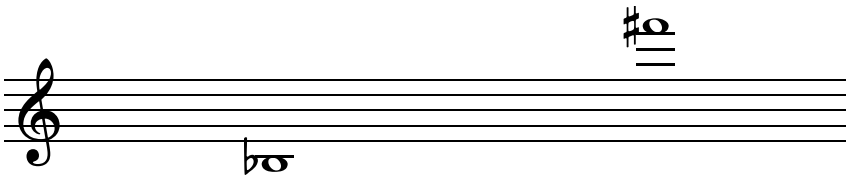
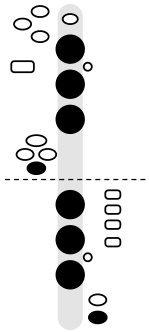
The Alto Saxophone Fingering Chart Book

Every Note from Low B♭ to High F♯, All 12 Major Scales and 28 Songs with the Fingering Under Every Note (E♭ Alto Sax)

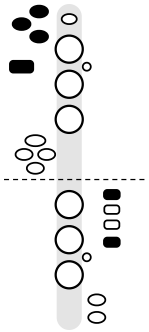


Low B♭ (B♭3)



Left hand: 1, 2, 3, pinky low B♭ key.
Right hand: 1, 2, 3, low C key.

High F♯ (F♯6)



Left hand: octave key, palm E♭ key, palm D key, palm F key. Right hand: side E key, high F♯ key.

Nathan Early

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The Alto Saxophone Fingering Chart Book

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The fingerings, diagrams and teaching notes come from thefingeringchart.com, where every note can also be heard. Every fingering was checked against published saxophone fingering charts.

The melodies are traditional or were first published before 1929.

First edition, 2026.

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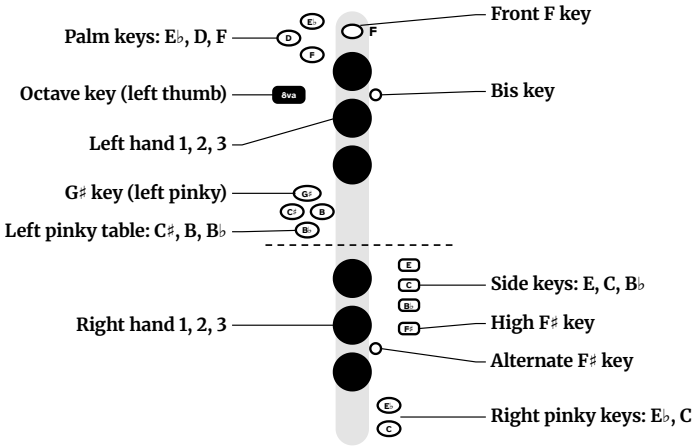
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How to Read This Book



The diagram above is D5: **Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3.** A black key is pressed; an open key stays up. The dashed line separates the left hand (above) from the right hand (below).

The diagrams

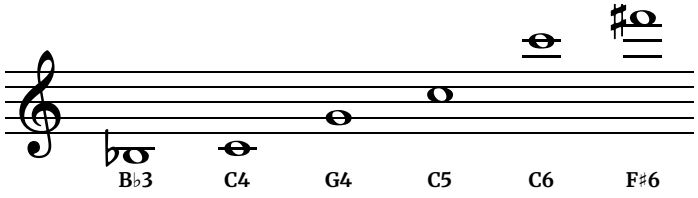
Six main buttons run down the middle of the diagram, black when pressed, with the left hand on top. The octave key is the small 8va key left of the column at the top, worked by the left thumb. Next to it are the palm keys labeled D, E♭ and F, pressed with the base of the left hand for the highest notes. The left pinky table (G♯, C♯, B, B♭) also sits on the left. On the right are the bis key, the side keys for E, C and B♭, the high F♯ key, and the right pinky low E♭ and C keys. The front F key sits at the top of the column. Alternate fingerings come right after the main one, and the note pages show every diagram large with its keys named.

Written pitch

Every note in this book is written pitch, the note you read in alto sax music. Alto sax is an E♭ instrument: a written C sounds concert E♭, a major sixth lower. Band directors name scales by concert pitch, so the scale pages give both names.

Note names

Notes are named with an octave number. C4 is the C on the first ledger line below the staff, G4 is on the second line, C5 is in the third space and C6 is on the second ledger line above the staff. Low B♭3 is the lowest note on the alto and high F♯6 the highest on the chart. A sharp and a flat that share a key, like F♯4 and G♭4, are the same note with the same fingering.



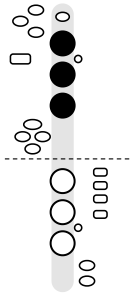
The song pages

Each note of the melody has its own column: the note on the staff, the key diagram under it, then the word you would sing on it. A dash in the word row means the word carries on from the note before (a slur, or a tie: a curved line joining two notes of the same pitch, played as one long note). Songs that are shown without words give the note names in that row instead. “Fingerings used in this song” lists every fingering you need.

Tuning: the Mouthpiece and Your Air

Saxophones tune by moving the mouthpiece on the neck cork: further on raises the pitch, further off lowers it. Twist it gently, and grease the cork if it sticks.

The tuning note: written G4



G4

Tuning note: school bands usually tune to concert B♭, which is a written G on alto sax. Orchestras tune to A.

The diagram shows the left index, middle and ring fingers down, and nothing else. That's it: three buttons on the left hand, with the right hand resting on its buttons without pressing. Written G4 sounds concert B♭3, about 233 Hz, which is the band's tuning note. Play it into a tuner. If it is sharp, take a little less mouthpiece or pull the mouthpiece out on the neck. If it is flat, push it in. Keep the left thumb off the octave key, which sits just above it. Even a light press sends the note up an octave.

Sharp or flat: If the tuner says sharp, pull the mouthpiece out a little on the cork. If it says flat, push the mouthpiece further onto the cork.

Step by step

1. Warm up for a few minutes so the instrument and reed are at playing temperature.
2. Play the tuning note into a tuner at a medium volume.
3. Start the note before you look at the needle, then read it.
4. Adjust the mouthpiece a little, play again, and repeat until the needle sits in the middle.
5. Check two or three other notes, low and high, to see how the instrument behaves.

Why a phone tuner shows a different note

Alto sax is an E♭ instrument. A written C sounds concert E♭, a major sixth lower. To play with piano, the pianist plays a sixth below your written note. A quick shortcut: concert pitch is three half steps above your written note, an octave down.
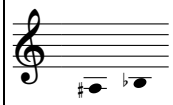
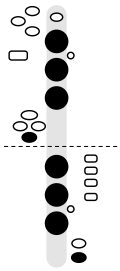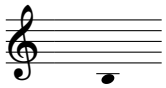
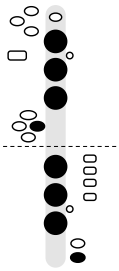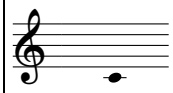
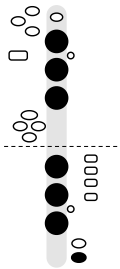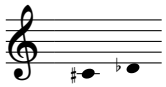
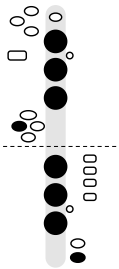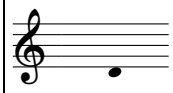
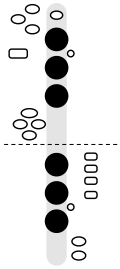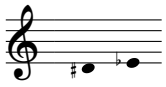
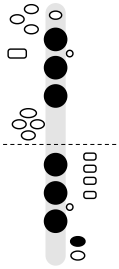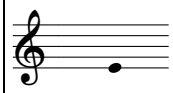
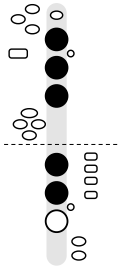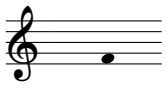
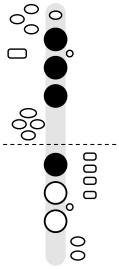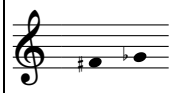
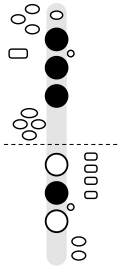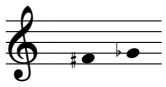
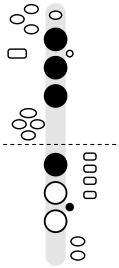
Notes that need care

Low notes honk or crack	Use slower, relaxed air and check that the left pinky is pressing the table key firmly. Leaks around the low keys are common.
Octave key notes squeak	Press the octave key without lifting the thumb off its rest, and don't bite. Practice D4 to D5 slurs.
D5 and E5 crack or warble	These first octave-key notes are touchy on many altos. Keep the air steady, don't bite, and press the octave key fully.
C♯5 sounds thin	No keys pressed; this open note can sound thin, so keep steady air.

The Fingering Chart: Low Register
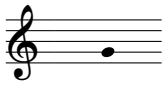
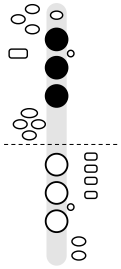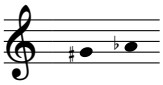
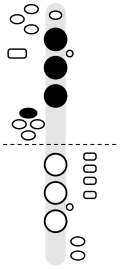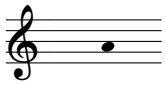
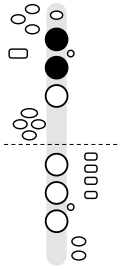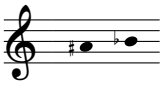
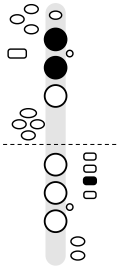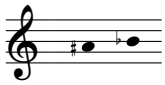
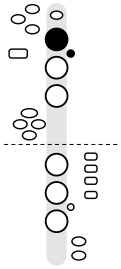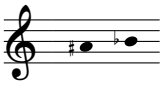
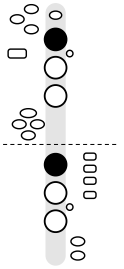
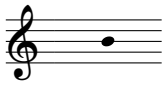
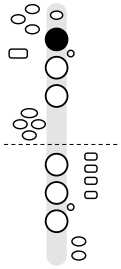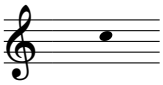
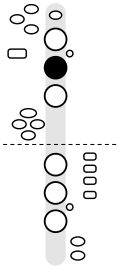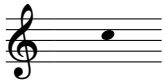
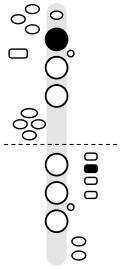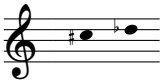
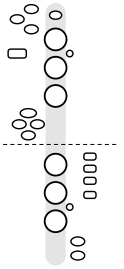
Filled keys are pressed; open keys stay up. Notes are shown at written pitch for E♭ alto sax: a written C sounds as concert E♭. Each alternate fingering comes right after the main one.

LOW REGISTER

Note (Written Pitch)	Note Name	Keys	Fingering	Note (Written Pitch)	Note Name	Keys	Fingering
	**A♯3 / B♭3**		Left hand: 1, 2, 3, pinky low B♭ key. Right hand: 1, 2, 3, low C key.		**B3**		Left hand: 1, 2, 3, pinky low B key. Right hand: 1, 2, 3, low C key.
	**C4**		Left hand: 1, 2, 3. Right hand: 1, 2, 3, low C key.		**C♯4 / D♭4**		Left hand: 1, 2, 3, pinky C♯ key. Right hand: 1, 2, 3, low C key.
	**D4**		Left hand: 1, 2, 3. Right hand: 1, 2, 3.		**D♯4 / E♭4**		Left hand: 1, 2, 3. Right hand: 1, 2, 3, low E♭ key.
	**E4**		Left hand: 1, 2, 3. Right hand: 1, 2.		**F4**		Left hand: 1, 2, 3. Right hand: 1.
	**F♯4 / G♭4**		Left hand: 1, 2, 3. Right hand: 2.		**F♯4 / G♭4** **ALTERNATE** *Alternate F♯ key*		Left hand: 1, 2, 3. Right hand: 1, alternate F♯ key.

The Fingering Chart: Low Register (continued)
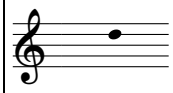
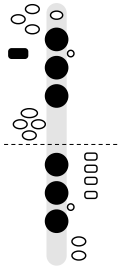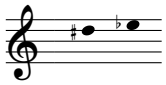
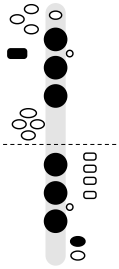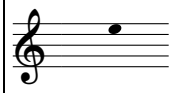
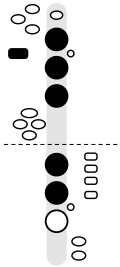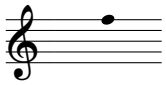
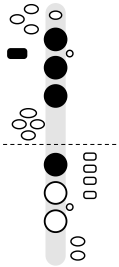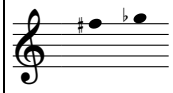
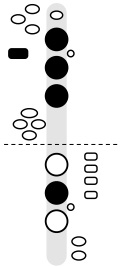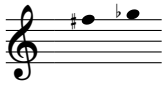
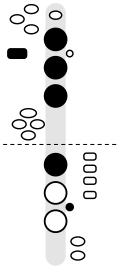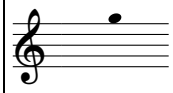
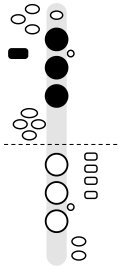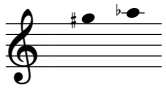
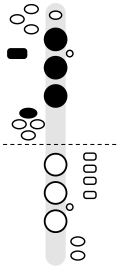
LOW REGISTER

Note (Written Pitch)	Note Name	Keys	Fingering	Note (Written Pitch)	Note Name	Keys	Fingering
	**G4**		Left hand: 1, 2, 3. Right hand: nothing down.		**G♯4 / A♭4**		Left hand: 1, 2, 3, pinky G♯ key. Right hand: nothing down.
	**A4**		Left hand: 1, 2. Right hand: nothing down.		**A♯4 / B♭4**		Left hand: 1, 2. Right hand: side B♭ key.
	**A♯4 / B♭4** ALTERNATE *Bis key B♭*		Left hand: 1, bis key. Right hand: nothing down.		**A♯4 / B♭4** ALTERNATE *One-and-one B♭*		Left hand: 1. Right hand: 1.
	**B4**		Left hand: 1. Right hand: nothing down.		**C5**		Left hand: 2. Right hand: nothing down.
	**C5** ALTERNATE *Side C key*		Left hand: 1. Right hand: side C key.		**C♯5 / D♭5**		All holes and keys open

The Fingering Chart: Octave Key Notes

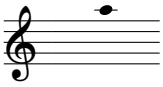
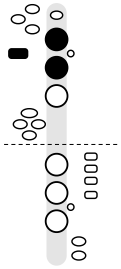
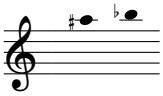
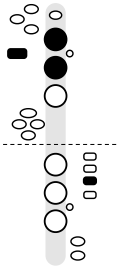
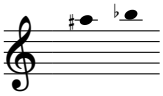
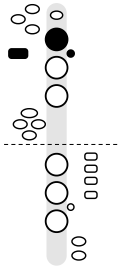
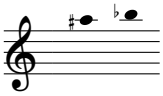
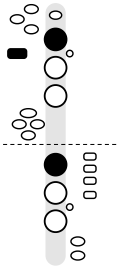
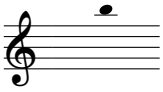
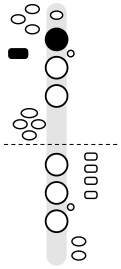
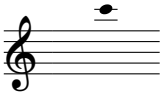
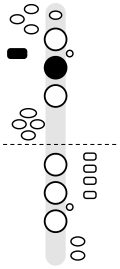
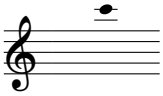
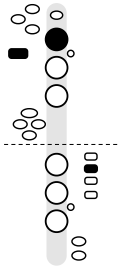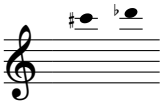
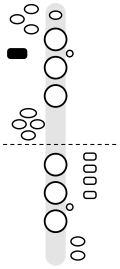
Every note on these two pages uses the octave key, pressed with the left thumb. Each fingering is the low register fingering an octave down, plus the octave key: low D and this D use the same fingers.

UPPER REGISTER (OCTAVE KEY)

Note (Written Pitch)	Note Name	Keys	Fingering	Note (Written Pitch)	Note Name	Keys	Fingering
	**D5**		Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3.		**D♯5 / E♭5**		Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3, low E♭ key.
	**E5**		Left hand: octave key, 1, 2, 3. Right hand: 1, 2.		**F5**		Left hand: octave key, 1, 2, 3. Right hand: 1.
	**F♯5 / G♭5**		Left hand: octave key, 1, 2, 3. Right hand: 2.		**F♯5 / G♭5** **ALTERNATE** *Alternate F♯ key*		Left hand: octave key, 1, 2, 3. Right hand: 1, alternate F♯ key.
	**G5**		Left hand: octave key, 1, 2, 3. Right hand: nothing down.		**G♯5 / A♭5**		Left hand: octave key, 1, 2, 3, pinky G♯ key. Right hand: nothing down.

The Fingering Chart: Octave Key Notes (continued)
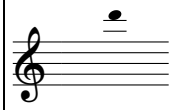
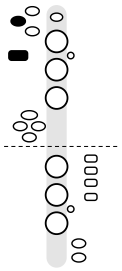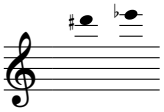
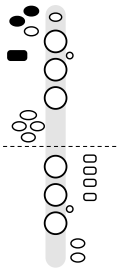
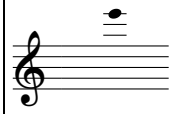
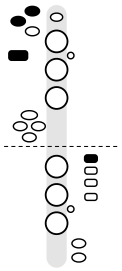
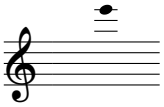
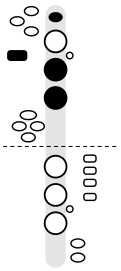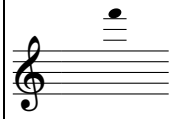
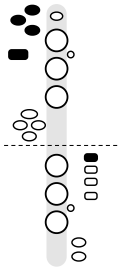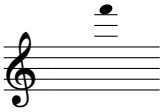
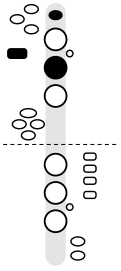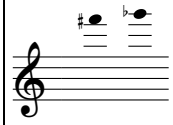
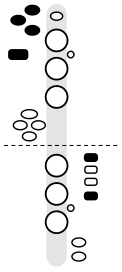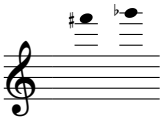
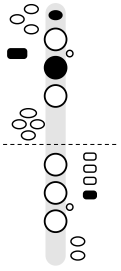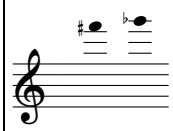
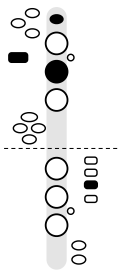
UPPER REGISTER (OCTAVE KEY)

Note (Written Pitch)	Note Name	Keys	Fingering	Note (Written Pitch)	Note Name	Keys	Fingering
	**A5**		Left hand: octave key, 1, 2. Right hand: nothing down.		**A♯5 / B♭5**		Left hand: octave key, 1, 2. Right hand: side B♭ key.
	**A♯5 / B♭5** **ALTERNATE** *Bis key B♭*		Left hand: octave key, 1, bis key. Right hand: nothing down.		**A♯5 / B♭5** **ALTERNATE** *One-and-one B♭*		Left hand: octave key, 1. Right hand: 1.
	**B5**		Left hand: octave key, 1. Right hand: nothing down.		**C6**		Left hand: octave key, 2. Right hand: nothing down.
	**C6** **ALTERNATE** *Side C key*		Left hand: octave key, 1. Right hand: side C key.		**C♯6 / D♭6**		Left hand: octave key. Right hand: nothing down.

The Fingering Chart: High Notes

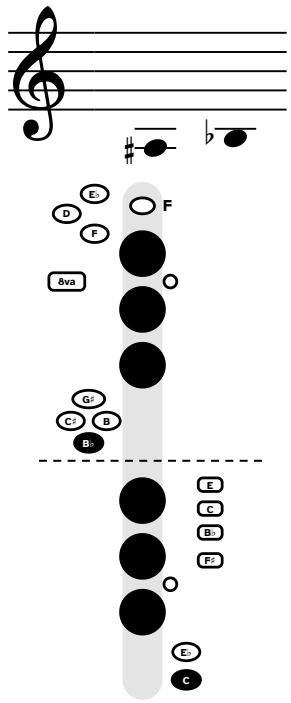
All of these notes use the octave key. Press the palm keys with the base of your left index finger and side E and high F♯ with the side of your right hand. The alternates use the front F key instead.

PALM KEY NOTES

Note (Written Pitch)	Note Name	Keys	Fingering	Note (Written Pitch)	Note Name	Keys	Fingering
	**D6**		Left hand: octave key, palm D key. Right hand: nothing down.		**D♯6 / E♭6**		Left hand: octave key, palm E♭ key, palm D key. Right hand: nothing down.
	**E6**		Left hand: octave key, palm E♭ key, palm D key. Right hand: side E key.		**E6** **ALTERNATE** *Front F fingering*		Left hand: octave key, front F key, 2, 3. Right hand: nothing down.
	**F6**		Left hand: octave key, palm E♭ key, palm D key, palm F key. Right hand: side E key.		**F6** **ALTERNATE** *Front F fingering*		Left hand: octave key, front F key, 2. Right hand: nothing down.
	**F♯6 / G♭6**		Left hand: octave key, palm E♭ key, palm D key, palm F key. Right hand: side E key, high F♯ key. **ADVANCED**		**F♯6 / G♭6** **ALTERNATE** *Front F with high F♯*		Left hand: octave key, front F key, 2. Right hand: high F♯ key.
	**F♯6 / G♭6** **ALTERNATE** *Front F + side B♭ (no high F♯ key)*		Left hand: octave key, front F key, 2. Right hand: side B♭ key.				

Low B♭ · A♯3 / B♭3

Sounds as concert D♭



The lowest standard note on the alto sax is B♭, written just below the first ledger line below the staff.

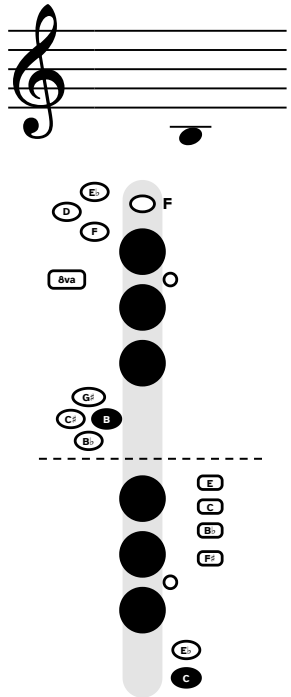
Fingering: Left hand: 1, 2, 3, pinky low B♭ key. Right hand: 1, 2, 3, low C key. Lowest note on alto: use slow, relaxed air and keep the right pinky on low C.

Half step above: B3 *(2 keys change)* Left hand: 1, 2, 3, pinky low B key. Right hand: 1, 2, 3, low C key.

In this book: Not used in the songs or one-octave scales; it is on the chart on page 6.

Low B · B3

Sounds as concert D



Low B on the alto sax is the B written just below the first ledger line below the staff (B3 in octave numbers).

Fingering: Left hand: 1, 2, 3, pinky low B key. Right hand: 1, 2, 3, low C key.

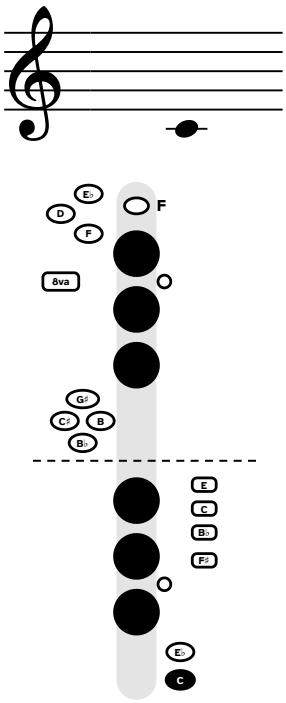
Half step below: A♯3 / B♭3 *(2 keys change)* Left hand: 1, 2, 3, pinky low B♭ key. Right hand: 1, 2, 3, low C key.

Half step above: C4 *(1 key change)* Left hand: 1, 2, 3. Right hand: 1, 2, 3, low C key.

In this book: Songs: Yankee Doodle (66), Battle Hymn of the Republic (70).

Low C · C4

Sounds as concert E♭



Low C on the alto sax is the C written on the first ledger line below the staff (C4 in octave numbers).

Fingering: Left hand: 1, 2, 3. Right hand: 1, 2, 3, low C key.

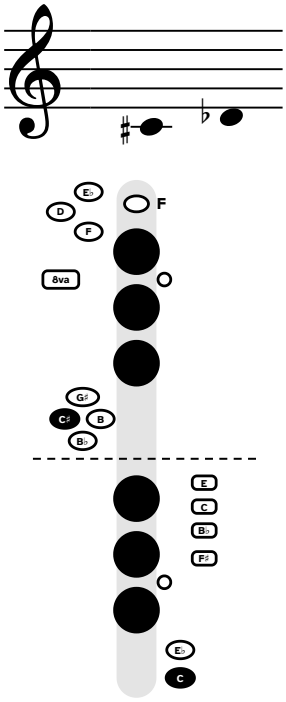
Half step below: B3 *(1 key change)* Left hand: 1, 2, 3, pinky low B key. Right hand: 1, 2, 3, low C key.

Half step above: C♯4 / D♭4 *(1 key change)* Left hand: 1, 2, 3, pinky C♯ key. Right hand: 1, 2, 3, low C key.

In this book: Songs: Yankee Doodle (66), Battle Hymn of the Republic (70).

Low C♯ · C♯4 / D♭4

Sounds as concert E



Low C♯ on the alto sax is the C♯ written on the first ledger line below the staff (C♯4 in octave numbers). It is the same note as D♭, so the same fingering works for both.

Fingering: Left hand: 1, 2, 3, pinky C♯ key. Right hand: 1, 2, 3, low C key.

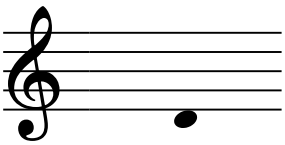
Half step below: C4 *(1 key change)* Left hand: 1, 2, 3. Right hand: 1, 2, 3, low C key.

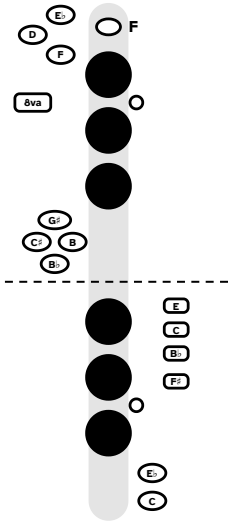
Half step above: D4 *(2 keys change)* Left hand: 1, 2, 3. Right hand: 1, 2, 3.

In this book: Not used in the songs or one-octave scales; it is on the chart on page 6.

Low D · D4

Sounds as concert F





Low D on the alto sax is the D written just below the staff (D4 in octave numbers).

Fingering: Left hand: 1, 2, 3. Right hand: 1, 2, 3.

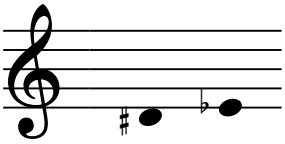
Half step below: C♯4 / D♭4 *(2 keys change)* Left hand: 1, 2, 3, pinky C♯ key. Right hand: 1, 2, 3, low C key.

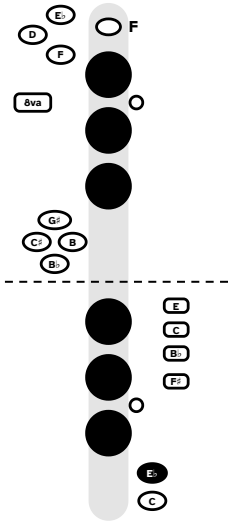
Half step above: D♯4 / E♭4 *(1 key change)* Left hand: 1, 2, 3. Right hand: 1, 2, 3, low E♭ key.

In this book: Songs: every song except Hot Cross Buns (36), Mary Had a Little Lamb (37), Twinkle Twinkle Little Star (38), Ode to Joy (39), Jingle Bells (40), When the Saints Go Marching In (42), Up on the Housetop (46), The First Noel (50), Joy to the World (54), Deck the Halls (58), My Country, 'Tis of Thee (65), America the Beautiful (68). Scales: Concert F (30).

Low E♭ · D♯4 / E♭4

Sounds as concert G♭





Low E♭ on the alto sax is the E♭ written on the bottom line (E♭4 in octave numbers). It is the same note as D♯, so the same fingering works for both.

Fingering: Left hand: 1, 2, 3. Right hand: 1, 2, 3, low E♭ key.

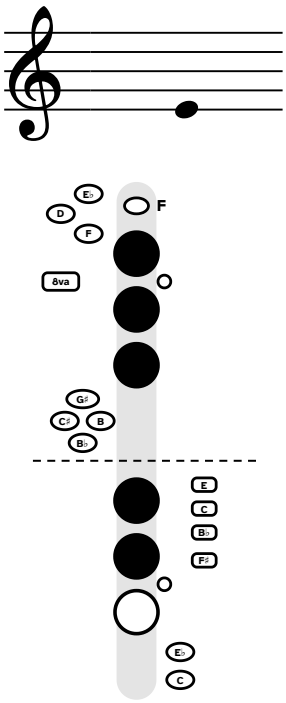
Half step below: D4 *(1 key change)* Left hand: 1, 2, 3. Right hand: 1, 2, 3.

Half step above: E4 *(2 keys change)* Left hand: 1, 2, 3. Right hand: 1, 2.

In this book: Scales: Concert G♭ (32).

Low E · E4

Sounds as concert G



Low E on the alto sax is the E written on the bottom line (E4 in octave numbers).

Fingering: Left hand: 1, 2, 3. Right hand: 1, 2.

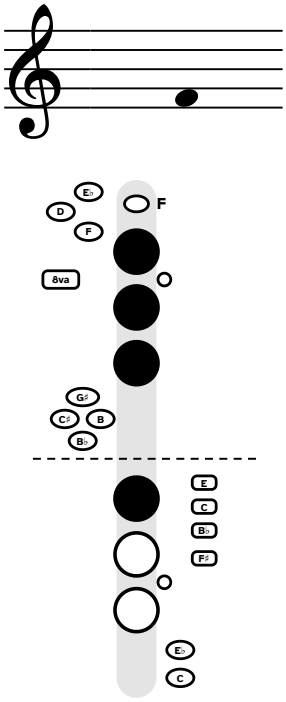
Half step below: D♯4 / E♭4 *(2 keys change)* Left hand: 1, 2, 3. Right hand: 1, 2, 3, low E♭ key.

Half step above: F4 *(1 key change)* Left hand: 1, 2, 3. Right hand: 1.

In this book: Songs: Happy Birthday (41), Jolly Old Saint Nicholas (43), Good King Wenceslas (44), Away in a Manger (45), Auld Lang Syne (48), O Come, All Ye Faithful (52), We Wish You a Merry Christmas (56), Hark! The Herald Angels Sing (60), Silent Night (62), Yankee Doodle (66), Battle Hymn of the Republic (70), Anchors Aweigh (72). Scales: Concert F (30), Concert G (32).

Low F · F4

Sounds as concert A♭



Low F on the alto sax is the F written in the first space (F4 in octave numbers).

Fingering: Left hand: 1, 2, 3. Right hand: 1.

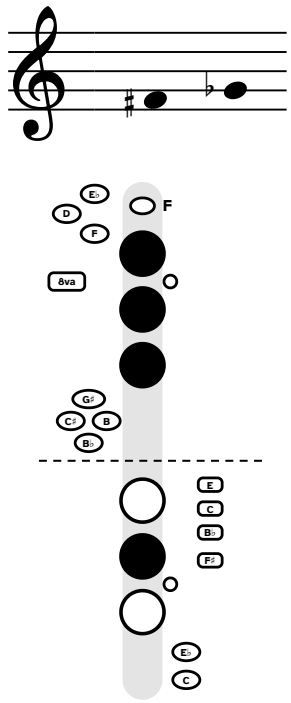
Half step below: E4 *(1 key change)* Left hand: 1, 2, 3. Right hand: 1, 2.

Half step above: F♯4 / G♭4 *(2 keys change)* Left hand: 1, 2, 3. Right hand: 2.

In this book: Scales: Concert A♭ (30), Concert G♭ (32).

F♯ · F♯4 / G♭4

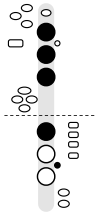
Sounds as concert A



F♯ on the alto sax is written in the first space. It is the same note as G♭, so the same fingering works for both.

Fingering: Left hand: 1, 2, 3. Right hand: 2. Use the alternate F♯ key when moving quickly between F and F♯.

Alternate fingering:



Alternate F♯ key
Left hand: 1, 2, 3. Right hand: 1, alternate F♯ key.

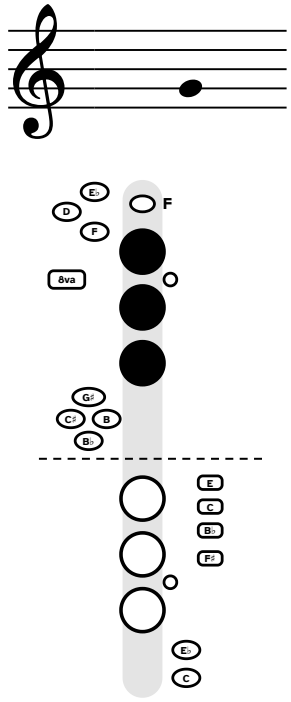
Half step below: F4 *(2 keys change)* Left hand: 1, 2, 3. Right hand: 1.

