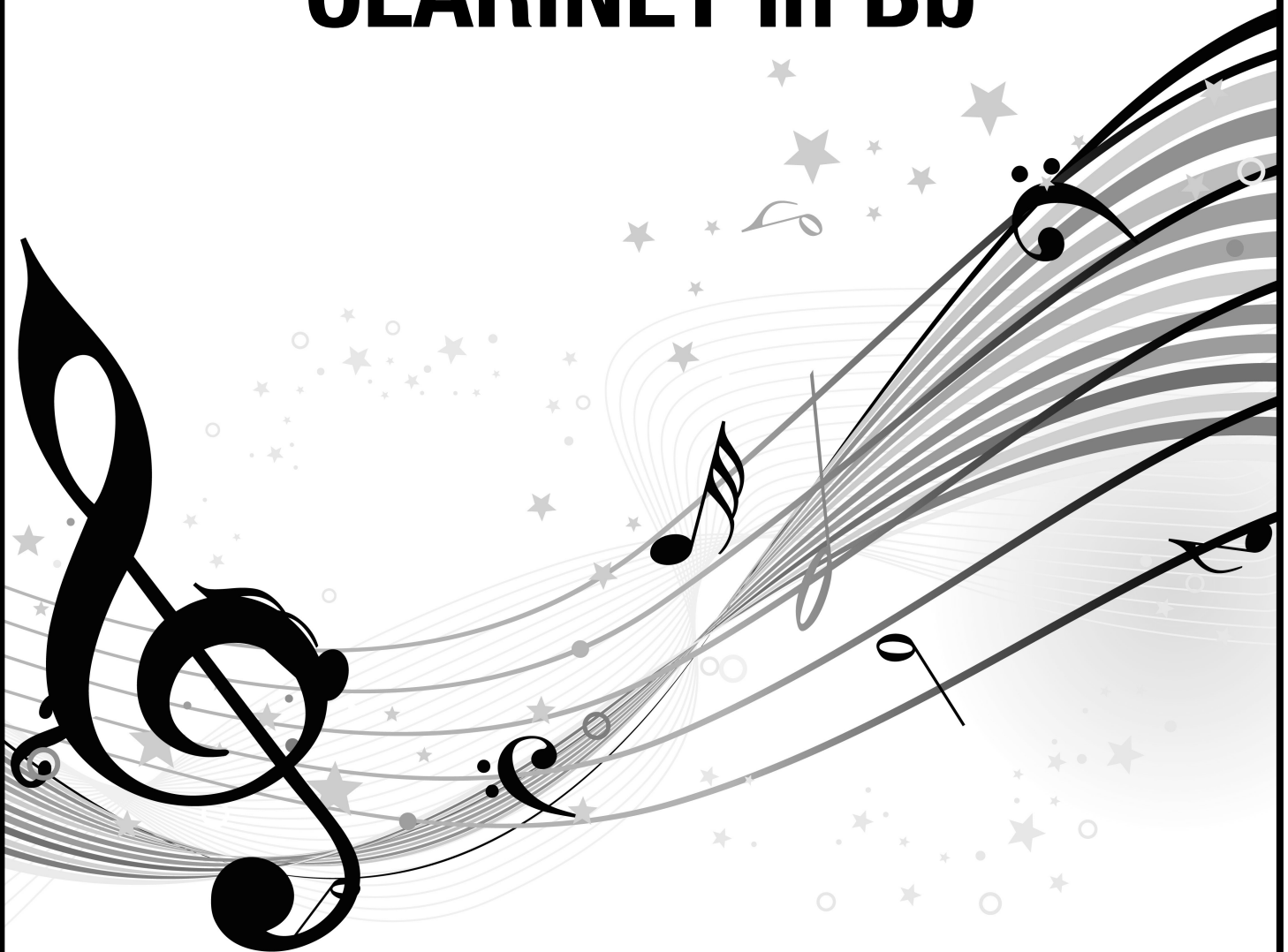


# Measure by Measure

## *The Steps to Success*

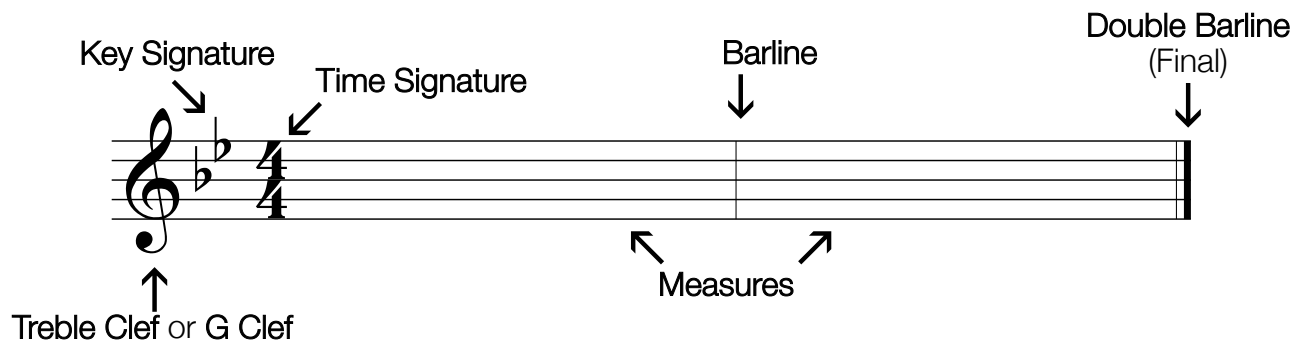
Complete Beginning Band Method

# CLARINET in Bb

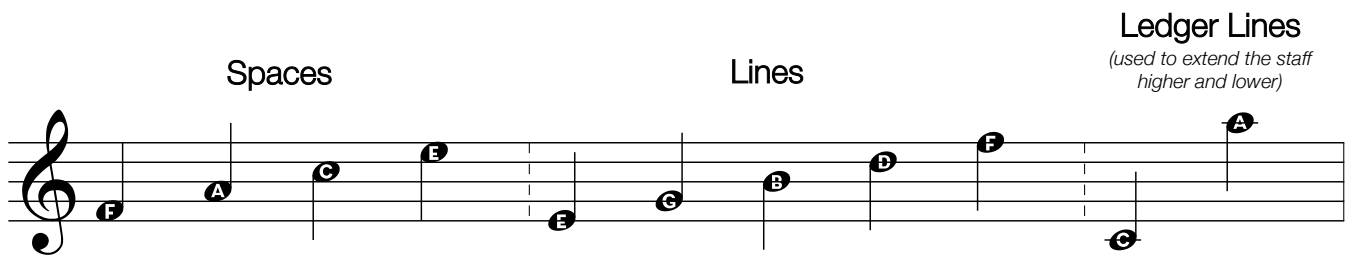




# Music Staff



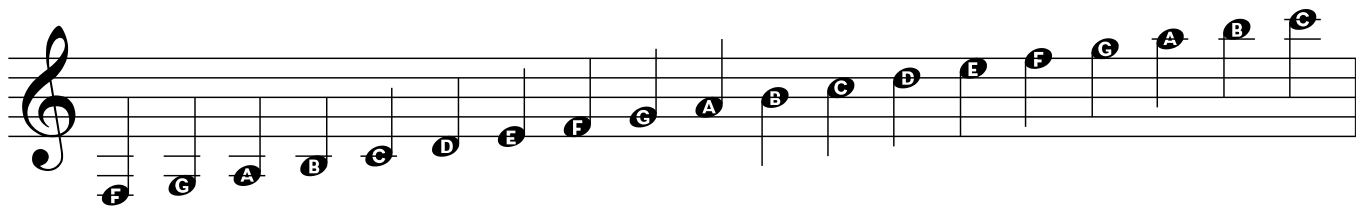
# Note Naming



I can remember the names of the spaces and lines, from bottom to top, by saying:















Spaces \_\_\_\_\_

Lines \_\_\_\_\_






# Note Values

As you learn each new note value, fill in the chart below with your teacher.

Note Value	Rest	Beamed appearance...	Name	# of Beats
			_____	_____
			_____	_____
			_____	_____
		 	_____	_____
		 	_____	_____

## Dotted Note Values

A dot adds HALF the value of the NOTE it is dotting.

Note Value		Name	# of Beats
	= _____ + _____	_____	_____
	= _____ + _____	_____	_____
	= _____ + _____	_____	_____

# Daily Practice Routine

Following this routine every day will help you to develop the skills necessary to become a successful musician!

## Step #1 - Posture Check

- ✓ Feet flat on the floor
- ✓ Back away from the chair
- ✓ "Tailbone" out
- ✓ Shoulders wide
- ✓ Chest high
- ✓ Head up
- ✓ Arms away from your body.

## Step #2 - Breathing

- ✓ Breathe through your mouth, deep, to your seat
- ✓ Think "OH", "WHOA", or "OH, UP"
- ✓ Belly expands, shoulders DO NOT rise
- ✓ RELAX!

### #1 - The Big Sigh

- 4 in - 4 out (2x)
- 3 in - 3 out (2x)
- 2 in - 2 out (2x)
- 1 in - 1 out (2x)
- Rest - Sigh

### #2 - The Distance

- 2 in - 8 out (2x)
- 2 in - 16 out (2x)
- 2 in - 20 out (2x)
- 2 in - 24 out (2x)
- 1 in - ? out (2x)

### #3 - Sip, Sip, Sip!

- 4 in - Hold 2
- Sip 1 - Hold 1
- Sip 1 - Hold 1
- Sip 1 - Hold 1
- 8 out - REST

### #4 - Speed up!

- 2 in - 12 out, speed up your air counts 9-12
- Variations (always speeding up the last 4 counts):
  - 2 in - 16 out
  - 1 in - 16 out
  - 1 in - 20 out, etc.

## Step #3 - Mouthpieces (Next page!)

## Step #4 - Warm-up

Focus on developing a great sound. Quality time spent here will make learning your music so much easier!

## Step #5 - Rhythm Charts

## Step #6 - Songs in the Book or Performance Pieces

Start with the songs you are having the most trouble with, THEN end with something you are great at and enjoy playing!

# Mouthpiece Mania!!!

## Mouthpiece Check!

- ✓ Teeth on top
- ✓ Upper lip down
- ✓ Corners firm
- ✓ Back teeth close together
- ✓ Chin flat/pointed

- ✓ WIGGLE TEST!
- ✓ Think "WHEE-TOO" or "TEE" to start the air
- ✓ HOLD & BE STILL!  
Only the tip of the tongue should move!

Listen for a "solid brick" of sound, with a straight Beginning, Middle, and End. **AVOID:**



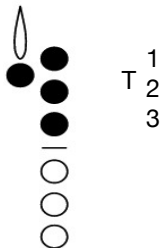
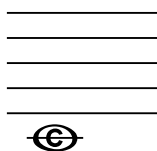
★ Check your mouthpiece pitch on the tuner! **F#** (mouthpiece and barrel)

<b>1</b>		-		-
<b>2</b>		-		-
<b>3</b>		-		-
<b>4</b>		-		-
<b>5</b>		-		-
<b>6</b>		-		-
<b>7</b>		-		-
<b>8</b>		-		-

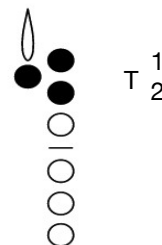
# First 5 Notes

- ▶ Memorize each note, how it looks on the music staff, the name, and fingering. Use flash cards!
  - ▶ Take a deep breath and hold each note out for at least 4 seconds
    - ▶ Perform #1-3 of your mouthpiece exercises using each below note.
    - ▶ Play all 5 notes in a row.

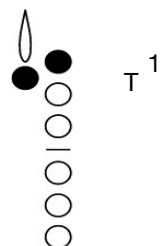
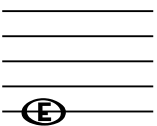
**Note 1**  
**C**



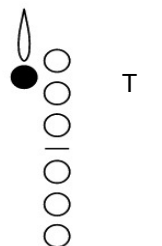
**Note 2**  
**D**



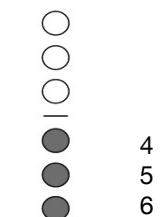
**Note 3**  
**E**



**Note 4**  
**F**



**Note 5**  
**G**



★ G is traditionally played with NO fingers, however, for a better sound, we "SHADE" by adding 4 5 6 in the right hand.

# Ready to Play!

## Checks for Success!

- Sit tall, arms open and away from body.
- Breathe deep, to your seat.
- Start each sound with your tongue.
- Steady, straight sound. No waves or wiggles.
- Start and Stop together!

9

**Longest Note!**

How many seconds can you hold your new note? Track your progress!

**My Goal = \_\_\_\_\_ seconds**

\_\_\_\_\_

10

Flute Trumpet	Clarinet Trombone/Baritone	Saxophone Tuba	French Horn Percussion
------------------	-------------------------------	-------------------	---------------------------

11

Flute Trumpet	Clarinet Trombone/Baritone	Saxophone Tuba	French Horn Percussion
------------------	-------------------------------	-------------------	---------------------------

12

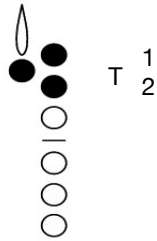
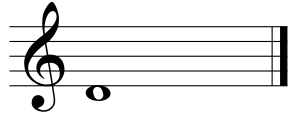
Flute Trumpet	Clarinet Trombone/Baritone	Saxophone Tuba	French Horn Percussion
------------------	-------------------------------	-------------------	---------------------------

13

## WOODCHOPPER'S BALL



14



### Longest Note!

How many seconds can you hold your new note? Track your progress!

My Goal = \_\_\_\_\_ seconds

15

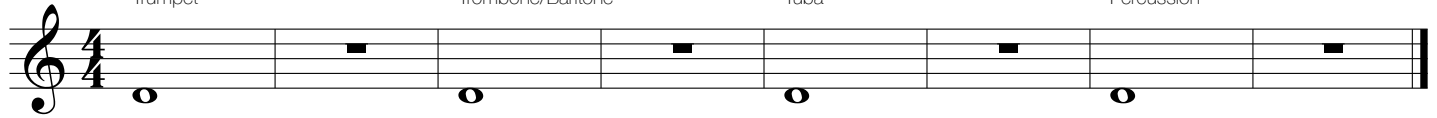
▶ Are you holding the note out steady, "like a brick"?

Flute  
Trumpet

Clarinet  
Trombone/Baritone

Saxophone  
Tuba

French Horn  
Percussion



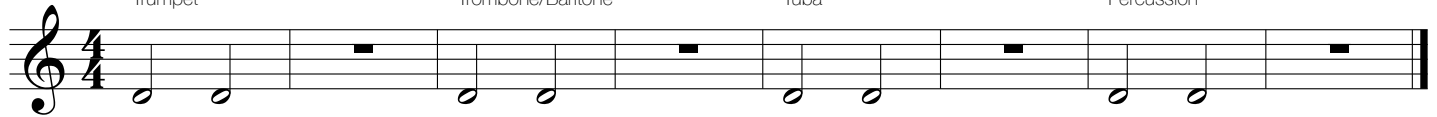
16

Flute  
Trumpet

Clarinet  
Trombone/Baritone

Saxophone  
Tuba

French Horn  
Percussion



17

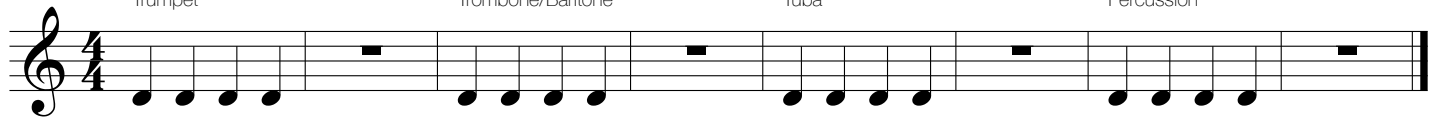
▶ Are you only moving the TIP of your tongue?

Flute  
Trumpet

Clarinet  
Trombone/Baritone

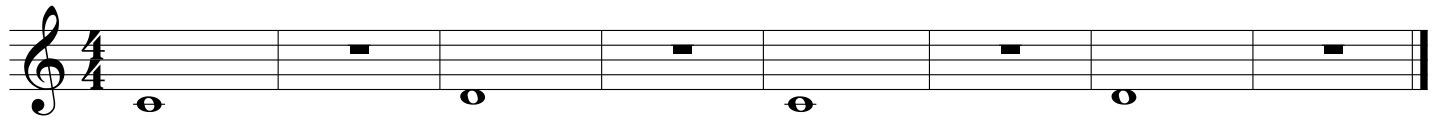
Saxophone  
Tuba

French Horn  
Percussion



18

▶ Are you playing with a straight, steady sound?



19

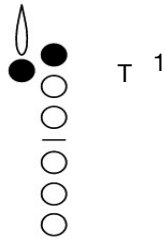
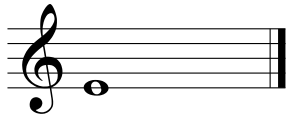
▶ As you hold out the note, LOOK AHEAD and get ready to MOVE fingers on beat 1!



20



21



**Longest Note!**  
 How many seconds can you hold your new note? Track your progress!  
**My Goal = \_\_\_\_\_ seconds**  
 \_\_\_\_\_

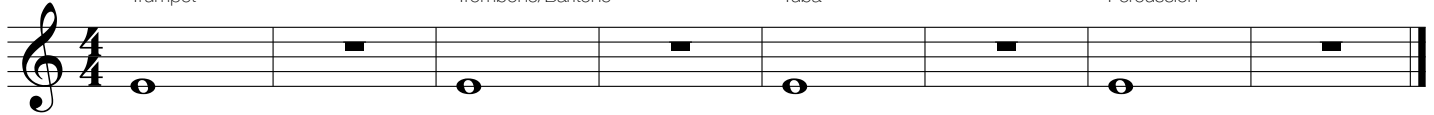
22

Flute  
Trumpet

Clarinet  
Trombone/Baritone

Saxophone  
Tuba

French Horn  
Percussion



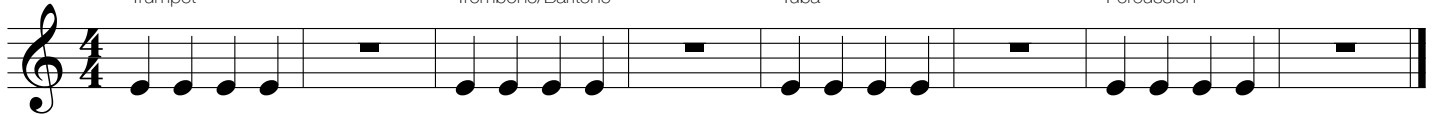
23

Flute  
Trumpet

Clarinet  
Trombone/Baritone

Saxophone  
Tuba

French Horn  
Percussion

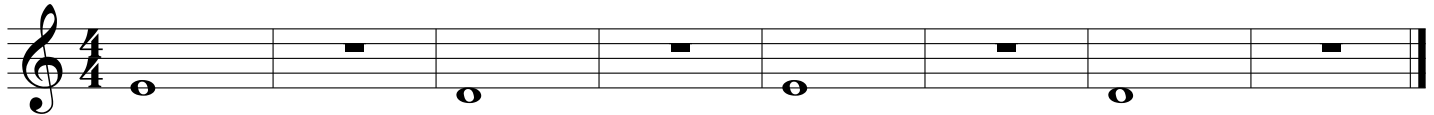


### Always ask yourself... Are you...

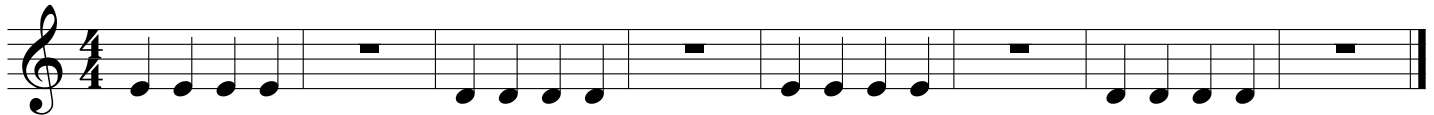
- 👉 Sitting tall, to the edge of your seat, with arms open?
- 👉 Keeping corners firm with teeth on top?
- 👉 Counting?
- 👉 Starting each note with "tee" or "too"?
- 👉 Using fast, steady air?
- 👉 Stopping with everyone else?

24

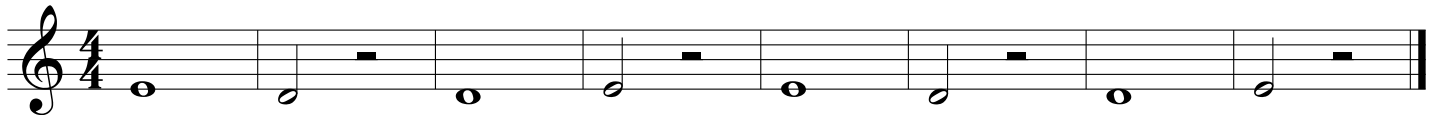
▶ Are you playing with a straight, steady sound?



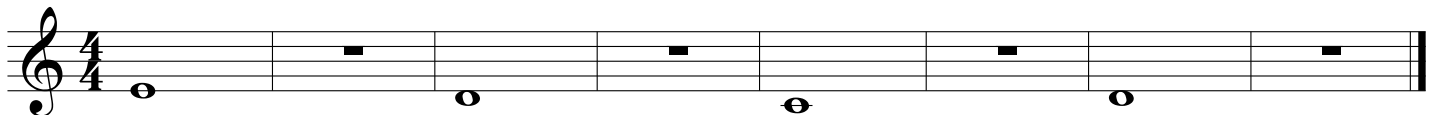
25



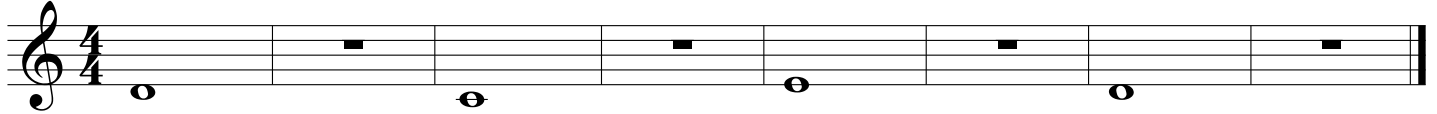
26



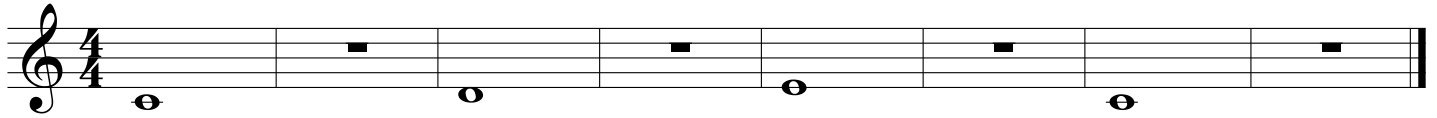
27



**28** ▶ Are you playing with a straight, steady sound?



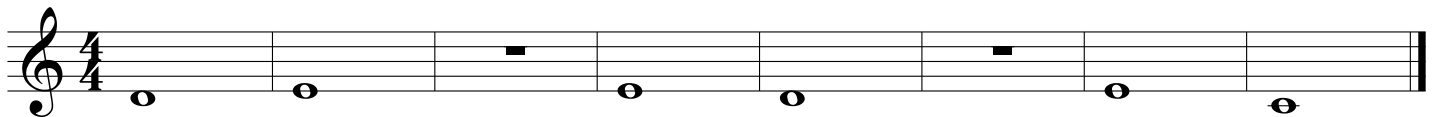
**29**



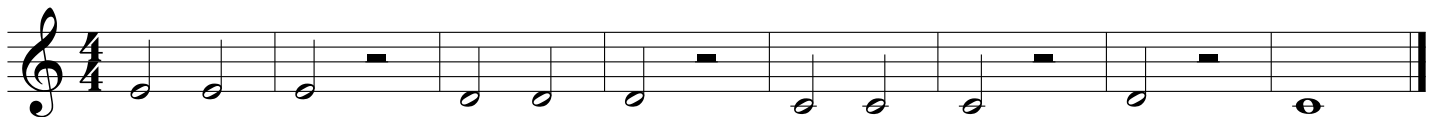
**30** ▶ **GOAL:** Play both whole notes in one breath. Breathe deep, thinking "WHOA" or "OH", and pace your air to make it!



**31**



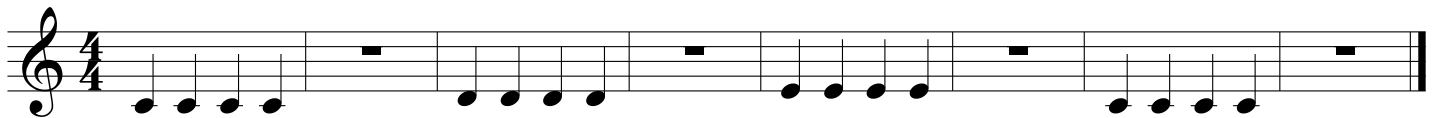
**32** ▶ Release together on beat 3, thinking "HALF-NOTE-OFF"



**33**



**34** ▶ Are you only moving the TIP of your tongue?



**35**



## Practice Strategy

Count It! ⇔ Ta It! ⇔ Note Name It! ⇔ Finger It! ⇔ Play It!

