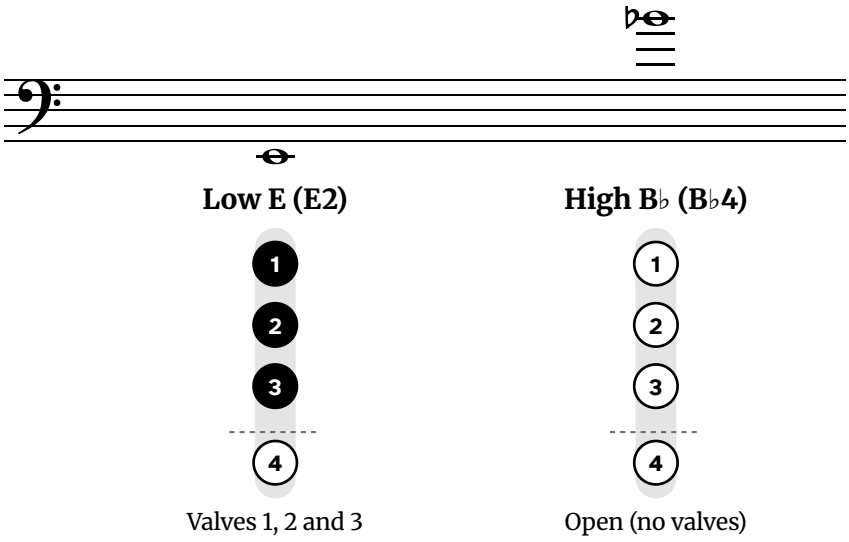
The Euphonium Fingering Chart Book

Every Note from Low E to High B♭, All 12 Major Scales and 28 Songs with the Fingering Under Every Note (Bass Clef, for Euphonium and Baritone)



Nathan Early

Free edition
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The Euphonium Fingering Chart Book

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The fingerings, diagrams and teaching notes come from thefingeringchart.com, where every note can also be heard. Every fingering was checked against a published manufacturer's euphonium chart.

The melodies are traditional or were first published before 1929.

First edition, 2026.

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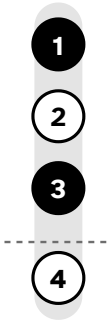
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How to Read This Book



Valve 1: closest to the mouthpiece, under your first finger

Valve 2: the middle valve, under your second finger

Valve 3: under your third finger

Valve 4: below the dashed line, only on a 4-valve euphonium

The diagram above is C3: **Valves 1 and 3**. A black circle means press that valve; an open circle means leave it up.

The diagrams

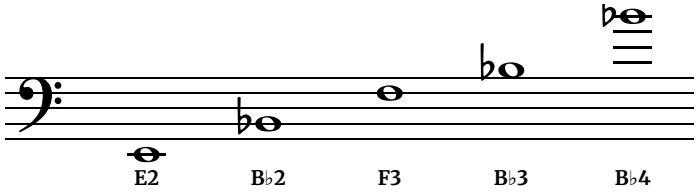
Each diagram shows valves 1, 2 and 3 stacked in a column, with valve 1 at the top. Below a dashed line is a fourth circle, valve 4, which only matters if your instrument has one. When no valve is filled, the words under the diagram read "Open (no valves)". Every main fingering uses only valves 1 to 3, so it works on every baritone and euphonium. Four low notes, E2, F2, B2 and C3, also show a fingering marked "4-valve euphonium" that plays more in tune (page 5). The main fingerings use only seven valve combinations, so many diagrams look identical: B♭2, F3, B♭3, D4 and F4 are all open. Your lips and air pick which one sounds (page 26 shows which notes go together). Alternate fingerings are on page 9.

Bass clef and concert pitch

This book is for euphonium and baritone reading bass clef. Bass clef euphonium does not transpose: the note you read is the note that sounds, so E2 sounds E2, and the keys are the same names your band director uses. Baritone horn and euphonium use the same valve fingerings for the same bass clef note, so this book works for both. Treble-clef baritone and euphonium parts are written in B♭, a ninth above the sound, and use the trumpet fingerings for the written note: use The Trumpet Fingering Chart Book for that music.

Note names

Notes are named with an octave number. E2, the lowest note on the chart, is on the first ledger line below the staff. B♭2 is on the second line, F3 is on the fourth line, B♭3 is just above the staff and B♭4 is on the fourth ledger line above it. A sharp and a flat that share a key, like F♯3 and G♭3, 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 valve diagram under it, then the word you would sing on it. A dash in the word row means the word carries on from the note before (a slur, or a tie: a curved line joining two notes of the same pitch, played as one long note). Songs that are shown without words give the note names in that row instead. "Fingerings used in this song" lists every fingering you need, so you can practice them before you start, with the 4-valve fingering in italics where there is one.

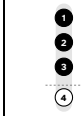
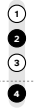
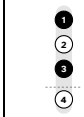
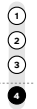
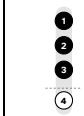
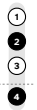
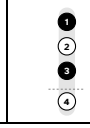
The Fourth Valve and the Sharp Low Notes

Three-valve combinations like 1-3 and 1-2-3 run sharp. Use the 4th-valve alternate if you have one, or lip the note down while checking a tuner.

What the fourth valve does

The fourth valve lowers the pitch by a perfect fourth, the same as valves 1 and 3 together, but in tune. It gives better low C and F, a cleaner low B and E with valves 2 and 4, and notes below low E that a three-valve euphonium cannot play.

The four notes that change

Note	Three valves		4-valve euphonium	
E2		Valves 1, 2 and 3		Valves 2 and 4
F2		Valves 1 and 3		Valve 4
B2		Valves 1, 2 and 3		Valves 2 and 4
C3		Valves 1 and 3		Valve 4

Some 4-valve euphoniums have a compensating system and some do not. For every note in this book the fingerings are the same on both.

Tuning these notes

All three valves together run quite sharp, the sharpest combination on the instrument. Push out the main or third slide, or use the fourth valve if your instrument has one. Valves 1 and 3 together run sharp on most euphoniums. Push out the main or third slide a little, or use the fourth valve if your instrument has one, or lip the note down, until a tuner reads in tune.

Valves 1 and 2: slightly sharp

Valves 1 and 2 together are often slightly sharp. Most players lip it down. On the chart these are G2, D3, G3, B3 and G4.

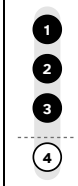
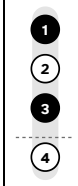
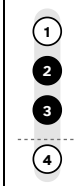
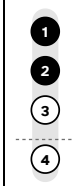
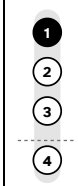
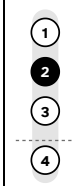
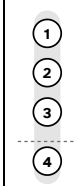
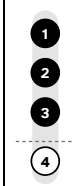
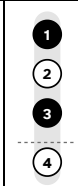
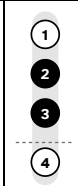
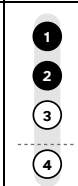
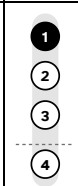
Worked example: C3

C3, in the second space of the bass staff, shows what the fourth valve is for. Its diagram shows valves 1 and 3 filled. Press the first and third valves and play with a round, open sound. It sounds at about 131 Hz. On a 3-valve euphonium the 1-3 combination tends to sound sharp, so lip it down a little or watch the tuner. If your instrument has a fourth valve, the alternate is valve 4 alone. That replaces 1 and 3 and usually sounds better in tune. Press it with your right pinky or left hand, depending on where the fourth valve is on your model. Try both versions back to back, then play a B♭ scale down from F3 and use the fourth valve for C.

The Fingering Chart: Low Notes

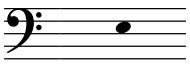
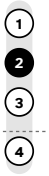
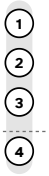
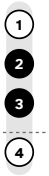
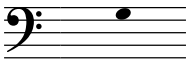
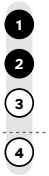
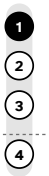
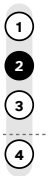
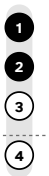
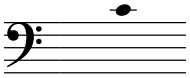
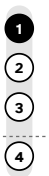
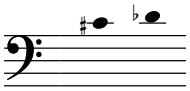
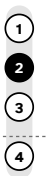
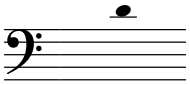
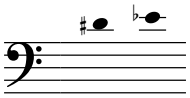
Valves 1, 2 and 3 sit under the first three fingers of your right hand, with valve 1 closest to the mouthpiece. A filled circle means press that valve; an open circle means leave it up. Valve 4, below the dashed line, only matters if your euphonium has one: every main fingering uses valves 1 to 3, so it works on any baritone or euphonium. Notes are in bass clef at concert pitch.

LOW NOTES

Note (Bass Clef)	Note Name	Valves	Fingering	Note (Bass Clef)	Note Name	Valves	Fingering
	**E2**		Valves 1, 2 and 3 *4-valve euphonium: Valves 2 and 4*		**F2**		Valves 1 and 3 *4-valve euphonium: Valve 4*
	**F♯2 / G♭2**		Valves 2 and 3		**G2**		Valves 1 and 2 *Alternate: Valve 3*
	**G♯2 / A♭2**		Valve 1		**A2**		Valve 2
	**A♯2 / B♭2**		Open (no valves)		**B2**		Valves 1, 2 and 3 *4-valve euphonium: Valves 2 and 4*
	**C3**		Valves 1 and 3 *4-valve euphonium: Valve 4*		**C♯3 / D♭3**		Valves 2 and 3
	**D3**		Valves 1 and 2 *Alternate: Valve 3*		**D♯3 / E♭3**		Valve 1

The Fingering Chart: Middle Notes

MIDDLE NOTES

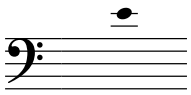
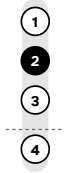
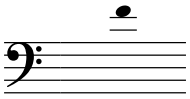
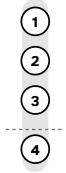
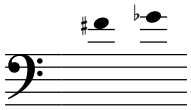
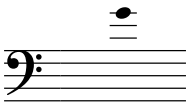
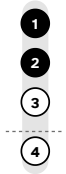
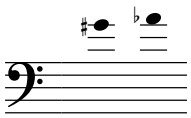
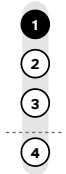
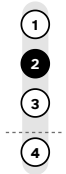
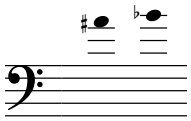
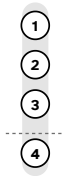
Note (Bass Clef)	Note Name	Valves	Fingering	Note (Bass Clef)	Note Name	Valves	Fingering
	**E3**		Valve 2		**F3**		Open (no valves)
	**F♯3 / G♭3**		Valves 2 and 3		**G3**		Valves 1 and 2 *Alternate: Valve 3*
	**G♯3 / A♭3**		Valve 1		**A3**		Valve 2
	**A♯3 / B♭3**		Open (no valves)		**B3**		Valves 1 and 2 *Alternate: Valve 3*
	**C4**		Valve 1		**C♯4 / D♭4**		Valve 2 *Alternate: Valves 2 and 3*
	**D4**		Open (no valves) *Alternate: Valves 1 and 2* *Alternate: Valve 3*		**D♯4 / E♭4**		Valve 1

Free at thefingeringchart.com

The Fingering Chart: High Notes

Notes from F♯4 up are marked Advanced. Band music reaches them later, usually in high school.

HIGH NOTES

Note (Bass Clef)	Note Name	Valves	Fingering	Note (Bass Clef)	Note Name	Valves	Fingering
	**E4**		Valve 2		**F4**		Open (no valves)
	**F♯4 / G♭4**		Valves 2 and 3 **ADVANCED**		**G4**		Valves 1 and 2 *Alternate: Valve 3* **ADVANCED**
	**G♯4 / A♭4**		Valve 1 **ADVANCED**		**A4**		Valve 2 **ADVANCED**
	**A♯4 / B♭4**		Open (no valves) **ADVANCED**				

Pinched upper notes

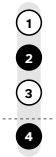
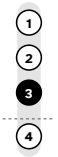
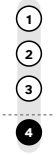
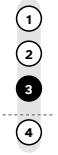
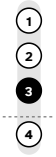
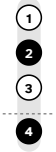
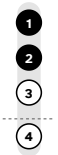
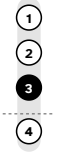
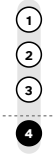
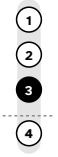
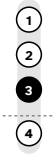
For notes above the staff, speed up the air instead of squeezing the lips. A firm mouth corner and a relaxed center keep the tone open.

Running out of air

Euphonium takes a lot of air for its size. Breathe low and early, at the ends of phrases, rather than waiting until you are empty.

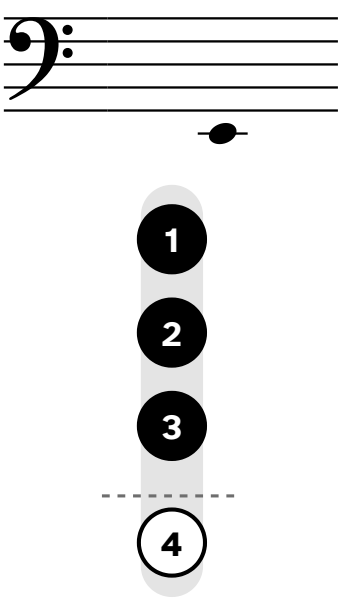
Alternate Fingerings

Some notes have an alternate fingering, such as 3 instead of 1 and 2 for G3, that helps in fast passages or for tuning. The ones marked 4-valve euphonium use the fourth valve: on a 4-valve instrument they play more in tune than the three-valve version. Use the main fingering unless you have a reason to change.

Note	Main	Alternate	Note	Main	Alternate
E2	Valves 1, 2 and 3	 Valves 2 and 4 *(4-valve euphonium)*	**G3**	Valves 1 and 2	 Valve 3
F2	Valves 1 and 3	 Valve 4 *(4-valve euphonium)*	**B3**	Valves 1 and 2	 Valve 3
G2	Valves 1 and 2	 Valve 3	**C♯4 / D♭4**	Valve 2	 Valves 2 and 3
B2	Valves 1, 2 and 3	 Valves 2 and 4 *(4-valve euphonium)*	**D4**	Open (no valves)	 Valves 1 and 2  Valve 3
C3	Valves 1 and 3	 Valve 4 *(4-valve euphonium)*	**G4**	Valves 1 and 2	 Valve 3
D3	Valves 1 and 2	 Valve 3			

Low E · E2

Concert pitch: sounds as written



Valves 1, 2 and 3

The lowest standard note on the euphonium is E, written on the first ledger line below the staff.

Fingering: Valves 1, 2 and 3. Lowest regular note on a 3-valve euphonium. Valves 1-2-3 play sharp here; a 4-valve euphonium uses valves 2 and 4.

Alternate fingering:  Valves 2 and 4 *(4-valve euphonium)*

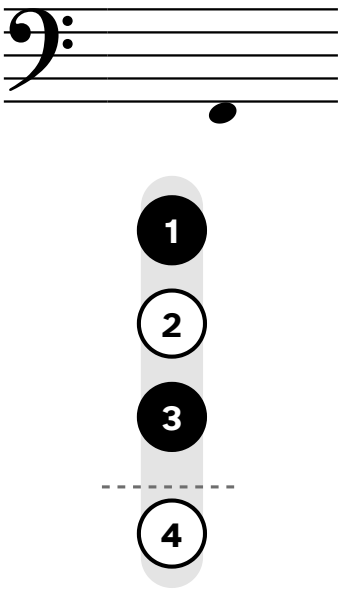
Tuning: All three valves together run quite sharp, the sharpest combination on the instrument. Push out the main or third slide, or use the fourth valve if your instrument has one.

Half step above: F2  Valves 1 and 3

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

Low F · F2

Concert pitch: sounds as written



Valves 1 and 3

Low F on the euphonium is the F written just below the staff (F2 in octave numbers).

Fingering: Valves 1 and 3. Valves 1 and 3 play sharp here. A 4-valve euphonium uses the 4th valve alone.

Alternate fingering:  Valve 4 *(4-valve euphonium)*

Tuning: Valves 1 and 3 together run sharp on most euphoniums. Push out the main or third slide a little, or use the fourth valve if your instrument has one, or lip the note down, until a tuner reads in tune.

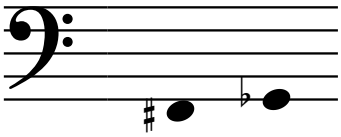
Half step below: E2  Valves 1, 2 and 3

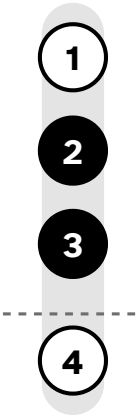
Half step above: F♯2 / G♭2  Valves 2 and 3

In this book: Songs: Happy Birthday (39), Jolly Old Saint Nicholas (41), Good King Wenceslas (42), Away in a Manger (43), Auld Lang Syne (46), O Come, All Ye Faithful (50), O Christmas Tree (52), We Wish You a Merry Christmas (53), Angels We Have Heard on High (55), Hark! The Herald Angels Sing (56), Silent Night (58), Anchors Aweigh (65), The Star-Spangled Banner (66). Scales: F (28).

Low F♯ · F♯2 / G♭2

Concert pitch: sounds as written





Valves 2 and 3

Low F♯ on the euphonium is the F♯ written just below the staff (F♯2 in octave numbers). It is the same note as G♭, so the same fingering works for both.

Fingering: Valves 2 and 3.

Half step below: F2  Valves 1 and 3

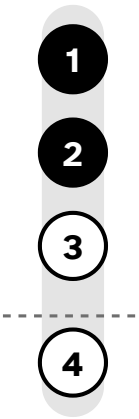
Half step above: G2  Valves 1 and 2

In this book: Scales: G♭ (30).

Low G · G2

Concert pitch: sounds as written





Valves 1 and 2

Low G on the euphonium is the G written on the bottom line (G2 in octave numbers).

Fingering: Valves 1 and 2.

Alternate fingering:  Valve 3

Tuning: Valves 1 and 2 together are often slightly sharp. Most players lip it down.

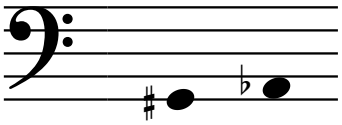
Half step below: F♯2 / G♭2  Valves 2 and 3

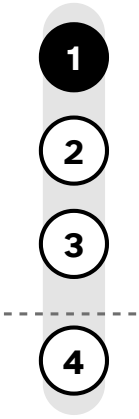
Half step above: G♯2 / A♭2  Valve 1

In this book: Songs: Happy Birthday (39), Jolly Old Saint Nicholas (41), Good King Wenceslas (42), Away in a Manger (43), Auld Lang Syne (46), O Come, All Ye Faithful (50), We Wish You a Merry Christmas (53), Hark! The Herald Angels Sing (56), Silent Night (58), Anchors Aweigh (65). Scales: F (28), G (30).

Low A♭ · G♯2 / A♭2

Concert pitch: sounds as written





Valve 1

Low A♭ on the euphonium is the A♭ written in the first space (A♭2 in octave numbers). It is the same note as G♯, so the same fingering works for both.

Fingering: Valve 1.

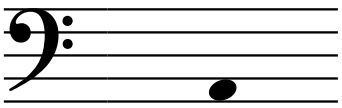
Half step below: G2  Valves 1 and 2

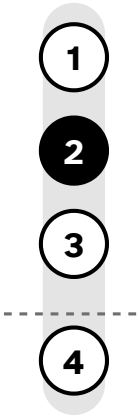
Half step above: A2  Valve 2

In this book: Scales: A♭ (28), G♭ (30).

Low A · A2

Concert pitch: sounds as written





Valve 2

Low A on the euphonium is the A written in the first space (A2 in octave numbers).

Fingering: Valve 2.

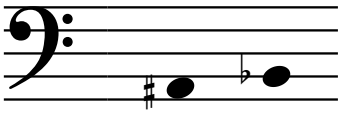
Half step below: G♯2 / A♭2  Valve 1

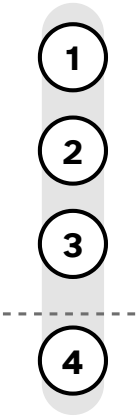
Half step above: A♯2 / B♭2  Open (no valves)

In this book: Songs: Happy Birthday (39), Jolly Old Saint Nicholas (41), Good King Wenceslas (42), Away in a Manger (43), O Come, All Ye Faithful (50), O Christmas Tree (52), We Wish You a Merry Christmas (53), Deck the Halls (54), Hark! The Herald Angels Sing (56), Silent Night (58), My Country, 'Tis of Thee (61), Anchors Aweigh (65), The Star-Spangled Banner (66). Scales: F (28), G (30), A (31).

B♭ · A♯2 / B♭2

Concert pitch: sounds as written





Open (no valves)

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

Fingering: Open (no valves).

Half step below: A2  Valve 2

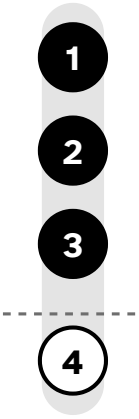
Half step above: B2  Valves 1, 2 and 3

In this book: Songs: every song except Taps (59), Yankee Doodle (60), Battle Hymn of the Republic (62), America the Beautiful (64), The Star-Spangled Banner (66). Scales: B♭ (27), F (28), A♭ (28), G♭ (30). Chromatic scale (33).

Low B · B2

Concert pitch: sounds as written





Valves 1, 2 and 3

Low B on the euphonium is the B written on the second line (B2 in octave numbers).

Fingering: Valves 1, 2 and 3. Valves 1-2-3 play sharp here. A 4-valve euphonium uses valves 2 and 4.

Alternate fingering:  Valves 2 and 4 *(4-valve euphonium)*

Tuning: All three valves together run quite sharp, the sharpest combination on the instrument. Push out the main or third slide, or use the fourth valve if your instrument has one.

Half step below: A♯2 / B♭2  Open (no valves)

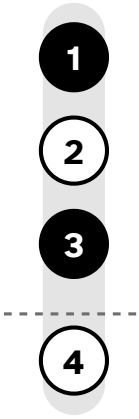
Half step above: C3  Valves 1 and 3

In this book: Songs: Anchors Aweigh (65), The Star-Spangled Banner (66). Scales: G (30), G♭ (30), A (31), B (32). Chromatic scale (33).

Low C · C3

Concert pitch: sounds as written





Valves 1 and 3

Low C on the euphonium is the C written in the second space (C3 in octave numbers).

Fingering: Valves 1 and 3. Valves 1 and 3 play sharp here. A 4-valve euphonium uses the 4th valve alone.

Alternate fingering:  Valve 4 *(4-valve euphonium)*

Tuning: Valves 1 and 3 together run sharp on most euphoniums. Push out the main or third slide a little, or use the fourth valve if your instrument has one, or lip the note down, until a tuner reads in tune.

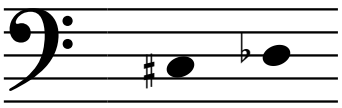
Half step below: B2  Valves 1, 2 and 3

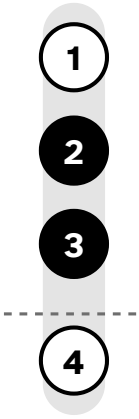
Half step above: C♯3 / D♭3  Valves 2 and 3

In this book: Songs: every song except Taps (59), Yankee Doodle (60), Battle Hymn of the Republic (62). Scales: B♭ (27), F (28), A♭ (28), C (29), G (30). Chromatic scale (33).

C♯ · C♯3 / D♭3

Concert pitch: sounds as written





Valves 2 and 3

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

Fingering: Valves 2 and 3.

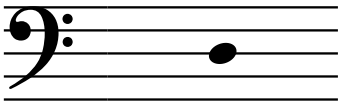
Half step below: C3  Valves 1 and 3

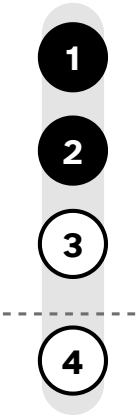
Half step above: D3  Valves 1 and 2

In this book: Scales: A♭ (28), D♭ (29), G♭ (30), A (31), B (32). Chromatic scale (33).

Low D · D3

Concert pitch: sounds as written





Valves 1 and 2

Low D on the euphonium is the D written on the middle line (D3 in octave numbers).

Fingering: Valves 1 and 2.

Alternate fingering:  Valve 3

Tuning: Valves 1 and 2 together are often slightly sharp. Most players lip it down.

