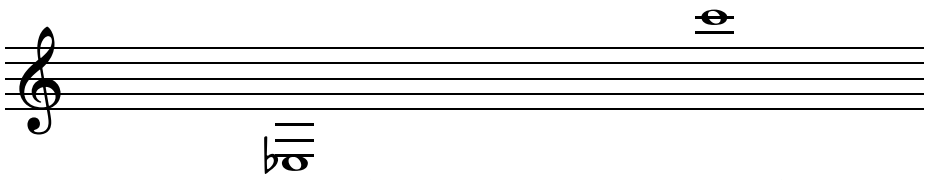
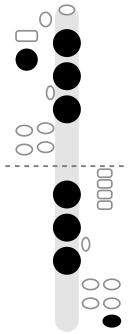
The Bass Clarinet Fingering Chart Book

Every Note from Low E♭ to High C, All 12 Major Scales and 28 Songs with the Fingering Under Every Note

(B♭ Bass Clarinet)

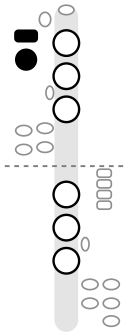


Low E♭ (E♭3)



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

High C (C6)



Left hand: thumb, register key.
Right hand: nothing down.

Nathan Early

Free edition
From thefingeringchart.com, November 2026. The author gives permission to print this book and to copy it for yourself and your students. It may not be sold.

The Bass Clarinet Fingering Chart Book

Copyright © 2026 Nathan Early. All rights reserved.

No part of this book may be reproduced in any form without written permission from the author, except for brief quotations in reviews.

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

The melodies are traditional or were first published before 1929.

First edition, 2026.

Contents

How to Read This Book **4**

Tuning and Tone **5**

The Fingering Chart **6**

Alternate Fingerings **9**

Crossing the Break **10**

Every Note, One at a Time **12**

Same Fingering, Plus the Register Key **29**

The 12 Major Scales **30**

The Chromatic Scale **36**

Easy Songs **37**

- Hot Cross Buns **37**
- Mary Had a Little Lamb **38**
- Twinkle Twinkle Little Star **39**
- Ode to Joy **40**
- Jingle Bells **41**
- Happy Birthday **42**
- When the Saints Go Marching In **43**

Christmas Songs **44**

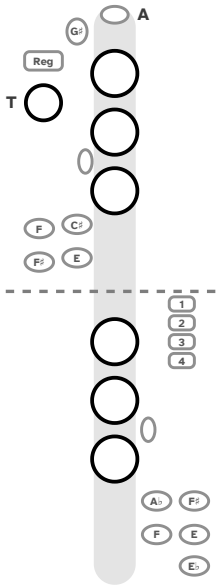
- Jolly Old Saint Nicholas **44**
- Away in a Manger **45**
- Good King Wenceslas **46**
- Up on the Housetop **48**
- Auld Lang Syne **50**
- The First Noel **52**
- O Come, All Ye Faithful **54**
- Joy to the World **56**
- O Christmas Tree **58**
- We Wish You a Merry Christmas **59**
- Deck the Halls **60**
- Hark! The Herald Angels Sing **62**
- Angels We Have Heard on High **64**
- Silent Night **66**

Patriotic Songs **68**

- Taps **68**
- My Country, 'Tis of Thee **69**
- Yankee Doodle **70**
- Battle Hymn of the Republic **72**
- America the Beautiful **74**
- Anchors Aweigh **75**
- The Star-Spangled Banner **76**

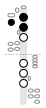
Every Note at a Glance **78**

How to Read This Book



Every key, with the names the chart uses (this is open G, with nothing pressed):

Reg	register key, pressed by the left thumb
T	thumb hole, covered by the left thumb
A, G♯	keys above the left-hand holes, for the left first finger
Holes	left hand 1, 2, 3 above the dashed line; right hand 1, 2, 3 below it
F, C♯, F♯, E	left pinky keys, to the left of the column
1 to 4	side keys, pressed with the side of the right first finger
A♭, F♯, F, E	right pinky keys
E♭	the low E♭ key, at the bottom of the right pinky group
Small ovals	sliver keys, beside left hole 3 and right hole 3



Black means press the key or cover the hole; white means leave it open. This is D4: **Left hand: thumb, 1, 2. Right hand: nothing down.**

The diagrams

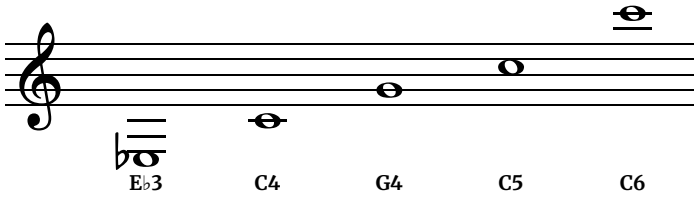
The bass clarinet diagram uses the clarinet's layout, and the words under each diagram name every key to press. Bass clarinets often have more than one register vent, but on most student models the thumb key works them, so the chart shows a single Reg key. Alternate fingerings are on page 9.

Written pitch and treble clef

Every note in this book is written pitch, the note you read in bass clarinet music. The bass clarinet is in B♭ and sounds an octave and a whole step lower than written: a written C sounds as concert B♭. The scale pages give both names. In band, bass clarinet nearly always reads treble clef, the same as clarinet; if your director hands you a bass clef part, ask which way it is written before reading it with this book.

Range and note names

The range in this book is written E♭3 (low E♭) to C6. Some bass clarinets have extra keys down to low C; those notes are not in this book. Most bass clarinetists in band read the same written notes as the clarinet, so they start on written E, F and G at the bottom of the staff, then add C, D and the break. Notes are named with an octave number: C4 is the C on the first ledger line below the staff and C6 is on the second ledger line above it. A sharp and a flat that share a key, like F♯4 and G♭4, are the same note with the same fingering.



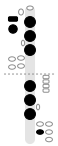
The song pages

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 (a slur, or a tie: a curve joining two notes of the same pitch, played as one long note). "Fingerings used in this song" lists every fingering the song needs.

Tuning and Tone

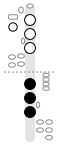
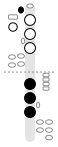
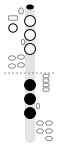
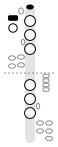
Your tuning note: written C5

Written C5, on the third space of the treble staff, is your tuning note. This is the band's concert B♭ tuning note for bass clarinet: written C5 sounds B♭3, about 233 Hz. The diagram shows Reg, the thumb hole, all six main holes, and the right pinky F/C key. That is low F with the register key added. Play low F first, then add Reg with the left thumb and nothing else. If C5 squeaks, check the right-hand holes, which are wide on the bass clarinet and easy to cover only partly.

C5		Left hand: thumb, register key, 1, 2, 3. Right hand: 1, 2, 3, pinky F key.	Same as low F plus the register key. Voice it low, as if you were still playing low F.

Throat tones: thin and often sharp

G, G♯, A and B♭ are the throat tones, the short-tube notes at the top of the low register. Throat tones tend to sound thin and can run sharp. Many players add a few right-hand fingers (a resonance fingering) to make the sound fuller; check the pitch with a tuner when you do. The right-hand-down fingerings below are the chart's alternates for G, G♯ and A.

G4		**Right hand down (resonance).** Left hand: nothing down. Right hand: 1, 2, 3.	Open G: nothing pressed, but keep your fingers close to the holes.
G♯4 / A♭4		**Right hand down (resonance).** Left hand: G♯ key. Right hand: 1, 2, 3.	Press the side of the first finger against the G♯ key.
A4		**Right hand down (resonance).** Left hand: A key. Right hand: 1, 2, 3.	Roll the first finger up to the A key instead of lifting it.
A♯4 / B♭4		Left hand: register key, A key. Right hand: nothing down.	Press the A key and the register key together; keep the right ring finger up so the correct vent opens.

Low notes that won't speak

Cover the large holes with the pads of the fingers, not the tips. A neck or peg angle that is too steep also makes the low notes hard. Cover every hole fully and use lots of slow, warm air; small leaks make low notes squeak. Adjust the floor peg or neck strap so the mouthpiece comes straight into the mouth, without you leaning forward.

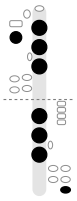
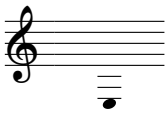
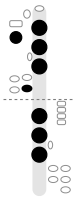
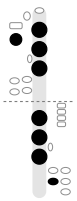
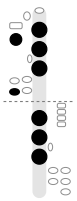
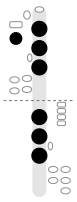
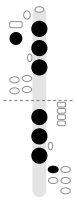
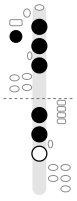
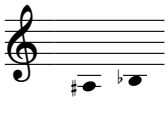
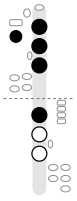
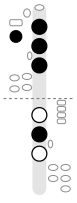
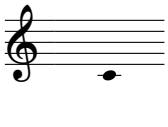
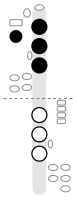
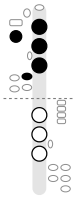
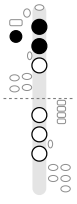
Notes above the break crack

Keep the throat open and the air low, and avoid biting. Bass clarinet needs less lip pressure than clarinet. Pages 10 and 11 have a slow drill for crossing the break.

The Fingering Chart: Low Register

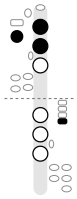
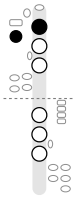
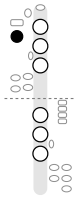
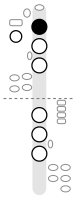
Find the note on the staff as it looks in your music. Black means press the key or cover the hole; white means leave it open. Page 4 names every key. Alternates are in italics and drawn on page 9. Notes are at written pitch for B♭ bass clarinet: a written C sounds as concert B♭, an octave and a step lower.

LOW REGISTER (CHALUMEAU)

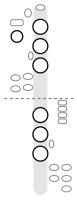
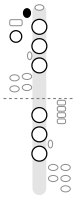
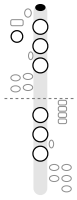
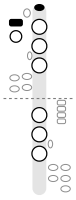
Note (Written Pitch)	Note Name	Keys	Fingering	Note (Written Pitch)	Note Name	Keys	Fingering
	**D♯3 / E♭3**		Left hand: thumb, 1, 2, 3. Right hand: 1, 2, 3, low E♭ key.		**E3**		Left hand: thumb, 1, 2, 3, pinky E key. Right hand: 1, 2, 3. *Alternate: Right pinky E key* *Alternate: Both pinkies: left E + right F*
	**F3**		Left hand: thumb, 1, 2, 3. Right hand: 1, 2, 3, pinky F key. *Alternate: Left pinky F key*		**F♯3 / G♭3**		Left hand: thumb, 1, 2, 3, pinky F♯ key. Right hand: 1, 2, 3. *Alternate: Right pinky F♯ key* *Alternate: Both pinkies: left F♯ + right F (easy F to F♯)*
	**G3**		Left hand: thumb, 1, 2, 3. Right hand: 1, 2, 3.		**G♯3 / A♭3**		Left hand: thumb, 1, 2, 3. Right hand: 1, 2, 3, pinky A♭ key.
	**A3**		Left hand: thumb, 1, 2, 3. Right hand: 1, 2.		**A♯3 / B♭3**		Left hand: thumb, 1, 2, 3. Right hand: 1.
	**B3**		Left hand: thumb, 1, 2, 3. Right hand: 2. *Alternate: Sliver key (chromatic)*		**C4**		Left hand: thumb, 1, 2, 3. Right hand: nothing down.
	**C♯4 / D♭4**		Left hand: thumb, 1, 2, 3, pinky C♯ key. Right hand: nothing down.		**D4**		Left hand: thumb, 1, 2. Right hand: nothing down.

The Fingering Chart: Low Register and Throat Tones

LOW REGISTER (CHALUMEAU), CONTINUED

Note (Written Pitch)	Note Name	Keys	Fingering	Note (Written Pitch)	Note Name	Keys	Fingering
	**D♯4 / E♭4**		Left hand: thumb, 1, 2. Right hand: side key 4. *Alternate: Sliver key (chromatic)*		**E4**		Left hand: thumb, 1. Right hand: nothing down.
	**F4**		Left hand: thumb. Right hand: nothing down.		**F♯4 / G♭4**		Left hand: 1. Right hand: nothing down. *Alternate: Two side keys (chromatic)*

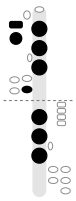
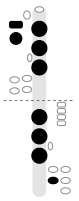
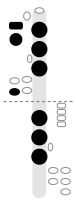
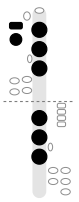
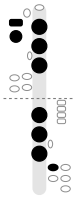
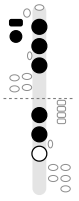
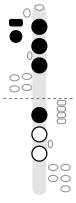
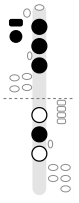
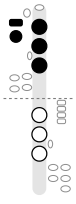
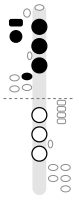
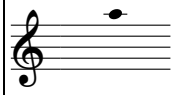
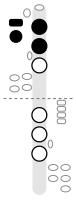
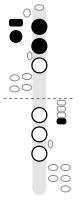
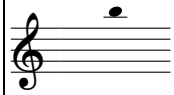
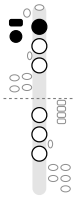
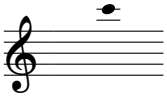
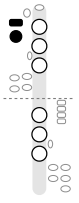
THROAT TONES

Note (Written Pitch)	Note Name	Keys	Fingering	Note (Written Pitch)	Note Name	Keys	Fingering
	**G4**		All holes and keys open *Alternate: Right hand down (resonance)*		**G♯4 / A♭4**		Left hand: G♯ key. Right hand: nothing down. *Alternate: Right hand down (resonance)*
	**A4**		Left hand: A key. Right hand: nothing down. *Alternate: Right hand down (resonance)*		**A♯4 / B♭4**		Left hand: register key, A key. Right hand: nothing down. *Alternate: A key plus side key*

The throat tones end at B♭4. The next note up, B4 at the top of page 8, crosses the break: it is low E plus the register key. Pages 10 and 11 have a slow drill for it.

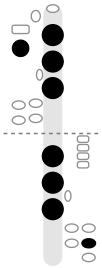
The Fingering Chart: Clarion Register

CLARION REGISTER

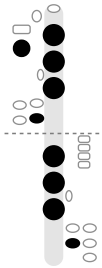
Note (Written Pitch)	Note Name	Keys	Fingering	Note (Written Pitch)	Note Name	Keys	Fingering
	**B4**		Left hand: thumb, register key, 1, 2, 3, pinky E key. Right hand: 1, 2, 3. *Alternate: Right pinky B key* *Alternate: Both pinkies: left B + right C (easy B to C)*		**C5**		Left hand: thumb, register key, 1, 2, 3. Right hand: 1, 2, 3, pinky F key. *Alternate: Left pinky C key*
	**C♯5 / D♭5**		Left hand: thumb, register key, 1, 2, 3, pinky F♯ key. Right hand: 1, 2, 3. *Alternate: Right pinky C♯ key* *Alternate: Both pinkies: left C♯ + right C (easy C to C♯)*		**D5**		Left hand: thumb, register key, 1, 2, 3. Right hand: 1, 2, 3.
	**D♯5 / E♭5**		Left hand: thumb, register key, 1, 2, 3. Right hand: 1, 2, 3, pinky A♭ key.		**E5**		Left hand: thumb, register key, 1, 2, 3. Right hand: 1, 2.
	**F5**		Left hand: thumb, register key, 1, 2, 3. Right hand: 1.		**F♯5 / G♭5**		Left hand: thumb, register key, 1, 2, 3. Right hand: 2. *Alternate: Sliver key (chromatic)*
	**G5**		Left hand: thumb, register key, 1, 2, 3. Right hand: nothing down.		**G♯5 / A♭5**		Left hand: thumb, register key, 1, 2, 3, pinky C♯ key. Right hand: nothing down.
	**A5**		Left hand: thumb, register key, 1, 2. Right hand: nothing down.		**A♯5 / B♭5**		Left hand: thumb, register key, 1, 2. Right hand: side key 4. *Alternate: Sliver key (chromatic)*
	**B5**		Left hand: thumb, register key, 1. Right hand: nothing down.		**C6**		Left hand: thumb, register key. Right hand: nothing down.

Alternate Fingerings

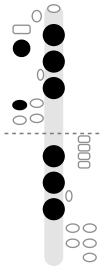
Some notes have a second or third fingering. Most help in fast passages, where the alternate saves moving a pinky or finger; the right-hand-down fingerings fill out the thin throat tones. Use the main fingering (on the chart and on each note's own page) unless you have a reason to change.



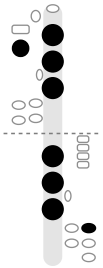
E3
Right pinky E key
Left hand: thumb, 1, 2, 3. Right hand: 1, 2, 3, pinky E key.



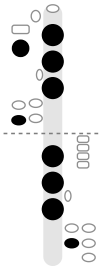
E3
Both pinkies: left E + right F
Left hand: thumb, 1, 2, 3, pinky E key. Right hand: 1, 2, 3, pinky F key.



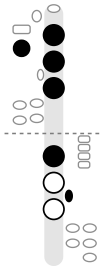
F3
Left pinky F key
Left hand: thumb, 1, 2, 3, pinky F key. Right hand: 1, 2, 3.



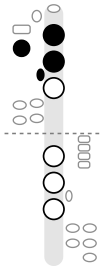
F♯3 / G♭3
Right pinky F♯ key
Left hand: thumb, 1, 2, 3. Right hand: 1, 2, 3, pinky F♯ key.



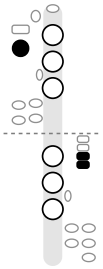
F♯3 / G♭3
Both pinkies: left F♯ + right F (easy F to F♯)
Left hand: thumb, 1, 2, 3, pinky F♯ key. Right hand: 1, 2, 3, pinky F key.



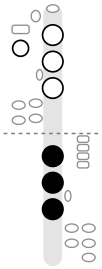
B3
Sliver key (chromatic)
Left hand: thumb, 1, 2, 3. Right hand: 1, sliver key.



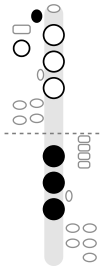
D♯4 / E♭4
Sliver key (chromatic)
Left hand: thumb, 1, 2, sliver key. Right hand: nothing down.



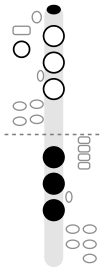
F♯4 / G♭4
Two side keys (chromatic)
Left hand: thumb. Right hand: side key 3, side key 4.



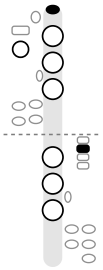
G4
Right hand down (resonance)
Left hand: nothing down. Right hand: 1, 2, 3.



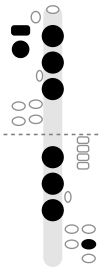
G♯4 / A♭4
Right hand down (resonance)
Left hand: G♯ key. Right hand: 1, 2, 3.



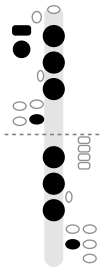
A4
Right hand down (resonance)
Left hand: A key. Right hand: 1, 2, 3.



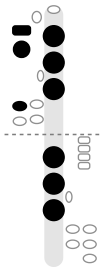
A♯4 / B♭4
A key plus side key
Left hand: A key. Right hand: side key 2.



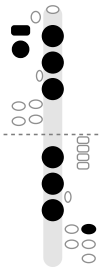
B4
Right pinky B key
Left hand: thumb, register key, 1, 2, 3. Right hand: 1, 2, 3, pinky E key.



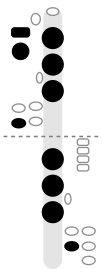
B4
Both pinkies: left B + right C (easy B to C)
Left hand: thumb, register key, 1, 2, 3, pinky E key. Right hand: 1, 2, 3, pinky F key.



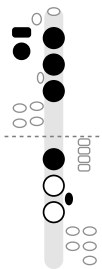
C5
Left pinky C key
Left hand: thumb, register key, 1, 2, 3, pinky F key. Right hand: 1, 2, 3.



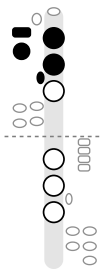
C♯5 / D♭5
Right pinky C♯ key
Left hand: thumb, register key, 1, 2, 3. Right hand: 1, 2, 3, pinky F♯ key.



C♯5 / D♭5
Both pinkies: left C♯ + right C (easy C to C♯)
Left hand: thumb, register key, 1, 2, 3, pinky F♯ key. Right hand: 1, 2, 3, pinky F key.



F♯5 / G♭5
Sliver key (chromatic)
Left hand: thumb, register key, 1, 2, 3. Right hand: 1, sliver key.



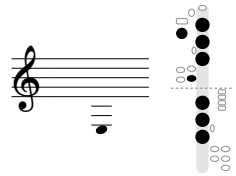
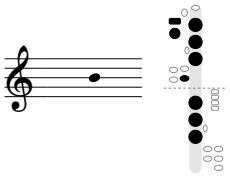
A♯5 / B♭5
Sliver key (chromatic)
Left hand: thumb, register key, 1, 2, sliver key. Right hand: nothing down.

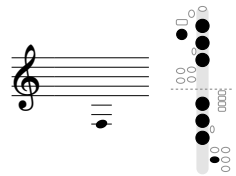
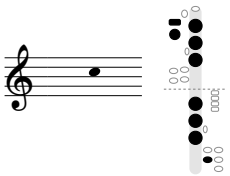
Crossing the Break

The break is the jump from the throat tones up to the clarion register. Throat G, G♯, A and B♭ use almost no fingers. Clarion B, the next note up, closes every hole and adds the register key, so nine keys change between B♭ and B. The bass clarinet has the same break as the B♭ clarinet, at the same written notes, and the same slow drill fixes it.

Same fingering, a twelfth higher

Add the register key to a low-register fingering and the note jumps a twelfth, an octave and a fifth. Low E becomes clarion B and low F becomes clarion C. Only the left thumb moves.

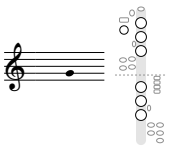
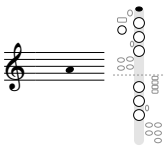
E3  Left hand: thumb, 1, 2, 3, pinky E key. Right hand: 1, 2, 3. → **B4**  The same, plus the register key.

F3  Left hand: thumb, 1, 2, 3. Right hand: 1, 2, 3, pinky F key. → **C5**  The same, plus the register key.

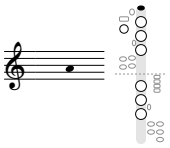
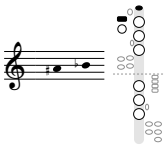
A slow drill

Set a metronome to quarter note = 60. Slur everything after the first note and hold each note four beats unless a step says otherwise. All notes are at written pitch.

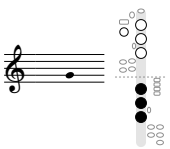
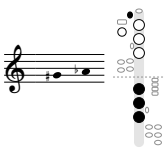
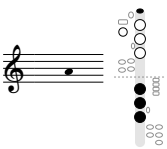
1. Open G to A and back, four times. Roll the left first finger up to the A key instead of lifting it.

G4  **A4** 

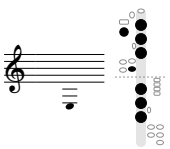
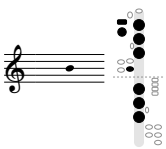
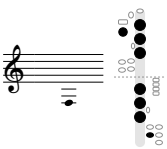
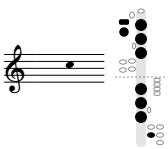
2. A to B♭ and back, four times. Press the register key with the thumb while the first finger stays on A. Keep the right ring finger up so the correct vent opens.

A4  **B♭4** 

3. Right hand down: play G, G♯ and A again with right fingers 1, 2 and 3 on their holes. Listen for the pitch dropping a little and the sound filling out. Skip this on B♭, where the right ring finger stays up.

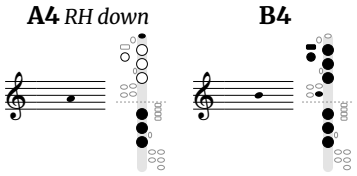
G4 *RH down*  **G♯4** *RH down*  **A4** *RH down* 

4. Twelfths: play low E, then add the register key for B. Do the same from low F to C. Nothing moves except the thumb.

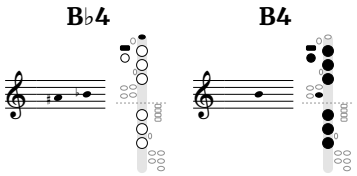
E3  **B4**  **F3**  **C5** 

Crossing the Break

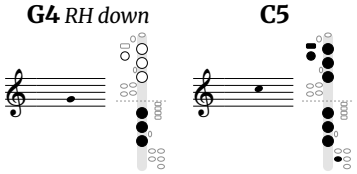
5. A to B with the right hand already down. Hold A, then cover the thumb hole with the register key pressed and put down left fingers 1, 2, 3 and the left pinky E key: that is B. Only the left hand moves. Do it four times, then come back down.