**Trouble?** Chunk It! *(Play the trouble spot many times in a row)*

### 36 HOT CROSS BUNS

English Folk Song



▶▶▶Remember, we don't WRITE our note names in the book.

Instead, try saying the names aloud and fingering it several times until you've got it!

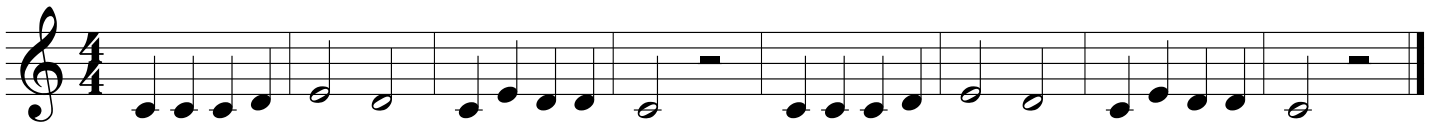
### 37 MARY HAD A LITTLE LAMB

Traditional



### 38 AU CLAIRE DE LA LUNE

French Folk Song



### 39 DOWN BY THE STATION

Traditional



## Performance Checklist

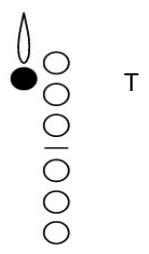
Each time you play, self-evaluate your performance using this checklist.

- |  |  |
|--|--|
| <input type="checkbox"/> Sitting tall, with arms open                  | <input type="checkbox"/> Correct notes   |
| <input type="checkbox"/> Full clear tone, using lots of air            | <input type="checkbox"/> Correct rhythms |
| <input type="checkbox"/> Starting each note with the tip of the tongue | <input type="checkbox"/> Steady tempo    |

An area of improvement that I need to focus on is \_\_\_\_\_.

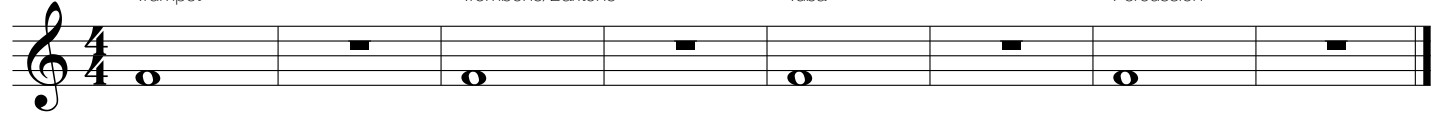
I can improve on this by \_\_\_\_\_.

40



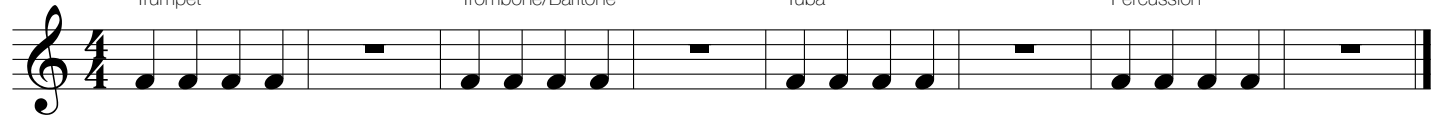
41

Flute Trumpet Clarinet Trombone/Baritone Saxophone Tuba French Horn Percussion

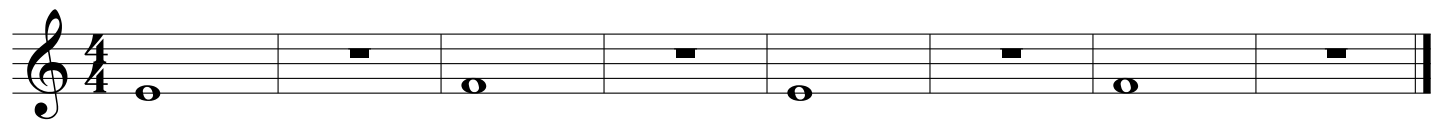


42

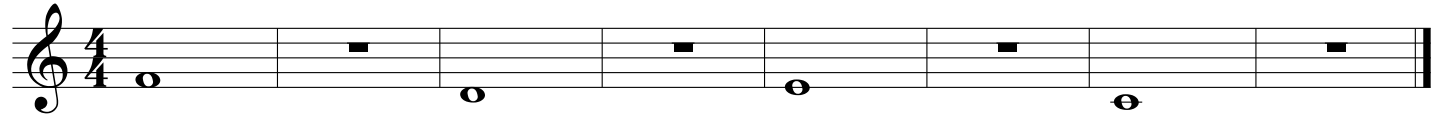
Flute Trumpet Clarinet Trombone/Baritone Saxophone Tuba French Horn Percussion



43



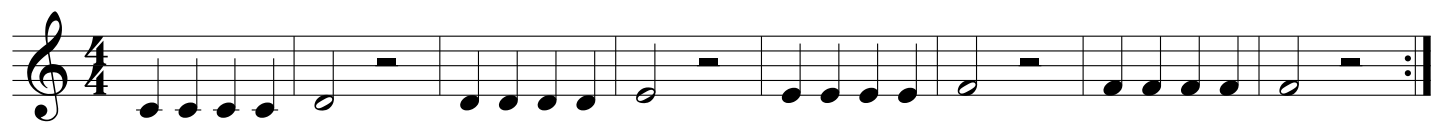
44



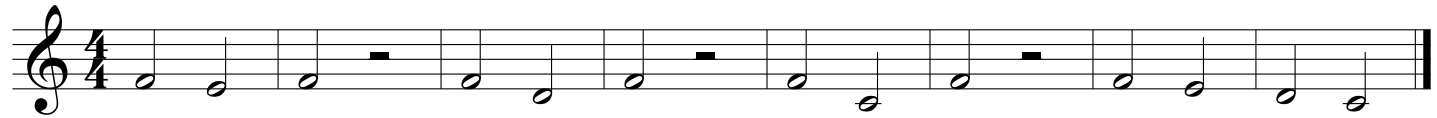
45



46



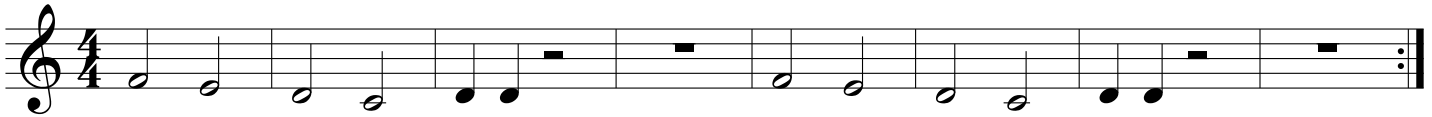
47



48

WE WILL ROCK YOU

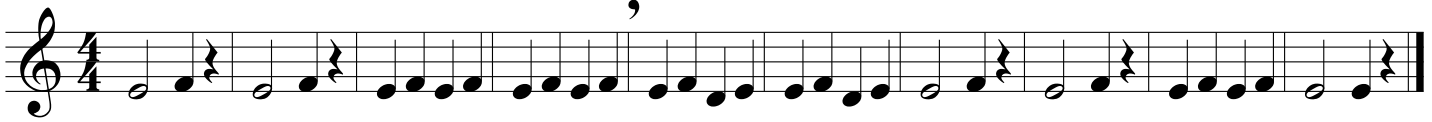
Queen



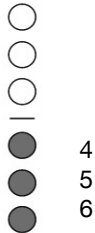
49

THEME from JAWS

John Williams



50



**Longest Note!**  
 How many seconds can you hold  
 your new note? Track your progress!  
**My Goal = \_\_\_\_\_** seconds  
 \_\_\_\_\_

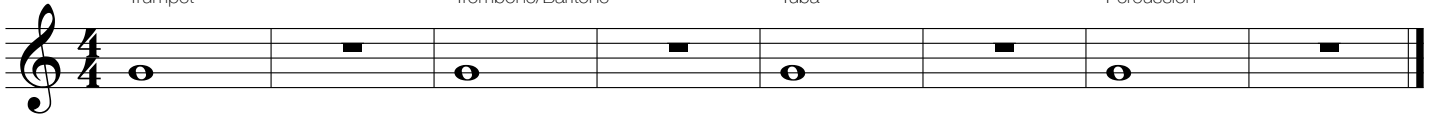
51

Flute  
Trumpet

Clarinet  
Trombone/Baritone

Saxophone  
Tuba

French Horn  
Percussion



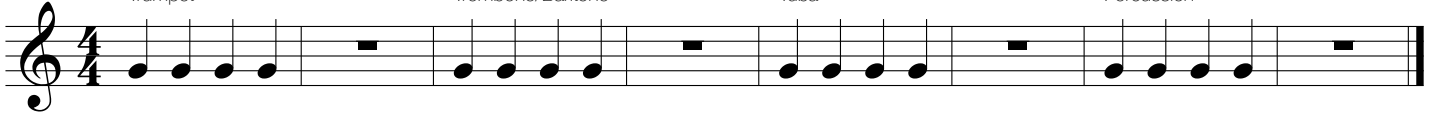
52

Flute  
Trumpet

Clarinet  
Trombone/Baritone

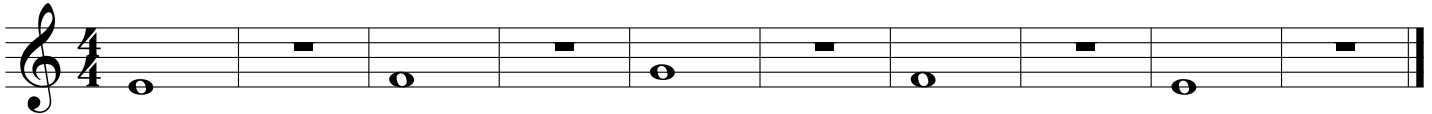
Saxophone  
Tuba

French Horn  
Percussion

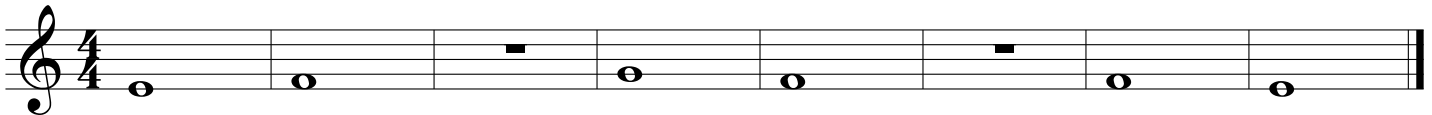


53

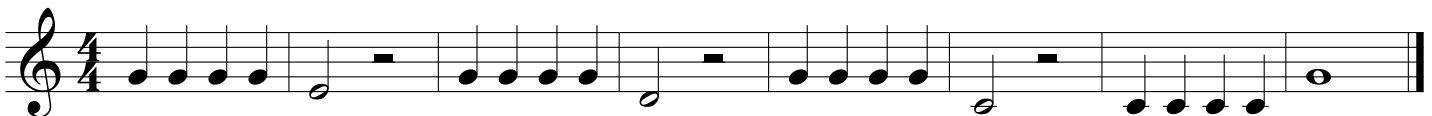
► How is the "BME" of each note? The Beginning, Middle, and End of each note should sound the same!



54



55



# Daily Warm-Up 1

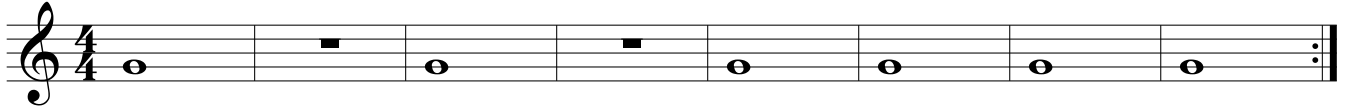


Begin each practice session with **breathing** and **mouthpiece** exercises before proceeding!

56

**CONCERT F** ▶ Are all groups matching with a full, steady sound?

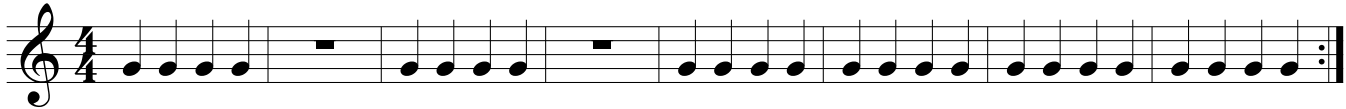
All                                      All                                      Group 1                                      Group 2                                      Group 3                                      Group 4



57

**ARTICULATION** ▶ Are all groups matching?

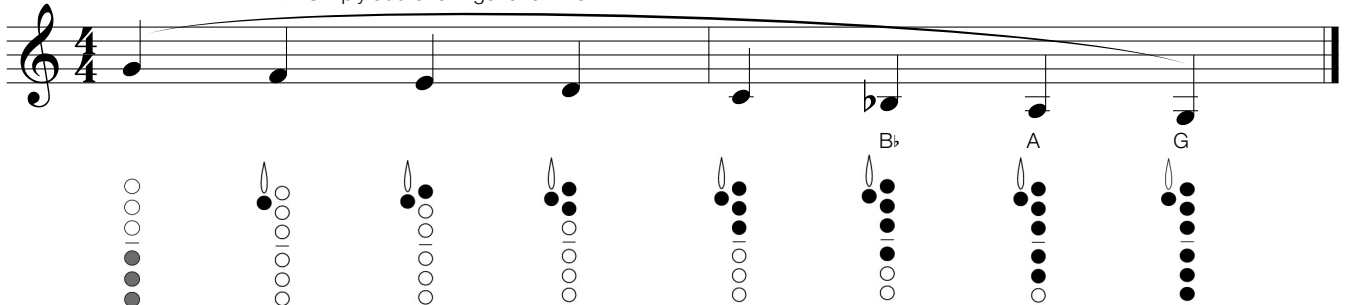
All                                      All                                      Group 1                                      Group 2                                      Group 3                                      Group 4



58

**LOW WALKDOWN (Clarinet Only)** ▶ Are you completely covering the holes with your finger pads?

★ Simply add one finger at a time!

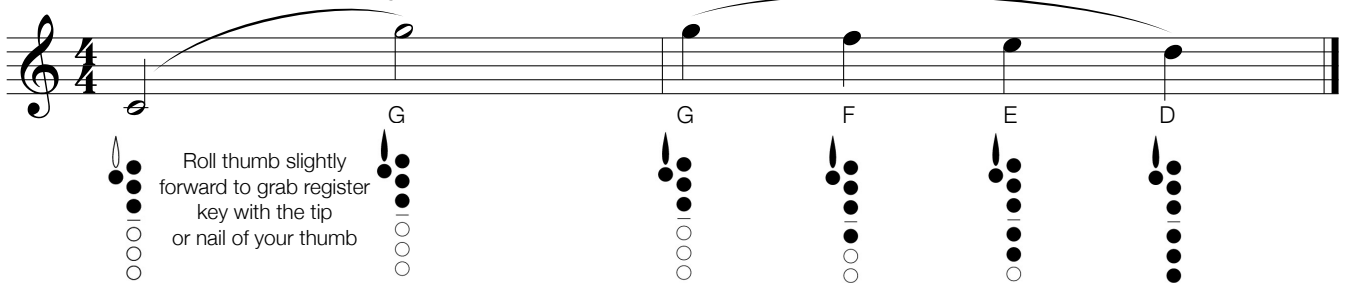


59

**HIGH WALKDOWN (Clarinet only)**

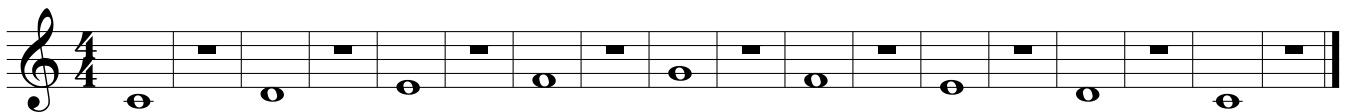
★ Add register key

★ Add one finger at a time!



60

**Bb CONCERT 5-NOTE SCALE** ▶ Listen for a steady "BME" for each note. Also play without rests, as ♩ or ♪



▶ There are many different ways you can work on your Bb Scale for better technique - Consider all the options below!

Opt. 2

Opt. 3

Opt. 4

Opt. 5

Opt. 6



61

**INTERVALS**

▶ Practice tongued and slurred. Work for a full, pretty sound.

(A) (B) (C) (D)

(E) (F) (G) (H)

62

**SECONDS**

▶ Start slowly then gradually build up speed. Move fingers quickly and together. Use a metronome!

(A) (B) (C) (D)

63

**THIRDS**

▶ Start slowly then gradually build up speed. Move fingers quickly and together. Use a metronome!

(A) (B) (C) (D)

64

**MINI SCALES**

▶ Are you slurring and tonguing at the correct time?

(A) (B) (C) (D)

65

**SCALE PATTERN #1**

(A) (B) (C) (D)

66

**SCALE PATTERN #2**

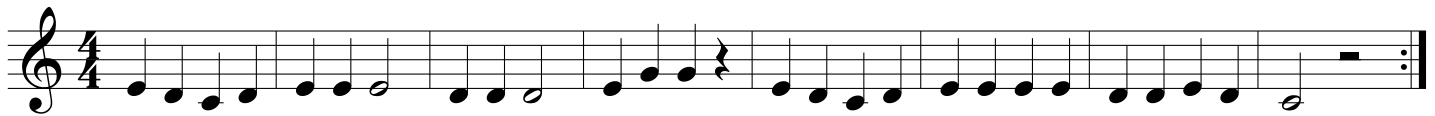
(A) (B) (C) (D)



**B**e your best  
**A**im for success  
**N**ever settle for less  
**D**emand excellence everyday!

**67** MERRILY WE ROLL ALONG

Traditional



Ludwig van Beethoven was a German composer and pianist. He was considered an innovator, expanding the way symphonies were written. By his late 20s, he began to lose his hearing, and by the last decade of his life he was almost completely deaf. He relied on his imagination of the music and the vibrations of the piano in order to write what would later become his most famous works.

**68** ODE TO JOY (from Symphony No. 9)

Ludwig van Beethoven (1770-1827)



**69** GO TELL AUNT RHODY

American Folk Song



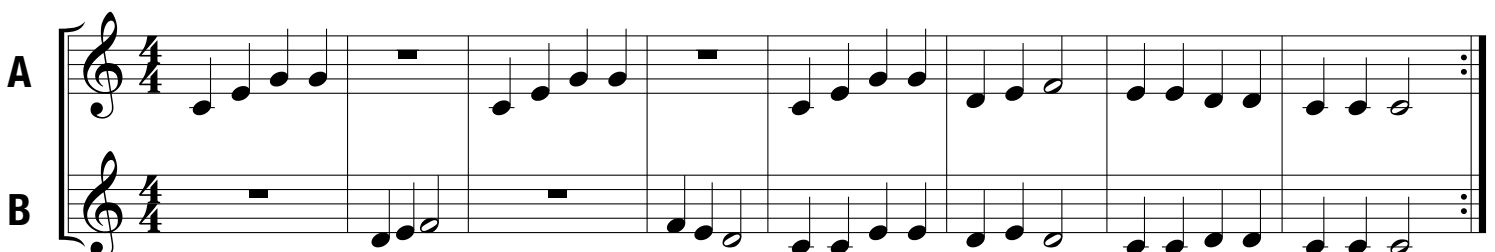
**70** ITSY, BITSY SPIDER

Traditional



**71** LOVE SOMEBODY (Duet)

Traditional



## Two areas of improvement that I would like to be reminded of . . .

(for example, "Sit taller!", "Play with a fuller sound!", "Tap my toe!", "Take bigger breaths!")

1. \_\_\_\_\_

2. \_\_\_\_\_

### 72 A LA RUEDA

Spanish Folk Song

Solo/Soli Tutti Solo/Soli Tutti

### 73 SWEETLY SINGS THE DONKEY

American Folk Song

① ② ③

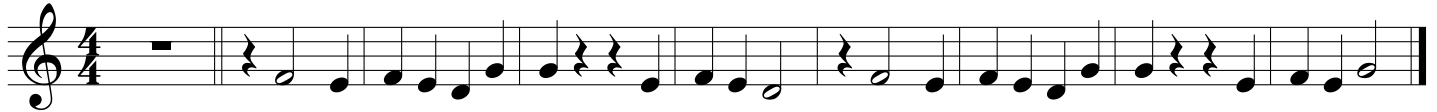
### 74 LIGHTLY ROW

Traditional

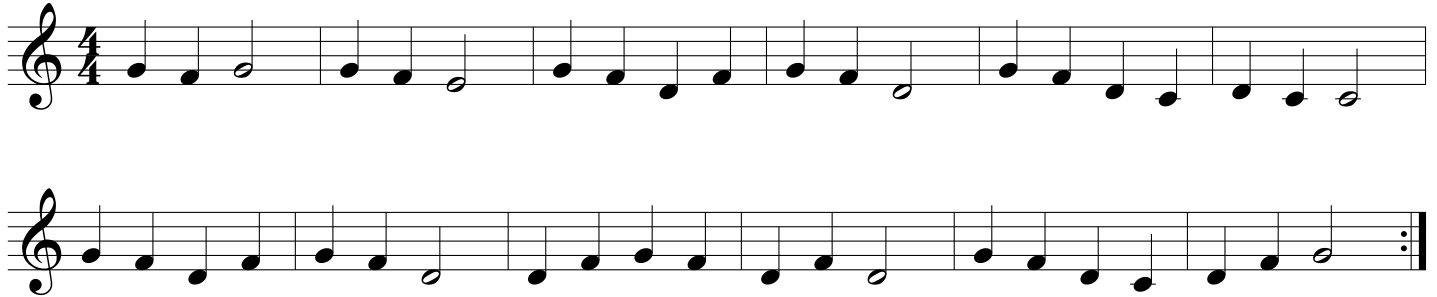
A B

**75 CELEBRATION**

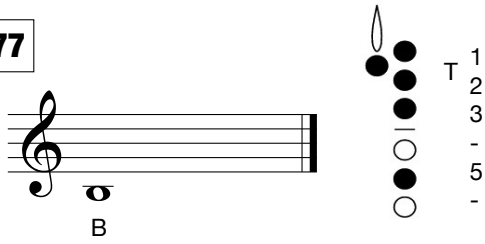
Kool & the Gang (1980)



**76 BLUES IN F**

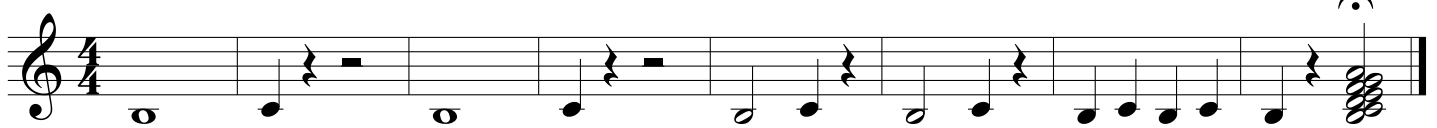


**77**

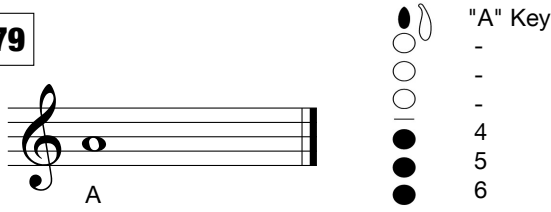


Pick any note to play!  
Make sure to play it with a good tone!

**78 SHARK ATTACK!**

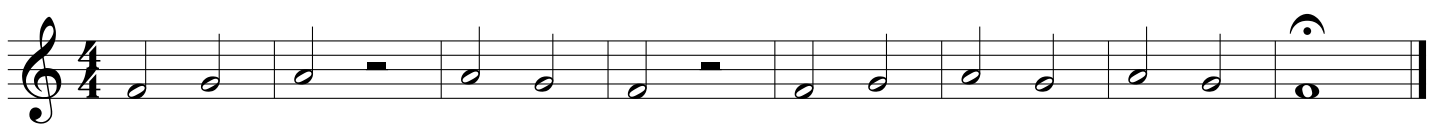


**79**



★ Special Notes:  
- Roll your 1st finger up, don't pick up your 1st finger and "press" this key!  
- A is traditionally played with just the 1st finger, however, we "SHADE" this note for a better tone quality and pitch.

**80**



# Daily Warm-Up 2



Begin each practice session with **breathing** and **mouthpiece** exercises before proceeding!

**81 CONCERT F** ▶ Are all groups matching with a full, steady sound?

All All Group 1 Group 2 Group 3 Group 4

**82 ARTICULATION** ▶ Are all groups matching? ▶ Also try this exercise using different 8th note combinations!

All All Group 1 Group 2 Group 3 Group 4

**83 LOW WALKDOWN (Clarinet Only)** ▶ Are you completely covering the holes with your finger pads?

\*Optional  
"LIP"  
Left Inner Pinky  
"BIP"  
Bottom Inner Pinky

**84 HIGH WALKDOWN (Clarinet only)**

\*Optional  
"LIP"  
"BIP"

**85 Bb CONCERT 6-NOTE SCALE** ▶ Once you have established a straight steady sound, choose an option below to replace the whole notes with!

Opt. 2

Opt. 3

Opt. 4

Opt. 5

Opt. 6

Opt. 7

Opt. 8

etc... etc... etc... etc... etc... etc...

