

PIANO/ MALLETS

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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

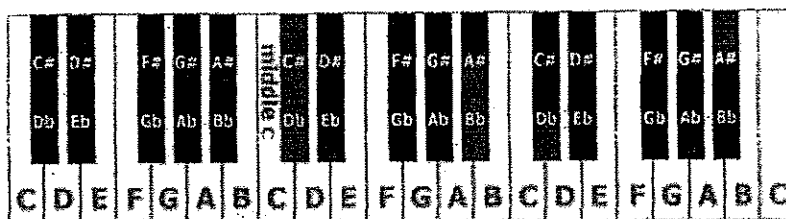
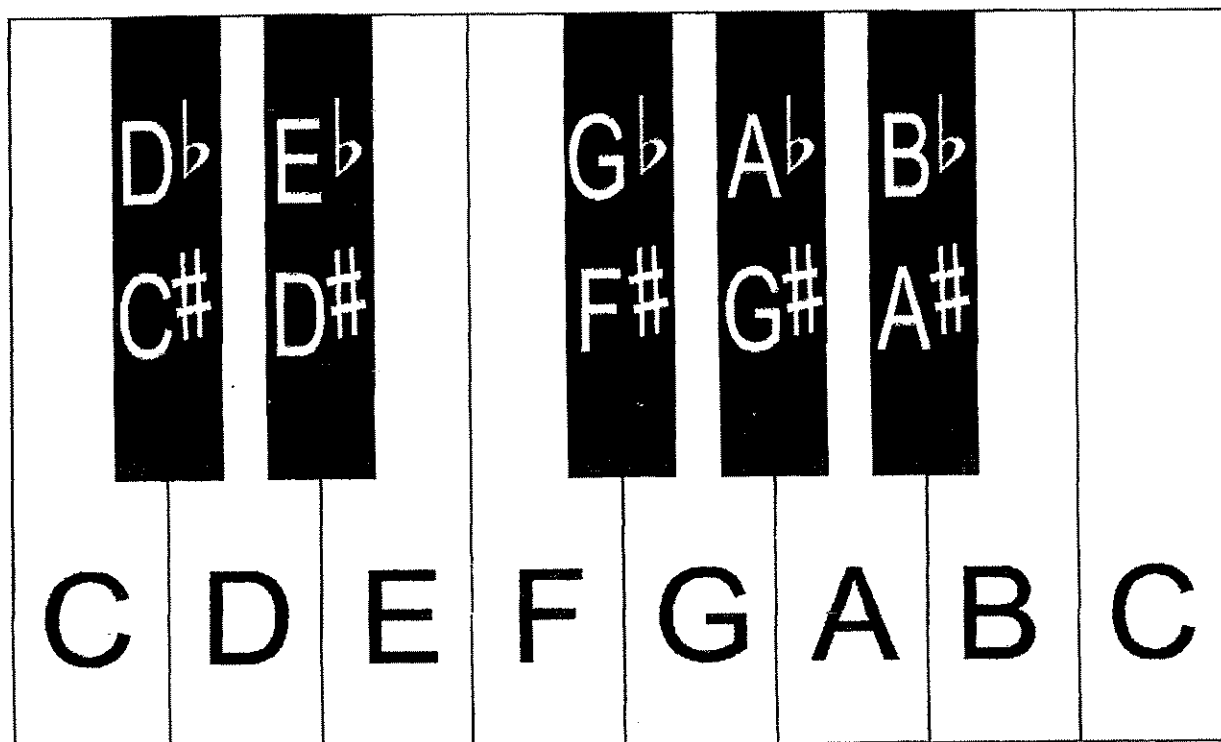
PEP BAND

- 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! →



PIANO NOTES CHART



BAND KARATE CHECKLIST

PIANO PLAYERS

White

- ☐ Master Staff Wars in Treble & Bass Clef (20 notes for each clef)
- ☐ Play and identify note names for the first five notes (Bb up to F)
- ☐ Name all the white keys on the piano (plus Bb and Eb)
- ☐ Play Concert Bb Major Scale and identify note names and key signature

Yellow

- ☐ Play C-Minor Groove Bass Line, identifying the note names as you play
- ☐ Perform a selected Rhythm Study on page 42 (Essential Elements)
- ☐ Write in ALL Canon Remix notes (bass notes + the chord stacks)
- ☐ Play Canon Remix Bass Line, identifying the note names as you play

Orange

- ☐ Play the Canon Remix Chords, identifying the chord names as you play
- ☐ Play Concert C-Minor Scale and identify the note names and key signature
- ☐ Play C-Minor Groove Chords, identifying the chord names as you play
- ☐ Play Essential Elements song #42 without any note names written on your page

Green

- ☐ Play Concert Bb Chromatic Scale (one octave) & identify all note names while you play
- ☐ Play Concert Bb Blues Scale, identifying the note names as you play
- ☐ Play 12 Bar Blues Chords, identifying the chord names as you play
- ☐ Match a pitch with your voice & identify whether a given pitch is higher or lower than another

Blue

- ☐ Perform an improvised solo in C Minor Groove, using the C Minor Scale
- ☐ Play a selected Sight Reading Exercise
- ☐ Play any of the following Major chords on command: Bb, C, D, Eb, E, F, G, Ab, A
- ☐ Play the Concert Bb Major Scale (2 hands) with proper finger-crossing technique

Purple

- ☐ Play all of Tempest (individually or with a group)
- ☐ Play any of the following Minor chords on command: Bbm, Cm, Dm, Ebm, Em, Fm, Gm, Abm, Am
- ☐ Play Pomp and Circumstance and the featured graduation song
- ☐ Identify Flat or Sharp tuning with your ear

Red

- ☐ Improvise on 12 Bar Blues in the right hand, while playing the bass notes in the left hand
- ☐ Play the following major scales with proper finger-crossing techniques: Eb, F, Ab C
- ☐ Play It Don't Mean A Thing If You Ain't Got That Swing (measures 9-16)
- ☐ Improvise on 12 Bar Blues in right hand, while playing walking bass line in the left hand

Brown

- ☐ Perform a selected rhythm exercise from chart 13, page 77
- ☐ Learn and play a selected piece (or a portion of a selected piece) from written notation
- ☐ Play all major scales with proper finger-crossing technique
- ☐ Accurately sight-read and play a selected piece

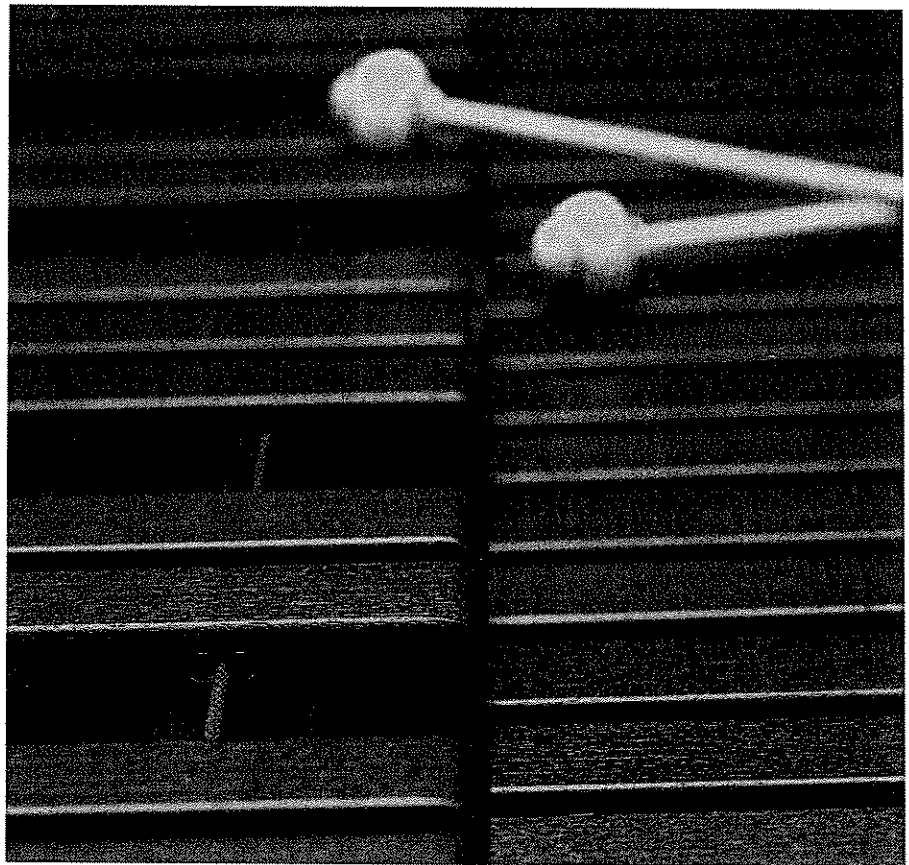
Black

- ☐ Compose & perform your own song OR perform an approved song in front of a class or group
- ☐ Play Fundamental Rhythms 1-132 on page 64 of the band handbook
- ☐ Play all major scales
- ☐ Play a college-level audition piece

KEYBOARD PERCUSSION BOOK 1

ESSENTIAL ELEMENTS 2000

COMPREHENSIVE BAND METHOD



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JOHN HIGGINS
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TOM C. RHODES
DON BIRSCHENK

Percussion consultant and editor
WILL RAPP



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THE BASICS

Posture

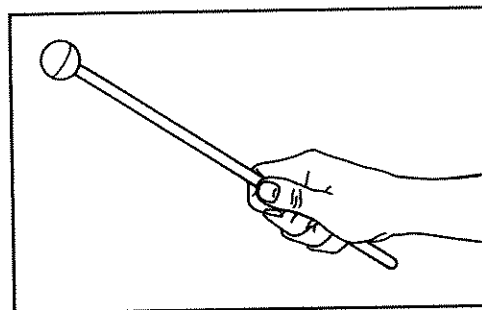
Stand near your instrument, and always keep your:

- Spine straight and tall
- Shoulders back and relaxed
- Feet flat on the floor

Matched Grip (A Natural Stick Position)

Every percussion instrument requiring sticks or mallets can be played with this basic grip. Both sticks or mallets are held exactly the same "matched" way.

- Place the mallets in front of you with the heads pointing forward.
- Extend your right hand as if shaking hands with someone.
- Pick up the right mallet with your thumb and index finger about 1/3 from the end of the stick.
- The curve of your index finger's top knuckle and the thumb hold the mallet in place.
- Gently curve your other fingerings around the mallet.
- Check to be sure the mallet is cradled in the palm of your hand.
- Turn your hand palm-down to a comfortable resting position as shown:
- Follow the same procedure for your left hand.



Practice & Performance Position

- Stand in front of a flat surface about waist high.
- Place the heads of the sticks on the surface. Make sure that your wrists are not turned in or out.
- The mallets should create the outline of a slice of pie as you look at them.
- When playing your instrument, hold mallets 6-8 inches from the surface. Using your wrist, throw the mallet near the center of one key. Pull the sound out of the keys by bringing the mallet up after the strike.

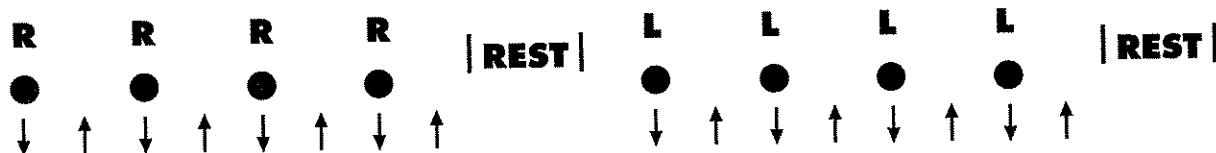
Sticking Work-Outs (Legato Stroke)

R = Right hand mallet

L = Left hand mallet

Find the largest key at the left end of the instrument. Play the following work-out keeping an even pulse. Start with your mallet in the up position. The down/up arrows indicate the speed of the mallet when playing *legato strokes*.

● = Strike near the center of the key.

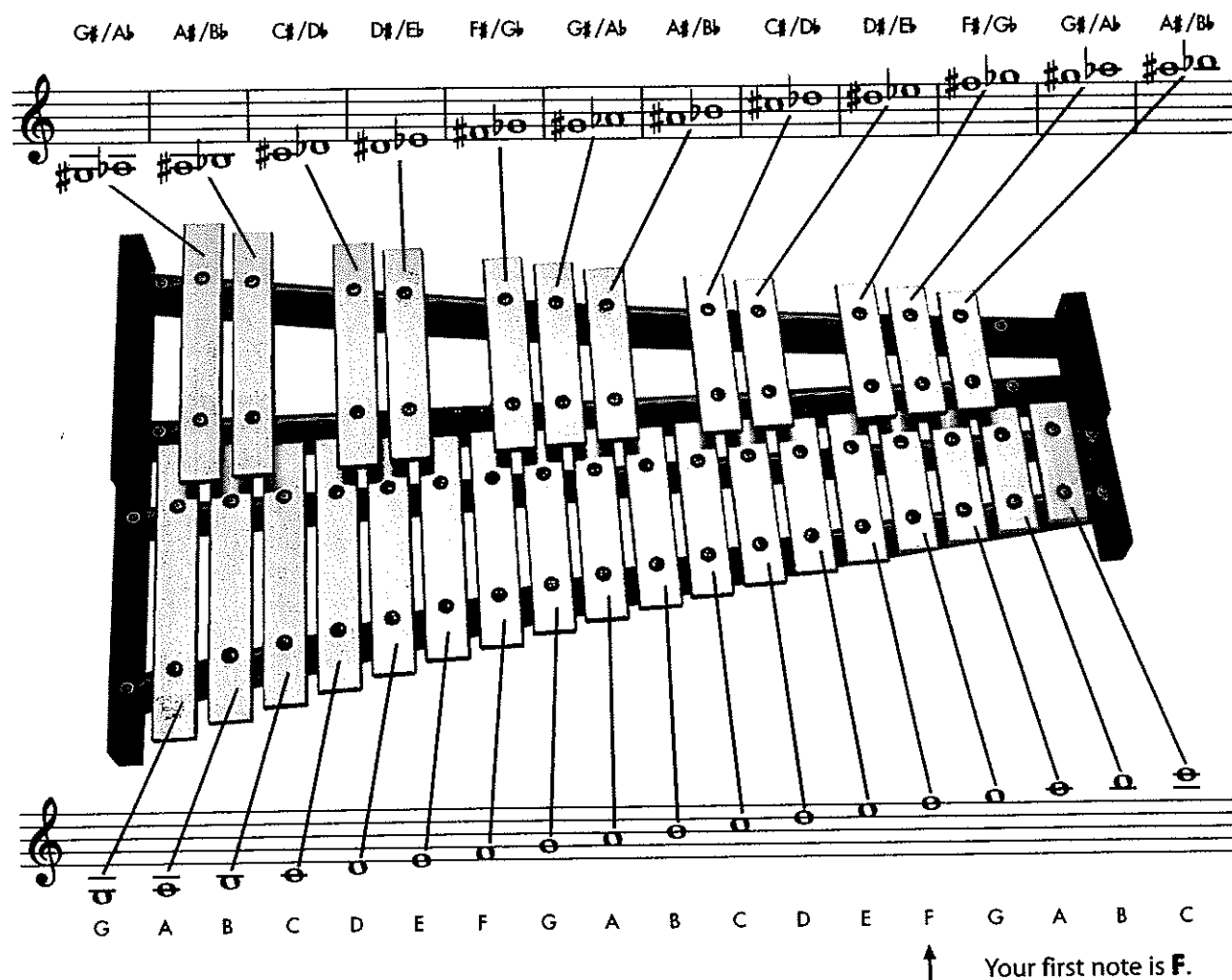


Taking Care of Your Instruments

- Cover all percussion instruments when they are not being used.
- Put mallets away in a storage area. Keep the percussion section neat!
- Mallets are the only things which should be placed on your instrument. NEVER put or allow others to put objects on any percussion instrument.

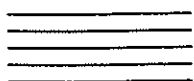
Getting It Together

- Step 1** Stand in a comfortable position near the instrument. The raised keys should be pointing away from you.
- Step 2** If you are playing orchestra bells, set the instrument on a table or stand about waist high. The larger keys should be on the left.
- Step 3** Adjust the music stand to about eye level. This enables you to easily read the music and watch your teacher.
- Step 4** Hold the mallets as described on page 2.
- Step 5** The sequence of keys for all keyboard percussion instruments is the same as the piano. Notice that the sequence is in alphabetical order from A–G. This diagram of orchestra bells will help you find **F**. Ask your teacher to help you play **F** if you are playing a different keyboard percussion instrument.



READING MUSIC

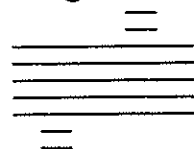
Music Staff



The **music staff** has 5 lines and 4 spaces where notes and rests

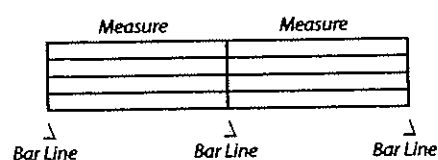
Identify and draw each of these symbols:

Ledger Lines



Ledger lines extend the music staff. Notes on ledger lines can be above or below the staff.

Measures & Bar Lines



Bar lines divide the music staff into **measures**.

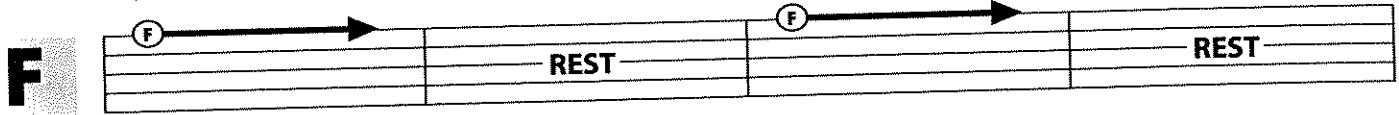
Long Tone



As wind players learn Long Tones, keyboard percussionists use a special Legato Stroke.

1. THE FIRST NOTE

Play a legato stroke for each new note.



The Beat

The **beat** is the pulse of music, and like your heartbeat it should remain very steady. Counting aloud and foot-tapping help us maintain a steady beat. Tap your foot **down** on each number and **up** on each "&."

One beat = 1 &



Notes And Rests

Notes tell us how high or low to play by their placement on a line or space of the music staff, and how long to play by their shape. **Rests** tell us to count silent beats.

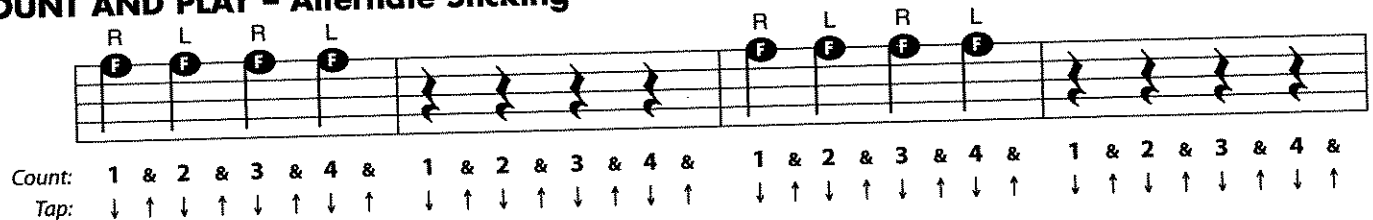
Quarter Note = 1 beat

Quarter Rest = 1 silent beat

Alternate Sticking

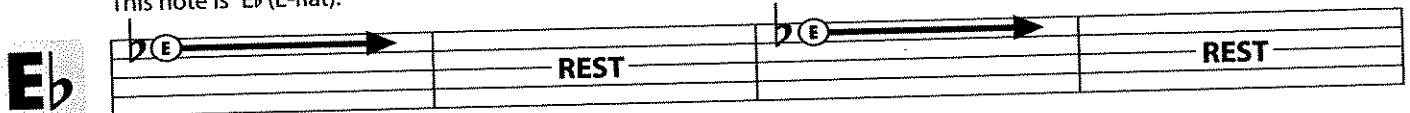
A hand to hand sticking pattern usually beginning with the right hand.

2. COUNT AND PLAY – Alternate Sticking

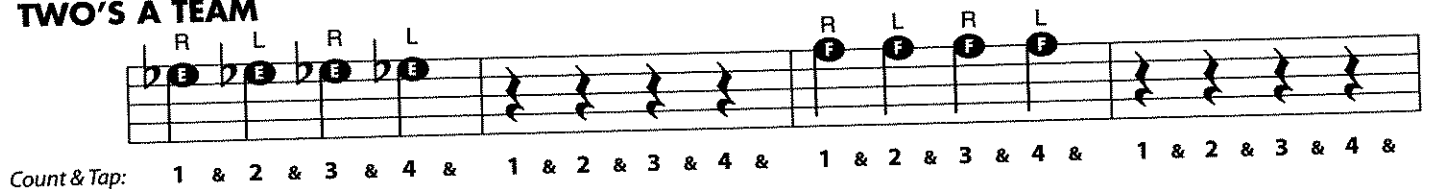


3. A NEW NOTE

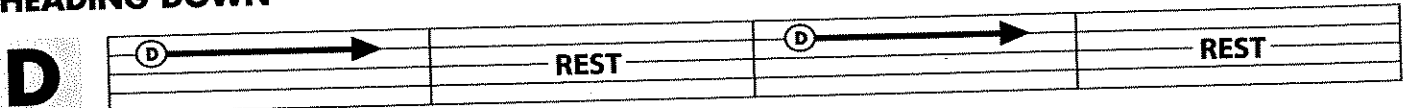
This note is "Eb (E-flat)."



4. TWO'S A TEAM



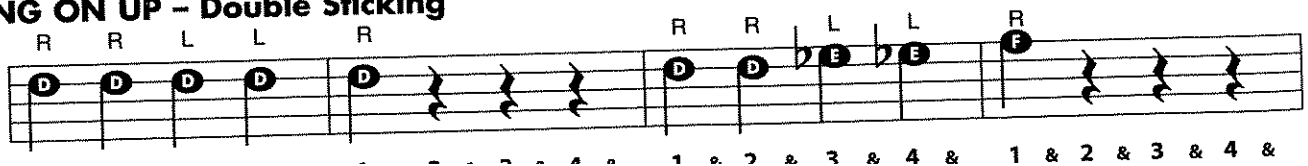
5. HEADING DOWN



Double Sticking

A pattern in which two consecutive notes are played with the same hand (RRLL, RRLL). This pattern may begin with either a double right or double left sticking.

6. MOVING ON UP – Double Sticking



Double Bar

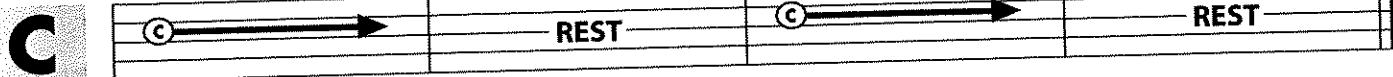
indicates the end of a piece of music.

