

**TROMBONE**

**&**

**BARITONE**



# Table of Contents

1. Note Map/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. Advanced College Audition Solo Repertoire
11. Amazing Grace
12. Audition Instructions
13. Audition Scale List
14. Audition Score Sheet
15. Audition Prepared Solo – Symphonic Band
16. Audition Prepared Solo – Advanced Band
17. Angels We Have Heard On High
18. Blues By Five
19. Canon Remix
20. Carol Of The Bells
21. Chameleon
22. Cheer # 1
23. Cold Duck Time
24. Don't Stop Believin'
25. Don't Stop Till You Get Enough
26. Don't You Worry Child
27. Express Yourself
28. Fly Me To The Moon
29. Forever Young
30. Force Awakens, The
31. Happy Birthday (?)
32. Heart & Soul
33. I Want You Back
34. In The Mood
35. Largo (New World Symphony)
36. Livin' On A Prayer
37. Message To You Rudy, A
38. Move The Joy / Move It / Winterfest
39. Mr. P.C.
40. My Way
41. Pep Band Music
42. Pirates of the Caribbean
43. Pomp & Circumstance (Two Ceremonial Marches)
44. Santa Claus Is Comin' To Town
45. Sight Reading Exercises
46. Simple Gifts (District Determined Measure)
47. Symphony No. 5
48. District Determined Measure Score Sheet
49. Shenandoah
50. Star Spangled Banner
51. Take The A Train
52. Tempest, The
53. Uptown Funk
54. Vivir Mi Vida
55. Watermelon Man
56. Chords & Complimentary Scales
57. Blank Staff Paper
58. Essential Elements Method Book
59. Note Map/Fingering Chart

## What to practice first...

### WINTERFEST SET LIST (Semester 1)

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

### Optional Additions

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

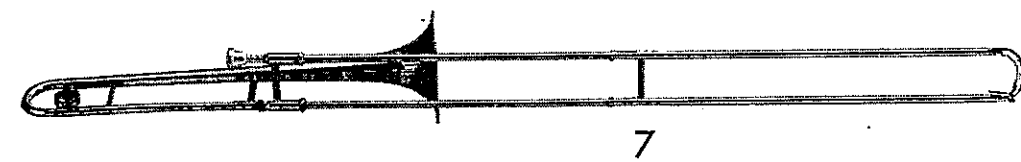
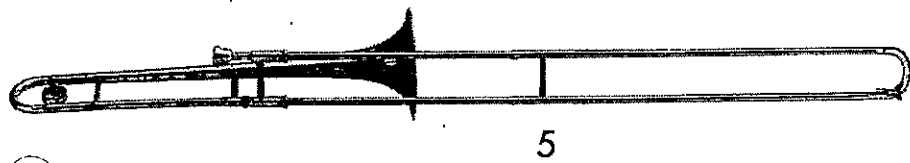
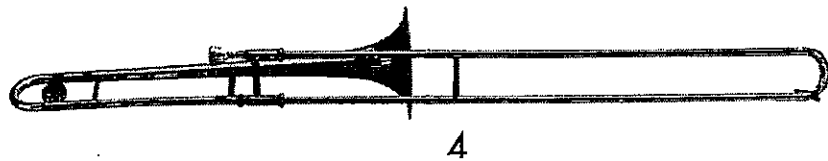
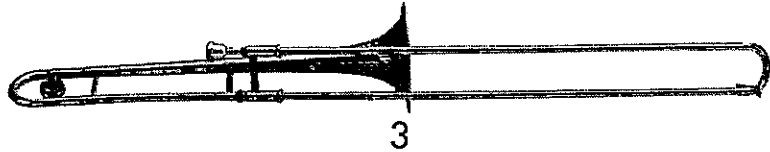
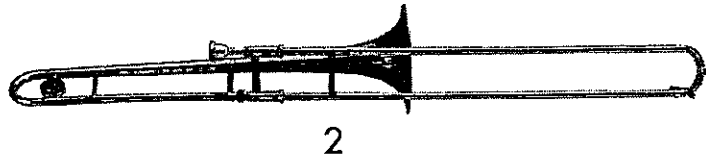
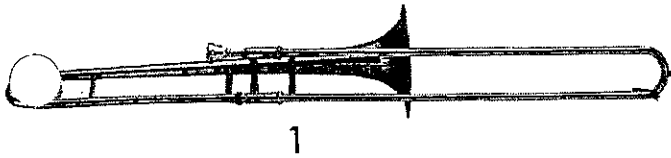
### ARTS ALIVE SET LIST (Semester 2)

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

# POSITION CHART

## TROMBONE

Numbers below the notes = Slide positions



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

### Instrument Care Reminders

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

- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece and slide assembly. Do not take the outer slide off the inner slide piece. Return the instrument to its case.
- Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.


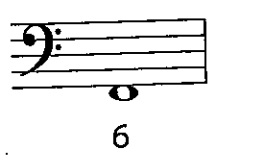

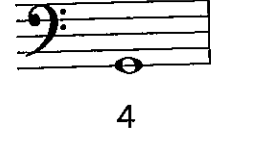
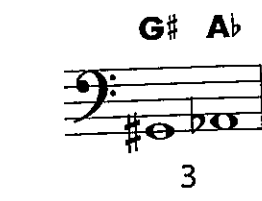
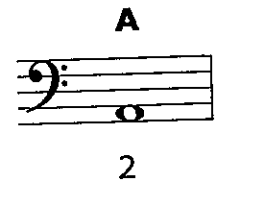
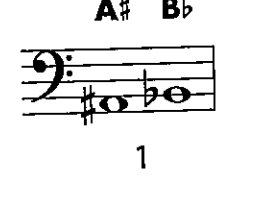
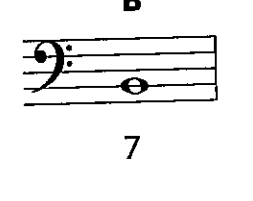
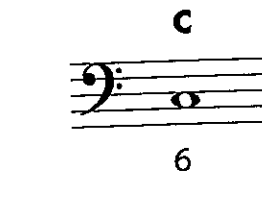
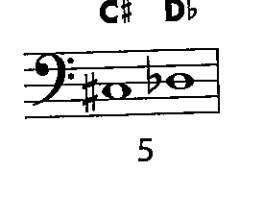
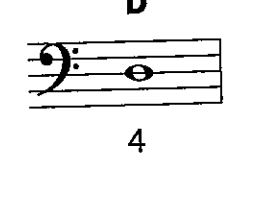
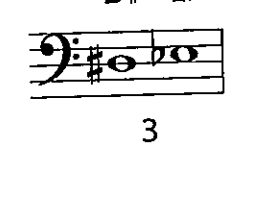
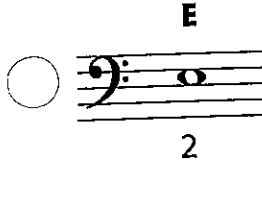
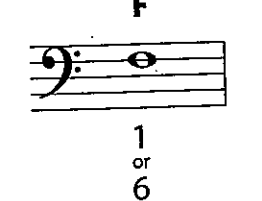
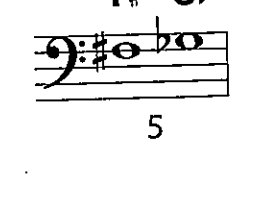
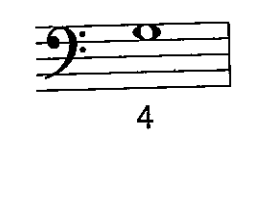
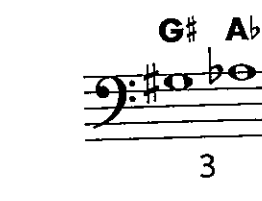
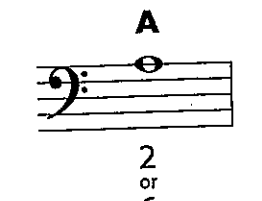
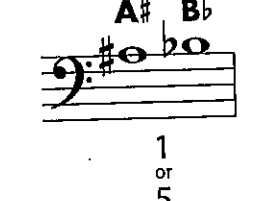
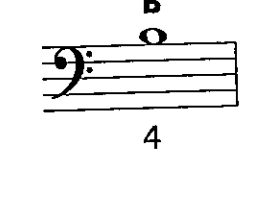
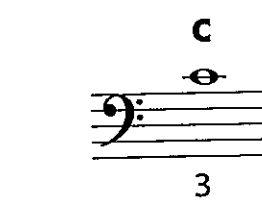
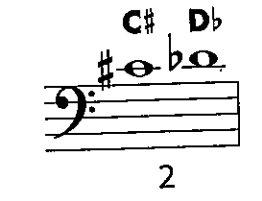
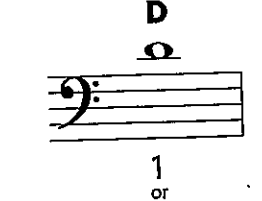
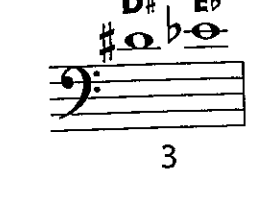
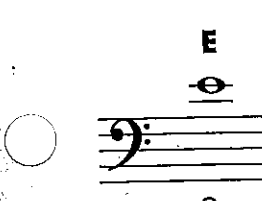


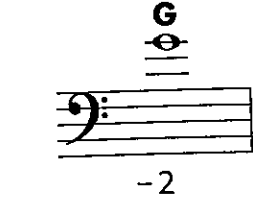
Trombone slides occasionally need oiling. To oil your slide, simply:

- Rest the tip of the slide on the floor and unlock the slide.
  - Exposing the inner slide, put a few drops of oil on the inner slide.
  - Rapidly move the slide back and forth. The oil will then lubricate the slide.
- Be sure to grease the tuning slide regularly. Your director will recommend special slide oil and grease, and will help you apply them when necessary.

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

# POSITION CHART

# TROMBONE

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

\* + = Make the slide a little longer.  
 \*\* - = Make the slide a little shorter.

# FINGERING CHART

## BARITONE B.C.

### Instrument Care Reminders

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

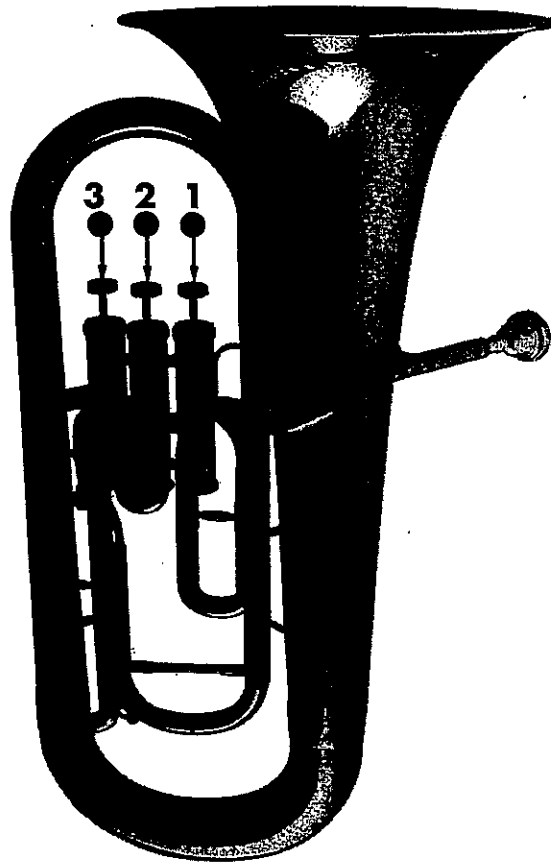
- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

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

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

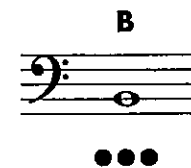
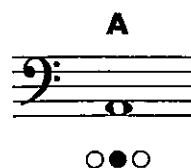
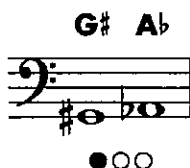
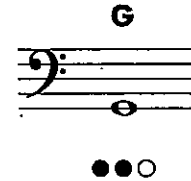
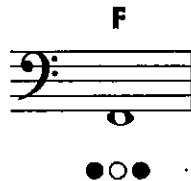
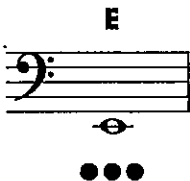
Be sure to grease the slides regularly. Your director will recommend special slide grease and valve oil, and will help you apply them when necessary.

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



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

- = Open  
● = Pressed down



# FINGERING CHART

## BARITONE B.C.

**C**

**C# Db**

**D**

**D# Eb**

**E**

**F**

**F# Gb**

**G**

**G# Ab**

**A**

**A# Bb**

**B**

**C**

**C# Db**

**D**

**D# Eb**

**E**

**F**

**F# Gb**

# SCITECH BAND 2016-2017 CALENDAR

DRAFT UPDATED 6-20-16

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

**Notes:** (1) SciTech New Student Meet @ 8:00am (Wed, July 20)  
 (2) TBD - 2016-2017 Community Music School of Younglife/Purple Lesson Schedule & Performance Collaborations  
 (3) TBD - 2016-2017 SciTech Band Documentary Reel Show Series

**\* BOLD PERFORMANCES ARE MANDATORY**

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

TBD = To Be Determined



Sun	Mon	Tue	Wed	Thu	Fri	Sat
				<p><b>1</b> Younglife Executive (Exec) Team Meeting #1 @ Room 106 2:30-3:30pm ETA: 5:00pm</p>	<p><b>2</b> Open Practice @ 2:30-3:30pm Younglife Campaigners Friday Night Chillfest #1 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108) ETA: 5:00pm</p>	<p><b>3</b></p>
<b>4</b>	<p><b>5</b> No School</p>	<p><b>6</b> Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm</p>	<p><b>7</b> MTM Mentor Training Session #1 @ Band Room 2:30-4:00pm (Leadership Team Only) ETA: 5:00pm</p>	<p><b>8</b> Younglife Campaigners #1 @ Room 106 2:30-3:30pm Road Crew Load Truck &amp; Reset Band Room For Friday &amp; Monday's Rehearsal w/ Spare Equipment. 2:30-4:00pm Pick Up Truck @ 7:00am ETA: 5:00pm</p>	<p><b>9</b> Basketball Hall of Fame Enshrinement Ceremony Performance @ Court Square (Across From Mass Mutual Center) Meet @ Court Square @ 5pm Meet in the band room @ 2:30pm if you need a ride. Perform 6:30-7:00pm during stroll. <b>MANDATORY for Advanced Band</b> ETA: Late</p>	<p><b>10</b></p>
<b>11</b>	<p><b>12</b> Road Crew Unload Load Truck &amp; reset band room 2:30-4:00pm Return Truck After School ETA: 5:30pm</p>	<p><b>13</b> Open Practice @ 2:30-3:30pm ETA: 5:00pm</p>	<p><b>14</b> MTM Mentor Training Session #2 &amp; Leadership Team Meeting #2 @ Band Room 2:30-4:00pm (Leadership Team Only) ETA: 5:00pm</p>	<p><b>15</b> Younglife Film Shoot #1 @ Band Room 2:30-4:30pm ETA: 5:00pm</p>	<p><b>16</b> Open Practice @ 2:30-3:30pm ETA: 5:00pm</p>	<p><b>17</b> Band Family Cookout @ Mr. Bernice's House 1:00-4:00pm *Family Members Invited! *Free 60 Fairfield Street; Springfield, MA 01108 (Near Forest Park Middle School) Raindate 9/24</p>
<b>18</b>	<p><b>19</b> Leadership Team Meeting #3 @ Band Room 2:30-3:30pm ETA: 5:00pm</p>	<p><b>20</b> Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm</p>	<p><b>21</b> MTM #1 @ Band Room 2:30-4:00pm ETA: 5:00pm</p>	<p><b>22</b> Open Practice @ 2:30-3:30pm ETA: 6:00pm</p>	<p><b>23</b> Younglife Club #1 @ Band Room 2:30-4:00pm ETA: 5:00pm</p>	<p><b>24</b></p>
<b>25</b>	<p><b>26</b> Open Practice @ 2:30-3:30pm ETA: 5:00pm</p>	<p><b>27</b> Open Practice @ 2:30-3:30pm Instrument Inventory Check #1 @ 2:30-4:30pm ETA: 6:00pm</p>	<p><b>28</b> MTM #2 @ Band Room 2:30-4:00pm ETA: 5:00pm</p>	<p><b>29</b> ETA: 5:00pm</p>	<p><b>30</b> Multiband Pops Concert Field Trip @ UMass 8:00am-1:30pm Band Fun Night 1 - Band Movie Night @ Band Room 2:30-4:30pm ETA: 6:00pm</p>	

