

แบบฝึกหัด E $\flat$ ALTO SAX. E $\flat$ BARITONE SAX.

(EASY STEPS TO THE BAND)

งานดนตรี และนันทนาการ
กองส่งเสริมศิลปวัฒนธรรม
มหาวิทยาลัยแม่โจ้



EASY STEPS

to the

BAND

BY
MAURICE D. TAYLOR

A beginner's method which recognizes the problems of the band student and takes him through them in interesting and logical steps. Register development has been given careful consideration so that although much of the material is unison, no instrument is taken out of a beginner's range. Clarinet players conquer the break, and cornet players work up to the higher tones, without the usual discouragements.

All material is melodious, with many songs included. Exercises are short and to the point, so that definite assignments may be made and many players heard individually in a few minutes. Scheduling is made easy, since any combination of instruments may be taught in the same class with satisfactory results.

The supplement of marches, etc., at the back of the book gives an ideal approach to the playing of regular band numbers and makes possible a concert, if anything like a full band is available.

~~~~~ **PUBLISHED FOR** ~~~~~

**CONDUCTOR'S SCORE and MANUAL**

**C FLUTE**  
**E<sub>b</sub> CLARINET**  
**B<sub>b</sub> CLARINET**  
**OBOE**  
**BASSOON**  
**E<sub>b</sub> SAXOPHONE**  
**B<sub>b</sub> SAXOPHONE**

**CORNET or TRUMPET**  
**E<sub>b</sub> ALTO or MELLOPHONE**  
**FRENCH HORN in F**  
**TROMBONE and BARITONE (♯)**  
**TROMBONE and BARITONE (♭)**  
**BASSES**  
**DRUMS**

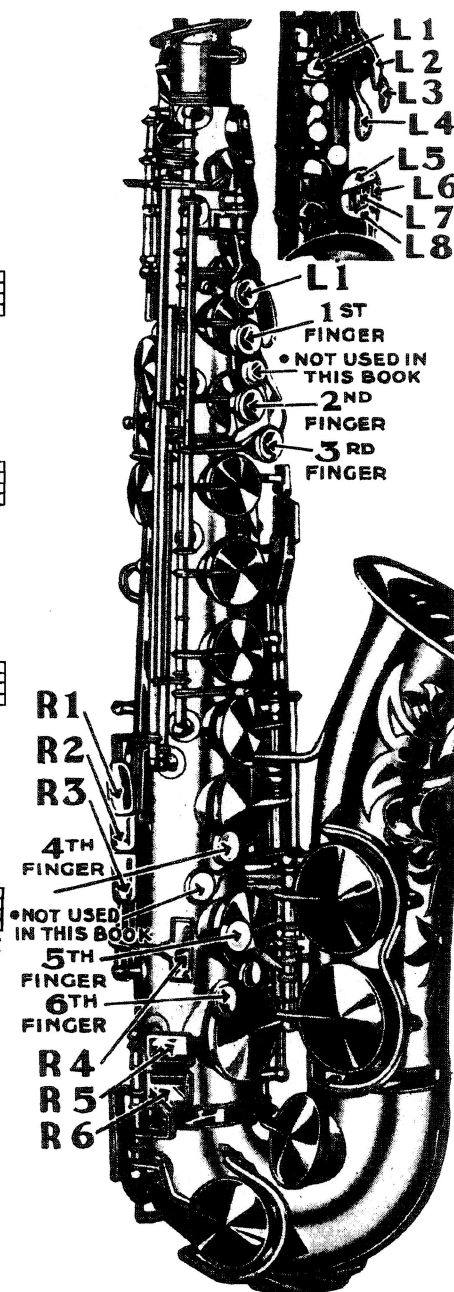


# POSITION AND FINGERING CHART

1



Study the picture at the left for correct position of lips and fingers. Also learn to use the fingering chart on this page. The row of circles or dots under the notes shows whether the regular finger keys should be open or closed. The letter "T" means the thumb key should be used. The letter "R" or "L" in connection with a number indicates what additional key should be used and whether the key is operated by a right or left hand finger. If two fingerings are shown for a note learn the one on the left first.



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## LESSON 1



## ① WHOLE NOTES AND RESTS



Whole note  
4 counts.

Whole rest  
4 counts.

Notice the whole rest hangs under the line.

②



Watch each note or rest as you count it.

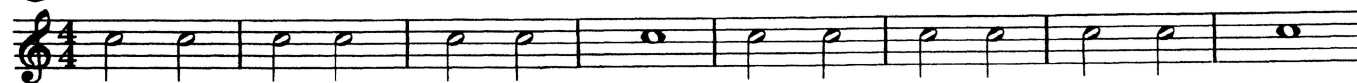
③



Be sure you tongue each note.

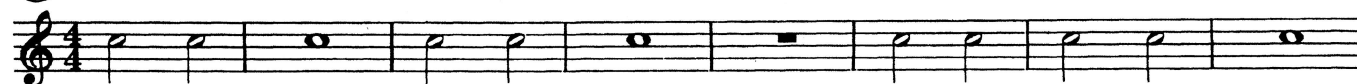
④

## HALF NOTES



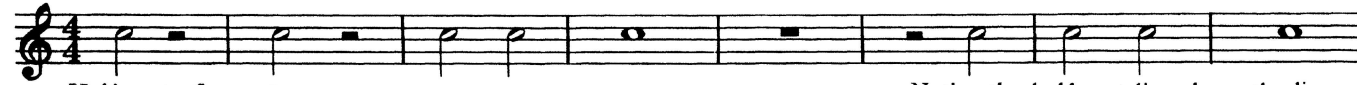
Half notes—2 counts each.

⑤



⑥

## HALF RESTS



Half rest—2 counts.

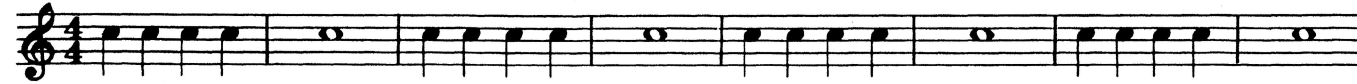
Notice the half rest lies above the line.

⑦



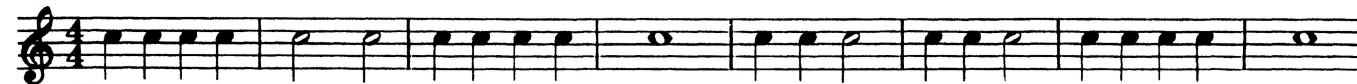
⑧

## QUARTER NOTES



Quarter notes—1 count each.

⑨



Count each note—don't guess.

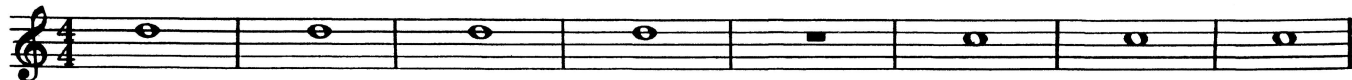
## LESSON 2

3



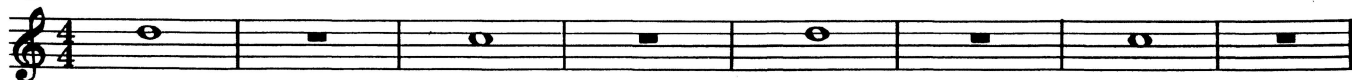
①

### A HIGHER TONE



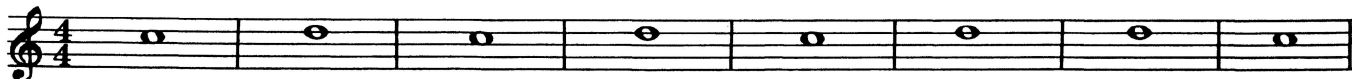
What is the name of the new tone?

