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What to practice first...

WINTERFEST SET LIST (Semester 1)

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

ARTS ALIVE SET LIST (Semester 2)

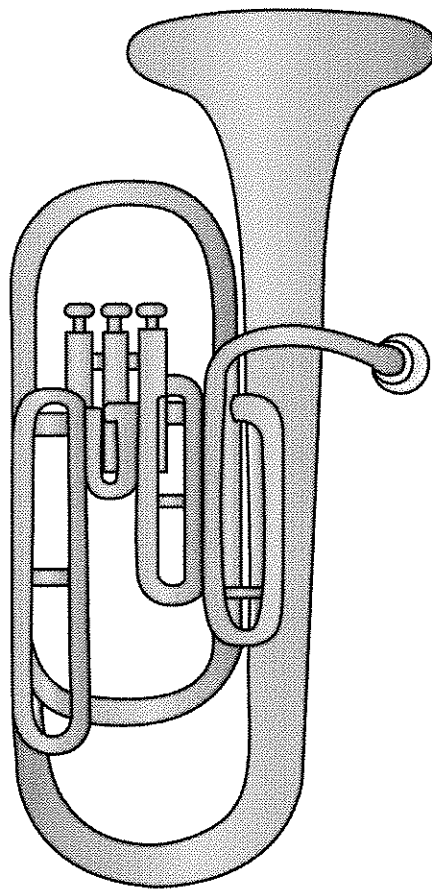
- 1) Cadence
- 2) Suavemente
- 3) Optional Additions
- 4) Optional Additions
- 5) Careless Whisper (Sponsor Song)
- INTERMISSION (Combined Bands)
- 6) The Tempest
- 7) Blinding Lights
- 8) Crazy Jam (C Minor Groove)
- 9) Let's Groove
- 10) Original Student Composition
- 11) 12 Bar Blues

Graduation - Pomp & Circumstance

Optional Additions: (a) Original Student Compositions, (b) Amazing Grace, (b) Birdland, (c) Blues By Five, (d) Carol Of The Buckets, (e) Chained To The Rhythm, (f) Cold Duck Time, (g) Chameleon, (h) Don't Stop Believin', (i) Feeling Good, (j) It Don't Mean A Thing, (k) It Is Well, (l) Over The Rainbow, (m) Tenor Madness

B^b Major Scale

FINGERING CHART
CHEAT SHEETS
FOR BAND



contents

PODIUM CHEAT SHEET

3 All instruments

STUDENT FINGERING CHARTS

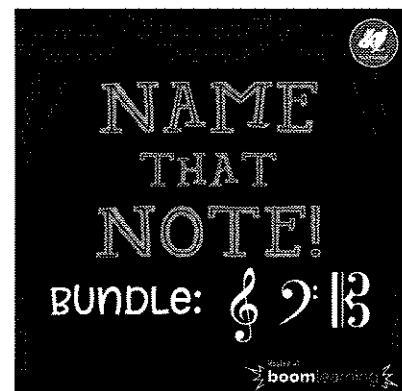
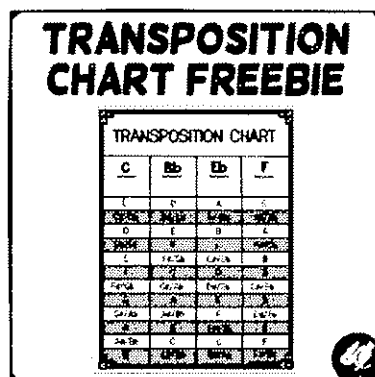
- 4 Trumpet
- 5 French Horn
- 6 Trombone
- 7 Baritone B.C.
- 8 Tuba
- 9 Flute
- 10 Oboe
- 11 Clarinet
- 12 Alto/Bari Sax
- 13 Tenor Sax
- 14 Bassoon

IDEAS FOR WORKSHEETS

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



Concert Bb Scale

BRASS

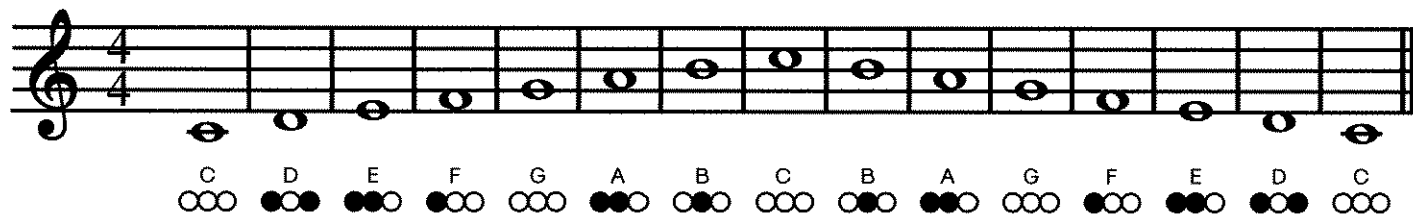
Trumpet		C	D	E	F	G	A	B	C
F Horn		F	G	A	Bb	C	D	E	F
*Lower octave									
Trombone		Bb	C	D	Eb	F	G	A	Bb
Baritone		1	6	4	3	1	4	2	1
Tuba		Bb	C	D	Eb	F	G	A	Bb

WOODWINDS

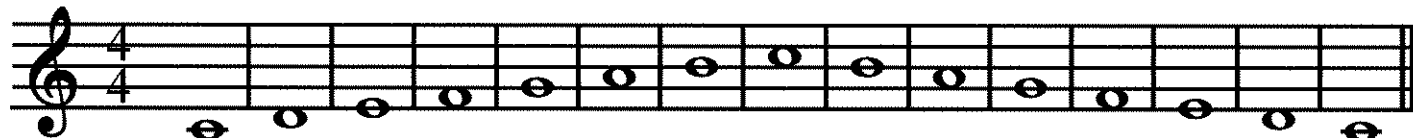
Flute		Bb	C	D	Eb	F	G	A	Bb
Oboe		Bb	C	D	Eb	F*	G	A	Bb
*Forked F									
Clarinet		C	D	E	F	G	A	B	C
Alto/Bari Sax		G	A	B	C	D	E	F#	G
Tenor Sax		C	D	E	F	G	A	B	C
Bassoon		Bb	C	D	Eb	F	G	A	Bb
● = whisper key									

Concert Bb Scale

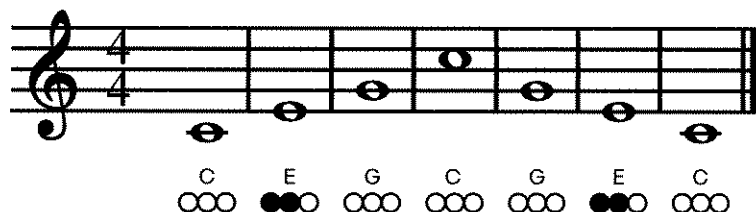
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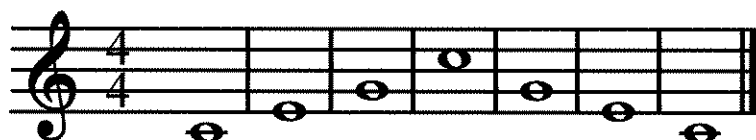
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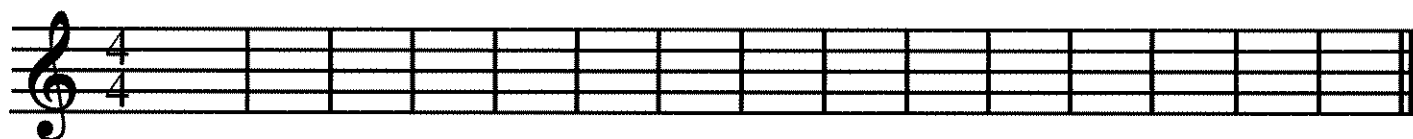
3. Arpeggio with hints



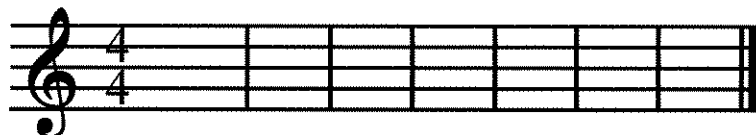
4. Arpeggio



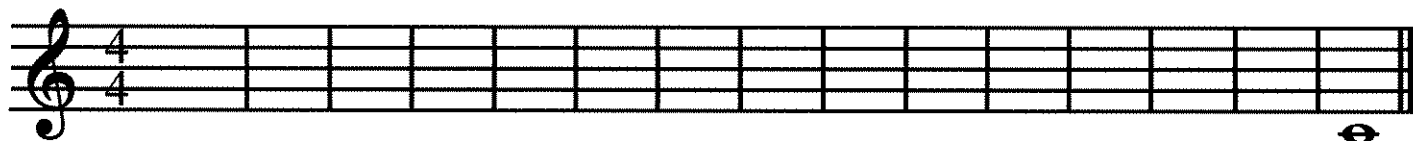
5. Draw the notes of the scale.



6. Draw the notes of the arpeggio.

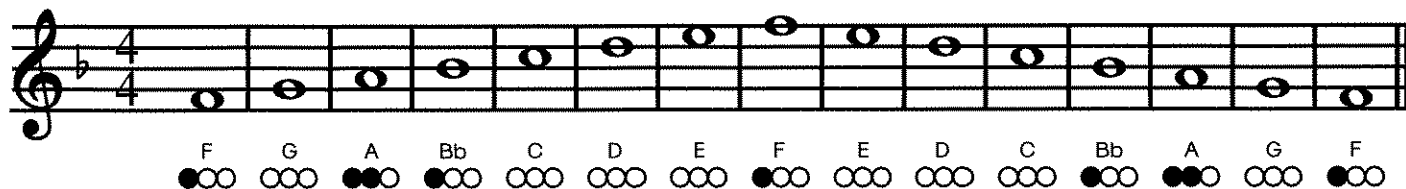


7. Fill-in the measures with notes from the scale in any order.

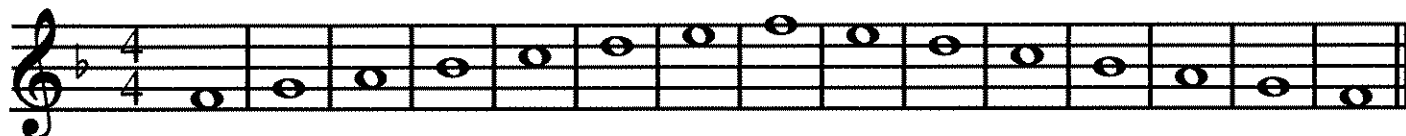


Concert Bb Scale

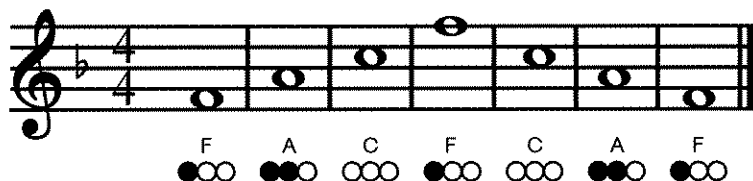
1. Scale with hints



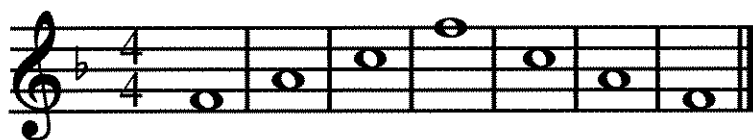
2. Scale



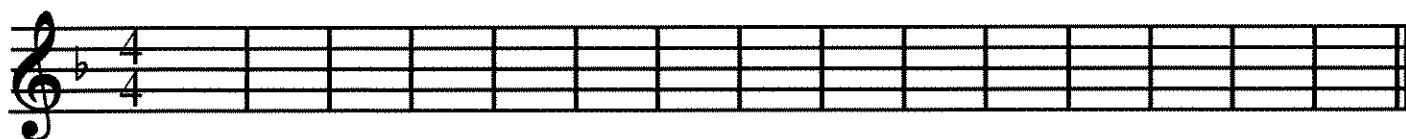
3. Arpeggio with hints



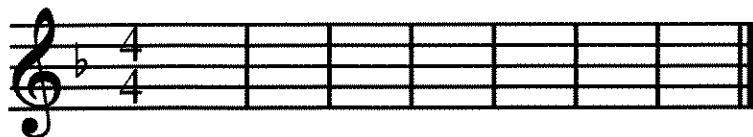
4. Arpeggio



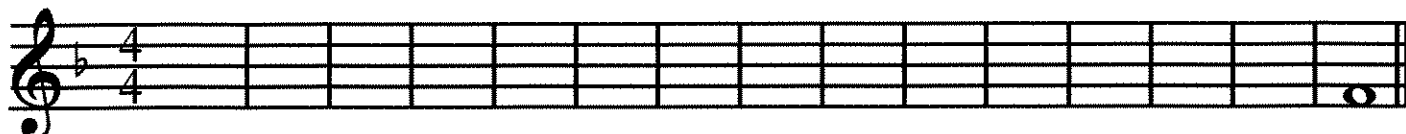
5. Draw the notes of the scale.



6. Draw the notes of the arpeggio.



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



Concert Bb Scale

1. Scale with hints

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

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

2. Scale

3. Arpeggio with hints

Bb D F Bb F D Bb

1 4 1 1 1 4 1

4. Arpeggio

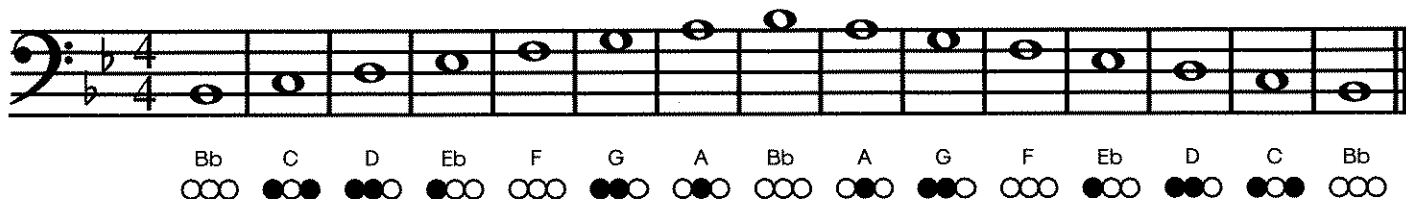
5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

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

Concert Bb Scale

1. Scale with hints

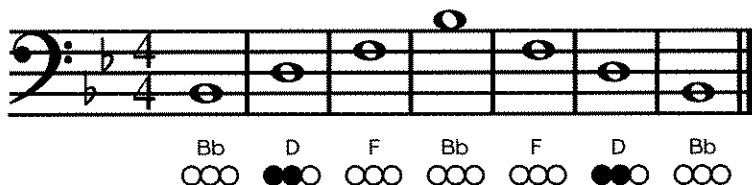


Bb C D Eb F G A Bb A G F Eb D C Bb

2. Scale

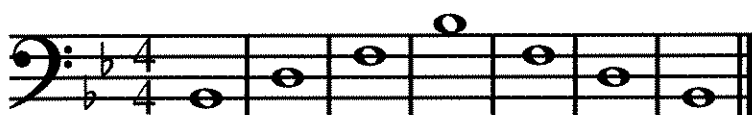


3. Arpeggio with hints



Bb D F Bb F D Bb

4. Arpeggio



5. Draw the notes of the scale.



6. Draw the notes of the arpeggio.



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



Concert Bb Scale

1. Scale with hints

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

2. Scale

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

3. Arpeggio with hints

Bb D F Bb F D Bb

4. Arpeggio

Bb D F Bb F D Bb

5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

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

Concert Bb Scale

1. Scale with hints

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

2. Scale

3. Arpeggio with hints

Bb D F Bb F D Bb

4. Arpeggio

5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

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

Concert Bb Scale

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.

1. Scale with hints

Diagram showing the scale with hints, including fingerings for each note: C, D, E, F, G, A, B, C, B, A, G, F, E, D, C.

2. Scale

3. Arpeggio with hints

Diagram showing the arpeggio with hints, including fingerings for each note: C, E, G, C, G, E, C.

4. Arpeggio

5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

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

Concert Bb Scale

1. Scale with hints

16 measures of the scale with fingering hints:

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

2. Scale

16 measures of the scale:

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

3. Arpeggio with hints

7 measures of the arpeggio with fingering hints:

G B D G D B G

4. Arpeggio

7 measures of the arpeggio:

G B D G D B G

5. Draw the notes of the scale.

16 empty measures for drawing the notes of the scale.

6. Draw the notes of the arpeggio.

7 empty measures for drawing the notes of the arpeggio.

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

16 empty measures for filling in notes from the scale in any order.

Concert Bb Scale

1. Scale with hints

1. Scale with hints

Notes: C, D, E, F, G, A, B, C, B, A, G, F, E, D, C

2. Scale

2. Scale

3. Arpeggio with hints

3. Arpeggio with hints

Notes: C, E, G, C, G, E, C

4. Arpeggio

4. Arpeggio

5. Draw the notes of the scale.

5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

6. Draw the notes of the arpeggio.

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

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

Bassoon

Concert Bb Scale

1. Scale with hints

• = whisper key



Bb

C

D

Eb

F

G

A

Bb

A

G

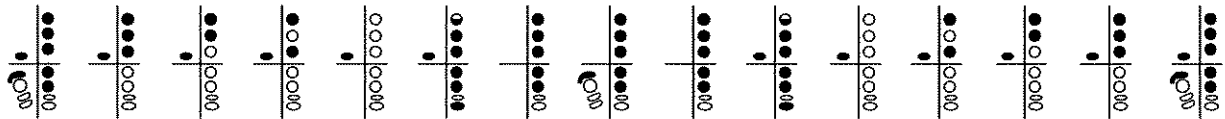
F

Eb

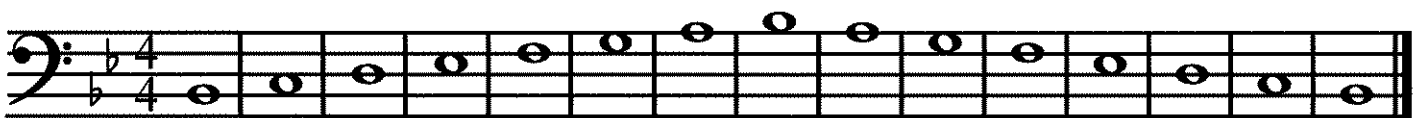
D

C

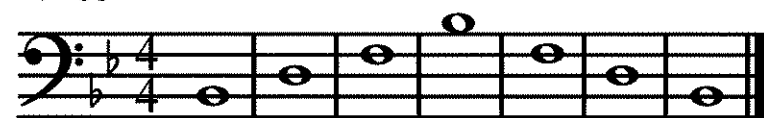
Bb



2. Scale



3. Arpeggio with hints



Bb

D

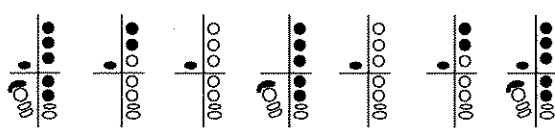
F

Bb

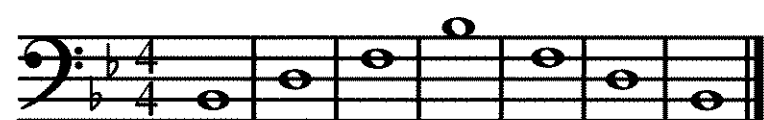
F

D

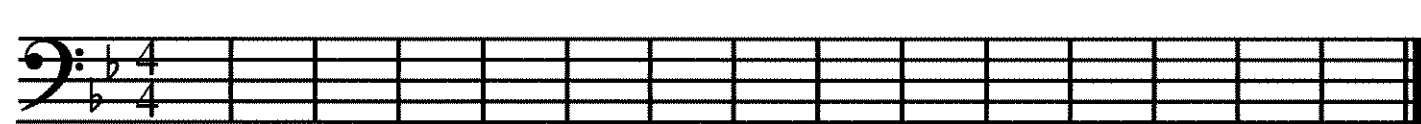
Bb



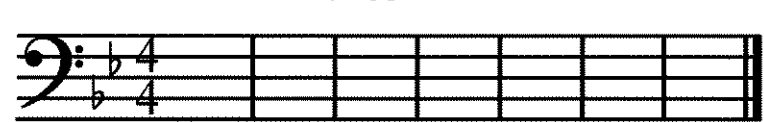
4. Arpeggio



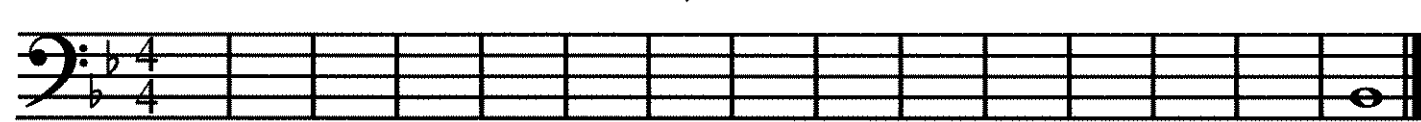
5. Draw the notes of the scale.



6. Draw the notes of the arpeggio.

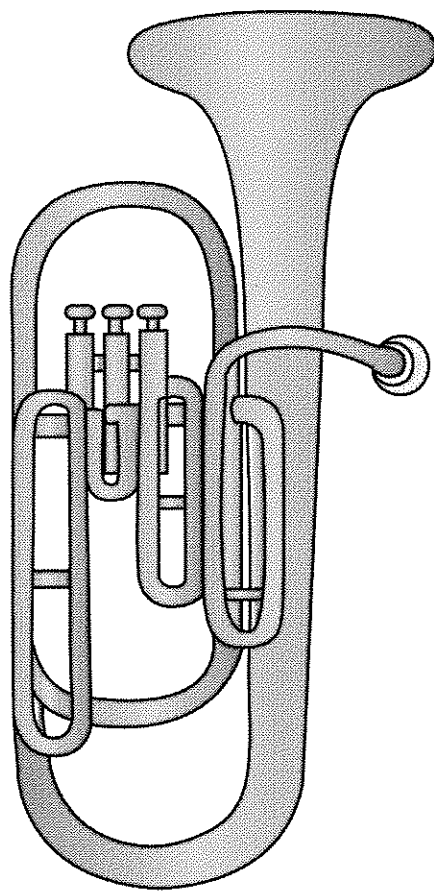


7. Fill-in the measures with notes from the scale in any order.



C Major Scale

FINGERING CHART
CHEAT SHEETS
FOR BAND



contents

PODIUM CHEAT SHEET

3 All instruments

STUDENT FINGERING CHARTS

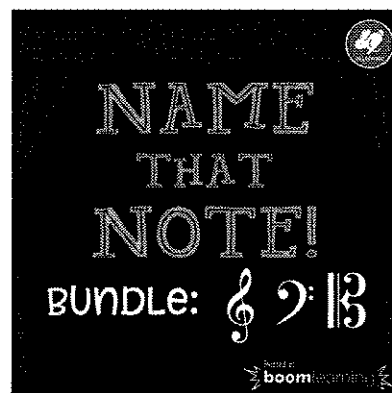
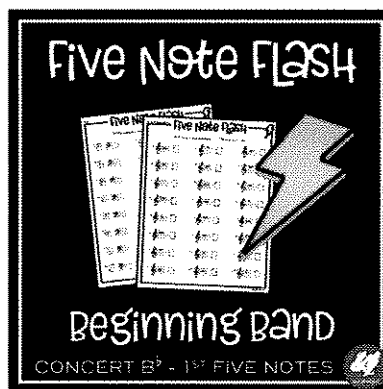
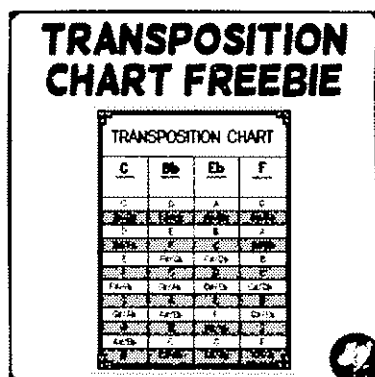
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- 6 Trombone
- 7 Baritone B.C.
- 8 Tuba
- 9 Flute
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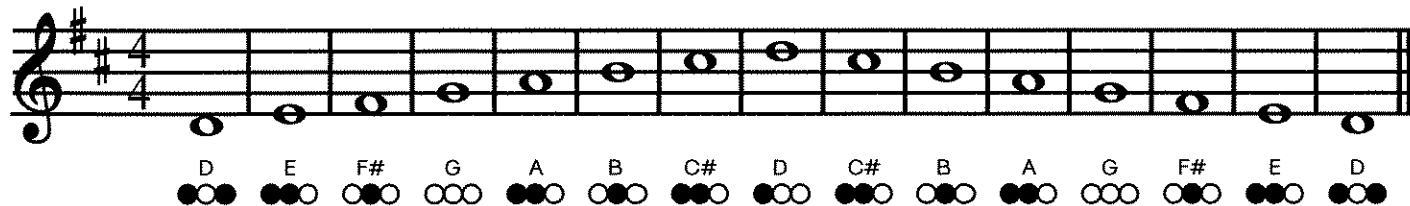


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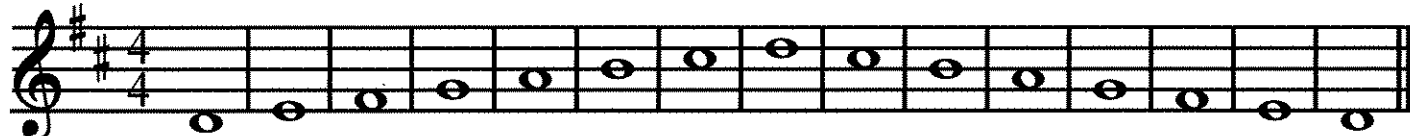


Concert C Scale

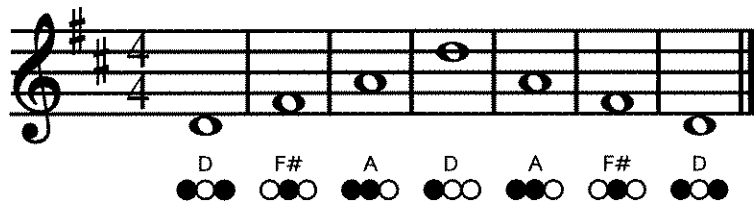
1. Scale with hints



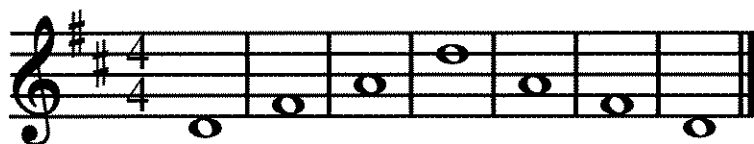
2. Scale



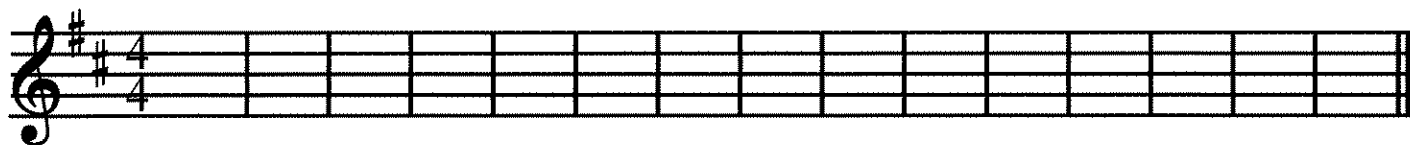
3. Arpeggio with hints



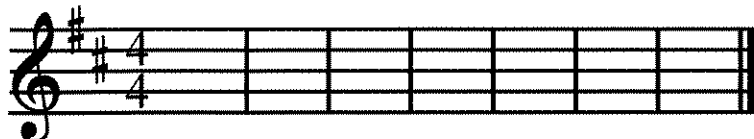
4. Arpeggio



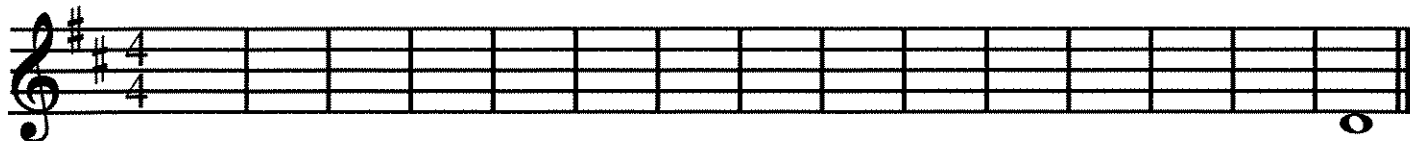
5. Draw the notes of the scale.



6. Draw the notes of the arpeggio.



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



Concert C Scale

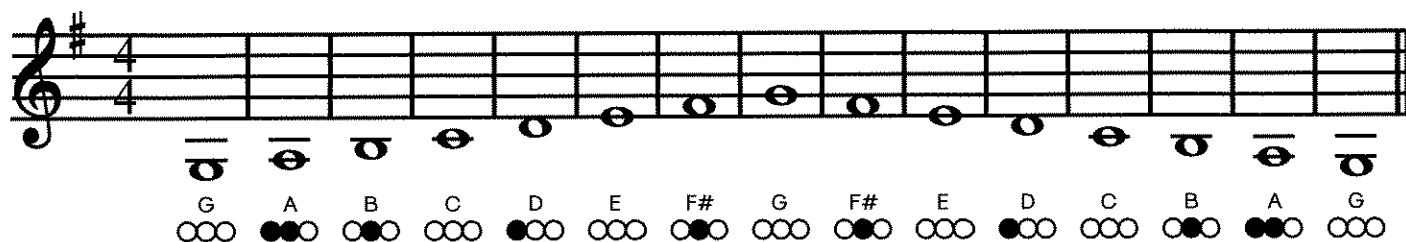
BRASS

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

WOODWINDS

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

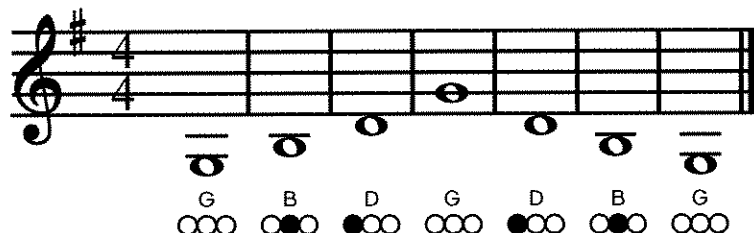
1. Scale with hints



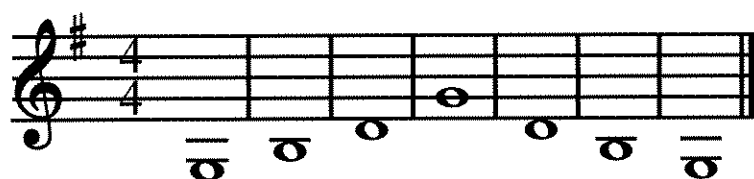
2. Scale



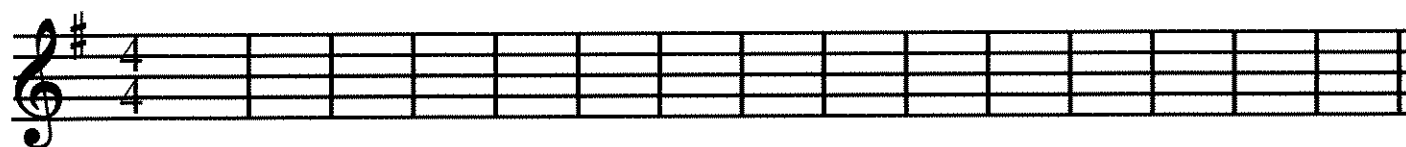
3. Arpeggio with hints



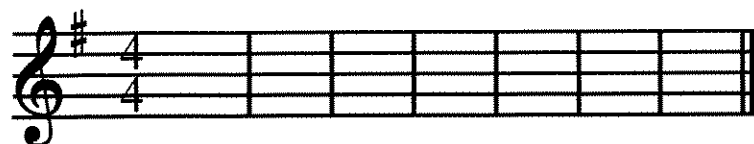
4. Arpeggio



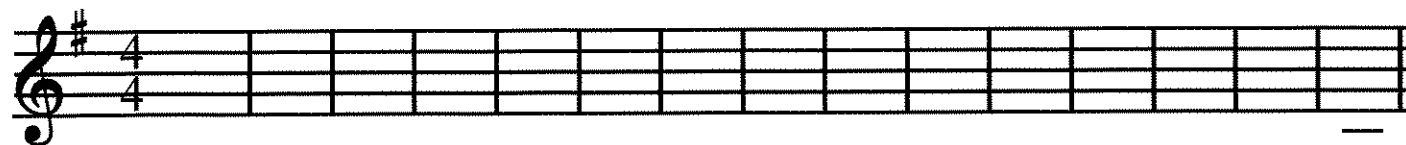
5. Draw the notes of the scale.



6. Draw the notes of the arpeggio.

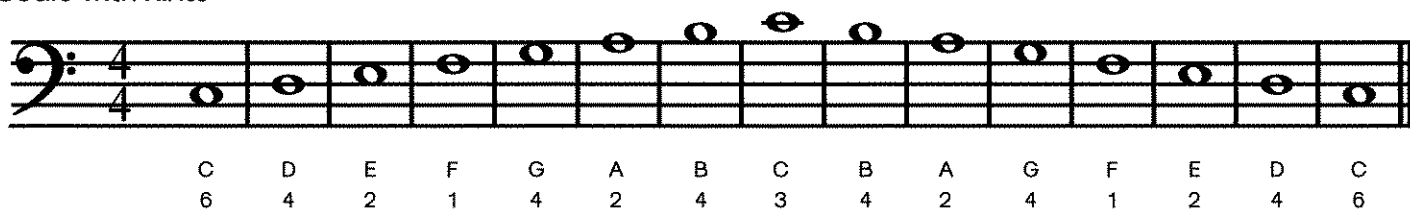


7. Fill-in the measures with notes from the scale in any order.



Concert C Scale

1. Scale with hints



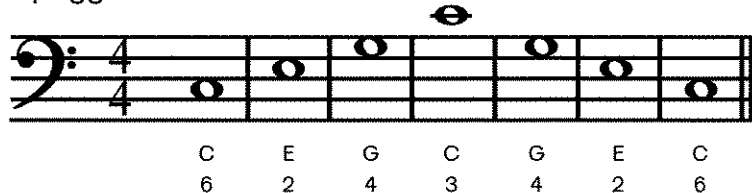
C D E F G A B C B A G F E D C

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

2. Scale



3. Arpeggio with hints



C E G C G E C

6 2 4 3 4 2 6

4. Arpeggio



5. Draw the notes of the scale.



6. Draw the notes of the arpeggio.

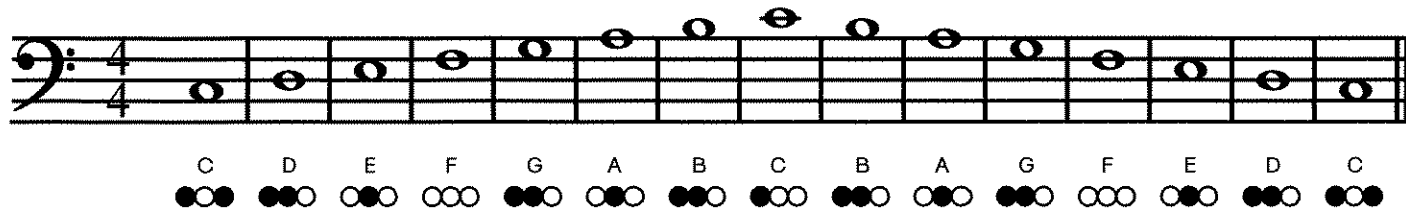


7. Fill-in the measures with notes from the scale in any order.



Concert C Scale

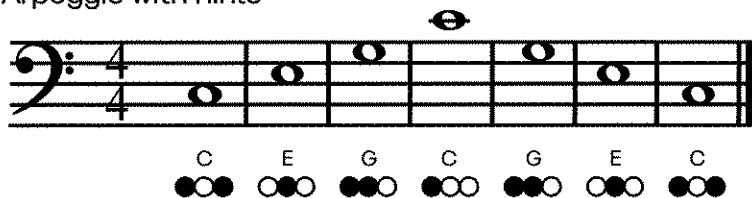
1. Scale with hints



2. Scale



3. Arpeggio with hints



4. Arpeggio



5. Draw the notes of the scale.



6. Draw the notes of the arpeggio.

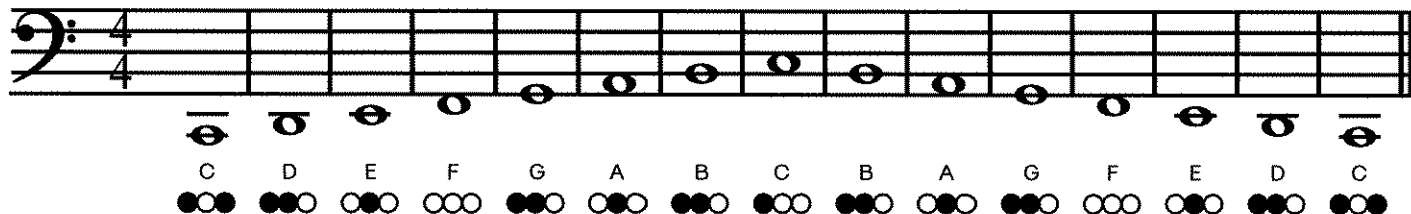


7. Fill-in the measures with notes from the scale in any order.

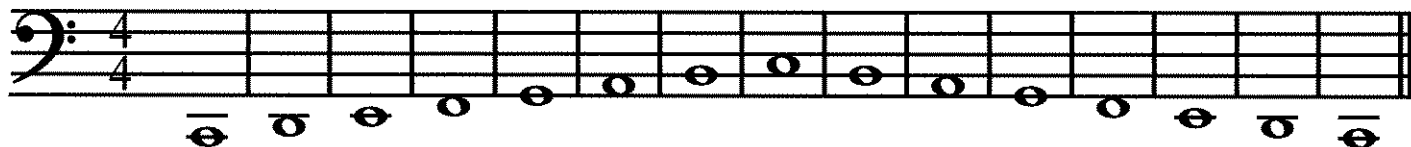


Concert C Scale

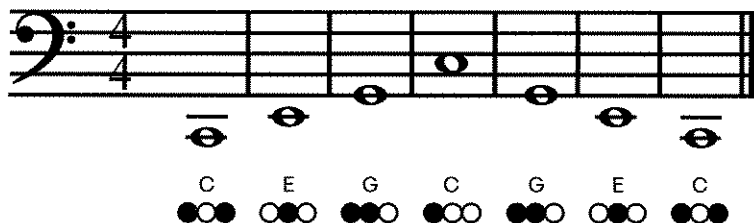
1. Scale with hints



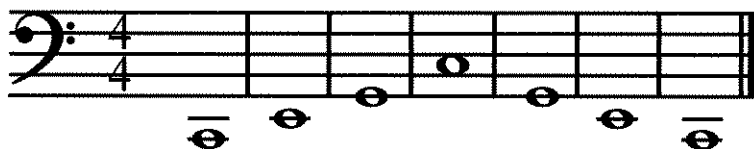
2. Scale



3. Arpeggio with hints



4. Arpeggio



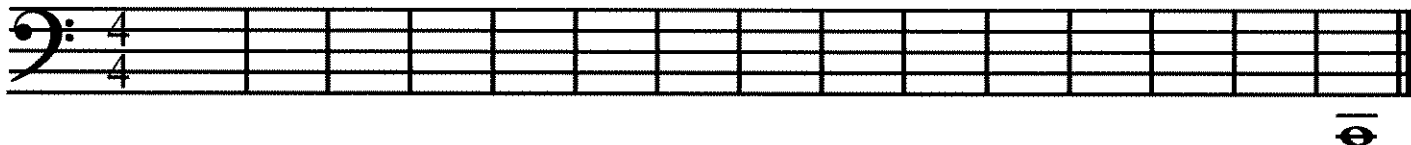
5. Draw the notes of the scale.



6. Draw the notes of the arpeggio.



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



Concert C Scale

1. Scale with hints

2. Scale

3. Arpeggio with hints

4. Arpeggio

5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

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

Concert C Scale

1. Scale with hints

4/4

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

RH LH RH LH RH LH RH LH RH LH RH LH RH LH RH LH

2. Scale

4/4

3. Arpeggio with hints

4/4

C E G C G E C

RH LH RH LH RH LH RH LH RH LH RH LH RH LH RH LH

4. Arpeggio

4/4

5. Draw the notes of the scale.

4/4

6. Draw the notes of the arpeggio.

4/4

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

4/4

Concert C Scale

1. Scale with hints

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

2. Scale

3. Arpeggio with hints

D F# A D A F# D

4. Arpeggio

5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

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

Concert C Scale

1. Scale with hints

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

2. Scale

3. Arpeggio with hints

A C# E A E C# A

4. Arpeggio

5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

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

Concert C Scale

1. Scale with hints

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

2. Scale

3. Arpeggio with hints

D F# A D A F# D

4. Arpeggio

5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

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

Bassoon

Concert C Scale

1. Scale with hints

● = whisper key

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

2. Scale

3. Arpeggio with hints

C E G C G E C

4. Arpeggio

5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

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

Concert Ab Scale

BRASS

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

WOODWINDS

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

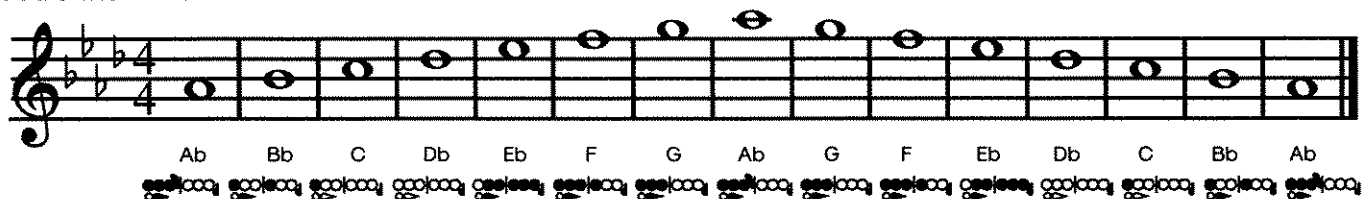
*Bis fingering - hover first finger over both top keys for entirety of scale.

*Bis

• = whisper key

Concert Ab Scale

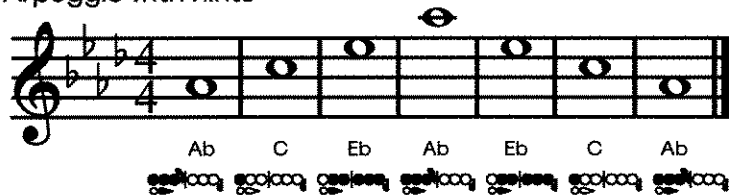
1. Scale with hints



2. Scale



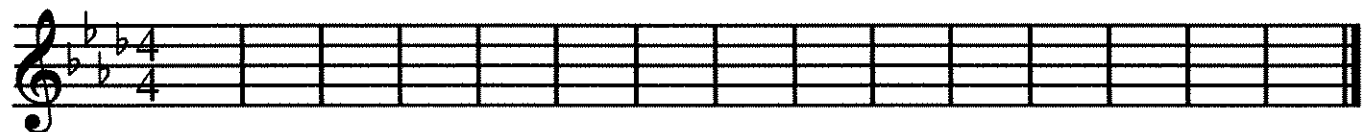
3. Arpeggio with hints



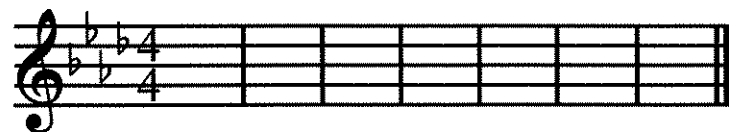
4. Arpeggio



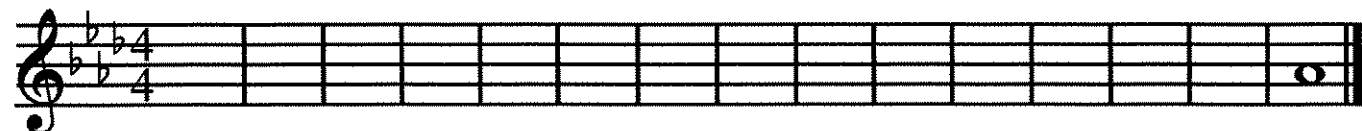
5. Draw the notes of the scale.



6. Draw the notes of the arpeggio.



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



Concert Ab Scale

1. Scale with hints

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

2. Scale

3. Arpeggio with hints

Bb D F Bb F D Bb

4. Arpeggio

5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

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

Concert Ab Scale

1. Scale with hints

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

4/4

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

Fingering diagrams for each note: F (1, 2, 3, 4), G (1, 2, 3, 4), A (1, 2, 3, 4), Bb* (1, 2, 3, 4), C (1, 2, 3, 4), D (1, 2, 3, 4), E (1, 2, 3, 4), F (1, 2, 3, 4), E (1, 2, 3, 4), D (1, 2, 3, 4), C (1, 2, 3, 4), Bb* (1, 2, 3, 4), A (1, 2, 3, 4), G (1, 2, 3, 4), F (1, 2, 3, 4).

2. Scale

4/4

3. Arpeggio with hints

4/4

F A C F C A F

Fingering diagrams for each note: F (1, 2, 3, 4), A (1, 2, 3, 4), C (1, 2, 3, 4), F (1, 2, 3, 4), C (1, 2, 3, 4), A (1, 2, 3, 4), F (1, 2, 3, 4).