**86****INTERVALS** ▶ Practice tongued and slurred. Work for a full, pretty sound.

Exercise 86 consists of two staves of music in 4/4 time. The first staff contains four measures of intervals: A-B, B-C, C-D, and E-F. The second staff contains four measures of intervals: F-G, G-H, A-B, and B-C. Each interval is marked with a circled letter above the notes.

**87****SECONDS** ▶ Start slowly then gradually build up speed. Move fingers quickly and together. Use a metronome!

Exercise 87 is a single staff of music in 4/4 time showing a scale of seconds: A-B, B-C, C-D, D-E. Each note is marked with a circled letter above it.

**88****THIRDS** ▶ Start slowly then gradually build up speed. Move fingers quickly and together. Use a metronome!

Exercise 88 is a single staff of music in 4/4 time showing a scale of thirds: A-B, B-C, C-D, D-E. Each note is marked with a circled letter above it.

**89****MINI SCALES** ▶ Are you slurring and tonguing at the correct time?

Exercise 89 is a single staff of music in 4/4 time showing a scale of mini scales: A-B, B-C, C-D. Each note is marked with a circled letter above it.

**90****SCALE PATTERN #1**

Exercise 90 is a single staff of music in 4/4 time showing a scale pattern: A-B, B-C, C-D. Each note is marked with a circled letter above it.

**91****SCALE PATTERN #2**

Exercise 91 is a single staff of music in 4/4 time showing a scale pattern: A-B, B-C, C-D. Each note is marked with a circled letter above it.

**Wolfgang Amadeus Mozart**, born in Austria, was considered a child prodigy. He started performing professionally when he was 6 years old, playing keyboard and violin across Europe for royalty. He wrote more than 600 compositions in his short lifetime, composing "as fast as he could think". He wrote for every genre of music, elevating each form. Twinkle, Twinkle is an example of this, as he did not originally compose it, but arranged it for piano.

**92 TWINKLE, TWINKLE**

Wolfgang Amadeus Mozart (1756-1791)

Two staves of musical notation for 'Twinkle, Twinkle' in 4/4 time. The melody is written in treble clef. The first staff contains the first two lines of the melody, and the second staff contains the next two lines. The piece ends with a double bar line.

**93 OLD MACDONALD**

American Folk Song

Two staves of musical notation for 'Old MacDonald' in 4/4 time. The melody is written in treble clef. The first staff contains the first two lines of the melody, and the second staff contains the next two lines. The piece ends with a double bar line.

**94 ALOUETTE**

French-Canadian Folk Song

One staff of musical notation for 'Alouette' in 4/4 time. The melody is written in treble clef. The piece ends with a double bar line.

**95 SHOO FLY!**

American Folk Song

One staff of musical notation for 'Shoo Fly!' in 4/4 time. The melody is written in treble clef. The piece ends with a double bar line.

**96 RUSSIAN FOLK SONG (Duet)**

Ludwig van Beethoven (1770-1827)

Two staves of musical notation for 'Russian Folk Song (Duet)' in 4/4 time. The first staff is labeled 'A' and the second staff is labeled 'B'. Both staves are in treble clef. The piece ends with a double bar line.

# Dynamics

★ To change volume, change the AMOUNT of air. Always use FAST AIR!

<i>f</i>	<i>forte</i>	loud	use MORE air <i>How loud is loud?</i>
<i>mf</i>	<i>mezzo forte</i>	medium loud	<i>As full as you can play while still maintaining a pretty sound!</i> "normal playing volume"
<i>mp</i>	<i>mezzo piano</i>	medium soft	use a little LESS air
<i>p</i>	<i>piano</i>	soft	use a lot LESS air

97

Exercise 97 consists of three staves of music in 4/4 time. The first staff has four measures: a whole rest (f), a half note (p), a quarter note (f), and a quarter note (p). The second staff has four measures: a whole note (f), a half note (p), a quarter note (f), and a quarter note (p). The third staff has four measures: a whole note (p), a half note (mp), a quarter note (mf), and a quarter note (f).

98

**LONDON BRIDGE** ▶ Change the AMOUNT of air you use. Always keep your AIR SPEED FAST!

English Folk Song

Exercise 98 is a single staff of music in 4/4 time. It contains 12 measures. The first four measures are quarter notes with dynamics: f, p, f, p. The next four measures are quarter notes with dynamics: f, p, f, p. The final four measures are quarter notes with dynamics: f, p, f, p.

99

**POLLY WOLLY DOODLE** ▶ Are you GRADUALLY stepping up in volume every two measures?

American Folk Song

Exercise 99 is a single staff of music in 4/4 time. It contains 12 measures. The first four measures are quarter notes with dynamics: p, mp, mf, f. The next four measures are quarter notes with dynamics: p, mp, mf, f. The final four measures are quarter notes with dynamics: p, mp, mf, f.

# ❄️ Holiday Tunes ❄️

100

## GOOD KING WENCESLAS

Traditional English Carol

Solo/Soli

Tutti

Solo/Soli

Tutti

Musical notation for 'Good King Wenceslas' in 4/4 time. The melody consists of a sequence of eighth and quarter notes, ending with a double bar line.

101

## JOLLY OLD ST. NICHOLAS (Duet)

American Carol

First system of musical notation for 'Jolly Old St. Nicholas' in 4/4 time, featuring two staves labeled A and B. Staff A has a melody of eighth and quarter notes. Staff B has a complementary melody with some rests.

Second system of musical notation for 'Jolly Old St. Nicholas' in 4/4 time, featuring two staves labeled A and B. Staff A continues the melody with a final whole note. Staff B continues with a final whole note.

102

## JINGLE BELLS (Duet)

J.S. Pierpont

First system of musical notation for 'Jingle Bells' in 4/4 time, featuring two staves labeled A and B. Dynamic markings *f* and *p* are present. Staff A has a melody of eighth and quarter notes. Staff B has a complementary melody.

Second system of musical notation for 'Jingle Bells' in 4/4 time, featuring two staves labeled A and B. Dynamic markings *p* and *f* are present. Staff A continues the melody with a final whole note. Staff B continues with a final whole note.



# Accidentals

Any sharp (#), flat (b), or natural (♮) sign which appears in the music without being in the key signature.

b = flat

*lowers a note*

♮ = natural

*Cancels a b or #*

# = sharp

*raises a note*

Rule of the Accidental - An accidental remains in effect for the rest of the measure.

# Key Signatures

Tell us which notes to play sharp # or flat b throughout the song.

INSTRUCTIONS: Below each key signature, name the notes that would be sharp # or flat b



\_\_\_\_\_

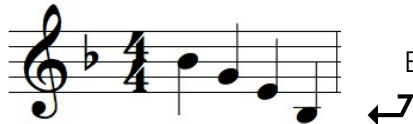


\_\_\_\_\_



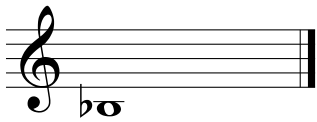
\_\_\_\_\_

Key signatures apply to ALL the **octaves** of the notes it identifies. For example:

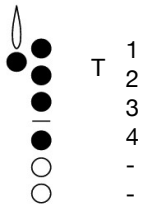


Both the higher and the lower B will be flat B!

103



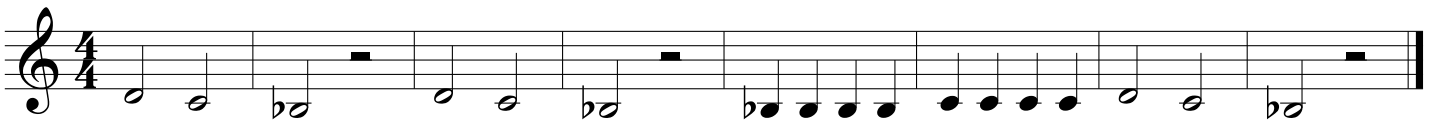
Bb



T  
1  
2  
3  
4  
-  
-

104

**HOT CROSS ACCIDENTAL!**

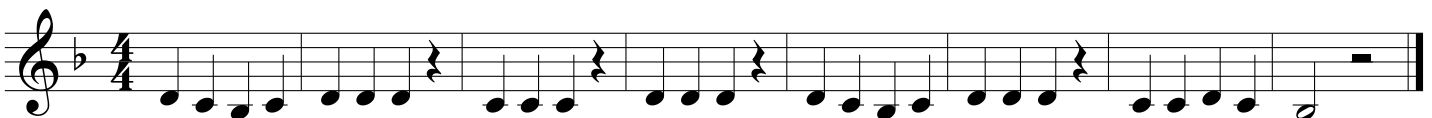


The "Rule of the Accidental" applies!  
All of the following B's in this measure will be Bb

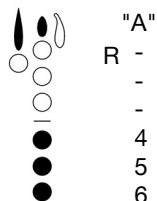
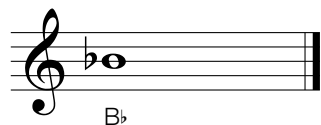
105

**MARY HAD A KEY SIGNATURE!**

★ Always check the key signature before you begin a piece! Then, look for any notes effected by it. You may want to mark these!



106

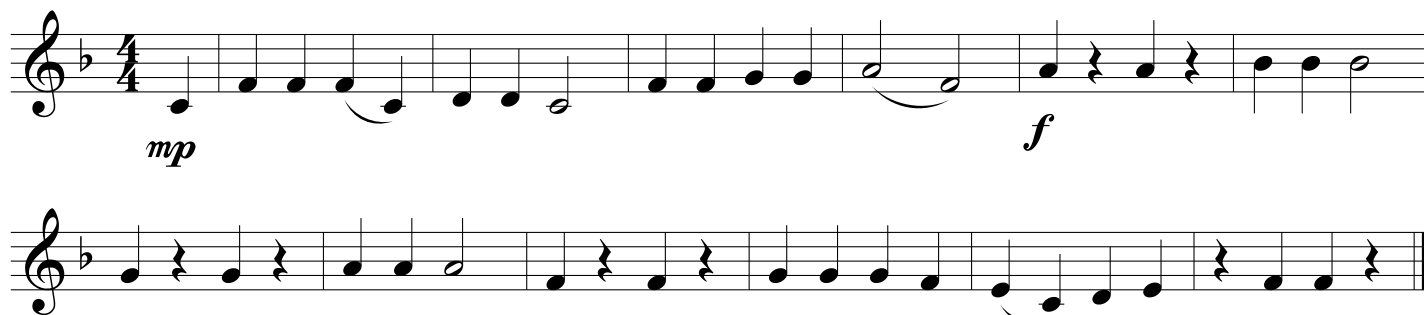


★ Special Notes:
- Roll your 1st finger up, don't pick up your 1st finger and "press" the A key!
- Bb is traditionally played with just the 1st finger and register key, however, just like for A and G, we "SHADE" this note for a better tone quality and pitch.

107 YANKEE DOODLE ★ Don't forget to check your key signature first and mark any notes that may be effected by it! Traditional



108 BINGO American Folk Song



★ Practice the 3/4 Rhythm Chart before proceeding with the next three songs!

109 FAIS DO-DO French Folk Song



110 DOWN IN THE VALLEY American Folk Song



111 CARNIVAL OF VENICE Italian Folk Song

After the repeat, SKIP the 1st ending and go to the 2nd ending



# The Birth of Rock & Roll

In the early 1950s, a new form of music exploded onto the scene, exciting the teenage audience. "Rock & Roll", as it came to be known, was a product of the blues, rhythm & blues, country, and gospel music. The use of electric guitars replaced the traditional use of piano as the lead instrument. Teenagers fell in love with this new sound, listening to it on radio and vinyl records. Many parents believed that this music was too rebellious and had a negative influence on teenagers.

Mississippi native, **Elvis Presley**, brought this style of music to the mainstream in 1956 with popular hits such as "Jailhouse Rock", "Hound Dog", and "All Shook Up". John Lennon of **The Beatles** once said, "Nothing really effected me until I heard Elvis. If there hadn't been Elvis, there would not have been the Beatles." The Beatles touched down in the U.S.A. from England in 1964, starting what would later be called the "British Invasion" of rock & roll bands from England. The Beatles continued to experiment and expand the rock genre until their last album, Let It Be, was released in 1970. Most modern bands on the radio today can trace their influences back to Elvis or The Beatles!

## 112 LOVE ME DO Moderato

John Lennon and Paul McCartney of The Beatles

## 113 LOVE ME TENDER Moderately Slow

Ken Darby, recorded by Elvis Presley

## 114 EIGHT DAYS A WEEK Brightly

John Lennon and Paul McCartney of The Beatles

★ Practice the **8th Notes Rhythm Charts** before proceeding any further!

**115 FEEL THE FORCE!**

**116 SKIP TO MY LOU**

American Folk Song

**117 FRERE JACQUES**

French Folk Song

**Performance Checklist**

Each time you play, self-evaluate your performance using this checklist.

- |  |  |
|--|--|
| <input type="checkbox"/> Sitting tall, with arms open                  | <input type="checkbox"/> Correct rhythms |
| <input type="checkbox"/> Full clear tone, using lots of air            | <input type="checkbox"/> Steady tempo    |
| <input type="checkbox"/> Starting each note with the tip of the tongue | <input type="checkbox"/> All dynamics    |
| <input type="checkbox"/> Correct notes                                 |  |

An area of improvement that I need to focus on is \_\_\_\_\_.

I can improve on this by \_\_\_\_\_.

# Dynamics

A **crescendo** means to gradually get louder.

TIP: When you see a crescendo, think "play soft" so you have room to grow!



A **decrescendo** or **diminuendo** means to gradually get softer.



## 118 THIS OLD MAN

Traditional

## 119 HARD ROCK BLUES

Allegro

## 120

## 121 ROCK & ROLL PART 2 (THE "HEY" SONG)

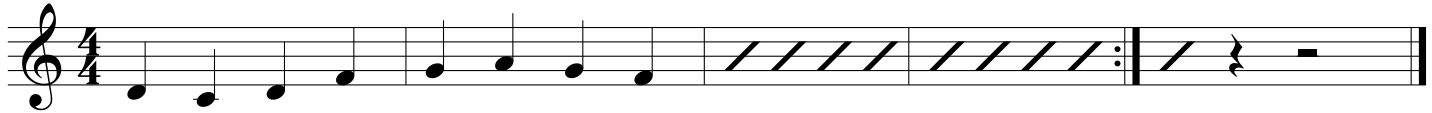
Heavy Rock Shuffle

Mike Leander and Gary Glitter

**Improvisation** is the spontaneous composition of music through playing or singing and is the cornerstone of what makes jazz and blues music. In measures 1-2 play the written notes. In measures 3-5 improvise your own melody using the same notes.

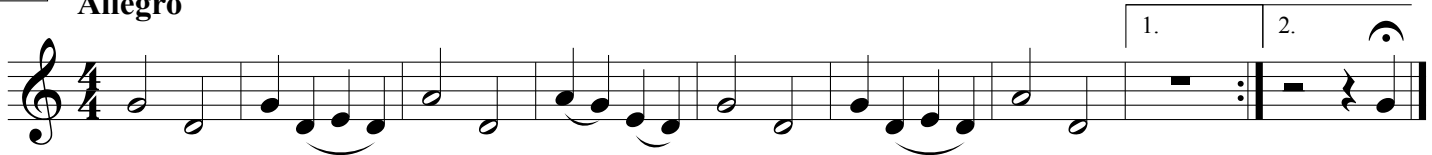
**122 IMPROVISATION**

Improvise - - - - -

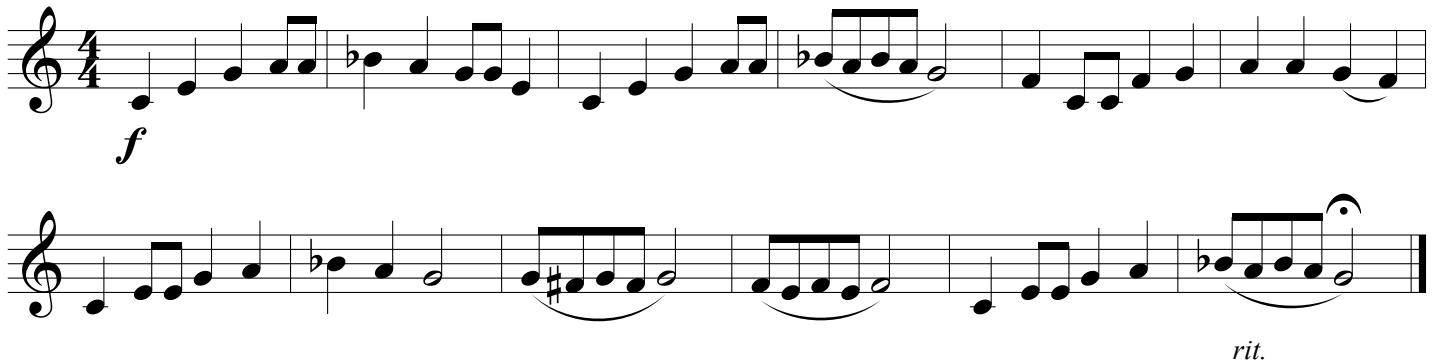


**Ragtime** is a musical style that was popular from the 1890's until the time of World War I. "The Entertainer" and "Maple Leaf Rag", both written by Scott Joplin, were two famous pieces of this genre. In the song below, the trombones will learn how to play a *glissando*, a popular technique used in ragtime music.

**123 TROMBONE RAG**  
**Allegro**



**124 BLUES ADVENTURE**  
**Allegro**

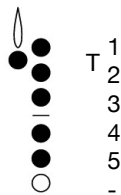
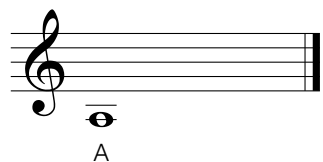


**"America's Classical Music"**

**Jazz** is seen by many as "America's classical music" and is one of the most well respected American art forms. Born out of the **blues** and **ragtime music** in the early 1900s, jazz has shaped the music industry. This art form continues to evolve and change drastically and encompasses be-bop, fusion, Latin jazz, free jazz, funk, hard-bop, smooth jazz, cool jazz, and so much more. Jazz is characterized by swing, blue notes, call and response vocals, polyrhythms and improvisation. Below are some of the best known blues and jazz musicians. Choose a few to look up videos of online!

- Billie Holiday
- B.B. King
- Charlie Parker
- Count Basie
- Dizzy Gillespie
- Duke Ellington
- Jelly Roll Morton
- John Coltrane
- Louis Armstrong
- Miles Davis
- Thelonious Monk

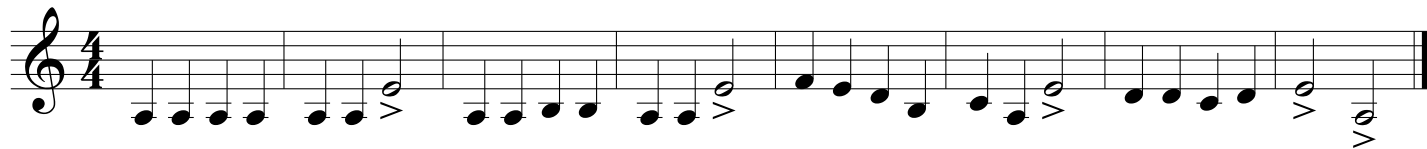
125



126

**LEAN ON IT**

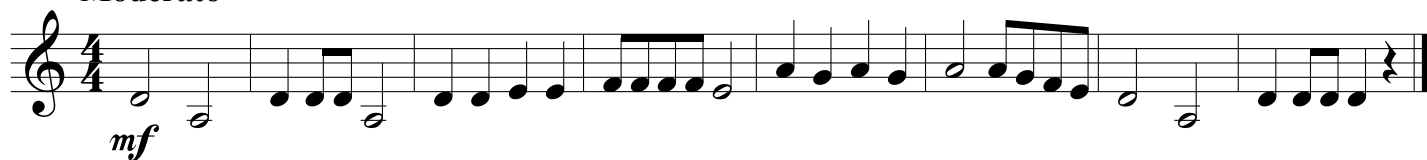
An accent > indicates to play the marked note louder.



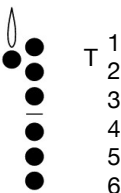
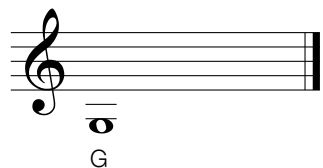
127

**HEY HO NOBODY'S HOME**

Moderato



128



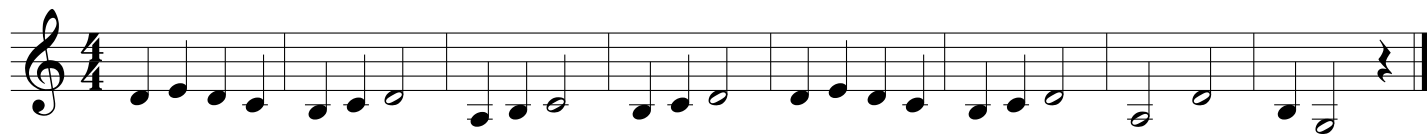
129

**AU CLAIRE DE LA LOW NOTES**



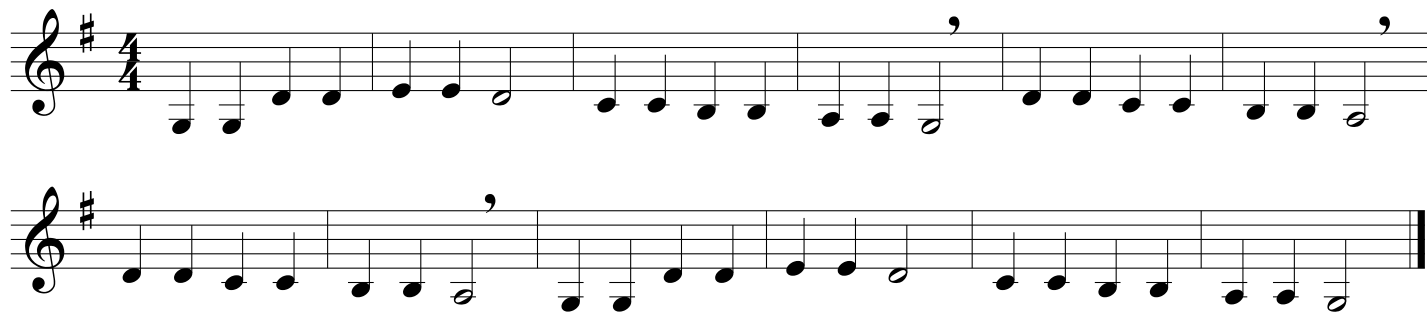
130

**LONDON BRIDGE FELL DOWN**



131

**FALLING STAR**



## The Classics

Much of what we consider classical music was really just movie music of that time! Before the technology of TV and cinema, people would attend the opera, plays, or the ballet. "Morning Mood" was written for a play in 1875 to depict the rising of the sun. In the plot, the main character **Peer Gynt** wakes up and realizes he is stranded in the Moroccan desert after his companions took his yacht and abandoned him there while he slept. You may recognize this theme from its frequent use in cartoons!

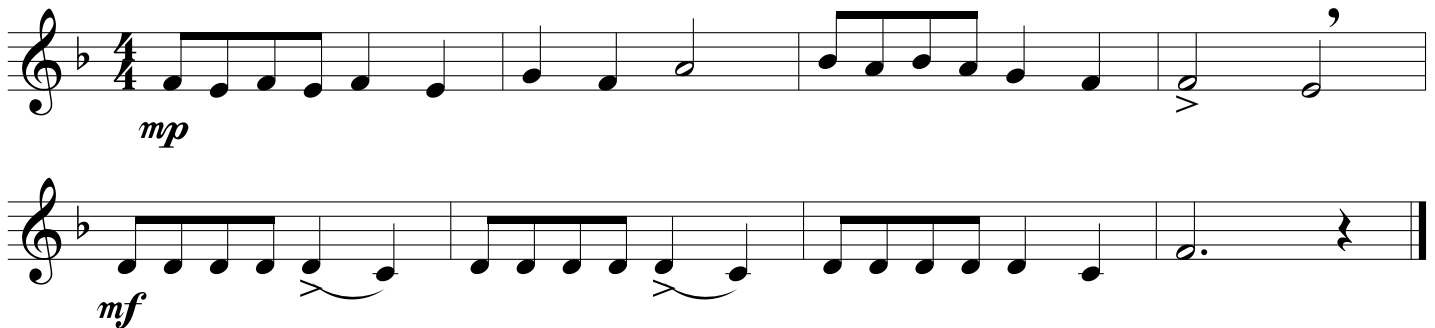
### 132 MORNING MOOD (from Peer Gynt)

Edvard Grieg (1843-1907)



### 133 THEME (from the Nutcracker Ballet)

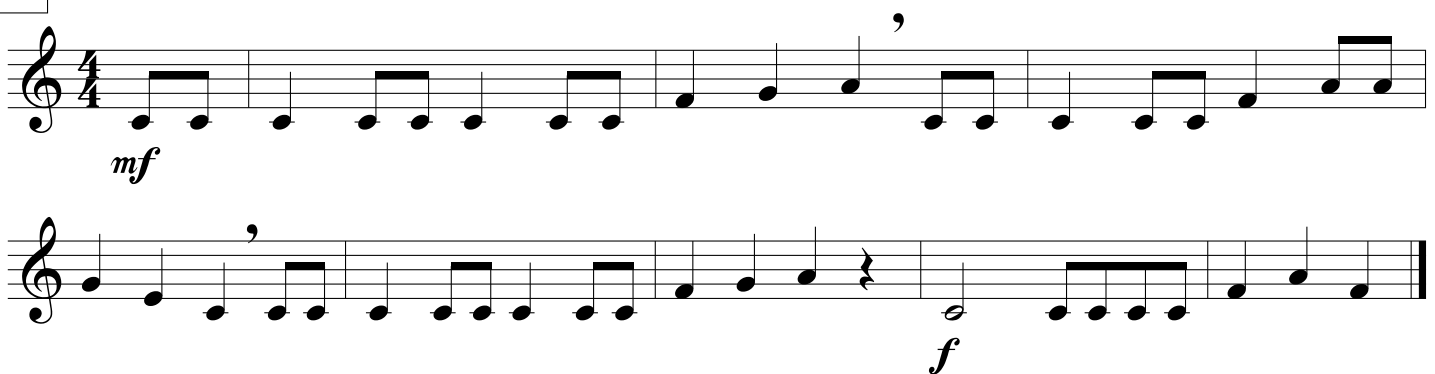
Pyotr Ilyich Tchaikovsky (1840-1893)



This overture was written for an opera in 1829 by Italian composer, **Gioachino Rossini**. This famous theme is frequently used in cartoons and TV ads. It is most associated with the TV show "The Lone Ranger", which was about a masked avenger of the Wild West.