②



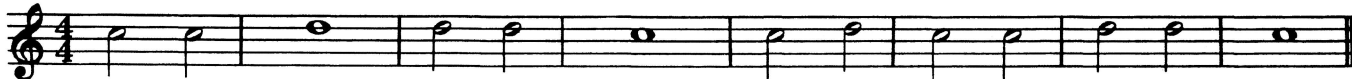
Count slowly and steadily.

③



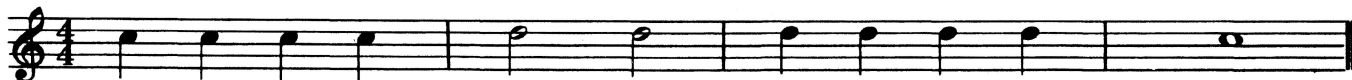
Breath should be taken through the corners of the mouth.

④



Correct position of body and instrument is important.

⑤



Do you tongue each note?

⑥



⑦

### THE ROCKING CHAIR



⑧

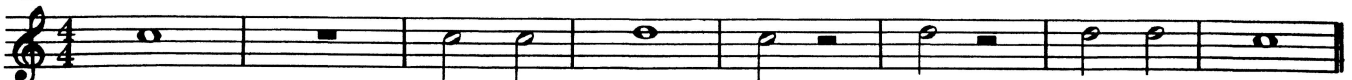
### HAPPY LANDINGS



Try naming these notes.

⑨

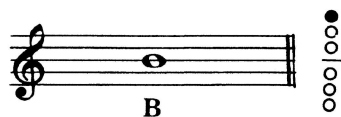
### A NUT TO CRACK



Look at the rests carefully.

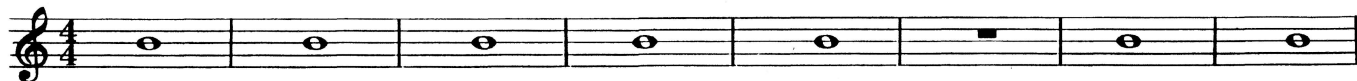


## LESSON 3

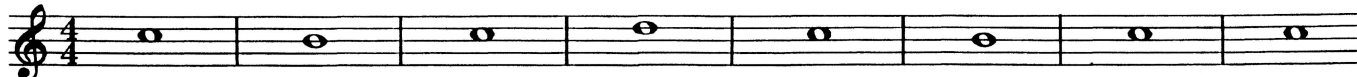


①

## A LOWER TONE

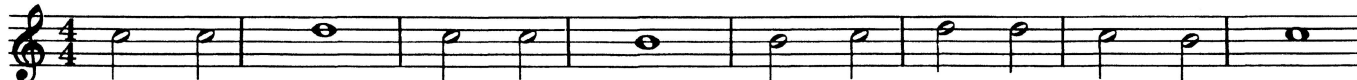


②



Are you sitting and holding your instrument correctly?

③



Can you name these notes?

④



Count carefully.

⑤

## QUARTER RESTS



Quarter rest—1 count.

⑥

## TIME OUT

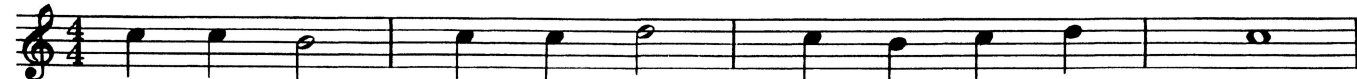


⑦

## THE MERRY - GO - ROUND



⑧



⑨

## DOTS



Dotted half note—3 counts

# LESSON 4

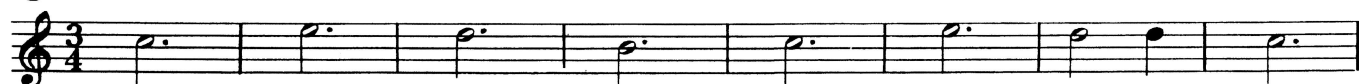
5



## ① GOING HIGHER

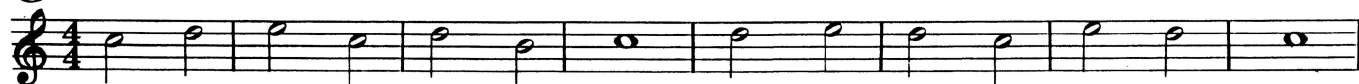


## ③ SCHOOL BELLS



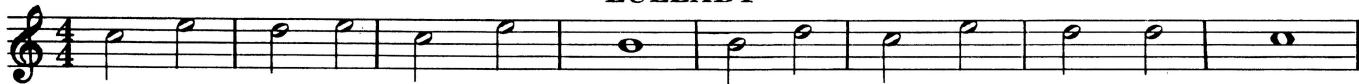
What kind of notes are these? 3/4 time has three beats in each measure.

## ④ THE SWAN



Try naming the notes.

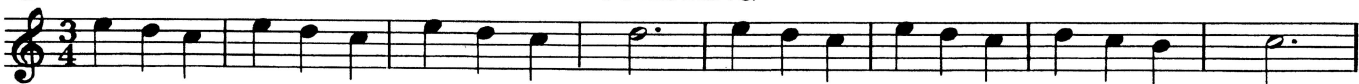
## ⑤ LULLABY



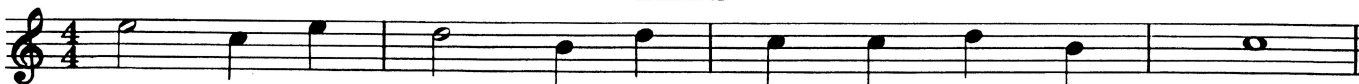
## ⑥ STEPS



## ⑦ COASTING



## ⑧ SKIPS



## ⑨ WATCH YOUR STEP



Count each note and rest carefully.

## LESSON 5



① OUR NEW TONE

② A BIG JUMP

③ QUESTION AND ANSWER

A comma means to take a breath. It is best to breathe at the end of a phrase. Your teacher will tell you more about musical phrases.

④

An instrument in good condition is easy to blow when properly played. Don't make hard work of it.

⑤ AT THE TOP

⑥ JACK RABBIT

⑦ SPINNING WHEEL

Don't be satisfied with anything but the best possible tone.

⑧ TWILIGHT

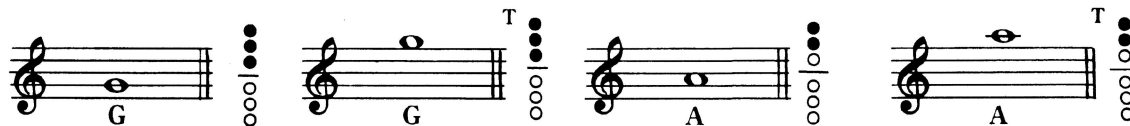
Try naming the notes.

⑨ HYMN TUNE

Lowell Mason

# LESSON 6

7



① **A NEW TONE**

A musical staff in 4/4 time with a treble clef and a key signature of one flat. It contains eight measures, each with a whole note. The notes are G, G, A, A, G, G, A, and A.

