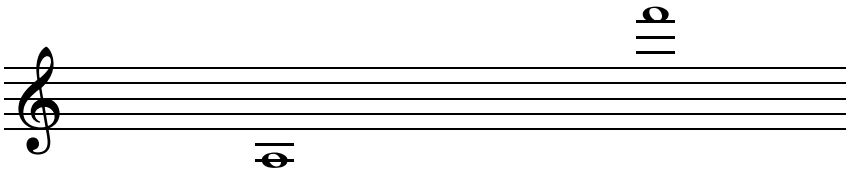
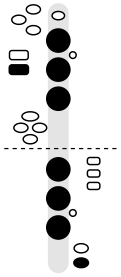
The Baritone Saxophone Fingering Chart Book

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

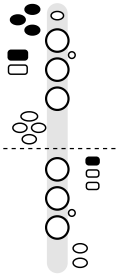


Low A (A3)



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

High F (F6)



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

Nathan Early

Free edition
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The Baritone 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 a published manufacturer's saxophone chart.

The melodies are traditional or were first published before 1929.

First edition, 2026.

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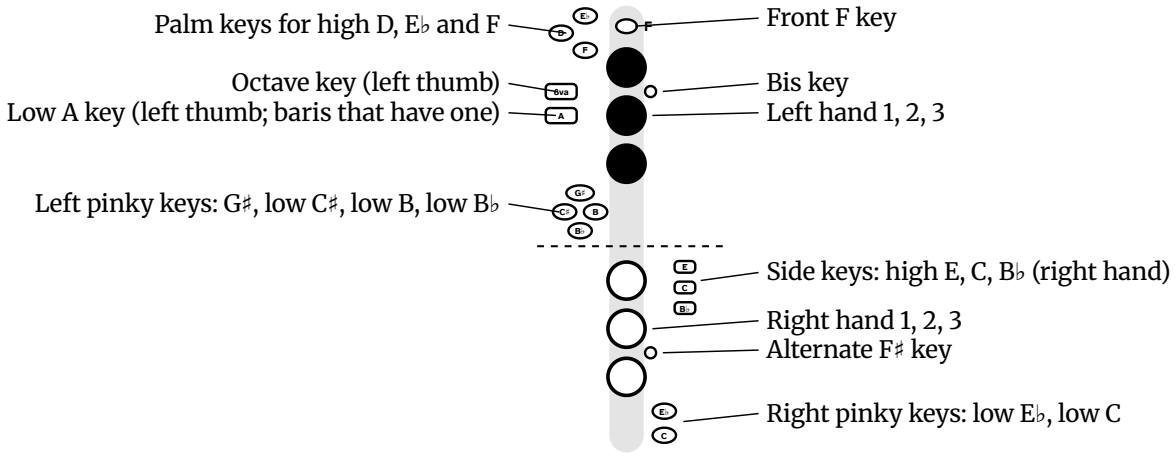
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How to Read This Book



The diagram above is G4: **Left hand: 1, 2, 3. Right hand: nothing down.** A black key means press it; a white key means leave it up.

The diagrams

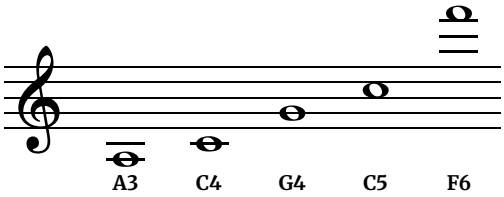
Six main keys run down the middle, left hand above the dashed line, with the other keys around them as on your horn. The other diagrams in this book leave out the key names; the words beside each one name every key to press. Some notes have an alternate fingering, such as the bis key or one-and-one for B♭, for fast passages.

Written pitch

Every note in this book is written pitch, the note you read in bari sax music. Bari sax is in E♭: every written note sounds an octave and a major sixth lower, so a written C sounds as concert E♭, written G is concert B♭ and written D is concert F. Band directors name scales by concert pitch, so the scale pages give both names. The fingerings are the same as on alto sax; bari adds the low A key.

Note names

Notes are named with an octave number. A3, the lowest note, is on the second ledger line below the staff, C4 on the first, G4 on the second line, C5 in the third space, and F6, the highest, above the third ledger line above the staff. 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, so you can practice them before you start.

Tips for Bari Sax Players

Bari sax players get the bottom of the band, and this book covers the whole horn: 33 written notes from low A up to high F. Low A is the one fingering you will not find on an alto or tenor chart, because it uses an extra thumb key. Everything else matches the other saxophones, so alto players can switch right away.

The horn feels too heavy to hold up

Use a harness instead of a neck strap, or a floor peg if your band has one, and let it carry the weight. Your hands should only steer the horn, not hold it.

Low notes come out late

Start the air a fraction before you tongue and keep the tongue light. Big low notes on bari need the air already moving when the reed is released.

The low A key leaks

If low B♭ works but low A does not, the A key pad or its linkage is likely not closing. A repair tech can adjust it in a few minutes.

Water gurgling in the neck

Bari collects a lot of condensation in the neck and the bend of the bow. Swab the horn after each rehearsal and pull a neck swab through the crook during long breaks.

Does every baritone saxophone have a low A key?

Most bari saxes made in recent decades do, and nearly every school band part assumes it. Some older and some student models only go down to low B♭. Look for a second thumb key below the octave key. If it is not there, play low A an octave up or ask your director whether the note can be left out.

Worked example: low A

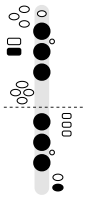
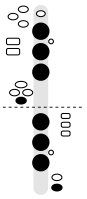
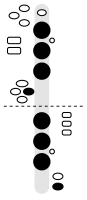
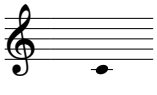
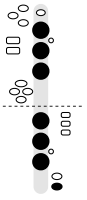
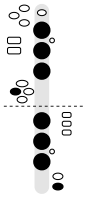
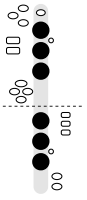
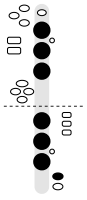
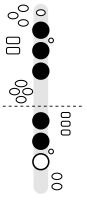
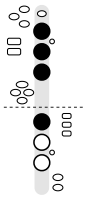
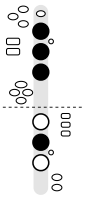
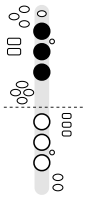
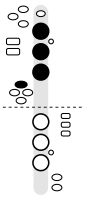
Find low A, the very first note on the chart. Written A3 sits on the second ledger line below the treble staff. The diagram shows all six main keys filled, a pinky key, and the low A thumb key beside the octave key. Press the low A key with the left thumb, then add the fingers and the pinky key the diagram shows. The sound is concert C2, around 65 Hz, the C two octaves below middle C. This note needs a relaxed, open throat and a lot of slow air. Drop the jaw, keep the corners of the mouth firm, and start it with a soft "doo" tongue rather than a hard attack. If it will not sound, play low B♭ first and then add the thumb, which tells you whether the A key is sealing.

Free at thefingeringchart.com

The Fingering Chart: Low Register

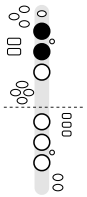
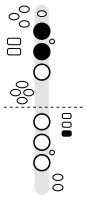
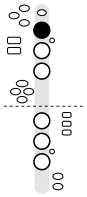
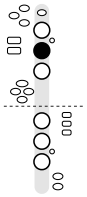
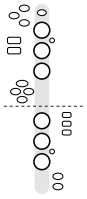
The six main keys run down the middle of each diagram, left hand above the dashed line. Black means press the key; white means leave it up, and the words name every key to press. Notes are at written pitch for E♭ baritone sax: a written C sounds as concert E♭, an octave and a sixth lower.

LOW REGISTER

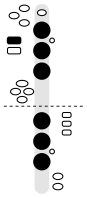
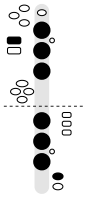
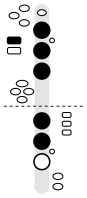
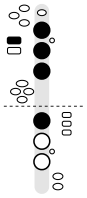
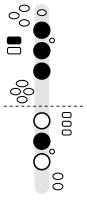
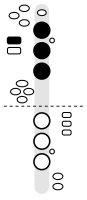
Note (Written Pitch)	Note Name	Keys	Fingering	Note (Written Pitch)	Note Name	Keys	Fingering
	**A3**		Left hand: 1, 2, 3, low A key. Right hand: 1, 2, 3, low C key. *Alternate: Holding low B♭ too – Left hand: 1, 2, 3, pinky low B♭ key, low A key. Right hand: 1, 2, 3, low C key.* **BARIS WITH A LOW A KEY**		**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. *Alternate F♯ key – Left hand: 1, 2, 3. Right hand: 1, alternate F♯ key.*
	**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.

The Fingering Chart: Low and Upper Register

LOW REGISTER (CONTINUED)

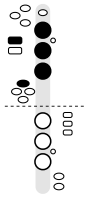
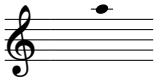
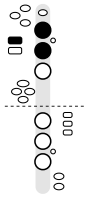
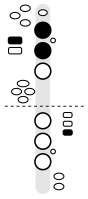
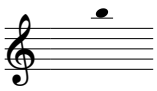
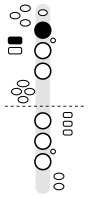
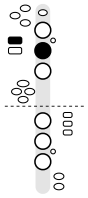
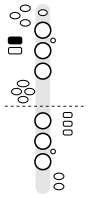
Note (Written Pitch)	Note Name	Keys	Fingering	Note (Written Pitch)	Note Name	Keys	Fingering
	**A4**		Left hand: 1, 2. Right hand: nothing down.		**A♯4 / B♭4**		Left hand: 1, 2. Right hand: side B♭ key. *Alternate: Bis key B♭ – Left hand: 1, bis key. Right hand: nothing down.* *Alternate: One-and-one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

UPPER REGISTER (OCTAVE KEY)

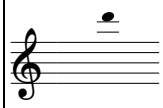
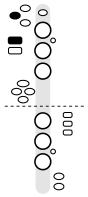
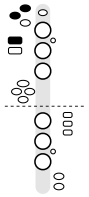
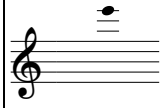
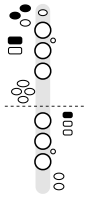
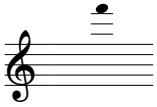
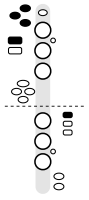
Note (Written Pitch)	Note Name	Keys	Fingering	Note (Written Pitch)	Note Name	Keys	Fingering
	**D5**		Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3.		**D♯5 / E♭5**		Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3, low E♭ key.
	**E5**		Left hand: octave key, 1, 2, 3. Right hand: 1, 2.		**F5**		Left hand: octave key, 1, 2, 3. Right hand: 1.
	**F♯5 / G♭5**		Left hand: octave key, 1, 2, 3. Right hand: 2. *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.

The Fingering Chart: Upper Register and Palm Keys

UPPER REGISTER (CONTINUED)

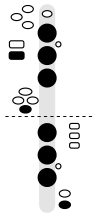
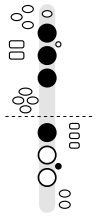
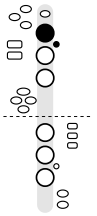
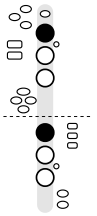
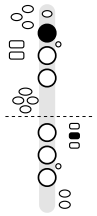
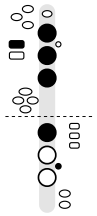
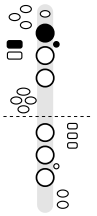
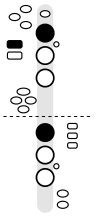
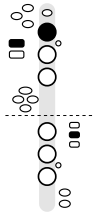
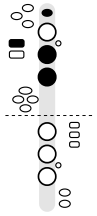
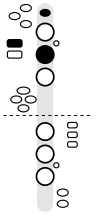
Note (Written Pitch)	Note Name	Keys	Fingering	Note (Written Pitch)	Note Name	Keys	Fingering
	**G♯5 / A♭5**		Left hand: octave key, 1, 2, 3, pinky G♯ key. Right hand: nothing down.		**A5**		Left hand: octave key, 1, 2. Right hand: nothing down.
	**A♯5 / B♭5**		Left hand: octave key, 1, 2. Right hand: side B♭ key. *Alternate: Bis key B♭ – Left hand: octave key, 1, bis key. Right hand: nothing down.* *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. *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.

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

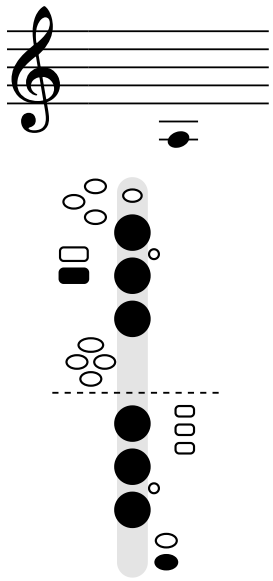
Alternate Fingerings

Some notes have an alternate fingering that helps in fast passages, such as the bis key or one-and-one for B♭, or side C between B and C. Use the main fingering on the chart unless you have a reason to change. Each note's own page explains when its alternate helps.

A3 *Holding low B♭ too*  Left hand: 1, 2, 3, pinky low B♭ key, low A key. Right hand: 1, 2, 3, low C key.	**F♯4 / G♭4** *Alternate F♯ key*  Left hand: 1, 2, 3. Right hand: 1, alternate F♯ key.	**A♯4 / B♭4** *Bis key B♭*  Left hand: 1, bis key. Right hand: nothing down.	**A♯4 / B♭4** *One-and-one B♭*  Left hand: 1. Right hand: 1.
C5 *Side C key*  Left hand: 1. Right hand: side C key.	**F♯5 / G♭5** *Alternate F♯ key*  Left hand: octave key, 1, 2, 3. Right hand: 1, alternate F♯ key.	**A♯5 / B♭5** *Bis key B♭*  Left hand: octave key, 1, bis key. Right hand: nothing down.	**A♯5 / B♭5** *One-and-one B♭*  Left hand: octave key, 1. Right hand: 1.
C6 *Side C key*  Left hand: octave key, 1. Right hand: side C key.	**E6** *Front F fingering*  Left hand: octave key, front F key, 2, 3. Right hand: nothing down.	**F6** *Front F fingering*  Left hand: octave key, front F key, 2. Right hand: nothing down.	

Low A · A3

Sounds as concert C



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

The lowest standard note on the bari sax is A, written on the second ledger line below the staff.

Fingering: Left hand: 1, 2, 3, low A key. Right hand: 1, 2, 3, low C key. Lowest note: finger low C and press the low A key with your left thumb. Only low-A baritones have this key.

BARIS WITH A LOW A KEY

Alternate fingering:

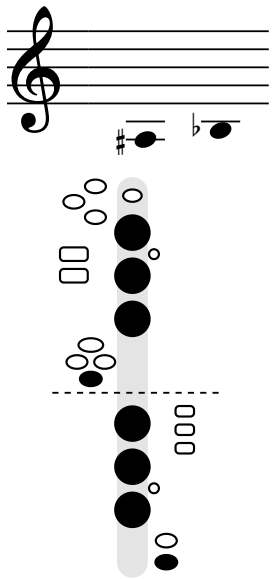
Holding low B♭ too: Left hand: 1, 2, 3, pinky low B♭ key, low A key. Right hand: 1, 2, 3, low C key.

Half step above: A♯3 / B♭3 — Left hand: 1, 2, 3, pinky low B♭ key. Right hand: 1, 2, 3, low C key.

In this book: Songs: America the Beautiful (63).

Low B♭ · A♯3 / B♭3

Sounds as concert D♭



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

Low B♭ on the bari sax is the B♭ written just below the first ledger line below the staff (B♭3 in octave numbers). It is the same note as A♯, so the same fingering works for both.

Fingering: Left hand: 1, 2, 3, pinky low B♭ key. Right hand: 1, 2, 3, low C key. Keep the right pinky on low C along with the left pinky B♭ key.

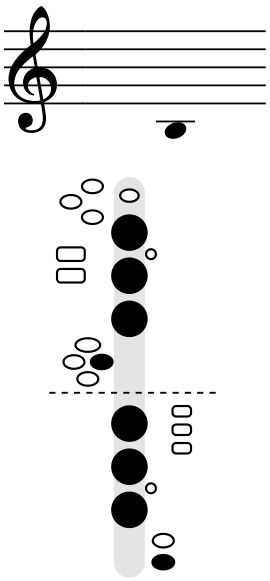
Half step below: A3 — Left hand: 1, 2, 3, low A key. Right hand: 1, 2, 3, low C key.

Half step above: B3 — 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



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

Low B on the bari 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 – Left hand: 1, 2, 3, pinky low B♭ key. Right hand: 1, 2, 3, low C key.

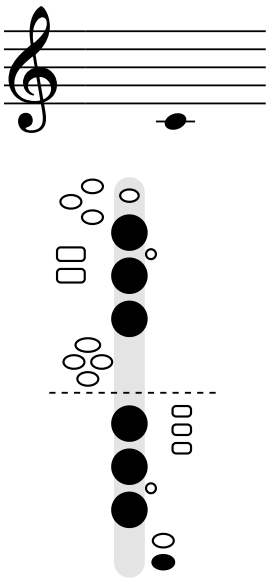


Half step above: C4 – Left hand: 1, 2, 3. Right hand: 1, 2, 3, low C key.

In this book: Songs: Yankee Doodle (61), America the Beautiful (63), Battle Hymn of the Republic (64).

Low C · C4

Sounds as concert E♭



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

Low C on the bari 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 – Left hand: 1, 2, 3, pinky low B key. Right hand: 1, 2, 3, low C key.

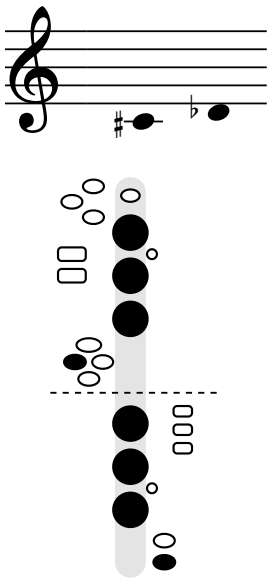


Half step above: C♯4 / D♭4 – Left hand: 1, 2, 3, pinky C♯ key. Right hand: 1, 2, 3, low C key.

In this book: Songs: Yankee Doodle (61), America the Beautiful (63), Battle Hymn of the Republic (64).

Low C♯ · C♯4 / D♭4

Sounds as concert E



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

Low C♯ on the bari 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 — Left hand: 1, 2, 3. Right hand: 1, 2, 3, low C key.