### 134 WILLIAM TELL OVERTURE

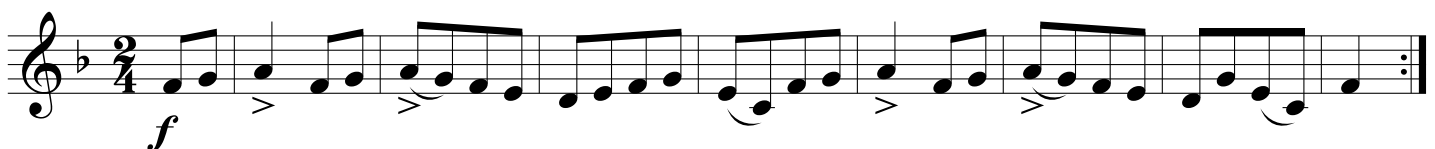
Gioachino Rossini (1792-1868)



The "Turkish March" was written by **Wolfgang Amadeus Mozart** in the 1780s. It was written in the style of the Turkish military bands, which were very fashionable at that time. These bands are thought to be the oldest form of military marching bands in the world.

### 135 MARCH (from Rondo alla Turca)

Wolfgang Amadeus Mozart (1756-1791)





# Daily Warm-Up 3

## IN TONE + IN TRIO = IN TUNE

136

### CONCERT F

► Are you playing "IN TONE" and "IN TRIO" with your neighbor left to right of you?

All

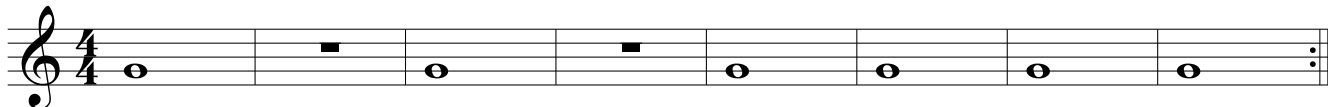
All

Group 1

Group 2

Group 3

Group 4



137

### ARTICULATION

► Are all groups matching?

All

All

Group 1

Group 2

Group 3

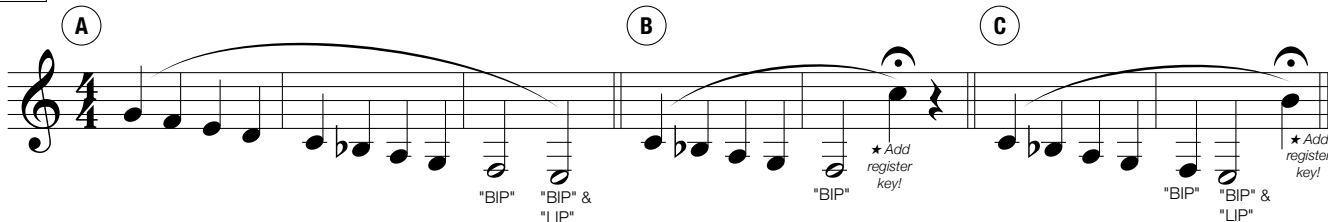
Group 4



138

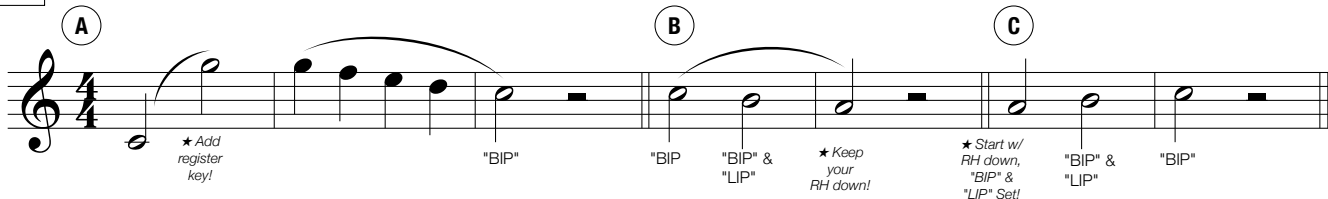
### LOW WALKDOWN (Clarinet Only)

► Are you completely covering the holes with your finger pads?



139

### HIGH WALKDOWN (Clarinet only)



140

### Bb CONCERT SCALE

► Are you blending inside your "TRIO"?

Opt. 2

Opt. 3

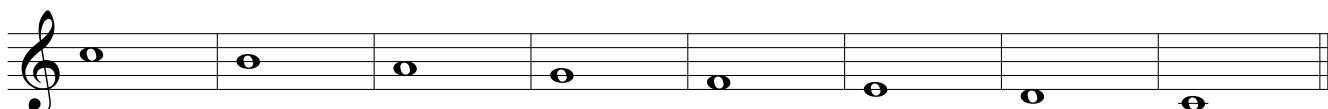
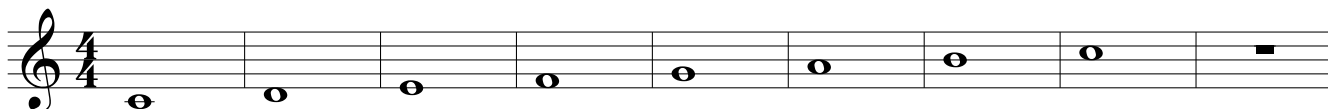
Opt. 4

Opt. 5

Opt. 6

Opt. 7

Opt. 8



**141 INTERVALS** ▶ Practice tongued and slurred. Work for a full, pretty sound.

**142 SECONDS** ▶ Start slowly then gradually build up speed. Move fingers quickly and together. Use a metronome!


**143 THIRDS** ▶ Start slowly then gradually build up speed. Move fingers quickly and together. Use a metronome!

**144 MINI SCALES** ▶ Also practice repeating letters A & C 3 times!

**145 SCALE PATTERN #1**

**146 SCALE PATTERN #2**

# Major Scales

 Circle your key signature for each scale and mark any notes effected by it!

147

## C CONCERT SCALE

Special Note: For this scale, play B with "LIP" only. Begin the scale by setting your pinkies on "LIP" and "TOP"

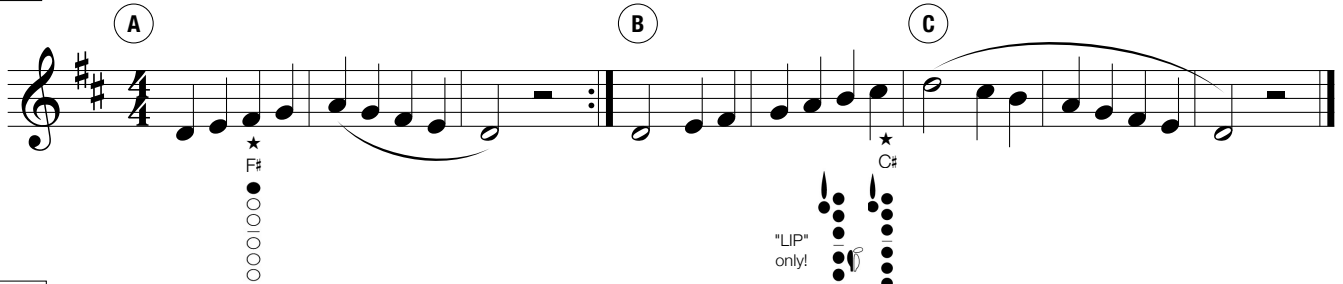
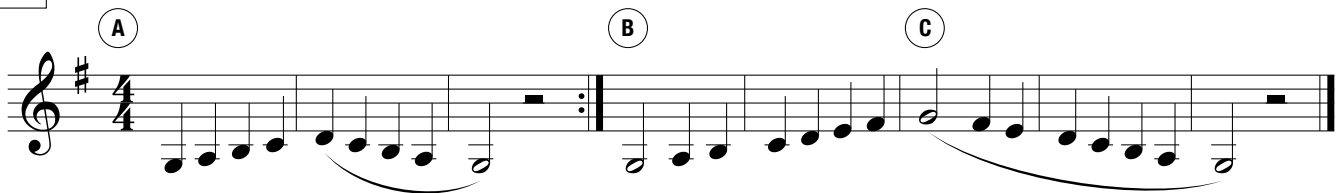


Diagram illustrating the hand position for the C Concert Scale. The pinky is positioned on the "LIP" (B) key, and the top outer pinky is on the "TOP" (C) key. The scale is marked with "LIP" only! and "TOP" - Top Outer Pinky.

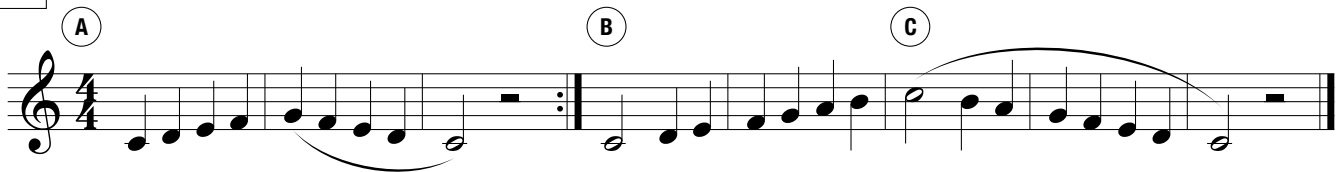
148

## F CONCERT SCALE



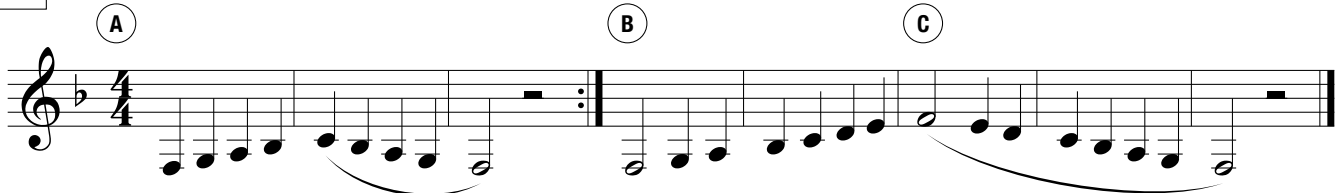
149

## Bb CONCERT SCALE



150

## Eb CONCERT SCALE



151

## Ab CONCERT SCALE

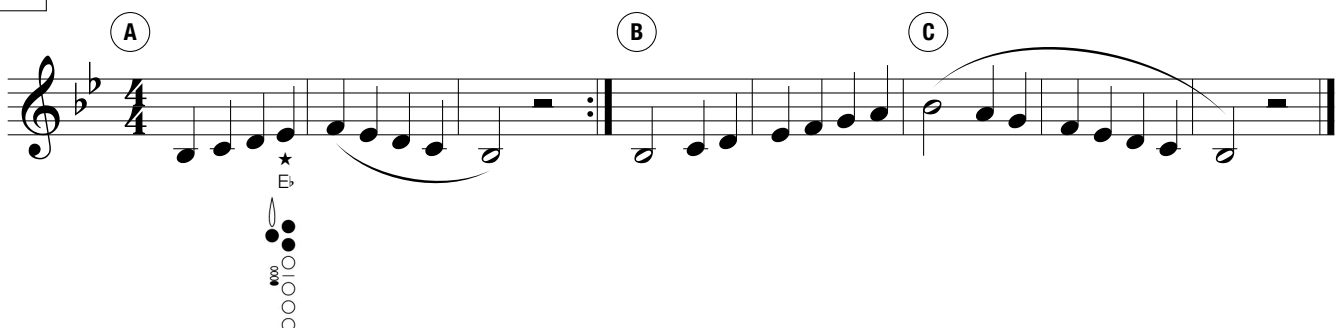


Diagram illustrating the hand position for the Ab Concert Scale. The pinky is positioned on the "LIP" (Ab) key, and the top outer pinky is on the "TOP" (Ab) key.

**152** HAPPY BIRTHDAY TO YOU

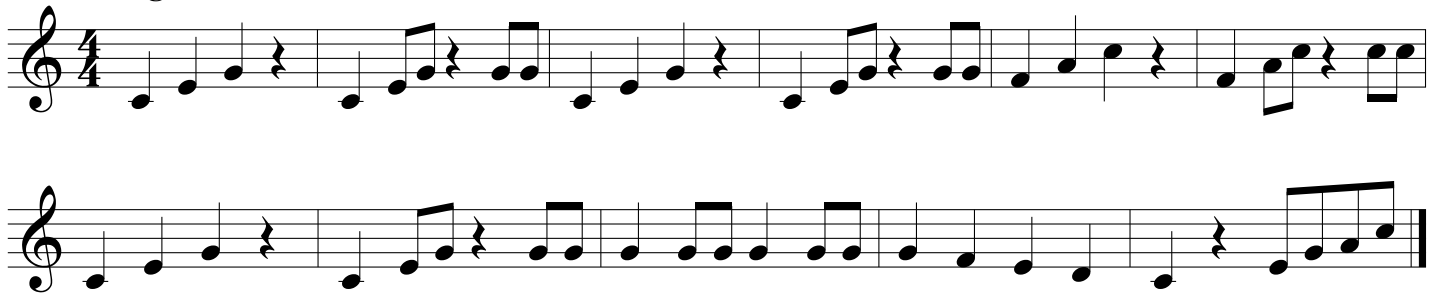


**Seconding Lining** with a traditional New Orleans-style brass band dates back to the 1800s. Brass bands usually have trumpet, trombone, saxophone, tuba (sousaphone), bass drum and snare drum. The sound is very different from traditional jazz or Dixieland music. It is very heavy on improvisation and funk-ed-up interpretations of modern pop songs. The term "second line parade" refers to those who join in the excitement. The people that are part of the hosting organization are the "first line" of the parade (at a jazz funeral, this would be the family members of the deceased, the hearse, and the band) while those who follow it along, dancing and singing as they go, form what is known as the "second line".

**153** JOE AVERY'S BLUES (SECOND LINE)

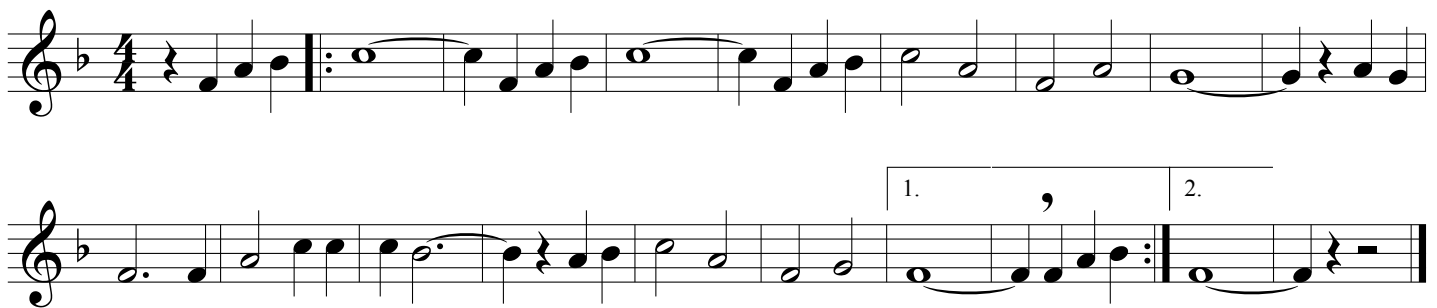
Willie Norman "Bill" Sinegal (1928-2014)

Swing! ♩ = ♩<sup>3</sup> ♩



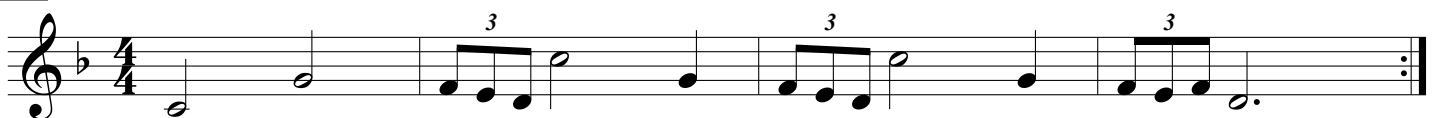
**154** WHEN THE SAINTS GO MARCHING IN

Allegro



**155** STAR WARS (Main Theme)

John Williams



## More Classics

Many famous classical composers made their living writing music for the church or royal courts. This music was primarily for major life events such as weddings and coronations, or for social gatherings such as royal balls. Many composers simply titled the piece after the type of dance that it was for. Gavotte, polonaise, badinerie, waltz, allemande, pavane, polka, hornpipe, mazurka, sarabande, and minuet were all types of dances and therefore the titles of thousands of pieces that came out of the classical era. You wouldn't just say you were listening to "Minuet". You would have to say "Minuet in G [the key] by Bach [the composer]". This minuet was found in a notebook that **Johann Sebastian Bach** gave to his second wife, Anna Magdalena in the 1720s.

### 156 MINUET IN G (from the Anna Magdalena Notebook) Moderato

Johann Sebastian Bach (1685-1750)

The musical score for the Minuet in G by Johann Sebastian Bach is presented in two staves. The first staff shows the main melody in G major, 3/4 time, starting with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth and quarter notes, with some slurs. The second staff shows a first ending (marked '1.') and a second ending (marked '2.'). The first ending leads back to the beginning of the piece, and the second ending concludes with a double bar line and repeat dots.

German-born **Johannes Brahms** was a composer during the 19th century Romantic Period. This was a time of great change to the classical musical style. Called the "War of the Romantics", he was caught in a musical disagreement between composers like **Richard Wagner** and **Franz Liszt**, who represented a more radical approach to music. Brahms felt the need to preserve the musical form of his greatest influences like Bach, Beethoven, and Mozart. Wagner and Liszt, however, felt the need to evolve.

### 157 LULLABY

Johannes Brahms (1833-1897)

The musical score for the Lullaby by Johannes Brahms is presented in a single staff. The piece is in G major, 3/4 time, and starts with a treble clef and a key signature of one sharp (F#). The melody is a simple, gentle lullaby consisting of quarter and eighth notes. The tempo is marked 'p' (piano).

**Operettas** are shorter, more light-hearted, and often comedic versions of operas. The operetta was the first time Offenbach used Greek mythology as a background. The production ends with the "Infernal Galop" that shocked some in the audience at the premier. This later became known as the "can-can"!

### 158 THEME (from "Orpheus in the Underworld")

Jacques Offenbach (1819-1880)

The musical score for the Theme (from "Orpheus in the Underworld") by Jacques Offenbach is presented in a single staff. The piece is in G major, 2/4 time, and starts with a treble clef and a key signature of one sharp (F#). The melody is a lively, rhythmic theme consisting of eighth and quarter notes. The tempo is marked 'Allegro'. The score includes first and second endings (marked '1.' and '2.'). The first ending leads back to the beginning of the piece, and the second ending concludes with a double bar line and repeat dots.

Chester is a patriotic anthem that was sung during the American Revolutionary War.

**159** CHESTER  
Andante

William Billings (1746-1800)

*f* *p*  
*f* *rit.*

Described as "one of the great American masters of light orchestral music", Leroy Anderson composed popular orchestral pieces with memorable, happy melodies and often unusual percussion effects. *Sleigh Ride* is one of his most performed works.

**160** BUGLER'S HOLIDAY

Leroy Anderson (1908-1975)

*mf* *f* *mf* *f*  
*mf* *f*

★ Practice the **Quarter-Dot Rhythm Charts** before proceeding any further!

**161** **THEME (from Symphony No. 9 "New World Symphony")**

Antonin Dvorak (1841-1904)

Largo

*p* *mp* *p*

**162** **TRUMPET VOLUNTARY**

Jeremiah Clarke (1674-1707)

Maestoso

*mf*

**163** **KUM BA YAH**

African Folk Song

Largo

*mf*

**164** **AMERICA**

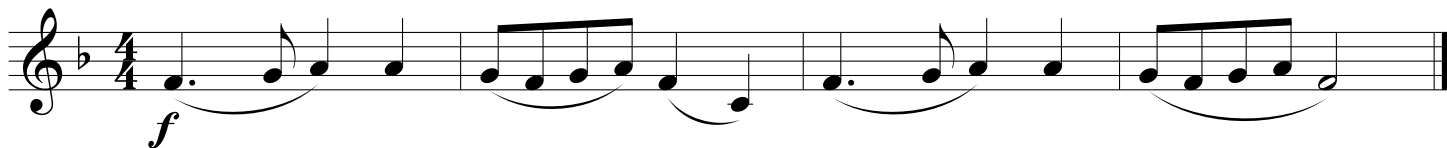
*mf* *f*

**165** **AMAZING GRACE**

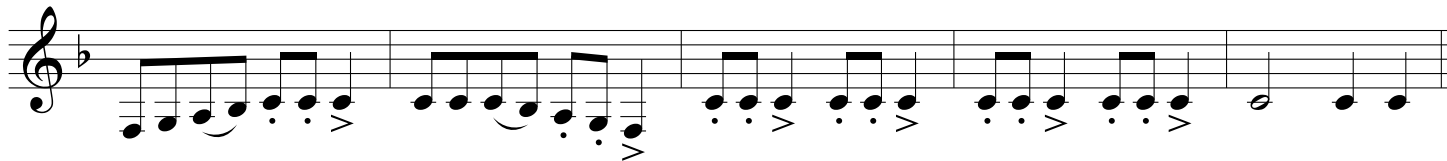
*mp* *f* *mp* *p*

**166** ALOUETTE

Fine



D.C. al Fine



**167** THEME (from Swan Lake)  
Mournfully

Pyotr Ilyich Tchaikovsky (1840-1893)



**168** MARINE'S HYMN  
Allegro

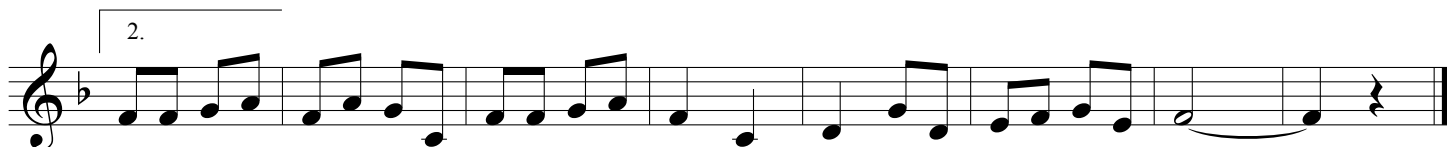
Fine



D.C. al Fine



**169** THE YANKEE DOODLE BOY  
Allegro





# Staccato

A dot under or above the note. Play the note shorter, lighter, and separated. Think "ti", "di", or "dit".

★ TIP: Go back through the book and find some songs you felt confident playing and play them staccato!

## 170 THEME (from Symphony No. 94 "The Surprise Symphony")

Franz Joseph Haydn (1732-1809)

Musical notation for exercise 170, showing a single staff with a key signature of one flat and a 4/4 time signature. The melody begins with a rest, followed by eighth notes, some marked with staccato dots. Dynamics include *mf* and *f*.

## 171 CLASSICAL DANCE

Allegro

Wolfgang Amadeus Mozart (1756-1791)

Musical notation for exercise 171, consisting of two staves in 4/4 time with a key signature of one flat. The melody features eighth notes and slurs. Dynamics include *f* and *p*, and a *rit.* marking.

## 172 SHEPHERD'S HEY

Moderato

English Folk Song

Fine

Musical notation for exercise 172, consisting of two staves in 4/4 time with a key signature of one flat. The melody features eighth notes and slurs. Dynamics include *mf* and *p*. The piece ends with a double bar line and repeat sign, followed by *D.C. al Fine*.

## 173 C JAM BLUES

Swing! ♩ = ♩<sup>3</sup>

Musical notation for exercise 173, consisting of two staves in 4/4 time with a key signature of one flat. The melody features eighth notes and slurs. Dynamics include *mf*. The piece ends with a double bar line and repeat sign, followed by first and second endings.