What are the names of these tones?

② **HIGH JUMP**

A musical staff in 4/4 time with a treble clef and a key signature of one flat. It contains eight measures, each with a whole note. The notes are G, G, A, A, G, G, A, and A.

③ **ANOTHER NEW TONE**

A musical staff in 4/4 time with a treble clef and a key signature of one flat. It contains eight measures, each with a whole note. The notes are G, G, A, A, G, G, A, and A.

Name the new tones.

④ **THE DIVER**

A musical staff in 4/4 time with a treble clef and a key signature of one flat. It contains eight measures, each with a whole note. The notes are G, G, A, A, G, G, A, and A.

Are you breathing through the corners of your mouth?

⑤

A musical staff in 3/4 time with a treble clef and a key signature of one flat. It contains eight measures, each with a half note. The notes are G, G, A, A, G, G, A, and A.

⑥ **THE CHURN**

A musical staff in 4/4 time with a treble clef and a key signature of one flat. It contains eight measures, each with a whole note. The notes are G, G, A, A, G, G, A, and A.

Are your fingers in good position?

⑦ **HERE AND, THERE**

A musical staff in 4/4 time with a treble clef and a key signature of one flat. It contains eight measures, each with a whole note. The notes are G, G, A, A, G, G, A, and A.

Name these notes.

⑧ **TEAMWORK**

A musical staff in 4/4 time with a treble clef and a key signature of one flat. It contains eight measures, each with a whole note. The notes are G, G, A, A, G, G, A, and A.

⑨ **ON THE MARCH**

A musical staff in 4/4 time with a treble clef and a key signature of one flat. It contains eight measures, each with a whole note. The notes are G, G, A, A, G, G, A, and A.

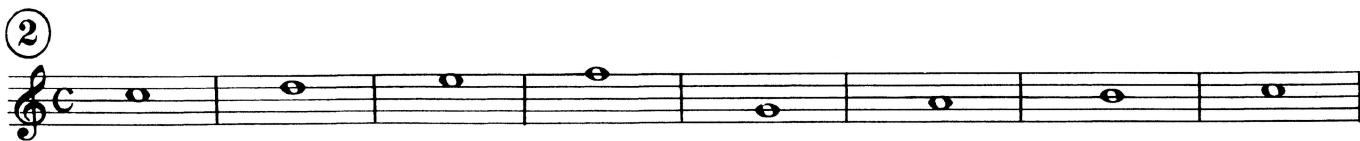
Be sure you are right, then work for speed.

⑩ **MARY HAD A LITTLE LAMB**

A musical staff in 4/4 time with a treble clef and a key signature of one flat. It contains eight measures, each with a whole note. The notes are G, G, A, A, G, G, A, and A.

The Eb saxophone part to No. 10 can be played with all instruments except Bb saxophones, oboes, and horns.

## LESSON 7



Sometimes 4/4 time is indicated by the sign C.



In measures 3 and 4 some instruments have a different part.



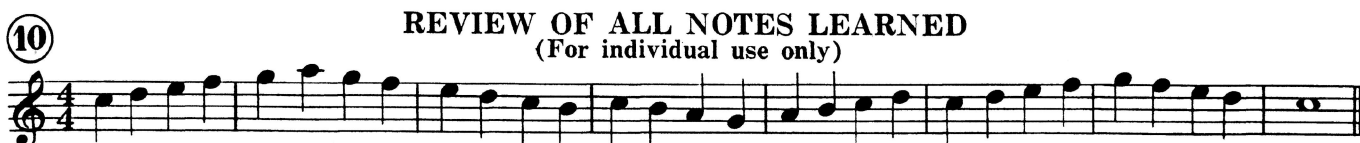
Two dots before a double bar means to repeat.



A curved line connecting two notes of the same pitch is called a tie and makes the two notes sound as one.



The Eb saxophone part to Nos. 8 and 9 can be played with all instruments except oboes, Bb saxophones, horns, and basses.





①



②



Keep trying to improve your tone.

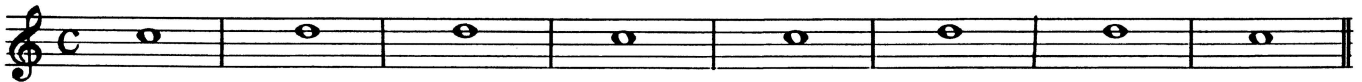
③

## OVER THE MOUNTAINS



Some instruments have other notes in the last three measures.

④



Is your position good? Refer to the photograph on the first page.

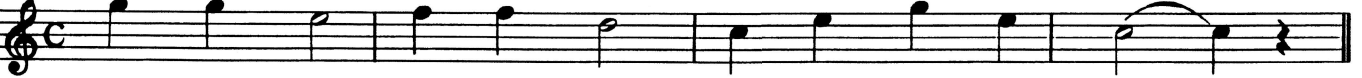
⑤



This is good practice—try it often.

⑥

## JUMPING JACK



⑦



Often two equal tones must be played in one beat. Practice repeating two short tones to a beat until you can play them evenly. Let some of the class play one tone to a beat while the others play two tones to a beat. Finger the note in No. 7 so all can practice together.

⑧

## YANKEE DOODLE

Early American Song



⑨

## FIDDLE - DEE - DEE

J. W. Elliot



In this method no attempt has been made to put commas at every place a breath should or may be taken. Commas simply indicate that a breath taken at that point will help with the phrasing.

## LESSON 9

① Eighth notes—2 equal tones in one count.

⑤ Tongue the notes lightly.

⑥ 2/4 time has two counts in each measure.

⑦ **BUSY BEES**

Are you counting the time correctly?

⑧

⑨ **UNISON**

When all instruments play the same part, we say they are in unison.

⑩ **LIGHTLY ROW** Folk Tune

⑪ **HARMONY**

Different parts sounding well together make what is called harmony.

⑫ **WINTER SONG**

①

A flat ( $b$ ) lowers a tone  $\frac{1}{2}$  step. A sharp ( $\sharp$ ) raises a tone  $\frac{1}{2}$  step. A natural ( $\natural$ ) means the tone is not to be sharpened or flattened.

②

Sharps or flats placed at the beginning of a piece should be used all through the piece. They are known as the "key signature." In the future always look for it before you begin to play.

③

Did you look at the signature?

④

Name the notes.

⑤

Measure repeat sign—play the measure before over again.

⑥

Nos. 6 and 7 may be used together as a duet.