4. Arpeggio

4/4

5. Draw the notes of the scale.

4/4

6. Draw the notes of the arpeggio.

4/4

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

4/4

Concert Ab Scale

1. Scale with hints

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

Exercise 1 shows the Concert Ab scale in 4/4 time. The scale is written on a treble clef staff with a key signature of one flat (Bb). The notes are: Bb, C, D, Eb, F, G, A, Bb, A, G, F, Eb, D, C, Bb. Fingerings are indicated by numbers 1-4. Bis fingering (Bb*) is indicated for the first and last notes. The scale is played in a single breath, as indicated by the long horizontal line above the staff.

2. Scale

Exercise 2 shows the Concert Ab scale in 4/4 time, identical to exercise 1 but without fingerings or bis fingering hints.

3. Arpeggio with hints

Exercise 3 shows the Concert Ab arpeggio in 4/4 time. The notes are: Bb, D, F, Bb, F, D, Bb. Fingerings are indicated by numbers 1-4. Bis fingering (Bb*) is indicated for the first and last notes. The arpeggio is played in a single breath, as indicated by the long horizontal line above the staff.

4. Arpeggio

Exercise 4 shows the Concert Ab arpeggio in 4/4 time, identical to exercise 3 but without fingerings or bis fingering hints.

5. Draw the notes of the scale.

Exercise 5 shows an empty musical staff in 4/4 time, intended for drawing the notes of the scale.

6. Draw the notes of the arpeggio.

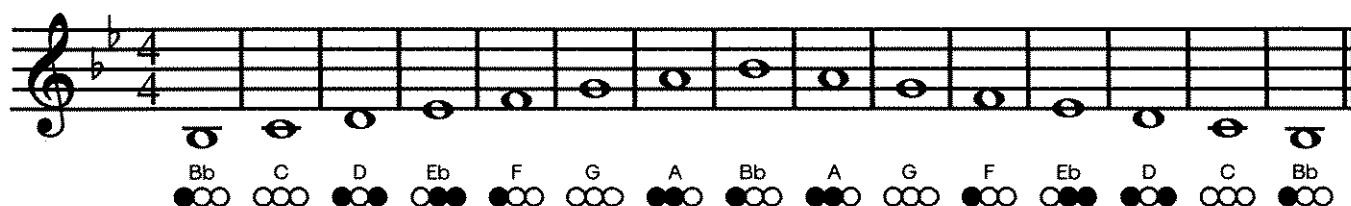
Exercise 6 shows an empty musical staff in 4/4 time, intended for drawing the notes of the arpeggio.

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

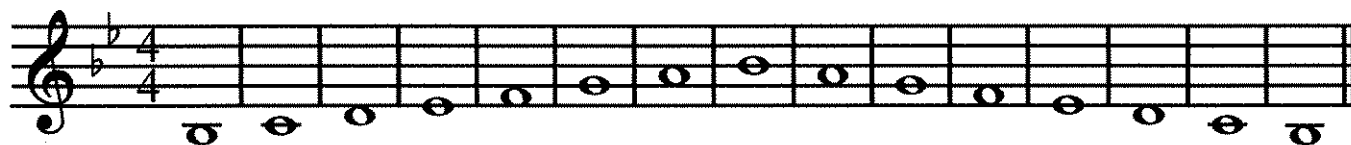
Exercise 7 shows an empty musical staff in 4/4 time, intended for filling in measures with notes from the scale in any order.

Concert Ab Scale

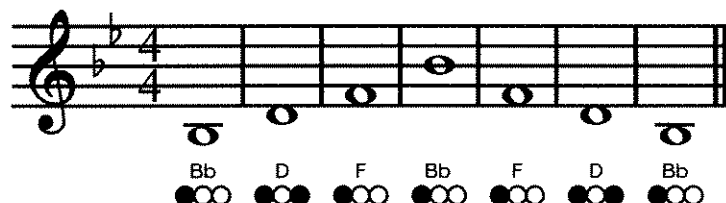
1. Scale with hints



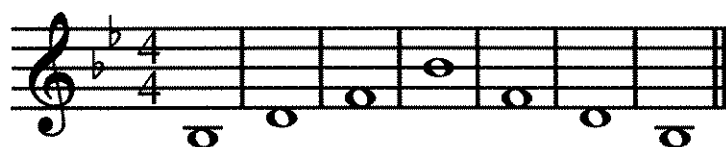
2. Scale



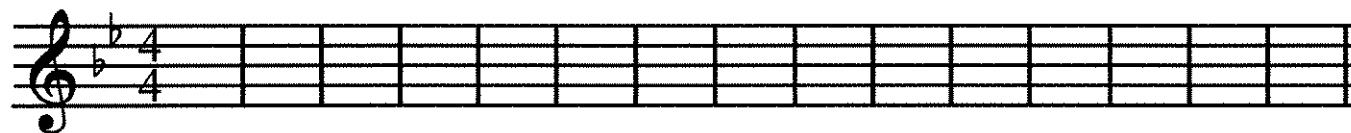
3. Arpeggio with hints



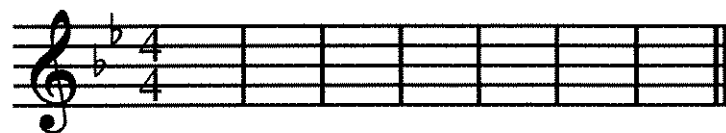
4. Arpeggio



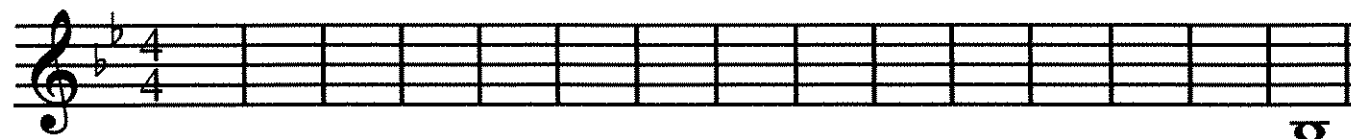
5. Draw the notes of the scale.



6. Draw the notes of the arpeggio.



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



Concert Ab Scale

1. Scale with hints

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

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

2. Scale

3. Arpeggio with hints

Ab C Eb Ab Eb C Ab

3 6 3 3 3 6 3

4. Arpeggio

5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

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

Concert Ab Scale

1. Scale with hints

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

2. Scale

3. Arpeggio with hints

Ab C Eb Ab Eb C Ab

4. Arpeggio

5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

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

Concert Ab Scale

1. Scale with hints

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

2. Scale

3. Arpeggio with hints

Ab C Eb Ab Eb C Ab

4. Arpeggio

5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

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



SCI-TECH BAND / MTM MASTER PRACTICE CHECKLIST

FIRST 5 NOTES

☐ Do ☐ Re ☐ Mi ☐ Fa ☐ So ☐ La ☐ Ti ☐ Do

MAJOR SCALES

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

NATURAL MINOR SCALES

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

HARMONIC MINOR SCALES

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

BLUES SCALES

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

CHROMATIC SCALES

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

SUETA RHYTHM CHARTS

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

RHYTHM CHARTS (in Band Handbook)

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

FUNDAMENTAL RHYTHMS

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

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

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

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

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

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

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

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

Essential Rudiments p. 82: ☐ Single Stroke Rudiments ☐ Roll Rudiments

☐ Paradiddle Rudiments ☐ Flam Rudiments ☐ Drag Rudiments

ESSENTIAL ELEMENTS, BOOK 1

☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10 ☐ 11 ☐ 12 ☐ 13 ☐ 14 ☐ 15 ☐ 16 ☐ 17 ☐ 18
☐ 19 ☐ 20 ☐ 21 ☐ 22 ☐ 23 ☐ 24 ☐ 25 ☐ 26 ☐ 27 ☐ 28 ☐ 29 ☐ 30 ☐ 31 ☐ 32 ☐ 33 ☐ 34
☐ 35 ☐ 36 ☐ 37 ☐ 38 ☐ 39 ☐ 40 ☐ 41 ☐ 42 ☐ 43 ☐ 44 ☐ 45 ☐ 46 ☐ 47 ☐ 48 ☐ 49 ☐ 50
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☐ 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
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☐ 164 ☐ 165 ☐ 166 ☐ 167 ☐ 168 ☐ 169 ☐ 170 ☐ 171 ☐ 172 ☐ 173 ☐ 174 ☐ 175 ☐ 176
☐ 177 ☐ 178 ☐ 179 ☐ 180 ☐ 181 ☐ 182 ☐ 183 ☐ 184 ☐ 185 ☐ 186 ☐ 187 ☐ 188 ☐ 189
☐ 190 ☐ 191 ☐ 192 ☐ 193 ☐ 194 ☐ 195 ☐ 196 ☐ 197 ☐ 198 ☐ 199

☐ Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 3

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

☐ Pg. 38-39 – Rhythm Studies

OTHER

☐ Band Repertoire ☐ Solo Repertoire ☐ Chamber Ensemble Repertoire ☐ Improvisation

SCALE CHECKLIST

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

SCALE ASSIGNMENTS

CONCERT & JAZZ BAND

QUARTER 1

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

QUARTER 3

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

QUARTER 2

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

QUARTER 4

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

SYMPHONIC BAND

QUARTER 1

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

QUARTER 2

Bb Blues

QUARTER 3

Bb Chromatic (1 Octave)
C Major

QUARTER 4

C Minor

*Scale assignments subject to change

SCITECH BAND GROOVE CHART

-CHORD PROGRESSIONS FOR IMPROV-

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

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

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

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

-Chord progressions can be used in any key

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

(I) B $\flat$ D F G A $\flat$ G F D

(IV) E $\flat$ G B $\flat$ C D $\flat$ C B $\flat$ G

(I) B $\flat$ D F G A $\flat$ G F D

(V) F A C D

(IV') E $\flat$ G B $\flat$ C

(I) B $\flat$ D F G A $\flat$ G F D

Walking Bass Line - B $\flat$ Instruments

(I) C E G A B $\flat$ A G E

(I) C E G A B $\flat$ A G E

(IV) F A C D E $\flat$ D C A

(I) C E G A B $\flat$ A G E

(V) G B D E

(IV') F A C D

(I) C E G A B $\flat$ A G E

Walking Bass Line - E $\flat$ Instruments

(I) G B D E F E D B

(I) G B D E F E D B

(IV) C E G A B $\flat$ A G E

(I) G B D E F E D B

(V) D F $\sharp$ A B

(IV') C E G A

(I) G B D E F E D B

ADVANCED MUSIC

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

Flûte

À Monsieur Paul Taffanel

Fantaisie

pour flûte et piano
Op. 79 (1898)

Gabriel FAURÉ
(1845-1924)

Andantino $\text{♩} = 50$

p dolce

5

9

f

13

17

espressivo
(mp)

21

(mf)

25 *f*

28 *p*

31

32

33 *(f)* *(mf)*

36 *(f)* *(p)*

Detailed description: This block contains six staves of musical notation for a flute part. The key signature is one sharp (F#). The first staff (measures 25-27) begins with a forte (*f*) dynamic and features a series of eighth-note runs. The second staff (measures 28-30) is marked piano (*p*) and continues with similar melodic lines. The third staff (measures 31-32) shows a change in texture with more complex rhythmic patterns. The fourth staff (measures 33-35) includes trills (*tr*) and dynamic markings of forte (*f*) and mezzo-forte (*mf*). The fifth staff (measures 36-38) starts with forte (*f*) and ends with piano (*p*) dynamics, concluding with a final note and a 2/4 time signature.

40 Allegro $\text{♩} = 144$
12

57 *dim.* *p*

62 *f*

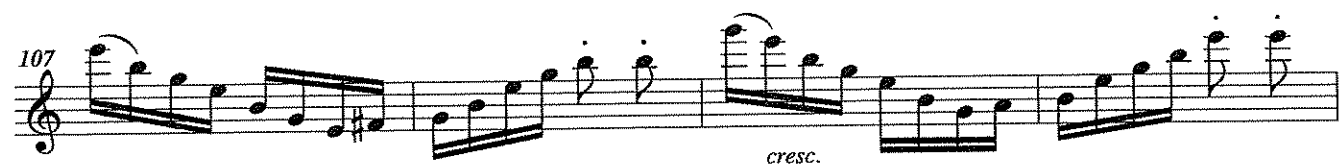
68 *f* 2

74 *p* *f* 2

80 *p* *mf*

86 3 3

92



140 *espressivo*
p

146 *mf*

152

156 *f*

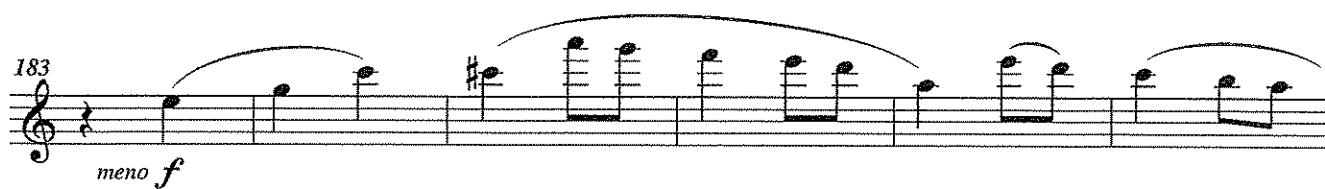
160 *p*

168

172 *f* *f*

177 *2*

Detailed description: This page contains the musical notation for measures 140 through 177 of the Flute part in G. Fauré's Fantaisie. The notation is on a single staff in treble clef. Measures 140-145 show a melodic line with slurs and a crescendo hairpin, marked *espressivo* and *p*. Measure 146 begins a new phrase with a slur, marked *mf*. Measures 152-155 continue with a similar melodic pattern. Measures 156-160 feature a more active, ascending melodic line with slurs, marked *f*. Measure 160 includes a four-measure rest indicated by a '4' over a horizontal line, followed by a melodic phrase marked *p*. Measures 168-171 show a melodic line with slurs. Measures 172-175 continue with a melodic line, marked *f* at the beginning and end of the phrase. Measure 177 concludes with a two-measure rest indicated by a '2' over a horizontal line.



219 *f*

223 *f*

227

230 *mf*

236

240 *f*

244 *ff*

248

Detailed description: This page contains the musical notation for measures 219 through 248 of the Flute part in G. Fauré's 'Fantaisie pour flûte et piano Op. 78'. The score is written on a single staff in treble clef with a key signature of one sharp (F#). The music is characterized by rapid sixteenth-note passages, often beamed in groups of four or six. Dynamic markings include *f* (forte) at measures 219, 223, and 240; *mf* (mezzo-forte) at measure 230; and *ff* (fortissimo) at measure 244. There are also accents and slurs throughout. Measure 230 features a double bar line and a '2' indicating a second ending. Measure 248 ends with a double bar line.

Allegro maestoso **A** Solo

30

35

40

44 **Tutti** **B** Solo

49

53

57 **Tutti** 2 **Solo**

62

65

70

74 **C** **Tutti** 3

The musical score is written for a single flute. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Allegro maestoso'. The score is divided into three sections: Section A (measures 30-43), Section B (measures 44-56), and Section C (measures 74-77). Section A is marked 'Solo' and Section B is marked 'Tutti'. Section C is marked 'Tutti' and '3'. The score includes various musical notations such as eighth notes, sixteenth notes, and trills. The first staff (measures 30-34) is marked 'Solo' and 'A'. The second staff (measures 35-39) continues the solo. The third staff (measures 40-43) continues the solo. The fourth staff (measures 44-48) is marked 'Tutti' and 'B'. The fifth staff (measures 49-52) continues the tutti. The sixth staff (measures 53-56) continues the tutti. The seventh staff (measures 57-61) is marked 'Tutti' and '2', and 'Solo'. The eighth staff (measures 62-64) continues the tutti. The ninth staff (measures 65-69) continues the tutti. The tenth staff (measures 70-73) continues the tutti. The eleventh staff (measures 74-77) is marked 'C' and 'Tutti' and '3'.

Flauto solo

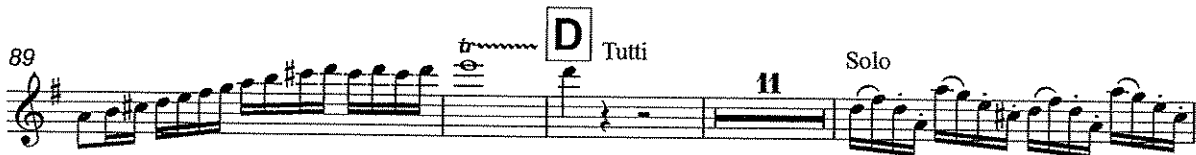
81 Solo



85



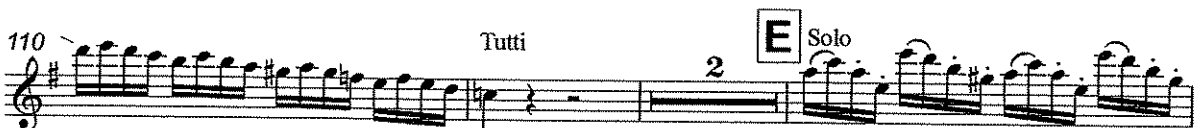
89



104



110



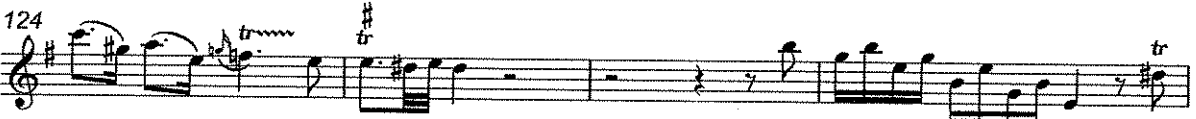
115



121



124



128



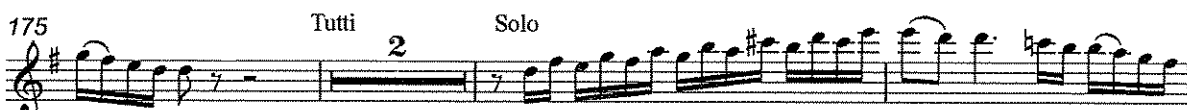
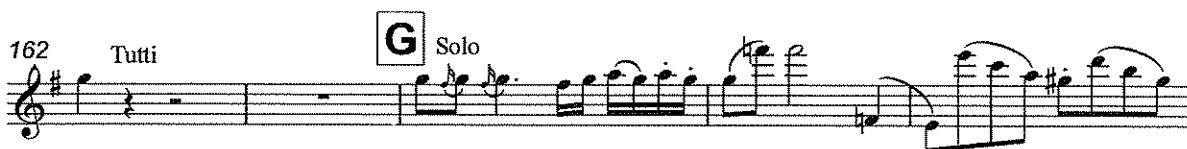
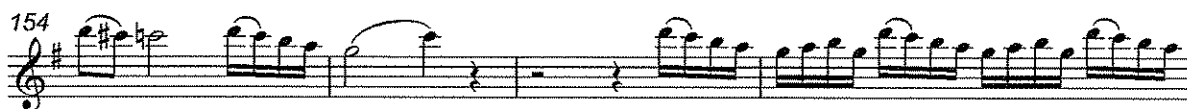
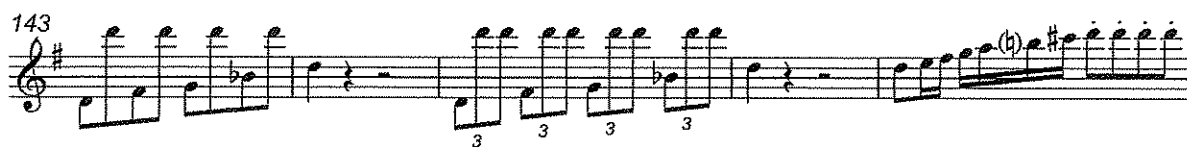
131



134

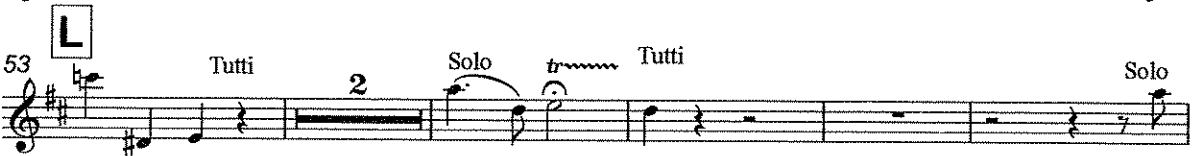
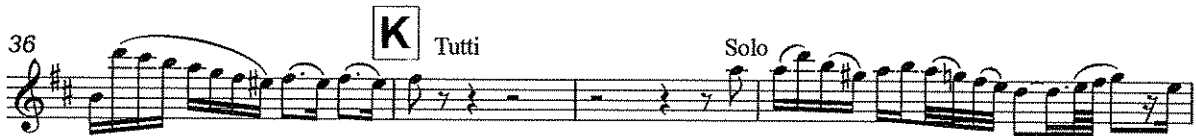


Flauto solo



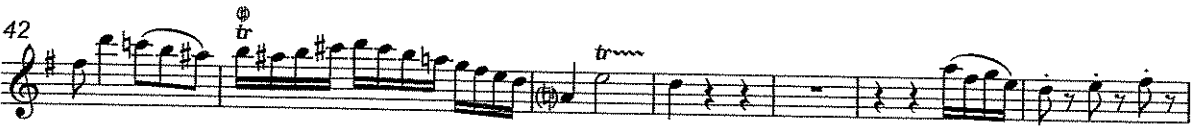
Flauto solo





Rondo. Tempo di Menuetto

Flauto solo



90 

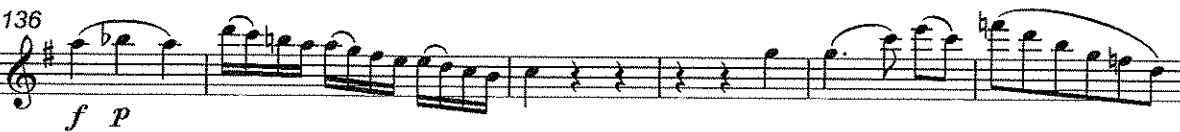
107 **P** Solo 

114 

119 Fl. 

125 

131 **Q** 

136 

142 

149 

155 

Flauto solo

160 *f*

165

171 Tutti 6 **S** Solo

182

188 *tr*

193 Tutti Solo Tutti

200 Tutti

206 Solo

211 **T** Tutti Solo 4

220 *tr*

225 *tr*

230

Flauto solo

9



235

Solo

U



241



246

Tutti



256

Solo

V



260



266



269



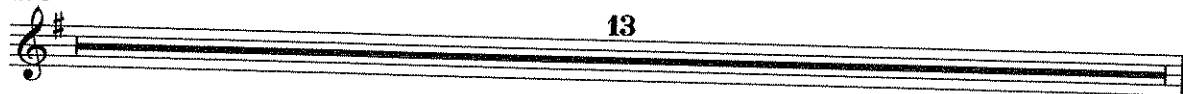
273

Tutti



278

13



SONATE

pour Clarinette avec accomp^t de PianoCLARINETTE en SI^b

à Monsieur Auguste PÉRIER

Professeur au Conservatoire de Musique de Paris

C. SAINT-SAËNS

Op. 167

I

Allegretto

p

cresc.

mf

dim.

p

dim.

2

p

3

1

mf

f

CLARINETTE

3

sempre f

dim. espressivo *p*

cresc.

Poco rit. **2** a Tempo *f* *pp*

dim.

cresc. *mf*

dim.

p

pp

sempre pp

1

II

Allegro animato

p

legg.

legg.

cresc.

f

1

p

cresc.

mf

p

CLARINETTE

5

musical score for Clarinet, page 5. The score consists of 12 staves of music in B-flat major, 2/4 time. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

Dynamic markings include *cresc.*, *mf*, *p*, *f*, and *pp*.

Rehearsal marks are indicated by boxed numbers 2 and 1.

Other markings include a first ending bracket labeled 1 and a triplet bracket labeled 3.

III

Lento

1

f sempre

7

1

Piano

CLAR.

pp *pp* sempre

sempre pp

pp *ppp*

8

segue

IV

Molto allegro

3

p

cresc.

mf

f

1

p

acc

tr

mf

V. S.

tr

f

passionato

sf

sf

ff

p

Poco riten.

dim.

a Tempo

mf

CLARINETTE

9

Trill

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

Grave

mp cresc.

1. tr 2. tr

mp

mf 3 p

f

Detailed description: This musical score is for the 'Grave' movement. It is written in G minor (one sharp, F#) and common time (C). The piece begins with a mezzo-piano (mp) dynamic. The first staff contains measures 1 through 3, ending with a crescendo (cresc.) marking. The second staff, starting at measure 4, features a first ending (1.) with a trill (tr) and a second ending (2.) also with a trill. The dynamic remains mezzo-piano (mp). The third staff, starting at measure 8, continues the melody with a mezzo-forte (mf) dynamic and a triplet of eighth notes, followed by a piano (p) dynamic. The fourth staff, starting at measure 12, reaches a forte (f) dynamic and concludes with a trill. The key signature has one sharp (F#).

Courante

Courante

f p

5

10

14 tr 8va f

Detailed description: This musical score is for the 'Courante' movement. It is written in G minor (one sharp, F#) and 3/4 time. The piece begins with a forte (f) dynamic. The first staff contains measures 1 through 4, ending with a piano (p) dynamic. The second staff, starting at measure 5, continues the melody. The third staff, starting at measure 10, continues the melody. The fourth staff, starting at measure 14, features a trill (tr) and an octave (8va) marking, followed by a forte (f) dynamic. The key signature has one sharp (F#).

18 *f*

23 *f*

27 *tr*

32

36 *mf*

40 1. 2.

Detailed description: This block contains the first system of musical notation, measures 18 through 40. The music is in treble clef with a key signature of one sharp (F#). Measures 18-19 feature a first and second ending bracket. Measure 18 starts with a forte (*f*) dynamic. Measures 23-24 also feature a forte (*f*) dynamic. Measures 27-28 include trills (*tr*). Measures 36-37 are marked mezzo-forte (*mf*). The system concludes with measures 40-41, which have first and second endings.

Adagio

mp

6 *tr* *p* *f*

11 *mf* *f* *tr*

16 *tr* *f*

Detailed description: This block contains the second system of musical notation, measures 1 through 16, under the tempo marking 'Adagio'. The music is in treble clef with a key signature of one sharp (F#). Measure 1 is marked mezzo-piano (*mp*). Measures 6-7 include a trill (*tr*) and a dynamic shift from piano (*p*) to forte (*f*). Measures 11-12 are marked mezzo-forte (*mf*) and forte (*f*), with a trill (*tr*) in measure 11. Measures 16-17 feature a trill (*tr*) and a forte (*f*) dynamic.



Vivace



51

58

f

The image shows a musical score for violin and piano. The top staff (violin) begins at measure 51 and ends at measure 57. It features a series of eighth-note runs, a trill in measure 57, and a final chord. The bottom staff (piano) begins at measure 58 and ends at measure 64. It features a series of eighth-note runs, a trill in measure 61, and a final chord. The key signature is one sharp (F#). The piano part has a forte (*f*) dynamic marking in measure 62.

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

and piano. I hereby dedicate

RAPSODIE

pour Orchestre et Saxophone

Claude Debussy (1903)

ed. Nicholas Cortes

B $\flat$ Tenor Saxophone

Très modéré
Piano

Sax. *ad lib.*
p 3

crescendo 3

Un peu ralenti 1 *a Tempo* *p*

crescendo 3 *f*

p Allegretto scherzando 2 *Piano*

1^o Tempo Sax. *pp* *espressivo* 3 *pp*

mf 3 *p* *pp*

Retenu au Mouvt

2 3

mf

Allegretto scherzando

Piano

8 2

p *pp*

4 Sax. 13 A 18 5 14

p espressivo

B 16 Piano

En retenant

6 Sax.

p *espressivo*

p *p* *crescendo*

C

pp *diminuendo*

En animat peu à peu

6

Musical score for Piano and Saxophone. The score consists of ten staves. The key signature is three sharps (F#, C#, G#). The time signature is 4/4.

Staff 1: Piano. Dynamics: *p* crescendo. Measure 7: Saxophone entry.

Staff 2: Piano. Dynamics: *p* diminuendo. Measure 10: Saxophone entry.

Staff 3: Continuation of the piano part.

Staff 4: Continuation of the piano part.

Staff 5: Plus vite. Measure 8: Piano. Dynamics: *f*, *mf*, *f*. Saxophone entry.

Staff 6: Continuation of the piano part. Dynamics: *f*. Measure 10: Saxophone entry.

Staff 7: Continuation of the piano part. Dynamics: *f*. Measure 12: Saxophone entry.

Staff 8: Continuation of the piano part. Dynamics: *f*. Measure 14: Saxophone entry.

Staff 9: Continuation of the piano part. Dynamics: *f*. Measure 16: Saxophone entry.

Staff 10: Continuation of the piano part. Dynamics: *f*. Measure 18: Saxophone entry.

9 **ff** 2 11 G 13 10 9 11 4

Piano

Sax. **ff**

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

H 4 Piano **f** 2

Sax. **p**

En accélérant **crescendo** 6 6

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

Trumpet Concerto in E $\flat$

Solo Trumpet in B $\flat$

Franz Joseph Haydn

Allegro

7 4

f

16 20 Solo

f

41 *tr*

47

53

59 *tr* *tr*

65

71

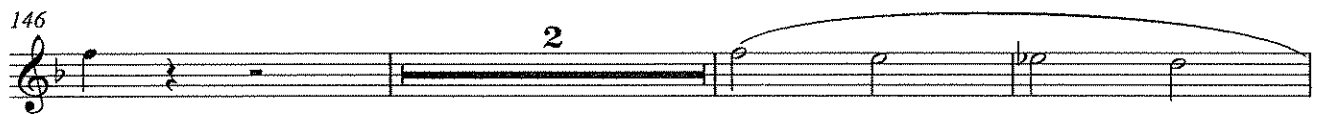
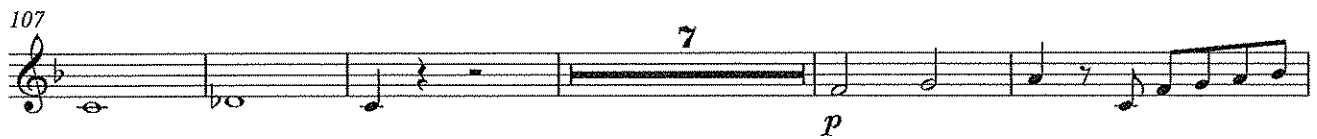
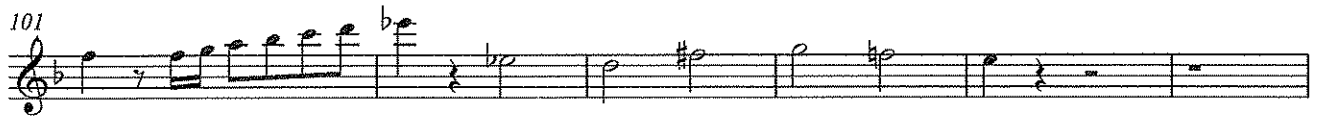
77 *tr*

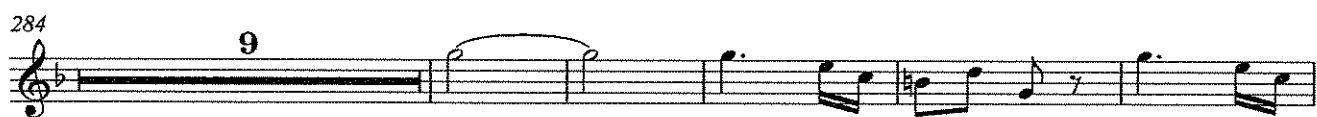
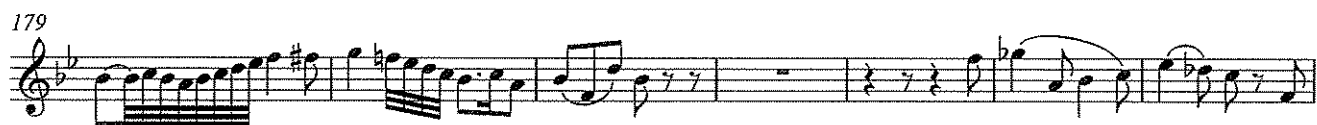
83 *p*

89

92

Notated by S.S. Ellis
Please Distribute Freely





385

6

p

398

404

7

416

422

428

tr

436

4

447

5

6

tr

465

tr

tr

tr

tr

472

14

3

($\cap$)

498

cresc.

505

f

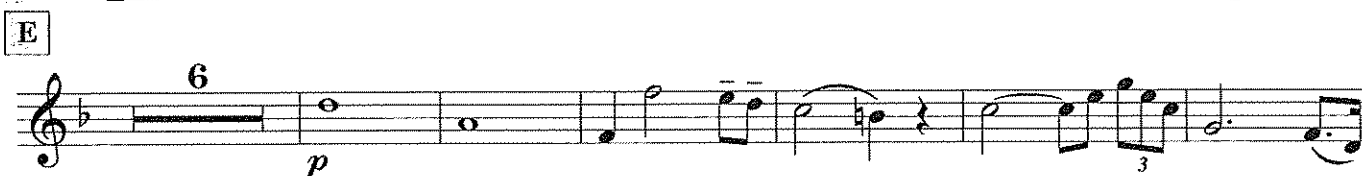
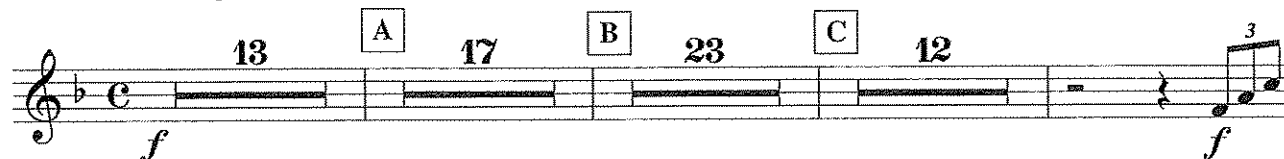
Trumpet Concerto in Eb

for Solo Trumpet & Orchestra

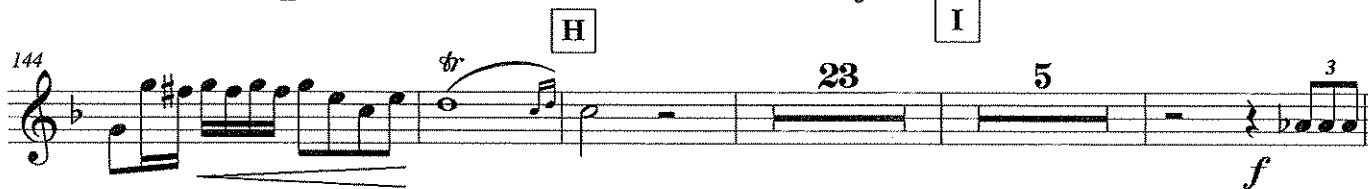
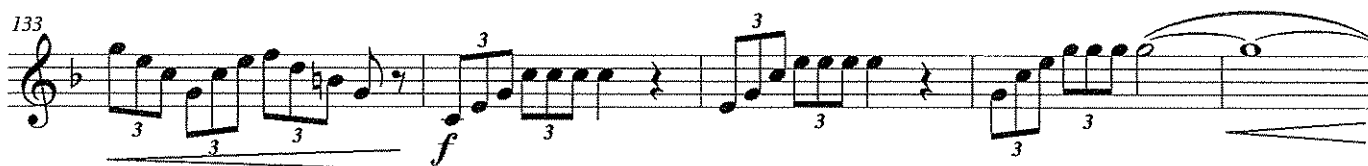
Solo Bb Trumpet

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

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



Hummel - Trumpet Concerto in Eb - Solo Bb Trumpet



3

230

Hummel - Trumpet Concerto in Eb - Solo Bb Trumpet

235 M

240 *f* 3 3 3

246 N 4 *mf*

255

261 3 *sf sf*

269 O 3 *mp legato*

276 3 3 3 3 3 3 3

280 3 *mf p mf p*

285

ff mf

Musical staff 285-290: Treble clef, key of E-flat major (three flats). Measures 285-290. Dynamics: *ff* (measures 285-288), *mf* (measures 289-290). Articulation: *tr* (trill) in measure 290.

291

p

Musical staff 291-295: Treble clef, key of E-flat major. Measures 291-295. Dynamics: *p*. Articulation: *tr* (trill) in measure 295.

296

cresc. f

12

Musical staff 296-311: Treble clef, key of E-flat major. Measures 296-311. Dynamics: *cresc.* (measures 296-300), *f* (measures 301-311). Articulation: *tr* (trill) in measure 300. Rehearsal mark P in measure 301. Repeat sign in measure 308, followed by a 12-measure rest.

312

2 - Adante ♩ = 70

p

Musical staff 312-319: Treble clef, key of E-flat major. Measures 312-319. Dynamics: *p*. Tempo: 2 - Adante ♩ = 70. Articulation: *tr* (trill) in measures 312 and 313.

320

Musical staff 320-325: Treble clef, key of E-flat major. Measures 320-325. Articulation: *tr* (trill) in measure 325.

326

Musical staff 326-330: Treble clef, key of E-flat major. Measures 326-330. Articulation: *tr* (trill) in measure 330.

331

Musical staff 331-335: Treble clef, key of E-flat major. Measures 331-335. Articulation: *tr* (trill) in measure 335.

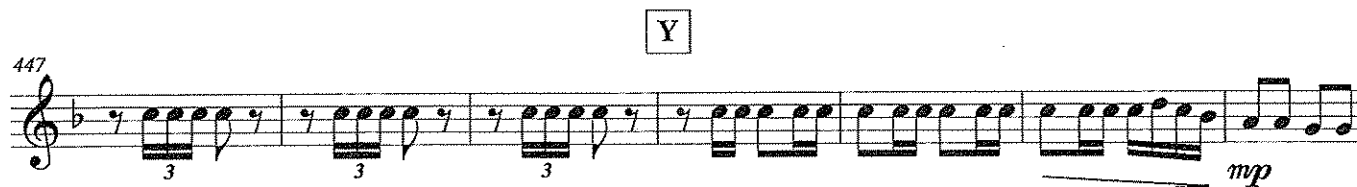
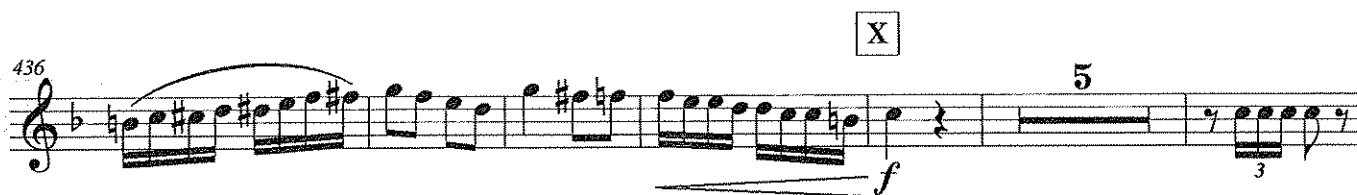
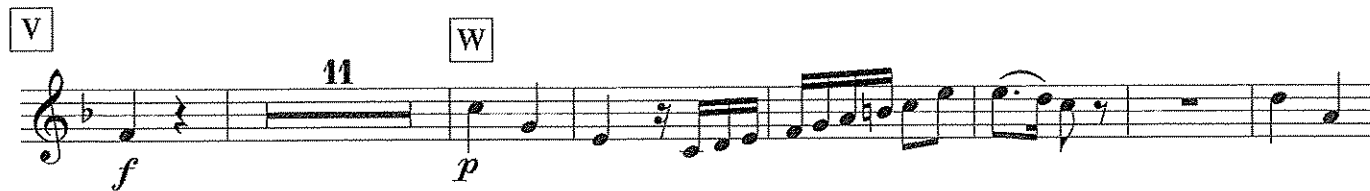
336

R

Musical staff 336-341: Treble clef, key of E-flat major. Measures 336-341. Rehearsal mark R in measure 341.

385

385



Hummel - Trumpet Concerto in Eb - Solo Bb Trumpet

469 Z 10 Minore *f* *mp*

486

495 AA 3

504

BB *mp*

522 CC *cresc.* *f* *mf* 3

533 9 *f*

548 Majore 3 *mp* *pp* *p*

Hummel - Trumpet Concerto in Eb - Solo Bb Trumpet

9

557 DD

570

578 EE

583

589

599 FF

612 Cadenza - ad Lib.

620

Hummel - Trumpet Concerto in Eb - Solo Bb Trumpet

626

631

637

a tempo

f *ff* *f*

GG

646

654

7

TROMBONE

CONCERTO
FOR TROMBONE AND PIANO

RIMSKY-KORSAKOV (1844-1908)

Allegro vivace

1

6 A 1

B 2

cresc. ff

C p

D 1

3 6

TROMBONE

E 1

f *cresc.* *ff*

G Andante cantabile

2

p espressivo

H

f

pp p

cresc.

stringendo

Kadenz

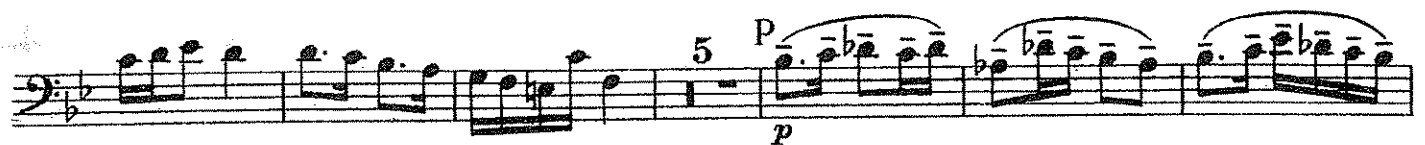
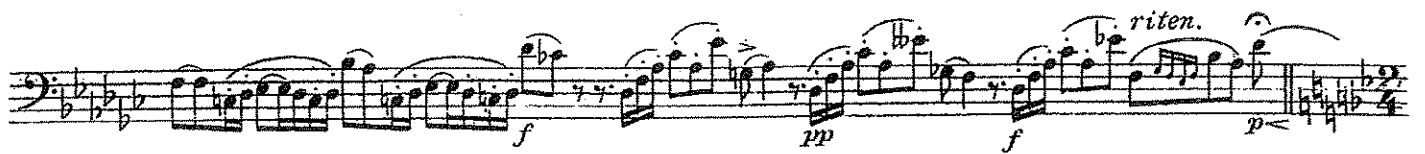
f ad libitum

p

p cresc.

TROMBONE

3



TROMBONE

This page contains the musical score for the Trombone part, spanning measures 11 to 24. The music is written in bass clef with a key signature of two flats (B-flat and E-flat). The score includes various dynamic markings, articulations, and tempo changes.

Measures 11-13: *mf*, *p*, *cresc.*

Measure 14: *f*

Measure 15: *3*, *S*

Measure 16: *6*, *T*, *f*

Measures 17-24: *U Tempo poco meno mosso*, *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

Allegro moderato ($\text{♩} = 96$)

p cantabile

cresc.

f

p

f

p cantabile

f

p dolce

f

SOLO TUBA

6



SOLO TUBA

The bass line of 'The Rose Tree' is written on a single staff in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The melody begins with a quarter rest, followed by a quarter note G2. The next measure contains a quarter note F2 and an eighth note G2 beamed together. The following measure has a quarter note E2 and an eighth note F2 beamed together. The melody then continues with a quarter note D2, a quarter note C2, and a quarter note B1. The next measure features a quarter note A1 and an eighth note B1 beamed together. This is followed by a quarter note G1 and an eighth note A1 beamed together. The melody then has a quarter note F1, a quarter note E1, and a quarter note D1. The final measure consists of a quarter note C1, a quarter note B1, and a quarter note A1. The piece ends with a double bar line and a key signature change to one flat (B-flat).

10 legato
f cantabile

4 11 4 6 7 12 6

CADENZA

ff $\rightarrow$ *p*

The first system of the musical score for 'The Swan' is written in bass clef with a key signature of one flat (B-flat). It begins with a dynamic marking of *ff* (fortissimo) that transitions to *p* (piano). The melody is characterized by a series of eighth and sixteenth notes, often beamed together, and includes a prominent trill in the middle section. The system concludes with a fermata over a whole note chord.

Musical notation for the bass line of the 'Lento' section. The notation is on a single staff with a bass clef and a key signature of two flats (B-flat and E-flat). The tempo marking 'Lento' is written above the staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are markings for 'accel.' (accelerando) and 'Lento' (Lento). The notation includes slurs, ties, and dynamic markings.

a tempo

leggiero

The first system of musical notation is for the bass clef. It begins with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The melody consists of eighth and quarter notes, with some beamed eighth notes. A fermata is placed over a quarter note in the middle of the system. The word "Tranquillo" is written above the staff on the right side. The system ends with a piano (*p*) dynamic marking.

[illegible]

* - - - * may be omitted if preferred

SOLO TUBA

ROMANZA *

Andante sostenuto ($\text{♩} = 60$)

p cantabile

pp

poco agitato

8 1 2 3 5 6 4 6

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

SOLO TUBA

The musical score for Solo Tuba consists of ten staves of music. The key signature is one sharp (F#). The notation includes various musical elements such as slurs, ties, and dynamic markings.

