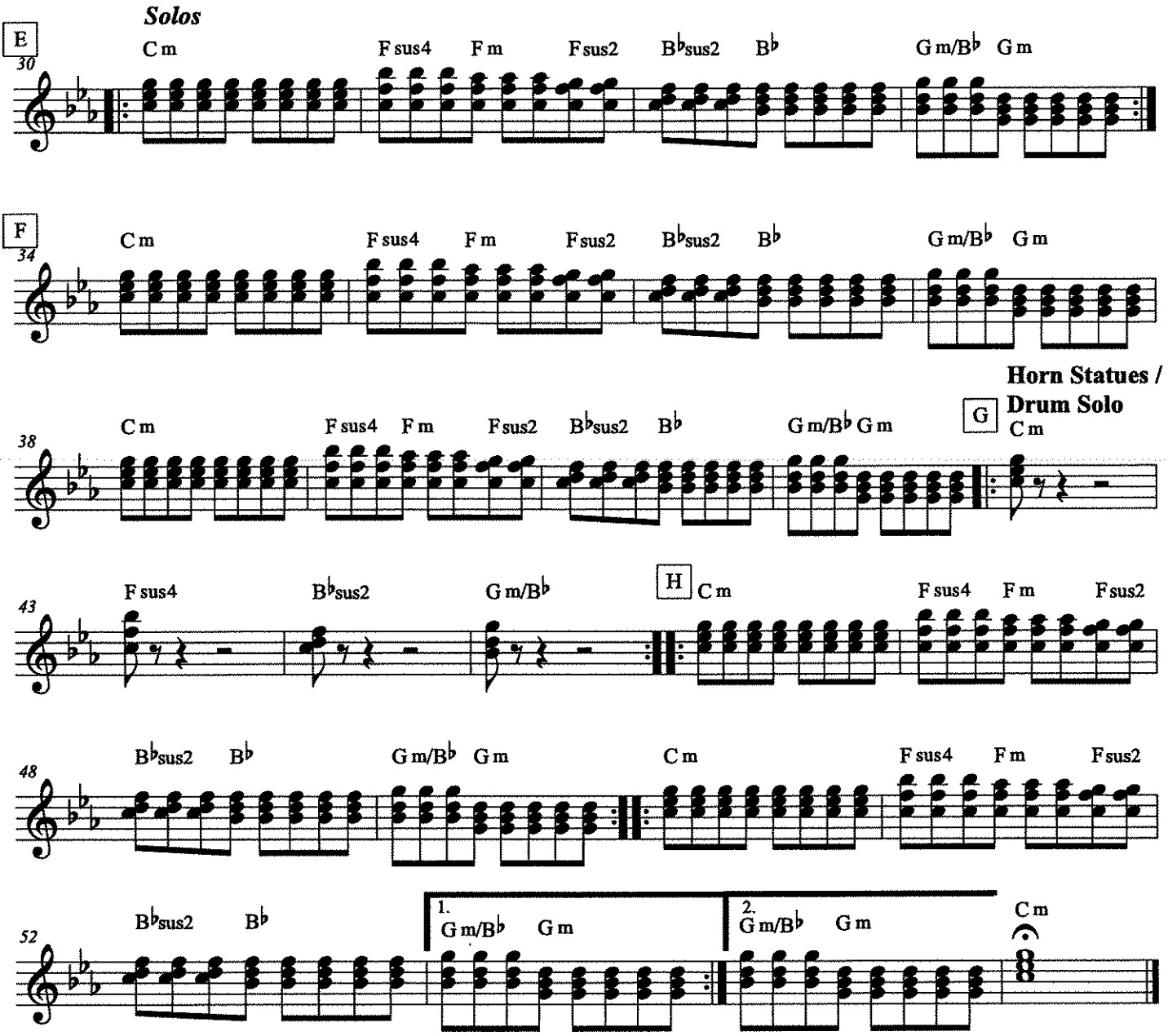
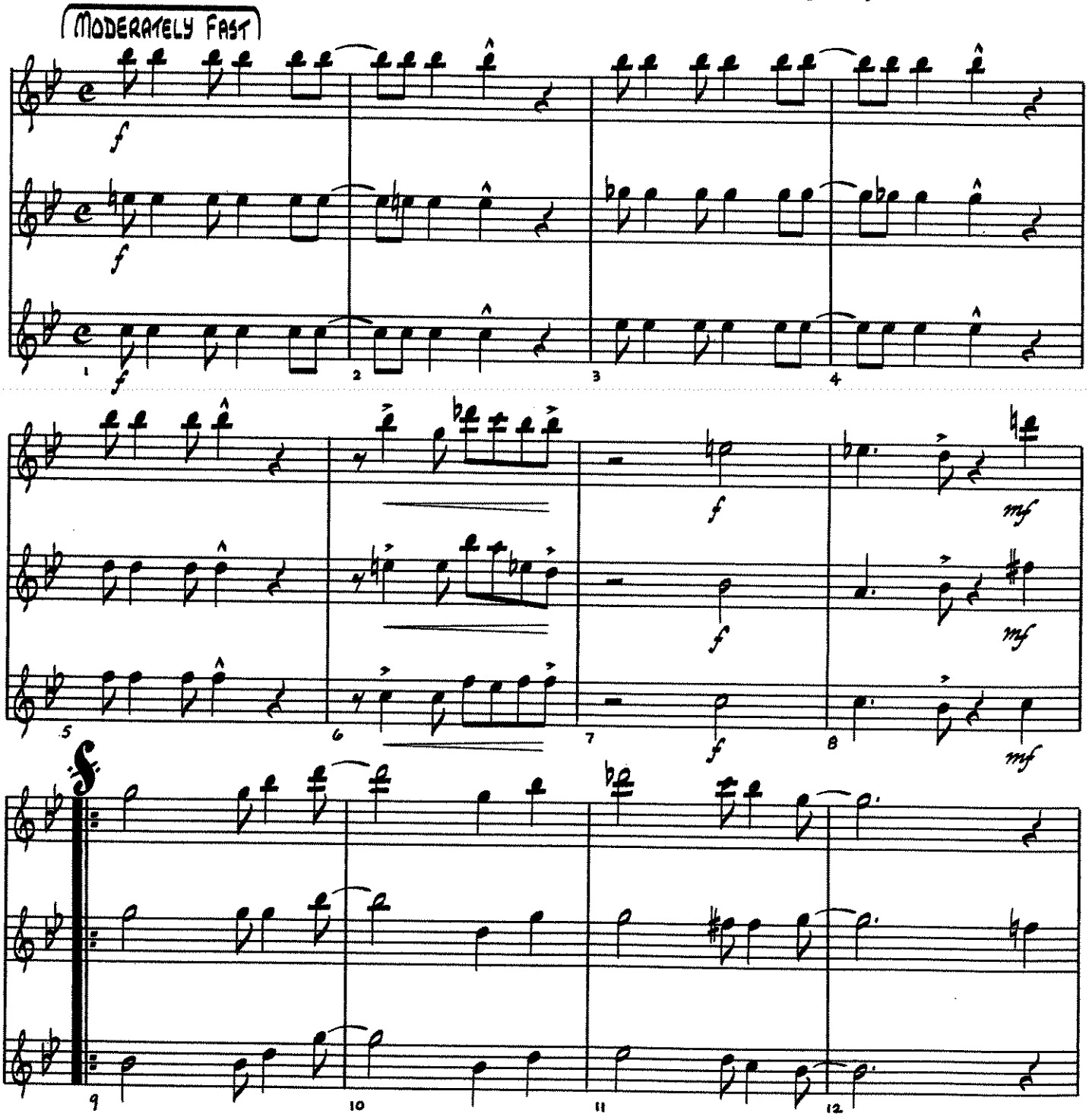

Solos
E
30
C m
F sus4
F m
F sus2
B♭sus2
B♭
G m/B♭
G m
F
34
C m
F sus4
F m
F sus2
B♭sus2
B♭
G m/B♭
G m
Horn Statues /
Drum Solo
G
38
C m
F sus4
F m
F sus2
B♭sus2
B♭
G m/B♭
G m
C m
43
F sus4
B♭sus2
G m/B♭
H
C m
F sus4
F m
F sus2
48
B♭sus2
B♭
G m/B♭
G m
C m
F sus4
F m
F sus2
52
B♭sus2
B♭
1.
G m/B♭
G m
2.
G m/B♭
G m
C m

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

C

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



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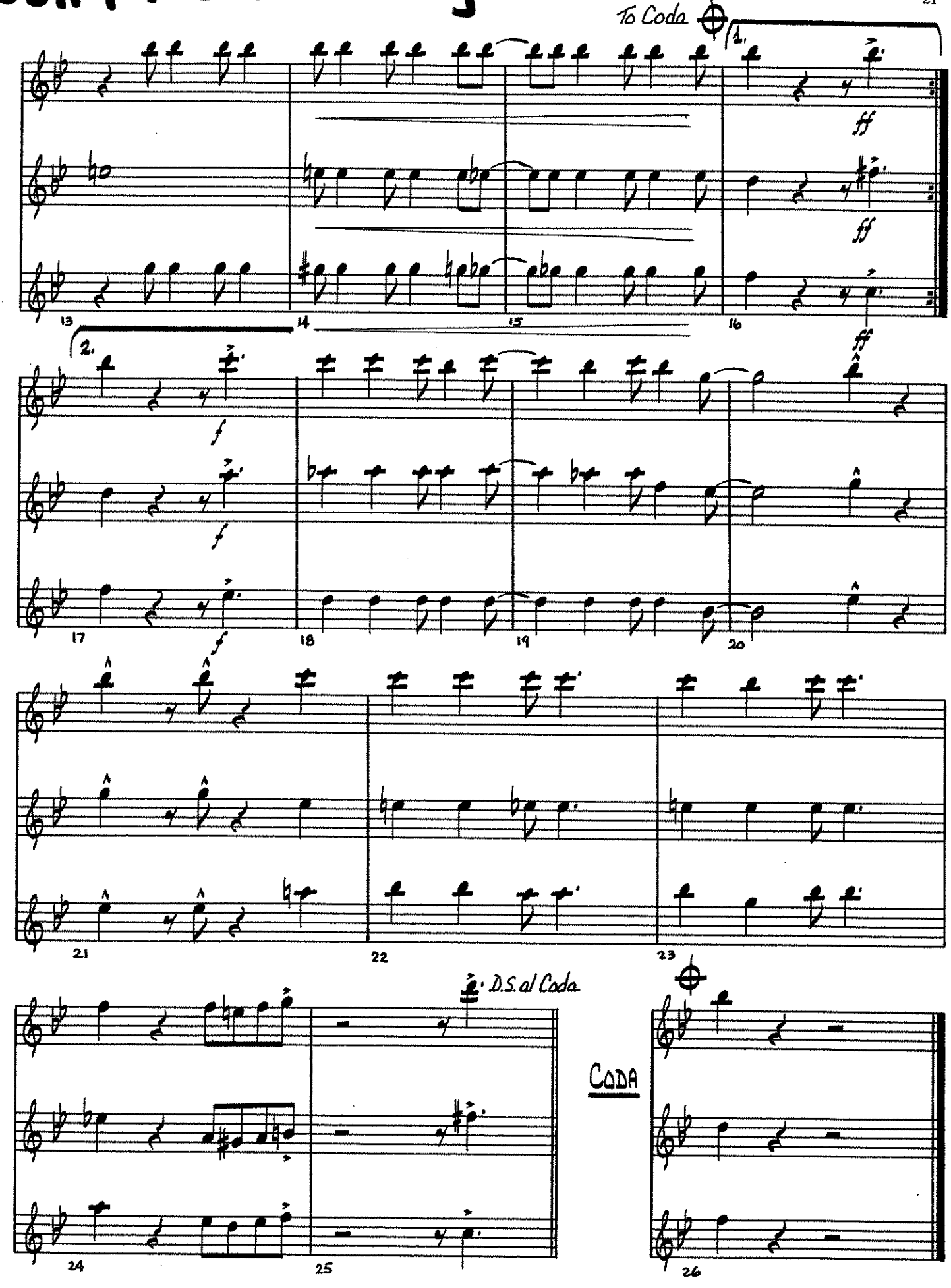
Don't Mean A Thing - C

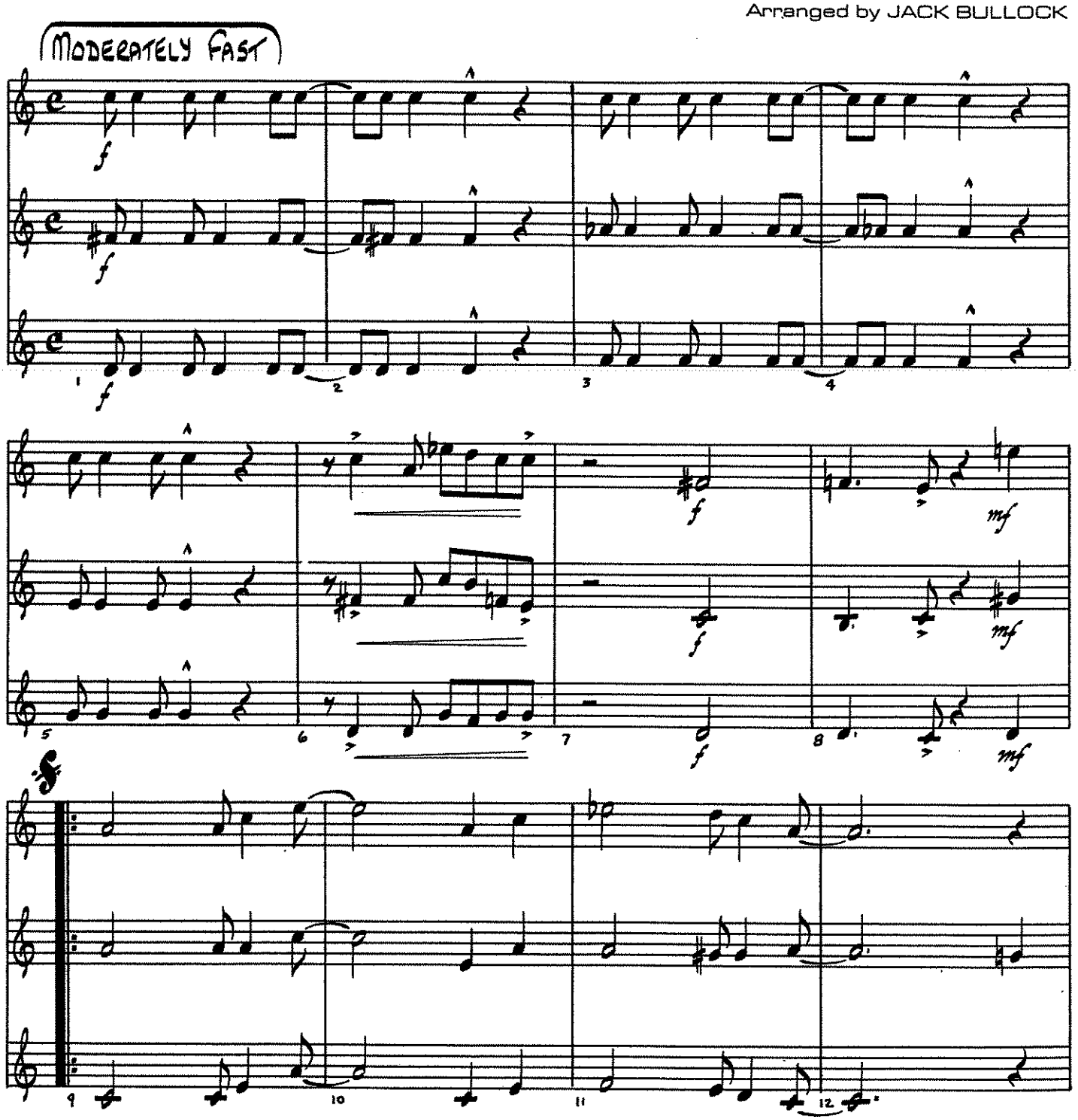


IT DON'T MEAN A THING

(If It Ain't Got That Swing)

Bb

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



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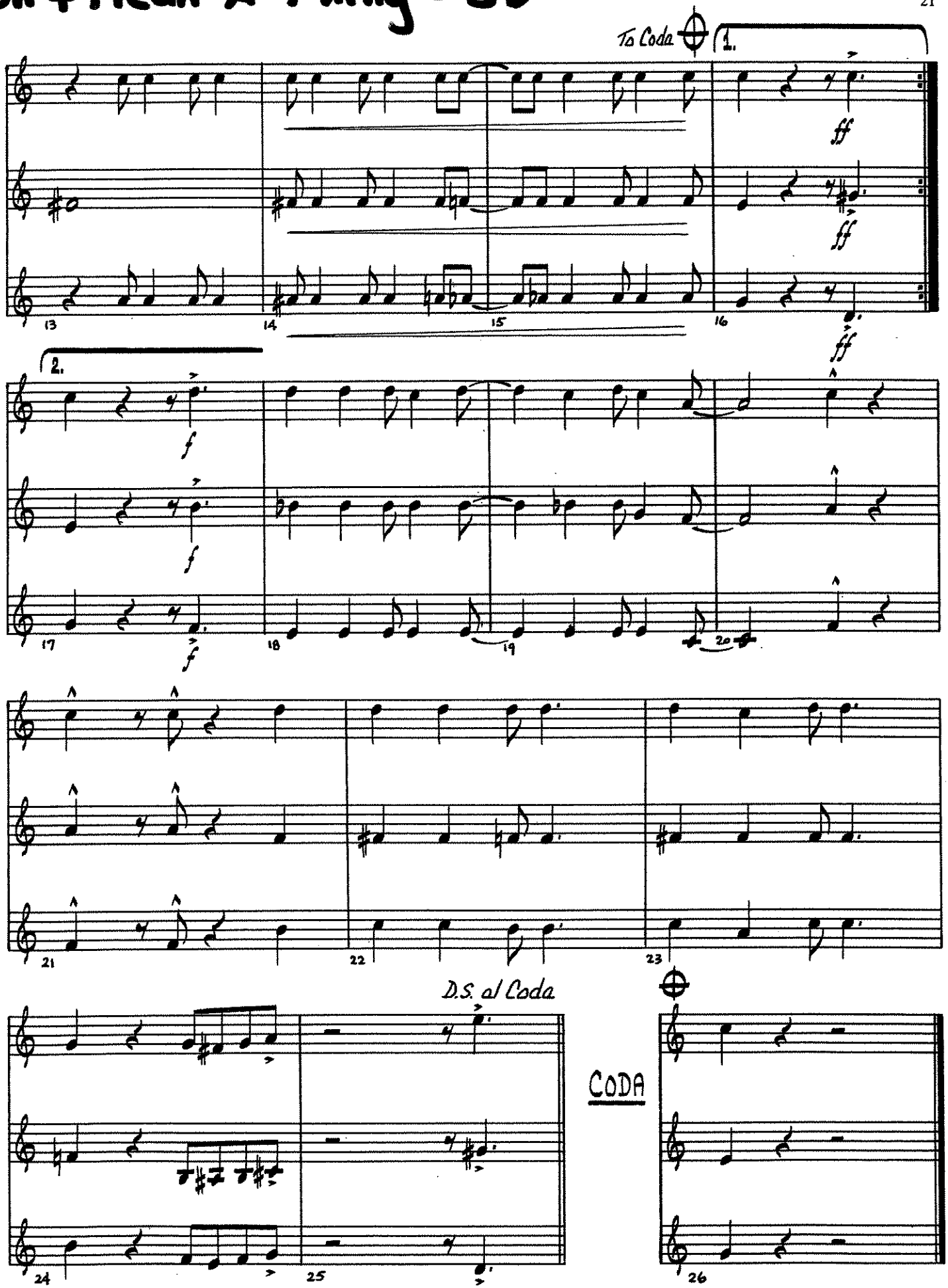
Don't Mean A Thing - Bb

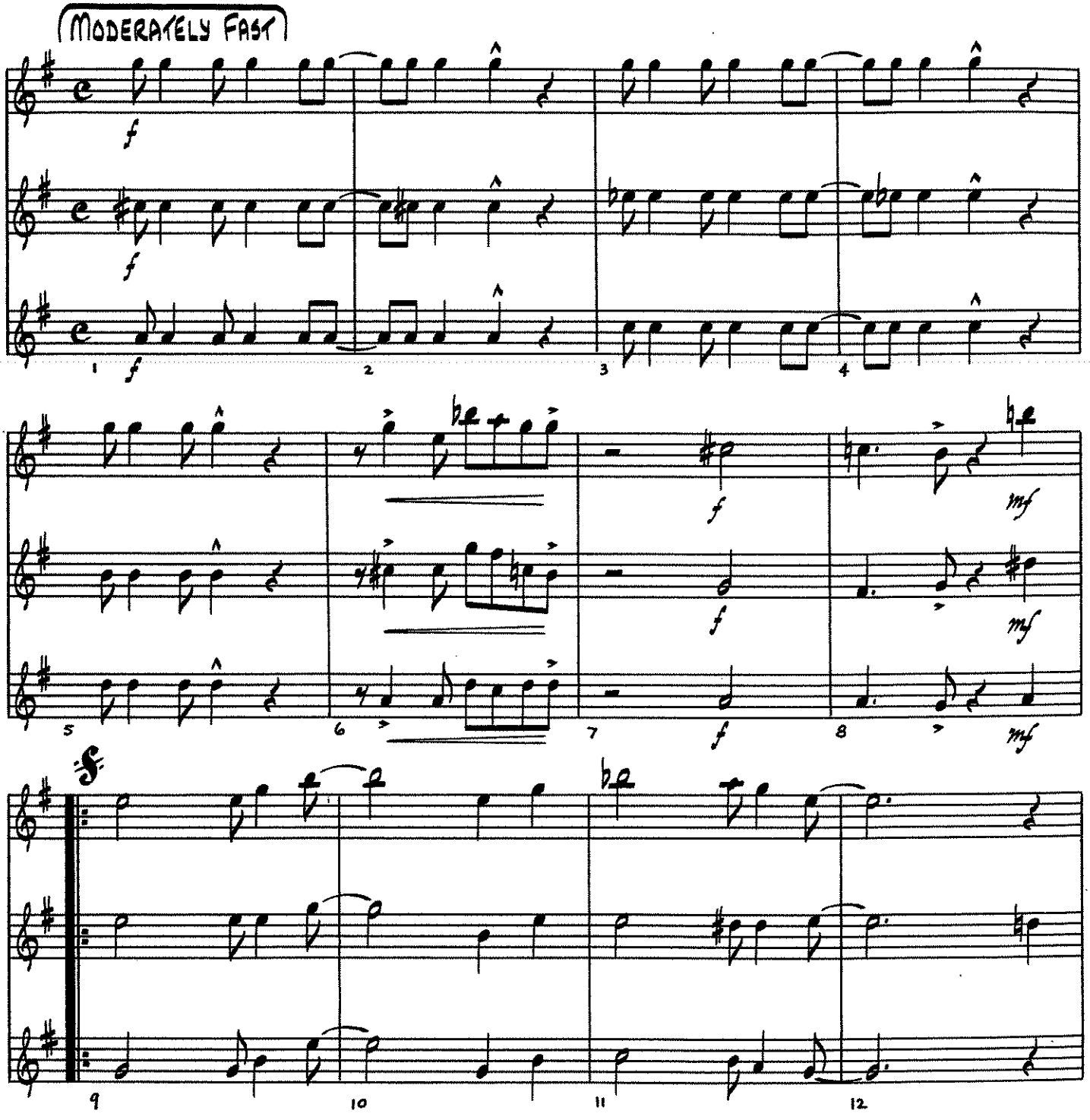


IT DON'T MEAN A THING

(If It Ain't Got That Swing)

Eb

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



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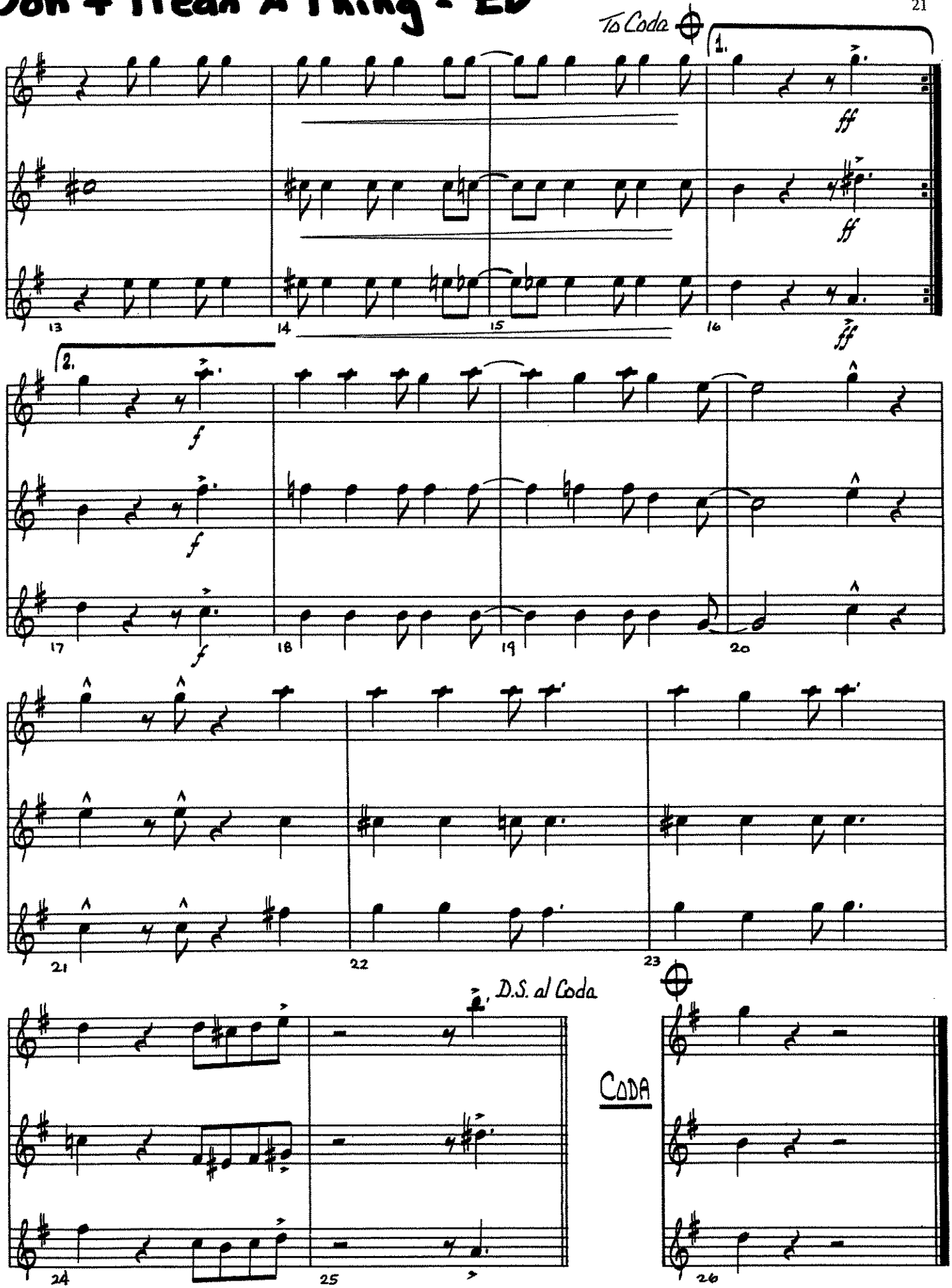
Don't Mean A Thing - Eb

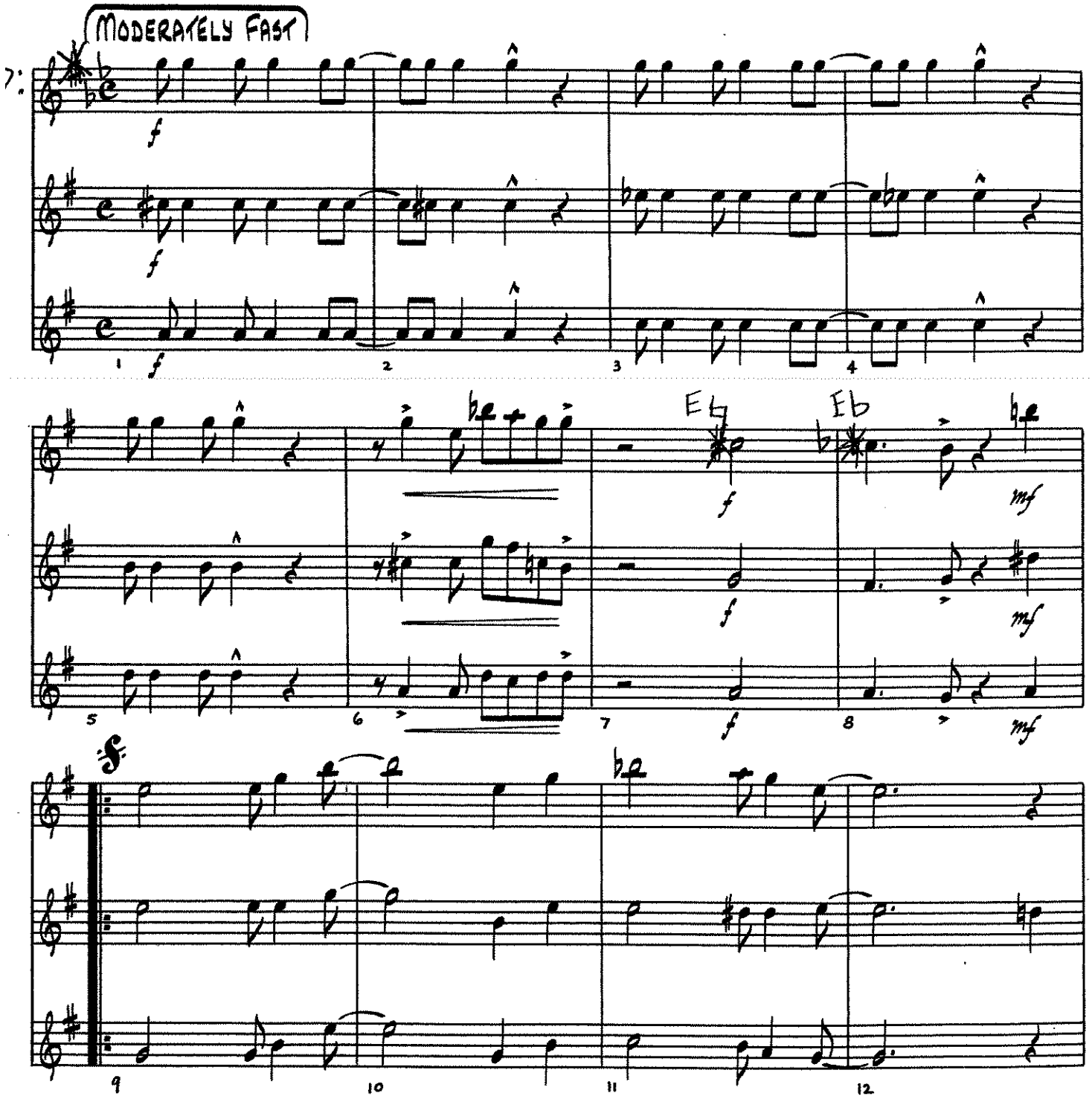


IT DON'T MEAN A THING

(If It Ain't Got That Swing)

Eb * Readin Bass Clef

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



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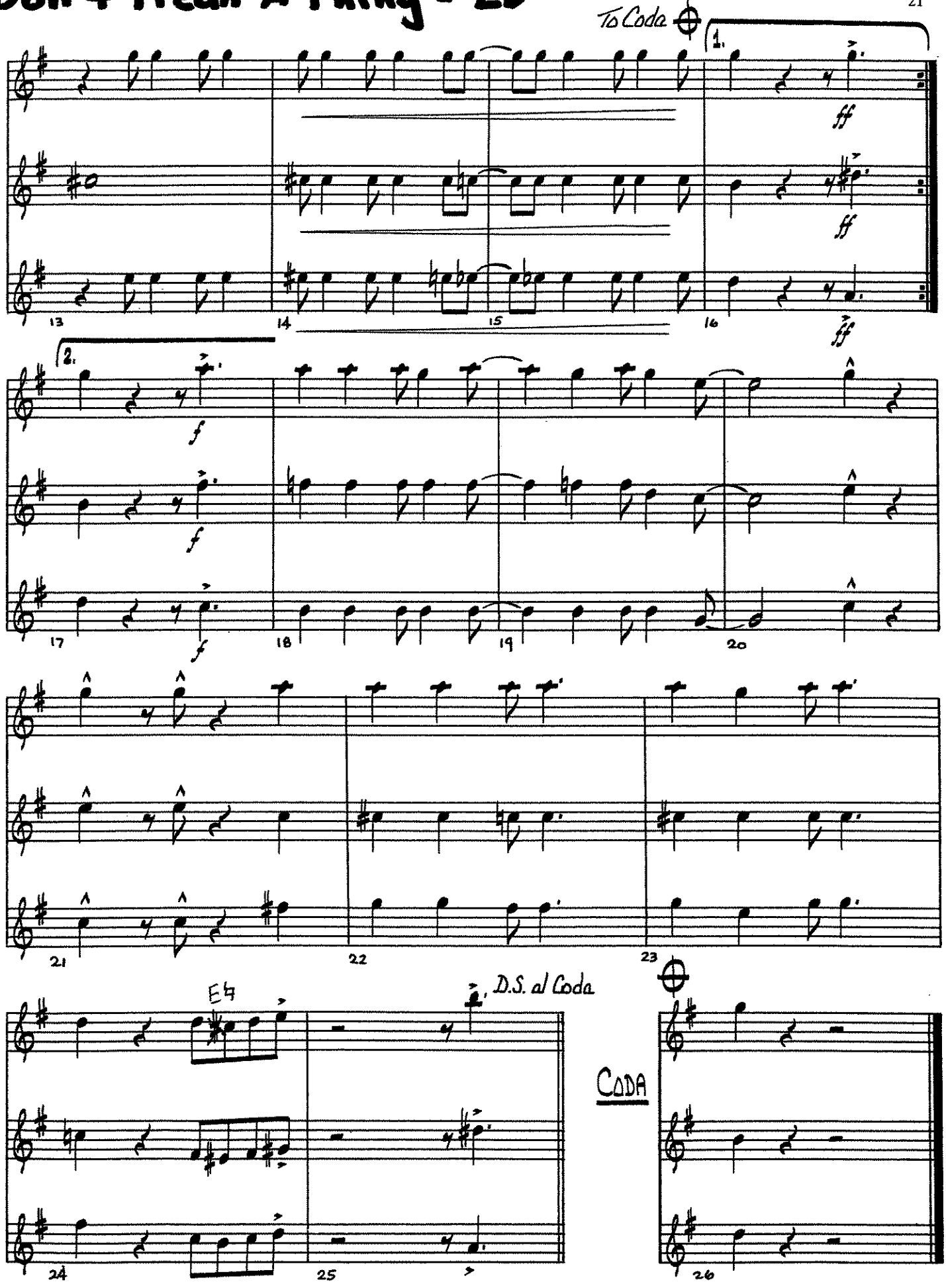
Don't Mean A Thing - ED

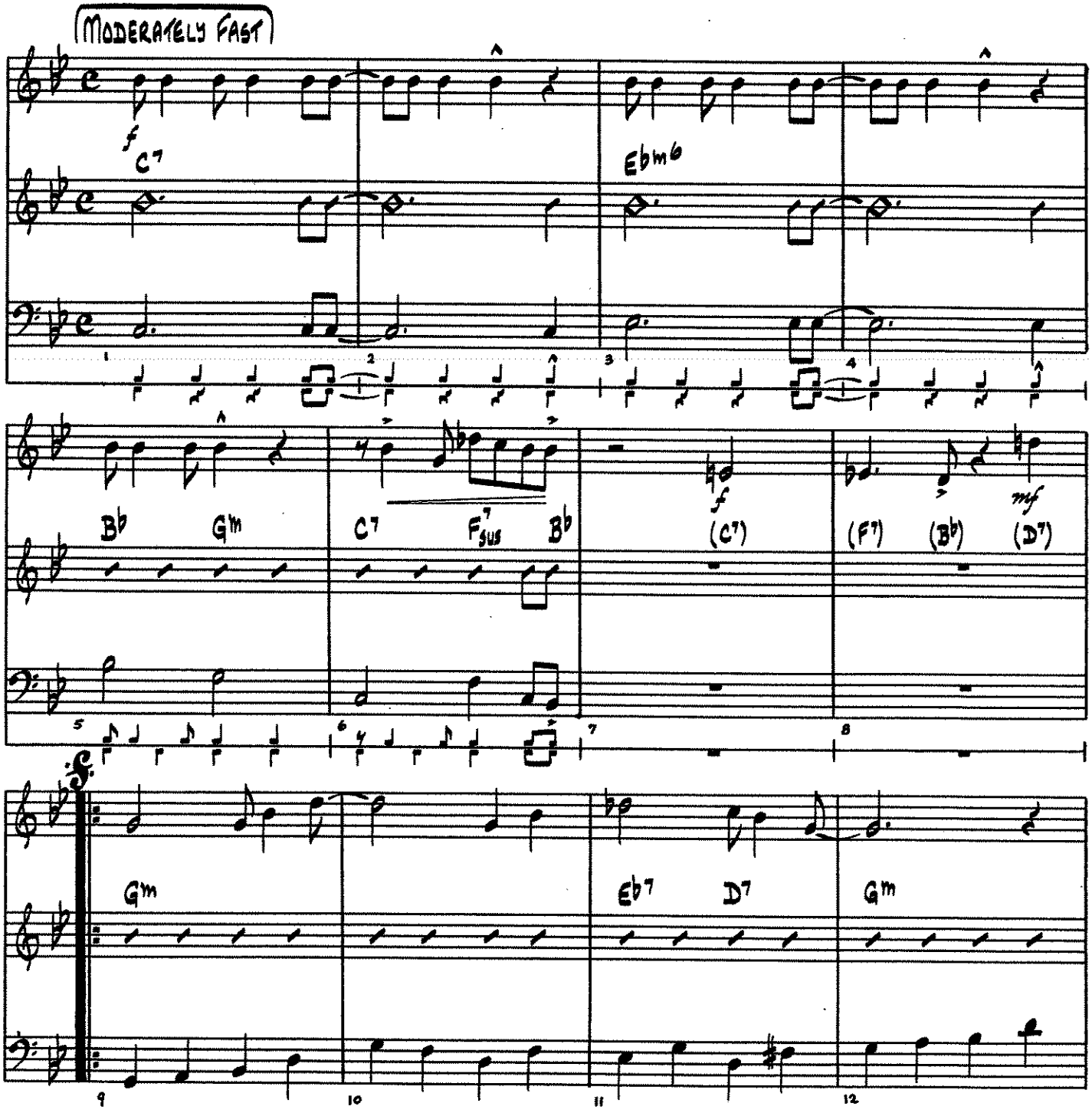


Rhythm

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



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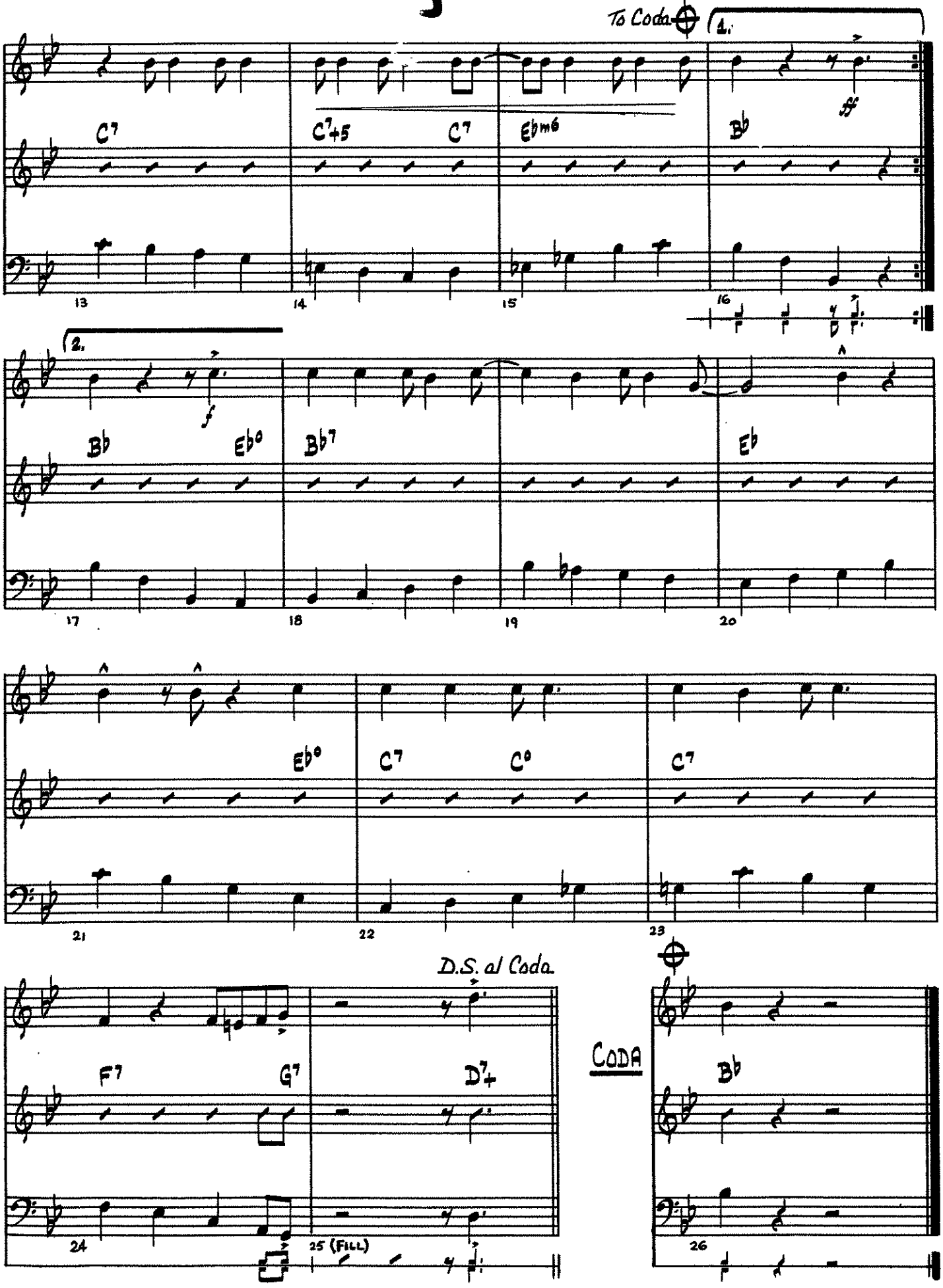
It Don't Mean A Thing - Rhythm



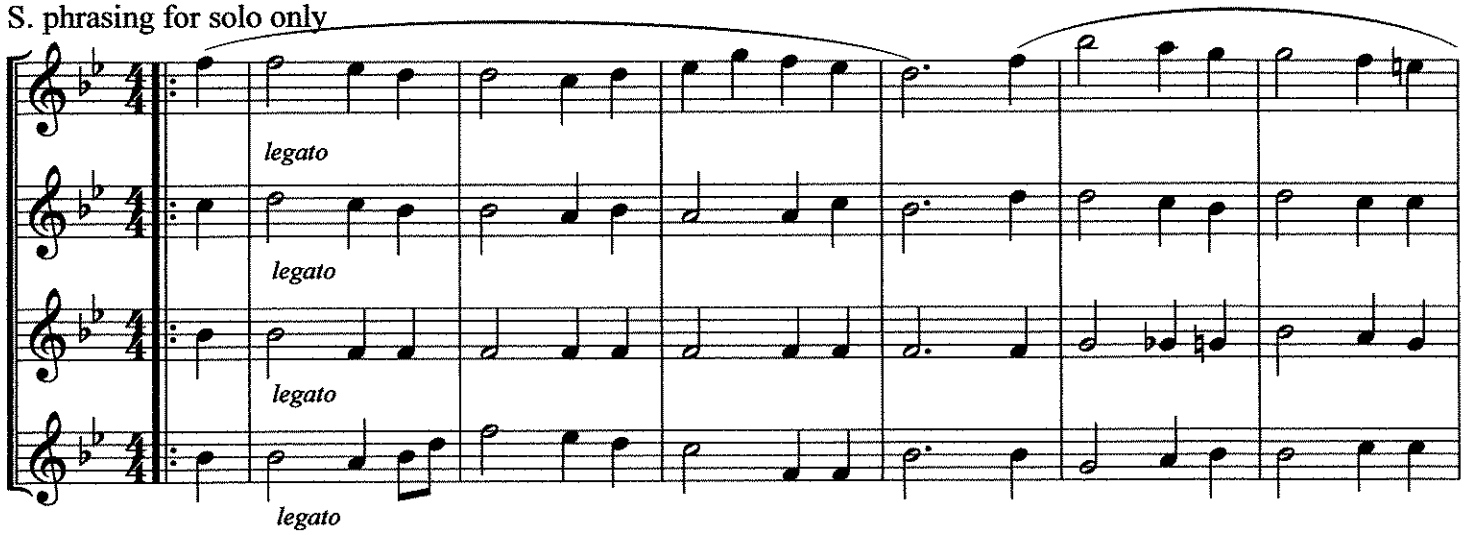
Flute

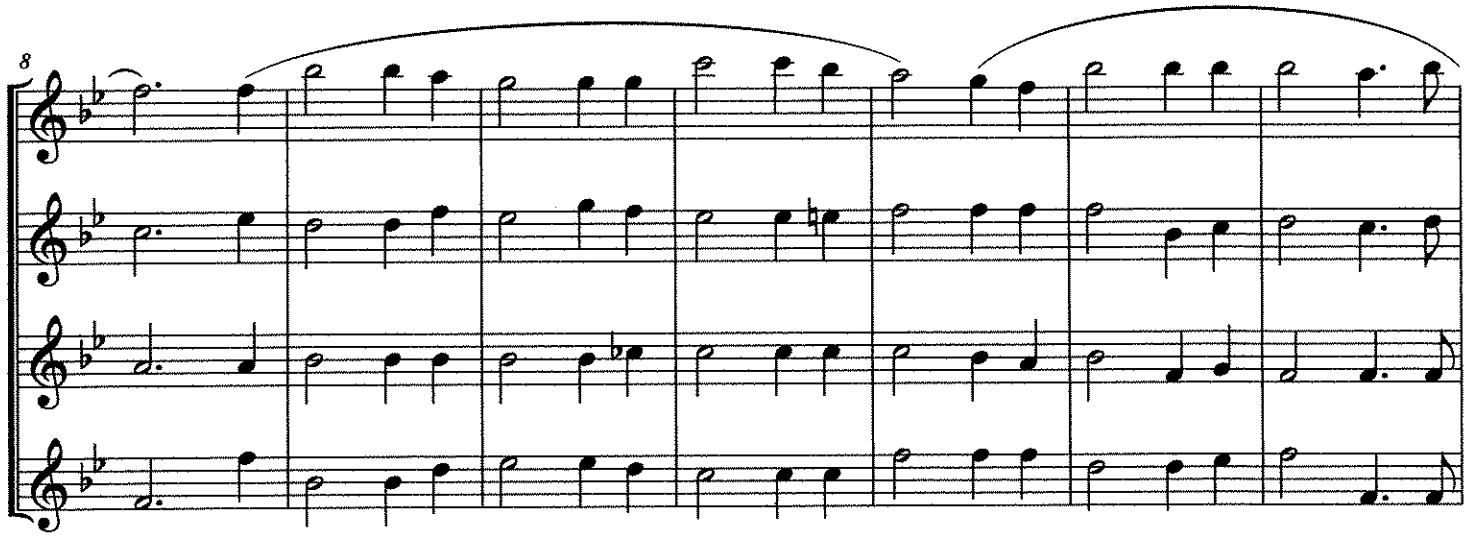
It Is Well

Horatio G. Spafford, 1873
Philip P. Bliss, 1876
arr. Bernice

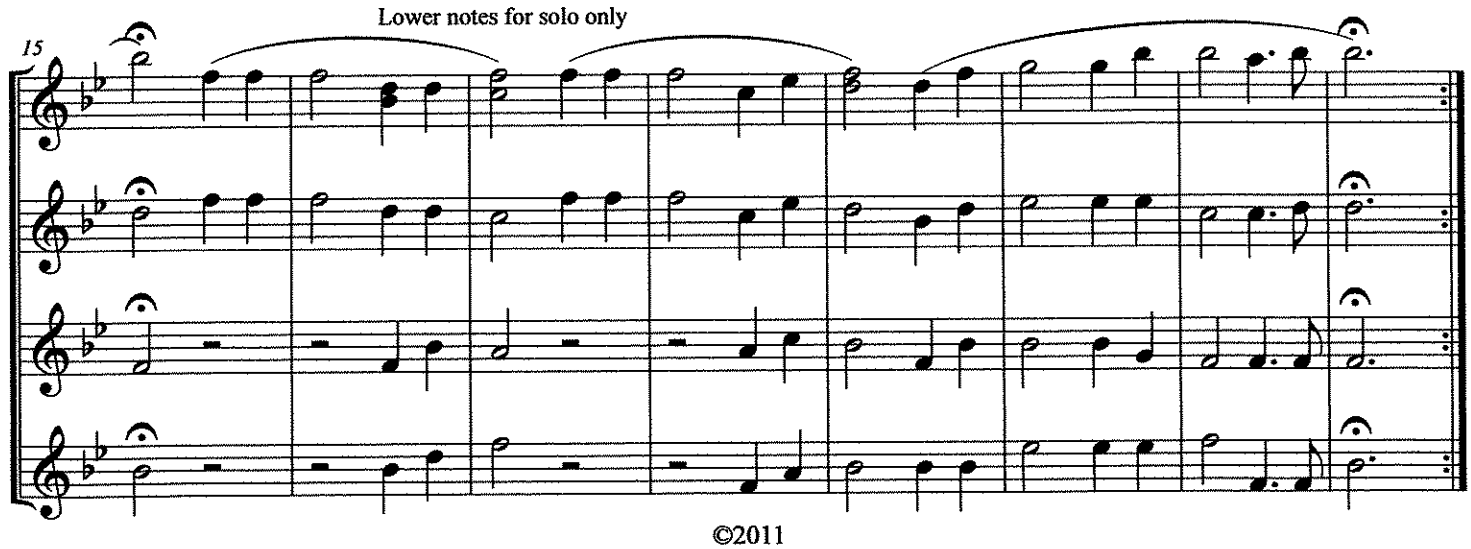
With Expression
Stagger Breathe ***mf mp mf f***

S. phrasing for solo only





Lower notes for solo only



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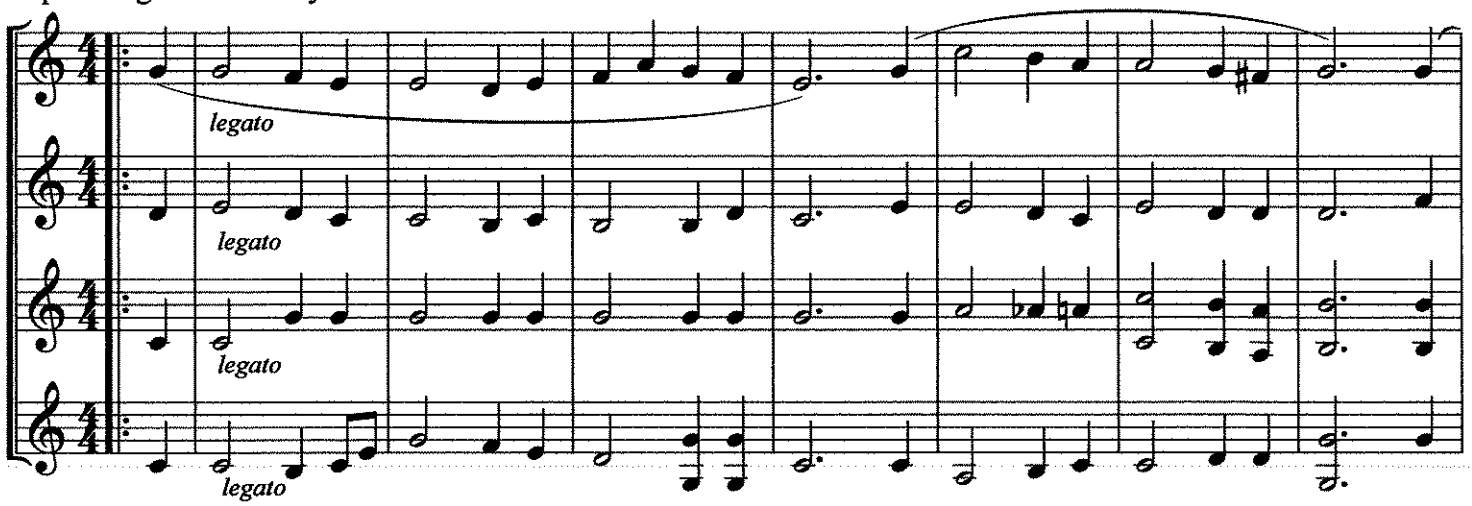
Clarinet/Trumpet

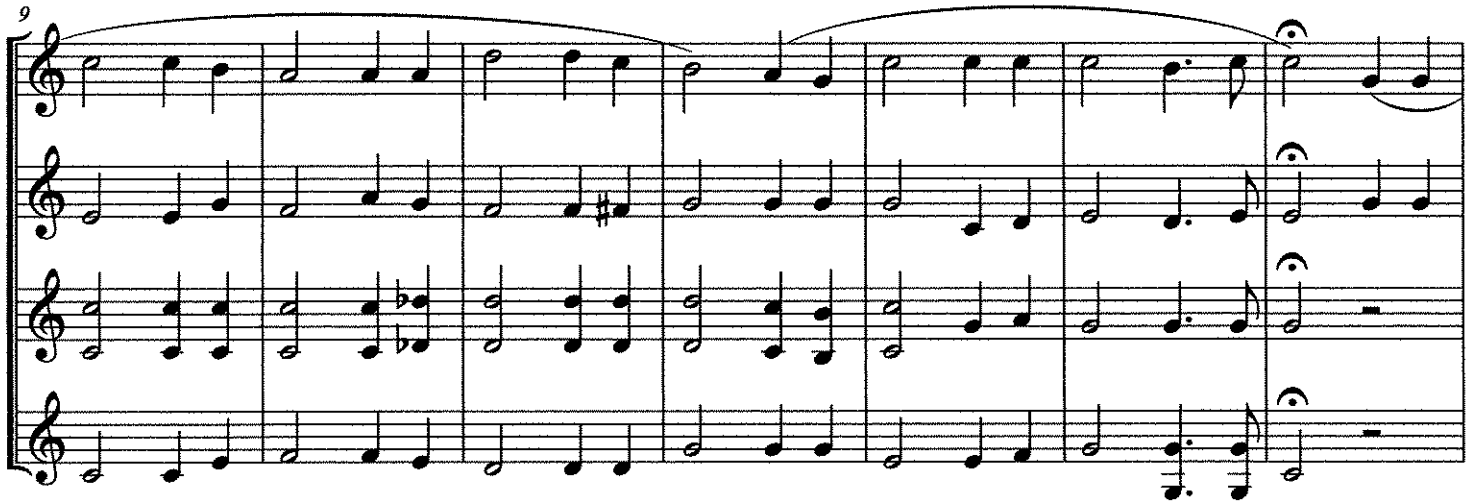
It Is Well

Horatio G. Spafford, 1873
Philip P. Bliss, 1876
arr. Bernice

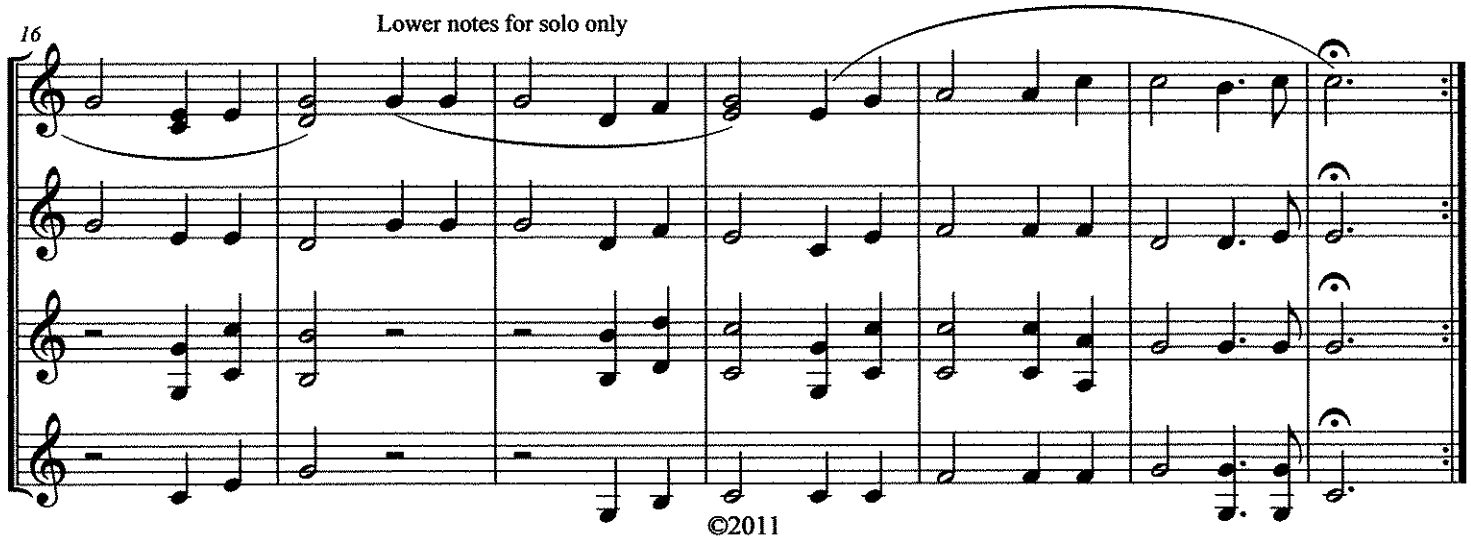
With Expression
Stagger Breathe ***mf mp mf f***

S. phrasing for solo only





Lower notes for solo only



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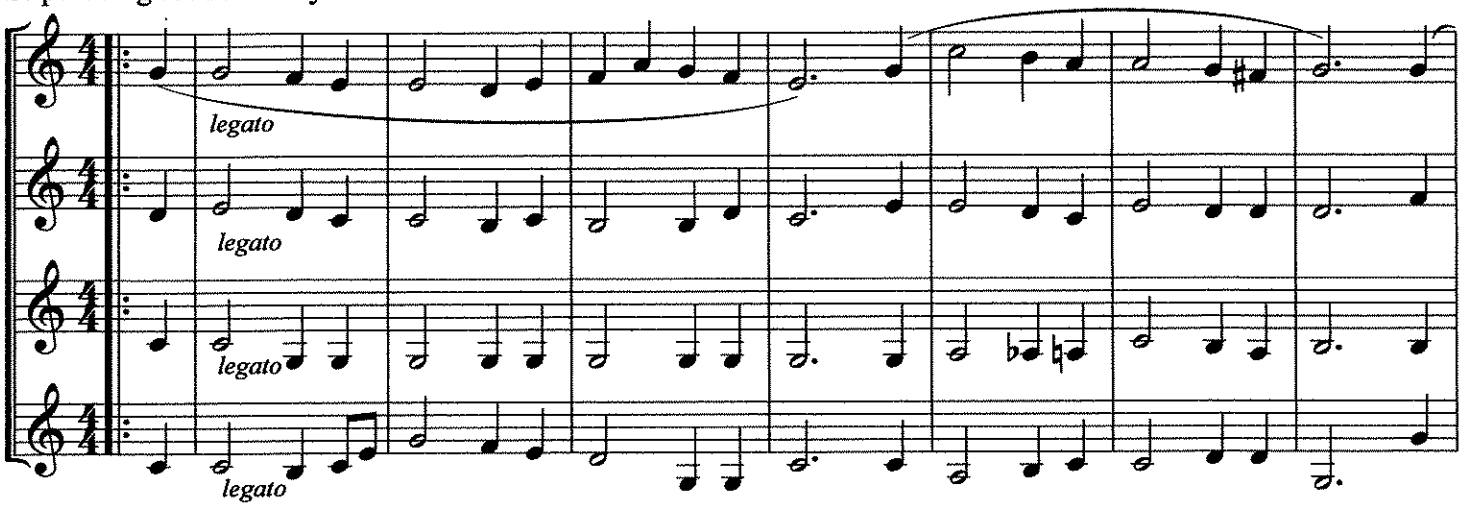
Bass Clarinet
optional 8vb for solo

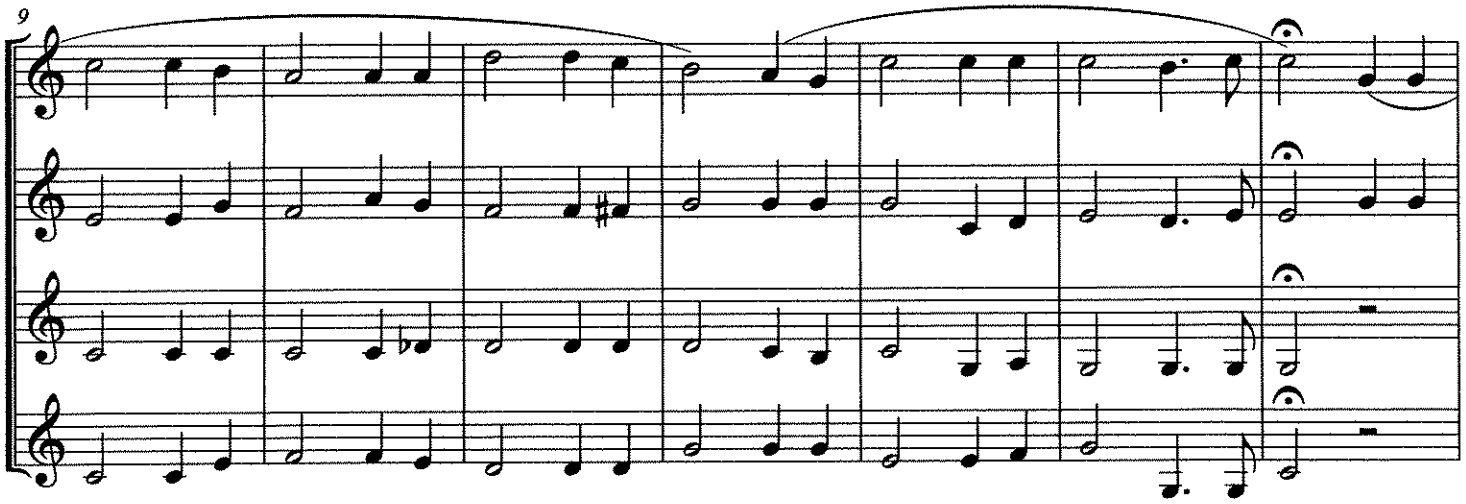
It Is Well

Horatio G. Spafford, 1873
Philip P. Bliss, 1876
arr. Bernice

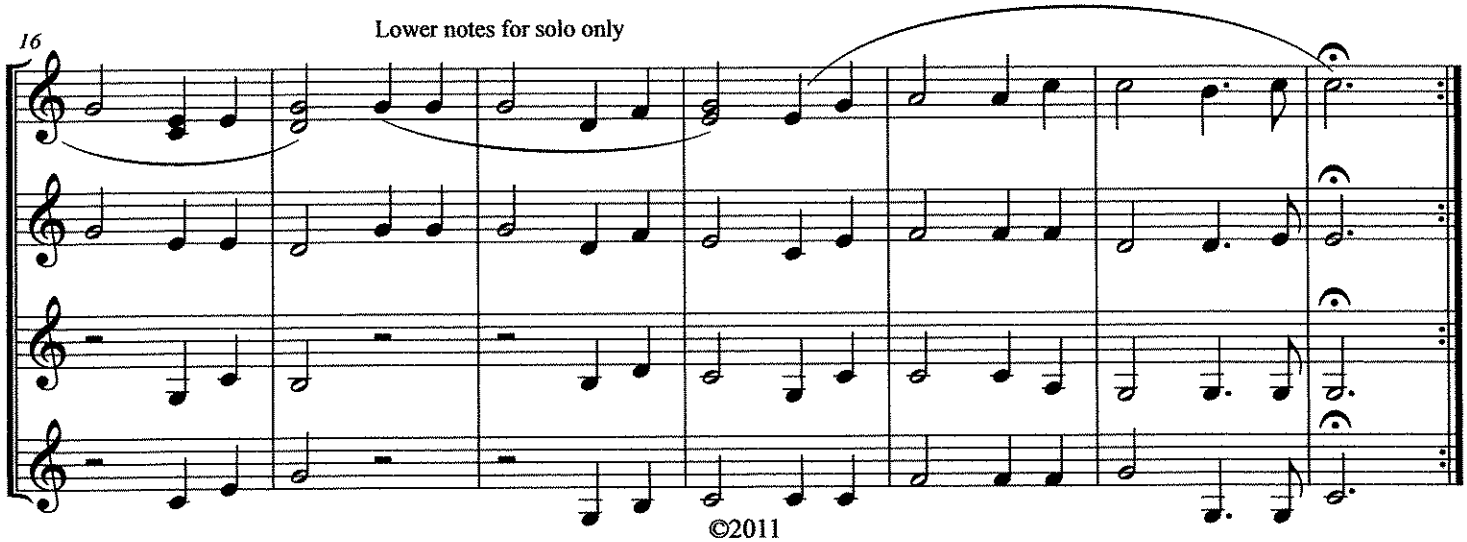
With Expression
Stagger Breathe ***mf mp mf f***

S. phrasing for solo only





Lower notes for solo only



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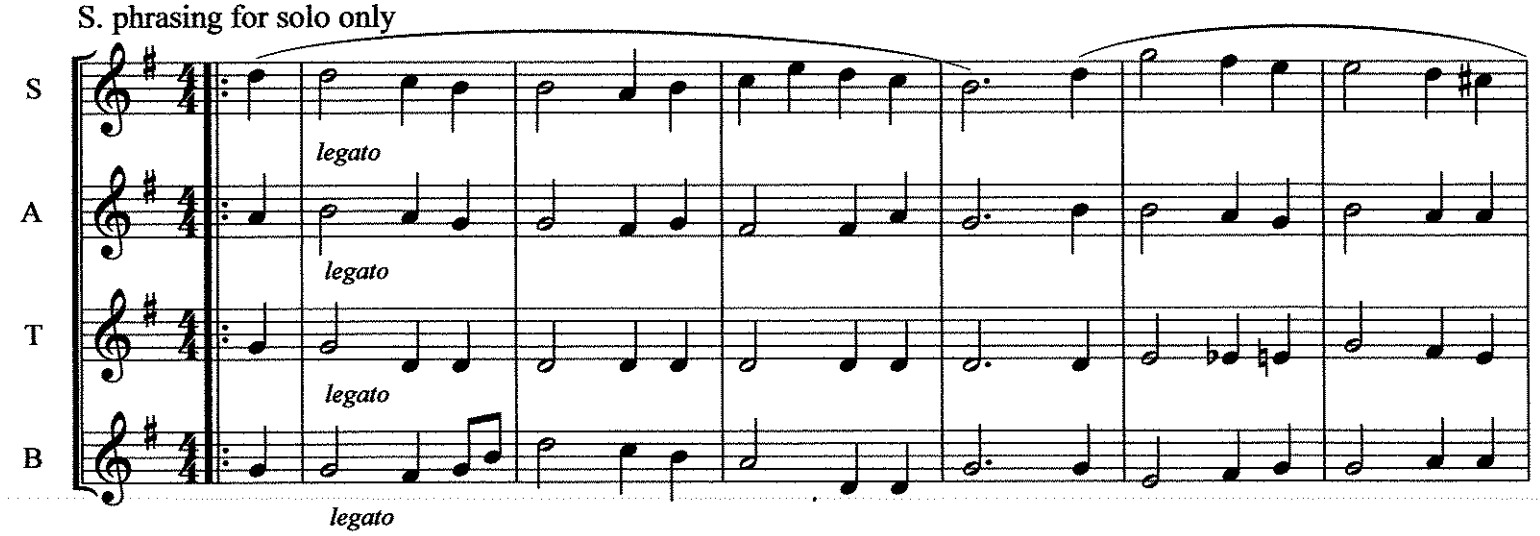
Alto Sax/Baritone Sax

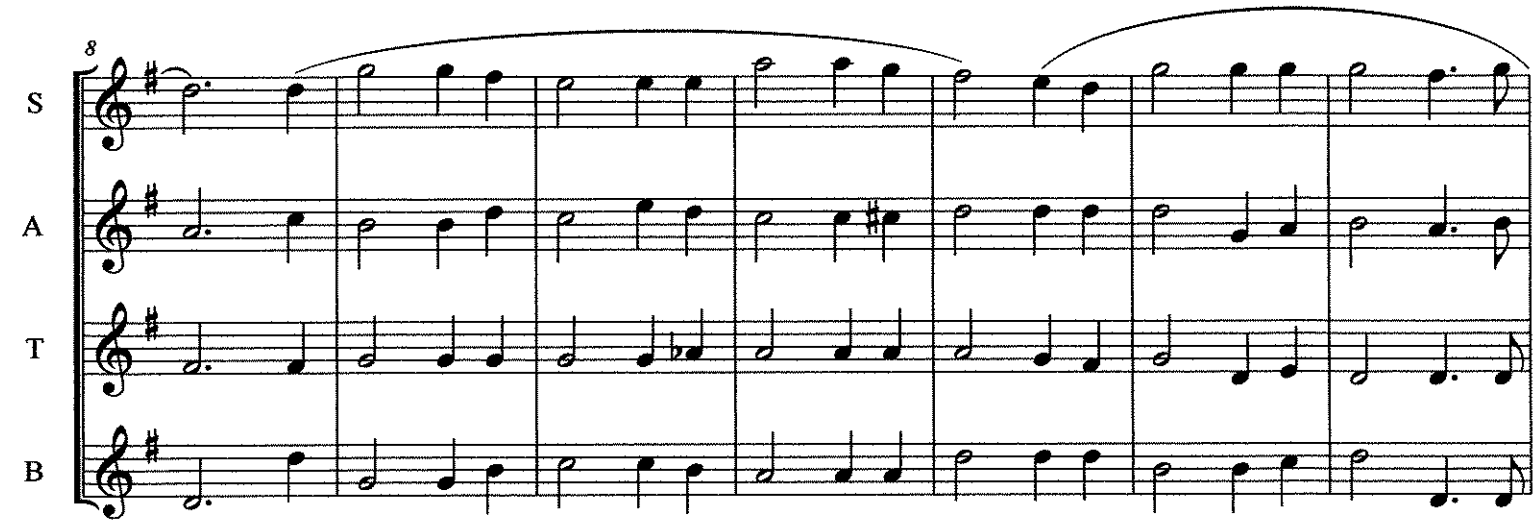
It Is Well

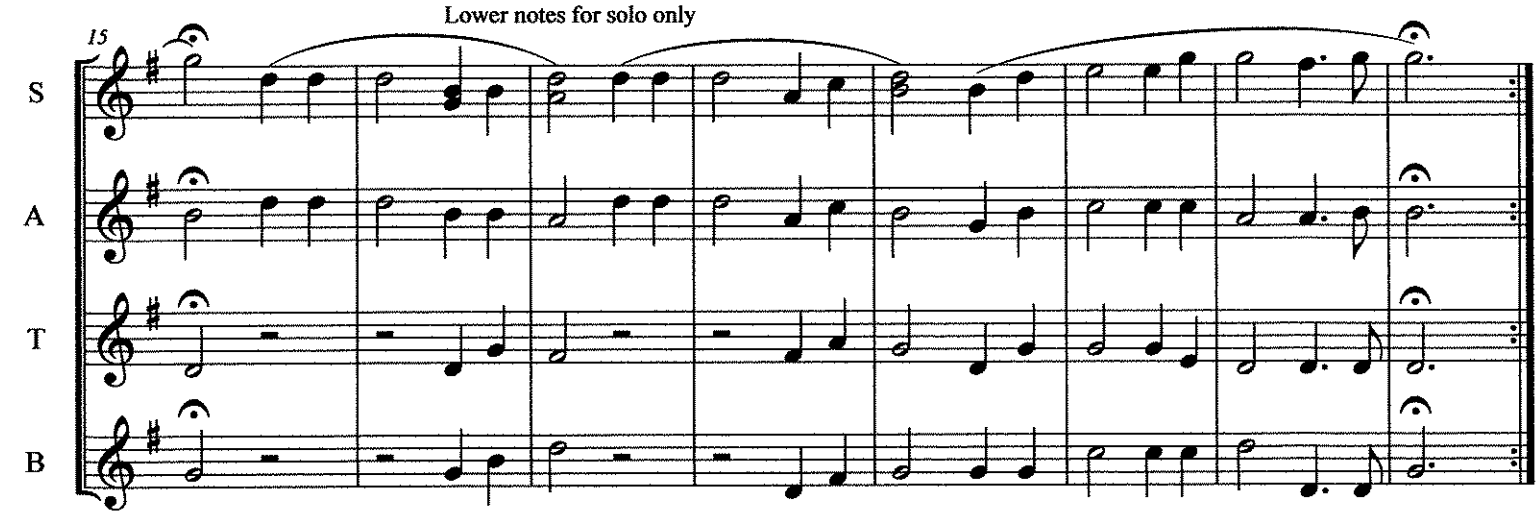
Horatio G. Spafford, 1873
Philip P. Bliss, 1876
arr. Bernice

With Expression
Stagger Breathe ***mf mp mf f***

S. phrasing for solo only







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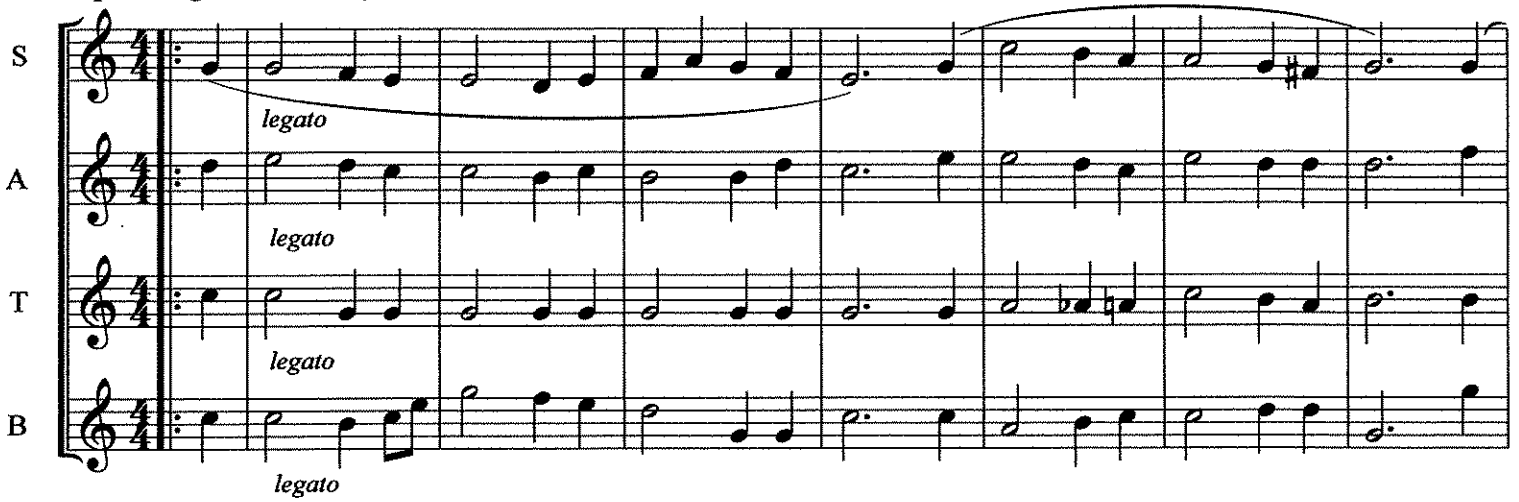
Tenor Sax

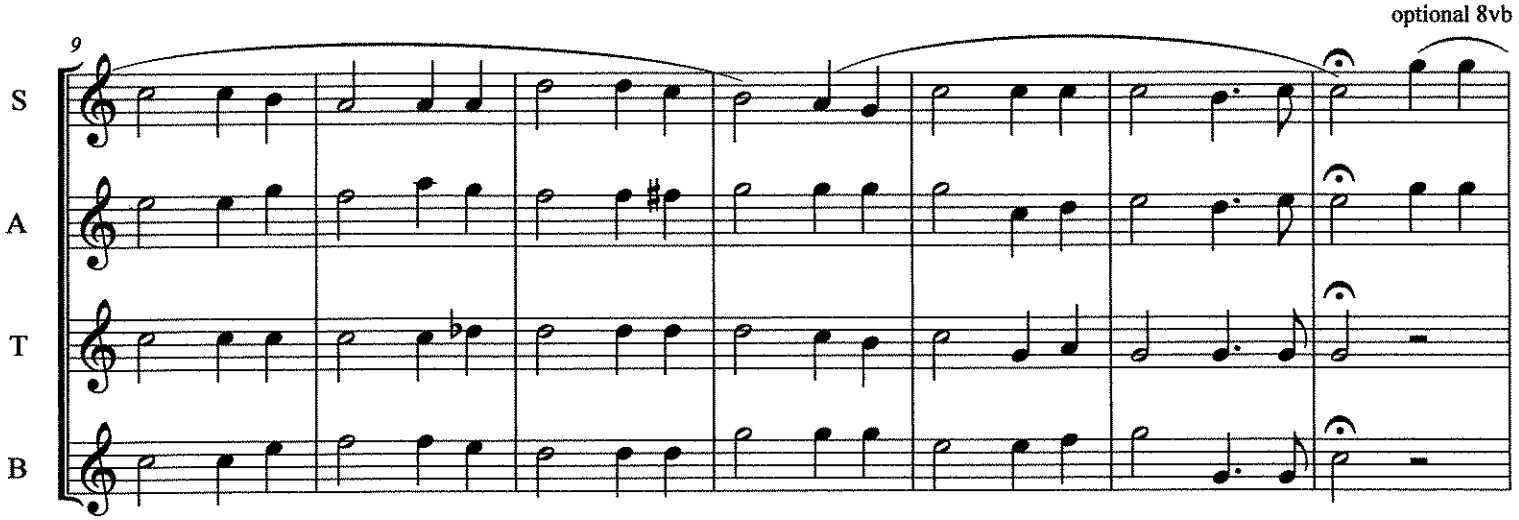
It Is Well

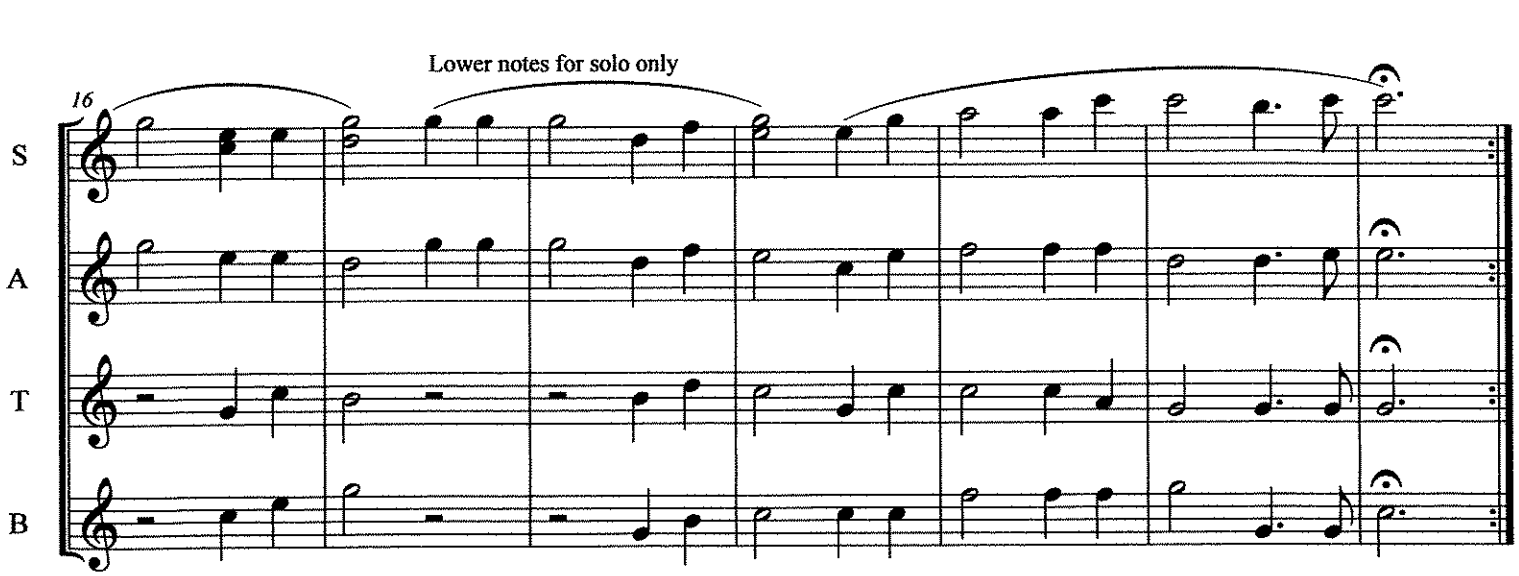
Horatio G. Spafford, 1873
Philip P. Bliss, 1876
arr. Bernice

With Expression
Stagger Breathe ***mf mp mf f***

S. phrasing for solo only







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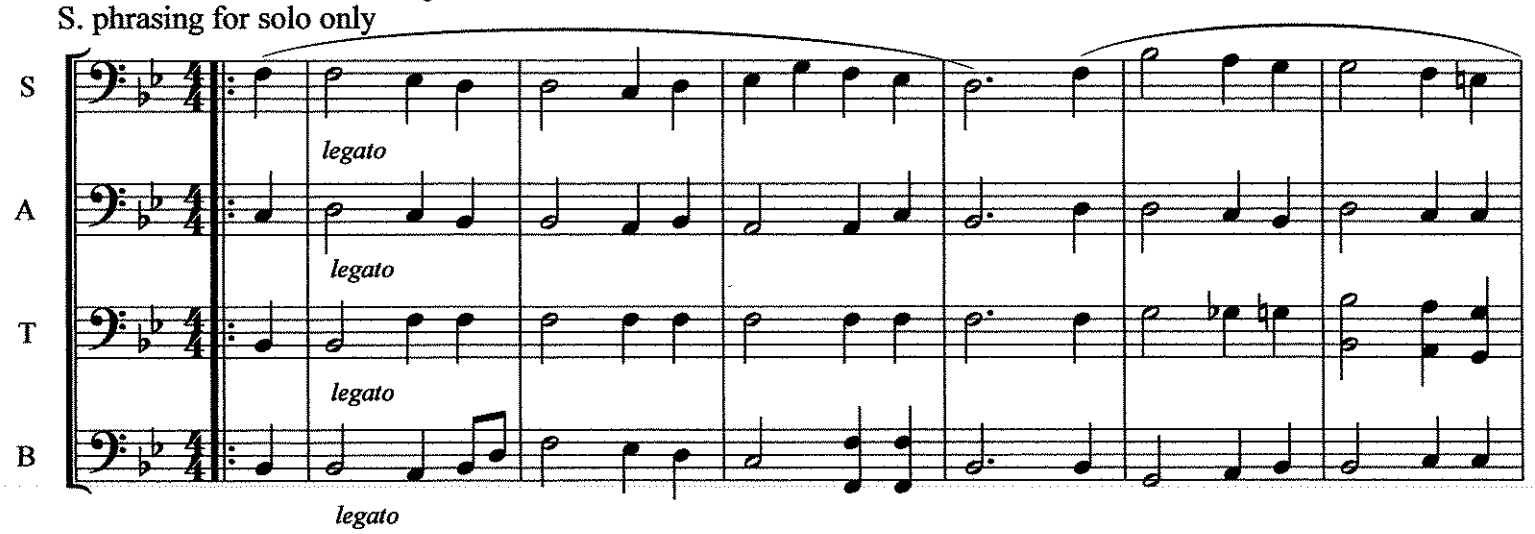
Trombone/Baritone

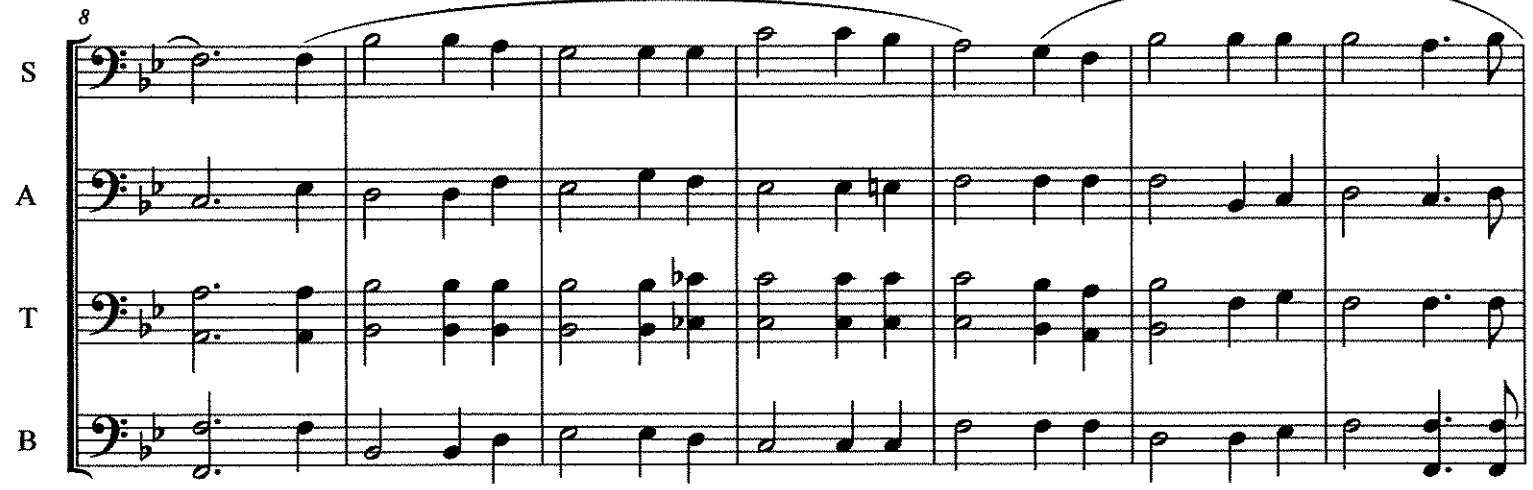
It Is Well

Horatio G. Spafford, 1873
Philip P. Bliss, 1876
arr. Bernice

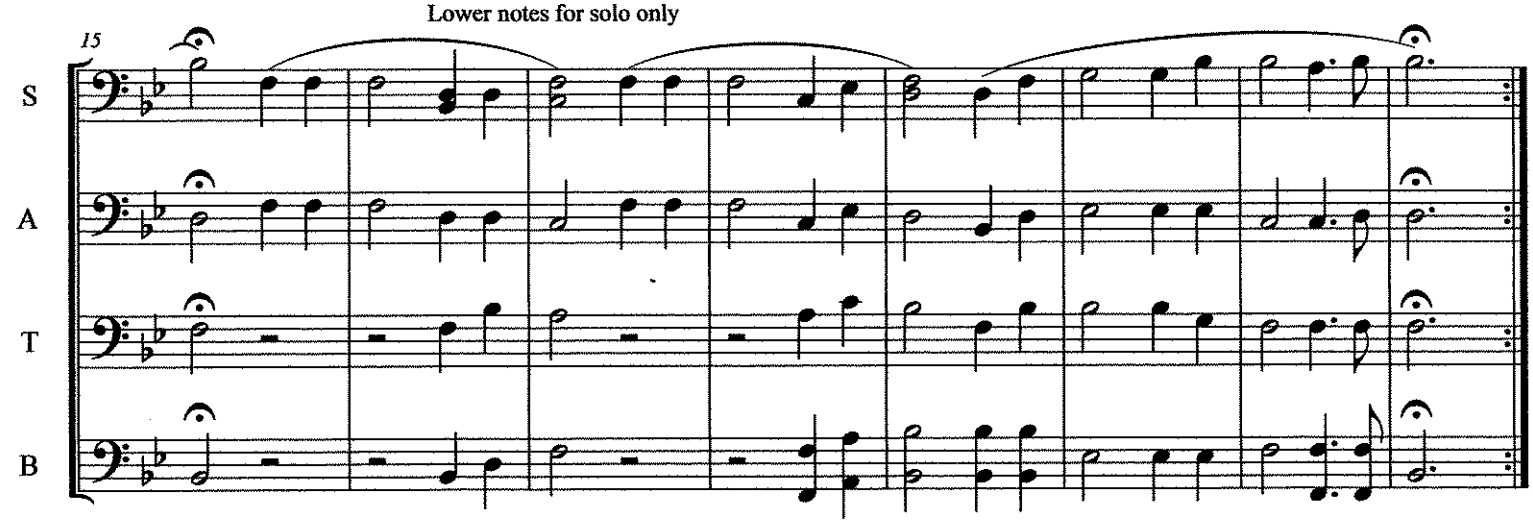
With Expression
Stagger Breathe ***mf mp mf f***

S. phrasing for solo only





Lower notes for solo only



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Tuba

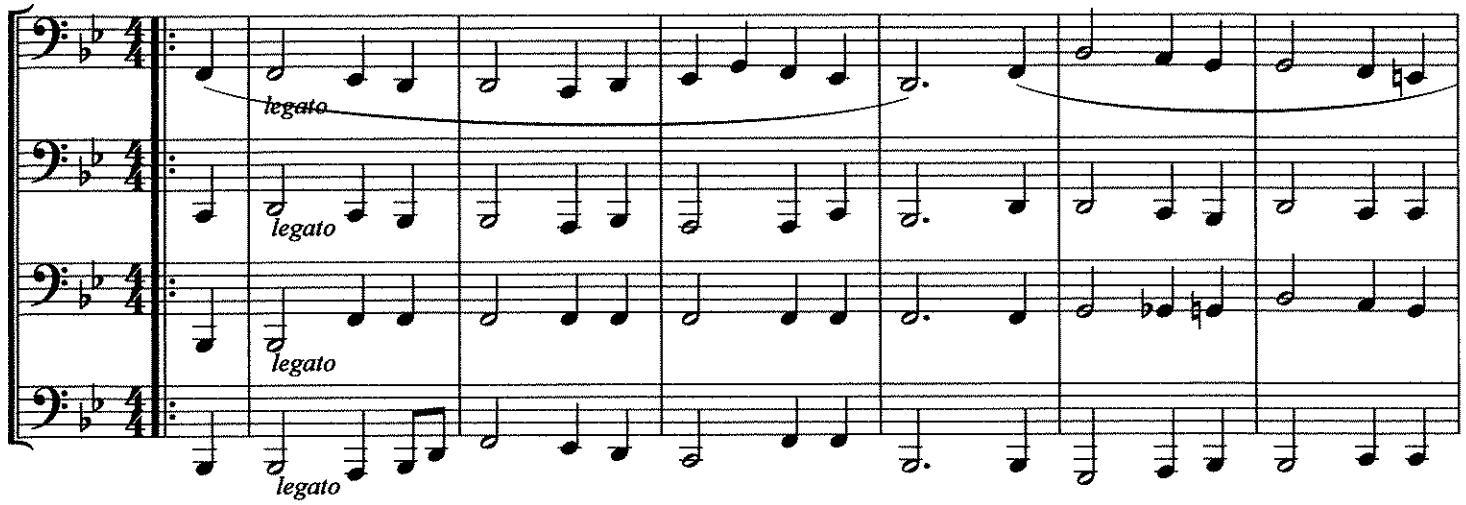
It Is Well

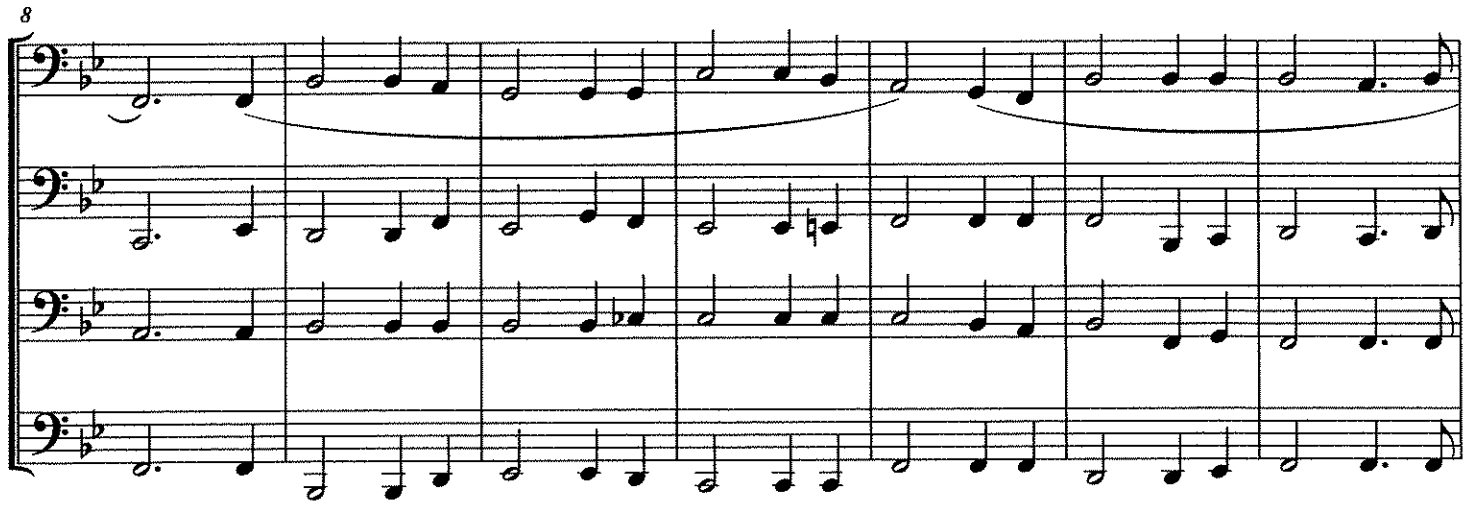
Horatio G. Spafford, 1873
Philip P. Bliss, 1876
arr. Bernice

With Expression

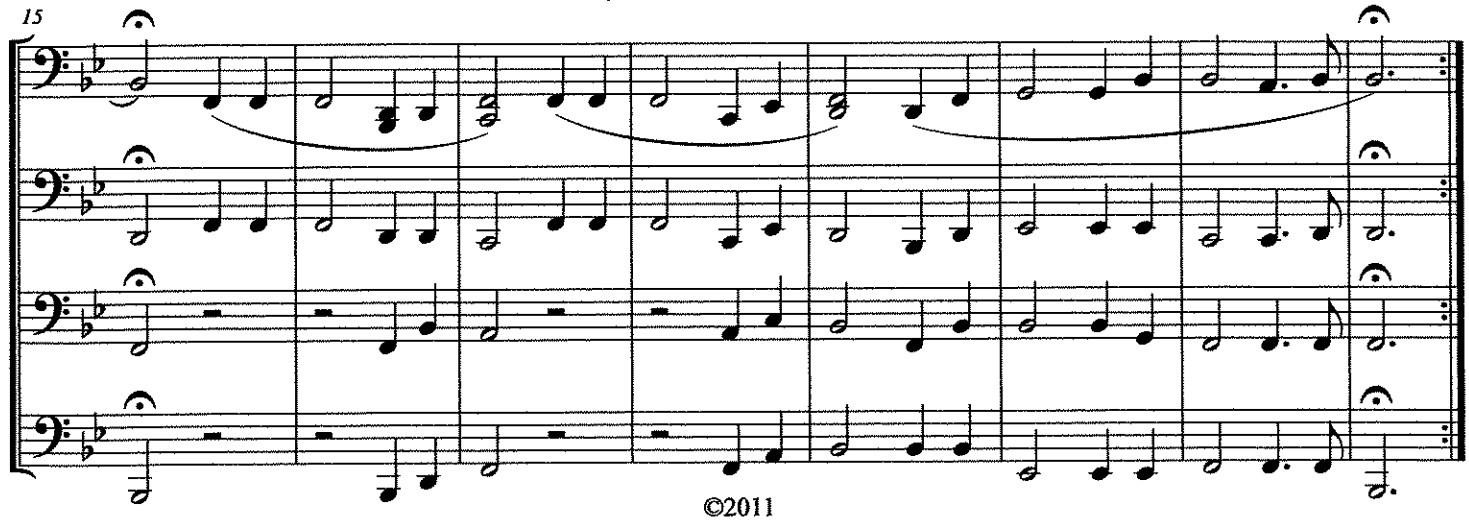
Stagger Breathe ***mf*** ***mp*** ***mf*** ***f***

S. phrasing for solo only





Lower notes for solo only



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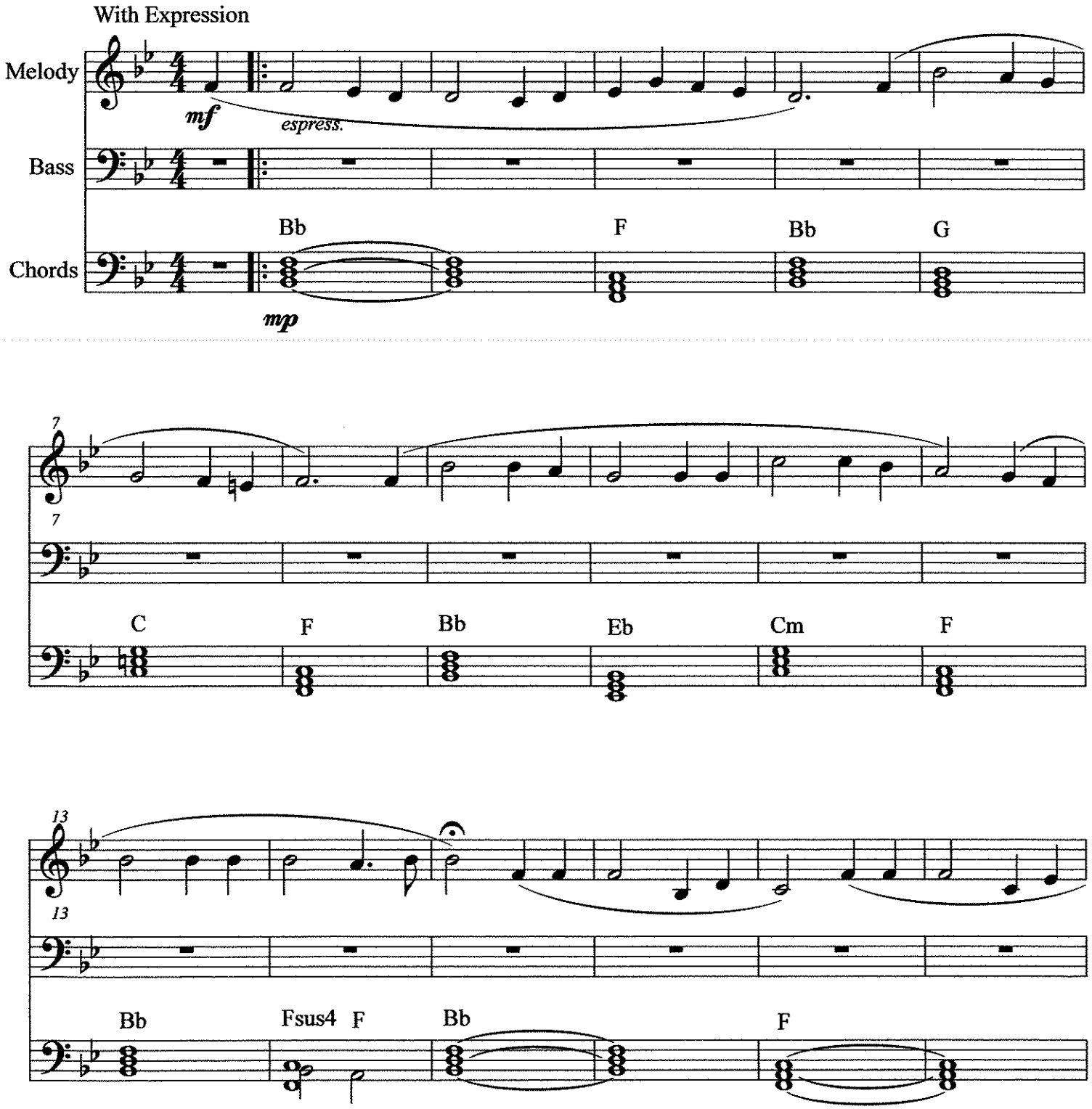
It Is Well

Piano

Horatio G. Spafford, 1873
Philip P. Bliss, 1876
arr. Bernice



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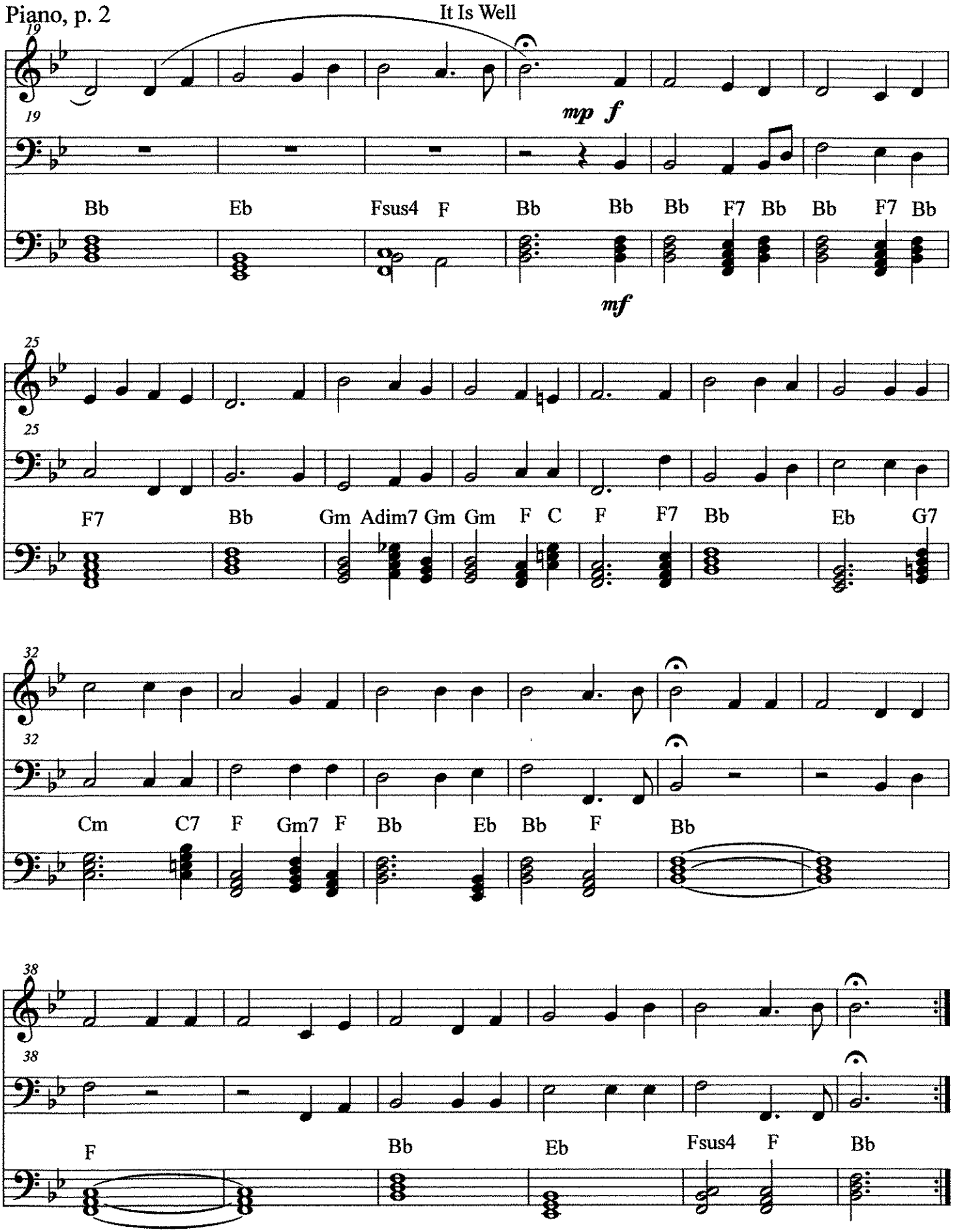

It Is Well
19
mp f
Bb Eb Fsus4 F Bb Bb Bb F7 Bb Bb F7 Bb
mf
25
F7 Bb Gm Adim7 Gm Gm F C F F7 Bb Eb G7
32
Cm C7 F Gm7 F Bb Eb Bb F Bb
38
F Bb Eb Fsus4 F Bb