Repeat Sign

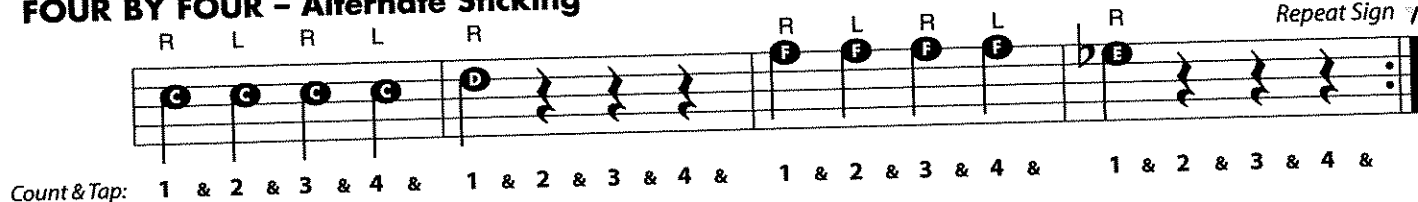
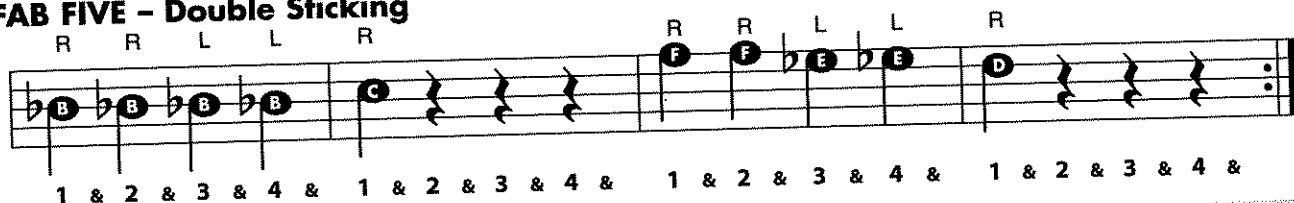
Without stopping, play once again from the beginning.

7. THE LONG HAUL

Double Bar 7

**8. FOUR BY FOUR - Alternate Sticking**

Repeat Sign 7

**9. TOUCHDOWN****10. THE FAB FIVE - Double Sticking****Treble Clef**

(G Clef)
indicates the position of note names on a music staff: Second line is G.

Time Signature

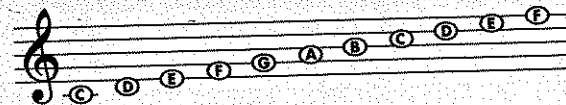
indicates how many beats per measure and what kind of note gets one beat.



= 4 beats per measure
= Quarter note gets one beat

Note Names

Each note is on a line or space of the staff. These note names are indicated by the Treble Clef.



THEORY

Sharp

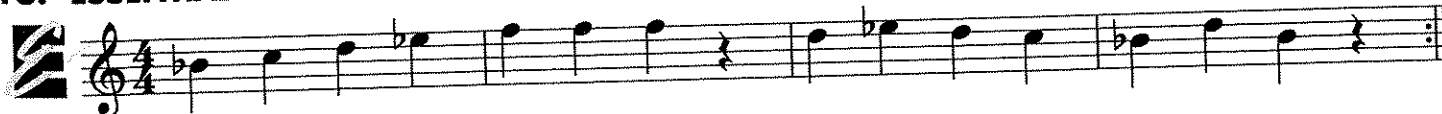
raises the note and remains in effect for the entire measure.

Flat

b lowers the note and remains in effect for the entire measure.

Natural

♮ cancels a flat (b) or sharp (#) and remains in effect for the entire measure.

11. READING THE NOTES Compare this to exercise 10, THE FAB FIVE.**12. FIRST FLIGHT****13. ESSENTIAL ELEMENTS QUIZ** Fill in the remaining note names before playing.

Notes In Review



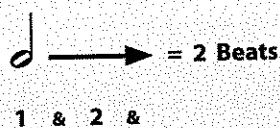
14. ROLLING ALONG *Alternate Sticking*

Go to the next line.

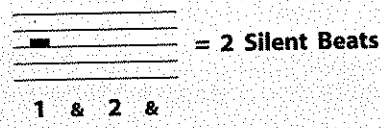


Double Bar

Half Note

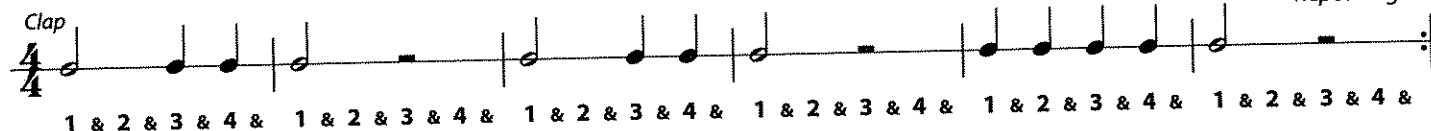


Half Rest



15. RHYTHM RAP *Clap the rhythm while counting and tapping.*

Repeat Sign



Combination Sticking

A sticking pattern that combines both alternate and double sticking.

16. THE HALF COUNTS *Combination Sticking*



17. HOT CROSS BUNS



Right Hand Lead

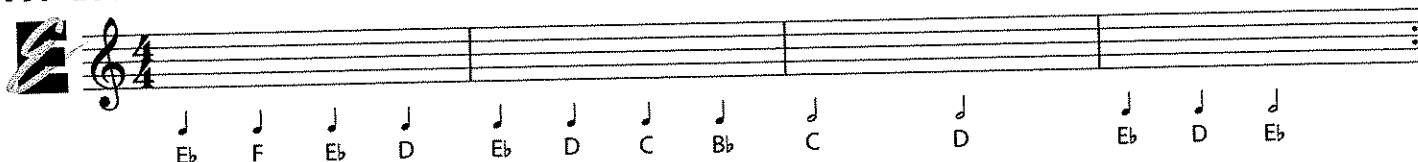
A sticking pattern that begins with the right hand and keeps the right hand on strong beats.

18. GO TELL AUNT RHODIE *Right Hand Lead*

American Folk Song



19. ESSENTIAL ELEMENTS QUIZ *Using the note names and rhythms below, draw your notes on the staff before playing.*



Whole Note
 = 4 Beats

1 & 2 & 3 & 4 &

Whole Rest
 = A Whole Measure of Silent Beats

1 & 2 & 3 & 4 &

Whole Rest

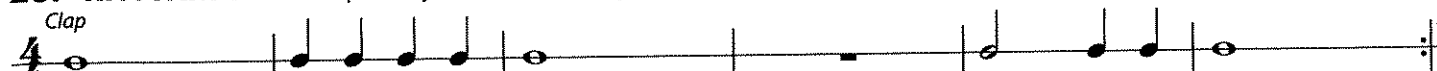
hangs from a staff line.

Half Rest

sits on a staff line.

20. RHYTHM RAP Clap the rhythm while counting and tapping.

Clap



1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

21. THE WHOLE THING


1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Duet

A composition with two different parts, played together. Practice this duet with a friend or play both parts yourself.

22. SPLIT DECISION - Duet

Key SignatureThe **Key Signature** tells us which notes to play with sharps (#) or flats (b) throughout the music. Your Key Signature indicates the Key of B $\flat$ – play all B's as B-flats, and E's as E-flats.**THEORY****Left Hand Lead**

A sticking pattern that begins with the left hand and keeps the left hand on strong beats.

23. MARCH STEPS Left Hand Lead


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

△ Play B $\flat$'s and E $\flat$'s

24. LISTEN TO OUR SECTIONS


Percussion Woodwinds Brass Percussion Woodwinds Brass Perc. Ww. Brass All

Simile

(sim.)

Continue playing in the same style.

25. LIGHTLY ROW Right Hand Lead


R L R L R L R L R L

26. ESSENTIAL ELEMENTS QUIZ Draw in the bar lines before you play.


Fermata

Hold the note (or rest) longer than normal.

27. REACHING HIGHER – New Note.

Fermata 7

**28. AU CLAIRE DE LA LUNE** Left Hand Lead

French Folk Song

**29. REMIX****THEORY****Harmony**Two or more notes played together. Each combination forms a *chord*.**30. LONDON BRIDGE – Duet**

English Folk Song

**HISTORY**

Austrian composer **Wolfgang Amadeus Mozart** (1756–1791) was a child prodigy who started playing professionally at age six, and lived during the time of the American Revolution. Mozart's music is melodic and imaginative. He wrote more than 600 compositions during his short life, including a piano piece based on the famous song, "Twinkle, Twinkle, Little Star."

31. A MOZART MELODY Double Sticking

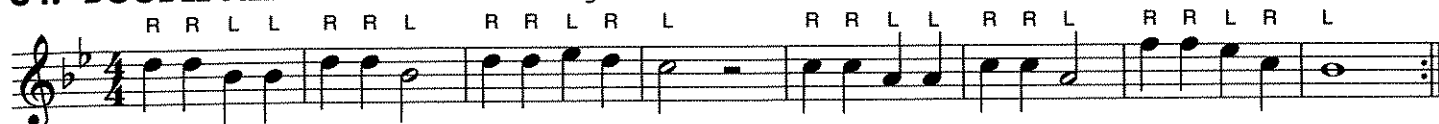
Adaptation

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

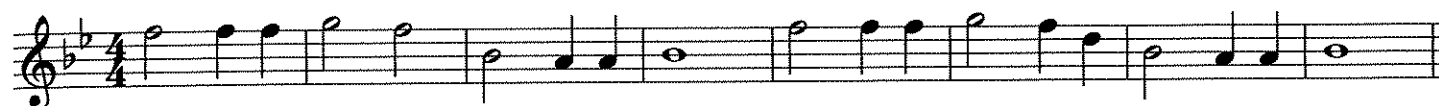
33. DEEP POCKETS – New Note



34. DOODLE ALL DAY Combination Sticking



35. JUMP ROPE



Pick-Up Notes

One or more notes that come before the first *full* measure. The beats of Pick-Up Notes are subtracted from the last measure.

36. A-TISKET, A-TASKET Combination Sticking



Dynamics

f – forte (play loudly) *mf* – mezzo forte (play moderately loud) *p* – piano (play softly)
The higher you lift the mallet, the louder the note will sound.

37. LOUD AND SOFT



38. JINGLE BELLS

J. S. Pierpont



39. MY DREYDL

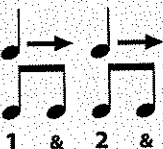
Traditional Hanukkah Song



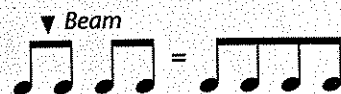
Eighth Notes



Each Eighth Note = $\frac{1}{2}$ Beat
2 Eighth Notes = 1 Beat
Play on down and up taps.

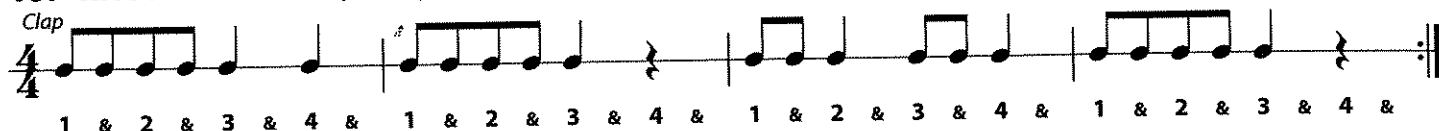


Two or more Eighth Notes have a *beam* across the stems.



40. RHYTHM RAP *Clap the rhythm while counting and tapping.*

Clap the rhythm while counting and tapping.



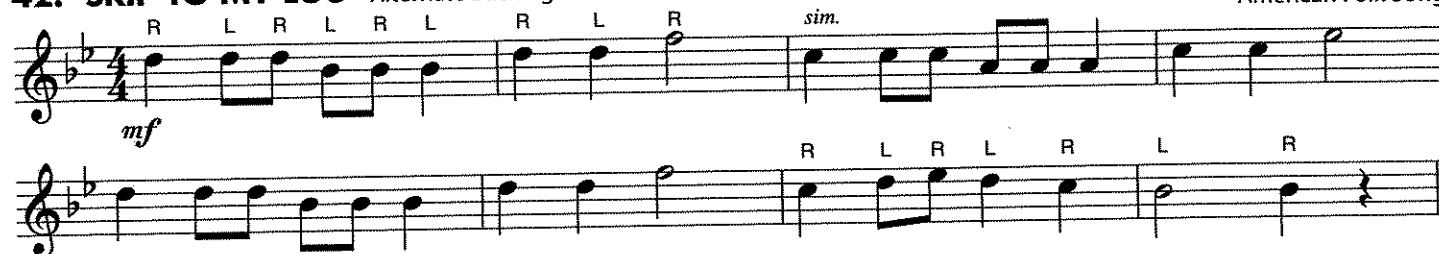
41. EIGHTH NOTE JAM



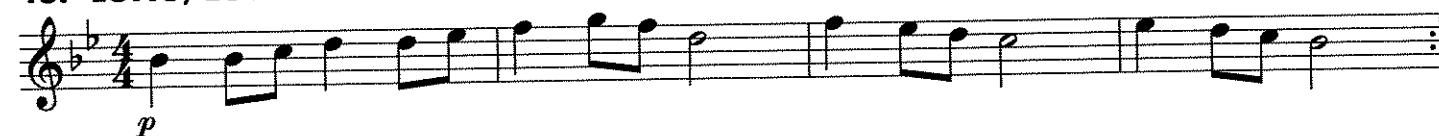
42. SKIP TO MY LOU

Alternate Sticking

American Folk Song



43. LONG, LONG AGO



44. OH, SUSANNA

Stephen Collins Foster

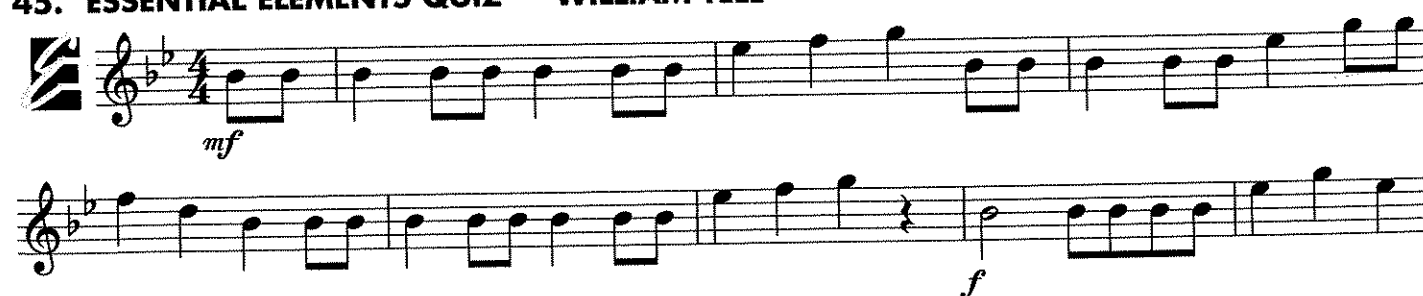


HISTORY

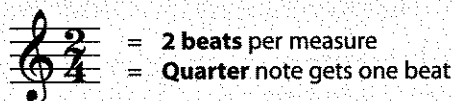
Italian composer **Gioacchino Rossini** (1792–1868) began composing as a teenager and was very proficient on the piano, viola and horn. He wrote “William Tell” at age 37 as the last of his forty operas, and its familiar theme is still heard today on radio and television.

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini

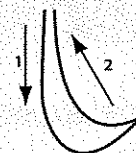


2 Time Signature



Conducting

Practice conducting this two-beat pattern.



THEORY

46. RHYTHM RAP



47. TWO BY TWO



Tempo Markings

Tempo is the speed of music. Tempo markings are usually written above the staff, in Italian.

Allegro – Fast tempo

Moderato – Medium tempo

Andante – Slower walking tempo

48. HIGH SCHOOL CADETS – March

John Philip Sousa



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49. HEY, HO! NOBODY'S HOME – New Note

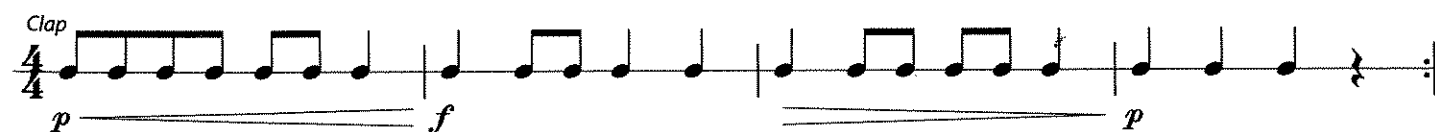


Dynamics

Crescendo (gradually louder)

Decrescendo or Diminuendo (gradually softer)

50. CLAP THE DYNAMICS



51. PLAY THE DYNAMICS



TONE BUILDER



The first staff of music is in G major (one sharp) and 4/4 time. It contains the first four measures of the melody. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The lyrics 'The Rose Tree' are written below the first measure.

[illegible]

Melodic Sticking An approach that combines all the various stickings to create the best performance of the melodic line.

(Part A = Melody, Part B = Harmony)

George R. Poulton



Melodic Sticking Moderato

French Folk Song



PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN – Band Arrangement

Arr. by John Higgins

Allegro

3 Measure number

mf

11

19

This musical score is for a band arrangement of 'When the Saints Go Marching In'. It is in 4/4 time and B-flat major. The tempo is marked 'Allegro'. The score consists of three staves. The first staff begins with a measure rest followed by a half note B-flat, a quarter note D, a quarter note E, and a half note F. The second staff begins with a half note B-flat, a quarter note D, a quarter note E, and a half note F. The third staff begins with a half note B-flat, a quarter note D, a quarter note E, and a half note F. The score includes dynamic markings of *mf* and *f*, and measure numbers 3, 11, and 19 are indicated in boxes.

56. OLD MACDONALD HAD A BAND – Section Feature

Allegro

mf

9

2nd time go on to meas. 13

f

13

f

This musical score is for a section feature of 'Old MacDonald Had a Band'. It is in 4/4 time and B-flat major. The tempo is marked 'Allegro'. The score consists of three staves. The first staff begins with a half note B-flat, a quarter note D, a quarter note E, and a half note F. The second staff begins with a half note B-flat, a quarter note D, a quarter note E, and a half note F. The third staff begins with a half note B-flat, a quarter note D, a quarter note E, and a half note F. The score includes dynamic markings of *mf* and *f*, and measure numbers 9 and 13 are indicated in boxes. A repeat sign is present at the end of the second staff, with the instruction '2nd time go on to meas. 13'.

57. ODE TO JOY (from Symphony No. 9)

Ludwig van Beethoven
Arr. by John Higgins

Moderato

mf

9

13

f

This musical score is for a band arrangement of 'Ode to Joy' from Beethoven's Symphony No. 9. It is in 4/4 time and B-flat major. The tempo is marked 'Moderato'. The score consists of three staves. The first staff begins with a half note B-flat, a quarter note D, a quarter note E, and a half note F. The second staff begins with a half note B-flat, a quarter note D, a quarter note E, and a half note F. The third staff begins with a half note B-flat, a quarter note D, a quarter note E, and a half note F. The score includes dynamic markings of *mf* and *f*, and measure numbers 9 and 13 are indicated in boxes.

58. HARD ROCK BLUES – Encore

John Higgins

Allegro

f

This musical score is for a band arrangement of 'Hard Rock Blues'. It is in 4/4 time and B-flat major. The tempo is marked 'Allegro'. The score consists of two staves. The first staff begins with a half note B-flat, a quarter note D, a quarter note E, and a half note F. The second staff begins with a half note B-flat, a quarter note D, a quarter note E, and a half note F. The score includes a dynamic marking of *f*.

“Hard Rock Blues” – Piano Chart

Chords: Cm - - - / Cm - - - / F - - - / Cm - - - / G G G - / F F F - / Cm - - -

C Minor (Cm)



F Major (F)



G Major (G)



KEYBOARD PERCUSSION INSTRUMENTS

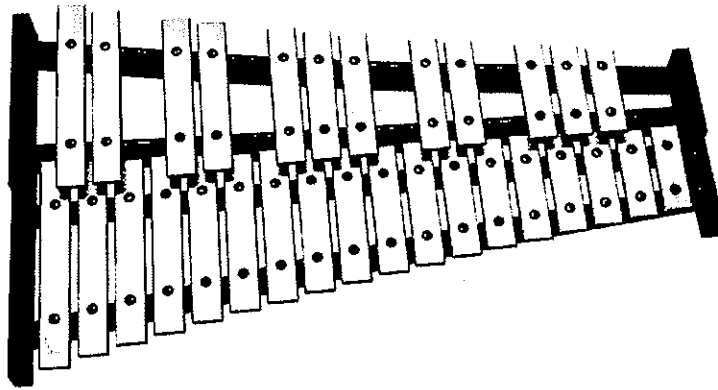
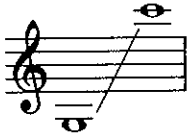
Each keyboard percussion instrument has a unique sound because of the materials used to create the instrument. Ranges may differ with some models of instruments.

Instrument Care Reminders

- Cover all percussion instruments when they are not being used.
- Put mallets away in a storage area. Keep the percussion section neat!
- Mallets are the only things which should be placed on your instrument. NEVER put or allow others to put objects on any percussion instrument.

