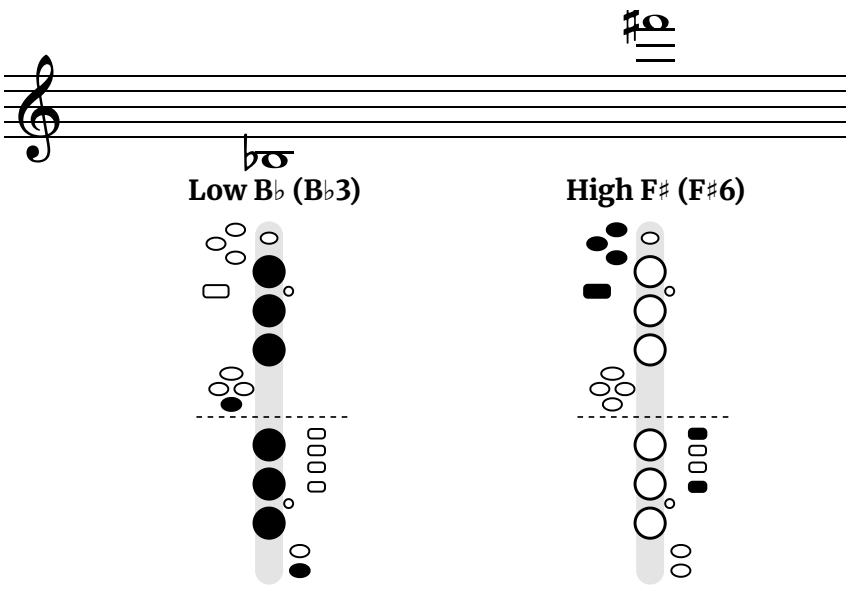
The Soprano Saxophone Fingering Chart Book

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

For B♭ soprano sax, straight or curved



Nathan Early

Free edition
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The Soprano Saxophone Fingering Chart Book

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

The melodies are traditional or were first published before 1929.

First edition, 2026.

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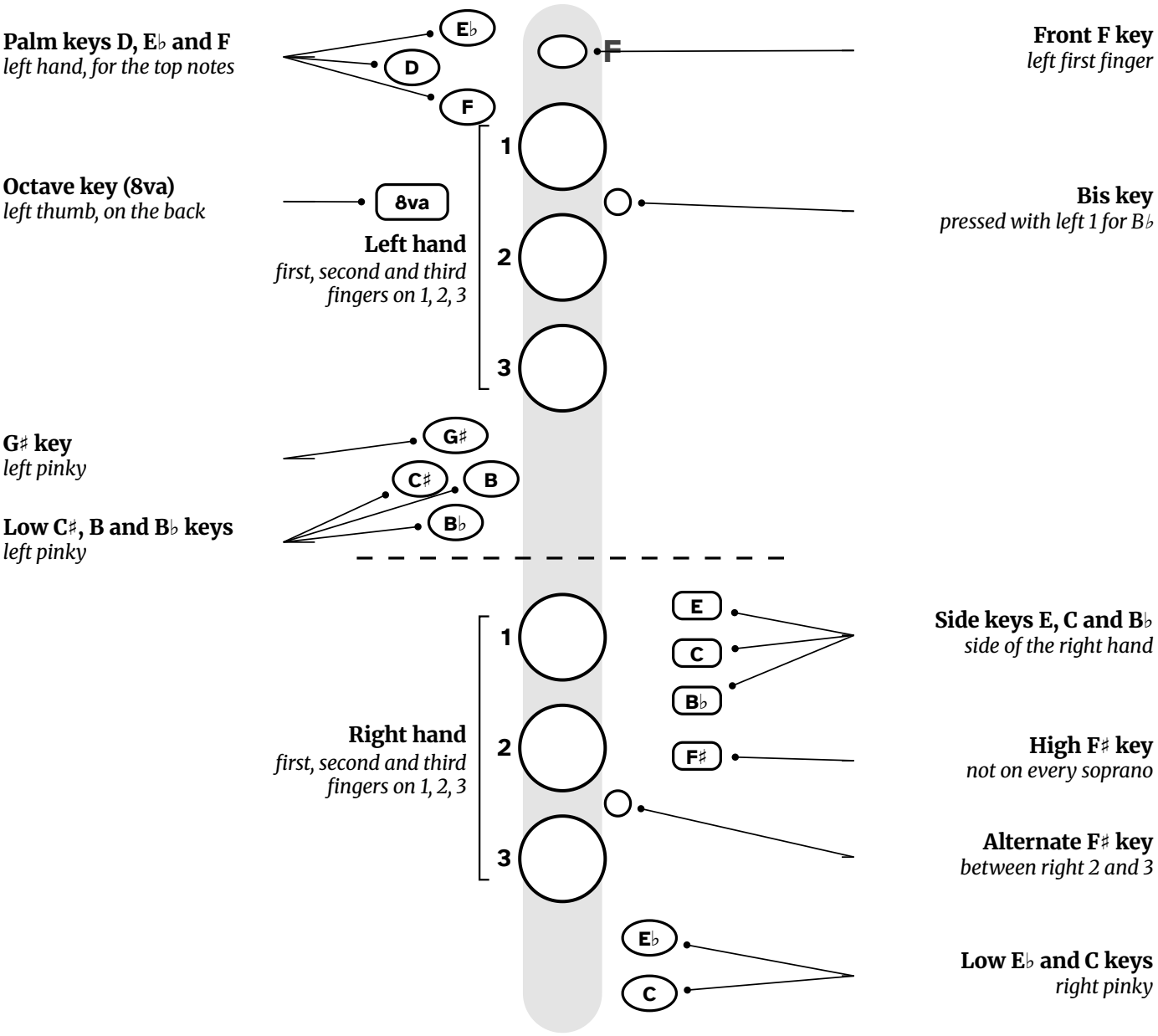
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How to Read the Key Diagrams

This is the diagram on every page of this book, drawn large with each key named.



- **Black** means press the key. **White** means leave it up.
- The dashed line splits the hands: left hand above it, right hand below it.
- The words beside each diagram name every key you press, hand by hand.
- Straight and curved sopranos have their keys in the same places, so the diagrams work for both.
- Some sopranos have no high F♯ key. Page 9 shows the high F♯ fingering to use instead. Some sopranos add a high G key, which this book does not cover.

Written Pitch, Note Names and Tuning

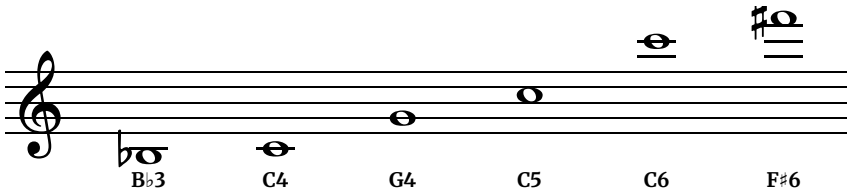
Written pitch

Every note in this book is written pitch, the note you read in soprano sax music. The soprano sax is in B♭: every written note sounds a whole step lower, so a written C sounds as concert B♭, written D is concert C and written G is concert F. That is the same as clarinet and trumpet, so a soprano player can read their parts directly. Band directors name scales by concert pitch, so the scale pages give both names.

All saxophones share these written fingerings: a written G on soprano uses the same keys as a written G on alto, tenor or baritone. What changes is the sound and the feel. Straight and curved sopranos finger the same way.

Note names

Notes are named with an octave number. C4 is the C on the first ledger line below the staff (sax players call it low C), G4 is on the second line, C5 is in the third space and C6 is on the second ledger line above the staff. The lowest note, B♭3, sits just below low C; the highest, F♯6, is on the fourth ledger line above. A sharp and a flat that share a key, like F♯4 and G♭4, are the same note with the same fingering.



The song pages

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

Tuning

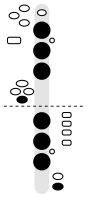
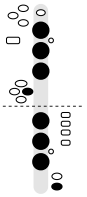
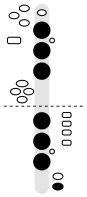
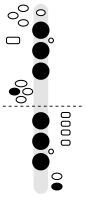
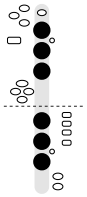
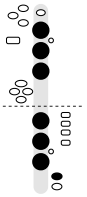
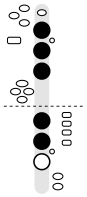
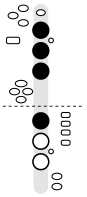
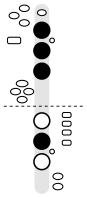
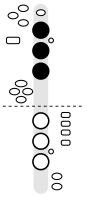
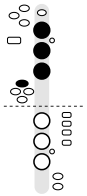
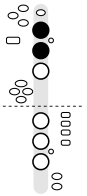
Take C5, the C on the third space of the treble staff. Its diagram (page 17) shows one filled button: the left middle finger. Press it and leave everything else up. Written C5 sounds concert B♭4, about 466 Hz, the band's tuning note. Play it into a tuner. Soprano is touchy about pitch, and a small change in how much mouthpiece you take in moves the note a lot. If it is sharp, loosen the lips and let the jaw drop slightly before moving the mouthpiece.

Notes are sharp. Stop biting and loosen the embouchure first. If the whole horn is still sharp, pull the mouthpiece out slightly. **Palm key notes are thin.** Keep the throat open and the air steady on D6 and above. Check that the palm keys close fully when released. **Low B♭ and B won't speak.** Use slow, relaxed air and keep the right pinky on low C for low B♭.

The Fingering Chart: Low Register

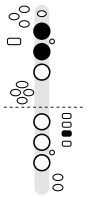
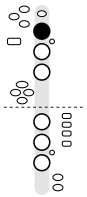
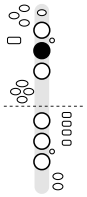
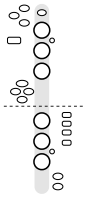
The six main keys run down the middle of each diagram, left hand above the dashed line. Black means press the key; white means leave it up, and the words name every key to press. Notes are at written pitch for B♭ soprano sax, straight or curved: a written C sounds as concert B♭.

