

**PIANO/
MALLETS**

PIANO NOTES CHART

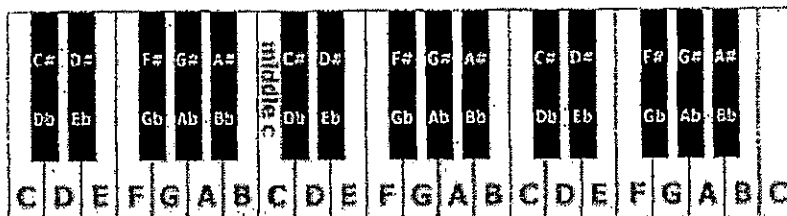
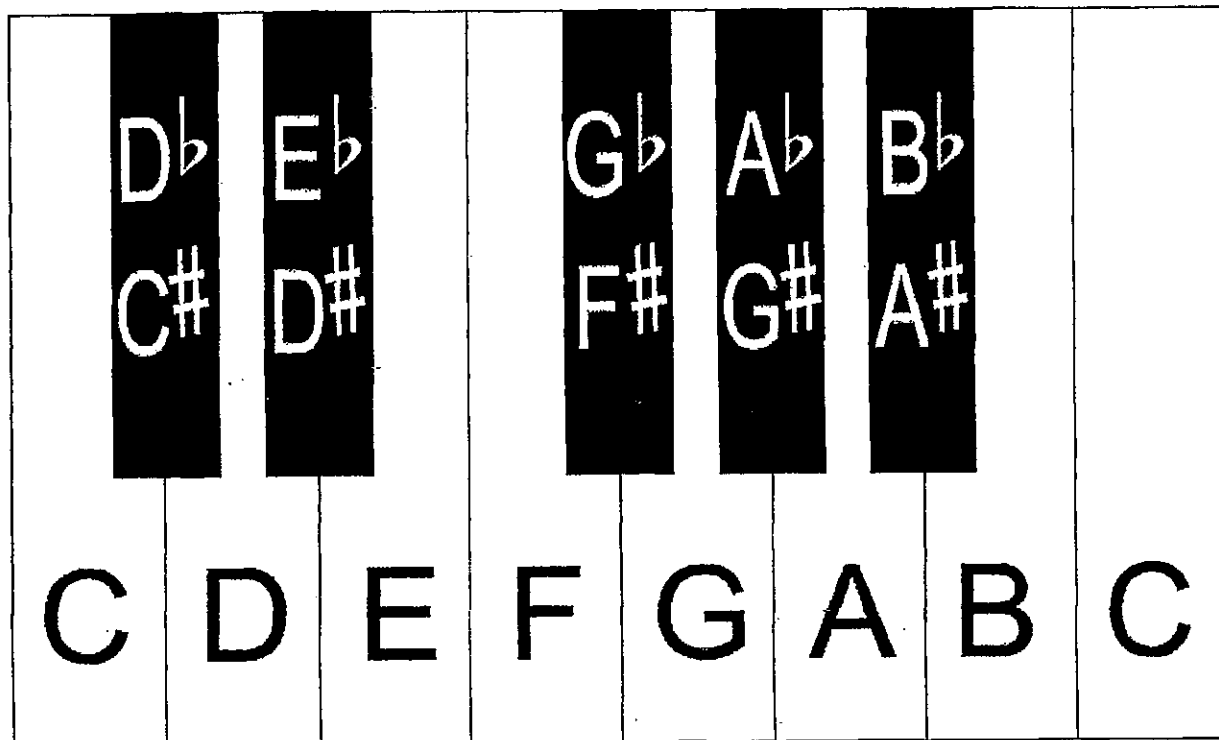


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What to practice first...

WINTERFEST SET LIST (Semester 1)

- 1) **The Tempest**
- 2) **Vivir Mi Vida**
- 3) **Don't You Worry Child**
- 4) **Angels We Have Heard On High**
- 5) **Santa Claus Is Comin' To Town**
- 6) **In The Mood**
- INTERMISSION
- 7) **Canon Remix- (Combined Band)**
- 8) **My Way (Small Ensemble)**
- 9) **12 Bar Blues**

Optional Additions

(a) Original Student Compositions, (b) Blues By Five, (c) Cold Duck Time, (d) Don't Stop Till You Get Enough, (e) Livin' On A Prayer, (f) Mr. P.C., (g) Watermelon Man

ARTS ALIVE SET LIST (Semester 2)

- 1) **The Force Awakens**
- 2) **Largo (New World Symphony)**
- 3) **Take The A Train**
- 4) **Pirates of the Caribbean**
- INTERMISSION (Combined Bands)
- 5) **The Tempest**
- 6) **Vivir Mi Vida**
- 7) **Crazy Jam VI**
- 8) **Don't You Worry Child**
- 9) **12 Bar Blues**
- 10) **Pomp & Circumstance**

SCITECH BAND 2016-2017 CALENDAR

DRAFT UPDATED 6-20-16

← Jul 2016		~ August 2016 ~					Sep 2016 ▶
Sun	Mon	Tue	Wed	Thu	Fri	Sat	
	1	2	3	4	5 Younglife Camp Info Meeting 4:00-7:00pm	6	
7 Younglife Camp @ Saranac, NY	8 Younglife Camp @ Saranac, NY	9 Younglife Camp @ Saranac, NY	10 Younglife Camp @ Saranac, NY	11 Younglife Camp @ Saranac, NY	12 Younglife Camp @ Saranac, NY	13	
14	15 SciTech Teachers' First Day ETA: 4:00pm	16 ETA: 4:00pm	17 ETA: 4:00pm	18 ETA: 4:00pm	19 ETA: 4:00pm	20	
21	22 Teachers' First Day ETA: 5:00pm	23 ETA: 5:00pm	24 ETA: 5:00pm	25 ETA: 5:00pm	26 ETA: 5:00pm	27	
28	29 First Day of School ETA: 5:00pm	30 Open Practice @ 2:30-3:30pm ETA: 5:00pm	31 Leadership Meeting #1 @ Band Room 2:30-4:00pm ETA: 5:00pm				

NOTES: (1) SciTech New Student Meet @ Inca Wed, July 20
 (2) TBD - 2016-2016 Community Music School of Springfield Private Lesson Schedule & Performance Collaborations
 (3) TBD - 2016-2016 SciTech Band Documentary Road Show Series

*** BOLD PERFORMANCES ARE MANDATORY**

TBD = To Be Determined

*PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE

◀ Aug 2016 ~ September 2016 ~ ▶ Oct 2016	Sun	Mon	Tue	Wed	Thu	Fri	Sat
4		5 No School	6 Extended Day For Teachers 2:35-3:35pm	7 MTM Mentor Training Session #1 @ Band Room 2:30-4:00pm (Leadership Team Only)	1 Younglife Executive (Exec) Team Meeting #1 @ Room 106 2:30-3:30pm ETA: 5:00pm	2 Open Practice @ 2:30-3:30pm Younglife Campaigners Friday Night Chillfest #1 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108) ETA: 5:00pm	3
11		12 Road Crew Unload Load Truck & reset band room 2:30-4:00pm Return Truck After School ETA: 5:30pm	13 Open Practice @ 2:30-3:30pm ETA: 5:00pm	14 MTM Mentor Training Session #2 & Leadership Team Meeting #2 @ Band Room 2:30-4:00pm (Leadership Team Only) ETA: 5:00pm	15 Younglife Film Shoot #1 @ Band Room 2:30-4:30pm ETA: 5:00pm	16 Open Practice @ 2:30-3:30pm ETA: 5:00pm	17 Band Family Cookout @ Mr. Bernice's House 1:00-4:00pm *Family Members Invited! *Free 60 Fairfield Street; Springfield, MA 01108 (Near Forest Park Middle School) Raindate 9/24
18		19 Leadership Team Meeting #3 @ Band Room 2:30-3:30pm ETA: 5:00pm	20 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	21 MTM #1 @ Band Room 2:30-4:00pm ETA: 5:00pm	22 Open Practice @ 2:30-3:30pm ETA: 6:00pm	23 Younglife Club #1 @ Band Room 2:30-4:00pm ETA: 6:00pm	24
25		26 Open Practice @ 2:30-3:30pm ETA: 5:00pm	27 Open Practice @ 2:30-3:30pm Instrument Inventory Check #1 @ 2:30-4:30pm ETA: 6:00pm	28 MTM #2 @ Band Room 2:30-4:00pm ETA: 5:00pm	29	30 Multiband Pops Concert Field Trip @ UMASS 8:00am-1:30pm Band Fun Night 1 - Band Movie Night @ Band Room 2:30-4:30pm ETA: 6:00pm	

Notes: (1) TBD - Puerto Rican Parade Small Ensemble; Performance outside Springfield Schools Central Office (1550 Main Street; Springfield, MA 01103) Meet @ 10am - Was Sat 9/11
(2) TBD - 9th Grade Open House (Gym) Meet in band room @ 3:30pm; Perform 4:30-5:00pm; Perform 4:30-5:00pm; Perform 4:30-5:00pm; Road Crew set up after school @ 2:30pm & break down after show; MANDATORY for Advanced Band - Was Wed 9/28
(3) TBD - Classical High Open House Small Ensemble; Performance @ 2:00-5:00pm; Meet @ 1:00pm (Classical High Condominiums 235 State St; Springfield, MA 01103) - Was Sat 9/3
(4) TBD - Road Crew Load Truck For Classical High Small Ensemble; Performance 2:30-3:30pm - Was Fri 9/2
(5) TBD - Younglife Leader Weekend @ Saranac Lake, NY

◀ Sep 2015		~ October 2016 ~					Nov 2016 ▶		
Sun	Mon	Tue	Wed	Thu	Fri	Sat			
						1			
2	3 Leadership Team Meeting #4 @ Band Room 2:30-3:30pm Instrument Inventory Check #2 @ 2:30-4:30pm Move Unused To Back Room ETA: 5:00pm	4 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	5 MTM #3 @ Band Room 2:30-4:00pm ETA: 5:00pm	6 Younglife Executive (Exec) Team Meeting #2 @ Room 106 2:30-3:30pm ETA: 5:00pm	7 Younglife Campaigners Friday Night Chillfest #2 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108) ETA: 5:00pm	8			
9	10 No School	11 Younglife Film Shoot #2 @ Band Room 2:30-4:30pm ETA: 6:00pm	12 MTM #4 @ Band Room 2:30-4:00pm ETA: 5:00pm	13 Younglife Campaigners #2 @ Room 106 2:30-3:30pm ETA: 5:00pm	14 Trip to visit the UMASS Minuteman Marching Band @ UMASS 4:40-6:10 (Meet @ 2:30pm in band room) - Return to SciTech by 8:00pm ETA: Late	15			
16	17 Leadership Team Meeting #5 @ Band Room 2:30-3:30pm	18 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	19 MTM #5 @ Band Room 2:30-4:00pm ETA: 5:00pm	20 Road Crew Loads Truck for Northampton Performance & Reset band room for Friday & Monday's Rehearsal 2:30-3:30pm Pick Up Truck @ 7:00am ETA: 5:00pm	21 Live Art Magazine Issue #4 Performance @ Northampton 7:30pm Academy of Music Theater (274 Main Street, Northampton, MA 01060) Meet in band room @ 2:30pm; MANDATORY for Advanced Band Road Crew Load Truck After Show ETA: Late	22			
23	24 Road Crew Unload Truck & Reset Band Room After School 2:30-4:00pm Return Truck After School ETA: 5:30pm	25 Open Practice @ 2:30-3:30pm ETA: 5:00pm	26 MTM #6 @ Band Room 2:30-4:00pm ETA: 5:00pm	27 Open Practice @ 2:30-3:30pm ETA: 5:00pm	28 Younglife Club #2 @ Band Room 2:30-4:00pm ETA: 6:00pm	29			
30	31 Leadership Team Meeting #6 @ Band Room 2:30-3:30pm ETA: 5:00pm	Notes: (1) TBD - 9th Grade @ Open House (Gym) Meet in band room @ 4:45pm; Perform 5:30-6:00pm; Road Crew set up after school @ 2:30pm; break down after show; MANDATORY for Advanced Band (2) TBD - Upper @ Open House (Gym) Meet in band room @ 3:30pm; Perform 4:30-5:00pm; Road Crew set up after school @ 2:30pm & break down after show; MANDATORY for Advanced Band - Was Wed 10/5/15 (3) TBD - Schicoh Middle School Road Shows @ Chestnut, Duggan, Forest, Park, Kennedy, Kiley, Van Sticker, STEVEN Middle, South End, Middle							

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TBD = To Be Determined

Sun	Mon	Tue	Wed	Thu	Fri	Sat
		1 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	2 MTM #7 @ Band Room 2:30-4:00pm ETA: 5:00pm	3 Younglife Executive (Exec) Team Meeting #3 @ Room 106 2:30-3:30pm ETA: 5:00pm	4 Band Fun Night 2 - Band Movie Night @ Band Room 2:30-4:30pm Younglife Campaigners Friday Night Chillfest #3 @ The Bernice's 6:00-9:00pm (60 Fairfield Street; Springfield, MA 01108) ETA: 6:00pm	5
6	7 Younglife Film Shoot #3 @ Band Room 2:30-4:30pm ETA: 6:00pm	8 No School - Teacher Day ETA: 5:00pm	9 MTM #8 @ Band Room 2:30-4:00pm ETA: 5:00pm	10 Younglife Campaigners #3 @ Room 106 2:30-3:30pm ETA: 5:00pm	11 No School	12
13	14 Leadership Team Meeting #7 @ Band Room 2:30-3:30pm ETA: 5:00pm	15 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	16 High School Choice Night MTM TBD @ Band Room 2:30-4:00pm ETA: Late	17 Open Practice @ 2:30-3:30pm ETA: 5:00pm	18 Younglife Club #3 @ Band Room 2:30-4:00pm ETA: 6:00pm	19
20	21 Instrument Inventory Check #3 @ 2:30-4:30pm Road Crew Load Truck & Reset Band Room w/ Spare Equipment 2:30-4:00pm Pickup Truck @ 7:00am ETA: 6:00pm	22 Road Crew Prep Truck & Set Up For Quadrangle Lighting Ceremony After School 2:30-5:00pm @ Springfield Museum	23 No School	24 No School	25 No School Springfield Quadrangle Lighting Ceremony @ Springfield Museum/Quadrangle (21 Edwards Street, Springfield, MA 01103) Band Meet @ 2:00pm -MANDATORY for Advanced Band -Road Crew Meet @ 12:00pm -Perform @ 3:00-4:30pm -Road Crew Load Truck After @ 4:30pm ETA: Late	26
27	28 Leadership Team Active Meeting #8 & Leader Road Crew Unload Truck & Reset Band Room After School 2:30-4:00pm Return Truck After School ETA: 5:30pm	29 Open Practice @ 2:30-3:30pm ETA: Late	30 MTM #9 @ Band Room 2:30-4:00pm ETA: 5:00pm			

Notes: (1) TBD - SciTech Middle School Road Shows @ Chestnut, Duggan, Forest Park, Kennedy, Kiley, Van Sickle, STEM Middle, South End, Middle
 (2) TBD - Springfield Unity Concert @ Symphony Hall (34 Court Street, Springfield, MA 01103) Meet @ 7:30pm; Select Musicians Meet @ 6:00pm - Was Sat 10/12
 (3) TBD - High School Choice Night Small Ensemble Performance @ Putnam - Was Wed 11/16
 (4) TBD - SPS Sports Hall of Fame Induction Ceremony @ Central High School 5:00pm; Road Crew Meet @ 12:00pm; Band Arrive @ 4:15pm; Perform @ 5:15-9:30pm
 Road Crew Load Truck After -MANDATORY for Advanced Band - Was Sat 11/19
 (5) TBD - Younglife Fall Weekend @ Lake Champlain, NY

Sun	Mon	Tue	Wed	Thu	Fri	Sat
				1 Younglife Executive (Exec) Team Meeting #4 @ Room 106 2:30-3:30pm ETA: 5:00pm	2 Younglife Campaigners Friday Night Chillfest #4 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108) ETA: 5:00pm	3
4	5 Leadership Team Meeting #9 @ Band Room 2:30-3:30pm ETA: 5:00pm	6 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	7 MTM #10 @ Band Room 2:30-4:00pm ETA: 5:00pm	8 Younglife Campaigners #4 @ Room 106 2:30-3:30pm ETA: 5:00pm	9 Younglife Film Shoot #4 @ Band Room 2:30-4:30pm ETA: 6:00pm	10
11	12 Open Practice @ 2:30-3:30pm ETA: 5:00pm	13 Road Crew Load Truck For Winterfest After School @ 2:30-4:00pm Pick Up Truck @ 7:00am ETA: 5:00pm	14 Road Crew Set Up For Winterfest After School @ Chestnut Middle School 2:30-7:00pm ETA: Late	15 Winterfest Dress Rehearsal Field Trip @ Chestnut Middle School 7:35-12:30pm 10th Annual Winterfest Concert @ Chestnut Middle School 7:00pm (Arrive @ 6:00pm) 355 Plainfield Street; Springfield, MA 01107 MANDATORY FOR ALL Road Crew Move All Band Equipment From Front & Back Hallway In Auditorium After Concert ETA: Late	16 Road Crew Break Down For Winterfest (Field Trip For Leaders Only) @ Chestnut 7:35-12:00pm Instrument Inventory Check #4 During School Day Return Truck After School ETA: 5:00pm	17
18	19 Band Auditions Prep/Video & Watch Winterfest Video Westfield Professor Ed Orgill Visits the SciTech Band Leadership Team Meeting #10 @ Band Room 2:30-3:30pm ETA: 5:00pm	20 Extended Day For Teachers 2:35-3:35pm Band Auditions Prep/Video & Watch Winterfest Video ETA: 5:00pm	21 Band Auditions Prep/Video & Early Auditions ETA: 6:00pm	22 Band Auditions Prep/Video & Early Auditions Younglife Club #4 @ Band Room 2:30-4:00pm ETA: 6:00pm	23 Half Day Band Auditions Prep/Video ETA: 3:00pm	24
25	26 No School ETA: 5:00pm	27 No School	28 No School	29 No School	30 No School	31

Notes: (1) TBD - Small Ensemble Performance For Court Square Lighting Ceremony 4:30-6:00pm - Was Tues 12/8
 (2) TBD - Holiday Small Ensemble Performance for "Classical Holiday" @ Classical Condominiums, 1:00-4:00pm (235 State St; Springfield, MA 01103) - Was Sat 12/4
 (3) TBD - Chestnut Middle School Band Concert - Small Ensemble Performance; Meet @ 2:30pm in the band room; (Perform @ 6:00pm) - 12/16

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Sun	Mon	Tue	Wed	Thu	Fri	Sat
1	2 No School	3 Band Auditions Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	4 Band Auditions MTM #11 @ Band Room 2:30-4:00pm ETA: 5:00pm	5 Band Auditions Younglife Executive (Exec) Team Meeting #5 @ Room 106 2:30-3:30pm ETA: 5:00pm	6 No School – Teacher Day	7
8	9 Band Auditions Leadership Team Meeting #11 @ Band Room 2:30- 3:30pm ETA: 5:00pm	10 Band Auditions Open Practice @ 2:30-3:30pm ETA: 5:00pm	11 Band Auditions MTM #12 @ Band Room 2:30-4:00pm	12 Band Auditions Younglife Campaigners #5 @ Room 106 2:30-3:30pm ETA: 5:00pm	13 Band Auditions Younglife Film Shoot #5 @ Band Room 2:30-4:30pm Younglife Campaigners Friday Night Chillfest #5 @ The Bernice's 5:00-8:00pm (60 Fairfield Street, Springfield, MA 01108) ETA: 5:00pm	14
15	16 No School ETA: 5:00pm	17 Band Auditions Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	18 Band Auditions Final Day MTM #13 @ Band Room 2:30-4:00pm ETA: 5:00pm	19 Band Auditions (if necessary) Open Practice @ 2:30-3:30pm ETA: 5:00pm	20 Audition Results Posted Younglife Club #5 @ Band Room 2:30-4:00pm ETA: 6:00pm	21
22	23 Audition Results Posted ETA: 5:00pm	24 Open Practice @ 2:30- 3:30pm	25 MTM #14 @ Band Room 2:30-4:00pm	26 Instrument Inventory Check #5 @ 2:30-4:30pm ETA: 6:00pm	27 Band Fun Night 3 - Band Movie Night @ Band Room 2:30-4:30pm ETA: 6:00pm	28
29	30 Leadership Team Meeting #12 @ Band Room 2:30-3:30pm ETA: 5:00pm	31 Open Practice @ 2:30- 3:30pm ETA: 5:00pm				