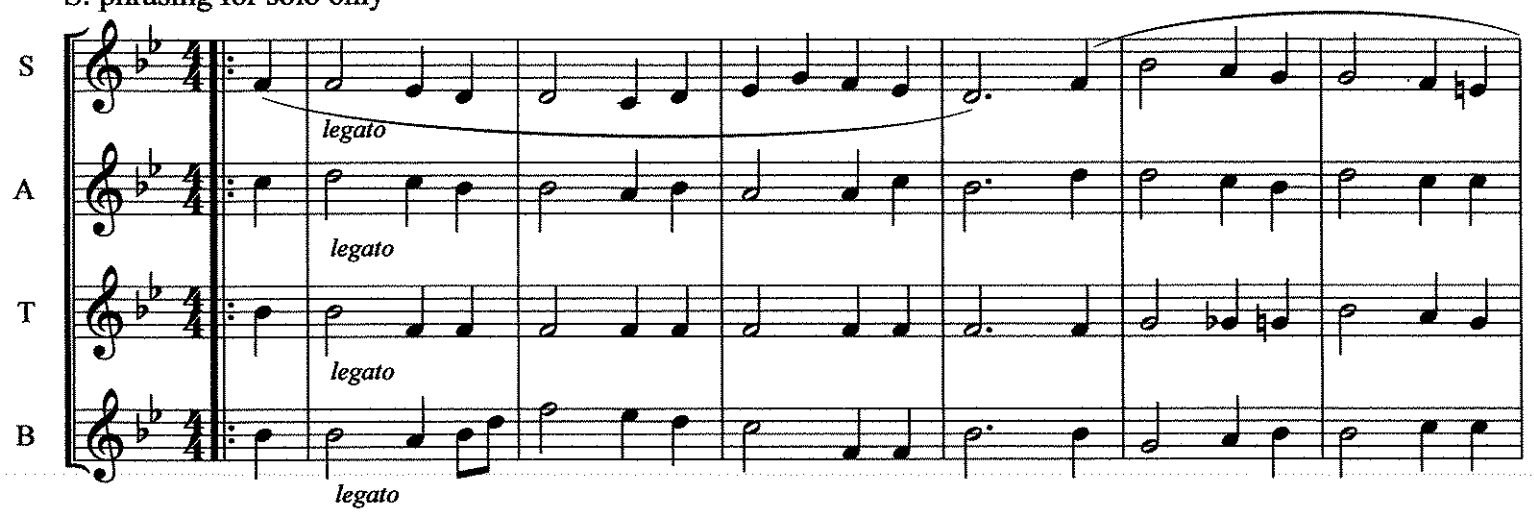
C Instruments - Treble Clef

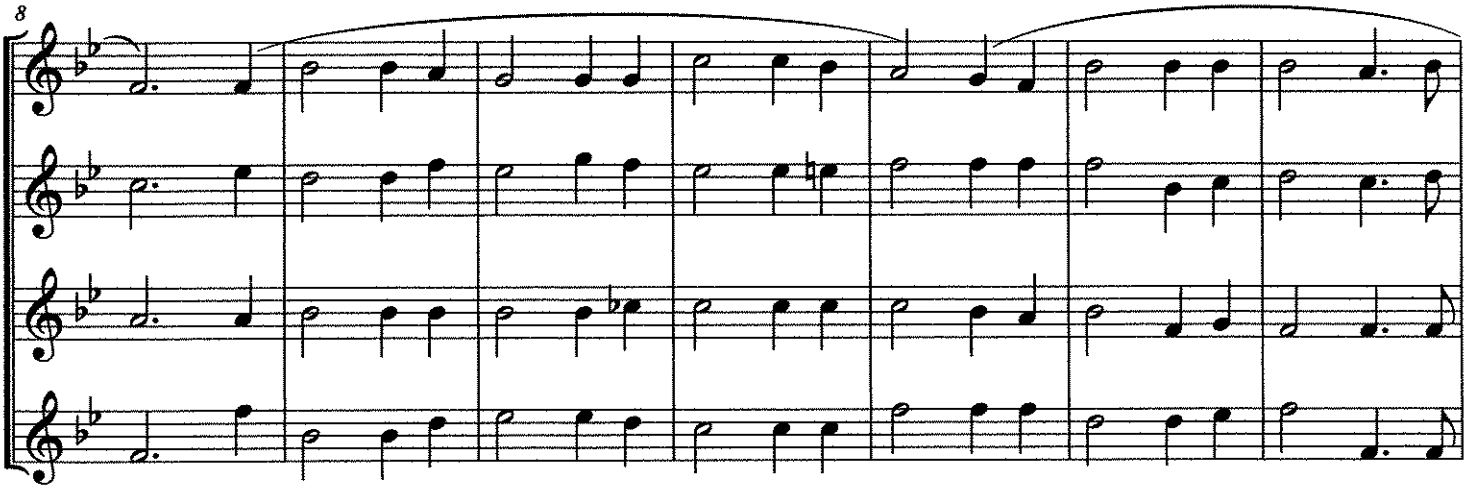
It Is Well

Horatio G. Spafford, 1873
Philip P. Bliss, 1876
arr. Bernice

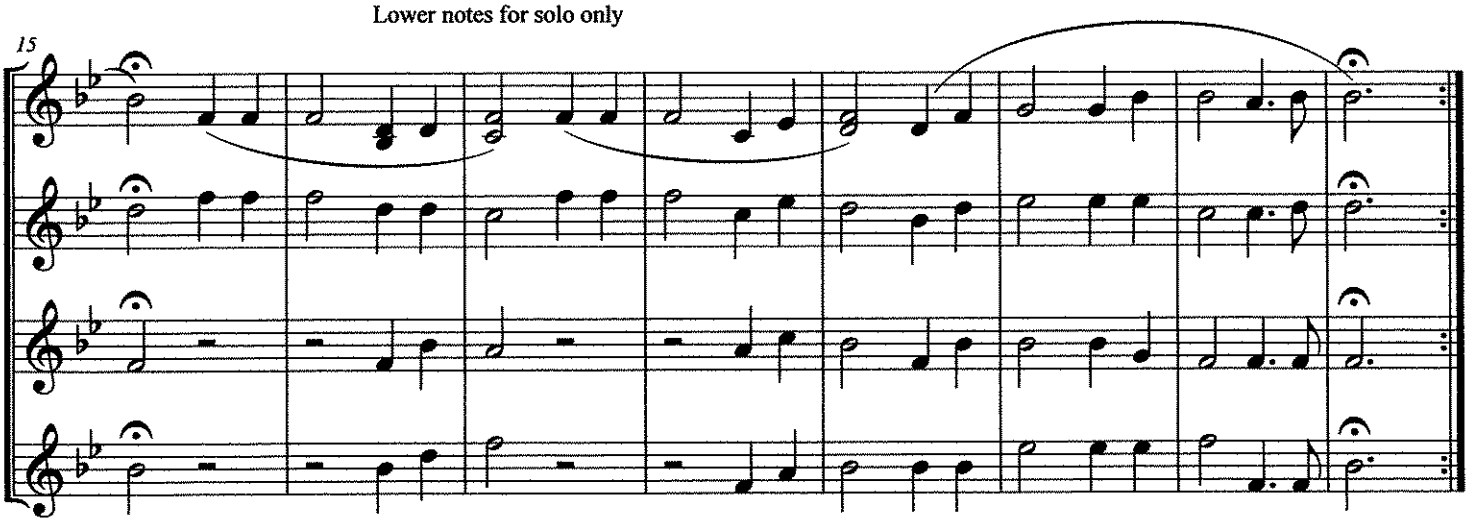
With Expression
Stagger Breathe ***mf mp mf f***

S. phrasing for solo only





Lower notes for solo only



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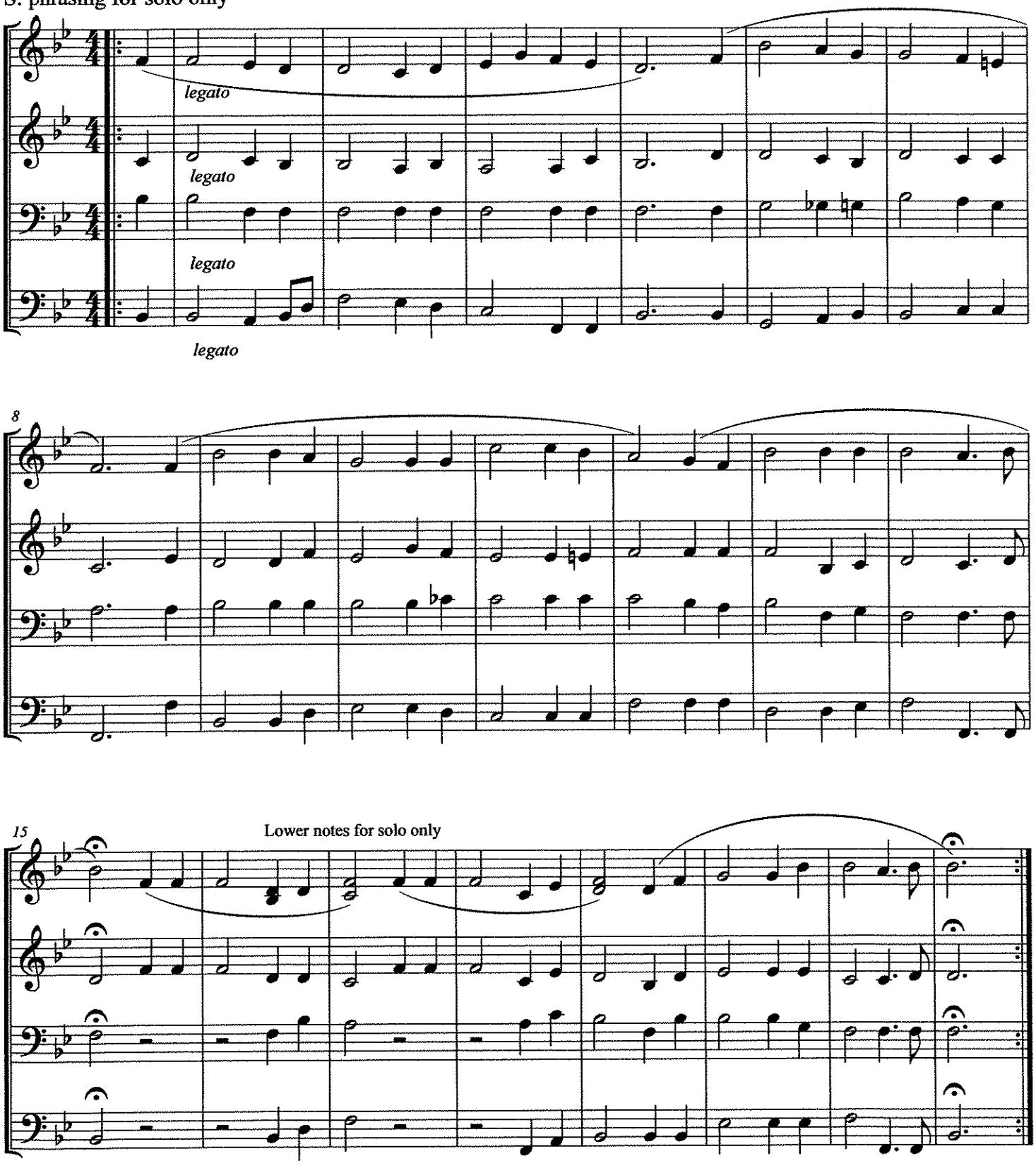
C Instruments - Low

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



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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/8th 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/8th 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 (16th Notes)

Piano Bass: A G F E (Whole Notes)

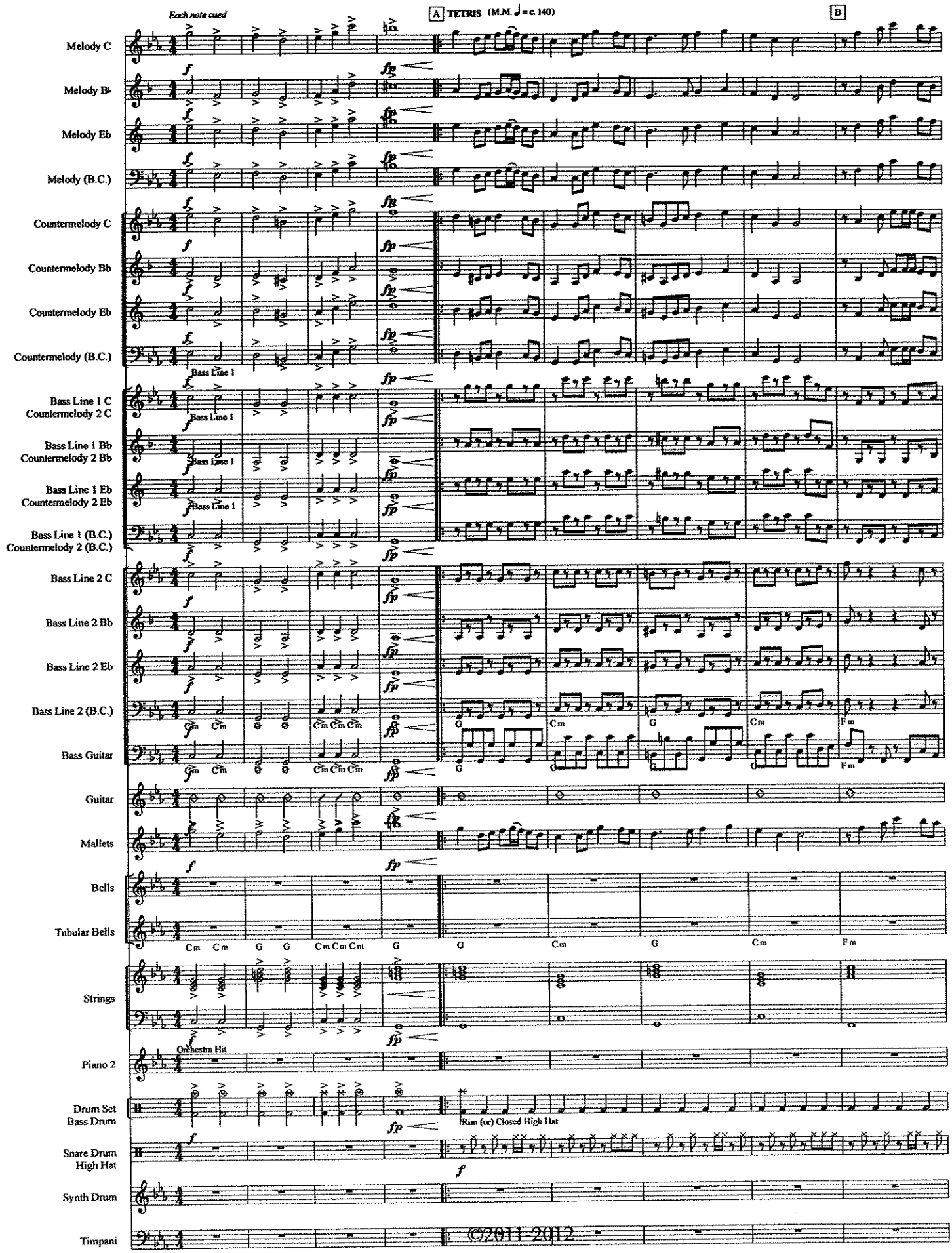
Chords: Am Am Am E

Am = A C E E = E G# B

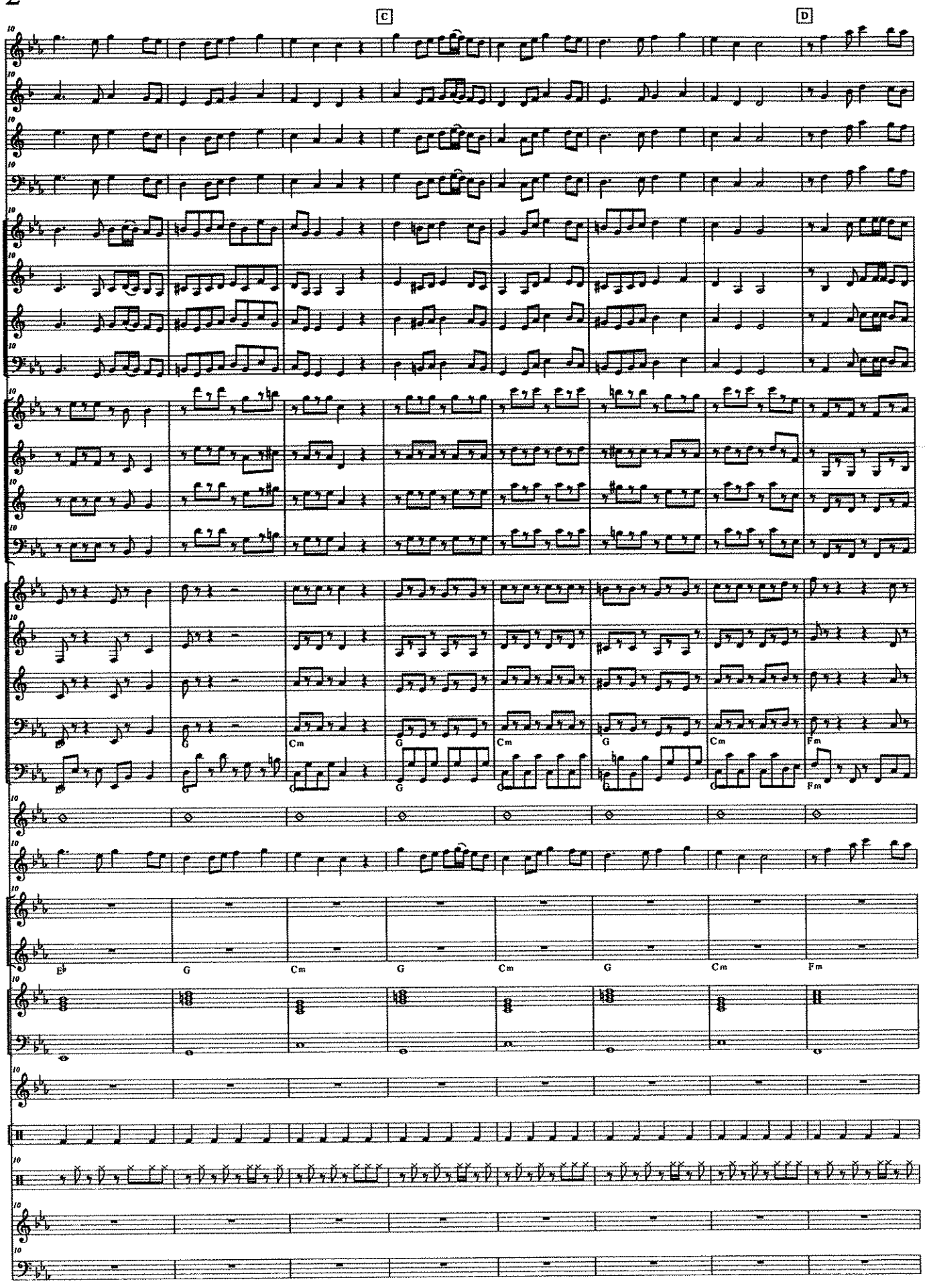
Score

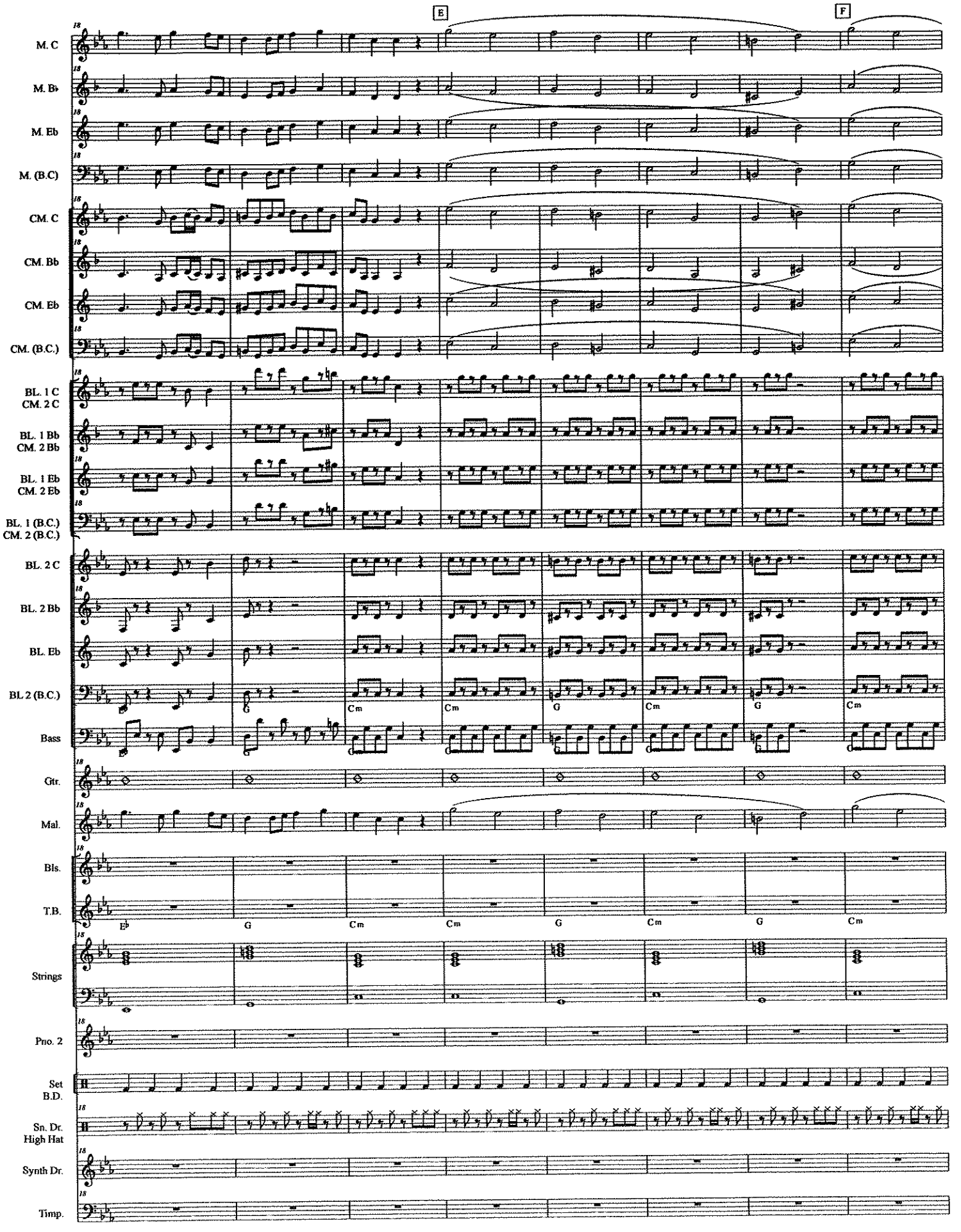
The Legend of Super Mortal Tetris

arr. Bernice

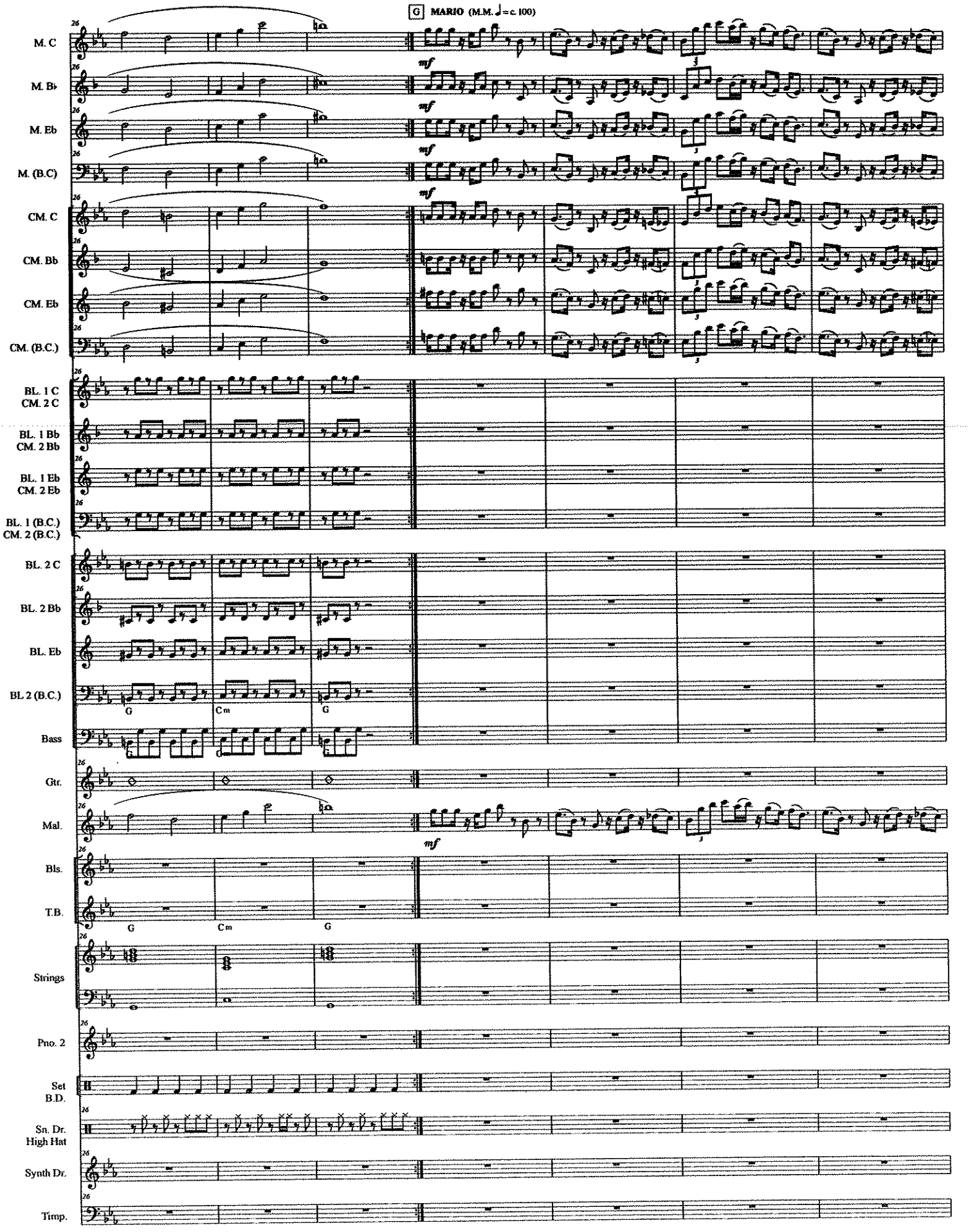


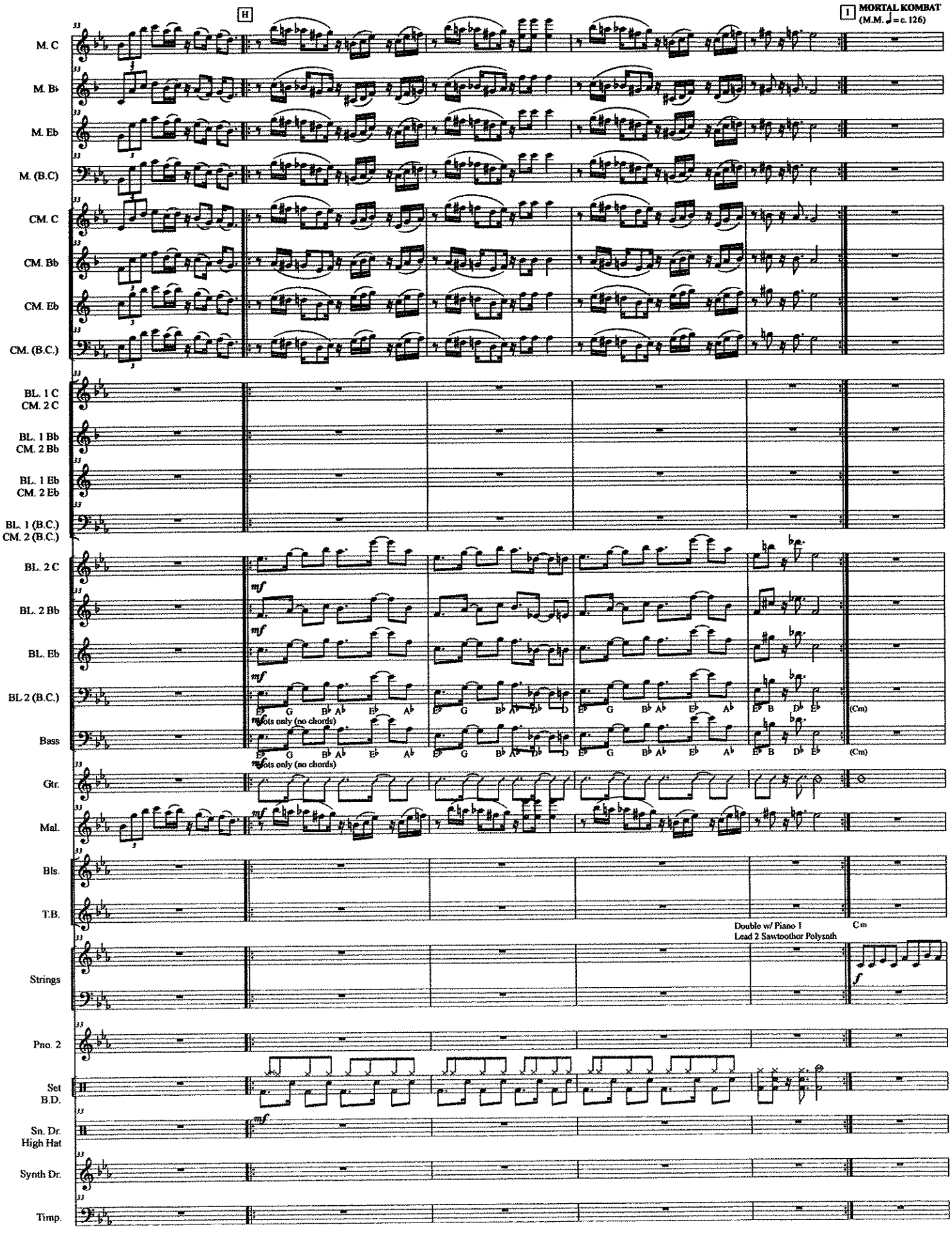
The Legend of Super Mortal Tetris




E
F
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.
E♭
G
Cm
Cm
G
Cm
G
Cm

The Legend of Super Mortal Tetris

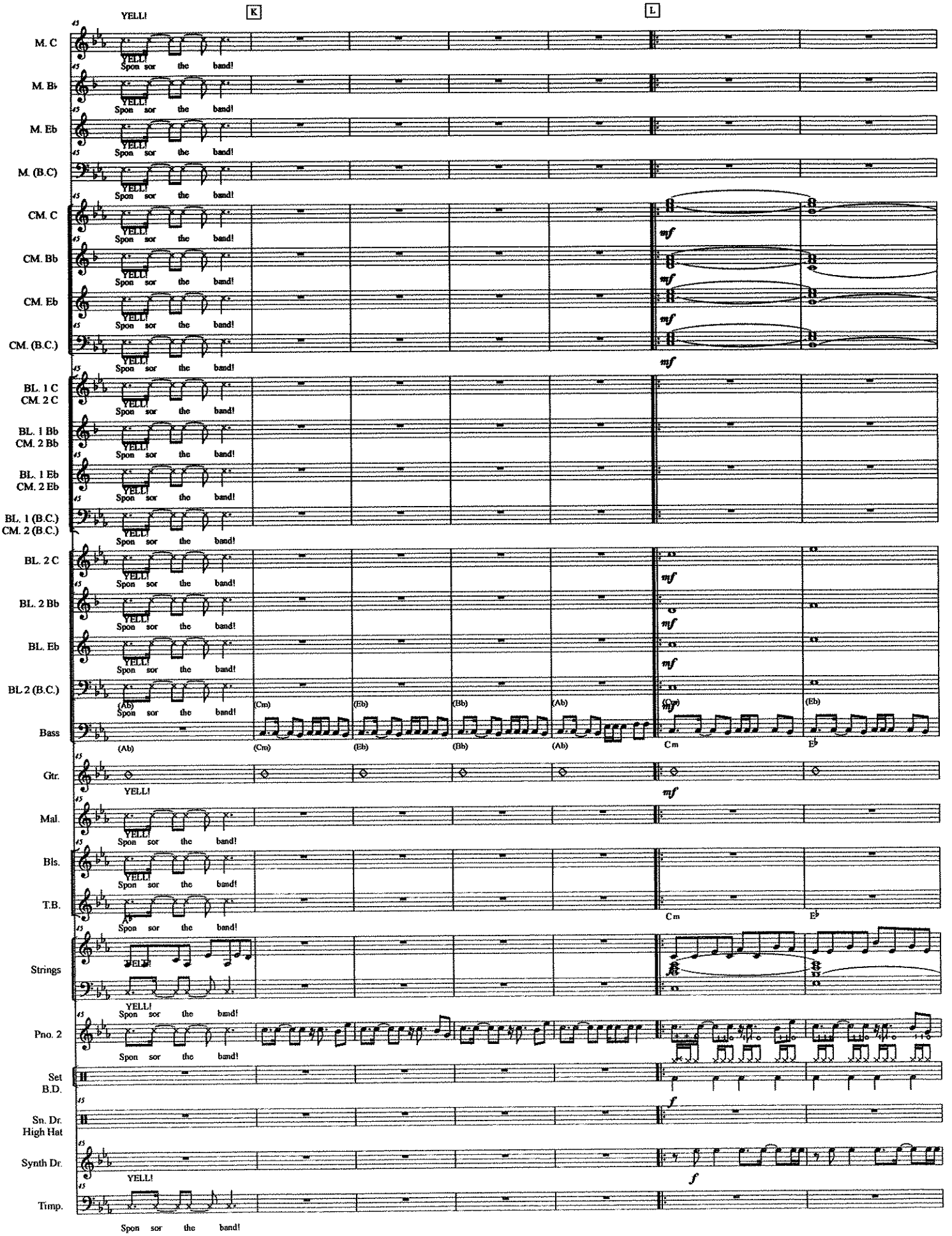



H
I
MORTAL KOMBAT
(M.M. ♩= c. 126)
M. C
M. B♭
M. E♭
M. (B.C)
CM. C
CM. B♭
CM. E♭
CM. (B.C.)
BL. 1 C
CM. 2 C
BL. 1 B♭
CM. 2 B♭
BL. 1 E♭
CM. 2 E♭
BL. 1 (B.C.)
CM. 2 (B.C.)
BL. 2 C
BL. 2 B♭
BL. E♭
BL 2 (B.C.)
Bass
mf
Chords only (no chords)
(Cm)
Gtr.
Mal.
Bls.
T.B.
Double w/ Piano 1
Lead 2 Sawtoothor Polysnth
Cm
Strings
f
Pno. 2
Set
B.D.
Sn. Dr.
High Hat
Synth Dr.
Timp.

The Legend of Super Mortal Tetris

J

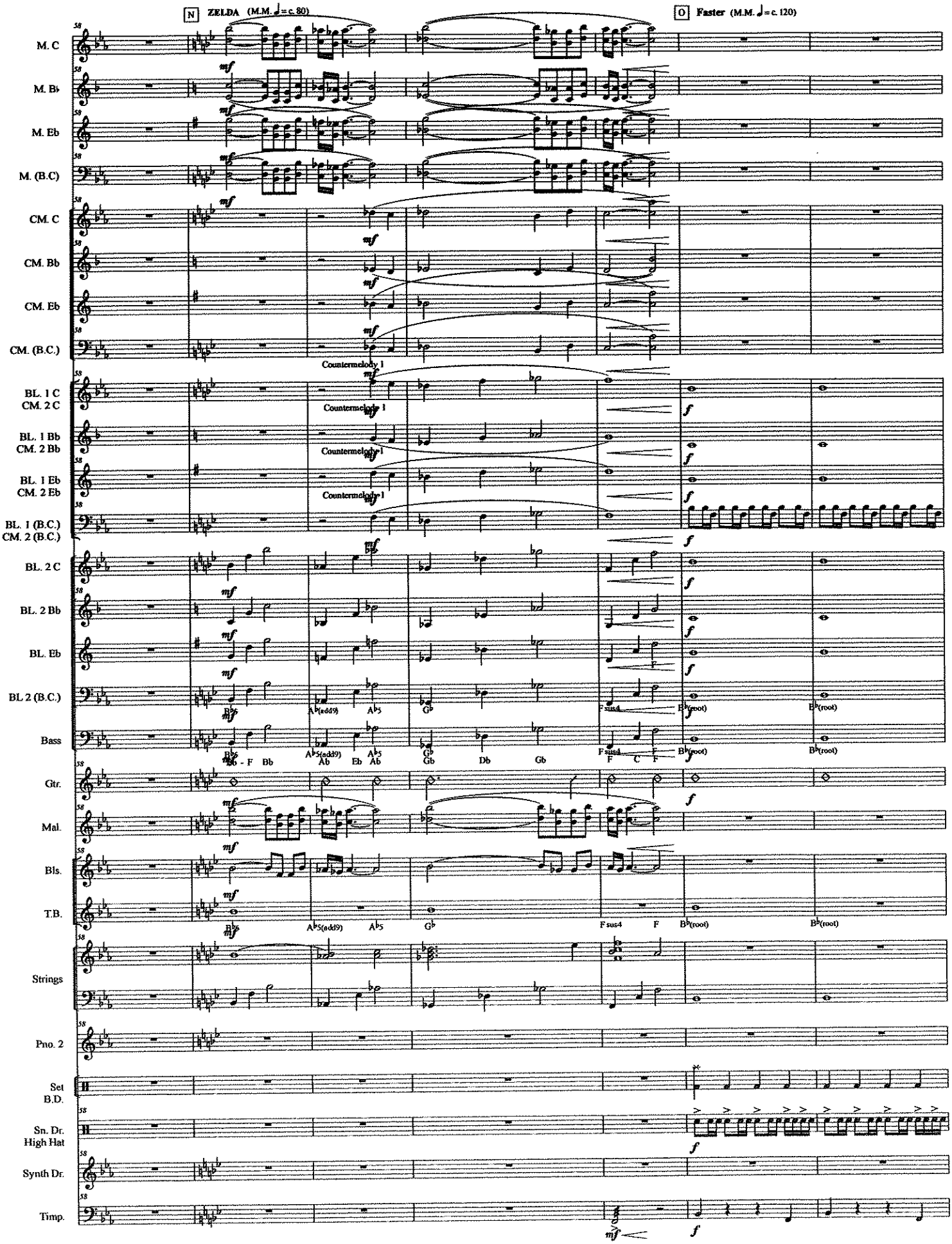
M. C
M. B♭
M. E♭
M. (B.C)
CM. C
CM. B♭
CM. E♭
CM. (B.C.)
BL. 1 C
CM. 2 C
BL. 1 B♭
CM. 2 B♭
BL. 1 E♭
CM. 2 E♭
BL. 1 (B.C.)
CM. 2 (B.C.)
BL. 2 C
BL. 2 B♭
BL. E♭
BL 2 (B.C.)
(E♭) (B♭) (A♭) (Cm) (E♭) (B♭)
Bass
(E♭) (B♭) (A♭) (Cm) (E♭) (B♭)
Gtr.
Mal.
Bls.
T.B.
E♭ B♭ A♭ Cm E♭ B♭
Strings
Pno. 2
Set
B.D.
mp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

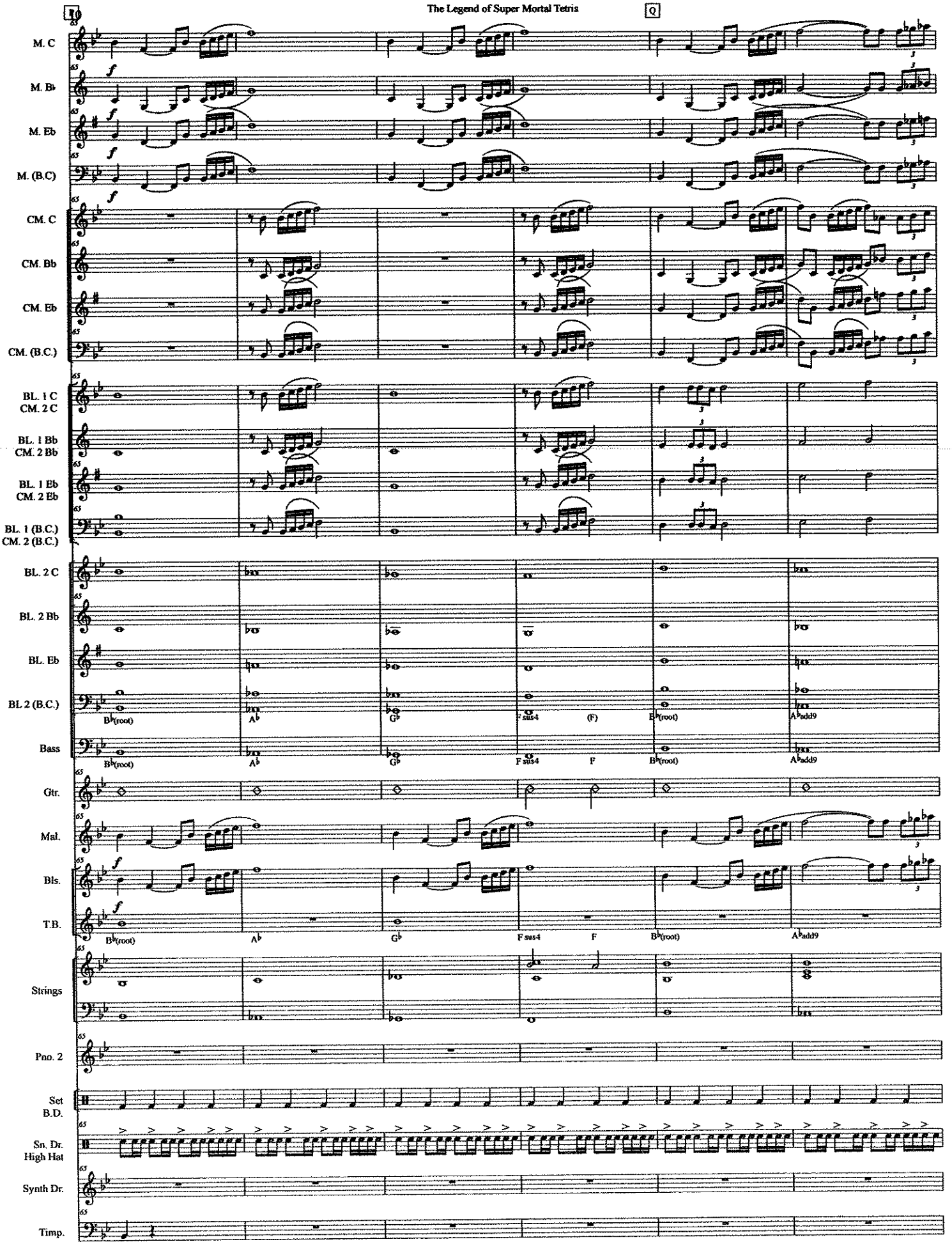

K
L
YELL!
Spon sor the band!
M. C
M. B♭
M. Eb
M. (B.C)
CM. C
CM. Bb
CM. Eb
CM. (B.C.)
BL. 1 C
CM. 2 C
BL. 1 Bb
CM. 2 Bb
BL. 1 Eb
CM. 2 Eb
BL. 1 (B.C.)
CM. 2 (B.C.)
BL. 2 C
BL. 2 Bb
BL. Eb
BL 2 (B.C.)
Bass
Gtr.
Mal.
Bls.
T.B.
Strings
Pno. 2
Set
B.D.
Sn. Dr.
High Hat
Synth Dr.
Timp.
mf
f
(Ab)
(Cm)
(Eb)
(Bb)
(Ab)
Cm
E♭

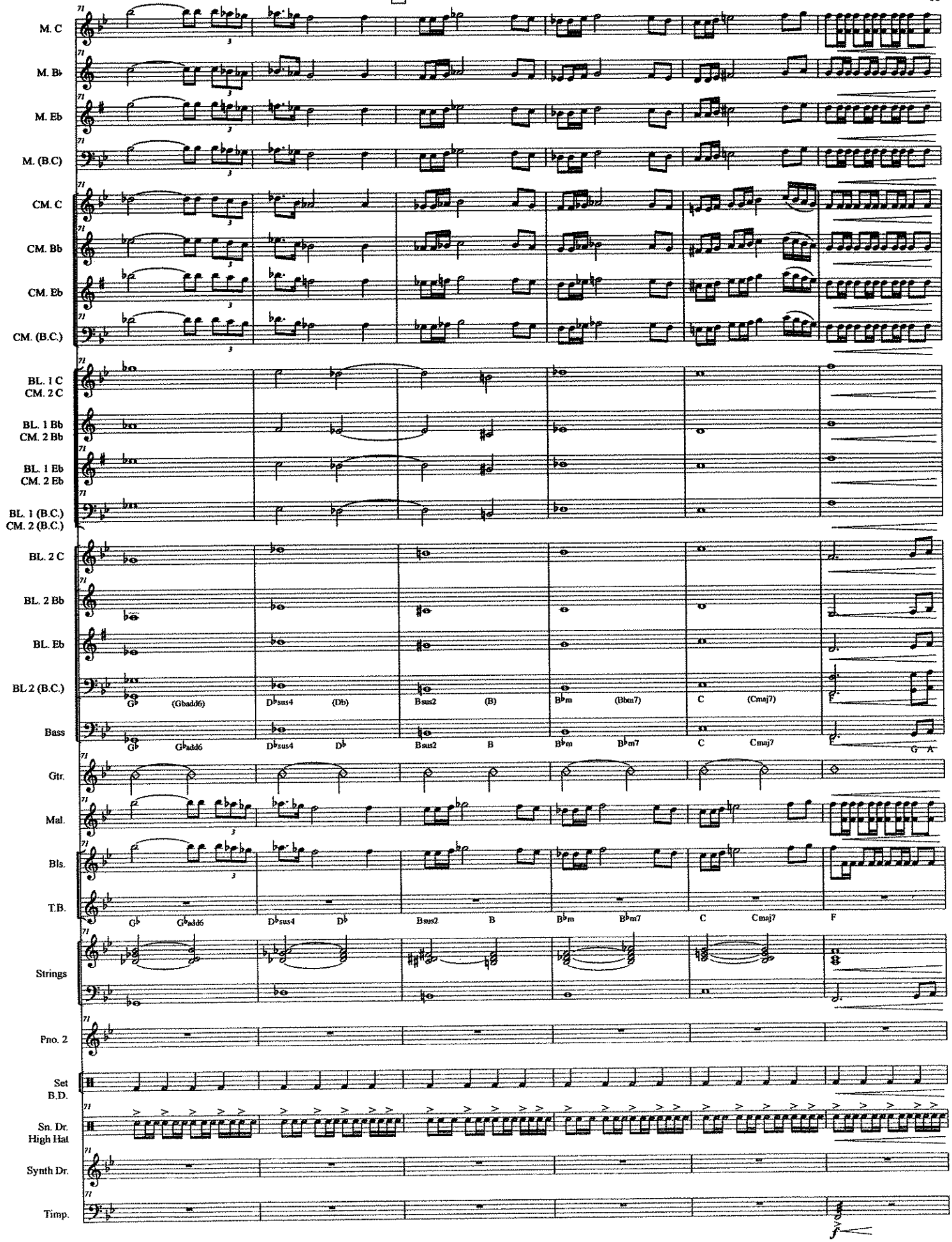
The Legend of Super Mortal Tetris

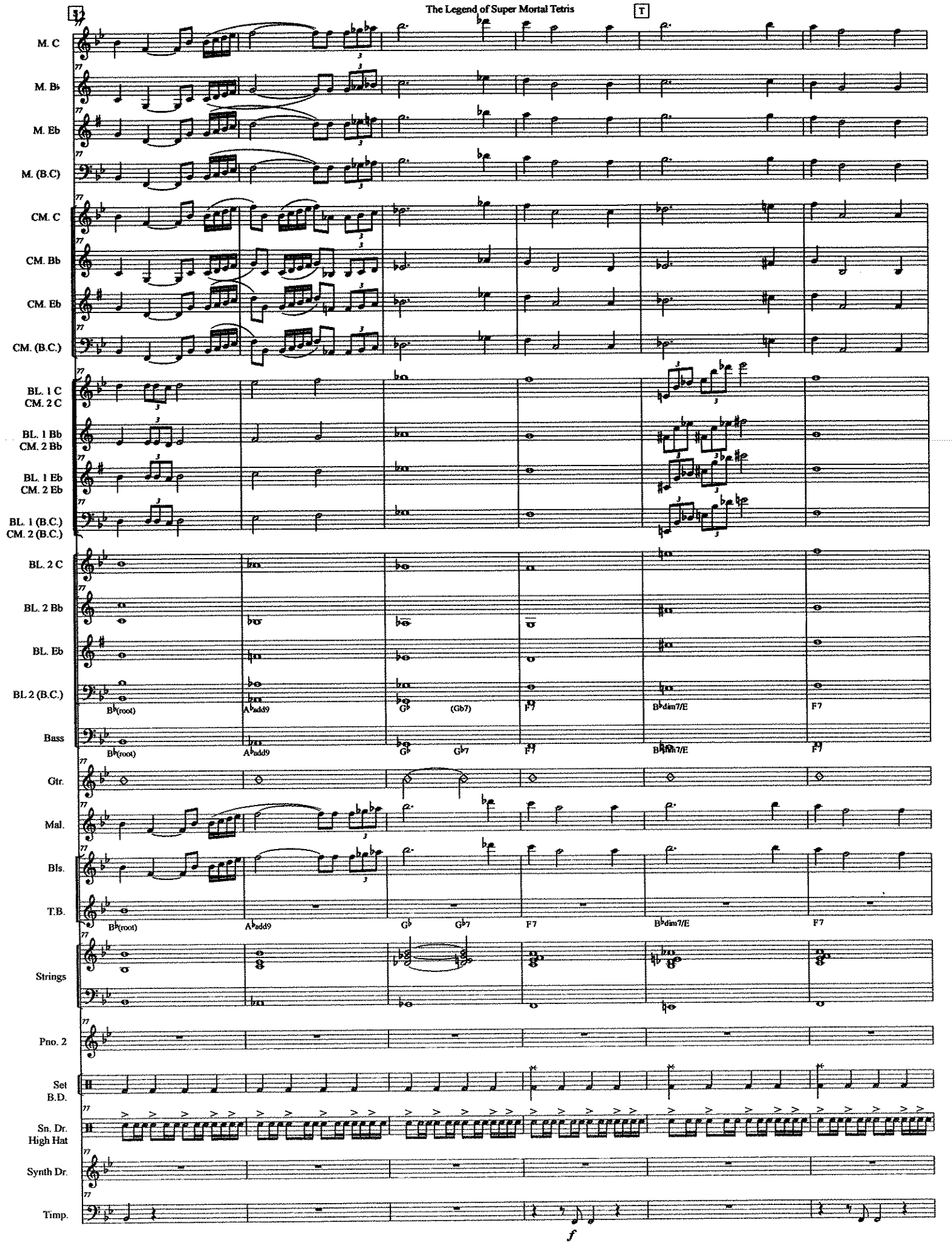
M. C
M. B♭
M. Eb
M. (B.C)
CM. C
CM. Bb
CM. Eb
CM. (B.C.)
BL. 1 C
CM. 2 C
BL. 1 Bb
CM. 2 Bb
BL. 1 Eb
CM. 2 Eb
BL. 1 (B.C.)
CM. 2 (B.C.)
BL. 2 C
BL. 2 Bb
BL. Eb
BL 2 (B.C.)
Bass
Gtr.
Mal.
Bls.
T.B.
Strings
Pno. 2
Set
B.D.
Sn. Dr.
High Hat
Synth Dr.
Timp.

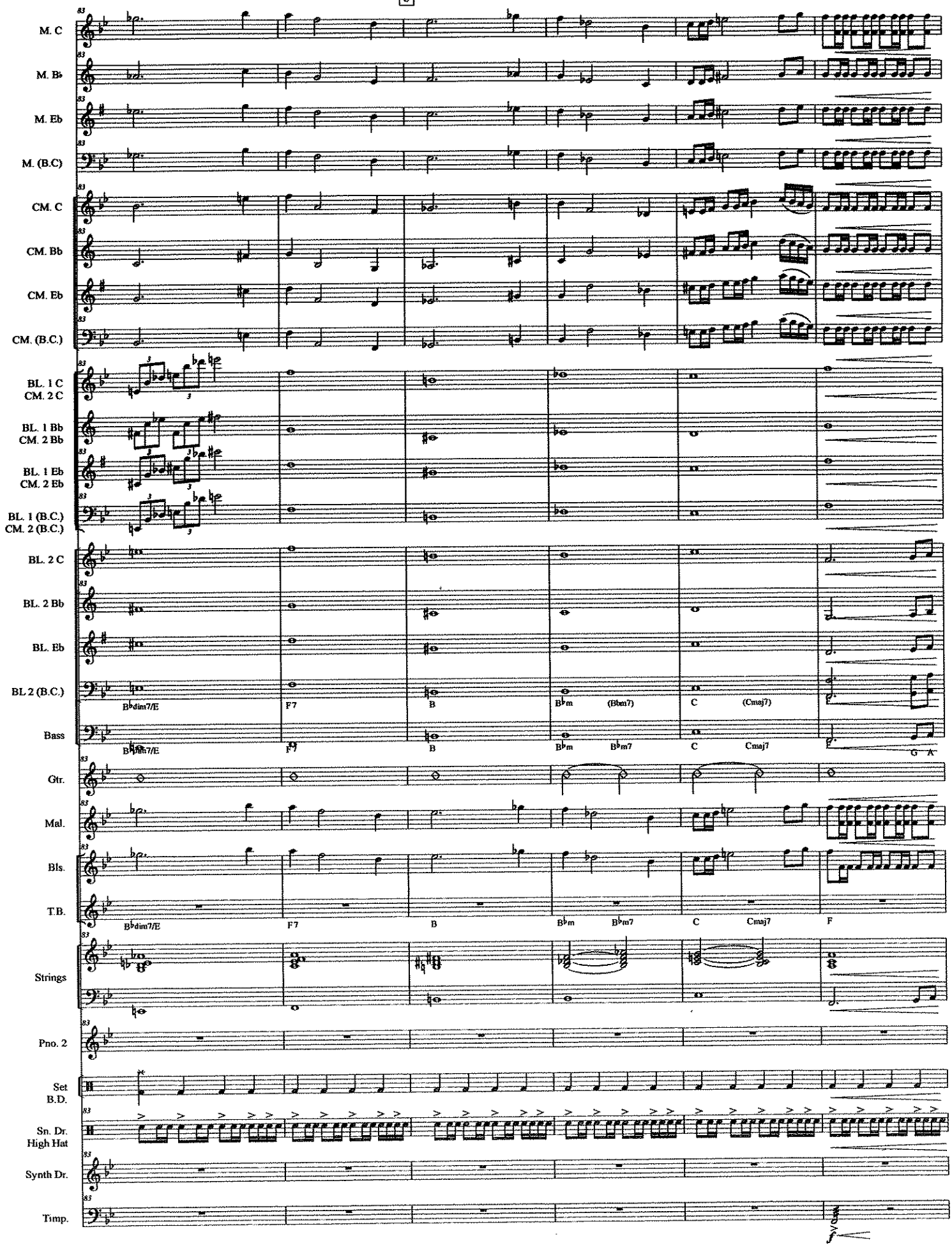
YELL! 2nd time only
Spon sor the band!
Don't Play 2nd Time (Tacet)
(Bb)
(Ab)
(Cm)
(Eb)
(Bb)
(Ab)
M
f


N ZELDA (M.M. ♩= c. 80)
O Faster (M.M. ♩= c. 120)
M. C
M. Bb
M. Eb
M. (B.C)
CM. C
CM. Bb
CM. Eb
CM. (B.C.)
Countermelody 1
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.


P
Q
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.
65
f
B♭(root)
A♭
G♭
F sus4
(F)
F
B♭(root)
A♭add9


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.
G♭ (Gbadd6) D♭sus4 (Db) Bsus2 (B) B♭m (Bbm7) C (Cmaj7)
G♭ G♭add6 D♭sus4 D♭ Bsus2 B B♭m B♭m7 C Cmaj7 G A
G♭ G♭add6 D♭sus4 D♭ Bsus2 B B♭m B♭m7 C Cmaj7 F


T
T
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.)
B♭(root)
A♭add9
G♭
(Gb7)
F7
B♭dim7/E
F7
Bass
B♭(root)
A♭add9
G♭
G♭7
F7
B♭dim7/E
F7
Gtr.
Mal.
Bls.
T.B.
B♭(root)
A♭add9
G♭
G♭7
F7
B♭dim7/E
F7
Strings
Pno. 2
Set
B.D.
Sn. Dr.
High Hat
Synth Dr.
Timp.
f


M. C
M. B♭
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♭dim7/E
F7
B
B♭m
(Bbm7)
C
(Cmaj7)
B♭m7
Cmaj7
G
A
F

14

M. C

M. B♭

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.)

B♭5

Bass

B♭5

Gtr.

Mal.

Bls.

T.B.

B♭5

Strings

Pno. 2

Set
B.D.

Sn. Dr.
High Hat

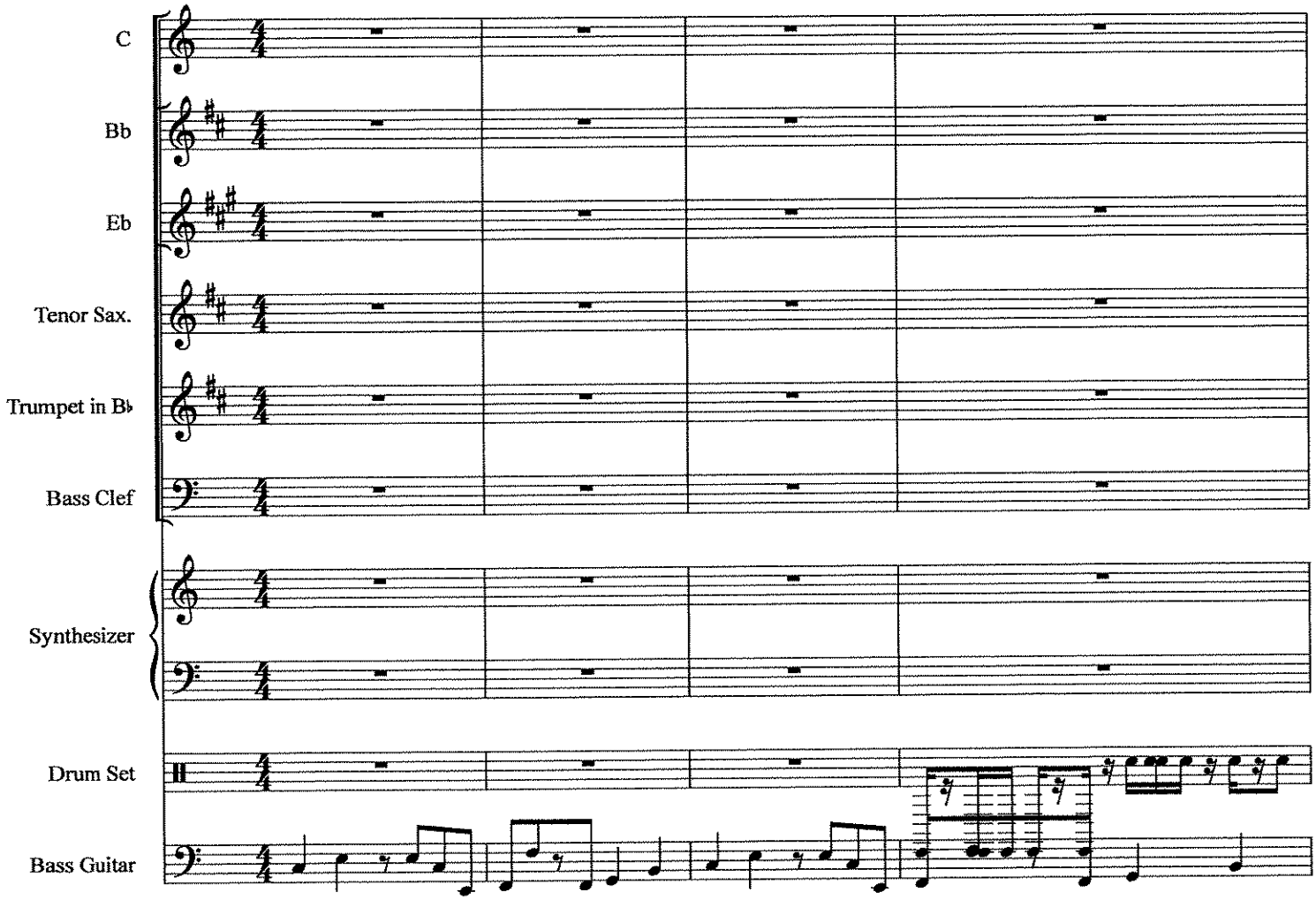
Synth Dr.

optional roll

Timp.

Score

A Message To You Rudy



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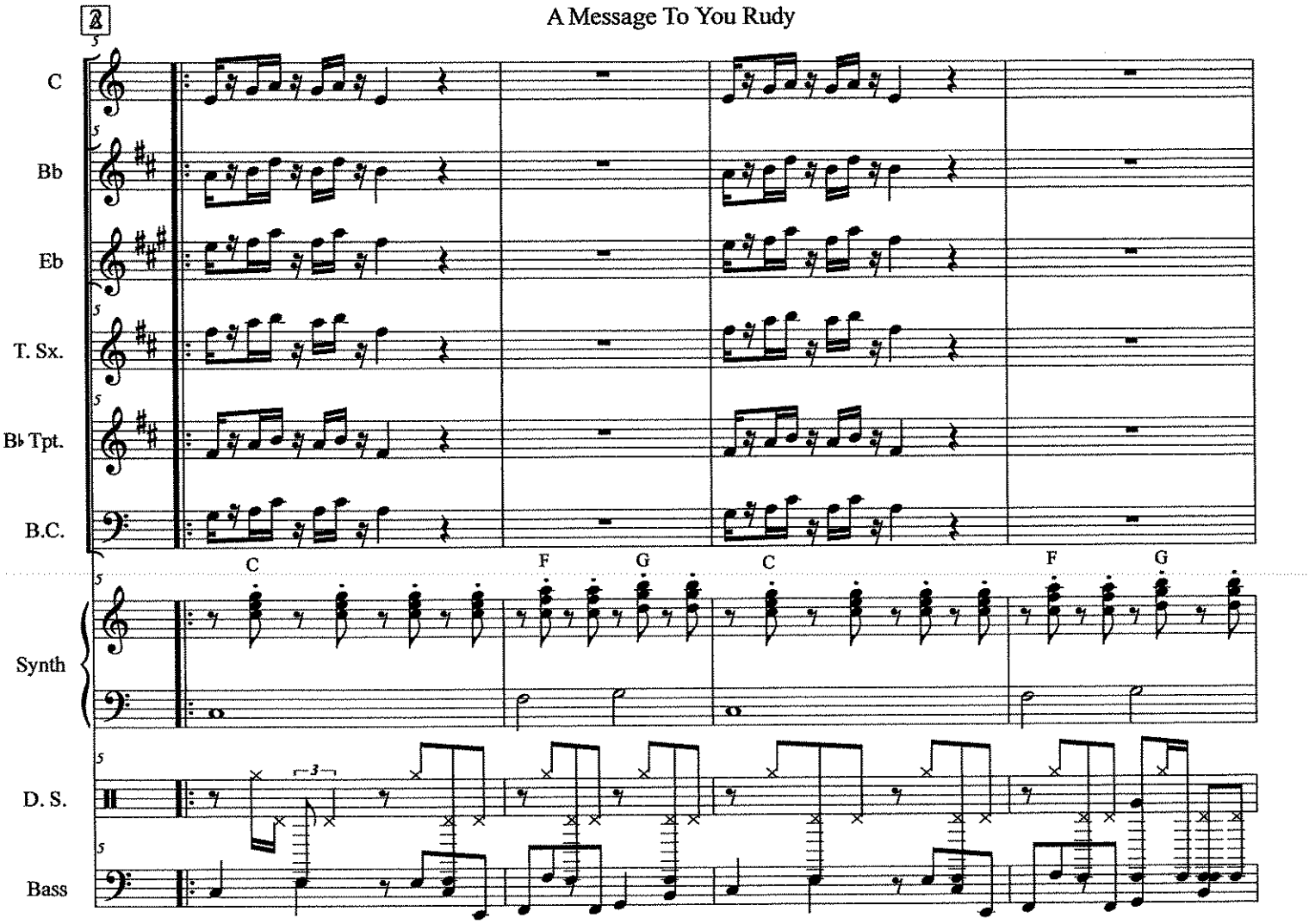
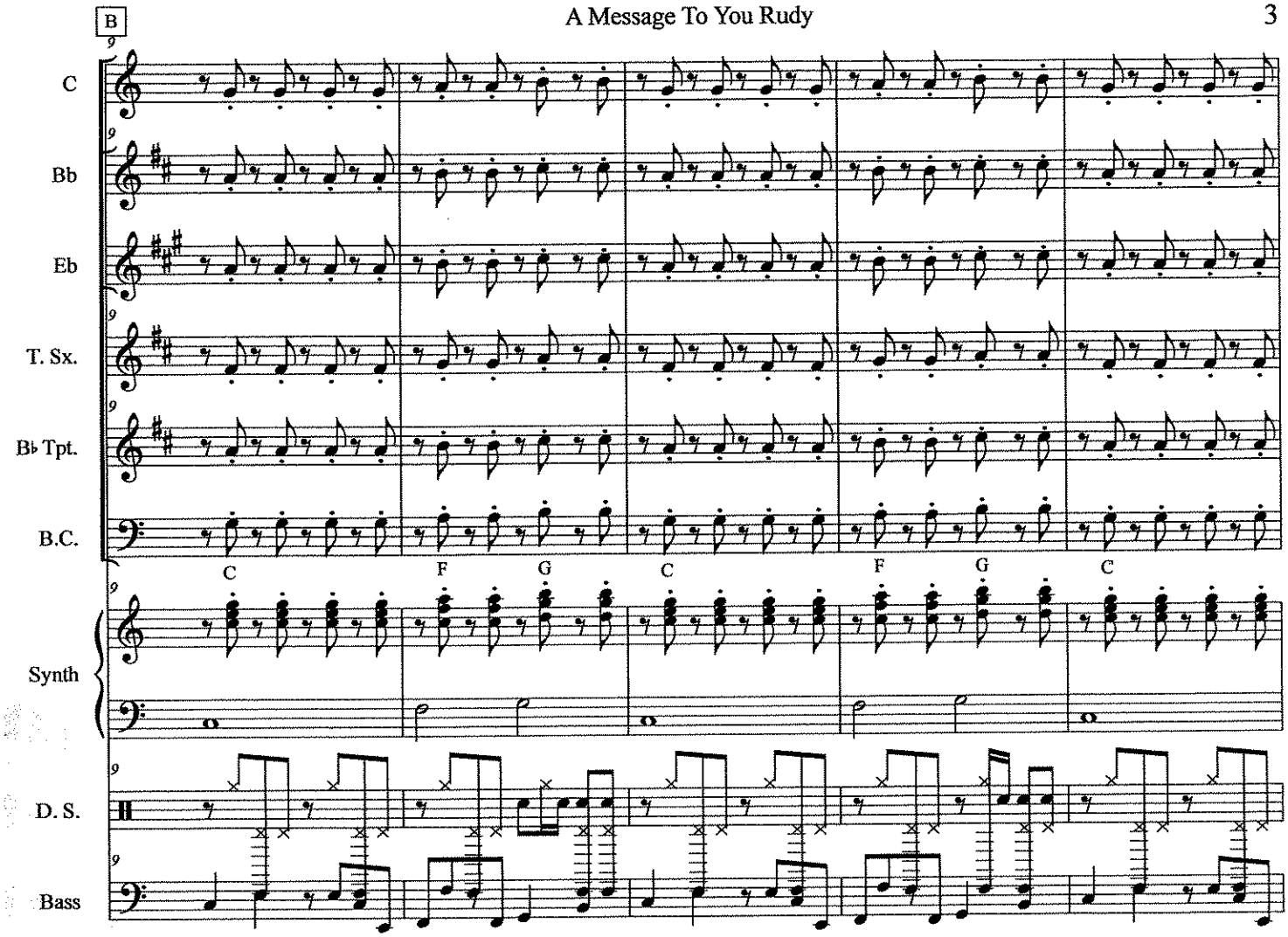
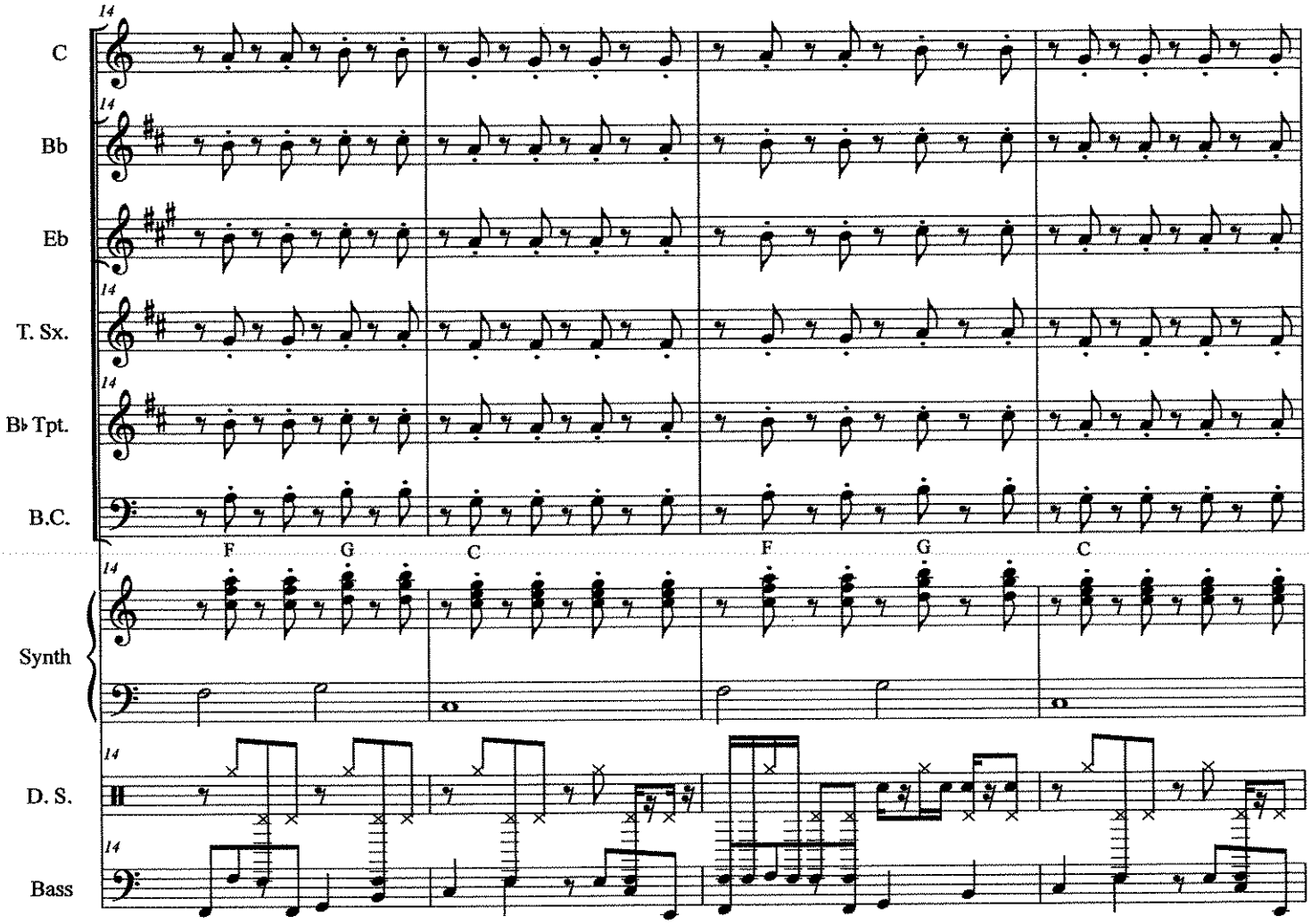
A Message To You Rudy

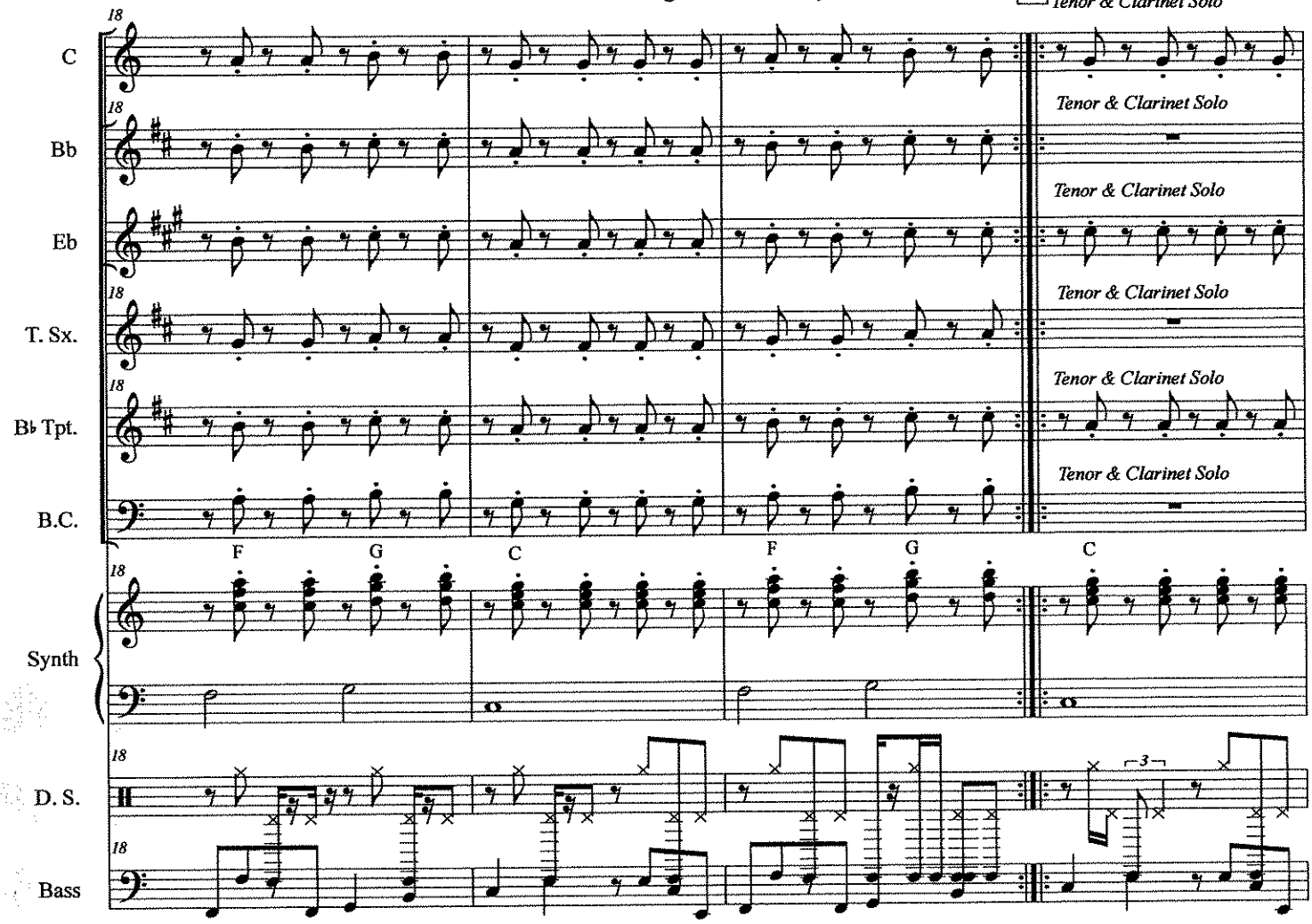



B
C
Bb
Eb
T. Sx.
B♭ Tpt.
B.C.
C F G C F G C
Synth
D. S.
Bass

A Message To You Rudy

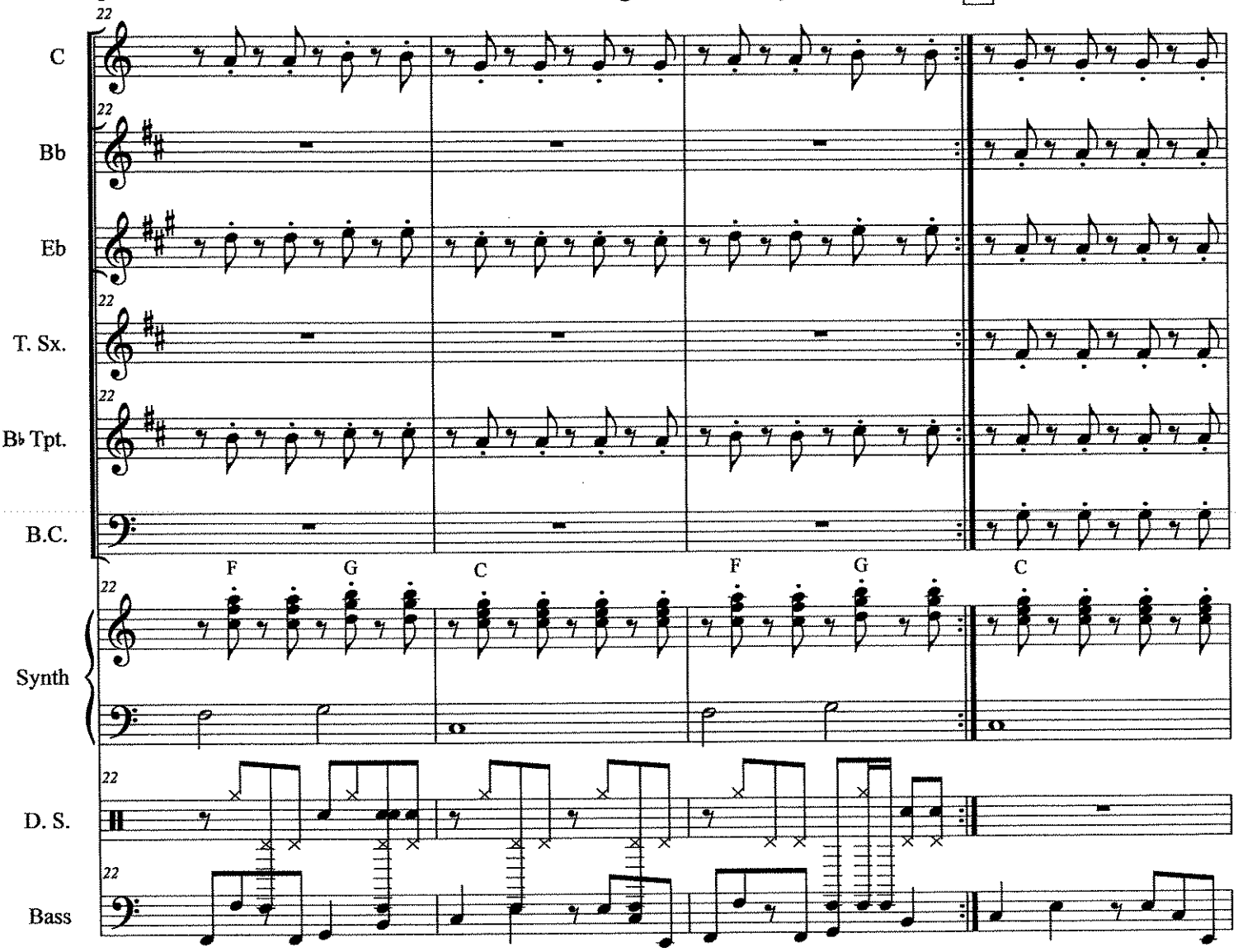


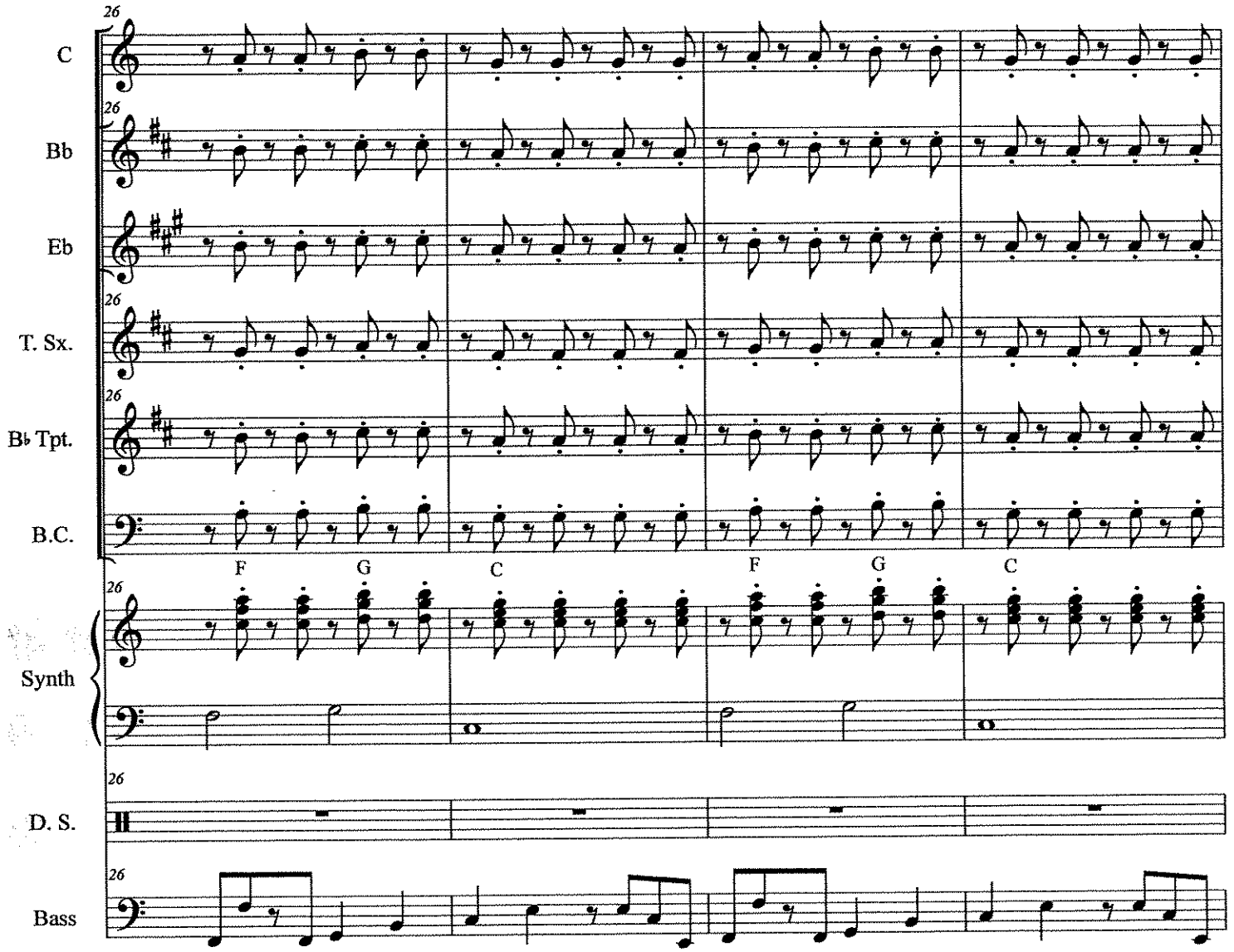
C *Tenor & Clarinet Solo*



A Message To You Rudy

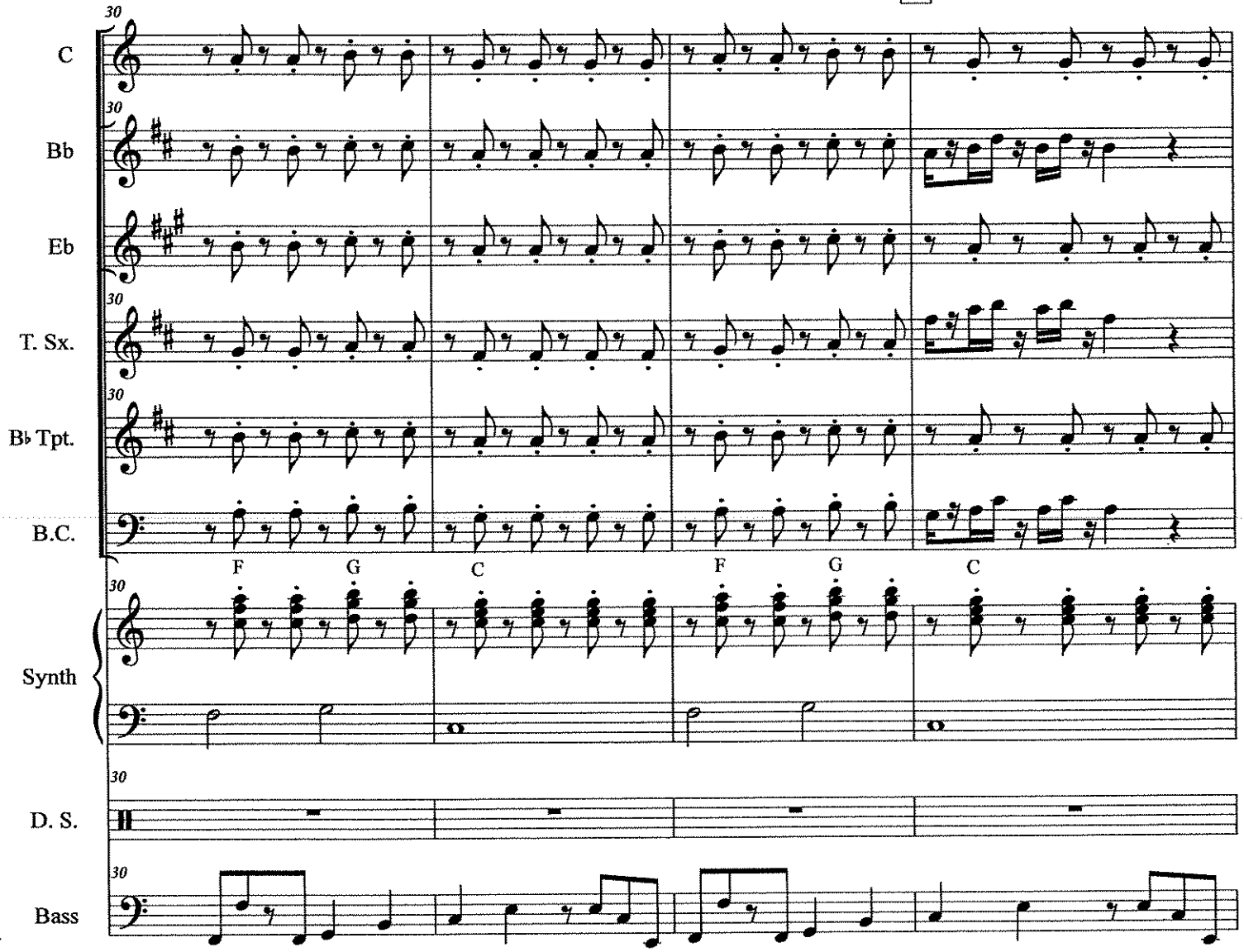
D

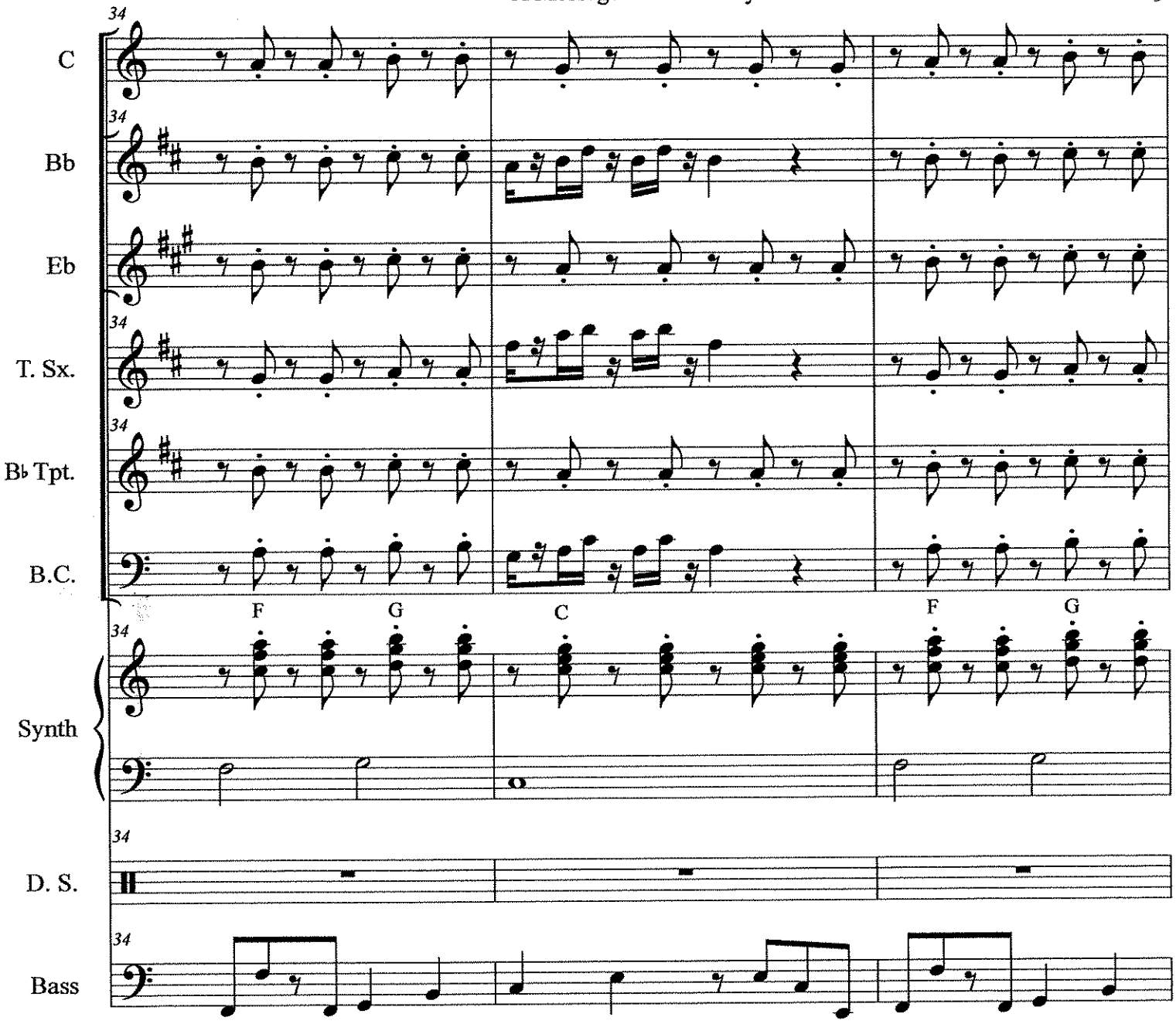


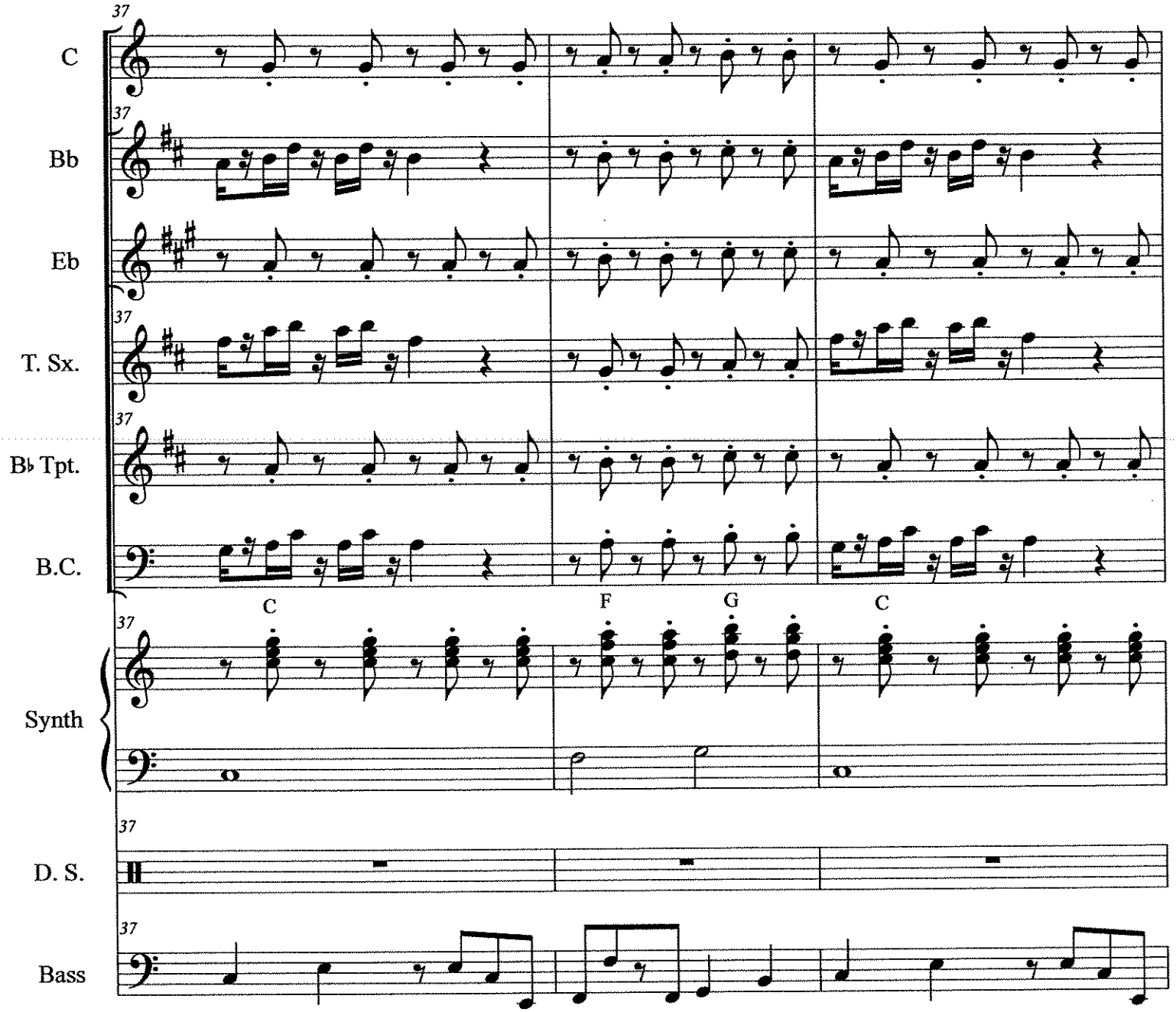

26
C
Bb
Eb
T. Sx.
B♭ Tpt.
B.C.
F
G
C
F
G
C
Synth
D. S.
Bass

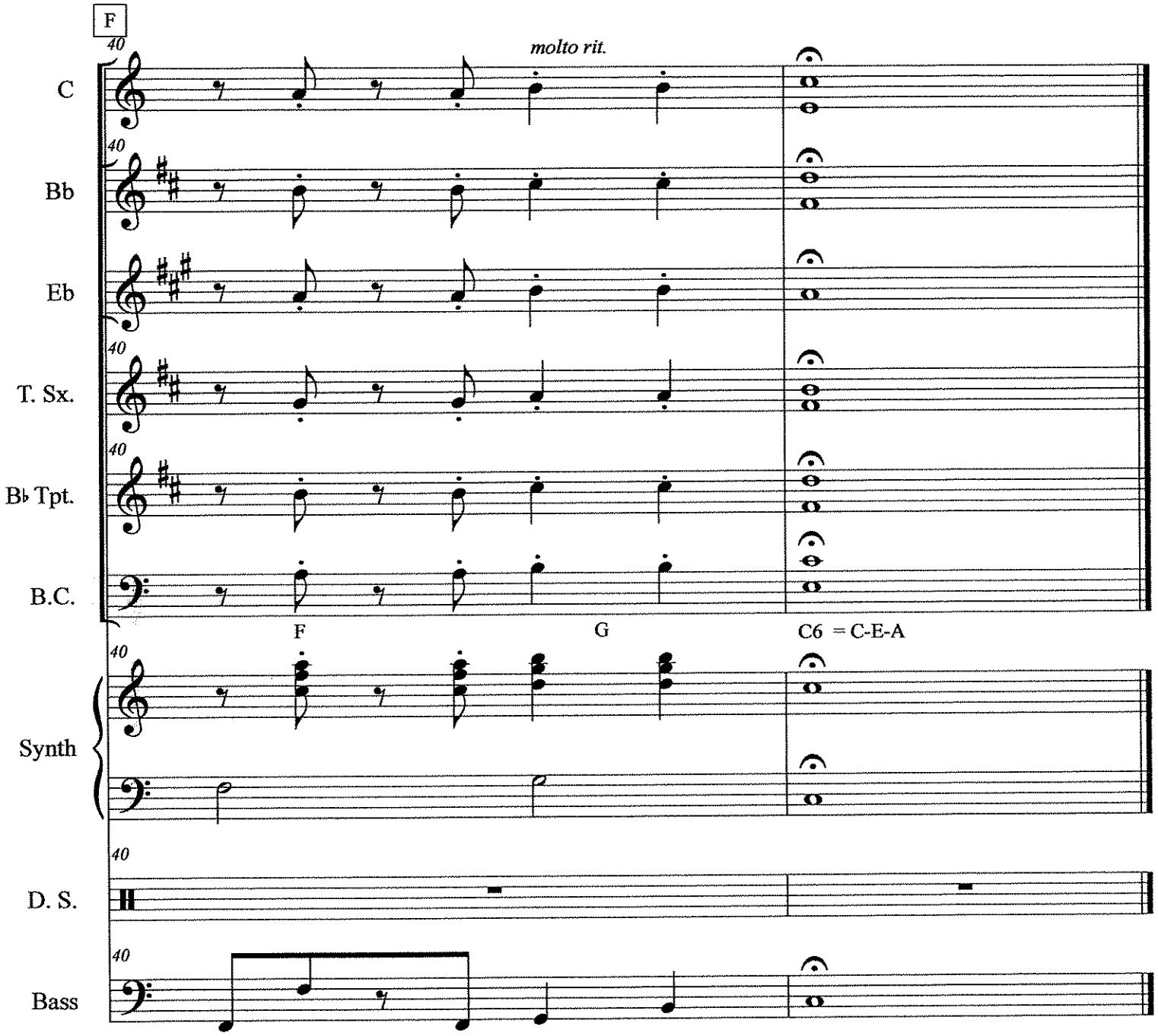
A Message To You Rudy

E




C
Bb
Eb
T. Sx.
B♭ Tpt.
B.C.
Synth
D. S.
Bass
34
F
G
C
F
G


37
C
Bb
Eb
T. Sx.
B♭ Tpt.
B.C.
C
F
G
C
Synth
D. S.
Bass


F
40
molto rit.
C
Bb
Eb
T. Sx.
B♭ Tpt.
B.C.
F
G
C6 = C-E-A
Synth
D. S.
Bass

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,

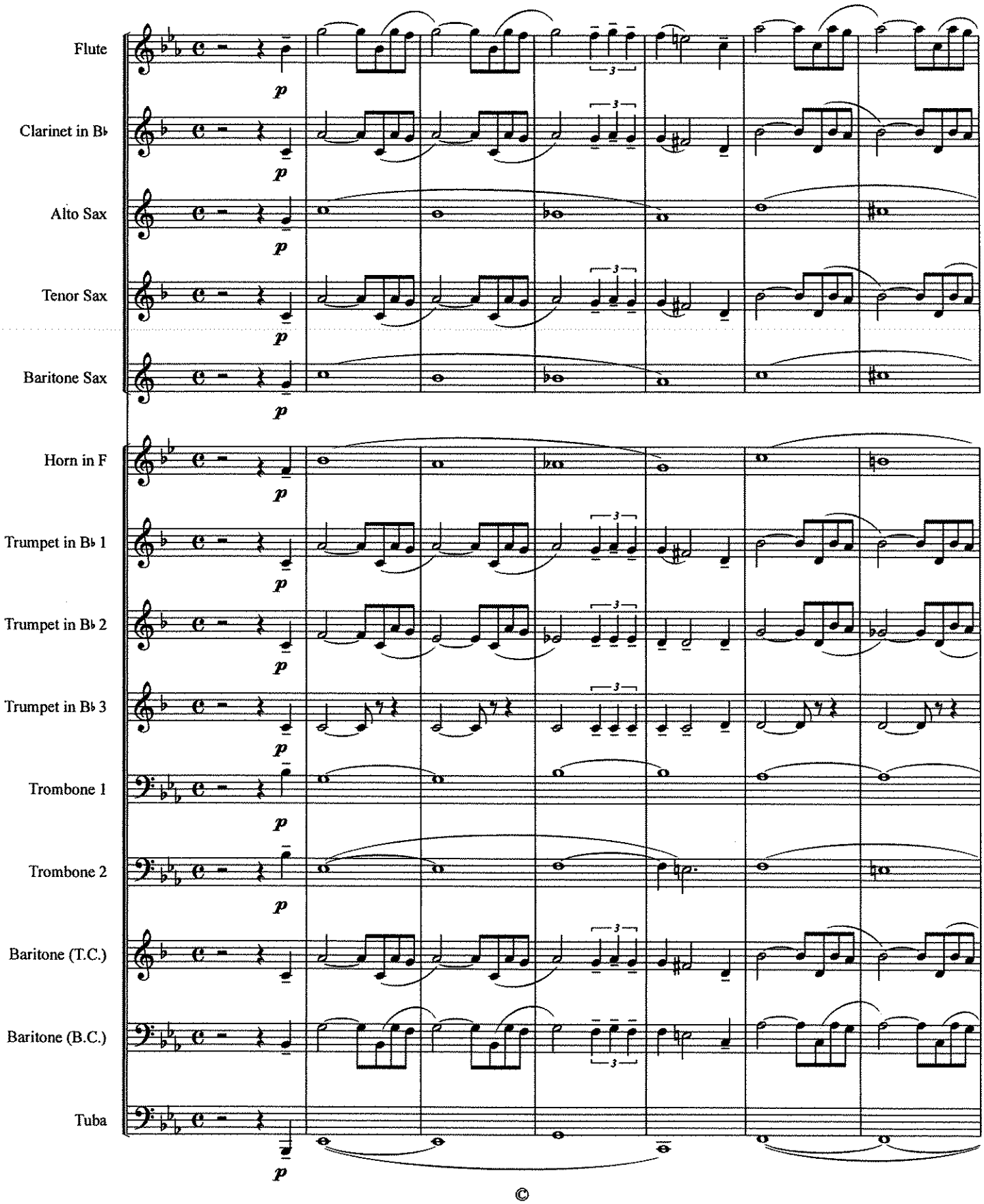
And more much more than this,

I did it my way...

