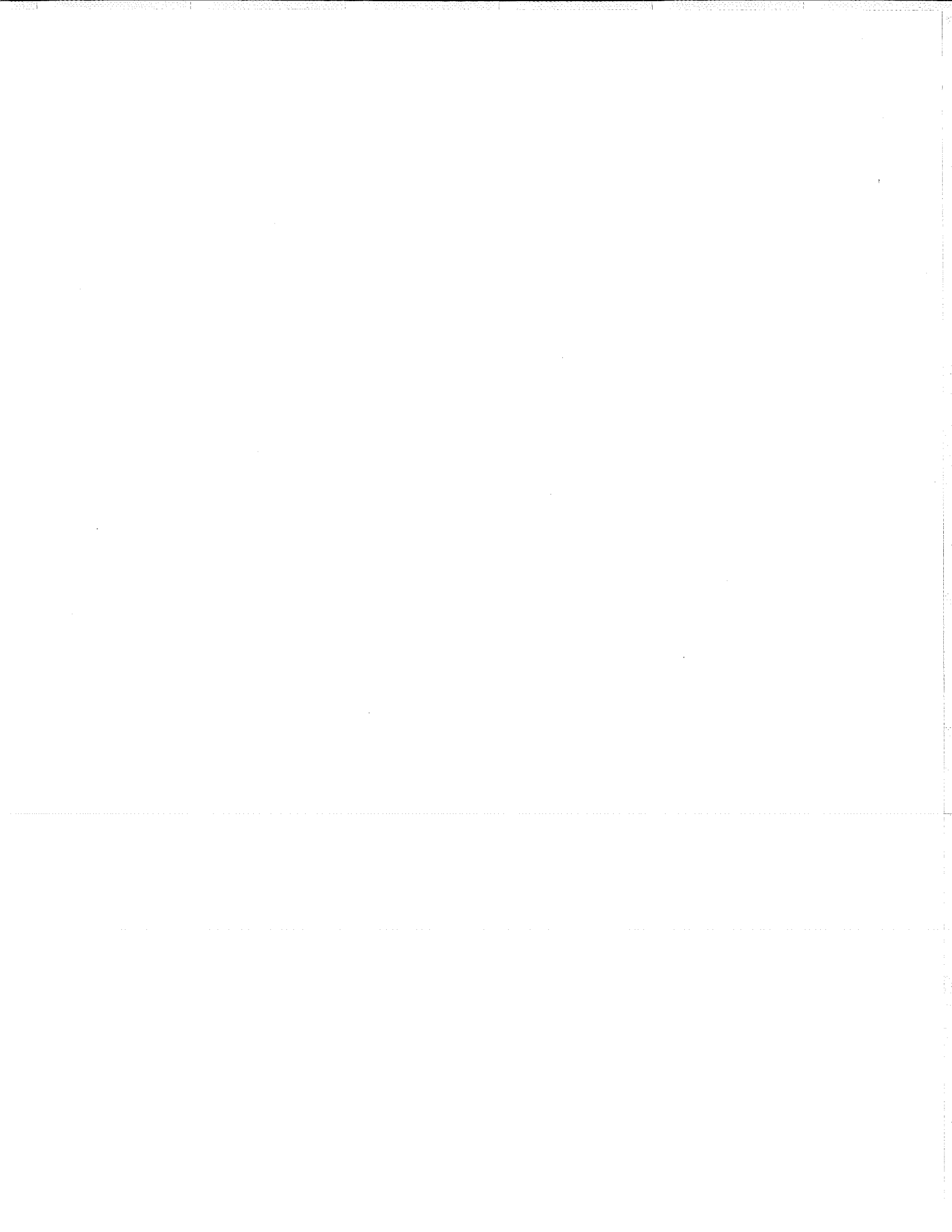


**TRUMPET**



# Table Of Contents

1. Note/Fingering Chart
2. Band Calendar
3. Practice Checklist
4. Scale Checklist
5. Scale Assignments
6. SciTech Band Groove Chart
7. Smart Music Instructions
8. Holiday Solo Options
9. 12 Bar Blues
10. Amazing Grace
11. Audition Instructions
12. Audition Scale List
13. Audition Score Sheet
14. Audition Prepared Solo – Symphonic Band
15. Audition Prepared Solo – Advanced Band
16. Angels We Have Heard On High
17. Any Way You Want It
18. Bad Romance
19. Blues By Five
20. Can You Feel The Love Tonight
21. Canon Remix
22. Carol Of The Bells
23. Cheer # 1
24. Clocks
25. Cold Duck Time
26. Don't Stop Believin'
27. Express Yourself
28. Fly Me To The Moon
29. Forever Young
30. Happy Birthday (?)
31. Heart & Soul
32. I Want You Back
33. La Copa De La Vida (Cup Of Life)
34. Locked Out Of Heaven
35. Message To You Rudy, A
36. Move The Joy / Move It / Winterfest
37. Mr. P.C.
38. My Heart Will Go On
39. My Way
40. Pep Band Music
41. Pomp & Circumstance (Two Ceremonial Marches)
42. Radioactive
43. Safe & Sound
44. Santa Claus Is Comin' To Town
45. Sight Reading Exercises
46. Simple Gifts (District Determined Measure)
47. District Determined Measure Score Sheet
48. Shenandoah
49. Soul Bossa Nova
50. Star Spangled Banner
51. Take The A Train
52. Tempest, The
53. Watermelon Man
54. You Are Good
55. You've Got A Friend In Me
56. Chords & Complimentary Scales
57. Essential Elements Method Book
58. Note/Fingering Chart

## What to practice first...

### WINTERFEST SET LIST (Semester 1)

- 1) The Tempest
  - 2) La Copa De La Vida (Cup Of Life)
  - 3) Fly Me To The Moon
  - 4) Clocks
  - 5) Safe & Sound
  - 6) Angels We Have Heard On High
  - 7) Santa Claus Is Comin' To Town
  - 8) Don't Stop Believin'
- INTERMISSION
- 9) Canon- (Symphonic Band & Advanced Band)
  - 10) My Way (Small Ensemble)
  - 11) 12 Bar Blues

### ARTS ALIVE SET LIST (Semester 2)

- 1) Locked Out Of Heaven
  - 2) Soul Bossa Nova
  - 3) Bad Romance
  - 4) Can You Feel The Love Tonight
  - 5) Take The A Train
  - 6) Shenandoah
  - 7) You Are Good
- INTERMISSION (Combined Bands)
- 8) The Tempest
  - 9) Safe & Sound
  - 10) Crazy Jam IV
  - 11) Radioactive
  - 12) 12 Bar Blues

# FINGERING CHART

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

### Instrument Care Reminders

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

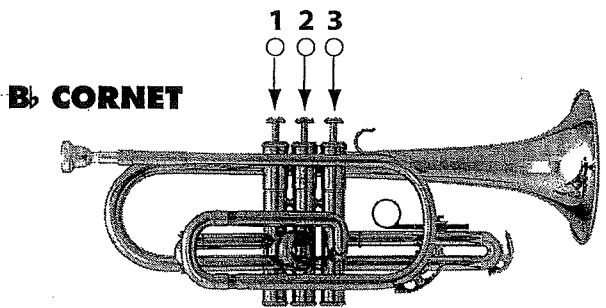
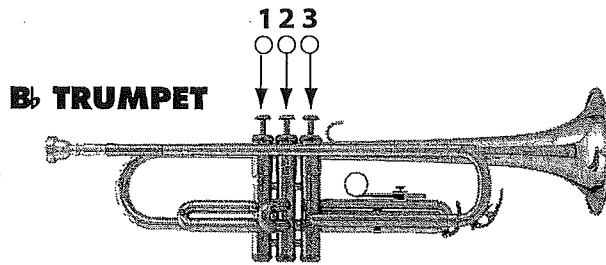
- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

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

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

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

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



○ = Open  
● = Pressed down

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

**F $\sharp$  G $\flat$**

**G**

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

**A**

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

**B**

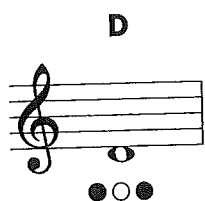
**C**

**C $\sharp$  D $\flat$**

# FINGERING CHART

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

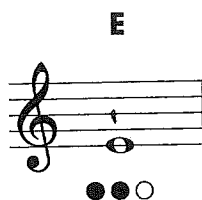
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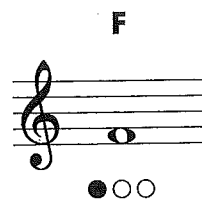
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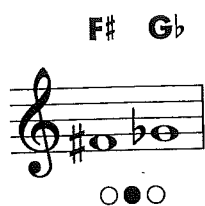
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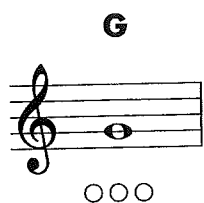
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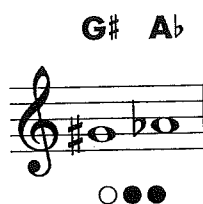
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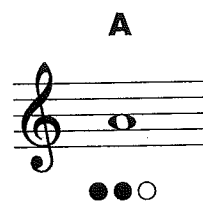
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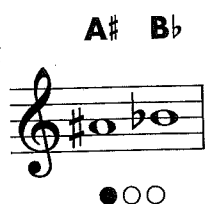
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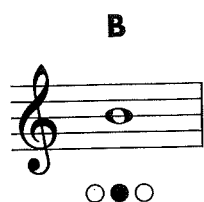
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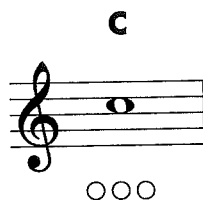
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**B**



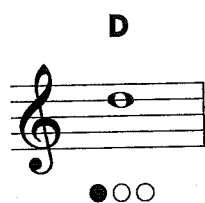
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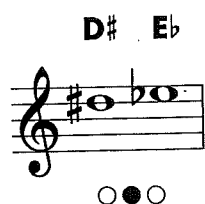
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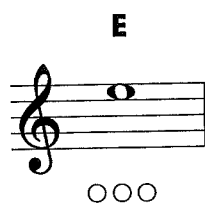
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**D $\sharp$  E $\flat$**



**E**



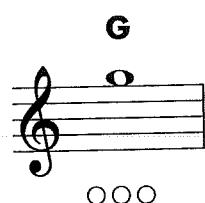
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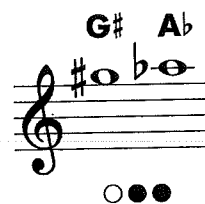
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**G**



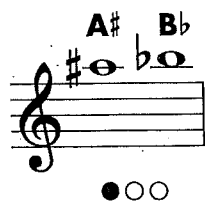
**G $\sharp$  A $\flat$**



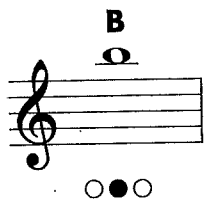
**A**



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



**B**



**C**



# SCITECH BAND 2014-2015 CALENDAR

DRAFT UPDATED 7-22-14

← Jul 2014		~ August 2014 ~					Sep 2014 ▶		
Sun	Mon	Tue	Wed	Thu	Fri	Sat			
3 Younglife Camp @ Saranac Lake, NY	4 Younglife Camp @ Saranac Lake, NY	5 Younglife Camp @ Saranac Lake, NY	6 Younglife Camp @ Saranac Lake, NY	7 Younglife Camp @ Saranac Lake, NY	8 Younglife Camp @ Saranac Lake, NY	9 Younglife Camp @ Saranac Lake, NY	1	2	
10	11	12	13	14	15	16			
17	18	19	20	21	22	23			
24	25 First Day of School	26	27 Leadership Meeting #1 @ Band Room 3:15-4:15pm	28	29	30			
31	<b>Notes:</b> (1) TBD - SciTech New Student Meet & Greet								

TBD = To Be Determined

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

**\*BOLD PERFORMANCES ARE MANDATORY**

~ September 2014 ~

Oct. 2014 ▶

◀ Aug 2014

Sun	Mon	Tue	Wed	Thu	Fri	Sat
	<b>1</b> No School	<b>2</b> Extended Day For Teachers 3:15-4:15pm	<b>3</b> MTM Mentor Training Session @ Band Room 2:30-4:00pm (Leadership Team Only)	<b>4</b>	<b>5</b> Road Crew Load Truck For Classical High Small Ensemble Performance 2:30-3:30pm	<b>6</b> Classical High Open House Small Ensemble Performance @ 2:00-5:00pm Meet @ 1:00pm (Classical High Condominiums 235 State St; Springfield, MA 01103)
<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b> MTM Mentor Training Session @ Band Room 2:30-4:00pm (Leadership Team Only)	<b>11</b>	<b>12</b>	<b>13</b>
<b>14</b>	<b>15</b> Younglife Film Shoot 1 @ Band Room 3:15-4:30pm	<b>16</b> Extended Day For Teachers 3:15-4:15pm	<b>17</b> MTM #1 @ Band Room 2:30-4:00pm	<b>18</b>	<b>19</b> Leadership Meeting #2 @ Band Room 2:30-4:00pm	<b>20</b> Band Cookout @ Mr. Bernice's House 1:00-4:00pm *Family Members Invited! 60 Fairfield Street; Springfield, MA 01108 (Near Forest Park Middle School) Raindate 9/27
<b>21</b>	<b>22</b>	<b>23</b>	<b>24</b> MTM #2 @ Band Room 2:30-4:00pm	<b>25</b>	<b>26</b> Younglife Club #1 @ Band Room 2:30-4:00pm	<b>27</b>
<b>28</b>	<b>29</b>	<b>30</b>	<b>Notes:</b> TBD; Younglife Campaigners Club on Mondays			

◀ Sep 2014	~ October 2014 ~					Nov 2014 ▶
Sun	Mon	Tue	Wed	Thu	Fri	Sat
			1 MTM #3 @ Band Room 2:30-4:00pm	2	3 Multiband Pops Concert Field Trip @ UMass 8:00am-1:30pm Band Fun Night 1 - Band Movie Night @ Band Room 2:30-4:30pm	4
5	6	7 Extended Day For Teachers 3:15-4:15pm	8 MTM #4 @ Band Room 2:30-4:00pm	9	10 Leadership Meeting #3 @ Band Room 2:30-4:00pm	11
12	13 No School	14	15 MTM #5 @ Band Room 2:30-4:00pm	16 Trip to visit the UMass Minuteman Marching Band @ UMass 4:40-6:10 (Meet @ 2:30pm in band room)	17	18
19	20 Younglife Film Shoot 2 @ Band Room 3:15-4:30pm	21 Extended Day For Teachers 3:15-4:15pm	22 MTM #6 @ Band Room 2:30-4:00pm	23 Road Crew Loads Truck for Northampton Performance 2:30-3:30pm (Keep Truck until 10/30)	24 Live Art Magazine Performance @ Northampton 7:30pm Academy of Music Theater (274 Main Street, Northampton, MA 01060) Band meet in band room @ 2:30pm -MANDATORY for Advanced Band -Road Crew Break Down/Load Truck After Performance	25
26	27 Road Crew Loads Truck for Community Foundation Performance 2:30-3:30pm	28 Road Crew Set Up Community Foundation Annual Meeting Small Ensemble Performance @ Mass Mutual Center 5:00- 7:00pm; Perform 6:15-6:35; Meet @ 2:30pm in band room -MANDATORY for Advanced Band -Road Crew Break Down/Load Truck After Performance	29 MTM #7 @ Band Room 2:30-4:00pm	30	31 Younglife Club #2 @ Band Room 2:30-4:00pm	

(1) TBD - 9th Grade Open House Meet in band room @ 4:45pm; Perform 5:30-6:00pm; Road Crew set up after school @ 2:30pm & break down after performance (MANDATORY for Advanced Band)  
(2) TBD - Upper Open House Meet in band room @ 4:45pm; Perform 5:30-6:00pm; Road Crew set up after school @ 2:30pm & break down after performance (MANDATORY for Advanced Band)  
(3) TBD - SciTech Middle School Road Shows @ Chestnut; Duggan; Forest Park; Kennedy; Kiley; Van Sickle; STEM Middle; South End Middle



◀ Oct 2014		~ November 2014 ~					Dec 2014 ▶	
Sun	Mon	Tue	Wed	Thu	Fri	Sat		
						1		
2	3	4 No School – Teacher Day TBD: Extended Day For Teachers 3:15-4:15pm	5 MTM #8 @ Band Room 2:30-4:00pm	6	7 Band Fun Night 2 - Band Movie Night @ Band Room 2:30-4:30pm	8		
9	10 Younglife Film Shoot 3 @ Band Room 3:15-4:30pm	11 No School	12 MTM #9 @ Band Room 2:30-4:00pm	13	14 Leadership Meeting #4 @ Band Room 2:30-4:00pm	15		
16	17	18 Extended Day For Teachers 3:15-4:15pm	19 MTM #11 @ Band Room 2:30-4:00pm	20	21 Younglife Club #3 @ Band Room 2:30-4:00pm	22		
23	24	25 Road Crew Load Truck & Set Up For Quadrangle Lighting Ceremony After School 2:30-5:00pm @ Springfield Museum	26 No School	27 No School	28 No School Springfield Quadrangle Lighting Ceremony @ Springfield Museum/Quadrangle (21 Edwards Street, Springfield, MA 01103) Band Meet @ 4:00pm -MANDATORY for Advanced Band -Road Crew Meet @ 2:00pm -Perform @ 5:00-6:30pm -Road Crew Load Truck After @ 6:30pm	29		
30	<b>Notes:</b> (1) TBD – High School Choice Night Small Ensemble Performance @ Van Sickle Middle School Gym (Evening) (2) TBD – Edward Orgill & Westfield State Faculty Visit							

Sun	Mon	Tue	Wed	Thu	Fri	Sat
7	1	2 Extended Day For Teachers 3:15-4:15pm	3 MTM #12 @ Band Room 2:30-4:00pm	4	5 Leadership Meeting #5 @ Band Room 2:30-4:00pm	6
8		9 Road Crew Load Truck For Winterfest After School @ 2:30-4:00pm	10 Road Crew Set Up For Winterfest After School @ Chestnut Middle School 2:30-7:00pm	11 Winterfest Dress Rehearsal Field Trip @ Chestnut Middle School 7:35-12:30pm 8th 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	12 Road Crew Break Down For Winterfest (Field Trip For Leaders Only) @ Chestnut 7:35-12:00pm	13
14	15 Band Auditions During & After School Younglife Film Shoot 4 @ Band Room 3:15-4:30pm	16 Band Auditions During & After School Extended Day For Teachers 3:15-4:15pm	17 Band Auditions During & After School	18 Band Auditions During & After School	19 Band Auditions During & After School Younglife Club #4 @ Band Room 2:30-4:00pm	20
21	22 Band Auditions During & After School	23 Band Auditions During & After School	24 No School	25 No School	26 No School	27
28	29 No School	30 No School	31 No School	<b>Notes:</b> (1) TBD - Holiday Small Ensemble Performance for "Classical Holiday" @ Classical Condominiums, 1-4pm (2) TBD - Court Square Lighting Ceremony Performance 5pm; Meet @ Court Square @ 4:00pm		

◀ Dec 2014		~ January 2015 ~					Feb 2015 ▶	
Sun	Mon	Tue	Wed	Thu	Fri	Sat		
<b>4</b>	<b>5</b> Band Auditions During & After School	<b>6</b> Band Auditions During & After School Extended Day For Teachers 3:15-4:15pm	<b>7</b> No School – Teacher Day	<b>8</b> Band Auditions During & After School	<b>9</b> Band Auditions During & After School Leadership Meeting #6 @ Band Room 2:30-4:00pm	<b>10</b>	<b>3</b>	
<b>11</b>	<b>12</b>	<b>13</b>	<b>14</b> MTM #13 @ Band Room 2:30-4:00pm	<b>15</b>	<b>16</b> Band Fun Night 3 - Band Movie Night @ Band Room 2:30-4:30pm	<b>17</b>		
<b>18</b>	<b>19</b> No School	<b>20</b> Extended Day For Teachers 3:15-4:15pm	<b>21</b> MTM #14 @ Band Room 2:30-4:00pm	<b>22</b>	<b>23</b> Younglife Film Shoot 5 @ Band Room 2:30-4:00pm	<b>24</b>		
<b>25</b>	<b>26</b> Instrument Check 3:15-4:45pm	<b>27</b> Instrument Check 3:15-4:45pm	<b>28</b> MTM #15 @ Band Room 2:30-4:00pm	<b>29</b>	<b>30</b> Younglife Club #5 @ Band Room 2:30-4:00pm	<b>31</b>		

Sun	Mon	Tue	Wed	Thu	Fri	Sat
1	2 Rehearsal For UMASS Honor Band @ SciTech 3:15-4:15pm	3 Extended Day For Teachers 3:15-4:15pm	4 MTM #16 @ Band Room 2:30-4:00pm	5	6 Rehearsal For UMASS Honor Band @ SciTech 2:30-4:00pm	7 UMASS Honor Band @ UMASS Fine Arts Center (Meet @ SciTech 5:15am) MANDATORY FOR SELECTED MEMBERS
8	9 Younglife Film Shoot 6 @ Band Room 3:15-4:30pm	10	11 MTM #17 @ Band Room 2:30-4:00pm	12	13 Leadership Meeting #7 @ Band Room 2:30-4:00pm	14
15	16 No School	17 No School	18 No School	19 No School	20 No School	21
22	23	24 New Student Outreach Calling Party @ Band Room 3:30-6:00pm Extended Day For Teachers 3:15-4:15pm	25 No School - Teacher Day	26	27 Younglife Club #6 @ Band Room 2:30-4:00pm	28

**Notes:**

(1) TBD - SPS Art Exhibition Small Ensemble Performance @ Eastfield Mall @ 5:00-6:30pm; Meet in band room @2:30pm

← Feb. 2015		~ March 2015 ~					Apr. 2015 ▶	
Sun	Mon	Tue	Wed	Thu	Fri	Sat		
1	2	3 Extended Day For Teachers 3:15-4:15pm	4 MTM #18 @ Band Room 2:30-4:00pm	5	6 Band Fun Night 4 - Band Movie Night @ Band Room 2:30-4:30pm	7		
8	9	10	11 MTM #19 @ Band Room 2:30-4:00pm	12	13 Leadership Meeting #8 @ Band Room 2:30-4:00pm	14		
15	16 Younglife Film Shoot 7 @ Band Room 3:15-4:30pm	17 Extended Day For Teachers 3:15-4:15pm	18 MTM #20 @ Band Room 2:30-4:00pm	19 MMEA All State Conference - World Trade Center, Boston, MA	20 MMEA All State Conference - World Trade Center, Boston, MA	21 MMEA All State Conference - World Trade Center, Boston, MA		
22	23	24	25 MTM #21 @ Band Room 2:30-4:00pm	26	27 Younglife Club #7 @ Band Room 2:30-4:00pm	28		
29	30	31	<b>Notes:</b> (1) TBD - Middle School Scheduling & Recruiting Visits					

← Mar 2015		~ April 2015 ~					May 2015 ▶	
Sun	Mon	Tue	Wed	Thu	Fri	Sat		
5	6 2015-2016 Leadership Letters of Intent Distributed (Letters Due Friday, April 17, 2015) Younglife Film Shoot 8 @ Band Room 3:15-4:30pm	7 Extended Day For Teachers 3:15-4:15pm	8 MTM #23 @ Band Room 2:30-4:00pm	9 Road Crew Set Up For AMP Night Performance After School 2:30-5:00pm @ SciTech Cafeteria 5th Annual AMP (Art-Music-Poetry) Night @ SciTech Cafeteria 5:00-7:00pm (Meet In Band Room @ 4:15pm) MANDATORY FOR ALL Road Crew Break Down & Set Up Band Room After AMP @ 7:00-8:00pm	10 Leadership Meeting #9 @ Band Room 2:30-4:00pm Road	11		
12	13	14	15 MTM #24 @ Band Room 2:30-4:00pm	16	17 Leadership Letters of Intent Due Younglife Club #8 @ Band Room 2:30-4:00pm	18		
19	20 No School	21 No School	22 No School	23 No School	24 No School	25		
26	27	28 Extended Day For Teachers 3:15-4:15pm	29 MTM #25 @ Band Room 2:30-4:00pm Massachusetts All State Lions Band @ Mansfield, MA Holiday Inn (31 Hampshire St, Mansfield, MA 02048)	30 Massachusetts All State Lions Band @ Mansfield, MA				

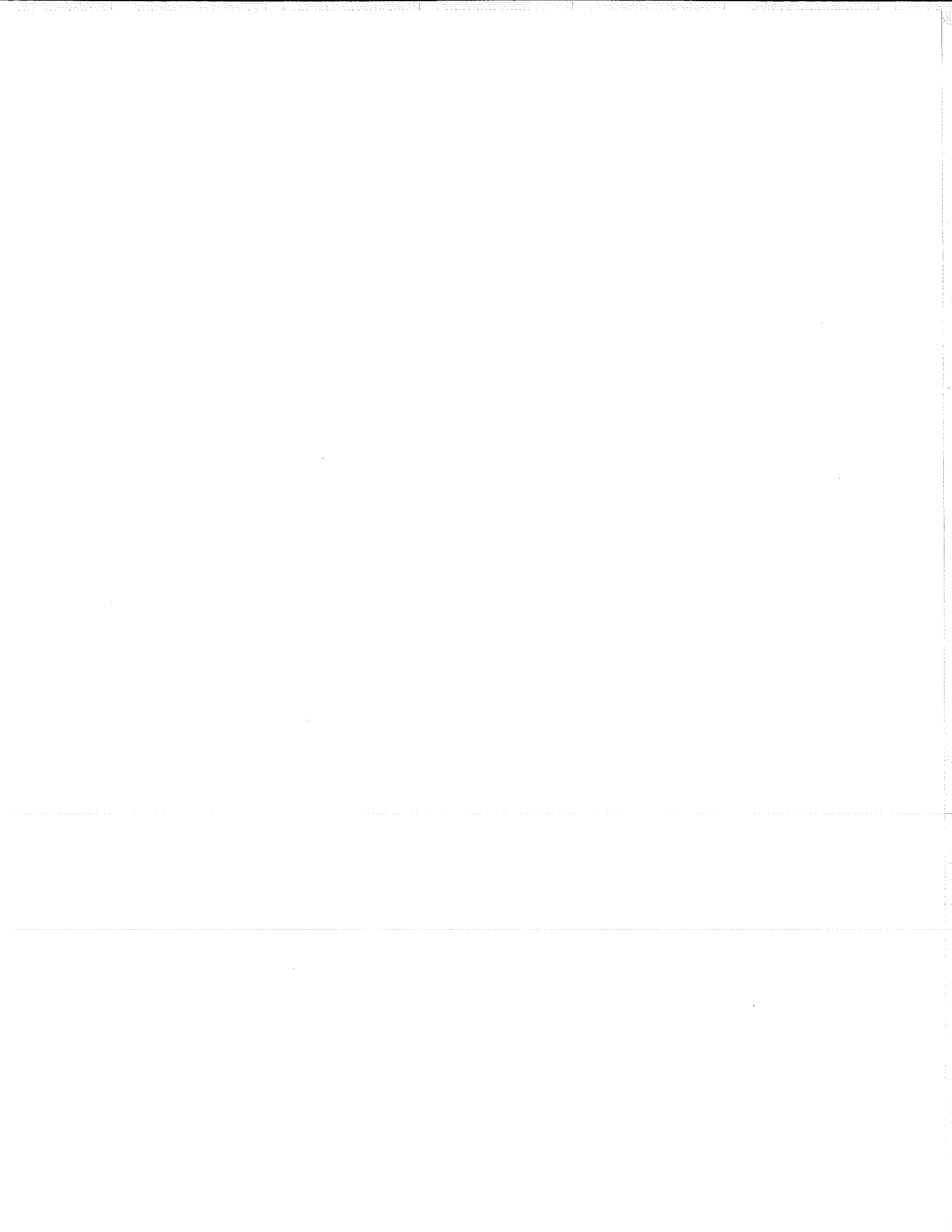
**Notes:**

- (1) TBD - Young@Heart In-School Rehearsal #1 9:10-12:20 (Periods 2-3)
- (2) TBD - Young@Heart In-School Rehearsal #2 9:10-12:20 (Periods 2-3)
- (3) TBD - Young@Heart Performance; Meet @ SciTech Sports Complex @ 2:30pm; Road Crew Meet @ SciTech @ 9:00am; Perform @ 7:00pm - John M. Greene Hall (70 Elm Street, Northampton, MA 01060)
- (4) TBD - Fundraiser For Syrian Refugee Children @ Sanctuary of The First Churches @ 3:00-5:00pm; Meet @ 11:00am.

~ May 2015 ~							Jun 2015 ▶
Sun	Mon	Tue	Wed	Thu	Fri	Sat	
<b>3</b>	<b>4</b> 2015-2016 Leadership Team Interviews After School 2:30-4:30pm	<b>5</b> 2015-2016 Leadership Team Drum Major Auditions 3:30-5:00pm Extended Day For Teachers 3:15-4:15pm	<b>6</b> Final MTM # 26 @ Band Room 2:30-4:00pm	<b>7</b>	<b>8</b> Final Leadership Meeting @ Band Room 2:30-4:00pm	<b>9</b>	
<b>10</b>	<b>11</b>	<b>12</b> Road Crew Load Truck For ArtsAlive After School 2:30-4:00pm	<b>13</b> Road Crew Set Up For ArtsAlive After School @ Chestnut Middle School 2:30-7:00pm	<b>14</b> ArtsAlive Dress Rehearsal Field Trip @ Chestnut Middle School 7:35-12:30pm <b>9th Annual ArtsAlive Concert @ Chestnut Middle School 7:00pm (Arrive @ 6:00pm)</b> <b>355 Plainfield Street; Springfield, MA 01107</b> <b>MANDATORY FOR ALL</b> Road Crew Move All Band Equipment From Lobby & Cafeteria To Auditorium After ArtsAlive	<b>15</b> Break Down For ArtsAlive (Field Trip For Leaders Only) @ Chestnut Middle School 7:35-12:00pm & Load Truck For Pancake Breakfast Performance	<b>16</b> 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) <b>MANDATORY FOR ALL</b> Road Crew meet @ 5am Road Crew Load Truck after Performance @ 10-11am	
<b>17</b>	<b>18</b> New 2015-2016 Leadership Team Posted Younglife Film Shoot 9 @ Band Room 3:15-4:30pm	<b>19</b> Extended Day For Teachers 3:15-4:15pm	<b>20</b>	<b>21</b>	<b>22</b> Younglife Club #9 @ Band Room 2:30-4:00pm	<b>23</b>	
<b>24</b>	<b>25</b> No School	<b>26</b>	<b>27</b> Road Crew Set Up For Class Day After School 2:30-5:00pm @ SciTech Gym	<b>28</b> Class Day Dress Rehearsal Field Trip @ SciTech Gym - Period 4 12:50-2:20pm <b>Final Full Band Rehearsal MANDATORY FOR ALL</b>	<b>29</b> Class Day @ SciTech Gym 7:30am <b>MANDATORY FOR ALL</b> 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)	<b>30</b>	
<b>31</b>	<b>(1) TBD - Road Crew Set Up For International Fair After School 2:30-5:00pm @ SciTech Gym</b> <b>(2) TBD - International Fair @ SciTech Gym 5:30-6:30pm; Meet in Band Room @ 5:15pm; Perform @ 6:15pm; Road Crew Break Down &amp; Set Up Band Room After International Fair @ 6:30-7:30pm</b> <b>(3) TBD - Road Crew Load Truck for Gerena Performance After School @ 2:30-3:00pm</b> <b>(4) TBD - Gerena Band Performance; Meet @ 2:30pm in the band room. (Perform @ 6pm) - Week of 18th</b>						

Sun	Mon	Tue	Wed	Thu	Fri	Sat
	<b>1</b>	<b>2</b> Road Crew Load Truck For Graduation After School 2:30-3:30pm Extended Day For Teachers 3:15-4:15pm	<b>3</b> Leadership Road Crew Field Trip For Graduation Set Up @ Symphony Hall 7:35am-12:00pm Graduation @ Symphony Hall 6:00pm (Arrive @ 5:00pm) - 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	<b>4</b> Leadership Road Crew Field Trip For Graduation Break Down @ Symphony Hall 7:35am-12:00pm	<b>5</b> Road Crew Set Up For Band Banquet After School 2:30-4:00pm @ SciTech Cafeteria 7th Annual Band Banquet @ SciTech Cafeteria 6:00pm Road Crew Break Down After Band Banquet @ SciTech Cafeteria 8:45pm	<b>6</b>
<b>7</b>	<b>8</b> Band Fun Night 5 - Band Movie Night @ Band Room 3:15-5:15pm	<b>9</b>	<b>10</b>	<b>11</b>	<b>12</b> Younglife Club #10 @ Band Room 2:30-4:00pm Camp Meeting	<b>13</b>
<b>14</b>	<b>15</b>	<b>16</b> Extended Day For Teachers 3:15-4:15pm	<b>17</b>	<b>18</b>	<b>19</b> Last Day -Includes 5 Snow Days	<b>20</b>
<b>21</b>	<b>22</b>	<b>23</b>	<b>24</b>	<b>25</b>	<b>26</b>	<b>27</b>
<b>28</b>	<b>29</b>	<b>30</b>	<b>Notes:</b>			





# 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)
<b>Bb</b>						
<b>B</b>						
<b>C</b>						
<b>C#/Db</b>						
<b>D</b>						
<b>D#/Eb</b>						
<b>E</b>						
<b>F</b>						
<b>F#/Gb</b>						
<b>G</b>						
<b>G#/Ab</b>						
<b>A</b>						