Notes: (1) TBD - The Brianna Fund Benefit Concert @ Evangelical Covenant Church (95 Plumtree Road, Springfield, MA 01118) – was Saturday, January 14th or Sunday, January 15th
 (2) TBD - Martin Luther King Jr. Day Celebration Performance @ Mass Mutual Center (1277 Main Street, Springfield, MA 01103) – Was January 16th – Students Volunteered 9:30am-2:00pm

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TBD = To Be Determined

◀ Jan 2017	~ February 2017 ~				Mar 2017 ▶	
Sun	Mon	Tue	Wed	Thu	Fri	Sat
			1 MTM #15 @ Band Room 2:30-4:00pm ETA: 5:00pm	2 Younglife Executive (Exec) Team Meeting #6 @ Room 106 2:30-3:30pm ETA: 5:00pm	3 Younglife Campaigners Friday Night Chillfest #6 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108) ETA: 5:00pm	4
5	6 Younglife Film Shoot #6 @ Band Room 2:30-4:30pm ETA: 6:00pm	7 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	8 MTM #16 @ Band Room 2:30-4:00pm Music Selection Party – Open To All ETA: 5:00pm	9 Younglife Campaigners #6 @ Room 106 2:30-3:30pm ETA: 5:00pm	10 Rehearsal For UMass Honor Band @ SciTech 2:30-4:00pm MANDATORY FOR SELECTED MEMBERS ETA: 5:00pm	11 UMass Honor Band @ UMass Fine Arts Center (Meet @ SciTech 5:15am) MANDATORY FOR SELECTED MEMBERS ETA: Late
12	13 Leadership Team Meeting #13 @ Band Room 2:30-3:30pm ETA: 5:00pm	14 Instrument Inventory Check #6 – Play instruments & check for repairs 2:30-5:30pm ETA: 7:00pm	15 MTM #17 @ Band Room 2:30-4:00pm ETA: 5:00pm	16 Open Practice @ 2:30-3:30pm ETA: 6:00pm	17 Younglife Club #6 @ Band Room 2:30-4:00pm ETA: 6:00pm	18
19	20 No School	21 No School	22 No School	23 No School	24 No School	25
26	27 Leadership Team Meeting #14 @ Band Room 2:30-3:30pm ETA: 5:00pm	28 TBD - Extended Day For Teachers 2:35-3:35pm New Student Outreach Calling Party @ Band Room 3:30-6:00pm ETA: 7:00pm				
Notes:						

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TBD = To Be Determined

Sun	Mon	Tue	Wed	Thu	Fri	Sat
			1 MTM #18 @ Band Room 2:30-4:00pm ETA: 5:00pm	2 TBD - SPS Youth Art Month Small Ensemble Performance @ Eastfield Mall @ 5:00-6:00pm; Meet in band room @ 2:30pm ETA: Late	3 No School - Teacher Day	4
5	6 Younglife Film Shoot #7 @ Band Room 2:30-4:30pm (Plan Movie Earlier Since Exec Meets on 3/7)	7 Extended Day For Teachers 2:35-3:35pm Younglife Executive (Exec) Team Meeting #7 @ Room 106 3:45-4:30pm ETA: 5:30pm	8 MTM #19 @ Band Room 2:30-4:00pm ETA: 5:00pm	9 Younglife Campaigners #7 @ Room 106 2:30-3:30pm MMEA All State Conference - World Trade Center, Boston, MA (For Teachers) ETA: 5:00pm	10 Band Fun Night 4 - Jengaship Championship @ Band Room 2:30-4:30pm MMEA All State Conference - World Trade Center, Boston, MA (For Teachers) ETA: 6:00pm	11 MMEA All State Conference - World Trade Center, Boston, MA (For Teachers)
12	13 Leadership Team Meeting #15 @ Band Room 2:30-3:30pm ETA: 5:00pm	14 Open Practice @ 2:30-3:30pm ETA: 5:00pm	15 MTM #20 @ Band Room 2:30-4:00pm ETA: 5:00pm	16 Open Practice @ 2:30-3:30pm ETA: 6:00pm	17 Younglife Club #7 @ Band Room 2:30-4:00pm ETA: 6:00pm	18
19	20 We Want You Letters Distributed Instrument Inventory Check #7 @ 2:30-4:30pm ETA: 6:00pm	21 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	22 MTM #21 @ Band Room 2:30-4:00pm ETA: 5:00pm	23 Open Practice @ 2:30-3:30pm	24 Younglife Campaigners Friday Night Chillfest #7 @ The Bernice's 5:00-8:00pm (60 Fairfield Street, Springfield, MA 01108) ETA: 6:00pm	25
26	27 Leadership Team Meeting #16 @ Band Room 2:30-3:30pm ETA: 5:00pm	28 Open Practice @ 2:30-3:30pm ETA: 5:00pm	29 MTM #22 @ Band Room 2:30-4:00pm ETA: 5:00pm	30 Younglife Executive (Exec) Team Meeting #8 @ Room 106 2:30-3:30pm ETA: 5:00pm	31 New Leadership Team Info Session 2:30-4:00pm ETA: 5:00pm	

Notes: (1) TBD - Middle School Scheduling & Recruiting Visits
 (2) TBD - UMASS Music Education Students Visit Jazz Band - Was Thurs 3/2
 (3) TBD - Music Is Power (Music Production Outreach Event) 5:00-7:00pm @ Library Road Crew set up for event @ 2:30pm - Was Thurs 3/23

***BOLD PERFORMANCES ARE MANDATORY**

*PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE

TBD = To Be Determined

Sun	Mon	Tue	Wed	Thu	Fri	Sat
						1
2	3 2017-2018 Leadership Letters of Intent Distributed (Letters Due Thursday, April 13, 2017) ETA: 5:00pm	4 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	5 MTM #23 @ Band Room 2:30-4:00pm ETA: 5:00pm	6 Younglife Campaigners #8 @ Room 106 2:30-3:30pm Art Night 5:00-7:00pm @ SciTech Library ETA: Late	7 Younglife Club #8 @ Band Room 2:30-4:00pm ETA: 6:00pm	8
9	10 Leadership Team Meeting #17 @ Band Room 2:30-3:30pm TBD Pick Up Truck @ 7:00am ETA: 5:00pm	11 (Potential SciTech Band Day Date) TBD - ETA: Late	12 (Potential SciTech Band Day Date) TBD - ETA: Late	13 Leadership Letters of Intent Due TBD - Reset Band Room During Day, Return Truck After School ETA: 5:00pm	14 No School	15
16	17 No School	18 No School	19 No School	20 No School	21 No School	22
23	24 Instrument Inventory Check #8 @ 2:30-4:30pm ETA: 6:00pm	25 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	26 Outreach MTM #24 @ Elementary School 2:30-6:00pm; Meet @ 2:30 in the band room ETA: 7:30pm	27 Road Crew Set Up For International Fair After School 2:30-5:00pm @ SciTech Gym	28 International Fair @ SciTech Gym 5:00-7:00pm; Meet In Band Room @ 4:45pm; Perform @ 7:30pm MANDATORY FOR ALL Road Crew Break Down & Set Up Band Room After Fair @ 8:00-9:00pm ETA: Late	29
30						

Notes: (1) TBD - Middle School Scheduling & Recruiting Visits
 (2) TBD - Young @ Heart Performance; Meet @ SciTech Sports Complex @ 10:00am; Road Crew Meet @ SciTech @ 7:00am; Perform @ 3:00pm - John M. Greene Hall (60 Elm Street, Northampton, MA 01060) MANDATORY for Advanced Band - Was Sun. 4/24
 (3) TBD - Young @ Heart in-School Library Rehearsal #1 9:10-12:20 (Periods 2-3) / TBD - Young @ Heart in-School Library Rehearsal #2 9:10-12:20 (Periods 2-3)
 (4) TBD - Road Crew Load Truck For SciTech Band Day 2:30-4:30pm - Was Tues. 4/11
 (5) TBD - 2nd Annual SciTech Band Day @ Basketball Hall of Fame (1000 Hall of Fame Ave, Springfield, MA 01105) 6:00-7:45pm; Meet in Band Room @ 2:25pm MANDATORY FOR ALL Road Crew Take 1st Lunch & Meet @ 11:18am in B. Room - Was Wed. 4/12

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TBD = To Be Determined

← Apr 2017	~ May 2017 ~					Jun 2017 ▶
Sun	Mon	Tue	Wed	Thu	Fri	Sat
	1 2017-2018 Leadership Team Interviews After School 2:30-7:00pm ETA: Late	2 Extended Day For Teachers 2:35-3:35pm Drum Major Auditions 3:45-5:00pm ETA: 6:00pm	3 Outreach MTM #25 @ Chestnut 2:30-6:00pm; Meet @ 2:30 in the band room Massachusetts All State Lions Band - <i>Staying</i> : Holiday Inn (291 Jones Rd, Falmouth, MA 02540) <i>Perform</i> : Sea Crest Beach Hotel (350 Quaker Rd, North Falmouth, MA 02556) ETA: 7:30pm	4 Younglife Executive (Exec) Team Meeting #9 & Younglife Campaigners #9 @ Room 106 2:30-3:30pm Massachusetts All State Lions Band ETA: 5:00pm	5 Final Leadership Meeting #18 @ Band Room 2:30-4:00pm Younglife Campaigners Friday Night Chillfest #8 @ The Bernice's 5:00-8:00pm (60 Fairfield Street, Springfield, MA 01108) Massachusetts All State Lions Band ETA: 5:00pm	6 Massachusetts All State Lions Band (Performance in Afternoon in Falmouth, MA)
7	8 Open Practice @ 2:30-3:30pm ETA: 5:00pm	9 Road Crew Load Truck For ArtsAlive After School 2:30-4:00pm Pick Up Truck @ 7:00am ETA: 6:00pm	10 Road Crew Set Up For ArtsAlive After School @ Chestnut Middle School 2:30-7:00pm ETA: 7:30pm	11 ArtsAlive Dress Rehearsal Field Trip @ Chestnut Middle School 7:35-12:30pm 11 th Annual ArtsAlive Concert @ Chestnut Middle School 7:00pm (Arrive @ 6:00pm) 355 Plainfield Street; Springfield, MA 01107 MANDATORY FOR ALL Road Crew Move All Band Equipment From Lobby & Cafeteria To Auditorium After ArtsAlive ETA: Late	12 Road Crew Break Down For ArtsAlive (Field Trip For Leaders Only) @ Chestnut 7:35-12:00pm Load Truck for Pancake Breakfast Chestnut Middle School Band Concert - Small Ensemble Performance; Meet @ 2:30pm in the band room. (Perform @ 6:00pm) ETA: Late	13 World's Largest Pancake Breakfast @ Downtown Springfield 7:00am-10:00am - Meet on the Corner of Falcon's Way & Main Street (on the side of the Mass Mutual Center) Band Meet @ 7:00am MANDATORY FOR ALL Road Crew meet @ 5:00am Road Crew Load Truck After Performance ETA: 1:00pm
14	15 Reset Band Room During Day & Return Truck During/After School ETA: 5:00pm	16 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	17 Final Outreach MTM #26 @ Elementary School 2:30-6:00pm; Meet @ 2:30 in the band room ETA: 7:30pm	18 Younglife Film Shoot #9 @ Band Room 2:30-4:30pm ETA: 6:00pm	19 New 2017-2018 Leadership Team Posted Open Practice @ 2:30-3:30pm ETA: 5:00pm	20
21	22 Instrument Inventory Check #9 @ 2:30-4:30pm ETA: 6:00pm	23 Younglife Executive (Exec) Team Meeting #10 @ Room 106 2:30-3:30pm ETA: 5:00pm	24 Open Practice @ 2:30-3:30pm ETA: 5:00pm	25 3 rd Annual Music Production Coffee House @ SciTech Cafeteria @ 5pm-6:30pm ETA: Late	26 Younglife Club #9 @ Band Room 2:30-4:00pm ETA: 6:00pm	27
28	29 No School	30 Open Practice @ 2:30-3:30pm ETA: 5:00pm	31 Road Crew Set Up For Class Day After School 2:30-5:30pm @ SciTech Gym ETA: 6:00pm	Notes: (1) TBD - AP Music EXAM: 8:00am - Was Mon: 5/8 (2) Elementary School Band Concert - Small Ensemble Performance; Meet @ 2:30pm in the band room; (Perform @ 6:00pm) - Was Tues: 5/23		

*BOLD PERFORMANCES ARE MANDATORY - PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE

TBD = To Be Determined

Sun	Mon	Tue	Wed	Thu	Fri	Sat
				1 Class Day Dress Rehearsal Field Trip @ SciTech Gym – Last Period 12:49-2:20pm Final Full Band Rehearsal MANDATORY FOR ALL ETA: 5:00pm	2 Class Day @ SciTech Gym 7:30am MANDATORY FOR ALL Road Crew & New Leaders Break Down After Class Day New Team Leadership Barbeque @ Mr. Bernice's House 3:00-6:00pm 60 Fairfield Street; Springfield, MA 01108 (Near Forest Park Middle School) ETA: Late	3
4	5 Next Year Prep 2:30-3:30pm ETA: 5:00pm	6 Extended Day For Teachers 2:35-3:35pm	7 Younglife Campaigners #10 @ Room 106 2:30-3:30pm ETA: 5:00pm	8 Road Crew Set Up For Band Banquet After School 2:30-4:00pm @ SciTech Cafeteria 9th Annual Band Banquet @ SciTech Cafeteria 6:00pm Road Crew Break Down After Band Banquet @ SciTech Cafeteria 9:00pm ETA: Late	9 Road Crew Load Truck For Graduation During School 2:30-4:00pm Pick Up Truck @ 7:00am ETA: 5:00pm	10
11	12 Leadership Road Crew Field Trip For Graduation Set Up @ Symphony Hall 7:35am-12:00pm Graduation @ Symphony Hall 6:00pm (Arrive @ 3:45pm) - 34 Court Street; Springfield, MA 01103 MANDATORY FOR ALL Road Crew Break Down After Graduation (Put All Equipment In Loading Dock) @ Symphony Hall 8:00pm ETA: Late	13 Leadership Road Crew Field Trip For Graduation Break Down @ Symphony Hall 7:35am-12:00pm Reset Band Room For 2017-2018 Final Instrument Inventory Check #10 During School Day & After School 2:30-4:30pm Return Truck After School ETA: 5:00pm	14 Next Year Prep 2:30-3:30pm ETA: 5:00pm	15 Next Year Prep 2:30-3:30pm ETA: 5:00pm	16 Younglife Camp Info Session (For Students Attending) @ Band Room 2:30-3:30pm Younglife Campaigners Friday Night Chillfest #10 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108) ETA: 5:00pm	17
18	19 Next Year Prep 2:30-3:30pm ETA: 5:00pm	20 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	21 Last Day of School (Half Day) ETA: 3:00pm	22	23	24
25	26	27	28	29	30	
Notes:						

*BOLD PERFORMANCES ARE MANDATORY - PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE

TBD = To Be Determined

SCI-TECH BAND / MTM MASTER PRACTICE CHECKLIST

FIRST 5 NOTES

Do Re Mi Fa So La Ti Do

MAJOR SCALES

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

NATURAL MINOR SCALES

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

HARMONIC MINOR SCALES

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

BLUES SCALES

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

CHROMATIC SCALES

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

SUETA RHYTHM CHARTS

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

RHYTHM CHARTS (in Band Handbook)

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

FUNDAMENTAL RHYTHMS

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

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

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

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

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

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

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

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

Essential Rudiments p. 82: Single Stroke Rudiments Roll Rudiments

Paradiddle Rudiments Flam Rudiments Drag Rudiments

ESSENTIAL ELEMENTS, BOOK 1

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

Pg. 40 – Key of Concert Bb #1 #2 #3 #4; Concert Eb #1 #2 #3 #4
Concert F #1 #2 #3 #4; Concert Ab #1 #2 #3 #4

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 2

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18
 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34
 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50
 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66
 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82
 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98
 99 100 101 102 103 104 105 106 107 108 109 110 111
 112 113 114 115 116 117 118 119 120 121 122 123 124
 125 126 127 128 129 130 131 132 133 134 135 136 137
 138 129 140 141 142 143 144 145 146 147 148 149 150
 151 152 153 154 155 156 157 158 159 160 161 162 163
 164 165 166 167 168 169 170 171 172 173 174 175 176
 177 178 179 180 181 182 183 184 185 186 187 188 189
 190 191 192 193 194 195 196 197 198 199

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 3

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

Pg. 38-39 – Rhythm Studies

OTHER

Band Repertoire Solo Repertoire Chamber Ensemble Repertoire Improvisation

SCALE CHECKLIST

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

SCALE ASSIGNMENTS

CONCERT & JAZZ BAND

QUARTER 1

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

QUARTER 2

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

QUARTER 3

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

QUARTER 4

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

SYMPHONIC BAND

QUARTER 1

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

QUARTER 2

Bb Blues

QUARTER 3

Bb Chromatic (1 Octave)
C Major

QUARTER 4

C Minor

*Scale assignments subject to change

SCITECH BAND GROOVE CHART

-CHORD PROGRESSIONS FOR IMPROV-

Scale	C	D	E	F	G	A	B
Number	1	2	3	4	5	6	7
Major	I	ii	iii	IV	V	vi	vi ^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

SMART MUSIC

HOW TO LOGIN TO SMART MUSIC

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

HOW TO USE SMART MUSIC

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

HOW TO COMPLETE ASSIGNMENTS

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

Holiday Solos – Duets – Trios – Quartets

SOLOS (1+people)

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

DUETS

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

SOLOS, DUETS, TRIOS, QUARTETS

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

CIRCLE YOUR CHOICE ABOVE

Names: _____

Instruments: _____

12 BAR BLUES

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

12 Bar Blues Progression

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

12 Bar Blues Licks

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

2) 4-b3-1

3) 1-b3-4

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

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

6) 1-b3-4-b5-5

Solos

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

2) 4-b3-1

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

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

Walking Bass Line - C Instruments

- (I) B \flat D F G A \flat G F D
- (I) B \flat D F G A \flat G F D
- (IV) E \flat G B \flat C D \flat C B \flat G
- (I) B \flat D F G A \flat G F D
- (V) F A C D
- (IV $'$) E \flat G B \flat C
- (I) B \flat D F G A \flat G F D

Walking Bass Line - B \flat Instruments

- (I) C E G A B \flat A G E
- (I) C E G A B \flat A G E
- (IV) F A C D E \flat D C A
- (I) C E G A B \flat A G E
- (V) G B D E
- (IV $'$) F A C D
- (I) C E G A B \flat A G E

Walking Bass Line - E \flat Instruments

- (I) G B D E F E D B
- (I) G B D E F E D B
- (IV) C E G A B \flat A G E
- (I) G B D E F E D B
- (V) D F \sharp A B
- (IV $'$) C E G A
- (I) G B D E F E D B

ADVANCED MUSIC

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

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 Eb sus4/Ab Eb

S

A

T

B

SciTech Band Audition

SYMPHONIC BAND AUDITION REQUIREMENTS

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

Additional Instructions

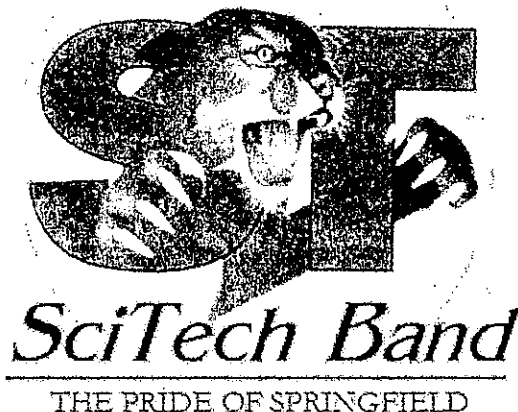
- Symphonic Band play prepared solo for “Symphonic Band”
- Extra points for playing “Concert Band/Jazz Band” solo
- Extra points for playing a prepared solo from Essential Elements book 1, 2, 3, or a new song from the binder

CONCERT BAND & JAZZ BAND AUDITION REQUIREMENTS

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

Additional Instructions

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



SYMPHONIC BAND AUDITION SCALE LIST

Instrument Key

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

Bb Instruments: Clarinet Trumpet, Tenor Sax

Eb Instruments: Alto Sax, Baritone Sax

Concert Bb Major Scale

C Instruments: Bb C D Eb F G A Bb

Bb Instruments: C D E F G A B C

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

Concert Bb Blues Scale

C Instruments: Bb Db Eb E F Ab Bb

Bb Instruments: C Eb F Gb G Bb C

Eb Instruments: G Bb C Db D F G

Concert Bb Chromatic Scale

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

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

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



SciTech Band
THE PRIDE OF SPRINGFIELD

AUDITION SCORE SHEET

(or Test Score Sheet)

Name: _____

I am auditioning for Concert Band Jazz Band

Stomp Percussion Ensemble Other _____

Please check all that apply.

CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1
DESCRIPTION OF LEVELS	<ul style="list-style-type: none"> Indicates a mastery level, exceeding expectations. Student rarely needs assistance with demanding tasks, is self-motivated, and produces consistently high-quality work. 	<ul style="list-style-type: none"> Reaches expected (or proficient) level for this task. Student produces quality work and occasionally needs assistance with demanding tasks. 	<ul style="list-style-type: none"> Indicates a developing level for this task. Student produces required work with teacher direction and support. 	<ul style="list-style-type: none"> Indicates an emerging level for this task. Student requires constant teacher direction, support, and assistance.
GRADING (if applicable)	A (100-90)	B (89-80)	C (79-70)	D (69-60)
TONE QUALITY (4 Points)				
RHYTHMIC ACCURACY (4 Points)				
NOTE ACCURACY (4 Points)				
DYNAMICS (4 Points)				
ARTICULATION (4 Points)				
INTONATION (4 Points)				
EXPRESSION (4 Points)				
SIGHT-READING (4 Points)				
PERCUSSION TECHNIQUE -Posture for Wind Players- (4 Points)				
TOTAL POINTS 36 Points Possible	COMMENTS			

Audition Prepared Solo - Symphonic Band

Piano

Variations on Auld Lang Syne

arr. Bernice

Moderato

Piano

mf

B \flat F B \flat E \flat

Pno.

B \flat F E \flat B \flat B \flat F

p

Pno.

B \flat E \flat B \flat F E \flat B \flat

f

Audition Prepared Solo - ADVANCED BAND

Piano

Variations on Auld Lang Syne

arr. Bernice

Moderato

Piano

mf

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

Pno.

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

p

Swing! ♩ = ♪³♪

Pno.

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

f

10.

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

Pno.

E \flat

ANGELS WE HAVE HEARD ON HIGH

Traditional French Carol

Soprano

Mallets / Piano

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

Alto

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

Tenor

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

Bass

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



Blues By Five

Red Garland

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of three staves of music. The first staff begins with a treble clef and a key signature change to Bb. The second staff continues the melody. The third staff concludes the piece with a double bar line. Chord changes are indicated above the staff: Bb7 at the start, Eb7 at the beginning of the second staff, Bb7 at the start of the second measure of the second staff, F7 at the start of the first measure of the third staff, Bb7 at the start of the fourth measure of the third staff, and F7 at the start of the fifth measure of the third staff.

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

For your use

Four blank musical staves are provided for practice, each consisting of five horizontal lines.



Synthesizer

Canon Remix

Pachelbel / Arr. Bernice

4

5 Bb F Gm Dm Eb

mp

10 Bb Eb F 13

17 21

24 21

31 21

Canon Remix / Piano

2
38

Musical notation for measures 2-38. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat). The music features a steady accompaniment in the bass line with quarter notes and a series of chords in the treble line. A fermata is placed over the final measure of this system.

45

45

Musical notation for measures 45-52. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. The music features a steady accompaniment in the bass line with quarter notes and a series of chords in the treble line. A fermata is placed over the final measure of this system. The dynamic marking *f* (forte) is present at the beginning.

52

53

61

Musical notation for measures 52-61. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. The music features a steady accompaniment in the bass line with quarter notes and a series of chords in the treble line. A fermata is placed over the final measure of this system. The dynamic marking *mf* (mezzo-forte) is present. Measure numbers 53 and 61 are boxed above the staff.

66

61

Musical notation for measures 66-73. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. The music features a steady accompaniment in the bass line with quarter notes and a series of chords in the treble line. A fermata is placed over the final measure of this system. The measure number 61 is boxed above the staff.

73

77

Musical notation for measures 73-80. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. The music features a steady accompaniment in the bass line with quarter notes and a series of chords in the treble line. A fermata is placed over the final measure of this system. The measure number 77 is boxed above the staff.

80

83

Musical notation for measures 80-83. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. The music features a steady accompaniment in the bass line with quarter notes and a series of chords in the treble line. A fermata is placed over the final measure of this system. The measure number 83 is boxed above the staff.

Mallets

Canon Remix

Pachelbel / Arr. Bernice

4 5

mp

10 13

mf

15

19 21

23

27 29

32

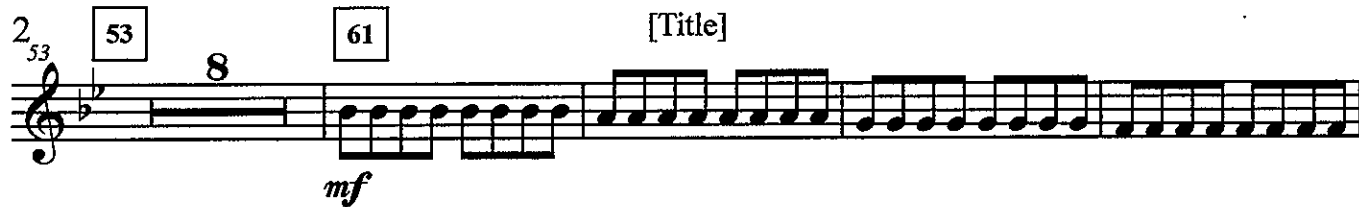
37 37

42 45

f

47

2. ⁵³ 53 8 61 [Title]



⁶⁵ 69



⁷⁰



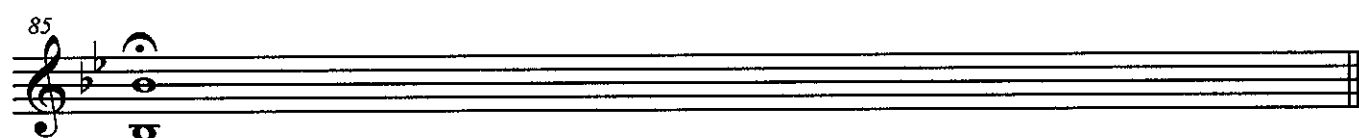
77



83



⁸⁵



Carol of The Bells

Melody - C
-Flute

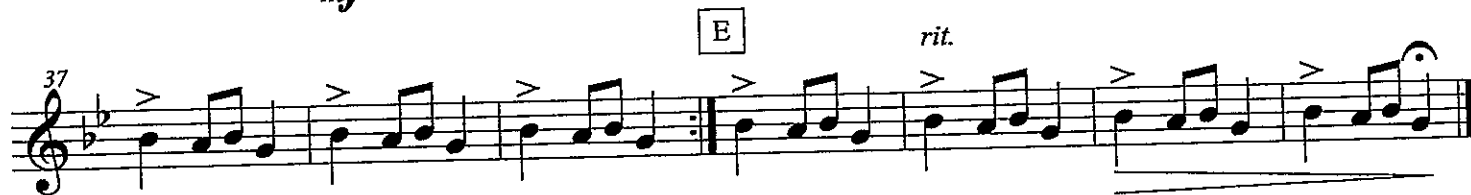
Quartet Version

arr. Turgeon & Bernice

optional 8va

Soli

mp



Carol of The Bells

Bass Line - C
-Flute

Quartet Version

arr. Turgeon & Bernice

mp

8

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

15

f

B

22

C **D** *Repeat 3x*

31

mf *f*

E *rit.*

40

Carol of The Bells

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

Quartet Version

arr. Turgeon & Bernice

The musical score is written on a single bass staff with a high bass clef and a key signature of one flat (B-flat). It consists of six lines of music. The first line starts with a common time signature and a dynamic marking of *mp*. The second line begins at measure 8. The third line starts at measure 15, includes a *rit.* marking, a boxed section marker 'A', and a dynamic marking of *f*. The fourth line starts at measure 22, includes a boxed section marker 'B'. The fifth line starts at measure 31, includes a boxed section marker 'C', a dynamic marking of *mf*, and a boxed section marker 'D' with the instruction 'Repeat 3x'. The sixth line starts at measure 40, includes a boxed section marker 'E', and a *rit.* marking. The score concludes with a double bar line and repeat dots.

C

CHAMELEON

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

(MED. FUNK)

INTRO

(BASS) N.C.

A

Bb-7 Eb7 Bb-7 Eb7

BASS CONT. SIM.

Bb-7 Eb7 Bb-7 Eb7

B

Bb-7 Eb7 Bb-7 Eb7 (PLAY 3x)

Bb-7 Eb7 N.C.

Chameleon Bass Line

Score

The musical score for "Chameleon Bass Line" consists of five staves, all in 4/4 time and the key of B-flat major (two flats). The notation is as follows:

- C:** Treble clef. The melody starts with a quarter note G4, followed by eighth notes A4 and Bb4. A repeat sign follows. The second phrase begins with a quarter note Bb4, followed by eighth notes A4 and G4, then a quarter note F4. The piece ends with a double bar line and repeat dots.
- Bb:** Treble clef. The melody starts with a quarter note G4, followed by eighth notes A4 and Bb4. A repeat sign follows. The second phrase begins with a quarter note Bb4, followed by eighth notes A4 and G4, then a quarter note F4. The piece ends with a double bar line and repeat dots.
- Eb:** Treble clef. The melody starts with a quarter note G4, followed by eighth notes A4 and Bb4. A repeat sign follows. The second phrase begins with a quarter note Bb4, followed by eighth notes A4 and G4, then a quarter note F4. The piece ends with a double bar line and repeat dots.
- Bass Clef High:** Bass clef. The melody starts with a quarter note G3, followed by eighth notes A3 and Bb3. A repeat sign follows. The second phrase begins with a quarter note Bb3, followed by eighth notes A3 and G3, then a quarter note F3. The piece ends with a double bar line and repeat dots.
- Bass Clef Low:** Bass clef. The melody starts with a quarter note G2, followed by eighth notes A2 and Bb2. A repeat sign follows. The second phrase begins with a quarter note Bb2, followed by eighth notes A2 and G2, then a quarter note F2. The piece ends with a double bar line and repeat dots.

Mallets

Cheer # 1

arr. Bernice

*Watch Conductor
Slow-Fast*

The musical score is written on two staves in a 4/4 time signature with a key signature of one flat (B-flat major). The first staff begins with a double bar line and a repeat sign. The notation includes eighth and sixteenth notes, rests, and slurs. Dynamic markings such as accents (>) are present throughout. The second staff starts at measure 5 and continues with similar notation, ending with a double bar line and repeat dots. The tempo instruction 'Watch Conductor Slow-Fast' is positioned above the first staff.

Synthesizer

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast

The musical score is written for a synthesizer in 4/4 time. It consists of two systems of piano accompaniment. The first system includes the instruction "Watch Conductor" and "Slow-Fast". The second system begins with a measure number "5". The music features a mix of quarter and eighth notes with various articulations like accents and slurs.



Cold Duck Time

Eddie Harris

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

For your use



Supplemental Material - Cold Duck Time

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

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

Useful scales

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

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

Sample Bass Line

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

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

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

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

Guitar Voicings

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

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

Featured in the Twentieth Century Fox Television Series GLEE

DON'T STOP BELIEVIN'

PIANO

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

(Rock)

8vb *mf*

A piano score for the song 'Don't Stop Believin'' in 4/4 time, featuring a rock style. The score is written in G major (one sharp) and consists of 16 measures. The right hand plays a rhythmic pattern of eighth notes, while the left hand provides a bass line with some longer note values. The score is divided into four systems of four measures each. Measure numbers 1 through 16 are indicated at the bottom of the staves. A circled '9' is placed above the first measure of the third system. A circled '8' is placed above the first measure of the second system. A circled '8vb' and 'mf' are placed above the first measure of the first system. The piece concludes with a double bar line and repeat signs in the final measure.

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PIANO

17

Musical notation for measures 17-20. The piece is in G minor (one flat). The right hand plays a steady eighth-note accompaniment. The left hand features a melodic line with some ties. A dynamic marking of *mf* is present in the first measure.

Musical notation for measures 21-24. The right hand continues with the eighth-note accompaniment. The left hand has a melodic line that ends with a whole note chord in measure 24.

25

Musical notation for measures 25-28. The right hand plays chords with accents. The left hand has a rhythmic eighth-note pattern. A dynamic marking of *f* and the instruction *Loco* are present in the first measure.

Musical notation for measures 29-32. The right hand continues with accented chords. The left hand maintains the eighth-note rhythmic pattern.

33

Musical notation for measures 33-36. The right hand continues with accented chords. The left hand maintains the eighth-note rhythmic pattern.

PIANO

Musical score for measures 37-40. The score is in G major (one sharp) and 4/4 time. The right hand features a melody of quarter notes and eighth notes, while the left hand provides a bass line with quarter notes and eighth notes. Measure numbers 37, 38, 39, and 40 are indicated below the staff.

Musical score for measures 41-44. Measure 41 is circled. The right hand continues with a melody of quarter notes and eighth notes. The left hand features a more active bass line with eighth notes and quarter notes. Measure numbers 41, 42, 43, and 44 are indicated below the staff.

Musical score for measures 45-48. Measure 45 is circled. The right hand features a melody of quarter notes and eighth notes. The left hand continues with a bass line of eighth notes and quarter notes. Measure numbers 45, 46, 47, and 48 are indicated below the staff.

Musical score for measures 49-52. The right hand features a melody of quarter notes and eighth notes. The left hand continues with a bass line of eighth notes and quarter notes. Measure numbers 49, 50, 51, and 52 are indicated below the staff.

Musical score for measures 53-56. Measure 53 is circled. The right hand features a melody of quarter notes and eighth notes. The left hand continues with a bass line of eighth notes and quarter notes. Measure numbers 53, 54, 55, and 56 are indicated below the staff.

PIANO

Musical notation for measures 57-61. The system consists of two staves: a treble clef staff and a bass clef staff. The music is in a minor key, indicated by a flat sign on the F line. Measures 57, 58, and 59 feature a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef. Measure 60 is a whole rest in both staves. Measure 61 continues the pattern from measure 57.

Musical notation for measures 62-66. The system consists of two staves: a treble clef staff and a bass clef staff. The music continues with the same rhythmic pattern as the previous system, with eighth notes in the bass clef and chords in the treble clef.

Musical notation for measures 67-70. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 69 is marked with a circled number '69' above the staff and a dynamic marking 'mf' below the staff. The music continues with the same rhythmic pattern.

Musical notation for measures 71-74. The system consists of two staves: a treble clef staff and a bass clef staff. The music continues with the same rhythmic pattern.

Musical notation for measures 75-79. The system consists of two staves: a treble clef staff and a bass clef staff. Measures 75 and 76 are marked with a first ending bracket '1.'. Measures 77 and 78 are marked with a second ending bracket '2.'. Measure 79 is marked with a dynamic marking 'ff'. The system concludes with a double bar line.

Featured in the Twentieth Century Fox Television Series GLEE

DON'T STOP BELIEVIN'

GUITAR

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

The sheet music is written for guitar in the key of D minor (one flat) and 4/4 time. It consists of six systems of music, each with a treble clef and a key signature of one flat. The music includes various guitar techniques and dynamics:

- System 1 (Measures 1-22):** Starts with a **(ROCK)** marking. Measures 1-8 are marked with a circled **8**. Measures 9-15 are marked with a circled **9**. Measure 16 is marked with a circled **7**. Measure 17 is marked with a circled **17** and **(DISTORTION)**. Measure 18-22 are marked with a circled **5**. Chords **F(NOSRD)** and **B(NOSRD)** are indicated.
- System 2 (Measures 23-26):** Measures 23-24 are marked with a circled **23** and **A(NOSRD)**. Measure 24-25 are marked with a circled **24** and **Bb(NOSRD)**. Measure 25-26 are marked with a circled **25** and **Bb(NOSRD)**. Dynamics **mp** and **mf** are present.
- System 3 (Measures 27-30):** Measures 27-28 are marked with a circled **27** and **F(NOSRD)**. Measures 29-30 are marked with a circled **28** and **Bb(NOSRD)**.
- System 4 (Measures 31-34):** Measures 31-32 are marked with a circled **31** and **F(NOSRD)**. Measures 33-34 are marked with a circled **32** and **Bb(NOSRD)**.
- System 5 (Measures 35-38):** Measures 35-36 are marked with a circled **33** and **F(NOSRD)**. Measures 37-38 are marked with a circled **34** and **Bb(NOSRD)**.
- System 6 (Measures 39-42):** Measures 39-40 are marked with a circled **35** and **C(NOSRD)**. Measure 40-41 are marked with a circled **36** and **F(NOSRD)**. Measure 41-42 are marked with a circled **37** and **Bb(NOSRD)**. Measure 42-43 are marked with a circled **38** and **F(NOSRD)**. Measure 43-44 are marked with a circled **39** and **C(NOSRD)**. Measure 44-45 are marked with a circled **40** and **D(NOSRD)**.
- System 7 (Measures 43-46):** Measures 43-44 are marked with a circled **41** and **(D(NOSRD))**. Measure 44-45 are marked with a circled **42** and **Bb(NOSRD)**. Measure 45-46 are marked with a circled **43** and **F(NOSRD)**. Measure 46-47 are marked with a circled **44** and **C(NOSRD)**. Dynamics **mf** and **mfz** are present.

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GUITAR

D(NOS2D) B^b(NOS2D) F(NOS2D) C(NOS2D)

47 48 49 50

53

A(NOS2D) B^b(NOS2D) B^b(NOS2D)

51 52 53 54

mf

F(NOS2D) B^b(NOS2D)

55 56 57 58

F(NOS2D) B^b(NOS2D)

59 60 61 62

F(NOS2D) B^b(NOS2D)

63 64 65 66

C(NOS2D) F(NOS2D) C(NOS2D) B^b(NOS2D) F(NOS2D) C(NOS2D) D(NOS2D)

67 68 69 70

(D(NOS2D)) B^b(NOS2D) F(NOS2D) C(NOS2D) A(NOS2D)

71 72 73 74

1. (A(NOS2D)) B^b(NOS2D) 2. (A(NOS2D)) B^b(NOS2D) F(NOS2D)

75 76 77 78 79

Featured in the Twentieth Century Fox Television Series GLEE

DON'T STOP BELIEVIN'

BASS

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

(Rock)

The musical score is written for bass in 4/4 time with a key signature of one flat (Bb). It consists of ten staves of music, each containing measures 1 through 36. The score includes various musical notations such as eighth notes, quarter notes, and beamed sixteenth notes. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). Measure numbers are placed below the notes: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36. Section markers are placed at the beginning of measures 9, 17, 25, and 33.