- Staff 1:** Features a series of eighth notes and sixteenth notes, with a slur over the first six measures and a triplet of eighth notes in the seventh measure.
- Staff 2:** Starts with a *pp* dynamic marking, followed by a triplet of eighth notes and a slur over the next six measures.
- Staff 3:** Continues the melodic line with a slur over the first six measures and a *f* dynamic marking in the seventh measure.
- Staff 4:** Includes a triplet of eighth notes, a *f* dynamic marking, and a *p* dynamic marking.
- Staff 5:** Features a slur over the first six measures, a *p* dynamic marking, and a *cresc.* marking.
- Staff 6:** Continues the melodic line with a slur over the first six measures and a *cresc.* marking.
- Staff 7:** Starts with a *ff* dynamic marking, followed by a slur over the first six measures and a *p* dynamic marking.
- Staff 8:** Includes a slur over the first six measures, a *pp* dynamic marking, and a *p* dynamic marking.
- Staff 9:** Features a slur over the first six measures and a *pp* dynamic marking.
- Staff 10:** Ends with a *rall.* marking and a *ppp* dynamic marking.

† 8^{ve} for Violoncello or Bassoon only.

SOLO TUBA

FINALE- RONDO ALLA TEDESCA

Allegro ($\text{♩} = 150$) ($\text{♩} = 50$)

1

p

cresc.

f

1

p cantabile

f

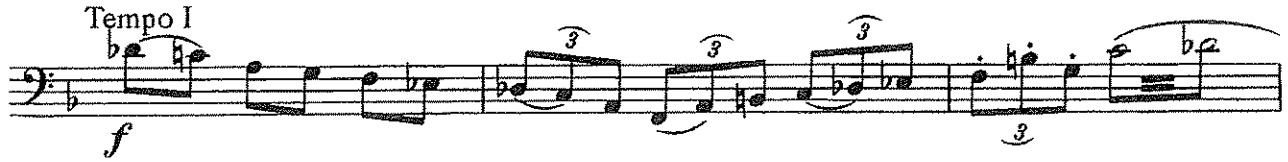
2

p

Poco animato

mf

SOLO TUBA

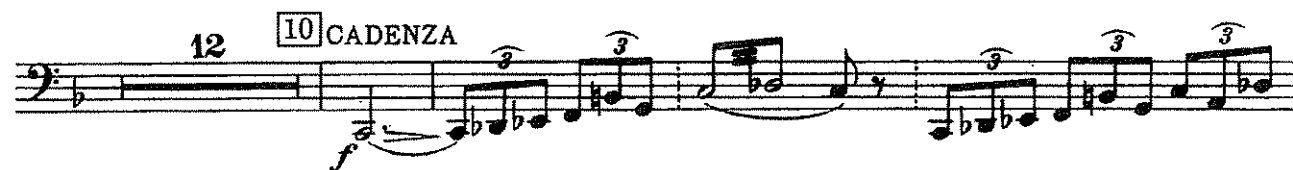


SOLO TUBA

[7] Tempo I



Poco animato



CONCERT PITCH SCORE

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7 Eb Bb Eb Eb Ab Eb Cm Eb

S

A

T

B

14 Eb Bb7 Eb Eb sus4/Ab Eb

S

A

T

B

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7

S

A

T

B

14

S

A

T

B

©

Bb INSTRUMENTS
-LOW

Amazing Grace

John Newton
Traditional
arr. R. Rodriguez & Bernice

(F) F C7 Dm B^b F C7

Soprano

Alto

Tenor

Bass

7 F C F F B^b F Dm F

S

A

T

B

14 F C7 F F sus4/B^b F

S

A

T

B

Bb INSTRUMENTS
-HIGH

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

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

Soprano

Alto

Tenor

Bass

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

S

A

T

B

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

S

A

T

B

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(C) C G7 Am F C G7

Soprano

Alto

Tenor

Bass

7 C G C C F C Am C

S

A

T

B

14 C G7 C Csus4/F C

S

A

T

B

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7 Eb Bb Eb Eb Ab Eb Cm Eb

S

A

T

B

14 Eb Bb7 Eb Eb7sus4/Ab Eb

S

A

T

B

BASS CLEF INSTRUMENTS
-TUBA IN BASS

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7 Eb Bb Eb Eb Ab Eb Cm Eb

S

A

T

B

14 Eb Bb7 Eb Eb^b sus4/Ab Eb

S

A

T

B

SciTech Band Audition

SYMPHONIC BAND AUDITION REQUIREMENTS

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

Additional Instructions

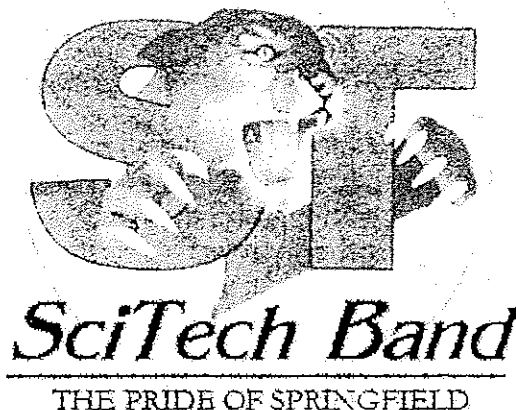
- Symphonic Band play prepared solo for “Symphonic Band”
- Extra points for playing “Concert Band/Jazz Band” solo
- Extra points for playing a prepared solo from Essential Elements book 1, 2, 3, or a new song from the binder

CONCERT BAND & JAZZ BAND AUDITION REQUIREMENTS

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

Additional Instructions

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



SYMPHONIC BAND AUDITION SCALE LIST

Instrument Key

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

Bb Instruments: Clarinet Trumpet, Tenor Sax

Eb Instruments: Alto Sax, Baritone Sax

Concert Bb Major Scale

C Instruments: Bb C D Eb F G A Bb

Bb Instruments: C D E F G A B C

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

Concert Bb Blues Scale

C Instruments: Bb Db Eb E F Ab Bb

Bb Instruments: C Eb F Gb G Bb C

Eb Instruments: G Bb C Db D F G

Concert Bb Chromatic Scale

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

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

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



SciTech Band

THE PRIDE OF SPRINGFIELD

AUDITION SCORE SHEET

(or Test Score Sheet)

Name: _____

I am auditioning for ☐ Concert Band ☐ Jazz Band

☐ Stomp Percussion Ensemble ☐ Other _____

Please check all that apply.

CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1
DESCRIPTION OF LEVELS	- 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

The musical score is written for a Flute in 4/4 time, marked Moderato. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It starts with a whole rest, followed by a series of eighth and quarter notes, with a *mf* (mezzo-forte) dynamic marking. A slur covers the first six measures. The second staff continues the melody, starting with a slur over the first four measures, followed by a *p* (piano) dynamic marking and a series of eighth notes. The third staff begins with a double bar line and a repeat sign, followed by a series of eighth notes, with a *f* (forte) dynamic marking. The piece concludes with a final double bar line.

Audition Prepared Solo - ADVANCED BAND

Flute

Variations on Auld Lang Syne

arr. Bernice

Moderato

mf

p

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

f

Audition Prepared Solo - Symphonic Band

Clarinet in B $\flat$
& Bass Clarinet

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score is written for Clarinet in B $\flat$ and Bass Clarinet. It consists of three staves of music in 4/4 time, marked Moderato. The first staff begins with a rest for one measure, followed by a melodic line starting on G4, moving up stepwise to D5, and then down. A dynamic marking of *mf* (mezzo-forte) is placed below the first measure. The second staff continues the melodic line, ending on G4. A dynamic marking of *p* (piano) is placed below the final measure. The third staff features a continuous eighth-note accompaniment pattern, starting on G4 and moving up stepwise. A dynamic marking of *f* (forte) is placed below the first measure of this staff.

Audition Prepared Solo - ADVANCED BAND

Clarinet in B $\flat$
Bass Clarinet

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score consists of four staves of music in 4/4 time, written for Clarinet in B $\flat$ and Bass Clarinet. The key signature has one flat (B $\flat$). The tempo is marked 'Moderato'. The first staff begins with a *mf* dynamic and features a long slur over the first eight measures. The second staff continues the melody with a *p* dynamic and includes a triplet of eighth notes. The third staff features a *f* dynamic and includes a triplet of eighth notes. The fourth staff concludes the piece with a final slur and a double bar line.

mf

p
Swing! $\text{♩} = \text{♩}^3$

f

Audition Prepared Solo - Symphonic Band

Alto Sax. & Baritone Sax Variations on Auld Lang Syne

arr. Bernice

Moderato

mf

p

f

Audition Prepared Solo - ADVANCED BAND

Alto Sax &
Baritone Sax.

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score is written for Alto Sax and Baritone Sax in 4/4 time. It consists of four staves of music. The first staff begins with a *mf* dynamic and a *Moderato* tempo marking. The second staff features a *p* dynamic and a *Swing!* instruction with a triplet notation. The third staff starts with a *f* dynamic. The fourth staff concludes the piece with a final cadence. The score includes various musical notations such as slurs, ties, and articulation marks.

mf

p

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

f

Audition Prepared Solo - Symphonic Band

Tenor Sax

Variations on Auld Lang Syne

arr. Bernice

Moderato

mf

p

f

Audition Prepared Solo - ADVANCED BAND

Tenor Sax.

Variations on Auld Lang Syne

arr. Bernice

Moderato

mf

p
Swing! ♩ = $\frac{1}{3}$ ♩

f

Audition Prepared Solo - Symphonic Band

Trumpet

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score is written for a Trumpet in 4/4 time, marked Moderato. It consists of three staves of music. The first staff begins with a whole rest, followed by a melodic line starting on G4, moving stepwise up to D5, and then descending. A crescendo hairpin is placed under the first staff, starting at the first measure and ending at the end of the staff. The second staff continues the melodic line, ending on G4. A decrescendo hairpin is placed under the second staff, starting at the beginning and ending at the end of the staff. The third staff features a continuous eighth-note accompaniment pattern, starting on G4 and moving up to D5. A crescendo hairpin is placed under the third staff, starting at the beginning and ending at the end of the staff. The piece concludes with a double bar line.

mf

p

f

Audition Prepared Solo - ADVANCED BAND

Trumpet in B $\flat$

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score is written for a Trumpet in B $\flat$ in 4/4 time, marked Moderato. It consists of four staves of music. The first staff begins with a *mf* dynamic and a slur over measures 1-6. The second staff starts at measure 7 and includes a *p* dynamic marking and the instruction "Swing!" with a triplet notation. The third staff begins at measure 12 and features a *f* dynamic marking. The fourth staff starts at measure 17 and concludes the piece with a double bar line. The key signature has one flat (B $\flat$), and the tempo is Moderato.

Audition Prepared Solo - Symphonic Band

Tuba

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score is written for a Tuba in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked 'Moderato'. The score consists of three staves. The first staff begins with a whole rest, followed by a melodic line starting on G2, moving stepwise up to D3, then descending. A slur covers the first 12 measures, with a crescendo hairpin starting at measure 10. The dynamic is marked *mf* at the beginning of the slur. The second staff continues the melodic line, which then moves to a lower register (starting on G1) for the final 8 measures. A slur covers these measures, with a decrescendo hairpin and the dynamic marked *p*. The third staff continues the lower-register melody, marked with a decrescendo hairpin and the dynamic *f* at the beginning of the staff. The piece concludes with a double bar line.

Audition Prepared Solo - Advanced Band

Tuba

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score is written for Tuba in 4/4 time, key of B-flat major (two flats). It consists of four staves of music. The first staff begins with a *mf* dynamic and features a melodic line with a slur and a crescendo hairpin. The second staff continues the melody with a *p* dynamic and includes a triplet of eighth notes. The third staff is marked *f* and includes a triplet of eighth notes with the instruction "Swing! ♩ = ♩³♩". The fourth staff concludes the piece with a final melodic phrase and a double bar line.

Audition Prepared Solo - Symphonic Band

Piano

Variations on Auld Lang Syne

arr. Bernice

Moderato

Piano

The first system of music is for the Piano. It is in 4/4 time and B-flat major. The tempo is Moderato. The melody is in the right hand, starting with a half rest, then a quarter note B-flat, followed by a half note A, and then a half note G. The bass line consists of four chords: B-flat major, F major, B-flat major, and E-flat major. The dynamic is marked *mf*.

Pno.

The second system of music is for the Piano. It continues the melody from the first system. The right hand has a half note F, a half note E, a half note D, and a half note C. The bass line consists of four chords: B-flat major, F major, E-flat major, and B-flat major. The dynamic is marked *p*.

Pno.

The third system of music is for the Piano. It continues the melody from the second system. The right hand has a half note B-flat, a half note A, a half note G, and a half note F. The bass line consists of four chords: B-flat major, E-flat major, F major, and B-flat major. The dynamic is marked *f*.

Audition Prepared Solo - ADVANCED BAND

Piano

Variations on Auld Lang Syne

arr. Bernice

Moderato

Piano

Measures 1-5 of the piano part. The key signature is B-flat major (two flats). The time signature is 4/4. The tempo is Moderato. The music begins with a whole rest in measure 1, followed by a half note G4 in measure 2, and then a series of eighth notes in measures 3, 4, and 5. The bass line consists of whole notes: E-flat4 in measure 2, B-flat4 in measure 3, E-flat4 in measure 4, and A-flat4 in measure 5. The dynamic marking *mf* is placed above the first bass note.

Pno.

Measures 6-11 of the piano part. The melody continues with eighth notes. The bass line consists of whole notes: E-flat4, B-flat4, A-flat4, E-flat4, and B-flat4. The dynamic marking *p* is placed above the E-flat4 note in measure 10.

Swing! ♩ = ♩³♩

Pno.

Measures 12-15 of the piano part. The melody continues with eighth notes. The bass line consists of whole notes: E-flat4, A-flat4, E-flat4, B-flat4, A-flat4, and E-flat4. The dynamic marking *f* is placed above the E-flat4 note in measure 14.

10. Pno.

Measures 16-21 of the piano part. The melody continues with eighth notes. The bass line consists of whole notes: B-flat4, E-flat4, A-flat4, E-flat4, B-flat4, and A-flat4.

Pno.

Measures 22-23 of the piano part. The melody ends with a half note G4 in measure 22 and a whole rest in measure 23. The bass line consists of whole notes: E-flat4 in measure 22 and a whole rest in measure 23.

SOLO #11

[illegible]

Audition Prepared Solo - Symphonic Band

Trombone & Baritone

Variations on Auld Lang Syne

arr. Bernice

Moderato

mf

p

f

Audition Prepared Solo - ADVANCED BAND

Trombone/Baritone

Variations on Auld Lang Syne

arr. Bernice

Moderato

mf

p

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

f

©

ANGELS WE HAVE HEARD ON HIGH

Traditional French Carol

Soprano

Flute



Musical score for Soprano Flute, measures 1 through 21. The key signature is B-flat major (two flats). The melody features eighth and sixteenth notes, with slurs indicating phrasing. Measures 19-21 are marked with a black box containing the word "Intro".

Alto



Musical score for Alto, measures 1 through 21. The key signature is B-flat major (two flats). The melody features eighth and sixteenth notes, with slurs indicating phrasing. Measures 19-21 are marked with a black box containing the word "Intro".

Tenor



Musical score for Tenor, measures 1 through 21. The key signature is B-flat major (two flats). The melody features eighth and sixteenth notes, with slurs indicating phrasing. Measures 19-21 are marked with a black box containing the word "Intro".

Bass



Musical score for Bass, measures 1 through 21. The key signature is B-flat major (two flats). The melody features eighth and sixteenth notes, with slurs indicating phrasing. Measures 19-21 are marked with a black box containing the word "Intro".

ANGELS WE HAVE HEARD ON HIGH

Clarinet/Bass Clarinet

Traditional French Carol

Soprano

Staff 1 (Soprano): Measures 1-21. Measures 1-7 are quarter notes. Measures 8-14 are eighth notes. Measures 15-21 are quarter notes. An 'Intro' section is marked between measures 19 and 20.

Alto

Staff 2 (Alto): Measures 1-21. Measures 1-7 are quarter notes. Measures 8-14 are eighth notes. Measures 15-21 are quarter notes. An 'Intro' section is marked between measures 19 and 20.

Tenor

Staff 3 (Tenor): Measures 1-21. Measures 1-7 are quarter notes. Measures 8-14 are eighth notes. Measures 15-21 are quarter notes. An 'Intro' section is marked between measures 19 and 20.

Bass

Staff 4 (Bass): Measures 1-21. Measures 1-7 are quarter notes. Measures 8-14 are eighth notes. Measures 15-21 are quarter notes. An 'Intro' section is marked between measures 19 and 20.

ANGELS WE HAVE HEARD ON HIGH

Soprano

Alto Sax

Traditional French Carol

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

***Intro**

Alto

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

***Intro**

Tenor

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

***Intro**

Bass

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

***Intro**

ANGELS WE HAVE HEARD ON HIGH

Soprano

Tenor Sax

Traditional French Carol

Soprano

Measures 1-21. Measure 19 is marked with a black box containing the text ***Intro**.

Alto

Alto

Measures 1-21. Measure 19 is marked with a black box containing the text ***Intro**.

Tenor

Tenor

Measures 1-21. Measure 19 is marked with a black box containing the text ***Intro**.

Bass

Bass

Measures 1-21. Measure 19 is marked with a black box containing the text ***Intro**.

Soprano

Baritone Sax

Traditional French Carol

The musical score for 'The Rose Tree' is presented in three staves. The first staff contains measures 1 through 7, the second staff contains measures 8 through 14, and the third staff contains measures 15 through 21. The melody is written in treble clef with a key signature of one flat (B-flat). The music features a mix of eighth and sixteenth notes, often beamed together, and includes some rests. A double bar line appears after measure 7 and measure 14. Measure 19 is marked with a box containing the text '*Intro'. The score concludes with a double bar line at the end of measure 21.

Alto

The musical score for 'The Rose Tree' is presented in three staves. The first staff contains measures 1 through 7, the second staff contains measures 8 through 14, and the third staff contains measures 15 through 21. The key signature is one sharp (F#), and the time signature is common time (C). The melody is written in treble clef. Measure 19 is marked with a black box containing the word 'Intro' in white text. The score concludes with a double bar line at the end of measure 21.

Tenor

[illegible]

Bass

The musical score for 'The Rose Tree' is presented in three staves. The first staff contains measures 1 through 7, the second staff contains measures 8 through 14, and the third staff contains measures 15 through 21. The key signature is one flat (B-flat), and the time signature is common time (C). The melody is written for a single voice part. Measure 19 is marked with a black box containing the text '*Intro'. The score concludes with a double bar line at the end of measure 21.

ANGELS WE HAVE HEARD ON HIGH

Trumpet

Traditional French Carol

Soprano

Staff 1 (Measures 1-21):
1 2 3 4 5 6 7
8 9 10 11 12 13 14
15 16 17 18 19 20 21
*Intro

Alto

Staff 2 (Measures 1-21):
1 2 3 4 5 6 7
8 9 10 11 12 13 14
15 16 17 18 19 20 21
*Intro

Tenor

Staff 3 (Measures 1-21):
1 2 3 4 5 6 7
8 9 10 11 12 13 14
15 16 17 18 19 20 21
*Intro

Bass

Staff 4 (Measures 1-21):
1 2 3 4 5 6 7
8 9 10 11 12 13 14
15 16 17 18 19 20 21
*Intro

ANGELS WE HAVE HEARD ON HIGH

Soprano

Trombone / Baritone

Traditional French Carol

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

***Intro**

Alto

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

***Intro**

Tenor

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

***Intro**

Bass

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

***Intro**

2 **Tuba** ANGELS WE HAVE HEARD ON HIGH

Traditional French Carol

Soprano

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

Alto

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

Tenor

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

Bass

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

ANGELS WE HAVE HEARD ON HIGH

Soprano

Bass Guitar

Traditional French Carol

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

***Intro**

The Soprano part is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of 21 measures. Measures 1-7 are a simple melody. Measures 8-14 continue the melody with some eighth-note patterns. Measures 15-18 are a more complex passage with sixteenth-note runs. Measure 19 is marked as an intro and contains a single eighth note. Measures 20-21 complete the phrase.

Alto

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

***Intro**

The Alto part is written in bass clef with a key signature of two flats and a common time signature. It consists of 21 measures. Measures 1-7 are a simple melody. Measures 8-14 continue the melody with some eighth-note patterns. Measures 15-18 are a more complex passage with sixteenth-note runs. Measure 19 is marked as an intro and contains a single eighth note. Measures 20-21 complete the phrase.

Tenor

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

***Intro**

The Tenor part is written in bass clef with a key signature of two flats and a common time signature. It consists of 21 measures. Measures 1-7 are a simple melody. Measures 8-14 continue the melody with some eighth-note patterns. Measures 15-18 are a more complex passage with sixteenth-note runs. Measure 19 is marked as an intro and contains a single eighth note. Measures 20-21 complete the phrase.

Bass

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

***Intro**

The Bass part is written in bass clef with a key signature of two flats and a common time signature. It consists of 21 measures. Measures 1-7 are a simple melody. Measures 8-14 continue the melody with some eighth-note patterns. Measures 15-18 are a more complex passage with sixteenth-note runs. Measure 19 is marked as an intro and contains a single eighth note. Measures 20-21 complete the phrase.

ANGELS WE HAVE HEARD ON HIGH

Guitar / Mallets

Traditional French Carol

Soprano

1 Either octave

*Intro

Alto

*Intro

Tenor

*Intro

Bass

*Intro

ANGELS WE HAVE HEARD ON HIGH

Soprano

Mallets / Piano

Traditional French Carol

Soprano part, measures 1 through 21. The melody is written in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notes are numbered 1 through 21. An asterisk and the word "Intro" are placed above measure 19.

Alto

Alto part, measures 1 through 21. The melody is written in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notes are numbered 1 through 21. An asterisk and the word "Intro" are placed above measure 19.

Tenor

Tenor part, measures 1 through 21. The melody is written in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notes are numbered 1 through 21. An asterisk and the word "Intro" are placed above measure 19.

Bass

Bass part, measures 1 through 21. The melody is written in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notes are numbered 1 through 21. An asterisk and the word "Intro" are placed above measure 19.

ANGELS WE HAVE HEARD ON HIGH

Percussion

Traditional French Carol

Timpani

1. Eb & Bb 2 3 4 5-6 2

7 8 9-11 3 12 13 14

15-17 3 18 19 *Intro 20 21

Snare Drum Bass Drum

1-8 8 9 10

11 12 13 14

15 16 17

18 19 *Intro 20 21

Brand

Music by JOSEF ZAWINUL
Arranged by MICHAEL SWEENEY

FAST ROCK (152-160)

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

9

Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Baritone Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Guitar

Piano

Bass

Drums

Auxiliary
Percussion
(opt.)

Rehearsal mark 9 is indicated by a circled '9' at the top right. The score spans measures 9 through 16. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf* and *f*. The percussion part includes a 'BASS' section with a '4.4.1' pattern and a 'DRUMS' section with a '4.4.1' pattern. The auxiliary percussion part includes a '4.4.1' pattern. The score is written for a large ensemble, including saxophones, trumpets, trombones, guitar, piano, bass, and drums.

17

Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Baritone Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Guitar

Piano

Bass

Drums

Auxiliary Percussion (opt.)

18

19

20

21

22

23

24

Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Baritone Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Guitar

Piano

Bass

Drums

Auxiliary Percussion (opt.)

08121582
BIRXAND.P4

Handwritten musical score for 15 instruments. The score is written on a system of 15 staves. The instruments are: Alto Sax 1, Alto Sax 2, Tenor Sax 1, Tenor Sax 2, Baritone Sax, Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Trombone 1, Trombone 2, Trombone 3, Trombone 4, Guitar, Piano, Bass, Drums, and Auxiliary Percussion (opt.). The score includes various musical notations such as notes, rests, and dynamic markings. The page number 25 is circled in the top right corner. The score is numbered 25, 26, 27, 28, 29, 30, 31, and 32 at the bottom of the staves.

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.)

00021502
BIRDLAND • P5

33

34

35

36

37

38

39

40

42. 8.

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.)

00121562
BIRDLAND - P6

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.)

58

16 COOR-φ

Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Baritone Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Guitar

Piano

Bass

Drums

Auxiliary
Percussion
(top)

087215B-2
BRAND . P 8

57

58

59

60

61

62

63

64

68

Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Baritone Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Guitar

Piano

Bass

Drums

Auxiliary
Percussion
(foot)

0872-1582
BIRDLAND • pg

72

71

70

69

68

67

66

65

76

Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Baritone Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Guitar

Piano

Bass

Drums

Auxiliary Percussion (opt.)

08711582
BKFLAND - P10

73

74

75

76

77

78

79

80

86

Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Baritone Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Guitar

Piano

Bass

Drums

Auxiliary Percussion (cont.)

81 82 83 84 85 86 87 88 89

Dim.

mp

mf

ff

Solo

8im. KLOCUS

DEMISE
BLAND. P. 11

08721582-012
BROADLAND

Score

Blinding Lights

As Recorded by The Weekend
arr. Bernice

With Energy $\epsilon = 170$

Melody C
 Melody B^b
 Melody E^b
 Melody (B C)
 Countermelody C
 Countermelody B^b
 Countermelody E^b
 Countermelody (B C)
 Bass Line C
 Bass Line B^b
 Bass Line E^b
 Bass Line (B C)
 Bass Guitar
 Chord Chart
 Bright Synth
 Synth Brass (High)
 Strings
 Synth Brass
 Drum Set (Straight)
 Drum Set (Syncopated)
 Floor Tom
 Hand Clap
 Suspended Cymbal
 Hand Drum
 Shaker

2

Blinding Lights

3

19

M. C *solo/soli* *mp*

M. B $\flat$ *solo/soli* *mp*

M. E $\flat$ *solo/soli* *mp*

M. (B C) *solo/soli* *mp*

CM. C

CM. B $\flat$

CM. E $\flat$

CM. (B C)

BL. C *mp*

BL. B $\flat$ *mp*

BL. E $\flat$ *mp*

BL. (B C) *mp*

Bass *mp* *B $\flat$* *C m* *E $\flat$*

Chord Chart *mp* *B $\flat$* *C m* *E $\flat$*

Br. Syn. *mp*

Synth Brass *mp*

Strings Synth *mp* *B $\flat$* *F m* *C m* *E $\flat$*

D. S. *mp*

D. S. Sync. *mp*

Floor Tom *f* *mp*

H. C. *f*

Aux. P. *mp* *play 2nd time only*

Blinding Lights

27 1 2 D %

M. C. tutti *mf*

M. B $\flat$ tutti *mf*

M. E $\flat$ tutti *mf*

M. (B. C.) tutti *mf*

CM. C

CM. B $\flat$

CM. E $\flat$

CM. (B. C.)

BL. C *mf*

BL. B $\flat$ *mf*

BL. E $\flat$ *mf*

BL. (B. C.) *mf*

Bass *mf* B $\flat$ C m

Chord Chart *mf* B $\flat$ C m

Br. Syn. *mf*

Synth Brass *mf*

Strings Synth *mf* F m C m

D. S. *mf*

D. S. Sync. *mf*

Floor Tom *mf*

H. C.

Aux P. *mf* *f* *mf*

F

5

[illegible]

To Coda 4th Time

M. C

M. B $\flat$

M. E $\flat$

M. (B.C.)

CM. C

CM. B $\flat$

CM. E $\flat$

CM. (B.C.)

BL. C

BL. B $\flat$

BL. E $\flat$

BL. (B.C.)

Bass

Chord Chart

Br. Syn.

Synth Brass

Strings Synth

D. S.

D. S. Sync.

Floor Tom

H.C.

Aux. P.

1 2 F

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a full orchestration for a studio recording, featuring a variety of instruments and vocal parts. The score is written in the key of B-flat major (three flats) and 4/4 time. It begins with a piano introduction and includes a vocal solo for Garfunkel in the final measure. The instrumentation includes piano (M.C., M.B., M.Eb, M.(B.C.)), strings (CM.C., CM.Bb, CM.Eb, CM.(B.C.)), brass (BL.C., BL.Bb, BL.Eb, BL.(B.C.)), bass, chord chart, brass synthesis, synth brass, strings synthesis, drums (D.S., D.S. Sync., Floor Tom, H.C.), and auxiliary percussion (Aux. P.). The score is marked with dynamics such as *mp* (mezzo-piano) and *f* (forte), and includes a tempo marking of 19. The score is divided into measures, with a final measure marked with a 'G' in a box.

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

Chord Chart

Br. Syn.

Synth Brass

Strings Synth

D. S.

D. S. Sync.

Floor Tom

H.C.

Aux. P.

C

M. C
 M. B $\flat$
 M. Eb
 M. (B.C.)
 CM. C
 CM. Bb
 CM. Eb
 CM. (B.C.)
 BL. C
 BL. Bb
 BL. Eb
 BL. (B.C.)
 Bass
 Chord Chart
 Br. Syn.
 Synth Brass
 Strings Synth
 D. S.
 D. S. Sync.
 Floor Tom
 H.C.
 Aux. P.

The image displays a page from a musical score, likely for a symphony orchestra and band. The score is organized into two main systems of staves. The first system includes staves for M. C, M. Bb, M. Eb, M. (B.C.), CM. C, CM. Bb, CM. Eb, CM. (B.C.), BL. C, BL. Bb, BL. Eb, BL. (B.C.), Bass, Chord Chart, Br. Syn., Synth Brass, and Strings. The second system includes staves for D. S., D. S. Sync., Floor Tom, H.C., and Aux. P. The score features complex musical notation, including notes, rests, and dynamic markings such as 'ff' and 'p'. A chord chart is also present, showing the harmonic structure of the music.

[illegible]

C

BLUE MOON

31.

Handwritten musical score for "Blue Moon" in C major, 4/4 time. The score consists of 11 staves of music with various chords and melodic lines. The key signature has one sharp (F#), and the time signature is 4/4. The music is written in a single system with multiple staves. The chords are: Eb, Cmi, Fmi, Bb7, Eb, Cmi, Fmi, Bb7, Eb, Cmi, Fmi7, Eb, Ab, Eb, Bb7, Eb, Cmi, Fmi, Bb7, Eb, Cmi, Fmi7, Eb, Fmi7, Eb, Fmi7, Bb7, Eb, Abmi, Db7, Gb, Bb, F7, Fmi7, Bb7, Eb, Cmi, Fmi7, Bb7, Eb, Cmi, Fmi, Bb7, Eb, Cmi, Fmi7, 1. Eb, Fmi7, Eb, Bb7, 2. Eb, Fmi7, Eb.

Bb

31.

BLUE MOON

Handwritten musical score for "Blue Moon" in Bb major, 4/4 time. The score consists of 11 staves of music. The key signature is Bb (two flats) and the time signature is 4/4. The music features various chords and melodic lines, with some measures containing multiple chords.

Chords and notes visible in the score:

- Staff 1: F, Dmi, Gmi, C7, F, Dmi, Gmi, C7
- Staff 2: F, Dmi, Gmi7, F, Bb, F, C7
- Staff 3: F, Dmi, Gmi, C7, F, Dmi7, Gmi, C7
- Staff 4: F, Dmi, Gmi7, F, Gmi7, F
- Staff 5: Gmi7, C7, F, Gmi7, C7, F
- Staff 6: Bbmi7, Eb7, Ab, C, G7, Gmi7, C7
- Staff 7: F, Dmi, Gmi7, C7, F, Dmi, Gmi, C7
- Staff 8: F, Dmi, Gmi7, F, Gmi7, F, C7
- Staff 9: 2. F, Gmi7, F

E♭

31.

BLUE MOON

Handwritten musical score for "Blue Moon" in E♭ major, 4/4 time. The score consists of ten staves of music with handwritten chords and a repeat sign at the end.

Chords and notation across the staves:

- Staff 1: C, A^{mi}, D^{mi}, G⁷, C, A^{mi}, D^{mi}, G⁷
- Staff 2: C, A^{mi}, D^{mi}⁷, C, F, C, G⁷
- Staff 3: C, A^{mi}, D^{mi}, G⁷, C, A^{mi}⁷, D^{mi}, G⁷
- Staff 4: C, A^{mi}, D^{mi}⁷, C, D^{mi}⁷, C
- Staff 5: D^{mi}⁷, G⁷, C, D^{mi}⁷, G⁷, C
- Staff 6: F^{mi}⁷, B♭⁷, E♭, G, D⁷, D^{mi}⁷, G⁷
- Staff 7: C, A^{mi}, D^{mi}⁷, G⁷, C, A^{mi}, D^{mi}⁷, G⁷
- Staff 8: C, A^{mi}, D^{mi}⁷, C, D^{mi}⁷, C, G⁷
- Staff 9: 2. C, D^{mi}⁷, C

B.C.

BLUE MOON

31.

Handwritten musical score for "Blue Moon" by B.C. The score consists of ten staves of music. The chords are written above the staves and include Eb, Cmi, Fmi, Bb7, E, Ab, Fmi7, Gb, Bb, F7, and Abmi7 Db7. The melody is written on the staves with notes and rests. The score is in a key signature of one flat (Bb) and a common time signature (C).

Chords and Melody:

- Staff 1: Eb Cmi Fmi Bb7 E Cmi Fmi Bb7
- Staff 2: Eb Cmi Fmi7 Eb Ab Eb Bb7
- Staff 3: Eb Cmi Fmi Bb7 Eb Cmi Fmi Bb7
- Staff 4: Eb Cmi Fmi7 Eb Fmi7 Eb
- Staff 5: Fmi7 Bb7 Eb Fmi7 Bb7 Eb
- Staff 6: Abmi7 Db7 Gb Bb F7 Fmi7 Bb7
- Staff 7: Eb Cmi Fmi7 Bb7 Eb Cmi Fmi Bb7
- Staff 8: Eb Cmi Fmi7 Bb7 1. Eb Fmi7 Eb Bb7
- Staff 9: 2. Eb Fmi7 Eb



Blues By Five

Red Garland

Chord changes indicated: $Bb7$, $Eb7$, $Bb7$, $F7$.

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

For your use



Supplemental Material - Blues By Five

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

B^b7 E^b7 F⁷ B^b7 E^b7 F⁷

3 1 3 1 3 1 3 1 3 1 3 1

b7 3 1 b7 3 1 b7 3 1 b7 3 1 b7 3 1

Useful scales

B^b Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

B^b7

1 3 4 #4 5 4 3 2 1 5 6 b7 1 3 6 5

E^b7

1 3 5 3 3 1 b7 6 b6 1 2 3 2 1 b7 6 b6

F⁷

1 3 5 1 b7 6 5 b5 1 3 4 #4 1 b7 6 5

Guitar Voicings

B^b7 6fr. **E^b7** 4fr. **F⁷** 6fr. **F⁷** **F⁷**



Blues By Five

Red Garland

The musical score for "Blues By Five" is written in 4/4 time and consists of 12 bars. The key signature has one flat (Bb). The score is divided into three systems of four bars each. The first system starts with a C7 chord and contains a repeat sign in the first bar. The second system starts with an F7 chord and contains a C7 chord in the third bar. The third system starts with a G7 chord and contains C7 and G7 chords in the sixth and eighth bars respectively. The melody is composed of eighth and quarter notes, with some bars containing rests.

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

For your use

Four sets of empty musical staves, each consisting of five lines, provided for practice or transcription.

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

C⁷ F⁷ G⁷ C⁷ F⁷ G⁷

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

Useful Scales

C Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

C⁷ F⁷ G⁷ C⁷ C⁷ G⁷

1 3 4 #4 5 4 3 2 1 5 6 b7 1 3 6 5 1 3 5 3 3 1 b7 6 b6 1 2 3 2 1 b7 6 b6 1 3 5 1 b7 6 5 b5 1 3 4 #4 1 b7 6 5

E♭

Blues By Five

Red Garland

Chord progression: G⁷, C⁷, G⁷, D⁷.

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

For your use

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

G⁷ C⁷ D⁷ G⁷ C⁷ D⁷

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

Useful Scales

G Blues Scale

1 ♭3 4 ♭5 5 ♭7 1

Sample Bass Line

G⁷

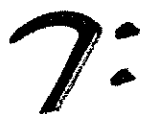
1 3 4 ♯4 5 4 3 2 1 5 6 ♭7 1 3 6 5

C⁷ G⁷

1 3 5 3 3 1 ♭7 6 ♭6 1 2 3 2 1 ♭7 6 ♭6

D⁷ G⁷ D⁷

1 3 5 1 ♭7 6 5 ♭5 1 3 4 ♯4 1 ♭7 6 5



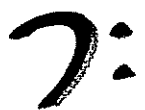
Blues By Five

Red Garland

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

For your use



Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

Diagram showing piano voicings for B^b7 , E^b7 , and F^7 chords, categorized into Basic 3-note voicings and Rootless voicings. The diagram includes fingerings (1, 3, b7) and specific voicing notes (e.g., 3, b7, 1 for B^b7).

Chord	Basic 3-note voicings	Rootless voicings
B^b7	3, b7, 1	9, b7, 3
E^b7	b7, 3, 1	13, 3, b7
F^7	b7, 3, 1	5, 3, b7

Useful Scales

B^b Blues Scale

Diagram showing the B^b Blues Scale in bass clef, with notes: 1, b3, 4, b5, 5, b7, 1.

Sample Bass Line

Diagram showing a sample bass line for B^b7 , E^b7 , and F^7 chords, with fingerings (1, 3, 4, #4, 5, 4, 3, 2, 1, 5, 6, b7, 1, 3, 6, 5) and specific voicing notes (e.g., 1, 3, 5, 3, 3, 1, b7, 6, b6 for E^b7).

Chord	Fingerings	Notes
B^b7	1, 3, 4, #4, 5, 4, 3, 2, 1, 5, 6, b7, 1, 3, 6, 5	1, 3, 5, 3, 3, 1, b7, 6, b6
E^b7	1, 3, 5, 3, 3, 1, b7, 6, b6	1, 2, 3, 2, 1, b7, 6, b6
F^7	1, 3, 5, 1, b7, 6, 5, b5, 1, 3, 4, #4, 1, b7, 6, 5	1, 3, 5, 1, b7, 6, 5, b5

Canon Remix

Pachelbel /Arr. Bernice

5

Flute

Clarinet in Bb

Bass Clarinet

Alto Sax.

Tenor Sax.

Baritone Sax.

Trumpet in Bb

Trombone

Baritone (T.C.)

Tuba

Timpani

Mallets

Snare Drum

Bass Drum

Percussion 1

Percussion 2

Synthesizer

Chimes

Bass Guitar

Drum Set

On rim

mf

mp

p

f

2007

Canon Remix

FL.

B♭ Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt.

Tbn.

Bar.

Tuba

Timp.

Mal.

S.Dr.

B. Dr.

Perc. 1

Perc. 2

Synth

Chm.

Bass

D. S.

With Energy

Canon Remix

3

21

Fl

B♭ Cl

B Cl

A Sax

T Sax

B Sax

B♭ Tpt

Tbn

Bar

Tuba

Timp

Mel

S.Dr

B.Dr

Perc. 1

Perc. 2

Synth

Chor

Bass

D.S.

This page of a musical score is for a symphony orchestra. It contains staves for the following instruments: Flute (Fl.), B♭ Clarinet (B♭ Cl.), B. Clarinet (B. Cl.), A. Saxophone (A. Sax.), T. Saxophone (T. Sax.), B. Saxophone (B. Sax.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Baritone (Bar.), Tuba, Timpani (Timp.), Mallets (Mal.), Snare Drum (S. Dr.), Bass Drum (B. Dr.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Synthesizer (Synth.), Cymbals (Chm.), Bass, and Double Bass (D. S.). The score is written in 4/4 time and includes measures 27 through 32. The key signature has one flat (B♭). The score includes various musical notations such as notes, rests, and dynamic markings like 'mf' and 'f'. The page number 29 is indicated in a box at the top center.

37

Fl.

Bb Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Bb Tpt.

Tbn.

Bar.

Tuba

Timp.

Msl.

S.Dr.

B. Dr.

Perc. 1

Perc. 2

Synth

Cym.

Bass

D. S.

This musical score is for a piece titled "Canon Remix". It is a multi-staff score for a large ensemble. The instruments and parts included are:

- Vocalists:** FL (Flute), B♭ Cl (B-flat Clarinet), R. Cl (Reed Clarinet), A. Sx (Alto Saxophone), T. Sx (Tenor Saxophone), B. Sx (Baritone Saxophone), B♭ Tpt (B-flat Trumpet), Tbn (Trombone), Bar (Baritone), Tuba, Timp (Timpani), Mal (Maracas), S.Dc (Snare Drum), B.Dc (Bass Drum), Perc. 1 (Percussion 1), Perc. 2 (Percussion 2), Synth (Synthesizer), Chm (Chimes), Bass (Bass), and D. S. (Double Bass).

The score is written in 4/4 time and features a key signature of one sharp (F#). The music is divided into measures by vertical bar lines. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is presented in a clean, professional layout with clear labeling for each instrument and part.

45

FL

B. Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B. Tpt.

Tbn.

Bar.

Tuba

Timp.

Mel.

S. Dr.

B. Dr.

Perc. 1

Perc. 2

Synth

Chm.

Bass

D. B.

This page of the musical score contains the following staves and markings:

- Flute (Fl.):** Staff 1, measures 51-58.
- B♭ Clarinet (B♭ Cl.):** Staff 2, measures 51-58.
- B Clarinet (B. Cl.):** Staff 3, measures 51-58.
- Alto Saxophone (A. Sax.):** Staff 4, measures 51-58.
- Tenor Saxophone (T. Sax.):** Staff 5, measures 51-58.
- Bass Saxophone (B. Sax.):** Staff 6, measures 51-58.
- B♭ Trumpet (B♭ Tpt.):** Staff 7, measures 51-58.
- Trombone (Tbn.):** Staff 8, measures 51-58.
- Drum (Dr.):** Staff 9, measures 51-58.
- Tuba:** Staff 10, measures 51-58.
- Timpani (Timp.):** Staff 11, measures 51-58.
- Mallet (Mal.):** Staff 12, measures 51-58.
- Snare Drum (S. Dr.):** Staff 13, measures 51-58.
- Bass Drum (B. Dr.):** Staff 14, measures 51-58.
- Percussion 1 (Perc. 1):** Staff 15, measures 51-58.
- Percussion 2 (Perc. 2):** Staff 16, measures 51-58.
- Synthesizer (Synth):** Staff 17, measures 51-58.
- Chorus (Chn.):** Staff 18, measures 51-58.
- Bass:** Staff 19, measures 51-58. Includes a "Solo" marking at measure 54.
- D. S. (Double Bass):** Staff 20, measures 51-58.

The score includes various musical notations such as notes, rests, and dynamic markings like "f" (forte) and "p" (piano). The page number "53" is located at the top center.

61 69

Fl. *mf* *f*

B $\flat$ Cl. *mf* *f*

B. Cl.

A. Sax.

T. Sax. *mf* *f*

B. Sax.

B $\flat$ Tpt. *f*

Tbn. *mf* *f*

Bar. *mf* *f*

Tuba *mf* *f*

Timp. *mf* *f*

Mal. *mf*

S. Dr. *f*

B. Dr. *p* *f*

Perc. 1 *p* *f*

Perc. 2

Synth *mf*

Chm.

Bass

D. S. *mf*

Fl.

B♭ Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt.

Tbn.

Bar.

Tuba

Timp.

Mal.

S. Dr.

B. Dr.

Perc. 1

Perc. 2

Synth

Chm.

Bass

D. S.

76

Fl.

B♭ Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt.

Tbn.

Bar.

Tuba

Timp.

Mal.

S.Dr.

B. Dr.

Perc. 1

Perc. 2

Synth

Chm.

Bass

D. S.

82

Fl.

B♭ Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt.

Tbn.

Bar.

Tuba

83

Timp.

Mal.

82

S. Dr.

B. Dr.

82

Perc. 1

Perc. 2

Synth

82

Chm.

82

Bass

82

D. S.

mf

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]

Soli

Melody C

Melody Bb

Melody Eb

Melody - Bass Clef

Bass Line - C

Bass Line - Bb

Bass Line - Eb

Bass Line - Bass Clef
High

Bass Line - Bass Clef
Low

The musical score is written for a quartet version of 'Carol of The Bells'. It consists of eight staves. The first four staves are for the melody parts: Melody C (treble clef, B-flat key signature), Melody Bb (treble clef, B-flat key signature), Melody Eb (treble clef, E-flat key signature), and Melody - Bass Clef (bass clef, B-flat key signature). The last four staves are for the bass lines: Bass Line - C (treble clef, B-flat key signature), Bass Line - Bb (treble clef, B-flat key signature), Bass Line - Eb (treble clef, E-flat key signature), and Bass Line - Bass Clef High (bass clef, B-flat key signature). The Bass Line - Bass Clef Low staff is also present but contains no notation. The score is in 4/4 time. The melody parts feature a 'Soli' section starting at measure 2, marked with 'mp' (mezzo-piano). The bass lines feature a 'mp' (mezzo-piano) section starting at measure 2. The score is arranged for a quartet, with each part having its own staff.

Carol of The Bells

5

M. C

M. Bb

M. Eb

M. BC.

5

BL. C

BL. Bb

BL. Eb

5

BL. BC
High

BL. BC.
Low

The musical score for "Carol of The Bells" on page 2 consists of two systems of staves. The first system contains four staves for mellophones: M. C (treble clef), M. Bb (treble clef), M. Eb (treble clef), and M. BC. (bass clef). The second system contains five staves for a bell choir: BL. C (treble clef), BL. Bb (treble clef), BL. Eb (treble clef), BL. BC High (bass clef), and BL. BC Low (bass clef). The key signature is Bb major, indicated by two flats in the key signature. The mellophone parts are more melodic, using eighth and sixteenth notes, while the bell choir parts are more harmonic, using half and whole notes with many ties. A rehearsal mark '5' is placed above the first measure of each system.

