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48. Tenor Madness
49. Uptown Funk
50. Warm Ups (UMASS BAND)
51. Blank Staff Paper
52. Note Map/Fingering Char

## What to practice first...

### **BAND STANDARDS**

- 1) Cadence
- 2) Canon Remix
- 3) 12 Bar Blues
- 4) The Tempest
- 5) C Minor Groove
- 6) 12 Bar Blues

### **HOLIDAY SELECTIONS**

- 1) Santa Claus Is Comin' To Town
- 2) Angels We Have Heard on High
- 3) Carol Of The Bells

### **ROAD SHOWS**

- 1) Antonio's Groove

### **SONGS OF THE YEAR**

- 1) Bad Bunny Medley
- 2) Billie Jean
- 3) Diamonds
- 4) Sponsor Song

### **PEP BAND**

- 1) Cheer #1
- 2) Malaguena
- 3) Eye of the Tiger
- 4) Imperial March
- 5) Superman
- 6) Iron Man

Check out the SciTech Band  
YouTube channel for practice  
resources and tutorial videos!  
Go to [Youtube.com/@SciTechBand](https://www.youtube.com/@SciTechBand)  
OR scan the QR code! →





# SCALE CHECKLIST

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

# MAJOR SCALE CHART

|           | 1  | 2  | 3  | 4  | 5  | 6  | 7  | 8  |
|-----------|----|----|----|----|----|----|----|----|
| <b>Bb</b> | Bb | C  | D  | Eb | F  | G  | A  | Bb |
| <b>B</b>  | B  | C# | D# | E  | F# | G# | A# | B  |
| <b>C</b>  | C  | D  | E  | F  | G  | A  | B  | C  |
| <b>C#</b> | C# | D# | E# | F# | G# | A# | B# | C# |
| <b>Db</b> | Db | Eb | F  | Gb | Ab | Bb | C  | Db |
| <b>D</b>  | D  | E  | F# | G  | A  | B  | C# | D  |
| <b>Eb</b> | Eb | F  | G  | Ab | Bb | C  | D  | Eb |
| <b>E</b>  | E  | F# | G# | A  | B  | C# | D# | E  |
| <b>F</b>  | F  | G  | A  | Bb | C  | D  | E  | F  |
| <b>F#</b> | F# | G# | A# | B  | C# | D# | E# | F# |
| <b>Gb</b> | Gb | Ab | Bb | Cb | Db | Eb | F  | Gb |
| <b>G</b>  | G  | A  | B  | C  | D  | E  | F# | G  |
| <b>Ab</b> | Ab | Bb | C  | Db | Eb | F  | G  | Ab |
| <b>A</b>  | A  | B  | C# | D  | E  | F# | G# | A  |

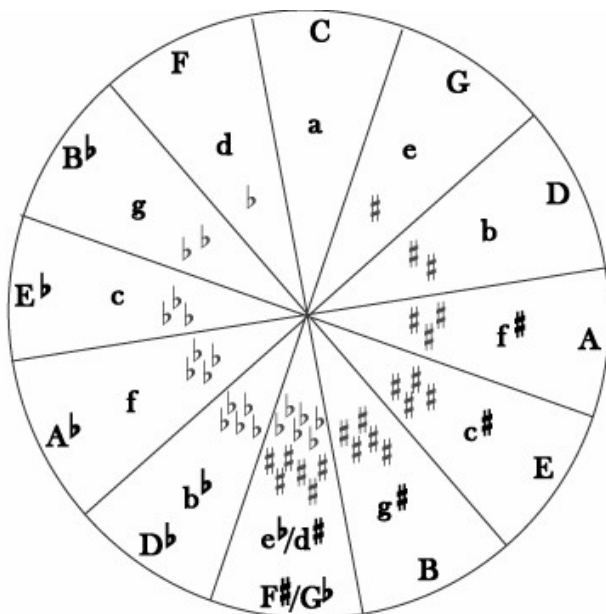
## TRANSPOSITION GUIDE

To determine which scale to play when given a concert pitch:

- 1) Find the given concert pitch in the Circle of Fifths Diagram.
- 2) If your instrument transposes, move forward to find the transposed pitch:
  - Bb Clarinets, Trumpets, & Tenor Saxes move forward 2 keys from the given concert pitch (or up a 2<sup>nd</sup> on chart).
  - Eb Alto & Baritone Saxes move forward 3 keys from the given concert pitch (or up a 6<sup>th</sup> on chart).
  - French Horns in F move forward 1 key from the given concert pitch (or up a 5<sup>th</sup> on chart)
- 3) Find that pitch back in the first column and you can play the scale by reading the notes from left to right.

## CIRCLE OF FIFTHS (KEY SIGNATURES)

Major Key (Upper Case); Minor Key (Lower Case)



## TIPS

- ♪ To build a major scale from any note, follow this formula: W-W-H-W-W-W-H  
W = Whole step  
H = Half step
- ♪ Order of Flats: B-E-A-D-G-C-F
- ♪ Order of Sharps: F-C-G-D-A-E-B



# NATURAL MINOR SCALE CHART

|           | 1  | 2  | 3  | 4  | 5  | 6  | 7  | 8  |
|-----------|----|----|----|----|----|----|----|----|
| <b>Bb</b> | Bb | C  | Db | Eb | F  | Gb | Ab | Bb |
| <b>B</b>  | B  | C# | D  | E  | F# | G  | A  | B  |
| <b>C</b>  | C  | D  | Eb | F  | G  | Ab | Bb | C  |
| <b>C#</b> | C# | D# | E  | F# | G# | A  | B  | C# |
| <b>D</b>  | D  | E  | F  | G  | A  | Bb | C  | D  |
| <b>D#</b> | D# | E# | F# | G# | A# | B  | C# | D# |
| <b>Eb</b> | Eb | F  | Gb | Ab | Bb | Cb | Db | Eb |
| <b>E</b>  | E  | F# | G  | A  | B  | C  | D  | E  |
| <b>F</b>  | F  | G  | Ab | Bb | C  | Db | Eb | F  |
| <b>F#</b> | F# | G# | A  | B  | C# | D  | E  | F# |
| <b>G</b>  | G  | A  | Bb | C  | D  | Eb | F  | G  |
| <b>G#</b> | G# | A# | B  | C# | D# | E  | F# | G# |
| <b>A</b>  | A  | B  | C  | D  | E  | F  | G  | A  |

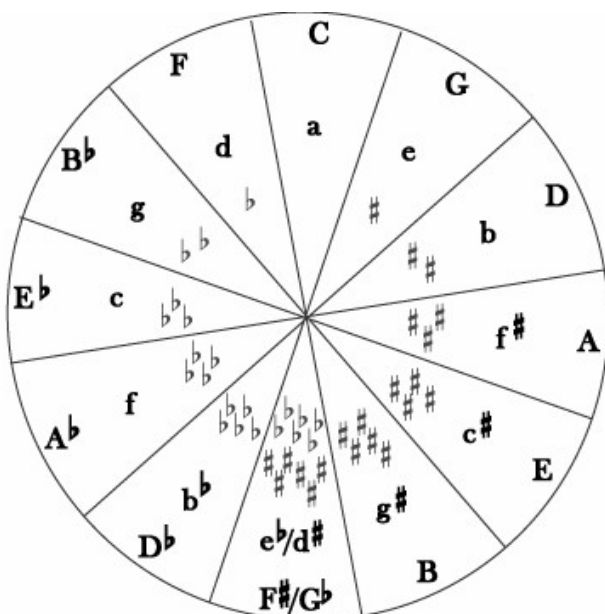
## TRANSPOSITION GUIDE

To determine which scale to play when given a concert pitch:

- 1) Find the given concert pitch in the Circle of Fifths Diagram.
- 2) If your instrument transposes, move forward to find the transposed pitch:
  - Bb Clarinets, Trumpets, & Tenor Saxes move forward 2 keys from the given concert pitch (or up a 2<sup>nd</sup> on chart).
  - Eb Alto & Baritone Saxes move forward 3 keys from the given concert pitch (or up a 6<sup>th</sup> on chart).
  - French Horns in F move forward 1 key from the given concert pitch (or up a 5<sup>th</sup> on chart)
- 3) Find that pitch back in the first column and you can play the scale by reading the notes from left to right.

## CIRCLE OF FIFTHS (KEY SIGNATURES)

Major Key (Upper Case); Minor Key (Lower Case)

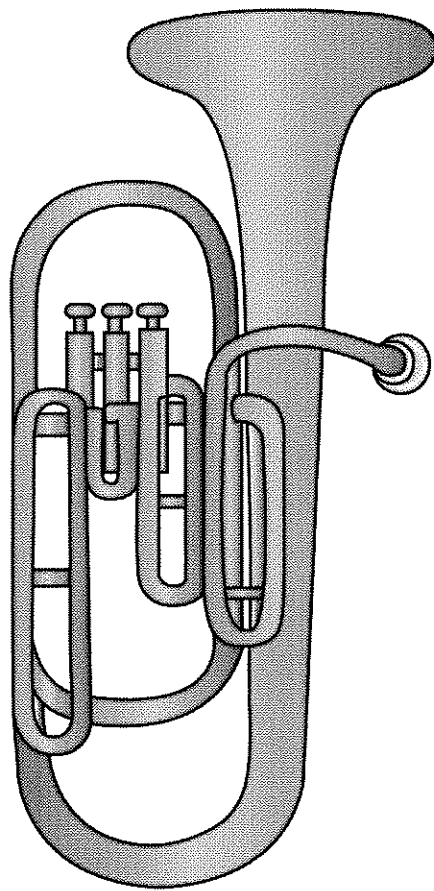


## TIPS

- ♪ A natural minor scale is a major scale with a b3, b6, and b7.
- ♪ To build a natural minor scale from any note, follow this formula: W-H-W-W-H-W-W  
W = Whole step  
H = Half step
- ♪ Order of Flats: B-E-A-D-G-C-F
- ♪ Order of Sharps: F-C-G-D-A-E-B

# B<sup>b</sup> Major Scale

FINGERING CHART  
CHEAT SHEETS  
FOR BAND



# contents

## PODIUM CHEAT SHEET

3 All instruments

## STUDENT FINGERING CHARTS

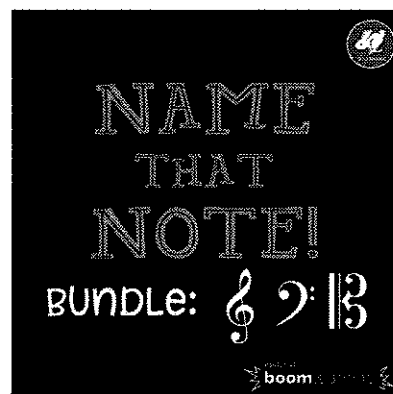
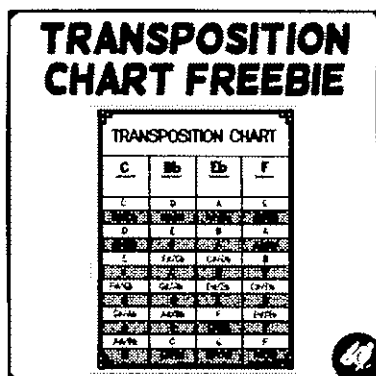
- 4 Trumpet
- 5 French Horn
- 6 Trombone
- 7 Baritone B.C.
- 8 Tuba
- 9 Flute
- 10 Oboe
- 11 Clarinet
- 12 Alto/Bari Sax
- 13 Tenor Sax
- 14 Bassoon

### IDEAS FOR WORKSHEETS

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

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

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



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



# Concert Bb Scale

## BRASS

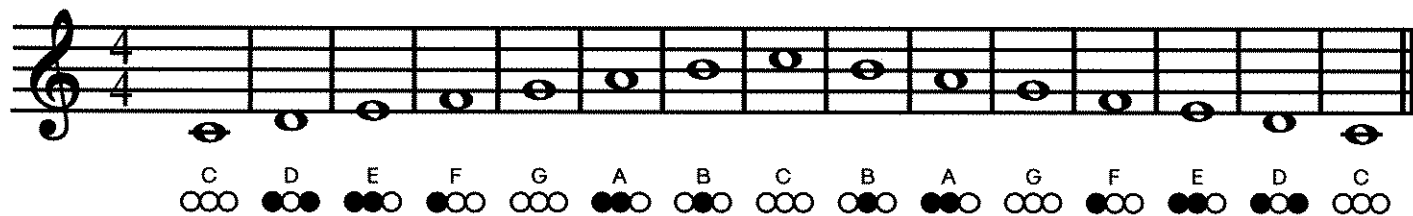
|                              |  |    |   |   |    |   |   |   |    |
|------------------------------|--|----|---|---|----|---|---|---|----|
| Trumpet                      |  | C  | D | E | F  | G | A | B | C  |
|                              |  |    |   |   |    |   |   |   |    |
| F Horn        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

## WOODWINDS

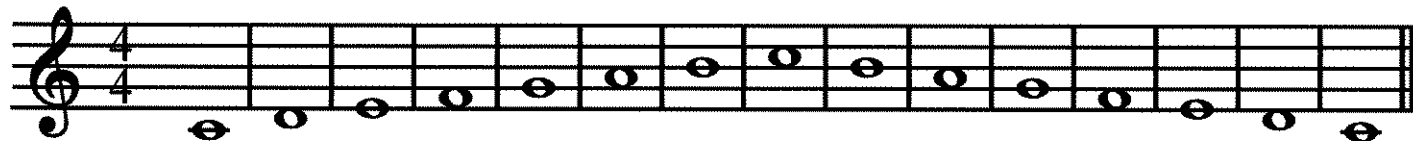
|                                |  |    |   |   |    |    |   |    |    |
|--------------------------------|--|----|---|---|----|----|---|----|----|
| Flute                          |  | Bb | C | D | Eb | F  | G | A  | Bb |
|                                |  |    |   |   |    |    |   |    |    |
|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

# Concert Bb Scale

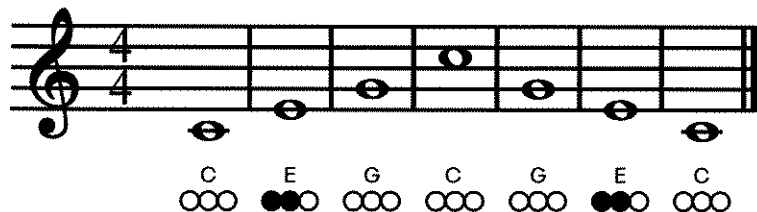
## 1. Scale with hints



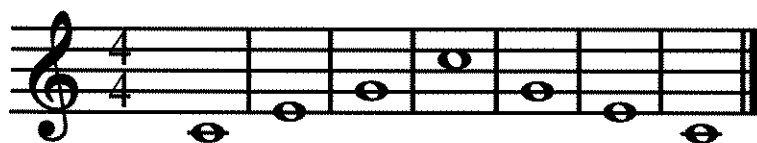
## 2. Scale



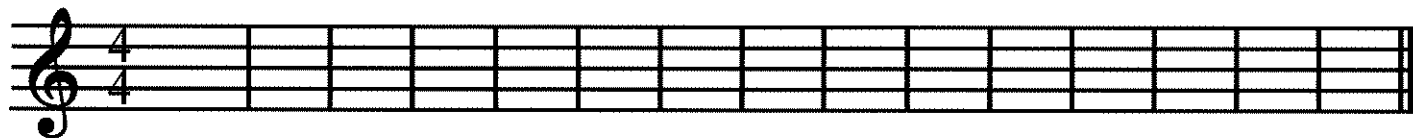
## 3. Arpeggio with hints



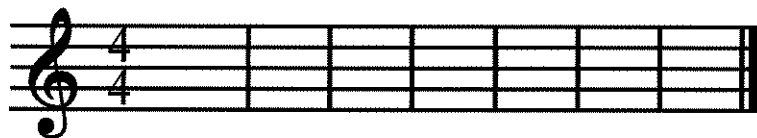
## 4. Arpeggio



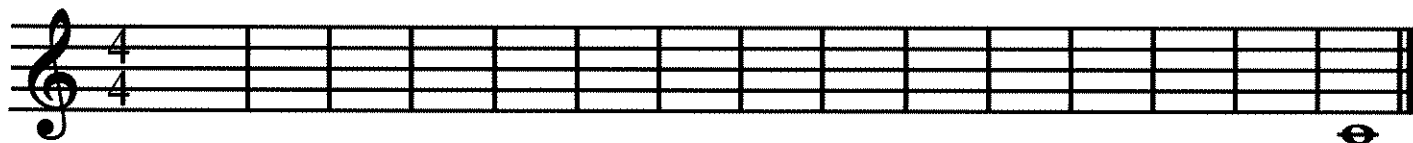
## 5. Draw the notes of the scale.



## 6. Draw the notes of the arpeggio.

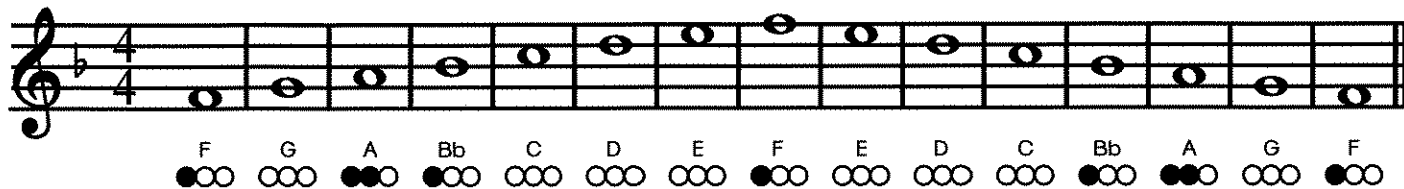


## 7. Fill-in the measures with notes from the scale in any order.

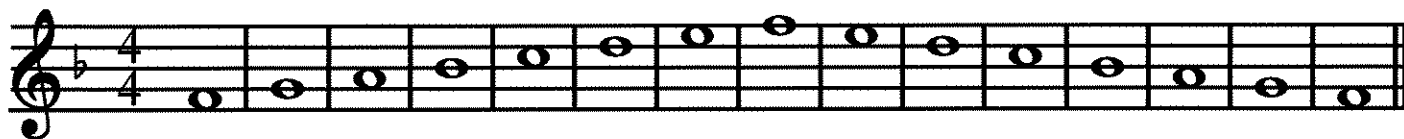


# Concert Bb Scale

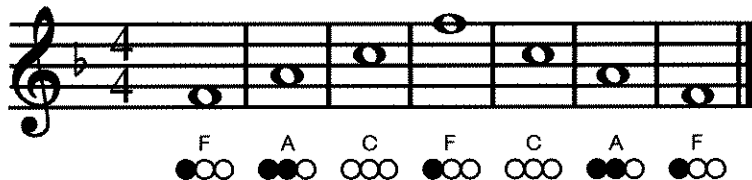
## 1. Scale with hints



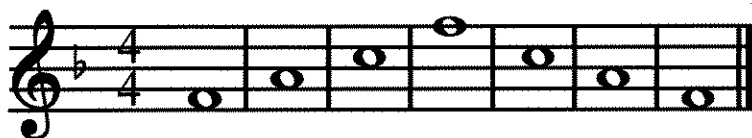
## 2. Scale



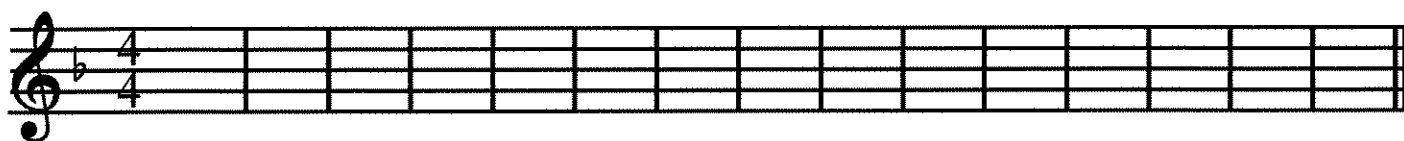
## 3. Arpeggio with hints



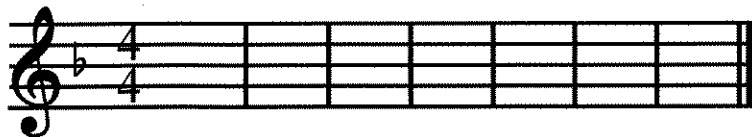
## 4. Arpeggio



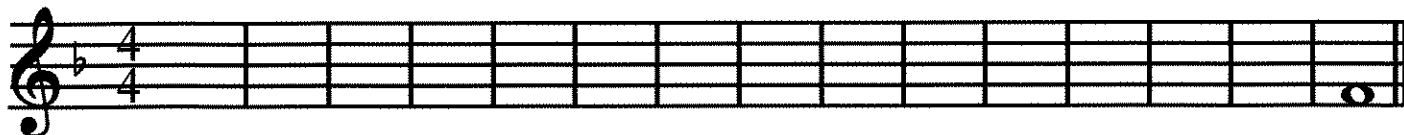
## 5. Draw the notes of the scale.



## 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

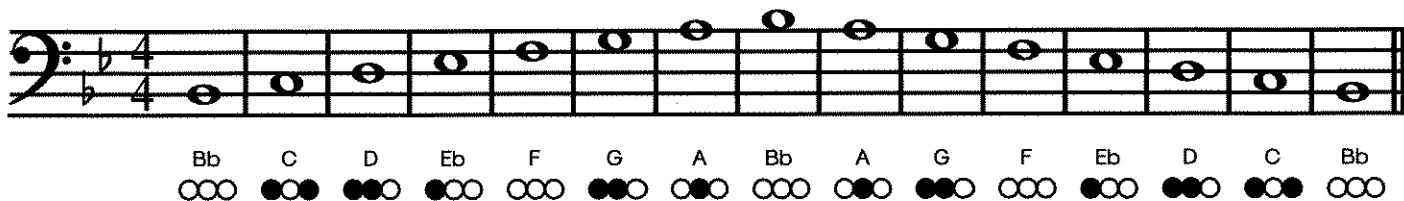
## 5. Draw the notes of the scale.

## 6. Draw the notes of the arpeggio.

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

# Concert Bb Scale

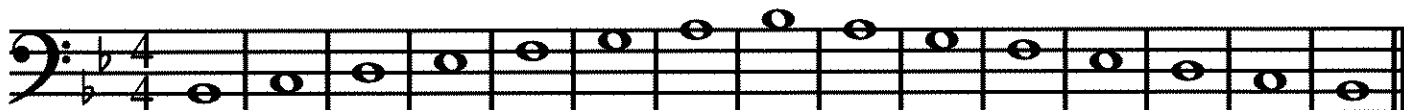
## 1. Scale with hints



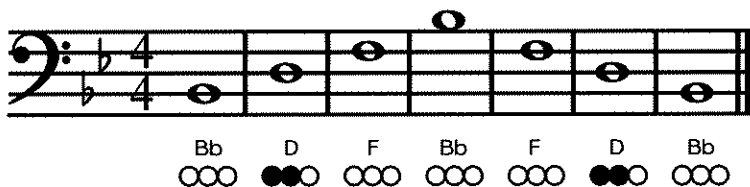
Bb C D Eb F G A Bb A G F Eb D C Bb

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

## 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

## 3. Arpeggio with hints

Bb D F Bb F D Bb

## 4. Arpeggio

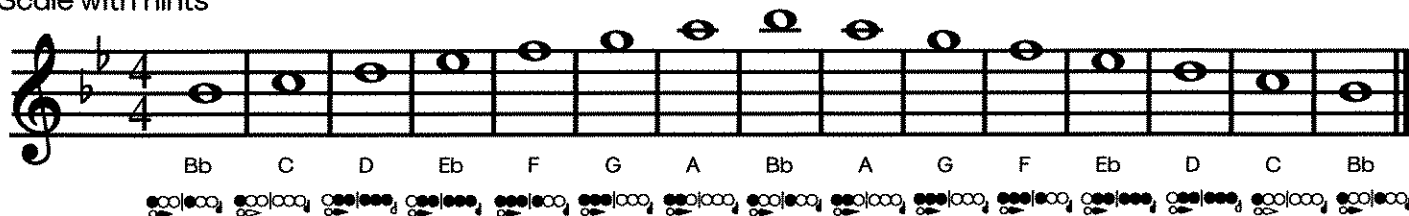
## 5. Draw the notes of the scale.

## 6. Draw the notes of the arpeggio.

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

# Concert Bb Scale

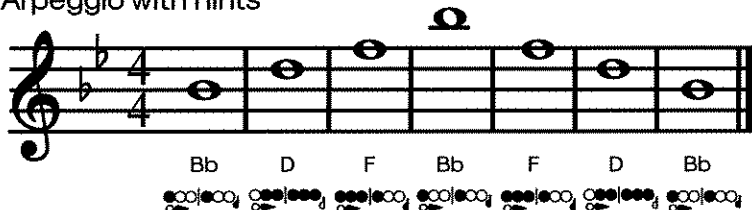
## 1. Scale with hints



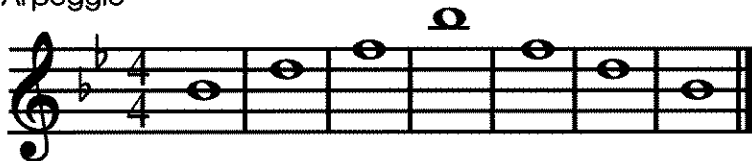
## 2. Scale



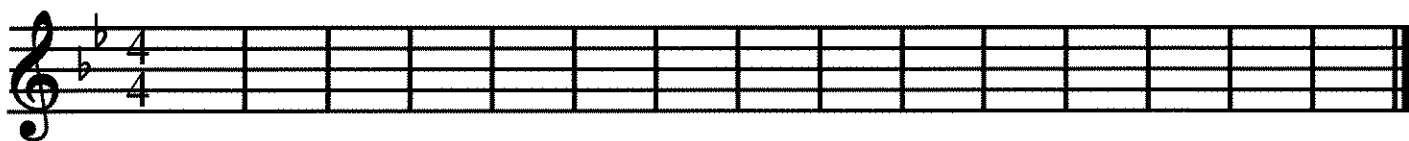
## 3. Arpeggio with hints



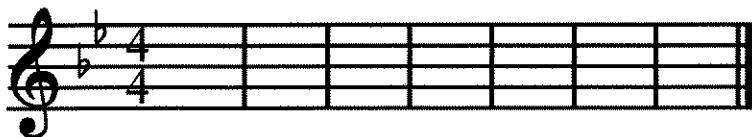
## 4. Arpeggio



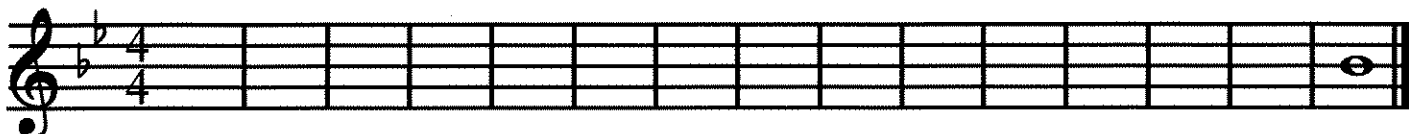
## 5. Draw the notes of the scale.



## 6. Draw the notes of the arpeggio.



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



# Concert Bb Scale

## 1. Scale with hints

\*Forked F

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.

## 1. Scale with hints

Diagram showing the scale with hints (C, D, E, F, G, A, B, C, B, A, G, F, E, D, C) and corresponding fingerings for the Clarinet.

## 2. Scale

## 3. Arpeggio with hints

Diagram showing the arpeggio with hints (C, E, G, C, G, E, C) and corresponding fingerings for the Clarinet.

## 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 music showing the scale with hints. Notes: G, A, B, C, D, E, F#, G, F#, E, D, C, B, A, G. Fingering diagrams are provided for each note.

## 2. Scale

16 measures of music showing the scale without hints.

## 3. Arpeggio with hints

7 measures of music showing the arpeggio with hints. Notes: G, B, D, G, D, B, G. Fingering diagrams are provided for each note.

## 4. Arpeggio

7 measures of music showing the arpeggio without hints.

## 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 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.

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.

# Concert C Minor Scale, Notes #1-5

1

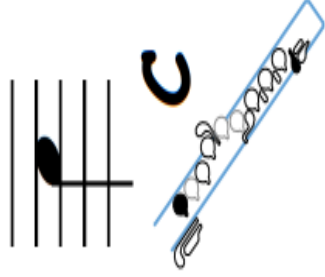
2

3

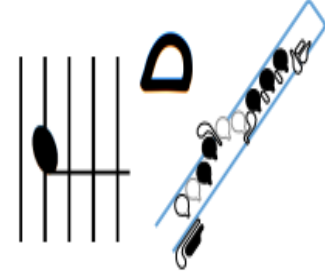
4

5

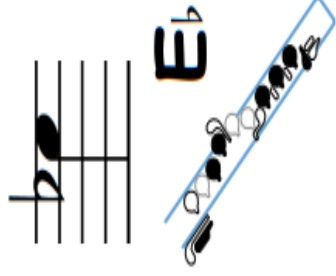
C/"Do"



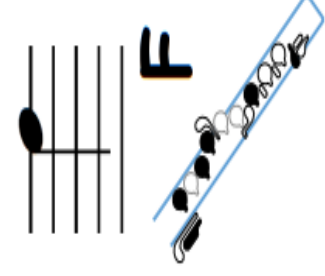
D/"Re"



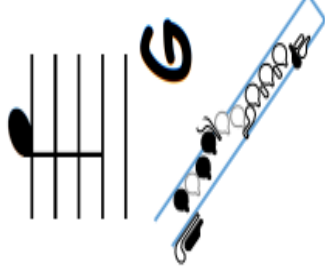
E<sub>b</sub>/"Me"



F/"Fa"

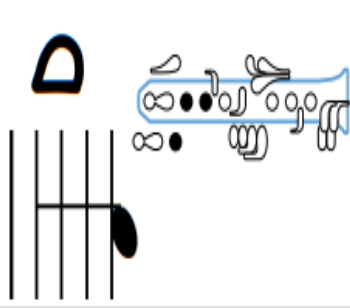


G/"So"

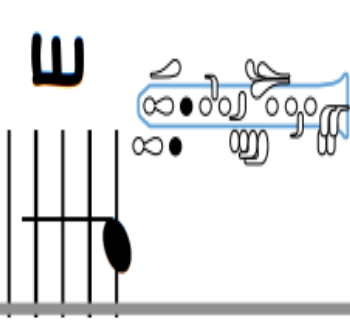


FLUTE

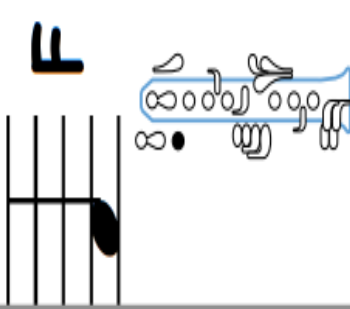
C/"Do"



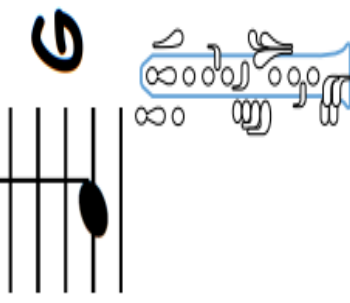
D/"Re"



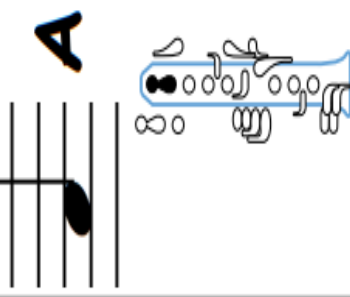
E<sub>b</sub>/"Me"



F/"Fa"

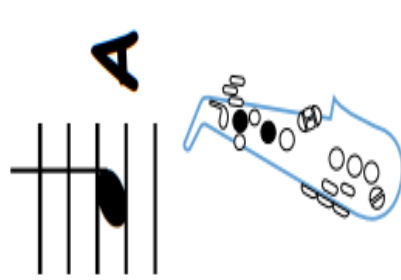


G/"So"

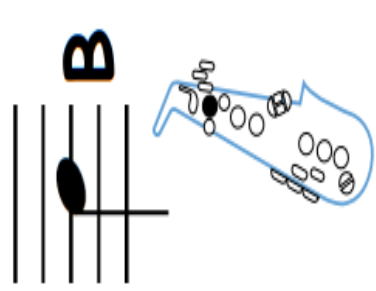


CLARINET

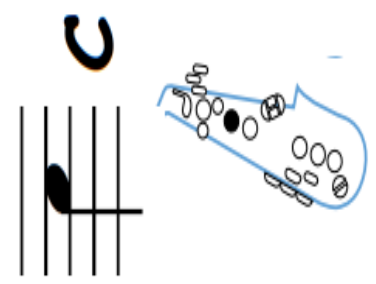
C/"Do"



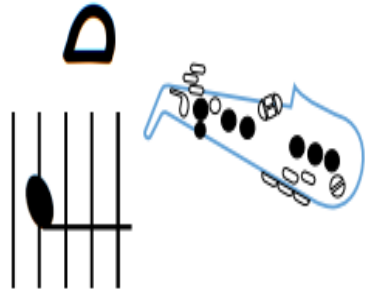
D/"Re"



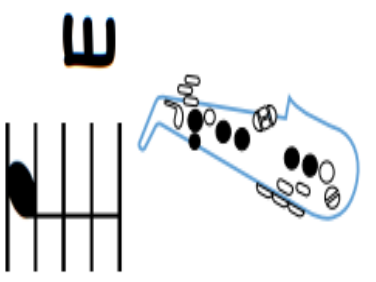
E<sub>b</sub>/"Me"



F/"Fa"



G/"So"



ALTO SAX  
BARI SAX



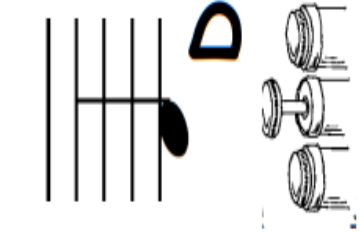
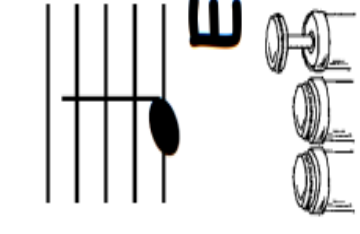
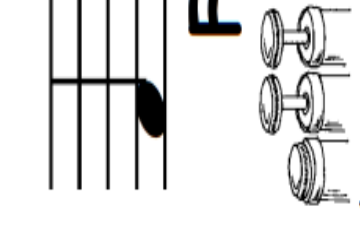
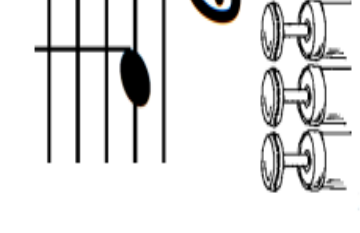
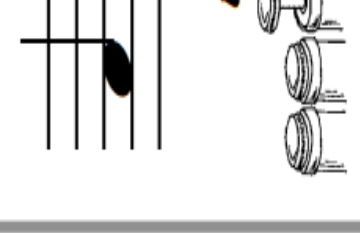
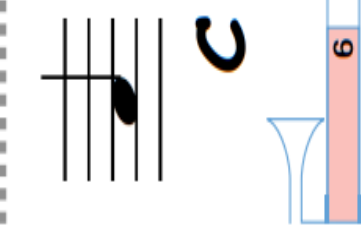
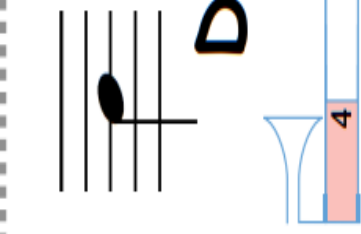
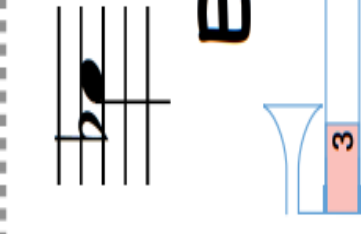
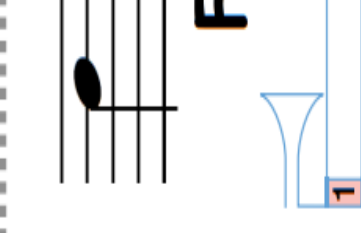
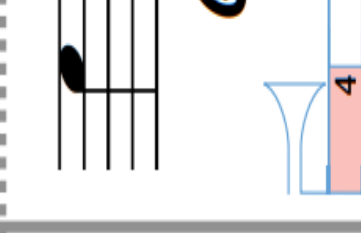
1

2

3

4

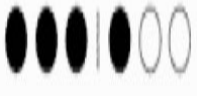
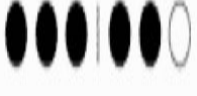
5

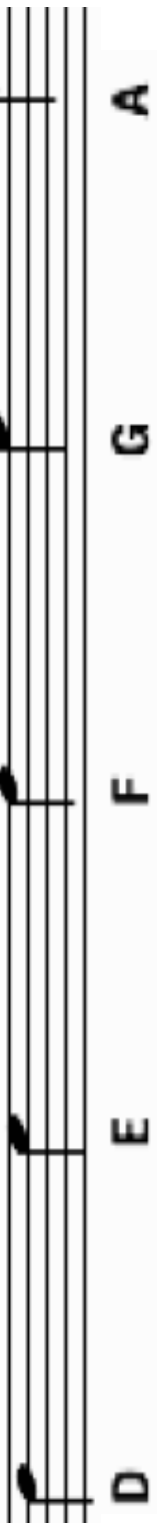
| C/"Do"                                                                                           | D/"Re"                                                                                           | E <sub>b</sub> /"Me"                                                                                        | F/"Fa"                                                                                         | G/"So"                                                                                         |
|--------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------|
| <br><b>D</b>  | <br><b>E</b>  | <br><b>F</b>              | <br><b>G</b>  | <br><b>A</b>  |
| <br><b>C</b> | <br><b>D</b> | <br><b>E<sub>b</sub></b> | <br><b>F</b> | <br><b>G</b> |