# 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-

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

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

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

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

-Chord progressions can be used in any key

# SMART MUSIC

## HOW TO LOGIN TO SMART MUSIC

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

## HOW TO USE SMART MUSIC

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

## HOW TO COMPLETE ASSIGNMENTS

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





# Holiday Solos – Duets – Trios – Quartets

## SOLOS (1+people)

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

## DUETS

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

## SOLOS, DUETS, TRIOS, QUARTETS

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

## CIRCLE YOUR CHOICE ABOVE

Names: \_\_\_\_\_

Instruments: \_\_\_\_\_

# 12 BAR BLUES

## Blues Scale

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

## 12 Bar Blues Progression

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

## 12 Bar Blues Licks

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

2) 4-b3-1

3) 1-b3-4

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

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

6) 1-b3-4-b5-5

### Solos

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

2) 4-b3-1

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

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

## Walking Bass Line - C Instruments

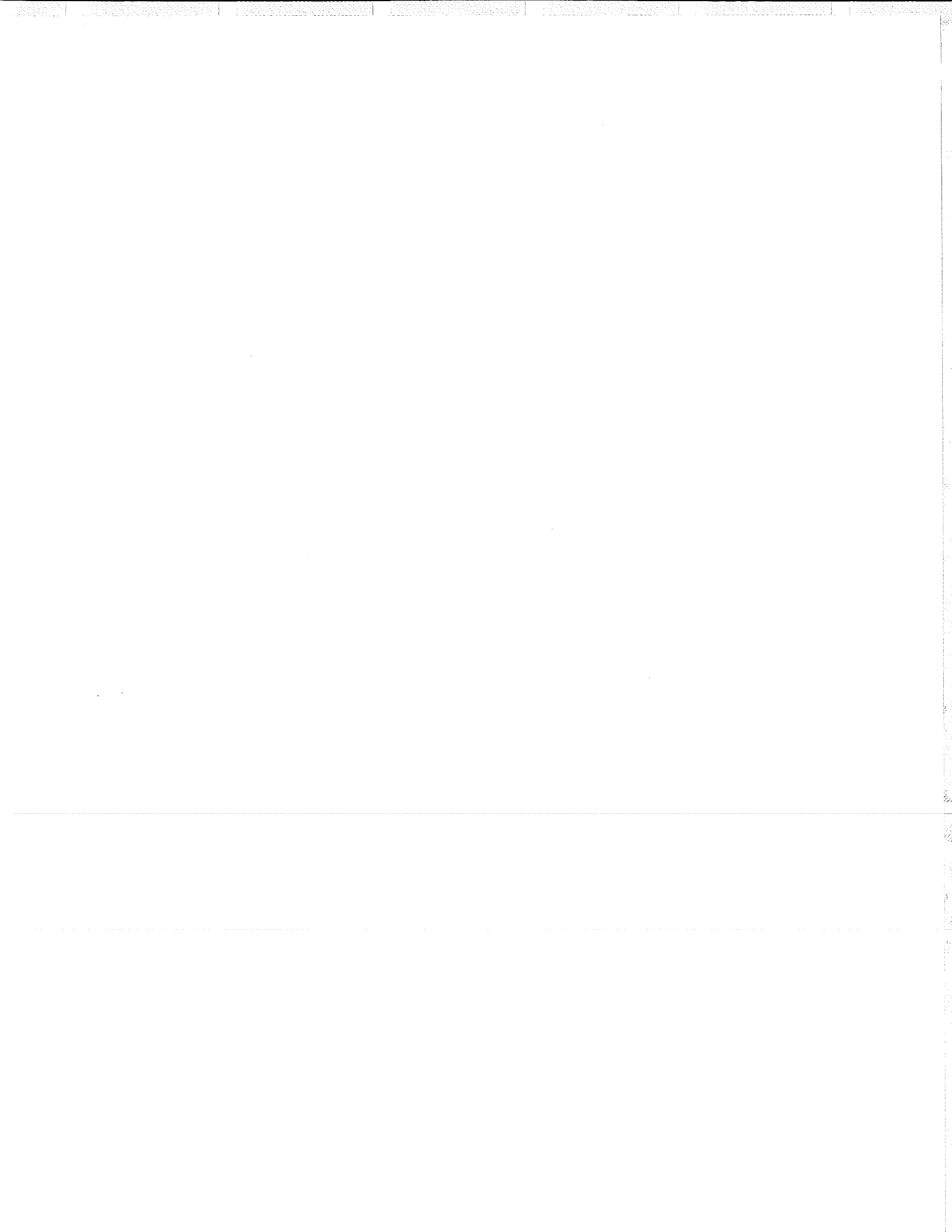
- (I) Bb D F G Ab G F D
- (I) Bb D F G Ab G F D
- (IV) Eb G Bb C Db C Bb G
- (I) Bb D F G Ab G F D
- (V) F A C D
- (IV') Eb G Bb C
- (I) Bb D F G Ab G F D

## Walking Bass Line - Bb Instruments

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

## Walking Bass Line - Eb Instruments

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



Bb INSTRUMENTS  
-LOW

# Amazing Grace

John Newton  
Traditional  
arr. R. Rodriguez & Bernice

(F) F C7 Dm B<sup>b</sup> F C7

Soprano

Alto

Tenor

Bass

7 F C F F B<sup>b</sup> F Dm F

S

A

T

B

14 F C7 F F sus4/B<sup>b</sup> F

S

A

T

B

# *SciTech Band Audition*

## **SYMPHONIC BAND AUDITION REQUIREMENTS**

- 1) Concert B<sup>b</sup> Major Scale (One Octave, Memorized) – See p. 43 in Band Handbook
- 2) B<sup>b</sup> Blues Scale (Memorized) – See p. 46 in Band Handbook
- 3) Concert B<sup>b</sup> 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<sup>b</sup> Blues Scale (Memorized) – See p. 46 in Band Handbook
- 3) Concert B<sup>b</sup> 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

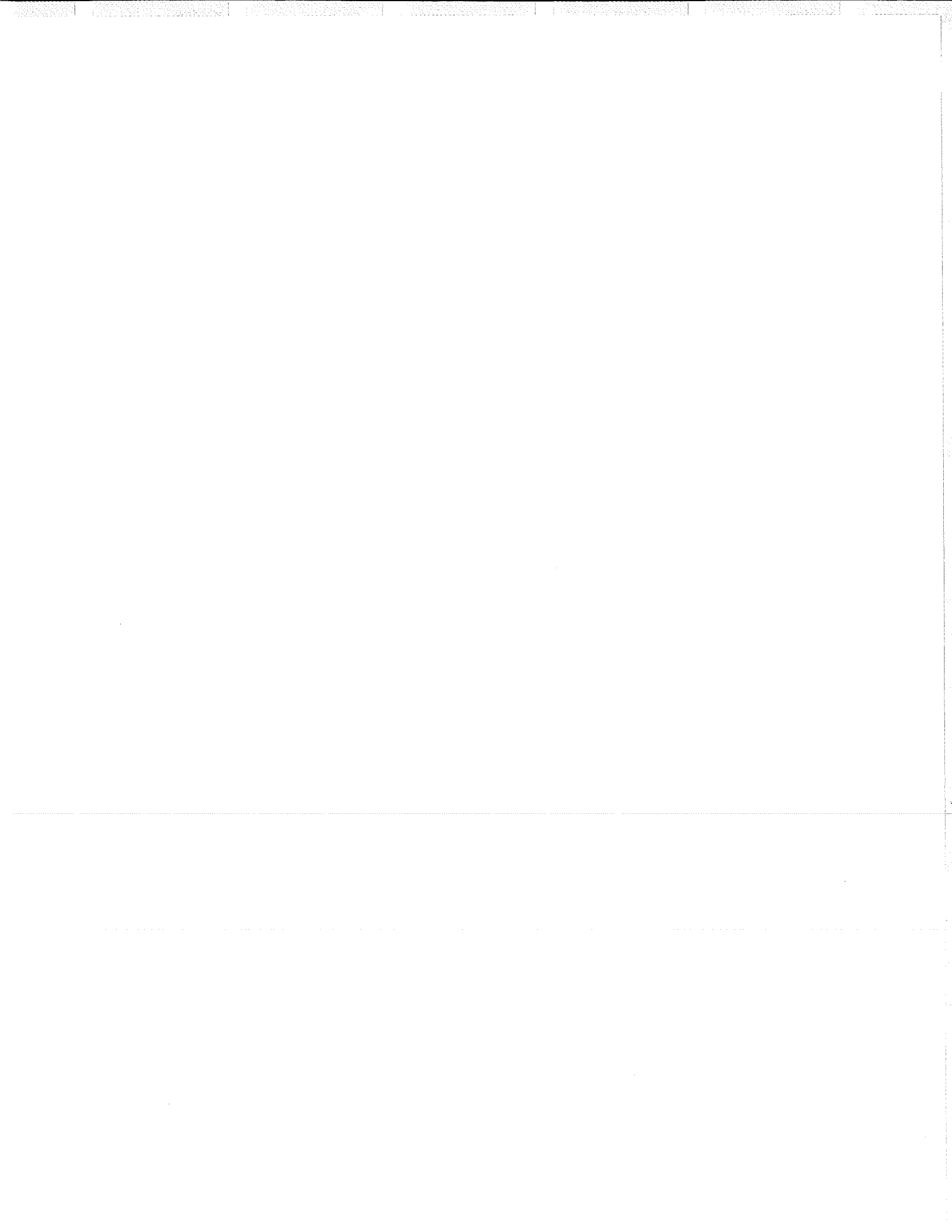
Eb Instruments: G Bb C Db D F G

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

# Audition Prepared Solo - Symphonic Band

Trumpet

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score is written for a trumpet in 4/4 time. It consists of three staves of music. The first staff begins with a treble clef and a 4/4 time signature. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The dynamic marking *mf* is placed below the first note. A slur covers the notes from G4 to G3. The second staff continues the melody with a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, and a quarter note A1. The dynamic marking *p* is placed below the final note. The third staff features a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1. The dynamic marking *f* is placed below the first note of this staff.

# Audition Prepared Solo - ADVANCED BAND

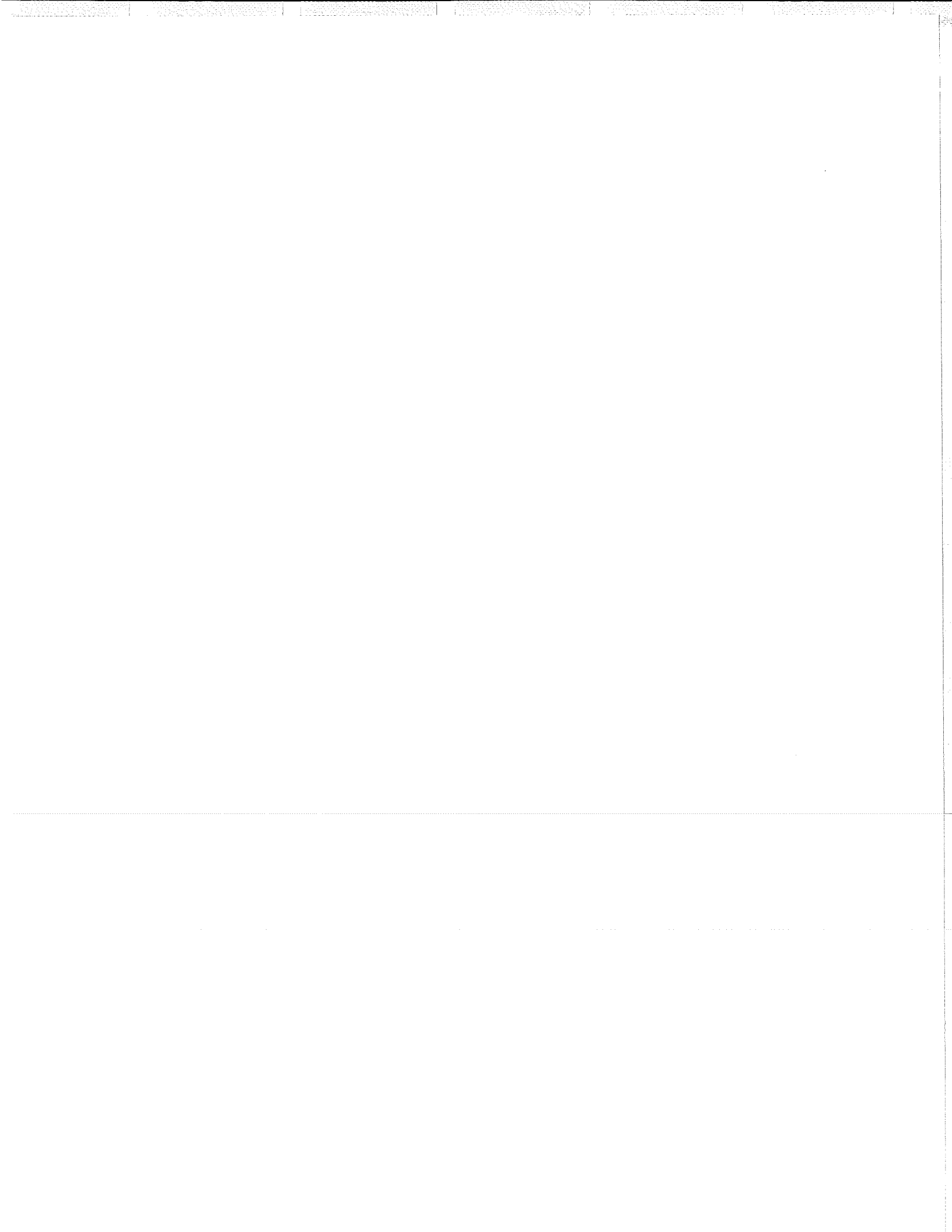
Trumpet in B $\flat$

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score is written for a Trumpet in B $\flat$  and consists of four staves of music. The key signature has one flat (B $\flat$ ) and the time signature is 4/4. The first staff begins with a *mf* dynamic and a *Moderato* tempo. The second staff starts at measure 7 with a *p* dynamic and includes the instruction "Swing!" with a triplet symbol. The third staff starts at measure 12 with a *f* dynamic. The fourth staff starts at measure 17. The score includes various musical notations such as slurs, accents, and dynamic markings.



# ANGELS WE HAVE HEARD ON HIGH

## Trumpet

Traditional French Carol

Soprano

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

Alto

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

Tenor

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

Bass

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

Recorded by JOURNEY

# ANY WAY YOU WANT IT

Words and Music by  
STEVE PERRY and NEAL SCHON  
Arranged by PAUL MURTHA

## TRUMPET I

(ROCK)

1 2 3 4 *ff*

5 *f* 6-13 14 7 21 *f* 22 23

24 25 26 27 28 *ff*

29 *f* 30 38 39 40 41 42

43 44 45 *f* 46 47

48 49 50 51 52

53 54 55 56 57

58 59 60 61 62

63 64 65 66 *ff* 67 *ff*

Recorded by JOURNEY

# ANY WAY YOU WANT IT

Words and Music by  
STEVE PERRY and NEAL SCHON  
Arranged by PAUL MURTHA

## TRUMPET 2

(ROCK)

The musical score for Trumpet 2 is written in 4/4 time. It consists of ten staves of music. The first staff begins with a circled 'ROCK' marking. The score includes various dynamics such as *f*, *mf*, and *ff*, along with accents and slurs. Measure numbers are indicated below the notes, and several measures are boxed with their respective numbers: 6, 14, 22, 30, 38, 46, 54, and 62. The piece concludes with a final double bar line and dynamic markings.

Recorded by JOURNEY

# ANY WAY YOU WANT IT

Words and Music by  
STEVE PERRY and NEAL SCHON  
Arranged by PAUL MURTHA

## TRUMPET 3

(ROCK)

The musical score for Trumpet 3 consists of ten staves of music. The first staff begins with a '(ROCK)' marking. The music is written in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo), and *fp* (for piano) are indicated throughout. Measure numbers are provided at the end of each staff: 5, 24, 29, 43, 48, 53, 58, 63, and 67. Rehearsal marks are enclosed in boxes and labeled with numbers: 6, 14, 22, 30, 38, 46, and 54. Some measures contain rests, and there are several slurs and accents used for phrasing. The score concludes with a double bar line and dynamic markings *fp* and *ff*.

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Recorded by JOURNEY

# ANY WAY YOU WANT IT

Words and Music by  
STEVE PERRY and NEAL SCHON  
Arranged by PAUL MURTHA

TRUMPET 4

(ROCK)

The musical score for Trumpet 4 consists of ten staves of music in 4/4 time. The notation includes various dynamics such as *f*, *mf*, and *ff*, along with articulations like accents and slurs. Measure numbers are indicated at the beginning of each staff and below the notes. Rehearsal marks are enclosed in boxes with numbers: 6, 14, 22, 30, 38, 46, 54, and 62. The score begins with a *f* dynamic and ends with a *ff* dynamic.

Recorded by LADY GAGA  
**BAD ROMANCE**

TRUMPET I

Words and Music by  
STEFANI GERMANOTTA and NADIR KHAYAT  
Arranged by PAUL MURTHA

**(UNISON PATTERNS)**

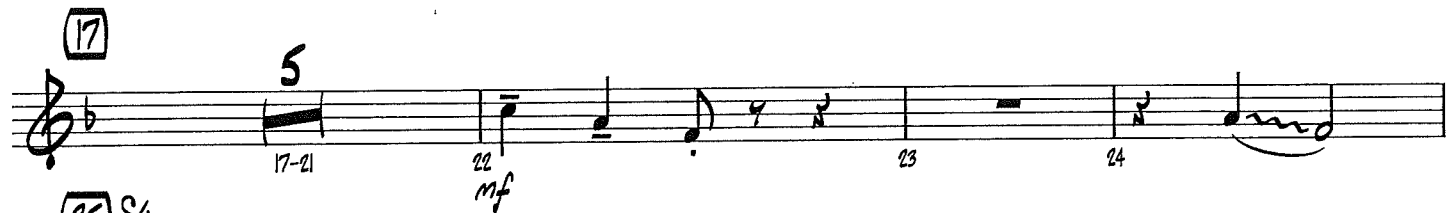
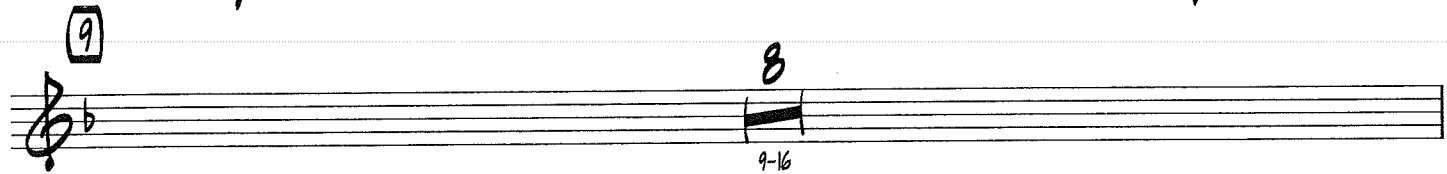
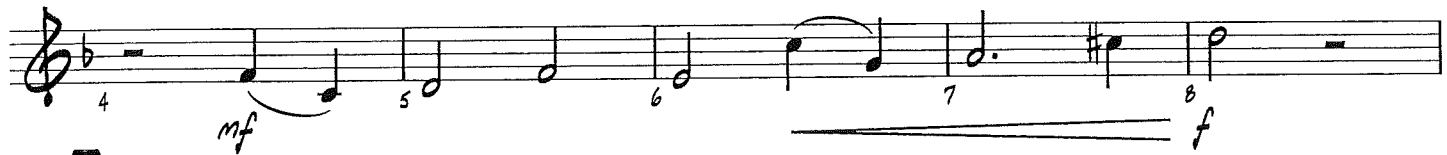
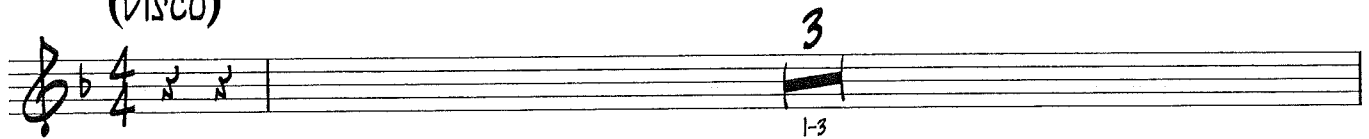
**(A)** **(DISCO)**



**(B)** **f**

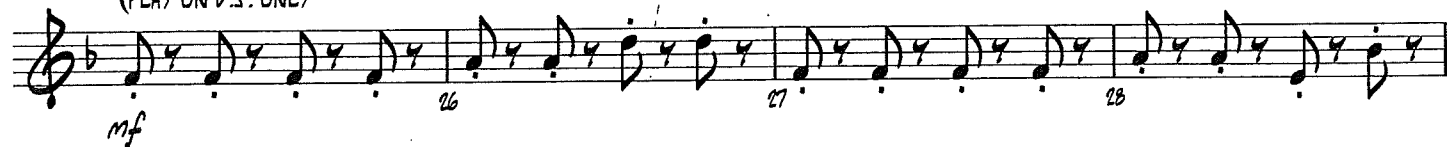


**(DISCO)**



**(25)** **mf**

**(PLAY ON D.S. ONLY)**



TRUMPET I

2 (PLAY BOTH TIMES)

29-30 31 32 *mf*

33

2

33-34 35 36 *mp*

37 38 39 40 *f*

41 42 43 44 *f*

45

3

45-47 48 49 *f*

TO CODA ⊕

49 50 51 52 *ff*

4

D.S. AL CODA

53-56

⊕ CODA

3

57-59 60 *f*

Recorded by LADY GAGA  
**BAD ROMANCE**

Words and Music by  
STEFANI GERMANOTTA and NADIR KHAYAT  
Arranged by PAUL MURTHA

TRUMPET 2

**(UNISON PATTERNS)**

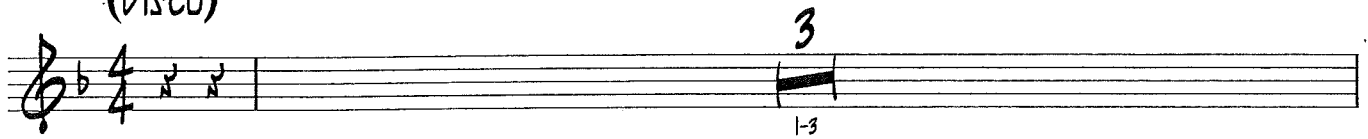
**(A) (DISCO)**



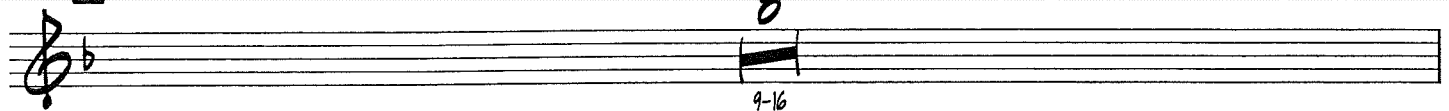
**(B)**



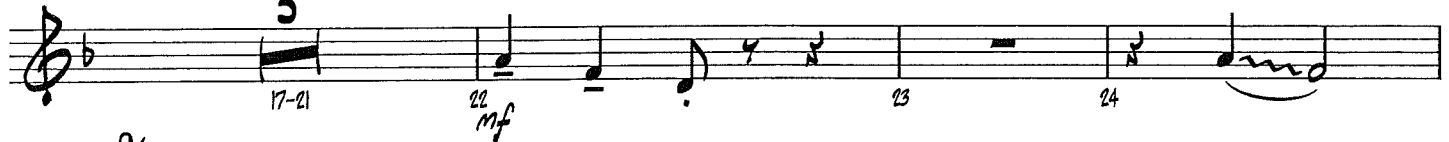
**(DISCO)**



**(9)**



**(17)**



**(25)**

**(PLAY ON D.S. ONLY)**



TRUMPET 2

2 (PLAY BOTH TIMES)

29-30 31 32

*mf*

33

2

33-34 35 36

*mp*

37 38 39 40

*f*

41 42 43 44

45

3

45-47 48

*f*

TO CODA ⊕

49 50 51 52

*ff*

4

53-56

D.S. AL CODA

⊕ CODA

3

57-59 60

*f*

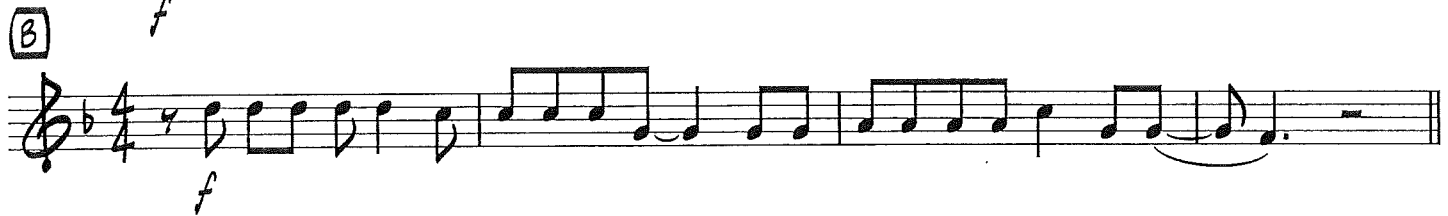
Recorded by LADY GAGA  
**BAD ROMANCE**

Words and Music by  
STEFANI GERMANOTTA and NADIR KHAYAT  
Arranged by PAUL MURTHA

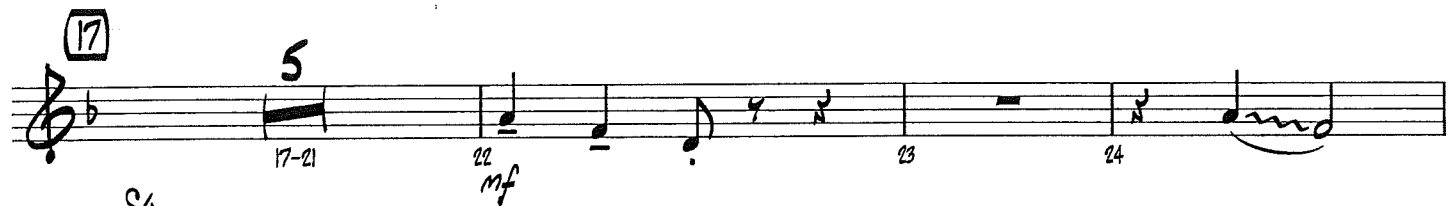
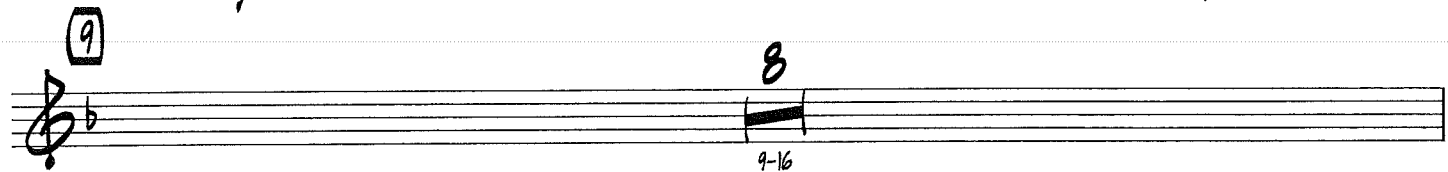
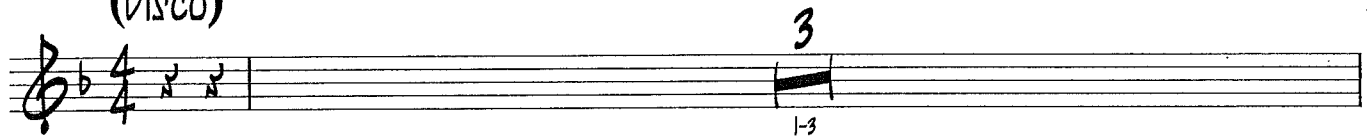
TRUMPET 3

(UNISON PATTERNS)

(A) (DISCO)



(DISCO)



TRUMPET 3

2 (PLAY BOTH TIMES)  
29-30 31 *mf* 32

33 33-34 35 *mp* 36

37 *f* 38 39 40

41 42 43 44

45 45-47 48 *f*

49 50 51 52 *ff* TO CODA ⊕

53-56 4 D.S. AL CODA

⊕ CODA

57-59 60 *f* *sfz*



# Blues By Five

Red Garland

The musical score for 'Blues By Five' is written in 4/4 time and consists of three staves. The first staff begins with a C7 chord and contains the first five bars of the melody. The second staff contains bars 6 through 10, with F7 and C7 chords indicated above the staff. The third staff contains bars 11 through 12, with G7 and C7 chords indicated above the staff. The melody is characterized by eighth and quarter notes with various rests and ties.

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

*For your use*

Four sets of blank musical staves are provided for practice, each consisting of five lines. These staves are positioned below the explanatory text and are intended for the student to write their own interpretation or improvisation of the piece.



### Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

		C <sup>7</sup>		F <sup>7</sup>		G <sup>7</sup>				C <sup>7</sup>		F <sup>7</sup>		G <sup>7</sup>			
3	b7	1	b7	3	1	b7	3	1	9	b7	3	13	3	b7	5	3	b7

### Useful Scales

C Blues Scale

1      b3      4      b5      5      b7      1

### Sample Bass Line

C <sup>7</sup>																
1	3	4	#4	5	4	3	2	1	5	6	b7	1	3	6	5	
F <sup>7</sup>					C <sup>7</sup>											
1	3	5	3	3	1	b7	6	b6	1	2	3	2	1	b7	6	b6
G <sup>7</sup>					C <sup>7</sup>								G <sup>7</sup>			
1	3	5	1	b7	6	5	b5	1	3	4	#4	1	b7	6	5	

(From Walt Disney Pictures' "THE LION KING")

# Can You Feel The Love Tonight

TRUMPET 1

Music by ELTON JOHN  
Lyrics by TIM RICE  
Arranged by JERRY NOWAK

*Very Slow*

Musical staff 1: Treble clef, 4/4 time signature. Measures 1-3. Dynamics: *mf*. Includes a handwritten '2' under the first measure and a '3' under the third measure. A slur covers measures 1-3.

Musical staff 2: Treble clef. Measures 4-5. Measure 4 has a handwritten '4' below it. Measure 5 has a circled '5' above it and a '5. 11' below it. A slur covers measures 4-5.

Musical staff 3: Bass clef. Measures 12-14. Measure 12 has a handwritten '12' below it. Measure 13 has a circled '13' above it and a '13' below it. Measure 14 has a handwritten '14' below it. Dynamics: *mf*. A slur covers measures 12-14.

Musical staff 4: Bass clef. Measures 15-17. Measure 15 has a handwritten '15' below it. Measure 16 has a handwritten '16' below it. Measure 17 has a handwritten '17' below it. Dynamics: *mf*. A slur covers measures 15-17.

Musical staff 5: Bass clef. Measures 18-20. Measure 18 has a circled '2' above it and a '18-19' below it. Measure 20 has a handwritten '20' below it. A slur covers measures 18-20.

Musical staff 6: Bass clef. Measures 21-23. Measure 21 has a circled '21' above it. Measure 22 has a circled '3' above it and a '21-23' below it. Measure 23 has a handwritten '23' below it. Dynamics: *mf*. A slur covers measures 21-23.

Musical staff 7: Bass clef. Measures 25-26. Measure 25 has a handwritten '25' below it. Measure 26 has a circled '3' above it and a '26-26' below it.

07500037

TRUMPET 1

29 *mf* 30 31 32

(33)

33-36

37 *mf* 38 39 40

(41)

41 *mf* 42 43 44

45 46-47 48 *mf*

49 50 51 52

53 54-55 56 *mf*

57 58 RIT. 59 60 *mf*

RUBATO

(ON) (OFF) A TEMPO

61 62 63 RIT.

(From Walt Disney Pictures' "THE LION KING")

# Can You Feel The Love Tonight

TRUMPET 2

Music by ELTON JOHN  
Lyrics by TIM RICE  
Arranged by JERRY NOWAK

VERY SLOW

1 mf 2 3

4 5 7

12 mf 13 14 mf

15 mf 16 17

2 18-19 20

21 3 21-23 24 mf

25 3 26-28

01500037

TRUMPET 2

29 *mf* 30 31 32

(33) 33-36

37 *mp* 38 39 40

(41) 41 42 43 44 *mf*

45 46-47 48 *mf*

(49) 49 50 51 52

53 54-55 56 *mf*

57 58 RIT. 59 60 *mf* A TEMPO

61 62 63 RIT.

(From Walt Disney Pictures' "THE LION KING")

# Can You Feel The Love Tonight

TRUMPET 3

Music by ELTON JOHN  
Lyrics by TIM RICE  
Arranged by JERRY NOWAK

*VERY SLOW*

1 *mf* 2 3

4 5 6 5-11

12 13 14 *mf*

15 16 17 *mf*

18 19 20 *mf*

21 22 23 24 *mf*

25 26 27 28 *mf*

01500037

TRUMPET 3

29 *mf* 30 31 32

(33)

33-36

37 *mf* 38 39 40

(41)

41 *mf* 42 43 *mf* 44

45 46-47 48 *mf*

(49)

49 50 51 52

53 54-55 56 *mf* A TEMPO

(50) CUE

57 58 RIT. 59 60 *mf*

RUBATO

61 62 63 RIT.