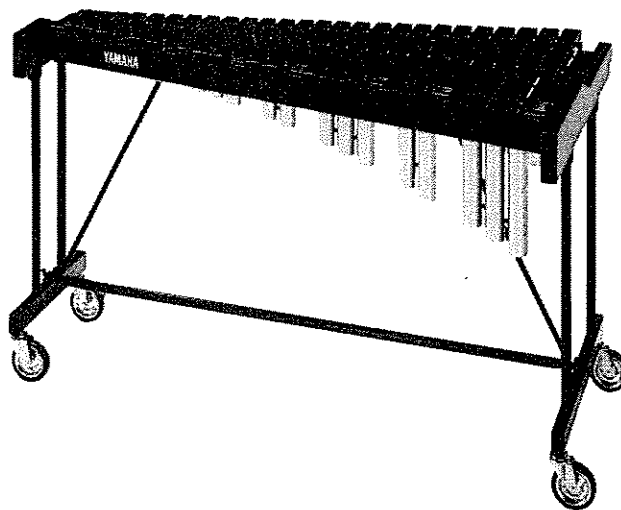
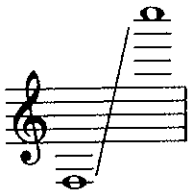
BELLS (Orchestra Bells)

- Bars – metal alloy or steel
- Mallets – lexan (hard plastic), brass or hard rubber
- Range – 2 1/2 octaves
- Sounds 2 octaves higher than written



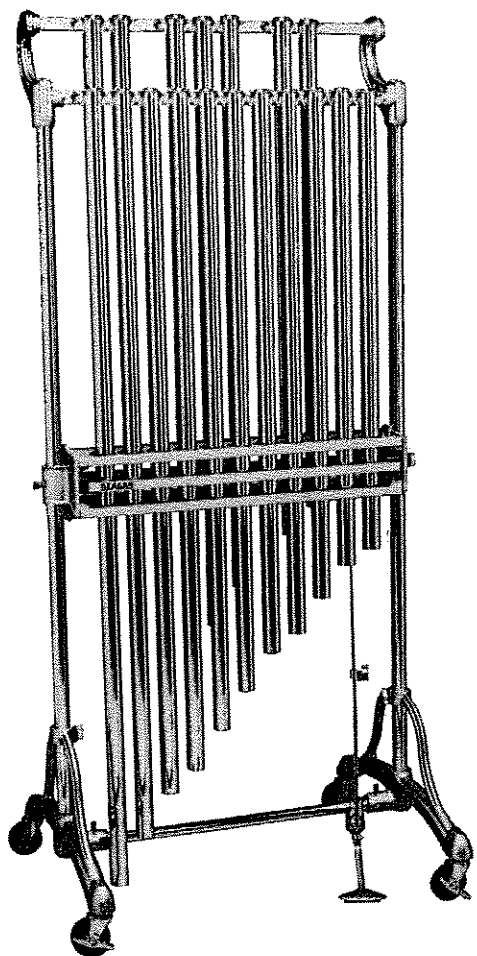
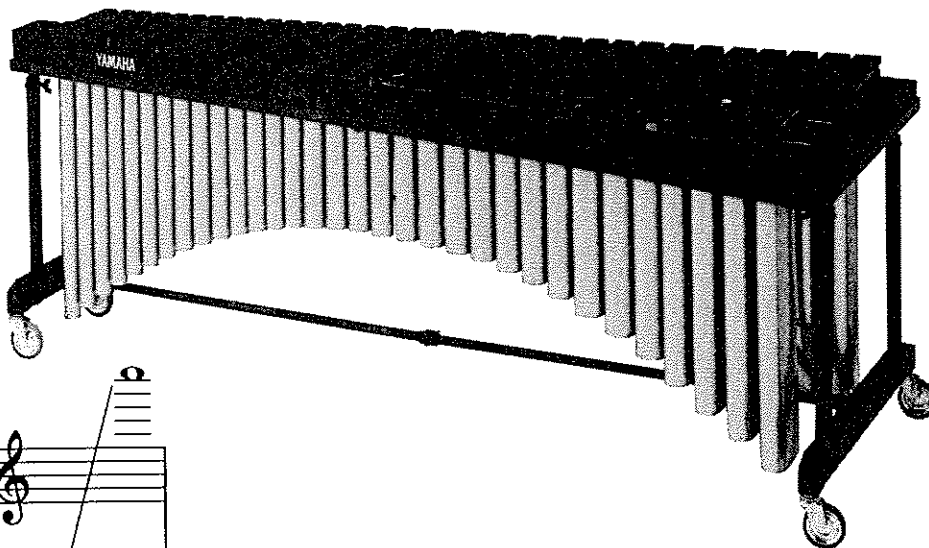
XYLOPHONE

- Bars – wooden or synthetic
- Mallets – hard rubber
- Range – 3 1/2 octaves
- Sounds 1 octave higher than written



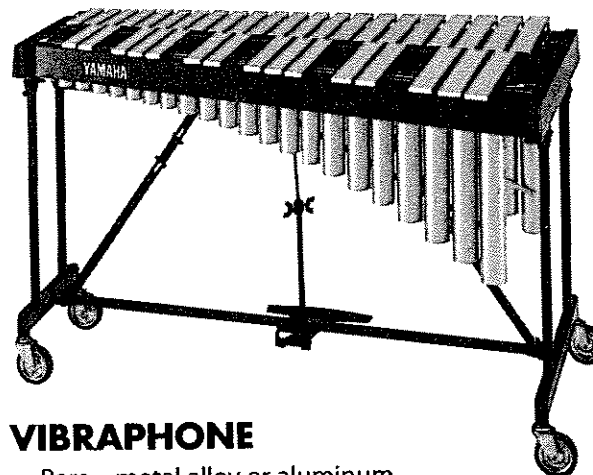
MARIMBA

- Bars – wooden (wider than xylophone bars)
- Resonating tube located below each bar
- Mallets – soft to medium rubber or yarn covered
- Range – 4 1/3 octaves (reads bass and treble clefs)
- Sounding pitch is the same as written pitch



CHIMES

- Bars – metal tubes
- Mallets – plastic, rawhide or wooden
- Range – 1 1/2 octaves
- Sounding pitch is the same as written pitch



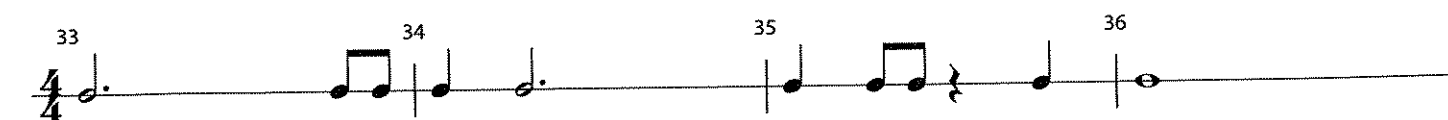
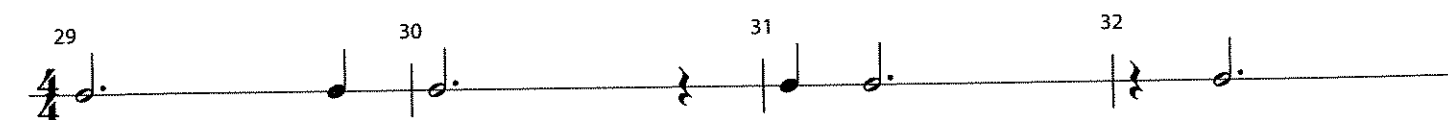
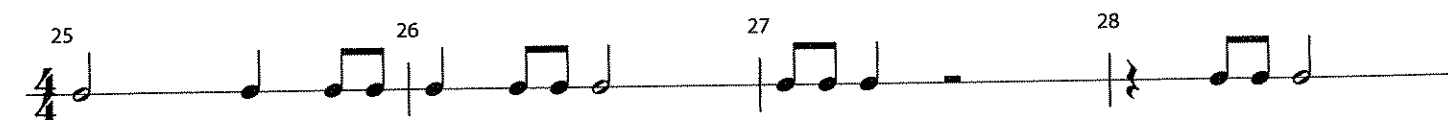
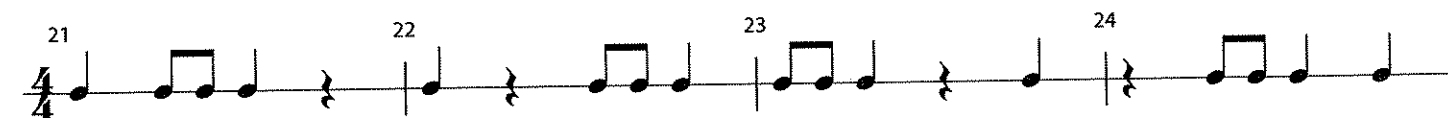
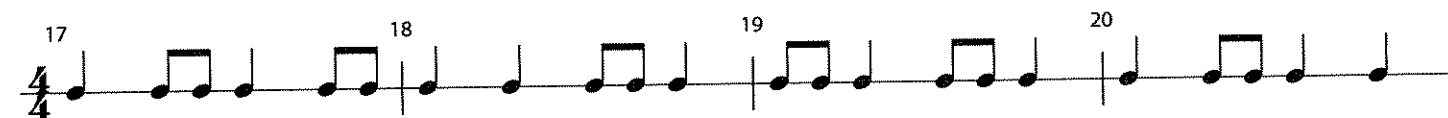
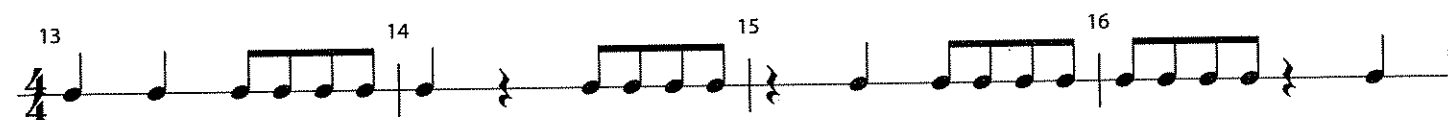
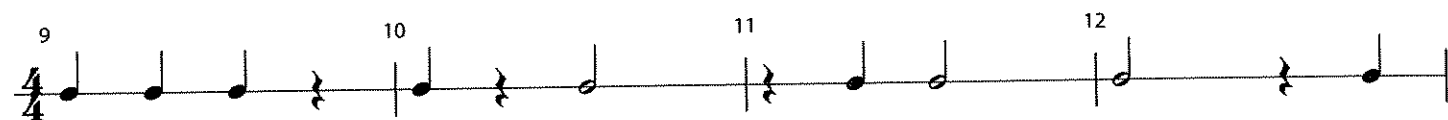
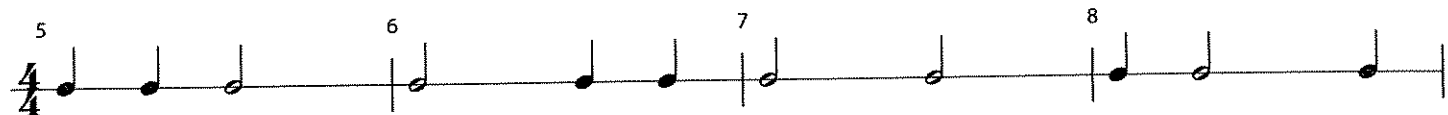
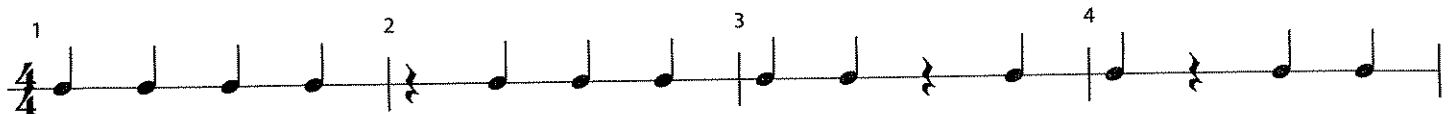
VIBRAPHONE

- Bars – metal alloy or aluminum
- Resonating tubes located below each bar
- Adjustable electric fans in each resonator create "vibrato" effect
- Mallets – yarn covered
- Range – 3 octaves
- Sounding pitch is the same as written pitch

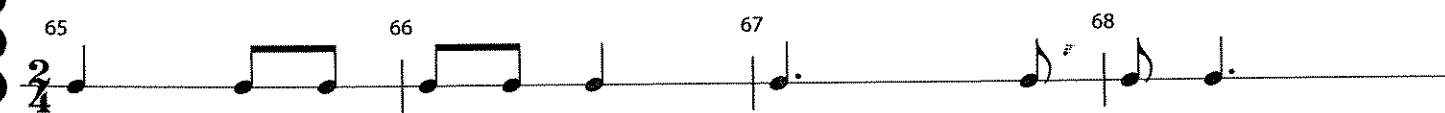
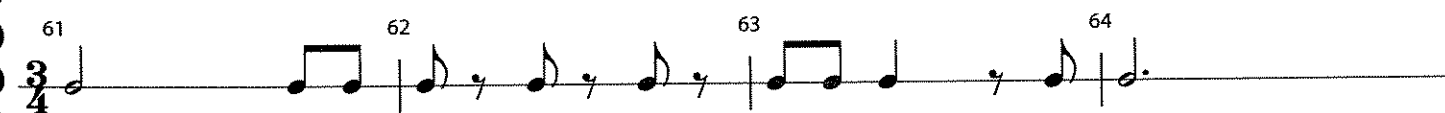
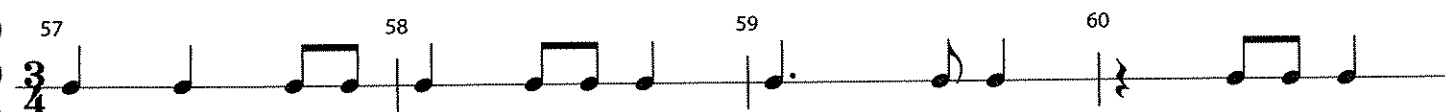
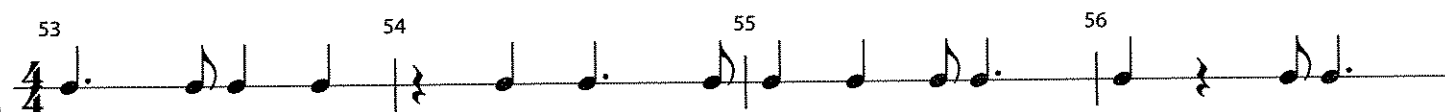
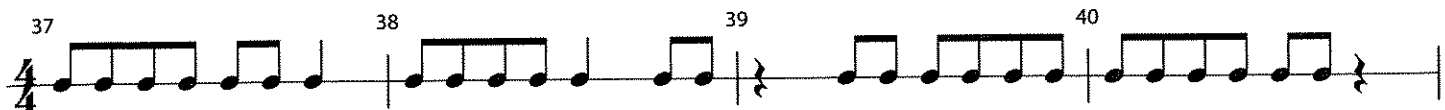




RHYTHM STUDIES



RHYTHM STUDIES



Flute

Name _____

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

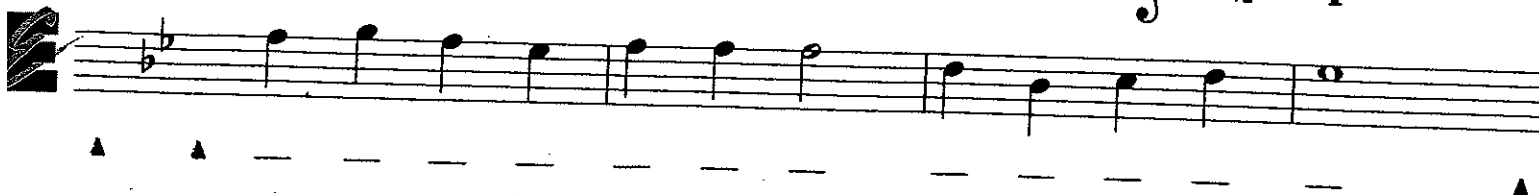
31. A MOZART MELODY

Adaptation



32. ESSENTIAL ELEMENTS QUIZ

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



SCALE CHECKLIST

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

MAJOR SCALE CHART

	1	2	3	4	5	6	7	8
Bb	Bb	C	D	Eb	F	G	A	Bb
B	B	C#	D#	E	F#	G#	A#	B
C	C	D	E	F	G	A	B	C
C#	C#	D#	E#	F#	G#	A#	B#	C#
Db	Db	Eb	F	Gb	Ab	Bb	C	Db
D	D	E	F#	G	A	B	C#	D
Eb	Eb	F	G	Ab	Bb	C	D	Eb
E	E	F#	G#	A	B	C#	D#	E
F	F	G	A	Bb	C	D	E	F
F#	F#	G#	A#	B	C#	D#	E#	F#
Gb	Gb	Ab	Bb	Cb	Db	Eb	F	Gb
G	G	A	B	C	D	E	F#	G
Ab	Ab	Bb	C	Db	Eb	F	G	Ab
A	A	B	C#	D	E	F#	G#	A

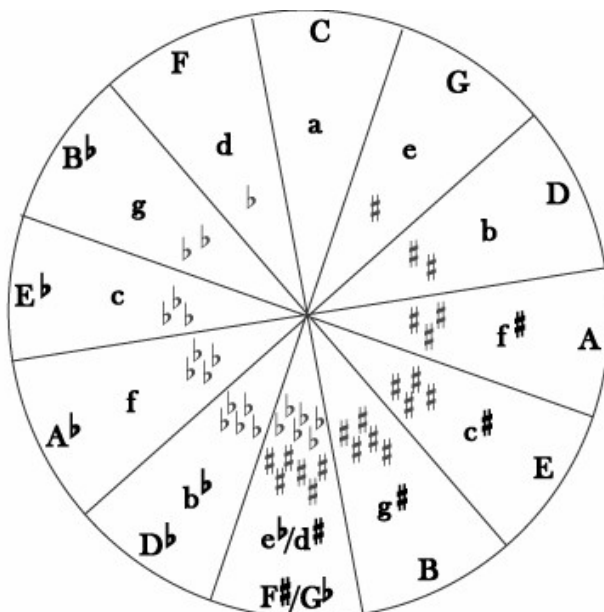
TRANSPOSITION GUIDE

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 2nd on chart).
 - Eb Alto & Baritone Saxes move forward 3 keys from the given concert pitch (or up a 6th on chart).
 - French Horns in F move forward 1 key from the given concert pitch (or up a 5th 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
Bb	Bb	C	Db	Eb	F	Gb	Ab	Bb
B	B	C#	D	E	F#	G	A	B
C	C	D	Eb	F	G	Ab	Bb	C
C#	C#	D#	E	F#	G#	A	B	C#
D	D	E	F	G	A	Bb	C	D
D#	D#	E#	F#	G#	A#	B	C#	D#
Eb	Eb	F	Gb	Ab	Bb	Cb	Db	Eb
E	E	F#	G	A	B	C	D	E
F	F	G	Ab	Bb	C	Db	Eb	F
F#	F#	G#	A	B	C#	D	E	F#
G	G	A	Bb	C	D	Eb	F	G
G#	G#	A#	B	C#	D#	E	F#	G#
A	A	B	C	D	E	F	G	A

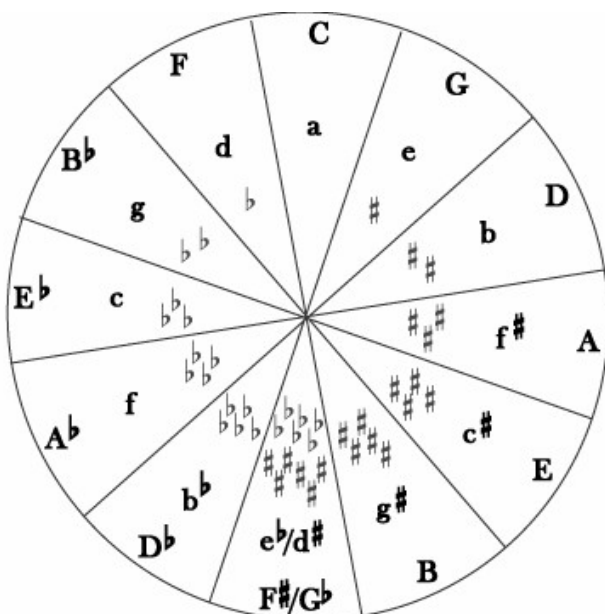
TRANSPOSITION GUIDE

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 2nd on chart).
 - Eb Alto & Baritone Saxes move forward 3 keys from the given concert pitch (or up a 6th on chart).
 - French Horns in F move forward 1 key from the given concert pitch (or up a 5th 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)



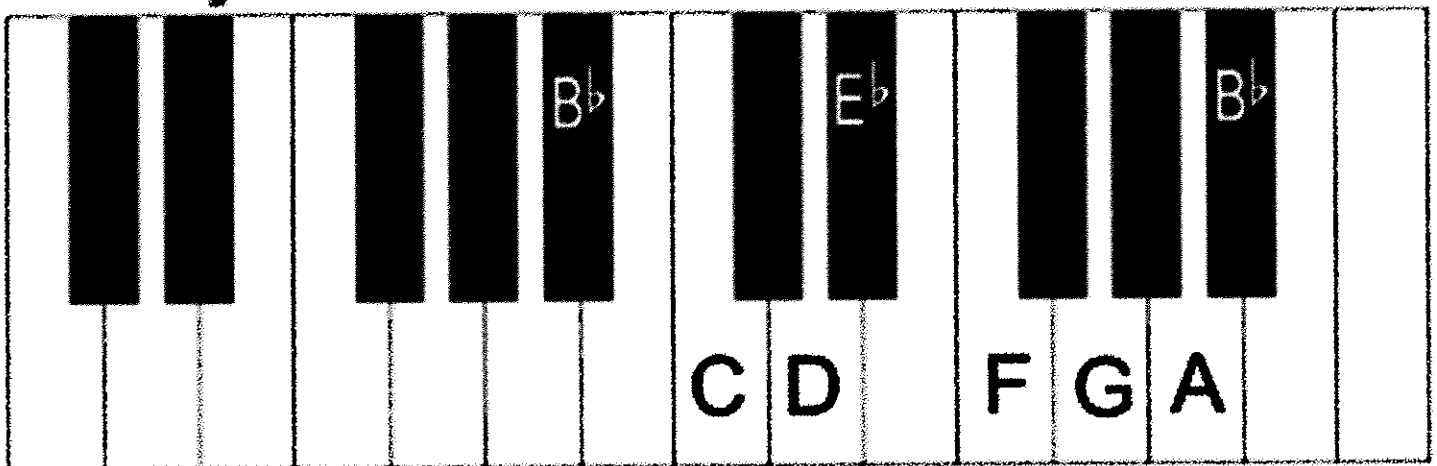
TIPS

- ♪ 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

Concert Bb Major Scale

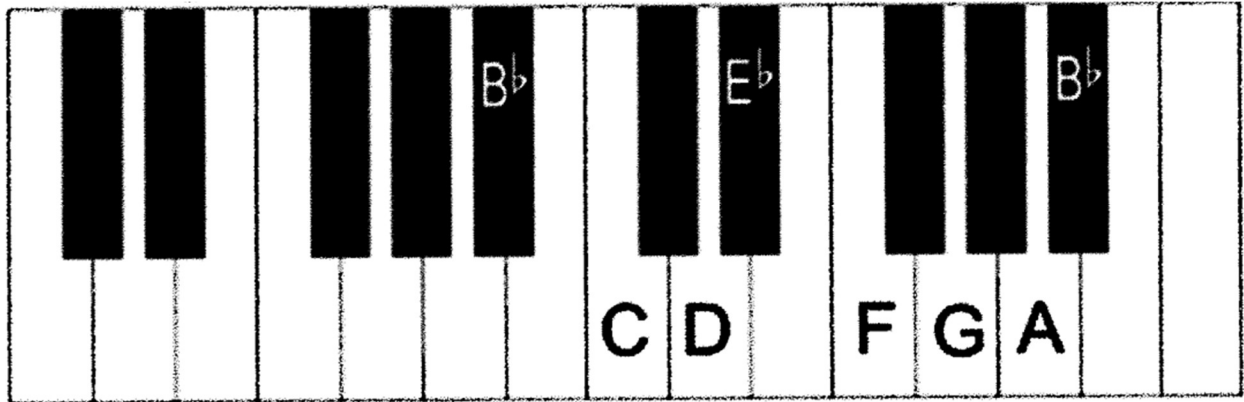
Number	1	2	3	4	5	6	7	8
Solfege	Do	Re	Mi	Fa	Sol	La	Ti	Do
^C Instruments (Flute, Trombone, Baritone)	Bb	C	D	Eb	F	G	A	Bb
^{Bb} Instruments (Trumpet, Tenor Sax Clarinet)	C	D	E	F	G	A	B	C
^{Eb} Instruments (Alto Sax)	G	A	B	C	D	E	F#	G

Bb Major Scale



B-Flat Major: Piano Notes & Chords

Scale



Chords: I ii iii IV V iv vii $^{\circ}$

Bb Major (I)



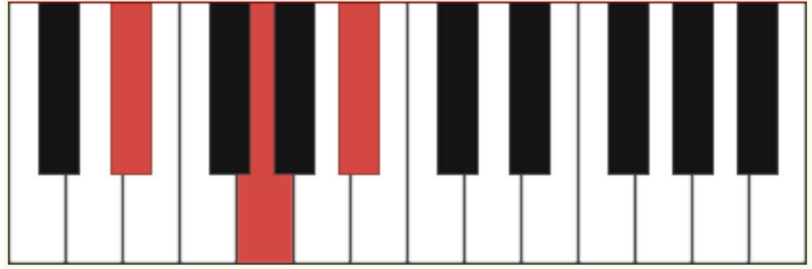
C Minor (ii)



D Minor (iii)



E^b Major (IV)



F Major (V)



G Minor (iv)



A diminished (vii°)



For more varieties of chords, check out www.pianochord.org.