⑦

## PLEYEL'S HYMN (harmonized)

Ignace Pleyel

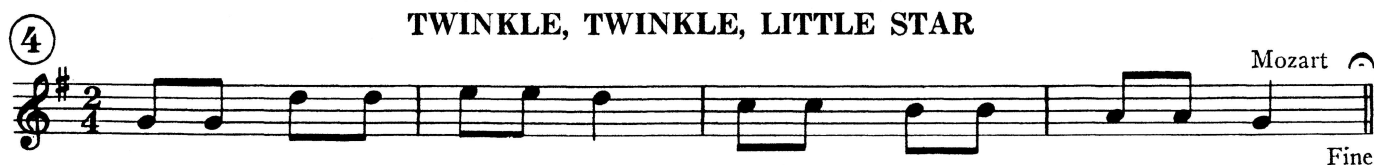
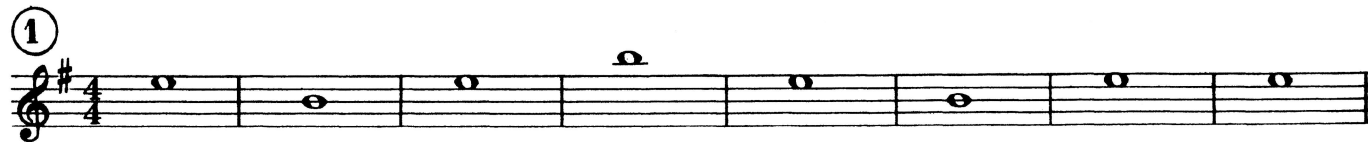
⑧

## POLLY WOLLY DOODLE (Adapted)

College Song

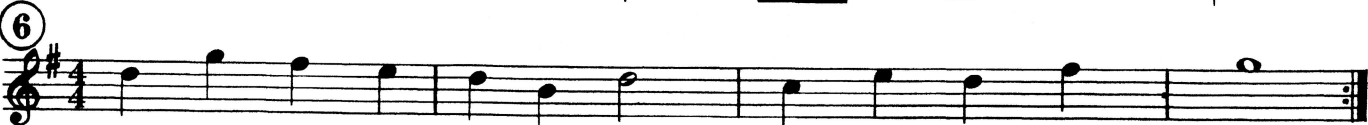
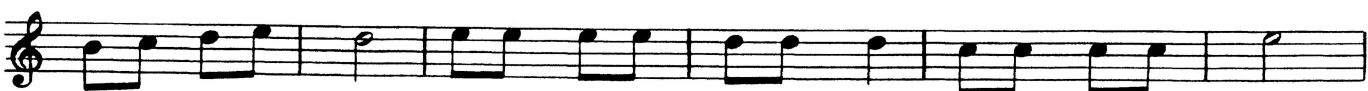
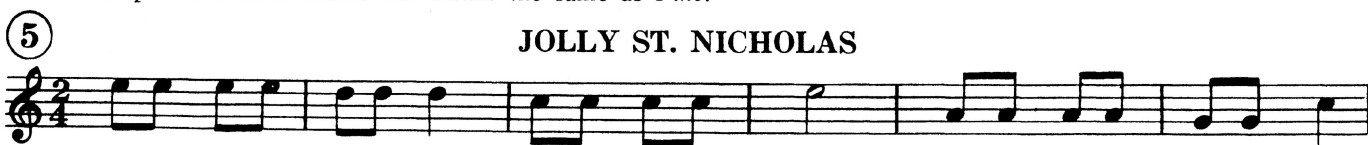
⑨

## LESSON 11

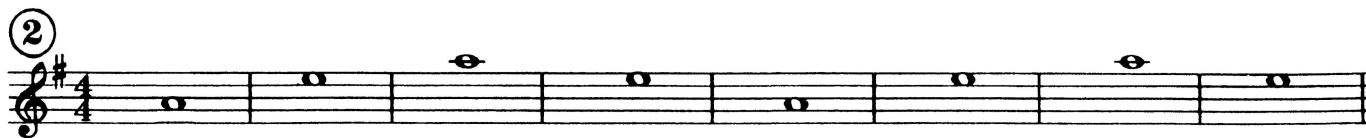


The letters D.C. stand for the Italian words *Da Capo*, which mean "go back to the beginning." *Al* means "to." *Fine* is Italian for "Finish." Therefore, D.C. al Fine means "go back to the beginning and play to *Fine*."

♩ placed over a double bar means the same as *Fine*.



Look at the signature. Can you name the notes?

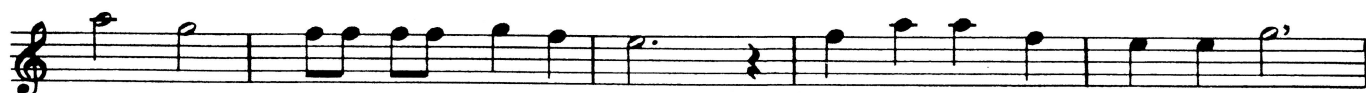


**THERE'S MUSIC IN THE AIR**  
(harmonized)

George F. Root



The first measure is not complete. Notes of incomplete measures at the beginning of a piece are often called "pick-up" notes or "start" notes.



⑧

Notice the difference in signature between No. 7 and No. 8. First be sure you are playing correctly, then work for speed.

**LONG, LONG AGO**

T. H. Bailey



③

4 A LONG JOURNEY

Is your position good?

Is your position good?

**5** **SLUMBER SONG**

A musical score for a song titled 'SLUMBER SONG'. The notation is on a single staff with a treble clef. The key signature has one sharp (F#) and the time signature is 3/4. The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half), C4 (half), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (half), C3 (half).

⑥ Eighth notes may be written separately this way.  ⑦ ⑧ ⑨

Count 2 for the dotted quarter note—the eighth note comes after the 2nd beat.

14

Exercise 14 is a single-staff melody in 4/4 time, key of D major (one sharp). The melody consists of 8 measures, each containing four quarter notes. The notes are: D4, E4, F#4, G4 (Measures 1-2); A4, B4, C5, D5 (Measures 3-4); E5, D5, C5, B4 (Measures 5-6); A4, G4, F#4, E4 (Measures 7-8).

15 FOLK SONG

[illegible]

⑪⑫⑬⑭⑮⑯⑰⑱⑲⑳㉑㉒㉓㉔㉕㉖㉗㉘㉙㉚㉛㉜㉝㉞㉟㊱㊲㊳㊴㊵㊶㊷㊸㊹㊺

MINUET

⑰⑱⑲⑳㉑㉒㉓㉔㉕㉖㉗㉘㉙㉚㉛㉜㉝㉞㉟㊱㊲㊳㊴㊵㊶㊷㊸㊹㊺

①



②

## MARCHING TUNE



③

## CHROMATIC MELODY



④



⑤

## SCALE MELODY



⑥



Count carefully.

⑦

## AMERICA

Henry Carey



⑧

## 3/4 ACCOMPANIMENT



An accompaniment is a part or parts used to form a musical background for a melody.

⑨

## ROUND—ARE YOU SLEEPING



No. 9 may be played all together or as a round.



## LESSON 15

①

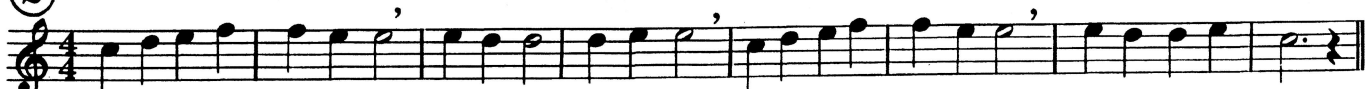
## VESPER HYMN

T. Moore

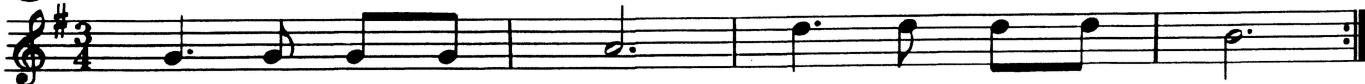


②

## THE SUNSHINE SONG



③



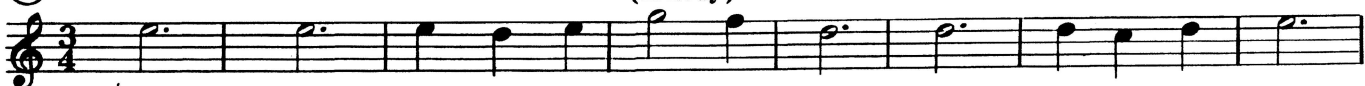
Count carefully.