TRUMPET  
&  
BARITONE  
EUPHONIUM  
TUBA FINGERS

TROMBONE

↓ Add Octave key (left thumb) →





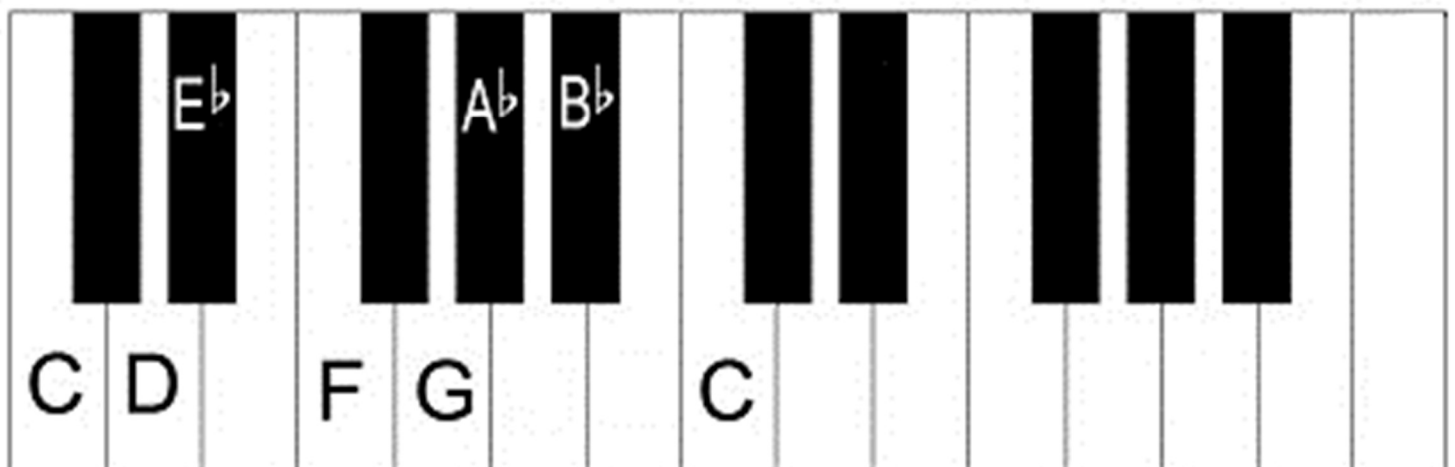
D E F G A

TENOR SAX

# Concert C Minor Scale

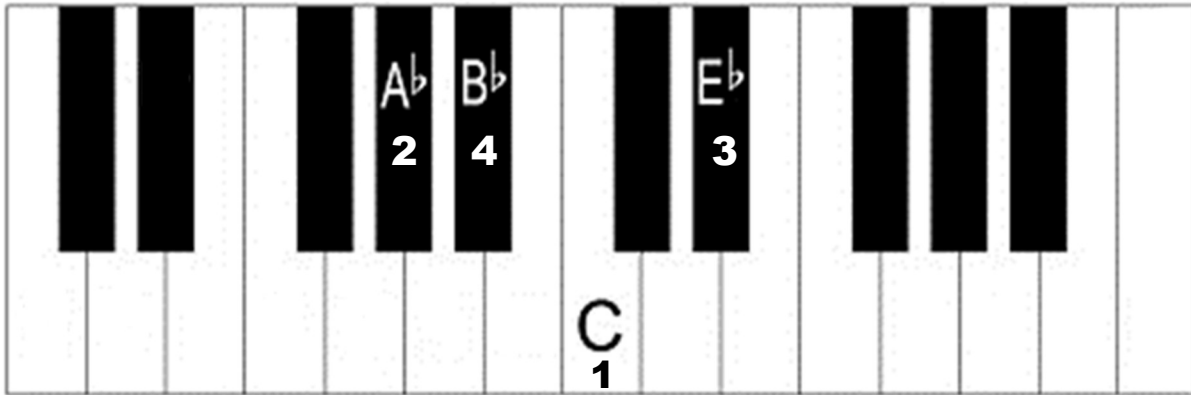
| Number                                                            | 1  | 2  | 3         | 4  | 5   | 6         | 7         | 8  |
|-------------------------------------------------------------------|----|----|-----------|----|-----|-----------|-----------|----|
| Solfege                                                           | Do | Re | Me        | Fa | Sol | Le        | <u>Te</u> | Do |
| C Instruments<br>(Flute, Trombone, Baritone, Tuba Piano, Strings) | C  | D  | E $\flat$ | F  | G   | A $\flat$ | B $\flat$ | C  |
| B $\flat$ Instruments<br>(Trumpet, Tenor Sax Clarinet)            | D  | E  | F         | G  | A   | B $\flat$ | C         | D  |
| E $\flat$ Instruments<br>(Alto Sax)                               | A  | B  | C         | D  | E   | F         | G         | A  |

## C Minor Scale



# PIANO & PERCUSSION

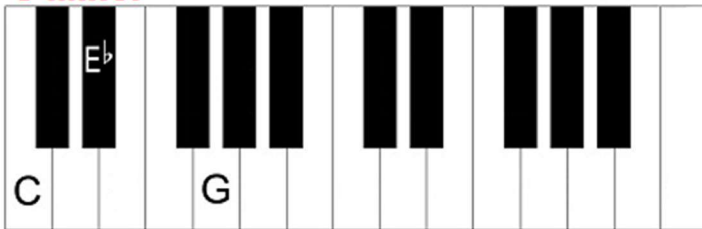
## C Minor GROOVE



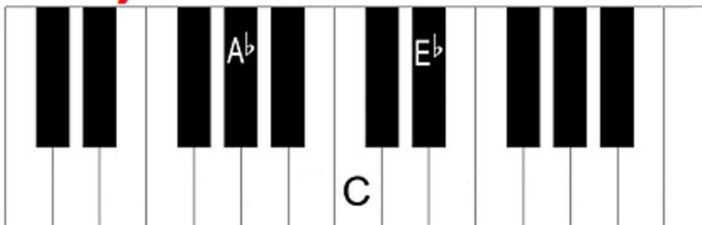
**4 BEATS EACH NOTE: 1 – 2 – 3 – 4 / Cm – Ab – Eb – Bb**

## C Minor Chords (Optional)

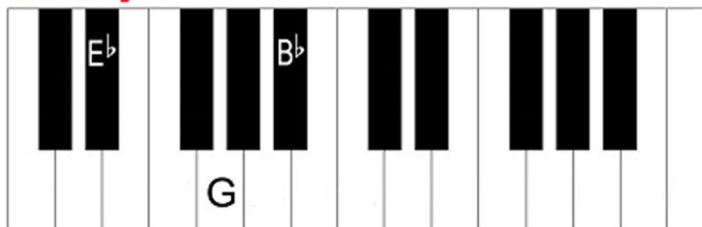
### C Minor



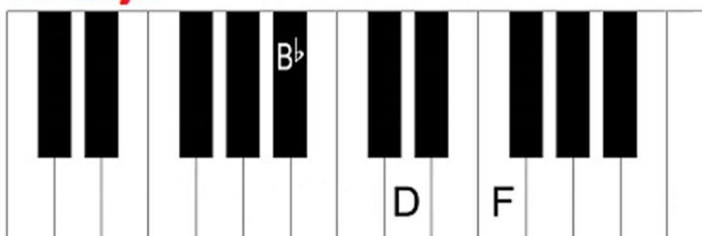
### Ab Major



### Eb Major



### Bb Major



## Percussion Groove

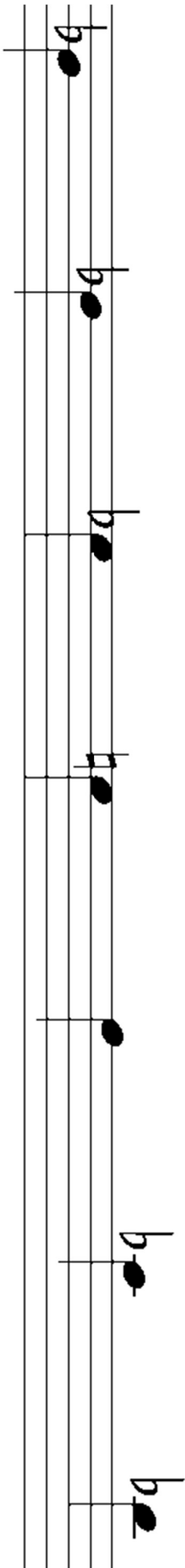


# CONCERT B $\flat$ BLUES SCALE – FINGERING CHART

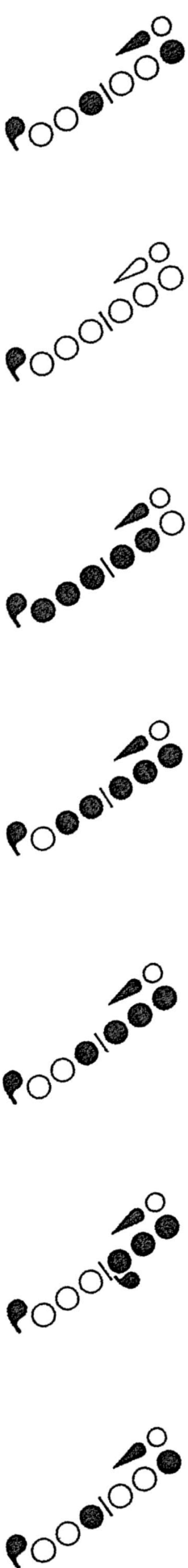
## FLUTE

Scale Degrees/Note Numbers:

1                       $\flat 3$                       4                       $\flat 5$                       5                       $\flat 7$                       8



B $\flat$                       D $\flat$                       E $\flat$                       E $\sharp$ /F $\flat$                       F                      A $\flat$                       B $\flat$



# CONCERT B $\flat$ BLUES SCALE - FINGERING CHART

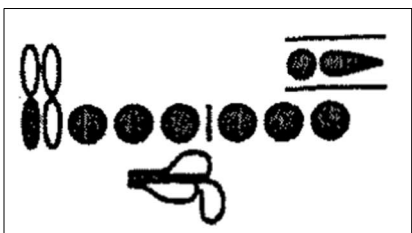
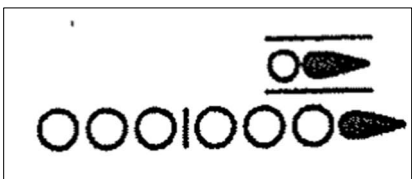
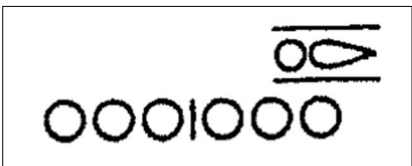
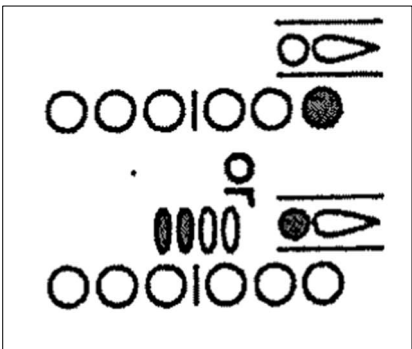
## CLARINET

Scale Degrees/Note Numbers:

1                       $\flat 3$                       4                       $\flat 5$                       5                       $\flat 7$                       8



C                      E $\flat$                       F                      F $\sharp$ /G $\flat$                       G                      B $\flat$                       C

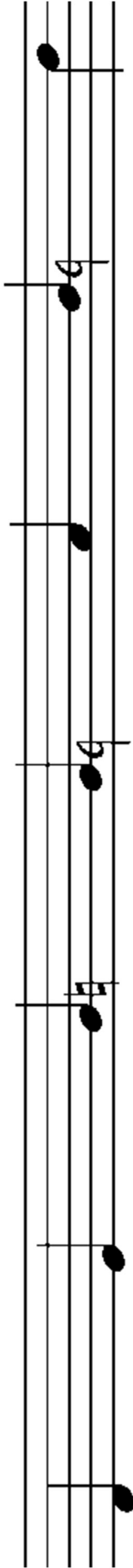


# CONCERT B $\flat$ BLUES SCALE - FINGERING CHART

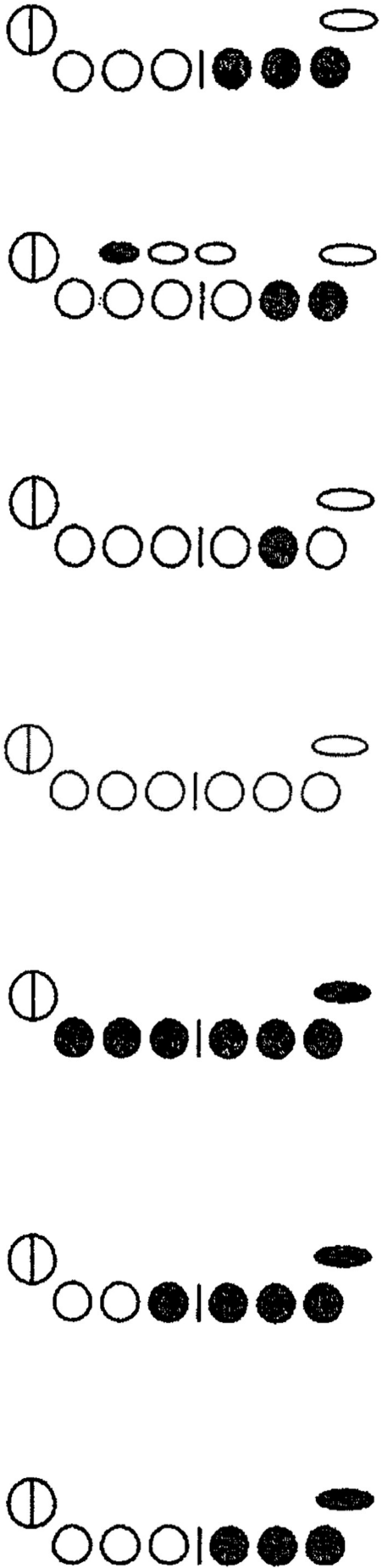
## ALTO SAX & BARI SAX

Scale Degrees/Note Numbers:

1                       $\flat 3$                       4                       $\flat 5$                       5                       $\flat 7$                       8



G                      B $\flat$                       C                      C $\sharp$ /D $\flat$                       D                      F $\sharp$                       G



# CONCERT B $\flat$ BLUES SCALE – FINGERING CHART

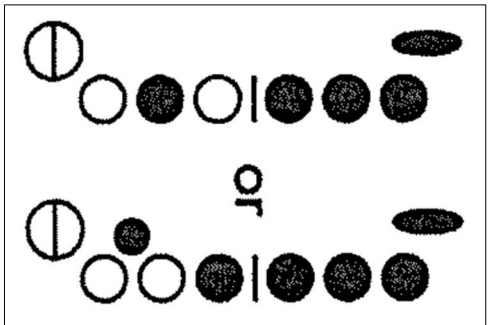
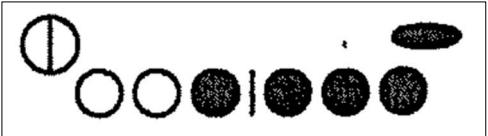
## TENOR SAX

Scale Degrees/Note Numbers:

1                       $\flat 3$                       4                       $\flat 5$                       5                       $\flat 7$                       8



C                      E $\flat$                       F                      F $\sharp$ /G $\flat$                       G                      B $\flat$                       C



# CONCERT B $\flat$ BLUES SCALE - FINGERING CHART

## TRUMPET

Scale Degrees/Note Numbers:

1       $\flat 3$       4       $\flat 5$       5       $\flat 7$       8



|          |                            |          |                                                 |          |                            |          |
|----------|----------------------------|----------|-------------------------------------------------|----------|----------------------------|----------|
| <b>C</b> | <b>E<math>\flat</math></b> | <b>F</b> | <b>F<math>\sharp</math>/G<math>\flat</math></b> | <b>G</b> | <b>B<math>\flat</math></b> | <b>C</b> |
| ○ ○ ○ ○  | ○ ● ● ●                    | ● ○ ○ ○  | ○ ○ ● ○                                         | ○ ○ ○ ○  | ● ○ ○ ○                    | ○ ○ ○ ○  |



# CONCERT B $\flat$ BLUES SCALE – FINGERING CHART

## TROMBONE

Scale Degrees/Note Numbers:

1                       $\flat 3$                       4                       $\flat 5$                       5                       $\flat 7$                       8



**B $\flat$**                       **D $\flat$**                       **E $\flat$**                       **E $\flat$ /F $\flat$**                       **F**                      **A $\flat$**                       **B $\flat$**

Slide Positions:

1                      5                      3                      2                      1                      3                      1



# CONCERT B $\flat$ BLUES SCALE - FINGERING CHART

## BARITONE & EUPHONIUM

Scale Degrees/Note Numbers:

1                       $\flat 3$                       4                       $\flat 5$                       5                       $\flat 7$                       8



**B $\flat$**                       **D $\flat$**                       **E $\flat$**                       **E $\sharp 4$ /F $\flat$**                       **F**                      **A $\flat$**                       **B $\flat$**



# CONCERT B $\flat$ BLUES SCALE - FINGERING CHART

## TUBA

Scale Degrees/Note Numbers:

1                       $\flat 3$                       4                       $\flat 5$                       5                       $\flat 7$                       8

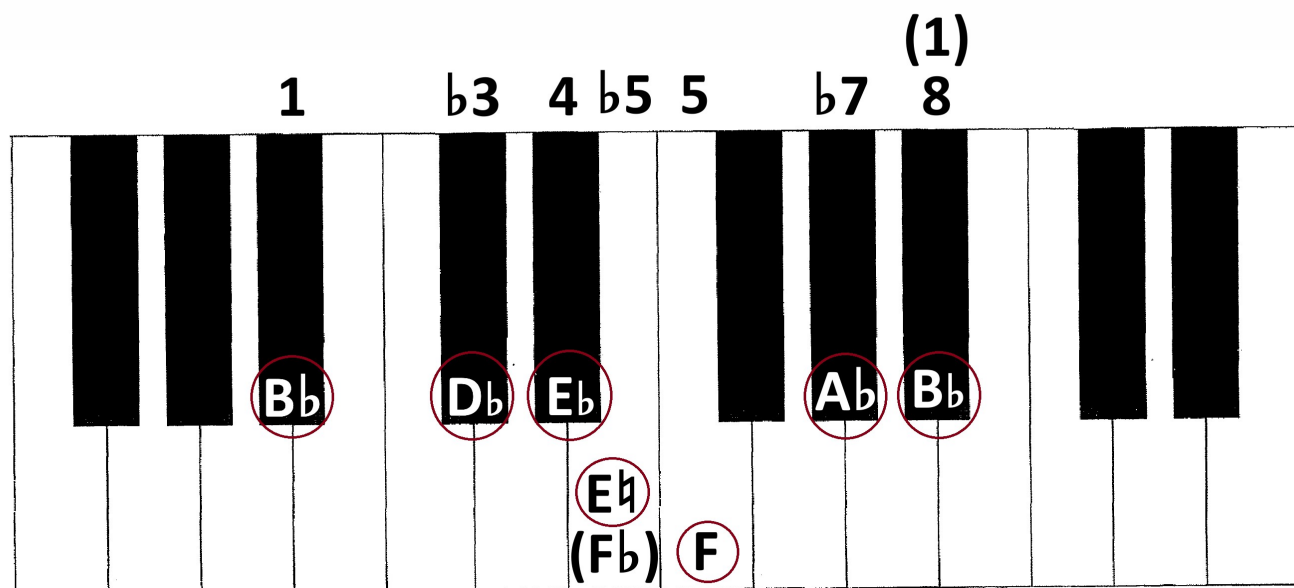


B $\flat$                       D $\flat$                       E $\flat$                       E $\sharp$ /F $\flat$                       F                      A $\flat$                       B $\flat$



# Concert Bb Blues Scale

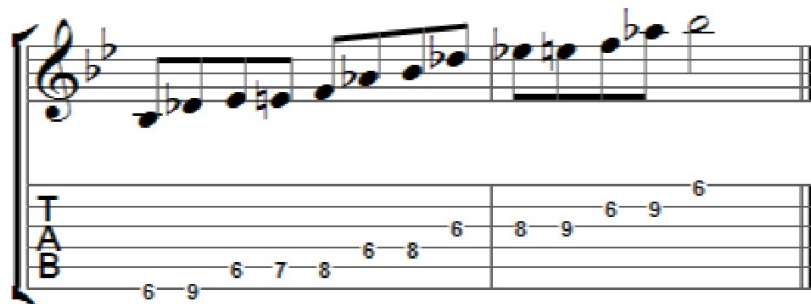
| Number                                                              | 1  | b3 | 4  | b5 | 5   | b7 | 8  |
|---------------------------------------------------------------------|----|----|----|----|-----|----|----|
| Solfege                                                             | Do | Me | Fa | Se | Sol | Te | Do |
| <sup>C</sup><br>Instruments<br>(Flute,<br>Trombone,<br>Baritone)    | Bb | Db | Eb | E  | F   | Ab | Bb |
| <sup>Bb</sup><br>Instruments<br>(Trumpet,<br>Tenor Sax<br>Clarinet) | C  | Eb | F  | F# | G   | Bb | C  |
| <sup>Eb</sup><br>Instruments<br>(Alto Sax)                          | G  | Bb | C  | C# | D   | F  | G  |



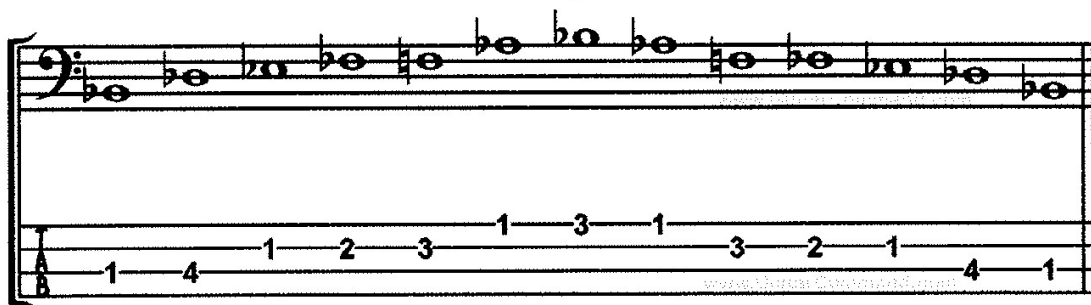
# Concert Bb Blues Scale

| Number                                                | 1  | b3 | 4  | b5 | 5   | b7 | 8  |
|-------------------------------------------------------|----|----|----|----|-----|----|----|
| Solfege                                               | Do | Me | Fa | Se | Sol | Te | Do |
| C Instruments<br>(Flute,<br>Trombone,<br>Baritone)    | Bb | Db | Eb | E  | F   | Ab | Bb |
| Bb Instruments<br>(Trumpet,<br>Tenor Sax<br>Clarinet) | C  | Eb | F  | F# | G   | Bb | C  |
| Eb Instruments<br>(Alto Sax)                          | G  | Bb | C  | C# | D   | F  | G  |

GUITAR



BASS GUITAR



# Concert G Minor Scale

| Number<br>(Scale Degree)                                        | 1  | 2  | 3  | 4  | 5   | 6  | 7  | 8  |
|-----------------------------------------------------------------|----|----|----|----|-----|----|----|----|
| Solfege                                                         | Do | Re | Me | Fa | Sol | Le | Te | Do |
| C<br>Instruments<br>(Flute,<br>Trombone,<br>Baritone,<br>Piano) | G  | A  | Bb | C  | D   | Eb | F  | G  |
| Bb<br>Instruments<br>(Trumpet,<br>Tenor Sax<br>Clarinet)        | A  | B  | C  | D  | E   | F  | G  | A  |
| Eb<br>Instruments<br>(Alto &<br>Baritone<br>Sax)                | E  | F# | G  | A  | B   | C  | D  | E  |
| F<br>Instruments<br>(French<br>Horn)                            | D  | E  | F  | G  | A   | Bb | C  | D  |

# **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:** \_\_\_\_\_

# 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 <sup>7</sup> | Cm-Fm-Ab-G <sup>7</sup>             | Minor |                  |
| 4      | i-v-v-i                | Cm-Gm-Gm-Cm                         | Minor |                  |
| 5      | i-V-V-i                | Cm-G-G-Cm                           | Minor |                  |
| 6      | i-v-vii-iv             | Cm-Gm-Bbm-Fm                        | Minor |                  |
| 7      | i-V-vii-iv             | Cm-G-Bbm-Fm                         | Minor |                  |
| 8      | i-VI-III-VII           | Cm-Ab-Eb-Bb                         | Minor |                  |
| 9      | i-VI-iv-V              | Cm-Ab-Fm-G                          | Minor |                  |
| 10     | i-VI-iv-v              | Cm-Ab-Fm-Gm                         | Minor |                  |
| 11     | i-VI-VII-i             | Cm-Ab-Bb-Cm                         | Minor |                  |
| 12     | i-VI-VII-iv            | Cm-Ab-Bb-Fm                         | Minor |                  |
| 13     | i-VI-VII-V             | Cm-Ab-Bb-G                          | Minor |                  |
| 14     | i-VI-VII-v             | Cm-Ab-Bb-Gm                         | Minor |                  |
| 15     | i-VII-v-VI             | Cm-Bb-Gm-Ab                         | Minor |                  |
| 16     | I-ii-IV-V              | C-Dm-F-G                            | Major |                  |
| 17     | I-iii-ii-V             | C-Em-Dm-G                           | Major |                  |
| 18     | I-iii-vi-IV            | C-Em-Am-F                           | Major |                  |
| 19     | I-IV-I-V               | C-F-C-G                             | Major |                  |
| 20     | I-V-vi-IV              | C-G-Am-F                            | Major |                  |
| 21     | I-vi-ii-V              | C-Am-Dm-G                           | Major |                  |
| 22     | I-vi-IV-V              | C-Am-F-G                            | Major |                  |
| 23     | ii-vi-vii°-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



# 12 BAR BLUES

## Blues Scale

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

## 12 Bar Blues Progression

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

## 12 Bar Blues Licks

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

2) 4-b3-1

3) 1-b3-4

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

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

6) 1-b3-4-b5-5

### Solos

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

2) 4-b3-1

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

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

## **Walking Bass Line - C Instruments**

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

## **Walking Bass Line - Bb Instruments**

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

## **Walking Bass Line - Eb Instruments**

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

## **ADVANCED MUSIC**

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

# Amazing Grace

John Newton

Traditional

arr. R. Rodriguez &amp; 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

## Amazing Grace

John Newton

Traditional

arr. R. Rodriguez &amp; Bernice

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7 Eb Bb Eb Eb Ab Eb Cm Eb

S

A

T

B

14 Eb Bb7 Eb Eb sus4/Ab Eb

S

A

T

B

Bb INSTRUMENTS  
-LOW

# Amazing Grace

John Newton  
Traditional  
arr. R. Rodriguez & Bernice

(F) F C7 Dm B $\flat$  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



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 &amp; 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

This musical score is for Eb instruments (Soprano, Alto, Tenor, Bass) and includes vocal parts (Soprano, Alto, Tenor, Bass). The key signature is one flat (Bb) and the time signature is 4/4. The score is divided into three systems. The first system (measures 1-6) features a vocal melody in the Soprano part and a bass line in the Bass part. The second system (measures 7-13) continues the vocal melody and bass line. The third system (measures 14-15) concludes the piece with a final chord. Chord symbols are provided above the staves: (C) C, G7, Am, F, C, G7 in the first system; C, G, C, C, F, C, Am, C in the second system; and C, G7, C, Csus4/F, C in the third system. The vocal parts are marked with 'S', 'A', 'T', and 'B' respectively. The instrumental parts are marked with 'Soprano', 'Alto', 'Tenor', and 'Bass' respectively. The score includes a repeat sign at the beginning and a double bar line at the end of the third system.



# Amazing Grace

John Newton

Traditional

arr. R. Rodriguez &amp; Bernice

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7 Eb Bb Eb Eb Ab Eb Cm Eb

S

A

T

B

14 Eb Bb7 Eb Eb/sus4/Ab Eb

S

A

T

B

BASS CLEF INSTRUMENTS  
-TUBA IN BASS

# Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7 Eb Bb Eb Eb Ab Eb Cm Eb

S

A

T

B

14 Eb Bb7 Eb Eb<sup>sus4</sup>/Ab Eb

S

A

T

B

The musical score is written for four voices: Soprano, Alto, Tenor, and Bass. It is in the key of Eb major (three flats) and 3/4 time. The score is divided into three systems. The first system (measures 1-6) features a melody in the Soprano part with accompaniment in the other three parts. The second system (measures 7-13) continues the melody with some harmonic changes. The third system (measures 14-15) concludes the piece with a final chord and a repeat sign. Chords are indicated above the staves: (Eb) Eb, Bb7, Cm, Ab, Eb, Bb7 in the first system; Eb, Bb, Eb, Eb, Ab, Eb, Cm, Eb in the second system; and Eb, Bb7, Eb, Eb<sup>sus4</sup>/Ab, Eb in the third system.



## ANGELS WE HAVE HEARD ON HIGH

Traditional French Carol

Soprano

Flute

Staff 1 (Soprano): Measures 1-21. Measures 1-7 are quarter notes. Measures 8-14 are eighth notes. Measures 15-18 are eighth notes. Measures 19-21 are quarter notes. An 'Intro' section is marked between measures 18 and 19.

Alto

Staff 2 (Alto): Measures 1-21. Measures 1-7 are quarter notes. Measures 8-14 are eighth notes. Measures 15-18 are eighth notes. Measures 19-21 are quarter notes. An 'Intro' section is marked between measures 18 and 19.

Tenor

Staff 3 (Tenor): Measures 1-21. Measures 1-7 are quarter notes. Measures 8-14 are eighth notes. Measures 15-18 are eighth notes. Measures 19-21 are quarter notes. An 'Intro' section is marked between measures 18 and 19.

Bass

Staff 4 (Bass): Measures 1-21. Measures 1-7 are quarter notes. Measures 8-14 are eighth notes. Measures 15-18 are eighth notes. Measures 19-21 are quarter notes. An 'Intro' section is marked between measures 18 and 19.

## ANGELS WE HAVE HEARD ON HIGH

## Clarinet/Bass Clarinet

Traditional French Carol

Soprano

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

Intro

The Soprano part is written on a single staff in treble clef with a key signature of one flat (Bb) and a common time signature (C). It consists of 21 measures. Measures 1-7 are a simple melody. Measures 8-14 include some beamed eighth notes. Measures 15-18 have beamed eighth notes. Measures 19-21 conclude the phrase. A 'Intro' label is placed above measure 19.

Alto

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

Intro

The Alto part is written on a single staff in treble clef with a key signature of one flat (Bb) and a common time signature (C). It consists of 21 measures. Measures 1-7 are a simple melody. Measures 8-14 include some beamed eighth notes. Measures 15-18 have beamed eighth notes. Measures 19-21 conclude the phrase. A 'Intro' label is placed above measure 19.

Tenor

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

Intro

The Tenor part is written on a single staff in treble clef with a key signature of one flat (Bb) and a common time signature (C). It consists of 21 measures. Measures 1-7 are a simple melody. Measures 8-14 include some beamed eighth notes. Measures 15-18 have beamed eighth notes. Measures 19-21 conclude the phrase. A 'Intro' label is placed above measure 19.

Bass

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

Intro

The Bass part is written on a single staff in treble clef with a key signature of one flat (Bb) and a common time signature (C). It consists of 21 measures. Measures 1-7 are a simple melody. Measures 8-14 include some beamed eighth notes. Measures 15-18 have beamed eighth notes. Measures 19-21 conclude the phrase. A 'Intro' label is placed above measure 19.

## 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

## Tenor Sax

Soprano

Traditional French Carol

1 2 3 4 5 6 7

8 9 10 11 12 13 14

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

Alto

1 2 3 4 5 6 7

8 9 10 11 12 13 14

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

Tenor

1 2 3 4 5 6 7

8 9 10 11 12 13 14

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

Bass

1 2 3 4 5 6 7

8 9 10 11 12 13 14

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

## ANGELS WE HAVE HEARD ON HIGH

Traditional French Carol

Soprano

Baritone Sax

Musical notation for the Soprano part, measures 1 through 21. The notation is on a single staff with a treble clef and a common time signature (C). The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. Measures 19 and 20 are marked with a black box containing the text '\*Intro'.

Alto

Musical notation for the Alto part, measures 1 through 21. The notation is on a single staff with a treble clef and a common time signature (C). The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. Measures 19 and 20 are marked with a black box containing the text '\*Intro'.

Tenor

Musical notation for the Tenor part, measures 1 through 21. The notation is on a single staff with a treble clef and a common time signature (C). The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. Measures 19 and 20 are marked with a black box containing the text '\*Intro'.

Bass

Musical notation for the Bass part, measures 1 through 21. The notation is on a single staff with a treble clef and a common time signature (C). The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. Measures 19 and 20 are marked with a black box containing the text '\*Intro'.



## ANGELS WE HAVE HEARD ON HIGH

Soprano

## Trumpet

Traditional French Carol



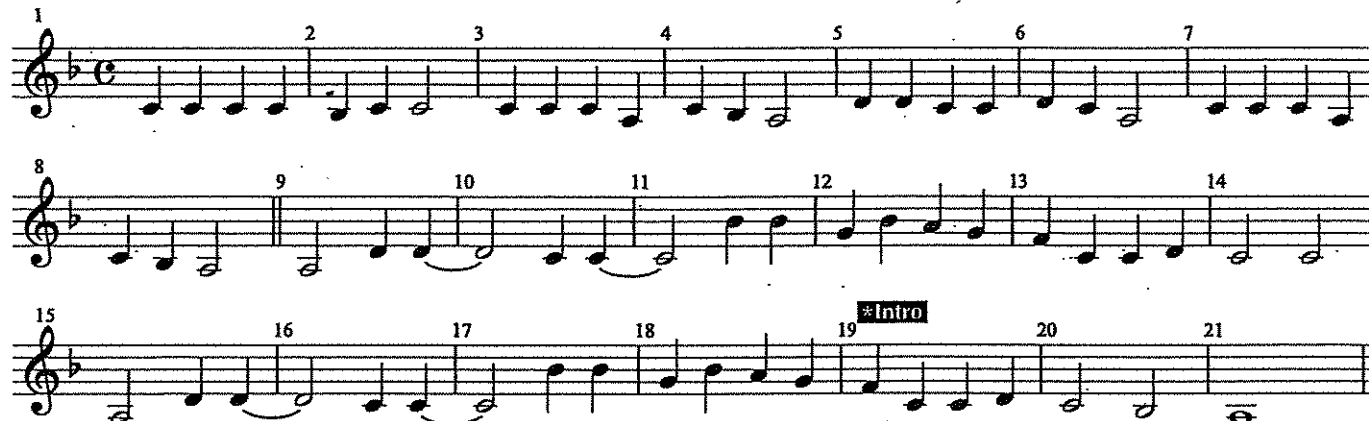
Musical score for Soprano Trumpet, measures 1 through 21. The key signature is one flat (B-flat), and the time signature is common time (C). The melody is written on a single staff. Measures 1-7, 8-14, and 15-21 contain the main melody. Measures 19 and 20 are marked with a black box containing the word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

Alto



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

Tenor



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

Bass



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

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

## Alto

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

## Tenor

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

## Bass

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

## ANGELS WE HAVE HEARD ON HIGH

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 **Intro** 20 21

Musical notation for the Soprano part, written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The melody consists of eighth and quarter notes, with some beamed eighth notes. The piece is divided into three systems of seven measures each, with measure numbers 1 through 21 indicated above the notes. An 'Intro' label is placed above measure 19.

Alto

1 2 3 4 5 6 7

8 9 10 11 12 13 14

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

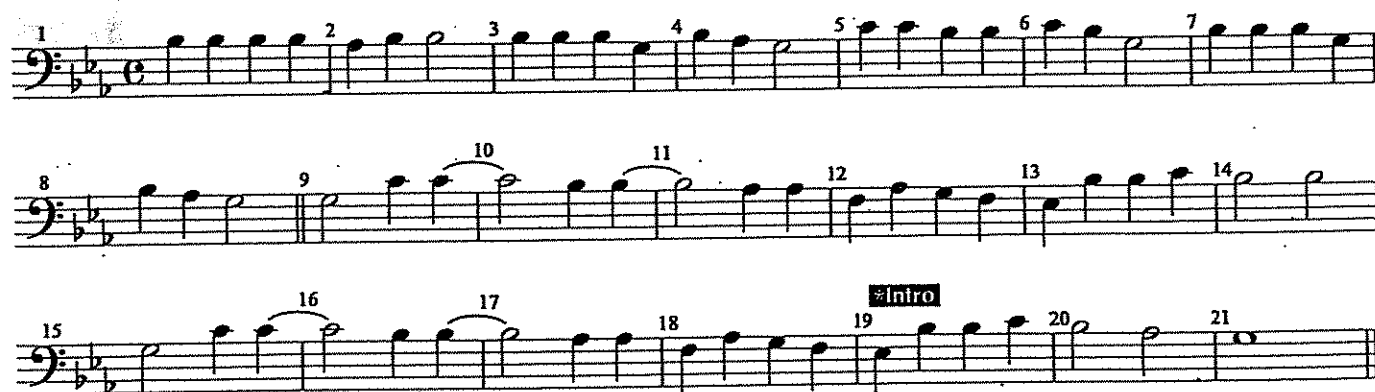
Musical notation for the Alto part, written in bass clef with a key signature of two flats and a common time signature. The melody features more complex rhythms with beamed eighth and sixteenth notes. It follows the same three-system structure as the Soprano part, with measure numbers 1 through 21 indicated. An 'Intro' label is placed above measure 19.