11

M. C

M. Bb

M. Eb

11

M. BC.

11

BL. C

BL. Bb

BL. Eb

11

BL. BC
High

BL. BC.
Low

Carol of The Bells

rit. A *a tempo - Repeat 4x*

16

M. C

M. Bb

M. Eb

M. BC.

16

BL. C

BL. Bb

BL. Eb

16

BL. BC
High

BL. BC.
Low

f

f

f

f

f

f

f

Carol of The Bells

5

B

21

M. C

M. Bb

M. Eb

21

M. BC.

21

BL. C

BL. Bb

BL. Eb

21

BL. BC

High

BL. BC.

Low

C

27

M. C

M. Bb

M. Eb

M. BC.

BL. C

BL. Bb

BL. Eb

BL. BC
High

BL. BC.
Low

This musical score page contains measures 27 through 32 of the piece 'Carol of The Bells'. It is arranged for a 12-part ensemble. Measures 27-31 consist of six measures of music, each with a repeat sign at the beginning. In measure 32, there is a key signature change to one sharp (F#) and a common time signature (C) in a box. The notation is as follows:

- M. C:** Treble clef, key of Bb. Measures 27-31: eighth-note patterns. Measure 32: eighth-note pattern with a key signature change to one sharp.
- M. Bb:** Treble clef, key of Bb. Measures 27-31: eighth-note patterns. Measure 32: eighth-note pattern with a key signature change to one sharp.
- M. Eb:** Treble clef, key of Eb. Measures 27-31: eighth-note patterns. Measure 32: eighth-note pattern with a key signature change to one sharp.
- M. BC.:** Bass clef, key of Bb. Measures 27-31: eighth-note patterns. Measure 32: eighth-note pattern with a key signature change to one sharp.
- BL. C:** Treble clef, key of Bb. Measures 27-31: dotted half notes. Measure 32: dotted half note.
- BL. Bb:** Treble clef, key of Bb. Measures 27-31: dotted half notes. Measure 32: dotted half note.
- BL. Eb:** Treble clef, key of Eb. Measures 27-31: dotted half notes. Measure 32: dotted half note.
- BL. BC High:** Bass clef, key of Bb. Measures 27-31: dotted half notes. Measure 32: dotted half note.
- BL. BC Low:** Bass clef, key of Bb. Measures 27-31: dotted half notes. Measure 32: dotted half note.

Carol of The Bells

7

D Repeat 3x

33

M. C

M. Bb

M. Eb

M. BC.

33

BL. C

BL. Bb

BL. Eb

33

BL. BC
High

BL. BC.
Low

The musical score for "Carol of The Bells" on page 7 is written for a bell ensemble. It consists of nine staves, grouped into three systems of three. The first system (measures 33-35) includes parts for M. C, M. Bb, and M. Eb. The second system (measures 36-38) includes parts for M. BC., BL. C, and BL. Bb. The third system (measures 39-41) includes parts for BL. Eb, BL. BC High, and BL. BC Low. The music is in 3/4 time and features a key signature of one flat (Bb). The score includes a repeat sign and a "Repeat 3x" instruction.

Carol of The Bells

39 E *rit.*

M. C

M. Bb

M. Eb

M. BC.

39

BL. C

BL. Bb

BL. Eb

39

BL. BC
High

BL. BC.
Low

Score

Chained To The Rhythm

As Recorded by Katy Perry
arr. Bernice

Groovy ♩ = 103-105
Optional 4 bar vamp

Melody C

Melody B $\sharp$

Melody E $\flat$

Melody (B C)

Counter melody C
Solo Part C

Counter melody B $\flat$
Solo Part B $\flat$

Counter melody E $\flat$
Solo Part E $\flat$

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

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

Bass Line B $\flat$
mf -First 5 notes of each measure essential / others optional

Bass Line E $\flat$
mf -First 5 notes of each measure essential / others optional

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

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

Guitar

Chord Chart

Piano
Strings
Synth
mf

Mallets

Drum Set
mf

Drum Set Fills

Floor Tom
Hand Drum

Suspended Cymbal
Hand Clap

Shaker

on cue *f*

on cue *f*

on cue *f*

on cue *f*

Fill last time only (with vamp)

play last time only (with vamp)

play last time only (with vamp)

mf Drum Set Fill

mf

2.

The musical score is arranged in a multi-staff format, with each staff representing a different instrument or vocal part. The instruments and parts are listed on the left side of the score, including 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, Pno. Strings Synth, Mal., D.S., D.S. Fills, Floor Tom Hand Drum, Cymbal Hand Clap, and Shaker. The score is written in 4/4 time and features a variety of musical notations, including chords, scales, and dynamic markings. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into measures by vertical bar lines, and the measures are numbered at the bottom of the page. The score is a complex arrangement of musical parts, with each part contributing to the overall sound of the piece. The notation includes various musical symbols, such as notes, rests, chords, and dynamic markings, which are used to convey the musical information to the performers. The score is a detailed and professional musical arrangement, suitable for a 12-piece band or orchestra.

Chained To The Rhythm

3

B

M. C.

M. B $\sharp$

M. Eb

M. (B.C.)

CM. C
Solo C

CM. Bb
Solo Bb

CM. Eb
Solo Eb

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

BL. C

BL. Bb

BL. Eb

BL. (B.C.)

Bass

Gtr.

Chord Chart

Pno.
Strings
Synth

Mal.

D. S.

D. S. Fills

Floor Tom
Hand Drum

Sus. Cymbal
Hand Clap

Shaker

optional 8va

f

Fill

f Drum Set Fill

Suspended Cymbal

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel, arranged for a full orchestra. The score is written for a 4/4 time signature and includes a variety of instruments and parts.

Instrumentation and Parts:

- Woodwinds:** Flute (Fl.), Clarinet in B-flat (Cl. Bb), Clarinet in E-flat (Cl. Eb), Bassoon (Bsn.), and Contrabassoon (Cb.).
- Brass:** Trumpet in C (Tpt. C), Trumpet in B-flat (Tpt. Bb), Trombone in B-flat (Tbn. Bb), and Euphonium (Eup.).
- Strings:** Violin (Vln.), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Db.).
- Percussion:** Maracas (Mal.), Snare Drum (D. S.), Snare Drum Fills (D. S. Fills), Floor Tom (Floor Tom), Hand Drum (Hand Drum), Suspended Cymbal (Sus. Cymbal), Hand Clap (Hand Clap), and Shaker (Shaker).

Key Features of the Score:

- Tempo and Mood:** The score is marked with a tempo of "Moderato" and a mood of "Somber".
- Key Signature:** The key signature is one sharp (F#), indicating the key of D major or B minor.
- Form and Structure:** The score is divided into sections, including a "Solo" section for the woodwinds and a "Tutti" section for the full orchestra.
- Dynamic Markings:** The score includes various dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo).
- Rehearsal Marks:** The score includes rehearsal marks (17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743,

25

M. C

M. B $\flat$

M. Eb

M. (B.C.)

CM. C
Solo C

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

CM. Eb
Solo Eb

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

BL. C

BL. B $\flat$

BL. Eb

BL. (B.C.)

25

Bass

25

Gtr.

25

Chord Chart

25

Pno.
Strings
Synth

25

Mal.

25

D. S.

D. S. Fills

25

Floor Tom
Hand Drum

25

Sus. Cymbal
Hand Clap

25

Shaker

F

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

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

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

Fill

f Drum Set Fill

Suspended Cymbal

Chained To The Rhythm

8

G

29

M. C

M. B $\flat$

M. Eb

M. (B.C.)

CM. C
Solo C

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

CM. Eb
Solo Eb

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

BL. C

BL. B $\flat$

BL. Eb

BL. (B.C.)

Bass

Gtr.

Chord Chart

Pno.
Strings
Synth

Mal.

D. S.

D. S. Fills

Floor Tom
and Drum

is. Cymbal
Hand Clap

Shaker

optional 8va

f

H

1

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a full orchestration for a studio recording, featuring a variety of instruments and vocal parts. The score is written in 4/4 time and includes a key signature of one sharp (F#). The instruments and parts included are:

- Vocals:** M. C (Male Vocal), M. Bb (Male Vocal), M. Eb (Male Vocal), M. (B.C.) (Male Vocal), CM. C (Solo C), CM. Bb (Solo Bb), CM. Eb (Solo Eb), CM. (B.C.) (Solo B.C.).
- Instrumental:** BL. C (Bass Line), BL. Bb (Bass Line), BL. Eb (Bass Line), BL. (B.C.) (Bass Line), Bass (Bass), Gtr. (Guitar), Chord Chart, Pno. (Piano), Strings (Strings), Synth (Synth), Mal. (Mallets), D. S. (Drum Set), D. S. Fills (Drum Set Fills), Floor Tom (Floor Tom), Hand Drum (Hand Drum), Sus. Cymbal (Suspended Cymbal), Hand Clap (Hand Clap), Shaker (Shaker).

The score is divided into measures, with measure numbers 31, 32, 33, and 34 indicated. The tempo is marked "mp" (moderato piano). The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics "The Sound of Silence" are written below the vocal parts.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a full band arrangement, likely for a live performance or recording session. The score is written for a 12-lead band, including vocalists, guitarists, bassists, keyboardists, and a full drum kit.

The score is divided into two main sections, each starting at measure 37. The first section is marked with a "1" in a box, indicating a first ending. The second section is marked with a "2" in a box, indicating a second ending. The score includes various musical notations, including notes, rests, and dynamic markings such as *mp* (mezzo-piano) and *optional 8va* (optional octave).

The instruments and parts included in the score are:

- Vocals:** M. C (Male Vocalist), M. Bb (Male Vocalist), M. Eb (Male Vocalist), M. (B.C.) (Male Vocalist), CM. C (Solo C), CM. Bb (Solo Bb), CM. Eb (Solo Eb), CM. (B.C.) (Solo B.C.).
- Guitar:** BL. C (Bass Line C), BL. Bb (Bass Line Bb), BL. Eb (Bass Line Eb), BL. (B.C.) (Bass Line B.C.).
- Bass:** Bass (Bass Line).
- Guitar:** Gtr. (Guitar).
- Keyboard:** Chord Chart (Chord Chart), Pno. (Piano), Strings (Strings), Synth (Synth).
- Drum Kit:** Mal. (Mallets), D. S. (Drum Set), D. S. Fills (Drum Set Fills), Floor Tom (Floor Tom), Hand Clap (Hand Clap), Shaker (Shaker).

The score is written in a standard musical notation, with a key signature of one sharp (F#) and a time signature of 4/4. The tempo is marked as "moderate".

[illegible]

if

L **Coda** **M**

M. C *mf* solo/soli

M. B $\flat$ *mf* solo/soli

M. Eb *mf* solo/soli

M. (B.C.) *mf* optional 8va solo/soli

CM. C *mf*

Solo C

CM. B $\flat$ *mf*

Solo B $\flat$

CM. Eb *mf*

Solo Eb

CM. (B.C.) *mf*

Solo (B.C.)

BL. C *mf*

BL. B $\flat$ *mf*

BL. Eb *mf*

BL. (B.C.) *mf*

Bass *mf* E F G A G D E F G

Gtr. *mf* Notes (no chords) D m E m F G

Chord Chart *mf* D m E m F G A m G D m E m F G

Pno. *mf*

Strings *mf*

Synth *mf*

Mal. *mf*

D. S. *mf*

D. S. Fills *mf*

Floor Tom *mf*

Hand Drum *mf*

Sus. Cymbal *mf*

Hand Clap *mf*

Shaker *mf*

57

M. C

M. B $\flat$

M. Eb

M. (B.C.)

CM. C
Solo C

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

CM. Eb
Solo Eb

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

BL. C

BL. B $\flat$

BL. Eb

BL. (B.C.)

57

Bass

57

Gtr.

57

Chord Chart

57

Pno.
Strings
Synth

57

Mal.

57

D. S.

D. S. Fills

57

Floor Tom
Hand Drum

Sus. Cymbal
Hand Clap

57

Shaker

0

61

M. C

M. B $\flat$

M. Eb

M. (B.C.)

CM. C
Solo C

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

CM. Eb
Solo Eb

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

BL. C

BL. B $\flat$

BL. Eb

BL. (B.C.)

Bass

Gtr.

Chord Chart

Pno.
Strings
Synth

Mal.

D. S.

D. S. Fills

Floor Tom
Hand Drum

us. Cymbal
Hand Clap

Shaker

Top Notes Melody
Bottom Harmony

Top Notes Melody
Bottom Harmony

Top Notes Melody
Bottom Harmony

Top Notes Melody
Bottom Harmony

61

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

F A m/F C E m A m G/A

F A m/F C E m A m G/A

F A m/F C E m A m G/A

61

ff
Drum Set Fill

Suspended Cymbal

61

65 off -3 Q off -3

M. C

M. B $\flat$

M. Eb

M. (B.C.)

CM. C
Solo C

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

CM. Eb
Solo Eb

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

BL. C

BL. B $\flat$

BL. Eb

BL. (B.C.)

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

Bass

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

Gtr.

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

Chord Chart

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

Pno.
Strings
Synth

65

Mal.

65

D. S.

D. S. Fills

65

Floor Tom
Hand Drum

Sus. Cymbal
Hand Clap

65

Shaker

Chained To The Rhythm

18
69

off -3

M. C

M. B $\flat$

M. Eb

M. (B.C.)

CM. C
Solo C

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

CM. Eb
Solo Eb

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

optional 8va

Top Note
Harmony

Top Note
Harmony

Top Note
Harmony

Top Note
Harmony

BL. C

BL. B $\flat$

BL. Eb

BL. (B.C.)

69

Bass

F F F F F E

C C C C C C C C

G G G G G G G G

Gtr.

F A m/F

C C C C C C C C

G A m

69

hord Chart

F A m/F

C C C C C C C C

G A m

69

Pno.
Strings
Synth

F A m/F

C C C C C C C C

G A m

69

Mal.

69

D. S.

69

D. S. Fills

69

Floor Tom
and Drum

69

15. Cymbal
Hand Clap

choke

69

Shaker

C
(MED. FUNK)

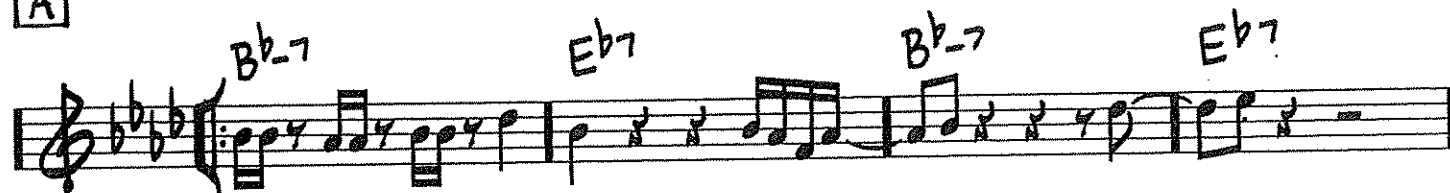
CHAMELEON

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

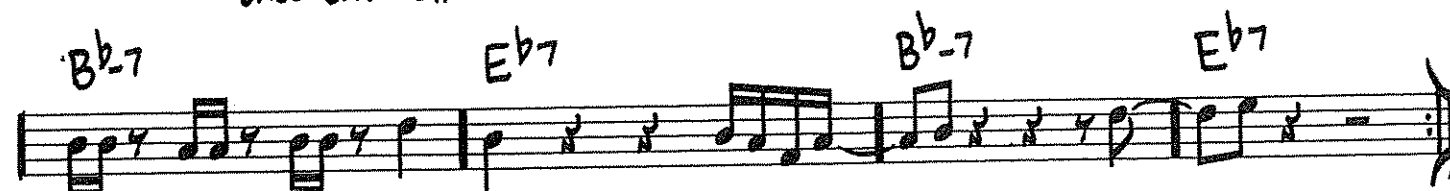
INTRO



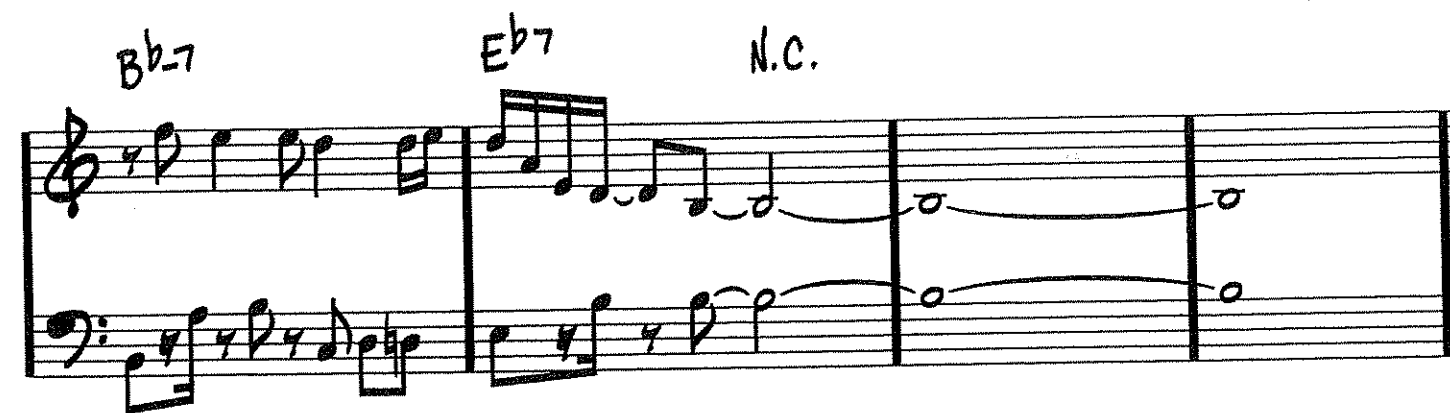
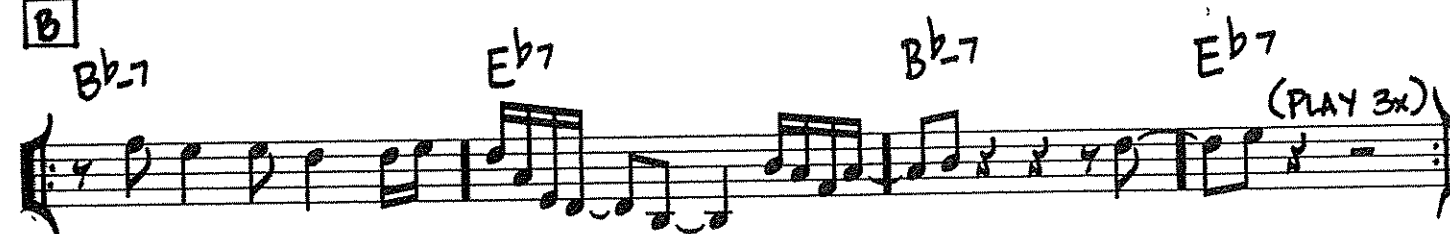
A



BASS CONT. SIM.



B



CHAMELEON

- HERBIE HANCOCK /

PAUL JACKSON /

HARVEY MASON / BENNIE MAUPIN

(MED. FUNK)

Eb Part

INTRO

(BASS) N.C.

A

G-7

C7

G-7

C7

BASS CONT. SIM.

G-7

C7

G-7

C7

B

G-7

C7

G-7

C7

(PLAY 3x)

G-7

C7

N.C.

Bb

CHAMELEON

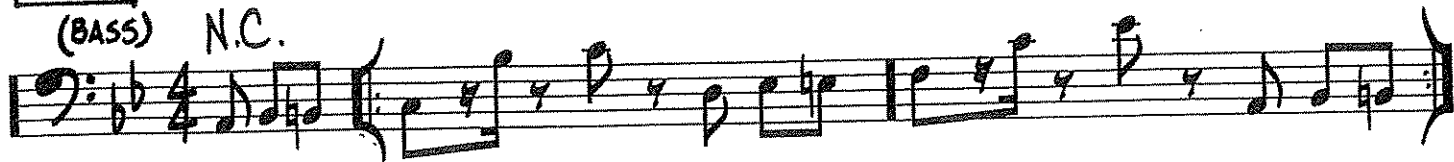
- HERBIE HANCOCK / 79
PAUL JACKSON
HARVEY MASON / BENNIE MAUPIN

(MED. FUNK)

INTRO

(BASS)

N.C.



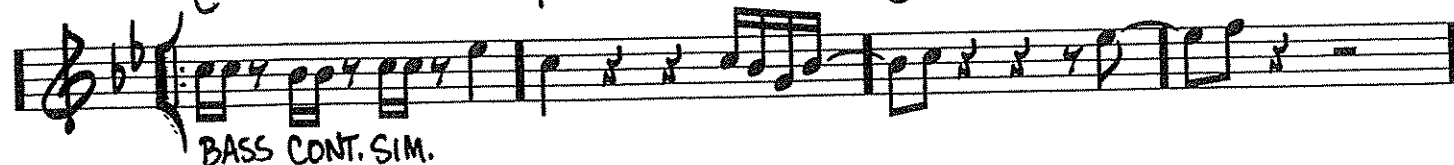
A

C-7

F7

C-7

F7



BASS CONT. SIM.

C-7

F7

C-7

F7



B

C-7

F7

C-7

F7

(PLAY 3x)



C-7

F7

N.C.



7: Bass clef

79

(MED. PUNK)

CHAMELEON

- HERBIE HANCOCK/
PAUL JACKSON/

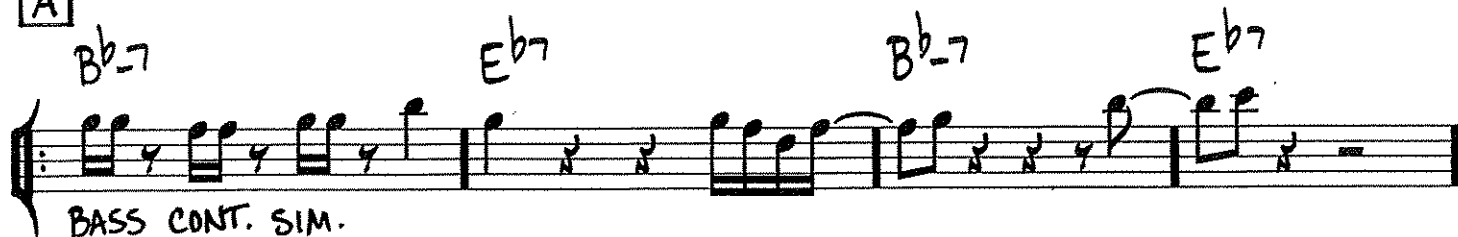
HARVEY MASON/BENNIE MAUPIN

INTRO

(BASS) N.C.



A



B



Chameleon Bass Line

Score

C

Bb

Eb

Bass Clef High

Bass Clef Low

The musical score is written for five staves. The first three staves use treble clefs and are labeled C, Bb, and Eb. The last two staves use bass clefs and are labeled Bass Clef High and Bass Clef Low. All staves are in 4/4 time and have a key signature of three flats (Bb, Eb, Ab). The notation includes eighth and sixteenth notes, rests, and repeat signs with first and second endings. The bass clef staves contain notes that are an octave lower than those in the treble clef staves.

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast

Flute

Clarinet in B $\flat$

Watch Conductor
Slow-Fast

Base Clarinet

Watch Conductor
Slow-Fast

Alto Sax.

Watch Conductor
Slow-Fast

Tenor Sax.

Watch Conductor
Slow-Fast

Baritone Sax.

Watch Conductor
Slow-Fast

Horn in F

Watch Conductor
Slow-Fast

Trumpet in B $\flat$

Watch Conductor
Slow-Fast

Trombone

Watch Conductor
Slow-Fast

Baritone (T.C.)

Watch Conductor
Slow-Fast

Baritone

Watch Conductor
Slow-Fast

Tuba

Watch Conductor
Slow-Fast

Bass Guitar

Watch Conductor
Slow-Fast

Mallets

Watch Conductor
Slow-Fast

Snare Drum

Watch Conductor
Slow-Fast

Snare Drum

Watch Conductor
Slow-Fast

Quad Toms

Watch Conductor
Slow-Fast

Bass Drum

Watch Conductor
Slow-Fast

Synthesizer

Watch Conductor
Slow-Fast



Cold Duck Time

Eddie Harris

Chord progression: F7, B $\flat$ 7, F7, B $\flat$ 7, F7, B $\flat$ 7, F7, B $\flat$ 7, E $\flat$ MA7, E $\flat$ MA7, F7.

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

For your use



Supplemental Material - Cold Duck Time

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

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

Useful scales

F Blues Scale D^b Major ($D^b_{MA}7$) E^b Major ($E^b_{MA}7$)

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

Sample Bass Line

F^7 B^b7 F^7 B^b7

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

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

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

Guitar Voicings

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

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

Bb

Cold Duck Time

Eddie Harris

Chord progression: G7 C7 G7 C7 G7 C7 C7 EbMA7 FMA7 G7

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For your use

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

The diagram shows piano voicings for G7, C7, EbMA7, and FMA7. The first four chords are shown with basic 3-note voicings (root, 3rd, 7th) in both treble and bass staves. The next four chords are shown with rootless voicings (3rd, 7th, and 9th/5th) in both staves.

Basic 3-note voicings (Root, 3rd, 7th):
 G7: 1, 3, b7
 C7: 1, b7, 3
 EbMA7: 1, 3, 7
 FMA7: 1, 3, 7

Rootless voicings (3rd, 7th, 9th/5th):
 G7: b7, 3, 5
 C7: b7, 3, 9
 EbMA7: 3, 5, 7
 FMA7: 3, 5, 7

Useful Scales

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

The diagram shows the G Blues Scale, Eb Major scale, and F Major scale. The G Blues Scale is shown with notes 1, b3, 4, b5, 5, b7, 1. The Eb Major scale is shown with notes 1, 2, 3, 4, 5, 6, 7, 1. The F Major scale is shown with notes 1, 2, 3, 4, 5, 6, 7, 1.

Sample Bass Line

G^7 C^7 G^7 C^7

The diagram shows a bass line for G7, C7, G7, and C7 chords. The notes are: 1, 5, 1, 5, b7, 1 for G7; 1, 1, b7 for C7; 1, 5, 1, 5, b7, 1 for G7; and 1, 1, b7 for C7.

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

The diagram shows a bass line for EbMA7, FMA7, and G7 chords. The notes are: 1, 1, 1, 1 for EbMA7; 1, 1, 1 for FMA7; and 1, 1, 1, 1, 1, 5, b7, 1 for G7.



Cold Duck Time

Eddie Harris

The musical score for "Cold Duck Time" is written in treble clef, key of D major (indicated by two sharps), and 4/4 time. It consists of 12 measures. The first measure is a whole note chord of D7. The second measure is a whole note chord of G7. The third measure is a whole note chord of D7. The fourth measure is a whole note chord of G7. The fifth measure is a whole note chord of D7. The sixth measure is a whole note chord of G7. The seventh measure is a whole note chord of D7. The eighth measure is a whole note chord of G7. The ninth measure is a whole note chord of D7. The tenth measure is a whole note chord of G7. The eleventh measure is a whole note chord of D7. The twelfth measure is a whole note chord of G7. The score includes various musical notations such as eighth notes, quarter notes, and rests.

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

For your use

Four sets of empty musical staves, each consisting of five lines, provided for practice or transcription.

D⁷ G⁷ D⁷ G⁷
 1 5 1 5 b7 1 1 1 b7 1 5 1 5 b7 1 1 1 b7

B^bMA⁷ CMA⁷ D⁷
 1 1 1 1 1 1 1 1 1 1 1 5 b7 1

7:

Cold Duck Time

Eddie Harris

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

For your use

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

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

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Featured in the Twentieth Century Fox Television Series GLEE

DON'T STOP BELIEVIN'

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

INSTRUMENTATION

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

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

(Rock 4 = 124)

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

(9) (Solo)
 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.

(w/ Tenor)
 (Distortion)
 (Naked)

17

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

Musical score for a jazz ensemble, measures 33 to 40. The score includes parts for 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, and Drums. The key signature is one sharp (F#) and the time signature is 4/4. The score features various musical notations including eighth notes, quarter notes, and rests, with some measures marked as 'Noised'.

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.

Measures: 33, 34, 35, 36, 37, 38, 39, 40

41

45

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

TRUMPET 1
TRUMPET 2
TRUMPET 3
TRUMPET 4

TECHNISCONE 1
TECHNISCONE 2
TECHNISCONE 3
TECHNISCONE 4

QUARTZ
PIANO
BASS
DRUMS
AUX. Perc.

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARITONE SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TRUMPET 5

TRUMPET 6

TRUMPET 7

TRUMPET 8

TRUMPET 9

TRUMPET 10

TRUMPET 11

TRUMPET 12

TRUMPET 13

TRUMPET 14

TRUMPET 15

TRUMPET 16

TRUMPET 17

TRUMPET 18

TRUMPET 19

TRUMPET 20

TRUMPET 21

TRUMPET 22

TRUMPET 23

TRUMPET 24

TRUMPET 25

TRUMPET 26

TRUMPET 27

TRUMPET 28

TRUMPET 29

TRUMPET 30

TRUMPET 31

TRUMPET 32

TRUMPET 33

TRUMPET 34

TRUMPET 35

TRUMPET 36

TRUMPET 37

TRUMPET 38

TRUMPET 39

TRUMPET 40

TRUMPET 41

TRUMPET 42

TRUMPET 43

TRUMPET 44

TRUMPET 45

TRUMPET 46

TRUMPET 47

TRUMPET 48

TRUMPET 49

TRUMPET 50

TRUMPET 51

TRUMPET 52

TRUMPET 53

TRUMPET 54

TRUMPET 55

TRUMPET 56

TRUMPET 57

TRUMPET 58

TRUMPET 59

TRUMPET 60

TRUMPET 61

TRUMPET 62

TRUMPET 63

TRUMPET 64

TRUMPET 65

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TRUMPET 67

TRUMPET 68

TRUMPET 69

TRUMPET 70

TRUMPET 71

TRUMPET 72

TRUMPET 73

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TRUMPET 93

TRUMPET 94

TRUMPET 95

TRUMPET 96

TRUMPET 97

TRUMPET 98

TRUMPET 99

TRUMPET 100

TRUMPET 101

TRUMPET 102

TRUMPET 103

TRUMPET 104

TRUMPET 105

TRUMPET 106

TRUMPET 107

TRUMPET 108

TRUMPET 109

TRUMPET 110

TRUMPET 111

TRUMPET 112

TRUMPET 113

TRUMPET 114

TRUMPET 115

TRUMPET 116

TRUMPET 117

TRUMPET 118

TRUMPET 119

TRUMPET 120

TRUMPET 121

TRUMPET 122

TRUMPET 123

TRUMPET 124

TRUMPET 125

TRUMPET 126

TRUMPET 127

TRUMPET 128

TRUMPET 129

TRUMPET 130

TRUMPET 131

TRUMPET 132

TRUMPET 133

TRUMPET 134

TRUMPET 135

TRUMPET 136

TRUMPET 137

TRUMPET 138

TRUMPET 139

TRUMPET 140

TRUMPET 141

TRUMPET 142

TRUMPET 143

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. PECO.

09501474
Don't Stop Believin' - 9

57 58 59 60 61 62 63 64

35501474
Don't Stop Believin' - 10

65 66 67 68 69 70 71 72

ALTO SAX 1
ALTO SAX 2
EUPHONIUM 1
EUPHONIUM 2
EUPHONIUM 3
EUPHONIUM 4
TROMBONE 1
TROMBONE 2
TROMBONE 3
TROMBONE 4
GUITAR
PIANO
BASS
DRUMS

AUX. PIANO

65 66 67 68 69 70 71 72

[illegible]

Eye Of The Tiger

For Zanetti

Flute
Piano

Clarinet
Trumpet
(LOW)

Clarinet
Trumpet
(HIGH)

Alto Sax

Trombone

Piano: Am G F

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

FEELING GOOD ROAD MAP

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

Feeling Good

(NASTY LICK - Bb Minor)

Swing Time

Flute
Piano

Clarinet
Trumpet
(LOW)

Clarinet
Tenor Sax
Trumpet
(HIGH)

Alto Sax

Octave Key HIGH
No Octave Key LOW

Trombone
Euphonium

Positions: 1 5 1 3 5 1 1 5 2 3 5 1

Tuba

Piano: Bbm (2 Beats Hold)

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

Feeling Good

(Bb Minor)

Swing Time

Flute
Piano

Clarinet
Trumpet
(LOW)

Clarinet
Tenor Sax
Trumpet
(HIGH)

Alto Sax

Trombone
Euphonium
(HIGH)

Trombone
Euphonium
Tuba
(LOW)

Tenor Sax:
Octave Key HIGH
No Octave Key LOW

Octave Key HIGH
No Octave Key LOW

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

Piano: Bbm (8th note triplets)

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

Feeling Good

Swing Time

(HORN LICK+)

NOTE 8 ON CUE
BEAT 4

Flute
Piano

Clarinet
Trumpet
(LOW)

Clarinet
Tenor Sax
Trumpet
(HIGH)

Alto Sax

Trombone
Euphonium

Horn Lick:

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

Opening "And I'm Feeling Good":

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

1 & b3 Background Harmony Hits

Flute & Piano

Feeling Good

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

♩ = 60

Words and Music by Leslie Bricusse & Anthony Newley

Slowly, Freely

B♭m

B♭m/A♭

G♭maj7

B♭m/F F7

B♭m

B♭m/A♭



Birds fly-ing high,

you know how I feel.

Sun in the sky,



You know___ how I feel.

Breeze drift-ing on by,_____



You know how I feel.

It's a new dawn,

it's a new day,

it's a new life__



for___ me___

and I'm feel_ing_____

good.

Clarinet
Trumpet
(LOW)

Feeling Good

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

Words and Music by Leslie Bricusse & Anthony Newley

♩ = 60

Slowly, Freely

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

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

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

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

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

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

9 G7

for___ me___ and I'm feel_ ing___ good.

Alto Saxophone

Feeling Good

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

♩. = 60

Words and Music by Leslie Bricusse & Anthony Newley

Slowly, Freely
Gm

Gm/F

E♭maj7

Gm/D D7

Gm

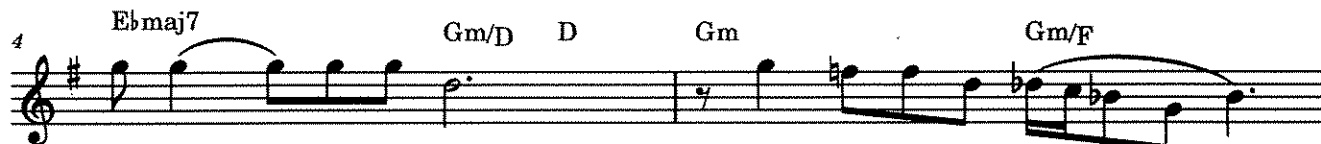
Gm/F



Birds fly-ing high,

you know how I feel.

Sun in the sky,



You know___ how I feel.

Breeze drift-ing on by,___



You know how I feel.

It's a new dawn,

it's a new day,

it's a



new life___

for_ me___

and I'm feel_ing_____

good.

Trombone
Euphonium

Feeling Good

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

♩. = 60

Words and Music by Leslie Bricusse & Anthony Newley

Slowly, Freely

B♭m

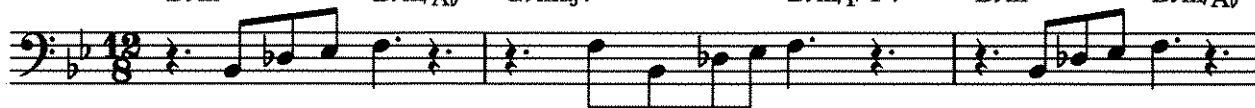
B♭m/A♭

G♭maj7

B♭m/F F7

B♭m

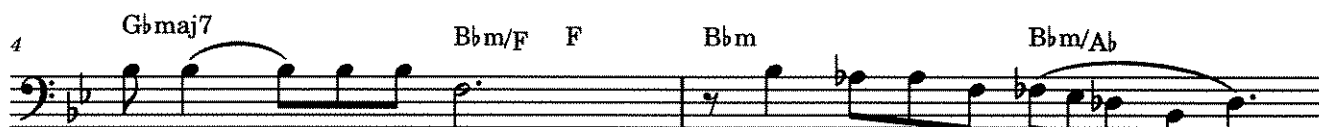
B♭m/A♭



Birds fly-ing high,

you know how I feel.

Sun in the sky,



You know___ how I feel.

Breeze drift-ing on by,_____



You know how I feel.

It's a new dawn,

it's a new day,

it's a



new life___

for_ me___

and I'm feel_ing_____

good.

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

Feeling Good

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

Words and Music by Leslie Bricusse & Anthony Newley

♩. = 60

Slowly, Freely

Cm Cm/B♭ A♭maj7 Cm/G G7 Cm Cm/B♭

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

A♭maj7 Cm/G G Cm Cm/B♭

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

Am7(b5) A♭maj7 A♭maj13 Fm11 Dm7(b5)

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

G7

for me and I'm feel-ing good.

FEELING GOOD

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

WORDS AND MUSIC BY
LESLIE BRICUSSE AND ANTHONY NEWLEY

SLOWLY, FREELY

Handwritten Chords: $B^b m$, CM , $B^b m/A^b$, CM/B^b , $AbMAJ7$, $G^b maj7$, B^b/F , CM/G , $F7$, $G7$, CM , $B^b m$, $B^b m/A^b$, CM/B^b

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

Handwritten Chords: $G^b maj7$, $AbMAJ7$, $B^b m/F$, CM/G , F , G , $B^b m$, CM , $B^b m/A^b$, CM/B^b

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

Handwritten Chords: $CM7(b5)$, $AM7(b5)$, $G^b maj7$, $AbMAJ7$, $G^b maj7$, $AbMAJ7$, $G^b maj7$, $AbMAJ7$, $E^b m11$, $Fm11$

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

Handwritten Chords: $CM7(b5)$, $DM7(b5)$, $F7$, $G7$

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

Handwritten Chords: $B^b m$, CM , $B^b m/A^b$, CM/B^b , $AbMAJ7$, $G^b maj7$, CM/G , $B^b m/F$, CM , $B^b m/A^b$, $G^b maj7$, $F7\#5$, CM/B^b , $AbMAJ7$, $G7\#5$

MODERATELY SLOW, IN 4

I'M — FEEL-ING GOOD.

Handwritten Chords: $B^b m$, CM , $B^b m/A^b$, CM/B^b , $G^b maj7$, $AbMAJ7$, $B^b m/F$, CM/G , F , G

FISH IN THE SEA,
DRAG-ON-FLY OUT IN THE SUN,

YOU KNOW HOW I FEEL.
YOU KNOW WHAT I MEAN, DON'T YOU KNOW..

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

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

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

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

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

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

1. $E^b m$ Fm $F 7 \#5$ $G7 \#5$ $B^b m$ $B^b (\#5)$ $B^b 6$ $B^b (\#5)$ 2. $B^b m$ $B^b m$ Ab
 CM $CM(\#5)$ $CM6$ $CM(\#5)$ CM CM/B^b

AND I'M FEEL - ING GOOD. ME. _____

$G^b maj 7$ $F 7 \#5$ $B^b m$ $B^b m/A^b$ $G^b maj 7$ $F 7 \#5$ $AbMAJ7$ $G7 \#5$ CM CM/B^b $AbMAJ7$ $G7 \#5$ $C\#m$ $C\#m/B$ $AMAJ7$ $C\#m/G\#$ $C\#m$ $C\#m/B$ $AMAJ7$ $C\#m/G\#$

$C\#m$ $C\#m/B$ $A\#m7(b5)$ $AMAJ7$ $C\#m/G\#$ $F\#9$ $D\#m7(b5)$ $G\#13$ $A13$ $A\#13$ $B13$ $C13$ $C\#13$

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

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

DM DM/C B $\flat$ MAJ7 A7 $\sharp$ 5 DM DM/C

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

B $\flat$ M7(b5) B $\flat$ MAJ7 DM DM/C B $\flat$ M7(b5) B $\flat$ MAJ7

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

DM/A G $\flat$ M7 FMAJ9 E $\flat$ M7(b5) A7(b9)

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

DM DM/C B $\flat$ M7(b5) B $\flat$ MAJ7 G $\flat$ M6 A7 $\sharp$ 5

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

N.C. DM DM/C B $\flat$ MAJ7 DM/A

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

DM DM/C B $\flat$ MAJ7 DM/A DM DM/C

I FEEL SO GOOD.

B $\flat$ MAJ7 DM/A DM DM/C B $\flat$ MAJ7 A7 DM9

I FEEL SO GOOD.

First Five Note Exercises

A

C Instruments (Treble)

E♭ Instruments

B♭ Instruments (High)

B♭ Instruments (Low)

C Instruments (Bass)

Tuba

Drum Set

A

B♭ Cm Dm E♭

Piano

This musical score is for a piece titled "First Five Note Exercises". It is written in 4/4 time and consists of eight staves. The first seven staves are for various instruments: C Instruments (Treble), E♭ Instruments, B♭ Instruments (High), B♭ Instruments (Low), C Instruments (Bass), Tuba, and Drum Set. The eighth staff is for Piano. The score is divided into two systems. The first system contains the first four staves, and the second system contains the last four staves. A rehearsal mark "A" is placed at the beginning of the first staff in both systems. The key signature is B-flat major (two flats). The melody for the C Instruments (Treble) and E♭ Instruments is a simple five-note exercise: C4, D4, E4, F4, G4. The B♭ Instruments (High) play a similar five-note exercise: B3, C4, D4, E4, F4. The B♭ Instruments (Low) play a five-note exercise: B2, C3, D3, E3, F3. The C Instruments (Bass) and Tuba play a five-note exercise: C3, B2, A2, G2, F2. The Drum Set plays a simple four-beat pattern: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter. The Piano accompaniment consists of a right hand playing chords (B♭, Cm, Dm, E♭) and a left hand playing a simple five-note exercise: C3, B2, A2, G2, F2.

First Five Note Exercises

5

Fl.

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Tba.

Dr.

Pno.

B

F F Eb/G Dm/F

First Five Note Exercises

3

9

Fl.

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Tba.

Dr.

Pno.

Cm/Eb

Bb/D

Bb

F/A

C

The musical score is divided into two systems. The first system contains measures 1 through 9. Measures 1 and 2 are whole rests for all instruments except the drums. Measures 3 through 6 contain a five-note ascending exercise for Flute, Alto Saxophone, Tenor Saxophone, Trumpet, Trombone, and Tuba. The notes are: G4 (Flute), F#4 (Alto Saxophone), E4 (Tenor Saxophone), D4 (Trumpet), C4 (Trombone), and B3 (Tuba). Measures 7 and 8 contain a five-note descending exercise for the same instruments. The notes are: G4 (Flute), F#4 (Alto Saxophone), E4 (Tenor Saxophone), D4 (Trumpet), C4 (Trombone), and B3 (Tuba). Measure 9 is a whole rest for all instruments except the drums. The drum part consists of a steady eighth-note pattern: G4, A4, B4, G4, F#4, E4, D4, C4. The piano accompaniment is in the bottom system. It consists of four measures, each with a different chord: Cm/Eb, Bb/D, Bb, and F/A. The piano part is written in a grand staff (treble and bass clef). The first measure (Cm/Eb) has a C4 in the bass and an Eb5 in the treble. The second measure (Bb/D) has a Bb3 in the bass and a D5 in the treble. The third measure (Bb) has a Bb3 in the bass and a Bb5 in the treble. The fourth measure (F/A) has an F2 in the bass and an A4 in the treble.

First Five Note Exercises

D

13

Fl.

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Tba.

Dr.

Pno.

Bb

D

The musical score is arranged in two systems. The first system includes Flute (Fl.), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.). The second system includes Drums (Dr.) and Piano (Pno.). The key signature is B-flat major (two flats). The tempo/meter is 13. The score consists of three measures. In the first measure, the woodwinds and brass play a half note, while the drums play a rhythmic pattern. In the second measure, all instruments play a five-note ascending and descending exercise. In the third measure, the woodwinds and brass play a half note, while the drums play a rhythmic pattern. The piano accompaniment consists of a B-flat major triad in the right hand and a single note in the left hand.

GNE SONG (Great New Emergence)

HORN LICK

C: E D C

Bb: F# E D

Eb: C# B A

LAST NOTE

C: A

Bb: B

Eb: F

PIANO CHORDS:

Am G Dm F

Flute

Clarinet in B $\flat$

Bass Clarinet

Alto Sax.

Tenor Sax.

Baritone Sax.

Trumpet in B $\flat$

Trombone

Tuba

Piano

Fl.

B $\flat$ Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B $\flat$ Tpt.

Tbn.

Tuba

Pno.

1/42

(MED.)

HEART AND SOUL

 -HOAGY CARMICHAEL/
FRANK LOESSER

Handwritten musical score for "Heart and Soul" in 4/4 time. The score is written on a single staff with a treble clef and a key signature of one flat (Bb). The melody is written in eighth and quarter notes, often beamed together. Chords are written above the staff, including F, D-7, G-7, C7, Fmaj7, A-7, Bb7, and A7. The score is divided into two systems, with a repeat sign and first/second endings indicated. The first ending leads back to the beginning, and the second ending leads to a final chord. The score ends with a double bar line.

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

142 **Bb**
(MED.)