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

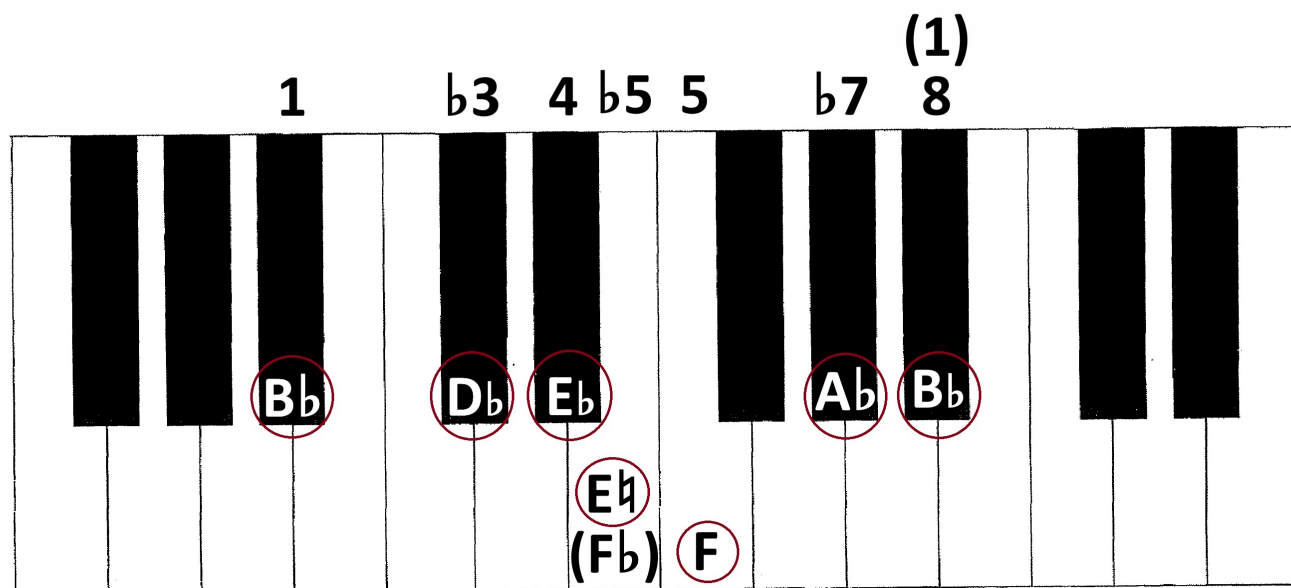
5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

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

Concert Bb Blues Scale

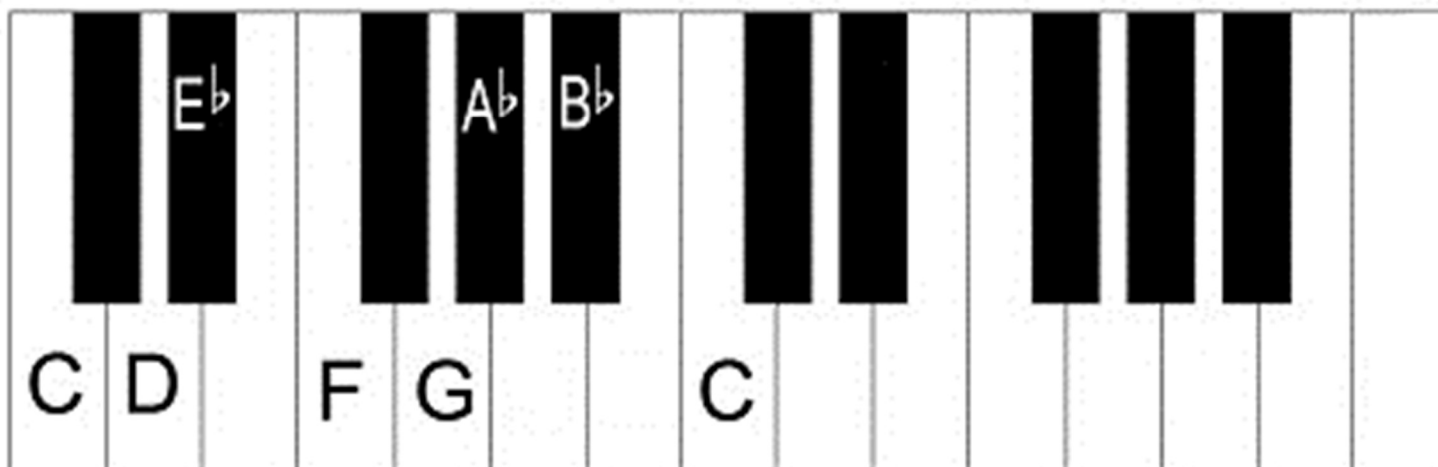
Number	1	b3	4	b5	5	b7	8
Solfege	Do	Me	Fa	Se	Sol	Te	Do
^C Instruments (Flute, Trombone, Baritone)	Bb	Db	Eb	E	F	Ab	Bb
^{Bb} Instruments (Trumpet, Tenor Sax Clarinet)	C	Eb	F	F#	G	Bb	C
^{Eb} Instruments (Alto Sax)	G	Bb	C	C#	D	F	G



Concert C Minor Scale

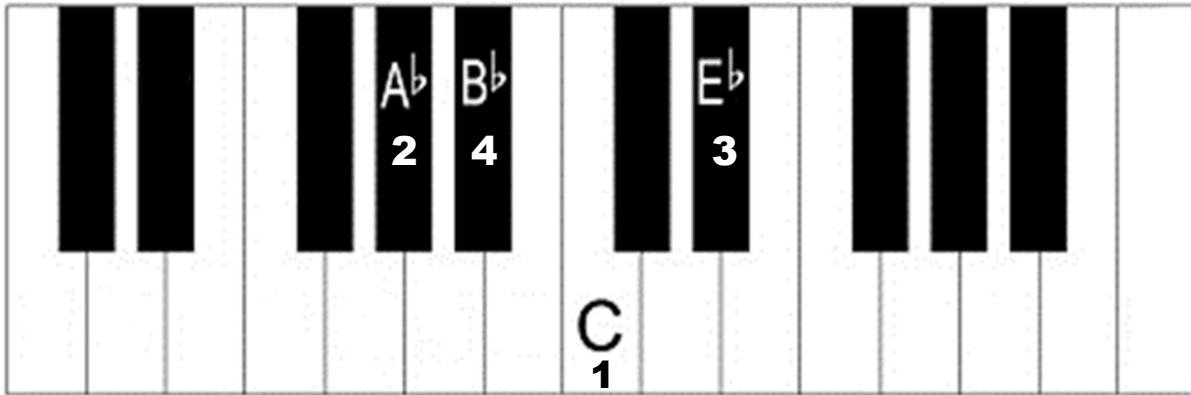
Number	1	2	3	4	5	6	7	8
Solfege	Do	Re	Me	Fa	Sol	Le	<u>Te</u>	Do
C Instruments (Flute, Trombone, Baritone, Tuba Piano, Strings)	C	D	E $\flat$	F	G	A $\flat$	B $\flat$	C
B $\flat$ Instruments (Trumpet, Tenor Sax Clarinet)	D	E	F	G	A	B $\flat$	C	D
E $\flat$ Instruments (Alto Sax)	A	B	C	D	E	F	G	A

C Minor Scale



PIANO & PERCUSSION

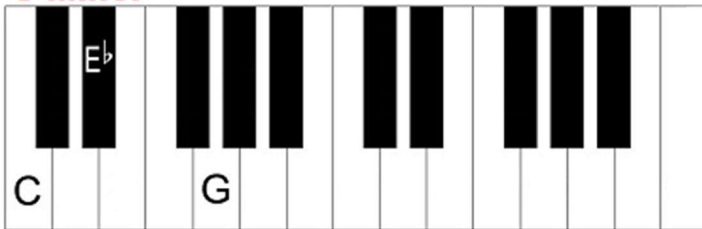
C Minor GROOVE



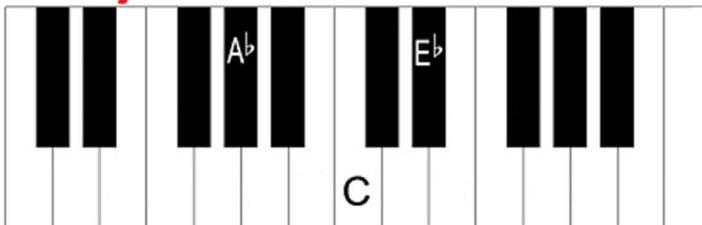
4 BEATS EACH NOTE: 1 – 2 – 3 – 4 / Cm – Ab – Eb – Bb

C Minor Chords (Optional)

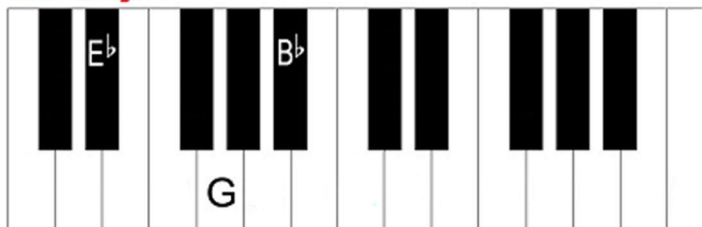
C Minor



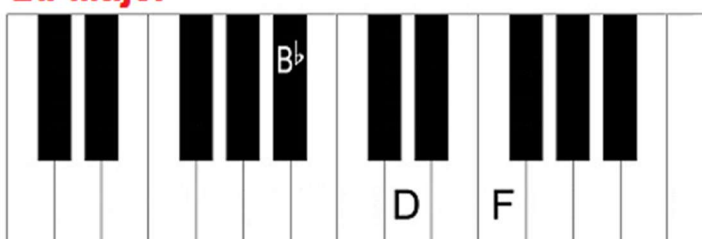
Ab Major



Eb Major



Bb Major



Percussion Groove



SciTech Band *Latin Groove* – Piano Chart

Chords: Cm - - - / G - - - / G - - - / Cm - - - /

C Minor (Cm)

Play the bass note (C) in your left hand, and the chord in your right hand.



G Major (G)

Play the bass note (G) in your left hand, and the chord in your right hand.



Concert G Minor Scale

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

CHORD EXERCISE

The musical score is titled "CHORD EXERCISE" and is arranged for a large ensemble. The instruments are listed on the left side of the score, grouped into woodwinds, brass, strings, and percussion. The score is written in 4/4 time and features a key signature of one flat (B-flat major or D minor). The music is divided into four measures, with the first measure containing a melodic line and the subsequent measures containing chords. The instruments are arranged in a grand staff format, with the Flute and Oboe in the top staff, followed by the Clarinet, Trumpet, and Baritone T.C. in the second staff, the Alto Sax. and Baritone Sax. in the third staff, the Tenor Sax. in the fourth staff, the Trombone, Baritone B.C., and Bassoon in the fifth staff, the Tuba in the sixth staff, the Bass Guitar in the seventh staff, the Timpani in the eighth staff, and the (Guitar) and Piano in the bottom staff. The chords in the second, third, and fourth measures are labeled as E-flat, B-flat, F7, and B-flat, respectively. The score is written in a standard musical notation style, with notes, rests, and bar lines clearly visible.

Flute
Oboe

Clarinet
Trumpet
Baritone T.C.

Alto Sax.
Baritone Sax.

Tenor Sax.

Trombone
Baritone B.C.
Bassoon

Tuba

Bass Guitar

Timpani

(Guitar)
Piano

E $\flat$ B $\flat$ F7 B $\flat$

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

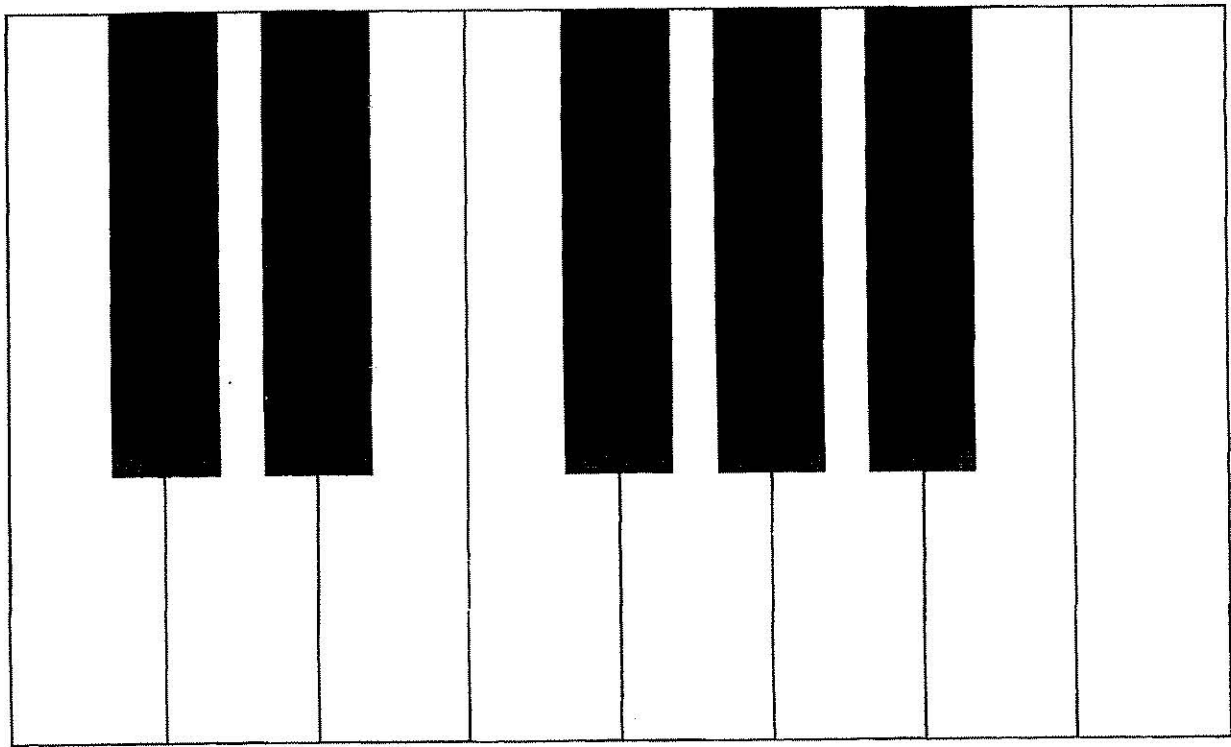
Angels We Have Heard On High
Away In A Manger
O Little Town of Bethlehem
God Rest Ye Merry Gentlemen
It Came Upon A Midnight Clear
O Come, All Ye Faithful
O Come, O Come, Emmanuel
Silent Night
We Three Kings of Orient Are
Good king Wenceslas
Hark! The Herald Angels Sing
The First Noel
We Wish You A Merry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

CIRCLE YOUR CHOICE ABOVE

Names: _____

Instruments: _____

PIANO NOTES CHART



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

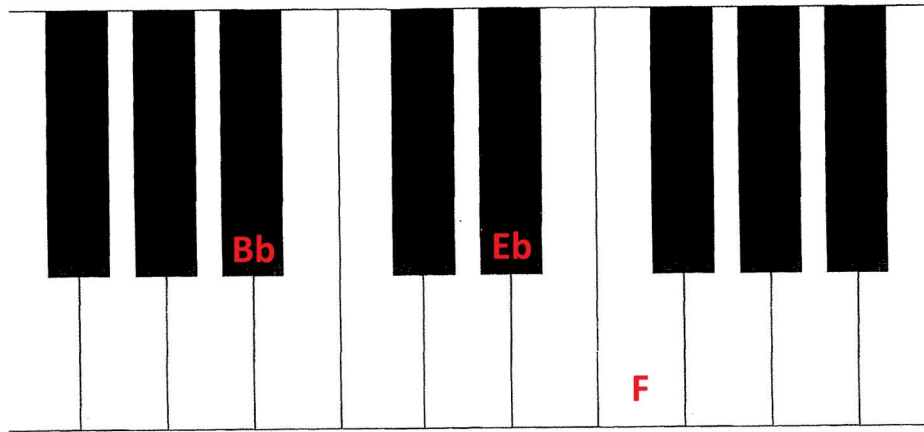
12 BAR BLUES

Piano Bass Line & Chords

Bass Line/Chord Progression:

| Bb - - - | - - - - | Bb - - - | - - - - | Eb - - - | - - - - | Bb - - - | - - - - |
| F - - - | Eb - - - | Bb - - - | - - - - |

TIP: Play the bass line in
your **LEFT** hand and the
chords (next page) in
your **RIGHT** hand!

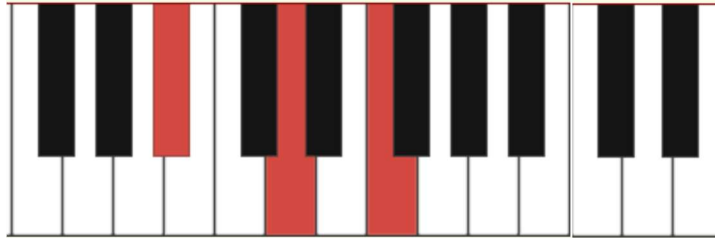


See Next Page for Chord Visuals...

Chord Progression:

| Bb - - - | - - - - | Bb - - - | - - - - | Eb - - - | - - - - | Bb - - - | - - - - |
| F - - - | Eb - - - | Bb - - - | - - - - |

Bb Major (I)



Eb Major (IV)



F Major (V)



ADVANCED OPTION –

Walking Bass Line:

Bb D F G Ab G F D x2

Eb G Bb C Db C Bb G x1

Bb D F G Ab G F D x1

F A C D

Eb G Bb C

Bb D F G Ab G F D

*TIP: Use your **piano note names chart** to figure out how to play this fun walking bass line part.*



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

CONCERT PITCH SCORE

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7 Eb Bb Eb Eb Ab Eb Cm Eb

S

A

T

B

14 Eb Bb7 Eb Eb sus4/Ab Eb

S

A

T

B

C INSTRUMENTS

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7 Eb Bb Eb Eb Ab Eb Cm Eb

S

A

T

B

14 Eb Bb7 Eb Eb7sus4/Ab Eb

S

A

T

B

ANGELS WE HAVE HEARD ON HIGH

Traditional French Carol

Soprano

Mallets / Piano

Musical notation for Soprano part, measures 1 through 21. The key signature is B-flat major (two flats). The melody is written on a single staff. Handwritten notes above the staff indicate specific notes for measures 1 through 21: Eb, Eb, Ab, Bb, Eb, Eb, Bb, Eb, Bb, Eb, Bb, Eb, Bb, Eb, Bb, Eb, Bb, Eb, Bb, Eb, Bb, Eb. Measure 19 is marked with a black box containing the text "*Intro".

Alto

Musical notation for Alto part, measures 1 through 21. The key signature is B-flat major (two flats). The melody is written on a single staff. Measure 19 is marked with a black box containing the text "*Intro".

Tenor

Musical notation for Tenor part, measures 1 through 21. The key signature is B-flat major (two flats). The melody is written on a single staff. Measure 19 is marked with a black box containing the text "*Intro".

Bass

Musical notation for Bass part, measures 1 through 21. The key signature is B-flat major (two flats). The melody is written on a single staff. Measure 19 is marked with a black box containing the text "*Intro".

Piano

BAD BUNNY MEDLEY

MONACO | BAILE INOLVIDABLE | LA MuDANZA | DtMF

arr. Walsh
for the SciTech Band

“MONACO”

♩. = 60

Bm Em Bm/D Em

6 Bm/F# **rit.** Em Bm/D ♩ = 110 F# ♩ = 140 **A** Bm Em7

13 Bm Em7 Bm Em7 Bm Em7 **19** B Bm Em7 Bm

24 Em7 Bm Em7 Bm Em7 Bm Em7 Bm Em7 Bm **C**

34 Em7 **D** Bm Em7 Bm Em7 Bm Em7 Bm Em7

43 **E** **F** Bm Em7 Bm Em7 Bm Em7 Bm Em7

59 **G** Bm Em7 Bm Em7 Bm Em7 Bm Em7 **H** "Hier Encore" Sample $\text{♩} = 92$ Em7 A7

69 Dmaj7 Em/G C#° F# Bm rall. - - Em - - Bm - -

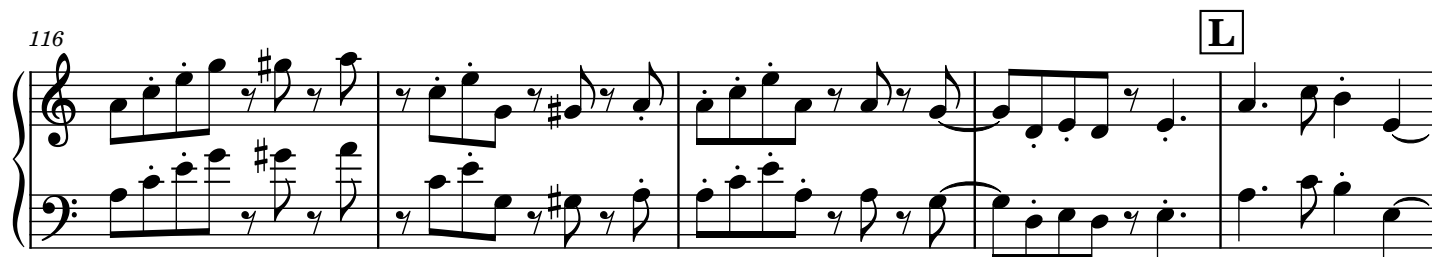
"BAILE INOLVIDABLE"