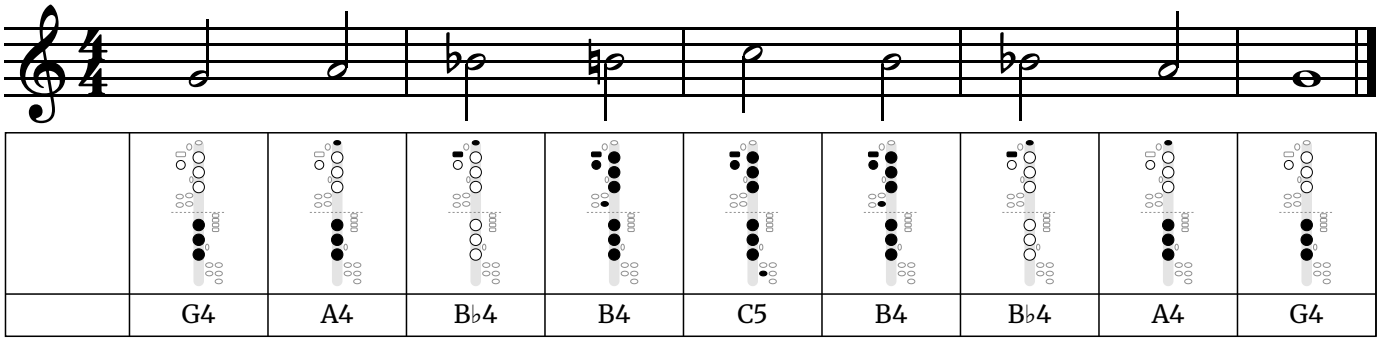
6. B♭ to B, from the regular B♭ fingering. Add a small push of air on the change.



7. G to C. Right hand down on the G, then move to clarion C, which is low F plus the register key. The left hand and the right pinky move.



8. The full line, two beats each and the last G held, in one breath. Right hand down on G and A; regular fingerings from B♭ up.



	G4	A4	B♭4	B4	C5	B4	B♭4	A4	G4

9. Take the right hand off and play the line again with a plain open G. Keep the hand position steady even though the right hand now has to land on the B.

If step 5 squeaks, go back to step 4 and check that low E sounds clean. A fuzzy low E means a leak or a covering problem, not a break problem.

Air on the bass clarinet

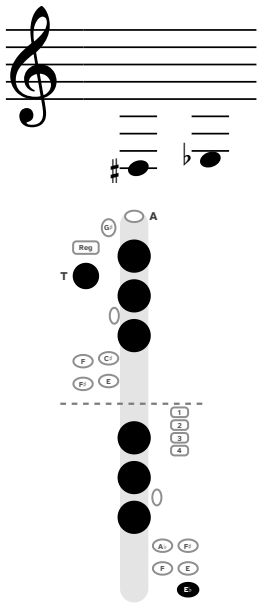
- Keep the throat open and the air low, and don't bite. Bass clarinet needs less lip pressure than clarinet.
- Seal every hole on B. The right-hand holes are wide and easy to cover only partly, so cover them with the pads of the fingers, not the tips.
- Voice C low, as if you were still playing low F.
- Set the floor peg or neck strap so the mouthpiece comes straight into your mouth without leaning forward.

Common mistakes

- Biting when the fingers move.
- Blowing B with the slow air you used for throat A.
- Fingers lifting high off the holes.
- Sliding the thumb off its hole to reach the register key instead of rocking it.
- Right hand down on every G: it locks the pinky.
- A tired or too-soft reed.

Low E♭ · D♯3 / E♭3

Sounds as concert D♭



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

The lowest standard note on the bass clarinet is E♭, written just below the third ledger line below the staff.

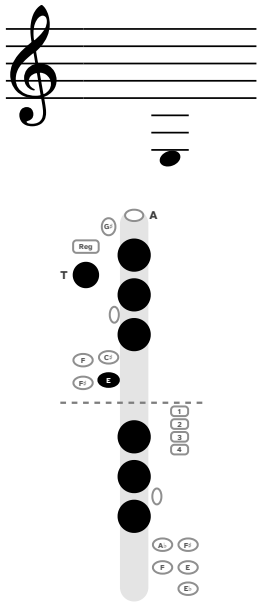
Tip: Low E♭ key: the extra key at the bottom of the right-pinky group, below the E, F and G♯ keys. Cover every hole and press it.

Half step above: E3 (2 keys change)

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

Low E · E3

Sounds as concert D

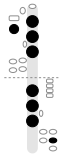


Left hand: thumb, 1, 2, 3, pinky E key.
Right hand: 1, 2, 3.

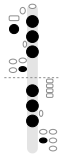
Low E on the bass clarinet is the E written just below the third ledger line below the staff (E3 in octave numbers).

Tip: Cover every hole fully and use lots of slow, warm air; small leaks make low notes squeak.

Alternate fingerings



Right pinky E key. Left hand: thumb, 1, 2, 3. Right hand: 1, 2, 3, pinky E key.



Both pinkies: left E + right F. Left hand: thumb, 1, 2, 3, pinky E key. Right hand: 1, 2, 3, pinky F key.

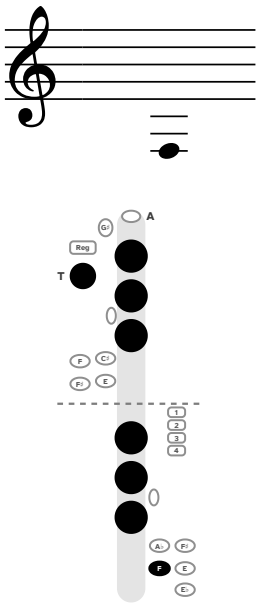
Half step below: D♯3 / E♭3 (2 keys change)

Half step above: F3 (2 keys change)

In this book: Songs: Yankee Doodle (70), Battle Hymn of the Republic (72).

Low F · F3

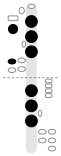
Sounds as concert E♭



Left hand: thumb, 1, 2, 3.
Right hand: 1, 2, 3, pinky F key.

Low F on the bass clarinet is the F written on the third ledger line below the staff (F3 in octave numbers).

Alternate fingering



Left pinky F key. Left hand: thumb, 1, 2, 3, pinky F key. Right hand: 1, 2, 3.

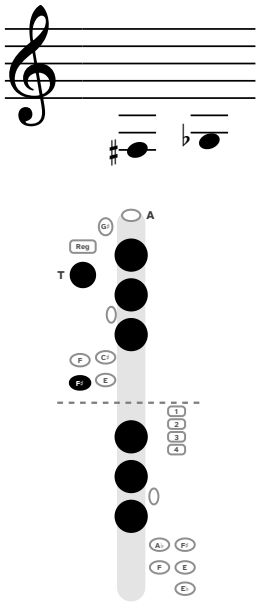
Half step below: E3 (2 keys change)

Half step above: F♯3 / G♭3 (2 keys change)

In this book: Songs: Yankee Doodle (70), Battle Hymn of the Republic (72).

Low F♯ · F♯3 / G♭3

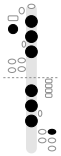
Sounds as concert E



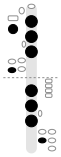
Left hand: thumb, 1, 2, 3, pinky F♯ key.
Right hand: 1, 2, 3.

Low F♯ on the bass clarinet is the F♯ written on the third ledger line below the staff (F♯3 in octave numbers). It is the same note as G♭, so the same fingering works for both.

Alternate fingerings



Right pinky F♯ key. Left hand: thumb, 1, 2, 3. Right hand: 1, 2, 3, pinky F♯ key.



Both pinkies: left F♯ + right F (easy F to F♯). Left hand: thumb, 1, 2, 3, pinky F♯ key. Right hand: 1, 2, 3, pinky F key.

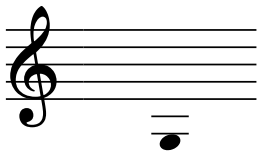
Half step below: F3 (2 keys change)

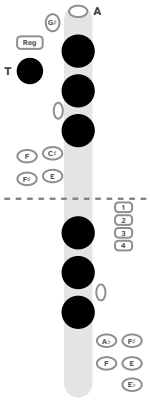
Half step above: G3 (1 key change)

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

Low G · G3

Sounds as concert F





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

Low G on the bass clarinet is the G written just below the second ledger line below the staff (G3 in octave numbers).

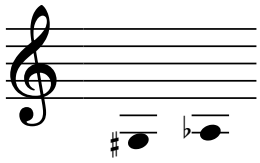
Half step below: F♯3 / G♭3 (1 key change)

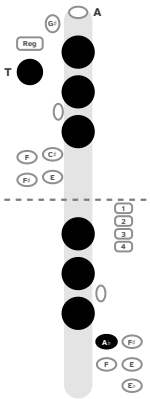
Half step above: G♯3 / A♭3 (1 key change)

In this book: Songs: 16 songs, on pages 42, 44, 45, 46, 50, 54, 58, 59, 62, 64, 66, 68, 70, 72, 75, 76.

Low A♭ · G♯3 / A♭3

Sounds as concert G♭





Left hand: thumb, 1, 2, 3.
Right hand: 1, 2, 3, pinky A♭ key.

Low A♭ on the bass clarinet is the A♭ written on the second ledger line below the staff (A♭3 in octave numbers). It is the same note as G♯, so the same fingering works for both.

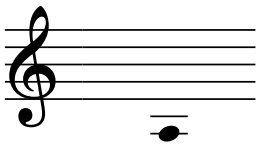
Half step below: G3 (1 key change)

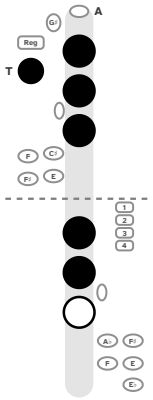
Half step above: A3 (2 keys change)

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

Low A · A3

Sounds as concert G





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

Low A on the bass clarinet is the A written on the second ledger line below the staff (A3 in octave numbers).

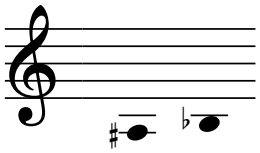
Half step below: G♯3 / A♭3 (2 keys change)

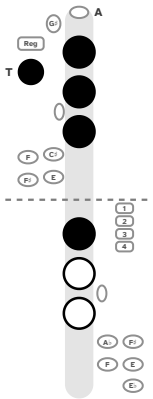
Half step above: A♯3 / B♭3 (1 key change)

In this book: Songs: 12 songs, on pages 42, 44, 45, 46, 50, 54, 59, 62, 66, 70, 72, 75. Scales: Concert G (33).

Low B♭ · A♯3 / B♭3

Sounds as concert A♭





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

Low B♭ on the bass clarinet 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.

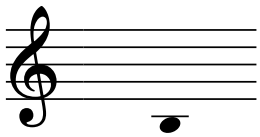
Half step below: A3 (1 key change)

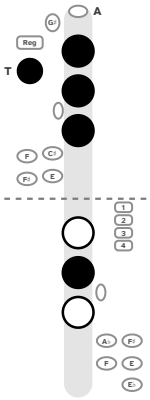
Half step above: B3 (2 keys change)

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

Low B · B3

Sounds as concert A

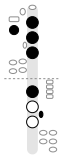




Left hand: thumb, 1, 2, 3.
Right hand: 2.

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

Alternate fingering



Sliver key (chromatic). Left hand: thumb, 1, 2, 3. Right hand: 1, sliver key.

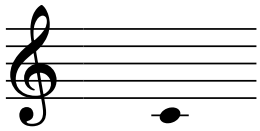
Half step below: A♯3 / B♭3 (2 keys change)

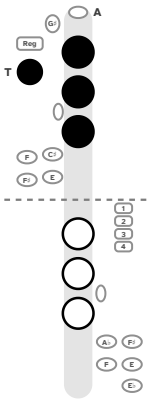
Half step above: C4 (1 key change)

In this book: Songs: 15 songs, on pages 42, 44, 45, 46, 54, 58, 59, 60, 62, 66, 69, 70, 72, 75, 76. Scales: Concert G (33), Concert A (34).

Low C · C4

Sounds as concert B♭





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

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

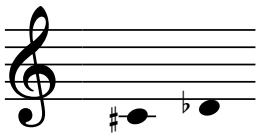
Half step below: B3 (1 key change)

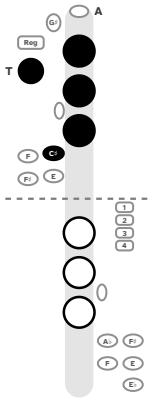
Half step above: C♯4 / D♭4 (1 key change)

In this book: Songs: every song except America the Beautiful (74), The Star-Spangled Banner (76). Scales: Concert B♭ (30), Concert A♭ (31), Concert G♭ (33). Chromatic scale (36).

Low C♯ · C♯4 / D♭4

Sounds as concert B





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

Low C♯ on the bass clarinet 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.

Tip: Finger C and add the C♯/G♯ key with the left pinky.

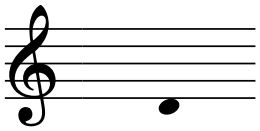
Half step below: C4 (1 key change)

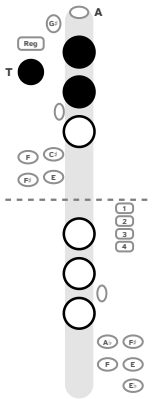
Half step above: D4 (2 keys change)

In this book: Songs: Anchors Aweigh (75), The Star-Spangled Banner (76). Scales: Concert G (33), Concert G♭ (33), Concert A (34), Concert B (35). Chromatic scale (36).

Low D · D4

Sounds as concert C





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

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

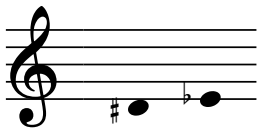
Half step below: C♯4 / D♭4 (2 keys change)

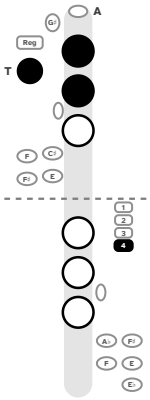
Half step above: D♯4 / E♭4 (1 key change)

In this book: Songs: every song except Taps (68). Scales: Concert B♭ (30), Concert A♭ (31), Concert C (32), Concert G (33). Chromatic scale (36).

Middle E♭ · D♯4 / E♭4

Sounds as concert D♭

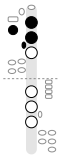




Left hand: thumb, 1, 2.
Right hand: side key 4.

Middle E♭ on the bass clarinet 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.

Alternate fingering



Sliver key (chromatic). Left hand: thumb, 1, 2, sliver key. Right hand: nothing down.

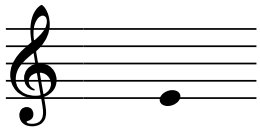
Half step below: D4 (1 key change)

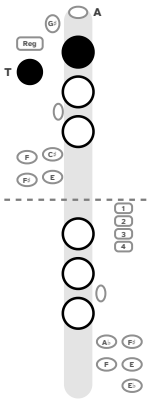
Half step above: E4 (2 keys change)

In this book: Scales: Concert A♭ (31), Concert D♭ (32), Concert G♭ (33), Concert A (34), Concert B (35). Chromatic scale (36).

E · E4

Sounds as concert D





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

E on the bass clarinet is the E written on the bottom line (E4 in octave numbers).

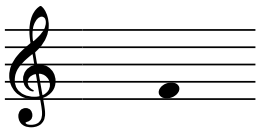
Half step below: D♯4 / E♭4 (2 keys change)

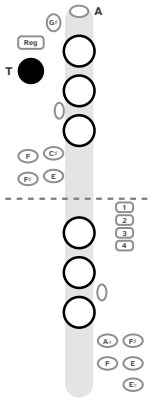
Half step above: F4 (1 key change)

In this book: Songs: every song except . Scales: Concert B♭ (30), Concert C (32), Concert G (33), Concert D (34), Concert A (34). Chromatic scale (36).

F · F4

Sounds as concert E♭





Left hand: thumb.
Right hand: nothing down.

F on the bass clarinet is the F written in the first space (F4 in octave numbers).

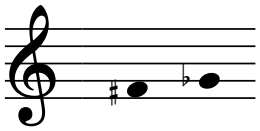
Half step below: E4 (1 key change)

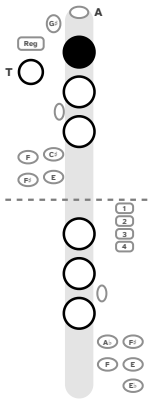
Half step above: F♯4 / G♭4 (2 keys change)

In this book: Songs: 19 songs, on pages 39, 40, 41, 42, 43, 45, 46, 48, 52, 54, 56, 58, 59, 60, 62, 64, 69, 70, 74. Scales: Concert B♭ (30), Concert E♭ (30), Concert A♭ (31), Concert D♭ (32), Concert G♭ (33), Concert B (35). Chromatic scale (36).

F♯ · F♯4 / G♭4

Sounds as concert E



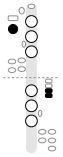


Left hand: 1.
Right hand: nothing down.

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

Tip: Thumb comes off the hole; only the first finger stays down.

Alternate fingering



Two side keys (chromatic). Left hand: thumb. Right hand: side key 3, side key 4.

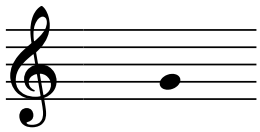
Half step below: F4 (2 keys change)

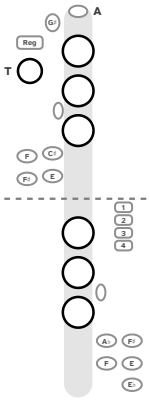
Half step above: G4 (1 key change)

In this book: Songs: Deck the Halls (60), Silent Night (66), Anchors Aweigh (75), The Star-Spangled Banner (76). Scales: Concert C (32), Concert G (33), Concert D (34), Concert A (34), Concert B (35), Concert E (35). Chromatic scale (36).

G · G4

Sounds as concert F



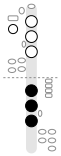


All holes and keys open

G on the bass clarinet is the G written on the second line (G4 in octave numbers).

Tip: Open G: nothing pressed, but keep your fingers close to the holes.

Alternate fingering



Right hand down (resonance). Left hand: nothing down. Right hand: 1, 2, 3.

Tuning: G is a throat tone, the short-tube notes at the top of the low register. Throat tones tend to sound thin and can run sharp. Many players add a few right-hand fingers (a resonance fingering) to make the sound fuller; check the pitch with a tuner when you do.

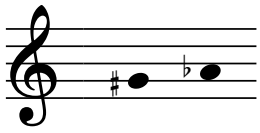
Half step below: F♯4 / G♭4 (1 key change)

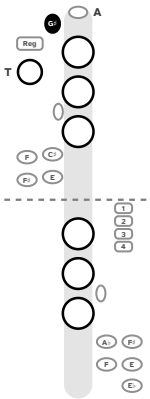
Half step above: G♯4 / A♭4 (1 key change)

In this book: Songs: every song except Hot Cross Buns (37), Jolly Old Saint Nicholas (44), Yankee Doodle (70), Battle Hymn of the Republic (72). Scales: Concert B♭ (30), Concert E♭ (30), Concert F (31), Concert A♭ (31), Concert C (32), Concert D♭ (32), Concert G♭ (33). Chromatic scale (36).

A♭ · G♯4 / A♭4

Sounds as concert G♭



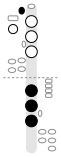


Left hand: G♯ key.
Right hand: nothing down.

A♭ on the bass clarinet 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.

Tip: Press the side of the first finger against the G♯ key.

Alternate fingering



Right hand down (resonance). Left hand: G♯ key. Right hand: 1, 2, 3.

Tuning: A♭ is a throat tone, the short-tube notes at the top of the low register. Throat tones tend to sound thin and can run sharp. Many players add a few right-hand fingers (a resonance fingering) to make the sound fuller; check the pitch with a tuner when you do.

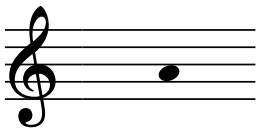
Half step below: G4 (1 key change)

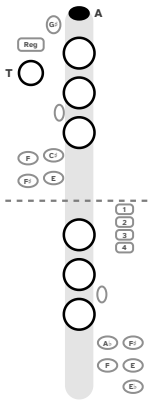
Half step above: A4 (2 keys change)

In this book: Scales: Concert D♭ (32), Concert G (33), Concert G♭ (33), Concert D (34), Concert A (34), Concert B (35), Concert E (35). Chromatic scale (36).

A · A4

Sounds as concert G



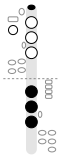


Left hand: A key.
Right hand: nothing down.

A on the bass clarinet is the A written in the second space (A4 in octave numbers).

Tip: Roll the first finger up to the A key instead of lifting it.

Alternate fingering



Right hand down (resonance). Left hand: A key. Right hand: 1, 2, 3.

Tuning: A is a throat tone, the short-tube notes at the top of the low register. Throat tones tend to sound thin and can run sharp. Many players add a few right-hand fingers (a resonance fingering) to make the sound fuller; check the pitch with a tuner when you do.

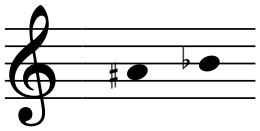
Half step below: G♯4 / A♭4 (2 keys change)

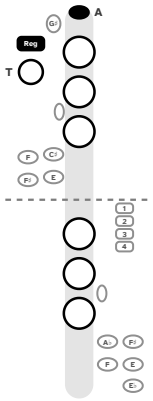
Half step above: A♯4 / B♭4 (1 key change)

In this book: Songs: 14 songs, on pages 39, 48, 50, 52, 56, 58, 60, 62, 64, 66, 69, 74, 75, 76. Scales: Concert B♭ (30), Concert E♭ (30), Concert F (31), Concert A♭ (31), Concert C (32), Concert G (33), Concert D (34). Chromatic scale (36).

B♭ · A♯4 / B♭4

Sounds as concert A♭



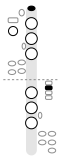


Left hand: register key, A key.
Right hand: nothing down.

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

Tip: Press the A key and the register key together; keep the right ring finger up so the correct vent opens.

Alternate fingering



A key plus side key. Left hand: A key. Right hand: side key 2.

Tuning: B♭ is a throat tone, the short-tube notes at the top of the low register. Throat tones tend to sound thin and can run sharp. Check the pitch with a tuner.

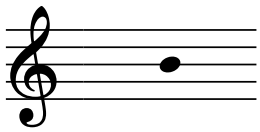
Half step below: A4 (1 key change)

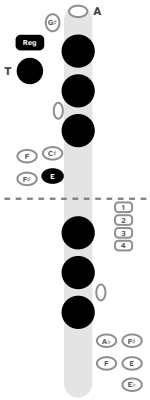
Half step above: B4 (9 keys change)

In this book: Scales: Concert E♭ (30), Concert A♭ (31), Concert D♭ (32), Concert A (34), Concert B (35), Concert E (35). Chromatic scale (36).

B · B4

Sounds as concert A



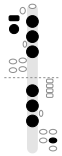


Left hand: thumb, register key, 1, 2, 3, pinky E key.
Right hand: 1, 2, 3.

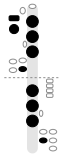
B on the bass clarinet is the B written on the middle line (B4 in octave numbers).

Tip: Crossing the break: same as low E plus the register key. Seal every hole and keep the throat open; don't pinch.

Alternate fingerings



Right pinky B key. Left hand: thumb, register key, 1, 2, 3. Right hand: 1, 2, 3, pinky E key.



Both pinkies: left B + right C (easy B to C). Left hand: thumb, register key, 1, 2, 3, pinky E key. Right hand: 1, 2, 3, pinky F key.

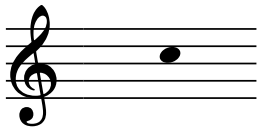
Half step below: A♯4 / B♭4 (9 keys change)

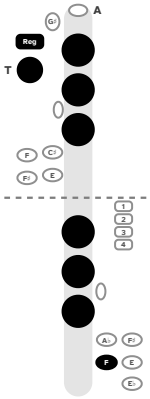
Half step above: C5 (2 keys change)

In this book: Songs: 7 songs, on pages 52, 56, 60, 66, 74, 75, 76. Scales: Concert B♭ (30), Concert F (31), Concert C (32), Concert D (34), Concert A (34), Concert E (35). Chromatic scale (36).

C · C5

Sounds as concert B♭



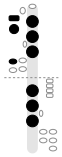


Left hand: thumb, register key, 1, 2, 3.
Right hand: 1, 2, 3, pinky F key.

C on the bass clarinet is the C written in the third space (C5 in octave numbers).

Tip: Same as low F plus the register key. Voice it low, as if you were still playing low F.

Alternate fingering



Left pinky C key. Left hand: thumb, register key, 1, 2, 3, pinky F key. Right hand: 1, 2, 3.