Tenor

1 2 3 4 5 6 7

8 9 10 11 12 13 14

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

Musical notation for the Tenor part, written in bass clef with a key signature of two flats and a common time signature. The melody is similar in style to the other parts, using eighth and quarter notes. It follows the same three-system structure, with measure numbers 1 through 21 indicated. An 'Intro' label is placed above measure 19.

Bass

1 2 3 4 5 6 7

8 9 10 11 12 13 14

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

Musical notation for the Bass part, written in bass clef with a key signature of two flats and a common time signature. The melody is the lowest of the four parts, using mostly quarter and eighth notes. It follows the same three-system structure, with measure numbers 1 through 21 indicated. An 'Intro' label is placed above measure 19.

# ANGELS WE HAVE HEARD ON HIGH

## Guitar / Mallets

Traditional French Carol

### Soprano

1 Either octave

### Alto

### Tenor

### Bass

# ANGELS WE HAVE HEARD ON HIGH

Soprano

## Mallets / Piano

Traditional French Carol

Soprano part, measures 1 through 21. The key signature is B-flat major (two flats). The melody is written on a treble clef staff. Measures 19 and 20 are marked with a black box containing the text "\*Intro".

Alto

Alto part, measures 1 through 21. The key signature is B-flat major (two flats). The melody is written on a treble clef staff. Measures 19 and 20 are marked with a black box containing the text "\*Intro".

Tenor

Tenor part, measures 1 through 21. The key signature is B-flat major (two flats). The melody is written on a treble clef staff. Measures 19 and 20 are marked with a black box containing the text "\*Intro".

Bass

Bass part, measures 1 through 21. The key signature is B-flat major (two flats). The melody is written on a treble clef staff. Measures 19 and 20 are marked with a black box containing the text "\*Intro".

# 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

# BAD BUNNY MEDLEY

MONACO | BAILE INoLVIDABLE | LA MuDANZA | DtMF

arr. Walsh  
for the SciTech Band





12 19

Vo.

Solo Tpt. in Bb

Fl. 1

Cl. 1

B. Cl.

A. Sax. 1

T. Sax.

Bar. Sax.

Hn. in F

Tpt. 1

Tbn.

Bar. Hn.

Fl. 2

Cl. 2

A. Sax. 2

Tpt. 2

Tba.

Synth.

St.

Pno.

B. Guitar

Synth.

Synth.

El. Pno.

Vib.

Con.

Bon.

Cwb.

Agogo

Gro.

Wd. Bl.

Mres.

Timb.

Sus. Cym.

D. Kit

21 **B** **C**

Vo.

Solo Tpt. in Bb

Fl. 1

Cl. 1

B. Cl.

A. Sax. 1

T. Sax.

Bar. Sax.

Hn. in F

Tpt. 1

Tbn.

Bar. Hn.

Fl. 2

Cl. 2

A. Sax. 2

Tpt. 2

Tba.

Synth.

St.

Pno.

B. Guitar

Synth.

Synth.

El. Pno.

Vib.

Con.

Bon.

Cwb.

Agogô

Gro.

Wd. Bl.

Mres.

Timb.

Sus. Cym.

D. Kit

Bm Em7 Bm Em7 Bm Em7 Bm Em7

Bm Em

Bm Em

29 D

Vo.

Solo Tpt. in B $\flat$

Fl. 1

Cl. 1

B. Cl.

A. Sax. 1

T. Sax.

Bar. Sax.

Hn. in F

Tpt. 1

Tbn.

Bar. Hn.

Fl. 2

Cl. 2

A. Sax. 2

Tpt. 2

Tba.

Synth.

St.

Pno.

B. Guitar

Synth.

Synth.

El. Pno.

Vib.

Con.

Bon.

Cwb.

Agogô

Gro.

Wd. Bl.

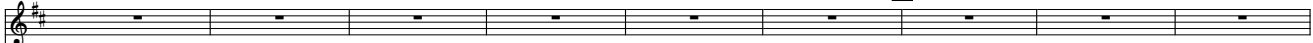
Mres.

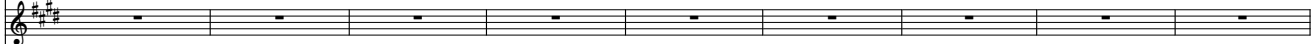
Timb.

Sus. Cym.

D. Kit

37 E

Vo. 

Solo Tpt. in Bb 

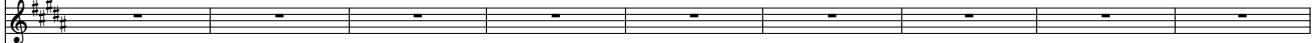
Fl. 1 

Cl. 1 

B. Cl. 

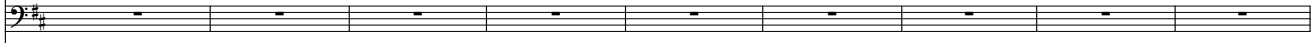
A. Sax. 1 

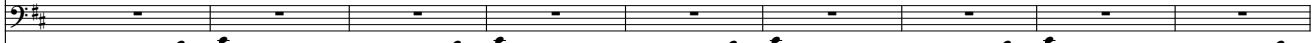
T. Sax. 

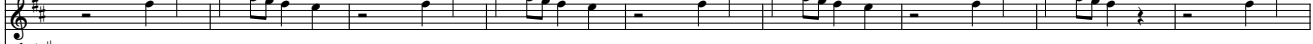
Bar. Sax. 

Hn. in F 

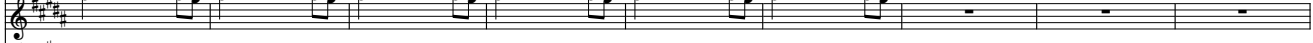
Tpt. 1 

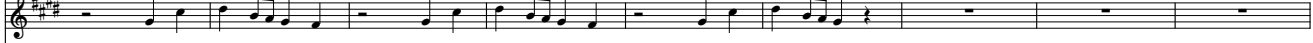
Tbn. 

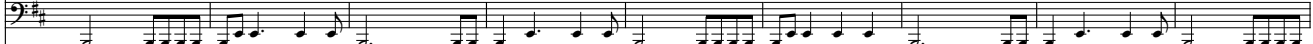
Bar. Hn. 

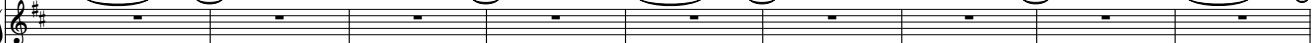
Fl. 2 

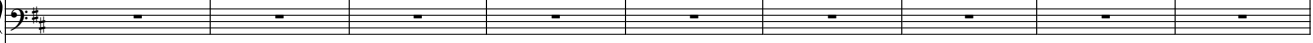
Cl. 2 

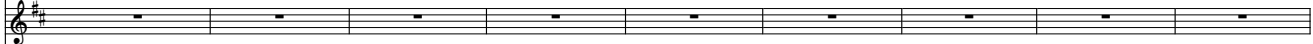
A. Sax. 2 

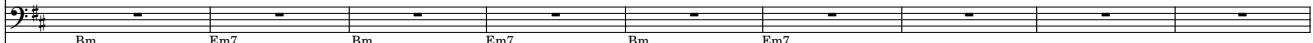
Tpt. 2 

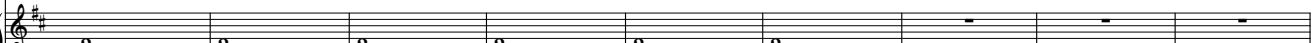
Tba. 

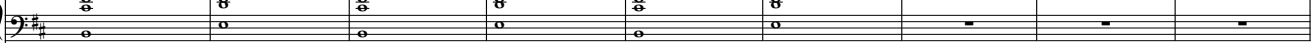
Synth. 

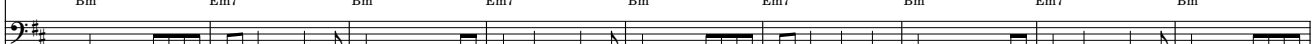
St. 

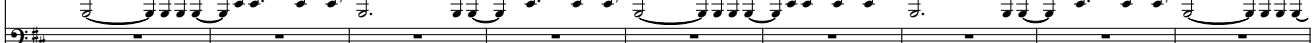
Pno. 

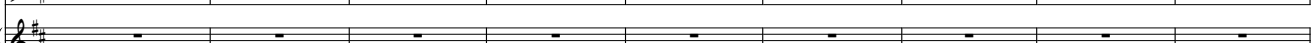
B. Guitar 

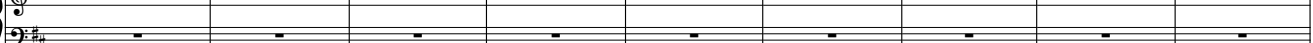
Synth. 

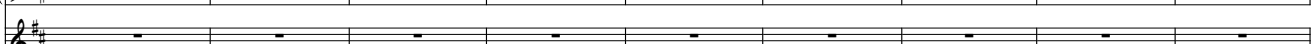
Synth. 

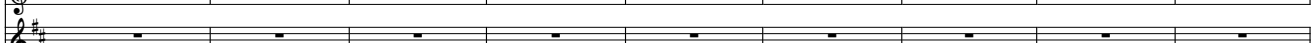
El. Pno. 

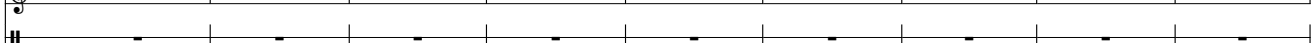
Vib. 

Con. 

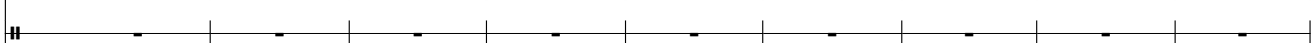
Bon. 

Cwb. 

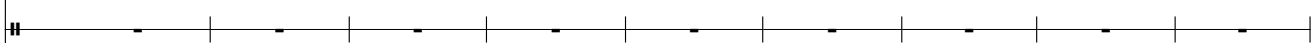
Agogô 

Gro. 

Wd. Bl. 

Mres. 

Timb. 

Sus. Cym. 

D. Kit 

46 F

Vo.

Solo Tpt. in B $\flat$

Fl. 1

Cl. 1

B. Cl.

A. Sax. 1

T. Sax.

Bar. Sax.

Hn. in F

Tpt. 1

Tbn.

Bar. Hn.

Fl. 2

Cl. 2

A. Sax. 2

Tpt. 2

Tba.

Synth.

St.

Pno.

B. Guitar

Synth.

Synth.

El. Pno.

Vib.

Con.

Bon.

Cwb.

Agogô

Gro.

Wd. Bl.

Mres.

Timb.

Sus. Cym.

D. Kit

55 G

Vo.

Solo Tpt. in Bb

Fl. 1

Cl. 1

B. Cl.

A. Sax. 1

T. Sax.

Bar. Sax.

Hn. in F

Tpt. 1

Tbn.

Bar. Hn.

Fl. 2

Cl. 2

A. Sax. 2

Tpt. 2

Tba.

Synth.

St.

Pno.

B. Guitar

Synth.

Synth.

El. Pno.

Vib.

Con.

Bon.

Cwb.

Agogô

Gro.

Wd. Bl.

Mrs.

Timb.

Sus. Cym.

D. Kit

64 "Hier Encore" Sample

**H**  $\text{♩} = 92$

Vo.

Solo Tpt. in Bb

Fl. 1

Cl. 1

B. Cl.

A. Sax. 1

T. Sax.

Bar. Sax.

Hn. in F

Tpt. 1

Tbn.

Bar. Hn.

Fl. 2

Cl. 2

A. Sax. 2

Tpt. 2

Tba.

Synth.

St.

Pno.

B. Guitar

Synth.

Synth.

El. Pno.

Vib.

Con.

Bon.

Cwb.

Agogó

Gro.

Wd. Bl.

Mres.

Timb.

Sus. Cym.

D. Kit

Em7 Bm Em7 Em7 A7 Dmaj7 Em/G C#° F# Bm

Em7 Bm Em7 A7 Dmaj7 Em/G C#° F# Bm

Em7 Bm Em7 A7 Dmaj7 Em/G C#° F# Bm



## "BAILE INOLVIDABLE"

74 *rall.* 1  $\text{♩} = 88$

Vo.

Solo Tpt. in B $\flat$

Fl. 1

Cl. 1

B. Cl.

A. Sax. 1

T. Sax.

Bar. Sax.

Hn. in F

Tpt. 1

Tbn.

Bar. Hn.

Fl. 2

Cl. 2

A. Sax. 2

Tpt. 2

Tba.

Synth.

St.

Pno.

B. Guitar

Synth.

Synth.

El. Pno.

Vib.

Con.

Bon.

Cwb.

Agogô

Gro.

Wd. Bl.

Mres.

Timb.

Sus. Cym.

D. Kit

Em Bm

Em Bm

Em Bm

82

Vo.

Solo Tpt. in B $\flat$

Fl. 1

Cl. 1

B. Cl.

A. Sax. 1

T. Sax.

Bar. Sax.

Hn. in F

Tpt. 1

Tbn.

Bar. Hn.

Fl. 2

Cl. 2

A. Sax. 2

Tpt. 2

Tba.

Synth.

St.

Pno.

B. Guitar

Synth.

Synth.

El. Pno.

Vib.

Con.

Bon.

Cwb.

Agogó

Gro.

Wd. Bl.

Mres.

Timb.

Sus. Cym.

D. Kit

88

Vo.

Solo Tpt. in B $\flat$

Fl. 1

Cl. 1

B. Cl.

A. Sax. 1

T. Sax.

Bar. Sax.

Hn. in F

Tpt. 1

Tbn.

Bar. Hn.

Fl. 2

Cl. 2

A. Sax. 2

Tpt. 2

Tba.

Synth.

St.

Pno.

B. Guitar

Synth.

Synth.

El. Pno.

Vib.

Con.

Bon.

Cwb.

Agogô

Gro.

Wd. Bl.

Mres.

Timb.

Sus. Cym.

D. Kit

94

Vo.

Solo Tpt. in Bb

Fl. 1

Cl. 1

B. Cl.

A. Sax. 1

T. Sax.

Bar. Sax.

Hn. in F

Tpt. 1

Tbn.

Bar. Hn.

Fl. 2

Cl. 2

A. Sax. 2

Tpt. 2

Tba.

Synth.

St.

Pno.

B. Guitar

Synth.

Synth.

El. Pno.

Vib.

Con.

Bon.

Cwb.

Agogó

Gro.

Wd. Bl.

Mres.

Timb.

Sus. Cym.

D. Kit

Opt. Sca

100 K ♩ = 180

Vo.

Solo Tpt. in B♭

Fl. 1

Cl. 1

B. Cl.

A. Sax. 1

T. Sax.

Bar. Sax.

Hn. in F

Tpt. 1

Tbn.

Bar. Hn.

Fl. 2

Cl. 2

A. Sax. 2

Tpt. 2

Tba.

Synth.

St.

Pno.

B. Guitar

Synth.

Synth.

El. Pno.

Vib.

Con.

Bon.

Cwb.

Agogô

Gro.

Wd. Bl.

Mres.

Timb.

Sus. Cym.

D. Kit

109

Vo.

Solo Tpt. in Bb

Fl. 1

Cl. 1

B. Cl.

A. Sax. 1

T. Sax.

Bar. Sax.

Hn. in F

Tpt. 1

Tbn.

Bar. Hn.

Fl. 2

Cl. 2

A. Sax. 2

Tpt. 2

Tba.

Synth.

St.

Pno.

B. Guitar

Synth.

Synth.

El. Pno.

Vib.

Con.

Bon.

Cwb.

Agogô

Gro.

Wd. Bl.

Mres.

Timb.

Sus. Cym.

D. Kit

117 L

Vo.

Solo Tpt. in Bb

Fl. 1

Cl. 1

B. Cl.

A. Sax. 1

T. Sax.

Bar. Sax.

Hn. in F

Tpt. 1

Tbn.

Bar. Hn.

Fl. 2

Cl. 2

A. Sax. 2

Tpt. 2

Tba.

Synth.

St.

Pno.

B. Guitar

Synth.

Synth.

El. Pno.

Vib.

Con.

Bon.

Cwb.

Agogô

Gro.

Wd. Bl.

Mres.

Timb.

Sus. Cym.

D. Kit

125

Vo.

Solo Tpt. in B $\flat$

Fl. 1

Cl. 1

B. Cl.

A. Sax. 1

T. Sax.

Bar. Sax.

Hn. in F

Tpt. 1

Tbn.

Bar. Hn.

Fl. 2

Cl. 2

A. Sax. 2

Tpt. 2

Tba.

Synth.

St.

Pno.

B. Guitar

Synth.

Synth.

El. Pno.

Vib.

Con.

Bon.

Cwb.

Agogó

Gro.

Wd. Bl.

Mres.

Timb.

Sus. Cym.

D. Kit

Dm7



Vo.

Solo Tpt. in B $\flat$

Fl. 1

Cl. 1

B. Cl.

A. Sax. 1

T. Sax.

Bar. Sax.

Hn. in F

Tpt. 1

Tbn.

Bar. Hn.

Fl. 2

Cl. 2

A. Sax. 2

Tpt. 2

Tba.

Synth.

St.

Pno.

B. Guitar

Synth.

Synth.

El. Pno.

Vib.

Con.

Bon.

Cwb.

Agogô

Gro.

Wd. Bl.

Mres.

Timb.

Sus. Cym.

D. Kit

141

Vo.

Solo Tpt. in B $\flat$

Fl. 1

Cl. 1

B. Cl.

A. Sax. 1

T. Sax.

Bar. Sax.

Hn. in F

Tpt. 1

Tbn.

Bar. Hn.

Fl. 2

Cl. 2

A. Sax. 2

Tpt. 2

Tba.

Synth.

St.

Pno.

B. Guitar

Synth.

Synth.

El. Pno.

Vib.

Con.

Bon.

Cwb.

Agogô

Gro.

Wd. Bl.

Mres.

Timb.

Sus. Cym.

D. Kit

149

M

Vo.

Solo Tpt. in Bb

Fl. 1

Cl. 1

B. Cl.

A. Sax. 1

T. Sax.

Bar. Sax.

Hn. in F

Tpt. 1

Tbn.

Bar. Hn.

Fl. 2

Cl. 2

A. Sax. 2

Tpt. 2

Tba.

Synth.

St.

Pno.

B. Guitar

Synth.

Synth.

El. Pno.

Vib.

Con.

Bon.

Cwb.

Agogo

Gro.

Wd. Bl.

Mres.

Timb.

Sus. Cym.

D. Kit

157

N

Vo.

Solo Tpt. in B $\flat$

Fl. 1

Cl. 1

B. Cl.

A. Sax. 1

T. Sax.

Bar. Sax.

Hn. in F

Tpt. 1

Tbn.

Bar. Hn.

Fl. 2

Cl. 2

A. Sax. 2

Tpt. 2

Tba.

Synth.

St.

Pno.

B. Guitar

Synth.

Synth.

El. Pno.

Vib.

Con.

Bon.

Cwb.

Agogó

Gro.

Wd. Bl.

Mres.

Timb.

Sus. Cym.

D. Kit

Opt. Solo (cont. - 2nd time only)

165

O

Solo Section

Vo. - - - - -

Solo Tpt. in B $\flat$  *Opt. Solo - 1st time only*

Fl. 1

Cl. 1

B. Cl.

A. Sax. 1

T. Sax.

Bar. Sax.

Hn. in F

Tpt. 1

Tbn.

Bar. Hn.

Fl. 2

Cl. 2

A. Sax. 2

Tpt. 2

Tba.

Synth.

St.

Pno.

B. Guitar

Synth.

Synth.

El. Pno.

Vib.

Con.

Bon.

Cwb.

Agogó

Gro.

Wd. Bl.

Mrs.

Timb.

Sus. Cym.

D. Kit

173

P

Vo.

Solo Tpt. in Bb

Fl. 1

Cl. 1

B. Cl.

A. Sax. 1

T. Sax.

Bar. Sax.

Hn. in F

Tpt. 1

Tbn.

Bar. Hn.

Fl. 2

Cl. 2

A. Sax. 2

Tpt. 2

Tba.

Synth.

St.

Pno.

B. Guitar

Synth.

Synth.

El. Pno.

Vib.

Con.

Bon.

Cwb.

Agogó

Gro.

Wd. Bl.

Mrs.

Timb.

Sus. Cym.

D. Kit

181

189

Q

Vo.

Solo Tpt. in Bb

Fl. 1

Cl. 1

B. Cl.

A. Sax. 1

T. Sax.

Bar. Sax.

Hn. in F

Tpt. 1

Tbn.

Bar. Hn.

Fl. 2

Cl. 2

A. Sax. 2

Tpt. 2

Tba.

Synth.

St.

Pno.

B. Guitar

Synth.

Synth.

El. Pno.

Vib.

Con.

Bon.

Cwb.

Agogô

Gro.

Wd. Bl.

Mrcs.

Timb.

Sus. Cym.

D. Kit



197

R

Vo.

Solo Tpt. in Bb

Fl. 1

Cl. 1

B. Cl.

A. Sax. 1

T. Sax.

Bar. Sax.

Hn. in F

Tpt. 1

Tbn.

Bar. Hn.

Fl. 2

Cl. 2

A. Sax. 2

Tpt. 2

Tba.

Synth.

St.

Pno.

B. Guitar

Synth.

Synth.

El. Pno.

Vib.

Con.

Bon.

Cwb.

Agogô

Gro.

Wd. Bl.

Mres.

Timb.

Sus. Cym.

D. Kit

205

S

Vo.

Solo Tpt. in Bb

Fl. 1

Cl. 1

B. Cl.

A. Sax. 1

T. Sax.

Bar. Sax.

Hn. in F

Tpt. 1

Tbn.

Bar. Hn.

Fl. 2

Cl. 2

A. Sax. 2

Tpt. 2

Tba.

Synth.

St.

Pno.

B. Guitar

Synth.

Synth.

El. Pno.

Vib.

Con.

Bon.

Cwb.

Agogó

Gro.

Wd. Bl.

Mres.

Timb.

Sus. Cym.

D. Kit

Vo.

Solo Tpt. in B $\flat$

Fl. 1

Cl. 1

B. Cl.

A. Sax. 1

T. Sax.

Bar. Sax.

Hn. in F

Tpt. 1

Tbn.

Bar. Hn.

Fl. 2

Cl. 2

A. Sax. 2

Tpt. 2

Tba.

Synth.

St.

Pno.

B. Guitar

Synth.

Synth.

El. Pno.

Vib.

Con.

Bon.

Cwb.

Agogô

Gro.

Wd. Bl.

Mres.

Timb.

Sus. Cym.

D. Kit

222

T

Vo.

Solo Tpt. in B $\flat$

Fl. 1

Cl. 1

B. Cl.

A. Sax. 1

T. Sax.

Bar. Sax.

Hn. in F

Tpt. 1

Tbn.

Bar. Hn.

Fl. 2

Cl. 2

A. Sax. 2

Tpt. 2

Tba.

Synth.

St.

Pno.

B. Guitar

Synth.

Synth.

El. Pno.

Vib.

Con.

Bon.

Cwb.

Agogô

Gro.

Wd. Bl.

Mrs.

Timb.

Sus. Cym.

D. Kit

232

U J = 104 rit. U J = 100

Vo.

Solo Tpt. in B♭

Fl. 1

Cl. 1

B. Cl.

A. Sax. 1

T. Sax.

Bar. Sax.

Hn. in F

Tpt. 1

Tbn.

Bar. Hn.

Fl. 2

Cl. 2

A. Sax. 2

Tpt. 2

Tba.

Synth.

St.

Pno.

B. Guitar

Synth.

Synth.

El. Pno.

Vib.

Con.

Bon.

Cwb.

Agogô

Gro.

Wd. Bl.

Mrcs.

Timb.

Sus. Cym.

D. Kit

U

U1

J = 104

J = 100

241

Vo.

Solo Tpt. in B $\flat$

Fl. 1

Cl. 1

B. Cl.

A. Sax. 1

T. Sax.

Bar. Sax.

Hn. in F

Tpt. 1

Tbn.

Bar. Hn.

Fl. 2

Cl. 2

A. Sax. 2

Tpt. 2

Tba.

Synth.

St.

Pno.

B. Guitar

Synth.

Synth.

El. Pno.

Vib.

Con.

Bon.

Cwb.

Agogó

Gro.

Wd. Bl.

Mres.

Timb.

Sus. Cym.

D. Kit

247

Vo.

Solo Tpt. in Bb

Fl. 1

Cl. 1

B. Cl.

A. Sax.1

T. Sax.

Bar. Sax.

Hn. in F

Tpt. 1

Tbn.

Bar. Hn.

Fl. 2

Cl. 2

A. Sax.2

Tpt. 2

Tba.

Synth.

St.

Pno.

B.Guitar

Synth.

Synth.

El. Pno.

Vib.

Con.

Bon.

Cwb.

Agogô

Gro.

Wd. Bl.

Mrcs.

Timb.

Sus. Cym.

D. Kit

253 W

Vo.

Solo Tpt. in Bb

Fl. 1

Cl. 1

B. Cl.

A. Sax. 1

T. Sax.

Bar. Sax.

Hn. in F

Tpt. 1

Tbn.

Bar. Hn.

Fl. 2

Cl. 2

A. Sax. 2

Tpt. 2

Tba.

Synth.

St.

Pno.

B. Guitar

Synth.

Synth.

El. Pno.

Vib.

Con.

Bon.

Cwb.

Agogô

Gro.

Wd. Bl.

Mres.

Timb.

Sus. Cym.

D. Kit



259

Vo.

Solo Tpt. in B♭

Fl. 1

Cl. 1

B. Cl.

A. Sax.1

T. Sax.

Bar. Sax.

Hn. in F

Tpt. 1

Tbn.

Bar. Hn.

Fl. 2

Cl. 2

A. Sax.2

Tpt. 2

Tba.

Synth.

St.

Pno.

B.Guitar

Synth.

Synth.

El. Pno.

Vib.

Con.

Bon.

Cwb.

Agogô

Gro.

Wd. Bl.

Mrcs.

Timb.

Sus. Cym.

D. Kit

264

☒ "DtmF"  
 ♩ = 108

Vo.

Solo Tpt. in B♭

Fl. 1

Cl. 1

B. Cl.

A. Sax. 1

T. Sax.

Bar. Sax.

Hn. in F

Tpt. 1

Tbn.

Bar. Hn.

Fl. 2

Cl. 2

A. Sax. 2

Tpt. 2

Tba.

Synth.

St.

Pno.

B. Guitar

Synth.

Synth.

El. Pno.

Vib.

Con.

Bon.

Cwb.

Agogó

Gro.

Wd. Bl.

Mres.

Timb.

Sus. Cym.

D. Kit

272

280 **Y**

Vo.

Solo Tpt. in Bb

Fl. 1

Cl. 1

B. Cl.

A. Sax. 1

T. Sax.

Bar. Sax.

Hn. in F

Tpt. 1

Tbn.

Bar. Hn.

Fl. 2

Cl. 2

A. Sax. 2

Tpt. 2

Tba.

Synth.

Synth.

St.

Pno.

B. Guitar

Synth.

Synth.

El. Pno.

Vib.

Con.

Bon.

Cwb.

Agogô

Gro.

Wd. Bl.

Mrs.

Timb.

Sus. Cym.

D. Kit

288 

Vo.

Solo Tpt. in Bb

Fl. 1

Cl. 1

B. Cl.

A. Sax. 1

T. Sax.

Bar. Sax.

Hn. in F

Tpt. 1

Tbn.

Bar. Hn.

Fl. 2

Cl. 2

A. Sax. 2

Tpt. 2

Tba.

Synth.

St.

Pno.

B. Guitar

Synth.

Synth.

El. Pno.

Vib.

Con.

Bon.

Cwb.

Agogô

Gro.

Wd. Bl.

Mrs.

Timb.

Sus. Cym.

D. Kit



296

Vo. *De-bi ti - rar mas fo - tos de cuan - do te tu - ve. De - bi dar - te mas be - sos y'a - bra - zo' la ve - ces que pu - de. O - ja - la que los*  
*I should have taken more pho - tos of when I had you. I should have given you more kis - ses and hugs the times I could. I hope that*

Solo Tpt. in Bb

Fl. 1

Cl. 1

B. Cl.

A. Sax. 1

T. Sax.

Bar. Sax.

Hn. in F

Tpt. 1

Tbn.

Bar. Hn.

Fl. 2

Cl. 2

A. Sax. 2

Tpt. 2

Tba.

Synth.

St.

Pno.

B. Guitar

Synth.

Synth.

El. Pno.

Vib.

Con.

Bon.

Cwb.

Agogó

Gro.

Wd. Bl.

Mrs.

Timb.

Sus. Cym.

D. Kit



303

Vo.

mi - o' nun-ca se mu - den!  
*mine never moe.*

Y si hoy me em-borr - a - cho pues que me a-yu - den!  
*And if I get drunk then help me!*

rit.-----

Solo Tpt. in Bb

Fl. 1

Cl. 1

B. Cl.

A. Sax. 1

T. Sax.

Bar. Sax.

Hn. in F

Tpt. 1

Tbn.

Bar. Hn.

Fl. 2

Cl. 2

A. Sax. 2

Tpt. 2

Tba.

Synth.

St.

Pno.

B. Guitar

Synth.

Synth.

El. Pno.

Vib.

Con.

Bon.

Cwb.

Agogô

Gro.

Wd. Bl.

Mres.

Timb.

Sus. Cym.

D. Kit



# Billie Jean

arr. Raul Maldonado

Michael Jackson

$\text{♩} = 120$   
Drums

Bassline

Melody (C Instruments)

Melody (B $\flat$  Instruments)

Melody (E $\flat$  Instruments)

Melody (F Instrument)

Melody (Bass Clef)

Flute

Clarinet in B $\flat$

Bass Clarinet

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B $\flat$

Horn in F

Trombone

Tuba

Gm

Bass Guitar

Bass Guitar TAB

Drum Kit

Piano

6

Melody C

Melody Bb

Melody Eb

Melody F

Melody BC

Fl.

Cl. in Bb

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt. in Bb

Hn. in F

Tbn.

Tba.

B. Guit.

B. Guit. TAB

D. Kit

Pno.

Gm Am7/G



18

Melody C

Melody Bb

Melody Eb

Melody F

Melody BC

Fl.

Cl. in Bb

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt. in Bb

Hn. in F

Tbn.

Tba.

B. Guit.

B. Guit. TAB

D. Kit

Pno.

1.

C Gm C

Gm7 Am7/G Gm/C Gm/C Gm/C Gm/C Gm Am7/G Gm7 Am7/G Gm/C Gm/C

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a full orchestration for a large ensemble, including a vocal duo (Melody C, Bb, Eb, F, BC), a woodwind section (Fl., Cl. in Bb, B. Cl., A. Sax., T. Sax., Bar. Sax.), a brass section (Tpt. in Bb, Hn. in F, Tbn., Tba.), a guitar (B. Guit.), a guitar TAB (B. Guit. TAB), a drum kit (D. Kit), and a piano (Pno.). The score is written in 4/4 time and features a key signature of one flat (Bb). The tempo is marked "Moderato". The score is divided into two systems, with the first system starting at measure 24 and the second system starting at measure 25. The first system includes a repeat sign and a second ending. The second system includes a key signature change to one sharp (F#) and a tempo change to "Allegro". The score is written for a large ensemble, including a vocal duo (Melody C, Bb, Eb, F, BC), a woodwind section (Fl., Cl. in Bb, B. Cl., A. Sax., T. Sax., Bar. Sax.), a brass section (Tpt. in Bb, Hn. in F, Tbn., Tba.), a guitar (B. Guit.), a guitar TAB (B. Guit. TAB), a drum kit (D. Kit), and a piano (Pno.). The score is written in 4/4 time and features a key signature of one flat (Bb). The tempo is marked "Moderato". The score is divided into two systems, with the first system starting at measure 24 and the second system starting at measure 25. The first system includes a repeat sign and a second ending. The second system includes a key signature change to one sharp (F#) and a tempo change to "Allegro".

29

Melody C

Melody Bb

Melody Eb

Melody F

Melody BC

Fl.

Cl. in Bb

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt. in Bb

Hn. in F

Tbn.

Tba.

Gm Eb Gm Eb Gm

B. Guit.

B. Guit. TAB

D. Kit

Pno.

The musical score for page 29 is arranged in a multi-staff format. The top section includes five melody staves (C, Bb, Eb, F, BC) and five woodwind staves (Flute, Clarinet in Bb, Bass Clarinet, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone). Below these are five brass staves (Trumpet in Bb, Horn in F, Trombone, and Tuba). The bottom section features a Bass Guitar staff with a corresponding TAB staff, a Drum Kit staff, and a Piano staff. The score is divided into five measures, each with a key signature change indicated by a sharp sign (Gm, Eb, Gm, Eb, Gm). The guitar TAB staff shows fret numbers (0, 3, 1, 1, 3, 4, 0, 3, 1, 1, 3, 4, 0, 3) and a bar line. The drum kit staff shows a consistent rhythmic pattern across all measures.

34 C

Melody C

Melody Bb

Melody Eb

Melody F

Melody BC

Fl.

Cl. in Bb

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt. in Bb

Hn. in F

Tbn.

Tba.

B. Guit.

B. Guit. TAB

D. Kit

Pno.

E $\flat$  D7 Gm

Gm Am7/G Gm7 Am7/G Gm Am7/G Gm7 Am7/G

40

Melody C

Melody Bb

Melody Eb

Melody F

Melody BC

Fl.

Cl. in Bb

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt. in Bb

Hn. in F

Tbn.

Tba.

B. Guit.

B. Guit. TAB

D. Kit

Pno.

C Gm C

Gm/C Gm/C Gm/C Gm/C Gm Am7/G Gm7 Am7/G Gm/C Gm/C Gm/C Gm/C



46

**D**

Melody C

Melody Bb

Melody Eb

Melody F

Melody BC

Fl.

Cl. in Bb

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt. in Bb

Hn. in F

Tbn.

Tba.

B. Guit.

B. Guit. TAB

D. Kit

Pno.

Gm Am7/G Gm7 Am7/G Gm Am7/G Gm7 Am7/G Gm Am7/G Gm7 Am7/G

52

1.

Melody C

Melody Bb

Melody Eb

Melody F

Melody BC

Fl.

Cl. in Bb

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt. in Bb

Hn. in F

Tbn.

Tba.

B. Guit.

B. Guit. TAB

D. Kit

Pno.

Gm/C Gm/C Gm/C Gm/C Gm Am7/G Gm7 Am7/G Gm/C Gm/C Gm/C Gm/C

58

Melody C

Melody Bb

Melody Eb

Melody F

Melody BC

Fl.

Cl. in Bb

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt. in Bb

Hn. in F

Tbn.

Tba.

B. Guit.

B. Guit. TAB

D. Kit

Pno.

Gm

Am7/G

Gm7

Am7/G

Gm7

Am7/G

Gm

12.

63

Melody C

Melody Bb

Melody Eb

Melody F

Melody BC

Fl.

Cl. in Bb

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt. in Bb

Hn. in F

Tbn.

Tba.

B. Guit.

B. Guit. TAB

D. Kit

Pno.

68 F

Melody C

Melody Bb

Melody Eb

Melody F

Melody BC

Fl.

Cl. in Bb

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt. in Bb

Hn. in F

Tbn.

Tba.

D7 Gm

B. Guit.

B. Guit. TAB

D. Kit

Pno.

D7 Gm Am7/G Gm7 Am7/G Gm Am7/G Gm7 Am7/G Gm/C Gm/C

74 G

Melody C

Melody Bb

Melody Eb

Melody F

Melody BC

Fl.

Cl. in Bb

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt. in Bb

Hn. in F

Tbn.

Tba.

B. Guit.

B. Guit. TAB

D. Kit

Pno.

Gm Gm/C Gm/C Gm Am7/G Gm7 Am7/G Gm Am7/G Gm7 Am7/G Gm Am7/G

80

Melody C

Melody Bb

Melody Eb

Melody F

Melody BC

Fl.

Cl. in Bb

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt. in Bb

Hn. in F

Tbn.

Tba.

B. Guit.

B. Guit. TAB

D. Kit

Pno.

C Gm C

0 0-3 0 3-0 3-0 5-0-3-5-3-0 3-0 5-0-3-5-3-0 3-0 0-0-3 0 3-0 3-0 0-0-3 0 3-0 3-0 5-0-3-5-3-0 3-0

Gm7 Am7/G Gm/C Gm/C Gm/C Gm/C Gm Am7/G Gm7 Am7/G Gm/C Gm/C

**H** Solo Section



92

Melody C

Melody Bb

Melody Eb

Melody F

Melody BC

Fl.

Cl. in Bb

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt. in Bb

Hn. in F

Tbn.