Trumpet in B $\flat$

# Solo

## Can You Feel The Love Tonight Solo

Elton John

Arr. Jerry Nowak

Very Slow

4 5 6 7

1-4 *mf*

8 9 10 11

12 13 14 15 16

17 18 19 20 21 *f*

22 23 24 25 26

27 28 29-32 33 *mf* 34

35 36 37 38

39 40 41 *f* 42



2 Trumpet

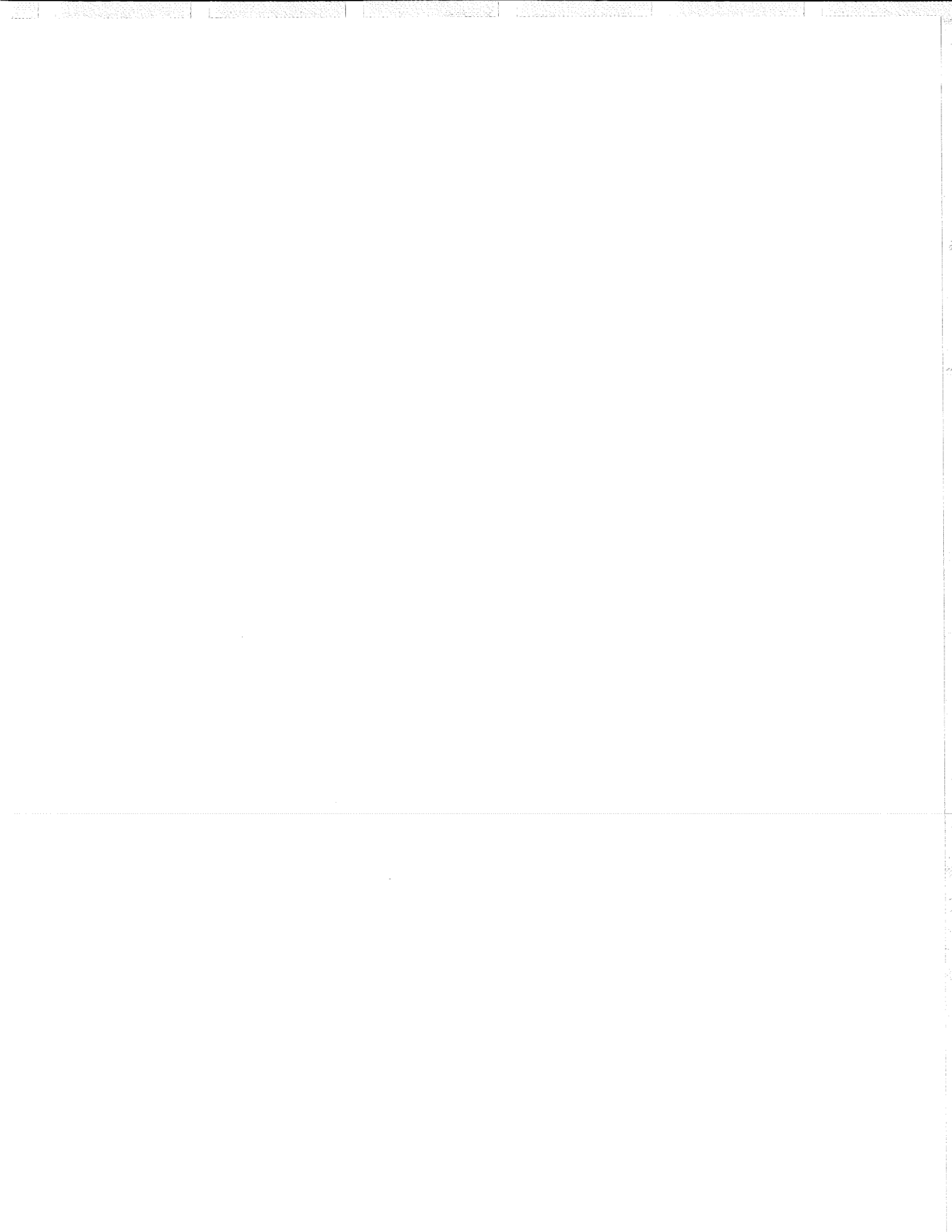
Can You Feel The Love Tonight Solo

43 44 45 46 47

48 49 50 51 52

53 54 55 56 57

58 59 60 on cue a tempo 3 61-63



# Trumpet in B $\flat$

## Canon Remix

Pachelbel / Arr. Bernice

4 5 8 13 21

*mf*

24 29 37

31 38

45 *f*

51 53 61 69 *f* 77

71 83

78

Melody - Bb  
-Trumpet  
-Clarinet  
-Tenor Sax

# Carol of The Bells

Quartet Version

arr. Turgeon & Bernice

*Soli*  
*mp*

*rit.* [A] *a tempo - Repeat 4x*  
*f*

[B]

[C] *mf* [D] *Repeat 3x*  
*f*

[E] *rit.*

The musical score is written on a single treble clef staff in common time. It begins with a *Soli* marking and a *mp* dynamic. The first four lines of music are a continuous melodic line. The fifth line starts with a *rit.* marking and a box labeled 'A', followed by a 3/4 time signature change and a *f* dynamic. This is followed by a *a tempo - Repeat 4x* instruction. The sixth line starts with a box labeled 'B'. The seventh line starts with a box labeled 'C', followed by a *mf* dynamic, and ends with a box labeled 'D' and a *Repeat 3x* instruction. The eighth line starts with a box labeled 'E' and a *rit.* marking. The score concludes with a final double bar line.

Bass Line - Bb  
-Clarinet  
-Bass Clarinet  
-Trumpet  
-Tenor Sax

# Carol of The Bells

Quartet Version

arr. Turgeon & Bernice

The musical score is written on a single treble clef staff in 4/4 time. It consists of seven lines of music. The first line begins with a whole rest followed by a half note G4, then a half note F4, and a half note E4, all beamed together. The second line continues with a half note D4, a half note C4, and a half note B3, all beamed together. The third line features a half note A3, a half note G3, and a half note F3, all beamed together. The fourth line starts with a half note E3, a half note D3, and a half note C3, all beamed together. The fifth line contains a half note B2, a half note A2, and a half note G2, all beamed together. The sixth line has a half note F2, a half note E2, and a half note D2, all beamed together. The seventh line concludes with a half note C2, a half note B1, and a half note A1, all beamed together. Dynamics include *mp*, *rit.*, *f*, and *mf*. Rehearsal marks A, B, C, D, and E are present. A 3/4 time signature change occurs at the end of the fifth line. The piece ends with a double bar line.



# Trumpet in B $\flat$

## Cheer # 1

arr. Bernice

*Watch Conductor*  
*Slow-Fast*



Recorded by COLDPLAY

# CLOCKS

TRUMPET 1

Words and Music by GUY BERRYMAN,  
JON BUCKLAND, WILL CHAMPION and CHRIS MARTIN

Arranged by JOHN WASSON

**(DRIVING ROCK)**

**(PLAY 2ND TIME ONLY)**

1 2 3 4

5 6 7 8

9 8 9-16

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

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TRUMPET I

Musical staff 1: Measures 37-40. The staff contains a melodic line with notes and rests. Measure numbers 37, 38, 39, and 40 are indicated below the staff. A dynamic marking  $ff$  is present at the end of the staff.

41

Musical staff 2: Measures 41-48. The staff contains a melodic line with notes and rests. Measure numbers 42 and 43-48 are indicated below the staff. A dynamic marking  $ff$  is present at the beginning of the staff. A large number '6' is written above the staff.

49

Musical staff 3: Measures 49-56. The staff contains a melodic line with notes and rests. Measure numbers 49-56 are indicated below the staff. A large number '8' is written above the staff.

57

Musical staff 4: Measures 57-64. The staff contains a melodic line with notes and rests. Measure numbers 57-64 are indicated below the staff. A large number '8' is written above the staff.

65

Musical staff 5: Measures 65-68. The staff contains a melodic line with notes and rests. Measure numbers 66, 67, and 68 are indicated below the staff. A dynamic marking  $f$  is present at the beginning of the staff.

Musical staff 6: Measures 69-72. The staff contains a melodic line with notes and rests. Measure numbers 69, 70, 71, and 72 are indicated below the staff.

73

Musical staff 7: Measures 73-80. The staff contains a melodic line with notes and rests. Measure numbers 73-79 and 80 are indicated below the staff. A large number '7' is written above the staff. A dynamic marking  $mf$  is present at the end of the staff.

81

Musical staff 8: Measures 81-84. The staff contains a melodic line with notes and rests. Measure numbers 82, 83, and 84 are indicated below the staff. A dynamic marking  $f$  is present at the beginning of the staff. The word 'SOLO' is written above the staff.

Musical staff 9: Measures 85-88. The staff contains a melodic line with notes and rests. Measure numbers 85, 86, 87, and 88 are indicated below the staff. A dynamic marking  $ff$  is present at the end of the staff.

89

Musical staff 10: Measures 89-93. The staff contains a melodic line with notes and rests. Measure numbers 90, 91, 92, and 93 are indicated below the staff. A dynamic marking  $sfz$  is present at the beginning of the staff, and  $ff$  is present at the end.

Recorded by COLDPLAY

# CLOCKS

TRUMPET 2

Words and Music by GUY BERRYMAN,  
JON BUCKLAND, WILL CHAMPION and CHRIS MARTIN  
Arranged by JOHN WASSON

**(DRIVING ROCK)**  
(PLAY 2ND TIME ONLY)

1 2 3 4

5 6 7 8

9 8  
9-16

17 18 19 20

mf SMOOTHLY

21 22 23 24

25 26 27 28

UNIS.

f

29 30 31 32

33 34 35 36

SOLO

37 38 39 40

TRUMPET 2

41

42 43-48

49 (SOLO - AD LIB. OR AS WRITTEN)

AbMA7 Eb Bb

50 51 52

AbMA7 Eb Bb (END SOLO)

53 54 55 56

57

57-64

65

66 67 68

69 70 71 72

73

73-74 80 mf

81 (SOLO)

82 83 84

85 86 87 88 ff

89

90 91 92 93 ff

Recorded by COLDPLAY

# CLOCKS

TRUMPET 3

Words and Music by GUY BERRYMAN,  
JON BUCKLAND, WILL CHAMPION and CHRIS MARTIN  
Arranged by JOHN WASSON

**(DRIVING ROCK)**

**(PLAY 2ND TIME ONLY)**

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TRUMPET 3

Musical staff 37-40. Measures 37, 38, 39, and 40. Includes a fermata over measure 40 and a dynamic marking *ff* at the end.

41

Musical staff 41-48. Measures 41, 42, and 43-48. Includes a fermata over measures 43-48 and a dynamic marking *ff* at the beginning.

49

Musical staff 49-56. Measures 49-56. Includes a fermata over measures 49-56.

57

Musical staff 57-64. Measures 57-64. Includes a fermata over measures 57-64.

65

Musical staff 65-68. Measures 65, 66, 67, and 68. Includes a dynamic marking *f* at the beginning.

Musical staff 69-72. Measures 69, 70, 71, and 72.

73

Musical staff 73-80. Measures 73-79 and 80. Includes a fermata over measures 73-79 and a dynamic marking *mf* at the end.

81

Musical staff 81-84. Measures 81, 82, 83, and 84. Includes a dynamic marking *f* at the beginning and a **(SOLI)** marking above measure 81.

Musical staff 85-88. Measures 85, 86, 87, and 88. Includes a dynamic marking *ff* at the end.

89

Musical staff 89-93. Measures 89, 90, 91, 92, and 93. Includes a dynamic marking *ff* at the end.

Recorded by COLDPLAY

# CLOCKS

TRUMPET 4

Words and Music by GUY BERRYMAN,  
JON BUCKLAND, WILL CHAMPION and CHRIS MARTIN  
Arranged by JOHN WASSON

(DRIVING ROCK)

(PLAY 2ND TIME ONLY)

Musical staff 1: Treble clef, 4/4 time signature. Starts with a dynamic marking 'f'. The melody consists of eighth and quarter notes with accents. Fingerings 1-5 are indicated below the notes.

Musical staff 2: Treble clef, 4/4 time signature. Continuation of the melody from staff 1. Fingerings 5-8 are indicated below the notes.

Musical staff 3: Treble clef, 4/4 time signature. Measure 9 is boxed. Measure 10-16 is a whole rest with a '7' above it.

Musical staff 4: Treble clef, 4/4 time signature. Measure 17 is boxed. Starts with a dynamic marking 'mf' and the instruction 'SMOOTHLY'. Measures 18-20 contain the melody.

Musical staff 5: Treble clef, 4/4 time signature. Measures 21-24 contain the melody.

Musical staff 6: Treble clef, 4/4 time signature. Measure 25 is boxed. Starts with a dynamic marking 'f' and the instruction '(UNIS.)'. Measures 26-28 contain the melody.

Musical staff 7: Treble clef, 4/4 time signature. Measures 29-32 contain the melody.

Musical staff 8: Treble clef, 4/4 time signature. Measure 33 is boxed. Starts with the instruction '(SOLO)'. Measures 34-36 contain the melody.

TRUMPET 4

Musical staff with notes and measures 37, 38, 39, 40. Includes a crescendo hairpin.

41

Musical staff with notes and measures 42, 43-48. Includes a *ff* dynamic marking and a bar rest for 6 measures.

49

Musical staff with a bar rest for 8 measures (49-56).

57

Musical staff with a bar rest for 8 measures (57-64).

65

Musical staff with notes and measures 66, 67, 68. Includes a *f* dynamic marking and accents.

Musical staff with notes and measures 69, 70, 71, 72. Includes accents.

73

Musical staff with notes and measures 73-79, 80. Includes a bar rest for 7 measures and a *mf* dynamic marking.

81

Musical staff with notes and measures 82, 83, 84. Includes a *f* dynamic marking, a *SOLI* marking, and accents.

Musical staff with notes and measures 85, 86, 87, 88. Includes a *ff* dynamic marking and a crescendo hairpin.

89

Musical staff with notes and measures 90, 91, 92, 93. Includes accents and a *ff* dynamic marking.

**Bb**

# 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



### Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

The image shows piano voicings for G7, C7, EbMA7, and FMA7. The first four chords are basic 3-note voicings, and the last four are rootless voicings. Each chord is shown in a grand staff with fingerings indicated below.

$\flat 7$	3	3	3	5	9	7	7
3	$\flat 7$	7	7	3	$\flat 7$	5	5
1	1	1	1	$\flat 7$	3	3	3

### Useful Scales

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

The image shows the G Blues Scale, Eb Major scale, and F Major scale. Each scale is written on a single staff with fingerings indicated below.

1  $\flat 3$  4  $\flat 5$  5  $\flat 7$  1    1 2 3 4 5 6 7 1    1 2 3 4 5 6 7 1

### Sample Bass Line

$G^7$	$C^7$	$G^7$	$C^7$
-------	-------	-------	-------

The image shows a bass line for G7 and C7 chords. The notes are written on a single staff with fingerings indicated below.

1 5 1 5  $\flat 7$  1    1 1  $\flat 7$     1 5 1 5  $\flat 7$  1    1 1  $\flat 7$

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

The image shows a bass line for EbMA7, FMA7, and G7 chords. The notes are written on a single staff with fingerings indicated below.

1 1 1 1    1 1 1    1 1 1 1 1 5  $\flat 7$  1

Featured in the Twentieth Century Fox Television Series GLEE

# DON'T STOP BELIEVIN'

## TRUMPET 1

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

The musical score is written for a single trumpet part in G major (one sharp) and 4/4 time. It begins with a 'Rock' tempo marking. The score is divided into measures, with measure numbers 1-8, 9-16, 17-23, 24, 25-32, 33-36, and 37-40 indicated. The notation includes various rhythmic values such as quarter notes, eighth notes, and rests, along with dynamic markings like *mp* and *fz*. The score concludes with a final cadence in measure 40.

TRUMPET 1

41

Musical staff 1: Measures 41-44. Treble clef, key signature of one sharp (F#). Measure 41: quarter rest, quarter note G4, quarter note A4. Measure 42: quarter rest, quarter note G4, quarter note A4. Measure 43: quarter rest, quarter note G4, quarter note A4. Measure 44: quarter note G4, quarter note A4, quarter note B4, quarter note A4.

45

Musical staff 2: Measures 45-54. Measure 45: whole note G4. Measure 46: quarter note G4, quarter note A4. Measure 47: quarter note G4, quarter note A4. Measure 48: quarter note G4, quarter note A4. Measure 49: quarter note G4, quarter note A4. Measure 50: quarter note G4, quarter note A4. Measure 51: quarter note G4, quarter note A4. Measure 52: quarter note G4, quarter note A4. Measure 53: quarter note G4, quarter note A4. Measure 54: quarter note G4, quarter note A4. Dynamics: *mp* at measure 52, *f* at measure 53.

53

Musical staff 3: Measures 55-58. Measure 55: quarter note G4, quarter note A4, quarter note B4, quarter note A4. Measure 56: quarter note G4, quarter note A4, quarter note B4, quarter note A4. Measure 57: quarter note G4, quarter note A4, quarter note B4, quarter note A4. Measure 58: quarter note G4, quarter note A4, quarter note B4, quarter note A4.

Musical staff 4: Measures 59-62. Measure 59: quarter note G4, quarter note A4, quarter note B4, quarter note A4. Measure 60: quarter note G4, quarter note A4, quarter note B4, quarter note A4. Measure 61: quarter note G4, quarter note A4, quarter note B4, quarter note A4. Measure 62: quarter note G4, quarter note A4, quarter note B4, quarter note A4.

Musical staff 5: Measures 63-66. Measure 63: quarter note G4, quarter note A4, quarter note B4, quarter note A4. Measure 64: quarter note G4, quarter note A4, quarter note B4, quarter note A4. Measure 65: quarter note G4, quarter note A4, quarter note B4, quarter note A4. Measure 66: quarter note G4, quarter note A4, quarter note B4, quarter note A4.

69

Musical staff 6: Measures 67-70. Measure 67: quarter note G4, quarter note A4, quarter note B4, quarter note A4. Measure 68: quarter note G4, quarter note A4, quarter note B4, quarter note A4. Measure 69: quarter note G4, quarter note A4, quarter note B4, quarter note A4. Measure 70: quarter note G4, quarter note A4, quarter note B4, quarter note A4.

Musical staff 7: Measures 71-74. Measure 71: quarter note G4, quarter note A4, quarter note B4, quarter note A4. Measure 72: quarter note G4, quarter note A4, quarter note B4, quarter note A4. Measure 73: quarter note G4, quarter note A4, quarter note B4, quarter note A4. Measure 74: quarter note G4, quarter note A4, quarter note B4, quarter note A4.

Musical staff 8: Measures 75-79. Measure 75: quarter note G4, quarter note A4, quarter note B4, quarter note A4. Measure 76: quarter note G4, quarter note A4, quarter note B4, quarter note A4. Measure 77: quarter note G4, quarter note A4, quarter note B4, quarter note A4. Measure 78: quarter note G4, quarter note A4, quarter note B4, quarter note A4. Measure 79: quarter note G4, quarter note A4, quarter note B4, quarter note A4. Dynamics: *ff* at measure 79. Section markers: 1. (BELL TONES) above measure 75, 2. (BELL TONES) above measure 77.

Featured in the Twentieth Century Fox Television Series GLEE

# DON'T STOP BELIEVIN'

TRUMPET 2

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

The musical score is written for Trumpet 2 in the key of D major (one sharp) and 4/4 time. It begins with a '(Rock)' marking. The score is divided into measures, with some measures grouped by brackets and numbered. Measure 1-8 is a whole rest. Measure 9-16 is a whole rest. Measure 17-23 is a whole rest. Measure 24 is a half note with an accent. Measure 25-32 is a rhythmic pattern of quarter notes with accents. Measure 33-40 is a rhythmic pattern of quarter notes with accents, ending with a melodic phrase in measures 39 and 40.

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TRUMPET 2

(41)

Musical staff 1: Measures 41-44. Treble clef, key signature of one sharp (F#). Measures 41-43 contain quarter notes with accents. Measure 44 contains eighth notes with accents.

(45)

Musical staff 2: Measures 45-54. Measure 45 has a fermata over a whole note. Measures 52-54 contain eighth notes with accents. A dynamic marking  $ff$  is present below the staff.

(53)

Musical staff 3: Measures 55-58. Treble clef, key signature of one sharp (F#). Measures 55-58 contain eighth notes with accents.

Musical staff 4: Measures 59-62. Treble clef, key signature of one sharp (F#). Measures 59-62 contain eighth notes with accents.

Musical staff 5: Measures 63-66. Treble clef, key signature of one sharp (F#). Measures 63-66 contain eighth notes with accents.

(69)

Musical staff 6: Measures 67-70. Treble clef, key signature of one sharp (F#). Measures 67-70 contain quarter notes with accents.

Musical staff 7: Measures 71-74. Treble clef, key signature of one sharp (F#). Measures 71-74 contain quarter notes with accents.

Musical staff 8: Measures 75-79. Treble clef, key signature of one sharp (F#). Measures 75-78 are marked "1. (BELL TONES)". Measure 79 is marked "2. (BELL TONES)" and includes a dynamic marking  $ff$ .

Featured in the Twentieth Century Fox Television Series GLEE

# DON'T STOP BELIEVIN'

TRUMPET 3

Words and Music by STEVE PERRY,  
NEAL SCHON and JONATHAN CAIN

Arranged by PAUL MURTHA

The musical score for Trumpet 3 is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a '(Rock)' tempo marking. The score is divided into measures, with measure numbers 1-8, 9-16, 17-23, 24, 25-28, 29-32, 33-36, 37-40, and 41-44 indicated. The notation includes various rhythmic values such as quarter notes, eighth notes, and rests, along with dynamic markings like  $f$  and  $fp$ . A fermata is placed over the final note of measure 44. The score concludes with a double bar line.

TRUMPET 3

(41)

41 42 43 44

(45) (53)

45-51 52 53 54

*mp* *cresc.* *f*

55 56 57 58

59 60 61 62

63 64 65 66

(69)

67 68 69 70

71 72 73 74

1. (BELL TONES) 2. (BELL TONES)

75 76 77 78 79

*ff*

Featured in the Twentieth Century Fox Television Series GLEE

# DON'T STOP BELIEVIN'

TRUMPET 4

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

The musical score for Trumpet 4 is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The score is divided into systems, with measure numbers and rehearsal marks indicated. The first system starts at measure 1 and includes a rehearsal mark for measures 1-8 labeled '(Rock)'. The second system starts at measure 9 and includes a rehearsal mark for measures 9-15. The third system starts at measure 16 and includes a rehearsal mark for measures 17-23 labeled '(w/TONS.)'. The fourth system starts at measure 25. The fifth system starts at measure 29. The sixth system starts at measure 33. The seventh system starts at measure 37. The score concludes at measure 40.

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# TRUMPET 4

41

41 42 43 44

45

7

53

45-51 52 53 54

*mf* *f*

55 56 57 58

59 60 61 62

63 64 65 66

69

67 68 69 70

71 72 73 74

1. (BELL TONES)

2. (BELL TONES)

75 76 77 78 79

*mf*

# Don't Stop Believin'

Bb LOW  
(Doubles Alto Sax)

arr. Murtha

Rock 9 SOLO

8

*mf*

17

13

19

25

24

*f*

33

29

35

41

45

41

*mf*

53

49

*f*

©

54

59

65

69

71

1.

77

2.

*ff*

Bb (Low)

# Express Yourself

4

A

B

C

14

D

E

19

F

26

G

31

35

H

38

I

J

42

K

48

L

M

53

N

O

60

P Repeat 8x

68

Bb (High)

# Express Yourself

**A** **B**

**C**

**D** optional 8va on bottom notes **E**

**F**

**G**

**H**

**I** **J**

**K**

**L** **M**

**N** **O**

**P** Repeat 8x

# FLY ME TO THE MOON

(In Other Words)

Words and Music by

BART HOWARD

Arranged by MICHAEL SWEENEY

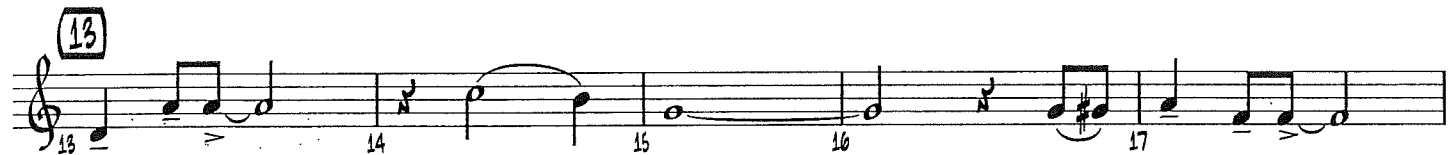
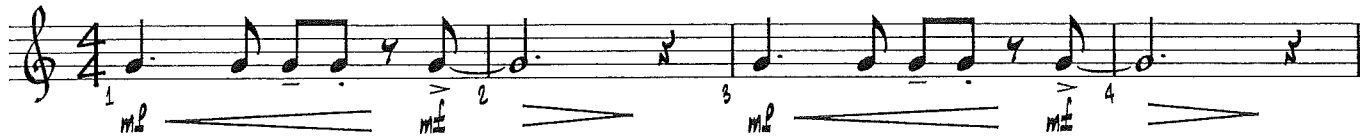
TRUMPET 1

(UNISON PATTERN)

(MODERATE LATIN)



(MODERATE LATIN)



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TRUMPET 1

To CODA  $\oplus$

28 **29** 30 31 32

33 34 35 36

37 **39** 38 39 40

41 42 43 44 45

46 **47** 48 49

D.S. AL CODA

50 51 52 53 54

$\oplus$  CODA

55 56 57 58 59

60 61 62 63 64

# FLY ME TO THE MOON

(In Other Words)

TRUMPET 2

Words and Music by  
BART HOWARD

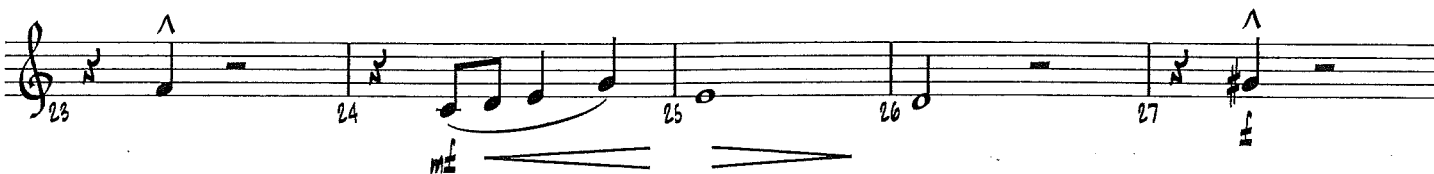
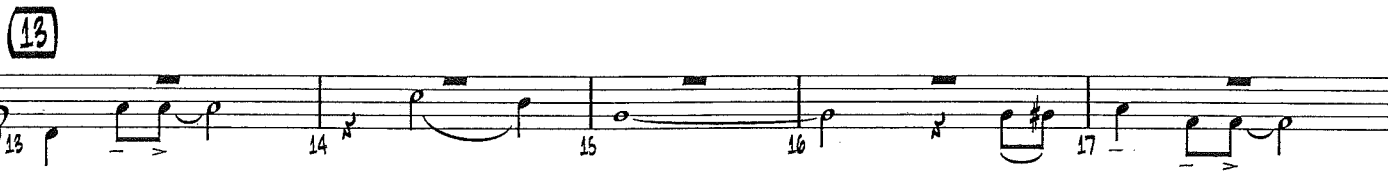
Arranged by MICHAEL SWEENEY

(UNISON PATTERN)

(MODERATE LATIN)



(MODERATE LATIN)





TRUMPET 2

(29)

Musical staff 1: Measures 28-31. Measure 28 starts with a dynamic marking of *mf*. Measure 29 has a dynamic marking of *f*. Measure 31 has a dynamic marking of *f*.

To CODA

Musical staff 2: Measures 32-36. Measure 35 has a dynamic marking of *mf*. Measure 36 has a dynamic marking of *mf*.

(39)

Musical staff 3: Measures 37-40. Measure 37 has a dynamic marking of *mf*. Measure 38 has a dynamic marking of *mf*. Measure 40 has a dynamic marking of *mf*.

Musical staff 4: Measures 41-45. Measure 43 has a dynamic marking of *mf*. Measure 44 has a dynamic marking of *mf*.

(47)

Musical staff 5: Measures 46-49. Measure 47 has a dynamic marking of *mf*. Measure 49 has a dynamic marking of *mf*.

D.S. AL CODA

Musical staff 6: Measures 50-54. Measure 54 has a dynamic marking of *fp*.

CODA

Musical staff 7: Measures 55-58. Measure 56 has a dynamic marking of *mf*. Measure 57 has a dynamic marking of *mf*. Measure 58 has a dynamic marking of *mf*.

Musical staff 8: Measures 59-64. Measure 60 has a dynamic marking of *mf*. Measure 61 has a dynamic marking of *mf*. Measure 62 has a dynamic marking of *mf*. Measure 63 has a dynamic marking of *f*. Measure 64 has a dynamic marking of *f*.

# FLY ME TO THE MOON

(In Other Words)

TRUMPET 3

Words and Music by

BART HOWARD

Arranged by MICHAEL SWEENEY

(UNISON PATTERN)

(MODERATE LATIN)



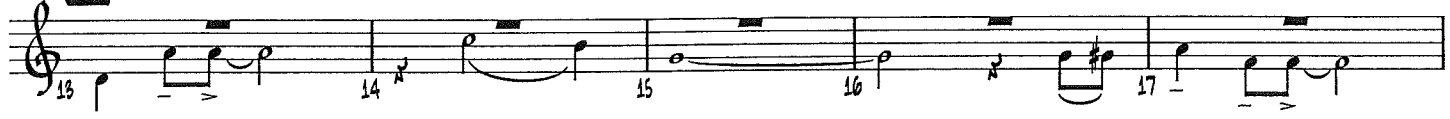
(MODERATE LATIN)



(5)

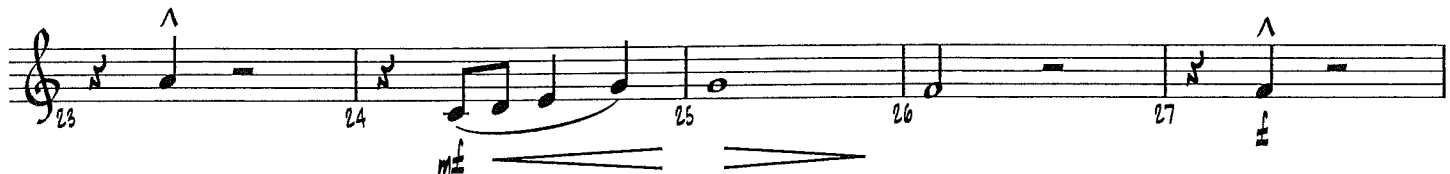


(13)



(PLAY)

(21)



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TRUMPET 3

(29)

Musical staff 1: Measures 28-31. Treble clef, 2/4 time. Measure 28 starts with a dynamic marking of *mf*. Measure 29 has a circled number (29) above it. Measure 30 has a whole rest. Measure 31 has a dynamic marking of *f*.

To CODA

Musical staff 2: Measures 32-35. Treble clef, 2/4 time. Measure 32 has a dynamic marking of *mf*. Measure 33 has a dynamic marking of *mf*. Measure 34 has a dynamic marking of *mf*. Measure 35 has a dynamic marking of *mf*.

(39)

Musical staff 3: Measures 36-40. Treble clef, 2/4 time. Measure 36 has a dynamic marking of *mf*. Measure 37 has a dynamic marking of *mf*. Measure 38 has a dynamic marking of *mf*. Measure 39 has a dynamic marking of *mf*. Measure 40 has a dynamic marking of *mf*.

Musical staff 4: Measures 41-45. Treble clef, 2/4 time. Measure 41 has a dynamic marking of *mf*. Measure 42 has a dynamic marking of *mf*. Measure 43 has a dynamic marking of *mf*. Measure 44 has a dynamic marking of *mf*. Measure 45 has a dynamic marking of *mf*.

(47)

Musical staff 5: Measures 46-50. Treble clef, 2/4 time. Measure 46 has a dynamic marking of *mf*. Measure 47 has a dynamic marking of *mf*. Measure 48 has a dynamic marking of *mf*. Measure 49 has a dynamic marking of *mf*. Measure 50 has a dynamic marking of *mf*.

D.S. AL CODA

Musical staff 6: Measures 51-54. Treble clef, 2/4 time. Measure 51 has a dynamic marking of *mf*. Measure 52 has a dynamic marking of *mf*. Measure 53 has a dynamic marking of *mf*. Measure 54 has a dynamic marking of *mf*.

CODA

Musical staff 7: Measures 55-58. Treble clef, 2/4 time. Measure 55 has a dynamic marking of *mf*. Measure 56 has a dynamic marking of *mf*. Measure 57 has a dynamic marking of *mf*. Measure 58 has a dynamic marking of *mf*.

Musical staff 8: Measures 59-64. Treble clef, 2/4 time. Measure 59 has a dynamic marking of *mf*. Measure 60 has a dynamic marking of *mf*. Measure 61 has a dynamic marking of *mf*. Measure 62 has a dynamic marking of *mf*. Measure 63 has a dynamic marking of *mf*. Measure 64 has a dynamic marking of *mf*.

Clarinet 1  
(Doubles Alto 1)

# Fly Me To The Moon

In Other Words

Arr. Michael Sweeney

Moderate Latin

1 2 3 4 5 Soli with Tpt

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 To Coda 33 34 35

36 37 38 39 40 41

42 43 44 45 46 47 48

49 50 51 52 53 54 D.S. al Coda

55 CODA 56 57 58 59 60

*mp* *mf* *mp* *mf* *mf*

*mp* *f*

*mp* *mf* *mp*

*fp*

The musical score is written for Clarinet 1 (Doubles Alto 1) in 4/4 time. It features a 'Moderate Latin' tempo. The score is divided into measures 1 through 60. Key performance instructions include 'Soli with Tpt' at measure 5, 'To Coda' at measure 33, and 'D.S. al Coda' at measure 54. Dynamic markings range from *mp* (mezzo-piano) to *fp* (fortissimo piano). The piece concludes with a 'CODA' section starting at measure 55.

2 Clarinet 1

Fly Me To The Moon

Musical score for 2 Clarinet 1, measures 61-64. The score is written on a single staff in treble clef. Measure 61 starts with a mezzo-piano (*mp*) dynamic and contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 62 contains a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. Measure 63 starts with a forte (*f*) dynamic and contains a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. Measure 64 contains a quarter note A3, a quarter note G3, a quarter note F3, and a quarter note E3. The score includes various musical notations such as slurs, accents, and dynamic markings.

# Forever Young

Measure 1 guitar only

B♭ Trumpet

3 2 3 4 5 6 7 8

9 10 11 12 13 14 15 16 17 18 19

Detailed description: The image shows a musical score for a B♭ Trumpet part of the song 'Forever Young'. The score is written on two staves in G major (one sharp) and 4/4 time. The first staff contains measures 1 through 8. Measure 1 is marked 'guitar only' and contains a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). Measures 2-8 consist of a series of quarter notes: C5, D5, E5, F5, G5, A5, B5, and C6. The second staff contains measures 9 through 19. Measures 9-15 are quarter notes: D5, E5, F5, G5, A5, B5, and C6. Measures 16-19 are half notes: D5, E5, F5, and G5. The score includes various musical notations such as stems, beams, slurs, and fingerings.

# Forever Young

Tenor Saxophone

Measure 1 guitar only

The image shows a musical score for Tenor Saxophone in 4/4 time, key of D major. The score is divided into two staves. The first staff contains measures 1 through 8. Measure 1 is marked 'Measure 1 guitar only' and contains a whole rest. Measures 2 through 8 contain a melodic line starting on D4, moving up stepwise to A4, then down to G4, F4, E4, D4, C4, and B3. Measure 9 is marked '9' and contains a whole rest. Measures 10 through 19 contain a melodic line starting on D4, moving up stepwise to A4, then down to G4, F4, E4, D4, C4, and B3. Measures 17, 18, and 19 are marked with a fermata.

Trumpet / Clarinet / Bass Clarinet

?



1) Name \_\_\_\_\_

2) Write in note names...

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

4) Play the piece...



142 **Bb**  
(MED.)

