

# FOR TENOR SAXOPHONES ONLY

**TREBLE CLEF**



**TIME SIGNATURE**



**WHOLE NOTE**



**WHOLE REST**



Ledger Line

Measures

Staff

Bar Lines

$\frac{4}{4}$  = 4 counts in each measure

A whole note gets 4 counts in  $\frac{4}{4}$  time.

A whole rest gets 4 counts in  $\frac{4}{4}$  time.

## 1 BUSY BEE

○ = open  
● = pressed down

▶ A double bar line marks the end of the music. ↑

## 2 THE "A" TRAIN

## 3 DOUBLE TROUBLE

▶ Use plenty of air.

## 4 G WHIZ

## 5 SENSATIONAL SAXOPHONES

▶ Are you playing with a good embouchure and hand position?

## 6 SAX FIFTH AVENUE

## 7 TREMENDOUS TENORS

▶ How is your posture?

# FOR WOODWINDS ONLY

**TREBLE CLEF**



**TIME SIGNATURE**



**WHOLE NOTE**



**WHOLE REST**



4/4 = 4 counts in each measure

Ledger Line

Measures

Staff

Bar-Lines

A whole note gets 4 counts in 4/4 time.

A whole rest gets 4 counts in 4/4 time.

## 1 THE FIRST NOTE

○ = open  
● = pressed down

▶ A double bar line marks the end of the music.

## 2 THE SECOND NOTE

## 3 TEA FOR TWO

▶ Use plenty of air.

## 4 THE THIRD NOTE

## 5 THREE OF A KIND

▶ Are you playing with a good embouchure and hand position?

## 6 THREE'S COMPANY

## 7 WOODWIND WHIRLWIND

▶ How is your posture?

# FOR THE FULL BAND

**TREBLE CLEF**



**TIME SIGNATURE**



**WHOLE NOTE**



**WHOLE REST**



Ledger Line

Measures

Staff

Bar Lines

$\frac{4}{4}$  = 4 counts in each measure

A whole note gets 4 counts in  $\frac{4}{4}$  time.

A whole rest gets 4 counts in  $\frac{4}{4}$  time.

## 1 TIME FOR BAND

○ = open  
● = pressed down

▶ A double bar line marks the end of the music.

## 2 THE FUN CONTINUES

## 3 WHOLE LOTTA COUNTING

▶ Write in the counting and clap the rhythm before you play.

## 4 FOUR SCORE Page 39

▶ When you see a page number followed by an arrow, *Excellerate* to the page indicated for additional studies.

## 5 MIX 'EM UP

## 6 MELTING POT

## 7 BAND ON PARADE

▶ Lines with a medal are *Achievement Lines*. The chart on page 47 can be used to record your progress.

HALF NOTE



HALF REST

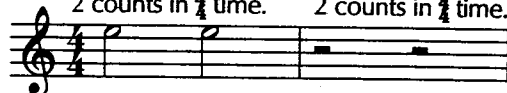


BREATH MARK



Each half note gets  
2 counts in  $\frac{4}{4}$  time.

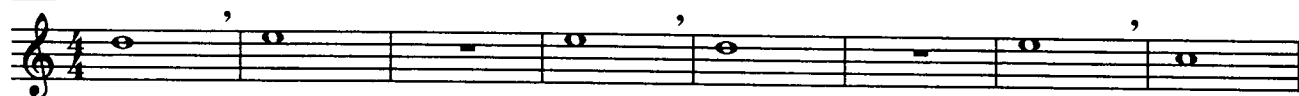
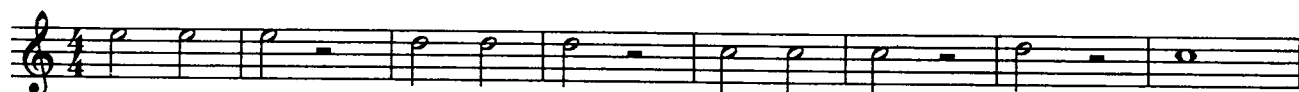
Each half rest gets  
2 counts in  $\frac{4}{4}$  time.




Take a breath.

**8** A BREATH OF FRESH AIR

► Be sure to take a full breath of air.

**9** SIDE BY SIDE**10** TWO BY TWO**11** HALF THE PRICE

► Write in the counting and clap the rhythm before you play.

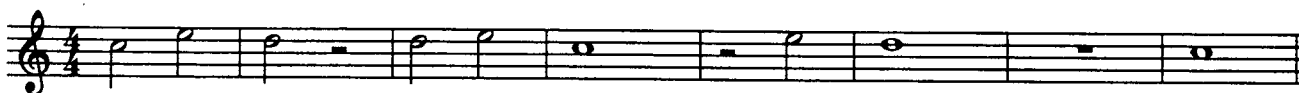
**12** CARDIFF BY THE SEAPage 39 

Welsh Folk Song

**13** TWO FOR THE SHOW - Duet

A.

B.

**14** GO FOR EXCELLENCE!

QUARTER NOTE



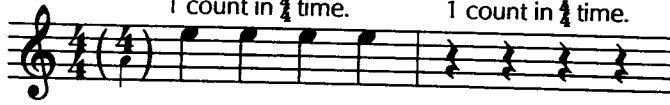
QUARTER REST



PHRASE

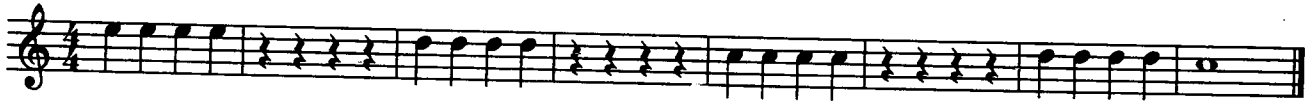
Each quarter note gets 1 count in  $\frac{4}{4}$  time.

Each quarter rest gets 1 count in  $\frac{4}{4}$  time.



A phrase is a musical thought or sentence. Phrases are usually four or eight measures long.

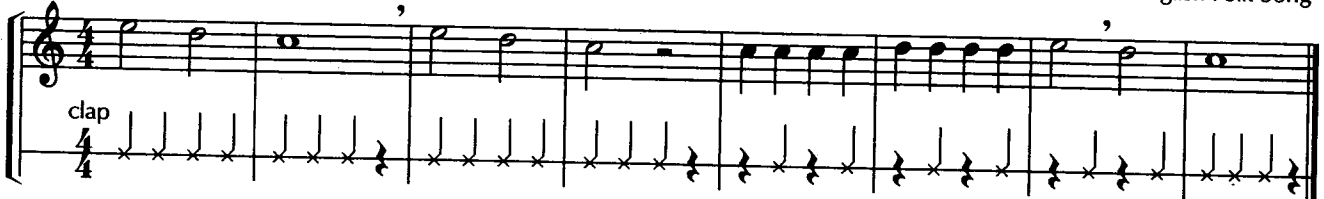
**15 A QUARTER'S WORTH**



► Write in the counting and clap the rhythm before you play.