LOW REGISTER

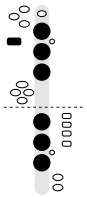
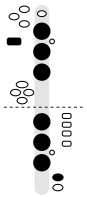
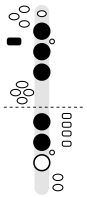
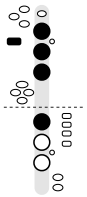
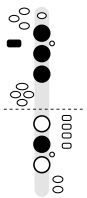
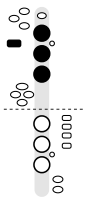
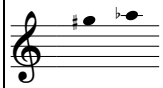
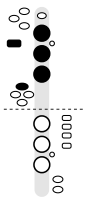
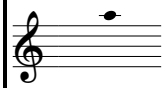
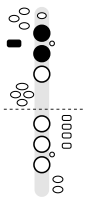
Note (Written Pitch)	Note Name	Keys	Fingering	Note (Written Pitch)	Note Name	Keys	Fingering
	**A♯3 / B♭3**		Left hand: 1, 2, 3, pinky low B♭ key. Right hand: 1, 2, 3, low C key.		**B3**		Left hand: 1, 2, 3, pinky low B key. Right hand: 1, 2, 3, low C key.
	**C4**		Left hand: 1, 2, 3. Right hand: 1, 2, 3, low C key.		**C♯4 / D♭4**		Left hand: 1, 2, 3, pinky C♯ key. Right hand: 1, 2, 3, low C key.
	**D4**		Left hand: 1, 2, 3. Right hand: 1, 2, 3.		**D♯4 / E♭4**		Left hand: 1, 2, 3. Right hand: 1, 2, 3, low E♭ key.
	**E4**		Left hand: 1, 2, 3. Right hand: 1, 2.		**F4**		Left hand: 1, 2, 3. Right hand: 1.
	**F♯4 / G♭4**		Left hand: 1, 2, 3. Right hand: 2. *Alternate F♯ key – Left hand: 1, 2, 3. Right hand: 1, alternate F♯ key.*		**G4**		Left hand: 1, 2, 3. Right hand: nothing down.
	**G♯4 / A♭4**		Left hand: 1, 2, 3, pinky G♯ key. Right hand: nothing down.		**A4**		Left hand: 1, 2. Right hand: nothing down.

The Fingering Chart, Continued

LOW REGISTER, CONTINUED

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

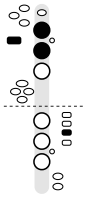
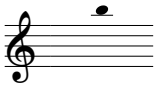
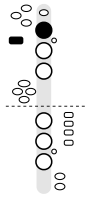
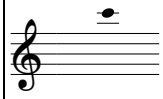
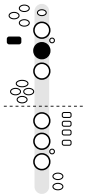
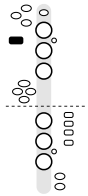
UPPER REGISTER (WITH THE OCTAVE KEY)

Note (Written Pitch)	Note Name	Keys	Fingering	Note (Written Pitch)	Note Name	Keys	Fingering
	**D5**		Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3.		**D♯5 / E♭5**		Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3, low E♭ key.
	**E5**		Left hand: octave key, 1, 2, 3. Right hand: 1, 2.		**F5**		Left hand: octave key, 1, 2, 3. Right hand: 1.
	**F♯5 / G♭5**		Left hand: octave key, 1, 2, 3. Right hand: 2. *Alternate F♯ key – Left hand: octave key, 1, 2, 3. Right hand: 1, alternate F♯ key.*		**G5**		Left hand: octave key, 1, 2, 3. Right hand: nothing down.
	**G♯5 / A♭5**		Left hand: octave key, 1, 2, 3, pinky G♯ key. Right hand: nothing down.		**A5**		Left hand: octave key, 1, 2. Right hand: nothing down.

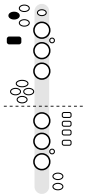
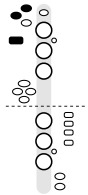
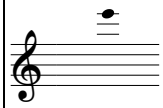
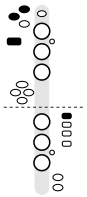
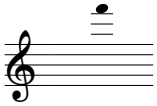
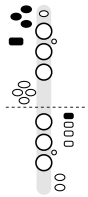
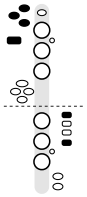
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The Fingering Chart, Continued

UPPER REGISTER, CONTINUED

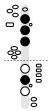
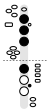
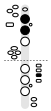
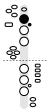
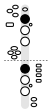
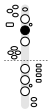
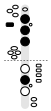
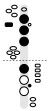
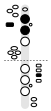
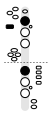
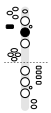
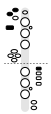
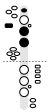
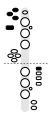
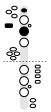
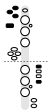
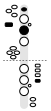
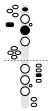
Note (Written Pitch)	Note Name	Keys	Fingering	Note (Written Pitch)	Note Name	Keys	Fingering
	**A♯5 / B♭5**		Left hand: octave key, 1, 2. Right hand: side B♭ key. *Alternate: Bis key B♭ – Left hand: octave key, 1, bis key. Right hand: nothing down.* *Alternate: One-and-one B♭ – Left hand: octave key,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

PALM KEY NOTES

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

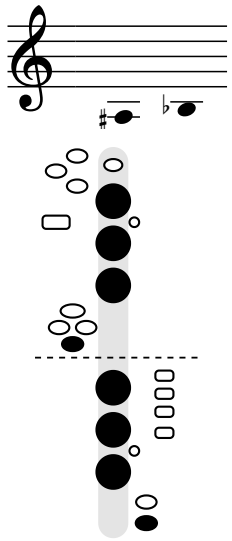
Alternate Fingerings

Most players use the main fingering for long notes and the alternate in fast passages where it saves a finger move. The chart on pages 6–8 lists them under each note; here they are side by side with the main fingering.

Note	Main fingering	Alternate fingering
F♯4 / G♭4	 Left hand: 1, 2, 3. Right hand: 2.	 **Alternate F♯ key** Left hand: 1, 2, 3. Right hand: 1, alternate F♯ key. *Use the alternate F♯ key when moving quickly between F and F♯.*
A♯4 / B♭4	 Left hand: 1, 2. Right hand: side B♭ key.	 **Bis key B♭** Left hand: 1, bis key. Right hand: nothing down.  **One-and-one B♭** Left hand: 1. Right hand: 1. *Side B♭ (shown) is the standard fingering; use it next to B natural and in chromatic passages. Use the bis key when there is no B natural nearby, and one-and-one when moving between F and B♭.*
C5	 Left hand: 2. Right hand: nothing down.	 **Side C key** Left hand: 1. Right hand: side C key. *Side C is easier when moving between B and C.*
F♯5 / G♭5	 Left hand: octave key, 1, 2, 3. Right hand: 2.	 **Alternate F♯ key** Left hand: octave key, 1, 2, 3. Right hand: 1, alternate F♯ key. *The same alternate as on F♯4, with the octave key added; use it the same way.*
A♯5 / B♭5	 Left hand: octave key, 1, 2. Right hand: side B♭ key.	 **Bis key B♭** Left hand: octave key, 1, bis key. Right hand: nothing down.  **One-and-one B♭** Left hand: octave key, 1. Right hand: 1. *The same alternates as on B♭4, with the octave key added; use them the same way.*
C6	 Left hand: octave key, 2. Right hand: nothing down.	 **Side C key** Left hand: octave key, 1. Right hand: side C key. *The same alternate as on C5, with the octave key added; use it the same way.*
E6	 Left hand: octave key, palm E♭ key, palm D key. Right hand: side E key.	 **Front F fingering** Left hand: octave key, front F key, 2, 3. Right hand: nothing down.
F6	 Left hand: octave key, palm E♭ key, palm D key, palm F key. Right hand: side E key.	 **Front F fingering** Left hand: octave key, front F key, 2. Right hand: nothing down.
F♯6 / G♭6	 Left hand: octave key, palm E♭ key, palm D key, palm F key. Right hand: side E key, high F♯ key.	 **Front F with high F♯** Left hand: octave key, front F key, 2. Right hand: high F♯ key.  **Front F + side B♭ (no high F♯ key)** Left hand: octave key, front F key, 2. Right hand: side B♭ key. *Uses the high F♯ key. If your soprano has no high F♯ key, use the front F + side B♭ alternate.*

Low B♭ · A♯3 / B♭3

Sounds as concert A♭

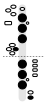


Left hand: 1, 2, 3, pinky low B♭ key.
Right hand: 1, 2, 3, low C key.

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

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

Half step above: B3

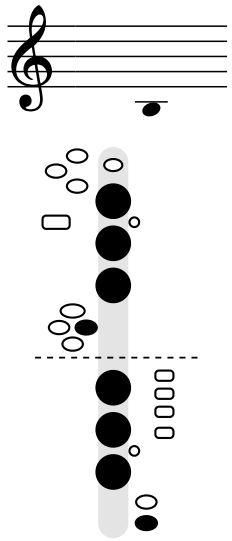


Left hand: 1, 2, 3, pinky low B key. Right hand: 1, 2, 3, low C key.

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

Low B · B3

Sounds as concert A

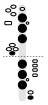


Left hand: 1, 2, 3, pinky low B key.
Right hand: 1, 2, 3, low C key.

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

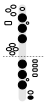
Fingering: Left hand: 1, 2, 3, pinky low B key. Right hand: 1, 2, 3, low C key.

Half step below: A♯3 / B♭3



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

Half step above: C4

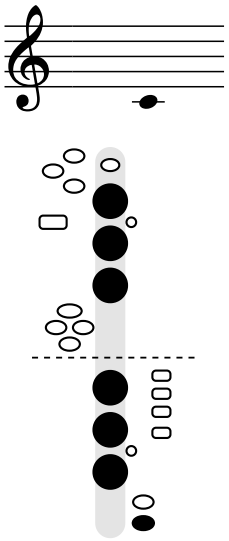


Left hand: 1, 2, 3. Right hand: 1, 2, 3, low C key.

In this book: Songs: Deck the Halls (55), My Country, 'Tis of Thee (62).

Low C · C4

Sounds as concert B♭

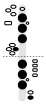


Left hand: 1, 2, 3.
Right hand: 1, 2, 3, low C key.

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

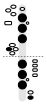
Fingering: Left hand: 1, 2, 3. Right hand: 1, 2, 3, low C key.

Half step below: B3



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

Half step above: C♯4 / D♭4

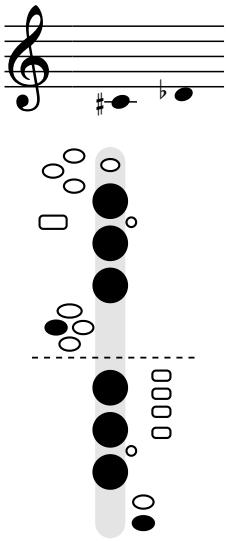


Left hand: 1, 2, 3, pinky C♯ key.
Right hand: 1, 2, 3, low C key.

In this book: Songs: Mary Had a Little Lamb (36), Twinkle Twinkle Little Star (37), Ode to Joy (38), Jingle Bells (39), When the Saints Go Marching In (41), Up on the Housetop (44), The First Noel (48), Joy to the World (52), Deck the Halls (55), My Country, 'Tis of Thee (62).