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

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

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

TBD = To Be Determined

◀ Oct 2016	~ November 2016 ~					Dec 2016 ▶
Sun	Mon	Tue	Wed	Thu	Fri	Sat
		<b>1</b> Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	<b>2</b> MTM #7 @ Band Room 2:30-4:00pm ETA: 5:00pm	<b>3</b> Younglife Executive (Exec) Team Meeting #3 @ Room 106 2:30-3:30pm ETA: 5:00pm	<b>4</b> Band Fun Night 2 - Band Movie Night @ Band Room 2:30-4:30pm Younglife Campaigners Friday Night Chillfest #3 @ The Bernice's 6:00-9:00pm (60 Fairfield Street; Springfield, MA 01108) ETA: 6:00pm	<b>5</b>
<b>6</b>	<b>7</b> Younglife Film Shoot #3 @ Band Room 2:30-4:30pm ETA: 6:00pm	<b>8</b> No School - Teacher Day ETA: 5:00pm	<b>9</b> MTM #8 @ Band Room 2:30-4:00pm ETA: 5:00pm	<b>10</b> Younglife Campaigners #3 @ Room 106 2:30-3:30pm ETA: 5:00pm	<b>11</b> No School	<b>12</b>
<b>13</b>	<b>14</b> Leadership Team Meeting #7 @ Band Room 2:30-3:30pm ETA: 5:00pm	<b>15</b> Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	<b>16</b> High School Choice Night MTM TBD @ Band Room 2:30-4:00pm ETA: Late	<b>17</b> Open Practice @ 2:30-3:30pm ETA: 5:00pm	<b>18</b> Younglife Club #3 @ Band Room 2:30-4:00pm ETA: 6:00pm	<b>19</b>
<b>20</b>	<b>21</b> Instrument Inventory Check #3 @ 2:30-4:30pm Road Crew Load Truck & Reset Band Room w/ Spare Equipment 2:30-4:00pm Pickup Truck @ 7:00am ETA: 6:00pm	<b>22</b> Road Crew Prep Truck & Set Up For Quadrangle Lighting Ceremony After School 2:30-5:00pm @ Springfield Museum ETA: Late	<b>23</b> No School	<b>24</b> No School	<b>25</b> No School Springfield Quadrangle Lighting Ceremony @ Springfield Museum/Quadrangle (21 Edwards Street, Springfield, MA 01103) Band Meet @ 2:00pm -MANDATORY for Advanced Band -Road Crew Meet @ 12:00pm -Perform @ 3:00-4:30pm -Road Crew Load Truck After @ 4:30pm ETA: Late	<b>26</b>
<b>27</b>	<b>28</b> Leadership Team Active Meeting #8 & Leader Road Crew Unload Truck & Reset Band Room After School 2:30-4:00pm Return Truck After School ETA: 5:30pm	<b>29</b> Open Practice @ 2:30-3:30pm ETA: Late	<b>30</b> MTM #9 @ Band Room 2:30-4:00pm ETA: 5:00pm			
<b>Notes:</b> (1) TBD - SciTech Middle School Road Shows @ Chestnut/Duggan; Forest Park; Kennedy; Kiley; Van Sickle; STEM Middle; South End; Middle (2) TBD - Springfield Unity Concert @ Symphony Hall (34 Court Street, Springfield, MA 01103) Meet @ Symphony Hall @ 7:30pm; Select Musicians Meet @ 6:00pm -Was Sat 10/12 (3) TBD - High School Choice Night Small Ensemble Performance @ Putnam - Was Wed 11/16 (4) TBD - SPS Sports Hall of Fame Induction Ceremony @ Central High School 5:00pm; Road Crew Meet @ 12:00pm; Band Arrive @ 4:15pm; Perform @ 5:15-8:30pm (5) TBD - Younglife Fall Weekend @ Lake Champlain, NY						

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

TBD = To Be Determined

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

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

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

TBD = To Be Determined

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

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

**\*BOLD PERFORMANCES ARE MANDATORY**

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

TBD = To Be Determined

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

**\*BOLD PERFORMANCES ARE MANDATORY**

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

TBD = To Be Determined

◀ Feb 2017	~ March 2017 ~				Apr 2017 ▶	
Sun	Mon	Tue	Wed	Thu	Fri	Sat
			<b>1</b> MTM #18 @ Band Room 2:30-4:00pm ETA: 5:00pm	<b>2</b> TBD - SPS Youth Art Month Small Ensemble Performance @ Eastfield Mall @ 5:00-6:00pm; Meet in band room @ 2:30pm ETA: Late	<b>3</b> No School - Teacher Day	<b>4</b>
<b>5</b>	<b>6</b> Younglife Film Shoot #7 @ Band Room 2:30-4:30pm (Plan Movie Earlier Since Exec Meets on 3/7)	<b>7</b> Extended Day For Teachers 2:35-3:35pm Younglife Executive (Exec) Team Meeting #7 @ Room 106 3:45-4:30pm ETA: 5:30pm	<b>8</b> MTM #19 @ Band Room 2:30-4:00pm MMEA All State Conference - World Trade Center, Boston, MA (For Teachers) ETA: 5:00pm	<b>9</b> Younglife Campaigners #7 @ Room 106 2:30-3:30pm MMEA All State Conference - World Trade Center, Boston, MA (For Teachers) ETA: 5:00pm	<b>10</b> Band Fun Night 4 - Jengship Championship @ Band Room 2:30-4:30pm MMEA All State Conference - World Trade Center, Boston, MA (For Teachers) ETA: 6:00pm	<b>11</b> MMEA All State Conference - World Trade Center, Boston, MA (For Teachers)
<b>12</b>	<b>13</b> Leadership Team Meeting #15 @ Band Room 2:30-3:30pm ETA: 5:00pm	<b>14</b> Open Practice @ 2:30-3:30pm ETA: 5:00pm	<b>15</b> MTM #20 @ Band Room 2:30-4:00pm ETA: 5:00pm	<b>16</b> Open Practice @ 2:30-3:30pm ETA: 6:00pm	<b>17</b> Younglife Club #7 @ Band Room 2:30-4:00pm ETA: 6:00pm	<b>18</b>
<b>19</b>	<b>20</b> We Want You Letters Distributed Instrument Inventory Check #7 @ 2:30-4:30pm ETA: 6:00pm	<b>21</b> Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	<b>22</b> MTM #21 @ Band Room 2:30-4:00pm ETA: 5:00pm	<b>23</b> Open Practice @ 2:30-3:30pm ETA: 5:00pm	<b>24</b> Younglife Campaigners Friday Night Chillfest #7 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108) ETA: 6:00pm	<b>25</b>
<b>26</b>	<b>27</b> Leadership Team Meeting #16 @ Band Room 2:30-3:30pm ETA: 5:00pm	<b>28</b> Open Practice @ 2:30-3:30pm ETA: 5:00pm	<b>29</b> MTM #22 @ Band Room 2:30-4:00pm ETA: 5:00pm	<b>30</b> Younglife Executive (Exec) Team Meeting #8 @ Room 106 2:30-3:30pm ETA: 5:00pm	<b>31</b> New Leadership Team Info Session 2:30-4:00pm ETA: 5:00pm	

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

**\*BOLD PERFORMANCES ARE MANDATORY**

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

TBD = To Be Determined

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

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

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

TBD = To Be Determined



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

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

TBD = To Be Determined

◀ Feb 2017		~ March 2017 ~					Apr 2017 ▶	
Sun	Mon	Tue	Wed	Thu	Fri	Sat		
			<b>1</b> MTM #18 @ Band Room 2:30-4:00pm ETA: 5:00pm	<b>2</b> TBD - SPS Youth Art Month Small Ensemble Performance @ Eastfield Mall @ 5:00-6:00pm; Meet in band room @ 2:30pm ETA: Late	<b>3</b> No School - Teacher Day	<b>4</b>		
<b>5</b>	<b>6</b> Younglife Film Shoot #7 @ Band Room 2:30-4:30pm (Plan Movie Earlier Since Exec Meets on 3/7) ETA: 6:00pm	<b>7</b> Extended Day For Teachers 2:35-3:35pm Younglife Executive (Exec) Team Meeting #7 @ Room 106 3:45-4:30pm ETA: 5:30pm	<b>8</b> MTM #19 @ Band Room 2:30-4:00pm ETA: 5:00pm	<b>9</b> Younglife Campaigners #7 @ Room 106 2:30-3:30pm MMEA All State Conference - World Trade Center, Boston, MA (For Teachers) ETA: 5:00pm	<b>10</b> Band Fun Night 4 - Jengaship Championship @ Band Room 2:30-4:30pm MMEA All State Conference - World Trade Center, Boston, MA (For Teachers) ETA: 6:00pm	<b>11</b> MMEA All State Conference - World Trade Center, Boston, MA (For Teachers)		
<b>12</b>	<b>13</b> Leadership Team Meeting #15 @ Band Room 2:30-3:30pm ETA: 5:00pm	<b>14</b> Open Practice @ 2:30-3:30pm ETA: 5:00pm	<b>15</b> MTM #20 @ Band Room 2:30-4:00pm ETA: 5:00pm	<b>16</b> Open Practice @ 2:30-3:30pm ETA: 6:00pm	<b>17</b> Younglife Club #7 @ Band Room 2:30-4:00pm ETA: 6:00pm	<b>18</b>		
<b>19</b>	<b>20</b> We Want You Letters Distributed Instrument Inventory Check #7 @ 2:30-4:30pm ETA: 6:00pm	<b>21</b> Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	<b>22</b> MTM #21 @ Band Room 2:30-4:00pm ETA: 5:00pm	<b>23</b> Open Practice @ 2:30-3:30pm ETA: 5:00pm	<b>24</b> Younglife Campaigners Friday Night Chillfest #7 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108) ETA: 6:00pm	<b>25</b>		
<b>26</b>	<b>27</b> Leadership Team Meeting #16 @ Band Room 2:30-3:30pm ETA: 5:00pm	<b>28</b> Open Practice @ 2:30-3:30pm ETA: 5:00pm	<b>29</b> MTM #22 @ Band Room 2:30-4:00pm ETA: 5:00pm	<b>30</b> Younglife Executive (Exec) Team Meeting #8 @ Room 106 2:30-3:30pm ETA: 5:00pm	<b>31</b> New Leadership Team Info Session 2:30-4:00pm ETA: 5:00pm			

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

**\*BOLD PERFORMANCES ARE MANDATORY**

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

TBD = To Be Determined

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

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

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

TBD = To Be Determined

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

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

TBD = To Be Determined

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

**Notes:**

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

TBD = To Be Determined



# SCI-TECH BAND / MTM MASTER PRACTICE CHECKLIST

## FIRST 5 NOTES

Do  Re  Mi  Fa  So  La  Ti  Do

## MAJOR SCALES

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

## NATURAL MINOR SCALES

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

## HARMONIC MINOR SCALES

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

## BLUES SCALES

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

## CHROMATIC SCALES

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

## SUETA RHYTHM CHARTS

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

## RHYTHM CHARTS (in Band Handbook)

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

## FUNDAMENTAL RHYTHMS

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

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

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

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

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

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

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

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

Essential Rudiments p. 82:  Single Stroke Rudiments  Roll Rudiments  
 Paradiddle Rudiments  Flam Rudiments  Drag Rudiments

## ESSENTIAL ELEMENTS, BOOK 1

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

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

Concert F  #1  #2  #3  #4; Concert Ab  #1  #2  #3  #4

Pg. 42-43 – Rhythm Studies

## ESSENTIAL ELEMENTS, BOOK 2

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

Pg. 42-43 – Rhythm Studies

## ESSENTIAL ELEMENTS, BOOK 3

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

Pg. 38-39 – Rhythm Studies

## OTHER

Band Repertoire  Solo Repertoire  Chamber Ensemble Repertoire  Improvisation



# SCALE CHECKLIST

KEY	MAJOR	MINOR	HARMONIC MINOR	BLUES	CHROMATIC (1 Octave)	CHROMATIC (2 Octaves)
<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 3

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

### QUARTER 2

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

### QUARTER 4

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

## SYMPHONIC BAND

### QUARTER 1

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

### QUARTER 2

Bb Blues

### QUARTER 3

Bb Chromatic (1 Octave)  
C Major

### QUARTER 4

C Minor

\*Scale assignments subject to change

# SCITECH BAND GROOVE CHART

## -CHORD PROGRESSIONS FOR IMPROV-

Scale	C	D	E	F	G	A	B
Number	1	2	3	4	5	6	7
Major	I	ii	iii	IV	V	vi	vi <sup>o</sup>
Minor	i	ii <sup>o</sup>	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 <sup>o</sup> -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 <sup>o</sup> -I	Dm-Am-Bdim-C	Major	
24	ii-V-I-I	Cm-F-Bb-Bb	Blues	
25	ii-v-i-i	Cm-Fm-Bbm-Bbm	Blues	

-Chord progressions can be used in any key

# SMART MUSIC

## HOW TO LOGIN TO SMART MUSIC

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

## HOW TO USE SMART MUSIC

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

## HOW TO COMPLETE ASSIGNMENTS

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

# **Holiday Solos – Duets – Trios – Quartets**

## **SOLOS (1+people)**

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

## **DUETS**

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

## **SOLOS, DUETS, TRIOS, QUARTETS**

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

## **CIRCLE YOUR CHOICE ABOVE**

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

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

# 12 BAR BLUES

## Blues Scale

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

## 12 Bar Blues Progression

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

## 12 Bar Blues Licks

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

2) 4-b3-1

3) 1-b3-4

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

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

6) 1-b3-4-b5-5

Solos

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

2) 4-b3-1

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

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

## Walking Bass Line - C Instruments

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

## Walking Bass Line - B $\flat$ Instruments

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

## Walking Bass Line - E $\flat$ Instruments

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





## ADVANCED MUSIC

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

TROMBONE

CONCERTO  
FOR TROMBONE AND PIANO

RIMSKY-KORSAKOV (1844-1908)

Allegro vivace

1

*f* 3

6 A 1

*f* 3

B

*cresc.* 3 *ff*

C *p*

D 1

*f* 3

6

# TROMBONE

**E 1**

*f*

*cresc.*

*ff*

**G Andante cantabile**

*P espressivo*

*f*

*pp p*

*cresc.*

*Kadenz*

*f ad libitum*

*p*

*p cresc.*

TROMBONE

First staff of music. Dynamics: *f*, *pp*, *f*. Marking: *riten.*

Second staff of music. Tempo markings: *K Allegro*, *L Allegretto*. Dynamics: *sf*, *f*, *mf*. Markings: 3, 2, 3, 7, M.

Third staff of music. Dynamics: *mf staccato*. Marking: 3.

Fourth staff of music. Marking: N 6.

Fifth staff of music. Dynamics: *mf*. Marking: 7.

Sixth staff of music. Dynamics: *p*. Marking: 5.

Seventh staff of music. Marking: 4.

Eighth staff of music. Dynamics: *mf staccatissimo*. Marking: Q.

Ninth staff of music. Dynamics: *f*. Marking: R 2.

# TROMBONE

The musical score for Trombone consists of ten staves of music. The first staff begins with a dynamic marking of *mf*, followed by *p* and *cresc.*. The second staff ends with a dynamic marking of *f*. The third staff contains a triplet of eighth notes and a section marked *S*. The fourth staff continues the melodic line. The fifth staff starts with a dynamic marking of *f* and includes a trill marked *6 T*. The sixth staff features a slur over a series of notes. The seventh staff continues the melodic development. The eighth staff shows a dynamic marking of *p*. The ninth staff is marked *U Tempo poco meno mosso* and includes a dynamic marking of *p*. The final staff is marked *cresc.*, *riten.*, and *Vivace*, and concludes with a triplet of eighth notes.



BASS CLEF INSTRUMENTS **Amazing Grace**

John Newton  
*Traditional*  
arr. R. Rodriguez & Bernice

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7 Eb Bb Eb Eb Ab Eb Cm Eb

S

A

T

B

14 Eb Bb7 Eb Eb sus4/Ab Eb

S

A

T

B

# *SciTech Band Audition*

## **SYMPHONIC BAND AUDITION REQUIREMENTS**

- 1) Concert B<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

Trombone & Baritone

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score is written for Trombone & Baritone in a 4/4 time signature with a key signature of one flat (B-flat). It consists of three staves of music. The first staff begins with a dynamic marking of *mf* and features a long melodic line with a slur over it. The second staff continues the melodic line, ending with a dynamic marking of *p*. The third staff features a rhythmic accompaniment of eighth notes, starting with a dynamic marking of *f*. The piece concludes with a double bar line.

# Audition Prepared Solo - ADVANCED BAND

Trombone/Baritone

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score consists of five staves of music in bass clef, 4/4 time, and B-flat major. The first staff begins with a *mf* dynamic marking and a slur over the first six measures. The second staff continues with a slur over the first six measures and a *p* dynamic marking. The third staff features a *f* dynamic marking and a 'Swing!' instruction with a triplet symbol. The fourth staff continues with a slur over the first six measures. The fifth staff concludes the piece with a double bar line.

# ANGELS WE HAVE HEARD ON HIGH

Soprano

## Trombone / Baritone

Traditional French Carol

Musical notation for the Soprano part, measures 1 through 21. The notation is in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). Measures 1-7 are quarter notes, measures 8-14 are eighth notes with beamed pairs, and measures 15-21 are eighth notes with beamed pairs. An asterisk and the word "Intro" are placed above measure 19.

Alto

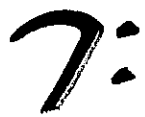
Musical notation for the Alto part, measures 1 through 21. The notation is in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). Measures 1-7 are quarter notes, measures 8-14 are eighth notes with beamed pairs, and measures 15-21 are eighth notes with beamed pairs. An asterisk and the word "Intro" are placed above measure 19.