# HEART AND SOUL

- HOAGY CARMICHAEL  
FRANK LEISSER

Handwritten musical score for "Heart and Soul" in Bb major, 4/4 time. The score consists of eight staves of music with various chords and melodic lines. The chords are: G, E-7, A-7, D7, Gmaj7, E-7, A-7, D7, B-7, E-7, A-7, D7, G, E-7, A-7, D7, G, A-7, D7, Gmaj7, D-7, G7, Cmaj7, B7, E7, A7, D7, G7, C7, B7, Cmaj7, B7, E7, A7, D7, G7, C7, D7, G, E-7, A-7, D7, Gmaj7, E-7, A-7, D7, B-7, E-7, A-7, D7, B7#5, E7, A-7, D7, G, (E-7, A-7, D7).

Recorded by THE JACKSON 5  
**I WANT YOU BACK**

TRUMPET I

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

(FUNKY R&B)

4  
1-4

5 *f* 6 7 8

9 10 11 12

(13) 7 (21)  
13-19 20 22 *mf*

23 24 25 26

27 28 29 30 *f* *ff*

(31) (UNIS.)  
*f* 32 33 34

TRUMPET I

Musical staff 1: Measures 35-37. Treble clef, key signature of two flats. Measure 35 starts with a *mf* dynamic. Measures 36 and 37 contain eighth-note patterns with accents.

Musical staff 2: Measures 38-41. Measure 39 is circled. Measure 38 starts with a *mf* dynamic. Measures 40 and 41 contain eighth-note patterns with accents.

Musical staff 3: Measures 42-45. Measure 42 starts with a *mf* dynamic. Measures 43-45 contain eighth-note patterns with accents.

Musical staff 4: Measure 46 is circled. Measures 46-49 are indicated by a bracket with the number 4 above it, suggesting a four-measure rest.

Musical staff 5: Measures 50-52. Measure 50 starts with a *mf* dynamic. Measure 52 ends with a *f* dynamic. Measures 50-52 contain eighth-note patterns with accents.

Musical staff 6: Measures 53-55. Measure 54 is circled. Measure 53 starts with a *mf* dynamic. Measure 55 ends with a *ff* dynamic. Measures 53-55 contain eighth-note patterns with accents.

Musical staff 7: Measures 56-59. Measures 56-59 contain eighth-note patterns with accents.

Musical staff 8: Measures 60-65. Measure 60 starts with a *mf* dynamic. Measures 61-63 are indicated by a bracket with the number 3 above it, suggesting a three-measure rest. Measure 64 ends with a *f* dynamic. Measure 65 ends with a *ff* dynamic. Measures 60-65 contain eighth-note patterns with accents.

Recorded by THE JACKSON 5  
**I WANT YOU BACK**

TRUMPET 2

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

(FUNKY R&B)

5 *f* 6 7 8

9 10 11 12

13 13-19 20 21 22 *mf*

23 24 25 26

27 28 29 30 *f* *ff*

31 (UNIS.) 32 33 34 *f*

TRUMPET 2

Recorded by THE JACKSON 5

# I WANT YOU BACK

TRUMPET 3

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

(FUNKY R&B)

TRUMPET 3

Musical staff 1: Measures 35-37. Treble clef, key signature of two flats. Measure 35 starts with a circled '35'. Measures 36 and 37 are marked with circled numbers '36' and '37' respectively. The music features eighth and sixteenth notes with accents and slurs.

Musical staff 2: Measures 38-41. Treble clef, key signature of two flats. Measure 38 starts with a circled '38'. Measure 39 is circled and contains the number '39'. Measures 40 and 41 are marked with circled numbers '40' and '41' respectively. The music features eighth and sixteenth notes with accents and slurs.

Musical staff 3: Measures 42-45. Treble clef, key signature of two flats. Measures 42, 43, 44, and 45 are marked with circled numbers '42', '43', '44', and '45' respectively. The music features eighth and sixteenth notes with accents and slurs.

Musical staff 4: Measure 46-49. Treble clef, key signature of two flats. A circled '46' is at the start. A bracket above the staff spans measures 46-49, with a circled '4' above it. The number '46-49' is written below the staff.

Musical staff 5: Measures 50-52. Treble clef, key signature of two flats. Measures 50, 51, and 52 are marked with circled numbers '50', '51', and '52' respectively. Dynamics include *mf* and *f*. The music features eighth and sixteenth notes with accents and slurs.

Musical staff 6: Measures 53-55. Treble clef, key signature of two flats. Measure 53 starts with a circled '53'. Measure 54 is circled and contains the number '54'. Measure 55 is marked with a circled '55'. Dynamics include *ff*. The music features eighth and sixteenth notes with accents and slurs.

Musical staff 7: Measures 56-59. Treble clef, key signature of two flats. Measures 56, 57, 58, and 59 are marked with circled numbers '56', '57', '58', and '59' respectively. The music features eighth and sixteenth notes with accents and slurs.

Musical staff 8: Measures 60-65. Treble clef, key signature of two flats. Measure 60 starts with a circled '60'. Measures 61-63 are bracketed together with a circled '3' above them. Measures 64 and 65 are marked with circled numbers '64' and '65' respectively. Dynamics include *f* and *ff*. The music features eighth and sixteenth notes with accents and slurs.

Recorded by THE JACKSON 5  
**I WANT YOU BACK**

TRUMPET 4

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

(FUNKY R&B)

5 *f* 6 (4) 7 8

9 10 11 12

13-19 20 21 *mf* 22

23 24 25 26

27 28 29 30 *f* *ff*

31 (UNIS.) 32 33 34 *f*

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TRUMPET 4

Musical staff 1: Measures 35-37. Treble clef, key signature of two flats. Measure 35 starts with a B-flat. The staff contains eighth and quarter notes with accents and slurs. Measure 37 has a dynamic marking of *f*.

Musical staff 2: Measures 38-41. Treble clef, key signature of two flats. Measure 38 starts with a B-flat. The staff contains eighth and quarter notes with accents and slurs. Measure 39 is circled in the original score. Measure 41 has a dynamic marking of *f*.

Musical staff 3: Measures 42-45. Treble clef, key signature of two flats. Measure 42 starts with a B-flat. The staff contains eighth and quarter notes with accents and slurs. Measure 45 has a dynamic marking of *f*.

46 (SOLO - AD LIB. OR AS WRITTEN)

Musical staff 4: Measures 46-48. Treble clef, key signature of two flats. Measure 46 starts with a B-flat. The staff contains eighth and quarter notes with accents and slurs. Measure 48 has a dynamic marking of *f*.

Musical staff 5: Measures 49-51. Treble clef, key signature of two flats. Measure 49 starts with a B-flat. The staff contains eighth and quarter notes with accents and slurs. Measure 51 has a dynamic marking of *f*.

(END SOLO) 54

Musical staff 6: Measures 52-56. Treble clef, key signature of two flats. Measure 52 starts with a B-flat. The staff contains eighth and quarter notes with accents and slurs. Measure 54-55 is marked with a '2' above the staff. Measure 56 has a dynamic marking of *ff*.

Musical staff 7: Measures 57-60. Treble clef, key signature of two flats. Measure 57 starts with a B-flat. The staff contains eighth and quarter notes with accents and slurs. Measure 60 has a dynamic marking of *f*.

Musical staff 8: Measures 61-65. Treble clef, key signature of two flats. Measure 61-63 is marked with a '3' above the staff. Measure 64 has a dynamic marking of *f*. Measure 65 has a dynamic marking of *ff*.

# I Want You Back

A. Mizell, B. Gordy, D. Richards

Clarinet in B $\flat$   
-Doubles Alto Sax

Recorded by The Jackson 5

J. Wasson

Funky R&B  $\text{♩} = 100$

The musical score is written for Clarinet in B $\flat$  and Alto Saxophone. It is in 4/4 time with a tempo of 100 beats per minute. The key signature has two flats (B $\flat$  major or D $\flat$  minor). The score consists of nine staves of music. The first staff begins with a measure rest of 8 measures, followed by a series of eighth and sixteenth notes, marked with a forte (*f*) dynamic. The second staff starts at measure 13 and features a mezzo-forte (*mf*) dynamic. The third staff continues the melodic line. The fourth staff starts at measure 21. The fifth staff starts at measure 31. The sixth staff begins with a forte (*f*) dynamic and includes a triplet of eighth notes. The seventh staff starts at measure 39 and also features a triplet. The eighth staff starts at measure 46. The final staff concludes with a *subito mp* dynamic marking and a *grad. cresc.* (gradual crescendo) instruction.

This musical score is for the Clarinet part of the second page of the song "I Want You Back". It consists of five staves of music in a 7/8 time signature with a key signature of one flat (B-flat). The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together, and rests. Dynamic markings include *f* (forte) and *ff* (fortissimo). A circled measure number "54" is located at the end of the second staff. A second ending bracket labeled "2" is present at the end of the fourth staff. The piece concludes with a double bar line at the end of the fifth staff.

Melody B♭  
LOW

# La Copa De La Vida

The Cup of Life  
As Recorded by Ricky Martin

Desmond Child,  
Robi Rosa,  
& Luis Gomes Escolar  
arr. Bernice

Samba (♩ = 120) [A]



[B]

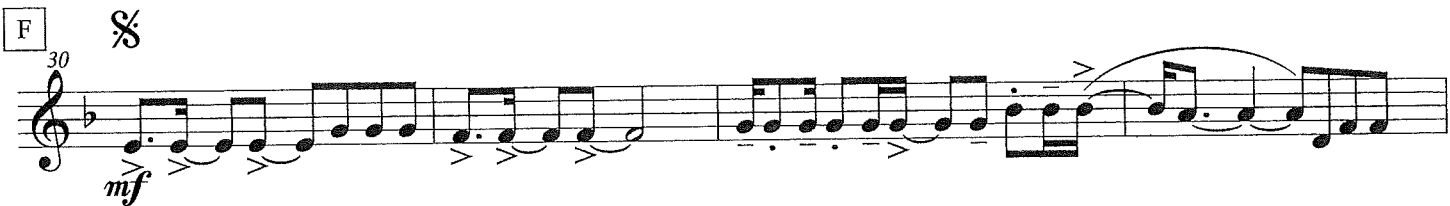


[C]

[D]



[E]



To Coda (On 3rd Time) [G]



H

Musical staff H, measures 43-47. Treble clef, key signature of two flats. The staff contains a melodic line with eighth and sixteenth notes, including slurs and accents. The piece concludes with a repeat sign.

Solos (begin 2nd time)

I

A7 D m A7 D m

Musical staff I, measures 48-51. Treble clef, key signature of two flats. Labeled "optional bass line". Includes a "play 2nd & 3rd time only" instruction. The staff contains a melodic line with eighth notes and slurs. The piece concludes with a repeat sign.

J

*f* A7 D m A7 D m *D.S. al Coda*

Musical staff J, measures 52-56. Treble clef, key signature of two flats. Labeled "optional bass line". Includes a first ending bracket (1.) and a second ending bracket (2.). The piece concludes with a repeat sign.

K  $\oplus$  Coda

Musical staff K, measures 57-60. Treble clef, key signature of two flats. Labeled "Coda". Includes a *ff* dynamic marking. The staff contains a melodic line with eighth notes and slurs. The piece concludes with a repeat sign.

Musical staff K continuation, measures 61-64. Treble clef, key signature of two flats. Includes a first ending bracket (1.). The staff contains a melodic line with eighth notes and slurs. The piece concludes with a repeat sign.

Musical staff L, measures 65-69. Treble clef, key signature of two flats. Includes a second ending bracket (2.) and a *ff* dynamic marking. The staff contains a melodic line with eighth notes and slurs. The piece concludes with a repeat sign.

Musical staff M, measures 70-74. Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and slurs. The piece concludes with a repeat sign.

Melody Bb  
HIGH

# La Copa De La Vida

The Cup of Life  
As Recorded by Ricky Martin

Desmond Child,  
Robi Rosa,  
& Luis Gomes Escolar  
arr. Bernice

Samba (♩ = 120) A

*ff*

B C

15 D

E

20 *mp*

25

F  $\S$

30 *mf*

34

To Coda (On 3rd Time) G

38 *f*

2014

43 H

Musical staff 43-47: Treble clef, B-flat key signature. Measures 43-47 contain a melodic line with eighth and sixteenth notes, slurs, and accents. A box labeled 'H' is above measure 44.

I Solos (begin 2nd time)

48 A7 D m A7 D m

optional bass line

Musical staff 48-51: Treble clef, B-flat key signature. Measures 48-51 contain a melodic line with slurs and accents. Chord symbols A7, D m, A7, D m are placed above the staff. The text 'optional bass line' is written below the staff.

*f* play 2nd & 3rd time only

J

52 A7 D m A7 D m D.S. al Coda

optional bass line

1. 2.

Musical staff 52-56: Treble clef, B-flat key signature. Measures 52-56 contain a melodic line with slurs and accents. Chord symbols A7, D m, A7, D m are placed above the staff. The text 'optional bass line' is written below the staff. A first ending bracket labeled '1.' spans measures 54-55, and a second ending bracket labeled '2.' spans measures 55-56. The instruction 'D.S. al Coda' is written above the staff.

K Coda

57

Musical staff 57-60: Treble clef, B-flat key signature. Measures 57-60 contain a melodic line with slurs and accents. The instruction 'ff' is written below the staff.

61

1.

Musical staff 61-64: Treble clef, B-flat key signature. Measures 61-64 contain a melodic line with slurs and accents. A first ending bracket labeled '1.' spans measures 63-64.

L

65

2.

Musical staff 65-69: Treble clef, B-flat key signature. Measures 65-69 contain a melodic line with slurs and accents. A second ending bracket labeled '2.' spans measures 65-66. The instruction 'ff' is written below the staff.

M

70

Musical staff 70-74: Treble clef, B-flat key signature. Measures 70-74 contain a melodic line with slurs and accents. The instruction 'ff' is written below the staff.

# La Copa De La Vida

Desmond Child,  
Robi Rosa,  
& Luis Gomes Escolar  
*arr. Bernice*

Countermelody Bb  
LOW

The Cup of Life  
As Recorded by Ricky Martin

Samba (♩ = 120)

A B C D

Musical staff A-D: Samba rhythm with measures of 4, 5, 4, 4, 4.

Musical staff E: Measure 22, *mf* dynamics, accents.

Musical staff F: Measure 30, *f* dynamics, accents.

To Coda (On 3rd Time) ⊕

G H I Solos (begin 2nd time)

Musical staff G-I: Measure 39, *f* dynamics, accents.

Musical staff J: Measure 52, *f* dynamics, *D.S. al Coda*.

Musical staff 55: First and second endings.

Musical staff K: Coda, play 2nd time only, *f* dynamics, accents.

Musical staff L-M: Measure 61, *f* dynamics, accents.



# La Copa De La Vida

Desmond Child,  
Robi Rosa,  
& Luis Gomes Escolar  
*arr. Bernice*

Countermelody Bb  
HIGH

The Cup of Life  
As Recorded by Ricky Martin

Samba (♩ = 120)

A

B

C

D

Musical staff A-D: Samba rhythm with measures 4, 5, 4, 4, 4.

E

Musical staff E: Measure 22, *mf* dynamics.

F

Musical staff F: Measure 30, *f* dynamics.

To Coda (On 3rd Time) ⊕

G

H

I

Solos (begin 2nd time)

Musical staff G-I: Measure 39, *f* dynamics.

J

Musical staff J: Measure 52, *f* dynamics.

*D.S. al Coda*

Musical staff: Measure 55, first and second endings.

K ⊕ Coda

play 2nd time only

Musical staff K-L-M: Measure 57, *f* dynamics.

Musical staff: Measure 61, *f* dynamics.

Bass Line Bb  
LOW

# La Copa De La Vida

Desmond Child,  
Robi Rosa,  
& Luis Gomes Escolar  
arr. Bernice

The Cup of Life  
As Recorded by Ricky Martin

Samba (♩ = 120)

A

B

Musical staff for measures 1-13. It begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The tempo is marked 'Samba (♩ = 120)'. Above the staff, measure numbers 4 and 5 are indicated. Boxed letters 'A' and 'B' are placed above measures 4 and 5 respectively. The staff contains a series of notes, including a four-measure rest in measure 4, followed by notes in measures 5-13. Dynamics include *ff* and accents (>).

Musical staff for measures 14-18. It begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. Measure 14 is marked with a boxed letter 'C'. The staff contains a continuous eighth-note bass line. A boxed letter 'D' is placed above measure 18, with the instruction 'play D-E 1st time only' to its right.

Musical staff for measures 19-23. It begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. Measure 19 is marked with a boxed letter 'E'. The staff contains a continuous eighth-note bass line. The dynamic marking *mp* is placed below the staff.

Musical staff for measures 24-28. It begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. Measure 24 is marked with a boxed letter 'F'. The staff contains a continuous eighth-note bass line.

Musical staff for measures 29-32. It begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. Measure 29 is marked with a boxed letter 'F' and a repeat sign (∞). The staff contains a continuous eighth-note bass line. The dynamic marking *mf* is placed below the staff.

Musical staff for measures 33-36. It begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. Measure 33 is marked with a boxed letter 'G'. The staff contains a continuous eighth-note bass line.

To Coda (On 3rd Time) ⊕ G

Musical staff for measures 37-40. It begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. Measure 37 is marked with a boxed letter 'G'. The staff contains a continuous eighth-note bass line. The dynamic marking *f* is placed below the staff.

Musical staff for measures 41-44. It begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. Measure 41 is marked with a boxed letter 'H'. The staff contains a continuous eighth-note bass line.

**I** Solos (begin 2nd time)  
play 2nd & 3rd time only

46

Musical staff 46-49: Treble clef, B-flat key signature. Measures 46-49 contain a rhythmic pattern of eighth notes. A repeat sign is at the end of measure 49. Measure 50 begins with a dynamic marking *f*.

50

**J**

Musical staff 50-53: Treble clef, B-flat key signature. Measures 50-53 contain a rhythmic pattern of eighth notes. A repeat sign is at the end of measure 53. Measure 54 begins with a dynamic marking *f*.

*D.S. al Coda*

54

1. 2.

Musical staff 54-56: Treble clef, B-flat key signature. Measures 54-56 contain a rhythmic pattern of eighth notes. A first ending bracket covers measures 55-56, with a second ending bracket covering measures 57-58.

**K**  $\Phi$  Coda

57

*ff*

Musical staff 57-61: Treble clef, B-flat key signature. Measures 57-61 contain a rhythmic pattern of eighth notes. A dynamic marking *ff* is present at the start of measure 57.

62

1. 2. 4

Musical staff 62-65: Treble clef, B-flat key signature. Measures 62-65 contain a rhythmic pattern of eighth notes. A first ending bracket covers measures 64-65, with a second ending bracket covering measures 66-67. A dynamic marking *ff* is present at the start of measure 62.

**M**

70

*ff*

Musical staff 70-73: Treble clef, B-flat key signature. Measures 70-73 contain a rhythmic pattern of eighth notes. A dynamic marking *ff* is present at the start of measure 70.

Recorded by BRUNO MARS  
**LOCKED OUT OF HEAVEN**

TRUMPET I

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

(ROCK)

1 2 3 4 5 6 7 8

9-15 16 f

17-24

25-31 32 f

33 34 35 36 37 38 39 40

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TRUMPET I

41

42 43 44

45 46 47 48

TO CODA ⊕

49

50 51 52

*f*

53

53-58 59 60 61-63

*mf* *f*

64 65-66 67 68

*f* *mf* *f*

D.S. AL CODA

⊕ CODA

69 70 71 72

*f*

73 74 75 76

*ff*

Recorded by BRUNO MARS  
**LOCKED OUT OF HEAVEN**

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

TRUMPET 2

(ROCK)

9

17

25

33

TRUMPET 2

41

Musical staff 41-44. Measures 42, 43, and 44 are numbered. The staff contains eighth and quarter notes with various articulations.

TO CODA ⊕

Musical staff 45-48. Measures 45, 46, 47, and 48 are numbered. The staff contains eighth and quarter notes with various articulations.

49

Musical staff 50-52. Measures 50, 51, and 52 are numbered. A dynamic marking *f* is present. A hairpin crescendo is shown below the staff.

53

Musical staff 53-60. A bracket above the staff indicates a section from measure 53 to 60. The staff is mostly empty.

61

(SOLO - AD LIB. OR AS WRITTEN)

Musical staff 61-64. Measures 61, 62, 63, and 64 are numbered. Chord markings *A<sub>M</sub>I* and *D<sub>M</sub>I* are present. A dynamic marking *f* is present.

D.S. AL CODA  
(END SOLO)

Musical staff 65-68. Measures 65, 66, 67, and 68 are numbered. Chord markings *A<sub>M</sub>I* and *D<sub>M</sub>I* are present. A dynamic marking *f* is present.

⊕ CODA

Musical staff 69-72. Measures 69, 70, 71, and 72 are numbered. A dynamic marking *f* is present. A hairpin crescendo is shown below the staff.

Musical staff 73-76. Measures 73, 74, 75, and 76 are numbered. A dynamic marking *ff* is present.

Recorded by BRUNO MARS  
**LOCKED OUT OF HEAVEN**

TRUMPET 3

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

(ROCK)

1 2 3

4 5 6 7 8

9

9-15 16

17 (w/TROMBONES)

18 19 20

21 22 23 24

25

25-31 32

33

34 35 36

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TRUMPET 3

37 38 39 40

(41)

42 43 44

45 46 47 48 TO CODA ⊕

(49)

50 51 52

(53) (61)

53-58 59 60 61-63

64 65-66 67 68

⊕ CODA

69 70 71 72

73 74 75 76

Recorded by BRUNO MARS  
**LOCKED OUT OF HEAVEN**

TRUMPET 4

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

(ROCK)

9

17

(w/TROMBONES)

25 %

33

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TRUMPET 4

37 38 39 40

(41)

42 43 44

45 46 47 48 TO CODA

(49)

50 51 52

(53) 61

53-58 59 60 61-63

64 65-66 67 68 D.S. AL CODA

⊕ CODA

69 70 71 72

73 74 75 76

Clarinet 1  
(Doubles Alto 1)

Recorded by BRUNO MARS

# Locked Out of Heaven

Arr. Paul Murtha

ROCK

1 *f* 2 3 4

5 6 7 8 9 2 9-10

11 12 13-15 16 17 18 *mf* *f*

19 20 21-23 24 25 *mf*

26 27 28 29 30

31 32 33 34 35 36 *f*

37 38 39 40 41 42 43

44 45 46 47 48 **To Coda** 49

50 51 52 53 *f* Am 54 **Solo- Ad lib or as written**

55 Dm 56 57 Am 58 5Dm

Locked Out of Heaven

2 Clarinet 1

60 61 End Solo **2** 64 65 66

62-63 *mf*

67 68 **D.S. al Coda**

69 **⊕ CODA** 70 71 72 73

74 75 76 **ff**

Trumpet in B $\flat$

# A Message To You Rudy

A

Musical notation for section A, measures 1-4. It begins with a 4-measure rest, followed by a repeat sign and eighth-note patterns.

B

Musical notation for section B, measures 5-8. It features eighth-note patterns.

Musical notation for section B, measures 9-12. It features eighth-note patterns.

Musical notation for section B, measures 13-16. It features eighth-note patterns.

C

Musical notation for section C, measures 17-20. It features eighth-note patterns.

*Tenor & Clarinet Solo*

D

Musical notation for section D, measures 21-24. It features eighth-note patterns.

Musical notation for section D, measures 25-28. It features eighth-note patterns.

E

Musical notation for section E, measures 29-32. It features eighth-note patterns.

F

Musical notation for section F, measures 33-36. It features eighth-note patterns.

*molto rit.*

Clarinet  
ALTERNATE Tumpet

# A Message To You Rudy

A

Musical staff A, starting at measure 4. It features a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The staff contains a whole rest followed by a repeat sign, then two measures of eighth-note patterns: G4-A4-B4-C5, G4-A4-B4-C5, and G4-A4-B4-C5.

B

Musical staff B, starting at measure 9. It features a treble clef, a key signature of two sharps, and a 4/4 time signature. The staff contains eighth-note patterns: G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, and G4-A4-B4-C5.

Musical staff starting at measure 13. It features a treble clef, a key signature of two sharps, and a 4/4 time signature. The staff contains eighth-note patterns: G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, and G4-A4-B4-C5.

Musical staff starting at measure 17. It features a treble clef, a key signature of two sharps, and a 4/4 time signature. The staff contains eighth-note patterns: G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, and G4-A4-B4-C5.

C

*Tenor & Clarinet Solo*

Musical staff C, starting at measure 21. It features a treble clef, a key signature of two sharps, and a 4/4 time signature. The staff contains eighth-note patterns: G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, and G4-A4-B4-C5.

D

Musical staff D, starting at measure 25. It features a treble clef, a key signature of two sharps, and a 4/4 time signature. The staff contains eighth-note patterns: G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, and G4-A4-B4-C5.

Musical staff starting at measure 29. It features a treble clef, a key signature of two sharps, and a 4/4 time signature. The staff contains eighth-note patterns: G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, and G4-A4-B4-C5.

E

Musical staff E, starting at measure 33. It features a treble clef, a key signature of two sharps, and a 4/4 time signature. The staff contains eighth-note patterns: G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, and G4-A4-B4-C5.

F

Musical staff F, starting at measure 37. It features a treble clef, a key signature of two sharps, and a 4/4 time signature. The staff contains eighth-note patterns: G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, and G4-A4-B4-C5. The piece concludes with a double bar line and a fermata over the final note.

*molto rit.*

# MOVE THE JOY

arr. Bernice

The musical score is divided into two main sections, A and B, indicated by boxed letters above the staves. Section A spans the first two measures, and Section B spans the remaining measures. The instruments and their parts are as follows:

- Flute:** Enters in Section B with a melody starting on a quarter rest, marked *f*.
- Clarinet in B $\flat$ :** Enters in Section B with a melody, marked *f*.
- Bass Clarinet:** Enters in Section B with a melody, marked *f*.
- Alto Sax:** Enters in Section B with a melody, marked *f*.
- Tenor Sax:** Enters in Section B with a melody, marked *f*.
- Baritone Sax:** Enters in Section B with a melody, marked *f*.
- Trumpet in B $\flat$  1:** Enters in Section B with a melody, marked *f*.
- Trombone:** Enters in Section B with a melody, marked *f*. Includes the instruction "2nd Time Only" above the staff.
- Baritone (T.C.):** Enters in Section B with a melody, marked *f*. Includes the instruction "2nd Time Only" above the staff.
- Tuba:** Enters in Section B with a melody, marked *f*. Includes the instruction "2nd Time Only" above the staff.
- Timpani:** Enters in Section B with a melody, marked *f*. Includes the instruction "2nd Time Only" above the staff.
- Mallets 1:** Enters in Section B with a melody, marked *f*.
- Snare:** Enters in Section B with a rhythmic pattern, marked *mp*. Includes the instruction "2nd Time Only" above the staff.
- Bass Drum 1:** Enters in Section B with a rhythmic pattern.
- Bass Drum 2:** Enters in Section B with a rhythmic pattern, marked *mp*.
- Suspended Cymbal:** Enters in Section B with a rhythmic pattern, marked *mf*. Includes the instruction "2nd Time Only" above the staff.
- Synthesizer 1:** Enters in Section B with a melody.



# Trumpet in B $\flat$

# Winter Fest

Traditional / Arr. Bernice

Gloria In Excelsis Deo

$\text{♩} = 82$

Majestically

6

4

*f*

10

14

18

*f*

22

28

*p*

*mf*

32

36

40

44

48

52

56

55

# Bb

# Mr. P.C.

John Coltrane

D<sub>M7</sub>  
 G<sub>M7</sub> D<sub>M7</sub>  
 B<sup>b</sup><sub>7</sub> A<sub>7</sub> D<sub>M7</sub>

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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

# Bb

### Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

**D<sub>Mi</sub><sup>7</sup>**   **G<sub>Mi</sub><sup>7</sup>**   **B<sup>b7</sup>**   **A<sup>7</sup>**   |   **D<sub>Mi</sub><sup>7</sup>**   **G<sub>Mi</sub><sup>7</sup>**   **B<sup>b7</sup>**   **A<sup>7</sup>**

b3	b7	b7	b7	9	5	5	5
b7	b3	3	3	b7	b3	3	3
1	1	1	1	b3	b7	b7	b7

### Useful Scales

**D Blues Scale**                      **D Dorian**                      (**D<sub>Mi</sub><sup>7</sup>**)                      **G Dorian**                      (**G<sub>Mi</sub><sup>7</sup>**)

1   b3   4   b5   5   b7   1   |   1   2   b3   4   5   6   b7   1   |   1   2   b3   4   5   6   b7   1

**B<sup>b</sup> Mixolydian**                      (**B<sup>b7</sup>**)                      **A Mixolydian**                      (**A<sup>7</sup>**)

1   2   3   4   5   6   b7   1   |   1   2   3   4   5   6   b7   1

### Sample Bass Line

**D<sub>Mi</sub><sup>7</sup>**

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

**G<sub>Mi</sub><sup>7</sup>**                      **D<sub>Mi</sub><sup>7</sup>**

1   2   b3   2   1   b7   6   b6   1   b7   6   b7   1   b3   5   b3

**B<sup>b7</sup>**                      **A<sup>7</sup>**                      **D<sub>Mi</sub><sup>7</sup>**

1   3   2   1   1   b7   b6   5   1   b3   5   b3   1   5   b3   2

From the Paramount and Twentieth Century Fox Motion Picture TITANIC

# MY HEART WILL GO ON

(Love Theme from "Titanic")

PART 1

B $\flat$  Clarinet/B $\flat$  Trumpet

Music by JAMES HORNER

Lyric by WILL JENNINGS

Arranged by PAUL MURTHA

Ballad

mf

9 6 Wws. only (if possible) 17

7 mp

20 2 All 25 p mp mf

28 33

35 2 41 mp

43 45 f

49 53

55 61 3

64 mp rit. p

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My Heart Will Go On

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From the Paramount and Twentieth Century Fox Motion Picture TITANIC

# MY HEART WILL GO ON

(Love Theme from "Titanic")

PART 2

B<sup>b</sup> Clarinet/B<sup>b</sup> Trumpet

Music by JAMES HORNER

Lyric by WILL JENNINGS

Arranged by PAUL MURTHA

Ballad 8 Wws. only (if possible)

9

14

17

20

25

33

40

41

45

49

53

56

61

63

*mp*

*f*

*mp*

*f*

*mp*

*p*

*rit.*

All

From the Paramount and Twentieth Century Fox Motion Picture TITANIC

# MY HEART WILL GO ON

(Love Theme from "Titanic")

PART 3  
F Horn

Music by JAMES HORNER  
Lyric by WILL JENNINGS  
Arranged by PAUL MURTHA

Ballad

mf

9 Wws. only (if possible)

10

Play

17 mf

23 mf

25

29

33

36 mp

41

43 f

45

50

53

57 mp

61

64 p rit.

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From the Paramount and Twentieth Century Fox Motion Picture TITANIC

# MY HEART WILL GO ON

(Love Theme from "Titanic")

PART 4  
F Horn

Music by JAMES HORNER  
Lyric by WILL JENNINGS  
Arranged by PAUL MURTHA

Ballad

The musical score is written for F Horn in 4/4 time, featuring a ballad style. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The music starts with a *mf* dynamic and a *>* accent. The second staff includes a measure rest of 9, followed by a six-measure rest labeled "Wws. only (if possible)", and then continues with a *mp* dynamic and a *>* accent. The third staff starts at measure 22 with a *mp* dynamic, followed by a *mf* dynamic and a *>* accent. The fourth staff starts at measure 31 with a *>* accent. The fifth staff starts at measure 39 with a *mp* dynamic, followed by a *f* dynamic and a *>* accent. The sixth staff starts at measure 47 with a *>* accent. The seventh staff starts at measure 56 with a *mp* dynamic and a *>* accent. The eighth staff starts at measure 64 with a *p* dynamic and a *rit.* marking, ending with a *>* accent.

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My Heart Will Go On

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## 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

Trumpet in Bb 1

The first system of the musical score for Trumpet in Bb 1 consists of four staves. The first staff begins with a treble clef, a key signature of two flats (Bb), and a common time signature (C). The music starts with a dynamic marking of *p* (piano). The second staff contains a first ending bracket labeled with a circled 'A'. The third staff contains a second ending bracket labeled with a circled 'B' and a dynamic marking of *f* (forte). The fourth staff concludes the system with a dynamic marking of *fp* (fortissimo piano) and a final *f* (forte) marking.

# My Way

Trumpet in Bb 1

The second system of the musical score for Trumpet in Bb 1 is identical to the first system. It features four staves with a treble clef, a key signature of two flats, and a common time signature. The dynamics range from *p* (piano) to *f* (forte) and *fp* (fortissimo piano). The first ending is marked with a circled 'A' and the second ending with a circled 'B'.

My Way

Trumpet in Bb 2

Musical score for Trumpet in Bb 2, first system. The score consists of four staves. The first staff is in treble clef with a key signature of two flats and a common time signature. It begins with a dynamic marking of *p*. The second staff is in bass clef and contains a circled letter 'A' above the staff. The third staff is in bass clef and contains a circled letter 'B' above the staff, along with a dynamic marking of *f*. The fourth staff is in bass clef and contains dynamic markings of *p* and *f*.

My Way

Trumpet in Bb 2

Musical score for Trumpet in Bb 2, second system. The score consists of four staves, identical in notation to the first system. The first staff is in treble clef with a key signature of two flats and a common time signature, starting with a dynamic marking of *p*. The second staff is in bass clef with a circled letter 'A' above the staff. The third staff is in bass clef with a circled letter 'B' above the staff and a dynamic marking of *f*. The fourth staff is in bass clef with dynamic markings of *p* and *f*.

My Way

Trumpet in Bb 3

The first system of the musical score for Trumpet in Bb 3 consists of four staves of music. The first staff begins with a dynamic marking of *p*. The second staff contains a circled letter 'A' above the staff. The third staff contains a circled letter 'B' above the staff and a dynamic marking of *f*. The fourth staff contains dynamic markings of *p* and *f*.

My Way

Trumpet in Bb 3

The second system of the musical score for Trumpet in Bb 3 consists of four staves of music. The first staff begins with a dynamic marking of *p*. The second staff contains a circled letter 'A' above the staff. The third staff contains a circled letter 'B' above the staff and a dynamic marking of *f*. The fourth staff contains dynamic markings of *p* 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)

# Two Ceremonial Marches

## 1. Processional

*Pomp and Circumstance March No. 3*

1st Trumpet  
(Cornet)

EDWARD ELGAR, Op. 39  
Arranged by James Swearingen

YBS 54

Maestoso

*f*

rit.

div.

7

**A** Andante 8

**B** 6

*mf*

25

**C**

31

**D**

37 *div.*

*f*

**E** unis.

*mf*

43

1. *div.* unis.