Low C♯ · C♯4 / D♭4

Sounds as concert B

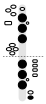


Left hand: 1, 2, 3, pinky C♯ key.
Right hand: 1, 2, 3, low C key.

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

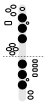
Fingering: Left hand: 1, 2, 3, pinky C♯ key. Right hand: 1, 2, 3, low C key.

Half step below: C4



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

Half step above: D4

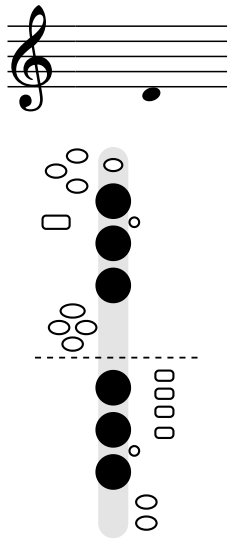


Left hand: 1, 2, 3. Right hand: 1, 2, 3.

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

Low D · D4

Sounds as concert C

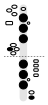


Left hand: 1, 2, 3.
Right hand: 1, 2, 3.

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

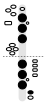
Fingering: Left hand: 1, 2, 3. Right hand: 1, 2, 3.

Half step below: C♯4 / D♭4



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

Half step above: D♯4 / E♭4

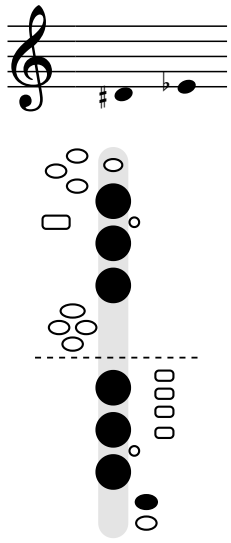


Left hand: 1, 2, 3. Right hand: 1, 2, 3, low E♭ key.

In this book: Songs: Mary Had a Little Lamb (36), Twinkle Twinkle Little Star (37), Ode to Joy (38), Jingle Bells (39), When the Saints Go Marching In (41), Up on the Housetop (44), The First Noel (48), Joy to the World (52), Deck the Halls (55), My Country, 'Tis of Thee (62), America the Beautiful (63). Scales: Concert C (30).

Low E♭ · D♯4 / E♭4

Sounds as concert D♭

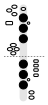


Left hand: 1, 2, 3.
Right hand: 1, 2, 3, low E♭ key.

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

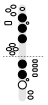
Fingering: Left hand: 1, 2, 3. Right hand: 1, 2, 3, low E♭ key.

Half step below: D4



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

Half step above: E4

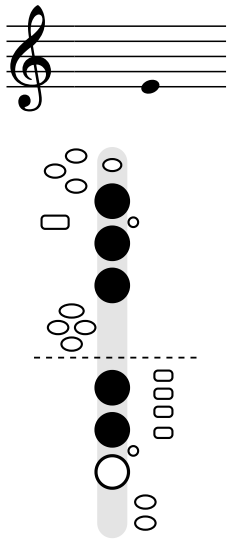


Left hand: 1, 2, 3. Right hand: 1, 2.

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

Low E · E4

Sounds as concert D

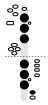


Left hand: 1, 2, 3.
Right hand: 1, 2.

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

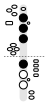
Fingering: Left hand: 1, 2, 3. Right hand: 1, 2.

Half step below: D♯4 / E♭4



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

Half step above: F4

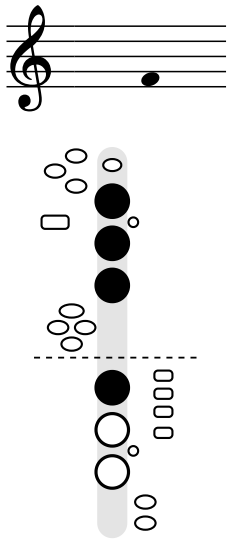


Left hand: 1, 2, 3. Right hand: 1.

In this book: Songs: Mary Had a Little Lamb (36), Twinkle Twinkle Little Star (37), Ode to Joy (38), Jingle Bells (39), When the Saints Go Marching In (41), Up on the Housetop (44), The First Noel (48), Joy to the World (52), Deck the Halls (55), Yankee Doodle (61), My Country, 'Tis of Thee (62), America the Beautiful (63), Battle Hymn of the Republic (64). Scales: Concert C (30), Concert D (32).

Low F · F4

Sounds as concert E♭



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

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

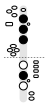
Fingering: Left hand: 1, 2, 3. Right hand: 1.

Half step below: E4



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

Half step above: F♯4 / G♭4

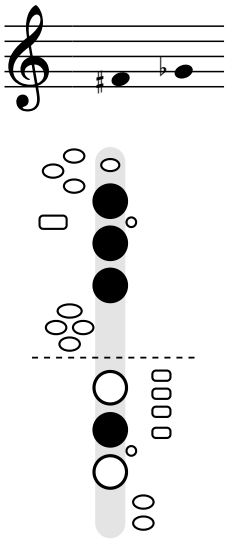


Left hand: 1, 2, 3. Right hand: 2.

In this book: Songs: Twinkle Twinkle Little Star (37), Ode to Joy (38), Jingle Bells (39), When the Saints Go Marching In (41), Up on the Housetop (44), The First Noel (48), Joy to the World (52), Deck the Halls (55), Yankee Doodle (61), My Country, 'Tis of Thee (62), America the Beautiful (63), Battle Hymn of the Republic (64). Scales: Concert E♭ (28), Concert D♭ (30).

F♯ · F♯4 / G♭4

Sounds as concert E

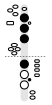


Left hand: 1, 2, 3.
Right hand: 2.

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

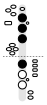
Fingering: Left hand: 1, 2, 3. Right hand: 2. Use the alternate F♯ key when moving quickly between F and F♯.

Alternate fingering



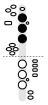
Alternate F♯ key: Left hand: 1, 2, 3. Right hand: 1, alternate F♯ key.

Half step below: F4



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

Half step above: G4

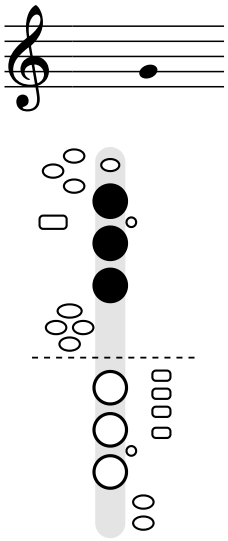


Left hand: 1, 2, 3. Right hand: nothing down.

In this book: Songs: Deck the Halls (55). Scales: Concert C (30), Concert D (32), Concert E (33).

Low G · G4

Sounds as concert F

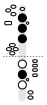


Left hand: 1, 2, 3.
Right hand: nothing down.

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

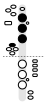
Fingering: Left hand: 1, 2, 3. Right hand: nothing down.

Half step below: F♯4 / G♭4



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

Half step above: G♯4 / A♭4

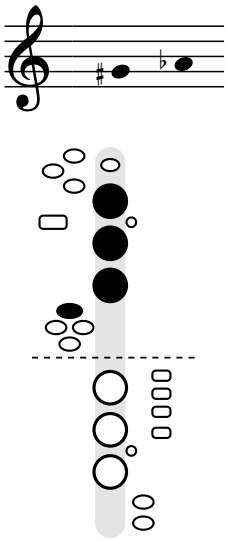


Left hand: 1, 2, 3, pinky G♯ key. Right hand: nothing down.

In this book: Songs: every song except Hot Cross Buns (35). Scales: Concert E♭ (28), Concert F (29), Concert C (30), Concert D♭ (30).

Low A♭ · G♯4 / A♭4

Sounds as concert G♭

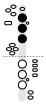


Left hand: 1, 2, 3, pinky G♯ key.
Right hand: nothing down.

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

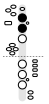
Fingering: Left hand: 1, 2, 3, pinky G♯ key. Right hand: nothing down.

Half step below: G4



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

Half step above: A4

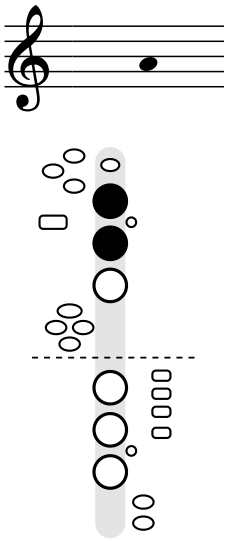


Left hand: 1, 2. Right hand: nothing down.

In this book: Scales: Concert D♭ (30), Concert G♭ (31), Concert D (32), Concert E (33).

Low A · A4

Sounds as concert G

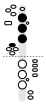


Left hand: 1, 2.
Right hand: nothing down.

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

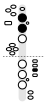
Fingering: Left hand: 1, 2. Right hand: nothing down.

Half step below: G♯4 / A♭4



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

Half step above: A♯4 / B♭4

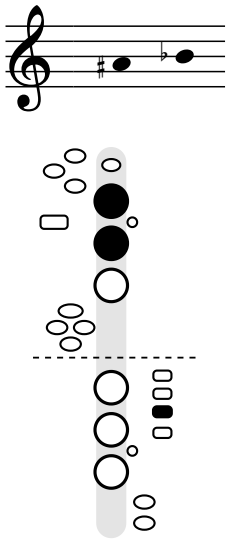


Left hand: 1, 2. Right hand: side B♭ key.

In this book: Songs: Twinkle Twinkle Little Star (37), Happy Birthday (40), Jolly Old Saint Nicholas (42), Good King Wenceslas (43), Up on the Housetop (44), Away in a Manger (46), Auld Lang Syne (47), The First Noel (48), O Come, All Ye Faithful (50), Joy to the World (52), We Wish You a Merry Christmas (54), Deck the Halls (55), Hark! The Herald Angels Sing (56), Silent Night (59), Yankee Doodle (61), My Country, 'Tis of Thee (62), America the Beautiful (63), Battle Hymn of the Republic (64), Anchors Aweigh (66). Scales: Concert E♭ (28), Concert F (29), Concert C (30), Concert G (31), Concert D (32).

B♭ · A♯4 / B♭4

Sounds as concert A♭



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

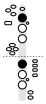
B♭ on the soprano sax is written on the middle line. It is the same note as A♯, so the same fingering works for both.

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

Alternate fingerings

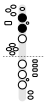


Bis key B♭: Left hand: 1, bis key. Right hand: nothing down.



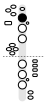
One-and-one B♭: Left hand: 1. Right hand: 1.