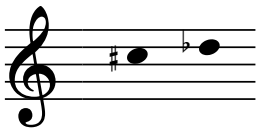
Half step below: B4 (2 keys change)

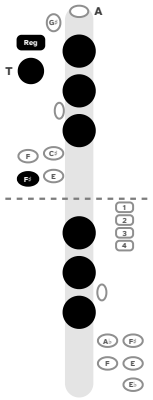
Half step above: C♯5 / D♭5 (2 keys change)

In this book: Songs: The First Noel (52), Joy to the World (56), Deck the Halls (60), Silent Night (66), America the Beautiful (74), The Star-Spangled Banner (76). Scales: Concert B♭ (30), Concert E♭ (30), Concert F (31), Concert D♭ (32), Concert B (35). Chromatic scale (36).

C♯ · C♯5 / D♭5

Sounds as concert B



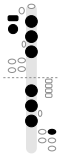


Left hand: thumb, register key, 1, 2, 3, pinky F♯ key. Right hand: 1, 2, 3.

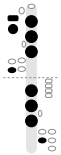
C♯ on the bass clarinet is written in the third space. It is the same note as D♭, so the same fingering works for both.

Tip: Same as low F♯ plus the register key.

Alternate fingerings



Right pinky C♯ key. Left hand: thumb, register key, 1, 2, 3. Right hand: 1, 2, 3, pinky F♯ key.



Both pinkies: left C♯ + right C (easy C to C♯). Left hand: thumb, register key, 1, 2, 3, pinky F♯ key. Right hand: 1, 2, 3, pinky F key.

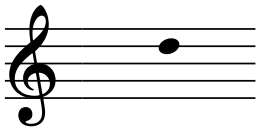
Half step below: C5 (2 keys change)

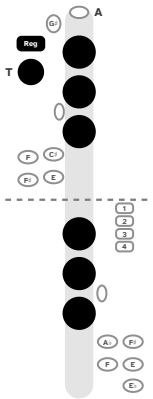
Half step above: D5 (1 key change)

In this book: Songs: America the Beautiful (74). Scales: Concert C (32), Concert D (34), Concert B (35), Concert E (35).

High D · D5

Sounds as concert C





Left hand: thumb, register key, 1, 2, 3. Right hand: 1, 2, 3.

High D on the bass clarinet is the D written on the fourth line (D5 in octave numbers).

Tip: Same as low G plus the register key.

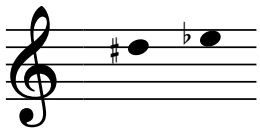
Half step below: C♯5 / D♭5 (1 key change)

Half step above: D♯5 / E♭5 (1 key change)

In this book: Songs: America the Beautiful (74), The Star-Spangled Banner (76). Scales: Concert E♭ (30), Concert F (31), Concert C (32), Concert D♭ (32).

E♭ · D♯5 / E♭5

Sounds as concert D♭

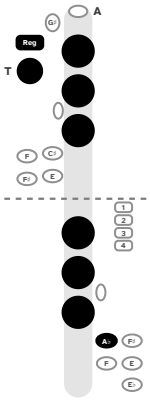


E♭ on the bass clarinet is written in the top space. It is the same note as D♯, so the same fingering works for both.

Half step below: D5 (1 key change)

Half step above: E5 (2 keys change)

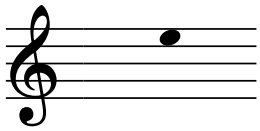
In this book: Scales: Concert D♭ (32), Concert D (34), Concert E (35).



Left hand: thumb, register key, 1, 2, 3.
Right hand: 1, 2, 3, pinky A♭ key.

High E · E5

Sounds as concert D

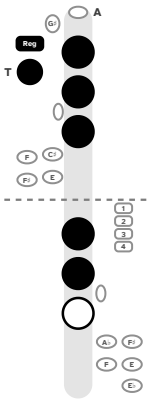


High E on the bass clarinet is the E written in the top space (E5 in octave numbers).

Half step below: D♯5 / E♭5 (2 keys change)

Half step above: F5 (1 key change)

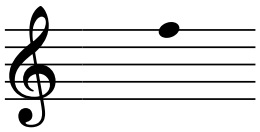
In this book: Songs: America the Beautiful (74). Scales: Concert E♭ (30), Concert F (31), Concert D (34).

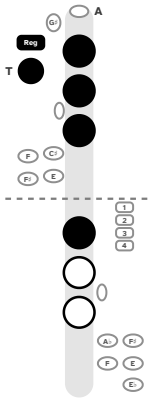


Left hand: thumb, register key, 1, 2, 3.
Right hand: 1, 2.

High F · F5

Sounds as concert E♭





Left hand: thumb, register key, 1, 2, 3.
Right hand: 1.

High F on the bass clarinet is the F written on the top line (F5 in octave numbers).

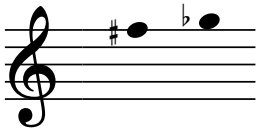
Half step below: E5 (1 key change)

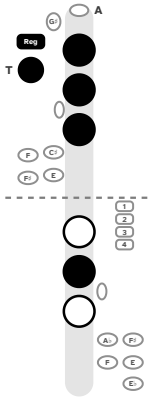
Half step above: F♯5 / G♭5 (2 keys change)

In this book: Scales: Concert E♭ (30), Concert E (35).

High F♯ · F♯5 / G♭5

Sounds as concert E

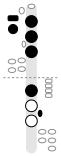




Left hand: thumb, register key, 1, 2, 3.
Right hand: 2.

High F♯ on the bass clarinet 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.

Alternate fingering



Sliver key (chromatic). Left hand: thumb, register key, 1, 2, 3. Right hand: 1, sliver key.

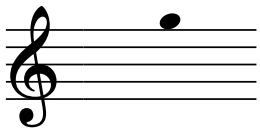
Half step below: F5 (2 keys change)

Half step above: G5 (1 key change)

In this book: Scales: Concert F (31), Concert E (35).

High G · G5

Sounds as concert F

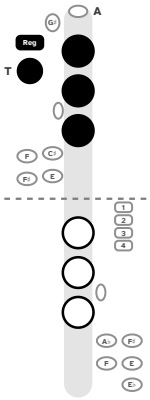


High G on the bass clarinet is the G written just above the staff (G5 in octave numbers).

Half step below: F♯5 / G♭5 (1 key change)

Half step above: G♯5 / A♭5 (1 key change)

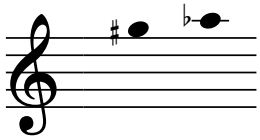
In this book: Scales: Concert F (31).



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

High A♭ · G♯5 / A♭5

Sounds as concert G♭



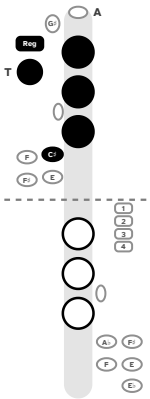
High A♭ on the bass clarinet is the A♭ written on the first ledger line above the staff (A♭5 in octave numbers). It is the same note as G♯, so the same fingering works for both.

Tip: Same as C♯4 plus the register key.

Half step below: G5 (1 key change)

Half step above: A5 (2 keys change)

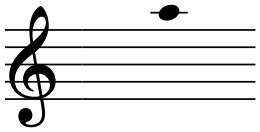
In this book: Not used in the songs or one-octave scales; it is on the chart on page 8.

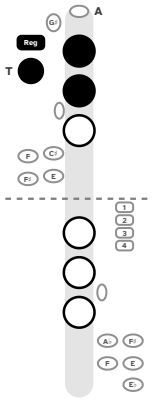


Left hand: thumb, register key, 1, 2, 3, pinky C♯ key.
Right hand: nothing down.

High A · A5

Sounds as concert G





Left hand: thumb, register key, 1, 2.
Right hand: nothing down.

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

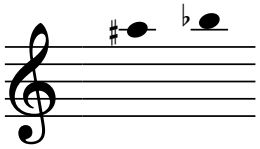
Half step below: G♯5 / A♭5 (2 keys change)

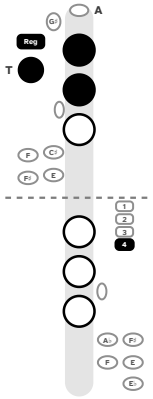
Half step above: A♯5 / B♭5 (1 key change)

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

High B♭ · A♯5 / B♭5

Sounds as concert A♭

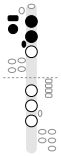




Left hand: thumb, register key, 1, 2.
Right hand: side key 4.

High B♭ on the bass clarinet 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.

Alternate fingering



Sliver key (chromatic). Left hand: thumb, register key, 1, 2, sliver key. Right hand: nothing down.

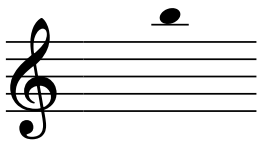
Half step below: A5 (1 key change)

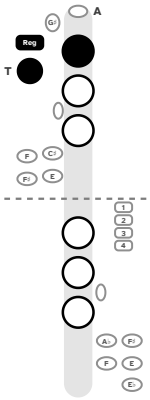
Half step above: B5 (2 keys change)

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

High B · B5

Sounds as concert A





Left hand: thumb, register key, 1.
Right hand: nothing down.

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

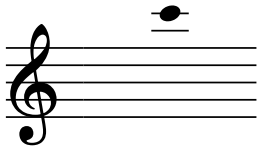
Half step below: A♯5 / B♭5 (2 keys change)

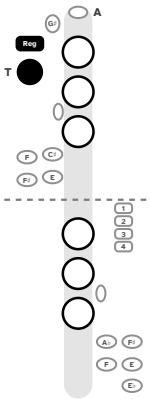
Half step above: C6 (1 key change)

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

High C · C6

Sounds as concert B♭





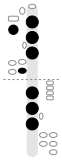
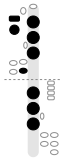
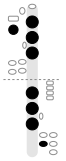
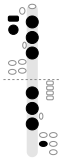
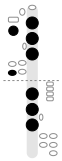
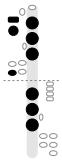
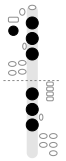
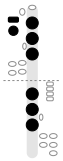
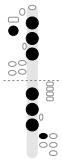
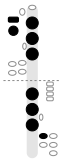
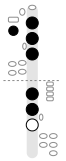
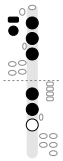
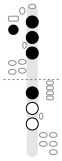
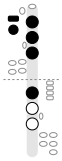
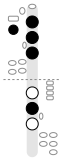
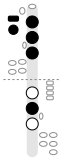
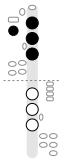
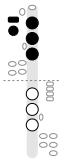
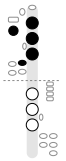
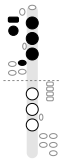
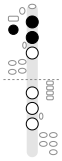
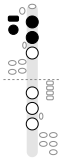
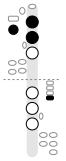
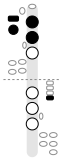
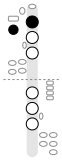
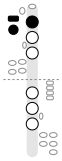
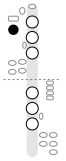
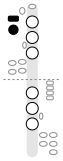
Left hand: thumb, register key.
Right hand: nothing down.

High C on the bass clarinet is the C written on the second ledger line above the staff.

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

Same Fingering, Plus the Register Key

Every clarion note from B4 to C6 is a low-register fingering with the register key added. The note jumps a twelfth, an octave and a fifth, and nothing else moves. Learn the low notes well and you already know the fingerings for the clarion register. The throat tones, G4 to B♭4, have no low twin: they sit in the gap between the two registers (pages 10 and 11).

E3		**+ Reg =** 	**B4**	**F3**	 **+ Reg =**  **C5**
F♯3 / G♭3		**+ Reg =** 	**C♯5 / D♭5**	**G3**	 **+ Reg =**  **D5**
G♯3 / A♭3		**+ Reg =** 	**D♯5 / E♭5**	**A3**	 **+ Reg =**  **E5**
A♯3 / B♭3		**+ Reg =** 	**F5**	**B3**	 **+ Reg =**  **F♯5 / G♭5**
C4		**+ Reg =** 	**G5**	**C♯4 / D♭4**	 **+ Reg =**  **G♯5 / A♭5**
D4		**+ Reg =** 	**A5**	**D♯4 / E♭4**	 **+ Reg =**  **A♯5 / B♭5**
E4		**+ Reg =** 	**B5**	**F4**	 **+ Reg =**  **C6**

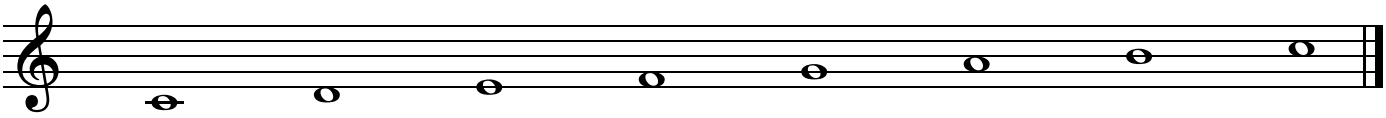
Main fingerings only. Sharps are shown; each one is also its flat (C♯5 is D♭5).

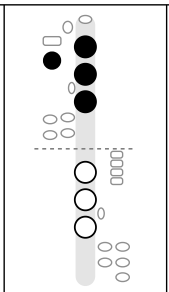
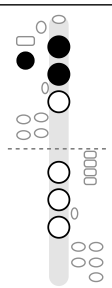
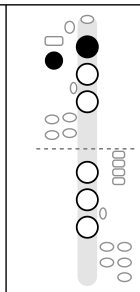
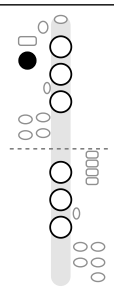
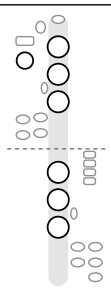
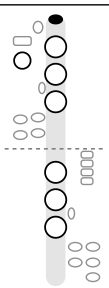
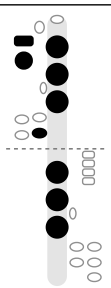
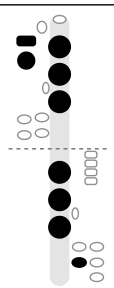
The 12 Major Scales

Band directors usually call scales by their concert name, so the whole band plays the same pitches. On bass clarinet 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 C major

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

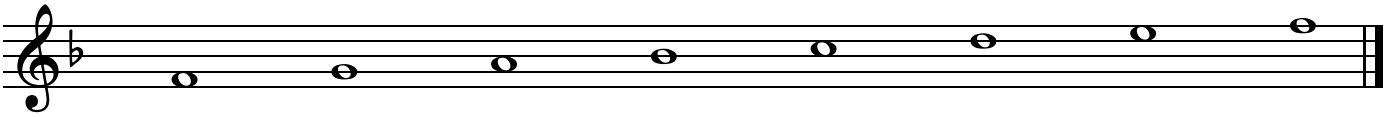


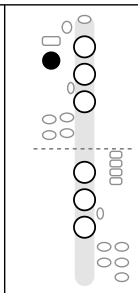
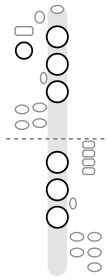
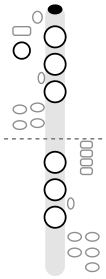
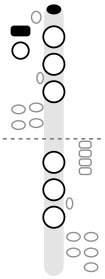
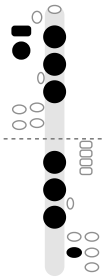
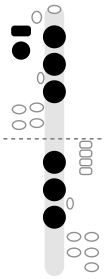
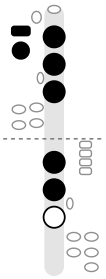
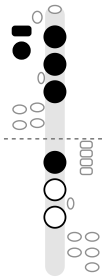
KEYS								
NOTE	C4	D4	E4	F4	G4	A4	B4	C5

B4: Crossing the break: same as low E plus the register key. Seal every hole and keep the throat open; don't pinch.

Concert E♭ major · written F major

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

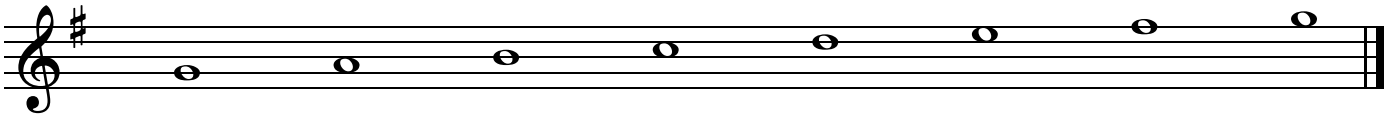


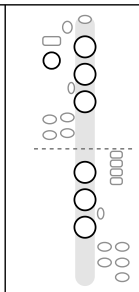
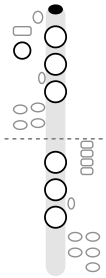
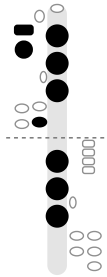
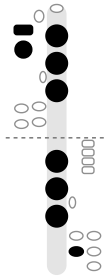
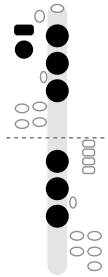
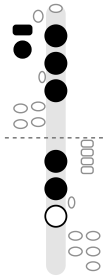
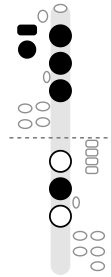
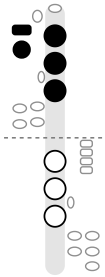
KEYS								
NOTE	F4	G4	A4	B♭4	C5	D5	E5	F5

B♭4: Press the A key and the register key together; keep the right ring finger up so the correct vent opens.

Concert F major · written G major

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

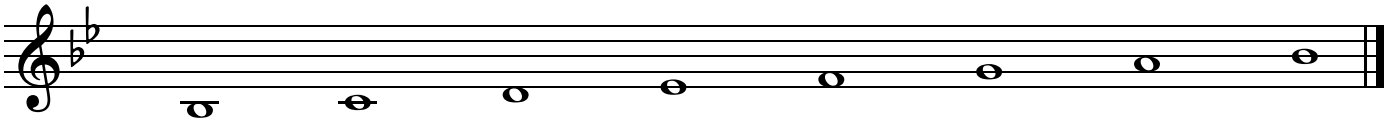


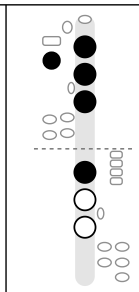
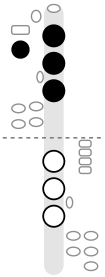
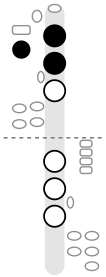
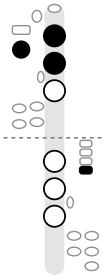
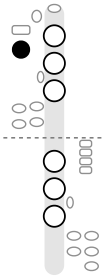
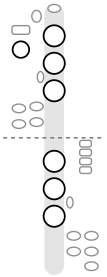
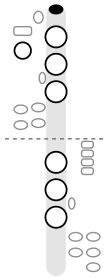
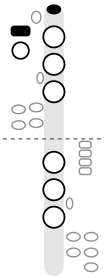
KEYS								
NOTE	G4	A4	B4	C5	D5	E5	F♯5	G5

B4: Crossing the break: same as low E plus the register key. Seal every hole and keep the throat open; don't pinch.

Concert A♭ major · written B♭ major

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

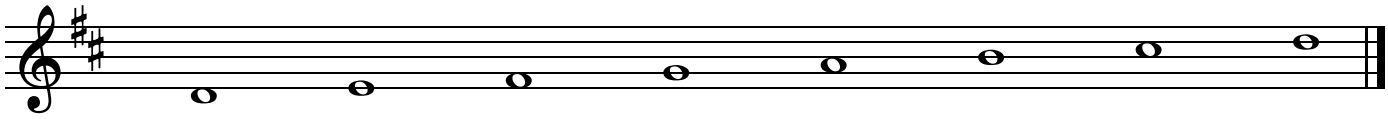


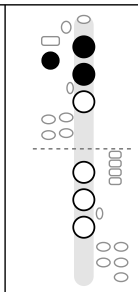
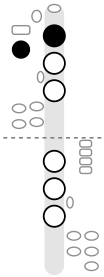
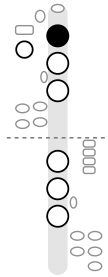
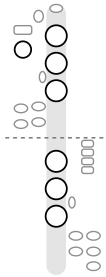
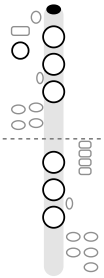
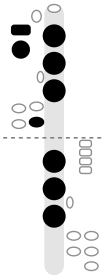
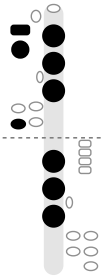
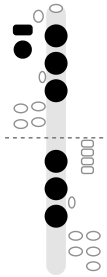
KEYS								
NOTE	B♭3	C4	D4	E♭4	F4	G4	A4	B♭4

B♭4: Press the A key and the register key together; keep the right ring finger up so the correct vent opens.

Concert C major · written D major

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

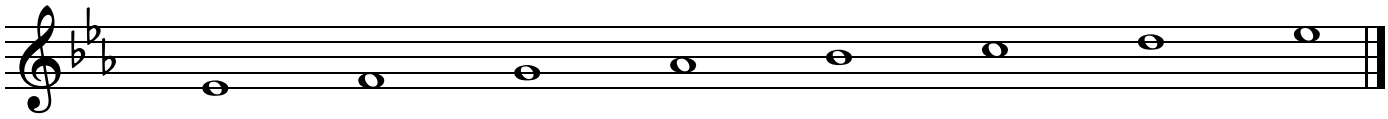


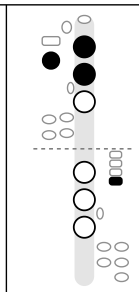
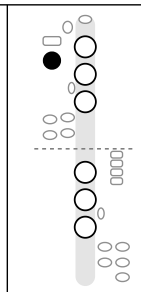
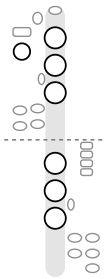
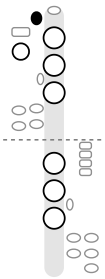
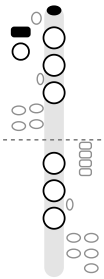
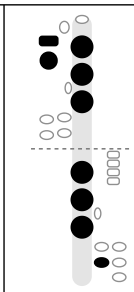
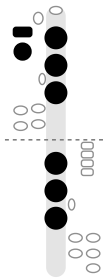
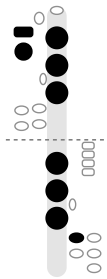
KEYS								
NOTE	D4	E4	F♯4	G4	A4	B4	C♯5	D5

B4: Crossing the break: same as low E plus the register key. Seal every hole and keep the throat open; don't pinch.

Concert D♭ major · written E♭ major

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

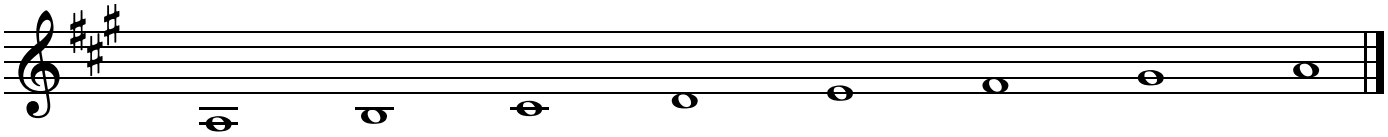


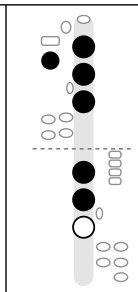
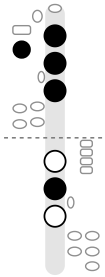
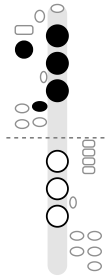
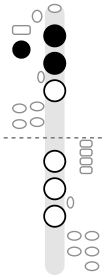
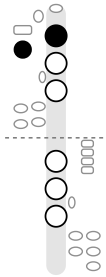
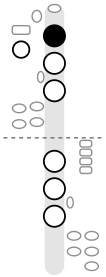
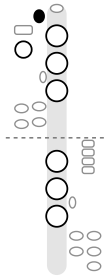
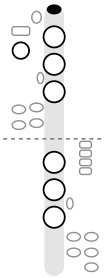
KEYS								
NOTE	E♭4	F4	G4	A♭4	B♭4	C5	D5	E♭5

B♭4: Press the A key and the register key together; keep the right ring finger up so the correct vent opens.

Concert G major · written A major

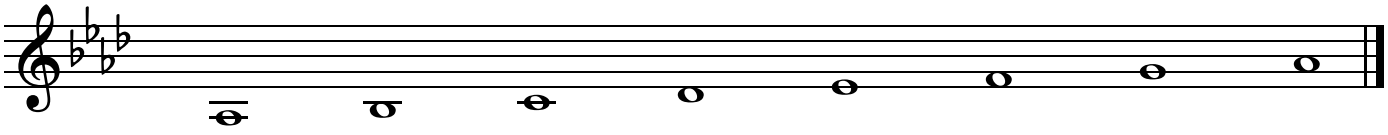
When the band plays concert G major, you play A major (3 sharps in the key signature).