Score

My Way

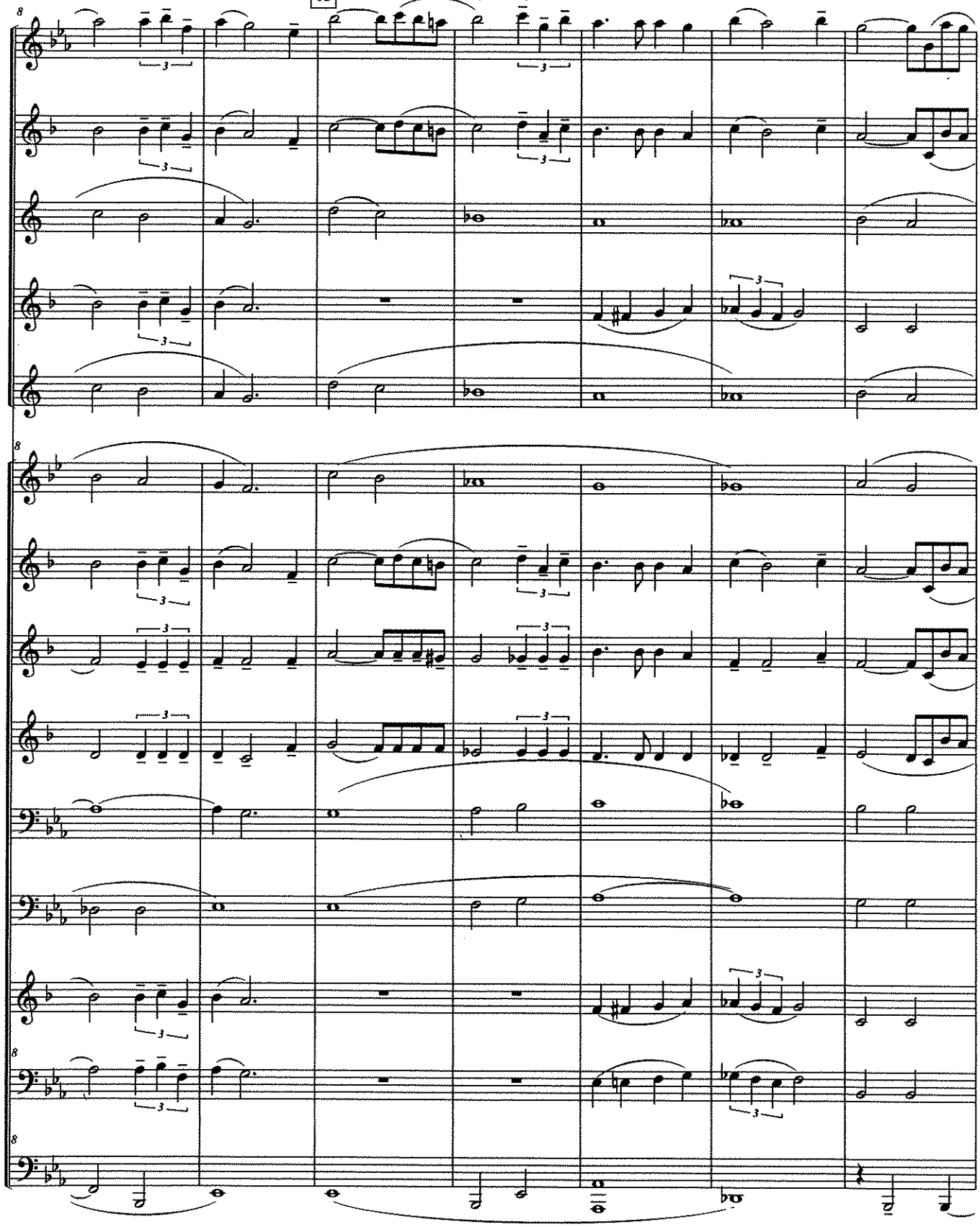
Don Costa
trans. Jerannchris Rivera-Heredia

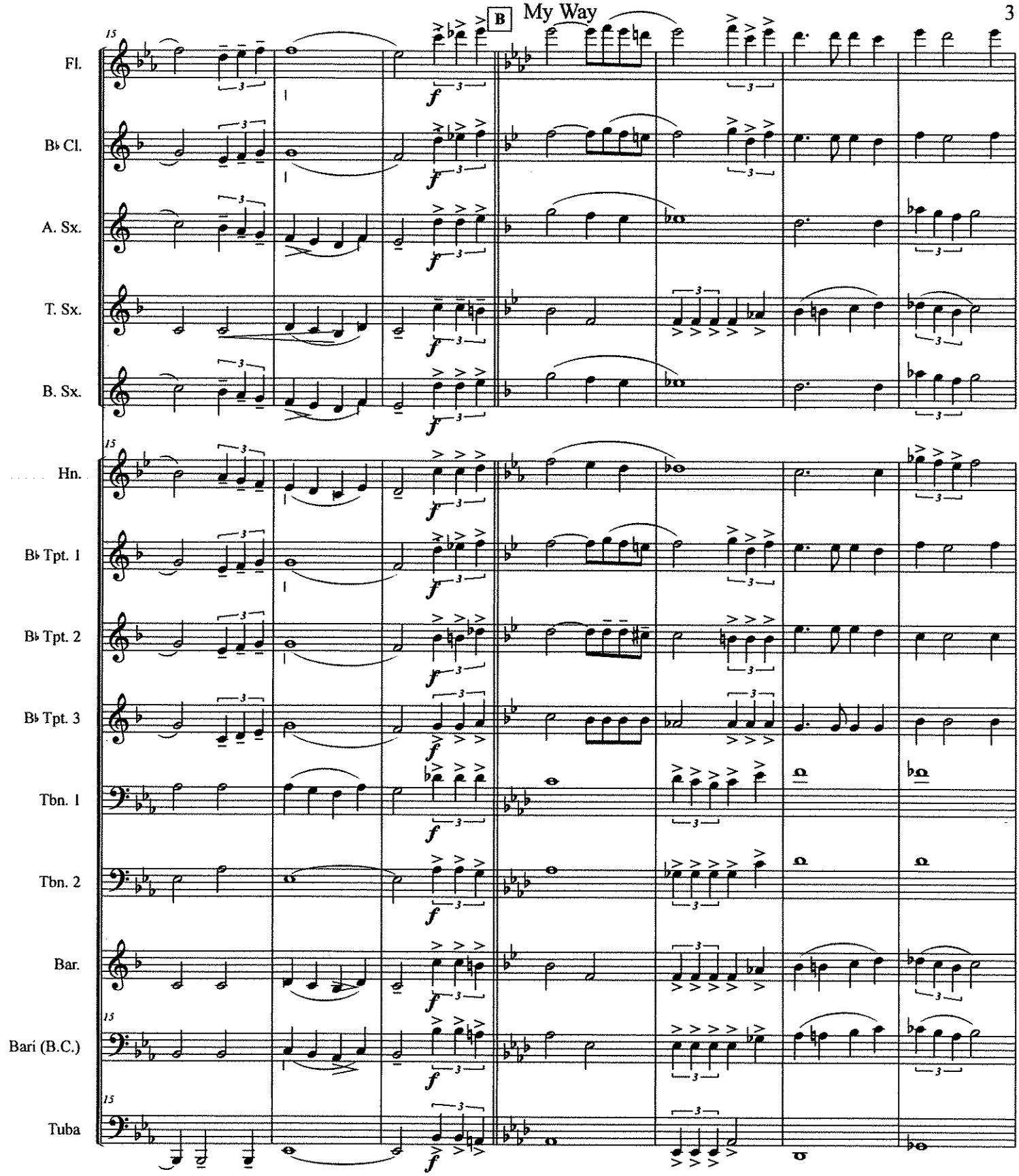


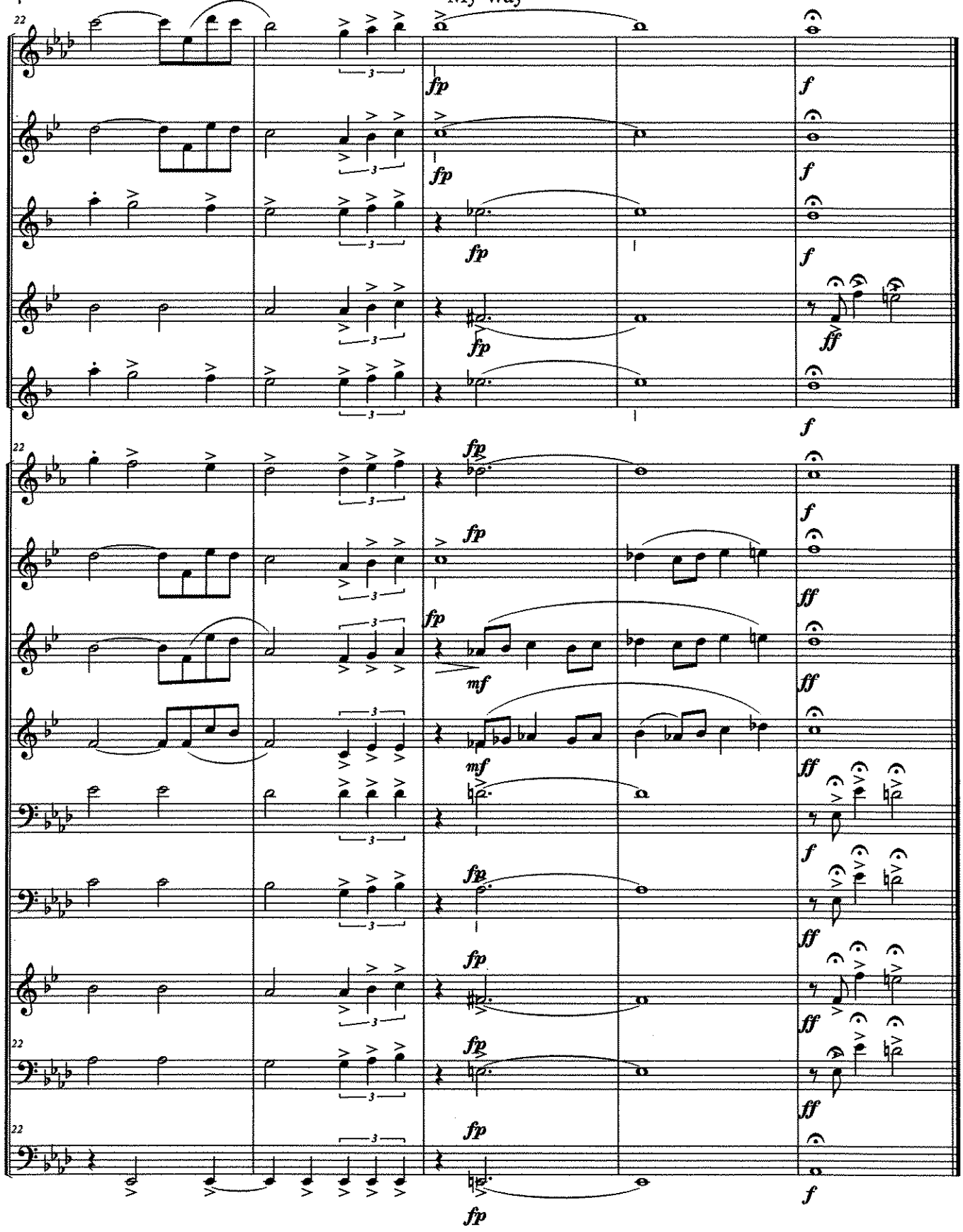
©

My Way

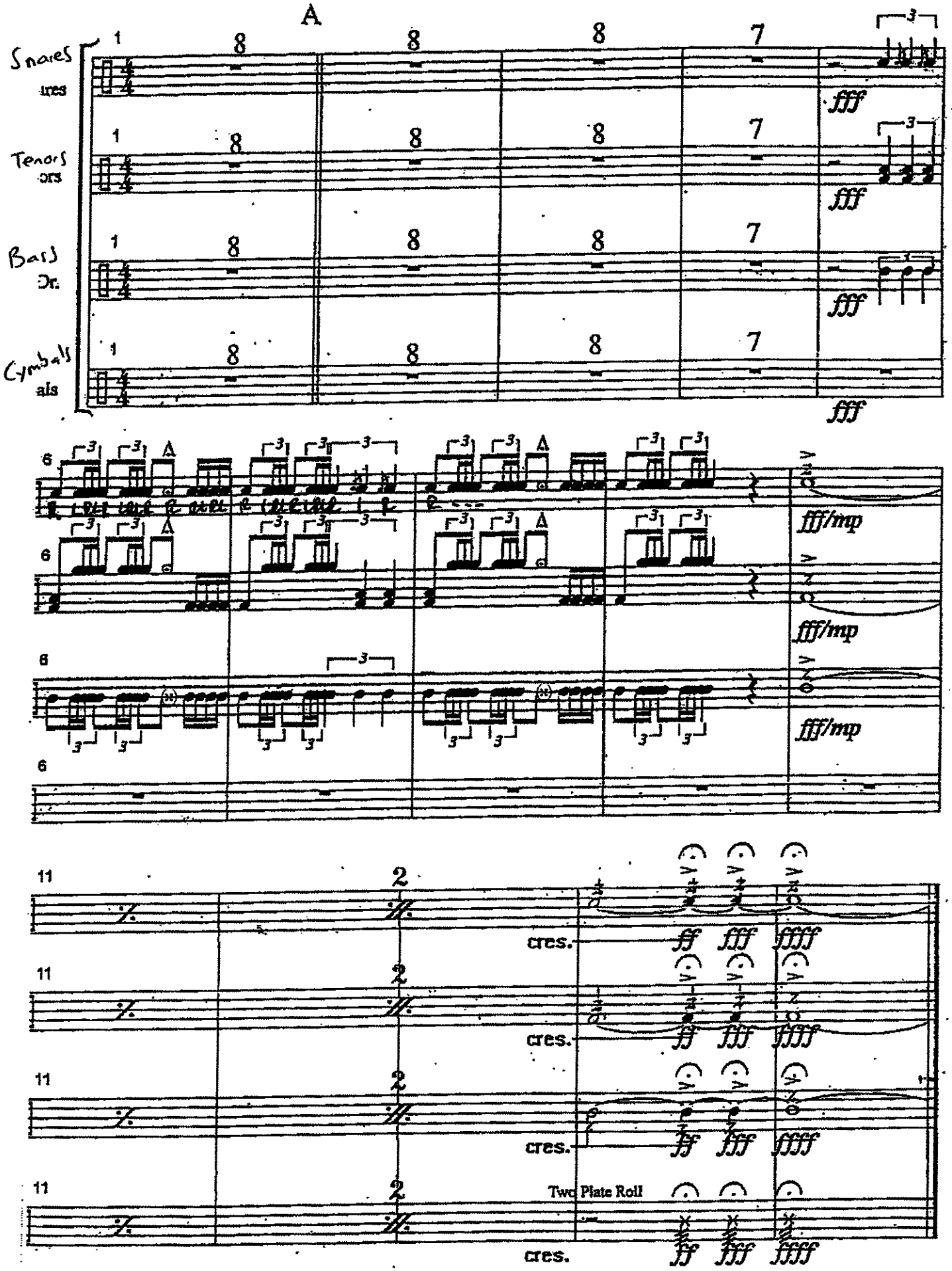
A


Fl.
B♭ Cl.
A. Sx.
T. Sx.
B. Sx.
Hn.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1
Tbn. 2
Bar.
Bari (B.C.)
Tuba


B
Fl.
B♭ Cl.
A. Sx.
T. Sx.
B. Sx.
Hn.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1
Tbn. 2
Bar.
Bari (B.C.)
Tuba
15
f
3


Fl.
B♭ Cl.
A. Sx.
T. Sx.
B. Sx.
Hn.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1
Tbn. 2
Bar.
Bari (B.C.)
Tuba
22
fp
f
ff
mf

My Way


A
Snares
ures
Tenors
ors
Bass
Dr.
Cymbals
als
fff
fff/mp
cres.
ff
fff
ffff
Two Plate Roll

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)

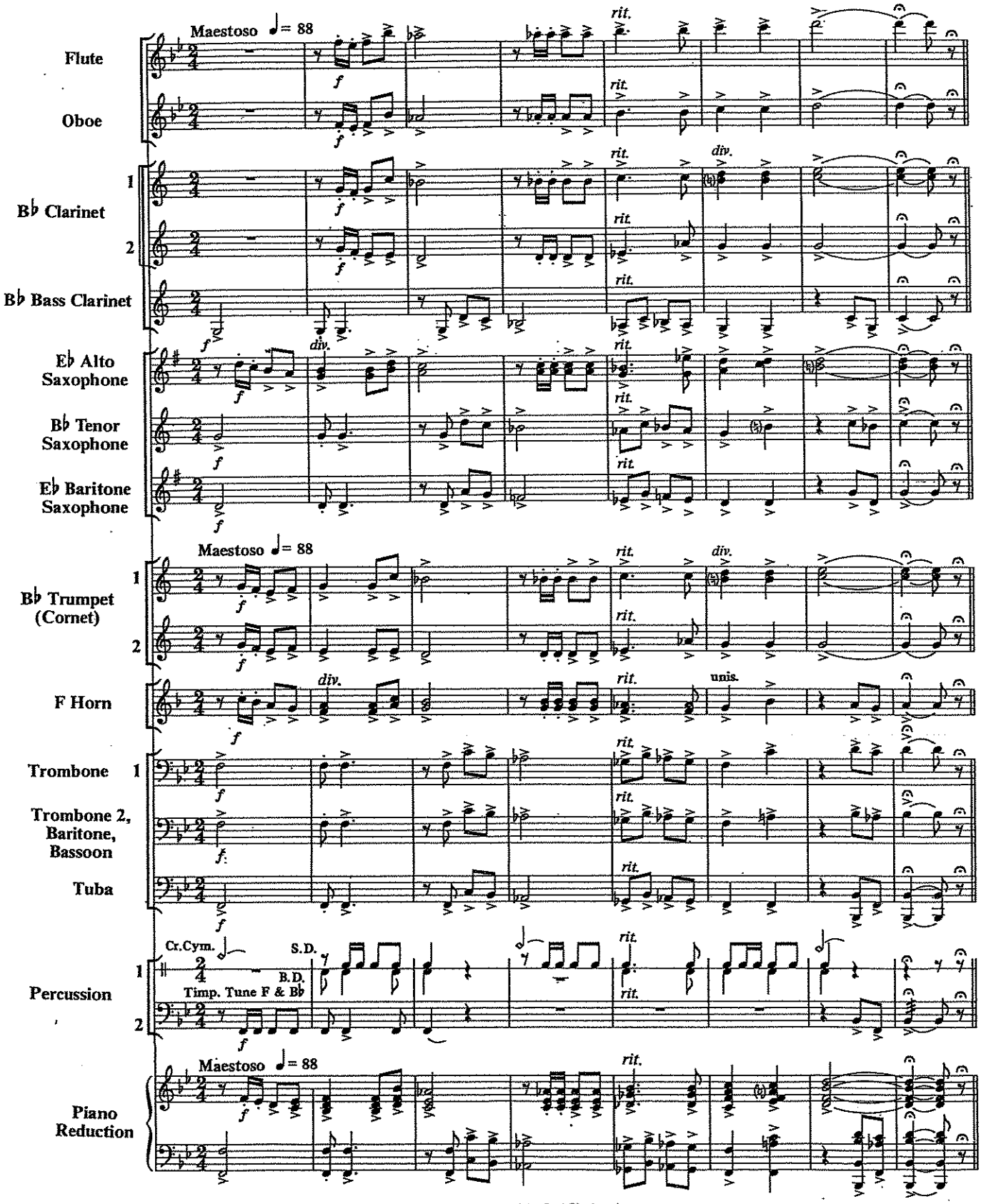
More...
Suavemente: Groove (Cm – G – G – Cm)
C Minor Groove: (C Minor)
Antonio Groove: Do Te Le So (Bb Blues)
Harmony: So Fa Me Re
12 Bar Groove: (Bb Blues)

Two Ceremonial Marches

1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39
Arranged by James Swearingen



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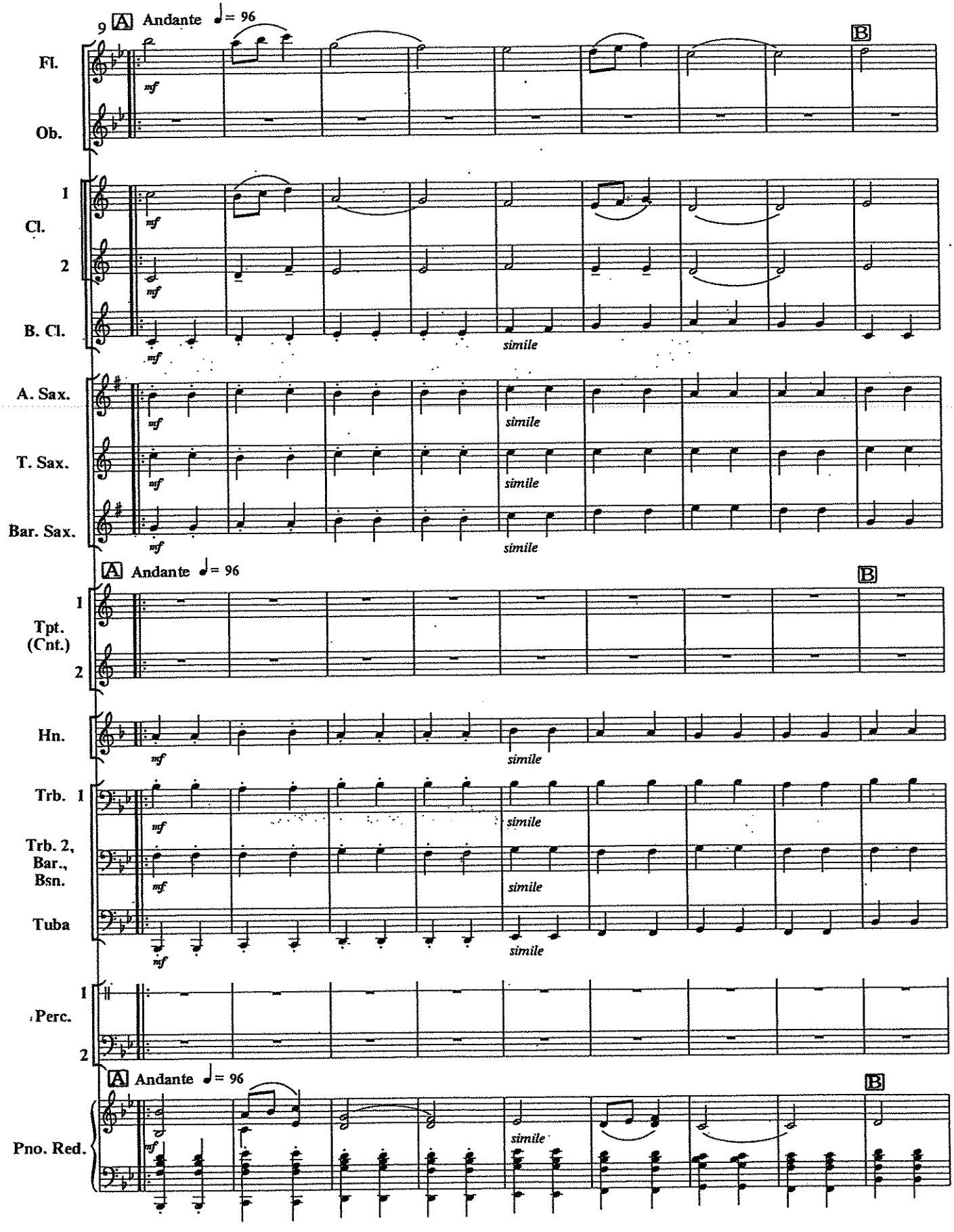
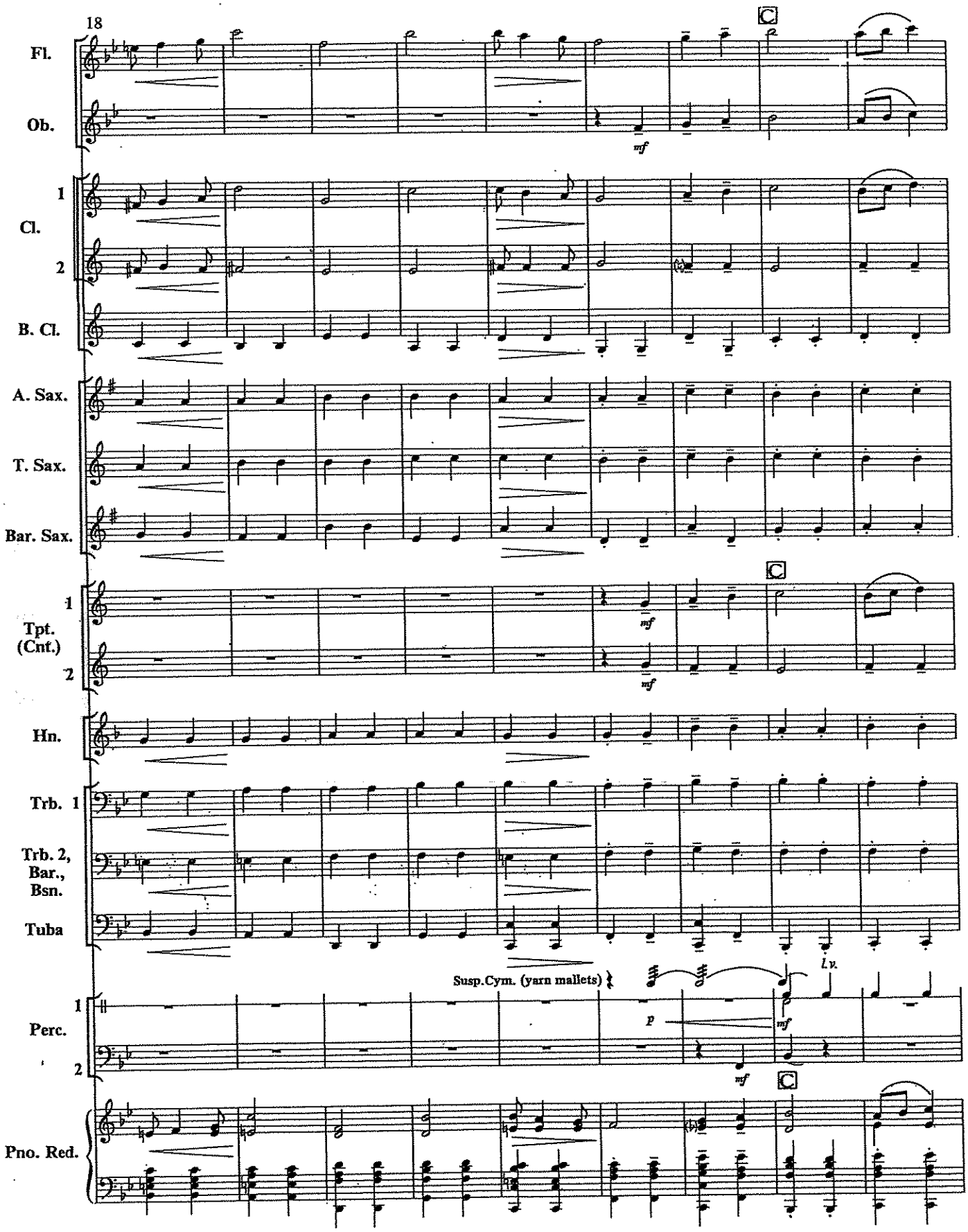
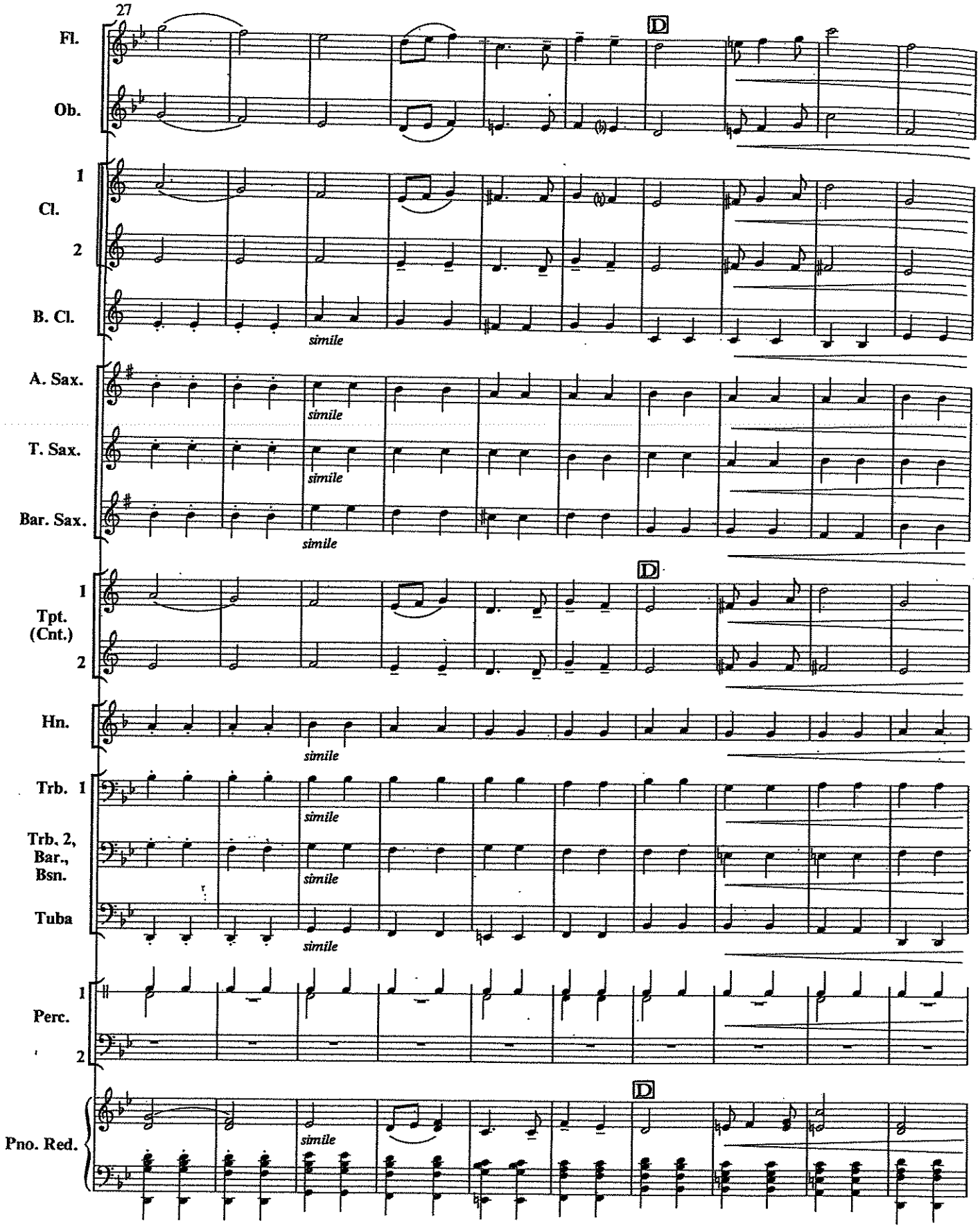
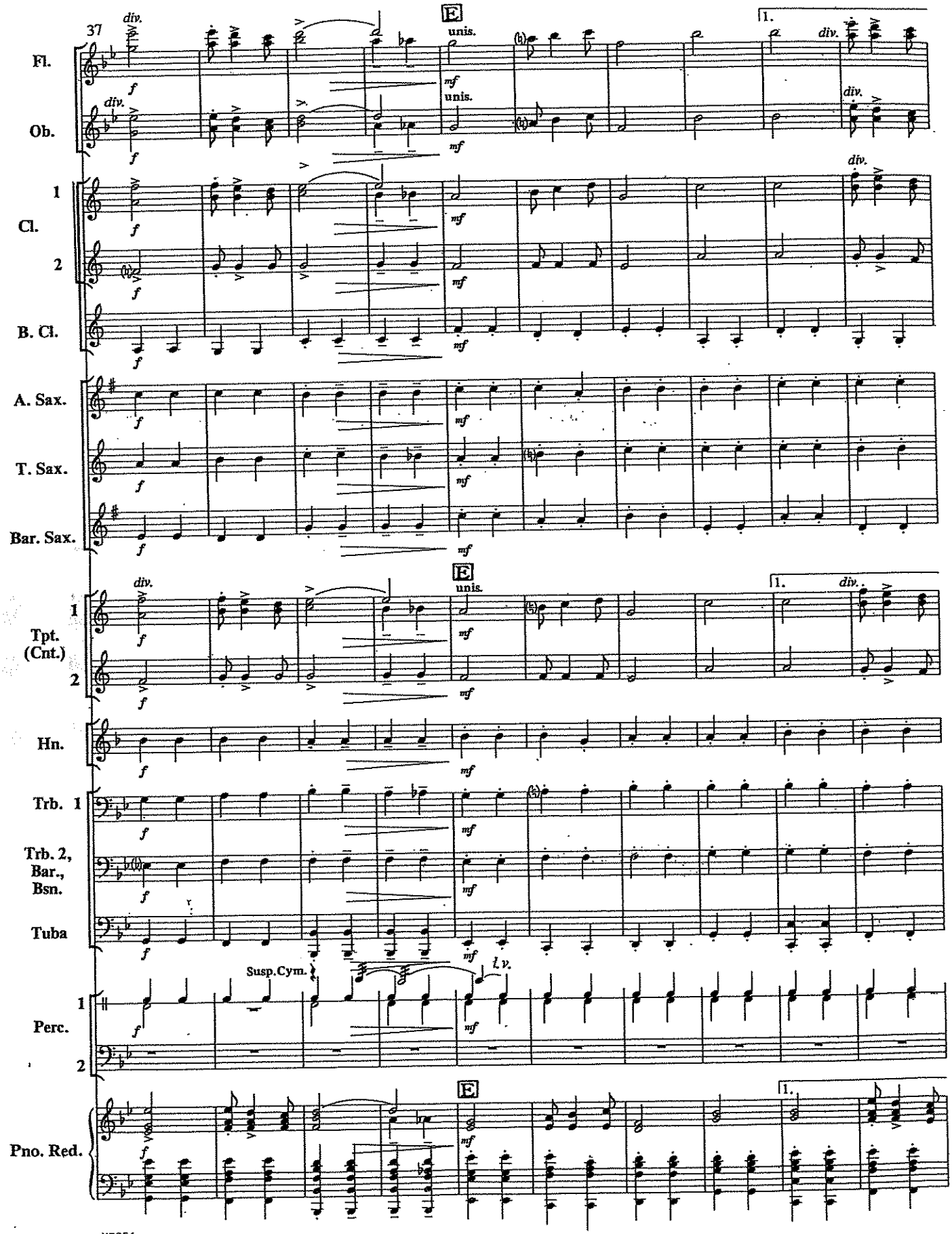
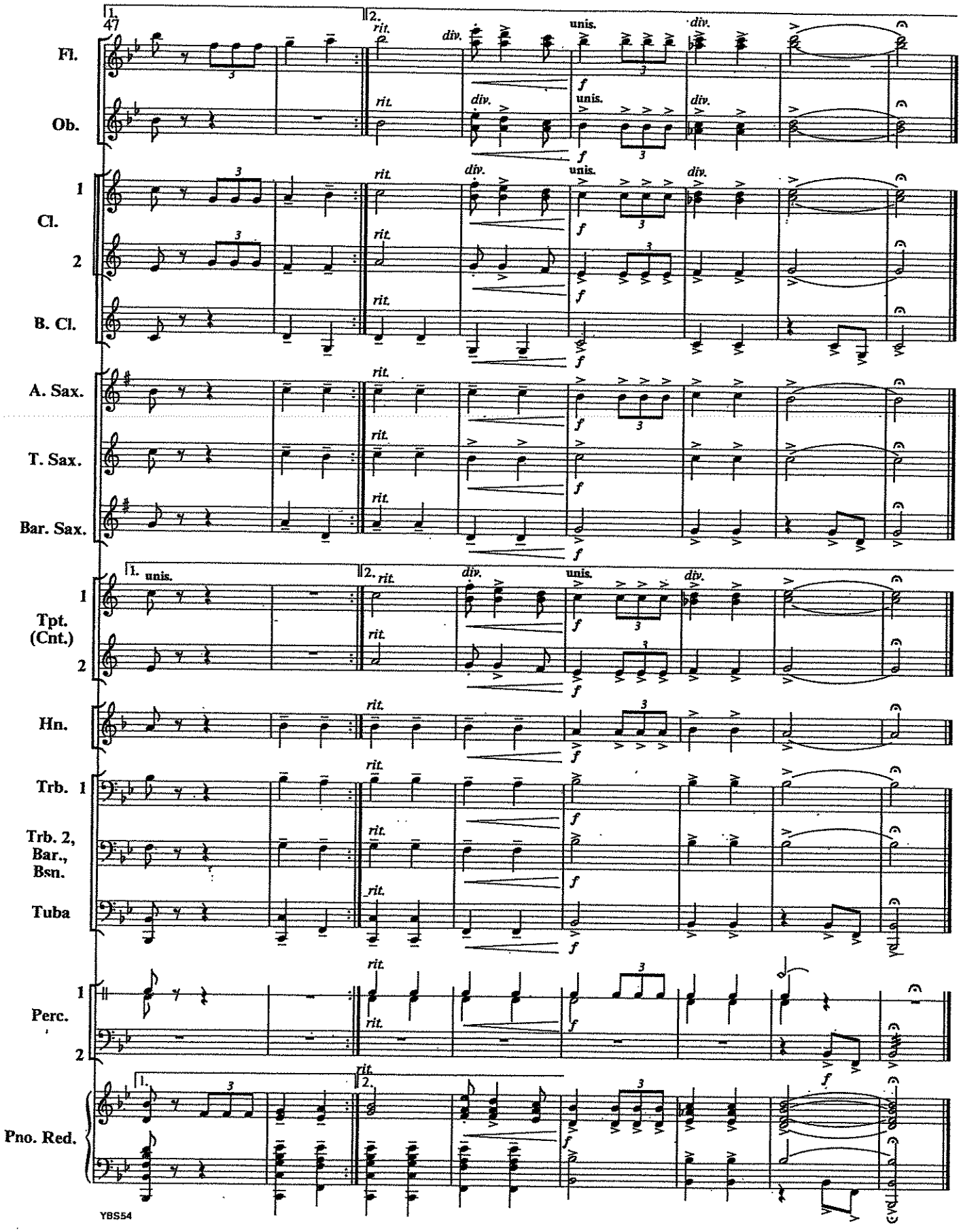

9
A
Andante ♩= 96
B
Fl.
Ob.
1
Cl.
2
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
Tpt. (Cnt.)
Hn.
Trb. 1
Trb. 2, Bar., Bsn.
Tuba
Perc.
Pno. Red.
mf
simile


18
C
Fl.
Ob.
mf
1
Cl.
2
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
1
Tpt.
(Cnt.)
2
mf
mf
C
Hn.
Trb. 1
Trb. 2,
Bar.,
Bsn.
Tuba
Susp.Cym. (yarn mallets)
l.v.
1
Perc.
2
p
mf
mf
C
Pno. Red.


27
D
Fl.
Ob.
1
Cl.
2
B. Cl.
simile
A. Sax.
T. Sax.
Bar. Sax.
1
Tpt.
(Cnt.)
2
Hn.
Trb. 1
Trb. 2,
Bar.,
Bsn.
Tuba
1
Perc.
2
Pno. Red.

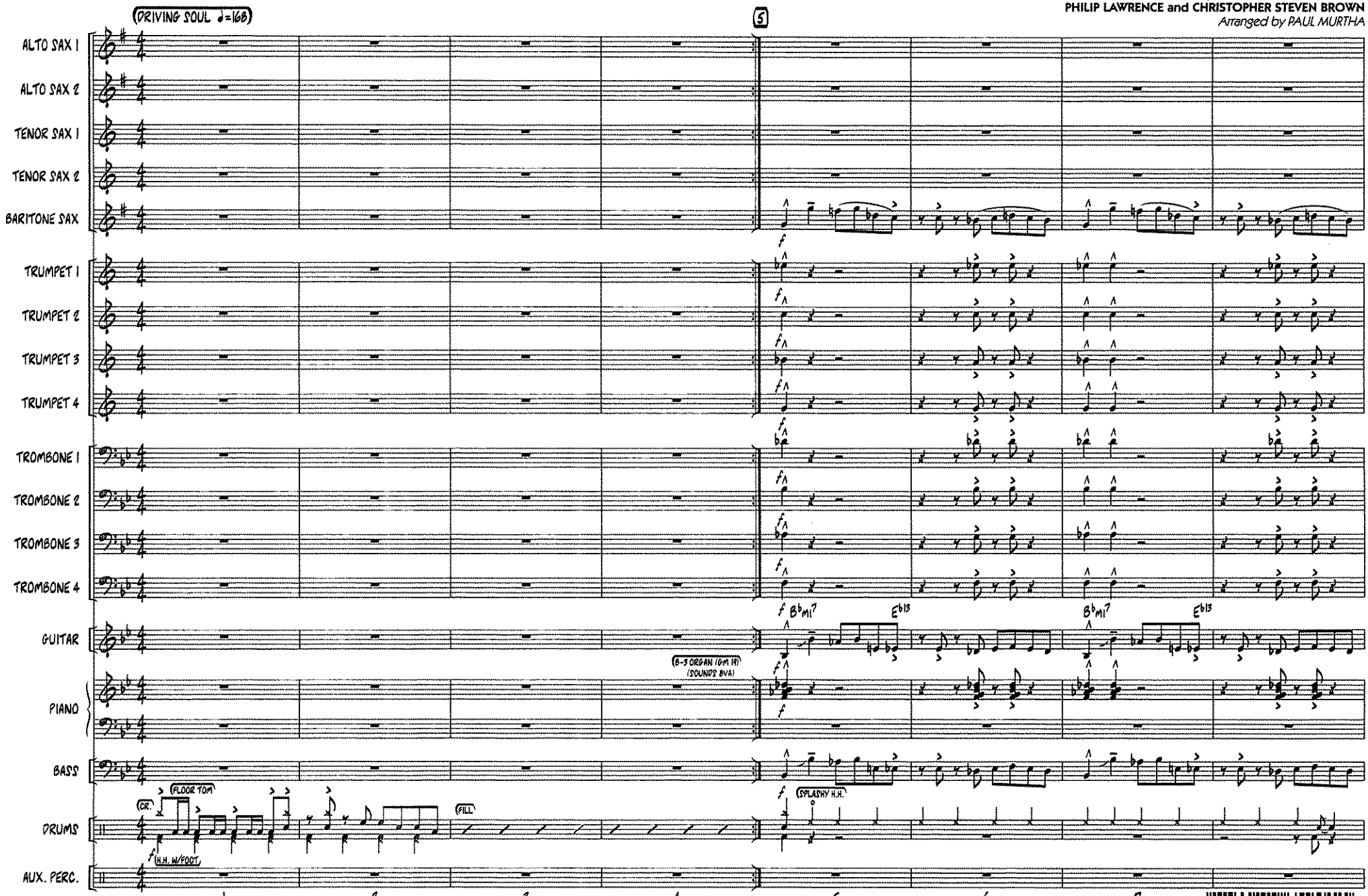

37
E
1.
Fl.
Ob.
Cl.
1
2
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
Tpt. (Cnt.)
Hn.
Trb. 1
Trb. 2, Bar., Bsn.
Tuba
Susp.Cym.
l.v.
Perc.
Pno. Red.
div.
unis.
mf
f


47
Fl.
Ob.
Cl. 1
Cl. 2
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
Tpt. (Cnt.) 1
Tpt. (Cnt.) 2
Hn.
Trb. 1
Trb. 2, Bar., Bsn.
Tuba
Perc. 1
Perc. 2
Pno. Red.
1.
2.
rit.
div.
unis.
f
YBS54

Recorded by BRUNO MARS

RUNAWAY BABY

Words and Music by BRUNO MARS, ARI LEVINE,
PHILIP LAWRENCE and CHRISTOPHER STEVEN BROWN
Arranged by PAUL MURTHA



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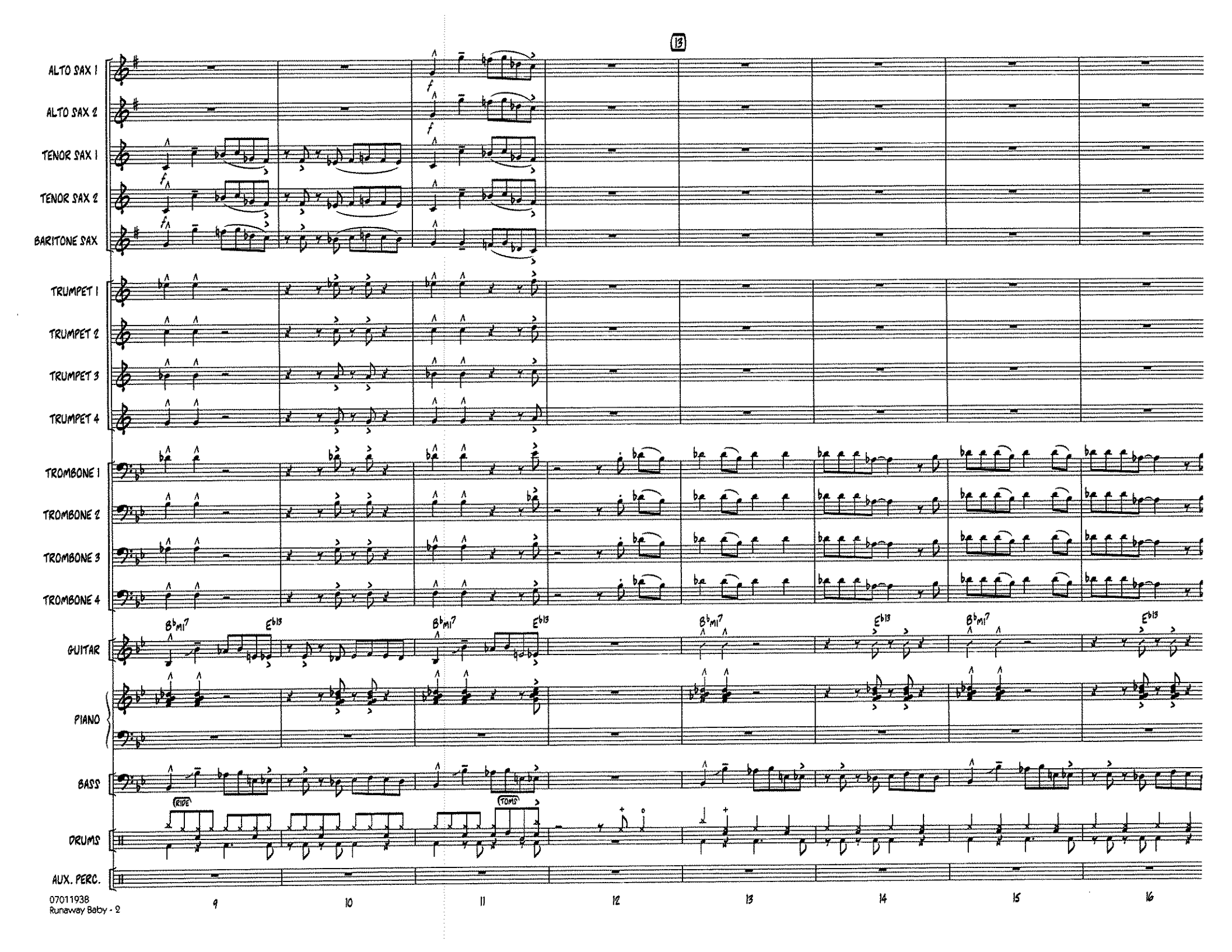
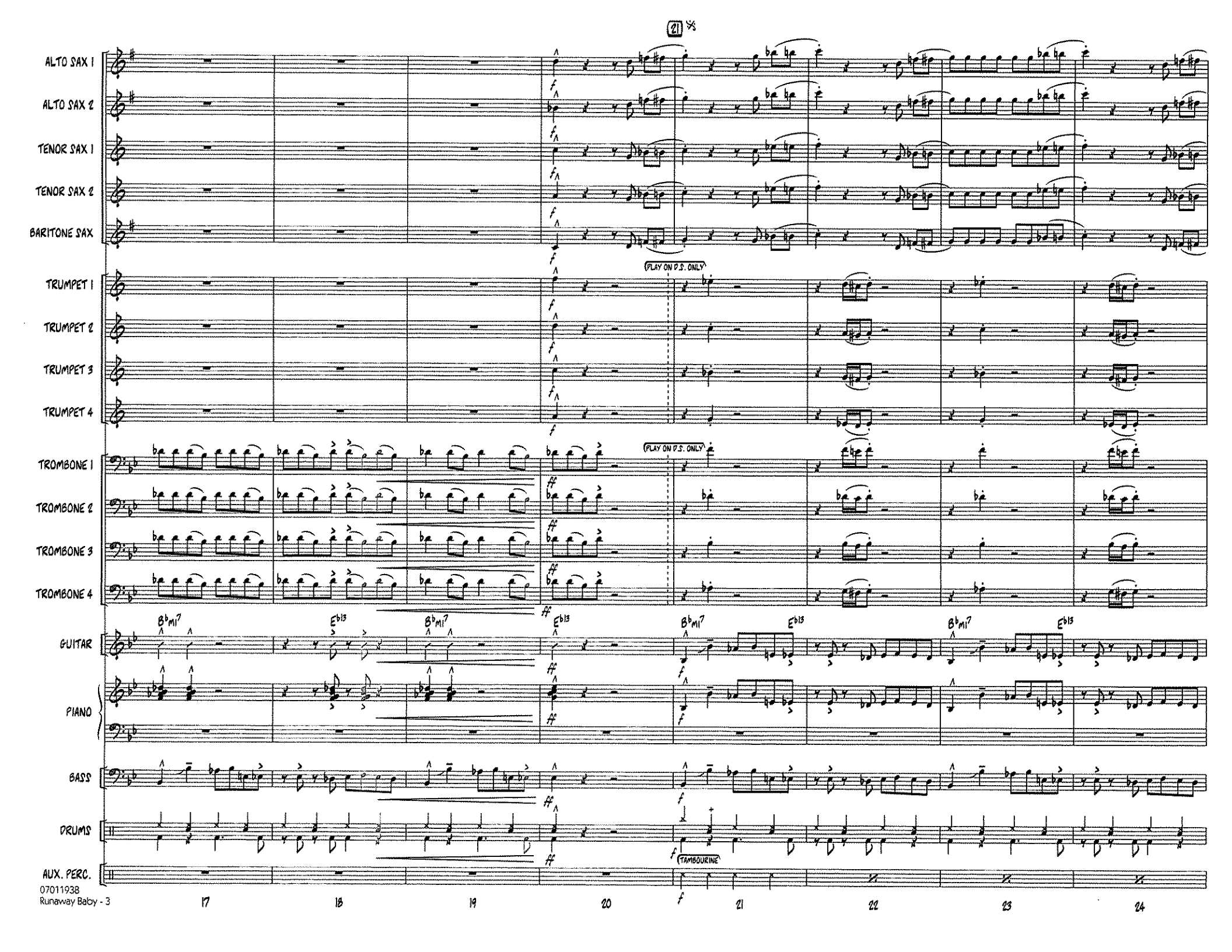
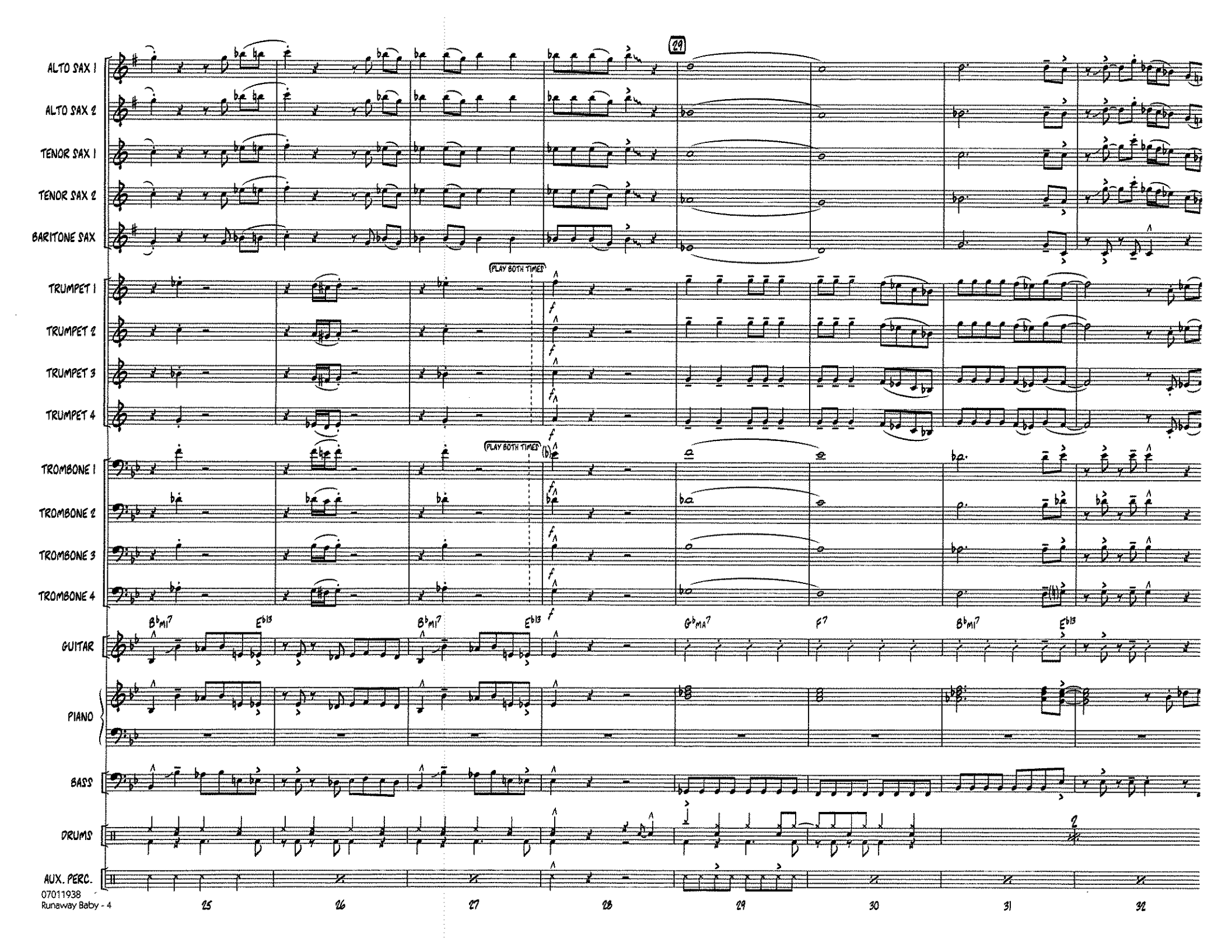
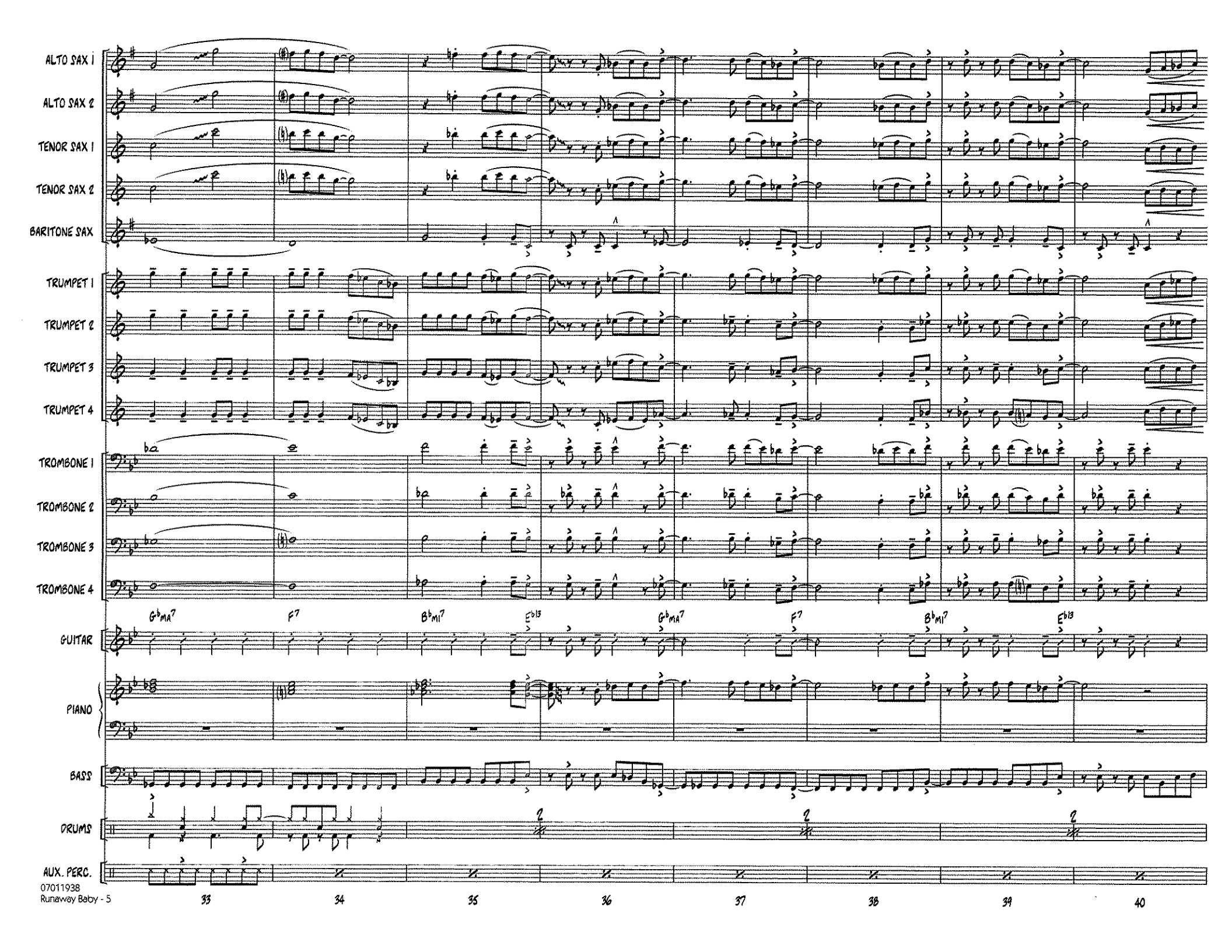
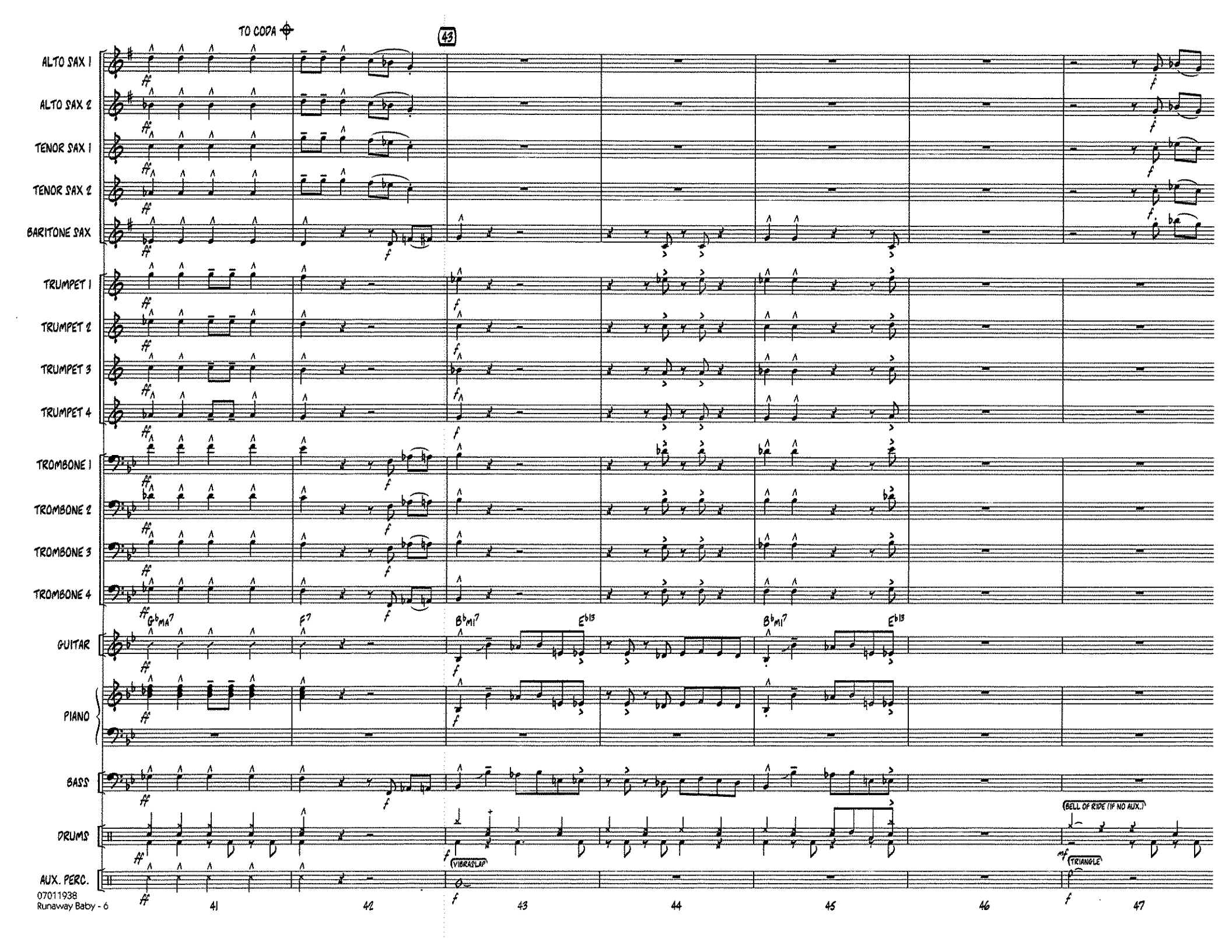
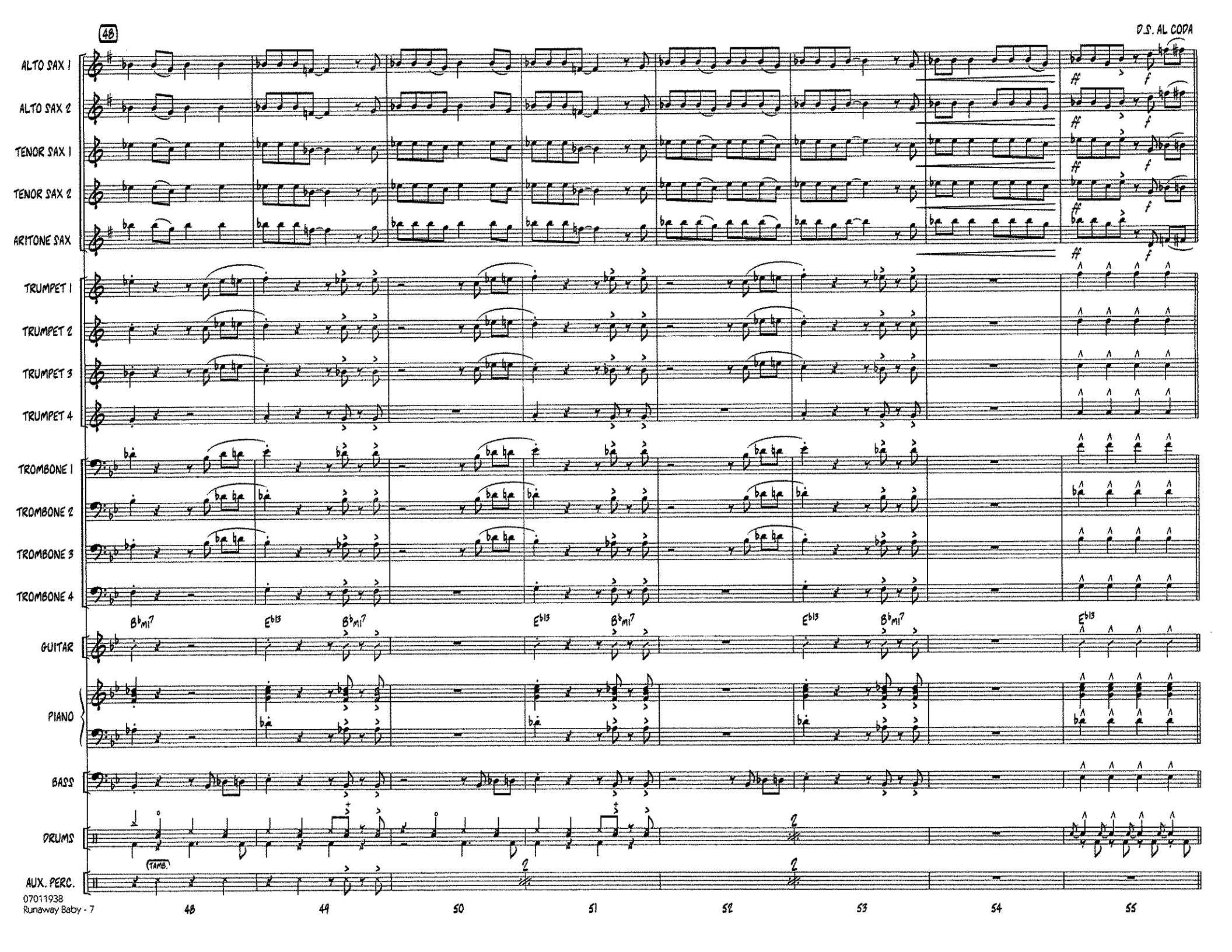

13
ALTO SAX 1
ALTO SAX 2
TENOR SAX 1
TENOR SAX 2
BARITONE SAX
TRUMPET 1
TRUMPET 2
TRUMPET 3
TRUMPET 4
TROMBONE 1
TROMBONE 2
TROMBONE 3
TROMBONE 4
GUITAR
PIANO
BASS
DRUMS
AUX. PERC.
B♭m17
E♭13
(RIDE)
(TOMS)
07011938
Runaway Baby - 2
9
10
11
12
13
14
15
16

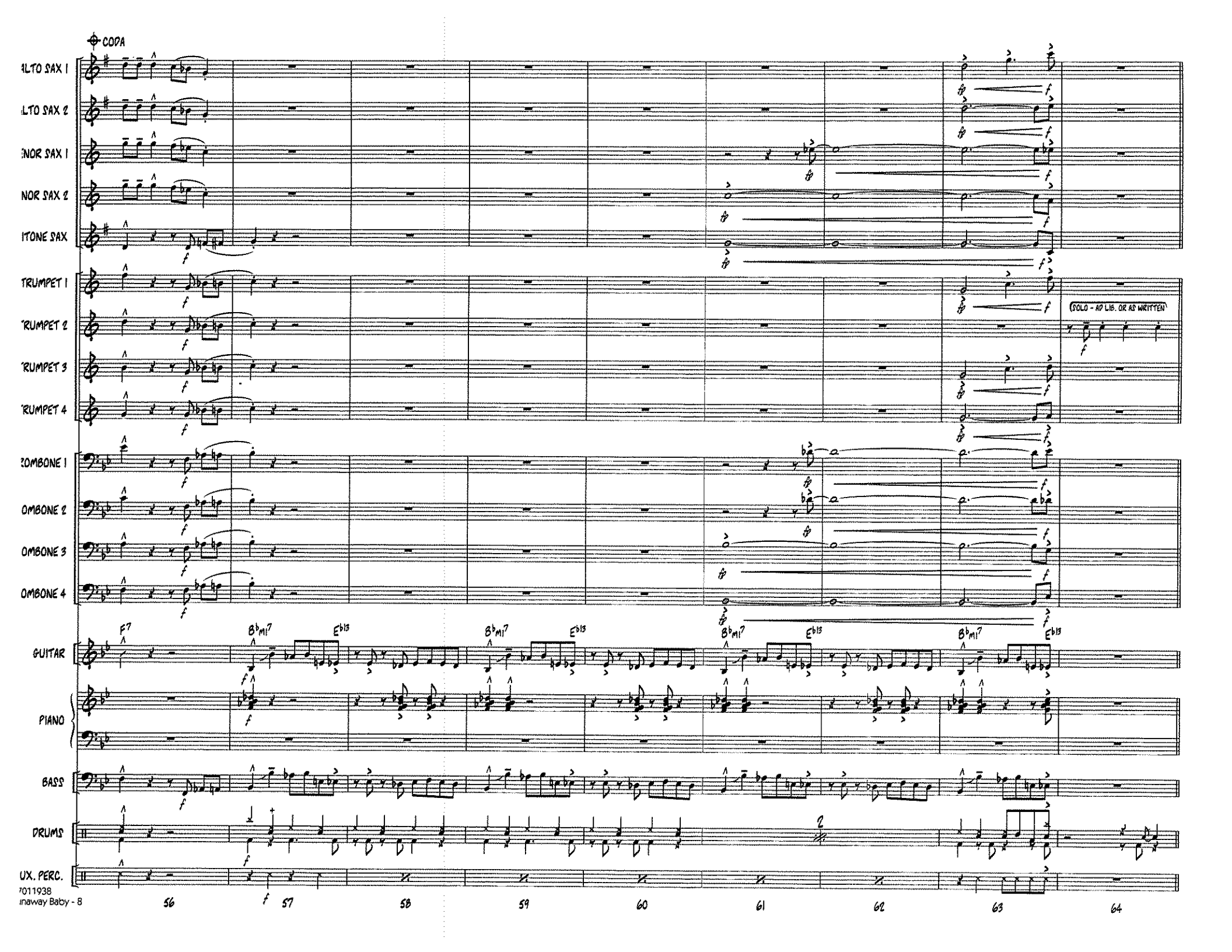

21
ALTO SAX 1
ALTO SAX 2
TENOR SAX 1
TENOR SAX 2
BARITONE SAX
TRUMPET 1
TRUMPET 2
TRUMPET 3
TRUMPET 4
TROMBONE 1
TROMBONE 2
TROMBONE 3
TROMBONE 4
GUITAR
PIANO
BASS
DRUMS
AUX. PERC.
PLAY ON D.S. ONLY
PLAY ON D.S. ONLY
TAMBOURINE
B♭mi7
E♭13
B♭mi7
E♭13
B♭mi7
E♭13
B♭mi7
E♭13
f
ff
17
18
19
20
21
22
23
24

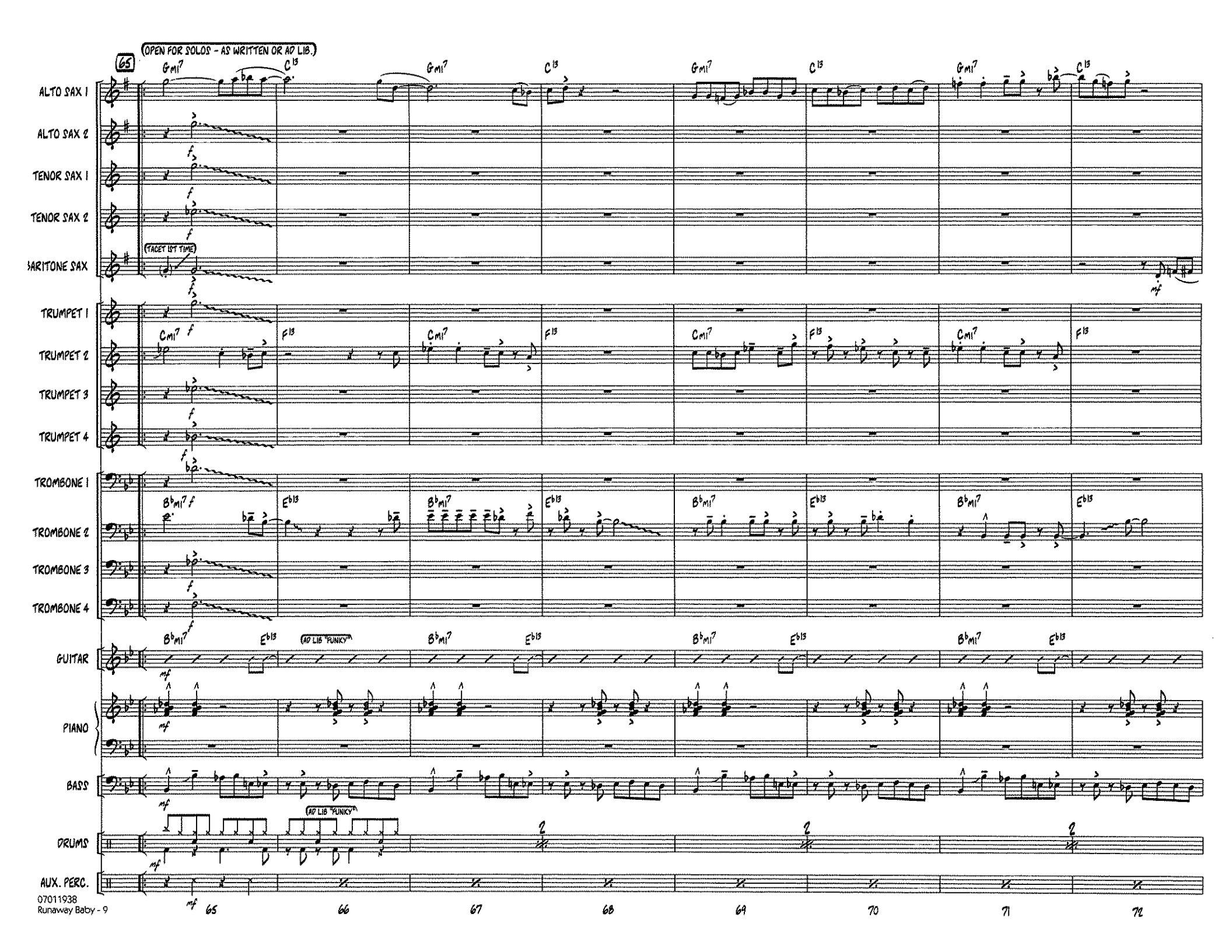

29
ALTO SAX 1
ALTO SAX 2
TENOR SAX 1
TENOR SAX 2
BARITONE SAX
TRUMPET 1
TRUMPET 2
TRUMPET 3
TRUMPET 4
PLAY BOTH TIMES
TROMBONE 1
TROMBONE 2
TROMBONE 3
TROMBONE 4
GUITAR
PIANO
BASS
DRUMS
AUX. PERC.
25
26
27
28
29
30
31
32

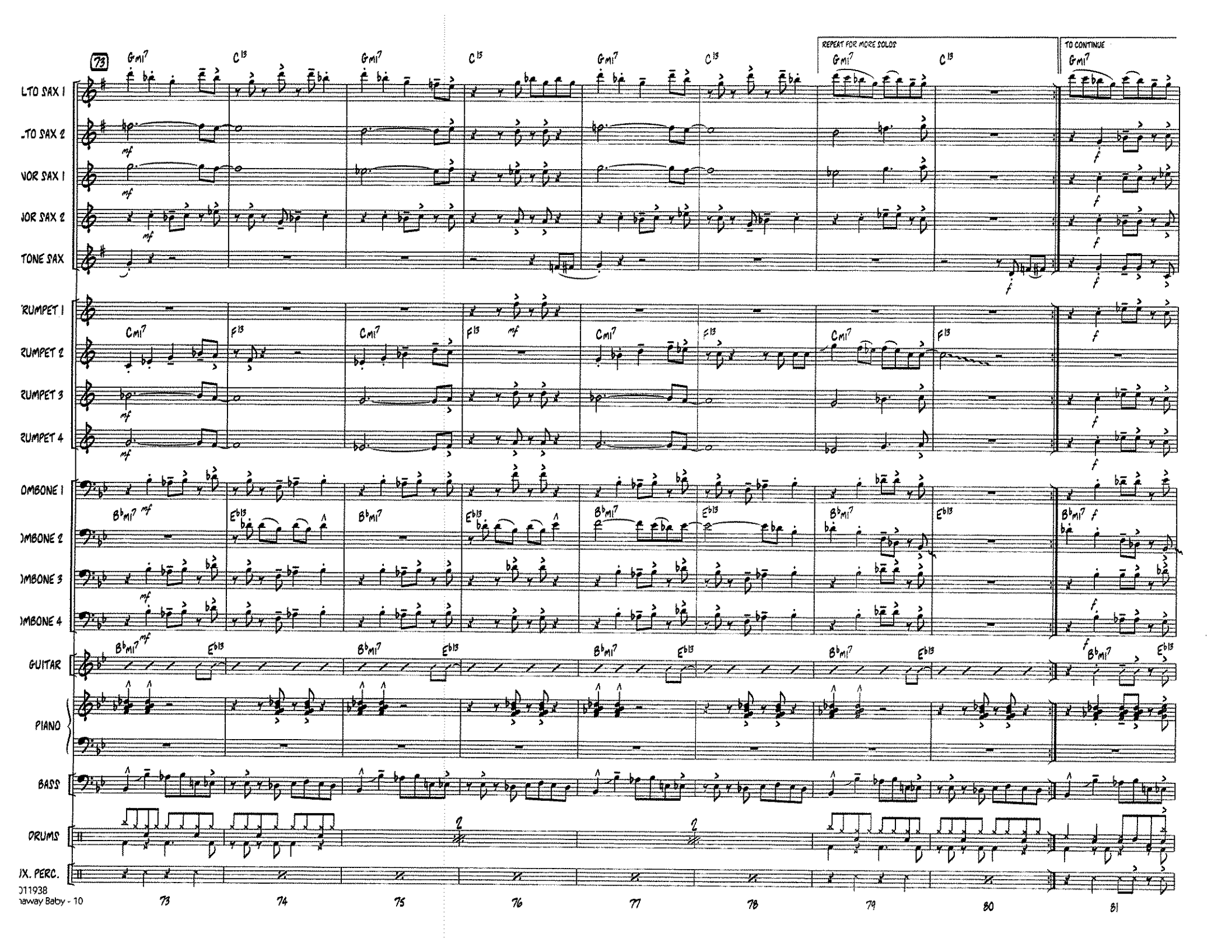

ALTO SAX 1
ALTO SAX 2
TENOR SAX 1
TENOR SAX 2
BARITONE SAX
TRUMPET 1
TRUMPET 2
TRUMPET 3
TRUMPET 4
TROMBONE 1
TROMBONE 2
TROMBONE 3
TROMBONE 4
GUITAR
PIANO
BASS
DRUMS
AUX. PERC.
$G^{\flat}MA^{7}$
F^{7}
$B^{\flat}MI^{7}$
$E^{\flat 13}$
$G^{\flat}MA^{7}$
F^{7}
$B^{\flat}MI^{7}$
$E^{\flat 13}$
2
2
2
33
34
35
36
37
38
39
40

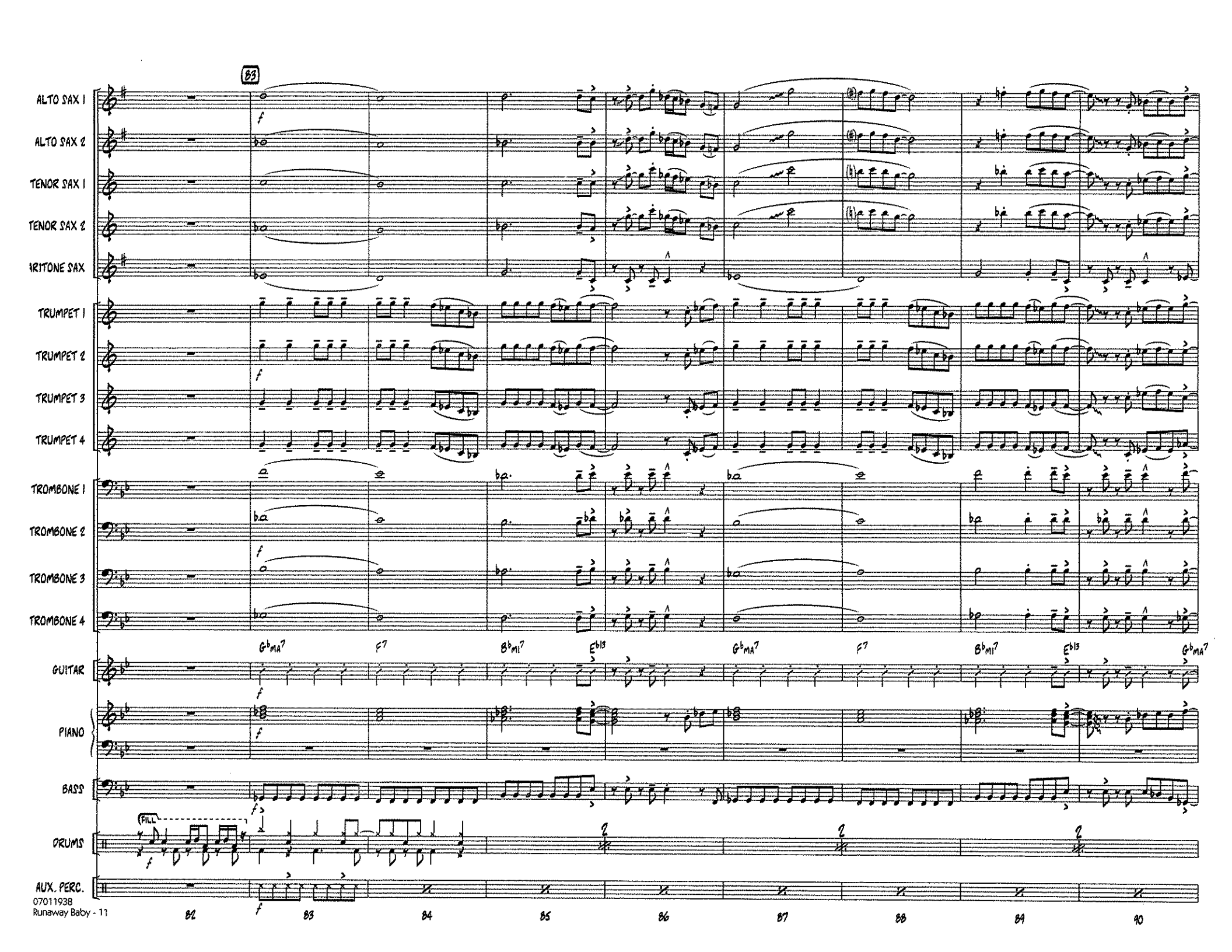

TO CODA
43
ALTO SAX 1
ALTO SAX 2
TENOR SAX 1
TENOR SAX 2
BARITONE SAX
TRUMPET 1
TRUMPET 2
TRUMPET 3
TRUMPET 4
TROMBONE 1
TROMBONE 2
TROMBONE 3
TROMBONE 4
GUITAR
PIANO
BASS
DRUMS
AUX. PERC.
Gb MA7
F7
Bb MI7
Eb 13
Bb MI7
Eb 13
VIBRASLAP
BELL OF RIDE (IF NO AUX.)
TRIANGLE
41
42
43
44
45
46
47

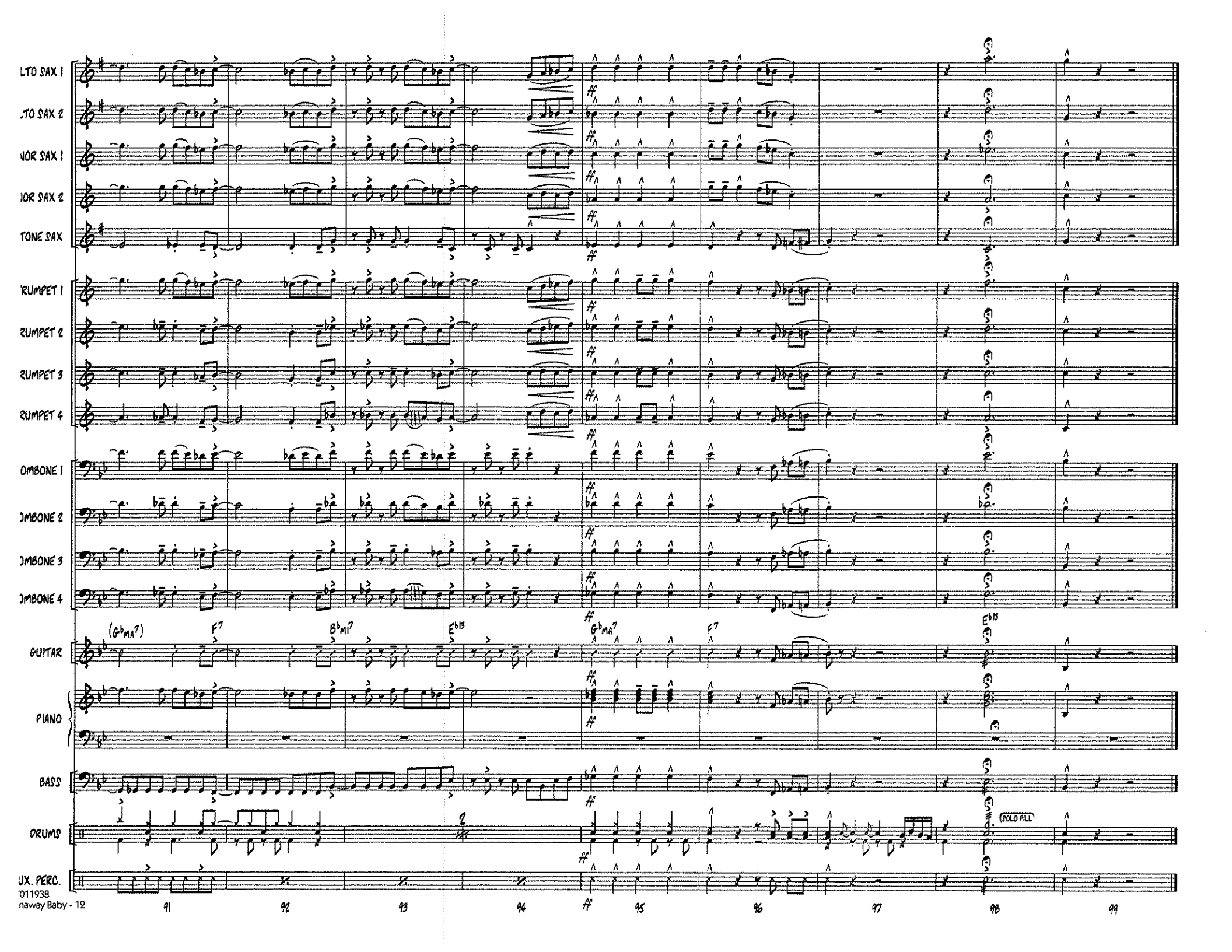

48
D.S. AL CODA
ALTO SAX 1
ALTO SAX 2
TENOR SAX 1
TENOR SAX 2
ARITONE SAX
TRUMPET 1
TRUMPET 2
TRUMPET 3
TRUMPET 4
TROMBONE 1
TROMBONE 2
TROMBONE 3
TROMBONE 4
GUITAR
PIANO
BASS
DRUMS
AUX. PERC.
TAMB.
48
49
50
51
52
53
54
55


CODA
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
PERC.
SOLO - AD LIB. OR AS WRITTEN
F7
B♭m17
E♭13
56
57
58
59
60
61
62
63
64


65
(OPEN FOR SOLOS - AS WRITTEN OR AD LIB.)
ALTO SAX 1
ALTO SAX 2
TENOR SAX 1
TENOR SAX 2
BARITONE SAX
(TACET 1ST TIME)
TRUMPET 1
TRUMPET 2
TRUMPET 3
TRUMPET 4
TROMBONE 1
TROMBONE 2
TROMBONE 3
TROMBONE 4
GUITAR
(AD LIB "FUNKY")
PIANO
BASS
DRUMS
(AD LIB "FUNKY")
AUX. PERC.
65
66
67
68
69
70
71
72


73
REPEAT FOR MORE SOLOS
TO CONTINUE
LTO SAX 1
_TO SAX 2
NOR SAX 1
NOR SAX 2
TONE SAX
RUMPET 1
RUMPET 2
RUMPET 3
RUMPET 4
OMBONE 1
OMBONE 2
OMBONE 3
OMBONE 4
GUITAR
PIANO
BASS
DRUMS
IX. PERC.
011938
naway 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.
FILL
82
83
84
85
86
87
88
89
90


LTO SAX 1
.TO SAX 2
NOR SAX 1
IOR SAX 2
TONE SAX
RUMPET 1
RUMPET 2
RUMPET 3
RUMPET 4
OMBONE 1
OMBONE 2
OMBONE 3
OMBONE 4
GUITAR
PIANO
BASS
DRUMS
UX. PERC.
(GbMA7)
F7
BbMI7
Eb13
GbMA7
F7
Eb13
SOLO FILL
91
92
93
94
95
96
97
98
99

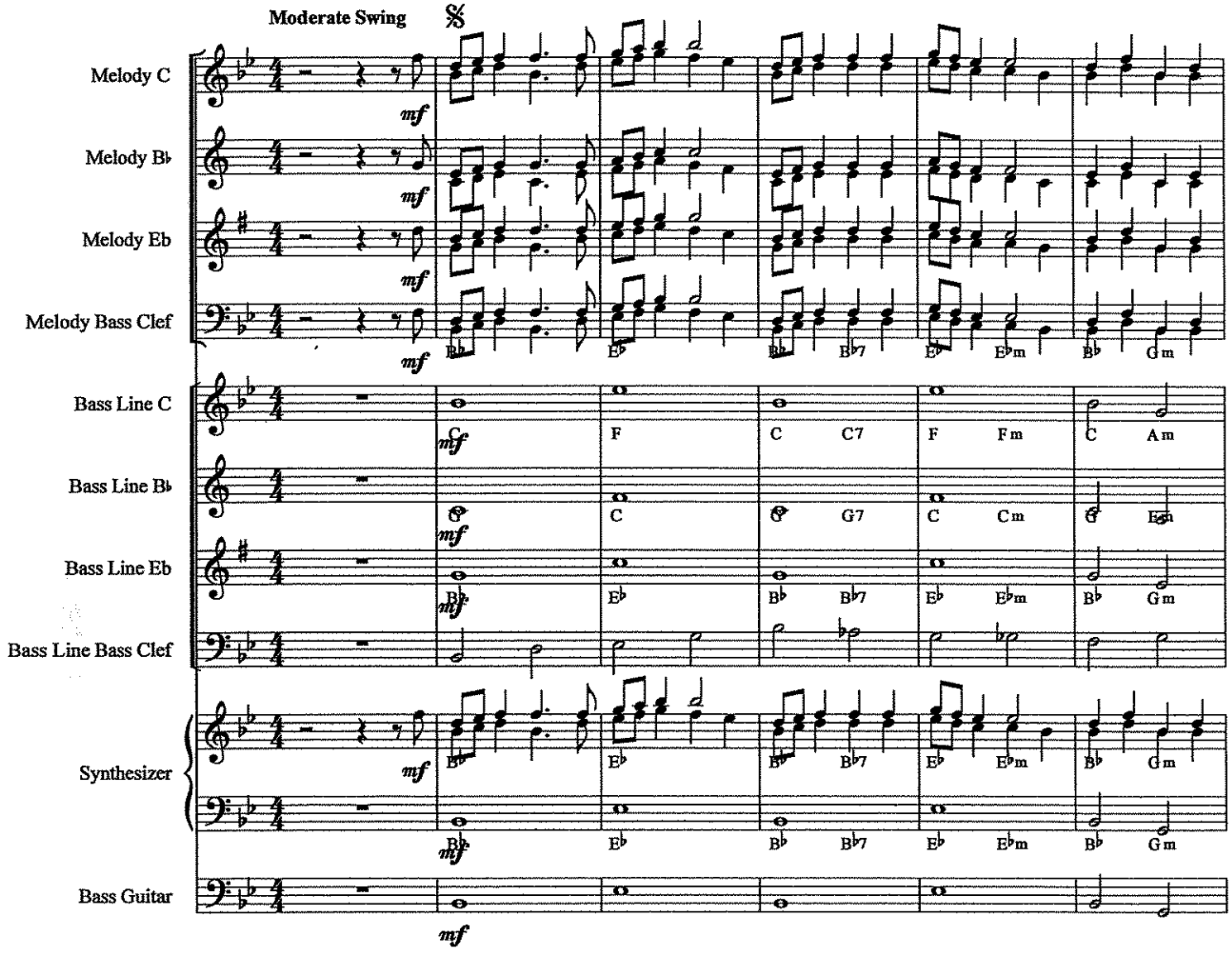
Santa Claus Is Comin' To Town

Score

[Subtitle]

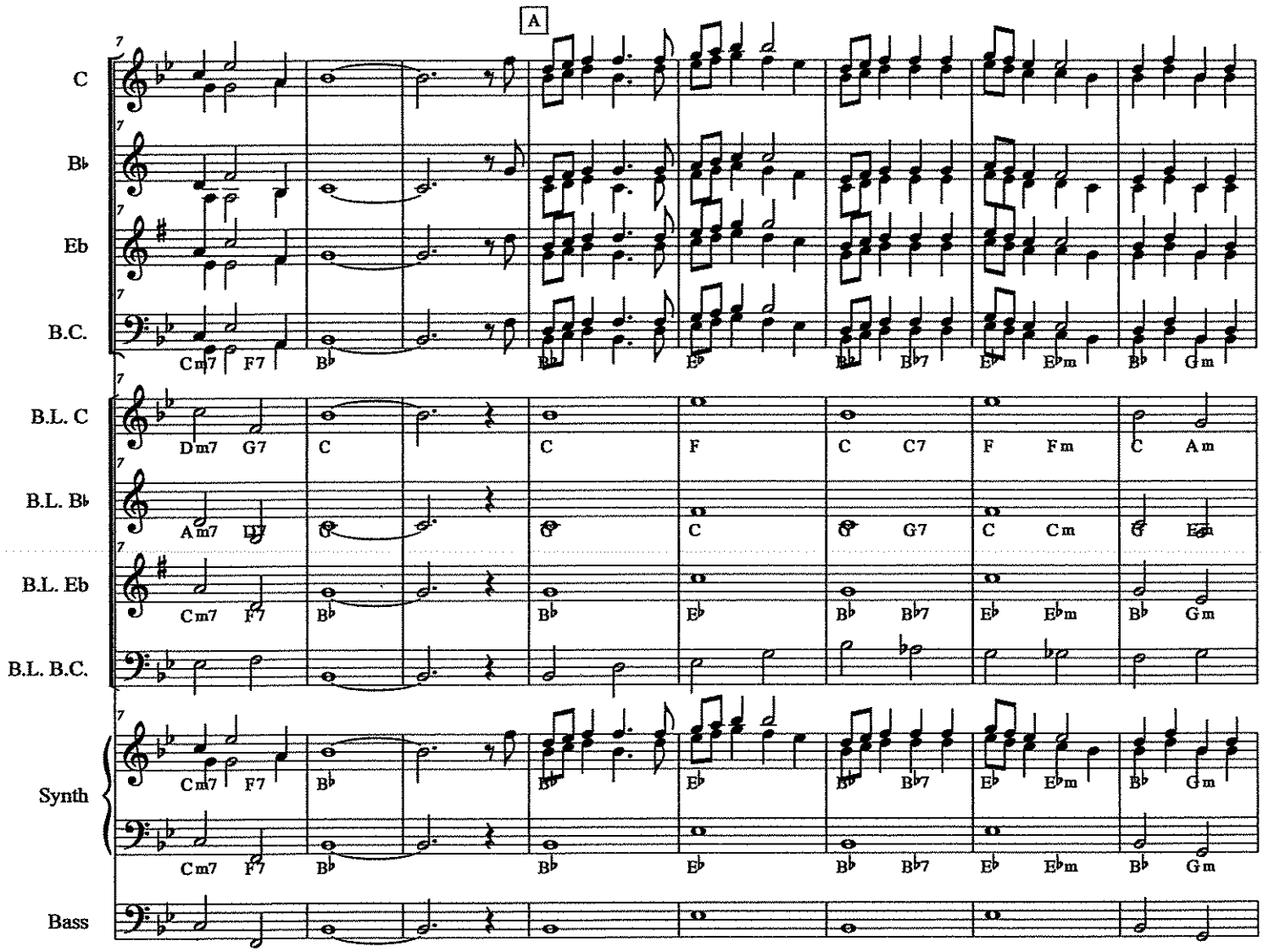
Coots & Gillespie

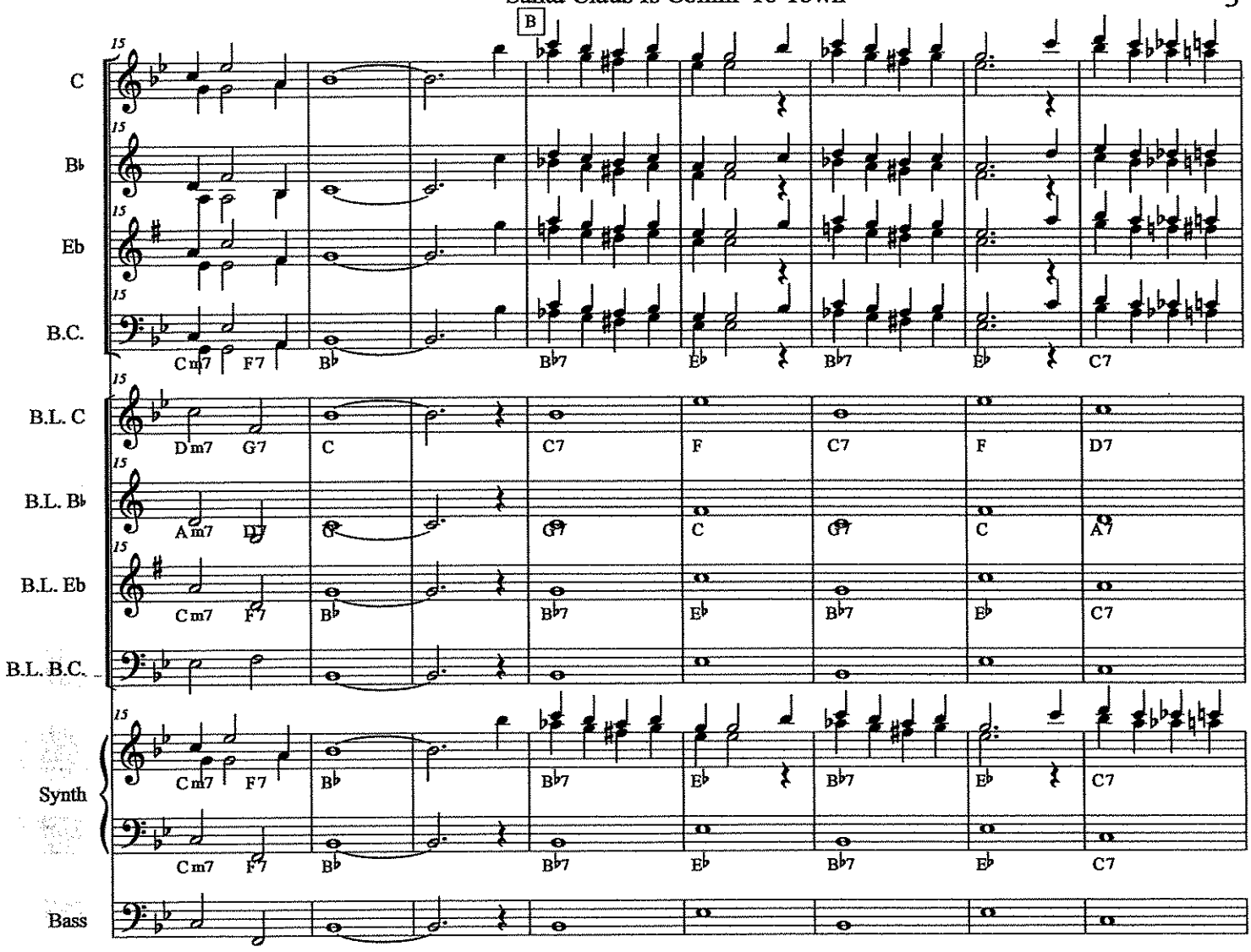
arr. Bernice



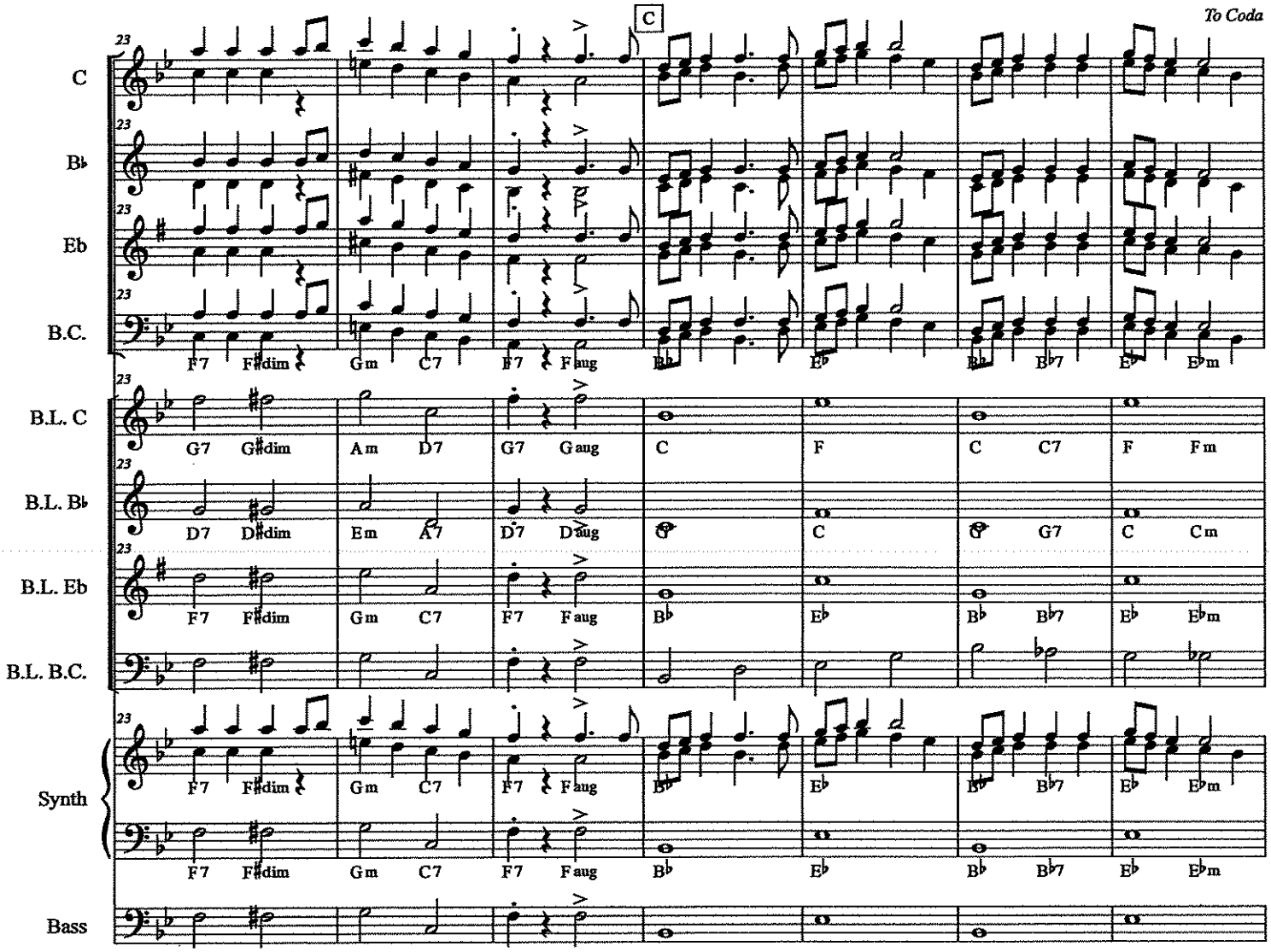
©2011

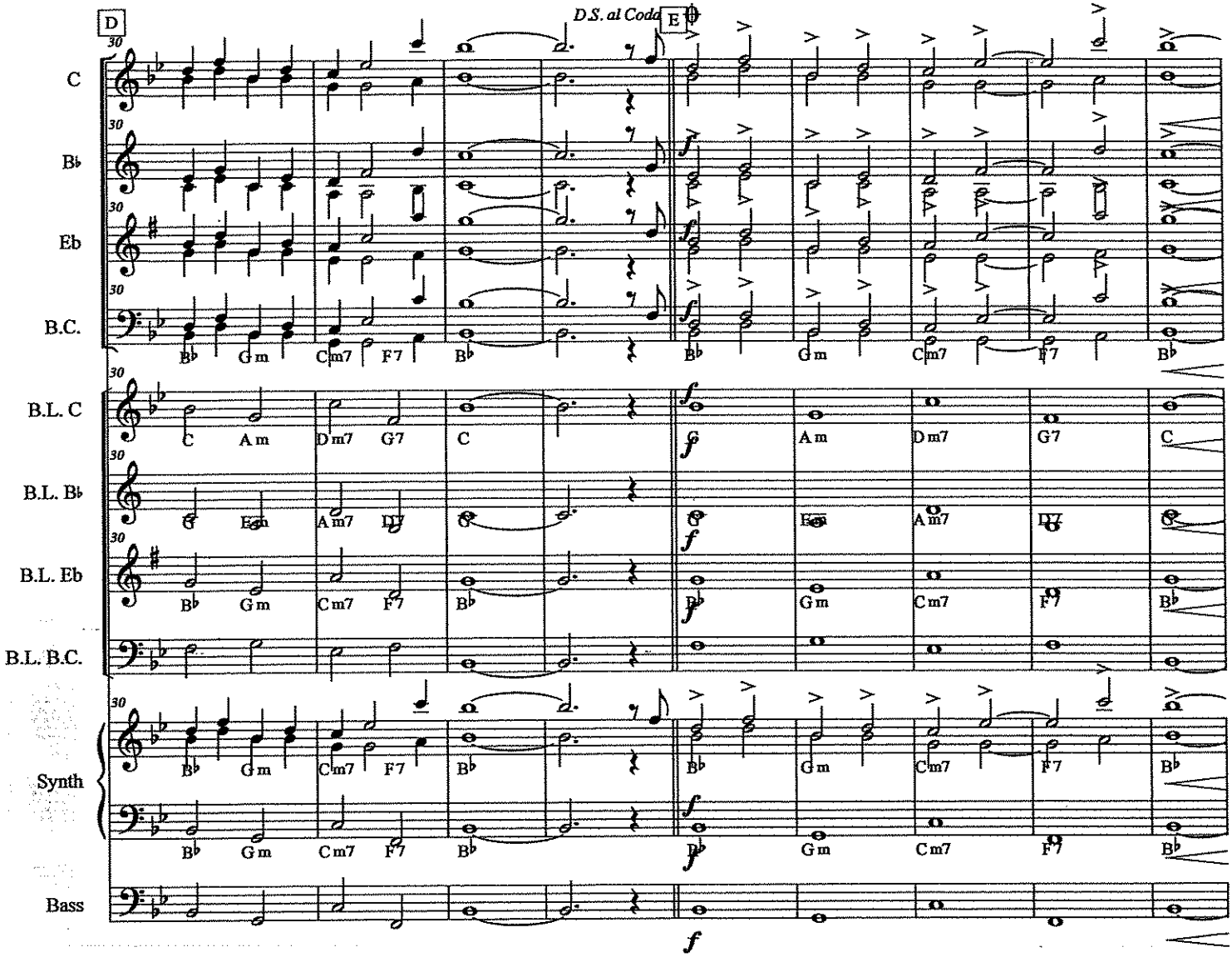
Santa Claus Is Comin' To Town



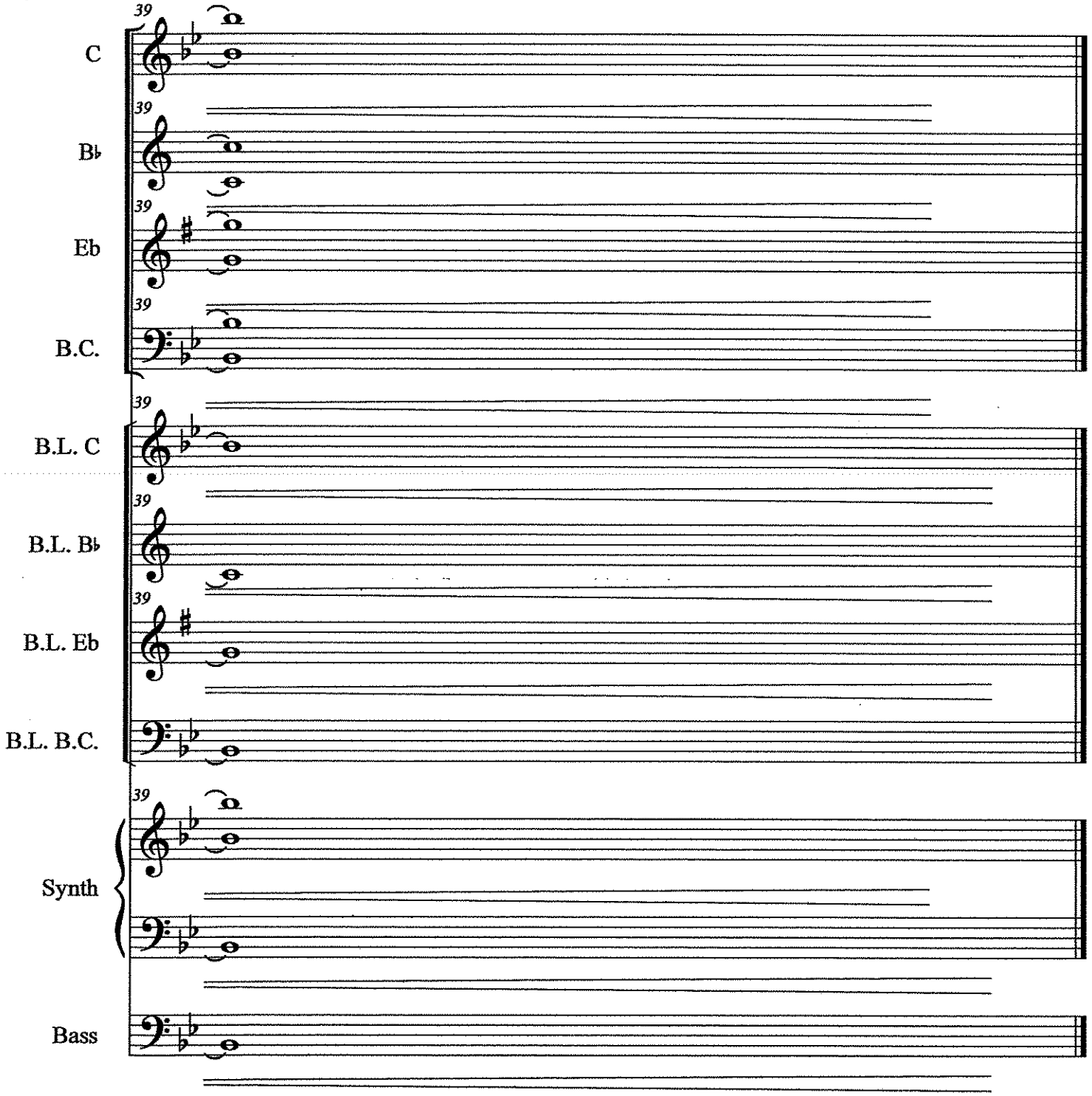

B
C
B♭
Eb
B.C.
B.L. C
B.L. B♭
B.L. Eb
B.L. B.C.
Synth
Bass
15
Cm7 F7 B♭ B♭7 E♭ B♭7 E♭ C7
Dm7 G7 C C7 F C7 F D7
Am7 D7 C C C C A7
Cm7 F7 B♭ B♭7 E♭ B♭7 E♭ C7