④

## GERMAN WALTZ

(melody)

German Folk Song

*p* The letter *p* stands for the Italian word *piano*, which means "soft."*f* The letter *f* stands for the Italian word *forte*, which means "loud."

⑤

## GERMAN WALTZ

(harmony)

German Folk Song

*p* This part may be used with the melody above.*f*

⑥

## THE DUSTMAN

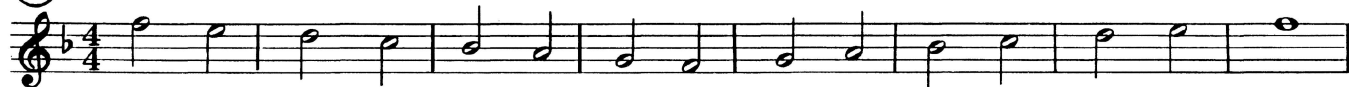
(2-part harmony)

Johannes Brahms



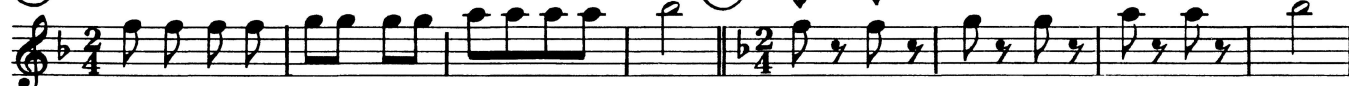


①



Look out for the new signature.

②



Nos. 2, 3, 4, 5, 6, and 7 may be played together.

An eighth note followed by an eighth rest. Play a short tone on the beat.

④



⑤



⑥



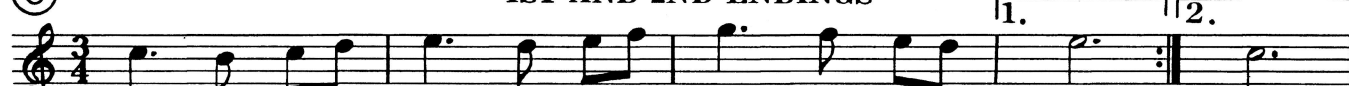
⑦



The eighth rests take the place of the eighth notes in No. 6.

⑧

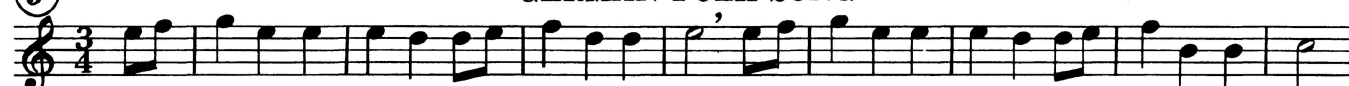
## 1ST AND 2ND ENDINGS



Play through the 1st ending and repeat. The second time, skip the 1st ending and play the 2nd ending.

⑨

## GERMAN FOLK SONG



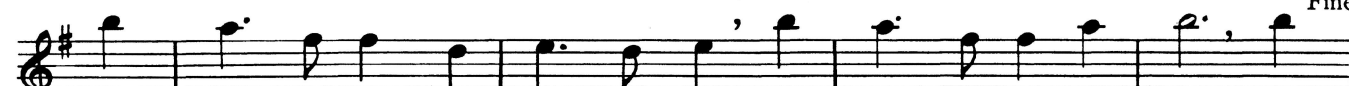
⑩

## AULD LANG SYNE



Scotch Folk Song

Fine



D.S. stands for the Italian words *Dal Segno* and means to go back to this sign  $\text{♩}$ .

D. S. al Fine

## STEAL AWAY

(adapted)

4-part harmony



Negro Melody

Fine



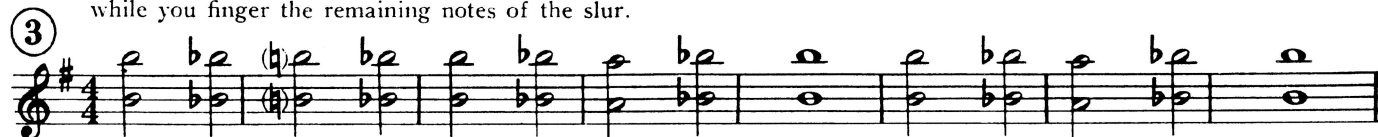
Upper notes "A" part—lower notes "B" part.

D. S. al Fine

## LESSON 17



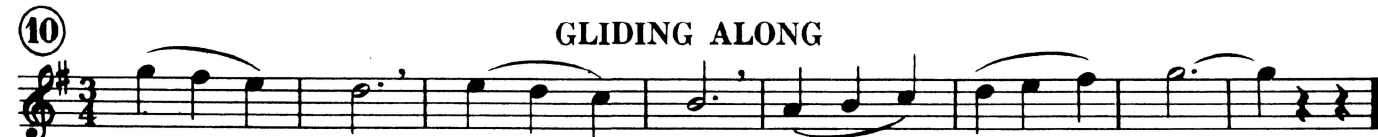
A curved line connecting notes of different pitch is called a "slur." Tongue the first note and continue blowing while you finger the remaining notes of the slur.



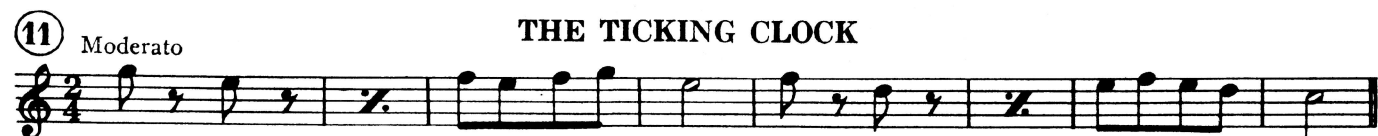
Watch out for signature changes.



Be sure you are right, then work for speed on Nos. 6, 7, 8, and 9.



Notice the slurs.

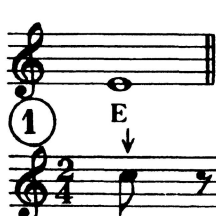


*Moderato* means to play at a moderate speed.



Watch for slurs.

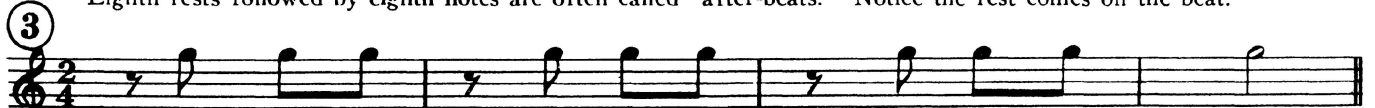


①  

On the beat.

② 

Eighth rests followed by eighth notes are often called "after-beats." Notice the rest comes on the beat.

③ 

Nos. 1, 2, and 3 may be played together.

④ 

Be sure you are right, then work for speed.

⑤ 

Allegro

## MELODY

*Allegro* means "quick or lively."