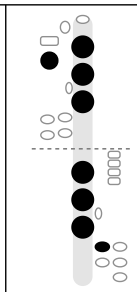
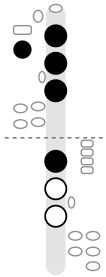
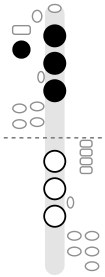
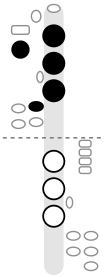
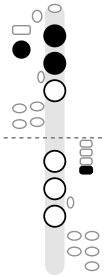
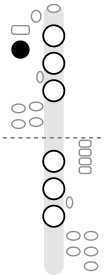
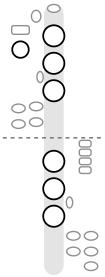
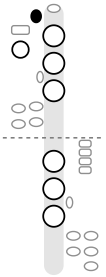


KEYS								
NOTE	A3	B3	C♯4	D4	E4	F♯4	G♯4	A4

Concert G♭ major · written A♭ major

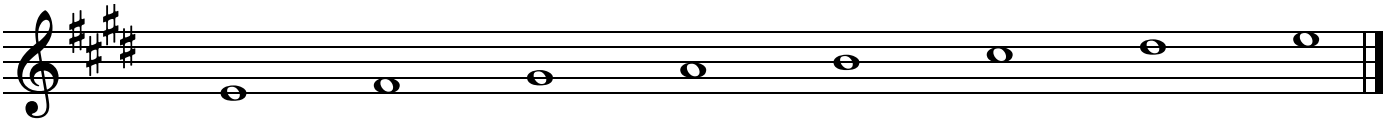
When the band plays concert G♭ major, you play A♭ major (4 flats in the key signature).

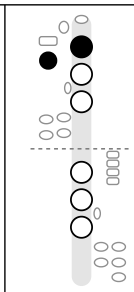
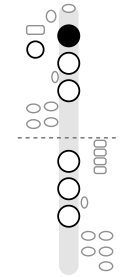
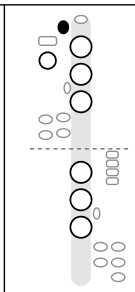
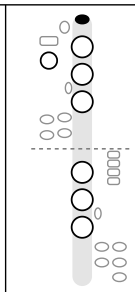
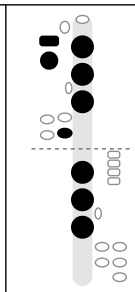
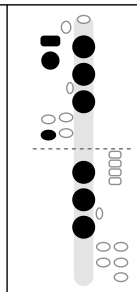
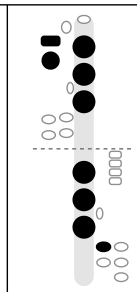
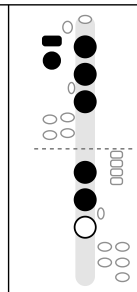


KEYS								
NOTE	A♭3	B♭3	C4	D♭4	E♭4	F4	G4	A♭4

Concert D major · written E major

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

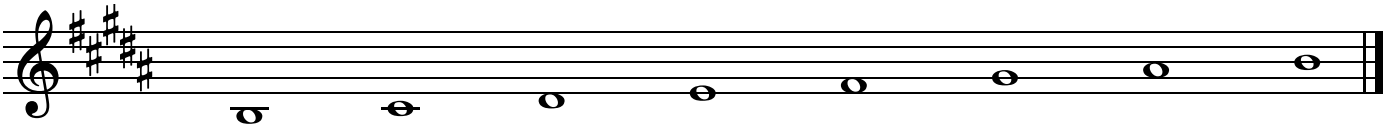


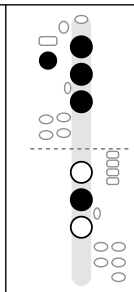
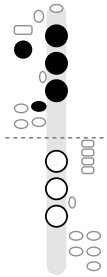
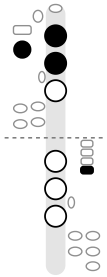
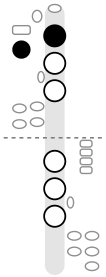
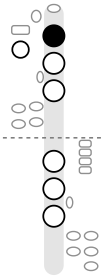
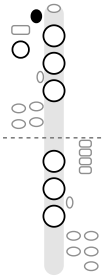
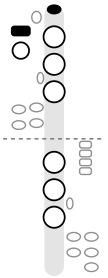
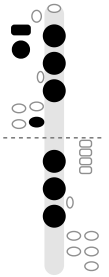
KEYS								
NOTE	E4	F♯4	G♯4	A4	B4	C♯5	D♯5	E5

B4: Crossing the break: same as low E plus the register key. Seal every hole and keep the throat open; don't pinch.

Concert A major · written B major

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

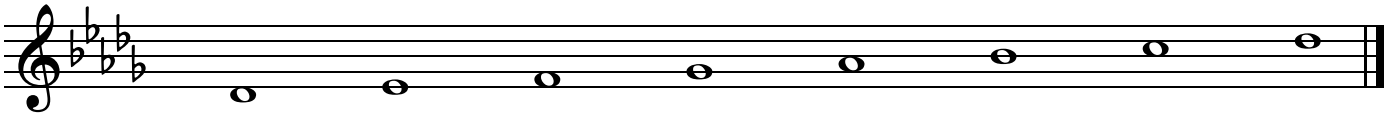


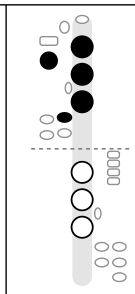
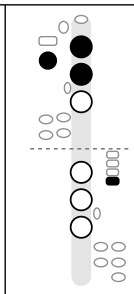
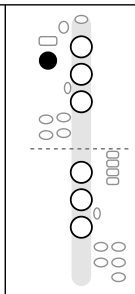
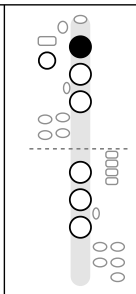
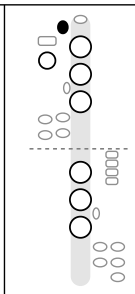
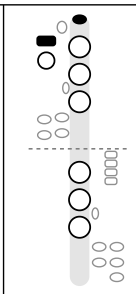
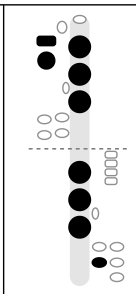
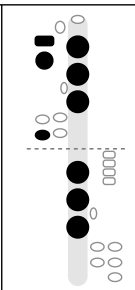
KEYS								
NOTE	B3	C♯4	D♯4	E4	F♯4	G♯4	A♯4	B4

A♯4: Press the A key and the register key together; keep the right ring finger up so the correct vent opens. **B4:** Crossing the break: same as low E plus the register key. Seal every hole and keep the throat open; don't pinch.

Concert B major · written D♭ major

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

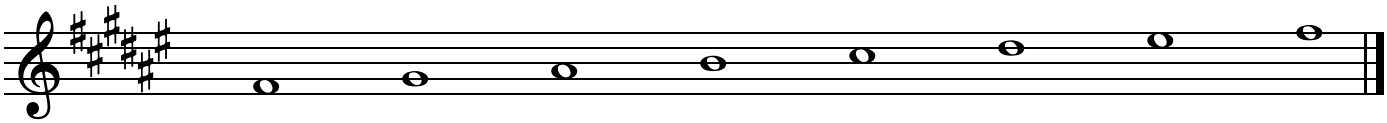


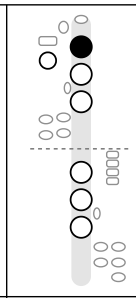
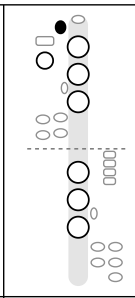
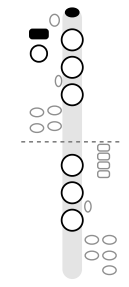
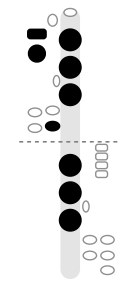
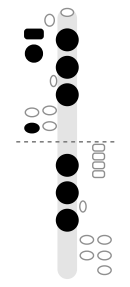
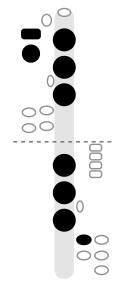
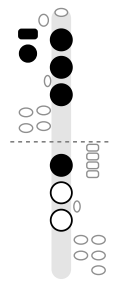
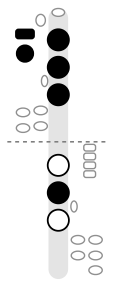
KEYS								
NOTE	D♭4	E♭4	F4	G♭4	A♭4	B♭4	C5	D♭5

B♭4: Press the A key and the register key together; keep the right ring finger up so the correct vent opens.

Concert E major · written F♯ major

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

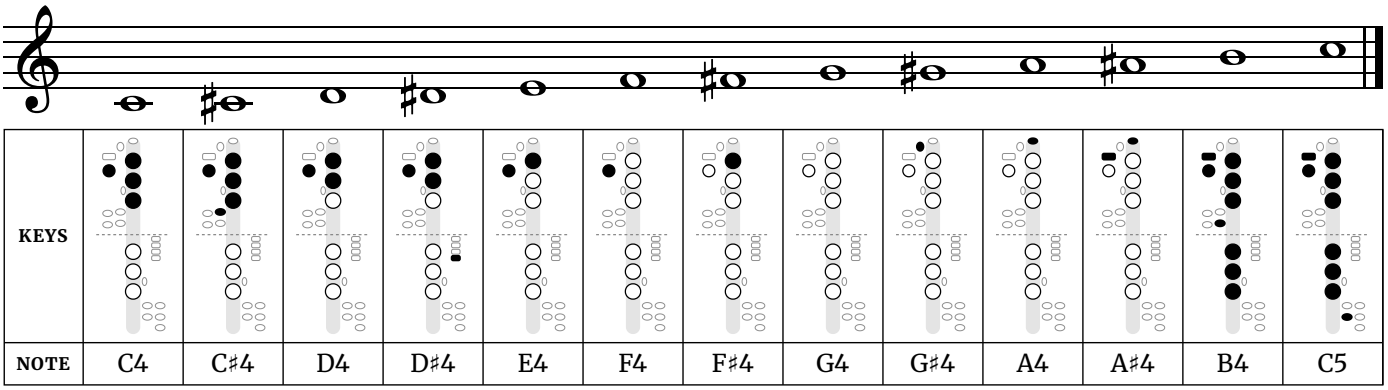


KEYS								
NOTE	F♯4	G♯4	A♯4	B4	C♯5	D♯5	E♯5	F♯5

A♯4: Press the A key and the register key together; keep the right ring finger up so the correct vent opens. **B4:** Crossing the break: same as low E plus the register key. Seal every hole and keep the throat open; don't pinch.

The Chromatic Scale

All twelve notes from C4, which is concert B♭, up to the next C, 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). Every other note is on the full bass clarinet chart.



KEYS													
NOTE	C4	C♯4	D4	D♯4	E4	F4	F♯4	G4	G♯4	A4	A♯4	B4	C5

How to Practice a Scale

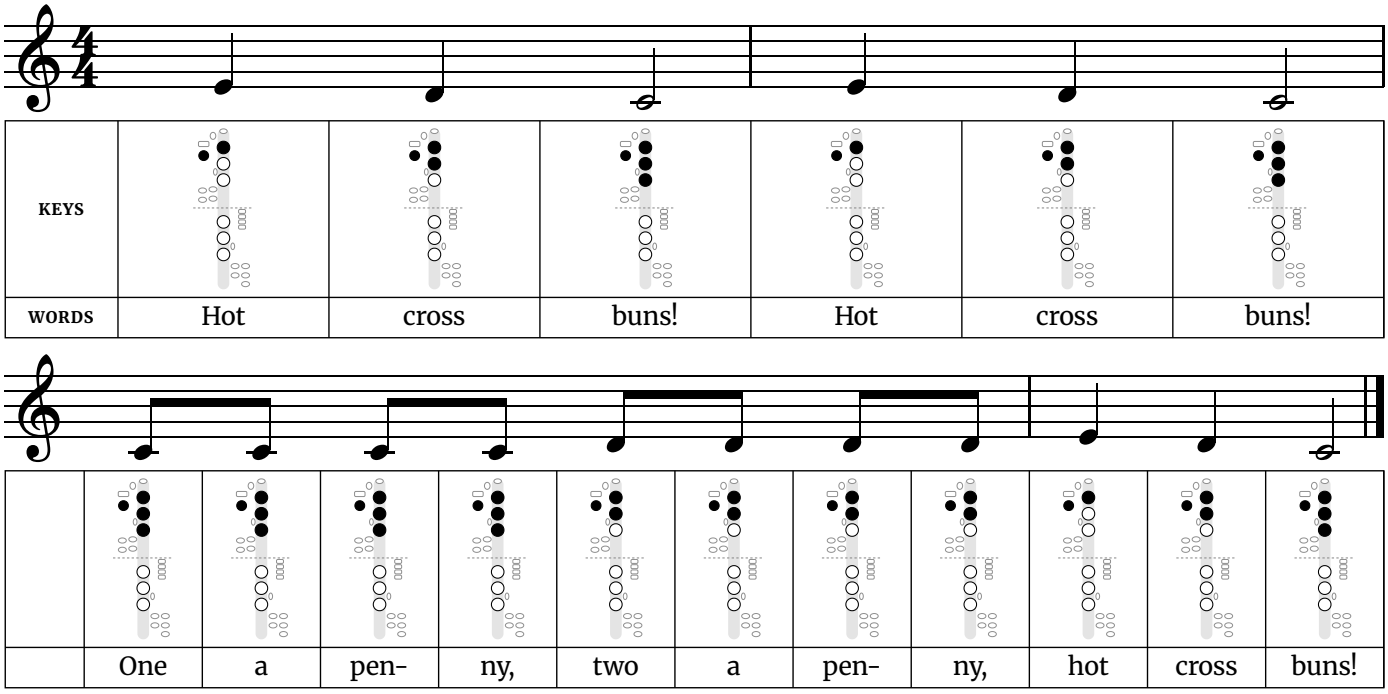
Play it slowly enough that every note is correct the first time, with a metronome. Tongue each note, then slur the whole octave in one breath. Raise the tempo only after three clean runs in a row.

Which Scales First

Learn written C major first (concert B♭), then F major (concert E♭) and G major (concert F), the keys most band music uses. One bass clarinet tip: take the scales slowly through the throat tones and the break, keeping the right hand down. On bass clarinet the larger keys and slower response make the break easier to fluff than on clarinet.

Hot Cross Buns

Written in C 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
C4 — Left hand: thumb, 1, 2, 3. Right hand: nothing down.
D4 — Left hand: thumb, 1, 2. Right hand: nothing down.
E4 — Left hand: thumb, 1. Right hand: nothing down.

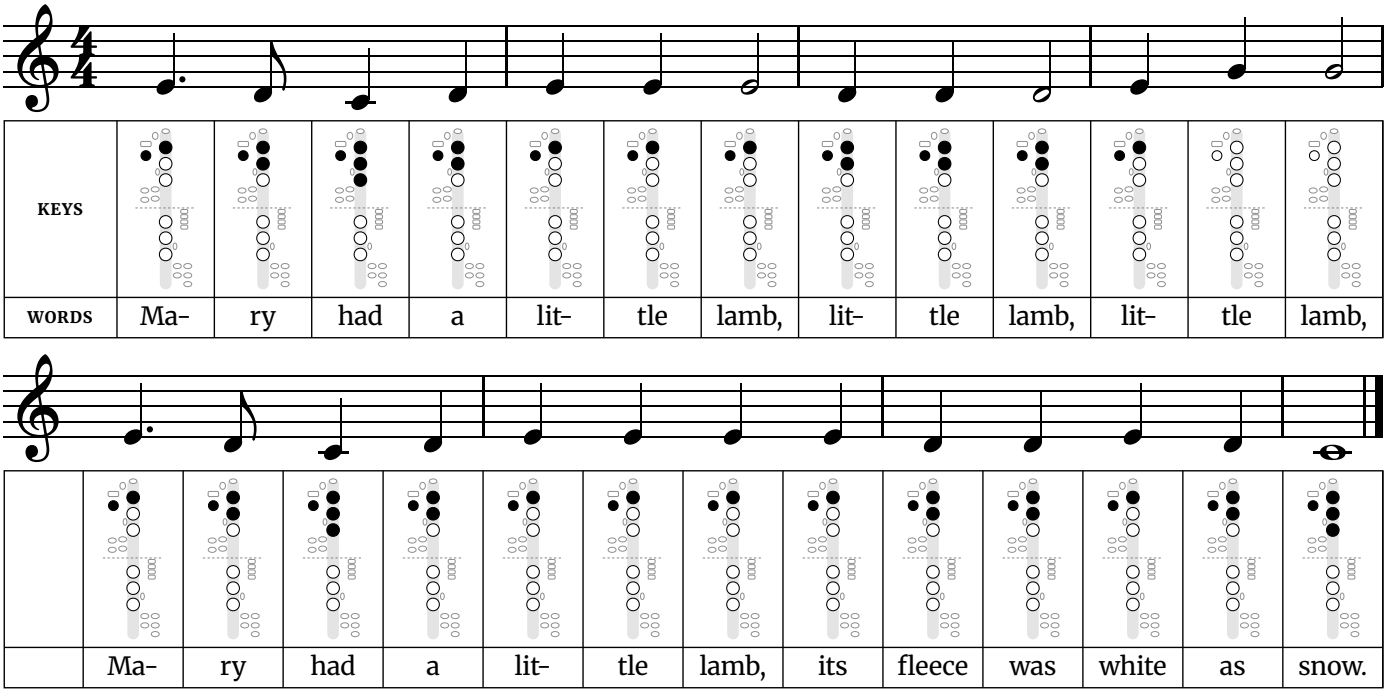
Tip: The widest jump is a major third, from C4 to E4. Every phrase walks down three notes and back. Use it to get clean finger changes between neighboring notes before you worry about speed.

Hardest finger change: Going from C4 (cover or press: left thumb over the thumb hole, left first finger, left second finger and left third finger) to E4 (cover or press: left thumb over the thumb hole and 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 C 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
C4 — Left hand: thumb, 1, 2, 3. Right hand: nothing down.
D4 — Left hand: thumb, 1, 2. Right hand: nothing down.
E4 — Left hand: thumb, 1. Right hand: nothing down.
G4 — All holes and keys open

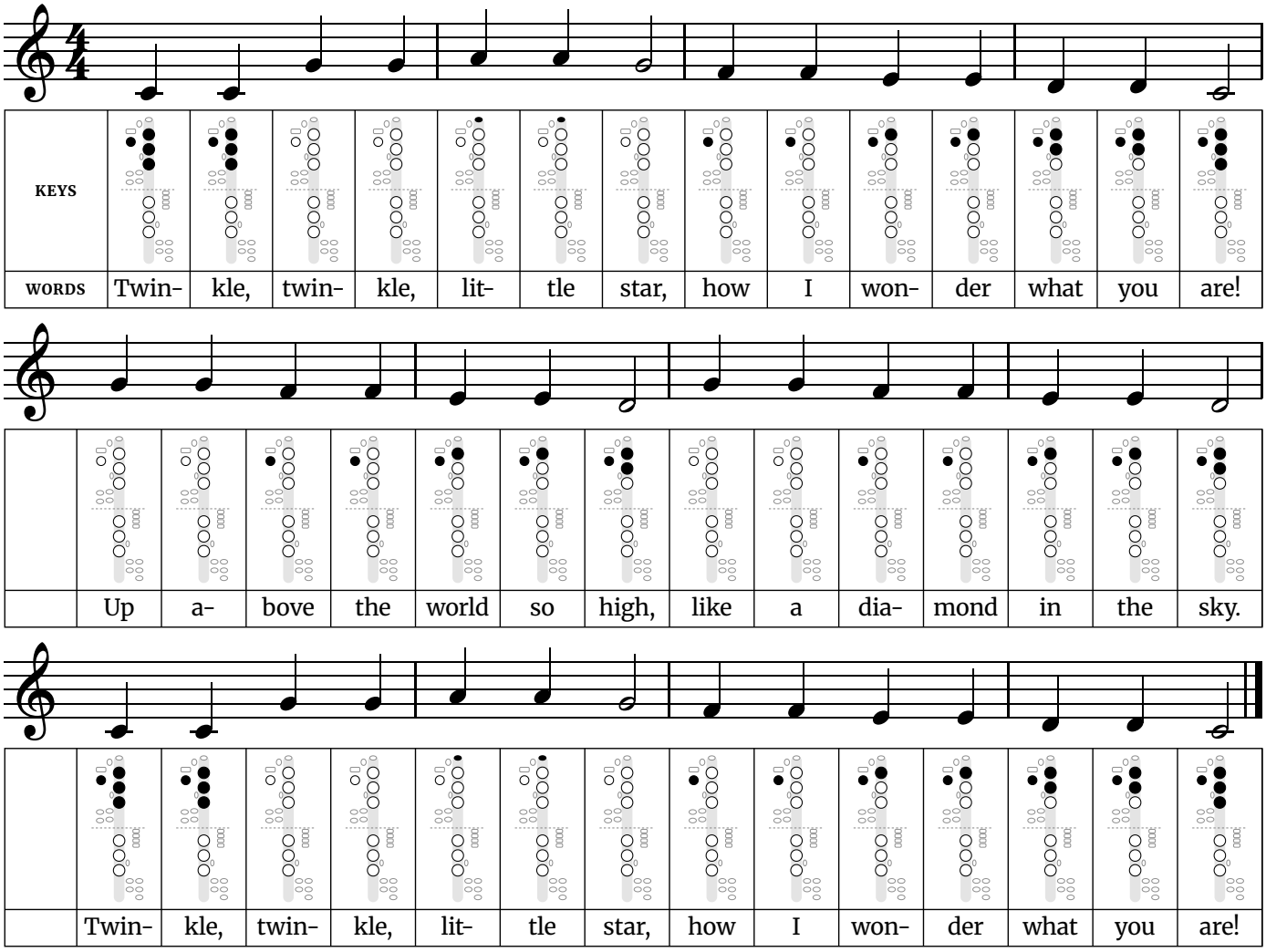
Tip: The widest jump is a minor third, from G4 to E4. The tune adds one note to Hot Cross Buns and repeats a single pitch several times. Keep the repeated notes even, tonguing each one without stopping the air.

Hardest finger change: Going from E4 (cover or press: left thumb over the thumb hole and left first finger) to G4 (nothing pressed: every key stays open), 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.

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

Twinkle Twinkle Little Star

Written in C 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	
C4 – Left hand: thumb, 1, 2, 3. Right hand: nothing down.	**F4** – Left hand: thumb. Right hand: nothing down.
D4 – Left hand: thumb, 1, 2. Right hand: nothing down.	**G4** – All holes and keys open
E4 – Left hand: thumb, 1. Right hand: nothing down.	**A4** – Left hand: A key. Right hand: nothing down.

Tip: The widest jump is a fifth, from C4 to G4. 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 C4 (cover or press: left thumb over the thumb hole, left first finger, left second finger and left third finger) to G4 (nothing pressed: every key stays open), 4 keys or holes change. Move all the fingers together, and keep them close to the instrument so nothing has far to travel. Practice just those two notes back and forth, slowly, before playing the whole line.

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

Ode to Joy

Written in C 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	E4	E4	F4	G4	G4	F4	E4	D4	C4	C4	D4	E4	E4	D4	D4



	E4	E4	F4	G4	G4	F4	E4	D4	C4	C4	D4	E4	D4	C4	C4

Fingerings used in this song	
C4 – Left hand: thumb, 1, 2, 3. Right hand: nothing down.	**F4** – Left hand: thumb. Right hand: nothing down.
D4 – Left hand: thumb, 1, 2. Right hand: nothing down.	**G4** – All holes and keys open
E4 – Left hand: thumb, 1. Right hand: nothing down.	