77 **I** $\text{♩} = 88$ **J** **K** $\text{♩} = 180$

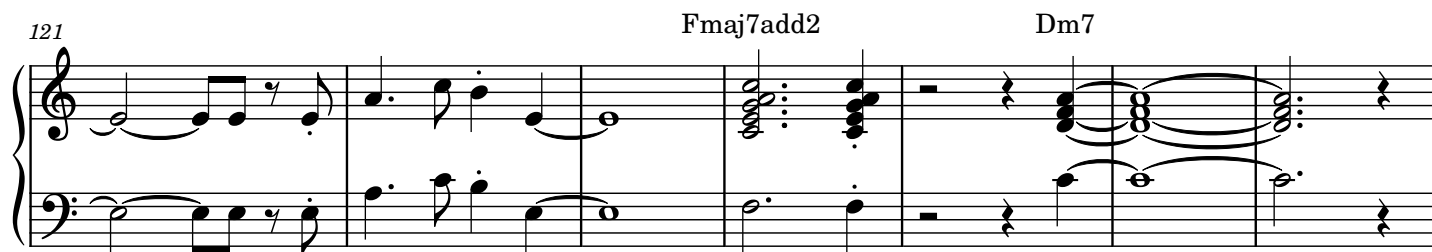
106

111

116 L

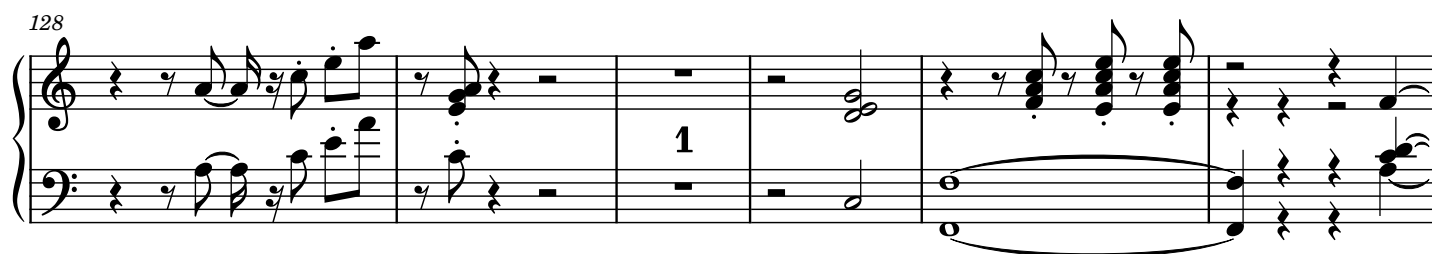


121 Fmaj7add2 Dm7



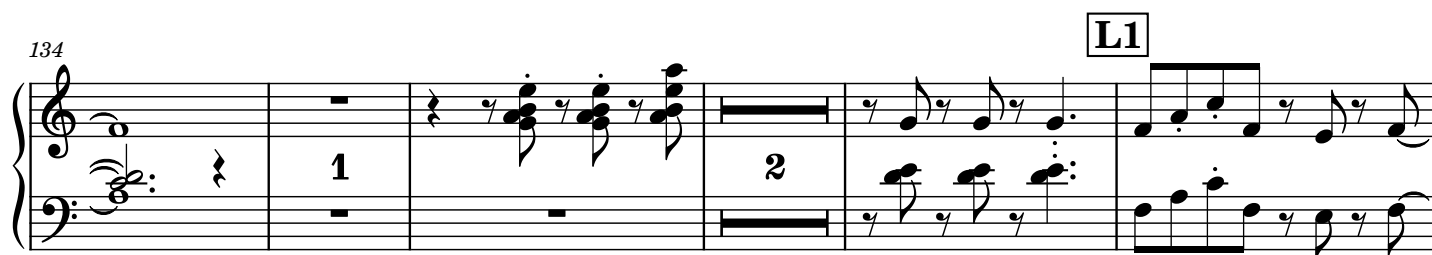
128

1



134 L1

1 2



141



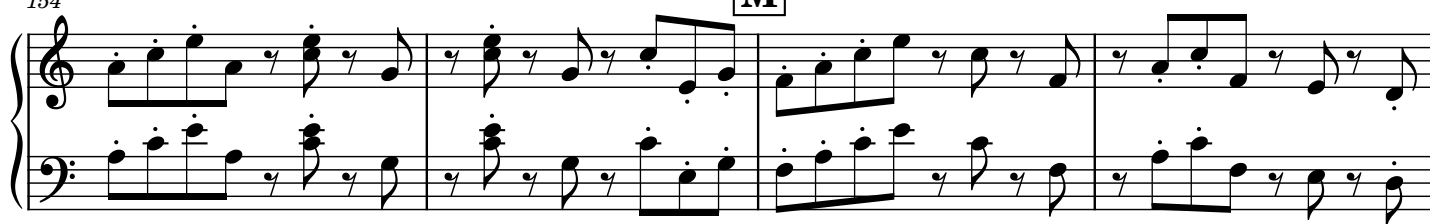
145



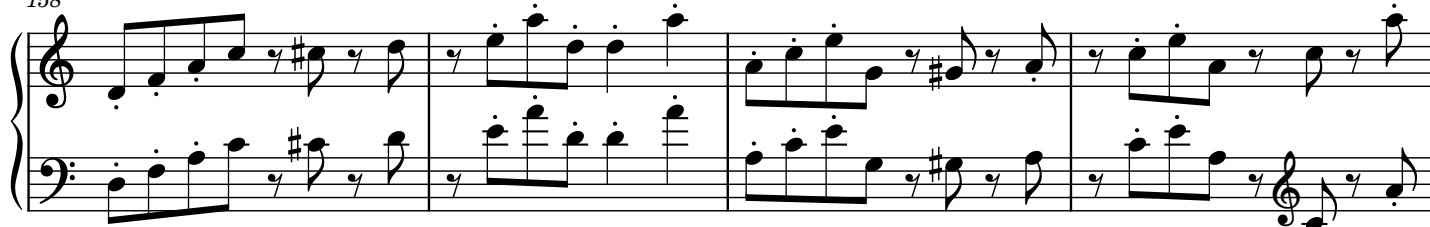
149



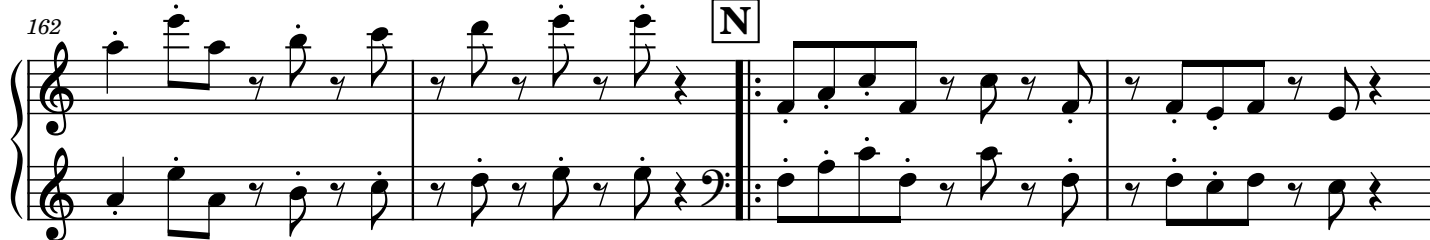
154

M

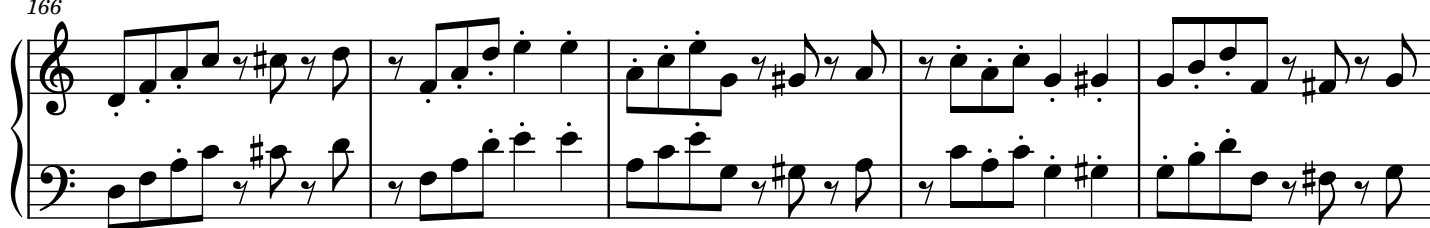
158



162

N

166

**O**

Solo Section

171



175

Musical score for measures 175-179. The treble staff contains a series of eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with similar rhythmic patterns. The key signature has one sharp (F#).

180 **P**

Musical score for measures 180-183. Measure 180 is marked with a 'P' in a box. The music continues with eighth and sixteenth notes in both staves. The bass staff has a few measures with a treble clef.

184

Musical score for measures 184-187. The treble staff features more complex rhythmic patterns with beamed notes. The bass staff continues with a steady accompaniment.

188

Musical score for measures 188-192. The music shows some variation in the treble staff with longer note values. The bass staff remains consistent in its accompaniment.

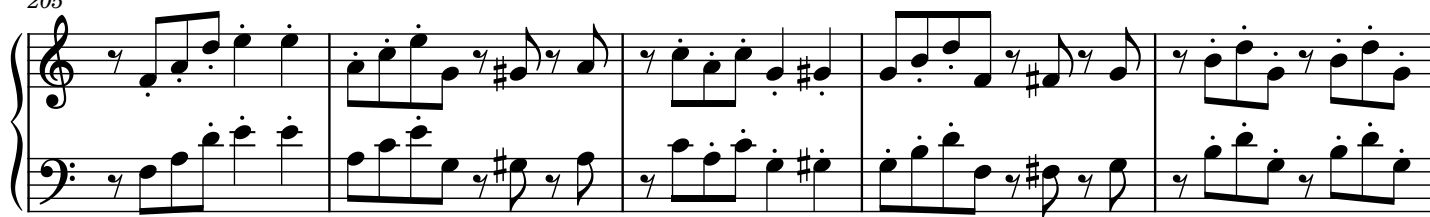
193 **Q**

Musical score for measures 193-196. Measure 193 is marked with a 'Q' in a box. The treble staff has some half notes and quarter notes. The bass staff continues with eighth notes.

200 **R**

Musical score for measures 200-203. Measure 200 is marked with an 'R' in a box. The music concludes with a final cadence in both staves.

205



210

S

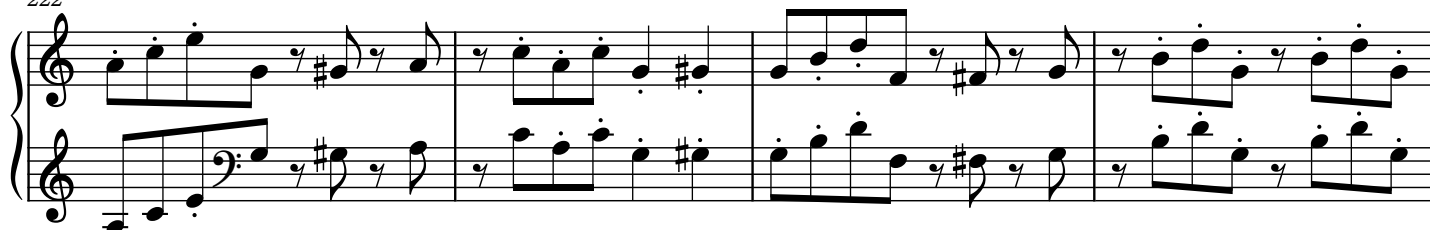
214



218



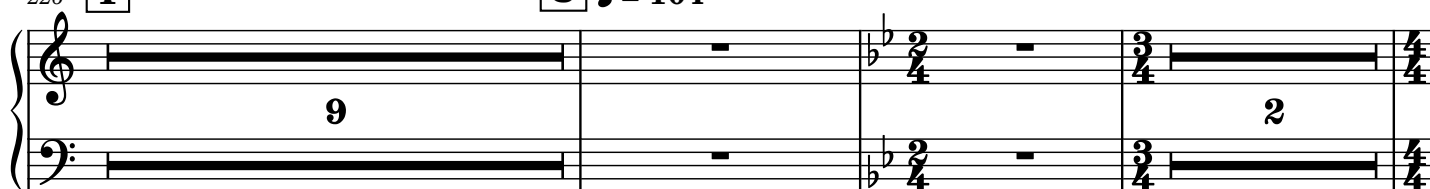
222



226

T

U "LA MuDANZA"
♩ = 104



239 **U1** ♩ = 100

239 240 241

242

242 243 244

245 **V**

245 246 247 248

249

249 250 251

252

252 253 254 255

257 **W**

257 258 259

260

Measures 260-262: Treble and bass staves in B-flat major. The melody consists of eighth notes with slurs and ties, and the bass line consists of eighth notes with slurs and ties.

263

Measures 263-265: Treble and bass staves in B-flat major. Measures 263-264 continue the eighth-note pattern. Measure 265 features a whole note chord in the treble and a whole note bass line.

267

Measures 267-271: Treble and bass staves in B-flat major. Measure 267 has a whole note chord and a whole note bass line. Measures 268-270 are marked with a box 'X' and 'D_tMF' and a tempo marking of 108. They contain a 12-measure rest in the treble and a 4-measure rest in the bass. Measure 271 is marked with a box 'Y' and contains a 1-measure rest in the treble and a whole note bass line.

288

Measures 288-291: Treble and bass staves in D major. Measures 288-291 feature a whole note chord in the treble and a whole note bass line.

292

Measures 292-295: Treble and bass staves in D major. Measures 292-295 feature a whole note chord in the treble and a whole note bass line.

296

Measures 296-300: Treble and bass staves in D major. Measures 296-297 feature a whole note chord in the treble and a whole note bass line. Measures 298-299 are marked with a box '9' and a tempo marking of 9. Measure 300 is marked with a box 'rit.' and contains a whole note chord in the treble and a whole note bass line.

Electric Piano

BAD BUNNY MEDLEY

MONACO | BAILE INoLVIDABLE | LA MuDANZA | DtMF

arr. Walsh
for the SciTech Band

"MONACO"

♩. = 60

9 ♩. = 110 ♩. = 140

A Bm Em Bm Em Bm

16 Em Bm Em **19** 2 **B** 6 **C** Bm Em

29 Bm Em Bm Em Bm Em **D** 8

43 **E** 8 **F** Bm Em Bm Em Bm Em

57 Bm Em Bm Em Bm Em Bm

64 **H** "Hier Encore" Sample ♩. = 92 Em7 A7 Dmaj7 Em/G C#°

72 F# Bm rall. Em Bm **I** "BAILE INoLVIDABLE" **K** 24 62

164 **N** 8 **O** 8 **P** 56 2 **U1** 29

268 **X** 40

Strings

BAD BUNNY MEDLEY

MONACO | BAILE INOLVIDABLE | LA MUDANZA | DtMF

arr. Walsh
for the SciTech Band

"MONACO"

♩. = 60 rit. — ♩ = 110 ♩ = 140

1

11 **A** Bm Em Bm Em Bm Em Bm

18 Em **19** **B** **C** Bm Em Bm Em

31 Bm Em Bm Em **D** **E**

51 **F** Bm Em7 Bm Em7 Bm Em7

57 Bm Em7 **G** **H** "Hier Encore" Sample

8 10

2

"BAILE INoLVIDABLE"

77 **I** ♩ = 88 **J** **K** ♩ = 180 **N** **O** Solo Section

"LA MuDANZA"

X "DtMF" ♩ = 108

Synthesizer

BAD BUNNY MEDLEY

MONACO | BAILE INoLVIDABLE | LA MuDANZA | DtMF

arr. Walsh
for the SciTech Band

"MONACO"

A

H

"Hier Encore" Sample
♩ = 92

8 2 56 10

The musical notation for the 'MONACO' section consists of four measures. The first measure is in 6/8 time and contains a whole note. The second measure is in 4/4 time and contains a half note. The third measure is in 3/4 time and contains a whole note. The fourth measure is in 4/4 time and contains a whole note. The key signature is one sharp (F#). The measures are labeled with the numbers 8, 2, 56, and 10 below them.

"BAILE INoLVIDABLE"

I ♩ = 88

77

The musical notation for the 'BAILE INoLVIDABLE' section starts at measure 77. It features a piano introduction with a treble and bass staff. The melody is played in the treble staff, and the bass staff provides a simple accompaniment. The time signature is 4/4, and the tempo is marked as ♩ = 88.

81

The musical notation for the 'BAILE INoLVIDABLE' section continues from measure 81. It features a piano introduction with a treble and bass staff. The melody is played in the treble staff, and the bass staff provides a simple accompaniment. The time signature is 4/4, and the tempo is marked as ♩ = 88.

84

The musical notation for the 'BAILE INoLVIDABLE' section continues from measure 84. It features a piano introduction with a treble and bass staff. The melody is played in the treble staff, and the bass staff provides a simple accompaniment. The time signature is 4/4, and the tempo is marked as ♩ = 88.

87

The musical notation for the 'BAILE INoLVIDABLE' section continues from measure 87. It features a piano introduction with a treble and bass staff. The melody is played in the treble staff, and the bass staff provides a simple accompaniment. The time signature is 4/4, and the tempo is marked as ♩ = 88.

2

90

Measures 90-92 of a musical score. The treble clef contains a complex melodic line with many beamed eighth and sixteenth notes. The bass clef contains whole rests.

93

J

Measures 93-95 of a musical score. The treble clef contains a complex melodic line with many beamed eighth and sixteenth notes. The bass clef contains whole rests.

96

Measures 96-98 of a musical score. The treble clef contains a complex melodic line with many beamed eighth and sixteenth notes. The bass clef contains whole rests.

99

K

N

Measures 99-101 of a musical score. Measures 99 and 100 contain complex melodic lines in the treble clef and whole rests in the bass clef. Measure 101 contains whole rests in both staves, with a repeat sign and a double bar line. The number 62 is written below the staff.

172

O

P

U1

Measures 172-176 of a musical score. Measures 172 and 173 contain whole rests in both staves, with a repeat sign and a double bar line. The number 8 is written below the staff. Measures 174 and 175 contain whole rests in both staves, with a double bar line. The number 56 is written below the staff. Measures 176 and 177 contain whole rests in both staves, with a double bar line. The number 2 is written below the staff. Measures 178 and 179 contain whole rests in both staves, with a double bar line. The number 29 is written below the staff. The key signature changes to three sharps (F#, C#, G#) at the end of measure 179.

268

X

"DtMF"

Measures 268-270 of a musical score. Measures 268 and 269 contain whole rests in both staves, with a double bar line. The number 40 is written below the staff. Measures 270 and 271 contain whole rests in both staves, with a double bar line.

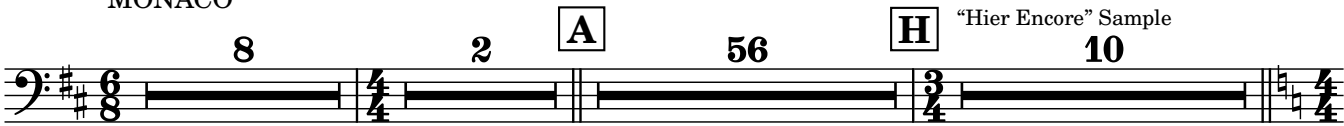
BAD BUNNY MEDLEY

MONACO | BAILE INoLVIDABLE | LA MuDANZA | DtMF

arr. Walsh
for the SciTech Band

“MONACO”

8 2 **A** 56 **H** “Hier Encore” Sample 10



“BAILE INoLVIDABLE”

77 **I** ♩ = 88



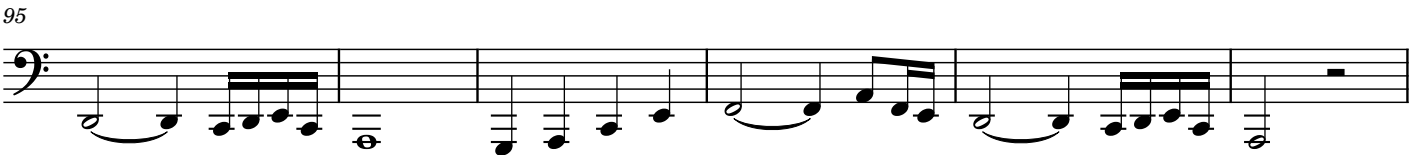
83



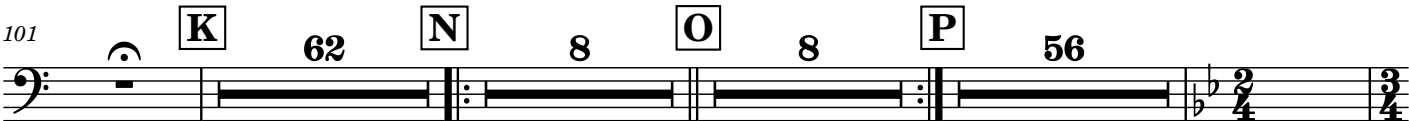
89 **J**



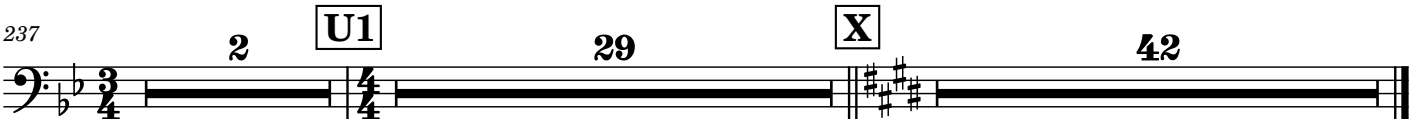
95



101 **K** 62 **N** 8 **O** 8 **P** 56



237 2 **U1** 29 **X** 42



Vibraphone

BAD BUNNY MEDLEY

MONACO | BAILE INoLVIDABLE | LA MuDANZA | DtMF

arr. Walsh
for the SciTech Band

"MONACO"

8 2 **A** 48 **G** 8 **H** "Hier Encore" Sample = 92

71 rall. **I** "BAILE INoLVIDABLE" 24

102 **K** 62 **N** 8 **O** 8 **P** 56 2 2 4

239 **U1** 29

2

"DtMF"

X ♩ = 108

268

8



279

Y

283



287

Z

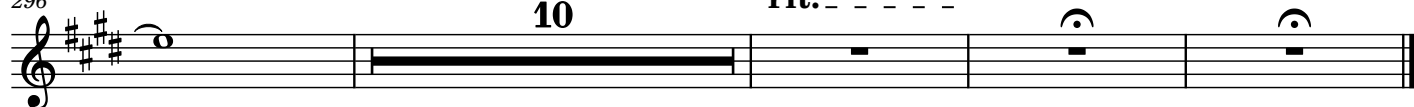
291



296

10

rit. - - - -



String Synthesizer

BAD BUNNY MEDLEY

MONACO | BAILE INoLVIDABLE | LA MuDANZA | DtMF

arr. Walsh
for the SciTech Band

"MONACO"

A

H

"Hier Encore" Sample

Musical notation for the "MONACO" section, measures 1-10. The notation is in treble and bass staves with a key signature of two sharps (F# and C#). The time signature changes from 6/8 to 4/4 at measure 2, then to 3/4 at measure 4, and finally to 4/4 at measure 6. Measure numbers 8, 2, 56, and 10 are indicated below the staves.

"BAILE INoLVIDABLE"

I

♩ = 88

Musical notation for the "BAILE INoLVIDABLE" section, measures 77-86. The notation is in treble and bass staves with a key signature of one sharp (F#) and a time signature of 4/4. The tempo is marked as ♩ = 88. The section is marked with a box containing the letter 'I'.

J

Musical notation for the "BAILE INoLVIDABLE" section, measures 87-96. The notation is in treble and bass staves with a key signature of one sharp (F#) and a time signature of 4/4. The section is marked with a box containing the letter 'J'.

97

K

N

O

Musical notation for the "BAILE INoLVIDABLE" section, measures 97-118. The notation is in treble and bass staves with a key signature of one sharp (F#) and a time signature of 4/4. The section is marked with boxes containing the letters 'K', 'N', and 'O'. Measure numbers 62, 8, and 8 are indicated below the staves.

180

P

U1

Musical notation for the "LA MuDANZA" section, measures 180-209. The notation is in treble and bass staves with a key signature of one flat (Bb) and a time signature of 2/4. The section is marked with boxes containing the letters 'P' and 'U1'. Measure numbers 56, 2, and 29 are indicated below the staves.

2

"DtMF"

268

X ♩ = 108

Y

Z

Musical score for measures 268-275. The key signature is three sharps (F#, C#, G#). The score is written for piano (piano) with a grand staff. The right hand (treble clef) contains whole rests for measures 268-269, followed by a series of eighth notes in measures 270-275. The left hand (bass clef) contains whole rests for measures 268-269, followed by a series of eighth notes in measures 270-275. The measures are labeled with numbers 12 and 8 above the staff.

294

rit. - -

Musical score for measures 294-301. The key signature is three sharps (F#, C#, G#). The score is written for piano (piano) with a grand staff. The right hand (treble clef) contains whole rests for measures 294-297, followed by a series of eighth notes in measures 298-301. The left hand (bass clef) contains whole rests for measures 294-297, followed by a series of eighth notes in measures 298-301. The measures are labeled with numbers 9 and 9 above the staff. The score ends with a double bar line.

Bass Guitar

BAD BUNNY MEDLEY

MONACO | BAILE INOLVIDABLE | LA MuDANZA | DtMF

arr. Walsh
for the SciTech Band

"MONACO" $\text{♩} = 60$ Bm Em Bm/D Em Bm/F# **rit.** Em Bm/D $\text{♩} = 110$ F# $\text{♩} = 140$

A

11 Bm Em7 Bm Em7 Bm Em7 Bm

B

18 Em7 **19** Bm Em7 Bm

C

24 Em7 Bm Em7 Bm Em7 Bm

D

30 Em7 Bm Em7 Bm Em7 Bm

36 Em7 Bm Em7 Bm Em7 Bm

E

42 Em7 Bm Em7 Bm Em7 Bm

F

48 Em7 Bm Bm Em7 Bm

54 Em7 Bm Em7 Bm Em7 **G** Bm

60 Em7 Bm Em7 Bm Em7 Bm

66 **H** "Hier Encore" Sample
 Em7 A7 Dmaj7 Em/G C#° F# Bm Em Bm
 = 92

rall. - - - - -

77 **I** "BAILE INOLVIDABLE"
 = 88

84

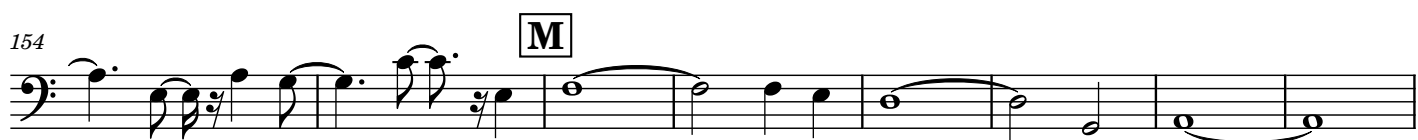
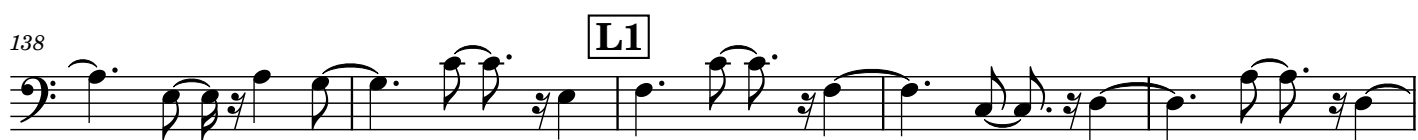
90 **J**

96 **K** = 180

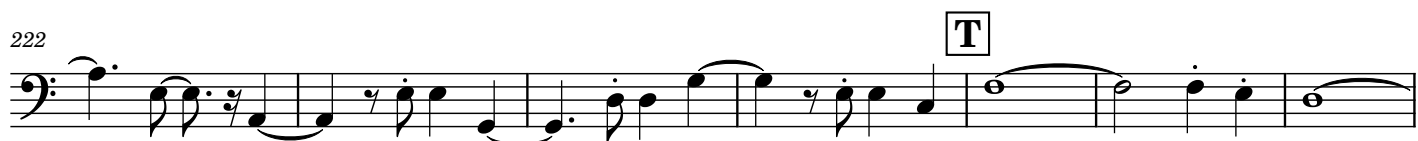
103

109

115



4



239 **U1** $\text{♩} = 100$
4

247 **V**

251

257 **W**

261

265

"DtMF"

266 **X** $\text{♩} = 108$ 12 **Y** 7 **Z**

289

295 9 rit. - - -

Voice

BAD BUNNY MEDLEY

MONACO | BAILE INOLVIDABLE | LA MuDANZA | DtMF

arr. Walsh
for the SciTech Band

“MONACO” 8 2 **A** 56 **H** “Hier Encore” Sample 10 **I** “BAILE INOLVIDABLE” 24

102 62 8 8 55 **U** “LA MuDANZA” 2

239 “DtMF” **X** $\text{♩} = 108$ 12 **Y** 8 **Z** 9

De-bi ti-rar mas
I should have taken more

298 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.
pho-tos of when I had you. I should have given you more kisses and hugs the times I could.