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BASS

37 38 39 40

41 42 43 44 45 *mf*

46 47 48 49 50

51 52 53 54 *f*

55 56 57 58

59 60 61 62

63 64 65 66

67 68 69 70 *mf*

71 72 73 74

75 76 77 78 79 *ff*

DON'T STOP TIL YOU GET ENOUGH

4 5 $Bb \wedge Ab_{MAJ7}/Bb$ Bb

9 $Bb \wedge Ab_{MAJ7}/Bb$ Bb

13 $Bb \wedge Ab_{MAJ7}/Bb$ Bb

17 $Bb \wedge Ab_{MAJ7}/Bb$ Bb

21 $Bb \wedge Ab_{MAJ7}/Bb$ Bb

DON'T STOP 'TIL YOU GET ENOUGH - PIANO - Pg. 2

25 $Bb Ab_{MAJ7}/Bb$ Bb

25

29 Ab_{MAJ7}/Bb Bb

29

33 Ab_{MAJ7}/Bb Bb

33

37 $Bb Ab_{MAJ7}/Bb$ Bb

37

41 $Bb Ab_{MAJ7}/Bb$ Bb

41

45 $Bb Ab_{MAJ7}/Bb$ Bb

45

DON'T STOP 'TIL YOU GET ENOUGH - PIANO - PG. 3

49 $B^b A^b_{MAJ7}/B^b$ B^b

49

53 A^b_{MAJ7}/B^b B^b

53

57 A^b_{MAJ7}/B^b B^b

57

61 B^b D^b_{MAJ7} E^b B^b/F B^b B^b D^b_{MAJ7} E^b B^b/F B^b

61

65 B^b D^b_{MAJ7} E^b B^b/F B^b B^b D^b_{MAJ7} E^b B^b/F

65

69 $B^b A^b$ A^b_{MAJ7}/B^b B^b

69

DON'T STOP 'TIL YOU GET ENOUGH - PIANO - PG. 4

73 B^b A^b MAJ7/ B^b B^b

77 B^b 7sus4 B^b 7 B^b 7sus4

82 B^b 7 A^b MAJ7/ B^b

87 B^b A^b MAJ7/ B^b B^b

92 B^b B^b 7sus4

97 B^b B^b 7sus4

DON'T STOP 'TIL YOU GET ENOUGH

R&B/ROCK =112

4

TIGHT, CLEAN TONE, VERY MUTE, NECK PICKUP

ADD DISTORTION ON SOLO

5

B \flat A \flat MAJ 7 /B \flat B \flat

8

B \flat A \flat MAJ 7 /B \flat

11

B \flat B \flat A \flat MAJ 7 /B \flat

14

B \flat

17

B \flat A \flat MAJ 7 /B \flat B \flat

20

B \flat A \flat MAJ 7 /B \flat

23

B \flat B \flat A \flat MAJ 7 /B \flat

26

B \flat

DON'T STOP 'TIL YOU GET ENOUGH - GUITAR - Pg. 2

29 A^b_{MAJ7}/B^b B^b

1

32 A^b_{MAJ7}/B^b

$m\sharp$

35 B^b B^b A^b_{MAJ7}/B^b

$m\sharp$

38 B^b

$m\sharp$

41 B^b A^b_{MAJ7}/B^b B^b

$m\sharp$

44 B^b A^b_{MAJ7}/B^b

$m\sharp$

47 B^b B^b A^b_{MAJ7}/B^b

$m\sharp$

50 B^b

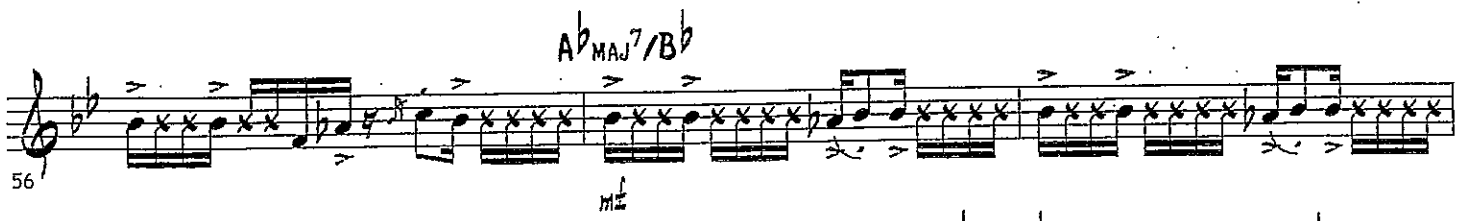
$m\sharp$

DON'T STOP TIL YOU GET ENOUGH - GUITAR PG. 8

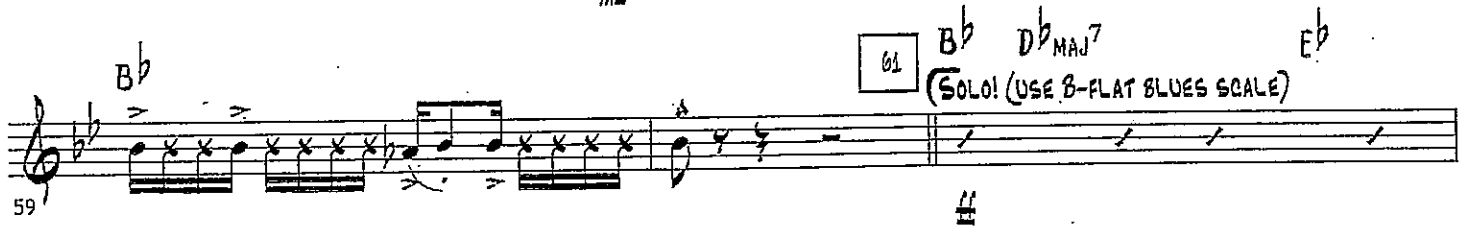
58 A^b_{MAJ7}/B^b B^b



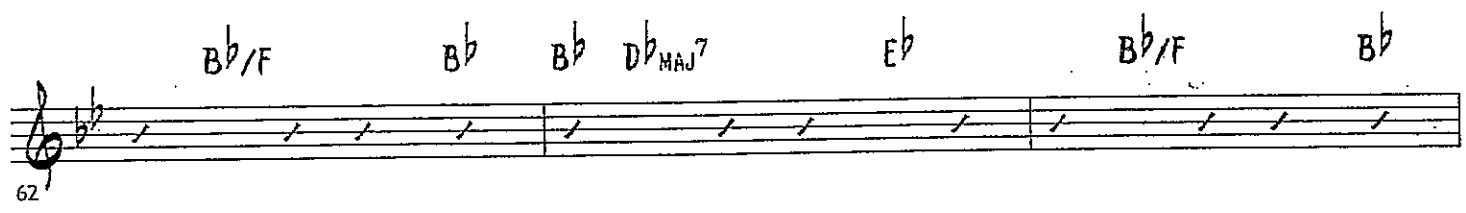
56 A^b_{MAJ7}/B^b $m\sharp$



59 B^b D^b_{MAJ7} E^b
(SOLO! (USE B-FLAT BLUES SCALE))



62 B^b/F B^b B^b D^b_{MAJ7} E^b B^b/F B^b




65 B^b D^b_{MAJ7} E^b B^b/F B^b B^b D^b_{MAJ7} E^b (END SOLO)



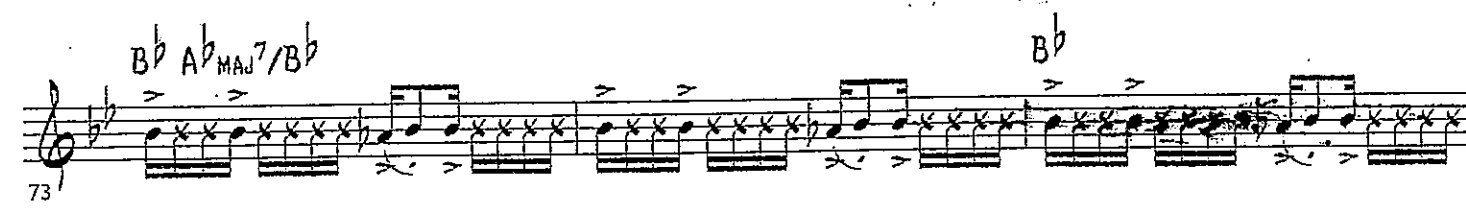
68 B^b/F B^b A^b_{MAJ7}/B^b



71 B^b



73 B^b A^b_{MAJ7}/B^b B^b



DON'T STOP 'TIL YOU GET ENOUGH - GUITAR - PG. 4

76 77 B^b7sus4

79 B^b7 B^b7sus4

82 B^b7

85 85 A^bMAJ7/B^b B^b

88 A^bMAJ7/B^b

91 B^b 93

94

97

DON'T STOP 'TIL YOU GET ENOUGH

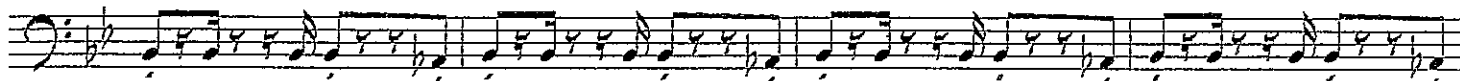
R&B/ROCK ♩=112



5

B \flat A \flat MAJ7/B \flat

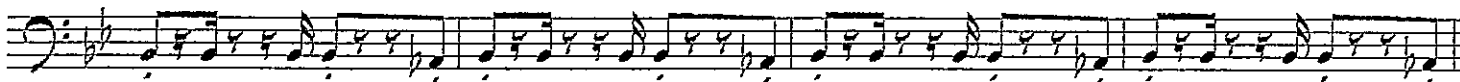
B \flat



AD LIB FILLS THROUGHOUT

B \flat A \flat MAJ7/B \flat

B \flat

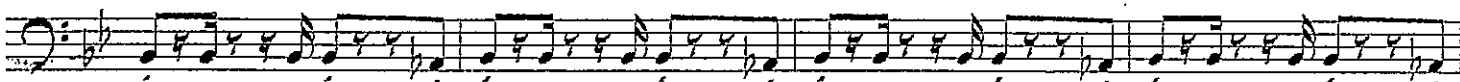


9

13

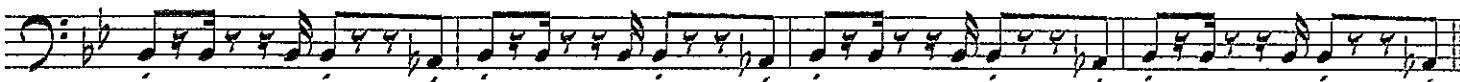
B \flat A \flat MAJ7/B \flat

B \flat



mf
B \flat A \flat MAJ7/B \flat

B \flat

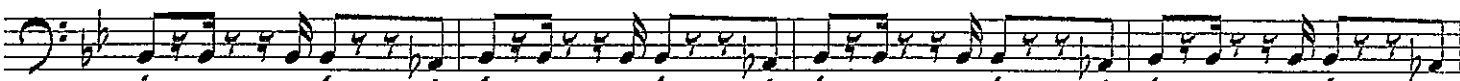


17

21

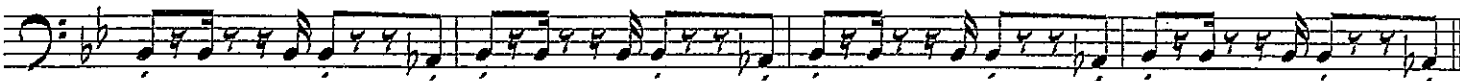
B \flat A \flat MAJ7/B \flat

B \flat



mf
B \flat A \flat MAJ7/B \flat

B \flat

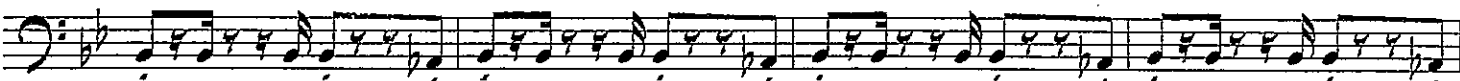


25

29

A \flat MAJ7/B \flat

B \flat



f
A \flat MAJ7/B \flat

B \flat



33

DON'T STOP 'TIL YOU GET ENOUGH - ELECTRIC BASS - PG. 2

37 Bb A^b_{MAJ7}/Bb Bb



mf

Detailed description: This block contains the first system of music for measure 37. It features a bass clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The melody consists of eighth notes. Above the staff, the chord progression is indicated as Bb, Ab MAJ7/Bb, and Bb. A dynamic marking of 'mf' is placed below the staff.

41 Bb A^b_{MAJ7}/Bb Bb



Detailed description: This block contains the second system of music for measure 41. It features a bass clef, a key signature of two flats, and a 4/4 time signature. The melody consists of eighth notes. Above the staff, the chord progression is indicated as Bb, Ab MAJ7/Bb, and Bb.

45 Bb A^b_{MAJ7}/Bb Bb



Detailed description: This block contains the third system of music for measure 45. It features a bass clef, a key signature of two flats, and a 4/4 time signature. The melody consists of eighth notes. Above the staff, the chord progression is indicated as Bb, Ab MAJ7/Bb, and Bb.

49 Bb A^b_{MAJ7}/Bb Bb



Detailed description: This block contains the fourth system of music for measure 49. It features a bass clef, a key signature of two flats, and a 4/4 time signature. The melody consists of eighth notes. Above the staff, the chord progression is indicated as Bb, Ab MAJ7/Bb, and Bb.

53 A^b_{MAJ7}/Bb Bb



$\frac{1}{2}$

Detailed description: This block contains the fifth system of music for measure 53. It features a bass clef, a key signature of two flats, and a 4/4 time signature. The melody consists of eighth notes. Above the staff, the chord progression is indicated as Ab MAJ7/Bb and Bb. A dynamic marking of '1/2' is placed below the staff.

57 A^b_{MAJ7}/Bb Bb



Detailed description: This block contains the sixth system of music for measure 57. It features a bass clef, a key signature of two flats, and a 4/4 time signature. The melody consists of eighth notes. Above the staff, the chord progression is indicated as Ab MAJ7/Bb and Bb. An accent (^) is placed above the final note of the staff.

61 Bb D^b_{MAJ7} E^b B^b/F Bb Bb D^b_{MAJ7} E^b B^b/F Bb



$\frac{1}{2}$

Detailed description: This block contains the seventh system of music for measure 61. It features a bass clef, a key signature of two flats, and a 4/4 time signature. The melody consists of eighth notes. Above the staff, the chord progression is indicated as Bb, Db MAJ7, Eb, Bb/F, Bb, Bb, Db MAJ7, Eb, Bb/F, and Bb. A dynamic marking of '1/2' is placed below the staff.

65 Bb D^b_{MAJ7} E^b B^b/F Bb Bb D^b_{MAJ7} E^b B^b/F



Detailed description: This block contains the eighth system of music for measure 65. It features a bass clef, a key signature of two flats, and a 4/4 time signature. The melody consists of eighth notes. Above the staff, the chord progression is indicated as Bb, Db MAJ7, Eb, Bb/F, Bb, Bb, Db MAJ7, Eb, and Bb/F.

DON'T STOP 'TIL YOU GET ENOUGH - ELECTRIC BASS - PG. 3

69 $B^b A^b_{MAJ7/B^b}$ B^b

±

$B^b A^b_{MAJ7/B^b}$ B^b

73

77 B^b_{7SUS4} B^b7

mf

B^b_{7SUS4} B^b7

81

85 A^b_{MAJ7/B^b} B^b

±

A^b_{MAJ7/B^b} B^b

89

93 8

93

Chord Chart *Don't You Worry Child* arr. Bernice

As Recorded by Swedish House Mafia

With Energy (♩ = 127)

1 Gm Bb/F Gm Bb/D Eb Bb/D

4 *mp* Eb Dm Gm Bb/F Gm Bb/D

A

4 beats silence 2nd time

7 Eb Bb/D Eb Dm Gm Bb/F

B

10 Gm Bb/D Eb Bb/D Eb Dm/G

13 F Gm Bb/D Eb Bb/D

C

16 Eb Bb/D F Gm Bb

D

mf

19 Eb Bb/D Eb Bb/D Gm Gm7

E

22 Gm Bb Eb Bb/Eb *f* Eb Bb/D

25 Gm Bb/F Gm Bb Eb Bb/D

F

To Coda (On 2nd Time) G strings only G-I

28 H *mp*

E^b B^b/D F G m B^b/D E^b B^b/D E^b B^b/D

33 I *f*

F G m B^b/D E^b B^b/D E^b F G m D m

39 J

E^b D m E^b B^b F G m B^b E^b B^b E^b

45 L

F G m D m E^b D m E^b B^b F G m B^b

51 *D.S. al Coda*
silence...

E^b B^b E^b

54 N

F G m E^b F G m E^b

62 P *cresc.*

F G m E^b F G m E^b

70 R *f*

F G m D m E^b D m E^b B^b F G m B^b

76 S T *f*

E^b B^b E^b F G m D m E^b D m

89 U

E^b B^b F G m B^b E^b B^b E^b

Piano

Don't You Worry Child

arr. Bernice

With Energy (♩ = 127)

As Recorded by Swedish House Mafia

top line 8vb Intro-G

Chords: G m, B^b/F, G m, B^b/D, E^b, B^b/D

mp

4 $\text{\textcircled{S}}$ Chords: E^b, D m, $\text{\textcircled{A}}$ G m, B^b/F, G m, B^b/D

4 beats silence 2nd time

mp

7 Chords: E^b, B^b/D, E^b, D m, $\text{\textcircled{B}}$ G m, B^b/F

mp

10 Chords: G m, B^b/D, E^b, B^b/D, E^b, D m

mp

$\text{\textcircled{C}}$ 13 Chords: F, G m, B^b/D, E^b, B^b/D

mf

Don't You Worry Child

Piano, p. 2

16 E^b B^b/D D F $G m$ B^b

19 E^b B^b E^b B^b/D E $G m$ $G m7$

f

22 $G m$ B^b E^b B^b/E^b E^b B^b/D

F
25 $G m$ B^b/F $G m$ B^b E^b B^b/D

To Coda (On 2nd Time)

strings only G-H

28 E^b B^b/D G F $G m$ B^b/D E^b B^b/D E^b B^b/D

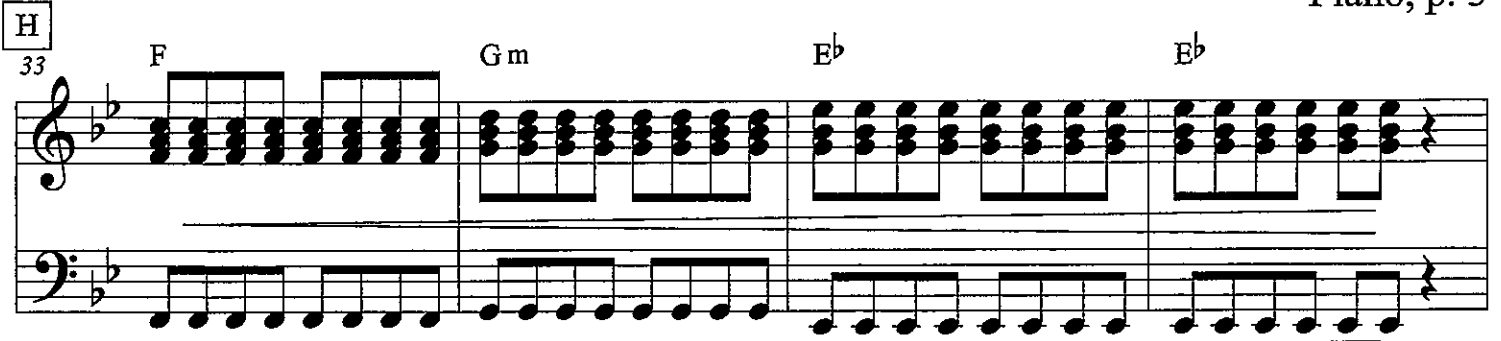
mp

Don't You Worry Child

Piano, p. 3

H
33

F Gm Eb Eb



I
37

notes (not chords)
(A)(A) (A) (G) (A) (Bb)(Bb) (Bb) (F) (D) (G)(G) (G) (F) (D) (G)(G) (G) (F) (Bb)

f



J
41

(A)(A) (A) (G) (A) (Bb)(Bb) (Bb) (F) (D) (G)(G) (G) (F) (D) (G)(G) (G) (C) (Bb)



K
45

(A)(A) (A) (G) (A) (Bb)(Bb) (Bb) (F) (D) (G)(G) (G) (F) (D) (G)(G) (G) (F) (Bb)

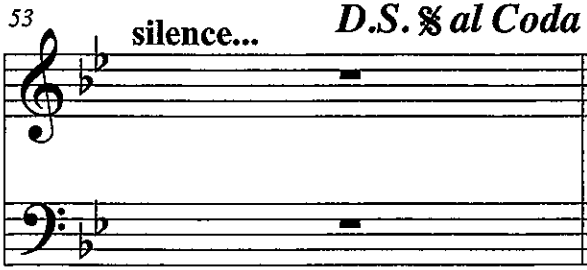


L
49

(A)(A) (A) (G) (A) (Bb)(Bb) (Bb) (F) (D) (G)(G) (G) (F) (D) (G)(G) (G) (C) (Bb)