**16 HOT CROSS BUNS**

English Folk Song



**17 AU CLAIRE DE LA LUNE**



French Folk Song



► Draw in a breath mark at the end of each phrase.

**18 DOWN BY THE STATION**

Traditional

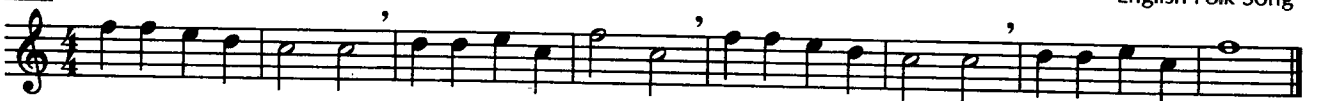


**19 EASY STREET**



**20 COUNTRY WALK**

English Folk Song



**21 GETTIN' IT TOGETHER**



**22 FOR TENOR SAXOPHONES ONLY**



**REPEAT SIGN**



Repeat from the beginning.

**COMMON TIME**



$C = \frac{4}{4}$   
Common time means the same as  $\frac{4}{4}$  time.

**FERMATA**



Hold the note or rest longer than its usual value.

**SOLO**

One person plays.

**SOLI**

Whole section plays.

**TUTTI**

Everyone plays.

**23 MERRILY WE ROLL ALONG**



Page 39

Traditional



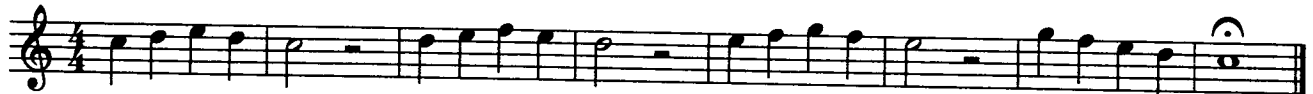
► Write in the note names before you play.

**24 LIGHTLY ROW - Duet**

Traditional



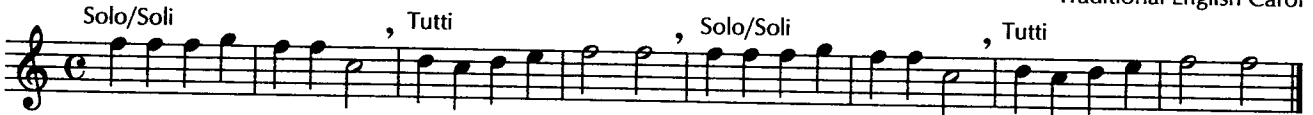
**25 ONE STEP AT A TIME**



► Write in the counting and clap the rhythm before you play.

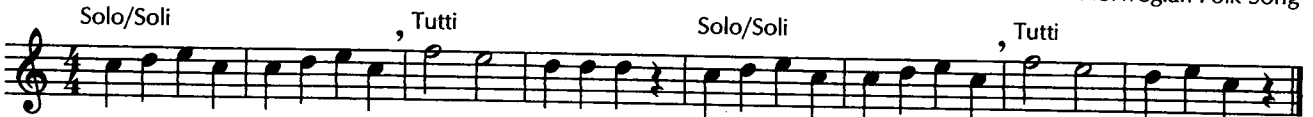
**26 GOOD KING WENCESLAS**

Traditional English Carol



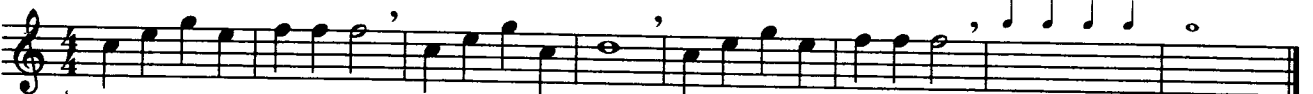
**27 SONG OF THE FJORDS**

Norwegian Folk Song



**28** \_\_\_\_\_

Composer \_\_\_\_\_ your name



► Fill in the rest of the measures using the given rhythms and any notes you know. Title and play your composition.

**29 GO FOR EXCELLENCE!**



**TIE**

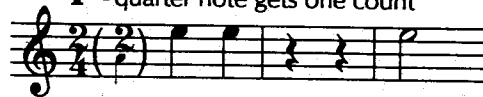


A tie is a curved line that connects two notes of the same pitch. Tied notes are played as one unbroken note.

**TIME SIGNATURE**



$\frac{2}{4}$  = 2 counts in each measure  
 $\frac{2}{4}$  = quarter note gets one count



**30 WARM-UP**

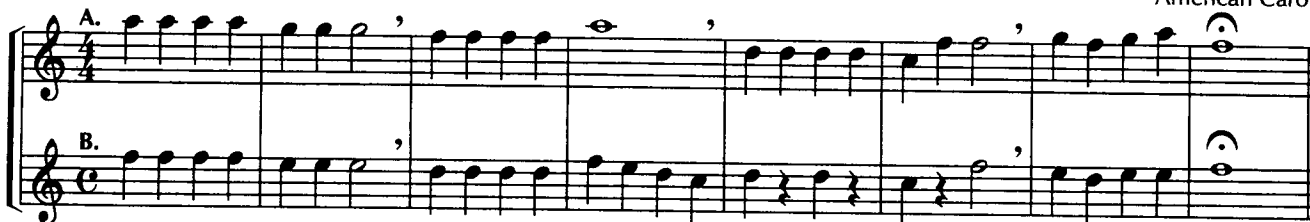


**31 TIED AND TRUE**



**32 JOLLY OLD ST. NICHOLAS - Duet**

American Carol



**33 AMIGOS**

Mexican Folk Song



► Write in the counting and clap the rhythm before you play.

**34 FARM OUT**

Traditional

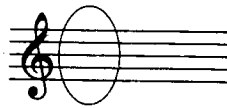


**35 FOR TENOR SAXOPHONES ONLY**



► Keep your fingers close to the keys.

# KEY SIGNATURE



Key signatures change certain notes throughout a piece of music. This is the key signature you've been playing in so far.