302

O-ja-la que los mi-o'nun-ca se mu-den!
I hope that mine never move.

Y si hoy me'em-borr-a-chopues que me'a-yu-den!
And if I get drunk then help me!

306 rit. — — — — —

Piano

Billie Jean

arr. Raul Maldonado

Michael Jackson

♩ = 120
Drums

Bassline

6

10

14

18

22

1.

Chord symbols: Gm, Am7/G, Gm7, Gm/C

26 **Gm7** **Am7/G** **Gm7** **Am7/G** **B** **E_b** **Gm**

30 **E_b** **Gm** **E_b** **Gm**

34 **E_b** **D7** **Gm** **Am7/G** **Gm7** **Am7/G**

38 **Gm** **Am7/G** **Gm7** **Am7/G** **Gm/C** **Gm/C** **Gm/C** **Gm/C**

42 **Gm** **Am7/G** **Gm7** **Am7/G** **Gm/C** **Gm/C** **Gm/C** **Gm/C**

46 **Gm** **Am7/G** **Gm7** **Am7/G** **D** **Gm** **Am7/G** **Gm7** **Am7/G**

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

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

1.

58 Gm Am7/G Gm7 Am7/G Gm7 Am7/G Eb Gm

2.

E

63 Eb Gm Eb Gm Eb D7

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

F

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

85

Measures 85-88 of the musical score for 'The Sound of Silence'. The key signature is B-flat major (two flats). The time signature is 4/4. The score is written for piano (p) and includes a grand staff with a treble and bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The chords are indicated above the staff: Gm/C, Gm/C, Gm/C, Gm/C, Gm, Am7/G, Gm7, and Am7/G. The melody consists of eighth and sixteenth notes, with some rests. The bass line consists of eighth and sixteenth notes, with some rests. The score is written in a standard musical notation style.

93

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

97

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

I

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

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

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

113 Gm/C Gm/C Gm/C Gm/C Gm Am7/G Gm

Bass Guitar

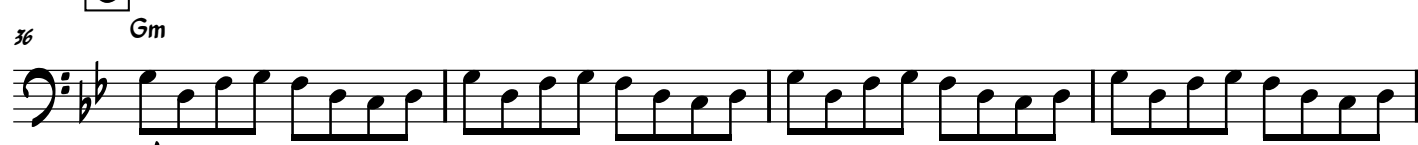
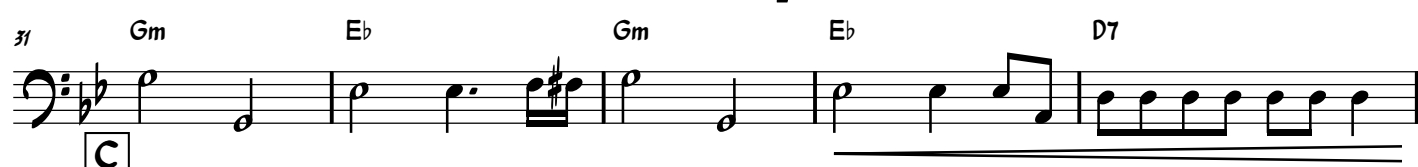
Billie Jean

arr. Raul Maldonado

Michael Jackson

$\text{♩} = 120$
Drums

Bassline
Gm



44 C Gm

48 **D** Gm *mp*

52 C Gm 1.

56 C Gm

60 **E** Eb Gm Eb Gm Eb 2. *mp* **F** Gm

66 Gm Eb D7 Gm *mp*

71 C **G** Gm

75 Gm

79 C

83 Gm C

87 Gm **H** Solo Section Gm *mp*

91



95



99

Gm

I

Gm



103



107

Gm



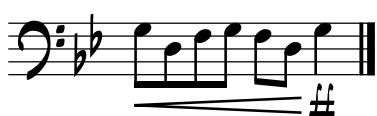
111

Gm



115

Gm



Piano

Candy Rain

Arr. Raul Maldonado

Soul For Real

♩ = 94
Fm

First system of music (measures 1-4). The key signature has three flats (Bb, Eb, Ab). The time signature is 4/4. The tempo is 94 beats per minute. The first measure is marked with a triplet of eighth notes in the right hand and a whole note in the left hand. The second measure is marked with a half note in the right hand and a whole note in the left hand. The third measure is marked with a triplet of eighth notes in the right hand and a whole note in the left hand. The fourth measure is marked with a half note in the right hand and a whole note in the left hand. The chord progression is Fm, Fm7, Fm, Fm, Bb.

Second system of music (measures 5-8). The first measure is marked with a triplet of eighth notes in the right hand and a whole note in the left hand. The second measure is marked with a half note in the right hand and a whole note in the left hand. The third measure is marked with a triplet of eighth notes in the right hand and a whole note in the left hand. The fourth measure is marked with a half note in the right hand and a whole note in the left hand. The chord progression is Fm, Fm7, Fm, Fm, Bb.

Third system of music (measures 9-12). The first measure is marked with a triplet of eighth notes in the right hand and a whole note in the left hand. The second measure is marked with a half note in the right hand and a whole note in the left hand. The third measure is marked with a triplet of eighth notes in the right hand and a whole note in the left hand. The fourth measure is marked with a half note in the right hand and a whole note in the left hand. The chord progression is Cm7, Fm, Cm7, Fm7, Bb.

Fourth system of music (measures 13-16). The first measure is marked with a triplet of eighth notes in the right hand and a whole note in the left hand. The second measure is marked with a half note in the right hand and a whole note in the left hand. The third measure is marked with a triplet of eighth notes in the right hand and a whole note in the left hand. The fourth measure is marked with a half note in the right hand and a whole note in the left hand. The chord progression is Cm7, Fm, Cm7, Fm7, Bb.

Fifth system of music (measures 17-24). The first measure is marked with a half note in the right hand and a whole note in the left hand. The second measure is marked with a half note in the right hand and a whole note in the left hand. The third measure is marked with a half note in the right hand and a whole note in the left hand. The fourth measure is marked with a half note in the right hand and a whole note in the left hand. The fifth measure is marked with a half note in the right hand and a whole note in the left hand. The sixth measure is marked with a half note in the right hand and a whole note in the left hand. The seventh measure is marked with a half note in the right hand and a whole note in the left hand. The eighth measure is marked with a half note in the right hand and a whole note in the left hand. The chord progression is Cm7, Fm7, Cm7, Cm7, Fm7, Cm7, Fm7.

Sixth system of music (measures 25-28). The first measure is marked with a triplet of eighth notes in the right hand and a whole note in the left hand. The second measure is marked with a half note in the right hand and a whole note in the left hand. The third measure is marked with a triplet of eighth notes in the right hand and a whole note in the left hand. The fourth measure is marked with a half note in the right hand and a whole note in the left hand. The chord progression is Cm7, Fm, Cm7, Fm7, Bb.

29 Cm7 Fm Cm7 Fm7 Bb **D** Cm7 Fm7 Cm7 Fm7

37 Cm7 Fm7 Cm7 Fm7

41 **E** Cm7 Fm Cm7 Fm7 Bb Cm7 Fm

47 **F** Cm7 Fm7 Bb Solo Section Cm7 Fm Cm7 Fm7 Bb

53 Cm7 Fm

55 **G** Cm Fm7 Bb Cm Fm7 Ddim G7 Cm Cm

Synthesizer

Canon Remix

Pachelbel / Arr. Bernice

4 4 5 Bb F Gm Dm Eb

10 Bb Eb F 13

17 21

24 21

31 21

mp

Canon Remix / Piano

2
38

System 1: Measures 38-44. Treble clef has chords, bass clef has single notes. A fermata is over measure 44.

45

45

f

System 2: Measures 45-51. Treble clef has chords, bass clef has single notes. A fermata is over measure 51.

52

53

8

61

mf

System 3: Measures 52-59. Treble clef has chords, bass clef has single notes. A fermata is over measure 59.

66

61

System 4: Measures 66-72. Treble clef has chords, bass clef has single notes. A fermata is over measure 72.

73

77

System 5: Measures 73-79. Treble clef has chords, bass clef has single notes. A fermata is over measure 79.

80

83

System 6: Measures 80-86. Treble clef has chords, bass clef has single notes. A fermata is over measure 86.

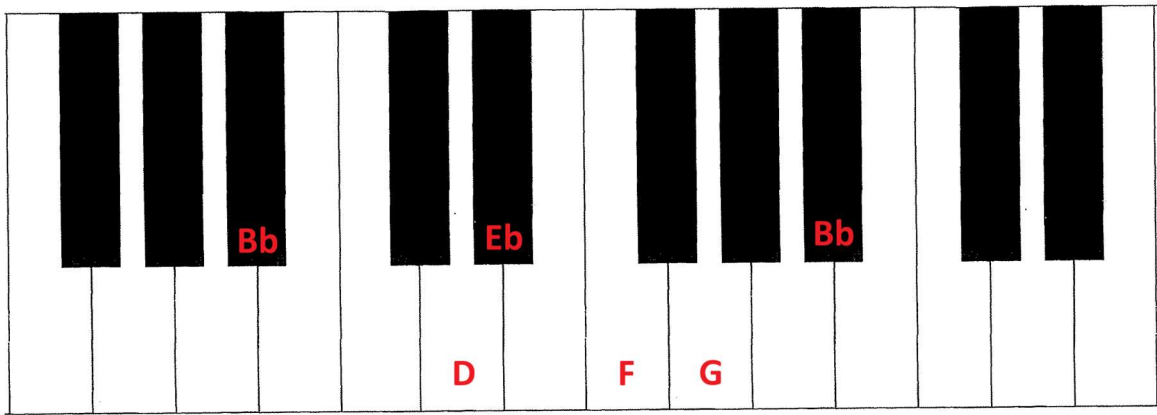
CANON REMIX

Piano Bass Line & Chords

Bass Line (4 beats each):

Bb	F	G	D
Eb	Bb	Eb	F

TIP: Play the bass line with your **LEFT** hand!



Chord Progression (see next page for visuals):

Bb	F	Gm	Dm
Eb	Bb	Eb	F

TIP: Play the bass line in your **LEFT** hand and the chords (next page) in your **RIGHT** hand!

Chords:

Bb	F	Gm	Dm
Eb	Bb	Eb	F

Bb Major



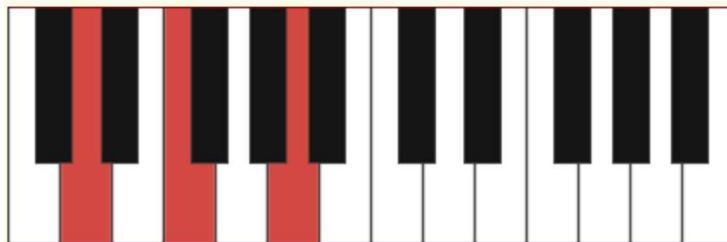
F Major



G Minor (iv)



D Minor (iii)



Eb Major (IV)



Mallets

Canon Remix

Pachelbel / Arr. Bernice

4 5 *mp*

10 13 *mf*

15

19 21

23

27 29

32

37 37

42 45 *f*

47

2 53 8 61 [Title]

mf

65 69

70

75 77

80 83

85

Detailed description: This is a musical score for a single melodic line, likely for a piano or guitar. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The score consists of six systems of a single staff. The first system contains measures 2 through 60, with measure numbers 53, 8, and 61 boxed. A 'mf' (mezzo-forte) dynamic marking is placed below measure 61. A '[Title]' placeholder is positioned above measure 61. The second system contains measures 61 through 74, with measure numbers 65 and 69 boxed. A decrescendo hairpin is located below measures 68 and 69. The third system contains measures 75 through 84, with measure numbers 70 and 77 boxed. A decrescendo hairpin is located below measures 76 and 77. The fourth system contains measures 85 through 94, with measure numbers 80 and 83 boxed. A decrescendo hairpin is located below measures 92 and 93. The fifth system contains measures 95 through 104, with measure number 85 boxed. The piece concludes with a final chord in measure 104, consisting of a B-flat major triad (B-flat, D-flat, F) with a fermata.

Flutes

Pachelbel Unleashed

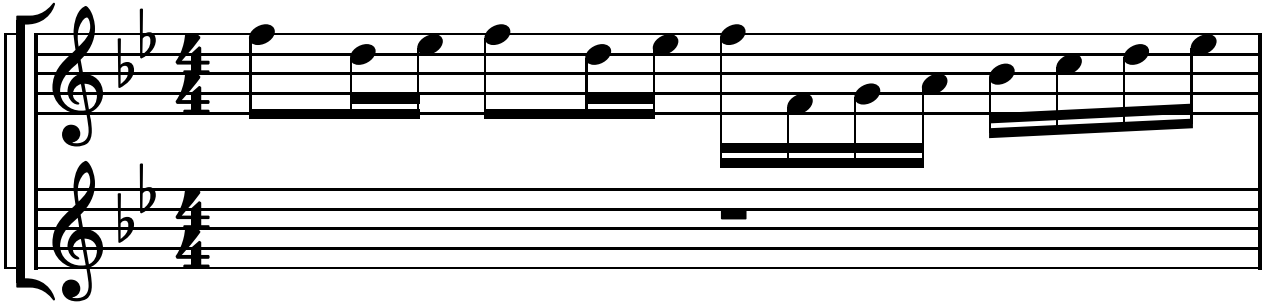
"Canon Remix" Interlude

arr. Walsh
for the SciTech Band

♩ = 100

Flute 1

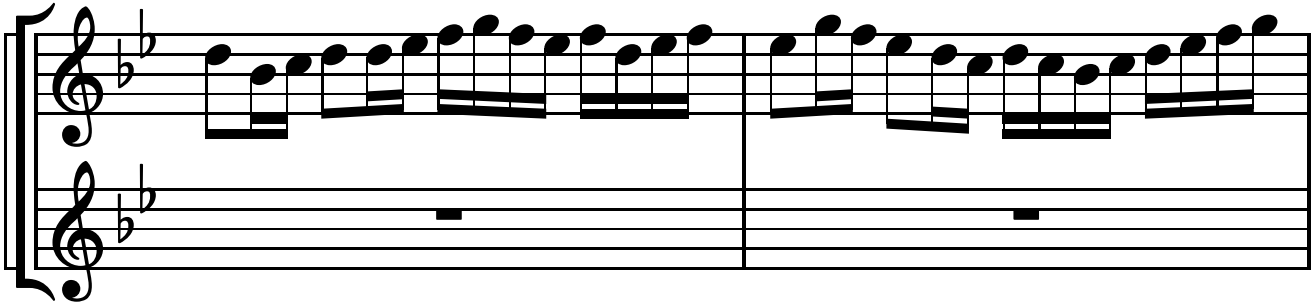
Flute 2



2

Fl. 1

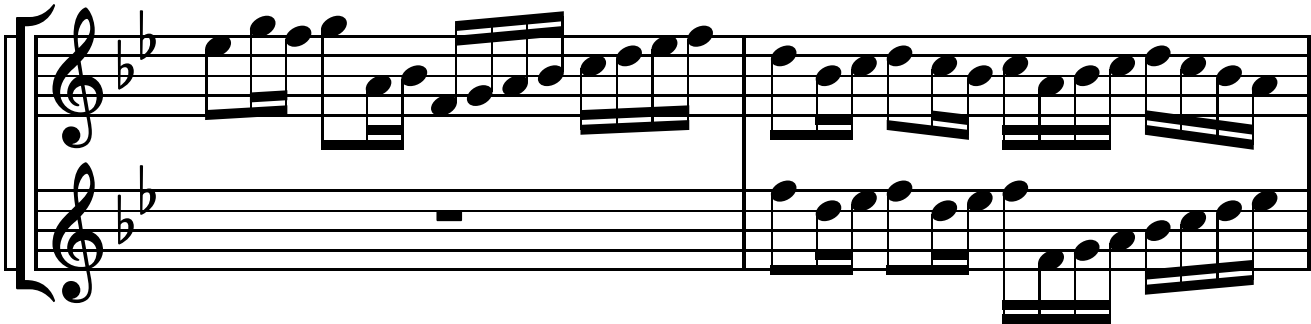
Fl. 2



4

Fl. 1

Fl. 2



6

Fl. 1

Fl. 2



7

Fl. 1

Fl. 2

This system contains measures 7 and 8. Both flutes play a melodic line in B-flat major. Measure 7 starts with a half note B-flat, followed by eighth notes: C, D, E-flat, F, G, A, B-flat, C. Measure 8 continues with eighth notes: D, E-flat, F, G, A, B-flat, C, and ends with a half note D. The notation includes a brace on the left and a fermata over the final note of each staff.

8

Fl. 1

Fl. 2

This system contains measures 8 and 9. In measure 8, both flutes play eighth notes: B-flat, C, D, E-flat, F, G, A, B-flat. In measure 9, Flute 1 plays a half note B-flat, while Flute 2 plays eighth notes: C, D, E-flat, F, G, A, B-flat, C. The notation includes a brace on the left and a fermata over the final note of each staff.

10

Fl. 1

Fl. 2

This system contains measures 10 and 11. In measure 10, Flute 1 plays a half note B-flat, while Flute 2 plays eighth notes: B-flat, C, D, E-flat, F, G, A, B-flat. In measure 11, both flutes play eighth notes: C, D, E-flat, F, G, A, B-flat, C. The notation includes a brace on the left and a fermata over the final note of each staff.

12

Fl. 1

Fl. 2

This system contains measures 12 and 13. In measure 12, Flute 1 plays a half note B-flat, while Flute 2 plays eighth notes: B-flat, C, D, E-flat, F, G, A, B-flat. In measure 13, both flutes play eighth notes: C, D, E-flat, F, G, A, B-flat, C. The notation includes a brace on the left and a fermata over the final note of each staff.

Careless Whisper – Melody

Melody C – Flute



Melody Bb – Trumpet, Clarinet, Tenor Sax



Melody Eb – Alto Sax, Bari Sax



Melody Bass Clef – Trombone, Baritone



Piano – Chords

Dm, Gm, Bb, Am

Lyrics

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

Careless Whisper – Horn Lick

Horn Lick C – Flute



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

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



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

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



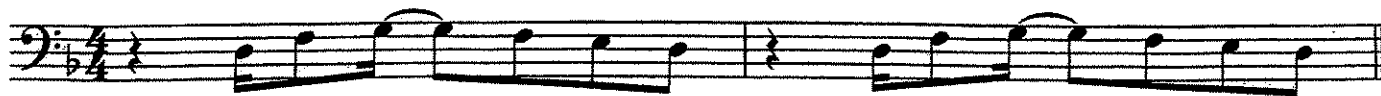
E G A G F# E E G A G F# E

Horn Lick Eb – Alto Sax, Bari Sax



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

Horn Lick Bass Clef – Trombone, Baritone



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

Carol of The Bells

Melody - C
-Flute

Quartet Version

arr. Turgeon & Bernice

optional 8va

Soli

mp

6

12

18 *rit.* **A** *a tempo - Repeat 4x*

f

B 24

C 31 *mf*

D *Repeat 3x* *f*

E 37 *rit.*

Carol of The Bells

Bass Line - C
-Flute

Quartet Version

arr. Turgeon & Bernice

The musical score is written for a Bass Line in C major, Flute, Quartet Version of "Carol of The Bells". The key signature has one flat (Bb), and the time signature is 4/4. The score consists of six staves of music, each starting with a treble clef and a key signature of one flat. The first staff begins with a mezzo-piano (*mp*) dynamic. The second staff starts at measure 8. The third staff starts at measure 15, includes a *rit.* (ritardando) marking, and a boxed section labeled "A" with the instruction "a tempo - Repeat 4x". The fourth staff starts at measure 22, includes a boxed section labeled "B", and a forte (*f*) dynamic marking. The fifth staff starts at measure 31, includes a boxed section labeled "C", a mezzo-forte (*mf*) dynamic marking, a boxed section labeled "D" with the instruction "Repeat 3x", and a forte (*f*) dynamic marking. The sixth staff starts at measure 40, includes a boxed section labeled "E", a *rit.* marking, and ends with a double bar line.

Carol of The Bells

Bass Line - Bass Clef (High)
-Trombone / Baritone

Quartet Version

arr. Turgeon & Bernice

The musical score is written for a Bass Line in Bass Clef (High) for Trombone / Baritone. It consists of five staves of music. The first staff begins with a *mp* dynamic. The second staff starts at measure 8. The third staff starts at measure 15, includes a *rit.* marking, a boxed section labeled 'A' with the instruction 'a tempo - Repeat 4x', and a *f* dynamic. The fourth staff starts at measure 22, includes a boxed section labeled 'B', and continues with a series of eighth notes. The fifth staff starts at measure 31, includes a boxed section labeled 'C', a *mf* dynamic, a boxed section labeled 'D' with the instruction 'Repeat 3x', and a *f* dynamic. The sixth staff starts at measure 40, includes a boxed section labeled 'E', a *rit.* marking, and ends with a final note. The key signature is one flat (B-flat), and the time signature is 4/4.

Mallets

Cheer # 1

arr. Bernice

*Watch Conductor
Slow-Fast*

5

Synthesizer

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast

5

Piano 1

Diamonds

for the SciTech Band

sung by Rihanna
arr. Alisha J. Lopez-Marrero

♩ = 92

A

18

G Bm A A D G Bm A

B

26

G Bm A Bm7 G

C

32

Bm A Bm7 G Bm A

D

38

Bm7 G Bm A Bm7 G

44

Bm A Bm7 G Bm A

F

G

H

1

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and sixteenth notes, with a final measure containing a whole note. The accompaniment consists of a series of eighth and sixteenth notes, with a final measure containing a whole note. The score is divided into two systems, each with three measures. The first system is marked with a '1' and the second system is marked with a '2'.