Half step above: G4 *(1 key change)* Left hand: 1, 2, 3. Right hand: nothing down.

In this book: Songs: every song except Hot Cross Buns (36), Mary Had a Little Lamb (37), Twinkle Twinkle Little Star (38), Ode to Joy (39), Jingle Bells (40), When the Saints Go Marching In (42), Up on the Housetop (46), Auld Lang Syne (48), The First Noel (50), Joy to the World (54), Angels We Have Heard on High (57), Taps (64), America the Beautiful (68). Scales: Concert F (30), Concert G (32), Concert A (33).

Low G · G4

Sounds as concert B♭



Low G on the alto sax is the G written on the second line (G4 in octave numbers).

Fingering: Left hand: 1, 2, 3. Right hand: nothing down.

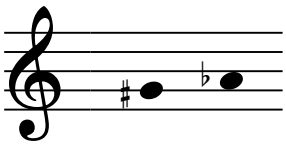
Half step below: F♯4 / G♭4 *(1 key change)* Left hand: 1, 2, 3. Right hand: 2.

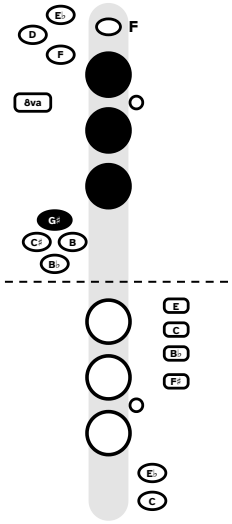
Half step above: G♯4 / A♭4 *(1 key change)* Left hand: 1, 2, 3, pinky G♯ key. Right hand: nothing down.

In this book: Songs: every song except America the Beautiful (68), The Star-Spangled Banner (74). Scales: Concert B♭ (29), Concert F (30), Concert A♭ (30), Concert G♭ (32). Chromatic scale (35).

Low A♭ · G♯4 / A♭4

Sounds as concert B





Low A♭ on the alto sax is the A♭ written in the second space (A♭4 in octave numbers). It is the same note as G♯, so the same fingering works for both.

Fingering: Left hand: 1, 2, 3, pinky G♯ key. Right hand: nothing down.

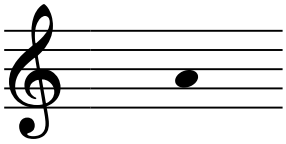
Half step below: G4 *(1 key change)* Left hand: 1, 2, 3. Right hand: nothing down.

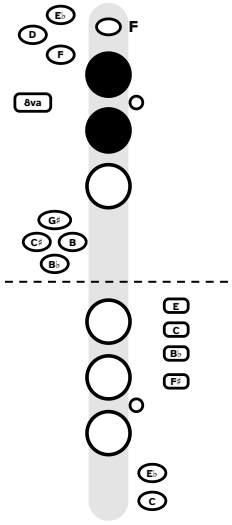
Half step above: A4 *(2 keys change)* Left hand: 1, 2. Right hand: nothing down.

In this book: Songs: Anchors Aweigh (72), The Star-Spangled Banner (74). Scales: Concert G (32), Concert G♭ (32), Concert A (33), Concert B (34). Chromatic scale (35).

Low A · A4

Sounds as concert C





Low A on the alto sax is the A written in the second space (A4 in octave numbers).

Fingering: Left hand: 1, 2. Right hand: nothing down.

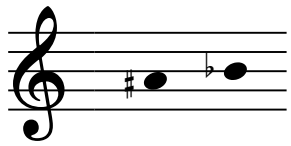
Half step below: G♯4 / A♭4 *(2 keys change)* Left hand: 1, 2, 3, pinky G♯ key. Right hand: nothing down.

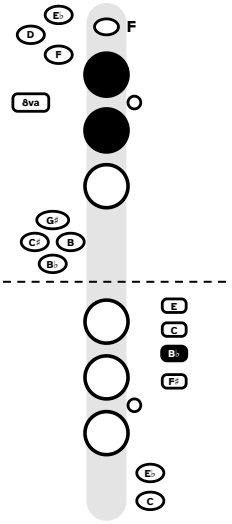
Half step above: A♯4 / B♭4 *(1 key change)* Left hand: 1, 2. Right hand: side B♭ key.

In this book: Songs: every song except Taps (64). Scales: Concert B♭ (29), Concert F (30), Concert A♭ (30), Concert C (31), Concert G (32). Chromatic scale (35).

B♭ · A♯4 / B♭4

Sounds as concert D♭

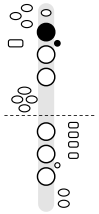




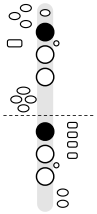
B♭ on the alto sax is written on the middle line. It is the same note as A♯, so the same fingering works for both.

Fingering: Left hand: 1, 2. Right hand: side B♭ key. Side B♭ (shown) is the standard fingering; use it next to B natural and in chromatic passages. Use the bis key when there is no B natural nearby, and one-and-one when moving between F and B♭.

Alternate fingerings:



Bis key B♭
Left hand: 1, bis key. Right hand: nothing down.



One-and-one B♭
Left hand: 1. Right hand: 1.

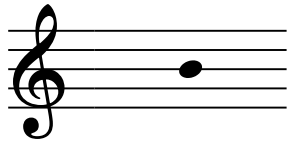
Half step below: A4 *(1 key change)* Left hand: 1, 2. Right hand: nothing down.

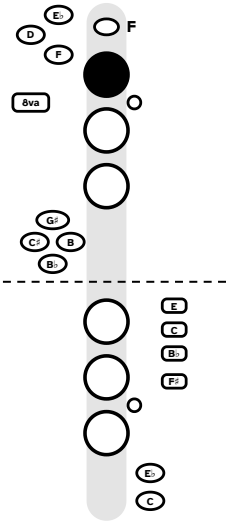
Half step above: B4 *(2 keys change)* Left hand: 1. Right hand: nothing down.

In this book: Scales: Concert A♭ (30), Concert D♭ (31), Concert G♭ (32), Concert A (33), Concert B (34). Chromatic scale (35).

B · B4

Sounds as concert D





B on the alto sax is the B written on the middle line (B4 in octave numbers).

Fingering: Left hand: 1. Right hand: nothing down.

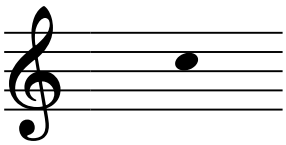
Half step below: A♯4 / B♭4 *(2 keys change)* Left hand: 1, 2. Right hand: side B♭ key.

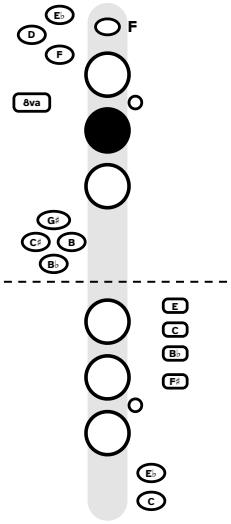
Half step above: C5 *(2 keys change)* Left hand: 2. Right hand: nothing down.

In this book: Songs: every song. Scales: Concert B♭ (29), Concert F (30), Concert C (31), Concert G (32), Concert D (33), Concert A (33). Chromatic scale (35).

C · C5

Sounds as concert E♭

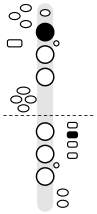




C on the alto sax is the C written in the third space (C5 in octave numbers).

Fingering: Left hand: 2. Right hand: nothing down. Side C is easier when moving between B and C.

Alternate fingering:



Side C key
Left hand: 1. Right hand: side C key.

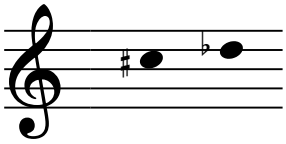
Half step below: B4 *(2 keys change)* Left hand: 1. Right hand: nothing down.

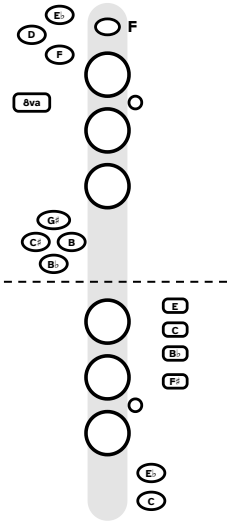
Half step above: C♯5 / D♭5 *(1 key change)* All holes and keys open

In this book: Songs: every song except Hot Cross Buns (36), Mary Had a Little Lamb (37), Jolly Old Saint Nicholas (43), Auld Lang Syne (48), Silent Night (62), Taps (64), Battle Hymn of the Republic (70), Anchors Aweigh (72), The Star-Spangled Banner (74). Scales: Concert B♭ (29), Concert E♭ (29), Concert A♭ (30), Concert D♭ (31), Concert G♭ (32), Concert B (34). Chromatic scale (35).

C♯ · C♯5 / D♭5

Sounds as concert E





C♯ on the alto sax is written in the third space. It is the same note as D♭, so the same fingering works for both.

Fingering: All holes and keys open. No keys pressed; this open note can sound thin, so keep steady air.

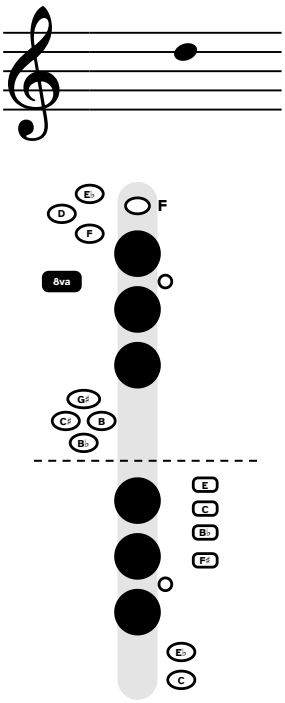
Half step below: C5 *(1 key change)* Left hand: 2. Right hand: nothing down.

Half step above: D5 *(7 keys change)* Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3.

In this book: Songs: Deck the Halls (58), Silent Night (62), Anchors Aweigh (72), The Star-Spangled Banner (74). Scales: Concert F (30), Concert C (31), Concert G (32), Concert D (33), Concert A (33), Concert B (34), Concert E (34). Chromatic scale (35).

D · D5

Sounds as concert F



D on the alto sax is the D written on the fourth line (D5 in octave numbers).

Fingering: Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3. Same fingering as low D, plus the octave key.

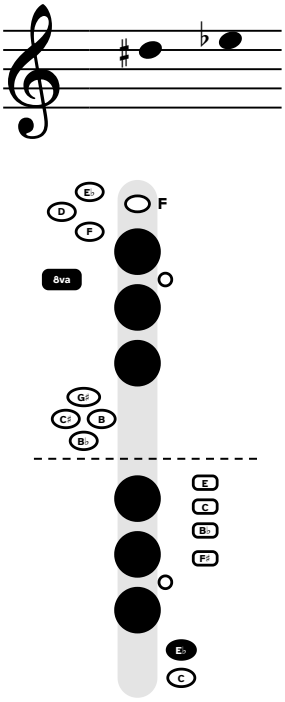
Half step below: C♯5 / D♭5 *(7 keys change)* All holes and keys open

Half step above: D♯5 / E♭5 *(1 key change)* Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3, low E♭ key.

In this book: Songs: every song except Hot Cross Buns (36), Jolly Old Saint Nicholas (43), Yankee Doodle (66), Battle Hymn of the Republic (70). Scales: Concert B♭ (29), Concert E♭ (29), Concert F (30), Concert A♭ (30), Concert C (31), Concert D♭ (31), Concert G♭ (32). Chromatic scale (35).

E♭ · D♯5 / E♭5

Sounds as concert G♭



E♭ on the alto sax is written in the top space. It is the same note as D♯, so the same fingering works for both.

Fingering: Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3, low E♭ key.

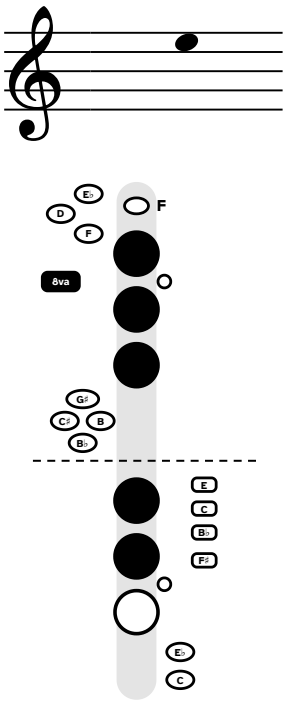
Half step below: D5 *(1 key change)* Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3.

Half step above: E5 *(2 keys change)* Left hand: octave key, 1, 2, 3. Right hand: 1, 2.

In this book: Scales: Concert D♭ (31), Concert G (32), Concert G♭ (32), Concert D (33), Concert A (33), Concert B (34), Concert E (34). Chromatic scale (35).

E · E5

Sounds as concert G



E on the alto sax is the E written in the top space (E5 in octave numbers).

Fingering: Left hand: octave key, 1, 2, 3. Right hand: 1, 2.

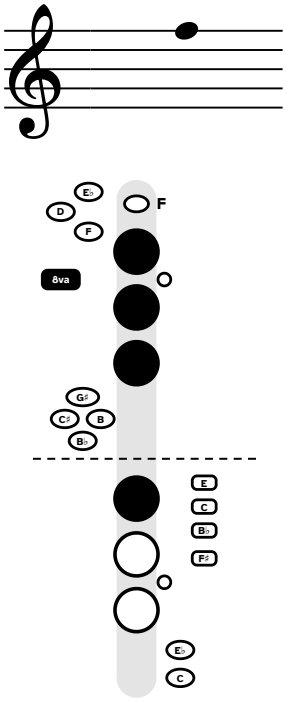
Half step below: D♯5 / E♭5 *(2 keys change)* Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3, low E♭ key.

Half step above: F5 *(1 key change)* Left hand: octave key, 1, 2, 3. Right hand: 1.

In this book: Songs: Twinkle Twinkle Little Star (38), Up on the Housetop (46), Auld Lang Syne (48), O Christmas Tree (49), The First Noel (50), Joy to the World (54), Angels We Have Heard on High (57), Deck the Halls (58), Hark! The Herald Angels Sing (60), Silent Night (62), My Country, 'Tis of Thee (65), America the Beautiful (68), Anchors Aweigh (72), The Star-Spangled Banner (74). Scales: Concert B♭ (29), Concert E♭ (29), Concert A♭ (30), Concert C (31), Concert G (32), Concert D (33). Chromatic scale (35).

F · F5

Sounds as concert A♭



F on the alto sax is the F written on the top line (F5 in octave numbers).

Fingering: Left hand: octave key, 1, 2, 3. Right hand: 1.

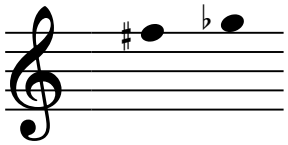
Half step below: E5 *(1 key change)* Left hand: octave key, 1, 2, 3. Right hand: 1, 2.

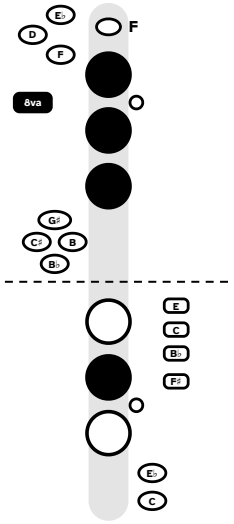
Half step above: F♯5 / G♭5 *(2 keys change)* Left hand: octave key, 1, 2, 3. Right hand: 2.

In this book: Scales: Concert E♭ (29), Concert A♭ (30), Concert D♭ (31), Concert A (33), Concert B (34), Concert E (34). Chromatic scale (35).

Middle F♯ · F♯5 / G♭5

Sounds as concert A

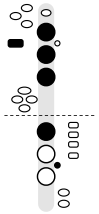




Middle F♯ on the alto sax is the F♯ written on the top line (F♯5 in octave numbers). It is the same note as G♭, so the same fingering works for both.

Fingering: Left hand: octave key, 1, 2, 3. Right hand: 2.

Alternate fingering:



Alternate F♯ key
Left hand: octave key, 1, 2, 3. Right hand: 1, alternate F♯ key.

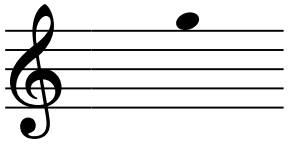
Half step below: F5 *(2 keys change)* Left hand: octave key, 1, 2, 3. Right hand: 1.

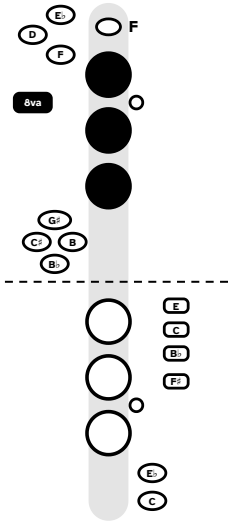
Half step above: G5 *(1 key change)* Left hand: octave key, 1, 2, 3. Right hand: nothing down.

In this book: Songs: The First Noel (50), Joy to the World (54), Deck the Halls (58), Silent Night (62), America the Beautiful (68), Anchors Aweigh (72), The Star-Spangled Banner (74). Scales: Concert B♭ (29), Concert C (31), Concert D (33), Concert A (33), Concert E (34). Chromatic scale (35).

High G · G5

Sounds as concert B♭





High G on the alto sax is the G written just above the staff (G5 in octave numbers).

Fingering: Left hand: octave key, 1, 2, 3. Right hand: nothing down.

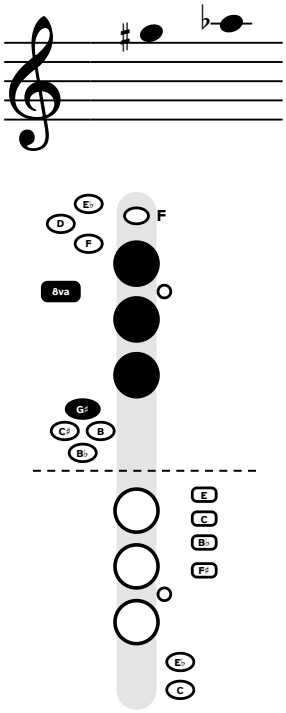
Half step below: F♯5 / G♭5 *(1 key change)* Left hand: octave key, 1, 2, 3. Right hand: 2.

Half step above: G♯5 / A♭5 *(1 key change)* Left hand: octave key, 1, 2, 3, pinky G♯ key. Right hand: nothing down.

In this book: Songs: The First Noel (50), Joy to the World (54), Deck the Halls (58), Silent Night (62), America the Beautiful (68), The Star-Spangled Banner (74). Scales: Concert B♭ (29), Concert E♭ (29), Concert D♭ (31), Concert B (34). Chromatic scale (35).

High A♭ · G♯5 / A♭5

Sounds as concert B



High A♭ on the alto sax is the A♭ written on the first ledger line above the staff (A♭5 in octave numbers). It is the same note as G♯, so the same fingering works for both.

Fingering: Left hand: octave key, 1, 2, 3, pinky G♯ key. Right hand: nothing down.

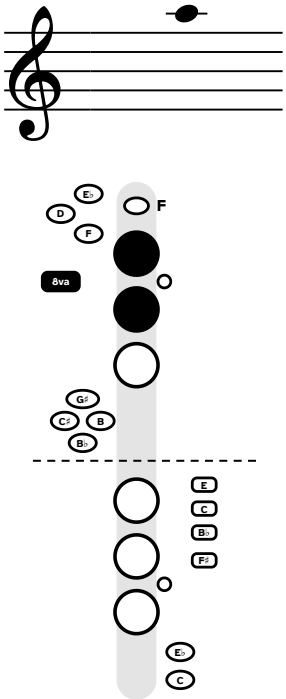
Half step below: G5 *(1 key change)* Left hand: octave key, 1, 2, 3. Right hand: nothing down.

Half step above: A5 *(2 keys change)* Left hand: octave key, 1, 2. Right hand: nothing down.

In this book: Songs: America the Beautiful (68). Scales: Concert C (31), Concert D (33), Concert B (34), Concert E (34).

High A · A5

Sounds as concert C



High A on the alto sax is the A written on the first ledger line above the staff (A5 in octave numbers).

Fingering: Left hand: octave key, 1, 2. Right hand: nothing down.

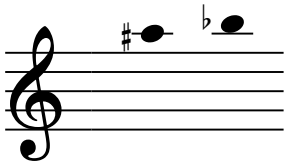
Half step below: G♯5 / A♭5 *(2 keys change)* Left hand: octave key, 1, 2, 3, pinky G♯ key. Right hand: nothing down.

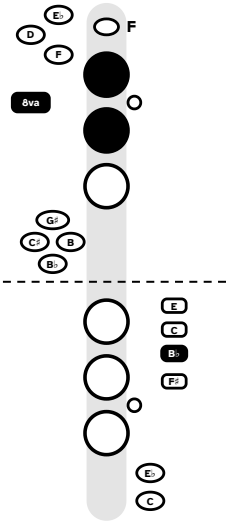
Half step above: A♯5 / B♭5 *(1 key change)* Left hand: octave key, 1, 2. Right hand: side B♭ key.

In this book: Songs: America the Beautiful (68), The Star-Spangled Banner (74). Scales: Concert E♭ (29), Concert C (31), Concert D♭ (31).

High B♭ · A♯5 / B♭5

Sounds as concert D♭

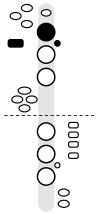




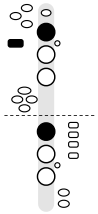
High B♭ on the alto sax is the B♭ written just above the first ledger line above the staff (B♭5 in octave numbers). It is the same note as A♯, so the same fingering works for both.

Fingering: Left hand: octave key, 1, 2. Right hand: side B♭ key.

Alternate fingerings:



Bis key B♭
Left hand: octave key, 1, bis key.
Right hand: nothing down.



One-and-one B♭
Left hand: octave key, 1. Right hand: 1.

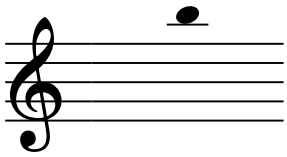
Half step below: A5 *(1 key change)* Left hand: octave key, 1, 2. Right hand: nothing down.

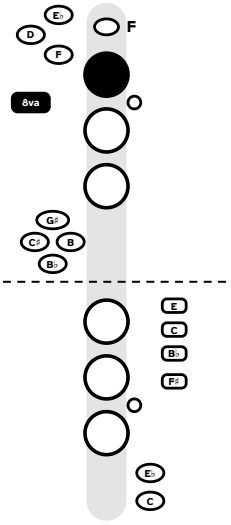
Half step above: B5 *(2 keys change)* Left hand: octave key, 1. Right hand: nothing down.

In this book: Scales: Concert D♭ (31), Concert D (33), Concert E (34).

High B · B5

Sounds as concert D





High B on the alto sax is the B written just above the first ledger line above the staff (B5 in octave numbers).

Fingering: Left hand: octave key, 1. Right hand: nothing down.

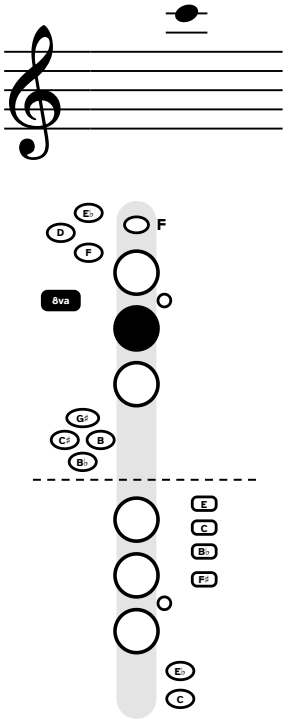
Half step below: A♯5 / B♭5 *(2 keys change)* Left hand: octave key, 1, 2. Right hand: side B♭ key.

Half step above: C6 *(2 keys change)* Left hand: octave key, 2. Right hand: nothing down.

In this book: Songs: America the Beautiful (68). Scales: Concert E♭ (29), Concert D (33).

High C · C6

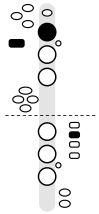
Sounds as concert E♭



High C on the alto sax is the C written on the second ledger line above the staff.

Fingering: Left hand: octave key, 2. Right hand: nothing down.

Alternate fingering:



Side C key
Left hand: octave key, 1. Right hand: side C key.

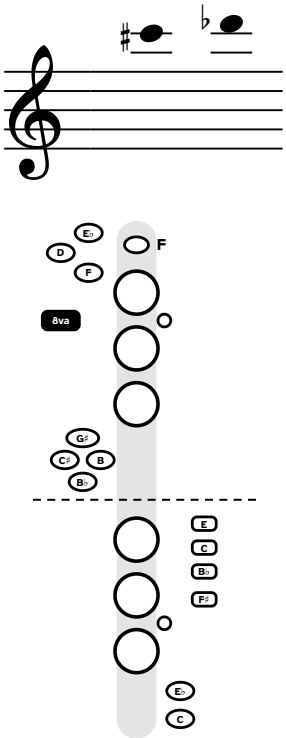
Half step below: B5 *(2 keys change)* Left hand: octave key, 1. Right hand: nothing down.

Half step above: C♯6 / D♭6 *(1 key change)* Left hand: octave key. Right hand: nothing down.

In this book: Scales: Concert E♭ (29), Concert E (34).

High C♯ · C♯6 / D♭6

Sounds as concert E



High C♯ on the alto sax is the C♯ written on the second ledger line above the staff (C♯6 in octave numbers). It is the same note as D♭, so the same fingering works for both.

Fingering: Left hand: octave key. Right hand: nothing down. Only the octave key is pressed.

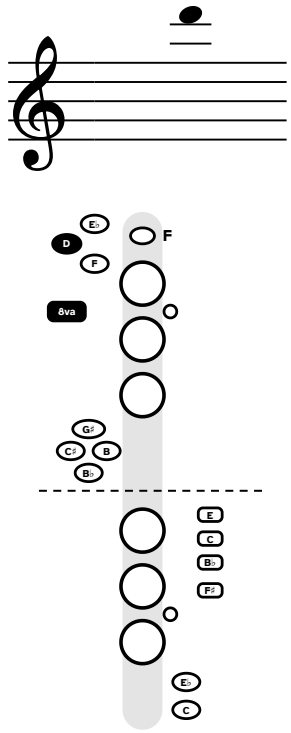
Half step below: C6 *(1 key change)* Left hand: octave key, 2. Right hand: nothing down.

Half step above: D6 *(1 key change)* Left hand: octave key, palm D key. Right hand: nothing down.

In this book: Scales: Concert E (34).

High D · D6

Sounds as concert F



High D on the alto sax is the D written just above the second ledger line above the staff (D6 in octave numbers).

Fingering: Left hand: octave key, palm D key. Right hand: nothing down. First palm key note: press the D palm key with the base of your left index finger.

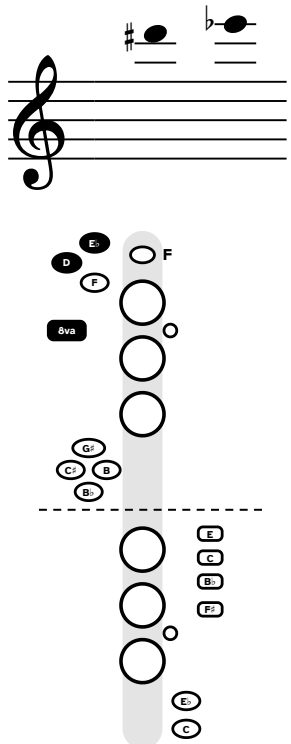
Half step below: C♯6 / D♭6 *(1 key change)* Left hand: octave key. Right hand: nothing down.

Half step above: D♯6 / E♭6 *(1 key change)* Left hand: octave key, palm E♭ key, palm D key. Right hand: nothing down.

In this book: Not used in the songs or one-octave scales; it is on the chart on page 10.

High E♭ · D♯6 / E♭6

Sounds as concert G♭



High E♭ on the alto sax is the E♭ written on the third ledger line above the staff (E♭6 in octave numbers). It is the same note as D♯, so the same fingering works for both.

Fingering: Left hand: octave key, palm E♭ key, palm D key. Right hand: nothing down.

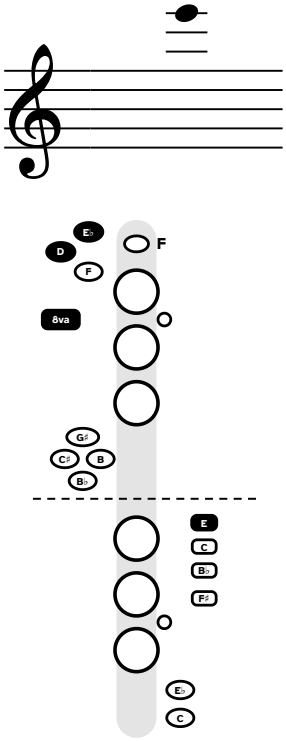
Half step below: D6 *(1 key change)* Left hand: octave key, palm D key. Right hand: nothing down.

Half step above: E6 *(1 key change)* Left hand: octave key, palm E♭ key, palm D key. Right hand: side E key.

In this book: Not used in the songs or one-octave scales; it is on the chart on page 10.

High E · E6

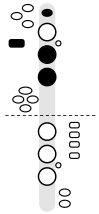
Sounds as concert G



High E on the alto sax is the E written on the third ledger line above the staff (E6 in octave numbers).

Fingering: Left hand: octave key, palm E♭ key, palm D key. Right hand: side E key.

Alternate fingering:



Front F fingering
Left hand: octave key, front F key, 2, 3. Right hand: nothing down.

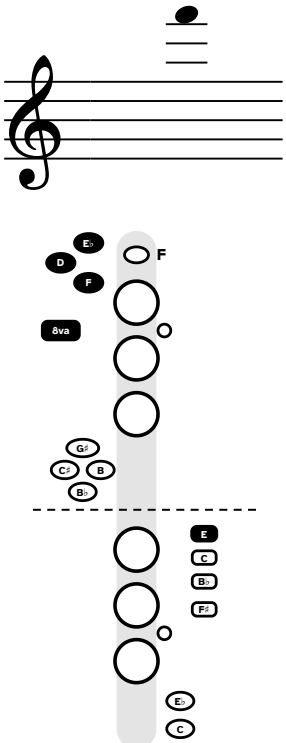
Half step below: D♯6 / E♭6 *(1 key change)* Left hand: octave key, palm E♭ key, palm D key. Right hand: nothing down.

Half step above: F6 *(1 key change)* Left hand: octave key, palm E♭ key, palm D key, palm F key. Right hand: side E key.

In this book: Not used in the songs or one-octave scales; it is on the chart on page 10.

High F · F6

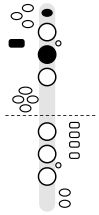
Sounds as concert A♭



High F on the alto sax is the F written just above the third ledger line above the staff (F6 in octave numbers).

Fingering: Left hand: octave key, palm E♭ key, palm D key, palm F key. Right hand: side E key.

Alternate fingering:



Front F fingering
Left hand: octave key, front F key, 2. Right hand: nothing down.

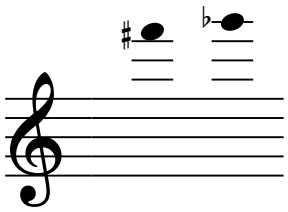
Half step below: E6 *(1 key change)* Left hand: octave key, palm E♭ key, palm D key. Right hand: side E key.

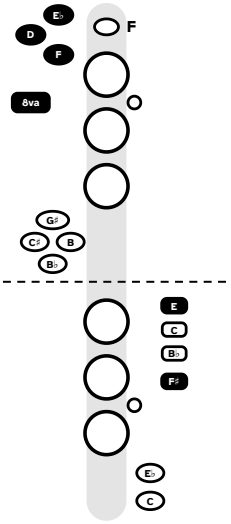
Half step above: F♯6 / G♭6 *(1 key change)* Left hand: octave key, palm E♭ key, palm D key, palm F key. Right hand: side E key, high F♯ key.

In this book: Not used in the songs or one-octave scales; it is on the chart on page 10.

High F♯ · F♯6 / G♭6

Sounds as concert A



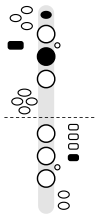


The highest note on the chart is F♯6, written just above the third ledger line above the staff (as G♭6 it sits on the fourth ledger line). Advanced players can sometimes go higher, but notes above this vary a lot from player to player and instrument to instrument.

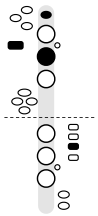
Fingering: Left hand: octave key, palm E♭ key, palm D key, palm F key. Right hand: side E key, high F♯ key. Adds the high F♯ key to the high F fingering.

ADVANCED

Alternate fingerings:



Front F with high F♯
Left hand: octave key, front F key, 2. Right hand: high F♯ key.

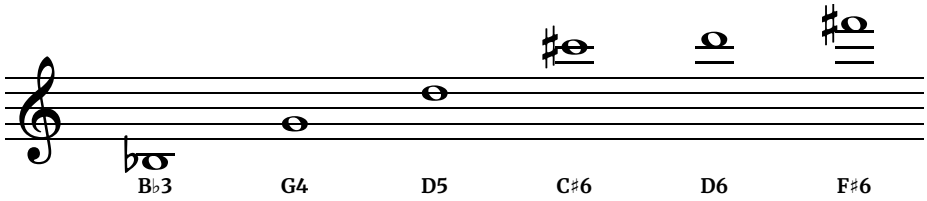


Front F + side B♭ (no high F♯ key)
Left hand: octave key, front F key, 2. Right hand: side B♭ key.

Half step below: F6 *(1 key change)* Left hand: octave key, palm E♭ key, palm D key, palm F key. Right hand: side E key.