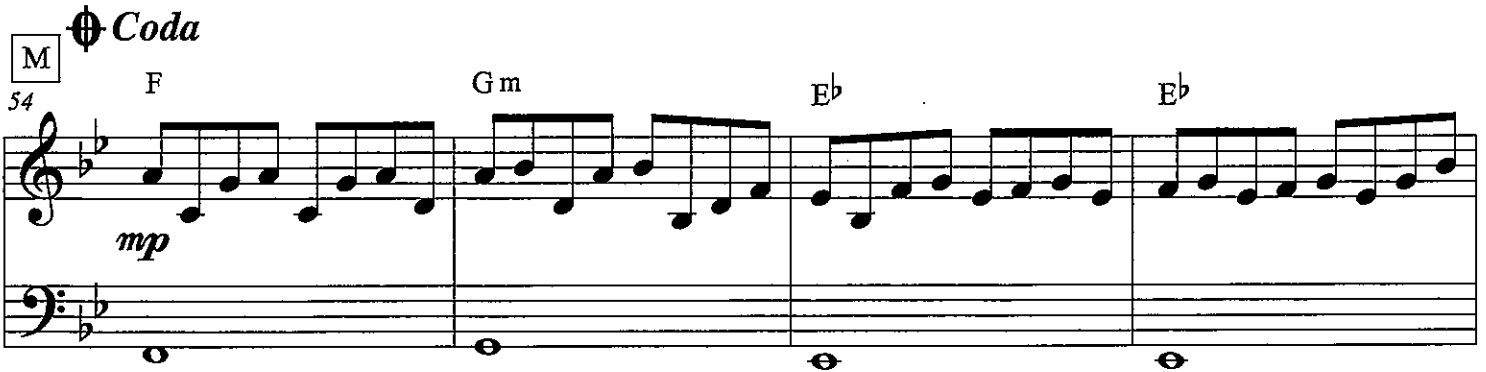
53 *silence... D.S. § al Coda*



M *Coda*

54 *mp*

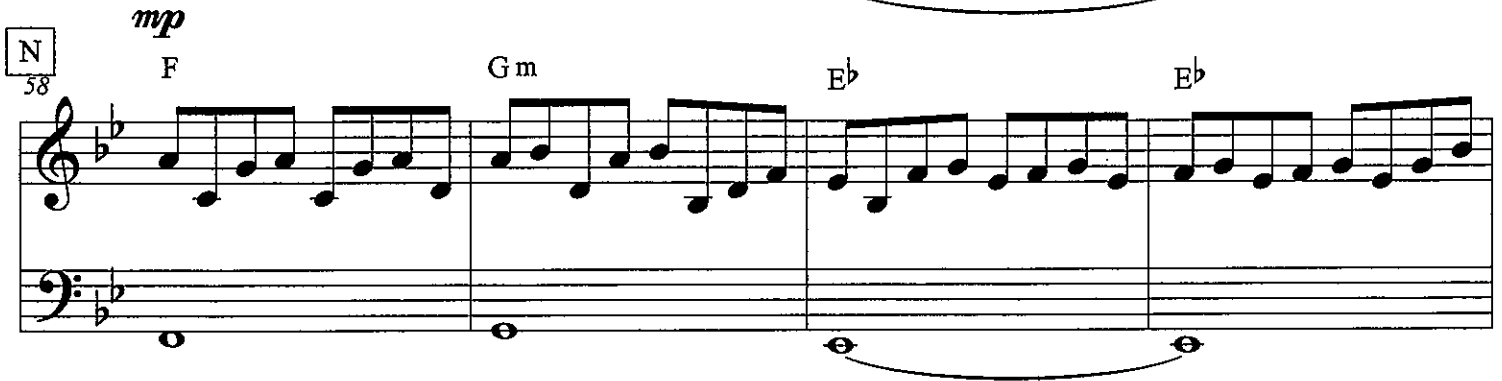
F Gm Eb Eb



N

58 *mp*

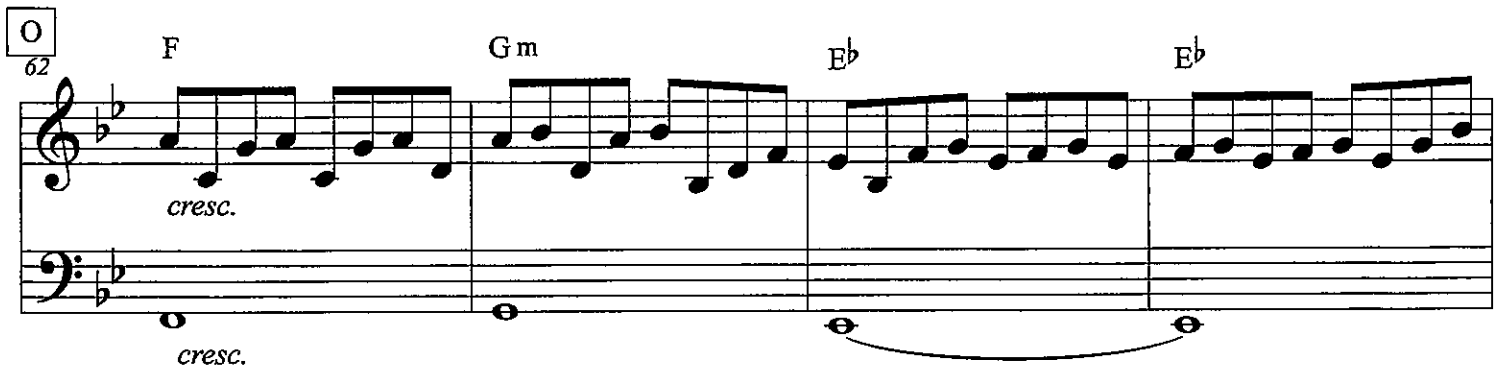
F Gm Eb Eb



O

62 *cresc.*

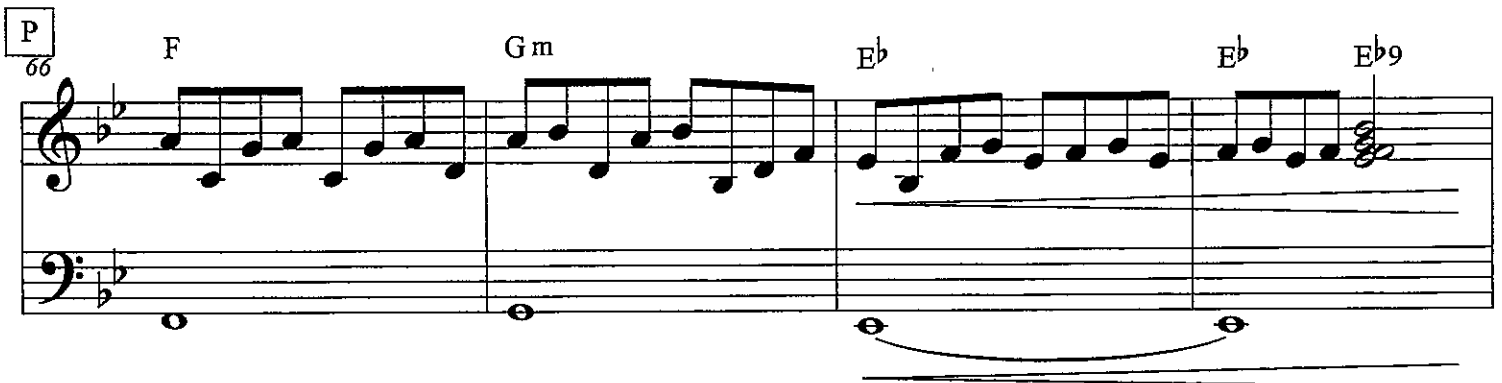
F Gm Eb Eb



P

66

F Gm Eb Eb Eb9



Don't You Worry Child

Piano, p. 5

Q notes (not chords)

70 (A)(A) (A) (G) (A) (Bb)(Bb) (Bb) (F) (D) (G)(G) (G) (F) (D) (G)(G) (G) (F) (Bb)

f

R (A)(A) (A) (G) (A) (Bb)(Bb) (Bb) (F) (D) (G)(G) (G) (F) (D) (G)(G) (G) (C) (Bb)

74

f

S notes (not chords) (A)(A) (A) (G) (A) (Bb)(Bb) (Bb) (F) (D) (G)(G) (G) (F) (D)

78

f

U (G)(G) (G) (F) (Bb) (A)(A) (A) (G) (A) (Bb)(Bb) (Bb) (F) (D) (G)(G) (G) (F) (D)

89

f

93 (G) (G) (G) (C) (Bb)

93

Don't You Worry Child

arr. Bernice

Synth

As Recorded by Swedish House Mafia

Bass & Lead or Sawtooth/Saw Wave

With Energy (♩ = 127)



A

B

10

C

mf

mf

mp cresc.

15

D

mf

18

E

21

f

f

Synth, p. 2

Don't You Worry Child

24

Chords: Eb, Bb/D, F, Gm, Bb/F, Gm, Bb

27

To Coda (On 2nd Time)

Chords: Eb, Bb/D, Eb, Bb/D, F

4

4

mp

34

Chords: Gm, Eb, Eb

I notes (not chords)
(A) (A) (A) (G) (A)

f saw wave

f

38

(Bb) (Bb) (Bb) (F) (D) (G) (G) (G) (F) (D) (G) (G) (G) (F) (Bb)

J

41

(A) (A) (A) (G) (A) (Bb) (Bb) (Bb) (F) (D) (G) (G) (G) (F) (D)

Don't You Worry Child

Synth, p. 3

K

44 (G) (G) (G) (C) (Bb) (A) (A) (A) (G) (A) (Bb) (Bb) (Bb) (F) (D)

L

47 (G) (G) (G) (F) (D) (G) (G) (G) (F) (Bb) (A) (A) (A) (G) (A)

D.S. al Coda

50 (Bb) (Bb) (Bb) (F) (D) (G) (G) (G) (F) (D) (G) (G) (G) (C) (Bb) **silence...**

M **Coda**

N

O

P

54 4 4 4 F G m

Q notes (not chords)

68 Eb Eb (A)(A) (A) (G) (A) (Bb)(Bb) (Bb) (F) (D)

f saw wave

Don't You Worry Child

72 (G) (G) (G) (F) (D) (G) (G) (G) (F) (Bb) (A) (A) (A) (G) (A) R

75 (Bb) (Bb) (Bb) (F) (D) (G) (G) (G) (F) (D) (G) (G) (G) (C) (Bb) S 8

T notes (not chords)

86 (A) (A) (A) (G) (A) (Bb) (Bb) (Bb) (F) (D) (G) (G) (G) (F) (D)

f saw wave

89 (G) (G) (G) (F) (Bb) (A) (A) (A) (G) (A) (Bb) (Bb) (Bb) (F) (D) U

92 (G) (G) (G) (F) (D) (G) (G) (G) (C) (Bb)

Strings

Don't You Worry Child arr. Bernice

As Recorded by Swedish House Mafia

With Energy (♩ = 127)

3 2

A B

mp cresc.

11

C

F Gm B^b/D E^b B^b/D E^b B^b/D

mf

D

17

F Gm E^b B^b E^b B^b/D E Gm

mf *f*

22

B^b E^b B^b/E^b E^b B^b/D F Gm B^b/F Gm B^b

f

To Coda (On 2nd Time)

27

E^b B^b/D E^b B^b/D G F Gm B^b/D E^b B^b/D

mp

Strings, p. 2

Don't You Worry Child

32 E^b B^b/D \boxed{H} F Gm B^b/D E^b B^b/D E^b \boxed{I} F

38 Gm Dm E^b Dm E^b B^b \boxed{J} F Gm B^b

43 E^b B^b E^b \boxed{K} F Gm Dm E^b Dm

48 E^b B^b \boxed{L} F Gm B^b E^b B^b E^b *D.S. al Coda*
silence...

\boxed{M} Coda \boxed{N}

54 F Gm E^b F Gm E^b

Don't You Worry Child

Strings, p. 3

O 62 **P**

62 F Gm Eb F Gm Eb

cresc.

cresc.

Q 70 **R**

70 F Gm Dm Eb Dm Eb Bb F

f

f

75 **S** **T**

75 Gm Bb Eb Bb Eb F

f

f

87 **U**

87 Gm Dm Eb Dm Eb Bb F Gm Bb

f

92

92 Eb Bb Eb

f

Don't You Worry Child

As Recorded by Swedish House Mafia

arr. Bernice

Mallets

With Energy (♩ = 127)

The musical score is written for mallets in 4/4 time with a tempo of 127 bpm. It consists of 12 measures, each with a lettered section marker (A-L) in a box above it. Measure 1 starts with a 3-measure rest, followed by a dynamic marking of *mp*. Measure 18 has a dynamic marking of *f*. Measure 28 includes the instruction "To Coda (On 2nd Time)". Measure 37 has two 4-measure rests. Measure 48 ends with the instruction "D.S. al Coda silence...".

A

B *mp*

C *mf*

D

E

F *f*

G To Coda (On 2nd Time)

H *mf*

I

J

K

L *f*

D.S. al Coda
silence...

Don't You Worry Child

M $\text{\textcircled{C}}$ *Coda*

54

N

58

O

62

P

66

Q

70

S

75

79

82

T

86

91

Don't You Worry Child *arr. Bernice*

As Recorded by Swedish House Mafia

Bass Guitar

With Energy (♩ = 127)

A **B**

mp cresc.

C **D** **E**

mf *f*

F

To Coda (On 2nd Time) **G** strings only G-I

mp

H

I

f

J

K

Bass Guitar, p. 2

Don't You Worry Child

Chords: Eb, Bb/D, Bb, L, F, Dm7, Gm, Bb

Musical notation for the first system, featuring a bass line with eighth notes and rests. The key signature has two flats (Bb and Eb).

Chords: Eb, Bb, Eb, Dm

D.S. al Coda
silence...

Musical notation for the second system, ending with a double bar line and a repeat sign. The instruction 'D.S. al Coda' and 'silence...' is written above the staff.

Chords: F, Gm, Eb, N, F, Gm, Eb

M Coda

Musical notation for the Coda section, consisting of a single line of music with whole notes. The instruction 'Coda' is written above the staff.

Chords: F, Gm, Eb, Eb, P, F

O *mp*

Musical notation for the first system of the Coda section, featuring a bass line with eighth notes. The instruction 'mp' is written above the staff.

Chords: Gm, Eb, Eb, Q, F, Dm7

cresc.

Musical notation for the second system of the Coda section, featuring a bass line with eighth notes. The instruction 'cresc.' is written above the staff.

Chords: Gm, Dm, Eb, Dm, Eb, Bb/D, Bb, f, R, F, Dm7

Musical notation for the third system of the Coda section, featuring a bass line with eighth notes. The instruction 'f' is written above the staff.

Chords: Gm, Bb, Eb, Bb, Eb, S, Dm, 8

Musical notation for the fourth system of the Coda section, featuring a bass line with eighth notes. The instruction '8' is written above the staff.

Chords: F, Dm7, Gm, Dm, Eb, Dm, Eb, T, Bb/D, Bb

Musical notation for the fifth system of the Coda section, featuring a bass line with eighth notes. The instruction 'T' is written above the staff.

Chords: F, Dm7, Gm, Bb, Eb, U, Bb

f

Musical notation for the sixth system of the Coda section, featuring a bass line with eighth notes. The instruction 'f' is written above the staff.

Chords: Eb, Dm

Musical notation for the seventh system of the Coda section, featuring a bass line with eighth notes. The instruction '8' is written above the staff.

Don't You Worry Child arr. Bernice

Bass Guitar - TREBLE

As Recorded by Swedish House Mafia

With Energy (♩ = 127)

A

B

Gm(root-only)

C

Dm/G F

Gm

Bb/D

Eb

Bb/D

D

Eb

Bb/D

F

Gm

Bb

Eb

Bb

Eb

Bb/D

E

Gm

Bb

Eb

Bb/D

Gm

Bb/F

To Coda (On 2nd Time) G strings only G-I

Gm

Bb

Eb

Bb/D

Eb

Bb/D

F

Gm

Bb/D

Eb

Bb/D

Eb

Bb/D

H

F

Gm

Bb/D

Eb

Bb/D

I

Eb

F

Dm7

Gm

Dm

Eb

Dm

J

Eb

Bb/D

Bb

F

Dm7

Gm

Bb

K

Eb

Bb

Eb

Dm

F

Dm7

Don't You Worry Child

Bass Guitar - TREBLE CLEF, p. 2

Gm Dm Eb Dm Eb Bb/D B^L F Dm7

Gm Bb Eb Bb Eb *D.S. al Coda*
Dm *silence...*

M **Coda** **N**

F Gm Eb F Gm Eb

O *mp*

F Gm Eb Eb

P *cresc.*

F Gm Eb Eb

Q

F Dm7 Gm Dm Eb Dm

f

Eb Bb/D B^R F Dm7 Gm Bb

Eb Bb Eb Dm **S** **T** F Dm7

f **U**

Gm Dm Eb Dm Eb Bb/D B^U F Dm7

Gm Bb Eb Bb Eb Dm

Express Yourself

2

B E^b A^b B^b **C** E^b

16 A^b B^b E^b A^b B^b

D 19 A^b A^b B^b

E 23 E^b A^b B^b E^b

26 A^b B^b **F** E^b A^b B^b

Express Yourself

29 Eb Ab Bb G

34 H Ab

40 Ab Bb Eb I Eb

44 Ab Bb Eb Ab Bb

J 47 Eb Ab Bb Eb

Express Yourself

50 A^b B^b E^b A^b B^b

53 E^b A^b B^b E^b

56 A^b B^b E^b A^b B^b

M 59 E^b A^b B^b E^b

62 A^b B^b E^b A^b B^b

Express Yourself

65 Eb Ab Bb Eb

Musical notation for measures 65-67. Treble clef: Eb, Ab, Bb, Eb. Bass clef: rhythmic accompaniment.

68 Ab Bb Eb Ab Bb

Musical notation for measures 68-70. Treble clef: Ab, Bb, Eb, Ab, Bb. Bass clef: rhythmic accompaniment.

P 71 Eb Ab Bb Eb

Musical notation for measures 71-73. Treble clef: Eb, Ab, Bb, Eb. Bass clef: rhythmic accompaniment.

Express Yourself

First musical staff, treble clef, 4/4 time, key signature of two flats. It begins with a 7-measure rest, followed by a series of eighth and sixteenth notes.

A

Second musical staff, continuing the bass line from the first staff.

Third musical staff, continuing the bass line.

Fourth musical staff, continuing the bass line.

B

C

Fifth musical staff, continuing the bass line. It includes a repeat sign at the end of the staff.

Sixth musical staff, continuing the bass line. It includes a repeat sign at the end of the staff.

D

Seventh musical staff, continuing the bass line. It features a 7-measure rest at the beginning.

E

Eighth musical staff, continuing the bass line.

F

Ninth musical staff, continuing the bass line. It includes a repeat sign at the end of the staff.

G

Tenth musical staff, continuing the bass line. It includes a repeat sign and an 8-measure rest at the end.

H

Eleventh musical staff, continuing the bass line. It features a 7-measure rest at the beginning.

Bass Line, p. 2

Express Yourself

I



J



K



L



M



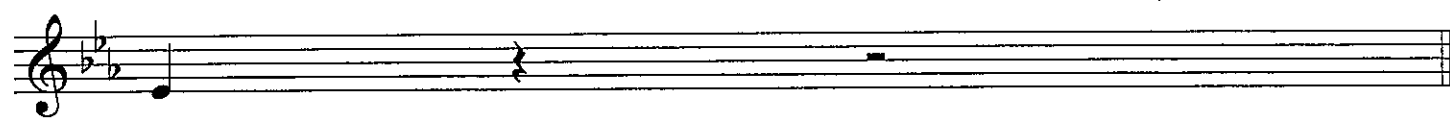
N



O



P



Forever Young

C Trumpet

Measure 1 guitar only

3 2 3 4 5 6 7 8

9 10 11 12 13 14 15 16 17 18 19

THE FORCE AWAKENS

CHORD CHART

Trailer & Force Theme Remix

John Williams

DJAG

arr. Bernice

Mysteriously (♩ = 50)

Trailer *Piano Only

A
F5 Bbm5 Gb5 F5 F Bbm Gb

p

Section A consists of seven measures of music in 4/4 time. The notes are: F5, Bbm5, Gb5, F5, F, Bbm, Gb. The dynamic is *p*.

B **C** Slightly Faster (♩ = 64)

8 F F Bbm Gbmaj7 F F Bbm Gb

mf darker *f*

Section B (measures 8-11) and Section C (measures 12-15) consist of single notes on a staff. Section B notes: F, F, Bbm, Gbmaj7. Section C notes: F, F, Bbm, Gb. The dynamic for B is *mf darker* and for C is *f*. The tempo is 'Slightly Faster' at 64 bpm.

D Forcefully (♩ = 58 - 60)

16 Bb5/F F Fm Db Bb Fm Db

slight rit.