HEART AND SOUL

- HOAGY CARMICHAEL
FRANK LEISSER

Handwritten musical score for "Heart and Soul" in B-flat major, 4/2 time. The score consists of eight staves of music with various chords and melodic lines. The key signature has two flats (Bb and Eb). The time signature is 4/2. The music is written in a simple, handwritten style with some corrections and annotations.

Chords and notes visible in the score:

- Staff 1: G, E-7, A-7, D7, Gmaj7, E-7, A-7, D7
- Staff 2: B-7, E-7, A-7, D7, G, E-7, A-7, D7
- Staff 3: G, A-7, D7, Gmaj7, D-7, G7, Cmaj7, B7, E7, A7
- Staff 4: D7, G7, C7, B7, Cmaj7, B7, E7, A7
- Staff 5: D7, G7, C7, D7, G, E-7, A-7, D7
- Staff 6: Gmaj7, E-7, A-7, D7, B-7, E-7, A-7, D7
- Staff 7: B7#5, E7, A-7, D7, G, (E-7, A-7, D7)

142 **EB**
(MED.)

HEART AND SOUL

-HOAGY CARMICHAEL/
FRANK DESSER

Handwritten musical score for "Heart and Soul" in E-flat major, 4/4 time. The score consists of seven staves of music with various chords and melodic lines. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music is written in a simple, handwritten style with some corrections and annotations.

Chords and notes visible in the score:

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

142 7:
(MED.)

HEART AND SOUL

- HOAGY CARMICHAEL/
FRANK LESSER

Handwritten musical score for "Heart and Soul" in 142 time signature, featuring chords and melodic lines.

Chords and notation across the system:

- Line 1: F, D-7, G-7, C7, Fmaj7, D-7, G-7, C7
- Line 2: A-7, D-7, G-7, C7, F, D-7, G-7, C7
- Line 3: F, G-7, C7, Fmaj7, C7, F7, Bbmaj7, A7, D7, G7
- Line 4: C7, F7, Bb7, A7, Bbmaj7, A7, D7, G7
- Line 5: C7, F7, Bb7, C7, F, D-7, G-7, C7
- Line 6: Fmaj7, D-7, G-7, C7, A-7, D-7, G-7, C7
- Line 7: A7#5, D7, G-7, C7, F, (D-7, G-7, C7)

Holding Out For A Hero

SPONSOR SONG

arr. Bernice

Melody C

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

Melody Bb

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

Melody Eb

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

Melody (B.C.)

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

Horn Lick 1 C

A G A C C A G A

Horn Lick 1 Bb

B A B D D B A B

Horn Lick 1 Eb

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

Horn Lick 1 (B.C.)

A G A C C A G A

Horn Lick 2 C

C B A G G A A

Horn Lick 2 Bb

D C# B A A B B

Horn Lick 2 Eb

A G# F# E E F# F#

Horn Lick 2 (B.C.)

C B A G G A A

Bass Synth

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

Am Em

Piano

Optional Syncopated Rhythm on Cue

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

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

5

M. C

M. Bb

M. Eb

M. (B.C.)

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

HL. 1 C

HL. 1 Bb

HL. 1 Eb

HL. 1 (B.C.)

HL. 2 C

HL. 2 Bb

HL. 2 Eb

HL. 2 (B.C.)

Bass

Piano

F C G

I Just Died In Your Arms Tonight

SPONSOR SONG

arr. Bernice

With Passion ♩ = 112

A

Melody C

Melody B $\flat$

Melody Eb

Melody (B.C.)

Choir Synth

Strings

Piano

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

G C D Eb F

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

M. C

M. B $\flat$

M. Eb

M. (B.C.)

C

Strings

Piano

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

We just need your

We just need your

We just need your

We just need your

Eb D C B $\flat$ C D Eb D C B $\flat$ C

We just need your money tonight! Sponsor the SciTech Band!
We're in desperate need of cash, so our program doesn't turn into trash...

I Just Died In Your Arms Tonight p. 2

10

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

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

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

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

C
F sus4 F m F sus2 Bb sus2 Bb G m/Bb G m C m

Strings
Bb G C

Piano

14

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

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

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

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

C
F sus4 F m F sus2 Bb sus2 Bb G m/Bb G m C m

Strings
Bb G C D Eb F

Piano

I Just Died In Your Arms Tonight p. 3

4 Tweets

18

M. C

M. B $\flat$

M. Eb

M. (B.C)

C

Strings

Piano

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

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

Horn Sway ♩ = 136

22

M. C

M. B $\flat$

M. Eb

M. (B.C)

C

Strings

Piano

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

C B $\flat$ G

C C B $\flat$ G

I Just Died In Your Arms Tonight p. 4

Repeat 4x

D
26

M. C

M. B $\flat$

M. Eb

M. (B.C)

G F G G F G G F G A $\flat$ G
A G A A G A A G A B $\flat$ A
E D E E D E E D E F E
G F G G F G G F G A $\flat$ G
Cm F $\sharp$ sus4 Fm F $\sharp$ sus2 B $\flat$ sus2 B $\flat$ G m/B $\flat$ G m

C

Strings

Piano

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

Solos

E
30

M. C

M. B $\flat$

M. Eb

M. (B.C)

Cm F $\sharp$ sus4 Fm F $\sharp$ sus2 B $\flat$ sus2 B $\flat$ G m/B $\flat$ G m

C

Strings

Piano

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

I Just Died In Your Arms Tonight p. 5

System 1 (Measures 34-37):

- Vocals (M. C, M. B $\flat$, M. Eb, M. (B.C)):** We just need your mon ey to night Spon sor the Sc i Tech B
- Chorus (C):** Cm F sus4 F m F sus2 B $\flat$ sus2 B $\flat$ G m/B $\flat$ G m
- Strings:** (Measures 34-37)
- Piano:** C B $\flat$ G

System 2 (Measures 38-41):

- Vocals (M. C, M. B $\flat$, M. Eb, M. (B.C)):** and We're in des perate need of cash So our
- Chorus (C):** Cm F sus4 F m F sus2 B $\flat$ sus2 B $\flat$
- Strings:** (Measures 38-41)
- Piano:** C B $\flat$

I Just Died In Your Arms Tonight p. 6

G Horn Statues / Drum Solo

41

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

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

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

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

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

Strings
G C C B $\flat$ G

Piano
G C C B $\flat$ G

H
46

M. C

M. B $\flat$

M. E $\flat$

M. (B.C)

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

Strings

Piano
C B $\flat$ G

C C B $\flat$ G

I Just Died In Your Arms Tonight p. 7

50

M. C

M. B $\flat$

M. Eb

M. (B.C)

C

Strings

Piano

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

C B $\flat$ G

C C B $\flat$ G

54

M. C

M. B $\flat$

M. Eb

M. (B.C)

C

Strings

Piano

G m/B $\flat$ G m C m

G C

I Just Died In Your Arms Tonight

SPONSOR SONG

arr. Bernice

CHOIR SYNTH

With Passion ♩ = 112

C m F sus4 F m F sus2 B^b sus2 B^b G m/B^b G m

A 5 C m F sus4 F m F sus2 B^b sus2 B^b G m/B^b G m

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

B 9 C m F sus4 F m F sus2 B^b sus2 B^b G m/B^b G m

13 C m F sus4 F m F sus2 B^b sus2 B^b G m/B^b G m

17 1. C m F sus4 F m F sus2 B^b sus2 B^b G m/B^b G m 2. C m 4 Tweets

C 22 Horn Sway ♩ = 136 C m F sus4 F m F sus2 B^b sus2 B^b G m/B^b G m

D 26 Repeat 4x C m F sus4 F m F sus2 B^b sus2 B^b G m/B^b G m

We just need your money tonight! Sponsor the SciTech Band!
We're in desperate need of cash, so our program doesn't turn into trash...

I Just Died In Your Arms Tonight

Choir Synth, p. 2

Solos

E 30 Cm F sus4 F m F sus2 B^b sus2 B^b G m/B^b G m

F 34 Cm F sus4 F m F sus2 B^b sus2 B^b G m/B^b G m

38 Cm F sus4 F m F sus2 B^b sus2 B^b G m/B^b G m **G** Horn Statues / Drum Solo Cm

43 F sus4 B^b sus2 G m/B^b **H** Cm F sus4 F m F sus2

48 B^b sus2 B^b G m/B^b G m Cm F sus4 F m F sus2

52 B^b sus2 B^b 1. G m/B^b G m 2. G m/B^b G m Cm

IT DON'T MEAN A THING

(If It Ain't Got That Swing)

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

MODERATELY FAST

The musical score is written for three staves in 4/4 time, with a key signature of one sharp (F#). The tempo is marked 'MODERATELY FAST'. The score consists of 12 measures. Measures 1-4 are marked with a forte (f) dynamic. Measures 5-8 are marked with a mezzo-forte (mf) dynamic. Measures 9-12 are marked with a mezzo-forte (mf) dynamic. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as rests and accidentals. A large vertical line is drawn between measures 8 and 9, indicating a section break or a change in the arrangement.

Don't Mean A Thing - C

21

To Coda

This musical score is for the piece "Don't Mean A Thing - C". It is written for three staves in 4/4 time, with a key signature of one flat (B-flat). The score is divided into several systems of measures, numbered 13 through 26. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The piece concludes with a Coda section.

Measures 13-16: First system, measures 13, 14, 15, and 16. Measure 16 ends with a double bar line and repeat dots.

Measures 17-20: Second system, measures 17, 18, 19, and 20. Measure 20 ends with a double bar line and repeat dots.

Measures 21-23: Third system, measures 21, 22, and 23. Measure 23 ends with a double bar line and repeat dots.

Measures 24-25: Fourth system, measures 24 and 25. Measure 25 ends with a double bar line and repeat dots.

Measures 26: Fifth system, measure 26. Measure 26 ends with a double bar line and repeat dots.

Dynamic markings include *ff* (fortissimo) at measures 16, 17, and 23, and *f* (forte) at measures 18 and 19. A *2.* (second ending) marking is present at measure 13.

The score includes a "To Coda" instruction at measure 16 and a "D.S. al Coda" instruction at measure 25. The Coda section is marked with a Coda symbol (a circle with a cross) at measure 26.

Bb

IT DON'T MEAN A THING

[If It Ain't Got That Swing]

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

(MODERATELY FAST)

The musical score is written for three staves in treble clef, with a key signature of one flat (Bb) and a common time signature (C). The tempo is marked '(MODERATELY FAST)'. The score consists of 12 measures. Measures 1-4 are marked with a forte (f) dynamic. Measures 5-8 show a dynamic shift to mezzo-forte (mf) and include various musical notations such as slurs, ties, and accents. Measures 9-12 continue the melodic and harmonic development, ending with a final cadence. The arrangement includes various musical notations such as slurs, ties, and accents.

Don't Mean A Thing - Bb

21

To Coda  1.



13 14 15 16 17 18 19 20 21 22 23 24 25 26

D.S. al Coda

CODA

IT DON'T MEAN A THING

(If It Ain't Got That Swing)

E♭

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

MODERATELY FAST

The musical score is written for three staves in E-flat major (three flats) and 4/4 time. The tempo is marked 'MODERATELY FAST'. The score consists of 12 measures. Measures 1-4 are marked with a forte (f) dynamic. Measures 5-8 are marked with a mezzo-forte (mf) dynamic. Measures 9-12 are marked with a mezzo-forte (mf) dynamic. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as slurs and accents. A repeat sign is present at the beginning of measure 9.

Don't Mean A Thing - Eb

21

To Coda

First system of musical notation (measures 13-16). It consists of three staves in treble clef with a key signature of one sharp (F#). Measure 13 starts with a treble rest and eighth notes. Measure 14 has a double bar line and continues the melody. Measure 15 continues the melody. Measure 16 features a first ending bracket with a repeat sign and a fortissimo (ff) dynamic marking.

Second system of musical notation (measures 17-20). It consists of three staves in treble clef with a key signature of one sharp (F#). Measure 17 starts with a first ending bracket and a forte (f) dynamic marking. Measure 18 continues the melody. Measure 19 continues the melody. Measure 20 features a first ending bracket and a forte (f) dynamic marking.

Third system of musical notation (measures 21-23). It consists of three staves in treble clef with a key signature of one sharp (F#). Measure 21 starts with a first ending bracket. Measure 22 continues the melody. Measure 23 continues the melody.

Fourth system of musical notation (measures 24-25). It consists of three staves in treble clef with a key signature of one sharp (F#). Measure 24 continues the melody. Measure 25 continues the melody.

D.S. al Coda

CODA

Fifth system of musical notation (measure 26). It consists of three staves in treble clef with a key signature of one sharp (F#). Measure 26 continues the melody.

IT DON'T MEAN A THING

(If It Ain't Got That Swing)

E♭ * Read in
Bass Clef

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

MODERATELY FAST

7:

1 f 2 3 4

5 6 7 8 mf

9 10 11 12

Don + Mean A Thing - ED

21

To Coda

First system of musical notation (measures 13-16). The key signature is one sharp (F#). The notation includes treble and bass staves with various musical symbols, including notes, rests, and dynamic markings like *ff*. Measure numbers 13, 14, 15, and 16 are indicated below the staves.

Second system of musical notation (measures 17-20). The notation includes treble and bass staves with various musical symbols, including notes, rests, and dynamic markings like *f*. Measure numbers 17, 18, 19, and 20 are indicated below the staves.

Third system of musical notation (measures 21-23). The notation includes treble and bass staves with various musical symbols, including notes, rests, and dynamic markings like *f*. Measure numbers 21, 22, and 23 are indicated below the staves.

Fourth system of musical notation (measures 24-25). The notation includes treble and bass staves with various musical symbols, including notes, rests, and dynamic markings like *f*. Measure numbers 24 and 25 are indicated below the staves.

Fifth system of musical notation (measures 26-27). The notation includes treble and bass staves with various musical symbols, including notes, rests, and dynamic markings like *f*. Measure numbers 26 and 27 are indicated below the staves.

CODA

D.S. al Coda

Rhythm

IT DON'T MEAN A THING

(If It Ain't Got That Swing)

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

MODERATELY FAST

The musical score is written for piano and features a 12-measure structure. It is in 4/4 time and B-flat major. The notation includes treble and bass staves with various musical symbols such as notes, rests, and accidentals. Chord symbols are placed above the staff lines to indicate the harmonic progression. The score is divided into two systems, each containing four measures. The first system includes measures 1 through 8, and the second system includes measures 9 through 12. The tempo is marked 'MODERATELY FAST'.

Chord symbols and measure numbers:

- Measure 1: f C^7
- Measure 2: Ebm^6
- Measure 3: B^b G^m
- Measure 4: C^7 F^7_{sus} B^b
- Measure 5: (C^7) (F^7) (B^b) (D^7) mf
- Measure 6: G^m
- Measure 7: Ebm^7 D^7
- Measure 8: G^m
- Measure 9: G^m
- Measure 10: Ebm^7 D^7
- Measure 11: G^m
- Measure 12: G^m

It Don't Mean A Thing - Rhythm

21

To Coda  1.



13 14 15 16

2.



17 18 19 20



21 22 23

D.S. al Coda



24 25 (Fill)

CODA 



26

Flute

It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

With Expression

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

S. phrasing for solo only

Soprano (S), Alto (A), Tenor (T), Bass (B) parts, measures 1-7. The score is in 4/4 time with a key signature of two flats. The Soprano part has a melodic line with a slur over measures 1-7. The Alto, Tenor, and Bass parts provide harmonic support with a similar melodic contour. The word "legato" is written below the first measure of each part.

Soprano (S), Alto (A), Tenor (T), Bass (B) parts, measures 8-14. The Soprano part continues the melodic line with a slur. The other parts continue their harmonic support.

Soprano (S), Alto (A), Tenor (T), Bass (B) parts, measures 15-22. The Soprano part has a melodic line with a slur. The other parts continue their harmonic support. The text "Lower notes for solo only" is written above the Soprano part in measure 15.

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

First system of musical notation (measures 1-8) for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The music is in 4/4 time. The Soprano part features a melodic line with a slur over measures 1-4 and a breath mark. The Alto, Tenor, and Bass parts provide harmonic support. The word "legato" is written below the Soprano staff in measures 1-4.

Second system of musical notation (measures 9-15) for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The music continues the harmonic and melodic development. The Soprano part has a slur over measures 9-12 and a breath mark at the end of the system.

Third system of musical notation (measures 16-23) for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The music concludes with a final cadence. The Soprano part has a slur over measures 16-19 and a breath mark at the end of the system. The text "Lower notes for solo only" is written above the Soprano staff in measure 16.

Bass Clarinet
optional 8vb for solo

It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

With Expression

Stagger Breathe mf mp mf f

S. phrasing for solo only

First system of music (measures 1-8) for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The music is in 4/4 time. The Soprano part is marked *legato* and includes a slur over measures 1-8. The Alto, Tenor, and Bass parts also include *legato* markings. The Soprano part has a solo line starting at measure 1.

Second system of music (measures 9-15) for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The music is in 4/4 time. The Soprano part has a solo line starting at measure 9. The Alto, Tenor, and Bass parts continue the harmonic support.

Third system of music (measures 16-23) for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The music is in 4/4 time. The Soprano part has a solo line starting at measure 16. The Alto, Tenor, and Bass parts continue the harmonic support. The system ends with a double bar line.

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

First system of the musical score, measures 1-7. The score is for four parts: Soprano (S), Alto (A), Tenor (T), and Baritone (B). The key signature is one sharp (F#) and the time signature is 4/4. The Soprano part has a melodic line with a slur over measures 1-7. The Alto, Tenor, and Baritone parts provide harmonic support, with the Baritone part starting with a lower register. The word "legato" is written above the Soprano staff in measures 2, 3, and 4.

Second system of the musical score, measures 8-14. The Soprano part continues its melodic line with a slur. The Alto, Tenor, and Baritone parts continue their harmonic support. The word "legato" is written above the Soprano staff in measures 9, 10, and 11.

Third system of the musical score, measures 15-21. The Soprano part has a melodic line with a slur. The Alto, Tenor, and Baritone parts continue their harmonic support. The word "legato" is written above the Soprano staff in measures 16, 17, and 18. The instruction "Lower notes for solo only" is written above the Soprano staff in measure 15.

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

4/4

S

A

T

B

legato

legato

legato

legato

9

S

A

T

B

optional 8vb

16

S

A

T

B

Lower notes for solo only

Trombone/Baritone

It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

With Expression

Stagger Breathe *mf mp mf f*

S. phrasing for solo only

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

Second system of music (measures 8-14). The score continues for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The key signature remains one flat and the time signature is 4/4. The music is marked *legato* for all parts. The Soprano part has a solo line indicated by a bracket and the instruction "S. phrasing for solo only".

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

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

Score for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices, measures 1-7. The music is in 4/4 time with a key signature of one flat (B-flat). The Soprano part is marked "legato" and includes a solo phrasing instruction. The other parts (A, T, B) are also marked "legato".

Score for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices, measures 8-14. The music continues in 4/4 time with a key signature of one flat. The Soprano part includes a solo phrasing instruction.

Lower notes for solo only

Score for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices, measures 15-22. The music continues in 4/4 time with a key signature of one flat. The Soprano part includes a solo phrasing instruction and a note about lower notes for solo.

Piano

It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

With Expression

Melody

Bass

Chords

mf *espress.*

Bb F Bb G

mp

7

7

C F Bb Eb Cm F

13

13

Bb Fsus4 F Bb F

Piano, p. 2

It Is Well

19

19

mp f

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

mf

25

25

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

32

32

Cm C7 F Gm7 F Bb Eb Bb F Bb

38

38

F Bb Eb Fsus4 F Bb

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

First system of musical notation for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The key signature is B-flat major (two flats) and the time signature is 4/4. The Soprano part begins with a double bar line and a repeat sign. The lyrics 'legato' are written below the first four measures of each voice part. The system concludes with a double bar line.

Second system of musical notation for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The system begins with a measure rest marked with the number 8. The system concludes with a double bar line.

Lower notes for solo only

Third system of musical notation for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The system begins with a measure rest marked with the number 15. The Soprano part features a long melodic line with a slur. The system concludes with a double bar line.

C Instruments - Low

It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

With Expression

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

S. phrasing for solo only

First system of music (measures 1-7). The vocal parts (Soprano, Alto, Tenor, Bass) are marked *legato*. The Soprano part includes a slur over measures 1-7, indicating a single phrase.

Second system of music (measures 8-14). The vocal parts continue the melody. The Soprano part includes a slur over measures 8-14, indicating a single phrase.

Third system of music (measures 15-22). The vocal parts continue the melody. The Soprano part includes a slur over measures 15-22, indicating a single phrase. The text "Lower notes for solo only" is written above the Soprano staff in measure 15.

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)

A Message To You Rudy

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for a full band, including a vocal duo (Simon & Garfunkel) and various instruments. The instruments listed are C (Soprano Saxophone), Bb (Baritone Saxophone), Eb (Euphonium/Tuba), Tenor Sax., Trumpet in Bb, Bass Clef (Bass), Synthesizer, Drum Set, and Bass Guitar. The score is written in 4/4 time and consists of four measures. The vocal parts are written in treble clef, while the instrumental parts are written in their respective clefs. The bass guitar part is written in bass clef. The drum set part is written in a simplified notation. The synthesizer part is written in both treble and bass clefs. The overall arrangement is a full band version of the classic song.

2

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a piano arrangement with guitar accompaniment and vocal parts. The score is written for a piano (C, Bb, Eb, T. Sx., Bb Tpt., B.C.), a synthesizer (Synth), and a double bass (D. S., Bass). The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four measures. The piano part features a complex melody with many beamed sixteenth and thirty-second notes. The guitar part provides a steady accompaniment with a repeating pattern of eighth notes. The vocal parts are written for a male voice (T. Sx.) and a female voice (Bb Tpt.). The synthesizer part provides a harmonic accompaniment with a repeating pattern of eighth notes. The double bass part provides a steady accompaniment with a repeating pattern of eighth notes.

A Message To You Rudy

3

B

C

Bb

Eb

T. Sax.

Bb Tpt.

B.C.

Synth

D. S.

Bass

C F G C F G C

A Message To You Rudy

4

14

C

Bb

Eb

T. Sx.

Bb Tpt.

B.C.

Synth

D. S.

Bass

F G C F G C

C *Tenor & Clarinet Solo*

5

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a band and includes the following parts:

- Vocals:** C (Carpenter), Bb (Bach), Eb (Elliott), T. Sx. (Tenor Saxophone), Bb Tpt. (Bb Trumpet), B.C. (Baritone/Cornet).
- Instrumental:** Synth (Synthesizer), D. S. (Drum Set), Bass (Bass).

The score is written in 4/4 time and features a key signature of one sharp (F#). The instrumental parts include a Tenor & Clarinet Solo section. The vocal parts are written in a style that suggests a harmonized vocal arrangement. The instrumental parts include a Tenor & Clarinet Solo section. The vocal parts are written in a style that suggests a harmonized vocal arrangement.

22

C

Bb

Eb

T. Sx.

B $\flat$ Tpt.

B.C.

Synth

D. S.

Bass

F G C F G C

This musical score is for the piece 'A Message To You Rudy'. It features a variety of instruments: Clarinet (C), Bb Trumpet, Eb Trumpet, Tenor Saxophone, Bb Trombone, Baritone/Cornet, Synthesizer, Drums (D.S.), and Bass. The score is divided into measures, with a repeat sign at the end of the first system. The key signature is one sharp (F#), and the time signature is 4/4. The instruments play a rhythmic melody, with the synth providing harmonic support. The drums and bass provide a steady beat. The score is marked with '22' at the beginning of each system, indicating the measure number.

7

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a piano arrangement featuring a variety of instruments. The score is divided into systems, with measures 26 through 30 shown. The instruments include:

- C**: Clarinet
- Bb**: B-flat Trumpet
- Eb**: E-flat Trumpet
- T. Sx.**: Tenor Saxophone
- Bb Tpt.**: B-flat Trumpet
- B.C.**: Baritone Clarinet
- Synth**: Synthesizer
- D. S.**: Double Bass
- Bass**: Bass

The score is written in 4/4 time. The key signature is one sharp (F#). The melody is primarily carried by the Tenor Saxophone and the B-flat Trumpet. The piano accompaniment features a steady bass line and a melodic line in the right hand. The score includes various musical notations such as notes, rests, and dynamic markings.

E

D. S.

A Message To You Rudy

9

34

C

Bb

Eb

T. Sax.

Bb Tpt.

B.C.

Synth

D. S.

Bass

F G C F G

This musical score is for the song "The Sound of Silence" and includes the following parts:

- C:** Treble clef, playing a melody of eighth and quarter notes.
- Bb:** Treble clef, playing a melody with eighth and quarter notes.
- Eb:** Treble clef, playing a melody with eighth and quarter notes.
- T. Sx.:** Treble clef, playing a melody with eighth and quarter notes.
- Bb Tpt.:** Treble clef, playing a melody with eighth and quarter notes.
- B.C.:** Bass clef, playing a melody with eighth and quarter notes.
- Synth:** Treble and Bass clefs, playing chords and a bass line.
- D. S.:** Drum set, indicated by a double bar line.
- Bass:** Bass clef, playing a melody with eighth and quarter notes.

The score is written for a 12-lead band and includes a synth part. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into three measures, each starting with a rehearsal mark of 37. The synth part includes chord symbols: C, F, G, and C.

40 F *molto rit.*

C

Bb

Eb

T. Sax.

Bb Tpt.

B.C.

Synth

D. S.

Bass

F G C6 = C-E-A

Score

Let's Groove

As Recorded by Earth, Wind, & Fire
arr. Bernice

Dance Groove ♩ = 125

Score for "Let's Groove" (Dance Groove, 125 BPM), arranged by Bernice. The score includes parts for Melody C, Melody B $\flat$, Melody E $\flat$, Melody (B C), Countermelody C, Countermelody B $\flat$, Countermelody E $\flat$, Countermelody (B C), Bass Line C, Bass Line B $\flat$, Bass Line E $\flat$, Bass Line (B C), Bass Guitar, Chord Chart, Guitar, Mallets, Piano/Clavinet/Bass & Lead/Voice Oohs/Electric Piano, Strings, Drum Set, Snare & Bass Drum, Floor Tom, and Hand Clap.

The score is in 4/4 time and features a key signature of two flats (B $\flat$ and E $\flat$). The tempo is marked as Dance Groove ♩ = 125. The arrangement includes various musical elements such as melodic lines, countermelodies, bass lines, chords, and percussion.

Key musical elements and annotations include:

- Melody C, Melody B $\flat$, Melody E $\flat$, Melody (B C):** These parts feature melodic lines with "sol" (solo) markings and "mp" (mezzo-piano) dynamics.
- Countermelody C, Countermelody B $\flat$, Countermelody E $\flat$, Countermelody (B C):** These parts provide counter-melodies, also marked with "sol" and "mp".
- Bass Line C, Bass Line B $\flat$, Bass Line E $\flat$, Bass Line (B C):** These parts provide the bass foundation, marked with "mp".
- Bass Guitar:** This part provides a steady bass line, marked with "mp".
- Chord Chart:** This part provides the harmonic structure, marked with "mp".
- Guitar:** This part provides a steady guitar line, marked with "mp".
- Mallets:** This part provides a steady mallet line, marked with "mp".
- Piano/Clavinet/Bass & Lead/Voice Oohs/Electric Piano:** This part provides a steady piano/clavinet line, marked with "mp".
- Strings:** This part provides a steady string line, marked with "mp".
- Drum Set:** This part provides a steady drum line, marked with "mp".
- Snare & Bass Drum:** This part provides a steady snare and bass drum line, marked with "mp".
- Floor Tom:** This part provides a steady floor tom line, marked with "mp".
- Hand Clap:** This part provides a steady hand clap line, marked with "mp".

Additional annotations include "Double in Octaves 8vb" for the Piano/Clavinet/Bass & Lead/Voice Oohs/Electric Piano part, "add ascending octaves..." for the Strings part, and "optional 8th note build up w/ open high hat" for the Drum Set part.

Let's Groove

8 **B**

M. C. tutti *f*

M. B $\flat$ tutti *f*

M. Eb tutti *f*

M. (B C) tutti *f*

CM C *f*

CM B $\flat$ *f*

CM Eb *f*

CM. (B C) *f*

BL C *f* Repeat...

BL B $\flat$ *f* Repeat...

BL Eb *f* Repeat...

BL. (B C) *f* Repeat...

Bass *f* $Fm7$ $A\flat/B\flat$ $A\flat$ $Gm7$ $Cm7$ $B\flat Cm7$ $Fm7$ $A\flat/B\flat$ $A\flat$ $Gm7$ $Cm7$ $B\flat Cm7$ $Fm7$ $A\flat/B\flat$ $A\flat$ $Gm7$ $Cm7$ $B\flat Cm7$

Chord Chart *f* $Gm7$ $Cm7$ $B\flat Cm7$ $Fm7$ $A\flat/B\flat$ $A\flat$ $Gm7$ $Cm7$ $B\flat Cm7$ $Fm7$ $A\flat/B\flat$ $A\flat$ $Gm7$ $Cm7$ $B\flat Cm7$ $Fm7$ $A\flat/B\flat$ $A\flat$ $Gm7$ $Cm7$ $B\flat Cm7$

Gtr. *f*

Mal. *f*

Pno. *f*

Strings

D. S. *f*

S&B Dr. *f*

Floor Tom *mp* *f*

H. C. *f*

3

[illegible]

Let's Groove

Top Notes Harmony
Bottom MelodyTo Coda 3rd Time D

22

M. C. *mp* solo/soli

M. B $\flat$ *mp* solo/soli

M. Eb *mp* solo/soli

M. (B.C.) *mp* solo/soli

CM C

CM B $\flat$

CM Eb

CM (B.C.)

BL C

BL B $\flat$

BL Eb

BL (B.C.) 22

Bass 22 *mp* G m7 C m7 B $\flat$ C m7 F m7 /A $\flat$ /B $\flat$ /A $\flat$ G m7 C m7 B $\flat$ C m7 F m7 /A $\flat$ /B $\flat$ /A $\flat$ G m7 C m7 B $\flat$ C m7 F m7 /A $\flat$ /B $\flat$ /A $\flat$ G m7 C m7 B $\flat$ C m7

Chord Chart 22 *mp* G m7 C m7 B $\flat$ C m7 F m7 /A $\flat$ /B $\flat$ /A $\flat$ G m7 C m7 B $\flat$ C m7 F m7 /A $\flat$ /B $\flat$ /A $\flat$ G m7 C m7 B $\flat$ C m7 F m7 /A $\flat$ /B $\flat$ /A $\flat$ G m7 C m7 B $\flat$ C m7

Gtr. 22 *mp* G m7 C m7 F m7 G m7 C m7 F m7 G m7 C m7 F m7 G m7 C m7 F m7 G m7 C m7

Mal. 22 *mf*

Pno. 22 *mp* *add electric piano D-F* G m7 C m7 B $\flat$ C m7 F m7 /A $\flat$ /B $\flat$ /A $\flat$ G m7 C m7 B $\flat$ C m7 F m7 /A $\flat$ /B $\flat$ /A $\flat$ G m7 C m7 B $\flat$ C m7 F m7 /A $\flat$ /B $\flat$ /A $\flat$ G m7 C m7 B $\flat$ C m7

Strings 22 *mp*

D. S. 22 *mp*

S&B Dr. 22 *mp*

Floor Tom 22 *mp*

H.C. *mp*

63

F Coda

M. C *mf* *solo/soli* *cresc.* *tutti* *sfz*

M. B $\flat$ *mf* *solo/soli* *cresc.* *tutti* *sfz*

M. Eb *mf* *solo/soli* *cresc.* *tutti* *sfz*

M. (B.C.) *mf* *solo/soli* *cresc.* *tutti* *sfz*

CM. C *mf*

CM. B $\flat$ *mf*

CM. Eb *mf*

CM. (B.C.) *mf*

BL. C *mf*

BL. B $\flat$ *mf*

BL. Eb *mf*

BL. (B.C.) *mf*

Bass *mf*

Chord Chart *mf*

Gtr. *mf*

Mal. *mf* *solo/soli* *cresc.* *tutti* *sfz*

Pno. *mf* *B $\flat$ m7* *C m7* *B $\flat$ m7* *C m7* *D $\flat$ m7* *E $\flat$ m7* *B $\flat$ m/G*

Strings *mf* *B $\flat$ m7* *C m7* *B $\flat$ m7* *C m7* *D $\flat$ m7* *E $\flat$ m7* *B $\flat$ m/G*

D. S. *mf*

S&B Dr. *mf*

Floor Tom *mf*

H. C. *mf*

The musical score for "The Way You Love Me" by The Roots is presented in a standard musical notation format. The score includes parts for the following instruments and vocals:

- Vocals:** M.C., M.B., M.Eb, M.(B.C.)
- Keyboards:** CM C, CM Bb, CM Eb, CM (B.C.)
- Brass:** BL C, BL Bb, BL Eb, BL (B.C.)
- Bass:** Bass
- Chord Chart:** Chord Chart
- Guitar:** Gtr
- Mal:** Mal
- Piano:** Pno
- Strings:** Strings
- Drums:** D.S., S&B Dr, Floor Tom, H.C.

The score is in 4/4 time and features a complex arrangement with various instruments and a detailed chord chart. The key signature is B-flat major (two flats). The score includes a variety of musical notations, including notes, rests, and dynamic markings. The chord chart provides a detailed breakdown of the harmonic structure, including chords such as Fm7, A-flat/B-flat, A-flat, Gm7, Cm7, B-flat/Cm7, and Fm7. The score also includes a variety of musical notations, including notes, rests, and dynamic markings. The score is a comprehensive musical score for a jazz-influenced hip-hop track.

Top Notes Harmony
Bottom Melody

M. C

M. Bb

M. Eb

M. (B.C)

CM C

CM Bb

CM Eb

CM (B.C)

BL C

BL Bb

BL Eb

BL (B.C)

Bass

Chord Chart

Gtr

Mal.

Pno

Strings

D. S

S&B Dr.

Floor Tom

H. C.

Top Melody

Middle Melody

Top Melody

Middle Melody

play build up both times

play build up both times

play build up both times

play build up both times

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a full orchestration for a studio recording, featuring a variety of instruments. The score is written in G major and 4/4 time, with a key signature of one sharp (F#). The tempo is marked as "Moderato".

The instruments included in the score are:

- Vocals:** M. C. (Male Vocalist), M. B. (Male Vocalist), M. Eb (Male Vocalist), M. (B.C.) (Male Vocalist).
- Instrumental:** CM. C. (Contra Alto Saxophone), CM. Bb (Contra Alto Saxophone), CM. Eb (Contra Alto Saxophone), CM. (B.C.) (Contra Alto Saxophone), BL. C. (Bassoon), BL. Bb (Bassoon), BL. Eb (Bassoon), BL. (B.C.) (Bassoon), Bass (Bass), Chord Chart (Chord Chart), Gtr. (Guitar), Mal. (Mallets), Pno. (Piano), Strings (Strings), D. S. (Drum Set), S&B Dr. (Snare and Bass Drum), Floor Tom (Floor Tom), H. C. (Hi-C).

The score is divided into measures, with a repeat sign at the beginning of the first measure. The key signature is G major, and the time signature is 4/4. The tempo is marked as "Moderato". The score includes a variety of musical notation, including notes, rests, and dynamic markings.

Top Notes Harmony
Bottom Melody

M. C

M. B $\flat$

M. E $\flat$

M. (B.C.)

CM. C

CM. B $\flat$

CM. E $\flat$

CM. (B.C.)

BL. C

BL. B $\flat$

BL. E $\flat$

BL. (B.C.)

75

Bass

Chord Chart

Gtr.

Mal.

Pno.

Strings

D. S.

S&B Dr.

Floor Tom

H.C.

Top Melody

Bottom Melody

This musical score is for the song "Let's Groove" and is page 12 of the arrangement. It features a variety of instruments including Melodica (M. C, M. B $\flat$, M. E $\flat$, M. (B.C.)), Congas (CM. C, CM. B $\flat$, CM. E $\flat$, CM. (B.C.)), Bongos (BL. C, BL. B $\flat$, BL. E $\flat$, BL. (B.C.)), Bass, Chord Chart, Guitar (Gtr.), Maracas (Mal.), Piano (Pno.), Strings, Drums (D. S., S&B Dr., Floor Tom, H.C.), and a Melodica (M. C). The score is written in 4/4 time and includes a key signature of two flats (B $\flat$ and E $\flat$). The Melodica parts are divided into Top Notes Harmony and Bottom Melody. The Chord Chart provides a visual representation of the harmonic structure, showing chords such as F m7, A $\flat$, B $\flat$, A $\flat$, G m7, and C m7. The score is marked with a rehearsal cue at measure 75. The instruments are arranged in a standard orchestral layout, with the Melodica parts at the top and the drums at the bottom.

My Way

And now the end is near,
And so I face the final curtain,
My friends I'll say it clear,
I'll state my case of which I'm certain,
I've lived a life that's full,
I traveled each and every highway,
And more much more than this,
I did it my way...

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

This musical score is for the song "My Way" by Don Costa, transcribed by Jerannchris Rivera-Heredia. It is a full orchestration for a jazz band, featuring 13 instruments. The score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked with a common time signature 'C'.

The instruments and their parts are as follows:

- Flute:** Plays a melodic line with triplets and slurs.
- Clarinet in B $\flat$:** Plays a melodic line with triplets and slurs.
- Alto Sax:** Plays a sustained harmonic line with slurs.
- Tenor Sax:** Plays a melodic line with triplets and slurs.
- Baritone Sax:** Plays a sustained harmonic line with slurs.
- Horn in F:** Plays a sustained harmonic line with slurs.
- Trumpet in B $\flat$ 1:** Plays a melodic line with triplets and slurs.
- Trumpet in B $\flat$ 2:** Plays a melodic line with triplets and slurs.
- Trumpet in B $\flat$ 3:** Plays a melodic line with triplets and slurs.
- Trombone 1:** Plays a sustained harmonic line with slurs.
- Trombone 2:** Plays a sustained harmonic line with slurs.
- Baritone (T.C.):** Plays a melodic line with triplets and slurs.
- Baritone (B.C.):** Plays a melodic line with triplets and slurs.
- Tuba:** Plays a sustained harmonic line with slurs.

The score includes dynamic markings such as *p* (piano) and *f* (forte). The notation includes various musical symbols such as notes, rests, slurs, and triplets.

This musical score is for the song "My Way" and is marked with a rehearsal letter "A". It is arranged for a 12-piece band. The instruments and their parts are as follows:

- Fl.** (Flute): Treble clef, key of B-flat major. Features triplet eighth notes and sixteenth-note runs.
- B♭ Cl.** (B-flat Clarinet): Treble clef, key of B-flat major. Features triplet eighth notes and sixteenth-note runs.
- A. Sx.** (Alto Saxophone): Treble clef, key of B-flat major. Features a melodic line with some rests.
- T. Sx.** (Tenor Saxophone): Treble clef, key of B-flat major. Features a melodic line with some rests.
- B. Sx.** (Baritone Saxophone): Treble clef, key of B-flat major. Features a melodic line with some rests.
- Hn.** (Horn): Treble clef, key of B-flat major. Features a melodic line with some rests.
- B♭ Tpt. 1** (B-flat Trumpet 1): Treble clef, key of B-flat major. Features a melodic line with some rests.
- B♭ Tpt. 2** (B-flat Trumpet 2): Treble clef, key of B-flat major. Features a melodic line with some rests.
- B♭ Tpt. 3** (B-flat Trumpet 3): Treble clef, key of B-flat major. Features a melodic line with some rests.
- Tbn. 1** (Tenor Trombone 1): Bass clef, key of B-flat major. Features a melodic line with some rests.
- Tbn. 2** (Tenor Trombone 2): Bass clef, key of B-flat major. Features a melodic line with some rests.
- Bar.** (Baritone): Treble clef, key of B-flat major. Features a melodic line with some rests.
- Bari (B.C.)** (Baritone in C): Bass clef, key of B-flat major. Features a melodic line with some rests.
- Tuba**: Bass clef, key of B-flat major. Features a melodic line with some rests.

The score includes various musical notations such as triplets, slurs, and rests, indicating a complex and dynamic arrangement.

3

This image shows a page of a musical score for a concert band. The score is written for the following instruments: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Bass Saxophone (B. Sx.), Horn (Hn.), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), B♭ Trumpet 3 (B♭ Tpt. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Baritone (Bar.), Bari (B.C.), and Tuba. The score is in 4/4 time and features a key signature of two flats (B♭ major or D minor). The music is divided into measures, with a section marker 'B My Way' appearing at the top. The score includes various musical notations such as notes, rests, beams, and slurs, as well as dynamics like *f* (forte) and *ff* (fortissimo). The page number '15' is visible in the top left corner.

4

[illegible]

My Way

A musical score for four percussion parts: Snare, Tenors, Bass, and Cymbals. The score is written on four staves, each with a 4/4 time signature. The notation uses numbers 1, 8, and 7 to indicate specific drum patterns or strokes. The Snare part has a 4/4 time signature. The Tenors part has a 4/4 time signature. The Bass part has a 4/4 time signature. The Cymbals part has a 4/4 time signature. The score is divided into measures by vertical bar lines. The first measure is marked with a '1'. The second measure is marked with an '8'. The third measure is marked with an '8'. The fourth measure is marked with an '8'. The fifth measure is marked with a '7'. The sixth measure is marked with a '3'. The score ends with a double bar line. The word 'ff' (fortissimo) is written below the Cymbals staff in the sixth measure.

11 2

11 2

11 2

11 2

cres. fff fff fff

cres. fff fff fff

cres. fff fff fff

Two Plate Roll fff fff fff

cres. fff fff fff

OVER THE RAINBOW

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

(SLOWLY)

1 *mf* 2 3

4 5 6 7 *To Coda* ⊕

8 *f* 9 10 *f*

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Rainbow - C

25

11 12 13

14 15 16

17

CODA

18 19

20 21 22

OVER THE RAINBOW

Bb

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

(SLOWLY)

mf *mf* *mf*

1 2 3

To Coda ⊕

4 5 6 7

1. 2.

f *f* *f* *f*

8 9 10

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Over The Rainbow - Bb

25

Measures 11-13 of the musical score. Measure 11 features a treble clef with a melody of eighth notes and a bass clef with a single note. Measure 12 has a treble clef with a melody of eighth notes and a bass clef with a single note. Measure 13 has a treble clef with a melody of eighth notes and a bass clef with a single note. A dynamic marking of *f* is present in measure 13.

Measures 14-16 of the musical score. Measure 14 features a treble clef with a melody of eighth notes and a bass clef with a single note. Measure 15 has a treble clef with a melody of eighth notes and a bass clef with a single note. Measure 16 has a treble clef with a melody of eighth notes and a bass clef with a single note. Dynamic markings of *f* are present in measures 14 and 15.

Measures 17-19 of the musical score. Measure 17 features a treble clef with a melody of eighth notes and a bass clef with a single note. Measure 18 has a treble clef with a melody of eighth notes and a bass clef with a single note. Measure 19 has a treble clef with a melody of eighth notes and a bass clef with a single note. Dynamic markings of *ff* are present in measures 17 and 18. A dynamic marking of *mf* is present in measure 19. A tempo marking of *ritard.* is present in measure 19.

CODA

Measures 18-19 of the musical score. Measure 18 features a treble clef with a melody of eighth notes and a bass clef with a single note. Measure 19 has a treble clef with a melody of eighth notes and a bass clef with a single note. Dynamic markings of *mf* are present in measures 18 and 19. A tempo marking of *ritard.* is present in measure 19.

Measures 20-22 of the musical score. Measure 20 features a treble clef with a melody of eighth notes and a bass clef with a single note. Measure 21 has a treble clef with a melody of eighth notes and a bass clef with a single note. Measure 22 has a treble clef with a melody of eighth notes and a bass clef with a single note. Dynamic markings of *mf* are present in measures 20 and 21. A tempo marking of *ritard.* is present in measure 22.

OVER THE RAINBOW

E♭

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

(SLOWLY)

The musical score is written for piano in E-flat major (three flats) and 4/4 time. It begins with a tempo marking of 'SLOWLY'. The first system contains measures 1 through 7. Measures 1 and 2 are marked *mf*. Measure 7 ends with a 'To Coda' symbol. The second system contains measures 8 through 10. Measures 8 and 9 are marked *f*. Measure 9 has a first ending bracket, and measure 10 is also marked *f*.

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Kaindow - ED

25

Musical score for Kaindow - ED, measures 11-22. The score is written for three staves (treble, alto, and bass clefs) and includes various musical notations such as notes, rests, and dynamic markings.

Measures 11-16: Main body of the score, featuring melodic lines and harmonic accompaniment. Measure 14 includes a forte (*f*) dynamic marking.

Measure 17: A section marked *ff* (fortissimo) and *D.C. al Coda* (Da Capo al Coda), indicating a repeat of the preceding material.

Measures 18-19: A section marked *CODA*, featuring a melodic line and harmonic accompaniment. Measure 19 includes a mezzo-forte (*mf*) dynamic marking and a *ritard.* (ritardando) instruction.

Measures 20-22: Final section of the score, featuring a melodic line and harmonic accompaniment. Measure 22 includes a mezzo-forte (*mf*) dynamic marking and a *ritard.* (ritardando) instruction.

OVER THE RAINBOW

Bass Clef

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

(SLOWLY)

mf

mf

mf

2

3

4

5

6

7

1.

2.

f

f

f

f

8

9

10

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Over The Rainbow - Bass Clef

Measures 11-13 of the bass line. Measure 11 features a descending eighth-note scale. Measures 12 and 13 contain sustained notes with a crescendo leading to a forte (f) dynamic in measure 13.