Tba.

B. Guit.

B. Guit. TAB

D. Kit

Pno.

Gm7 Am7/G Gm Am7/G Gm7 Am7/G Gm Am7/G Gm7 Am7/G Gm/C Gm/C

98 I

Melody C

Melody Bb

Melody Eb

Melody F

Melody BC

Fl.

Cl. in Bb

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt. in Bb

Hn. in F

Tbn.

Tba.

B. Guit.

B. Guit. TAB

D. Kit

Pno.

Gm Gm

5-0-3-5-3-0 3-0 0-3 3-0 3-0 0-3 3-0 3-0 0-3 3-0 3-0 0-3 3-0 3-0 0-3 3-0 3-0

Gm/C Gm/C Gm Am7/G Gm7 Am7/G Gm Am7/G Gm7 Am7/G Gm Am7/G

104

Melody C

Melody Bb

Melody Eb

Melody F

Melody BC

Fl.

Cl. in Bb

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt. in Bb

Hn. in F

Tbn.

Tba.

B. Guit.

B. Guit. TAB

D. Kit

Pno.

C Gm C

Gm7 Am7/G Gm/C Gm/C Gm/C Gm/C Gm Am7/G Gm7 Am7/G Gm/C Gm/C

110

Melody C

Melody Bb

Melody Eb

Melody F

Melody BC

Fl.

Cl. in Bb

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt. in Bb

Hn. in F

Tbn.

Tba.

B. Guit.

B. Guit. TAB

D. Kit

Pno.

Gm C Gm

5-0-3-5-3-0-3 0 0-3-0-3-0-3 0 0-3-0-3-0-3 0 5-0-3-5-3-0-3 0 5-0-3-5-3-0-3 0 0-3-0-3-0-3 0

Gm/C Gm/C Gm Am7/G Gm7 Am7/G Gm/C Gm/C Gm/C Gm/C Gm Am7/G Gm

# 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 ris

*p*

*mf*

*f*

*mp*

2007

This page of a musical score is for a large ensemble, likely a concert band or symphonic band. The instrumentation includes:

- Flute (Fl.):** Treble clef, key of D major.
- B♭ Clarinet (B♭ Cl.):** Treble clef, key of D major.
- B♭ Clarinet (B♭ Cl.):** Treble clef, key of D major.
- Alto Saxophone (A. Sax.):** Treble clef, key of D major.
- Tenor Saxophone (T. Sax.):** Treble clef, key of D major.
- B♭ Saxophone (B. Sax.):** Treble clef, key of D major.
- B♭ Trumpet (B♭ Tpt.):** Treble clef, key of D major.
- Trombone (Tbn.):** Bass clef, key of D major.
- Baritone (Bar.):** Treble clef, key of D major.
- Tuba:** Bass clef, key of D major.
- Timpani (Timp.):** Bass clef, key of D major.
- Mallets (Mal.):** Treble clef, key of D major.
- Snare Drum (S.Dr.):** Treble clef, key of D major.
- Bass Drum (B. Dr.):** Treble clef, key of D major.
- Percussion 1 (Perc. 1):** Treble clef, key of D major.
- Percussion 2 (Perc. 2):** Treble clef, key of D major.
- Synthesizer (Synth):** Treble and Bass clefs, key of D major.
- Chimes (Chm.):** Treble clef, key of D major.
- Bass:** Bass clef, key of D major.
- Double Bass (D. S.):** Bass clef, key of D major.

The score includes various musical notations such as notes, rests, dynamics (mf, mp, p), and articulation marks. The piece is in 4/4 time and the key signature has two sharps (F# and C#).

## 3

21

Fl.

B♭ Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt.

Tbn.

Bar.

Tuba

Timpani

Mel.

S. Dr.

B. Dr.

Perc. 1

Perc. 2

Synth.

Chm.

Bass

D. B.

Carol Roman

This page contains the musical score for measures 27 through 32 of the 'Canon Remix'. The score is arranged in a system of 15 staves, each representing a different instrument or voice part. The key signature is one flat (Bb), and the time signature is 4/4. The instruments are: Flute (Fl.), Bb Clarinet (Bb Cl.), B. Clarinet (B. Cl.), A. Saxophone (A. Sax.), T. Saxophone (T. Sax.), B. Saxophone (B. Sax.), Bb Trumpet (Bb 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), Chorus (Chm.), Bass, and Double Bass (D. S.). The score includes various musical notations such as notes, rests, dynamics (mf, f, p), and articulation marks. The percussion parts are particularly active, with the Snare Drum and Bass Drum playing a steady rhythm. The Synthesizer part features a series of chords. The overall texture is dense and rhythmic.

Fl.

Bb Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Bb Tpt.

Tbn.

Bar.

Tuba

Timp.

Mal.

S.Dr.

B.Dr.

Perc. 1

Perc. 2

Synth

Chm.

Bass

D. S.



37

Fl.

B. Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B. Tpt.

Tbn.

Bar.

Tuba

Timp.

Mar.

S. Dr.

B. Dr.

Perc. 1

Perc. 2

Synth.

Chor.

Bass

D. B.

Detailed description: This is a page of a musical score for a piece titled 'Canon Remix'. The page is numbered '5' in the top right corner. The score covers measures 37 through 42. The instruments listed on the left are: Flute (Fl.), B-flat Clarinet (B. Cl.), B Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (B. Sax.), B-flat Trumpet (B. Tpt.), Trombone (Tbn.), Baritone (Bar.), Tuba, Timpani (Timp.), Maracas (Mar.), Snare Drum (S. Dr.), Bass Drum (B. Dr.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Synthesizer (Synth.), Chorus (Chor.), Bass, and Double Bass (D. B.). The score is written in 4/4 time with a key signature of one flat (B-flat). Measures 37-40 show various melodic and harmonic developments across the woodwinds and strings. Measure 41 features a prominent timpani roll and a change in the percussion section. Measure 42 concludes the page with a final chord and a double bar line. The double bass part at the bottom is marked with a dense pattern of 'x's, indicating a specific rhythmic or melodic line.

This musical score, titled "Canon Remix", is arranged for a large ensemble. It features 18 staves, each representing a different instrument or voice part. The score is written in 4/4 time and includes a variety of musical notations such as notes, rests, and dynamic markings.

The instruments and voices included are:

- Fl.
- B♭ Cl.
- B. Cl.
- A. Sax.
- T. Sax.
- B. Sax.
- B♭ Tpt.
- Tbn.
- Bac.
- Tuba
- Temp.
- Mel.
- S.Dr.
- B.Dr.
- Perc. 1
- Perc. 2
- Synth
- Chm.
- Bass
- D. S.

The score is divided into measures by vertical bar lines. The first system contains measures 1 through 6, and the second system contains measures 7 through 12. The notation includes various note values, rests, and dynamic markings such as *pp* (pianissimo) and *f* (forte).

45

Fl.

B. Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B. Tpt.

Tbn.

Bsn.

Tuba

Temp.

Mel.

S. Dr.

B. Dr.

Perc. 1

Perc. 2

Synth

Cym.

Bass

D. S.

53

Fl.

B $\flat$  Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B $\flat$  Tpt.

Tbn.

Bar.

Tuba

Timp.

Msl.

S. Dr.

B. Dr.

Perc. 1

Perc. 2

Synth

Cym.

Bass

D. S.

*mf*

*p*

Choke

Solo

61 69

Fl. *mf* *f*

B♭ Cl. *mf* *f*

B. Cl.

A. Sax.

T. Sax. *mf* *f*

B. Sax.

B♭ Tpt.

Tbn. *mf* *f*

Bar. *mf* *f*

Tuba *mf* *f*

Timp. *mf* *f*

Msl. *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

Temp.

Mel.

S. Dr.

B. Dr.

Peru. 1

Peru. 2

Synth

Chm.

Bass

D. S.

The musical score is arranged in a system of staves. The top section includes woodwinds (Flute, B♭ Clarinet, B. Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone) and brass (B♭ Trumpet, Trombone, Baritone, Tuba). The middle section features percussion (Tom-tom, Maracas, Snare Drum, Bass Drum) and strings (Percussion 1, Percussion 2). The bottom section includes Synthesizer, Chimes, Bass, and Double Bass. The score is written in 4/4 time with a key signature of one flat (B♭). The tempo is marked '70'. The score is divided into measures by vertical bar lines. The instruments are labeled on the left side of their respective staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

77

Fl.

B♭ Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B♭ Trp.

Tbn.

Bar.

Tuba

Timpani

Mallets

S. Dr.

B. Dr.

Perc. 1

Perc. 2

Synth

Chorus

Bass

D. S.

83

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.

*fff*

*ride*

*crash*

Detailed description: This is a page of a musical score for a piece titled 'Canon Remix'. The page number '12' is in the top left, and the title 'Canon Remix' is at the top center. A rehearsal mark '83' is in a box at the top. The score is for a large ensemble, including woodwinds, brass, strings, and percussion. The instruments are listed on the left: 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.), Maracas (Mal.), Snare Drum (S. Dr.), Bass Drum (B. Dr.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Synthesizer (Synth), Chimes (Chm.), Bass, and Double Bass (D. S.). The score is written in a key signature of one flat (B♭) and common time (C). The woodwinds and brass parts have many rests, indicating they are not playing in this section. The strings (Bass and D. S.) are playing a rhythmic pattern. The percussion parts (S. Dr., B. Dr., Perc. 1, Perc. 2) are also playing. The Double Bass part has a 'fff' (fortissimo) marking and a 'ride' instruction. The Maracas part has a 'crash' instruction. The score is divided into measures by vertical bar lines.



Flutes

# Pachelbel Unleashed

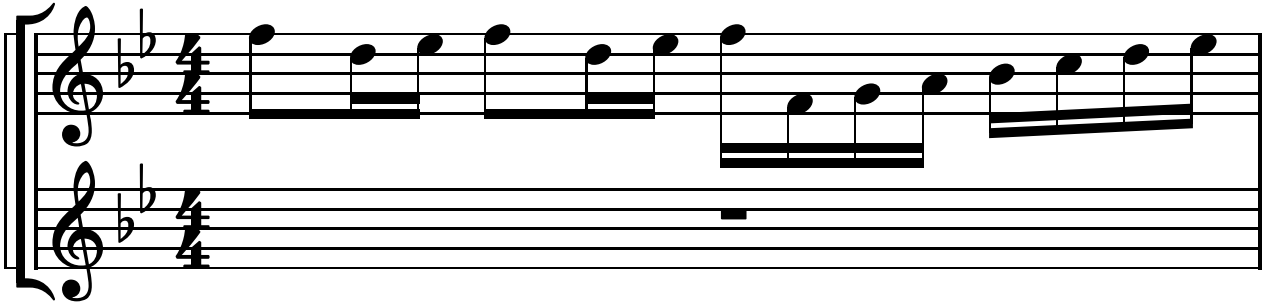
"Canon Remix" Interlude

arr. Walsh  
for the SciTech Band

$\text{♩} = 100$

Flute 1

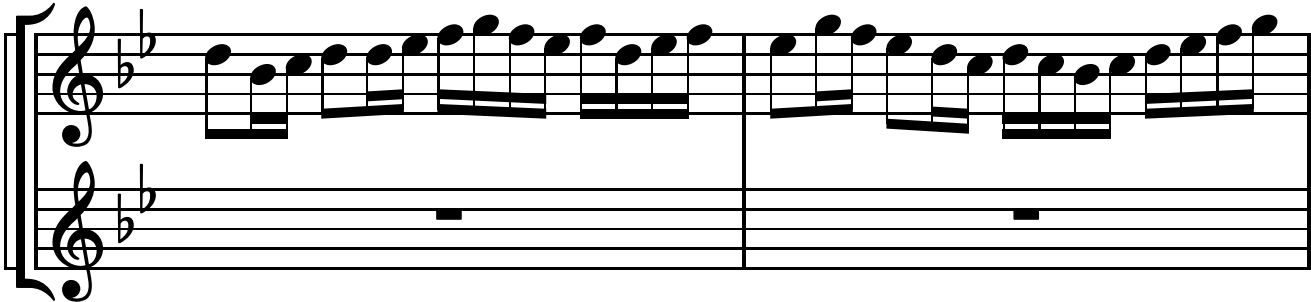
Flute 2



2

Fl. 1

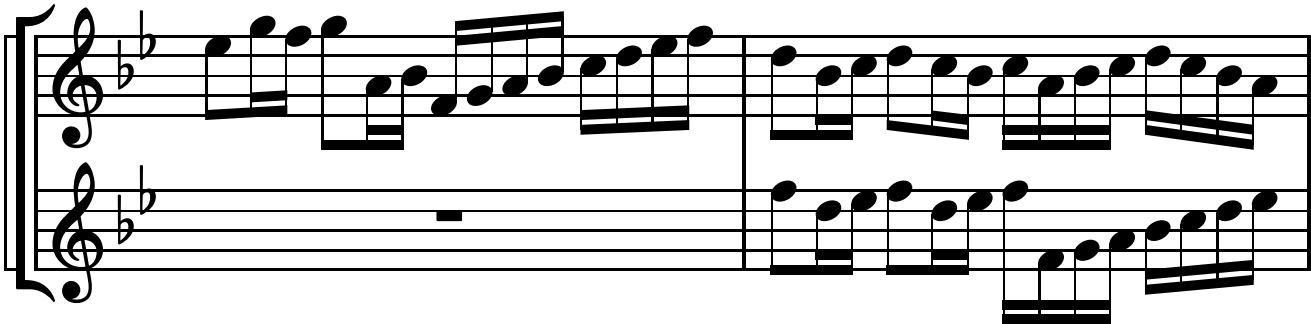
Fl. 2



4

Fl. 1

Fl. 2



6

Fl. 1

Fl. 2



7

Fl. 1

Fl. 2

This system contains measures 7 and 8. Flute 1 (Fl. 1) and Flute 2 (Fl. 2) both play a melodic line starting on measure 7. The key signature has two flats (B-flat and E-flat). The melody consists of eighth and sixteenth notes. In measure 8, Flute 1 has a whole rest, while Flute 2 continues the melodic line.

8

Fl. 1

Fl. 2

This system contains measures 8 and 9. In measure 8, both Flute 1 and Flute 2 play a complex melodic line with many sixteenth notes. In measure 9, Flute 1 has a whole rest, and Flute 2 continues with a similar melodic line.

10

Fl. 1

Fl. 2

This system contains measures 10 and 11. In measure 10, Flute 1 has a whole rest, while Flute 2 plays a melodic line. In measure 11, both Flute 1 and Flute 2 play a melodic line.

12

Fl. 1

Fl. 2

This system contains measures 12 and 13. In measure 12, Flute 1 has a whole rest, while Flute 2 plays a melodic line. In measure 13, both Flute 1 and Flute 2 play a melodic line. The system ends with a double bar line.

Clarinets

# Pachelbel Unleashed

"Canon Remix" Interlude

arr. Walsh  
for the SciTech Band

$\text{♩} = 100$

Clarinet in B $\flat$  1

Clarinet in B $\flat$  2

The first system of the musical score. It consists of two staves. The top staff is for Clarinet in B $\flat$  1 and the bottom staff is for Clarinet in B $\flat$  2. The key signature has one flat (B $\flat$ ) and the time signature is 4/4. The tempo is marked as quarter note = 100. The first staff has a melody of eighth notes, while the second staff has a whole rest.

Cl. in B $\flat$  1

Cl. in B $\flat$  2

The second system of the musical score. It consists of two staves. The top staff is for Cl. in B $\flat$  1 and the bottom staff is for Cl. in B $\flat$  2. The first staff has a melody of eighth notes, while the second staff has a whole rest.

Cl. in B $\flat$  1

Cl. in B $\flat$  2

The third system of the musical score. It consists of two staves. The top staff is for Cl. in B $\flat$  1 and the bottom staff is for Cl. in B $\flat$  2. The first staff has a melody of eighth notes, while the second staff has a whole rest.

Cl. in B $\flat$  1

Cl. in B $\flat$  2

The fourth system of the musical score. It consists of two staves. The top staff is for Cl. in B $\flat$  1 and the bottom staff is for Cl. in B $\flat$  2. Both staves have a melody of eighth notes.

8

Cl. in B $\flat$  1

Cl. in B $\flat$  2

This system contains measures 8 and 9. In measure 8, the first clarinet (Cl. in B $\flat$  1) plays a continuous eighth-note scale ascending from G4 to D5. The second clarinet (Cl. in B $\flat$  2) plays a continuous eighth-note scale ascending from E4 to A4. In measure 9, the first clarinet plays two half notes: G4 and A4. The second clarinet continues its eighth-note scale from measure 8, ascending from B3 to G4.

10

Cl. in B $\flat$  1

Cl. in B $\flat$  2

This system contains measures 10 and 11. In measure 10, the first clarinet (Cl. in B $\flat$  1) plays two half notes: G4 and A4. The second clarinet (Cl. in B $\flat$  2) continues its eighth-note scale from measure 9, ascending from A4 to D5. In measure 11, the first clarinet plays two half notes: B4 and C5. The second clarinet continues its eighth-note scale from measure 10, ascending from E5 to G5.

12

Cl. in B $\flat$  1

Cl. in B $\flat$  2

This system contains measures 12 and 13. In measure 12, the first clarinet (Cl. in B $\flat$  1) plays two half notes: D5 and E5. The second clarinet (Cl. in B $\flat$  2) continues its eighth-note scale from measure 11, ascending from F5 to A5. In measure 13, the first clarinet plays a whole note: F5. The second clarinet plays a whole note: B5. The system concludes with a double bar line.

Alto Saxophones

# Pachelbel Unleashed

"Canon Remix" Interlude

arr. Walsh  
for the SciTech Band

$\text{♩} = 100$

Alto Saxophone 1

Alto Saxophone 2

A. Sax. 1

A. Sax. 2

A. Sax. 1

A. Sax. 2

A. Sax. 1

A. Sax. 2

8

A. Sax. 1

A. Sax. 2

This system contains measures 8 and 9. A. Sax. 1 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. In measure 8, it plays a series of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. In measure 9, it plays two half notes: F#4 and G4. A. Sax. 2 also has a treble clef and a key signature of one sharp. In measure 8, it plays a series of eighth notes: F#3, G3, A3, B3, C4, B3, A3, G3, F#3. In measure 9, it plays a series of eighth notes: F#3, G3, A3, B3, C4, B3, A3, G3, F#3.

10

A. Sax. 1

A. Sax. 2

This system contains measures 10 and 11. A. Sax. 1 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. In measure 10, it plays two half notes: F#4 and G4. In measure 11, it plays two half notes: F#4 and G4. A. Sax. 2 also has a treble clef and a key signature of one sharp. In measure 10, it plays a series of eighth notes: F#3, G3, A3, B3, C4, B3, A3, G3, F#3. In measure 11, it plays a series of eighth notes: F#3, G3, A3, B3, C4, B3, A3, G3, F#3.

12

A. Sax. 1

A. Sax. 2

This system contains measures 12 and 13. A. Sax. 1 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. In measure 12, it plays two half notes: F#4 and G4. In measure 13, it plays a whole note: F#4. A. Sax. 2 also has a treble clef and a key signature of one sharp. In measure 12, it plays a series of eighth notes: F#3, G3, A3, B3, C4, B3, A3, G3, F#3. In measure 13, it plays a whole note: F#3.

Tenor Saxophones

# Pachelbel Unleashed

"Canon Remix" Interlude

arr. Walsh  
for the SciTech Band

**♩ = 100**

Tenor Saxophone 1

Tenor Saxophone 2

The first system shows the beginning of the piece. Tenor Saxophone 1 starts with a quarter rest, followed by a series of eighth and sixteenth notes. Tenor Saxophone 2 has a whole rest throughout the system.

T. Sax. 1

T. Sax. 2

2

The second system continues the melody for Tenor Saxophone 1. Tenor Saxophone 2 remains silent. A measure rest of 2 measures is indicated at the start of the system.

T. Sax. 1

T. Sax. 2

4

The third system continues the melody for Tenor Saxophone 1. Tenor Saxophone 2 remains silent. A measure rest of 4 measures is indicated at the start of the system.

T. Sax. 1

T. Sax. 2

6

The fourth system continues the melody for Tenor Saxophone 1. Tenor Saxophone 2 remains silent. A measure rest of 6 measures is indicated at the start of the system.

8

T. Sax. 1

T. Sax. 2

This system contains measures 8 and 9. T. Sax. 1 begins measure 8 with a sixteenth-note triplet ascending from G4 to A4, followed by a quarter note B4, and then rests in measure 9. T. Sax. 2 begins measure 8 with a sixteenth-note triplet ascending from E4 to F4, followed by a quarter note G4, and then continues with a descending sixteenth-note triplet in measure 9.

10

T. Sax. 1

T. Sax. 2

This system contains measures 10 and 11. T. Sax. 1 plays a half note G4 in measure 10 and a half note F4 in measure 11. T. Sax. 2 continues the descending sixteenth-note triplet from measure 9, ending with a quarter note E4 in measure 11.

12

T. Sax. 1

T. Sax. 2

This system contains measures 12 and 13. T. Sax. 1 plays a half note G4 in measure 12 and a half note F4 in measure 13. T. Sax. 2 continues the descending sixteenth-note triplet from measure 9, ending with a quarter note E4 in measure 13. The system concludes with a double bar line.



Trumpets

# Pachelbel Unleashed

"Canon Remix" Interlude

arr. Walsh  
for the SciTech Band

$\text{♩} = 100$

Trumpet in B♭1 (HIGH)

Trumpet in B♭1 (LOW)

Trumpet in B♭ 2

<sup>3</sup>

Tpt. in B♭1 (HIGH)

Tpt. in B♭1 (LOW)

Tpt. in B♭ 2

<sup>5</sup>

Tpt. in B♭1 (HIGH)

Tpt. in B♭1 (LOW)

Tpt. in B♭ 2

7

Tpt. in B $\flat$ 1 (HIGH)

Tpt. in B $\flat$ 1 (LOW)

Tpt. in B $\flat$  2

This system contains measures 7 and 8 of a musical score for three trumpet parts. Measure 7 is marked with a '7' above the first staff. All three parts (Tpt. in B $\flat$ 1 (HIGH), Tpt. in B $\flat$ 1 (LOW), and Tpt. in B $\flat$  2) play a continuous eighth-note scale ascending from G4 to G5. In measure 8, the two B $\flat$ 1 parts continue the scale, while the B $\flat$  2 part plays a descending eighth-note scale from G4 to G3.

9

Tpt. in B $\flat$ 1 (HIGH)

Tpt. in B $\flat$ 1 (LOW)

Tpt. in B $\flat$  2

This system contains measures 9 and 10 of a musical score for three trumpet parts. In measure 9, the B $\flat$ 1 (HIGH) part plays a half note G4, the B $\flat$ 1 (LOW) part plays a half note G3, and the B $\flat$  2 part plays a continuous eighth-note scale ascending from G4 to G5. In measure 10, the B $\flat$ 1 (HIGH) part plays a half note G4, the B $\flat$ 1 (LOW) part plays a half note G3, and the B $\flat$  2 part continues the eighth-note scale.

11

Tpt. in B $\flat$ 1 (HIGH)

Tpt. in B $\flat$ 1 (LOW)

Tpt. in B $\flat$  2

This system contains measures 11, 12, and 13 of a musical score for three trumpet parts. In measure 11, the B $\flat$ 1 (HIGH) part plays a half note G4, the B $\flat$ 1 (LOW) part plays a half note G3, and the B $\flat$  2 part plays a continuous eighth-note scale ascending from G4 to G5. In measure 12, the B $\flat$ 1 (HIGH) part plays a half note G4, the B $\flat$ 1 (LOW) part plays a half note G3, and the B $\flat$  2 part continues the eighth-note scale. In measure 13, the B $\flat$ 1 (HIGH) part plays a whole note G4, the B $\flat$ 1 (LOW) part plays a whole note G3, and the B $\flat$  2 part plays a continuous eighth-note scale ascending from G4 to G5.

Trombones

# Pachelbel Unleashed

"Canon Remix" Interlude

arr. Walsh  
for the SciTech Band

$\text{♩} = 100$

Trombone 1

Trombone 2

Measures 1-1: Trombone 1 plays a melody in bass clef, 4/4 time, key of B-flat major. Trombone 2 has a whole rest.

Tbn. 1

Tbn. 2

Measures 2-2: Trombone 1 plays a melody in bass clef, 4/4 time, key of B-flat major. Trombone 2 has a whole rest.

Tbn. 1

Tbn. 2

Measures 3-3: Trombone 1 plays a melody in bass clef, 4/4 time, key of B-flat major. Trombone 2 has a whole rest.

Tbn. 1

Tbn. 2

Measures 4-4: Trombone 1 plays a melody in bass clef, 4/4 time, key of B-flat major. Trombone 2 has a whole rest.

8

Tbn. 1

Tbn. 2

Measures 8 and 9 of the tuba part. The key signature has two flats (B-flat and E-flat). Measure 8 features a complex rhythmic pattern with eighth and sixteenth notes. Measure 9 contains a whole note G2 and a half note F2.

10

Tbn. 1

Tbn. 2

Measures 10 and 11 of the tuba part. Measure 10 has a whole note G2 in Tbn. 1 and a complex eighth-note pattern in Tbn. 2. Measure 11 has a whole note F2 in Tbn. 1 and a complex eighth-note pattern in Tbn. 2.

12

Tbn. 1

Tbn. 2

Measures 12 and 13 of the tuba part. Measure 12 has a whole note G2 in Tbn. 1 and a complex eighth-note pattern in Tbn. 2. Measure 13 has a whole note G2 in Tbn. 1 and a whole note G2 in Tbn. 2.

Marimba

# Pachelbel Unleashed

"Canon Remix" Interlude

arr. Walsh  
for the SciTech Band

♩ = 100

4

## Melody C – Flute



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



**Melody Eb – Alto Sax, Bari Sax**



### **Melody Bass Clef – Trombone, Baritone**



## Piano – Chords

**Dm, Gm, Eb, 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



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



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



## Horn Lick Eb – Alto Sax, Bari Sax



## Horn Lick Bass Clef – Trombone, Baritone







# 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

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

## Carol of The Bells

M. C

M. Bb

M. Eb

M. BC.

BL. C

BL. Bb

BL. Eb

BL. BC  
High

BL. BC.  
Low

11

M. C

M. Bb

M. Eb

11

M. BC.

11

BL. C

BL. Bb

BL. Eb

11

BL. BC  
High

BL. BC.  
Low

The musical score is arranged in two systems. The first system contains four staves: M. C (Mellophone in C), M. Bb (Mellophone in Bb), M. Eb (Mellophone in Eb), and M. BC. (Mellophone in BC). The second system contains four staves: BL. C (Bell in C), BL. Bb (Bell in Bb), BL. Eb (Bell in Eb), and BL. BC. (Bell in BC), with the BC staff split into 'High' and 'Low' registers. All staves are in 2/4 time and use a key signature of one flat (Bb). The notation includes eighth and sixteenth notes for the mellophone parts and half and whole notes for the bell parts. A double bar line with a repeat sign (11) appears at the start of each system.

**A**

*a tempo* - Repeat 4x

[illegible]

# 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

The musical score for "Carol of The Bells" on page 5 is written for a bell ensemble. It consists of nine staves, each representing a different bell. The staves are labeled as follows: M. C, M. Bb, M. Eb, M. BC., BL. C, BL. Bb, 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 is divided into two systems, each with a repeat sign and a final measure. The first system is marked with a '21' and the second system is marked with a 'B' in a box. The notation includes eighth and sixteenth notes, rests, and dynamic markings such as 'p' (piano) and 'f' (forte).

C

27

M. C

M. Bb

M. Eb

M. BC.

27

BL. C

BL. Bb

BL. Eb

27

BL. BC  
High

BL. BC.  
Low

# Carol of The Bells

7

**D** Repeat 3x

33

M. C

M. Bb

M. Eb

33

M. BC.

33

BL. C

BL. Bb

BL. Eb

33

BL. BC  
High

BL. BC.  
Low

## 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



## Cheer # 1

arr. Bernice

Flute

Clarinet in B $\flat$

Bass Clarinet

Alto Sax.

Tenor Sax.

Baritone Sax.

Horn in F

Trumpet in B $\flat$

Trombone

Baritone (T.C.)

Baritone

Tuba

Bass Guitar

Mallets

Snare Drum

Snare Drum

Quad Toms

Bass Drum

Synthesizer



# Diamonds

for the SciTech Band

sung by Rihanna  
arr. Alisha J. Lopez-Marrero

$\text{♩} = 92$

Flute 1

Flute 2

Clarinet in B♭ 1

Clarinet in B♭ 2

Bass Clarinet 1

Bass Clarinet 2

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone 1

Tenor Saxophone 2

Horn in F 1

Horn in F 2

Trumpet in B♭ 1

Trumpet in B♭ 2

Trombone 1

Trombone 2

Bass Drum 1

Bass Drum 2

Drum Kit

Piano 1

Piano 2

Electric Guitar

10

Fl. 1

Fl. 2

Cl. in B♭ 1

Cl. in B♭ 2

B. Cl. 1

B. Cl. 2

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

Hn. in F 1

Hn. in F 2

Tpt. in B♭ 1

Tpt. in B♭ 2

Tbn. 1

Tbn. 2

BD 1

BD 2

D. Kit

Pno. 1

Pno. 2

El. Guit.

17 **A**

Fl. 1

Fl. 2

Cl. in B♭ 1

Cl. in B♭ 2

B. Cl. 1

B. Cl. 2

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

Hn. in F 1

Hn. in F 2

Tpt. in B♭ 1

Tpt. in B♭ 2

Tbn. 1

Tbn. 2

BD 1

BD 2

D. Kit

Pno. 1

Pno. 2

El. Guit.

25 **B**

Fl. 1

Fl. 2

Cl. in B♭ 1

Cl. in B♭ 2

B. Cl. 1

B. Cl. 2

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

Hn. in F 1

Hn. in F 2

Tpt. in B♭ 1

Tpt. in B♭ 2

Tbn. 1

Tbn. 2

BD 1

BD 2

D. Kit

Pno. 1

Pno. 2

El. Guit.

G Bm A Bm7 G

A A D G Bm A Bm7 G

32

Fl. 1

Fl. 2

Cl. in B♭ 1

Cl. in B♭ 2

B. Cl. 1

B. Cl. 2

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

Hn. in F 1

Hn. in F 2

Tpt. in B♭ 1

Tpt. in B♭ 2

Tbn. 1

Tbn. 2

BD 1

BD 2

D. Kit

Pno. 1

Pno. 2

El. Guit.

C

Bm A Bm7 G Bm A

Bm A Bm7 G Bm A

38

Fl. 1

Fl. 2

Cl. in Bb 1

Cl. in Bb 2

B. Cl. 1

B. Cl. 2

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

Hn. in F 1

Hn. in F 2

Tpt. in Bb 1

Tpt. in Bb 2

Tbn. 1

Tbn. 2

BD 1

BD 2

D. Kit

Pno. 1

Pno. 2

El. Guit.

Bm7 G Bm A Bm7



43 **D**

Fl. 1

Fl. 2

Cl. in B♭ 1

Cl. in B♭ 2

B. Cl. 1

B. Cl. 2

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

Hn. in F 1

Hn. in F 2

Tpt. in B♭ 1

Tpt. in B♭ 2

Tbn. 1

Tbn. 2

BD 1

BD 2

D. Kit

Pno. 1

Pno. 2

El. Guit.

G

Bm

A

46

Fl. 1  
Fl. 2  
Cl. in Bb 1  
Cl. in Bb 2  
B. Cl. 1  
B. Cl. 2  
A. Sax. 1  
A. Sax. 2  
T. Sax. 1  
T. Sax. 2  
Hn. in F 1  
Hn. in F 2  
Tpt. in Bb 1  
Tpt. in Bb 2  
Tbn. 1  
Tbn. 2  
BD 1  
BD 2  
D. Kit  
Pno. 1  
Pno. 2  
El. Guit.

Bm7 G Bm

Bm7 G Bm

Bm7 G Bm

The musical score is for measures 46, 47, and 48. The key signature has two sharps (F# and C#). The percussion section includes two snare drums (BD 1, BD 2) and a double bass drum (D. Kit) with a complex rhythmic pattern. The piano (Pno. 1, Pno. 2) and electric guitar (El. Guit.) parts provide harmonic support with chords Bm7, G, and Bm. The woodwind and brass sections have various melodic and harmonic lines.

49

Fl. 1

Fl. 2

Cl. in B♭ 1

Cl. in B♭ 2

B. Cl. 1

B. Cl. 2

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

Hn. in F 1

Hn. in F 2

Tpt. in B♭ 1

Tpt. in B♭ 2

Tbn. 1

Tbn. 2

BD 1

BD 2

D. Kit

Pno. 1

Pno. 2

El. Guit.

E

A

Bm7

G

52

Fl. 1

Fl. 2

Cl. in Bb 1

Cl. in Bb 2

B. Cl. 1

B. Cl. 2

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

Hn. in F 1

Hn. in F 2

Tpt. in Bb 1

Tpt. in Bb 2

Tbn. 1

Tbn. 2

BD 1

BD 2

D. Kit

Bm A Bm7

Pno. 1

Bm A Bm7

Pno. 2

Bm A Bm7

El. Guit.

55

Fl. 1

Fl. 2

Cl. in Bb 1

Cl. in Bb 2

B. Cl. 1

B. Cl. 2

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

Hn. in F 1

Hn. in F 2

Tpt. in Bb 1

Tpt. in Bb 2

Tbn. 1

Tbn. 2

BD 1

BD 2

D. Kit

Pno. 1

Pno. 2

El. Guit.

G

Bm

A

58 **F**

Fl. 1  
Fl. 2  
Cl. in Bb 1  
Cl. in Bb 2  
B. Cl. 1  
B. Cl. 2  
A. Sax. 1  
A. Sax. 2  
T. Sax. 1  
T. Sax. 2  
Hn. in F 1  
Hn. in F 2  
Tpt. in Bb 1  
Tpt. in Bb 2  
Tbn. 1  
Tbn. 2  
BD 1  
BD 2  
D. Kit  
Pno. 1  
Pno. 2  
El. Guit.

Bm7 G Bm A Bm7 G

64

Fl. 1

Fl. 2

Cl. in B♭ 1

Cl. in B♭ 2

B. Cl. 1

B. Cl. 2

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

Hn. in F 1

Hn. in F 2

Tpt. in B♭ 1

Tpt. in B♭ 2

Tbn. 1

Tbn. 2

BD 1

BD 2

D. Kit

Pno. 1

Pno. 2

El. Guit.

G

Bm A Bm7 G Bm A

Bm A Bm7 G Bm A

70

Fl. 1

Fl. 2

Cl. in Bb 1

Cl. in Bb 2

B. Cl. 1

B. Cl. 2

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

Hn. in F 1

Hn. in F 2

Tpt. in Bb 1

Tpt. in Bb 2

Tbn. 1

Tbn. 2

BD 1

BD 2

D. Kit

Pno. 1

Pno. 2

El. Guit.

Bm7

G

Bm

Bm7

G

Bm

Bm7

G

Bm



73

Fl. 1

Fl. 2

Cl. in Bb 1

Cl. in Bb 2

B. Cl. 1

B. Cl. 2

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

Hn. in F 1

Hn. in F 2

Tpt. in Bb 1

Tpt. in Bb 2

Tbn. 1

Tbn. 2

BD 1

BD 2

D. Kit

Pno. 1

Pno. 2

El. Guit.

A

Bm7

G

76

Fl. 1  
Fl. 2  
Cl. in Bb 1  
Cl. in Bb 2  
B. Cl. 1  
B. Cl. 2  
A. Sax. 1  
A. Sax. 2  
T. Sax. 1  
T. Sax. 2  
Hn. in F 1  
Hn. in F 2  
Tpt. in Bb 1  
Tpt. in Bb 2  
Tbn. 1  
Tbn. 2  
BD 1  
BD 2  
D. Kit  
Pno. 1  
Pno. 2  
El. Guit.

The musical score is written for measures 76, 77, and 78. The key signature is B major (two sharps). The percussion section includes two snare drums (BD 1, BD 2) and a double bass drum (D. Kit). The keyboard section includes two grand pianos (Pno. 1, Pno. 2) and an electric guitar (El. Guit.). The woodwind section includes two flutes (Fl. 1, Fl. 2), two clarinets in Bb (Cl. in Bb 1, Cl. in Bb 2), two bass clarinets (B. Cl. 1, B. Cl. 2), two alto saxophones (A. Sax. 1, A. Sax. 2), two tenor saxophones (T. Sax. 1, T. Sax. 2), two horns in F (Hn. in F 1, Hn. in F 2), two trumpets in Bb (Tpt. in Bb 1, Tpt. in Bb 2), and two tubas (Tbn. 1, Tbn. 2). The brass section includes two tubas (Tbn. 1, Tbn. 2). The woodwind section includes two flutes (Fl. 1, Fl. 2), two clarinets in Bb (Cl. in Bb 1, Cl. in Bb 2), two bass clarinets (B. Cl. 1, B. Cl. 2), two alto saxophones (A. Sax. 1, A. Sax. 2), two tenor saxophones (T. Sax. 1, T. Sax. 2), two horns in F (Hn. in F 1, Hn. in F 2), two trumpets in Bb (Tpt. in Bb 1, Tpt. in Bb 2), and two tubas (Tbn. 1, Tbn. 2). The percussion section includes two snare drums (BD 1, BD 2) and a double bass drum (D. Kit). The keyboard section includes two grand pianos (Pno. 1, Pno. 2) and an electric guitar (El. Guit.). The woodwind section includes two flutes (Fl. 1, Fl. 2), two clarinets in Bb (Cl. in Bb 1, Cl. in Bb 2), two bass clarinets (B. Cl. 1, B. Cl. 2), two alto saxophones (A. Sax. 1, A. Sax. 2), two tenor saxophones (T. Sax. 1, T. Sax. 2), two horns in F (Hn. in F 1, Hn. in F 2), two trumpets in Bb (Tpt. in Bb 1, Tpt. in Bb 2), and two tubas (Tbn. 1, Tbn. 2). The brass section includes two tubas (Tbn. 1, Tbn. 2). The woodwind section includes two flutes (Fl. 1, Fl. 2), two clarinets in Bb (Cl. in Bb 1, Cl. in Bb 2), two bass clarinets (B. Cl. 1, B. Cl. 2), two alto saxophones (A. Sax. 1, A. Sax. 2), two tenor saxophones (T. Sax. 1, T. Sax. 2), two horns in F (Hn. in F 1, Hn. in F 2), two trumpets in Bb (Tpt. in Bb 1, Tpt. in Bb 2), and two tubas (Tbn. 1, Tbn. 2). The percussion section includes two snare drums (BD 1, BD 2) and a double bass drum (D. Kit). The keyboard section includes two grand pianos (Pno. 1, Pno. 2) and an electric guitar (El. Guit.).