Section D (measures 16-22) consists of notes on a staff. Notes: Bb5/F, F, Fm, Db, Bb, Fm, Db. The dynamic is *slight rit.*

E **F** **G** Slowly (♩ = 56)

Fm (no5) Gm7/F F/C C Gb/Db C7 C -3 F

stretch tempo *mp soft attack* *ff*

Section E (measures 23-28) and Section F (measures 29-34) consist of notes on a staff. Section E notes: Fm, Gm7/F, F/C, C, Gb/Db, C7, C. Section F notes: F. The dynamic for E is *stretch tempo* and for F is *mp soft attack*. Section G (measures 35-41) consists of notes on a staff. Notes: F. The dynamic is *ff*. The tempo is 'Slowly' at 56 bpm.

H Force Theme Remix ♩ = 118
*Strings Only

29 F Cm Cm9(no3) Cm Ab F G

mp

Section H (measures 29-34) consists of notes on a staff. Notes: F, Cm, Cm9(no3), Cm, Ab, F, G. The dynamic is *mp*. The tempo is 118 bpm.

I

35 Cm Ab Cm G Cm Cm Cm9(no3) Cm Ab

mf

Section I (measures 35-41) consists of notes on a staff. Notes: Cm, Ab, Cm, G, Cm, Cm, Cm9(no3), Cm, Ab. The dynamic is *mf*.

***Piano & Strings**

42 F G Cm Ab Cm G Cm

Section J (measures 42-48) consists of notes on a staff. Notes: F, G, Cm, Ab, Cm, G, Cm. The dynamic is **Piano & Strings*.

To Coda (4th Time)

J $\text{\textcircled{S}}$
Cm Cm9(no3)/D Cm/Eb Ab/C F G7/F Cm Ab
f

53 Cm/G G Cm **K** *Strings Only Cm Cm9(no3) Cm Ab F G
mp

59 Cm Ab Cm G Cm **L** Cm Cm9(no3) Cm Ab

66 F G Cm Ab Cm G Cm **M** *Piano & Strings Cm Cm9(no3)/D
mf

72 Cm/Eb Ab/C F G7/F Cm Ab Cm/G G **D.S. $\text{\textcircled{S}}$ al Coda** Cm

N $\text{\textcircled{S}}$ **Coda** *Piano & Strings
Cm Ab Cm/G G Cm Cm
f *ff*

THE FORCE AWAKENS

John Williams

PIANO &
STRINGS

Trailer & Force Theme Remix

DJAG

arr. Bernice

Mysteriously (♩ = 50)
Trailer

*Piano Only *8va*

F5 Bbm5 Gb5 F5 **A** F Bbm Gb

loco

p

B Add Strings - optional

C Slightly Faster (♩ = 64)

8 F F Bbm Gbmaj7 F F Bbm

mf darker *f*

D Forcefully (♩ = 58 - 60)

E

15 Gb Bb5/F F Fm Db Bb Fm

slight rit.

F stretch tempo

G Slowly (♩ = 56)

22 Db Fm (no5) Gm7/F F/C C Gb/Db C7 C -3 F

ff *mp soft attack*

28 H *Strings Only
 Cm Cm9(no3) Cm Ab F G

35 I
 Cm Ab Cm G Cm Cm Cm9(no3) Cm Ab

42 J ~~✂~~ *Piano & Strings
 F G Cm Ab Cm G Cm Cm9(no3)/D

To Coda (4th Time)

48 Cm/Eb Ab/C F G7/F Cm Ab Cm/G G Cm

K *Strings Only
 Cm Cm9(no3) Cm Ab F G Cm Ab Cm G

L

62 Cm Cm Cm9(no3) Cm Ab F G Cm Ab

M *Piano & Strings

69 Cm G Cm Cm Cm9(no3)/D Cm/Eb Ab/C F G7/F Cm

mf

76 Ab Cm/G G Cm

D.S. al Coda

♩ Coda

N *Piano & Strings

Cm Ab Cm/G G Cm Cm

f *ff*

THE FORCE AWAKENS

John Williams

DJAG

arr. Bernice

STRINGS

Trailer & Force Theme Remix

Mysteriously ($\text{♩} = 50$)

Trailer

A

Musical notation for section A, measures 1-8. Treble clef, 4/4 time signature. Key signature: one flat (B-flat). Dynamics: *pp*. A whole note chord of F major is sustained across the entire section.

B

C Slightly Faster ($\text{♩} = 64$)

Musical notation for sections B and C, measures 9-15. Treble clef, 4/4 time signature. Key signature: one flat. Dynamics: *mp*. Section B (measures 9-12) features a whole note chord of F major with an *8va* marking. Section C (measures 13-15) features a melodic line in the right hand starting on G4, moving up stepwise to D5, and a bass line in the left hand starting on G2, moving up stepwise to D3. Dynamics: *f*.

D Forcefully ($\text{♩} = 58 - 60$)

Musical notation for section D, measures 16-22. Treble clef, 4/4 time signature. Key signature: one flat. Dynamics: *f*. Section D (measures 16-22) features a melodic line in the right hand starting on G4, moving up stepwise to D5, and a bass line in the left hand starting on G2, moving up stepwise to D3. Dynamics: *f*. A *slight rit.* marking is present at the beginning of the section. A triplet of eighth notes is marked with a '3' and a '>>>' symbol.

E

F

Musical notation for sections E and F, measures 23-30. Treble clef, 4/4 time signature. Key signature: one flat. Dynamics: *ff*. Section E (measures 23-28) features a melodic line in the right hand starting on G4, moving up stepwise to D5, and a bass line in the left hand starting on G2, moving up stepwise to D3. Dynamics: *ff*. A *stretch tempo* marking is present. A triplet of eighth notes is marked with a '3' and a '>>>' symbol. Section F (measures 29-30) features a melodic line in the right hand starting on G4, moving up stepwise to D5, and a bass line in the left hand starting on G2, moving up stepwise to D3. Dynamics: *ff*.

G Slowly ($\text{♩} = 56$)

Musical notation for section G, measures 31-34. Treble clef, 4/4 time signature. Key signature: one flat. Dynamics: *mp*. Section G (measures 31-34) features a melodic line in the right hand starting on G4, moving up stepwise to D5, and a bass line in the left hand starting on G2, moving up stepwise to D3. Dynamics: *mp*.

H Force Theme Remix ♩ = 118

Cm Cm9(no3) Cm Ab F G Cm Ab Cm G

mp

I

38 Cm Cm Cm9(no3) Cm Ab F G Cm Ab

mf

J

To Coda (4th Time)

45 Cm G Cm Cm Cm9(no3)/D Cm/Eb Ab/C F G7/F

f

K

51 Cm Ab Cm/G G Cm Cm Cm9(no3) Cm Ab

mp

L

58 F G Cm Ab Cm G Cm Cm Cm9(no3) Cm

M

65 A \flat F G Cm A \flat Cm G Cm Cm Cm9(no3)/D

mf

D.S. al Coda

72 Cm/E \flat A \flat /C F G7/F Cm A \flat Cm/G G Cm

Φ *Coda*

N

Cm A \flat Cm/G G Cm Cm

f *ff*

SYNTH PAD
-Fantasia
-Bass & Lead

THE FORCE AWAKENS

John Williams
DJAG
arr. Bernice

Trailer & Force Theme Remix

Mysteriously (♩ = 50)
Trailer

A B C

D Forcefully
(♩ = 58 - 60)

E F G

Force Theme Remix ♩ = 118
play correct inversion

H

Cm Cm9(no3) Cm Ab F G

mp

35 Cm Ab Cm G Cm

I

Cm Cm9(no3) Cm Ab F G

mf

43 Cm Ab Cm G Cm

J

add additional bass&lead J-K

To Coda (4th Time)

Cm Cm9(no3) Cm Ab F G

f

51 Cm Ab Cm G Cm

K

Cm Cm9(no3) Cm Ab F G

mp

59 Cm Ab Cm G Cm

L

Cm Cm9(no3) Cm Ab F G

67 Cm Ab Cm G Cm

M

Cm Cm9(no3) Cm Ab F G

mf

75 Cm Ab Cm G Cm

D.S. al Coda

⊕ Coda

N

add additional
bass&lead N-End
Cm

Ab Cm G Cm Cm Cm

M

67

Musical staff 67-71: Treble clef, key signature of two flats (B-flat and E-flat). The staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes at measure 70. A fermata is placed over the final note of the staff.

72

Musical staff 72-76: Treble clef, key signature of two flats. The staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes at measure 74. A fermata is placed over the final note of the staff.

77

Musical staff 77-81: Treble clef, key signature of two flats. The staff contains a melodic line with eighth and sixteenth notes. A fermata is placed over the final note of the staff. The staff ends with a double bar line.

D.S. al Coda

N \oplus Coda

Musical staff 82-86: Treble clef, key signature of two flats. The staff contains a melodic line with eighth and sixteenth notes. A fermata is placed over the final note of the staff. The staff ends with a double bar line.

f ————— *ff*

THE FORCE AWAKENS

John Williams

DJAG

arr. Bernice

BASS GUITAR - BASS CLEF

Trailer & Force Theme Remix

Mysteriously (♩ = 50)

Trailer

A

B

4

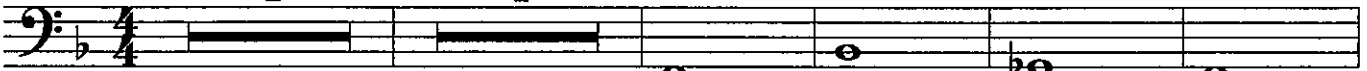
4

F

Bbm

Gbmaj7

F



mf darker

C

Slightly Faster (♩ = 64)

D

Forcefully (♩ = 58 - 60)

F

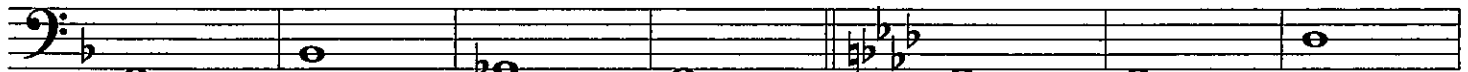
Bbm

Gb

Bb5/F F

Fm

Db



f

slight rit.

E

F

stretch tempo

20

Bb

Fm

Db

Fm

Gm7/F

F/C

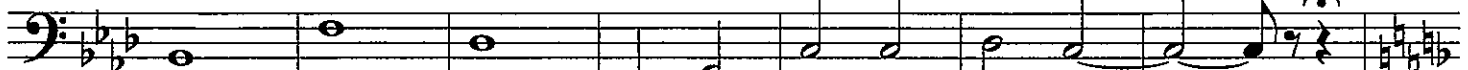
C

Gb/Db

C7

C

-3



ff

G

Slowly (♩ = 56)

F

H

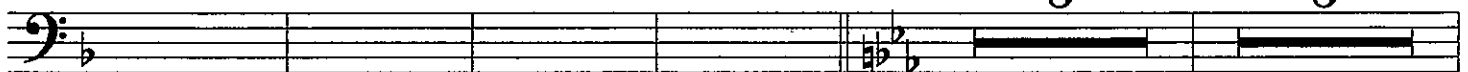
Force Theme

Remix ♩ = 118

I

8

8



mp soft attack

J

f

Cm

Cm9(no3)/D Cm/Eb

Ab/C

To Coda (4th Time)

F

G7/F



51

Cm

Ab

Cm/G

G

Cm



K

L

M

optional bass M-N

8

8

Cm

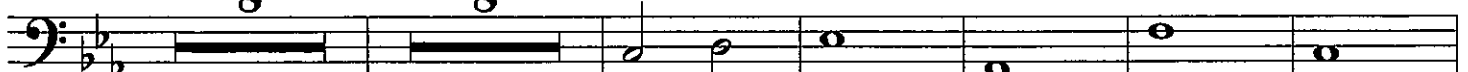
Cm9(no3)/D

Cm/Eb

Ab/C

F

G7/FCm



mf

76

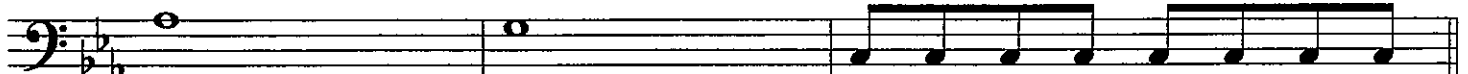
Ab

Cm/G

G

Cm

D.S. *al Coda*



N

f Coda

Cm

Ab

Cm/G

G

Cm

Cm



f

ff

THE FORCE AWAKENS

John Williams

BASS GUITAR - TREBLE CLEF **Trailer & Force Theme Remix**

DJ AG

arr. Bernice

Mysteriously (♩ = 50)

Trailer

A **B**
F Bbm Gbmaj7 F
8^{vb} 4 4
mf darker

C Slightly Faster (♩ = 64)

D Forcefully (♩ = 58 - 60)

F Bbm Gb Bb5/F F Fm Db
f slight rit.

E **F** stretch tempo
20 Bb Fm Db Fm Gm7/F F/C C Gb/Db C7 C -3
ff

G Slowly (♩ = 56)

F F
mp soft attack

J Cm Cm9(no3)/D Cm/Eb Ab/C F G7/F
f To Coda (4th Time)

51 Cm Ab Cm/G G Cm

K **L** **M** optional bass M-N
Cm Cm9(no3)/D Cm/Eb Ab/C F G7/F Cm
mf

76 Ab Cm/G G Cm *D.S. al Coda*

N Coda Cm Ab Cm/G G Cm Cm
f *ff*

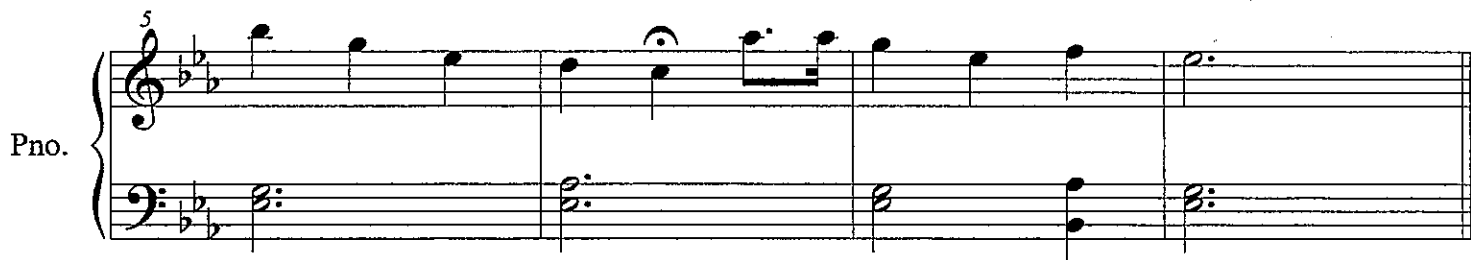
?

Piano

Piano



Pno.



1) Name _____

2) Write in note names...

3) What notes (if any) are in your key signature? _____

4) Play the piece...

142



(MED.)

HEART AND SOUL

-HOAGY CARMICHAEL/
FRANK DESSER

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

A-7 D-7 G-7 C7 | 1. F D-7 G-7 C7

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

C7 F7 Bb7 A7 Bbmaj7 A7 D7 G7

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

Fmaj7 D-7 G-7 C7 A-7 D-7 G-7 C7

A7#5 D7 G-7 C7 F (D-7 G-7 C7)

Recorded by THE JACKSON 5

I WANT YOU BACK

PIANO

Words and Music by FREDDIE PERREN,
ALPHONSO MIZELL, BERRY GORDY and DEKE RICHARDS

Arranged by JOHN WASSON

(FUNKY R&B)

(OPT. ELECTRIC KEYBOARD)

The piano score is written in 4/4 time with a key signature of three flats (B-flat major). It consists of four systems of music. The first system (measures 1-4) features a bass line starting with a forte (f) dynamic and a melodic line in the right hand. The second system (measures 5-8) continues the melodic and harmonic development. The third system (measures 9-11) is a chordal section with a forte (f) dynamic, featuring a sequence of chords: B-flat major 7, D-flat major, E-flat major, and A-flat major. The fourth system (measures 12-15) includes a first ending bracketed as 13, with a mezzo-forte (mf) dynamic marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

PIANO

Musical notation for measures 16-19. The score is in G-flat major (three flats) and 4/4 time. Measure 16 starts with a piano dynamic and a fermata. Measures 17-19 continue with melodic lines in both staves, featuring various articulations like accents and slurs.

(21)

Musical notation for measures 20-23. Measure 20 begins with a piano dynamic. Measure 21 features a forte (f) dynamic and a fermata. Chord symbols are written above the staff: A^b , E^b/G , $Fm7$, A^b/E^b , D^b , $B^b m7$, D^b/E^b , $Fm7$, A^b/C , D^b , and A^b .

Musical notation for measures 24-27. Measure 24 starts with a piano dynamic and a fermata. Chord symbols are written above the staff: $B^b m7$, D^b/E^b , A^b , E^b/G , $Fm7$, A^b/E^b , D^b , $B^b m7$, D^b/E^b , $Fm7$, A^b/C , D^b , and A^b .

Musical notation for measures 28-30. Measure 28 begins with a piano dynamic and a fermata. Measure 30 features a fortissimo (ff) dynamic and a fermata. Chord symbols are written above the staff: $B^b m7$, D^b/E^b , A^b , $B^b m7$, D^b/E^b , A^b , and $B^b m7$, D^b/E^b , A^b .

31

PIANO

mf

31 32 33 34

35 36 37 38

39

Ab Eb/G Fmi7 Ab/Eb Db Bbm7 Db/Eb Fmi7 Ab/C Db Ab Bbm7 Db/Eb Ab

f

39 40 41 42

46 (LIGHT RIFFS AND FILLS)

Ab Eb/G Fmi7 Ab/Eb Db Bbm7 Db/Eb Fmi7 Ab/C Db Ab Ab

SUB. MD

43 44 45 46

(Ab)

GRAD. CRESC.

47 48 49 50

PIANO

Musical score for measures 51-53. The piece is in a key with three flats (B-flat major/C minor). The score consists of two staves: a treble clef staff and a bass clef staff. Measure 51 starts with a piano (p) dynamic. The melody in the treble staff features eighth and sixteenth notes with accents. The bass line consists of quarter notes. Measure 52 continues the melodic pattern. Measure 53 concludes the phrase with a final accented note.

54

Ab Eb/G Fmi7 Ab/Eb Db Ab/C Bbm7 Db/Eb Fmi7 Ab/C Db Ab Bbm7 Db/Eb Ab

Musical score for measures 54-57. This section is primarily chordal. The treble staff contains chords with accents (^) and dynamic markings (ff). The bass staff provides a rhythmic accompaniment with quarter notes and some eighth notes. Measure 54 starts with a forte (ff) dynamic. The chords are: Ab, Eb/G, Fmi7, Ab/Eb, Db, Ab/C, Bbm7, Db/Eb, Fmi7, Ab/C, Db, Ab, Bbm7, Db/Eb, Ab.

(Ab) Eb/G Fmi7 Ab/Eb Db Ab/C Bbm7 Db/Eb Fmi7 Ab/C Db Ab

Musical score for measures 58-61. This section continues the chordal texture. The treble staff has chords with accents (^) and dynamic markings (>). The bass staff has quarter notes with accents (^). Measure 58 starts with a dynamic marking (>). The chords are: (Ab), Eb/G, Fmi7, Ab/Eb, Db, Ab/C, Bbm7, Db/Eb, Fmi7, Ab/C, Db, Ab.

Fmi7 Ab/C Db Db/Eb Ab Bbm7 Ab/C Db Dmi7(b9) Db/Eb

Musical score for measures 62-65. This section continues the chordal texture. The treble staff has chords with accents (^) and dynamic markings (f, ff). The bass staff has quarter notes with accents (^). Measure 62 starts with a dynamic marking (>). The chords are: Fmi7, Ab/C, Db, Db/Eb, Ab, Bbm7, Ab/C, Db, Dmi7(b9), Db/Eb.