Measures 14-16 of the bass line. Measure 14 begins with a forte (f) dynamic. Measure 15 features a chromatic ascending eighth-note scale. Measure 16 concludes with a sustained note.

Measures 17-19 of the bass line. Measure 17 starts with a fortissimo (ff) dynamic. Measure 18 includes the instruction "D.C. al Coda". Measure 19 ends with a fortissimo (ff) dynamic.

CODA

Measures 18-19 of the Coda section. Measure 18 features a mezzo-forte (mf) dynamic. Measure 19 includes the instruction "ritard." (ritardando).

Measures 20-22 of the bass line. Measure 20 features a descending eighth-note scale. Measures 21 and 22 contain sustained notes, with measure 22 ending with a fortissimo (ff) dynamic.

Rhythm

OVER THE RAINBOW

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

(SLOWLY)

Measures 1-3 of the musical score. The key signature is B-flat major (two flats). The tempo marking is (SLOWLY). The first staff is the melody, the second is the piano accompaniment, and the third is the bass line. Chords are indicated below the piano staff: Eb (mf), Cm, Gm, Eb7, Ab, Abmaj7, and Ab7.

Measures 4-7 of the musical score. The key signature remains B-flat major. Chords are indicated below the piano staff: Gm7, Eb, Gm7, Eo, Ab6, Abm6, Eb, C9, F7, Fm, and Bb7. The section ends with a 'To Coda' symbol.

Measures 8-10 of the musical score. Measure 8 includes a first ending bracket. Measure 9 includes a second ending bracket. Chords are indicated below the piano staff: Eb, Fm7, Bb7, Eb, Eb6, and Eb. The section ends with a double bar line.

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Over the Rainbow - Rhythm

25

Measures 11-13 of the piano accompaniment for "Over the Rainbow". The music is in B-flat major (two flats) and 4/4 time. Measure 11 features a melody in the right hand and a bass line in the left hand, with chords Fm7 and Bb7. Measure 12 continues the melody and bass line, with chords Eb6 and A° (A major triad with a diminished fifth). Measure 13 concludes the phrase with chords Bb7 and A°.

Measures 14-16 of the piano accompaniment. Measure 14 has chords Eb and Eb6. Measure 15 has chords C° and Fm6. Measure 16 has chords Fm6 and C°.

Measure 17 of the piano accompaniment, marked "D.C. al Coda". It features a melody in the right hand and a bass line in the left hand, with chords Fm7, Bb7, and Bb9.

CODA

Measures 18-19 of the piano accompaniment, marked "CODA". Measure 18 has a melody in the right hand and a bass line in the left hand, with chords Eb and Fm7. Measure 19 features a melody in the right hand and a bass line in the left hand, with chords Fm7 and Bb7, and a "ritard." marking.

Measures 20-22 of the piano accompaniment. Measure 20 has chords Bb7 and E7. Measure 21 has chords Eb and Fm7/Bb. Measure 22 has chords Ebmaj7 and Bb7, and a "ritard." marking.

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

3

1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

Maestoso $\text{♩} = 88$

Flute

Oboe

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet (Cornet) 1

B♭ Trumpet (Cornet) 2

F Horn

Trombone 1

Trombone 2, Baritone, Bassoon

Tuba

Percussion 1

Percussion 2

Piano Reduction

Gr. Cym. S.D. B.D. Timp. Tune F & B♭

f *rit.* *div.* *unis.*

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YBS54

9 **A** Andante ♩ = 96 **B**

Fl. *mf*

Ob.

1 *mf*

Cl. 2 *mf*

B. Cl. *mf* simile

A. Sax. *mf* simile

T. Sax. *mf* simile

Bar. Sax. *mf* simile

A Andante ♩ = 96 **B**

1

Tpt. (Cnt.) 2

Hn. *mf* simile

Trb. 1 *mf* simile

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

Tuba *mf* simile

1

Perc. 2

A Andante ♩ = 96 **B**

Pno. Red. *mf* simile

18

Fl.

Ob.

mf

1

Cl.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1

Tpt. (Cnt.)

2

mf

Hn.

Trb. 1

Trb. 2, Bar., Bsn.

Tuba

Susp. Cym. (yarn mallets)

1

Perc.

2

P

mf

Lv.

Pno. Red.

ΥΓΕΙΑ Δ

37 *div.* *f* *mf* *un.* *un.* *mf* *div.* *1.* *div.*

Fl.

Ob.

1 *f* *mf*

Cl.

2 *f* *mf*

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1 *div.* *f* *mf* *un.* *un.* *mf* *div.* *1.* *div.*

Tpt. (Cnt.)

2 *f* *mf*

Hn.

Trb. 1 *f* *mf*

Trb. 2, Bar., Bsn.

Tuba *f* *mf*

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

Perc.

2

Pno. Red. *f* *mf* *un.* *un.* *mf* *1.*

1. 47 2. rit. div. unis. div.

Fl.

Ob.

1. rit. div. unis. f unis. 3 div.

Cl.

2. rit. div. f 3

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1. unis. 2. rit. div. unis. div.

Tpt. (Cnt.)

2. rit. f 3

Hn.

Trb. 1

Trb. 2, Bar., Bsn.

Tuba

1. rit. 3

Perc.

2. rit. f 3

Pno. Red.

YBS54

Score

[Subtitle]

Coots & Gillespie
arr. Bernice

Moderate Swing

©2011

Santa Claus Is Comin' To Town

7 A

C

Bb

Eb

B.C.

B.L. C

B.L. Bb

B.L. Eb

B.L. B.C.

Synth

Bass

Cm7 F7 Bb Bb Eb Bb Bb7 Eb Ebm Bb Gm

Dm7 G7 C C F C C7 F Fm C Am

Am7 D7 C C G7 C Cm Eb

Cm7 F7 Bb Bb Eb Bb Bb7 Eb Ebm Bb Gm

Cm7 F7 Bb Bb Eb Bb Bb7 Eb Ebm Bb Gm

Cm7 F7 Bb Bb Eb Bb Bb7 Eb Ebm Bb Gm

Cm7 F7 Bb Bb Eb Bb Bb7 Eb Ebm Bb Gm

B

3

15

C

B $\flat$

E $\flat$

B.C.

B.L. C

B.L. B $\flat$

B.L. E $\flat$

B.L. B.C.

Synth

Bass

B

Cm7 F7 B $\flat$ B $\flat$ 7 E $\flat$ B $\flat$ 7 E $\flat$ C7

Dm7 G7 C C7 F C7 F D7

Am7 D7 G7 C G7 C A7

Cm7 F7 B $\flat$ B $\flat$ 7 E $\flat$ B $\flat$ 7 E $\flat$ C7

Cm7 F7 B $\flat$ B $\flat$ 7 E $\flat$ B $\flat$ 7 E $\flat$ C7

Cm7 F7 B $\flat$ B $\flat$ 7 E $\flat$ B $\flat$ 7 E $\flat$ C7

23

C

B $\flat$

E $\flat$

B.C.

F7 F $\sharp$ dim Gm C7 F7 F $\sharp$ aug B $\flat$ E $\flat$ B $\flat$ B $\flat$ 7 E $\flat$ E $\flat$ m

B.L. C

G7 G $\sharp$ dim Am D7 G7 G $\sharp$ aug C F C C7 F Fm

B.L. B $\flat$

D7 D $\sharp$ dim Em A7 D7 D $\sharp$ aug C C G7 C Cm

B.L. E $\flat$

F7 F $\sharp$ dim Gm C7 F7 F $\sharp$ aug B $\flat$ E $\flat$ B $\flat$ B $\flat$ 7 E $\flat$ E $\flat$ m

B.L. B.C.

Synth

F7 F $\sharp$ dim Gm C7 F7 F $\sharp$ aug B $\flat$ E $\flat$ B $\flat$ B $\flat$ 7 E $\flat$ E $\flat$ m

Bass

F7 F $\sharp$ dim Gm C7 F7 F $\sharp$ aug B $\flat$ E $\flat$ B $\flat$ B $\flat$ 7 E $\flat$ E $\flat$ m

Santa Claus Is Comin' To Town

5

D *30* *D.S. al Coda* **E**

C *30*

B $\flat$ *30*

E $\flat$ *30*

B.C. *30*

B.L. C *30*

B.L. B $\flat$ *30*

B.L. E $\flat$ *30*

B.L. B.C. *30*

Synth *30*

Bass *30*

f

The musical score is for the song "Santa Claus Is Comin' To Town". It is written for a vocal ensemble and instrumental accompaniment. The key signature has one flat (Bb), and the time signature is common time (C). The score includes a "D.S. al Coda" instruction, indicating a repeat of the section. The vocal parts are for Soprano (C), Alto (Bb), Tenor (Eb), and Bass (B.C.), with additional parts for Baritone (B.L. C), Bass (B.L. Bb), Bass (B.L. Eb), and Bass (B.L. B.C.). The instrumental parts are for Synth and Bass. The score includes a variety of chords and dynamics, with a forte (f) dynamic marking at the end. The score is marked with "30" at the beginning of each staff, likely indicating a measure number or a specific section.

Santa Claus Is Comin' To Town

39

C

39

Bb

39

Eb

39

B.C.

39

B.L. C

39

B.L. Bb

39

B.L. Eb

B.L. B.C.

39

Synth

Bass

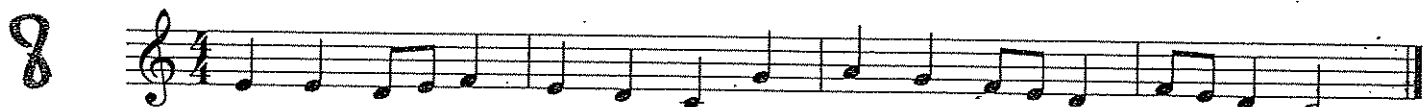
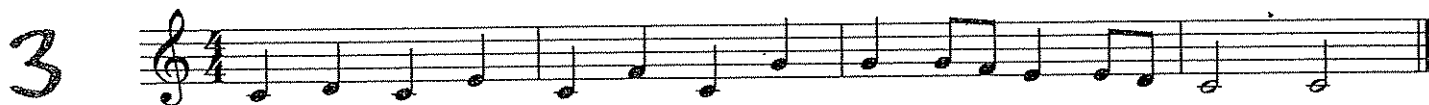
Detailed description: This is a musical score for the song 'Santa Claus Is Comin' To Town'. The score is written for a vocal ensemble and instrumental accompaniment. The vocal parts are arranged in four systems, each with four staves. The first system includes parts for Soprano (C), Alto (Bb), Tenor (Eb), and Bass (B.C.). The second system includes parts for Soprano (B.L. C), Alto (B.L. Bb), Tenor (B.L. Eb), and Bass (B.L. B.C.). The instrumental parts include a Synth part and a Bass part. The score is written in 4/4 time and the key signature has two flats (Bb and Eb). The measure number 39 is indicated at the beginning of each system. The vocal parts are written in treble and bass clefs, while the instrumental parts are written in treble and bass clefs. The score is written on a white background with black musical notation.

C



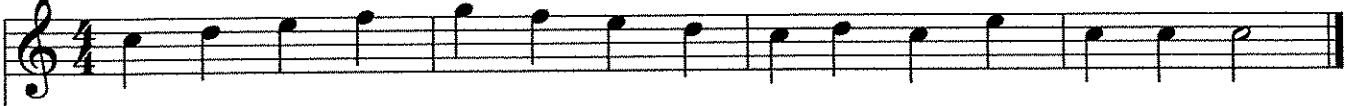
Bb-Low

Sight Reading Exercises



Bb - High

Sight Reading Exercises

1 

2 

3 

4 

5 

6 

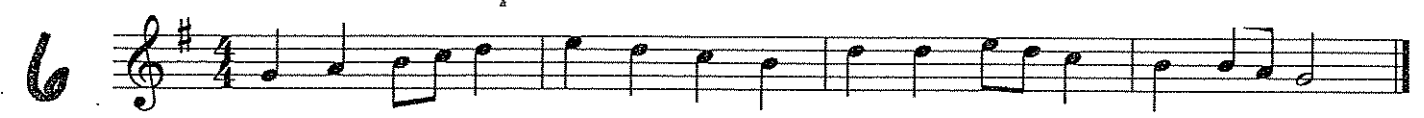
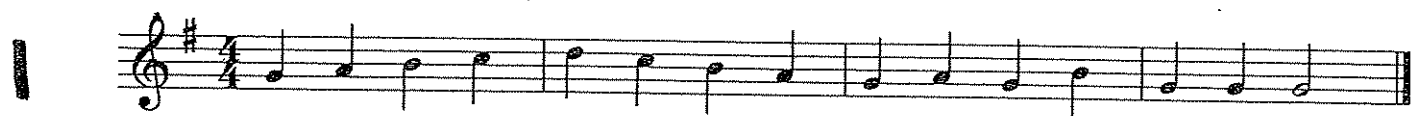
7 

8 

9 

E_b

Sight Reading Exercises



7:

Sight Reading Exercises

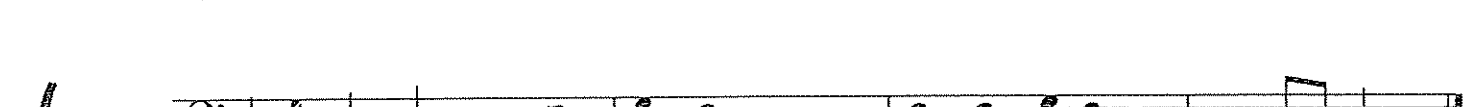
1 

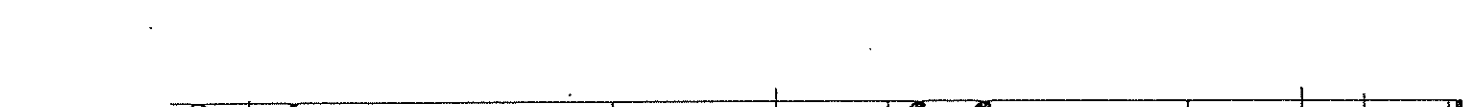
2 

3 

4 

5 

6 

7 

8 

9 

Traditional
Aaron Copland (1900-1990)

Flute

Oboe

Bassoon

Clarinet in Bb

Bass Clarinet

Alto Sax.

Tenor Sax.

Baritone Sax.

Trumpet in Bb

Horn in F

Baritone (T.C.)

Baritone (B.C.)

Tuba

Guitar

Bass Guitar

Mallets

Piano

Snare Drum (Beginning)

Snare Drum (Advanced)

Sponsor Song 2017 - Melody

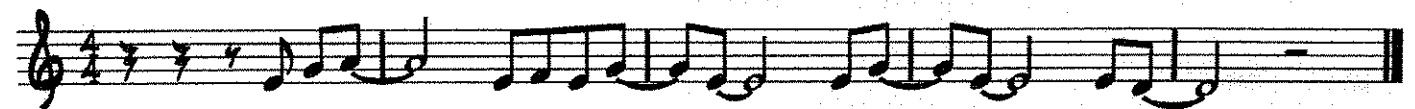
C INSTRUMENTS (TREBLE)



B-FLAT INSTRUMENTS (HIGH)



B-FLAT INSTRUMENTS (LOW)



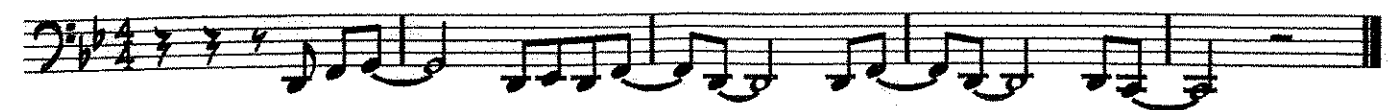
E-FLAT INSTRUMENTS



C INSTRUMENTS (BASS)



TUBA



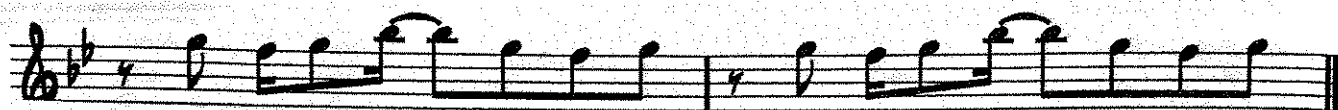
Lyrics

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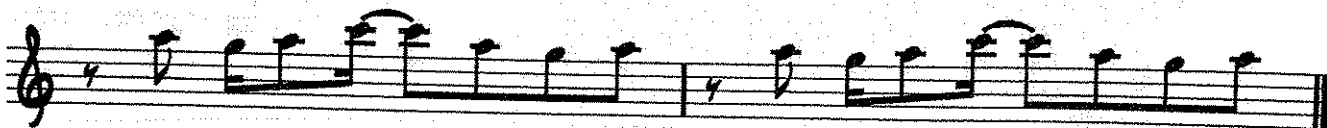
Sponsor Song 2017 - Horn Lick

C INSTRUMENTS (TREBLE)



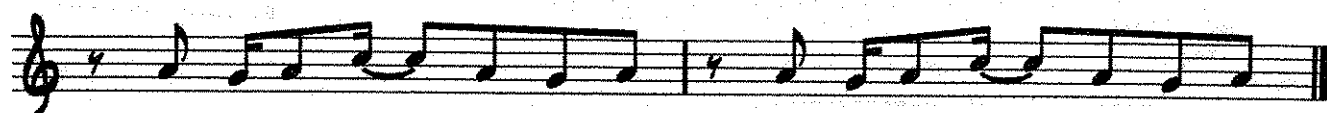
G F G Bb G F G G F G Bb G F G

B-FLAT INSTRUMENTS (HIGH)



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

B-FLAT INSTRUMENTS (LOW)



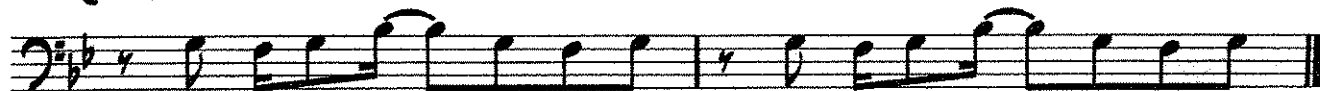
A G A C A G A A G A C A G A

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**



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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
E♭ Alto Saxophone	8
Bb Tenor Saxophone	2
E♭ 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.

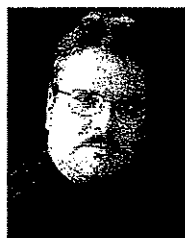
Notes to the Conductor

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 Bolwin 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), Belts! (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), Frieztall (Shaffer), Hexagony (Hawkins), Independence (Hall/arr. Conway), Joyful and Triumphant (Huckaby), Little Star (Grice), Midnight Avenger (Newick), 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 (Conway), 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)

Majestic 3

Flute

Oboe

1st B♭ Clarinet

2nd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Majestic 3

1st B♭ Trumpet

2nd B♭ Trumpet

F Horn

Trombone

Baritone

Tuba

Bells

Timpani

Percussion 1
(Snare Dr., Bass Dr.)

Percussion 2
(Crash Cym.,
Sus. Cym.,)

Piano/Keyboard
(Optional)

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sax

T. Sax.

Bar. Sax.

1st Tpt.

2nd Tpt.

Hn.

Trb.

Bar.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

Pno.

This musical score page contains measures 1 through 8 of a piece. It features a large ensemble of instruments. The woodwinds (Flute, Oboe, Clarinets, Bassoon, Saxophones) and brasses (Trumpets, Horns, Trombone, Baritone, Tuba) are primarily playing sustained notes with some melodic movement. The percussion section (Percussion 1, Percussion 2, and Timpani) provides a rhythmic foundation. The piano part (Piano) plays a steady eighth-note accompaniment in the right hand and a more active line in the left hand. A second page number '11' is visible in the center of the page, indicating the start of a new section or measure group.

Fl. *mp*

Ob. *mp*

1st Cl. *mp*

2nd Cl. *mp*

B. Cl.

Bsn. *mp*

A. Sax *mp*

T. Sax. *mp*

Bar. Sax. *mp*

1st Tpt. *mp*

2nd Tpt. *mp*

Hr. *mp*

Trb. *mp*

Bar. *mp*

Tuba

Bells

Timp. *p*

Perc. 1 *fp*

Perc. 2 *f* *p* *f* *pp* *mp*

Pno. *mp*

19 Solo *mf*

The musical score is written for a large ensemble. The instruments are listed on the left: Flute (Fl.), Oboe (Ob.), 1st Clarinet (1st Cl.), 2nd Clarinet (2nd Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sax), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), 1st Trumpet (1st Tpt.), 2nd Trumpet (2nd Tpt.), Horn (Hr.), Trombone (Trb.), Baritone (Bar.), Tuba, Bells, Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Piano (Pno.). The score is in 4/4 time and features a key signature of one flat (B-flat major or D minor). The music is divided into measures by vertical bar lines. Dynamic markings are placed below the staves: *mp* (mezzo-piano) for most woodwinds and brass; *mf* (mezzo-forte) for the 1st Trumpet in the solo section; *p* (piano) for the Timpani; *f* (forte) and *pp* (pianissimo) for the Percussion. The Piano part is marked *mp*. A box containing the number '19' is located at the top right, and another box with '19' is above the 1st Trumpet staff. The word 'Solo' is written above the 1st Trumpet staff in the latter section.

[illegible]

(opt.)

FL.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sax

T. Sax.

Bar. Sax.

(opt.)

1st Tpt.

2nd Tpt.

Hn.

Trb.

Bar.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

Pno.

STUDENT GROOVE ROAD MAP

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

HORN LICK

C Instruments: E—B B A

Bb Instruments: F#—C# C# B

Eb Instruments: C#—G# G# F#

SMOOTH LICK

C Instruments: E—D E

Bb Instruments: F#—E F#

Eb Instruments: C#—B C#

HIT

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

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

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

PIANO GROOVE

Bass Line: E B B A

Chords: G Bm Am

Score

Suavemente

As Recorded by Elvis Crespo

Elvis Crespo
arr. Bernice

Score for *Suavemente* by Elvis Crespo, arranged by Bernice. The score is written for a 4/4 time signature and includes parts for Melody, Countermelody, Bass Line, Chord Chart, Piano, Strings, Bass Drum, Hand Drum, and Shaker.

The score is divided into two systems. The first system includes Melody C, Melody Bb, Melody Eb, Melody (B.C.), Countermelody 1 C, Countermelody 1 Bb, Countermelody 1 Eb, Countermelody 1 (B.C.), Countermelody 2 C, Countermelody 2 Bb, Countermelody 2 Eb, Countermelody 2 (B.C.), Bass Line C, Bass Line Bb, Bass Line Eb, Bass Line (B.C.), Bass Guitar, Chord Chart, Piano, Strings, Bass Drum, Hand Drum, and Shaker. The second system includes Melody C, Melody Bb, Melody Eb, Melody (B.C.), Countermelody 1 C, Countermelody 1 Bb, Countermelody 1 Eb, Countermelody 1 (B.C.), Countermelody 2 C, Countermelody 2 Bb, Countermelody 2 Eb, Countermelody 2 (B.C.), Bass Line C, Bass Line Bb, Bass Line Eb, Bass Line (B.C.), Bass Guitar, Chord Chart, Piano, Strings, Bass Drum, Hand Drum, and Shaker.

Key musical elements include:

- Melody C:** Features a solo/soli section marked *mf* (mezzo-forte) and a triplet of eighth notes.
- Melody Bb:** Features a solo/soli section marked *mf* and a triplet of eighth notes.
- Melody Eb:** Features a solo/soli section marked *mf* and a triplet of eighth notes.
- Melody (B.C.):** Features a solo/soli section marked *mf* and a triplet of eighth notes.
- Countermelody 1 C:** Features a solo/soli section marked *mf* and a triplet of eighth notes.
- Countermelody 1 Bb:** Features a solo/soli section marked *mf* and a triplet of eighth notes.
- Countermelody 1 Eb:** Features a solo/soli section marked *mf* and a triplet of eighth notes.
- Countermelody 1 (B.C.):** Features a solo/soli section marked *mf* and a triplet of eighth notes.
- Countermelody 2 C:** Features a solo/soli section marked *mf* and a triplet of eighth notes.
- Countermelody 2 Bb:** Features a solo/soli section marked *mf* and a triplet of eighth notes.
- Countermelody 2 Eb:** Features a solo/soli section marked *mf* and a triplet of eighth notes.
- Countermelody 2 (B.C.):** Features a solo/soli section marked *mf* and a triplet of eighth notes.
- Bass Line C:** Features a solo/soli section marked *mf* and a triplet of eighth notes.
- Bass Line Bb:** Features a solo/soli section marked *mf* and a triplet of eighth notes.
- Bass Line Eb:** Features a solo/soli section marked *mf* and a triplet of eighth notes.
- Bass Line (B.C.):** Features a solo/soli section marked *mf* and a triplet of eighth notes.
- Bass Guitar:** Features a solo/soli section marked *mf* and a triplet of eighth notes.
- Chord Chart:** Features a solo/soli section marked *mf* and a triplet of eighth notes.
- Piano:** Features a solo/soli section marked *mf* and a triplet of eighth notes.
- Strings:** Features a solo/soli section marked *mf* and a triplet of eighth notes.
- Bass Drum:** Features a solo/soli section marked *mf* and a triplet of eighth notes.
- Hand Drum:** Features a solo/soli section marked *mf* and a triplet of eighth notes.
- Shaker:** Features a solo/soli section marked *mf* and a triplet of eighth notes.

Suavemente

3

M. C

M. B $\flat$

M. Eb

M. (B.C.)

CM. 1 C

CM. 1 B $\flat$

CM. 1 Eb

CM. 1 (B.C.)

CM. 2 C

CM. 2 B $\flat$

CM. 2 Eb

CM. 2 (B.C.)

BL. C

BL. B $\flat$

BL. Eb

BL. (B.C.)

Bass

Chords

Piano

Strings

B.D.

H. D.

Shk.

B

f

fz

G7

Cm

R R L R R L R

Suavemente

4

16

M. C

M. B $\flat$

M. Eb

M. (B.C.)

CM. 1 C

CM. 1 B $\flat$

CM. 1 Eb

CM. 1 (B.C.)

CM. 2 C

CM. 2 B $\flat$

CM. 2 Eb

CM. 2 (B.C.)

BL. C

BL. B $\flat$

BL. Eb

BL. (B.C.)

Bass

Chords

Piano

Strings

B.D.

H. D.

Shk.

17

18

19

G7

G7

Cm

Cm

G7

G7

Cm

Cm

R R L R R L R

R R L R R L R

R R L R R L R

R R L R R L R

5

[illegible]

Suavemente

6

24

M. C

M. B $\flat$

M. E $\flat$

M. (B.C.)

CM. 1 C

CM. 1 B $\flat$

CM. 1 E $\flat$

CM. 1 (B.C.)

CM. 2 C

CM. 2 B $\flat$

CM. 2 E $\flat$

CM. 2 (B.C.)

BL. C

BL. B $\flat$

BL. E $\flat$

BL. (B.C.)

Bass

Chords

Piano

Strings

B.D.

H. D.

Shk.

D

3

3

G7

G7

Cm

Cm

G7

G7

Cm

Cm

RR L R RL R

RR L R RL R

RR L R RL R

RR L R RL R

7

28

M. C

M. B $\flat$

M. Eb

M. (B.C.)

CM. 1 C

CM. 1 B $\flat$

CM. 1 Eb

CM. 1 (B.C.)

CM. 2 C

CM. 2 B $\flat$

CM. 2 Eb

CM. 2 (B.C.)

BL. C

BL. B $\flat$

BL. Eb

BL. (B.C.)

Bass

Chords

Piano

Strings

B.D.

H. D.

Shk.

Suavemente

8

E 32
 M. C
 M. B $\flat$
 M. Eb
 M. (B.C.)
 CM. 1 C
 CM. 1 B $\flat$
 CM. 1 Eb
 CM. 1 (B.C.)
 CM. 2 C
 CM. 2 B $\flat$
 CM. 2 Eb
 CM. 2 (B.C.)
 BL. C
 BL. B $\flat$
 BL. Eb
 BL. (B.C.)
 Bass
 Chords
 Piano
 Strings
 B.D.
 H. D.
 Shk.

Musical score for "Suavemente" (Tempo: Suavemente). The score is written for a large ensemble, including multiple woodwinds (M. C, M. B $\flat$, M. Eb, M. (B.C.), CM. 1 C, CM. 1 B $\flat$, CM. 1 Eb, CM. 1 (B.C.), CM. 2 C, CM. 2 B $\flat$, CM. 2 Eb, CM. 2 (B.C.)), brass (BL. C, BL. B $\flat$, BL. Eb, BL. (B.C.)), bass (Bass), chords (Chords), piano (Piano), strings (Strings), and percussion (B.D., H. D., Shk.). The score includes various musical notations such as triplets, slurs, and dynamic markings (mf). The percussion section includes a snare drum (B.D.), hi-hat (H. D.), and shaker (Shk.).

Suavemente

9

This page of a musical score is for a large ensemble, likely a marching band or concert band. It features 18 staves, each representing a different instrument or section. The staves are labeled as follows from top to bottom: M.C., M.B., M.Eb, M.(B.C.), CM.1 C, CM.1 Bb, CM.1 Eb, CM.1 (B.C.), CM.2 C, CM.2 Bb, CM.2 Eb, CM.2 (B.C.), BL. C, BL. Bb, BL. Eb, BL. (B.C.), Bass, Chords, Piano, Strings, B.D., H.D., and Shk. The score is written in 4/4 time and includes various musical notations such as staves, notes, rests, and dynamic markings. The key signature is one flat (Bb). The score is divided into measures, with some measures containing multiple notes and rests. The bottom of the page includes a section for percussion, with staves for B.D. (Bass Drum), H.D. (Hi-Hat), and Shk. (Shofar). The percussion parts are written in a simplified notation, with notes and rests indicating the timing and duration of the sounds. The score is a page from a larger manuscript, as indicated by the page number '36' in the top left corner.

28

This musical score page, numbered 11, is titled "Suavemente" and includes a section for an optional solo in G. The score is arranged for a large ensemble, including woodwinds, brass, strings, piano, and percussion. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into two systems, each with a first and second ending. The solo section begins in the second system, marked with a forte (f) dynamic and a "G optional solo" instruction. The woodwind section (M. C, M. Bb, M. Eb, M. (B.C.)) and the brass section (CM. 1 C, CM. 1 Bb, CM. 1 Eb, CM. 1 (B.C.), CM. 2 C, CM. 2 Bb, CM. 2 Eb, CM. 2 (B.C.)) both have optional solo parts. The string section (BL. C, BL. Bb, BL. Eb, BL. (B.C.)) and the piano part provide harmonic support. The percussion section includes a bass line, chords, piano accompaniment, strings, and a shakuhachi (Shk.) part. The score is written in a standard musical notation with various dynamics and articulations.

M. C

M. Bb

M. Eb

M. (B.C.)

CM. 1 C

CM. 1 Bb

CM. 1 Eb

CM. 1 (B.C.)

CM. 2 C

CM. 2 Bb

CM. 2 Eb

CM. 2 (B.C.)

BL. C

BL. Bb

BL. Eb

BL. (B.C.)

Bass

Chords

Piano

Strings

B.D.

H.D.

Shk.

Suavemente

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a full orchestration of the piece, featuring a variety of instruments and vocal parts. The score is written in the key of B-flat major (two flats) and 4/4 time. The tempo is marked as "Moderato".

The instruments and parts included are:

- Vocals:** M. C (Male Vocal), M. Bb (Male Vocal), M. Eb (Male Vocal), M. (B.C.) (Male Vocal).
- CM (Cello/Mellophone):** CM. 1 C, CM. 1 Bb, CM. 1 Eb, CM. 1 (B.C.), CM. 2 C, CM. 2 Bb, CM. 2 Eb, CM. 2 (B.C.).
- BL (Bassoon):** BL. C, BL. Bb, BL. Eb, BL. (B.C.).
- Bass:** Bass.
- Chords:** Chords.
- Piano:** Piano.
- Strings:** Strings.
- B.D. (Bass Drum):** B.D.
- H.D. (Hi-Hat):** H.D.
- Shk. (Shaker):** Shk.

The score is divided into three measures, each containing a variety of musical notation including notes, rests, and dynamic markings. The first measure is marked with a "46" in the top left corner, indicating a specific measure or rehearsal mark. The second measure is marked with a "46" in the top left corner, indicating a specific measure or rehearsal mark. The third measure is marked with a "46" in the top left corner, indicating a specific measure or rehearsal mark.

M. C

M. Bb

M. Eb

M. (B.C.)

CM. 1 C

CM. 1 Bb

CM. 1 Eb

CM. 1 (B.C.)

CM. 2 C

CM. 2 Bb

CM. 2 Eb

CM. 2 (B.C.)

BL. C

BL. Bb

BL. Eb

BL. (B.C.)

Bass

Chords

Piano

Strings

B.D.

H.D.

Shk.

14
52

M. C

M. B $\flat$

M. Eb

M. (B.C.)

CM. 1 C

CM. 1 B $\flat$

CM. 1 Eb

CM. 1 (B.C.)

CM. 2 C

CM. 2 B $\flat$

CM. 2 Eb

CM. 2 (B.C.)

BL. C

BL. B $\flat$

BL. Eb

BL (B.C.)

Bass

Chords

Piano

Strings

B.D.

H.D.

Shk.

mf

mf

mf

play 2nd & 3rd time only

both notes optional

C m

C m

G7

C m

G7

RR L R RL R

RR L R RL R

RR L R RL R

55 56 57

M. C

M. Bb

M. Eb

M. (B.C.)

CM. 1 C

CM. 1 Bb

CM. 1 Eb

CM. 1 (B.C.)

CM. 2 C

CM. 2 Bb

CM. 2 Eb

CM. 2 (B.C.)

BL. C

BL. Bb

BL. Eb

BL. (B.C.)

Bass

Chords

Piano

Strings

B.D.

H.D.

Shk.

Suavemente

16 *Suavemente*

M. C. optional solo

M. B $\flat$ optional solo

M. E $\flat$ optional solo

M. (B.C.) optional solo

CM. 1 C

CM. 1 B $\flat$

CM. 1 E $\flat$

CM. 1 (B.C.)

CM. 2 C

CM. 2 B $\flat$

CM. 2 E $\flat$

CM. 2 (B.C.)

BL. C

BL. B $\flat$

BL. E $\flat$

BL. (B.C.)

Bass

Chords

Piano

Strings

B.D.
R R L R R L R R R L R R R L R R L R

H.D.

Shk.

61

M. C

M. Bb

M. Eb

M. (B.C.)

CM. 1 C

CM. 1 Bb

CM. 1 Eb

CM. 1 (B.C.)

CM. 2 C

CM. 2 Bb

CM. 2 Eb

CM. 2 (B.C.)

BL. C

BL. Bb

BL. Eb

BL. (B.C.)

Bass

Chords

Piano

Strings

B.D.

H.D.

Shk.

R R L R R L R R R L R R L R R R L R R L R

Suavemente

1 REPEAT 3x

18

M. C

M. Bb

M. Eb

M. (B.C.)

CM. 1 C

CM. 1 Bb

CM. 1 Eb

CM. 1 (B.C.)

CM. 2 C

CM. 2 Bb

CM. 2 Eb

CM. 2 (B.C.)

BL. C

BL. Bb

BL. Eb

BL. (B.C.)

Bass

Chords

Piano

Strings

B.D.

H.D.

Shk.

64

mf

mf

mf

mf play 2nd & 3rd time only

f play 2nd & 3rd time only

f play 2nd & 3rd time only

f play 2nd & 3rd time only

f

G7

Cm

Cm

G7

Cm

Cm

R R L R R L R

R R L R R L R

R R L R R L R

—19—

The image shows a page of a musical score for a jazz ensemble. The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings. The instruments and parts are listed on the left side of the page:

- M. C
- M. Bb
- M. Eb
- M. (B.C)
- CM. 1 C
- CM. 1 Bb
- CM. 1 Eb
- CM. 1 (B.C.)
- CM. 2 C
- CM. 2 Bb
- CM. 2 Eb
- CM. 2 (B.C.)
- BL. C
- BL. Bb
- BL. Eb
- BL. (B.C.)
- Bass
- Chords
- Piano
- Strings
- B.D.
- H.D.
- Shk.

The score is divided into three systems, with measures 67, 68, and 69 indicated at the beginning of each system. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a standard musical notation style, with a key signature of one flat (Bb) and a time signature of 4/4.

20 K *Suavemente*

M. C

M. B $\flat$

M. Eb

M. (B.C.)

CM. 1 C

CM. 1 B $\flat$

CM. 1 Eb

CM. 1 (B.C.)

CM. 2 C

CM. 2 B $\flat$

CM. 2 Eb

CM. 2 (B.C.)

BL. C

BL. B $\flat$

BL. Eb

BL. (B.C.)

Bass

Chords

Piano

Strings

B.D.

H. D.

Shk.

73

M. C

M. Bb

M. Eb

M. (B.C.)

CM. 1 C

CM. 1 Bb

CM. 1 Eb

CM. 1 (B.C.)

CM. 2 C

CM. 2 Bb

CM. 2 Eb

CM. 2 (B.C.)

BL. C

BL. Bb

BL. Eb

BL. (B.C.)

Bass

Chords

Piano

Strings

B.D.

H.D.

Shk.

[illegible]

81

M. C

M. Bb

M. Eb

M. (B.C.)

CM. 1 C

CM. 1 Bb

CM. 1 Eb

CM. 1 (B.C.)

CM. 2 C

CM. 2 Bb

CM. 2 Eb

CM. 2 (B.C.)

BL. C

BL. Bb

BL. Eb

BL. (B.C.)

Bass

Chords

Piano

Strings

B.D.

H. D.

Shk.

82

83

R R L R R L R R R L R R L R R R L R R L R

N
 REPEAT 4x
 optional solo
 M. C
 M. B♭
 M. Eb
 M. (B.C.)
 CM. 1 C
 CM. 1 B♭
 CM. 1 Eb
 CM. 1 (B.C.)
 CM. 2 C
 CM. 2 B♭
 CM. 2 Eb
 CM. 2 (B.C.)
 BL. C
 BL. B♭
 BL. Eb
 BL. (B.C.)
 Bass
 Chords
 Piano
 Strings
 B.D.
 H. D.
 Shk.

90 1, 2, 3 4

M. C

90 1, 2, 3 4

M. Bb

90 1, 2, 3 4

M. Eb

90 1, 2, 3 4

M. (B.C.)

90 1, 2, 3 4

CM. 1 C

90 1, 2, 3 4

CM. 1 Bb

90 1, 2, 3 4

CM. 1 Eb

90 1, 2, 3 4

CM. 1 (B.C.)

90 1, 2, 3 4

CM. 2 C

90 1, 2, 3 4

CM. 2 Bb

90 1, 2, 3 4

CM. 2 Eb

90 1, 2, 3 4

CM. 2 (B.C.)

90 1, 2, 3 4

BL. C

90 1, 2, 3 4

BL. Bb

90 1, 2, 3 4

BL. Eb

90 1, 2, 3 4

BL. (B.C.)

90 1, 2, 3 4

Bass

90 1, 2, 3 4

Chords

90 1, 2, 3 4

Piano

90 1, 2, 3 4

Strings

90 1, 2, 3 4

B.D.

90 1, 2, 3 4

H.D.

90 1, 2, 3 4

Shk.

C PART (D MAJOR)

The Swallowtail Jig

Traditional Irish
arr. Bernice

C

Em D

5

Em D Em 1.

10

Em Em Em Bm 2.

15

Em D Em 1. 2.

Bb PART LOW (D MAJOR)

The Swallowtail Jig

Traditional Irish
arr. Bernice

Musical score for "The Swallowtail Jig" in D major, Bb part low. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The melody is composed of eighth and sixteenth notes, with some rests. The score is divided into four systems, each with a measure number (1, 6, 12, 18) at the beginning. Chord symbols are placed above the staff: F#m, E, F#m, F#m, F#m, F#m, C#m, and E. The score includes first and second endings, marked with "1." and "2." and repeat signs. The first ending is a 4-measure phrase, and the second ending is a 4-measure phrase. The score ends with a double bar line.

Chord symbols: F#m, E, F#m, F#m, F#m, F#m, C#m, E.

Measure numbers: 1, 6, 12, 18.

First and second endings are indicated by "1." and "2." with repeat signs.

Bb PART HIGH (D MAJOR) **The Swallowtail Jig**

Traditional Irish
arr. Bernice

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. It consists of four staves of music. The first staff begins with a repeat sign and a key signature change to D major (F# and C#). The second staff includes first and second endings. The third and fourth staves continue the melody with various chord markings above the notes.

Chord markings above the staff:

- Staff 1: F#m, E
- Staff 2: F#m, E, F#m, F#m, F#m
- Staff 3: F#m, C#m, F#m, E
- Staff 4: F#m, F#m

Measure numbers 6, 12, and 18 are indicated at the start of their respective staves. First and second endings are marked with '1.' and '2.' above the staff lines.

E♭ PART LOW (D MAJOR) **The Swallowtail Jig**

Traditional Irish
arr. Bernice

C♯m

B

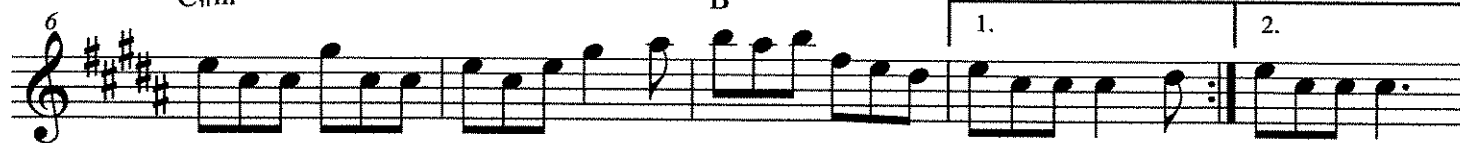


C♯m

B

C♯m

C♯m



C♯m

C♯m

G♯m

C♯m



B

C♯m

C♯m



E♭ PART HIGH (D MAJOR) **The Swallowtail Jig**

Traditional Irish
arr. Bernice

Chord progression: C#m B C#m C#m

6 C#m B C#m 1. 2.

11 C#m C#m G#m C#m

17 B C#m 1. 2.

BASS CLEF HIGH (D MAJOR)

The Swallowtail Jig

Traditional Irish
arr. Bernice

Em D

6 Em D Em Em 1. 2.

11 Em Em Bm Em

17 D Em Em 1. 2.

TUBA (D MAJOR)

The Swallowtail Jig

Traditional Irish
arr. Bernice

Em D



6 Em D Em Em



11 Em Em Bm Em



17 D Em Em





BEGINNING BAND

THE TEMPEST

ROBERT W. SMITH (ASCAP)

INSTRUMENTATION

1	Conductor	2	E♭ Baritone Saxophone	1	Timpani
8	C Flute	8	B♭ Trumpet	3	Percussion I (Snare Drum, Bass Drum, Triangle)
2	Oboe	4	Horn in F	3	Percussion II (Wind Chimes, Suspended Cymbal, Tambourine)
8	B♭ Clarinet	6	Trombone/Baritone/ Bassoon		
2	B♭ Bass Clarinet	4	Tuba		
6	E♭ Alto Saxophone	1	Mallet Percussion I (Bells)		
4	B♭ Tenor Saxophone (Baritone Treble Clef)	1	Mallet Percussion II (Xylophone)		

NOTES TO THE CONDUCTOR

THE TEMPEST was conceived and written as a concert/festival work for the developing band. It also serves as a musical vehicle to teach the concepts of phrasing, articulation, key modifications (accidentals), and musical texture.

The introductory statement in the clarinets and low woodwinds should be conveyed with a sense of mystery and impending energy. The entire woodwind choir begins the second phrase culminating the brass entrance as the storm is unleashed.

Measure 9 should be interpreted as aggressively as possible. The accents in the low brass and saxophones should be carefully rehearsed for consistency. The flute/clarinet/percussion ostinato at measure 18 should be carefully balanced to ensure the rhythmic intensity among parts. In contrast, the melodic statement in the horns and saxophones should be as legato as possible.

The conductor should take whatever liberties are necessary at measure 45 to ensure the proper balance between musical lines. The instrumentation of your ensemble should dictate the exact dynamic marking for each part. In the same fashion, please pay particular attention to the dynamic indications beginning in measure 69. Depending upon instrumentation, adjust the dynamic level of each entrance to ensure an even crescendo. The dissonant crescendo in the horns, saxophones, and clarinets in measure 73 should be exaggerated. You may wish to divide the clarinets as well if you have students who are comfortable over the break.

I hope you, your students, and your concert audience find THE TEMPEST to be a musically rewarding experience. Best of luck in your teaching endeavors.

Robert W. Smith

THE TEMPEST

CONDUCTOR

ROBERT W. SMITH

With energy! $\text{♩} = 136-144$

Flute

Oboe

B $\flat$ Clarinets

B $\flat$ Bass Clarinet

E $\flat$ Alto Saxophone

B $\flat$ Tenor Saxophone
(Baritone T.C.)

E $\flat$ Baritone Saxophone

B $\flat$ Trumpets

Horns in F

Trombone/Baritone/
Bassoon

Tuba

Mallet Percussion I
(Bells)

Mallet Percussion II
(Xylophone)

Timpani

Percussion I
(Snare Drum, Bass
Drum, Triangle)

Percussion II
(Wind Chimes,
Suspended Cymbal,
Tambourine)

Bassoon only

mp *f*

Wind chimes

1 2 3 4

Fl. *mp*

Ob. *mp*

Cls.