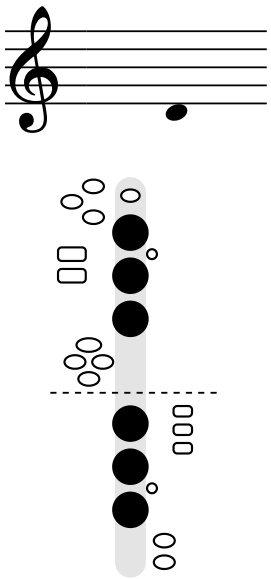


Half step above: D4 — Left hand: 1, 2, 3. Right hand: 1, 2, 3.

In this book: Scales: Concert E (33).

Low D · D4

Sounds as concert F



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

Low D on the bari 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 — Left hand: 1, 2, 3, pinky C♯ key. Right hand: 1, 2, 3, low C key.

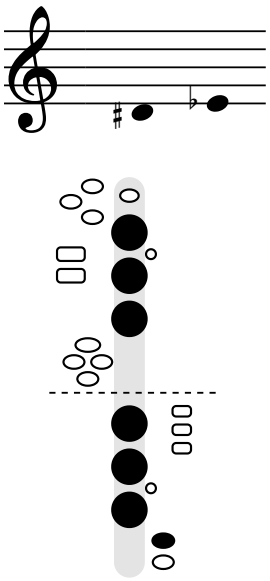


Half step above: D♯4 / E♭4 — Left hand: 1, 2, 3. Right hand: 1, 2, 3, low E♭ key.

In this book: Songs: Happy Birthday (40), Jolly Old Saint Nicholas (42), Good King Wenceslas (43), Away in a Manger (46), Auld Lang Syne (47), O Come, All Ye Faithful (50), O Christmas Tree (53), We Wish You a Merry Christmas (54), Hark! The Herald Angels Sing (56), Angels We Have Heard on High (58), Silent Night (59), Taps (60), Yankee Doodle (61), America the Beautiful (63), Battle Hymn of the Republic (64), The Star-Spangled Banner (66), Anchors Aweigh (68). Scales: Concert F (29).

Low E♭ · D♯4 / E♭4

Sounds as concert G♭



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

Low E♭ on the bari 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 – Left hand: 1, 2, 3. Right hand: 1, 2, 3.

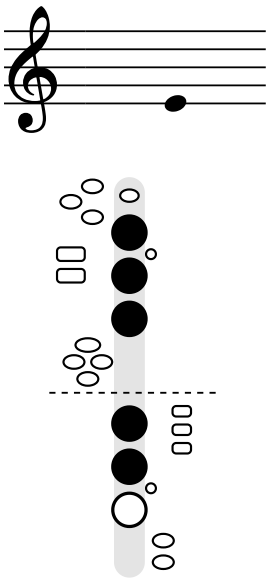


Half step above: E4 – Left hand: 1, 2, 3. Right hand: 1, 2.

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

Low E · E4

Sounds as concert G



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

Low E on the bari 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 – Left hand: 1, 2, 3. Right hand: 1, 2, 3, low E♭ key.

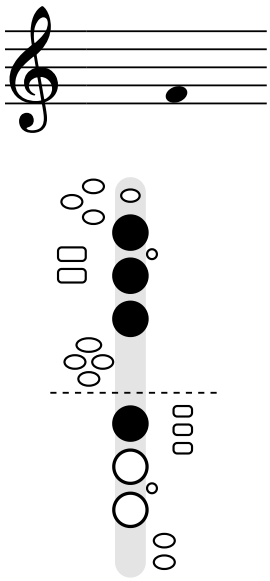


Half step above: F4 – Left hand: 1, 2, 3. Right hand: 1.

In this book: Songs: Happy Birthday (40), Jolly Old Saint Nicholas (42), Good King Wenceslas (43), Away in a Manger (46), Auld Lang Syne (47), O Come, All Ye Faithful (50), We Wish You a Merry Christmas (54), Hark! The Herald Angels Sing (56), Silent Night (59), Yankee Doodle (61), America the Beautiful (63), Battle Hymn of the Republic (64), Anchors Aweigh (68). Scales: Concert F (29), Concert G (31).

Low F · F4

Sounds as concert A♭



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

Low F on the bari 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 — Left hand: 1, 2, 3. Right hand: 1, 2.

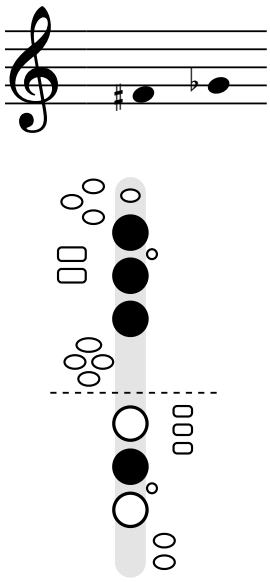


Half step above: F♯4 / G♭4 — Left hand: 1, 2, 3. Right hand: 2.

In this book: Scales: Concert A♭ (29), Concert G♭ (31), Concert E (33).

F♯ · F♯4 / G♭4

Sounds as concert A



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

F♯ on the bari 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 — Left hand: 1, 2, 3. Right hand: 1.

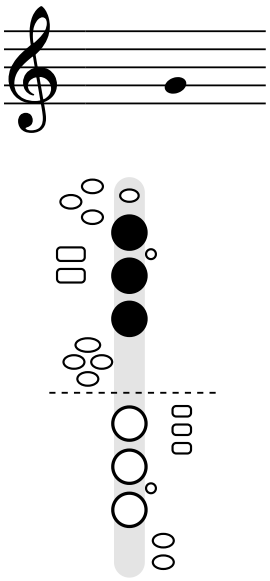


Half step above: G4 — Left hand: 1, 2, 3. Right hand: nothing down.

In this book: Songs: Happy Birthday (40), Jolly Old Saint Nicholas (42), Good King Wenceslas (43), Away in a Manger (46), O Come, All Ye Faithful (50), O Christmas Tree (53), We Wish You a Merry Christmas (54), Deck the Halls (55), Hark! The Herald Angels Sing (56), Silent Night (59), Yankee Doodle (61), My Country, 'Tis of Thee (62), America the Beautiful (63), Battle Hymn of the Republic (64), The Star-Spangled Banner (66), Anchors Aweigh (68). Scales: Concert F (29), Concert G (31), Concert A (32), Concert E (33).

Low G · G4

Sounds as concert B♭



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

Low G on the bari 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 – Left hand: 1, 2, 3. Right hand: 2.

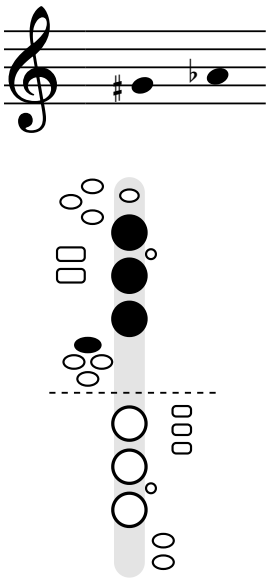


Half step above: G♯4 / A♭4 – Left hand: 1, 2, 3, pinky G♯ key. Right hand: nothing down.

In this book: Songs: every song except The Star-Spangled Banner (66). Scales: Concert B♭ (28), Concert F (29), Concert A♭ (29), Concert G♭ (31). Chromatic scale (34).

Low A♭ · G♯4 / A♭4

Sounds as concert B



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

Low A♭ on the bari 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 – Left hand: 1, 2, 3. Right hand: nothing down.

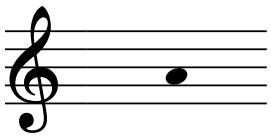


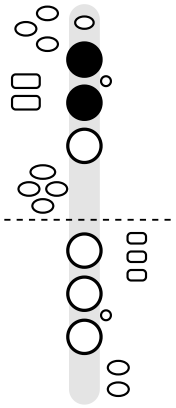
Half step above: A4 – Left hand: 1, 2. Right hand: nothing down.

In this book: Songs: America the Beautiful (63), The Star-Spangled Banner (66), Anchors Aweigh (68). Scales: Concert G (31), Concert G♭ (31), Concert A (32), Concert B (33), Concert E (33). Chromatic scale (34).

A · A4

Sounds as concert C





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

A on the bari 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 – Left hand: 1, 2, 3, pinky G♯ key. Right hand: nothing down.

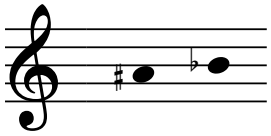


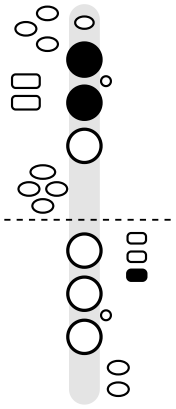
Half step above: A♯4 / B♭4 – Left hand: 1, 2. Right hand: side B♭ key.

In this book: Songs: every song except Taps (60). Scales: Concert B♭ (28), Concert F (29), Concert A♭ (29), Concert C (30), Concert G (31). Chromatic scale (34).

B♭ · A♯4 / B♭4

Sounds as concert D♭





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

B♭ on the bari 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 – Left hand: 1, 2. Right hand: nothing down.

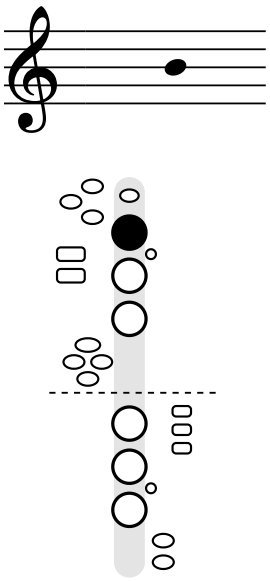


Half step above: B4 – Left hand: 1. Right hand: nothing down.

In this book: Scales: Concert A♭ (29), Concert D♭ (30), Concert G♭ (31), Concert A (32), Concert B (33), Concert E (33). Chromatic scale (34).

B · B4

Sounds as concert D



Left hand: 1. Right hand: nothing down.

B on the bari 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 – Left hand: 1, 2. Right hand: side B♭ key.

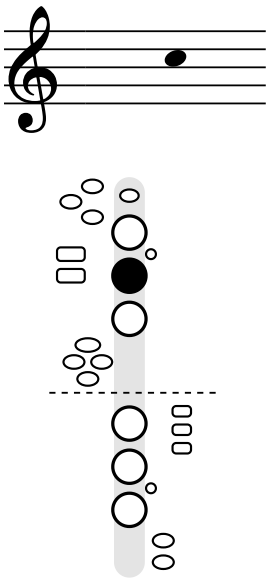


Half step above: C5 – Left hand: 2. Right hand: nothing down.

In this book: Songs: every song. Scales: Concert B♭ (28), Concert F (29), Concert C (30), Concert G (31), Concert D (32), Concert A (32). Chromatic scale (34).

C · C5

Sounds as concert E♭



Left hand: 2. Right hand: nothing down.

C on the bari 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 – Left hand: 1. Right hand: nothing down.

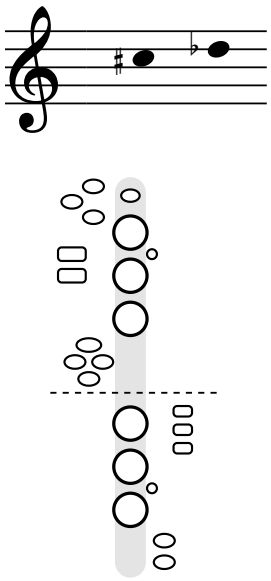


Half step above: C♯5 / D♭5 – All holes and keys open

In this book: Songs: Twinkle Twinkle Little Star (37), Ode to Joy (38), Jingle Bells (39), Happy Birthday (40), When the Saints Go Marching In (41), Good King Wenceslas (43), Up on the Housetop (44), Away in a Manger (46), The First Noel (48), O Come, All Ye Faithful (50), Joy to the World (52), O Christmas Tree (53), We Wish You a Merry Christmas (54), Deck the Halls (55), Hark! The Herald Angels Sing (56), Angels We Have Heard on High (58), Yankee Doodle (61), My Country, 'Tis of Thee (62). Scales: Concert B♭ (28), Concert E♭ (28), Concert A♭ (29), Concert D♭ (30), Concert G♭ (31), Concert B (33), Concert E (33). Chromatic scale (34).

C♯ · C♯5 / D♭5

Sounds as concert E



All holes and keys open

C♯ on the bari 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 — Left hand: 2. Right hand: nothing down.

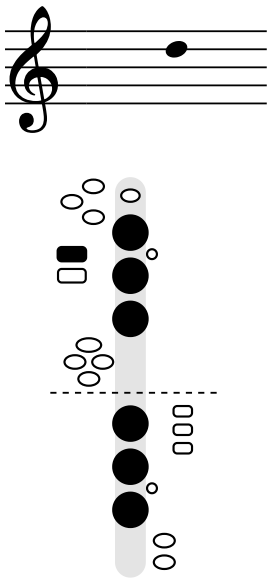


Half step above: D5 — Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3.

In this book: Songs: Deck the Halls (55), Silent Night (59), The Star-Spangled Banner (66), Anchors Aweigh (68). Scales: Concert F (29), Concert C (30), Concert G (31), Concert D (32), Concert A (32), Concert B (33), Concert E (33). Chromatic scale (34).

D · D5

Sounds as concert F



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

D on the bari 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 — All holes and keys open

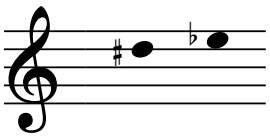


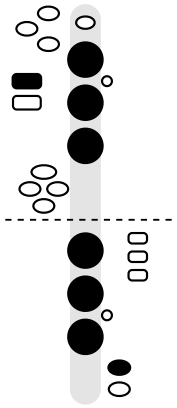
Half step above: D♯5 / E♭5 — Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3, low E♭ key.

In this book: Songs: every song except Hot Cross Buns (35), Jolly Old Saint Nicholas (42), Yankee Doodle (61), America the Beautiful (63), Battle Hymn of the Republic (64). Scales: Concert B♭ (28), Concert E♭ (28), Concert F (29), Concert A♭ (29), Concert C (30), Concert D♭ (30), Concert G♭ (31). Chromatic scale (34).

E♭ · D♯5 / E♭5

Sounds as concert G♭





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

E♭ on the bari 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 — Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3.

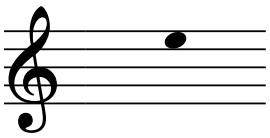


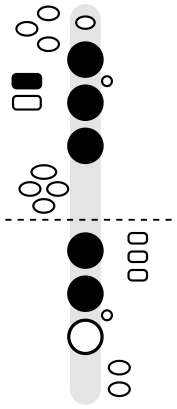
Half step above: E5 — Left hand: octave key, 1, 2, 3. Right hand: 1, 2.

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

E · E5

Sounds as concert G





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

E on the bari 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 — Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3, low E♭ key.

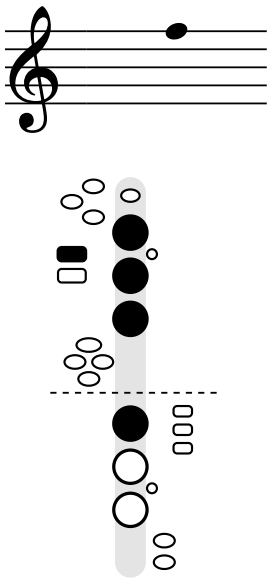


Half step above: F5 — Left hand: octave key, 1, 2, 3. Right hand: 1.

In this book: Songs: Twinkle Twinkle Little Star (37), Up on the Housetop (44), Auld Lang Syne (47), The First Noel (48), Joy to the World (52), O Christmas Tree (53), Deck the Halls (55), Hark! The Herald Angels Sing (56), Angels We Have Heard on High (58), Silent Night (59), My Country, 'Tis of Thee (62), The Star-Spangled Banner (66), Anchors Aweigh (68). Scales: Concert B♭ (28), Concert E♭ (28), Concert A♭ (29), Concert C (30), Concert G (31), Concert D (32). Chromatic scale (34).

F · F5

Sounds as concert A♭



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

F on the bari 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 – Left hand: octave key, 1, 2, 3. Right hand: 1, 2.

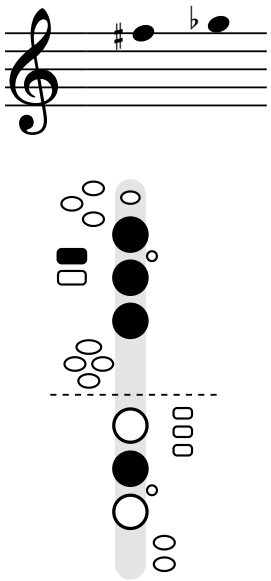


Half step above: F♯5 / G♭5 – Left hand: octave key, 1, 2, 3. Right hand: 2.

In this book: Scales: Concert E♭ (28), Concert A♭ (29), Concert D♭ (30), Concert A (32), Concert B (33). Chromatic scale (34).

High F♯ · F♯5 / G♭5

Sounds as concert A



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

High F♯ on the bari 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 – Left hand: octave key, 1, 2, 3. Right hand: 1.

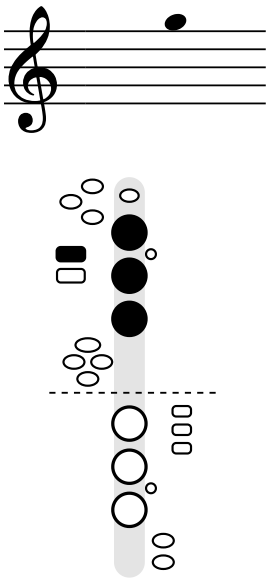


Half step above: G5 – Left hand: octave key, 1, 2, 3. Right hand: nothing down.

In this book: Songs: The First Noel (48), Joy to the World (52), Deck the Halls (55), Silent Night (59), The Star-Spangled Banner (66), Anchors Aweigh (68). Scales: Concert B♭ (28), Concert C (30), Concert D (32), Concert A (32). Chromatic scale (34).

High G · G5

Sounds as concert B♭



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

High G on the bari 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 – Left hand: octave key, 1, 2, 3. Right hand: 2.

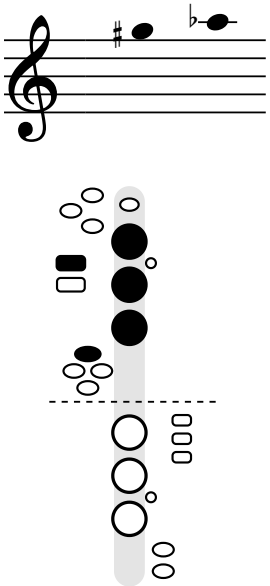


Half step above: G♯5 / A♭5 – Left hand: octave key, 1, 2, 3, pinky G♯ key. Right hand: nothing down.

In this book: Songs: The First Noel (48), Joy to the World (52), Deck the Halls (55), Silent Night (59), The Star-Spangled Banner (66). Scales: Concert B♭ (28), Concert E♭ (28), Concert D♭ (30), Concert B (33). Chromatic scale (34).

High A♭ · G♯5 / A♭5

Sounds as concert B



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

High A♭ on the bari 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 – Left hand: octave key, 1, 2, 3. Right hand: nothing down.