Half step below: A4



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

Half step above: B4

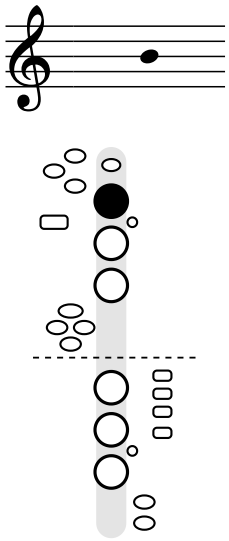


Left hand: 1. Right hand: nothing down.

In this book: Scales: Concert E♭ (28), Concert A♭ (29), Concert D♭ (30), Concert G♭ (31), Concert E (33).

B · B4

Sounds as concert A

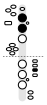


Left hand: 1.
Right hand: nothing down.

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

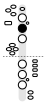
Fingering: Left hand: 1. Right hand: nothing down.

Half step below: A♯4 / B♭4



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

Half step above: C5

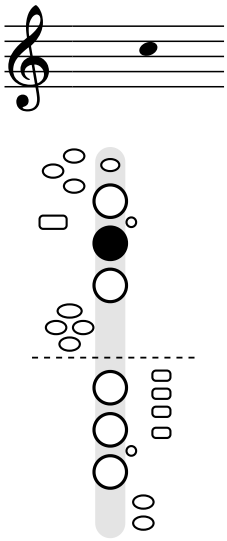


Left hand: 2. Right hand: nothing down.

In this book: Songs: Happy Birthday (40), Jolly Old Saint Nicholas (42), Good King Wenceslas (43), Away in a Manger (46), The First Noel (48), O Come, All Ye Faithful (50), Joy to the World (52), O Christmas Tree (53), We Wish You a Merry Christmas (54), Deck the Halls (55), Hark! The Herald Angels Sing (56), Silent Night (59), Yankee Doodle (61), America the Beautiful (63), Battle Hymn of the Republic (64), Anchors Aweigh (66), The Star-Spangled Banner (68). Scales: Concert F (29), Concert C (30), Concert G (31), Concert D (32), Concert A (32), Concert E (33).

C · C5

Sounds as concert B♭



Left hand: 2.
Right hand: nothing down.

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

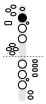
Fingering: Left hand: 2. Right hand: nothing down. Side C is easier when moving between B and C.

Alternate fingering



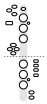
Side C key: Left hand: 1. Right hand: side C key.

Half step below: B4



Left hand: 1. Right hand: nothing down.

Half step above: C♯5 / D♭5

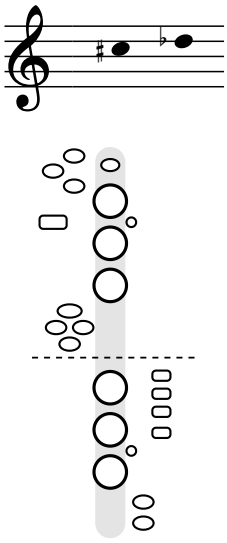


All holes and keys open

In this book: Songs: every song except Mary Had a Little Lamb (36), Twinkle Twinkle Little Star (37), Ode to Joy (38), Jingle Bells (39), When the Saints Go Marching In (41), Up on the Housetop (44), My Country, 'Tis of Thee (62), The Star-Spangled Banner (68). Scales: Concert B♭ (28), Concert E♭ (28), Concert F (29), Concert A♭ (29), Concert D♭ (30), Concert G♭ (31). Chromatic scale (34).

C♯ · C♯5 / D♭5

Sounds as concert B

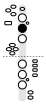


All holes and keys open

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

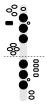
Fingering: All holes and keys open No keys pressed; this open note can sound thin, so keep steady air.

Half step below: C5



Left hand: 2. Right hand: nothing down.

Half step above: D5

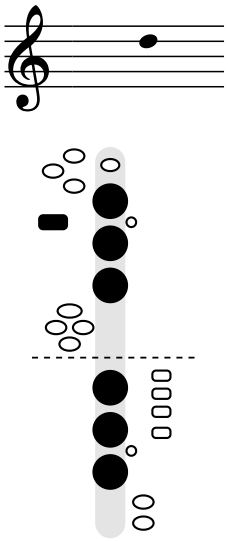


Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3.

In this book: Songs: America the Beautiful (63), Anchors Aweigh (66), The Star-Spangled Banner (68). Scales: Concert C (30), Concert G (31), Concert G♭ (31), Concert D (32), Concert A (32), Concert B (33), Concert E (33). Chromatic scale (34).

D · D5

Sounds as concert C

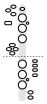


Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3.

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

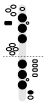
Fingering: Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3. Same fingering as low D, plus the octave key.

Half step below: C♯5 / D♭5



All holes and keys open

Half step above: D♯5 / E♭5

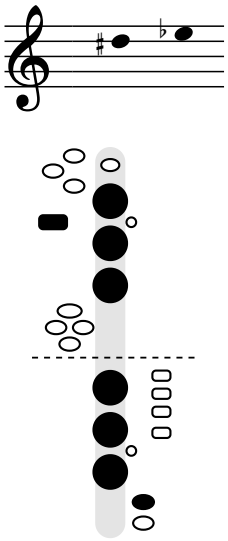


Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3, low E♭ key.

In this book: Songs: Hot Cross Buns (35), Happy Birthday (40), Jolly Old Saint Nicholas (42), Good King Wenceslas (43), Away in a Manger (46), Auld Lang Syne (47), O Come, All Ye Faithful (50), O Christmas Tree (53), We Wish You a Merry Christmas (54), Hark! The Herald Angels Sing (56), Angels We Have Heard on High (58), Silent Night (59), Yankee Doodle (61), America the Beautiful (63), Battle Hymn of the Republic (64), Anchors Aweigh (66), The Star-Spangled Banner (68). Scales: Concert B♭ (28), Concert E♭ (28), Concert F (29), Concert A♭ (29), Concert C (30), Concert D♭ (30), Concert G (31). Chromatic scale (34).

E♭ · D♯5 / E♭5

Sounds as concert D♭

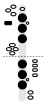


Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3, low E♭ key.

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

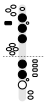
Fingering: Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3, low E♭ key.

Half step below: D5



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

Half step above: E5

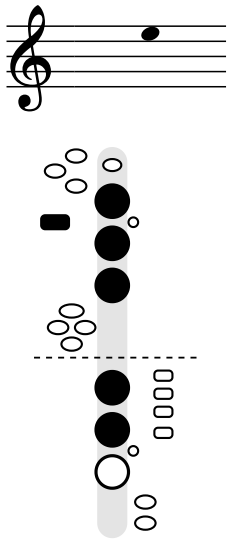


Left hand: octave key, 1, 2, 3. Right hand: 1, 2.

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

E · E5

Sounds as concert D

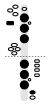


Left hand: octave key, 1, 2, 3.
Right hand: 1, 2.

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

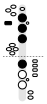
Fingering: Left hand: octave key, 1, 2, 3. Right hand: 1, 2.

Half step below: D♯5 / E♭5



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

Half step above: F5

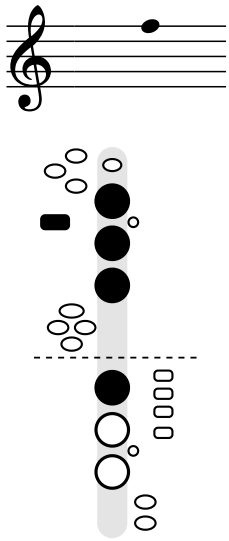


Left hand: octave key, 1, 2, 3. Right hand: 1.

In this book: Songs: Hot Cross Buns (35), Happy Birthday (40), Jolly Old Saint Nicholas (42), Good King Wenceslas (43), Away in a Manger (46), Auld Lang Syne (47), O Come, All Ye Faithful (50), O Christmas Tree (53), We Wish You a Merry Christmas (54), Hark! The Herald Angels Sing (56), Angels We Have Heard on High (58), Silent Night (59), Taps (60), Yankee Doodle (61), America the Beautiful (63), Battle Hymn of the Republic (64), Anchors Aweigh (66), The Star-Spangled Banner (68). Scales: Concert B♭ (28), Concert E♭ (28), Concert F (29), Concert G (31), Concert D (32), Concert A (32). Chromatic scale (34).

F · F5

Sounds as concert E♭



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

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

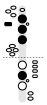
Fingering: Left hand: octave key, 1, 2, 3. Right hand: 1.

Half step below: E5



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

Half step above: F♯5 / G♭5

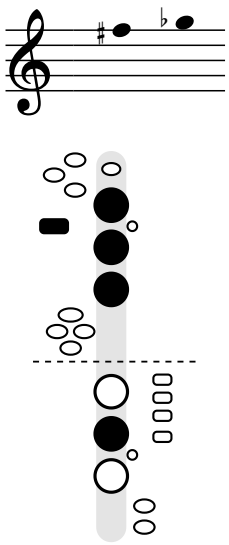


Left hand: octave key, 1, 2, 3. Right hand: 2.

In this book: Songs: Happy Birthday (40), Good King Wenceslas (43), Away in a Manger (46), O Come, All Ye Faithful (50), O Christmas Tree (53), We Wish You a Merry Christmas (54), Hark! The Herald Angels Sing (56), Angels We Have Heard on High (58), Yankee Doodle (61). Scales: Concert B♭ (28), Concert E♭ (28), Concert A♭ (29), Concert G♭ (31), Concert B (33), Concert E (33). Chromatic scale (34).

Middle F♯ · F♯5 / G♭5

Sounds as concert E

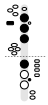


Left hand: octave key, 1, 2, 3.
Right hand: 2.

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

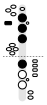
Fingering: Left hand: octave key, 1, 2, 3. Right hand: 2.

Alternate fingering



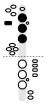
Alternate F♯ key: Left hand: octave key, 1, 2, 3. Right hand: 1, alternate F♯ key.

Half step below: F5



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

Half step above: G5

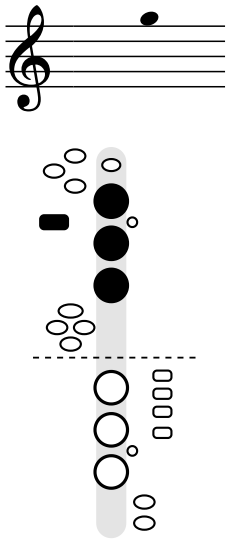


Left hand: octave key, 1, 2, 3. Right hand: nothing down.

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

High G · G5

Sounds as concert F

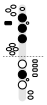


Left hand: octave key, 1, 2, 3.
Right hand: nothing down.

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

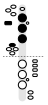
Fingering: Left hand: octave key, 1, 2, 3. Right hand: nothing down.