49

2. *rit.* *div.* unis. *div.*

*f*

3

# Two Ceremonial Marches

2nd Trumpet  
(Cornet)

## 1. Processional

*Pomp and Circumstance March No. 3*

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54

**Maestoso**

*f*

*rit.*

7

**A** **Andante** 8

**B** 6

*mf*

25

**C**

31

**D**

37

**E**

*f*

*mf*

43

1.

49

2. *rit.*

3

*f*

Melody Bb  
LOW

# Radioactive

arr. Bernice

As Recorded by Imagine Dragons

Moderate Half-Time Feel (♩ = 136) (♩ = 68)

A

REPEAT 3x

*mp* Add Top Line Harmony 3rd Time

B

*mf*

C

optional

play 2nd time only

D

E

*f*

F

To Coda  
(On 3rd Time) ⊕

G

*p*

D.S. al Coda

H ⊕ Coda



Countermelody Bb  
LOW

# Radioactive

arr. Bernice

As Recorded by Imagine Dragons

Moderate Half-Time Feel ( $\text{♩} = 136$ ) ( $\text{♩} = 68$ )

REPEAT 3x

A B C

mf optional 8vb

D

21

f

E

F

To Coda  $\text{⌘}$   
(On 3rd Time)

6 1. 2.

G

42

p optional 8vb

D.S. al Coda

H  $\text{⌘}$  Coda

50 2

# Radioactive

arr. Bernice

Bass Line Bb  
LOW

As Recorded by Imagine Dragons

Moderate Half-Time Feel ( $\text{♩} = 136$ ) ( $\text{♩} = 68$ )

REPEAT 3x

A

Musical staff A: Treble clef, key signature of two flats, 4/4 time signature. It begins with a repeat sign and contains a half-note bass line starting on Bb. The dynamic marking *mp* is placed below the first note. A slur covers the first two measures, and another slur covers the last two measures.

B

Musical staff B: Treble clef, key signature of two flats, 4/4 time signature. It begins with a repeat sign and contains a quarter-note bass line starting on Bb. The dynamic marking *mf* is placed below the first note. A slur covers the first two measures.

C

Musical staff C: Treble clef, key signature of two flats, 4/4 time signature. It contains a half-note bass line starting on Bb.

D

E

Musical staff D: Treble clef, key signature of two flats, 4/4 time signature. It contains a quarter-note bass line starting on Bb. The dynamic marking *f* is placed below the first note. A repeat sign is at the beginning.

F

Musical staff E: Treble clef, key signature of two flats, 4/4 time signature. It contains a quarter-note bass line starting on Bb.

To Coda  
(On 3rd Time)

1.

2.

G

D.S. al Coda  
8

Musical staff F: Treble clef, key signature of two flats, 4/4 time signature. It contains a quarter-note bass line starting on Bb. A first ending bracket covers the last two measures, which lead to a double bar line. A second ending bracket covers the last two measures, which lead to a double bar line. A fermata is placed over the final note.

H Coda

Musical staff G: Treble clef, key signature of two flats, 4/4 time signature. It contains a half-note bass line starting on Bb. A fermata is placed over the final note.

Melody Bb  
HIGH

Tenor  
part

# Radioactive

As Recorded by Imagine Dragons

arr. Bernice

Moderate Half-Time Feel ( $\text{♩} = 136$ ) ( $\text{♩} = 68$ )

REPEAT 3x

A

*mp* Add Top Line Harmony 3rd Time

B

*mf*

C

optional

play 2nd time only

D

E

*f*

F

To Coda  
(On 3rd Time)  $\text{⌘}$

1.

2.

G

*p*

D.S. al Coda

H Coda

Melody B $\flat$   
LOW

# Safe & Sound

arr. Bernice

As Recorded by Capital Cities

Dance Groove ♩ = 118

The musical score is written in G major (one sharp) and 4/4 time. It begins with a 4-measure rest followed by a series of chords marked with a forte (*f*) dynamic. Section A (measures 9-13) features a melodic line with a mezzo-forte (*mf*) dynamic. Section B (measures 14-18) continues the melodic pattern. Section C (measures 19-24) includes a double bar line, a fermata, and a second forte (*f*) dynamic. Section D (measures 25-29) continues the melodic line. Section E (measures 30-34) features a melodic line with a mezzo-piano (*mp*) dynamic. The score concludes with a 'To Coda' symbol and a final melodic line (measures 35-40).

Melody Bb (LOW), p. 2

Safe & Sound

F

45 *mf*

49

G

53

H

60 *mp*

*D.S. al Coda*

66

I ⊕ Coda

J

70 *f*

76

Melody B $\flat$   
HIGH

# Safe & Sound

arr. Bernice

As Recorded by Capital Cities

Dance Groove ♩ = 118

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The tempo is marked as 'Dance Groove' with a quarter note equal to 118 beats per minute. The score consists of nine staves of music. The first staff (measures 1-8) features a piano accompaniment of chords, starting with a forte (*f*) dynamic. The second staff (measures 9-13) is marked with a box 'A' and a mezzo-forte (*mf*) dynamic. The third staff (measures 14-18) is marked with a box 'B'. The fourth staff (measures 19-24) is marked with a box 'C' and a repeat sign, with a mezzo-forte (*mf*) dynamic and a second forte (*f*) dynamic indicated for the second time. The fifth staff (measures 25-29) continues the melody. The sixth staff (measures 30-34) is marked with a box 'D' and includes a 'To Coda' symbol. The seventh staff (measures 35-39) is marked with a box 'E' and a mezzo-piano (*mp*) dynamic. The eighth staff (measures 40-44) concludes the piece with a final melodic phrase.

Melody Bb (HIGH), p. 2

Safe & Sound

45 F

49

53 G

60 H

66

*D.S. al Coda*

I  $\oplus$  Coda J

70

76

Countermelody Bb  
LOW

# Safe & Sound

arr. Bernice

As Recorded by Capital Cities

Dance Groove ♩ = 118

A

B

9 8

C

D

21 8

To Coda ⊕

33

E

F

G

38 4 8 8

H

D.S. al Coda

62 8

I

⊕ Coda

J

70

75



Counter melody Bb  
HIGH

# Safe & Sound

arr. Bernice

As Recorded by Capital Cities

Dance Groove ♩ = 118

A

B

9 8 *f*

C

D

21 8 *f*

To Coda ⊕

33

E 38 4 *mp cresc.* F 8 G 8

H 62 8 *D.S. al Coda*

I ⊕ Coda J 70 *f*

75



Bass Line Bb  
LOW

# Safe & Sound

arr. Bernice

As Recorded by Capital Cities

Dance Groove ♩ = 118

The musical score is written for Bass Line Bb in a low register. It begins in 4/4 time with a tempo of 118 beats per minute. The key signature has two sharps (F# and C#). The score is divided into several sections labeled A through J. Section A (measures 1-8) starts with a forte (f) dynamic. Section B (measures 9-16) includes a repeat sign and a mezzo-forte (mf) dynamic. Section C (measures 17-24) continues the melody. Section D (measures 25-32) features a mezzo-forte (mf) dynamic. Section E (measures 33-40) is marked 'To Coda' and includes a repeat sign. Section F (measures 41-48) continues the melody. Section G (measures 49-56) is marked mezzo-forte (mf). Section H (measures 57-64) is marked mezzo-piano (mp) and includes the note '(H-I optional)'. Section I (measures 65-72) is marked mezzo-piano (mp) and includes the instruction 'D.S. al Coda'. Section J (measures 73-80) is marked forte (f) and concludes the piece.

# Santa Claus Is Comin' To Town

Melody - Bb

Coots & Gillespie  
arr. Bernice

Moderate Swing



The musical score is written in 4/4 time with a key signature of one flat (Bb). It begins with a melody line and an accompaniment line. The melody starts with a quarter rest followed by a quarter note G4, then a quarter note A4, and a quarter note Bb4. The accompaniment consists of chords and eighth notes. The score is divided into sections marked A, B, C, D, and E. Section A is marked with a box 'A' and a repeat sign. Section B is marked with a box 'B'. Section C is marked with a box 'C' and the instruction 'To Coda'. Section D is marked with a box 'D' and the instruction 'D.S. al Coda'. Section E is marked with a box 'E' and a Coda symbol. The score ends with a double bar line and repeat dots.

# Santa Claus Is Comin' To Town

Bb Bass Line (Low)

Coots & Gillespie  
arr. Bernice

Moderate Swing



C F C C7 F Fm C Am

*mf*

A

C F C C7 F Fm C Am

B

15 Dm7 G7 C C7 F C7 F D7

C

To Coda

D

23 G7 G#dim Am D7 G7 Gaug C F C C7 F Fm C Am

*D.S. al Coda*

E

31 Dm7 G7 C C Am Dm7 G7 C

*f*

# Bb-Low

## Sight Reading Exercises

1 

2 

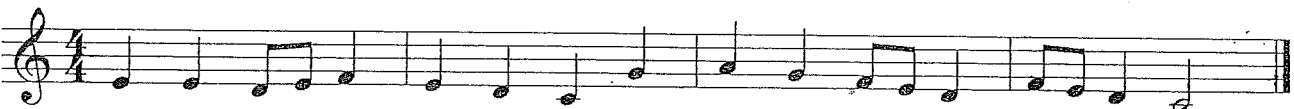
3 

4 

5 

6 

7 

8 

9 

Bb - High

## Sight Reading Exercises

1

2

3

4

5

6

7

8

9

This sheet of music contains nine numbered staves of sight-reading exercises. Each staff begins with a treble clef, a 4/4 time signature, and a B-flat key signature. The exercises progress in difficulty from staff 1 to staff 9. Staff 1 consists of a simple quarter-note scale: Bb, C, D, E, F, G, A, Bb. Staff 2 introduces eighth-note patterns: Bb, C, D, E, F, G, A, Bb, C, D, E, F, G, A, Bb. Staff 3 uses quarter notes with some eighth-note pairs: Bb, C, D, E, F, G, A, Bb, C, D, E, F, G, A, Bb. Staff 4 uses quarter notes with some eighth-note pairs: Bb, C, D, E, F, G, A, Bb, C, D, E, F, G, A, Bb. Staff 5 uses quarter notes with some eighth-note pairs: Bb, C, D, E, F, G, A, Bb, C, D, E, F, G, A, Bb. Staff 6 uses quarter notes with some eighth-note pairs: Bb, C, D, E, F, G, A, Bb, C, D, E, F, G, A, Bb. Staff 7 uses quarter notes with some eighth-note pairs: Bb, C, D, E, F, G, A, Bb, C, D, E, F, G, A, Bb. Staff 8 uses quarter notes with some eighth-note pairs: Bb, C, D, E, F, G, A, Bb, C, D, E, F, G, A, Bb. Staff 9 uses quarter notes with some eighth-note pairs: Bb, C, D, E, F, G, A, Bb, C, D, E, F, G, A, Bb.





Trumpet in B♭

# *Simple Gifts*

*from Appalachian Spring*

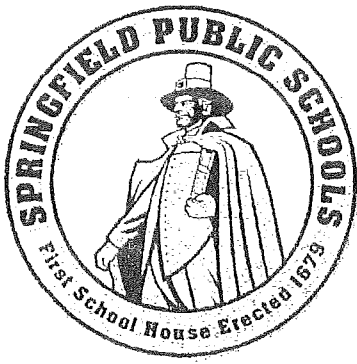
Traditional  
Aaron Copland (1900-1990)

$\text{♩} = 72$

*mp*

5

*f*



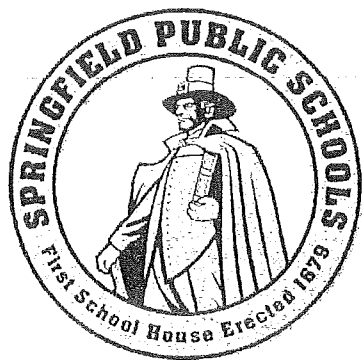
# SPS District Determined Measure

## Music Performance Rubrics

CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1
<b>DESCRIPTION OF LEVELS</b>	<ul style="list-style-type: none"> <li>Indicates a mastery level, exceeding expectations.</li> <li>Student rarely needs assistance with demanding tasks, is self-motivated, and produces consistently high-quality work.</li> </ul>	<ul style="list-style-type: none"> <li>Reaches expected (or proficient) level for this task.</li> <li>Student produces quality work and occasionally needs assistance with demanding tasks.</li> </ul>	<ul style="list-style-type: none"> <li>Indicates a developing level for this task.</li> <li>Student produces required work with teacher direction and support.</li> </ul>	<ul style="list-style-type: none"> <li>Indicates an emerging level for this task.</li> <li>Student requires constant teacher direction, support, and assistance.</li> </ul>
<b>TONE QUALITY</b>	<ul style="list-style-type: none"> <li>The tone is always full, resonant, open, supported, focused, controlled, clear, and centered throughout the range of the instrument. The tone has professional quality.</li> <li>Air is always used efficiently to support a quality tone.</li> </ul>	<ul style="list-style-type: none"> <li>The tone is usually full, resonant, open, supported, focused, controlled, clear, and centered throughout the range of the instrument. Extremes in range may cause the tone to be less controlled.</li> <li>Air is usually used efficiently to support a quality tone.</li> </ul>	<ul style="list-style-type: none"> <li>The tone is somewhat full, resonant, open, supported, focused, controlled, clear, or centered throughout the range of the instrument. The tone is occasionally uncontrolled and harsh in the normal and extreme playing range.</li> <li>Air is somewhat used efficiently to support a quality tone.</li> </ul>	<ul style="list-style-type: none"> <li>The tone is rarely full, resonant, open, supported focused, controlled, clear, or centered regardless of the range being played. Tone quality is harsh, distorted, inconsistent, thin or airy.</li> <li>Air is rarely used efficiently to support a quality tone.</li> </ul>
<b>RHYTHMIC ACCURACY</b>	<ul style="list-style-type: none"> <li>The beat is always secure (steady).</li> <li>Rhythms are always accurate.</li> <li>There are no duration errors that detract from the overall performance.</li> </ul>	<ul style="list-style-type: none"> <li>The beat is usually secure (steady).</li> <li>Rhythms are usually accurate.</li> <li>There are a few duration errors, but these do not detract from the overall performance.</li> </ul>	<ul style="list-style-type: none"> <li>The beat is somewhat secure (steady).</li> <li>Rhythms are somewhat accurate.</li> <li>There are frequent or repeated duration errors that occasionally detract from the overall performance</li> </ul>	<ul style="list-style-type: none"> <li>The beat is rarely secure (steady). Lack of internal pulse.</li> <li>Rhythms are rarely accurate.</li> <li>There are constant duration errors that significantly detract from the overall performance</li> </ul>

CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1
<b>NOTE ACCURACY</b>	<ul style="list-style-type: none"> <li>● Notes are always accurate.</li> <li>● Finger/slide/sticking combinations are always smooth and completed without hesitation.</li> <li>● There are no pitch errors that detract from the overall performance.</li> </ul>	<ul style="list-style-type: none"> <li>● Notes are usually accurate, though there might be an isolated error.</li> <li>● Finger/slide/sticking combinations are usually smooth and completed without hesitation.</li> <li>● There are a few pitch errors, but these do not detract from the overall performance.</li> </ul>	<ul style="list-style-type: none"> <li>● Notes are somewhat accurate.</li> <li>● Finger/slide/sticking combinations are occasionally smooth or completed without hesitation.</li> <li>● There are frequent or repeated pitch errors that occasionally detract from the overall performance.</li> </ul>	<ul style="list-style-type: none"> <li>● Notes are rarely accurate.</li> <li>● Finger/slide/sticking combinations are rarely smooth or completed without hesitation.</li> <li>● There are constant pitch errors that significantly detract from the overall performance.</li> </ul>
<b>DYNAMICS</b>	<ul style="list-style-type: none"> <li>● Dynamic levels are always obvious and consistent.</li> <li>● Markings (crescendo, decrescendo/diminuendo, <i>pp</i>, <i>p</i>, <i>mp</i>, <i>mf</i>, <i>f</i>, <i>ff</i>, <i>sfz</i>, <i>fp</i>, etc.) are always executed accurately as directed by the music and/or the conductor.</li> </ul>	<ul style="list-style-type: none"> <li>● Dynamic levels are usually obvious and consistent.</li> <li>● Markings (crescendo, decrescendo/diminuendo, <i>pp</i>, <i>p</i>, <i>mp</i>, <i>mf</i>, <i>f</i>, <i>ff</i>, <i>sfz</i>, <i>fp</i>, etc.) are usually executed accurately as directed by the music and/or the conductor.</li> </ul>	<ul style="list-style-type: none"> <li>● Dynamic levels are somewhat obvious and consistent. Levels fluctuate, but can be discerned.</li> <li>● Markings (crescendo, decrescendo/diminuendo, <i>pp</i>, <i>p</i>, <i>mp</i>, <i>mf</i>, <i>f</i>, <i>ff</i>, <i>sfz</i>, <i>fp</i>, etc.) are occasionally executed accurately as directed by the music and/or the conductor.</li> </ul>	<ul style="list-style-type: none"> <li>● Dynamic levels are rarely obvious or consistent.</li> <li>● Markings (crescendo, decrescendo/diminuendo, <i>pp</i>, <i>p</i>, <i>mp</i>, <i>mf</i>, <i>f</i>, <i>ff</i>, <i>sfz</i>, <i>fp</i>, etc.) are rarely executed accurately as directed by the music and/or the conductor.</li> </ul>
<b>ARTICULATION</b>	<ul style="list-style-type: none"> <li>● Articulations are always secure.</li> <li>● Markings (staccato, legato, slur, accents, etc.) are always executed accurately as directed by the music and/or the conductor.</li> </ul>	<ul style="list-style-type: none"> <li>● Articulations are usually secure, though there might be an isolated error.</li> <li>● Markings (staccato, legato, slur, accents, etc.) are usually executed accurately as directed by the music and/or the conductor.</li> </ul>	<ul style="list-style-type: none"> <li>● Articulations are somewhat secure.</li> <li>● Markings (staccato, legato, slur, accents, etc.) are occasionally executed accurately as directed by the music and/or the conductor.</li> </ul>	<ul style="list-style-type: none"> <li>● Articulations are rarely secure.</li> <li>● Markings (staccato, legato, slur, accents, etc.) are rarely executed accurately as directed by the music and/or the conductor.</li> </ul>
<b>INTONATION</b>	<ul style="list-style-type: none"> <li>● The performance is always in tune in all registers and dynamic levels.</li> <li>● Intonation is always consistent.</li> <li>● There are no pitch problems due to range or dynamic extremes.</li> </ul>	<ul style="list-style-type: none"> <li>● The performance is usually in tune in all registers and dynamic levels.</li> <li>● Intonation is usually consistent.</li> <li>● There are occasional pitch problems due to range or dynamic extremes.</li> </ul>	<ul style="list-style-type: none"> <li>● The performance is somewhat in tune in all registers and dynamic levels.</li> <li>● Intonation is somewhat inconsistent.</li> <li>● There are several pitch problems due to range or dynamic extreme.</li> </ul>	<ul style="list-style-type: none"> <li>● The performance is rarely in tune in all registers and dynamic levels.</li> <li>● Intonation rarely consistent.</li> <li>● There are constant pitch problems due to range or dynamic extremes.</li> </ul>

CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1
<b>EXPRESSION</b>	<ul style="list-style-type: none"> <li>• The student always performs with a creative nuance and expressive style in response to the music.</li> <li>• Attention is always given to dynamic sensitivity, phrasing, and the proper style in regard to the historical period or cultural tradition.</li> <li>• Music is always performed with feeling—artfully, meaningfully, and emotionally.</li> </ul>	<ul style="list-style-type: none"> <li>• The student usually performs with a creative nuance and expressive style in response to the music.</li> <li>• Attention is usually given to dynamic sensitivity, phrasing, and the proper style in regard to the historical period or cultural tradition.</li> <li>• Music is usually performed with feeling—artfully, meaningfully, and emotionally.</li> </ul>	<ul style="list-style-type: none"> <li>• The student occasionally performs with a creative nuance and expressive style in response to the music.</li> <li>• Attention is occasionally given to dynamic sensitivity, phrasing, and the proper style in regard to the historical period or cultural tradition.</li> <li>• Music is occasionally performed with feeling—artfully, meaningfully, and emotionally.</li> </ul>	<ul style="list-style-type: none"> <li>• The student rarely performs with a creative nuance and expressive style in response to the music</li> <li>• Attention is rarely given to dynamic sensitivity, phrasing, and the proper style in regard to the historical period or cultural tradition.</li> <li>• Music is rarely performed with feeling—artfully, meaningfully, or emotionally.</li> </ul>
<b>SIGHT-READING (if applicable)</b>	<ul style="list-style-type: none"> <li>• The student always responds accurately to all musical notation within the sight-reading selection (rhythm, notes, articulation, dynamics, tempo, etc.)</li> <li>• The performance is smooth and completed without hesitation.</li> </ul>	<ul style="list-style-type: none"> <li>• The student usually responds accurately to all musical notation within the sight-reading selection (rhythm notes, articulation, dynamics, tempo, etc.)</li> <li>• The performance is mostly smooth and completed without much hesitation.</li> </ul>	<ul style="list-style-type: none"> <li>• The student occasionally responds accurately to all musical notation within the sight-reading selection (rhythm notes, articulation, dynamics, tempo, etc.)</li> <li>• The performance is somewhat smooth and completed with some hesitation.</li> </ul>	<ul style="list-style-type: none"> <li>• The student rarely responds accurately to all musical notation within the sight-reading selection (rhythm notes, articulation, dynamics, tempo, etc.)</li> <li>• The performance is not smooth and completed with much hesitation.</li> </ul>
<b>PERCUSSION TECHNIQUE</b>	<ul style="list-style-type: none"> <li>• Correct technique is always used. (i.e. Palms down, hands relaxed; thumbs at the side with index finger hooked; wrists used to control the level of bounce; sticks form a V shape; instrument is hit with <u>only</u> enough force to make a pleasing, clear sound; etc.)</li> </ul>	<ul style="list-style-type: none"> <li>• Correct technique is usually used. (i.e. Palms down, hands relaxed; thumbs at the side with index finger hooked; wrists used to control the level of bounce; sticks form a V shape; instrument is hit with <u>only</u> enough force to make a pleasing, clear sound; etc.)</li> </ul>	<ul style="list-style-type: none"> <li>• Correct technique is somewhat used. (i.e. Palms down, hands relaxed; thumbs at the side with index finger hooked; wrists used to control the level of bounce; sticks form a V shape; instrument is hit with <u>only</u> enough force to make a pleasing, clear sound; etc.)</li> </ul>	<ul style="list-style-type: none"> <li>• Correct technique is rarely used. (i.e. Palms down, hands relaxed; thumbs at the side with index finger hooked; wrists used to control the level of bounce; sticks form a V shape; instrument is hit with <u>only</u> enough force to make a pleasing, clear sound; etc.)</li> </ul>
<b>GRADING (if applicable)</b>	<b>A</b> <b>(100-90)</b>	<b>B</b> <b>(89-80)</b>	<b>C</b> <b>(79-70)</b>	<b>D</b> <b>(69-60)</b>



# SPS District Determined Measure

## Music Performance Rubric

Name: \_\_\_\_\_ Date \_\_\_\_\_

Course: \_\_\_\_\_

CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1	NOT ATTEMPTED 0
<b>DESCRIPTION OF LEVELS</b>	<ul style="list-style-type: none"> <li>Indicates a mastery level, exceeding expectations.</li> <li>Student rarely needs assistance with demanding tasks, is self-motivated, and produces consistently high-quality work.</li> </ul>	<ul style="list-style-type: none"> <li>Reaches expected (or proficient) level for this task.</li> <li>Student produces quality work and occasionally needs assistance with demanding tasks.</li> </ul>	<ul style="list-style-type: none"> <li>Indicates a developing level for this task.</li> <li>Student produces required work with teacher direction and support.</li> </ul>	<ul style="list-style-type: none"> <li>Indicates an emerging level for this task.</li> <li>Student requires constant teacher direction, support, and assistance.</li> </ul>	<ul style="list-style-type: none"> <li>Did not complete or attempt.</li> </ul>
<b>GRADING</b> (if applicable)	A (100-90)	B (89-80)	C (79-70)	D (69-60)	F (59-0)
<b>TONE QUALITY</b> (4 Points)					
<b>RHYTHMIC ACCURACY</b> (4 Points)					
<b>NOTE ACCURACY</b> (4 Points)					
<b>TECHNIQUE</b> -Posture- (4 Points)					
<b>DYNAMICS</b> (4 Points)					
<b>ARTICULATION</b> (4 Points)					
<b>INTONATION</b> (4 Points)					
<b>EXPRESSION</b> (4 Points)					

**TOTAL POINTS**  
Beginning -  
16 Points Possible  
(Advanced/Intermediate  
32 Points Possible)

**COMMENTS**

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# SHENANDOAH

for Concert Band

B♭ TRUMPET 1

FRANK TICHELI

Freely and very expressive

♩ = c. 50

6 7 4

12 ♩ = c. 58

18

(to Straight Mute) 23 ♩ = c. 63 Straight Mute Solo

31 ♩ = c. 50

Mute out end Solo rit. a tempo rit. 35 Pulsating ♩ = c. 58 Hn. 1 cue:

41 Ethereal, floating

♩ = c. 50 6

47 ♩ = c. 58 (Open) broadly

52

56 Exalted

(no breath) ff mp

62

3 69

2 rit. 75 Solo rit. 2

# SHENANDOAH

for Concert Band

B♭ TRUMPET 2

FRANK TICHELI

Freely and very expressive

♩ = c. 50

6 7 4 12 ♩ = c. 58

18

23 ♩ = c. 63 7 rit. 31 ♩ = c. 50 rit. a tempo

35 Pulsating ♩ = c. 58 5 rit. 41 Ethereal, floating ♩ = c. 50 6 47 ♩ = c. 58 5

52 56 Exalted

(no breath) > > > 62

69 3 3

Hn. 1 cue: rit. 75 a tempo rit. 2





# SHENANDOAH

for Concert Band

B♭ TRUMPET 3

FRANK TICHELI

Freely and very expressive

♩ = c. 50

6 7 4

12 ♩ = c. 58

*mp*

18

*mf*

3

23 ♩ = c. 63

7

*rit.*

*f* *p*

31 ♩ = c. 50

*rit.*

*a tempo*

*rit.*

35 Pulsating ♩ = c. 58

5

*rit.*

41 Ethereal, floating

♩ = c. 50

6

47 ♩ = c. 58

5

52

Tpt. 2 cue:

*mf*

56 Exalted

*f*

(no breath)

62

7

69

5

*ff*

*rit.*

75 *a tempo*

*rit.*

2

# SOUL BOSSA NOVA

TRUMPET 1

Words and Music by  
QUINCY JONES  
Arranged by RICK STITZEL

(SIXTIES ROCK)

Musical score for Trumpet 1, featuring measures 1 through 72. The score includes various musical notations such as rests, notes, and dynamics. Key markings include:   
 - Measure 4: 4/4 time signature, first ending bracket (5), measure numbers 1-4 and 5-10.   
 - Measure 13: (13) (PLAY 2ND TIME ONLY), measure numbers 14-19.   
 - Measure 20: (PLAY BOTH TIMES), first and second endings, measure numbers 20-25.   
 - Measure 26: (26) 3/8 time signature, measure numbers 27-30.   
 - Measure 34: (34), measure numbers 31-36.   
 - Measure 46: (46), measure numbers 43-48.   
 - Measure 54: (54) D.S. AL CODA, measure numbers 49-53.   
 - Measure 62: CODA, measure numbers 62-66.   
 - Measure 72: Final measure, measure numbers 67-72.   
 - Dynamics: *mf*, *f*, *ff*, *mf*.   
 - Accents: ^, >, >>, >>>.   
 - Rehearsal marks: ⊕.

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09501056

Soul Bossa Nova

# SOUL BOSSA NOVA

TRUMPET 2

Words and Music by  
QUINCY JONES  
Arranged by RICK STITZEL

(SIXTIES ROCK)

4 5 6

1-4 5-10 11 12

13 (PLAY 2ND TIME ONLY) 14 15 16 17 18 19

(PLAY BOTH TIMES) 20 21 22 23 24 25

26 27 28 29 30

34 31 32 33 35 36

37 38 39 40 41 42

To CODA 43 44 45 46 47 48

54 D.S. AL CODA 55 56 57 58 59 60

CODA 61 62 63 64 65 66

67 68 69 70 71 72

Detailed description: This is a musical score for the Trumpet 2 part of the song 'Soul Bossa Nova'. The score is written in treble clef with a 4/4 time signature. It begins with a key signature of one flat (Bb). The score is divided into several systems of music. The first system includes measures 1-4, 5-10, and 11-12, with a '4' above measures 1-4, a circled '5' above measure 5, and a '6' above measures 6-10. The second system includes measures 13-19, with a circled '13' and the instruction '(PLAY 2ND TIME ONLY)' above measure 13. The third system includes measures 20-25, with the instruction '(PLAY BOTH TIMES)' above measure 20 and first/second endings marked '1.' and '2.' above measures 24 and 25. The fourth system includes measures 26-30, with a circled '26' and a 3/4 time signature change above measure 26. The fifth system includes measures 31-36, with a circled '34' above measure 34. The sixth system includes measures 37-42. The seventh system includes measures 43-48, with the instruction 'To CODA' above measure 43 and a circled '46' above measure 46. The eighth system includes measures 49-60, with a circled '54' above measure 54 and the instruction 'D.S. AL CODA' above measure 54. The ninth system includes measures 61-66, with the instruction 'CODA' above measure 61. The final system includes measures 67-72. Dynamics markings include *mf* and *f*. Performance instructions include accents (^) and slurs. The score concludes with a final double bar line at measure 72.

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02501056  
Soul Bossa Nova

# SOUL BOSSA NOVA

TRUMPET 3

Words and Music by  
**QUINCY JONES**  
Arranged by RICK STITZEL

(SIXTIES ROCK)

4 (5) 6

(13) (PLAY 2ND TIME ONLY)

(PLAY BOTH TIMES)

(26)

(34)

To CODA

(46)

(54) D.S. AL CODA 8

CODA

# SOUL BOSSA NOVA

TRUMPET 4

Words and Music by  
**QUINCY JONES**  
Arranged by RICK STITZEL

(SIXTIES ROCK)

Musical score for Trumpet 4, featuring measures 1 through 72. The score is written in treble clef with a 4/4 time signature. It includes various musical notations such as rests, eighth notes, quarter notes, and sixteenth notes, along with dynamic markings like *mf*, *f*, and *ff*. Rehearsal marks are indicated by circled numbers: 4, 5, 13, 26, 34, 46, 54, and 72. Performance instructions include "(PLAY 2ND TIME ONLY)" and "(PLAY BOTH TIMES)". A section labeled "TO CODA" begins at measure 43, and the "CODA" section starts at measure 62. A double bar line with a repeat sign is shown at measure 54-61, with the instruction "D.S. AL CODA" above it. The score concludes with a final note at measure 72.

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092501056  
Soul Bossa Nova

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# THE STAR SPANGLED BANNER

1st B $\flat$  Trumpet

arr. by Robert W. Smith  
(ASCAP)

024-3860-00

Majestic

**3**

*f*

**11**

**19**

Solo

*mf*

*tutti* **27** (opt.)

*f*

# THE STAR SPANGLED BANNER

2nd B $\flat$  Trumpet

arr. by Robert W. Smith  
(ASCAP)

024-3860-00

Majestic

**3**

*f*

**11**

**19**

7

**27**

*f*

# TAKE THE "A" TRAIN

TRUMPET I

Words and Music by  
**BILLY STRAYHORN**

Arranged by **MICHAEL SWEENEY**

(MEDIUM SWING) (♩ =  $\frac{3}{4}$ )

(CUP MUTE)

5

(OPEN ON D.S.)

Musical staff 1: Measures 1-7. Includes dynamics *mf* and fingering numbers 2, 3, 5, 6, 7.

Musical staff 2: Measures 8-13. Includes first and second endings.

15 (OPEN)

Musical staff 3: Measures 15-21. Includes dynamics *mf* and fingering number 5.

23

TO CODA

Musical staff 4: Measures 22-28. Includes dynamics *f* and *ff*.

31

Musical staff 5: Measures 29-34. Includes dynamics *f*, *mp*, and *ff*.

SOLO FOR ANY INSTRUMENT

41

Musical staff 6: Measures 35-43. Includes dynamics *mp*.

49

Musical staff 7: Measures 44-49. Includes dynamics *mf* and *mp*.

D.S. AL CODA  
(WITH REPEAT)

Musical staff 8: Measures 50-56. Includes dynamics *ff* and *mf*.

CODA

Musical staff 9: Measures 57-61. Includes dynamics *ff*.



# TRUMPET

## Rhythm Workout

Three staves of music in 4/4 time. The first staff has notes with vocalizations: Doo, Bah, Dit, Dit, Doo, Bah, Doo. The second staff has notes with vocalizations: Doo Bah, Doo Bah, Doo Bah, Doo Bah, Doo Bah, Doo Bah, Doo Bah, Doo Bah, Dit, Dit. The third staff has notes with vocalizations: Doo, Bah, Doo Bah, Doo Bah, Dit, Dit, Doo, Bah.

## Melody Workout

Three staves of music in 4/4 time. The first staff is a simple melody. The second and third staves show more complex melodic lines with slurs and accents.

## Chord/Scale Workout

(CONCERT B<sup>b</sup> MAJOR SCALE) (VARIATIONS ON THE MELODY)

Two staves of music in 4/4 time. The first staff has chords: Dm7, G7, C6, Fm7. The second staff has chords: D9, Dm7, G7.

## Demonstration Solo

Four staves of music in 4/4 time. The first staff starts with a circled '31' and has chords: Dm7, G7, C6, Dm7, G7. The second staff starts with a circled '31' and '2ND TIME' and has chords: Dm7, G7, C6, Gm7, C7. The third staff starts with a circled '41' and has chords: Fm7, D9, Dm7. The fourth staff starts with a circled '49' and has chords: (G7), Dm7, G7, C6.

# TAKE THE "A" TRAIN

TRUMPET 2

Words and Music by  
**BILLY STRAYHORN**

Arranged by MICHAEL SWEENEY

(MEDIUM SWING) (♩ = 3♩)

(CUP MUTE)

5 (OPEN ON D.S.)

Musical notation for measures 1-13. Measure 1 starts with a *mf* dynamic and a cup mute. Measures 2-4 contain eighth notes. Measure 5 is a repeat sign. Measures 6-13 continue with eighth notes and include first and second endings.