Santa Claus Is Comin' To Town




D
D.S. al Coda
E
C
B♭
Eb
B.C.
B♭ Gm Cm7 F7 B♭
B♭ Gm Cm7 F7 B♭
B.L. C
C Am Dm7 G7 C
Am Dm7 G7 C
B.L. B♭
B.L. Eb
B♭ Gm Cm7 F7 B♭
B.L. B.C.
Synth
Bass
f

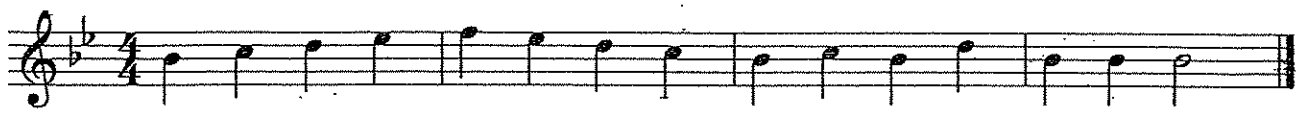
Santa Claus Is Comin' To Town



C

Sight Reading Exercises

1

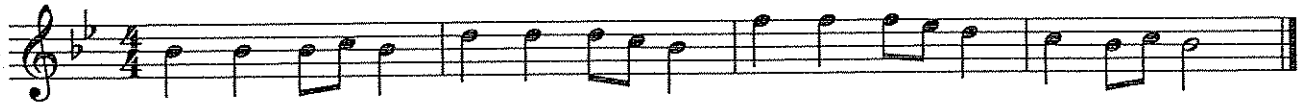


2

3

4

5



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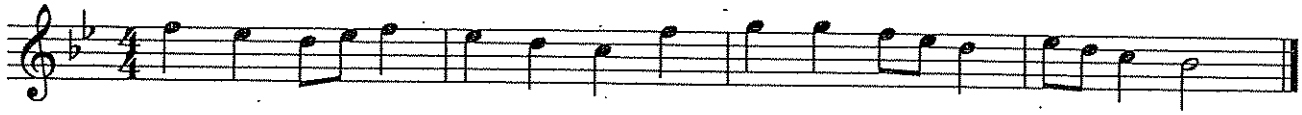

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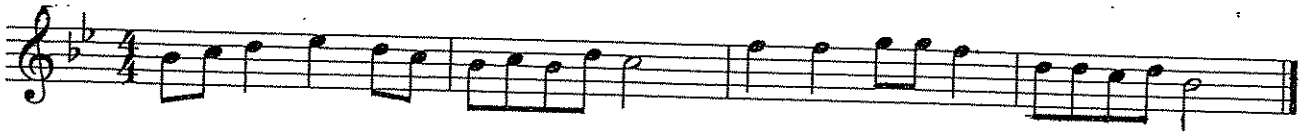
9



Bb -Low

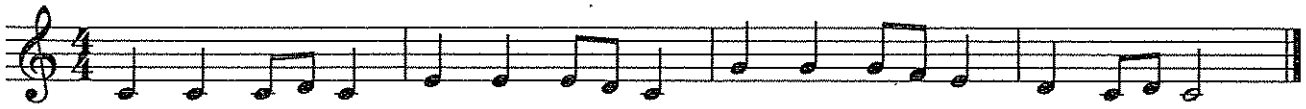
Sight Reading Exercises

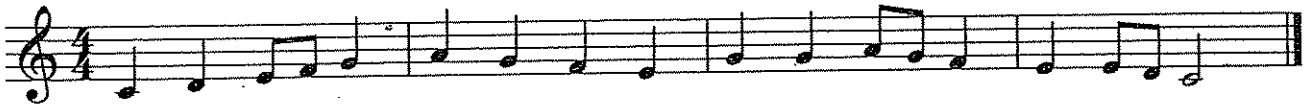
1

2

3

4

5 

6 

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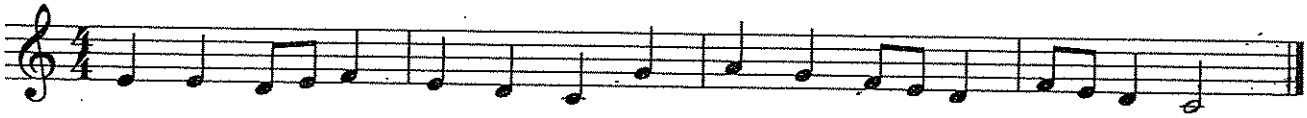
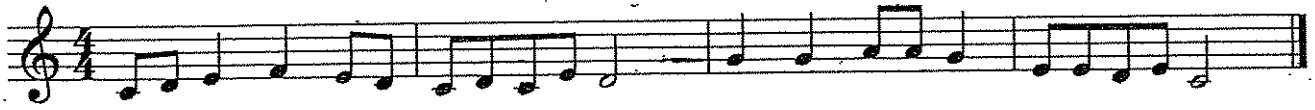
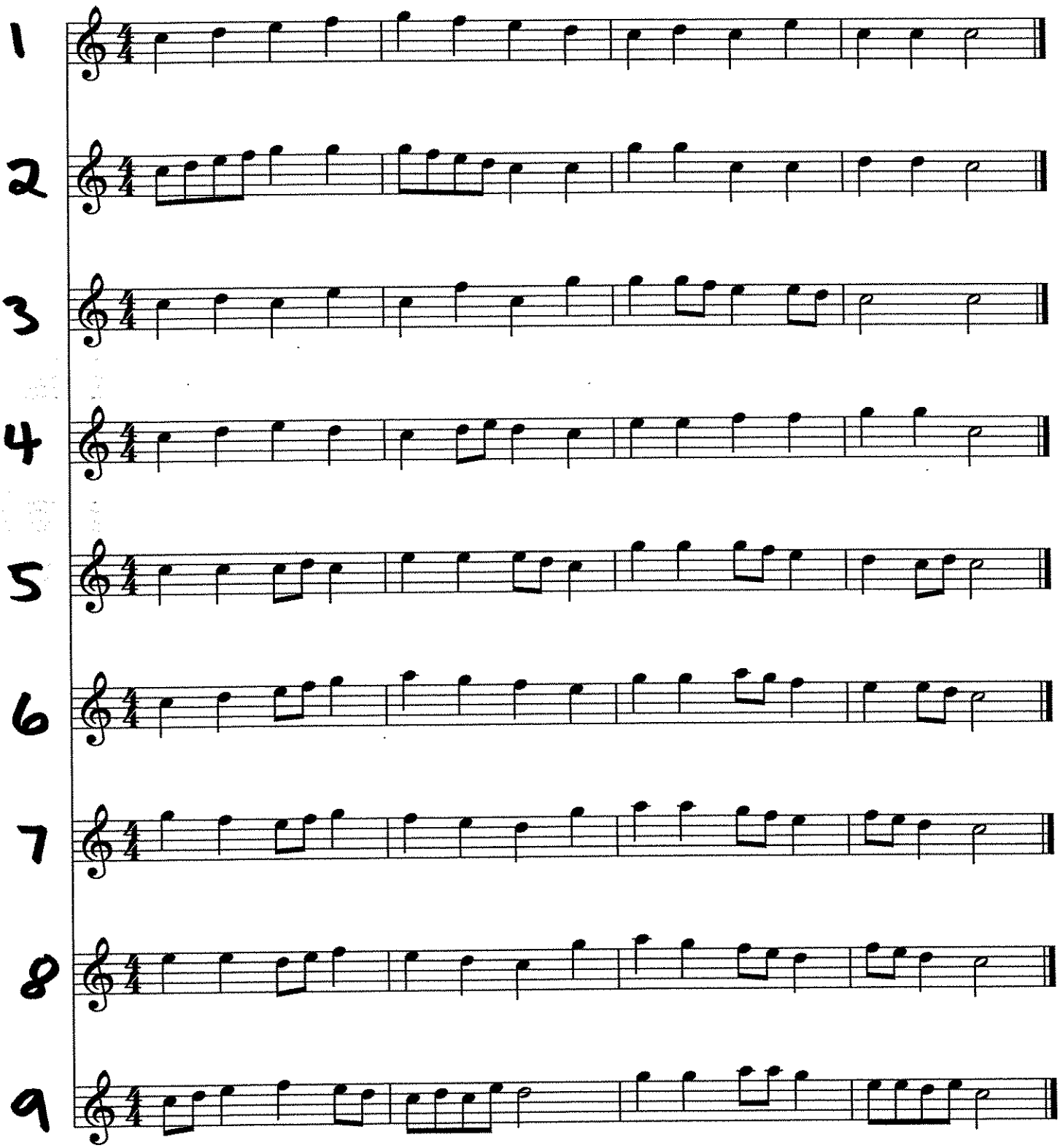
8 

9 

Bb - High

Sight Reading Exercises

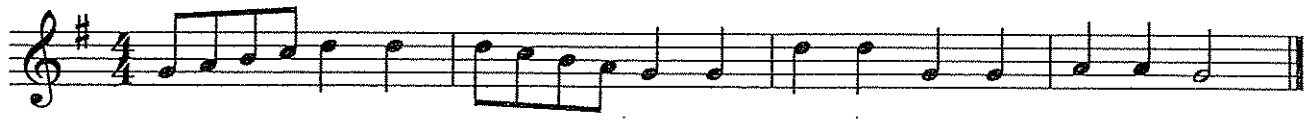


Eb

Sight Reading Exercises

1

2



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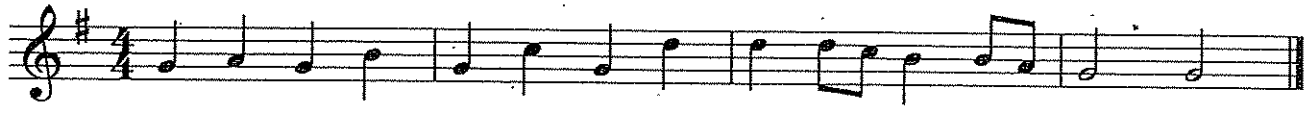

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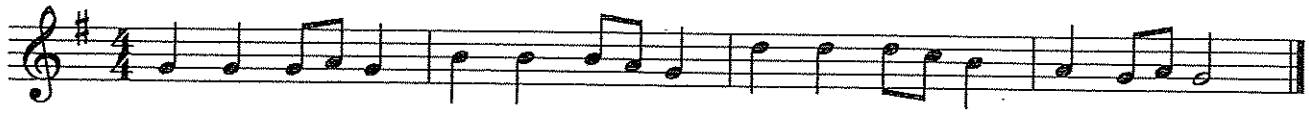
5



6

7

8

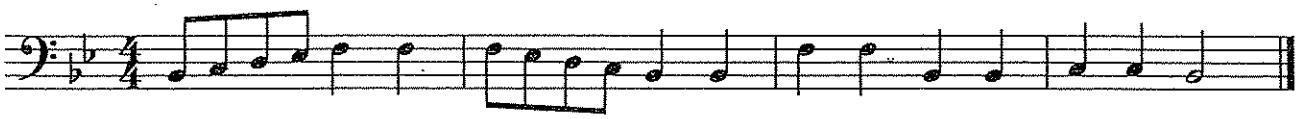
9

7:

Sight Reading Exercises

1

2



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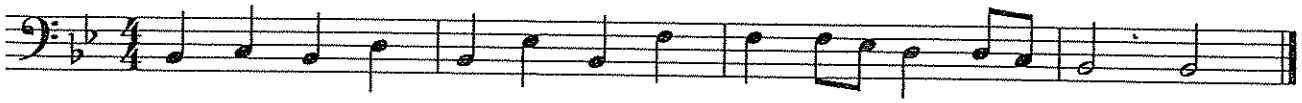

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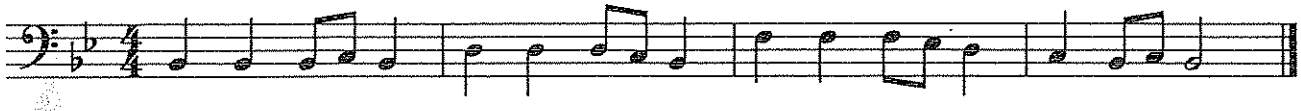

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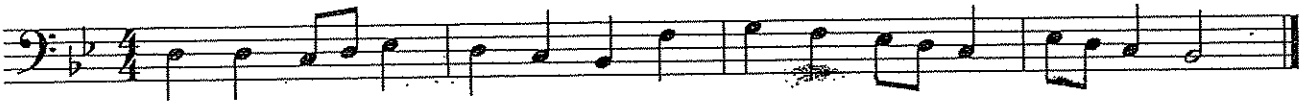
7

8



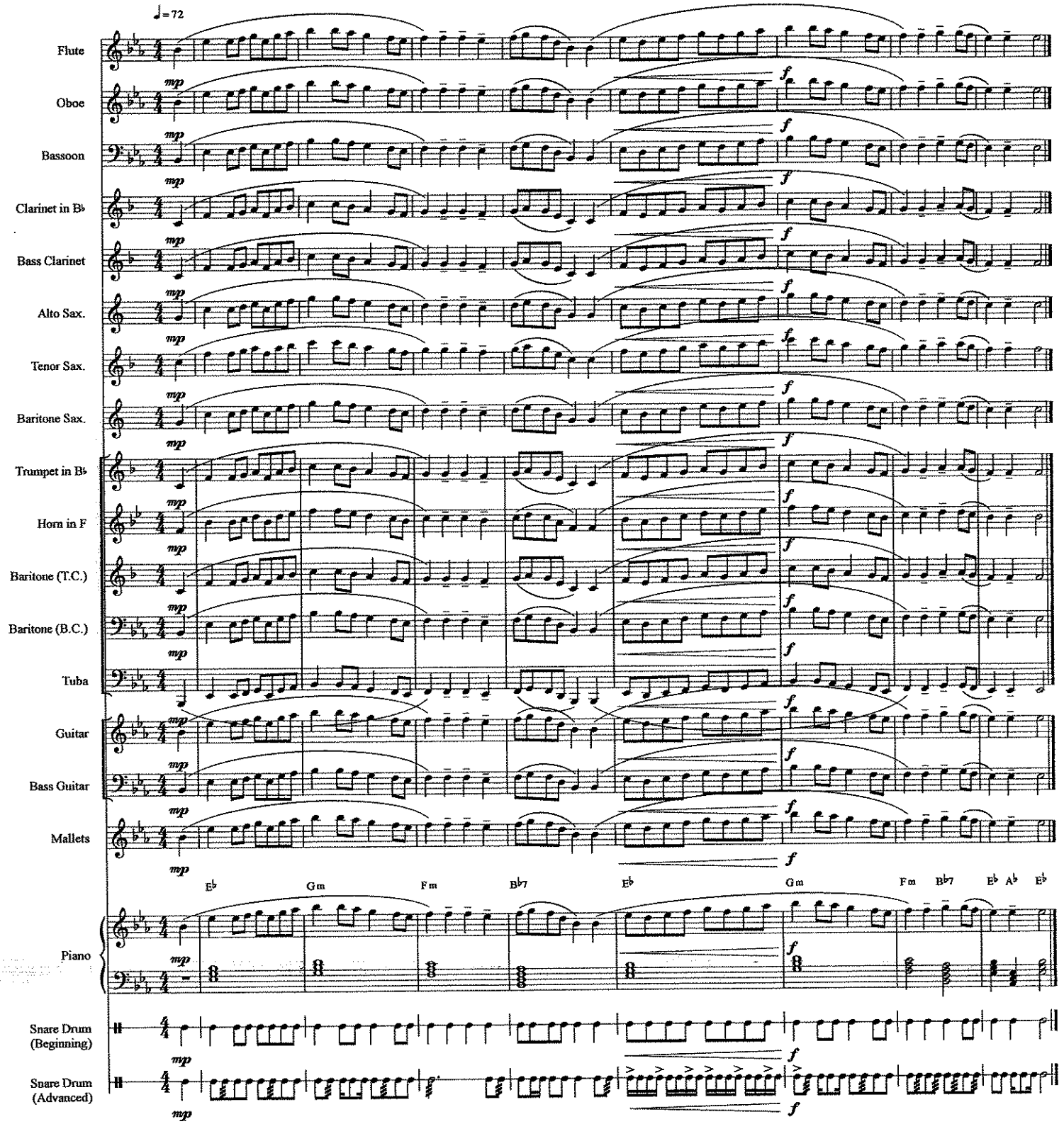
9

Score

Simple Gifts

from Appalachian Spring

Traditional
Aaron Copland (1900-1990)

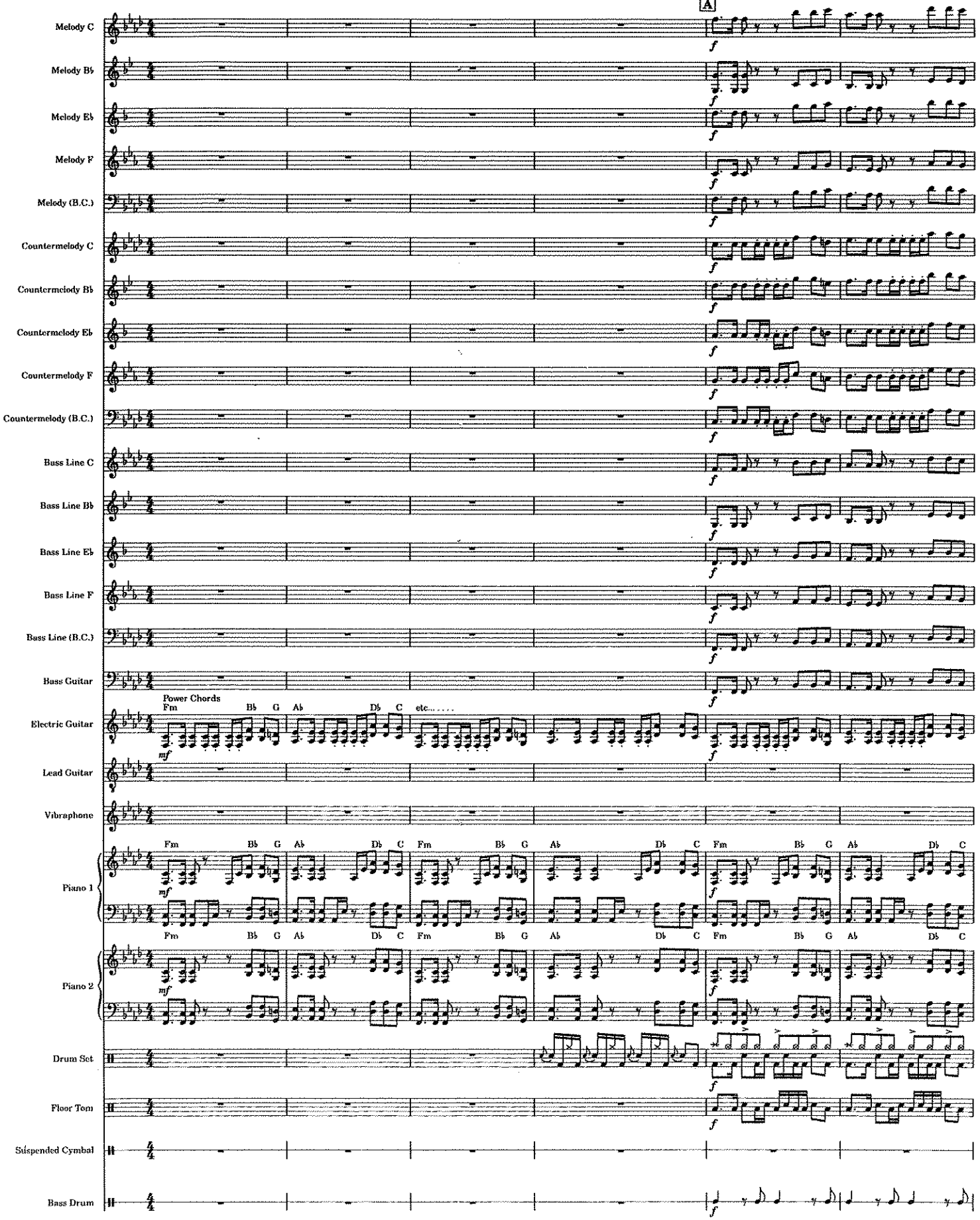


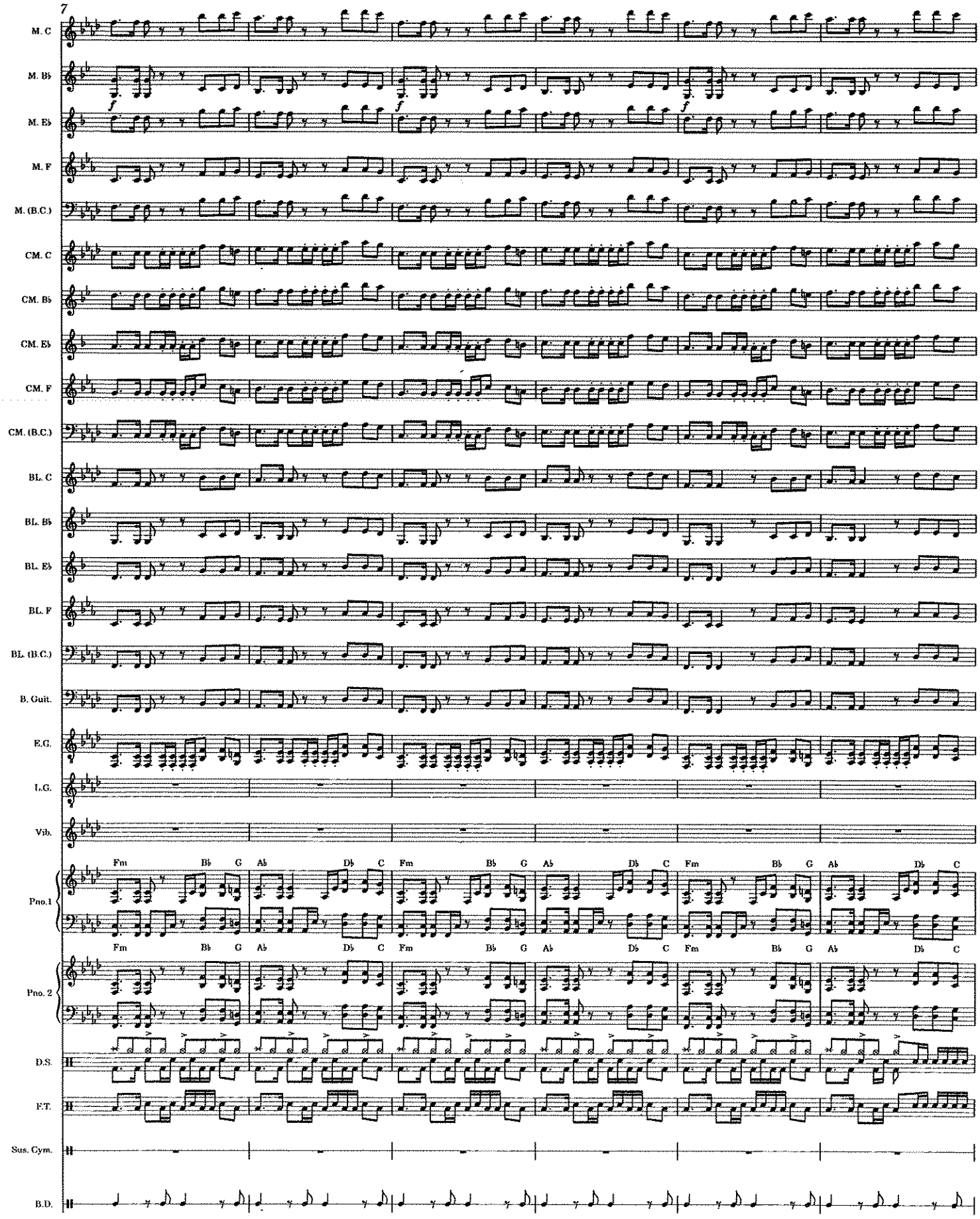
Score

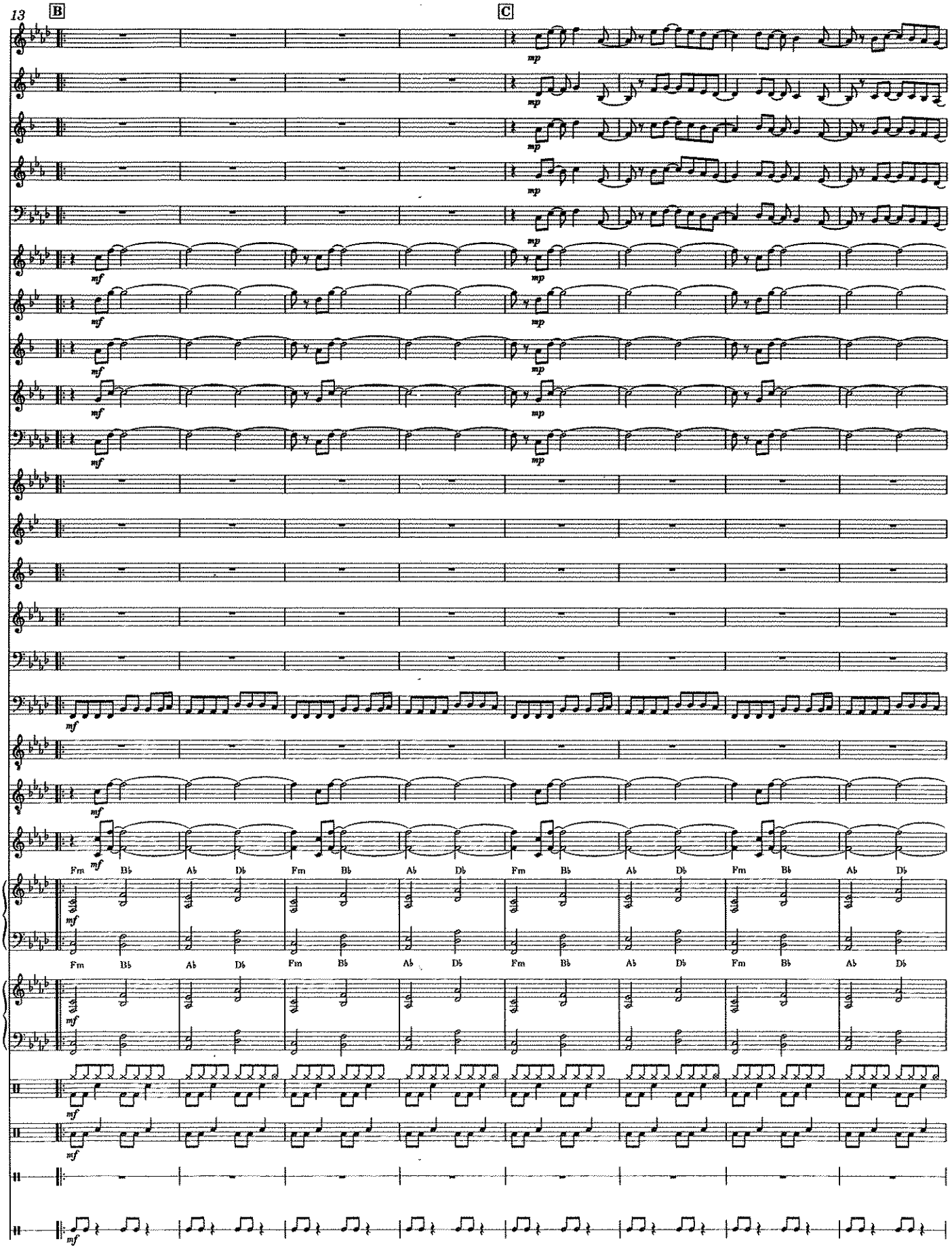
Smells Like Teen Spirit

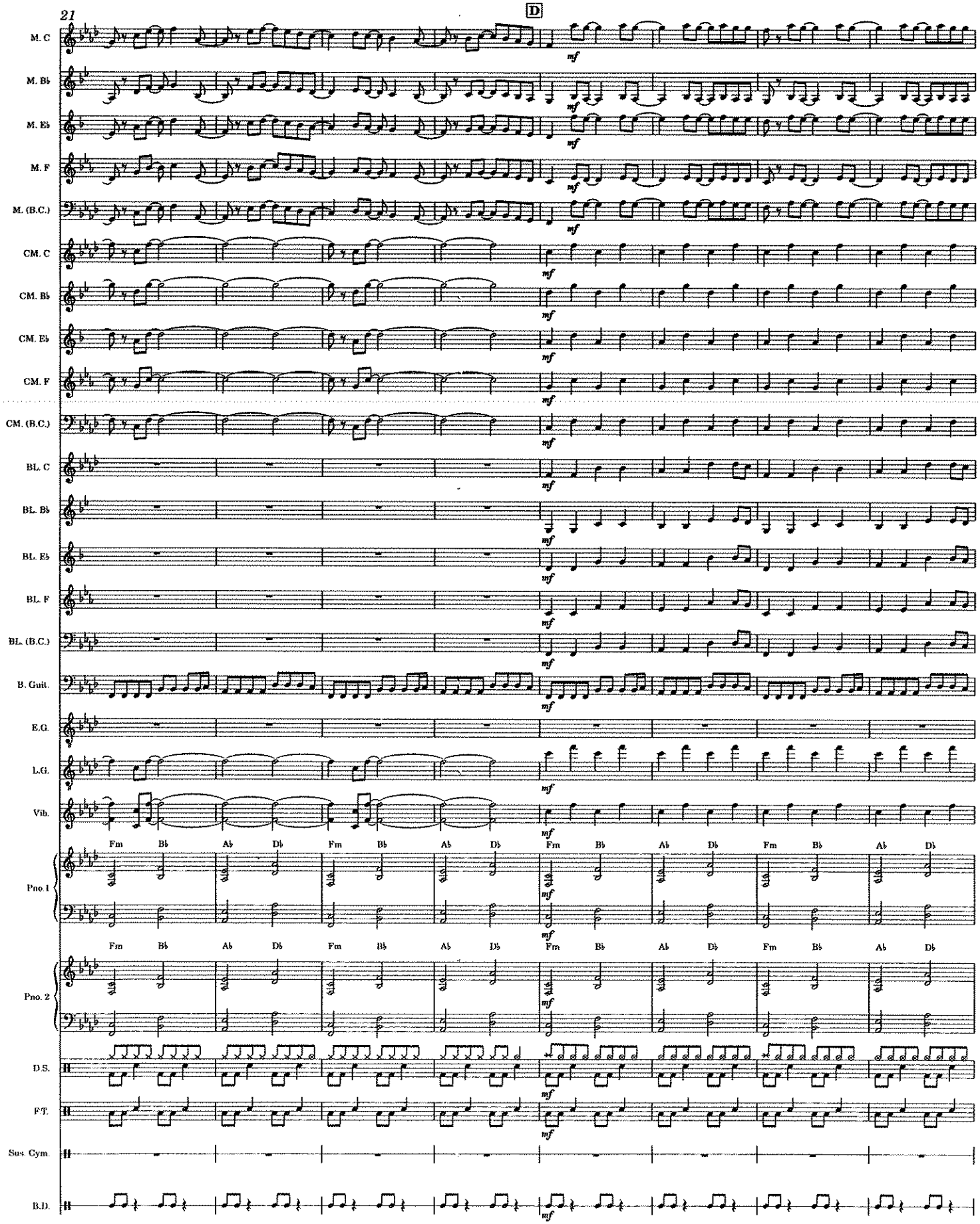
As Recorded by Nirvana

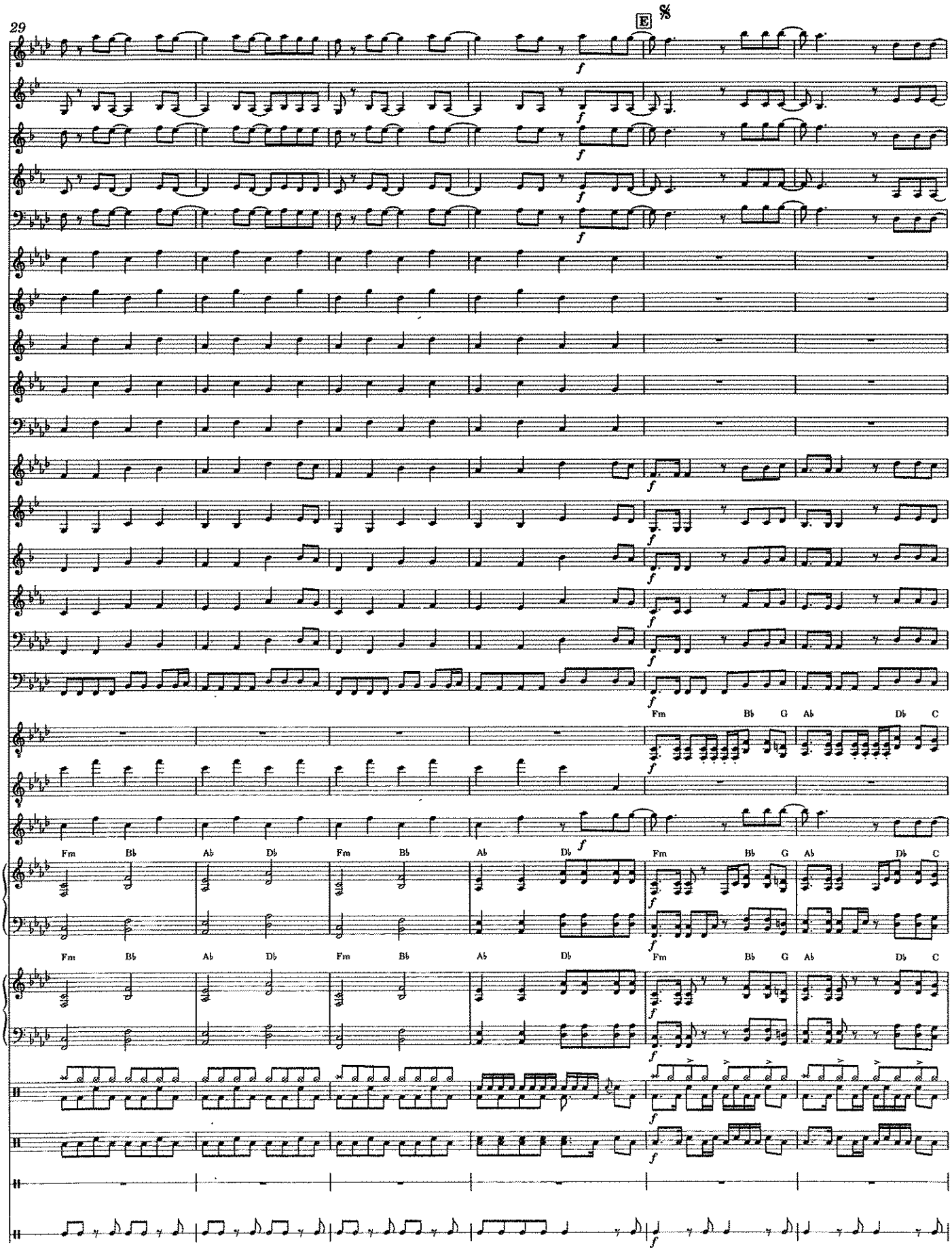
Arr. Walsh

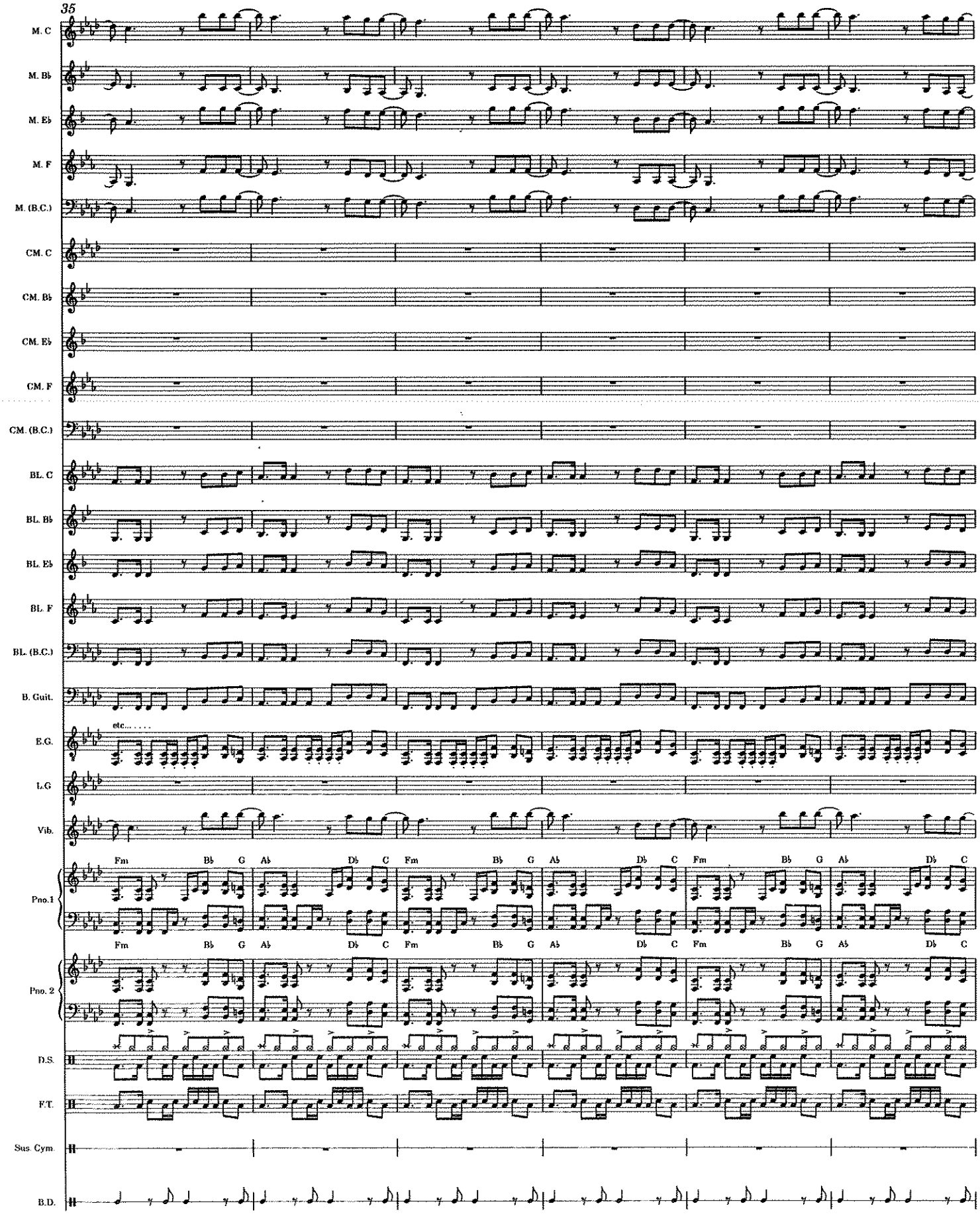


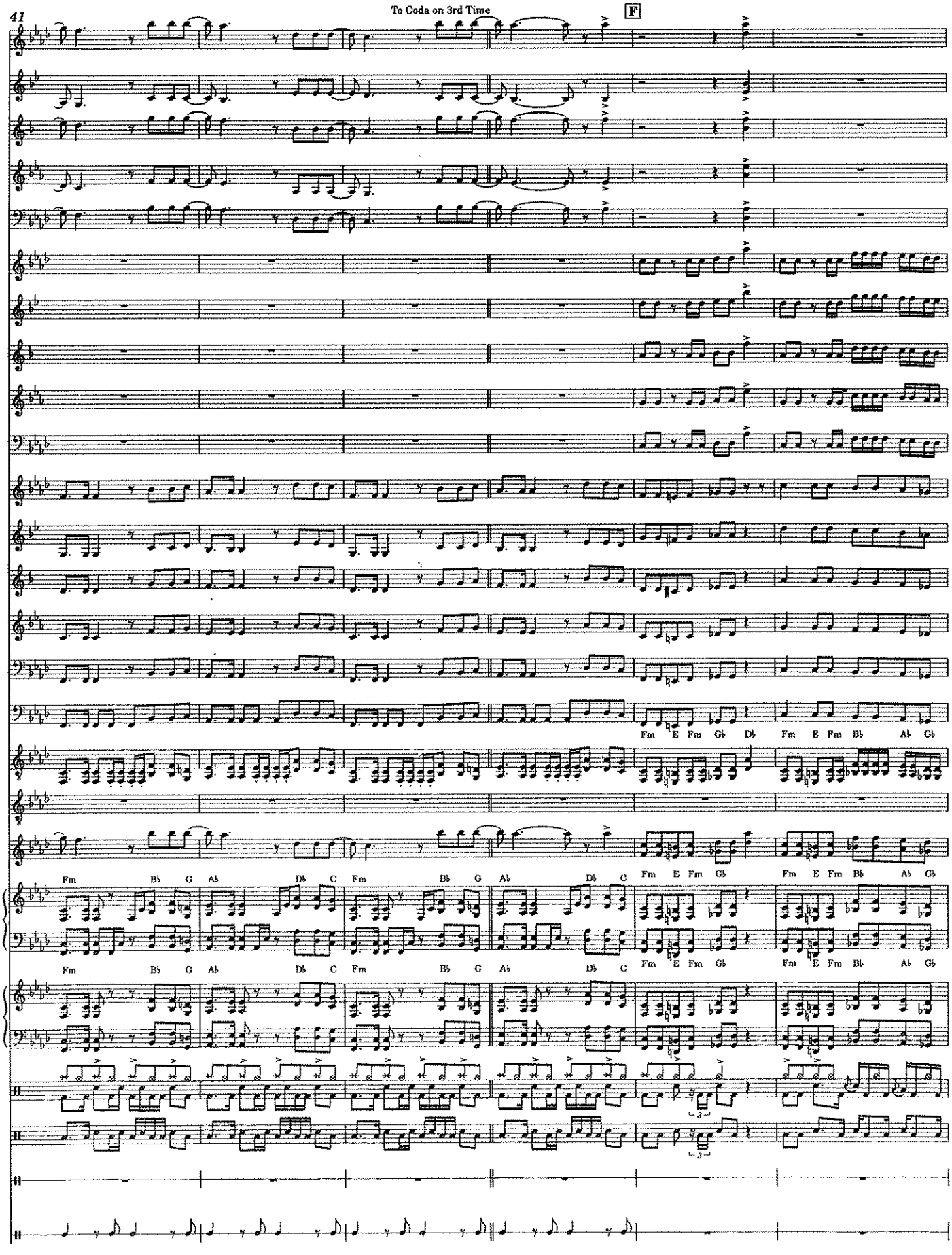

7
M. C
M. B♭
M. E♭
M. F
M. (B.C.)
CM. C
CM. B♭
CM. E♭
CM. F
CM. (B.C.)
BL. C
BL. B♭
BL. E♭
BL. F
BL. (B.C.)
B. Guit.
E.G.
L.G.
Vib.
Pno.1
Pno. 2
D.S.
F.T.
Sus. Cym.
B.D.
f
Fm B♭ G A♭ D♭ C

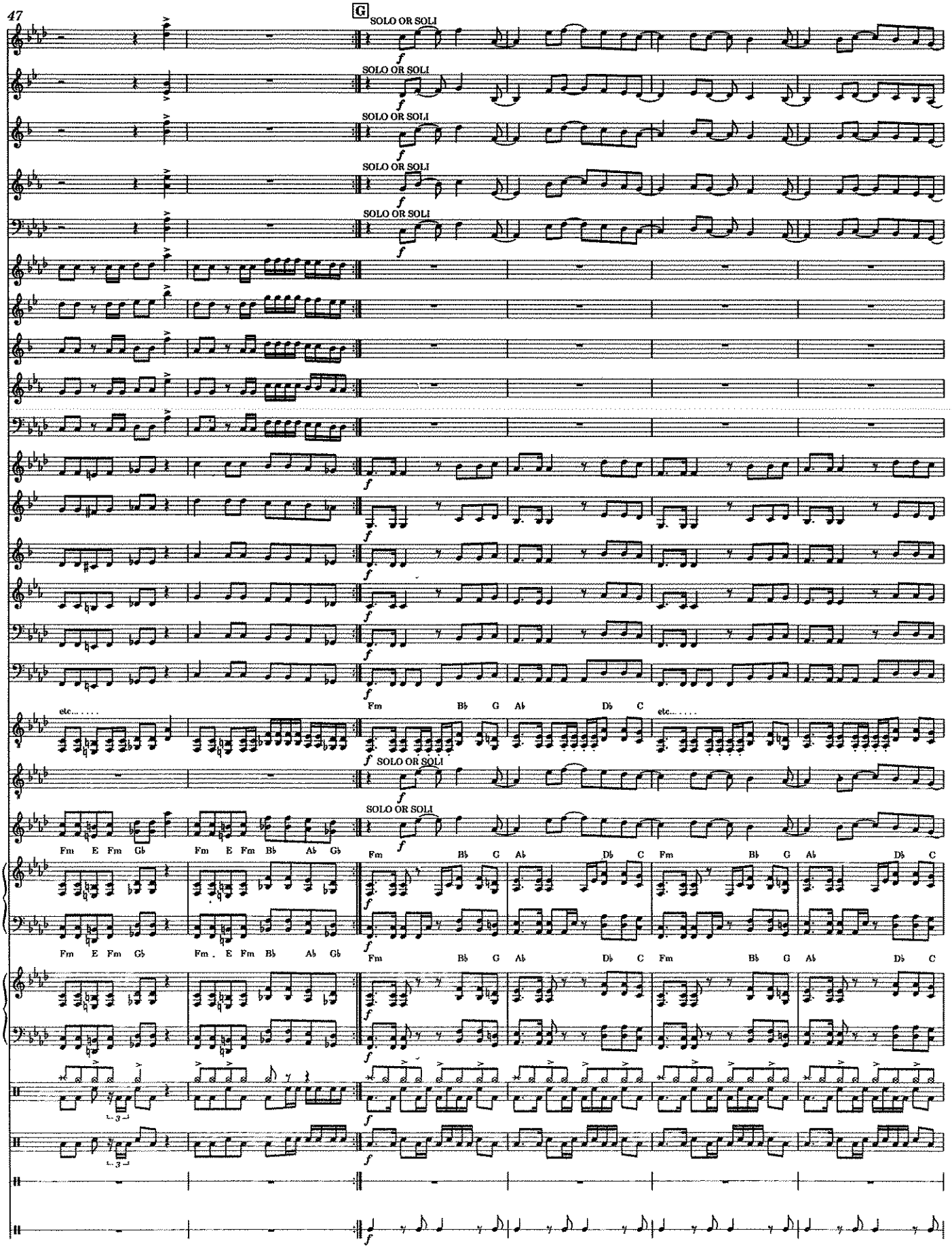

13
B
C
M. C
M. B♭
M. E♭
M. F
M. (B.C.)
CM. C
CM. B♭
CM. E♭
CM. F
CM. (B.C.)
EL. C
BL. B♭
BL. E♭
BL. F
BL. (B.C.)
B. Guit.
E.G.
L.G.
Vib.
Pno. 1
Pno. 2
D.S.
F.T.
Sus. Cym.
B.D.
mf
mp
Fm B♭ A♭ D♭

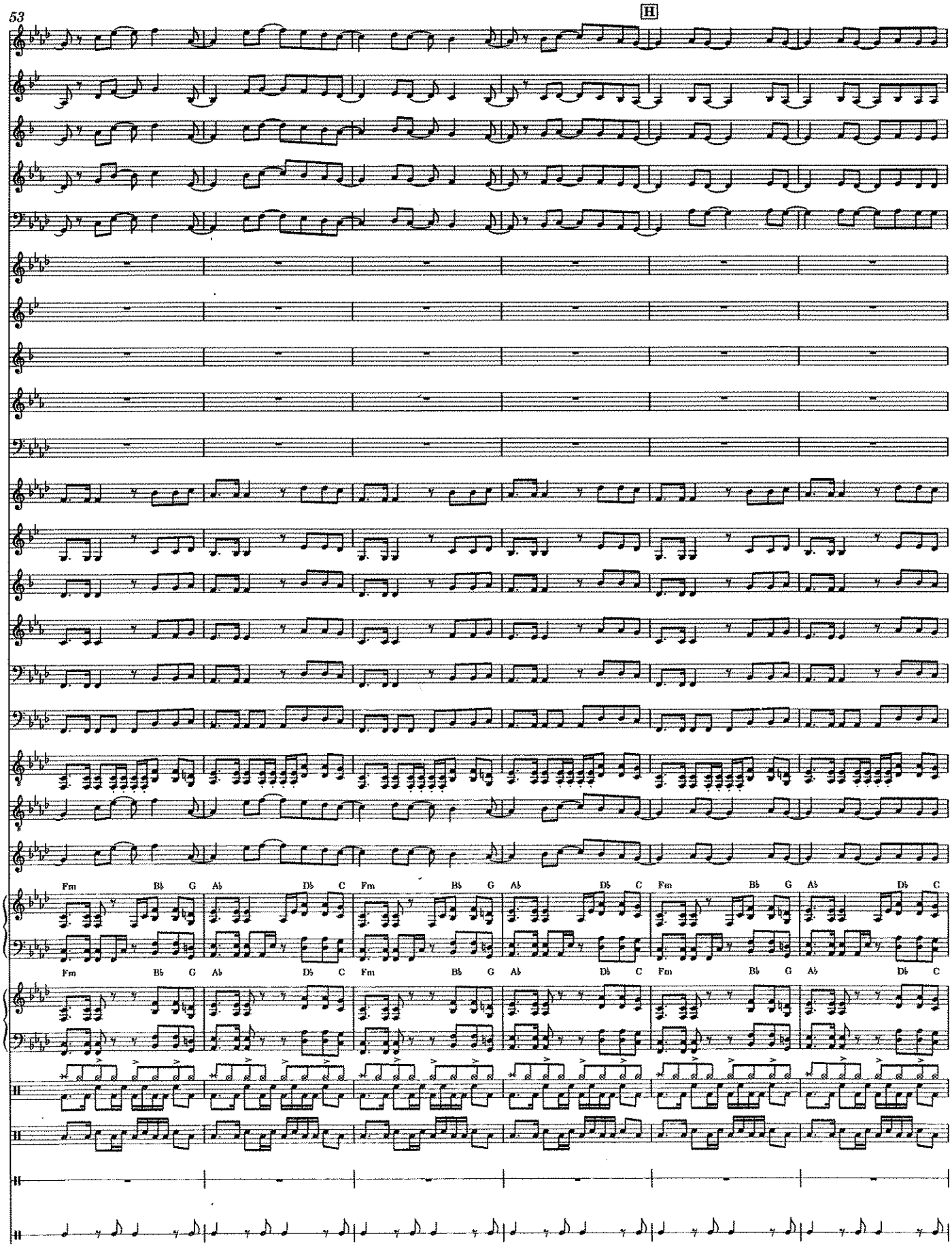

21
D
M. C
M. B♭
M. E♭
M. F
M. (B.C.)
CM. C
CM. B♭
CM. E♭
CM. F
CM. (B.C.)
BL. C
BL. B♭
BL. E♭
BL. F
BL. (B.C.)
B. Guit.
E.G.
L.G.
Vib.
Pno. 1
Pno. 2
D.S.
F.T.
Sus. Cym.
B.D.
mf
Fm B♭ A♭ D♭

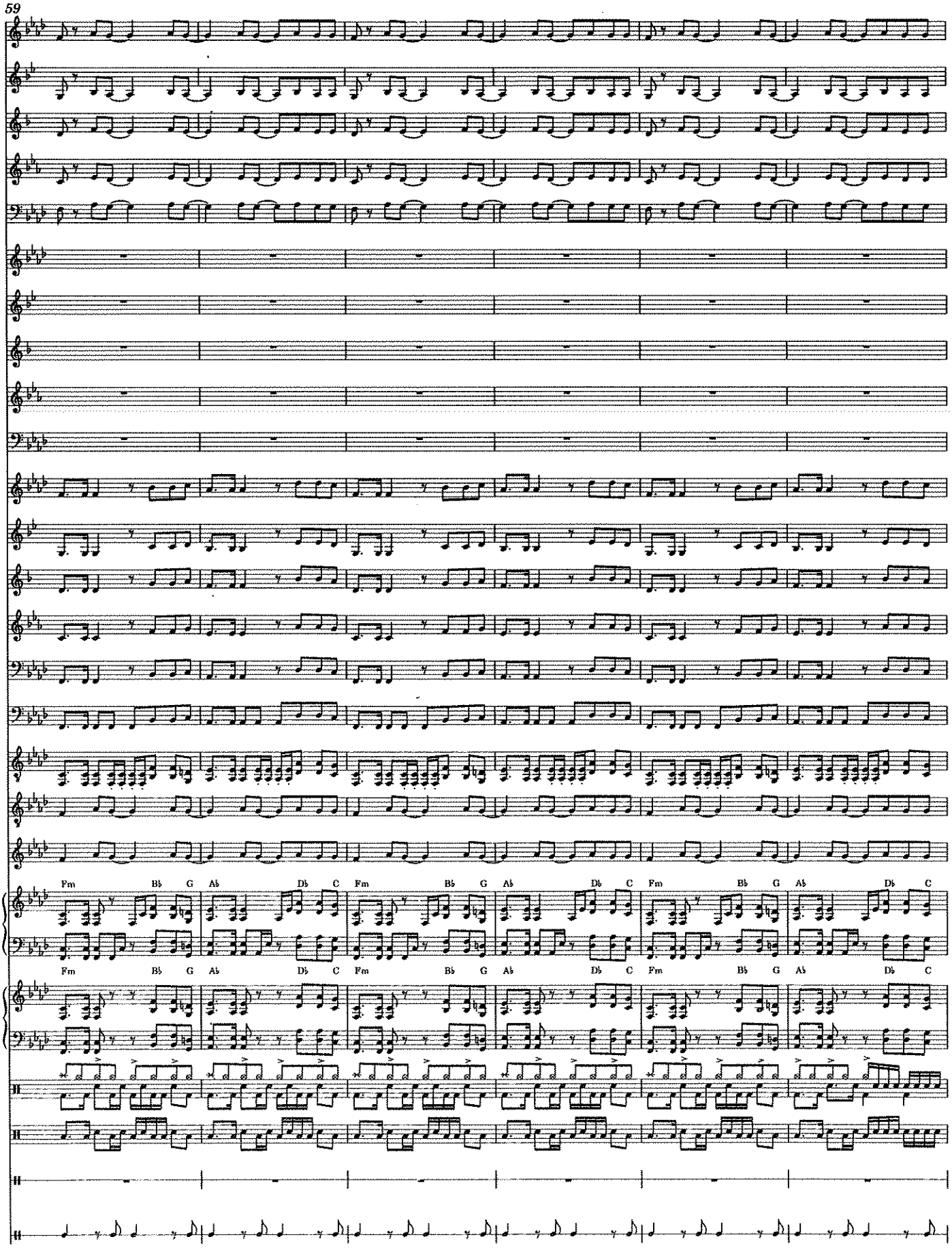

29
E
M. C
M. Bb
M. Eb
M. F
M. (B.C.)
CM. C
CM. Bb
CM. Eb
CM. F
CM. (B.C.)
BL. C
BL. Bb
BL. Eb
BL. F
BL. (B.C.)
B. Guit.
E.G.
L.G.
Vib.
Pno. 1
Pno. 2
D.S.
F.T.
Sus. Cym.
B.D.
Fm Bb Ab Db Fm Bb Ab Db Fm Bb G Ab Db C

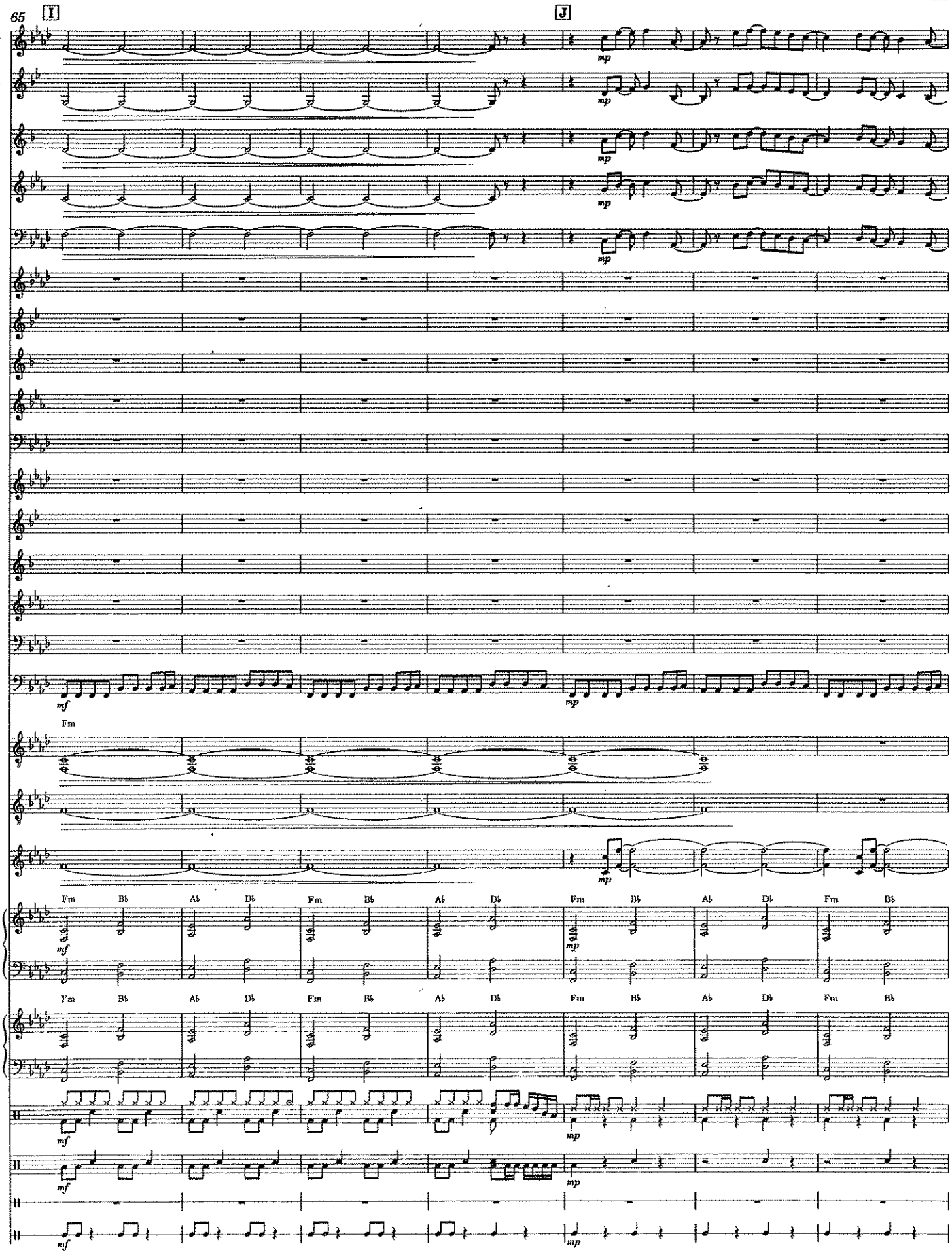

35
M. C
M. B♭
M. E♭
M. F
M. (B.C.)
CM. C
CM. B♭
CM. E♭
CM. F
CM. (B.C.)
BL. C
BL. B♭
BL. E♭
BL. F
BL. (B.C.)
B. Guit.
E.G.
etc... . . . .
L.G
Vib.
Fm B♭ G A♭ D♭ C
Pno.1
Pno. 2
D.S.
F.T.
Sus. Cym.
B.D.

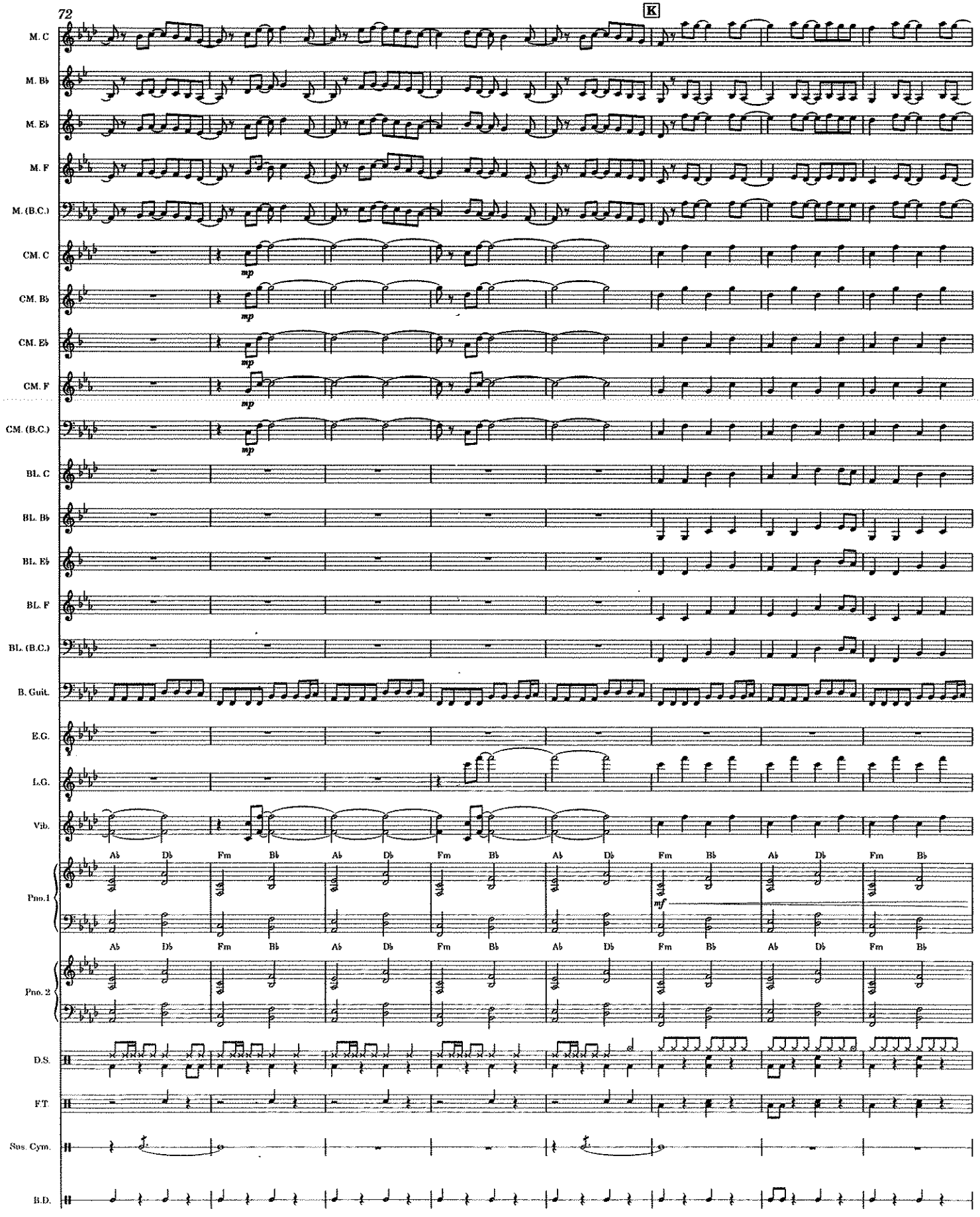

41
To Coda on 3rd Time
F
M. C
M. B♭
M. E♭
M. F
M. (B.C.)
CM. C
CM. B♭
CM. E♭
CM. F
CM. (B.C.)
BL. C
BL. B♭
BL. E♭
BL. F
BL. (B.C.)
B. Guit.
E.G.
L.G.
Vib.
Pno.1
Pno. 2
D.S.
F.T.
Sus. Cym.
B.D.
Fm E Fm G♭ D♭ Fm E Fm B♭ A♭ G♭
Fm B♭ G A♭ D♭ C Fm B♭ G A♭ D♭ C Fm E Fm G♭ Fm E Fm B♭ A♭ G♭


47
G
SOLO OR SOLI
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.
L.G.
Vib.
Pno.1
Pno. 2
D.S
F.T.
Sus. Cym.
B.D.
etc.
Fm
B♭
G
A♭
D♭
C
Fm E Fm G♭
Fm E Fm B♭ A♭ G♭


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. Guit.
E.G.
L.G.
Vib.
Pno.1
Pno. 2
D.S.
F.T.
Sus. Cym.
B.D.
Fm B♭ G A♭ D♭ C

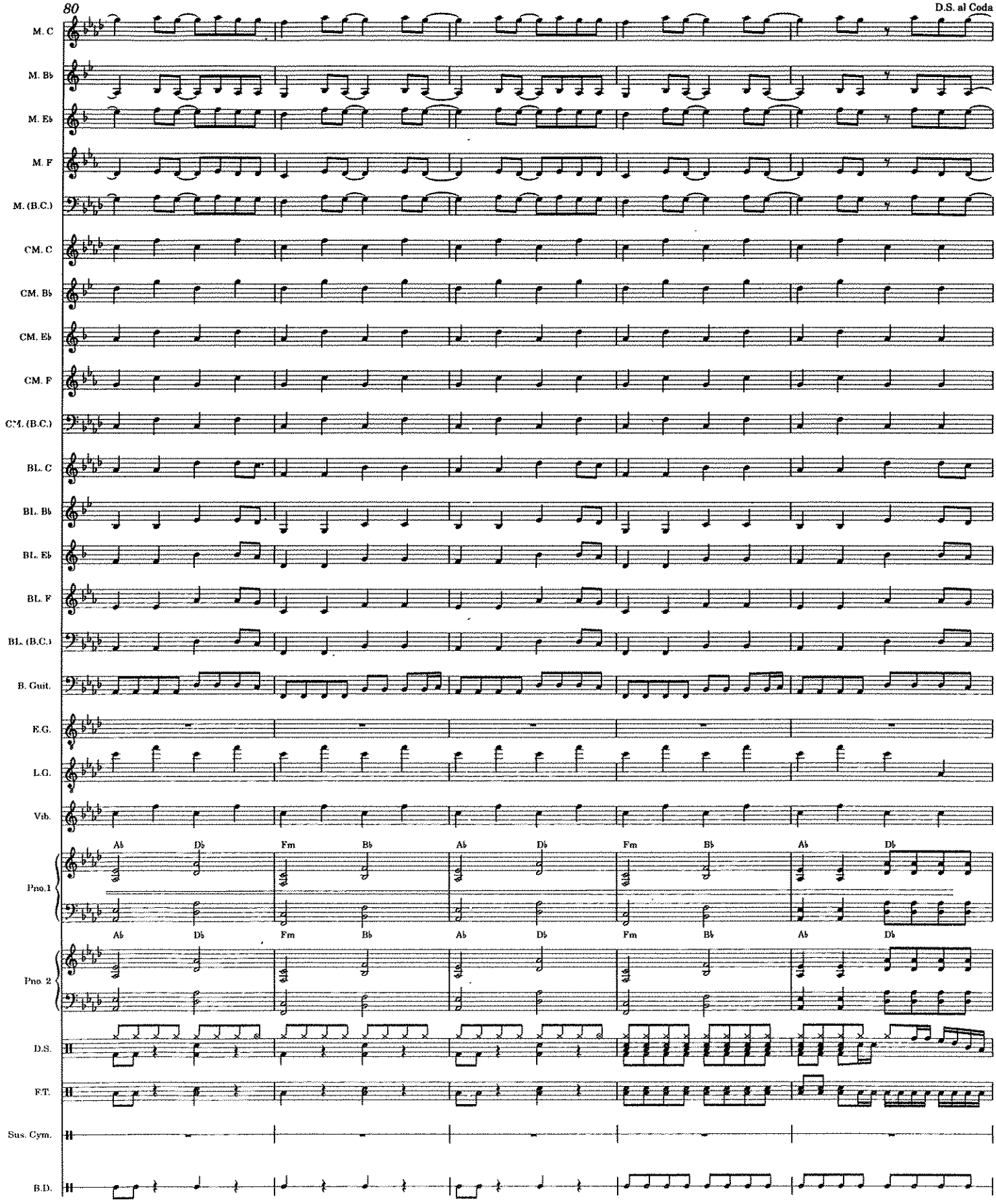

59
M. C
M. B♭
M. E♭
M. F
M. (B.C.)
CM. C
CM. B♭
CM. E♭
CM. F
CM. (B.C.)
BL. C
BL. B♭
BL. E♭
BL. F
BL. (B.C.)
B. Guit.
E.G.
L.G.
Vib.
Pno.1
Pno. 2
D.S.
F.T.
Sus. Cym.
B.D.
Fm B♭ G A♭ D♭ C

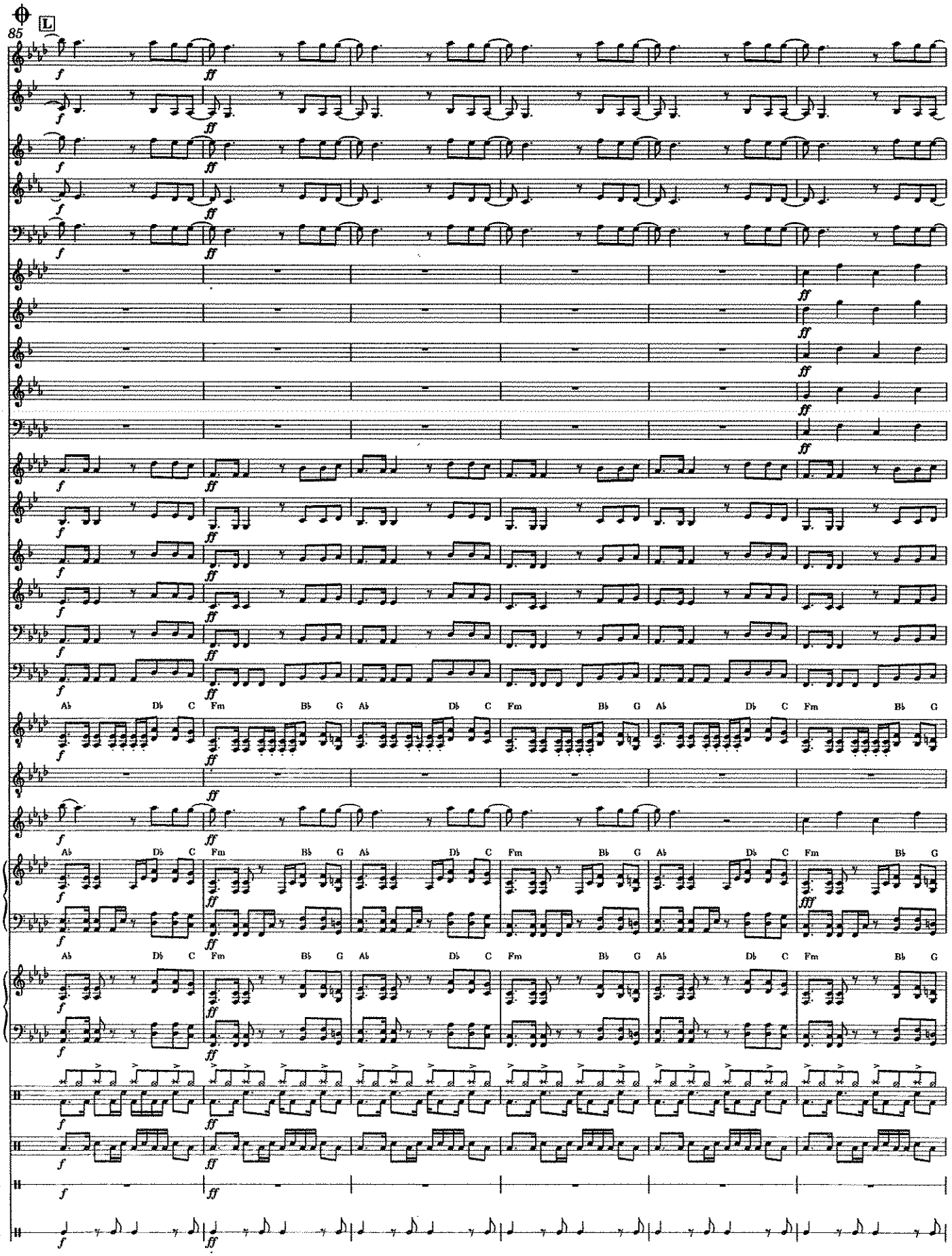

65
I
J
M. C
M. Bb
M. Eb
M. F
M. (B.C.)
CM. C
CM. Bb
CM. Eb
CM. F
CM. (B.C.)
BL. C
BL. Bb
BL. Eb
BL. F
BL. (B.C.)
B. Guit.
E.G.
L.G.
Vib.
Pno.1
Pno. 2
D.S.
F.T.
Sus. Cym.
B.D.
mp
mf
Fm
Bb
Ab
Db

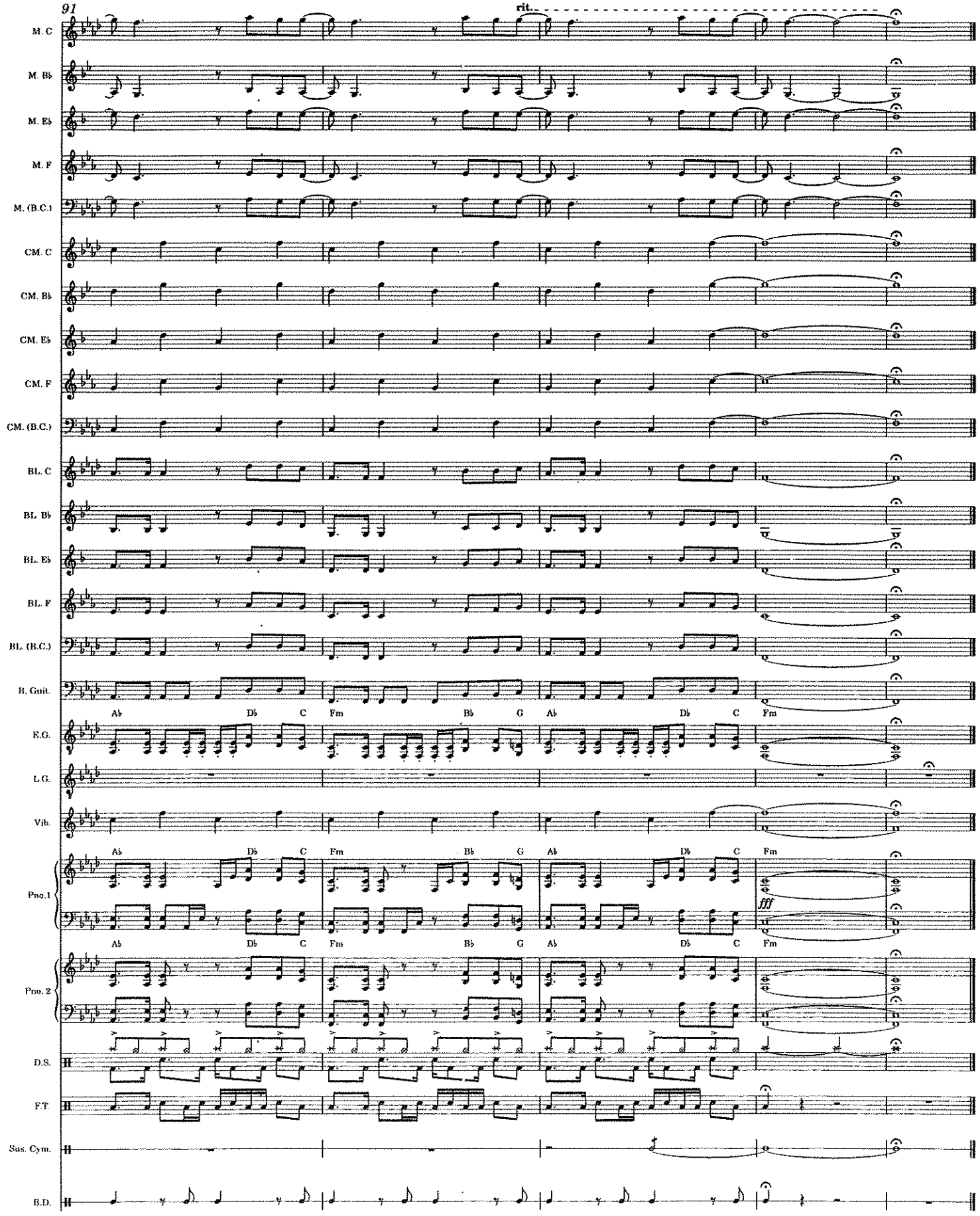

72
K
M. C
M. B♭
M. E♭
M. F
M. (B.C.)
CM. C
CM. B♭
CM. E♭
CM. F
CM. (B.C.)
BL. C
BL. B♭
BL. E♭
BL. F
BL. (B.C.)
B. Guit.
E.G.
L.G.
Vib.
Pno.1
Pno. 2
D.S.
F.T.
Sus. Cym.
B.D.
mp
mf
A♭ D♭ Fm B♭

80

D.S. al Coda

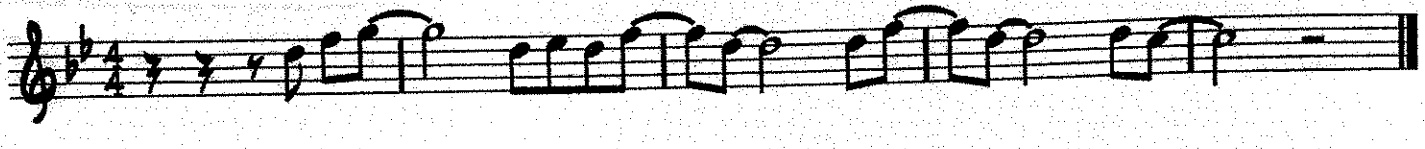

M. C
M. B♭
M. E♭
M. F
M. (B.C.)
CM. C
CM. B♭
CM. E♭
CM. F
CM. (B.C.)
BL. C
BL. B♭
BL. E♭
BL. F
BL. (B.C.)
B. Guit.
E.G.
L.G.
Vib.
Pno.1
Pno. 2
D.S.
F.T.
Sus. Cym.
B.D.
A♭ D♭ Fm B♭ A♭ D♭ Fm B♭ A♭ D♭


L
85
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.
L.G.
Vib.
Pno.1
Pno. 2
D.S.
P.T.
Sus. Cym.
B.D.
A♭ D♭ C Fm B♭ G

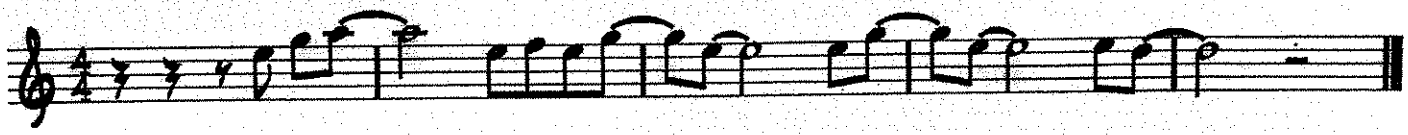

91
rit.
M. C
M. B♭
M. E♭
M. F
M. (B.C.)
CM. C
CM. B♭
CM. E♭
CM. F
CM. (B.C.)
BL. C
BL. B♭
BL. E♭
BL. F
BL. (B.C.)
B. Guit.
E.G.
L.G.
Vib.
Pno.1
Pno. 2
D.S.
F.T.
Sus. Cym.
B.D.
A♭ D♭ C Fm B♭ G A♭ D♭ C Fm
fff

Sponsor Song 2017 - Melody

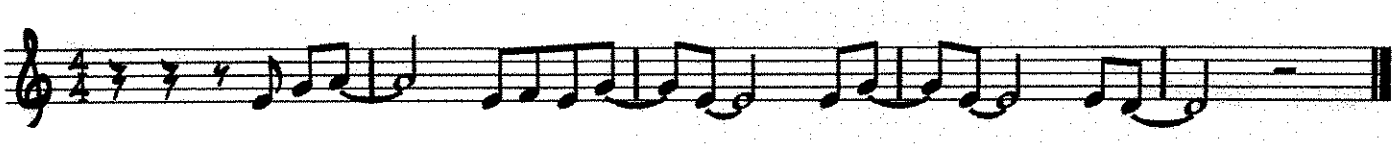
C Instruments (Treble)



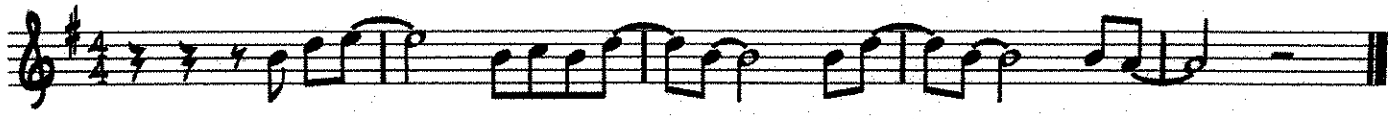
B-Flat Instruments (High)



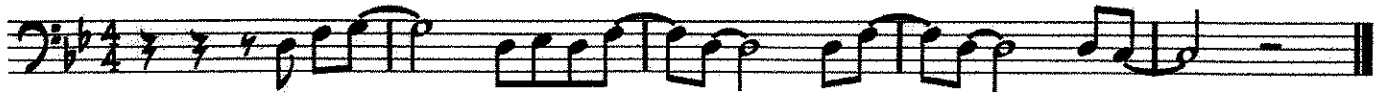
B-Flat Instruments (Low)



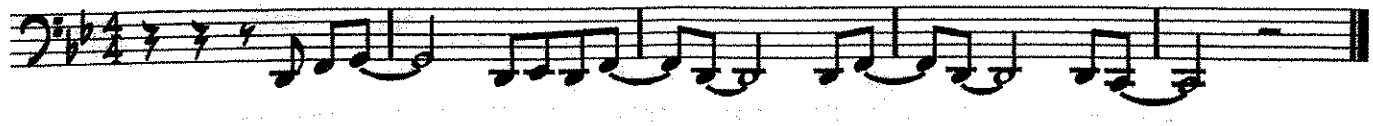
E-Flat Instruments



C Instruments (Bass)



Tuba



Lyrics

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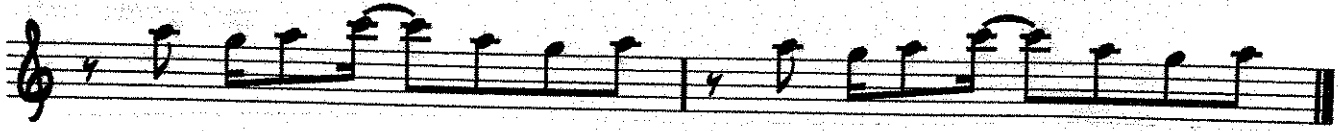
Show us love, come be a sponsor, a sponsor, right now.

Sponsor Song 2017 - Horn Lick

C Instruments (Treble)

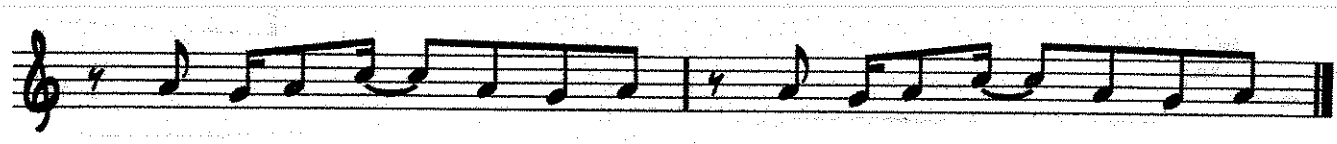
G F G Bb G F G G F G Bb G F G

B-Flat Instruments (High)



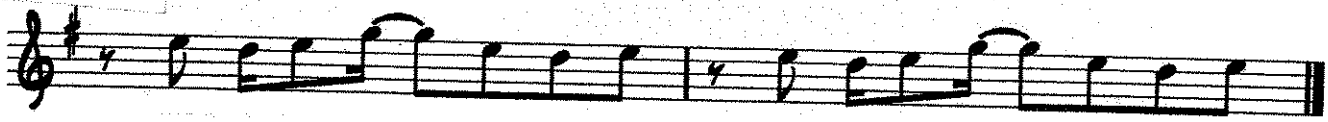
A G A C A G A A G A C A G A

B-Flat Instruments (Low)



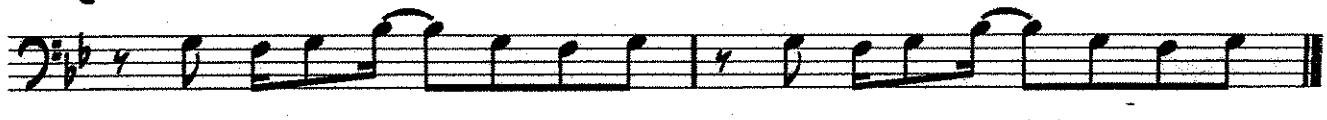
A G A C A G A A G A C A G A

E-Flat Instruments



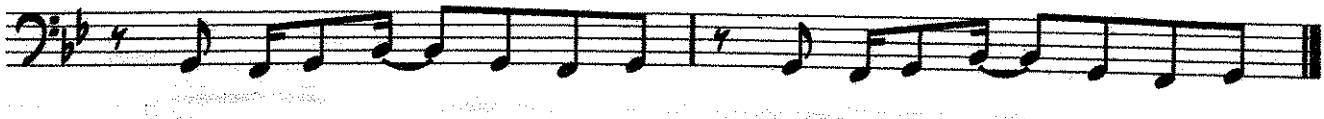
E D E G E D E E D E G E D E

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

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

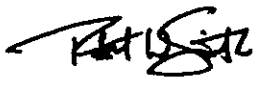
Program Notes

On September 14, 1814, United States soldiers at Fort McHenry (Baltimore, MD) raised a huge American flag in celebration of a crucial victory over the British during the War of 1812. The sight of the "broad stripes and bright stars" inspired Francis Scott Key to write lyrics that eventually became the national anthem of United States of America. Key's poignant words gave significance and relevance to the iconic national symbol that has and will endure throughout the ages.

Notes to the Conductor

I have scored this traditional setting of **The Star Spangled Banner** for developing bands and for those ensembles that may have a limited rehearsal time or instrumentation. It was my goal to provide an arrangement that sounds "full," yet is within the range of developing ensembles. In addition, more mature groups will find the arrangement to be very easy to prepare, and virtually performance-ready as sight-read.

I hope that you and the band find this arrangement of **The Star Spangled Banner** to be a valued addition to your library. Best wishes for your continued musical success!



About the Arranger

Robert W. Smith (b. 1958) is one of the most popular and prolific composers of concert band and orchestral literature in America today. He has over 600 publications in print with the majority composed and arranged through his long association with Warner Bros. Publications and the Belwin catalog.

Mr. Smith's credits include many compositions and productions in all areas of the music field. His original works for winds and percussion have been programmed by countless military, university, high school, and middle school bands throughout the United States, Canada, Europe, Australia, South America and Asia. His **Symphony #1 (The Divine Comedy)**, **Symphony #2 (The Odyssey)** and **Africa: Ceremony, Song and Ritual** have received worldwide critical acclaim. His educational compositions such as **The Tempest**, **Encanto**, and **The Great Locomotive Chase** have become standards for developing bands throughout the world. His numerous works for orchestras of all levels are currently some of the most popular repertoire available today. His music has received extensive airplay on major network television as well as inclusion in multiple motion pictures. From professional ensembles such as the United States Navy Band and the Atlanta Symphony to school bands and orchestras throughout the world, his music speaks to audiences in any concert setting.

As a conductor and clinician, Mr. Smith has performed throughout the United States, Canada, Japan, Europe and Australia. He is the principal conductor of the American Symphonic Winds and the American Festival Philharmonic Orchestra, professional recording ensembles based in Washington D. C. He has recently completed production of **Symphony No. 3 (Don Quixote)**, the fourth in a series of compact disc recordings of his best-known works for concert band. In addition, he is co-creator of the Expressions Music Curriculum. This comprehensive Pre-K through 12 music program includes *Band Expressions*, an innovative new approach to teaching music through the band.

Mr. Smith is the Director of Product Development and is an exclusive composer for the C. L. Barnhouse Company and Walking Frog Records. In addition, he is currently teaching in the Music Industry program at Troy University in Troy, Alabama. His teaching responsibilities are focused in music composition, production, publishing and business.

CD Recording Available

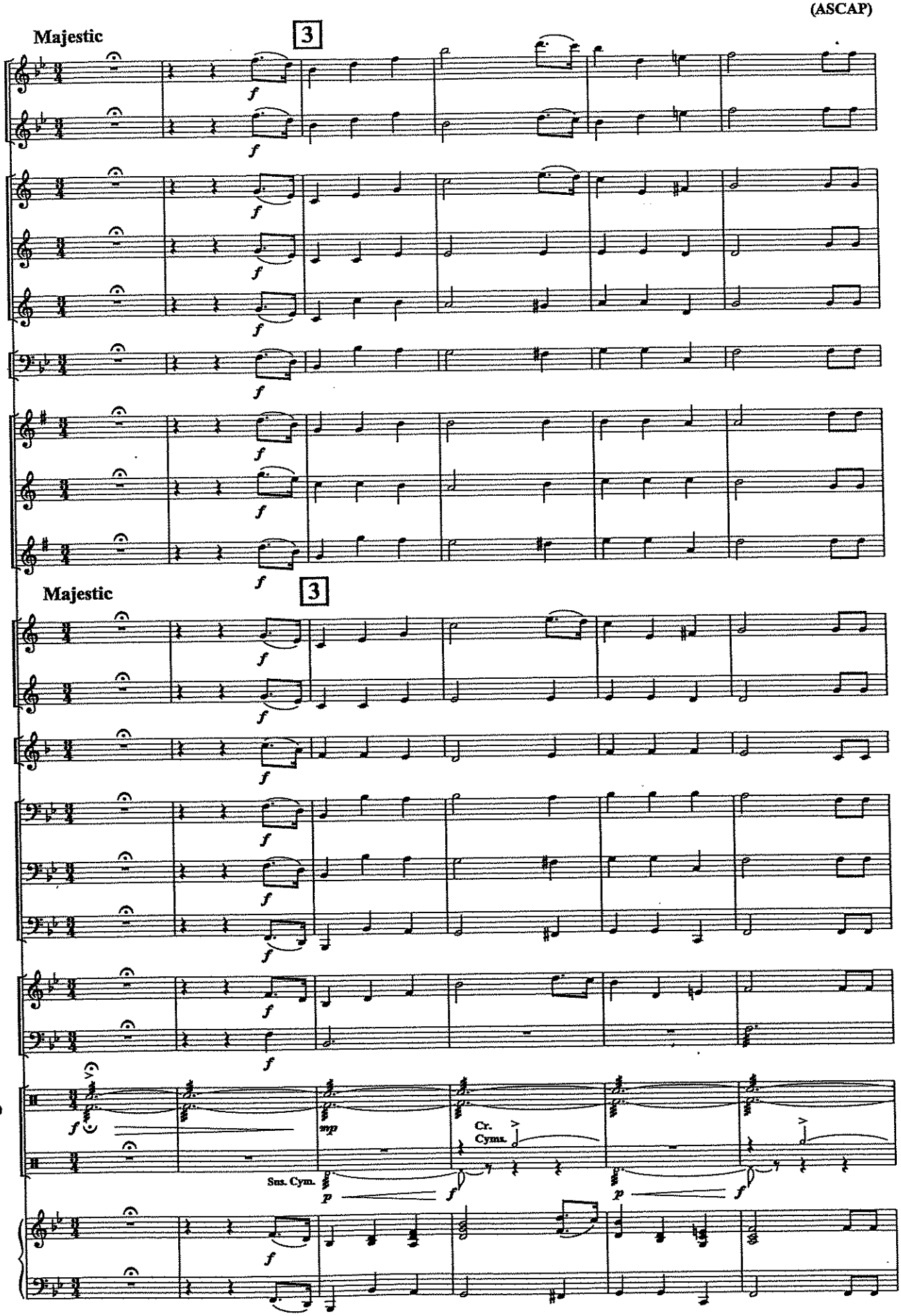
WFR362
DARK ODYSSEY: ALBUM FOR THE YOUNG
The Washington Winds
Edward Petersen - Conductor

Contents: Air of Nobility (Swearingen), Bells! (R. W. Smith), Christmas Feast (Shaffer), Dark Odyssey (Grice), Deck the Halls With Drums and Voices (arr. R. W. Smith), Dueling Dragons (R. W. Smith), Firefall (Shaffer), Hexagony (Hawkins), Independencia (Hallstrom Cohanney), Joyful and Triumphant (Huckaby), Little Star (Grice), Midnight Avenger (Noack), Navarro (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 (Huckaby), Sol Invictus (Conaway), The Star Spangled Banner (arr. R. W. Smith), Storm Clouds (Swearingen), The Thunderer (Sousa/arr. 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)



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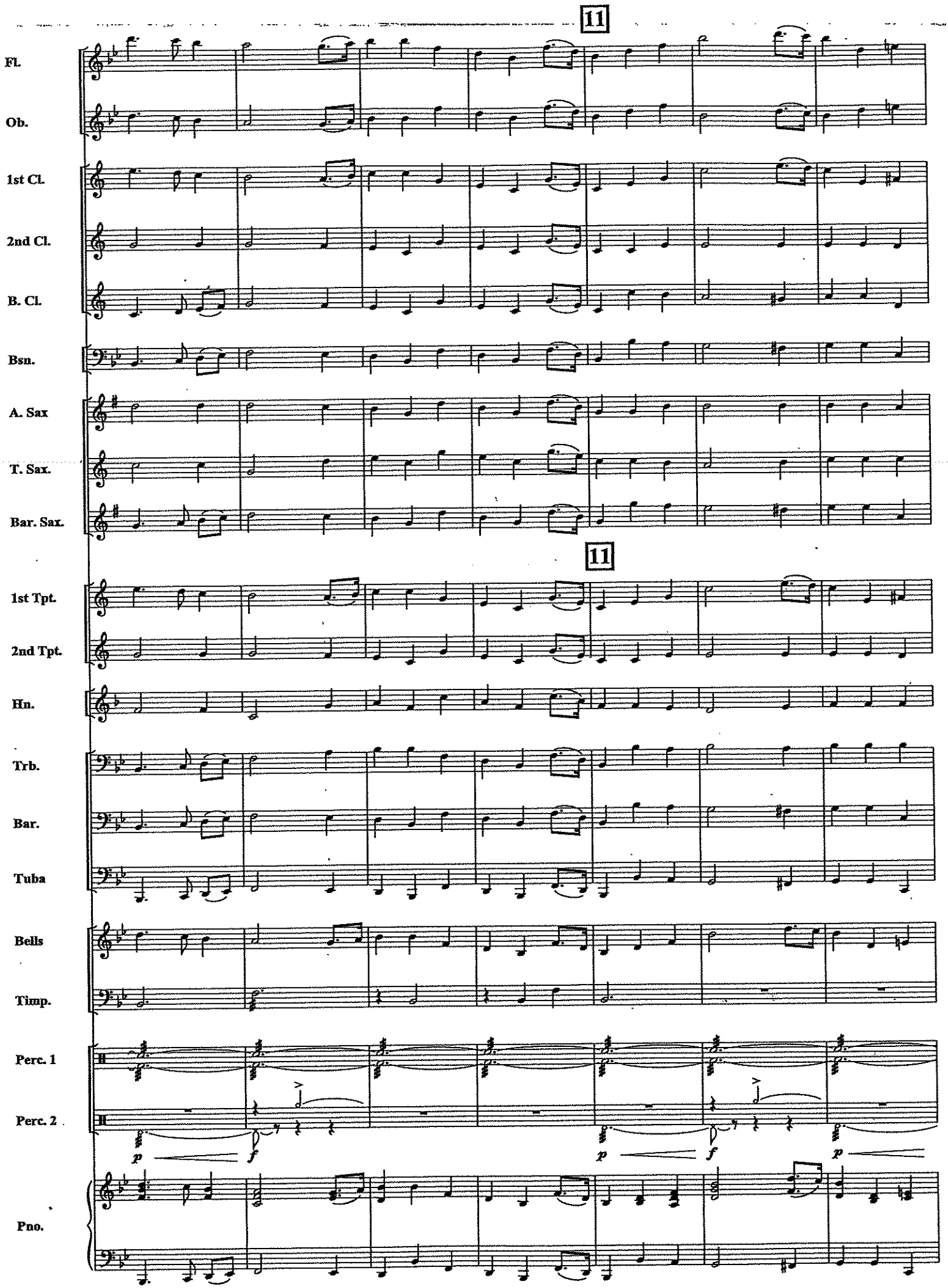
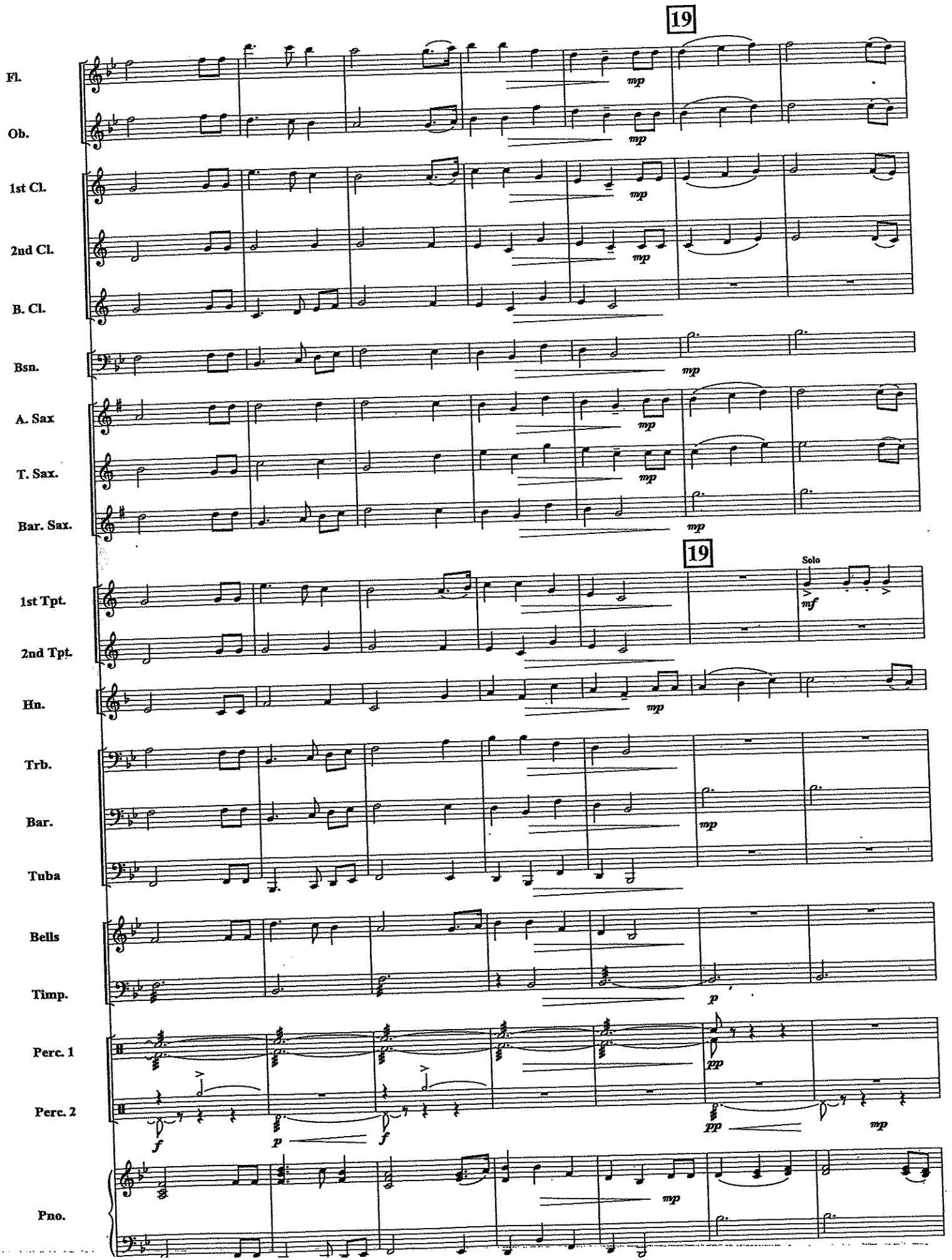
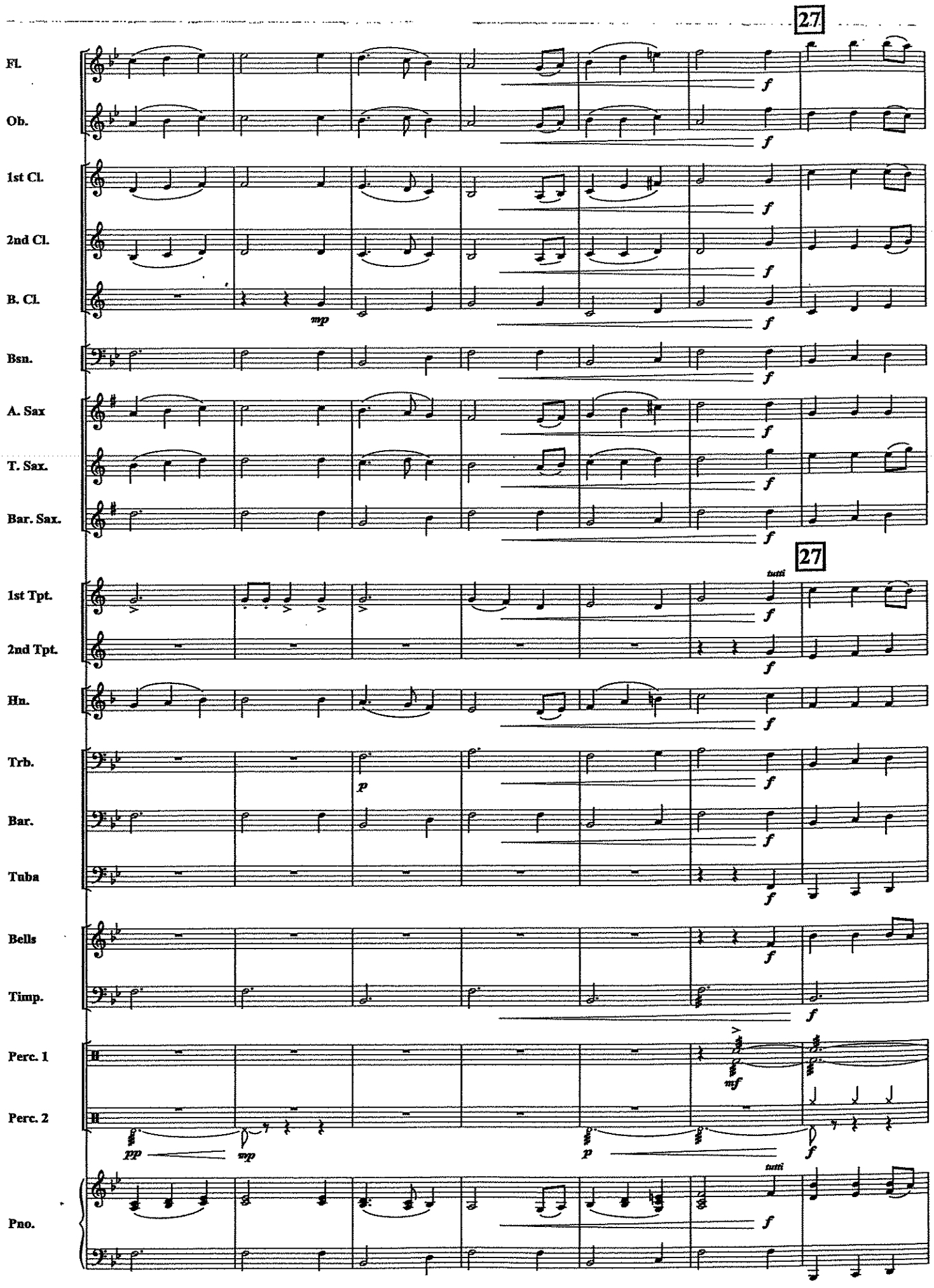
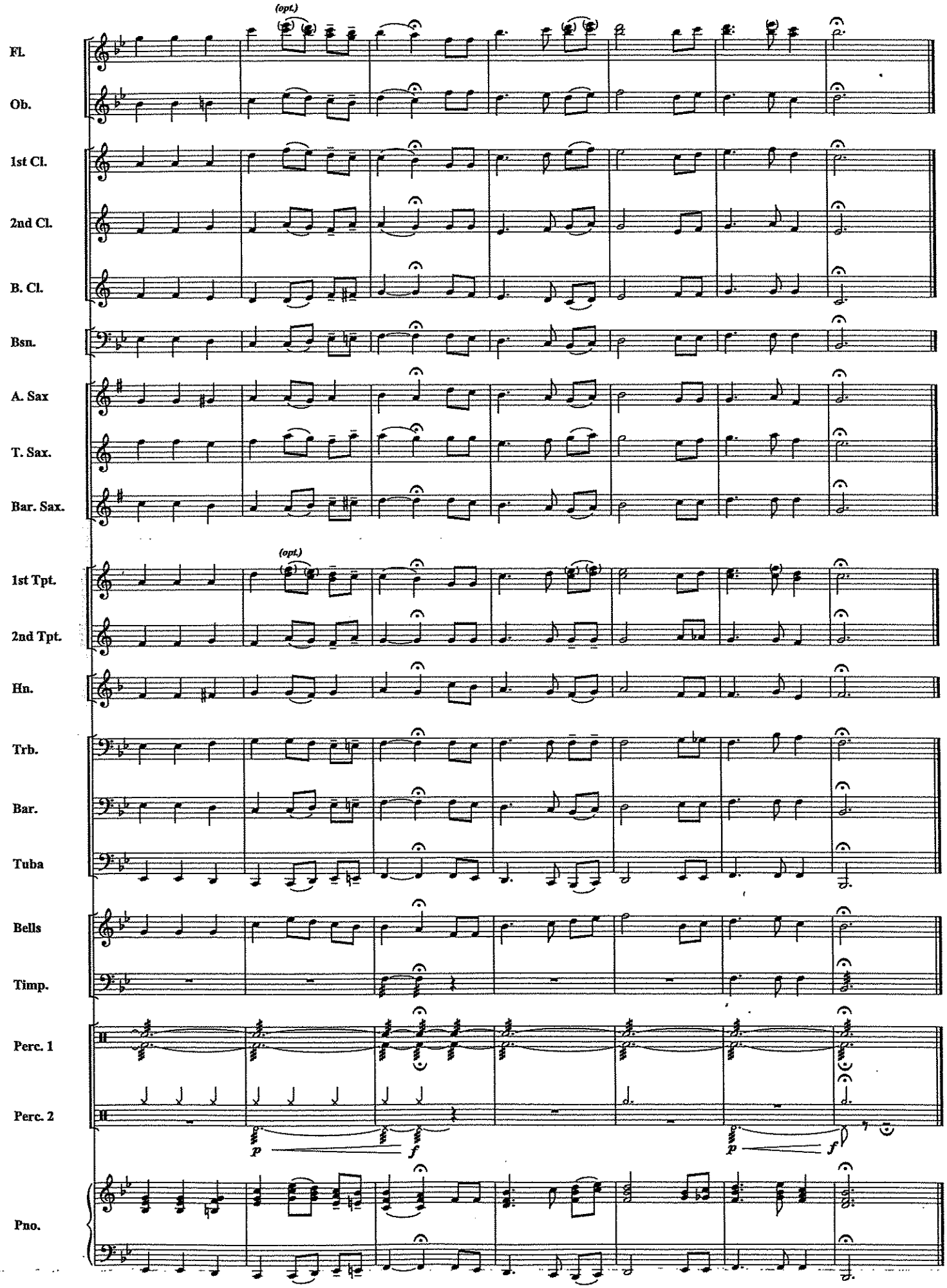

11
Fl.
Ob.
1st Cl.
2nd Cl.
B. Cl.
Bsn.
A. Sax
T. Sax.
Bar. Sax.
11
1st Tpt.
2nd Tpt.
Hn.
Trb.
Bar.
Tuba
Bells
Timp.
Perc. 1
Perc. 2
p
f
p
f
p
Pno.