Measures 76, 77, and 78 are shown. The score includes parts for Flute 1, Flute 2, Clarinet in Bb 1, Clarinet in Bb 2, Bass Clarinet 1, Bass Clarinet 2, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone 1, Tenor Saxophone 2, Horn in F 1, Horn in F 2, Trumpet in Bb 1, Trumpet in Bb 2, Tuba 1, Tuba 2, BD 1, BD 2, D. Kit, Pno. 1, Pno. 2, and El. Guit. The key signature is B major (two sharps). The percussion section includes two snare drums (BD 1, BD 2) and a double bass drum (D. Kit). The keyboard section includes two grand pianos (Pno. 1, Pno. 2) and an electric guitar (El. Guit.). The woodwind section includes two flutes (Fl. 1, Fl. 2), two clarinets in Bb (Cl. in Bb 1, Cl. in Bb 2), two bass clarinets (B. Cl. 1, B. Cl. 2), two alto saxophones (A. Sax. 1, A. Sax. 2), two tenor saxophones (T. Sax. 1, T. Sax. 2), two horns in F (Hn. in F 1, Hn. in F 2), two trumpets in Bb (Tpt. in Bb 1, Tpt. in Bb 2), and two tubas (Tbn. 1, Tbn. 2). The brass section includes two tubas (Tbn. 1, Tbn. 2). The woodwind section includes two flutes (Fl. 1, Fl. 2), two clarinets in Bb (Cl. in Bb 1, Cl. in Bb 2), two bass clarinets (B. Cl. 1, B. Cl. 2), two alto saxophones (A. Sax. 1, A. Sax. 2), two tenor saxophones (T. Sax. 1, T. Sax. 2), two horns in F (Hn. in F 1, Hn. in F 2), two trumpets in Bb (Tpt. in Bb 1, Tpt. in Bb 2), and two tubas (Tbn. 1, Tbn. 2). The percussion section includes two snare drums (BD 1, BD 2) and a double bass drum (D. Kit). The keyboard section includes two grand pianos (Pno. 1, Pno. 2) and an electric guitar (El. Guit.).

79 **H**

Fl. 1  
Fl. 2  
Cl. in Bb 1  
Cl. in Bb 2  
B. Cl. 1  
B. Cl. 2  
A. Sax. 1  
A. Sax. 2  
T. Sax. 1  
T. Sax. 2  
Hn. in F 1  
Hn. in F 2  
Tpt. in Bb 1  
Tpt. in Bb 2  
Tbn. 1  
Tbn. 2  
BD 1  
BD 2  
D. Kit  
Pno. 1  
Pno. 2  
El. Guit.

G Bm A

G Bm A

82

Fl. 1

Fl. 2

Cl. in Bb 1

Cl. in Bb 2

B. Cl. 1

B. Cl. 2

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

Hn. in F 1

Hn. in F 2

Tpt. in Bb 1

Tpt. in Bb 2

Tbn. 1

Tbn. 2

BD 1

BD 2

D. Kit

Bm7 G Bm

Pno. 1

Bm7 G Bm

Pno. 2

Bm7 G Bm

El. Guit.

85

I

Fl. 1

Fl. 2

Cl. in Bb 1

Cl. in Bb 2

B. Cl. 1

B. Cl. 2

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

Hn. in F 1

Hn. in F 2

Tpt. in Bb 1

Tpt. in Bb 2

Tbn. 1

Tbn. 2

BD 1

BD 2

D. Kit

Pno. 1

Pno. 2

El. Guit.

A Bm7 G Bm A

A Bm7 G Bm A

A Bm7 G Bm A

A Bm7 G Bm A

A Bm7 G Bm A

90

J

Fl. 1

Fl. 2

Cl. in B♭ 1

Cl. in B♭ 2

B. Cl. 1

B. Cl. 2

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

Hn. in F 1

Hn. in F 2

Tpt. in B♭ 1

Tpt. in B♭ 2

Tbn. 1

Tbn. 2

BD 1

BD 2

D. Kit

Pno. 1

Pno. 2

El. Guit.

93

Fl. 1  
Fl. 2  
Cl. in Bb 1  
Cl. in Bb 2  
B. Cl. 1  
B. Cl. 2  
A. Sax. 1  
A. Sax. 2  
T. Sax. 1  
T. Sax. 2  
Hn. in F 1  
Hn. in F 2  
Tpt. in Bb 1  
Tpt. in Bb 2  
Tbn. 1  
Tbn. 2  
BD 1  
BD 2  
D. Kit  
Pno. 1  
Pno. 2  
El. Guit.

A Bm7 G

96

Fl. 1

Fl. 2

Cl. in Bb 1

Cl. in Bb 2

B. Cl. 1

B. Cl. 2

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

Hn. in F 1

Hn. in F 2

Tpt. in Bb 1

Tpt. in Bb 2

Tbn. 1

Tbn. 2

BD 1

BD 2

D. Kit

Pno. 1

Pno. 2

El. Guit.

Bm

A

Bm7



99 **K**

Fl. 1  
Fl. 2  
Cl. in Bb 1  
Cl. in Bb 2  
B. Cl. 1  
B. Cl. 2  
A. Sax. 1  
A. Sax. 2  
T. Sax. 1  
T. Sax. 2  
Hn. in F 1  
Hn. in F 2  
Tpt. in Bb 1  
Tpt. in Bb 2  
Tbn. 1  
Tbn. 2  
BD 1  
BD 2  
D. Kit  
Pno. 1  
Pno. 2  
El. Guit.

G Bm A

G Bm A

102

Fl. 1

Fl. 2

Cl. in Bb 1

Cl. in Bb 2

B. Cl. 1

B. Cl. 2

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

Hn. in F 1

Hn. in F 2

Tpt. in Bb 1

Tpt. in Bb 2

Tbn. 1

Tbn. 2

BD 1

BD 2

D. Kit

Pno. 1

Pno. 2

El. Guit.

Bm7

G

Bm

L

105

Fl. 1

Fl. 2

Cl. in Bb 1

Cl. in Bb 2

B. Cl. 1

B. Cl. 2

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

Hn. in F 1

Hn. in F 2

Tpt. in Bb 1

Tpt. in Bb 2

Tbn. 1

Tbn. 2

BD 1

BD 2

D. Kit

Pno. 1

Pno. 2

El. Guit.

A Bm7 Bm7 G Bm A

110

Fl. 1  
Fl. 2  
Cl. in B♭ 1  
Cl. in B♭ 2  
B. Cl. 1  
B. Cl. 2  
A. Sax. 1  
A. Sax. 2  
T. Sax. 1  
T. Sax. 2  
Hn. in F 1  
Hn. in F 2  
Tpt. in B♭ 1  
Tpt. in B♭ 2  
Tbn. 1  
Tbn. 2  
BD 1  
BD 2  
D. Kit  
Pno. 1  
Pno. 2  
El. Guit.

Bm7

Bm7

Bm7

Bm7

The musical score for rehearsal mark 110 is divided into three systems. The first system contains woodwind and brass parts: Flutes 1 and 2, Clarinets in B♭ 1 and 2, Bass Clarinets 1 and 2, Alto Saxophones 1 and 2, Tenor Saxophones 1 and 2, Horns in F 1 and 2, Trumpets in B♭ 1 and 2, and Trombones 1 and 2. The second system contains percussion parts: BD 1, BD 2, and D. Kit. The third system contains string parts: Pno. 1, Pno. 2, and El. Guit. The key signature is B major (two sharps). The woodwind and brass parts play a melodic line with eighth and quarter notes, often beamed together. The percussion parts are mostly rests. The piano and electric guitar parts provide harmonic support with chords and single notes. The rehearsal mark 110 is indicated at the beginning of the first system.

# Eye Of The Tiger

For Zanetti

Flute  
Piano



Clarinet  
Trumpet  
(LOW)



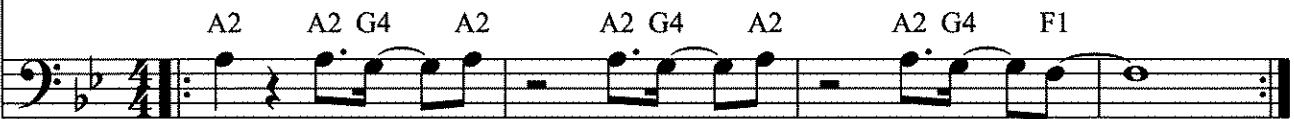
Clarinet  
Trumpet  
(HIGH)



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

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,

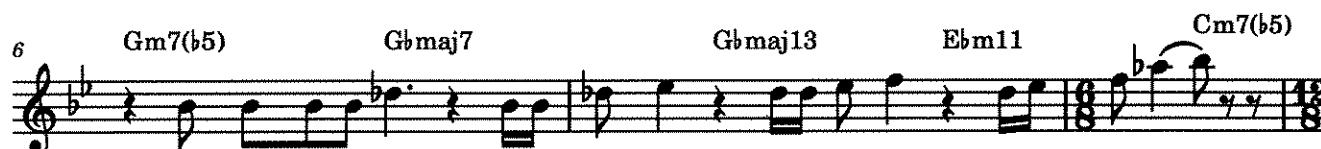
you know how I feel.

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

$\text{♩} = 60$

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

Ebmaj7

Gm/D D7

Gm

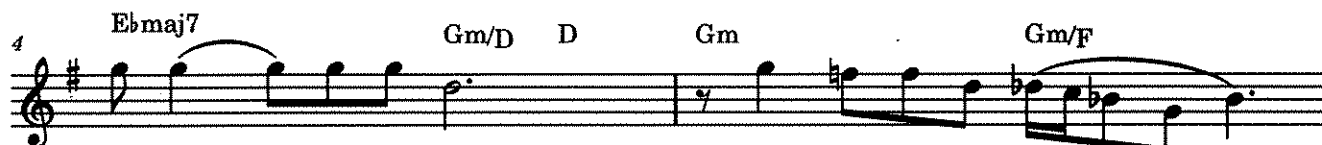
Gm/F



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

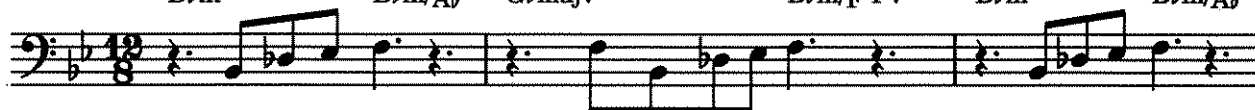
B♭m/A♭

G♭maj7

B♭m/F F7

B♭m

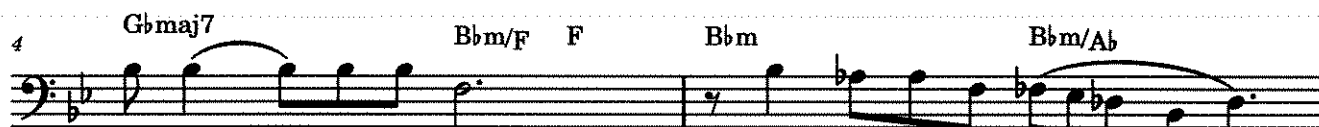
B♭m/A♭



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

$\text{♩} = 60$

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,

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.

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

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

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

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

Handwritten Chords:  $C m7(b5)$ ,  $G^b maj7$ ,  $G^b maj7$ ,  $E^b m11$   
 AM7(b5), AbMAJ7, AbMAJ7, FM11

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

Handwritten Chords:  $C m7(b5)$ ,  $F7$   
 DM7(b5), G7

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

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

MODERATELY SLOW, IN 4

I'M — FEEL-ING GOOD.

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

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

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

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

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

$B^b m$   $CM$   $B^b m/F$   $CM/B^b$   $Gm7(b5)$   $AM7(b5)$   $G^b maj 7$   $AbMAJ7$

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

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

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

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

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

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

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

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

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**

Piano

B♭

Cm

Dm

E♭

## First Five Note Exercises

5

Fl.

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Tba.

Dr.

Pno.

**B**

F F Eb/G Dm/F

The musical score is for a jazz ensemble exercise. It consists of three systems of staves. The first system includes Flute (Fl.), Alto Saxophone (Alto Sax.), and Tenor Saxophone (Ten. Sax.). The second system includes Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.). The third system includes Drums (Dr.) and Piano (Pno.). A large 'B' in a box is placed above the Piano staff in the second measure of the third system. The Piano part features chords F, F, Eb/G, and Dm/F across the four measures. The Drums part has a consistent rhythmic pattern of eighth and sixteenth notes. The other instruments have whole notes in the first three measures and a whole rest in the fourth measure.

# 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 for a 4-measure exercise. The first three measures are for the woodwinds and brass, and the fourth measure is for the piano and drums. The key signature is B-flat major (two flats). The time signature is common time (C). The exercise is for the first five notes of the scale: B-flat, C, D, E-flat, and F.

The woodwinds and brass parts (Fl., Alto Sax., Ten. Sax., Tpt., Tbn., Tba.) play the first five notes of the scale in a descending sequence: B-flat (half note), C (half note), D (quarter note), E-flat (quarter note), and F (quarter note). The piano part (Pno.) plays the first five notes of the scale in a descending sequence: B-flat (half note), C (half note), D (quarter note), E-flat (quarter note), and F (quarter note). The drums (Dr.) play a steady eighth-note pattern throughout the exercise.

## First Five Note Exercises

13

Fl.

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Tba.

Dr.

Pno.

Bb

D

The musical score is for a woodwind and brass ensemble with piano and drums. It consists of six staves for woodwinds/brass (Flute, Alto Saxophone, Tenor Saxophone, Trumpet, Trombone, and Tuba), a Drums staff, and a Piano staff. The key signature is B-flat major (two flats). The exercise is in 4/4 time. The first measure of each staff contains a whole note chord or a single note. The second and third measures contain five-note ascending and descending runs. The piano part has a Bb chord in the first measure and a D chord in the second measure. The drums play a steady eighth-note pattern.

142  
(MED.)

# HEART AND SOUL

-HOAGY CARMICHAEL/  
FRANK LOESSER

Handwritten musical score for "Heart and Soul" in 4/4 time, featuring chords and melody lines.

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

142 **E♭**  
(MED.)

# HEART AND SOUL

- HOAGY CARMICHAEL/  
FRANK LOESSER

Chords and notation for the first staff:  
D B-7 E-7 A7 Dmaj7 B-7 E-7 A7

Chords and notation for the second staff:  
F#-7 B-7 E-7 A7 D B-7 E-7 A7

Chords and notation for the third staff:  
2. D E-7 A7 Dmaj7 A-7 D7 Gmaj7 F#7 B7 E7

Chords and notation for the fourth staff:  
A7 D7 G7 F#7 Gmaj7 F#7 B7 E7

Chords and notation for the fifth staff:  
A7 D7 G7 A7 D B-7 E-7 A7

Chords and notation for the sixth staff:  
Dmaj7 B-7 E-7 A7 F#-7 B-7 E-7 A7

Chords and notation for the seventh staff:  
F#7#5 B7 E-7 A7 D (B-7 E-7 A7)

142  
(MED.)

Bb

# HEART AND SOUL

-HOAGY CARMICHAEL  
FRANK LEISSER

Handwritten musical score for "Heart and Soul" in B-flat major, 4/4 time. The score consists of eight staves of music with various chords and melodic lines. The key signature has two flats (Bb and Eb). 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: G, E-7, A-7, D7, G(maj7), 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, G(maj7), D-7, G7, C(maj7), B7, E7, A7
- Staff 4: D7, G7, C7, B7, C(maj7), B7, E7, A7
- Staff 5: D7, G7, C7, D7, G, E-7, A-7, D7
- Staff 6: G(maj7), 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)



1/42

(MED.)

# HEART AND SOUL

 -HOAGY CARMICHAEL/  
FRANK LOESSER

Handwritten musical score for "Heart and Soul" in 1/42 time. The score is written on a single staff with a key signature of one flat (Bb) and a common time signature (C). The melody is written in a treble clef. Chords are indicated by letters above the staff, and some are written below the staff. The score includes a first ending (1.) and a second ending (2.).

Chords and notation details:

- First line: F, D-7, G-7, C7, Fmaj7, D-7, G-7, C7
- Second line: A-7, D-7, G-7, C7, 1. F, D-7, G-7, C7
- Third line: 2. F, G-7, C7, Fmaj7, C-7, F7, Bbmaj7, A7, D7, G7
- Fourth line: C7, F7, Bb7, A7, Bbmaj7, A7, D7, G7
- Fifth line: C7, F7, Bb7, C7, F, D-7, G-7, C7
- Sixth line: Fmaj7, D-7, G-7, C7, A-7, D-7, G-7, C7
- Seventh line: A7#5, D7, G-7, C7, F, (D-7, G-7, C7)

# IT DON'T MEAN A THING

(If It Ain't Got That Swing)

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

MODERATELY FAST

The musical score is arranged in three systems, each with three staves. The first system (measures 1-4) features a treble staff with eighth-note patterns and a forte (f) dynamic, and two bass staves with eighth-note accompaniment. The second system (measures 5-8) continues the eighth-note patterns in the treble staff, with the bass staves showing some rests and a mezzo-forte (mf) dynamic. The third system (measures 9-12) begins with a double bar line and a key signature change to two flats (B-flat and E-flat), indicated by a large 'S' symbol. The treble staff continues with eighth-note patterns, while the bass staves provide a steady accompaniment. Measure numbers 1 through 12 are printed below the staves.

# Don't Mean A Thing - C

21

To Coda

Measures 13-16 of the musical score. The score is written for three staves (treble, alto, and bass clefs). Measure 13 starts with a treble clef and a key signature of one flat. Measures 14-16 are marked with a first ending bracket. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *ff* (fortissimo) in measure 16.

Measures 17-20 of the musical score. The score continues with three staves. Measure 17 starts with a second ending bracket. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *f* (forte) in measure 17.

Measures 21-23 of the musical score. The score continues with three staves. Measure 21 starts with a treble clef and a key signature of one flat. Measures 22-23 are marked with a first ending bracket. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Measures 24-25 of the musical score. The score continues with three staves. Measure 24 starts with a treble clef and a key signature of one flat. Measure 25 is marked with a first ending bracket. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The text *D.S. al Coda* is written above measure 25.

CODA

Measure 26 of the musical score. The score continues with three staves. Measure 26 starts with a treble clef and a key signature of one flat. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The text *CODA* is written above 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, numbered 1 through 12. Measures 1-4 are marked with a forte (f) dynamic. Measures 5-8 are marked with a mezzo-forte (mf) dynamic. Measures 9-12 are marked with a mezzo-forte (mf) dynamic. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as slurs and ties. A double bar line is present at the end of measure 8.

# 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 treble clef, with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'MODERATELY FAST'. The score consists of 12 measures, numbered 1 through 12. Measures 1-4 are marked with a forte (f) dynamic. Measures 5-8 are marked with a mezzo-forte (mf) dynamic. Measures 9-12 are marked with a mezzo-forte (mf) dynamic. The score includes various musical notations such as eighth notes, quarter notes, and half notes, 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 music (measures 13-16). It consists of three staves. Measure 13 is marked with a '13' below the staff. Measure 14 is marked with a '14' below the staff. Measure 15 is marked with a '15' below the staff. Measure 16 is marked with a '16' below the staff and a 'ff' dynamic marking above the staff. The music is in 4/4 time and key of E-flat major.

Second system of music (measures 17-20). It consists of three staves. Measure 17 is marked with a '17' below the staff and a 'f' dynamic marking above the staff. Measure 18 is marked with a '18' below the staff. Measure 19 is marked with a '19' below the staff. Measure 20 is marked with a '20' below the staff. The music is in 4/4 time and key of E-flat major.

Third system of music (measures 21-23). It consists of three staves. Measure 21 is marked with a '21' below the staff. Measure 22 is marked with a '22' below the staff. Measure 23 is marked with a '23' below the staff. The music is in 4/4 time and key of E-flat major.

Fourth system of music (measures 24-25). It consists of three staves. Measure 24 is marked with a '24' below the staff. Measure 25 is marked with a '25' below the staff. The music is in 4/4 time and key of E-flat major.

CODA

Coda section (measures 26-26). It consists of three staves. Measure 26 is marked with a '26' below the staff. The music is in 4/4 time and key of E-flat major.

# IT DON'T MEAN A THING

(If It Ain't Got That Swing)

**E<sub>b</sub>**

\* Readin  
Bass Clef

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

MODERATELY FAST

7: The musical score is written for three staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second and third staves begin with a treble clef and a key signature of one sharp (F#). The tempo is marked 'MODERATELY FAST'. The score is divided into measures numbered 1 through 12. Measures 1-4 are marked with a forte (f) dynamic. Measures 5-8 are marked with a mezzo-forte (mf) dynamic. Measures 9-12 are marked with a mezzo-forte (mf) dynamic. The score includes various musical notations such as notes, rests, and accidentals. There are also handwritten annotations: 'E<sub>b</sub>' and 'B<sub>b</sub>' above measures 7 and 8 respectively, and a double bar line at the beginning of measure 9.



# Don + Mean A Thing - ED

21

To Coda

First system of music (measures 13-16). It consists of three staves in treble clef with a key signature of one sharp (F#). Measure numbers 13, 14, 15, and 16 are indicated below the staves. The first staff has a first ending bracket over measures 15 and 16, marked with a first ending symbol (1.). Dynamics include *ff* (fortissimo) in measures 15 and 16.

Second system of music (measures 17-20). It consists of three staves in treble clef with a key signature of one sharp (F#). Measure numbers 17, 18, 19, and 20 are indicated below the staves. The first staff has a second ending bracket over measures 17 and 18, marked with a second ending symbol (2.). Dynamics include *f* (forte) in measures 17 and 18.

Third system of music (measures 21-23). It consists of three staves in treble clef with a key signature of one sharp (F#). Measure numbers 21, 22, and 23 are indicated below the staves.

Fourth system of music (measures 24-25). It consists of three staves in treble clef with a key signature of one sharp (F#). Measure numbers 24 and 25 are indicated below the staves. A chord symbol *E4* is written above the first staff in measure 24. The system ends with a double bar line.

D.S. al Coda

Coda

Fifth system of music (measure 26). It consists of three staves in treble clef with a key signature of one sharp (F#). Measure number 26 is indicated below the staves. The system ends with a double bar line.

# Rhythm

## IT DON'T MEAN A THING

(If It Ain't Got That Swing)

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

MODERATELY FAST

The musical score is arranged in three systems, each with three staves (treble, guitar, and bass). The key signature is B-flat major (two flats). The tempo is marked 'MODERATELY FAST'. The score includes various musical notations such as eighth notes, quarter notes, and rests. Chord symbols are placed above the guitar staff: *f* C7, Ebm6, Bb, Gm, C7, F7sus, Bb, (C7), (F7), (Bb), (D7), Gm, Eb7, D7, and Gm. The piece concludes with a double bar line at measure 12.

# It Don't Mean A Thing - Rhythm

*To Coda*  1.

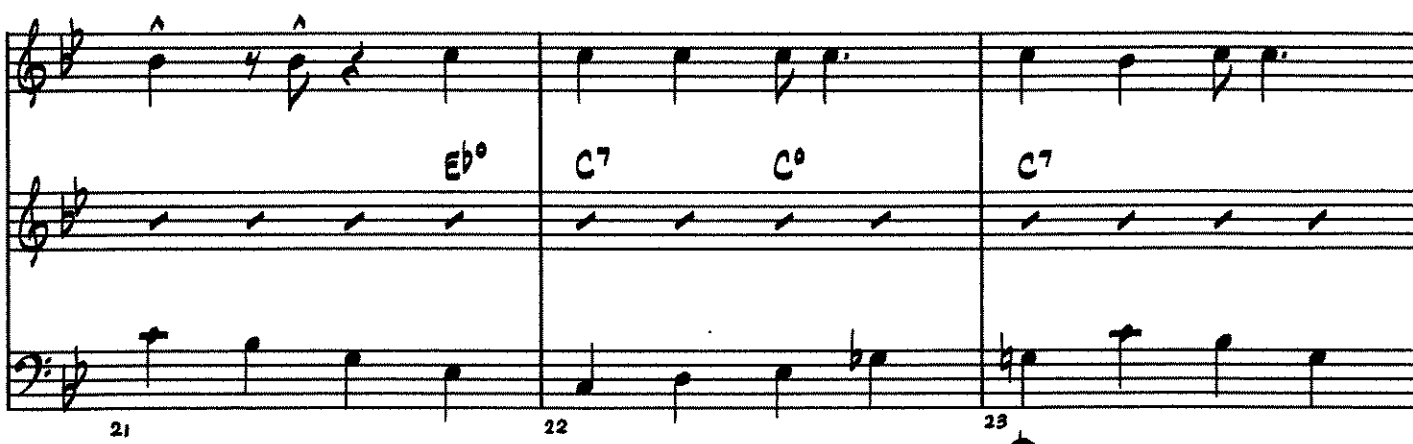


Measures 13-20: First system of music. Measure 13: Treble clef has a half note G4, quarter note A4, quarter note B4; Bass clef has a half note E3, quarter note F3, quarter note G3. Chord: C7. Measure 14: Treble clef has a half note G4, quarter note A4, quarter note B4; Bass clef has a half note E3, quarter note F3, quarter note G3. Chords: C7+5, C7. Measure 15: Treble clef has a half note G4, quarter note A4, quarter note B4; Bass clef has a half note E3, quarter note F3, quarter note G3. Chords: Ebm6. Measure 16: Treble clef has a half note G4, quarter note A4, quarter note B4; Bass clef has a half note E3, quarter note F3, quarter note G3. Chord: Bb.

2.



Measures 17-20: Second system of music. Measure 17: Treble clef has a half note G4, quarter note A4, quarter note B4; Bass clef has a half note E3, quarter note F3, quarter note G3. Chord: Bb. Measure 18: Treble clef has a half note G4, quarter note A4, quarter note B4; Bass clef has a half note E3, quarter note F3, quarter note G3. Chords: Eb0, Bb7. Measure 19: Treble clef has a half note G4, quarter note A4, quarter note B4; Bass clef has a half note E3, quarter note F3, quarter note G3. Chord: Eb. Measure 20: Treble clef has a half note G4, quarter note A4, quarter note B4; Bass clef has a half note E3, quarter note F3, quarter note G3. Chord: Eb.



Measures 21-23: Third system of music. Measure 21: Treble clef has a half note G4, quarter note A4, quarter note B4; Bass clef has a half note E3, quarter note F3, quarter note G3. Chord: Eb0. Measure 22: Treble clef has a half note G4, quarter note A4, quarter note B4; Bass clef has a half note E3, quarter note F3, quarter note G3. Chords: C7, C0. Measure 23: Treble clef has a half note G4, quarter note A4, quarter note B4; Bass clef has a half note E3, quarter note F3, quarter note G3. Chord: C7.

*D.S. al Coda*



Measures 24-25: Fourth system of music. Measure 24: Treble clef has a half note G4, quarter note A4, quarter note B4; Bass clef has a half note E3, quarter note F3, quarter note G3. Chords: F7, G7. Measure 25: Treble clef has a half note G4, quarter note A4, quarter note B4; Bass clef has a half note E3, quarter note F3, quarter note G3. Chord: D7. Measure 25 (Fill): Treble clef has a half note G4, quarter note A4, quarter note B4; Bass clef has a half note E3, quarter note F3, quarter note G3.

CODA



Measure 26: Treble clef has a half note G4, quarter note A4, quarter note B4; Bass clef has a half note E3, quarter note F3, quarter note G3. Chord: Bb.

Flute

# It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

*With Expression*

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

S. phrasing for solo only

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 two flats (B-flat and E-flat). The Soprano part features a melodic line with a slur over measures 1-7. The Alto, Tenor, and Bass parts provide harmonic support, with the word "legato" written below the staff for each part.

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

Score for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices, measures 15-22. The Soprano part features a melodic line with a slur over measures 15-22. The Alto, Tenor, and Bass parts continue the harmonic support. The word "Lower notes for solo only" is written above the Soprano staff for measures 15-22.

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 Soprano part includes a solo line with the instruction "legato". The music is in 4/4 time and features a key signature of one sharp (F#).

Second system of musical notation (measures 9-15) for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The Soprano part includes a solo line with the instruction "legato". The music is in 4/4 time and features a key signature of one sharp (F#).

Third system of musical notation (measures 16-23) for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The Soprano part includes a solo line with the instruction "Lower notes for solo only". The music is in 4/4 time and features a key signature of one sharp (F#).

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 includes a slur over measures 9-15. 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 includes a slur over measures 16-23. The Alto, Tenor, and Bass parts continue the harmonic support. The Soprano part has a solo line starting at measure 16.

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 musical notation (measures 1-7) for Alto Sax/Baritone Sax. The score is written for four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is one sharp (F#) and the time signature is 4/4. The Soprano staff has a melodic line with a slur over measures 1-7. The Alto, Tenor, and Bass staves provide harmonic support. The word "legato" is written above the Soprano staff in measures 1, 2, and 3. The dynamic markings ***mf mp mf f*** are indicated at the beginning of the piece.

Second system of musical notation (measures 8-14) for Alto Sax/Baritone Sax. The score continues the four-staff arrangement (S, A, T, B). The Soprano staff has a melodic line with a slur over measures 8-14. The Alto, Tenor, and Bass staves provide harmonic support. The measure number "8" is written at the beginning of the system.

Third system of musical notation (measures 15-21) for Alto Sax/Baritone Sax. The score continues the four-staff arrangement (S, A, T, B). The Soprano staff has a melodic line with a slur over measures 15-21. The Alto, Tenor, and Bass staves provide harmonic support. The measure number "15" is written at the beginning of the system. The text "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

First system of the musical score, measures 1-8. The score is for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is one flat (B-flat) and the time signature is 4/4. The Soprano part has a melodic line with a slur over measures 1-8 and a 'legato' marking. The Alto, Tenor, and Bass parts provide harmonic support with similar phrasing. The Soprano part has a 'S. phrasing for solo only' instruction above it.

Second system of the musical score, measures 9-15. The score continues for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano part has a melodic line with a slur over measures 9-15 and a 'legato' marking. The Alto, Tenor, and Bass parts provide harmonic support. The Soprano part has an 'optional 8vb' marking above it.

Third system of the musical score, measures 16-24. The score continues for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano part has a melodic line with a slur over measures 16-24 and a 'Lower notes for solo only' marking above it. The Alto, Tenor, and Bass parts provide harmonic support. The system ends with a double bar line.



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 (B-flat) and the time signature is 4/4. The music is marked *legato* for all parts.

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 (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 "Lower notes for solo only".

Tuba

# It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

*With Expression*

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

S. phrasing for solo only

First system of music (measures 1-7). The score is for Soprano (S), Alto (A), Tenor (T), Bass (B), and Tuba. The key signature is one flat (B-flat) and the time signature is 4/4. The Tuba part is marked *legato* and features a long, flowing line across the first seven measures.

Second system of music (measures 8-14). The score continues for Soprano (S), Alto (A), Tenor (T), Bass (B), and Tuba. The Tuba part continues its *legato* line, with a measure rest in measure 12.

Lower notes for solo only

Third system of music (measures 15-22). The score continues for Soprano (S), Alto (A), Tenor (T), Bass (B), and Tuba. The Tuba part continues its *legato* line, with a measure rest in measure 17. The system concludes with a double bar line.

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

*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

[illegible]

# 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 for 'It Is Well'. It features four staves labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The music begins with a double bar line and a repeat sign. The Soprano part has a long melodic line with a slur and the word 'legato' written below it. The other parts provide harmonic support with sustained notes and moving lines. The system ends with a repeat sign.

Second system of the musical score, starting at measure 8. It continues the four-part setting for Soprano, Alto, Tenor, and Bass. The Soprano part has a long melodic line with a slur. The system ends with a repeat sign.

Lower notes for solo only

Third system of the musical score, starting at measure 15. It continues the four-part setting. The Soprano part has a long melodic line with a slur. The system ends with a repeat sign.

C Instruments - Low

# It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

*With Expression*

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

S. phrasing for solo only

First system of musical notation (measures 1-7) 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 features a melodic line with a slur over measures 1-6 and a fermata at the end of measure 7. The Alto, Tenor, and Bass parts provide harmonic support. The word "legato" is written below the Soprano staff in measures 1, 2, and 3.

Second system of musical notation (measures 8-14) for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The Soprano part continues the melodic line with a slur over measures 8-13 and a fermata at the end of measure 14. The Alto, Tenor, and Bass parts continue the harmonic support.

Third system of musical notation (measures 15-22) for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The Soprano part features a melodic line with a slur over measures 15-18 and a fermata at the end of measure 22. The Alto, Tenor, and Bass parts continue the harmonic support. 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)

# **LIFT EVERY VOICE AND SING**

by James Weldon Johnson & J. Rosamond Johnson

as played by the Florida A&M University Marching Band

Arr. Lindsey B. Sarjeant

Adapted by Walsh

for the SciTech Band



This page of a musical score is for a large ensemble, featuring various instruments and dynamic markings. The score is written in 8/8 time with a tempo of 70. The instruments listed on the left are Piccolo, Flute, B♭ Clarinet 1, B♭ Clarinet 2, Bass Clarinet, Alto Saxophone, Tenor Saxophone, B♭ Trumpet 1, B♭ Trumpet 2, Horn in F, Trombone 1, Trombone 2, Tuba, Euphonium in B♭, Electric Guitar, Electric Bass, Drum Kit, Bass Drums, Snare Drum, Piano, Cymbals, and Tenor Drums. The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte), and a section marked with a box labeled 'A'. The music is written in 8/8 time with a tempo of 70. The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte), and a section marked with a box labeled 'A'. The music is written in 8/8 time with a tempo of 70.

10

Picc.

Fl.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

A. Sax.

T. Sax.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

F Hn.

Tbn. 1

Tbn. 2

Tba.

Euph. in B $\flat$

El. Guit.

El. B.

D. Kit

B.D.

SD

Pno.

Cym.

T.D.

4

30

Picc. *mf*

Fl. *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B♭ Tpt. 1 *mf*

B♭ Tpt. 2 *mf*

F Hn. *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tba. *mf*

Euph. in B♭ *mf*

El. Guitt. *mf*

El. B. *mf*

D. Kit

B.D. *mf*

SD *mf*

Pno. *mf*

Cym. *mf*

T.D. *mf*

**C**

5



# **“Lift Every Voice and Sing”**

James Weldon Johnson & J. Rosamond Johnson

Lift every voice and sing,  
Till earth and heaven ring!  
Ring with the harmonies of Liberty!

Let our rejoicing rise  
High as the list'ning skies;  
Let it resound loud as the rolling sea!

Sing a song full of the faith that the dark past has  
taught us!  
Sing a song full of the hope that the present has  
brought us!

Facing the rising sun of our new day begun,  
Let us march on till victory is won!

## **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 starting with a half rest, followed by eighth and quarter notes, with a triplet of eighth notes in the fourth measure.
- Clarinet in B♭:** Similar to the Flute, playing a melodic line with a triplet of eighth notes in the fourth measure.
- Alto Sax:** Plays a sustained harmonic line, mostly whole notes and half notes.
- Tenor Sax:** Similar to the Clarinet in B♭, playing a melodic line with a triplet of eighth notes in the fourth measure.
- Baritone Sax:** Plays a sustained harmonic line, mostly whole notes and half notes.
- Horn in F:** Plays a sustained harmonic line, mostly whole notes and half notes.
- Trumpet in B♭ 1:** Similar to the Clarinet in B♭, playing a melodic line with a triplet of eighth notes in the fourth measure.
- Trumpet in B♭ 2:** Similar to the Clarinet in B♭, playing a melodic line with a triplet of eighth notes in the fourth measure.
- Trumpet in B♭ 3:** Similar to the Clarinet in B♭, playing a melodic line with a triplet of eighth notes in the fourth measure.
- Trombone 1:** Plays a sustained harmonic line, mostly whole notes and half notes.
- Trombone 2:** Plays a sustained harmonic line, mostly whole notes and half notes.
- Baritone (T.C.):** Similar to the Clarinet in B♭, playing a melodic line with a triplet of eighth notes in the fourth measure.
- Baritone (B.C.):** Similar to the Clarinet in B♭, playing a melodic line with a triplet of eighth notes in the fourth measure.
- Tuba:** Plays a sustained harmonic line, mostly whole notes and half notes.