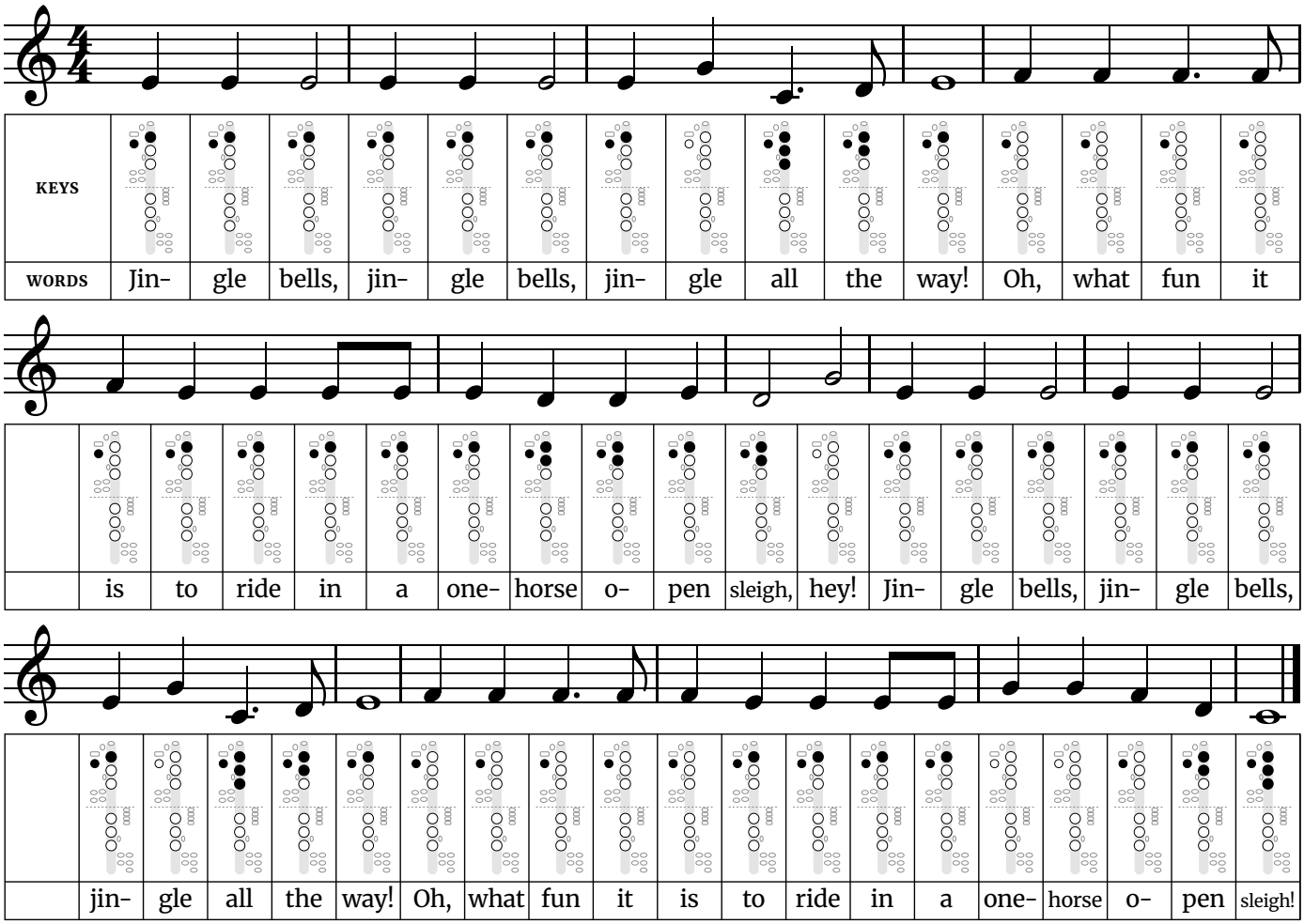
Tip: The widest jump is a whole step, from G4 to F4. Almost the whole melody moves by step, which makes it a good test of even fingers. Watch the rhythm at the end of each phrase, where one note is held longer.

Hardest finger change: Going from E4 (cover or press: left thumb over the thumb hole and left first finger) to F4 (cover or press: left thumb over the thumb hole), 1 key or hole 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 C major (sounds in concert B♭ major) · 4/4 time. The chorus, using the first five notes of the scale.



Fingerings used in this song	
C4 – Left hand: thumb, 1, 2, 3. Right hand: nothing down.	**F4** – Left hand: thumb. Right hand: nothing down.
D4 – Left hand: thumb, 1, 2. Right hand: nothing down.	**G4** – All holes and keys open
E4 – Left hand: thumb, 1. Right hand: nothing down.	

Tip: The widest jump is a fifth, from G4 to C4. 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.

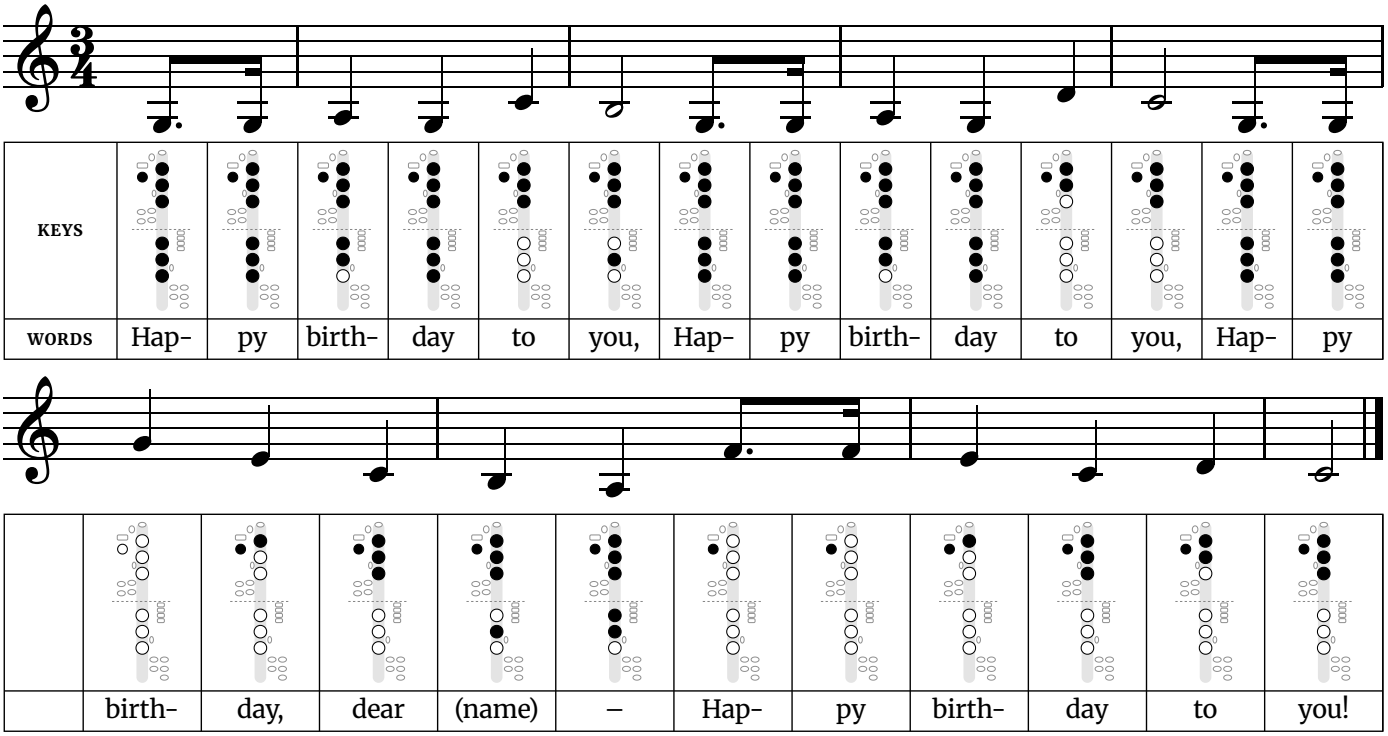
Hardest finger change: Going from G4 (nothing pressed: every key stays open) to C4 (cover or press: left thumb over the thumb hole, left first finger, left second finger and left third finger), 4 keys or holes change. Move all the fingers together, and keep them close to the instrument so nothing has far to travel. Practice just those two notes back and forth, slowly, before playing the whole line.

Words and music by James Lord Pierpont (1857).

Free at thefingeringchart.com

Happy Birthday

Written in C 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	
G3 – Left hand: thumb, 1, 2, 3. Right hand: 1, 2, 3.	**D4** – Left hand: thumb, 1, 2. Right hand: nothing down.
A3 – Left hand: thumb, 1, 2, 3. Right hand: 1, 2.	**E4** – Left hand: thumb, 1. Right hand: nothing down.
B3 – Left hand: thumb, 1, 2, 3. Right hand: 2.	**F4** – Left hand: thumb. Right hand: nothing down.
C4 – Left hand: thumb, 1, 2, 3. Right hand: nothing down.	**G4** – All holes and keys open

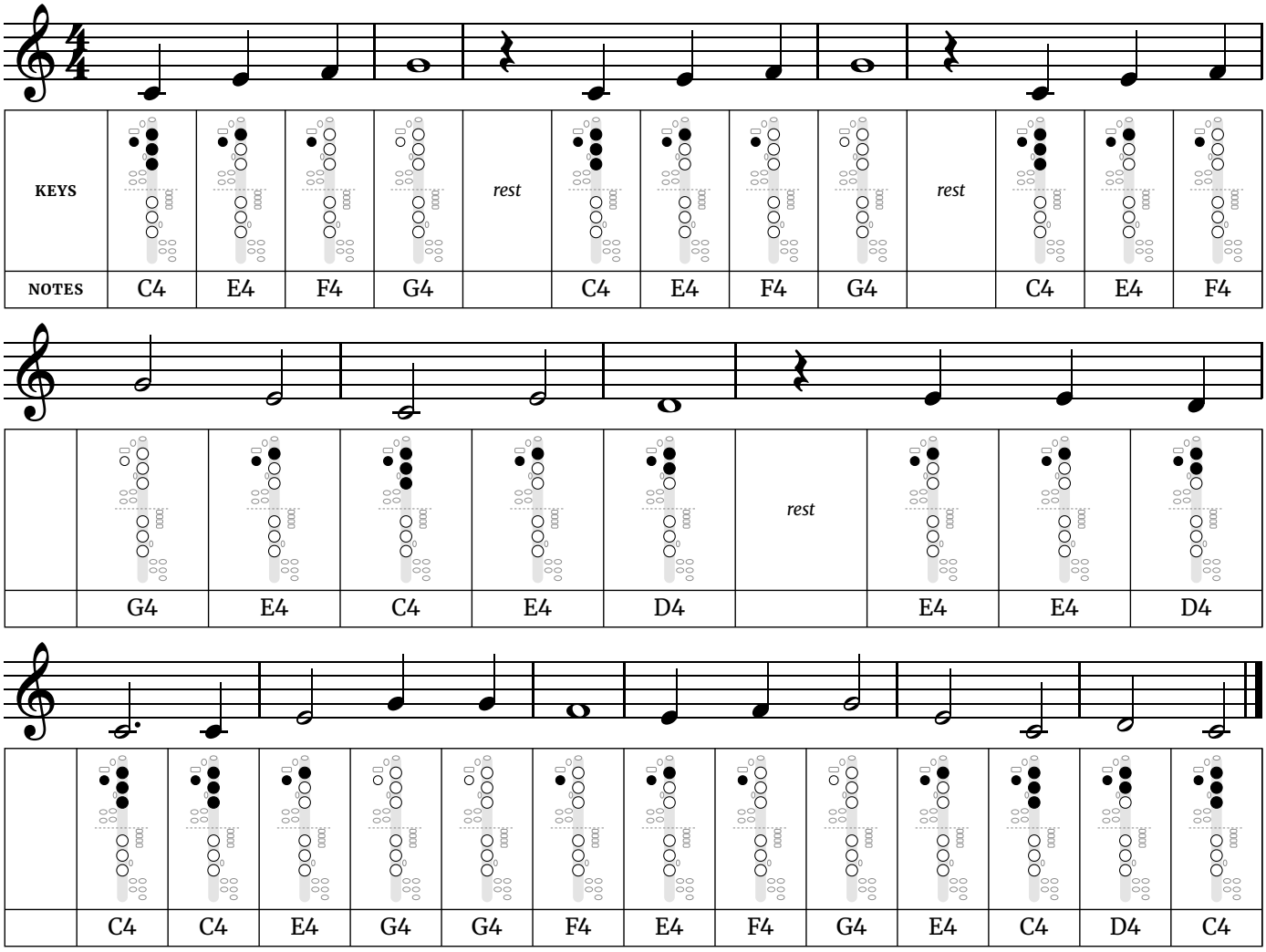
Tip: The widest jump is an octave, from G3 to G4. The third phrase has the widest leap in this set, an octave. Practice the two notes of the octave on their own, slowly, before playing the phrase.

Hardest finger change: Going from G3 (cover or press: left thumb over the thumb hole, left first finger, left second finger, left third finger, right first finger, right second finger and right third finger) to G4 (nothing pressed: every key stays open), 7 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 C 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	
C4 – Left hand: thumb, 1, 2, 3. Right hand: nothing down.	**F4** – Left hand: thumb. Right hand: nothing down.
D4 – Left hand: thumb, 1, 2. Right hand: nothing down.	**G4** – All holes and keys open
E4 – Left hand: thumb, 1. Right hand: nothing down.	

Tip: The widest jump is a fifth, from G4 to C4. 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 G4 (nothing pressed: every key stays open) to C4 (cover or press: left thumb over the thumb hole, left first finger, left second finger and left third finger), 4 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 C major (sounds in concert B♭ major) · 2/4 time · 6 notes, G3 to E4



Fingerings used in this song	
G3 – Left hand: thumb, 1, 2, 3. Right hand: 1, 2, 3.	**C4** – Left hand: thumb, 1, 2, 3. Right hand: nothing down.
A3 – Left hand: thumb, 1, 2, 3. Right hand: 1, 2.	**D4** – Left hand: thumb, 1, 2. Right hand: nothing down.
B3 – Left hand: thumb, 1, 2, 3. Right hand: 2.	**E4** – Left hand: thumb, 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 E4 to A3 in line 3.

The busiest finger change is E4 to A3, 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).

Away in a Manger

Easy · Written in C major (sounds in concert B♭ major) · 3/4 time · 8 notes, G3 to G4



Fingerings used in this song	
G3 – Left hand: thumb, 1, 2, 3. Right hand: 1, 2, 3.	**D4** – Left hand: thumb, 1, 2. Right hand: nothing down.
A3 – Left hand: thumb, 1, 2, 3. Right hand: 1, 2.	**E4** – Left hand: thumb, 1. Right hand: nothing down.
B3 – Left hand: thumb, 1, 2, 3. Right hand: 2.	**F4** – Left hand: thumb. Right hand: nothing down.
C4 – Left hand: thumb, 1, 2, 3. Right hand: nothing down.	**G4** – All holes and keys open

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 G3 to F4 in line 3.

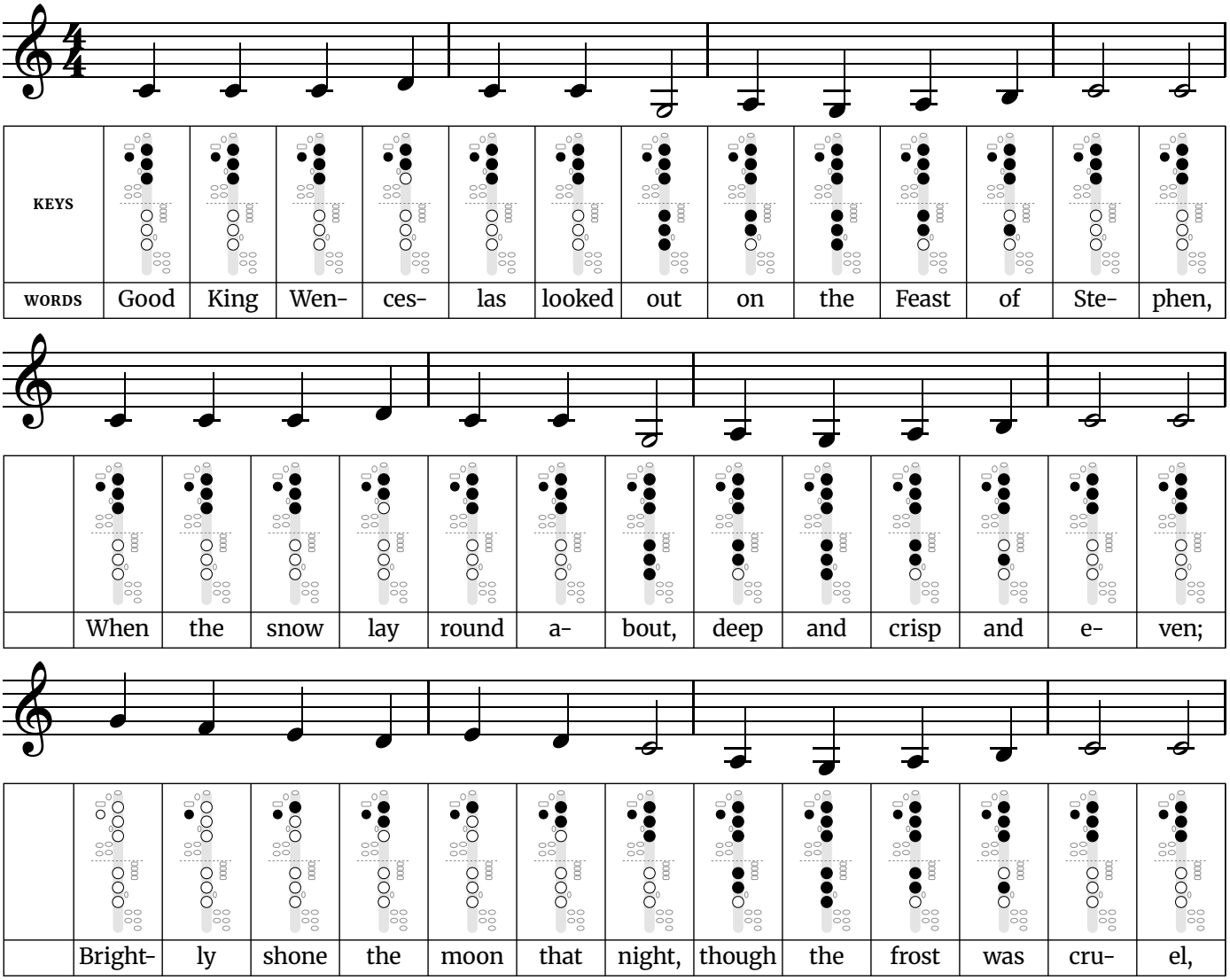
The busiest finger change is G3 to F4, where 6 keys or holes move at once. Practice that pair slowly on its own until both notes speak cleanly.

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

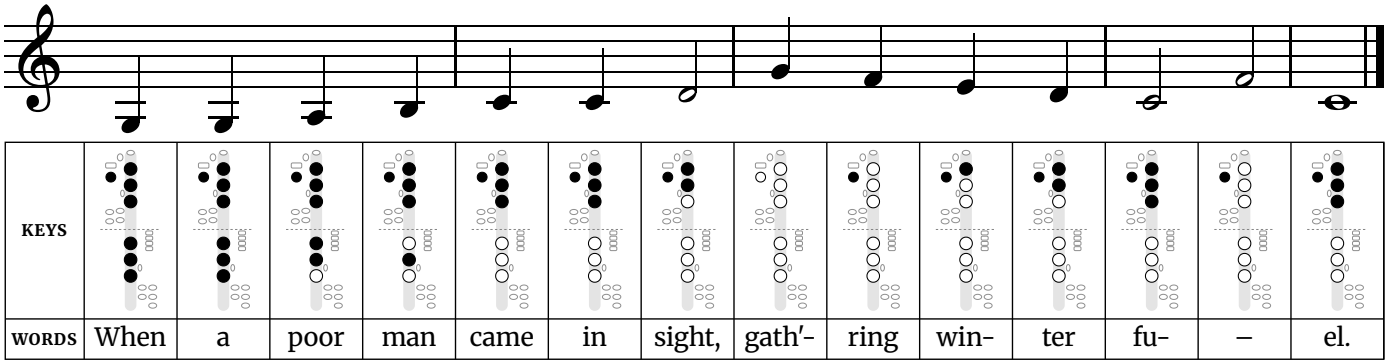
Free at thefingeringchart.com

Good King Wenceslas

Easy · Written in C major (sounds in concert B♭ major) · 4/4 time · 8 notes, G3 to G4



Good King Wenceslas *(continued)*



Fingerings used in this song	
G3 – Left hand: thumb, 1, 2, 3. Right hand: 1, 2, 3.	**D4** – Left hand: thumb, 1, 2. Right hand: nothing down.
A3 – Left hand: thumb, 1, 2, 3. Right hand: 1, 2.	**E4** – Left hand: thumb, 1. Right hand: nothing down.
B3 – Left hand: thumb, 1, 2, 3. Right hand: 2.	**F4** – Left hand: thumb. Right hand: nothing down.
C4 – Left hand: thumb, 1, 2, 3. Right hand: nothing down.	**G4** – All holes and keys open

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 C4 to G4 in line 3.

The busiest finger change is C4 to G4, where 4 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).

Up on the Housetop

Easy · Written in C major (sounds in concert B♭ major) · 4/4 time · 6 notes, C4 to A4



KEYS																
WORDS	Up	on	the	house-	top	–	rein-	deer	pause,	out	jumps	good	old	San-	ta	Claus;

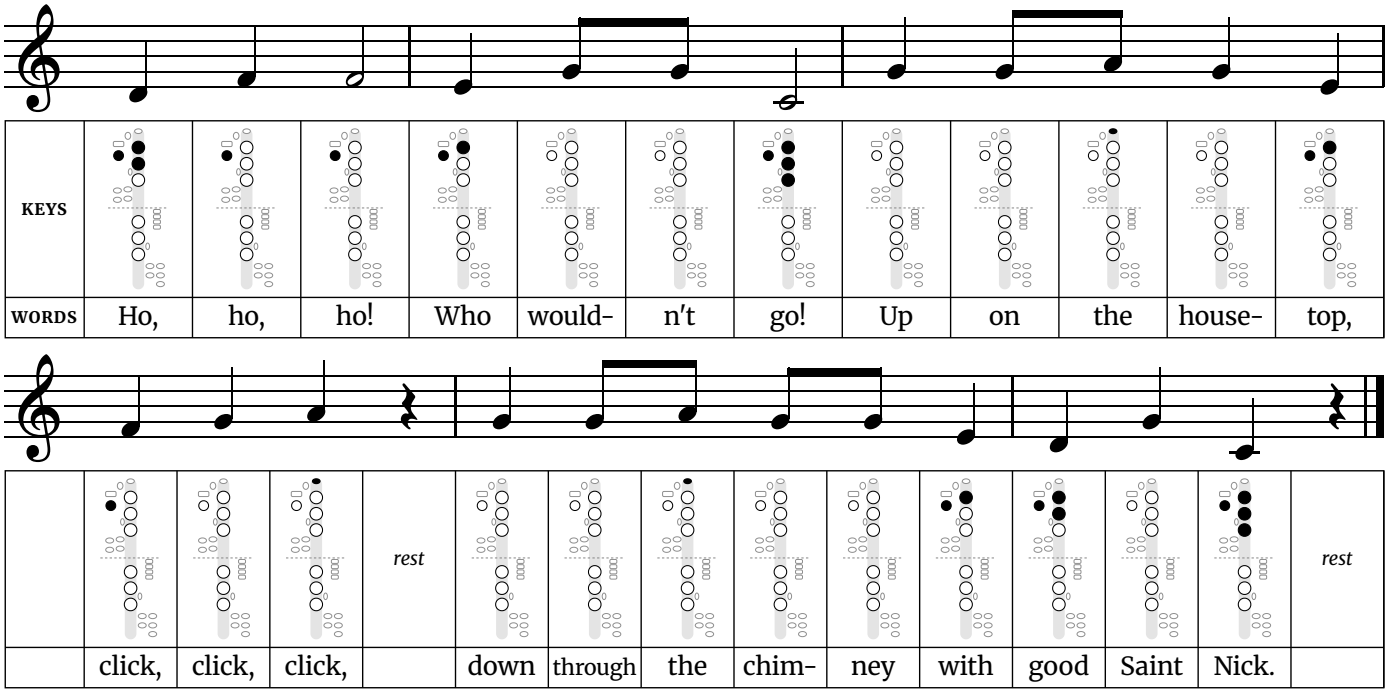


	Down	through	the	chim-	ney	with	lots	of	toys,	all	for	the	lit-	tle	ones'	



	Christ-	mas	joys.	Ho,	ho,	ho!	Who	would-	n't	go!	

Up on the Housetop *(continued)*



Fingerings used in this song	
C4 – Left hand: thumb, 1, 2, 3. Right hand: nothing down.	**F4** – Left hand: thumb. Right hand: nothing down.
D4 – Left hand: thumb, 1, 2. Right hand: nothing down.	**G4** – All holes and keys open
E4 – Left hand: thumb, 1. Right hand: nothing down.	**A4** – Left hand: A key. Right hand: nothing down.

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 G4 to C4 in line 5.

The busiest finger change is G4 to C4, where 4 keys or holes move at once. Practice that pair slowly on its own until both notes speak cleanly.

Words and music: Benjamin Hanby (1864).