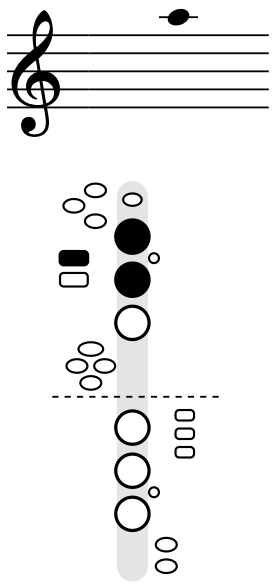


Half step above: A5 – Left hand: octave key, 1, 2. Right hand: nothing down.

In this book: Scales: Concert C (30), Concert D (32), Concert B (33).

High A · A5

Sounds as concert C



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

High A on the bari 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 – Left hand: octave key, 1, 2, 3, pinky G♯ key. Right hand: nothing down.

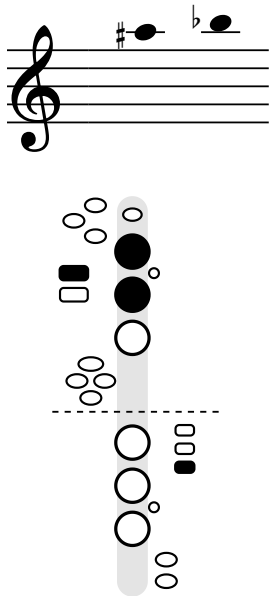


Half step above: A♯5 / B♭5 – Left hand: octave key, 1, 2. Right hand: side B♭ key.

In this book: Songs: The Star-Spangled Banner (66). Scales: Concert E♭ (28), Concert C (30), Concert D♭ (30).

High B♭ · A♯5 / B♭5

Sounds as concert D♭



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

High B♭ on the bari 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 – Left hand: octave key, 1, 2. Right hand: nothing down.

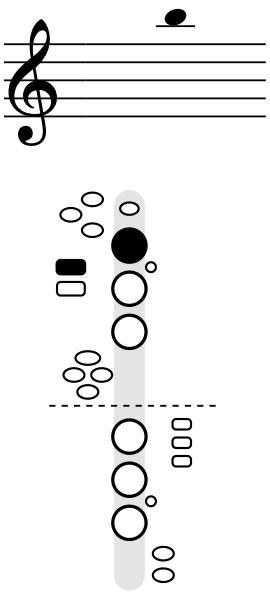


Half step above: B5 – Left hand: octave key, 1. Right hand: nothing down.

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

High B · B5

Sounds as concert D



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

High B on the bari 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 – Left hand: octave key, 1, 2. Right hand: side B♭ key.

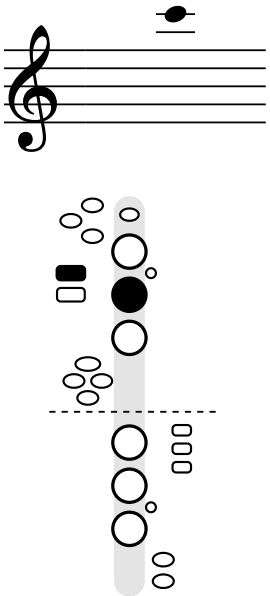


Half step above: C6 – Left hand: octave key, 2. Right hand: nothing down.

In this book: Scales: Concert E♭ (28), Concert D (32).

High C · C6

Sounds as concert E♭



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

High C on the bari 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 – Left hand: octave key, 1. Right hand: nothing down.

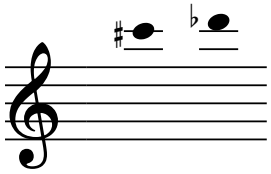


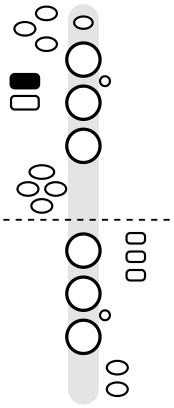
Half step above: C♯6 / D♭6 – Left hand: octave key. Right hand: nothing down.

In this book: Scales: Concert E♭ (28).

High C♯ · C♯6 / D♭6

Sounds as concert E





Left hand: octave key. Right hand: nothing down.

High C♯ on the bari 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 – Left hand: octave key, 2. Right hand: nothing down.

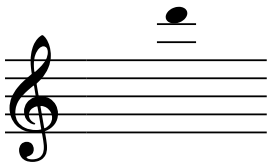


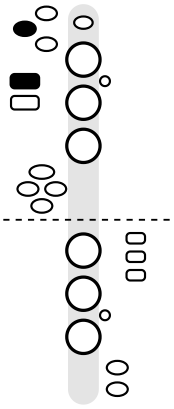
Half step above: D6 – Left hand: octave key, palm D key. Right hand: nothing down.

In this book: Not used in the songs or one-octave scales; it is on the chart on page 8.

High D · D6

Sounds as concert F





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

High D on the bari 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 – Left hand: octave key. Right hand: nothing down.

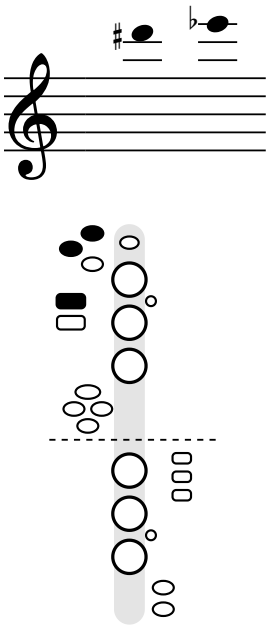


Half step above: D♯6 / E♭6 – Left hand: octave key, palm E♭ key, palm D key. Right hand: nothing down.

In this book: Not used in the songs or one-octave scales; it is on the chart on page 8.

High E♭ · D♯6 / E♭6

Sounds as concert G♭



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

High E♭ on the bari 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 – Left hand: octave key, palm D key. Right hand: nothing down.

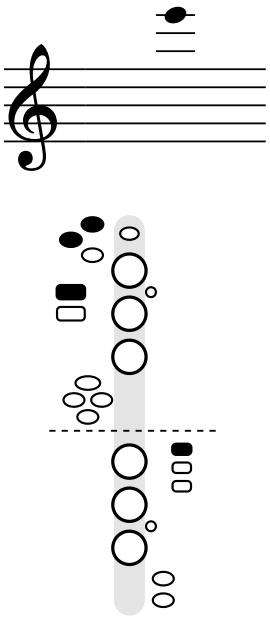


Half step above: E6 – Left hand: octave key, palm E♭ key, palm D key. Right hand: side E key.

In this book: Not used in the songs or one-octave scales; it is on the chart on page 8.

High E · E6

Sounds as concert G



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

High E on the bari 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 – Left hand: octave key, palm E♭ key, palm D key. Right hand: nothing down.

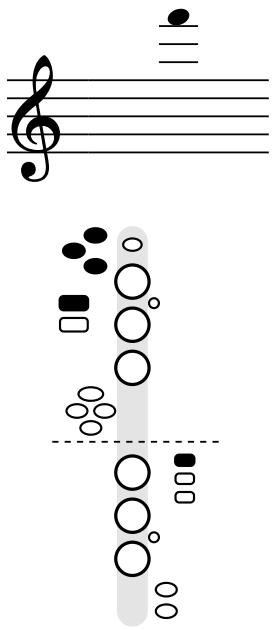


Half step above: F6 – Left hand: octave key, palm E♭ key, palm D key, palm F key. Right hand: side E key.

In this book: Not used in the songs or one-octave scales; it is on the chart on page 8.

High F · F6

Sounds as concert A♭



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

The highest note on this chart is F, written just above the third ledger line above the staff. 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.

Alternate fingering:



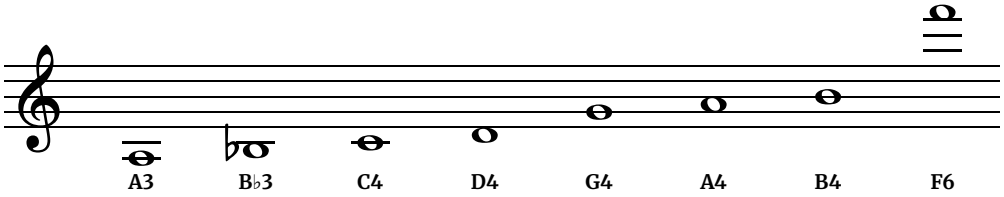
Front F fingering: Left hand: octave key, front F key, 2. Right hand: nothing down.



Half step below: E6 – 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 8.

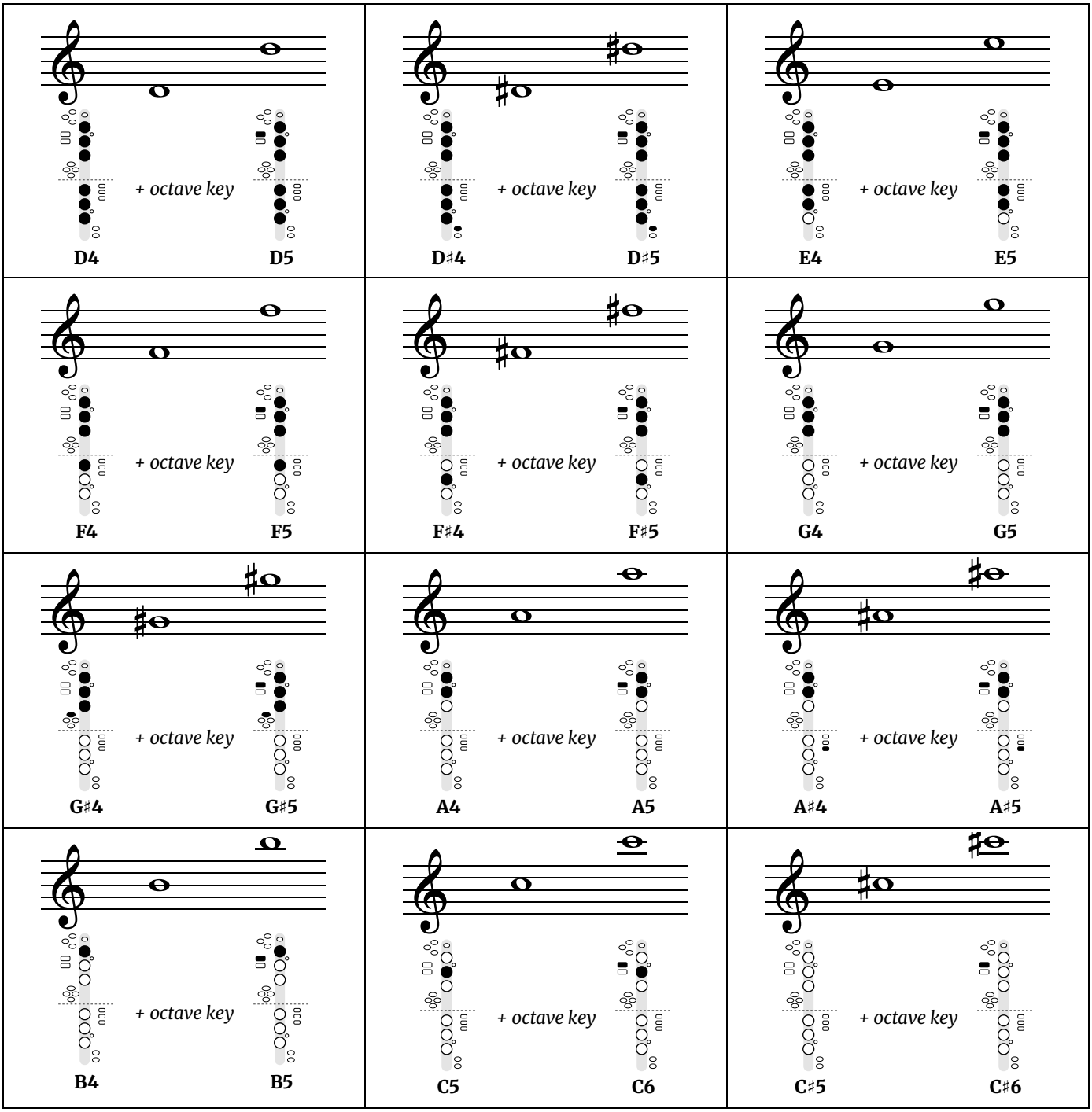
Range and Where to Start



The chart spans written A3 to F6. Bari is pitched in E♭, an octave plus a major sixth below written, so written low A sounds as concert C2 (about 65 Hz) and the top F sounds as A♭4. Written G4 is concert B♭2, the band's tuning note for you. Not every bari reaches the lowest note: most current models have the low A key, but some older and student horns stop at low B♭. Beginners usually start in the middle of the staff on the left-hand notes, G, A and B, then work down to low D and C. On bari the low notes come sooner than on alto, because band parts sit there.

Same Fingering, Plus the Octave Key

From D5 up to C♯6, every note uses the fingering of the note an octave below, plus the octave key under your left thumb. Learn the lower note first, then roll the thumb onto the octave key for the upper one.



Only the main fingerings are shown. Sharps are shown here; each one is also its flat (C♯5 is D♭5). The notes below D4 and the palm-key notes have no partner like this.

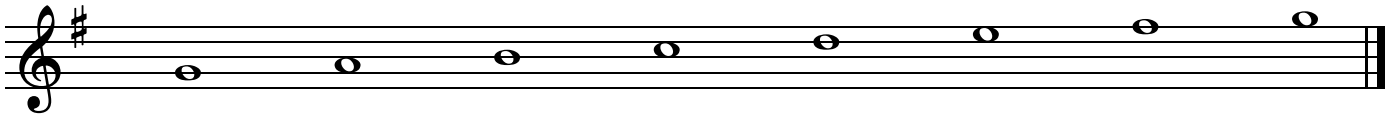
Free at thefingeringchart.com

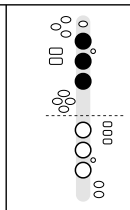
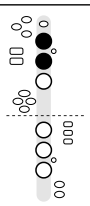
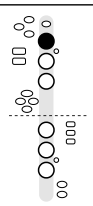
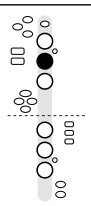
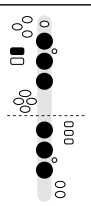
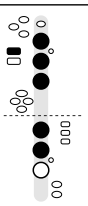
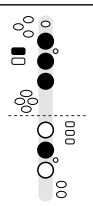
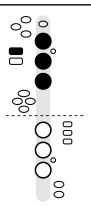
The 12 Major Scales

Band directors usually call scales by their concert name, so the whole band plays the same pitches. On bari 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).

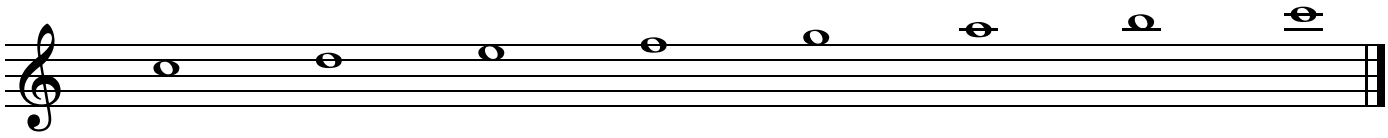


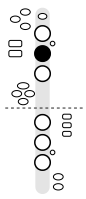
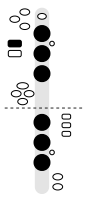
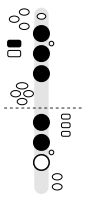
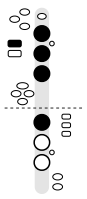
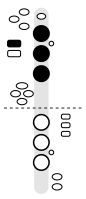
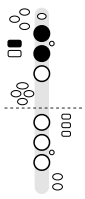
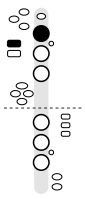
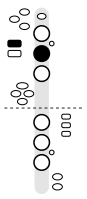
KEYS								
NOTE	G4	A4	B4	C5	D5	E5	F♯5	G5

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

Concert E♭ major · written C major

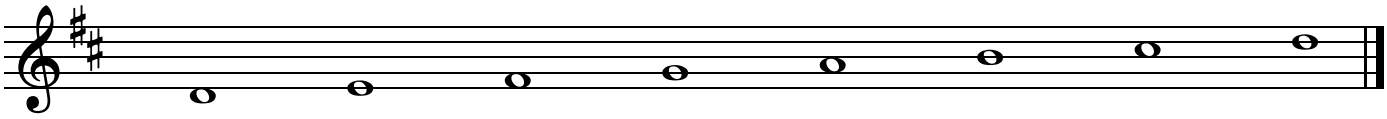
When the band plays concert E♭ major, you play C major (no sharps or flats in the key signature).

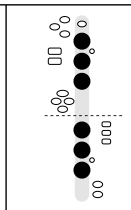
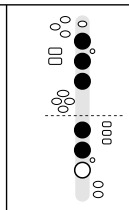
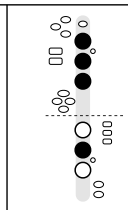
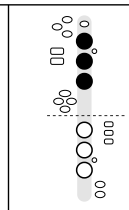
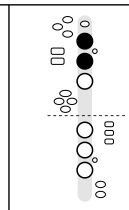
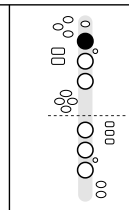
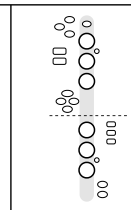
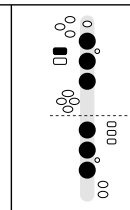


KEYS								
NOTE	C5	D5	E5	F5	G5	A5	B5	C6

Concert F major · written D major

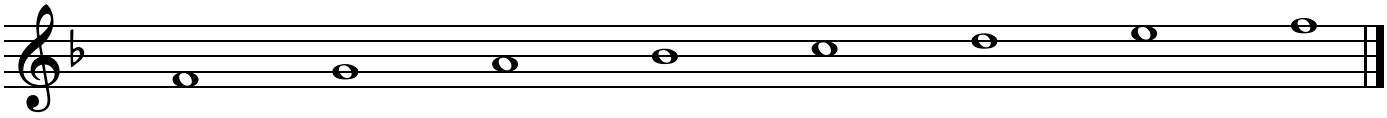
When the band plays concert F major, you play D major (2 sharps in the key signature).