Tenor

Musical notation for the Tenor part, measures 1 through 21. The notation is in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). Measures 1-7 are quarter notes, measures 8-14 are eighth notes with beamed pairs, and measures 15-21 are eighth notes with beamed pairs. An asterisk and the word "Intro" are placed above measure 19.

Bass

Musical notation for the Bass part, measures 1 through 21. The notation is in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). Measures 1-7 are quarter notes, measures 8-14 are eighth notes with beamed pairs, and measures 15-21 are eighth notes with beamed pairs. An asterisk and the word "Intro" are placed above measure 19.



# Blues By Five

Red Garland

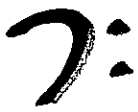
The musical score is written in bass clef with a 4/4 time signature. It consists of three staves of music. The first staff begins with a double bar line and a repeat sign. Above the first staff is the chord **B<sup>b</sup>7**. The second staff has chords **E<sup>b</sup>7** and **B<sup>b</sup>7** above it. The third staff has chords **F<sup>7</sup>**, **B<sup>b</sup>7**, and **F<sup>7</sup>** above it. The melody features eighth and quarter notes with various articulations like slurs and accents.

©1965 Prestige Music Co. Used by Permission.

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

For your use

Four sets of empty musical staves are provided for practice. Each set consists of a grand staff (treble and bass clefs) and a single bass clef staff. A small circle is located to the left of the first set of staves.



Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

<b>B<sup>b7</sup></b>			<b>E<sup>b7</sup></b>			<b>F<sup>7</sup></b>			<b>B<sup>b7</sup></b>			<b>E<sup>b7</sup></b>			<b>F<sup>7</sup></b>		
3	b7	1	b7	3	1	b7	3	1	9	b7	3	13	3	b7	5	3	b7

Useful Scales

B<sup>b</sup> Blues Scale

1    b3    4    b5    5    b7    1

Sample Bass Line

**B<sup>b7</sup>**

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

**E<sup>b7</sup>** **B<sup>b7</sup>**

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

**F<sup>7</sup>** **B<sup>b7</sup>** **F<sup>7</sup>**

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





# Trombone

## Canon Remix

Pachelbel / Arr. Bernice

4 5 8 13

*mf*

17 21

24 29

31 37

38

45

*f*

52 53 61

*mf*

66 69

73 77

80 83

.....

# Bass Guitar

## Canon Remix

Pachelbel / Arr. Bernice

5

4

B $\flat$  F Gm Dm E $\flat$

*mp*

10 B $\flat$  E $\flat$  F

13 With Energy

*mf*

16

21

29

26

31

37

45

41

*f*

46

53 Solo

51

2  
56

[Title]



61

61

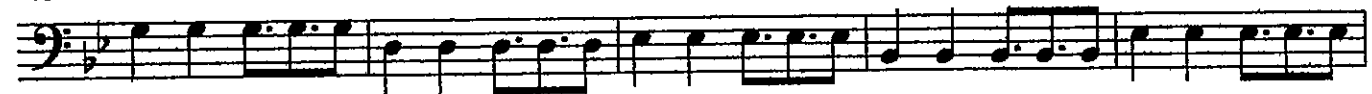


66

69



71



77

76



83

81



# Carol of The Bells

Melody - Bass Clef  
-Trombone / Baritone

Quartet Version

arr. Turgeon & Brenice

Soli

*mp*

6

12

18

rit.

A

a tempo - Repeat 4x

*f*

B

24

C

31

D Repeat 3x

*mf*

*f*

E

37

rit.

# Carol of The Bells

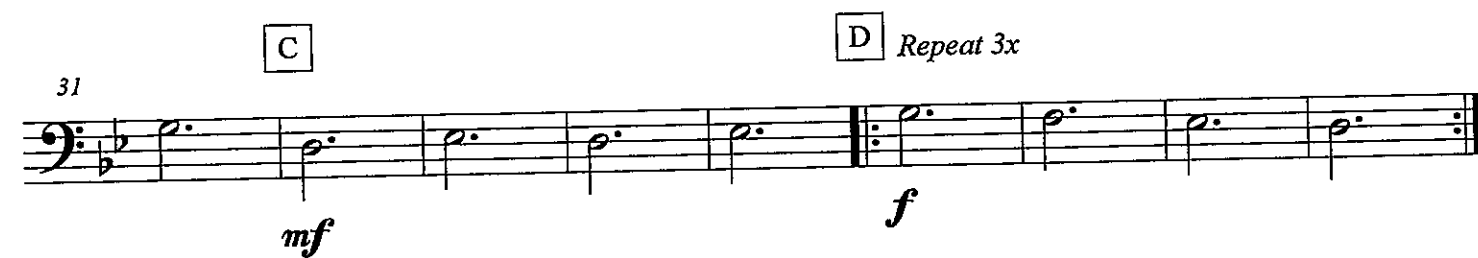
Bass Line - Bass Clef (High)  
-Trombone / Baritone

Quartet Version

arr. Turgeon & Bernice



*mp*



# 7: Bass clef

79

(MED. FUNK)

## CHAMELEON

- HERBIE HANCOCK /

PAUL JACKSON /

HARVEY MASON / BENNIE MAUPIN

### INTRO

(BASS) N.C.

### A

Bb-7

Eb7

Bb-7

Eb7

BASS CONT. SIM.

Bb-7

Eb7

Bb-7

Eb7

### B

Bb-7

Eb7

Bb-7

Eb7

Bb-7

Eb7

N.C.

# Chameleon Bass Line

Score

The musical score consists of five staves, each with a 4/4 time signature and a key signature of three flats (B-flat, E-flat, and A-flat). The staves are labeled as follows:

- C**: Treble clef, starting on middle C.
- Bb**: Treble clef, starting on B-flat.
- Eb**: Treble clef, starting on E-flat.
- Bass Clef High**: Bass clef, starting on the second line (F).
- Bass Clef Low**: Bass clef, starting on the first line (C).

The music is written in a 4/4 time signature. Each staff contains a melodic line with various rhythmic values, including quarter notes, eighth notes, and sixteenth notes, often beamed together. The score is divided into two measures by a double bar line with repeat dots at both ends. The first measure of each staff contains a sequence of notes, and the second measure contains a more complex rhythmic pattern with some notes beamed together.





# Trombone

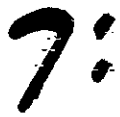
# Cheer # 1

arr. Bernice

*Watch Conductor  
Slow-Fast*

Musical notation for measures 1-4. The staff begins with a bass clef, a key signature of one flat (Bb), and a 4/4 time signature. The first measure contains a quarter rest followed by a quarter note. Measures 2-3 contain eighth notes and quarter notes with accents. Measure 4 contains a quarter note with an accent and a quarter rest.

Musical notation for measures 5-8, starting with a measure number '5' above the staff. The notation continues with eighth and quarter notes, some with accents, and concludes with a double bar line.



# Cold Duck Time

Eddie Harris

Chord progression: F7, Bb7, F7, Bb7, F7, Bb7, F7, Bb7, D<sup>b</sup>MA<sup>7</sup>, E<sup>b</sup>MA<sup>7</sup>, F7

©1969 Hargrove Music Corp. Copyright Renewed and Assigned to Seventh House Ltd. All Rights Reserved. Used by Permission.

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

For your use

## Supplemental Material - Cold Duck Time

### Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

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

### Useful Scales

F Blues Scale

$D^b$  Major

$(D^b_{MA}7)$

$E^b$  Major

$(E^b_{MA}7)$

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

### Sample Bass Line

$F^7$	$B^b7$	$F^7$	$B^b7$
-------	--------	-------	--------

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

1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	5	b7	1
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	----	---

Featured in the Twentieth Century Fox Television Series GLEE

# DON'T STOP BELIEVIN'

## TROMBONE 1

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

(Rock)

The musical score is written for Trombone 1 in a 4/4 time signature with a key signature of one flat (B-flat). It consists of eight staves of music. The first staff begins with a circled measure number '8' and a bar line. The second staff starts with a circled measure number '9' and contains measures 9-15, 16, 17, and 18-20. The third staff contains measures 21, 22, 23, and 24. The fourth staff starts with a circled measure number '25' and contains measures 25, 26, 27, and 28. The fifth staff contains measures 29, 30, 31, and 32. The sixth staff starts with a circled measure number '33' and contains measures 33, 34, 35, and 36. The seventh staff contains measures 37, 38, 39, and 40. The score includes various musical notations such as rests, eighth notes, quarter notes, and slurs, along with dynamic markings like *f*, *mf*, *p*, and *fp*.

Copyright © 1981 Lacey Boulevard Music (BMI) and Weed-High Nightmare Music (BMI)  
This arrangement Copyright © 2010 Lacey Boulevard Music (BMI) and Weed-High Nightmare Music (BMI)  
All Rights for Weed-High Nightmare Music Administered by Wixen Music Publishing Inc.

# TROMBONE 1

41

Musical staff 41: Bass clef, key signature of one flat. Measures 41-44. Notes: 41 (F2), 42 (F3), 43 (F3), 44 (F3). Slurs connect notes in pairs: (41-42), (43-44).

45

Musical staff 45: Bass clef, key signature of one flat. Measures 45-52. Measure 45: F2. Measure 46-50: Rest. Measure 51: F2. Measure 52: F3. Slurs connect notes in pairs: (45-46), (51-52). Dynamics: *mf* at measure 51.

53

Musical staff 53: Bass clef, key signature of one flat. Measures 53-57. Notes: 53 (F2), 54 (F3), 55 (F3), 56 (F3), 57 (F3). Slurs connect notes in pairs: (53-54), (55-56), (57-58).

Musical staff 58: Bass clef, key signature of one flat. Measures 58-61. Notes: 58 (F2), 59 (F3), 60 (F3), 61 (F3). Slurs connect notes in pairs: (58-59), (60-61).

Musical staff 62: Bass clef, key signature of one flat. Measures 62-66. Notes: 62 (F2), 63 (F3), 64 (F3), 65 (F3), 66 (F3). Slurs connect notes in pairs: (62-63), (64-65), (66-67).

69

Musical staff 67: Bass clef, key signature of one flat. Measures 67-70. Notes: 67 (F2), 68 (F3), 69 (F3), 70 (F3). Slurs connect notes in pairs: (67-68), (69-70).

Musical staff 71: Bass clef, key signature of one flat. Measures 71-74. Notes: 71 (F2), 72 (F3), 73 (F3), 74 (F3). Slurs connect notes in pairs: (71-72), (73-74).

Musical staff 75: Bass clef, key signature of one flat. Measures 75-79. Notes: 75 (F2), 76 (F3), 77 (F3), 78 (F3), 79 (F3). Slurs connect notes in pairs: (75-76), (77-78), (79-80). Dynamics: *ff* at measure 79. Labels: "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'

TROMBONE 2

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

The musical score is written for Trombone 2 in a bass clef with a key signature of one flat (Bb) and a 4/4 time signature. It begins with a circled instruction '(Rock)'. The score is divided into systems of staves, with measure numbers and rehearsal marks indicated. The first system shows measures 1-8, with a rehearsal mark '8' above the staff. The second system covers measures 9-15, 16, 17, and 18-20, with rehearsal marks '9' and '17' above the staff. The third system contains measures 21, 22, 23, and 24, with dynamics markings *mf* and *pp*. The fourth system covers measures 25, 26, 27, and 28, with a rehearsal mark '25' above the staff. The fifth system contains measures 29, 30, 31, and 32. The sixth system covers measures 33, 34, 35, and 36, with a rehearsal mark '33' above the staff. The final system shows measures 37, 38, 39, and 40. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Copyright © 1981 Lacey Boulevard Music (BMI) and Weed-High Nightmare Music (BMI)  
This arrangement Copyright © 2010 Lacey Boulevard Music (BMI) and Weed-High Nightmare Music (BMI)  
All Rights for Weed-High Nightmare Music Administered by Wixen Music Publishing Inc.  
International Copyright Secured All Rights Reserved

# TROMBONE 2

41

Musical staff 41-44. Bass clef, key signature of one flat. Measures 41-44 contain eighth-note patterns with slurs and accents.

45

Musical staff 45-52. Bass clef, key signature of one flat. Measure 45 has a fermata. Measure 46-50 is a whole rest. Measure 51 has a dynamic marking of *mf*. Measures 52-54 contain eighth-note patterns with slurs and accents.

53

Musical staff 53-57. Bass clef, key signature of one flat. Measures 53-57 contain eighth-note patterns with slurs and accents.

Musical staff 58-61. Bass clef, key signature of one flat. Measures 58-61 contain eighth-note patterns with slurs and accents.

Musical staff 62-66. Bass clef, key signature of one flat. Measures 62-66 contain eighth-note patterns with slurs and accents.

69

Musical staff 67-70. Bass clef, key signature of one flat. Measure 69 has a repeat sign. Measures 67-70 contain eighth-note patterns with slurs and accents.

Musical staff 71-74. Bass clef, key signature of one flat. Measures 71-74 contain eighth-note patterns with slurs and accents.

Musical staff 75-79. Bass clef, key signature of one flat. Measures 75-79 contain eighth-note patterns with slurs and accents. Measure 79 has a dynamic marking of *ff*. The staff is divided into two parts: 1. (BELL TONES) and 2. (BELL TONES).

Featured in the Twentieth Century Fox Television Series GLEE

# DON'T STOP BELIEVIN'

TROMBONE 3

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

The musical score is written for Trombone 3 in a bass clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of seven staves of music. The first staff begins with a circled '8' and a 'Rock' marking. The second staff starts with a circled '9' and includes measures 9-15, 16, 17, and 18-20. The third staff covers measures 21, 22, 23, and 24. The fourth staff starts with a circled '25' and covers measures 25, 26, 27, and 28. The fifth staff covers measures 29, 30, 31, and 32. The sixth staff starts with a circled '33' and covers measures 33, 34, 35, and 36. The seventh staff covers measures 37, 38, 39, and 40. The score includes various musical notations such as rests, eighth notes, quarter notes, and half notes, along with dynamic markings like *mf*, *f*, and *p*. There are also slurs and hairpins indicating phrasing and dynamics.

Copyright © 1981 Lacey Boulevard Music (BMI) and Weed-High Nightmare Music (BMI)  
This arrangement Copyright © 2010 Lacey Boulevard Music (BMI) and Weed-High Nightmare Music (BMI)  
All Rights for Weed-High Nightmare Music Administered by Wixen Music Publishing Inc.  
International Copyright Secured All Rights Reserved



TROMBONE 3

41

41 42 43 44

Musical staff for measures 41-44. Measure 41 starts with a circled '41'. The staff contains eighth notes with slurs, moving from a lower register to a higher one.

45

45 46-50 51 52

*mf*

Musical staff for measures 45-52. Measure 45 starts with a circled '45'. Measure 46-50 is a whole rest. Measure 51 starts with a circled '5' above it. The staff contains eighth notes with slurs. A dynamic marking *mf* is present below the staff.

53

53 54 55 56 57

Musical staff for measures 53-57. Measure 53 starts with a circled '53'. The staff contains eighth notes with slurs and accents.

58 59 60 61

Musical staff for measures 58-61. The staff contains eighth notes with slurs and accents.

62 63 64 65 66

Musical staff for measures 62-66. The staff contains eighth notes with slurs and accents.

69

67 68 69 70

Musical staff for measures 67-70. Measure 69 starts with a circled '69'. The staff contains eighth notes with slurs and accents.

71 72 73 74

Musical staff for measures 71-74. The staff contains eighth notes with slurs and accents.

1. (BELL TONES)

2. (BELL TONES)

76 77 78 79

Musical staff for measures 76-79. The staff is divided into two first endings. The first ending is labeled '1. (BELL TONES)' and the second ending is labeled '2. (BELL TONES)'. The staff contains eighth notes with slurs and accents.

Featured in the Twentieth Century Fox Television Series GLEE

# DON'T STOP BELIEVIN'

TROMBONE 4

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

The musical score for Trombone 4 is written in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. It begins with a circled 'Rock' marking. The score is divided into measures, with measure numbers 8, 9, 17, 25, 29, 33, and 37 indicated by circled numbers. Measure 8 contains a whole note chord marked '1-8'. Measure 9 contains a whole note chord marked '9-15'. Measure 17 contains a half note chord marked '18-22' and a half note chord marked '23-24'. Measure 25 contains a half note chord marked '25-26'. Measure 29 contains a half note chord marked '29-30'. Measure 33 contains a half note chord marked '33-34'. Measure 37 contains a half note chord marked '37-38'. The score includes various musical notations such as slurs, accents, and dynamic markings like 'p' and 'mf'.

Copyright © 1981 Lacey Boulevard Music (BMI) and Weed-High Nightmare Music (BMI)  
This arrangement Copyright © 2010 Lacey Boulevard Music (BMI) and Weed-High Nightmare Music (BMI)  
All Rights for Weed-High Nightmare Music Administered by Wixen Music Publishing Inc.  
International Copyright Secured All Rights Reserved

TROMBONE 4

41

Musical staff 1: Bass clef, measures 41-44. Notes: 41 (G2), 42 (A2), 43 (B2), 44 (C3).

45

Musical staff 2: Bass clef, measures 45-52. Notes: 45 (C3), 46-50 (B2), 51 (A2), 52 (G2). Includes a '5' above measure 46-50 and 'mf' below measure 51.