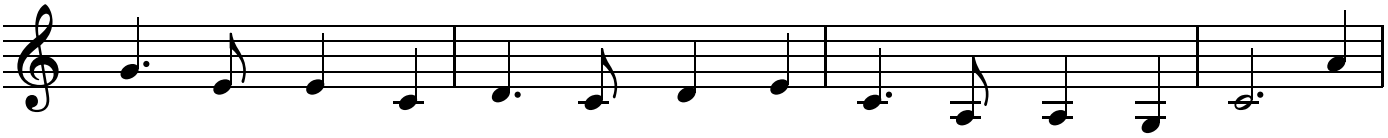
Free at thefingeringchart.com

Auld Lang Syne

Medium · Written in C major (sounds in concert B♭ major) · 4/4 time · 7 notes, G3 to A4



KEYS															
WORDS	Should	auld	ac-	quain-	tance	be	for-	got,	and	nev-	er	brought	to	mind?	Should



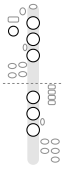
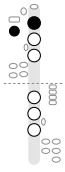
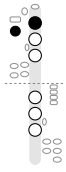
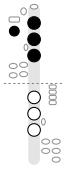
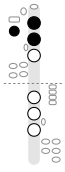
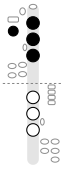
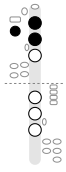
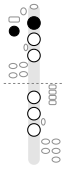
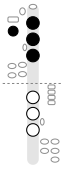
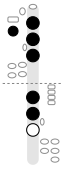
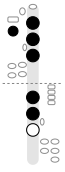
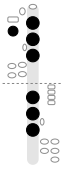
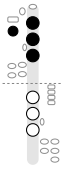
	auld	ac-	quain-	tance	be	for-	got,	and	days	of	auld	lang	syne?	For



	auld	–	lang	–	syne,	my	dear,	for	auld	–	lang	–	syne,	We'll

Auld Lang Syne *(continued)*



KEYS													
WORDS	take	a	cup	o′	kind-	ness	yet,	for	auld	–	lang	–	syne.

Fingerings used in this song	
G3 – Left hand: thumb, 1, 2, 3. Right hand: 1, 2, 3.	**E4** – Left hand: thumb, 1. Right hand: nothing down.
A3 – Left hand: thumb, 1, 2, 3. Right hand: 1, 2.	**G4** – All holes and keys open
C4 – Left hand: thumb, 1, 2, 3. Right hand: nothing down.	**A4** – Left hand: A key. Right hand: nothing down.
D4 – Left hand: thumb, 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.

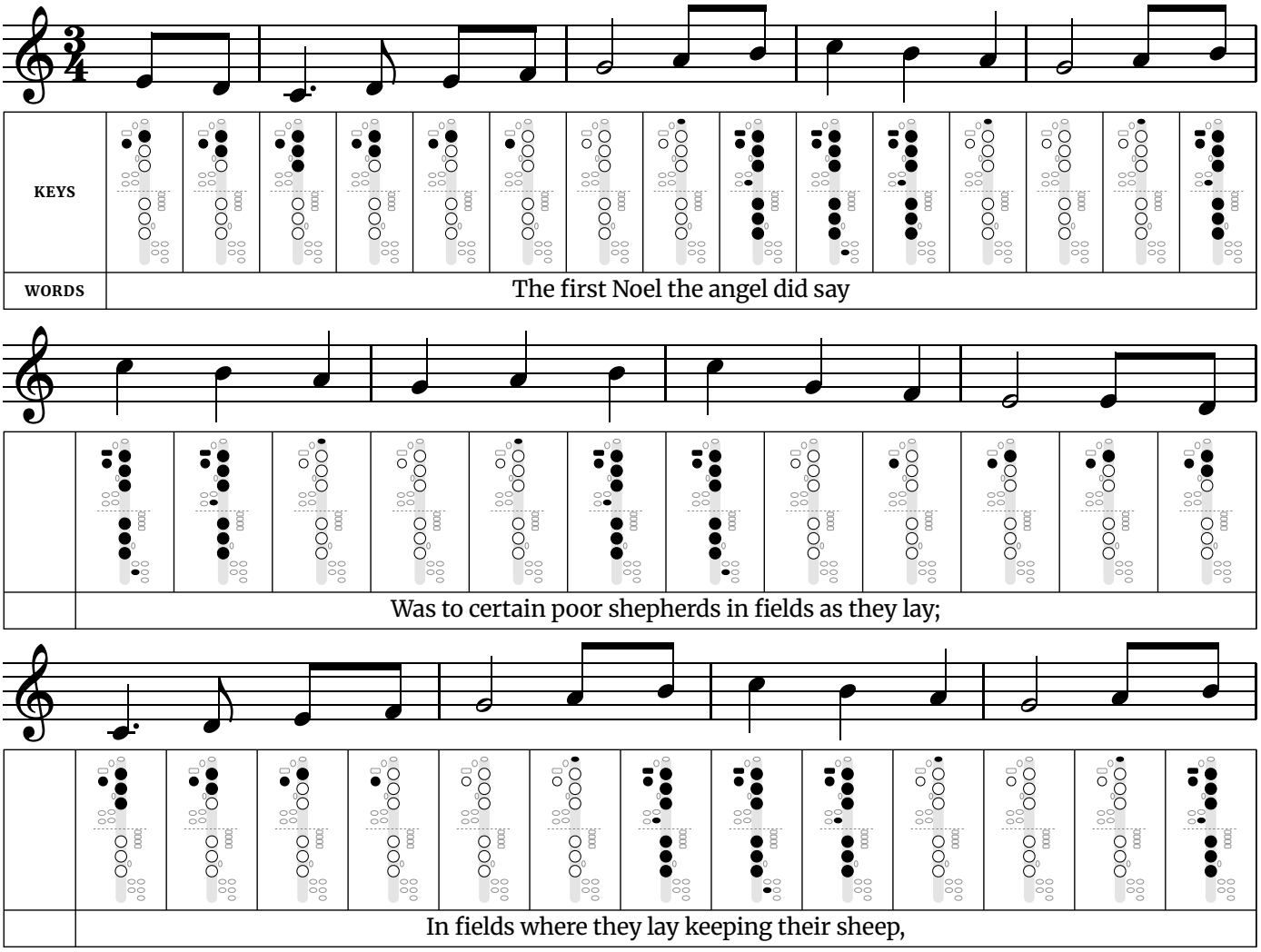
The widest jump is a sixth, up from C4 to A4 in line 2.

The busiest finger change is C4 to A4, where 5 keys or holes move at once. Practice that pair slowly on its own until both notes speak cleanly.

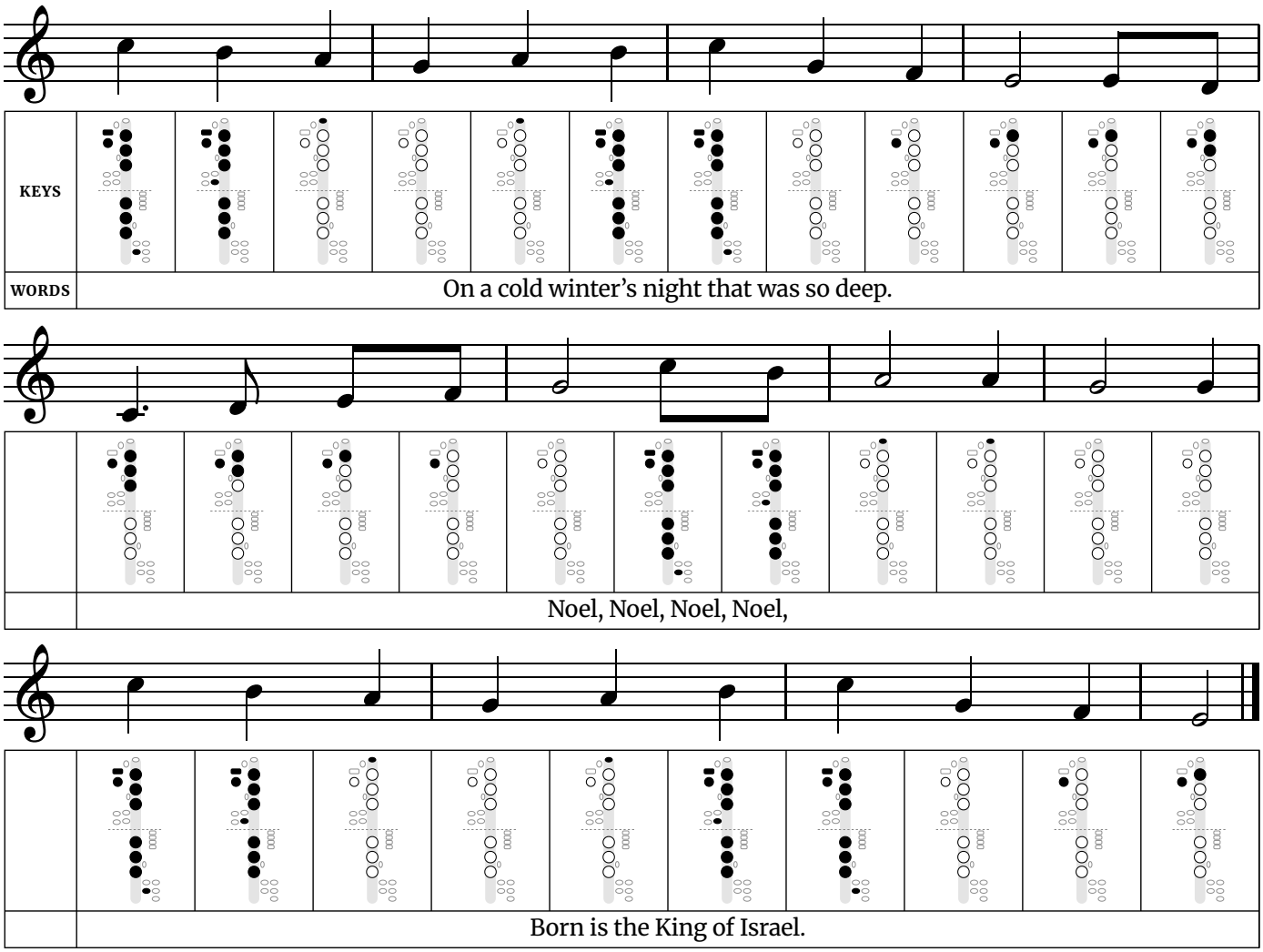
Words: Robert Burns (1788). Music: traditional Scottish.

The First Noel

Medium · Written in C major (sounds in concert B♭ major) · 3/4 time · 8 notes, C4 to C5



The First Noel *(continued)*



Fingerings used in this song	
C4 – Left hand: thumb, 1, 2, 3. Right hand: nothing down.	**G4** – All holes and keys open
D4 – Left hand: thumb, 1, 2. Right hand: nothing down.	**A4** – Left hand: A key. Right hand: nothing down.
E4 – Left hand: thumb, 1. Right hand: nothing down.	**B4** – Left hand: thumb, register key, 1, 2, 3, pinky E key. Right hand: 1, 2, 3.
F4 – Left hand: thumb. Right hand: nothing down.	**C5** – Left hand: thumb, register key, 1, 2, 3. Right hand: 1, 2, 3, pinky F key.

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 A4 to B4, where 10 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.

Free at thefingeringchart.com

O Come, All Ye Faithful

Medium · Written in C major (sounds in concert B♭ major) · 4/4 time · 8 notes, G3 to G4



KEYS													
WORDS	O	come,	all	ye	faith-	ful,	joy-	ful	and	tri-	um-	phant!	O

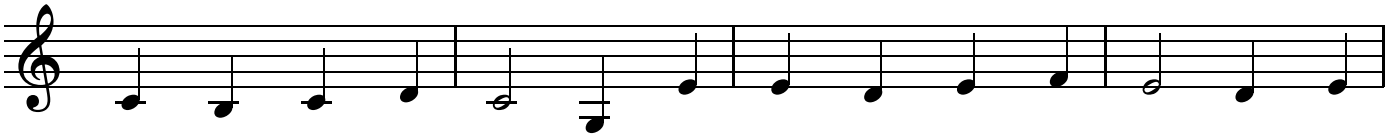


	come	ye,	O	come	–	ye	to	Beth-	–	le-	hem;	

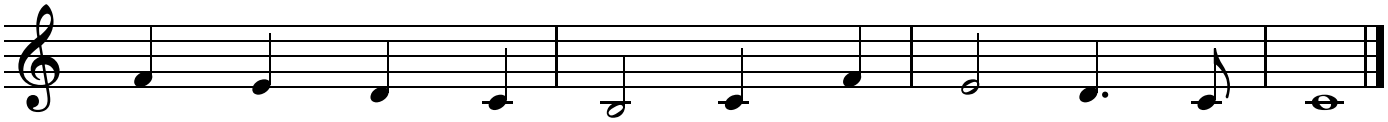


	Come	and	be-	hold	him,	born	the	King	of	an-	gels;	O	

O Come, All Ye Faithful *(continued)*



KEYS														
WORDS	come,	let	us	a-	dore	him,	O	come,	let	us	a-	dore	him,	O



	come,	let	us	a-	dore	him,	–	Christ	–	the	Lord.

Fingerings used in this song	
G3 – Left hand: thumb, 1, 2, 3. Right hand: 1, 2, 3.	**D4** – Left hand: thumb, 1, 2. Right hand: nothing down.
A3 – Left hand: thumb, 1, 2, 3. Right hand: 1, 2.	**E4** – Left hand: thumb, 1. Right hand: nothing down.
B3 – Left hand: thumb, 1, 2, 3. Right hand: 2.	**F4** – Left hand: thumb. Right hand: nothing down.
C4 – Left hand: thumb, 1, 2, 3. Right hand: nothing down.	**G4** – All holes and keys open

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 G3 to G4 in line 3.

The busiest finger change is G3 to G4, where 7 keys or holes move at once. Practice that pair slowly on its own until both notes speak cleanly.

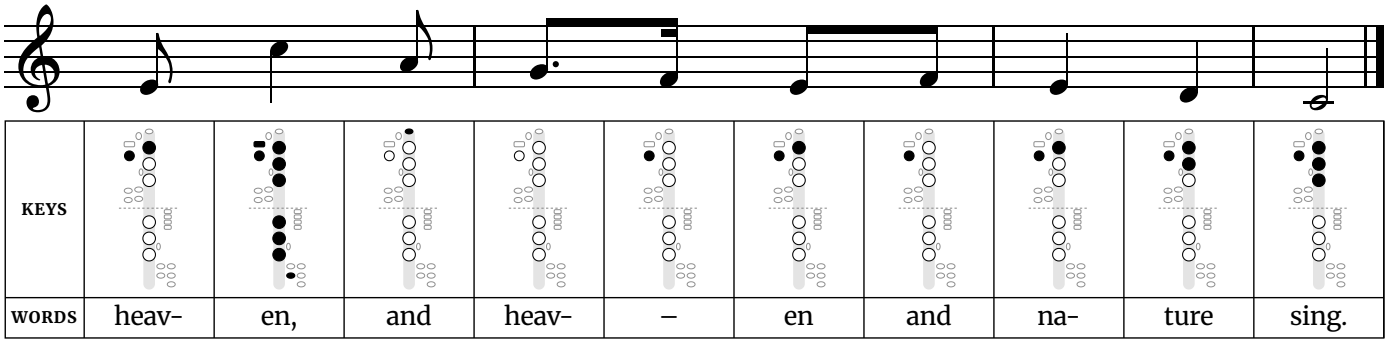
Words: Latin hymn "Adeste Fideles", English by Frederick Oakeley (1841, current wording printed 1852). Music: attributed to John Francis Wade.

Joy to the World

Medium · Written in C major (sounds in concert B♭ major) · 2/4 time · 8 notes, C4 to C5



Joy to the World *(continued)*



Fingerings used in this song	
C4 – Left hand: thumb, 1, 2, 3. Right hand: nothing down.	**G4** – All holes and keys open
D4 – Left hand: thumb, 1, 2. Right hand: nothing down.	**A4** – Left hand: A key. Right hand: nothing down.
E4 – Left hand: thumb, 1. Right hand: nothing down.	**B4** – Left hand: thumb, register key, 1, 2, 3, pinky E key. Right hand: 1, 2, 3.
F4 – Left hand: thumb. Right hand: nothing down.	**C5** – Left hand: thumb, register key, 1, 2, 3. Right hand: 1, 2, 3, pinky F key.

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 E4 to C5 in line 4.

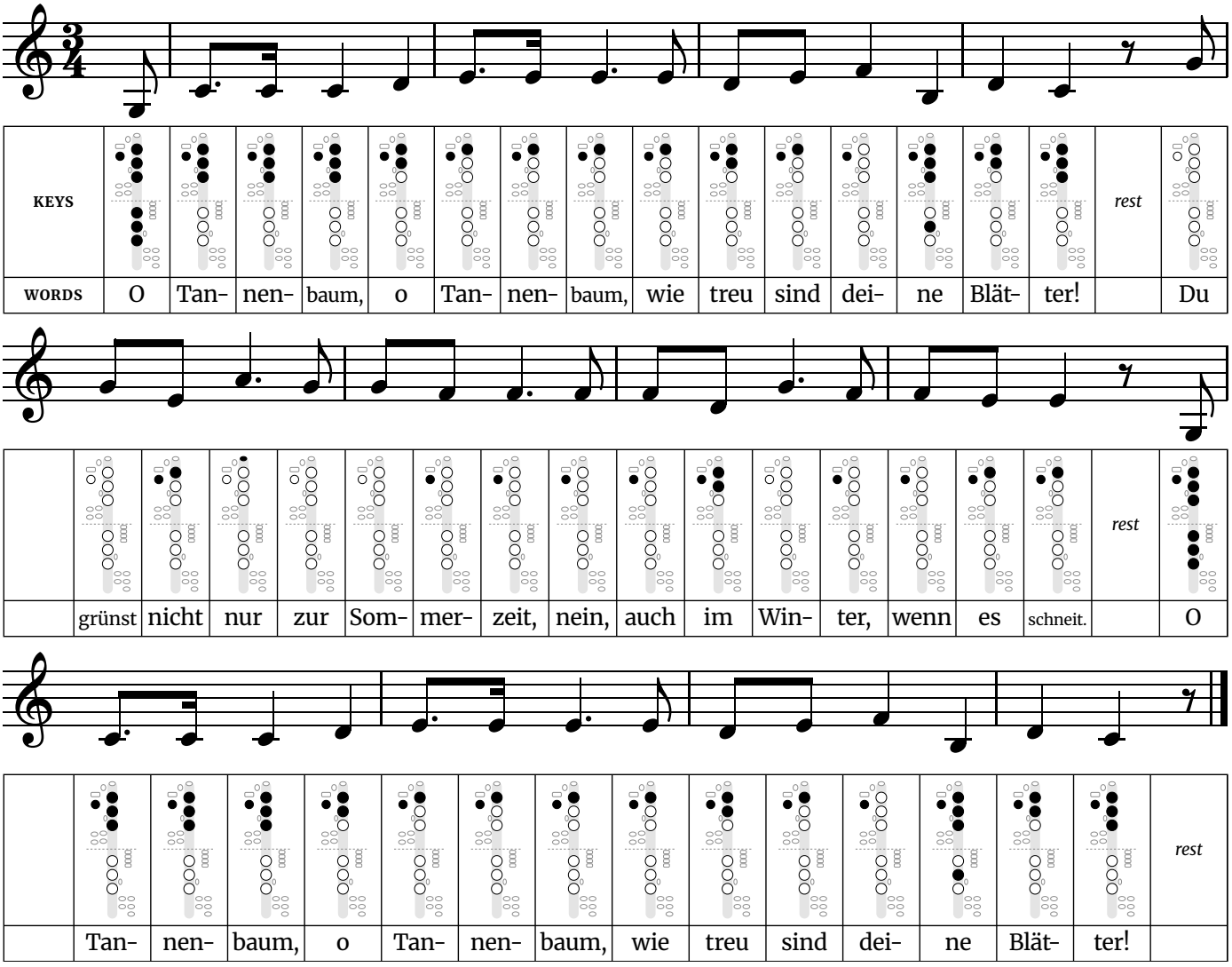
The busiest finger change is B4 to A4, where 10 keys or holes move at once. Practice that pair slowly on its own until both notes speak cleanly.

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

Free at thefingeringchart.com

O Christmas Tree

Medium · Written in C major (sounds in concert B♭ major) · 3/4 time · 8 notes, G3 to A4



Fingerings used in this song	
G3 – Left hand: thumb, 1, 2, 3. Right hand: 1, 2, 3.	**E4** – Left hand: thumb, 1. Right hand: nothing down.
B3 – Left hand: thumb, 1, 2, 3. Right hand: 2.	**F4** – Left hand: thumb. Right hand: nothing down.
C4 – Left hand: thumb, 1, 2, 3. Right hand: nothing down.	**G4** – All holes and keys open
D4 – Left hand: thumb, 1, 2. Right hand: nothing down.	**A4** – Left hand: A key. Right hand: nothing down.

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 E4 to G3 in line 2.

The busiest finger change is E4 to G3, where 5 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.

We Wish You a Merry Christmas

Medium · Written in C major (sounds in concert B♭ major) · 3/4 time · 8 notes, G3 to G4



Fingerings used in this song	
G3 – Left hand: thumb, 1, 2, 3. Right hand: 1, 2, 3.	**D4** – Left hand: thumb, 1, 2. Right hand: nothing down.
A3 – Left hand: thumb, 1, 2, 3. Right hand: 1, 2.	**E4** – Left hand: thumb, 1. Right hand: nothing down.
B3 – Left hand: thumb, 1, 2, 3. Right hand: 2.	**F4** – Left hand: thumb. Right hand: nothing down.
C4 – Left hand: thumb, 1, 2, 3. Right hand: nothing down.	**G4** – All holes and keys open

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 G4 to G3 in line 3.

The busiest finger change is G4 to G3, where 7 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.

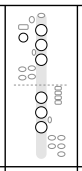
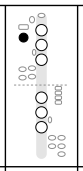
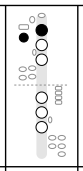
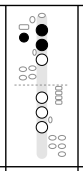
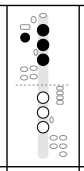
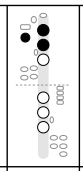
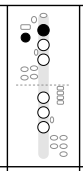
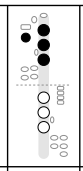
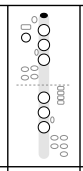
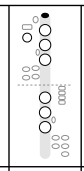
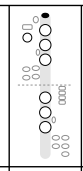
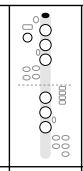
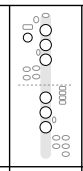
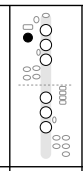
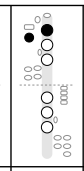
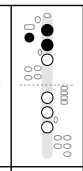
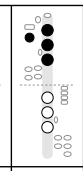
Deck the Halls

Harder · Written in C major (sounds in concert B♭ major) · 4/4 time · 10 notes, B3 to C5



Deck the Halls *(continued)*



KEYS																		*rest*
WORDS	Troll	the	an-	cient	Christ-	mas	car-	ol,	Fa	la	la	la	la,	la	la	la	la!	

Fingerings used in this song		
B3 – Left hand: thumb, 1, 2, 3. Right hand: 2.	**F4** – Left hand: thumb. Right hand: nothing down.	**B4** – Left hand: thumb, register key, 1, 2, 3, pinky E key. Right hand: 1, 2, 3.
C4 – Left hand: thumb, 1, 2, 3. Right hand: nothing down.	**F♯4** – Left hand: 1. Right hand: nothing down.	**C5** – Left hand: thumb, register key, 1, 2, 3. Right hand: 1, 2, 3, pinky F key.
D4 – Left hand: thumb, 1, 2. Right hand: nothing down.	**G4** – All holes and keys open	
E4 – Left hand: thumb, 1. Right hand: nothing down.	**A4** – Left hand: A key. 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: F♯4 in line 3, fingered with left first finger.

The widest jump is a sixth, up from C4 to A4 in line 4.