In this book: Not used in the songs or one-octave scales; it is on the chart on page 10.

Range and Where to Start

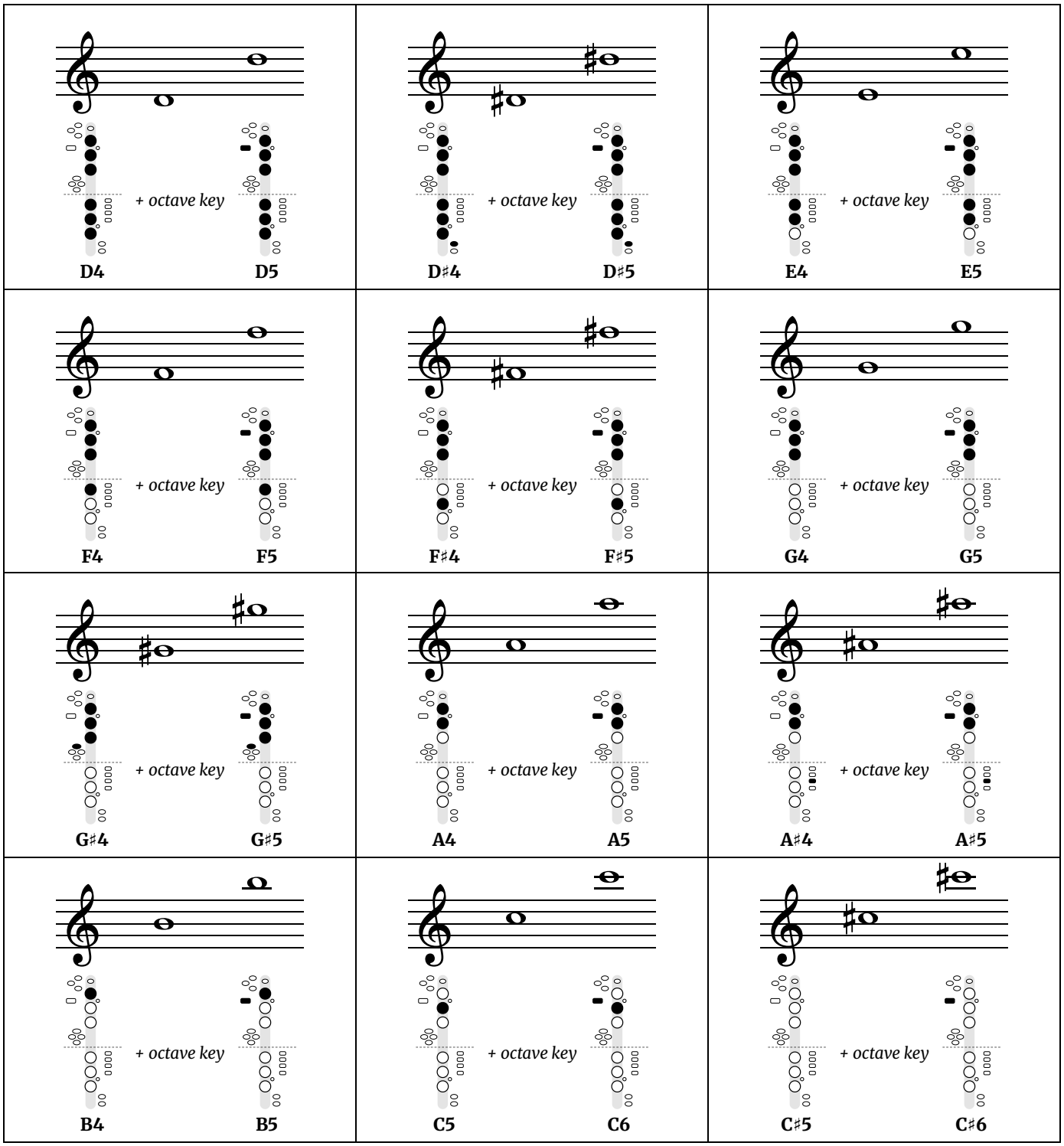


The chart covers written A♯3 (low B♭) to F♯6. Alto sax is in E♭ and sounds a major sixth lower than written: written C sounds E♭, and written low B♭ sounds D♭3, about 139 Hz. Notes from written D5 up use the octave key, and the palm keys start at D6. Most band books start alto players on written G, A, B, C and D in the staff, which are concert B♭, C, D, E♭ and F.

F♯6, the top note, is marked Advanced on the chart.

Same Fingering, One Octave Up

The octave key is the small key above the left thumb rest. Pressing it with the thumb raises the note an octave. From written D5 up, every note uses it. From D5 to C♯6, each note is fingered like the note an octave lower, plus the octave key. The alternates work the same way.



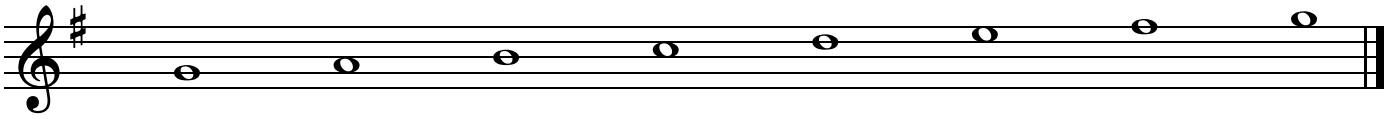
Sharps are shown here; each one is also its flat (C♯5 is D♭5). Above C♯6 the palm keys take over (page 10). Below D4, low C♯, C, B and B♭ have no octave-key partner on the chart.

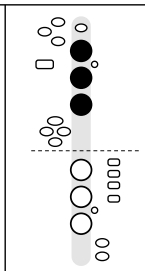
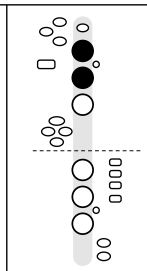
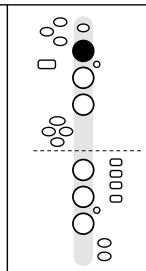
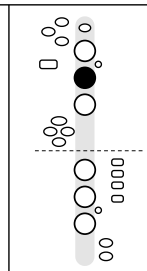
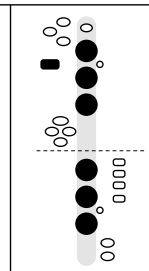
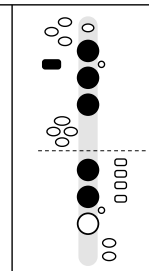
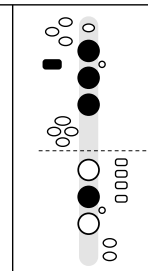
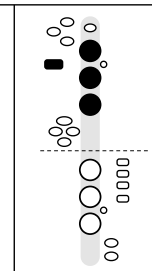
The 12 Major Scales

Band directors usually call scales by their concert name, so the whole band plays the same pitches. On alto sax the note you read is different from the concert pitch, so each scale shows both. They are in the order school bands usually learn them.

Concert B♭ major · written G major

When the band plays concert B♭ major, you play G major (1 sharp in the key signature).

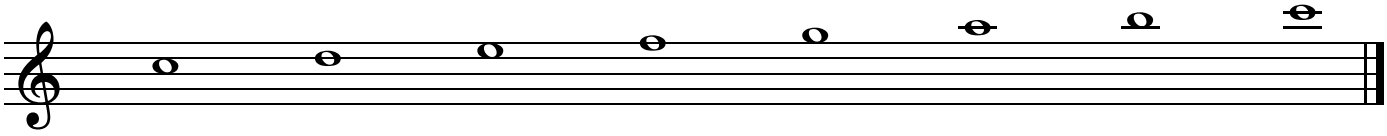


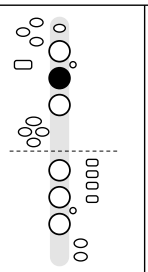
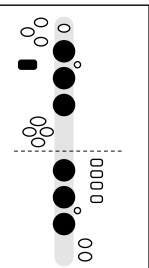
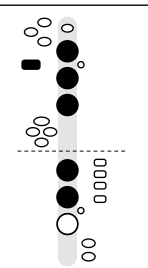
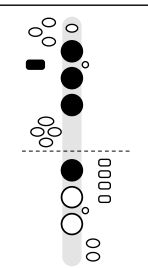
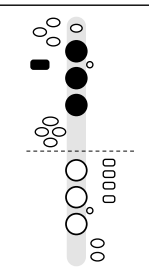
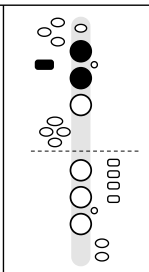
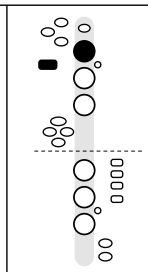
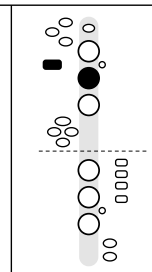
KEYS								
NOTE	G4	A4	B4	C5	D5	E5	F♯5	G5

C5: Side C is easier when moving between B and C.

Concert E♭ major · written C major

When the band plays concert E♭ major, you play C major (no sharps or flats in the key signature).



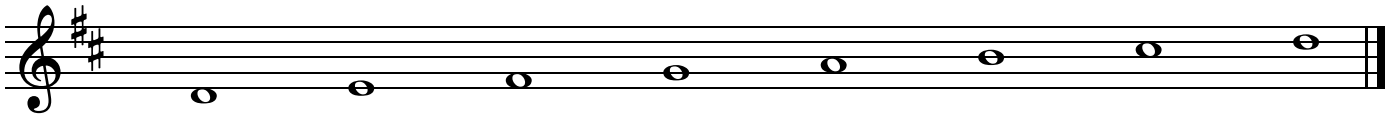
KEYS								
NOTE	C5	D5	E5	F5	G5	A5	B5	C6

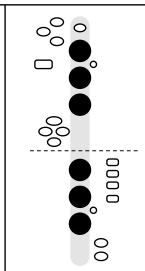
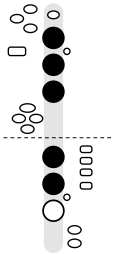
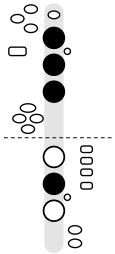
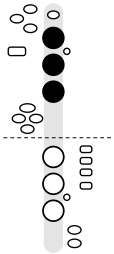
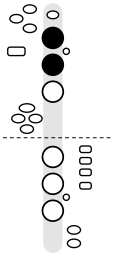
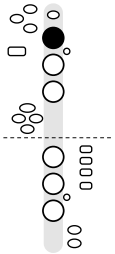
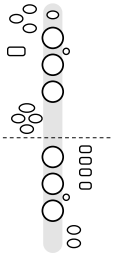
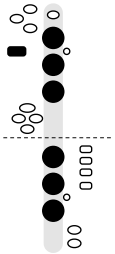
C5: Side C is easier when moving between B and C.

Free at thefingeringchart.com

Concert F major · written D major

When the band plays concert F major, you play D major (2 sharps in the key signature).

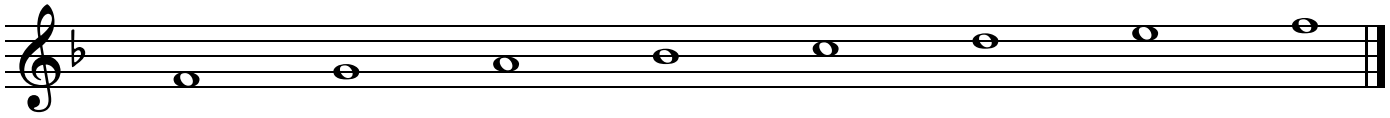


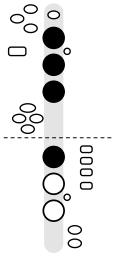
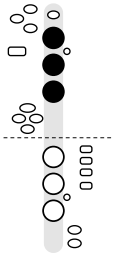
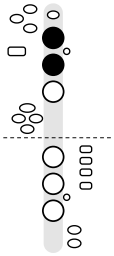
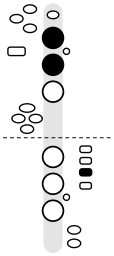
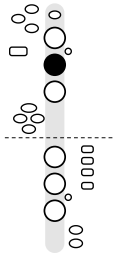
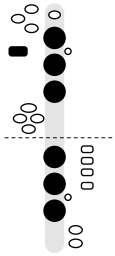
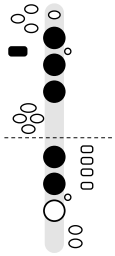
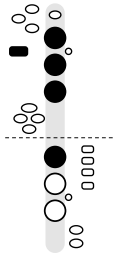
KEYS								
NOTE	D4	E4	F♯4	G4	A4	B4	C♯5	D5

F♯4: Use the alternate F♯ key when moving quickly between F and F♯.

Concert A♭ major · written F major

When the band plays concert A♭ major, you play F major (1 flat in the key signature).

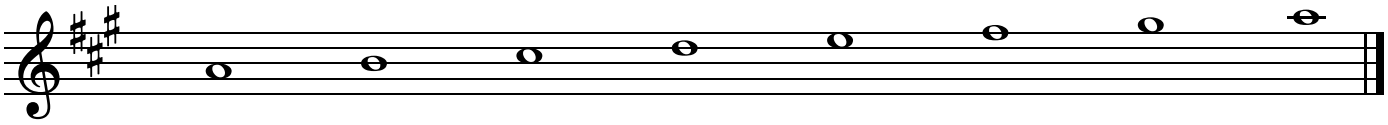


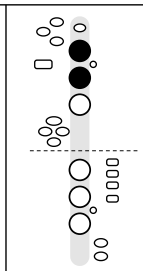
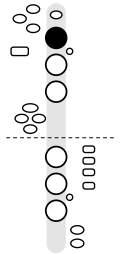
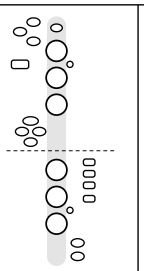
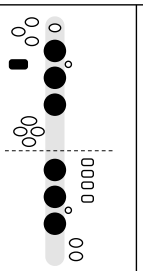
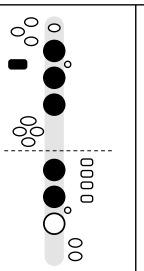
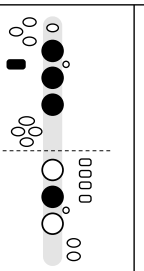
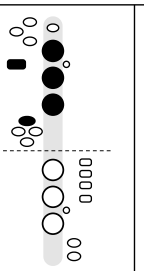
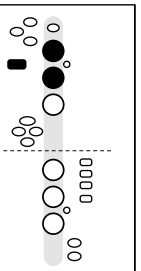
KEYS								
NOTE	F4	G4	A4	B♭4	C5	D5	E5	F5

B♭4: Side B♭ (shown) is the standard fingering; use it next to B natural and in chromatic passages. Use the bis key when there is no B natural nearby, and one-and-one when moving between F and B♭. **C5:** Side C is easier when moving between B and C.

Concert C major · written A major

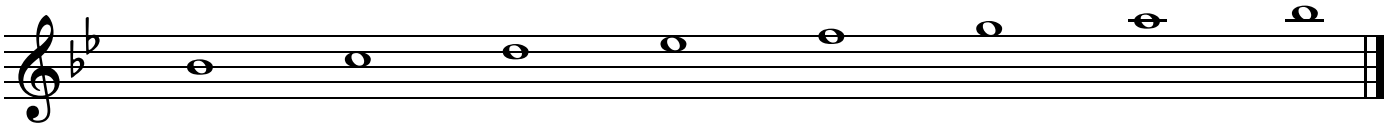
When the band plays concert C major, you play A major (3 sharps in the key signature).

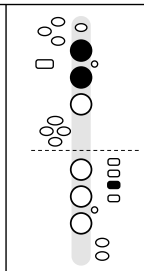
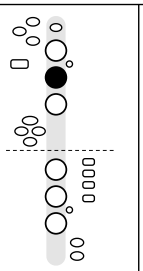
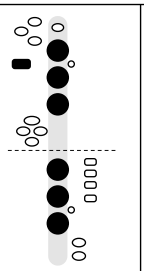
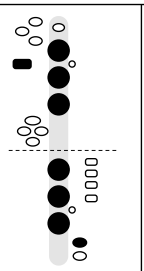
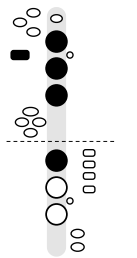
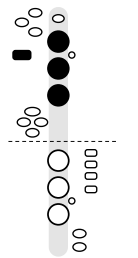
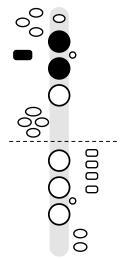
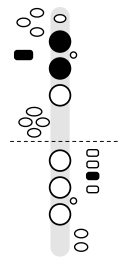


KEYS								
NOTE	A4	B4	C♯5	D5	E5	F♯5	G♯5	A5

Concert D♭ major · written B♭ major

When the band plays concert D♭ major, you play B♭ major (2 flats in the key signature).

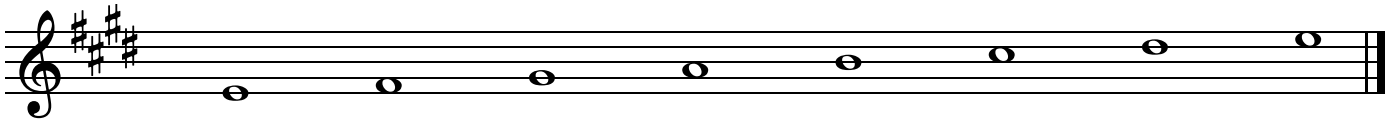


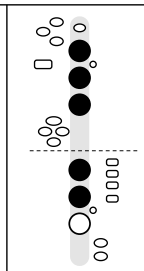
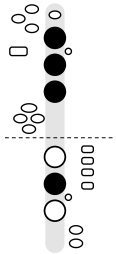
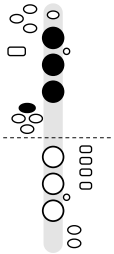
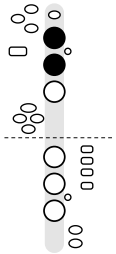
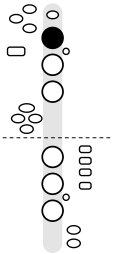
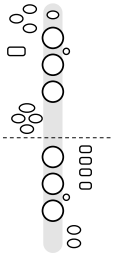
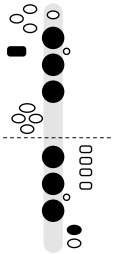
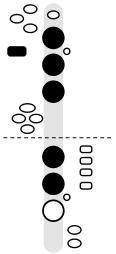
KEYS								
NOTE	B♭4	C5	D5	E♭5	F5	G5	A5	B♭5

B♭4: Side B♭ (shown) is the standard fingering; use it next to B natural and in chromatic passages. Use the bis key when there is no B natural nearby, and one-and-one when moving between F and B♭. **C5:** Side C is easier when moving between B and C.

Concert G major · written E major

When the band plays concert G major, you play E major (4 sharps in the key signature).

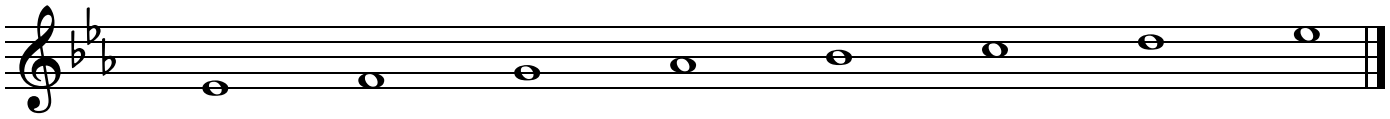


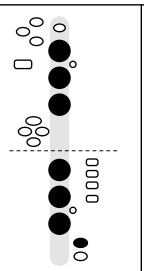
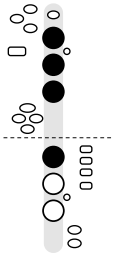
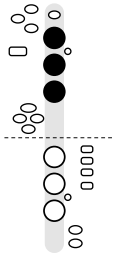
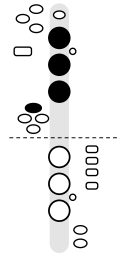
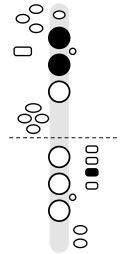
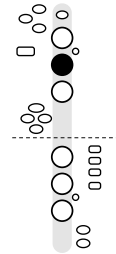
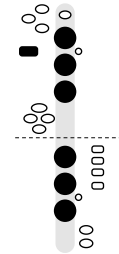
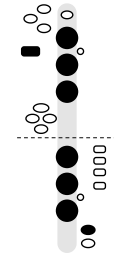
KEYS								
NOTE	E4	F♯4	G♯4	A4	B4	C♯5	D♯5	E5

F♯4: Use the alternate F♯ key when moving quickly between F and F♯.

Concert G♭ major · written E♭ major

When the band plays concert G♭ major, you play E♭ major (3 flats in the key signature).

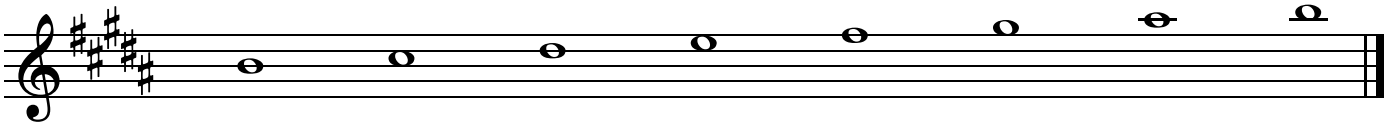


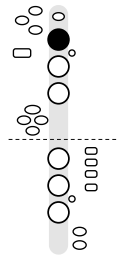
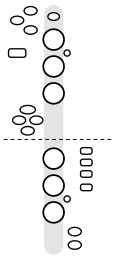
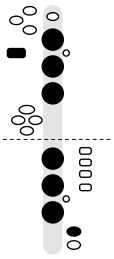
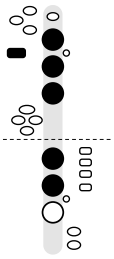
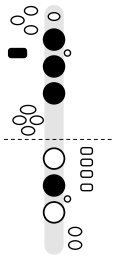
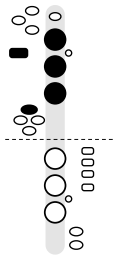
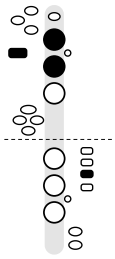
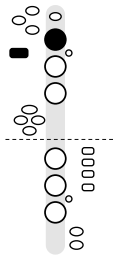
KEYS								
NOTE	E♭4	F4	G4	A♭4	B♭4	C5	D5	E♭5

B♭4: Side B♭ (shown) is the standard fingering; use it next to B natural and in chromatic passages. Use the bis key when there is no B natural nearby, and one-and-one when moving between F and B♭. **C5:** Side C is easier when moving between B and C.

Concert D major · written B major

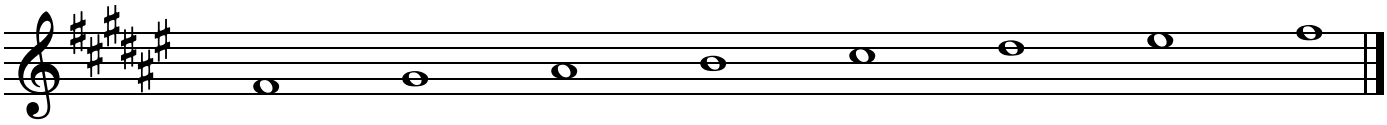
When the band plays concert D major, you play B major (5 sharps in the key signature).

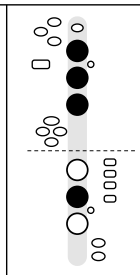
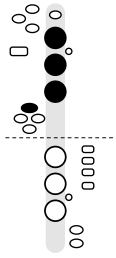
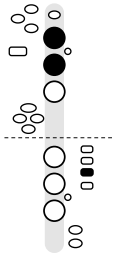
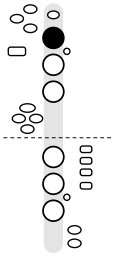
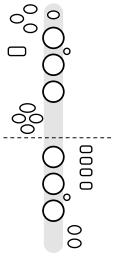
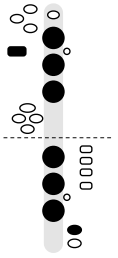
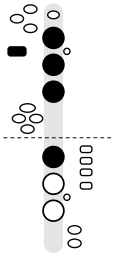
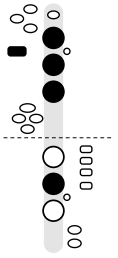


KEYS								
NOTE	B4	C♯5	D♯5	E5	F♯5	G♯5	A♯5	B5

Concert A major · written F♯ major

When the band plays concert A major, you play F♯ major (6 sharps in the key signature).

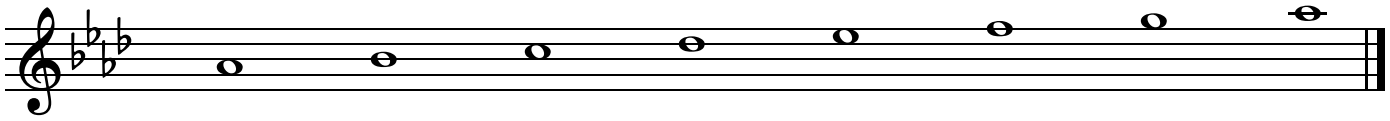


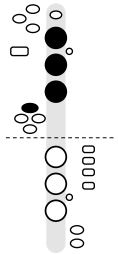
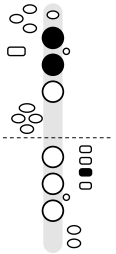
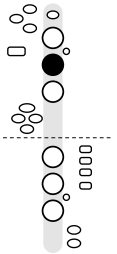
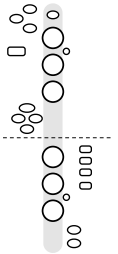
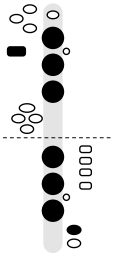
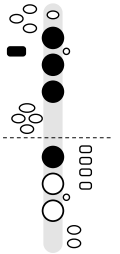
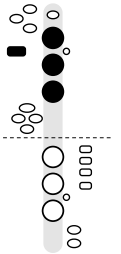
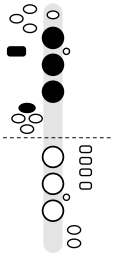
KEYS								
NOTE	F♯4	G♯4	A♯4	B4	C♯5	D♯5	E♯5	F♯5

F♯4: Use the alternate F♯ key when moving quickly between F and F♯. **A♯4:** Side B♭ (shown) is the standard fingering; use it next to B natural and in chromatic passages. Use the bis key when there is no B natural nearby, and one-and-one when moving between F and B♭.

Concert B major · written A♭ major

When the band plays concert B major, you play A♭ major (4 flats in the key signature).

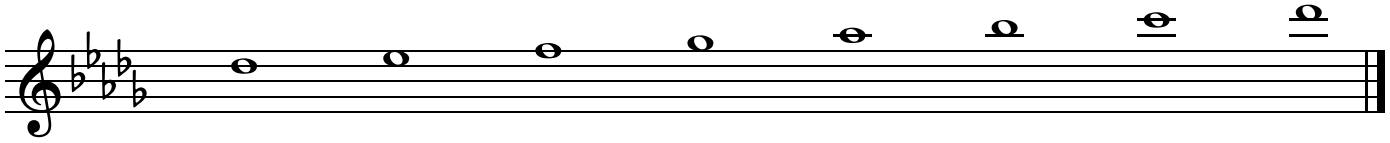


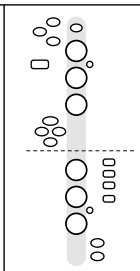
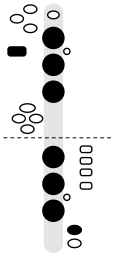
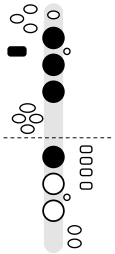
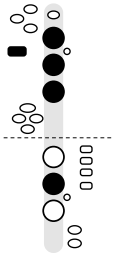
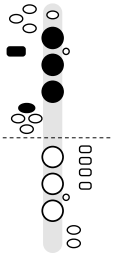
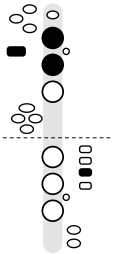
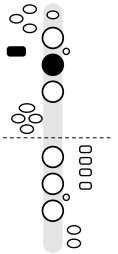
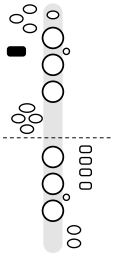
KEYS								
NOTE	A♭4	B♭4	C5	D♭5	E♭5	F5	G5	A♭5

B♭4: Side B♭ (shown) is the standard fingering; use it next to B natural and in chromatic passages. Use the bis key when there is no B natural nearby, and one-and-one when moving between F and B♭. **C5:** Side C is easier when moving between B and C.

Concert E major · written D♭ major

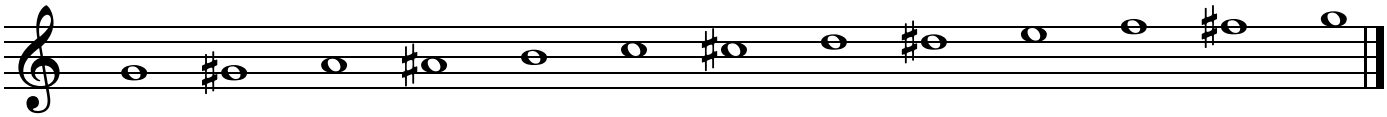
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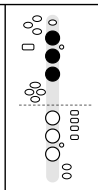
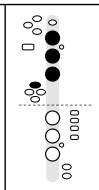
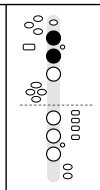
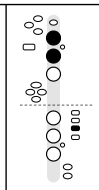
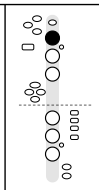
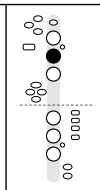
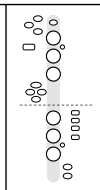
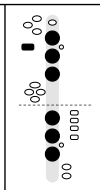
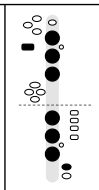
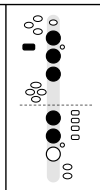
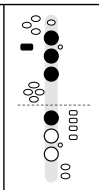
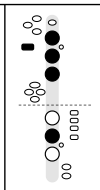
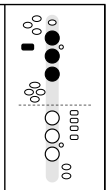


KEYS								
NOTE	D♭5	E♭5	F5	G♭5	A♭5	B♭5	C6	D♭6

The Chromatic Scale

All twelve notes from G4, which is concert B♭, up to the next G, one half step at a time. Going up, the in-between notes are written as sharps; coming down they are usually written as flats (A♯ going up is the same note and fingering as B♭ coming down).



KEYS													
NOTE	G4	G♯4	A4	A♯4	B4	C5	C♯5	D5	D♯5	E5	F5	F♯5	G5

How to Practice a Scale

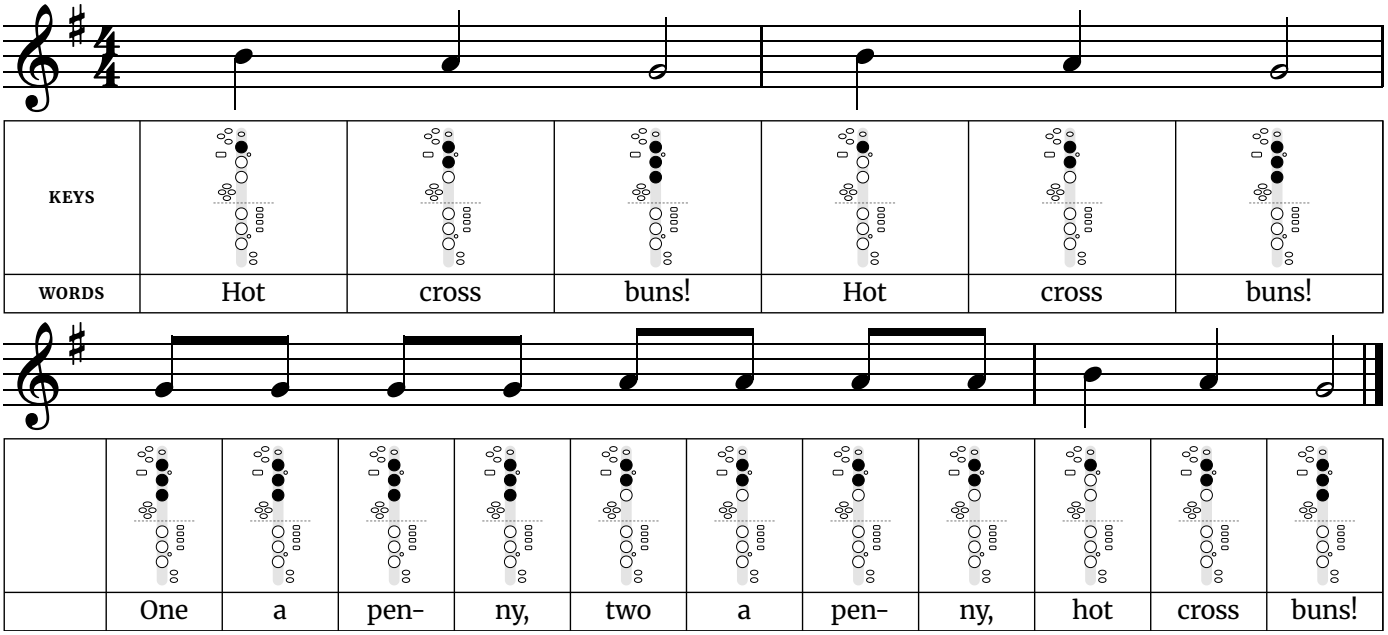
Play it slowly enough that every note is correct the first time, with a metronome. Tongue each note, then slur the whole octave in one breath. Raise the tempo only after three clean runs in a row.