15 (OPEN)

Musical notation for measures 15-21. Measure 15 is a repeat sign. Measures 16-21 continue with eighth notes.

23

TO CODA

Musical notation for measures 22-28. Measure 22 is a repeat sign. Measures 23-28 feature a crescendo and include dynamics *f* and *ff*.

31

Musical notation for measures 29-34. Measure 29 is a repeat sign. Measures 30-34 include dynamics *f*, *mp*, and *ff*.

SOLO FOR ANY INSTRUMENT

41

Musical notation for measures 35-43. Measure 35 is a repeat sign. Measures 36-43 include dynamics *mp* and *ff*.

49

Musical notation for measures 44-49. Measure 44 is a repeat sign. Measures 45-49 include dynamics *mf* and *mp*.

D.S. AL CODA  
(WITH REPEAT)

Musical notation for measures 50-56. Measure 50 is a repeat sign. Measures 51-56 include dynamics *ff* and *mf*.

CODA

Musical notation for measures 57-61. Measure 57 is a repeat sign. Measures 58-61 include dynamics *ff*.

# TRUMPET

## Rhythm Workout

Three staves of music in 4/4 time. The first staff contains a sequence of notes with lyrics: Doo, Bah, Dit, Dit, Doo, Bah, Doo. The second staff contains a sequence of notes with lyrics: Doo Bah, Doo Bah, Doo Bah, Doo Bah, Doo Bah, Doo Bah, Doo Bah, Doo Bah, Dit, Dit. The third staff contains a sequence of notes with lyrics: Doo, Bah, Doo Bah, Doo Bah, Dit, Dit, Doo, Bah.

## Melody Workout

Three staves of music in 4/4 time. The first staff contains a sequence of notes. The second staff contains a sequence of notes with slurs and accents. The third staff contains a sequence of notes with slurs and accents.

## Chord/Scale Workout

Two staves of music in 4/4 time. The first staff is labeled "(CONCERT Bb MAJOR SCALE)" and contains notes with chords: Dm17, G7, C6, Fm7. The second staff is labeled "(VARIATIONS ON THE MELODY)" and contains notes with chords: D9, Dm17, G7.

## Demonstration Solo

Four staves of music in 4/4 time. The first staff starts with a circled 31 and contains notes with chords: Dm17, G7, C6, Dm17, G7. The second staff starts with a circled 31 and contains notes with chords: Dm17, G7, C6, Gm7, C7. The third staff starts with a circled 41 and contains notes with chords: Fm7, D9, Dm17. The fourth staff starts with a circled 49 and contains notes with chords: (G7), Dm17, G7, C6.

# TAKE THE "A" TRAIN

TRUMPET 3

Words and Music by  
**BILLY STRAYHORN**

Arranged by **MICHAEL SWEENEY**

(MEDIUM SWING) (♩ =  $\frac{3}{4}$ )

(CUP MUTE)

5 (OPEN ON D.S.)

Musical notation for measures 1-13. Measure 1 starts with a *mf* dynamic. Measures 1-4 contain a triplet of eighth notes. Measure 5 is the start of a first ending, marked with a circled '5' and 'OPEN ON D.S.'. Measure 13 is the start of a second ending, marked with a circled '2'.

15 (OPEN)

Musical notation for measures 15-21. Measure 15 is marked with a circled '15' and '(OPEN)'. Measure 21 ends with a fermata.

23

TO CODA

Musical notation for measures 23-28. Measure 23 is marked with a circled '23'. Dynamics include *f*, *ff*, and *f*. Measure 28 ends with a fermata.

31

Musical notation for measures 29-34. Measure 29 is marked with a circled '31'. Dynamics include *f*, *mp*, and *ff*. Measure 34 ends with a fermata.

SOLO FOR ANY INSTRUMENT

41

Musical notation for measures 35-43. Measure 35 is marked with a circled '41'. Measure 39 is the start of a first ending, marked with a circled '2'. Measure 43 ends with a fermata.

49

Musical notation for measures 44-49. Measure 44 is marked with a circled '49'. Dynamics include *mf* and *mp*. Measure 49 ends with a fermata.

D.S. AL CODA  
(WITH REPEAT)

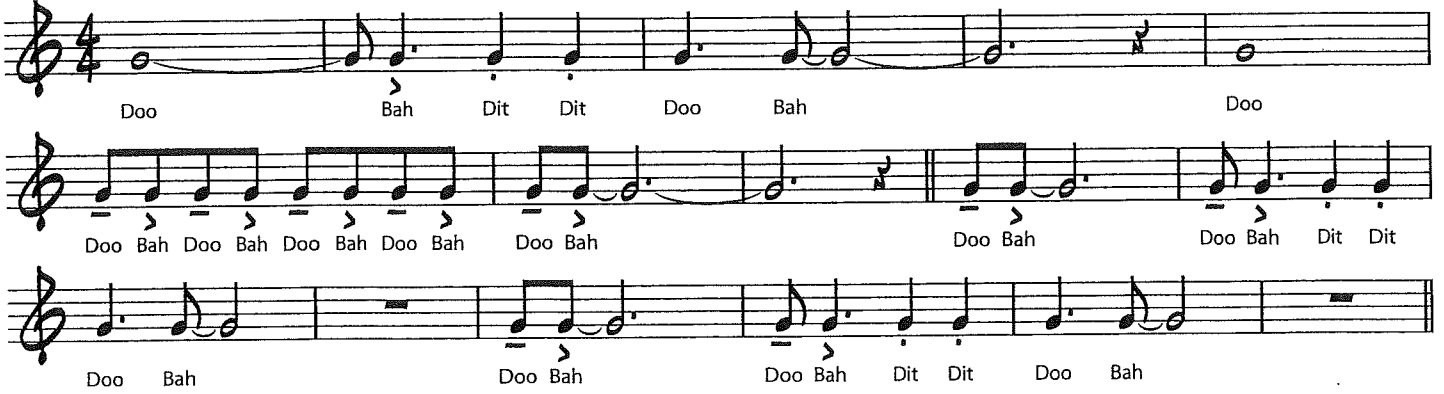
Musical notation for measures 50-56. Measure 50 is marked with a circled '2'. Dynamics include *ff* and *mf*. Measure 56 ends with a fermata.

CODA

Musical notation for measures 57-61. Measure 57 is marked with a circled 'CODA'. Measure 61 ends with a fermata.

# TRUMPET

## Rhythm Workout



Rhythm Workout musical notation in 4/4 time. The piece consists of three staves of music with vocal syllables written below the notes. The syllables are: Doo Bah Dit Dit Doo Bah Doo; Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Dit Dit; Doo Bah Doo Bah Doo Bah Dit Dit Doo Bah.

## Melody Workout



Melody Workout musical notation in 4/4 time. The piece consists of three staves of music. The melody is written on a treble clef staff with various rhythmic values and accidentals.

## Chord/Scale Workout



Chord/Scale Workout musical notation in 4/4 time. The piece consists of two staves of music. The first staff is labeled "(CONCERT Bb MAJOR SCALE)" and the second staff is labeled "(VARIATIONS ON THE MELODY)". Chords are indicated above the notes: Dm7, G7, C6, FMA7, D9, Dm7, G7.

## Demonstration Solo



Demonstration Solo musical notation in 4/4 time. The piece consists of four staves of music. The first staff starts with a circled number 31 and a triplet of eighth notes. The second staff starts with a circled number 31 and "2ND TIME" with a circled number 4. The third staff starts with a circled number 41. The fourth staff starts with a circled number 49. Chords are indicated above the notes: Dm7, G7, C6, Dm7, G7, Dm7, G7, FMA7, D9, Dm7, G7, C6, Dm7, G7, C6.

# THE TEMPEST

B $\flat$  TRUMPETS

ROBERT W. SMITH

With energy!

1 6 7 8 9 10 11 12 13

*p* *f* *mp*

14 15 16 17 18 36 37 38

*ff* *f*

39 40 41 42 43 44 45

*mp* *ff*

46 47 48 49 50 51

52 53 54 55 56 57

58 59 60 61 62 63 64 65 66

*f* *mp*

67 68 69 70 71 72 73

*p* *cresc. poco a poco* *f*

74 75 76 77 78 79

*ff*

# THE TEMPEST

B $\flat$  TENOR SAXOPHONE  
(BARITONE T.C.)

ROBERT W. SMITH

With energy!

9

4 T. Sax. only + Bar.

5 6 7 8 10 11

*mp* *p* *f*

18

12 13 14 15 16 17

*ff*

4

T. Sax. only

22 23 24 25 26 27 28 29

*mf*

36

30 31 32 33 34 35 36 37

*f* *tutti*

45

38 39 40 41 42 43 44

*ff* *mp*

46 47 48 49 50 51 52 53

54 55 56 57 58 59 60 61 62

63

69

64 65 66 67 68

*f*

2

71 72 73 74 75 76 77 78 79

*mf* *f* *ff*





Bb

429

(MED. ROCK)

# WATERMELON MAN

- HERBIE HANCOCK

INTRO G7

HEAD G7

RHYTHM CONT. SIM.

C7

G7

D7

C7

D7

C7

OPTIONAL Bvb

D7

C7

G7

# You Are Good

Melody Bb  
LOW

arr. Bernice

As Recorded by Israel Houghton

Driving ♩ = 132

A

B top melody

4

11

*f*

*mf*

D

21

E

25

*f*

30

To Coda  
(On Last/3rd Time)

36

F skip to G 2nd time

41

I. Repeat To Verse

optional 8va

G

47

2. To Bridge

call & response  
w/ bass line

51

H

57

I optional  
optional 8vb

62

J

67

*mp*

71

K

76

81

*D.S. al Coda*

L Coda

85

90

*ff*

# You Are Good

Melody Bb  
HIGH

arr. Bernice

As Recorded by Israel Houghton

Driving ♩ = 132

The musical score is written in treble clef with a key signature of two flats (Bb) and a 4/4 time signature. It consists of seven main sections labeled A through G:

- Section A:** Measures 1-10. Starts with a 4-measure rest, followed by a half note G4, a quarter note A4, and a half note Bb4. Dynamics include *f*.
- Section B:** Measures 11-15. Labeled "top melody". Features a half note G4, a quarter note A4, and a half note Bb4.
- Section C:** Measures 16-24. Labeled "optional 8va". Features a melodic line starting on G4, moving up stepwise to Bb4, then down. Dynamics include *mf*.
- Section D:** Measures 25-35. Features a rhythmic pattern of eighth notes starting on G4, moving up to Bb4. Dynamics include *f*.
- Section E:** Measures 36-40. Features a melodic line starting on G4, moving up to Bb4, then down. Dynamics include *f*.
- Section F:** Measures 41-46. Labeled "skip to G 2nd time". Includes a first ending bracket labeled "1. Repeat To Verse".
- Section G:** Measures 47-52. Labeled "2. To Bridge". Includes a second ending bracket labeled "2. To Bridge".

Additional markings include a Coda symbol (⊕) at the end of section E, and the instruction "call & response w/ bass line" at the bottom right.

57

Musical staff 57-61: Treble clef, B-flat key signature. Measures 57-61 contain chords and eighth notes with accents (>) and slurs.

[H] 57

Musical staff 57-61: Treble clef, B-flat key signature. Measures 57-61 contain eighth notes with slurs and accents (>).

62

[I] optional

Musical staff 62-66: Treble clef, B-flat key signature. Measures 62-66 contain eighth notes with slurs and accents (>). Measure 65 includes a repeat sign and a first ending bracket labeled [I] optional.

67

[J] optional 8va

*mp*

Musical staff 67-70: Treble clef, B-flat key signature. Measures 67-70 contain eighth notes with slurs and accents (>). Measure 69 includes a first ending bracket labeled [J] optional 8va. The dynamic marking *mp* is present below the staff.

71

Musical staff 71-75: Treble clef, B-flat key signature. Measures 71-75 contain eighth notes with slurs and accents (>).

[K] 76

Musical staff 76-80: Treble clef, B-flat key signature. Measures 76-80 contain eighth notes with slurs and accents (>).

81

*D.S. al Coda*

Musical staff 81-84: Treble clef, B-flat key signature. Measures 81-84 contain eighth notes with slurs and accents (>). The instruction *D.S. al Coda* is written above the staff.

[L] Coda

85

Musical staff 85-89: Treble clef, B-flat key signature. Measures 85-89 contain eighth notes with slurs and accents (>). The instruction [L] Coda is written above the staff.

90

*ff*

Musical staff 90-94: Treble clef, B-flat key signature. Measures 90-94 contain eighth notes with slurs and accents (>). Measure 94 features a final chord with a fermata and the dynamic marking *ff*.



Countermelody Bb

# You Are Good

arr. Bernice

As Recorded by Israel Houghton

Driving ♩ = 132

**A** 4 4 4 5 *mf*

**D** §

**E** 25 *f* 2 *f* *To Coda (On Last/3rd Time) ⊕*

**F** 32 *skip to G 2nd time* 4 2

**G** **H** **I** **J** 41 *1. Repeat To Verse 7 2. To Bridge 8 8 4 8* *f*

**K** 77 5 *mf* *D.S. al Coda*

**L** ⊕ *Coda* 85 9

Bass Line Bb  
LOW

# You Are Good

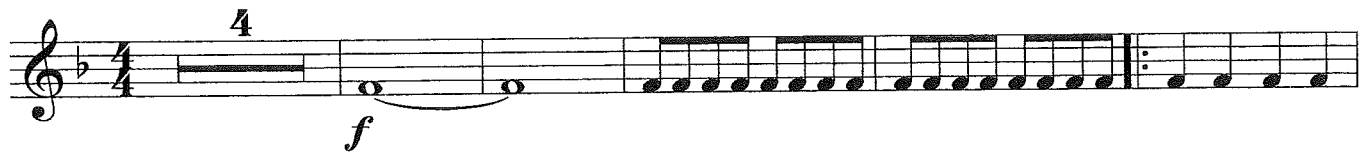
arr. Bernice

As Recorded by Israel Houghton

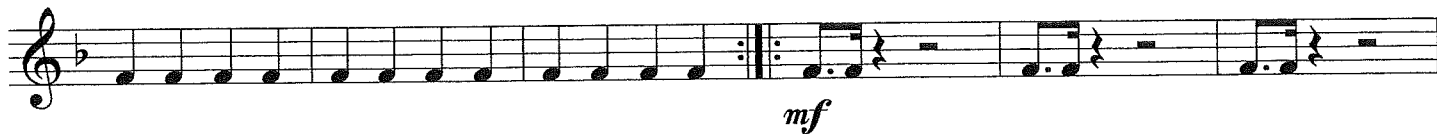
Driving ♩ = 132

A

B

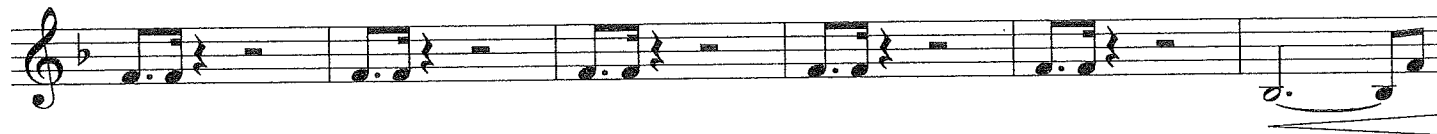


C



*mf*

D %



E

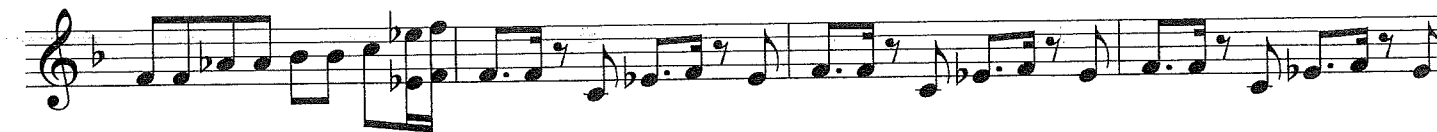
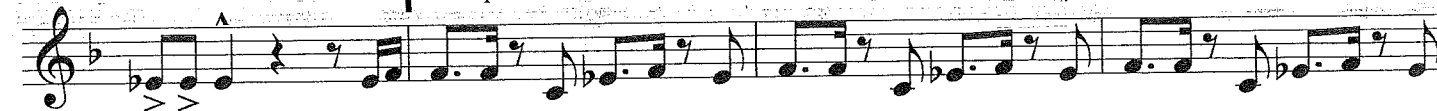


To Coda  
(On Last/3rd Time) ◊



F skip to G 2nd time

1. Repeat To Verse





G

2. To Bridge

H

I

J

K

*D.S. al Coda*

L

*Coda*

From Walt Disney's TOY STORY  
**YOU'VE GOT A FRIEND IN ME**

TRUMPET I

Music and Lyrics by  
**RANDY NEWMAN**  
Arranged by RICK STITZEL

(UNISON PATTERN)

(SWING) (♩ = ♪<sup>3</sup> ♪)

*mf*

*f*

6  
4  
6-9

10 *mf* 11 12 13 14

14 15 *f* 16 17 18

1. 4 19-22 2. 23

TRUMPET I

24 ✂

Musical staff 1: Treble clef, measures 24-26 (triple rest), measure 27, dynamic *mf*, accent.

Musical staff 2: Treble clef, measures 28-31, dynamics *mf*, accents.

32

Musical staff 3: Treble clef, measures 32-35 (quadruple rest), measure 36 (*mf*), measure 37, dynamics *mf*, accents.

TO CODA ⊕ 40 (SOLO FOR ANY TRUMPET (OR PLAY AS SOLO))

Musical staff 4: Treble clef, measures 38-41, dynamics *mf*, accents.

Musical staff 5: Treble clef, measures 42-45, dynamics *mf*, accents.

Musical staff 6: Treble clef, measures 46-49, dynamics *mf*, accents.

D.S. AL CODA

(END SOLO)

Musical staff 7: Treble clef, measures 50-53, dynamics *mf*, accents.

⊕ CODA

Musical staff 8: Treble clef, measures 54-56, dynamics *mf*, accents.

Musical staff 9: Treble clef, measures 57-60, dynamics *f*, accents.

From Walt Disney's TOY STORY  
**YOU'VE GOT A FRIEND IN ME**

TRUMPET 2

Music and Lyrics by  
**RANDY NEWMAN**  
Arranged by RICK STITZEL

(UNISON PATTERN)

(SWING) (♩ = ♪)

mf

f

6

4

6-9

10

mf

11

12

13

14

14

15

f

16

17

18

1.

4

19-22

2.

23

TRUMPET 2

24  $\times$

32

TO CODA  $\oplus$  40 (SOLO FOR ANY TRUMPET (OR PLAY AS SOLI))

(END SOLO)

D.S. AL CODA

$\oplus$  CODA

From Walt Disney's TOY STORY  
**YOU'VE GOT A FRIEND IN ME**

TRUMPET 3

Music and Lyrics by  
**RANDY NEWMAN**  
Arranged by RICK STITZEL

(UNISON PATTERN)

(SWING) (♩ = ♪<sup>3</sup> ♪)

mf

f

6

4

6-9

10

mf

11

12

13

14

15

f

16

17

1.

4

19-22

2.

23

TRUMPET 3

24

First staff of music, measures 24-26 (triplets) and 27. Includes a *mf* dynamic marking.

Second staff of music, measures 28-31. Includes a *mf* dynamic marking.

32

Third staff of music, measures 32-35 (quartets) and 36-37. Includes a *mf* dynamic marking.

TO CODA (40) (SOLO FOR ANY TRUMPET (OR PLAY AS SOLI))

Fourth staff of music, measures 38-41. Includes a *mf* dynamic marking.

Fifth staff of music, measures 42-45.

Sixth staff of music, measures 46-49.

D.S. AL CODA

(END SOLO)

Seventh staff of music, measures 50-53.

CODA

Eighth staff of music, measures 54-56. Includes a *mp* dynamic marking.

Ninth staff of music, measures 57-60. Includes a *f* dynamic marking.

# Appendix I - Supplemental Educational Material

## Chords and Complementary Scales

**C** C Major

1 2 3 4 5 6 7 1

**C<sup>6</sup>** C Major

1 2 3 4 5 6 7 1

**C<sub>M</sub>A<sup>7</sup>** C Major

1 2 3 4 5 6 7 1

**C<sub>M</sub>I** C Dorian

1 2 b3 4 5 6 b7 1

**C<sub>M</sub>I<sup>6</sup>** C Dorian

1 2 b3 4 5 6 b7 1

**C<sub>M</sub>I<sup>7</sup>** C Dorian

1 2 b3 4 5 6 b7 1

**C<sub>M</sub>I<sup>7(b5)</sup>** C Locrian

1 b2 b3 4 b5 b6 b7 1

**C<sup>7</sup>** C Mixolydian

1 2 3 4 5 6 b7 1

**C<sup>7(b9)</sup>** C Half/whole diminished

1 b2 #2 3 #4 5 6 b7 1  
(b9) (#9) (#11)

**C<sup>7(#11)</sup>** C Lydian Dominant

1 2 3 #4 5 6 b7 1  
(#11)

**C** C Major Pentatonic

1 2 3 5 6 1

**C<sup>6</sup>** C Major Pentatonic

1 2 3 5 6 1

**C<sub>M</sub>A<sup>7(#11)</sup>** C Lydian

1 2 3 #4 5 6 7 1  
(#11)

**C<sub>M</sub>I** C Melodic Minor

1 2 b3 4 5 6 7 1

**C<sub>M</sub>I<sup>6</sup>** C Melodic Minor

1 2 b3 4 5 6 7 1

**C<sub>M</sub>I<sup>7</sup>** C Aeolian

1 2 b3 4 5 b6 b7 1

**C<sup>o</sup>** C Whole/half diminished

1 2 b3 4 b5 b6 b7 7 1

**C<sup>7</sup><sub>SUS</sub>** C Mixolydian

1 2 3 4 5 6 b7 1

**C<sup>7(#9)</sup>** C Half/whole diminished

1 b2 #2 3 #4 5 6 b7 1  
(b9) (#9) (#11)

**C<sup>7</sup><sub>SUS</sub>(b9)** C Phrygian

1 b2 #2 4 5 b6 b7 1  
(b9) (#9)



# Chord Dictionary

The chord symbols in this book follow (with some exceptions) the system outlined in *Standard Chord Symbol Notation* by Carl Brandt and Clinton Roemer. It is hoped you will find them clear, complete and unambiguous.

Below are two groups of chord spelling:

- a) The full range of chords normally encountered, given a C root. Transpose them to whatever root you need.
- b) The bottom three lines show some more unusual chords—slash chords, chords with omitted notes, etc.

(No Chord)

NC.    C<sub>bass</sub>    C    C<sup>6</sup>    C<sup>6</sup>/<sub>9</sub>    C<sup>(add 9)</sup>

C<sub>MA</sub><sup>7</sup>    C<sub>MA</sub><sup>7(add 13)</sup>    C<sub>MA</sub><sup>9</sup>    C<sub>MA</sub><sup>13</sup>    C<sup>7</sup>    C<sup>9</sup>    C<sup>13</sup>

C<sub>MI</sub>    C<sub>MI</sub><sup>6</sup>    C<sub>MI</sub><sup>6</sup>/<sub>9</sub>    C<sub>MI</sub><sup>(add 9)</sup>    C<sub>MI</sub><sup>7</sup>    C<sub>MI</sub><sup>7(add 11)</sup>    C<sub>MI</sub><sup>7(add 13)</sup>

C<sub>MI</sub><sup>9</sup>    C<sub>MI</sub><sup>11</sup>    C<sub>MI</sub><sup>13</sup>    C<sub>MI</sub><sup>(MA7)</sup>    C<sub>MI</sub><sup>9(MA7)</sup>    C<sub>MI</sub><sup>7(b5)</sup>    C<sub>MI</sub><sup>9(b5)</sup>    C<sub>MI</sub><sup>11(b5)</sup>

C<sup>dim.</sup>    C<sup>o7</sup>    C<sup>o7(add MA7)</sup>    C<sup>+</sup>    C<sup>SUS</sup>    C<sup>7</sup><sub>SUS</sub>    C<sup>9</sup><sub>SUS</sub>    C<sup>13</sup><sub>SUS</sub>    C<sup>7</sup><sub>SUS 4-3</sub>

C<sub>MA</sub><sup>7(b5)</sup>    C<sub>MA</sub><sup>7(#5)</sup>    C<sub>MA</sub><sup>7(#11)</sup>    C<sub>MA</sub><sup>9(#11)</sup>    C<sub>MA</sub><sup>13(#11)</sup>    C<sup>7(b5)</sup>    C<sup>9(b5)</sup>

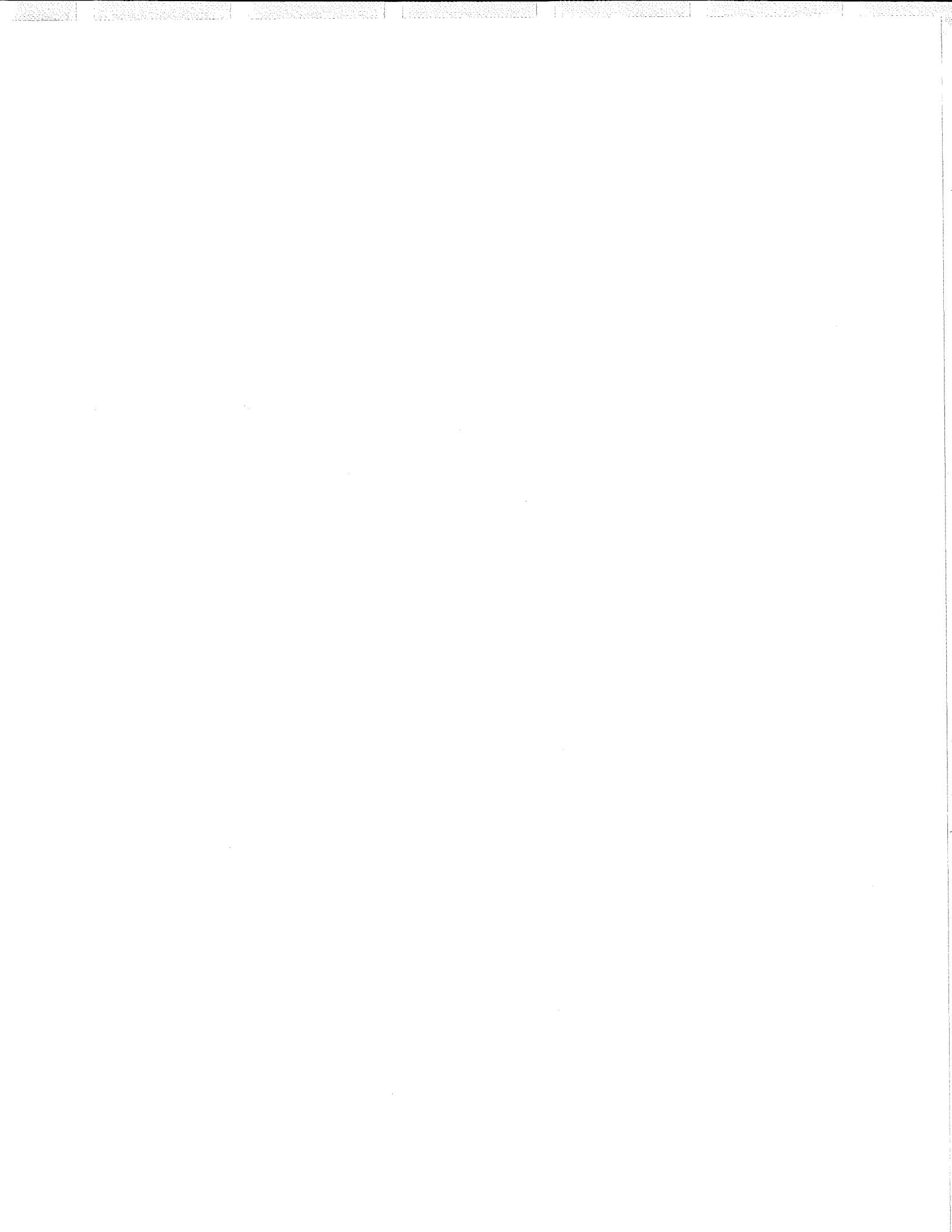
C<sup>7(#5)</sup>    C<sup>9(#5)</sup>    C<sup>7(b9)</sup>    C<sup>7(#9)</sup>    C<sup>7(b9)</sup><sub>15</sub>    C<sup>7(#9)</sup><sub>#5</sub>    C<sup>7(b9)</sup><sub>#5</sub>

C<sup>7(#11)</sup>    C<sup>9(#11)</sup>    C<sup>7(#11)</sup><sub>b9</sub>    C<sup>7(#11)</sup><sub>#9</sub>    C<sup>13(b5)</sup>    C<sup>13(b9)</sup>    C<sup>13(#11)</sup>    C<sup>7</sup><sub>SUS</sub><sup>(b9)</sup>    C<sup>13</sup><sub>SUS</sub><sup>(b9)</sup>

C<sub>E</sub>    C<sub>G</sub>    E<sub>C</sub>    B<sub>b</sub>/<sub>C</sub>    C<sub>E</sub><sup>(add 9)</sup>    C<sup>(add 9)</sup><sub>omit 3</sub>    C<sup>7</sup><sub>omit 3</sub>    C<sub>MI</sub><sup>7</sup><sub>omit 5</sub>

C<sub>MA</sub><sup>7</sup><sub>SUS</sub><sup>(b5)</sup>    F<sub>SUS</sub><sup>7</sup><sup>(add 3)</sup>    B<sub>b</sub><sup>(add b13)</sup><sub>add 9</sub>    A<sup>(add #9)</sup><sub>add b9</sub>    G<sub>MI</sub><sup>7</sup><sup>(add 11)</sup><sub>omit 5</sub>

F<sub>F#</sub>    E<sub>G</sub><sup>+</sup>    G<sub>SUS</sub><sup>7</sup><sub>A</sub>    G<sub>MA</sub><sup>7</sup><sup>(#5)</sup><sub>F#</sub>    E<sub>MA</sub><sup>7</sup><sup>(#5)</sup><sub>F</sub>    B<sub>MA</sub><sup>7</sup><sub>SUS</sub><sub>F#</sub>

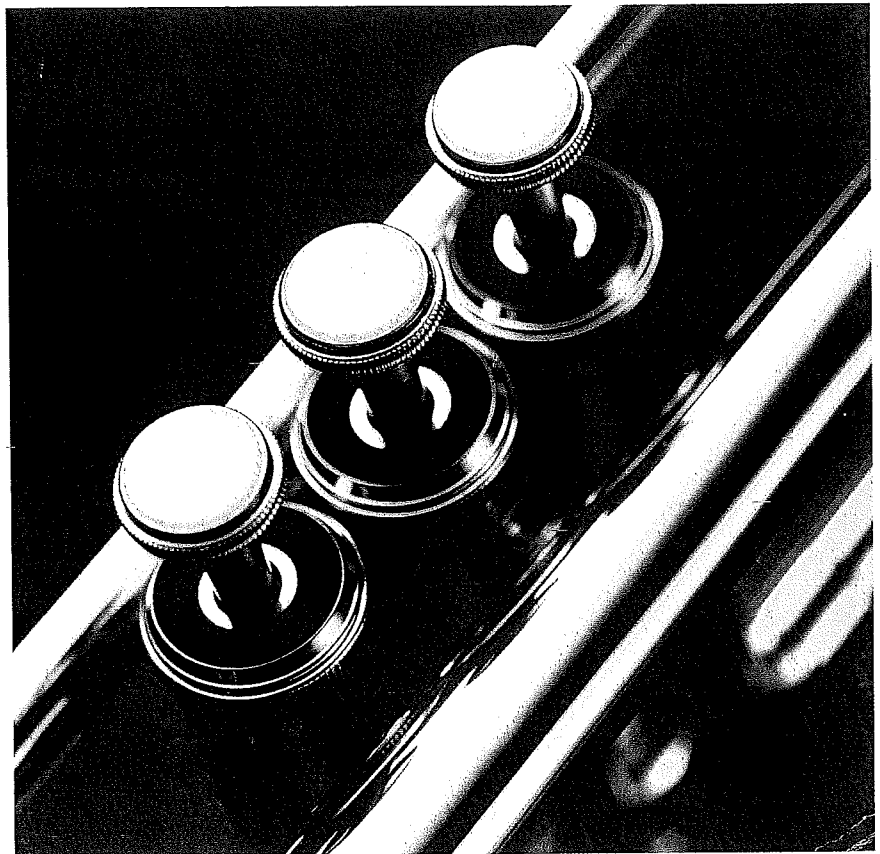


**B<sup>b</sup> TRUMPET BOOK 1**

# **ESSENTIAL ELEMENTS<sup>®</sup>**

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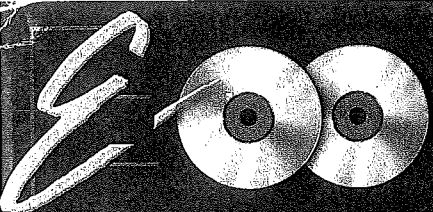
**COMPREHENSIVE BAND METHOD**



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# THE BASICS

## Posture

Sit on the edge of your chair, and always keep your:

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

## Breathing & Airstream

Breathing is a natural thing we all do constantly. To discover the correct airstream to play your instrument:

- Place the palm of your hand near your mouth.
- Inhale deeply through the corners of your mouth, keeping your shoulders steady. Your waist should expand like a balloon.
- Slowly whisper "tah" as you gradually exhale air into your palm.

The air you feel is the airstream. It produces sound through the instrument. Your tongue is like a faucet or valve that releases the airstream.

## Producing The Essential Tone

"Buzzing" through the mouthpiece produces your tone. The buzz is a fast vibration in the center of your lips. Your embouchure (*ahm'-bah-shure*) is your mouth's position on the mouthpiece of the instrument. A good embouchure takes time and effort, so carefully follow these steps for success:

### BUZZING

- Moisten your lips.
- Bring your lips together as if saying the letter "m."
- Relax your jaw to separate your upper and lower teeth.
- Form a slightly puckered smile to firm the corners of your mouth.
- Direct a full airstream through the center of your lips, creating a buzz.
- Buzz frequently without your mouthpiece.

### MOUTHPIECE PLACEMENT

- Form your "buzzing" embouchure.
- Center the mouthpiece on your lips. Your teacher may suggest a slightly different mouthpiece placement.
- Take a full breath through the corners of your mouth.
- Start your buzz with the syllable "tah." Buzz through the center of your lips keeping a steady, even buzz. Your lips provide a cushion for the mouthpiece.