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

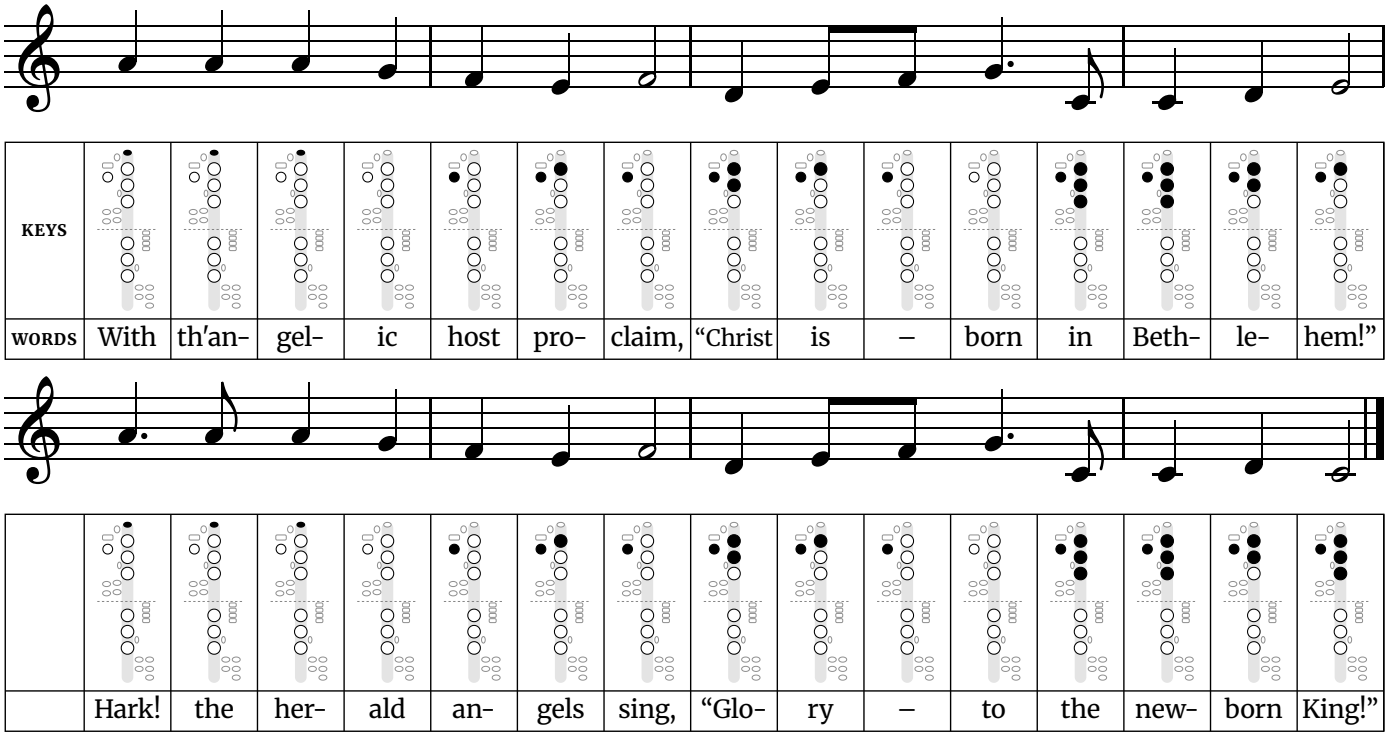
Free at thefingeringchart.com

Hark! The Herald Angels Sing

Harder · Written in C major (sounds in concert B♭ major) · 4/4 time · 9 notes, G3 to A4



Hark! The Herald Angels Sing *(continued)*



Fingerings used in this song		
G3 – Left hand: thumb, 1, 2, 3. Right hand: 1, 2, 3.	**C4** – Left hand: thumb, 1, 2, 3. Right hand: nothing down.	**F4** – Left hand: thumb. Right hand: nothing down.
A3 – Left hand: thumb, 1, 2, 3. Right hand: 1, 2.	**D4** – Left hand: thumb, 1, 2. Right hand: nothing down.	**G4** – All holes and keys open
B3 – Left hand: thumb, 1, 2, 3. Right hand: 2.	**E4** – Left hand: thumb, 1. Right hand: nothing down.	**A4** – Left hand: A key. 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 G3 to G4 in line 3.

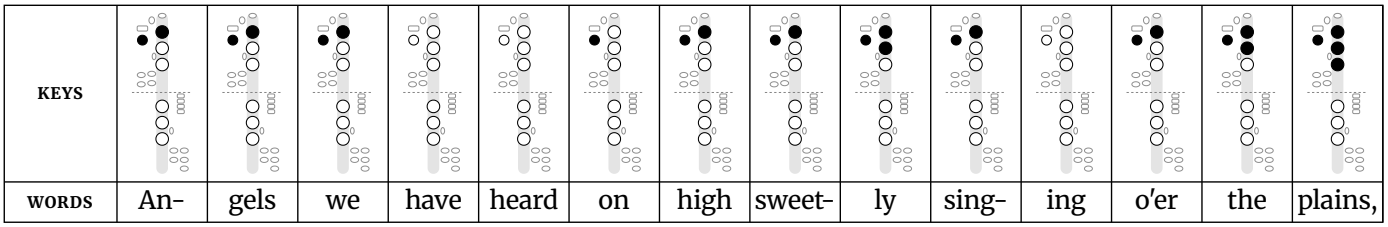
The busiest finger change is G3 to G4, where 7 keys or holes move at once. Practice that pair slowly on its own until both notes speak cleanly.

Words: Charles Wesley (1739), altered by George Whitefield. Music: Felix Mendelssohn (1840).

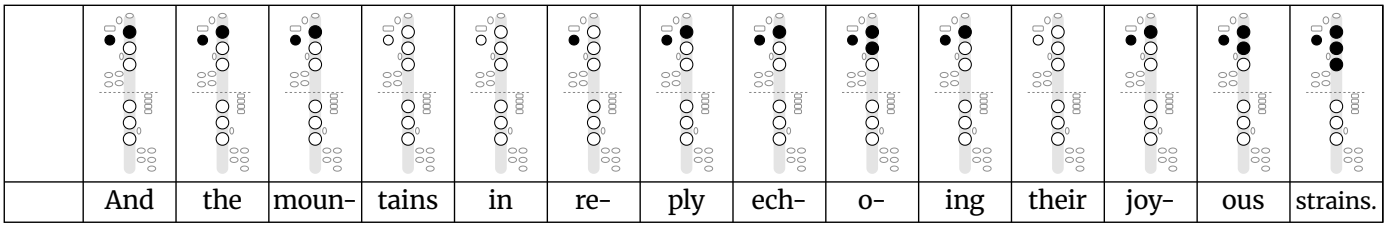
Angels We Have Heard on High

Harder · Written in C major (sounds in concert B♭ major) · 4/4 time · 7 notes, G3 to A4

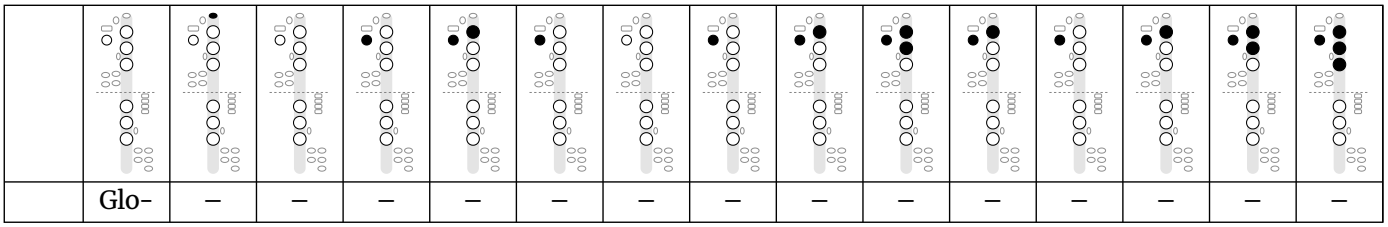




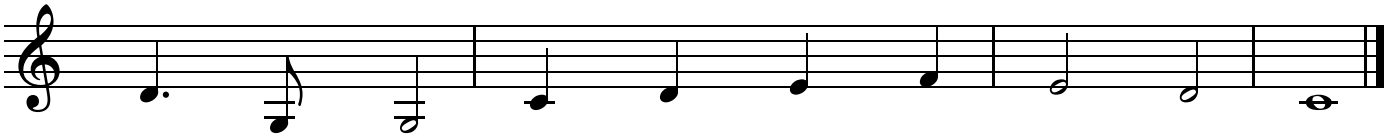


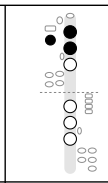
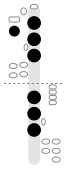
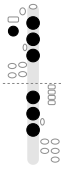
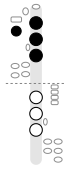
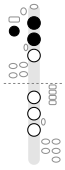
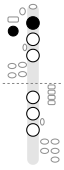
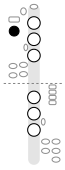
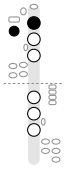
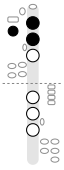
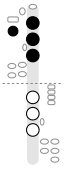






Angels We Have Heard on High *(continued)*



KEYS										
WORDS	–	ri-	a	in	ex-	cel-	sis	De-	–	o!

Fingerings used in this song	
G3 – Left hand: thumb, 1, 2, 3. Right hand: 1, 2, 3.	**F4** – Left hand: thumb. Right hand: nothing down.
C4 – Left hand: thumb, 1, 2, 3. Right hand: nothing down.	**G4** – All holes and keys open
D4 – Left hand: thumb, 1, 2. Right hand: nothing down.	**A4** – Left hand: A key. Right hand: nothing down.
E4 – Left hand: thumb, 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.

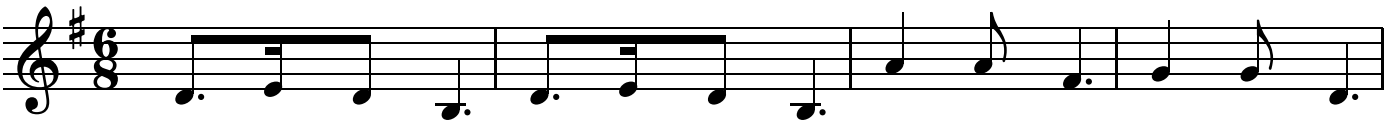
The widest jump is a fifth, down from D4 to G3 in line 4.

The busiest finger change is C4 to G4, where 4 keys or holes move at once. Practice that pair slowly on its own until both notes speak cleanly.

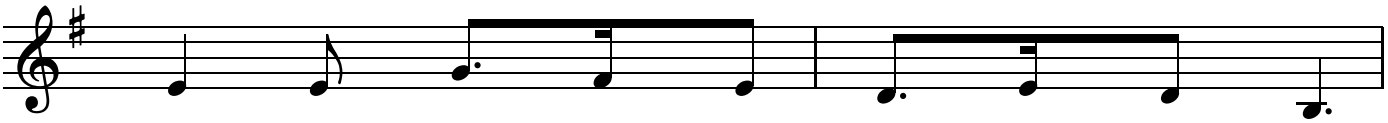
Words: James Chadwick (1862), after the French carol "Les Anges dans nos campagnes". Music: "Gloria", French traditional. The Gloria is printed once, as in the 1891 Parish Choir setting.

Silent Night

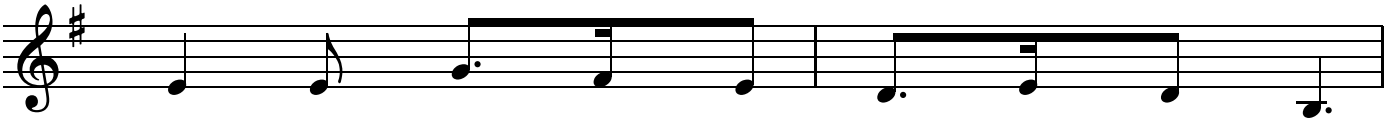
Harder · Written in G major (sounds in concert F major) · 6/8 time · 11 notes, G3 to C5



KEYS														
WORDS	Si-	lent	night,	–	ho-	ly	night,	–	All	is	calm,	all	is	bright,



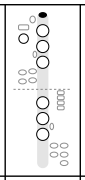
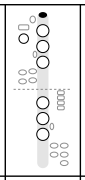
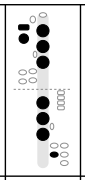
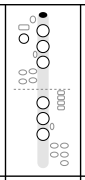
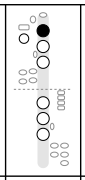
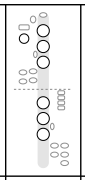
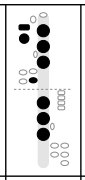
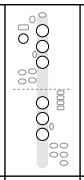
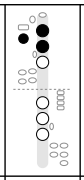
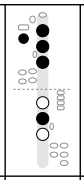
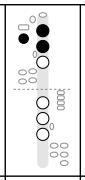
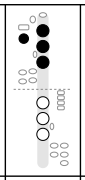
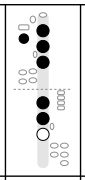
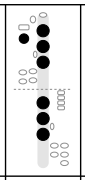
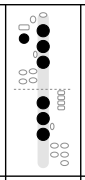
	'Round	yon	vir-	gin	moth-	er	and	child,	–



	Ho-	ly	in-	fant	so	ten-	der	and	mild,

Silent Night *(continued)*



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

Fingerings used in this song		
G3 – Left hand: thumb, 1, 2, 3. Right hand: 1, 2, 3.	**D4** – Left hand: thumb, 1, 2. Right hand: nothing down.	**A4** – Left hand: A key. Right hand: nothing down.
A3 – Left hand: thumb, 1, 2, 3. Right hand: 1, 2.	**E4** – Left hand: thumb, 1. Right hand: nothing down.	**B4** – Left hand: thumb, register key, 1, 2, 3, pinky E key. Right hand: 1, 2, 3.
B3 – Left hand: thumb, 1, 2, 3. Right hand: 2.	**F♯4** – Left hand: 1. Right hand: nothing down.	**C5** – Left hand: thumb, register key, 1, 2, 3. Right hand: 1, 2, 3, pinky F key.
C4 – Left hand: thumb, 1, 2, 3. Right hand: nothing down.	**G4** – All holes and keys open	

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 B3 to A4 in line 4.

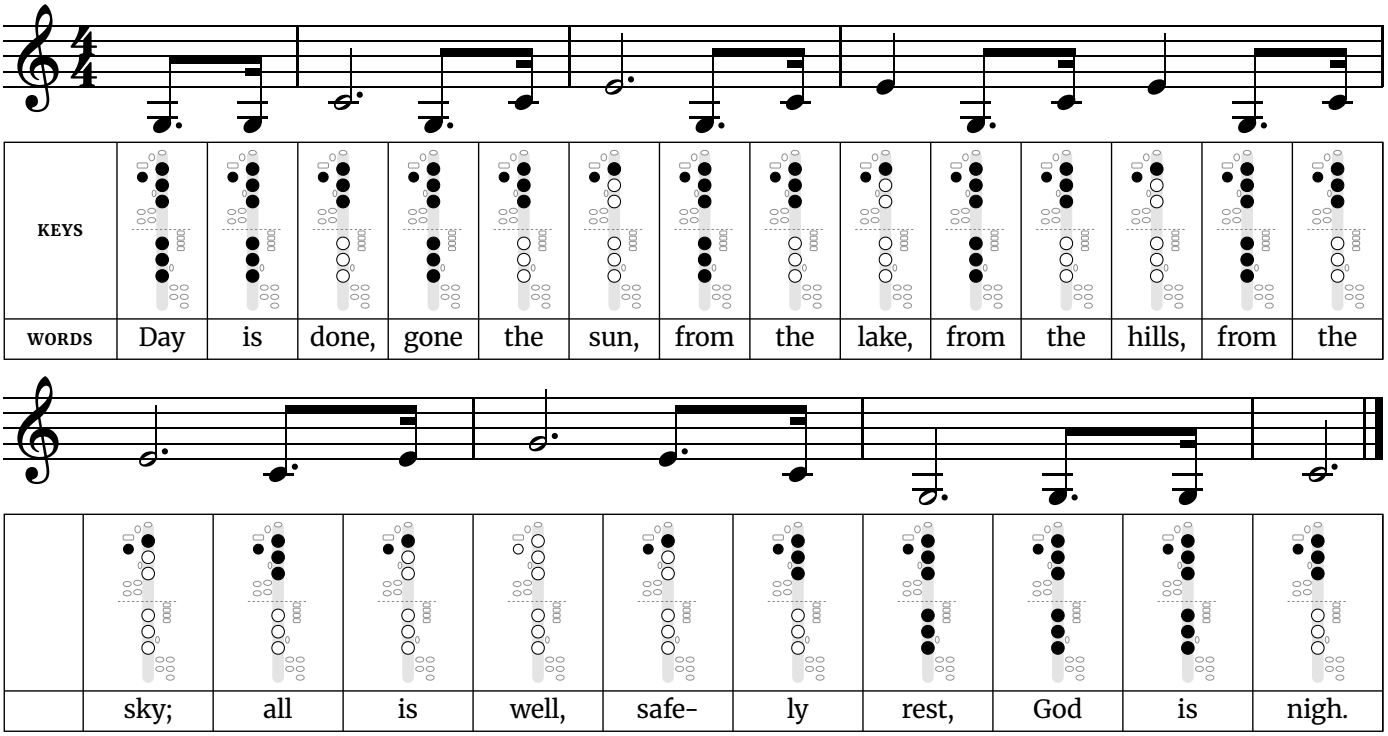
The busiest finger change is A4 to C5, where 10 keys or holes move at once. Practice that pair slowly on its own until both notes speak cleanly.

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

Patriotic Songs

Taps

Easy · Written in C major (sounds in concert B♭ major) · 4/4 time · 4 notes, G3 to G4



Fingerings used in this song
G3 – Left hand: thumb, 1, 2, 3. Right hand: 1, 2, 3.
C4 – Left hand: thumb, 1, 2, 3. Right hand: nothing down.
E4 – Left hand: thumb, 1. Right hand: nothing down.
G4 – All holes and keys open

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 E4 to G3 in line 1.

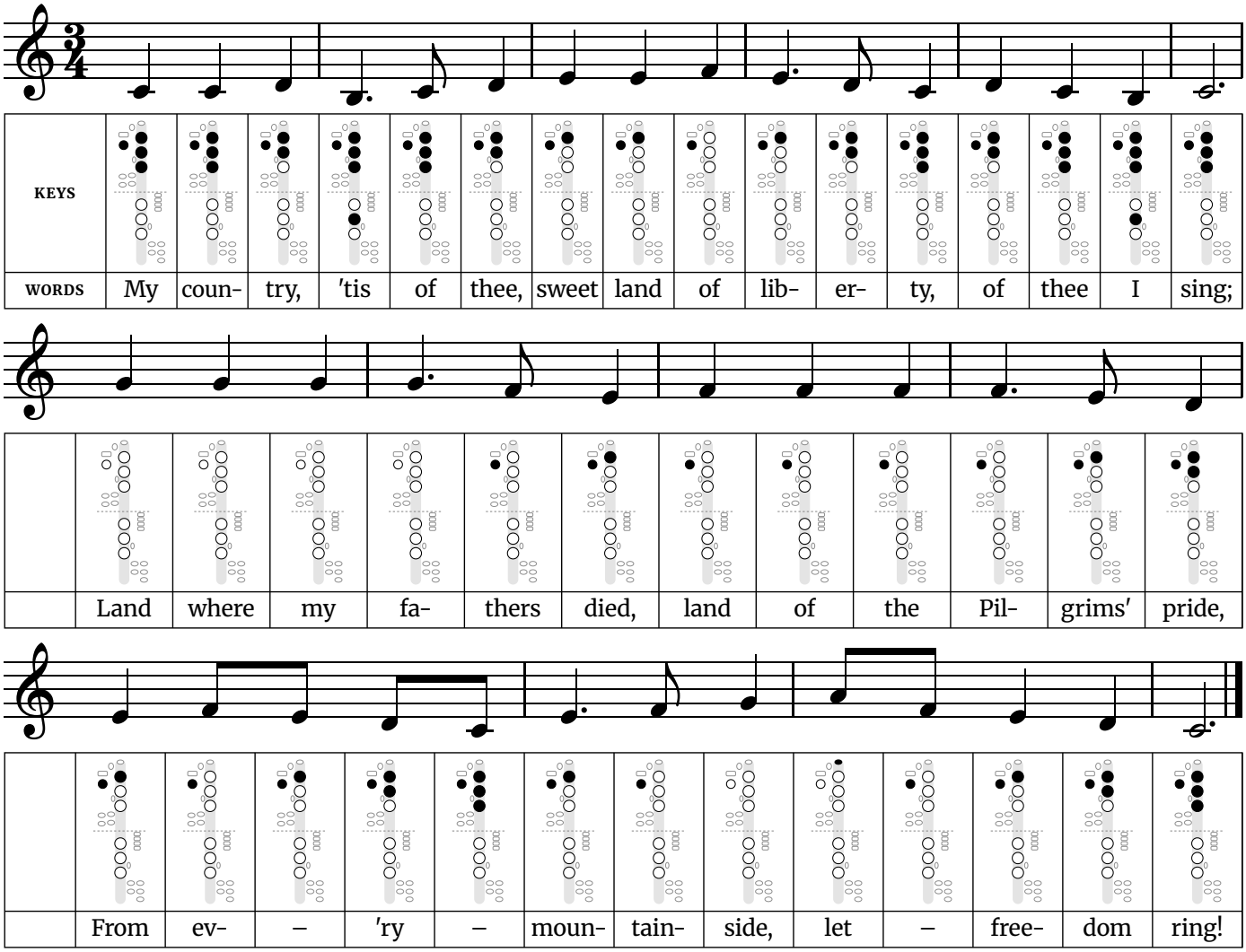
The busiest finger change is E4 to G3, where 5 keys or holes move at once. Practice that pair slowly on its own until both notes speak cleanly.

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

Patriotic Songs

My Country, 'Tis of Thee

Easy · Written in C major (sounds in concert B♭ major) · 3/4 time · 7 notes, B3 to A4



Fingerings used in this song	
B3 – Left hand: thumb, 1, 2, 3. Right hand: 2.	**F4** – Left hand: thumb. Right hand: nothing down.
C4 – Left hand: thumb, 1, 2, 3. Right hand: nothing down.	**G4** – All holes and keys open
D4 – Left hand: thumb, 1, 2. Right hand: nothing down.	**A4** – Left hand: A key. Right hand: nothing down.
E4 – Left hand: thumb, 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 C4 to G4 in line 2.

The busiest finger change is C4 to G4, where 4 keys or holes move at once. Practice that pair slowly on its own until both notes speak cleanly.

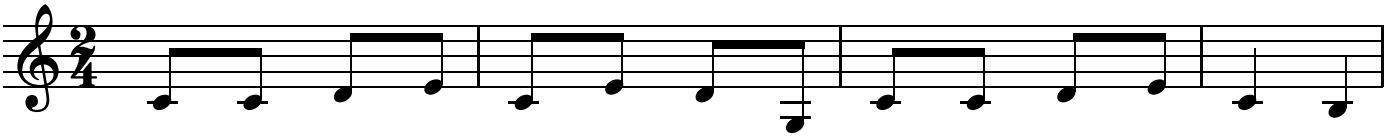
Words: Samuel Francis Smith (1831). Music: the tune of "God Save the King" (anonymous, 1740s).

Free at thefingeringchart.com

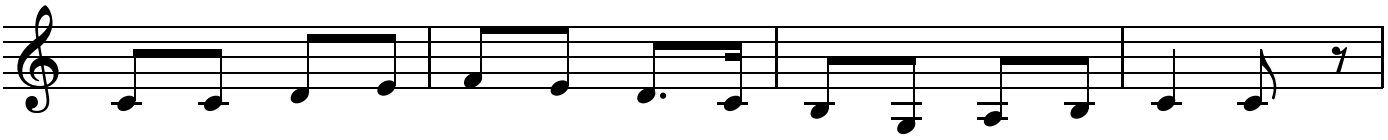
Patriotic Songs

Yankee Doodle

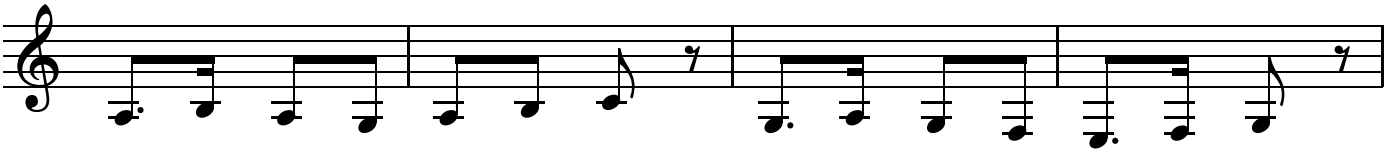
Easy · Written in C major (sounds in concert B♭ major) · 2/4 time · 9 notes, E3 to F4



KEYS														
WORDS	Yan-	kee	Doo-	dle	went	to	town,	a-	rid-	ing	on	a	po-	ny;

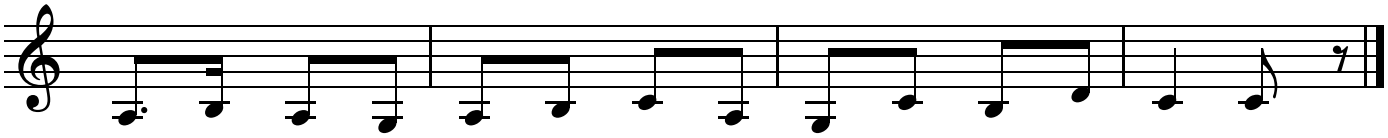


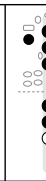
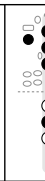
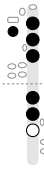
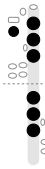
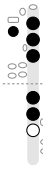
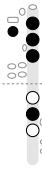
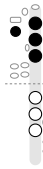
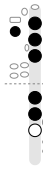
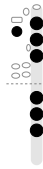
	Stuck	a	fea-	ther	in	his	cap	and	called	it	mac-	a-	ro-	ni.	*rest*



	Yan-	kee	Doo-	dle,	keep	it	up,	*rest*	Yan-	kee	Doo-	dle	dan-	–	dy,		*rest*

Yankee Doodle *(continued)*



KEYS																*rest*
WORDS	Mind	the	mu-	sic	and	the	step,	and	with	the	girls	be	han-	dy.		