## 36 MARK TIME



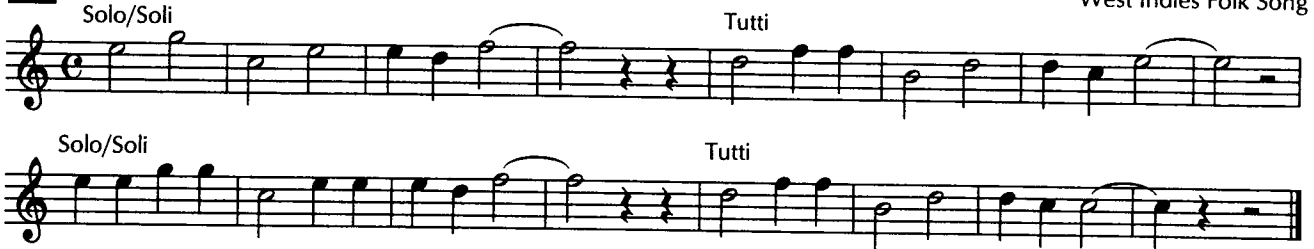
## 37 SWEETLY SINGS THE DONKEY - Round

Traditional



## 38 MARY ANN

West Indies Folk Song



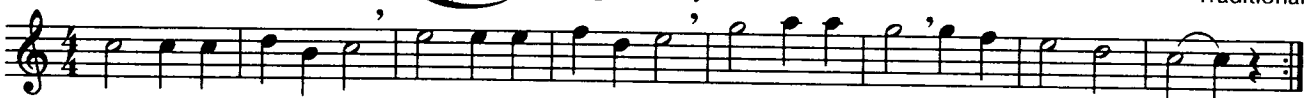
► Write in the note names before you play.

## 39 CRUSADER'S MARCH



Page 39

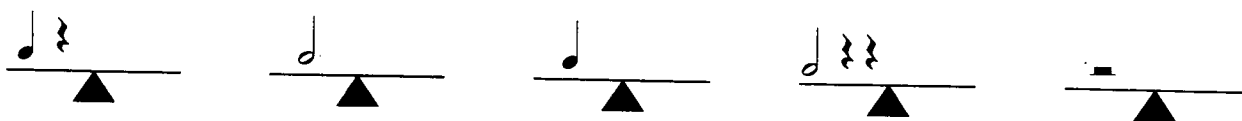
Traditional



► Write in the counting and clap the rhythm before you play.

## 40 BALANCE THE SCALES

Draw one note or one rest to balance each scale.



## 41 GO FOR EXCELLENCE!





**BALANCE BUILDER**

1 Tonic 2 3 Subdominant 4 5 Dominant 6 7 Tonic

**JINGLE BELLS**

Band Arrangement

J. S. Pierpont (1822 - 1893)  
arr. Chuck Elledge (b. 1961)

**42 SCHOOL SONG**

Solo/Soli

, Tutti

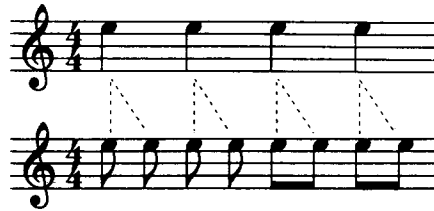
Solo/Soli

, Tutti

**43 FOR TENOR SAXOPHONES ONLY**



## EIGHTH NOTES



Two eighth notes are as long as a quarter note.



$\frac{1}{2} + \frac{1}{2} = 1$  count

Each eighth note gets  $\frac{1}{2}$  count in  $\frac{2}{4}$  and  $\frac{4}{4}$  time.

## 44 WARM-UP



## 45 EIGHTH NOTE ENCOUNTER



► Write in the counting for the top line before you play.

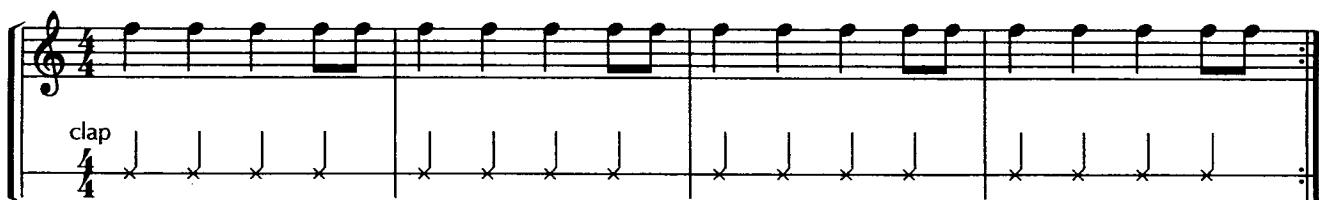
## 46 JIM ALONG JOSIE



American Folk Song



## 47 EIGHTH NOTE EXPLORER



► Write in the counting for the top line before you play.

## 48 GO TELL BILL

Gioacchino Rossini (1792 - 1868)



## 49 GO FOR EXCELLENCE!



**50** EIGHTH NOTE EXPRESS

clap

► Write in the counting for the top line before you play.

**51** SKIP IT, LOU

American Folk Song

Solo/Soli Tutti

Solo/Soli Tutti

**52** EIGHTH NOTE EXPERT

clap

► Write in the counting for the top line before you play.

**53** MEXICAN MOUNTAIN SONG

Mexican Folk Song

**54** BAFFLING BAR LINES

► Write in the counting and draw in the bar lines before you play.

**55** FOR TENOR SAXOPHONES ONLY

**SLUR**



A curved line that connects two or more notes of different pitches.

**PICK-UP NOTE**



A note that comes before the first full measure of a piece of music.

**56 WARM-UP**



► Tongue only the first note of each slur.

**57 THEME FROM "SYMPHONY NO. 1"**



Johannes Brahms (1833 - 1897)



**58 ERIE CANAL CAPERS**

American Work Song



**59 LAUGHING SONG - Round**

Page 39

Traditional



**60 STAR SEARCH**

Wolfgang Amadeus Mozart (1756 - 1791)



► Draw in the missing notes for "Twinkle, Twinkle, Little Star" before you play.

**61 GO FOR EXCELLENCE!**



**FLAT**



A flat (b) lowers the pitch of a note one half step. It remains in effect for the entire measure.

**KEY SIGNATURE**



This key signature means play all B's as B flats.

**62 CLIMBING STAIRS**

B flat (Bb)



**63 BINGO** 

American Folk Song



**64 THERE'S MUSIC IN THE AIR**

George F. Root (1820 - 1895)



**65 THERE'S THE SAME MUSIC IN THE AIR**

George F. Root (1820 - 1895)



► Circle the note changed by the key signature.