53

Musical staff 3: Bass clef, measures 53-57. Notes: 53 (F2), 54 (E2), 55 (D2), 56 (C2), 57 (B1).

Musical staff 4: Bass clef, measures 58-61. Notes: 58 (A1), 59 (G1), 60 (F1), 61 (E1).

Musical staff 5: Bass clef, measures 62-66. Notes: 62 (D1), 63 (C1), 64 (B0), 65 (A0), 66 (G0).

69

Musical staff 6: Bass clef, measures 67-70. Notes: 67 (F1), 68 (E1), 69 (D1), 70 (C1).

Musical staff 7: Bass clef, measures 71-74. Notes: 71 (B0), 72 (A0), 73 (G0), 74 (F0).

Musical staff 8: Bass clef, measures 75-79. Notes: 75 (E0), 76 (D0), 77 (C0), 78 (B0), 79 (A0). Includes first and second endings.

# Don't Stop Believin'

BASS CLEF  
(Doubles Alto Sax)

arr. Murtha

Rock

9

SOLO

8

*mf*

17

13

18

25

23

*f*

28

33

33

41

45

38

4

*mf*

47

BASS CLEF (Doubles Alto Sax), p. 2 Don't Stop Belevin'

53

52

*f*

57

63

69

69

74

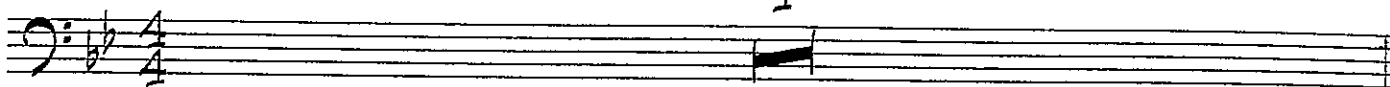
*ff*

# DON'T STOP 'TIL YOU GET ENOUGH

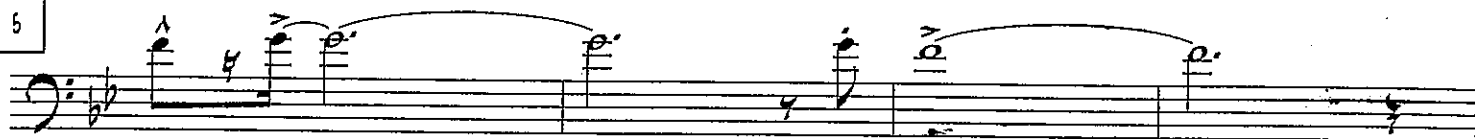
WRITTEN BY MICHAEL JACKSON  
ARR. DALLAS C. BURKE

R&B/ROCK =112

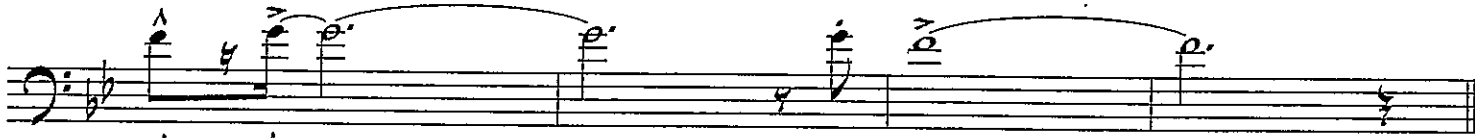
4



5

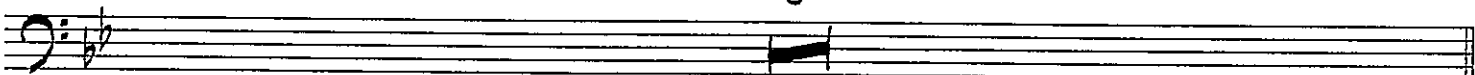


*f* *stz* *f* *stz*



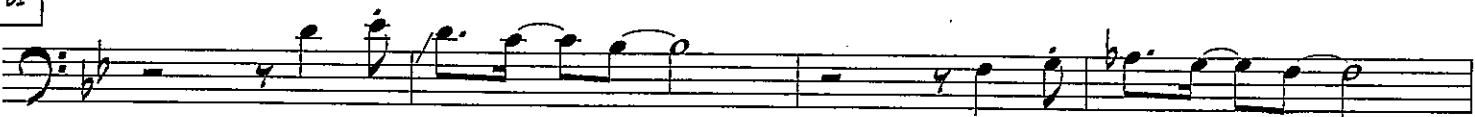
*f* *stz* *f* *stz*

13

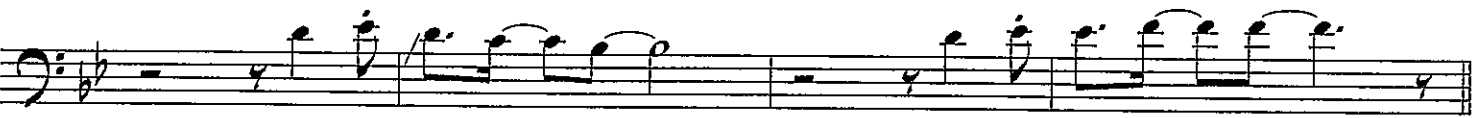


8

21



*mf*



25

29



*f*



33

37



*mf*

DON'T STOP 'TIL YOU GET ENOUGH - TROMBONE 1 - PG. 2

Musical staff 41, bass clef, key signature of two flats. The staff contains a melodic line with eighth and quarter notes, some with slurs and accents.

41

45

Musical staff 45, bass clef, key signature of two flats. The staff contains a melodic line with eighth and quarter notes, some with slurs and accents. A dashed line above the staff is labeled "Opt. 8VA".

*mf*

49

Musical staff 49, bass clef, key signature of two flats. The staff contains a melodic line with eighth and quarter notes, some with slurs and accents. A dashed line above the staff is labeled "Opt. 8VA".

*mf*

53

Musical staff 53, bass clef, key signature of two flats. The staff contains a melodic line with half notes and quarter notes, some with slurs.

*f*

57

Musical staff 57, bass clef, key signature of two flats. The staff contains a melodic line with half notes and quarter notes, some with slurs.

61

Musical staff 61, bass clef, key signature of two flats. The staff contains a melodic line with eighth notes, some with slurs and accents.

*ff*

65

Musical staff 65, bass clef, key signature of two flats. The staff contains a melodic line with eighth notes, some with slurs and accents.

69

Musical staff 69, bass clef, key signature of two flats. The staff contains a melodic line with quarter notes, some with slurs and accents. There are dynamic markings *f* and *sfz* below the staff.

*f sfz*

*f sfz*

73

Musical staff 73, bass clef, key signature of two flats. The staff contains a melodic line with quarter notes, some with slurs and accents. There are dynamic markings *f* and *sfz* below the staff.

*f sfz*

*f sfz*

KEEP ON,

# DON'T STOP 'TIL YOU GET ENOUGH - TROMBONE 1 - PG. 3

77

Musical staff for measure 77, bass clef, key signature of one flat (Bb), and 4/4 time signature. The staff contains notes with 'x' and '\*' markings above them, indicating specific articulations or dynamics.

WITH THE FORCE DON'T

DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON,

WITH THE FORCE DON'T

Musical staff for measure 80, bass clef, key signature of one flat (Bb), and 4/4 time signature. The staff contains notes with 'x' and '\*' markings above them.

80

DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON,

WITH THE FORCE DON'T

Musical staff for measure 82, bass clef, key signature of one flat (Bb), and 4/4 time signature. The staff contains notes with 'x' and '\*' markings above them.

82

DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON,

WITH THE FORCE DON'T

85

Musical staff for measure 84, bass clef, key signature of one flat (Bb), and 4/4 time signature. The staff contains notes with accents (>) above them.

84

Musical staff for measure 87, bass clef, key signature of one flat (Bb), and 4/4 time signature. The staff contains notes with accents (>) above them.

87

Musical staff for measure 90, bass clef, key signature of one flat (Bb), and 4/4 time signature. The staff contains notes with accents (>) above them.

90

Musical staff for measure 93, bass clef, key signature of one flat (Bb), and 4/4 time signature. The staff contains notes with accents (>) above them.

93

*mf*

Musical staff for measure 96, bass clef, key signature of one flat (Bb), and 4/4 time signature. The staff contains notes with accents (>) above them. A large number '2' is written above the final measure of this staff.

96

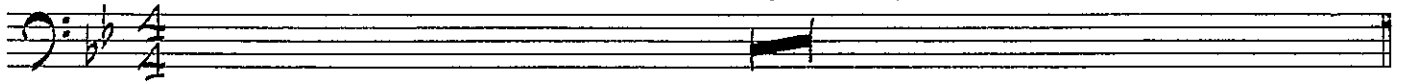
*ppp*



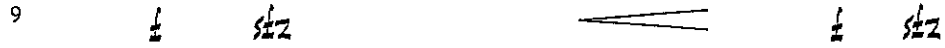
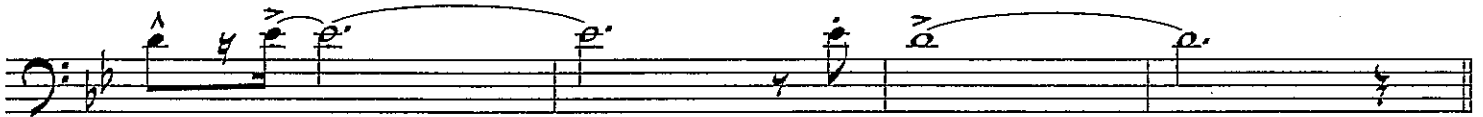
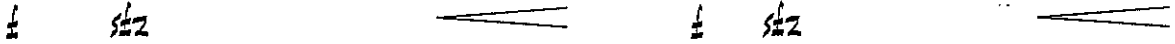
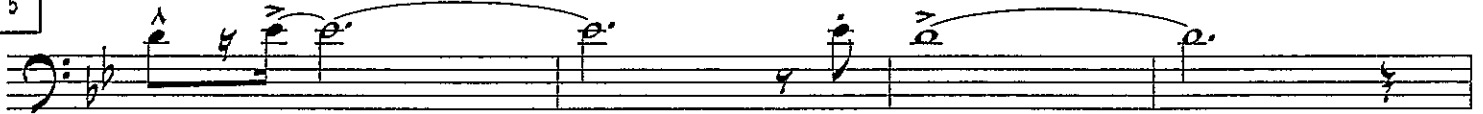
# DON'T STOP 'TIL YOU GET ENOUGH

R&B/ROCK =112

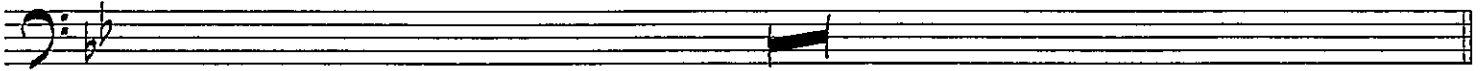
4



5

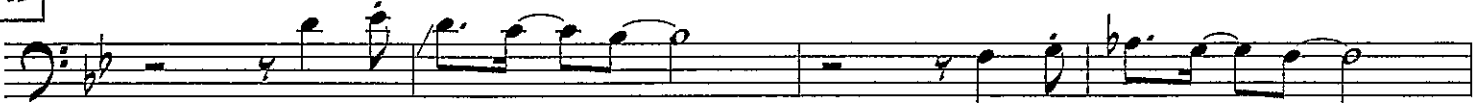


13

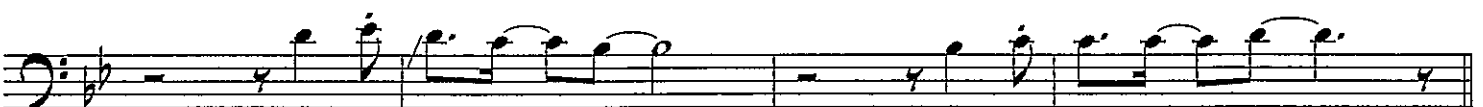


8

21

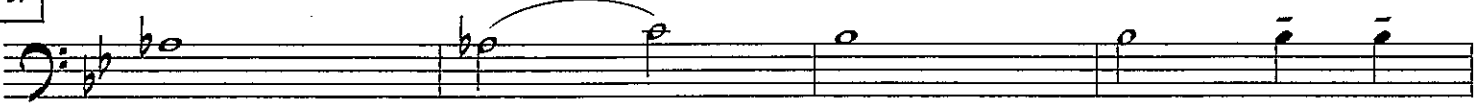


mf

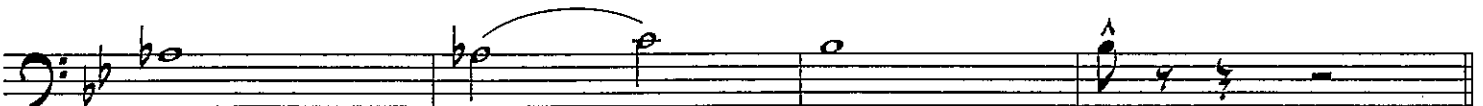


25

29



sfz



33

37



mf

# DON'T STOP 'TIL YOU GET ENOUGH - TROMBONE 2 - PG. 2

41

45

49

53

57

61

65

69

73

DON'T STOP 'TIL YOU GET ENOUGH - TROMBONE 2 - PG. 3

77



WITH THE FORCE DON'T

DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON,

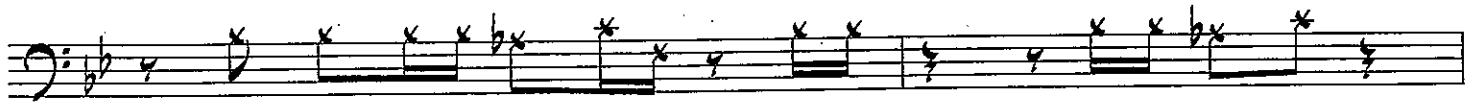
WITH THE FORCE DON'T



80

DON'T STOP 'TIL YOU GET E - NOUGH KEEP ON,

WITH THE FORCE DON'T



82

DON'T STOP 'TIL YOU GET E - NOUGH KEEP ON,

WITH THE FORCE DON'T

85



84



87



90

93



*mp*



96

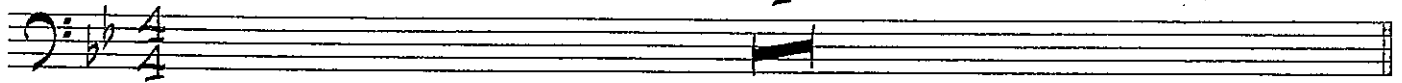
*pp*

# DON'T STOP 'TIL YOU GET ENOUGH

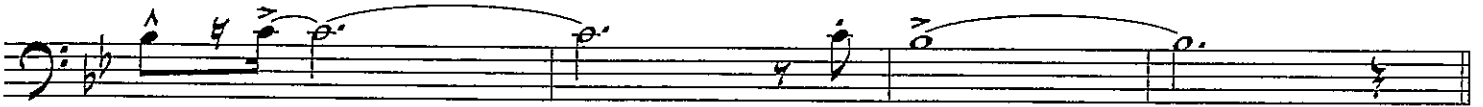
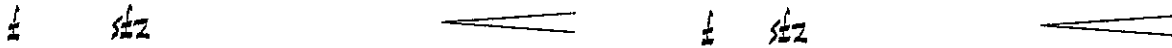
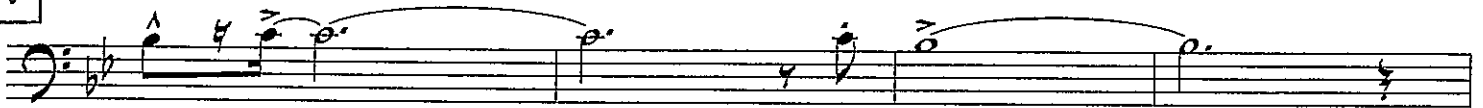
TROMBONE 3

R&B/ROCK ♩=112

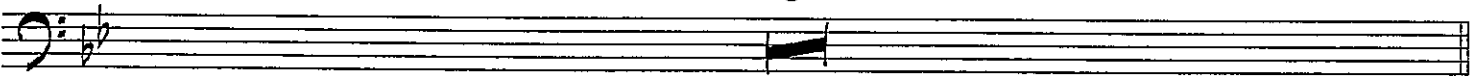
4



5

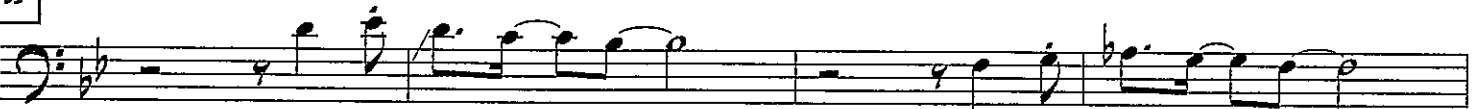


13

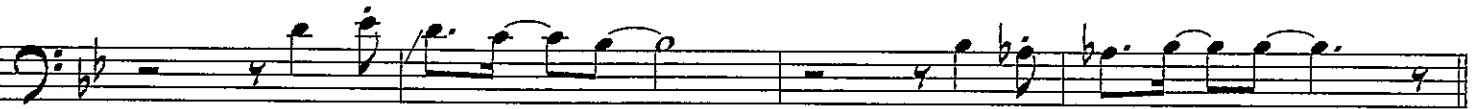


8

21



*mf*

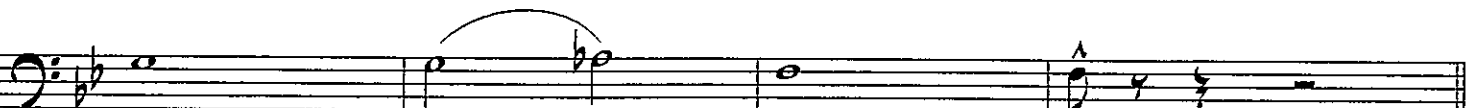


25

29



*f*



33

37



*mf*

DON'T STOP 'TIL YOU GET ENOUGH - TROMBONE 3 - PG. 2

Musical staff 41: Bass clef, key signature of two flats (B-flat and E-flat), 4/4 time signature. The staff contains a melodic line with eighth and quarter notes, some with slurs. A measure rest is present at the end of the staff.