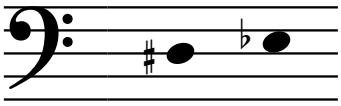
Half step below: C♯3 / D♭3  Valves 2 and 3

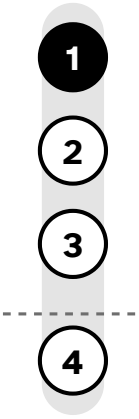
Half step above: D♯3 / E♭3  Valve 1

In this book: Songs: every song except Taps (59). Scales: B♭ (27), F (28), C (29), G (30), D (31), A (31). Chromatic scale (33).

E♭ · D♯3 / E♭3

Concert pitch: sounds as written





Valve 1

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

Fingering: Valve 1.

Half step below: D3  Valves 1 and 2

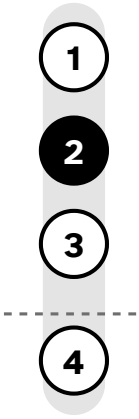
Half step above: E3  Valve 2

In this book: Songs: every song except Hot Cross Buns (34), Mary Had a Little Lamb (35), Jolly Old Saint Nicholas (41), Auld Lang Syne (46), Silent Night (58), Taps (59), Anchors Aweigh (65), The Star-Spangled Banner (66). Scales: B♭ (27), E♭ (27), A♭ (28), D♭ (29), G♭ (30), B (32). Chromatic scale (33).

E · E3

Concert pitch: sounds as written





Valve 2

E on the euphonium is the E written in the third space (E3 in octave numbers).

Fingering: Valve 2.

Half step below: D♯3 / E♭3  Valve 1

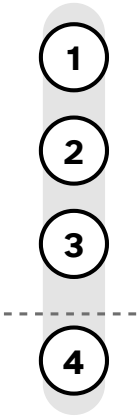
Half step above: F3  Open (no valves)

In this book: Songs: Deck the Halls (54), Silent Night (58), Anchors Aweigh (65), The Star-Spangled Banner (66). Scales: F (28), C (29), G (30), D (31), A (31), B (32), E (32). Chromatic scale (33).

F · F3

Concert pitch: sounds as written





Open (no valves)

F on the euphonium is the F written on the fourth line (F3 in octave numbers).

Fingering: Open (no valves). Open: the next note up the overtone series from the B♭ below it.

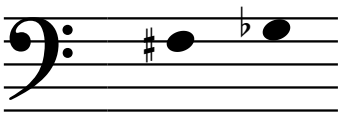
Half step below: E3  Valve 2

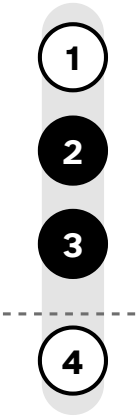
Half step above: F♯3 / G♭3  Valves 2 and 3

In this book: Songs: every song except Hot Cross Buns (34), Jolly Old Saint Nicholas (41). Scales: B♭ (27), E♭ (27), F (28), A♭ (28), C (29), D♭ (29), G♭ (30). Chromatic scale (33).

F♯ · F♯3 / G♭3

Concert pitch: sounds as written





Valves 2 and 3

F♯ on the euphonium is written on the fourth line. It is the same note as G♭, so the same fingering works for both.

Fingering: Valves 2 and 3.

Half step below: F3  Open (no valves)

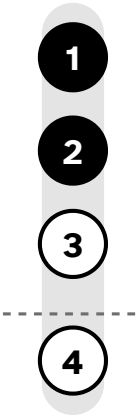
Half step above: G3  Valves 1 and 2

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

G · G3

Concert pitch: sounds as written





Valves 1 and 2

G on the euphonium is the G written in the top space (G3 in octave numbers).

Fingering: Valves 1 and 2.

Alternate fingering:  Valve 3

Tuning: Valves 1 and 2 together are often slightly sharp. Most players lip it down.

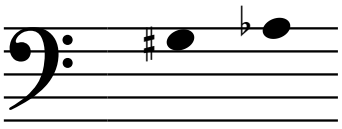
Half step below: F♯3 / G♭3  Valves 2 and 3

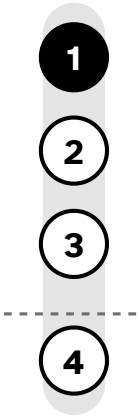
Half step above: G♯3 / A♭3  Valve 1

In this book: Songs: Twinkle Twinkle Little Star (36), Up on the Housetop (44), Auld Lang Syne (46), Joy to the World (47), The First Noel (48), O Christmas Tree (52), Deck the Halls (54), Angels We Have Heard on High (55), Hark! The Herald Angels Sing (56), Silent Night (58), Yankee Doodle (60), My Country, 'Tis of Thee (61), Battle Hymn of the Republic (62), America the Beautiful (64), Anchors Aweigh (65), The Star-Spangled Banner (66). Scales: B♭ (27), E♭ (27), A♭ (28), C (29), G (30), D (31). Chromatic scale (33).

A♭ · G♯3 / A♭3

Concert pitch: sounds as written





Valve 1

A♭ on the euphonium is the A♭ written on the top line (A♭3 in octave numbers). It is the same note as G♯, so the same fingering works for both.

Fingering: Valve 1.

Half step below: G3  Valves 1 and 2

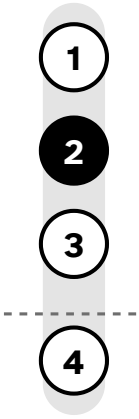
Half step above: A3  Valve 2

In this book: Scales: E♭ (27), A♭ (28), D♭ (29), A (31), B (32), E (32). Chromatic scale (33).

A · A3

Concert pitch: sounds as written





Valve 2

A on the euphonium is the A written on the top line (A3 in octave numbers).

Fingering: Valve 2.

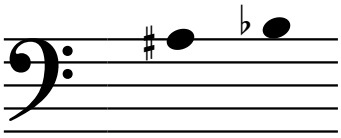
Half step below: G♯3 / A♭3  Valve 1

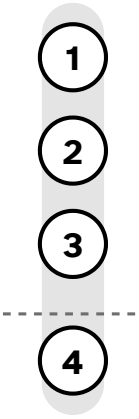
Half step above: A♯3 / B♭3  Open (no valves)

In this book: Songs: Joy to the World (47), The First Noel (48), Deck the Halls (54), Silent Night (58), Yankee Doodle (60), Battle Hymn of the Republic (62), America the Beautiful (64), Anchors Aweigh (65), The Star-Spangled Banner (66). Scales: B♭ (27), C (29), D (31), A (31), E (32). Chromatic scale (33).

Middle B♭ · A♯3 / B♭3

Concert pitch: sounds as written





Open (no valves)

Middle B♭ on the euphonium is the B♭ written just above the staff (B♭3 in octave numbers). It is the same note as A♯, so the same fingering works for both.

Fingering: Open (no valves). Open, the same fingering as the B♭ an octave lower.

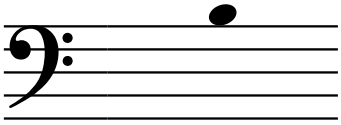
Half step below: A3  Valve 2

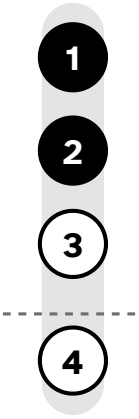
Half step above: B3  Valves 1 and 2

In this book: Songs: Joy to the World (47), The First Noel (48), Deck the Halls (54), Silent Night (58), Taps (59), Yankee Doodle (60), Battle Hymn of the Republic (62), America the Beautiful (64), The Star-Spangled Banner (66). Scales: B♭ (27), E♭ (27), D♭ (29), B (32). Chromatic scale (33).

High B · B3

Concert pitch: sounds as written





Valves 1 and 2

High B on the euphonium is the B written just above the staff (B3 in octave numbers).

Fingering: Valves 1 and 2.

Alternate fingering:  Valve 3

Tuning: Valves 1 and 2 together are often slightly sharp. Most players lip it down.

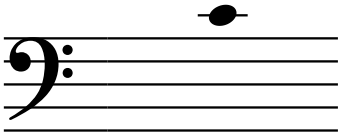
Half step below: A♯3 / B♭3  Open (no valves)

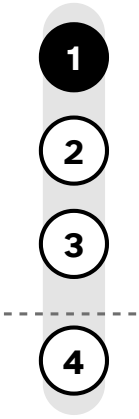
Half step above: C4  Valve 1

In this book: Songs: America the Beautiful (64). Scales: C (29), D (31), B (32), E (32).

High C · C4

Concert pitch: sounds as written





Valve 1

High C on the euphonium is the C written on the first ledger line above the staff (C4 in octave numbers).

Fingering: Valve 1.

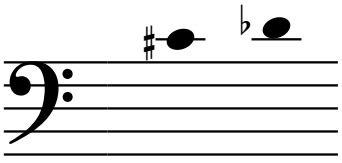
Half step below: B3  Valves 1 and 2

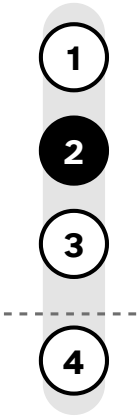
Half step above: C♯4 / D♭4  Valve 2

In this book: Songs: Yankee Doodle (60), Battle Hymn of the Republic (62), America the Beautiful (64), The Star-Spangled Banner (66). Scales: E♭ (27), C (29), D♭ (29).

High C♯ · C♯4 / D♭4

Concert pitch: sounds as written





Valve 2

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

Fingering: Valve 2.

Alternate fingering:  Valves 2 and 3

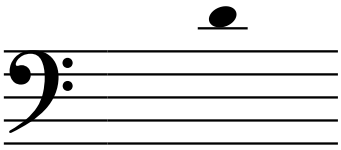
Half step below: C4  Valve 1

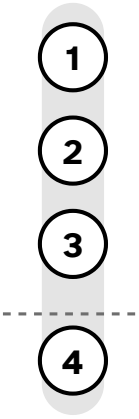
Half step above: D4  Open (no valves)

In this book: Scales: D♭ (29), D (31), E (32).

High D · D4

Concert pitch: sounds as written





Open (no valves)

High D on the euphonium is the D written just above the first ledger line above the staff (D4 in octave numbers).

Fingering: Open (no valves). Open. Faster air and firmer lips raise the pitch.

Alternate fingerings:  Valves 1 and 2  Valve 3

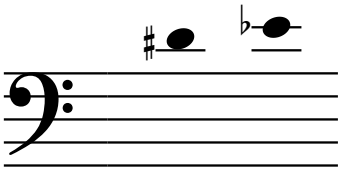
Half step below: C♯4 / D♭4  Valve 2

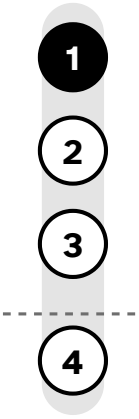
Half step above: D♯4 / E♭4  Valve 1

In this book: Songs: Taps (59), Yankee Doodle (60), Battle Hymn of the Republic (62), America the Beautiful (64). Scales: E♭ (27), D (31).

High E♭ · D♯4 / E♭4

Concert pitch: sounds as written





Valve 1

High E♭ on the euphonium is the E♭ written on the second ledger line above the staff (E♭4 in octave numbers). It is the same note as D♯, so the same fingering works for both.

Fingering: Valve 1.

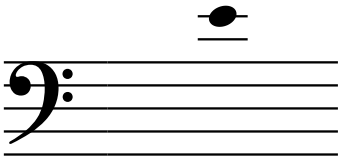
Half step below: D4  Open (no valves)

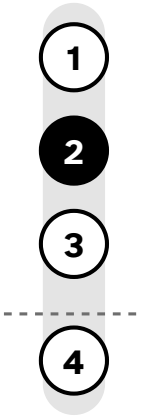
Half step above: E4  Valve 2

In this book: Songs: Yankee Doodle (60). Scales: E♭ (27), E (32).

High E · E4

Concert pitch: sounds as written





Valve 2

High E on the euphonium is the E written on the second ledger line above the staff (E4 in octave numbers).

Fingering: Valve 2.

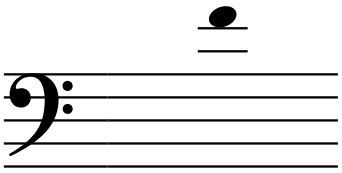
Half step below: D♯4 / E♭4  Valve 1

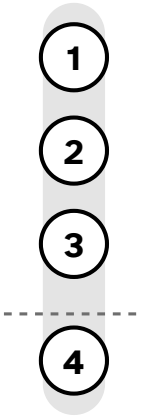
Half step above: F4  Open (no valves)

In this book: Scales: E (32).

High F · F4

Concert pitch: sounds as written





Open (no valves)

High F on the euphonium is the F written just above the second ledger line above the staff (F4 in octave numbers).

Fingering: Open (no valves).

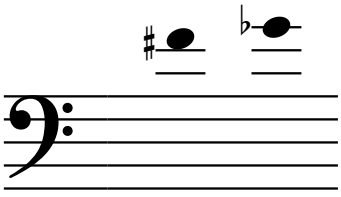
Half step below: E4  Valve 2

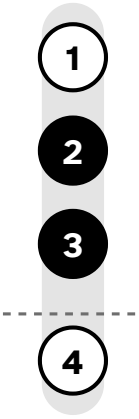
Half step above: F♯4 / G♭4  Valves 2 and 3

In this book: Songs: Taps (59).

High F♯ · F♯4 / G♭4

Concert pitch: sounds as written





Valves 2 and 3

High F♯ on the euphonium is the F♯ written just above the second ledger line above the staff (F♯4 in octave numbers). It is the same note as G♭, so the same fingering works for both.

Fingering: Valves 2 and 3.

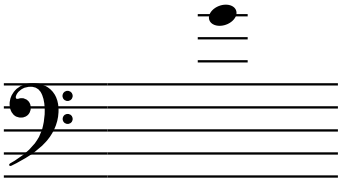
Half step below: F4  Open (no valves)

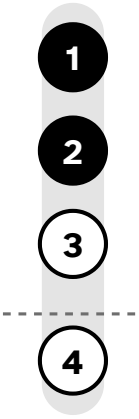
Half step above: G4  Valves 1 and 2

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

High G · G4

Concert pitch: sounds as written





Valves 1 and 2

High G on the euphonium is the G written on the third ledger line above the staff (G4 in octave numbers).

Fingering: Valves 1 and 2.

Alternate fingering:  Valve 3

Tuning: Valves 1 and 2 together are often slightly sharp. Most players lip it down.

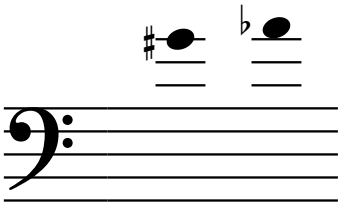
Half step below: F♯4 / G♭4  Valves 2 and 3

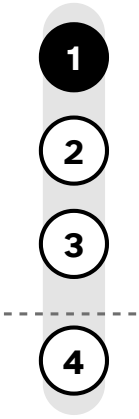
Half step above: G♯4 / A♭4  Valve 1

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

High A♭ · G♯4 / A♭4

Concert pitch: sounds as written





Valve 1

High A♭ on the euphonium is the A♭ written just above the third ledger line above the staff (A♭4 in octave numbers). It is the same note as G♯, so the same fingering works for both.

Fingering: Valve 1.

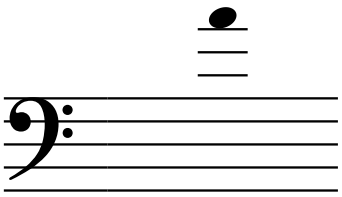
Half step below: G4  Valves 1 and 2

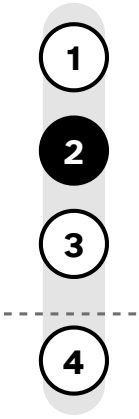
Half step above: A4  Valve 2

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

High A · A4

Concert pitch: sounds as written





Valve 2

High A on the euphonium is the A written just above the third ledger line above the staff (A4 in octave numbers).

Fingering: Valve 2.

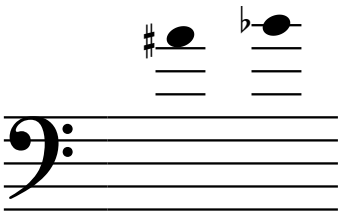
Half step below: G♯4 / A♭4  Valve 1

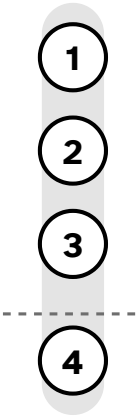
Half step above: A♯4 / B♭4  Open (no valves)

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

High B♭ · A♯4 / B♭4

Concert pitch: sounds as written





Open (no valves)

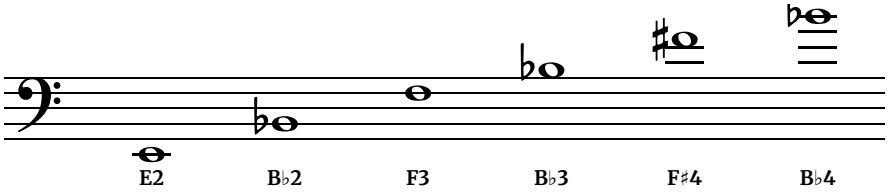
The highest note on the chart is B♭, written on the fourth ledger line above the staff. Advanced players can sometimes go higher, but notes above this vary a lot from player to player and instrument to instrument.

Fingering: Open (no valves). Open, the same fingering as the two lower Bbs.

Half step below: A4  Valve 2

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

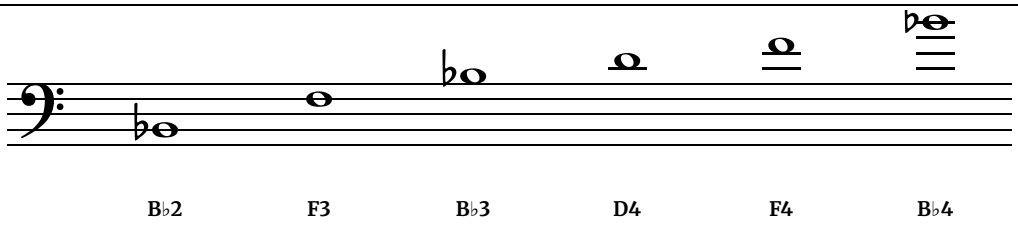
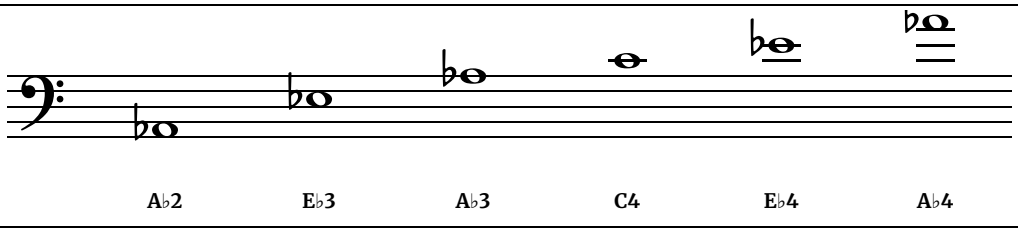
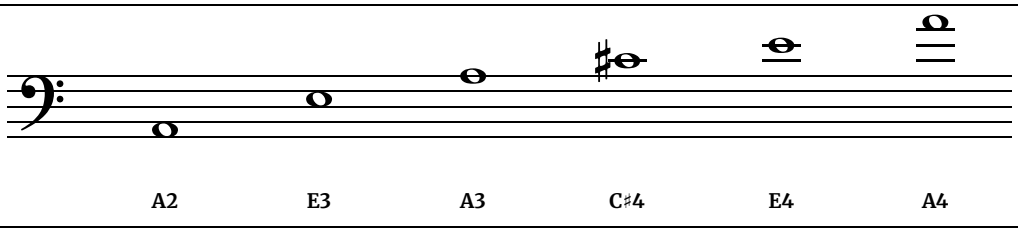
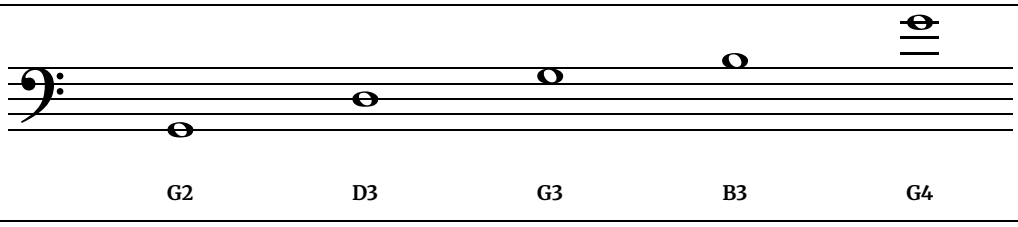
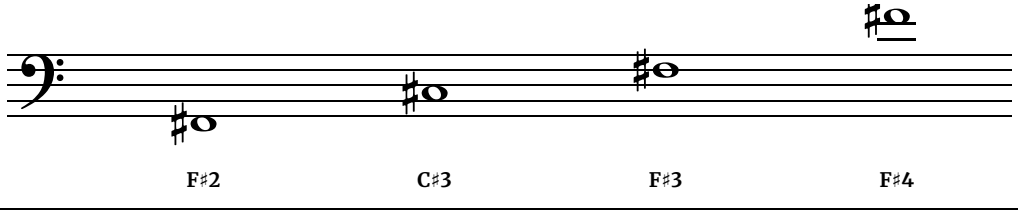
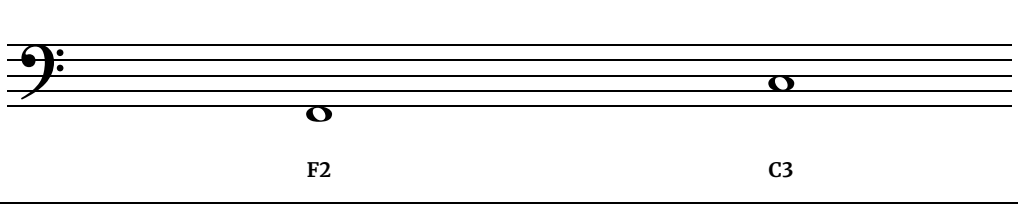
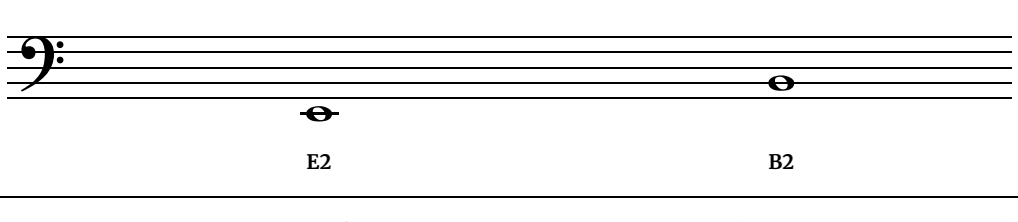
Range and Where to Start



The chart starts on E2, the lowest regular note on a three-valve euphonium, and goes up to B♭4, above the bass staff. Euphonium in bass clef is non-transposing, so E2 sounds E2, about 82 Hz, and B♭4 sounds at 466 Hz. Most beginners start on the same notes as trombone: B♭2 and F3 open, with D, C and E♭ filling in between. From there students work down toward low B♭ and up to the F above the staff. The notes from F♯4 to B♭4 are marked Advanced on the chart, and band music reaches them later, usually in high school.

Same Fingering, Different Notes

The main fingerings use only seven valve combinations, so each one plays several notes. Your lips and air pick which note sounds. Each row shows every note on the chart that shares that fingering.

Open (no valves)	
Valve 1	
Valve 2	
Valves 1 and 2	
Valves 2 and 3	
Valves 1 and 3	
Valves 1, 2 and 3	

Only the main fingerings are shown. Each sharp or flat here is also its other name (C♯4 is D♭4, B♭2 is A♯2). When notes share a fingering, sing or buzz the pitch first so your lips are ready for the right one.

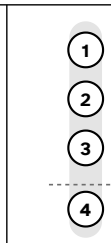
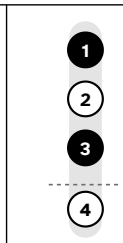
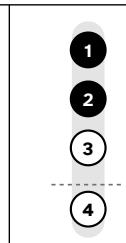
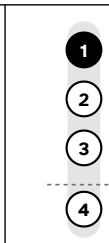
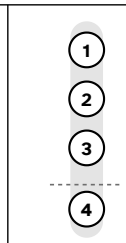
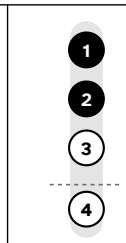
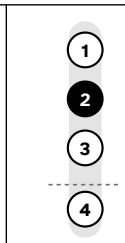
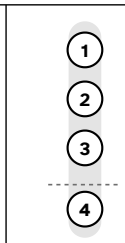
The 12 Major Scales

Each scale is shown in the octave that sits most comfortably on the instrument. They are in the order school bands usually learn them.