The score includes dynamic markings such as *p* (piano) and *f* (forte). The music is arranged in a way that allows for a rich, layered sound, with the woodwinds and brass instruments providing a strong harmonic foundation and the melodic lines.



**A**

2  
8

Fl.

B♭ Cl.

A. Sx.

T. Sx.

B. Sx.

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Bar.

Bari (B.C.)

Tuba

My Way

A

## **B** My Way

## 4

[illegible]



# My Way

**A**

Snares  
Toms

Tenors  
Drums

Bass  
Drum

Cymbals

ff

ff

ff

ff

ff

[illegible]

11 2

11 2

11 2

11 2

cres.

cres.

cres.

Two Plate Roll

cres.



## **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

Piano Reduction

Cr. Cym. S.D. B.D. Timp. Tune F & B♭

rit. div. unis.

f

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YBSS4

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.

1

Cl.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1

Tpt. (Cnt.)

2

Hn.

Trb. 1

Trb. 2, Bar., Bsn.

Tuba

Susp. Cym. (yarn mallets)

1

Perc.

2

Pno. Red.

This musical score page contains measures 18 through 21 of the piece 'The Rose Tree'. The instrumentation includes Flute, Oboe, Clarinets 1 and 2, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpets 1 and 2 (labeled as Contraltos), Horns, Trombones 1, 2, Baritone, and Euphonium, Tuba, Suspended Cymbal (yarn mallets), Percussion 1 and 2, and Piano. The key signature has one flat (B-flat major or D minor). The time signature is 4/4. Measure 18 begins with a piano (p) dynamic. Measure 19 features a mezzo-forte (mf) dynamic marking. Measure 20 includes a piano (p) dynamic marking and a crescendo hairpin. Measure 21 concludes with a mezzo-forte (mf) dynamic marking and a square box symbol. The piano part features a rhythmic accompaniment of eighth and sixteenth notes.

УРС: А

**Musical Score Excerpt:**

The score shows multiple staves for various instruments, including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpet (Tpt.), Trombone (Trb.), Tuba, Percussion (Perc.), and Piano Reduction (Pno. Red.).

Key markings include dynamics such as *f*, *mf*, and *div.*. The score also features repeat signs and first endings (labeled "1.").

YBS54

# Santa Claus Is Comin' To Town

Score

[Subtitle]

Coots & Gillespie  
arr. Bernice

Moderate Swing



Score for "Santa Claus Is Comin' To Town" (arr. Bernice), featuring Melody, Bass Line, Synthesizer, and Bass Guitar parts.

**Key Signature:** B-flat major (two flats)  
**Time Signature:** 4/4  
**Tempo:** Moderate Swing

**Instrumentation:** Melody C, Melody Bb, Melody Eb, Melody Bass Clef, Bass Line C, Bass Line Bb, Bass Line Eb, Bass Line Bass Clef, Synthesizer, Bass Guitar.

**Chord Progression (Bass Lines):**

| Measure | Bass Line C | Bass Line Bb | Bass Line Eb | Bass Line Bass Clef |
|---------|-------------|--------------|--------------|---------------------|
| 1       | F           | C            | Eb           | Bb                  |
| 2       | C           | G7           | Bb           | Eb                  |
| 3       | F           | C            | Eb           | Bb                  |
| 4       | Fm          | Cm           | Ebm          | Eb                  |
| 5       | C           | F#           | Bb           | Bb                  |
| 6       | Am          | Ebm          | Gm           | Gm                  |

**Dynamic Markings:** *mf* (mezzo-forte) is indicated for the Melody and Bass Line parts.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a piano and guitar arrangement. The score is written for a grand piano (Synth) and a bass guitar (Bass). The key signature is B-flat major (two flats: B-flat and E-flat). The time signature is 4/4. The score is divided into two systems. The first system contains the first four measures, and the second system contains the next four measures. The piano part is written in the right hand, and the bass guitar part is written in the left hand. The score includes chord diagrams for the piano part, which are labeled with letters A through Z. The guitar part is written in the right hand, and the bass guitar part is written in the left hand. The score includes chord diagrams for the guitar part, which are labeled with letters A through Z. The score includes chord diagrams for the bass guitar part, which are labeled with letters A through Z. The score includes chord diagrams for the piano part, which are labeled with letters A through Z. The score includes chord diagrams for the guitar part, which are labeled with letters A through Z. The score includes chord diagrams for the bass guitar part, which are labeled with letters A through Z.



**B**

3

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It includes vocal parts for four voices (C, Bb, Eb, B.C.) and piano accompaniment for Synth and Bass. The score is divided into two systems, each containing four staves. The key signature is Bb major (two flats), and the time signature is 4/4. The score begins with a measure marked "15". The vocal parts feature a mix of whole, half, and quarter notes, with some parts having lyrics. The piano accompaniment includes chords and melodic lines. The Synth part includes a bass line and a treble line. The Bass part includes a bass line. The score is written for a four-part vocal harmony and piano accompaniment.

**Vocal Parts:**

- C:** Treble clef, key signature of Bb major. Notes include G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, A56, Bb56, C57, D57, E57, F57, G57, A57, Bb57, C58, D58, E58, F58, G58, A58, Bb58, C59, D59, E59, F59, G59, A59, Bb59, C60, D60, E60, F60, G60, A60, Bb60, C61, D61, E61, F61, G61, A61, Bb61, C62, D62, E62, F62, G62, A62, Bb62, C63, D63, E63, F63, G63, A63, Bb63, C64, D64, E64, F64, G64, A64, Bb64, C65, D65, E65, F65, G65, A65, Bb65, C66, D66, E66, F66, G66, A66, Bb66, C67, D67, E67, F67, G67, A67, Bb67, C68, D68, E68, F68, G68, A68, Bb68, C69, D69, E69, F69, G69, A69, Bb69, C70, D70, E70, F70, G70, A70, Bb70, C71, D71, E71, F71, G71, A71, Bb71, C72, D72, E72, F72, G72, A72, Bb72, C73, D73, E73, F73, G73, A73, Bb73, C74, D74, E74, F74, G74, A74, Bb74, C75, D75, E75, F75, G75, A75, Bb75, C76, D76, E76, F76, G76, A76, Bb76, C77, D77, E77, F77, G77, A77, Bb77, C78, D78, E78, F78, G78, A78, Bb78, C79, D79, E79, F79, G79, A79, Bb79, C80, D80, E80, F80, G80, A80, Bb80, C81, D81, E81, F81, G81, A81, Bb81, C82, D82, E82, F82, G82, A82, Bb82, C83, D83, E83, F83, G83, A83, Bb83, C84, D84, E84, F84, G84, A84, Bb84, C85, D85, E85, F85, G85, A85, Bb85, C86, D86, E86, F86, G86, A86, Bb86, C87, D87, E87, F87, G87, A87, Bb87, C88, D88, E88, F88, G88, A88, Bb88, C89, D89, E89, F89, G89, A89, Bb89, C90, D90, E90, F90, G90, A90, Bb90, C91, D91, E91, F91, G91, A91, Bb91, C92, D92, E92, F92, G92, A92, Bb92, C93, D93, E93, F93, G93, A93, Bb93, C94, D94, E94, F94, G94, A94, Bb94, C95, D95, E95, F95, G95, A95, Bb95, C96, D96, E96, F96, G96, A96, Bb96, C97, D97, E97, F97, G97, A97, Bb97, C98, D98, E98, F98, G98, A98, Bb98, C99, D99, E99, F99, G99, A99, Bb99, C100, D100, E100, F100, G100, A100, Bb100, C101, D101, E101, F101, G101, A101, Bb101, C102, D102, E102, F102, G102, A102, Bb102, C103, D103, E103, F103, G103, A103, Bb103, C104, D104, E104, F104, G104, A104, Bb104, C105, D105, E105, F105, G105, A105, Bb105, C106, D106, E106, F106, G106, A106, Bb106, C107, D107, E107, F107, G107, A107, Bb107, C108, D108, E108, F108, G108, A108, Bb108, C109, D109, E109, F109, G109, A109, Bb109, C110, D110, E110, F110, G110, A110, Bb110, C111, D111, E111, F111, G111, A111, Bb111, C112, D112, E112, F112, G112, A112, Bb112, C113, D113, E113, F113, G113, A113, Bb113, C114, D114, E114, F114, G114, A114, Bb114, C115, D115, E115, F115, G115, A115, Bb115, C116, D116, E116, F116, G116, A116, Bb116, C117, D117, E117, F117, G117, A117, Bb117, C118, D118, E118, F118, G118, A118, Bb118, C119, D119, E119, F119, G119, A119, Bb119, C120, D120, E120, F120, G120, A120, Bb120, C121, D121, E121, F121, G121, A121, Bb121, C122, D122, E122, F122, G122, A122, Bb122, C123, D123, E123, F123, G123, A123, Bb123, C124, D124, E124, F124, G124, A124, Bb124, C125, D125, E125, F125, G125, A125, Bb125, C126, D126, E126, F126, G126, A126, Bb126, C127, D127, E127, F127, G127, A127, Bb127, C128, D128, E128, F128, G128, A128, Bb128, C129, D129, E129, F129, G129, A129, Bb129, C130, D130, E130, F130, G130, A130, Bb130, C131, D131, E

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

Detailed description: This is a musical score for the song 'Santa Claus Is Comin' To Town'. It features a piano part with a key signature change to B-flat major (indicated by a 'C' in a box). The piano part includes a 'To Coda' instruction. The score also includes parts for strings (B.L. C, B.L. B-flat, B.L. E-flat), synth, and bass. Chord progressions are provided for each instrument part, including F7, F-sharp-diminished, G minor, C7, F7, F-sharp-augmented, B-flat, E-flat, B-flat, B-flat7, E-flat, and E-flat minor.

# Santa Claus Is Comin' To Town

5

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

30

C

B $\flat$

E $\flat$

B.C.

B.L. C

B.L. B $\flat$

B.L. E $\flat$

B.L. B.C.

Synth

Bass

*f*

The musical score is arranged for a large ensemble. It features the following parts: C (Trumpet), B $\flat$  (Trumpet), E $\flat$  (Trumpet), B.C. (Baritone/Cornet), B.L. C (Bass Line C), B.L. B $\flat$  (Bass Line B-flat), B.L. E $\flat$  (Bass Line E-flat), B.L. B.C. (Bass Line Baritone/Cornet), Synth (Synthesizer), and Bass (Double Bass). The score begins at measure 30. The key signature changes from B-flat major to E major, indicated by the 'D.S. al Coda' instruction and the 'E' key signature. The music is in 4/4 time. The bass line is marked with a forte (*f*) dynamic. The score includes various musical notations such as notes, rests, and accidentals.

## 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 arranged for a large ensemble, including a concert band and a string section. The instruments listed on the left are C (Cornet), Bb (B-flat Trumpet), Eb (E-flat Trombone), B.C. (Baritone/Cornet), B.L. C (Bass Line C), B.L. Bb (Bass Line B-flat), B.L. Eb (Bass Line E-flat), B.L. B.C. (Bass Line Baritone/Cornet), Synth (Synthesizer), and Bass (Double Bass). The score begins at measure 39. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is written in a grand staff format, with each instrument having its own staff. The C, Bb, Eb, and B.C. staves are in the upper register, while the B.L. staves and the Synth/Bass staves are in the lower register. The Synth part is written in a grand staff (treble and bass clef). The Bass part is written in a single bass clef staff. The score is a page from a larger manuscript, as indicated by the page number '6' in the top left corner.



# Bb-Low

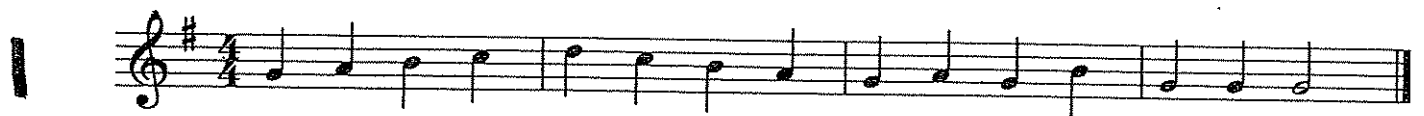
## Sight Reading Exercises





**E♭**

# Sight Reading Exercises









## Simple Gifts

*from Appalachian Spring*

**Traditional**  
**Aaron Copland (1900-1990)**

Flute

Oboe

Bassoon

Clarinet in B♭

Bass Clarinet

Alto Sax.

Tenor Sax.

Baritone Sax.

Trumpet in B♭

Horn in F

Baritone (T.C.)

Baritone (B.C.)

Tuba

Guitar

Bass Guitar

Mallets

Piano

Snare Drum (Beginning)

Snare Drum (Advanced)



## Score

# Smells Like Teen Spirit

As Recorded by Nirvana  
Arr. Walsh

**[A]**

Melody C

Melody Bb

Melody Eb

Melody F

Melody (B.C.)

Countermelody C

Countermelody Bb

Countermelody Eb

Countermelody F

Countermelody (B.C.)

Bass Line C

Bass Line Bb

Bass Line Eb

Bass Line F

Bass Line (B.C.)

Bass Guitar

Electric Guitar

Lead Guitar

Vibraphone

Piano 1

Piano 2

Drum Set

Floor Tom

Suspended Cymbal

Bass Drum

Power Chords  
Fm Bb G Ab Db C etc.....

*mf* *f*

7

M. C.

M. Bb

M. Eb

M. F

M. (B.C.)

CM. C

CM. Bb

CM. Eb

CM. F

CM. (B.C.)

BL. C

BL. Bb

BL. Eb

BL. F

BL. (B.C.)

B. Guit.

E.G.

L.G.

Vib.

Pno.1

Pno.2

D.S.

F.T.

Sus. Cym.

B.D.

13 **B** **C**

M. C. *mp*

M. B $\flat$  *mp*

M. E $\flat$  *mp*

M. F *mp*

M. (B.C.) *mp*

CM. C *mf* *mp*

CM. B $\flat$  *mf* *mp*

CM. E $\flat$  *mf* *mp*

CM. F *mf* *mp*

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

EL. C

BL. B $\flat$

BL. E $\flat$

BL. F

BL. (B.C.)

B. Guit. *mf*

E.G.

L.G. *mf*

Vib.

Pno. I *mf* Fm B $\flat$  A $\flat$  D $\flat$  Fm B $\flat$  A $\flat$  D $\flat$  Fm B $\flat$  A $\flat$  D $\flat$  Fm B $\flat$  A $\flat$  D $\flat$

Pno. II *mf* Fm B $\flat$  A $\flat$  D $\flat$  Fm B $\flat$  A $\flat$  D $\flat$  Fm B $\flat$  A $\flat$  D $\flat$  Fm B $\flat$  A $\flat$  D $\flat$

D.S. *mf*

F.T. *mf*

Sus. Cym.

B.D. *mf*

21 D

M.C. *mf*

M.B. *mf*

M.Eb *mf*

M.F *mf*

M.(B.C.) *mf*

CM.C *mf*

CM.Bb *mf*

CM.Eb *mf*

CM.F *mf*

CM.(B.C.) *mf*

BL.C *mf*

BL.Bb *mf*

BL.Eb *mf*

BL.F *mf*

BL.(B.C.) *mf*

B. Guit. *mf*

E.G.

L.G. *mf*

Vib. *mf*

Pno. 1 *mf*

Pno. 2 *mf*

D.S. *mf*

F.T. *mf*

Sus. Cym.

B.D. *mf*



[illegible]

35

M. C

M. Bb

M. Eb

M. F

M. (B.C.)

CM. C

CM. Bb

CM. Eb

CM. F

CM. (B.C.)

BL. C

BL. Bb

BL. Eb

BL. F

BL. (B.C.)

B. Guit.

E.G.

L.G.

Vib.

Pno. 1

Pno. 2

D.S.

F.T.

Sus. Cym.

B.D.

etc.....

Fm Bb G Ab Db C Fm Bb G Ab Db C Fm Bb G Ab Db C

Fm Bb G Ab Db C Fm Bb G Ab Db C Fm Bb G Ab Db C

To Coda on 3rd Time

F

41

M. C.

M. B $\flat$

M. E $\flat$

M. F

M. (B.C.)

CM. C

CM. B $\flat$

CM. E $\flat$

CM. F

CM. (B.C.)

BL. C

BL. B $\flat$

BL. E $\flat$

BL. F

BL. (B.C.)

B. Guit.

E.G.

L.G.

Vib.

Pno. 1

Pno. 2

D.S.

F.T.

Sus. Cym.

B.D.

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

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

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

3

3



53

M. C

M. B♭

M. E♭

M. F

M. (B.C.)

CM. C

CM. B♭

CM. E♭

CM. F

CM. (B.C.)

BL. C

BL. B♭

BL. E♭

BL. F

BL. (B.C.)

B. Guitt.

E.G.

L.G.

Vib.

Pno. I

Pno. 2

D.S.

F.T.

Sus. Cym.

B.D.

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

The musical score is written for a large ensemble. The top section includes vocal parts (M. C., M. Bb, M. Eb, M. F, M. (B.C.)) and a choir (CM. C, CM. Bb, CM. Eb, CM. F, CM. (B.C.)). Below these are brass instruments (BL. C, BL. Bb, BL. Eb, BL. F, BL. (B.C.)), guitar (B. Guit.), and woodwinds (E.G., L.G., Vib.). The piano section consists of two grand pianos (Pno. 1, Pno. 2). The bottom section features a double bass (D.S.), a timpani (F.T.), a suspended cymbal (Sus. Cym.), and a bass drum (B.D.). The score is in 4/4 time and features a key signature of two flats (Bb and Eb). The notation includes various musical symbols such as notes, rests, and dynamic markings.

65 I J

M. C. *mp*

M. Bb *mp*

M. Eb *mp*

M. F *mp*

M. (B.C.) *mp*

CM. C

CM. Bb

CM. Eb

CM. F

CM. (B.C.)

BL. C

BL. Bb

BL. Eb

BL. F

BL. (B.C.)

B. Guit. *mf* *Fm* *mp*

E.G.

L.G.

Vib. *mp*

Pno. 1 *mf* *mp*

Pno. 2 *mf* *mp*

D.S. *mf* *mp*

F.T. *mf* *mp*

Sus. Cym.

R.D. *mf* *mp*



72 K

M.C.

M.Bb

M.Eb

M.F

M.(B.C.)

CM.C

CM.Bb

CM.Eb

CM.F

CM.(B.C.)

BL.C

BL.Bb

BL.Eb

BL.F

BL.(B.C.)

B. Guit.

E.G.

L.G.

Vib.

Pno.1

Pno.2

D.S.

FT.

Sus. Cym.

B.D.

Ab Db Fm Bb Ab Db Fm Bb Ab Db Fm Bb Ab Db Fm Bb

Ab Db Fm Bb Ab Db Fm Bb Ab Db Fm Bb Ab Db Fm Bb



80

M. C

M. Bb

M. Eb

M. F

M. (B.C.)

CM. C

CM. Bb

CM. Eb

CM. F

CM. (B.C.)

BL. C

BL. Bb

BL. Eb

BL. F

BL. (B.C.)

B. Guit.

E.G.

L.G.

Vib.

Pno.1

Pno.2

D.S.

F.T.

Sus. Cym.

B.D.

85 

M. C. *f* *ff*

M. Bb *f* *ff*

M. Eb *f* *ff*

M. F *f* *ff*

M. (B.C.) *f* *ff*

CM. C *ff*

CM. Bb *ff*

CM. Eb *ff*

CM. F *ff*

CM. (B.C.) *ff*

BL. C *f* *ff*

BL. Bb *f* *ff*

BL. Eb *f* *ff*

BL. F *f* *ff*

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

B. Guit. *f* *ff*

E.G. *f* *ff*

L.G. *ff*

Vib. *f* *ff*

Pno. 1 *f* *ff* *fff*

Pno. 2 *f* *ff*

D.S. *f* *ff*

P.T. *f* *ff*

Sus. Cym. *f* *ff*

B.D. *f* *ff*

Ab Db C Fm Bb G Ab Db C Fm Bb G Ab Db C Fm Bb G

91

rit.

M. C.

M. Bb

M. Eb

M. F

M. (B.C.)

CM. C

CM. Bb

CM. Eb

CM. F

CM. (B.C.)

BL. C

BL. Bb

BL. Eb

BL. F

BL. (B.C.)

B. Guit.

E.G.

L.G.

Vib.

Pno.1

Pno.2

D.S.

F.T.

Sus. Cym.

B.D.

Ab Db C Fm Bb G Ab Db C Fm

Ab Db C Fm Bb G Ab Db C Fm

Ab Db C Fm Bb G Ab Db C Fm

fff



**Grade  
2**

Leading to "Command" of the Concert Band!

FULL CONDUCTOR SCORE  
Catalog No. 024-3860-01

# **The Star Spangled Banner**

**Arranged by  
Robert W. Smith**



## **Rising Band Series**

**FOR DEVELOPING BANDS!**



**C.L. BARNHOUSE COMPANY®**  
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## Rising Band Series (Grade levels 1 1/2 - 2)

The Rising Band Series is carefully designed and written to serve the performance needs of the developing band program. In addition to providing quality performance literature for your concert program, each title in the series provides an appropriate musical setting for the conductor/teacher to reinforce musical concepts and skills that have been addressed in the first two years of instruction. Written at two grade levels (1 1/2 and 2), the Rising Band Series provides a variety of musical works that employ the note and rhythm sequence used in most band method books. The Rising Band Series is a sound fundamental approach leading to a command of the concert band.

### The Star Spangled Banner

Arranged by  
**Robert W. Smith**

#### Instrumentation

|                                                     |    |
|-----------------------------------------------------|----|
| Full Conductor Score .....                          | 1  |
| Flute .....                                         | 10 |
| Oboe .....                                          | 2  |
| 1st Bb Clarinet .....                               | 6  |
| 2nd Bb Clarinet .....                               | 6  |
| Bb Bass Clarinet .....                              | 2  |
| Bassoon .....                                       | 2  |
| Eb Alto Saxophone .....                             | 8  |
| Bb Tenor Saxophone .....                            | 2  |
| Eb Baritone Saxophone .....                         | 2  |
| 1st Bb Trumpet .....                                | 5  |
| 2nd Bb Trumpet .....                                | 5  |
| F Horn .....                                        | 4  |
| Trombone .....                                      | 6  |
| Baritone BC .....                                   | 2  |
| Baritone TC .....                                   | 2  |
| Tuba .....                                          | 4  |
| Bells .....                                         | 2  |
| Timpani .....                                       | 1  |
| Percussion 1: Snare Drum, Bass Drum .....           | 4  |
| Percussion 2: Crash Cymbals, Suspended Cymbal ..... | 2  |
| Piano/Keyboard (optional) .....                     | 1  |

#### Program Notes

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

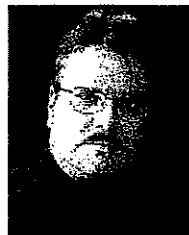
#### Notes to the Conductor

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

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



#### About the Arranger



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

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

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

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

#### CD Recording Available



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

Composers: Air of Nobility (Swearingen), Belles (R. W. Smith), Christmas Feast (Shaffer), Dark Odyssey (Grice), Deck the Halls With Drums and Voices (arr. R. W. Smith), Doodling Dragons (R. W. Smith), Firefall (Shaffer), Harpagon (Hawkins), Independence (Hawkins, Cohanway), Joyful and Triumphant (Hickoby), Little Star (Grice), Midnight Avenger (Newck), Navarre (R. W. Smith), Peace Like A River (arr. R. W. Smith), Prevailing Winds (R. W. Smith), Santa's Holiday Favorites (arr. Swearingen), Shades of Gold (Hickoby), Sol Invictus (Cohanway), 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.



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*

Hn. *mp*

Trb. *mp*

Bar. *mp*

Tuba

Bells

Timp. *p*

Perc. 1 *pp*

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

Pno. *mp*

19 Solo *mf*

The musical score is written for a large ensemble. The woodwinds (Flute, Oboe, Clarinets, Bassoon, Saxophones) and brass (Trumpets, Horns, Trombone, Tuba) sections play a melodic line with some harmonic support. The percussion section (Bells, Timpani, Percussion 1 and 2) provides a rhythmic foundation. The piano part (Pno.) plays a steady accompaniment. The score is marked with various dynamics, including mezzo-piano (mp), mezzo-forte (mf), piano (p), pianissimo (pp), and forte (f). A solo section for the 1st Trumpet is indicated by a 'Solo' marking and a 'mf' dynamic. The page number '19' is prominently displayed in a box at the top right and in the middle right of the page.

This page of a musical score is for a large orchestra. It contains the following parts and staves from top to bottom:

- Fl.** (Flute)
- Ob.** (Oboe)
- 1st Cl.** (First Clarinet)
- 2nd Cl.** (Second Clarinet)
- B. Cl.** (Bass Clarinet)
- Bsn.** (Bassoon)
- A. Sax.** (Alto Saxophone)
- T. Sax.** (Tenor Saxophone)
- Bar. Sax.** (Baritone Saxophone)
- 1st Tpt.** (First Trumpet)
- 2nd Tpt.** (Second Trumpet)
- Hn.** (Horn)
- Trb.** (Trombone)
- Bar.** (Baritone)
- Tuba**
- Bells**
- Timp.** (Timpani)
- Perc. 1** (Percussion 1)
- Perc. 2** (Percussion 2)
- Pno.** (Piano)

The score includes various musical notations such as notes, rests, and dynamic markings like *mp*, *f*, and *tutti*. A box with the number **27** is visible on the right side of the page.

(opt.)

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.





# 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,<br>Bass Drum, Triangle)               |
| 2 | Oboe                                         | 4 | Horn in F                           | 3 | Percussion II (Wind Chimes,<br>Suspended Cymbal,<br>Tambourine) |
| 8 | B♭ Clarinet                                  | 6 | Trombone/Baritone/<br>Bassoon       |   |                                                                 |
| 2 | B♭ Bass Clarinet                             | 4 | Tuba                                |   |                                                                 |
| 6 | E♭ Alto Saxophone                            | 1 | Mallet Percussion I (Bells)         |   |                                                                 |
| 4 | B♭ Tenor Saxophone<br>(Baritone Treble Clef) | 1 | Mallet Percussion II<br>(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

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

Mlt. Perc. II

Timp. *pp*

Perc. I *pp* opt. Snare roll -----

Perc. II *pp* Susp. Cym.

5 6 7 8



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

Bells

Xylo. w/rubber mallets

*f*

*mp*

*p*

div.

FL

Ob.

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hns. in F

Tbn./Bar./Bsn.

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

*f*

*mp*

*p*

*tr*

13 14 15 16

18

Fl. *ff* *mf*

Ob. *ff*

Cls. *ff* *mf*

B. Cl.

A. Sax. *ff*

T. Sax. *ff*

Bar. Sax. *ff*

Tpts. *ff*

Hns. in F *ff*

Tbn./Bar./Bsn. *ff*

Tuba *ff*

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

*mf*

*mf* T. Sax. only

*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

Detailed description of the musical score: The score is for a large ensemble. Measures 25-28 are shown. The Flute (Fl.) part has a melodic line with eighth notes and accents. The Oboe (Ob.) part has rests. The Clarinet (Cls.) part has a rhythmic pattern of eighth notes. The Bass Clarinet (B. Cl.) part has rests. The Alto Saxophone (A. Sax.) and Tenor Saxophone (T. Sax.) parts have a melodic line with a slur over measures 26-27. The Baritone Saxophone (Bar. Sax.) part has rests. The Trumpets (Tpts.) part has rests. The Horns in F (Hns. in F) part has a melodic line with a slur over measures 26-27. The Trombone/Baritone/Soprano Saxophone (Tbn./Bar./Bsn.) part has rests. The Tuba part has rests. The Mallet Percussion I (Mlt. Perc. I) and Mallet Percussion II (Mlt. Perc. II) parts have a rhythmic pattern of eighth notes. The Snare Drum (Perc. I) part has a rhythmic pattern of eighth notes. The Tom-Tom (Perc. II) part has a rhythmic pattern of eighth notes.

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) and reeds (Alto Saxophone, Tenor Saxophone, Baritone Saxophone) are in the upper staves. The brass section (Trumpets, Horns in F, Trombone/Euphonium/Bassoon, Tuba) is in the middle staves. The percussion section (Multiple Percussion I and II, Snare Drum, Cymbals) is at the bottom. The score includes various musical notations such as notes, rests, dynamics (mp), and articulation marks.

**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*

*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

37

38

39

40



Fl.

Ob.

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hns. in F

Tbn./Bar./Bsn.

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

45

opt. 8va

Fl. *mf*

Ob. *mf*

Cls.

B. Cl.

A. Sax. *mp*  
*mf*

T. Sax. *mp*

Bar. Sax. *mp*

Tpts.

Hns. in F *mf*

Tbn./Bar./Bsn. *mp*

Tuba *mp*

Mlt. Perc. I *mf*

Mlt. Perc. II *mf*

Timp. *mp* Snares off

Perc. I *mf* Tambourine

Perc. II *mf*

45

46

47

48

Fl.

Ob.

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hns. in F

Tbn./Bar./Bsn.

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

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 of the page. The percussion section (Mallet Percussion I and II, Timpani, Snare Drum) is in the lower half. The score is written for four measures, with measures 49 and 50 on the first page and measures 51 and 52 on the second page. The music is in 4/4 time and features a variety of rhythmic patterns and melodic lines.

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.

Ob.

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hns. in F

Tbn./Bar./Bsn.

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

*p* *cresc. poco a poco*

*mf*

*f*

*mf* *cresc. poco a poco*

*mf*

*f*

*p* *cresc. poco a poco*

*mf* *cresc. poco a poco*

*p* *cresc. poco a poco*

*p* *cresc. poco a poco*

69 70 71 72



Fl. *f*

Ob. *f*

Cls. *mp* *f*

B. Cl. *f*

A. Sax. *mp* *f* *div.*

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*

79

390

(MED. UP)

# TENOR MADNESS

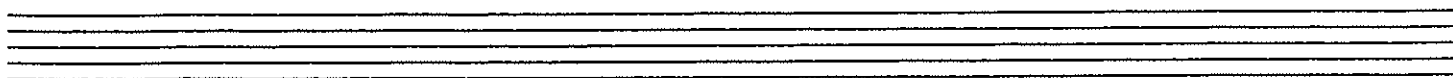
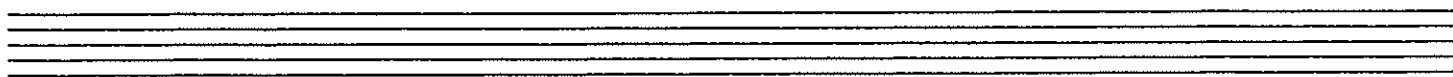
-SONNY ROLLINS

Handwritten musical notation for Tenor Madness by Sonny Rollins. The notation is written on a single staff in 4/4 time, featuring various chords and melodic lines.

Chords indicated above the staff:

- B $\flat$ 7
- E $\flat$ 7
- B $\flat$ 7
- E $\flat$ 7
- B $\flat$ 7
- G7 $\sharp$ 9
- C-7
- F7
- B $\flat$ 7

The notation includes a key signature of two flats (B $\flat$  and E $\flat$ ) and a time signature of 4/4. The melody consists of eighth and quarter notes, with some rests. The piece ends with a double bar line.

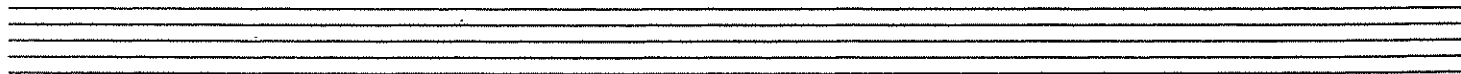
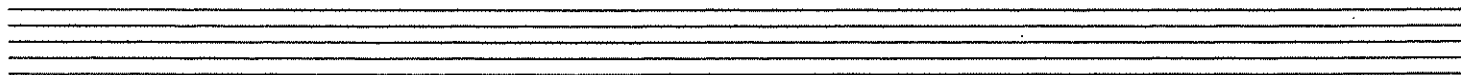
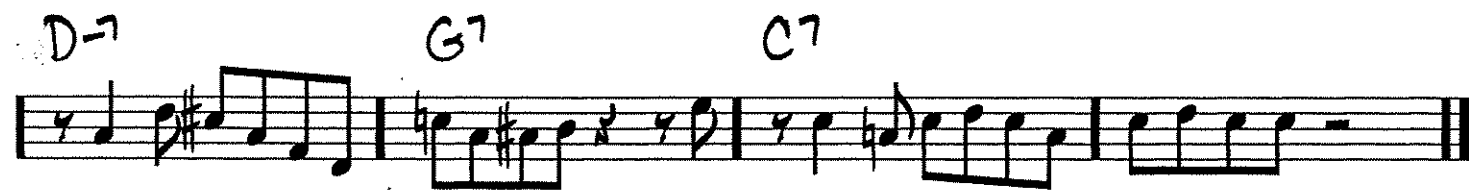
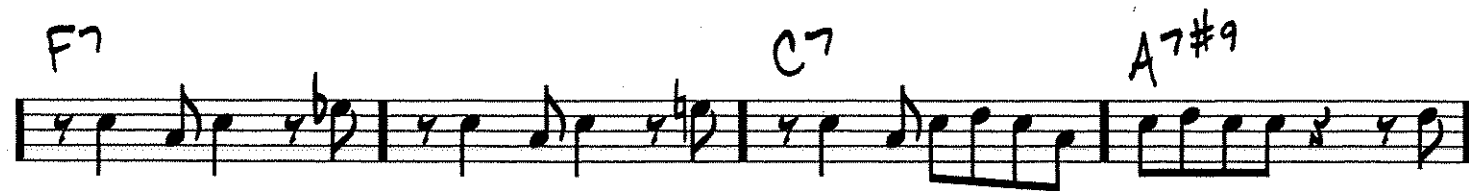


390 B♭

(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 notation includes various chords and melodic lines.

Chords indicated above the staff:

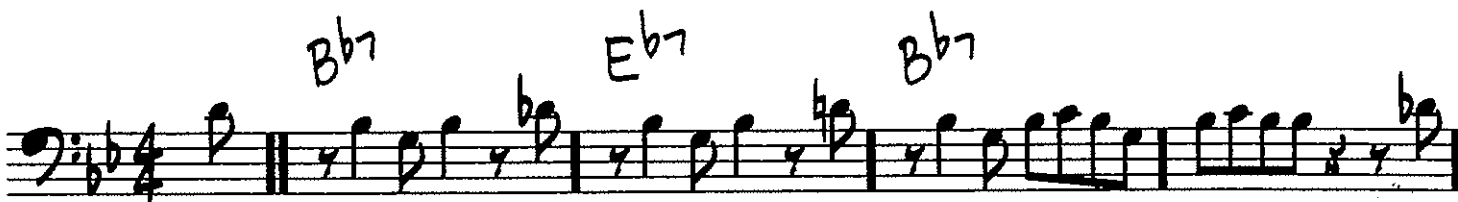
- Staff 1: G<sup>7</sup>, C<sup>7</sup>, G<sup>7</sup>
- Staff 2: C<sup>7</sup>, G<sup>7</sup>, E<sup>7</sup>#<sup>9</sup>
- Staff 3: A<sup>-7</sup>, D<sup>7</sup>, G<sup>7</sup>

Bass Clef  
390

(KEY UP)

# TENOR MADNESS

-SONNY ROLLINS



# Warm-ups

arr. Klesch

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

This musical score is a warm-up exercise for a large ensemble, featuring 14 staves. The exercise is titled 'Chromatics with relative pitch' and is arranged by Klesch. It begins with a key signature of one flat (Bb) and a 4/4 time signature. The first staff, Flute, starts with a key signature change to two flats (Bb, Eb) and a 4/4 time signature. The subsequent staves are for Clarinet in Bb 1, Clarinet in Bb 2, Alto Sax., Tenor Sax., Trumpet in Bb 1, Trumpet in Bb 2, Trumpet in Bb 3, Horn in F, Trombone 1, Trombone 2, Euphonium, and Tuba. Each staff contains a series of chromatic lines, with first and second endings marked '1.' and '2.' respectively. The exercise is designed to be played in unison across all instruments.

Flute

Clarinet in Bb 1

Clarinet in Bb 2

Alto Sax.

Tenor Sax.

Trumpet in Bb 1

Trumpet in Bb 2

Trumpet in Bb 3

Horn in F

Trombone 1

Trombone 2

Euphonium

Tuba





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

The musical score is organized into three systems, each containing five staves. The first system includes the Flute (Fl.), Bb Clarinet 1 (Bb Cl. 1), Bb Clarinet 2 (Bb Cl. 2), Alto Saxophone (A. Sx.), and Tenor Saxophone (T. Sx.). The second system includes Bb Trumpet 1 (Bb Tpt. 1), Bb Trumpet 2 (Bb Tpt. 2), Bb Trumpet 3 (Bb Tpt. 3), and Horn (Hn.). The third system includes Tuba 1 (Tbn. 1), Tuba 2 (Tbn. 2), Euphonium (Euph.), and Tuba. Each instrument part begins with a '12' marking, indicating a 12-measure phrase. The notes are connected by a large oval, suggesting a continuous melodic line. The key signature is one flat (Bb), and the time signature is 4/4.



Warm-ups - Pg.3

24

Fl.

B♭ Cl. 1

B♭ Cl. 2

A. Sx.

T. Sx.

24

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba



F, Low Bb / Slurred 8th notes to F

34

Fl.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

A. Sax.

T. Sax.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

B $\flat$  Tpt. 3

Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba



42

Fl.