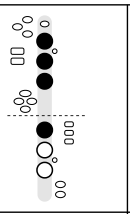
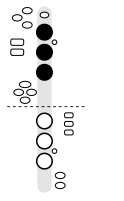
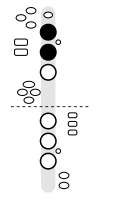
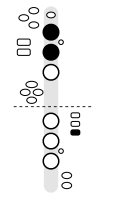
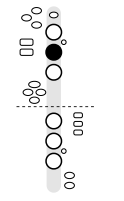
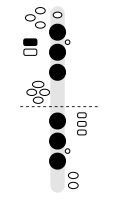
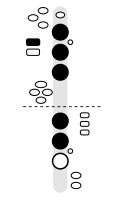
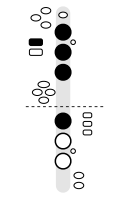


KEYS								
NOTE	D4	E4	F♯4	G4	A4	B4	C♯5	D5

Concert A♭ major · written F major

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

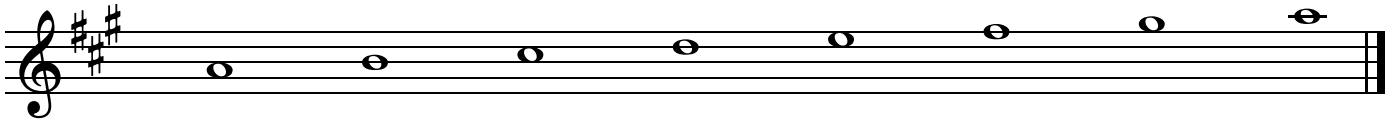


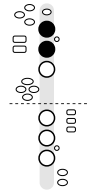
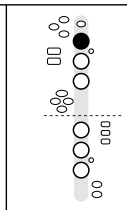
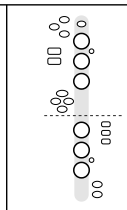
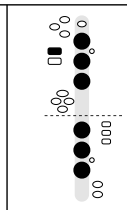
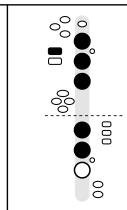
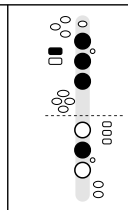
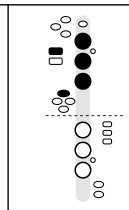
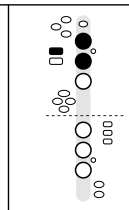
KEYS								
NOTE	F4	G4	A4	B♭4	C5	D5	E5	F5

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♭.

Concert C major · written A major

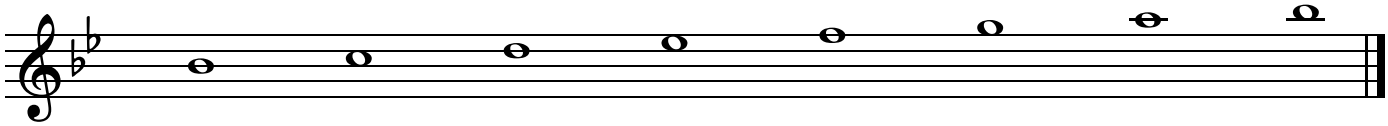
When the band plays concert C major, you play A major (3 sharps in the key signature).

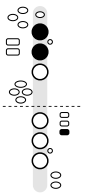
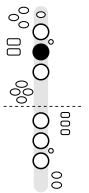
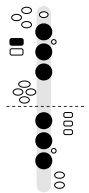
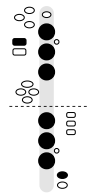
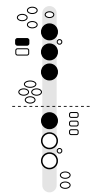
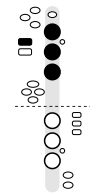
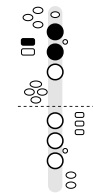
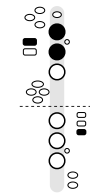


KEYS								
NOTE	A4	B4	C♯5	D5	E5	F♯5	G♯5	A5

Concert D♭ major · written B♭ major

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

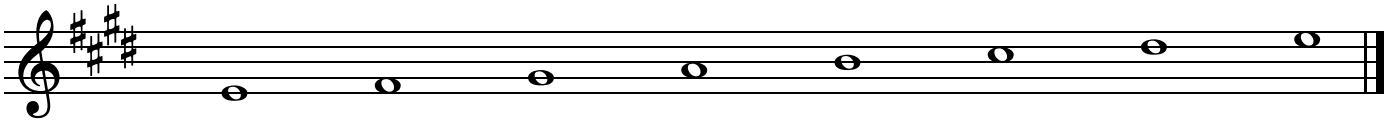


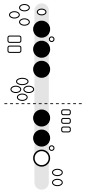
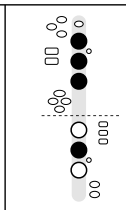
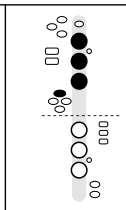
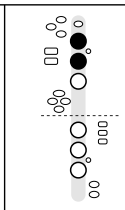
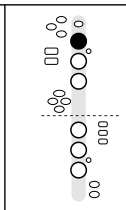
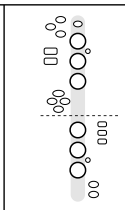
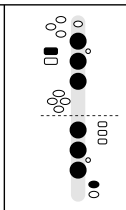
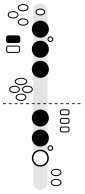
KEYS								
NOTE	B♭4	C5	D5	E♭5	F5	G5	A5	B♭5

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♭.

Concert G major · written E major

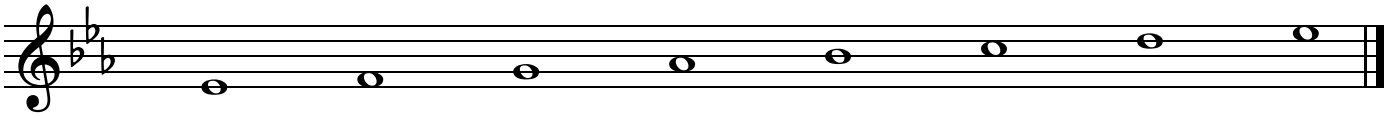
When the band plays concert G major, you play E major (4 sharps in the key signature).

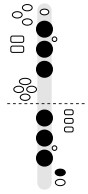
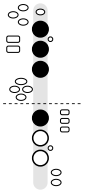
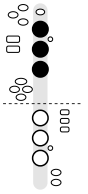
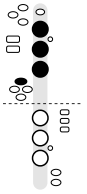
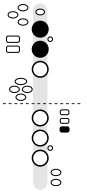
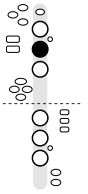
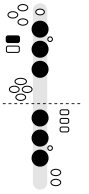
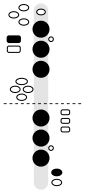


KEYS								
NOTE	E4	F♯4	G♯4	A4	B4	C♯5	D♯5	E5

Concert G♭ major · written E♭ major

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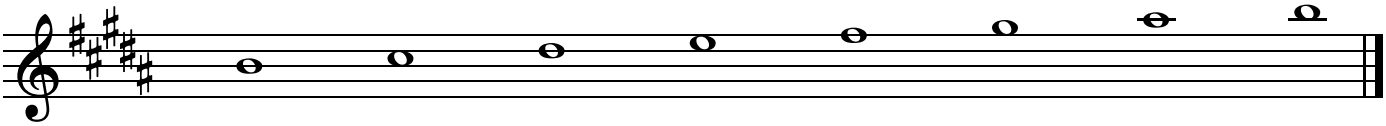


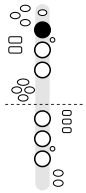
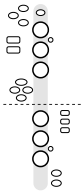
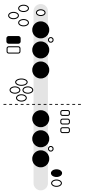
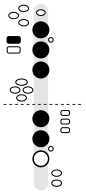
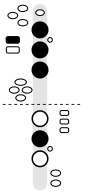
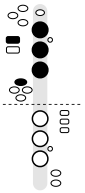
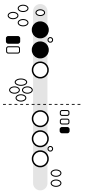
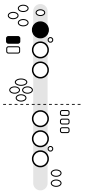
KEYS								
NOTE	E♭4	F4	G4	A♭4	B♭4	C5	D5	E♭5

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♭.

Concert D major · written B major

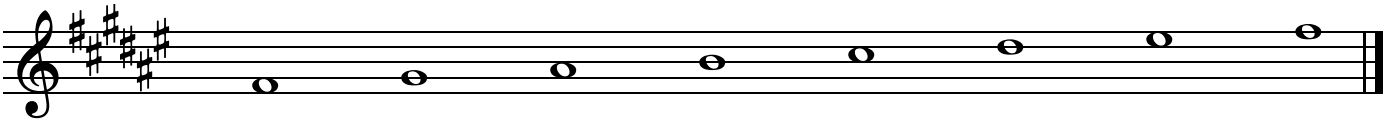
When the band plays concert D major, you play B major (5 sharps in the key signature).

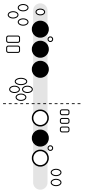
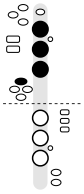
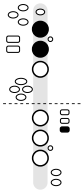
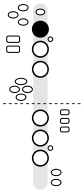
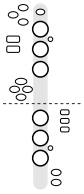
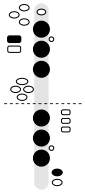
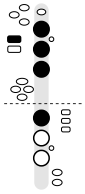
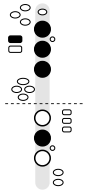


KEYS								
NOTE	B4	C♯5	D♯5	E5	F♯5	G♯5	A♯5	B5

Concert A major · written F♯ major

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

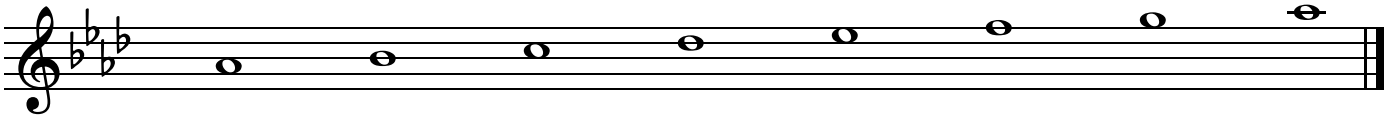


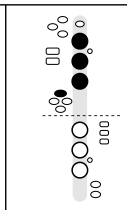
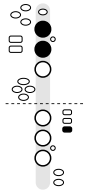
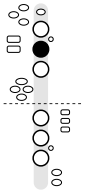
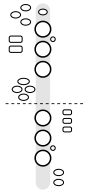
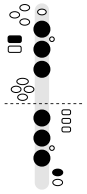
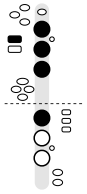
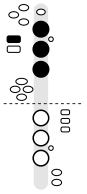
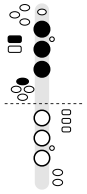
KEYS								
NOTE	F♯4	G♯4	A♯4	B4	C♯5	D♯5	E♯5	F♯5

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).

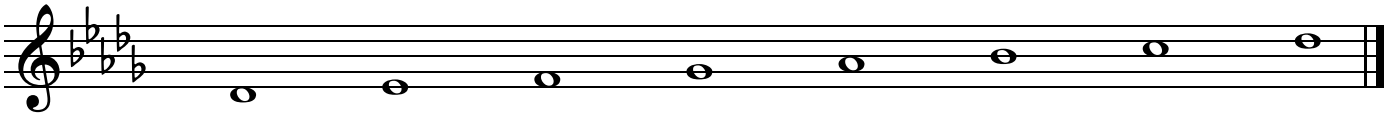


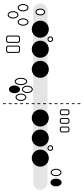
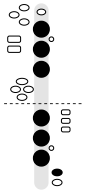
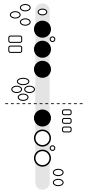
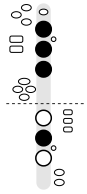
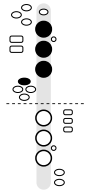
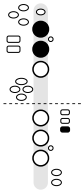
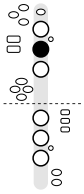
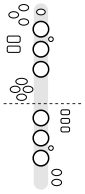
KEYS								
NOTE	A♭4	B♭4	C5	D♭5	E♭5	F5	G5	A♭5

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♭.

Concert E major · written D♭ major

When the band plays concert E major, you play D♭ major (5 flats in the key signature).



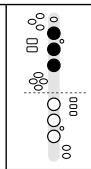
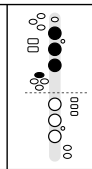
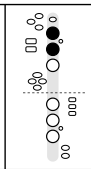
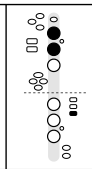
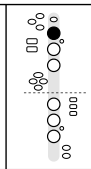
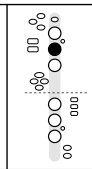
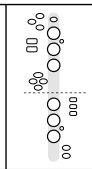
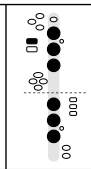
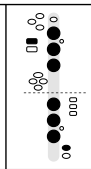
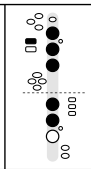
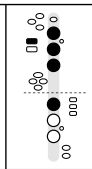
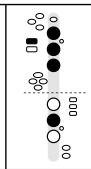
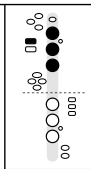
KEYS								
NOTE	D♭4	E♭4	F4	G♭4	A♭4	B♭4	C5	D♭5

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♭.

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

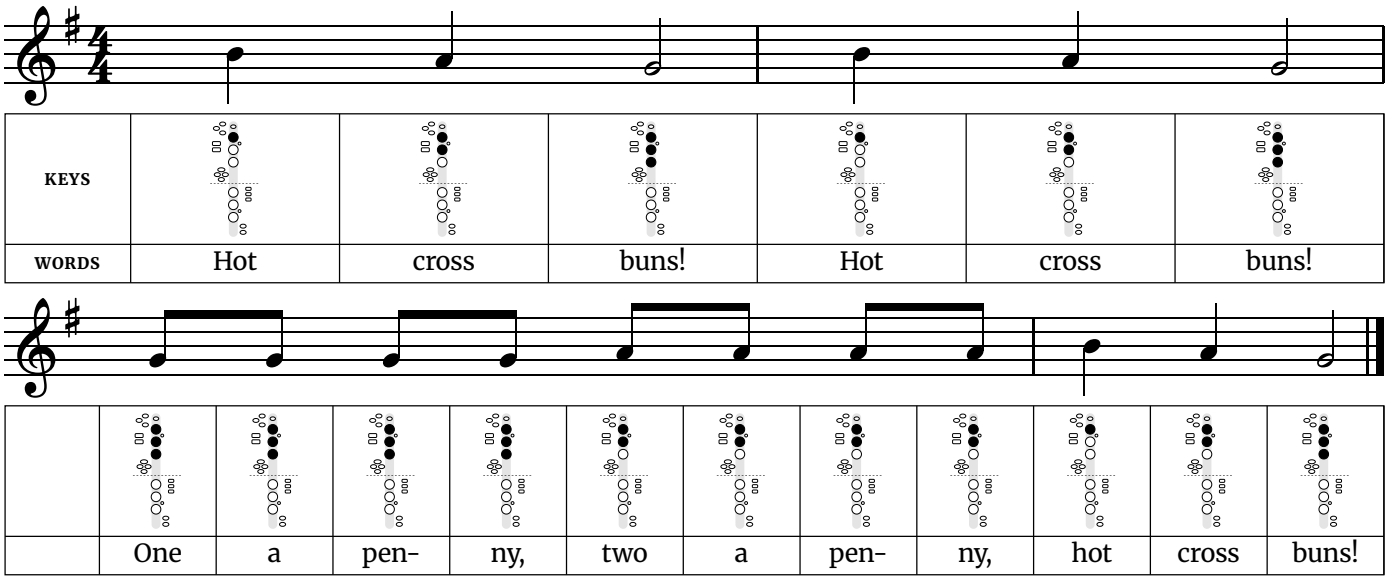
Play it slowly enough that every note is correct the first time, with a metronome. Tongue each note, then slur the whole octave in one breath. Raise the tempo only after three clean runs in a row.

Which Scales First

On bari, concert B♭ is written G major, concert E♭ is written C major, and concert F is written D major. Concert A♭, written F major, comes next. Bari scales spend a lot of time down where the pinkies work, so take written C major down to low C and slide the right pinky without lifting the fingers. In G and D major, practice F♯ with the regular fingering first and save the alternate for fast runs.

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.
A4 – Left hand: 1, 2. Right hand: nothing down.
B4 – Left hand: 1. Right hand: nothing down.

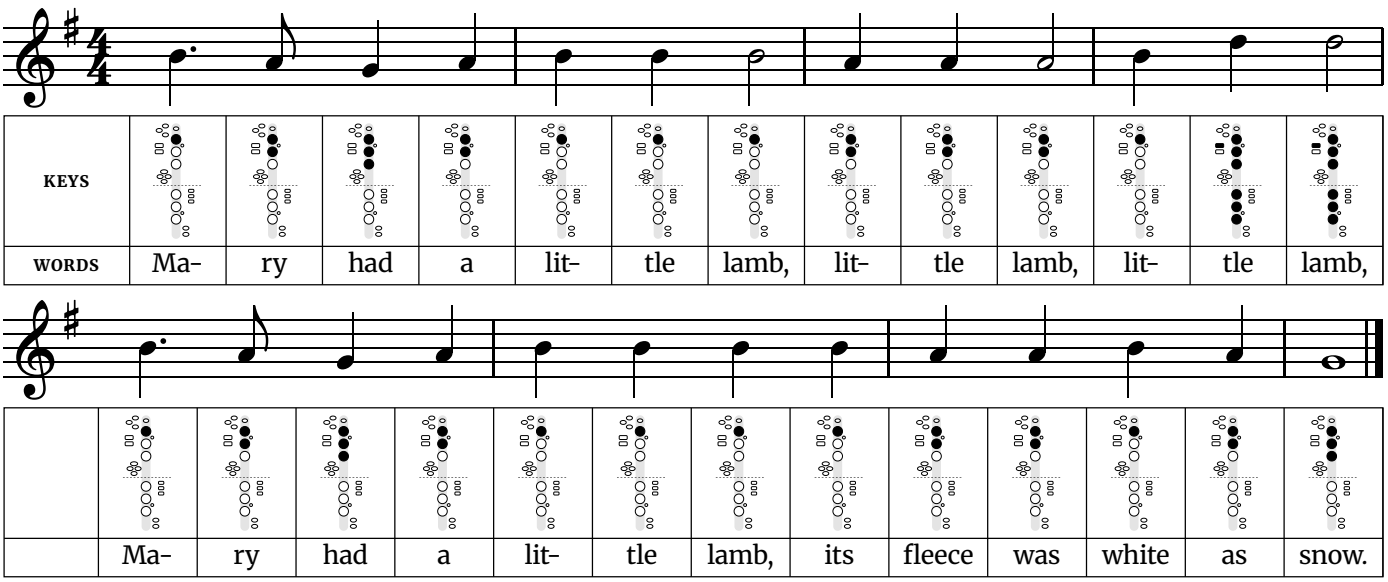
Tip: The widest jump is a major third, from G4 to B4. Every phrase walks down three notes and back. Use it to get clean finger changes between neighboring notes before you worry about speed.

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.
A4 – Left hand: 1, 2. Right hand: nothing down.
B4 – Left hand: 1. Right hand: nothing down.
D5 – Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3.