B♭ major · 2 flats

Concert pitch, so the band calls it B♭ major too.

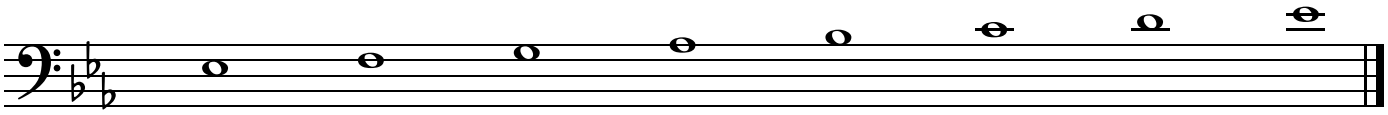


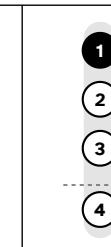
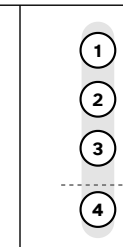
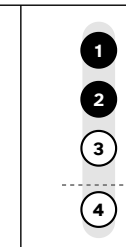
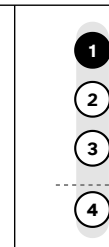
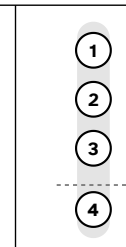
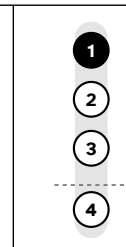
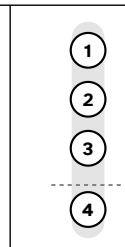
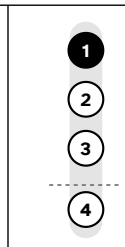
VALVES								
NOTE	B♭2	C3	D3	E♭3	F3	G3	A3	B♭3

C3: Valves 1 and 3 play sharp here. A 4-valve euphonium uses the 4th valve alone.

E♭ major · 3 flats

Concert pitch, so the band calls it E♭ major too.



VALVES								
NOTE	E♭3	F3	G3	A♭3	B♭3	C4	D4	E♭4

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F major · 1 flat

Concert pitch, so the band calls it F major too.

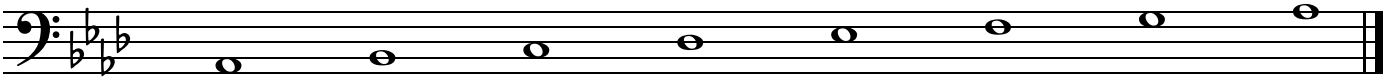


VALVES	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
NOTE	F2	G2	A2	B♭2	C3	D3	E3	F3

F2: Valves 1 and 3 play sharp here. A 4-valve euphonium uses the 4th valve alone. **C3:** Valves 1 and 3 play sharp here. A 4-valve euphonium uses the 4th valve alone.

A♭ major · 4 flats

Concert pitch, so the band calls it A♭ major too.



VALVES	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
NOTE	A♭2	B♭2	C3	D♭3	E♭3	F3	G3	A♭3

C3: Valves 1 and 3 play sharp here. A 4-valve euphonium uses the 4th valve alone.

C major · no sharps or flats

Concert pitch, so the band calls it C major too.

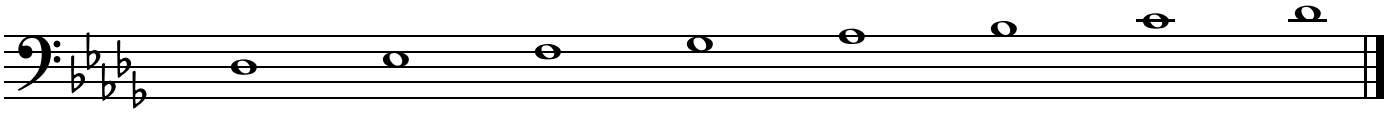


VALVES	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
NOTE	C3	D3	E3	F3	G3	A3	B3	C4

C3: Valves 1 and 3 play sharp here. A 4-valve euphonium uses the 4th valve alone.

D♭ major · 5 flats

Concert pitch, so the band calls it D♭ major too.



VALVES	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
NOTE	D♭3	E♭3	F3	G♭3	A♭3	B♭3	C4	D♭4

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G major · 1 sharp

Concert pitch, so the band calls it G major too.

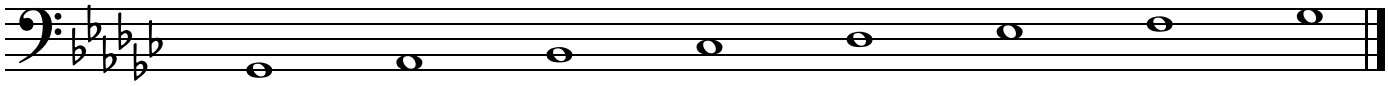


VALVES	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
NOTE	G2	A2	B2	C3	D3	E3	F♯3	G3

B2: Valves 1-2-3 play sharp here. A 4-valve euphonium uses valves 2 and 4. **C3:** Valves 1 and 3 play sharp here. A 4-valve euphonium uses the 4th valve alone.

G♭ major · 6 flats

Concert pitch, so the band calls it G♭ major too.

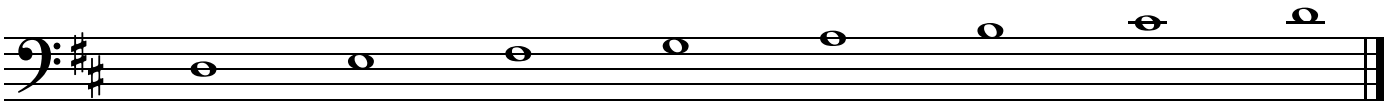


VALVES	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
NOTE	G♭2	A♭2	B♭2	C♭3	D♭3	E♭3	F3	G♭3

C♭3: Valves 1-2-3 play sharp here. A 4-valve euphonium uses valves 2 and 4.

D major · 2 sharps

Concert pitch, so the band calls it D major too.



VALVES								
	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
NOTE	D3	E3	F♯3	G3	A3	B3	C♯4	D4

A major · 3 sharps

Concert pitch, so the band calls it A major too.



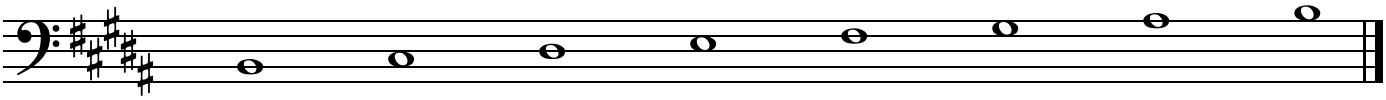
VALVES								
	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
NOTE	A2	B2	C♯3	D3	E3	F♯3	G♯3	A3

B2: Valves 1-2-3 play sharp here. A 4-valve euphonium uses valves 2 and 4.

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B major · 5 sharps

Concert pitch, so the band calls it B major too.

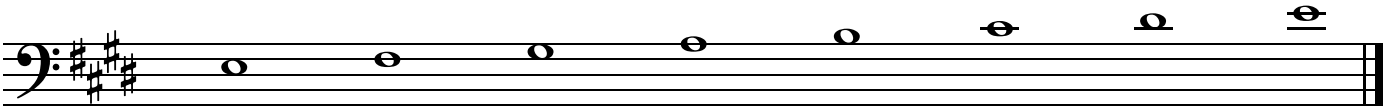


VALVES	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
NOTE	B2	C♯3	D♯3	E3	F♯3	G♯3	A♯3	B3

B2: Valves 1-2-3 play sharp here. A 4-valve euphonium uses valves 2 and 4.

E major · 4 sharps

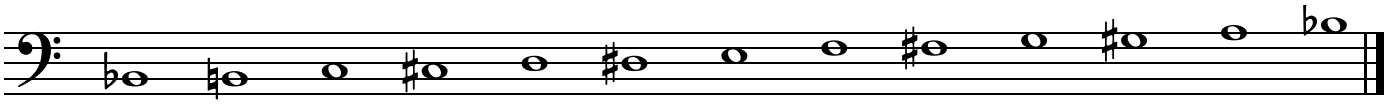
Concert pitch, so the band calls it E major too.



VALVES	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
NOTE	E3	F♯3	G♯3	A3	B3	C♯4	D♯4	E4

The Chromatic Scale

All twelve notes from B♭2 up to the next B♭, 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).



VALVES	○ ○ ○ ○	● ● ● ○	● ○ ● ○	○ ● ● ○	● ● ○ ○	● ○ ○ ○	○ ● ○ ○	○ ○ ○ ○	○ ● ● ○	● ● ○ ○	● ○ ○ ○	○ ● ○ ○	○ ○ ○ ○
NOTE	B♭2	B2	C3	C♯3	D3	D♯3	E3	F3	F♯3	G3	G♯3	A3	B♭3

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.

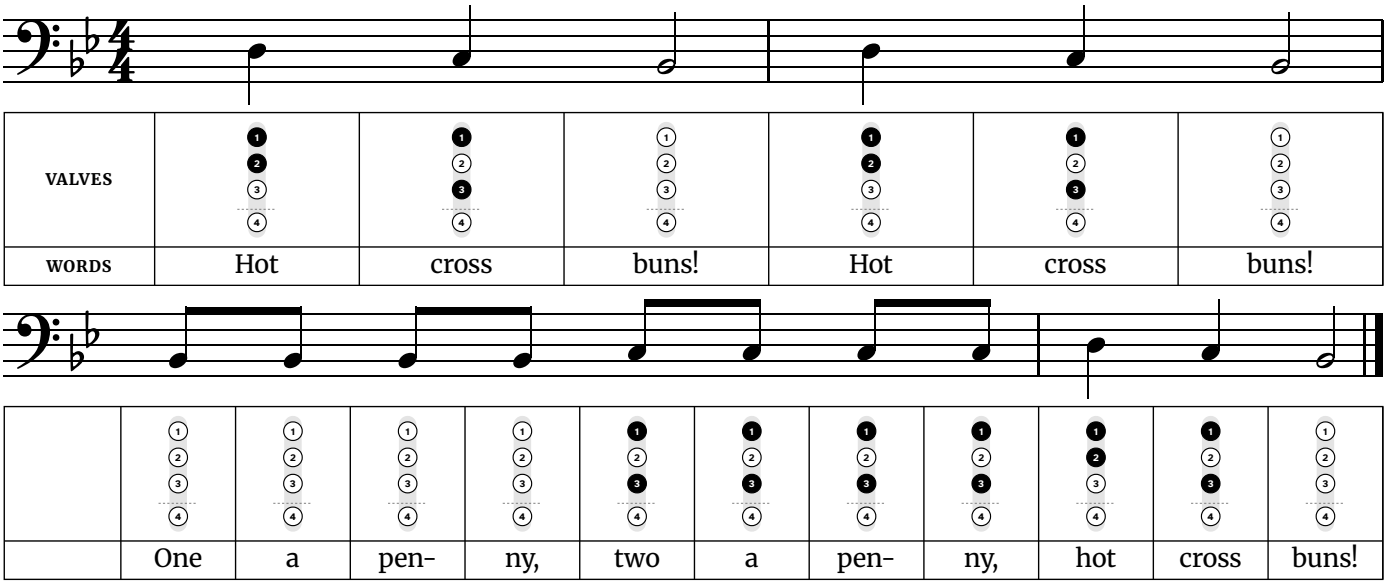
Which Scales First

No transposing is needed on bass clef euphonium: concert B♭, E♭ and F major come first, then A♭ major. Start B♭ major from B♭2, which is open, and go up to B♭3, also open. In that scale, C3 uses 1-3 or the 4th valve, and E♭3 uses valve 1. Play the scale slurred to hear how evenly the notes connect from one to the next.

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Hot Cross Buns

In B♭ major, at concert pitch · 4/4 time. A three-note song most band and recorder books start with.



Fingerings used in this song
B♭2 – Open (no valves)
C3 – Valves 1 and 3 *(4-valve: Valve 4)*
D3 – Valves 1 and 2

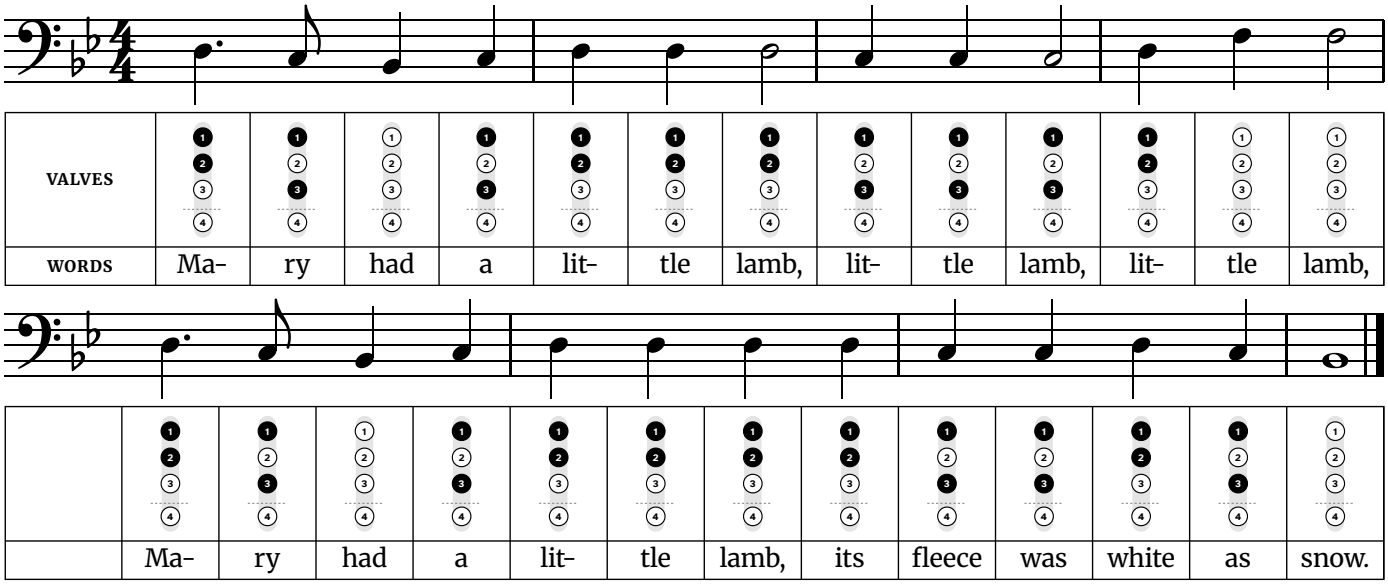
Tip: The widest jump is a major third, from B♭2 to D3. Every phrase walks down three notes and back. Use it to get clean finger changes between neighboring notes before you worry about speed.

Hardest finger change: Going from D3 (valves 1 and 2) to C3 (valves 1 and 3), 2 valves change. Press and lift the valves at exactly the same moment, with the fingertips staying on the valve caps. 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

In B♭ major, at concert pitch · 4/4 time. Uses four notes next to each other, plus one jump up.



Fingerings used in this song
B♭2 – Open (no valves)
C3 – Valves 1 and 3 *(4-valve: Valve 4)*
D3 – Valves 1 and 2
F3 – Open (no valves)

Tip: The widest jump is a minor third, from F3 to D3. 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.

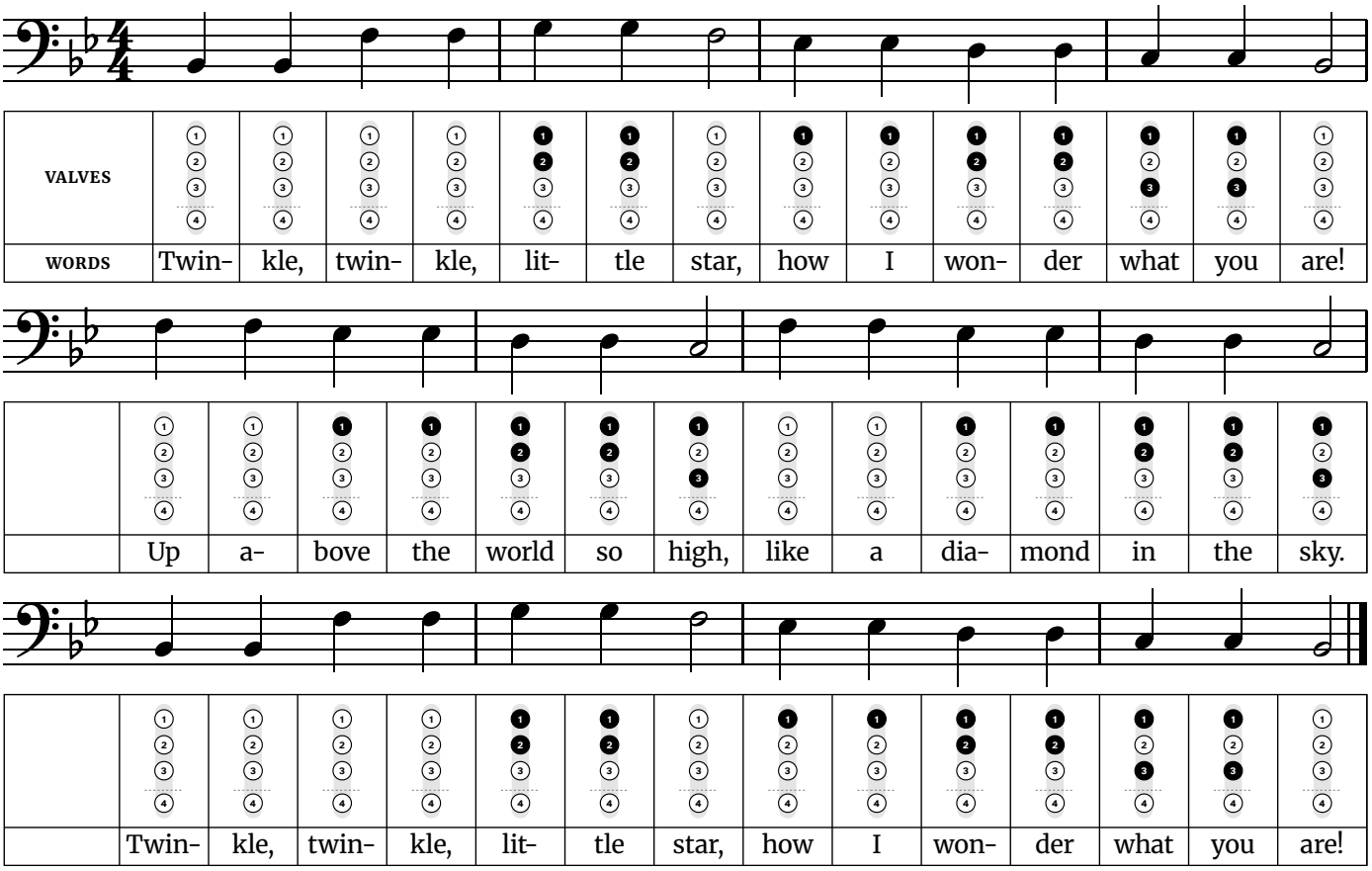
B♭2 and F3 have the same fingering: open (no valves). Only your air and lips change between them, so listen for the jump in pitch rather than waiting for your fingers to do it.

Hardest finger change: Going from D3 (valves 1 and 2) to C3 (valves 1 and 3), 2 valves change. Press and lift the valves at exactly the same moment, with the fingertips staying on the valve caps. 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

In B♭ major, at concert pitch · 4/4 time. Six notes of the major scale, with a leap from the first note to the fifth.



Fingerings used in this song	
B♭2 – Open (no valves)	**E♭3** – Valve 1
C3 – Valves 1 and 3 *(4-valve: Valve 4)*	**F3** – Open (no valves)
D3 – Valves 1 and 2	**G3** – Valves 1 and 2

Tip: The widest jump is a fifth, from B♭2 to F3. 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.

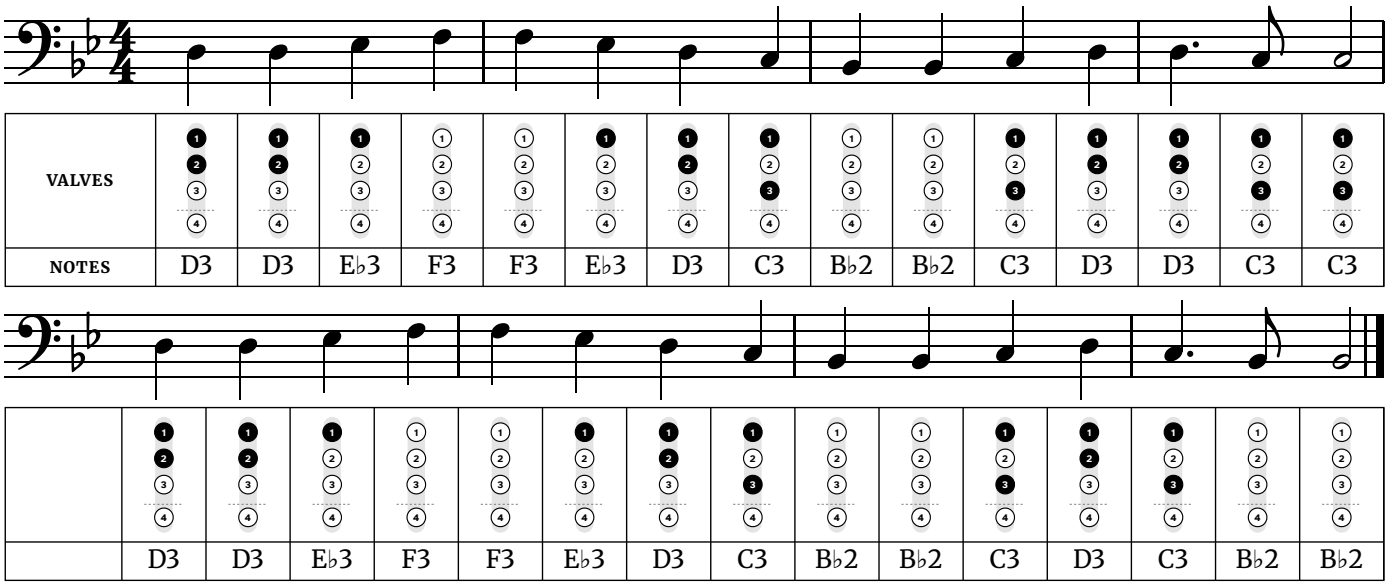
B♭2 and F3 have the same fingering: open (no valves). Only your air and lips change between them, so listen for the jump in pitch rather than waiting for your fingers to do it.

Hardest finger change: Going from F3 (open, no valves) to G3 (valves 1 and 2), 2 valves change. Press and lift the valves at exactly the same moment, with the fingertips staying on the valve caps. 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

In B♭ major, at concert pitch · 4/4 time. Beethoven's melody from the Ninth Symphony, using the first five notes of the scale.



Fingerings used in this song	
B♭2 – Open (no valves)	**E♭3** – Valve 1
C3 – Valves 1 and 3 *(4-valve: Valve 4)*	**F3** – Open (no valves)
D3 – Valves 1 and 2	

Tip: The widest jump is a whole step, from F3 to E♭3. 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.