**66 SCALE SKILL**



**67 FOR TENOR SAXOPHONES ONLY** 



**DOTTED  
HALF NOTE**



A dot after a note adds half the value of the note.

$$\begin{aligned} \text{♩} + \cdot &= \text{♩} + \text{♩} = \text{♩} \\ 2 + 1 &= 2 + 1 = 3 \text{ counts} \end{aligned}$$

**TIME SIGNATURE**



$\frac{3}{4}$  = 3 counts in each measure  
 $\frac{3}{4}$  = quarter note gets 1 count



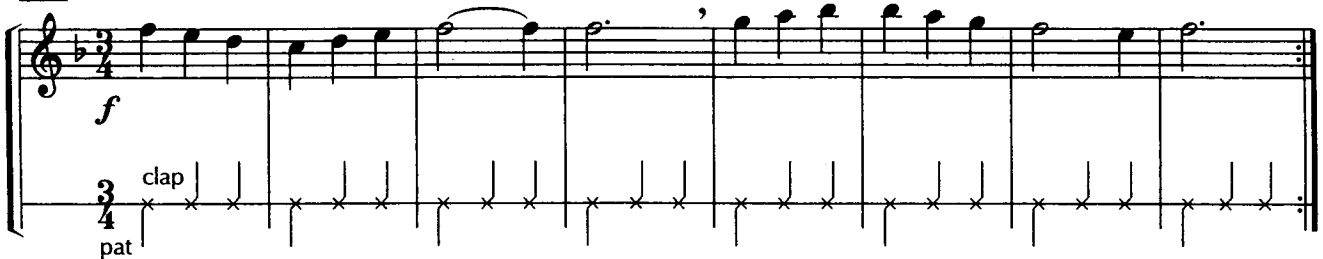
**DYNAMICS**

*forte (f)* - loud  
*piano (p)* - soft

**68 WARM-UP**



**69 CHANNEL THREE**

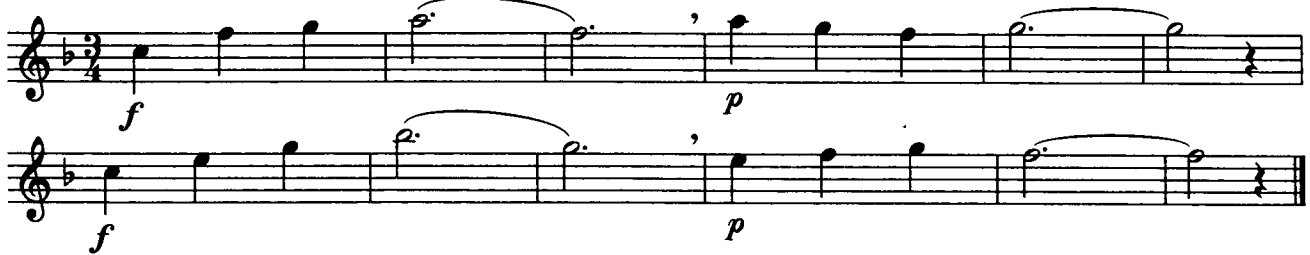


► Write in the counting for the top line before you play.

**70 DOWN IN THE VALLEY**



American Mountain Song



**71 BROTHER MARTIN - Round**

Page 40

Latin American Folk Song



**72 THE LITTLE FISH**

Australian Folk Song



► Draw in a breath mark at the end of each phrase.

**73 GO FOR EXCELLENCE!**



Czech Folk Song

"When Love Is Kind"



# NATURAL



A natural sign cancels a flat or a sharp. It remains in effect for the entire measure.

## 74 WARM-UP

B flat (B $\flat$ )

## 75 OLD BLUE

Traditional

Solo/Soli Tutti

## 76 THIRD TIME AROUND

► Circle the notes changed by the key signature.

## 77 LULLABY - Duet

Traditional

A. *p*

B. *p*

## 78 MINUTEMAN MARCH



Robert Frost (b. 1942)

## 79 FOR TENOR SAXOPHONES ONLY

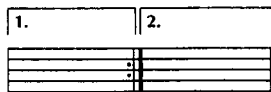


**ACCENT**



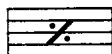
Attack the note louder.

**1st and 2nd ENDINGS**



Play the first ending the first time through. Then, repeat the music, skip the first ending, and play the second ending.

**ONE-MEASURE REPEAT SIGN**



Repeat the previous measure.

**80 MEXICAN HAT DANCE**

Mexican Folk Song

Musical score for Mexican Hat Dance in 3/4 time. The melody is on a treble clef staff, and the accompaniment is on a bass clef staff with a 'clap' label. Dynamics include *f* and *p*. The piece features first and second endings. Accents (>) are placed over several notes in the melody.

**81 FRÈRE JACQUES - Round**

French Folk Song

Musical score for Frère Jacques in common time. The melody is on a treble clef staff. Dynamics include *f*. The piece features four first endings, each marked with a repeat sign and an accent (>).

**82 MORNING MOOD**



Edvard Grieg (1843 - 1907)

Musical score for Morning Mood in 3/4 time. The melody is on a treble clef staff. Dynamics include *p*. The piece features a slur over a group of notes and a tie between two notes.

**83 MING COURT**

Chinese Folk Song

Musical score for Ming Court in 2/4 time. The melody is on a treble clef staff. Dynamics include *p*. The piece features a slur over a group of notes and a tie between two notes.

► Write an S under each slur and a T under the tie before you play.

**84 GO FOR EXCELLENCE!**



Musical score for Go for Excellence! in 4/4 time. The melody is on a treble clef staff. Dynamics include *f*. The piece features a slur over a group of notes and a tie between two notes.



# SAWMILL CREEK

Solo with Piano Accompaniment

Bruce Pearson (b. 1942)

Tenor Saxophone

Piano

1 2 3 4 5 6

*p* *f* *p*

▶ Go back to the first repeat sign. ↗

7 8 9 10 11 12

*f* *f*

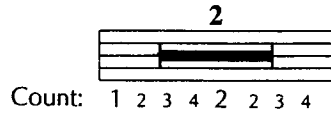
13 14 15 16 17 18 19

*f*

20 21 22 23 24 25

*f*

# LONG REST



Rest the number of measures indicated.

## MONTEGO BAY

Band Arrangement

Calypso-Song  
arr. Chuck Elledge (b. 1961)

## REGAL MARCH

Band Arrangement

Bruce Pearson (b. 1942)  
arr. Chuck Elledge (b. 1961)

**85 WARM-UP**

Musical notation for exercise 85. It includes two chord diagrams: A (x02023) and G (x02320). The main melody is in 3/4 time, starting with a forte (*f*) dynamic and featuring accents over several notes.