## Taking Care Of Your Instrument

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

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

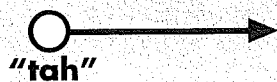
Trumpet valves occasionally need oiling. To oil your trumpet valves:

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

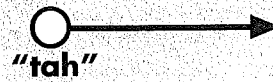
Be sure to grease the slides regularly. Your director will recommend special slide grease and valve oil, and will help you apply them when necessary.

## MOUTHPIECE WORKOUT

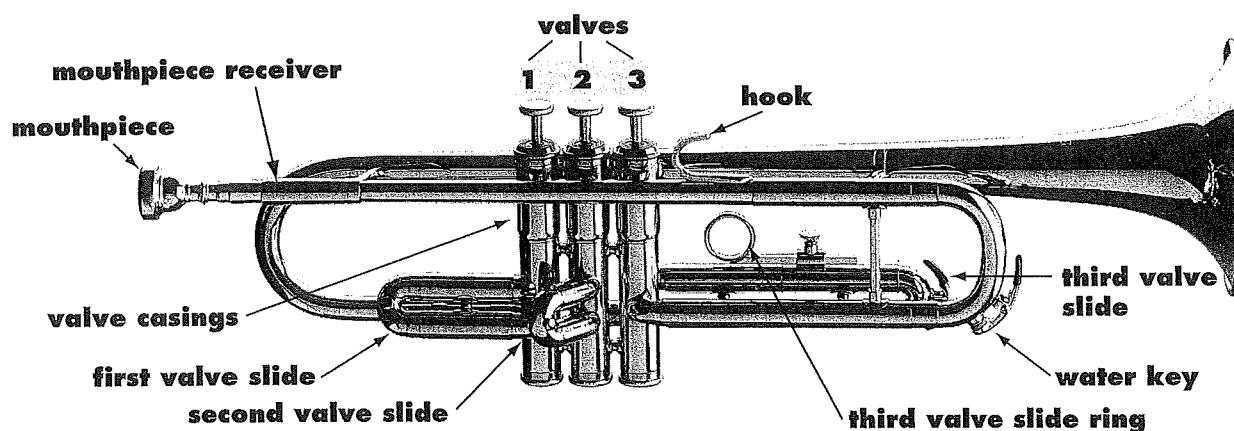
Using only the mouthpiece, form your embouchure carefully. Take a deep breath without raising your shoulders. Begin buzzing your lips by whispering "tah" and gradually exhale your full airstream. Strive for an even tone.



REST



REST



## Getting It Together

Throughout this book, all instructions apply to both cornets and trumpets because they are played exactly the same way.

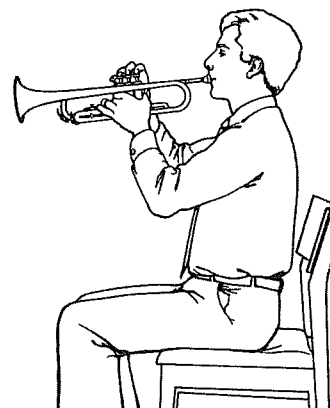
**Step 1** Put your left thumb and fingers around the valve casings and pick up the trumpet. Your left hand supports the weight of the instrument.

**Step 2** Place your left ring finger inside the ring of the third valve slide.

**Step 3** Hold the mouthpiece at the wide end with your right hand. Gently twist the mouthpiece into the mouthpiece receiver.

**Step 4** Arch your right hand to form a backwards "C." Place your thumb between the first and second valve casings. Place your little finger on top of the hook.

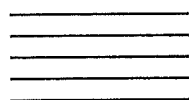
**Step 5** Always sit or stand tall when playing. Hold the trumpet as shown:



## READING MUSIC

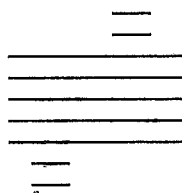
Identify and draw each of these symbols:

### Music Staff



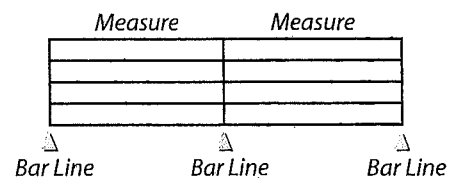
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

### Ledger Lines



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

### Measures & Bar Lines



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

# Long Tone



To begin, we'll use a special "Long Tone" note. Hold the tone until your teacher tells you to rest. Practice long tones each day to develop your sound.

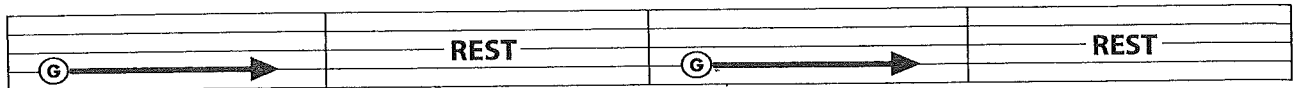
## 1. THE FIRST NOTE

Hold each long tone until your teacher tells you to rest.



○○○  
1 2 3

"G" is played with **open valves**. Just rest your fingers lightly on the valves.



## The Beat

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

One beat = 1 &  
↓ ↑

## Notes And Rests

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

♪ Quarter Note = 1 beat  
} Quarter Rest = 1 silent beat

## 2. COUNT AND PLAY



Count: 1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &  
Tap: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑    ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑    ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑    ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

## 3. A NEW NOTE

Look for the fingering diagram under each new note.



● ○ ○  
▲

The black circles tell you which valves to push down. "F" is played with **1st valve**.



## 4. TWO'S A TEAM



Count & Tap: 1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &

## 5. HEADING DOWN

Practice long tones on each new note.



● ● ○



## 6. MOVING ON UP



Count & Tap: 1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &

**Double Bar**



indicates the end of a piece of music.

**Repeat Sign**



Without stopping, play once again from the beginning.

**7. THE LONG HAUL**

Double Bar ▾

**D**



**8. FOUR BY FOUR**

Repeat Sign ▾

Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

**9. TOUCHDOWN**

**C**



**10. THE FAB FIVE**

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

**Treble Clef**

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

**Time Signature**

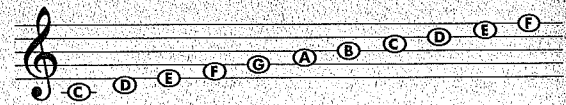
indicates how many beats per measure and what kind of note gets one beat.



$\frac{4}{4}$  = 4 beats per measure  
 $\frac{4}{4}$  = Quarter note gets one beat

**Note Names**

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



THEORY

**Sharp**

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

**Flat**

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

**Natural**

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

**11. READING THE NOTES** Compare this to exercise 10, THE FAB FIVE.

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

**12. FIRST FLIGHT**

**13. ESSENTIAL ELEMENTS QUIZ** Fill in the remaining note names before playing.

**Notes In Review**

Memorize the fingerings for the notes you've learned:

<b>G</b>	<b>F</b>	<b>E</b>	<b>D</b>	<b>C</b>
○ ○ ○	● ○ ○	● ● ○	● ○ ●	○ ○ ○

**14. ROLLING ALONG**

*Go to the next line. ▽*

*Double Bar ▽*

**Half Note**

= 2 Beats  
1 & 2 &

**Half Rest**

= 2 Silent Beats  
1 & 2 &

=

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

*Clap* *Repeat Sign ▽*

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

**16. THE HALF COUNTS**

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

**17. HOT CROSS BUNS** *Try this song on your mouthpiece only. Then play it on your instrument.*

**Breath Mark**

Take a deep breath through your mouth after you play a full-length note.

**18. GO TELL AUNT RHODIE**

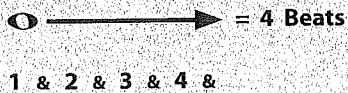
American Folk Song

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

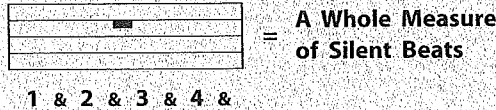
F G F E F E D C D E F E F



**Whole Note**



**Whole Rest**



**Whole Rest**



**Half Rest**



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

**21. THE WHOLE THING**

**Duet** *A composition with two different parts, played together.*

**22. SPLIT DECISION - Duet**

**Key Signature**



The **Key Signature** tells us which notes to play with sharps (#) or flats (b) throughout the music. Your Key Signature indicates the *Key of C* (no sharps or flats).

**THEORY**

**23. MARCH STEPS**

**24. LISTEN TO OUR SECTIONS**

**25. LIGHTLY ROW**

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

**Fermata**



Hold the note (or rest) longer than normal.

**27. REACHING HIGHER - New Note**

Practice long tones on each new note.

Fermata

**A**

**28. AU CLAIRE DE LA LUNE**

French Folk Song

**29. REMIX**

**THEORY**

**Harmony**

Two or more notes played together. Each combination forms a *chord*.

**30. LONDON BRIDGE - Duet**

English Folk Song

**A**

**B**

**HISTORY**

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

**31. A MOZART MELODY**

Adaptation

**32. ESSENTIAL ELEMENTS QUIZ**

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



**33. DEEP POCKETS – New Note**

**B** 

**34. DOODLE ALL DAY**



**35. JUMP ROPE**



**Pick-Up Notes**

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

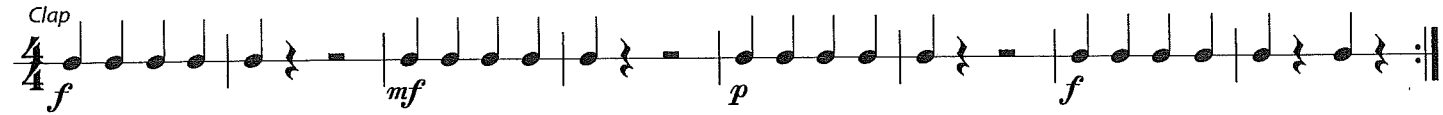
**36. A-TISKET, A-TASKET**



**Dynamics**

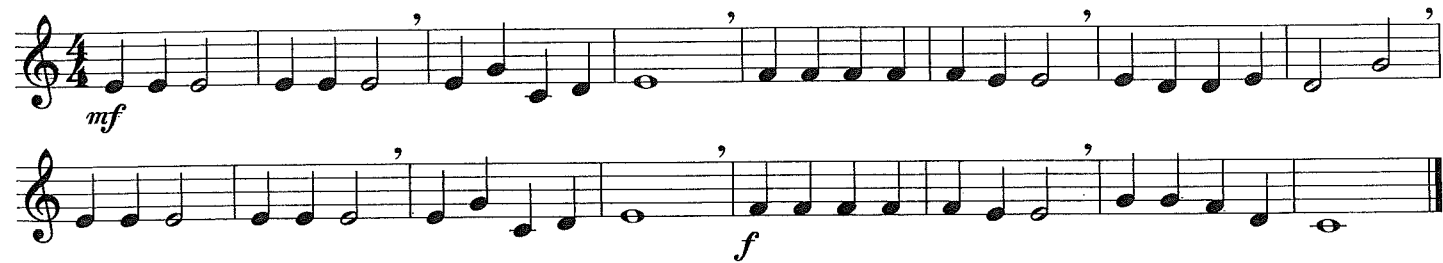
*f* – forte (play loudly)    *mf* – mezzo forte (play moderately loud)    *p* – piano (play softly)  
Remember to use full breath support to control your tone at all dynamic levels.

**37. LOUD AND SOFT**



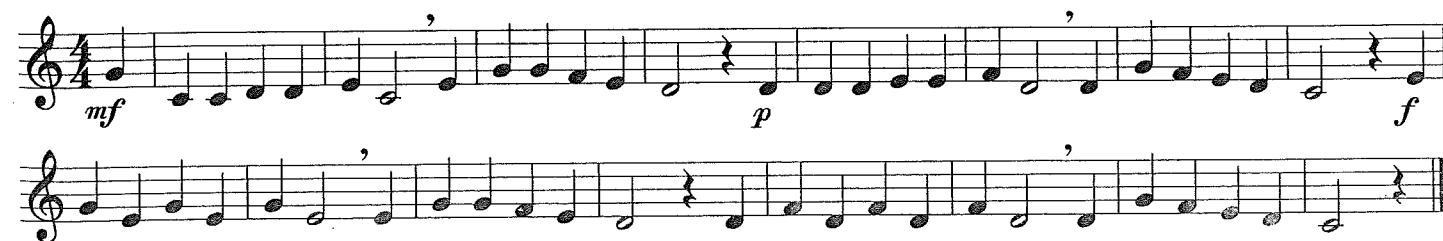
**38. JINGLE BELLS** Also practice new music on your mouthpiece only.

J. S. Pierpont



**39. MY DREYDL** Use full breath support at all dynamic levels.

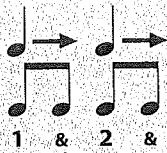
Traditional Hanukkah Song



## Eighth Notes



Each Eighth Note = 1/2 Beat  
 2 Eighth Notes = 1 Beat  
 Play on down and up taps.



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



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

Clap

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

### 41. EIGHTH NOTE JAM

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

### 42. SKIP TO MY LOU

American Folk Song

*mf*

### 43. LONG, LONG AGO *Good posture improves your sound. Always sit straight and tall.*

*p*

### 44. OH, SUSANNA

Stephen Collins Foster

*f*

#### HISTORY


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

### 45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Giocchino Rossini

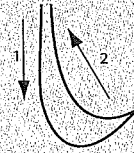
*mf* *f*

### 2/4 Time Signature


 = 2 beats per measure  
 = Quarter note gets one beat

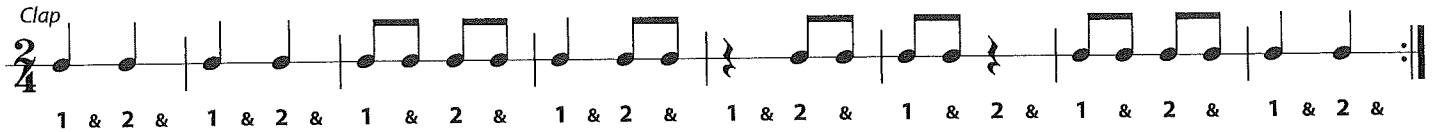
### Conducting

Practice conducting this two-beat pattern.



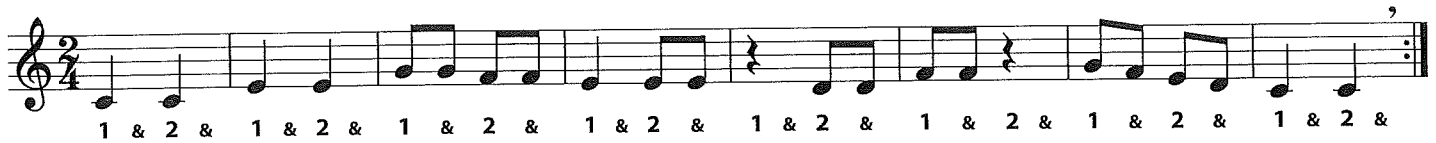
### 46. RHYTHM RAP

Clap



1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

### 47. TWO BY TWO



1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

### Tempo Markings

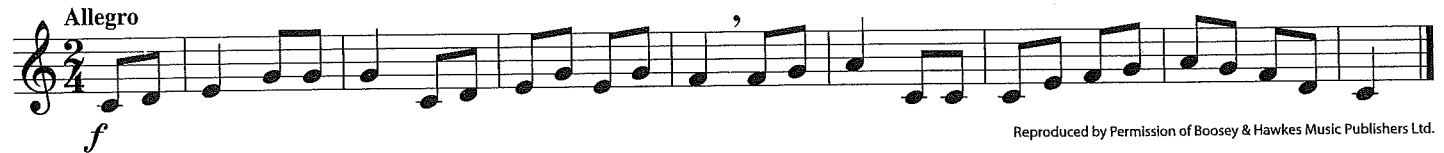
Tempo is the speed of music. Tempo markings are usually written above the staff, in Italian.

**Allegro** – Fast tempo     **Moderato** – Medium tempo     **Andante** – Slower walking tempo

### 48. HIGH SCHOOL CADETS – March

John Philip Sousa

Allegro



*f*

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### 49. HEY, HO! NOBODY'S HOME – New Note

**A**

Moderato



*mf*     Δ A

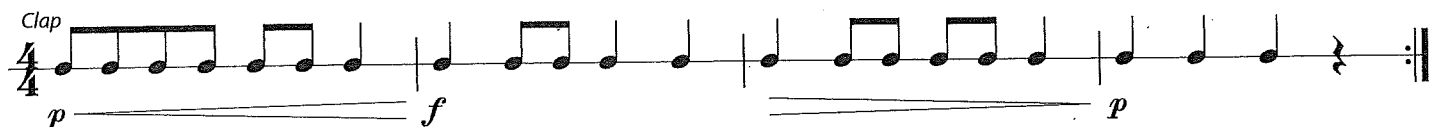
### Dynamics

*Crescendo* (gradually louder)

*Decrescendo* or *Diminuendo* (gradually softer)

### 50. CLAP THE DYNAMICS

Clap



*p*     *f*     *p*

### 51. PLAY THE DYNAMICS



*p*     *f*     *p*

# PERFORMANCE SPOTLIGHT

## 52. PERFORMANCE WARM-UPS

### TONE BUILDER

### RHYTHM ETUDE

### RHYTHM RAP

### CHORALE

## 53. AURA LEE - Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton

## 54. FRÈRE JACQUES - Round (When group A reaches ②, group B begins at ①)

French Folk Song

# PERFORMANCE SPOTLIGHT

## 55. WHEN THE SAINTS GO MARCHING IN - Band Arrangement

Arr. by John Higgins

Allegro

3 Measure number

*mf*

11

19

This musical score is for the piece 'When the Saints Go Marching In'. It is written in 4/4 time and marked 'Allegro'. The score consists of three staves of music. The first staff begins with a dynamic marking of *mf* and includes a boxed measure number '3' with an arrow pointing to the start of the first measure. The second staff includes a boxed measure number '11' and a dynamic marking of *f*. The third staff includes a boxed measure number '19' and ends with a double bar line.

## 56. OLD MACDONALD HAD A BAND - Section Feature

Allegro

*mf*

9

2nd time go on to meas. 13

*f*

*p*

13

This musical score is for the piece 'Old MacDonald Had a Band'. It is written in 4/4 time and marked 'Allegro'. The score consists of three staves of music. The first staff begins with a dynamic marking of *mf*. The second staff includes a boxed measure number '9' and a dynamic marking of *f*. A bracket under the second staff indicates a first ending, with the instruction '2nd time go on to meas. 13'. The third staff begins with a boxed measure number '13' and a dynamic marking of *f*. The piece concludes with a double bar line.

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

Ludwig van Beethoven  
Arr. by John Higgins

Moderato

*mf*

9

*p*

13

This musical score is for the piece 'Ode to Joy' from Beethoven's Symphony No. 9. It is written in 4/4 time and marked 'Moderato'. The score consists of three staves of music. The first staff begins with a dynamic marking of *mf*. The second staff includes a boxed measure number '9' and a dynamic marking of *p*. The third staff includes a boxed measure number '13' and ends with a double bar line.

## 58. HARD ROCK BLUES - Encore

John Higgins

Allegro

*f*

This musical score is for the piece 'Hard Rock Blues'. It is written in 4/4 time and marked 'Allegro'. The score consists of two staves of music. The first staff begins with a dynamic marking of *f*. The second staff ends with a double bar line.

**Tie**

A curved line connecting notes of the same pitch. Play one note for the combined counts of the tied notes.



**59. FIT TO BE TIED**

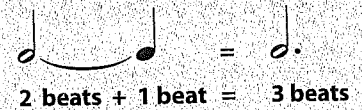
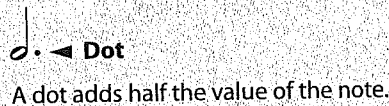
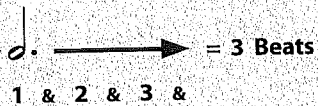


**60. ALOUETTE**

French-Canadian Folk Song



**Dotted Half Note**



**61. ALOUETTE - THE SEQUEL**

French-Canadian Folk Song



**HISTORY**

American composer **Stephen Collins Foster** (1826-1864) was born near Pittsburgh, PA. He has become the most recognized song writer of his time for works such as "Oh Susanna," which became popular during the California Gold Rush of 1849. Among his most well-known songs are "My Old Kentucky Home" and "Camptown Races."

**62. CAMPTOWN RACES**

Stephen Collins Foster



**63. NEW DIRECTIONS**



**64. THE NOBLES** Always use a full airstream. Keep fingers on top of the valves, arched naturally.



**65. ESSENTIAL ELEMENTS QUIZ**





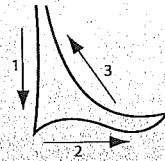
### 3 Time Signature

4

= 3 beats per measure  
= Quarter note gets one beat

### Conducting

Practice conducting this three-beat pattern.



THEORY

### 66. RHYTHM RAP

Clap

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

### 67. THREE BEAT JAM

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

### 68. BARCAROLLE

Jacques Offenbach

Moderato

*mf*

Norwegian composer **Edvard Grieg** (1843–1907) wrote *Peer Gynt Suite* for a play by Henrik Ibsen in 1875, the year before the telephone was invented by Alexander Graham Bell. "Morning" is a melody from *Peer Gynt Suite*. Music used in plays, or in films and television, is called **incidental music**.

HISTORY

### 69. MORNING (from Peer Gynt)

Edvard Grieg

Andante

*p* *mf* *p*

### Accent



Emphasize the note.

### 70. ACCENT YOUR TALENT

Clap

**Latin American music** has its roots in the African, Native American, Spanish and Portuguese cultures. This diverse music features lively accompaniments by drums and other percussion instruments such as maracas and claves. Music from Latin America continues to influence jazz, classical and popular styles of music. "Chiapanecas" is a popular children's dance and game song.

HISTORY

### 71. MEXICAN CLAPPING SONG ("Chiapanecas")

Latin American Folk Song

*f*

### 72. ESSENTIAL CREATIVITY

Compose your own music for measures 3 and 4 using this rhythm:

**THEORY**

**Flat**



A flat sign lowers the pitch of a note by a half-step. The note B-flat sounds a half-step below B, and all B's become B-flats for the rest of the measure where they occur.

**73. HOT MUFFINS - New Note**



Flat applies to all B's in measure.

**74. COSSACK DANCE**

*Allegro*

**75. BASIC BLUES - New Note**



Flat applies to all B's in measure.

**THEORY**

**Key Signature**

The **Key Signature** tells us which notes to play with sharps or flats throughout the music. This Key Signature indicates the *Key of F* - play all B's as B-flats.

**1st & 2nd Endings**

Play through the 1st Ending. Then play the repeated section of music, **skipping** the 1st Ending and playing the 2nd Ending.

**76. HIGH FLYING**

*Moderato*

2nd time →

**HISTORY**

**Japanese folk music** actually has its origins in ancient China. "Sakura, Sakura" was performed on instruments such as the **koto**, a 13-string instrument that is more than 4000 years old, and the **shakuhachi** or bamboo flute. The unique sound of this ancient Japanese melody results from the pentatonic (or five-note) sequence used in this tonal system.

**77. SAKURA, SAKURA - Band Arrangement**

Japanese Folk Song  
Arr. by John Higgins

*Andante*

### 78. UP ON A HOUSETOP

**Allegro**  
 Δ *mf*  
 Check  
 Key Signature

Musical notation for 'Up on a Housetop' in 4/4 time, featuring a first ending and a second ending. The first ending is marked with a first ending bracket and a repeat sign, and the second ending is marked with a second ending bracket and a repeat sign. The piece starts with a dynamic of *mf* and ends with a dynamic of *f*. There are also accents (>) over some notes in the second ending.

### 79. JOLLY OLD ST. NICK - Duet

**Moderato**

A *mf*

B *mf*

Musical notation for 'Jolly Old St. Nick' in 2/4 time, presented as a duet for parts A and B. Both parts start with a dynamic of *mf*. The piece includes a first ending and a second ending, both marked with their respective ending brackets and repeat signs.

See page 9 for additional holiday music, MY DREYDL and JINGLE BELLS.

### 80. THE BIG AIRSTREAM - New Note

**C**

Musical notation for 'The Big Airstream' in 4/4 time. It begins with a large 'C' in a box, followed by three empty circles (○○○). The notation includes a first ending and a second ending, both marked with their respective ending brackets and repeat signs. A dynamic of *mf* is indicated at the start, and a *f* dynamic is indicated at the end. There is also a 'C' symbol with a triangle above it (Δ C) under the second ending.

### 81. WALTZ THEME (THE MERRY WIDOW WALTZ)

**Moderato** Franz Lehar

Musical notation for 'Waltz Theme (The Merry Widow Waltz)' in 3/4 time. The piece is in a key with one flat (B-flat major or F minor). It starts with a dynamic of *mf* and features a crescendo leading to a dynamic of *f*. The notation includes a first ending and a second ending, both marked with their respective ending brackets and repeat signs.

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### 82. AIR TIME

Musical notation for 'Air Time' in 4/4 time. The piece consists of a single line of music with a dynamic of *mf* and a first ending marked with a first ending bracket and repeat sign.

### 83. DOWN BY THE STATION

**Allegro**

Musical notation for 'Down by the Station' in 2/4 time. The piece starts with a dynamic of *mf* and features a first ending marked with a first ending bracket and repeat sign.

### 84. ESSENTIAL ELEMENTS QUIZ

**Moderato**

Musical notation for 'Essential Elements Quiz' in 3/4 time. The piece starts with a dynamic of *mf* and features a crescendo leading to a dynamic of *f*, followed by a decrescendo leading to a dynamic of *p*. The notation includes a first ending and a second ending, both marked with their respective ending brackets and repeat signs.

### 85. ESSENTIAL CREATIVITY Using these notes, improvise your own rhythms:

Musical notation for 'Essential Creativity' in 4/4 time. The piece consists of a single line of music with a dynamic of *mf* and a first ending marked with a first ending bracket and repeat sign.

# DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

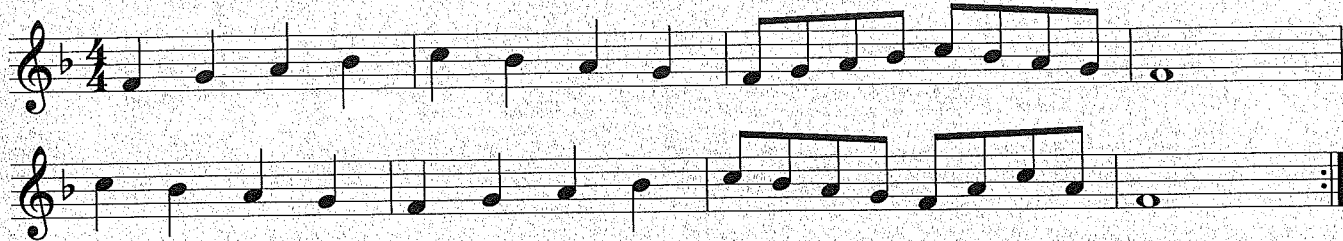
## 86. TONE BUILDER *Use a steady stream of air.*



## 87. RHYTHM BUILDER



## 88. TECHNIQUE TRAX



## 89. CHORALE *(Adapted from Cantata 147)*

Johann Sebastian Bach

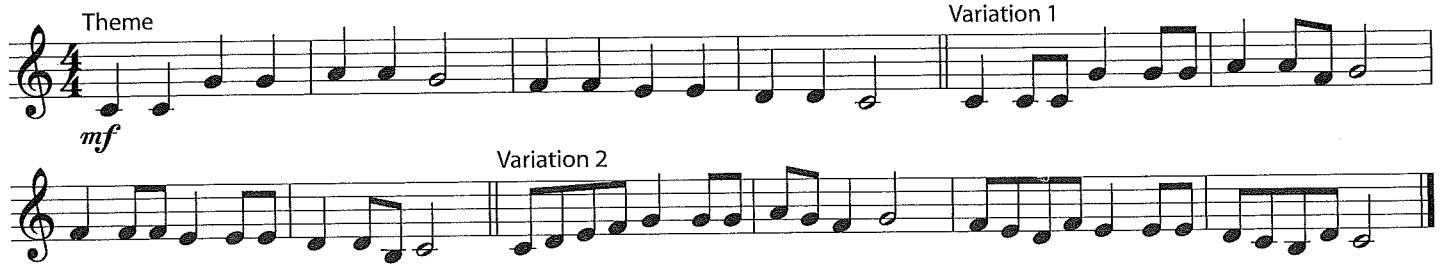


THEORY

## Theme and Variations

A musical form featuring a **theme**, or primary melody, followed by **variations**, or altered versions of the theme.

## 90. VARIATIONS ON A FAMILIAR THEME



## D.C. al Fine

At the **D.C. al Fine** play again from the beginning, stopping at **Fine** (*fee'- nay*).  
D.C. is the abbreviation for **Da Capo**, or "to the beginning," and **Fine** means "the end."

## 91. BANANA BOAT SONG

Caribbean Folk Song



# Sharp #

A **sharp** sign raises the pitch of a note by a half-step. The note F-sharp sounds a half-step above F, and all F's become F-sharps for the rest of the measure where they occur.

## 92. RAZOR'S EDGE - New Note

**F#** 



○ ● ○ △ F#

## 93. THE MUSIC BOX

Moderato




*p* △ F#

**African-American spirituals** originated in the 1700's, midway through the period of slavery in the United States. One of the largest categories of true American folk music, these primarily religious songs were sung and passed on for generations without being written down. The first collection of spirituals was published in 1867, four years after The Emancipation Proclamation was signed into law.

## 94. EZEKIEL SAW THE WHEEL

African-American Spiritual

Allegro



*f*

# Slur



A curved line which connects notes of different pitch. Tongue only the first note in a slur.

## 95. SMOOTH OPERATOR



△ Slur 2 notes - tongue only the first.

## 96. GLIDING ALONG



△ Slur 4 notes - tongue only the first.

**Ragtime** is an American music style that was popular from the 1890's until the time of World War I. This early form of jazz brought fame to pianists like "Jelly Roll" Morton and Scott Joplin, who wrote "The Entertainer" and "Maple Leaf Rag." Surprisingly, the style was incorporated into some orchestral music by Igor Stravinsky and Claude Debussy. The trombones now learn to play a *glissando*, a technique used in ragtime and other styles of music.

## 97. TROMBONE RAG

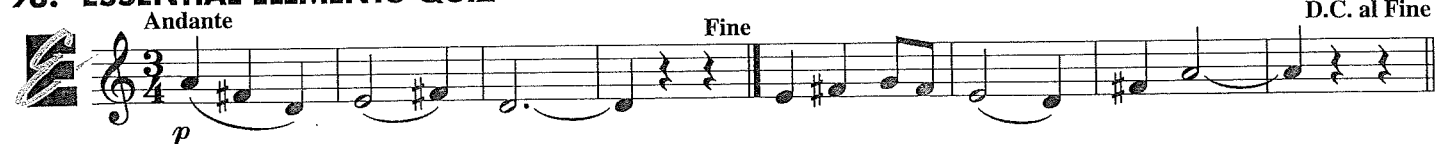
Allegro



*f*

## 98. ESSENTIAL ELEMENTS QUIZ

Andante




*p* Fine D.C. al Fine

99. TAKE THE LEAD - New Note

**B** 


**THEORY** **Phrase** A musical "sentence" which is often 2 or 4 measures long. Try to play a **phrase** in one breath.

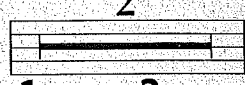
100. THE COLD WIND



101. PHRASEOLOGY Write in the breath mark(s) between the phrases.



**THEORY** **New Key Signature** This **Key Signature** indicates the *Key of G* - play all F's as F-sharps. 

**Multiple Measure Rest** The number above the staff tells you how many full measures to rest. Count each measure of rest in sequence:  1-2-3-4 2-2-3-4

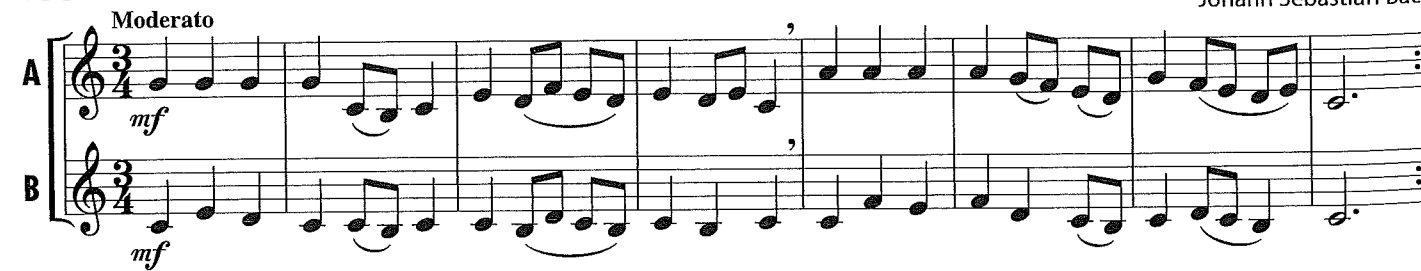
102. SATIN LATIN

**Allegro** 

**HISTORY** German composer **Johann Sebastian Bach** (1685-1750) was part of a large family of famous musicians and became the most recognized composer of the Baroque era. Beginning as a choir member, Bach soon became an organist, a teacher, and a prolific composer, writing more than 600 masterworks. This *Minuet*, or dance in 3/4 time, was written as a teaching piece for use with an early form of the piano.

103. MINUET - Duet

Johann Sebastian Bach

**Moderato** 

104. ESSENTIAL CREATIVITY This melody can be played in 3/4 or 4/4. Pencil in either time signature, draw the bar lines and play. Now erase the bar lines and try the other time signature. Do the phrases sound different?



**Natural**

A **natural** sign cancels a flat (b) or sharp (#) and remains in effect for the entire measure.

**105. NATURALLY**

Austrian composer **Franz Peter Schubert** (1797–1828) lived a shorter life than any other great composer, but he created an incredible amount of music: more than 600 art-songs (concert music for voice and accompaniment), ten symphonies, chamber music, operas, choral works and piano pieces. His "March Militaire" was originally a piano duet.

**106. MARCH MILITAIRE**

Allegro

Franz Schubert

**107. THE FLAT ZONE – New Note**
**108. ON TOP OF OLD SMOKEY**

Allegro

American Folk Song

**Boogie-woogie** is a style of the **blues**, and it was first recorded by pianist Clarence "Pine Top" Smith in 1928, one year after Charles Lindbergh's solo flight across the Atlantic. A form of jazz, blues music features altered notes and is usually written in 12-measure verses, like "Bottom Bass Boogie."