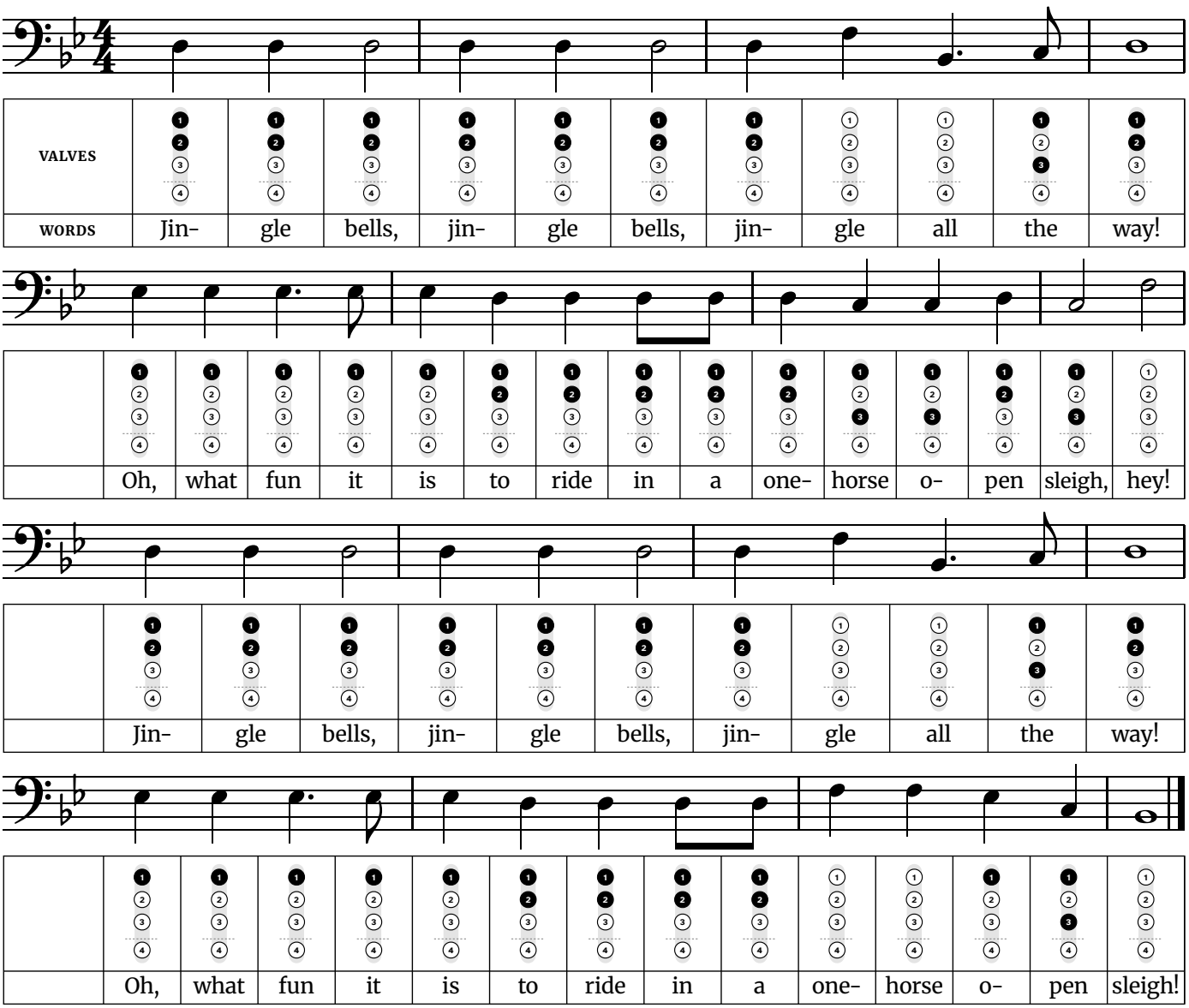
B♭2 and F3 have the same fingering: open (no valves). Only your air and lips change between them, so listen for the jump in pitch rather than waiting for your fingers to do it.

Hardest finger change: Going from D3 (valves 1 and 2) to C3 (valves 1 and 3), 2 valves change. Press and lift the valves at exactly the same moment, with the fingertips staying on the valve caps. 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

In B♭ major, at concert pitch · 4/4 time. The chorus, using the first five notes of the scale.



Fingerings used in this song	
B♭2 – Open (no valves)	**E♭3** – Valve 1
C3 – Valves 1 and 3 *(4-valve: Valve 4)*	**F3** – Open (no valves)
D3 – Valves 1 and 2	

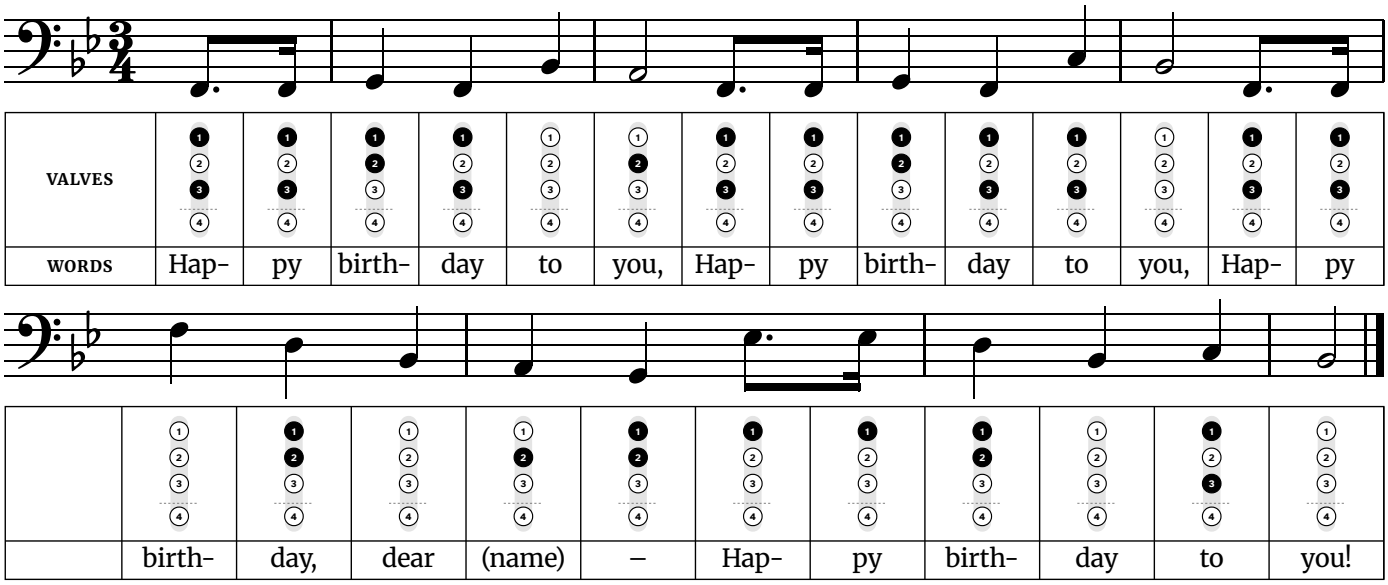
Tip: The widest jump is a fifth, from F3 to B♭2. The chorus repeats one note three times in a row more than once. Light, short tonguing keeps it bouncing; heavy tonguing makes it sound like marching.

B♭2 and F3 have the same fingering: open (no valves). Only your air and lips change between them, so listen for the jump in pitch rather than waiting for your fingers to do it.

Words and music by James Lord Pierpont (1857).

Happy Birthday

In B♭ major, at concert pitch · 3/4 time. Covers an octave, from the low fifth up to the high fifth.



Fingerings used in this song	
F2 – Valves 1 and 3 *(4-valve: Valve 4)*	**C3** – Valves 1 and 3 *(4-valve: Valve 4)*
G2 – Valves 1 and 2	**D3** – Valves 1 and 2
A2 – Valve 2	**E♭3** – Valve 1
B♭2 – Open (no valves)	**F3** – Open (no valves)

Tip: The widest jump is an octave, from F2 to F3. 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.

F2 and C3 have the same fingering: valves 1 and 3. Only your air and lips change between them, so listen for the jump in pitch rather than waiting for your fingers to do it.

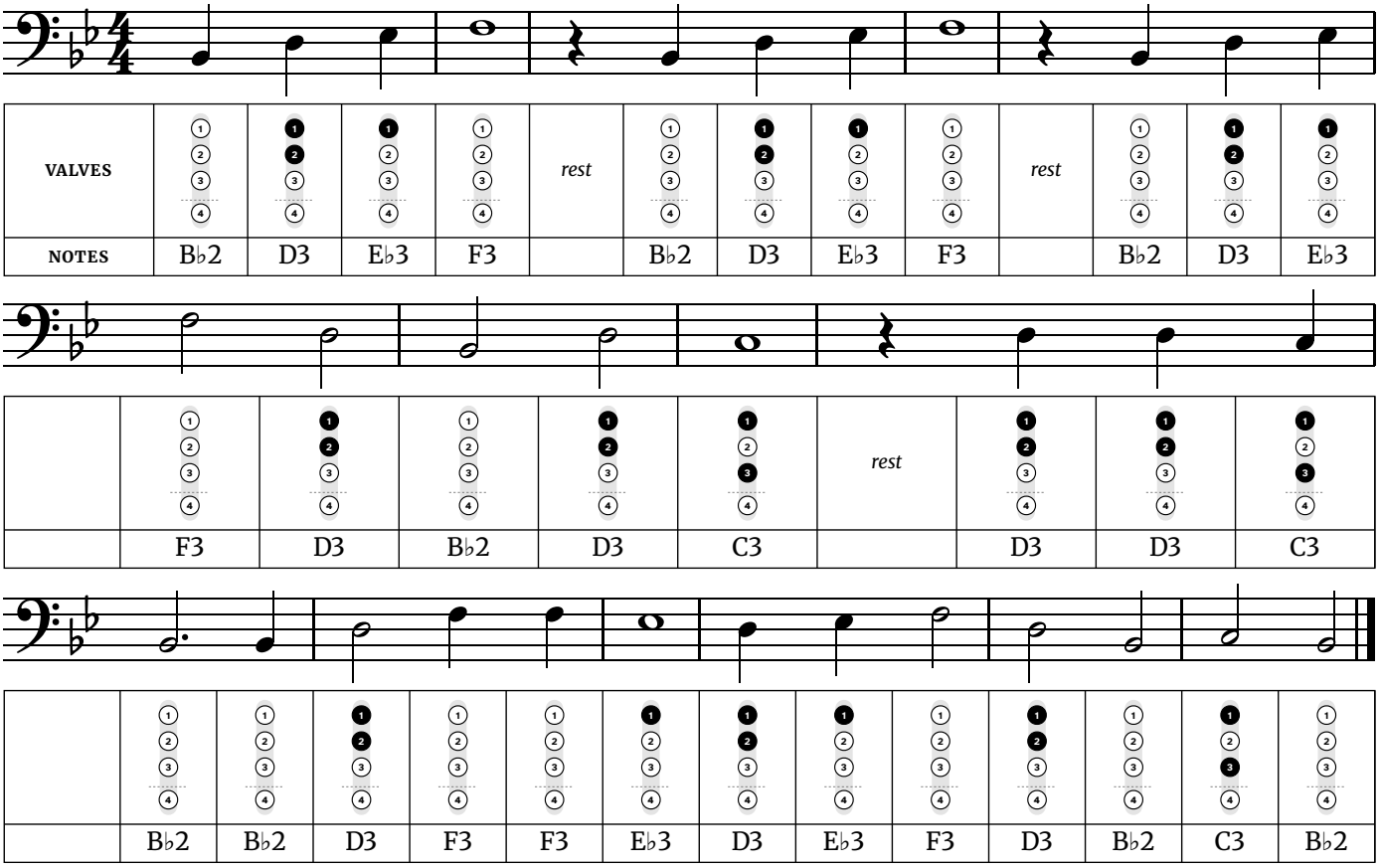
Hardest finger change: Going from A2 (valve 2) to F2 (valves 1 and 3), 3 valves change. Press and lift the valves at exactly the same moment, with the fingertips staying on the valve caps. Practice just those two notes back and forth, slowly, before playing the whole line.

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

Free at thefingeringchart.com

When the Saints Go Marching In

In B♭ major, at concert pitch · 4/4 time. A classic for brass, built on the first five notes of the scale.



Fingerings used in this song	
B♭2 – Open (no valves)	**E♭3** – Valve 1
C3 – Valves 1 and 3 *(4-valve: Valve 4)*	**F3** – Open (no valves)
D3 – Valves 1 and 2	

Tip: The widest jump is a fifth, from F3 to B♭2. 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.

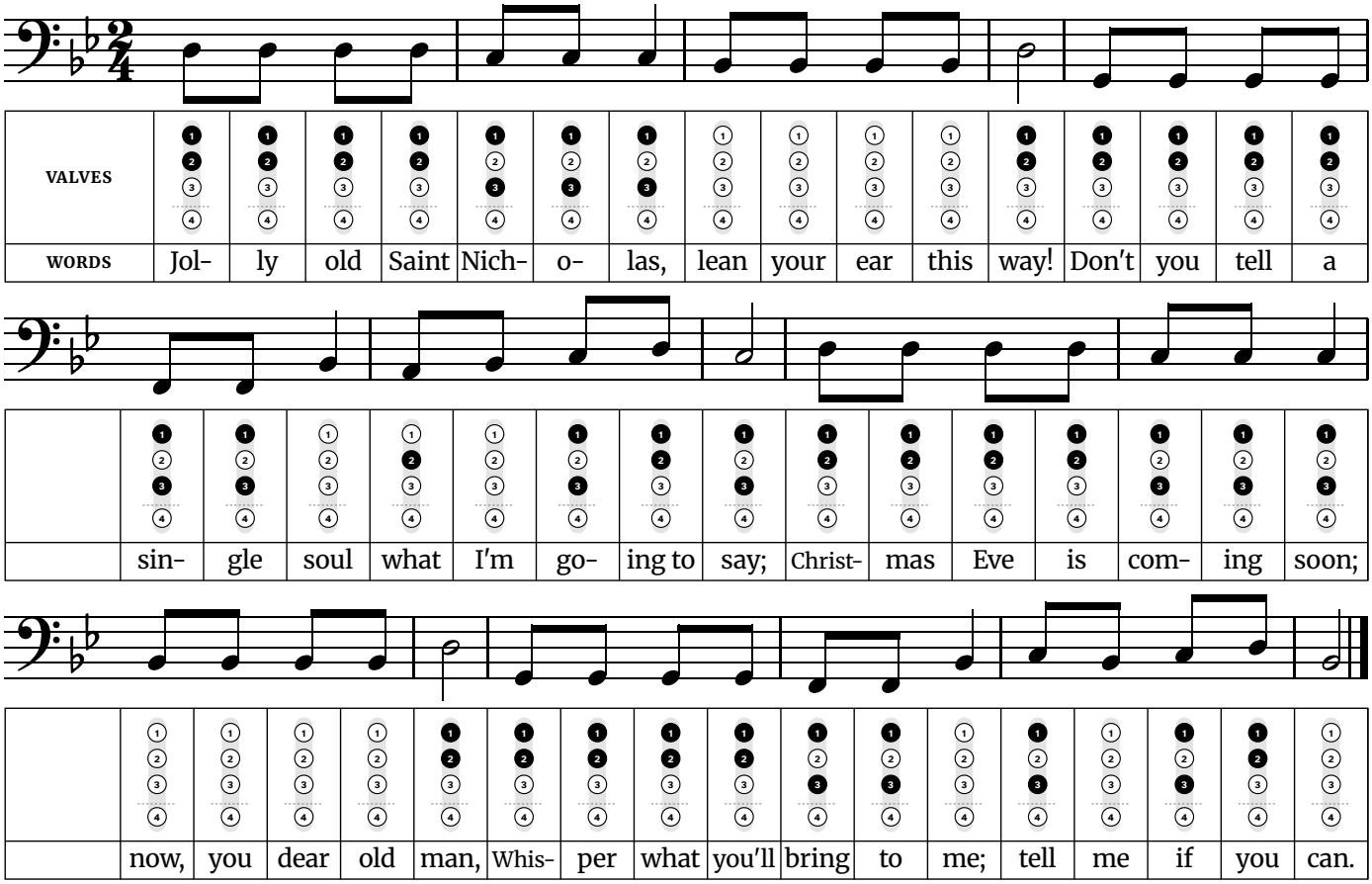
B♭2 and F3 have the same fingering: open (no valves). Only your air and lips change between them, so listen for the jump in pitch rather than waiting for your fingers to do it.

Hardest finger change: Going from B♭2 (open, no valves) to D3 (valves 1 and 2), 2 valves change. Press and lift the valves at exactly the same moment, with the fingertips staying on the valve caps. Practice just those two notes back and forth, slowly, before playing the whole line.

Traditional American spiritual.

Jolly Old Saint Nicholas

Easy · In B♭ major, at concert pitch · 2/4 time · 6 notes, F2 to D3



Fingerings used in this song	
F2 – Valves 1 and 3 *(4-valve: Valve 4)*	**B♭2** – Open (no valves)
G2 – Valves 1 and 2	**C3** – Valves 1 and 3 *(4-valve: Valve 4)*
A2 – Valve 2	**D3** – Valves 1 and 2

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.

F2 and C3 have the same fingering: valves 1 and 3. Only your air and lips change between them, so listen for the jump in pitch rather than waiting for your fingers to do it.

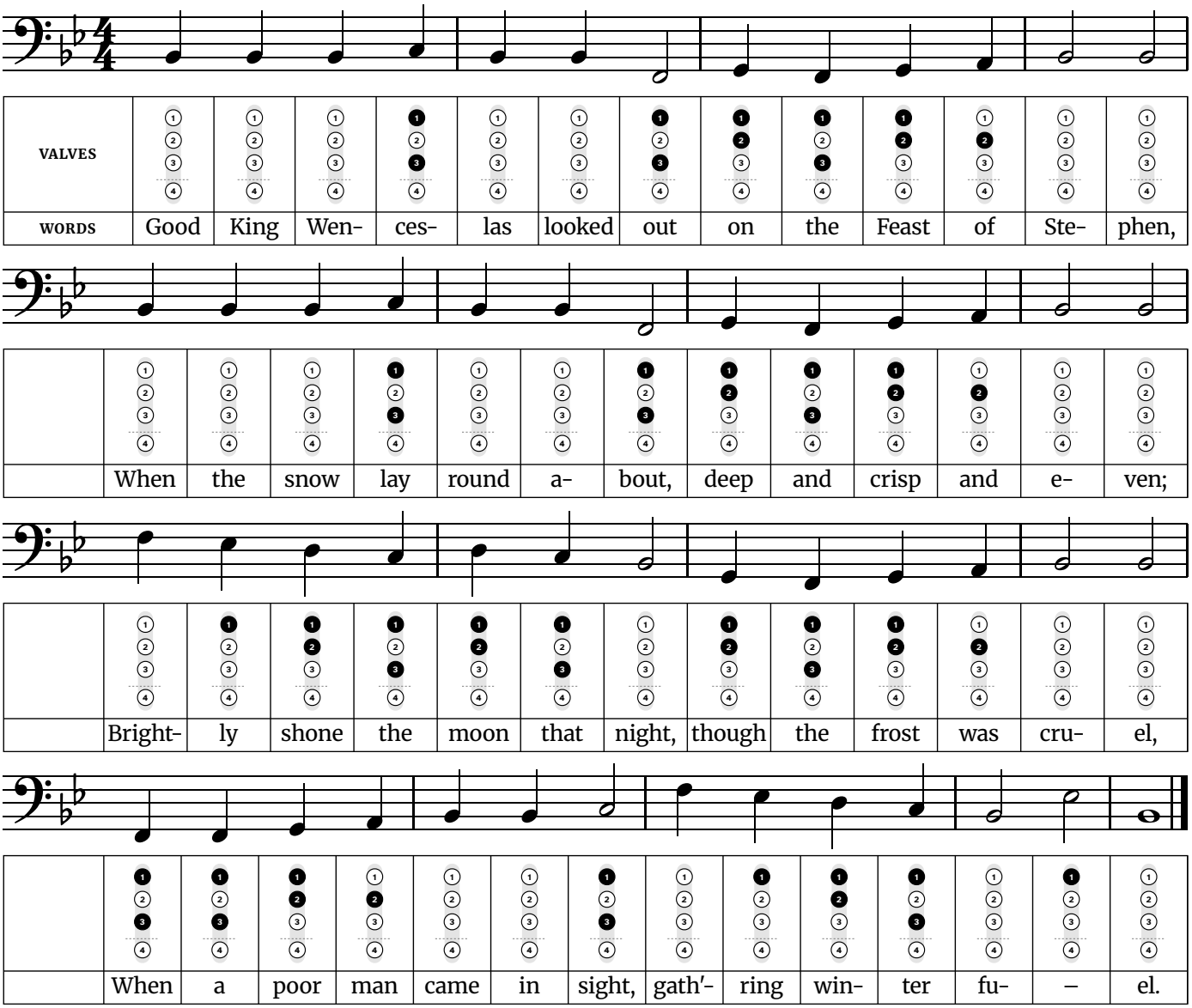
The widest jump is a fifth, down from D3 to G2 in line 3.

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

Free at thefingeringchart.com

Good King Wenceslas

Easy · In B♭ major, at concert pitch · 4/4 time · 8 notes, F2 to F3



Fingerings used in this song	
F2 – Valves 1 and 3 *(4-valve: Valve 4)*	**C3** – Valves 1 and 3 *(4-valve: Valve 4)*
G2 – Valves 1 and 2	**D3** – Valves 1 and 2
A2 – Valve 2	**E♭3** – Valve 1
B♭2 – Open (no valves)	**F3** – Open (no valves)

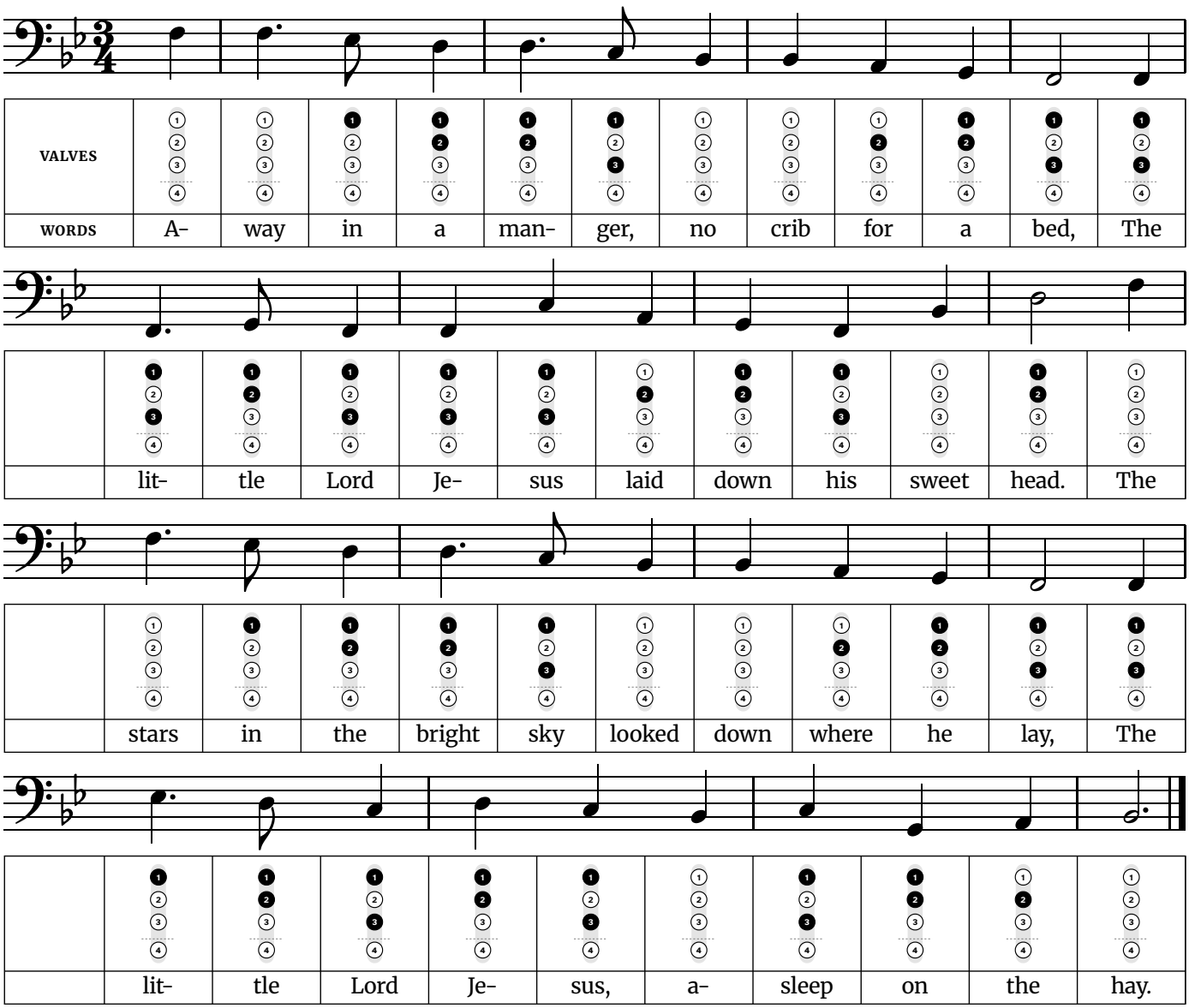
Tip: Nearly every note is a quarter note or longer, so the rhythm is the easiest of the Christmas songs. Play it like a sturdy march and give each half note its full two beats.

F2 and C3 have the same fingering: valves 1 and 3. Only your air and lips change between them, so listen for the jump in pitch rather than waiting for your fingers to do it.