Which Scales First

Learn written G major first (concert B♭), then C major (concert E♭) and D major (concert F). These match the keys most band music uses. One alto tip: in G major, F♯ uses the right middle finger. Play the scale slowly and keep the other right-hand fingers close above their buttons rather than lifting them high.

Hot Cross Buns

Written in G major (sounds in concert B♭ major) · 4/4 time. A three-note song most band and recorder books start with.



Fingerings used in this song			
G4	Left hand: 1, 2, 3. Right hand: nothing down.	**B4**	Left hand: 1. Right hand: nothing down.
A4	Left hand: 1, 2. Right hand: nothing down.		

Tip: The widest jump is a major third, from G4 to B4. Every phrase walks down three notes and back. Use it to get clean finger changes between neighboring notes before you worry about speed.

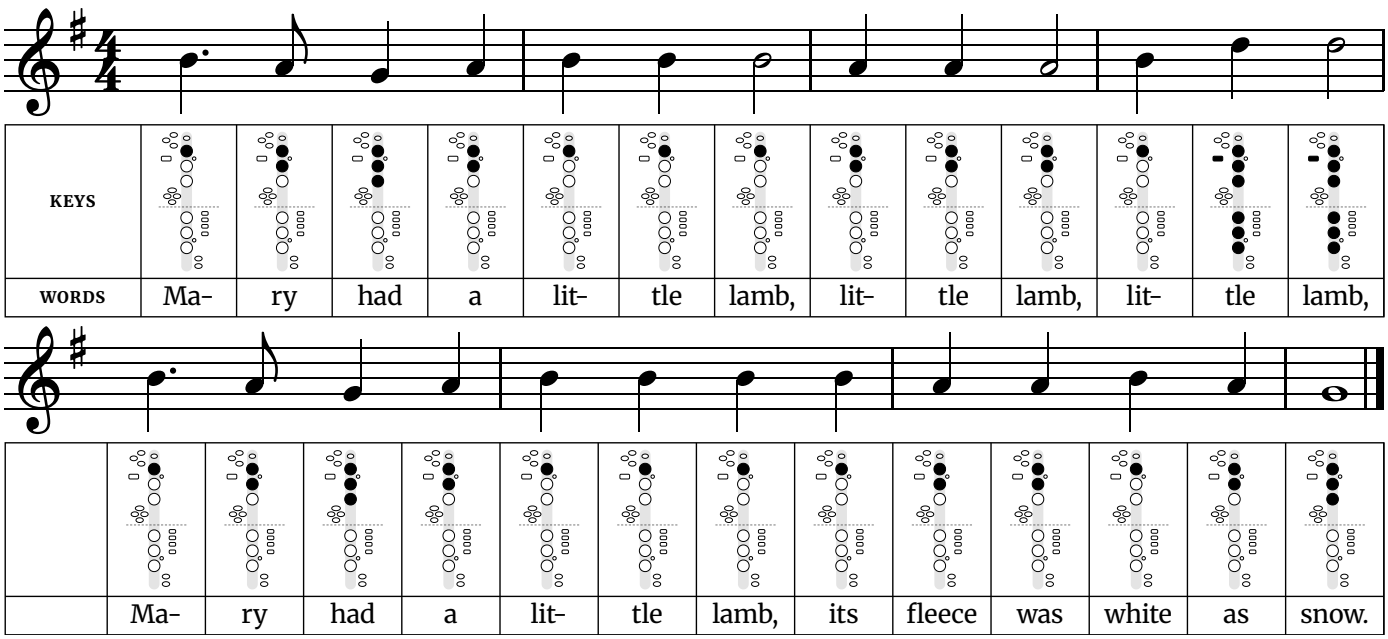
Nothing here needs the octave key, so you can keep your left thumb resting on the thumb rest the whole time.

Hardest finger change: Going from G4 (press: left first finger, left second finger and left third finger) to B4 (press: left first finger), 2 keys or holes change. Move all the fingers together, and keep them close to the instrument so nothing has far to travel. Practice just those two notes back and forth, slowly, before playing the whole line.

Traditional English street cry; the words were printed in 1767.

Mary Had a Little Lamb

Written in G major (sounds in concert B♭ major) · 4/4 time. Uses four notes next to each other, plus one jump up.



Fingerings used in this song			
G4	Left hand: 1, 2, 3. Right hand: nothing down.	**B4**	Left hand: 1. Right hand: nothing down.
A4	Left hand: 1, 2. Right hand: nothing down.	**D5**	Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3.

Tip: The widest jump is a minor third, from D5 to B4. The tune adds one note to Hot Cross Buns and repeats a single pitch several times. Keep the repeated notes even, tonguing each one without stopping the air.

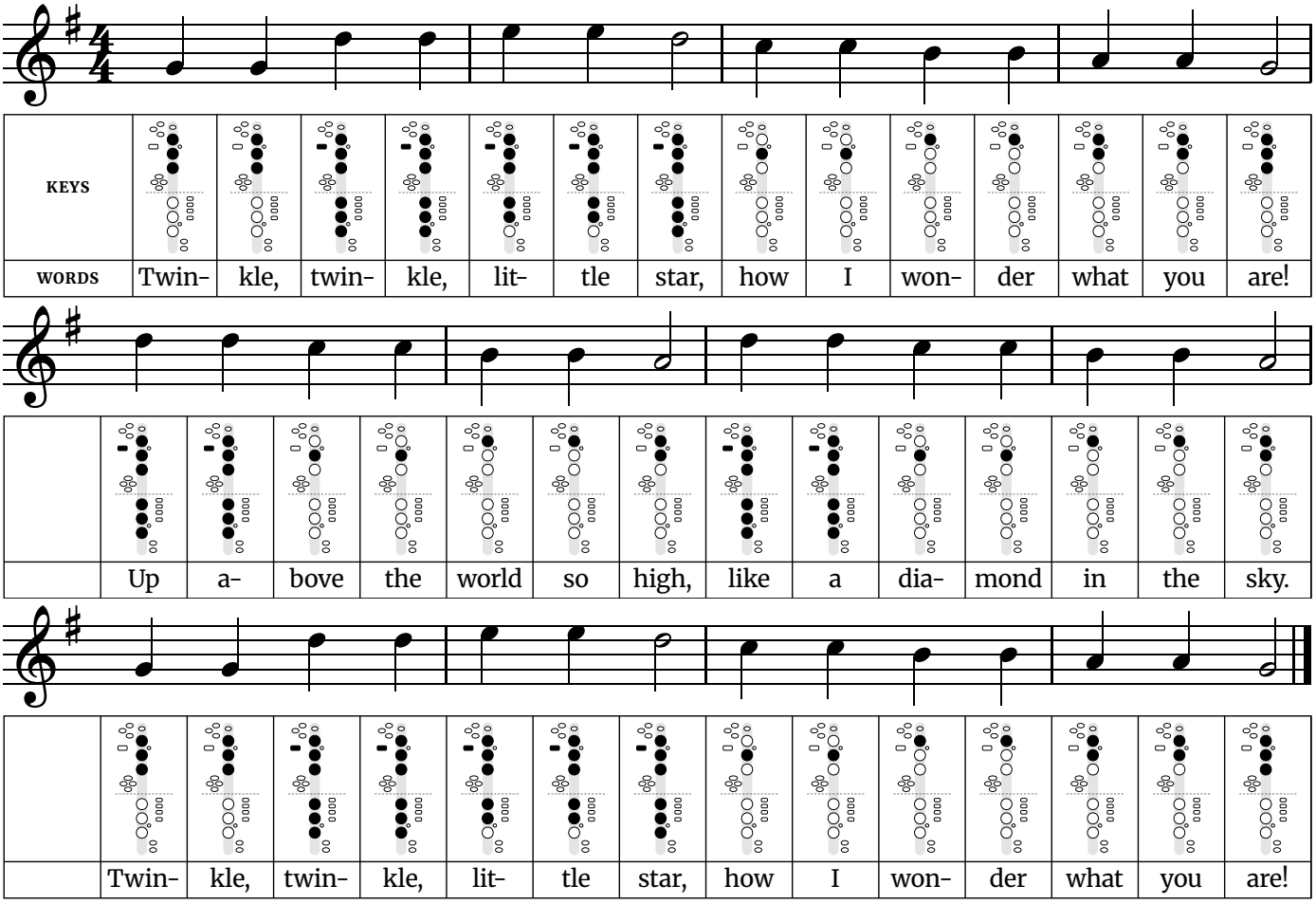
The higher notes use the octave key under your left thumb. Roll the thumb onto it instead of lifting it off the instrument.

Hardest finger change: Going from B4 (press: left first finger) to D5 (press: octave key (left thumb), left first finger, left second finger, left third finger, right first finger, right second finger and right third finger), 6 keys or holes change. Move all the fingers together, and keep them close to the instrument so nothing has far to travel. Practice just those two notes back and forth, slowly, before playing the whole line.

Words: Sarah Josepha Hale (1830). Music: traditional American.

Twinkle Twinkle Little Star

Written in G major (sounds in concert B♭ major) · 4/4 time. Six notes of the major scale, with a leap from the first note to the fifth.



Fingerings used in this song			
G4	Left hand: 1, 2, 3. Right hand: nothing down.	**C5**	Left hand: 2. Right hand: nothing down.
A4	Left hand: 1, 2. Right hand: nothing down.	**D5**	Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3.
B4	Left hand: 1. Right hand: nothing down.	**E5**	Left hand: octave key, 1, 2, 3. Right hand: 1, 2.

Tip: The widest jump is a fifth, from G4 to D5. The opening jump is a fifth, the first real leap in this set of songs. Hear the second note in your head before you play it, then come down the scale one step at a time.

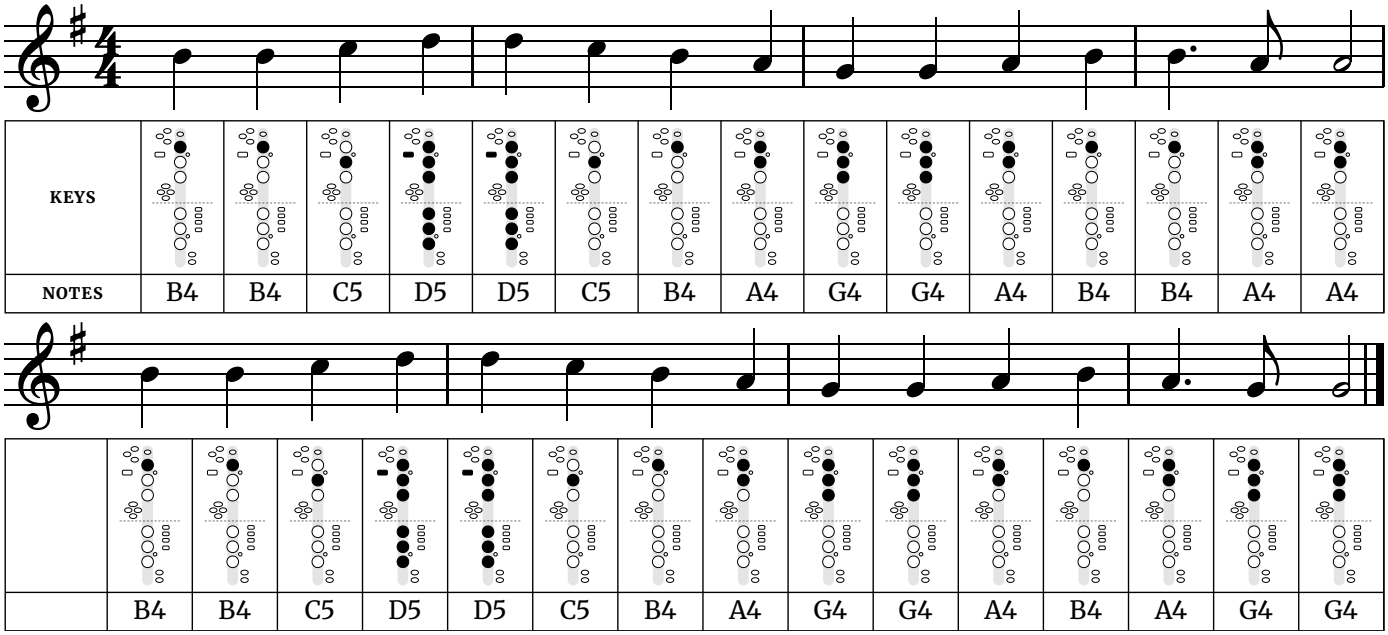
The higher notes use the octave key under your left thumb. Roll the thumb onto it instead of lifting it off the instrument.

Hardest finger change: Going from D5 (press: octave key (left thumb), left first finger, left second finger, left third finger, right first finger, right second finger and right third finger) to C5 (press: left second finger), 6 keys or holes change. Move all the fingers together, and keep them close to the instrument so nothing has far to travel. Practice just those two notes back and forth, slowly, before playing the whole line.

Words: Jane Taylor (1806). Music: the French song "Ah! vous dirai-je, maman" (1761).

Ode to Joy

Written in G major (sounds in concert B♭ major) · 4/4 time. Beethoven's melody from the Ninth Symphony, using the first five notes of the scale.



KEYS															
NOTES	B4	B4	C5	D5	D5	C5	B4	A4	G4	G4	A4	B4	B4	A4	A4

	B4	B4	C5	D5	D5	C5	B4	A4	G4	G4	A4	B4	A4	G4	G4

Fingerings used in this song			
G4	Left hand: 1, 2, 3. Right hand: nothing down.	**C5**	Left hand: 2. Right hand: nothing down.
A4	Left hand: 1, 2. Right hand: nothing down.	**D5**	Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3.
B4	Left hand: 1. Right hand: nothing down.		

Tip: The widest jump is a whole step, from D5 to C5. Almost the whole melody moves by step, which makes it a good test of even fingers. Watch the rhythm at the end of each phrase, where one note is held longer.

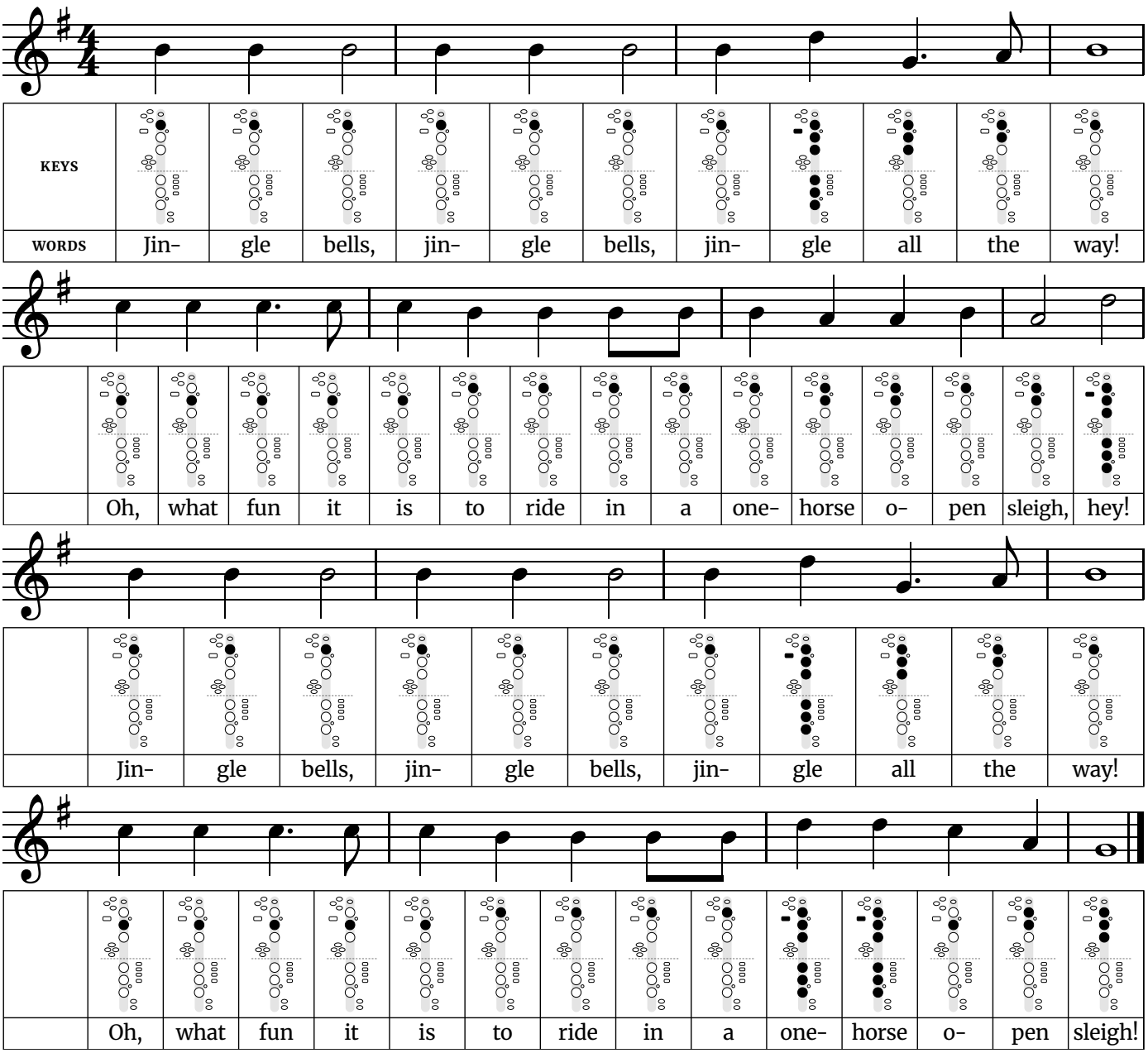
The higher notes use the octave key under your left thumb. Roll the thumb onto it instead of lifting it off the instrument.

Hardest finger change: Going from C5 (press: left second finger) to D5 (press: octave key (left thumb), left first finger, left second finger, left third finger, right first finger, right second finger and right third finger), 6 keys or holes change. Move all the fingers together, and keep them close to the instrument so nothing has far to travel. Practice just those two notes back and forth, slowly, before playing the whole line.

Music: Ludwig van Beethoven, from the Ninth Symphony (1824).

Jingle Bells

Written in G major (sounds in concert B♭ major) · 4/4 time. The chorus, using the first five notes of the scale.



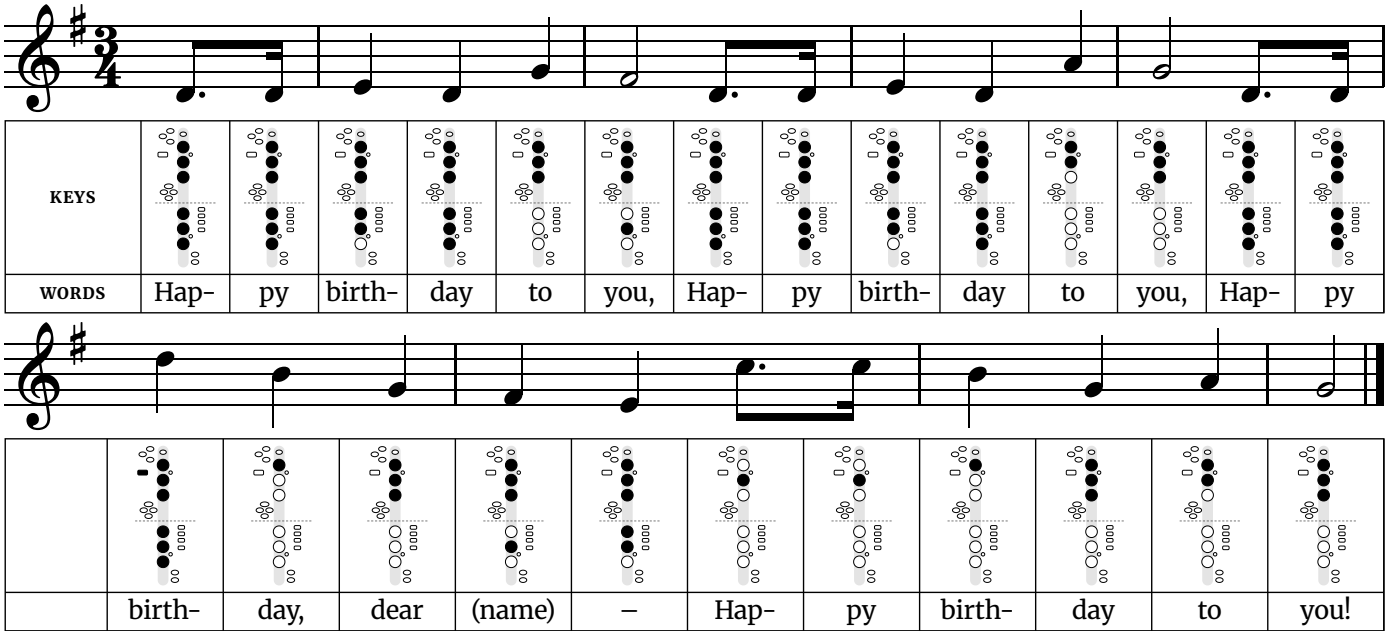
Fingerings used in this song			
G4	Left hand: 1, 2, 3. Right hand: nothing down.	**C5**	Left hand: 2. Right hand: nothing down.
A4	Left hand: 1, 2. Right hand: nothing down.	**D5**	Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3.
B4	Left hand: 1. Right hand: nothing down.		

Tip: The widest jump is a fifth, from D5 to G4. The chorus repeats one note three times in a row more than once. Light, short tonguing keeps it bouncing; heavy tonguing makes it sound like marching.

Words and music by James Lord Pierpont (1857).

Happy Birthday

Written in G major (sounds in concert B♭ major) · 3/4 time. Covers an octave, from the low fifth up to the high fifth.



Fingerings used in this song			
D4	Left hand: 1, 2, 3. Right hand: 1, 2, 3.	**A4**	Left hand: 1, 2. Right hand: nothing down.
E4	Left hand: 1, 2, 3. Right hand: 1, 2.	**B4**	Left hand: 1. Right hand: nothing down.
F♯4	Left hand: 1, 2, 3. Right hand: 2.	**C5**	Left hand: 2. Right hand: nothing down.
G4	Left hand: 1, 2, 3. Right hand: nothing down.	**D5**	Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3.

Tip: The widest jump is an octave, from D4 to D5. The third phrase has the widest leap in this set, an octave. Practice the two notes of the octave on their own, slowly, before playing the phrase.

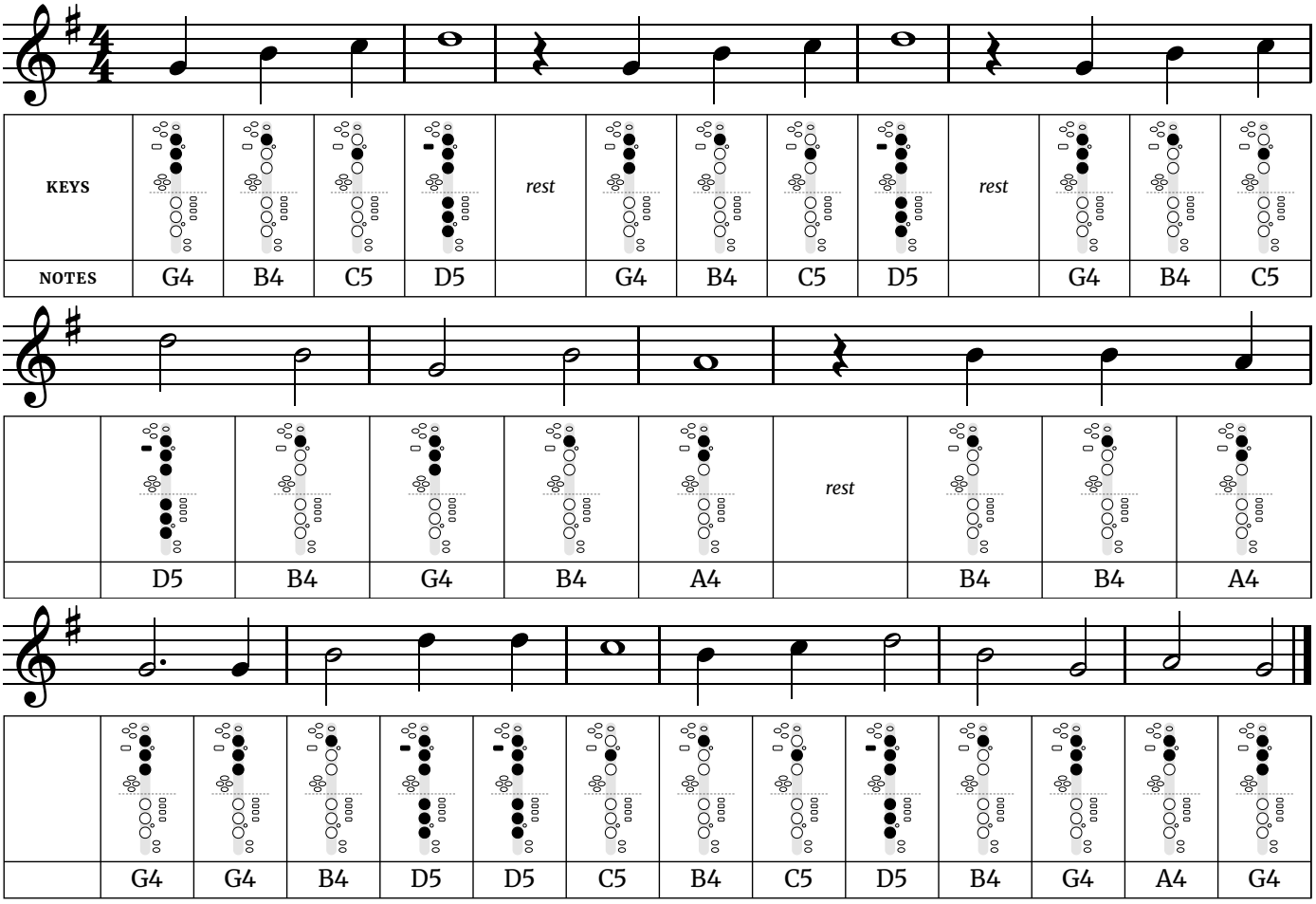
The higher notes use the octave key under your left thumb. Roll the thumb onto it instead of lifting it off the instrument.

Hardest finger change: Going from D5 (press: octave key (left thumb), left first finger, left second finger, left third finger, right first finger, right second finger and right third finger) to B4 (press: left first finger), 6 keys or holes change. Move all the fingers together, and keep them close to the instrument so nothing has far to travel. Practice just those two notes back and forth, slowly, before playing the whole line.

Music: "Good Morning to All" by Mildred J. Hill and Patty Smith Hill (1893). Words: traditional.

When the Saints Go Marching In

Written in G major (sounds in concert B♭ major) · 4/4 time. A classic for brass, built on the first five notes of the scale.



Fingerings used in this song			
G4	Left hand: 1, 2, 3. Right hand: nothing down.	**C5**	Left hand: 2. Right hand: nothing down.
A4	Left hand: 1, 2. Right hand: nothing down.	**D5**	Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3.
B4	Left hand: 1. Right hand: nothing down.		

Tip: The widest jump is a fifth, from D5 to G4. Each phrase starts after a rest, on the second beat. Count the rest out loud a few times so the first note comes in on time.

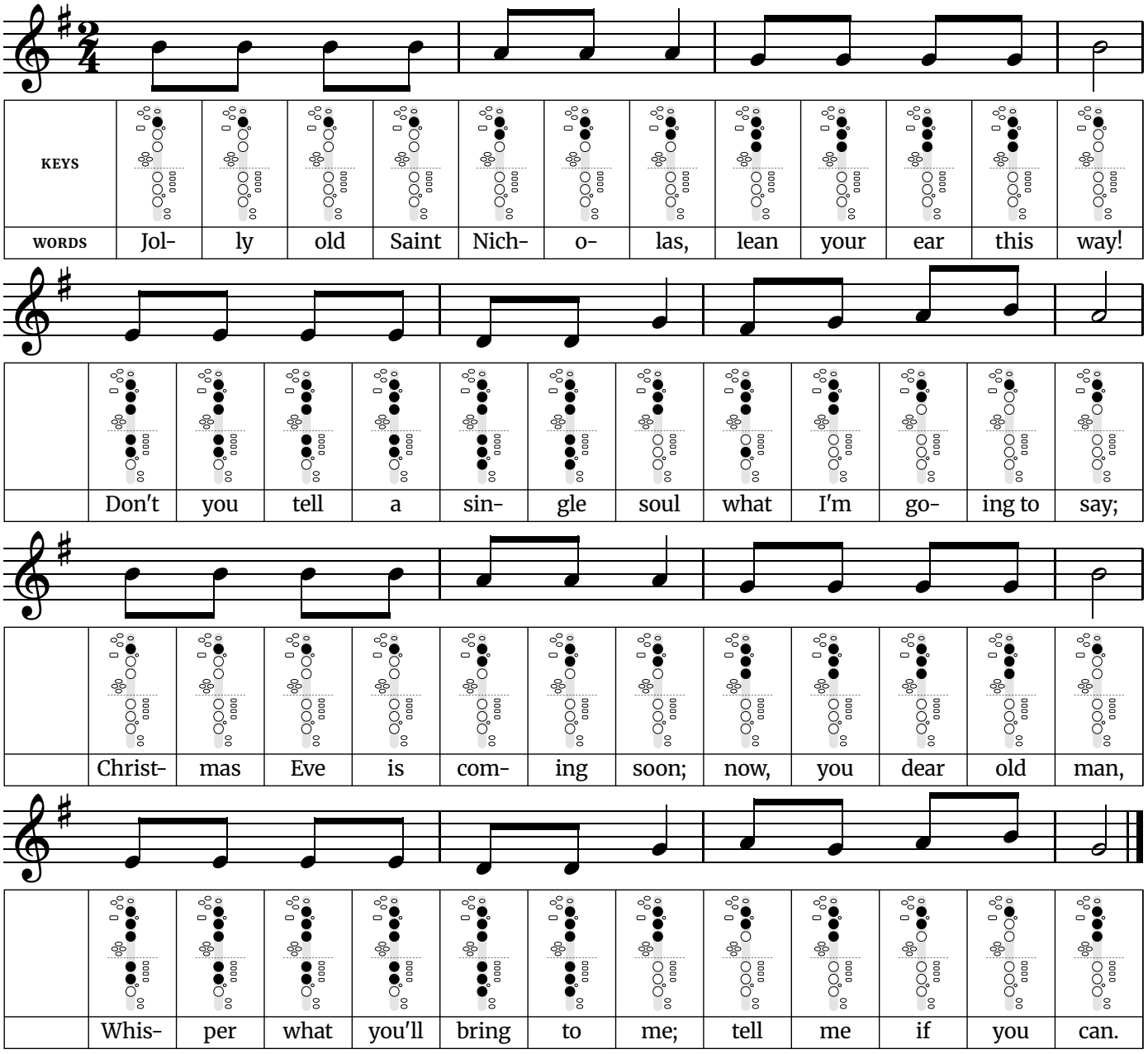
The higher notes use the octave key under your left thumb. Roll the thumb onto it instead of lifting it off the instrument.

Hardest finger change: Going from C5 (press: left second finger) to D5 (press: octave key (left thumb), left first finger, left second finger, left third finger, right first finger, right second finger and right third finger), 6 keys or holes change. Move all the fingers together, and keep them close to the instrument so nothing has far to travel. Practice just those two notes back and forth, slowly, before playing the whole line.

Traditional American spiritual.

Jolly Old Saint Nicholas

Easy · Written in G major (sounds in concert B♭ major) · 2/4 time · 6 notes, D4 to B4



Fingerings used in this song			
D4	Left hand: 1, 2, 3. Right hand: 1, 2, 3.	**G4**	Left hand: 1, 2, 3. Right hand: nothing down.
E4	Left hand: 1, 2, 3. Right hand: 1, 2.	**A4**	Left hand: 1, 2. Right hand: nothing down.
F♯4	Left hand: 1, 2, 3. Right hand: 2.	**B4**	Left hand: 1. Right hand: nothing down.