41

45

Musical staff 45: Bass clef, key signature of two flats, 4/4 time signature. The staff is mostly empty with a measure rest in the middle. A large number '8' is written above the staff.

8

55

Musical staff 55: Bass clef, key signature of two flats, 4/4 time signature. The staff contains a melodic line with quarter and half notes, some with slurs. A measure rest is present at the beginning of the staff.

57

Musical staff 57: Bass clef, key signature of two flats, 4/4 time signature. The staff contains a melodic line with quarter and half notes, some with slurs. A measure rest is present at the end of the staff.

61

Musical staff 61: Bass clef, key signature of two flats, 4/4 time signature. The staff contains a complex melodic line with many beamed eighth notes and slurs. A measure rest is present at the beginning of the staff.

65

Musical staff 65: Bass clef, key signature of two flats, 4/4 time signature. The staff contains a complex melodic line with many beamed eighth notes and slurs. A measure rest is present at the end of the staff.

69

Musical staff 69: Bass clef, key signature of two flats, 4/4 time signature. The staff contains a melodic line with quarter and half notes, some with slurs. There are dynamic markings 'f' and 'sfz' below the staff, and hairpins indicating crescendos and decrescendos.

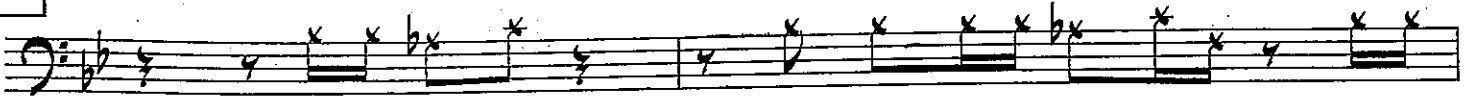
73

Musical staff 73: Bass clef, key signature of two flats, 4/4 time signature. The staff contains a melodic line with quarter and half notes, some with slurs. There are dynamic markings 'f' and 'sfz' below the staff, and hairpins indicating crescendos and decrescendos. The text 'KEEP ON,' is written at the end of the staff.

KEEP ON,

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

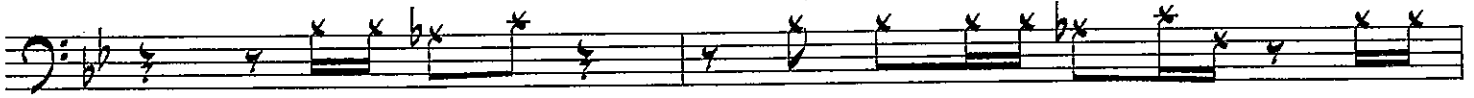
77

A musical staff in bass clef, 4/4 time, with a key signature of two flats (B-flat and E-flat). The staff contains notes with 'x' marks above them, indicating specific fingerings or accents. The notes are: G2 (quarter), A2 (quarter), B-flat2 (quarter), C3 (quarter), D3 (quarter), E-flat3 (quarter), F3 (quarter), G3 (quarter).

WITH THE FORCE DON'T DON'T STOP 'TIL YOU GET E - NOUGH KEEP ON,

A musical staff in bass clef, 4/4 time, with a key signature of two flats. The staff contains notes with 'x' marks above them. The notes are: G2 (quarter), A2 (quarter), B-flat2 (quarter), C3 (quarter), D3 (quarter), E-flat3 (quarter), F3 (quarter), G3 (quarter).

79 WITH THE FORCE DON'T DON'T STOP 'TIL YOU GET E - NOUGH KEEP ON,

A musical staff in bass clef, 4/4 time, with a key signature of two flats. The staff contains notes with 'x' marks above them. The notes are: G2 (quarter), A2 (quarter), B-flat2 (quarter), C3 (quarter), D3 (quarter), E-flat3 (quarter), F3 (quarter), G3 (quarter).

81 WITH THE FORCE DON'T DON'T STOP 'TIL YOU GET E - NOUGH KEEP ON,

A musical staff in bass clef, 4/4 time, with a key signature of two flats. The staff contains notes with 'x' marks above them. The notes are: G2 (quarter), A2 (quarter), B-flat2 (quarter), C3 (quarter), D3 (quarter), E-flat3 (quarter), F3 (quarter), G3 (quarter). A double bar line is present after the eighth measure, followed by a fermata.

83 WITH THE FORCE DON'T

85

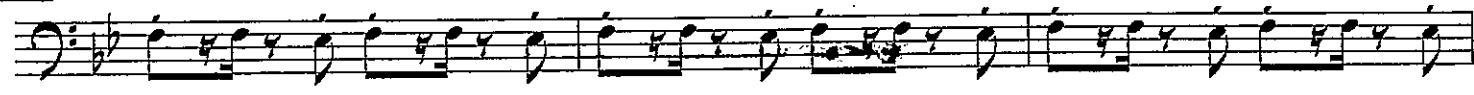
A musical staff in bass clef, 4/4 time, with a key signature of two flats. The staff contains a series of eighth notes: G2, A2, B-flat2, C3, D3, E-flat3, F3, G3, A2, B-flat2, C3, D3, E-flat3, F3, G3.

86

A musical staff in bass clef, 4/4 time, with a key signature of two flats. The staff contains a series of eighth notes: G2, A2, B-flat2, C3, D3, E-flat3, F3, G3, A2, B-flat2, C3, D3, E-flat3, F3, G3.

90

93

A musical staff in bass clef, 4/4 time, with a key signature of two flats. The staff contains a series of eighth notes: G2, A2, B-flat2, C3, D3, E-flat3, F3, G3, A2, B-flat2, C3, D3, E-flat3, F3, G3.

*mf*

A musical staff in bass clef, 4/4 time, with a key signature of two flats. The staff contains a series of eighth notes: G2, A2, B-flat2, C3, D3, E-flat3, F3, G3, A2, B-flat2, C3, D3, E-flat3, F3, G3. A triplet of eighth notes is indicated by a '3' above the staff.

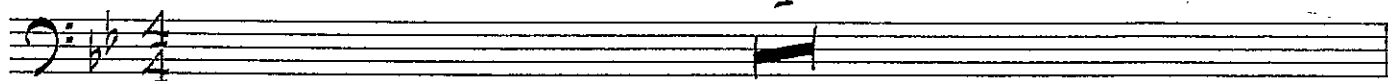
96

# DON'T STOP 'TIL YOU GET ENOUGH

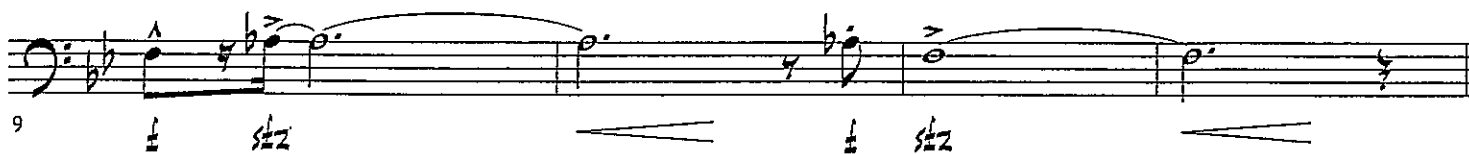
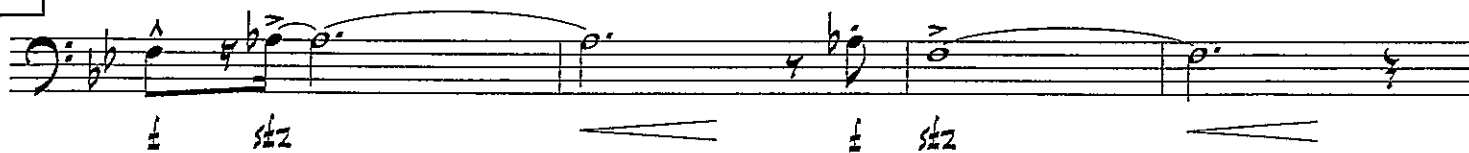
WRITTEN BY MICHAEL JACKSON  
ARR. DALLAS C. BURKE

R&B/ROCK *all*

4

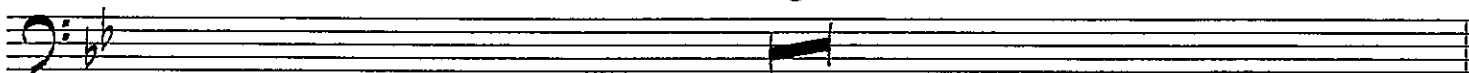


5



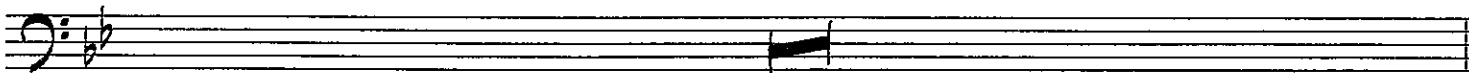
13

8



21

8



29



37

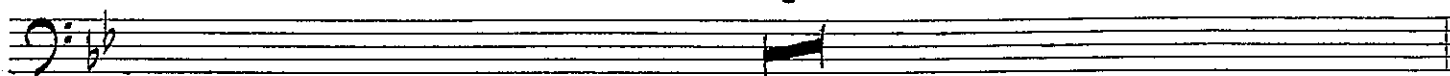
*mf*



DON'T STOP 'TIL YOU GET ENOUGH - TROMBONE 4 - PG. 2

45

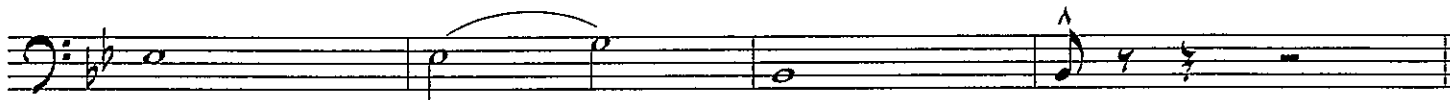
8



53



57



61



65



69



73





# DON'T STOP 'TIL YOU GET ENOUGH - TROMBONE 4 - PG. 3

77

Musical staff for measure 77 in bass clef with a key signature of two flats (Bb, Eb). The staff contains four measures of music. The first measure has a quarter rest, followed by eighth notes G2, A2, Bb2, and C3. The second measure has a quarter rest, followed by eighth notes D3, E3, F3, and G3. The third measure has a quarter rest, followed by eighth notes A3, Bb3, C4, and D4. The fourth measure has a quarter rest, followed by eighth notes E4, F4, G4, and A4. Above the notes are 'x' marks, and above the first note of the third measure is a '\*'.

WITH THE FORCE DON'T DON'T STOP 'TIL YOU GET E - NOUGH KEEP ON,

Musical staff for measure 79, identical to measure 77.

79 WITH THE FORCE DON'T DON'T STOP 'TIL YOU GET E - NOUGH KEEP ON,

Musical staff for measure 81, identical to measure 77.

81 WITH THE FORCE DON'T DON'T STOP 'TIL YOU GET E - NOUGH KEEP ON,

85

Musical staff for measure 83. It begins with a quarter rest, followed by eighth notes G2, A2, Bb2, and C3. Above the notes are 'x' marks, and above the first note of the second measure is a '\*'. The staff then has a double bar line, followed by a quarter rest, then eighth notes D3, E3, F3, and G3. Above the notes are 'x' marks, and above the first note of the fourth measure is a '\*'. The staff ends with a quarter rest.

83 WITH THE FORCE DON'T

Musical staff for measure 86. It begins with a quarter rest, followed by eighth notes G2, A2, Bb2, and C3. Above the notes are 'x' marks, and above the first note of the second measure is a '\*'. The staff then has a double bar line, followed by a quarter rest, then eighth notes D3, E3, F3, and G3. Above the notes are 'x' marks, and above the first note of the fourth measure is a '\*'. The staff ends with a quarter rest.

86

95

Musical staff for measure 90. It begins with a quarter rest, followed by eighth notes G2, A2, Bb2, and C3. Above the notes are 'x' marks, and above the first note of the second measure is a '\*'. The staff then has a double bar line, followed by a quarter rest, then eighth notes D3, E3, F3, and G3. Above the notes are 'x' marks, and above the first note of the fourth measure is a '\*'. The staff ends with a quarter rest.

90

8

# DON'T STOP 'TIL YOU GET ENOUGH

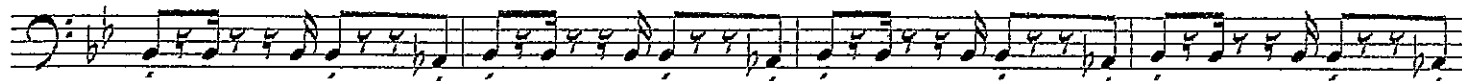
R 2/8 / ROCK #112



5

Bb Ab MAJ7/Bb

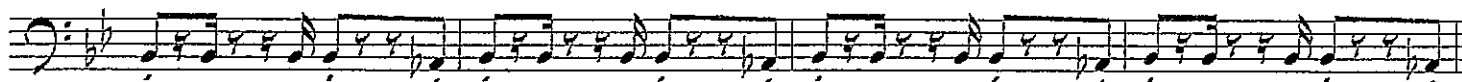
Bb



AD LIB FILLS THROUGHOUT

Bb Ab MAJ7/Bb

Bb

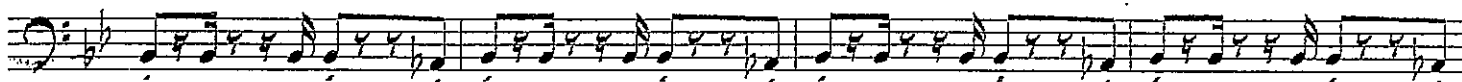


9

13

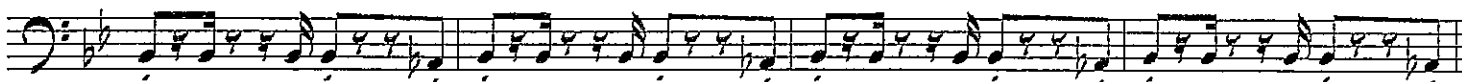
Bb Ab MAJ7/Bb

Bb



*mf*  
Bb Ab MAJ7/Bb

Bb

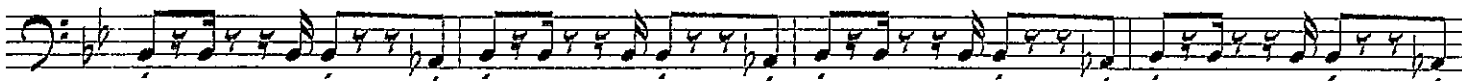


17

21

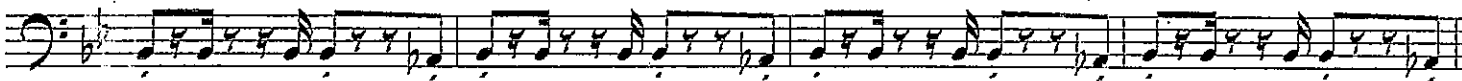
Bb Ab MAJ7/Bb

Bb



*mf*  
Bb Ab MAJ7/Bb

Bb

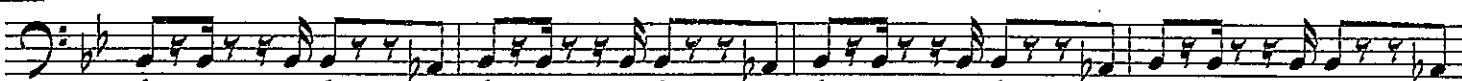


25

29

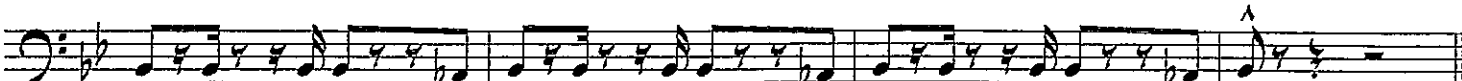
Ab MAJ7/Bb

Bb



*f*  
Ab MAJ7/Bb

Bb



33

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

37  $B\flat$   $A\flat_{MAJ7}/B\flat$   $B\flat$

me

Detailed description: This block contains the first system of music for measure 37. It features a bass clef, a key signature of two flats (B-flat major), and a 4/4 time signature. The staff contains a single line of music with a repeating eighth-note pattern. Above the staff, the chord progression is indicated as B-flat, A-flat major 7 over B-flat, and B-flat. A measure rest symbol is placed below the staff.