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

Away in a Manger

Easy · In B♭ major, at concert pitch · 3/4 time · 8 notes, F2 to F3



Fingerings used in this song	
F2 – Valves 1 and 3 *(4-valve: Valve 4)*	**C3** – Valves 1 and 3 *(4-valve: Valve 4)*
G2 – Valves 1 and 2	**D3** – Valves 1 and 2
A2 – Valve 2	**E♭3** – Valve 1
B♭2 – Open (no valves)	**F3** – Open (no valves)

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.

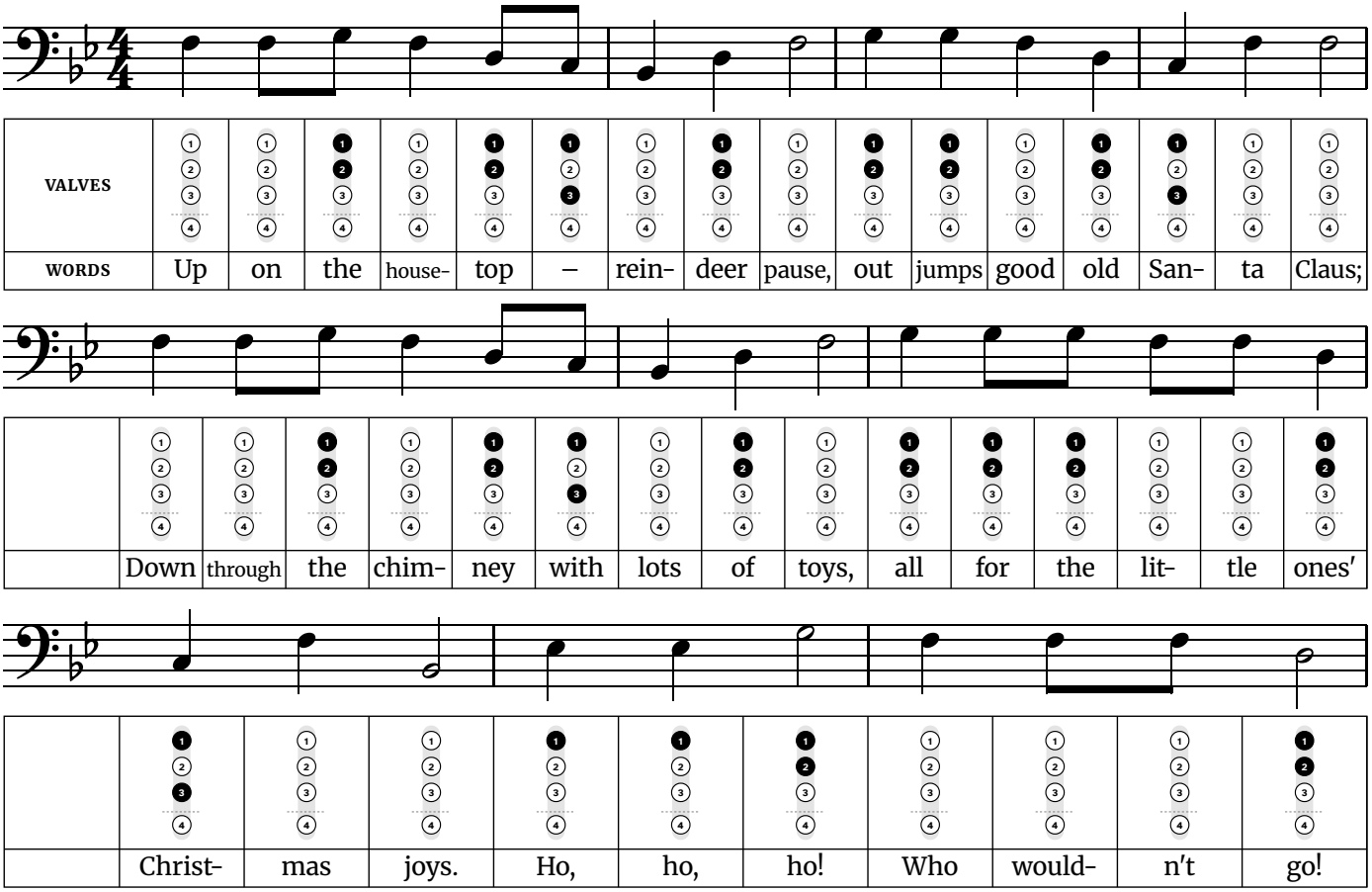
F2 and C3 have the same fingering: valves 1 and 3. Only your air and lips change between them, so listen for the jump in pitch rather than waiting for your fingers to do it.

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

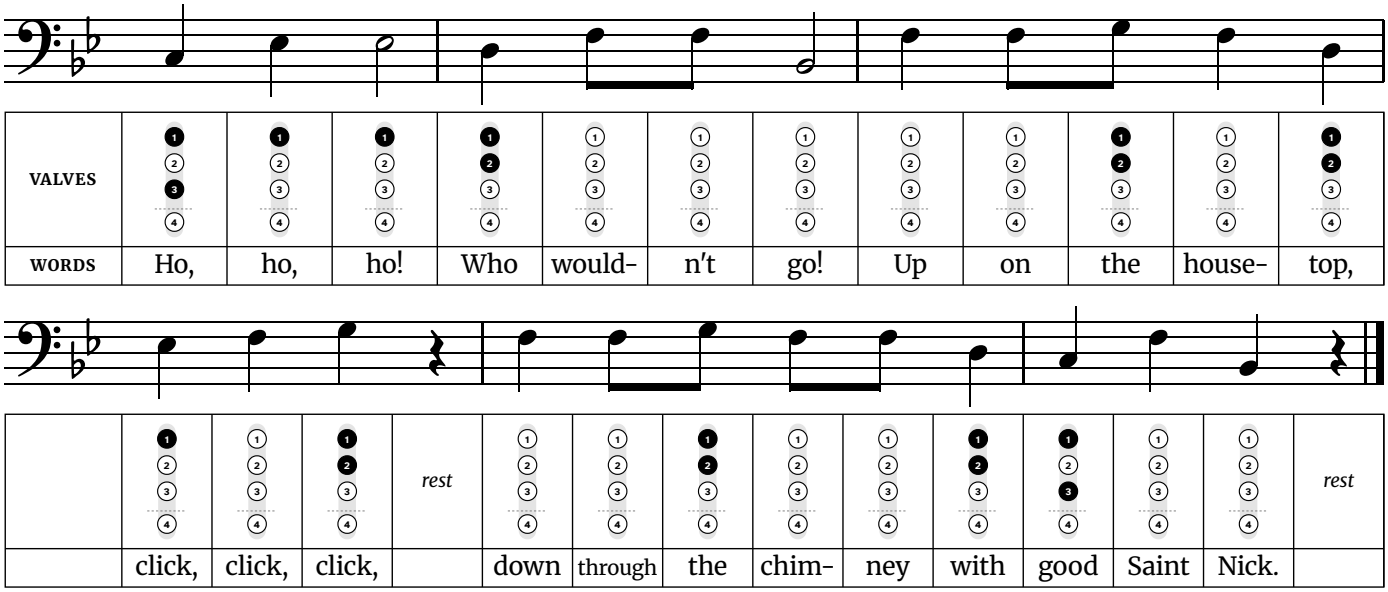
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Up on the Housetop

Easy · In B♭ major, at concert pitch · 4/4 time · 6 notes, B♭2 to G3



Up on the Housetop *(continued)*



Fingerings used in this song	
B♭2 – Open (no valves)	**E♭3** – Valve 1
C3 – Valves 1 and 3 *(4-valve: Valve 4)*	**F3** – Open (no valves)
D3 – Valves 1 and 2	**G3** – Valves 1 and 2

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

B♭2 and F3 have the same fingering: open (no valves). Only your air and lips change between them, so listen for the jump in pitch rather than waiting for your fingers to do it.

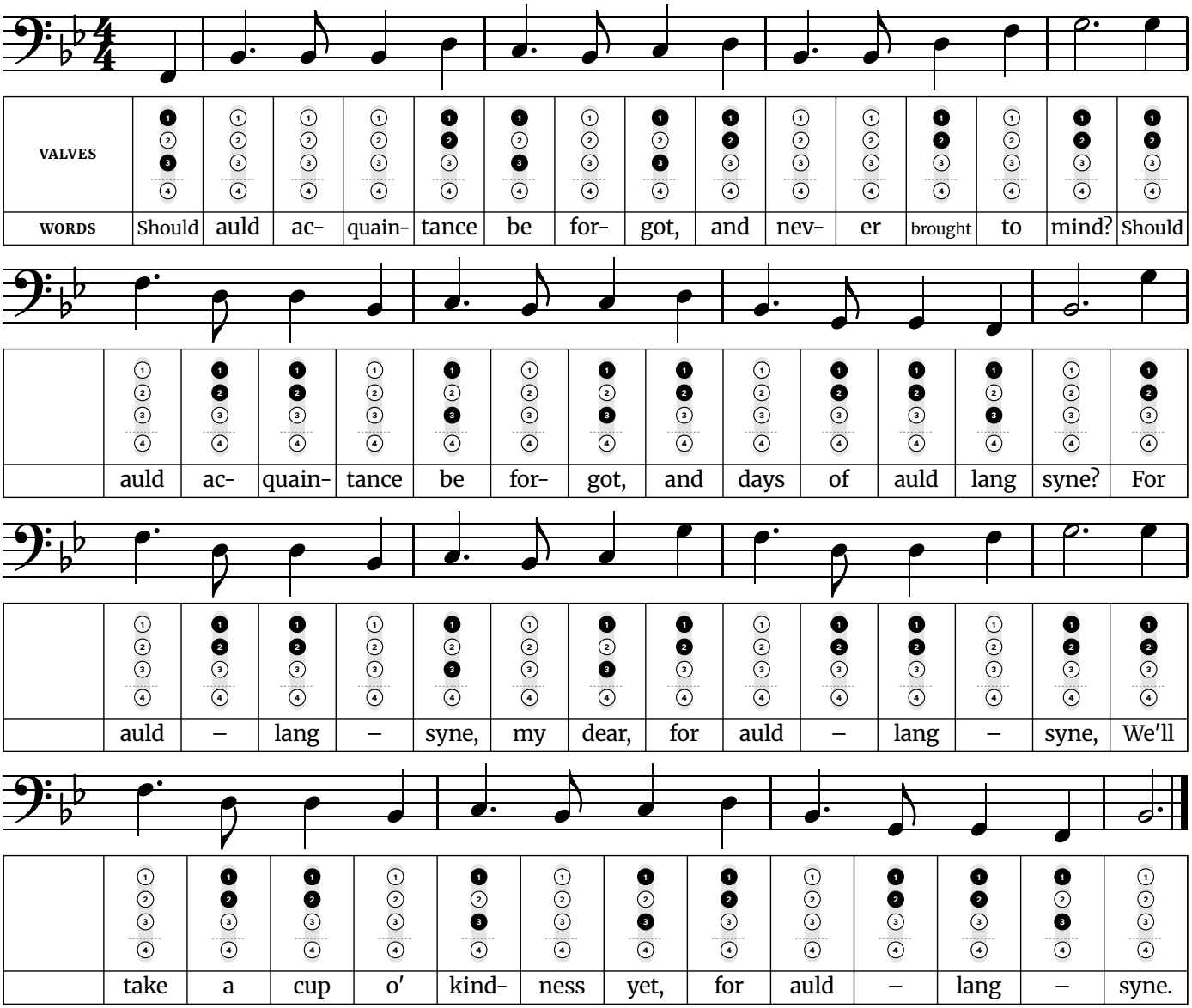
The widest jump is a fifth, down from F3 to B♭2 in line 5.

Words and music: Benjamin Hanby (1864).

Free at thefingeringchart.com

Auld Lang Syne

Medium · In B♭ major, at concert pitch · 4/4 time · 7 notes, F2 to G3



Fingerings used in this song	
F2 – Valves 1 and 3 *(4-valve: Valve 4)*	**D3** – Valves 1 and 2
G2 – Valves 1 and 2	**F3** – Open (no valves)
B♭2 – Open (no valves)	**G3** – Valves 1 and 2
C3 – Valves 1 and 3 *(4-valve: Valve 4)*	

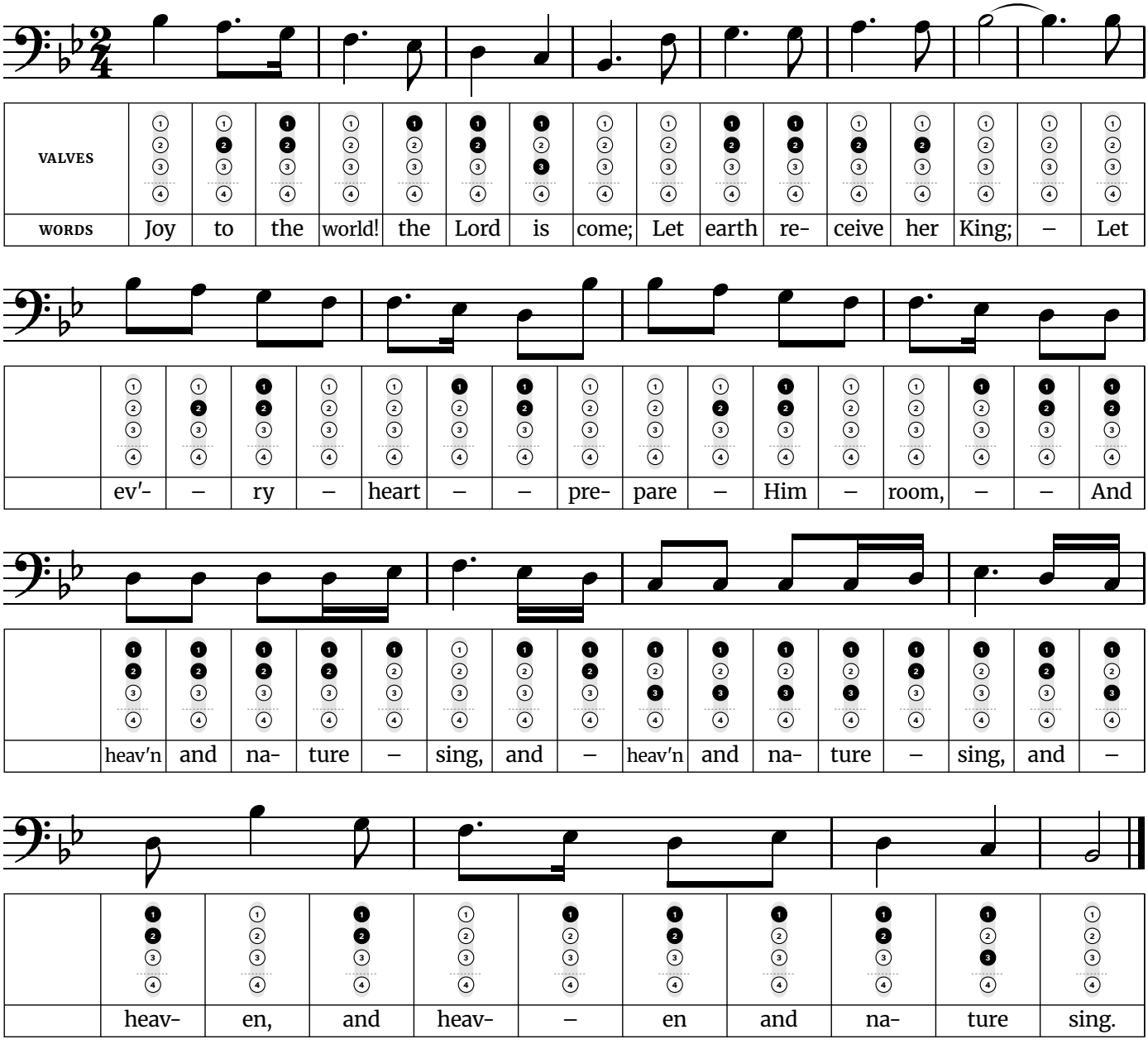
Tip: The tune uses only five pitch names (a pentatonic scale), so nothing falls outside the key. The long-short dotted rhythm comes back in almost every bar; keep the short note crisp and late.

F2 and C3 have the same fingering: valves 1 and 3. Only your air and lips change between them, so listen for the jump in pitch rather than waiting for your fingers to do it.

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

Joy to the World

Medium · In B♭ major, at concert pitch · 2/4 time · 8 notes, B♭2 to B♭3



Fingerings used in this song	
B♭2 – Open (no valves)	**F3** – Open (no valves)
C3 – Valves 1 and 3 *(4-valve: Valve 4)*	**G3** – Valves 1 and 2
D3 – Valves 1 and 2	**A3** – Valve 2
E♭3 – Valve 1	**B♭3** – Open (no valves)

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.

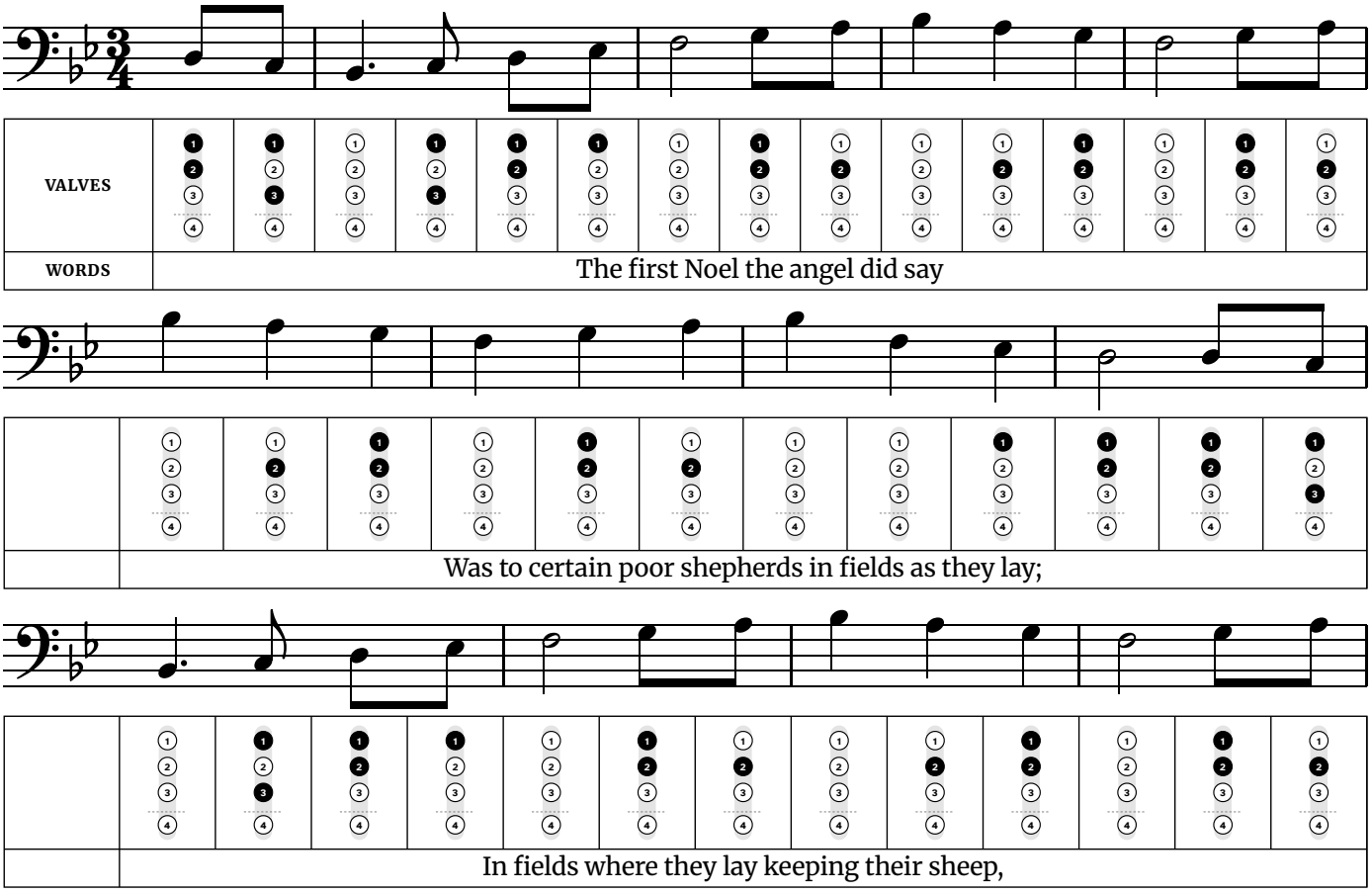
Words: Isaac Watts (1719). Music: "Antioch", arranged by Lowell Mason.

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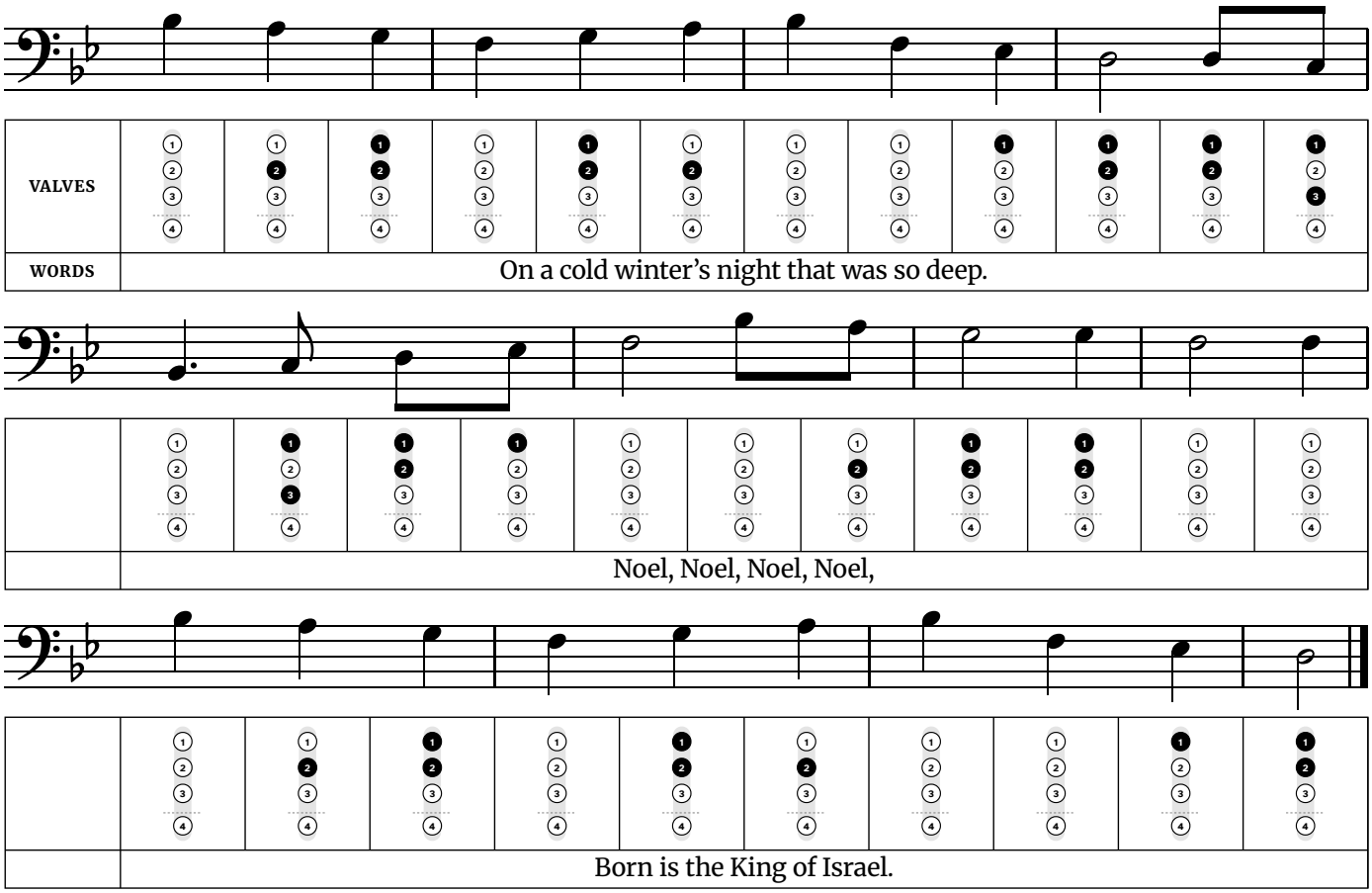
Christmas Songs

The First Noel

Medium · In B♭ major, at concert pitch · 3/4 time · 8 notes, B♭2 to B♭3



The First Noel *(continued)*



Fingerings used in this song	
B♭2 – Open (no valves)	**F3** – Open (no valves)
C3 – Valves 1 and 3 *(4-valve: Valve 4)*	**G3** – Valves 1 and 2
D3 – Valves 1 and 2	**A3** – Valve 2
E♭3 – Valve 1	**B♭3** – Open (no valves)

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.