**86 FULL OF HOT AIR**

Musical notation for exercise 86, a single melodic line in 4/4 time. It features alternating dynamics of forte (*f*) and piano (*p*).

**87 DANZA GIOVANNI!**



Italian Folk Song

Musical notation for exercise 87, an Italian folk song. It includes chord diagrams for B (x24232) and C (x32311). The melody is in 2/4 time, starting with a forte (*f*) dynamic and featuring accents.

**88 C MAJOR SCALE SKILL (Concert B $\flat$  Major)**

Musical notation for exercise 88, a C major scale skill exercise. The first line shows the scale in 4/4 time starting with a forte (*f*) dynamic. The second line is divided into 'Arpeggio' and 'Chords' sections.

**89 THE MAN ON THE FLYING TRAPEZE**

George Leybourne (1842 - 1884)

Musical notation for exercise 89, a melody in 3/4 time starting with a forte (*f*) dynamic. It includes first and second endings and a repeat sign.

► Go back to the first repeat sign. —↑

**90**

\_\_\_\_\_

Composer \_\_\_\_\_ your name

Musical notation for exercise 90, showing a rhythmic pattern in 3/4 time for completion.

► Using the given rhythms, draw in notes to complete the melody. Title and play your composition.

**91 FOR TENOR SAXOPHONES ONLY**



Musical notation for exercise 91, a melodic line in 2/4 time starting with a forte (*f*) dynamic.



**DA CAPO AL FINE (D. C. AL FINE)**

Go back to the beginning and play until the *Fine*.

**99 WARM-UP**

**100 IN THE POCKET**

**101 POCKET CHANGE**

**102 STRICTLY BUSINESS**

**103 SMOOTH SAILING**

**104 ROSES FROM THE SOUTH**



Johann Strauss, Jr. (1825 - 1899)

**105 THEME FROM "HANSEL AND GRETEL"**

Engelbert Humperdinck (1854 - 1921)

**106 FOR TENOR SAXOPHONES ONLY**



► \*Use the alternate F# fingering.

**107** THAT'S A WRAP Page 40 

Musical notation for 'That's a Wrap'. It features a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody starts with a whole note E4, followed by a series of eighth and quarter notes. A dynamic marking of *f* (forte) is present. An 'E' chord symbol is shown above the first few notes. The piece ends with a double bar line.

**108** POLLY WOLLY DOODLE American Folk Song

Musical notation for 'Polly Wolly Doodle'. It features a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody is in 2/4 time. It includes dynamic markings of *f* (forte) and 'clap' and 'foot stomp' instructions. The piece has two first endings, labeled '1.' and '2.', leading to a final double bar line.

**109** VOLGA BOAT SONG Russian Folk Song

Musical notation for 'Volga Boat Song'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes. A dynamic marking of *f* (forte) is present. The piece ends with a double bar line.

**110** \_\_\_\_\_ Composer \_\_\_\_\_ your name

Musical notation for 'Hand Clappers' and 'Knee Slappers'. It features a 4/4 time signature. The 'Hand Clappers' part has a dynamic marking of *f* (forte) and a *p* (piano) marking. The 'Knee Slappers' part has a dynamic marking of *f* (forte). The notation includes rests and rhythmic patterns for clapping and slapping.

▶ Compose a duet (accompaniment) part for Knee Slappers. The first measure has been completed for you. Title and perform your composition.

**111** GO FOR EXCELLENCE!  Tielman Susato (1500? - 1561?)

Musical notation for 'Ronde'. It features a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody is in 2/4 time. It includes dynamic markings of *f* (forte) and *p* (piano). The piece is titled '"Ronde"' and ends with a double bar line.

**SINGLE EIGHTH NOTE**



A single eighth note is half as long as a quarter note.

$$\text{♪} = 1/2 \text{ count}$$

**DOTTED QUARTER NOTE**



A dot after a note adds half the value of the note.

$$\begin{aligned} \text{♪} + \text{.} &= \text{♪} + \text{♪} = \text{♪} \\ 1 + 1/2 &= 1 + 1/2 = 1 \frac{1}{2} \text{ counts} \end{aligned}$$

**112 WARM-UP - Band Arrangement**

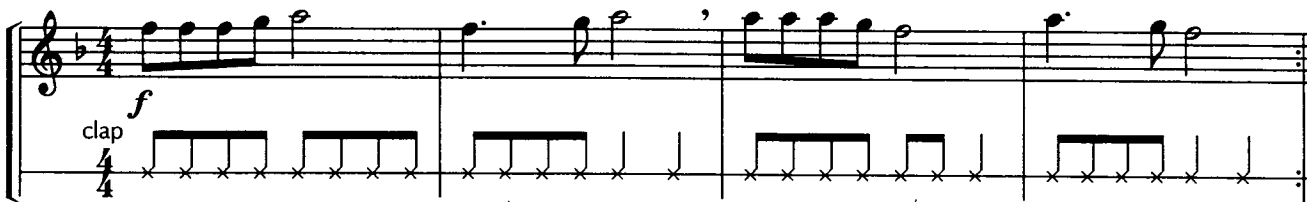


**113 SHORT CUT**



► Write in the counting for the top line before you play.

**114 SPOT THE DOTS** Page 40



► Feel the pulse of three eighth notes during each dotted quarter note.

**115 ALL THROUGH THE NIGHT**

Welsh Folk Song



**116 ALOUETTE**

French-Canadian Folk Song  
*Fine*



**117 FOR TENOR SAXOPHONES ONLY**



**118** JUST A LITTLE OFF THE TOP

Musical score for 'Just a Little Off the Top'. It consists of two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 4/4. A chord symbol 'D' is written above the first measure. The music starts with a forte (*f*) dynamic. The second staff continues the melody with a 'D' chord symbol above the fourth measure. The piece concludes with a double bar line.

**119** TOP DRAWER - Duet

Musical score for 'Top Drawer - Duet'. It features two staves, A and B, in a 4/4 time signature with a key signature of one flat. Both staves begin with a forte (*f*) dynamic. Staff A has a treble clef and contains a melody with a few rests. Staff B has a treble clef and contains a more active melody. The piece ends with a double bar line.

**120** HOME ON THE RANGE Page 40 

Daniel E. Kelley (1843 - 1905)

Musical score for 'Home on the Range'. It consists of two staves in a 3/4 time signature with a key signature of one flat. The music starts with a forte (*f*) dynamic, then moves to a piano (*p*) dynamic in the middle, and returns to forte (*f*) at the end. The piece concludes with a double bar line.