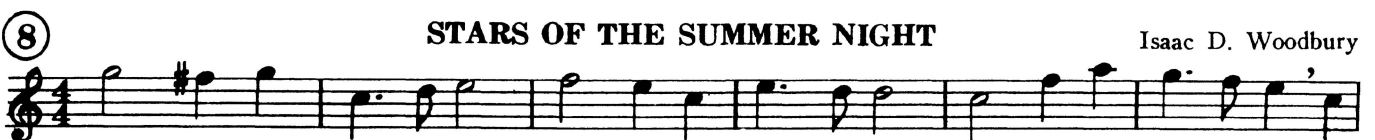
⑥ 

## 2/4 ACCOMPANIMENT

⑦ 

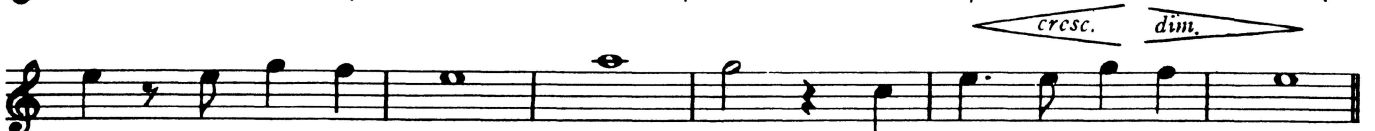
## 2/4 ACCOMPANIMENT

Nos. 5, 6, and 7 should be learned separately, then used together if there are three or more in the class.

⑧ 

## STARS OF THE SUMMER NIGHT

Isaac D. Woodbury



*Crescendo*, indicated by *cres.* or , means to get gradually louder.  
*Diminuendo*, indicated by *dim.* or , means to get gradually softer.

⑨ 

## OLD DOG TRAY

Stephen Foster



Easy Steps to the Band—Eb Saxophone

## LESSON 19



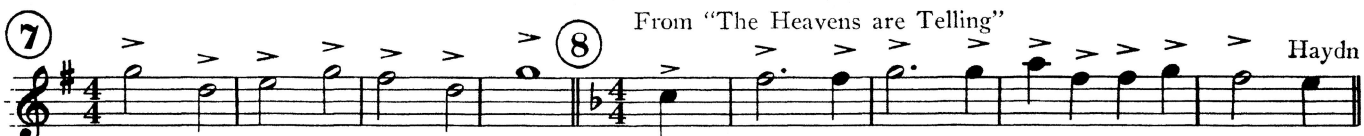
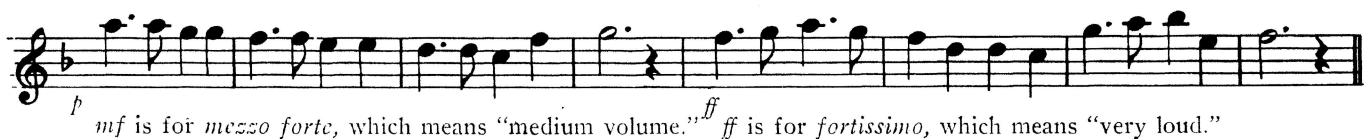
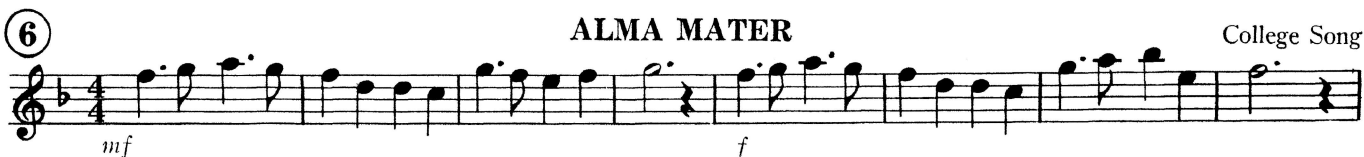
Nos. 1, 2, and 3 may be played together for comparison.



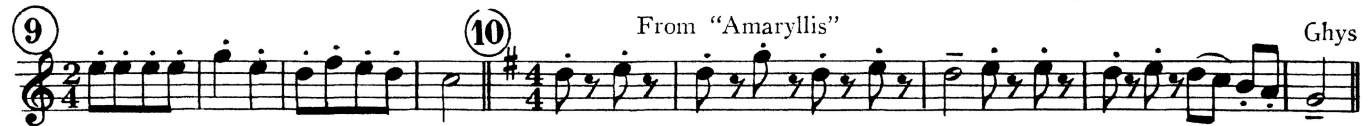
Your teacher will explain how the pick-up notes should be played.



Are you slurring correctly?



Accent (*Forzando*—*fz* or *sfz*)—tongue sharply, then gradually soften the tone.



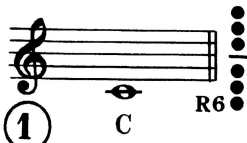
Staccato—tongue the tone lightly and make it shorter than written. A dash means to hold the note full value.



Legato—tongue softly, using the syllable "doo." There should be no pause between tones.

# LESSON 20

21



Half Note tied to an eighth note—learn it well because it is used often.



Dotted eighths followed by sixteenths—one beat for two notes with the first sounding much longer than the second.

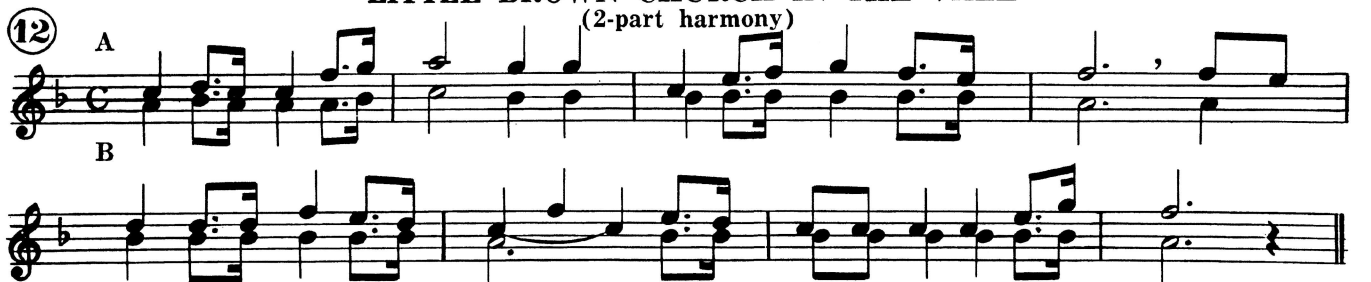
The difference between Nos. 5 and 6 should be clearly heard.



The word *Andante* indicates the piece is to be played a little slower than *Moderato*.



## LITTLE BROWN CHURCH IN THE VALE (2-part harmony)



Easy Steps to the Band—Eb Saxophone

## LESSON 21

C# Db

C# Db R6 L6

A# Bb

A# Bb T

①

②

③

④

CHROMATIC

No. 4 is part of the chromatic scale. A chromatic scale moves by half steps.

⑤

Sixteenth notes—play 4 equal tones to a count.

⑥

⑦

⑧

Nos. 7 and 8 must *not* sound alike.

⑨

⑩

MARYLAND, MY MARYLAND

⑪

LISTEN TO THE MOCKING BIRD

A. Hawthorne



① D# E♭ R5 T A# B♭ L8 F# G♭ T F# G♭

②

③

④ ⑤ ⑥ ⑦

⑧ An eighth note and 2 sixteenth notes make one count.

⑨ Tongue the notes lightly.

Is your tone constantly improving?