# Reaching Higher

174

C D E F G

175

**HOT CROSS BUNS**

English Folk Song

176

**MARY HAD A LITTLE LAMB**

Traditional

177

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

Ludwig van Beethoven (1770-1827)

1. 2.

178

**SWEETLY SINGS THE DONKEY**

American Folk Song

① ② ③

# Just for Fun

## 179 FIGHT SONG

Rachel Platten, Dave Bassett, Jon Levine

Musical notation for 'Fight Song' in 4/4 time. The piece consists of three staves of music. The first staff contains four measures of music, each starting with a quarter rest followed by a quarter note. The second staff contains four measures, with the first two starting with quarter rests and the last two starting with eighth notes. The third staff contains four measures, with the first two starting with quarter rests and the last two starting with eighth notes. The piece concludes with a double bar line.

## 180 FIREWORK

Katy Perry, Mikkel S. Ericksen, Tor Erik Hermansen, Sandy Wilhelm, Ester Dean

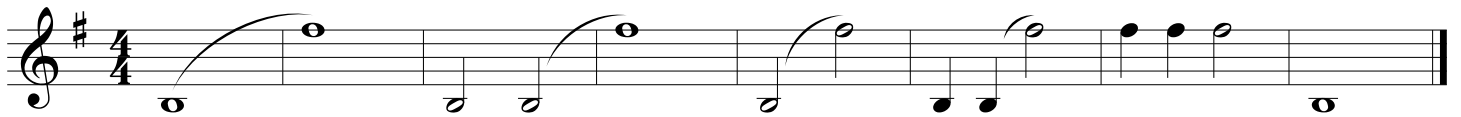
Musical notation for 'Firework' in 4/4 time. The piece consists of three staves of music. The first staff contains six measures of music, each starting with a quarter rest followed by a quarter note. The second staff contains four measures, with the first two starting with quarter rests and the last two starting with eighth notes. The third staff contains four measures, with the first two starting with quarter rests and the last two starting with eighth notes. The piece concludes with a double bar line.

# Register Slurs Supplemental Song Pack

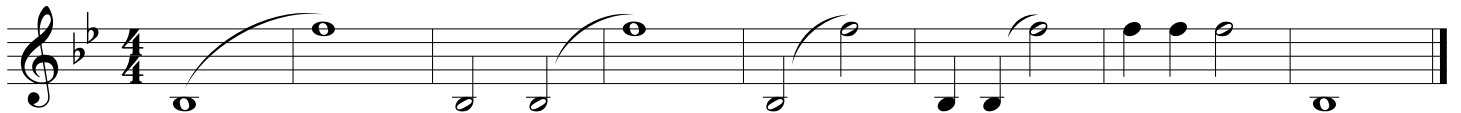
**181 EASY GORILLA JUMP**



**182 ZERO GRAVITY**



**183 CLIMB ON**



**184 CATAPULT!**



**185 UP AND OVER**



**186 SMOOTH HORIZONS**



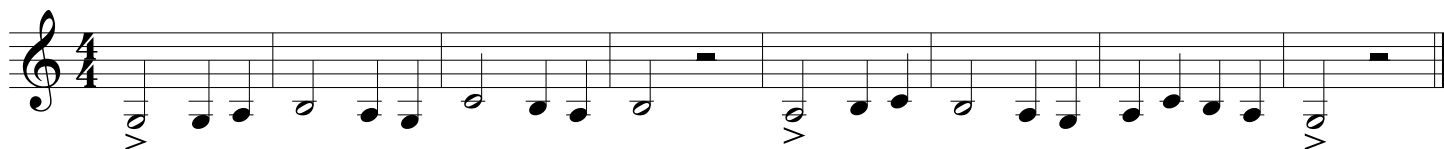
**187 JUMPIN' JACKS**



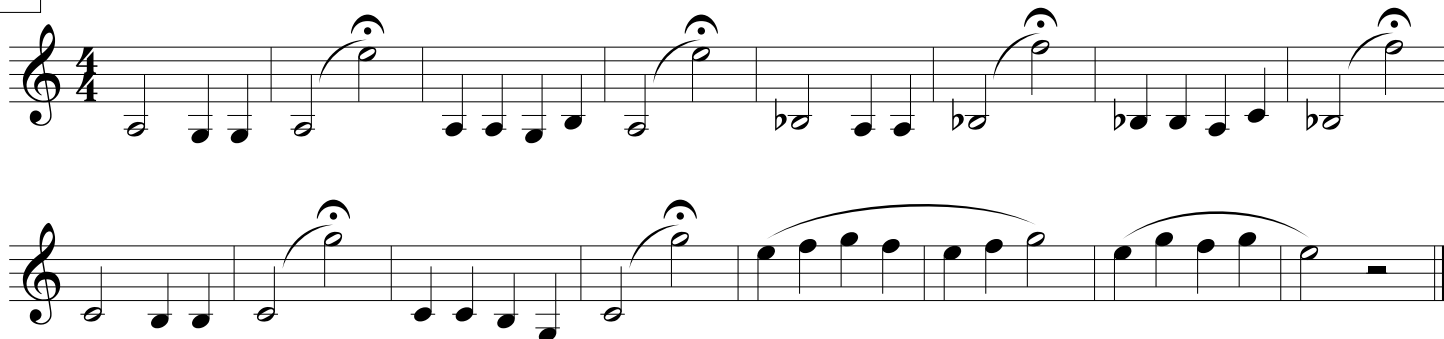
**188 GRENADILLA GORILLA JUMP NO. 4**



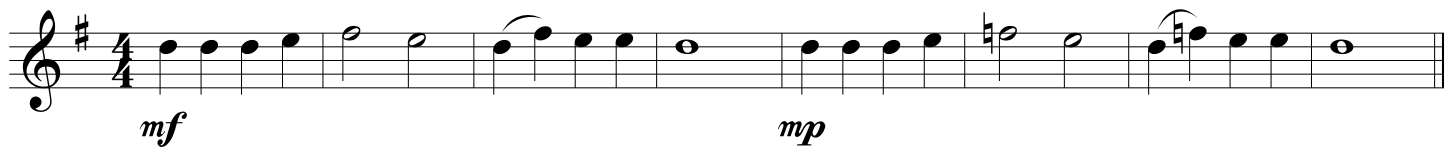
**189 DANZA GIOVANNI**



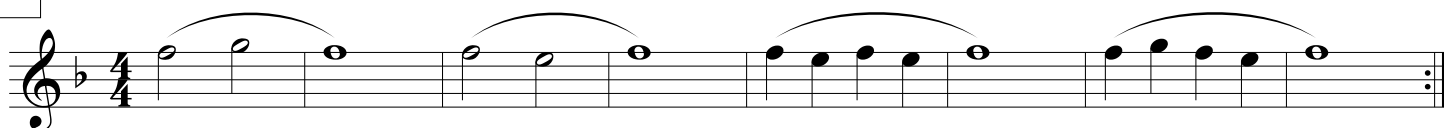
**190 CLARINET CLIMB**



**191 THE MOON TURNS DARK**



**192 STEADY DOES IT**



**193 MUSETTE**

Musical notation for 'MUSSETTE' in 4/4 time, featuring a melody with slurs and a first/second ending structure. The first ending is marked '1.' and the second ending is marked '2.'. The piece concludes with a repeat sign and a final double bar line.

**194 WHEN THE SAINTS GO MARCHING IN**

Musical notation for 'WHEN THE SAINTS GO MARCHING IN' in 4/4 time, featuring a melody with slurs and a first/second ending structure. The first ending is marked '1.' and the second ending is marked '2.'. The piece concludes with a repeat sign and a final double bar line.

**195 GRENADILLA GORILLA JUMP NO. 5**

Musical notation for 'GRENADILLA GORILLA JUMP NO. 5' in 4/4 time, featuring a melody with slurs and a first/second ending structure. The piece concludes with a repeat sign and a final double bar line.

**196 HIGH FLYING**

Musical notation for 'HIGH FLYING' in 3/4 time, featuring a melody with slurs and a first/second ending structure. The piece concludes with a repeat sign and a final double bar line.

**197 ODE TO JOY**

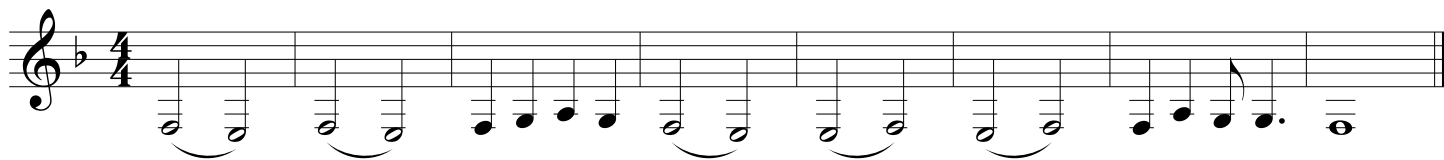
Musical notation for 'ODE TO JOY' in 4/4 time, featuring a melody with slurs and a first/second ending structure. The piece concludes with a repeat sign and a final double bar line. Dynamic markings *p*, *mf*, and *f* are present.

**198 BREAK IT DOWN**

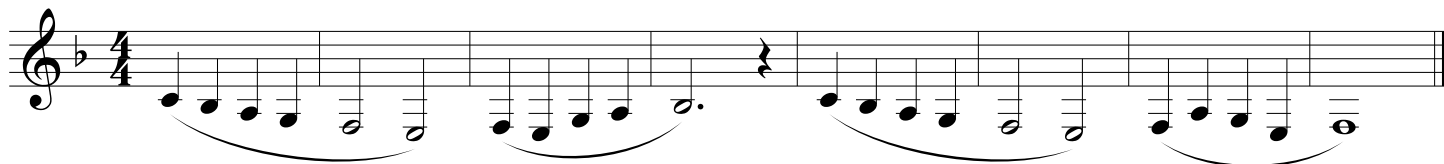


Right Hand 4 fingers down - 3 fingers down ----- 4 fingers down ----- 3 fingers ---

**199 LOWLAND GORILLA WALK**



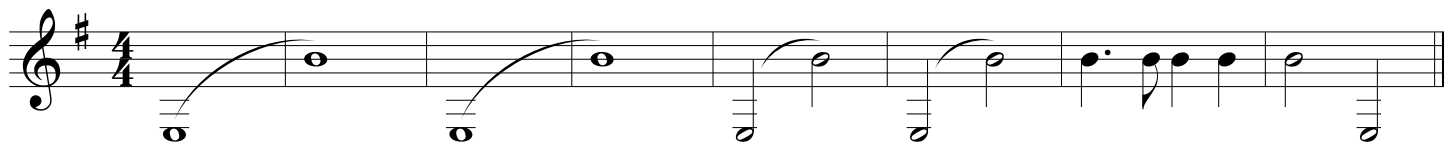
**200 LOW DOWN**



**201 POLLY WOLLY DOODLE**



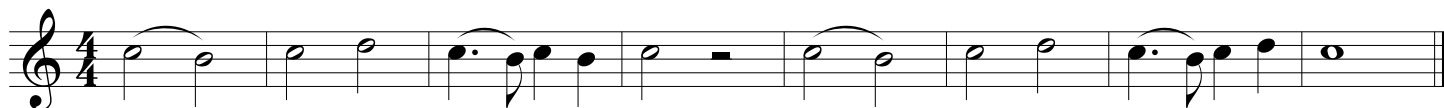
**202 MORE GORILLA JUMPS**



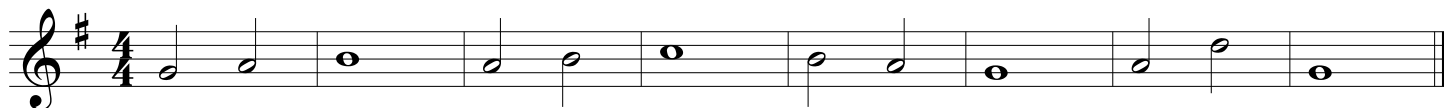
**203 FULL COVERAGE**



**204 OH YEAH!**



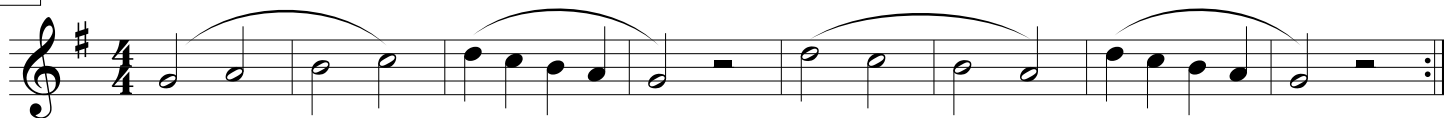
**205 BREAK UP**



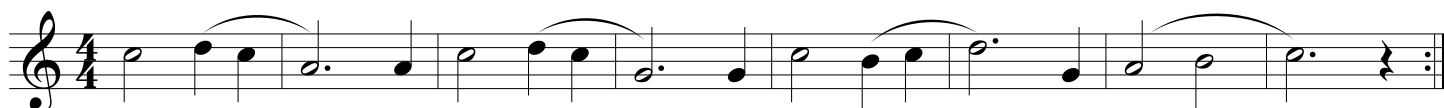
**206 SAKURA**



**207 READY OR NOT!**



**208 SKILL BUILDER**





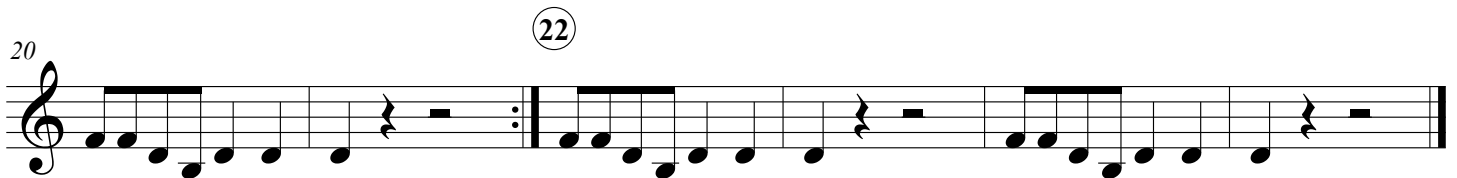
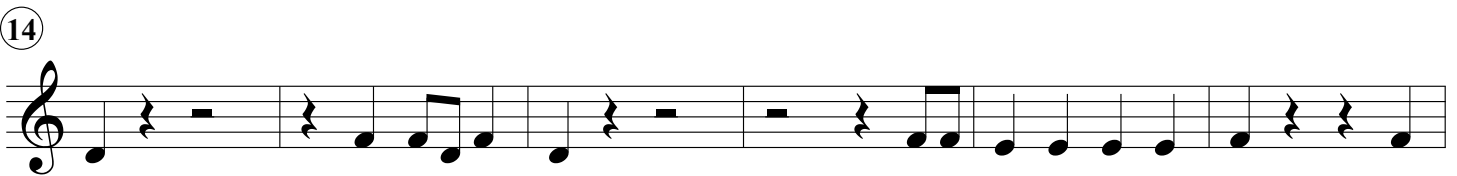
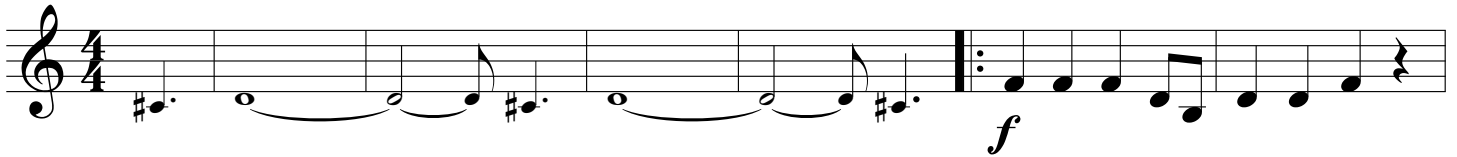
# Radio Classics

## 209 Jailhouse Rock

Moderate rock 

Recorded by ELVIS PRESLEY (1957)  
Words and Music by JERRY LEIBER and MIKE STOLLER

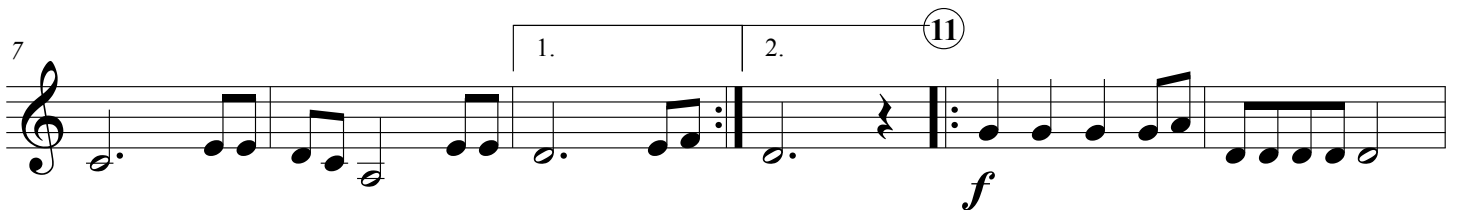
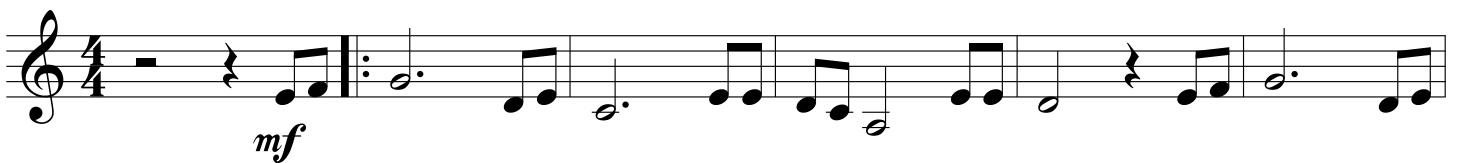
⑥ Play



## 210 Yellow Submarine

Shuffle feel 

Recorded by THE BEATLES (1966)  
Word and Music by JOHN LENNON and PAUL McCARTNEY



**211** Ob-la-di, Ob-la-da

Recorded by THE BEATLES (1968)  
Words and Music by JOHN LENNON and PAUL McCARTNEY

Moderately

Musical score for 'Ob-la-di, Ob-la-da' in 4/4 time. The score consists of five staves of music. The first staff begins with a treble clef, a 4/4 time signature, and a 3-measure rest. A circled '4' is placed above the staff. The music starts with a repeat sign, followed by a series of eighth notes. A dynamic marking of *f* is placed below the first measure. The second staff starts at measure 8 and ends at measure 12, with a circled '12' at the end. The third staff starts at measure 13. The fourth staff starts at measure 18 and includes a first ending bracket labeled '1.'. The fifth staff starts at measure 24 and includes a second ending bracket labeled '2.'. The score concludes with a double bar line.

**212** Imagine

Written and Recorded by JOHN LENNON (1971)

Slowly

Musical score for 'Imagine' in 4/4 time. The score consists of two staves of music. The first staff begins with a treble clef, a 4/4 time signature, and a 2-measure rest. A circled '3' is placed above the staff. The music starts with a repeat sign, followed by a series of eighth notes. A dynamic marking of *mp* is placed below the first measure. The second staff starts at measure 7 and ends at measure 11, with a circled '11' at the end. The score concludes with a double bar line and a dynamic marking of *mf*.

Radio Classics  
Clarinet/Bass Clarinet in B $\flat$  pg. 3 of 8

12 (15)

Musical staff 12-15: Treble clef, 4/4 time. Measure 12: quarter rest, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 13: quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 14: quarter note G5, quarter note F5, quarter note E5, quarter note D5. Measure 15: quarter note C5, quarter note B4, quarter note A4, quarter note G4. Repeat sign at the end of measure 15.

18

Musical staff 18-21: Treble clef, 4/4 time. Measure 18: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 19: quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 20: quarter note G5, quarter note F5, quarter note E5, quarter note D5. Measure 21: quarter note C5, quarter note B4, quarter note A4, quarter note G4. Repeat sign at the end of measure 21.

**213** **Standy By Me**  
Moderately slow

Recorded by BEN E. KING (1958)  
Words and Music by JERRY LIEBER, MIKE STOLLER, and BEN E. KING

(4)

Musical staff 4-7: Treble clef, 4/4 time. Measure 4: quarter rest, quarter note G4, quarter note A4, quarter note B4. Measure 5: quarter note C5, quarter note D5, quarter note E5, quarter note F5. Measure 6: quarter note G5, quarter note F5, quarter note E5, quarter note D5. Measure 7: quarter note C5, quarter note B4, quarter note A4, quarter note G4. Repeat sign at the end of measure 7.

7

Musical staff 7-11: Treble clef, 4/4 time. Measure 7: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 8: quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 9: quarter note G5, quarter note F5, quarter note E5, quarter note D5. Measure 10: quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 11: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Repeat sign at the end of measure 11.

(12)

Musical staff 12-16: Treble clef, 4/4 time. Measure 12: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 13: quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 14: quarter note G5, quarter note F5, quarter note E5, quarter note D5. Measure 15: quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 16: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Repeat sign at the end of measure 16.

17 (20)

Musical staff 17-21: Treble clef, 4/4 time. Measure 17: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 18: quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 19: quarter note G5, quarter note F5, quarter note E5, quarter note D5. Measure 20: quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 21: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Repeat sign at the end of measure 21. A crescendo hairpin starts at measure 17 and ends at measure 20, with the dynamic marking *f* below it.

22

Musical staff 22-26: Treble clef, 4/4 time. Measure 22: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 23: quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 24: quarter note G5, quarter note F5, quarter note E5, quarter note D5. Measure 25: quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 26: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Repeat sign at the end of measure 26.

**214** I Heard it Through the Grapevine

Recorded by MARVIN GAYE (1966)  
Words and Music by NORMAN J. WHITFIELD and BARRETT STRONG

Moderately

Musical score for 'I Heard it Through the Grapevine' in 4/4 time. The score consists of five staves of music. The first staff begins with a treble clef, a 4/4 time signature, and a 3-measure rest. A circled '5' is placed above the staff. The music starts with a *mf* dynamic. The second staff begins at measure 8. The third staff begins at measure 13 and features a circled '17' above it, with a *f* dynamic. The fourth staff begins at measure 18. The fifth staff begins at measure 23 and includes first and second endings, with a *mf* dynamic. The score concludes with a double bar line.

**215** Louie, Louie

Recorded by THE KINGSMEN (1957)  
Words and Music by RICHARD BERRY

Moderately

Musical score for 'Louie, Louie' in 4/4 time. The score consists of two staves of music. The first staff begins with a treble clef, a 4/4 time signature, and a 4-measure rest. A circled '6' and a section symbol are placed above the staff. The music starts with a *f* dynamic. The second staff begins at measure 11 and includes the instruction 'To Coda' and a circled '13'. The score concludes with a double bar line.

Radio Classics  
Clarinet/Bass Clarinet in B $\flat$  pg. 5 of 8

17 D.S. al Coda

22

**216** **Brown Eyed Girl**

Written and Recorded by VAN MORRISON (1967)

Moderately

⑤

4

*mf*

10

16 ⑪

22

28 ⑬

34

**217** **Born to Be Wild**  
Moderate Rock  $\textcircled{3}$

Recorded by STEPPENWOLF (1968)  
Words and Music by MARS BONFIRE

Musical score for 'Born to Be Wild' in 4/4 time. The score consists of five staves of music. The first staff starts with a measure rest, followed by a double bar line and a circled '3' indicating a first ending. The music begins with a forte (*f*) dynamic. The second staff starts at measure 8 and contains a circled '11' indicating a first ending. The third staff starts at measure 14 and contains a circled '19' indicating a first ending. The fourth staff starts at measure 20. The fifth staff starts at measure 26 and contains a circled '27' indicating a first ending. The score concludes with a double bar line.

**218** **Another One Bites the Dust**  
Steady Rock

Recorded by QUEEN (1980)  
Words and Music by JOHN DEACON

$\textcircled{5}$  *Play*

Musical score for 'Another One Bites the Dust' in 4/4 time. The score consists of two staves of music. The first staff starts with a measure rest, followed by a double bar line and a circled '5' indicating a first ending. The second staff starts at measure 6. The score concludes with a double bar line.

Radio Classics  
Clarinet/Bass Clarinet in B $\flat$  pg. 7 of 8

11 (13)

Musical staff 11-15: Treble clef, 4/4 time. Measures 11-15 contain eighth and quarter notes. Measure 13 is circled with the number 13.

16 1.

Musical staff 16-20: Treble clef, 4/4 time. Measures 16-20 contain eighth and quarter notes. A first ending bracket covers measures 18-20.

21 3 2.

Musical staff 21-25: Treble clef, 4/4 time. Measure 21 has a whole rest. Measure 22 has a triplet of eighth notes. Measure 23 has a repeat sign. Measures 24-25 contain eighth and quarter notes. A second ending bracket covers measures 24-25.

**219** **La Bamba**  
Moderate Latin Rock

Written and Recorded by RITCHIE VALENS (1958)

(5)

Musical staff 1-7: Treble clef, 4/4 time. Measure 1 has a triplet of eighth notes. Measure 2 has a *mf* dynamic marking. Measures 3-7 contain eighth and quarter notes. Measure 5 is circled with the number 5.