19
Fl.
Ob.
1st Cl.
2nd Cl.
B. Cl.
Bsn.
A. Sax
T. Sax.
Bar. Sax.
19
Solo
1st Tpt.
2nd Tpt.
Hn.
Trb.
Bar.
Tuba
Bells
Timp.
Perc. 1
Perc. 2
Pno.
mp
mf
p
pp
f

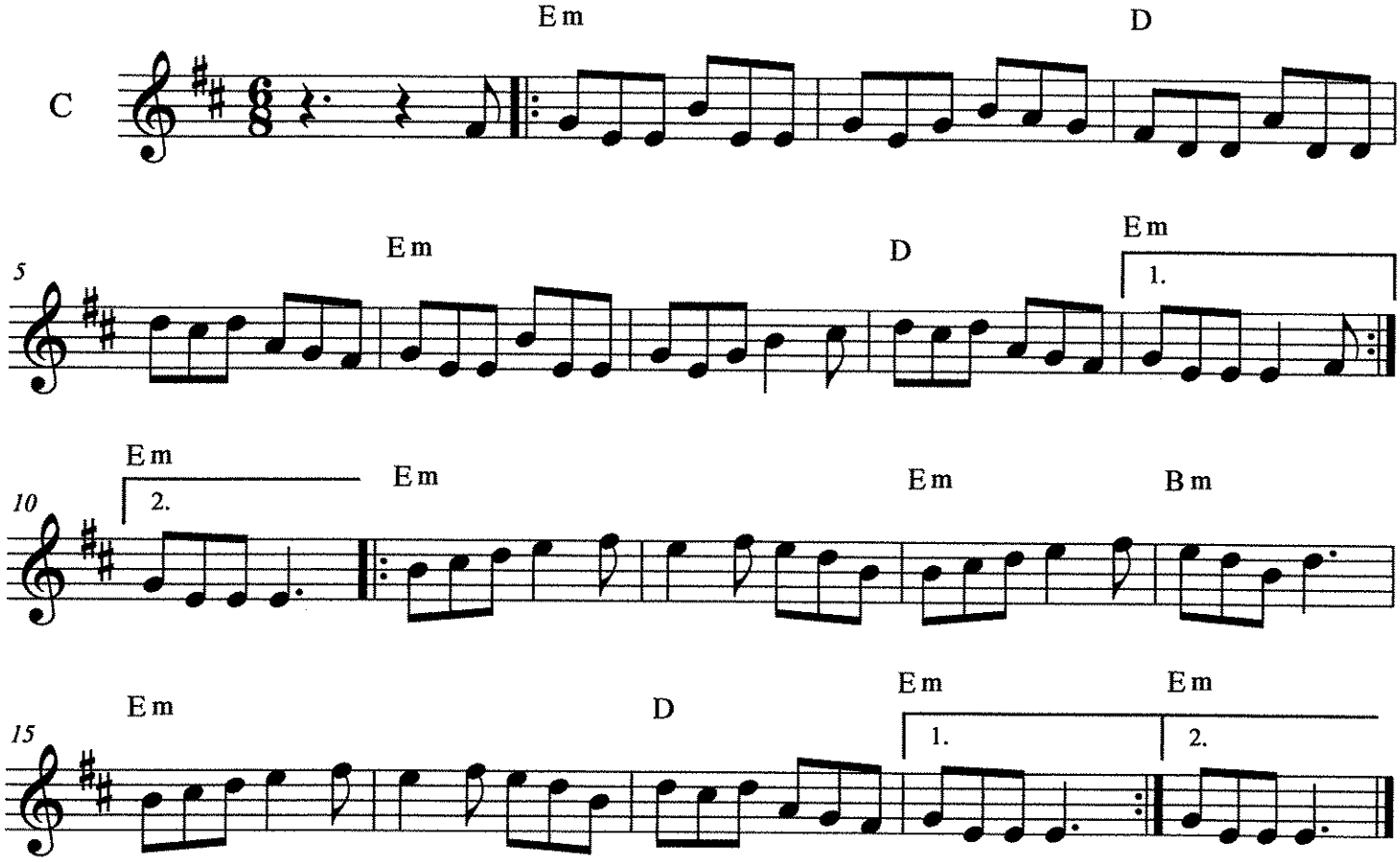

27
Fl.
Ob.
1st Cl.
2nd Cl.
B. Cl.
Bsn.
A. Sax
T. Sax.
Bar. Sax.
27
1st Tpt.
2nd Tpt.
Hn.
Trb.
Bar.
Tuba
Bells
Timp.
Perc. 1
Perc. 2
Pno.
f
mp
p
mf
pp
tutti


Fl.
Ob.
1st Cl.
2nd Cl.
B. Cl.
Bsn.
A. Sax
T. Sax.
Bar. Sax.
1st Tpt.
2nd Tpt.
Hn.
Trb.
Bar.
Tuba
Bells
Timp.
Perc. 1
Perc. 2
Pno.
(opt.)
(opt.)
p
f
p
f

C PART (D MAJOR)

The Swallowtail Jig

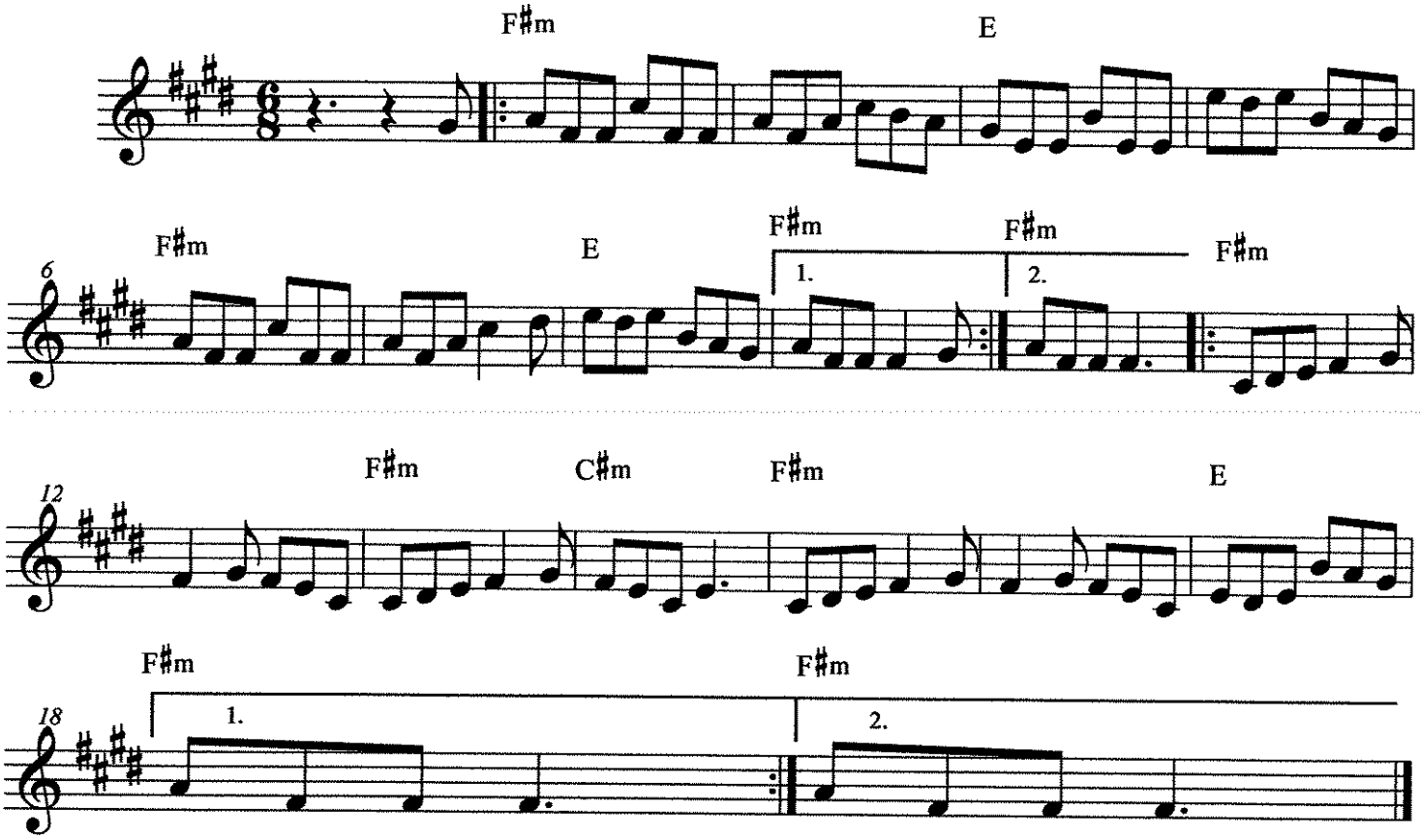
Traditional Irish
arr. Bernice



Bb PART LOW (D MAJOR)

The Swallowtail Jig

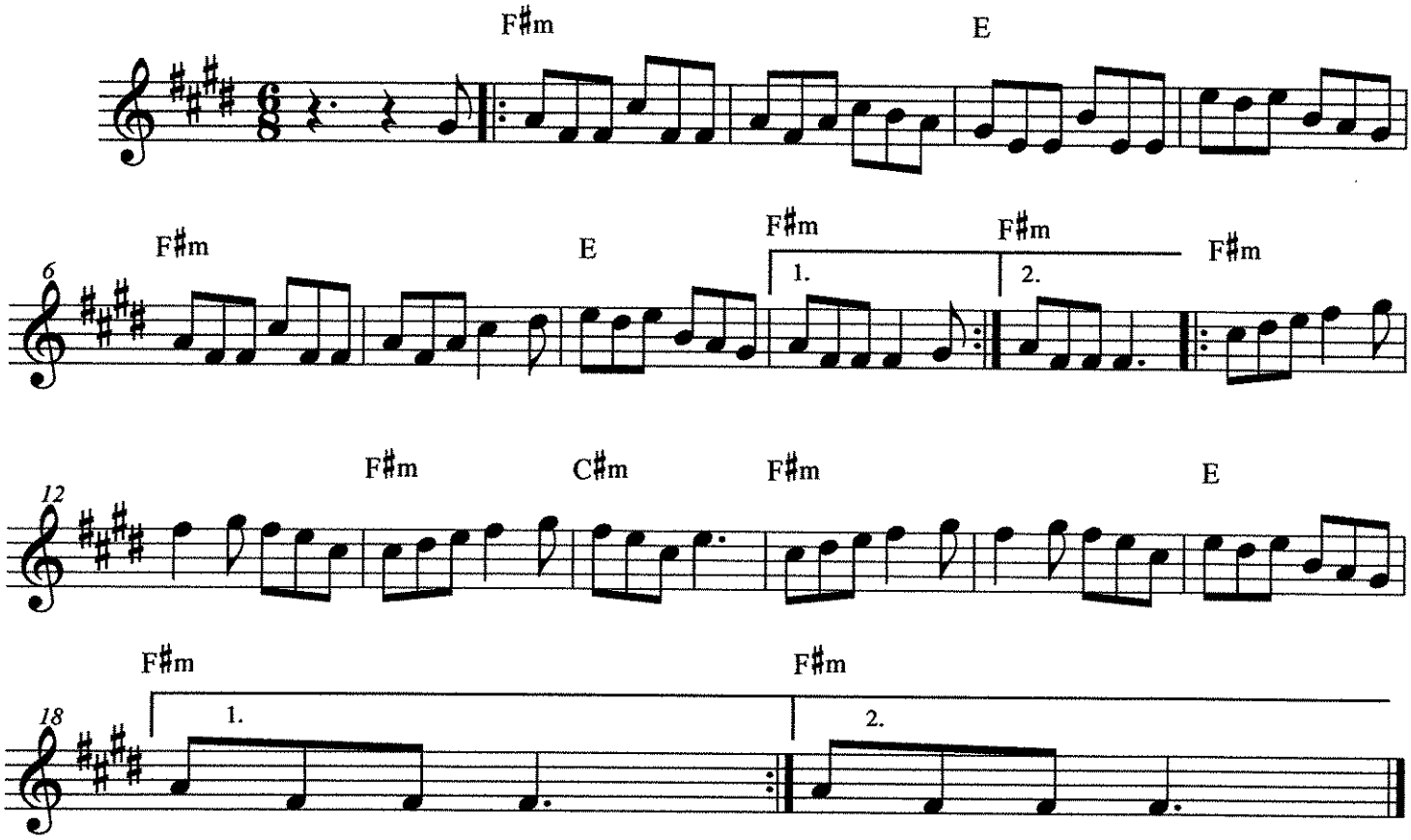
Traditional Irish
arr. Bernice



Bb PART HIGH (D MAJOR)

The Swallowtail Jig

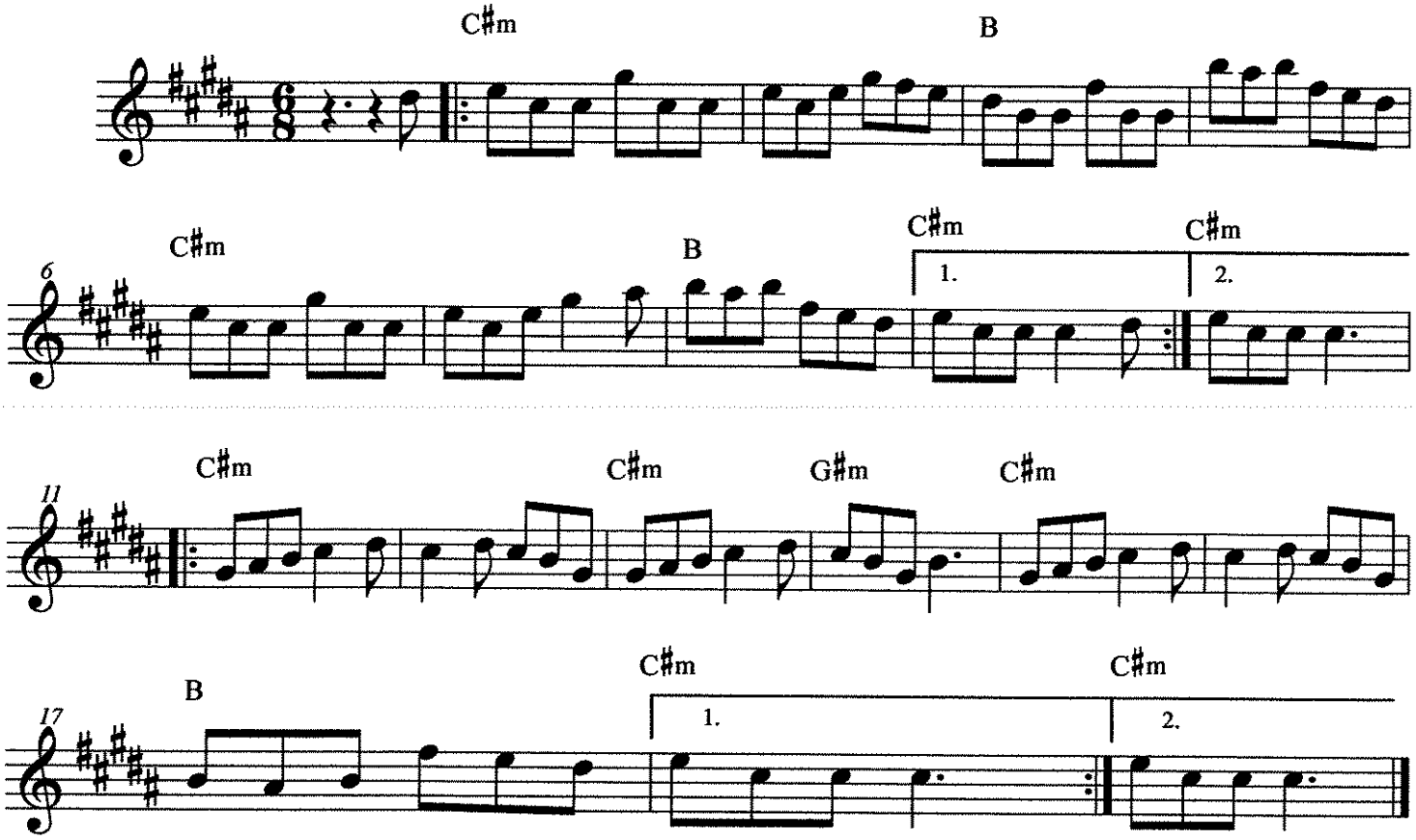
Traditional Irish
arr. Bernice



Eb PART LOW (D MAJOR)

The Swallowtail Jig

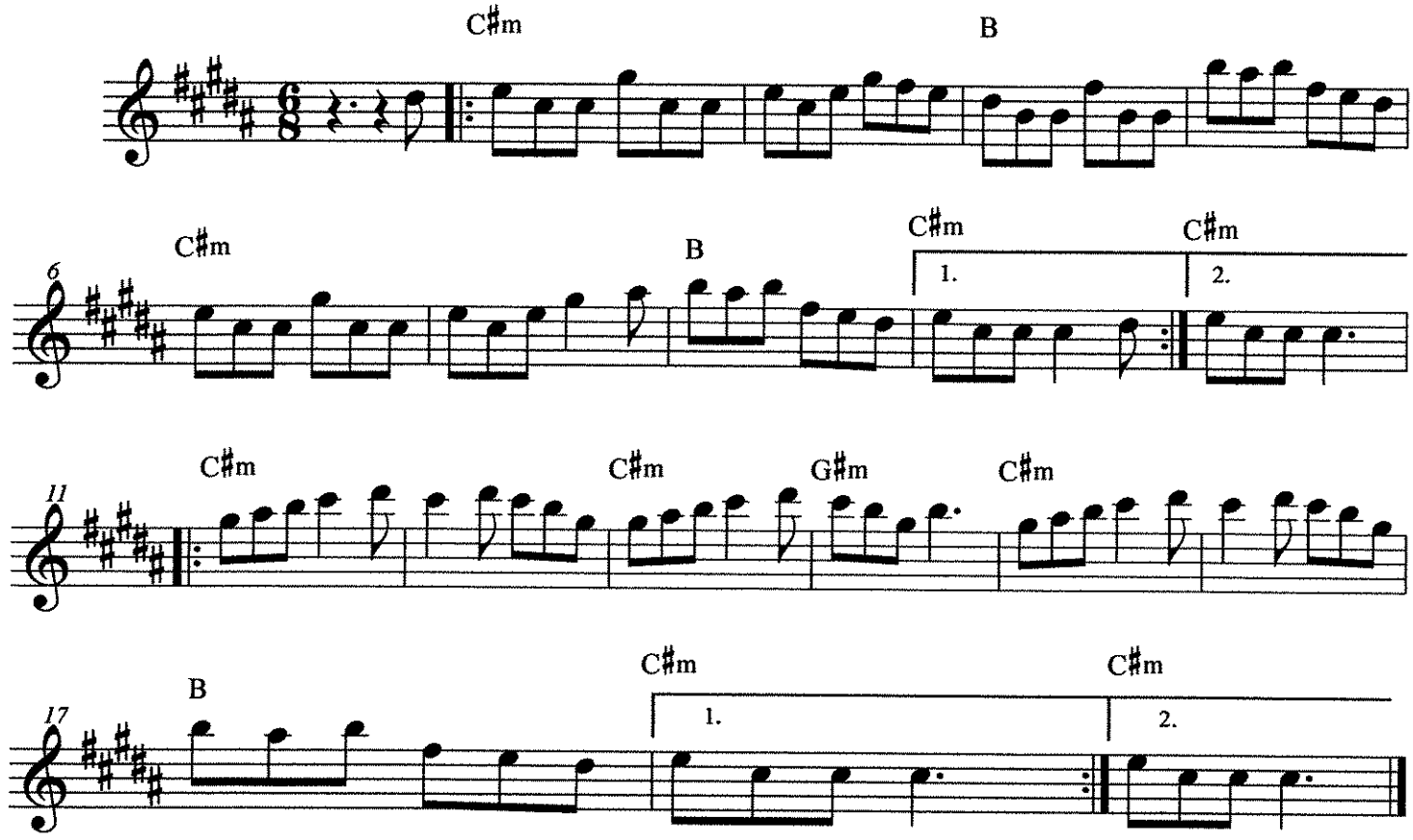
Traditional Irish
arr. Bernice



Eb PART HIGH (D MAJOR)

The Swallowtail Jig

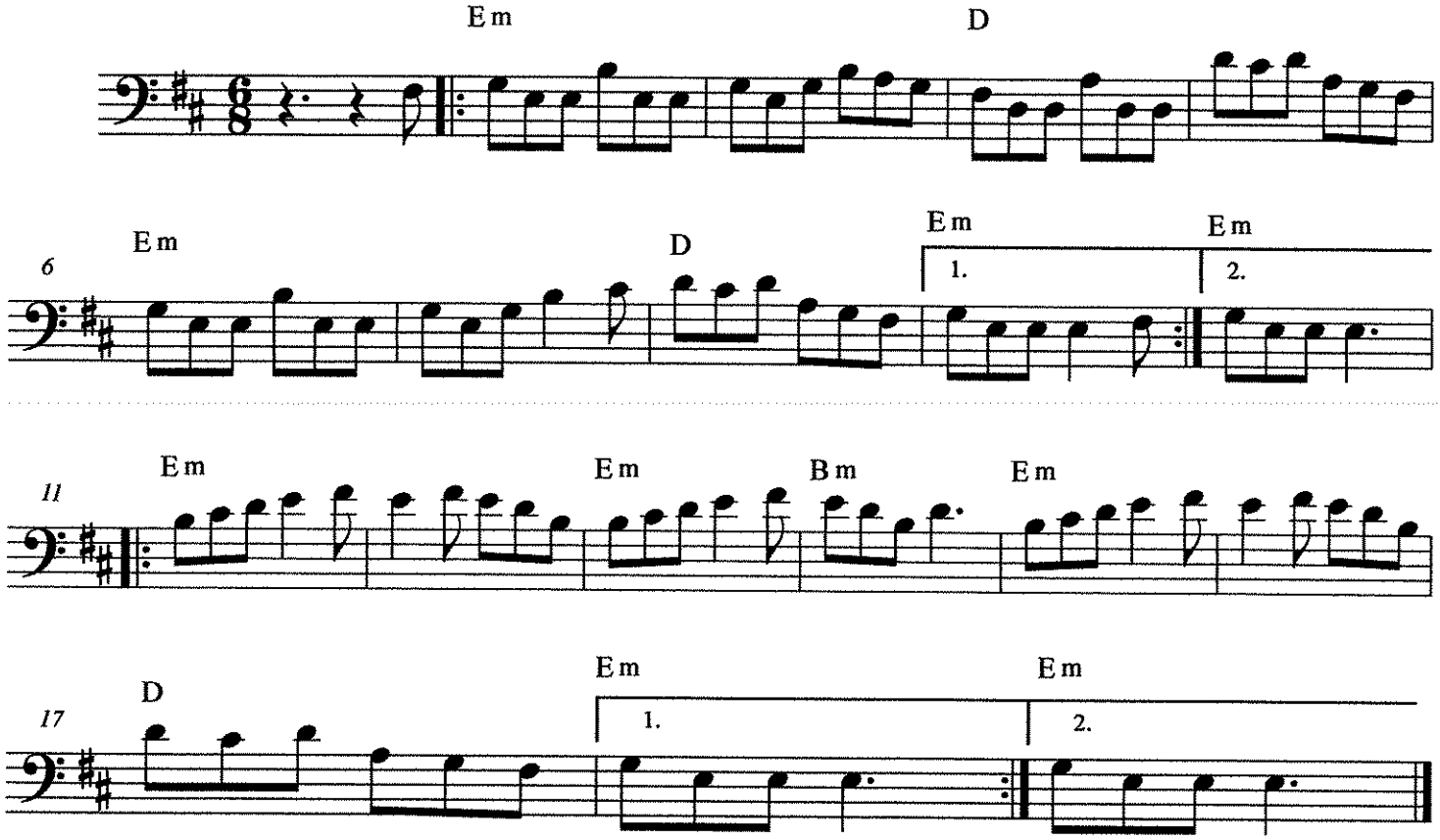
Traditional Irish
arr. Bernice



BASS CLEF HIGH (D MAJOR)

The Swallowtail Jig

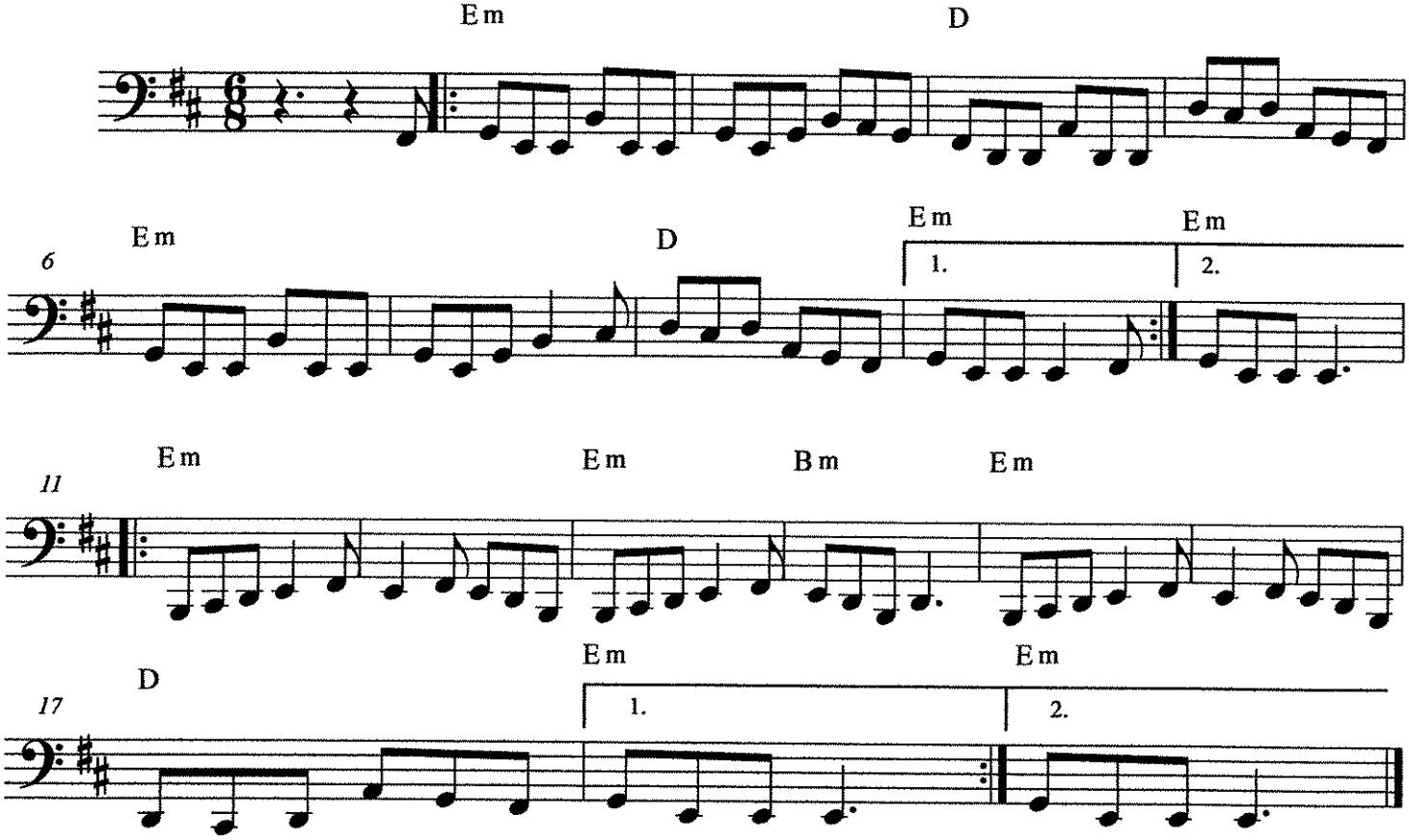
Traditional Irish
arr. Bernice



TUBA (D MAJOR)

The Swallowtail Jig

Traditional Irish
arr. Bernice



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.

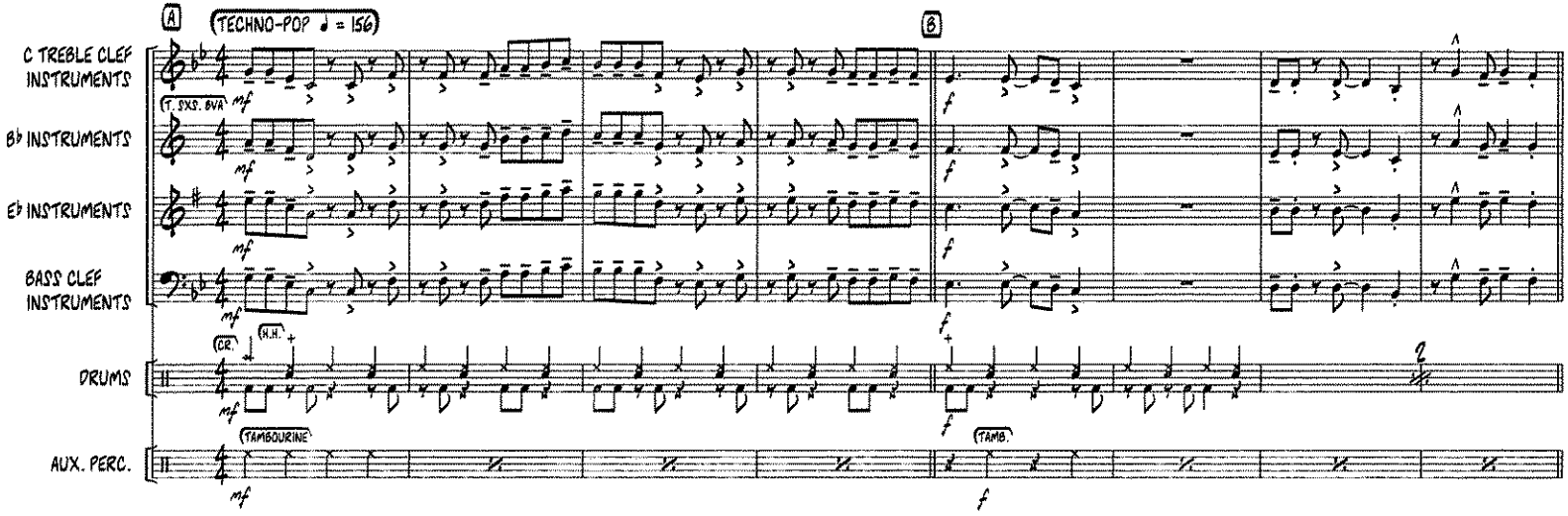
4. The Guitar has several "as written" segments, most notably mm. 21-33 (and simpler segments at mm. 44 and 53). Most guitarists don't get ample opportunities to read, so this a good opportunity. If reading is too difficult, they can simply play the notated chords as whole notes and half notes.

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



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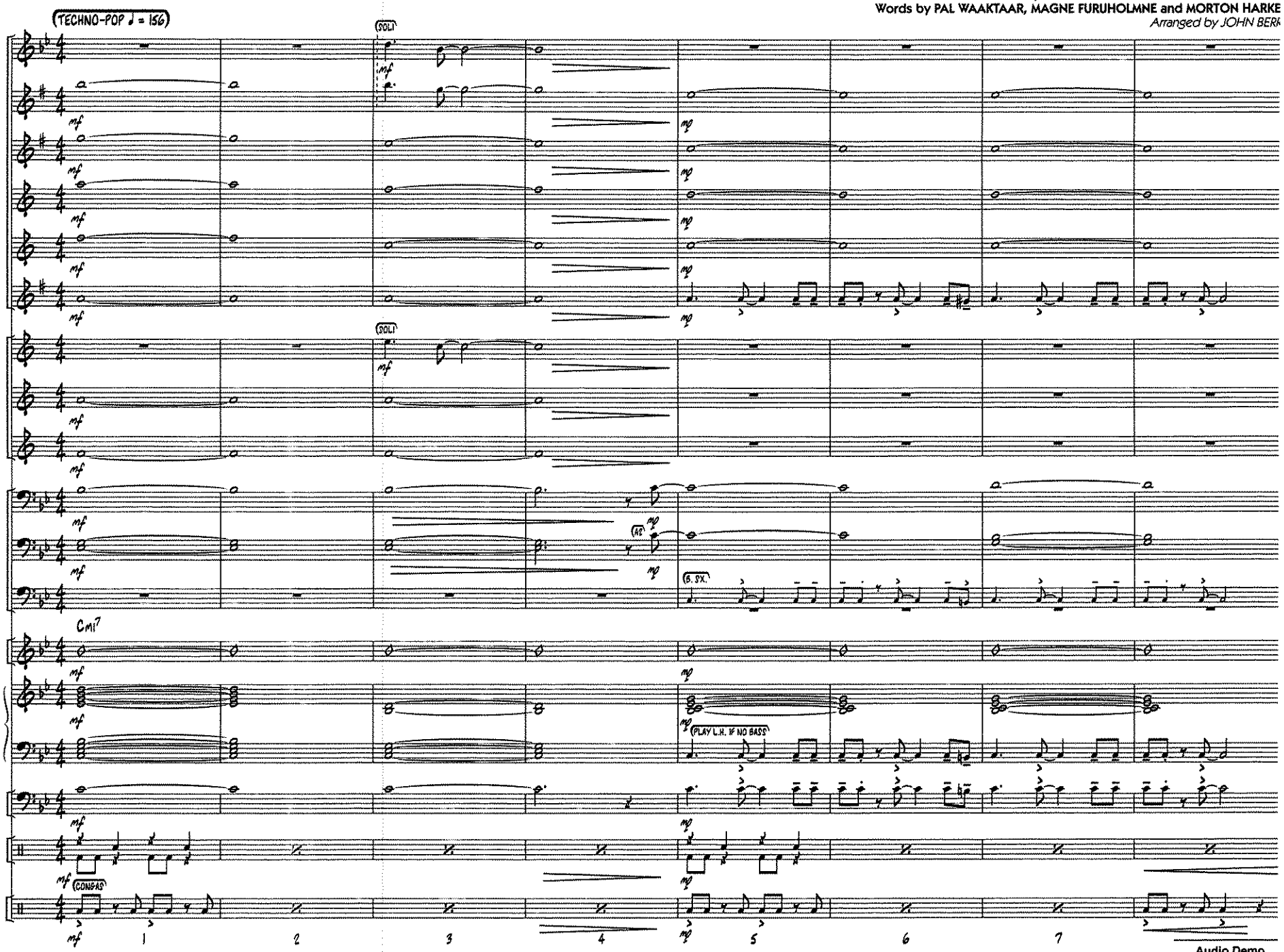
TAKE ON ME

Music by PAL WAAKTAAR and MAGNE FURUHOLMN
Words by PAL WAAKTAAR, MAGNE FURUHOLMNE and MORTON HARKE
Arranged by JOHN BERK



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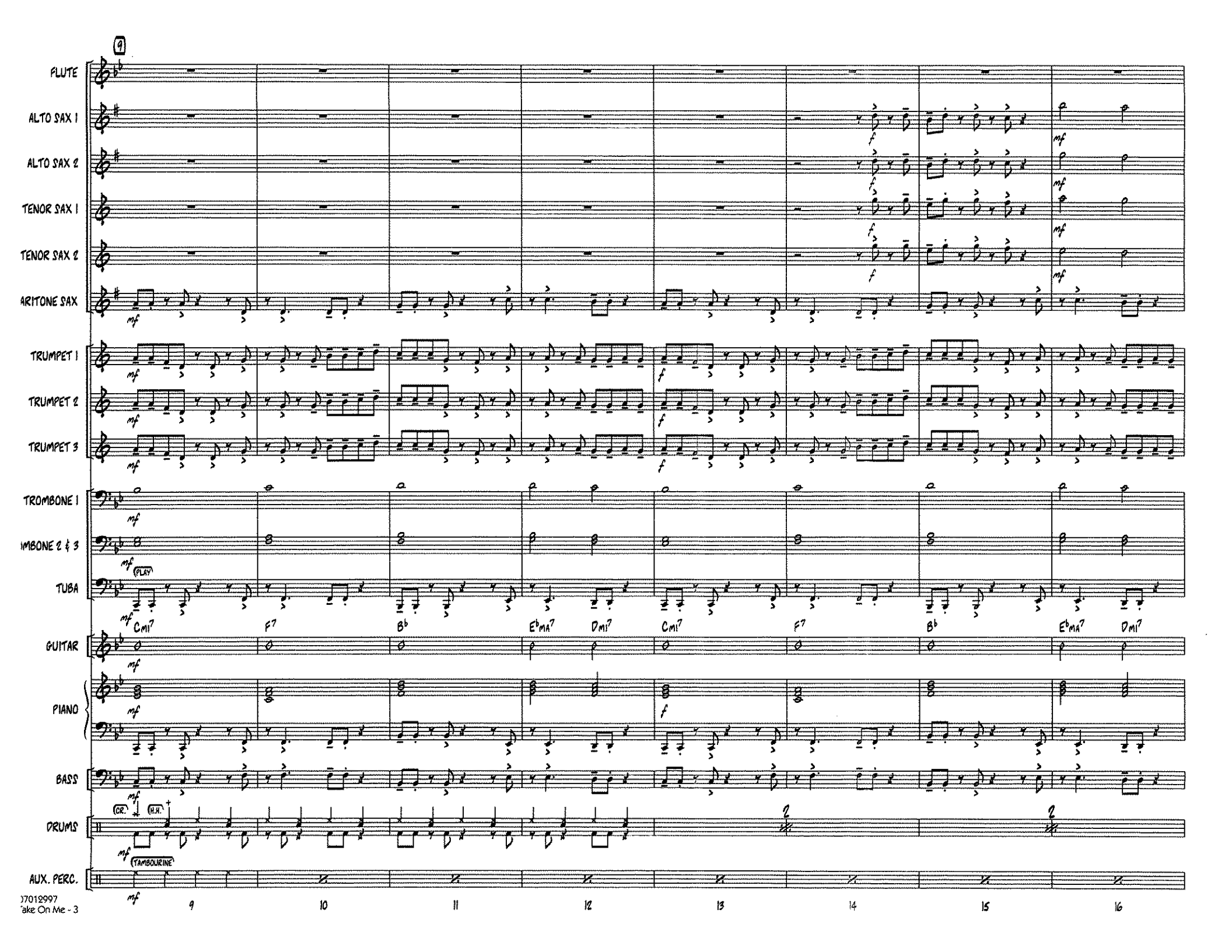
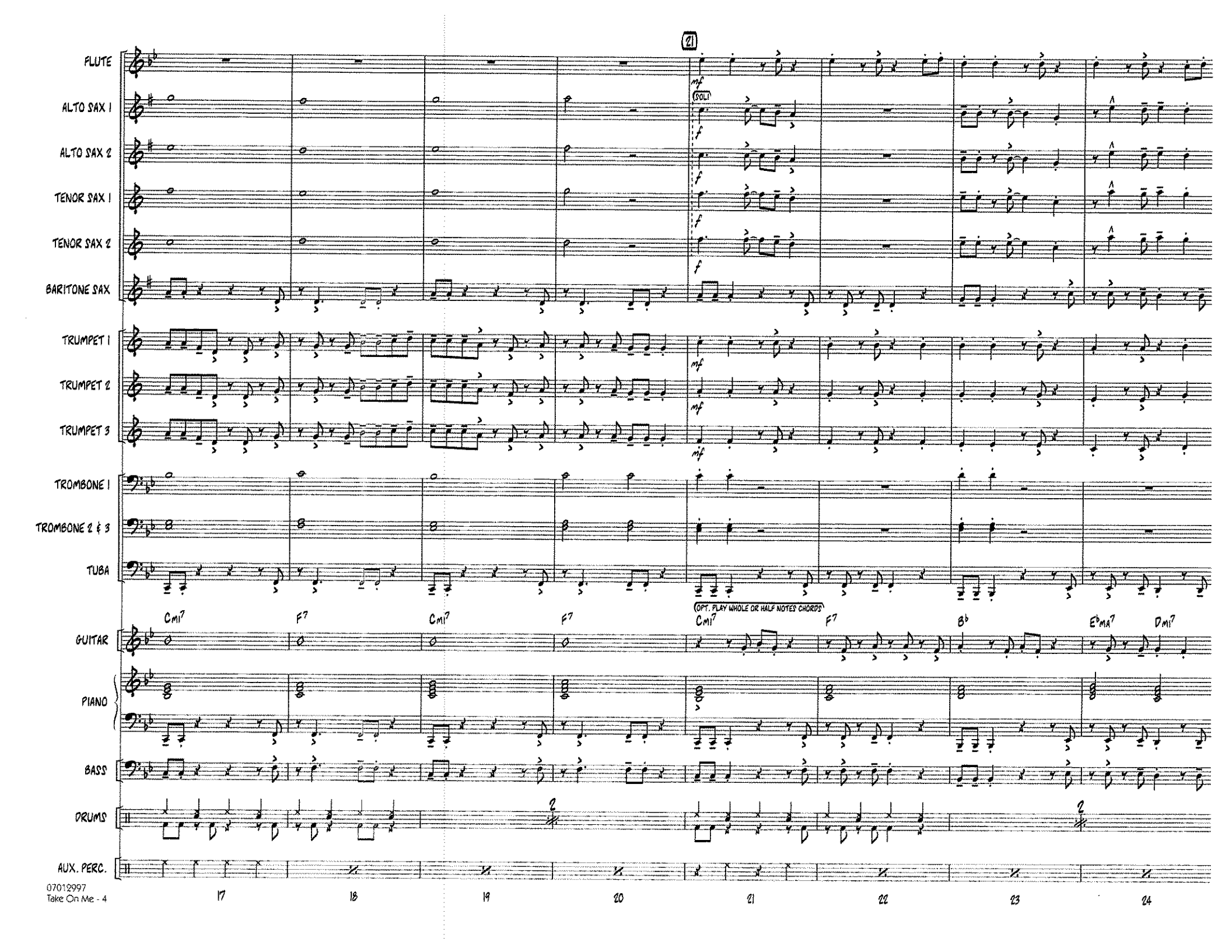
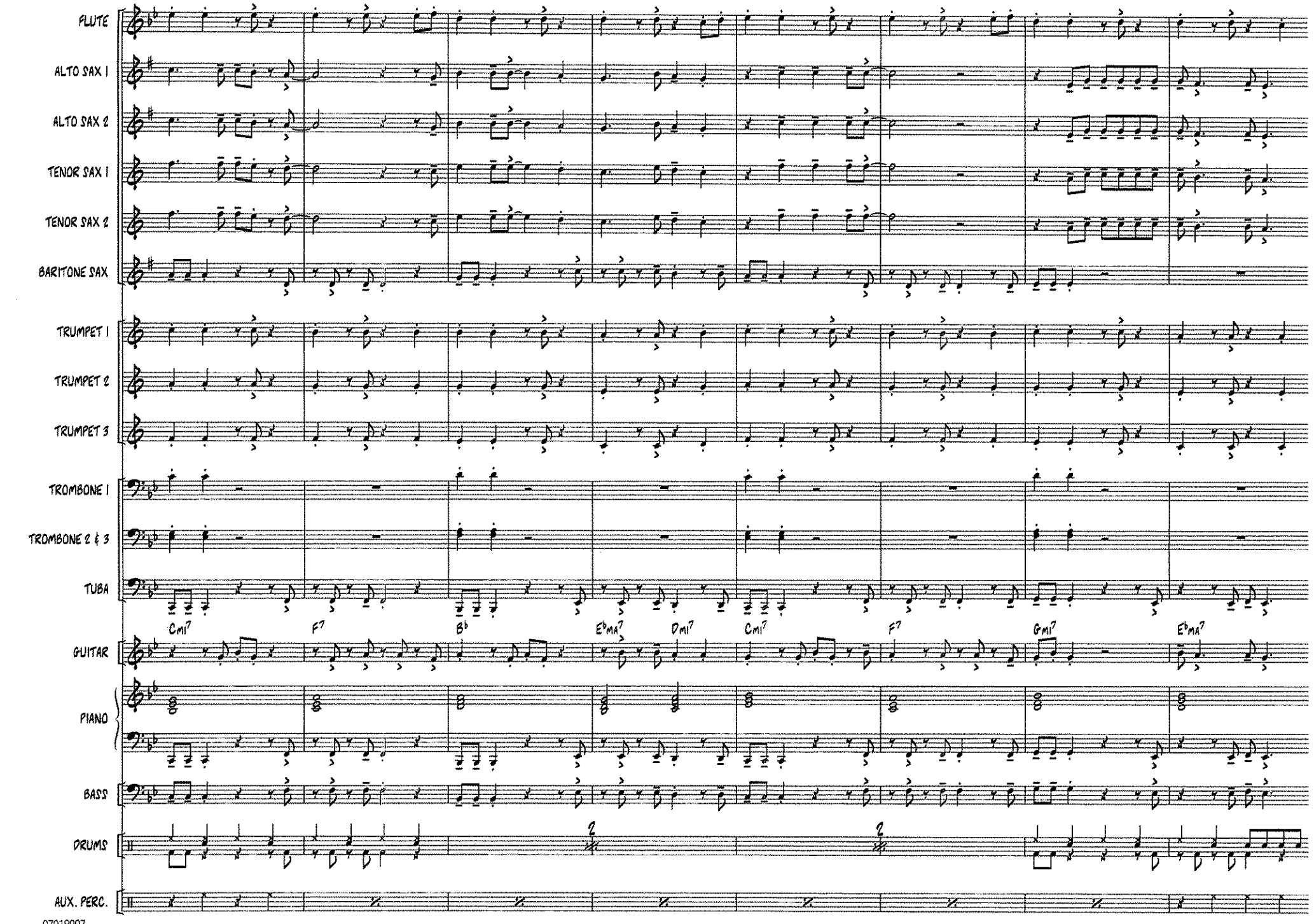
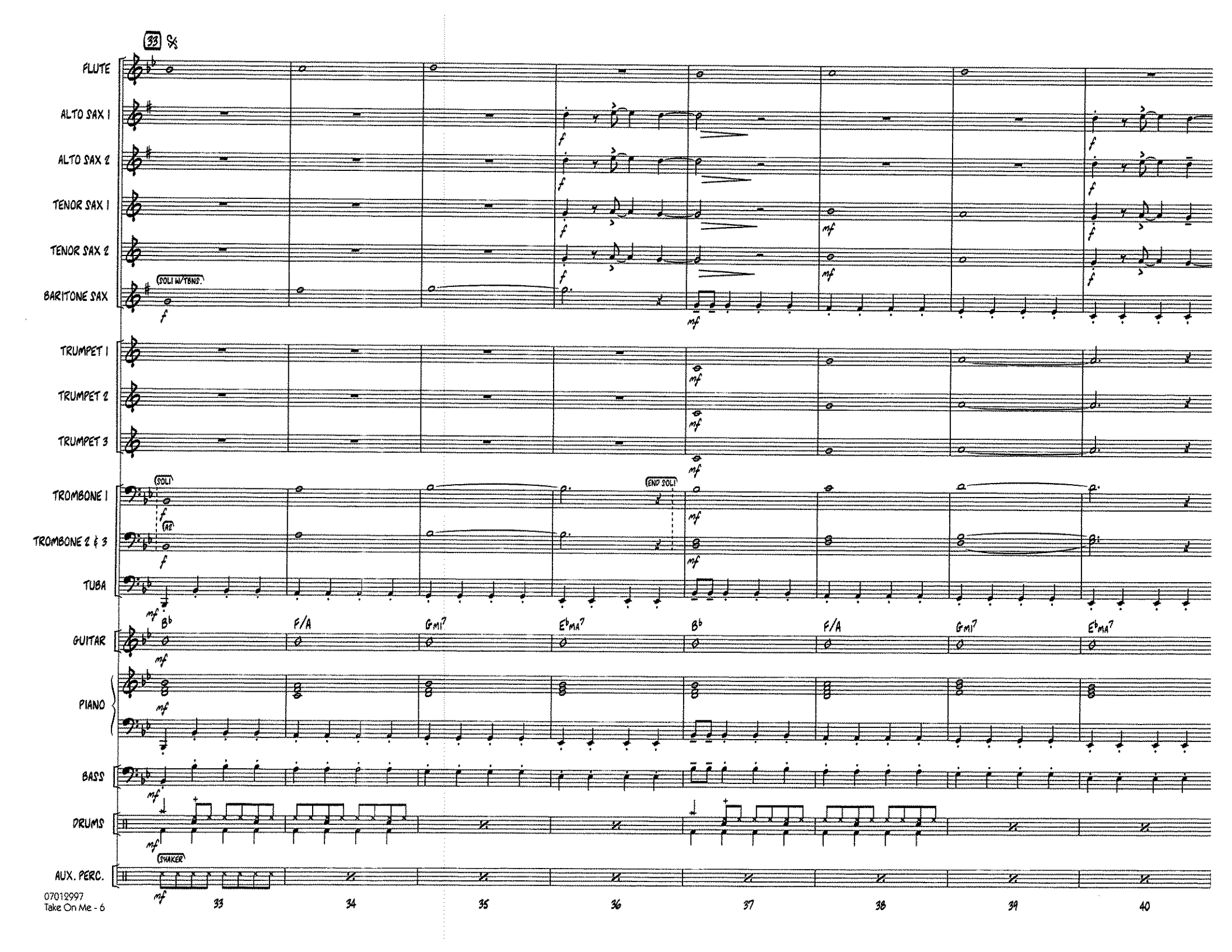
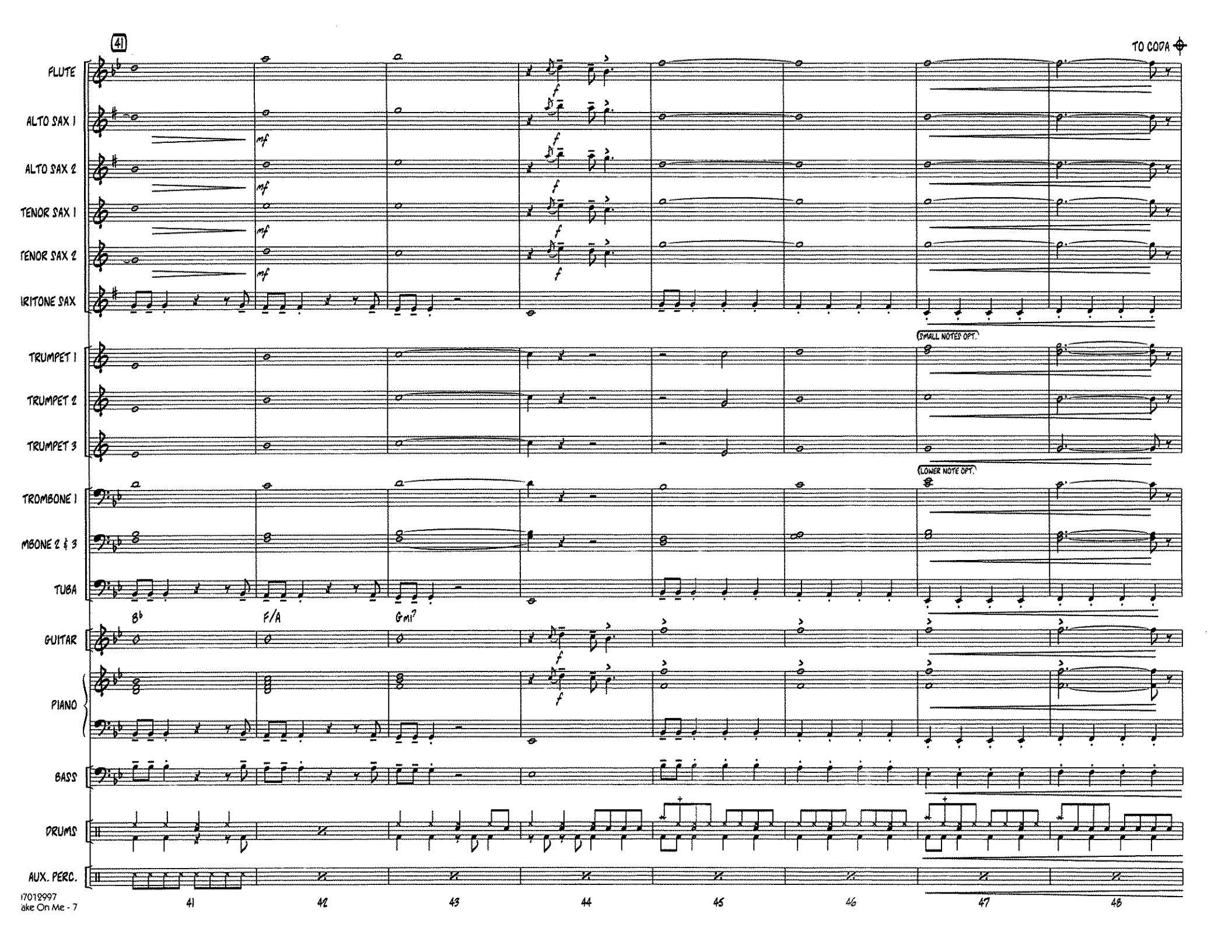
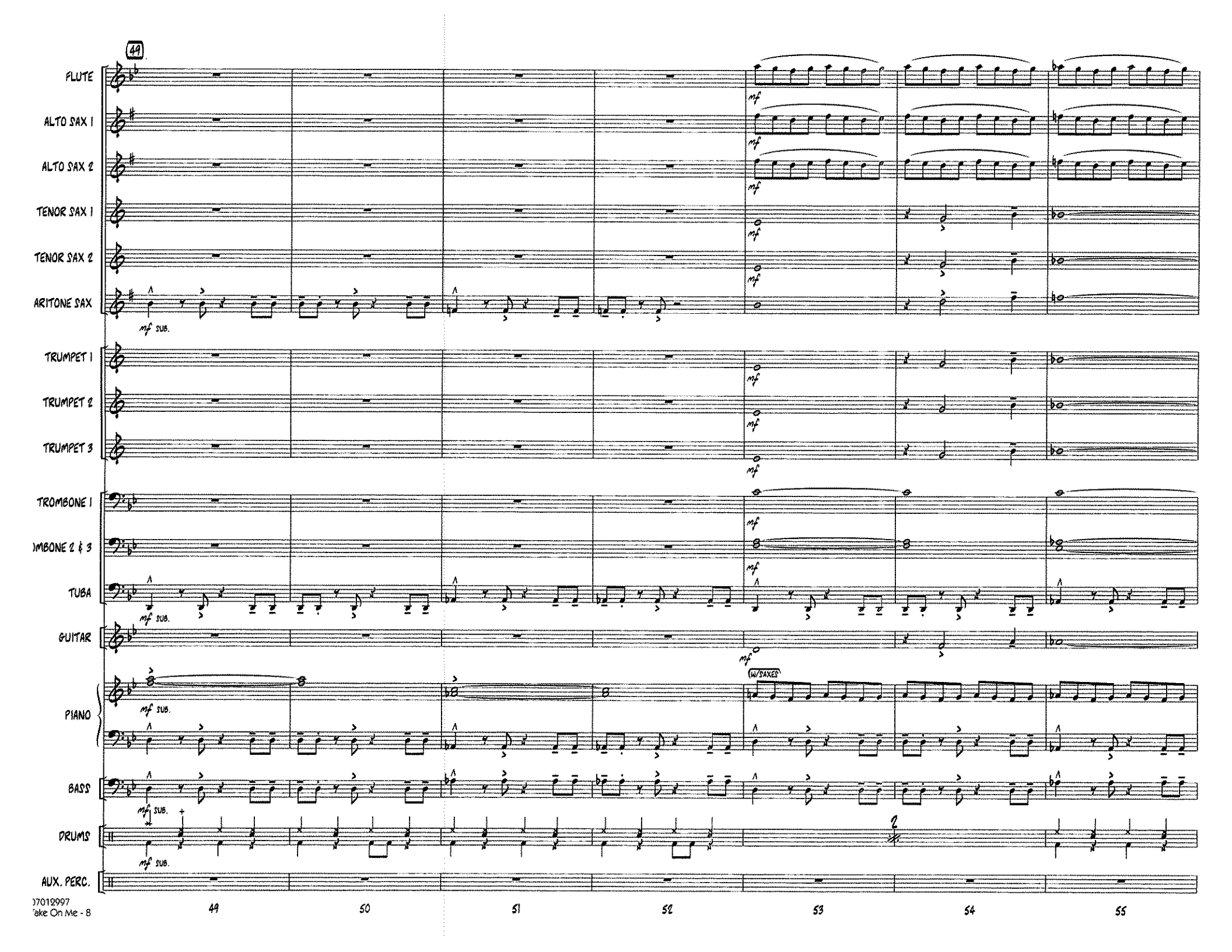

9
FLUTE
ALTO SAX 1
ALTO SAX 2
TENOR SAX 1
TENOR SAX 2
ARITONE SAX
TRUMPET 1
TRUMPET 2
TRUMPET 3
TROMBONE 1
IMBONE 2 & 3
TUBA
PLAY
GUITAR
PIANO
BASS
DRUMS
CR.
H.H.
TAMBOURINE
AUX. PERC.
Cmi7
F7
B♭
E♭MA7
Dmi7
Cmi7
F7
B♭
E♭MA7
Dmi7
9
10
11
12
13
14
15
16

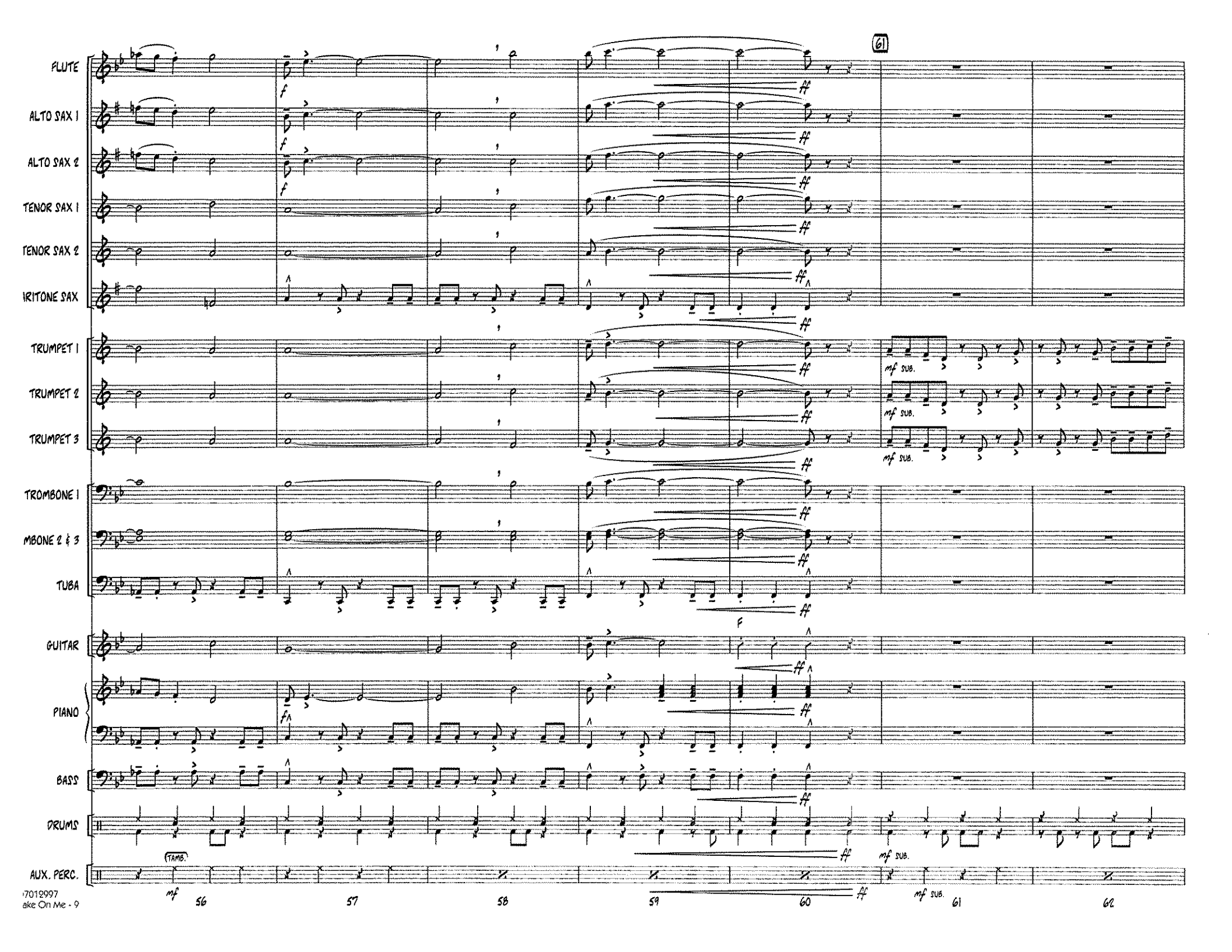

21
FLUTE
ALTO SAX 1
ALTO SAX 2
TENOR SAX 1
TENOR SAX 2
BARITONE SAX
TRUMPET 1
TRUMPET 2
TRUMPET 3
TROMBONE 1
TROMBONE 2 & 3
TUBA
GUITAR
PIANO
BASS
DRUMS
AUX. PERC.
mf
SOLI
f
Cmi7
F7
B♭
E♭MA7
Dmi7
(OPT. PLAY WHOLE OR HALF NOTES CHORDS)
2
17
18
19
20
21
22
23
24

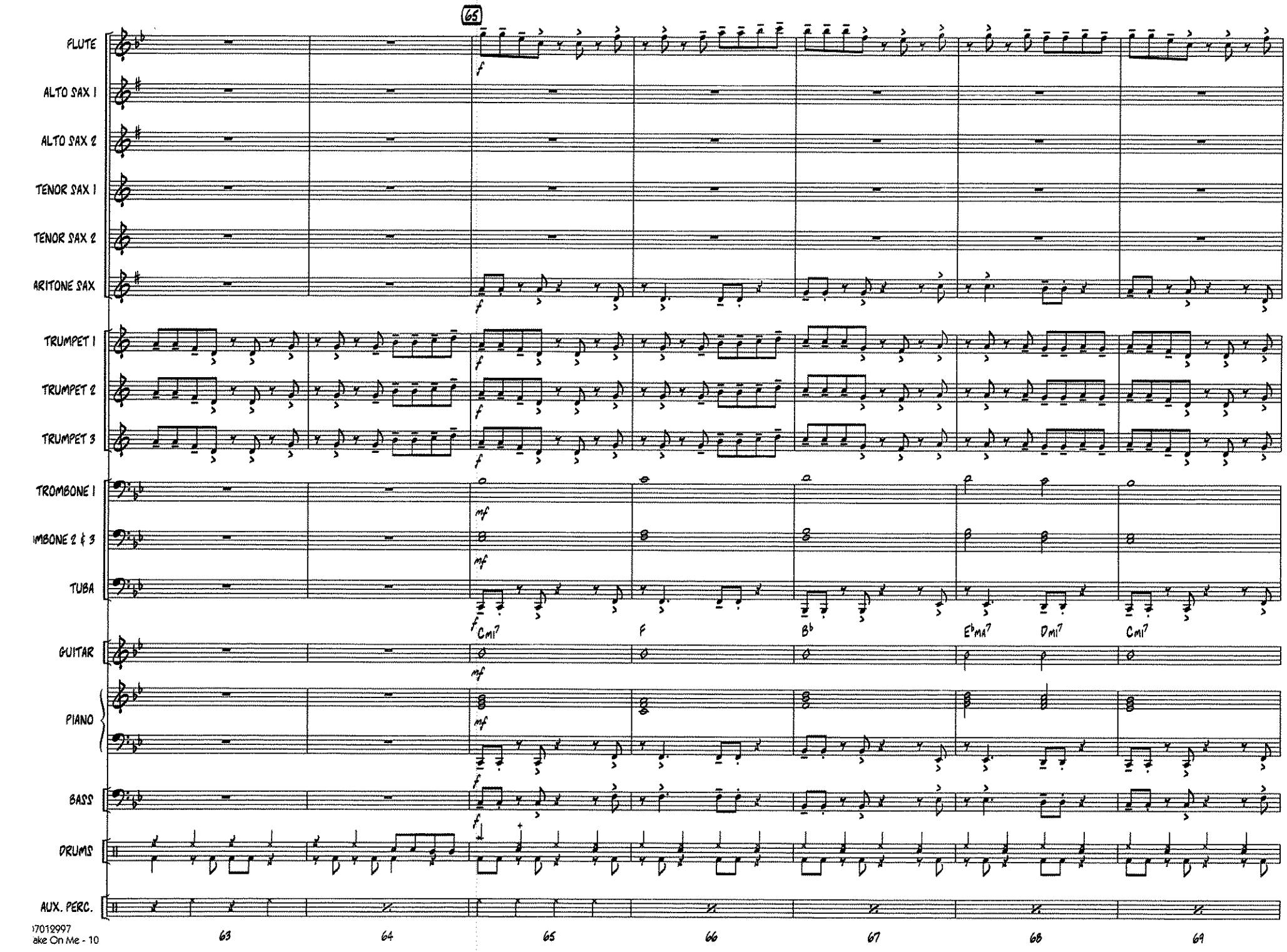

FLUTE
ALTO SAX 1
ALTO SAX 2
TENOR SAX 1
TENOR SAX 2
BARITONE SAX
TRUMPET 1
TRUMPET 2
TRUMPET 3
TROMBONE 1
TROMBONE 2 & 3
TUBA
GUITAR
PIANO
BASS
DRUMS
AUX. PERC.
Cmi7
F7
B♭
E♭MA7
Dmi7
Cmi7
F7
Gmi7
E♭MA7
2
2
25
26
27
28
29
30
31
32


33
FLUTE
ALTO SAX 1
ALTO SAX 2
TENOR SAX 1
TENOR SAX 2
BARITONE SAX
SOLI W/TBNS.
TRUMPET 1
TRUMPET 2
TRUMPET 3
TROMBONE 1
SOLI
TROMBONE 2 & 3
TA2
TUBA
END SOLI
GUITAR
B♭
F/A
Gmi7
E♭MA7
PIANO
BASS
DRUMS
AUX. PERC.
SHAKER
33
34
35
36
37
38
39
40

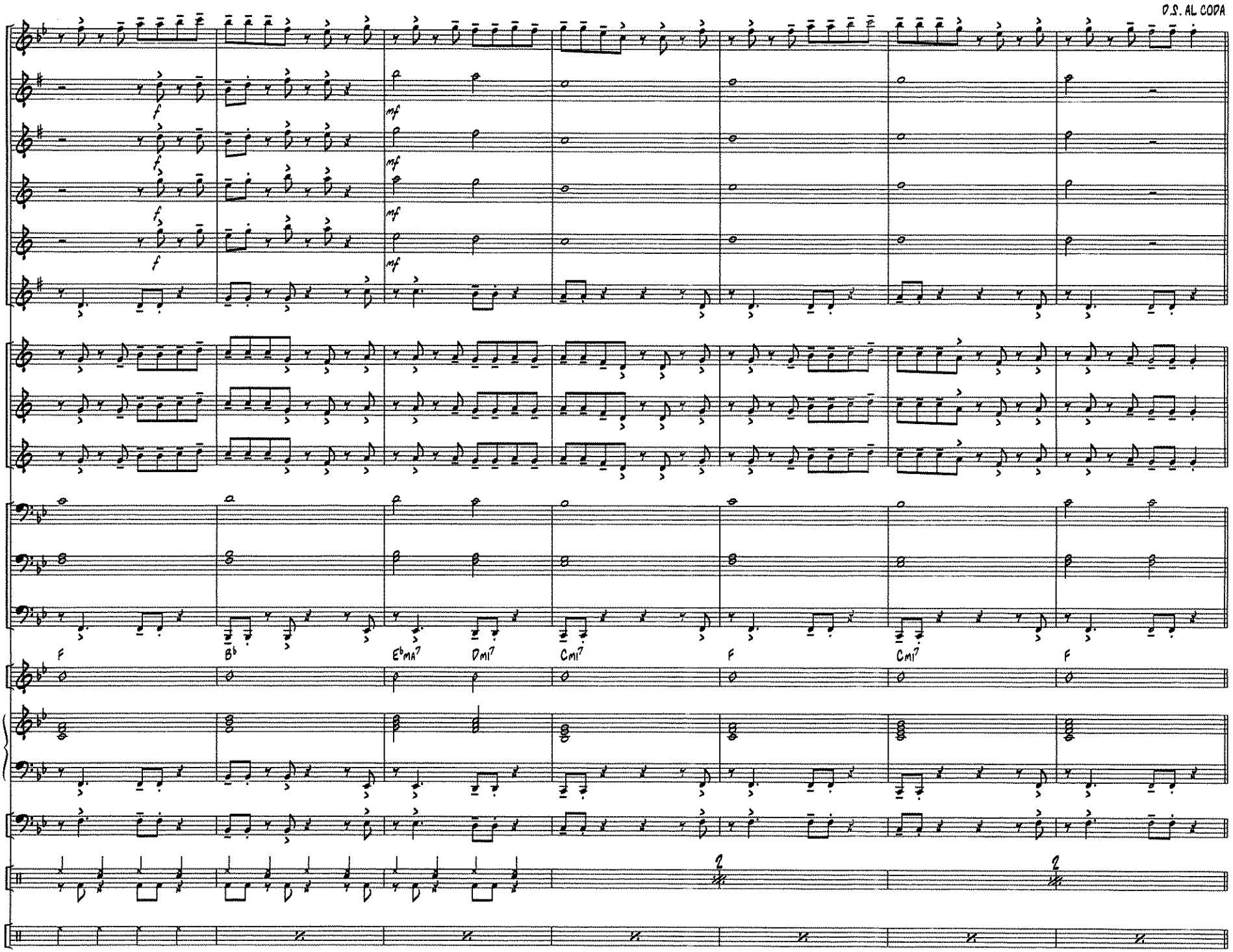

41
TO CODA
FLUTE
ALTO SAX 1
ALTO SAX 2
TENOR SAX 1
TENOR SAX 2
IRITONE SAX
SMALL NOTES OPT.
TRUMPET 1
TRUMPET 2
TRUMPET 3
LOWER NOTE OPT.
TROMBONE 1
MBONE 2 & 3
TUBA
B♭
F/A
Gmi7
GUITAR
PIANO
BASS
DRUMS
AUX. PERC.
41
42
43
44
45
46
47
48


49
FLUTE
ALTO SAX 1
ALTO SAX 2
TENOR SAX 1
TENOR SAX 2
ARITONE SAX
TRUMPET 1
TRUMPET 2
TRUMPET 3
TROMBONE 1
)MBONE 2 & 3
TUBA
GUITAR
PIANO
BASS
DRUMS
AUX. PERC.
mf
mf SUB.
(W/SAXES)
2
49
50
51
52
53
54
55

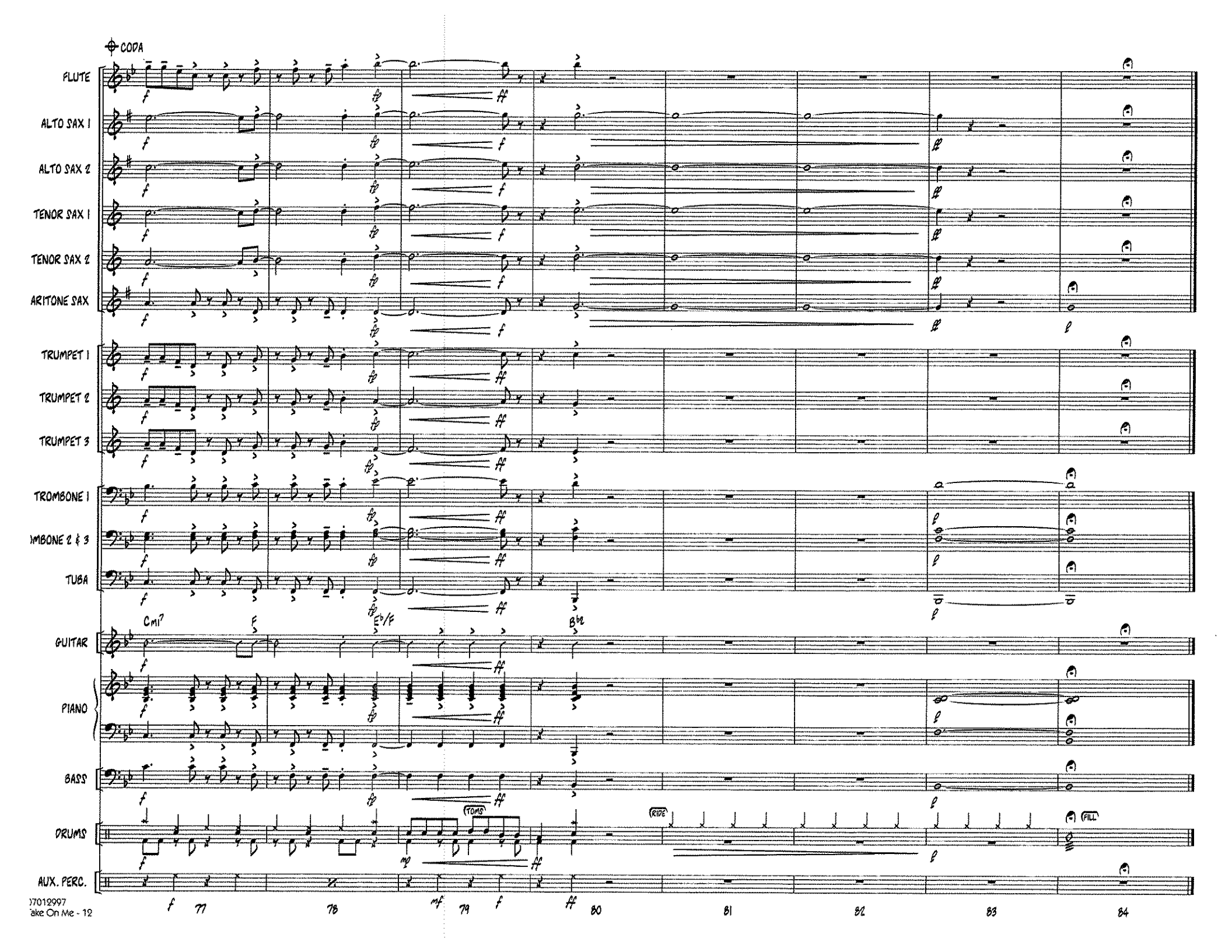

61
FLUTE
ALTO SAX 1
ALTO SAX 2
TENOR SAX 1
TENOR SAX 2
BARITONE SAX
TRUMPET 1
TRUMPET 2
TRUMPET 3
TROMBONE 1
MBONE 2 & 3
TUBA
GUITAR
PIANO
BASS
DRUMS
AUX. PERC.
TAMB.
f
ff
mf SUB.
56
57
58
59
60
61
62


65
FLUTE
ALTO SAX 1
ALTO SAX 2
TENOR SAX 1
TENOR SAX 2
ARITONE SAX
TRUMPET 1
TRUMPET 2
TRUMPET 3
TROMBONE 1
MBONE 2 & 3
TUBA
GUITAR
PIANO
BASS
DRUMS
AUX. PERC.
f
mf
Cmi7
F
B♭
E♭MA7
Dmi7
Cmi7
63
64
65
66
67
68
69

D.S. AL CODA



70 71 72 73 74 75 76


CODA
FLUTE
ALTO SAX 1
ALTO SAX 2
TENOR SAX 1
TENOR SAX 2
ARITONE SAX
TRUMPET 1
TRUMPET 2
TRUMPET 3
TROMBONE 1
MBONE 2 & 3
TUBA
GUITAR
PIANO
BASS
DRUMS
AUX. PERC.
Cmi7
F
E♭/F
B♭
TOMS
RIDE
FILL
77
78
79
80
81
82
83
84

Belwin

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 divisi 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.

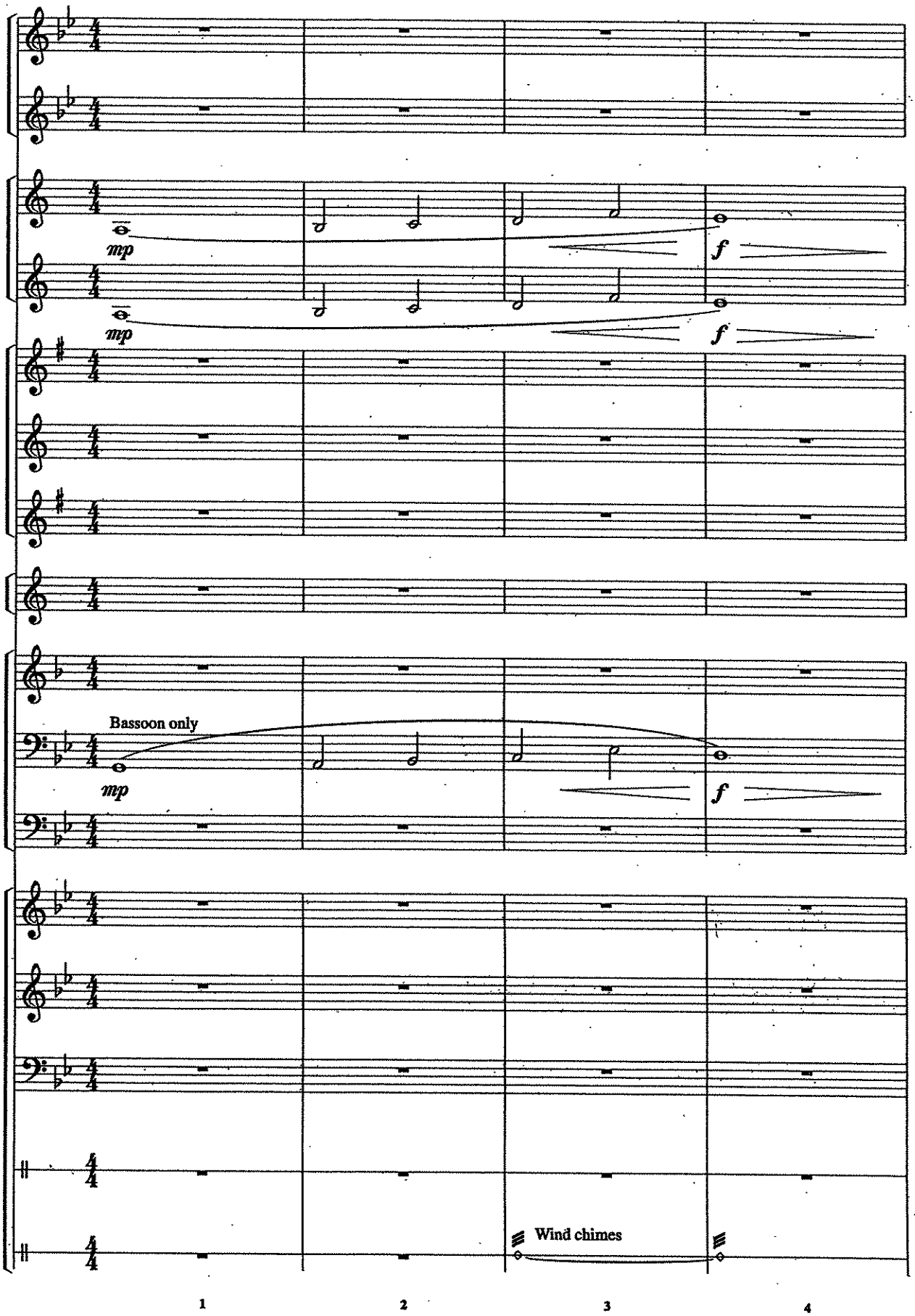
Robert W. Smith

THE TEMPEST

CONDUCTOR

ROBERT W. SMITH

With energy! ♩ = 136-144



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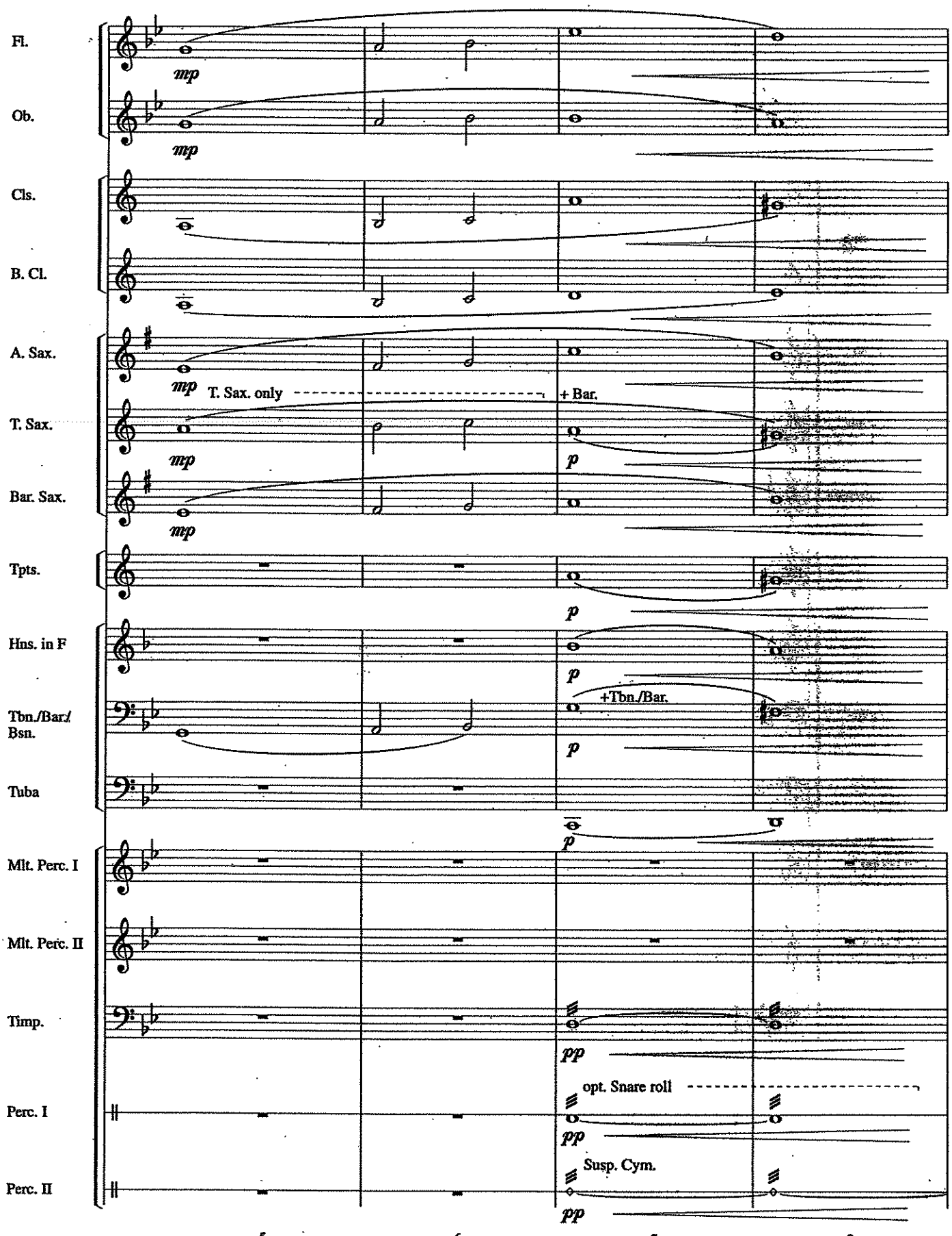
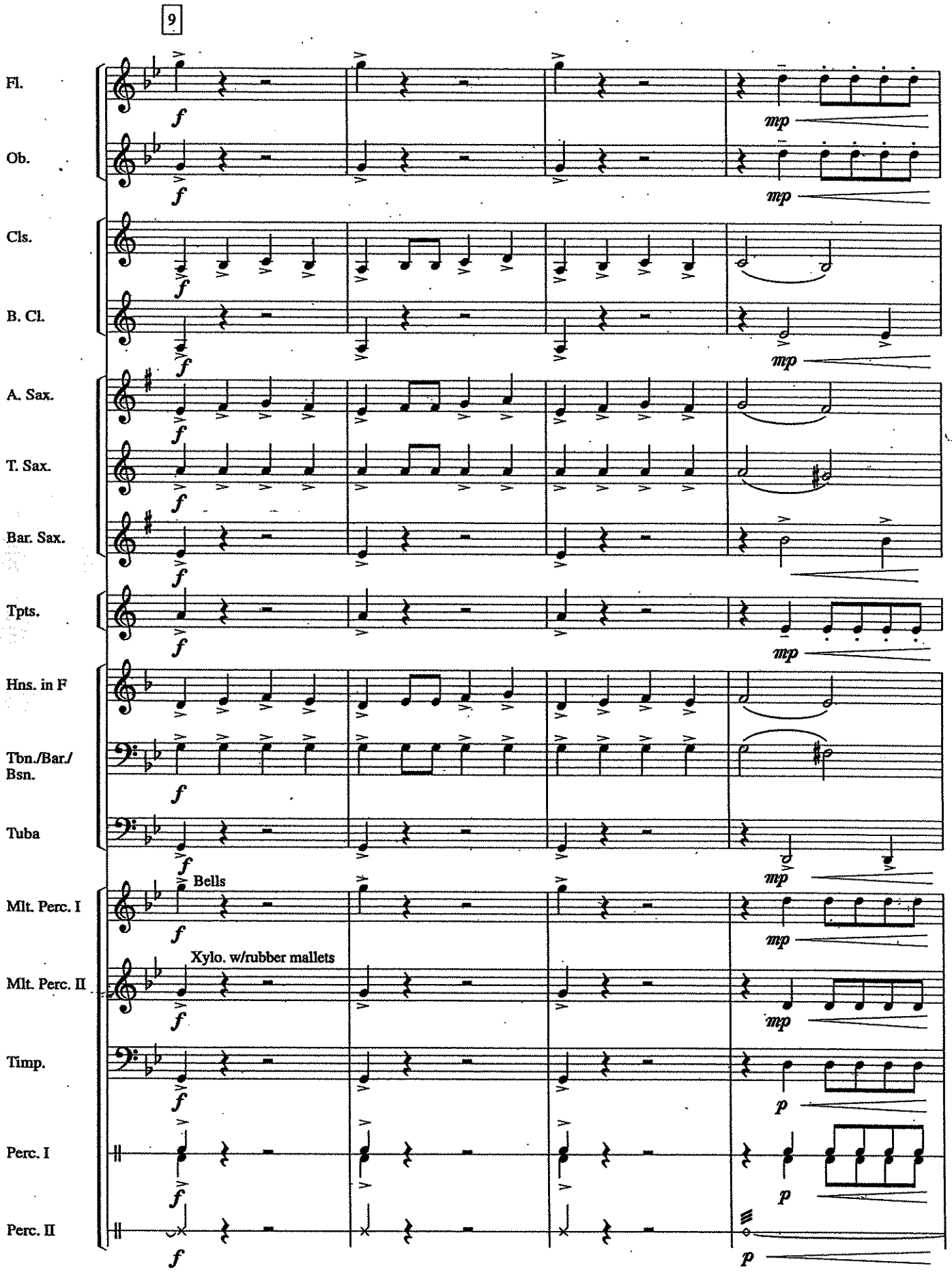
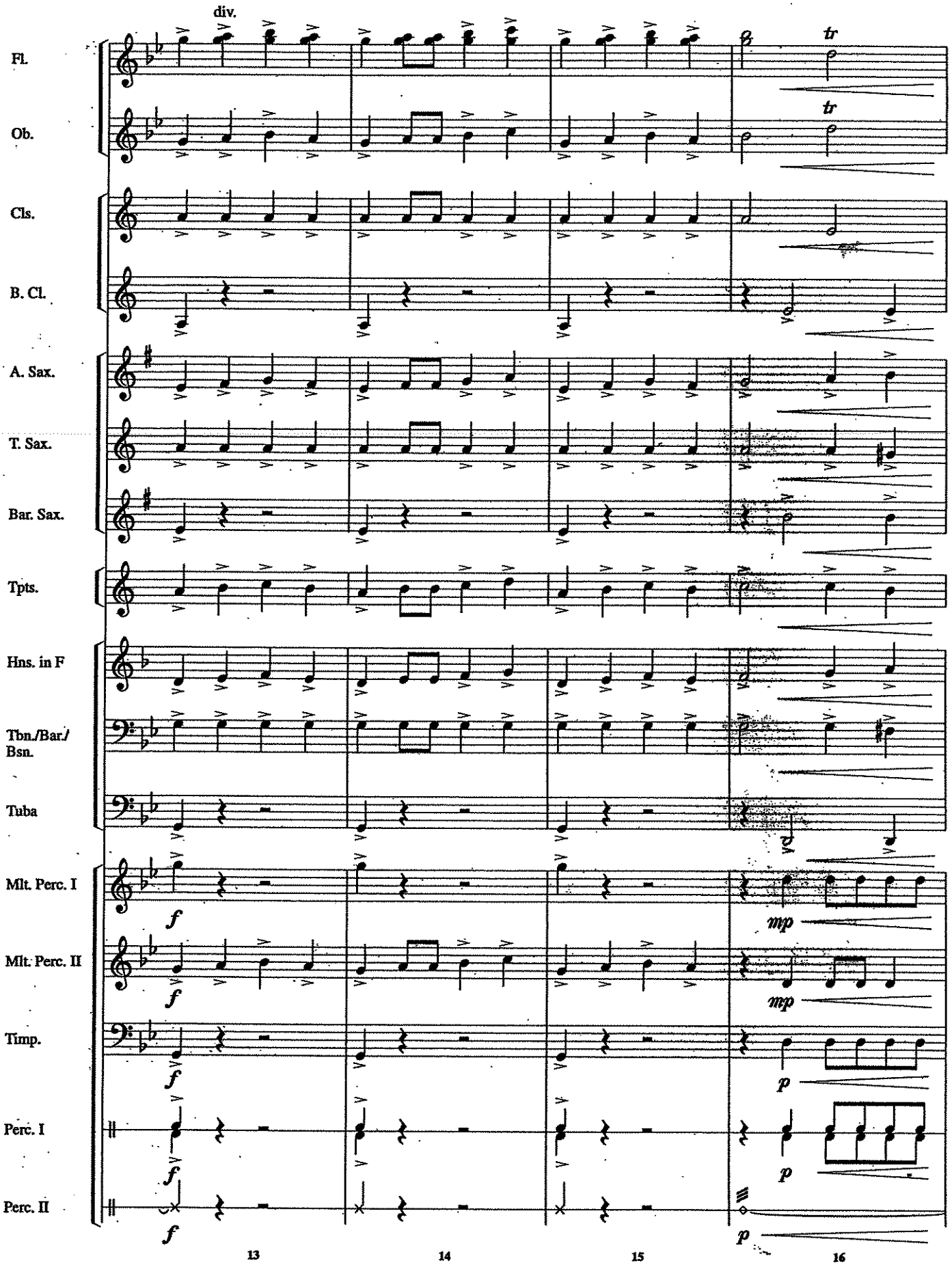
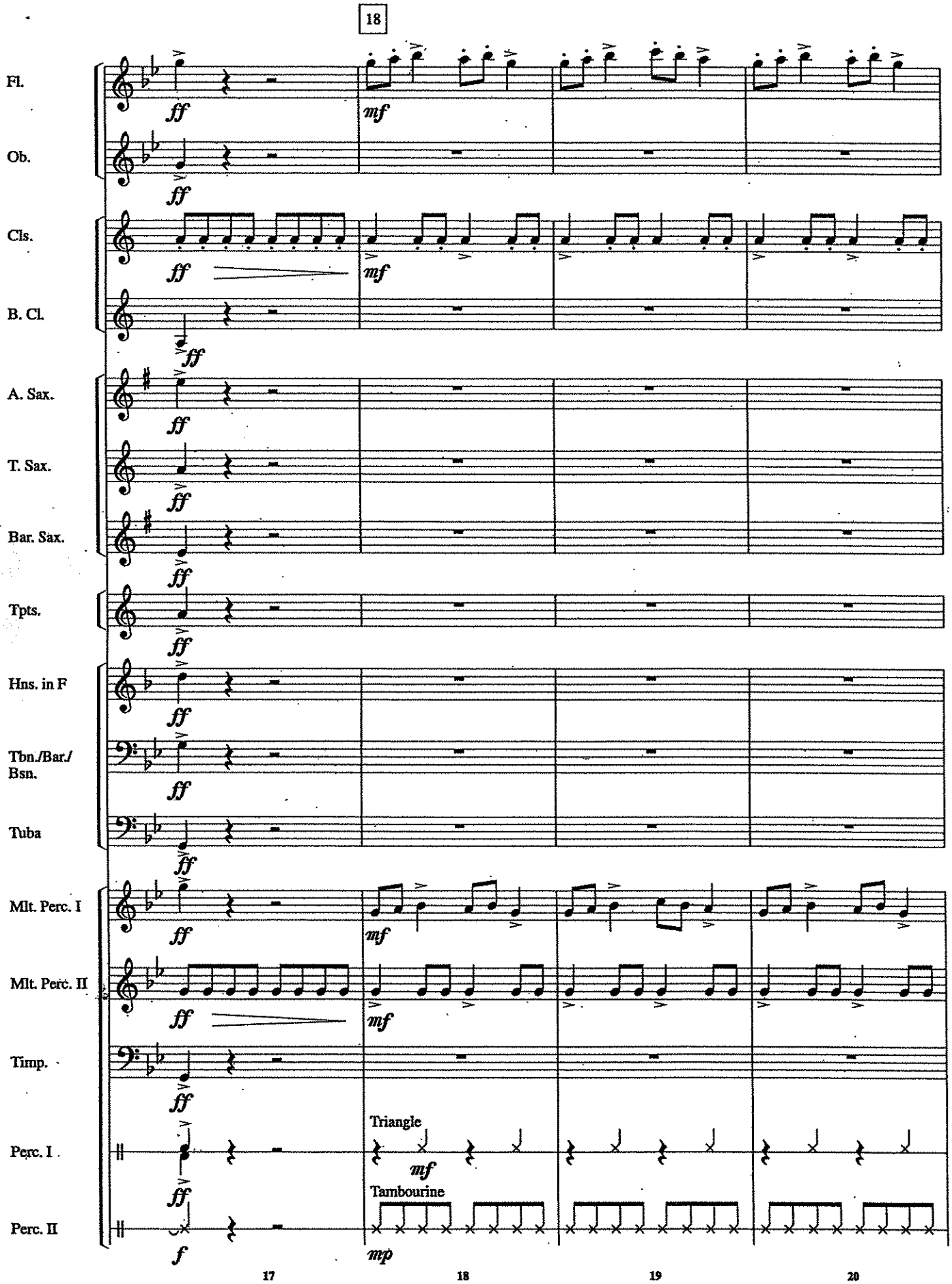
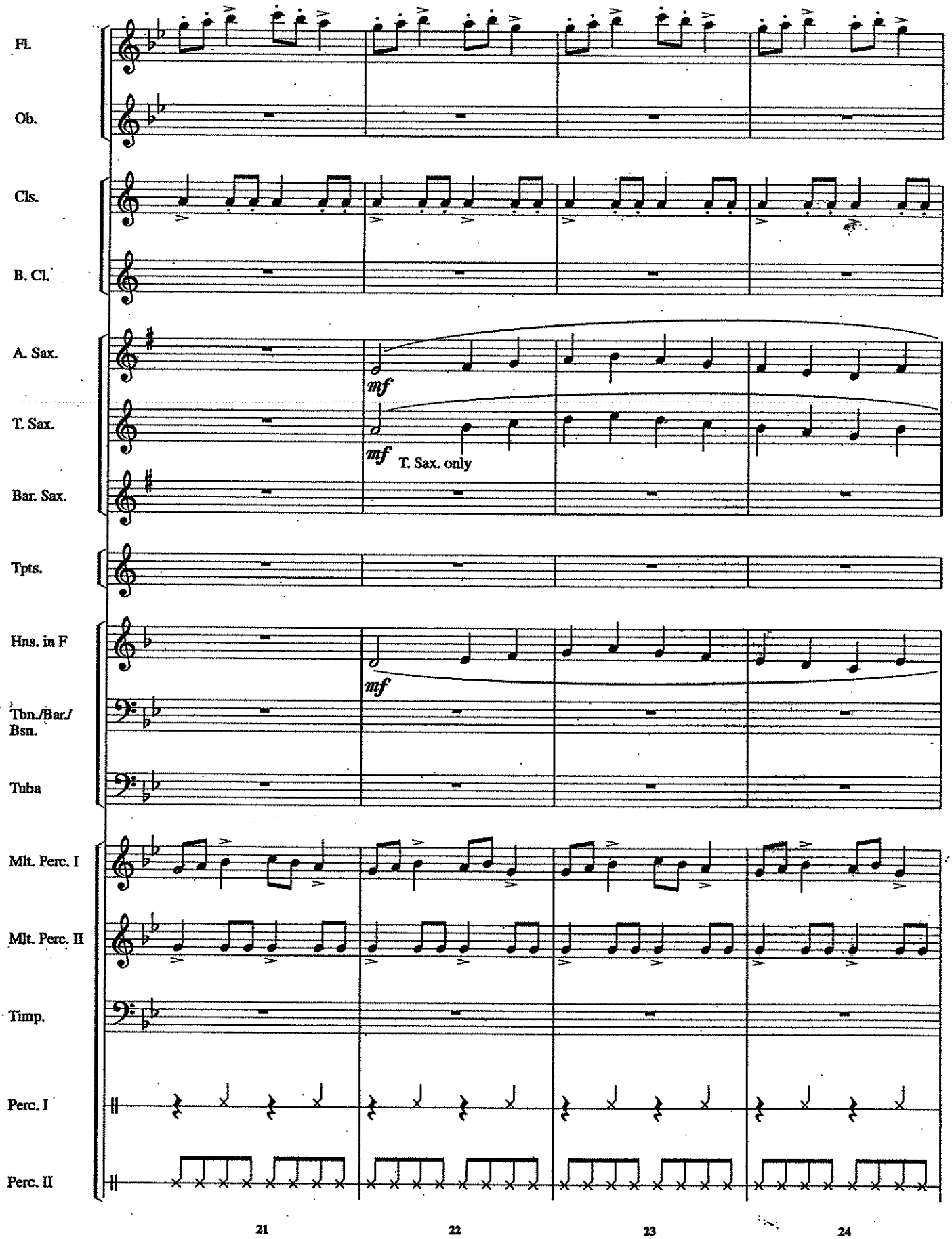
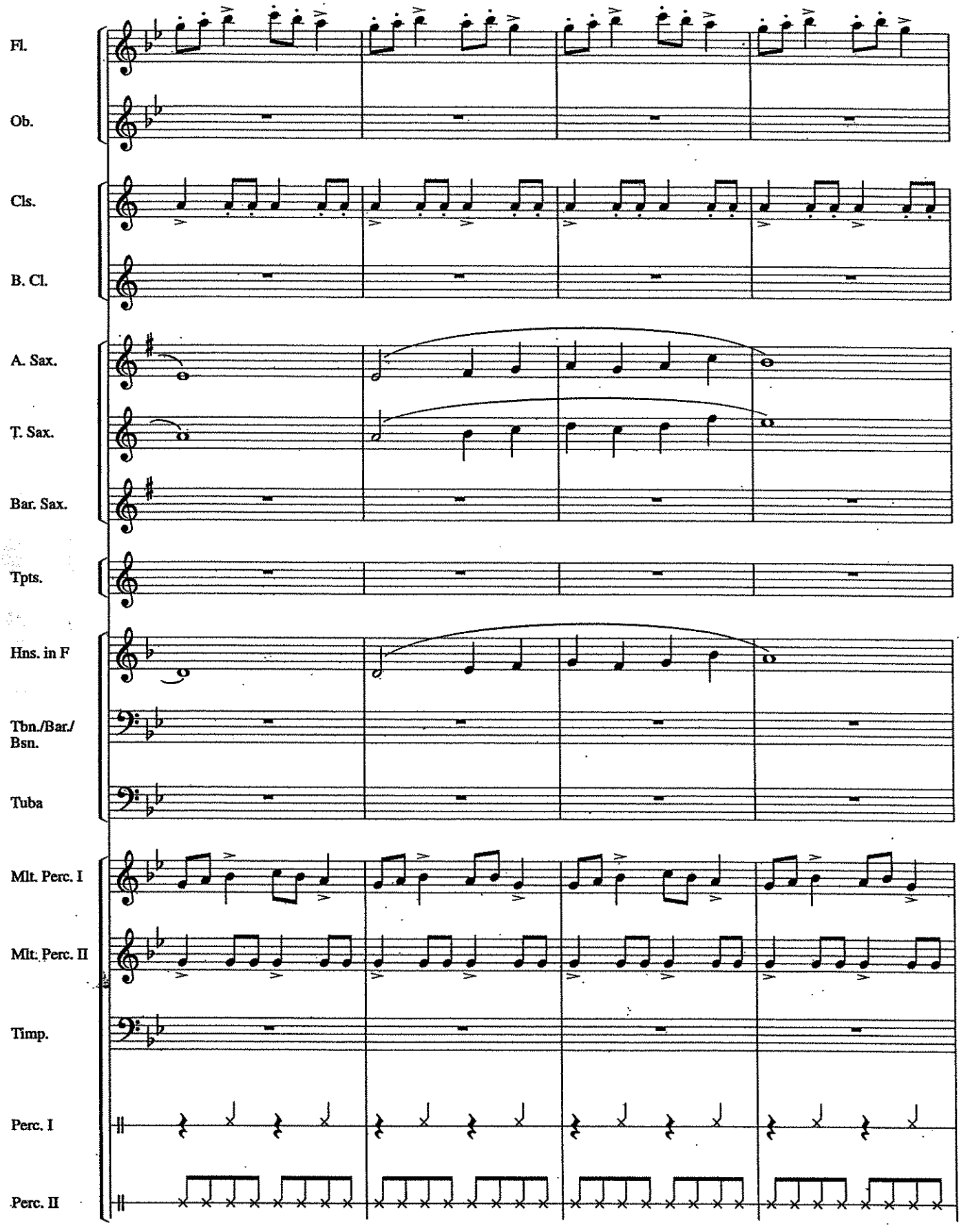

Fl.
Ob.
Cls.
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
Tpts.
Hns. in F
Tbn./Bar./ Bsn.
Tuba
Mlt. Perc. I
Mlt. Perc. II
Timp.
Perc. I
Perc. II
mp
T. Sax. only
+ Bar.
p
+Tbn./Bar.
pp
opt. Snare roll
Susp. Cym.
5
6
7
8

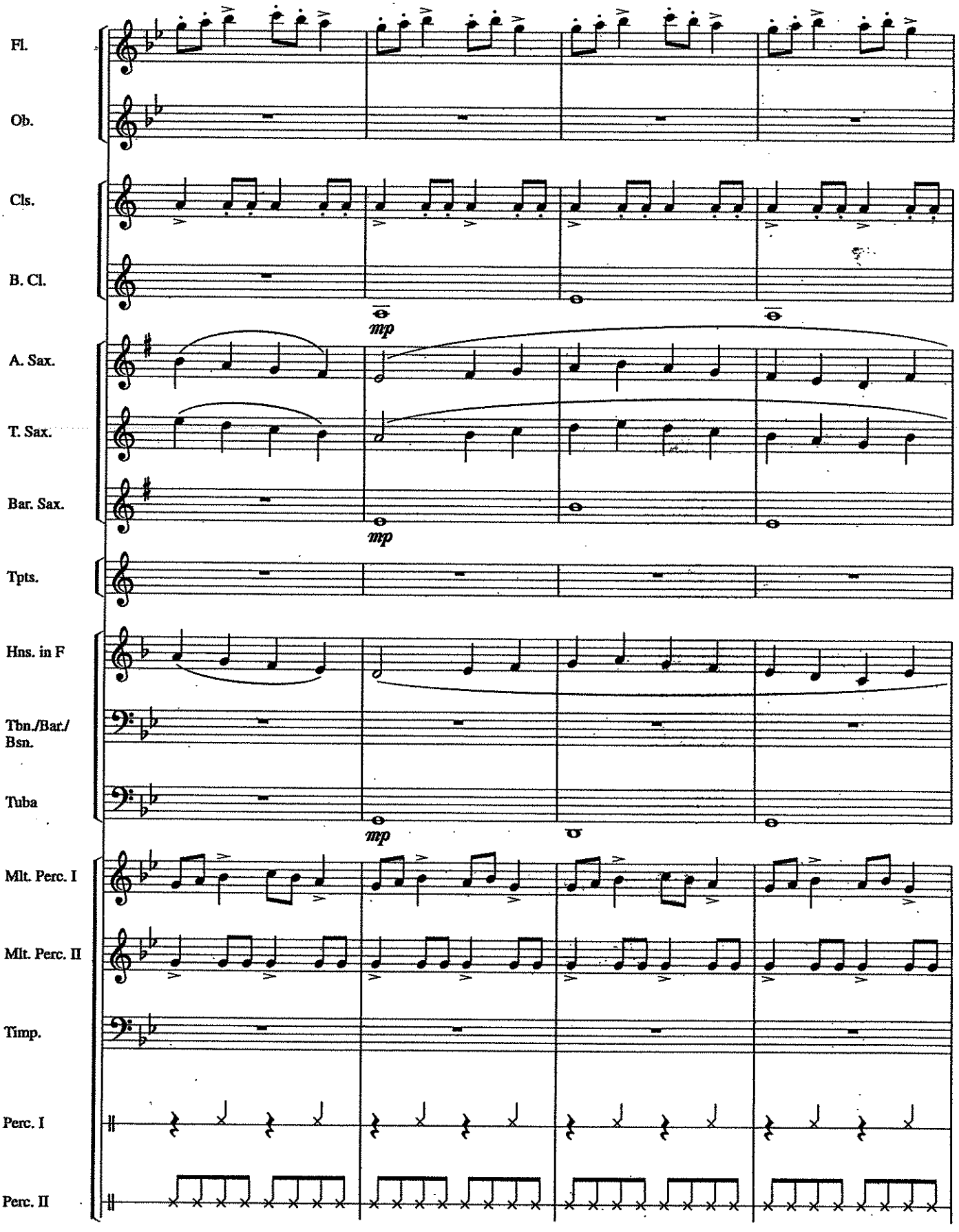

9
Fl.
Ob.
Cls.
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
Tpts.
Hns. in F
Tbn./Bar./ Bsn.
Tuba
Bells
Mlt. Perc. I
Xylo. w/rubber mallets
Mlt. Perc. II
Timp.
Perc. I
Perc. II
f
mp
p
9
10
11
12