⑩

⑪ Don't neglect this one.

⑫ Compare this with No. 10.

⑬ Play every note distinctly with a firm tone.

## JINGLE BELLS

Pierpont, >

⑭

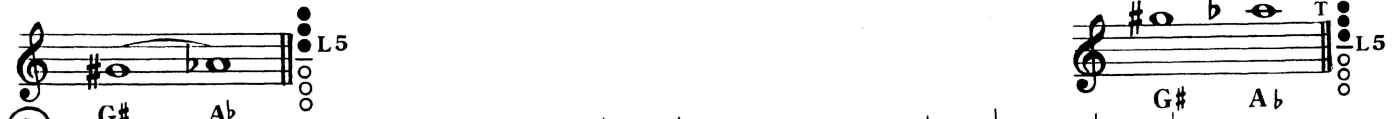
## RAKES OF MALLO

Irish Jig

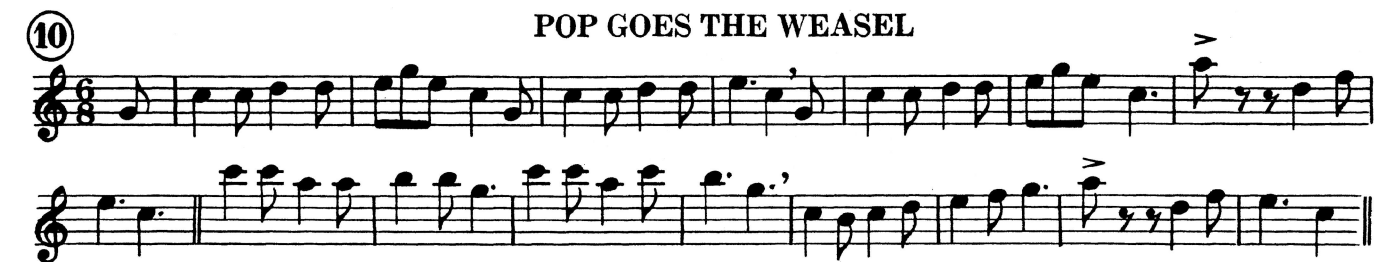
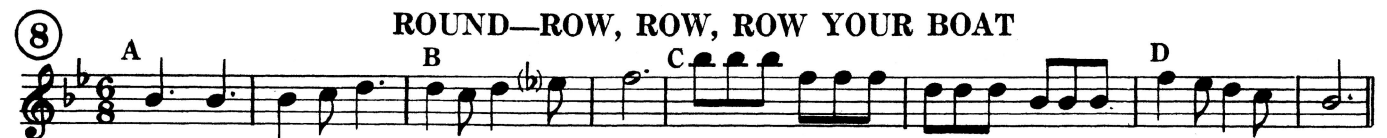
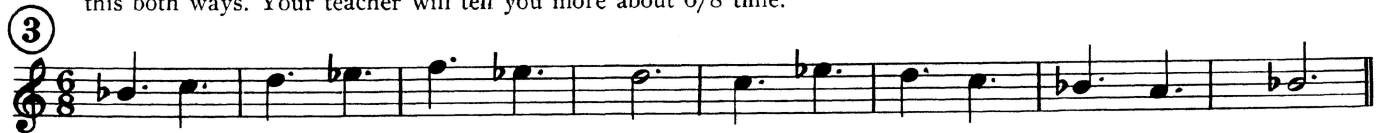
*mf*

*f*

## LESSON 23



6/8 time may be counted in 2 ways. In slow music, ♩ usually gets 1 beat; in fast music, ♩ gets 1 beat. Practice this both ways. Your teacher will tell you more about 6/8 time.



①

*Alla Breve*—commonly called “cut time”. ♩ gets one beat.

②

③

Compare with No. 3.

④

⑤

Compare with No. 5.

⑥

⑦

Compare with No. 7.

⑧

⑨

Compare with No. 9.

⑩

⑪

Compare with No. 11.

⑫

⑬

Compare with No. 13.

⑭

⑮

⑯

OUT THE WINDOW HE MUST GO

⑰

THE GIRL I LEFT BEHIND ME

Irish Jig

## LESSON 25



When the accent falls in unusual places, we say the music is syncopated.

④ Nos. 1, 2, and 3 may be played together.



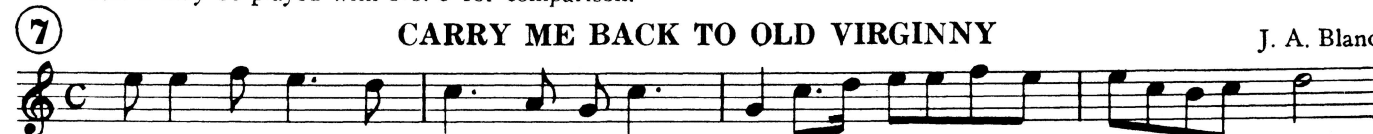
⑤ Syncopation.



No. 5 may be played with No. 4 for comparison.



No. 6 may be played with No. 5 for comparison.



## CARRY ME BACK TO OLD VIRGINNY

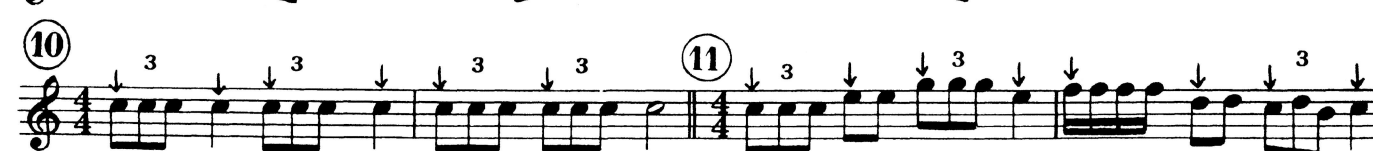
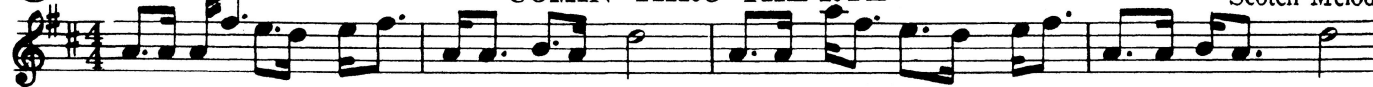
J. A. Bland



⑨ This, ( ♩ ) turned around becomes ♩. Still one beat, but the short tone comes on the beat.

## COMIN' THRO' THE RYE

Scotch Melody



⑩ Triplet - 3 equal tones in one beat.

⑪ No. 11 will require very careful practice.



## JUANITA

Spanish Air



## MARCH FROM AIDA

Verdi



① G Scale Tonic chord Dominant 7th chord

Musical notation for G Scale, Tonic chord, and Dominant 7th chord. The G Scale is written in treble clef, 4/4 time, with a key signature of one sharp (F#). The Tonic chord (G major) and Dominant 7th chord (F#7) are shown as triads.

② C Scale I V7

Musical notation for C Scale, Tonic chord (I), and Dominant 7th chord (V7). The C Scale is written in treble clef, 4/4 time, with a key signature of no sharps or flats. The Tonic chord (C major) and Dominant 7th chord (F7) are shown as triads.

③ F Scale I V7

Musical notation for F Scale, Tonic chord (I), and Dominant 7th chord (V7). The F Scale is written in treble clef, 4/4 time, with a key signature of one flat (Bb). The Tonic chord (F major) and Dominant 7th chord (C7) are shown as triads.