Recorded by THE JACKSON 5
I WANT YOU BACK

GUITAR

Words and Music by FREDDIE PERREN,
 ALPHONSO MIZELL, BERRY GORDY and DEKE RICHARDS
 Arranged by JOHN WASSON

(FUNKY R&B)

(CONTINUE BVA PATTERN)

(13) **(BVA PATTERN)**

(21) A^b E^b/G $Fm1^7$ A^b/E^b D^b $B^b m1^7$ D^b/E^b $Fm1^7$ A^b/C D^b A^b

$B^b m1^7$ D^b/E^b A^b E^b/G $Fm1^7$ A^b/E^b D^b $B^b m1^7$ D^b/E^b

$Fm1^7$ A^b/C D^b A^b $B^b m1^7$ D^b/E^b A^b $B^b m1^7$ D^b/E^b A^b

Recorded by THE JACKSON 5

I WANT YOU BACK

BASS

Words and Music by FREDDIE PERREN,
ALPHONSO MIZELL, BERRY GORDY and DEKE RICHARDS
Arranged by JOHN WASSON

(FUNKY R&B)

The musical score is written in bass clef with a key signature of three flats (Bb, Eb, Ab) and a 4/4 time signature. It consists of seven staves of music, numbered 1 through 26. The notation includes eighth and sixteenth notes, rests, and various musical symbols such as accents (^), slurs, and dynamic markings (f, mf). Chord symbols are written above the notes, including Bbm7, Eb/C, Db, Ab, Fm7, and Eb/G. A circled number '13' appears above measure 13, and a circled number '21' appears above measure 21. The piece concludes with a final chord of Bbm7 Eb/C in measure 26.

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07011897

I Want You Back - 1

BASS

Handwritten musical notation for bass, measures 27-30. Chords: $Fm17$, Ab/C , Db , Ab , $Bbm17$, Ab , Db/Eb , Ab , $Bbm17$, Ab , Db/Eb , Ab , $Bbm17$, Ab . Dynamics: f , ff .

31

Handwritten musical notation for bass, measures 31-34. Dynamics: mf .

Handwritten musical notation for bass, measures 35-38.

39

Handwritten musical notation for bass, measures 39-42. Chords: Ab , Eb/G , $Fm17$, Ab/Eb , Db , $Bbm17$, Db/Eb , $Fm17$, Ab/C , Db , Ab , $Bbm17$, Db/Eb , Ab . Dynamics: f .

Handwritten musical notation for bass, measures 43-46. Chords: (Ab) , Eb/G , $Fm17$, Ab/Eb , Db , $Bbm17$, Db/Eb , $Fm17$, Ab/C , Db , Ab . Measure 46-49 is a whole rest. Dynamics: f .

Handwritten musical notation for bass, measures 50-53. Dynamics: mf , f , $CRESC.$.

54

Handwritten musical notation for bass, measures 54-57. Chords: Ab , Eb/G , $Fm17$, Ab/Eb , Db , Ab/C , $Bbm17$, Db/Eb , $Fm17$, Ab/C , Db , Ab , $Bbm17$, Db/Eb , Ab . Dynamics: ff .

Handwritten musical notation for bass, measures 58-61. Chords: (Ab) , Eb/G , $Fm17$, Ab/Eb , Db , Ab/C , $Bbm17$, Db/Eb , $Fm17$, Ab/C , Db , Ab .

Handwritten musical notation for bass, measures 62-65. Chords: $Fm17$, Ab/C , Db , Db/Eb , Ab , $Bbm17$, Ab/C , Db , $Dm17(b5)$, Db/Eb . Dynamics: f , ff .

IN THE MOOD

PIANO

By JOE GARLAND
Arranged by MICHAEL SWEENEY

MEDIUM SWING (♩ = ♪♪)

4

4

1-4

Musical notation for measures 5-8. Measure 5: Treble clef has a C7 chord with an accent (^) and a quarter note G4. Bass clef has a quarter note G2. Measure 6: Treble clef has a C13 chord with an accent (^) and a quarter note G4. Bass clef has a quarter note G2. Measure 7: Treble clef has an F7 chord with an accent (^) and a quarter note G4. Bass clef has a quarter note G2. Measure 8: Treble clef has Eb6 and Bb6 chords with accents (^) and a quarter note G4. Bass clef has a quarter note G2. Dynamics: *f* in measure 5, *mf* in measure 8.

Musical notation for measures 9-12. Measure 9: Treble clef has a whole note chord Eb6. Bass clef has a whole note chord Eb2. Measure 10: Treble clef has a whole note chord Eb6. Bass clef has a whole note chord Eb2. Measure 11: Treble clef has a whole note chord Eb6. Bass clef has a whole note chord Eb2. Measure 12: Treble clef has a whole note chord Eb6. Bass clef has a whole note chord Eb2.

Musical notation for measures 13-16. Measure 13: Treble clef has a whole note chord Bb6. Bass clef has a whole note chord Bb2. Measure 14: Treble clef has a whole note chord Bb6. Bass clef has a whole note chord Bb2. Measure 15: Treble clef has a whole note chord Bb6. Bass clef has a whole note chord Bb2. Measure 16: Treble clef has a whole note chord F7. Bass clef has a whole note chord F2.

Musical notation for measures 17-20. Measure 17: Treble clef has a whole note chord Bb6. Bass clef has a whole note chord Bb2. Measure 18: Treble clef has a whole note chord Eb6. Bass clef has a whole note chord Eb2. Measure 19: Treble clef has a whole note chord Gb7. Bass clef has a whole note chord Gb2. Measure 20: Treble clef has Cm7/F and Bb6 chords with accents (^) and a quarter note G4. Bass clef has a whole note chord Bb2. Dynamics: *p* in measure 19, *f* in measure 20.

07010016

2. Bb^6 Eb^6 Gb^7 Cmi^7/F Bb^6 (23) Bb^6 Db^0 Cmi^7 F^7

Bb^6 Db^0 Cmi^7 F^7 Bb^6 Db^0 Cmi^7 F^7

1. F^7 F^0 F^7 $Gb^7 F^7$ Bb^6 2. F^7 F^0 F^7 $Gb^7 F^7$ Bb^6

(33) Bb^6 Db^0 Cmi^7 F^7 Bb^6 Db^0 Cmi^7 F^7

Bb^6 Db^0 Cmi^7 F^7 F^7 F^0 F^7 $Gb^7 F^7$ Bb^6

PIANO

45 Bb^6

mf

46 47 48

F^7 1. Bb^6

49 50 51 52

2. Bb^6 Cmi^7 Gb^7 F^7 Bb^6 F^{13}

mf f

53 54 55

56 Bb^6

mf-p

57 58 59

Eb^6 Bb^6

60 61 62 63

F^7 Bb^6 1. 4 2

2

64 65 66-69 70-71

PIANO

72 Bb^6

ff

73 74

Eb^7

75 76 77

Bb^6 F^7

78 79 80

82 2 2

81 82-83

Bb^6 $Bb^9 \#11$

f *ff*

84 85 86 87

07010016-P.4

IN THE MOOD

By JOE GARLAND

Arranged by MICHAEL SWEENEY

BASS

MEDIUM SWING (♩ = $\frac{3}{4}$)

The musical score is written for bass in 4/4 time with a medium swing feel. It consists of ten staves of music. The key signature is one flat (Bb). The score includes various musical notations such as notes, rests, and dynamics (f, mf, mp). Chord symbols are written above the notes, including C7, C13, F7, Eb6, Bb6, Gb7, Cm7/F, Db0, and F0. There are two first endings and two second endings. Measure numbers 1-4, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, and 40 are indicated. The piece concludes with a double bar line and repeat dots.

07010016

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41 42 43 44 *mf*

(45) Bb^6

46 47 48

49 50 51 52 F^7 1. Bb^6

53 54 55 Cmi^7 Gb^7 F^7 Bb^6 F^{13}
mf $\underline{\underline{f}}$

(56) Bb^6

57 58 59 *mf-p*

60 61 62 63 Eb^6 Bb^6

64 65 66 67-69 70 71 F^7 Bb^6 1. 3 2.

(72) Bb^6

73 74 75 *ff*

76 77 78 79 Eb^7 Bb^6

(82)

80 81 82 83 F^7 *mf* $Bb^9(\#11)$ *f*

84 85 86 87 Bb^6 *ff*

IN THE MOOD

GUITAR

By JOE GARLAND
Arranged by MICHAEL SWEENEY

MEDIUM SWING (♩ = ♪♪)

4

1-4

C⁷ C¹³ F⁷ Eb⁶ Bb⁶

5 6 7 8

f mf

9 (9)

(LIGHT) 10 11 SIMILE 12

13 14 15 16

17 18 19 20

F⁷ 1. Bb⁶ Eb⁶ Gb⁷ Cm⁷/F

21 22 23 24

2. Bb⁶ Eb⁶ Gb⁷ Cm⁷/F Bb⁶ Bb⁶ Db⁰ Cm⁷ F⁷

25 26 27 28

Bb⁶ Db⁰ Cm⁷ F⁷ Bb⁶ Db⁰ Cm⁷ F⁷

29 30 31 32

1. F⁷ F⁰ F⁷ Gb⁷ F⁷ Bb⁶ 2. F⁷ F⁰ F⁷ Gb⁷ F⁷ Bb⁶

33 34 35 36

Bb⁶ Db⁰ Cm⁷ F⁷ Bb⁶ Db⁰ Cm⁷ F⁷

mf

07010016

Handwritten musical notation, measures 37-44. Chords: Bb^6 , Db^0 , Cmi^7 , F^7 , F^7 , F^0 , F^7 , Gb^7 , F^7 , Bb^6 . Measure 41-44. Dynamics: f .

Handwritten musical notation, measures 45-48. Chord: Bb^6 . Dynamics: mf .

Handwritten musical notation, measures 49-52. Chord: F^7 . First ending bracket over measures 51-52 with chord Bb^6 .

Handwritten musical notation, measures 53-55. Chords: Cmi^7 , Gb^7 , F^7 , Bb^6 , F^{13} . Dynamics: mf , f .

Handwritten musical notation, measures 56-59. Chord: Bb^6 . Dynamics: $mf-p$.

Handwritten musical notation, measures 60-63. Chords: Eb^6 , Bb^6 .

Handwritten musical notation, measures 64-71. Chord: F^7 . First ending bracket over measures 66-69 with chord Bb^6 and time signature $4/4$. Second ending bracket over measures 70-71 with time signature $2/4$.

Handwritten musical notation, measures 72-75. Chord: Bb^6 . Dynamics: ff .

Handwritten musical notation, measures 76-79. Chords: Eb^7 , Bb^6 .

Handwritten musical notation, measures 80-83. Chord: F^7 . Measure 82 circled. Dynamics: mf , f .

Handwritten musical notation, measures 84-87. Chords: Bb^6 , $Bb^9(\#11)$. Dynamics: ff .

LARGO

From NEW WORLD SYMPHONY

TUBA

ANTONIN DVORÁK
Arranged by JOHNNIE VINSON

Largo

9
mp Gb E Gb Eb B Ab f Eb

17
p Eb Eb Eb G Ab Bb Eb

25
mp Ab Ab

35
p Bb Eb D C Bb f Eb

43
p Ab Eb

47
rit. mp a tempo Eb Eb D C Bb

57
f Ab Eb mp Eb Db Eb C

Ab F f Eb rit. p Eb Eb

LARGO

From NEW WORLD SYMPHONY

BELLS

ANTONIN DVORÁK
Arranged by JOHNNIE VINSON

Largo 8 9 8 17 (No rolls)

mp
C Eb Eb D Bb C C Eb D Bb

C C Eb Eb D Bb C C Eb D Bb C

25 10 35

p
G Bb Bb Ab F G Eb G F D Eb

43 3

rit.
G Bb Bb Ab F G Eb G F D Eb

47 4

a tempo *mp* *f* *mp*
G Bb Bb Eb F G F Eb F C Eb

2 57 7

p *rit.*
Eb

LARGO

From NEW WORLD SYMPHONY

BELLS

ANTONIN DVORÁK
Arranged by JOHNNIE VINSON

The musical score is written for Bells in 4/4 time, marked *Largo*. It consists of six staves of music. The key signature has two flats (B-flat and E-flat). The score includes various dynamics and markings:

- Staff 1: *Largo*, 8, 9, 8, 17 (No rolls), *mp*
- Staff 2: (Continuation of staff 1)
- Staff 3: 25, 10, 35, *p*
- Staff 4: 43, 3, *rit.*
- Staff 5: 47, 4, *a tempo*, *mp*, *f*, *mp*
- Staff 6: 2, 57, 7, *p*, *rit.*

Recorded by BON JOVI

LIVIN' ON A PRAYER

PIANO

Words and Music by JON BON JOVI,
RICHIE SAMBORA and DESMOND CHILD
Arranged by PAUL MURTHA

(UNISON PATTERNS)

A (Rock)

B

(Rock)

9

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PIANO

17

Musical notation for measures 14-16. The piece is in a key with three flats (B-flat major or D-flat minor) and 3/4 time. Measure 14 features a treble clef with a whole chord and a bass clef with a quarter-note melody. Measure 15 has a treble clef with a whole chord and a bass clef with a quarter-note melody. Measure 16 has a treble clef with a whole chord and a bass clef with a quarter-note melody.

Musical notation for measures 18-21. The piece is in a key with three flats (B-flat major or D-flat minor) and 3/4 time. Measure 18 features a treble clef with a whole chord and a bass clef with a quarter-note melody. Measure 19 has a treble clef with a whole chord and a bass clef with a quarter-note melody. Measure 20 has a treble clef with a whole chord and a bass clef with a quarter-note melody. Measure 21 has a treble clef with a whole chord and a bass clef with a quarter-note melody.

25

Musical notation for measures 22-26. The piece is in a key with three flats (B-flat major or D-flat minor) and 3/4 time. Measure 22 features a treble clef with a whole chord and a bass clef with a quarter-note melody. Measure 23 has a treble clef with a whole chord and a bass clef with a quarter-note melody. Measure 24 has a treble clef with a whole chord and a bass clef with a quarter-note melody. Measure 25 has a treble clef with a whole chord and a bass clef with a quarter-note melody. Measure 26 has a treble clef with a whole chord and a bass clef with a quarter-note melody.

Musical notation for measures 27-31. The piece is in a key with three flats (B-flat major or D-flat minor) and 3/4 time. Measure 27 features a treble clef with a whole chord and a bass clef with a quarter-note melody. Measure 28 has a treble clef with a whole chord and a bass clef with a quarter-note melody. Measure 29 has a treble clef with a whole chord and a bass clef with a quarter-note melody. Measure 30 has a treble clef with a whole chord and a bass clef with a quarter-note melody. Measure 31 has a treble clef with a whole chord and a bass clef with a quarter-note melody.

33

Musical notation for measures 32-36. The piece is in a key with three flats (B-flat major or D-flat minor) and 3/4 time. Measure 32 features a treble clef with a whole chord and a bass clef with a quarter-note melody. Measure 33 has a treble clef with a whole chord and a bass clef with a quarter-note melody. Measure 34 has a treble clef with a whole chord and a bass clef with a quarter-note melody. Measure 35 has a treble clef with a whole chord and a bass clef with a quarter-note melody. Measure 36 has a treble clef with a whole chord and a bass clef with a quarter-note melody.

PIANO

Musical score for measures 37-41. The piece is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. Measure numbers 37, 38, 39, 40, and 41 are indicated at the bottom.

Musical score for measures 42-47. Measure 42 is marked with a circled number 43. The right hand has a melodic line with a fermata over measure 42, followed by a series of chords. The left hand continues with eighth-note accompaniment. Dynamic markings include *fz*, *mf*, and *pp*. Measure numbers 42, 44, 45, 46, and 47 are indicated at the bottom.

Musical score for measures 48-52. Measure 48 is marked with a circled number 49. The right hand features a triplet of eighth notes in measure 48, followed by chords. The left hand has eighth-note accompaniment. Measure numbers 48, 50, 51, and 52 are indicated at the bottom.

Musical score for measures 53-57. The right hand continues with chords and eighth-note patterns. The left hand maintains the eighth-note accompaniment. Measure numbers 53, 54, 55, 56, and 57 are indicated at the bottom.

Musical score for measures 58-62. The right hand has a melodic line with a fermata over measure 58, followed by a series of chords. The left hand continues with eighth-note accompaniment. Dynamic markings include *mf* and *f*. Measure numbers 58, 59, 60, 61, and 62 are indicated at the bottom.

Recorded by BON JOVI

LIVIN' ON A PRAYER

Words and Music by JON BON JOVI,
RICHIE SAMBORA and DESMOND CHILD
Arranged by PAUL MURTHA

GUITAR

(UNISON PATTERNS)

(A) (ROCK)

(B)

(ROCK)

(DISTORTION "POWER CHORDS")

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GUITAR

Musical staff 1: Treble clef, key signature of three flats. Measure 31: $D^b(omit 3)$. Measure 32: $E^b(omit 3)$ with a triplet of eighth notes and an accent. Measure 33: **33** (w/BASS). Measure 34: eighth-note pattern.

Musical staff 2: Treble clef, key signature of three flats. Measures 35-38: eighth-note patterns.

Musical staff 3: Treble clef, key signature of three flats. Measure 39: eighth-note pattern. Measure 40: eighth-note pattern. Measure 41: eighth-note pattern. Measure 42: $D^b(omit 3)$ with a long note and a final eighth note.

Musical staff 4: Treble clef, key signature of three flats. Measure 43: **43** with a forte dynamic. Measures 44-46: eighth-note patterns. Measure 45: $D^b(omit 3)$. Measure 46: $E^b(omit 3)$, $E^b(omit 3)$, $F(omit 3)$, $E^b(omit 3)$.

Musical staff 5: Treble clef, key signature of three flats. Measure 47: $D^b(omit 3)$. Measure 48: $E^b(omit 3)$ with a triplet and accent. Measure 49: **49** (w/BASS). Measure 50: eighth-note pattern.

Musical staff 6: Treble clef, key signature of three flats. Measures 51-54: eighth-note patterns.

Musical staff 7: Treble clef, key signature of three flats. Measure 55: eighth-note pattern. Measure 56: eighth-note pattern. Measure 57: eighth-note pattern. Measure 58: $E^b(omit 3)$ with a long note and a final eighth note.

Musical staff 8: Treble clef, key signature of three flats. Measure 59: eighth-note pattern. Measure 60: eighth-note pattern. Measure 61: eighth-note pattern. Measure 62: $G(omit 3)$ with an accent.

Recorded by BON JOVI

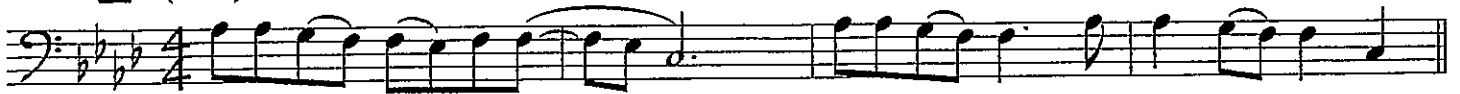
LIVIN' ON A PRAYER

Words and Music by JON BON JOVI,
RICHIE SAMBORA and DESMOND CHILD
Arranged by PAUL MURTHA

BASS

(UNISON PATTERNS)

(A) (Rock)



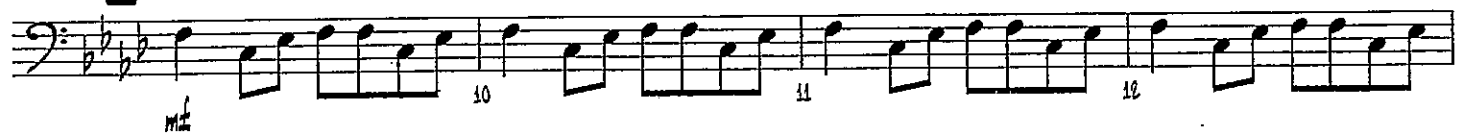
(8)



(Rock)



(9)



(17)



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BASS

25

Musical staff 1: Bass clef, key signature of three flats. Measures 26-28. Measure 26 starts with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3. Measure 27 continues with quarter notes G3, F3, E3, D3, C3, B2, A2. Measure 28 continues with quarter notes G2, F2, E2, D2, C2, B1, A1.

Musical staff 2: Bass clef, key signature of three flats. Measures 29-32. Measure 29: quarter notes G2, F2, E2, D2, C2, B1, A1. Measure 30: quarter notes G2, F2, E2, D2, C2, B1, A1. Measure 31: quarter notes G2, F2, E2, D2, C2, B1, A1. Measure 32: quarter notes G2, F2, E2, D2, C2, B1, A1. A slur covers measures 31 and 32. A triplet of eighth notes (G2, F2, E2) is marked above measure 32. A dynamic marking *mf* is below measure 32. A hairpin crescendo is below measures 31-32. An accent (^) is above measure 32.