86 **I** Bm7 G Bm A Bm7 **J**

4

95 G Bm A Bm7 **K** G Bm

1

101 A Bm7 G Bm A Bm7

1

107 **L** G Bm A Bm7

1

Piano 2

Diamonds

for the SciTech Band

sung by Rihanna
arr. Alisha J. Lopez-Marrero

♩ = 92

A G Bm A Bm7 G Bm

B

C A Bm7 G Bm A Bm7 G Bm A

D Bm7 G Bm A Bm7 G Bm A Bm7

E G Bm A Bm7 G Bm A **F** Bm7 G

G Bm A Bm7 G Bm A Bm7 G Bm

18 8

33 42 51 60

2

69 A Bm7 G Bm A Bm7 G Bm A

H

78 Bm7 G Bm A Bm7 G Bm A Bm7

J87 **I** G Bm A Bm7 G Bm A Bm7 G Bm**K**

97 A Bm7 G Bm A Bm7 G Bm A

L

106 Bm7 G Bm A Bm7

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

(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

The musical score consists of five staves, each representing a different instrument. Each staff shows a 4-measure phrase. The notes are indicated above the staff, and triplets are marked with a '3' below the notes. The key signature is B-flat major (two flats). The time signature is 4/4.

Flute/Piano: Bb, Db, Eb, E, Eb, E, Eb, E, Eb, Db, Bb, Ab, Bb, Bb.

Clarinet/Trumpet (LOW): C, Eb, F, F#, F, F#, F, F#, F, Eb, C, Bb, C, C.

Clarinet/Tenor Sax/Trumpet (HIGH): C, Eb, F, F#, F, F#, F, F#, F, Eb, C, Bb, C, C.

Alto Sax: G, Bb, C, C#, C, C#, C, C#, C, Bb, G, F, G, G.

Trombone/Euphonium: Bb, Db, Eb, E, Eb, E, Eb, E, Eb, Db, Bb, Ab, Bb, Bb.

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

Feeling Good

(NASTY LICK - Bb Minor)

Swing Time

Flute
Piano

Clarinet
Trumpet
(LOW)

Clarinet
Tenor Sax
Trumpet
(HIGH)

Alto Sax

Trombone
Euphonium

Tuba

Octave Key HIGH
No Octave Key LOW

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

Piano: Bbm (2 Beats Hold)

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

Flute & Piano Feeling Good

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

Words and Music by Leslie Bricusse & Anthony Newley

Slowly, Freely

Bbm Bbm/Ab Gbmaj7 Bbm/F F7 Bbm Bbm/Ab
 Birds fly-ing high, you know how I feel. Sun in the sky,

4 

6 Gm7(b5) Gbmaj7 Gbmaj13 Ebm11 Cm7(b5)

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

9 F7

for me and I'm feeling 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: Bbm, CM, Bbm/Ab, Gbmaj7, Bbm/F, F7, Bbm, Bbm/Ab, CM/Bb

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

Handwritten Chords: Gbmaj7, AbMAJ7, Bbm/F, CM/G, G, Bbm, CM, Bbm/Ab, CM/Bb

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

Handwritten Chords: Cm7(b5), Am7(b5), Gbmaj7, AbMAJ7, Gbmaj13, AbMAJ13, Ebm11, Fm11

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

Handwritten Chords: Cm7(b5), Dm7(b5), F7, G7

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

MODERATELY SLOW, IN 4

Handwritten Chords: Bbm, CM, Bbm/Ab, AbMAJ7, Gbmaj7, CM/G, Bbm/F, Bbm, CM, Bbm/Ab, Gbmaj7, F7#5, CM/Bb, AbMAJ7, G7#5

I'M — FEEL-ING GOOD.

Handwritten Chords: Bbm, CM, Bbm/Ab, CM/Bb, Gbmaj7, AbMAJ7, Bbm/F, CM/G, F, G

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

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2 $B^b m$ CM $B^b m/A^b$ CM/B^b $G^b maj 7$ $AbMAJ7$ $F 7sus$ 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 $G^b m 7(b5)$ $Am7(b5)$ $G^b maj 7$ $AbMAJ7$

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 $E^b m 7$ $Fm7$ $D^b maj 9$ $E^b MAJ9$ $C^b m 7(b5)$ $Dm7(b5)$

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

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

$G^b maj 7$ $F 7 \#5$ $B^b m$ $B^b m/A^b$ $G^b maj 7$ $F 7 \#5$ $AbMAJ7$ $G7 \#5$ CM CM/B^b $AbMAJ7$ $G7 \#5$ $C\#m$ $C\#m/B$ $AmAJ7$ $C\#m/G\#$ $C\#m$ $C\#m/B$ $AmAJ7$ $C\#m/G\#$

$C\#m$ $C\#m/B$ $A\#m7(b5)$ $AmAJ7$ $C\#m/G\#$ $F\#9$ $D\#m7(b5)$ $G\#13$ $A13$ $A\#13$ $B13$ $C13$ $C\#13$

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

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

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

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

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

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

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

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

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

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

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

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

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

I FEEL SO GOOD.

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

I FEEL SO GOOD.

Piano

First Five Note Exercises

Exercise 1 (Measures 1-5):

Chords: **A** B $\flat$, Cm, Dm, E $\flat$, F

Exercise 2 (Measures 6-10):

Chords: **B** F, E $\flat$ /G, Dm/F, Cm/E $\flat$, B $\flat$ /D

Exercise 3 (Measures 11-15):

Chords: **C** B $\flat$, F/A, B $\flat$, **D**

142

(MELO.)

HEART AND SOUL

 -HOAGY CARMICHAEL/
FRANK LOESSER

Handwritten musical score for "Heart and Soul" in 4/4 time. The score consists of a melody line (treble clef) and a bass line (bass clef). The key signature is one flat (Bb). The melody line starts with a repeat sign and a first ending bracket. The bass line includes a second ending bracket. Chords are written above the notes. The score ends with a double bar line and a repeat sign.

Chords:

- Melody line: F, D-7, G-7, C7, Fmaj7, D-7, G-7, C7
- Bass line: A-7, D-7, G-7, C7, F, D-7, G-7, C7
- 2nd ending: F, G-7, C7, Fmaj7, C-7, F7, Bbmaj7, A7, D7, G7
- 3rd ending: C7, F7, Bb7, A7, Bbmaj7, A7, D7, G7
- 4th ending: C7, F7, Bb7, C7, F, D-7, G-7, C7
- 5th ending: Fmaj7, D-7, G-7, C7, A-7, D-7, G-7, C7
- 6th ending: A7#5, D7, G-7, C7, F, (D-7, G-7, C7)

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 containing three staves (piano, 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: C7, Ebm6, Bb, Gm, C7, F7sus, Bb, (C7), (F7), (Bb), (D7), Gm, Eb7, D7, and Gm. Dynamics include 'f' (forte) and 'mf' (mezzo-forte). The score is numbered 1 through 12 at the bottom of each system.

It Don't Mean A Thing - Rhythm

21

To Coda  1.



13 14 15 16

2.



17 18 19 20



21 22 23

D.S. al Coda



24 25 (Fill)

CODA 



26

It Is Well

Piano

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

With Expression

Melody

Bass

Chords

mf *espress.*

Bb F Bb G

mp

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

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

32

Cm C7 F Gm7 F Bb Eb Bb F Bb

38

F Bb Eb Fsus4 F Bb

It Is Well

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 has two flats (B-flat and E-flat), and the time signature is 4/4. The Soprano staff begins with a double bar line and a repeat sign. The first measure of the Soprano staff is marked 'legato' and has a slur over it. The other staves also have 'legato' markings. The system ends with a double bar line.

Second system of the musical score, starting at measure 8. It continues the four-part setting for Soprano, Alto, Tenor, and Bass. The Soprano staff has a slur over measures 8-10. The system ends with a double bar line.

Lower notes for solo only

Third system of the musical score, starting at measure 15. It continues the four-part setting. The Soprano staff has a slur over measures 15-17. The system ends with a double bar line.

C Instruments - Low

It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

With Expression

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

S. phrasing for solo only

First system of musical notation for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The key signature is one flat (B-flat) and the time signature is 4/4. The Soprano part is marked *legato* and features a long melodic line with a slur. The Alto, Tenor, and Bass parts also feature *legato* markings and provide harmonic support.

Second system of musical notation, starting at measure 8. The Soprano part continues with a long melodic line, and the other voices provide harmonic support.

Third system of musical notation, starting at measure 15. The Soprano part is marked *Lower notes for solo only* and features a long melodic line with a slur. The other voices provide harmonic support.

LIFT EVERY VOICE AND SING

Florida A&M University Marching Band

Arr. Lindsey B. Sarjeant

Piano

Adapted by Walsh

for the SciTech Band

♩ = 70

A

Measures 1-9 of section A. Treble staff: measures 1-2 have whole rests; measures 3-4 have chords; measure 5 has a double bar line and repeat sign; measures 6-9 have chords. Bass staff: measures 1-2 have whole notes; measures 3-4 have half notes; measures 5-9 have eighth and quarter notes.

10

Measures 10-18 of section A. Treble staff: measures 10-18 have chords. Bass staff: measures 10-18 have eighth and quarter notes. Measure 18 has a double bar line and repeat sign.

19

B

Measures 19-31 of section B. Treble staff: measures 19-22 have chords; measures 23-24 have rests; measures 25-31 have chords. Bass staff: measures 19-22 have eighth and quarter notes; measures 23-24 have a triplet of eighth notes and a 2-measure rest; measures 25-31 have eighth and quarter notes. Measure 31 has a double bar line and repeat sign.

32

C

Measures 32-40 of section C. Treble staff: measures 32-35 have chords; measures 36-37 have rests; measures 38-40 have chords. Bass staff: measures 32-40 have eighth and quarter notes. Measure 40 has a double bar line.

f

LIFT EVERY VOICE AND SING

Florida A&M University Marching Band

Electric Bass

Arr. Lindsey B. Sarjeant

Adapted by Walsh

for the SciTech Band

♩ = 70

A

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat), and the time signature is 6/8. The melody begins with a mezzo-forte (*mf*) dynamic, followed by a forte (*f*) dynamic. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and a double bar line. The melody is written on a single staff.

8

[illegible]

16

B

[illegible]

24

[illegible]

32

C

[illegible]

“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...

Piano
(STRINGS)

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

The musical score is written for Piano and Strings, in the key of B-flat major (two flats) and 4/4 time. It consists of four staves of music, with measures numbered 1 through 22.

Staff 1 (Measures 1-7): The music begins with a whole rest in measure 1. In measure 2, a half note B-flat is played, followed by a half note E-flat in measure 3. A slur connects these two notes. In measure 4, a half note G is played, followed by a half note C in measure 5. A slur connects these two notes. In measure 6, a half note F is played, followed by a half note F in measure 7. A slur connects these two notes. The dynamic is *p* (piano).

Staff 2 (Measures 8-14): The music continues with a half note B-flat in measure 8, followed by a half note E-flat in measure 9. A slur connects these two notes. In measure 10, a half note E-flat is played, followed by a half note B-flat in measure 11. A slur connects these two notes. In measure 12, a half note E-flat is played, followed by a half note A-flat in measure 13. A slur connects these two notes. In measure 14, a half note D-flat is played, followed by a half note B-flat in measure 15. A slur connects these two notes. The dynamic is *p* (piano).

Staff 3 (Measures 15-21): The music continues with a half note B-flat in measure 15, followed by a half note B-flat in measure 16. A slur connects these two notes. In measure 17, a half note E-flat is played, followed by a half note B-flat in measure 18. A slur connects these two notes. In measure 19, a half note A is played, followed by a half note A-flat in measure 20. A slur connects these two notes. In measure 21, a half note E-flat is played, followed by a half note E-flat in measure 22. A slur connects these two notes. The dynamic is *f* (forte).

Staff 4 (Measures 22-28): The music continues with a half note E-flat in measure 22, followed by a half note E-flat in measure 23. A slur connects these two notes. In measure 24, a half note E-flat is played, followed by a half note E-flat in measure 25. A slur connects these two notes. In measure 26, a half note E-flat is played, followed by a half note E-flat in measure 27. A slur connects these two notes. In measure 28, a half note E is played, followed by a half note A-flat in measure 29. A slur connects these two notes. The dynamic is *fp* (fortissimo piano).

Chords and Dynamics:

- Measures 1-7: B-flat, E-flat, G, C, F
- Measures 8-14: B-flat, E-flat, E-flat, B-flat, E-flat, A-flat, D-flat, B-flat
- Measures 15-21: B-flat, B-flat, E-flat, B-flat, B-flat, A, A-flat, E-flat, E-flat, E-flat, A-flat, D-flat, G-flat
- Measures 22-28: E-flat, E-flat, E-flat, E-flat, E-flat, E-flat, E, A-flat

Articulations:

- Measures 15-21: Accents (>) are placed on the notes in measures 15, 16, 17, 18, 19, 20, and 21.
- Measures 22-28: Accents (>) are placed on the notes in measures 22, 23, 24, 25, 26, 27, and 28.

Section Markers:

- Section A is marked at measure 10.
- Section B is marked at measure 19.

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

Tuba

1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54

Maestoso

f

rit.

Andante

mf

simile

f

mf

2. rit.

f

Handwritten notes above the staff:

- Measures 1-4: F, F, F, C, Bb, Ab
- Measures 5-6: Gb, Bb, Ab, Gb, F, F
- Measures 7-10: Bb, F, Bb, Bb, C, D, D
- Measures 11-12: Eb, F, G, F, Bb, Bb, A
- Measures 13-16: D, G, C, F, C, F, Bb, C
- Measures 17-20: D, D, G, F, Eb, F, Bb, Bb
- Measures 21-24: Bb, A, D, G, F, Bb, Bb
- Measures 25-28: Eb, C, D, G, C, F, Bb
- Measures 29-32: C, F, C, C, F, F, Bb, Bb, Bb, Bb, Bb, F, Bb

For keyboard

2

Two Ceremonial Marches

1. Processional

Flute

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54

Maestoso

f

mf

Andante

f

mf

div.

1. rit.

div.

unis.

f

Handwritten musical notation for Flute, including notes, rests, and dynamic markings. The score is in 2/4 time and includes various musical notations such as *f*, *mf*, *Andante*, *Maestoso*, *div.*, *unis.*, and *rit.* The notation includes notes, rests, and dynamic markings. The score is in 2/4 time and includes various musical notations such as *f*, *mf*, *Andante*, *Maestoso*, *div.*, *unis.*, and *rit.*

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Santa Claus Is Comin' To Town

Synthesizer

Coots & Gillespie
arr. Bernice

Moderate Swing



The musical score is written for a synthesizer in 4/4 time, featuring a moderate swing feel. It consists of four systems of staves, each with a treble and bass line. The key signature has two flats (Bb and Eb). The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like *mf*. Chord symbols are provided below the notes, including Bb, Eb, Bb7, Ebm, Gm, Cm7, F7, and F#dim. Section markers A and B are placed at the beginning of their respective musical phrases.

System 1: Treble clef, 4/4 time. Notes: Bb4, Eb4, Bb4, Bb4, Eb4, Eb4. Chords: Bb, Eb, Bb, Bb7, Eb, Ebm. Dynamic: *mf*.

System 2: Treble clef, 4/4 time. Notes: Bb4, Gb4, Ab4, Bb4, Eb4, Bb4. Chords: Bb, Gm, Cm7, F7, Bb, Bb, Eb. Section marker: A.

System 3: Treble clef, 4/4 time. Notes: Bb4, Bb4, Eb4, Eb4, Bb4, Gb4, Ab4, Bb4. Chords: Bb, Bb7, Eb, Ebm, Bb, Gm, Cm7, F7, Bb.

System 4: Treble clef, 4/4 time. Notes: Bb4, Bb4, Eb4, Eb4, Bb4, Bb4, Eb4, Bb4. Chords: Bb7, Eb, Bb7, Eb, C7, F7, F#dim. Section marker: B.

24

Chords: G m, C7, F7, F aug, B♭, E♭, B♭, B♭7

Chord box: C

Detailed description: This system contains measures 24 through 28. The melody in the treble clef features eighth and sixteenth notes with various ornaments like accents and slurs. The bass line is mostly whole notes. A box with the letter 'C' is placed above the melody in measure 26.

29

To Coda

Chords: E♭, E♭m, B♭, G m, C m7, F7, B♭, B♭, G m

Chord box: D

D.S. al Coda

Chord box: E

f

Detailed description: This system contains measures 29 through 35. Measure 29 is marked 'To Coda'. Measure 34 is marked 'D.S. al Coda'. A box with the letter 'D' is above measure 29, and a box with the letter 'E' is above measure 34. A forte 'f' dynamic marking is at the start of measure 35. The notation includes slurs, accents, and a repeat sign.

36

Chords: C m7, F7, B♭

Detailed description: This system contains measures 36 through 38. The melody in measure 36 has an accent. Measures 37 and 38 feature long slurs over the notes. The bass line continues with whole notes. The system ends with a double bar line.

Santa Claus Is Comin' To Town

C Bass Line

Coots & Gillespie
arr. Bernice

Moderate Swing



B $\flat$

E $\flat$

B $\flat$

B $\flat$ 7

E $\flat$

E $\flat$ m

B $\flat$

Gm

mf

A

B $\flat$

E $\flat$

B $\flat$

B $\flat$ 7

E $\flat$

E $\flat$ m

B $\flat$

Gm

B

B $\flat$ 7

E $\flat$

B $\flat$ 7

E $\flat$

C7

C

B $\flat$

E $\flat$

B $\flat$

B $\flat$ 7

E $\flat$

E $\flat$ m

B $\flat$

Gm

To Coda

D

D.S. al Coda

E

B $\flat$

Gm

Cm7

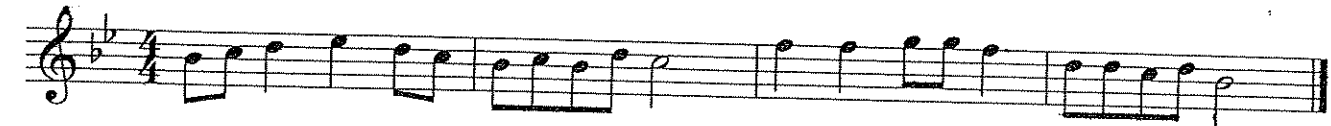
F7

B $\flat$

f

C

Sight Reading Exercises

- 1 
- 2 
- 3 
- 4 
- 5 
- 6 
- 7 
- 8 
- 9 

Piano

Simple Gifts

from *Appalachian Spring*

Traditional
Aaron Copland (1900-1990)

♩ = 72 E^b G m F m B^b7

mp

5

E^b G m F m B^b7 E^b A^b E^b

f

Mallets

Simple Gifts

from Appalachian Spring

Traditional
Aaron Copland (1900-1990)

$\text{♩} = 72$

mp

f

Piano 1

As Recorded by Nirvana
Arr. Walsh

Smeļs Like Teen Spirit

The piano score for "Smeļs Like Teen Spirit" is written for Piano 1. It is in 4/4 time and the key of F minor (three flats). The score consists of 13 measures, divided into three systems. The first system (measures 1-3) begins with a piano introduction marked *mf*. The second system (measures 4-6) is marked with a box containing the letter 'A' and a forte *f* dynamic. The third system (measures 7-9) continues the melody. The fourth system (measures 10-12) is marked with a box containing the letter 'B' and a piano *p* dynamic. The fifth system (measures 13) is marked with a box containing the letter 'C' and a piano *p* dynamic. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings.

Measures 1-3: *mf* Fm Bb G Ab Db C Fm Bb G

Measures 4-6: **A** *f* Ab Db C Fm Bb G Ab Db C

Measures 7-9: Fm Bb G Ab Db C Fm Bb G

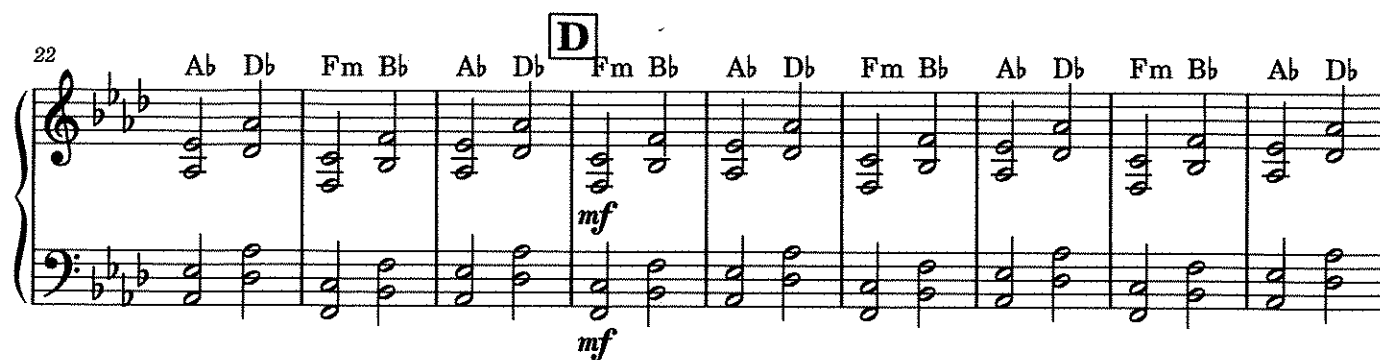
Measures 10-12: **B** *p* Ab Db C Fm Bb G Ab Db C