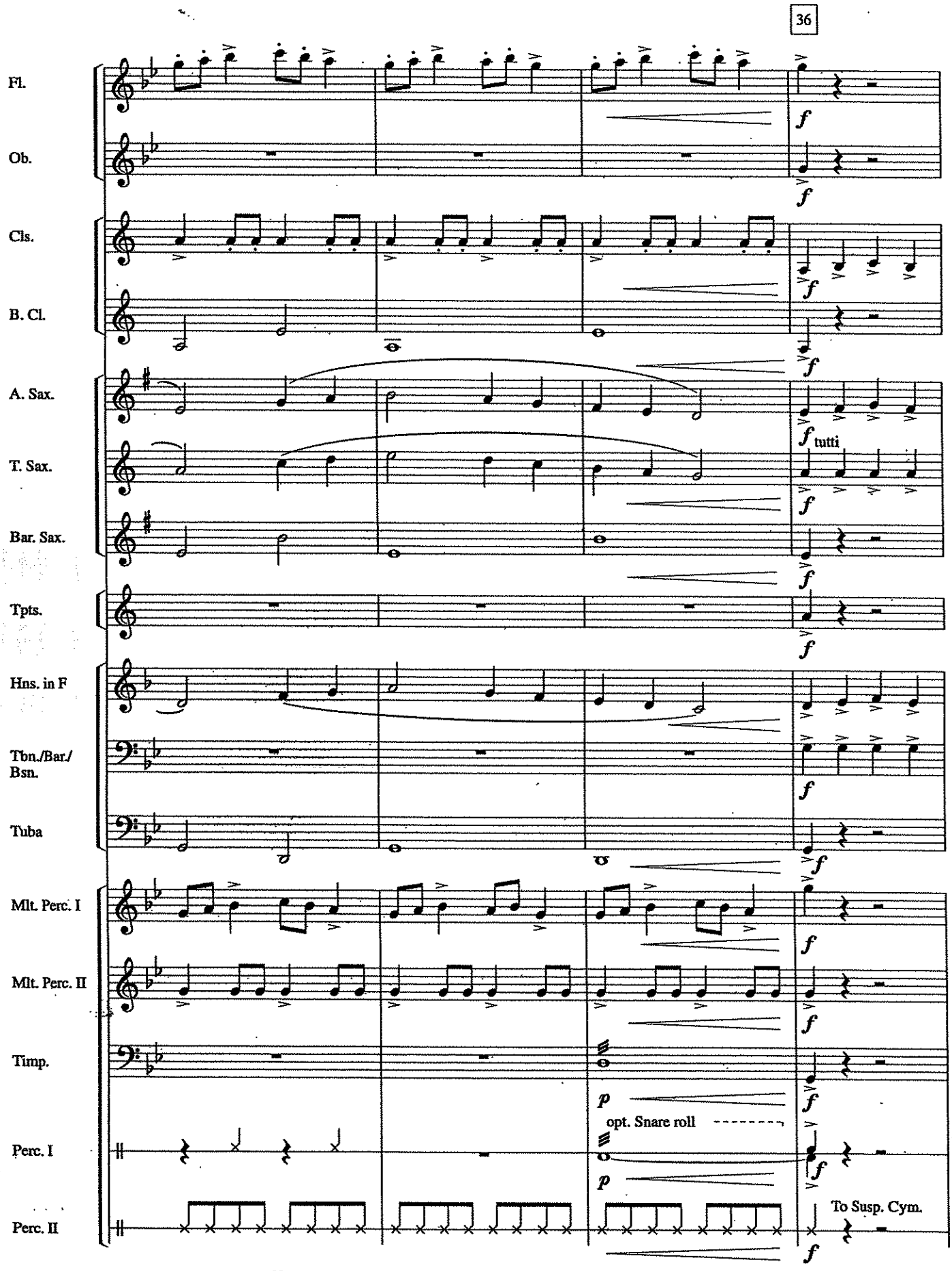

div.
Fl.
Ob.
Cls.
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
Tpts.
Hns. in F
Tbn./Bar./ Bsn.
Tuba
Mlt. Perc. I
Mlt. Perc. II
Timp.
Perc. I
Perc. II
tr
tr
f
mp
f
mp
f
p
f
p
f
p
13
14
15
16

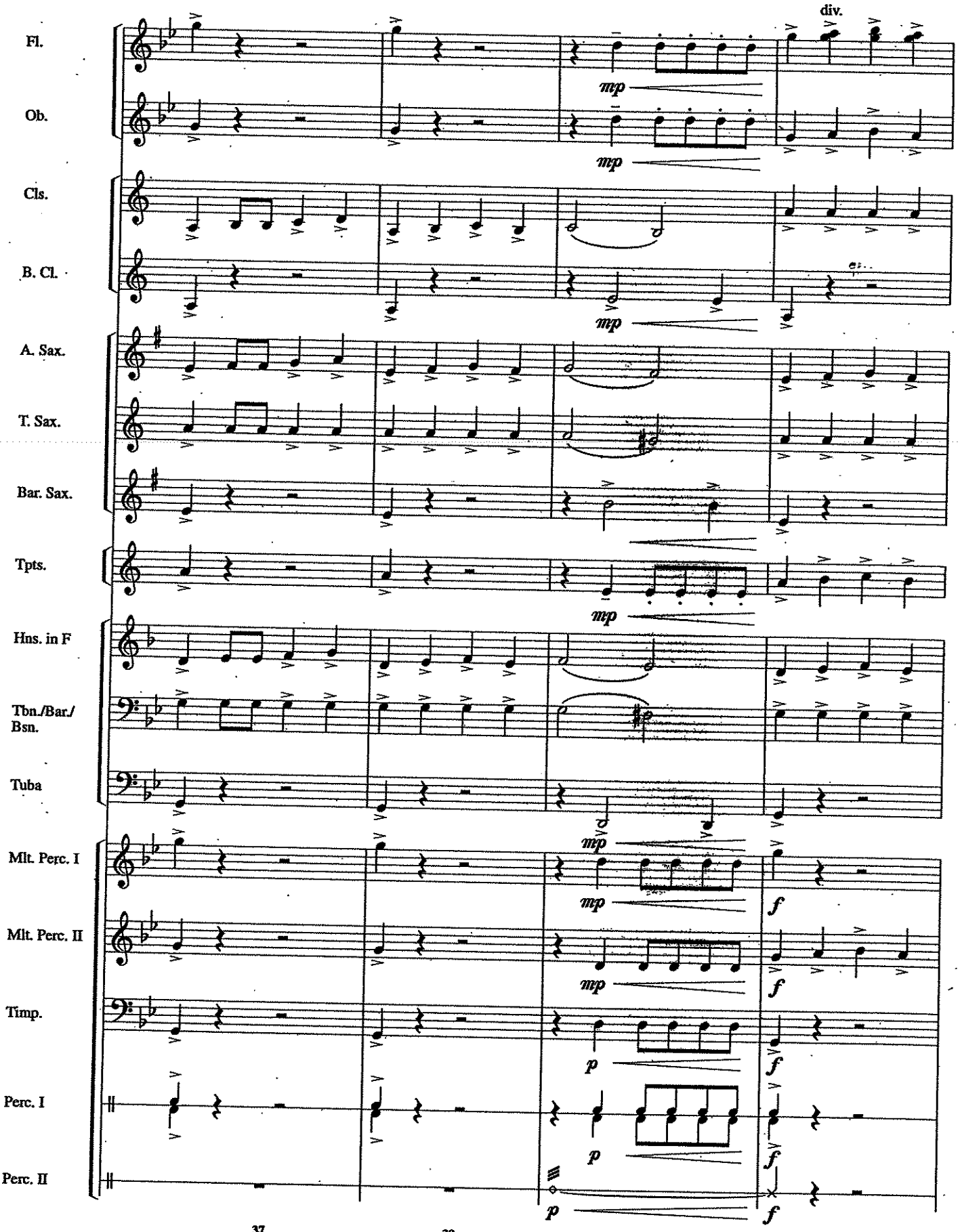

18
Fl.
Ob.
Cls.
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
Tpts.
Hns. in F
Tbn./Bar./ Bsn.
Tuba
Mlt. Perc. I
Mlt. Perc. II
Timp.
Perc. I
Perc. II
Triangle
Tambourine
ff
mf
f
mp
17
18
19
20

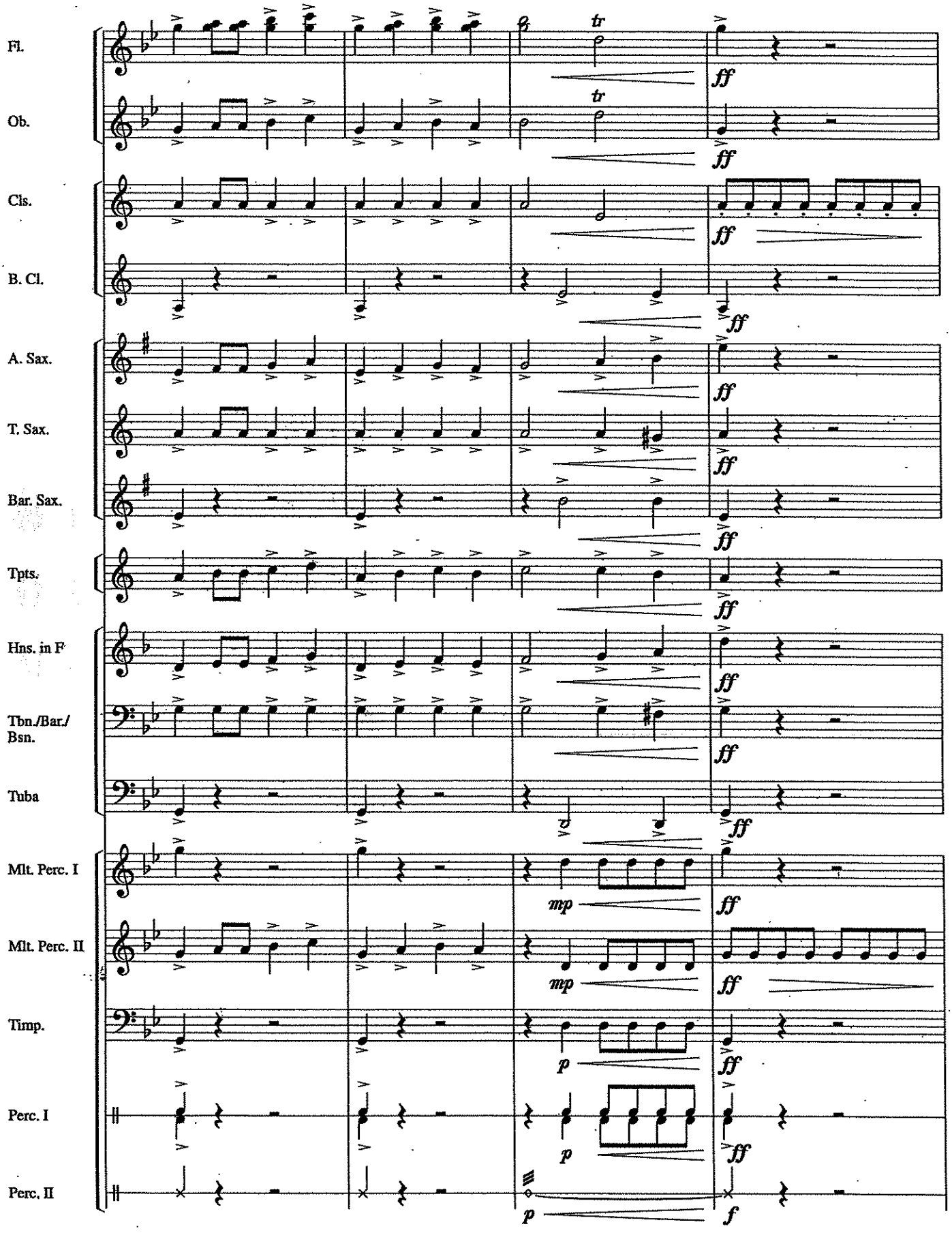

Fl.
Ob.
Cls.
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
Tpts.
Hns. in F
Tbn./Bar./ Bsn.
Tuba
Mlt. Perc. I
Mlt. Perc. II
Timp.
Perc. I
Perc. II
mf
mf
T. Sax. only
mf
21
22
23
24

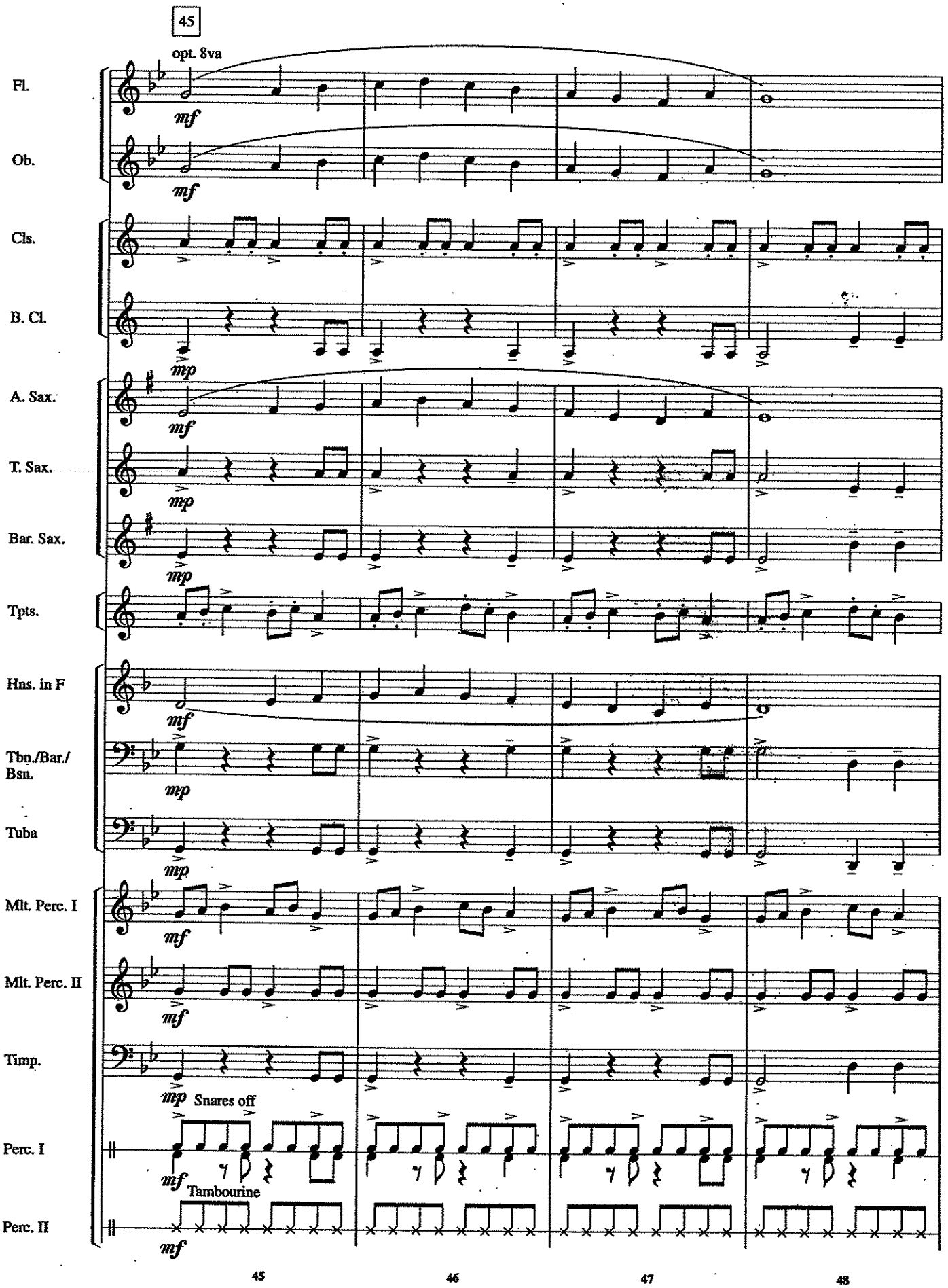

Fl.
Ob.
Cls.
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
Tpts.
Hns. in F
Tbn./Bar./
Bsn.
Tuba
Mlt. Perc. I
Mlt. Perc. II
Timp.
Perc. I
Perc. II
25
26
27
28

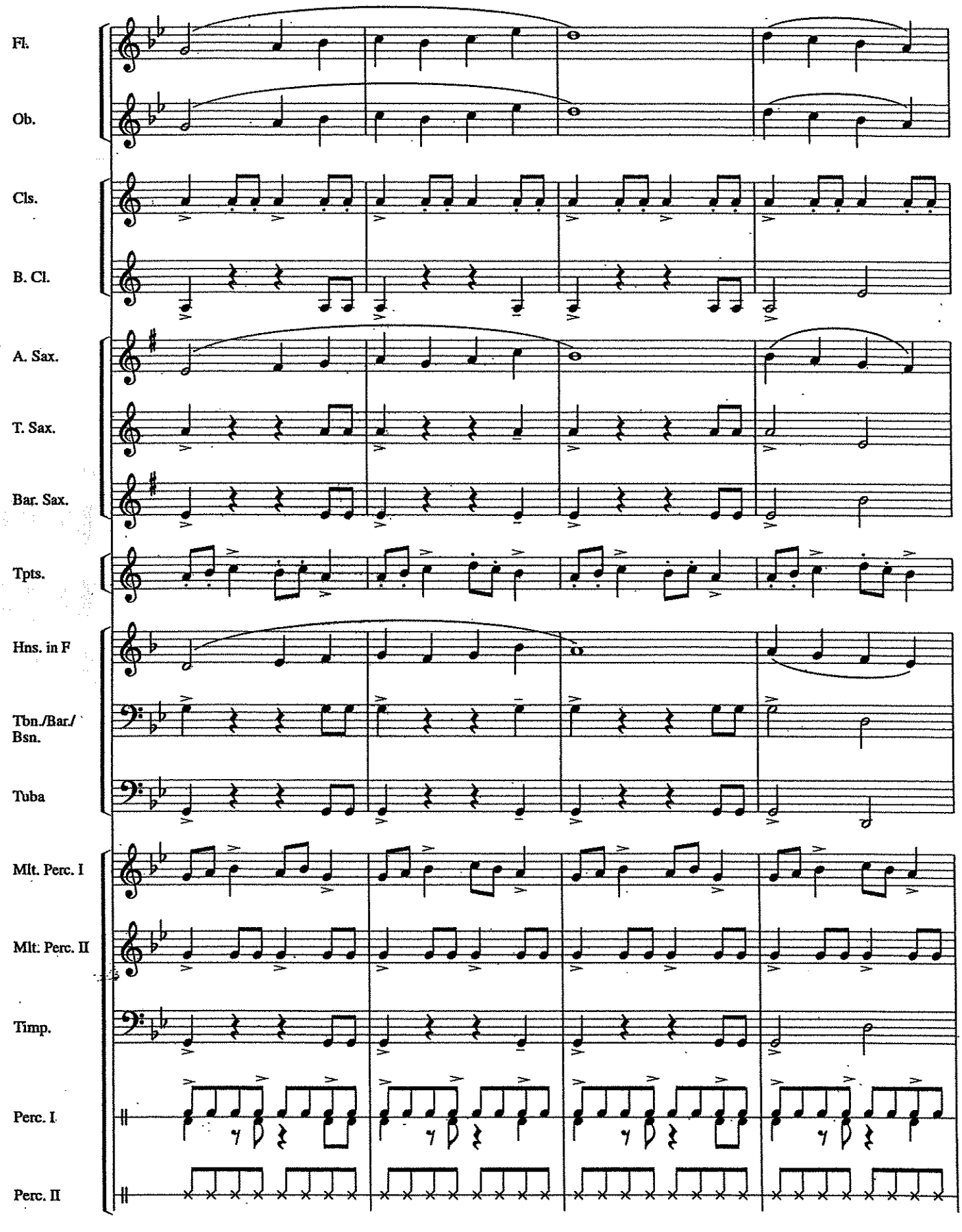

Fl.
Ob.
Cls.
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
Tpts.
Hns. in F
Tbn./Bar./ Bsn.
Tuba
Mlt. Perc. I
Mlt. Perc. II
Timp.
Perc. I
Perc. II
mp
mp
29
30
31
32

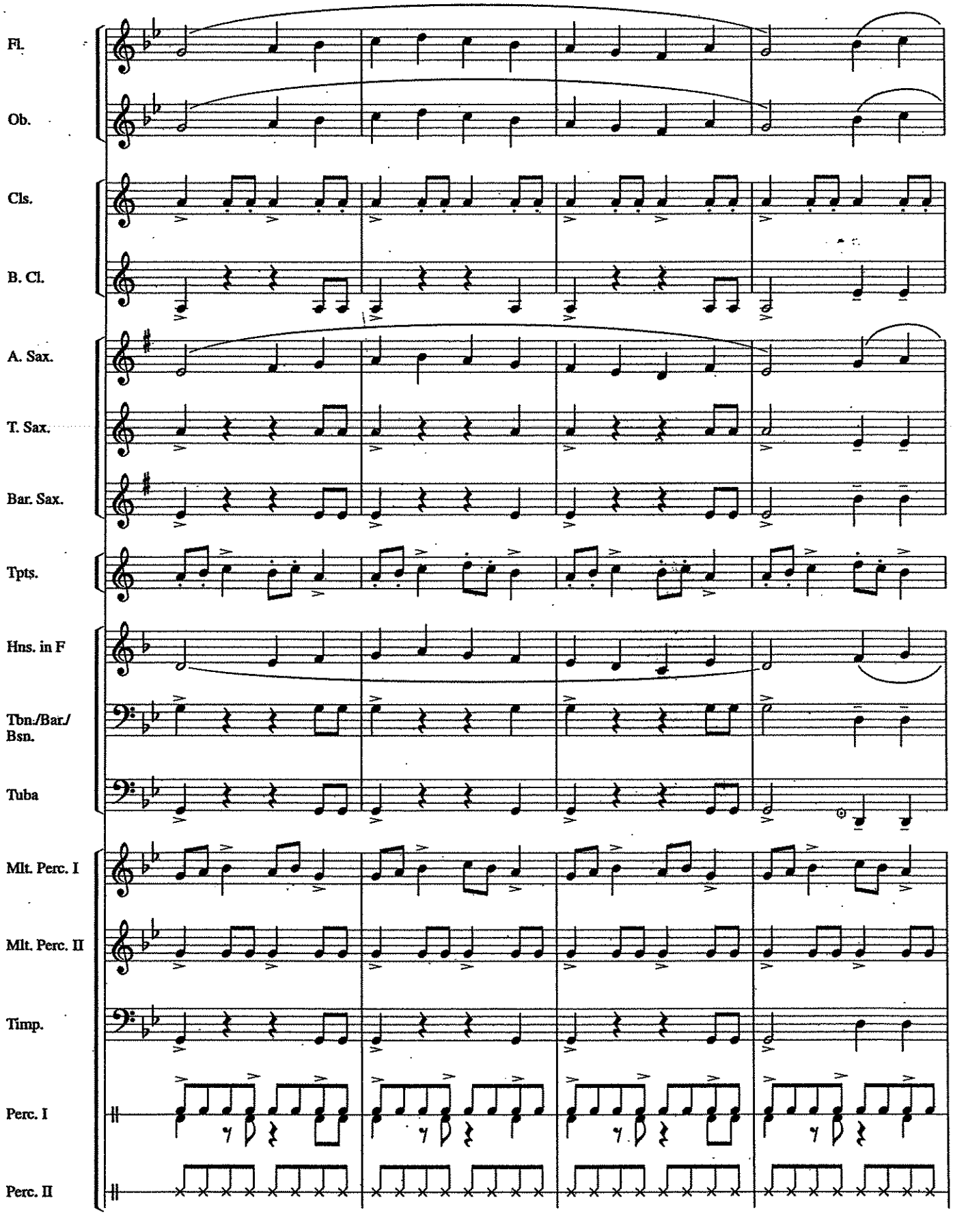

36
Fl.
Ob.
Cls.
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
Tpts.
Hns. in F
Tbn./Bar./ Bsn.
Tuba
Mlt. Perc. I
Mlt. Perc. II
Timp.
Perc. I
Perc. II
f
tutti
p
opt. Snare roll
To Susp. Cym.
33
34
35
36

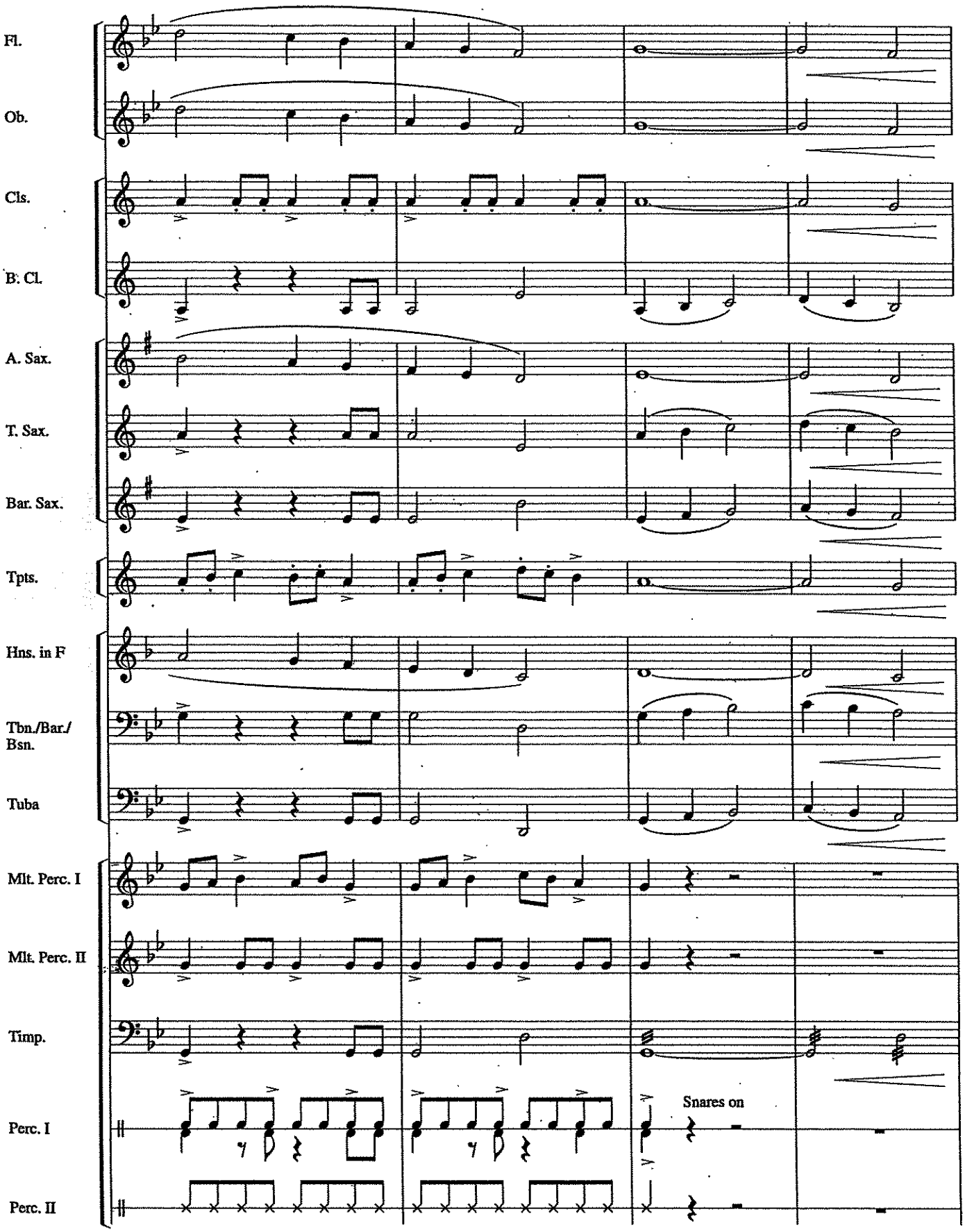

div.
Fl.
Ob.
Cls.
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
Tpts.
Hns. in F
Tbn./Bar./ Bsn.
Tuba
Mlt. Perc. I
Mlt. Perc. II
Timp.
Perc. I
Perc. II
mp
f
p
37
38
39
40

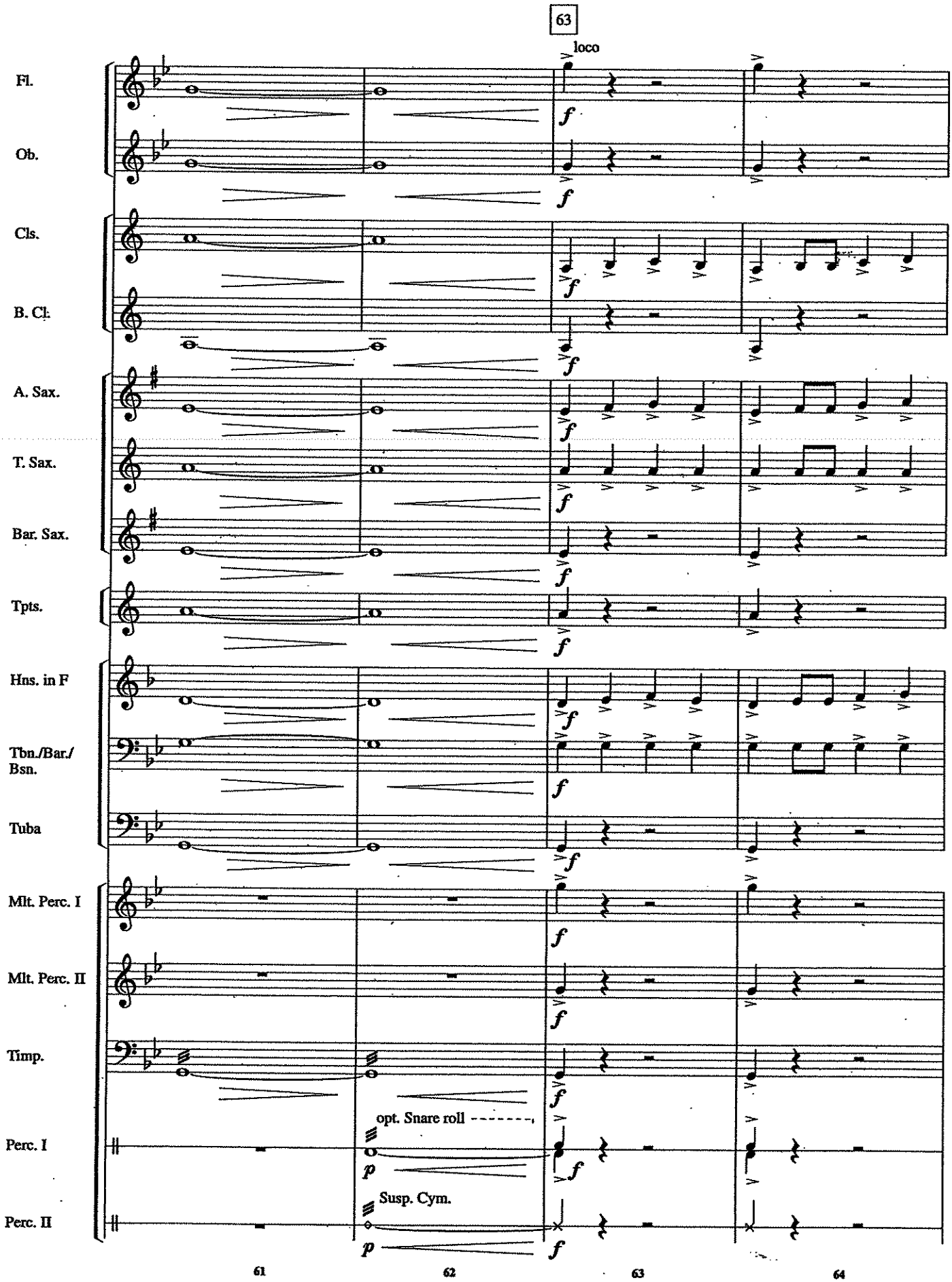

Fl.
Ob.
Cls.
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
Tpts.
Hns. in F
Tbn./Bar./ Bsn.
Tuba
Mlt. Perc. I
Mlt. Perc. II
Timp.
Perc. I
Perc. II
tr
ff
mp
p
f
41
42
43
44

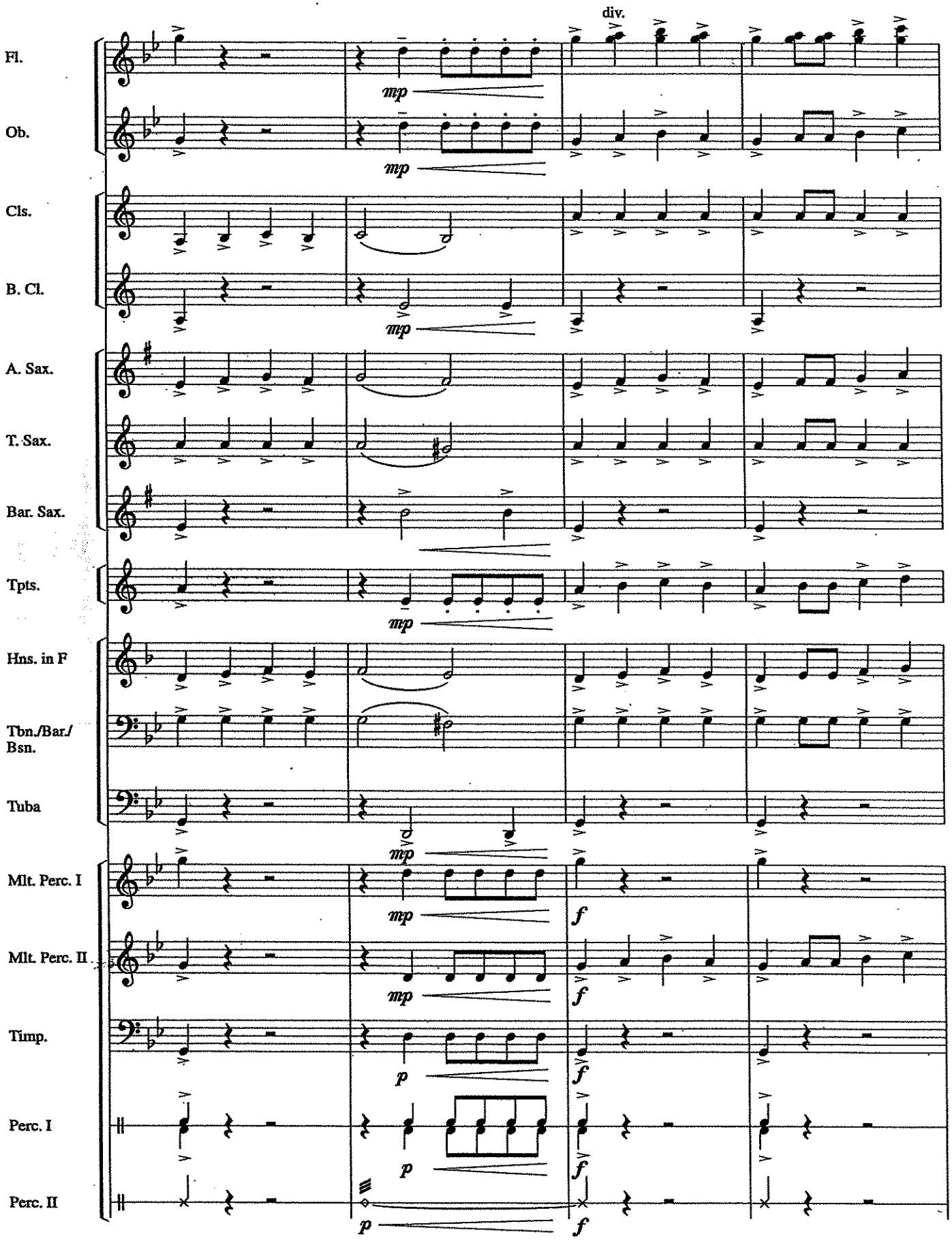

45
opt. 8va
Fl.
Ob.
Cls.
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
Tpts.
Hns. in F
Tbn./Bar./
Bsn.
Tuba
Mlt. Perc. I
Mlt. Perc. II
Timp.
Snares off
Perc. I
Tambourine
Perc. II
mf
mp
45
46
47
48

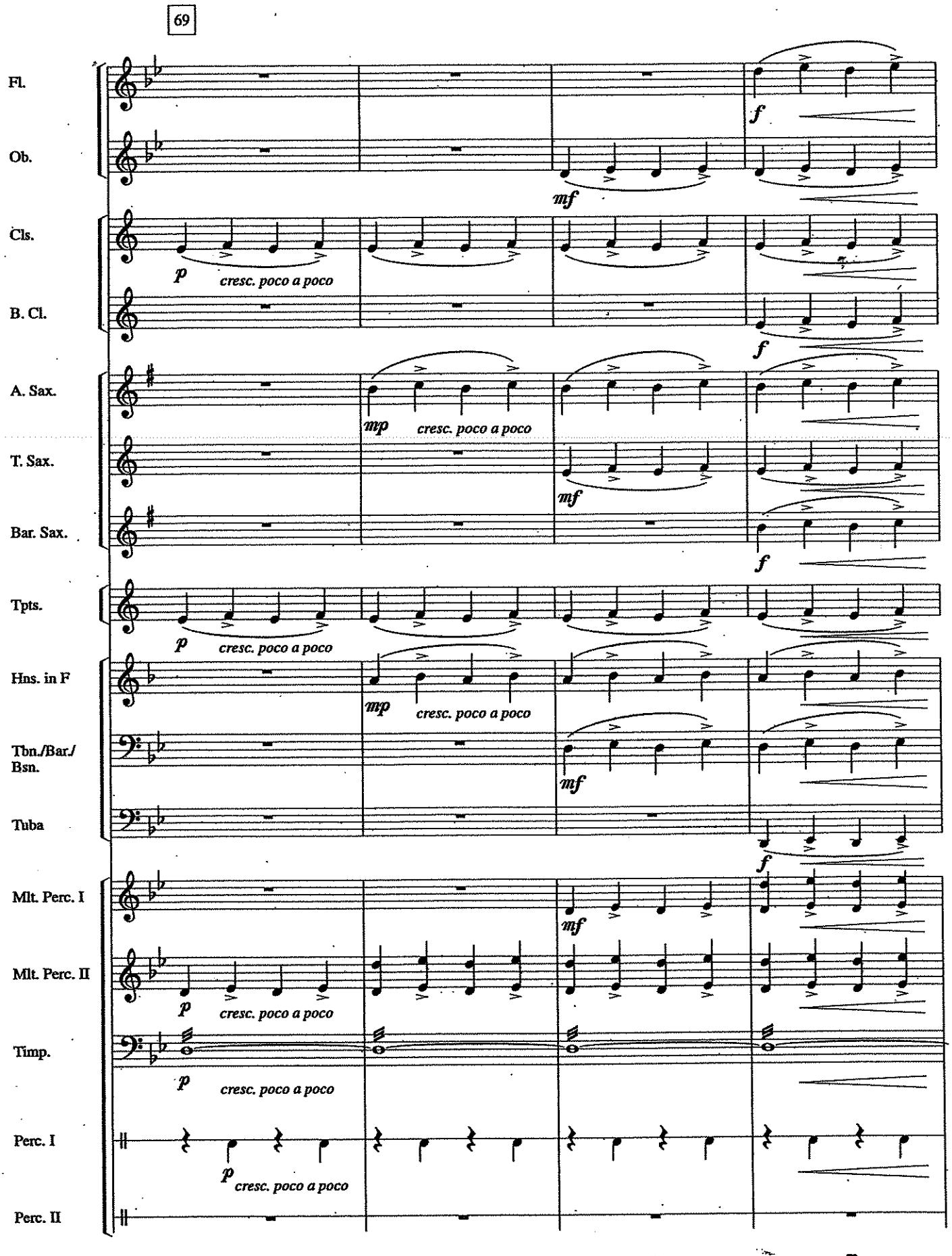

Fl.
Ob.
Cls.
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
Tpts.
Hns. in F
Tbn./Bar./ Bsn.
Tuba
Mlt. Perc. I
Mlt. Perc. II
Timp.
Perc. I
Perc. II
49
50
51
52

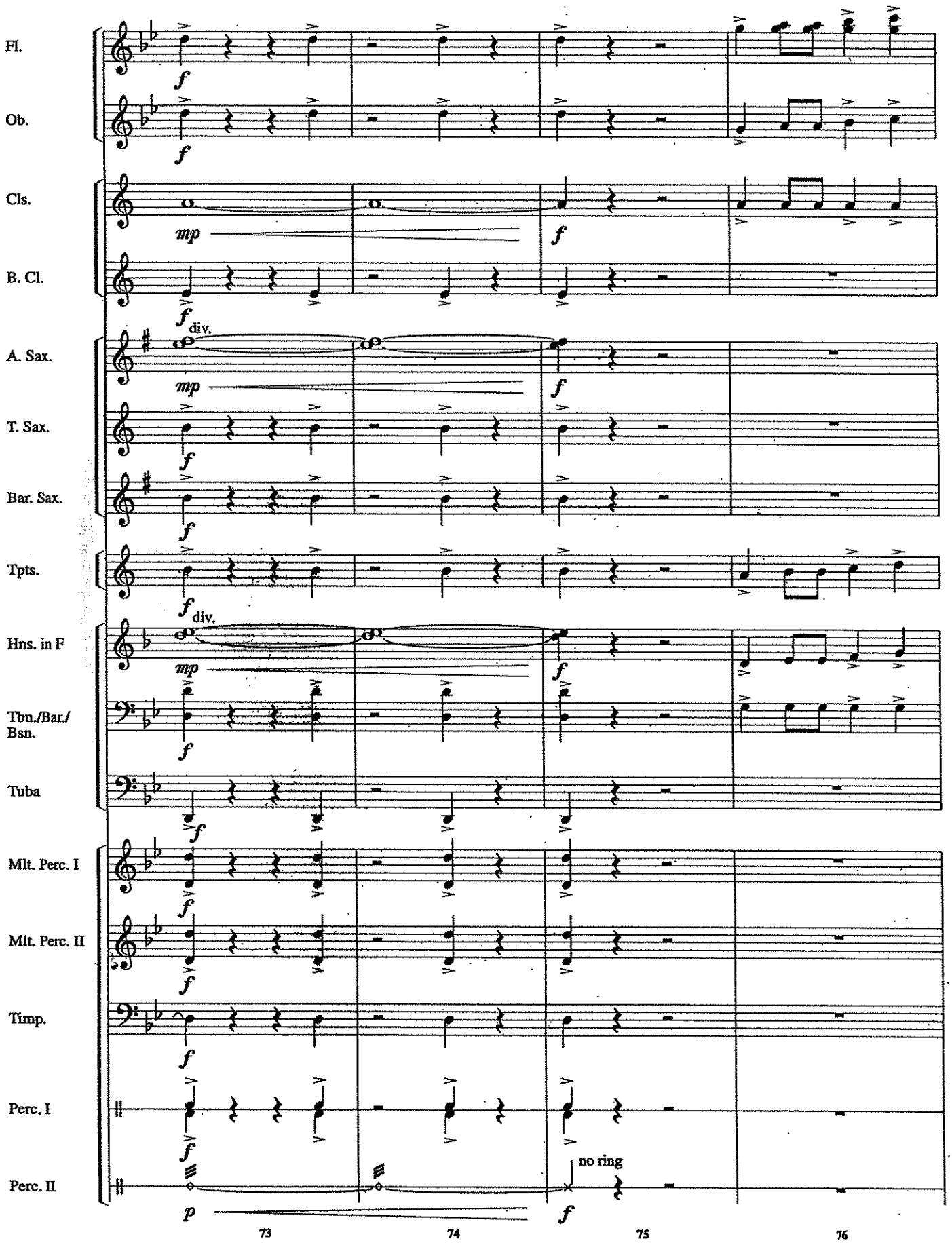

Fl.
Ob.
Cls.
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
Tpts.
Hns. in F
Tbn./Bar./ Bsn.
Tuba
Mlt. Perc. I
Mlt. Perc. II
Timp.
Perc. I
Perc. II
53
54
55
56

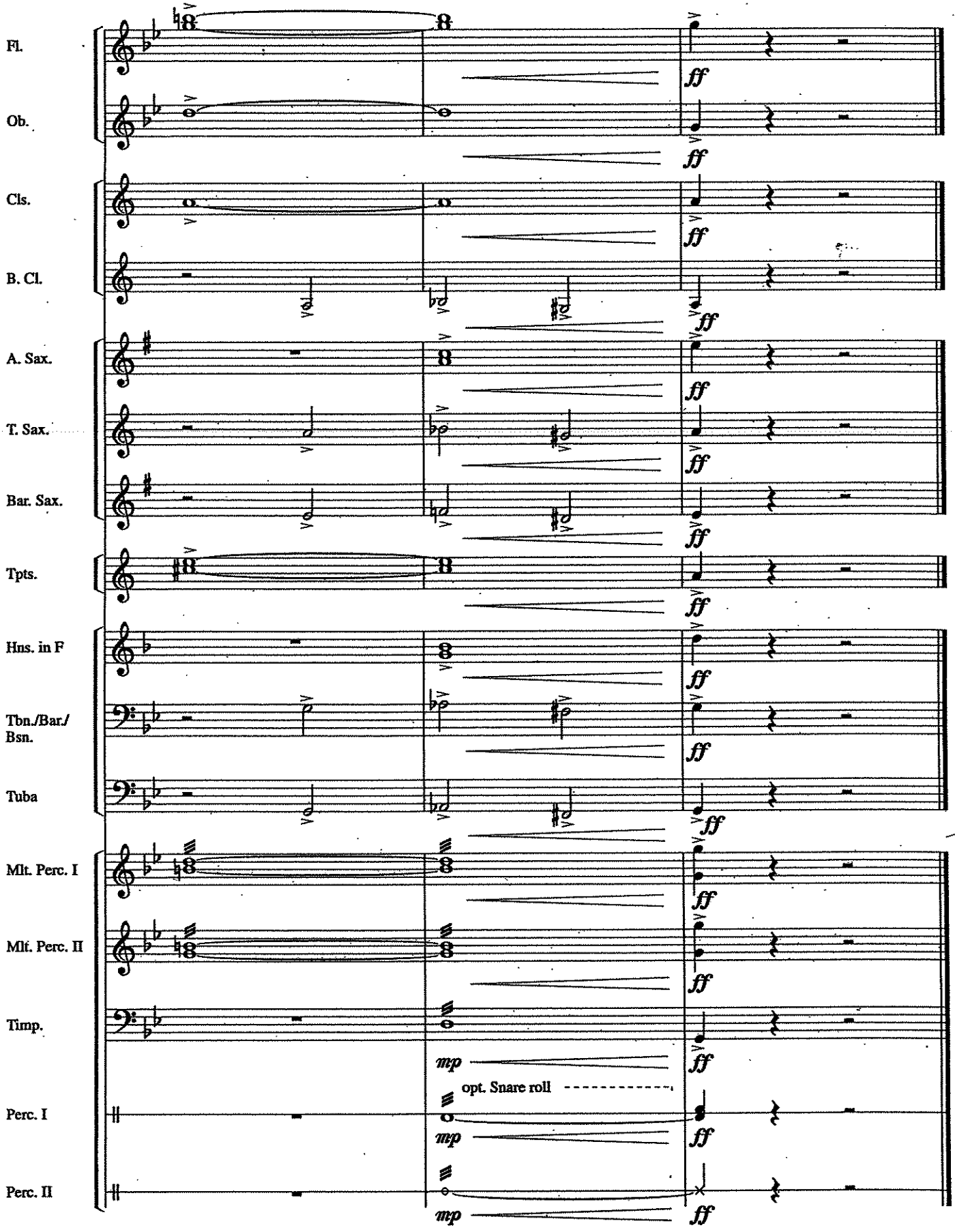

Fl.
Ob.
Cls.
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
Tpts.
Hns. in F
Tbn./Bar./ Bsn.
Tuba
Mlt. Perc. I
Mlt. Perc. II
Timp.
Perc. I
Perc. II
Snares on
57
58
59
60


63
loco
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.
opt. Snare roll
Perc. I
Susp. Cym.
Perc. II
f
p
61
62
63
64


div.
Fl.
Ob.
Cls.
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
Tpts.
Hns. in F
Tbn./Bar./ Bsn.
Tuba
Mlt. Perc. I
Mlt. Perc. II
Timp.
Perc. I
Perc. II
mp
f
p
65
66
67
68


69
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
mp
mf
f
69
70
71
72


Fl.
Ob.
Cls.
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
Tpts.
Hns. in F
Tbn./Bar./ Bsn.
Tuba
Mlt. Perc. I
Mlt. Perc. II
Timp.
Perc. I
Perc. II
f
mp
p
div.
no ring
73
74
75
76


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
ff
mp
opt. Snare roll
77
78
79

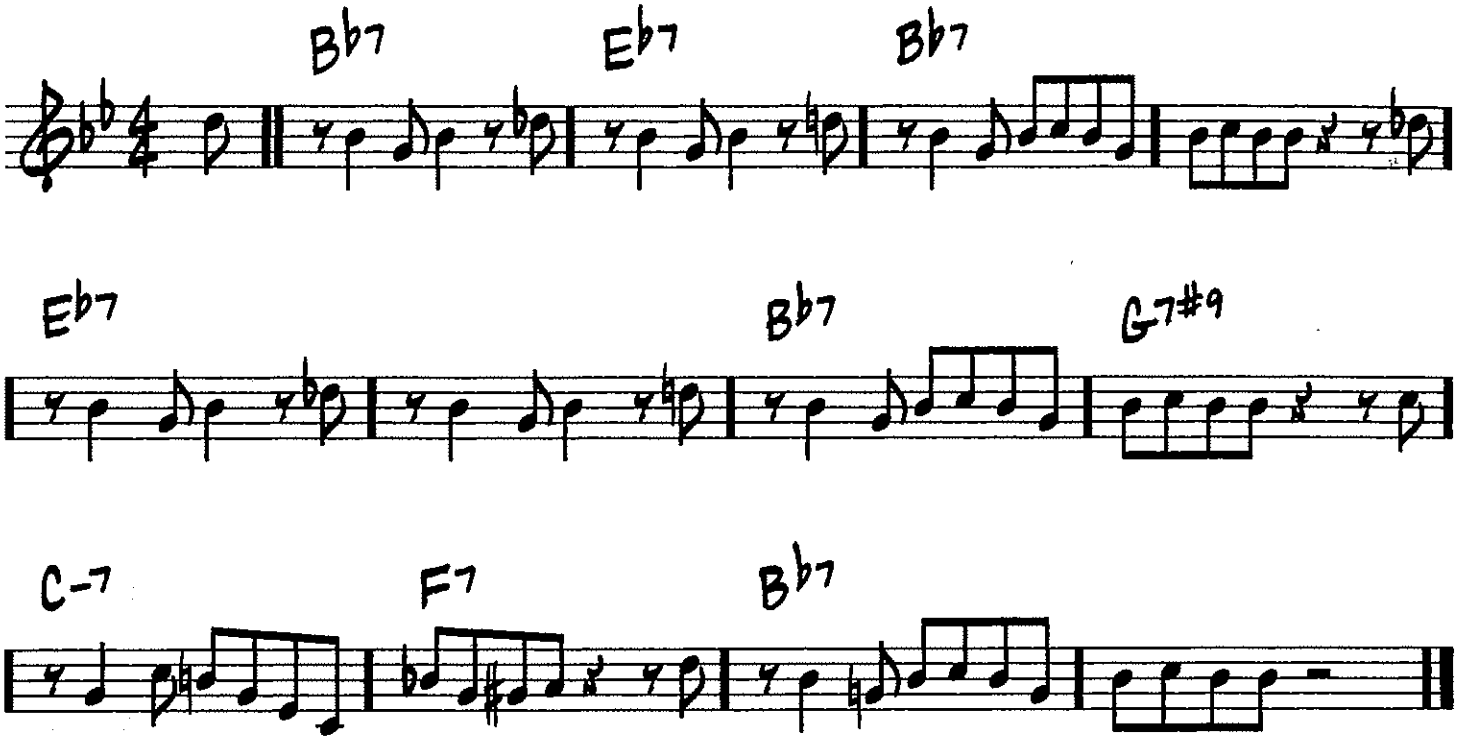
C

390

(MED. UP)

TENOR MADNESS

-SONNY ROLLINS



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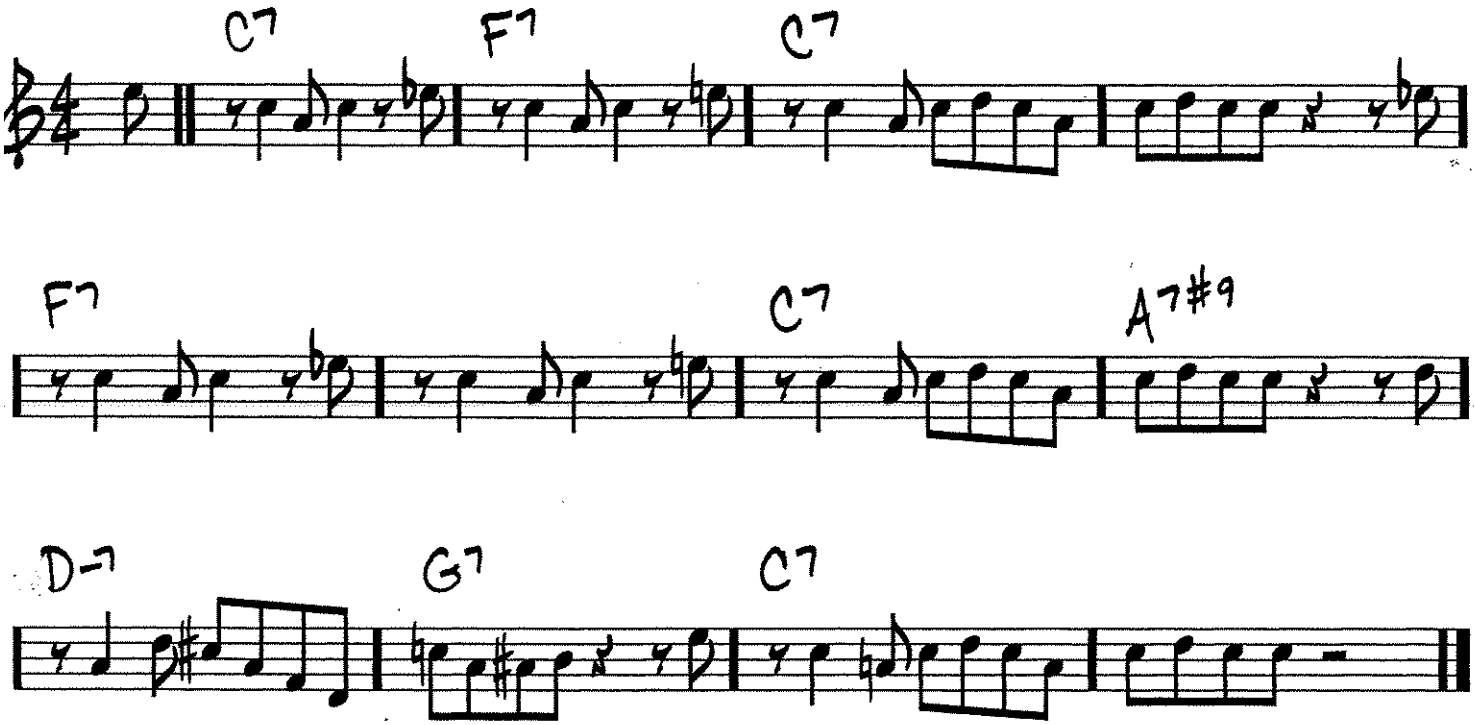
390 B♭

(MED. UP)

TENOR MADNESS

– SONNY ROLLINS



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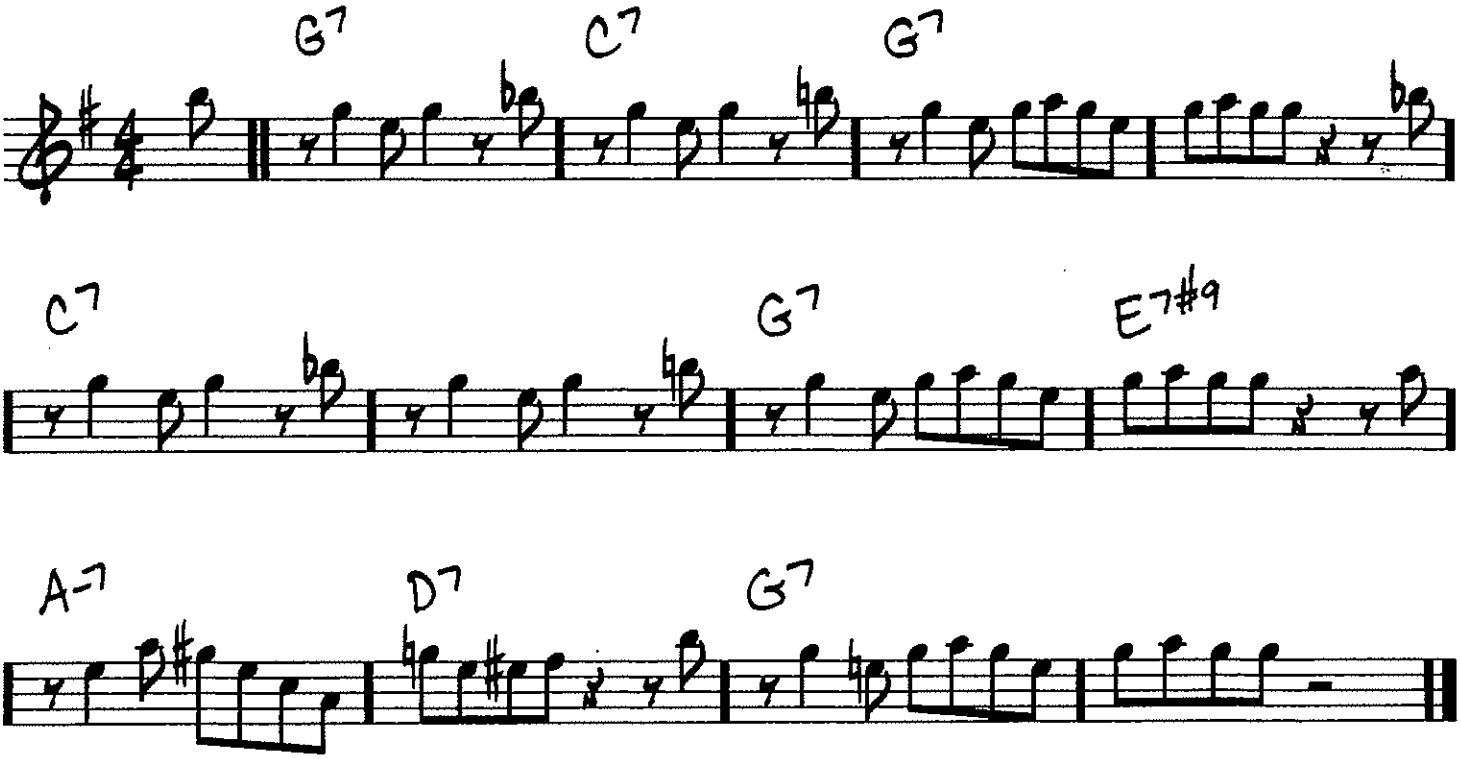
Eb
390

(MED. UP)

TENOR MADNESS

-SONNY ROLLINS



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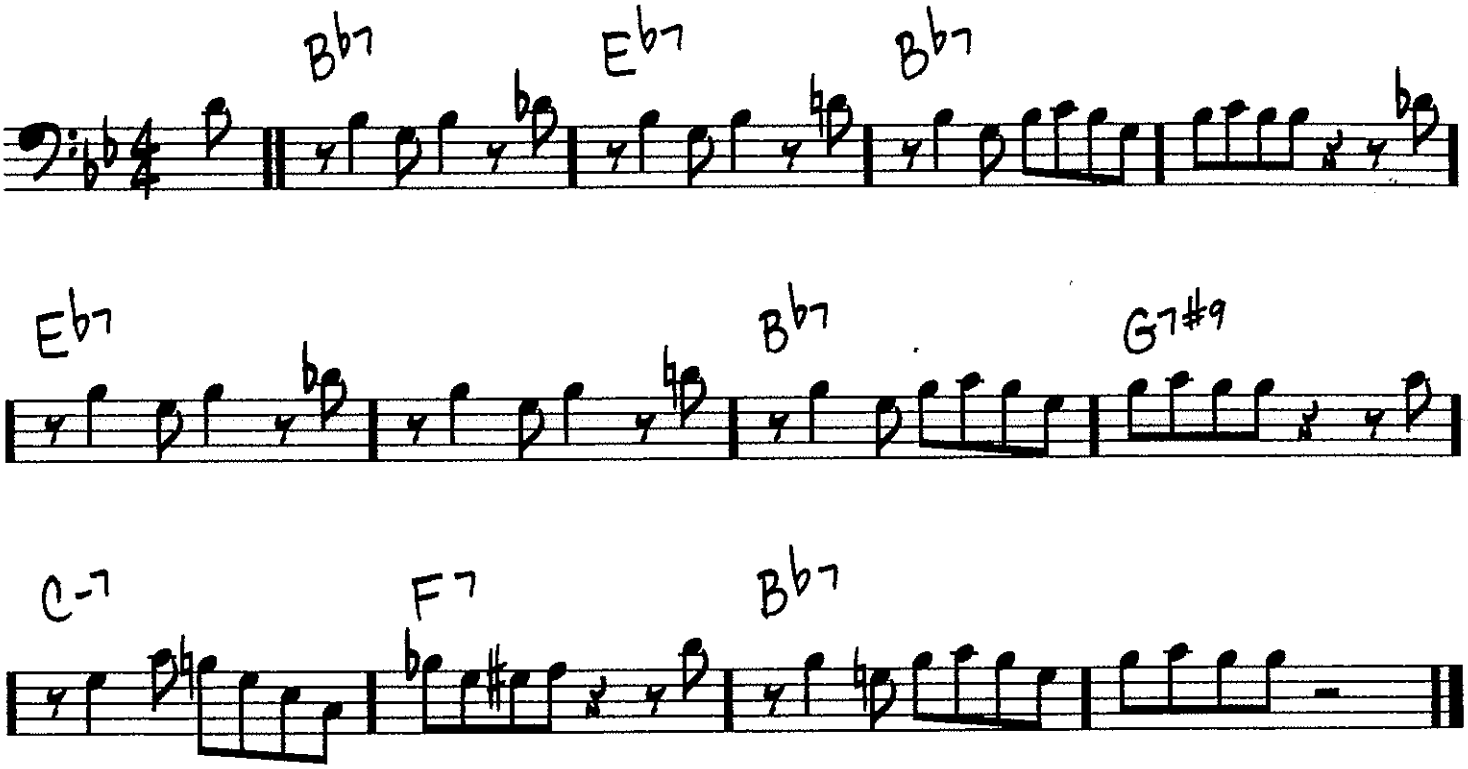
Bass Clef
390

TENOR MADNESS

(MED. UP)

-SONNY ROLLINS



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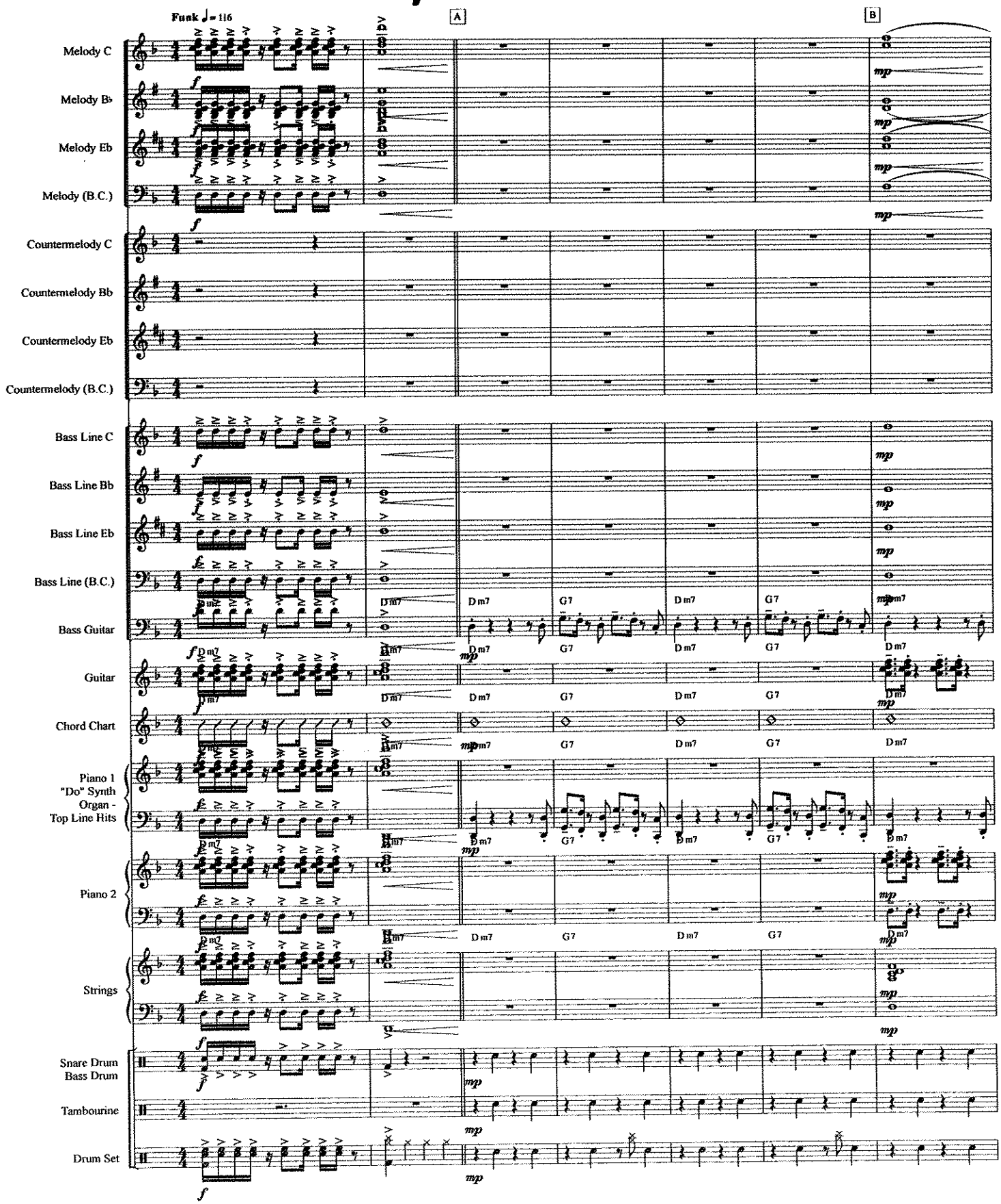
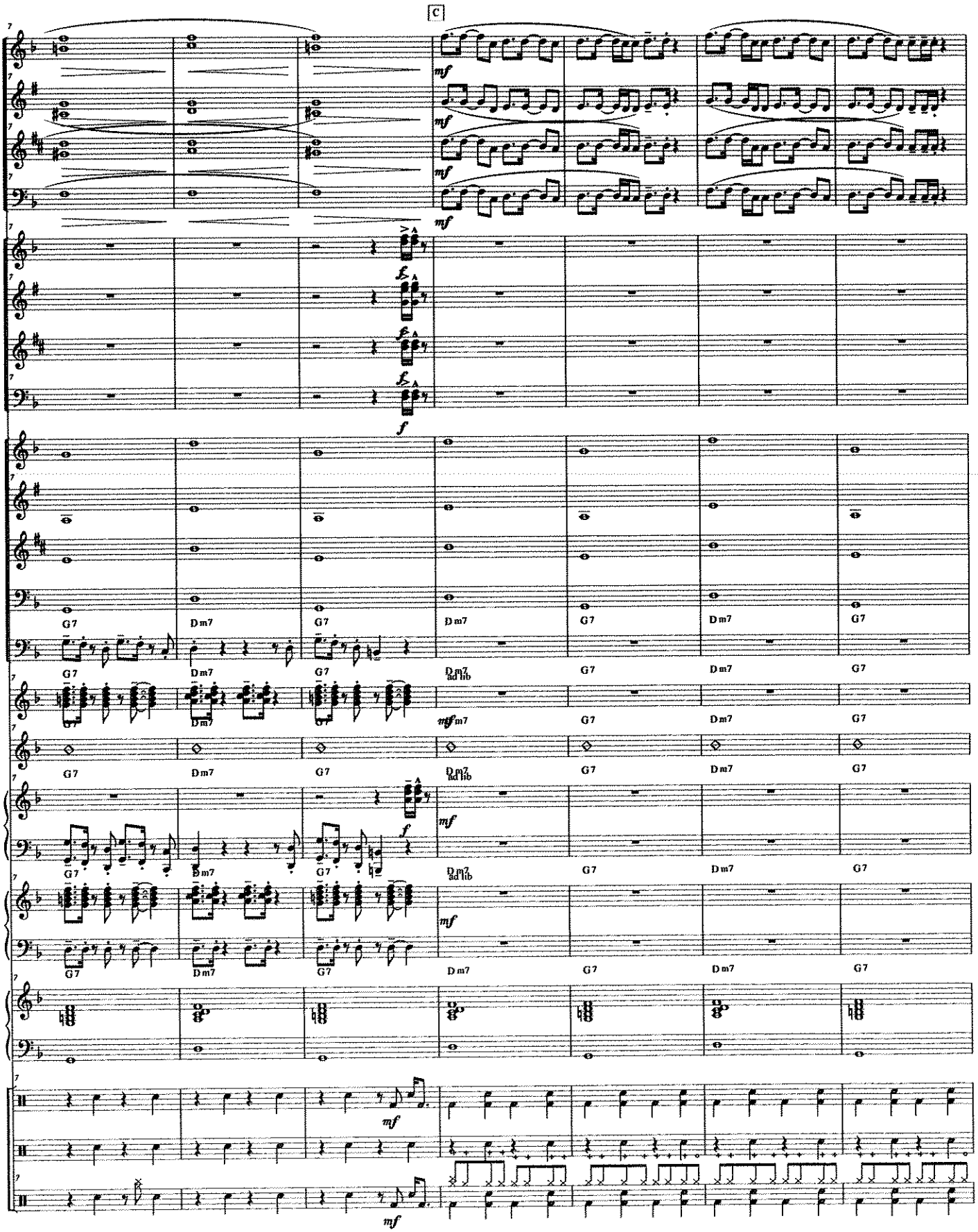
Score

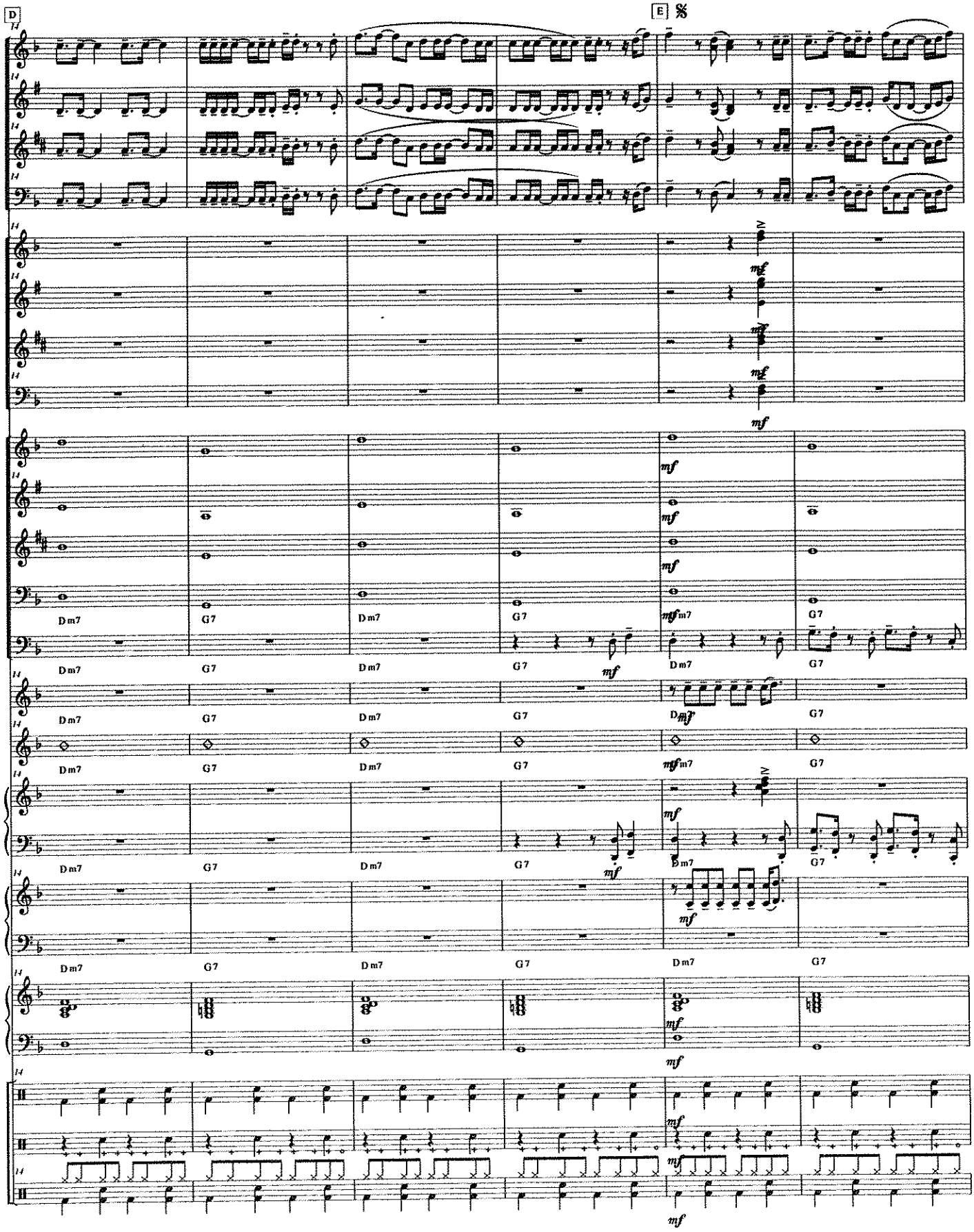
Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

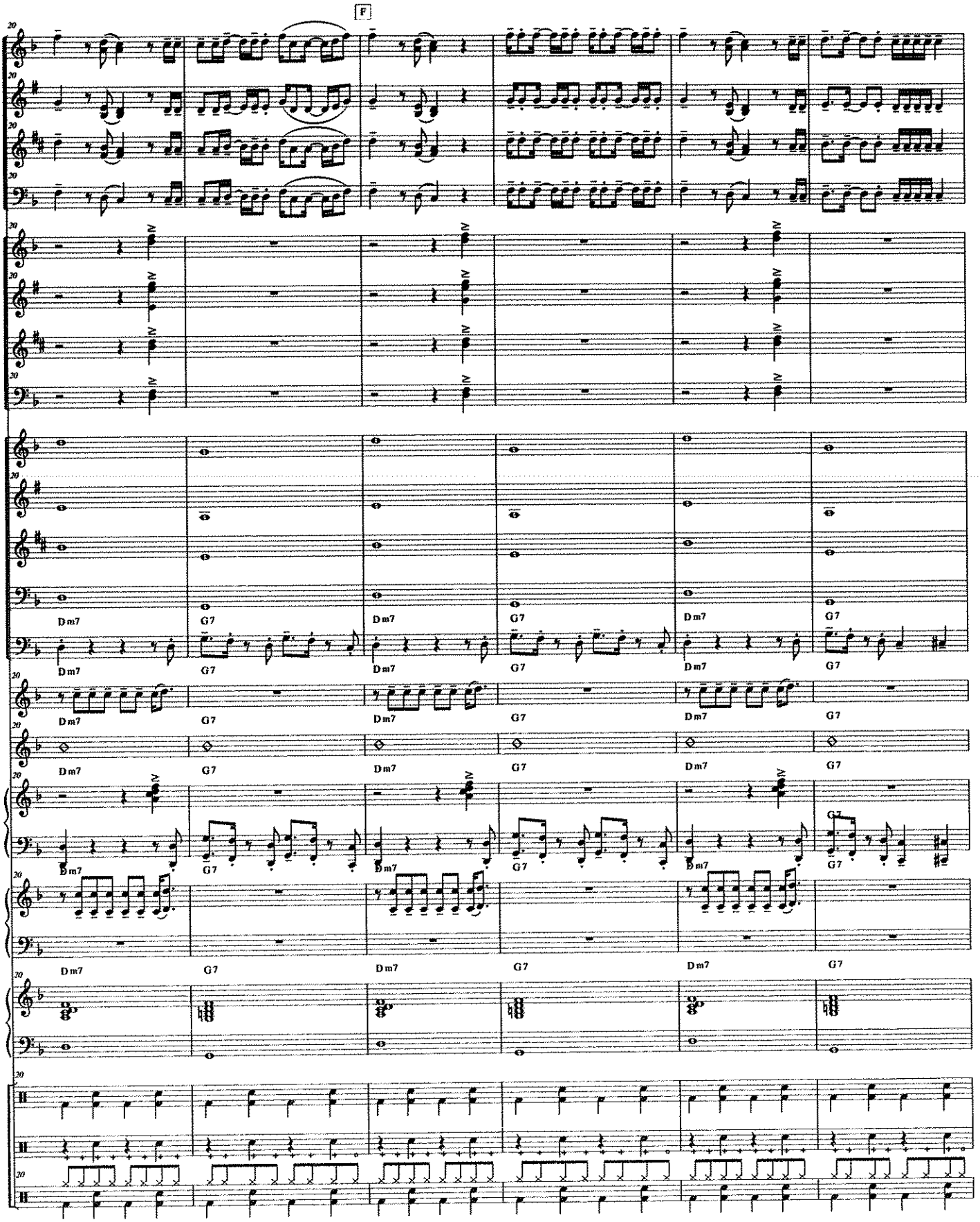


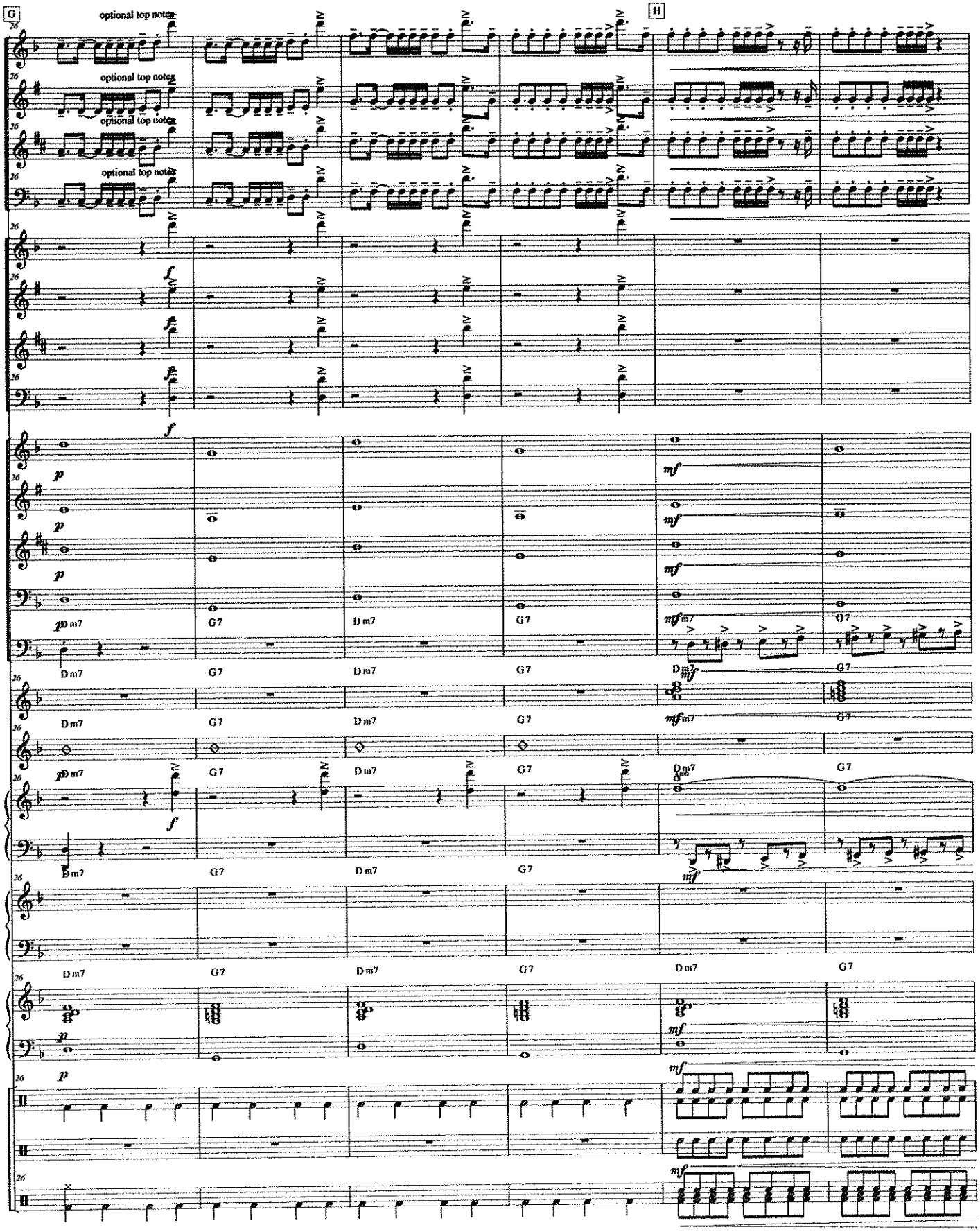
Uptown Funk!


C
M. C
M. B♭
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 1
"Do" Synth
Organ -
Top Line Hits
Pno. 2
Strings
Snare Drum
Bass Drum
Tambourine
D. S.
mf
f
G7
Dm7
Dm7 ad lib

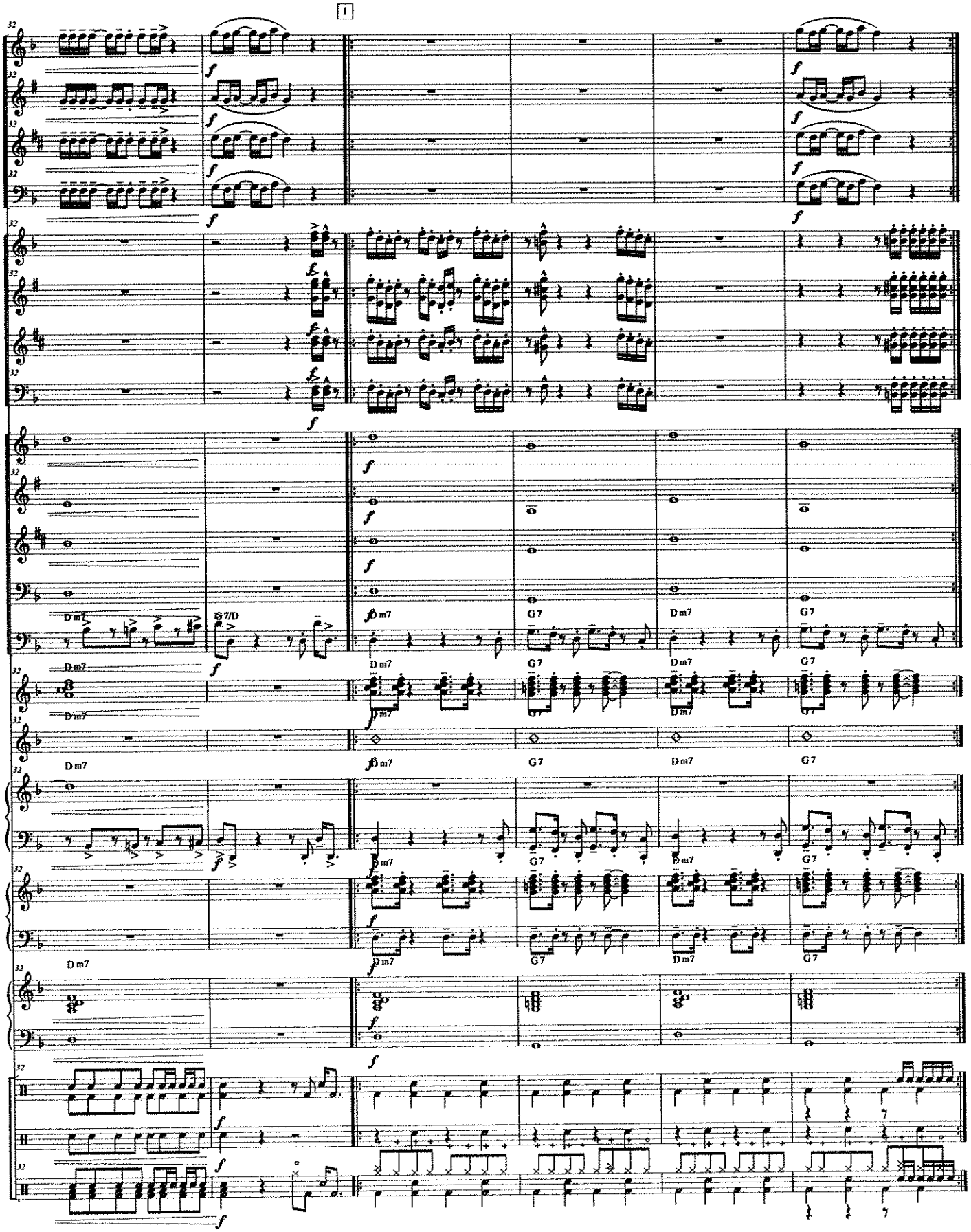

D
E
M. C
M. B♭
M. Eb
M. (B.C)
CM. C
CM. Bb
CM. Eb
CM. (B.C.)
BL. C
BL. Bb
BL. Eb
BL (B.C.)
Bass
Gtr.
Chord Chart
Piano 1
"Do" Synth
Organ -
Top Line Hits
Pno. 2
Strings
Snare Drum
Bass Drum
Tambourine
D. S.
Dm7
G7
mf

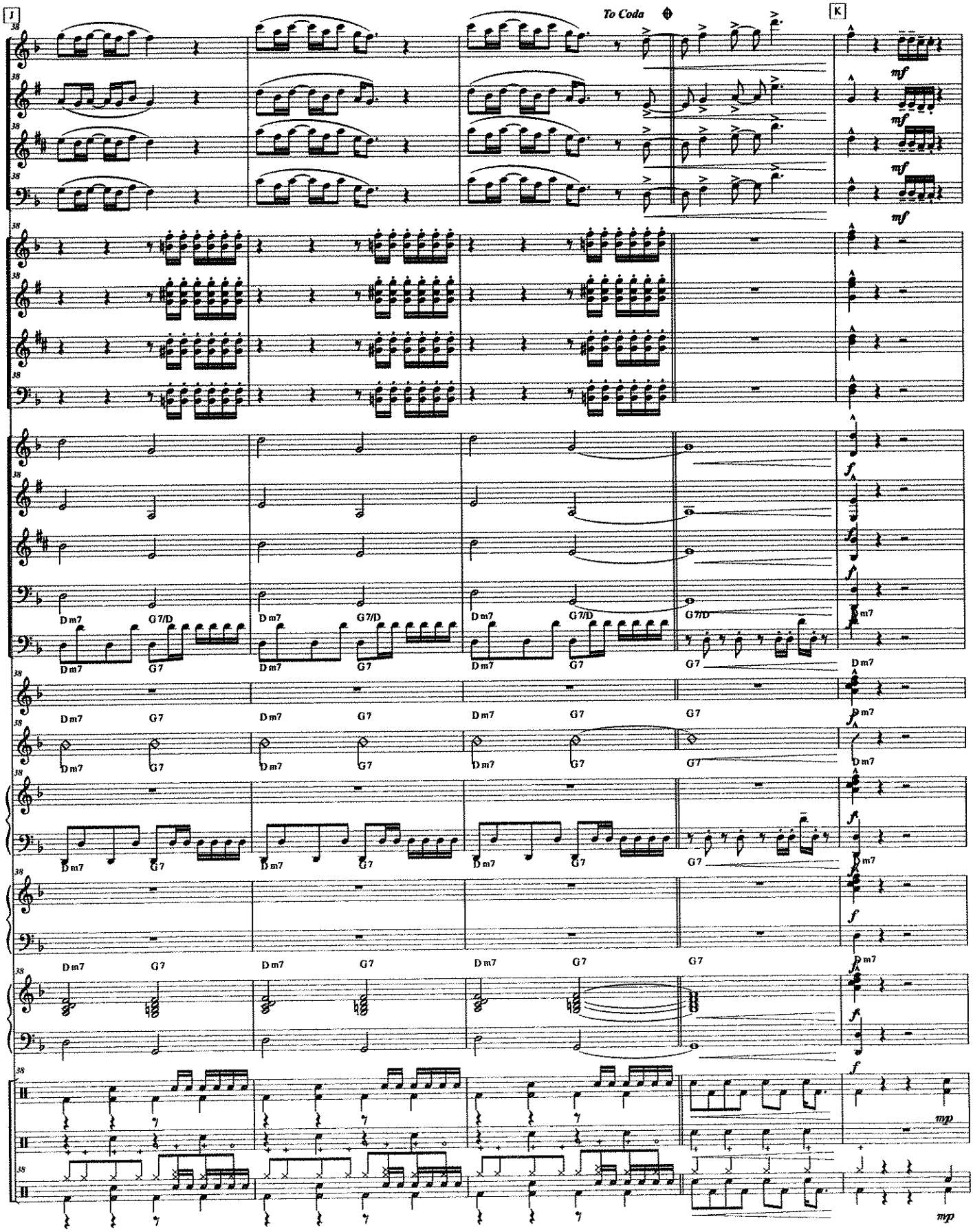
Uptown Funk!


F
M. C
M. B♭
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 1
"Do" Synth
Organ -
Top Line Hits
Pno. 2
Strings
Snare Drum
Bass Drum
Tambourine
D. S.
Dm7
G7


G
H
optional top notes
M. C
M. B♭
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 1
"Do" Synth
Organ -
Top Line Hits
Pno. 2
Strings
Snare Drum
Bass Drum
Tambourine
D. S.
D m7
G7

Uptown Funk!


1
M. C
M. B♭
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 1
"Do" Synth
Organ -
Top Line Hits
Pno. 2
Strings
Snare Drum
Bass Drum
Tambourine
D. S.
D m7
G7
B♭7/D


J
To Coda
K
M. C
M. B♭
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 1
"Do" Synth
Organ -
Top Line Hits
Pno. 2
Strings
Snare Drum
Bass Drum
Tambourine
D. S.
Dm7
G7/D
G7
mf
f
mp

Uptown Funk!

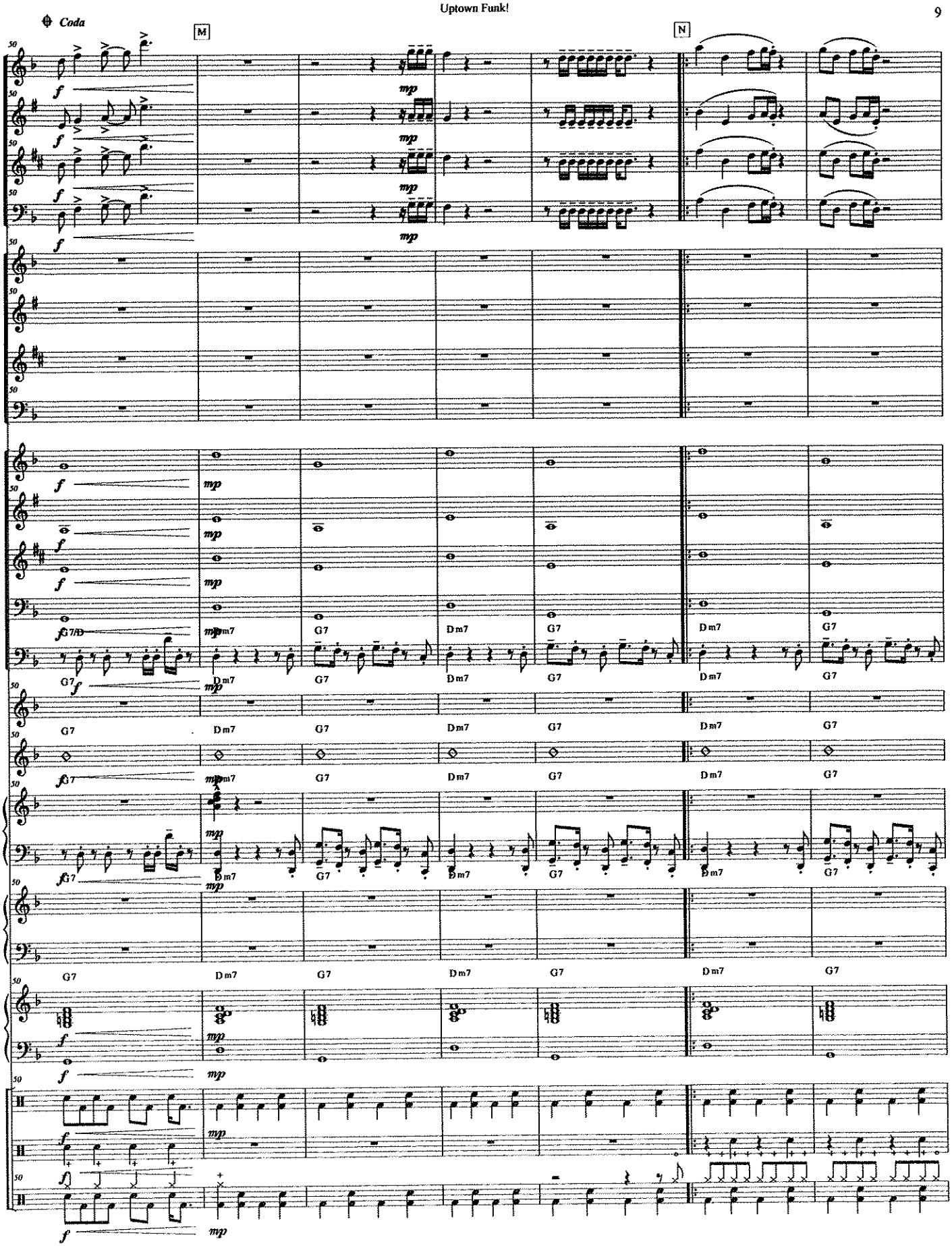
L

D.S. al Coda

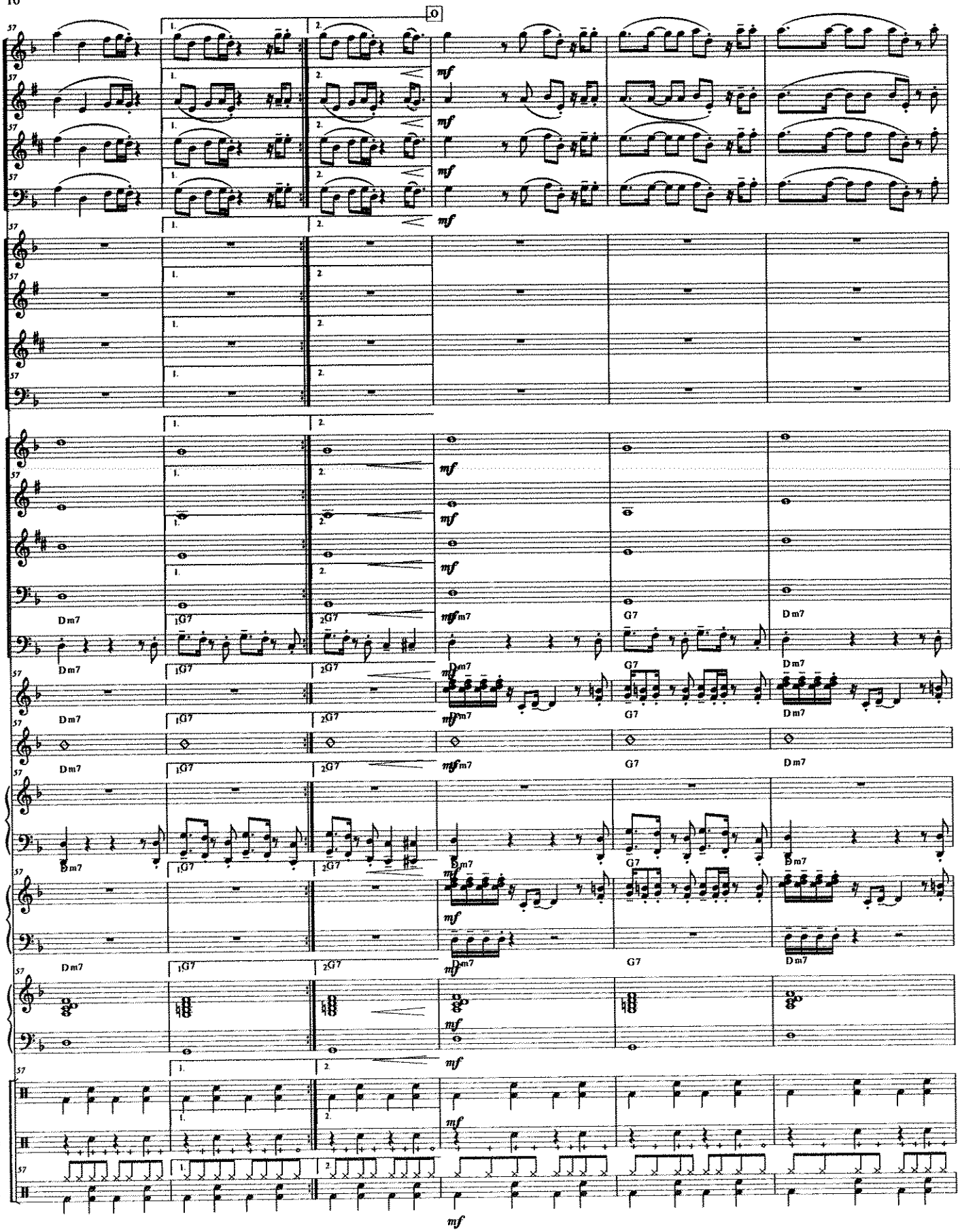
M. C
M. B♭
M. Eb
M. (B.C)
CM. C
CM. Bb
CM. Eb
CM. (B.C.)
BL. C
BL. Bb
BL. Eb
BL (B.C.)
Bass
Gtr.
Chord Chart
Piano 1 "Do" Synth Organ - Top Line Hits
Pno. 2
Strings
Snare Drum Bass Drum
Tambourine
D. S.

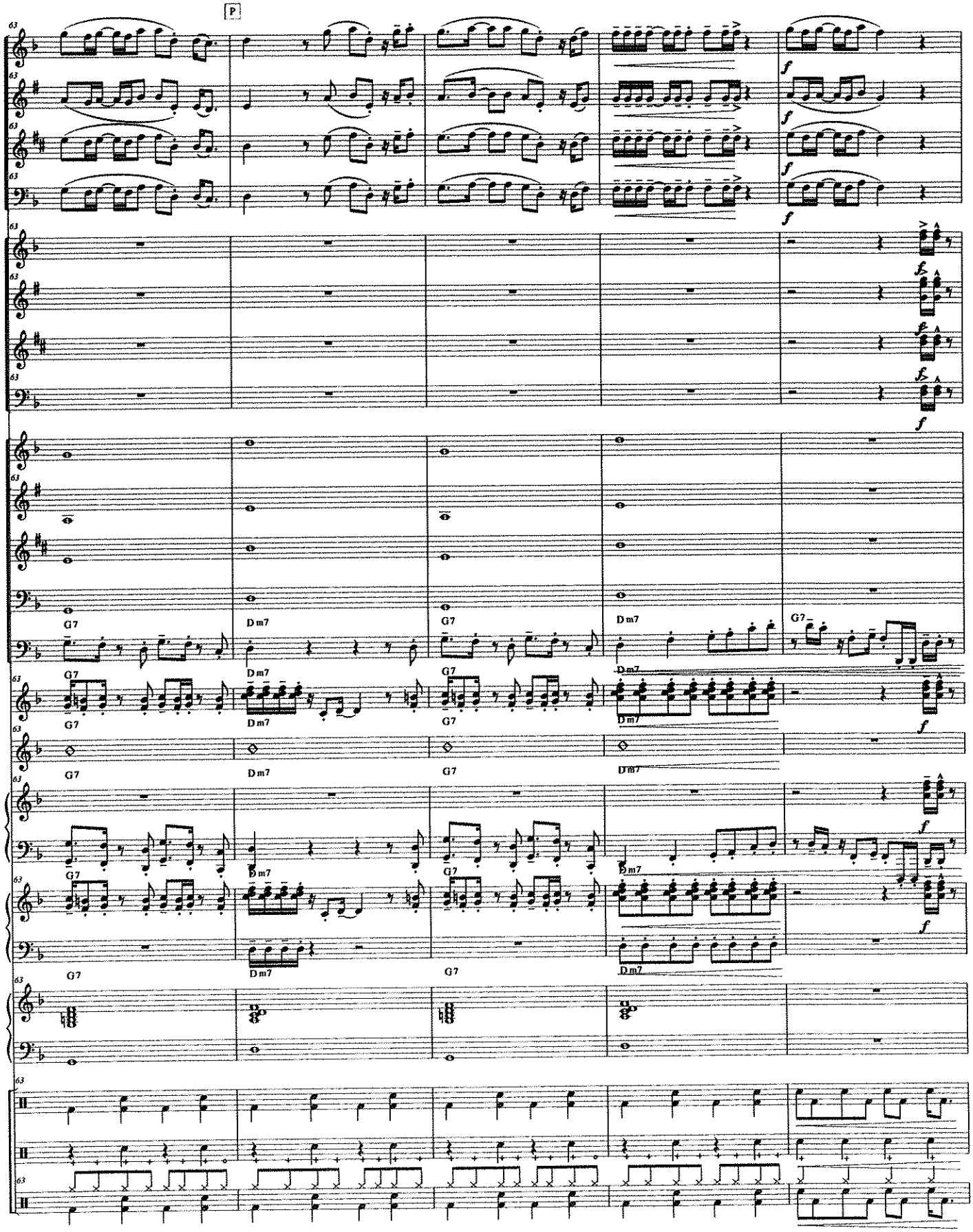
mp mf ad lib

G7 Dm7 G7 Dm7 G7 Dm7 G7


Coda
M
N
M. C
M. B♭
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 1
"Do" Synth
Organ -
Top Line Hits
Pno. 2
Strings
Snare Drum
Bass Drum
Tambourine
D. S.
G7
Dm7

Uptown Funk!


O
M. C
M. B♭
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 1
"Do" Synth
Organ -
Top Line Hits
Pno. 2
Strings
Snare Drum
Bass Drum
Tambourine
D. S.
mf
Dm7
G7


P
M. C
M. B♭
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 1
"Do" Synth
Organ -
Top Line Hits
Pno. 2
Strings
Snare Drum
Bass Drum
Tambourine
D. S.
G7
D m7
f

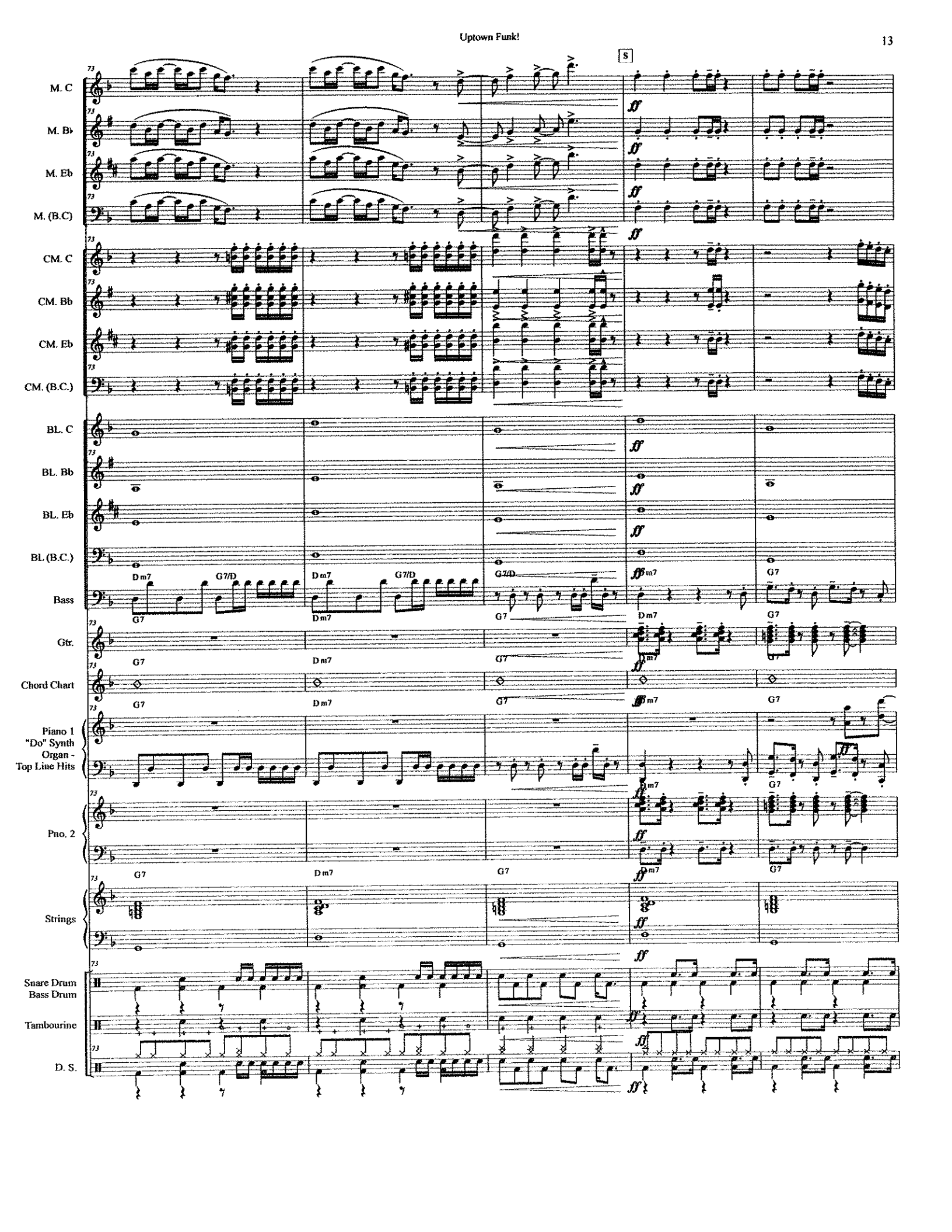
Uptown Funk!