④ Bb Scale I V7

Musical notation for Bb Scale, Tonic chord (I), and Dominant 7th chord (V7). The Bb Scale is written in treble clef, 4/4 time, with a key signature of two flats (Bb, Fb). The Tonic chord (Bb major) and Dominant 7th chord (F7) are shown as triads.

⑤ Eb Scale I V7

Musical notation for Eb Scale, Tonic chord (I), and Dominant 7th chord (V7). The Eb Scale is written in treble clef, 4/4 time, with a key signature of three flats (Eb, Bb, Fb). The Tonic chord (Eb major) and Dominant 7th chord (Bb7) are shown as triads.

⑥ D Scale I V7

Musical notation for D Scale, Tonic chord (I), and Dominant 7th chord (V7). The D Scale is written in treble clef, 4/4 time, with a key signature of two sharps (F#, C#). The Tonic chord (D major) and Dominant 7th chord (A7) are shown as triads.

⑦ A Scale I V7

Musical notation for A Scale, Tonic chord (I), and Dominant 7th chord (V7). The A Scale is written in treble clef, 4/4 time, with a key signature of three sharps (F#, C#, G#). The Tonic chord (A major) and Dominant 7th chord (E7) are shown as triads.

⑧ CHROMATIC SCALE

Musical notation for Chromatic Scale. The scale is written in treble clef, 4/4 time, with a key signature of no sharps or flats. It consists of two lines of music, each containing a chromatic scale (half notes and quarter notes) ascending and descending.

## SPECIAL SOLOS, DUETS, AND TRIOS

## HOME ON THE RANGE

Cowboy Song

A  
 B  
 Chorus  
 Fine

The musical score for 'Home on the Range' is written in 3/4 time. It features two staves. The first staff has two parts, A and B, which are identical. The second staff is the chorus, which begins with a treble clef and a key signature of one flat. The piece ends with a 'Fine' marking.

Can be used as a duet by the following instruments in any combination; cornet, Eb and Bb clarinets, D. S. al Fine  
 Eb and Bb saxophone, trombone, and baritone.

## HOW CAN I LEAVE THEE?

Thuringian Folk Song

A  
 B  
 C  
 rit.

The musical score for 'How Can I Leave Thee?' is written in 4/4 time. It features three staves. The first staff has two parts, A and B, which are identical. The second staff is the chorus, which begins with a treble clef and a key signature of one flat. The piece ends with a 'rit.' (ritardando) marking.

The above number can be used as a duet or trio by the following instruments in any combination: cornet, Eb and Bb clarinets, Eb and Bb saxophones, trombone, baritone, and bassoon. With some groups an octave transposition of one or more parts may improve the effect. Use parts A and B for duet.

## WE'RE TENTING TONIGHT

Walter Kittredge

A  
 B  
 Chorus

The musical score for 'We're Tenting Tonight' is written in 4/4 time. It features three staves. The first staff has two parts, A and B, which are identical. The second staff is the chorus, which begins with a treble clef and a key signature of one flat. The piece ends with a double bar line.

On the above number the cornet, Eb and Bb clarinets, Eb and Bb saxophones, trombone, baritone, and Eb horn can play together. For duet use upper notes of B part; for trio, lower notes.

## EASY STEPS MARCH

Two systems of musical notation for the 'Easy Steps March'. The first system consists of two staves in 2/4 time, starting with a treble clef and a key signature of one flat. The first staff begins with a forte (*f*) dynamic. The second system also consists of two staves, continuing the melody and harmony. The piece concludes with a double bar line and the word 'Fine'. Below the second system, the instruction 'D. C. al Fine' is written.

*f*

Fine

D. C. al Fine

## CHORAL

Henry K. Oliver 1832

Two systems of musical notation for the 'Choral' piece. The first system consists of two staves in 4/4 time, starting with a treble clef and a key signature of one flat. The first staff begins with a forte (*f*) dynamic. The second system also consists of two staves, continuing the melody and harmony. The piece concludes with a double bar line.

A

B

## AMERICA

Henry Carey

Two systems of musical notation for the 'America' piece. The first system consists of two staves in 3/4 time, starting with a treble clef and a key signature of one flat. The first staff begins with a piano (*p*) dynamic. The second system also consists of two staves, continuing the melody and harmony. The piece concludes with a double bar line.

*p*

*mf*

## OUR BOYS WILL SHINE

Two systems of musical notation for the 'Our Boys Will Shine' piece. The first system consists of two staves in 4/4 time, starting with a treble clef and a key signature of one flat. The first staff begins with a forte (*f*) dynamic. The second system also consists of two staves, continuing the melody and harmony. The piece concludes with a double bar line.

## AMERICA, THE BEAUTIFUL

Samuel A. Ward

Two systems of musical notation for the 'America, The Beautiful' piece. The first system consists of two staves in 4/4 time, starting with a treble clef and a key signature of one flat. The first staff begins with a forte (*f*) dynamic. The second system also consists of two staves, continuing the melody and harmony. The piece concludes with a double bar line.



# SHADOWLAND

## Waltz

Musical score for "Shadowland Waltz" in 3/4 time, key of D major. The score consists of six staves. The first staff begins with a piano (*p*) dynamic. The second staff ends with a "Fine" marking. The third staff begins with a forte (*f*) dynamic. The fourth staff includes first and second endings. The fifth staff begins with a mezzo-forte (*mf*) dynamic. The sixth staff includes first and second endings and concludes with the instruction "D. C. al Fine".

# THE JUNIOR BAND

## March

Musical score for "The Junior Band March" in 2/4 time, key of D major. The score consists of six staves. The first staff begins with a fortissimo (*ff*) dynamic and includes an accent (>) over a note. The second staff includes first and second endings. The third staff contains rests marked with a slash and 'x'. The fourth staff includes first and second endings. The fifth staff is labeled "Trio" and begins with a *pp - ff* dynamic marking. The sixth staff includes first and second endings.

Easy Steps to the Band—Eb Saxophone

# OUR SCHOOL March

31

Musical score for 'OUR SCHOOL March'. The score is written for a single melodic line in 6/8 time. It begins with a treble clef and a key signature of one flat (Bb). The first measure is marked *ff* (fortissimo). The second measure has a key signature change to two flats (Bb, Eb). The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are two first/second endings marked with '1' and '2'. The piece concludes with a double bar line and a repeat sign.

# SUNSET MEDITATIONS Tone Poem

Musical score for 'SUNSET MEDITATIONS Tone Poem'. The score is written for a single melodic line in 4/4 time. It begins with a treble clef and a key signature of one flat (Bb). The tempo is marked *Andante*. The first measure is marked *p* (piano). The score includes various rhythmic patterns, including quarter, eighth, and sixteenth notes, and rests. There are two first/second endings marked with '1' and '2'. The piece concludes with a double bar line and a repeat sign. The score includes dynamic markings *f* (forte) and *p* (piano). The piece ends with a double bar line and a repeat sign.

# CARNIVAL KING Overture

*Maestoso (majestic)*

*ff* *Andante* *pp* *ff* *pp*

*mf* *p*

*Waltz*

*mf*

*Allegro*

*f* *mf*

*ff accelerando (gradually faster)*

## THE SALUTE March

*ff* *mf*

*f* *mf*

*f*

*Trio*

*pp - ff*

Easy Steps to the Band—Eb Saxophone

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