Measure 13: **C** *p* Fm Bb Ab Db Fm Bb Ab Db Fm Bb Ab Db Fm Bb

22 **D**

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

mf



31 **E** 

Fm Bb Ab Db Fm Bb G Ab Db C

f



35

Fm Bb G Ab Db C Fm Bb G



38

Ab Db C Fm Bb G Ab Db C



41

Fm Bb G Ab Db C Fm Bb G

To Coda on
3rd Time



44 **F** Ab Db C Fm E Fm Gb Fm E Fm Bb Ab Gb

47 Fm E Fm Gb Fm E Fm Bb Ab Gb **G** Fm Bb G

50 Ab Db C Fm Bb G Ab Db C

53 Fm Bb G Ab Db C Fm Bb G

56 **H** Ab Db C Fm Bb G Ab Db C

59 Fm Bb G Ab Db C Fm Bb G

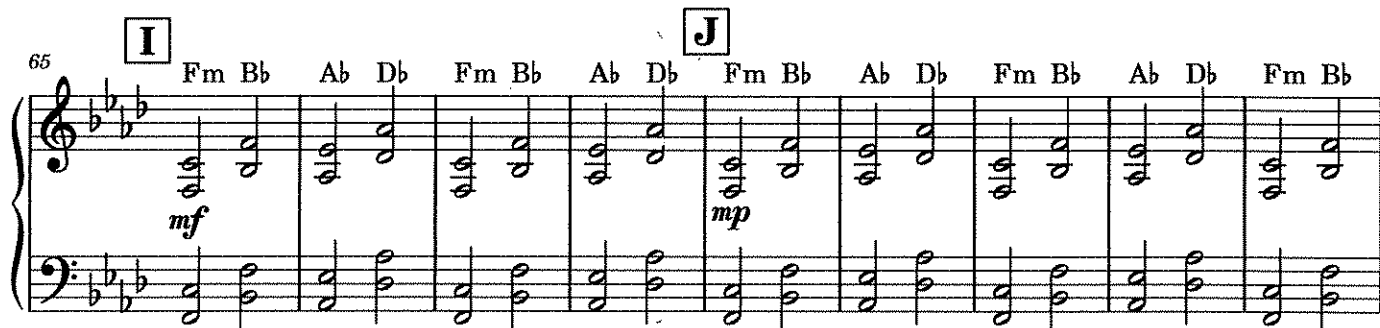


62 Ab Db C Fm Bb G Ab Db C



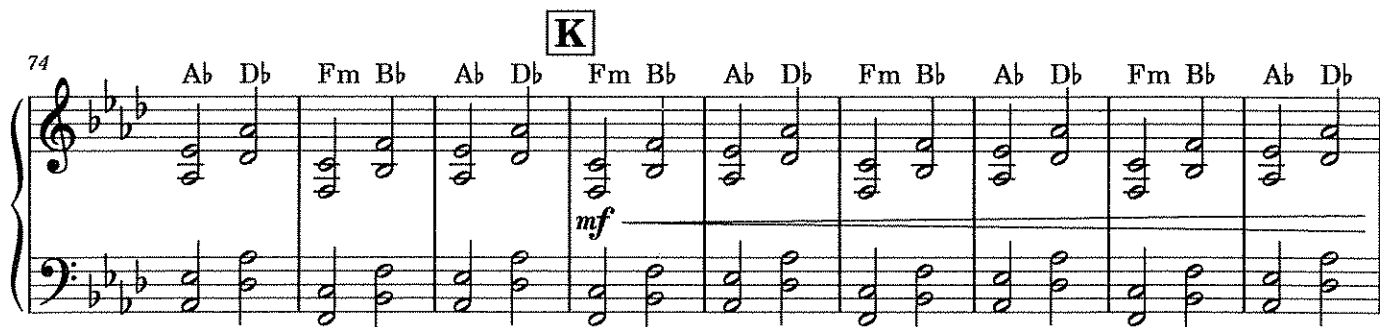
65 **I** Fm Bb Ab Db Fm Bb Ab Db **J** Fm Bb Ab Db Fm Bb Ab Db Fm Bb

mf *mp*

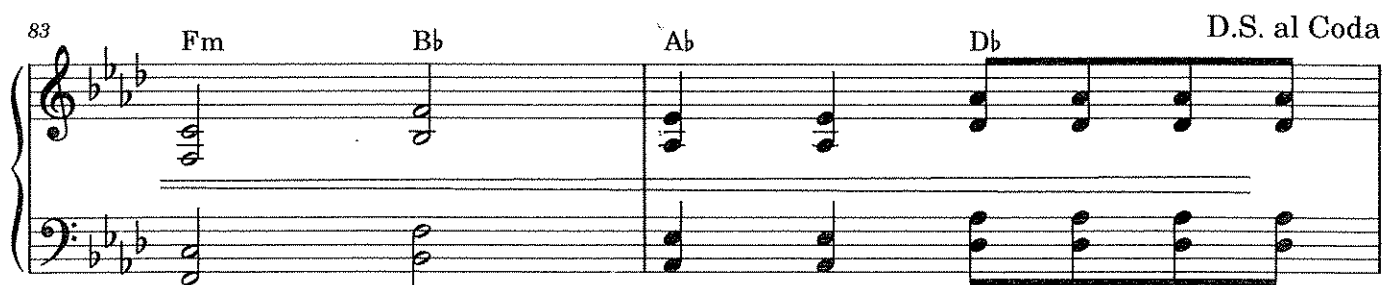


74 **K** Ab Db Fm Bb Ab Db Fm Bb Ab Db Fm Bb Ab Db

mf



83 Fm Bb Ab Db D.S. al Coda



85 **L**

Chords: $A\flat$ $D\flat$ C Fm $B\flat$ G $A\flat$ $D\flat$ C

Dynamic: f ff

88

Chords: Fm $B\flat$ G $A\flat$ $D\flat$ C Fm $B\flat$ G

Dynamic: fff

91

Chords: $A\flat$ $D\flat$ C Fm $B\flat$ G $A\flat$ $D\flat$ C Fm

Dynamic: fff

rit.

95

Smells Like Teen Spirit

Chord progression for measures 1-3: Fm Bb G Ab Db C Fm Bb G

Section A (measures 4-6): Ab Db C Fm Bb G Ab Db C

Section B (measures 10-12): Ab Db C Fm Bb G Ab Db C Fm Bb

Section C (measures 14-16): Ab Db Fm Bb Ab Db Fm Bb Ab Db Fm Bb Ab Db

Dynamics: *mf* (measures 1-3), *f* (measures 4-6), *mf* (measures 10-12), *mf* (measures 14-16)

23 Fm Bb Ab Db **D** Fm Bb Ab Db Fm Bb Ab Db Fm Bb Ab Db Fm Bb

mf

32 Ab Db Fm **E** Bb G Ab Db C Fm Bb G

f

36 Ab Db C Fm Bb G Ab Db C

39 Fm Bb G Ab Db C Fm Bb G

To Coda on
3rd Time

42 Ab Db C Fm Bb G Ab Db C

45 **F** Fm E Fm Gb Fm E Fm Bb Ab Gb Fm E Fm Gb

48 **G** Fm E Fm Bb Ab Gb Fm Bb G Ab Db C

51 Fm Bb G Ab Db C Fm Bb G

54 Ab Db C Fm Bb G Ab Db C

57 **H** Fm Bb G Ab Db C Fm Bb G

60

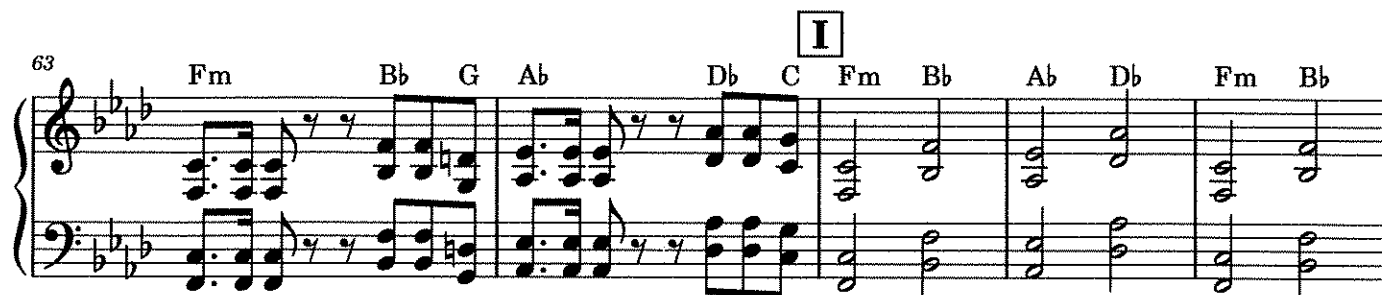
Ab Db C Fm Bb G Ab Db C



63

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

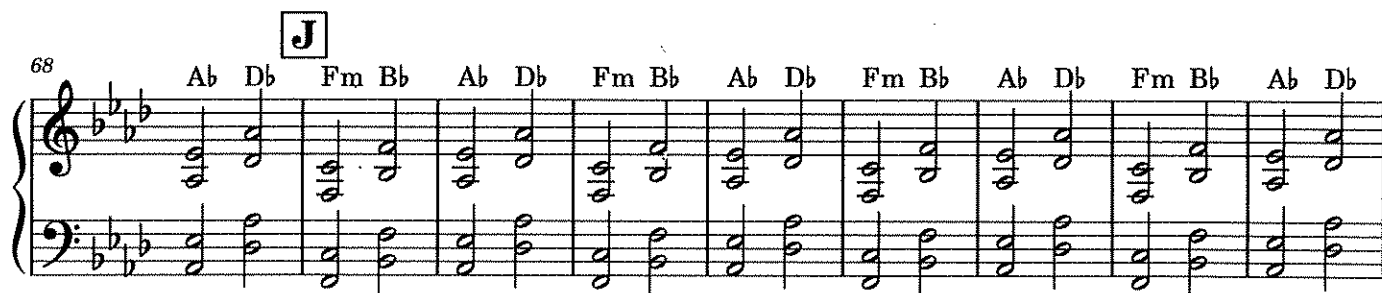
I



68

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

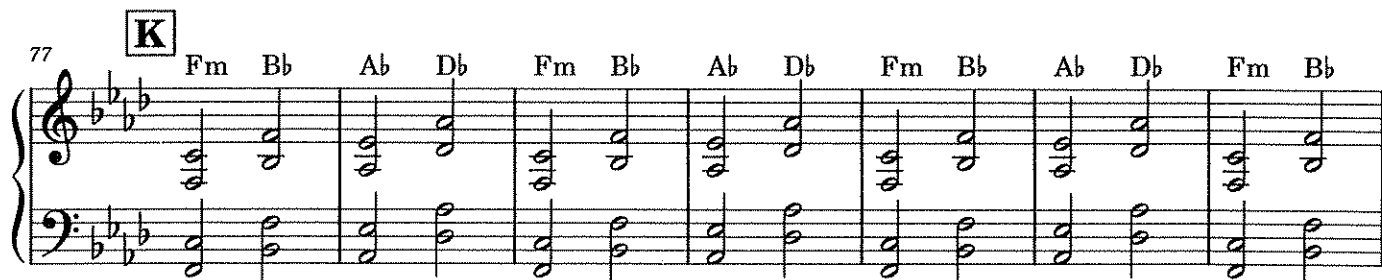
J



77

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

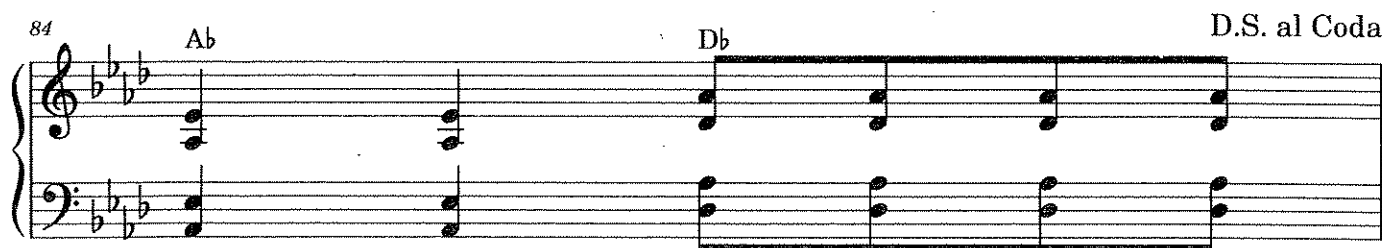
K



84

Ab Db

D.S. al Coda



85 **L**

85 **L**

Ab Db C Fm Bb G Ab Db C

f *ff*

88

Fm Bb G Ab Db C Fm Bb G

91

91

Ab Db C Fm Bb G Ab Db C Fm

rit.

95

95

THE STAR SPANGLED BANNER

Piano/Keyboard
(Optional)

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

Measures 1-3 of the piano/keyboard arrangement. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). Measure 1 features a half note G4 in the treble and a half note G2 in the bass. Measure 2 has a whole rest in the treble and a half note G2 in the bass. Measure 3 begins with a forte (f) dynamic, featuring a half note A4 in the treble and a half note A2 in the bass.

11

Measures 4-10. The melody continues in the treble with eighth and quarter notes, while the bass provides a steady accompaniment of quarter notes.

Measures 11-18. The piece continues with a mix of chords and moving lines in both staves.

19

Measures 19-26. Measure 19 starts with a mezzo-piano (mp) dynamic. The melody features a series of eighth notes in the treble, while the bass has a simple accompaniment.

27

Measures 27-34. The music builds in intensity, with a forte (f) dynamic appearing in measure 30. The treble staff has more complex chordal textures.

Measures 35-42. The final section of the page, concluding with a whole note chord in the treble and a whole note G2 in the bass.

The Star Spangled Banner

Piano Chords in Concert B $\flat$

Based on arrangement by Robert W. Smith

(Opt. Intro Chord: F)

O, say can you see, by the dawn's early light,

What so proudly we hailed at the twilight's last

gleaming,
whose broad stripes and bright stars through the perilous fight

O'er the ramparts we watched were so gallantly streaming?

And the rocket's red glare, the bombs bursting in air,

Gave proof through the night that our flag was still there!

O say does that Star Spangled Banner yet wave

O'er the land of the free

And the home of the brave?

THE STAR SPANGLED BANNER

Tuba

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

7

27

f

THE STAR SPANGLED BANNER

Bells

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

27

f

THE TEMPEST

Robert W. Smith

Piano

mp *f*

8 **9**

14 **18**

19 *sim.* *ff*

Continue Ostinato
Until m. 44

24

30

36

41 *ff* *sim.*

Continue Ostinato
Until m. 59

46

©

52

58

63

64

69

75

Detailed description: This image shows a page of musical notation for a piano piece. The music is written on five staves, each beginning with a treble clef and a key signature of one flat (B-flat). The first staff (measures 52-57) features a long, flowing melodic line with a slur over measures 52-57 and a fermata over measure 57. The second staff (measures 58-63) continues the melody, with a slur over measures 58-62 and a fermata over measure 62. A box containing the number '63' is placed above the staff at the end of the line. The third staff (measures 64-68) shows a more rhythmic passage with eighth and sixteenth notes, and a slur over measures 64-68. The fourth staff (measures 69-74) features a series of eighth notes, with a box containing the number '69' at the beginning. The fifth staff (measures 75-75) concludes the piece with a final chord and a double bar line.

390

(MED. UP)

TENOR MADNESS

-SONNY ROLLINS

Handwritten musical notation for Tenor Madness by Sonny Rollins. The notation is written on three staves, each containing four measures of music. The key signature is B-flat major (two flats). The time signature is 4/4. The notation includes various chords and melodic lines.

Chords indicated above the staves:

- Staff 1: B $\flat$ 7, E $\flat$ 7, B $\flat$ 7
- Staff 2: E $\flat$ 7, B $\flat$ 7, G7#9
- Staff 3: C-7, F7, B $\flat$ 7

The notation includes various musical symbols such as notes, rests, and bar lines.

UMass Band Warm Ups

Trans. Ms. Lueth

Michael Klesch

♩ = 120

Chromatics

A musical score for a piece titled "Chromatics". The score is written for piano on a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody is composed of half notes, with some measures containing beamed eighth notes. The bass line consists of half notes, often with a lower octave note indicated by a ledger line. The piece concludes with a double bar line and repeat dots.

12

9 Count Tones

Musical score for 'Count Folies'. The score is written for piano (p) and features a treble and bass staff. The key signature is one flat (B-flat). The melody is primarily in the bass staff, with the treble staff providing harmonic accompaniment. The piece consists of 12 measures, with a repeat sign at the end.

24

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one flat (B-flat). The melody is written in the treble staff, and the bass staff provides a simple accompaniment. The score is divided into measures by vertical bar lines. The melody consists of a series of eighth and quarter notes, with some measures containing beamed eighth notes. The bass staff features a simple accompaniment of quarter and eighth notes. The score ends with a double bar line and a repeat sign.

34

Slurred 8ths to F

42

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with eighth and sixteenth notes, often beamed together. The bass staff provides a simple harmonic accompaniment with whole and half notes. The key signature has one flat (B-flat), and the time signature is common time (C). The score concludes with a double bar line and repeat signs.

UMass Band Warm Ups

49 Slur 2 Tongue 2

57

65

72

78 Two Note / Slurred 16ths

82

UMass Band Warm Ups

86

Measures 86-89 of the UMass Band Warm Ups. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). Measures 86 and 88 feature a rapid sixteenth-note ascending and descending scale in the right hand, while the left hand plays a steady eighth-note accompaniment. Measures 87 and 89 contain whole notes in the right hand and eighth-note accompaniment in the left hand.

90

Measures 90-92. Measure 90 continues the sixteenth-note scale in the right hand and eighth-note accompaniment in the left hand. Measure 91 has a whole note in the right hand and eighth-note accompaniment in the left hand. Measure 92 consists of whole notes in both the right and left hands.

93

3 Note / Slurred 3rds

Measures 93-98. Measures 93-98 feature a pattern of eighth-note triplets in the right hand, with the first measure of each triplet being slurred. The left hand continues with eighth-note accompaniment. The key signature changes to one flat (B-flat) at measure 95.

99

Measures 99-104. Measures 99-104 continue the eighth-note triplet pattern in the right hand and eighth-note accompaniment in the left hand. The key signature remains one flat (B-flat).

105

Measures 105-107. Measure 105 continues the eighth-note triplet pattern. Measure 106 has a whole note in the right hand and eighth-note accompaniment in the left hand. Measure 107 consists of whole notes in both the right and left hands.

UMass Band Warm Ups

4 Note / Crazy 16ths

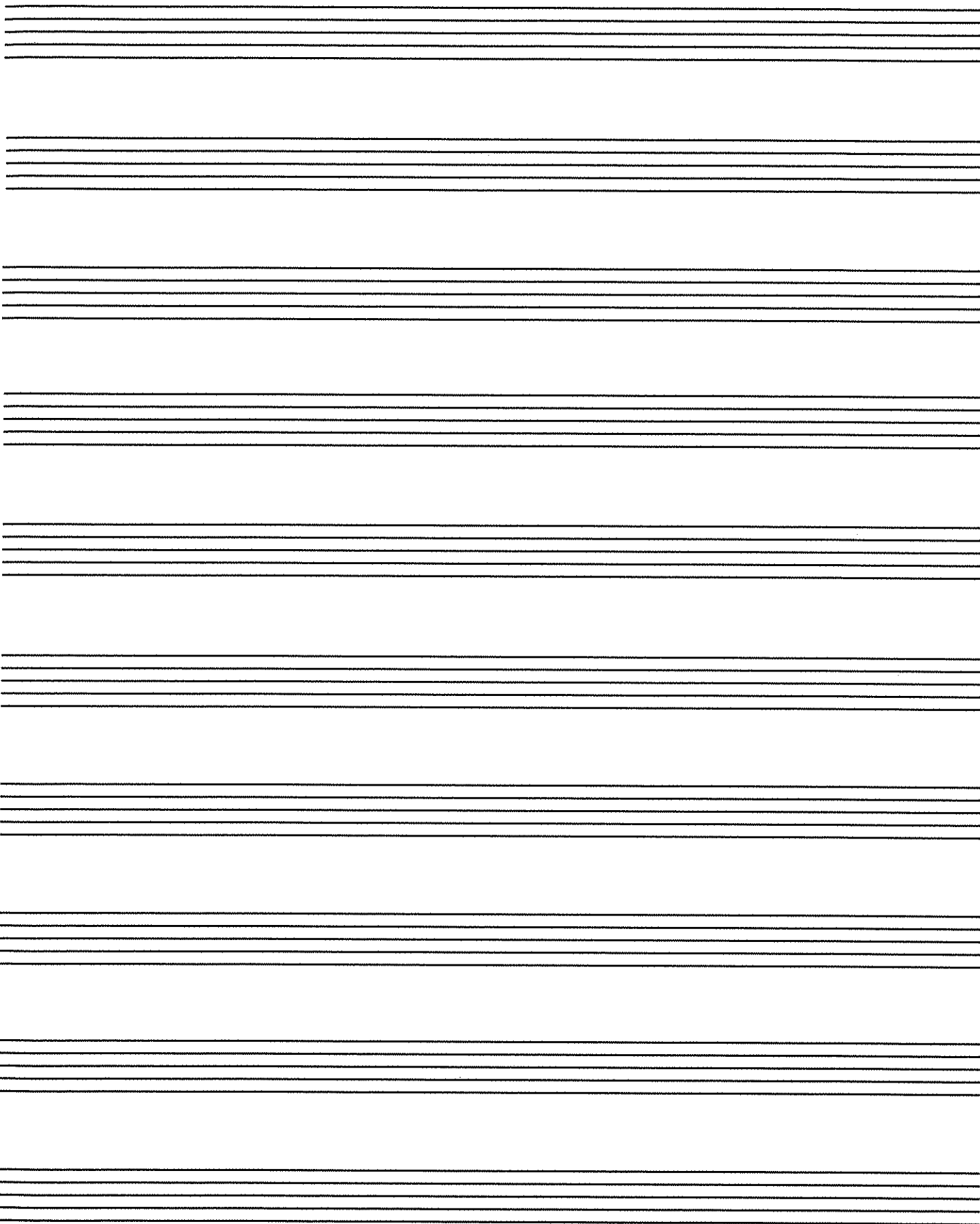
108

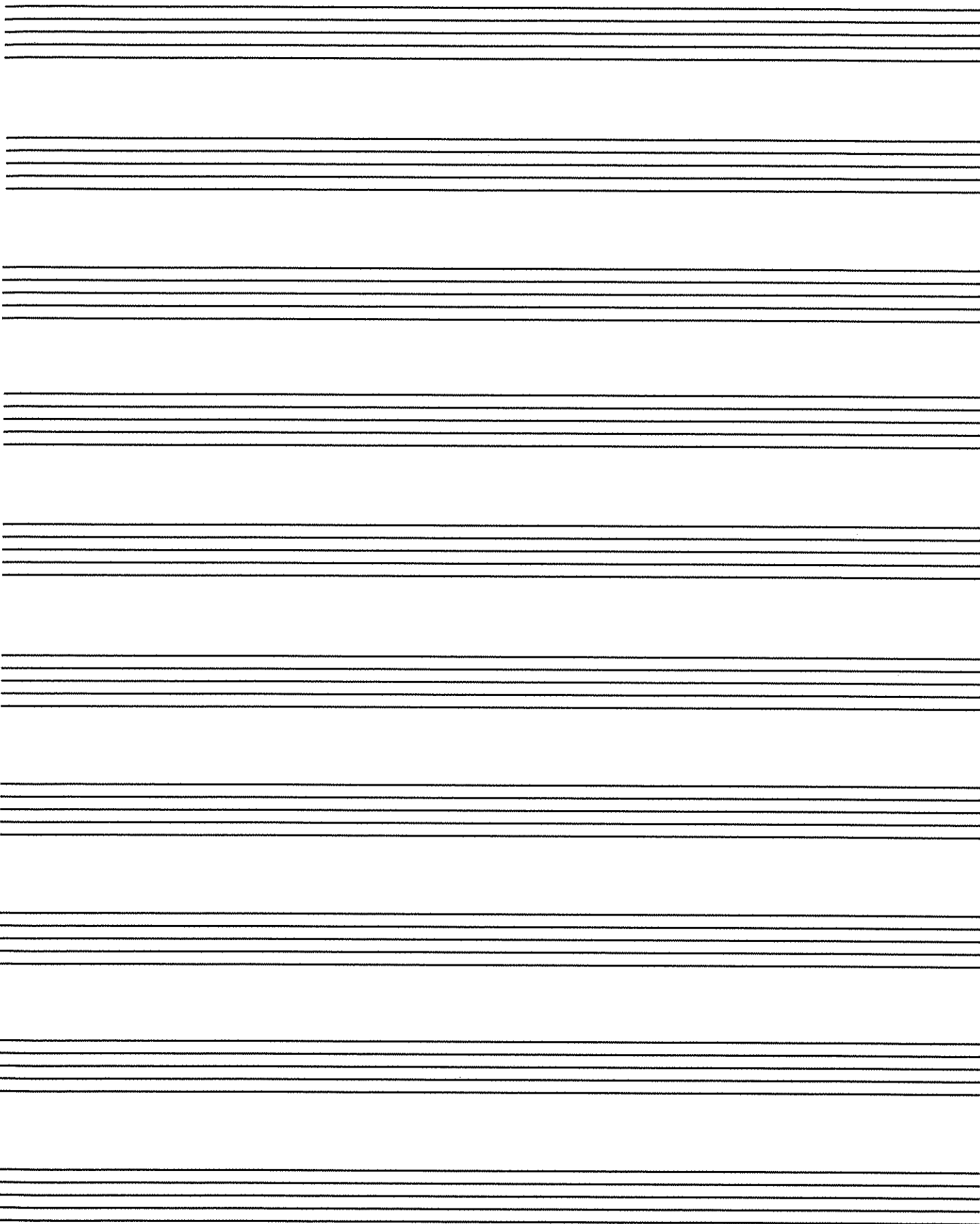
111

114

118

121





PIANO NOTES CHART