B♭2, F3 and B♭3 have the same fingering: open (no valves). Only your air and lips change between them, so listen for the jump in pitch rather than waiting for your fingers to do it.

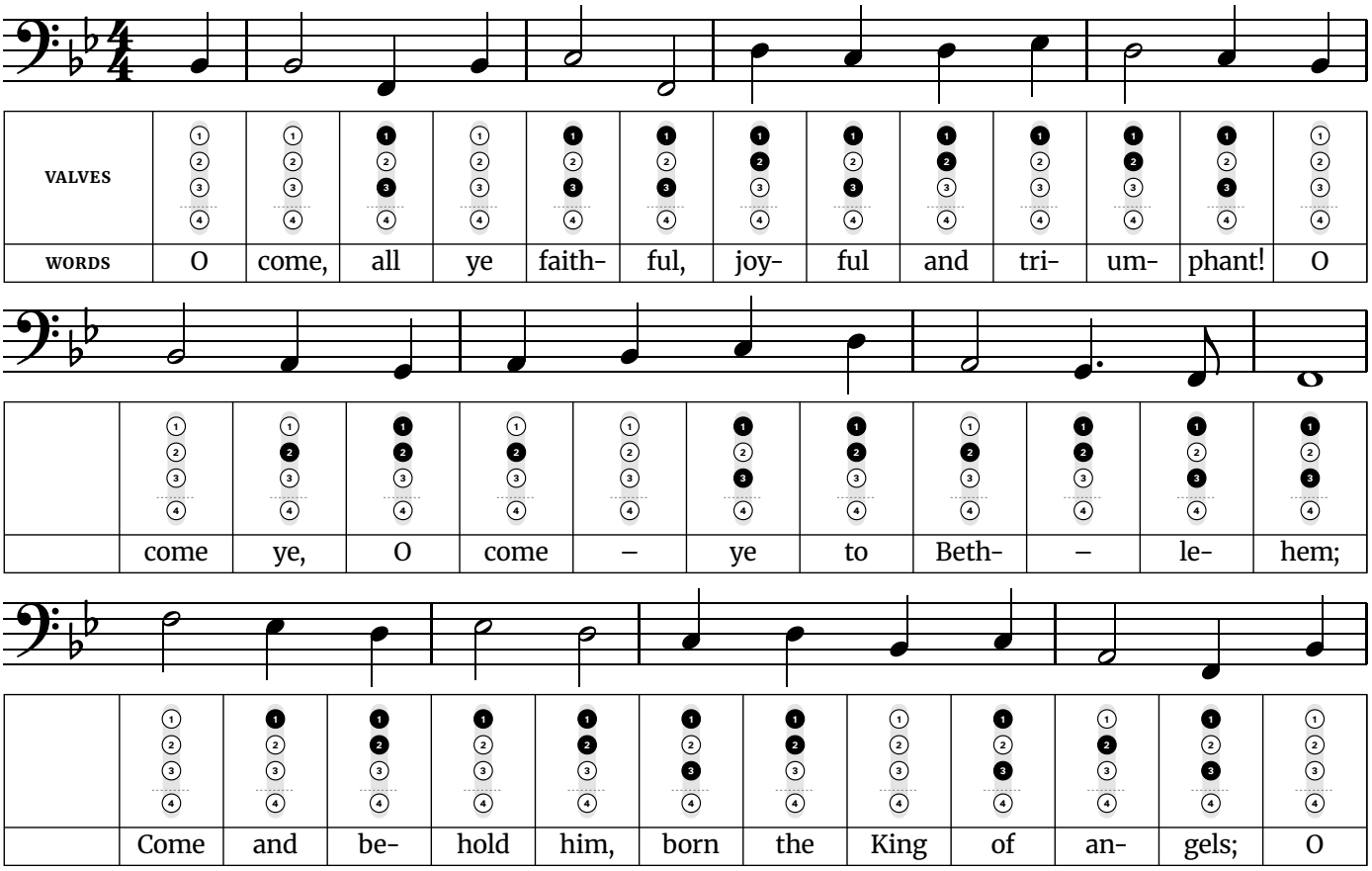
The busiest finger change is D3 to C3, where 2 valves move at once. Practice that pair slowly on its own until both notes speak cleanly.

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

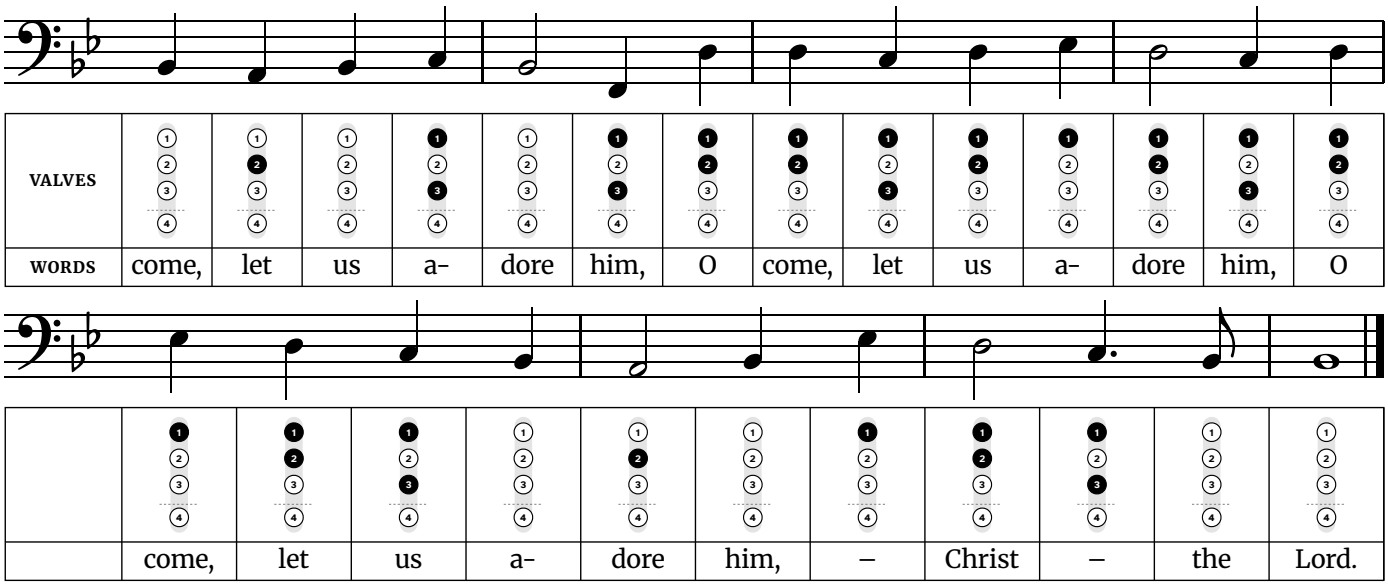
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O Come, All Ye Faithful

Medium · In B♭ major, at concert pitch · 4/4 time · 8 notes, F2 to F3



O Come, All Ye Faithful *(continued)*



Fingerings used in this song	
F2 – Valves 1 and 3 *(4-valve: Valve 4)*	**C3** – Valves 1 and 3 *(4-valve: Valve 4)*
G2 – Valves 1 and 2	**D3** – Valves 1 and 2
A2 – Valve 2	**E♭3** – Valve 1
B♭2 – Open (no valves)	**F3** – Open (no valves)

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.

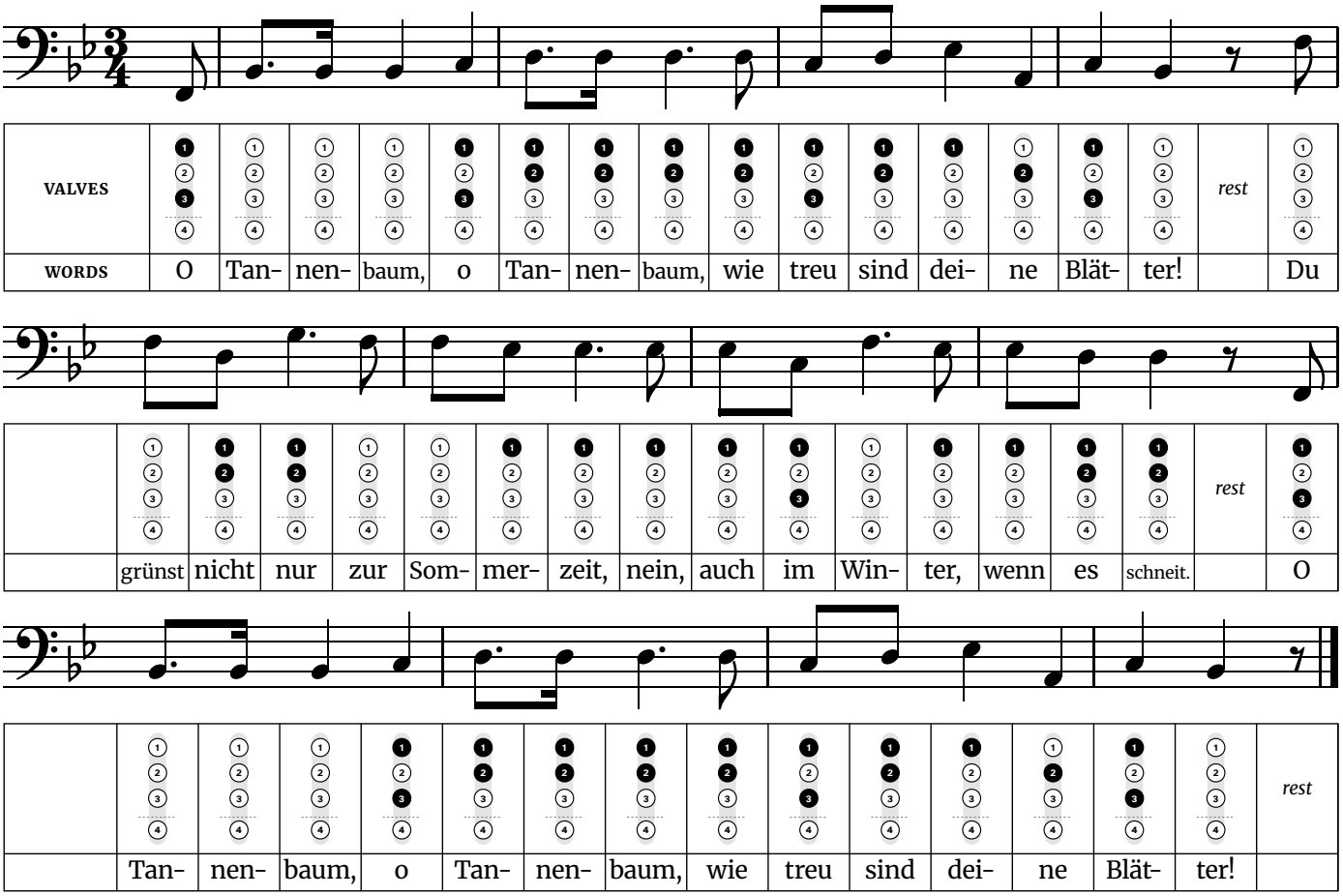
F2 and C3 have the same fingering: valves 1 and 3. Only your air and lips change between them, so listen for the jump in pitch rather than waiting for your fingers to do it.

The widest jump is an octave, up from F2 to F3 in line 3.

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

O Christmas Tree

Medium · In B♭ major, at concert pitch · 3/4 time · 8 notes, F2 to G3



Fingerings used in this song	
F2 – Valves 1 and 3 *(4-valve: Valve 4)*	**D3** – Valves 1 and 2
A2 – Valve 2	**E♭3** – Valve 1
B♭2 – Open (no valves)	**F3** – Open (no valves)
C3 – Valves 1 and 3 *(4-valve: Valve 4)*	**G3** – Valves 1 and 2

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

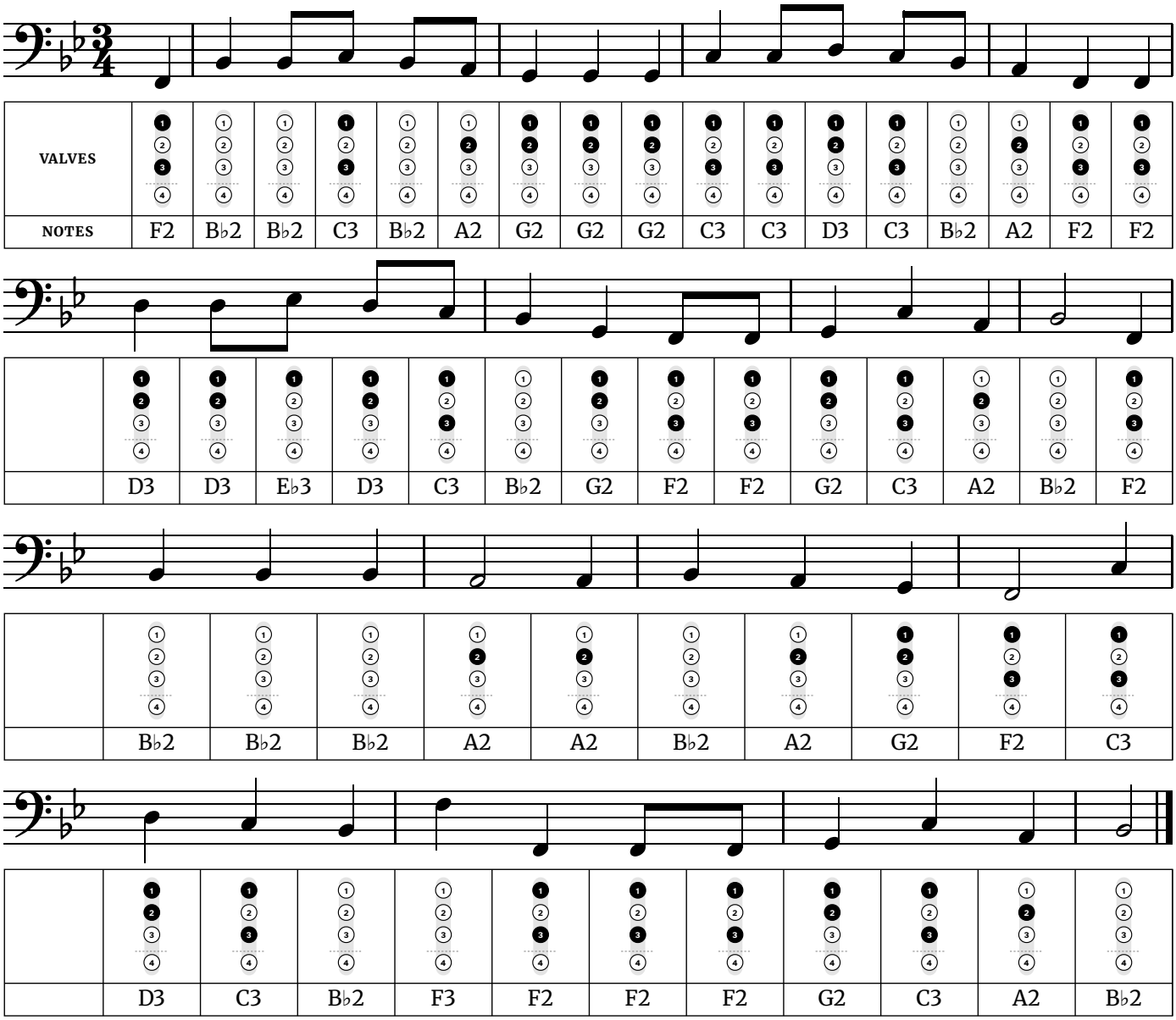
F2 and C3 have the same fingering: valves 1 and 3. Only your air and lips change between them, so listen for the jump in pitch rather than waiting for your fingers to do it.

The widest jump is a sixth, down from D3 to F2 in line 2.

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

We Wish You a Merry Christmas

Medium · In B♭ major, at concert pitch · 3/4 time · 8 notes, F2 to F3



Fingerings used in this song	
F2 – Valves 1 and 3 *(4-valve: Valve 4)*	**C3** – Valves 1 and 3 *(4-valve: Valve 4)*
G2 – Valves 1 and 2	**D3** – Valves 1 and 2
A2 – Valve 2	**E♭3** – Valve 1
B♭2 – Open (no valves)	**F3** – Open (no valves)

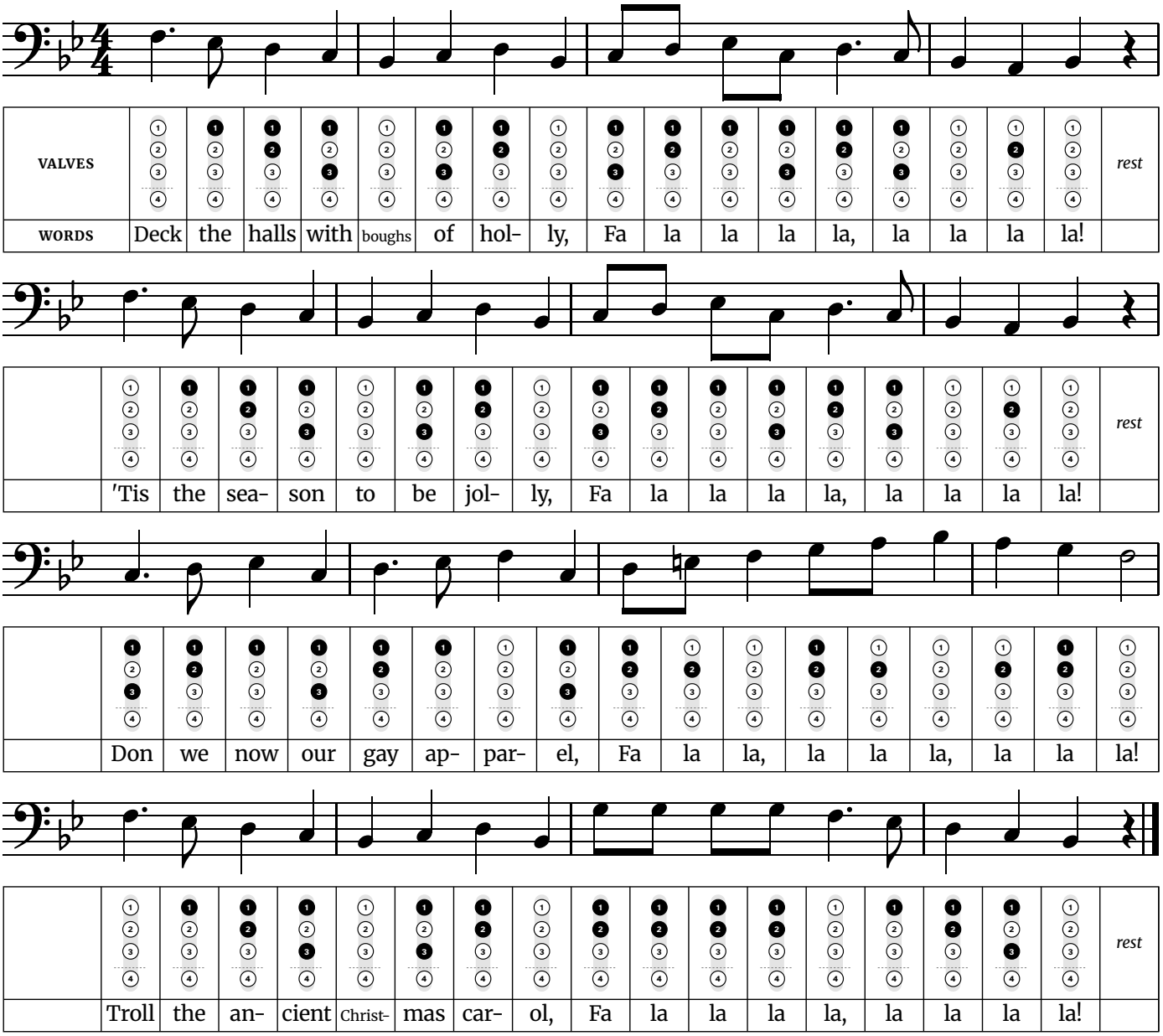
Tip: It moves quickly in three, with a jump of a sixth at the start of the second phrase and a drop of a full octave in the last phrase. Think of the landing note before you leave the first one.

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

Free at thefingeringchart.com

Deck the Halls

Harder · In B♭ major, at concert pitch · 4/4 time · 10 notes, A2 to B♭3



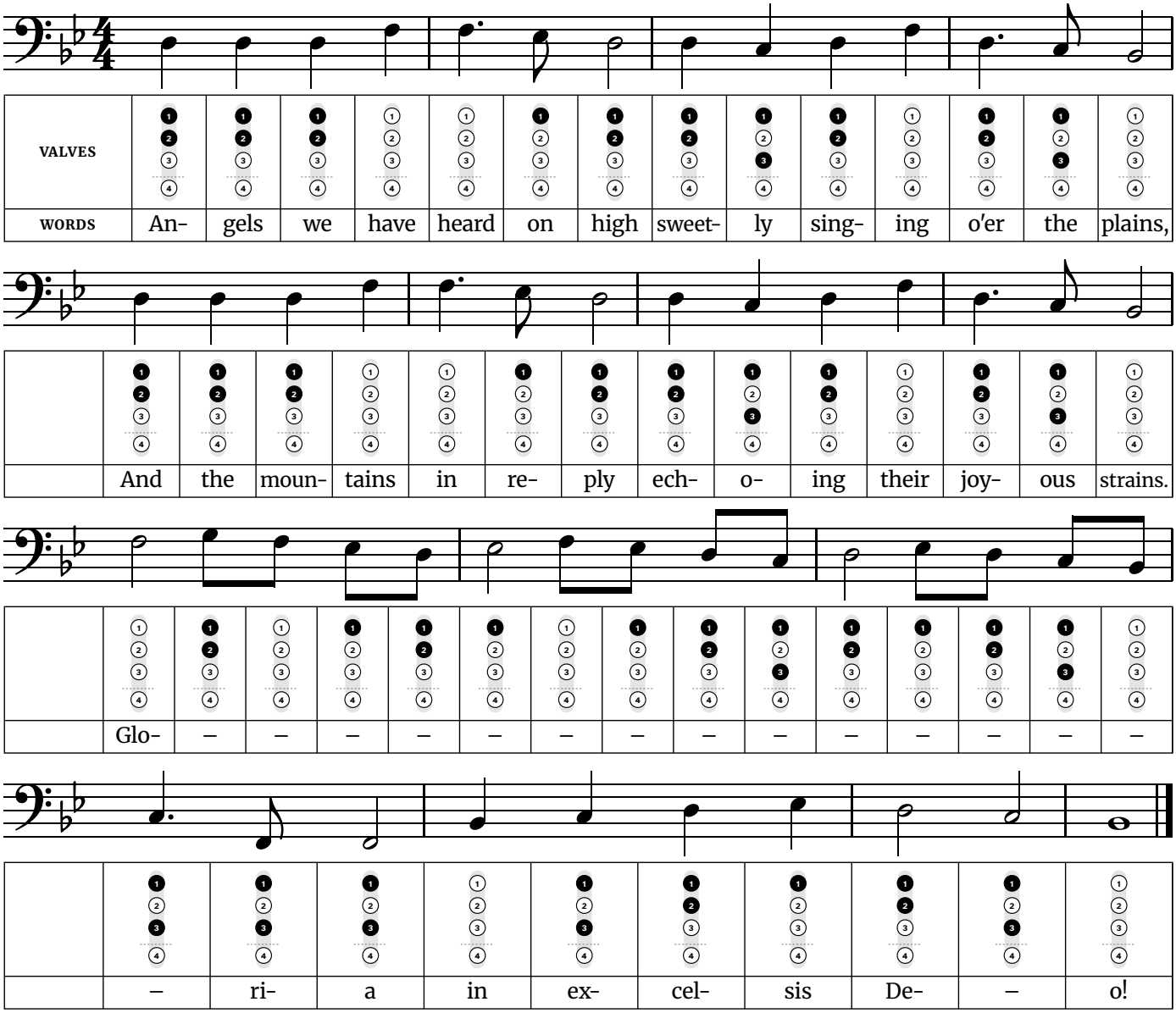
Fingerings used in this song		
A2 – Valve 2	**E♭3** – Valve 1	**A3** – Valve 2
B♭2 – Open (no valves)	**E3** – Valve 2	**B♭3** – Open (no valves)
C3 – Valves 1 and 3 *(4-valve: Valve 4)*	**F3** – Open (no valves)	
D3 – Valves 1 and 2	**G3** – Valves 1 and 2	

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.