Half step below: F♯5 / G♭5



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

Half step above: G♯5 / A♭5

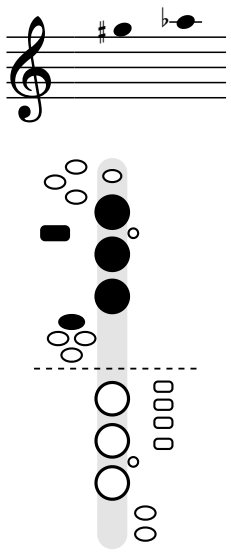


Left hand: octave key, 1, 2, 3, pinky G♯ key. Right hand: nothing down.

In this book: Songs: Happy Birthday (40), Good King Wenceslas (43), Away in a Manger (46), Auld Lang Syne (47), O Come, All Ye Faithful (50), O Christmas Tree (53), We Wish You a Merry Christmas (54), Hark! The Herald Angels Sing (56), Angels We Have Heard on High (58), Silent Night (59), Taps (60), Anchors Aweigh (66), The Star-Spangled Banner (68). Scales: Concert B♭ (28), Concert F (29), Concert A♭ (29), Concert G♭ (31). Chromatic scale (34).

High A♭ · G♯5 / A♭5

Sounds as concert G♭

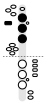


Left hand: octave key, 1, 2, 3, pinky G♯ key.
Right hand: nothing down.

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

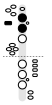
Fingering: Left hand: octave key, 1, 2, 3, pinky G♯ key. Right hand: nothing down.

Half step below: G5



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

Half step above: A5

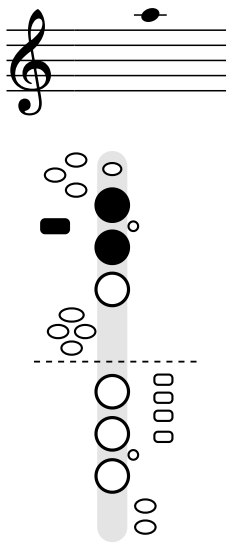


Left hand: octave key, 1, 2. Right hand: nothing down.

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

High A · A5

Sounds as concert G

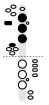


Left hand: octave key, 1, 2.
Right hand: nothing down.

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

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

Half step below: G♯5 / A♭5



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

Half step above: A♯5 / B♭5

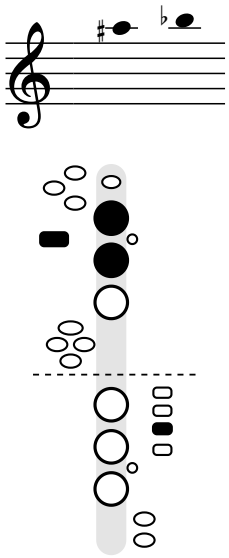


Left hand: octave key, 1, 2. Right hand: side B♭ key.

In this book: Songs: Auld Lang Syne (47), O Christmas Tree (53), Hark! The Herald Angels Sing (56), Angels We Have Heard on High (58), Silent Night (59), Anchors Aweigh (66), The Star-Spangled Banner (68). Scales: Concert B♭ (28), Concert A♭ (29), Concert G (31). Chromatic scale (34).

High B♭ · A♯5 / B♭5

Sounds as concert A♭

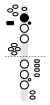


Left hand: octave key, 1, 2.
Right hand: side B♭ key.

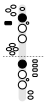
High B♭ on the soprano sax is the B♭ written just above the first ledger line above the staff (B♭5 in octave numbers). It is the same note as A♯, so the same fingering works for both.

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

Alternate fingerings

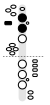


Bis key B♭: Left hand: octave key, 1, bis key. Right hand: nothing down.



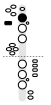
One-and-one B♭: Left hand: octave key, 1. Right hand: 1.

Half step below: A5



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

Half step above: B5

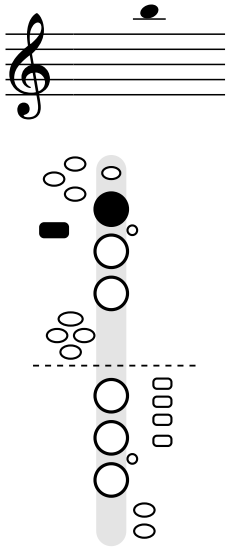


Left hand: octave key, 1. Right hand: nothing down.

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

High B · B5

Sounds as concert A

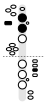


Left hand: octave key, 1.
Right hand: nothing down.

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

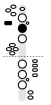
Fingering: Left hand: octave key, 1. Right hand: nothing down.

Half step below: A♯5 / B♭5



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

Half step above: C6

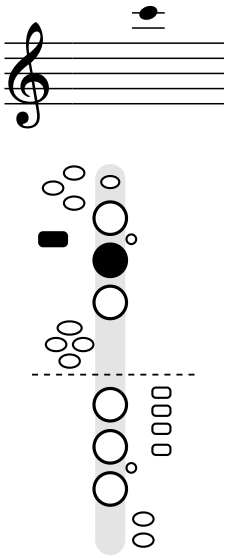


Left hand: octave key, 2. Right hand: nothing down.

In this book: Songs: Silent Night (59), Anchors Aweigh (66), The Star-Spangled Banner (68). Scales: Concert B♭ (28), Concert A (32). Chromatic scale (34).

High C · C6

Sounds as concert B♭

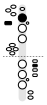


Left hand: octave key, 2.
Right hand: nothing down.

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

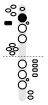
Fingering: Left hand: octave key, 2. Right hand: nothing down.

Alternate fingering



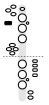
Side C key: Left hand: octave key, 1. Right hand: side C key.

Half step below: B5



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

Half step above: C♯6 / D♭6

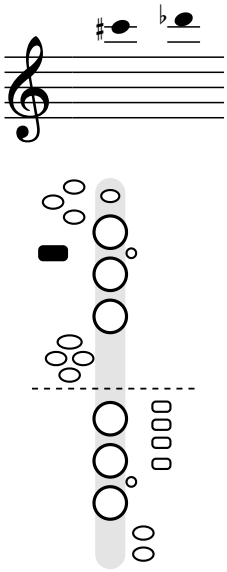


Left hand: octave key. Right hand: nothing down.

In this book: Songs: Silent Night (59), The Star-Spangled Banner (68). Scales: Concert B♭ (28), Concert B (33). Chromatic scale (34).

High C♯ · C♯6 / D♭6

Sounds as concert B

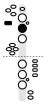


Left hand: octave key.
Right hand: nothing down.

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

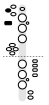
Fingering: Left hand: octave key. Right hand: nothing down. Only the octave key is pressed.

Half step below: C6



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

Half step above: D6

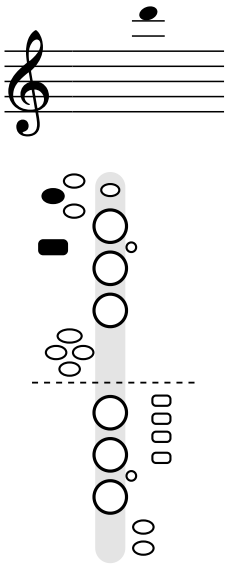


Left hand: octave key, palm D key. Right hand: nothing down.

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

High D · D6

Sounds as concert C

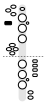


Left hand: octave key, palm D key.
Right hand: nothing down.

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

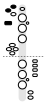
Fingering: Left hand: octave key, palm D key. Right hand: nothing down. First palm key note: press the D palm key with the base of your left index finger.

Half step below: C♯6 / D♭6



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

Half step above: D♯6 / E♭6

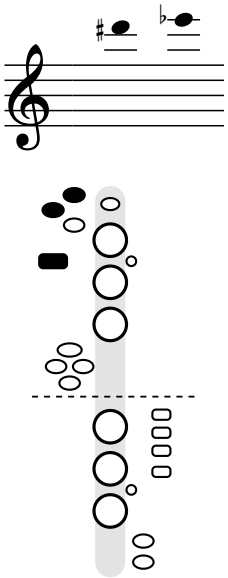


Left hand: octave key, palm E♭ key, palm D key. Right hand: nothing down.

In this book: Songs: The Star-Spangled Banner (68).

High E♭ · D♯6 / E♭6

Sounds as concert D♭

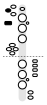


Left hand: octave key, palm E♭ key, palm D key.
Right hand: nothing down.

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

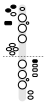
Fingering: Left hand: octave key, palm E♭ key, palm D key. Right hand: nothing down.

Half step below: D6



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

Half step above: E6

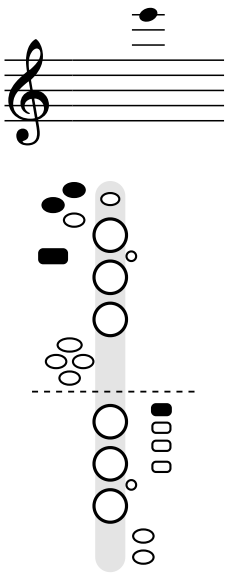


Left hand: octave key, palm E♭ key, palm D key. Right hand: side E key.

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

High E · E6

Sounds as concert D

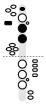


Left hand: octave key, palm E♭ key, palm D key.
Right hand: side E key.

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

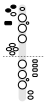
Fingering: Left hand: octave key, palm E♭ key, palm D key. Right hand: side E key.

Alternate fingering



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

Half step below: D♯6 / E♭6



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

Half step above: F6

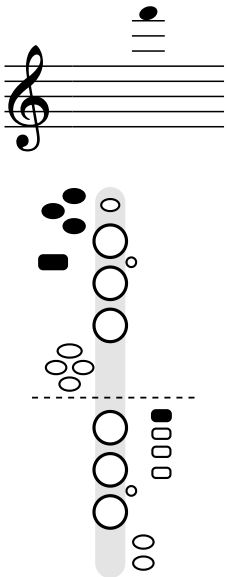


Left hand: octave key, palm E♭ key, palm D key, palm F key. Right hand: side E key.

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

High F · F6

Sounds as concert E♭

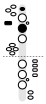


Left hand: octave key, palm E♭ key, palm D key, palm F key.
Right hand: side E key.

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

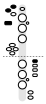
Fingering: Left hand: octave key, palm E♭ key, palm D key, palm F key. Right hand: side E key.

Alternate fingering



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

Half step below: E6



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

Half step above: F♯6 / G♭6

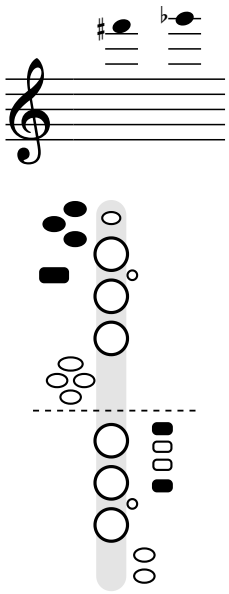


Left hand: octave key, palm E♭ key, palm D key, palm F key. Right hand: side E key, high F♯ key.