▶ Circle the notes changed by the key signature.

**121** THE CONQUERING HERO - Duet

George Frideric Handel (1685 - 1759)

Musical score for 'The Conquering Hero - Duet'. It features two staves, A and B, in a 4/4 time signature with a key signature of one flat. Both staves begin with a forte (*f*) dynamic. Staff A has a treble clef and contains a melody with many sixteenth notes. Staff B has a treble clef and contains a more active melody with many sixteenth notes. The piece ends with a double bar line.

**122** GO FOR EXCELLENCE!

Musical score for 'Go for Excellence!'. It consists of one staff in a 3/4 time signature with a key signature of one flat. The music starts with a forte (*f*) dynamic. The piece concludes with a double bar line.



**TEMPOS**

**Andante** - moderately slow  
**Moderato** - moderate speed  
**Allegro** - quick and lively

**DYNAMICS**

*mezzo forte (mf)* - medium loud  
*mezzo piano (mp)* - medium soft

**123 WARM-UP - Band Arrangement**

Andante

**124 HIGH WINDS AHEAD**

Andante

**125 LOOK BEFORE YOU LEAP**

Moderato

**126 F MAJOR SCALE SKILL (Concert E♭ Major)**



Allegro  

Arpeggio  

Chords

**127 VARIATIONS ON A THEME BY MOZART**

Wolfgang Amadeus Mozart (1756 - 1791)

Moderato  
 Theme (main melody)  

Variation 1 (time signature changes)  

Variation 2 (rhythm changes)  

Variation 3 (melody changes)

**128 FOR TENOR SAXOPHONES ONLY**

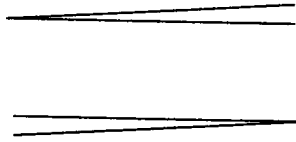


Andante  

alternate

► \*Use the alternate C fingering when moving from B to C or C to B.  
 PW21XB

# DYNAMICS



*crescendo* - Gradually play louder.

*decrescendo* - Gradually play softer.

## 129 SLIPPERY SLURS

Andante

Musical notation for exercise 129, featuring a single staff with a treble clef and a 4/4 time signature. The piece is marked 'Andante' and begins with a dynamic of *f*. The melody consists of a series of eighth notes, each with a slur above it, creating a smooth, flowing line.

## 130 WALTZ STREET

Moderato

Musical notation for exercise 130, featuring a single staff with a treble clef and a 3/4 time signature. The piece is marked 'Moderato' and begins with a dynamic of *mf*. The melody consists of eighth notes with slurs, characteristic of a waltz.

## 131 THEME FROM "SYMPHONY NO. 9"



Ludwig van Beethoven (1770 - 1827)

Moderato

Musical notation for exercise 131, consisting of two staves with a treble clef and a common time signature. The piece is marked 'Moderato'. The first staff begins with a dynamic of *p*, followed by a crescendo to *mf*, then a decrescendo back to *p*, and another crescendo to *mf*. The second staff begins with a dynamic of *mf* and ends with a dynamic of *f*.

## 132 READY OR NOT

Andante

Musical notation for exercise 132, featuring a single staff with a treble clef and a 4/4 time signature. The piece is marked 'Andante' and begins with a dynamic of *f*. The melody consists of eighth notes with slurs.

## 133 ACH! DU LIEBER AUGUSTINE

German Folk Song

Allegro

Musical notation for exercise 133, consisting of two staves with a treble clef and a 3/4 time signature. The piece is marked 'Allegro'. The first staff begins with a dynamic of *f*, followed by a decrescendo to *mf*, and then a further decrescendo to *p*. The second staff begins with a dynamic of *f* and ends with a dynamic of *p*.

## 134 GO FOR EXCELLENCE!



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Moderato

Musical notation for exercise 134, featuring a single staff with a treble clef and a 2/4 time signature. The piece is marked 'Moderato'. The melody consists of eighth notes with slurs. The dynamic starts at *mp*, increases to *f*, and then decreases back to *mp*.

▶ Play using each of the following articulations: A. B. C.

# BALANCE BUILDER

1 Tonic 2 3 Subdominant 4 5 Dominant 6 7 Tonic

Musical notation for the Balance Builder exercise, showing a sequence of notes on a staff with measure numbers 1 through 7. The notes are: 1 (G4), 2 (A4), 3 (B4), 4 (C5), 5 (B4), 6 (A4), 7 (G4). Above the notes are labels: 'Tonic' above 1, 'Subdominant' above 3, 'Dominant' above 5, and 'Tonic' above 7. Measure numbers 1 through 7 are written above the notes.

# TRUMPET VOLUNTARY

Band Arrangement

Jeremiah Clarke (1674? - 1707)  
arr. Bruce Pearson (b. 1942)

1 Moderato *f* 2 3 4 5 6

Musical notation for the first six measures of the Trumpet Voluntary. The tempo is marked 'Moderato' and the dynamic is 'f'. Measure numbers 1 through 6 are written above the notes. Measure 5 has a circled number '5' above it.

7 8 9 10 11 12

Musical notation for measures 7 through 12 of the Trumpet Voluntary. Measure numbers 7 through 12 are written above the notes.

13 *p* 14 15 16 17 18 *mf* *mp*

Musical notation for measures 13 through 18 of the Trumpet Voluntary. The dynamic starts at 'p' and changes to 'mf' and then 'mp'. Measure numbers 13 through 18 are written above the notes.

19 20 21 22 23 24 *f*

Musical notation for measures 19 through 24 of the Trumpet Voluntary. The dynamic is 'f'. Measure numbers 19 through 24 are written above the notes.

25 26 27 28 29 30 *mp* *f*

Musical notation for measures 25 through 30 of the Trumpet Voluntary. The dynamic changes from 'mp' to 'f'. Measure numbers 25 through 30 are written above the notes.

31 32 33 34 35 36

Musical notation for measures 31 through 36 of the Trumpet Voluntary. Measure numbers 31 through 36 are written above the notes.

37 *mf* 38 39 40 41 *mp* *f*

Musical notation for measures 37 through 41 of the Trumpet Voluntary. The dynamic changes from 'mf' to 'mp' and then 'f'. Measure numbers 37 through 41 are written above the notes.

42 43 44 45 46

Musical notation for measures 42 through 46 of the Trumpet Voluntary. Measure numbers 42 through 46 are written above the notes.

**TEMPO**

*Ritardando (ritard. or rit.)* - Gradually slow the tempo.