33

Musical staff 3: Bass clef, key signature of three flats. Measures 34-36. Measure 34: quarter notes G2, F2, E2, D2, C2, B1, A1. Measure 35: quarter notes G2, F2, E2, D2, C2, B1, A1. Measure 36: quarter notes G2, F2, E2, D2, C2, B1, A1.

Musical staff 4: Bass clef, key signature of three flats. Measures 37-40. Measure 37: quarter notes G2, F2, E2, D2, C2, B1, A1. Measure 38: quarter notes G2, F2, E2, D2, C2, B1, A1. Measure 39: quarter notes G2, F2, E2, D2, C2, B1, A1. Measure 40: quarter notes G2, F2, E2, D2, C2, B1, A1.

43

Musical staff 5: Bass clef, key signature of three flats. Measures 41-44. Measure 41: quarter notes G2, F2, E2, D2, C2, B1, A1. Measure 42: quarter notes G2, F2, E2, D2, C2, B1, A1. Measure 43: quarter notes G2, F2, E2, D2, C2, B1, A1. Measure 44: quarter notes G2, F2, E2, D2, C2, B1, A1. A dynamic marking *f* is below measure 43. A slur covers measures 43 and 44.

Musical staff 6: Bass clef, key signature of three flats. Measures 45-48. Measure 45: quarter notes G2, F2, E2, D2, C2, B1, A1. Measure 46: quarter notes G2, F2, E2, D2, C2, B1, A1. Measure 47: quarter notes G2, F2, E2, D2, C2, B1, A1. Measure 48: quarter notes G2, F2, E2, D2, C2, B1, A1. A dynamic marking *mf* is below measure 45. A slur covers measures 45 and 46. A dynamic marking *f* is below measure 47. A triplet of eighth notes (G2, F2, E2) is marked above measure 48. A dynamic marking *f* is below measure 48. A hairpin crescendo is below measures 47-48. An accent (^) is above measure 48.

49

Musical staff 7: Bass clef, key signature of three flats. Measures 50-53. Measure 50: quarter notes G2, F2, E2, D2, C2, B1, A1. Measure 51: quarter notes G2, F2, E2, D2, C2, B1, A1. Measure 52: quarter notes G2, F2, E2, D2, C2, B1, A1. Measure 53: quarter notes G2, F2, E2, D2, C2, B1, A1.

Musical staff 8: Bass clef, key signature of three flats. Measures 54-57. Measure 54: quarter notes G2, F2, E2, D2, C2, B1, A1. Measure 55: quarter notes G2, F2, E2, D2, C2, B1, A1. Measure 56: quarter notes G2, F2, E2, D2, C2, B1, A1. Measure 57: quarter notes G2, F2, E2, D2, C2, B1, A1.

Musical staff 9: Bass clef, key signature of three flats. Measures 58-62. Measure 58: quarter notes G2, F2, E2, D2, C2, B1, A1. Measure 59: quarter notes G2, F2, E2, D2, C2, B1, A1. Measure 60: quarter notes G2, F2, E2, D2, C2, B1, A1. Measure 61: quarter notes G2, F2, E2, D2, C2, B1, A1. Measure 62: quarter notes G2, F2, E2, D2, C2, B1, A1. A dynamic marking *mf* is below measure 59. A slur covers measures 59 and 60. A dynamic marking *f* is below measure 61. A triplet of eighth notes (G2, F2, E2) is marked above measure 62. A dynamic marking *f* is below measure 62. A hairpin crescendo is below measures 61-62. An accent (^) is above measure 62.

Piano

A Message To You Rudy

A

4

4

B

9

14

C

19

Piano, p. 2

A Message To You Rudy

24 F G D C F G C F G

Musical notation for measures 24-28. Treble clef with chords F, G, D, C, F, G, C, F, G. Bass clef with whole notes.

29 C F G C F G E C

Musical notation for measures 29-33. Treble clef with chords C, F, G, C, F, G, E, C. Bass clef with whole notes.

34 F G C F G C F G

Musical notation for measures 34-38. Treble clef with chords F, G, C, F, G, C, F, G. Bass clef with whole notes.

39 C F F G *molto rit.* C6 = C-E-A

Musical notation for measures 39-42. Treble clef with chords C, F, F, G, G, C6. Bass clef with whole notes. Includes "molto rit." and "C6 = C-E-A".

Bass Guitar
TREBLE CLEF

A Message To You Rudy

The musical score is written in 4/4 time and consists of eight staves of music. The notation includes eighth and sixteenth notes, rests, and repeat signs. The score is divided into sections labeled A through F:

- Staff 1:** Measures 1-5. Section A is marked at the end of the staff.
- Staff 2:** Measures 6-10. Section B is marked at the end of the staff.
- Staff 3:** Measures 11-15. Section C is marked at the beginning of the staff.
- Staff 4:** Measures 16-20. Section D is marked at the end of the staff.
- Staff 5:** Measures 21-25. Section E is marked at the end of the staff.
- Staff 6:** Measures 26-30. Section F is marked at the end of the staff.
- Staff 7:** Measures 31-35. Section F continues.
- Staff 8:** Measures 36-40. Section F concludes with a *molto rit.* marking and a fermata over the final note.

Synthesizer

Winter Fest

Traditional / Arr. Bernice

Gloria In Excelsis Deo

♩ = 82

Majestically

6 6 10 14

♩ = 120

4

mf

mf

15 18

f

21 22

26 28 Ode To Joy

B \flat — B \flat F — B \flat — F —

mp

2 ³² 32 Synthesizer 36 F

p A, C, F

³⁸ Bb F 40 Bb F Bb F

⁴⁴ 44 Bb F Bb F Bb 48

⁵⁰ 52 Bb Eb Bb/F F/C F

⁵⁶ 56 Bb Bb Bb Bb Bb



Mr. P.C.

John Coltrane

Chord progression: C^{M7}, F^{M7}, A^{b7}, G⁷, C^{M7}

The musical notation consists of three staves. The first staff begins with a C^{M7} chord and contains the first four measures of the 12-bar blues. The second staff contains measures 5 through 8, with an F^{M7} chord in measure 5 and a C^{M7} chord in measure 8. The third staff contains measures 9 through 12, with an A^{b7} chord in measure 9, a G⁷ chord in measure 10, and a C^{M7} chord in measure 12. The melody is composed of eighth and quarter notes, with some measures containing rests.

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Mr. PC is a 12-bar minor blues. Segments of the motific melody are transposed to match the chord changes. It was originally played with a fast swing feel.

For your use

Four blank musical staves are provided for practice, each consisting of five lines.



Supplemental Material - Mr. P.C.

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

C_MI⁷ F_MI⁷ A^{b7} G⁷ C_MI⁷ F_MI⁷ A^{b7} G⁷

Diagram showing piano voicings for C_MI⁷, F_MI⁷, A^{b7}, and G⁷ in both basic 3-note and rootless styles. The basic voicings are shown in the upper register, and the rootless voicings are shown in the lower register. Fingerings are indicated below the notes.

Useful scales

C Blues Scale

C Dorian

(C_MI⁷)

F Dorian

(F_MI⁷)

Diagram showing the C Blues Scale, C Dorian, and F Dorian scales. Fingerings are indicated below the notes.

A^b Mixolydian

(A^{b7})

G Mixolydian

(G⁷)

Diagram showing the A^b Mixolydian and G Mixolydian scales. Fingerings are indicated below the notes.

Sample Bass Line

C_MI⁷

Diagram showing a bass line for C_MI⁷. Fingerings are indicated below the notes.

F_MI⁷

C_MI⁷

Diagram showing a bass line for F_MI⁷ and C_MI⁷. Fingerings are indicated below the notes.

A^{b7}

G⁷

C_MI⁷

Diagram showing a bass line for A^{b7}, G⁷, and C_MI⁷. Fingerings are indicated below the notes.

Guitar Voicings

C_MI⁷

F_MI⁷

A^{b7}

G⁷

Diagram showing guitar chord diagrams for C_MI⁷, F_MI⁷, A^{b7}, and G⁷. Fingerings are indicated by dots on the strings.

My Way

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

My Way

Tuba

Handwritten musical score for Tuba part of "My Way". The score consists of four staves of music in bass clef with a key signature of two flats. The music is annotated with purple ink, including notes, accidentals, and dynamic markings. The first staff has notes Bb, Eb, G, C, F. The second staff has notes Bb, Eb, Eb, Bb, Eb, Ab, Db, Bb, Bb. The third staff has notes Bb, Bb, Eb, Bb, Bb, Ab, Eb, Eb, Eb, Ab, Db, Gb. The fourth staff has notes Eb, Eb, Eb, Eb, Eb, Eb, Eb, Ab. Dynamic markings include *p*, *fp*, and *f*. There are also circled letters A and B indicating specific sections.

My Way

Tuba

Printed musical score for Tuba part of "My Way". The score consists of four staves of music in bass clef with a key signature of two flats. The music is annotated with circled letters A and B indicating specific sections. Dynamic markings include *p*, *fp*, and *f*.

My Way

Flute

First system of musical notation for Flute. It consists of four staves. The first staff is in treble clef with a dynamic marking of *p*. The second staff is in treble clef with a circled 'A' above it. The third staff is in treble clef with a circled 'B' above it and a dynamic marking of *f*. The fourth staff is in bass clef with dynamic markings of *fp* and *f*.

My Way

Flute

Second system of musical notation for Flute. It consists of four staves. The first staff is in treble clef with a dynamic marking of *p*. The second staff is in treble clef with a circled 'A' above it. The third staff is in treble clef with a circled 'B' above it and a dynamic marking of *f*. The fourth staff is in bass clef with dynamic markings of *fp* and *f*.

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)

PIRATES OF THE CARIBBEAN

(Fog Bound • The Medallion Calls • The Black Pearl)

PART 5

String Bass/Electric Bass

KLAUS BADEL

Arranged by MICHAEL SWEENEY

"Fog Bound"

Lightly

4

5

12

17

Slower

Stately

2

24

"The Medallion Calls"

mf *f*
C Eb D

20

mf *marcato*

G G G G G G G G G G G G

33

F F F F Bb Bb Bb F F F F

28

Bb Bb C C

D D D

G G G

D D D

D D D

D D D

D D D

G G G G

F F F F

Bb C D

42

36

Eb Eb Eb D G

A Bb C

C C

D D D

D D D

D D D

D D D

G

mp G

D G A D A

50

44

Bb A G A

mf

C D E b C

f G

G G

F

58

52

G

F F F G

G G

F G

D D D D D

G G G

Faster

59

F F F F Bb Bb Bb

F F F F

Bb C

D D

fp D

mp D D D D

D D D

68

"The Black Pearl"

76

G

Bb

F

C

G

D

G G

D G

G

Bb Bb Bb

84

87

F F

mp D

C

Bb A G

Bb A G

D D D

ff G

G

D D F G

PIRATES OF THE CARIBBEAN

(Fog Bound • The Medallion Calls • The Black Pearl)

MALLET PERCUSSION

Bells, Chimes (opt.), Marimba or Xylo.

KLAUS BADELT

Arranged by MICHAEL SWEENEY

"Fog Bound" Lightly

4 5 8 Bells

mf D D D D D D D D

17 Slower *f* D

2 Stately 3 *mf* G A B \flat C D C B \flat A B \flat C D

24 "The Medallion Calls" 33

27 C B \flat C D C B \flat A B \flat A G A F G G A B \flat A B \flat C B \flat C D G B \flat

36 42 Chimes (opt.) *mp* G A B \flat A

40 4 50 7 Bells 58 *f* G A B \flat C D C B \flat A B \flat C D C B \flat C

46 "The Black Pearl" Marimba (or Xylo.) *f* G A B \flat G A G F G G A B \flat G A B \flat C C C D E B

68 Faster 4 Play 2nd time only

76 8 84 *f* G G G G G G G G G G F F F F F F

90 2 *fff* D D D D E F \sharp G B \flat D D F G

PIRATES OF THE CARIBBEAN

(Fog Bound • The Medallion Calls • The Black Pearl)

PART 1
Violin

KLAUS BADELDT
Arranged by MICHAEL SWEENEY

The musical score is written for a violin in G minor (one flat) and 6/8 time. It consists of 10 staves of music. The first staff begins with the tempo marking "Fog Bound" and the dynamic *mp*. The second staff includes the instruction "Lightly" and a measure rest of 3. The third staff starts at measure 9 and includes a measure rest of 5. The fourth staff begins at measure 16 and includes the instruction "Slower" and dynamic *f*. The fifth staff starts at measure 24, titled "The Medallion Calls", and includes the instruction "Stately" and dynamic *mf*. The sixth staff begins at measure 32 and includes a measure rest of 3. The seventh staff starts at measure 41 and includes a measure rest of 3 and dynamic *mf*. The eighth staff begins at measure 50, titled "Pt. 2", and includes the instruction "Play" and dynamic *f*. The ninth staff starts at measure 58 and includes the instruction "Faster" and dynamic *mp*. The tenth staff begins at measure 68, titled "The Black Pearl", and includes dynamic *f*. The eleventh staff starts at measure 76 and includes a measure rest of 2. The twelfth staff begins at measure 84 and includes dynamic *mp*. The final staff starts at measure 86 and includes dynamic *ff*.

PIRATES OF THE CARIBBEAN

(Fog Bound • The Medallion Calls • The Black Pearl)

PART 2
Violin

KLAUS BADEL

Arranged by MICHAEL SWEENEY

The musical score is written for a violin in G minor, 4/4 time. It consists of ten staves of music. The first staff begins with a tempo marking of "Fog Bound" and a dynamic of *mp*. A box containing the number 5 is placed above the staff. The second staff includes a tempo change to "Lightly" and a dynamic of *mf*. The third staff starts with a dynamic of *f* and a tempo marking of "Stately". The fourth staff has a dynamic of *mp* and a tempo marking of "The Medallion Calls". The fifth staff has a dynamic of *mf marcato*. The sixth staff has a dynamic of *f*. The seventh staff has a dynamic of *mp*. The eighth staff has a dynamic of *mf*. The ninth staff has a dynamic of *f*. The tenth staff has a dynamic of *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings. Boxed numbers 12, 17, 24, 33, 42, 50, 58, 68, 76, 84, and 87 are placed above the staves to indicate measure numbers.

PIRATES OF THE CARIBBEAN

(Fog Bound • The Medallion Calls • The Black Pearl)

PART 3
Violin

KLAUS BADELT
Arranged by MICHAEL SWEENEY

"Fog Bound"
Lightly

5

11

17 Slower

18

mf

mf

mf

mf marcato

24 "The Medallion Calls"

28

33

36

42

46

50

54

58

61

Faster 2

68 "The Black Pearl"

70

76

78

84

87

mp

ff

Detailed description: This is a violin score for Part 3 of the Pirates of the Caribbean soundtrack. It is written in G major and 6/8 time. The score is divided into three sections: 'Fog Bound' (measures 1-17), 'The Medallion Calls' (measures 18-33), and 'The Black Pearl' (measures 34-87). The 'Fog Bound' section starts with a mezzo-piano (mp) dynamic and a 'Lightly' performance instruction. The 'The Medallion Calls' section begins with a mezzo-forte (mf) dynamic and a 'Stately' tempo marking, featuring a 3/4 time signature change. The 'The Black Pearl' section starts with a mezzo-piano (mp) dynamic and a 'Faster' tempo marking, including a 2/4 time signature change. The score includes various dynamics such as mezzo-forte (mf), forte (f), and fortissimo (ff), along with performance markings like 'marcato' and 'Slower'. Measure numbers are indicated at the beginning of each line, and specific measures are boxed for reference.

PIRATES OF THE CARIBBEAN

(Fog Bound • The Medallion Calls • The Black Pearl)

PART 4
Cello

"Fog Bound"
Lightly

KLAUS BADELDT
Arranged by MICHAEL SWEENEY

5

mp mf

Musical notation for measures 5-10 of "Fog Bound". The key signature has two flats (B-flat and E-flat). The time signature is 6/8. Measure 5 is marked with a box containing the number 5. The dynamics are marked *mp* and *mf*. There are accents and breath marks above the notes.

Musical notation for measures 10-17 of "Fog Bound". The time signature changes to 4/4 at measure 10. The dynamics are *mf* and *f*.

10

17 Slower

Stately 2

f *mf* *f* *mf marcato*

Musical notation for measures 17-24 of "Fog Bound". Measure 17 is marked with a box containing the number 17 and the instruction "Slower". Measure 20 is marked with a box containing the number 2 and the instruction "Stately". The dynamics are *f*, *mf*, *f*, and *mf marcato*.

24 "The Medallion Calls"

Musical notation for measures 24-32 of "The Medallion Calls". The key signature has two flats. The time signature is 4/4. The dynamics are *mf* and *f*.

33

Musical notation for measures 33-41 of "The Medallion Calls". Measure 33 is marked with a box containing the number 33. The dynamics are *mf* and *f*.

41

42

mp *mf*

Musical notation for measures 42-50 of "The Medallion Calls". Measure 42 is marked with a box containing the number 42. The dynamics are *mp* and *mf*.

50

f

Musical notation for measures 50-58 of "The Medallion Calls". Measure 50 is marked with a box containing the number 50. The dynamic is *f*.

58

Faster

fp *mp*

Musical notation for measures 58-67 of "The Medallion Calls". Measure 58 is marked with a box containing the number 58 and the instruction "Faster". The dynamics are *fp* and *mp*.

67

"The Black Pearl"

68

f

Musical notation for measures 68-76 of "The Black Pearl". Measure 68 is marked with a box containing the number 68. The dynamic is *f*.

75

76

84

Musical notation for measures 76-84 of "The Black Pearl". Measures 76 and 84 are marked with boxes containing the numbers 76 and 84 respectively. The dynamics are *mp* and *ff*.

86

mp *ff*

Musical notation for measures 84-86 of "The Black Pearl". Measure 86 is marked with a box containing the number 86. The dynamics are *mp* and *ff*.

PIRATES OF THE CARIBBEAN

(Fog Bound • The Medallion Calls • The Black Pearl)

PART 5
Cello

KLAUS BADEL
Arranged by MICHAEL SWEENEY

"Fog Bound"
Lightly 4 5 12 17 Slower
mf *f*

Stately 2 24 "The Medallion Calls"
mf *marcato* 33 36 42 44 50 52 58 59 68 "The Black Pearl" 76 84
Faster
fp mp *ff*

20 28 36 44 52 59 76 87

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 Eb F Bb Ab

Ab Ab Ab Ab rit. Bb Bb C C

7

D (Bb-F-Bb) Bb A Bb C G F Eb

Andante

mf

14

D Eb F C D Eb F G C F Bb

22

Bb A G F G A Bb A Bb C G F

29

Eb D Eb F C C F Eb D Eb F G C F

37

Eb div. Eb D C > D A Ab G A Bb C

f

mf

43

F Bb 1. Bb Eb D C Bb F F F G A

div. unis.

49

Bb Eb D C Bb Bb Bb Bb C D (Bb-F-Bb)

2. rit. div. unis.

f

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Two Ceremonial Marches

Tuba

1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54

Maestoso

f

F F F C B \flat A \flat G \flat B \flat A \flat G \flat F F

7 B \flat F B \flat B \flat C D D

A *Andante*

mf

13 E \flat F G F B \flat B \flat A

*simile **B***

20 D G C F C F B \flat C

C

27 D D G F E \flat F B \flat

simile **D**

34 B \flat A D G F B \flat B \flat

f

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

E *mf* **I.**

48 C F C C F F B \flat B \flat B \flat B \flat F B \flat

f **2. rit.**

Santa Claus Is Comin' To Town

Synthesizer

Coots & Gillespie
arr. Bernice

Moderate Swing



mf B \flat E \flat B \flat B \flat 7 E \flat E \flat m

mf

6 B \flat Gm Cm7 F7 B \flat B \flat E \flat A

12 B \flat B \flat 7 E \flat E \flat m B \flat Gm Cm7 F7 B \flat

18 B \flat 7 E \flat B \flat 7 E \flat C7 F7 F \sharp dim B

24

Gm C7 F7 F aug B \flat E \flat B \flat B \flat 7

29

To Coda

E \flat E \flat m B \flat Gm Cm7 F7 B \flat B \flat Gm

f

36

Cm7 F7 B \flat

f

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

7 Cm7 F7 B \flat

B

B \flat 7 E \flat B \flat 7 E \flat C7

15 Cm7 F7 B \flat

C

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

23

To Coda

D

D.S. al Coda

E

B \flat Gm Cm7 F7 B \flat

31

f

39