Fingerings used in this song		
E3 – Left hand: thumb, 1, 2, 3, pinky E key. Right hand: 1, 2, 3.	**A3** – Left hand: thumb, 1, 2, 3. Right hand: 1, 2.	**D4** – Left hand: thumb, 1, 2. Right hand: nothing down.
F3 – Left hand: thumb, 1, 2, 3. Right hand: 1, 2, 3, pinky F key.	**B3** – Left hand: thumb, 1, 2, 3. Right hand: 2.	**E4** – Left hand: thumb, 1. Right hand: nothing down.
G3 – Left hand: thumb, 1, 2, 3. Right hand: 1, 2, 3.	**C4** – Left hand: thumb, 1, 2, 3. Right hand: nothing down.	**F4** – Left hand: thumb. Right hand: nothing down.

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 D4 to G3 in line 1.

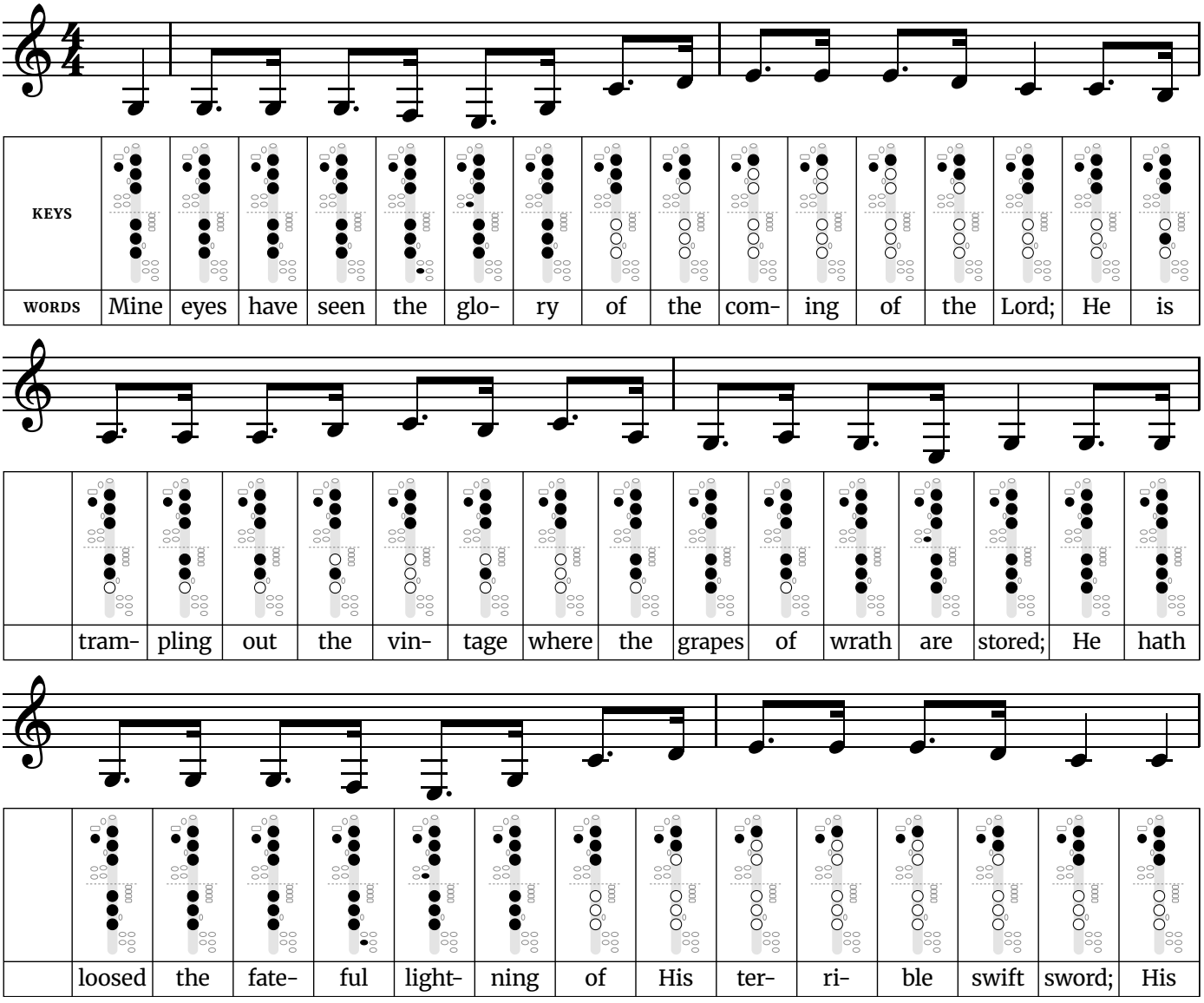
The busiest finger change is D4 to G3, where 4 keys or holes move at once. Practice that pair slowly on its own until both notes speak cleanly.

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

Free at thefingeringchart.com

Battle Hymn of the Republic

Medium · Written in C major (sounds in concert B♭ major) · 4/4 time · 8 notes, E3 to E4



Battle Hymn of the Republic *(continued)*



Fingerings used in this song	
E3 – Left hand: thumb, 1, 2, 3, pinky E key. Right hand: 1, 2, 3.	**B3** – Left hand: thumb, 1, 2, 3. Right hand: 2.
F3 – Left hand: thumb, 1, 2, 3. Right hand: 1, 2, 3, pinky F key.	**C4** – Left hand: thumb, 1, 2, 3. Right hand: nothing down.
G3 – Left hand: thumb, 1, 2, 3. Right hand: 1, 2, 3.	**D4** – Left hand: thumb, 1, 2. Right hand: nothing down.
A3 – Left hand: thumb, 1, 2, 3. Right hand: 1, 2.	**E4** – Left hand: thumb, 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.

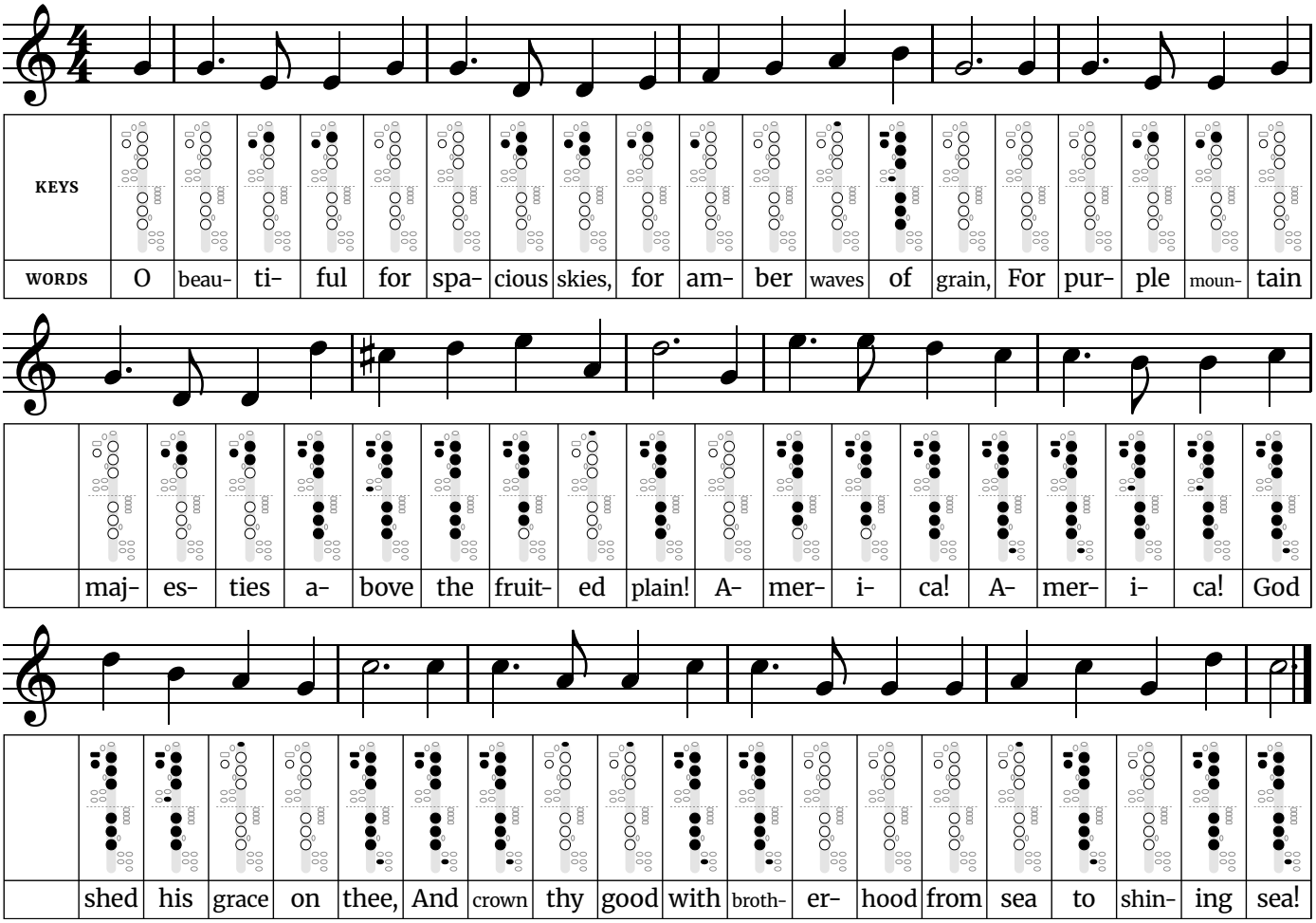
The busiest finger change is G3 to C4, where 3 keys or holes move at once. Practice that pair slowly on its own until both notes speak cleanly.

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

Patriotic Songs

America the Beautiful

Medium · Written in C major (sounds in concert B♭ major) · 4/4 time · 10 notes, D4 to E5



Fingerings used in this song		
D4 – Left hand: thumb, 1, 2. Right hand: nothing down.	**A4** – Left hand: A key. Right hand: nothing down.	**D5** – Left hand: thumb, register key, 1, 2, 3. Right hand: 1, 2, 3.
E4 – Left hand: thumb, 1. Right hand: nothing down.	**B4** – Left hand: thumb, register key, 1, 2, 3, pinky E key. Right hand: 1, 2, 3.	**E5** – Left hand: thumb, register key, 1, 2, 3. Right hand: 1, 2.
F4 – Left hand: thumb. Right hand: nothing down.	**C5** – Left hand: thumb, register key, 1, 2, 3. Right hand: 1, 2, 3, pinky F key.	
G4 – All holes and keys open	**C♯5** – Left hand: thumb, register key, 1, 2, 3, pinky F♯ key. Right hand: 1, 2, 3.	

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).

Anchors Aweigh

Harder · Written in G major (sounds in concert F major) · 2/2 time · 11 notes, G3 to B4



Fingerings used in this song		
G3 – Left hand: thumb, 1, 2, 3. Right hand: 1, 2, 3.	**C♯4** – Left hand: thumb, 1, 2, 3, pinky C♯ key. Right hand: nothing down.	**G4** – All holes and keys open
A3 – Left hand: thumb, 1, 2, 3. Right hand: 1, 2.	**D4** – Left hand: thumb, 1, 2. Right hand: nothing down.	**A4** – Left hand: A key. Right hand: nothing down.
B3 – Left hand: thumb, 1, 2, 3. Right hand: 2.	**E4** – Left hand: thumb, 1. Right hand: nothing down.	**B4** – Left hand: thumb, register key, 1, 2, 3, pinky E key. Right hand: 1, 2, 3.
C4 – Left hand: thumb, 1, 2, 3. Right hand: nothing down.	**F♯4** – Left hand: 1. 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.

Free at thefingeringchart.com

The Star-Spangled Banner

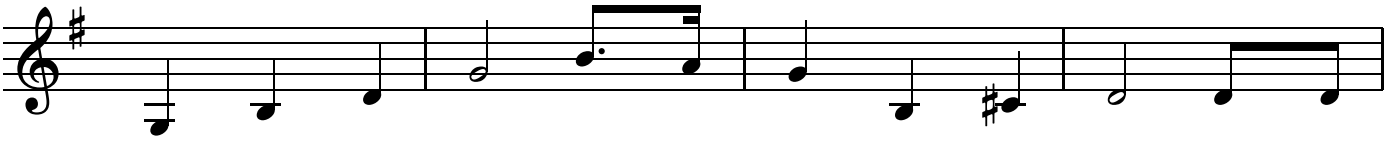
Harder · Written in G major (sounds in concert F major) · 3/4 time · 11 notes, G3 to D5



KEYS														
WORDS	O	–	say,	can	you	see,	by	the	dawn's	ear-	ly	light,	What	so



	proud-	ly	we	hailed	at	the	twi-	light's	last	gleam-	ing?	Whose	broad



	stripes	and	bright	stars,	through	the	per-	il-	ous	fight,	O'er	the

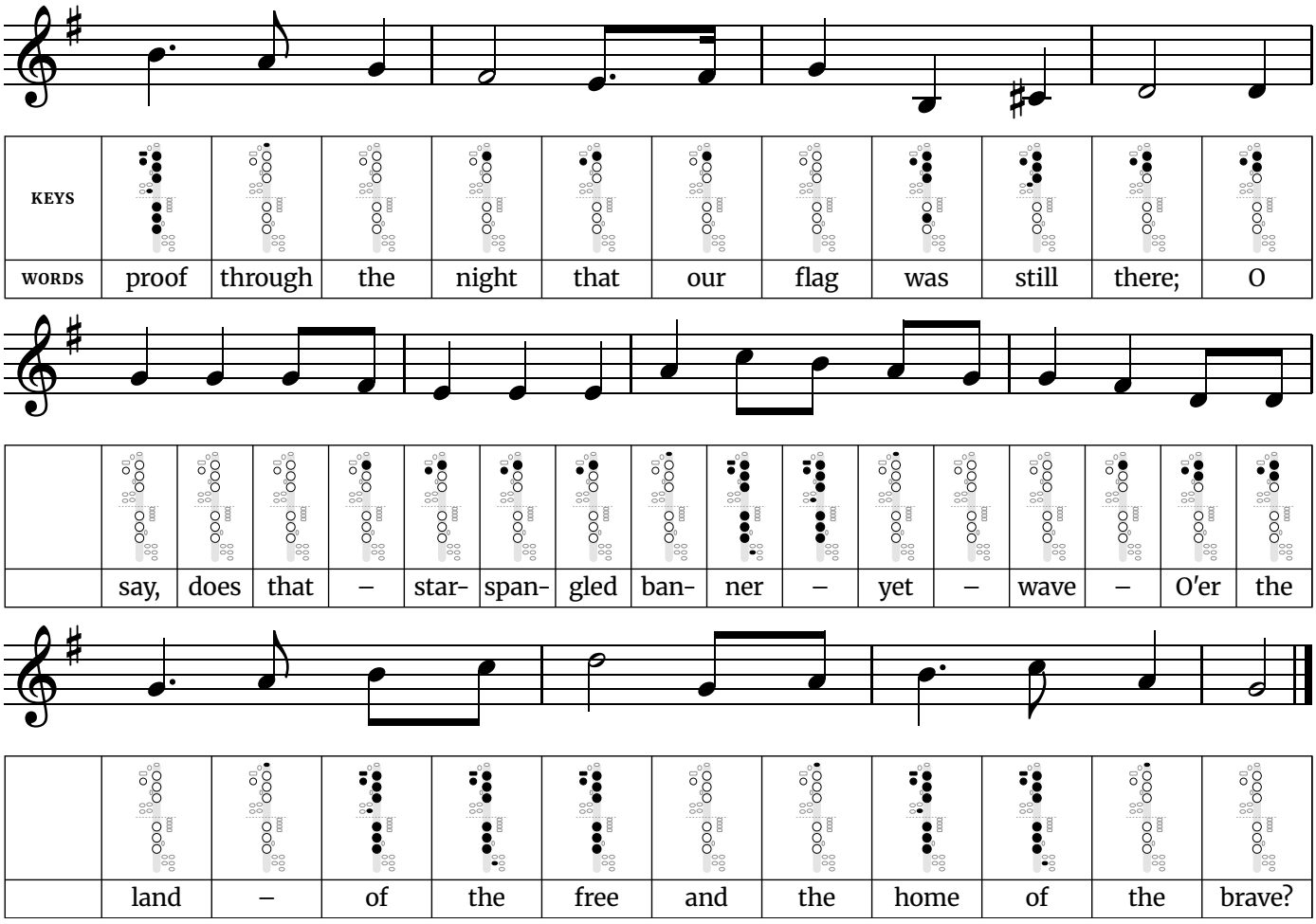


	ram-	parts	we	watched,	were	so	gal-	lant-	ly	stream-	ing?	And	the



	rock-	ets'	red	glare,	the	bombs	burst-	ing	in	air,	Gave

The Star-Spangled Banner *(continued)*



Fingerings used in this song		
G3 – Left hand: thumb, 1, 2, 3. Right hand: 1, 2, 3.	**E4** – Left hand: thumb, 1. Right hand: nothing down.	**B4** – Left hand: thumb, register key, 1, 2, 3, pinky E key. Right hand: 1, 2, 3.
B3 – Left hand: thumb, 1, 2, 3. Right hand: 2.	**F♯4** – Left hand: 1. Right hand: nothing down.	**C5** – Left hand: thumb, register key, 1, 2, 3. Right hand: 1, 2, 3, pinky F key.
C♯4 – Left hand: thumb, 1, 2, 3, pinky C♯ key. Right hand: nothing down.	**G4** – All holes and keys open	**D5** – Left hand: thumb, register key, 1, 2, 3. Right hand: 1, 2, 3.
D4 – Left hand: thumb, 1, 2. Right hand: nothing down.	**A4** – Left hand: A key. Right hand: nothing down.	

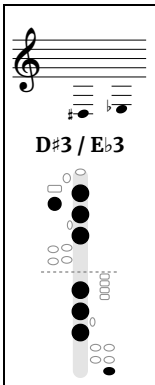
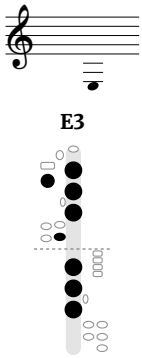
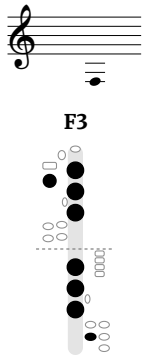
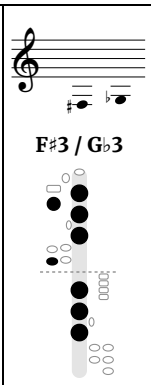
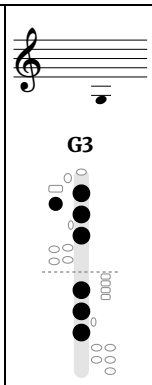
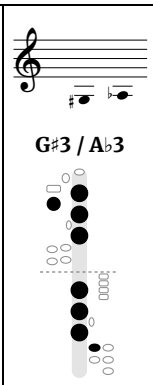
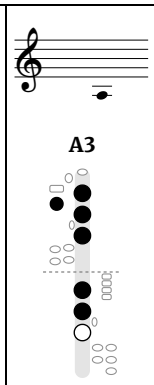
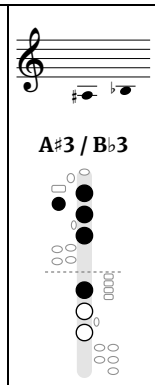
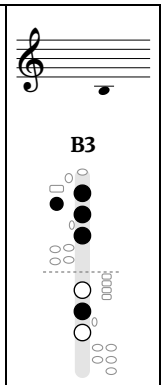
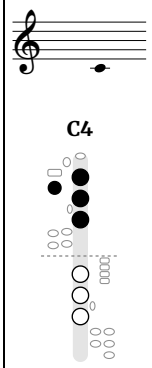
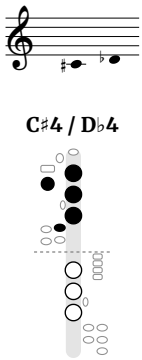
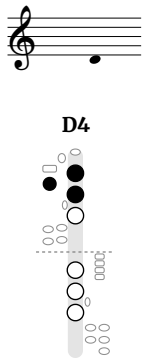
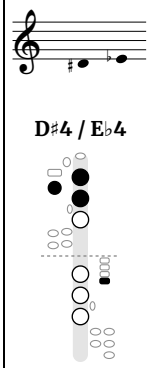
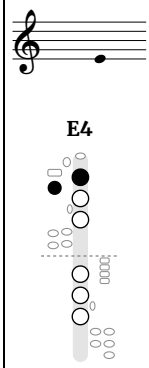
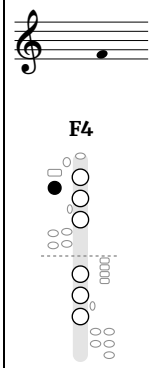
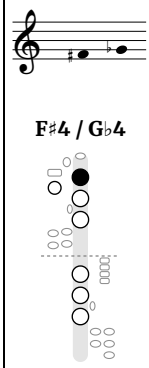
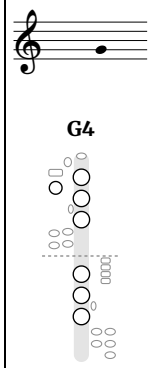
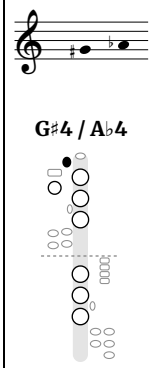
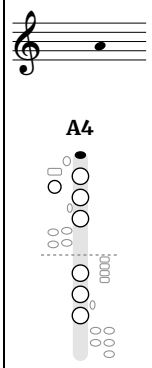
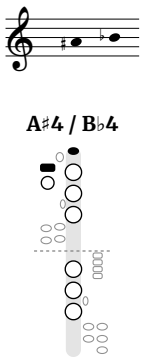
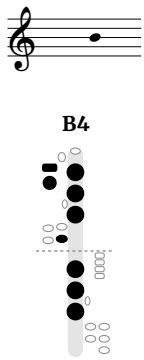
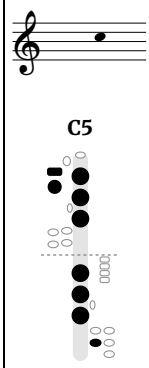
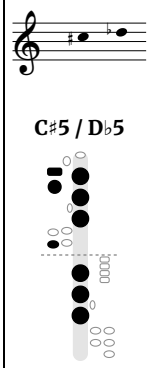
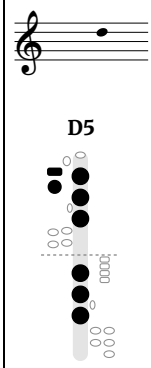
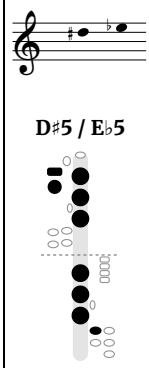
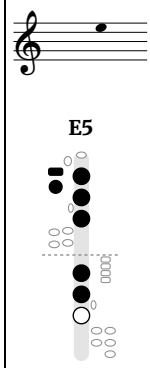
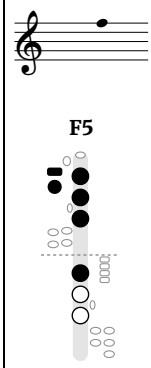
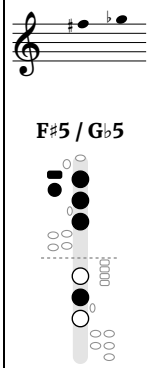
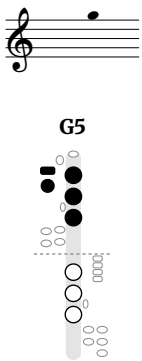
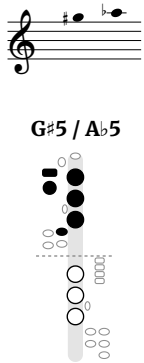
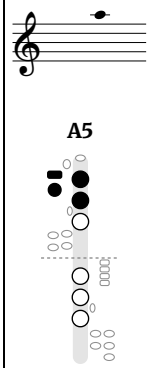
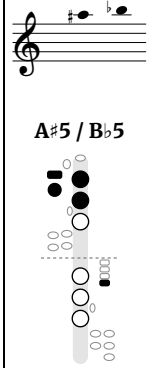
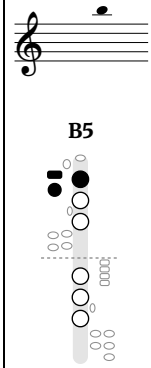
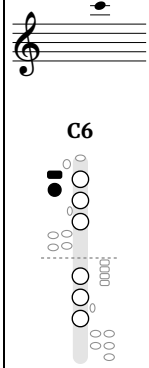
Tip: The anthem covers the widest range of the patriotic songs, so practice the high part ("And the rockets' red glare") and the last phrase slowly before playing it straight through. Take a full breath before each of those phrases.

One note falls outside the key: C♯4 in line 1, fingered with left thumb over the thumb hole, left first finger, left second finger, left third finger and left pinky C♯/G♯ key.

The widest jump is a tenth, up from G3 to B4 in line 4.

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

Every Note at a Glance

 D♯3 / E♭3	 E3	 F3	 F♯3 / G♭3	 G3	 G♯3 / A♭3	 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	Written pitch for B♭ bass clarinet, treble clef. Black: press the key or cover the hole. White: leave it open. Page 4 names every key.	