Tip: Each phrase opens with the same note four times. Players tend to rush repeated notes, so keep them even and let the last note of each phrase ring for its full length.
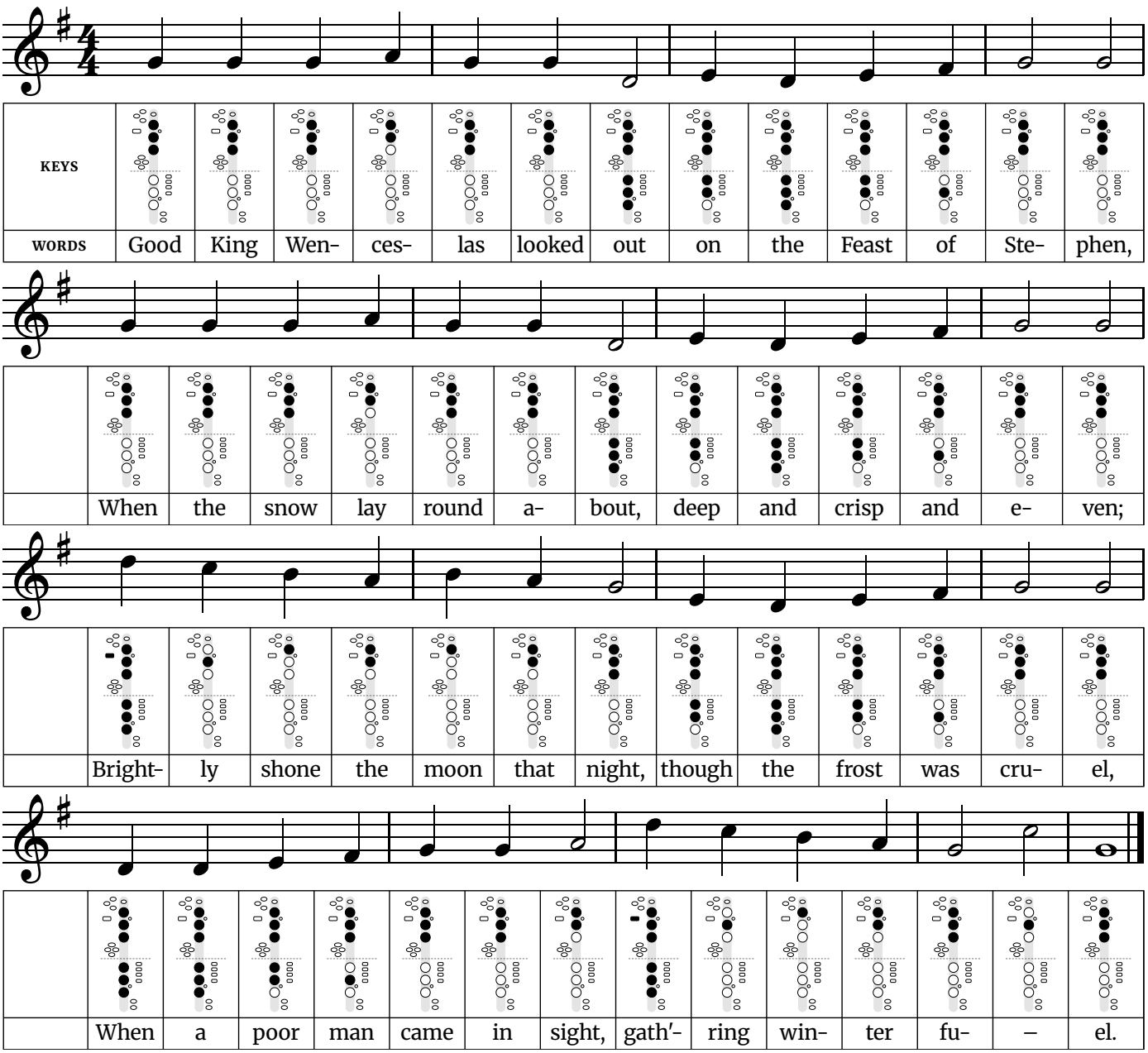
The widest jump is a fifth, down from B4 to E4 in line 4.

Words: Emily Huntington Miller (1865). Music: attributed to James R. Murray (1874).

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Good King Wenceslas

Easy · Written in G major (sounds in concert B♭ major) · 4/4 time · 8 notes, D4 to D5
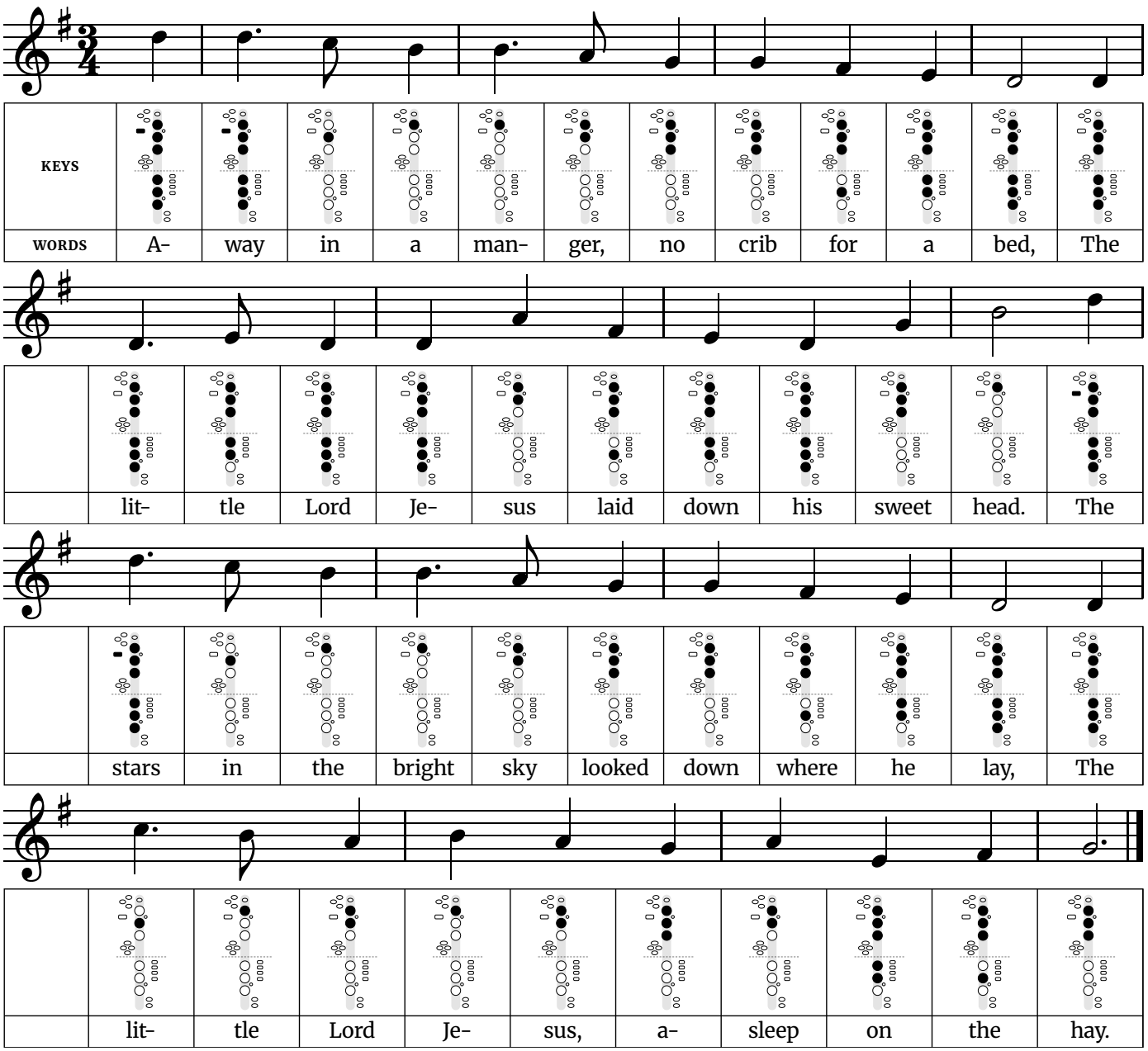


Fingerings used in this song			
D4	Left hand: 1, 2, 3. Right hand: 1, 2, 3.	**A4**	Left hand: 1, 2. Right hand: nothing down.
E4	Left hand: 1, 2, 3. Right hand: 1, 2.	**B4**	Left hand: 1. Right hand: nothing down.
F♯4	Left hand: 1, 2, 3. Right hand: 2.	**C5**	Left hand: 2. Right hand: nothing down.
G4	Left hand: 1, 2, 3. Right hand: nothing down.	**D5**	Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3.

Tip: Nearly every note is a quarter note or longer, so the rhythm is the easiest of the Christmas songs. Play it like a sturdy march and give each half note its full two beats.

Words: John Mason Neale (1853). Music: "Tempus adest floridum", from Piae Cantiones (1582).

Away in a Manger

Easy · Written in G major (sounds in concert B♭ major) · 3/4 time · 8 notes, D4 to D5



Fingerings used in this song			
D4	Left hand: 1, 2, 3. Right hand: 1, 2, 3.	**A4**	Left hand: 1, 2. Right hand: nothing down.
E4	Left hand: 1, 2, 3. Right hand: 1, 2.	**B4**	Left hand: 1. Right hand: nothing down.
F♯4	Left hand: 1, 2, 3. Right hand: 2.	**C5**	Left hand: 2. Right hand: nothing down.
G4	Left hand: 1, 2, 3. Right hand: nothing down.	**D5**	Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3.

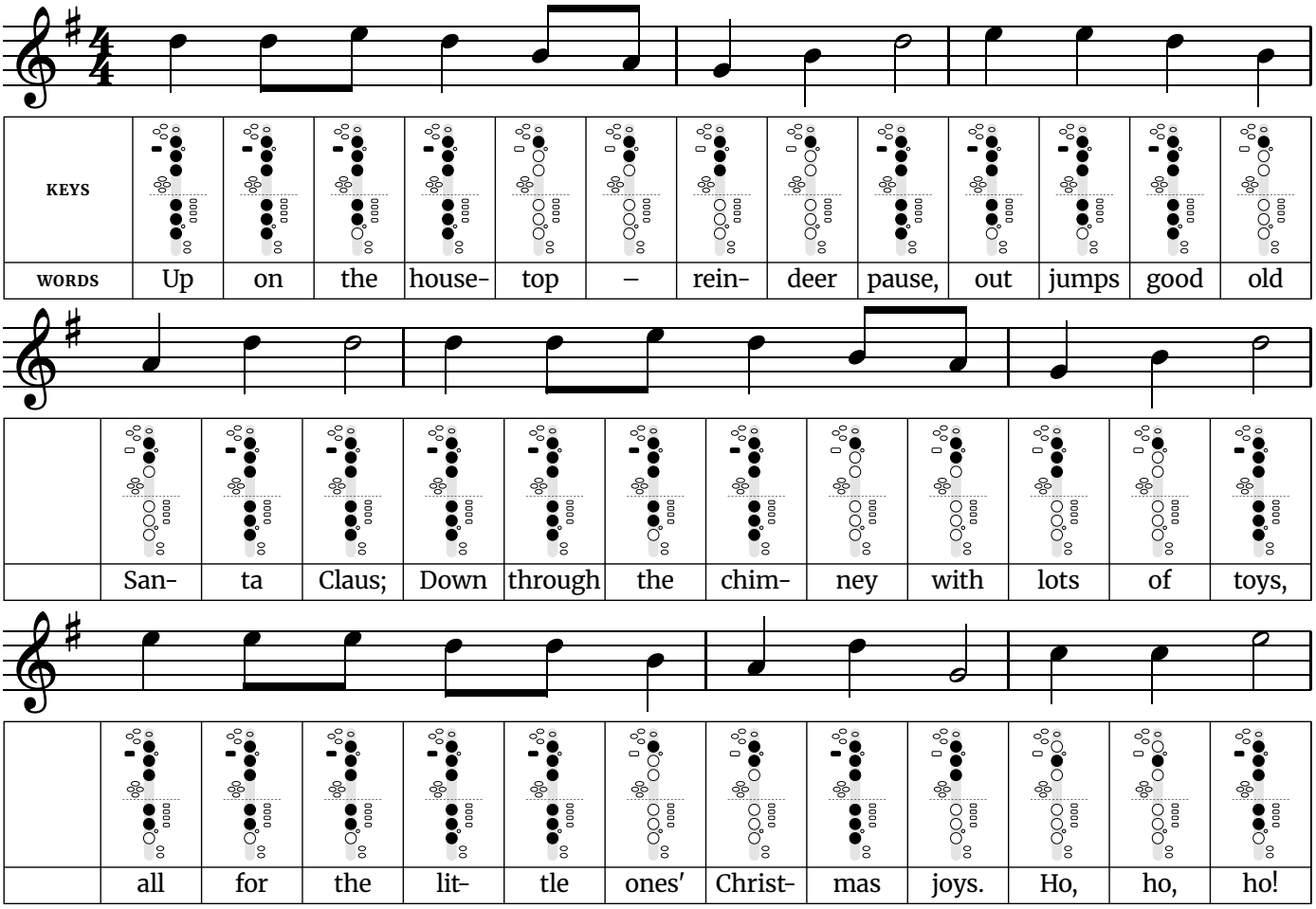
Tip: It is a slow waltz with a long note at the end of every phrase. Hold those for all their beats and breathe after them, never in the middle of a phrase.

Words: anonymous (1880s, American). Music: "Mueller" by James Ramsey Murray (1887).

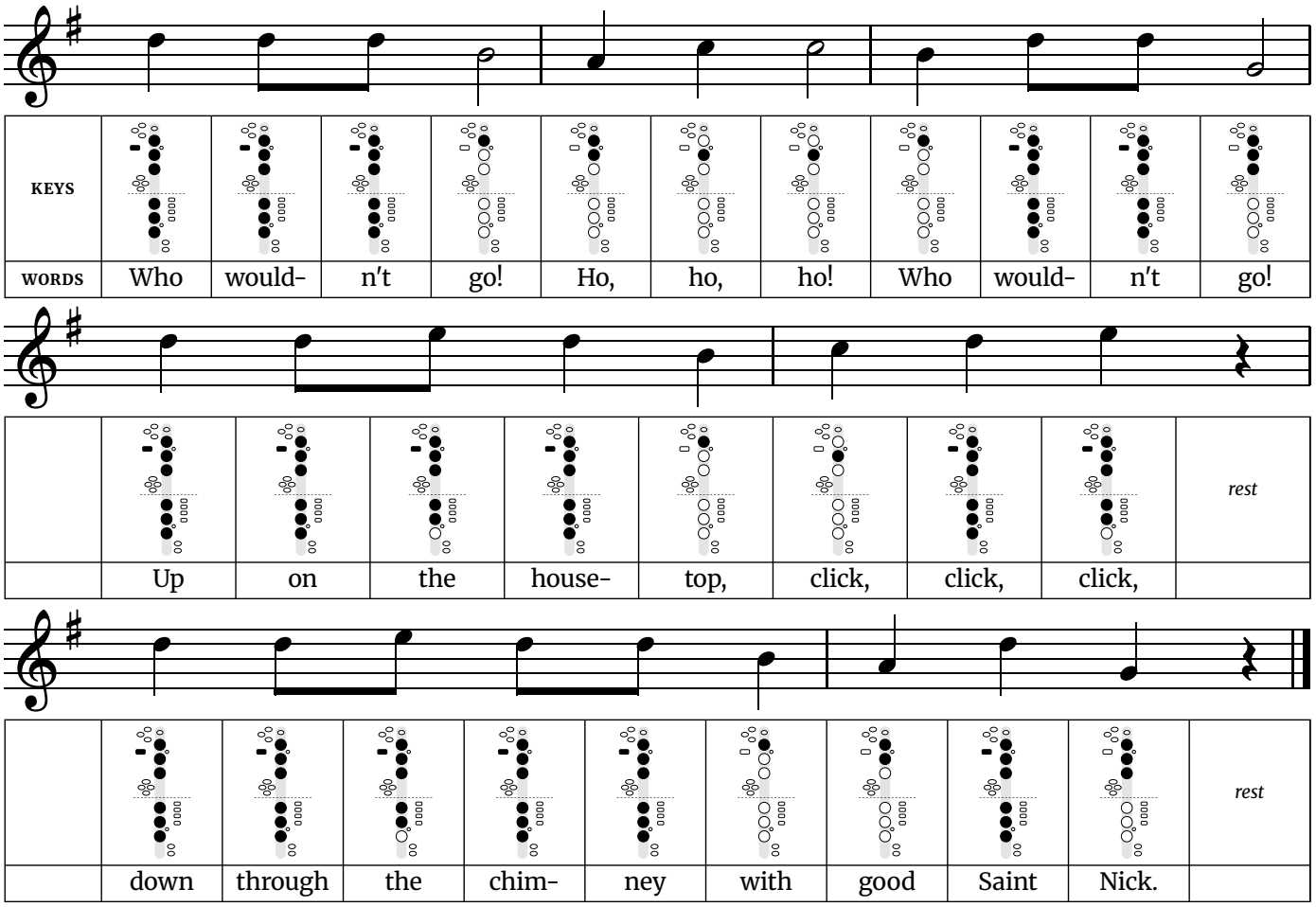
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Up on the Housetop

Easy · Written in G major (sounds in concert B♭ major) · 4/4 time · 6 notes, G4 to E5



Up on the Housetop *(continued)*



Fingerings used in this song			
G4	Left hand: 1, 2, 3. Right hand: nothing down.	**C5**	Left hand: 2. Right hand: nothing down.
A4	Left hand: 1, 2. Right hand: nothing down.	**D5**	Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3.
B4	Left hand: 1. Right hand: nothing down.	**E5**	Left hand: octave key, 1, 2, 3. Right hand: 1, 2.

Tip: Pairs of quick notes (“on the”, “lit-tle”) sit in the middle of the verse phrases. Tongue them lightly without speeding up, then give the three “Ho, ho, ho” notes their full length.

The widest jump is a fifth, down from D5 to G4 in line 6.
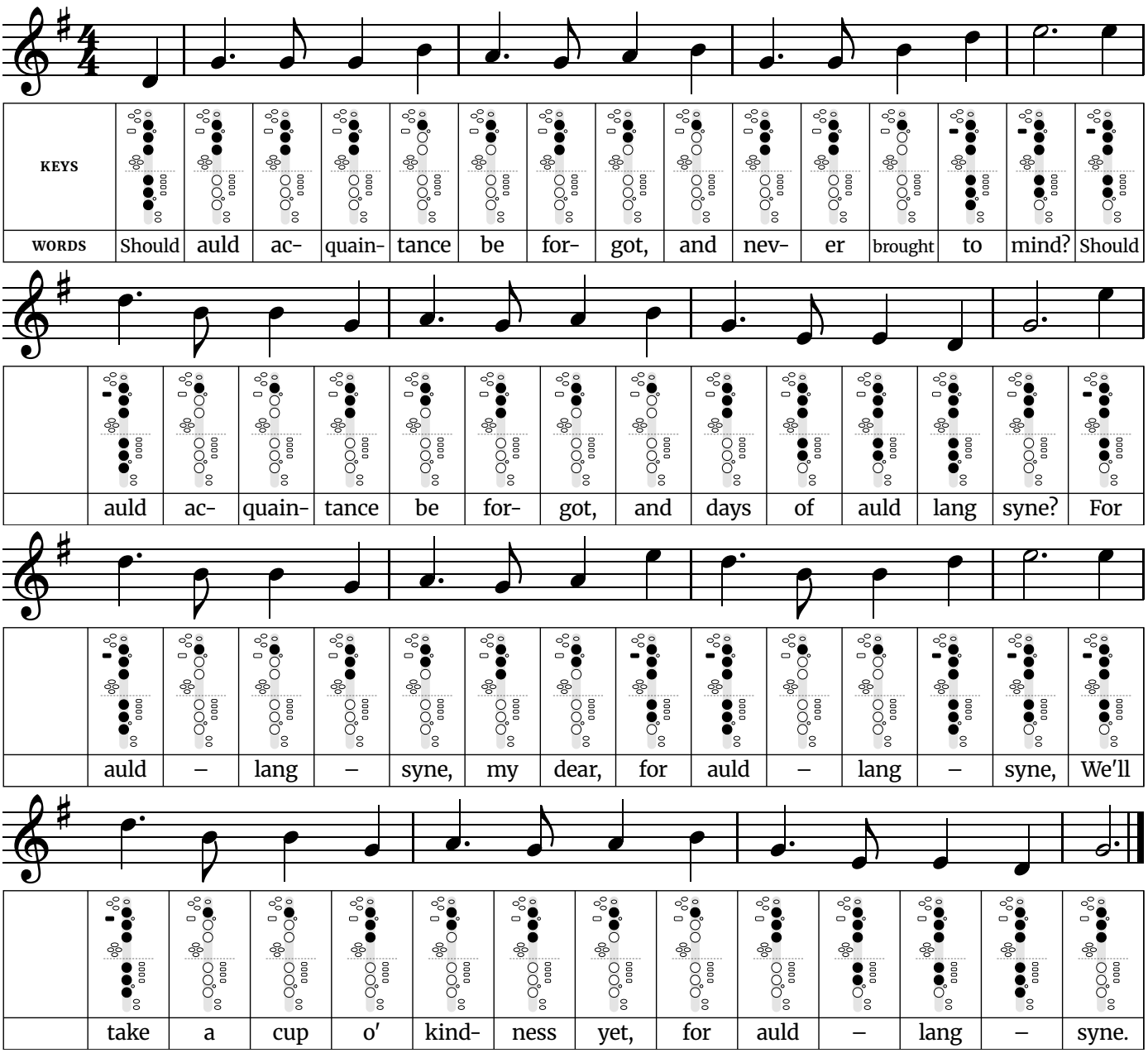
The busiest finger change is D5 to B4, where 6 keys or holes move at once. Practice that pair slowly on its own until both notes speak cleanly.

Words and music: Benjamin Hanby (1864).

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Auld Lang Syne

Medium · Written in G major (sounds in concert B♭ major) · 4/4 time · 7 notes, D4 to E5
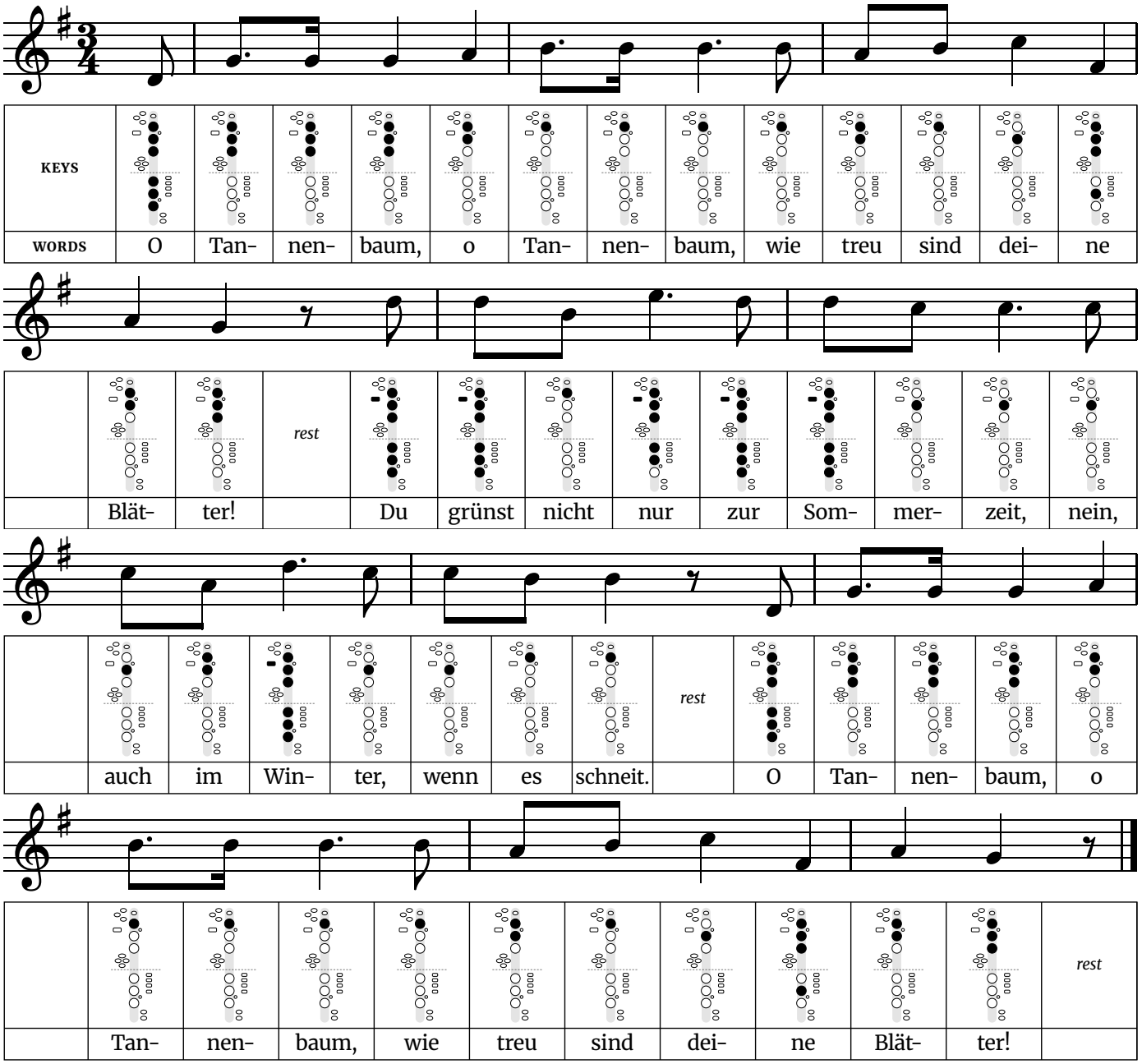


Fingerings used in this song			
D4	Left hand: 1, 2, 3. Right hand: 1, 2, 3.	**B4**	Left hand: 1. Right hand: nothing down.
E4	Left hand: 1, 2, 3. Right hand: 1, 2.	**D5**	Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3.
G4	Left hand: 1, 2, 3. Right hand: nothing down.	**E5**	Left hand: octave key, 1, 2, 3. Right hand: 1, 2.
A4	Left hand: 1, 2. Right hand: nothing down.		

Tip: The tune uses only five pitch names (a pentatonic scale), so nothing falls outside the key. The long-short dotted rhythm comes back in almost every bar; keep the short note crisp and late.

Words: Robert Burns (1788). Music: traditional Scottish.

O Christmas Tree

Medium · Written in G major (sounds in concert B♭ major) · 3/4 time · 8 notes, D4 to E5



Fingerings used in this song			
D4	Left hand: 1, 2, 3. Right hand: 1, 2, 3.	**B4**	Left hand: 1. Right hand: nothing down.
F♯4	Left hand: 1, 2, 3. Right hand: 2.	**C5**	Left hand: 2. Right hand: nothing down.
G4	Left hand: 1, 2, 3. Right hand: nothing down.	**D5**	Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3.
A4	Left hand: 1, 2. Right hand: nothing down.	**E5**	Left hand: octave key, 1, 2, 3. Right hand: 1, 2.

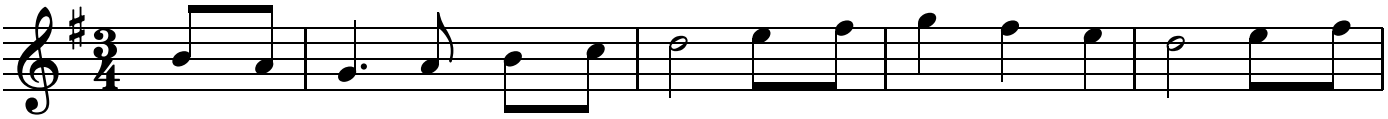
Tip: The long-short dotted rhythm at the start of each phrase gives the carol its lilt. Make the short note quick and light so it does not turn into two even notes.

Words: Ernst Anschütz (1824), shown in the original German. Music: traditional German.
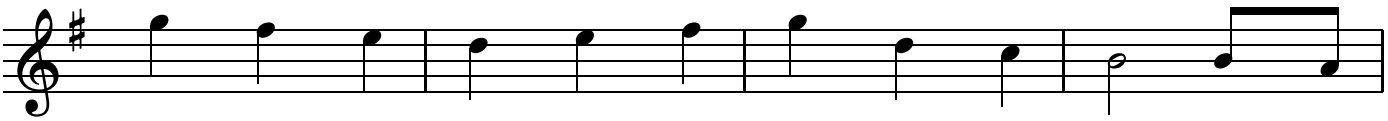
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The First Noel

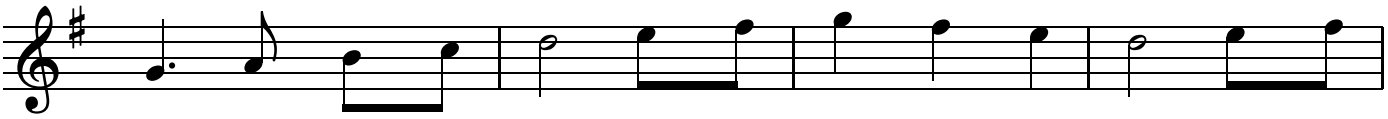
Medium · Written in G major (sounds in concert B♭ major) · 3/4 time · 8 notes, G4 to G5



KEYS	
WORDS	The first Noel the angel did say

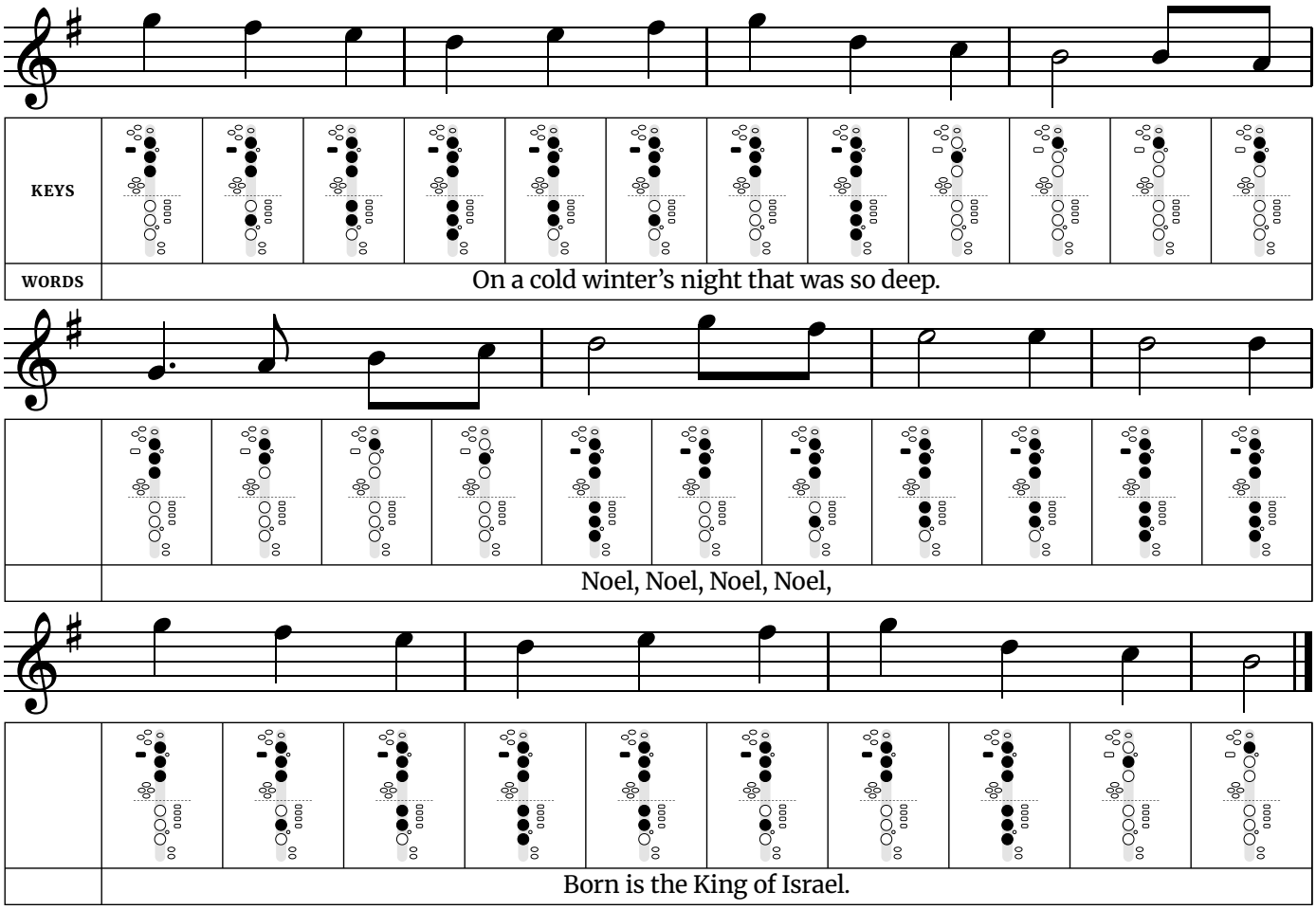


	Was to certain poor shepherds in fields as they lay;



	In fields where they lay keeping their sheep,

The First Noel *(continued)*



Fingerings used in this song			
G4	Left hand: 1, 2, 3. Right hand: nothing down.	**D5**	Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3.
A4	Left hand: 1, 2. Right hand: nothing down.	**E5**	Left hand: octave key, 1, 2, 3. Right hand: 1, 2.
B4	Left hand: 1. Right hand: nothing down.	**F♯5**	Left hand: octave key, 1, 2, 3. Right hand: 2.
C5	Left hand: 2. Right hand: nothing down.	**G5**	Left hand: octave key, 1, 2, 3. Right hand: nothing down.