B♭ Cl. 1

B♭ Cl. 2

A. Sax.

T. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba





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

49

Fl.  
Bb Cl. 1  
Bb Cl. 2  
A. Sax.  
T. Sax.

49

Bb Tpt. 1  
Bb Tpt. 2  
Bb Tpt. 3  
Hn.

Tbn. 1  
Tbn. 2  
Euph.  
Tuba



37

Fl.

B♭ Cl. 1

B♭ Cl. 2

A. Sax.

T. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn.

Ton. 1

Ton. 2

Euph.

Tuba



65

Fl.

B♭ Cl. 1

B♭ Cl. 2

A. Sax.

T. Sax.

66

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hrn.

Tbn. 1

Tbn. 2

Euph.

Tuba

The musical score consists of two measures, 65 and 66. Measure 65 features a complex melodic line for the woodwinds and brass, with the tuba playing a sustained low note. The woodwinds and brass parts are written in a key with one flat (B-flat major or D minor). The tuba part is in a lower register, likely E-flat major or C minor. Measure 66 continues the melodic line, with the tuba part remaining sustained. The score is for a full band, including Flute, Clarinets, Saxophones, Trumpets, Horns, Tenors, Euphonium, and Tuba.



Warm-ups - Pg.9

This musical score page, titled "Warm-ups - Pg.9", contains measures 73 and 74 for a large ensemble. The score is organized into two systems of staves.

**System 1 (Measures 73-74):**

- Fl.** (Flute): Measure 73 has a whole note G4. Measure 74 has a whole note G4.
- B♭ Cl. 1** (B-flat Clarinet 1): Measure 73 has a whole note G4. Measure 74 has a whole note G4.
- B♭ Cl. 2** (B-flat Clarinet 2): Measure 73 has a whole note G4. Measure 74 has a whole note G4.
- A. Sx.** (Alto Saxophone): Measure 73 has a whole note G4. Measure 74 has a whole note G4.
- T. Sx.** (Tenor Saxophone): Measure 73 has a whole note G4. Measure 74 has a whole note G4.

**System 2 (Measures 73-74):**

- B♭ Tpt. 1** (B-flat Trumpet 1): Measure 73 has a whole note G4. Measure 74 has a whole note G4.
- B♭ Tpt. 2** (B-flat Trumpet 2): Measure 73 has a whole note G4. Measure 74 has a whole note G4.
- B♭ Tpt. 3** (B-flat Trumpet 3): Measure 73 has a whole note G4. Measure 74 has a whole note G4.
- Hrn.** (Horn): Measure 73 has a whole note G4. Measure 74 has a whole note G4.
- Tbn. 1** (Trombone 1): Measure 73 has a whole note G4. Measure 74 has a whole note G4.
- Tbn. 2** (Trombone 2): Measure 73 has a whole note G4. Measure 74 has a whole note G4.
- Euph.** (Euphonium): Measure 73 has a whole note G4. Measure 74 has a whole note G4.
- Tuba**: Measure 73 has a whole note G4. Measure 74 has a whole note G4.

The score is written in 4/4 time with a key signature of one flat (B-flat). All instruments play a whole note G4 in both measures. The percussion section (Tbn. 1, Tbn. 2, Euph., Tuba) is marked with a "p" (piano) dynamic.





# Warm-ups - Pg.10

2 Note / Slurred 16ths to F

78

Fl.

Bb Cl. 1

Bb Cl. 2

A. Sax.

T. Sax.

78

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

Hrn.

Tbn. 1

Tbn. 2

Euph.

Tuba



Warm-ups - Pg. 11

This musical score is for a warm-up exercise on page 11. It is written for a large ensemble of instruments. The score is divided into two systems, each starting with a rehearsal mark of 83. The first system includes parts for Flute (Fl.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), B♭ Trumpet 3 (B♭ Tpt. 3), Horn (Hn.), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Euphonium (Euph.), and Tuba. The second system continues the warm-up for the same instruments. The music consists of rhythmic patterns and melodic lines, often grouped by instrument type with large oval brackets. The notation includes various note values, rests, and dynamic markings.



88

Fl.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

A. Sax.

T. Sax.

88

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

B $\flat$  Tpt. 3

Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba



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

Hrn.

Tbn. 1

Tbn. 2

Euph.

Tuba





Warm-ups - Pg.14

This musical score is for a warm-up exercise, spanning 14 staves. The first system includes five staves: 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 four staves: B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), B♭ Trumpet 3 (B♭ Tpt. 3), and Horn (Hn.). The third system includes four staves: Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Euphonium (Euph.), and Tuba. The score is written in 4/4 time with a key signature of one flat (B♭). The first measure of each staff is marked with a '101' and a repeat sign. The woodwinds and strings play a melodic line, while the brass and percussion play a rhythmic pattern. The woodwinds and strings play a melodic line, while the brass and percussion play a rhythmic pattern. The woodwinds and strings play a melodic line, while the brass and percussion play a rhythmic pattern.



4 Note - Crazy 16ths

108

Fl.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

A. Sax.

T. Sax.

108

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

B $\flat$  Tpt. 3

Hr.

Tbn. 1

Tbn. 2

Euph.

Tuba



# Warm-ups - Pg.16

Fl.

Bb Cl. 1

Bb Cl. 2

A. Sx.

T. Sx.

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba



This musical score page, titled "Warm-ups - Pg.17", contains measures 118 through 121. 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.), Trombone 1 (Ton. 1), Trombone 2 (Ton. 2), Euphonium (Euph.), and Tuba. Measures 118 and 119 feature a complex woodwind melody with many sixteenth and thirty-second notes, while the brass and percussion parts play sustained chords. In measure 120, the woodwinds continue their melodic line, and the brass parts introduce a new harmonic texture. Measure 121 shows a further evolution of the brass harmonies, with the woodwinds providing a more active accompaniment. The score is written for a full band, with each instrument part clearly delineated on its own staff.

118

Fl.

B♭ Cl. 1

B♭ Cl. 2

A. Sx.

T. Sx.

119

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn.

Ton. 1

Ton. 2

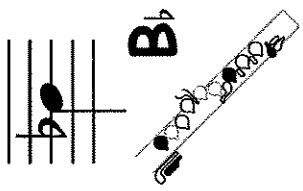
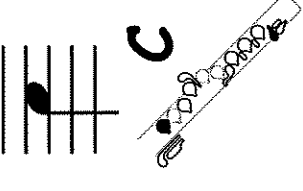
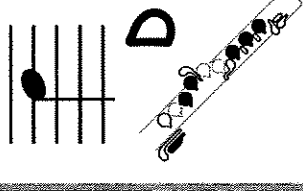
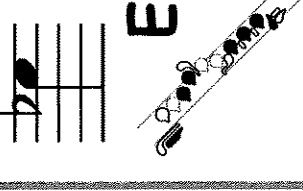
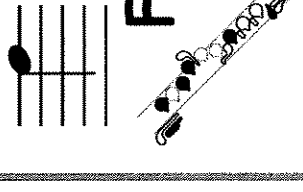
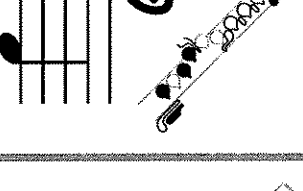
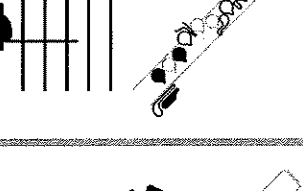
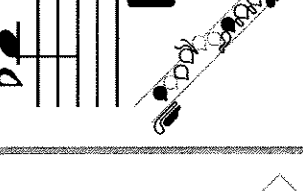
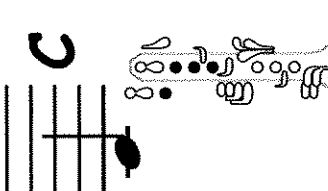
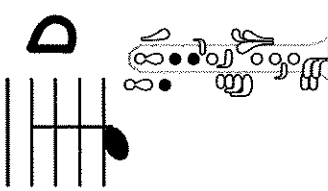
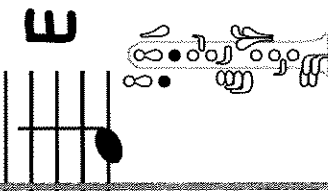
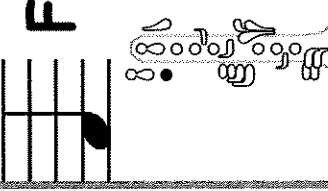
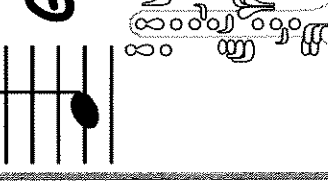
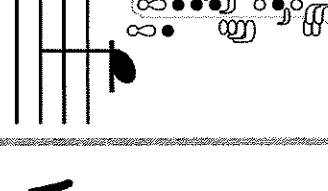
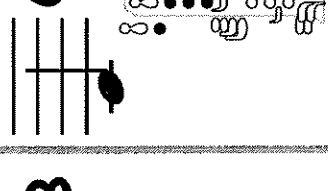
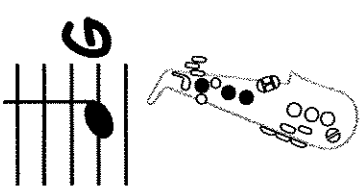
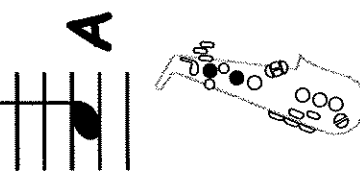
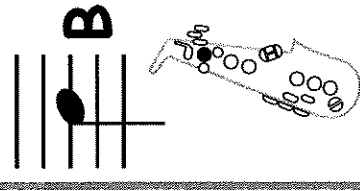
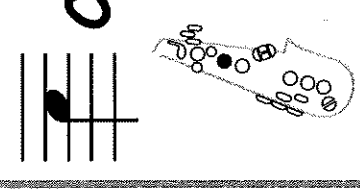
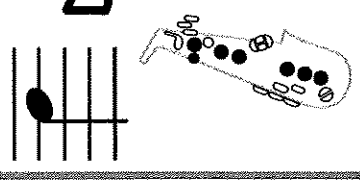
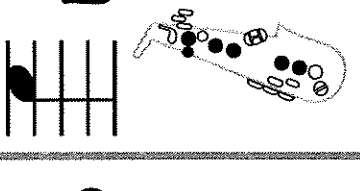
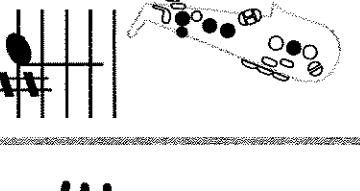
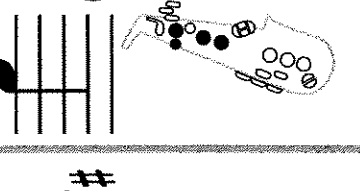
Euph.

Tuba





# B $\flat$ Concert Scale - Fingering Chart

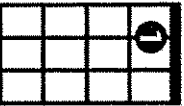
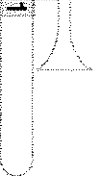
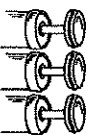
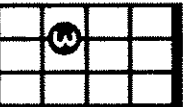
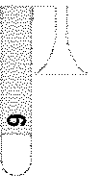
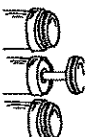
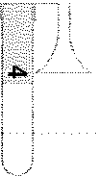
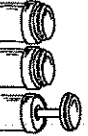
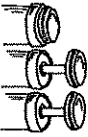
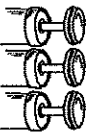
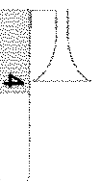
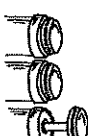
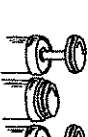
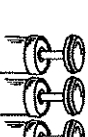
| B $\flat$ /"Do"                                                                       | C/"Re"                                                                                | D/"Mi"                                                                                | E $\flat$ /"Fa"                                                                       | F/"So"                                                                               | G/"La"                                                                              | A/"Ti"                                                                              | B $\flat$ /"Do"                                                                     |
|---------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|
|    |    |    |    |    |    |    |    |
|   |   |   |   |   |   |   |   |
|  |  |  |  |  |  |  |  |

Flute/Mallets

Clarinet

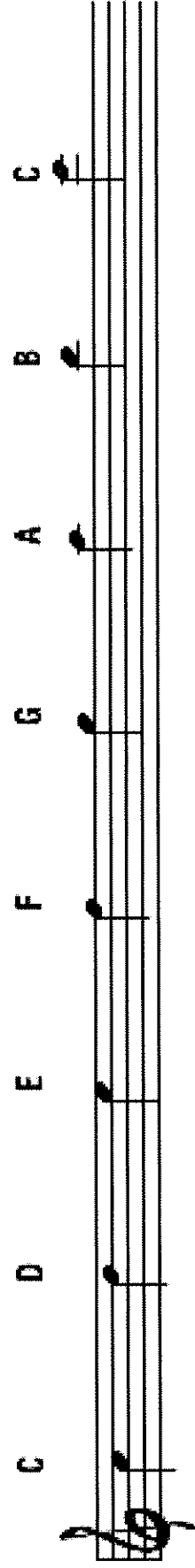
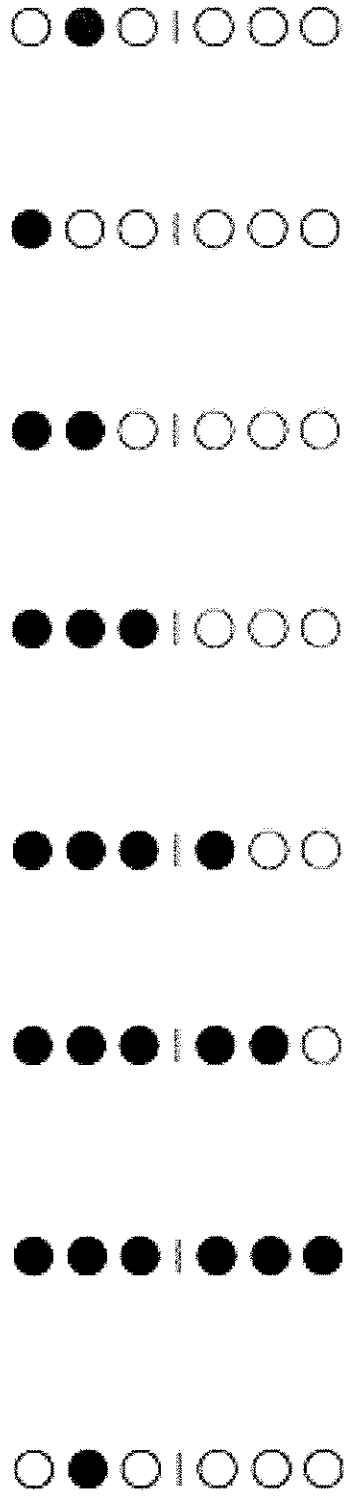
Alto Sax

# B $\flat$ Concert Scale - Fingering Chart

| Electric Bass                                                                                    | Trombone                                                                                         | Trumpet                                                                                   | B $\flat$ / $\text{“Do”}$ |
|--------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------|---------------------------|
| <br>B $\flat$   | <br>B $\flat$   | <br>C   | B $\flat$ / $\text{“Do”}$ |
| <br>C           | <br>C           | <br>D   | C/ $\text{“Re”}$          |
| <br>D           | <br>D           | <br>E   | D/ $\text{“Mi”}$          |
| <br>E $\flat$   | <br>E $\flat$  | <br>F   | E $\flat$ / $\text{“Fa”}$ |
| <br>F         | <br>F         | <br>G | F/ $\text{“So”}$          |
| <br>G         | <br>G         | <br>A | G/ $\text{“La”}$          |
| <br>A         | <br>A         | <br>B | A/ $\text{“Ti”}$          |
| <br>B $\flat$ | <br>B $\flat$ | <br>C | B $\flat$ / $\text{“Do”}$ |

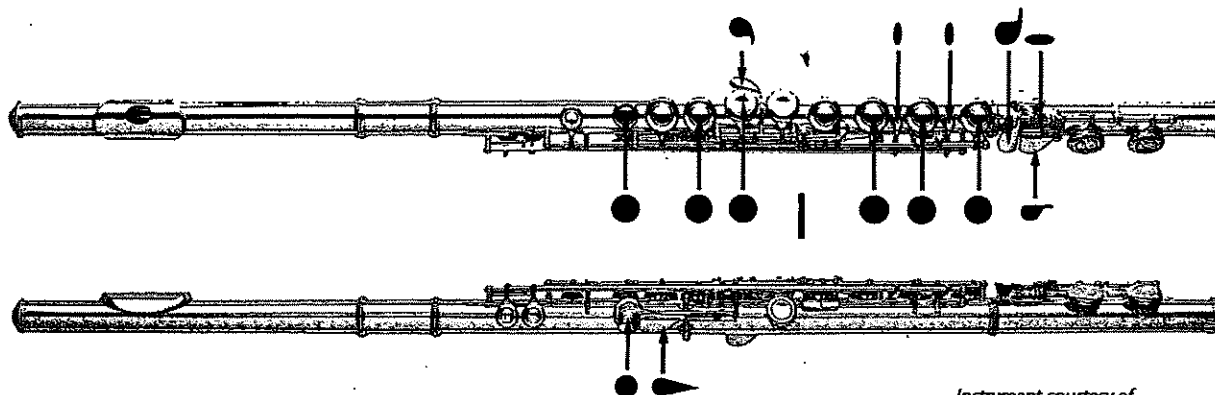
# TENOR SAX FINGERING CHART – Concert Bb Major Scale


 Add Octave key (left thumb)





# FINGERING CHART

**FLUTE**


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

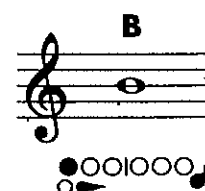
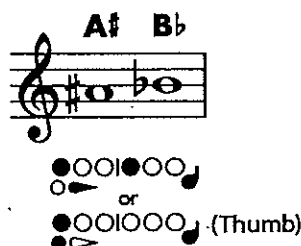
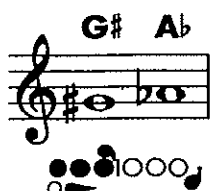
○ = Open  
● = Pressed down

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

## Instrument Care Reminders

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

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



# FINGERING CHART

## FLUTE

**C**

**C# Db**

**D**

**D# Eb**

**E**

**F**

**F# Gb**

**G**

**G# Ab**

**A**

**A# Bb**

**B**

**C**

**C# Db**

**D**

**D# Eb**

**E**

**F**

**F# Gb**

**G**

**G# Ab**

**A**

**A# Bb**

**B**

**C**

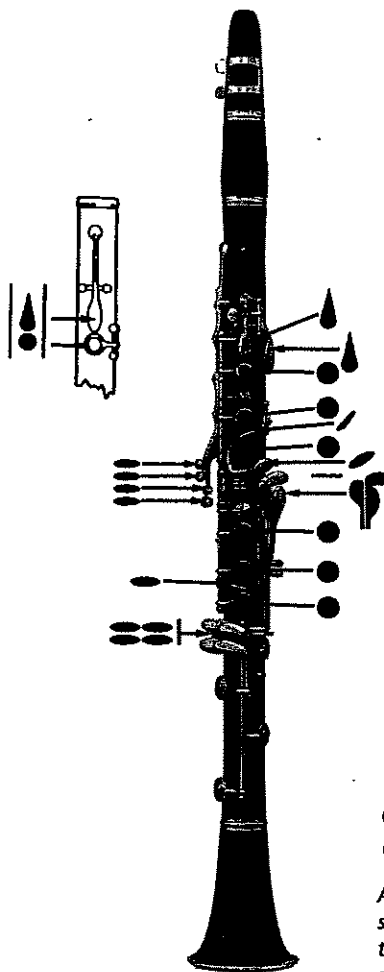
# FINGERING CHART

## B $\flat$ CLARINET

### Instrument Care Reminders

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

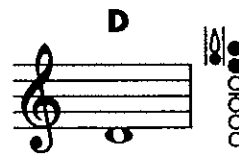
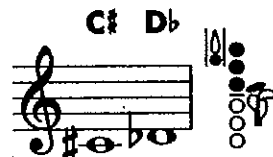
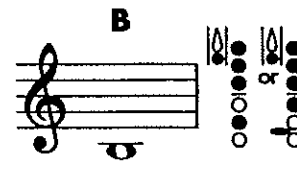
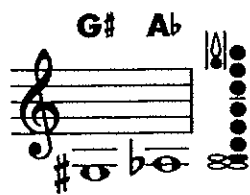
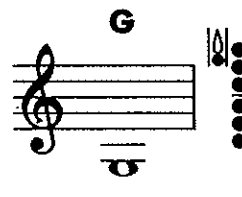
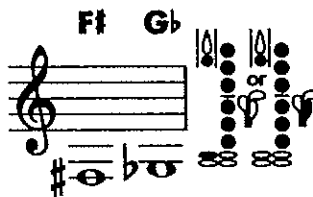
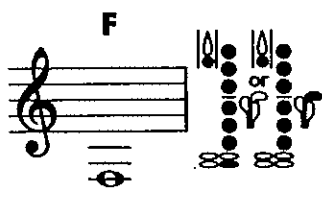
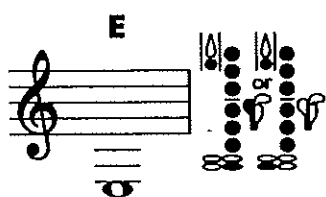
- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Drop a weighted chamois or cotton swab into the bell and pull it out through the barrel.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



○ = Open  
● = Pressed down

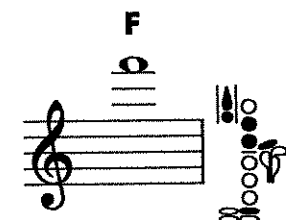
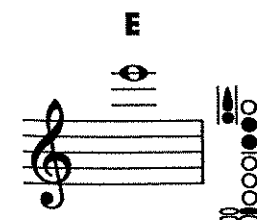
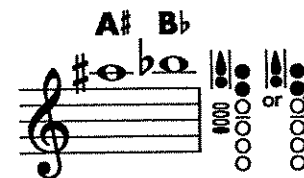
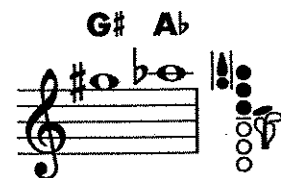
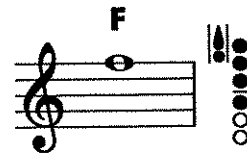
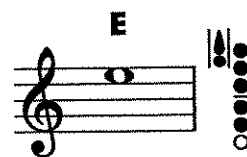
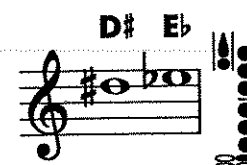
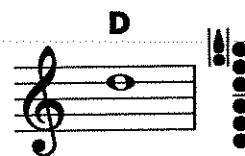
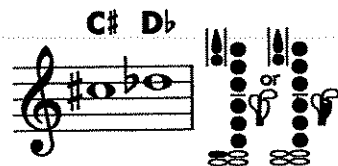
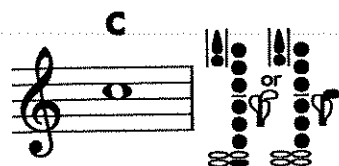
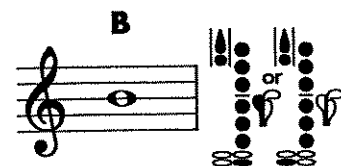
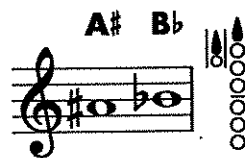
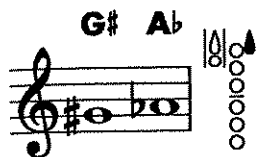
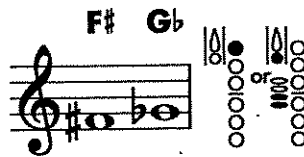
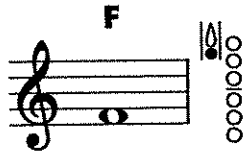
*Alternate fingerings are used in certain situations to allow for smoother technique. These are shown to the right of the more common fingerings.*

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



# FINGERING CHART

**B $\flat$  CLARINET**





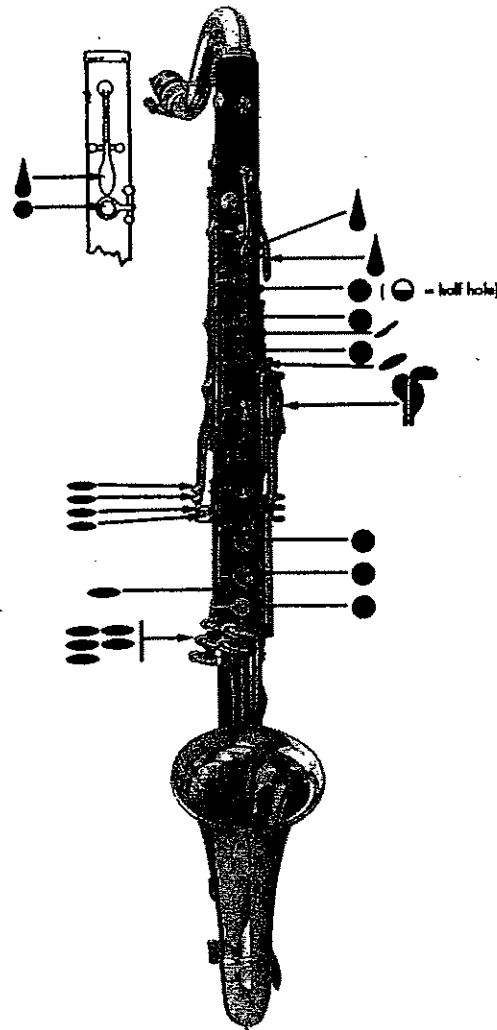
### Instrument Care Reminders

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

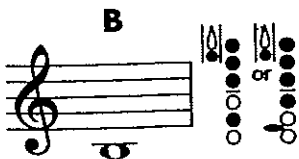
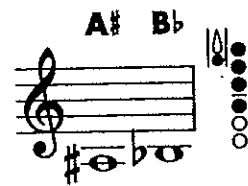
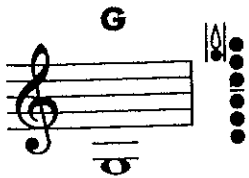
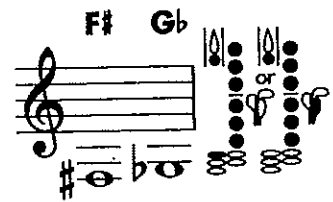
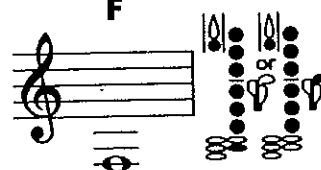
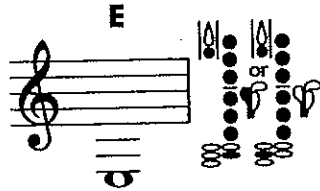
- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Remove the neck and bell, and shake out excess moisture. Return them to the case.
- Drop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

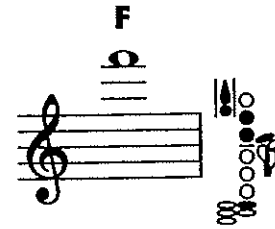
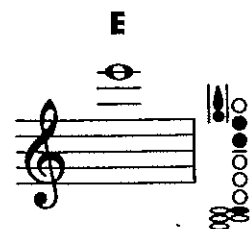
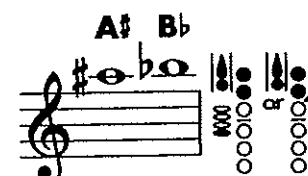
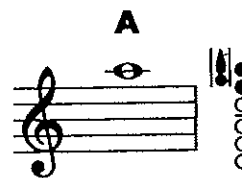
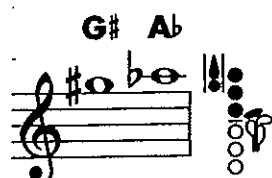
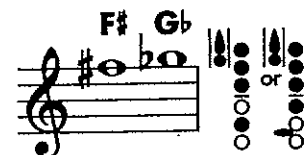
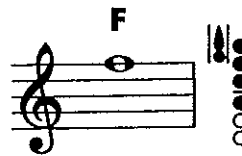
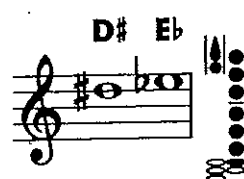
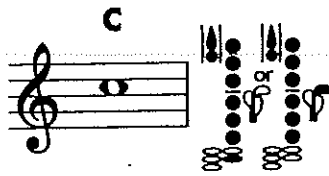
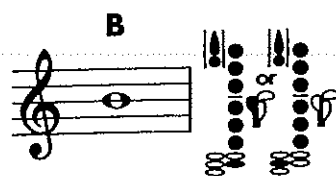
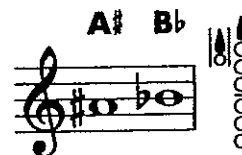
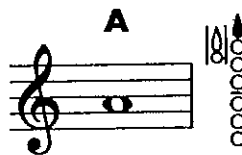
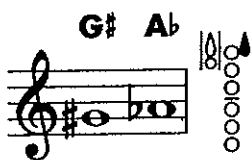
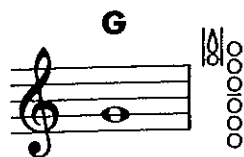
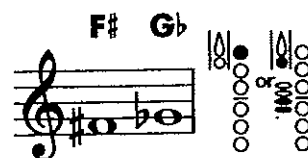
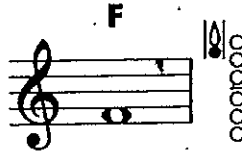
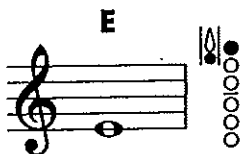


Instrument courtesy of  
Yamaha Corporation of America,  
Band and Orchestral Division



# FINGERING CHART

**B $\flat$  BASS CLARINET**



# FINGERING CHART

## E♭ ALTO SAXOPHONE

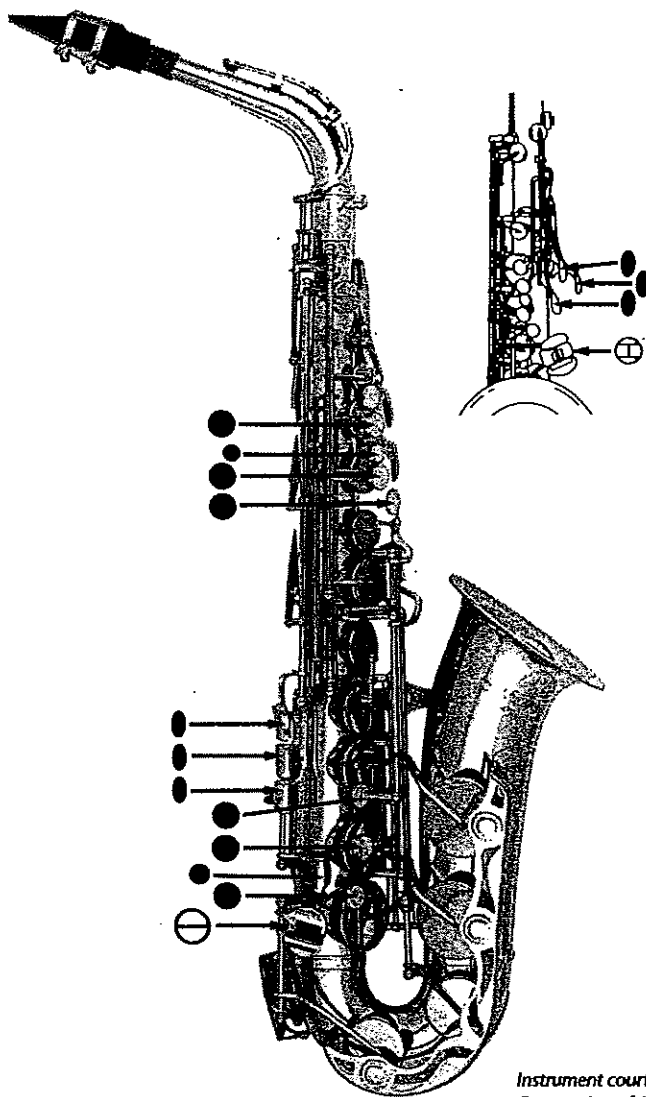
### Instrument Care Reminders

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

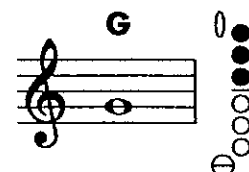
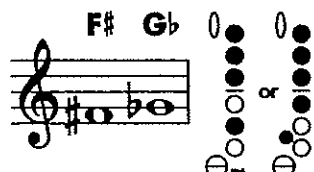
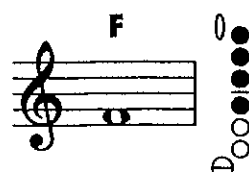
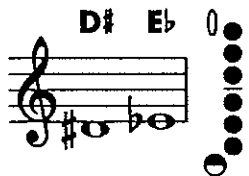
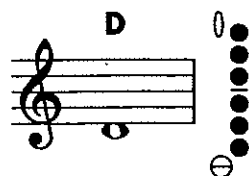
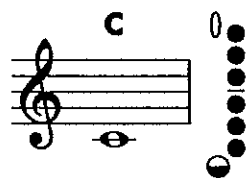
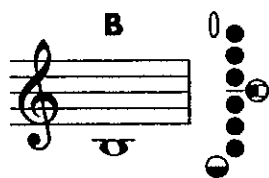
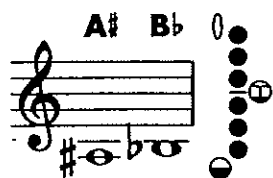
- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Loosen the neck screw and remove the neck. Shake out excess moisture and dry the neck with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

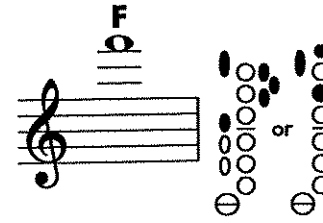
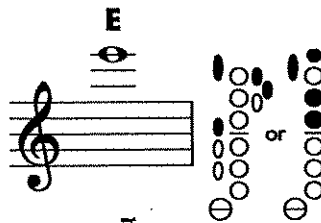
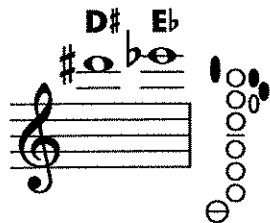
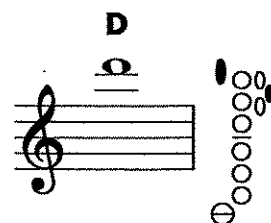
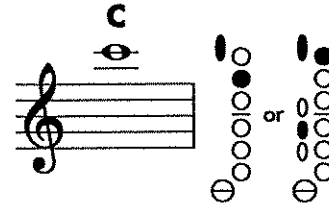
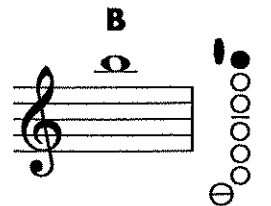
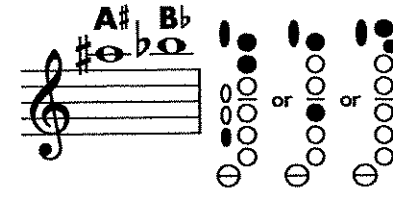
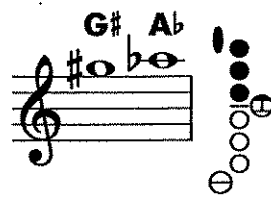
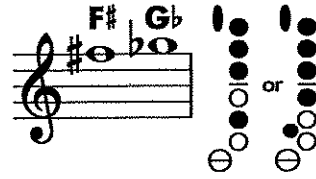
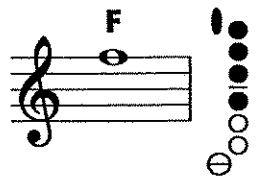
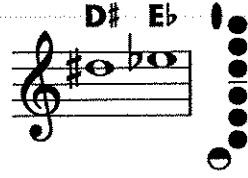
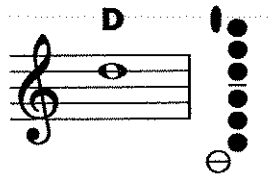
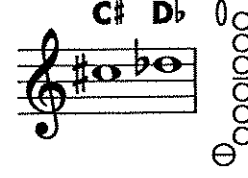
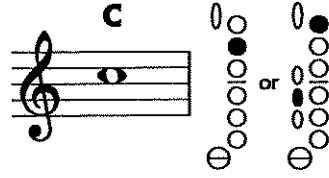
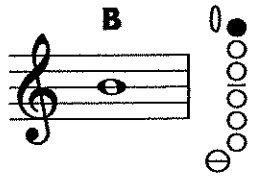
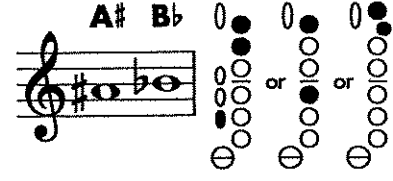
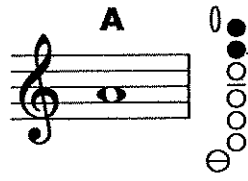
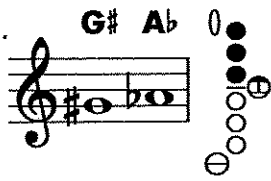


Instrument courtesy of Yamaha Corporation of America, Band and Orchestral Division



# FINGERING CHART

## E♭ ALTO SAXOPHONE



# FINGERING CHART

## B $\flat$ TENOR SAXOPHONE

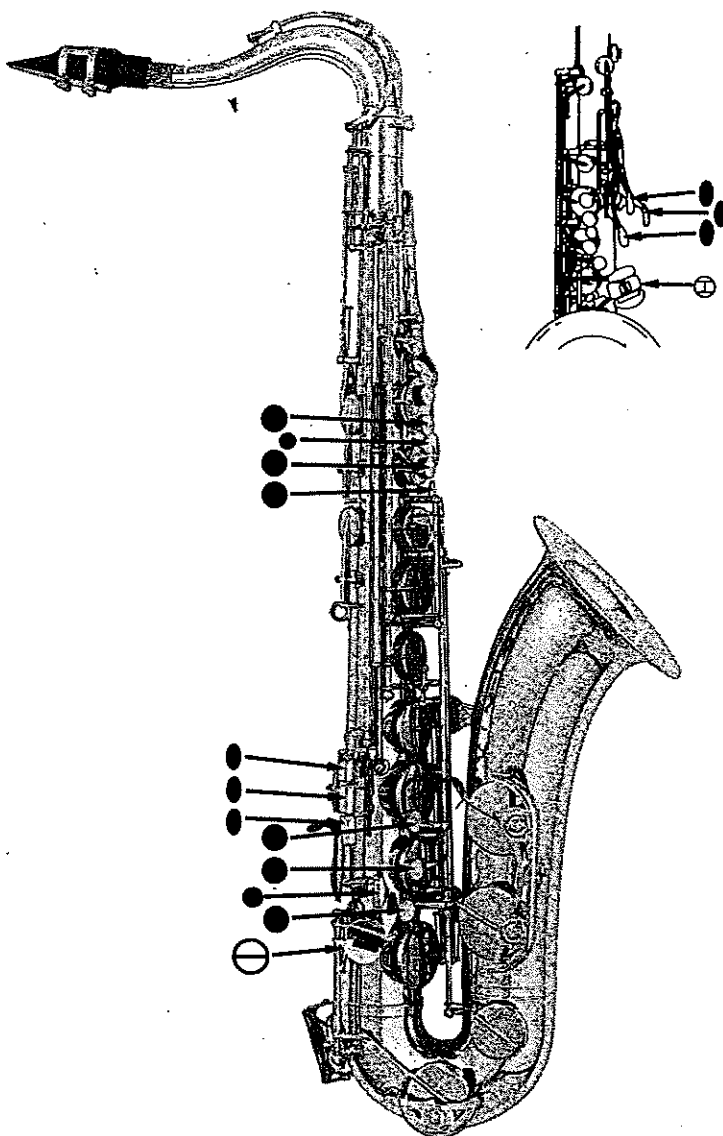
### Instrument Care Reminders

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.