B. Cl.

A. Sax. *mp* T. Sax. only + Bar.

T. Sax. *mp* *p*

Bar. Sax. *mp*

Tpts.

Hns. in F *p*

Tbn./Bar./Bsn. *p* + Tbn./Bar.

Tuba *p*

Mlt. Perc. I *p*

Mlt. Perc. II

Timp. *pp*

Perc. I *pp* opt. Snare roll

Perc. II *pp* Susp. Cym.

5 6 7 8

9

Fl. *f* *mp*

Ob. *f* *mp*

Cls. *f*

B. Cl. *f* *mp*

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *f*

Tpts. *f* *mp*

Hns. in F *f*

Tbn./Bar./Bsn. *f*

Tuba *f*

Mlt. Perc. I *f* Bells *mp*

Mlt. Perc. II *f* Xylo. w/rubber mallets *mp*

Timp. *f* *p*

Perc. I *f* *p*

Perc. II *f* *p*

Fl. *div.*

Ob. *tr*

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hns. in F

Tbn./Bar./Bsn.

Tuba

Mlt. Perc. I *f* *mp*

Mlt. Perc. II *f* *mp*

Timp. *f* *p*

Perc. I *f* *p*

Perc. II *f* *p*

13 14 15 16

18

Fl. *ff* *mf*

Ob. *ff*

Cls. *ff* *mf*

B. Cl.

A. Sax. *ff*

T. Sax. *ff*

Bar. Sax. *ff*

Tpts. *ff*

Hns. in F *ff*

Tbn./Bar./Bsn. *ff*

Tuba *ff*

Mlt. Perc. I *ff* *mf*

Mlt. Perc. II *ff* *mf*

Timp. *ff*

Perc. I Triangle *mf*

Perc. II Tambourine *f* *mp*

Fl.

Ob.

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hns. in F

Tbn./Bar./Bsn.

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

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

The musical score is written for a conductor, showing staves for various instruments. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Cls. (Clarinet), B. Cl. (Bass Clarinet), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), Bar. Sax. (Baritone Saxophone), Tpts. (Trumpets), Hns. in F (Horns in F), Tbn./Bar./Bsn. (Trombone/Baritone/Soprano), Tuba, Mlt. Perc. I (Mallet Percussion I), Mlt. Perc. II (Mallet Percussion II), Timp. (Timpani), Perc. I (Percussion I), and Perc. II (Percussion II). The score is divided into four measures, with page numbers 25, 26, 27, and 28 indicated at the bottom. The notation includes various musical symbols such as notes, rests, and dynamic markings.

FL

Ob.

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hns. in F

Tbn./Bar./Bsn.

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

mp

mp

mp

Fl.

Ob.

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hns. in F

Tbn./Bar./Bsn.

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

f

f

f

f

f

f

f

f

f

f

p

opt. Snare roll

p

To Susp. Cym.

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

4

opt. 8va

Fl. *mf*

Ob. *mf*

Cls.

B. Cl.

A. Sax. *mf*

T. Sax. *mp*

Bar. Sax. *mp*

Tpts.

Hns. in F *mf*

Tbn./Bar./Bsn. *mp*

Tuba *mp*

Mlt. Perc. I *mf*

Mlt. Perc. II *mf*

Timp. *mp* Snare off

Perc. I *mf* Tambourine

Perc. II *mf*

Fl.

Ob.

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hns. in F

Tbn./Bar./Bsn.

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

The musical score is arranged in a standard orchestral format. The woodwinds (Flute, Oboe, Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone) and brass (Trumpets, Horns in F, Trombone/Baritone/Soprano, Tuba) sections are in the upper half. The percussion section (Mallet Percussion I and II, Snare Drum, Cymbals) is in the lower half. The score is written in 4/4 time and features a variety of musical notations including notes, rests, and dynamic markings.

Fl.

Ob.

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hns. in F

Tbn./Bar./Bsn.

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

Fl.

Ob.

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hns. in F

Tbn./Bar./Bsn.

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

Snares on

61

Fl.

Ob.

Cl.

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

69

Fl. *f*

Ob. *f*

Cls. *mp* *f*

B. Cl. *f* *div.*

A. Sax. *mp* *f*

T. Sax. *f*

Bar. Sax. *f*

Tpts. *f* *div.*

Hns. in F *mp* *f*

Tbn./Bar./Bsn. *f*

Tuba *f*

Mlt. Perc. I *f*

Mlt. Perc. II *f*

Timp. *f*

Perc. I *f*

Perc. II *p* *f* no ring

390

(MED. UP)

TENOR MADNESS

-SONNY ROLLINS

Handwritten musical notation for Tenor Madness by Sonny Rollins. The notation is written on three staves, each containing four measures of music. The key signature is B-flat major (two flats) and the time signature is 4/4. The notes are as follows:

- Staff 1: Measure 1: B-flat, A, G, F (quarter notes); Measure 2: E-flat, D, C, B (quarter notes); Measure 3: A, G, F, E (quarter notes); Measure 4: D, C, B, A (quarter notes).
- Staff 2: Measure 1: G, F, E, D (quarter notes); Measure 2: C, B, A, G (quarter notes); Measure 3: F, E, D, C (quarter notes); Measure 4: B, A, G, F (quarter notes).
- Staff 3: Measure 1: E, D, C, B (quarter notes); Measure 2: A, G, F, E (quarter notes); Measure 3: D, C, B, A (quarter notes); Measure 4: G, F, E, D (quarter notes).

Chord symbols written above the staves:

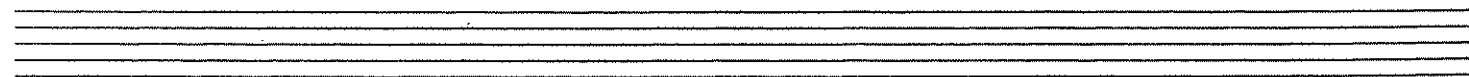
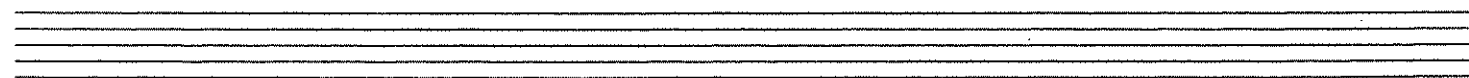
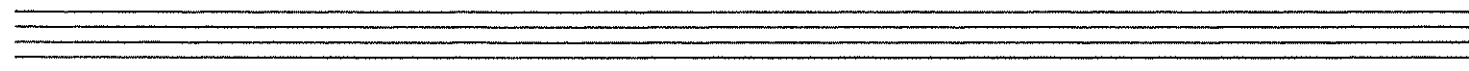
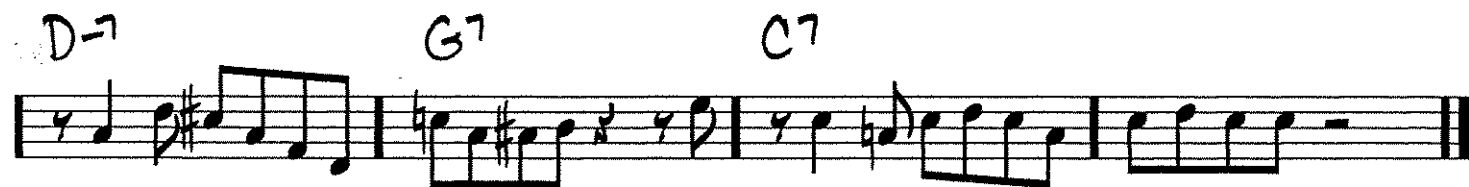
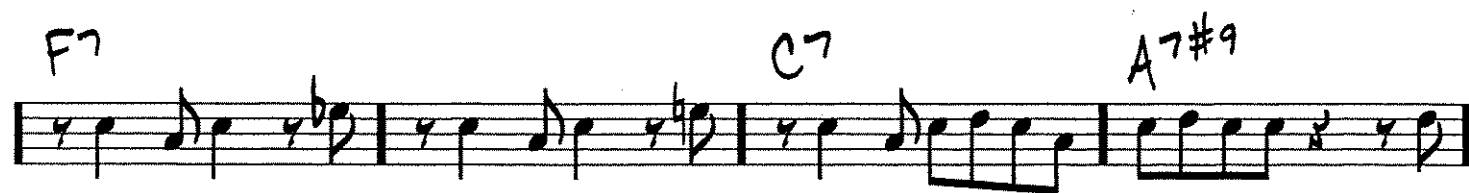
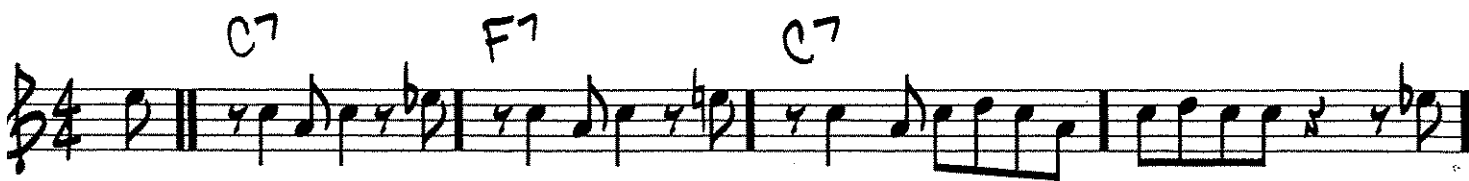
- Staff 1: Bb7, Eb7, Bb7
- Staff 2: Eb7, Bb7, G7#9
- Staff 3: C-7, F7, Bb7

390 B♭

(MED. UP)

TENOR MADNESS

- SONNY ROLLINS



E♭
390

(MED. UP)

TENOR MADNESS

-SONNY ROLLINS

Handwritten musical notation for "Tenor Madness" by Sonny Rollins. The score is written on three staves in 4/4 time. The first staff contains measures 1-4 with chords G7, C7, G7, and a final G7. The second staff contains measures 5-8 with chords C7, G7, and E7#9. The third staff contains measures 9-12 with chords A-7, D7, G7, and a final G7. The notation includes various note values, rests, and accidentals.

390

(MED. UP)

-SONNY ROLLINS

Handwritten musical notation for a bass line in 4/4 time, featuring a key signature of two flats (Bb and Eb) and a common time signature (C). The notation includes a double bar line and various chord symbols (Bb7, Eb7, Bb7) written above the staff.

E^b7 B^b7 G7^{#9}

[illegible][illegible]

1. The first step in the process is to identify the problem or issue that needs to be addressed. This involves gathering information and understanding the context of the problem.

Warm-ups

arr. Klesch

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

The musical score is organized into two systems of staves. The first system contains five staves for woodwinds: Flute, Clarinet in Bb 1, Clarinet in Bb 2, Alto Sax, and Tenor Sax. The second system contains eight staves for brass instruments: Trumpet in Bb 1, Trumpet in Bb 2, Trumpet in Bb 3, Horn in F, Trombone 1, Trombone 2, Euphonium, and Tuba. Each staff begins with a key signature of two flats (Bb and F) and a 4/4 time signature. The notation for each instrument consists of two lines of chromatic exercises. The first line of each staff starts with a '2.' and a first ending bracket, followed by a '1.' and a second ending bracket. The second line of each staff starts with a '2.' and a first ending bracket, followed by a '1.' and a second ending bracket. The exercises are chromatic, moving up and down the scale in half steps.

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

The musical score is organized into three systems, each containing five staves. The instruments and their corresponding notes are as follows:

- System 1:**
 - Fl. (Flute): 12, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12
 - B $\flat$ Cl. 1 (Bb Clarinet 1): 12, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12
 - B $\flat$ Cl. 2 (Bb Clarinet 2): 12, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12
 - A. Sx. (Alto Saxophone): 12, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12
 - T. Sx. (Tenor Saxophone): 12, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12
- System 2:**
 - B $\flat$ Tpt. 1 (Bb Trumpet 1): 12, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12
 - B $\flat$ Tpt. 2 (Bb Trumpet 2): 12, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12
 - B $\flat$ Tpt. 3 (Bb Trumpet 3): 12, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12
 - Hn. (Horn): 12, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12
- System 3:**
 - Tbn. 1 (Trombone 1): 12, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12
 - Tbn. 2 (Trombone 2): 12, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12
 - Euph. (Euphonium): 12, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12
 - Tuba: 12, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12

Each staff begins with a treble clef and a key signature of one flat (Bb). The notes are written as whole notes, and the sequence of notes for each instrument is: 12, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12.

Warm-ups - Pg.3

24

Fl.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

A. Sx.

T. Sx.

24

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba

The image shows a musical score for warm-ups on page 3. It consists of two systems of staves. The first system includes staves for Flute (Fl.), B $\flat$ Clarinet 1 (B $\flat$ Cl. 1), B $\flat$ Clarinet 2 (B $\flat$ Cl. 2), Alto Saxophone (A. Sx.), and Tenor Saxophone (T. Sx.). The second system includes staves for B $\flat$ Trumpet 1 (B $\flat$ Tpt. 1), B $\flat$ Trumpet 2 (B $\flat$ Tpt. 2), B $\flat$ Trumpet 3 (B $\flat$ Tpt. 3), Horn (Hn.), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Euphonium (Euph.), and Tuba. Each staff begins with a treble clef and a key signature of one flat (B $\flat$). The notation includes whole notes, half notes, and quarter notes, with some notes beamed together. There are also rests and dynamic markings. The page number '24' is visible at the beginning of each system.

E, Low Bb / Slurred 8th notes to F

34

The musical score is divided into two systems. The first system contains measures 34 through 37. The second system contains measures 38 through 41. The key signature is one flat (Bb) and the time signature is 4/4. The woodwind section (Flute, Clarinets, Saxophones, and Tenor Saxophone) plays a melodic line starting on E4, moving through F4, G4, A4, Bb4, and ending on F5. The brass section (Trumpets, Horns, Trombones, Euphonium, and Tuba) provides harmonic support with sustained notes and slurred eighth-note patterns.

Instrument Parts:

- Fl.** (Flute): Melodic line, starting on E4, moving through F4, G4, A4, Bb4, and ending on F5.
- Bb Cl. 1** (Bb Clarinet 1): Melodic line, starting on E4, moving through F4, G4, A4, Bb4, and ending on F5.
- Bb Cl. 2** (Bb Clarinet 2): Melodic line, starting on E4, moving through F4, G4, A4, Bb4, and ending on F5.
- A. Sax.** (Alto Saxophone): Melodic line, starting on E4, moving through F4, G4, A4, Bb4, and ending on F5.
- T. Sax.** (Tenor Saxophone): Melodic line, starting on E4, moving through F4, G4, A4, Bb4, and ending on F5.
- Bb Tpt. 1** (Bb Trumpet 1): Sustained note on Bb4.
- Bb Tpt. 2** (Bb Trumpet 2): Sustained note on Bb4.
- Bb Tpt. 3** (Bb Trumpet 3): Sustained note on Bb4.
- Hrn.** (Horn): Sustained note on Bb4.
- Tbn. 1** (Trombone 1): Sustained note on Bb4.
- Tbn. 2** (Trombone 2): Sustained note on Bb4.
- Euph.** (Euphonium): Sustained note on Bb4.
- Tuba**: Sustained note on Bb4.

Measure Details:

- Measure 34:** Woodwinds start on E4. Brass instruments have a sustained Bb4.
- Measure 35:** Woodwinds move to F4. Brass instruments have a sustained Bb4.
- Measure 36:** Woodwinds move to G4. Brass instruments have a sustained Bb4.
- Measure 37:** Woodwinds move to A4. Brass instruments have a sustained Bb4.
- Measure 38:** Woodwinds move to Bb4. Brass instruments have a sustained Bb4.
- Measure 39:** Woodwinds move to Bb4. Brass instruments have a sustained Bb4.
- Measure 40:** Woodwinds move to Bb4. Brass instruments have a sustained Bb4.
- Measure 41:** Woodwinds move to Bb4. Brass instruments have a sustained Bb4.

42

Fl.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

A. Sx.

T. Sx.

43

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba

Detailed description: The image shows a page of a musical score for warm-ups, specifically measures 42 and 43. The score is written for a full band. Measures 42 and 43 are indicated by the number '42' at the beginning of the first staff. The woodwind section (Flute, Clarinets 1 & 2, Alto Saxophone, Tenor Saxophone) plays a melodic line in measure 42, which is then sustained in measure 43. The brass section (Trumpets 1, 2, & 3, Horns, Trombones 1 & 2, Euphonium, and Tuba) plays a harmonic line in measure 42, which is then sustained in measure 43. The score is written in standard musical notation with treble and bass clefs, key signatures, and various musical symbols like notes, rests, and slurs.

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

This page of a musical score is divided into two systems. The first system, starting at measure 63, includes staves for Flute (Fl.), Clarinet 1 (B♭ Cl. 1), Clarinet 2 (B♭ Cl. 2), Alto Saxophone (A. Sx.), and Tenor Saxophone (T. Sx.). The second system, starting at measure 65, includes staves for Trumpet 1 (B♭ Tpt. 1), Trumpet 2 (B♭ Tpt. 2), Trumpet 3 (B♭ Tpt. 3), Horn (Hn.), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Euphonium (Euph.), and Tuba. The score features complex musical notation, including various note values, rests, and dynamic markings, with some measures containing multiple notes on a single staff.

73

Fl.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

A. Sx.

T. Sx.

73

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba

2 Note-/Shred 16ths to F

78

Fl.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

A. Sax.

T. Sax.

78

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba

Warm-ups - Pg. 11

83

Fl.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

A. Sx.

T. Sx.

83

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba

The musical score is arranged in two systems. The first system contains five staves: Flute (Fl.), B $\flat$ Clarinet 1 (B $\flat$ Cl. 1), B $\flat$ Clarinet 2 (B $\flat$ Cl. 2), Alto Saxophone (A. Sx.), and Tenor Saxophone (T. Sx.). The second system contains eight staves: B $\flat$ Trumpet 1 (B $\flat$ Tpt. 1), B $\flat$ Trumpet 2 (B $\flat$ Tpt. 2), B $\flat$ Trumpet 3 (B $\flat$ Tpt. 3), Horn (Hn.), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Euphonium (Euph.), and Tuba. Measures 83-87 are indicated at the beginning of each system. The notation includes various musical symbols such as notes, rests, and dynamic markings, with some measures featuring complex rhythmic patterns and ties.

Warm-ups - Pg. 12

This musical score page, titled "Warm-ups - Pg. 12", contains measures 85 through 88. The instrumentation includes Flute (Fl.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), B♭ Trumpet 3 (B♭ Tpt. 3), Horn (Hrn.), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Euphonium (Euph.), and Tuba. Measures 85 and 86 feature a woodwind melody with a descending eighth-note pattern, while the brass and percussion parts provide harmonic support with sustained notes and rhythmic patterns. Measures 87 and 88 show a change in the woodwind melody, with the brass and percussion parts continuing their harmonic support. The score is written for a full band, with each instrument part on a separate staff. The key signature is one flat (B♭), and the time signature is 4/4. The measures are numbered 85, 86, 87, and 88 at the beginning of each system.

3 Note/Slurred 3rds

93

Fl.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

A. Sax.

T. Sax.

93

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

B $\flat$ Tpt. 3

Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba

Warm-ups - Pg.14

101

Fl.

Bb Cl. 1

Bb Cl. 2

A. Sax.

T. Sax.

101

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

Hrn.

Tbn. 1

Tbn. 2

Euph.

Tuba

4 Note - Every 16ths

The musical score is organized into two systems of staves. The first system (measures 108-112) includes staves for Flute (Fl.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), Alto Saxophone (A. Sx.), and Tenor Saxophone (T. Sx.). The second system (measures 113-117) includes staves for B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), B♭ Trumpet 3 (B♭ Tpt. 3), Horn (Hn.), Tuba 1 (Tbn. 1), Tuba 2 (Tbn. 2), Euphonium (Euph.), and Tuba (Tuba). The score is written in 4/4 time with a key signature of one flat (B♭). The first system features a complex melodic line for the woodwinds, while the second system features a simpler, more rhythmic line for the brass instruments. The measures are numbered 108, 109, 110, 111, and 112 at the beginning of each staff in the first system, and 113, 114, 115, 116, and 117 in the second system.

Warm-ups - Pg.16

This musical score is for a warm-up exercise on page 16. It is arranged for a full band and is divided into two systems. The first system includes staves for Flute (Fl.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), Alto Saxophone (A. Sax.), and Tenor Saxophone (T. Sax.). The second system includes staves for B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), B♭ Trumpet 3 (B♭ Tpt. 3), Horn (Hn.), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Euphonium (Euph.), and Tuba. The music is written in 4/4 time with a key signature of one flat (B♭). The first system features a complex melodic line for the woodwinds, with the Flute and Clarinets playing a rapid sixteenth-note pattern, while the Saxophones play a more rhythmic, accented pattern. The second system features a simpler, more rhythmic pattern for the brass and percussion, with the Trumpets and Horns playing a steady eighth-note line and the Trombones, Euphonium, and Tuba playing a more rhythmic, accented pattern. The score is marked with a rehearsal mark '113' at the beginning of each system.

113

Fl.

B♭ Cl. 1

B♭ Cl. 2

A. Sax.

T. Sax.

113

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn.

Tbn. 1

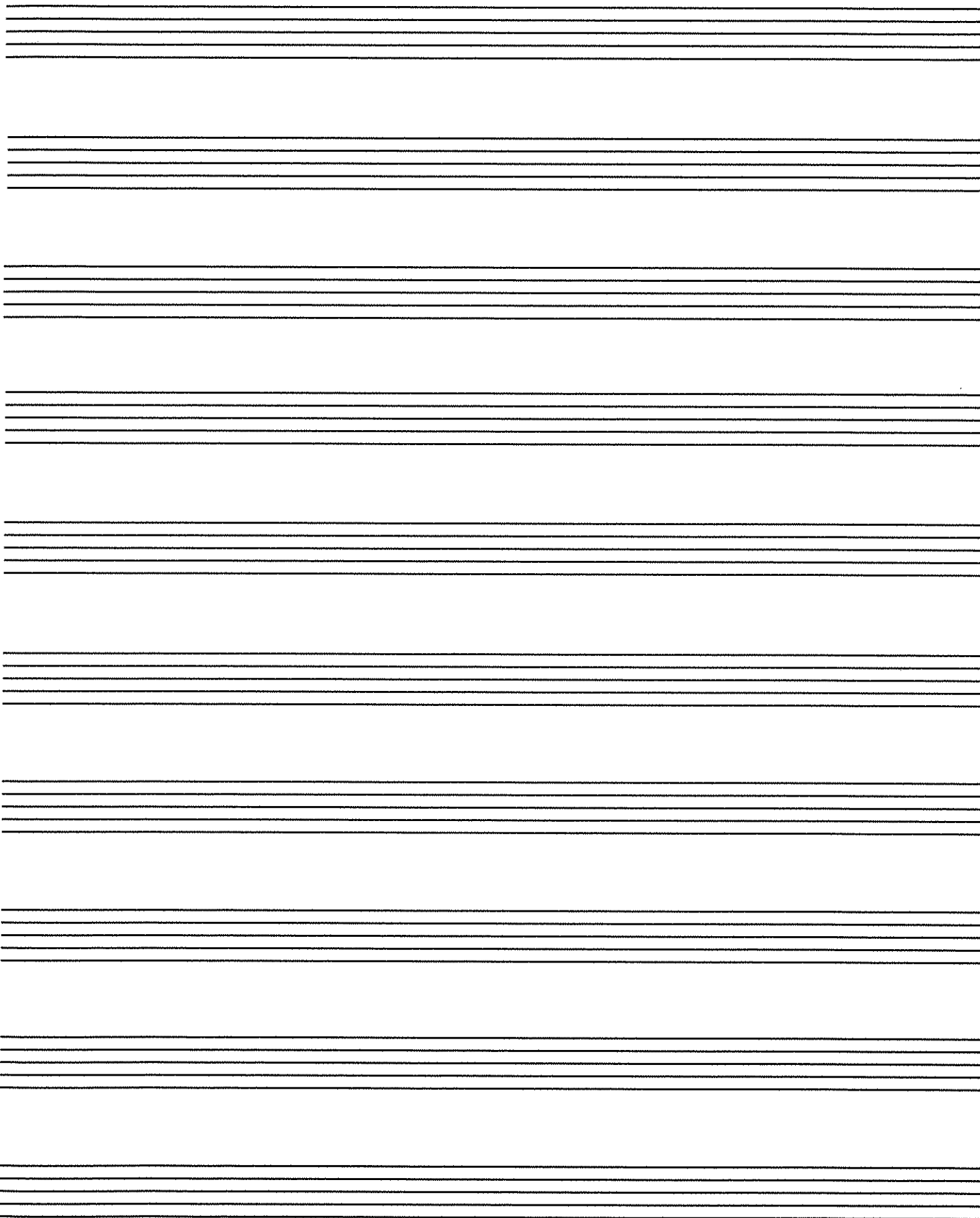
Tbn. 2

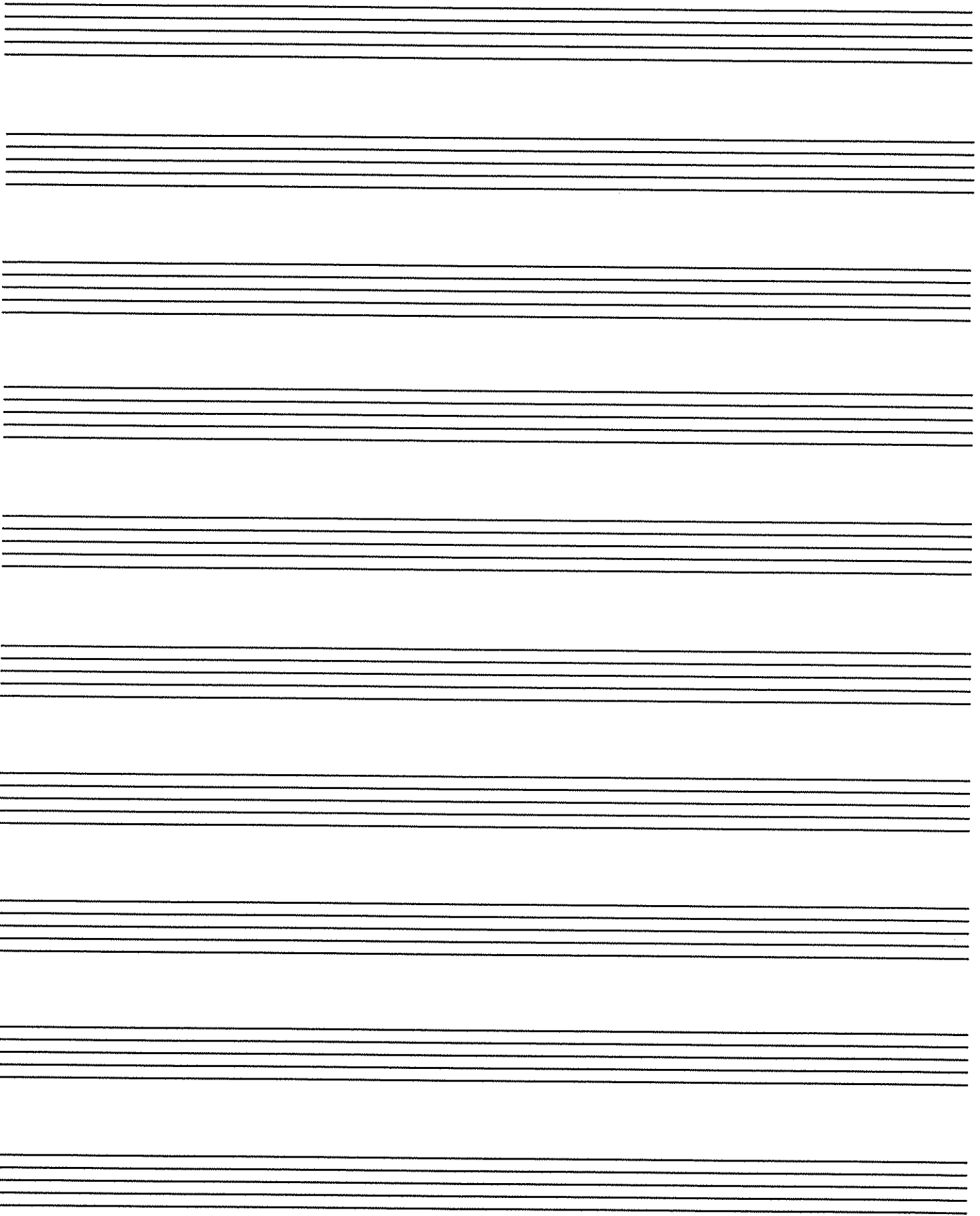
Euph.

Tuba

Warm-ups - Pg.17

This musical score page, titled "Warm-ups - Pg.17", contains measures 116, 117, and 118. The instrumentation includes Flute (Fl.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), B♭ Trumpet 3 (B♭ Tpt. 3), Horn (Hn.), Tuba 1 (Tbn. 1), Tuba 2 (Tbn. 2), Euphonium (Euph.), and Tuba (Tuba). Measures 116 and 117 are marked with a double bar line and a repeat sign. The woodwinds and strings play a complex, fast-moving melodic line in measure 116, which is repeated in measure 117. The brass and percussion instruments play a rhythmic pattern of eighth notes in measure 116, which is repeated in measure 117. In measure 118, the woodwinds and strings play a sustained chord, while the brass and percussion instruments play a rhythmic pattern of eighth notes. The score is written for a full orchestra, with each instrument part on a separate staff.





Flute

Name _____

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

1. A MOZART MELODY



Adaptation

2. ESSENTIAL ELEMENTS QUIZ

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



Clarinet

Name _____

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

31. A MOZART MELODY

Adaptation

32. ESSENTIAL ELEMENTS QUIZ

The first staff of music is a single melodic line on a five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of the following notes: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The final note is a whole note D4.

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



12. ESSENTIAL ELEMENTS QUIZ

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



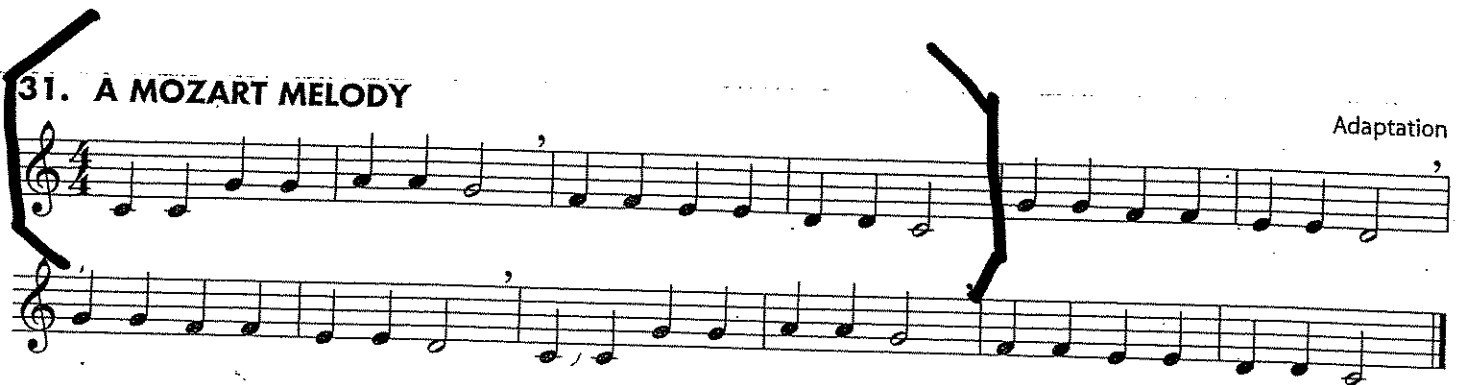
Trumpet

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

I. A MOZART MELODY

Adaptation

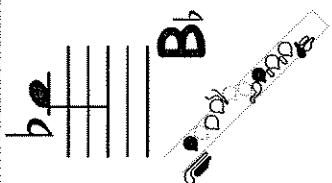
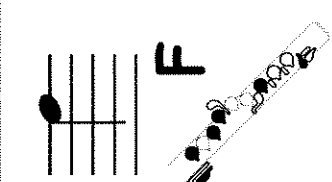
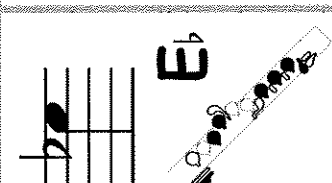
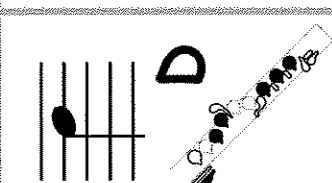
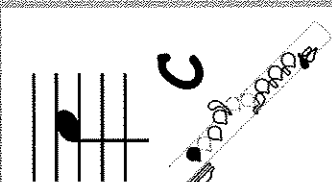
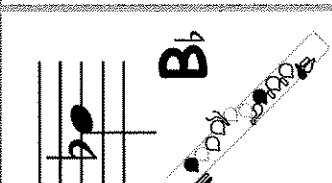


II. ESSENTIAL ELEMENTS QUIZ

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



B $\flat$ Concert Scale - Fingering Chart

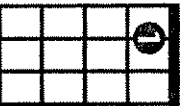
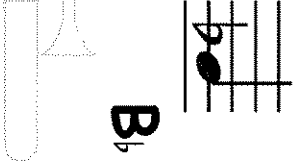
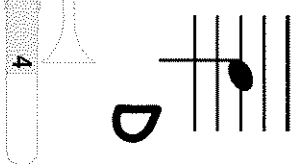
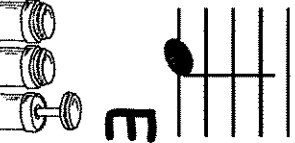
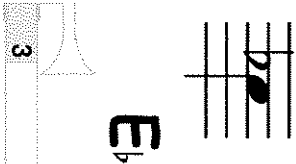
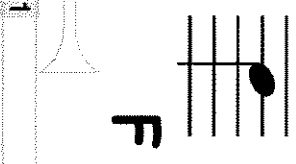
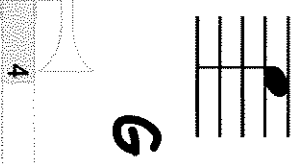
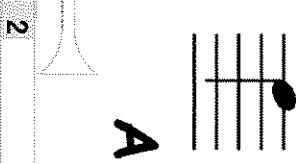
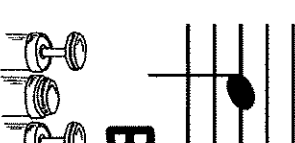
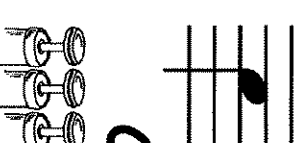
B $\flat$ /"Do"	A/"Ti"	G/"La"	F/"So"	E $\flat$ /"Fa"	D/"Mi"	C/"Re"	B $\flat$ /"Do"
							
Flute/Mallets	Clarinet	Alto Sax					

Flute/Mallets

Clarinet

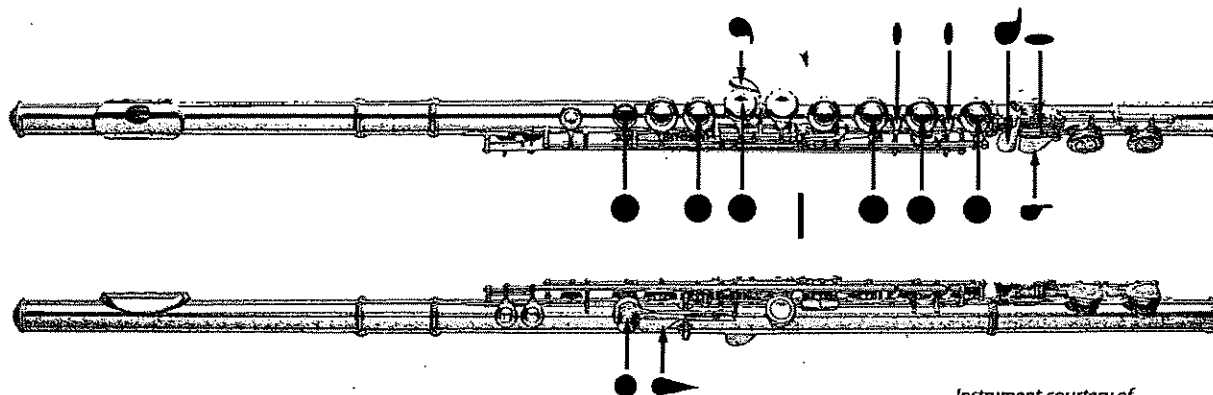
Alto Sax

B $\flat$ Concert Scale - Fingering Chart

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

FINGERING CHART

FLUTE



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

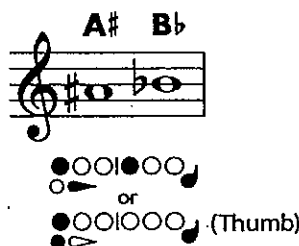
- = Open
● = Pressed down

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

Instrument Care Reminders

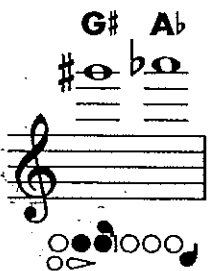
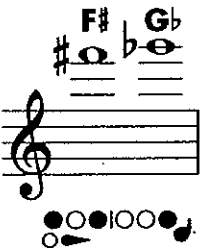
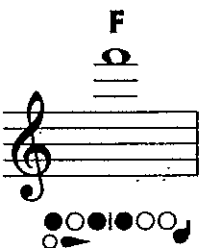
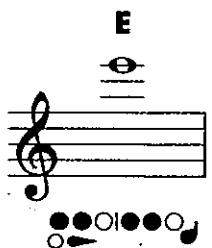
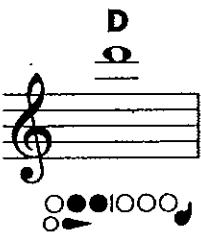
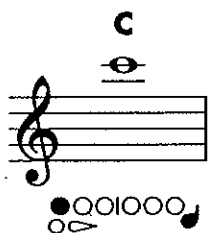
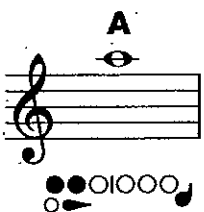
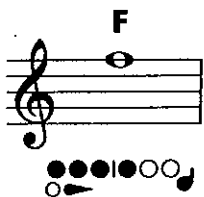
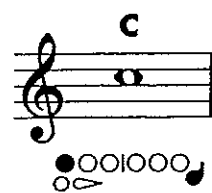
Before putting your instrument back in its case after playing, do the following:

- 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



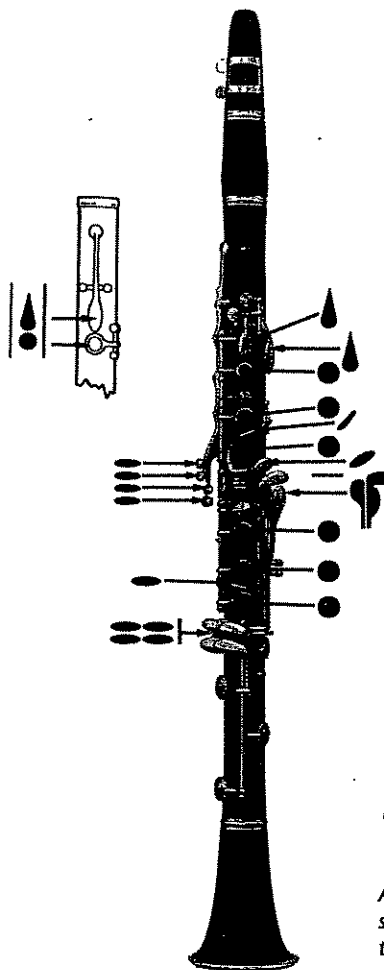
FINGERING CHART

B $\flat$ CLARINET

Instrument Care Reminders

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

- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Drop a weighted chamois or cotton swab into the bell and pull it out through the barrel.
- Carefully twist off the barrel and dry off any additional moisture. Place it in the case.
- Gently twist the upper and lower sections apart, with the bell still attached. Place the upper section in the case.
- Remove the bell and place the bell and lower section back into the case.
- As you put each piece back in the case, check to be sure they are dry.
- Your case is designed to hold only specific objects. If you try to force anything else into the case, it may damage your instrument.



○ = Open
● = Pressed down

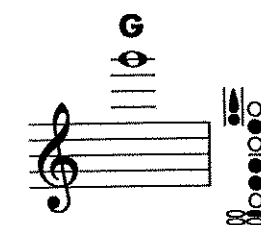
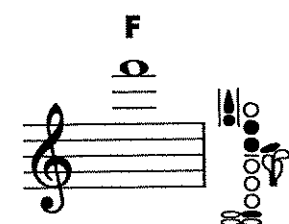
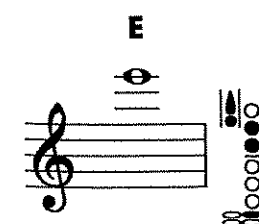
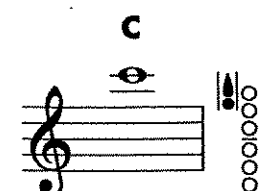
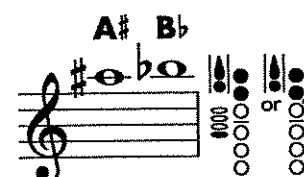
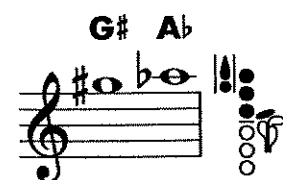
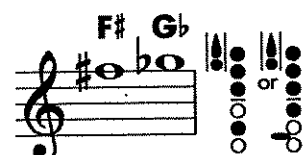
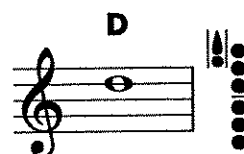
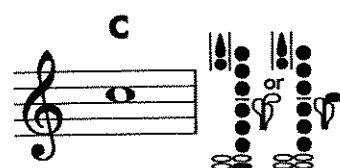
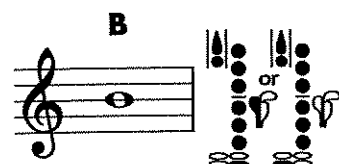
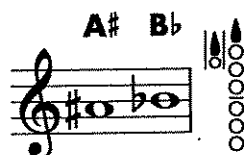
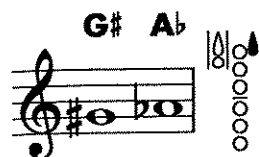
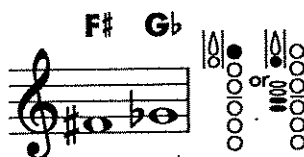
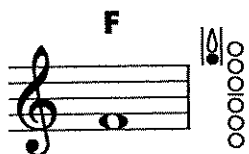
Alternate fingerings are used in certain situations to allow for smoother technique. These are shown to the right of the more common fingerings.

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

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

FINGERING CHART

B $\flat$ CLARINET



FINGERING CHART

B $\flat$ BASS CLARINET

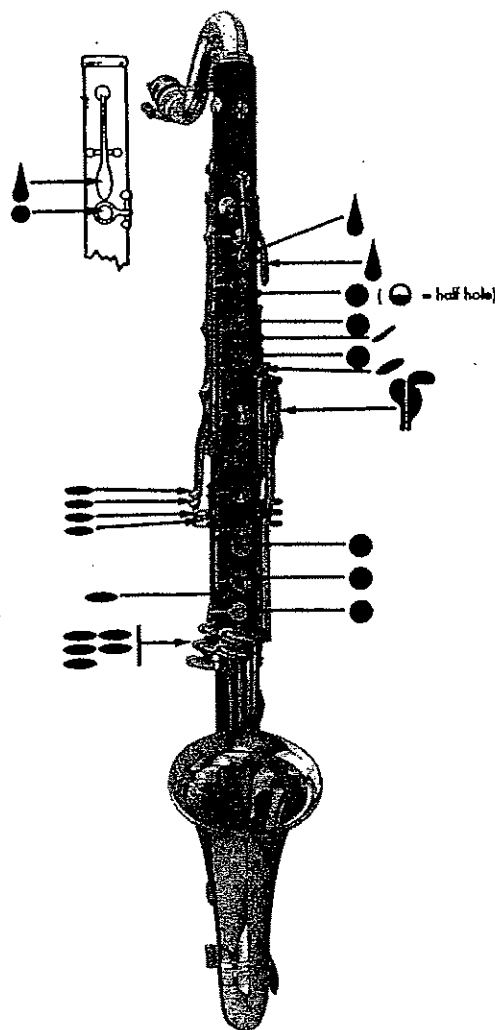
Instrument Care Reminders

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.