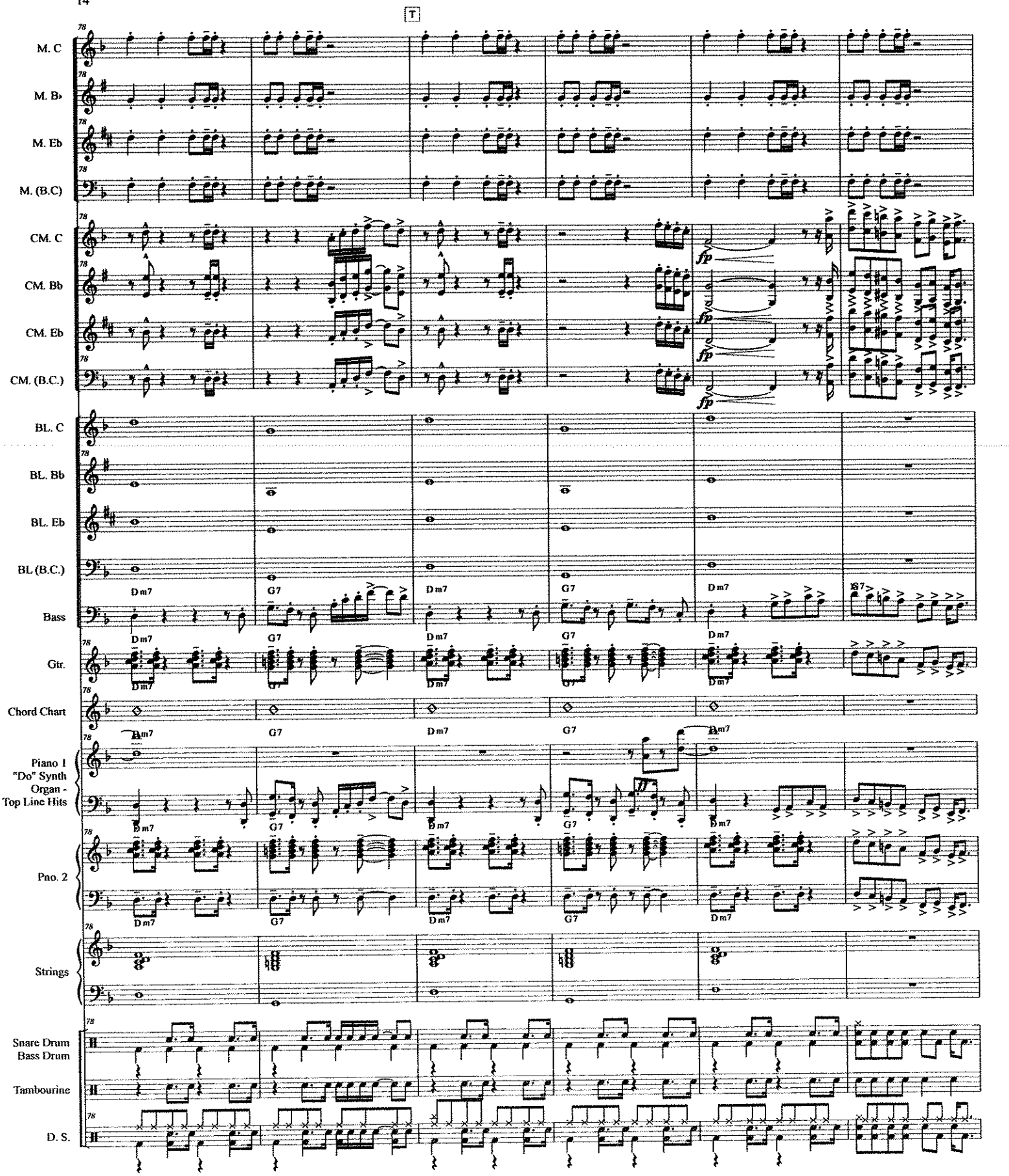
Q

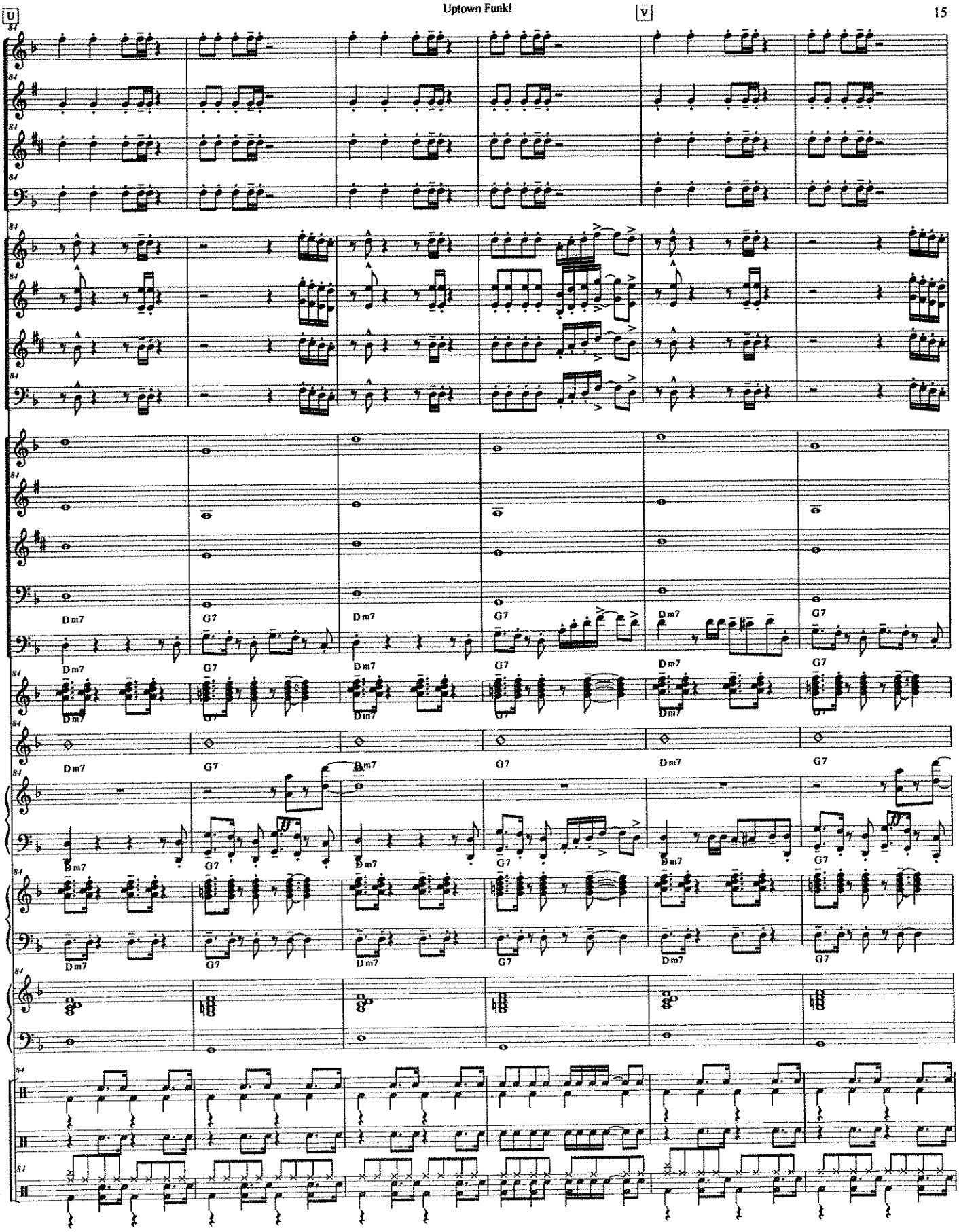
R

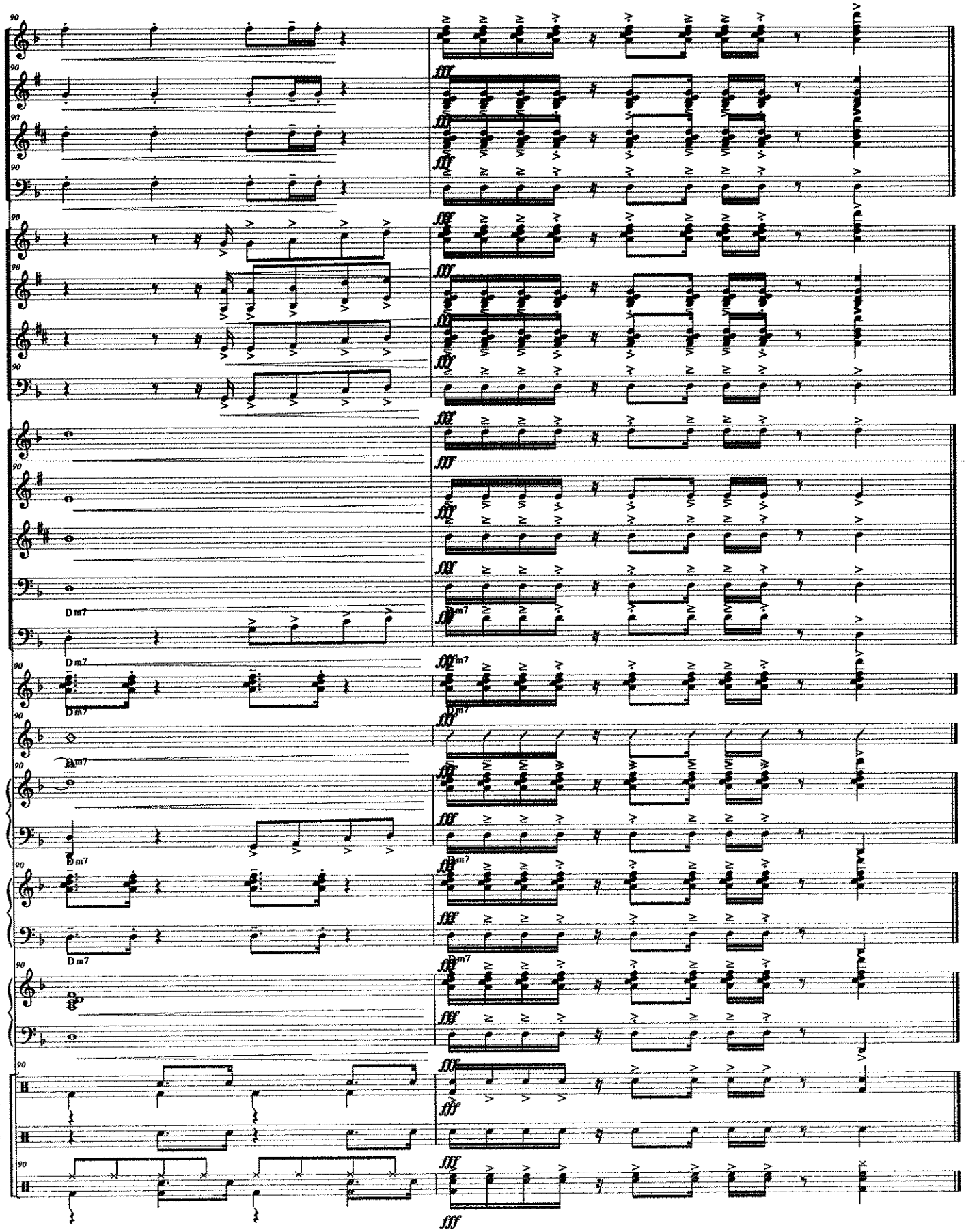
M. C
M. B♭
M. Eb
M. (B.C)
CM. C
CM. Bb
CM. Eb
CM. (B.C.)
BL. C
BL. Bb
BL. Eb
BL (B.C.)
Bass
Gtr.
Chord Chart
Piano 1
"Do" Synth
Organ -
Top Line Hits
Pno. 2
Strings
Snare Drum
Bass Drum
Tambourine
D. S.

Dm7 G7 Dm7 G7 Dm7 G7/D


S
M. C
M. B♭
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 1
"Do" Synth
Organ -
Top Line Hits
Pno. 2
Strings
Snare Drum
Bass Drum
Tambourine
D. S.
ff
D m7
G7/D
G7


T
M. C
M. B♭
M. Eb
M. (B.C)
CM. C
CM. Bb
CM. Eb
CM. (B.C.)
fp
BL. C
BL. Bb
BL. Eb
BL (B.C.)
Bass
Gtr.
Chord Chart
Dm7
G7
Piano 1
"Do" Synth
Organ -
Top Line Hits
Pno. 2
Strings
Snare Drum
Bass Drum
Tambourine
D. S.

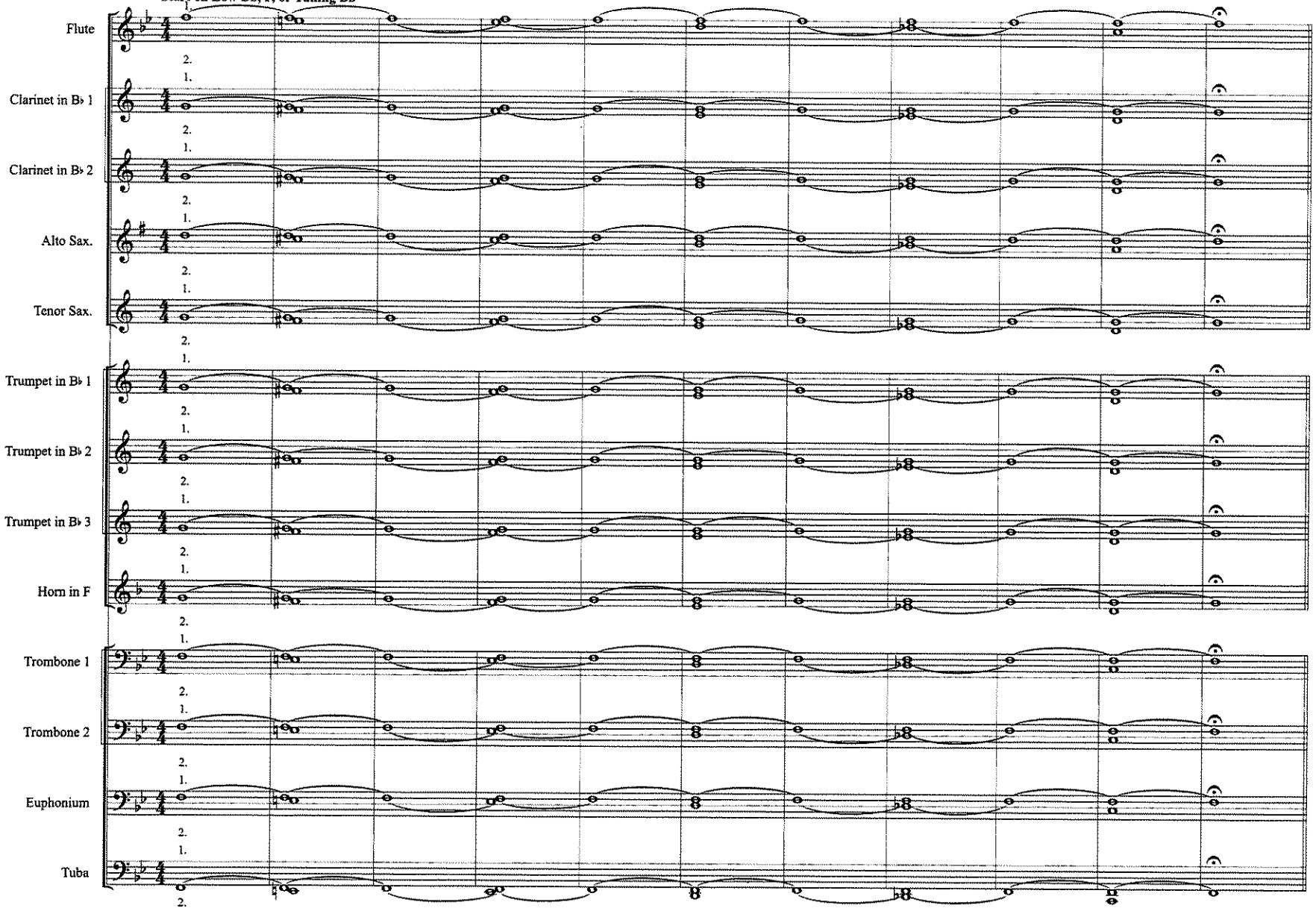

U
V
M. C
M. B♭
M. Eb
M. (B.C)
CM. C
CM. Bb
CM. Eb
CM. (B.C.)
BL. C
BL. Bb
BL. Eb
BL (B.C.)
Bass
Gtr.
Chord Chart
Piano 1
"Do" Synth
Organ -
Top Line Hits
Pno. 2
Strings
Snare Drum
Bass Drum
Tambourine
D. S.
Dm7
G7


M. C
M. B♭
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 1
"Do" Synth
Organ -
Top Line Hits
Pno. 2
Strings
Snare Drum
Bass Drum
Tambourine
D. S.
Dm7
90
fff

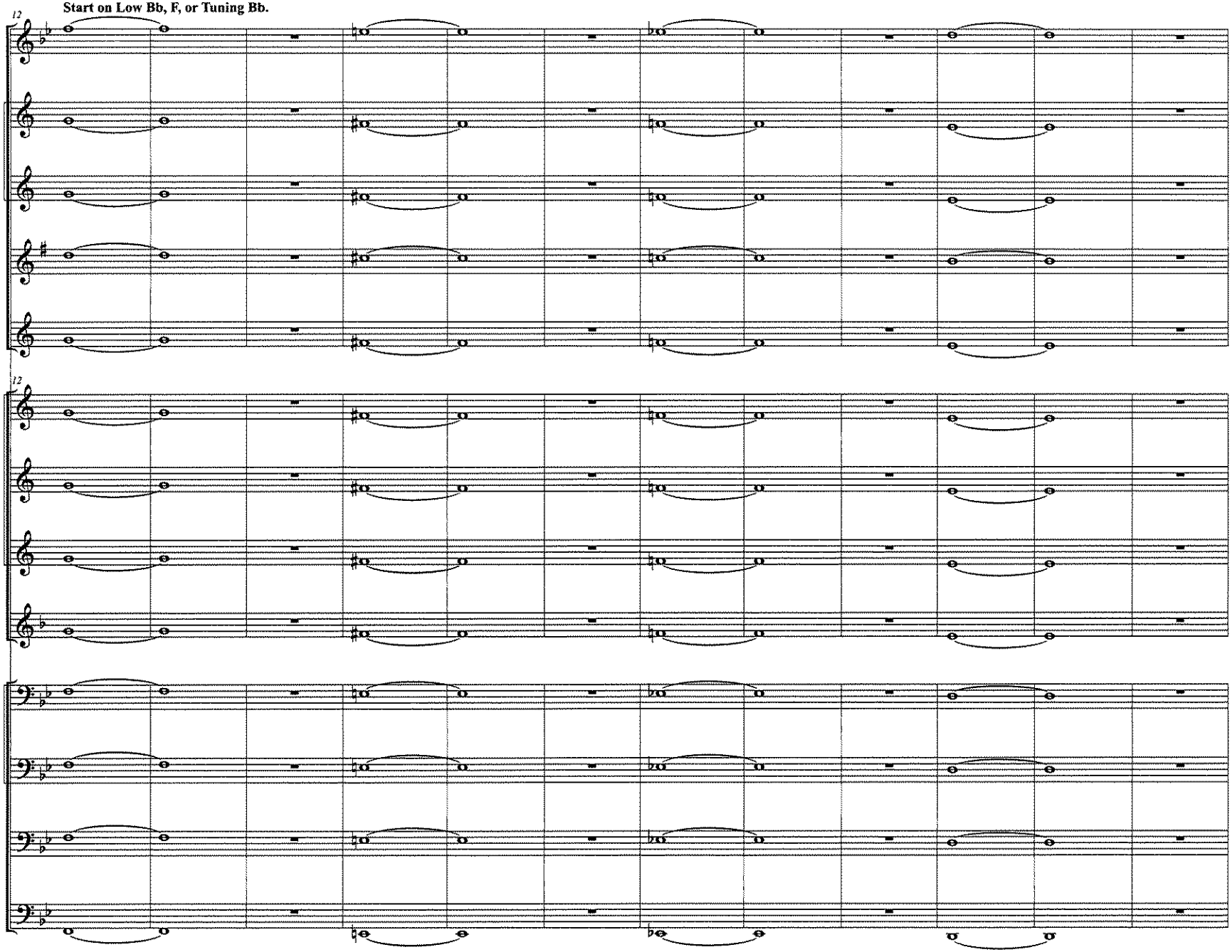
Warm-ups

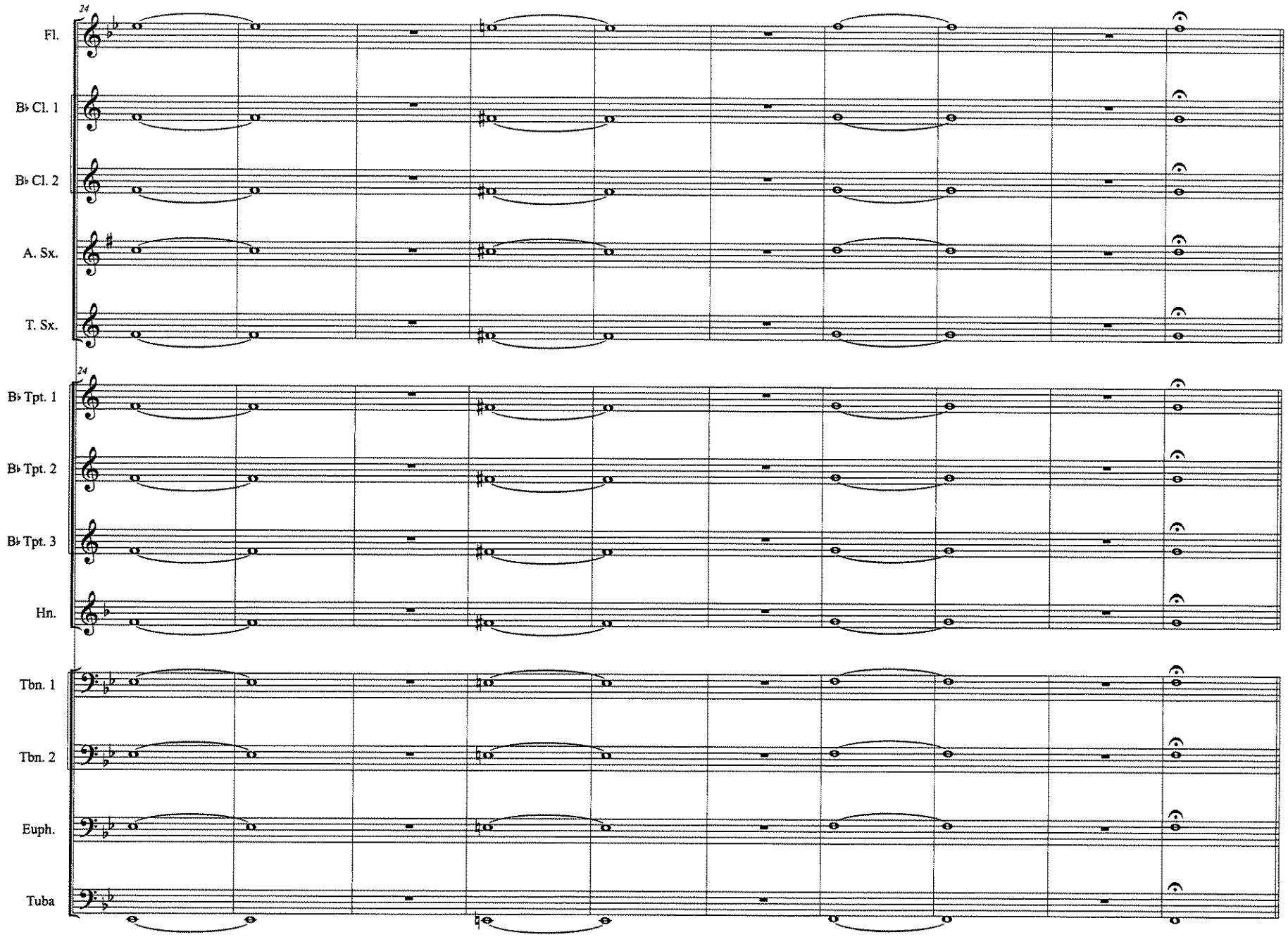
Chromatics with relative pitch
Start on Low Bb, F, or Tuning Bb

arr. Klesch

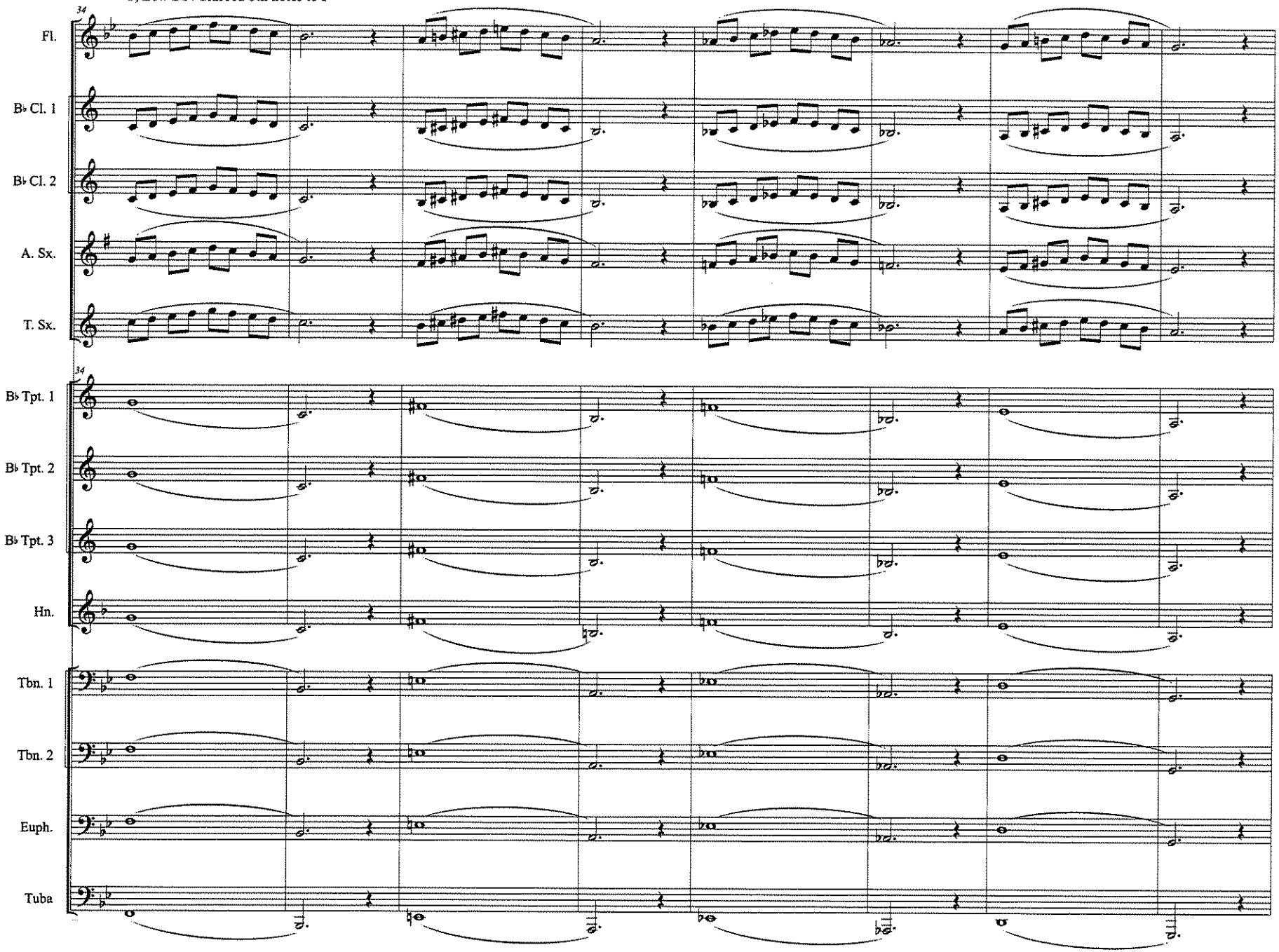


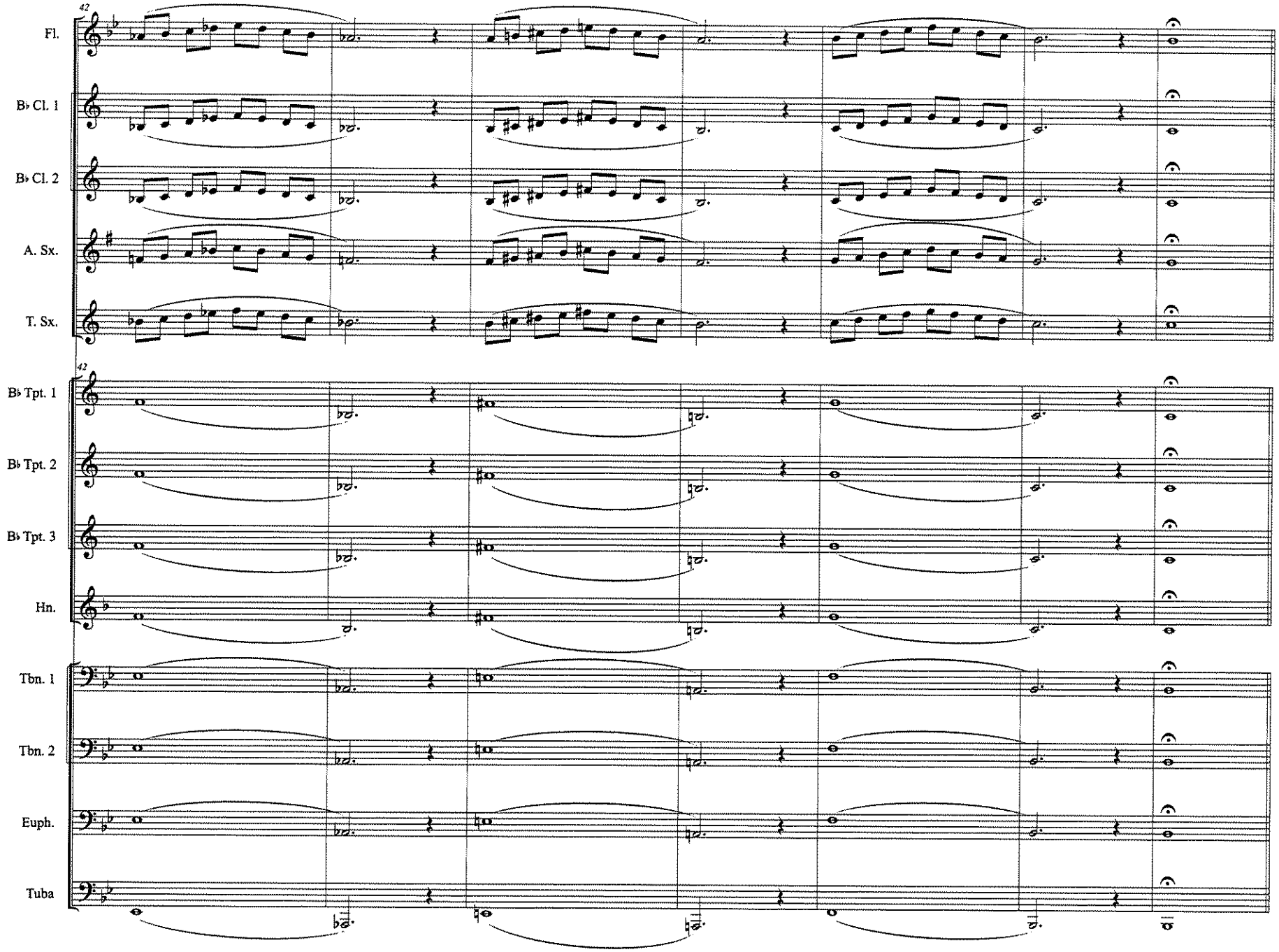
9 Count Tones
Start on Low Bb, F, or Tuning Bb.

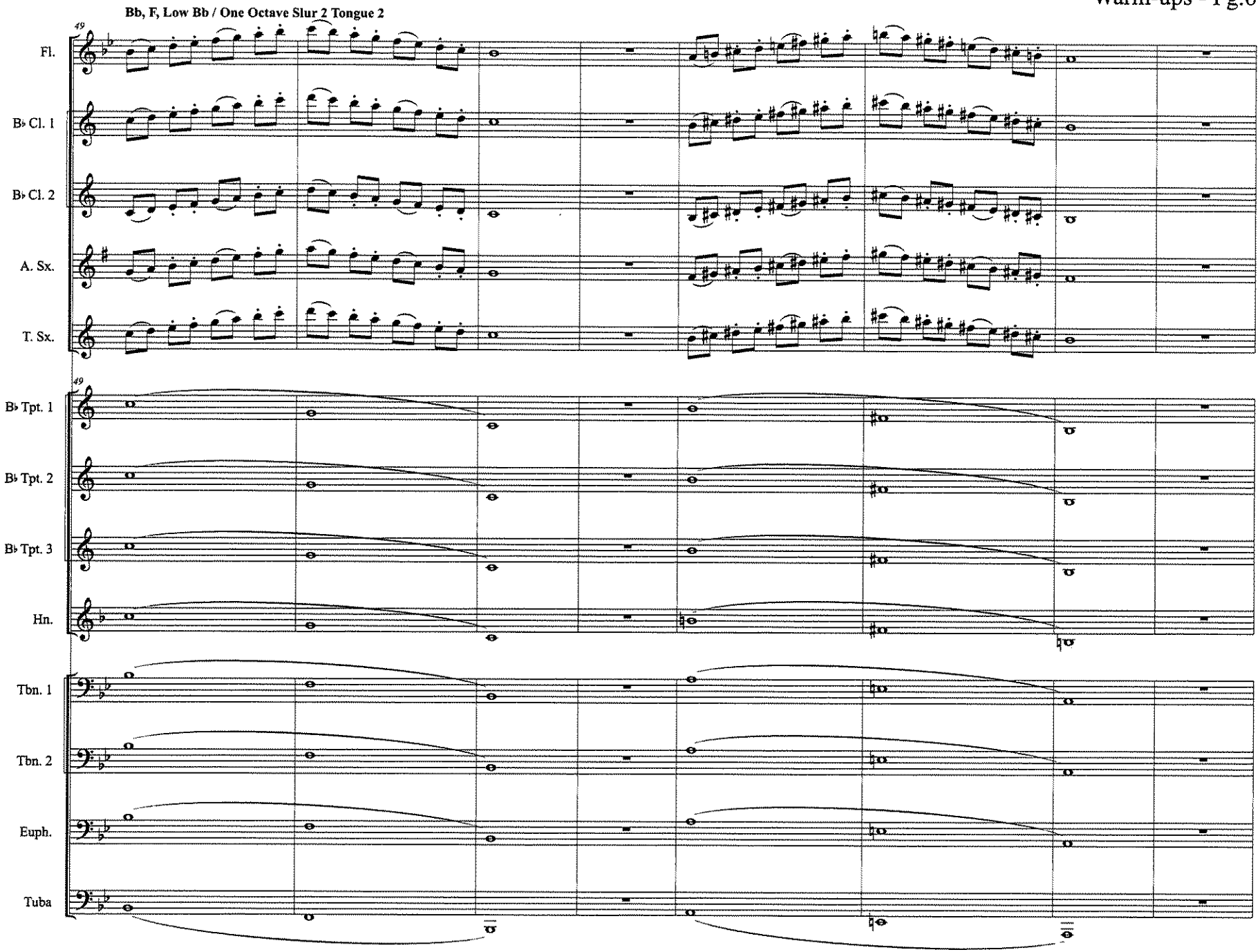


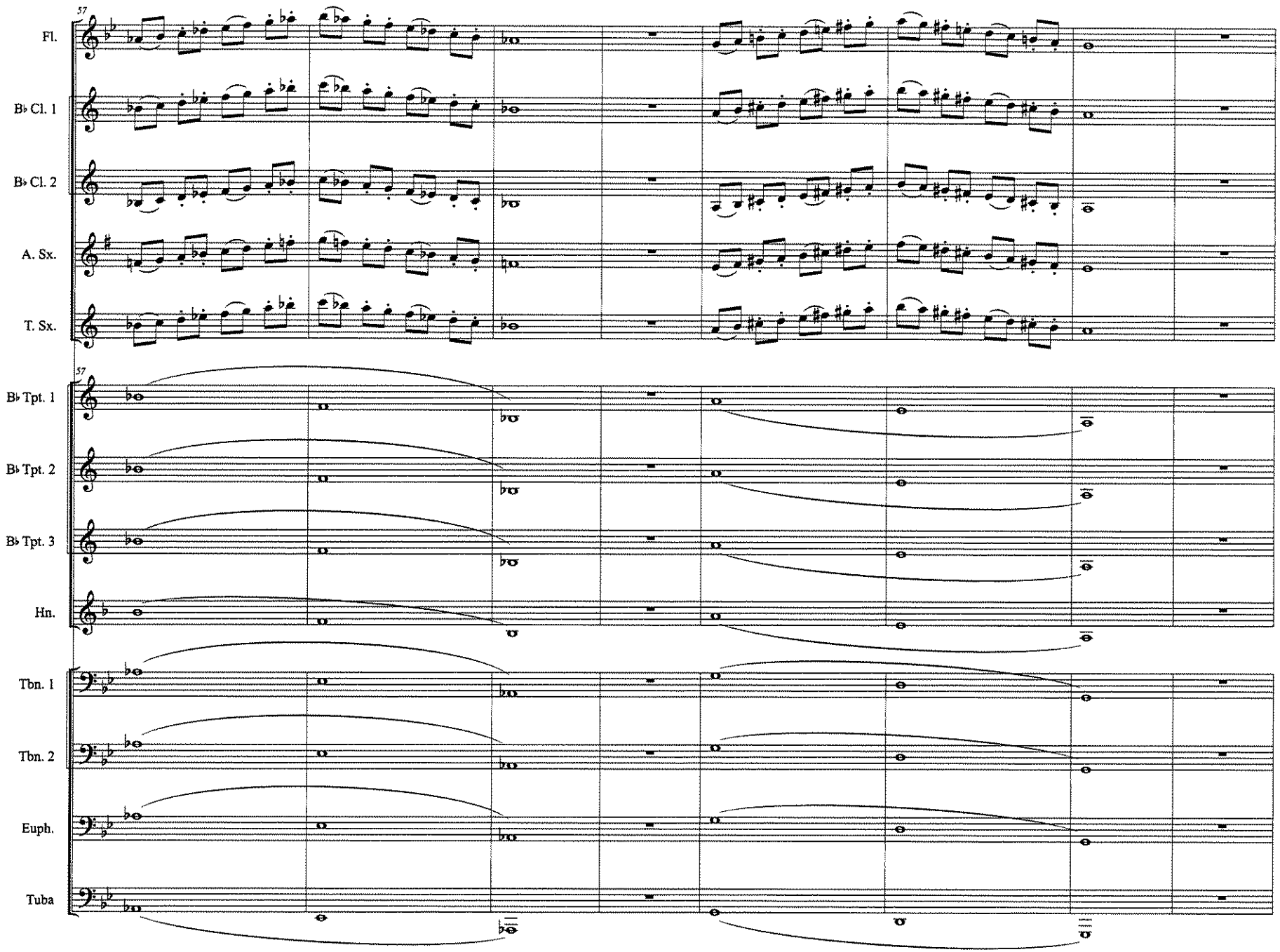

24
Fl.
B♭ Cl. 1
B♭ Cl. 2
A. Sx.
T. Sx.
24
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Hn.
Tbn. 1
Tbn. 2
Euph.
Tuba

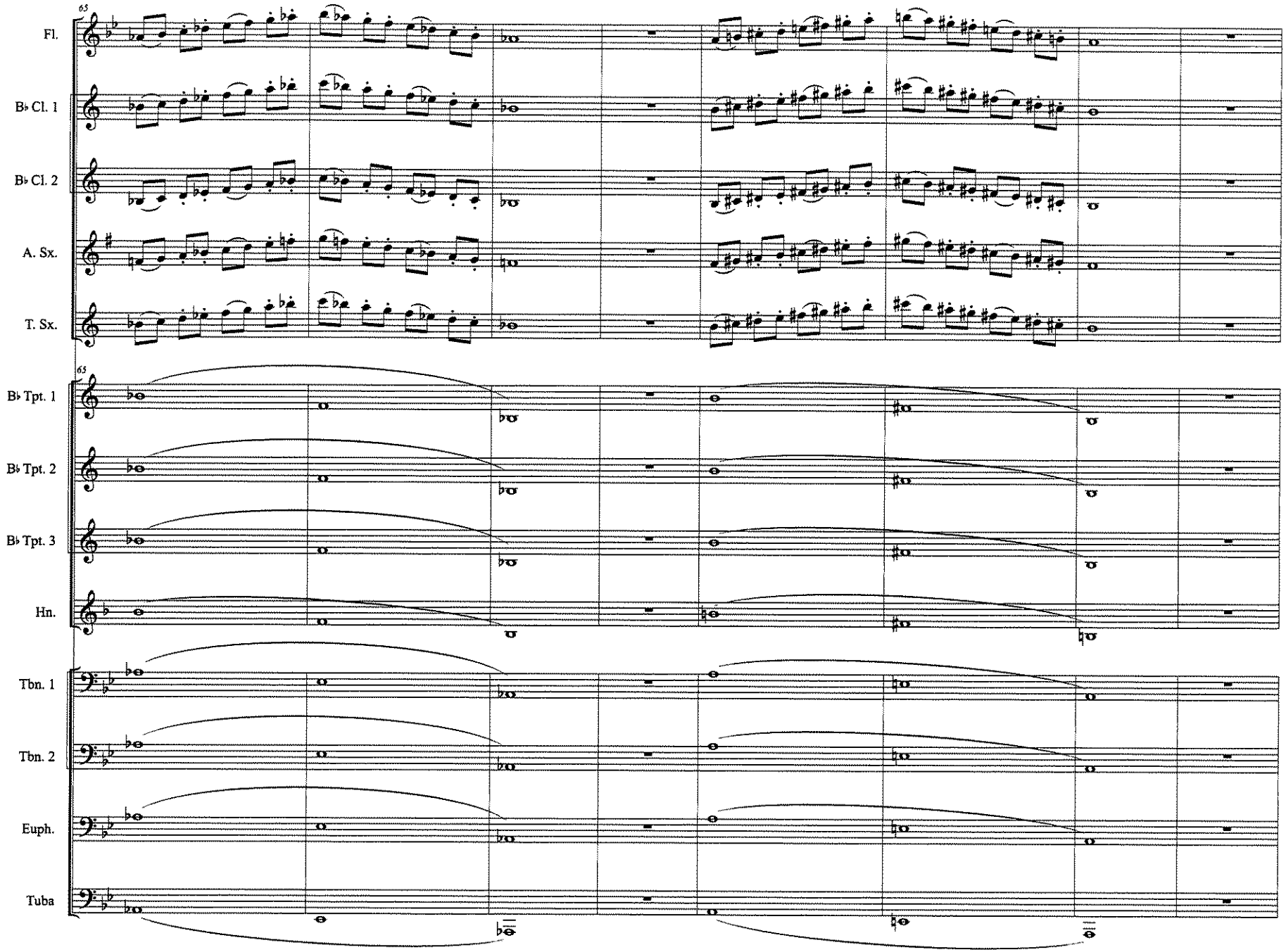
F, Low Bb / Slurred 8th notes to F

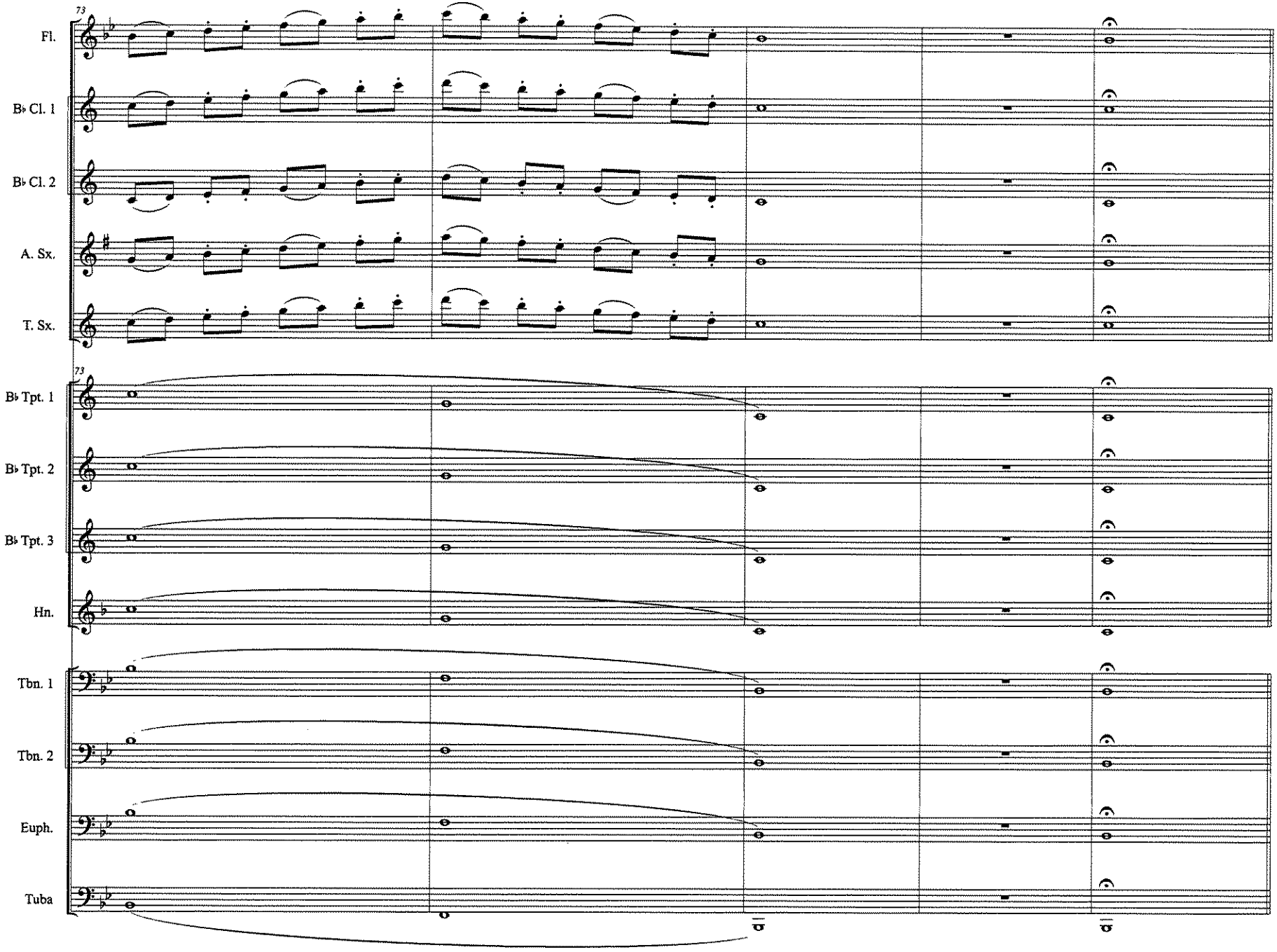


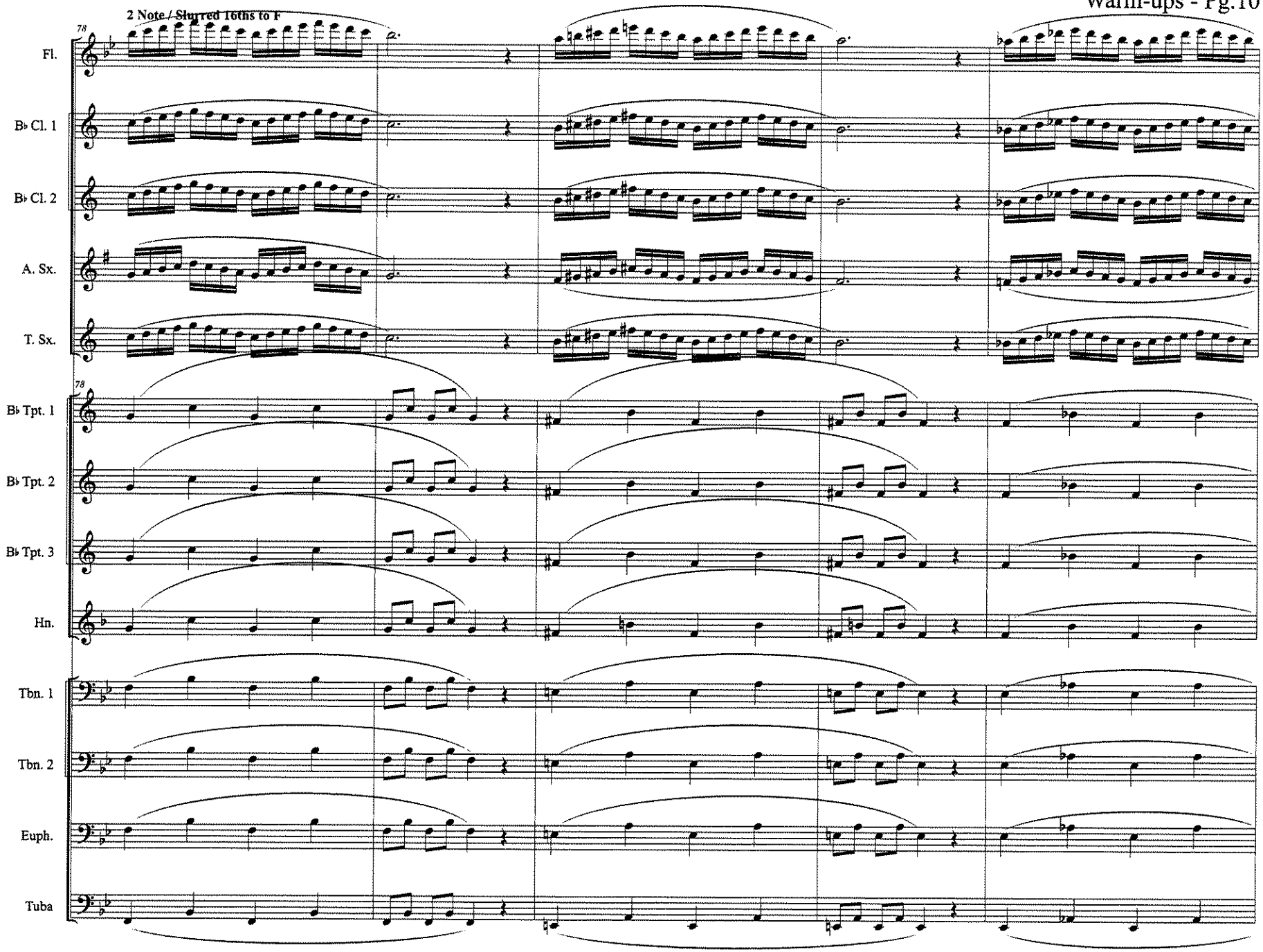

42
Fl.
B♭ Cl. 1
B♭ Cl. 2
A. Sx.
T. Sx.
43
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Hn.
Tbn. 1
Tbn. 2
Euph.
Tuba

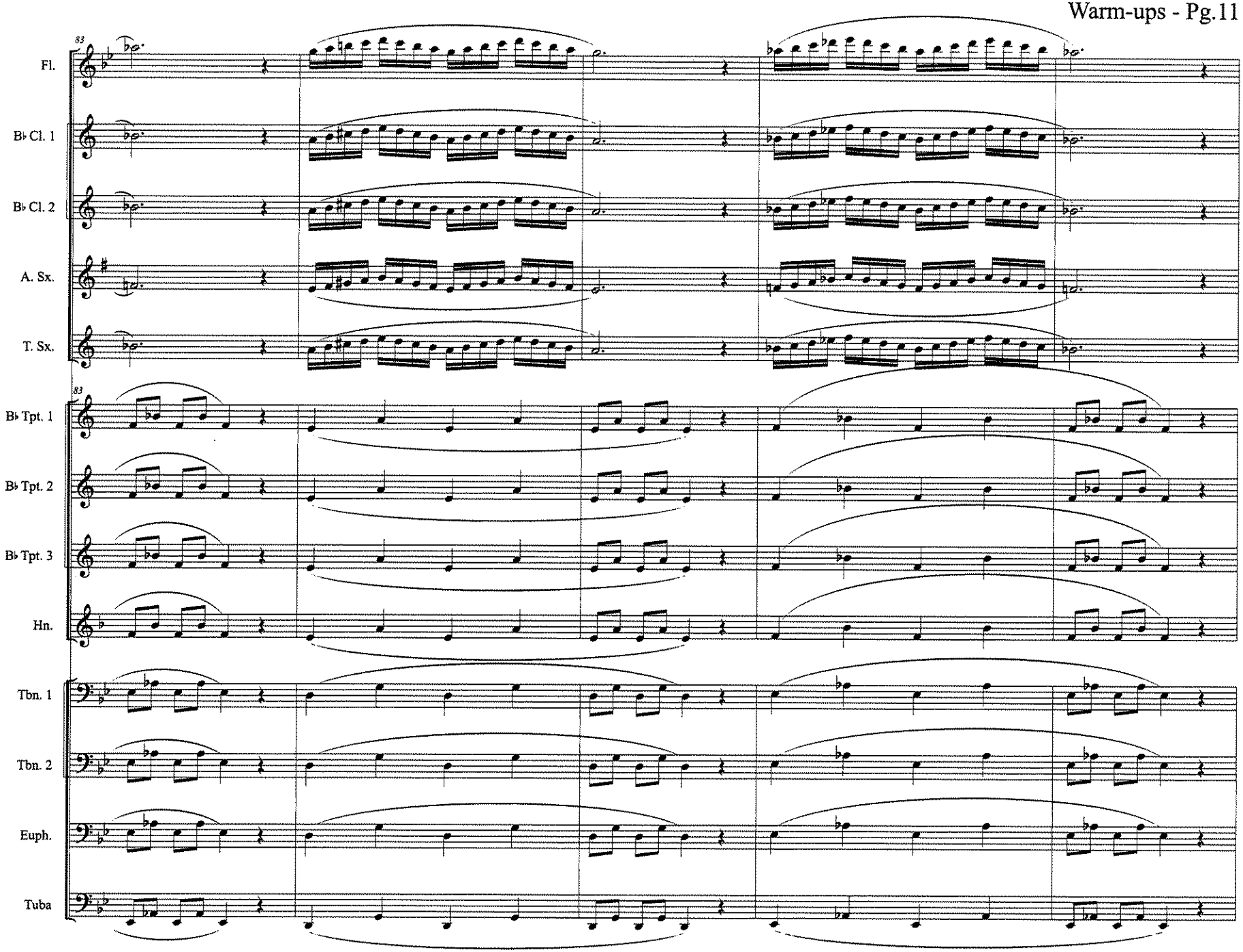

Bb, F, Low Bb / One Octave Slur 2 Tongue 2
49
Fl.
B♭ Cl. 1
B♭ Cl. 2
A. Sx.
T. Sx.
49
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Hn.
Tbn. 1
Tbn. 2
Euph.
Tuba

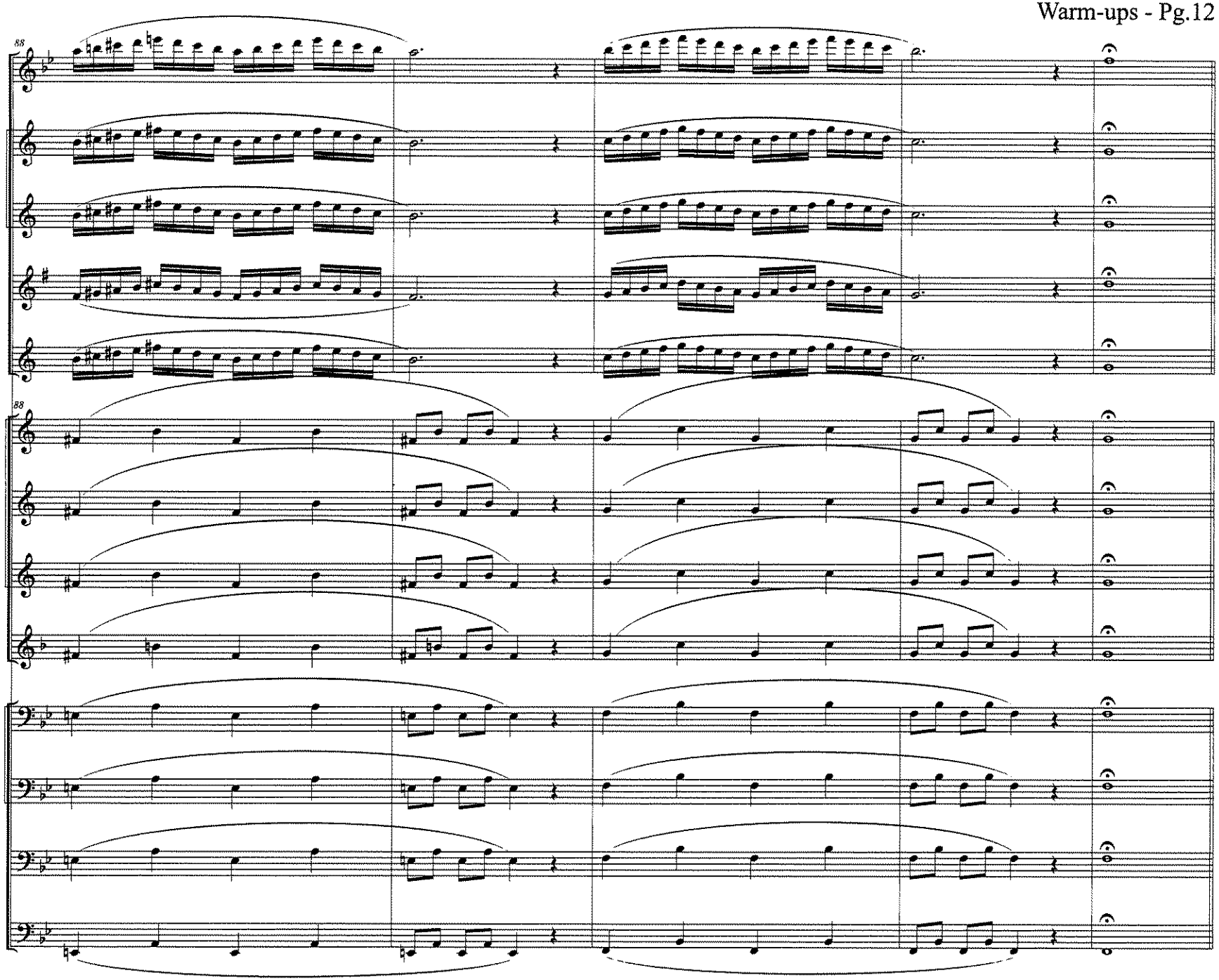

57
Fl.
B♭ Cl. 1
B♭ Cl. 2
A. Sx.
T. Sx.
57
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Hn.
Tbn. 1
Tbn. 2
Euph.
Tuba

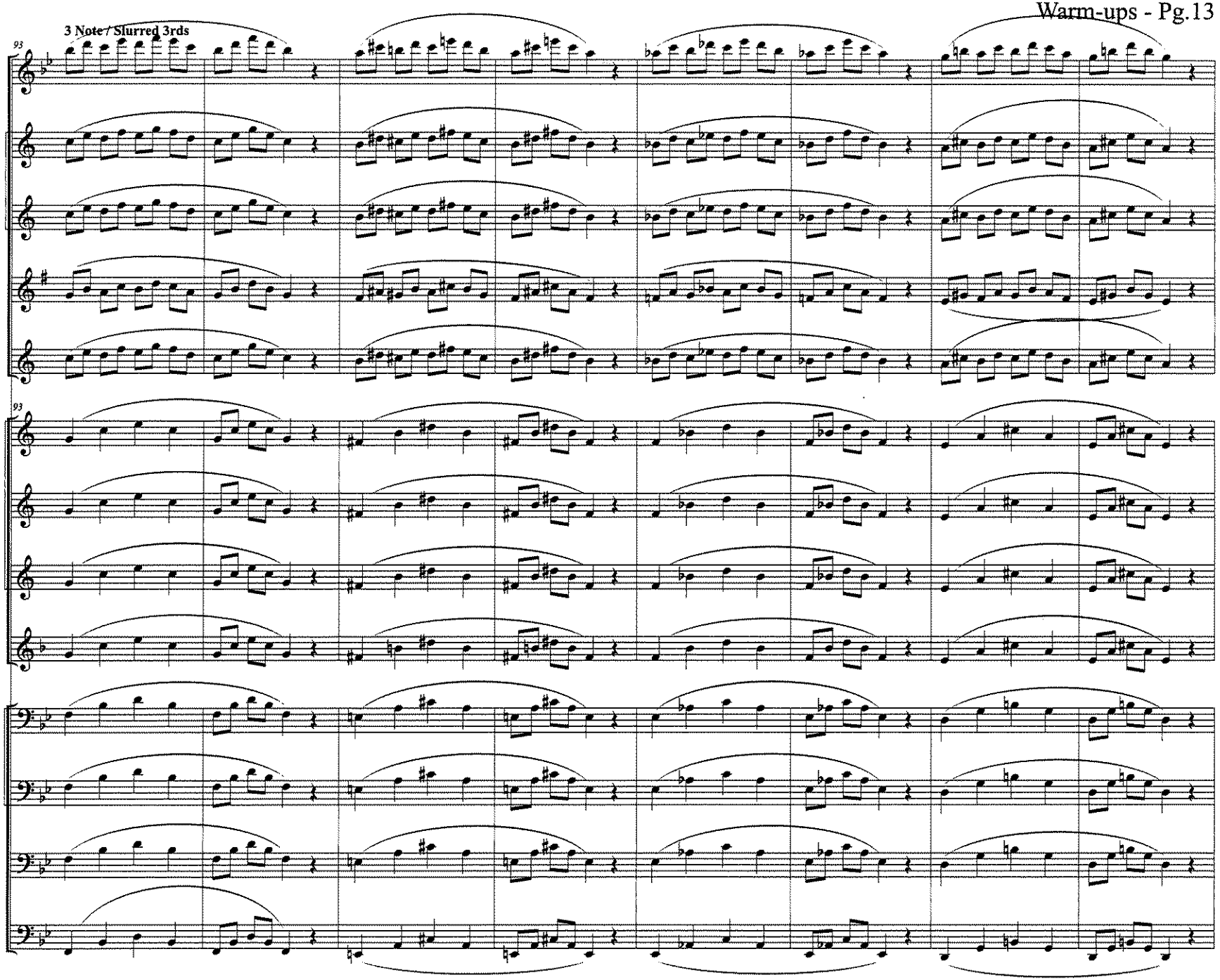

65
Fl.
B♭ Cl. 1
B♭ Cl. 2
A. Sx.
T. Sx.
65
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Hn.
Tbn. 1
Tbn. 2
Euph.
Tuba

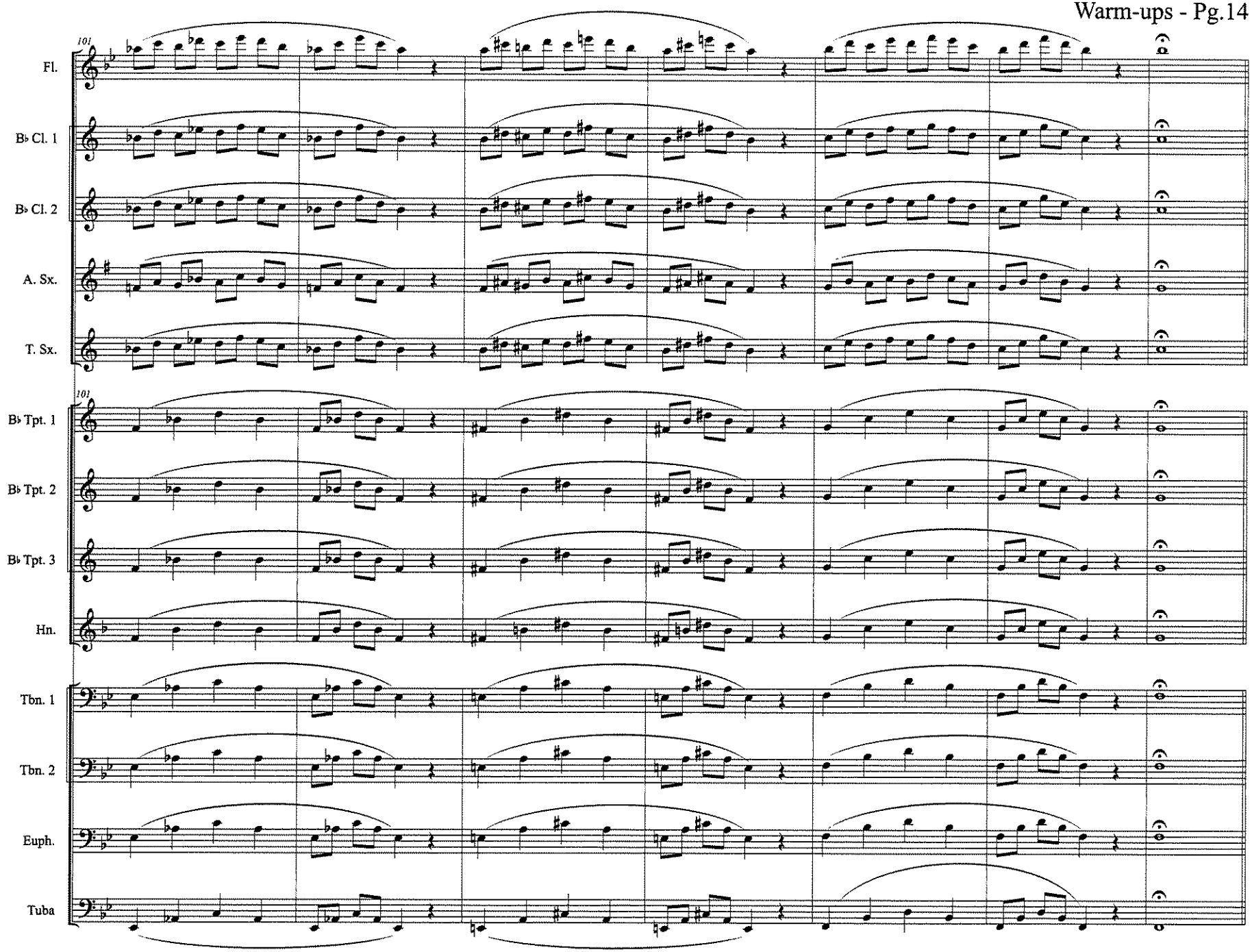

73
Fl.
B♭ Cl. 1
B♭ Cl. 2
A. Sx.
T. Sx.
73
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Hn.
Tbn. 1
Tbn. 2
Euph.
Tuba

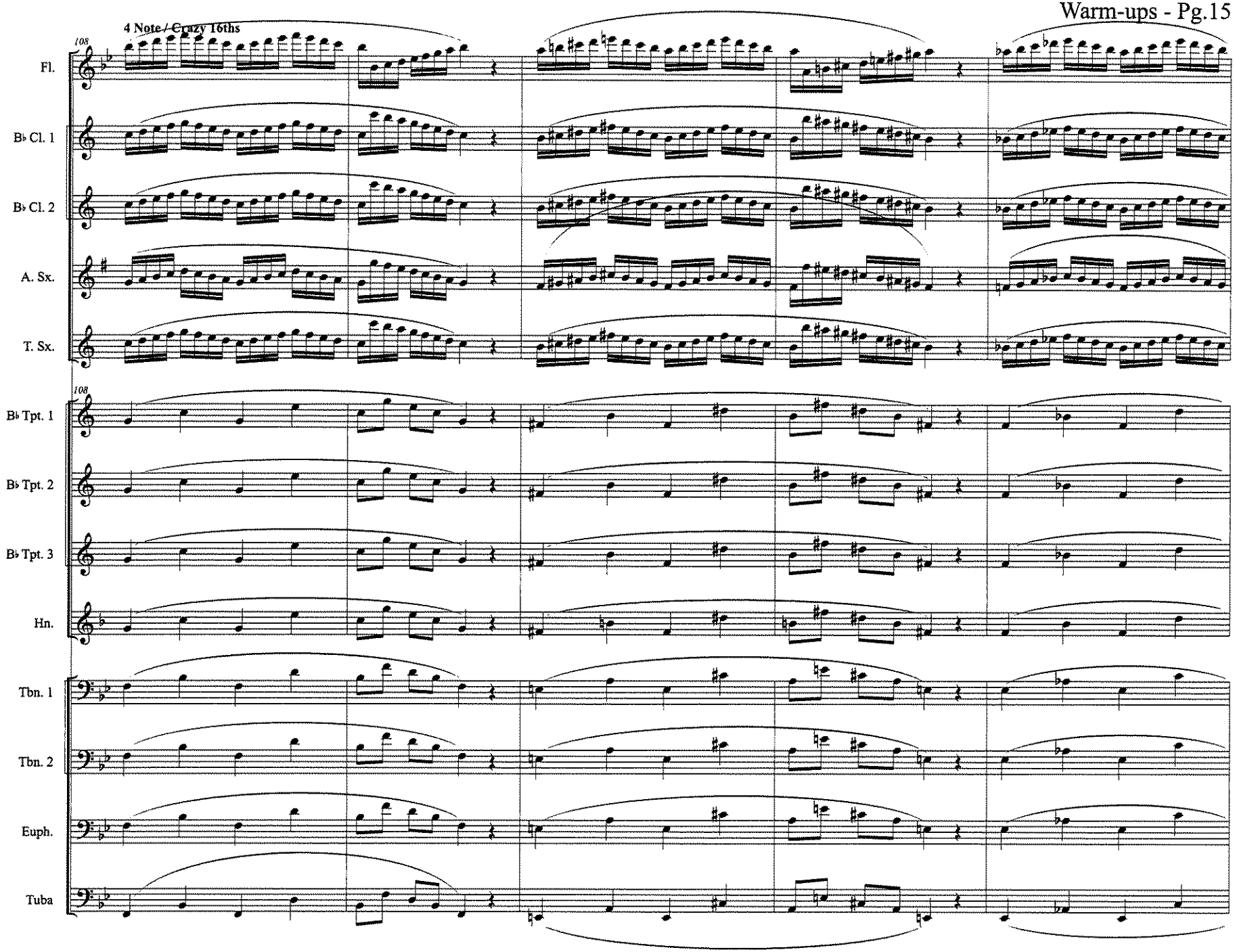

2 Note / Slurred 16ths to F
78
Fl.
B♭ Cl. 1
B♭ Cl. 2
A. Sx.
T. Sx.
78
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Hn.
Tbn. 1
Tbn. 2
Euph.
Tuba

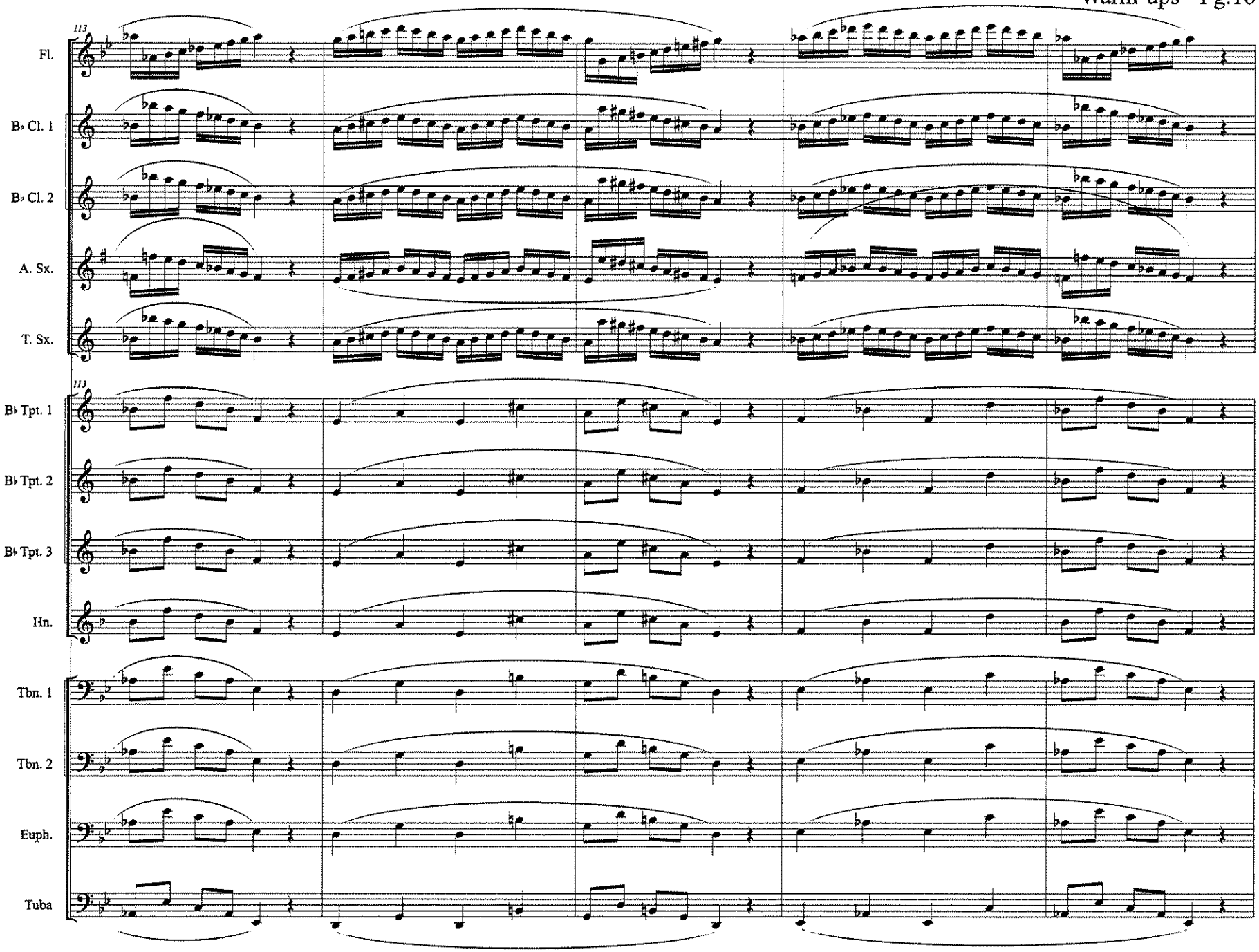

83
Fl.
B♭ Cl. 1
B♭ Cl. 2
A. Sx.
T. Sx.
83
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Hn.
Tbn. 1
Tbn. 2
Euph.
Tuba

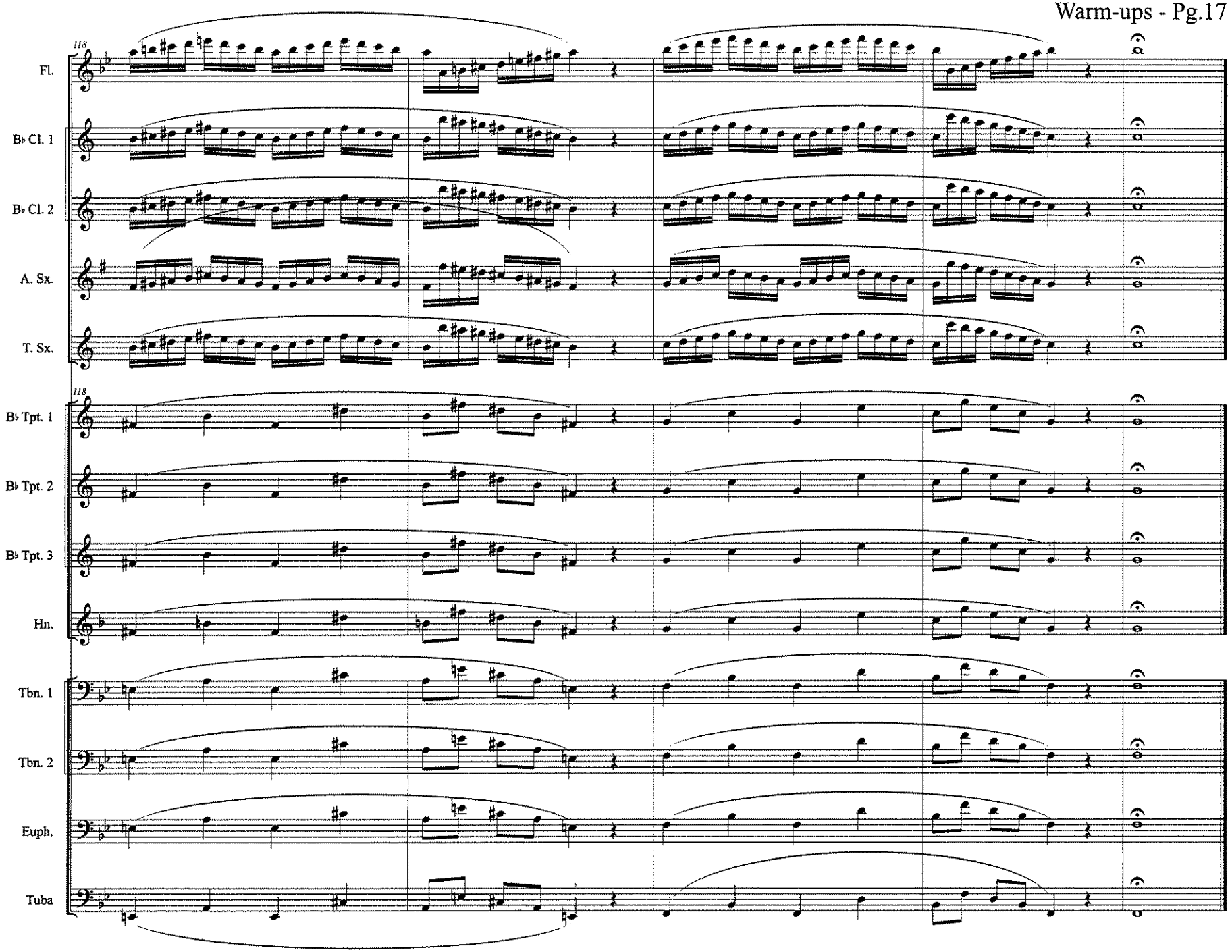

88
Fl.
B♭ Cl. 1
B♭ Cl. 2
A. Sx.
T. Sx.
88
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Hn.
Tbn. 1
Tbn. 2
Euph.
Tuba

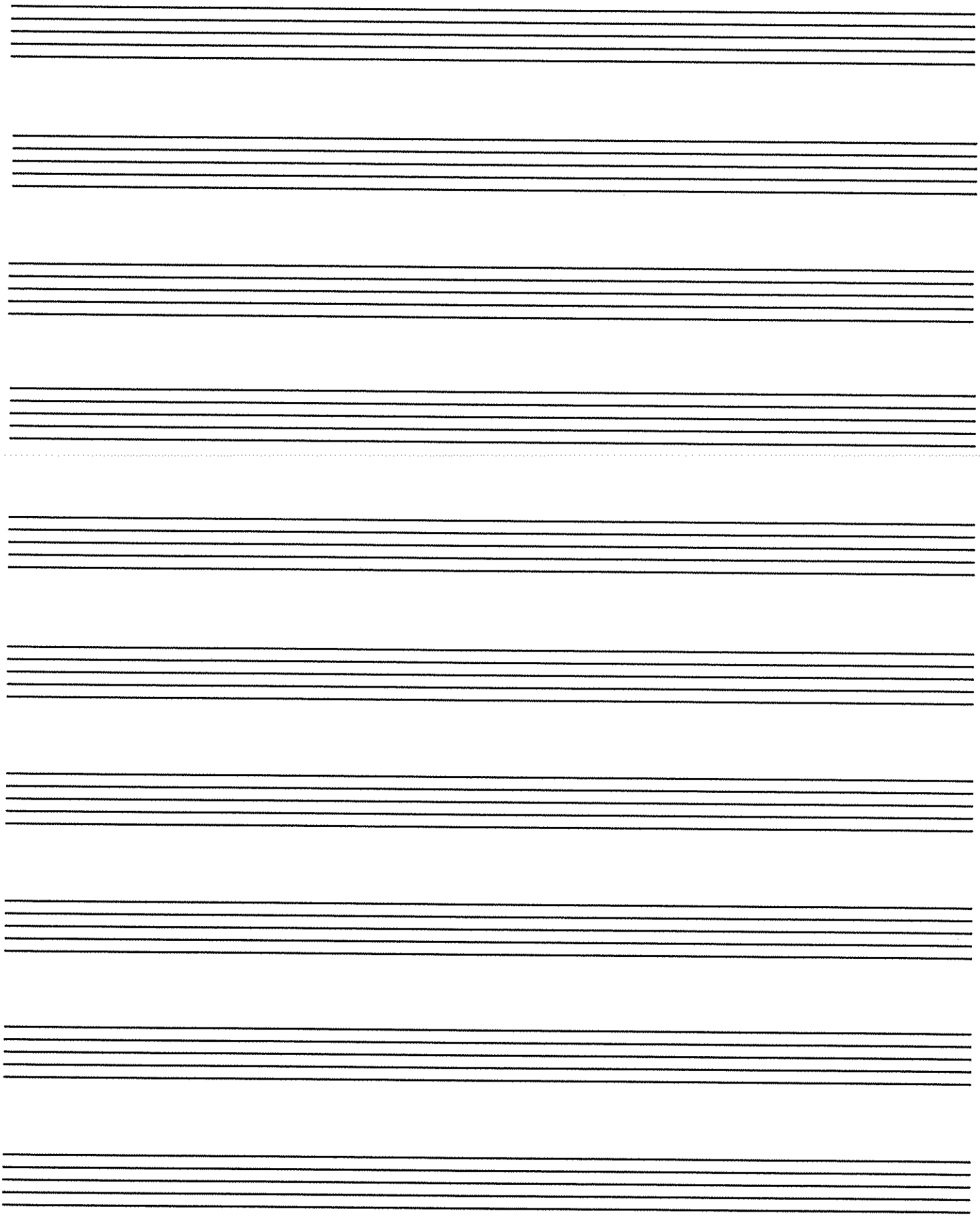

3 Note / Slurred 3rds
93
Fl.
B♭ Cl. 1
B♭ Cl. 2
A. Sx.
T. Sx.
93
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Hn.
Tbn. 1
Tbn. 2
Euph.
Tuba


101
Fl.
B♭ Cl. 1
B♭ Cl. 2
A. Sx.
T. Sx.
101
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Hn.
Tbn. 1
Tbn. 2
Euph.
Tuba


4 Note / Crazy 16ths
108
Fl.
B♭ Cl. 1
B♭ Cl. 2
A. Sx.
T. Sx.
108
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Hn.
Tbn. 1
Tbn. 2
Euph.
Tuba


113
Fl.
B♭ Cl. 1
B♭ Cl. 2
A. Sx.
T. Sx.
113
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Hn.
Tbn. 1
Tbn. 2
Euph.
Tuba

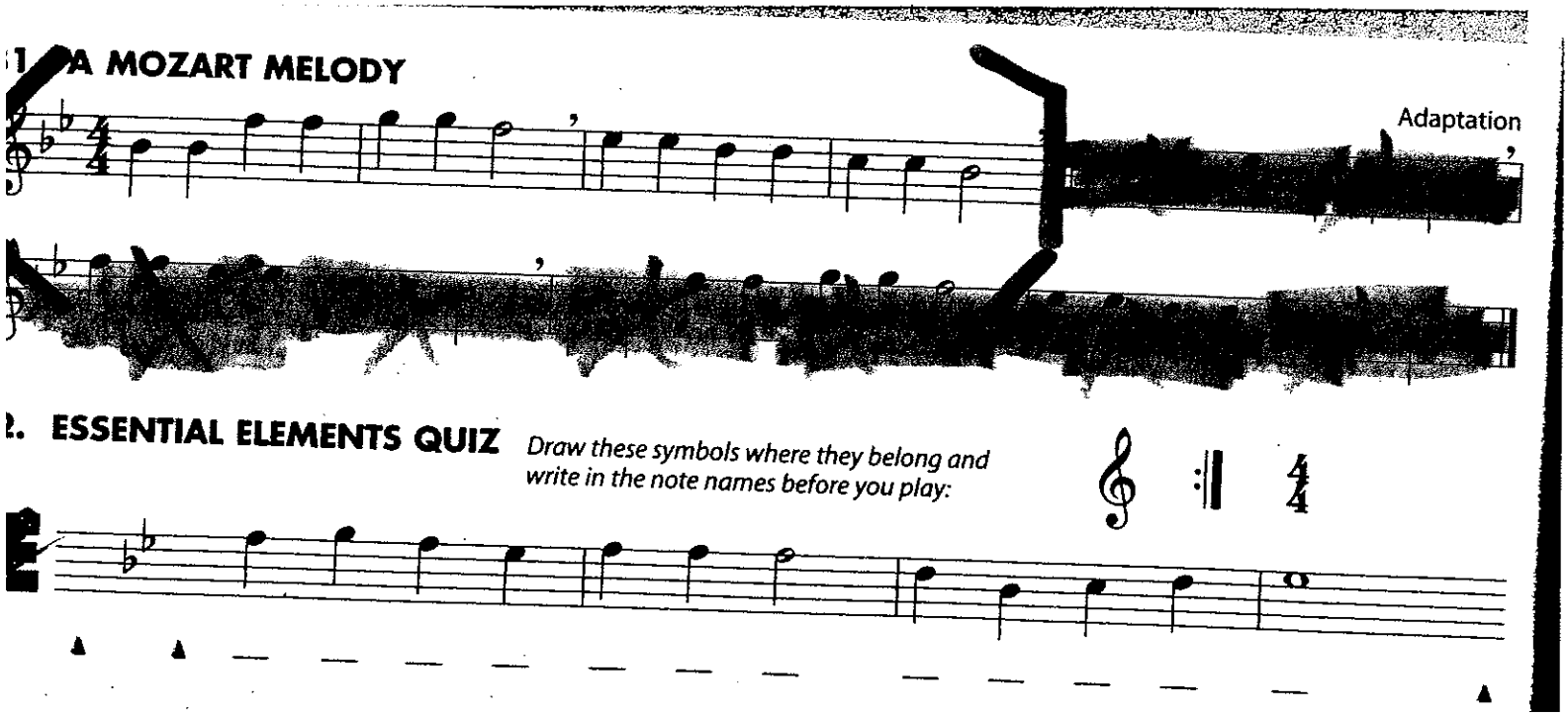

118
Fl.
B♭ Cl. 1
B♭ Cl. 2
A. Sx.
T. Sx.
118
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Hn.
Tbn. 1
Tbn. 2
Euph.
Tuba



Flute

Name _____

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



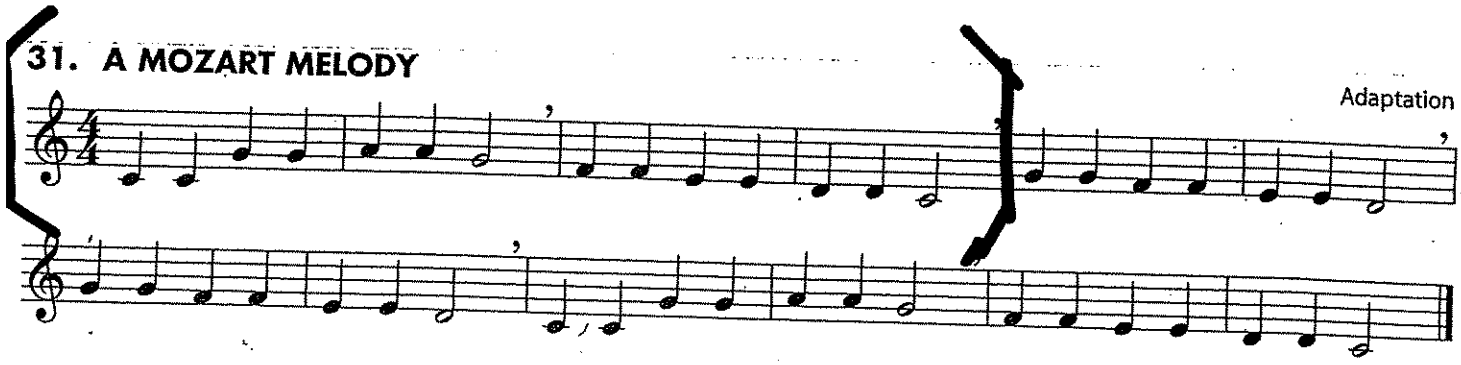
Clarinet

Name _____

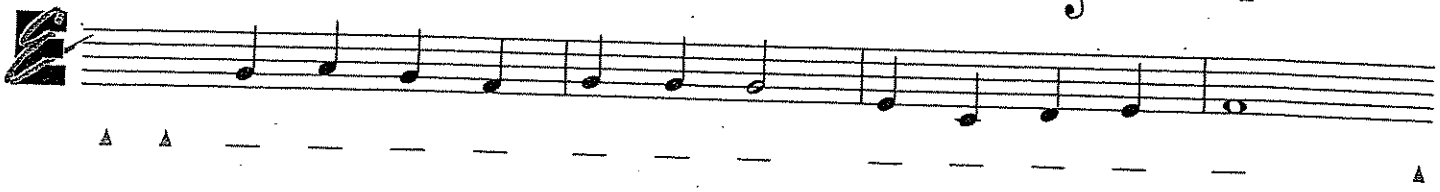
- Write the note names for #31, measures 1-4

31. A MOZART MELODY

Adaptation



32. ESSENTIAL ELEMENTS QUIZ *Draw these symbols where they belong and write in the note names before you play:*

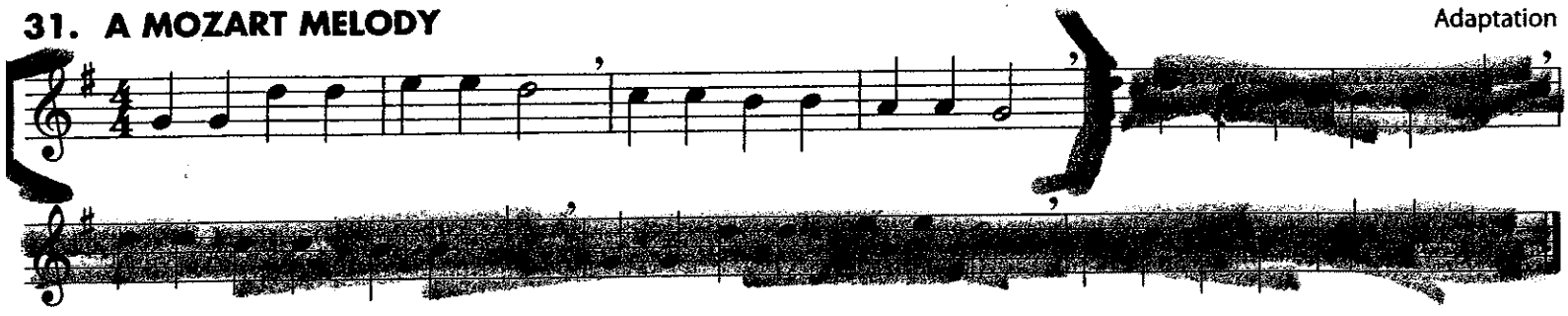


Alto Sax

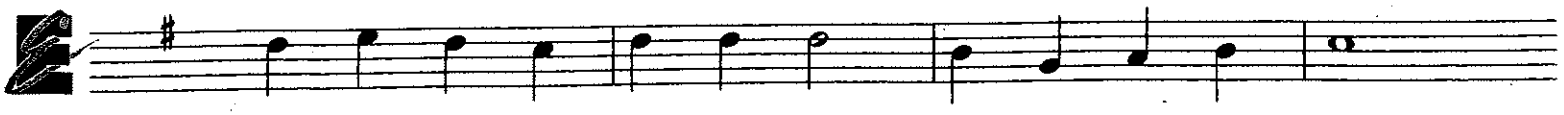
Name _____

- 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:*

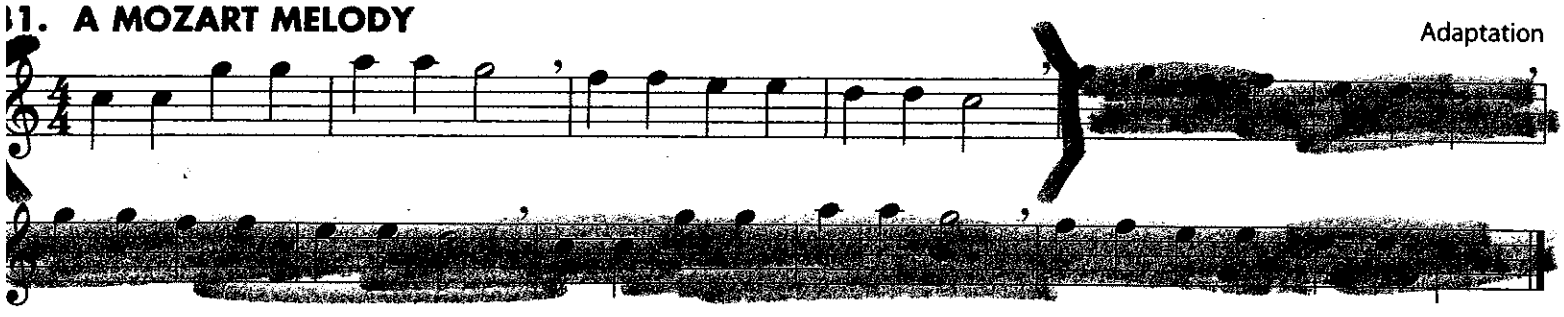


Tenor Sax

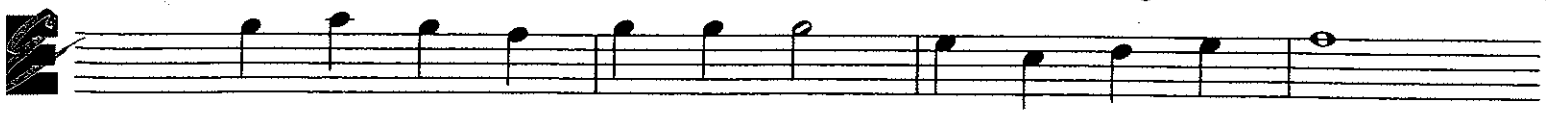
Name _____

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

11. A MOZART MELODY Adaptation



2. ESSENTIAL ELEMENTS QUIZ *Draw these symbols where they belong and write in the note names before you play:*



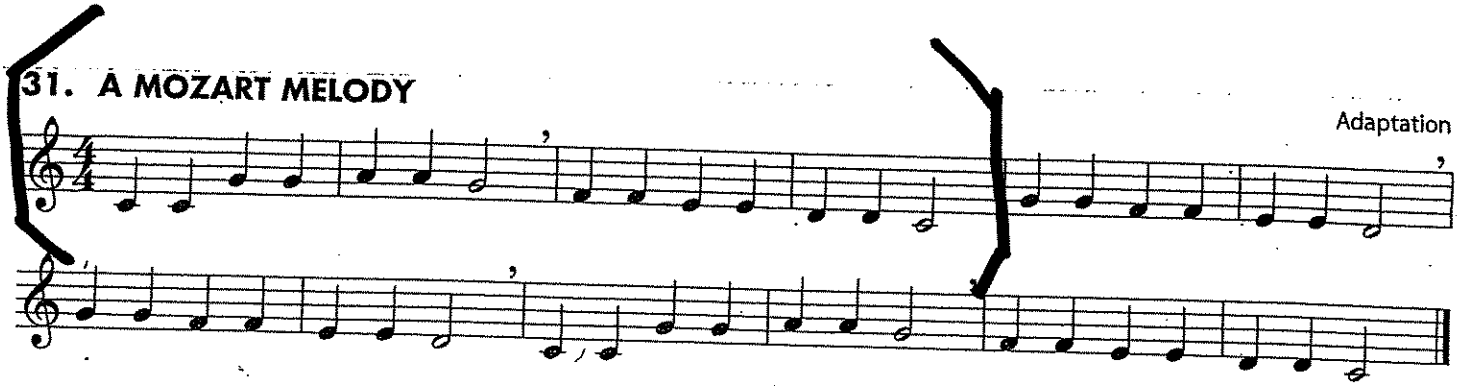
Trumpet

Name _____

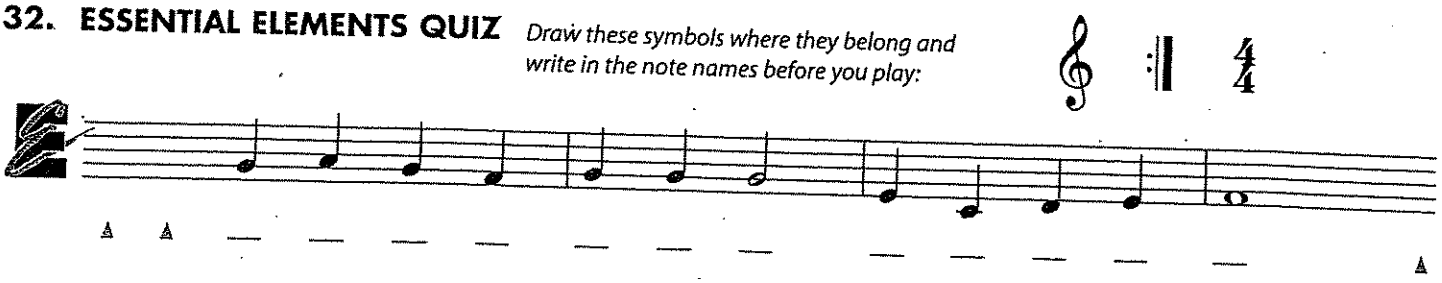
- Write the note names for #31, measures 1-4

31. A MOZART MELODY

Adaptation



32. ESSENTIAL ELEMENTS QUIZ *Draw these symbols where they belong and write in the note names before you play:*

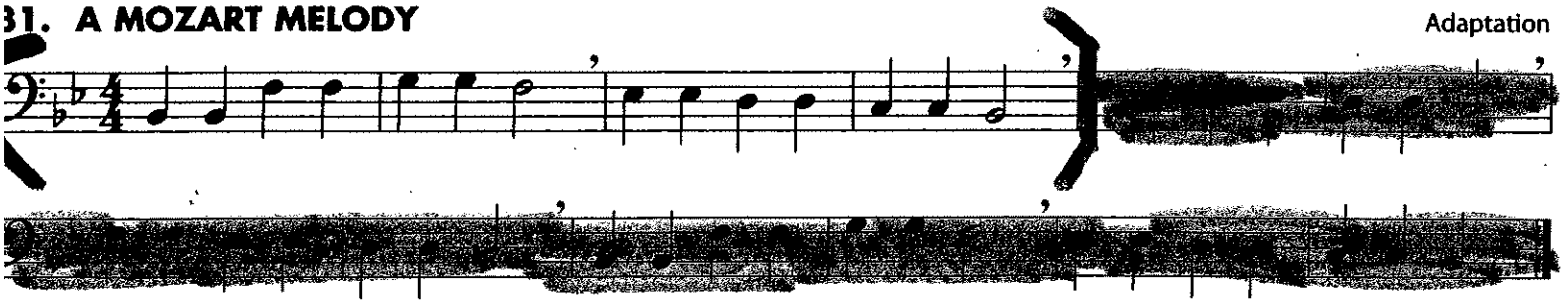


Trombone / Baritone

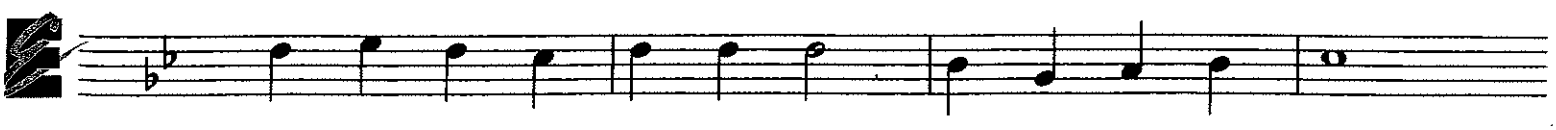
Name _____

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

31. A MOZART MELODY Adaptation



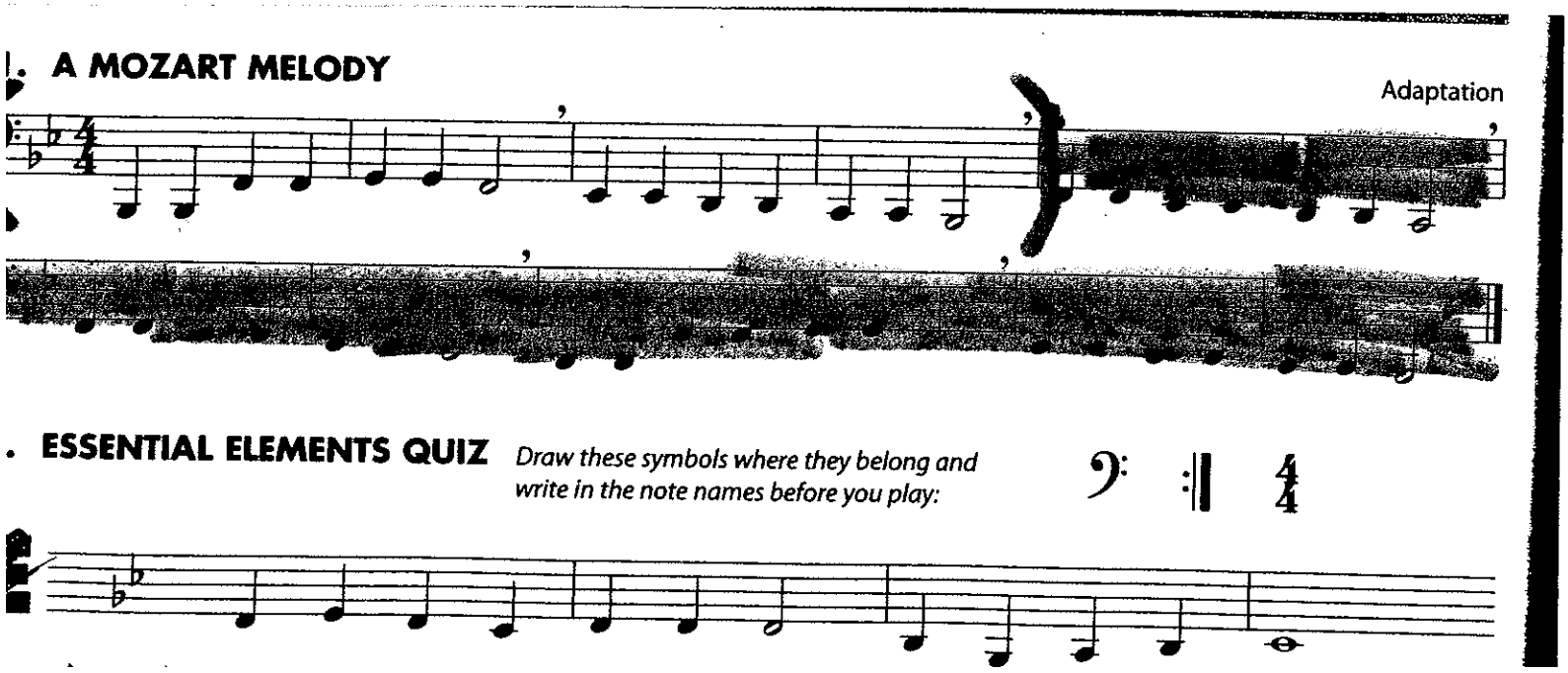
32. ESSENTIAL ELEMENTS QUIZ *Draw these symbols where they belong and write in the note names before you play:*