41  $B\flat$   $A\flat_{MAJ7}/B\flat$   $B\flat$

Detailed description: This block contains the second system of music for measure 41. It features a bass clef, a key signature of two flats, and a 4/4 time signature. The staff contains a single line of music with a repeating eighth-note pattern. Above the staff, the chord progression is indicated as B-flat, A-flat major 7 over B-flat, and B-flat.

45  $B\flat$   $A\flat_{MAJ7}/B\flat$   $B\flat$

Detailed description: This block contains the third system of music for measure 45. It features a bass clef, a key signature of two flats, and a 4/4 time signature. The staff contains a single line of music with a repeating eighth-note pattern. Above the staff, the chord progression is indicated as B-flat, A-flat major 7 over B-flat, and B-flat.

49  $B\flat$   $A\flat_{MAJ7}/B\flat$   $B\flat$

Detailed description: This block contains the fourth system of music for measure 49. It features a bass clef, a key signature of two flats, and a 4/4 time signature. The staff contains a single line of music with a repeating eighth-note pattern. Above the staff, the chord progression is indicated as B-flat, A-flat major 7 over B-flat, and B-flat.

53  $A\flat_{MAJ7}/B\flat$   $B\flat$

Detailed description: This block contains the fifth system of music for measure 53. It features a bass clef, a key signature of two flats, and a 4/4 time signature. The staff contains a single line of music with a repeating eighth-note pattern. Above the staff, the chord progression is indicated as A-flat major 7 over B-flat and B-flat. A measure rest symbol is placed below the staff.

57  $A\flat_{MAJ7}/B\flat$   $B\flat$

Detailed description: This block contains the sixth system of music for measure 57. It features a bass clef, a key signature of two flats, and a 4/4 time signature. The staff contains a single line of music with a repeating eighth-note pattern. Above the staff, the chord progression is indicated as A-flat major 7 over B-flat and B-flat. The system ends with a fermata over the final note.

61  $B\flat$   $D\flat_{MAJ7}$   $E\flat$   $B\flat/F$   $B\flat$   $B\flat$   $D\flat_{MAJ7}$   $E\flat$   $B\flat/F$   $B\flat$

Detailed description: This block contains the seventh system of music for measure 61. It features a bass clef, a key signature of two flats, and a 4/4 time signature. The staff contains a single line of music with a repeating eighth-note pattern. Above the staff, the chord progression is indicated as B-flat, D-flat major 7, E-flat, B-flat over F, B-flat, B-flat, D-flat major 7, E-flat, B-flat over F, and B-flat. A measure rest symbol is placed below the staff.

65  $B\flat$   $D\flat_{MAJ7}$   $E\flat$   $B\flat/F$   $B\flat$   $B\flat$   $D\flat_{MAJ7}$   $E\flat$   $B\flat/F$

Detailed description: This block contains the eighth system of music for measure 65. It features a bass clef, a key signature of two flats, and a 4/4 time signature. The staff contains a single line of music with a repeating eighth-note pattern. Above the staff, the chord progression is indicated as B-flat, D-flat major 7, E-flat, B-flat over F, B-flat, B-flat, D-flat major 7, E-flat, and B-flat over F.



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

69

B $\flat$  A $\flat$  MAJ7/B $\flat$

B $\flat$

Staff 1 (Measures 69-72): Bass line in 4/4 time, starting with a double bar line and a sharp sign. The notes are: G $\flat$  (2), F $\flat$  (3), E $\flat$  (4), D $\flat$  (5), C $\flat$  (6), B $\flat$  (7), A $\flat$  (8), G $\flat$  (9), F $\flat$  (10), E $\flat$  (11), D $\flat$  (12), C $\flat$  (13), B $\flat$  (14), A $\flat$  (15), G $\flat$  (16).

B $\flat$  A $\flat$  MAJ7/B $\flat$

B $\flat$

Staff 2 (Measures 73-76): Bass line in 4/4 time. The notes are: G $\flat$  (17), F $\flat$  (18), E $\flat$  (19), D $\flat$  (20), C $\flat$  (21), B $\flat$  (22), A $\flat$  (23), G $\flat$  (24), F $\flat$  (25), E $\flat$  (26), D $\flat$  (27), C $\flat$  (28), B $\flat$  (29), A $\flat$  (30), G $\flat$  (31), F $\flat$  (32), E $\flat$  (33), D $\flat$  (34), C $\flat$  (35), B $\flat$  (36), A $\flat$  (37), G $\flat$  (38), F $\flat$  (39), E $\flat$  (40), D $\flat$  (41), C $\flat$  (42), B $\flat$  (43), A $\flat$  (44), G $\flat$  (45).

73

77

B $\flat$  7sus4

B $\flat$ 7

Staff 3 (Measures 77-80): Bass line in 4/4 time. Measure 77 starts with a double bar line and a sharp sign. Notes: G $\flat$  (46), F $\flat$  (47), E $\flat$  (48), D $\flat$  (49), C $\flat$  (50), B $\flat$  (51), A $\flat$  (52), G $\flat$  (53), F $\flat$  (54), E $\flat$  (55), D $\flat$  (56), C $\flat$  (57), B $\flat$  (58), A $\flat$  (59), G $\flat$  (60), F $\flat$  (61), E $\flat$  (62), D $\flat$  (63), C $\flat$  (64), B $\flat$  (65), A $\flat$  (66), G $\flat$  (67), F $\flat$  (68), E $\flat$  (69), D $\flat$  (70), C $\flat$  (71), B $\flat$  (72), A $\flat$  (73), G $\flat$  (74), F $\flat$  (75), E $\flat$  (76), D $\flat$  (77), C $\flat$  (78), B $\flat$  (79), A $\flat$  (80).

B $\flat$  7sus4

B $\flat$ 7

Staff 4 (Measures 81-84): Bass line in 4/4 time. Notes: G $\flat$  (81), F $\flat$  (82), E $\flat$  (83), D $\flat$  (84), C $\flat$  (85), B $\flat$  (86), A $\flat$  (87), G $\flat$  (88), F $\flat$  (89), E $\flat$  (90), D $\flat$  (91), C $\flat$  (92), B $\flat$  (93), A $\flat$  (94), G $\flat$  (95), F $\flat$  (96), E $\flat$  (97), D $\flat$  (98), C $\flat$  (99), B $\flat$  (100), A $\flat$  (101), G $\flat$  (102), F $\flat$  (103), E $\flat$  (104), D $\flat$  (105), C $\flat$  (106), B $\flat$  (107), A $\flat$  (108), G $\flat$  (109), F $\flat$  (110), E $\flat$  (111), D $\flat$  (112), C $\flat$  (113), B $\flat$  (114), A $\flat$  (115), G $\flat$  (116), F $\flat$  (117), E $\flat$  (118), D $\flat$  (119), C $\flat$  (120), B $\flat$  (121), A $\flat$  (122), G $\flat$  (123), F $\flat$  (124), E $\flat$  (125), D $\flat$  (126), C $\flat$  (127), B $\flat$  (128), A $\flat$  (129), G $\flat$  (130).

81

85

A $\flat$  MAJ7/B $\flat$

B $\flat$

Staff 5 (Measures 85-88): Bass line in 4/4 time, starting with a double bar line and a sharp sign. Notes: G $\flat$  (131), F $\flat$  (132), E $\flat$  (133), D $\flat$  (134), C $\flat$  (135), B $\flat$  (136), A $\flat$  (137), G $\flat$  (138), F $\flat$  (139), E $\flat$  (140), D $\flat$  (141), C $\flat$  (142), B $\flat$  (143), A $\flat$  (144), G $\flat$  (145), F $\flat$  (146), E $\flat$  (147), D $\flat$  (148), C $\flat$  (149), B $\flat$  (150), A $\flat$  (151), G $\flat$  (152), F $\flat$  (153), E $\flat$  (154), D $\flat$  (155), C $\flat$  (156), B $\flat$  (157), A $\flat$  (158), G $\flat$  (159), F $\flat$  (160), E $\flat$  (161), D $\flat$  (162), C $\flat$  (163), B $\flat$  (164), A $\flat$  (165), G $\flat$  (166), F $\flat$  (167), E $\flat$  (168), D $\flat$  (169), C $\flat$  (170), B $\flat$  (171), A $\flat$  (172), G $\flat$  (173), F $\flat$  (174), E $\flat$  (175), D $\flat$  (176), C $\flat$  (177), B $\flat$  (178), A $\flat$  (179), G $\flat$  (180).

A $\flat$  MAJ7/B $\flat$

B $\flat$

Staff 6 (Measures 89-92): Bass line in 4/4 time. Notes: G $\flat$  (181), F $\flat$  (182), E $\flat$  (183), D $\flat$  (184), C $\flat$  (185), B $\flat$  (186), A $\flat$  (187), G $\flat$  (188), F $\flat$  (189), E $\flat$  (190), D $\flat$  (191), C $\flat$  (192), B $\flat$  (193), A $\flat$  (194), G $\flat$  (195), F $\flat$  (196), E $\flat$  (197), D $\flat$  (198), C $\flat$  (199), B $\flat$  (200), A $\flat$  (201), G $\flat$  (202), F $\flat$  (203), E $\flat$  (204), D $\flat$  (205), C $\flat$  (206), B $\flat$  (207), A $\flat$  (208), G $\flat$  (209), F $\flat$  (210), E $\flat$  (211), D $\flat$  (212), C $\flat$  (213), B $\flat$  (214), A $\flat$  (215), G $\flat$  (216), F $\flat$  (217), E $\flat$  (218), D $\flat$  (219), C $\flat$  (220), B $\flat$  (221), A $\flat$  (222), G $\flat$  (223), F $\flat$  (224), E $\flat$  (225), D $\flat$  (226), C $\flat$  (227), B $\flat$  (228), A $\flat$  (229), G $\flat$  (230).

89

93

Staff 7 (Measures 93-94): Bass line in 4/4 time. Measure 93 starts with a double bar line and a sharp sign. Measure 94 contains a whole rest.

8

# Don't You Worry Child

As Recorded by Swedish House Mafia

arr. Bernice

Melody (B.C.)

With Energy ( $\text{♩} = 127$ )

The musical score is written in bass clef, 4/4 time, with a tempo of 127 BPM. It consists of 12 measures across 10 staves. The key signature has two flats (B-flat and E-flat). The score is divided into sections labeled A through L. Section A (measures 1-4) starts with a 3-measure rest, followed by a melodic line with a *mp* dynamic. Section B (measures 5-8) continues the melodic line. Section C (measures 9-12) features a *mf* dynamic. Section D (measures 13-16) continues the melodic line. Section E (measures 17-20) features a *f* dynamic. Section F (measures 21-24) continues the melodic line. Section G (measures 25-28) is marked "To Coda (On 2nd Time)" and includes an "optional 8va" instruction. Section H (measures 29-32) continues the melodic line. Section I (measures 33-36) features a 4-measure rest, followed by a melodic line with a *f* dynamic. Section J (measures 37-40) features a 4-measure rest, followed by a melodic line with a *f* dynamic. Section K (measures 41-44) continues the melodic line. Section L (measures 45-48) continues the melodic line. The score ends with a *D.S. al Coda* instruction and a *silence...* marking.

Don't You Worry Child

Melody (B.C.), p. 2

**M**  $\text{♩}$  Coda

54

optional 8va

**N**

Musical staff 54-58: Bass clef, B-flat major key signature. Measures 54-58. Dynamics: *mp*. Includes phrasing slurs and an 'optional 8va' instruction.

59

optional 8va

**O**

Musical staff 59-64: Bass clef, B-flat major key signature. Measures 59-64. Dynamics: *mf cresc.*. Includes phrasing slurs and an 'optional 8va' instruction.

65

**P**

Musical staff 65-68: Bass clef, B-flat major key signature. Measures 65-68. Includes phrasing slurs.

69

**Q**

Musical staff 69-72: Bass clef, B-flat major key signature. Measures 69-72. Dynamics: *f*. Includes phrasing slurs.

73

**R**

Musical staff 73-77: Bass clef, B-flat major key signature. Measures 73-77. Includes phrasing slurs.

**S**

Horn Feature (BASS LINE)

78

Musical staff 78-81: Bass clef, B-flat major key signature. Measures 78-81. Horn feature with accents (>).

82

Musical staff 82-84: Bass clef, B-flat major key signature. Measures 82-84. Horn feature with accents (>).

85

optional 8va

**T**

Musical staff 85-89: Bass clef, B-flat major key signature. Measures 85-89. Includes phrasing slurs and an 'optional 8va' instruction.

**U**

90

Musical staff 90-94: Bass clef, B-flat major key signature. Measures 90-94. Includes phrasing slurs.

# Don't You Worry Child

Countermelody (B.C.)  
String Part Double

As Recorded by Swedish House Mafia

arr. Bernice

With Energy (♩ = 127)

3

A B C

15

D

E

mf

21

F

f

26

To Coda (On 2nd Time)

G strings only G-I

mp

31

H

36

I

J

f

42

K

48

L

D.S. al Coda  
silence...



Don't You Worry Child

Counter melody (B.C.), p. 2

**M**  
54 *Coda*  
strings only M-O

**N**

**O**  
62 *mp*

**P**

*cresc.*

**Q**  
70

**R**

*f*

**S**

**T**

*f*

**U**

89

# Don't You Worry Child *arr. Bernice*

As Recorded by Swedish House Mafia

Bass Line (B.C.)

With Energy (♩ = 127)

The musical score is written in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of ten staves of music. Above the first staff, there are three measures with rests, labeled with boxes A, B, and C. Above the second staff, there are four measures with rests, labeled with box D. Above the third staff, there are three measures with rests, labeled with box E. Above the fourth staff, there are three measures with rests, labeled with box F. Above the fifth staff, there are three measures with rests, labeled with box G. Above the sixth staff, there are three measures with rests, labeled with box H. Above the seventh staff, there are three measures with rests, labeled with box I. Above the eighth staff, there are three measures with rests, labeled with box J. Above the ninth staff, there are three measures with rests, labeled with box K. Above the tenth staff, there are three measures with rests, labeled with box L. The score includes various musical notations such as rests, notes, beams, and slurs. Dynamics include *mf*, *f*, and *mp*. The piece concludes with a double bar line and the instruction "D.S. al Coda" and "silence...".

mf

D

E

F

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

mp

H

I

J

K

L

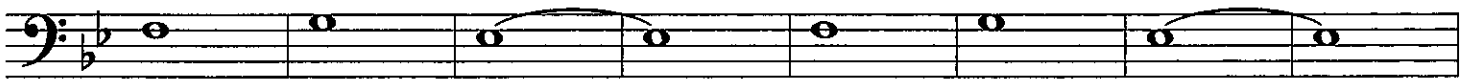
silence... D.S. al Coda

Don't You Worry Child

Bass Line (B.C.), p. 2

**M**  $\text{♩}$  *Coda*  
strings only M-O

**N**



**O** *mp*

**P**



**Q**



**R**



**S** Horn Feature



**T**



**U**



Bass Clef

# Express Yourself

The musical score is written in bass clef with a 4/4 time signature. It consists of 16 numbered sections, each with a letter label in a box:

- A:** Features a 4-measure rest followed by a quarter note G2, quarter note F2, quarter note E2, and quarter note D2.
- B:** Features a 5-measure rest followed by a quarter note G2, quarter note F2, quarter note E2, and quarter note D2.
- C:** A series of chords: G2-F2, G2-F2, G2-F2, G2-F2, G2-F2, G2-F2, G2-F2, G2-F2.
- D:** Features a 2-measure rest followed by a quarter note G2, quarter note F2, quarter note E2, and quarter note D2.
- E:** A series of chords: G2-F2, G2-F2, G2-F2, G2-F2, G2-F2, G2-F2, G2-F2, G2-F2.
- F:** A series of chords: G2-F2, G2-F2, G2-F2, G2-F2, G2-F2, G2-F2, G2-F2, G2-F2.
- G:** A series of eighth notes: G2, F2, E2, D2, G2, F2, E2, D2, G2, F2, E2, D2, G2, F2, E2, D2.
- H:** A series of eighth notes: G2, F2, E2, D2, G2, F2, E2, D2, G2, F2, E2, D2, G2, F2, E2, D2.
- I:** A series of eighth notes: G2, F2, E2, D2, G2, F2, E2, D2, G2, F2, E2, D2, G2, F2, E2, D2.
- J:** A series of eighth notes: G2, F2, E2, D2, G2, F2, E2, D2, G2, F2, E2, D2, G2, F2, E2, D2.
- K:** A series of chords: G2-F2, G2-F2, G2-F2, G2-F2, G2-F2, G2-F2, G2-F2, G2-F2.
- L:** A series of chords: G2-F2, G2-F2, G2-F2, G2-F2, G2-F2, G2-F2, G2-F2, G2-F2.
- M:** A series of chords: G2-F2, G2-F2, G2-F2, G2-F2, G2-F2, G2-F2, G2-F2, G2-F2.
- N:** A series of chords: G2-F2, G2-F2, G2-F2, G2-F2, G2-F2, G2-F2, G2-F2, G2-F2.
- O:** A series of chords: G2-F2, G2-F2, G2-F2, G2-F2, G2-F2, G2-F2, G2-F2, G2-F2.
- P:** A series of eighth notes: G2, F2, E2, D2, G2, F2, E2, D2, G2, F2, E2, D2, G2, F2, E2, D2. The instruction "Repeat 8x" is written above the staff.