**109. BOTTOM BASS BOOGIE – Duet**

Allegro

### Dotted Quarter & Eighth Notes

= 2 Beats  
1 & 2 &

A dot adds half the value of the quarter note.

1 & 2 &

A single eighth note has a flag on the stem.

### 110. RHYTHM RAP

*Clap*

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

### 111. THE DOT ALWAYS COUNTS

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

### 112. ALL THROUGH THE NIGHT

*mf* *p* Fine D.C. al Fine

### 113. SEA CHANTY *Always use a full airstream.*

*Moderato* *f* English Folk Song

*f* *mf* *f*

### 114. SCARBOROUGH FAIR

*Andante* *mf* English Folk Song

*mf* *f* *mf* *p*

### 115. RHYTHM RAP

*Clap*

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

### 116. THE TURNAROUND

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

### 117. ESSENTIAL ELEMENTS QUIZ - AULD LANG SYNE

*Andante* *mf* Scottish Folk Song

*mf* 1 & 2 & 3 & 4 &  $\triangle$  Check Rhythm *f*



# PERFORMANCE SPOTLIGHT

## Solo with Piano Accompaniment

You can perform this solo with or without a piano accompanist. Play it for the band, the school or your family. It is part of **Symphony No. 9 ("From The New World")** by Czech composer **Antonin Dvorák** (1841–1904). He wrote it while visiting America in 1893, and was inspired to include melodies from American folksongs and spirituals. This is the **Largo** (or "very slow tempo") theme.

### 118. THEME FROM "NEW WORLD SYMPHONY"

Antonin Dvorák

Largo 4 5 Measure number

### Piano Accompaniment

Largo

**SPECIAL TRUMPET EXERCISE – Lip Slurs**

Lip Slurs are notes that are slurred without changing valves. Brass players practice these to develop a stronger airstream and embouchure, and to increase range. Add this pattern to your daily Warm-Ups:



Great musicians give encouragement to fellow performers. On this page, clarinetists learn their instruments' upper register in the "Grenadilla Gorilla Jumps" (named after the grenadilla wood used to make clarinets). Brass players learn lip slurs, a new warm-up pattern. The success of your band depends on everyone's effort and encouragement.

**119. GRENADILLA GORILLA JUMP No. 1**



**120. JUMPIN' UP AND DOWN**



**121. GRENADILLA GORILLA JUMP No. 2**



**122. JUMPIN' FOR JOY**



**123. GRENADILLA GORILLA JUMP No. 3**



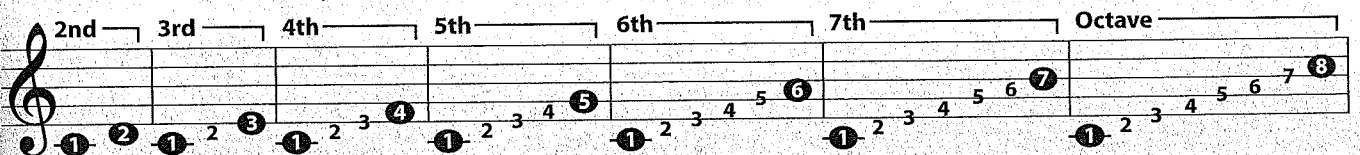
**124. JUMPIN' JACKS**



**Interval**

The distance between two pitches is an **interval**. Starting with "1" on the lower note, count each line and space between the notes. The number of the higher note is the distance of the interval.

THEORY



**125. ESSENTIAL ELEMENTS QUIZ** Write in the numbers of the intervals, counting up from the lower notes.



Intervals: [ 2nd ] [ ] [ ] [ ]

126. GRENADILLA GORILLA JUMP No. 4

127. THREE IS THE COUNT

128. GRENADILLA GORILLA JUMP No. 5

129. TECHNIQUE TRAX

130. CROSSING OVER - New Note

**D**

**Trio**

A **trio** is a composition with three parts played together. Practice this trio with two other players and listen for the 3-part harmony.

131. KUM BAH YAH - Trio *Always check the key signature.*

African Folk Song

Moderato

### Repeat Signs



Repeat the section of music enclosed by the **repeat signs**.  
(If 1st and 2nd endings are used, they are played as usual — but go back only to the first repeat sign, not to the beginning.)

### 132. MICHAEL ROW THE BOAT ASHORE

African-American Spiritual

*Andante*  
*mf*

### 133. AUSTRIAN WALTZ

Austrian Folk Song

*Moderato*  
*f*

### 134. BOTANY BAY

Australian Folk Song

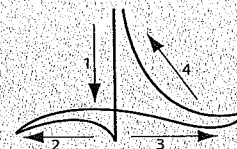
*Allegro*  
*mf*

THEORY

### C Time Signature

### Conducting

Practice conducting this four-beat pattern.



### 135. TECHNIQUE TRAX *Practice at all dynamic levels.*

### 136. FINLANDIA

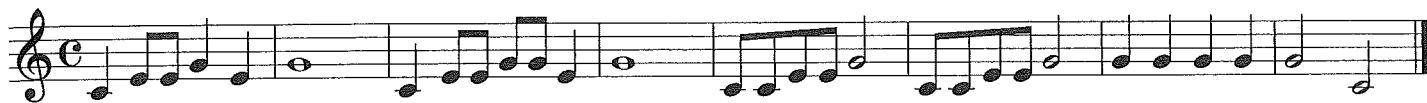
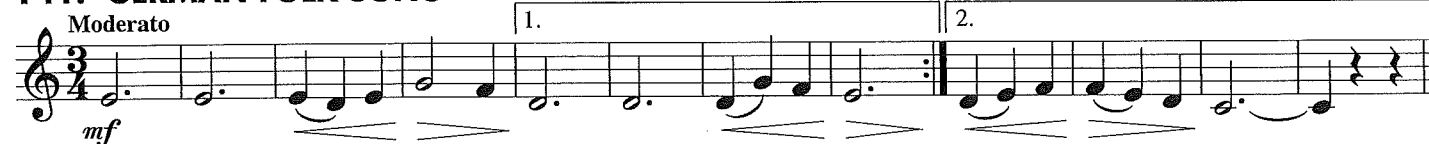
Jean Sibelius

*Andante*  
*p*

© Breitkopf & Haertel, Wiesbaden - Leipzig

### 137. ESSENTIAL CREATIVITY

Create your own variations by penciling in a dot and a flag to change the rhythm of any measure from to .

**138. EASY GORILLA JUMPS****139. TECHNIQUE TRAX** *Always check the key signature.***140. MORE TECHNIQUE TRAX****141. GERMAN FOLK SONG****142. THE SAINTS GO MARCHIN' AGAIN**

James Black and Katherine Purvis

**143. LOWLAND GORILLA WALK****144. SMOOTH SAILING****145. MORE GORILLA JUMPS****146. FULL COVERAGE**

**THEORY**

**Scale**

A **scale** is a sequence of notes in ascending or descending order. Like a musical "ladder," each step is the next consecutive note in the key. This scale is in your Key of C (no sharps or flats), so the top and bottom notes are both C's. The interval between the C's is an octave.

**147. CONCERT B $\flat$  SCALE (Trumpet - C SCALE)**

**THEORY**

**Chord & Arpeggio**

When two or more notes are played together, they form a **chord** or **harmony**. This C chord is built from the 1st, 3rd and 5th steps of the C scale. The 8th step is the same as the 1st, but it is an octave higher. An **arpeggio** is a "broken" chord whose notes are played individually.

**148. IN HARMONY** Divide the notes of the chords between band members and play together. Does the arpeggio sound like a chord?

**149. SCALE AND ARPEGGIO**

**HISTORY**

Austrian composer **Franz Josef Haydn** (1732–1809) wrote 104 symphonies. Many of these works had nicknames and included brilliant, unique effects for their time. His Symphony No. 94 was named "The Surprise Symphony" because the soft second movement included a sudden loud dynamic, intended to wake up an often sleepy audience. Pay special attention to dynamics when you play this famous theme.

**150. THEME FROM "SURPRISE SYMPHONY"**

Franz Josef Haydn

**151. ESSENTIAL ELEMENTS QUIZ - THE STREETS OF LAREDO**

American Folk Song

Write in the note names before you play.

# PERFORMANCE SPOTLIGHT

## 152. SCHOOL SPIRIT - Band Arrangement

W.T. Purdy  
Arr. by John Higgins

March Style

5 Measure Number

13

21

29

1. 2.

*f* *mf*

Detailed description: This is a musical score for a band arrangement of 'School Spirit'. It is written in 2/4 time with a key signature of one flat (Bb). The score consists of four staves of music. The first staff begins with a dynamic marking of *f* and includes a measure number box containing the number 5, with an arrow pointing to the start of a repeat sign. The second staff has a measure number box with 13. The third staff has a measure number box with 21. The fourth staff has a measure number box with 29 and includes first and second endings. The piece concludes with a final *f* dynamic marking.

### Soli

When playing music marked **Soli**, you are part of a group "solo" or group feature. Listen carefully in "Carnival of Venice," and name the instruments that play the **Soli** part at each indicated measure number.

## 153. CARNIVAL OF VENICE - Band Arrangement

Julius Benedict  
Arr. by John Higgins

Allegro

5 8

13 7 21

29

37 7 45

*mf* *f* *f* *end Soli* *p* *mf* *f*

Detailed description: This is a musical score for a band arrangement of 'Carnival of Venice'. It is written in 3/4 time with a key signature of one flat (Bb). The score consists of six staves of music. The first staff begins with a tempo marking of 'Allegro' and a dynamic marking of *mf*. It includes measure number boxes for 5 and 8, with a horizontal line indicating a *f* dynamic change. The second staff has measure number boxes for 13 and 21, with a *Soli* marking above the staff and a *f* dynamic marking below. The third staff has a measure number box for 29 and is labeled 'end Soli'. The fourth staff has measure number boxes for 37 and 45, with a *p* dynamic marking below and a *mf* dynamic marking below. The piece concludes with a final *f* dynamic marking.

# DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

## 154. RANGE AND FLEXIBILITY BUILDER

## 155. TECHNIQUE TRAX

## 156. CHORALE

Johann Sebastian Bach

**HISTORY**



The traditional Hebrew melody "Hatikvah" has been Israel's national anthem since the nation's inception. At the Declaration of State in 1948, it was sung by the gathered assembly during the opening ceremony and played by members of the Palestine Symphony Orchestra at its conclusion.


## 157. HATIKVAH

Israeli National Anthem

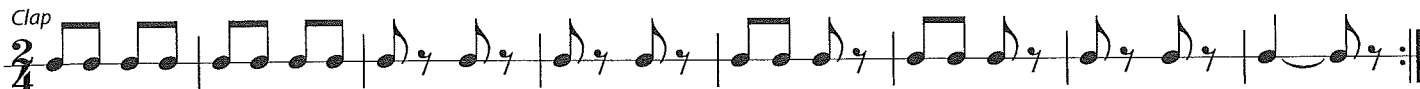


**Eighth Note  
& Eighth Rest**

 = 1/2 beat of sound  
 = 1/2 beat of silence

        
        
 1 & 2 &                      1 & 2 &

**158. RHYTHM RAP**

*Clap*  
  
 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

**159. EIGHTH NOTE MARCH**


  
 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

**160. MINUET**


Johann Sebastian Bach

*Moderato*  
  
*mf*  
 1.  2. 

**161. RHYTHM RAP**

*Clap*  
  
 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

**162. EIGHTH NOTES OFF THE BEAT**

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

**163. EIGHTH NOTE SCRAMBLE**



**164. ESSENTIAL ELEMENTS QUIZ**

*Andante*  
  
*p*                      *mf*                      *f*

165. DANCING MELODY - New Note

**A** 

HISTORY

American composer and conductor **John Philip Sousa** (1854–1932) wrote 136 marches. Known as “The March King,” Sousa wrote *The Stars And Stripes Forever*, *Semper Fidelis*, *The Washington Post* and many other patriotic works. Sousa’s band performed all over the country, and his fame helped boost the popularity of bands in America. Here is a melody from his famous *El Capitan* operetta and march.

166. EL CAPITAN

Allegro

John Philip Sousa



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HISTORY

“O Canada,” formerly known as the “National Song,” was first performed during 1880 in French Canada. Robert Stanley Weir translated the English language version in 1908, but it was not adopted as the national anthem of Canada until 1980, one hundred years after its premiere.

167. O CANADA

Calixa Lavallee,  
l'Hon. Judge Routhier  
and Justice R.S. Weir

Maestoso (Majestically)



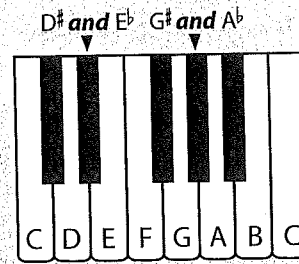
168. ESSENTIAL ELEMENTS QUIZ - METER MANIA *Count and clap before playing. Can you conduct this?*



### Enharmonics

Two notes that are written differently, but sound the same (and played with the same fingering) are called **enharmonics**. Your fingering chart on pages 46–47 shows the fingerings for the enharmonic notes on your instrument.

On a piano keyboard, each black key is both a flat and a sharp:

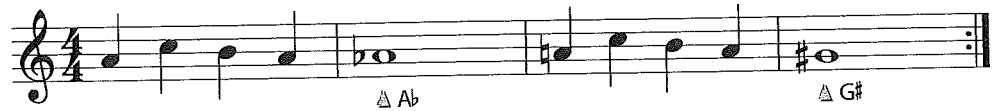


#### 169. SNAKE CHARMER

**Ab/G#**



Enharmonic notes use the same fingering.



#### 170. DARK SHADOWS



#### 171. CLOSE ENCOUNTERS

**Eb/D#**



Enharmonic notes use the same fingering.



#### 172. MARCH SLAV

Peter Illyich Tchaikovsky



#### 173. NOTES IN DISGUISE



### Chromatic Notes

**Chromatic notes** are altered with sharps, flats and natural signs which are not in the key signature. The smallest distance between two notes is a half-step, and a scale made up of consecutive half-steps is called a **chromatic scale**.

#### 174. HALF-STEPPIN'



French composer **Camille Saint-Saëns** (1835–1921) wrote music for virtually every medium: operas, suites, symphonies and chamber works. The “Egyptian Dance” is one of the main themes from his famous opera *Samson et Delilah*. The opera was written in the same year that Thomas Edison invented the phonograph—1877.

### 175. EGYPTIAN DANCE *Watch for enharmonics.*

Camille Saint-Saëns

*Allegro*

### 176. SILVER MOON BOAT

Chinese Folk Song

*Largo*

German composer **Ludwig van Beethoven** (1770–1827) is considered to be one of the world’s greatest composers, despite becoming completely deaf in 1802. Although he could not hear his music the way we can, he could “hear” it in his mind. As a testament to his greatness, his Symphony No. 9 (p. 13) was performed as the finale to the ceremony celebrating the reunification of Germany in 1990. This is the theme from his Symphony No. 7, second movement.

### 177. THEME FROM SYMPHONY NO. 7 – Duet

Ludwig van Beethoven

*Allegro (moderately fast)*

Russian composer **Peter Illyich Tchaikovsky** (1840–1893) wrote six symphonies and hundreds of other works including *The Nutcracker* ballet. He was a master at writing brilliant settings of folk music, and his original melodies are among the most popular of all time. His *1812 Overture* and *Capriccio Italien* were both written in 1880, the year after Thomas Edison developed the practical electric light bulb.

### 178. CAPRICCIO ITALIEN

*Always check the key signature.*

Peter Illyich Tchaikovsky

**Allegro**  
*f*

### 179. AMERICAN PATROL

F.W. Meacham

**Allegro**  
*mf*

### 180. WAYFARING STRANGER

African-American Spiritual

**Andante**  
*p*

### 181. ESSENTIAL ELEMENTS QUIZ – SCALE COUNTING CONQUEST

# PERFORMANCE SPOTLIGHT

## 182. AMERICA THE BEAUTIFUL - Band Arrangement

Samuel A. Ward  
Arr. by John Higgins

**Maestoso**

*f*

**7** **Andante**

*p*

**15** *f*

*mf*

**25** **Maestoso**

*f*

The musical score for 'America the Beautiful' is written in 4/4 time with a key signature of one flat (Bb). It consists of five staves of music. The first staff begins with a **Maestoso** tempo marking and a dynamic of *f*. The second staff starts at measure 7 with an **Andante** tempo change, marked with a dynamic of *p*. The third staff continues the melody with a dynamic of *mf*. The fourth staff returns to **Maestoso** at measure 25 with a dynamic of *f*. The fifth staff concludes the piece.

## 183. LA CUCARACHA - Band Arrangement

Latin American Folk Song  
Arr. by John Higgins

**Latin Rock**

*f*

**5** *mf*

**13**

*p*

**25** *f*

1. 2.

The musical score for 'La Cucaracha' is written in 4/4 time with a key signature of one flat (Bb). It consists of five staves of music. The first staff begins with a **Latin Rock** tempo marking and a dynamic of *f*. The second staff starts at measure 5 with a dynamic of *mf*. The third staff continues the melody. The fourth staff starts at measure 13 with a dynamic of *p*. The fifth staff returns to *f* at measure 25. The piece concludes with a first ending (1.) and a second ending (2.).

# PERFORMANCE SPOTLIGHT

## 184. THEME FROM 1812 OVERTURE - Band Arrangement

Peter Illyich Tchaikovsky  
Arr. by John Higgins

*Allegro*

*f*

*p* *f* *p* *detached*

2 10

18 3 *mf*

26

34

42

Detailed description: This page contains a ten-staff musical score for a band arrangement of the 'Theme from 1812 Overture'. The music is written in a single melodic line on a treble clef staff with a key signature of one flat (B-flat) and a 4/4 time signature. The tempo is marked 'Allegro'. The score begins with a dynamic of *f* (forte). The first staff contains measures 1 through 9. The second staff starts with a dynamic of *p* (piano) and includes a first ending bracketed '10' with a '2' above it, followed by a dynamic of *f* and then a dynamic of *p* with the instruction 'detached'. The third staff continues the melody. The fourth staff features a second ending bracketed '18' with a '3' above it, leading to a dynamic of *mf* (mezzo-forte). The fifth staff starts with a dynamic of *f* and includes a bracketed '26'. The sixth staff continues the melody. The seventh staff includes a bracketed '34'. The eighth staff includes a bracketed '42'. The final staff concludes the piece with a fermata over the final note.

# PERFORMANCE SPOTLIGHT

## Solo with Piano Accompaniment

Performing for an audience is an exciting part of being involved in music. This solo is based on *Symphony No. 1* by German composer **Johannes Brahms** (1833–1897). He completed his first symphony in 1876, the same year that the telephone was invented by Alexander Graham Bell. You and a piano accompanist can perform this for the band or at other school and community events.

### 185. THEME FROM SYMPHONY NO. 1 – Solo (Concert E $\flat$ version)

Johannes Brahms  
Arr. by John Higgins

**Allegro**

The musical score is arranged for Trumpet and Piano. It begins with a tempo marking of **Allegro**. The key signature is E-flat major (three flats) and the time signature is 4/4. The score is divided into several systems:

- System 1:** Features a 3-measure rest for the Trumpet, followed by the entry of the theme. Dynamics include *mf* for both instruments.
- System 2:** Continues the melodic line in the Trumpet and accompaniment in the Piano.
- System 3:** The piano accompaniment features a dynamic change to *p* (piano).
- System 4:** The Trumpet part begins with a dynamic of *f* (forte), which then softens to *mf*.
- System 5:** The Piano accompaniment also features a dynamic of *f*, which softens to *mf*.
- System 6:** Contains the first and second endings for the piece, both marked with a dynamic of *f*.



# DUETS

Here is an opportunity to get together with a friend and enjoy playing music. The other player does not have to play the same instrument as you. Try to exactly match each other's rhythm, pitch and tone quality. Eventually, it may begin to sound like the two parts are being played by one person! Later, try switching parts.

## 186. SWING LOW, SWEET CHARIOT - Duet

African-American Spiritual

*Andante*

*p*

*Fine*

*mf*

*D.C. al Fine*

*mf*

## 187. LA BAMBA - Duet

Mexican Folk Song

*Allegro*

*f*

*Fine*

*D.C. al Fine*

*p*

# RUBANK® SCALE AND ARPEGGIO STUDIES

## TRUMPET KEY OF C (CONCERT B $\flat$ )

1.



2.



3.



4.



## TRUMPET KEY OF F (CONCERT E $\flat$ ) *In this key signature, play all B $\flat$ 's.*

1.



2.



3.



4.



# RUBANK® SCALE AND ARPEGGIO STUDIES

**TRUMPET KEY OF G (CONCERT F)** *In this key signature, play all F's.*

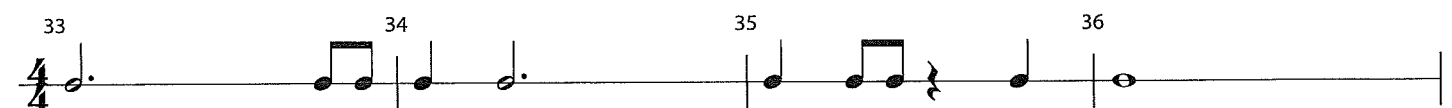
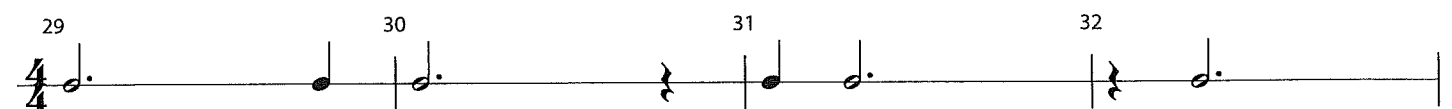
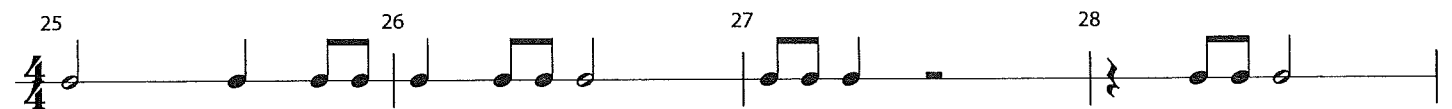
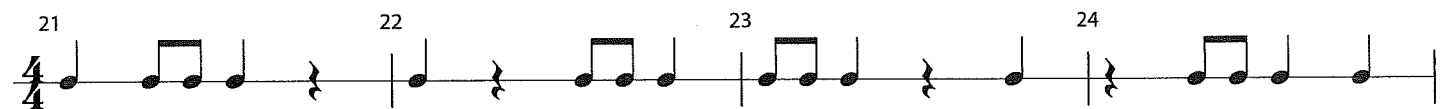
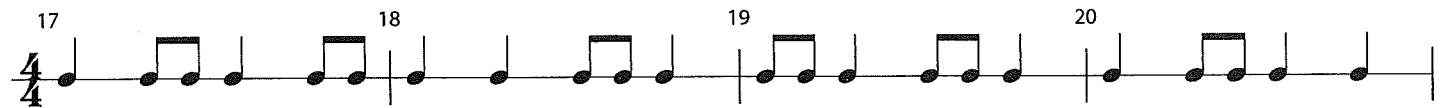
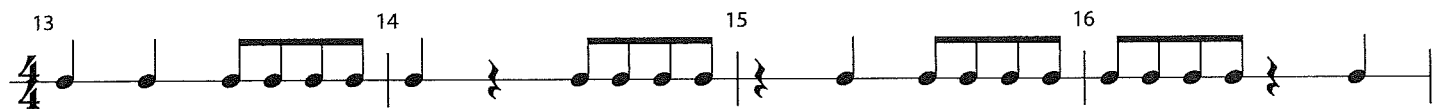
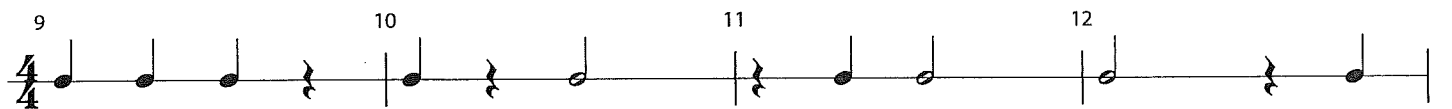
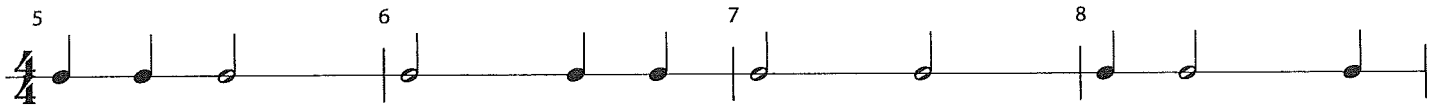
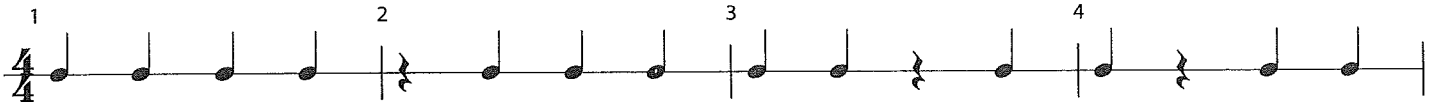


**TRUMPET KEY OF B $\flat$  (CONCERT A $\flat$ )** *In this key signature, play all B $\flat$ 's and E $\flat$ 's.*





# RHYTHM STUDIES



# RHYTHM STUDIES

37 38 39 40

4/4

41 42 43 44

4/4

45 46 47 48

4/4

49 50 51 52

4/4

53 54 55 56

4/4

57 58 59 60

3/4

61 62 63 64

3/4

65 66 67 68

2/4

69 70 71 72

2/4

# CREATING MUSIC

THEORY

## Composition

**Composition** is the art of writing original music. A composer often begins by creating a melody made up of individual **phrases**, like short musical "sentences." Some melodies have phrases that seem to answer or respond to "question" phrases, as in Beethoven's *Ode To Joy*. Play this melody and listen to how phrases 2 and 4 give slightly different answers to the same question (phrases 1 and 3).

### 1. ODE TO JOY

Ludwig van Beethoven

1. Question      2. Answer      3. Question      4. Answer

### 2. Q. AND A. Write your own "answer" phrases in this melody.

1. Question      2. Answer

3. Question      4. Answer

### 3. PHRASE BUILDERS Write 4 different phrases using the rhythms below each staff.

A      C

B      D

### 4. YOU NAME IT:

Pick phrase A, B, C, or D from above, and write it as the "Question" for phrases 1 and 3 below. Then write 2 different "Answers" for phrases 2 and 4.

1. Question      2. Answer

3. Question      4. Answer

THEORY

## Improvisation

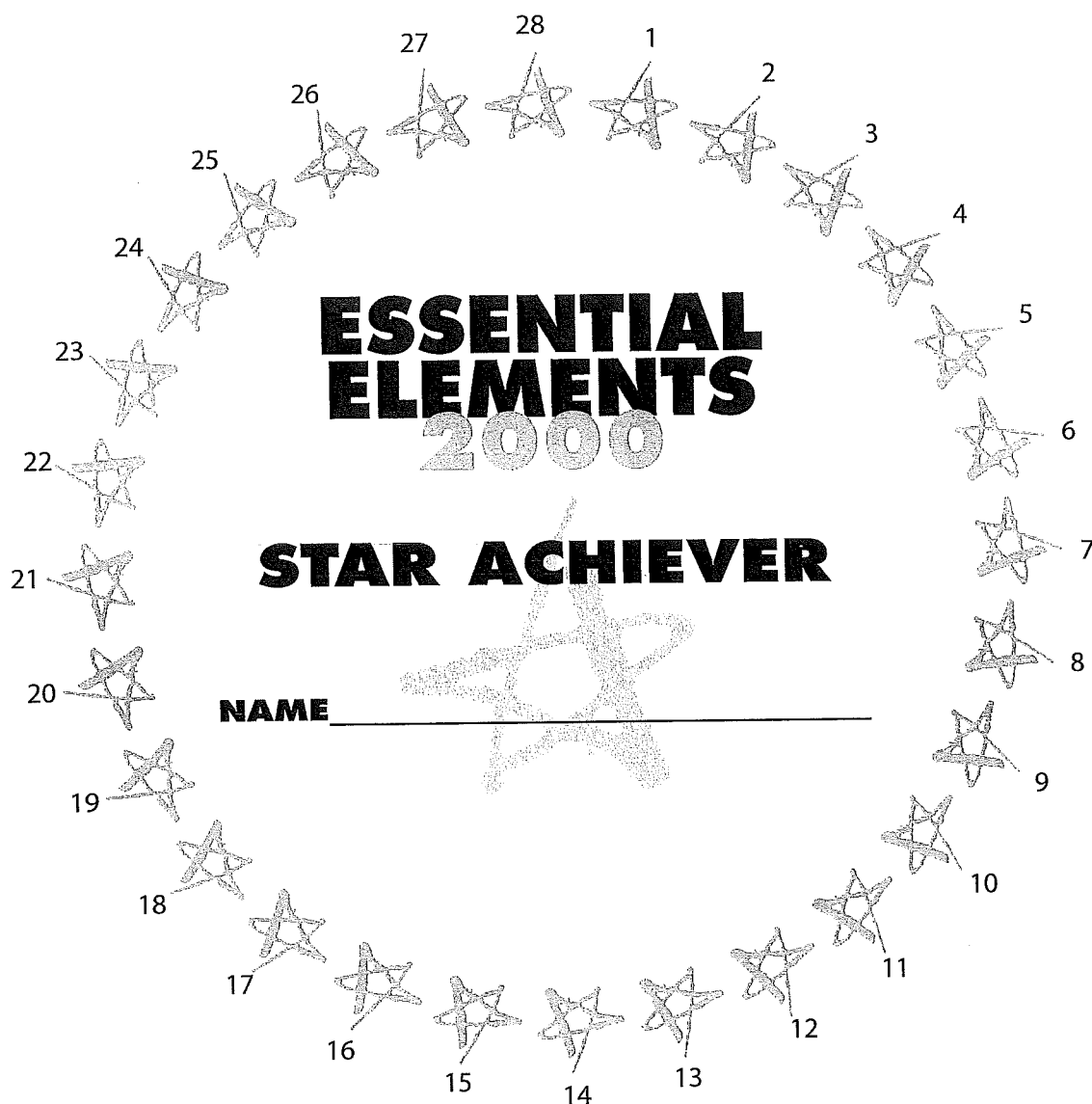
**Improvisation** is the art of freely creating your own melody *as you play*. Use these notes to play your own melody (Line A), to go with the accompaniment (Line B).

### 5. INSTANT MELODY

A

B

**Y**ou can mark your progress through the book on this page. Fill in the stars as instructed by your band director.



- |  |  |
|--|--|
| 1. Page 2-3, The Basics                    | 15. Page 22, EE Quiz, No. 117              |
| 2. Page 5, EE Quiz, No. 13                 | 16. Page 23, Performance Spotlight         |
| 3. Page 6, EE Quiz, No. 19                 | 17. Page 24, EE Quiz, No. 125              |
| 4. Page 7, EE Quiz, No. 26                 | 18. Page 26, Essential Creativity, No. 137 |
| 5. Page 8, EE Quiz, No. 32                 | 19. Page 28, No. 149                       |
| 6. Page 10, EE Quiz, No. 45                | 20. Page 28, EE Quiz, No. 151              |
| 7. Page 12-13, Performance Spotlight       | 21. Page 29, Performance Spotlight         |
| 8. Page 14, EE Quiz, No. 65                | 22. Page 31, EE Quiz, No. 164              |
| 9. Page 15, Essential Creativity, No. 72   | 23. Page 32, EE Quiz, No. 168              |
| 10. Page 17, EE Quiz, No. 84               | 24. Page 33, No. 174                       |
| 11. Page 17, Essential Creativity, No. 85  | 25. Page 35, EE Quiz, No. 181              |
| 12. Page 19, EE Quiz, No. 98               | 26. Page 36, Performance Spotlight         |
| 13. Page 20, Essential Creativity, No. 104 | 27. Page 37, Performance Spotlight         |
| 14. Page 21, No. 109                       | 28. Page 38, Performance Spotlight         |

# FINGERING CHART

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

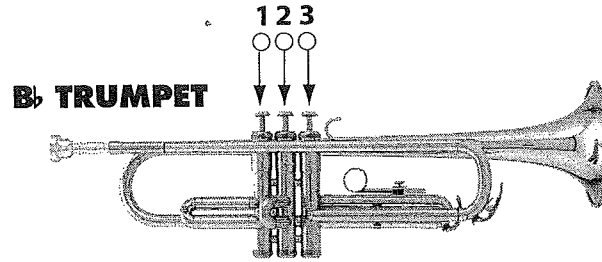
### Instrument Care Reminders

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

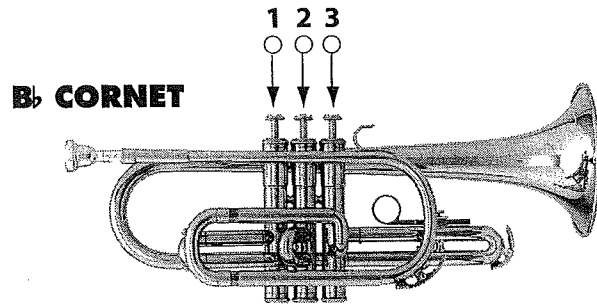
- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

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

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



**B $\flat$  TRUMPET**



**B $\flat$  CORNET**

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

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

- = Open
- = Pressed down

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

**F $\sharp$  G $\flat$**

**G**

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

**A**

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

**B**

**C**

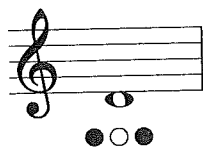
**C $\sharp$  D $\flat$**



# FINGERING CHART

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


**D**




**D# Eb**




**E**




**F**




**F# Gb**




**G**




**G# Ab**



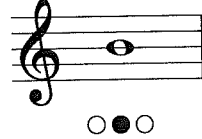
**A**




**A# Bb**



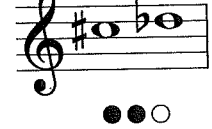
**B**



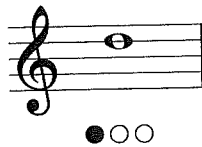
**C**




**C# Db**




**D**




**D# Eb**



**E**




**F**



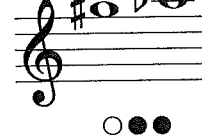
**F# Gb**




**G**




**G# Ab**




**A**



**A# Bb**



**B**



**C**