○ = Open
● = Pressed down

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

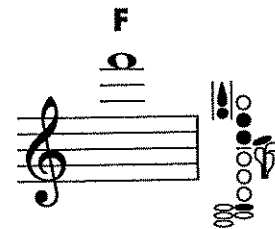
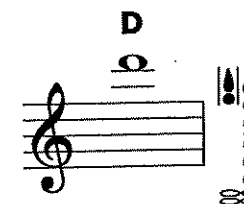
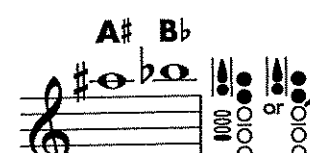
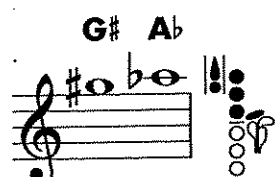
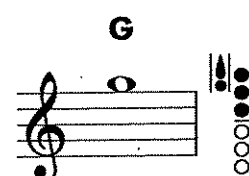
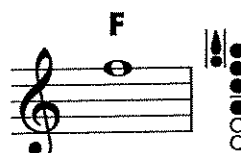
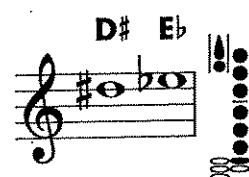
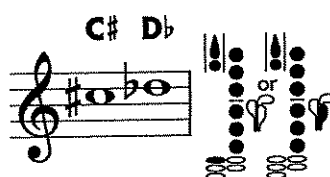
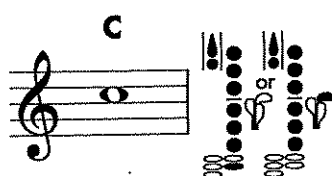
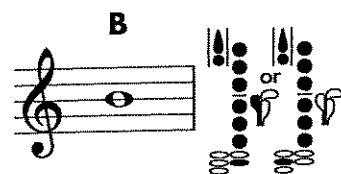
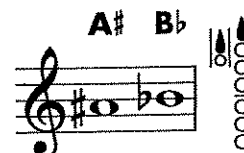
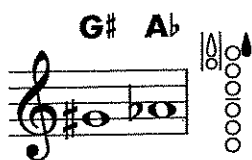
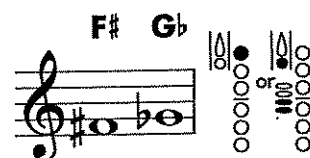
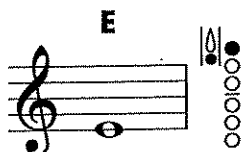


Instrument courtesy of
Yamaha Corporation of America,
Band and Orchestral Division

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

FINGERING CHART

B $\flat$ BASS CLARINET



FINGERING CHART

E♭ ALTO SAXOPHONE

Instrument Care Reminders

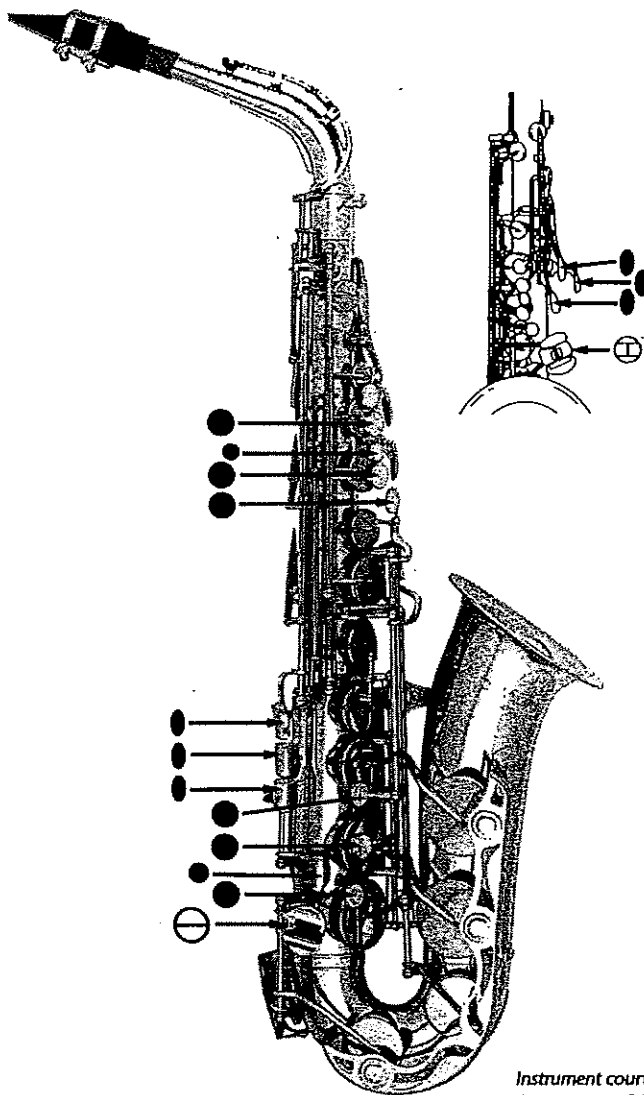
Before putting your instrument back in its case after playing, do the following:

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

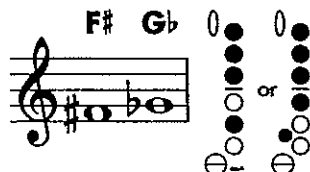
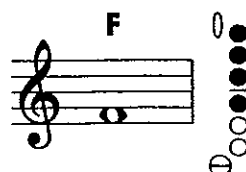
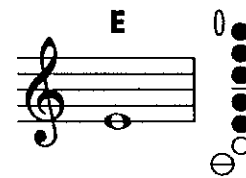
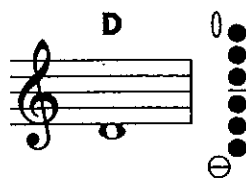
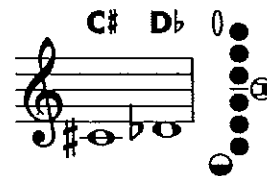
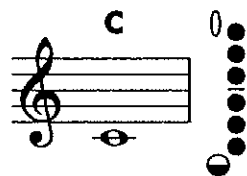
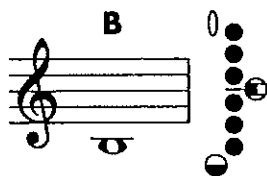
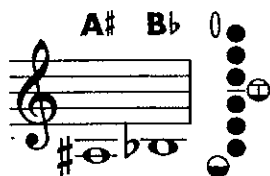
○ = Open

● = Pressed down

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

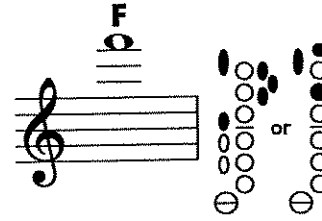
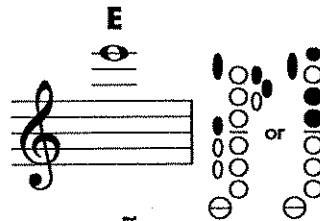
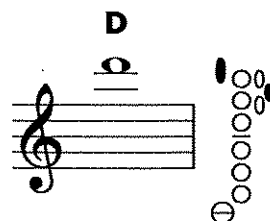
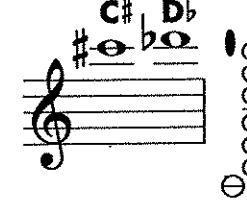
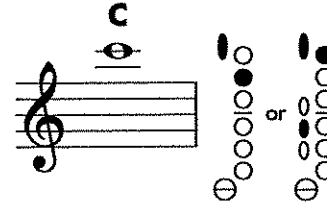
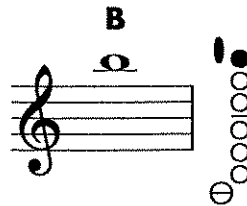
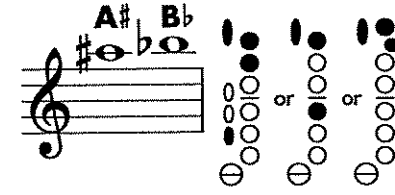
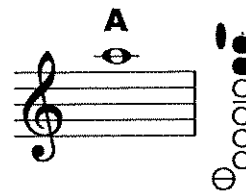
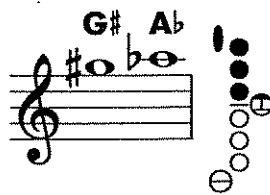
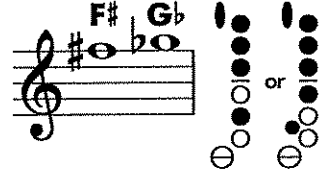
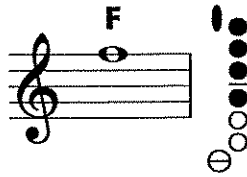
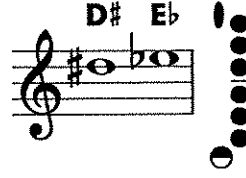
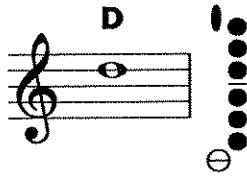
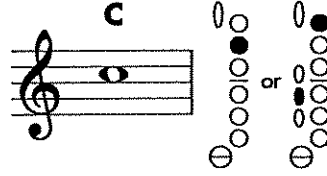
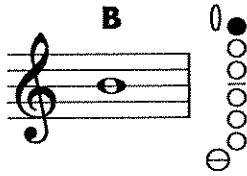
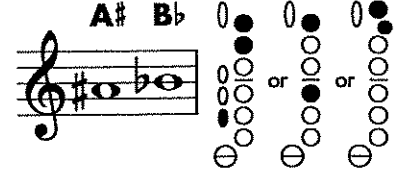
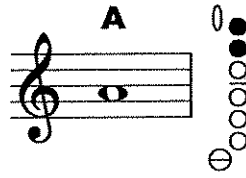
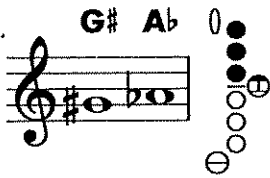


Instrument courtesy of Yamaha Corporation of America, Band and Orchestral Division



FINGERING CHART

E♭ ALTO SAXOPHONE



FINGERING CHART

B $\flat$ TENOR SAXOPHONE

Instrument Care Reminders

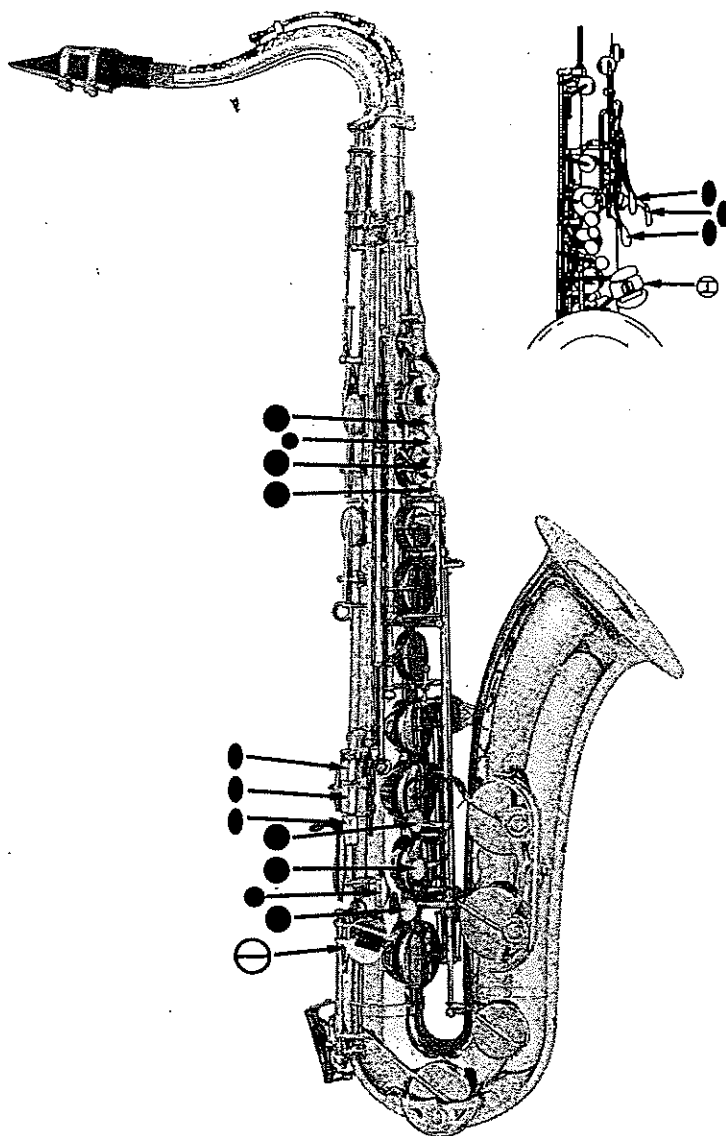
Before putting your instrument back in its case after playing, do the following:

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

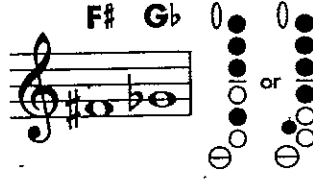
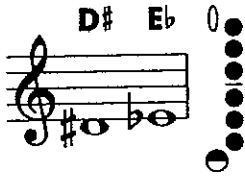
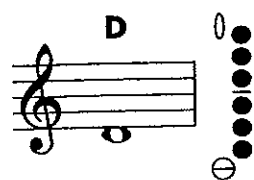
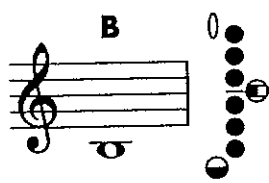
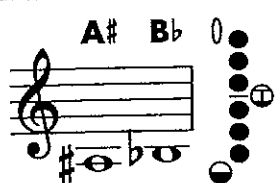
○ = Open

● = Pressed down

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

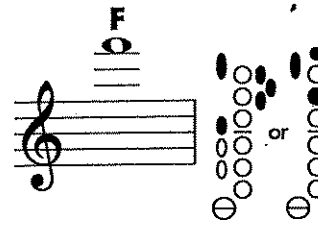
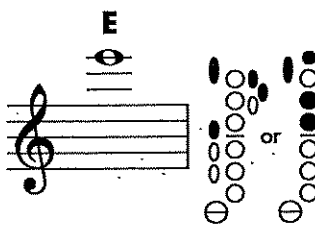
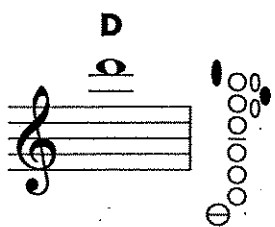
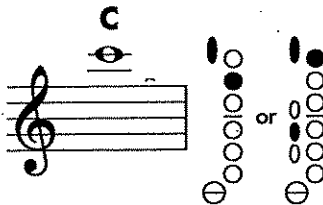
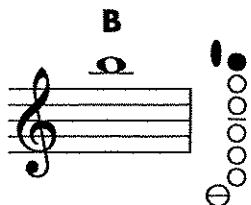
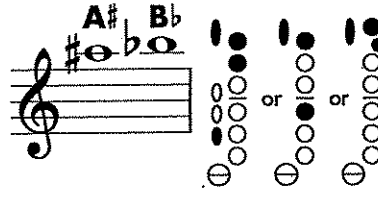
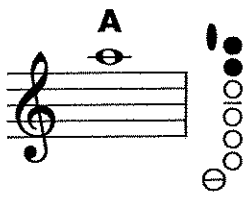
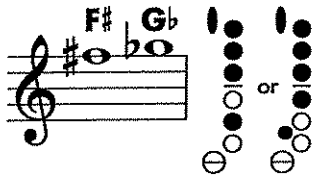
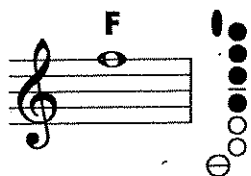
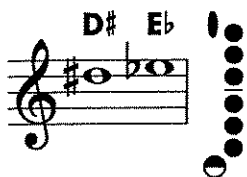
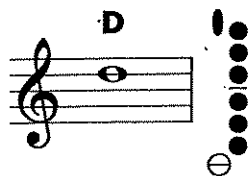
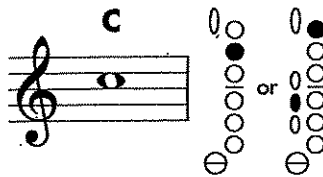
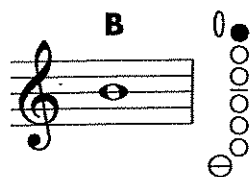
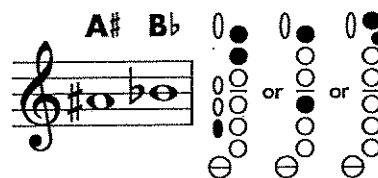
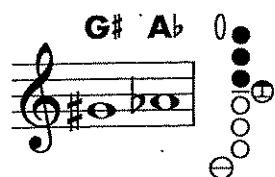


Instrument courtesy of Yamaha Corporation of America, Band and Orchestral Division



FINGERING CHART

B $\flat$ TENOR SAXOPHONE



FINGERING CHART

E $\flat$ BARITONE SAXOPHONE

Instrument Care Reminders

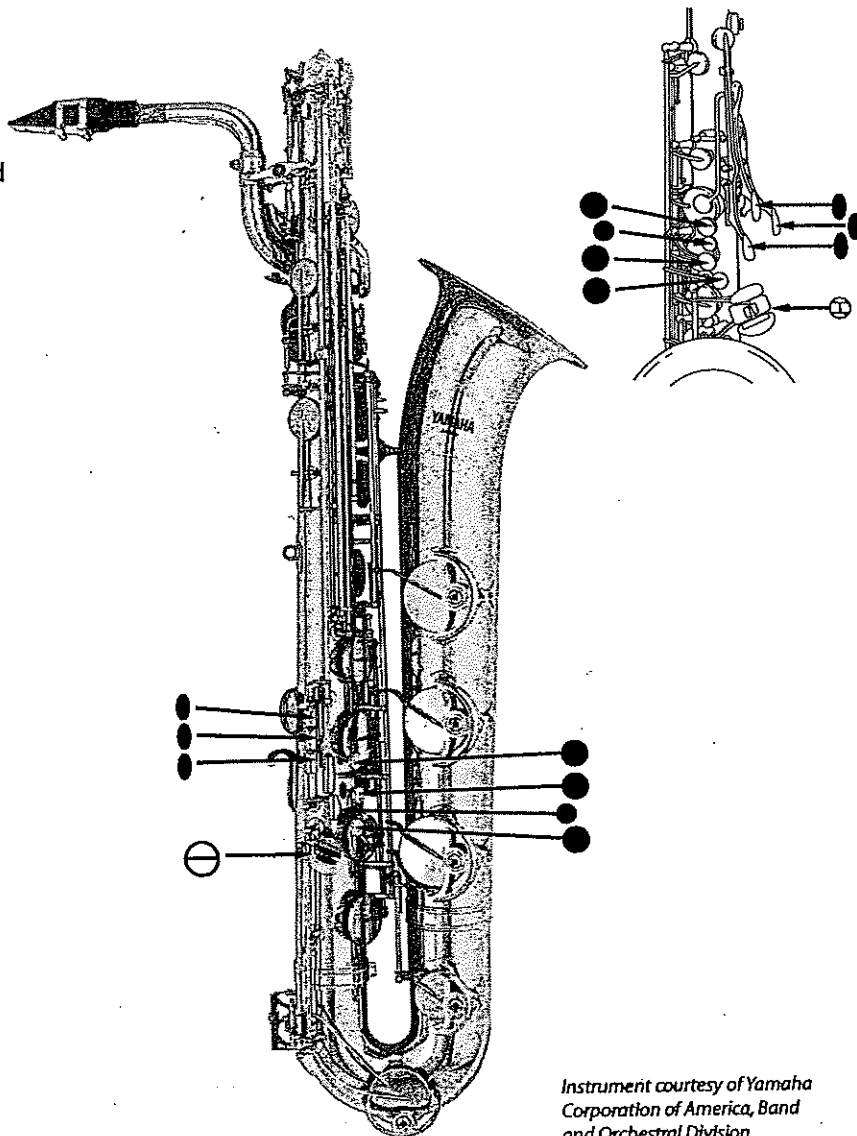
Before putting your instrument back in its case after playing, do the following:

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

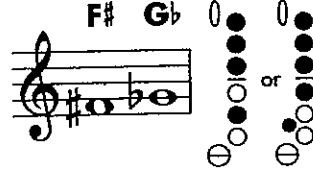
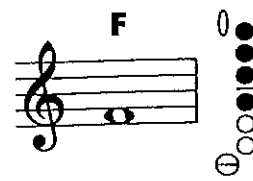
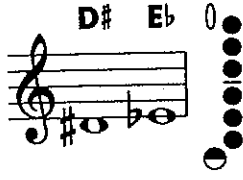
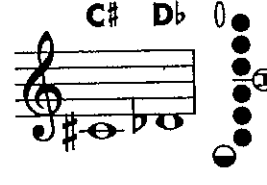
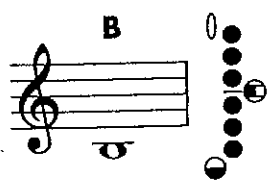
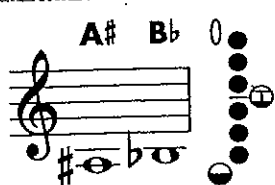
○ = Open

● = Pressed down

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

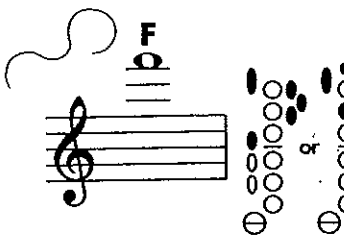
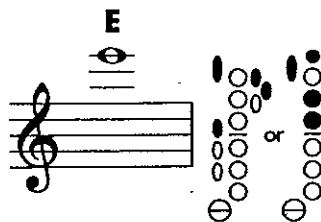
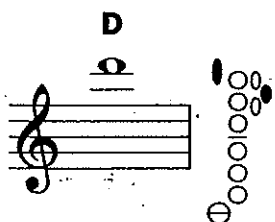
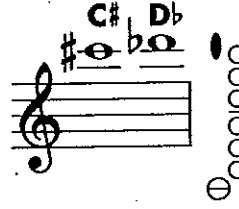
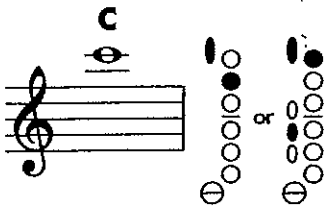
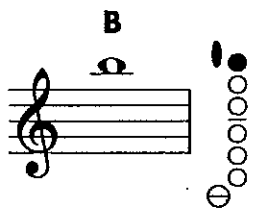
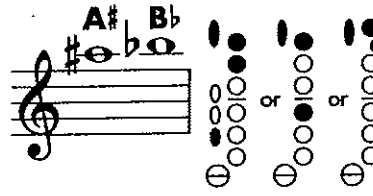
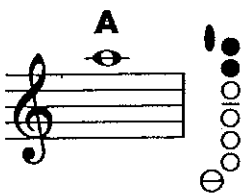
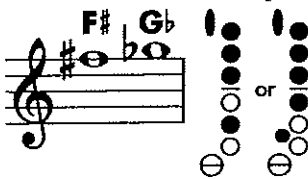
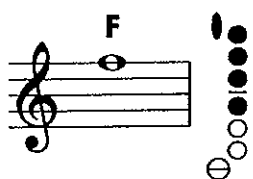
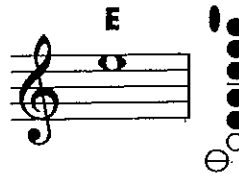
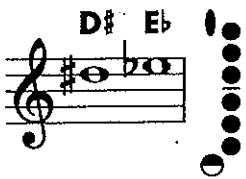
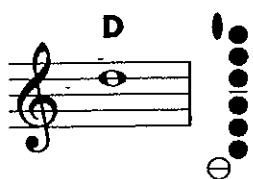
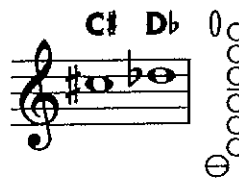
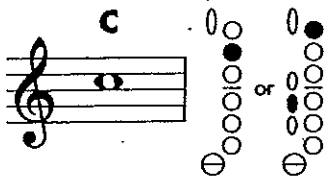
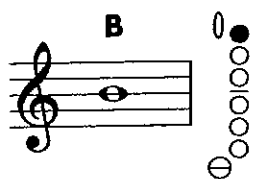
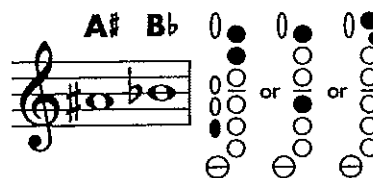
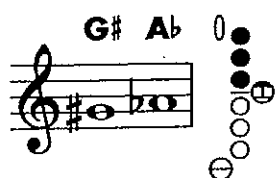


Instrument courtesy of Yamaha Corporation of America, Band and Orchestral Division



FINGERING CHART

E♭ BARITONE SAXOPHONE



FINGERING CHART

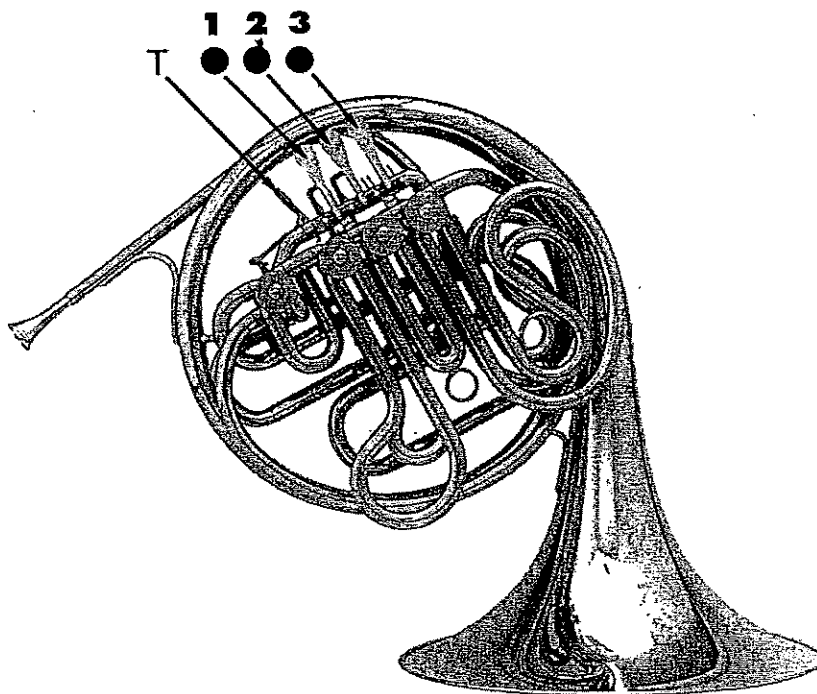
F HORN

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 $\flat$ Horn players:

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

○ = Open

● = Pressed down

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

F	F$\sharp$ G$\flat$	G	G$\sharp$ A$\flat$
A	A$\sharp$ B$\flat$	B	C

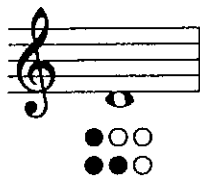
FINGERING CHART

F HORN

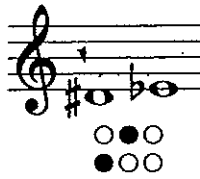
C# Db



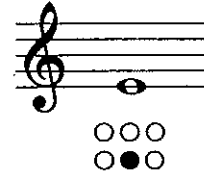
D



D# Eb



E



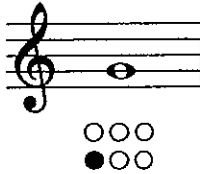
F



F# Gb



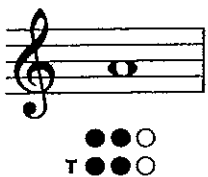
G



G# Ab



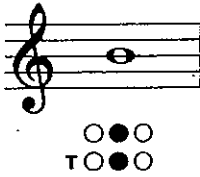
A



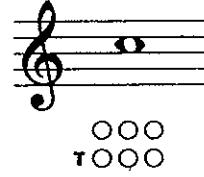
A# Bb



B



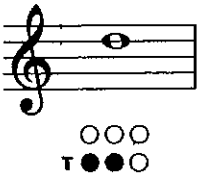
C



C# Db



D



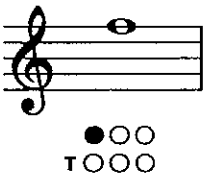
D# Eb



E



F



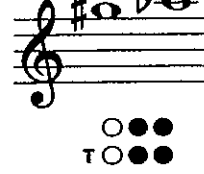
F# Gb



G



G# Ab



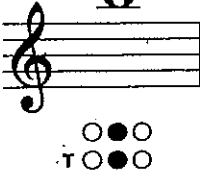
A



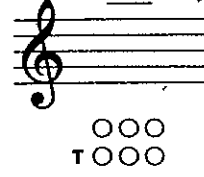
A# Bb



B



C



FINGERING CHART

B $\flat$ TRUMPET/B $\flat$ CORNET

Instrument Care Reminders

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

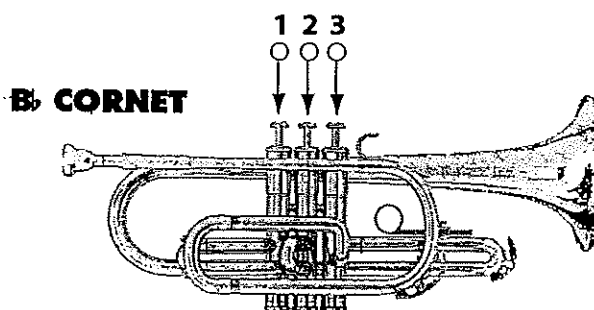
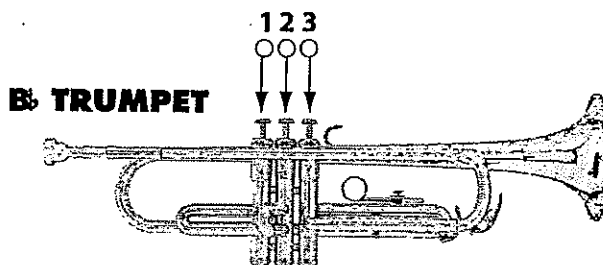
- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

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

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

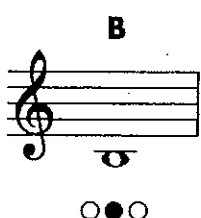
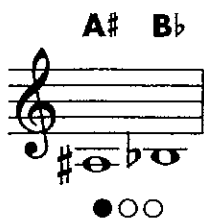
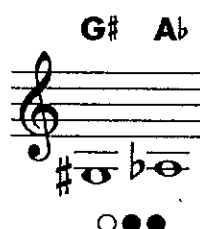
Be sure to grease the slides regularly. Your director will recommend special slide grease and valve oil, and will help you apply them when necessary.

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



- = Open
● = Pressed down

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



FINGERING CHART

B $\flat$ TRUMPET/B $\flat$ CORNET

D



D $\sharp$ E $\flat$



E



F



F $\sharp$ G $\flat$



G



G $\sharp$ A $\flat$



A



A $\sharp$ B $\flat$



B



C



C $\sharp$ D $\flat$



D



D $\sharp$ E $\flat$



E



F



F $\sharp$ G $\flat$



G



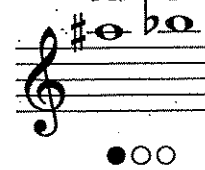
G $\sharp$ A $\flat$



A



A $\sharp$ B $\flat$



B



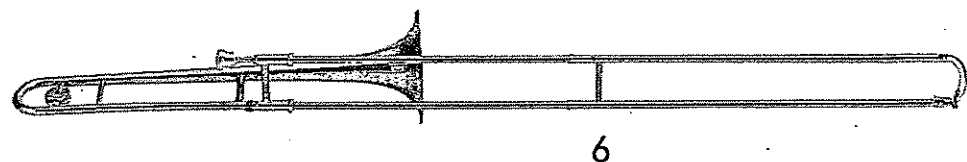
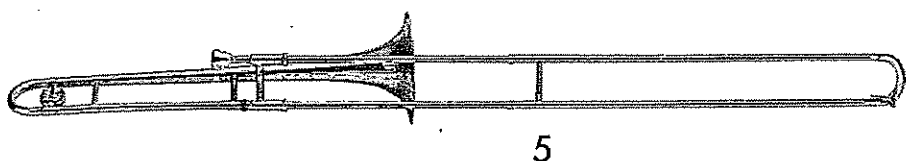
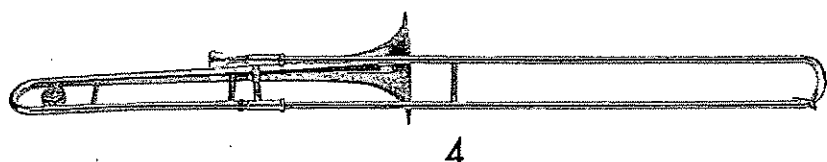
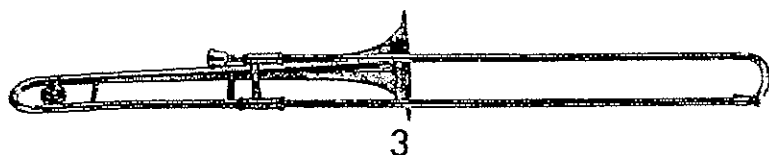
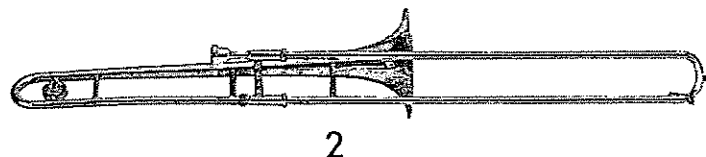
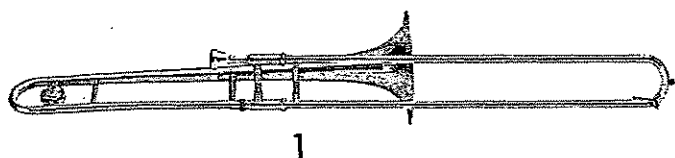
C



POSITION CHART

TROMBONE

Numbers below the notes = Slide positions



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

Instrument Care Reminders

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

- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece and slide assembly. Do not take the outer slide off the inner slide piece. Return the instrument to its case.
- Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.

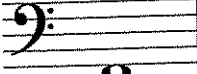
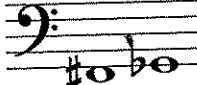
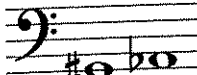
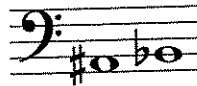
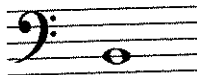
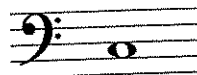
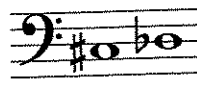
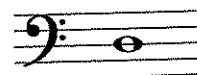
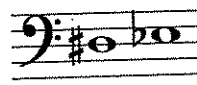
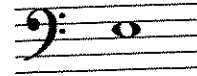
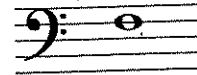
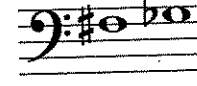
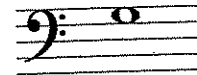
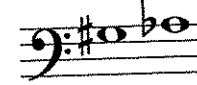
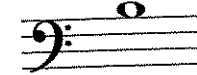
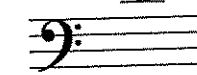
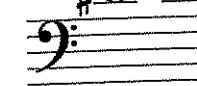
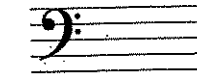
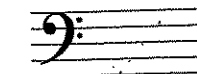
Trombone slides occasionally need oiling. To oil your slide, simply:

- Rest the tip of the slide on the floor and unlock the slide.
- Exposing the inner slide, put a few drops of oil on the inner slide.
- Rapidly move the slide back and forth. The oil will then lubricate the slide.
- Be sure to grease the tuning slide regularly. Your director will recommend special slide oil and grease, and will help you apply them when necessary.

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

POSITION CHART

TROMBONE

E  7	F  6	F# Gb  5	G  4
G# Ab  3	A  2	A# Bb  1	B  7
C  6	C# Db  5	D  4	D# Eb  3
E  2	F  1 or 6	F# Gb  5	G  4
G# Ab  3	A  2 or 6	A# Bb  1 or 5	B  4
C  3	C# Db  2	D  1 or +4*	D# Eb  3
E  2	F  1	F# Gb  -3**	G  -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:

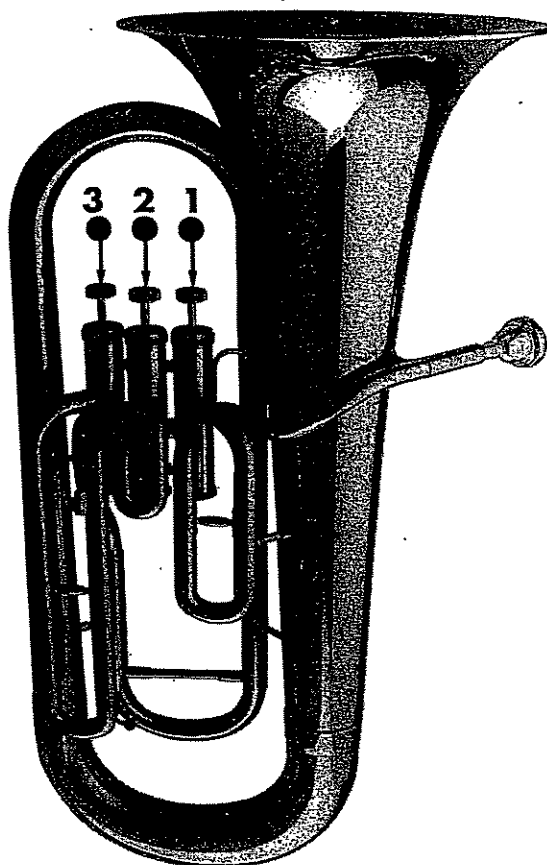
- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

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.

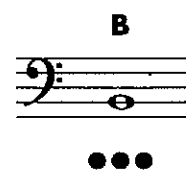
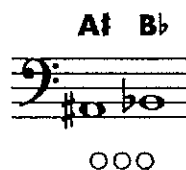
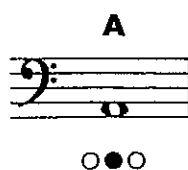
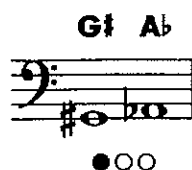
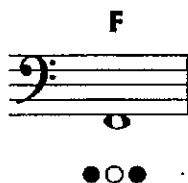
Be sure to grease the slides regularly. Your director will recommend special slide grease and valve oil, and will help you apply them when necessary.

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# Db



D



D# Eb



E



F



F# Gb



G



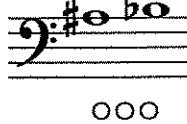
G# Ab



A



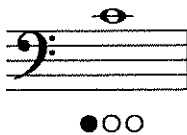
A# Bb



B



C



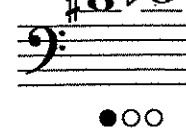
C# Db



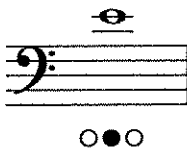
D



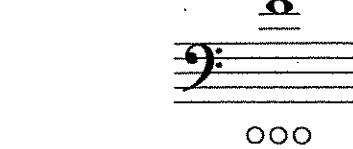
D# Eb



E



F



F# Gb



FINGERING CHART

BARITONE T.C.

Instrument Care Reminders

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

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

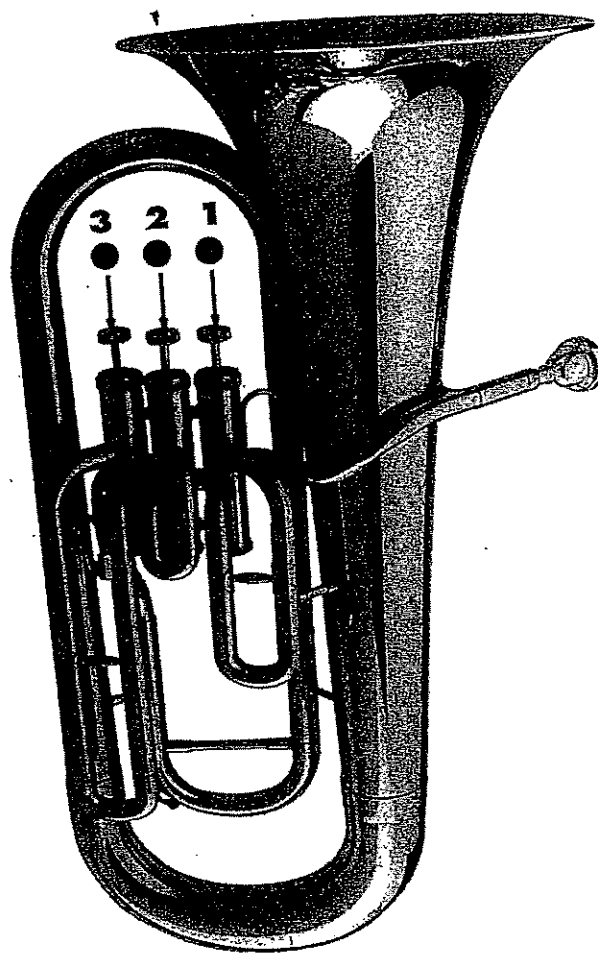
Baritone valves occasionally need oiling. To oil your baritone valves:

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

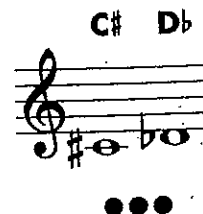
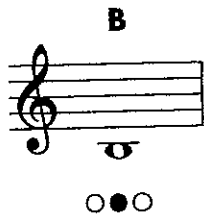
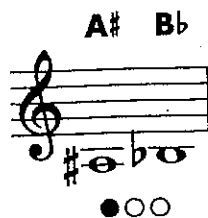
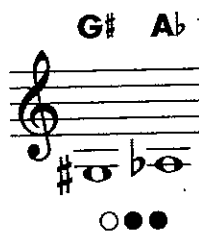
Be sure to grease the slides regularly. Your director will recommend special slide grease and valve oil, and will help you apply them when necessary.

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

- = Open
● = Pressed down



Instrument courtesy of
Yamaha Corporation of America,
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FINGERING CHART

BARITONE T.C.

D



D# Eb



E



F



F# Gb



G



G# Ab



A



A# Bb



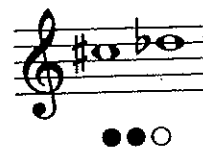
B



C



C# Db



D



D# Eb



E



F



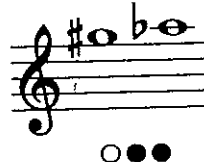
F# Gb



G



G# Ab



A



A# Bb



B



C



FINGERING CHART

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:

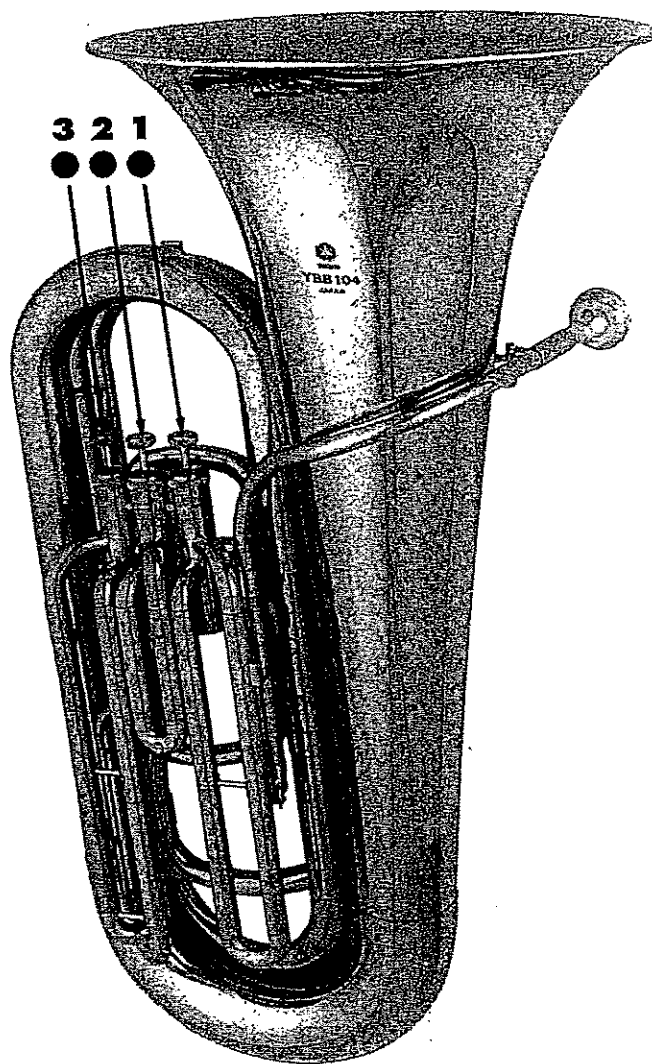
- Unscrew the valve at the top of the casing.
- Lift the valve half-way out of the casing.
- Apply a few drops of oil to the exposed metal valve.
- Carefully return the valve to its casing. When properly inserted, the top of the valve should easily screw back into place.

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*



E	F	F# Gb	G
G# Ab	A	A# Bb	B

FINGERING CHART

TUBA

C



C# Db



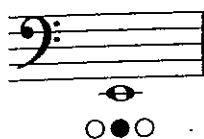
D



D# Eb



E



F



F# Gb



G



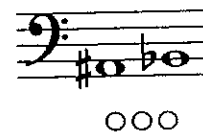
G# Ab



A



A# Bb



B



C



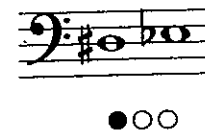
C# Db



D



D# Eb



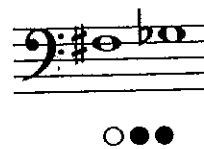
E



F



F# Gb



G



G# Ab



A



A# Bb