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

High F♯ · F♯6 / G♭6

Sounds as concert E

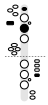


Left hand: octave key, palm E♭ key, palm D key, palm F key.
Right hand: side E key, high F♯ key.

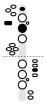
The highest note on this chart is G♭, written on the fourth ledger line above the staff. Advanced players can sometimes go higher, but notes above this vary a lot from player to player and instrument to instrument.

Fingering: Left hand: octave key, palm E♭ key, palm D key, palm F key. Right hand: side E key, high F♯ key. Uses the high F♯ key. If your soprano has no high F♯ key, use the front F + side B♭ alternate.

Alternate fingerings

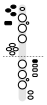


Front F with high F♯: Left hand: octave key, front F key, 2. Right hand: high F♯ key.



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

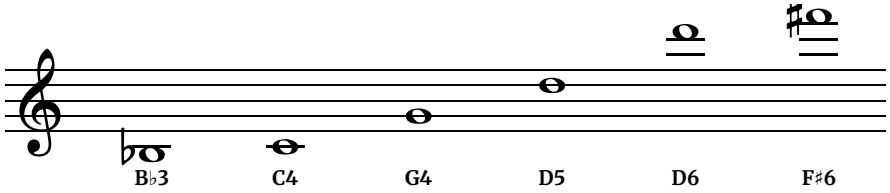
Half step below: F6



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

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

Range and Where to Start

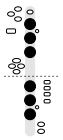
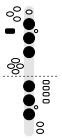
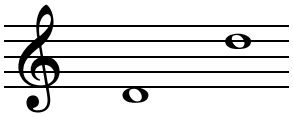
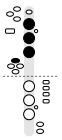
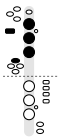
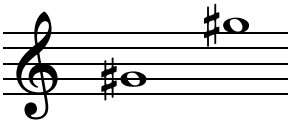
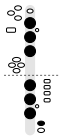
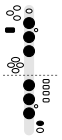
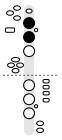
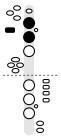
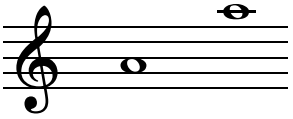
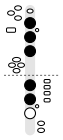
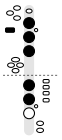
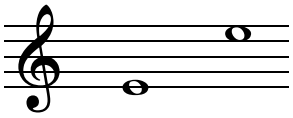
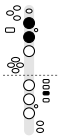
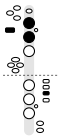
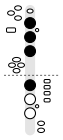
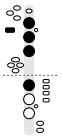
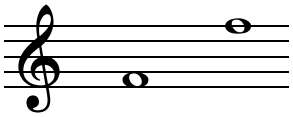
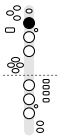
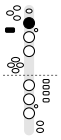
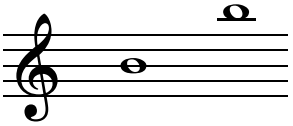
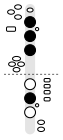
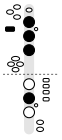
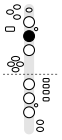
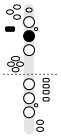
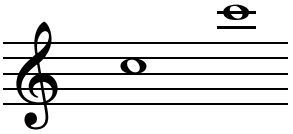
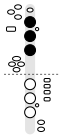
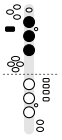
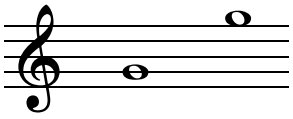
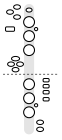
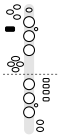
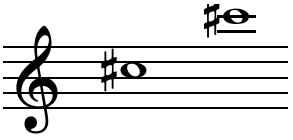


This chart goes from written A♯3 (low B♭) to F♯6. The soprano saxophone is in B♭ and sounds a whole step lower than written, so written low B♭ sounds A♭3, about 208 Hz, and written C sounds concert B♭. That is the same transposition as the clarinet and trumpet, so a soprano player can read clarinet or trumpet parts directly. The octave key comes in at written D5 and the palm keys at D6, the same places as on alto.

Beginners usually start around the middle of the staff, then add the low notes and the octave key. The palm-key notes at the top come later, and high F♯ is marked Advanced on the chart.

Same Fingers, One Octave Apart

From low D up to C♯5, every note has a twin one octave higher: the same fingers, plus the octave key under your left thumb. D5 is low D with the octave key, E5 is E4 with the octave key, and so on up to C♯6, which is the octave key alone. Learn the low notes well and the upper register comes almost free.

 **D4**	 **D5**	 **D4** **D5**	 **G♯4**	 **G♯5**	 **G♯4** **G♯5**
 **D♯4**	 **D♯5**	 **D♯4** **D♯5**	 **A4**	 **A5**	 **A4** **A5**
 **E4**	 **E5**	 **E4** **E5**	 **A♯4**	 **A♯5**	 **A♯4** **A♯5**
 **F4**	 **F5**	 **F4** **F5**	 **B4**	 **B5**	 **B4** **B5**
 **F♯4**	 **F♯5**	 **F♯4** **F♯5**	 **C5**	 **C6**	 **C5** **C6**
 **G4**	 **G5**	 **G4** **G5**	 **C♯5**	 **C♯6**	 **C♯5** **C♯6**

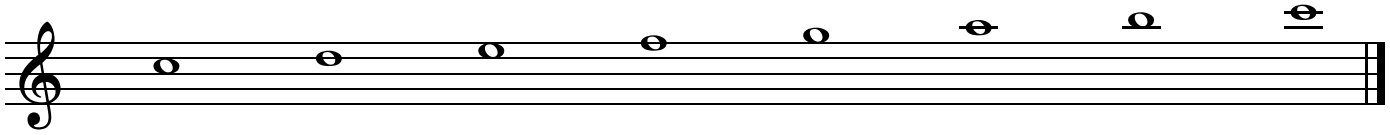
The pattern starts at low D. One octave above low B♭, B, C and C♯ are B♭4, B4, C5 and C♯5, which have fingerings of their own (each appears above as the first note of a pair). Sharps are shown; each is also its flat (C♯4 is D♭4).

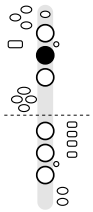
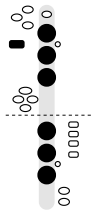
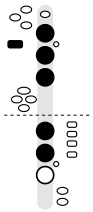
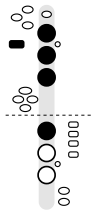
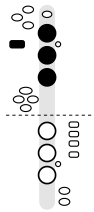
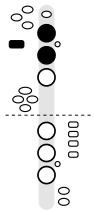
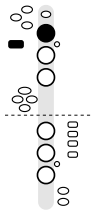
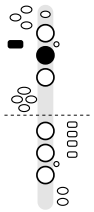
The 12 Major Scales

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

Concert B♭ major · written C major

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

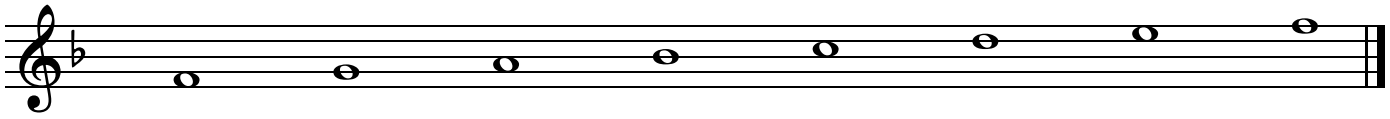


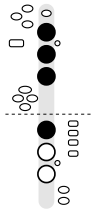
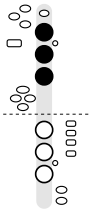
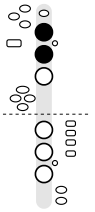
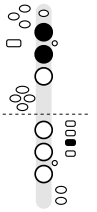
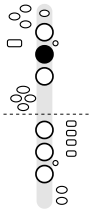
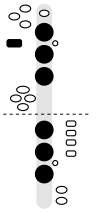
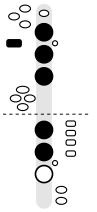
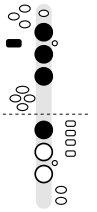
KEYS								
NOTE	C5	D5	E5	F5	G5	A5	B5	C6

C6: Side C is easier when moving between B and C.

Concert E♭ major · written F major

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

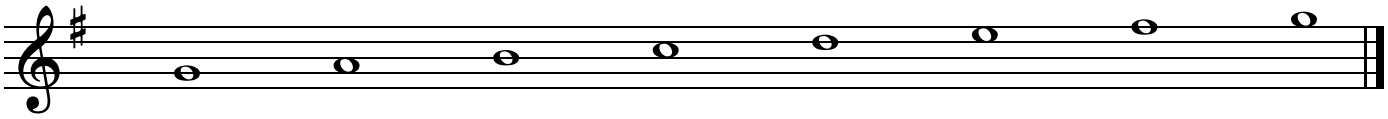


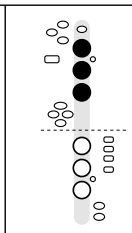
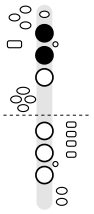
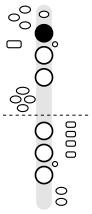
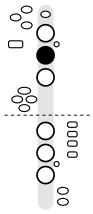
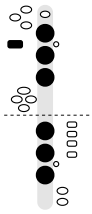
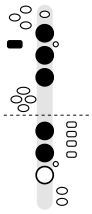
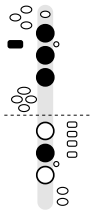
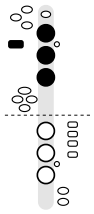
KEYS								
NOTE	F4	G4	A4	B♭4	C5	D5	E5	F5

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

Concert F major · written G major

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

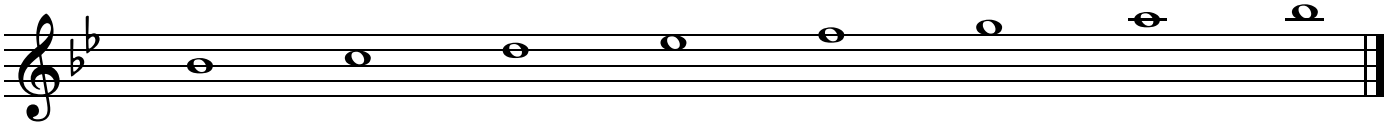


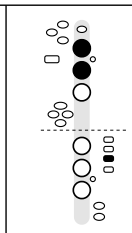
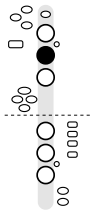
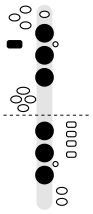
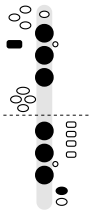
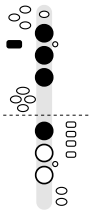
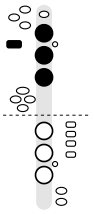
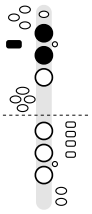
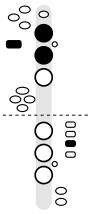
KEYS								
NOTE	G4	A4	B4	C5	D5	E5	F♯5	G5