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

Angels We Have Heard on High

Harder · In B♭ major, at concert pitch · 4/4 time · 7 notes, F2 to G3



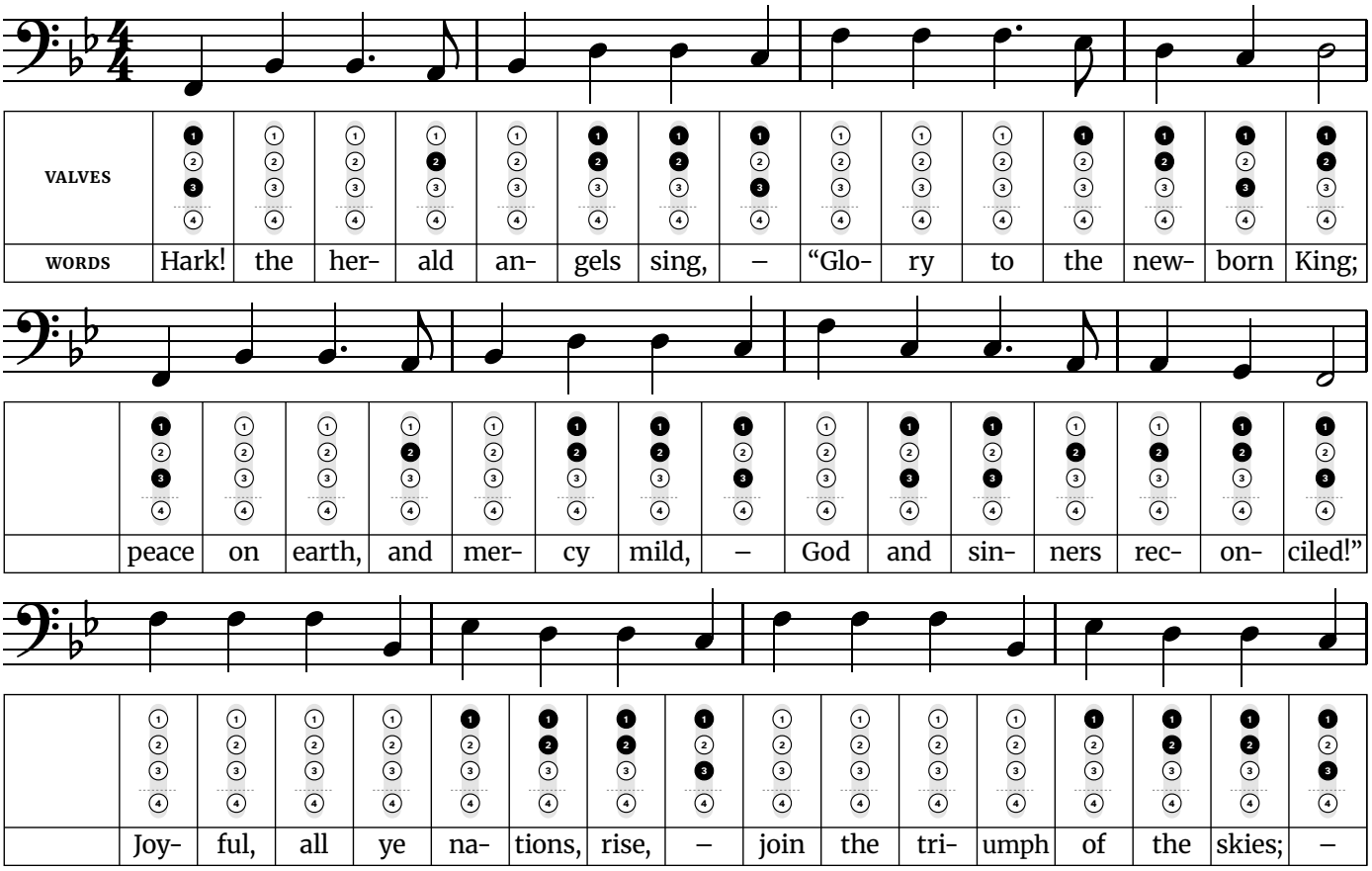
Fingerings used in this song	
F2 – Valves 1 and 3 *(4-valve: Valve 4)*	**E♭3** – Valve 1
B♭2 – Open (no valves)	**F3** – Open (no valves)
C3 – Valves 1 and 3 *(4-valve: Valve 4)*	**G3** – Valves 1 and 2
D3 – Valves 1 and 2	

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

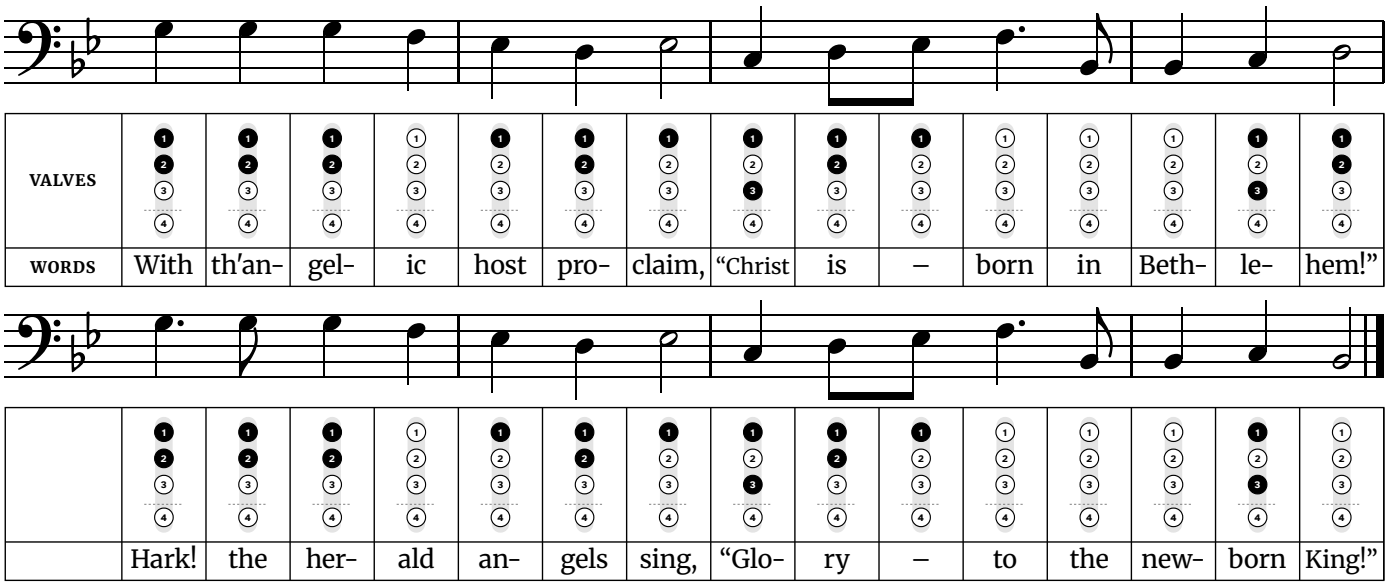
Words: James Chadwick (1862), after the French carol "Les Anges dans nos campagnes". Music: "Gloria", French traditional. The Gloria is printed once, as in the 1891 Parish Choir setting.

Hark! The Herald Angels Sing

Harder · In B♭ major, at concert pitch · 4/4 time · 9 notes, F2 to G3



Hark! The Herald Angels Sing *(continued)*



Fingerings used in this song		
F2 – Valves 1 and 3 *(4-valve: Valve 4)*	**B♭2** – Open (no valves)	**E♭3** – Valve 1
G2 – Valves 1 and 2	**C3** – Valves 1 and 3 *(4-valve: Valve 4)*	**F3** – Open (no valves)
A2 – Valve 2	**D3** – Valves 1 and 2	**G3** – Valves 1 and 2

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.

F2 and C3 have the same fingering: valves 1 and 3. Only your air and lips change between them, so listen for the jump in pitch rather than waiting for your fingers to do it.

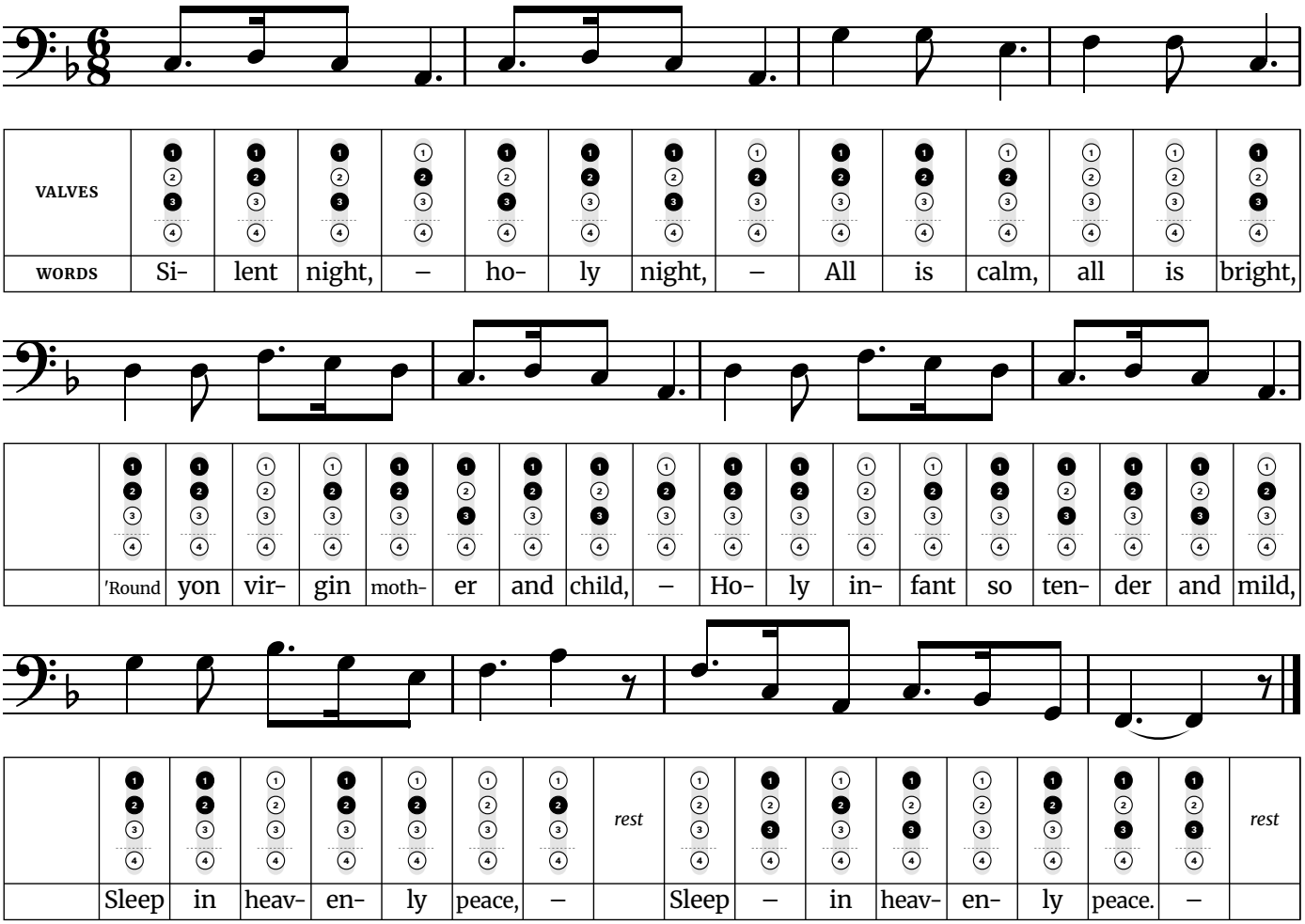
The widest jump is an octave, up from F2 to F3 in line 3.

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

Free at thefingeringchart.com

Silent Night

Harder · In F major, at concert pitch · 6/8 time · 11 notes, F2 to B♭3



Fingerings used in this song		
F2 – Valves 1 and 3 *(4-valve: Valve 4)*	**C3** – Valves 1 and 3 *(4-valve: Valve 4)*	**G3** – Valves 1 and 2
G2 – Valves 1 and 2	**D3** – Valves 1 and 2	**A3** – Valve 2
A2 – Valve 2	**E3** – Valve 2	**B♭3** – Open (no valves)
B♭2 – Open (no valves)	**F3** – Open (no valves)	

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.

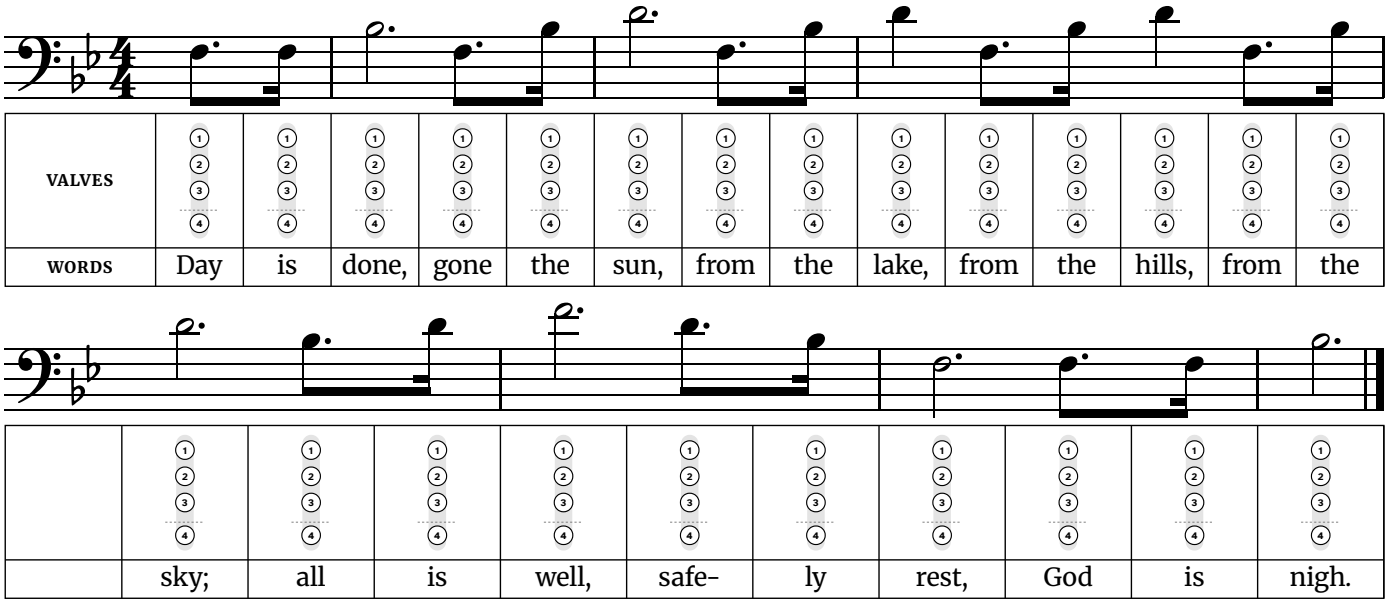
F2 and C3 have the same fingering: valves 1 and 3. Only your air and lips change between them, so listen for the jump in pitch rather than waiting for your fingers to do it.

The widest jump is a minor seventh, up from A2 to G3 in line 3.

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

Taps

Easy · In B♭ major, at concert pitch · 4/4 time · 4 notes, F3 to F4



Fingerings used in this song
F3 – Open (no valves)
B♭3 – Open (no valves)
D4 – Open (no valves)
F4 – Open (no valves)

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.

F3, B♭3, D4 and F4 have the same fingering: open (no valves). Only your air and lips change between them, so listen for the jump in pitch rather than waiting for your fingers to do it.

The widest jump is a sixth, down from D4 to F3 in line 1.

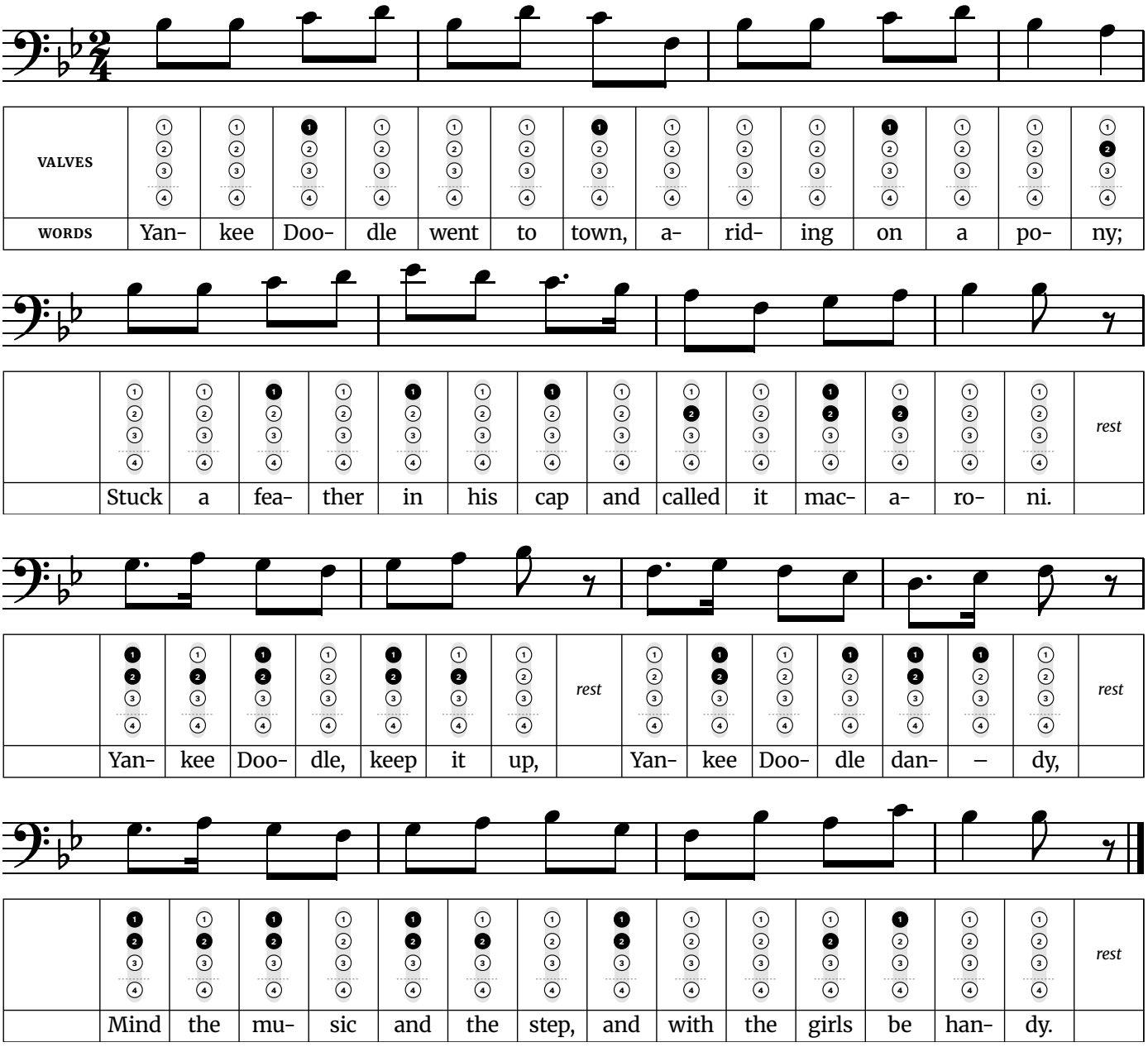
Music: arranged by Daniel Butterfield (1862). Words: traditional, not official.

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Patriotic Songs

Yankee Doodle

Easy · In B♭ major, at concert pitch · 2/4 time · 9 notes, D3 to E♭4



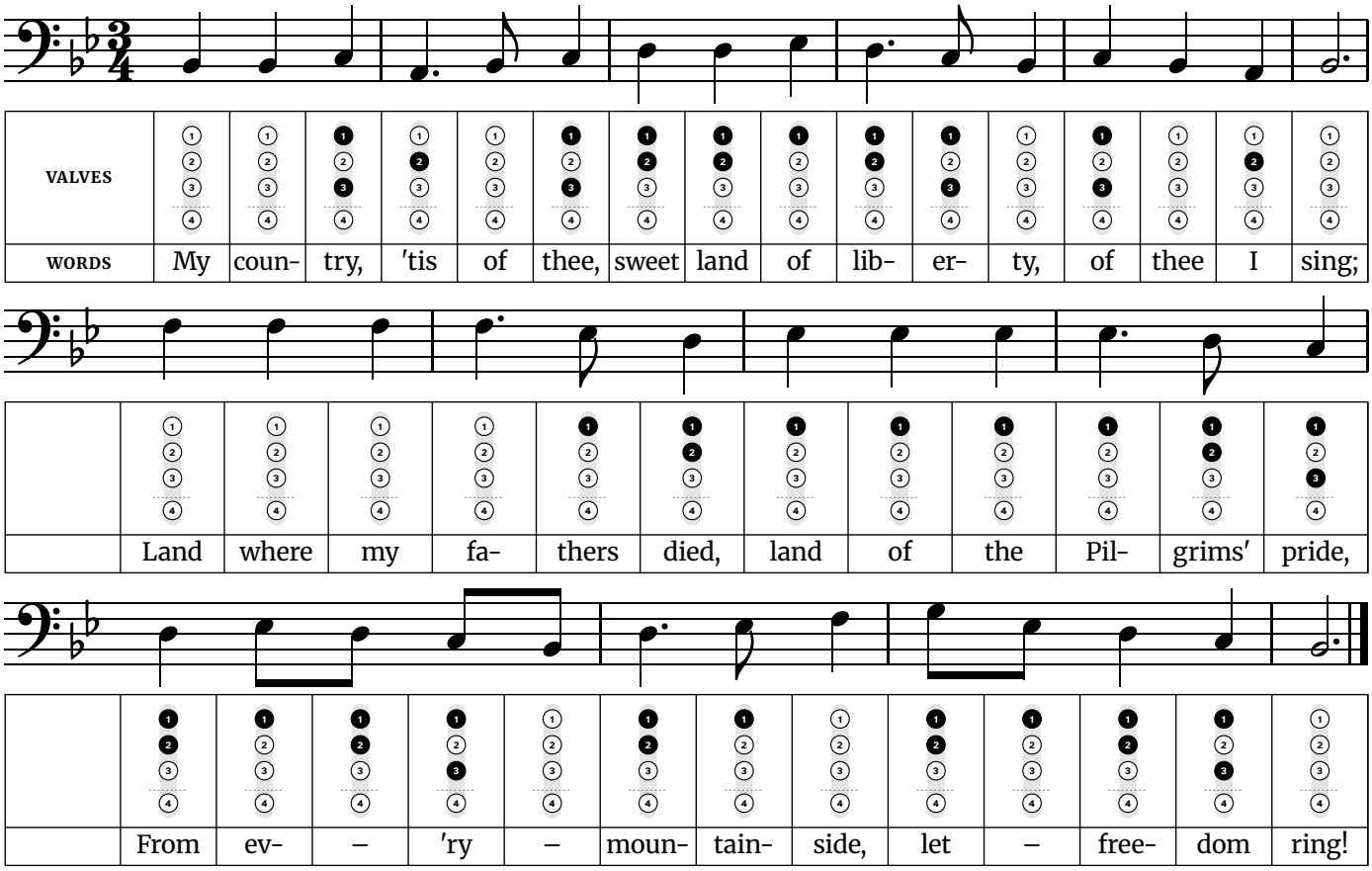
Fingerings used in this song		
D3 – Valves 1 and 2	**G3** – Valves 1 and 2	**C4** – Valve 1
E♭3 – Valve 1	**A3** – Valve 2	**D4** – Open (no valves)
F3 – Open (no valves)	**B♭3** – Open (no valves)	**E♭4** – Valve 1

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.

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

My Country, 'Tis of Thee

Easy · In B♭ major, at concert pitch · 3/4 time · 7 notes, A2 to G3



Fingerings used in this song	
A2 – Valve 2	**E♭3** – Valve 1
B♭2 – Open (no valves)	**F3** – Open (no valves)
C3 – Valves 1 and 3 *(4-valve: Valve 4)*	**G3** – Valves 1 and 2
D3 – Valves 1 and 2	

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.

B♭2 and F3 have the same fingering: open (no valves). Only your air and lips change between them, so listen for the jump in pitch rather than waiting for your fingers to do it.