# Forever Young

Measure 1 guitar only

Trombone

10 11 12 13 14 15 16 17 18 19

# THE FORCE AWAKENS

John Williams

DJAG

MELODY (B.C.)

Trailer & Force Theme Remix

arr. Bernice

Mysteriously (♩ = 50)  
Trailer

Slightly Faster (♩ = 64)

14

19

24

29

41

46

A

B

C

D

E

F

G

H

I

J

Force Theme  
Remix ♩ = 118

Soli

Tutti

To Coda (4th Time)

*ff*

*mp*

*f*

*slight rit.*

*stretch tempo*

51 K

8

L Soli *mp*

3

68 M

73

78 *D.S. al Coda*

N  $\oplus$  *Coda*

# THE FORCE AWAKENS

## Trailer & Force Theme Remix

COUNTERMELODY (B.C.)

John Williams

DJAG

arr. Bernice

Mysteriously (♩ = 50)

Trailer

A

B

bottom sustained note  
optional on cue

4 4 optional 8vb  
*mf* darker

C

Slightly Faster (♩ = 64)

D

Forcefully (♩ = 58 - 60)

12 *f* slight rit.

E

18 *ff*

F

stretch tempo

G

Slowly (♩ = 56)

29 *ff* *mp* soft attack

H

Force Theme  
Remix ♩ = 118

I

same as melody I-end  
Soli

39 *mp*

J

Tutti

To Coda (4th Time)

46 *f*



COUNTERMELODY (B.C.), P. 2 THE FORCE AWAKENS

51 K

8

L

Soli

*mp*

3

68 M

3

73

3

78 *D.S. al Coda*

N  $\oplus$  *Coda*

*f* *ff*



# THE FORCE AWAKENS

BASS LINE (B.C.)

Trailer & Force Theme Remix

John Williams

DJ AG

arr. Bernice

Mysteriously ( $\text{♩} = 50$ )  
Trailer

A B

*mf*

C Slightly Faster ( $\text{♩} = 64$ )

D Forcefully ( $\text{♩} = 58 - 60$ )

*f* *slight rit.* *ff*

G Slowly ( $\text{♩} = 56$ )

H Force Theme  
Remix  $\text{♩} = 118$

I

*mp soft attack* *stretch tempo* *ff*

J  $\text{♩}$  To Coda (4th Time)

*f*

K L M D.S.  $\text{♩}$  al Coda

*f*

N  $\text{♩}$  Coda

*f* *ff*

Ombone / Baritone

?



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

2) Write in note names...

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

4) Play the piece...

?

Piano

Piano



Pno.



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

2) Write in note names...

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

4) Play the piece...



142  
(MED.)

# HEART AND SOUL

-HOAGY CARMICHAEL/  
FRANK LEISSER

Handwritten musical score for 'Heart and Soul' in bass clef, 4/4 time. The score consists of eight staves of music with various chords and melodic lines. The chords are: F, D-7, G-7, C7, Fmaj7, D-7, G-7, C7, A-7, D-7, G-7, C7, F, D-7, G-7, C7, F, G-7, C7, Fmaj7, C7, F7, Bbmaj7, A7, D7, G7, C7, F7, Bb7, A7, Bbmaj7, A7, D7, G7, C7, F7, Bb7, C7, F, D-7, G-7, C7, Fmaj7, D-7, G-7, C7, A-7, D-7, G-7, C7, A7#5, D7, G-7, C7, F (D-7 G-7 C7).

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

TROMBONE I

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

(FUNKY R&B)

1 *f* 2 3 4 5 6 7 8 9 10 11 12

13 4 13-16

17 *mf* 18 19 20

21 22 23 24

25 26 27 28



TROMBONE I

29 30 **f** **ff** 31-37 38 **f** **31** **7**

**39** 40 41 42

43 44 45 46-47 **2** **46**

48 **mp** 49 **GRAD. CRESC.** 50

51 52 **f** 53

**54** 55 56 57 **ff**

58 59 60

61-63 64 **f** 65 **ff** **3**

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

TROMBONE 2

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

**(FUNKY R&B)**

1 *f* 2 3 4

5 6 7 8

9 10 11 12

**13** 4  
13-16

17 *mf* 18 19 20

**21** 22 23 24

25 26 27 28

TROMBONE 2

31 7

29 30 *f* *ff* 31-37 38 *f*

39

40 41 42

46 2

43 44 45 46-47

48 *mp* 49 *GRAD. CRESC.* 50

51 52 *f* 53

54 *ff* 55 56 57

58 59 60

3 61-63 64 *f* 65 *ff*

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

TROMBONE 3

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

(FUNKY R&B)

The musical score is written for Trombone 3 in a bass clef with a 4/4 time signature. The key signature has three flats (B-flat, E-flat, A-flat). The score is divided into several systems of music. The first system (measures 1-4) begins with a dynamic marking of *f* and includes an accent (^) over the first note. The second system (measures 5-8) continues the melodic line with accents and slurs. The third system (measures 9-12) features a rhythmic pattern of eighth notes with accents. Measure 13 is a whole rest, and measures 14-16 are also whole rests, indicated by a bracket and the number 4 above them. The fourth system (measures 17-19) starts with a dynamic marking of *mf* and includes accents and slurs. The fifth system (measures 20-23) continues the rhythmic pattern with accents. The sixth system (measures 24-27) concludes the piece with a final rhythmic pattern and accents.

© 1969 (Renewed 1997) JOBETE MUSIC CO., INC.

This arrangement © 2012 JOBETE MUSIC CO., INC.

All Rights Controlled and Administered by EMI APRIL MUSIC INC.

All Rights Reserved International Copyright Secured Used by Permission

07011897

I Want You Back - 1

TROMBONE 3

28 29 30 *f* *ff*

31 31-37 38 40 *f* 39

41 42 43 44

45 46 46-47 48 *mp* 49 GRAD. CRESC.

50 51 52 *f*

53 54 55 56 *ff*

57 58 59 60

61-63 64 *f* 65 *ff*

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

TROMBONE 4

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

(FUNKY R&B)

The musical score for Trombone 4 is written in bass clef with a 4/4 time signature. It begins with a key signature of three flats (B-flat, E-flat, A-flat). The first measure is marked with a forte (*f*) dynamic and an accent (^). The score consists of several lines of music, with measures numbered 1 through 27. Measure 13 is marked with a circled '13' and a '4' above it, indicating a four-measure rest for measures 13-16. Measure 17 is marked with a mezzo-forte (*mf*) dynamic and an accent (^). Measure 21 is marked with a circled '21'. The score includes various musical notations such as eighth and sixteenth notes, beams, slurs, and accents. Fingerings are indicated by numbers 1-4 below notes. Dynamic markings include *f* and *mf*. Measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13-16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, and 27 are placed below the corresponding measures.

TROMBONE 4

28 > > > 29 > > > 30 > *f* *ff*

31 *f* 31-37 38 39 40

41 42 43 > > > 44

45 46 46-47 48 *mp* 49 *GRAD. CRESC.*

50 51 52 *f*

53 54 55 56 *ff*

57 > > 58 > > 59 60 > > >

61 61-63 64 > > 65 *f* *ff*

# IN THE MOOD

TROMBONE 1

By JOE GARLAND

Arranged by MICHAEL SWEENEY

MEDIUM SWING (♩ = ♪♪)

1. *f*

2. *f*

3. *f*

4. *f*

5. *f*

6. *f*

7. *f*

8. *f*

9. *f*

10. *f*

11. *f*

12. *f*

13. *f*

14. *f*

15. *f*

16. *f*

17. *f*

18. *f*

19. *f*

20. *f*

21. *f*

22. *f*

23. *mf*

24. *mf*

25. *mf*

26. *mf*

27. *mf*

28. *mf*

29. *mp*

30. *f*

31. *f*

32. *f*

33. *f*

34. *f*

35. *f*

36. *f*

37. *f*

38. *f*

39. *f*

40. *f*

07010016



TRUMPET 1

Musical score for Trumpet 1, measures 41-87. The score is written in a single system with ten staves. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The score includes various musical notations such as notes, rests, dynamics (mp, mf, f, ff), articulation (accents, slurs), and repeat signs with first and second endings. Measure numbers 41 through 87 are indicated below the staves. A circled measure number '45' is present at the start of the second staff, and another circled '56' is at the start of the fifth staff. A circled '72' is at the start of the seventh staff, and a circled '82' is at the start of the ninth staff. The word 'Cresc' is written above the final staff. The score concludes with a double bar line and repeat dots at measure 87.

# IN THE MOOD

TROMBONE 2

By JOE GARLAND

Arranged by MICHAEL SWEENEY

MEDIUM SWING (♩ =  $\frac{3}{4}$ )

1. *f*

2. *f*

3. *f*

4. *f*

5. *f*

6. *f*

7. *f*

8. *f*

9. *f*

10. *f*

11. *f*

12. *f*

13. *f*

14. *f*

15. *f*

16. *f*

17. *f*

18. *f*

19. *f*

20. *f*

21. *f*

22. *f*

23. *mf*

24. *mf*

25. *mf*

26. *mf*

27. *mf*

28. *mf*

29. *mp*

30. *f*

31. *f*

32. *f*

33-35. *f*

36. *f*

37. *f*

38. *f*

39. *f*

40. *f*

D7010016

Copyright © 1939, 1960 Shapiro, Bernstein & Co., Inc., New York  
Copyright Renewed  
This arrangement Copyright © 1995 Shapiro, Bernstein & Co., Inc., New York  
International Copyright Secured All Rights Reserved  
Used by Permission

TROMBONE 2

45

56

72

82

# IN THE MOOD

TROMBONE 3

By JOE GARLAND

Arranged by MICHAEL SWEENEY

MEDIUM SWING (♩ = ♪♪)

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

33-38 39 40

07010016

Copyright © 1939, 1960 Shapiro, Bernstein & Co., Inc., New York  
Copyright Renewed  
This arrangement Copyright © 1995 Shapiro, Bernstein & Co., Inc., New York  
International Copyright Secured All Rights Reserved  
Used by Permission

TROMBONE 3

Musical staff 1: Measures 41-44. The staff contains rests for measures 41 and 42. In measure 43, there is a quarter note G4 with an accent (>) and a slur over it, followed by a quarter note F4. Measure 44 contains a quarter note E4 with an accent (>) and a slur over it, followed by a quarter note D4.

Musical staff 2: Measures 45-48. Measure 45 is a repeat sign. Measures 46-47 contain a quarter note G4 with an accent (>) and a slur over it, followed by a quarter note F4. Measure 48 contains a quarter note E4 with an accent (>) and a slur over it, followed by a quarter note D4. The dynamic marking *mp* is written below measure 46.

Musical staff 3: Measures 49-52. Measures 49 and 50 contain rests. Measures 51-52 contain a quarter note G4 with an accent (>) and a slur over it, followed by a quarter note F4. A first ending bracket labeled "1." spans measures 51 and 52.

Musical staff 4: Measures 53-55. Measures 53 and 54 contain rests. Measure 55 contains a quarter note G4 with an accent (>) and a slur over it, followed by a quarter note F4. A second ending bracket labeled "2." spans measures 53 and 54. The dynamic marking *mf* is written below measure 54, and *f* is written below measure 55.

Musical staff 5: Measures 56-60. Measure 56 is a repeat sign. Measures 57-60 contain a quarter note G4 with an accent (>) and a slur over it, followed by a quarter note F4. The dynamic marking *mf-l* is written below measure 57.

Musical staff 6: Measures 61-65. Measures 61-65 contain a quarter note G4 with an accent (>) and a slur over it, followed by a quarter note F4. The dynamic marking *f* is written below measure 61.

Musical staff 7: Measures 66-71. Measures 66-70 contain a quarter note G4 with an accent (>) and a slur over it, followed by a quarter note F4. Measure 71 contains a quarter note E4 with an accent (>) and a slur over it, followed by a quarter note D4. A first ending bracket labeled "1." spans measures 66-70, and a second ending bracket labeled "2." spans measures 71-72. The dynamic marking *f* is written below measure 66, and *ff* is written below measure 71.

Musical staff 8: Measures 72-75. Measures 72-75 contain a quarter note G4 with an accent (>) and a slur over it, followed by a quarter note F4. The dynamic marking *f* is written below measure 72.

Musical staff 9: Measures 76-79. Measures 76-79 contain a quarter note G4 with an accent (>) and a slur over it, followed by a quarter note F4. The dynamic marking *f* is written below measure 76.

Musical staff 10: Measures 80-83. Measures 80-83 contain a quarter note G4 with an accent (>) and a slur over it, followed by a quarter note F4. The dynamic marking *mf* is written below measure 80, and *f* is written below measure 83. A circled number "82" is written above measure 82.

Musical staff 11: Measures 84-87. Measures 84-87 contain a quarter note G4 with an accent (>) and a slur over it, followed by a quarter note F4. The dynamic marking *ff* is written below measure 84.

# IN THE MOOD

TROMBONE 4

By JOE GARLAND

Arranged by MICHAEL SWEENEY

MEDIUM SWING (♩ = ♩ ♩)

The musical score for Trombone 4 consists of ten staves of music. The key signature is B-flat major (two flats) and the time signature is 4/4. The piece is in a medium swing tempo. The score includes various dynamics such as *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). There are also performance markings like accents (^), slurs, and breath marks. The score is divided into sections with first and second endings. Measure numbers 1 through 46 are indicated throughout the piece. A section from measure 33 to 38 is marked with a large '6' and a circled '33'. The piece concludes with a double bar line and repeat dots at measure 46.

07010016

Copyright © 1939, 1960 Shapiro, Bernstein & Co., Inc., New York  
Copyright Renewed  
This arrangement Copyright © 1995 Shapiro, Bernstein & Co., Inc., New York  
International Copyright Secured All Rights Reserved  
Used by Permission

TROMBONE 4

Musical staff 1: Measures 41-44. The staff contains rests in measures 41 and 42, followed by notes in measures 43 and 44.

45

Musical staff 2: Measures 45-48. Measure 45 is a repeat sign. Measures 46-48 contain notes with a *mp* dynamic marking.

Musical staff 3: Measures 49-52. Measures 49 and 50 are rests. Measures 51-52 contain notes with a first ending bracket above them.

Musical staff 4: Measures 53-55. Measure 53 is a rest. Measures 54-55 contain notes with *mf* and *f* dynamic markings.

56

Musical staff 5: Measures 57-60. Measures 57-60 contain notes with a *mf-p* dynamic marking.

Musical staff 6: Measures 61-65. Measures 61-65 contain notes with accents (>) above them.

Musical staff 7: Measures 66-71. Measures 66-70 are first ending, and measure 71 is second ending. Dynamics include *f* and *ff*.

72

Musical staff 8: Measures 73-75. Measures 73-75 contain notes with accents (>) above them.

Musical staff 9: Measures 76-79. Measures 76-79 contain notes with accents (>) above them.

82

Musical staff 10: Measures 80-83. Measures 80-83 contain notes with a *mf* dynamic marking.

Musical staff 11: Measures 84-87. Measures 84-87 contain notes with accents (^) above them. Measure 87 has a *ff* dynamic marking.





# LARGO

From NEW WORLD SYMPHONY

TROMBONE/BARITONE B.C./BASSOON

ANTONIN DVORÁK  
Arranged by JOHNNIE VINSON

Largo

mp

**9** p

**17** mp

**25** p

**35** (-Tbn., Bar.) p (+Tbn., Bar.) p

**43** (-Tbn., Bar.) mp mf rit. mp a tempo

**47** (+Tbn., Bar.)

**57** (-Tbn., Bar.) f mp mp (+Tbn., Bar.)

f rit. p

Recorded by BON JOVI

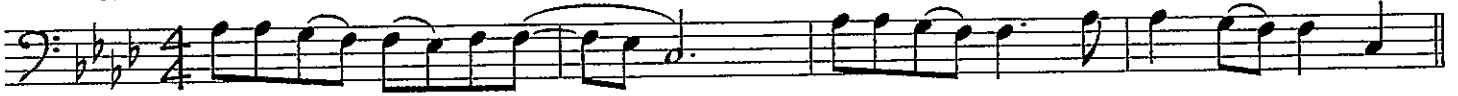
# LIVIN' ON A PRAYER

TROMBONE 1

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

## UNISON PATTERNS

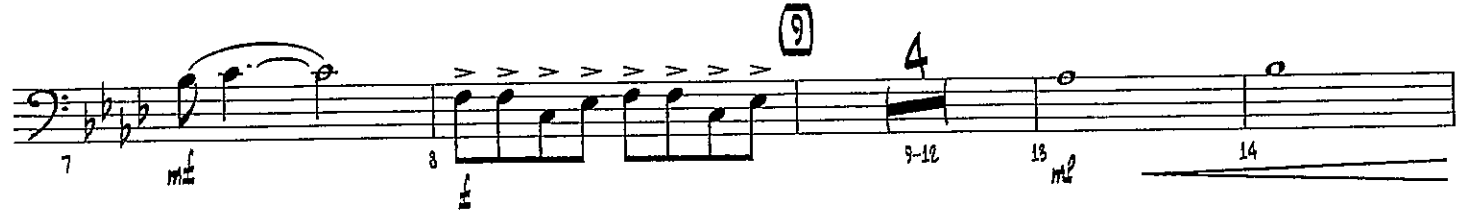
### A (Rock)



### B



### (Rock)



Copyright © 1986 UNIVERSAL - POLYGRAM INTERNATIONAL PUBLISHING, INC., BON JOVI PUBLISHING,  
AGGRESSIVE MUSIC, EMI APRIL MUSIC INC. and DESMOBILE MUSIC CO., INC.