8

Musical staff 8-12: Treble clef, 4/4 time. Measures 8-12 contain eighth and quarter notes. Measure 8 has a repeat sign. Measure 12 has a repeat sign.

13 (15)

Musical staff 13-18: Treble clef, 4/4 time. Measures 13-18 contain eighth and quarter notes. Measure 15 is circled with the number 15. Measure 18 has a *f* dynamic marking.

19 (23) Play 3x's

Musical staff 19-23: Treble clef, 4/4 time. Measures 19-23 contain eighth and quarter notes. Measure 23 is circled with the number 23. The instruction 'Play 3x's' is written above the staff.

220

**Oye Como Va**  
Moderate Latin Rock

Written and Recorded by TITO PUENTE (1963)

Musical score for 'Oye Como Va' in 4/4 time. The score consists of five staves of music. The first staff starts with a 4-measure rest, followed by a first ending bracketed with a circled 5. The music begins with a forte (*f*) dynamic. The second staff starts at measure 10 and includes a circled 9 above the staff and a circled 13 above the staff. The third staff starts at measure 15 and includes circled 17 and 19 above the staff. The fourth staff starts at measure 20 and includes a circled 23 above the staff. The fifth staff starts at measure 26 and includes a circled 27 above the staff. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also accents and dynamic markings throughout.

221

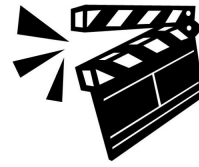
**Na Na Hey Hey Kiss Him Goodbye**  
Moderate rock ( $\text{♩} = 112$ )

Recorded by STEAM (1969)  
Words and Music by GARY DE CARLO, DALE FRASHUER  
and PAUL LEKA

Musical score for 'Na Na Hey Hey Kiss Him Goodbye' in 4/4 time. The score consists of two staves of music. The first staff starts with a 3-measure rest, followed by a first ending bracketed with a circled 5. The second staff starts at measure 8 and includes a first ending bracketed with '1, 2, 3.' and a second ending bracketed with '4.'. The music concludes with a fortissimo (*ff*) dynamic marking.



# Movie Themes



## 222 Can You Feel the Love Tonight from THE LION KING

Music by ELTON JOHN  
Lyrics by TIM RICE

③

2

*p*

9

16

①⑨

*mf*

23

30

1. 2.

Detailed description: This musical score is for the clarinet part of 'Can You Feel the Love Tonight'. It is in 4/4 time and consists of five staves of music. The first staff begins with a circled measure number 3 and a fermata over a whole note. The second staff starts at measure 9 and includes a piano (*p*) dynamic marking. The third staff starts at measure 16 and features a circled measure number 19 and a mezzo-forte (*mf*) dynamic marking. The fourth staff starts at measure 23. The fifth staff starts at measure 30 and includes first and second endings. The piece concludes with a final fermata.

## 223 I Just Can't Wait to Be King from THE LION KING

Music by ELTON JOHN  
Lyrics by TIM RICE

Moderately

⑤

3

*mf*

10

①⑬

17

24

②⑤

*f*

Detailed description: This musical score is for the clarinet part of 'I Just Can't Wait to Be King'. It is in 4/4 time and consists of four staves of music. The first staff begins with a circled measure number 5 and a fermata over a whole note. The second staff starts at measure 10 and includes a circled measure number 13. The third staff starts at measure 17. The fourth staff starts at measure 24 and includes a circled measure number 25 and a forte (*f*) dynamic marking. The piece concludes with a final fermata.

**224** Part of Your World from THE LITTLE MERMAID

Music by ALAN MENKEN  
Lyrics by HOWARD ASHMAN

Moderately fast

Musical score for 'Part of Your World' in 4/4 time. The score consists of six staves of music. It begins with a circled '3' and a '2' above the first measure. The first staff ends with a circled '3'. The second staff starts at measure 7 and ends with a circled '11'. The third staff starts at measure 13 and ends with a circled '21'. The fourth staff starts at measure 19, marked 'rit.', and ends with a circled '21' and the instruction 'A little slower'. The fifth staff starts at measure 25 and ends with a circled '29' and the instruction 'f'. The sixth staff starts at measure 31 and ends with a circled '2' above the final measure. Dynamics include *mp*, *mf*, and *f*.

**225** The Medallion Calls from PIRATES OF THE CARIBBEAN

Music by KLAUS BADEL

Moderately

Musical score for 'The Medallion Calls' in 3/4 time. The score consists of three staves of music. It begins with a circled '3' and a '2' above the first measure. The first staff ends with a circled '13'. The second staff starts at measure 9 and ends with a circled '22'. The third staff starts at measure 17 and ends with a circled '22' and the instruction '*mp*'. Dynamics include *f* and *mp*.

Movie Themes  
Clarinet in B/Bass Clarinet pg 3 of 5

25 (30)

32

**226** Whistle While You Work from SNOW WHITE

Words by LARRY MOREY  
Music by FRANK CHURCHILL

Moderately bright ♩=138

(5)

10 (13)

18 (21)

**227** You'll Be in My Heart from TARZAN

Words by PHIL COLLINS

Moderately

(5)

9 (13)

15 (21)

22

**228** Mickey Mouse March from THE MICKEY MOUSE CLUB Words and Music by JIMMIE DODD

Shuffle

Musical score for Mickey Mouse March, Clarinet in B/Bass Clarinet part. The score is in 4/4 time and consists of five staves of music. The tempo is marked 'Shuffle'. The first staff begins with a measure rest of 2 measures, followed by a circled 3, indicating a triplet. The music starts with a forte (*f*) dynamic. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line.

**229** I'm a Believer from SHREK Words and Music by NEIL DIAMOND

Moderately

Musical score for I'm a Believer, Clarinet in B/Bass Clarinet part. The score is in 4/4 time and consists of five staves of music. The tempo is marked 'Moderately'. The first staff begins with a measure rest of 3 measures, followed by a circled 5, indicating a quintuplet. The music starts with a mezzo-forte (*mf*) dynamic. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line.

Movie Themes

Clarinet in B/Bass Clarinet pg 5 of 5

**230** You Can Fly! from PETER PAN

Words by SAMMY CAHN  
Music by SAMMY FAIN

Lively

Musical score for 'You Can Fly!' in 4/4 time. The score consists of three staves. The first staff begins with a double bar line, a fermata, and a circled '2' above it. The second staff starts at measure 7. The third staff starts at measure 13 and ends with a double bar line and repeat dots. A circled '3' is placed above the first measure of the third staff.

**231** Over the Rainbow from THE WIZARD OF OZ

Music by HAROLD ARLEN

Moderately slow, with expression ♩ = 84

Musical score for 'Over the Rainbow' in 4/4 time. The score consists of six staves. The first staff begins with a double bar line, a fermata, and a circled '4' above it. The second staff starts at measure 10 and includes first and second endings. The third staff starts at measure 15. The fourth staff starts at measure 20 and has a circled '22' above it. The fifth staff starts at measure 26 and has a circled '3' above it. The sixth staff starts at measure 33 and ends with a double bar line and repeat dots. A circled '33' is placed above the first measure of the sixth staff. The score concludes with the markings 'rit.' and 'f'.



# Festival Solos

**232** **Abide with Me**  
Andante

W.H. MONK

Musical score for 'Abide with Me' in 4/4 time, Andante. The score consists of three staves. The first staff begins with a circled 5 and a four-measure rest. The second staff has a circled 13. The third staff ends with a double bar line and the marking 'rit.'.

**233** **Melody Op. 44, No. 6**  
Andante maestoso (♩ = 92)

ALBERT BIEHL (1836-1899)

Musical score for 'Melody Op. 44, No. 6' in 4/4 time, Andante maestoso. The score consists of five staves. The first staff begins with a circled 5 and a four-measure rest, followed by the dynamic marking 'mf'. The second staff starts with a circled 9 and the dynamic 'f', and ends with a circled 13 and the dynamic 'p'. The third staff has a circled 17, a four-measure rest, and a circled 21, with the dynamic 'mf'. The fourth staff has a circled 25 and the dynamic 'f'. The fifth staff starts with a circled 29, and ends with dynamics 'mp', 'mf', and 'p'.

**234** Springtime Waltz

FRANZ BEHR (1837-1898)

Allegretto (♩ = 116)

Musical score for Springtime Waltz, measures 1-44. The piece is in 3/4 time and features a melody with dynamic markings of *mf* and *p*. Measure numbers 5, 9, 13, 17, 21, 25, 29, 33, 37, and 41 are circled. There are four measures of rests marked with a '4' above the staff. The score ends with a double bar line and a fermata.

**235** Waltz

MORITZ VOGEL

Allegro (♩ = 120)

Musical score for Waltz, measures 1-29. The piece is in 3/4 time and features a melody with dynamic markings of *mf* and *p*. Measure numbers 5, 13, 21, and 29 are circled. There are four measures of rests marked with a '4' above the staff. The score includes a double bar line with the word 'Fine' above it, and a section marked 'D.S. al Fine' starting at measure 21. The piece concludes with a double bar line and a fermata.



236

# Happy Song

Allegretto (♩ = 126)

EDMUND J. SIENNICKI

4

5

*mf*

*p*

13

*mf*

*f*

*mf*

21

*p*

*mf*

29

*f*

*poco rit.*

37 *a tempo*

*mf*

*p*

45

*f*

*mf*

51

*f*

*p*

*f*

237

### Wooden Shoe Dance

VICTOR HERBERT (1859-1924)

Allegro (♩ = 120)

5

Musical score for 'Wooden Shoe Dance' in 3/4 time. The score consists of five staves of music. The first staff begins with a 4-measure rest, followed by a circled 5. The music is marked *mf*. The second staff has a circled 13. The third staff has a circled 21 and is marked *f*. The fourth staff has a circled 29 and is marked *p*. The fifth staff has a circled 33 and a circled 37 with the instruction 'D.S. al Fine' and a 4-measure rest. The piece concludes with a double bar line.

238

### The Good Life

RYAN NOWLIN

Moderato

3

Musical score for 'The Good Life' in 4/4 time. The score consists of three staves of music. The first staff begins with a 2-measure rest, followed by a circled 3. The music is marked *mf*. The second staff has first and second endings, with a circled 13. The third staff has a circled 13 and is marked *f*. The piece concludes with a double bar line.

17

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

4

25

*mf*

**239** Theme from Symphony No. 1  
Allegro

JOHANNES BRAHMS, arr. by JOHN HIGGNS

3

*mf*

7

11

*p*

15

*f* *mf*

1. 2.

*f*

240

### Hail the Conquering Hero

Moderato

GEORGE F. HANDEL, arr. BRIAN BALMAGES

Musical score for 'Hail the Conquering Hero' in 4/4 time. The score consists of four staves of music. The first staff begins with a circled '5' above a four-measure rest, followed by a dynamic marking of *f*. The second staff has a circled '13' above it and a dynamic marking of *mp*. The third staff has a circled '21' above it and a dynamic marking of *f*. The fourth staff ends with a dynamic marking of *rit.* and a fermata over the final note.

241

### Panorama Trail

Bold (♩ = 108)

SEAN O'LOUGHLIN

Musical score for 'Panorama Trail' in 4/4 time. The score consists of three staves of music. The first staff begins with a circled '5' above a four-measure rest, followed by a dynamic marking of *f*. The second staff has a circled '13' above it and a dynamic marking of *f*. The third staff continues the melody with various rhythmic patterns.

*Festival Solos*  
Clarinet in B $\flat$ /Bass Clarinet pg 8 of 8

Musical staff 1: Treble clef, 4/4 time signature. Measures 27-31. Dynamics: *p* (measures 27-28), *mf* (measures 29-31). A crescendo hairpin spans from measure 27 to 31. Measure 27 is circled with the number 27.

Musical staff 2: Treble clef, 4/4 time signature. Measures 32-36. Dynamics: *p* (measures 32-34), *f* (measures 35-36). A crescendo hairpin spans from measure 32 to 36. A fermata is placed over measures 35 and 36, with the number 9 above it.

Musical staff 3: Treble clef, 4/4 time signature. Measures 41-46. Dynamics: *p* (measures 41-43), *f* (measures 44-45), *mf* (measure 46). A crescendo hairpin spans from measure 41 to 45. A fermata is placed over measure 45, with the number 2 above it. Measure 46 is circled with the number 46.

Musical staff 4: Treble clef, 4/4 time signature. Measures 47-53. Rhythmic pattern of eighth notes with accents.

Musical staff 5: Treble clef, 4/4 time signature. Measures 54-59. Dynamics: *f* (measures 54-59). Measure 54 is circled with the number 54.

Musical staff 6: Treble clef, 4/4 time signature. Measures 60-64. Dynamics: *p* (measures 60-61), *mf* (measures 62-64). A crescendo hairpin spans from measure 60 to 64. Measure 60 is circled with the number 60.

Musical staff 7: Treble clef, 4/4 time signature. Measures 65-69. Dynamics: *p* (measures 65-67), *f* (measures 68-69). A crescendo hairpin spans from measure 65 to 69. A fermata is placed over measures 68 and 69, with the number 4 above it. Accents (>) are placed under the final two notes of measure 69.



# Festival Duets

## 242 Tag! You're It!

JOHN O'REILLY and JOHN KINYON

5

7

9

Repeat and trade parts!

Detailed description: This block contains the musical notation for the first six measures of 'Tag! You're It!'. It is written for three staves in 4/4 time. Measure 1 starts with a circled '5' above the first staff. The first staff has a melody of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5. The second and third staves have whole rests. Measures 2-4 continue the melody in the first staff. Measure 5 begins the 'tag' where the second staff has a melody of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5, and the first staff has a whole rest. Measure 6 continues the tag in the second staff. A circled '7' is above the first staff at the start of the next system. Measure 9 is circled above the first staff. The instruction 'Repeat and trade parts!' is placed above the second staff at the end of measure 6.

## 243 Irish Folk Song

Traditional, arr. JOHN KINYON and JOHN O'REILLY

Moderato

*mf*

*mf*

9

Detailed description: This block contains the musical notation for the first eight measures of 'Irish Folk Song'. It is written for two staves in 4/4 time. The tempo is 'Moderato' and the dynamic is 'mf'. The first staff has a melody of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5. The second staff has a bass line of quarter notes: G3, A3, B3, C4, D4, E4, F4, G4. Measures 1-4 continue the melody in the first staff. Measures 5-8 continue the melody in the first staff. A circled '9' is above the first staff at the start of the next system.

**244** **Aura Lee**  
Andante

Traditional

Musical score for 'Aura Lee' in 4/4 time, marked Andante. The score consists of two systems of two staves each. The first system starts at measure 5 and ends at measure 8. The second system starts at measure 9 and ends at measure 13. Dynamics include *mf* (mezzo-forte), *f* (forte), and *p* (piano). Crescendos and decrescendos are indicated by hairpins. The piece concludes with a fermata over the final notes.

**245** **Yellow Ribbon**  
Allegretto

arr. JOHN KINYON and JOHN O'REILLY

Musical score for 'Yellow Ribbon' in 4/4 time, marked Allegretto. The score consists of two systems of two staves each. The first system starts at measure 5 and ends at measure 8. The second system starts at measure 9 and ends at measure 13. Dynamics include *f* (forte). The piece concludes with a double bar line and repeat dots.



**246** **Vesper Chimes**  
Moderato

JOHN O'REILLY and JOHN KINYON

Musical score for "Vesper Chimes" in 4/4 time, Moderato. The score consists of three systems of two staves each. The first system (measures 1-8) begins with a piano (*p*) dynamic. The second system (measures 9-16) starts with a circled measure number 9. The third system (measures 17-24) starts with a circled measure number 17. The music features a steady eighth-note accompaniment in the lower voice and a more melodic line in the upper voice.

**247** **Duo de España**  
Allegro

ED SUETA

Musical score for "Duo de España" in 4/4 time, Allegro. The score consists of two systems of two staves each. The first system (measures 1-8) starts with a circled measure number 5. The second system (measures 9-13) starts with a circled measure number 9 and ends with a circled measure number 13. The music is characterized by a rhythmic eighth-note accompaniment and a melodic line with some grace notes and accents.

**248** **Waltz for Two**

ED SUETA

Allegro

5

9 13

Musical score for 'Waltz for Two' in 3/4 time. The score consists of two staves. The first system covers measures 1 through 5, with a circled '5' above the staff. The second system covers measures 9 through 13, with circled '9' and '13' above the staff. The music features a waltz-like melody with eighth and quarter notes, often beamed together, and rests. The piece concludes with a double bar line and repeat dots.

**249** **Abide With Me**

WILLIAM HENRY MONK

Andante

5

9 13

Musical score for 'Abide With Me' in 4/4 time. The score consists of two staves. The first system covers measures 1 through 5, with a circled '5' above the staff. The second system covers measures 9 through 13, with circled '9' and '13' above the staff. The music features a slow, steady melody with quarter and eighth notes. The first staff includes a *mf* dynamic marking. The piece concludes with a double bar line and repeat dots.

**250** Sea Chantey  
Allegro

The musical score for "Sea Chantey" is written in 3/4 time and consists of two staves. The piece begins with a *mf* dynamic. Measure 5 is marked with a circled 5. The first staff has rests in measures 9, 10, 11, and 12, while the second staff continues with a rhythmic pattern. Measure 13 is marked with a circled 13. The first staff has rests in measures 17, 18, 19, and 20, while the second staff continues. Measure 21 is marked with a circled 21. The first staff has rests in measures 25, 26, 27, and 28, while the second staff continues. Measure 29 is marked with a circled 29. The first staff has rests in measures 25, 26, 27, and 28, while the second staff continues. The piece concludes with a double bar line at the end of measure 29. Dynamics include *mf* and *f*.

**251** A Minor Miracle

Andante

JOHN O'REILLY and JOHN KINYON

Musical notation for measures 1-6. The score is in 3/4 time with a key signature of one flat (B $\flat$ ). Both staves are marked with a piano (*p*) dynamic. The melody in the upper staff consists of quarter notes, and the bass line in the lower staff consists of quarter notes.

Musical notation for measures 7-13. Measure 7 is marked with a circled 7. Measure 9 is marked with a circled 9. The notation continues with quarter notes in both staves.

Musical notation for measures 14-19. Measure 14 is marked with a circled 14. Measure 17 is marked with a circled 17. A repeat sign is placed at the beginning of measure 17. The dynamic changes to mezzo-forte (*mf*) at measure 17.

Musical notation for measures 20-25. Measure 20 is marked with a circled 20. Measure 25 is marked with a circled 25. A repeat sign is placed at the beginning of measure 25. The dynamic changes to piano (*p*) at measure 25.

Musical notation for measures 26-32. Measure 26 is marked with a circled 26. The dynamic changes to *rit.* (ritardando) at measure 26. The piece concludes with a double bar line at the end of measure 32.

**252 Irish Folk Dance**  
Andante

arr. JOHN KINYON and JOHN O'REILLY

The musical score is written for Clarinet/Bass Clarinet in B $\flat$  and is in 4/4 time. It consists of three systems of three staves each (treble, alto, and bass clefs). The tempo is marked 'Andante'. The key signature has one flat (B $\flat$ ). The score includes various musical notations such as quarter notes, eighth notes, and rests. There are repeat signs with first and second endings. Measure numbers 6, 9, 11, 15, and 17 are indicated. The piece concludes with a double bar line at the end of the third system.

**253** **Grandfather's Clock**  
Andante

JOHN O'REILLY and JOHN KINYON

Musical score for measures 1-7. The score is in 4/4 time with a key signature of one flat (B $\flat$ ). It consists of three staves. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The music starts with a double bar line followed by a repeat sign. The first staff has a dynamic marking of *p*. The second and third staves also have a dynamic marking of *p*. The music is a simple melody of eighth and quarter notes.

Musical score for measures 8-14. The score is in 4/4 time with a key signature of one flat (B $\flat$ ). It consists of three staves. Measure 8 is marked with a circled '8'. The first staff has a first ending bracket labeled '1.' and a second ending bracket labeled '2.' with a circled '12' at the end. The first staff has a dynamic marking of *p*. The second and third staves also have a dynamic marking of *p*. The music features a melody with a first ending and a second ending.

Musical score for measures 15-20. The score is in 4/4 time with a key signature of one flat (B $\flat$ ). It consists of three staves. Measure 15 is marked with a circled '15'. Measure 20 is marked with a circled '20'. The first staff has a dynamic marking of *p*. The second and third staves also have a dynamic marking of *p*. The music continues the melody from the previous section.

*Festival Duets*  
Clarinet/Bass Clarinet in B $\flat$   
pg 10 of 18

22

Musical score for measures 22-27. The score is written for three staves in a key signature of one flat (B $\flat$ ). The top staff features a melodic line with eighth and quarter notes, including a slur over measures 25-26 and a dynamic marking of *f* at the end. The middle staff provides a harmonic accompaniment with similar rhythmic patterns. The bottom staff contains a bass line with eighth notes and a slur at the end.

28

Musical score for measures 28-33. The score is written for three staves in a key signature of one flat (B $\flat$ ). The top staff has a melodic line with quarter notes and slurs. The middle staff features a rhythmic accompaniment with eighth notes and a dynamic marking of *f*. The bottom staff provides a bass line with eighth notes and a dynamic marking of *f*.

34

Musical score for measures 34-39. The score is written for three staves in a key signature of one flat (B $\flat$ ). The top staff features a melodic line with eighth and quarter notes, including a slur over measures 37-38. The middle staff provides a harmonic accompaniment with similar rhythmic patterns. The bottom staff contains a bass line with eighth notes and a slur at the end.

**254** The Carnival of Venice

arr. JOHN KINYON and JOHN O'REILLY

Musical notation for measures 1-7. The score is in 3/4 time and consists of three staves. The first two staves are in treble clef, and the third is in bass clef. The music is marked with a piano (*p*) dynamic. The melody is primarily composed of quarter and eighth notes, with some slurs and ties.

Musical notation for measures 8-14. The score continues with three staves. Measure 10 is circled with the number 10. The notation includes slurs and ties across measures, maintaining the melodic line.

Musical notation for measures 15-21. The score continues with three staves. Measure 18 is circled with the number 18. A double bar line with repeat dots appears at the start of measure 18. The notation includes slurs and ties, and some notes are marked with accents.



*Festival Duets*  
Clarinet/Bass Clarinet in B<sub>♭</sub>  
pg 12 of 18

22

1. 2.

*f*

*f*

*f*

This system contains measures 22 through 28. It is divided into two endings. The first ending (1.) spans measures 22-26, and the second ending (2.) spans measures 27-28. The music is written for three staves in treble clef. The first ending concludes with a repeat sign, and the second ending concludes with a fermata. The dynamic marking *f* (forte) is present at the end of each ending.

29

This system contains measures 29 through 36. The music is written for three staves in treble clef. It features a melodic line in the upper staff and a supporting bass line in the lower staff. The notes are primarily quarter and eighth notes, with some slurs and ties.

37

This system contains measures 37 through 44. The music is written for three staves in treble clef. It continues the melodic and bass lines from the previous system. The notation includes various note values and rests, with a final double bar line at the end of measure 44.

**255** **Waltzing Winds**

JOHN O'REILLY and JOHN KINYON

Moderato



**256** German Waltz  
Moderato

JOHN O'REILLY and JOHN KINYON

Musical notation for measures 1-6. The score is in 3/4 time. The first staff (treble clef) starts with a *mf* dynamic. The second staff (treble clef) starts with a *mp* dynamic. The third staff (treble clef) starts with a *mp* dynamic. The music consists of a melody in the first staff and accompaniment in the second and third staves.

Musical notation for measures 7-12. Measure 7 is marked with a circled 7. Measure 9 is marked with a circled 9. The notation continues with the melody and accompaniment from the previous system.

Musical notation for measures 13-16. Measure 13 is marked with a circled 13. The system includes first and second endings, labeled '1.' and '2.' respectively. The first ending leads back to the beginning of the piece, and the second ending concludes the piece.

**257** Military March  
Allegro

arr. JOHN KINYON and JOHN O'REILLY

The musical score is arranged in three systems, each with three staves. The first system (measures 1-9) is marked *mp* and includes a first ending bracket labeled '1.' at the end. The second system (measures 10-18) is marked *mf* and includes a second ending bracket labeled '2.' starting at measure 10 and ending at measure 12. The third system (measures 19-20) is marked *f* and includes a circled measure number '20' at the beginning of the system. The music is in 2/4 time and features a variety of rhythmic patterns and dynamics.

**258** **Rock a Bye Baby**  
Moderato

JOHN O'REILLY and JOHN KINYON

The first system of music consists of three staves in 4/4 time, key of B $\flat$ . The top two staves are treble clef, and the bottom staff is bass clef. The tempo is Moderato. The music begins with a mezzo-forte (*mf*) dynamic. The melody in the top two staves features eighth and quarter notes, while the bass staff provides a simple accompaniment with quarter notes and rests.

The second system of music continues the piece, starting with a circled number 5. It consists of three staves in 4/4 time, key of B $\flat$ . The dynamics remain mezzo-forte (*mf*). The melody continues with similar rhythmic patterns, and the bass staff accompaniment remains consistent.