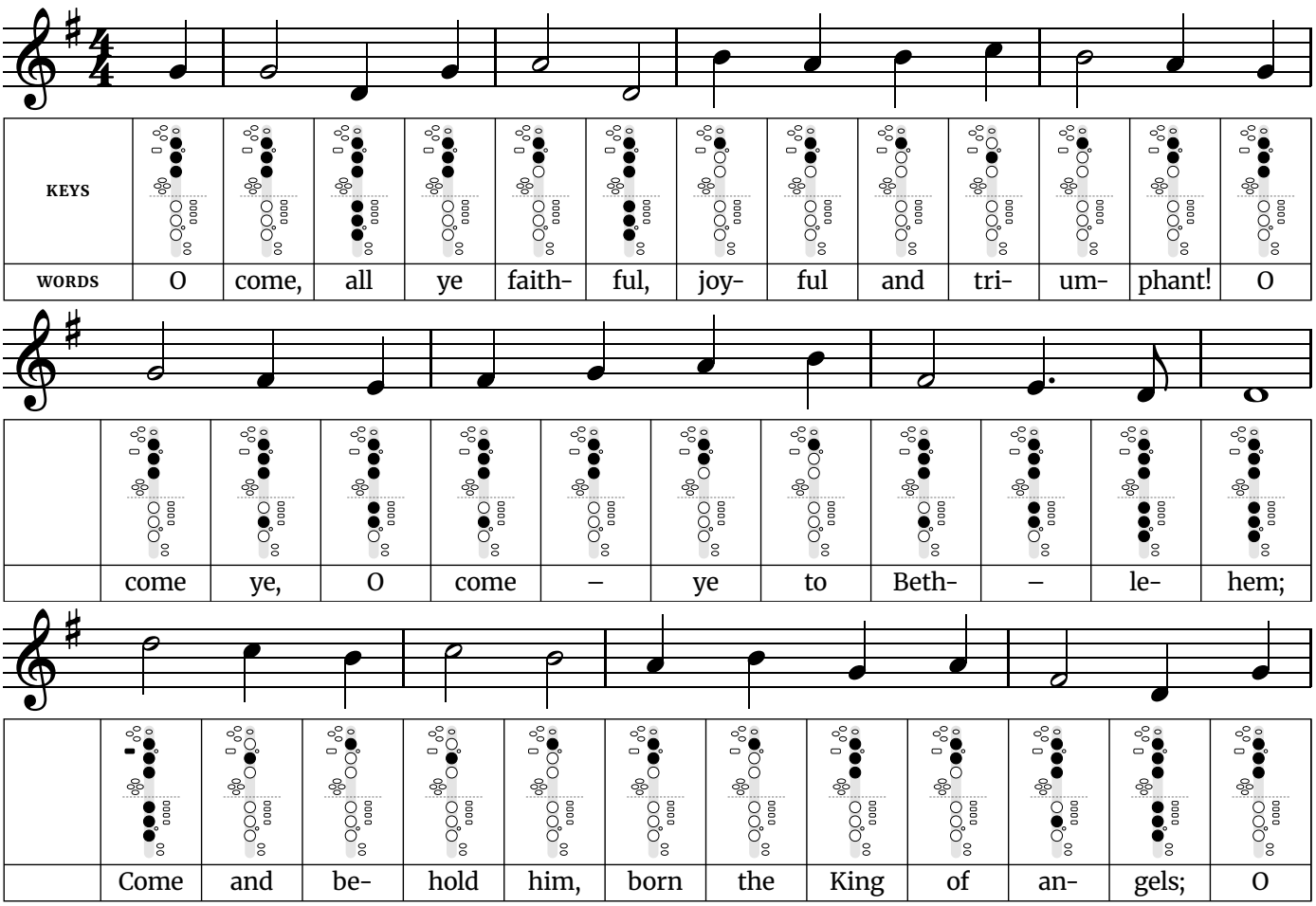
Tip: Every second phrase ends on the same note, so it is easy to lose your place; follow the words. The two quick notes that start most phrases are a pickup: play them lightly into the strong beat.

The busiest finger change is C5 to D5, where 6 keys or holes move at once. Practice that pair slowly on its own until both notes speak cleanly.

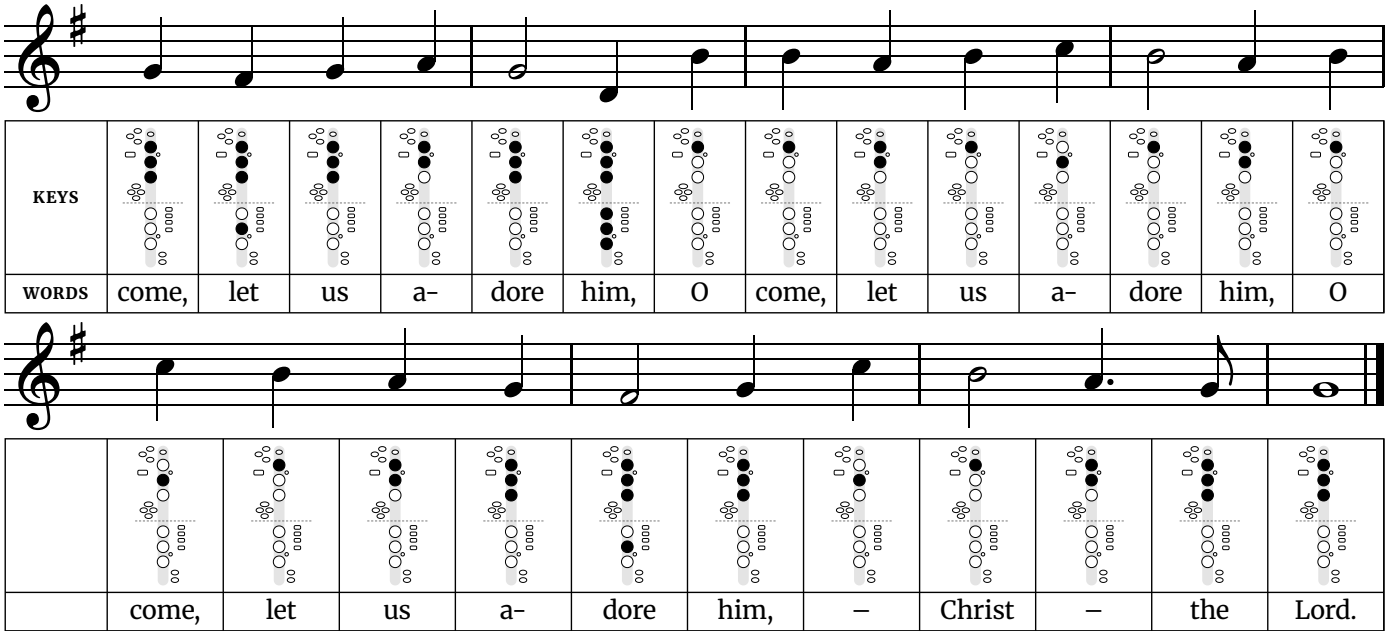
Words and music: traditional English (Cornish), first printed in the 1820s.

O Come, All Ye Faithful

Medium · Written in G major (sounds in concert B♭ major) · 4/4 time · 8 notes, D4 to D5



O Come, All Ye Faithful *(continued)*



Fingerings used in this song			
D4	Left hand: 1, 2, 3. Right hand: 1, 2, 3.	**A4**	Left hand: 1, 2. Right hand: nothing down.
E4	Left hand: 1, 2, 3. Right hand: 1, 2.	**B4**	Left hand: 1. Right hand: nothing down.
F♯4	Left hand: 1, 2, 3. Right hand: 2.	**C5**	Left hand: 2. Right hand: nothing down.
G4	Left hand: 1, 2, 3. Right hand: nothing down.	**D5**	Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3.

Tip: The three "O come, let us adore him" phrases each start a little higher than the one before. Save some air and some volume for the third.

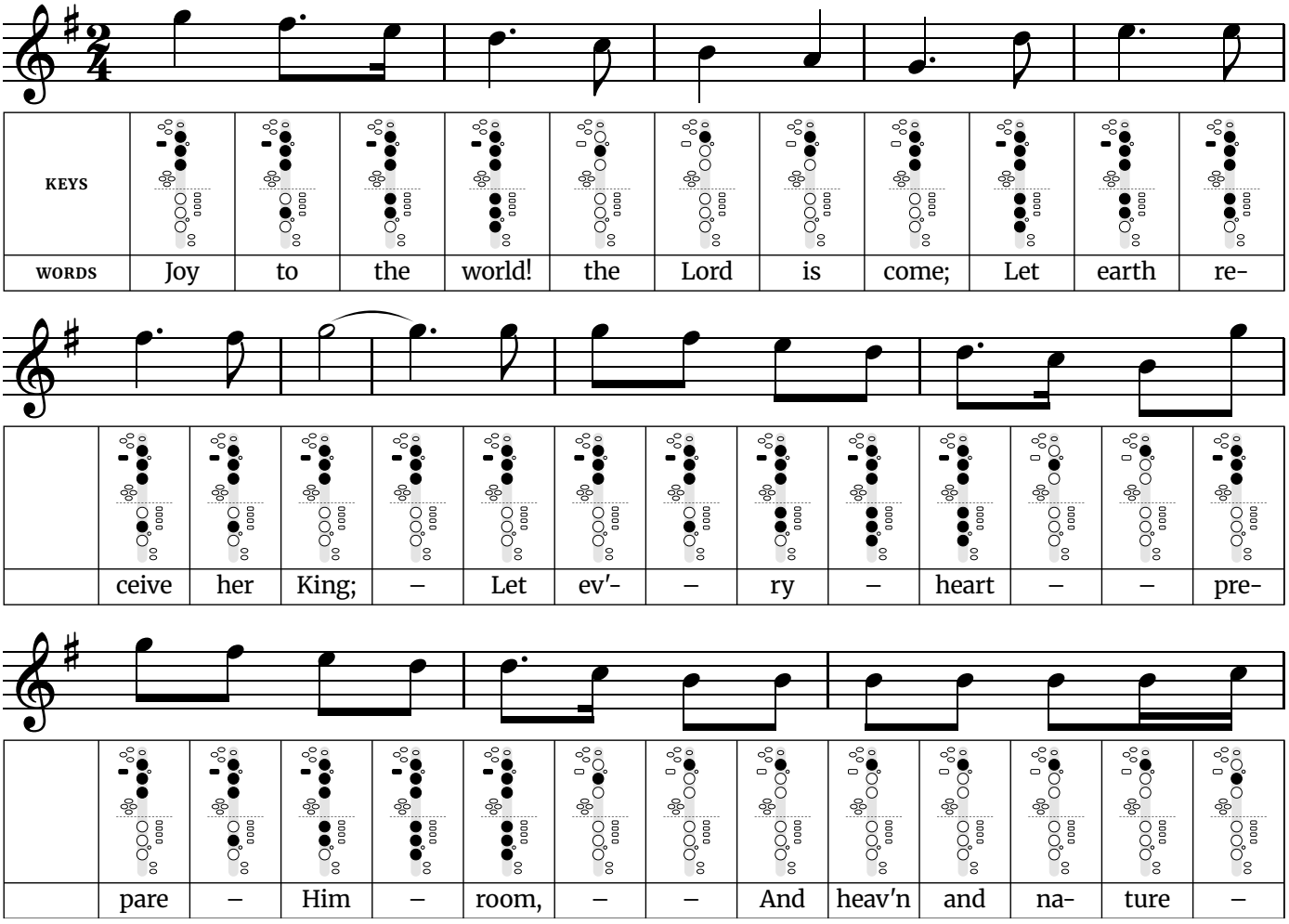
The widest jump is an octave, up from D4 to D5 in line 3.

The busiest finger change is D5 to C5, where 6 keys or holes move at once. Practice that pair slowly on its own until both notes speak cleanly.

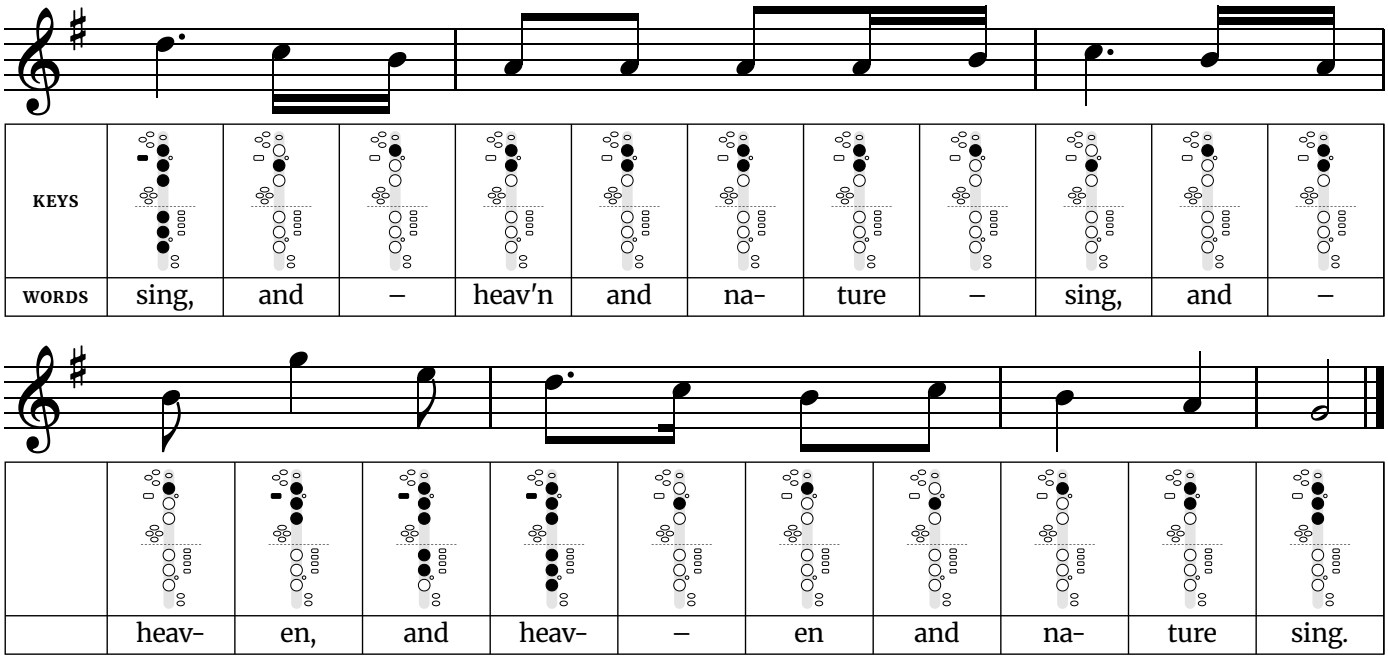
Words: Latin hymn "Adeste Fideles", English by Frederick Oakeley (1841, current wording printed 1852). Music: attributed to John Francis Wade.

Joy to the World

Medium · Written in G major (sounds in concert B♭ major) · 2/4 time · 8 notes, G4 to G5



Joy to the World *(continued)*



Fingerings used in this song			
G4	Left hand: 1, 2, 3. Right hand: nothing down.	**D5**	Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3.
A4	Left hand: 1, 2. Right hand: nothing down.	**E5**	Left hand: octave key, 1, 2, 3. Right hand: 1, 2.
B4	Left hand: 1. Right hand: nothing down.	**F♯5**	Left hand: octave key, 1, 2, 3. Right hand: 2.
C5	Left hand: 2. Right hand: nothing down.	**G5**	Left hand: octave key, 1, 2, 3. Right hand: nothing down.

Tip: The first phrase walks straight down the scale, one note at a time, which makes it a good test of clean finger changes. Later the repeated "and heaven and nature sing" notes need light, even tonguing.

The widest jump is a minor sixth, up from B4 to G5 in line 5.
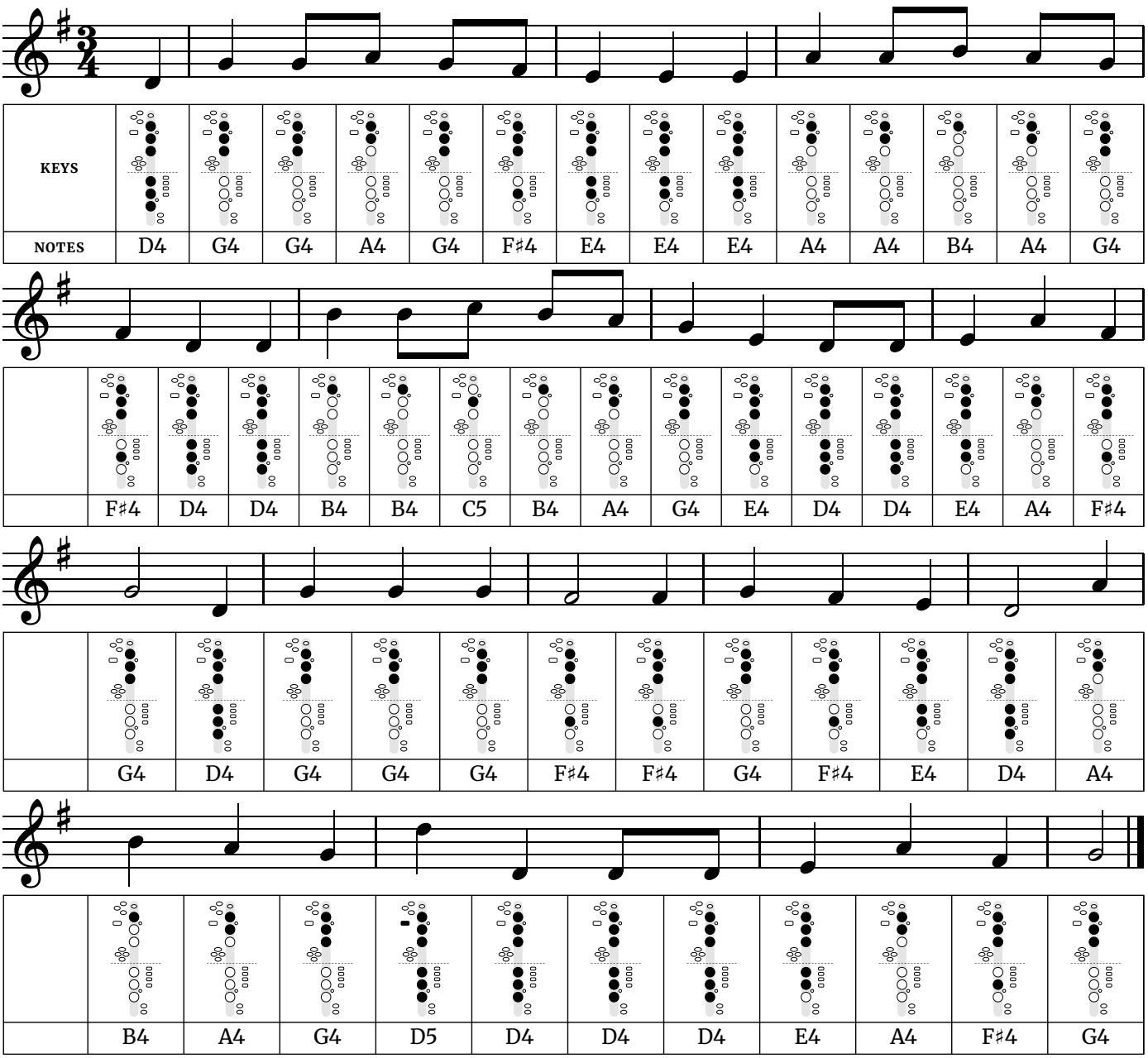
The busiest finger change is D5 to C5, where 6 keys or holes move at once. Practice that pair slowly on its own until both notes speak cleanly.

Words: Isaac Watts (1719). Music: "Antioch", arranged by Lowell Mason.

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We Wish You a Merry Christmas

Medium · Written in G major (sounds in concert B♭ major) · 3/4 time · 8 notes, D4 to D5
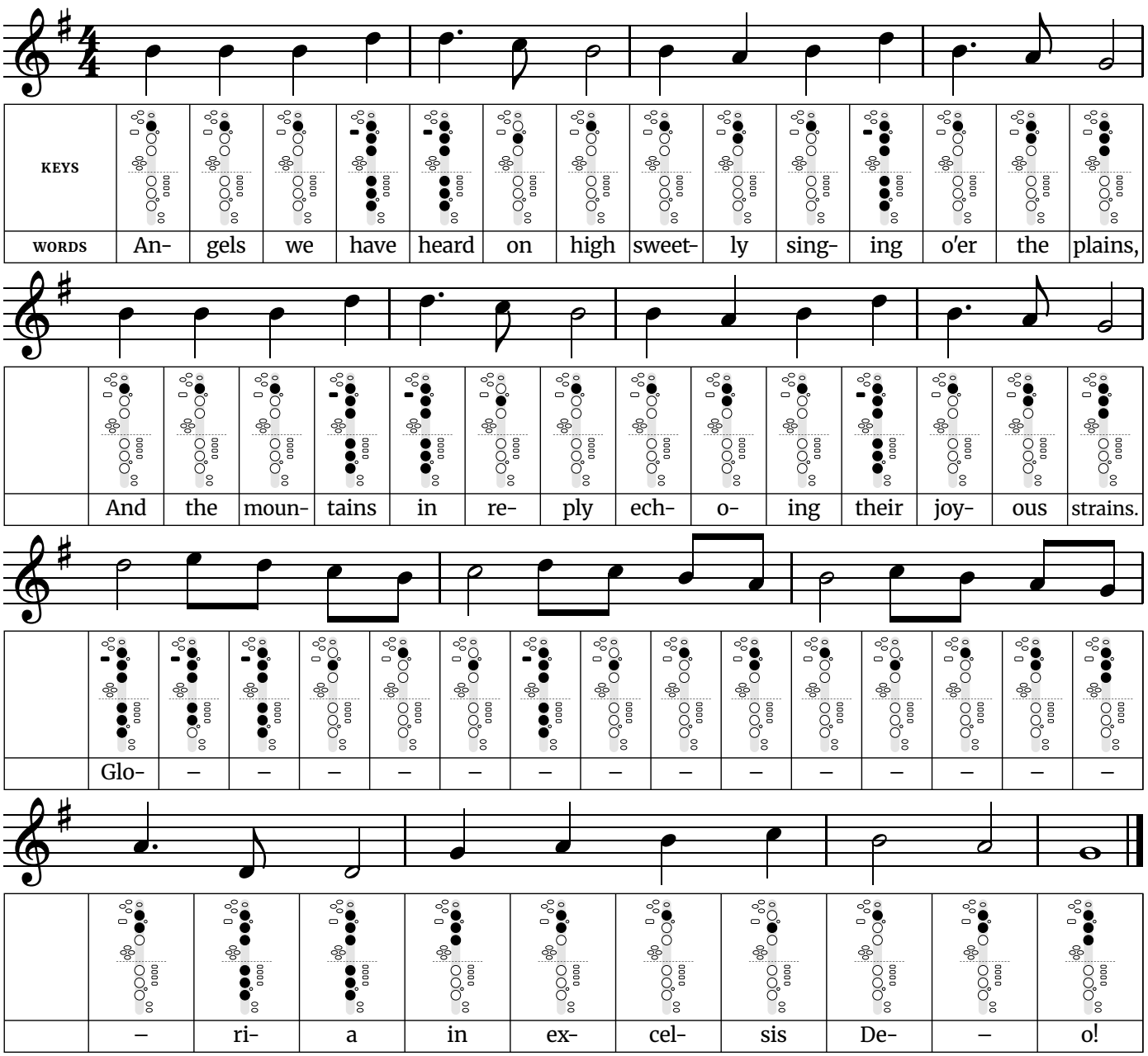


Fingerings used in this song			
D4	Left hand: 1, 2, 3. Right hand: 1, 2, 3.	**A4**	Left hand: 1, 2. Right hand: nothing down.
E4	Left hand: 1, 2, 3. Right hand: 1, 2.	**B4**	Left hand: 1. Right hand: nothing down.
F♯4	Left hand: 1, 2, 3. Right hand: 2.	**C5**	Left hand: 2. Right hand: nothing down.
G4	Left hand: 1, 2, 3. Right hand: nothing down.	**D5**	Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3.

Tip: It moves quickly in three, with a jump of a sixth at the start of the second phrase and a drop of a full octave in the last phrase. Think of the landing note before you leave the first one.

Music: English traditional (West Country). Words not shown.

Angels We Have Heard on High

Harder · Written in G major (sounds in concert B♭ major) · 4/4 time · 7 notes, D4 to E5



Fingerings used in this song			
D4	Left hand: 1, 2, 3. Right hand: 1, 2, 3.	**C5**	Left hand: 2. Right hand: nothing down.
G4	Left hand: 1, 2, 3. Right hand: nothing down.	**D5**	Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3.
A4	Left hand: 1, 2. Right hand: nothing down.	**E5**	Left hand: octave key, 1, 2, 3. Right hand: 1, 2.
B4	Left hand: 1. Right hand: nothing down.		

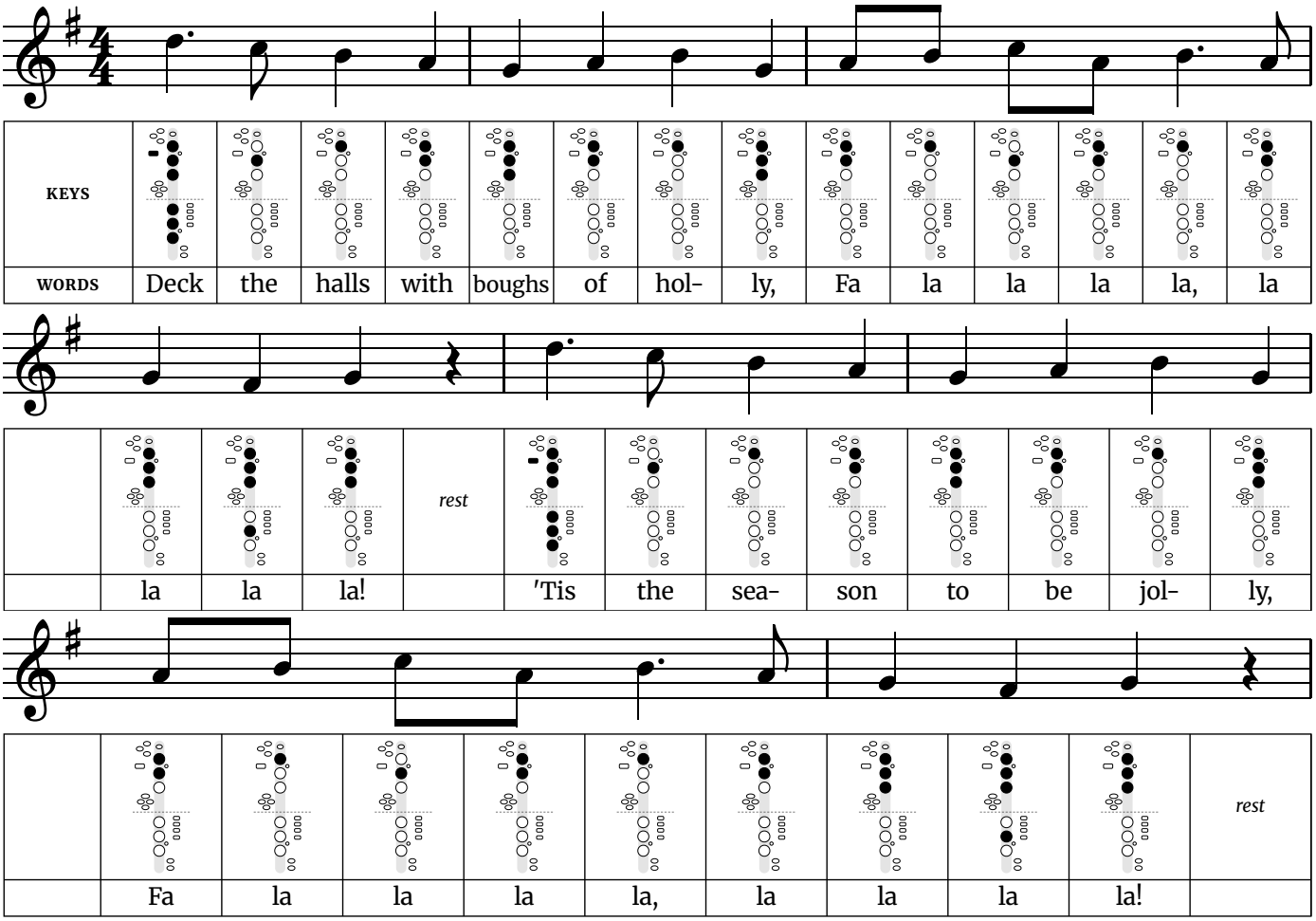
Tip: The Gloria run is the hard part: 16 notes on one syllable. Slur it, learn it slowly in groups of four, and take a full breath just before it starts.

Words: James Chadwick (1862), after the French carol "Les Anges dans nos campagnes". Music: "Gloria", French traditional. The Gloria is printed once, as in the 1891 Parish Choir setting.

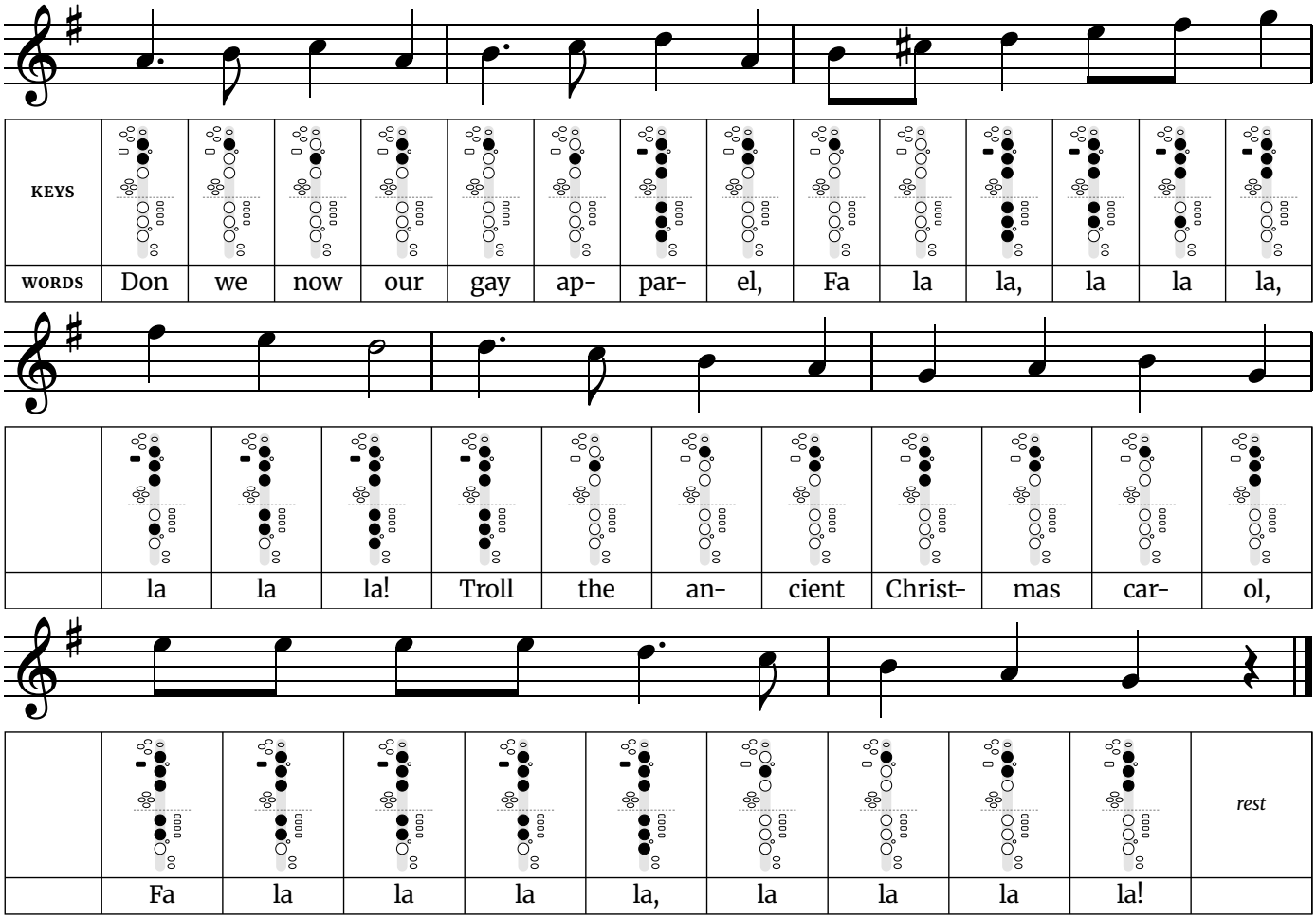
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Deck the Halls

Harder · Written in G major (sounds in concert B♭ major) · 4/4 time · 10 notes, F♯4 to G5



Deck the Halls *(continued)*



Fingerings used in this song			
F♯4	Left hand: 1, 2, 3. Right hand: 2.	**C♯5**	All holes and keys open
G4	Left hand: 1, 2, 3. Right hand: nothing down.	**D5**	Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3.
A4	Left hand: 1, 2. Right hand: nothing down.	**E5**	Left hand: octave key, 1, 2, 3. Right hand: 1, 2.
B4	Left hand: 1. Right hand: nothing down.	**F♯5**	Left hand: octave key, 1, 2, 3. Right hand: 2.
C5	Left hand: 2. Right hand: nothing down.	**G5**	Left hand: octave key, 1, 2, 3. Right hand: nothing down.

Tip: The third phrase climbs to the highest note of the carol in one long run of fa-las. Take a full breath before it and play it as one phrase.

One note falls outside the key: C♯5 in line 4, played with every key open.