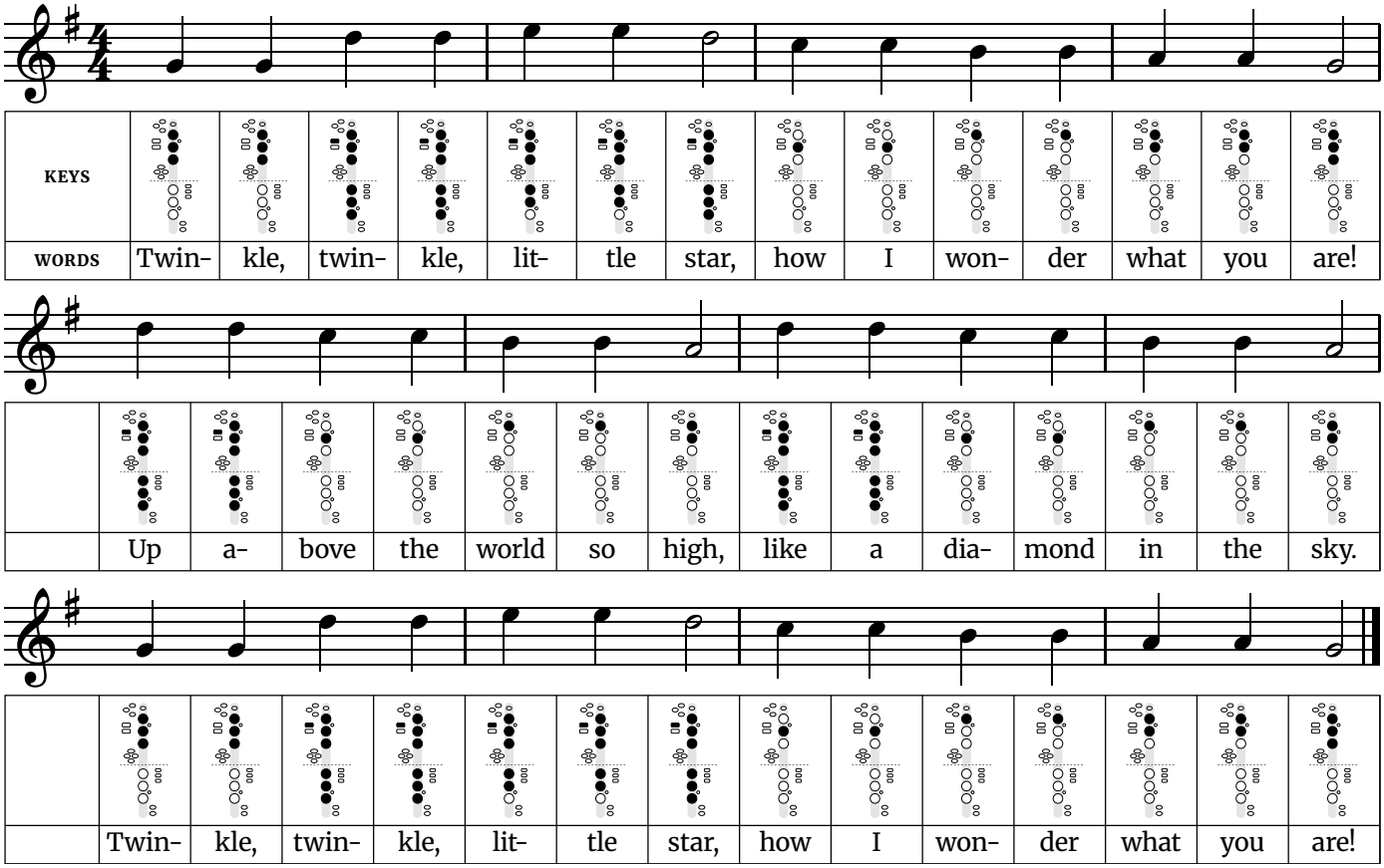
Tip: The widest jump is a minor third, from D5 to B4. The tune adds one note to Hot Cross Buns and repeats a single pitch several times. Keep the repeated notes even, tonguing each one without stopping the air.

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.

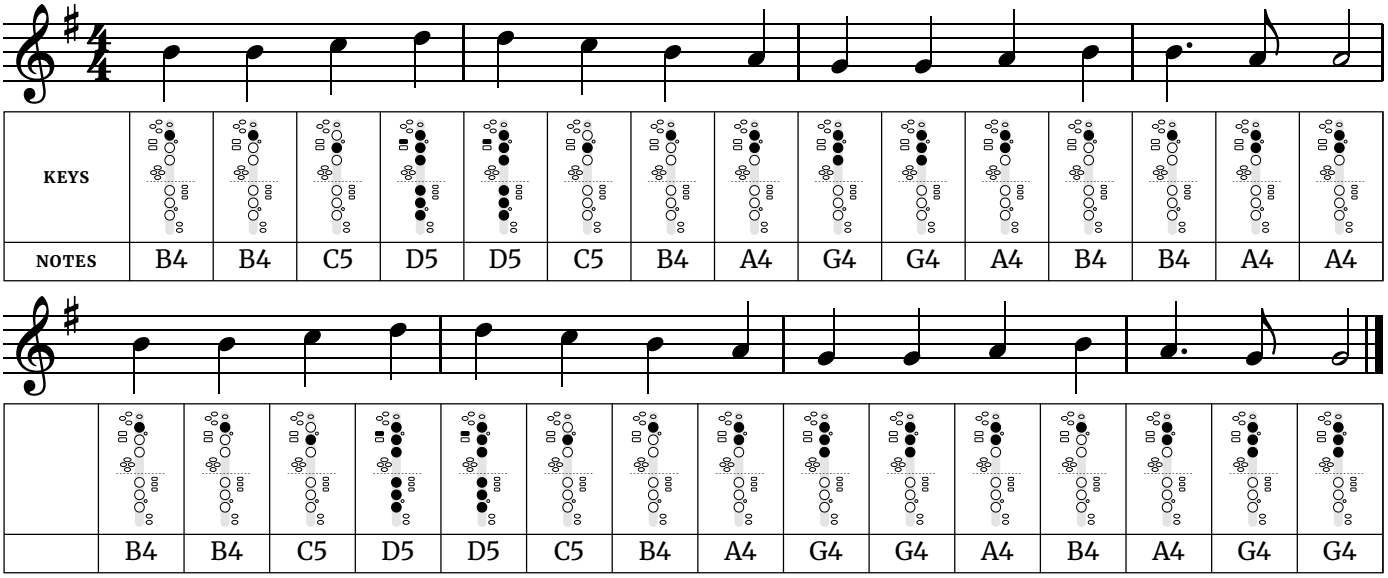
Hardest finger change: Going from D5 (press: octave key (left thumb), left first finger, left second finger, left third finger, right first finger, right second finger and right third finger) to C5 (press: left second finger), 6 keys or holes change. Move all the fingers together, and keep them close 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).

Easy Songs

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.
A4 – Left hand: 1, 2. Right hand: nothing down.
B4 – Left hand: 1. Right hand: nothing down.
C5 – Left hand: 2. Right hand: nothing down.
D5 – Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3.

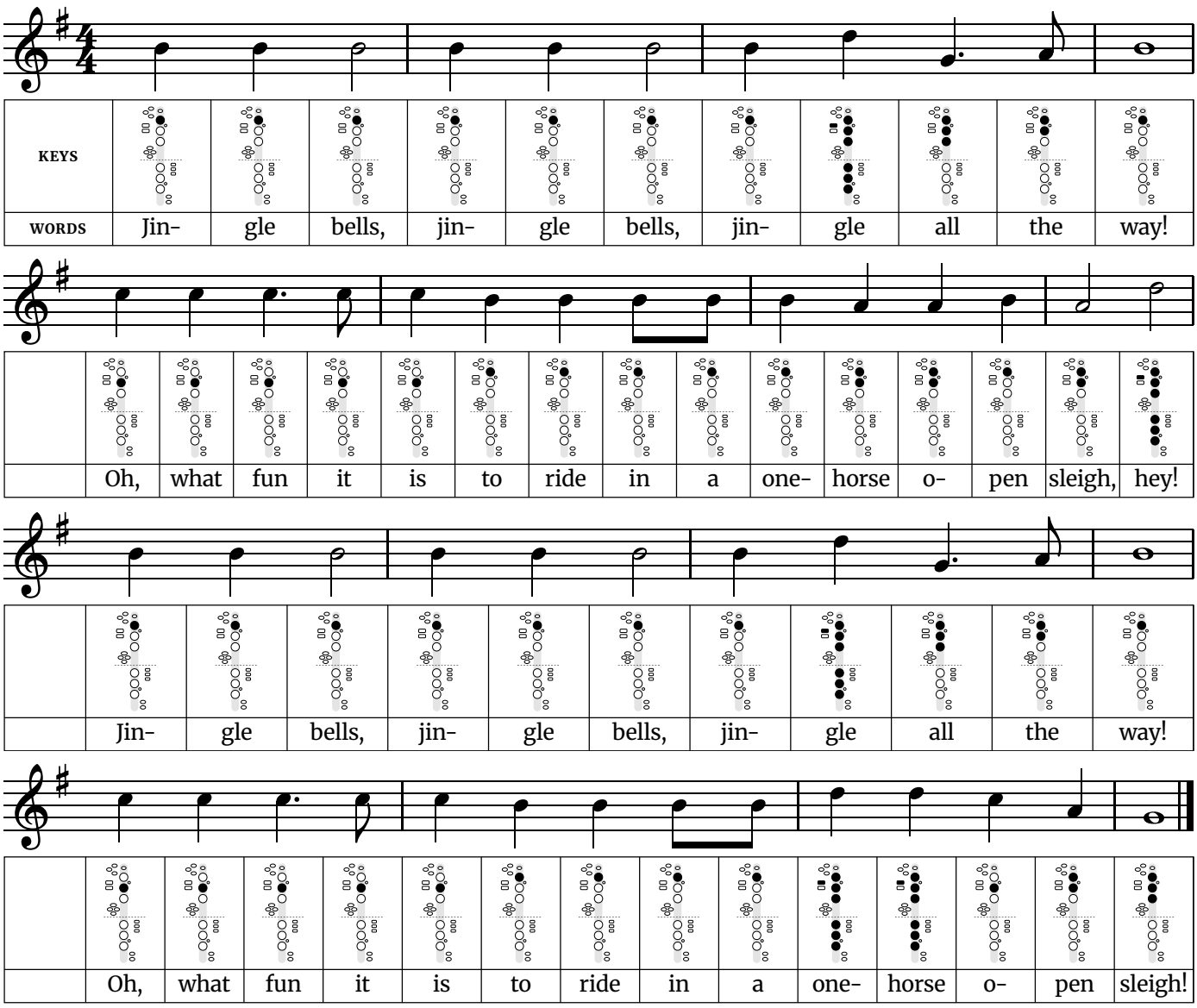
Tip: The widest jump is a whole step, from D5 to C5. Almost the whole melody moves by step, which makes it a good test of even fingers. Watch the rhythm at the end of each phrase, where one note is held longer.

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.
A4 – Left hand: 1, 2. Right hand: nothing down.
B4 – Left hand: 1. Right hand: nothing down.
C5 – Left hand: 2. Right hand: nothing down.
D5 – Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3.

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.

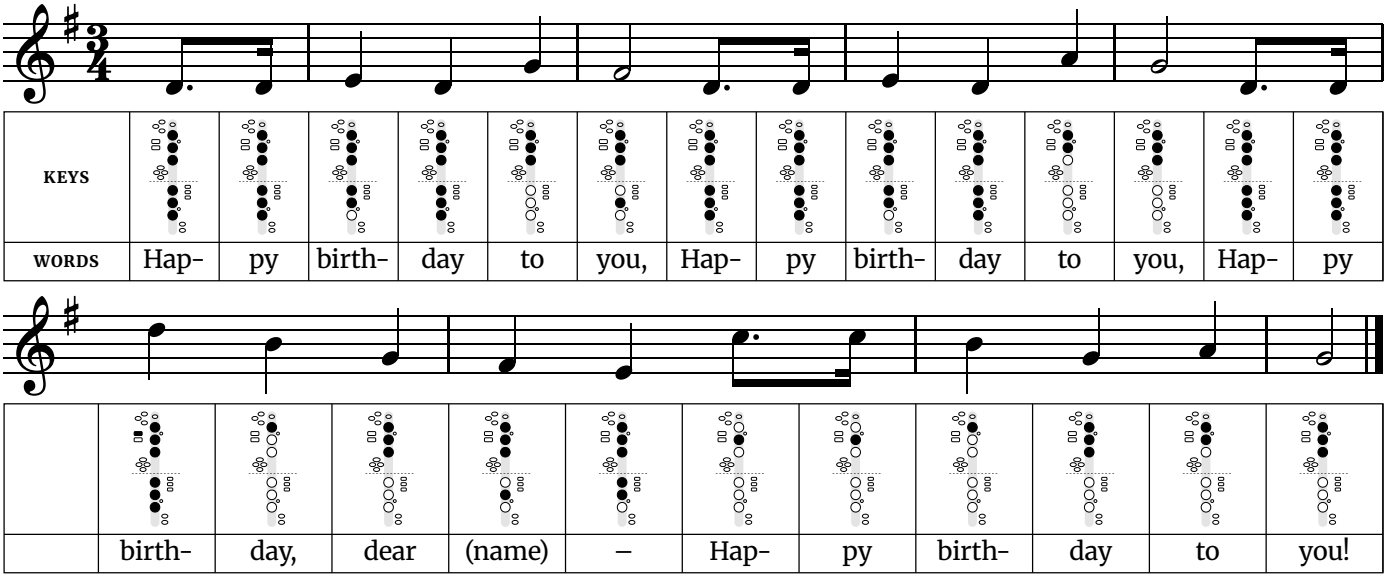
Words and music by James Lord Pierpont (1857).

Free at thefingeringchart.com

Easy Songs

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.

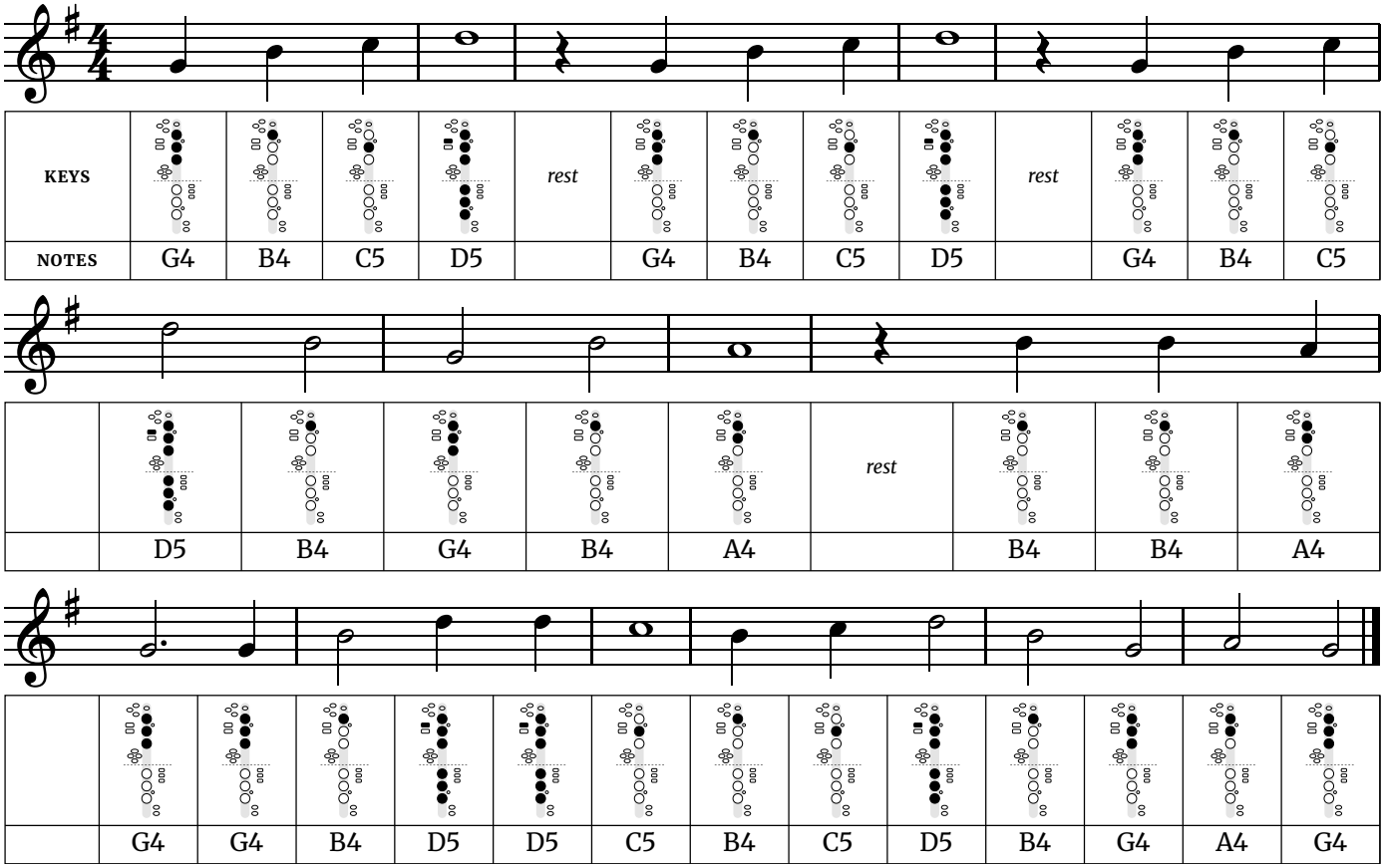
Tip: The widest jump is an octave, from D4 to D5. The third phrase has the widest leap in this set, an octave. Practice the two notes of the octave on their own, slowly, before playing the phrase.

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.
A4 – Left hand: 1, 2. Right hand: nothing down.
B4 – Left hand: 1. Right hand: nothing down.
C5 – Left hand: 2. Right hand: nothing down.
D5 – Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3.