The third system of music starts with a circled number 10 and includes a first and second ending. It consists of three staves in 4/4 time, key of B $\flat$ . The dynamics increase to forte (*f*). The first ending (marked '1.') leads to a repeat sign, and the second ending (marked '2.') concludes the piece. The melody in the top two staves features eighth notes and quarter notes, while the bass staff accompaniment uses quarter notes and rests.

259 Blue Danube Waltz

JOHANN STRAUSS

6

8

10

14

18

20

22

26

27

84

260 Polka for Two

JIM MEREDITH

5

*f*

6

To Coda 9

*p*

12

13

D.C. al Coda

*mf*

*p*

*mf*

CODA

17

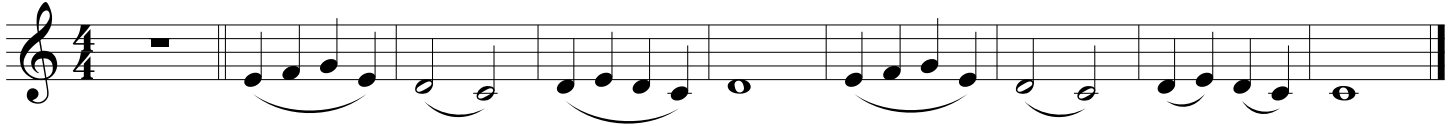
*>*



## 261 IN THE BLEAK MIDWINTER

GUSTAV HOLST

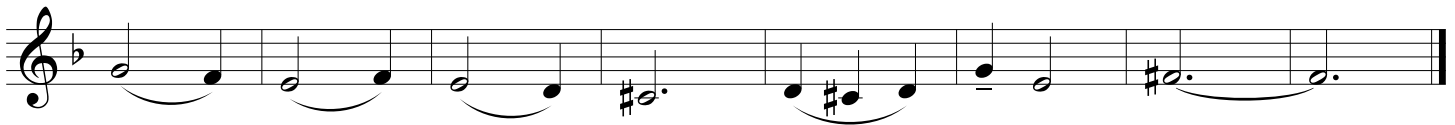
Slowly



## 262 COVENTRY CAROL

ENGLISH CAROL

Expressivo



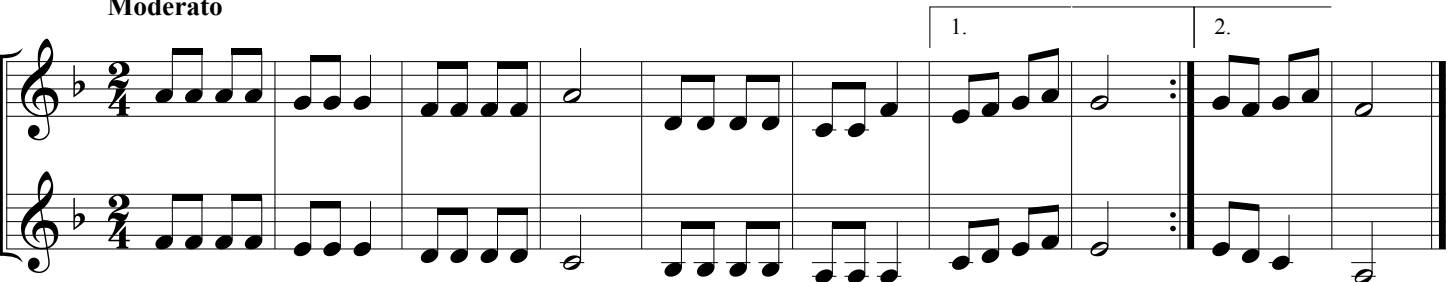
## 263 UP ON THE HOUSETOP

Allegro



## 264 JOLLY OLD ST. NICK (Duet)

Moderato





**265** LULLABY (Duet)  
Cantabile

JOHANNES BRAHMS (1833-1897)

**266** WE WISH YOU A MERRY CHRISTMAS  
Moderato

**267** SING NOEL (Round)

**268** DECK THE HALLS  
Vivace

# BLIZZARD BLUES

B $\flat$  CLARINET

FRANÇOIS DORION

Moderate Rock

12

13

Slow  $\text{♩} = 88$

BPS30

1 *p* 2 3 4 5 6

9 Fast  $\text{♩} = 144-152$

7 8 *rit.* *f* 10 11 12

13 14 15 16 17 18

19 20 21 22 23 24

26 3 30 25 *ff* 27 *p* 31 32

33 34 35 36 37 38 *mf*

39 40 41 42 43 44

46 45 *f* 47 48 49

50 51 52 53 *ff*

58 55 56 *p* 57 *f* 59

60 61 62 63 64

65 66 67 68 69

From the Lucasfilm Ltd. Productions "STAR WARS", "THE EMPIRE STRIKES BACK"  
and "RETURN OF THE JEDI" - Twentieth Century-Fox Releases

# STAR WARS

(Main Theme)

B $\flat$  CLARINET

Music by **JOHN WILLIAMS**  
Arranged by **CARL STROMMEN**

Moderately

1 4 5 6 7

*mp*

8 9 10 11 12

13 7 20 21 22 23

*mf*

24 25 26 27 div. 28 a2

29 30 31 32

33 34 35 div. 36 37 div. *mf*

38 39 40 41 *f*

42 43 44 45 46

47 48 49 50

51 52 div. 53 54 55 56

*p* *mp* *mf* *f* *poco rit.*

*gradual crescendo*

# LEVEL 1

## Quarter Notes and Rests

1  $\frac{4}{4}$  

2  $\frac{4}{4}$  

3  $\frac{4}{4}$  

4  $\frac{4}{4}$  

5  $\frac{4}{4}$  

6  $\frac{4}{4}$  

7  $\frac{4}{4}$  

8  $\frac{4}{4}$  

9  $\frac{4}{4}$  

10  $\frac{4}{4}$  

# LEVEL 2

## Quarter Notes and Rests

**1**  $\frac{4}{4}$  1 2 3 4 | 5 <sup>2</sup> 6 7 8 | 9 10 11 12 | 13 14 15 16 |

**2** 17 18 19 20 | 21 22 23 24 | 25 26 27 28 | 29 30 31 32 |

**3** 33 34 35 36 | 37 38 39 40 | 41 42 43 44 | 45 46 47 48 |

**4** 49 50 51 52 | 53 54 55 56 | 57 58 59 60 | 61 62 63 64 |

**5** 65 66 67 68 | 69 70 71 72 | 73 74 75 76 | 77 78 79 80 |

**6** 81 82 83 84 | 85 86 87 88 | 89 90 91 92 | 93 94 95 96 |

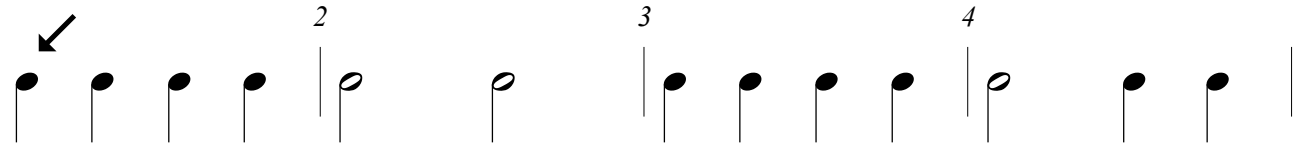
**7** 97 98 99 100 | 101 102 103 104 | 105 106 107 108 | 109 110 111 112 |

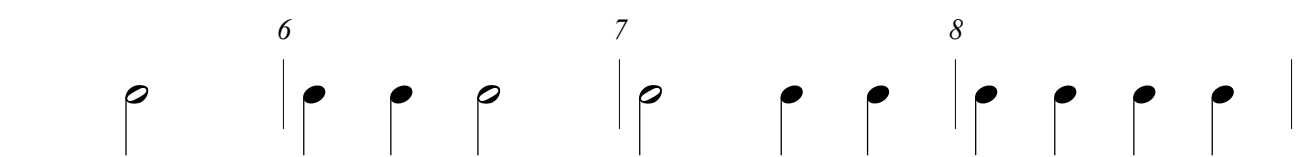
**8** 113 114 115 116 | 117 118 119 120 | 121 122 123 124 | 125 126 127 128 ||

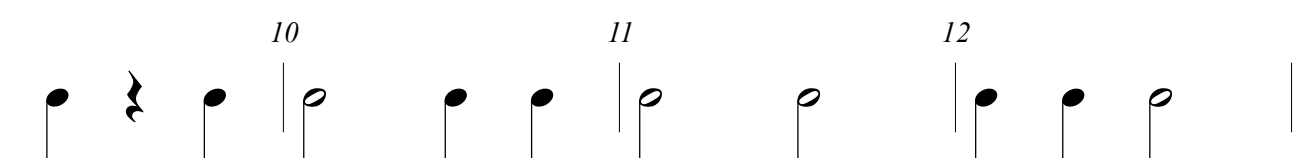
# LEVEL 3

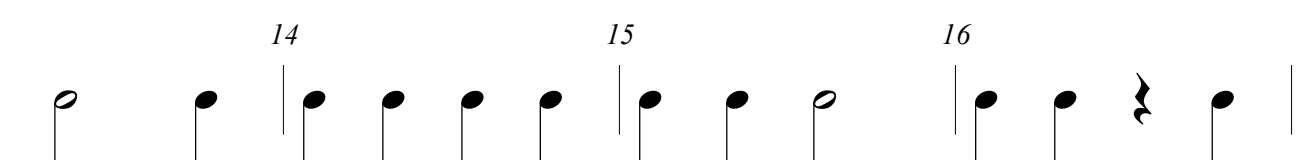
## Half Notes

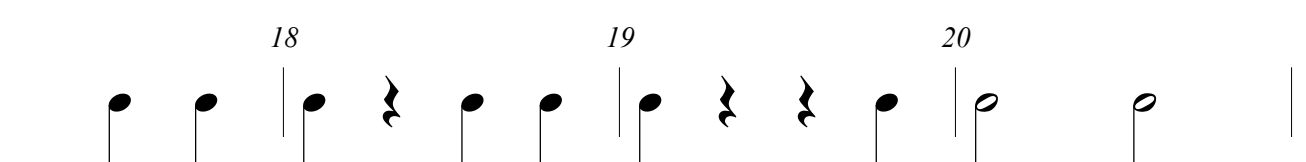
It doesn't matter if the stem is pointing UP or DOWN! The rhythm is still counted the same!

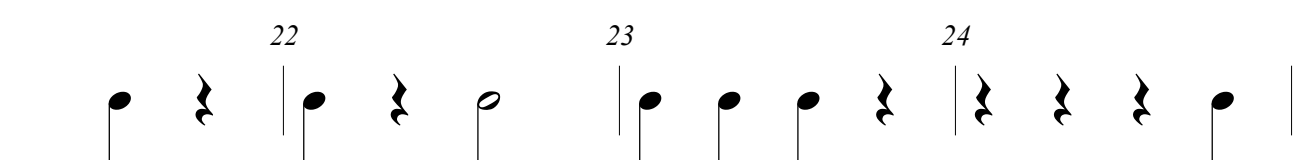
**1**  $\frac{4}{4}$  

**2** 

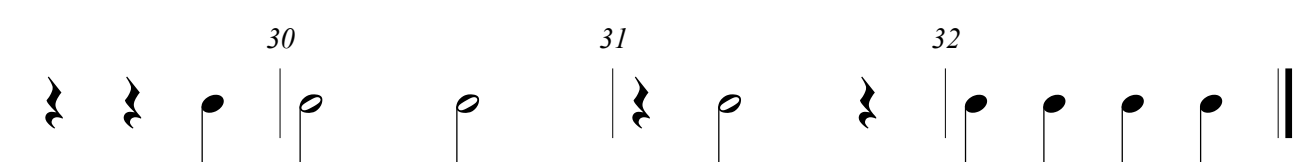
**3** 

**4** 

**5** 

**6** 

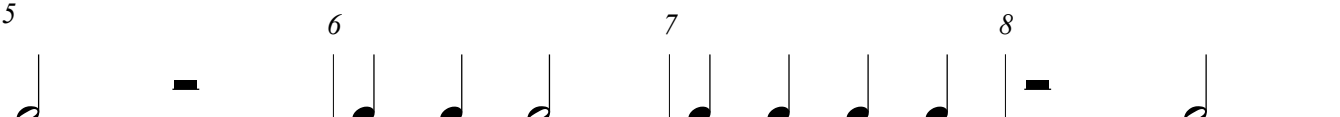
**7** 

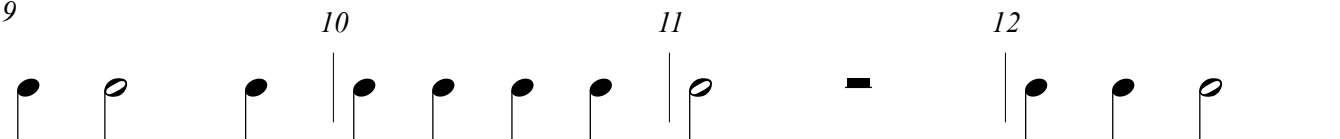
**8** 

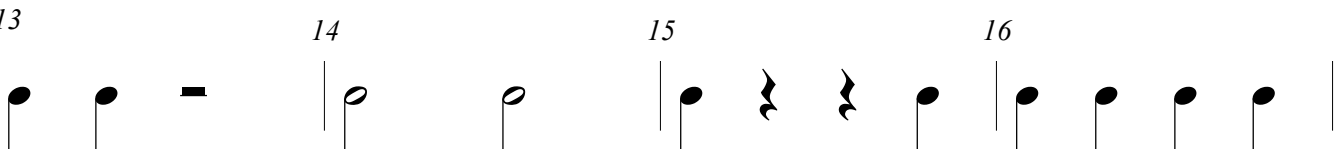
# LEVEL 4

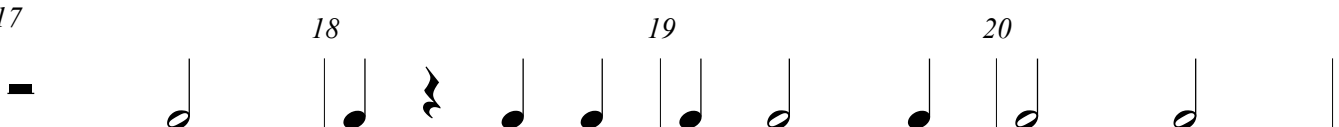
## Half Rests

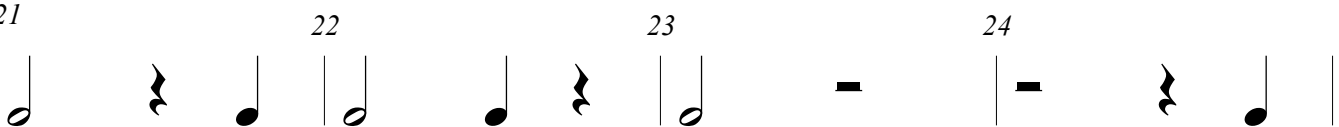
**1**  $\frac{4}{4}$  

**2** 

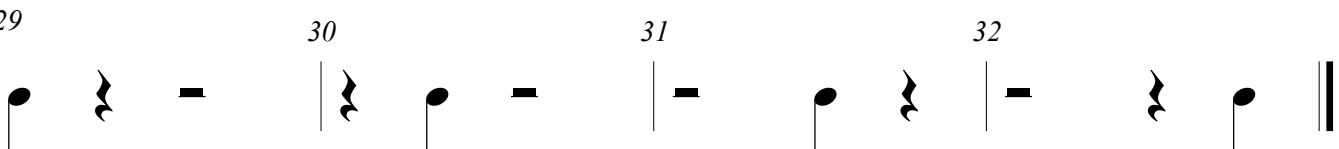
**3** 

**4** 

**5** 

**6** 

**7** 

**8** 



# LEVEL 5

Whole Note

**1**  $\frac{4}{4}$  1 2 3 4 | 5 6 7 8 |

**2** 1 2 3 4 | 5 6 7 8 |

**3** 1 2 3 4 | 5 6 7 8 |

**4** 1 2 3 4 | 5 6 7 8 |

**5** 1 2 3 4 | 5 6 7 8 |

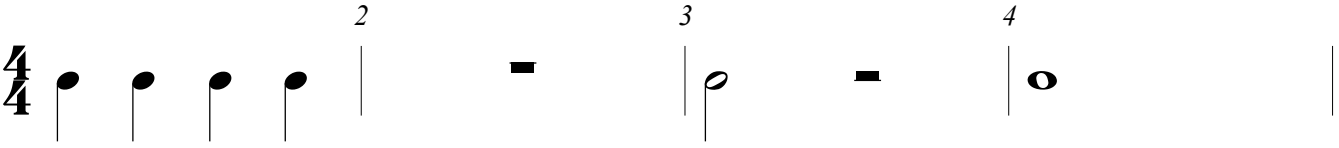
**6** 1 2 3 4 | 5 6 7 8 |

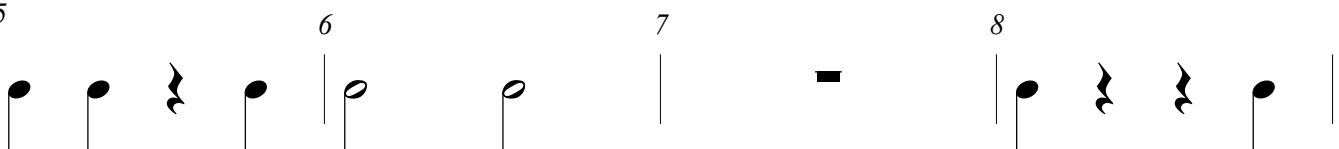
**7** 1 2 3 4 | 5 6 7 8 |

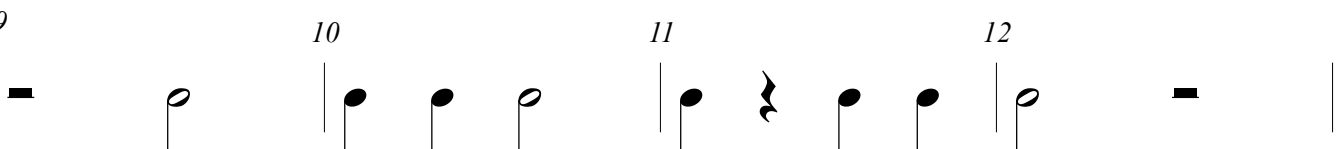
**8** 1 2 3 4 | 5 6 7 8 |

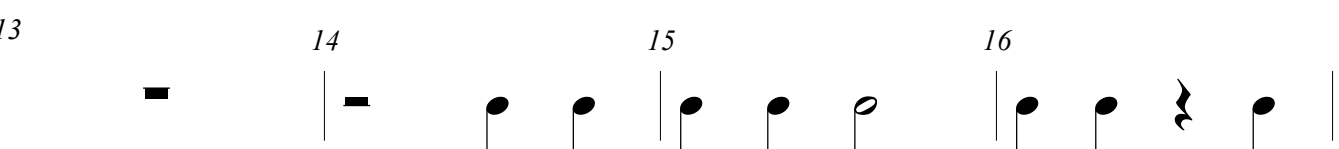
# LEVEL 6

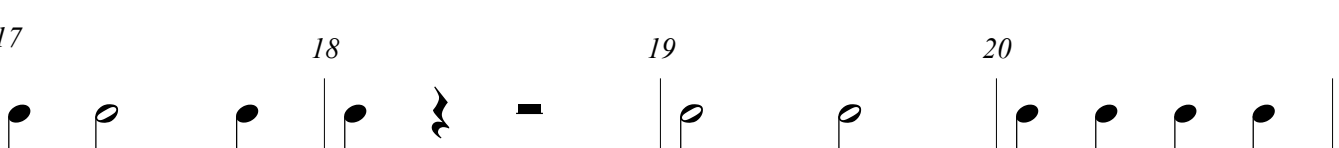
## Whole Rests

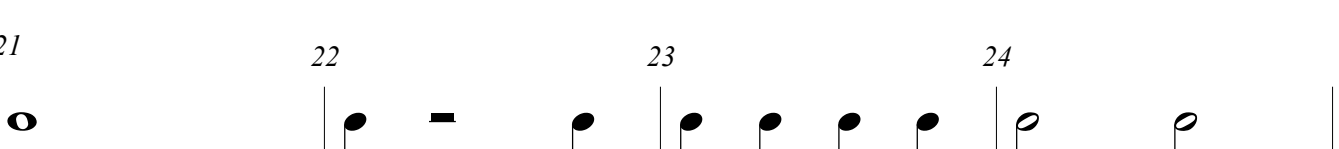
1  $\frac{4}{4}$  

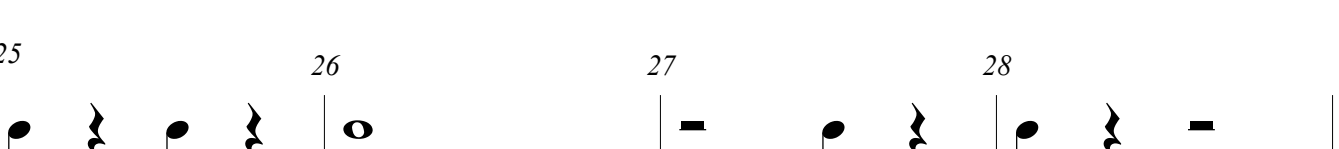
2 

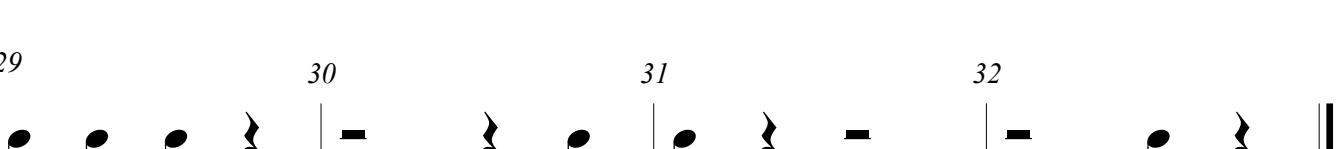
3 

4 

5 

6 

7 

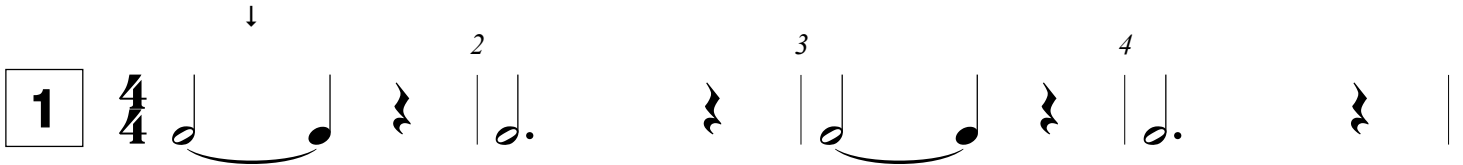
8 

# LEVEL 7

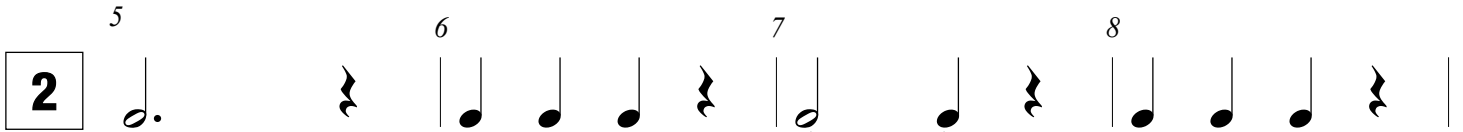
## Dotted Half Notes and Ties

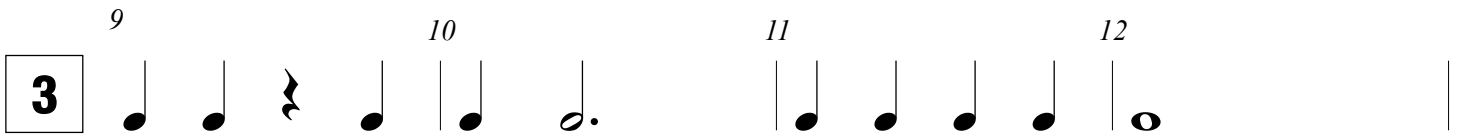
A curved line, or a **TIE**, combines two notes together. You only tongue the first note of the tie!