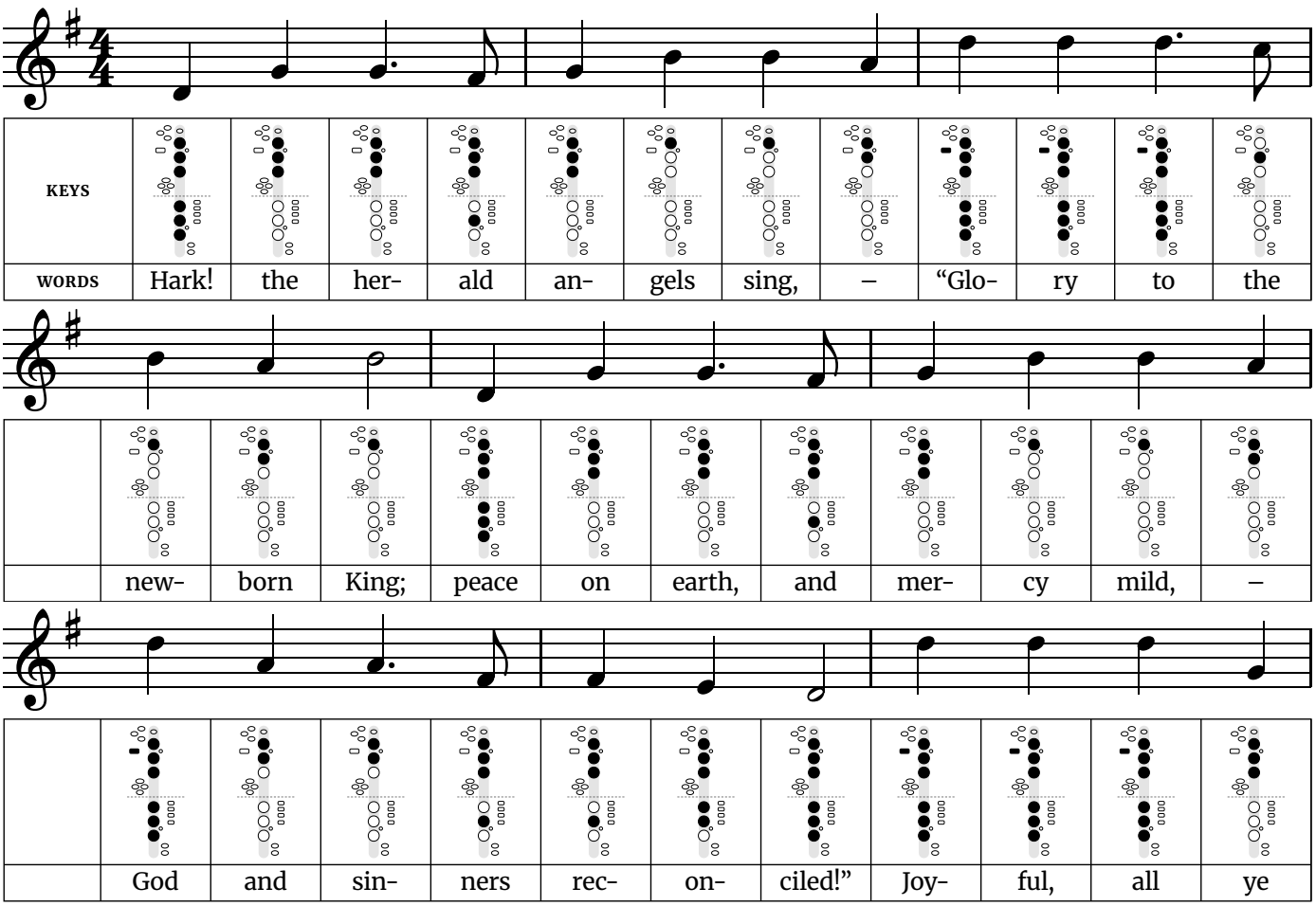
The widest jump is a sixth, up from G4 to E5 in line 6.

Words: Thomas Oliphant (1862), as revised in 1877. Music: Welsh traditional ("Nos Galan").

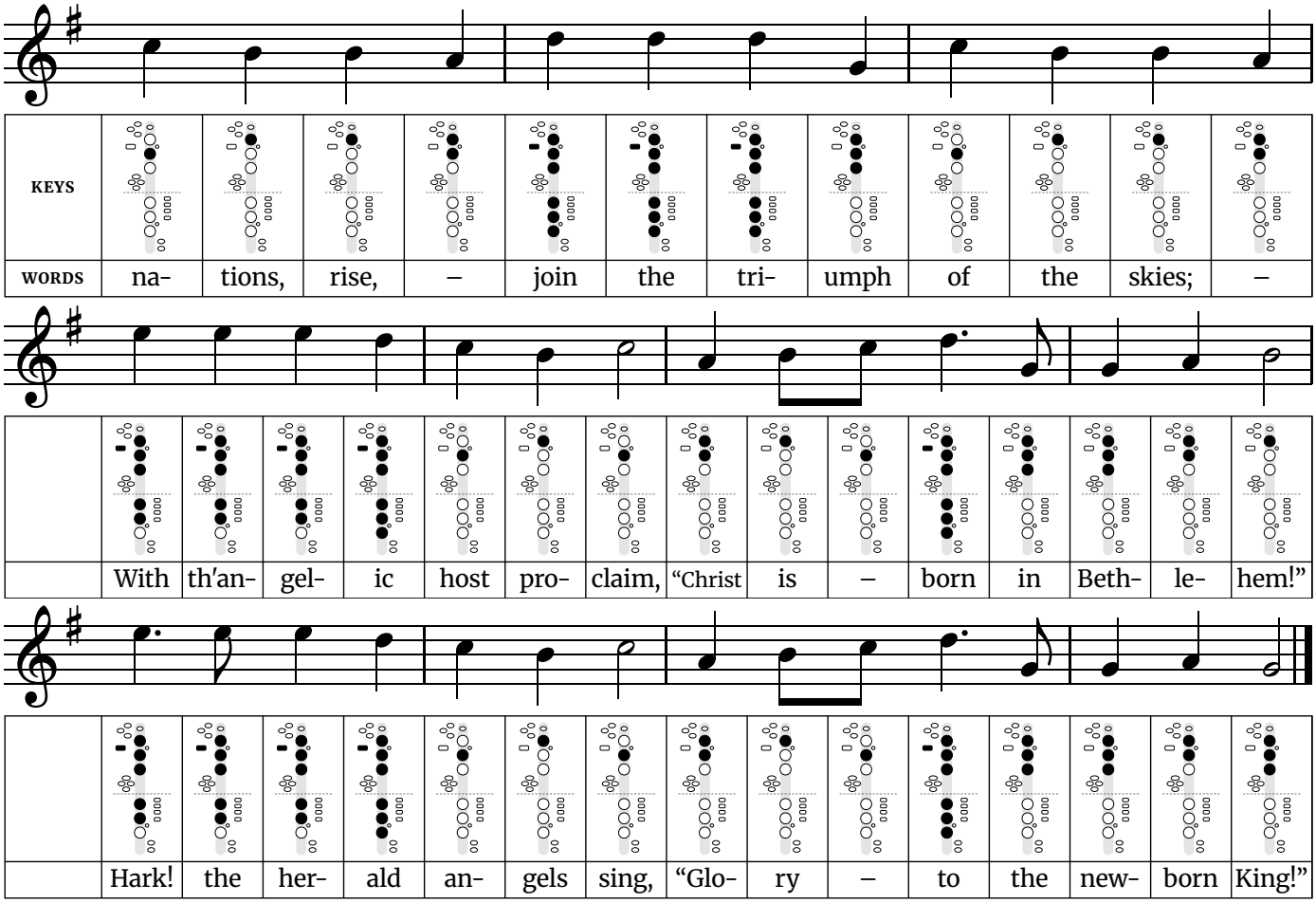
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Hark! The Herald Angels Sing

Harder · Written in G major (sounds in concert B♭ major) · 4/4 time · 9 notes, D4 to E5



Hark! The Herald Angels Sing *(continued)*



Fingerings used in this song			
D4	Left hand: 1, 2, 3. Right hand: 1, 2, 3.	**B4**	Left hand: 1. Right hand: nothing down.
E4	Left hand: 1, 2, 3. Right hand: 1, 2.	**C5**	Left hand: 2. Right hand: nothing down.
F♯4	Left hand: 1, 2, 3. Right hand: 2.	**D5**	Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3.
G4	Left hand: 1, 2, 3. Right hand: nothing down.	**E5**	Left hand: octave key, 1, 2, 3. Right hand: 1, 2.
A4	Left hand: 1, 2. Right hand: nothing down.		

Tip: It is long, with five phrases and no rests to speak of. Breathe at the commas in the words, and save air for the last two phrases, which sit highest.

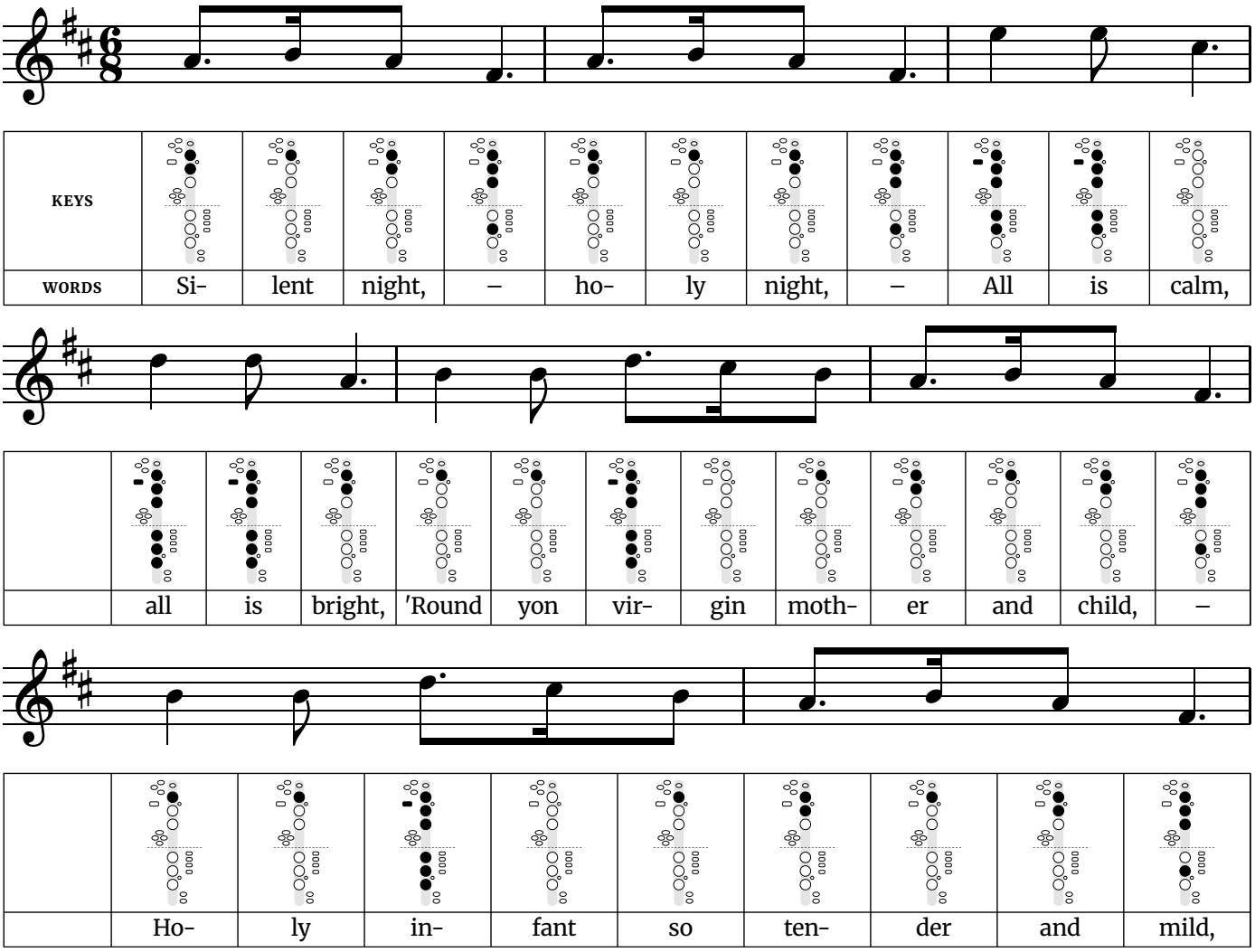
The widest jump is an octave, up from D4 to D5 in line 3.

The busiest finger change is D5 to C5, where 6 keys or holes move at once. Practice that pair slowly on its own until both notes speak cleanly.
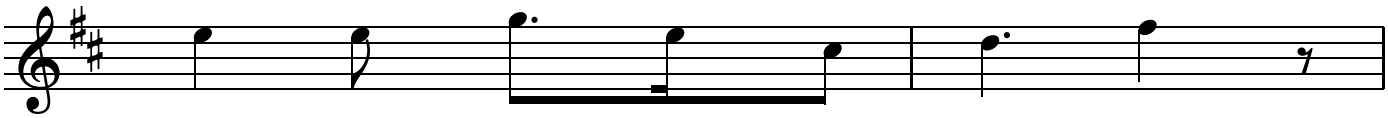
Words: Charles Wesley (1739), altered by George Whitefield. Music: Felix Mendelssohn (1840).

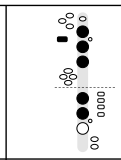
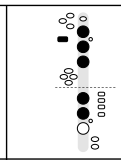
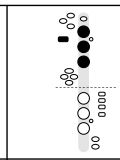
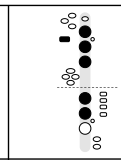
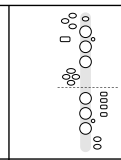
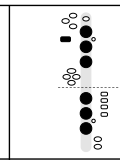
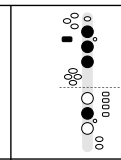
Silent Night

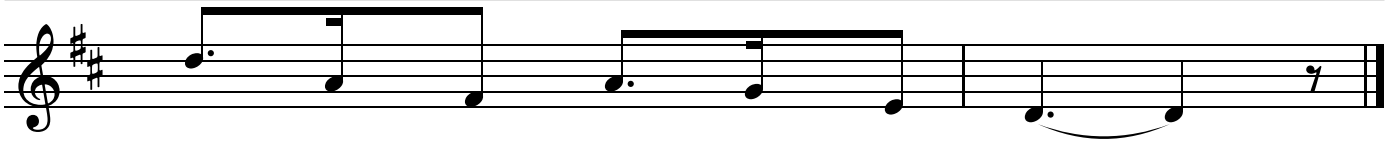
Harder · Written in D major (sounds in concert F major) · 6/8 time · 11 notes, D4 to G5

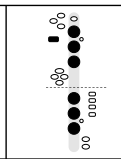
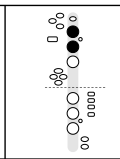
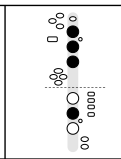
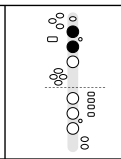
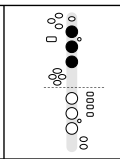
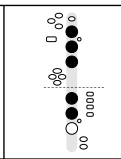
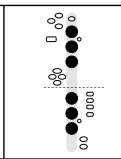
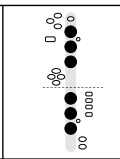


Silent Night *(continued)*



KEYS								*rest*
WORDS	Sleep	in	heav-	en-	ly	peace,	–	



									*rest*
	Sleep	–	in	heav-	en-	ly	peace.	–	

Fingerings used in this song			
D4	Left hand: 1, 2, 3. Right hand: 1, 2, 3.	**C♯5**	All holes and keys open
E4	Left hand: 1, 2, 3. Right hand: 1, 2.	**D5**	Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3.
F♯4	Left hand: 1, 2, 3. Right hand: 2.	**E5**	Left hand: octave key, 1, 2, 3. Right hand: 1, 2.
G4	Left hand: 1, 2, 3. Right hand: nothing down.	**F♯5**	Left hand: octave key, 1, 2, 3. Right hand: 2.
A4	Left hand: 1, 2. Right hand: nothing down.	**G5**	Left hand: octave key, 1, 2, 3. Right hand: nothing down.
B4	Left hand: 1. Right hand: nothing down.		

Tip: This has the widest range of the Christmas songs and the slowest tempo. The work is in the air, not the fingers: play each phrase in one breath and keep the long notes steady to the very end.

The widest jump is a minor seventh, up from F♯4 to E5 in line 4.

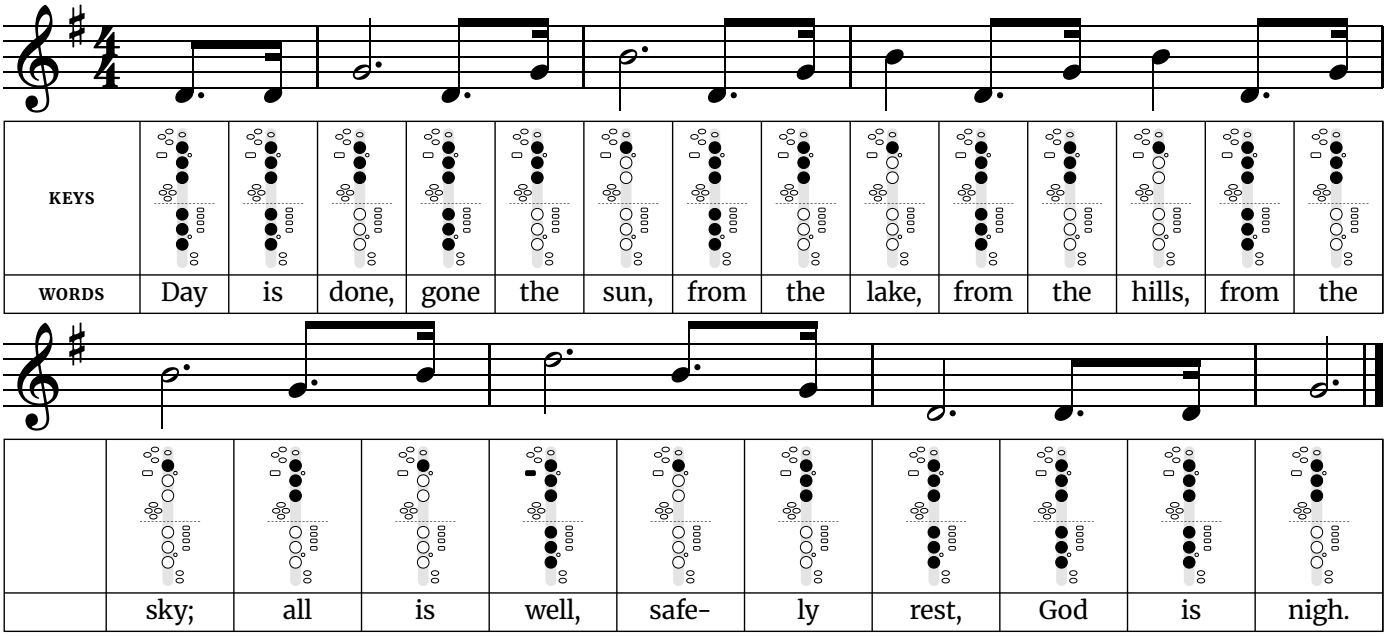
The busiest finger change is C♯5 to D5, where 7 keys or holes move at once. Practice that pair slowly on its own until both notes speak cleanly.

Words: Joseph Mohr (1816), English by John Freeman Young (1859). Music: Franz Xaver Gruber (1818).

Free at thefingeringchart.com

Taps

Easy · Written in G major (sounds in concert B♭ major) · 4/4 time · 4 notes, D4 to D5



Fingerings used in this song			
D4	Left hand: 1, 2, 3. Right hand: 1, 2, 3.	**B4**	Left hand: 1. Right hand: nothing down.
G4	Left hand: 1, 2, 3. Right hand: nothing down.	**D5**	Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3.

Tip: Taps is played slowly and freely, so let each long note ring for its full length before you move on. Keep the short pickup notes light, keep the volume steady through each held note, and don't hurry it.

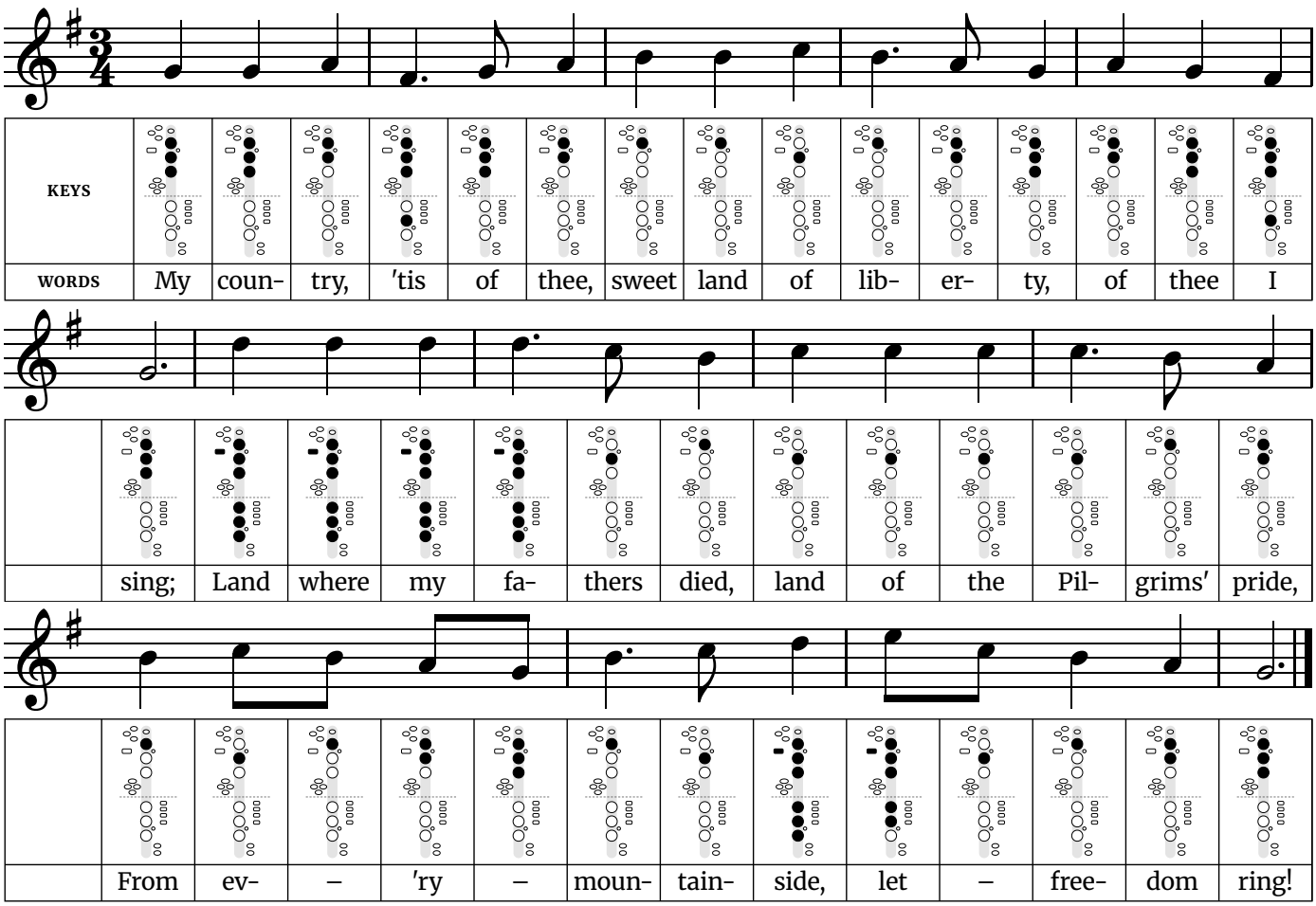
The widest jump is a sixth, down from B4 to D4 in line 1.

The busiest finger change is B4 to D5, where 6 keys or holes move at once. Practice that pair slowly on its own until both notes speak cleanly.

Music: arranged by Daniel Butterfield (1862). Words: traditional, not official.

My Country, 'Tis of Thee

Easy · Written in G major (sounds in concert B♭ major) · 3/4 time · 7 notes, F♯4 to E5



Fingerings used in this song			
F♯4	Left hand: 1, 2, 3. Right hand: 2.	**C5**	Left hand: 2. Right hand: nothing down.
G4	Left hand: 1, 2, 3. Right hand: nothing down.	**D5**	Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3.
A4	Left hand: 1, 2. Right hand: nothing down.	**E5**	Left hand: octave key, 1, 2, 3. Right hand: 1, 2.
B4	Left hand: 1. Right hand: nothing down.		

Tip: This is a slow waltz with three beats to a bar. The dotted quarter and eighth pairs ("coun-try", "lib-er-ty") are the main rhythm, so count them carefully. Give the last note of each phrase all three beats.

The widest jump is a fifth, up from G4 to D5 in line 2.

The busiest finger change is D5 to C5, where 6 keys or holes move at once. Practice that pair slowly on its own until both notes speak cleanly.
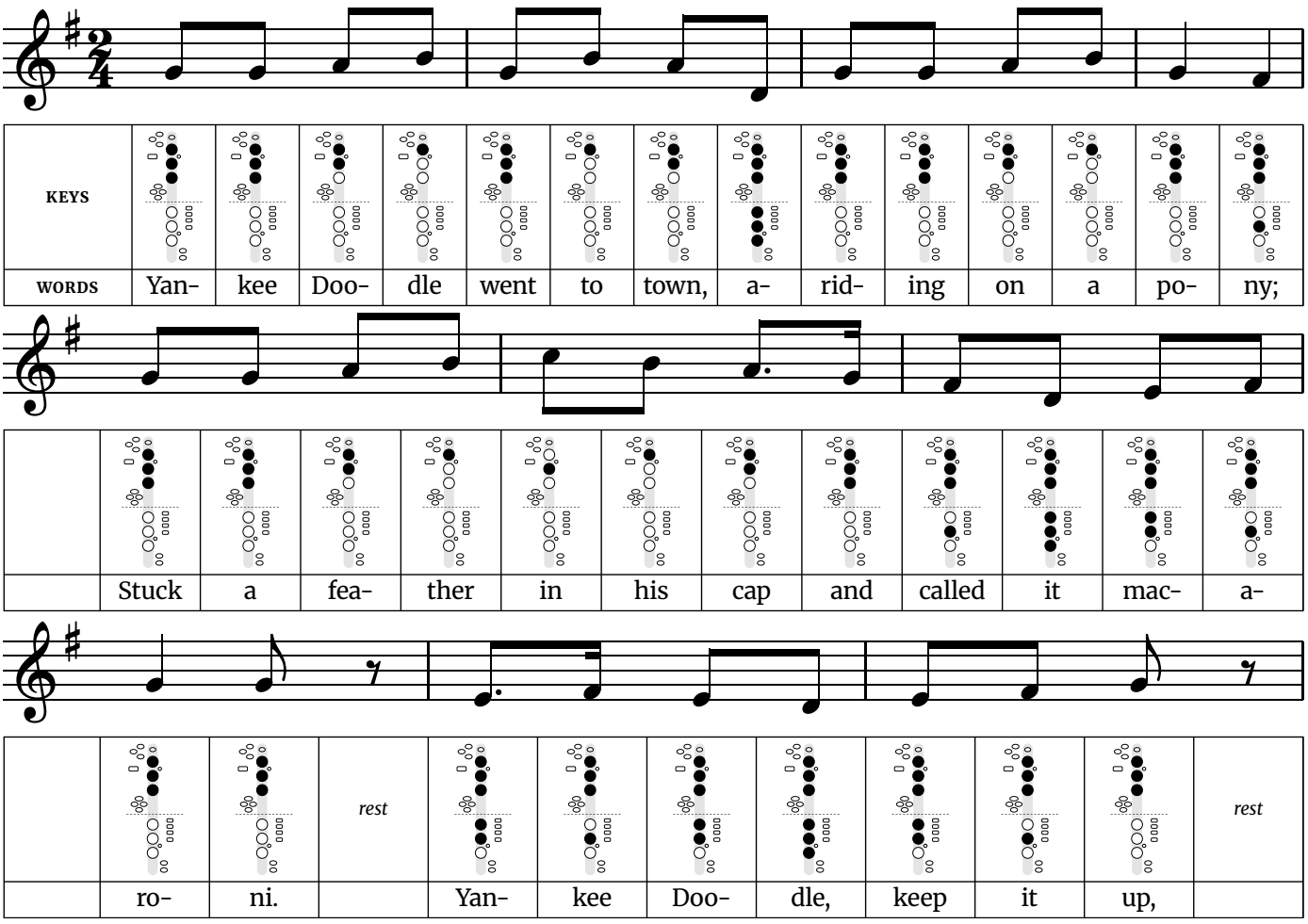
Words: Samuel Francis Smith (1831). Music: the tune of "God Save the King" (anonymous, 1740s).

Free at thefingeringchart.com

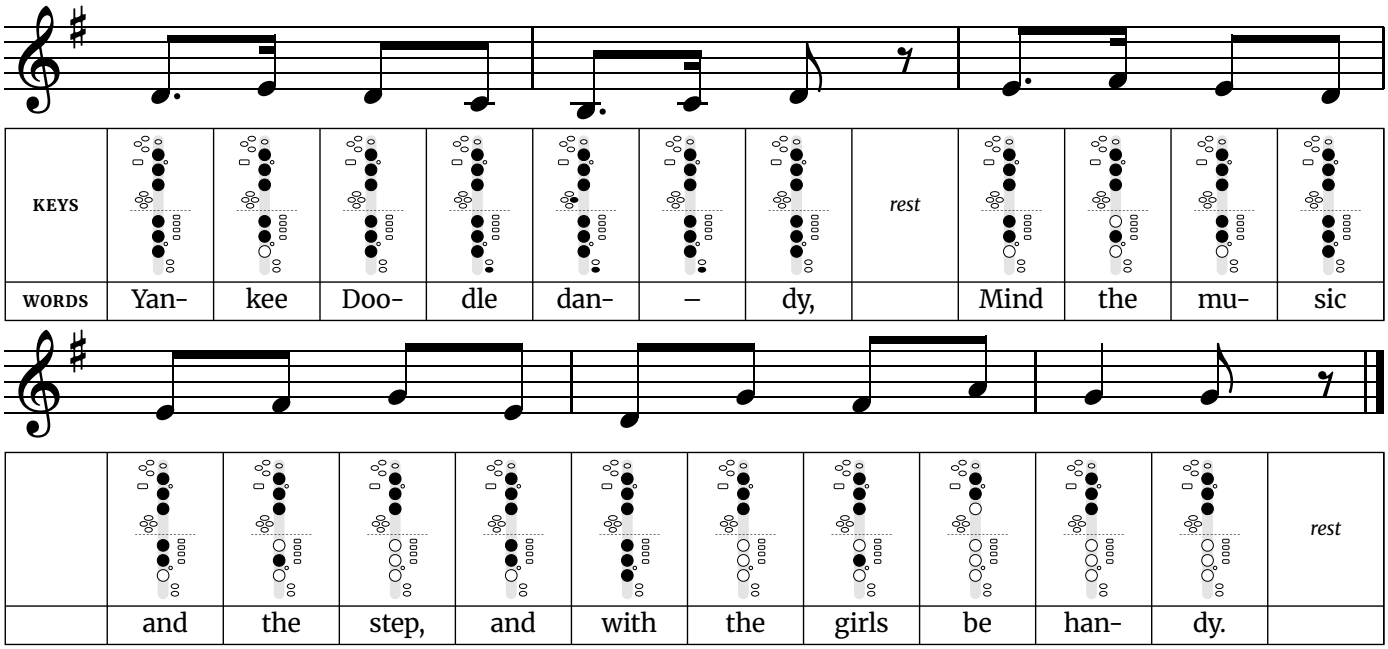
Patriotic Songs

Yankee Doodle

Easy · Written in G major (sounds in concert B♭ major) · 2/4 time · 9 notes, B3 to C5



Yankee Doodle *(continued)*



Fingerings used in this song			
B3	Left hand: 1, 2, 3, pinky low B key. Right hand: 1, 2, 3, low C key.	**G4**	Left hand: 1, 2, 3. Right hand: nothing down.
C4	Left hand: 1, 2, 3. Right hand: 1, 2, 3, low C key.	**A4**	Left hand: 1, 2. Right hand: nothing down.
D4	Left hand: 1, 2, 3. Right hand: 1, 2, 3.	**B4**	Left hand: 1. Right hand: nothing down.
E4	Left hand: 1, 2, 3. Right hand: 1, 2.	**C5**	Left hand: 2. Right hand: nothing down.
F♯4	Left hand: 1, 2, 3. Right hand: 2.		

Tip: The verse moves in steady eighth notes. Tongue every note separately and keep them even, and keep the dotted pairs in the chorus short-long-short, like a march.

The widest jump is a fifth, down from A4 to D4 in line 1.

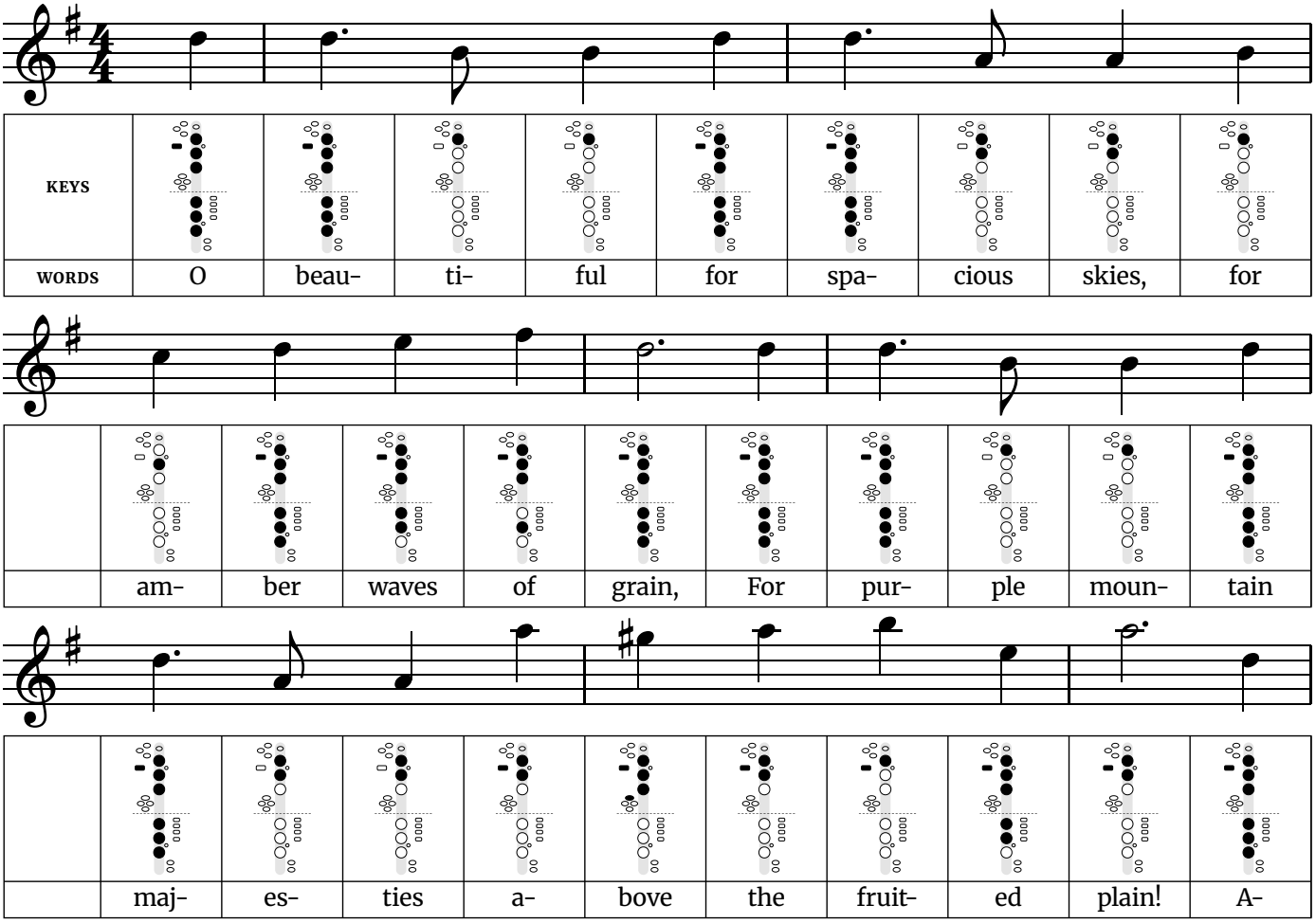
The busiest finger change is A4 to D4, where 4 keys or holes move at once. Practice that pair slowly on its own until both notes speak cleanly.