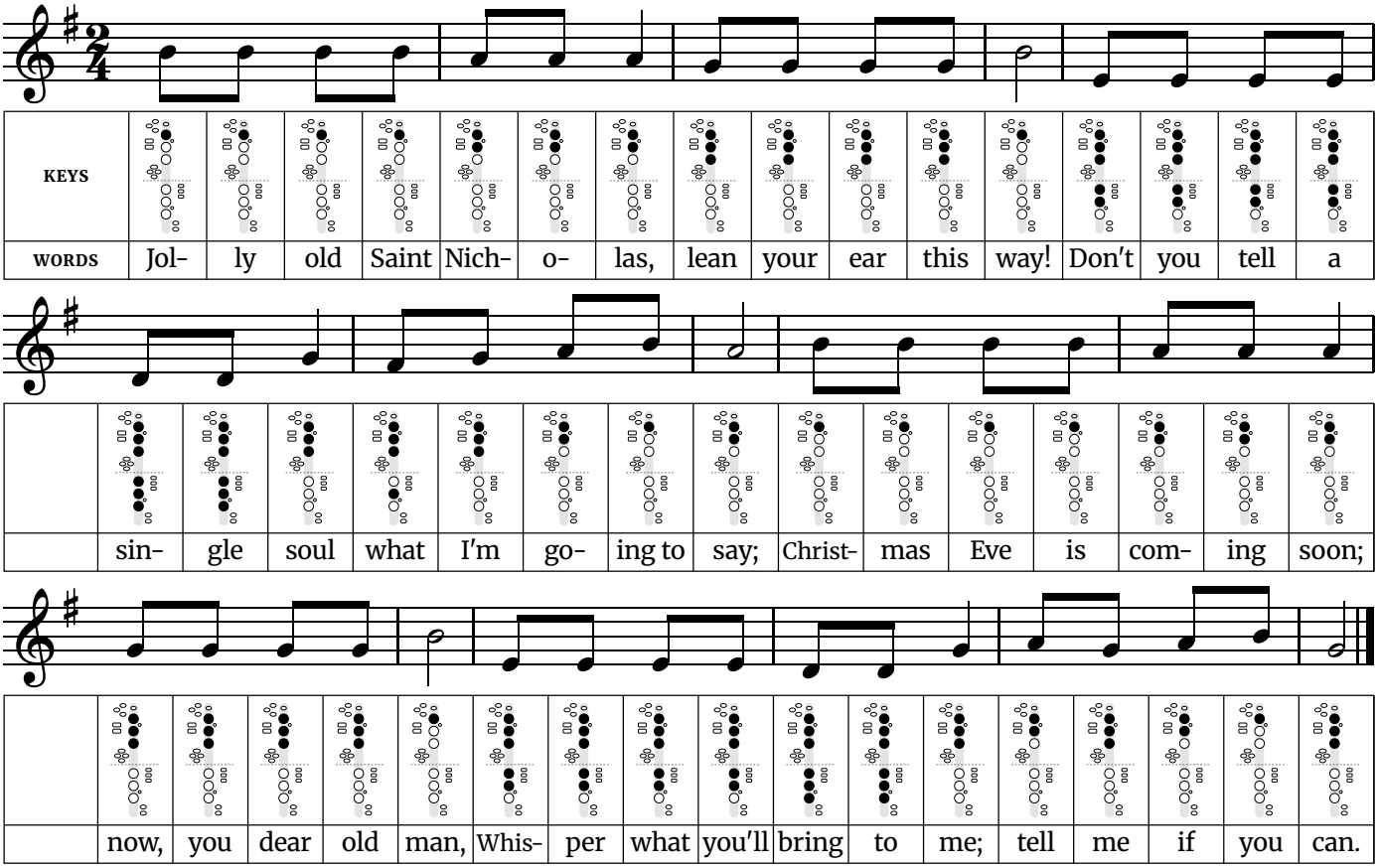
Tip: The widest jump is a fifth, from D5 to G4. Each phrase starts after a rest, on the second beat. Count the rest out loud a few times so the first note comes in on time.

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 3.

The busiest finger change is B4 to E4, where 4 keys or holes move at once. Practice that pair slowly on its own until both notes speak cleanly.

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

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.

The widest jump is a fifth, up from G4 to D5 in line 3.

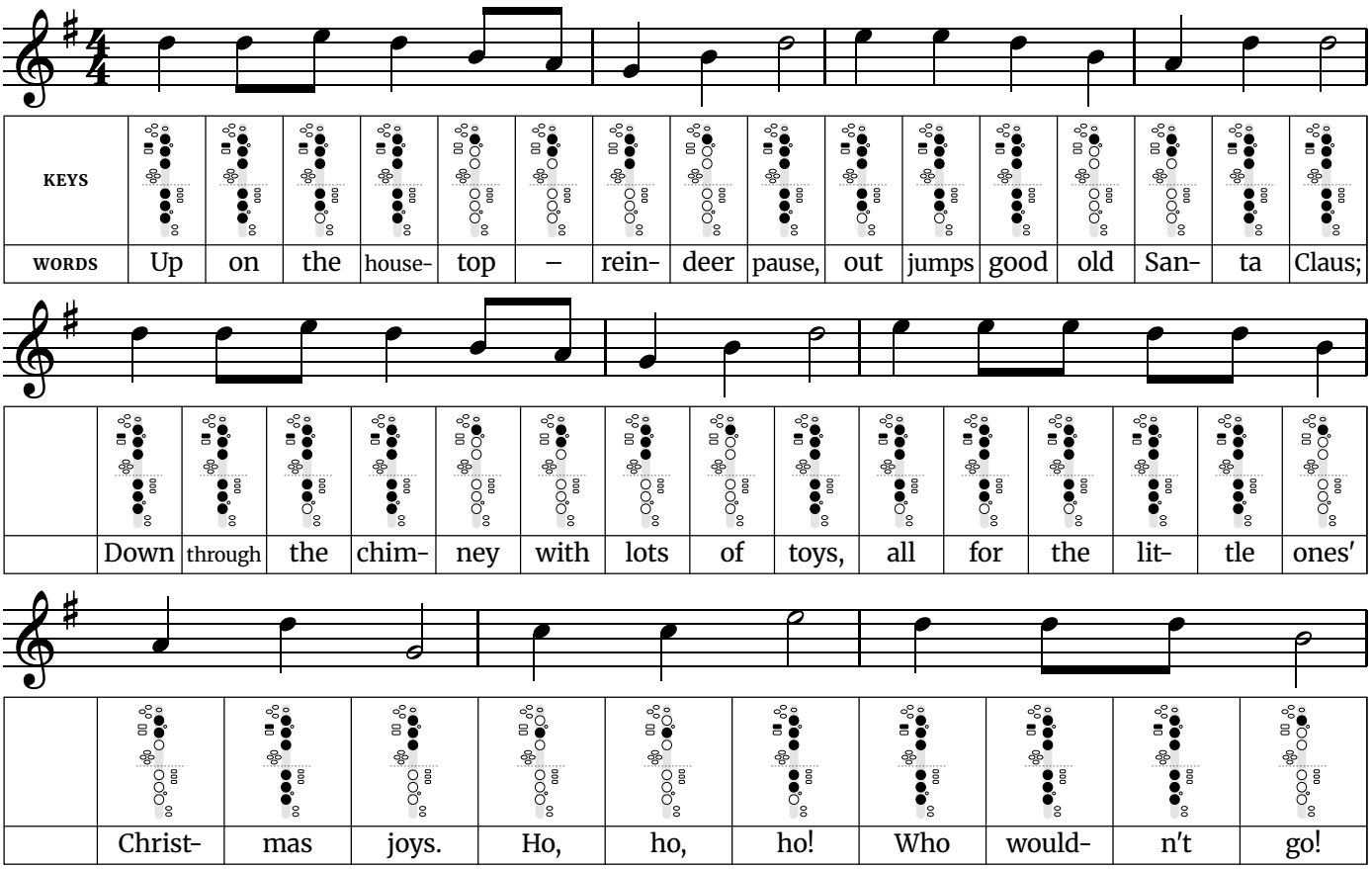
The busiest finger change is D5 to C5, where 6 keys or holes move at once. Practice that pair slowly on its own until both notes speak cleanly.

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

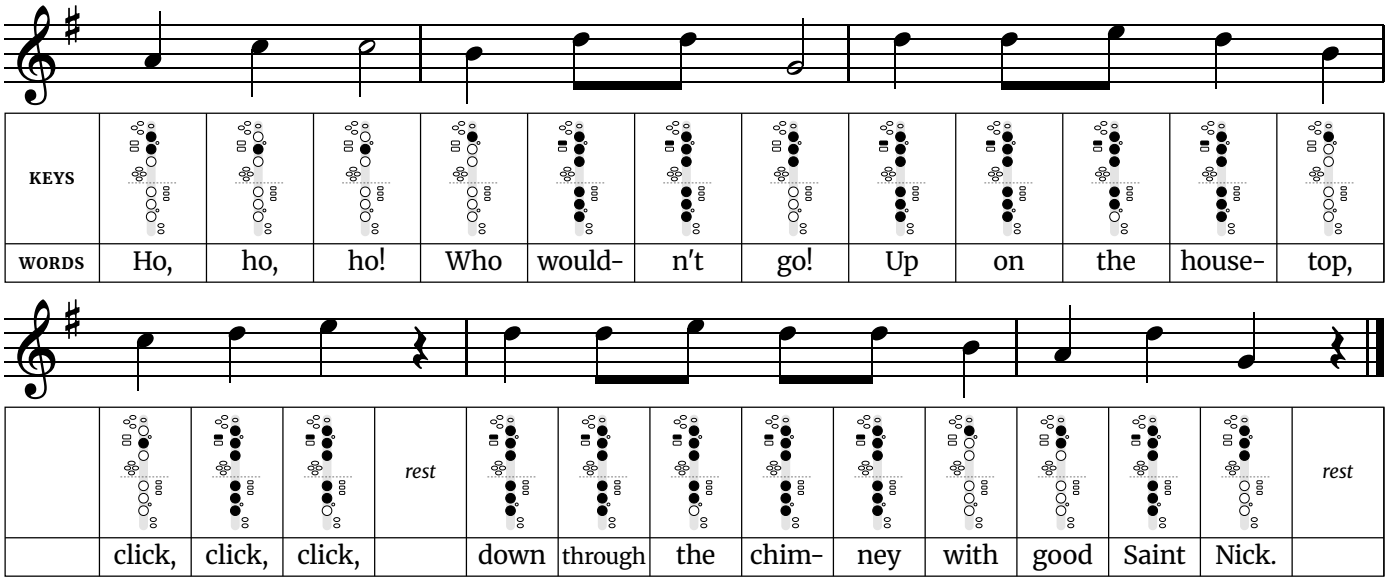
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Up on the Housetop

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 5.

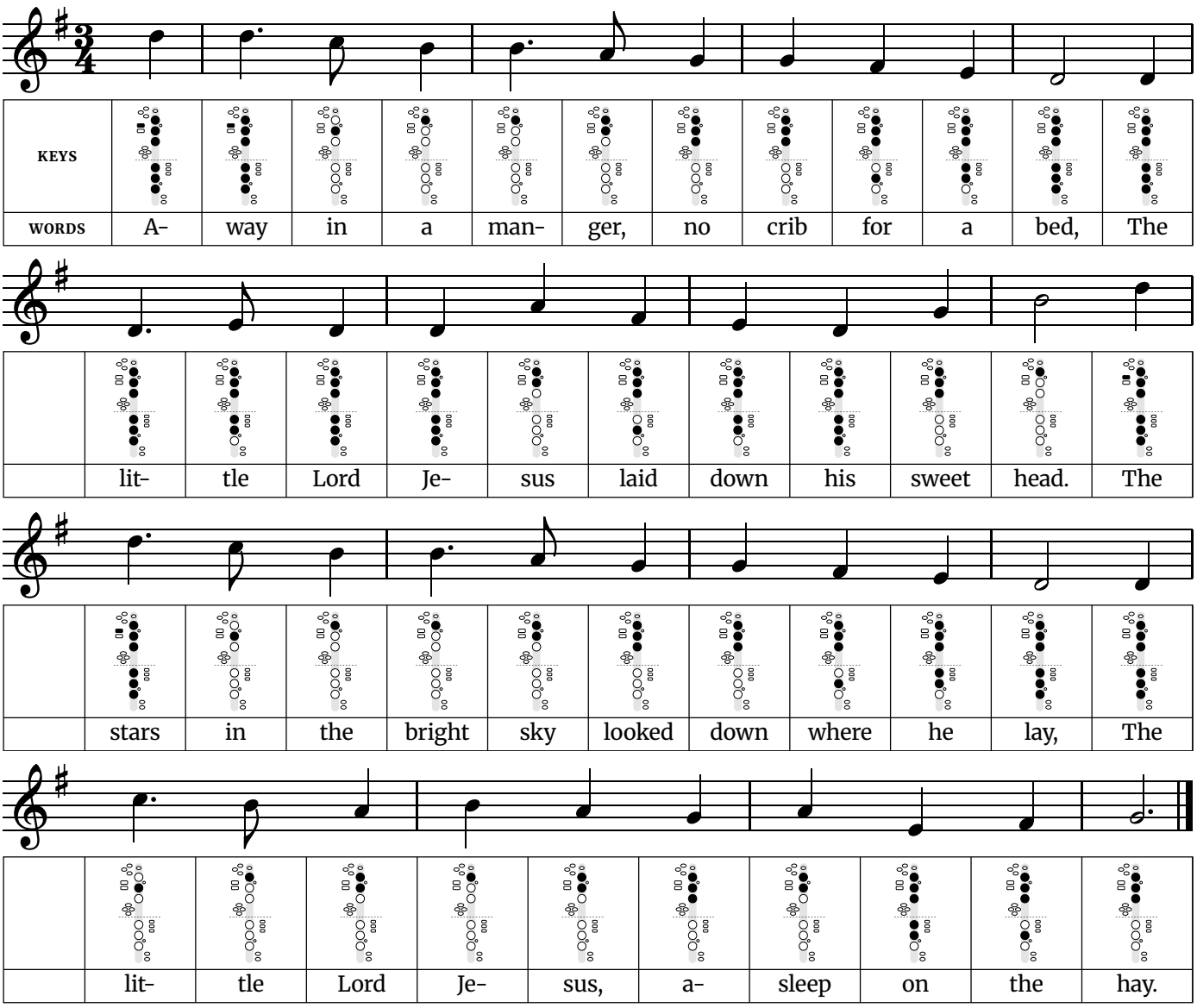
The busiest finger change is D5 to B4, where 6 keys or holes move at once. Practice that pair slowly on its own until both notes speak cleanly.

Words and music: Benjamin Hanby (1864).

Free at thefingeringchart.com

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.

The widest jump is a minor seventh, up from D4 to C5 in line 4.

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

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.

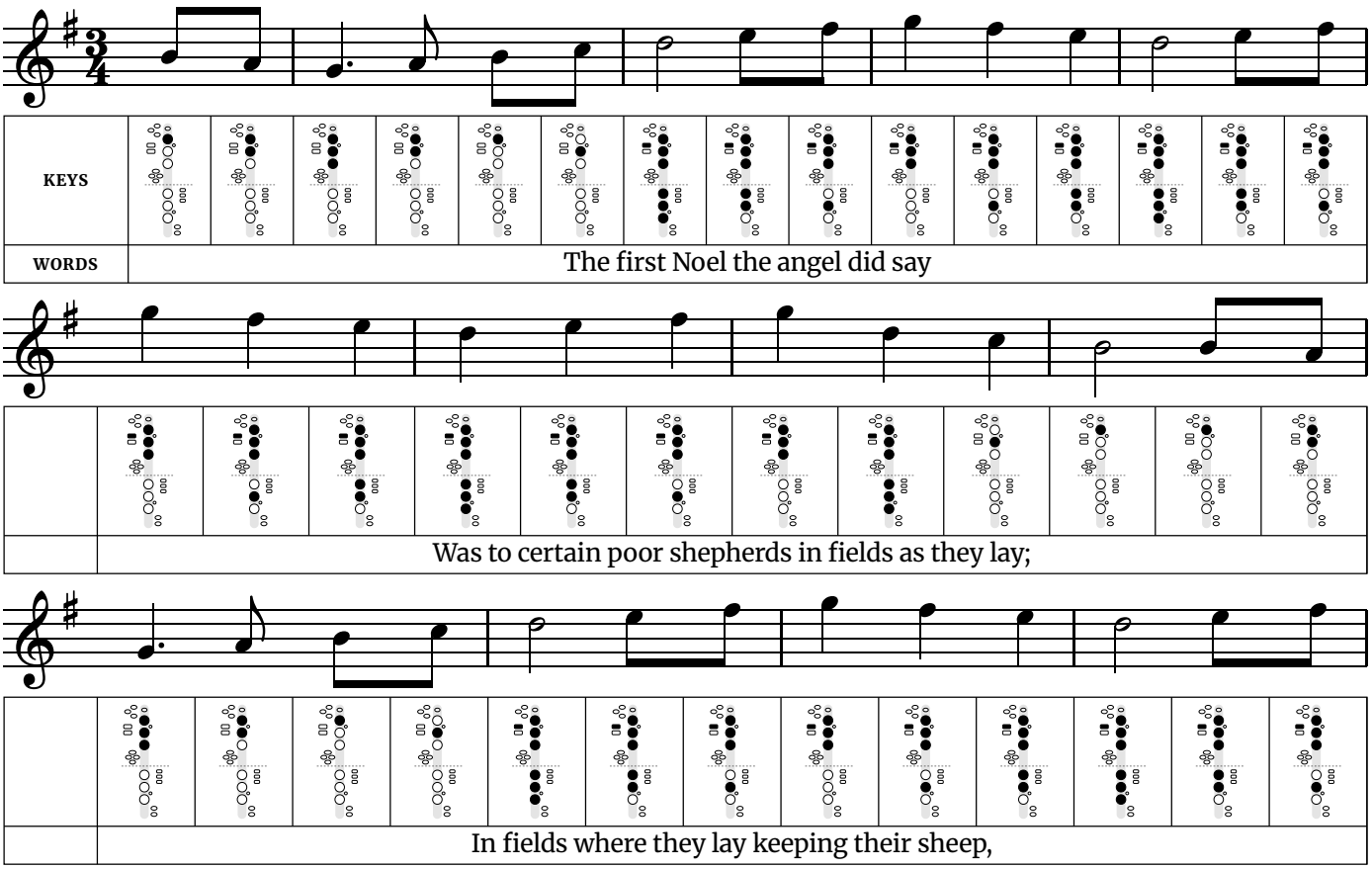
The widest jump is a sixth, up from G4 to E5 in line 2.

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.