This arrangement Copyright © 2008 UNIVERSAL - POLYGRAM INTERNATIONAL PUBLISHING, INC.,  
BON JOVI PUBLISHING, AGGRESSIVE MUSIC, EMI APRIL MUSIC INC. and DESMOBILE MUSIC CO., INC.

All Rights for BON JOVI PUBLISHING Controlled and Administered by UNIVERSAL - POLYGRAM INTERNATIONAL PUBLISHING, INC.  
All Rights for AGGRESSIVE MUSIC Administered by SONY/ATV MUSIC PUBLISHING LLC, 8 Music Square West, Nashville, TN 37203

All Rights for DESMOBILE MUSIC CO., INC. Controlled and Administered by EMI APRIL MUSIC INC.

TROMBONE 1

31 *mf* *f* **33**

35 36 37 38

39 40 41 42

**43** *f* *mf* *f*

44 45 46

*f* *f* **49**

47 48 50

51 52 53 54

55 56 57 58

59 *mf* *f* *f*

60 61 62



# TROMBONE 2

31 *mf* *f* **33**

35 36 37 38

39 40 41 42

**43** 44 45 46

47 *f* *f* **49** 50

51 52 53 54

55 56 57 58

59 60 *mf* *f* 61 62

Recorded by BON JOVI

# LIVIN' ON A PRAYER

TROMBONE 3

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

(UNISON PATTERNS)

(A) (ROCK)

(8)

(ROCK)

(9)

(17)

(25)

Copyright © 1986 UNIVERSAL - POLYGRAM INTERNATIONAL PUBLISHING, INC., BON JOVI PUBLISHING, AGGRESSIVE MUSIC, EMI APRIL MUSIC INC. and DESMOBILE MUSIC CO., INC.

This arrangement Copyright © 2008 UNIVERSAL - POLYGRAM INTERNATIONAL PUBLISHING, INC., BON JOVI PUBLISHING, AGGRESSIVE MUSIC, EMI APRIL MUSIC INC. and DESMOBILE MUSIC CO., INC.  
All Rights for BON JOVI PUBLISHING Controlled and Administered by UNIVERSAL - POLYGRAM INTERNATIONAL PUBLISHING, INC.  
All Rights for AGGRESSIVE MUSIC Administered by SONY/ATV MUSIC PUBLISHING LLC, 8 Music Square West, Nashville, TN 37203  
All Rights for DESMOBILE MUSIC CO., INC. Controlled and Administered by EMI APRIL MUSIC INC.  
All Rights Reserved Used by Permission

TROMBONE 3

33

Musical staff 1: Measures 31-34. Bass clef, key signature of two flats. Measure 31 starts with a dynamic marking of *mf*. Measure 32 has a dynamic marking of *f*. Measure 33 contains a triplet of eighth notes. Measure 34 ends with a fermata.

Musical staff 2: Measures 35-38. Bass clef, key signature of two flats. Measure 35 starts with a dynamic marking of *f*. Measure 36 has a dynamic marking of *f*. Measure 37 has a dynamic marking of *f*. Measure 38 has a dynamic marking of *f*.

Musical staff 3: Measures 39-42. Bass clef, key signature of two flats. Measure 39 starts with a dynamic marking of *f*. Measure 40 has a dynamic marking of *f*. Measure 41 has a dynamic marking of *f*. Measure 42 has a dynamic marking of *f*.

43

Musical staff 4: Measures 43-46. Bass clef, key signature of two flats. Measure 43 starts with a dynamic marking of *fp*. Measure 44 has a dynamic marking of *mf*. Measure 45 has a dynamic marking of *mf*. Measure 46 has a dynamic marking of *mf*.

49

Musical staff 5: Measures 47-50. Bass clef, key signature of two flats. Measure 47 starts with a dynamic marking of *fp*. Measure 48 has a dynamic marking of *f*. Measure 49 contains a triplet of eighth notes. Measure 50 has a dynamic marking of *f*.

Musical staff 6: Measures 51-54. Bass clef, key signature of two flats. Measure 51 starts with a dynamic marking of *f*. Measure 52 has a dynamic marking of *f*. Measure 53 has a dynamic marking of *f*. Measure 54 has a dynamic marking of *f*.

Musical staff 7: Measures 55-58. Bass clef, key signature of two flats. Measure 55 starts with a dynamic marking of *f*. Measure 56 has a dynamic marking of *f*. Measure 57 has a dynamic marking of *f*. Measure 58 has a dynamic marking of *f*.

Musical staff 8: Measures 59-62. Bass clef, key signature of two flats. Measure 59 starts with a dynamic marking of *f*. Measure 60 has a dynamic marking of *mf*. Measure 61 has a dynamic marking of *f*. Measure 62 has a dynamic marking of *f*.

Trombone/Baritone

# A Message To You Rudy

A



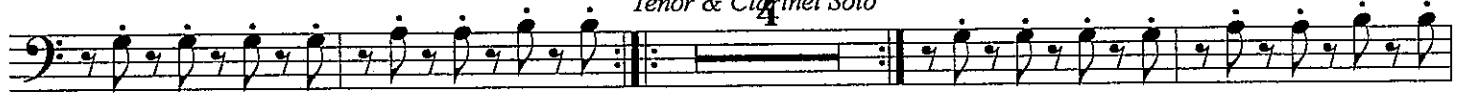
B



C

D

Tenor & Clarinet Solo



E



F







# Trombone

# Winter Fest

Traditional / Arr. Bernice

## Gloria In Excelsis Deo

♩ = 82

Majestically

This musical score is for the Trombone part of 'Winter Fest'. It is arranged by Bernice and based on traditional music. The score is divided into two main sections: 'Gloria In Excelsis Deo' and 'Ode To Joy'. The tempo is marked as 'Majestically' with a quarter note equal to 82 beats per minute. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score consists of ten staves of music. The first staff begins with a 4-measure rest, followed by notes starting at measure 6. The second staff starts at measure 10 and includes dynamics *f* and *mf*. The third staff starts at measure 19 and includes a dynamic of *f*. The fourth staff, starting at measure 25, introduces the 'Ode To Joy' section with a dynamic of *p*. The fifth staff starts at measure 33 and includes a dynamic of *mf*. The sixth staff starts at measure 39 and includes a dynamic of *f*. The seventh staff starts at measure 46. The eighth staff starts at measure 52 and includes dynamics *f* and *mf*. The ninth staff starts at measure 59. The score includes various musical notations such as rests, notes, stems, beams, slurs, and dynamic markings. Measure numbers are indicated in boxes at the beginning of each staff.

# Bass Guitar

# Winter Fest

Traditional / Arr. Bernice

## Gloria In Excelsis Deo

♩ = 82

Majestically

The musical score is written for Bass Guitar in 4/4 time, featuring two pieces: 'Gloria In Excelsis Deo' and 'Ode To Loy'. The score is divided into measures, with measure numbers 6, 10, 14, 18, 19, 22, 25, 28, 31, 32, 36, 37, 40, 44, 48, 51, 52, 56, and 58 marked in boxes. The key signature is one flat (B-flat major/D minor). The tempo is marked as 'Majestically' with a quarter note equal to 82 beats per minute. The score includes various dynamics such as *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). The piece 'Gloria In Excelsis Deo' spans from measure 6 to 52, and 'Ode To Loy' spans from measure 28 to 56. The score concludes with an ellipsis in measure 58.



# Mr. P.C.

John Coltrane

©1977 Jowcol Music Co. International Copyright Secured. All Rights Reserved. Used by Permission.

Mr. P.C. 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

### Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

$C_{MI}^7$	$F_{MI}^7$	$A^{b7}$	$G^7$	$C_{MI}^7$	$F_{MI}^7$	$A^{b7}$	$G^7$
------------	------------	----------	-------	------------	------------	----------	-------

The image shows piano voicings for four chords: C<sub>MI</sub><sup>7</sup>, F<sub>MI</sub><sup>7</sup>, A<sup>b7</sup>, and G<sup>7</sup>. For each chord, two voicings are provided: a 'Basic 3-note voicing' and a 'Rootless voicing'. The basic voicings are shown in the treble clef, and the rootless voicings are shown in the bass clef. Below each voicing, the notes are listed with their fingering numbers (1, 2, 3, 4, 5, b7).

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

### Useful Scales

C Blues Scale

C Dorian

( $C_{MI}^7$ )

F Dorian

( $F_{MI}^7$ )

The image shows the first three scales: C Blues Scale, C Dorian, and F Dorian. Each scale is written on a bass clef staff with its corresponding fingering numbers written below the notes.

C Blues Scale: 1  $\flat 3$  4  $\flat 5$  5  $\flat 7$  1

C Dorian: 1 2  $\flat 3$  4 5 6  $\flat 7$  1

F Dorian: 1 2  $\flat 3$  4 5 6  $\flat 7$  1

$A^{b7}$  Mixolydian

( $A^{b7}$ )

G Mixolydian

( $G^7$ )

The image shows the last two scales: A<sup>b7</sup> Mixolydian and G Mixolydian. Each scale is written on a bass clef staff with its corresponding fingering numbers written below the notes.

$A^{b7}$  Mixolydian: 1 2 3 4 5 6  $\flat 7$  1

G Mixolydian: 1 2 3 4 5 6  $\flat 7$  1

### Sample Bass Line

$C_{MI}^7$

The image shows a bass line for the C<sub>MI</sub><sup>7</sup> chord. The notes are: C2, E2, G2, A2, B2, C3, B2, A2, G2, F2, E2, D2, C2. The fingering numbers below are: 1 2  $\flat 3$  4 5 6  $\flat 7$  7 1  $\flat 7$  5  $\flat 3$  1 5 1  $\flat 3$ .

$F_{MI}^7$

$C_{MI}^7$

The image shows a bass line for the F<sub>MI</sub><sup>7</sup> and C<sub>MI</sub><sup>7</sup> chords. The notes are: F2, A2, C3, D3, E3, F3, E3, D3, C3, B2, A2, G2, F2. The fingering numbers below are: 1 2  $\flat 3$  2 1  $\flat 7$  6  $\flat 6$  1  $\flat 7$  6  $\flat 7$  1  $\flat 3$  5  $\flat 3$ .

$A^{b7}$

$G^7$

$C_{MI}^7$

The image shows a bass line for the A<sup>b7</sup>, G<sup>7</sup>, and C<sub>MI</sub><sup>7</sup> chords. The notes are: A2, C3, D3, E3, F3, G3, F3, E3, D3, C3, B2, A2, G2, F2. The fingering numbers below are: 1 3 2 1 1  $\flat 7$   $\flat 6$  5 1  $\flat 3$  5  $\flat 3$  1 5  $\flat 3$  2.

## 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

Euphonium

Musical score for Euphonium, first page. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It consists of four staves of music. The first staff begins with a dynamic marking of *p*. The second staff contains a first ending marked with a circled 'A' and a '2' below it. The third staff contains a second ending marked with a circled 'B' and includes several slurs and accents. The fourth staff includes dynamic markings of *fp* and *ff*, and features a 'Cres.' marking with a hairpin symbol. Measure numbers 6, 14, and 20 are indicated at the start of their respective staves.

# My Way

Euphonium

Musical score for Euphonium, second page. This page is a duplicate of the first page, containing the same musical notation for the Euphonium part. It includes the same key signature, time signature, dynamics (*p*, *fp*, *ff*), and structural markings (first and second endings, slurs, accents, and 'Cres.' marking) as the first page. Measure numbers 6, 14, and 20 are also present.

# My Way

Trömbone 1

Musical score for Trömbone 1, measures 1-24. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). The tempo is marked *p* (piano) at the beginning. The score consists of four staves of music. The first staff (measures 1-4) features a melodic line with a slur and a dynamic marking of *p*. The second staff (measures 5-8) continues the melody with a slur and a circled letter **A** above the staff. The third staff (measures 9-15) includes a dynamic marking of *f* (forte) and a circled letter **B** above the staff. The fourth staff (measures 16-24) includes dynamic markings of *fp* (fortissimo piano) and *ff* (fortissimo), and a circled letter **C** above the staff. The score ends with a double bar line and a repeat sign.

# My Way

Trömbone 1

Musical score for Trömbone 1, measures 1-24. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). The tempo is marked *p* (piano) at the beginning. The score consists of four staves of music. The first staff (measures 1-4) features a melodic line with a slur and a dynamic marking of *p*. The second staff (measures 5-8) continues the melody with a slur and a circled letter **A** above the staff. The third staff (measures 9-15) includes a dynamic marking of *f* (forte) and a circled letter **B** above the staff. The fourth staff (measures 16-24) includes dynamic markings of *fp* (fortissimo piano) and *ff* (fortissimo), and a circled letter **C** above the staff. The score ends with a double bar line and a repeat sign.



Trombone 2

# My Way (arr. by Missy Little)

Musical score for Trombone 2, measures 1-23. The score is written in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of four staves of music. The first staff (measures 1-8) begins with a dynamic marking of *p* and features a long melodic line with a slur. The second staff (measures 9-15) is marked with a circled 'A' and continues the melodic line. The third staff (measures 16-22) is marked with a circled 'B' and features a series of eighth-note patterns with a dynamic marking of *f*. The fourth staff (measures 23-29) includes dynamic markings of *fp* and *ff*, and ends with a double bar line and a 'Coda' symbol.

Trombone 2

# My Way (arr. by Missy Little)

Musical score for Trombone 2, measures 1-23. This score is identical to the one above, featuring four staves of music in bass clef with a key signature of one flat and a 4/4 time signature. It includes dynamic markings of *p*, *f*, *fp*, and *ff*, and is marked with circled 'A' and 'B' for specific sections. The score concludes with a 'Coda' symbol.



## **PEP BAND CHEERS**

**Superman** So So Do So So Do So Do / So So Do So So Mi Re Re

**Imperial March** Mi Mi Mi Do So Mi Do So Mi

**Iron Man** Mi So So La La Do Ti Do Ti Do Ti So So La La (Repeat)

**Mari Bros** Mi Mi Mi Do Mi So So

**Malaguena** Mi Mi Mi Mi Fa Fa Fa Fa So Fa (Repeat)

**Harmony** Ti Ti Ti Ti Do Do Do Do Re Do (Repeat)

**Get Ready For This** So So So Do Do Re Re

So So So Te Te Do Do

So So So Do Do Re Re

So So So Te Te Do Re

**Eye of The Tiger** So So Fa So So Fa So So Fa Me (Repeat)

**Harmony** Te Te La Te Te La Te Te La So (Repeat)

### **More...**

Suavemente: Groove (Cm – G – G – Cm )

C Minor Groove: (C Minor)

Antonio Groove: Do Te Le So (Bb Blues)

Harmony: So Fa Me Re

12 Bar Groove: (Bb Blues)

# PIRATES OF THE CARIBBEAN

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

PART 4  
Trombone/Baritone B.C./Bassoon

KLAUS BADELT  
Arranged by MICHAEL SWEENEY

"Fog Bound"  
Lightly

5

*mp* *mf*

10

17 Slower

Stately

2

*f* *mf* *f* *mf marcato*

24 "The Medallion Calls"

33

32

42

41

*mp* *mf*

50

*f*

58

Faster

*fp* *mp*

68 "The Black Pearl"

67

76

84

75

86

*mp* *ff*

# PIRATES OF THE CARIBBEAN

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

## PART 5

Trombone/Baritone B.C./Bassoon

KLAUS BADELDT

Arranged by MICHAEL SWEENEY

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

**mf** **f**

**Stately** 2 **24** "The Medallion Calls"

20 **mf marcato**

**33**

28

**42**

36 **mp**

**50**

44 **mf** **f**

**58**

52

**Faster**

59 **fp** **mp**

**68** "The Black Pearl"

**f**

**76** **84**

76

87 **mp** **ff**

# Pomp & Circumstance (MELODY)

Trombone

[Arranger]

The musical score is written in bass clef with a key signature of one flat (B-flat) and a time signature of 2/4. It consists of five systems of music. The first system contains measures 8, 8, and 6, with section markers A, B, and C above. The second system contains measure D. The third system contains measure E, followed by a first ending (1.) and a second ending (2.) marked with 'rit.'. The fourth system contains measure 3. The score includes various musical notations such as slurs, accents (>), and dynamic markings.

# Two Ceremonial Marches

1st Trombone

## 1. Processional

*Pomp and Circumstance March No. 3*

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

Maestoso

YBS 54

*f*

*rit.*

7

**A** Andante

*mf*

14

*simile*

**B**

21

**C**

28

*simile*

**D**

36

*f*

*mf*

**E**

42

**1.**

49

**2. rit.**

*f*