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

Concert A♭ major · written B♭ major

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

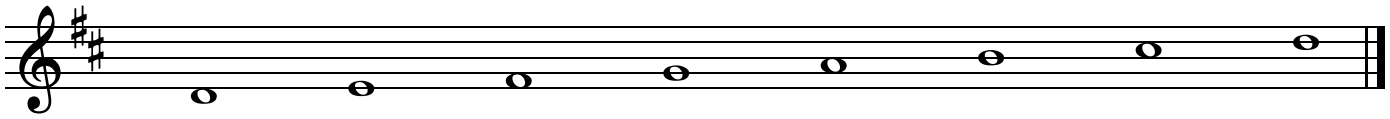


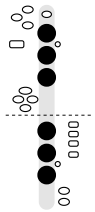
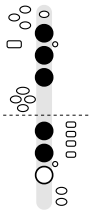
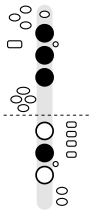
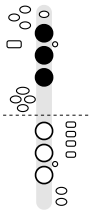
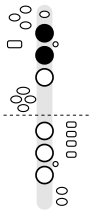
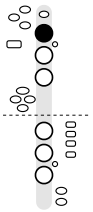
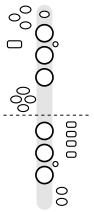
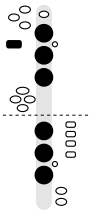
KEYS								
NOTE	B♭4	C5	D5	E♭5	F5	G5	A5	B♭5

B♭4 and B♭5: Side B♭ (shown) is the standard fingering; use it next to B natural and in chromatic passages. Use the bis key when there is no B natural nearby, and one-and-one when moving between F and B♭.

Concert C major · written D major

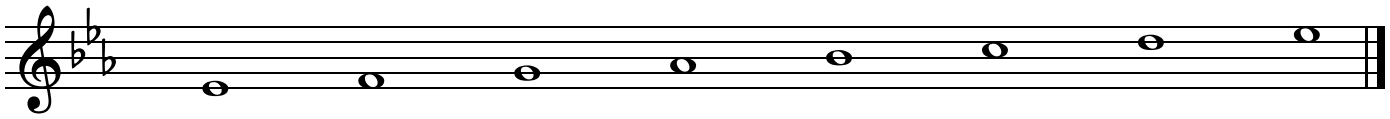
When the band plays concert C major, you play D major (2 sharps in the key signature).

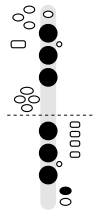
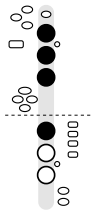
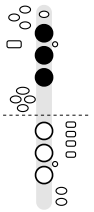
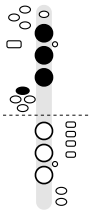
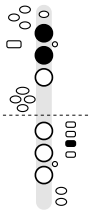
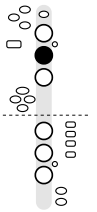
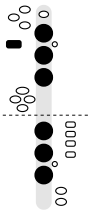
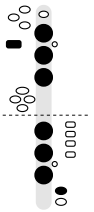


KEYS								
NOTE	D4	E4	F♯4	G4	A4	B4	C♯5	D5

Concert D♭ major · written E♭ major

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

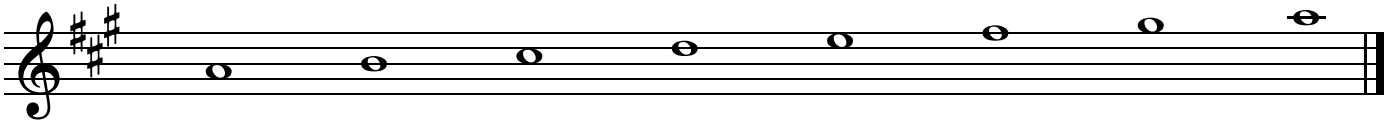


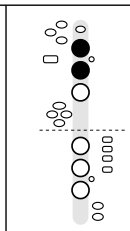
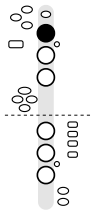
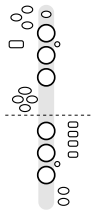
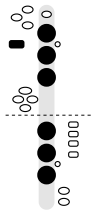
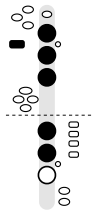
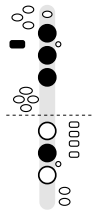
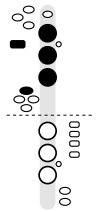
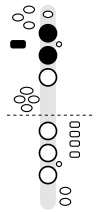
KEYS								
NOTE	E♭4	F4	G4	A♭4	B♭4	C5	D5	E♭5

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

Concert G major · written A major

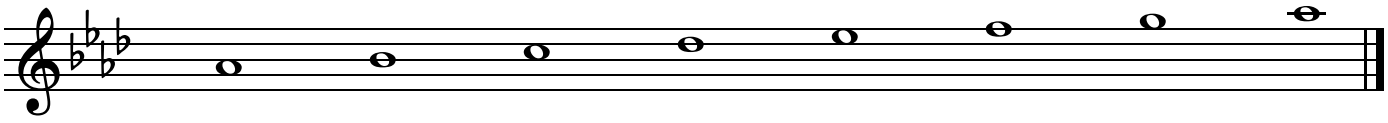
When the band plays concert G major, you play A major (3 sharps in the key signature).

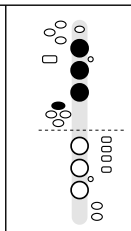
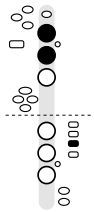
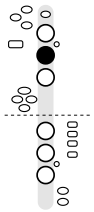
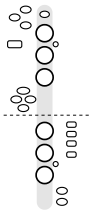
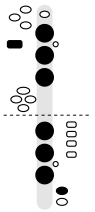
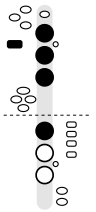
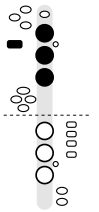
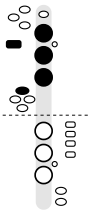


KEYS								
NOTE	A4	B4	C♯5	D5	E5	F♯5	G♯5	A5

Concert G♭ major · written A♭ major

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

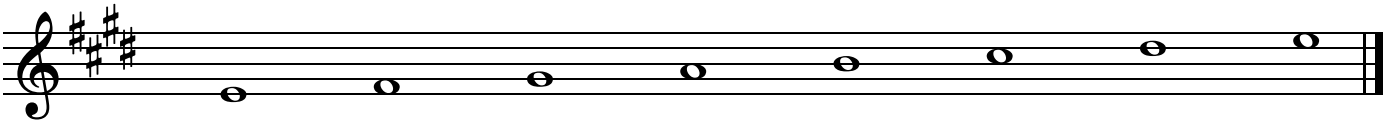


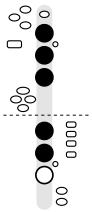
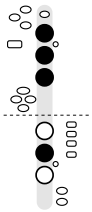
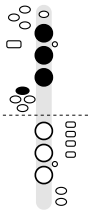
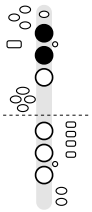
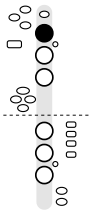
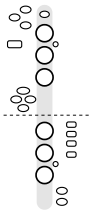
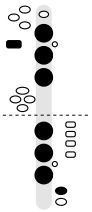
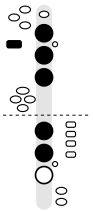
KEYS								
NOTE	A♭4	B♭4	C5	D♭5	E♭5	F5	G5	A♭5

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

Concert D major · written E major

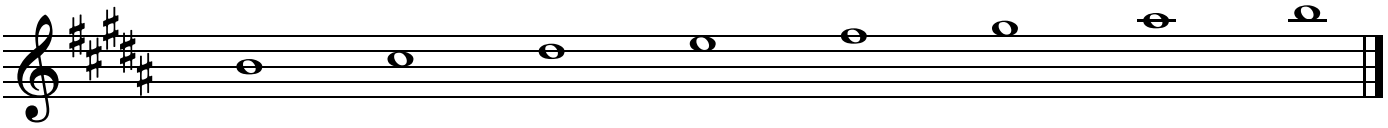
When the band plays concert D major, you play E major (4 sharps in the key signature).

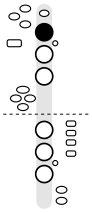
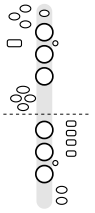
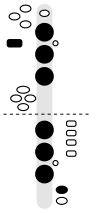
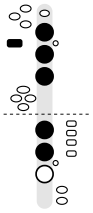
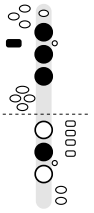
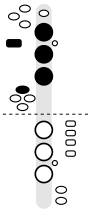
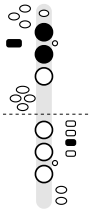
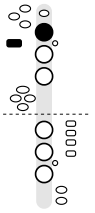


KEYS								
NOTE	E4	F♯4	G♯4	A4	B4	C♯5	D♯5	E5

Concert A major · written B major

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

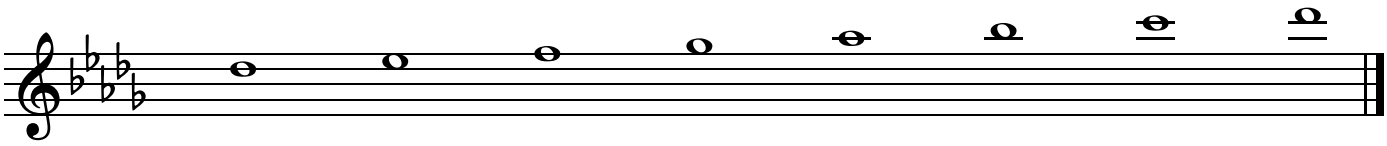


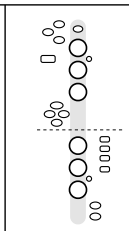
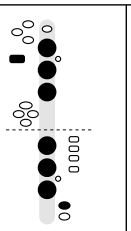
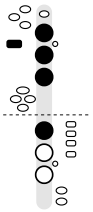
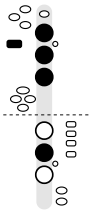
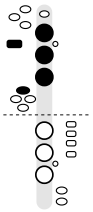
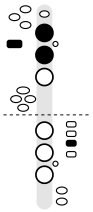
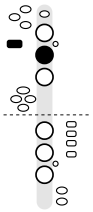
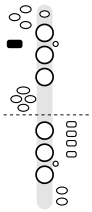
KEYS								
NOTE	B4	C♯5	D♯5	E5	F♯5	G♯5	A♯5	B5

A♯5: Side B♭ (shown) is the standard fingering; use it next to B natural and in chromatic passages. Use the bis key when there is no B natural nearby, and one-and-one when moving between F and B♭.