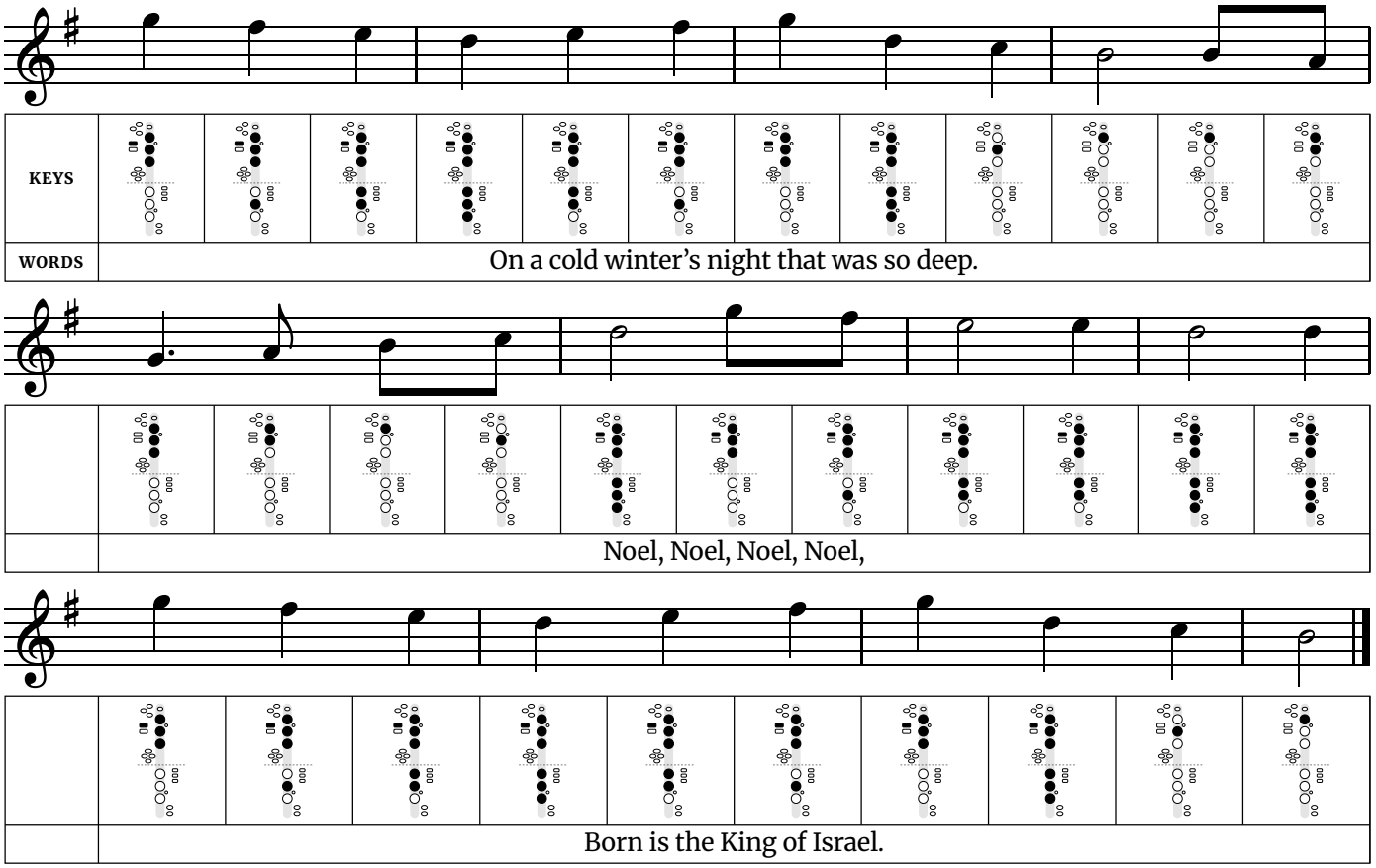
Words: Robert Burns (1788). Music: traditional Scottish.

The First Noel

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



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.

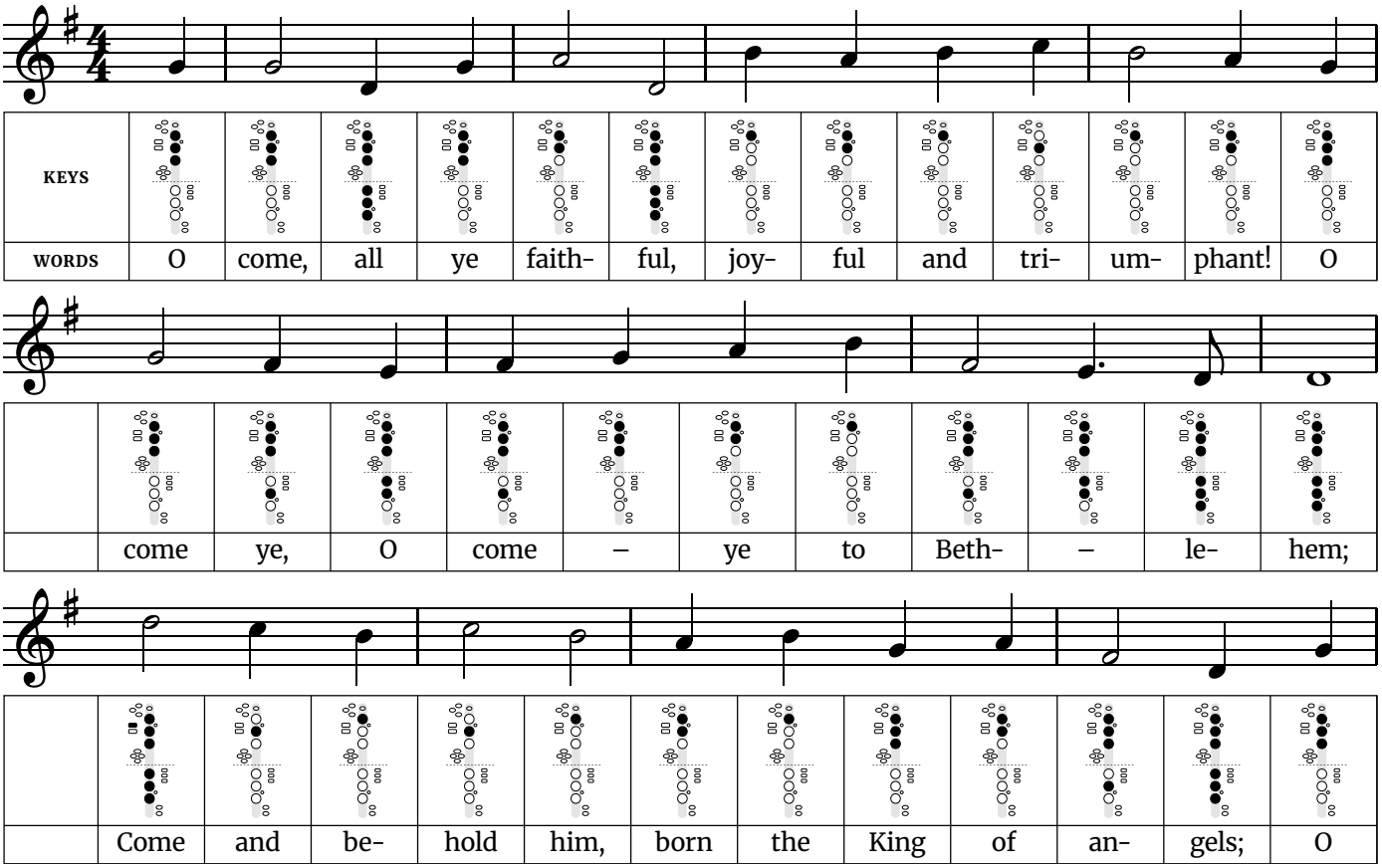
The busiest finger change is C5 to D5, where 6 keys or holes move at once. Practice that pair slowly on its own until both notes speak cleanly.

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

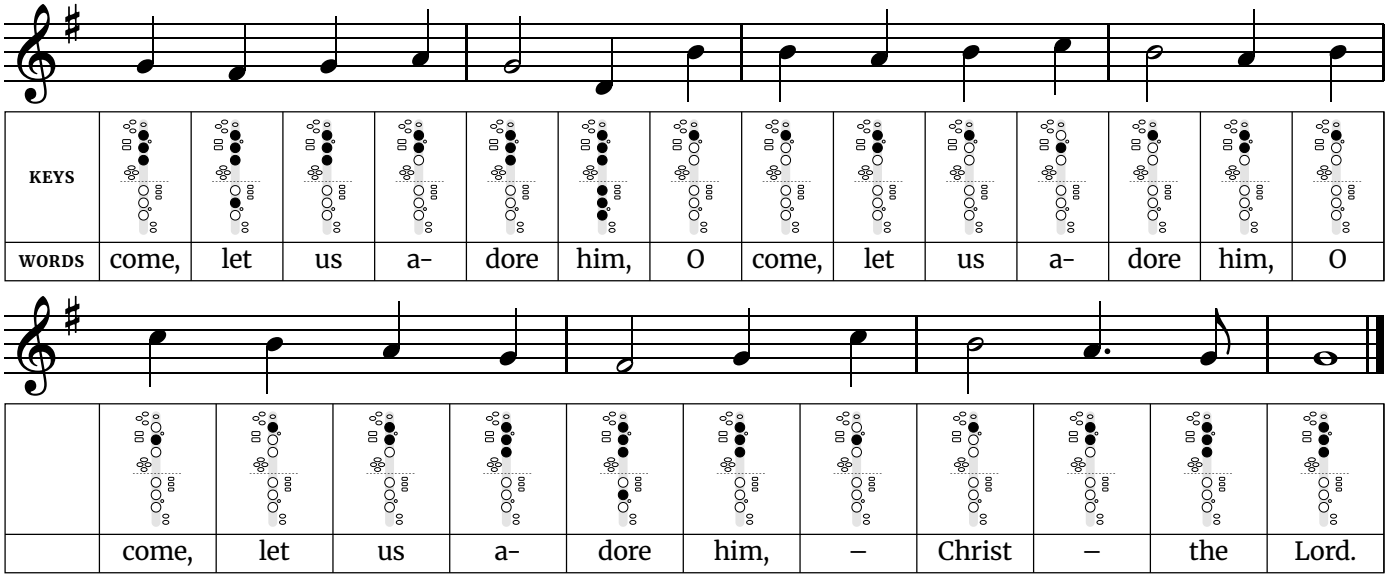
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O Come, All Ye Faithful

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



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.

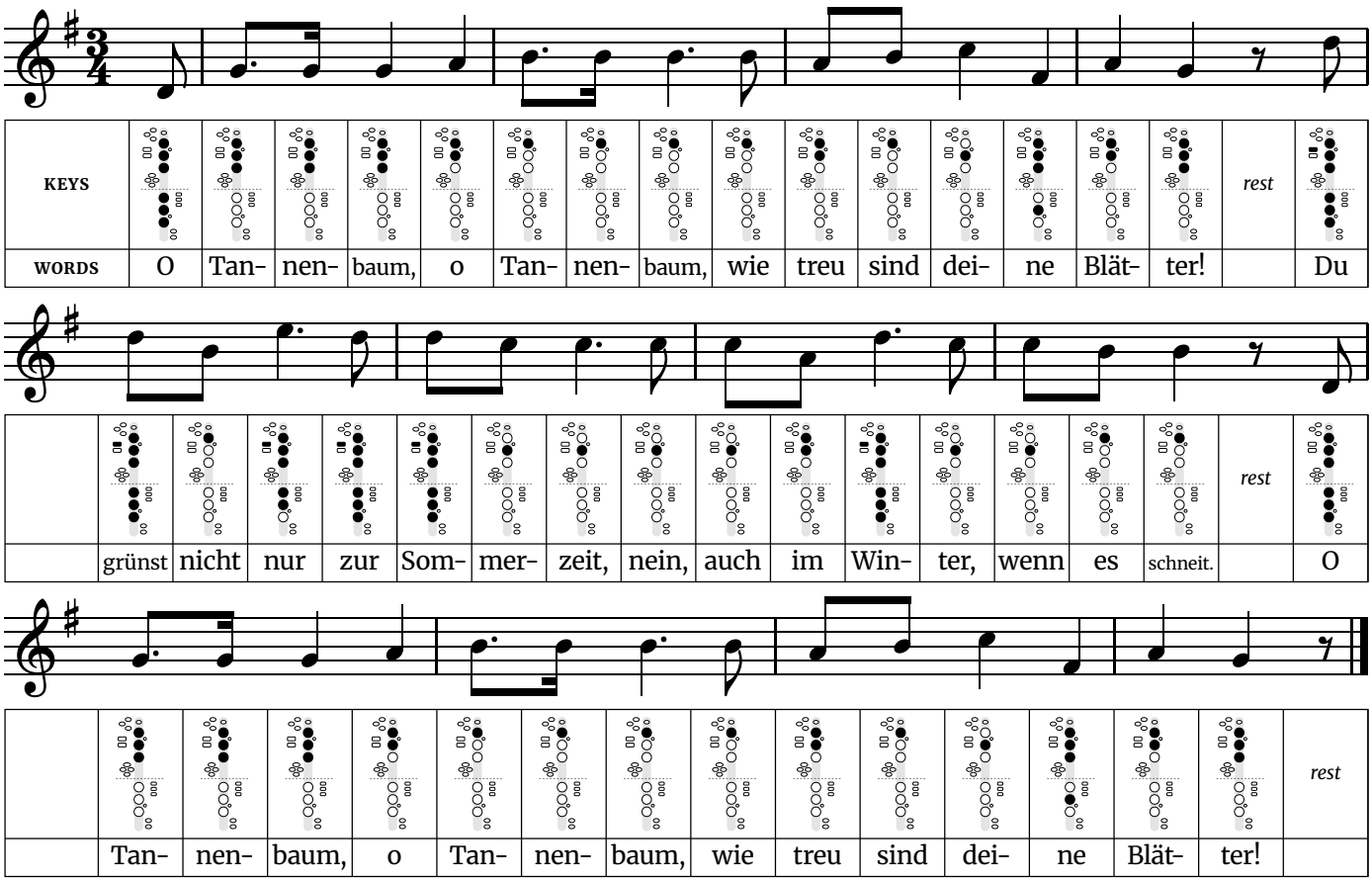
Tip: The first phrase walks straight down the scale, one note at a time, which makes it a good test of clean finger changes. Later the repeated “and heaven and nature sing” notes need light, even tonguing.

The widest jump is a minor sixth, up from B4 to G5 in line 4.

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

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.

The widest jump is a sixth, down from B4 to D4 in line 2.

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: Ernst Anschütz (1824), shown in the original German. Music: traditional German.

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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.

The widest jump is an octave, down from D5 to D4 in line 4.

The busiest finger change is D4 to B4, where 5 keys or holes move at once. Practice that pair slowly on its own until both notes speak cleanly.

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

Deck the Halls

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



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.

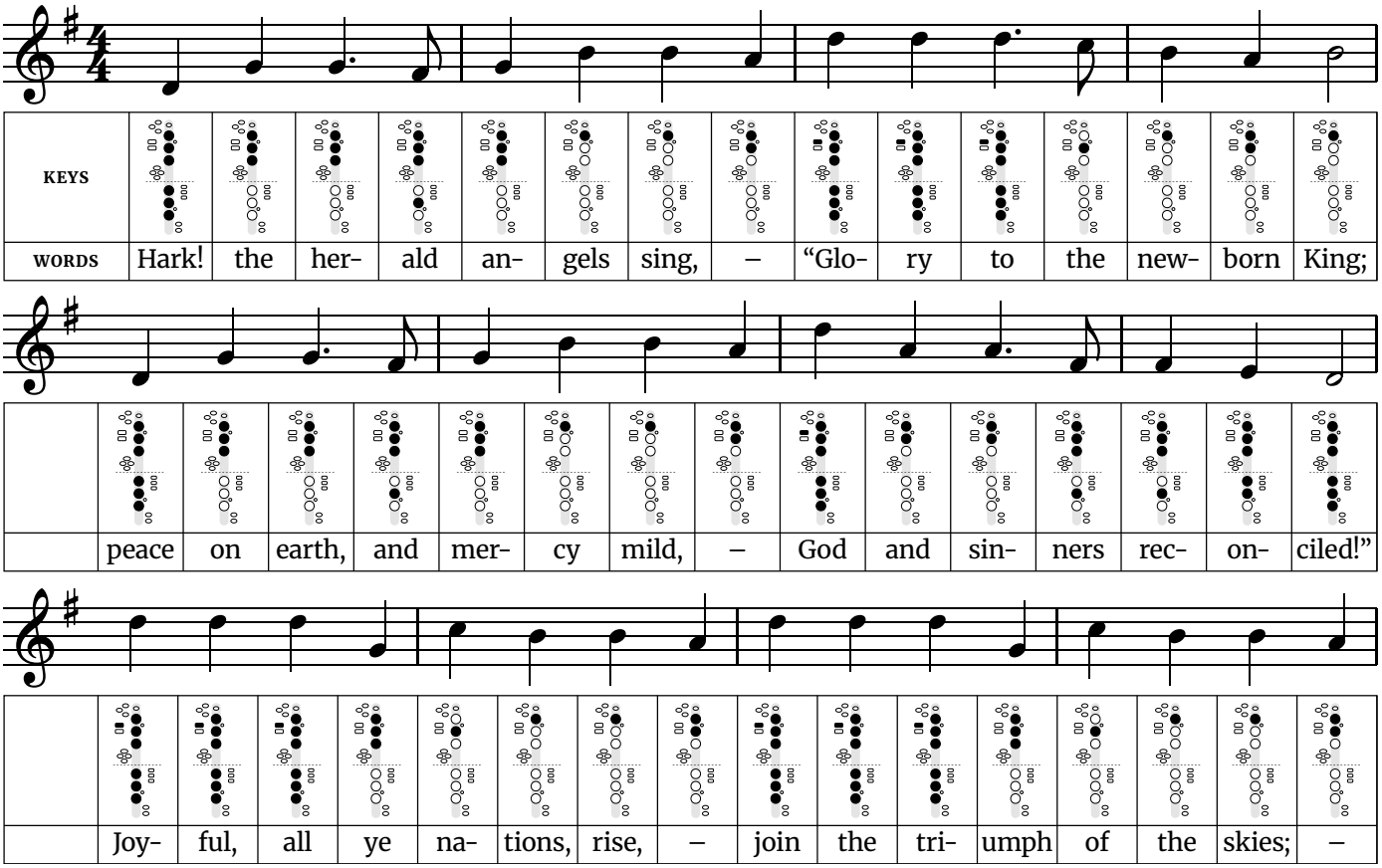
One note falls outside the key: C♯5 in line 3, played with every key open.

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

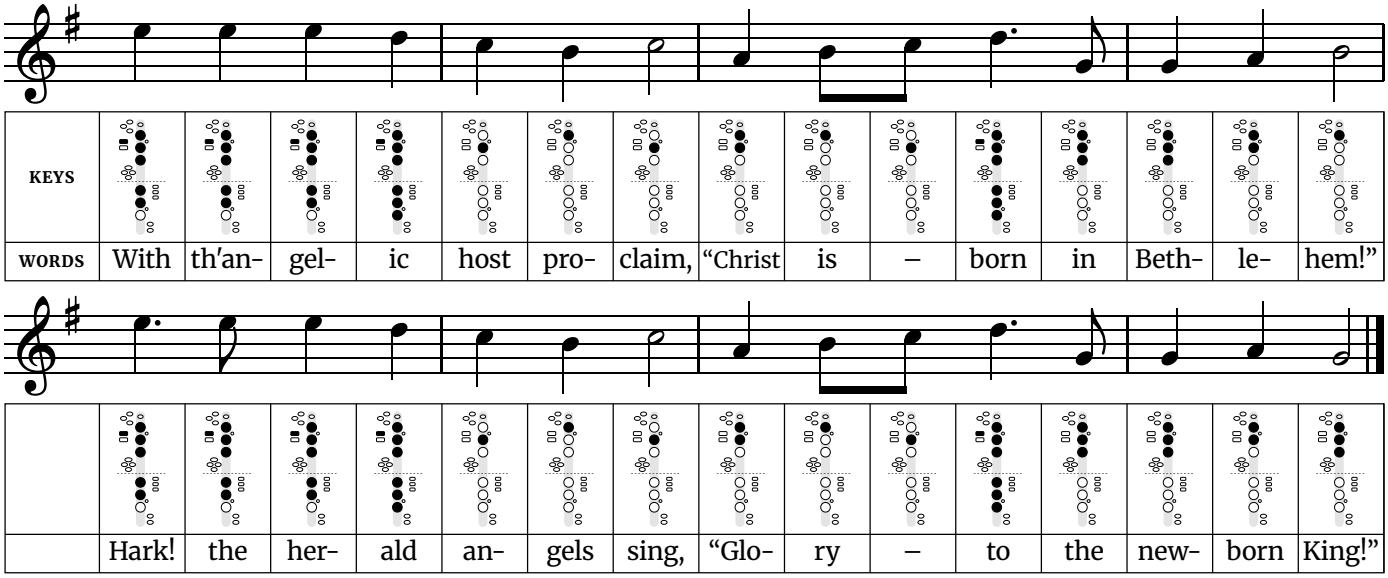
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Hark! The Herald Angels Sing

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).