**135 SAKURA - Duet**

Japanese Folk Song

Andante

Musical score for Sakura Duet, featuring two parts (A and B) in 4/4 time. The score is written for two staves. Part A starts with a mezzo-forte (mp) dynamic. Part B also starts with mp. The score includes dynamic markings of mezzo-forte (mf) and piano (p), as well as a ritardando (rit.) marking towards the end. Breath marks are indicated by curved lines above the notes.

▶ Draw in a breath mark at the end of each phrase.

**136 GRANDFATHER'S WHISKERS**



American Folk Song

Musical score for Grandfather's Whiskers, in 2/4 time with a key signature of one sharp (F#). The tempo is Moderato. The score starts with a mezzo-forte (mf) dynamic. It includes first and second endings, with a 'Hey!' instruction at the end of the second ending.

**137 TWINKLE VARIATION**

Wolfgang Amadeus Mozart (1756 - 1791)

Musical score for Twinkle Variation, in 4/4 time. The first line is labeled 'Theme' and starts with a mezzo-forte (mf) dynamic. The second line is labeled 'Variation' and is left blank for the student to compose. Below the variation line, there is a line for the composer's name: 'Composer \_\_\_\_\_ your name'.

▶ Compose a variation on "Twinkle, Twinkle, Little Star."

138 PARTNER SONGS - Duet

American Spirituals

Andante

"Swing Low, Sweet Chariot"

Musical notation for two staves. The top staff is for "Swing Low, Sweet Chariot" and the bottom staff is for "All Night, All Day". Both are in 4/4 time. The first part is marked *p* (piano) and the second part is marked *mf* (mezzo-forte).

First and second endings for the previous piece. The first ending is marked *p* and the second ending is also marked *p*. The notation includes repeat signs and first/second ending indicators.

139 MANHATTAN BEACH MARCH



John Philip Sousa (1854 - 1932)

Allegro

Introduction

Theme

Musical notation for the introduction and theme of "Manhattan Beach March". It is in 2/4 time and marked *f* (forte). The introduction is followed by the theme, which includes first and second endings.

► \*Use the alternate F# fingering.

140 DYNAMIC DECISION

Write in the following dynamics from softest to loudest: *mezzo forte* *piano* *forte* *mezzo piano*

A diagram for a dynamic decision exercise. It shows a horizontal line with an arrow pointing from left to right. The word "softest" is written at the left end and "loudest" is written at the right end. There are four blank lines above the arrow for writing the dynamics.

141 FOR TENOR SAXOPHONES ONLY



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A diagram showing the alternate fingering for F sharp on a tenor saxophone. It includes a treble clef, a sharp sign, and a diagram of the keys with dots indicating finger placement. The word "alternate" is written below.

Musical notation for tenor saxophone, marked *Moderato* and *p* (piano). The notation includes a treble clef, a sharp sign, and a key signature change to one sharp.

► \* Use the alternate F# fingering when moving from F $\natural$  to F# or F# to F $\natural$ .

**TEMPO**

Largo - slow

**142 "LARGO" FROM THE NEW WORLD SYMPHONY**



Antonin Dvořák (1841 - 1904)

**Largo**

C

**143 JUST FINE**



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**Moderato**

▶ \*Use the alternate F# fingering.

**144 CHORALE - Duet**

Lowell Mason (1792 - 1872)

**Largo**

A.

B.

**145 TEMPO TIME**

Write in the following tempos from slowest to fastest: **Andante Allegro Moderato Largo**

slowest ← \_\_\_\_\_ → fastest

**146 GO FOR EXCELLENCE!**



**Allegro**

**147** RICOCHET ROCK

Chuck Elledge (b. 1961)

*Allegro*

Musical score for Ricochet Rock, featuring a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The piece is marked *f* (forte) and *Allegro*. The score consists of two systems of music. The first system has a dynamic marking of *f* and a 'clap' instruction. The second system continues the melody and includes a repeat sign at the end.

**148** LOCH LOMOND



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Scottish Folk Song

*Moderato*

Musical score for Loch Lomond, featuring a treble clef, key signature of one flat (Bb), and a 6/8 time signature. The piece is marked *mp* (mezzo-piano) and *Moderato*. The score consists of two systems of music. The first system has a dynamic marking of *mp* and a crescendo leading to *f* (forte). The second system continues the melody and includes a dynamic marking of *mp*.

**149** SHALOM, CHAVERIM

Hebrew Folk Song

*Andante*

Musical score for Shalom, Chaverim, featuring a treble clef, key signature of one flat (Bb), and a 4/4 time signature. The piece is marked *p* (piano) and *Andante*. The score consists of two systems of music. The first system has a dynamic marking of *p*. The second system includes first and second endings.

▶ Draw in a breath mark at the end of each phrase.

**150**

Composer \_\_\_\_\_ your name \_\_\_\_\_

Musical score for exercise 150, featuring a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The score consists of a single system of music with a melodic line.

▶ Compose an ending for this melody. Title and play your composition.

**151** FOR TENOR SAXOPHONES ONLY



*Moderato*

Musical score for exercise 151, featuring a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The piece is marked *mf* (mezzo-forte) and *Moderato*. The score consists of a single system of music with a melodic line.

▶ \*Be sure to use the alternate C fingering.

**152 GRANDFATHER'S CLOCK**

Henry C. Work (1832 - 1884)

Moderato

*mf*

*Fine*

*D.C. al Fine*

The musical score for 'Grandfather's Clock' is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of two staves. The first staff begins with a dynamic marking of *mf* and ends with a repeat sign and a *Fine* marking. The second staff begins with a *D.C. al Fine* marking and concludes the piece.

▶ Circle the notes changed by the key signature.

**153 KUM BA YAH**

African Folk Song

Largo

*p*

The musical score for 'Kum Ba Yah' is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of two staves. The first staff begins with a dynamic marking of *p*. The music features a slow tempo and includes several measures with tied notes and rests.

**154 GRANT US PEACE - Round** Page 41 

German Canon

Andante

*mp*

1.

2.

3.

The musical score for 'Grant Us Peace - Round' is written in treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. It consists of three staves, each representing a different part of the round. The first staff begins with a dynamic marking of *mp*. The music is in a slow tempo and features a variety of note values and rests.

**155 GO FOR EXCELLENCE!**

Moderato

*mf*

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

The musical score for 'Go for Excellence!' is written in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It consists of two staves. The first staff begins with a dynamic marking of *mf*. The second staff features a series of dynamic markings: *p*, *mf*, *p*, *mf*, *p*, *f*, and *mp*, with arrows indicating the direction of the dynamic changes.