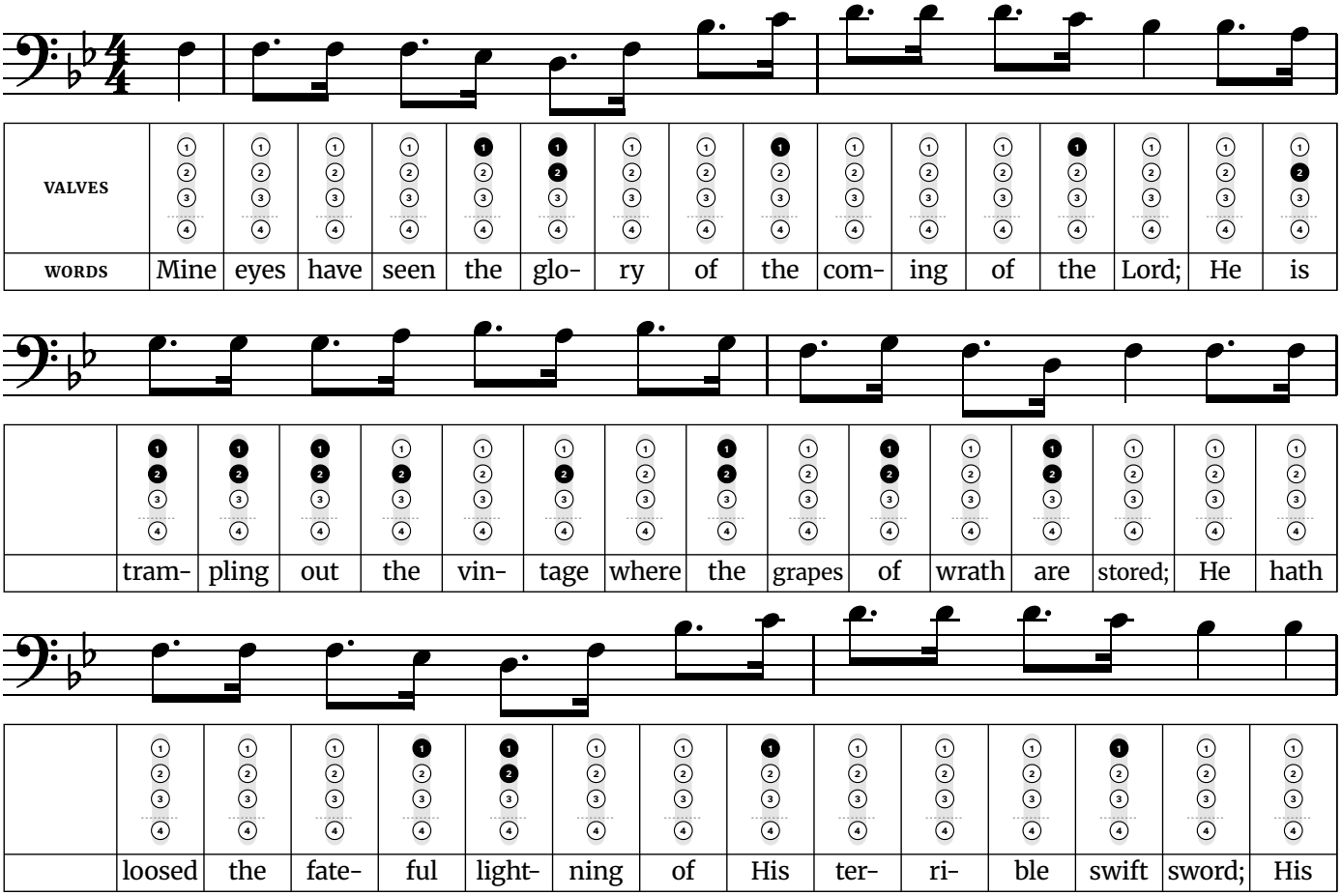
The widest jump is a fifth, up from B♭2 to F3 in line 2.

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

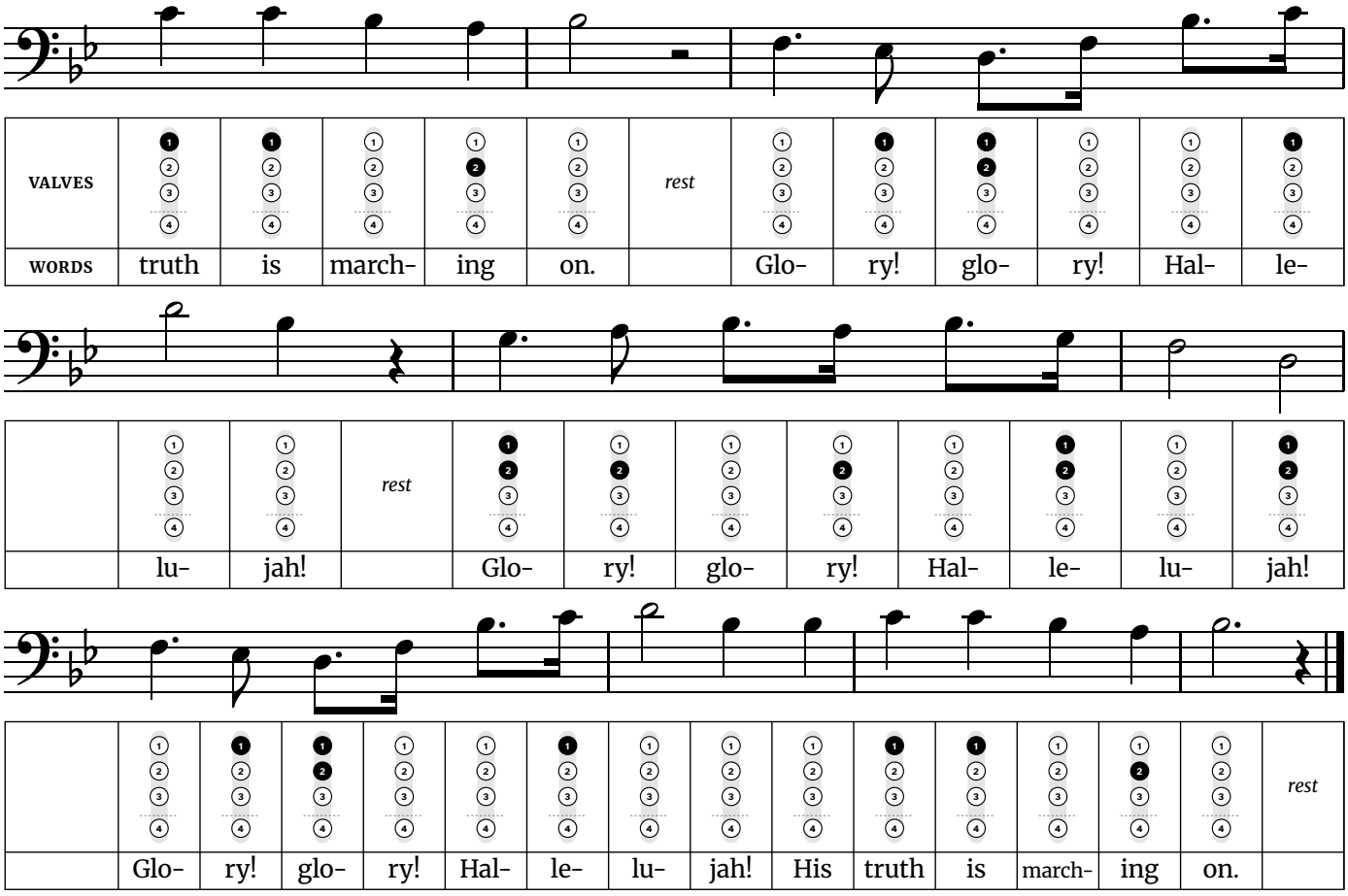
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Battle Hymn of the Republic

Medium · In B♭ major, at concert pitch · 4/4 time · 8 notes, D3 to D4



Battle Hymn of the Republic *(continued)*



Fingerings used in this song	
D3 – Valves 1 and 2	**A3** – Valve 2
E♭3 – Valve 1	**B♭3** – Open (no valves)
F3 – Open (no valves)	**C4** – Valve 1
G3 – Valves 1 and 2	**D4** – Open (no valves)

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.

D3 and G3 have the same fingering: valves 1 and 2. Only your air and lips change between them, so listen for the jump in pitch rather than waiting for your fingers to do it.

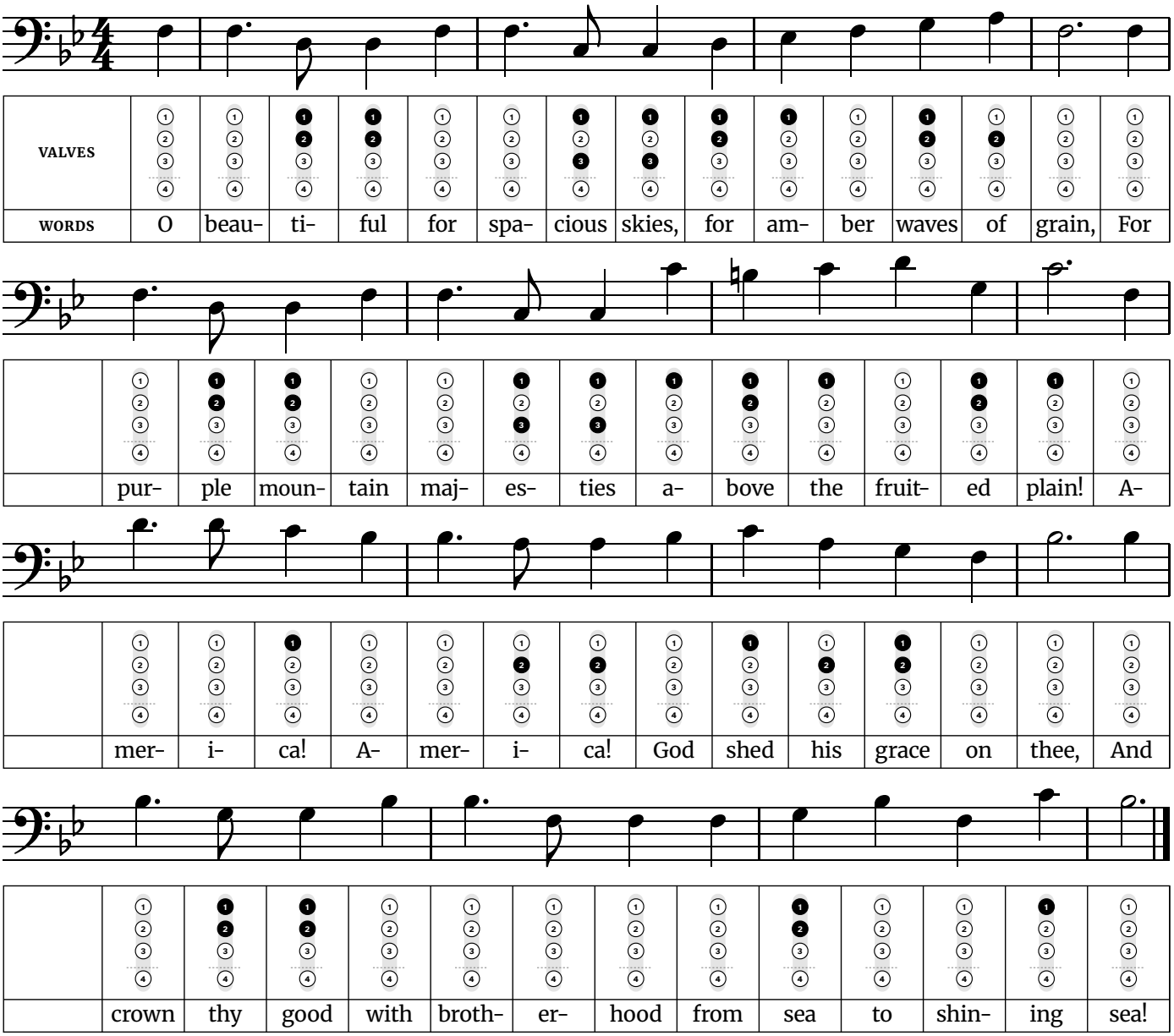
The busiest finger change is D3 to F3, where 2 valves move at once. Practice that pair slowly on its own until both notes speak cleanly.

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

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America the Beautiful

Medium · In B♭ major, at concert pitch · 4/4 time · 10 notes, C3 to D4



Fingerings used in this song		
C3 – Valves 1 and 3 *(4-valve: Valve 4)*	**G3** – Valves 1 and 2	**C4** – Valve 1
D3 – Valves 1 and 2	**A3** – Valve 2	**D4** – Open (no valves)
E♭3 – Valve 1	**B♭3** – Open (no valves)	
F3 – Open (no valves)	**B3** – Valves 1 and 2	

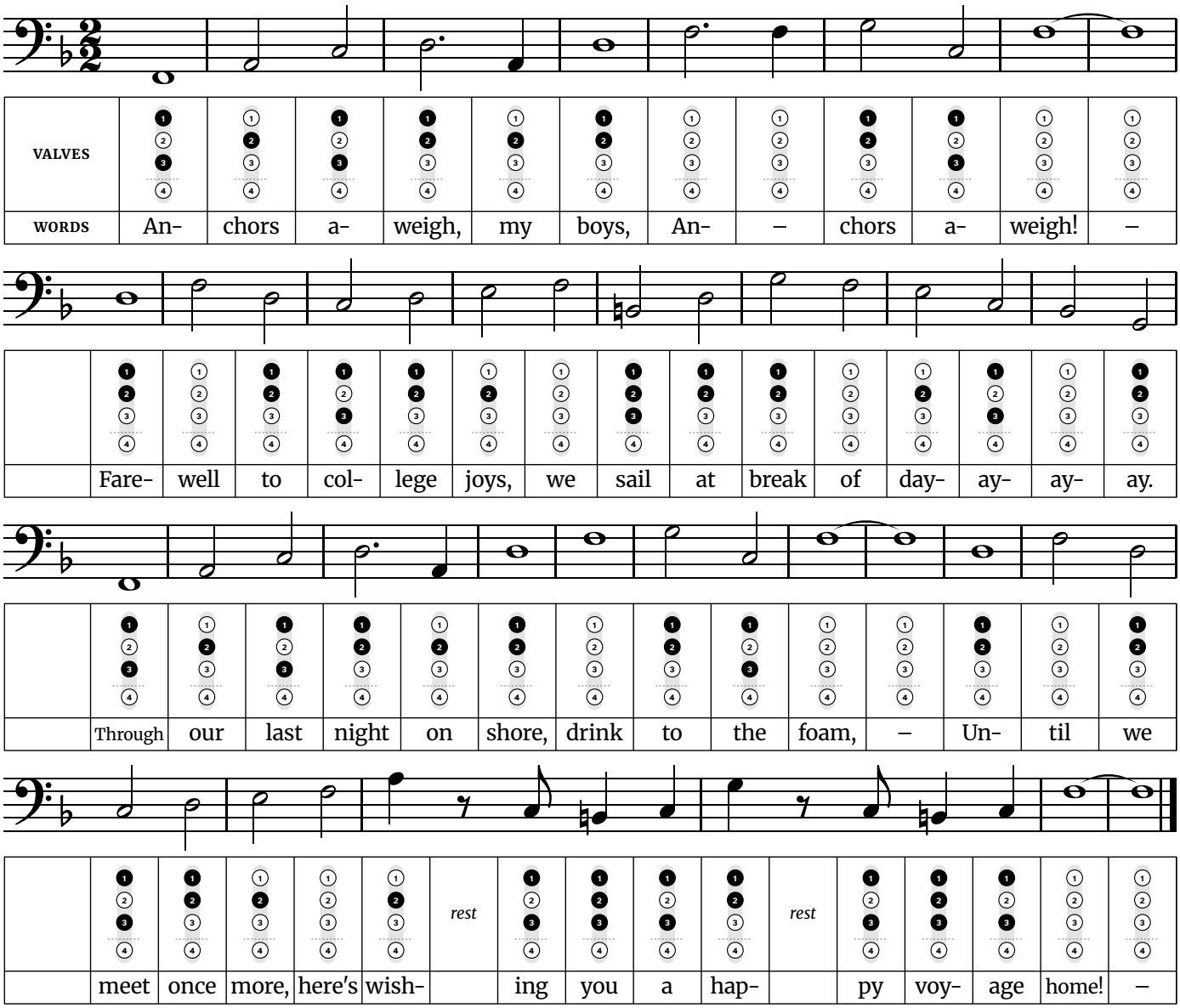
Tip: Every phrase starts with the same short-long pattern ("O beau-ti-ful"). Keep the eighth note short, then breathe at the end of each phrase so the next one starts on time.

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

Patriotic Songs

Anchors Aweigh

Harder · In F major, at concert pitch · 2/2 time · 11 notes, F2 to A3



Fingerings used in this song		
F2 – Valves 1 and 3 *(4-valve: Valve 4)*	**B2** – Valves 1, 2 and 3 *(4-valve: Valves 2 and 4)*	**F3** – Open (no valves)
G2 – Valves 1 and 2	**C3** – Valves 1 and 3 *(4-valve: Valve 4)*	**G3** – Valves 1 and 2
A2 – Valve 2	**D3** – Valves 1 and 2	**A3** – Valve 2
B♭2 – Open (no valves)	**E3** – Valve 2	

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.

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The Star-Spangled Banner

Harder · In F major, at concert pitch · 3/4 time · 11 notes, F2 to C4



VALVES	1	2	1	1	1	2	2	1	2	2	1	1	1	1
WORDS	O	–	say,	can	you	see,	by	the	dawn's	ear-	ly	light,	What	so



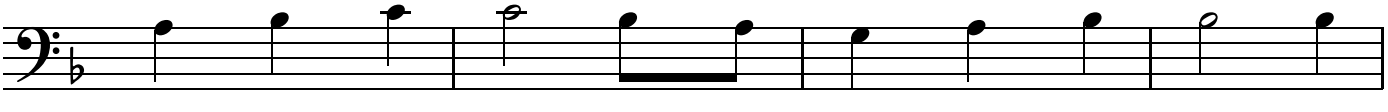
	2	1	2	2	1	2	2	2	1	2	1	1	2
	proud-	ly	we	hailed	at	the	twi-	light's	last	gleam-	ing?	Whose	broad



	1	1	1	2	1	1	2	2	1	1	1	1	1
	stripes	and	bright	stars,	through	the	per-	il-	ous	fight,	O'er	the	

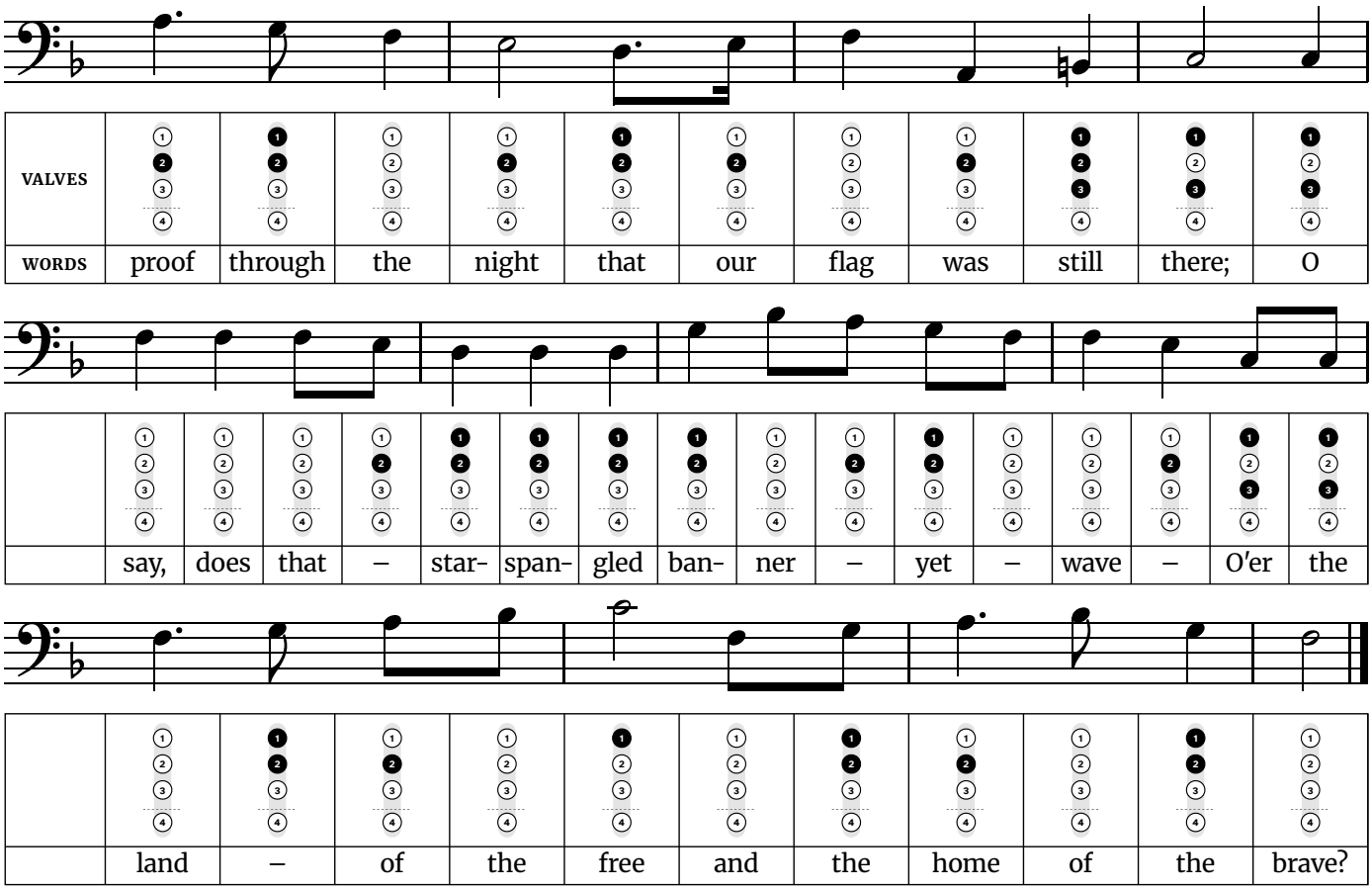


	2	1	2	2	1	2	2	2	1	2	1	1	2
	ram-	parts	we	watched,	were	so	gal-	lant-	ly	stream-	ing?	And	the



	2	1	1	1	1	2	1	2	1	1	1	1	1
	rock-	ets'	red	glare,	the	bombs	burst-	ing	in	air,	Gave		

The Star-Spangled Banner *(continued)*



Fingerings used in this song		
F2 – Valves 1 and 3 *(4-valve: Valve 4)*	**D3** – Valves 1 and 2	**A3** – Valve 2
A2 – Valve 2	**E3** – Valve 2	**B♭3** – Open (no valves)
B2 – Valves 1, 2 and 3 *(4-valve: Valves 2 and 4)*	**F3** – Open (no valves)	**C4** – Valve 1
C3 – Valves 1 and 3 *(4-valve: Valve 4)*	**G3** – Valves 1 and 2	

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: B2 in line 1, played with valves 1, 2 and 3.

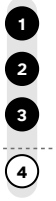
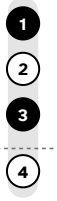
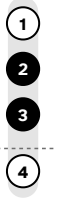
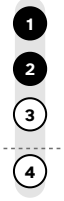
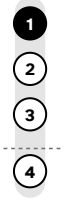
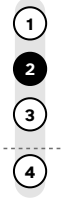
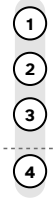
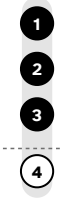
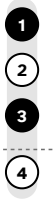
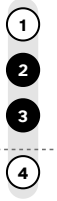
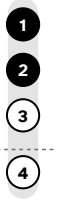
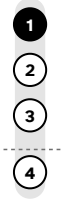
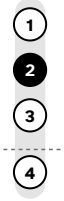
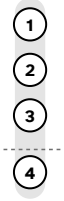
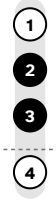
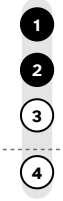
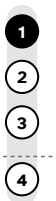
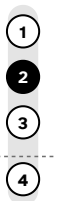
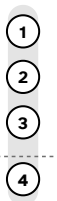
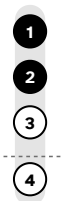
F2 and C3 have the same fingering: valves 1 and 3. Only your air and lips change between them, so listen for the jump in pitch rather than waiting for your fingers to do it.

The widest jump is a tenth, up from F2 to A3 in line 4.

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

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Every Note at a Glance

 **E2** 	 **F2** 	 **F♯2 / G♭2** 	 **G2** 	 **G♯2 / A♭2** 	 **A2** 	 **A♯2 / B♭2** 	 **B2** 
 **C3** 	 **C♯3 / D♭3** 	 **D3** 	 **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**	Bass clef, concert pitch. Black circle: press that valve. Open circle: leave it up. Valve 4 only on a 4-valve euphonium.