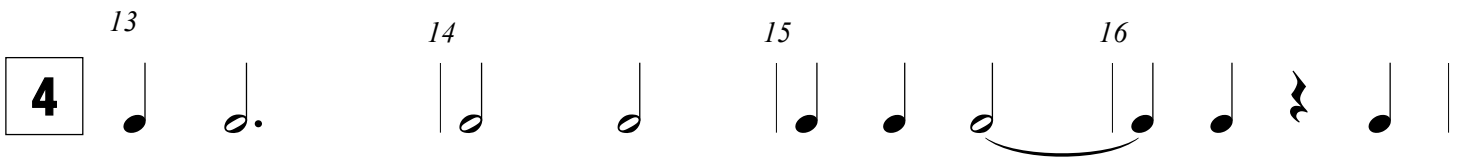
↓

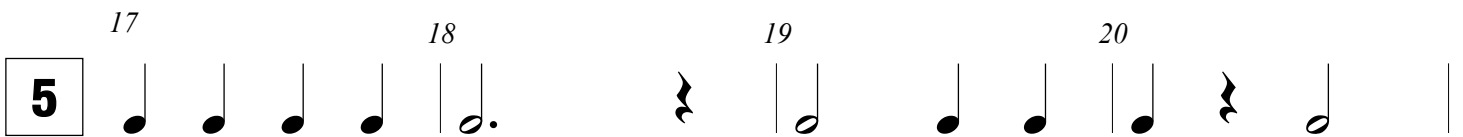
**1**  $\frac{4}{4}$  

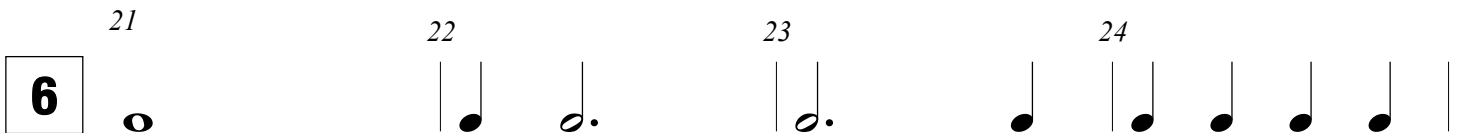
↑ A dotted note = the note + 1/2 the note it is dotting

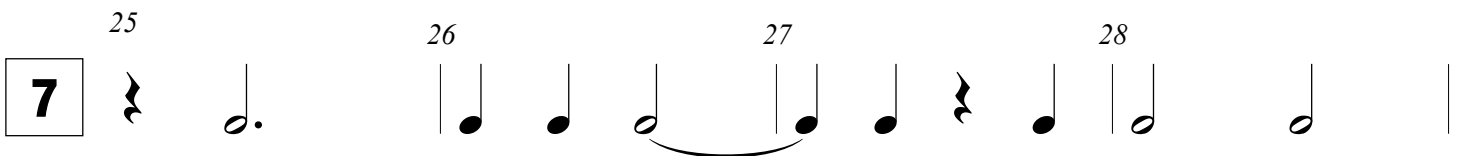
**2** 

**3** 

**4** 

**5** 

**6** 

**7** 

**8** 

# LEVEL 8

Dotted Half Notes and Ties (more practice)

**1**  $\frac{4}{4}$  1 2 3 4 | 5̣. 6 7 8 | 9

**2** 5 - 6 7 8 9 | 10 11 12 13 | 14 15 16 17 | 18

**3** 9 10 11 12 13 | 14 15 16 17 18 | 19 20 21 22 23 | 24

**4** 13 14 15 16 17 | 18 19 20 21 22 | 23 24 25 26 27 | 28

**5** 17 18 19 20 21 | 22 23 24 25 26 | 27 28 29 30 31 | 32


**6** 21 22 23 24 25 | 26 27 28 29 30 | 31 32 33 34 35 | 36

**7** 25 26 27 28 29 | 30 31 32 33 34 | 35 36 37 38 39 | 40

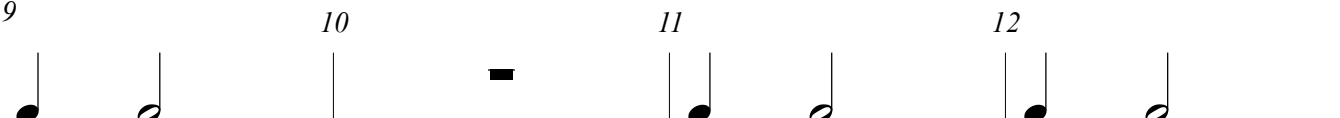
**8** 29 30 31 32 33 | 34 35 36 37 38 | 39 40 41 42 43 | 44

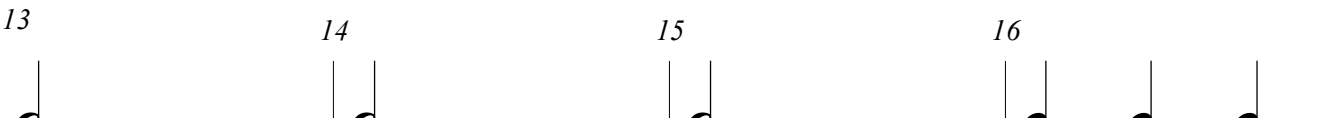
# LEVEL 9

3/4 Time

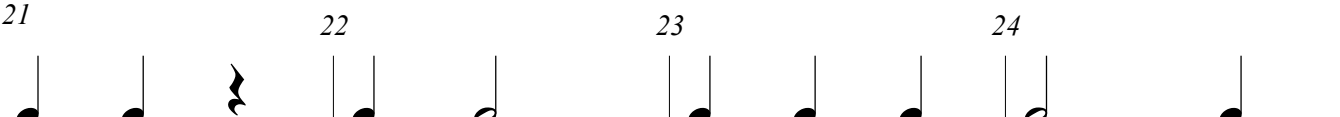
**1**  $\frac{3}{4}$   

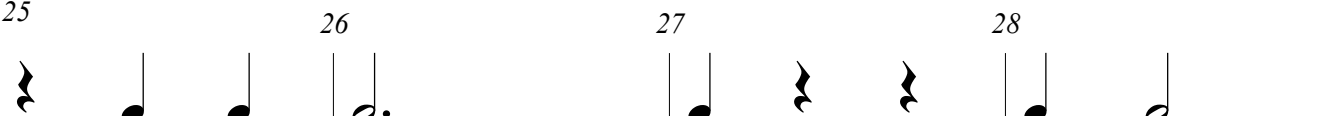
**2** 

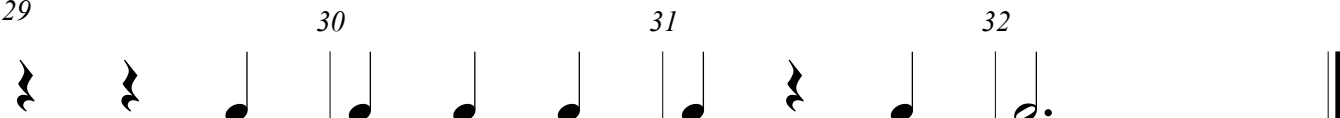
**3** 

**4** 

**5** 

**6** 

**7** 

**8** 

# LEVEL 10

## 8th Notes

**1**  $\frac{4}{4}$  1 2 3 4 | 5 6 7 8 | 9 10 11 12 | 13 14 15 16

**2** 17 18 19 20 | 21 22 23 24 | 25 26 27 28 | 29 30 31 32

**3** 1 2 3 4 | 5 6 7 8 | 9 10 11 12 | 13 14 15 16

**4** 17 18 19 20 | 21 22 23 24 | 25 26 27 28 | 29 30 31 32

**5** 1 2 3 4 | 5 6 7 8 | 9 10 11 12 | 13 14 15 16

**6** 17 18 19 20 | 21 22 23 24 | 25 26 27 28 | 29 30 31 32

**7** 1 2 3 4 | 5 6 7 8 | 9 10 11 12 | 13 14 15 16

**8** 17 18 19 20 | 21 22 23 24 | 25 26 27 28 | 29 30 31 32

# LEVEL 11

8th Notes (more practice)

**1**  $\frac{4}{4}$  1 2 3 4 | 5 6 7 8 | 9 10 11 12 | 13 14 15 16 |

**2** 17 18 19 20 | 21 22 23 24 | 25 26 27 28 | 29 30 31 32 |

**3** 33 34 35 36 | 37 38 39 40 | 41 42 43 44 | 45 46 47 48 |

**4** 49 50 51 52 | 53 54 55 56 | 57 58 59 60 | 61 62 63 64 |

**5** 65 66 67 68 | 69 70 71 72 | 73 74 75 76 | 77 78 79 80 |

**6** 81 82 83 84 | 85 86 87 88 | 89 90 91 92 | 93 94 95 96 |

**7** 97 98 99 100 | 101 102 103 104 | 105 106 107 108 | 109 110 111 112 |

**8** 113 114 115 116 | 117 118 119 120 | 121 122 123 124 | 125 126 127 128 |

# LEVEL 12

8th Notes (yep... even more practice)

**1**  $\frac{4}{4}$  1 2 3 4 | 5 6 7 8 | 9 10 11 12 | 13

**2** 14 15 16 17 | 18 19 20 21 | 22 23 24 25 | 26

**3** 27 28 29 30 | 31 32 33 34 | 35 36 37 38 | 39

**4** 40 41 42 43 | 44 45 46 47 | 48 49 50 51 | 52

**5** 53 54 55 56 | 57 58 59 60 | 61 62 63 64 | 65

**6** 66 67 68 69 | 70 71 72 73 | 74 75 76 77 | 78

**7** 79 80 81 82 | 83 84 85 86 | 87 88 89 90 | 91

**8** 92 93 94 95 | 96 97 98 99 | 100 101 102 103 | 104



# LEVEL 13

Eighth Notes (still again! more practice)

1  $\frac{4}{4}$  |  $\overset{2}{\text{eighth note}}$   $\overset{3}{\text{beamed eighth notes}}$  |  $\overset{4}{\text{eighth note}}$  |  $\text{quarter note}$  |

2 |  $\overset{5}{\text{beamed eighth notes}}$   $\overset{6}{\text{beamed eighth notes}}$  |  $\text{quarter note}$  |  $\overset{7}{\text{beamed eighth notes}}$   $\overset{8}{\text{beamed eighth notes}}$  |  $\text{quarter note}$  |

3 |  $\text{quarter note}$  |  $\overset{9}{\text{quarter note}}$   $\overset{10}{\text{beamed eighth notes}}$  |  $\overset{11}{\text{beamed eighth notes}}$   $\overset{12}{\text{quarter note}}$  |  $\text{half note}$  |

4 |  $\text{quarter rest}$  |  $\overset{13}{\text{beamed eighth notes}}$   $\overset{14}{\text{beamed eighth notes}}$  |  $\overset{15}{\text{quarter note}}$  -  $\overset{16}{\text{beamed eighth notes}}$  |  $\text{quarter note}$  |

5 |  $\overset{17}{\text{beamed eighth notes}}$   $\overset{18}{\text{beamed eighth notes}}$  |  $\overset{19}{\text{quarter note}}$   $\overset{20}{\text{quarter note}}$  |  $\overset{21}{\text{beamed eighth notes}}$   $\overset{22}{\text{beamed eighth notes}}$  |  $\overset{23}{\text{beamed eighth notes}}$   $\overset{24}{\text{beamed eighth notes}}$  |

6 |  $\overset{25}{\text{beamed eighth notes}}$   $\overset{26}{\text{beamed eighth notes}}$  |  $\overset{27}{\text{quarter note}}$   $\overset{28}{\text{quarter note}}$  |  $\overset{29}{\text{quarter note}}$   $\overset{30}{\text{quarter note}}$  |  $\overset{31}{\text{beamed eighth notes}}$   $\overset{32}{\text{beamed eighth notes}}$  |

7 |  $\text{quarter note}$  |  $\overset{25}{\text{beamed eighth notes}}$   $\overset{26}{\text{beamed eighth notes}}$  |  $\overset{27}{\text{quarter note}}$   $\overset{28}{\text{quarter note}}$  |  $\overset{29}{\text{quarter note}}$   $\overset{30}{\text{quarter note}}$  |  $\overset{31}{\text{beamed eighth notes}}$   $\overset{32}{\text{beamed eighth notes}}$  |

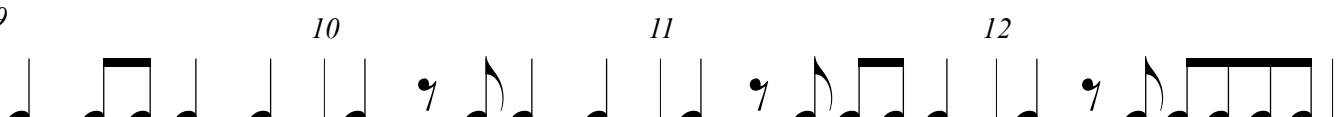
8 | - |  $\overset{29}{\text{quarter note}}$   $\overset{30}{\text{beamed eighth notes}}$  | - |  $\overset{31}{\text{beamed eighth notes}}$   $\overset{32}{\text{beamed eighth notes}}$  |  $\text{quarter note}$  |

# LEVEL 14

8th Rest on the Beat


**1**  $\frac{4}{4}$  

**2** 

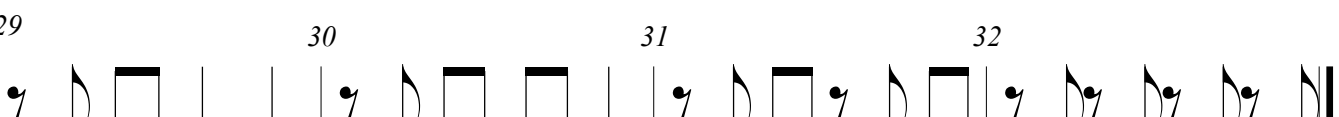
**3** 

**4** 

**5** 

**6** 

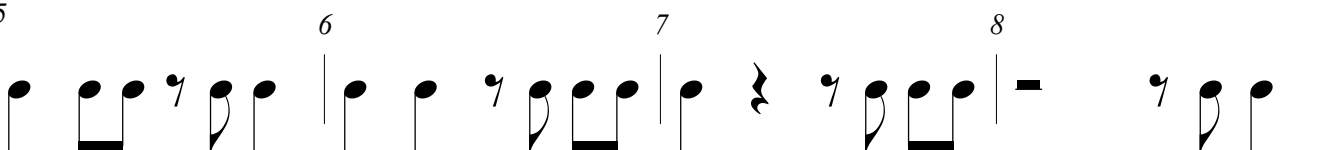
**7** 

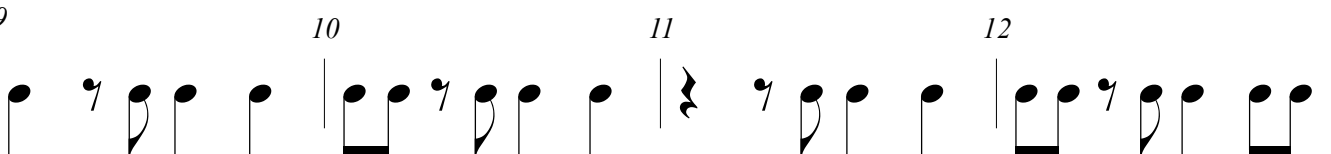
**8** 

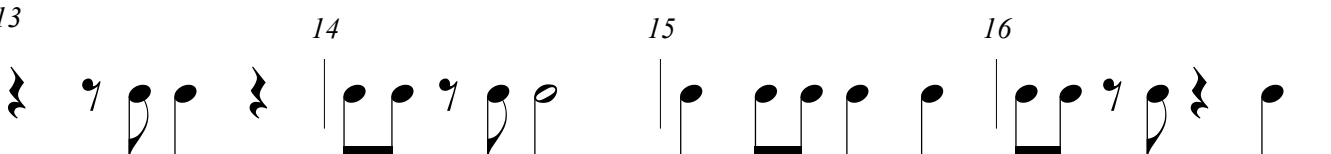
# LEVEL 15

8th Rest on the Beat (more practice)

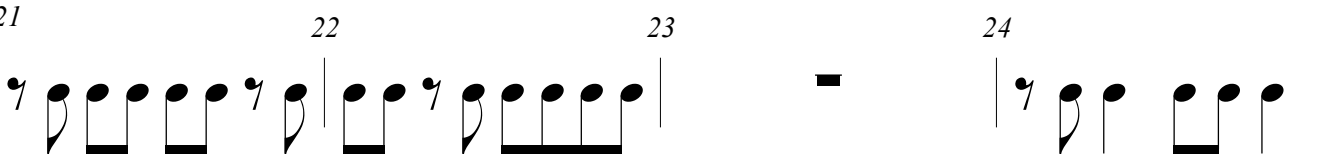
**1**  $\frac{4}{4}$  

**2** 

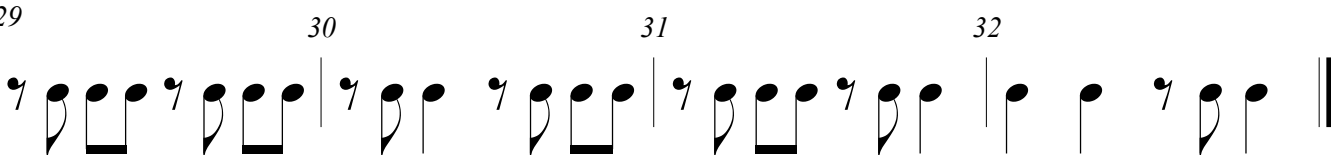
**3** 

**4** 

**5** 

**6** 

**7** 

**8** 

# LEVEL 16

Eighth Rest on the Up-Beat

**1**  $\frac{4}{4}$  

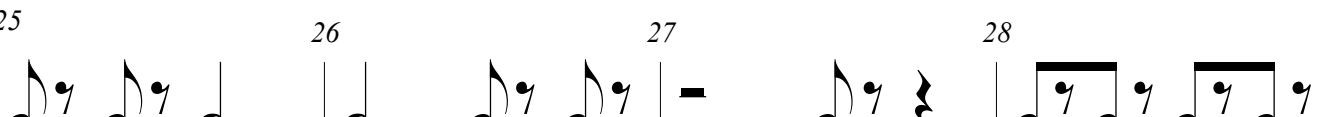
**2** 

**3** 

**4** 

**5** 

**6** 

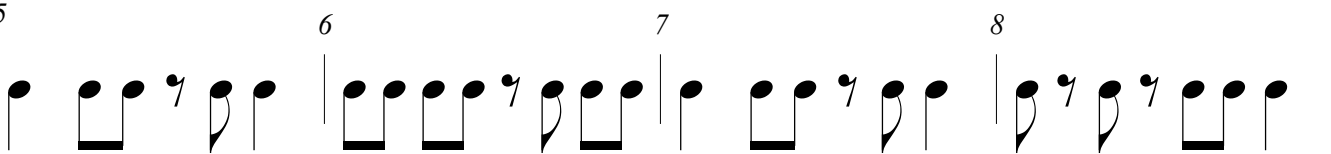
**7** 

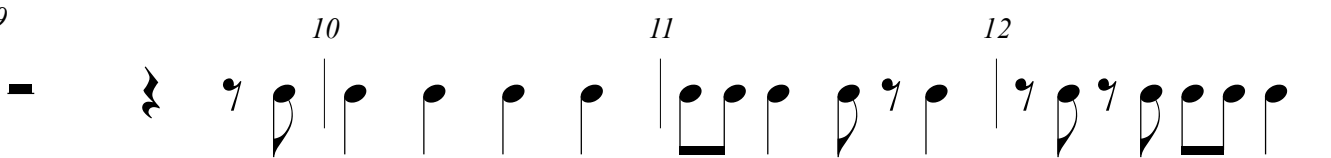
**8** 

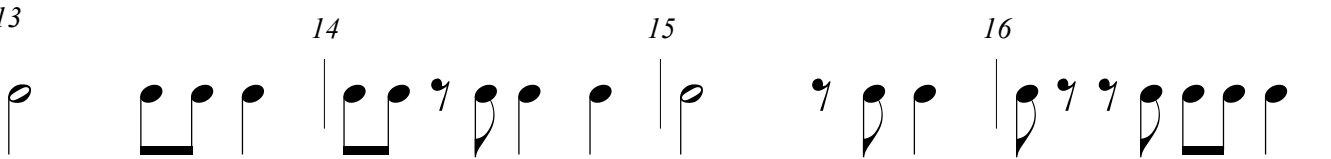
# LEVEL 17

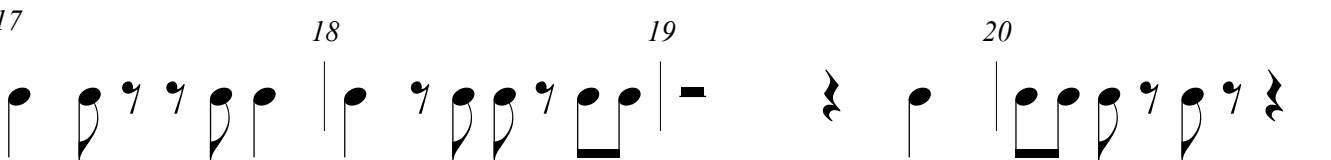
Eighth Rest on the Up-Beat & Down-Beat

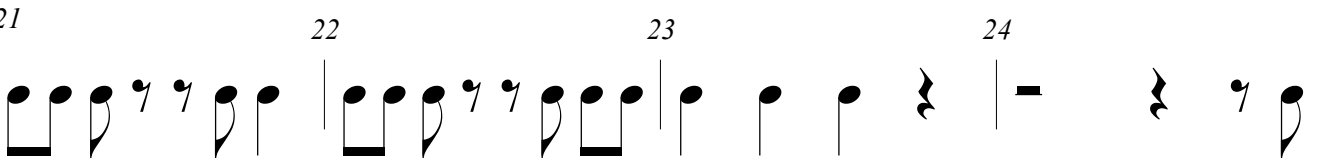
**1**  $\frac{4}{4}$  

**2** 

**3** 

**4** 

**5** 

**6** 

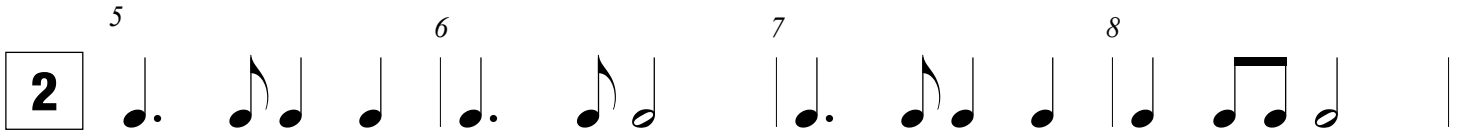
**7** 

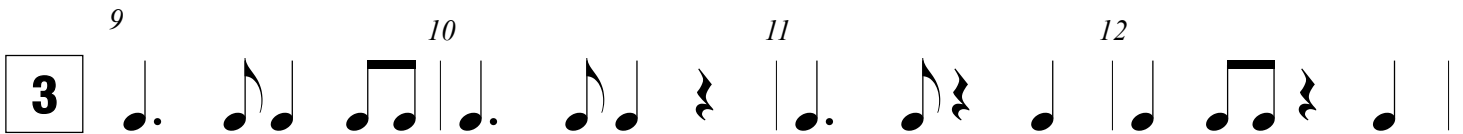
**8** 

# LEVEL 18

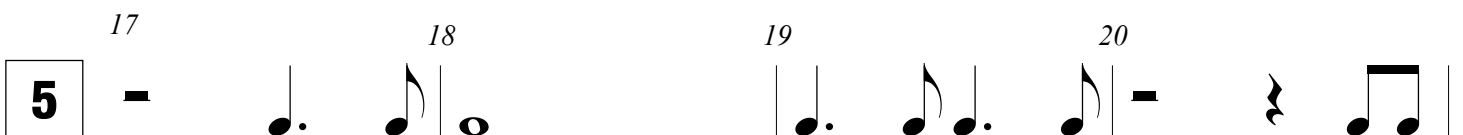
Dotted Quarter Eighth

**1**  $\frac{4}{4}$  


**2** 

**3** 

**4** 

**5** 

**6** 

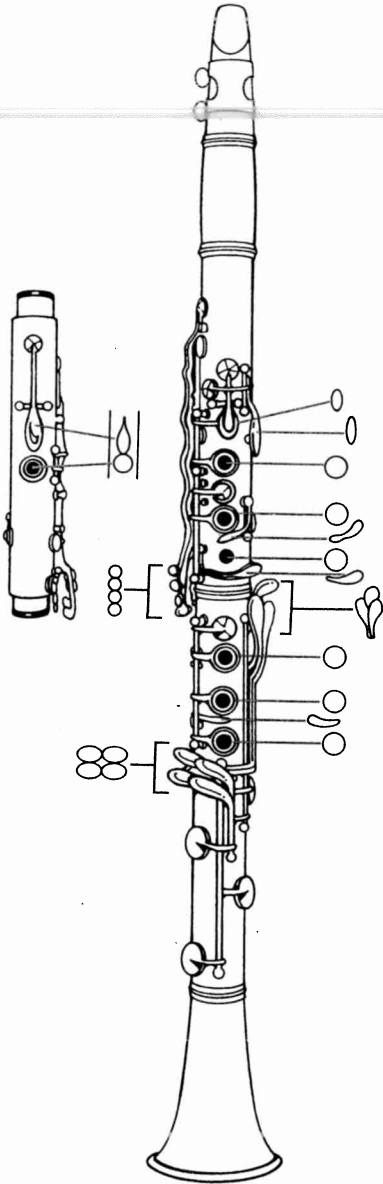
**7** 

**8** 

# B $\flat$ Clarinet Fingering Chart

- = open
- = pressed down

When more than one fingering is shown, the first is the most common used. The additional fingerings, known as **alternate fingerings**, are used in certain situations to allow for better technique.



E F $\flat$	E $\sharp$ F	F $\sharp$ G $\flat$	G	G $\sharp$ A $\flat$

A	A $\sharp$ B $\flat$	B C $\flat$	B $\sharp$ C	C $\sharp$ D $\flat$	D	D $\sharp$ E $\flat$

E F $\flat$	E $\sharp$ F	F $\sharp$ G $\flat$	G	G $\sharp$ A $\flat$	A

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

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