# MUSETTE

Solo with Piano Accompaniment

Johann Sebastian Bach  
(1685 - 1750)

1 **Allegro** 2 3 4

Tenor Saxophone

Piano

**Allegro**  
*f*

5 6 7 8 9

*mf* *f*<sub>2</sub>

*mf* *f*

3

9 10 11 12

*mf* *f*

*mf* *f*

13 14 15 16

*mf*<sub>4</sub> *f*

*mf* 4 1

17 18 19 20

Musical score for measures 17-20. Treble clef has whole rests. Middle staff has eighth-note patterns with fingerings 5 and 2. Bass staff has a steady eighth-note accompaniment.

21 22 23 24

Musical score for measures 21-24. Treble clef has whole rests. Middle staff has eighth-note patterns with fingerings 5 and 3, and a forte (*f*) dynamic. Bass staff has a steady eighth-note accompaniment.

25 26 27 28

Musical score for measures 25-28. Treble clef has eighth-note patterns with fingerings 4 and 5, and dynamics *p* and *mp*. Middle staff has a sustained chord with dynamics *p* and *mp*. Bass staff has a steady eighth-note accompaniment.

29 30 31 32 33

Musical score for measures 29-33. Treble clef has eighth-note patterns with dynamics *mf* and *f*, and first/second endings. Middle staff has a sustained chord with dynamics *mf* and *f*. Bass staff has a steady eighth-note accompaniment.

# ROCKIN' RONDEAU

— Band Arrangement

Based on a theme by  
Jean-Joseph Mouret (1682 - 1738)  
arr. Chuck Elledge (b. 1961)

**Moderato**

1-3 **Moderato** 3 4 *f* 5 *mf* 6

7 8 9 10

11 1. 12 13 2. 14

15 -16 2 17 18 *mp* 19-20 2 21

22 23 24 25 *mf*

26 27 28 29 *f*

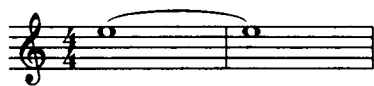
30 -31 **Allegro** 2 32 33 34 *mf*

35 36 37 38

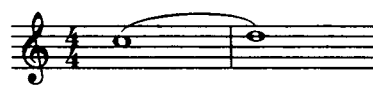
39 40 41 42

43-44 2 45 46 47 48 *f* *rit.*

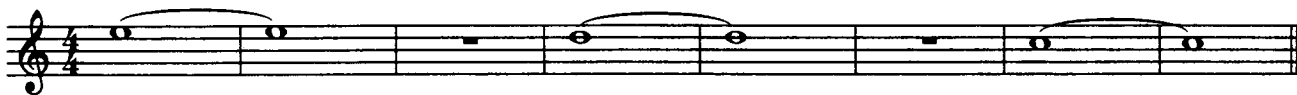
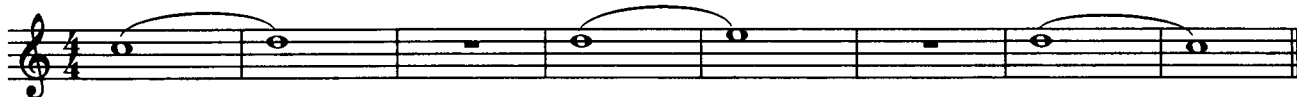
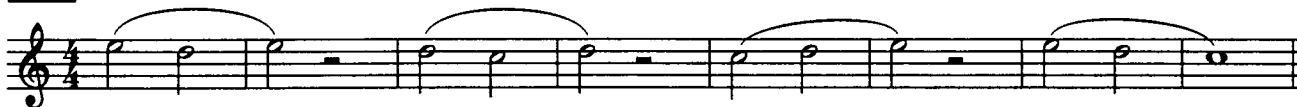
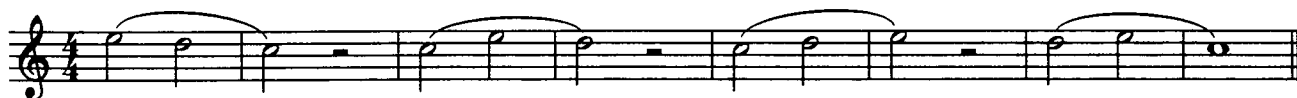
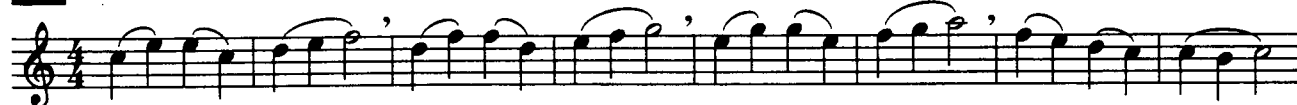
# EXCELLERATORS - FOR TENOR SAXOPHONES ONLY

**TIE**

A tie is a curved line that connects two notes of the same pitch. Tied notes are played as one unbroken note.

**SLUR**

A slur is a curved line that connects two or more notes of different pitches. Tongue only the first note of a slur.

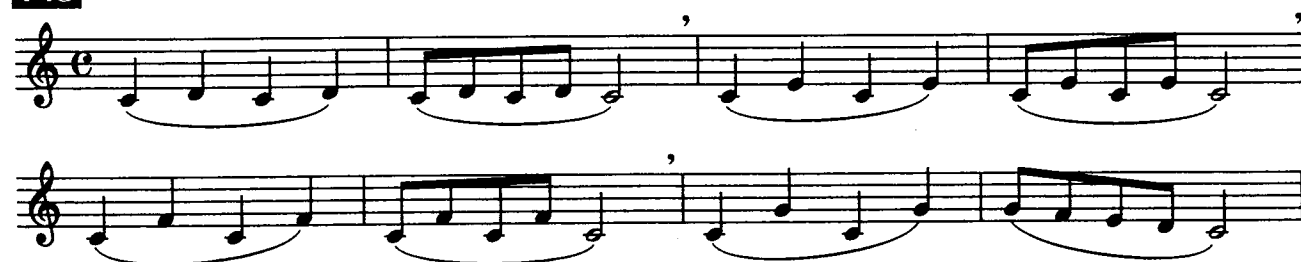
**4A****4B****12A****12B****23A****23B****39****59**

# EXCELLERATORS - FOR TENOR SAXOPHONES ONLY

**71**
**95**

▶ \*Use the alternate F# fingering.

**107**
**114**
**120**

**EXCELLERATORS - FOR TENOR SAXOPHONES ONLY****134****141****143****148****154**