Music: traditional (known by the 1750s). Words: traditional verse; chorus as printed in The Everyday Song Book (1927).

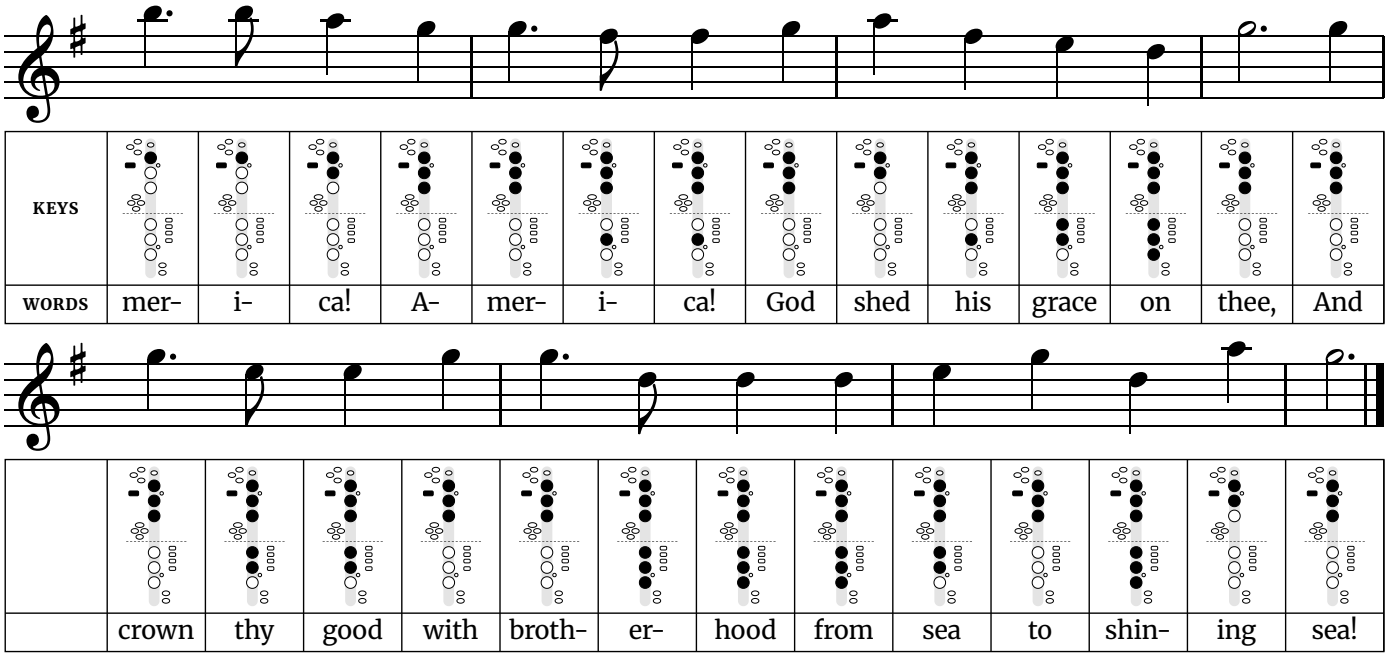
Free at thefingeringchart.com

America the Beautiful

Medium · Written in G major (sounds in concert B♭ major) · 4/4 time · 10 notes, A4 to B5



America the Beautiful *(continued)*



Fingerings used in this song			
A4	Left hand: 1, 2. Right hand: nothing down.	**F♯5**	Left hand: octave key, 1, 2, 3. Right hand: 2.
B4	Left hand: 1. Right hand: nothing down.	**G5**	Left hand: octave key, 1, 2, 3. Right hand: nothing down.
C5	Left hand: 2. Right hand: nothing down.	**G♯5**	Left hand: octave key, 1, 2, 3, pinky G♯ key. Right hand: nothing down.
D5	Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3.	**A5**	Left hand: octave key, 1, 2. Right hand: nothing down.
E5	Left hand: octave key, 1, 2, 3. Right hand: 1, 2.	**B5**	Left hand: octave key, 1. Right hand: nothing down.

Tip: Every phrase starts with the same short-long pattern ("O beau-ti-ful"). Keep the eighth note short, then breathe at the end of each phrase so the next one starts on time.

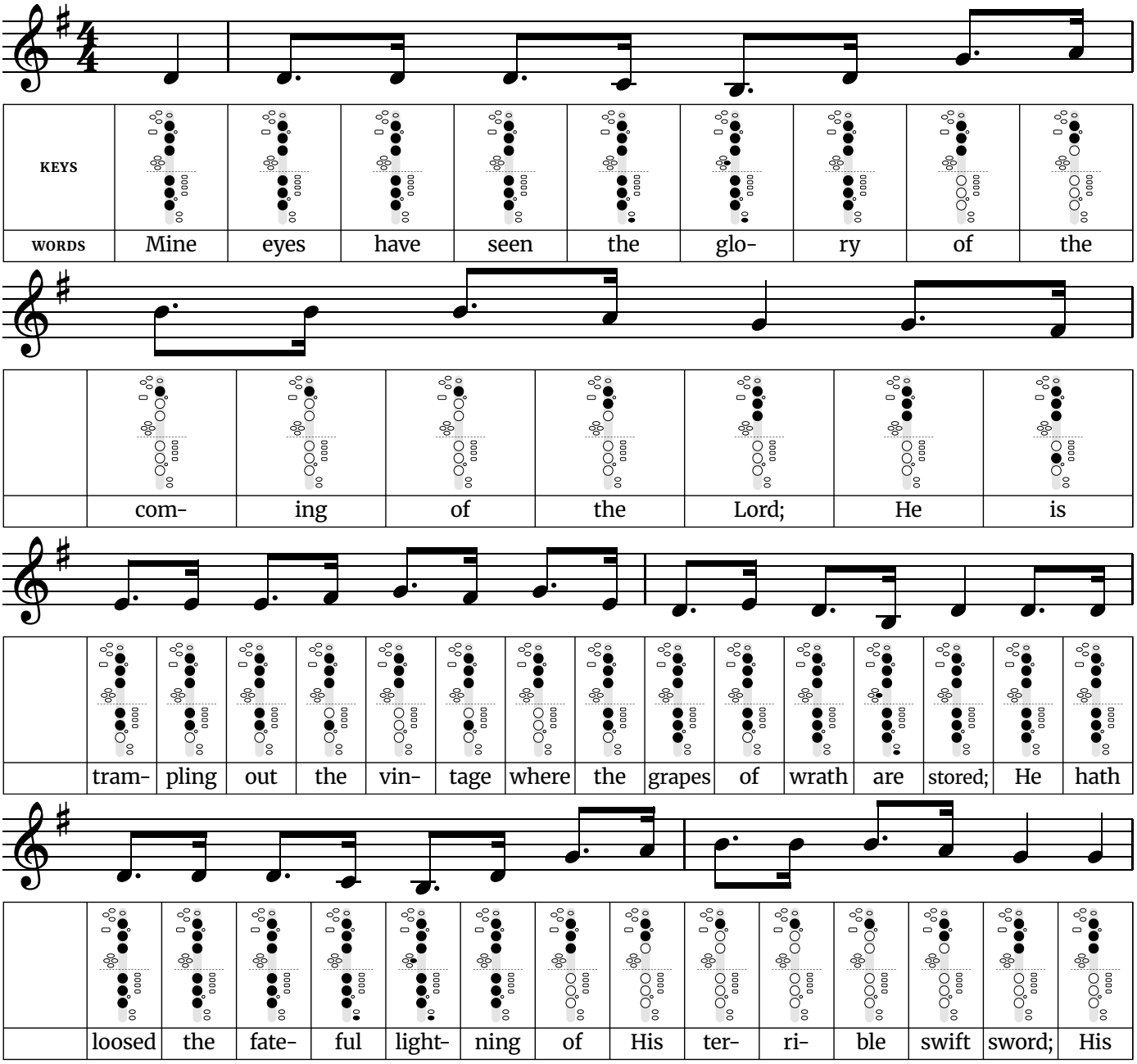
One note falls outside the key: G♯5 in line 3, fingered with octave key (left thumb), left first finger, left second finger, left third finger and G♯ key.

The widest jump is an octave, up from A4 to A5 in line 3.

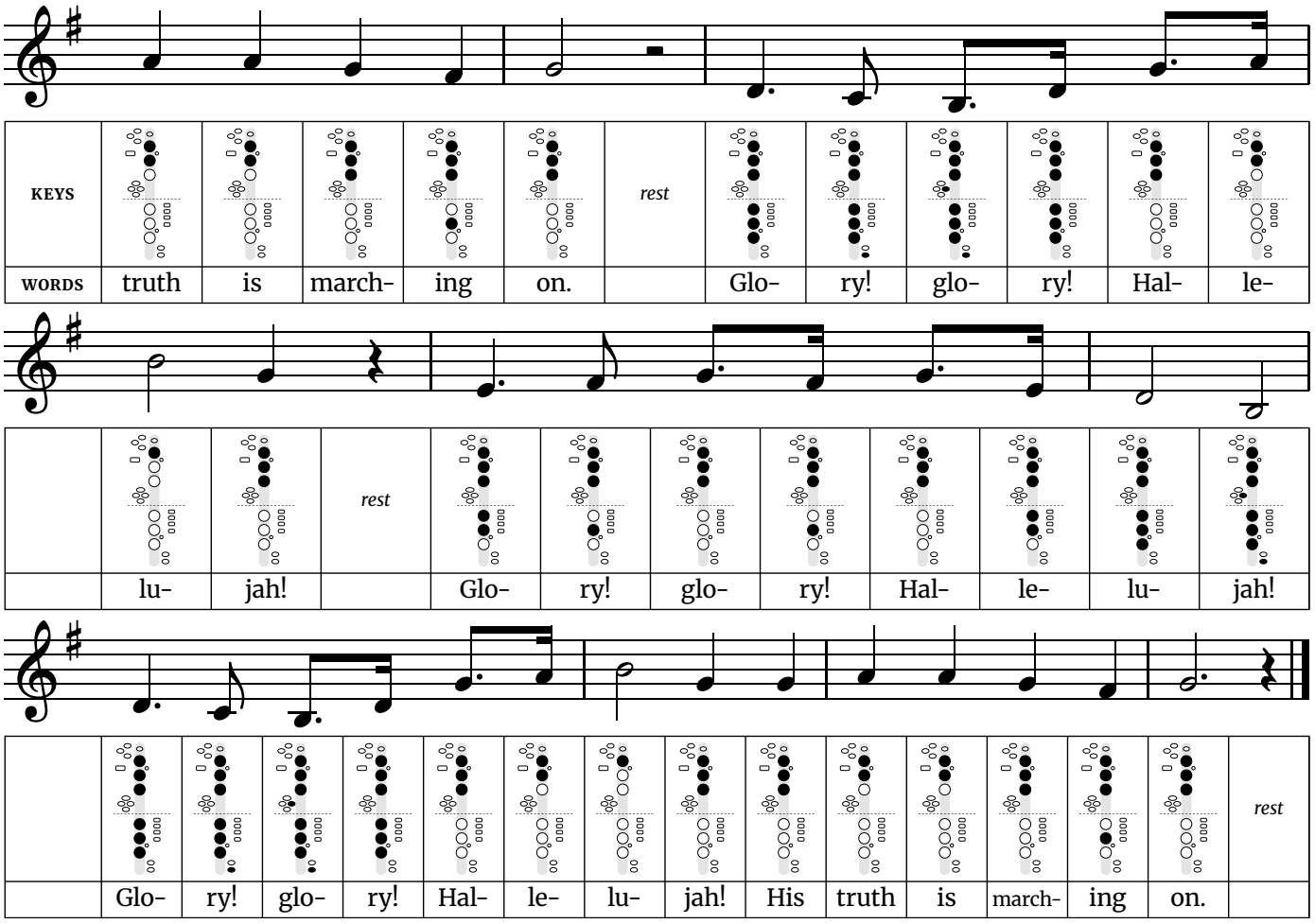
Words: Katharine Lee Bates (1895, revised 1911). Music: "Materna" by Samuel A. Ward (1882).

Battle Hymn of the Republic

Medium · Written in G major (sounds in concert B♭ major) · 4/4 time · 8 notes, B3 to B4



Battle Hymn of the Republic *(continued)*



Fingerings used in this song			
B3	Left hand: 1, 2, 3, pinky low B key. Right hand: 1, 2, 3, low C key.	**F♯4**	Left hand: 1, 2, 3. Right hand: 2.
C4	Left hand: 1, 2, 3. Right hand: 1, 2, 3, low C key.	**G4**	Left hand: 1, 2, 3. Right hand: nothing down.
D4	Left hand: 1, 2, 3. Right hand: 1, 2, 3.	**A4**	Left hand: 1, 2. Right hand: nothing down.
E4	Left hand: 1, 2, 3. Right hand: 1, 2.	**B4**	Left hand: 1. Right hand: nothing down.

Tip: The verse is almost all dotted-eighth and sixteenth pairs. Make the long note of each pair three times as long as the short one, not a lazy swing. Then let the Glory, glory, hallelujah chorus broaden out.

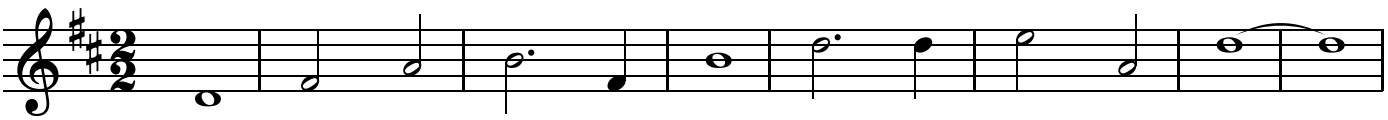
The busiest finger change is D4 to G4, where 3 keys or holes move at once. Practice that pair slowly on its own until both notes speak cleanly.

Words: Julia Ward Howe (1861). Music: "John Brown's Body", from a camp-meeting tune credited to William Steffe (1856).
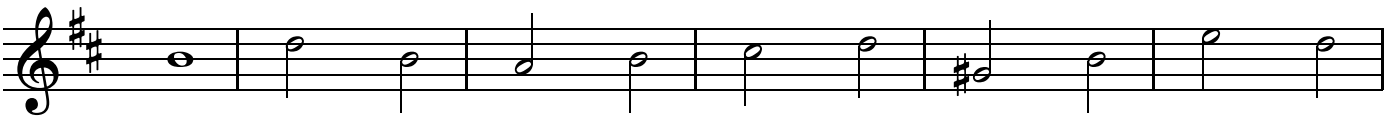
Patriotic Songs

Anchors Aweigh

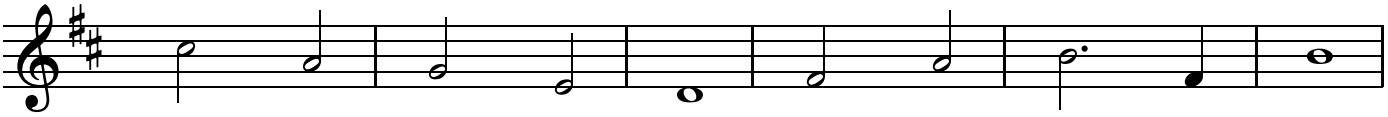
Harder · Written in D major (sounds in concert F major) · 2/2 time · 11 notes, D4 to F♯5



KEYS												
WORDS	An-	chors	a-	weigh,	my	boys,	An-	–	chors	a-	weigh!	–

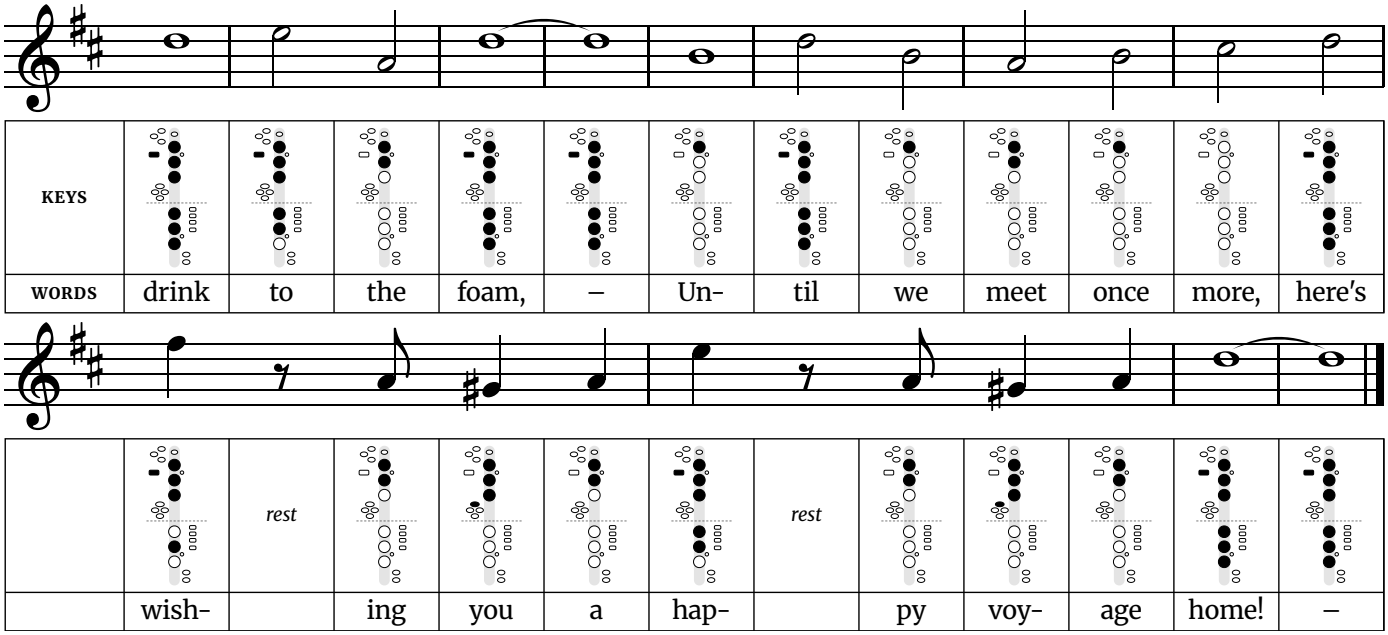


	Fare-	well	to	col-	lege	joys,	we	sail	at	break	of



	day-	ay-	ay-	ay.	Through	our	last	night	on	shore,

Anchors Aweigh *(continued)*



Fingerings used in this song			
D4	Left hand: 1, 2, 3. Right hand: 1, 2, 3.	**B4**	Left hand: 1. Right hand: nothing down.
E4	Left hand: 1, 2, 3. Right hand: 1, 2.	**C♯5**	All holes and keys open
F♯4	Left hand: 1, 2, 3. Right hand: 2.	**D5**	Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3.
G4	Left hand: 1, 2, 3. Right hand: nothing down.	**E5**	Left hand: octave key, 1, 2, 3. Right hand: 1, 2.
G♯4	Left hand: 1, 2, 3, pinky G♯ key. Right hand: nothing down.	**F♯5**	Left hand: octave key, 1, 2, 3. Right hand: 2.
A4	Left hand: 1, 2. Right hand: nothing down.		

Tip: It is a march counted in two big beats per bar, so the whole notes are long. Hold "boys", "aweigh" and "foam" for their full length. Then tongue the quick notes near the end ("here's wishing you a happy voyage") lightly.
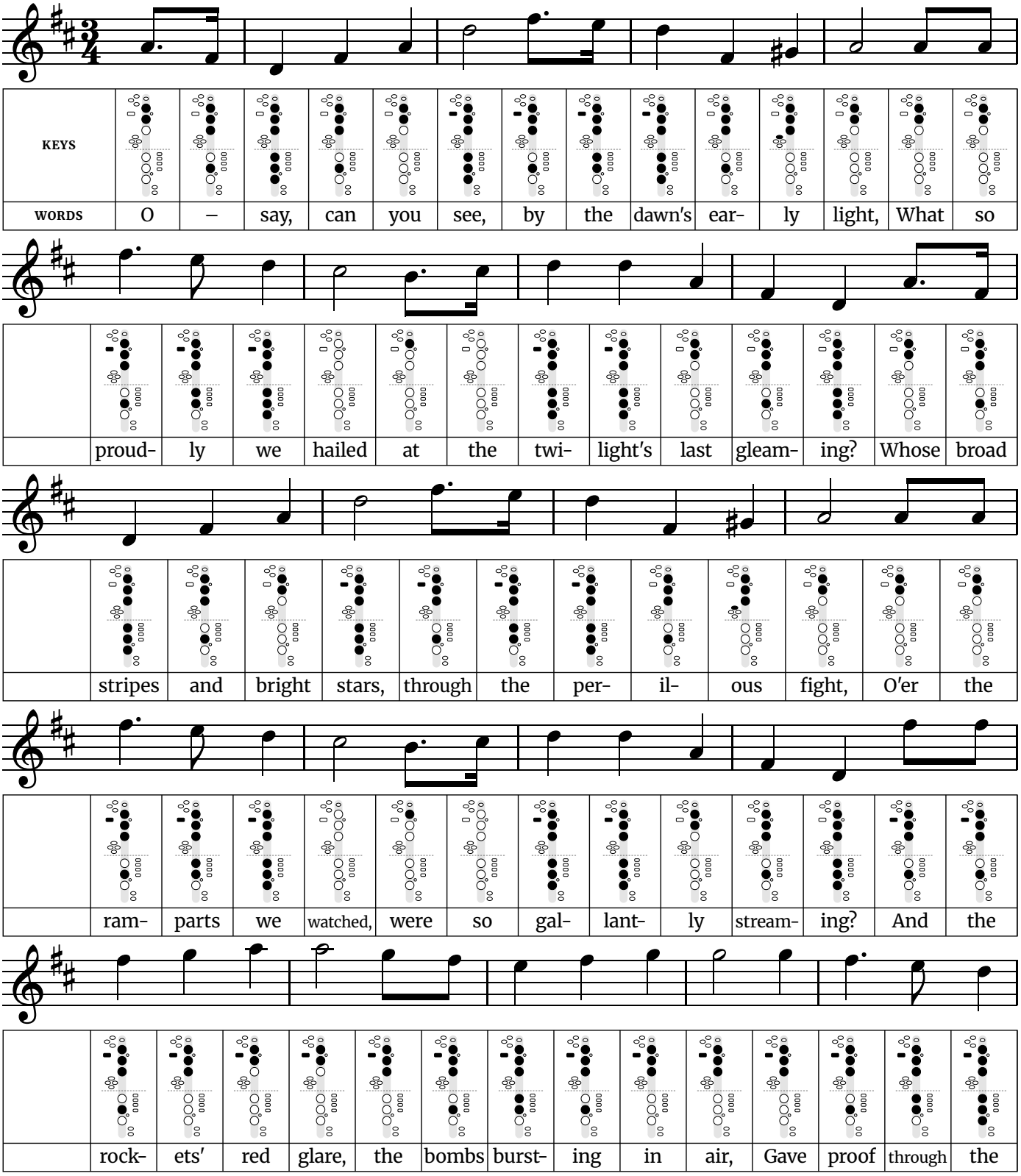
One note falls outside the key: G♯4 in line 2, fingered with left first finger, left second finger, left third finger and G♯ key.

The widest jump is a sixth, down from F♯5 to A4 in line 5.

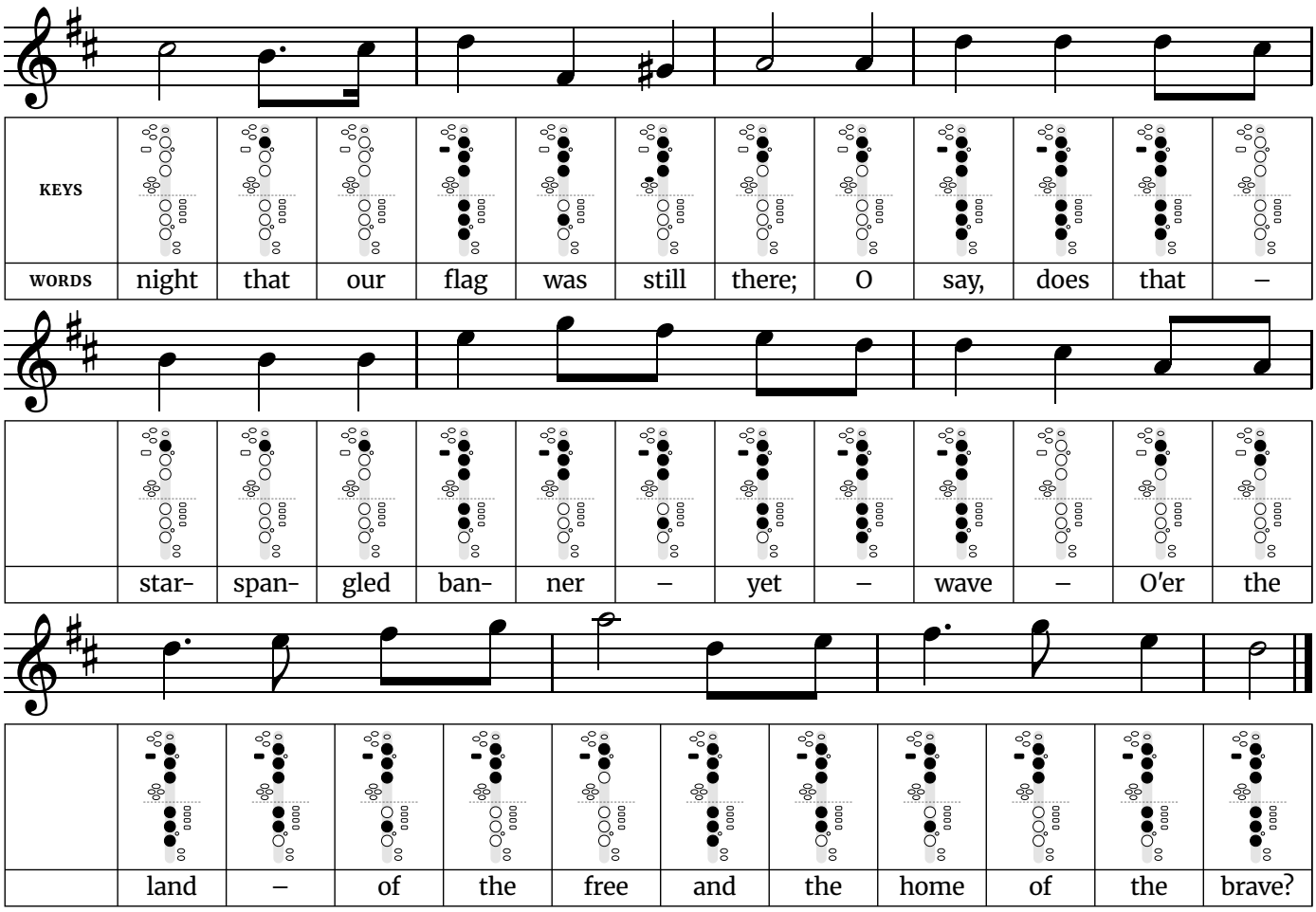
Music: Charles A. Zimmermann (1906). Words of this verse: 1926 revision of Alfred Hart Miles's 1906 lyrics.

The Star-Spangled Banner

Harder · Written in D major (sounds in concert F major) · 3/4 time · 11 notes, D4 to A5



The Star-Spangled Banner *(continued)*



Fingerings used in this song			
D4	Left hand: 1, 2, 3. Right hand: 1, 2, 3.	**D5**	Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3.
F♯4	Left hand: 1, 2, 3. Right hand: 2.	**E5**	Left hand: octave key, 1, 2, 3. Right hand: 1, 2.
G♯4	Left hand: 1, 2, 3, pinky G♯ key. Right hand: nothing down.	**F♯5**	Left hand: octave key, 1, 2, 3. Right hand: 2.
A4	Left hand: 1, 2. Right hand: nothing down.	**G5**	Left hand: octave key, 1, 2, 3. Right hand: nothing down.
B4	Left hand: 1. Right hand: nothing down.	**A5**	Left hand: octave key, 1, 2. Right hand: nothing down.
C♯5	All holes and keys open		

Tip: The anthem covers the widest range of the patriotic songs, so practice the high part ("And the rockets' red glare") and the last phrase slowly before playing it straight through. Take a full breath before each of those phrases.

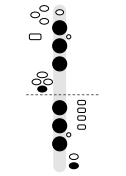
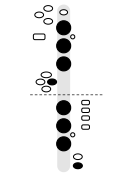
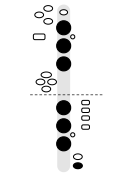
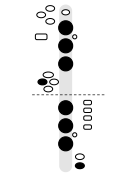
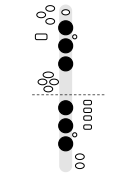
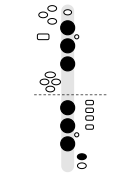
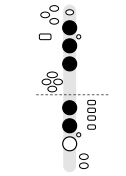
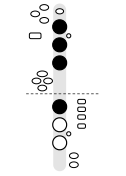
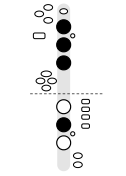
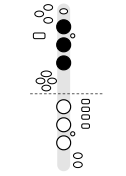
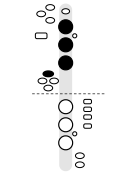
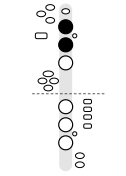
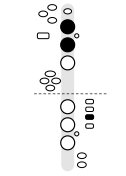
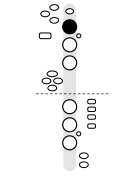
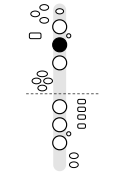
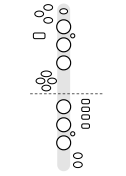
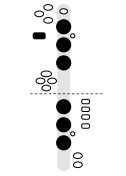
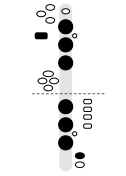
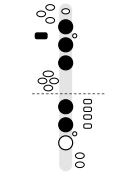
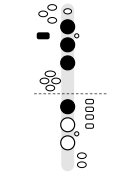
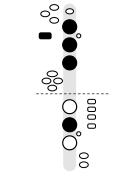
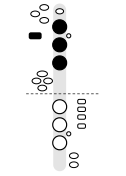
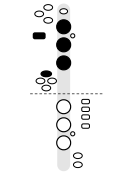
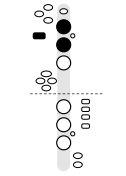
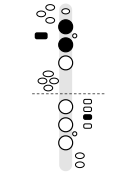
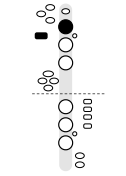
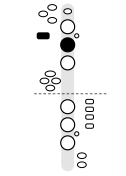
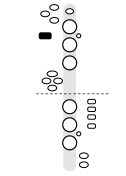
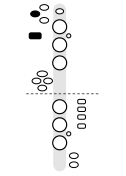
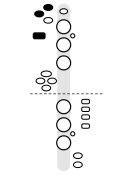
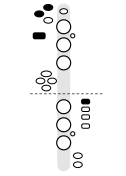
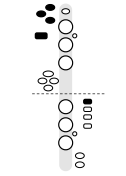
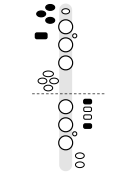
One note falls outside the key: G♯4 in line 1, fingered with left first finger, left second finger, left third finger and G♯ key.

The widest jump is a tenth, up from D4 to F♯5 in line 4.

Words: Francis Scott Key (1814). Music: "To Anacreon in Heaven" by John Stafford Smith (c. 1773). Service version of 1918.

Free at thefingeringchart.com

Every Note at a Glance

A♯3 / B♭3 	**B3** 	**C4** 	**C♯4 / D♭4** 	**D4** 	**D♯4 / E♭4** 	**E4** 
F4 	**F♯4 / G♭4** 	**G4** 	**G♯4 / A♭4** 	**A4** 	**A♯4 / B♭4** 	**B4** 
C5 	**C♯5 / D♭5** 	**D5** 	**D♯5 / E♭5** 	**E5** 	**F5** 	**F♯5 / G♭5** 
G5 	**G♯5 / A♭5** 	**A5** 	**A♯5 / B♭5** 	**B5** 	**C6** 	**C♯6 / D♭6** 
D6 	**D♯6 / E♭6** 	**E6** 	**F6** 	**F♯6 / G♭6** 	Written pitch for E♭ alto sax. Black key: press it. Open key: leave it up. Octave key: the small key at the upper left.	