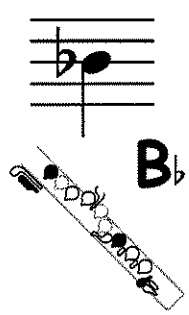
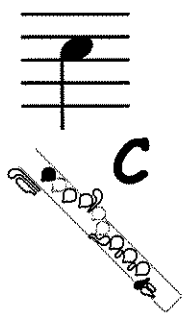
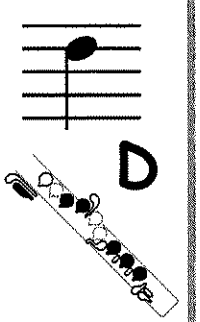
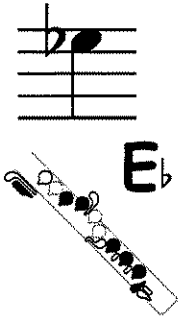
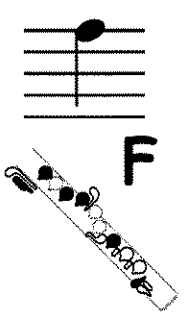
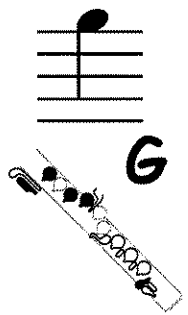
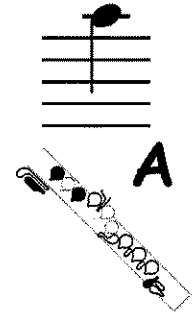
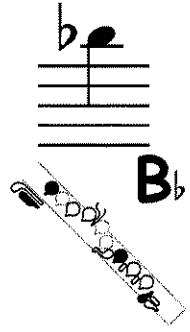
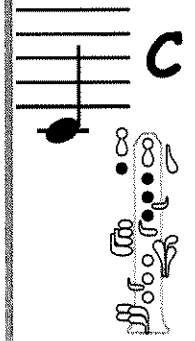
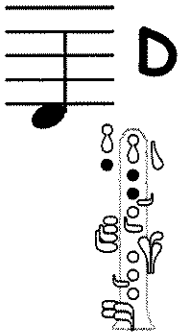
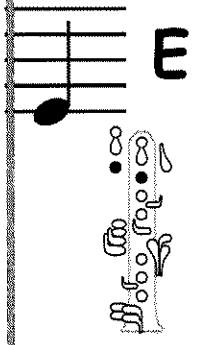
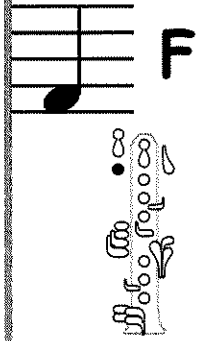
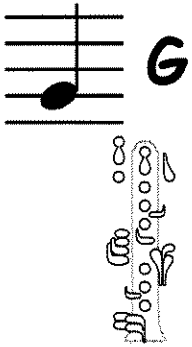
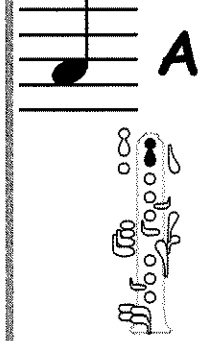
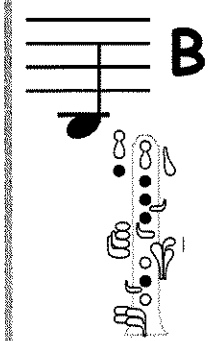
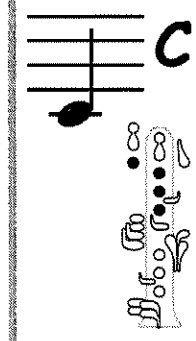
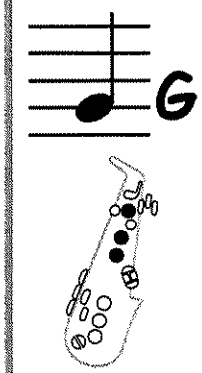
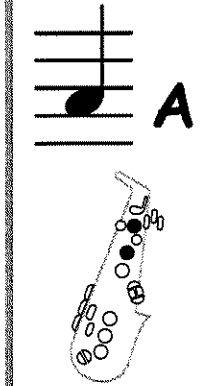
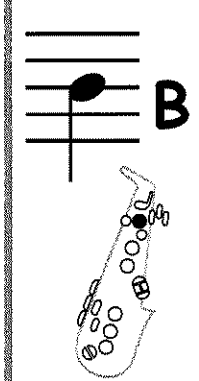
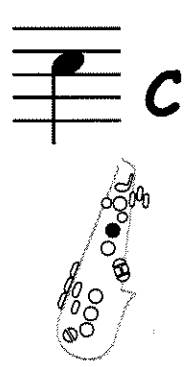
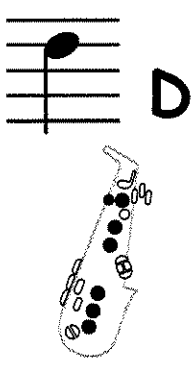
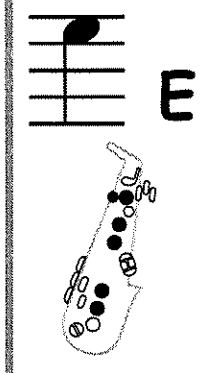
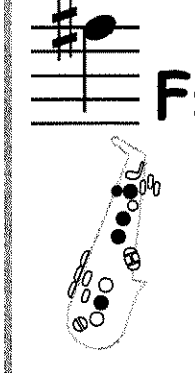
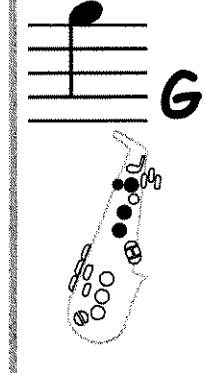
Tuba

Name _____

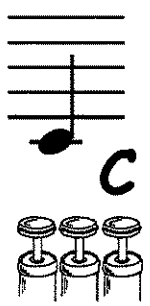
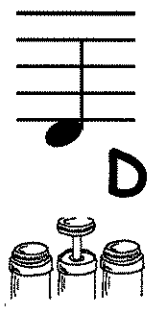
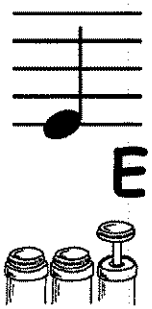
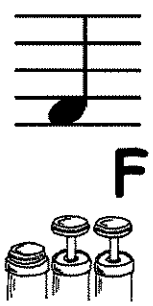
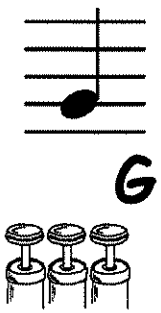
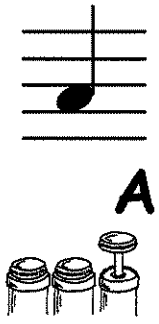
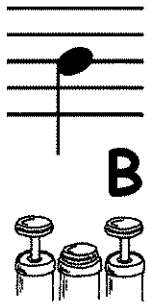
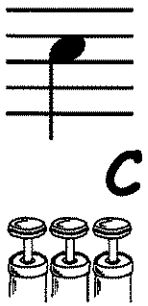
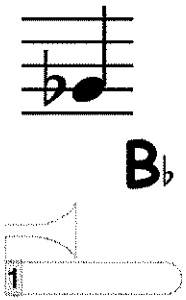
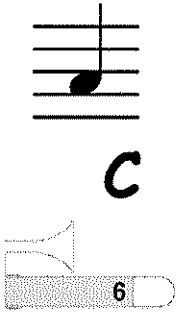
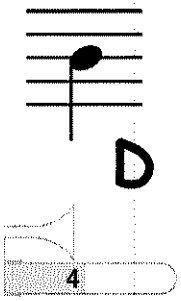
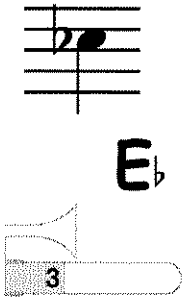
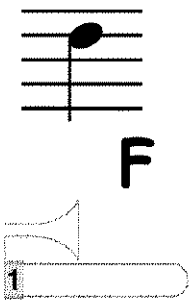
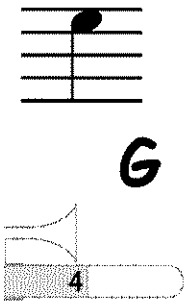
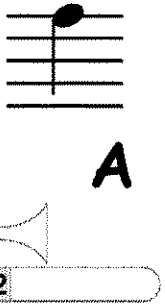
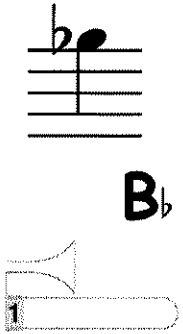
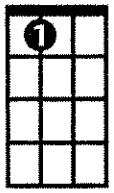
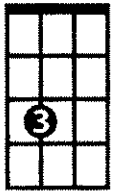
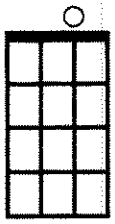
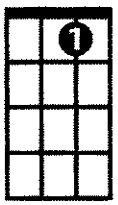
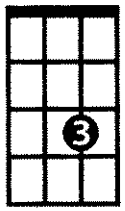
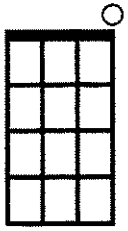
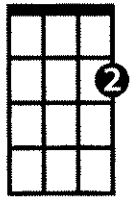
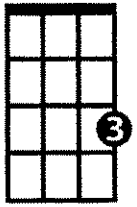
- Please write the note names for #31, measures 1-4



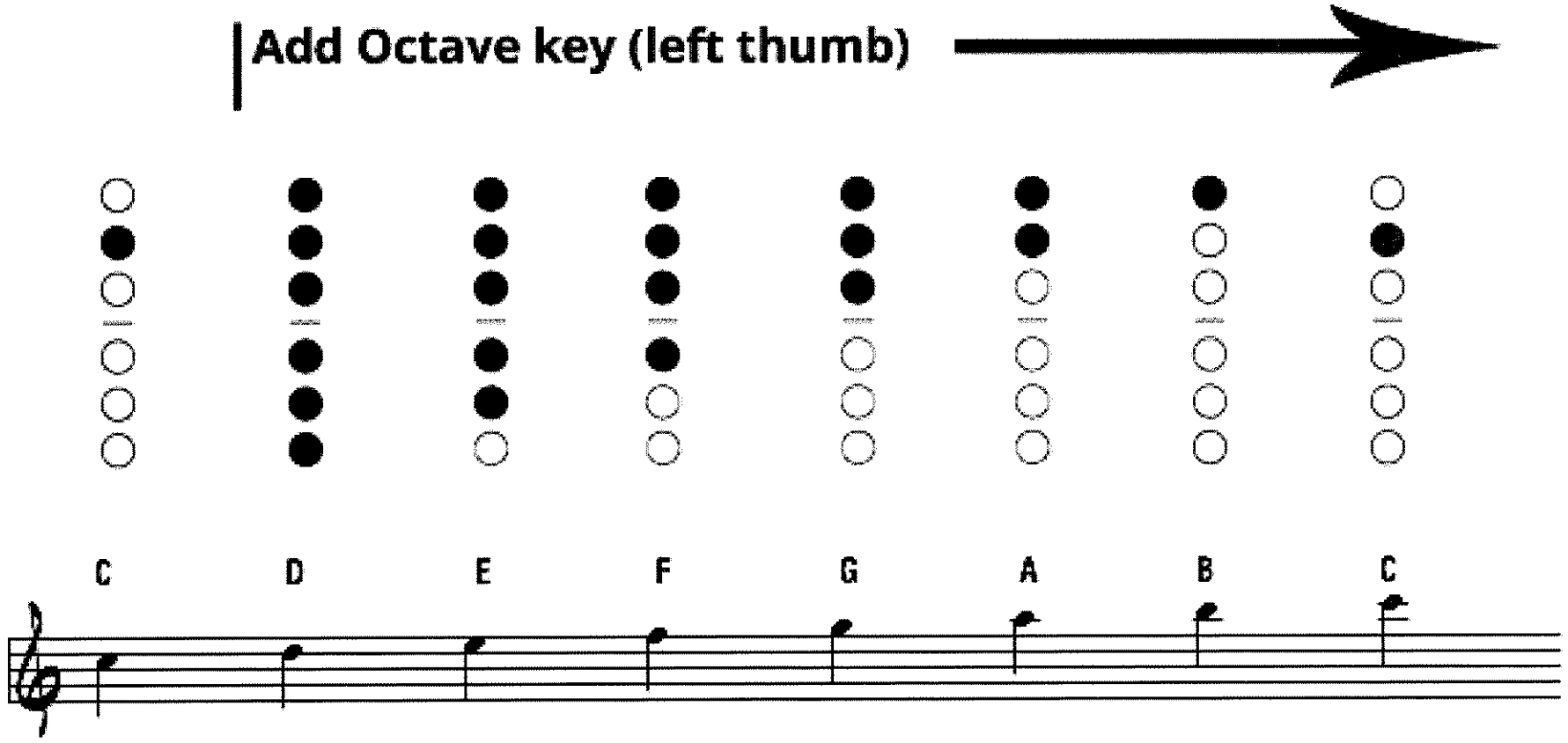
B♭ Concert Scale - Fingering Chart

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

B♭ Concert Scale - Fingering Chart

	B♭/"Do"	C/"Re"	D/"Mi"	E♭/"Fa"	F/"So"	G/"La"	A/"Ti"	B♭/"Do"
Trumpet	 C	 D	 E	 F	 G	 A	 B	 C
Trombone	 B♭	 C	 D	 E♭	 F	 G	 A	 B♭
Electric Bass	 B♭	 C	 D	 E♭	 F	 G	 A	 B♭

TENOR SAX FINGERING CHART – Concert Bb Major Scale



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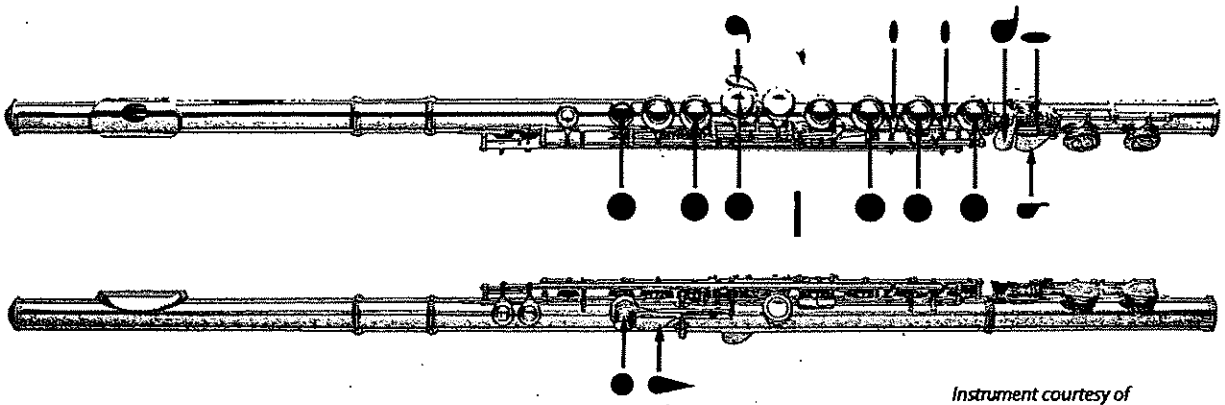
FINGERING CHART

FLUTE



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

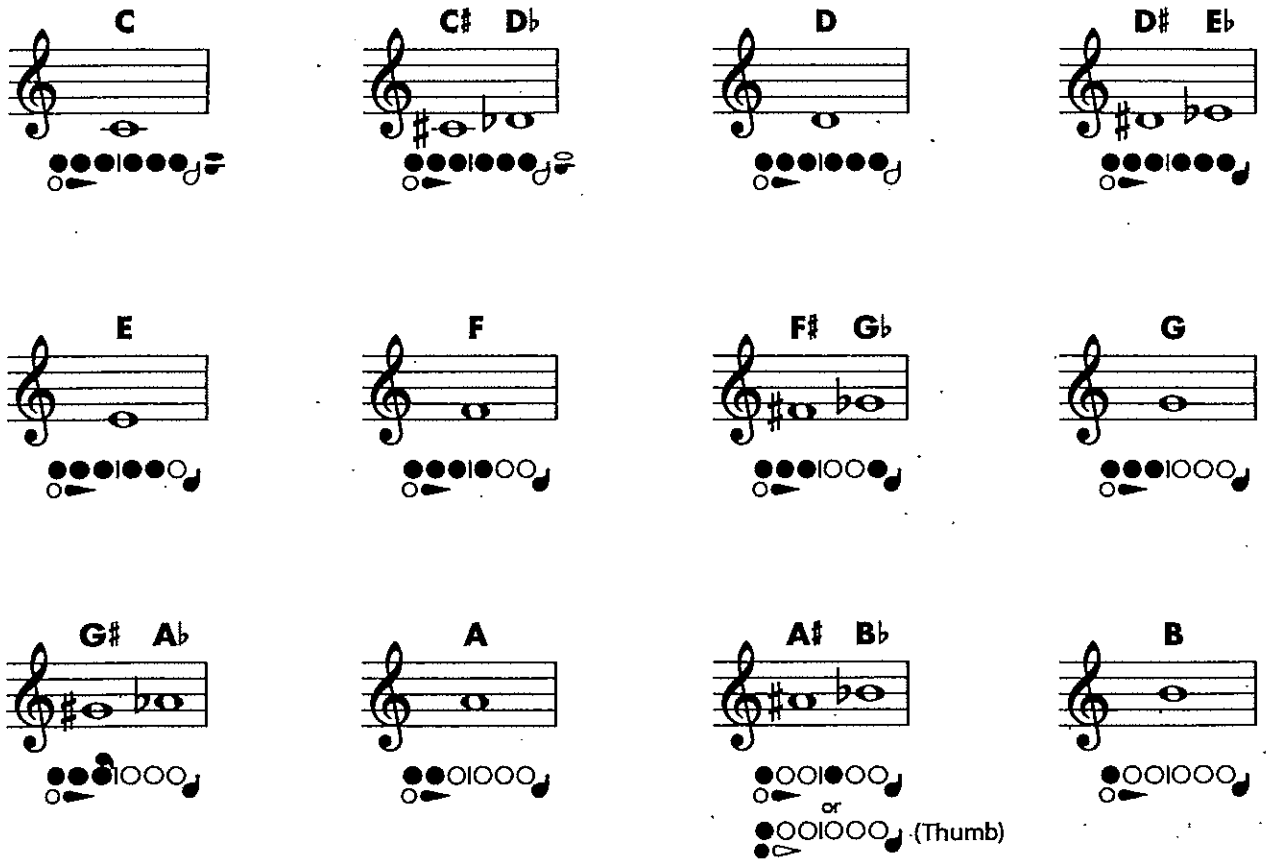
○ = Open
● = Pressed down

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

Instrument Care Reminders

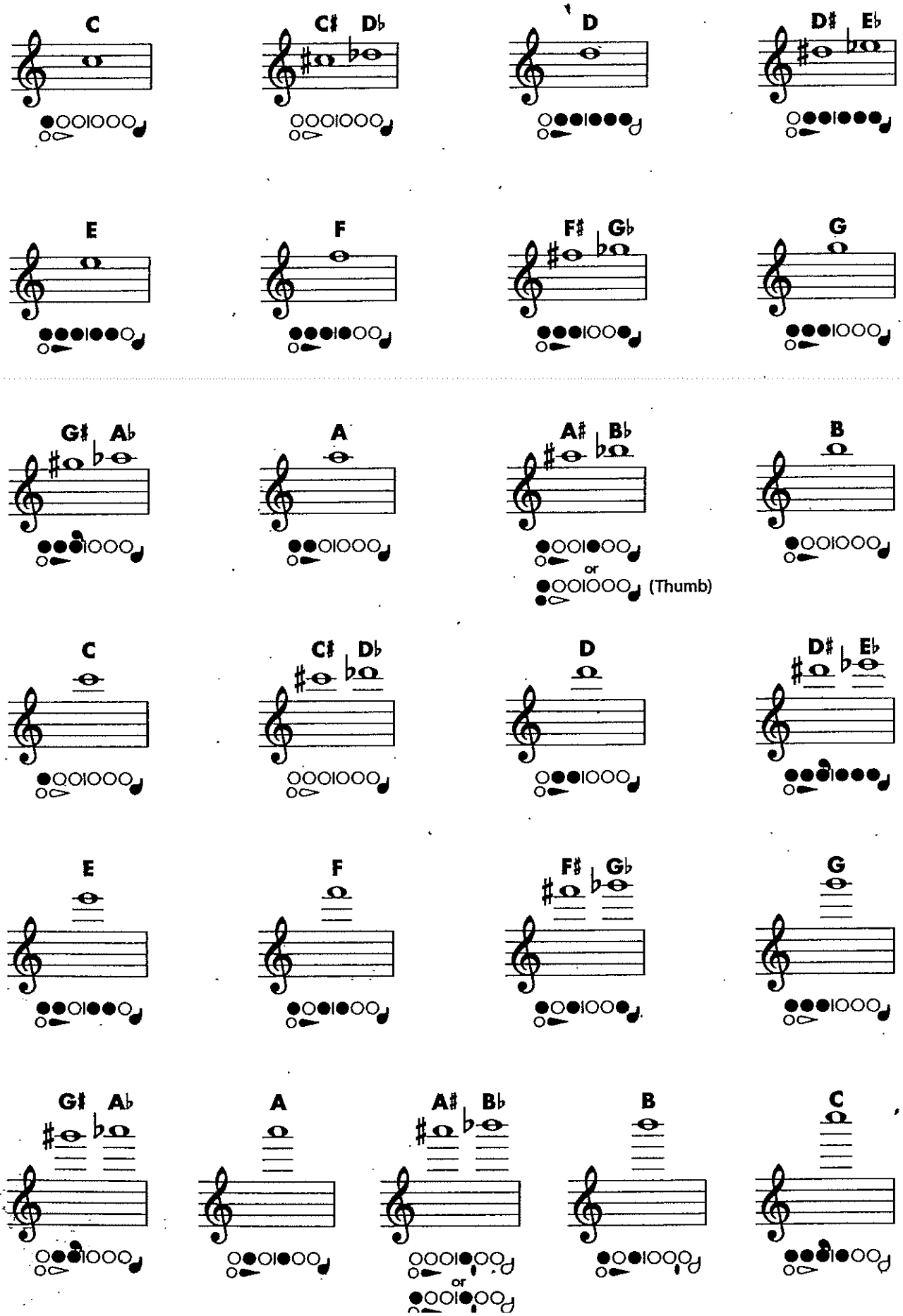
Before putting your instrument back in its case after playing, do the following:

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



FINGERING CHART

FLUTE



FINGERING CHART

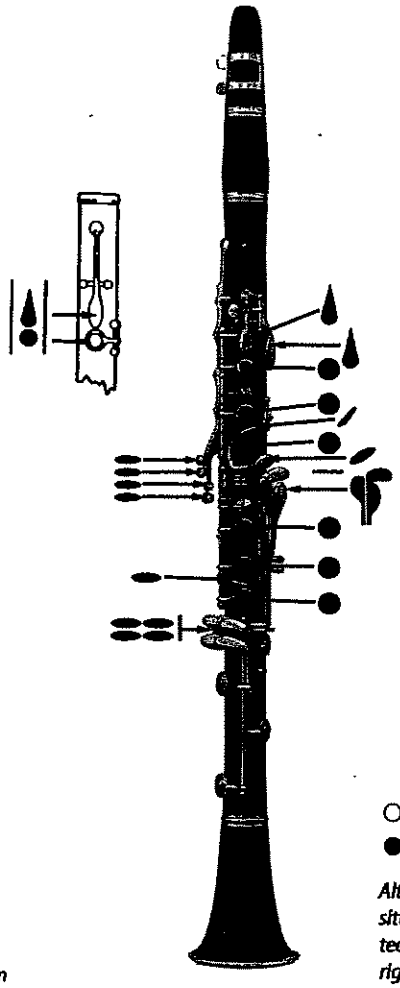
B♭ CLARINET

Instrument Care Reminders

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

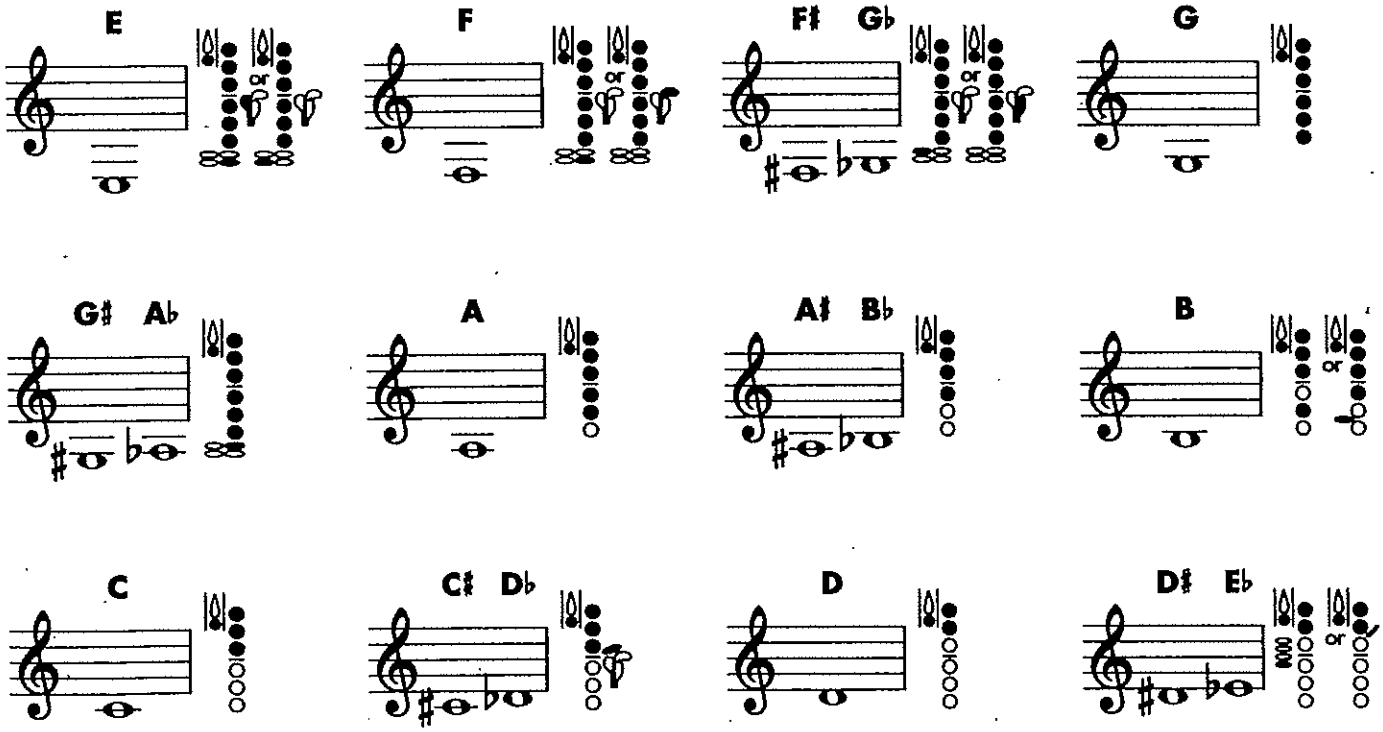
- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Drop a weighted chamois or cotton swab into the bell and pull it out through the barrel.
- 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.

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



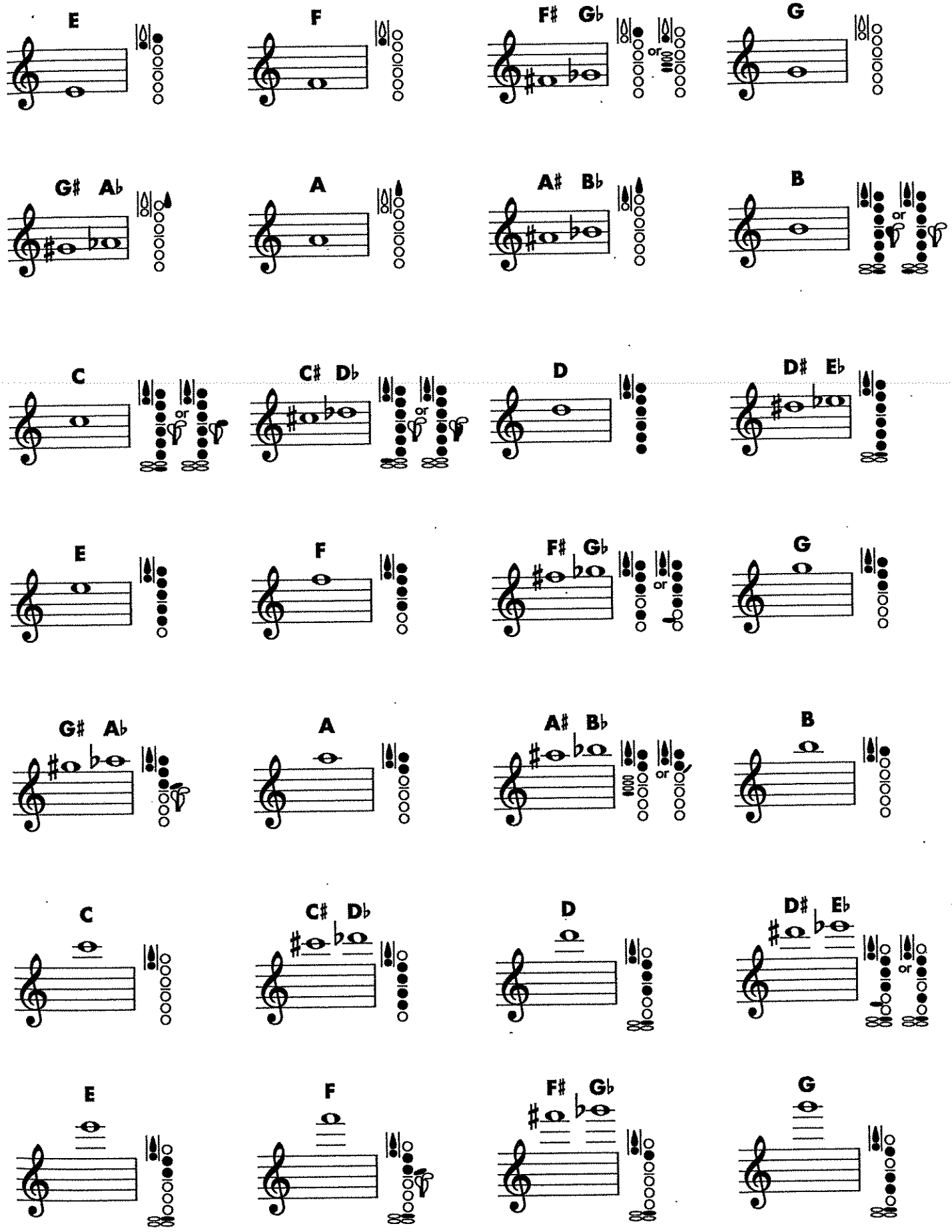
○ = Open
● = Pressed down

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



FINGERING CHART

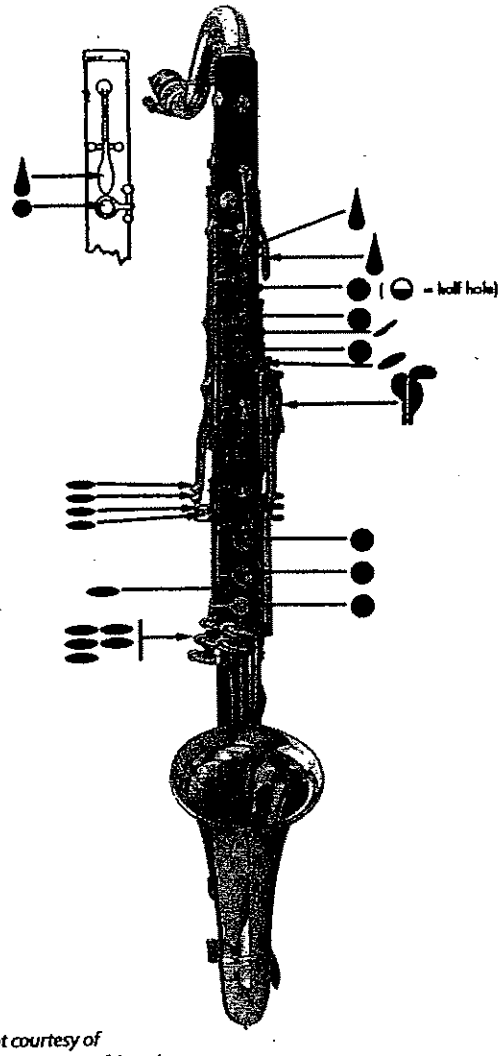
B♭ CLARINET



Instrument Care Reminders

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

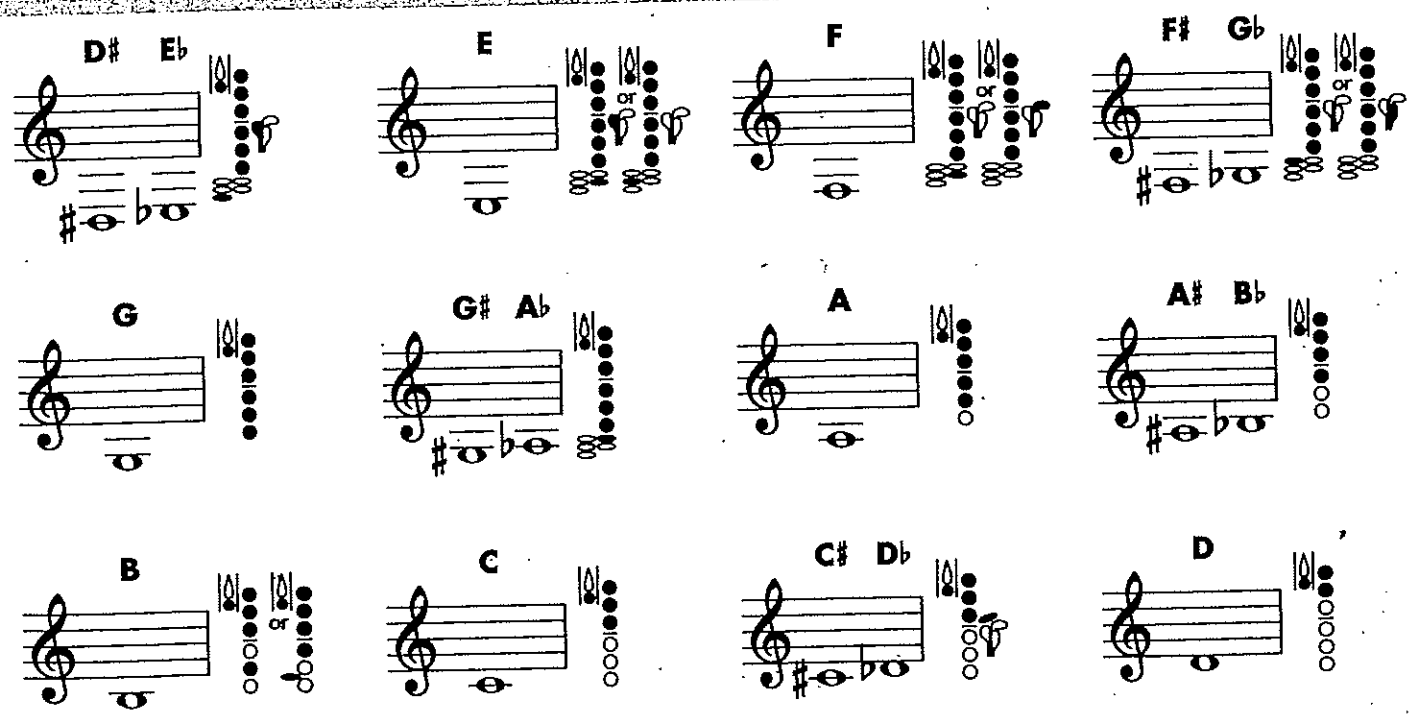
- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Remove the neck and bell, and shake out excess moisture. Return them to the case.
- Drop 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.



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

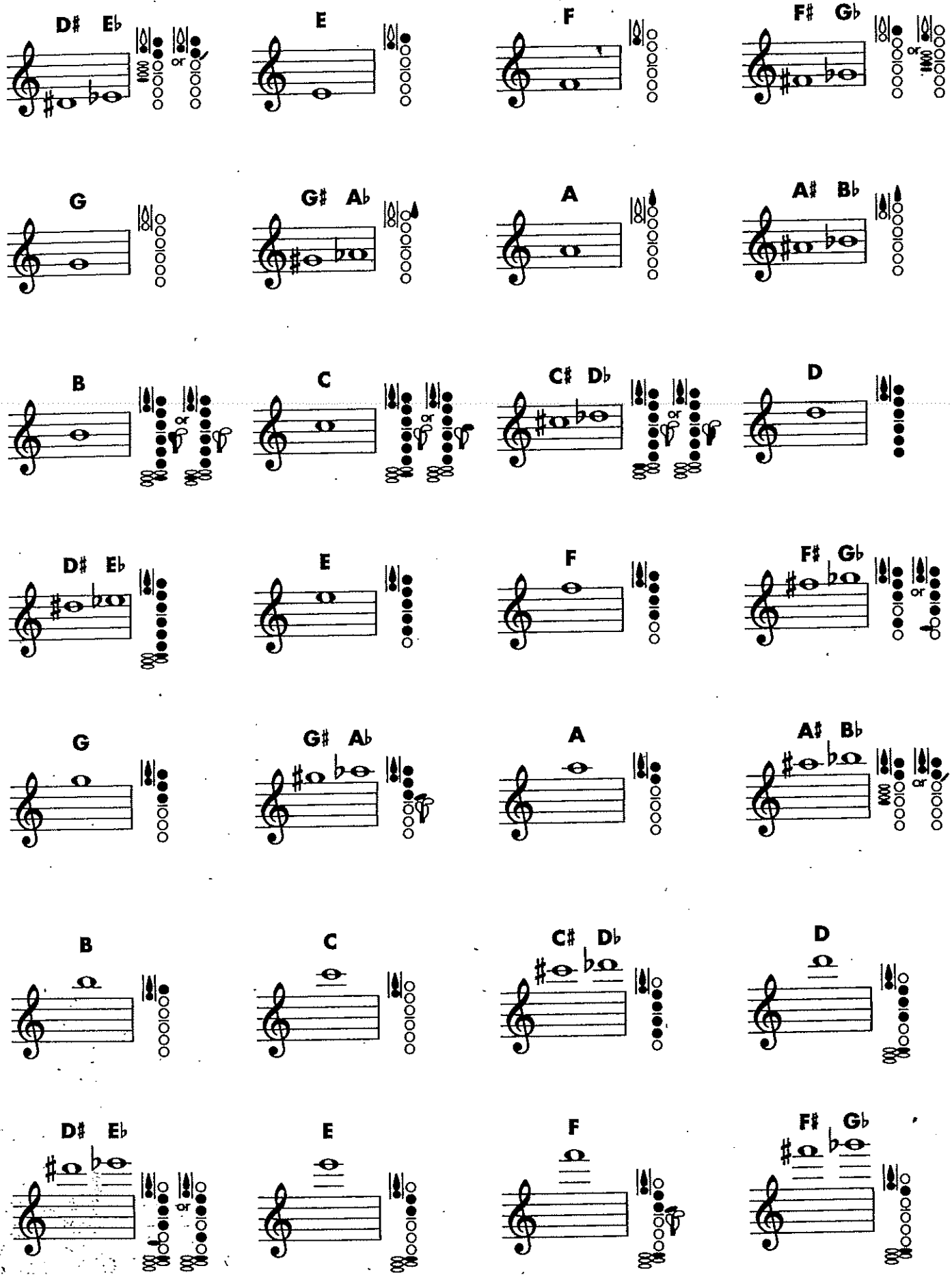
○ = Open
● = Pressed down

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



FINGERING CHART

B♭ BASS CLARINET



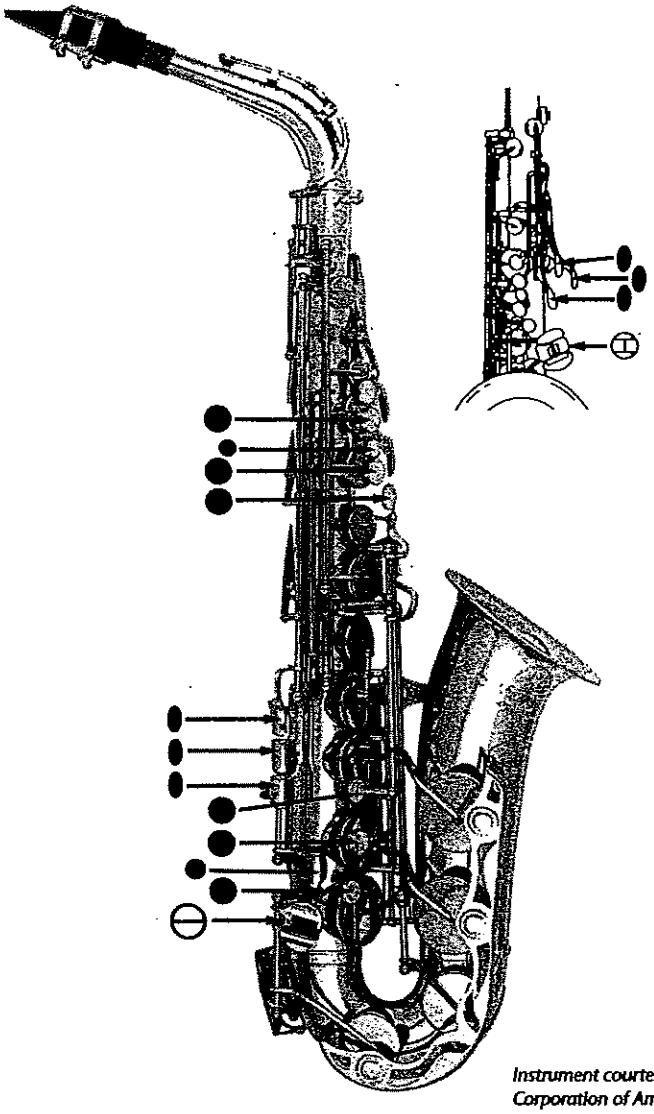
FINGERING CHART

E♭ ALTO SAXOPHONE

Instrument Care Reminders

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

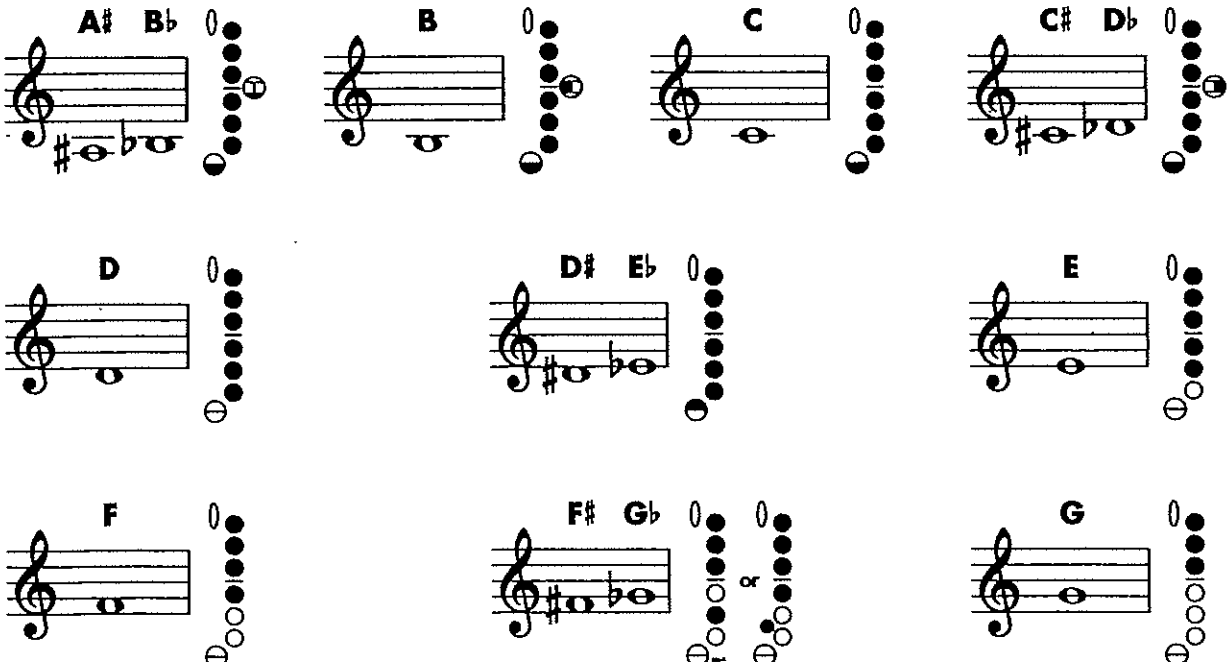
- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Loosen the neck screw and remove the neck. Shake out excess moisture and dry the neck with a neck cleaner.
- Drop the weight of a chamois or cotton swab into the bell. Pull the swab through the body several times. Return the instrument to its case.
- Your case is designed to hold only specific objects. If you try to force anything else into the case, it may damage your instrument.



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

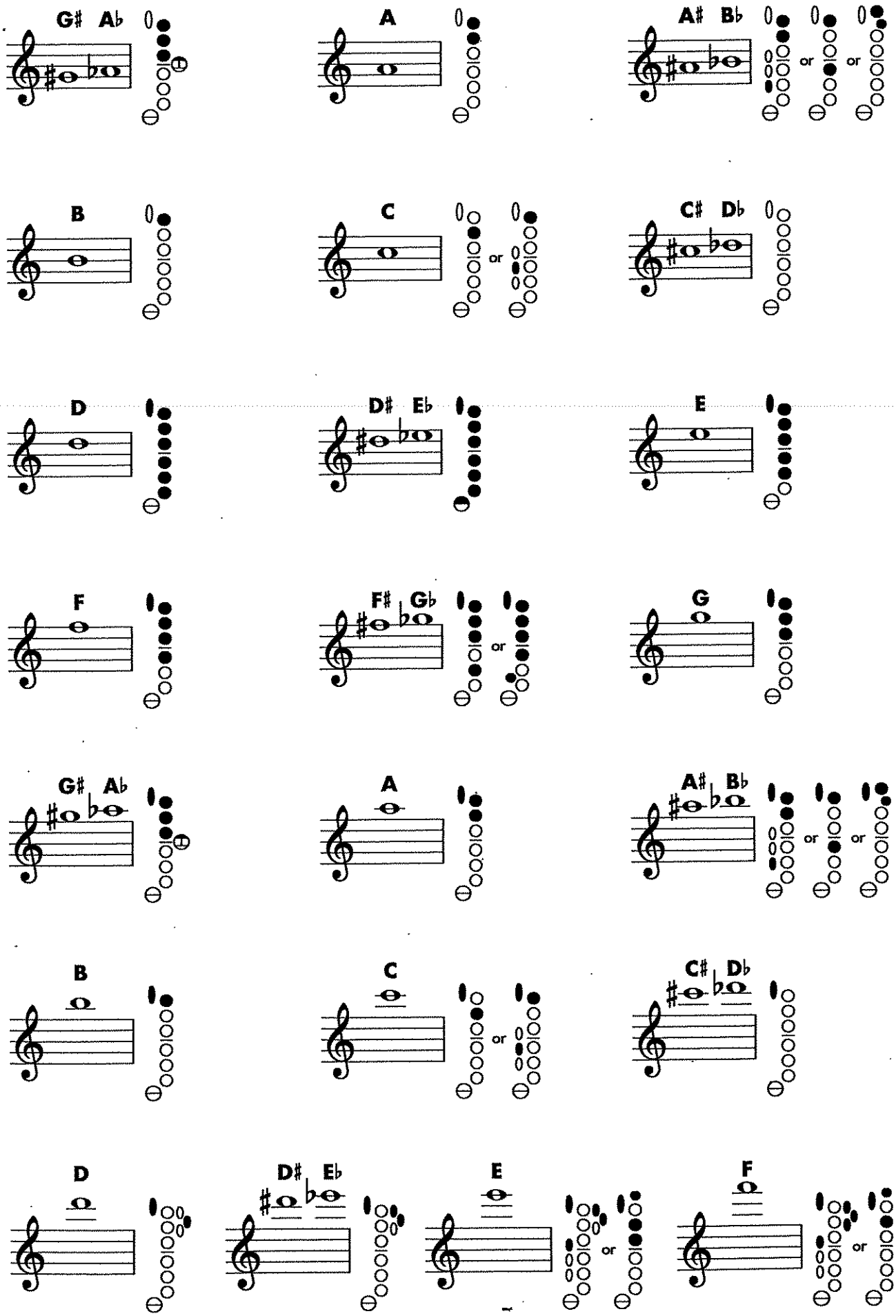
○ = Open
● = Pressed down

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



FINGERING CHART

E♭ ALTO SAXOPHONE



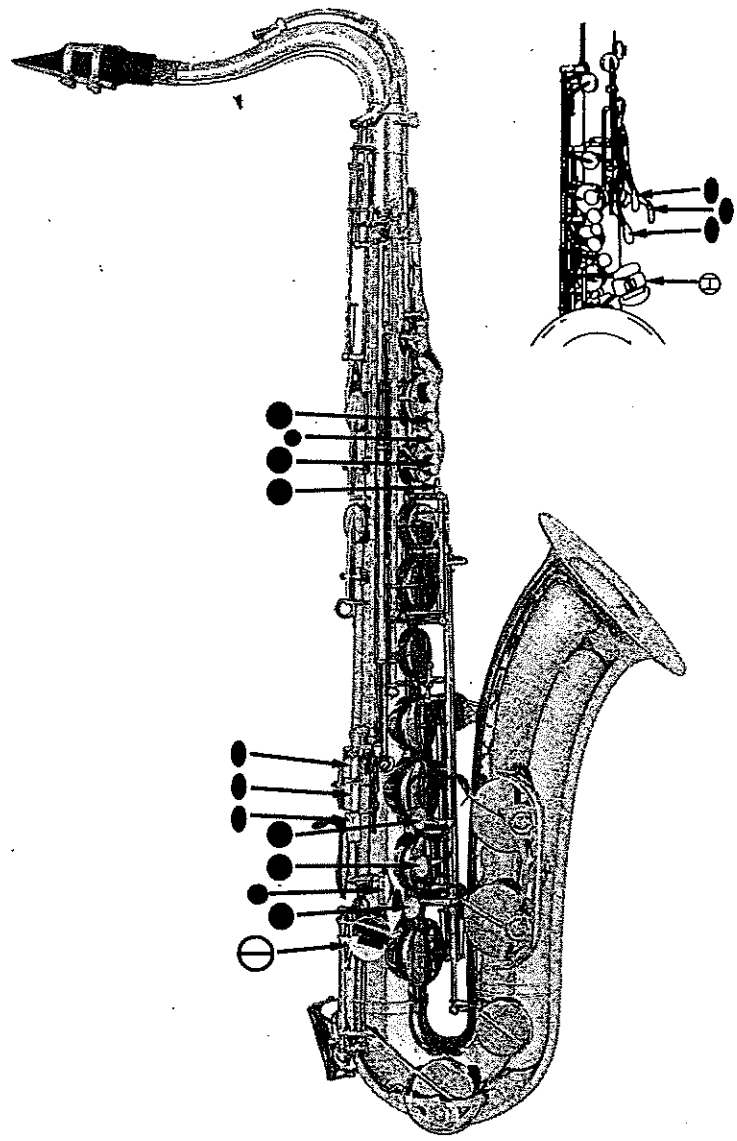
FINGERING CHART

B♭ TENOR SAXOPHONE

Instrument Care Reminders

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

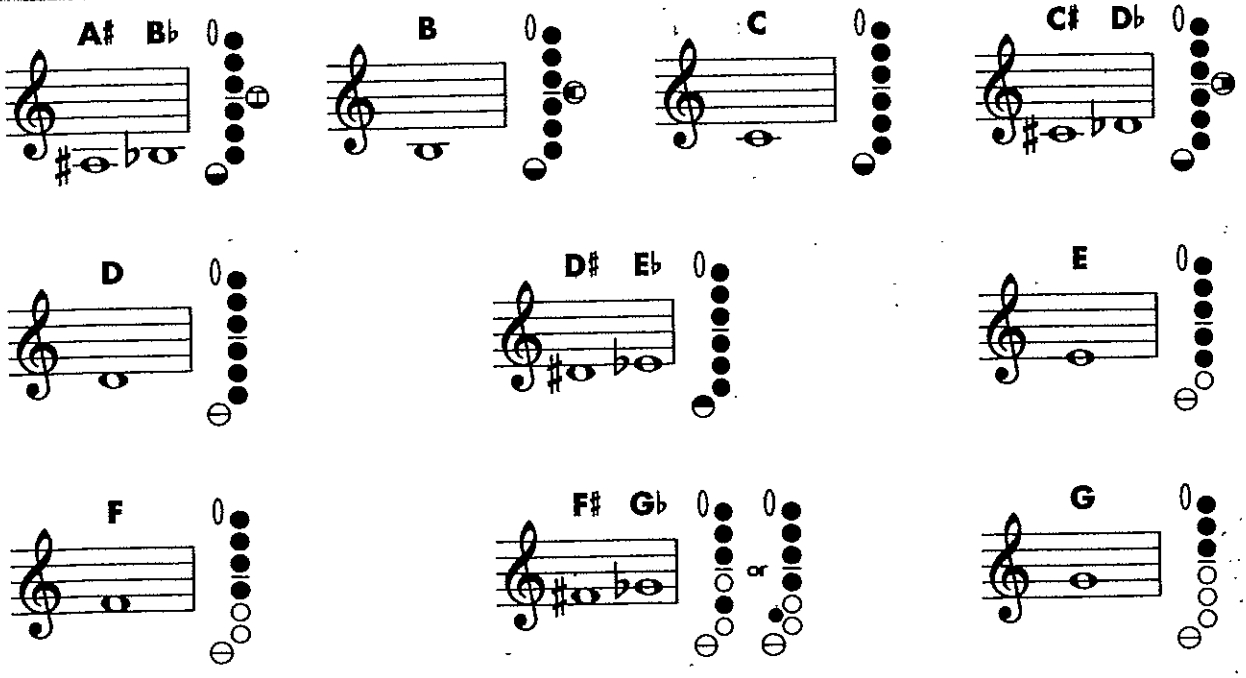
- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Loosen the neck screw and remove the neck. Shake out excess moisture and dry the neck with 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

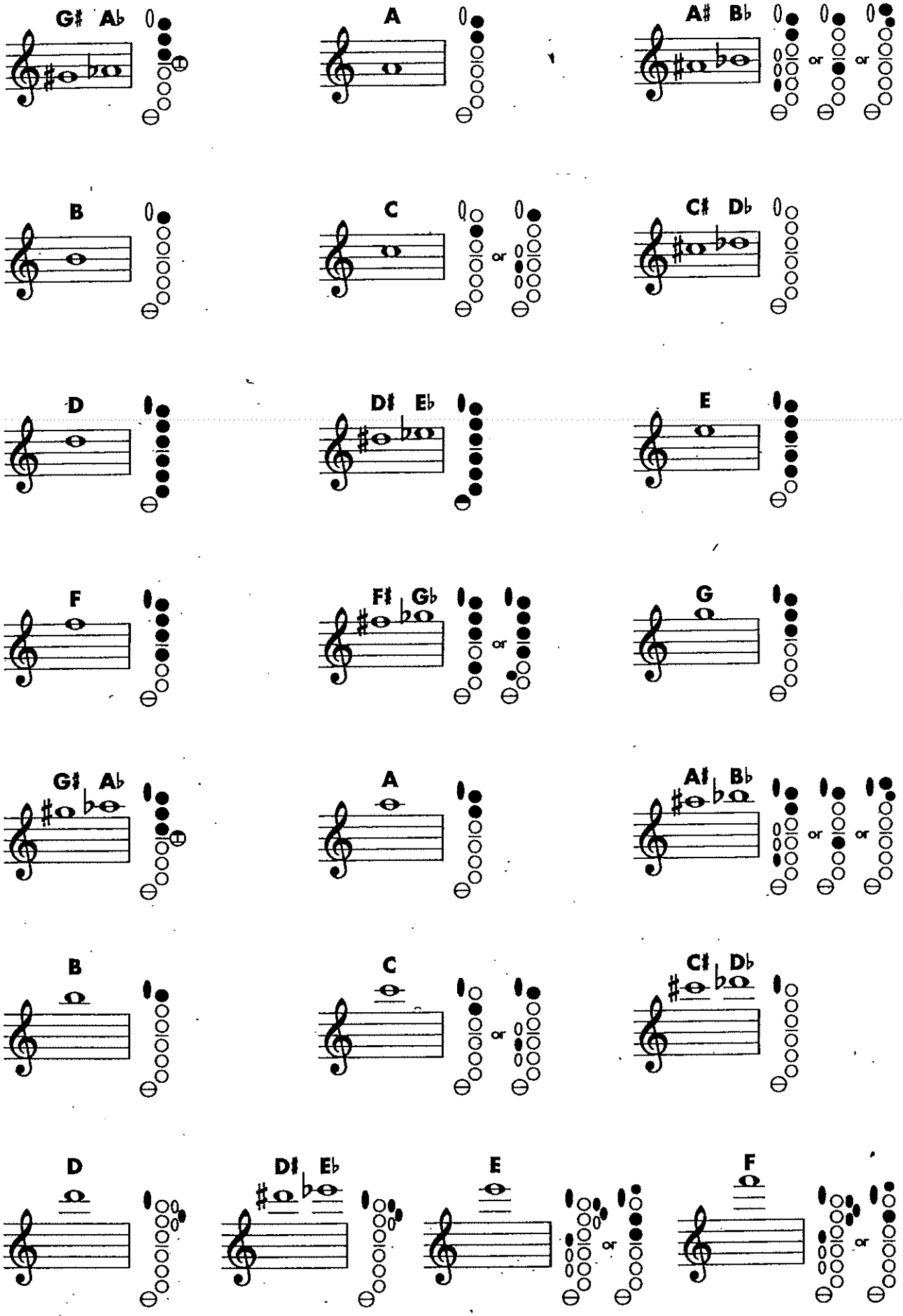
The most common fingering appears first when two fingerings are shown.

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



FINGERING CHART

B♭ TENOR SAXOPHONE



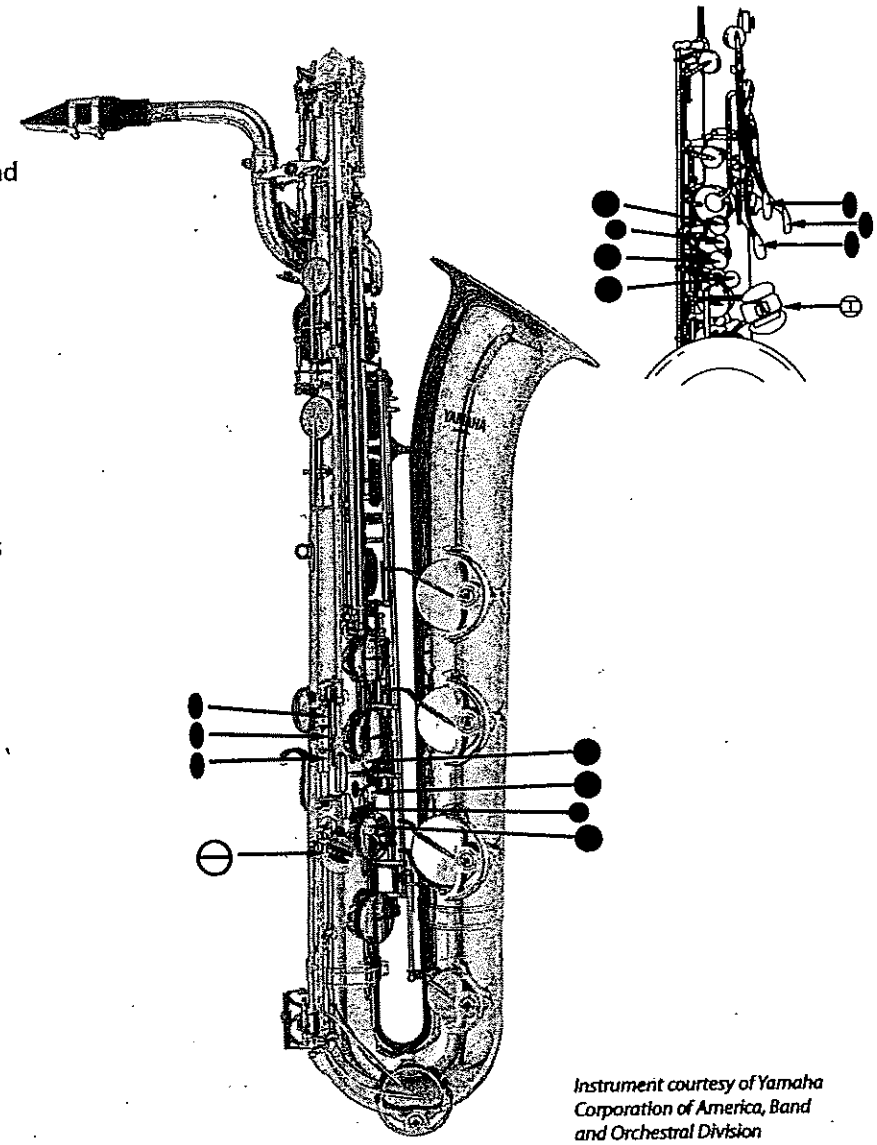
FINGERING CHART

E♭ BARITONE SAXOPHONE

Instrument Care Reminders

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

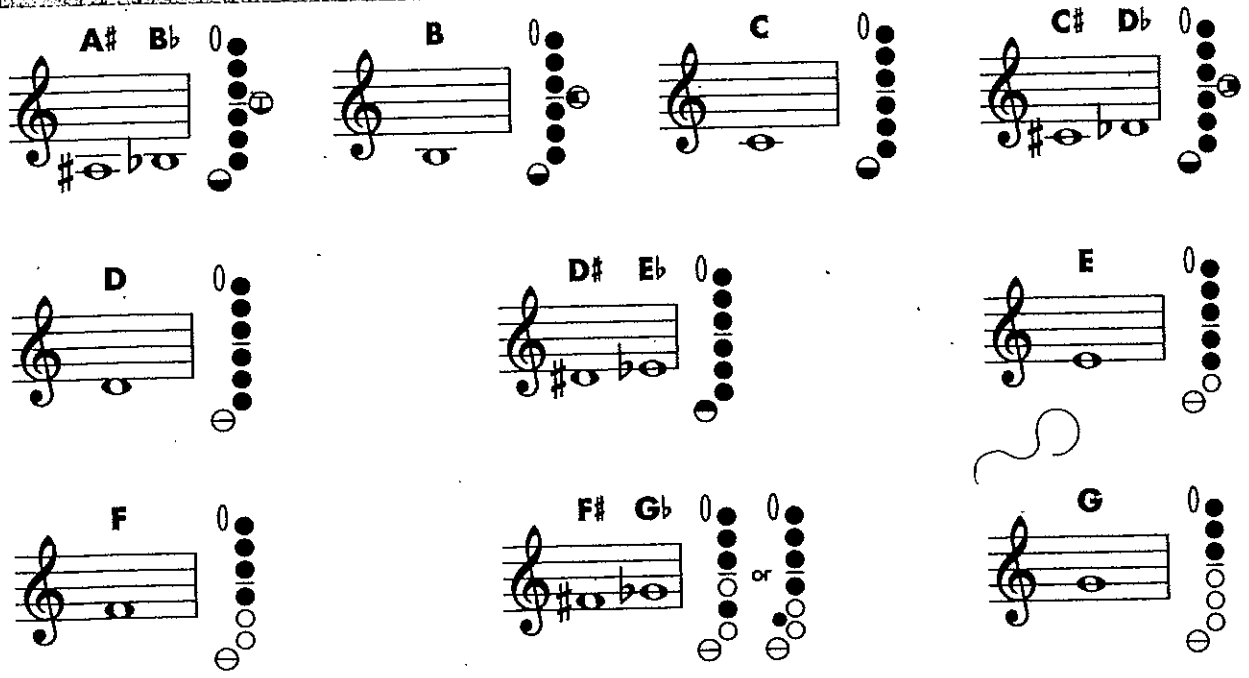
- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Loosen the neck screw and remove the neck. Shake out excess moisture and dry the neck with 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.



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

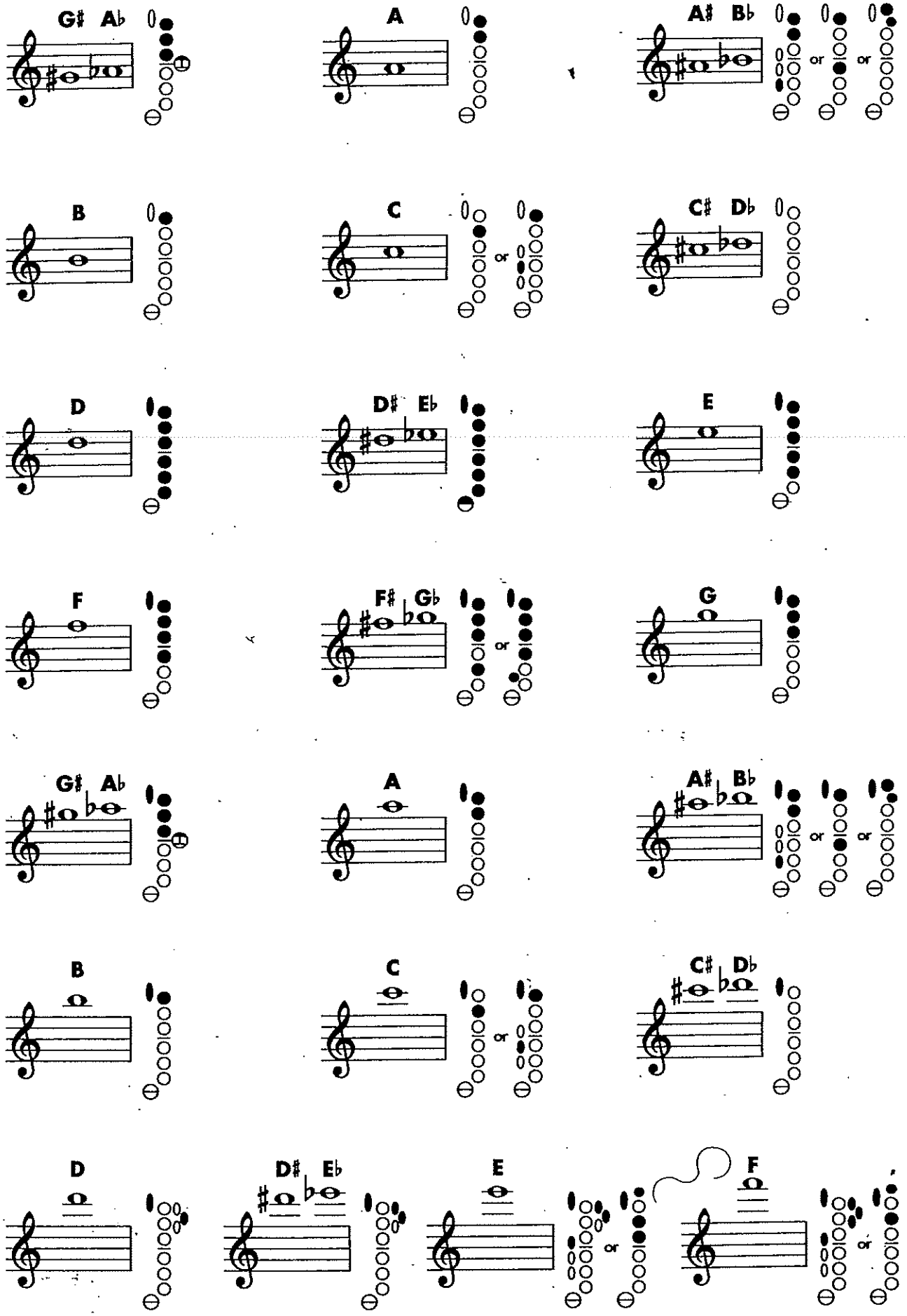
○ = Open
● = Pressed down

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



FINGERING CHART

E♭ BARITONE SAXOPHONE



FINGERING CHART

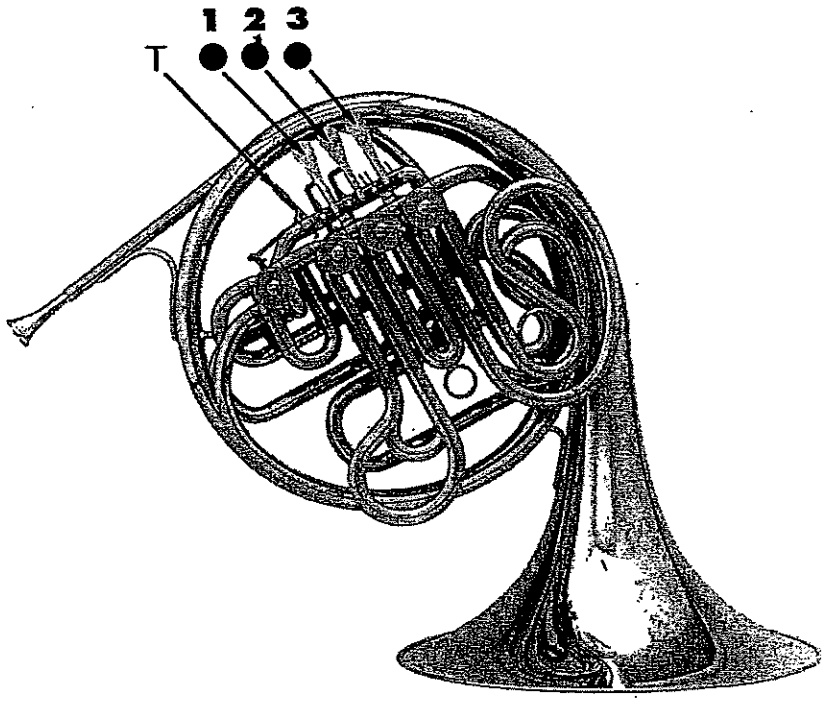
F HORN

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 occasion ally 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:

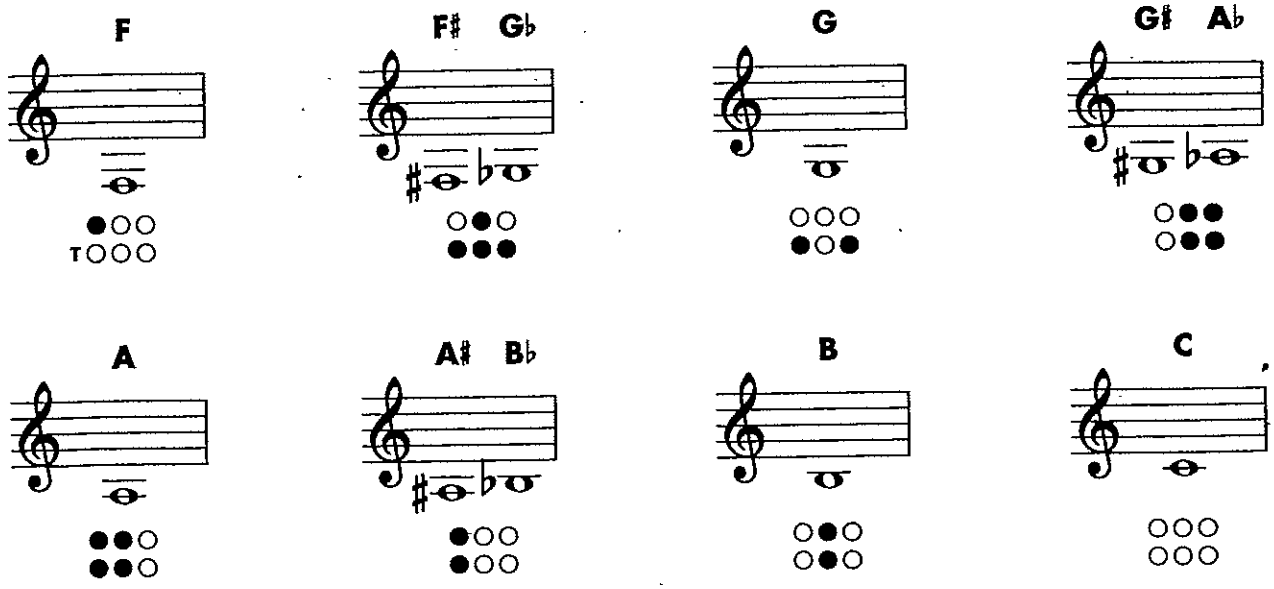
- Use the lower "T" fingerings when indicated. It is easier to play notes in the upper and extreme lower register of the horn using these fingerings.

B♭ Horn players:

- Use the lower fingerings. The "T" key is only used on double horns.

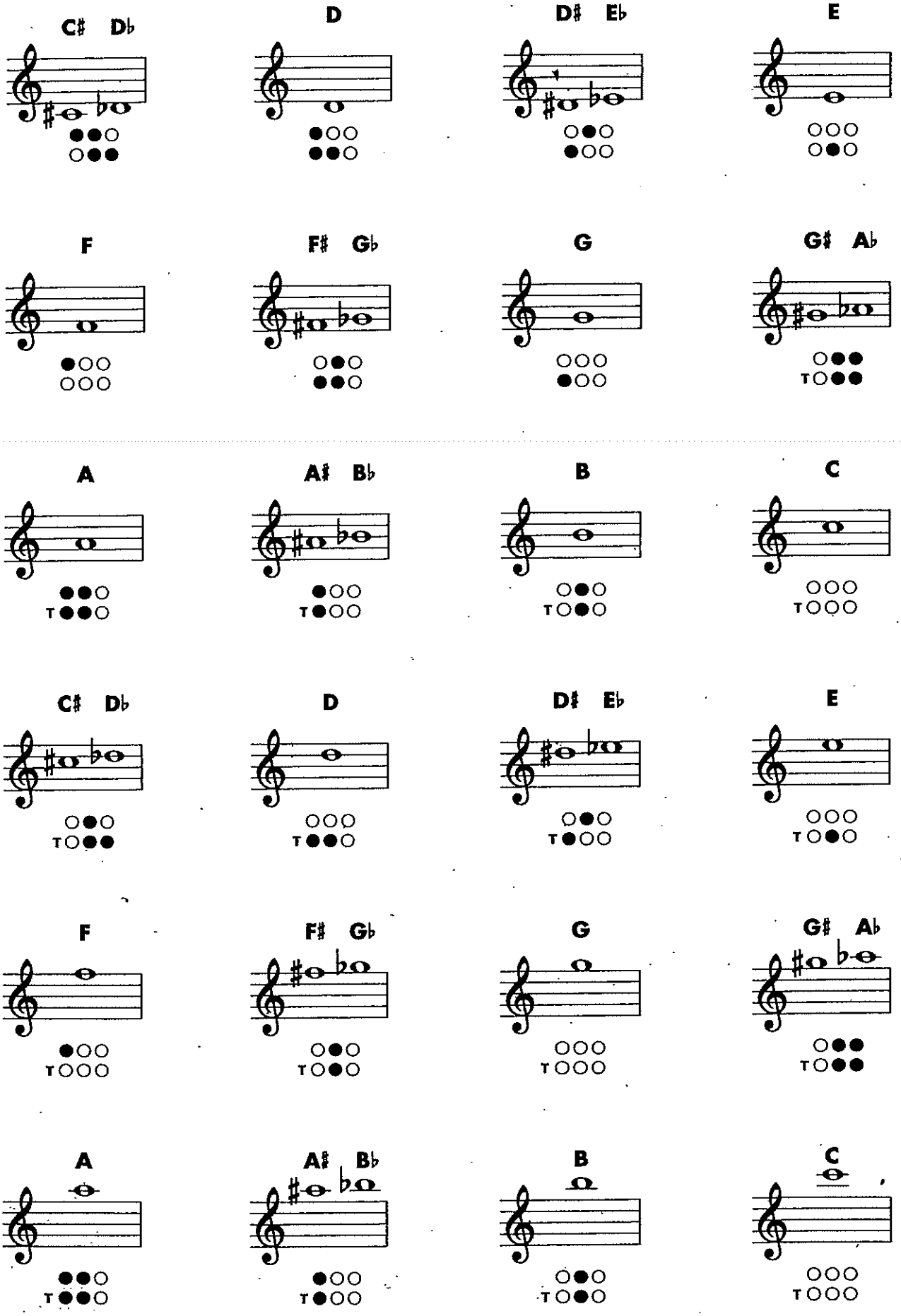
○ = Open
● = Pressed down

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



FINGERING CHART

F HORN



FINGERING CHART

B♭ TRUMPET/B♭ CORNET

Instrument Care Reminders

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

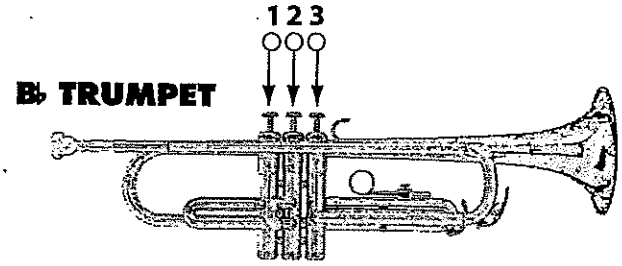
- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

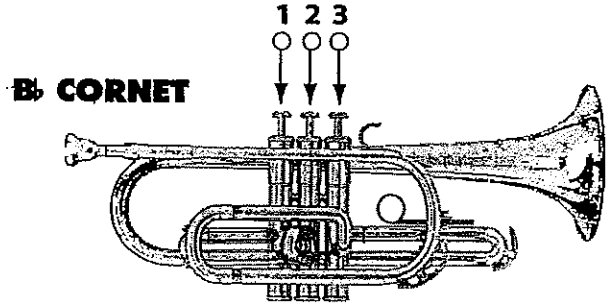
Trumpet valves occasionally need oiling. To oil your trumpet valves:

- 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.

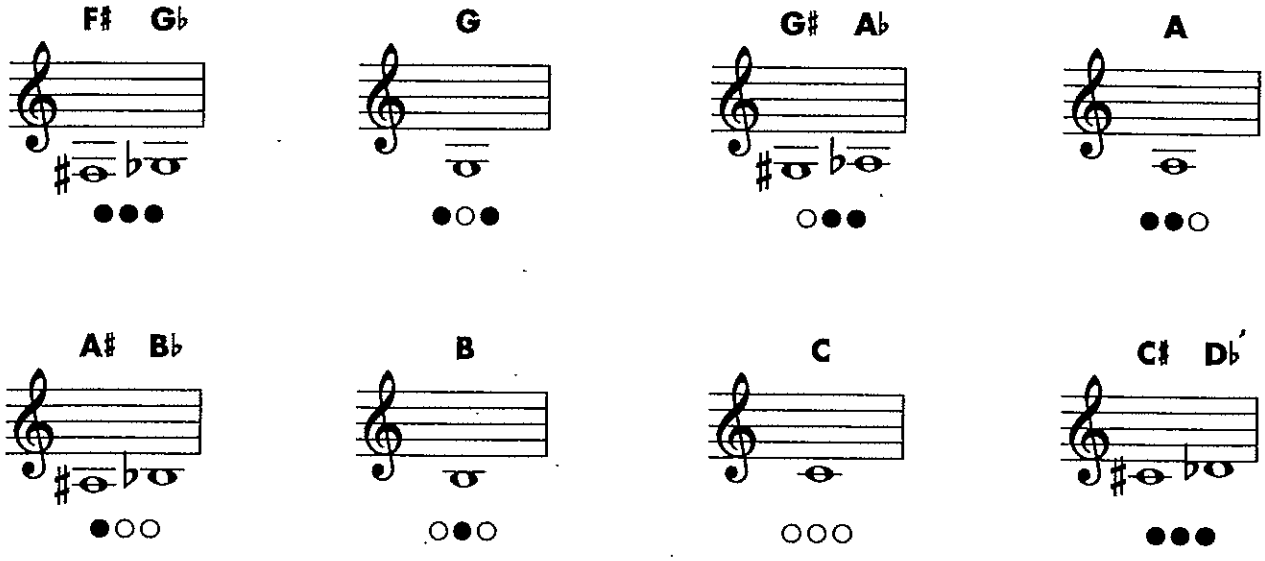
CAUTION: If a slide, a valve or your mouthpiece becomes stuck, ask for help from your band director or music dealer. Special tools should be used to prevent damage to your instrument.





○ = Open
● = Pressed down

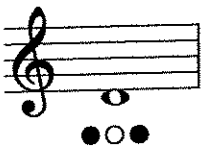
Instruments courtesy of Yamaha Corporation of America, Band and Orchestral Division



FINGERING CHART

B♭ TRUMPET/B♭ CORNET

D



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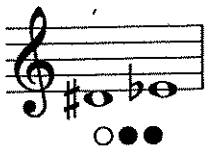
D♯ E♭



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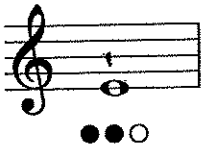
E



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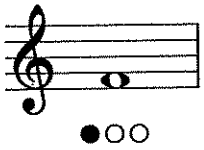
F



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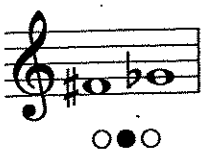
F♯ G♭



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G

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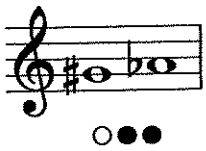
G♯ A♭



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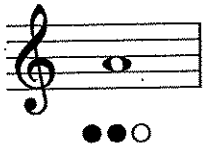
A



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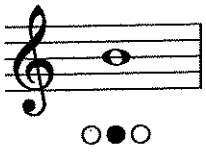
A♯ B♭

●○○

B



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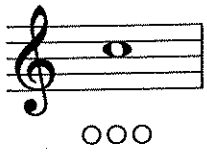

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C♯ D♭

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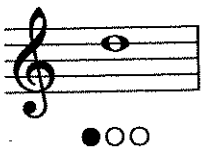
D



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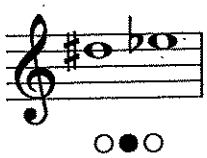
D♯ E♭



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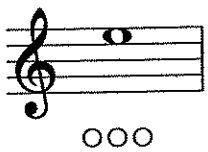

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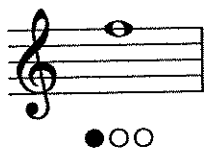

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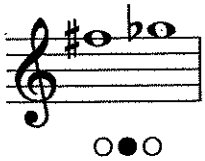
F♯ G♭



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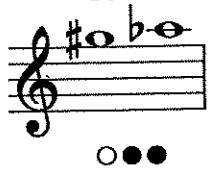
G♯ A♭



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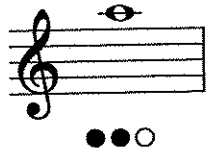

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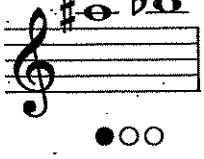
A♯ B♭



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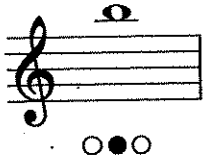
B



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C

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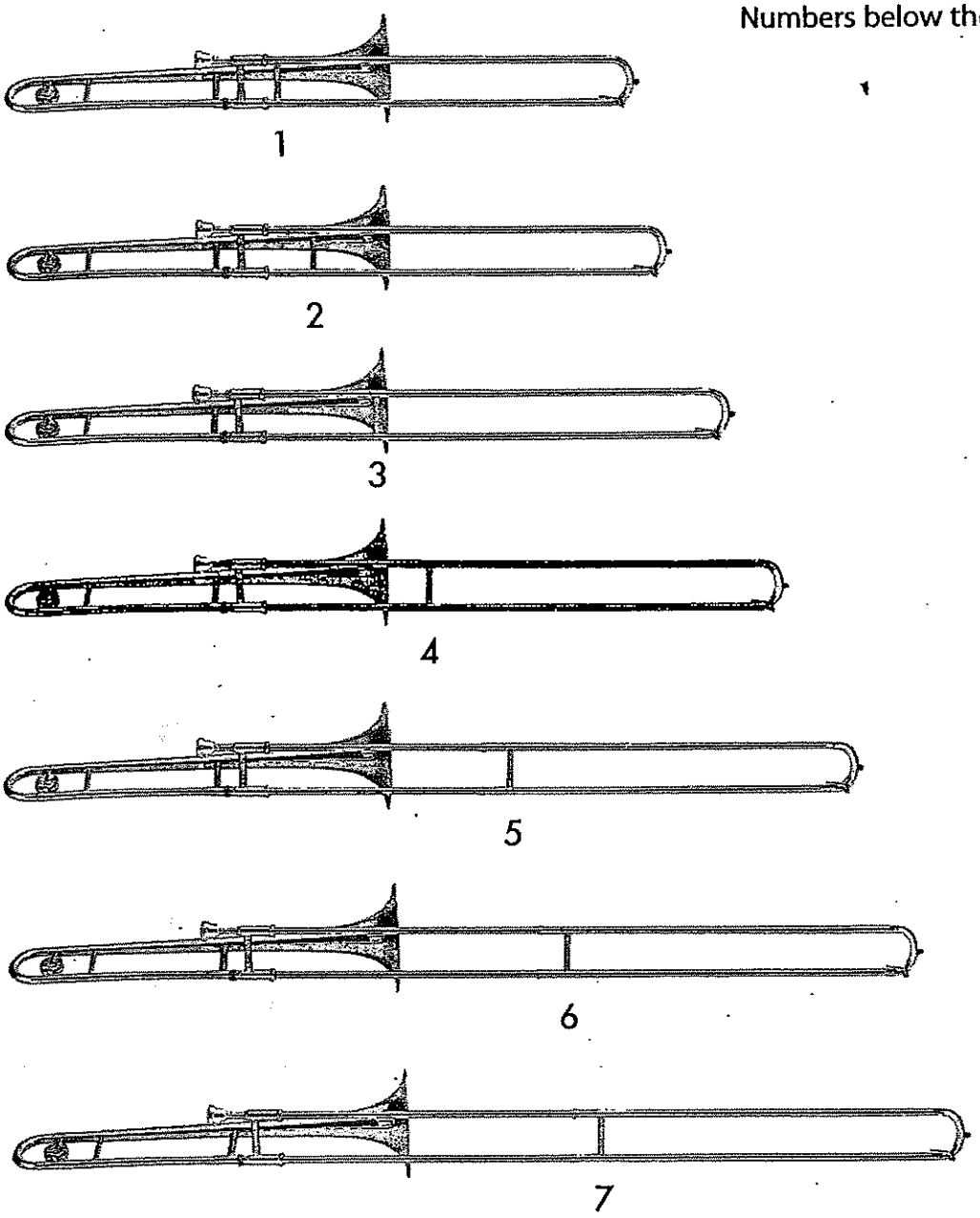
POSITION CHART

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.

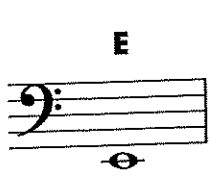
Trombone slides occasionally need oiling. To oil your slide, simply:

- 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



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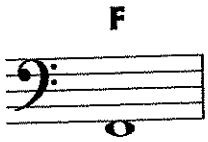

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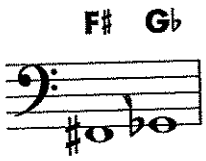

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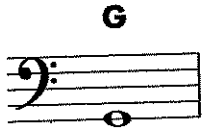

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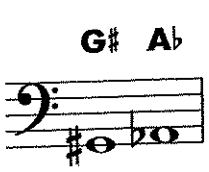

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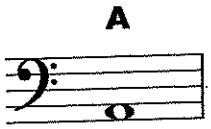

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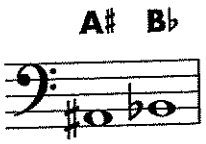

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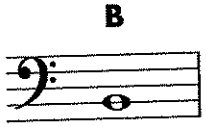

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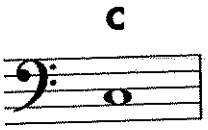

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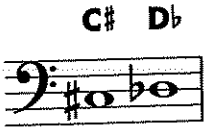

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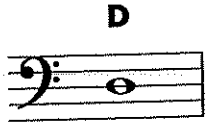

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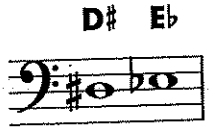

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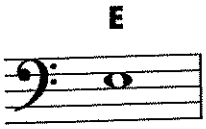

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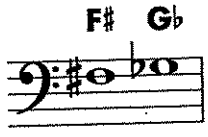

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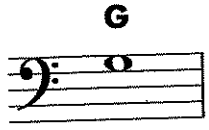

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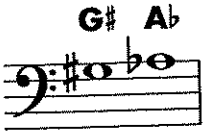

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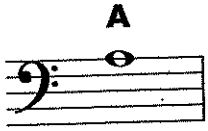

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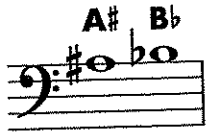

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or
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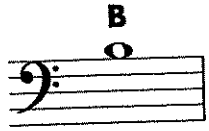

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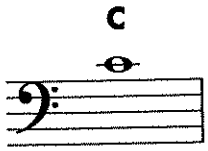

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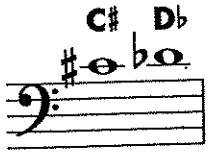

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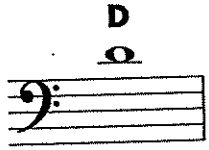
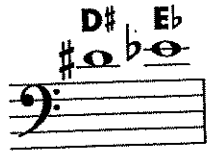


1
or
+4*



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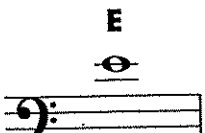


2

1

−3**

−2

* + = Make the slide a little longer.
** − = Make the slide a little shorter.

FINGERING CHART

BARITONE B.C.

Instrument Care Reminders

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

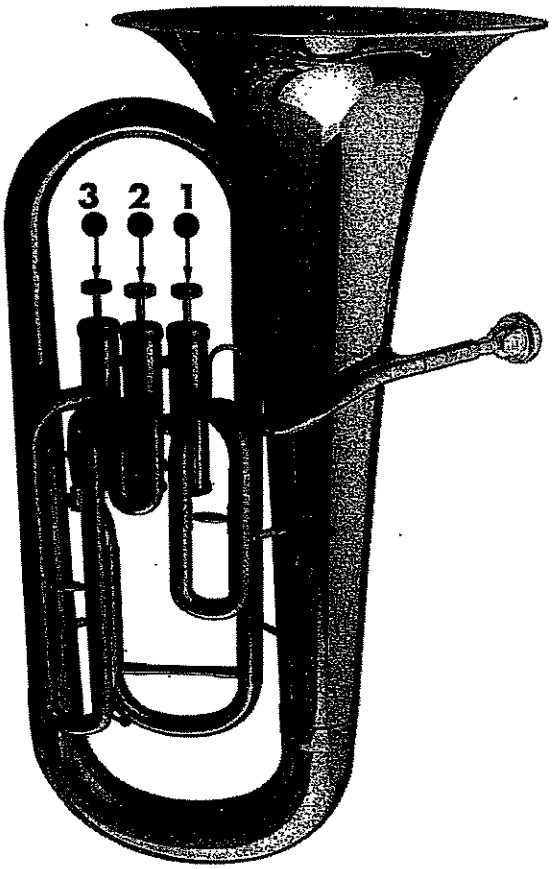
- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

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

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

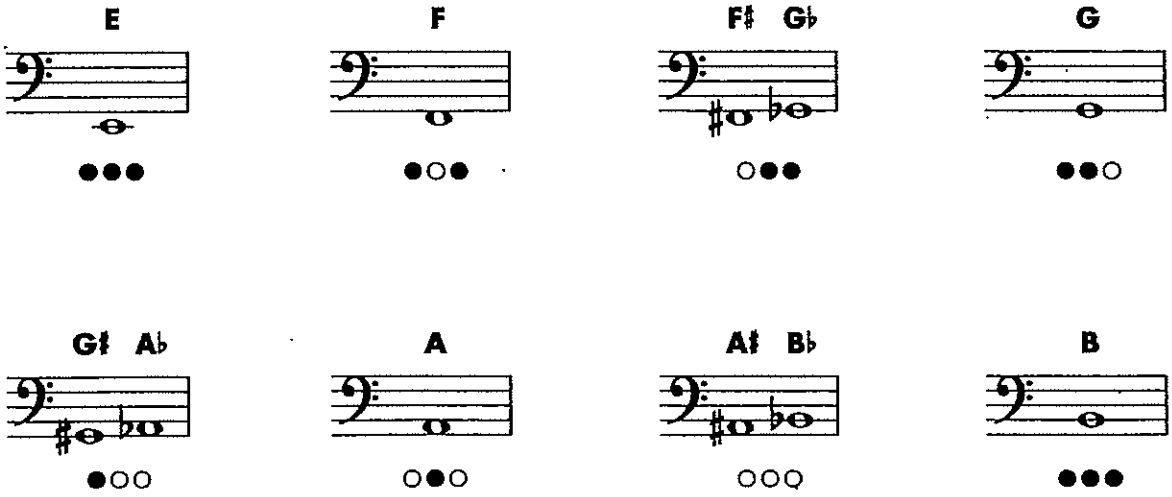
Be sure to grease the slides regularly. Your director will recommend special slide grease and valve oil, and will help you apply them when necessary.

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



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

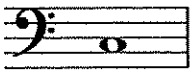
○ = Open
● = Pressed down



FINGERING CHART

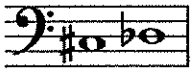
BARITONE B.C.

C



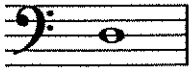
●○●

C♯ D♭



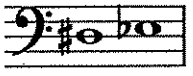
○●●

D



●●○

D♯ E♭



●○○

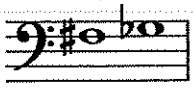
E

○●○

F

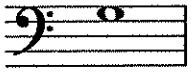
○○○

F♯ G♭



○●●

G



●●○

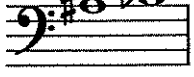
G♯ A♭

●○○

A

○●○

A♯ B♭

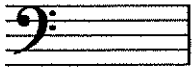


○○○

B

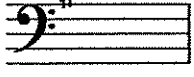
●●○

C



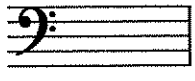
●○○

C♯ D♭



○●○

D

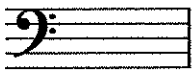


○○○

D♯ E♭

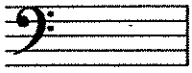
●○○

E



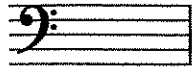
○●○

F



○○○

F♯ G♭



○●●

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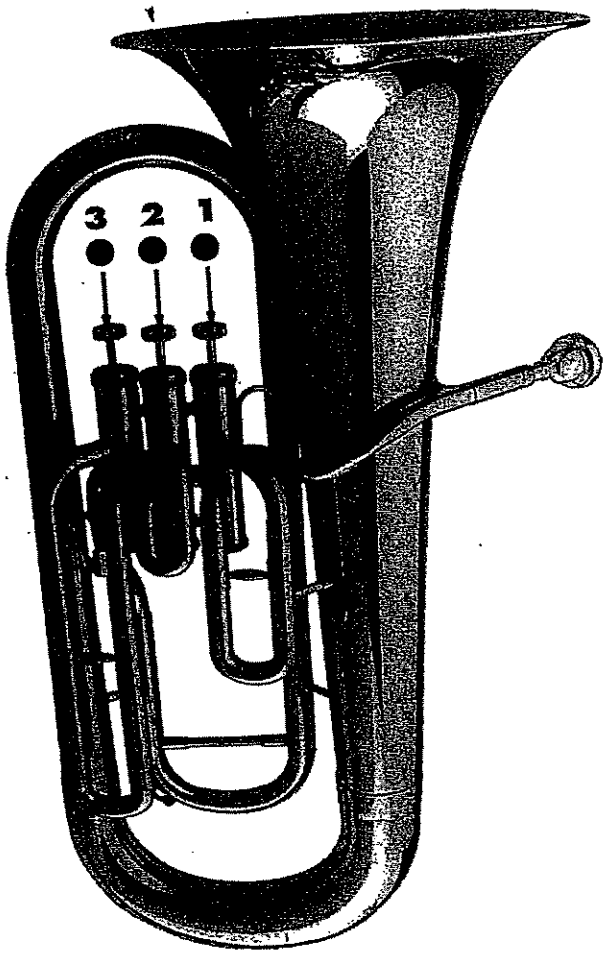
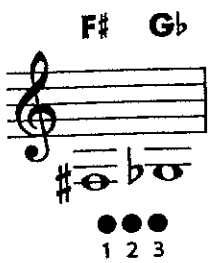
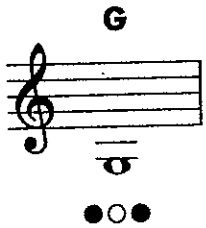
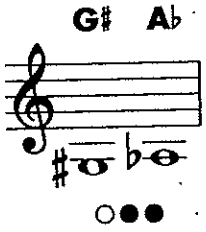


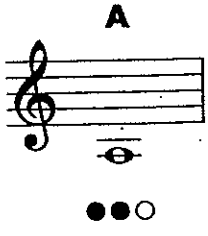
Instrument courtesy of Yamaha Corporation of America, Band and Orchestral Division

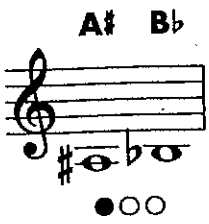
○ = Open
● = Pressed down

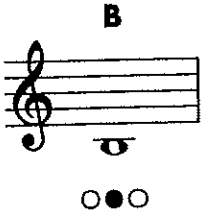


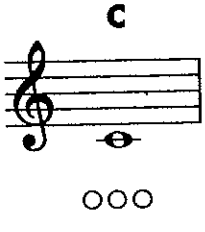


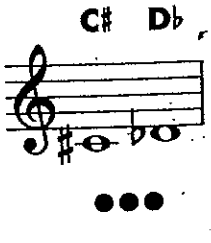






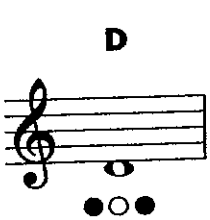


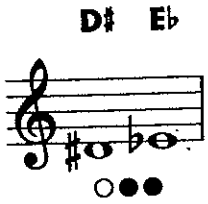


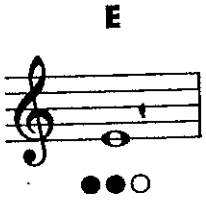


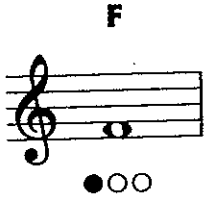
FINGERING CHART

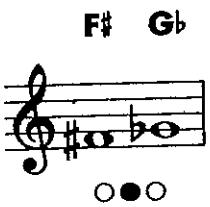
BARITONE T.C.

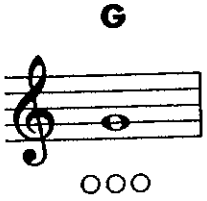


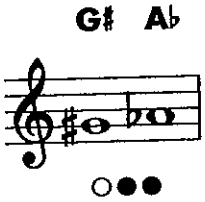


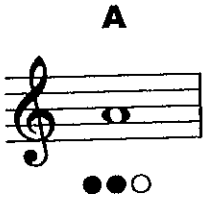


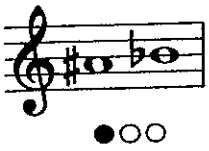


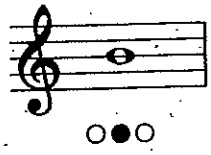


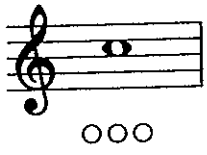


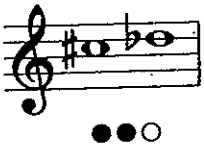


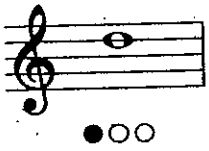


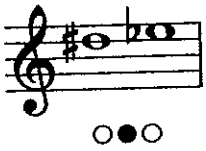


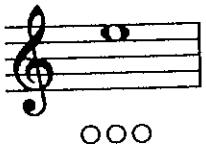


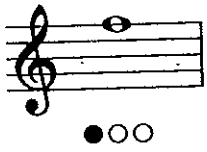


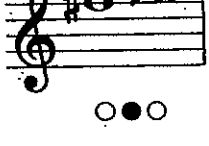


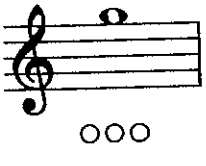


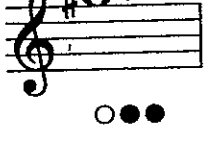


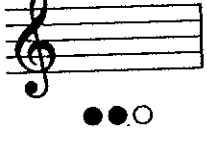


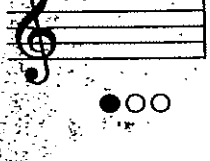


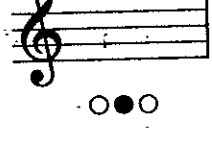


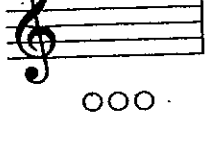












FINGERING CHART

TUBA

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:

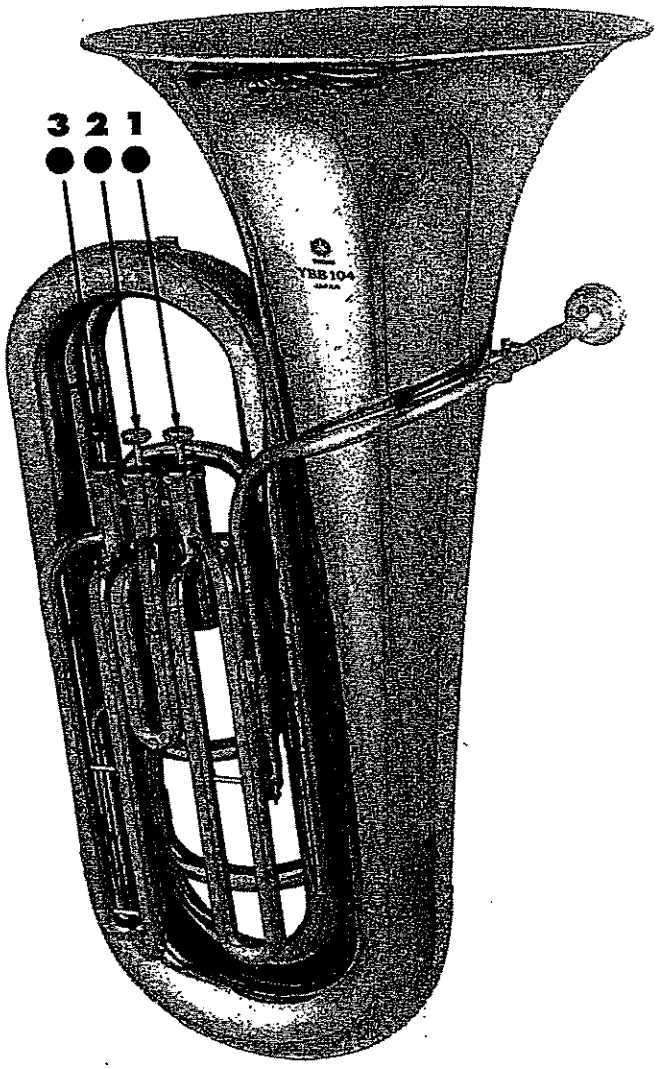
- Unscrew the valve at the top of the casing.
- Lift the valve half-way out of the casing.
- Apply a few drops of oil to the exposed metal valve.
- Carefully return the valve to its casing. When properly inserted, the top of the valve should easily screw back into place.

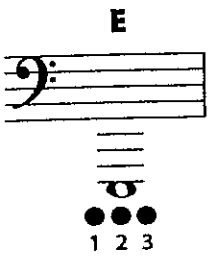
Be sure to grease the slides regularly. Your director will recommend special slide grease and valve oil, and will help you apply them when necessary.

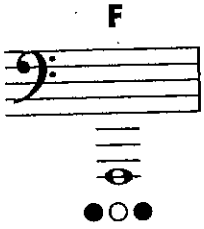
CAUTION: If a slide, a valve or your mouthpiece becomes stuck, ask for help from your band director or music dealer. Special tools should be used to prevent damage to your instrument.

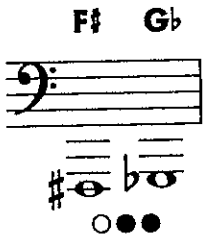
○ = Open
● = Pressed down

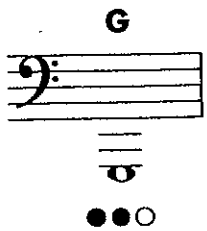
Instrument courtesy of Yamaha Corporation of America, Band and Orchestral Division

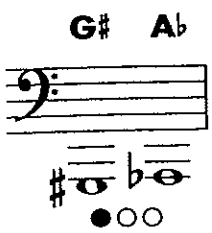


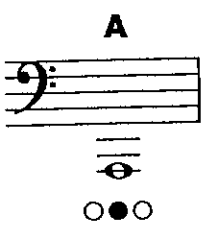


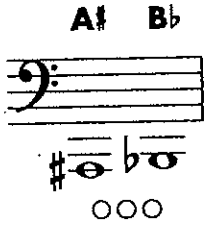


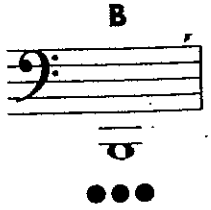








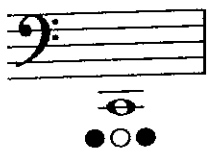




FINGERING CHART

TUBA

C

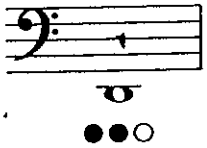


●○●

C♯ D♭

○●●

D



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D♯ E♭

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E

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F

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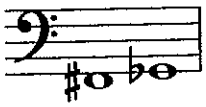
F♯ G♭



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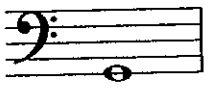
G



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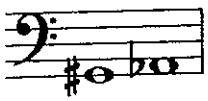
G♯ A♭



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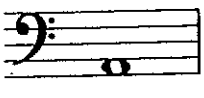
A



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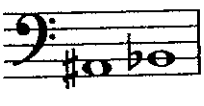
A♯ B♭



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C

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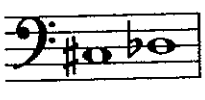
C♯ D♭



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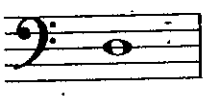

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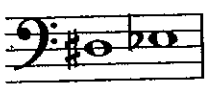
D♯ E♭



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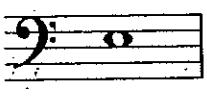

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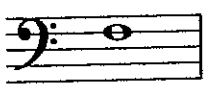

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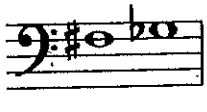
F♯ G♭



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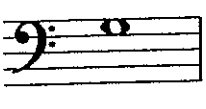

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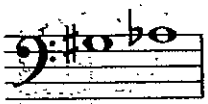

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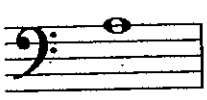

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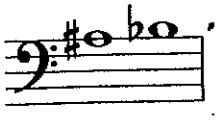
A♯ B♭



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