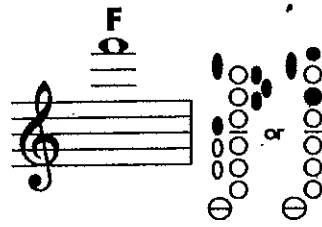
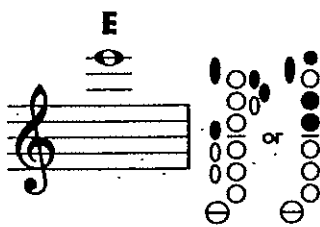
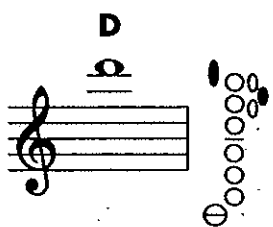
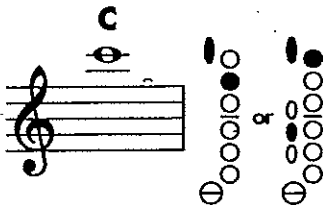
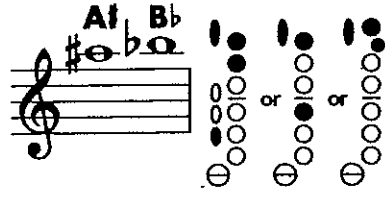
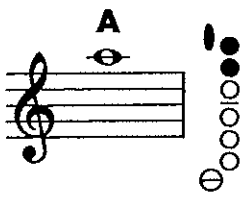
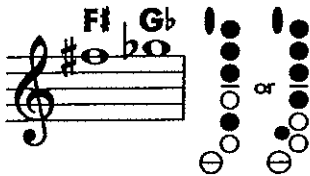
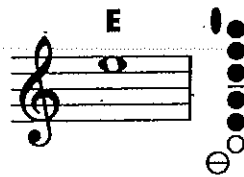
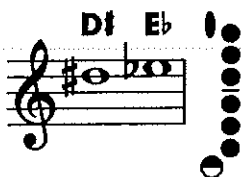
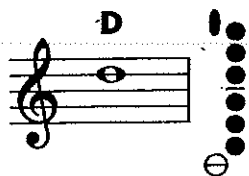
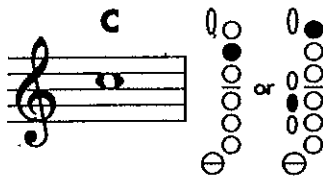
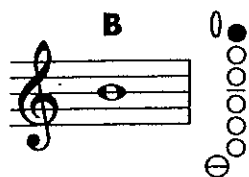
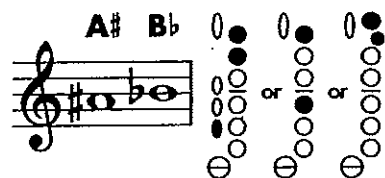
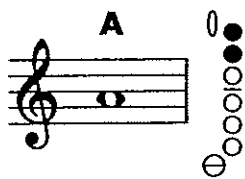
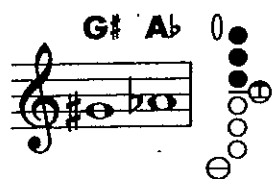


Instrument courtesy of Yamaha Corporation of America, Band and Orchestral Division

|                                                        |                                                        |                 |                                                        |
|--------------------------------------------------------|--------------------------------------------------------|-----------------|--------------------------------------------------------|
| <p><b>A<math>\sharp</math> B<math>\flat</math></b></p> | <p><b>B</b></p>                                        | <p><b>C</b></p> | <p><b>C<math>\sharp</math> D<math>\flat</math></b></p> |
| <p><b>D</b></p>                                        | <p><b>D<math>\sharp</math> E<math>\flat</math></b></p> | <p><b>E</b></p> |                                                        |
| <p><b>F</b></p>                                        | <p><b>F<math>\sharp</math> G<math>\flat</math></b></p> | <p><b>G</b></p> |                                                        |

# FINGERING CHART

## B $\flat$ TENOR SAXOPHONE



# FINGERING CHART

## E♭ BARITONE SAXOPHONE

### Instrument Care Reminders

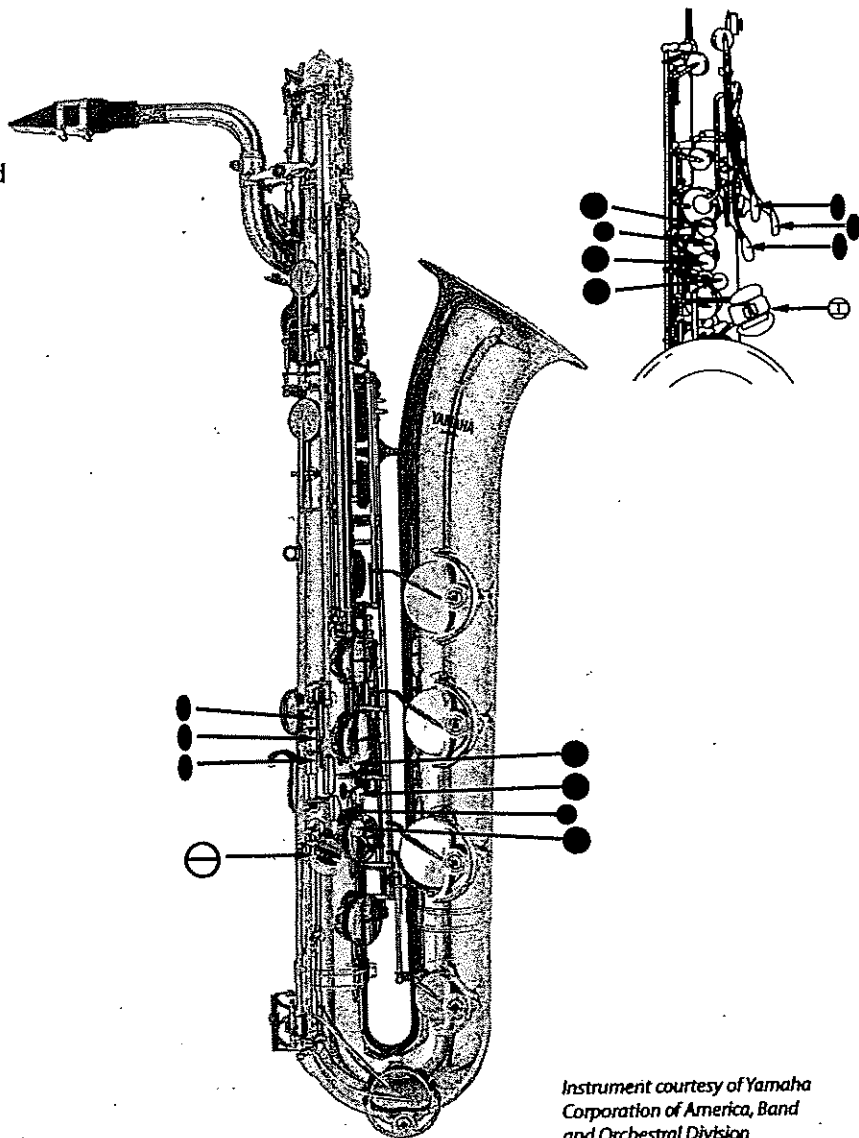
Before putting your instrument back in its case after playing, do the following:

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

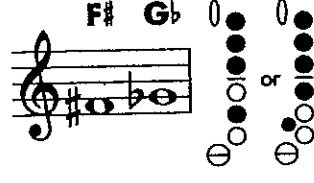
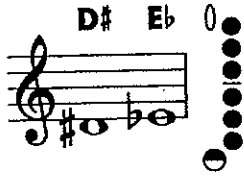
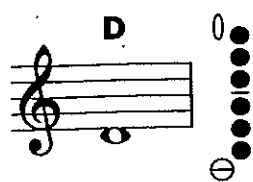
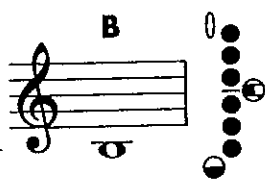
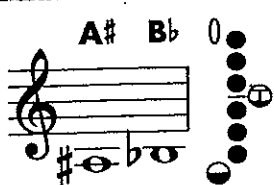
○ = Open

● = Pressed down

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

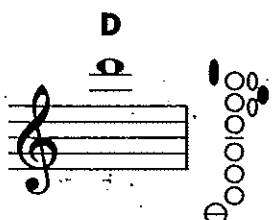
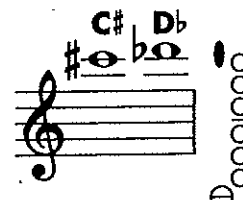
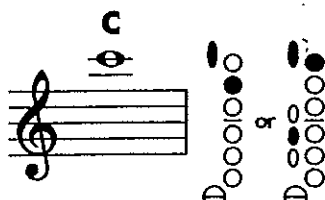
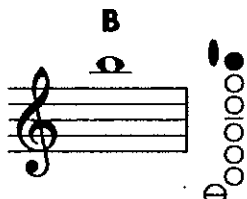
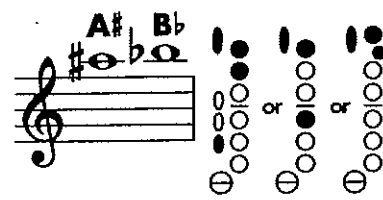
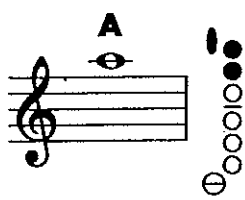
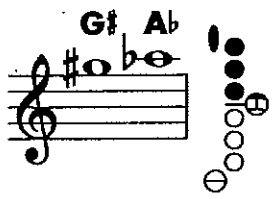
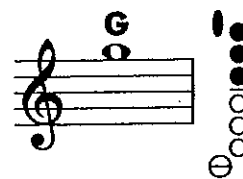
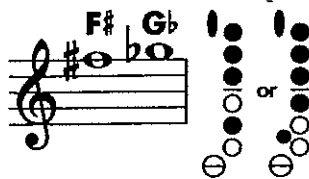
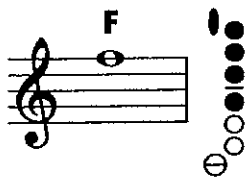
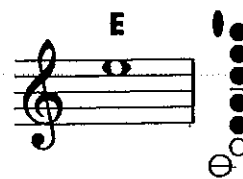
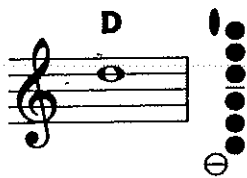
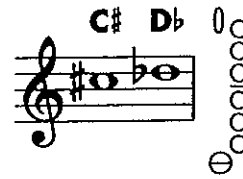
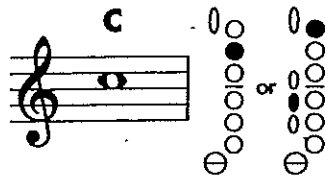
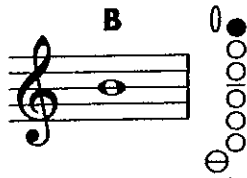
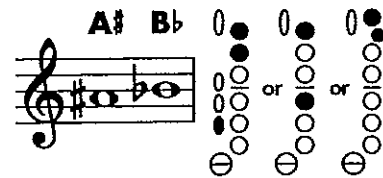
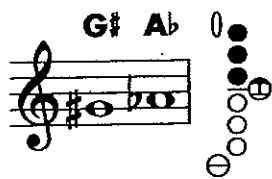


Instrument courtesy of Yamaha Corporation of America, Band and Orchestral Division



# FINGERING CHART

## E $\flat$ BARITONE SAXOPHONE





# FINGERING CHART

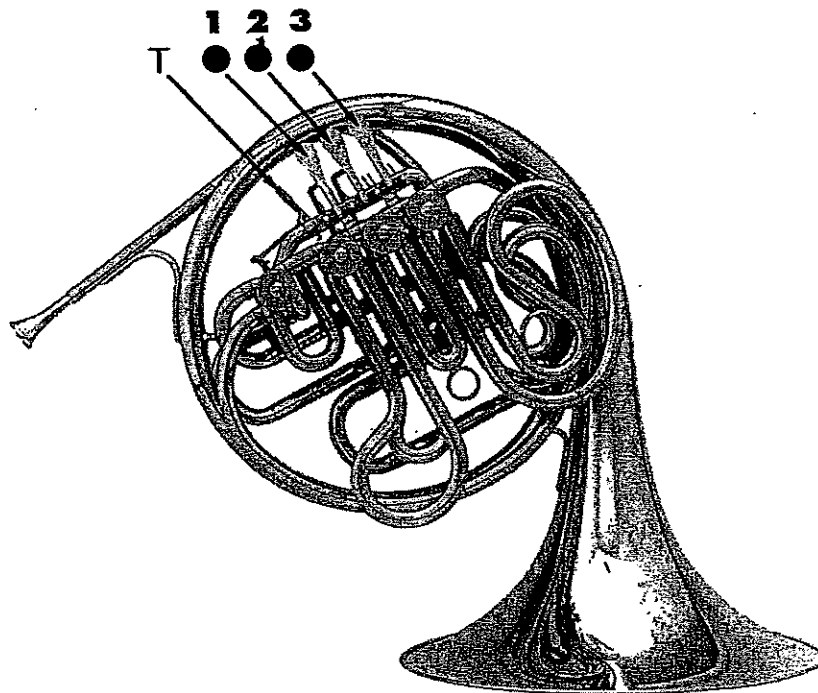
F HORN

## 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 occasionally need lubricating. Your director will recommend valve oil and slide grease, and will help you apply them when necessary.

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



## Using the Correct Fingering

F Horn players:

- Use the upper fingerings.

Double Horn players:

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

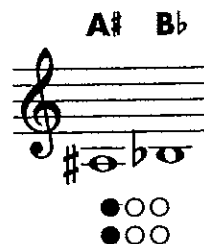
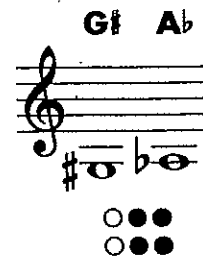
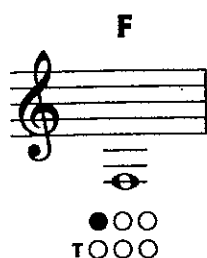
B $\flat$  Horn players:

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

○ = Open

● = Pressed down

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



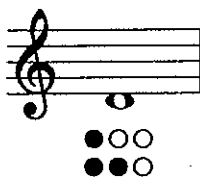
# FINGERING CHART

F HORN

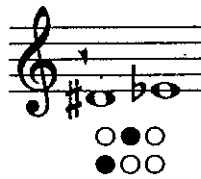
C# Db



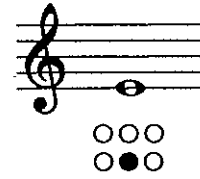
D



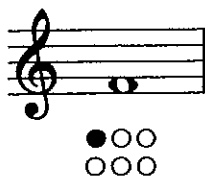
D# Eb



E



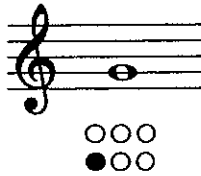
F



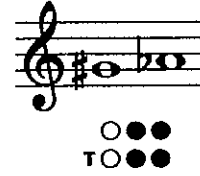
F# Gb



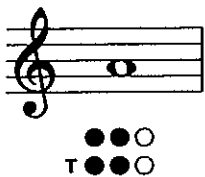
G



G# Ab



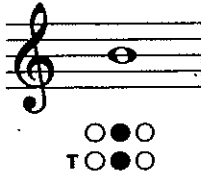
A



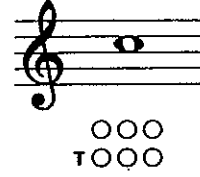
A# Bb



B



C



C# Db



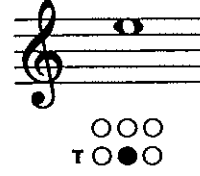
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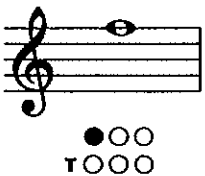
D# Eb



E



F



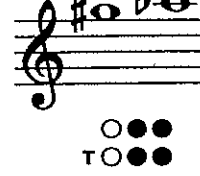
F# Gb



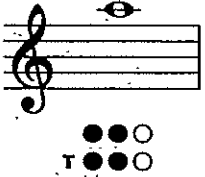
G



G# Ab



A



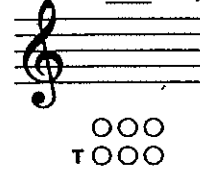
A# Bb



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:

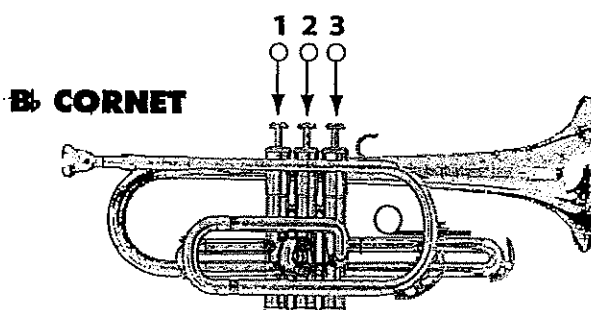
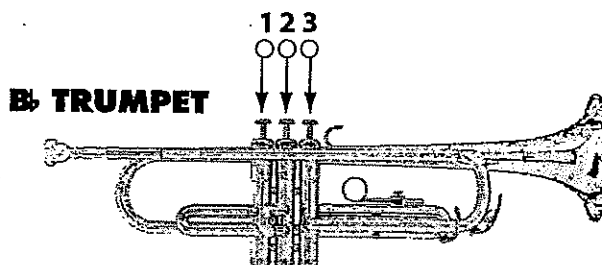
- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

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.

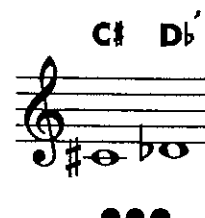
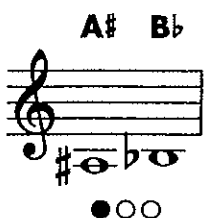
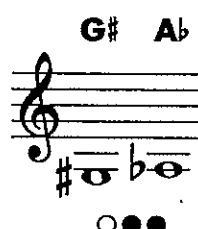
Be sure to grease the slides regularly. Your director will recommend special slide grease and valve oil, and will help you apply them when necessary.

**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 $\flat$**



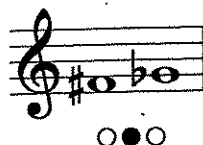
**E**



**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**



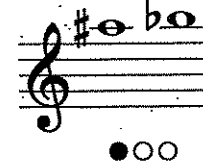
**G $\sharp$  A $\flat$**



**A**



**A $\sharp$  B $\flat$**



**B**



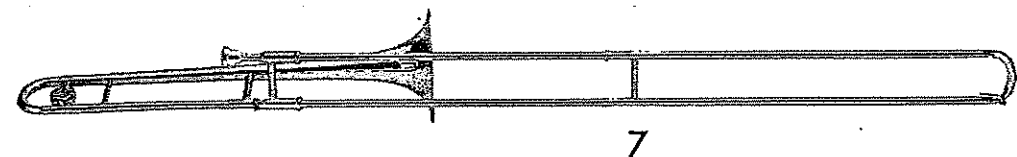
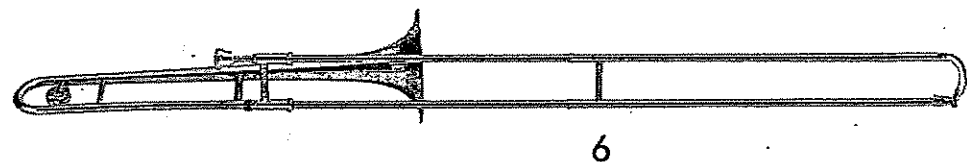
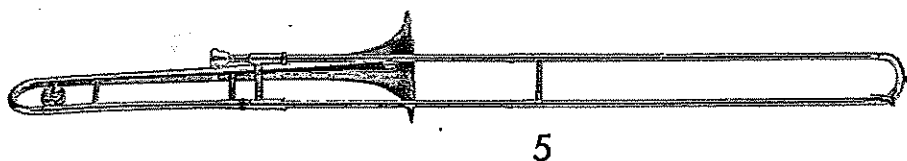
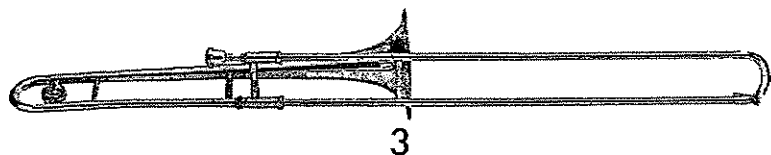
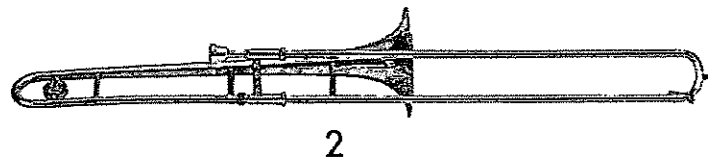
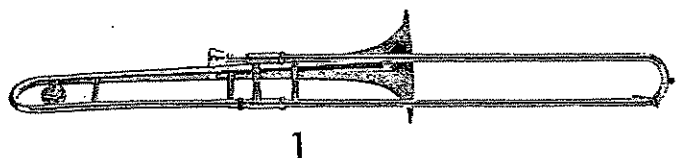
**C**



# 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.

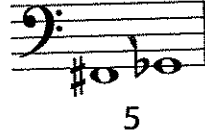
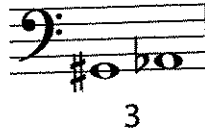
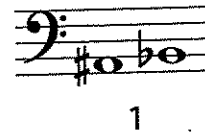
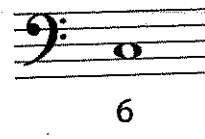
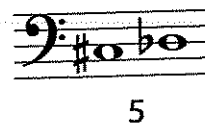
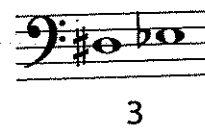
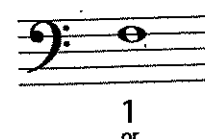
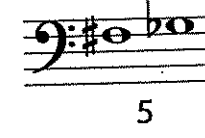
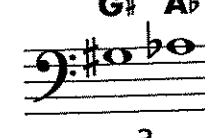
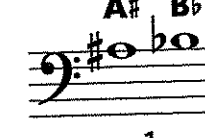
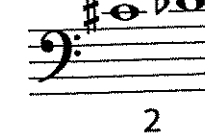
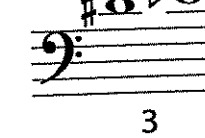
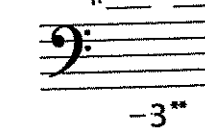
Trombone slides occasionally need oiling. To oil your slide, simply:

- 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

|                                                                                                          |                                                                                                                 |                                                                                                                      |                                                                                                            |
|----------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------|
| <b>E</b><br><br>7       | <b>F</b><br><br>6              | <b>F# Gb</b><br><br>5              | <b>G</b><br><br>4       |
| <b>G# Ab</b><br><br>3   | <b>A</b><br><br>2              | <b>A# Bb</b><br><br>1              | <b>B</b><br><br>7       |
| <b>C</b><br><br>6       | <b>C# Db</b><br><br>5          | <b>D</b><br><br>4                  | <b>D# Eb</b><br><br>3   |
| <b>E</b><br><br>2     | <b>F</b><br><br>1<br>or<br>6  | <b>F# Gb</b><br><br>5             | <b>G</b><br><br>4      |
| <b>G# Ab</b><br><br>3 | <b>A</b><br><br>2<br>or<br>6 | <b>A# Bb</b><br><br>1<br>or<br>5 | <b>B</b><br><br>4     |
| <b>C</b><br><br>3     | <b>C# Db</b><br><br>2        | <b>D</b><br><br>1<br>or<br>+4*   | <b>D# Eb</b><br><br>3 |
| <b>E</b><br><br>2     | <b>F</b><br><br>1            | <b>F# Gb</b><br><br>-3**         | <b>G</b><br><br>-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:

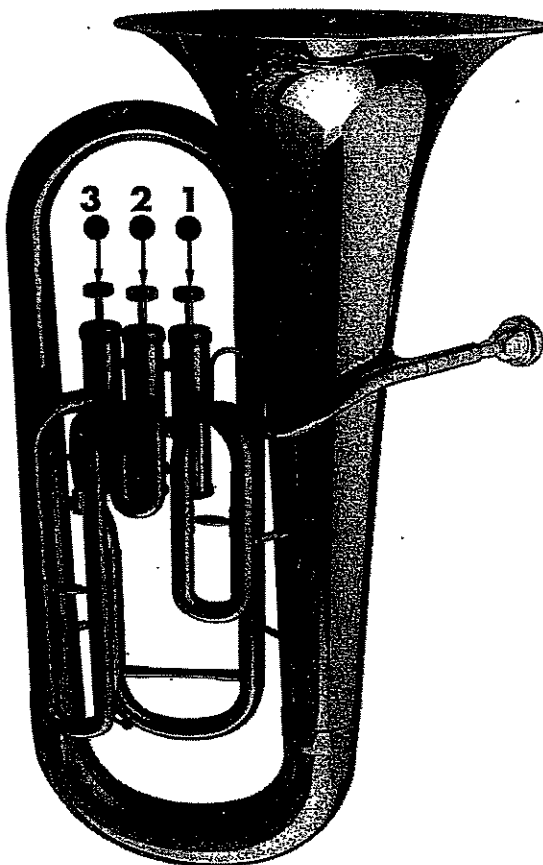
- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

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.

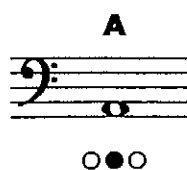
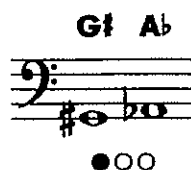
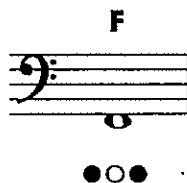
Be sure to grease the slides regularly. Your director will recommend special slide grease and valve oil, and will help you apply them when necessary.

**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.

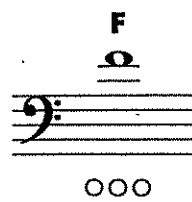
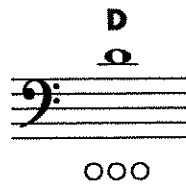
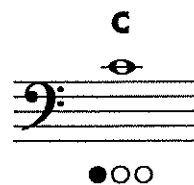
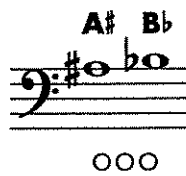
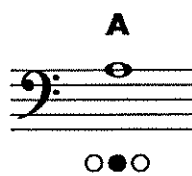
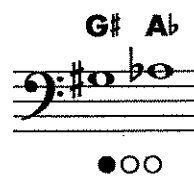
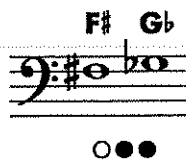
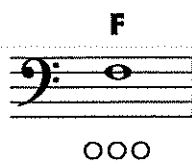
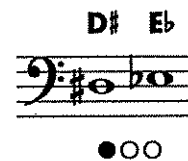
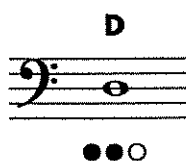
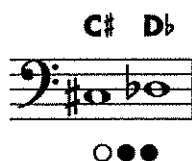


*Instrument courtesy of  
Yamaha Corporation of America,  
Band and Orchestral Division*

- = Open  
● = Pressed down



# FINGERING CHART

**BARITONE B.C.**




# FINGERING CHART

BARITONE T.C.

## Instrument Care Reminders

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

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

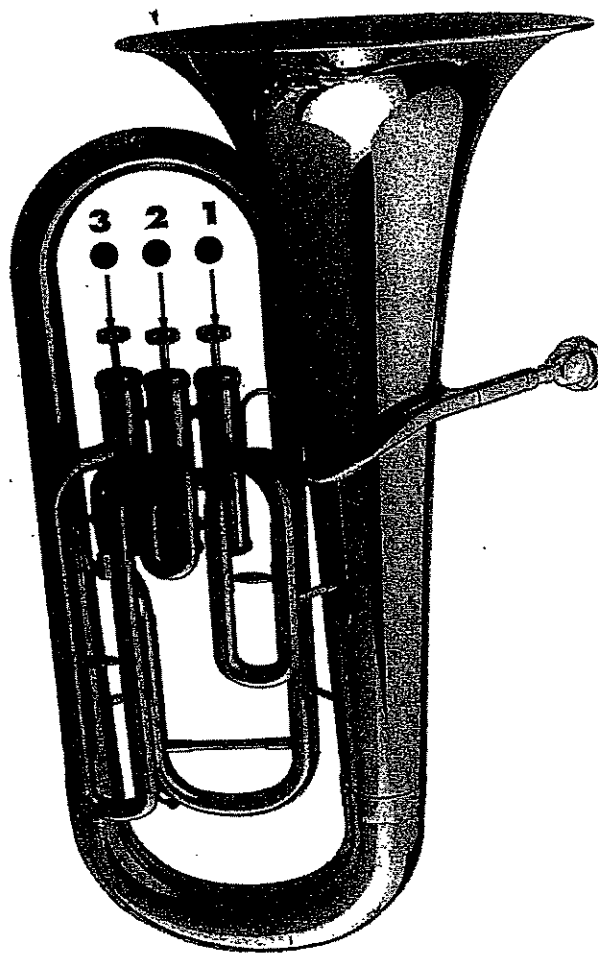
Baritone valves occasionally need oiling. To oil your baritone valves:

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

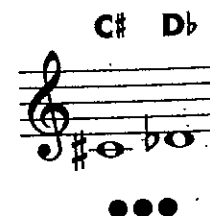
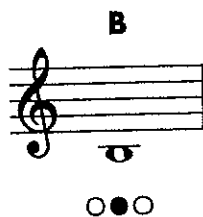
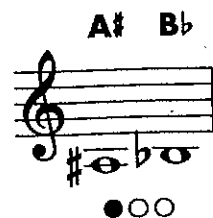
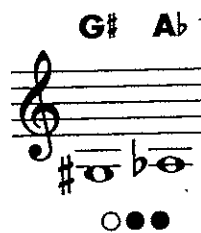
Be sure to grease the slides regularly. Your director will recommend special slide grease and valve oil, and will help you apply them when necessary.

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

- = Open  
● = Pressed down



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



# FINGERING CHART

BARITONE T.C.

D



D# Eb



E



F



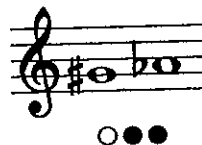
F# Gb



G



G# Ab



A



A# Bb



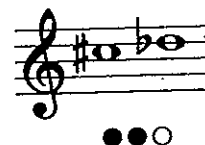
B



C



C# Db



D



D# Eb



E



F



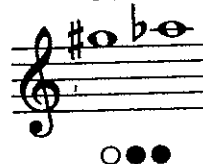
F# Gb



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:

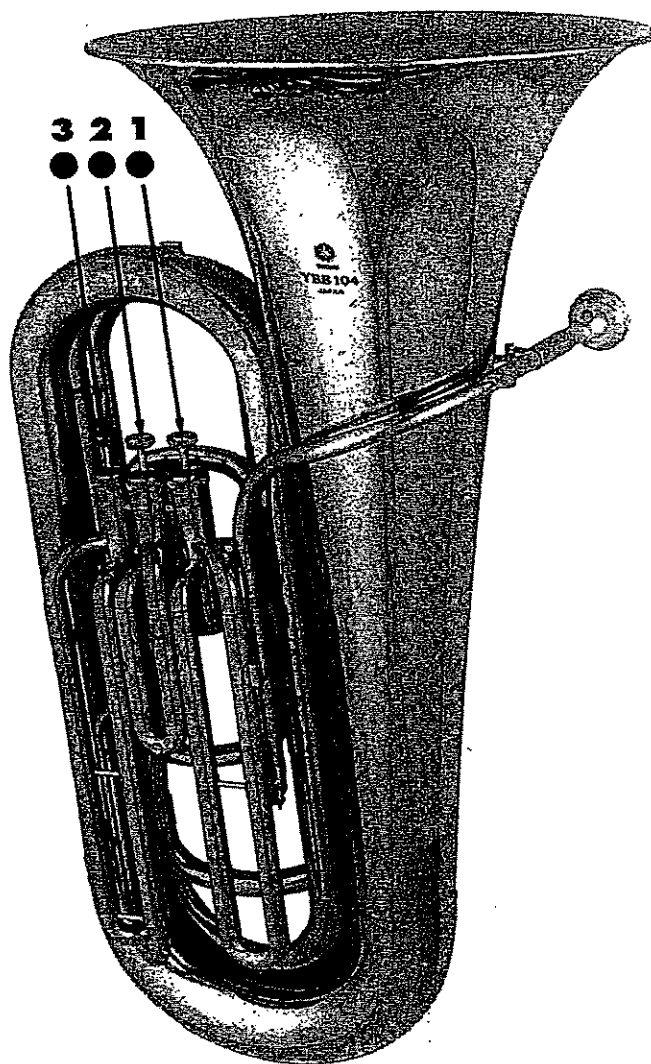
- Unscrew the valve at the top of the casing.
- Lift the valve half-way out of the casing.
- Apply a few drops of oil to the exposed metal valve.
- Carefully return the valve to its casing. When properly inserted, the top of the valve should easily screw back into place.

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*



|                              |                 |                     |                 |
|------------------------------|-----------------|---------------------|-----------------|
| <p><b>E</b></p> <p>1 2 3</p> | <p><b>F</b></p> | <p><b>F# Gb</b></p> | <p><b>G</b></p> |
| <p><b>G# Ab</b></p>          | <p><b>A</b></p> | <p><b>A# Bb</b></p> | <p><b>B</b></p> |

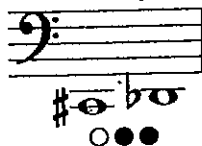
# FINGERING CHART

TUBA

C



C# Db



D



D# Eb



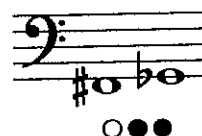
E



F



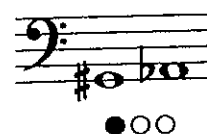
F# Gb



G



G# Ab



A



A# Bb



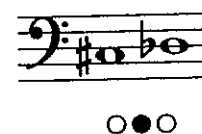
B



C



C# Db



D



D# Eb



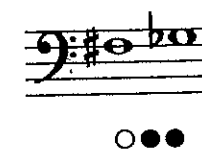
E



F



F# Gb



G



G# Ab



A



A# Bb