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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.

The widest jump is a fifth, down from A4 to D4 in line 4.

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.

Silent Night

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



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 3.

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.

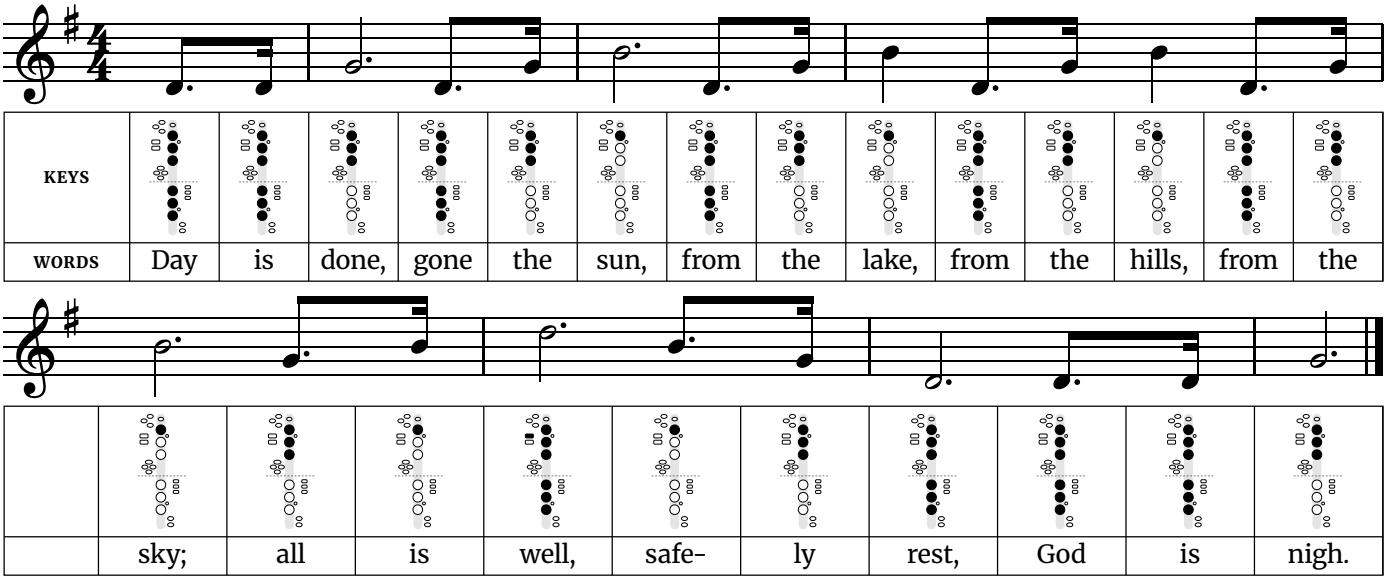
Words: Joseph Mohr (1816), English by John Freeman Young (1859). Music: Franz Xaver Gruber (1818).

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Patriotic Songs

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.
G4 – Left hand: 1, 2, 3. Right hand: nothing down.
B4 – Left hand: 1. 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.

Yankee Doodle

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



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.

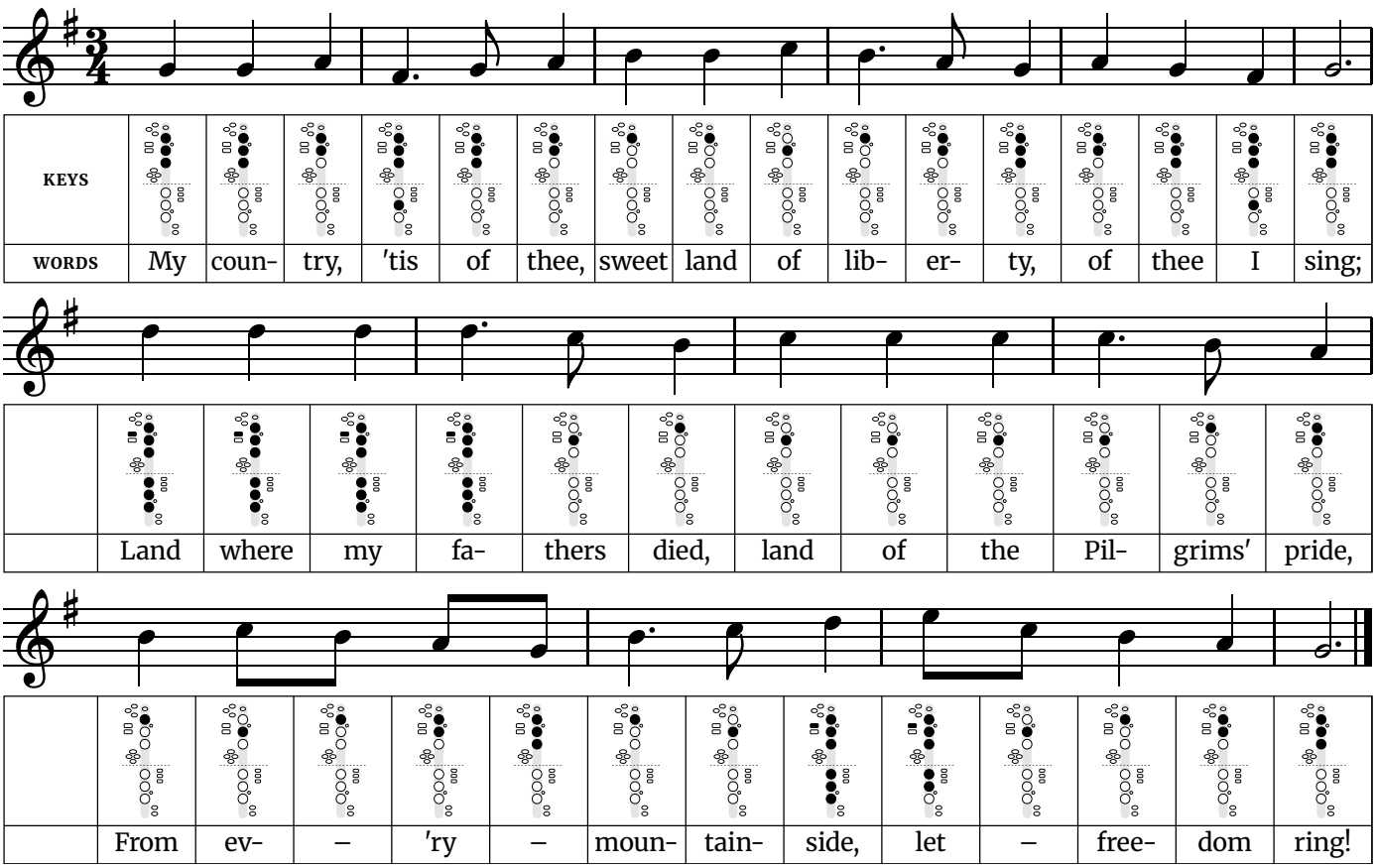
The widest jump is a fifth, down from A4 to D4 in line 1.

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

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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).

Patriotic Songs

America the Beautiful

Medium · Written in G major (sounds in concert B♭ major) · 4/4 time · 10 notes, A3 to B4



Fingerings used in this song	
A3 – Left hand: 1, 2, 3, low A key. Right hand: 1, 2, 3, low C key.	**F♯4** – Left hand: 1, 2, 3. Right hand: 2.
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.	**G♯4** – Left hand: 1, 2, 3, pinky G♯ key. 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.

Low A key: The four A3s need the low A key, which only some baris have. No low A key? Play those A's an octave up, or ask your director whether they can be left out.

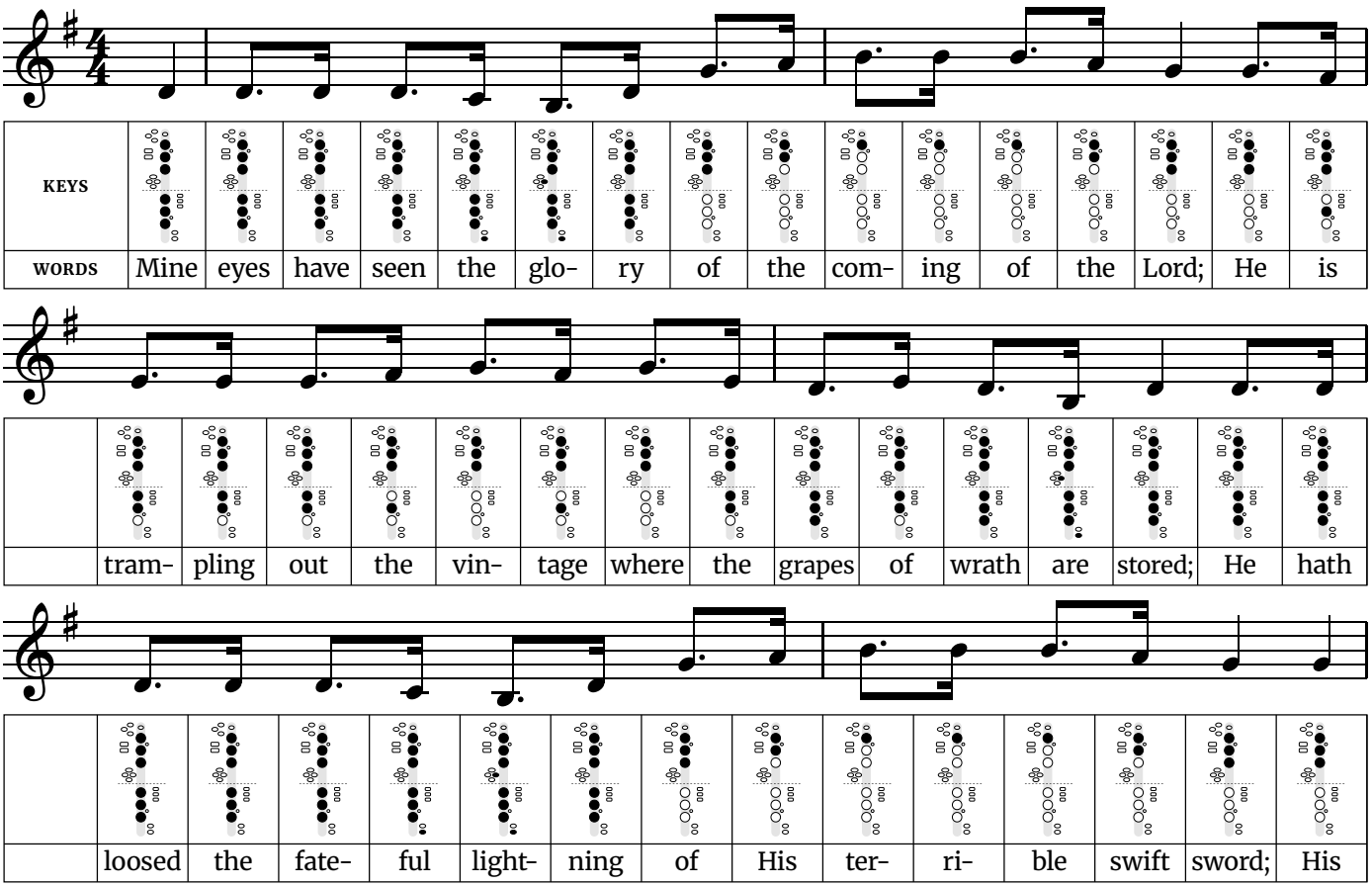
Tip: Every phrase starts with the same short-long pattern ("O beau-ti-ful"). Keep the eighth note short, then breathe at the end of each phrase so the next one starts on time.

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

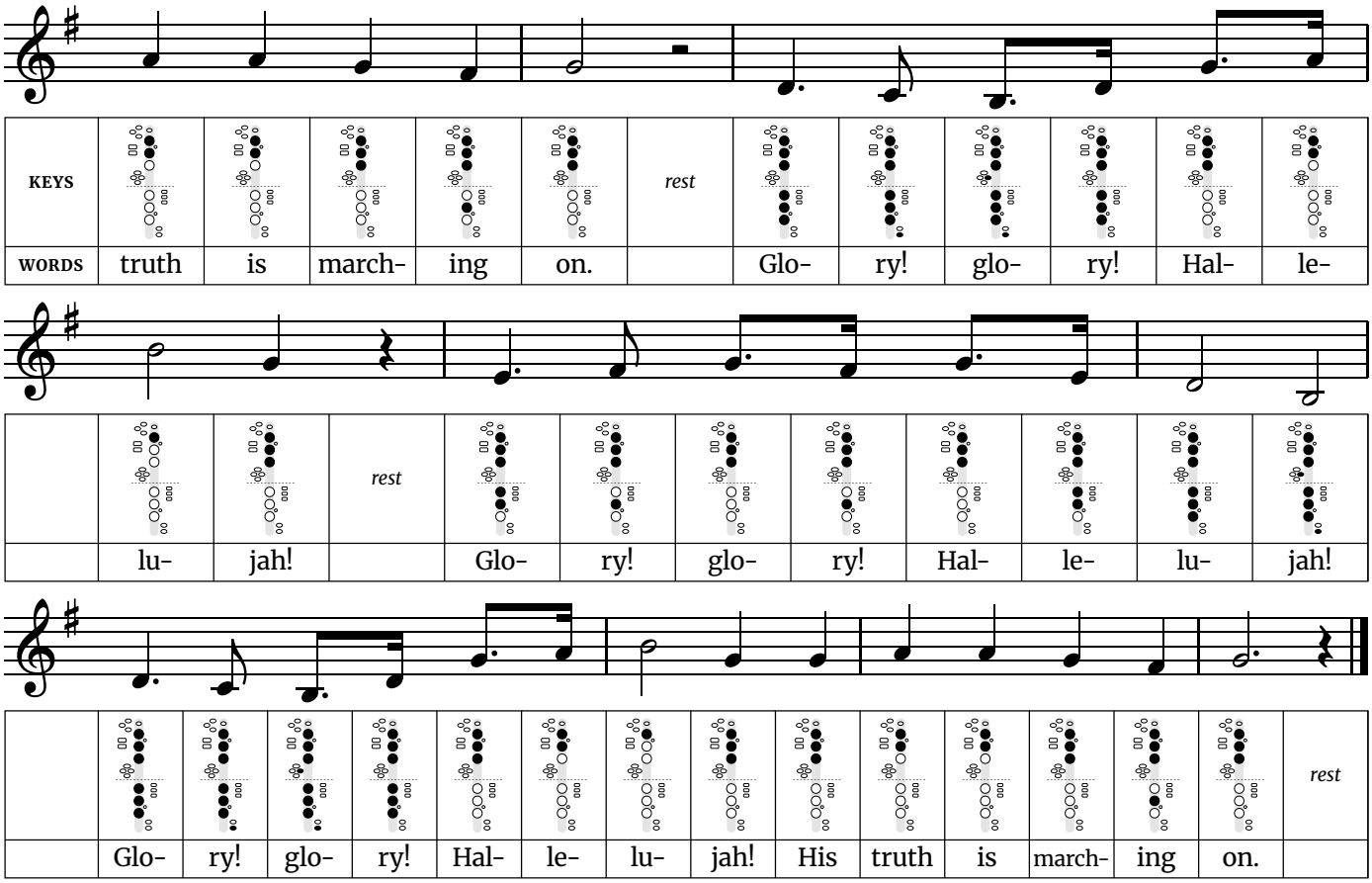
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Battle Hymn of the Republic

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).

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.

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

Anchors Aweigh

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



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.

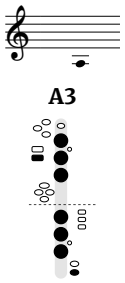
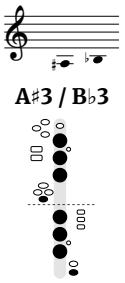
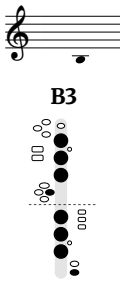
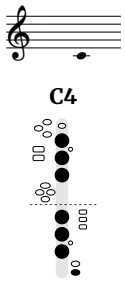
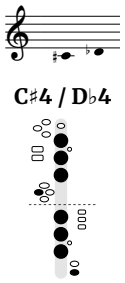
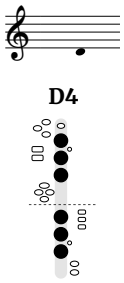
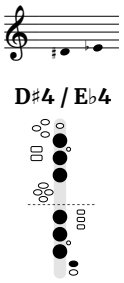
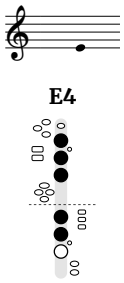
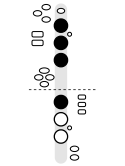
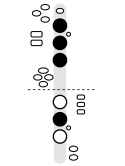
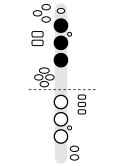
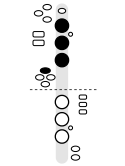
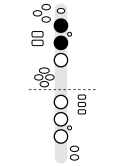
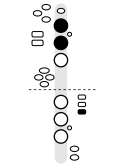
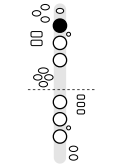
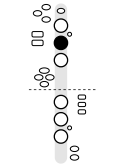
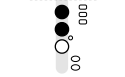
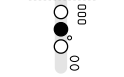
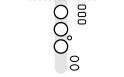
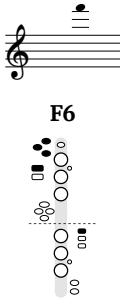
Music: Charles A. Zimmermann (1906). Words of this verse: 1926 revision of Alfred Hart Miles’s 1906 lyrics.

Practice Log

Date	What I practiced	Minutes

Free at thefingeringchart.com

Every Note at a Glance

A3 	**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 	Written pitch for E♭ baritone sax. Black: press that key. White: leave it up. Low A needs the low A key.						