Concert B major · written D♭ major

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

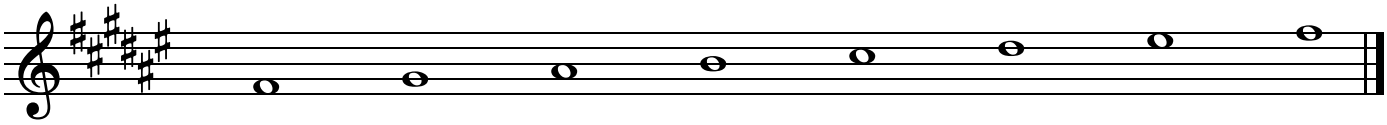


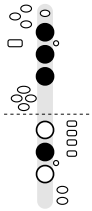
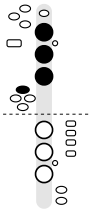
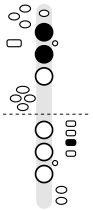
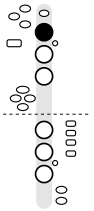
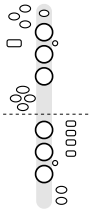
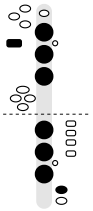
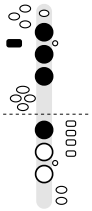
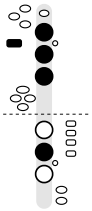
KEYS								
NOTE	D♭5	E♭5	F5	G♭5	A♭5	B♭5	C6	D♭6

B♭5: Side B♭ (shown) is the standard fingering; use it next to B natural and in chromatic passages. Use the bis key when there is no B natural nearby, and one-and-one when moving between F and B♭.

Concert E major · written F♯ major

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

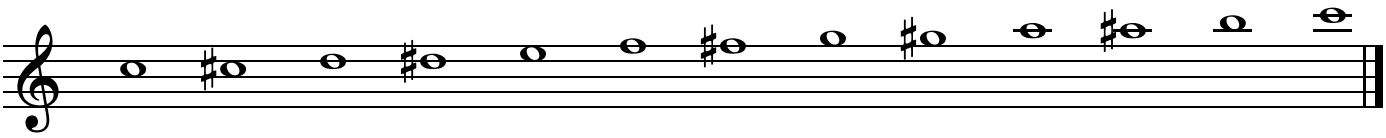


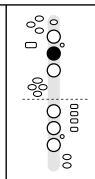
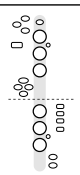
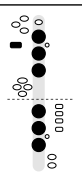
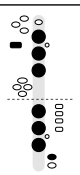
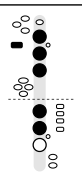
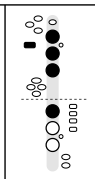
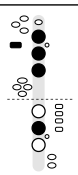
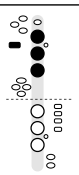
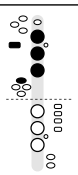
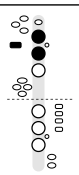
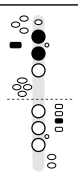
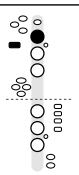
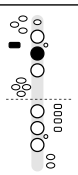
KEYS								
NOTE	F♯4	G♯4	A♯4	B4	C♯5	D♯5	E♯5	F♯5

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

The Chromatic Scale

All twelve notes from C5, which is concert B♭, up to the next C, one half step at a time. Going up, the in-between notes are written as sharps; coming down they are usually written as flats (A♯ going up is the same note and fingering as B♭ coming down).



KEYS													
NOTE	C5	C♯5	D5	D♯5	E5	F5	F♯5	G5	G♯5	A5	A♯5	B5	C6

How to Practice a Scale

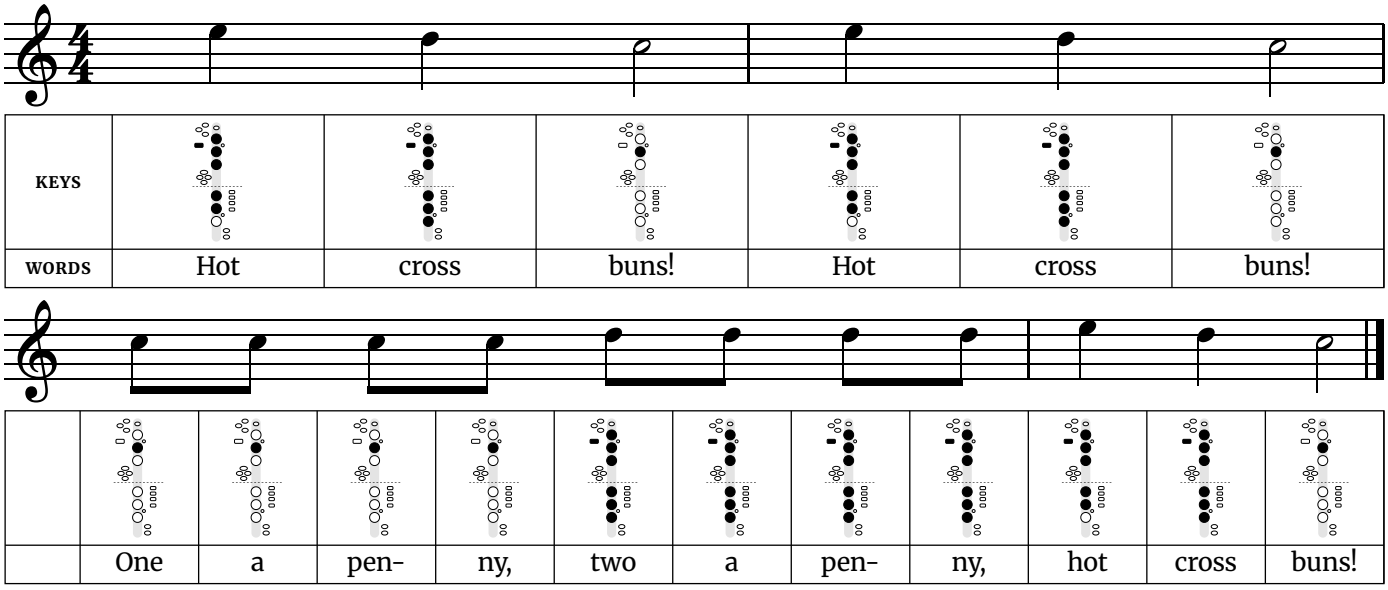
Play it slowly enough that every note is correct the first time, with a metronome. Tongue each note, then slur the whole octave in one breath. Raise the tempo only after three clean runs in a row.

Which Scales First

Learn written C major first, which sounds concert B♭, then F major (concert E♭) and G major (concert F). These match the B♭ parts that soprano reads. One soprano tip: play each scale slowly against a tuner or drone, paying attention to the top few notes and the change at D5 where the octave key comes in. Those tend to drift sharp.

Hot Cross Buns

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



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

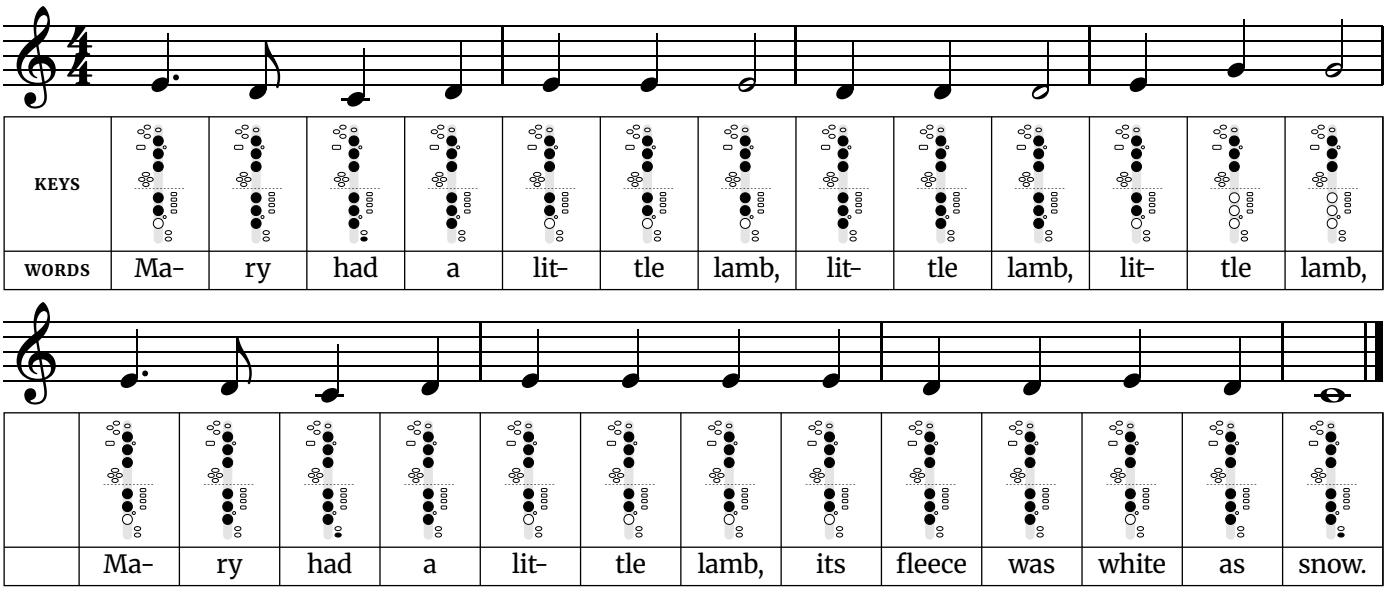
Tip: The widest jump is a major third, from C5 to E5. Every phrase walks down three notes and back. Use it to get clean finger changes between neighboring notes before you worry about speed.

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

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

Mary Had a Little Lamb

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



Fingerings used in this song	
C4 – Left hand: 1, 2, 3. Right hand: 1, 2, 3, low C key.	**E4** – Left hand: 1, 2, 3. Right hand: 1, 2.
D4 – Left hand: 1, 2, 3. Right hand: 1, 2, 3.	**G4** – Left hand: 1, 2, 3. Right hand: nothing down.

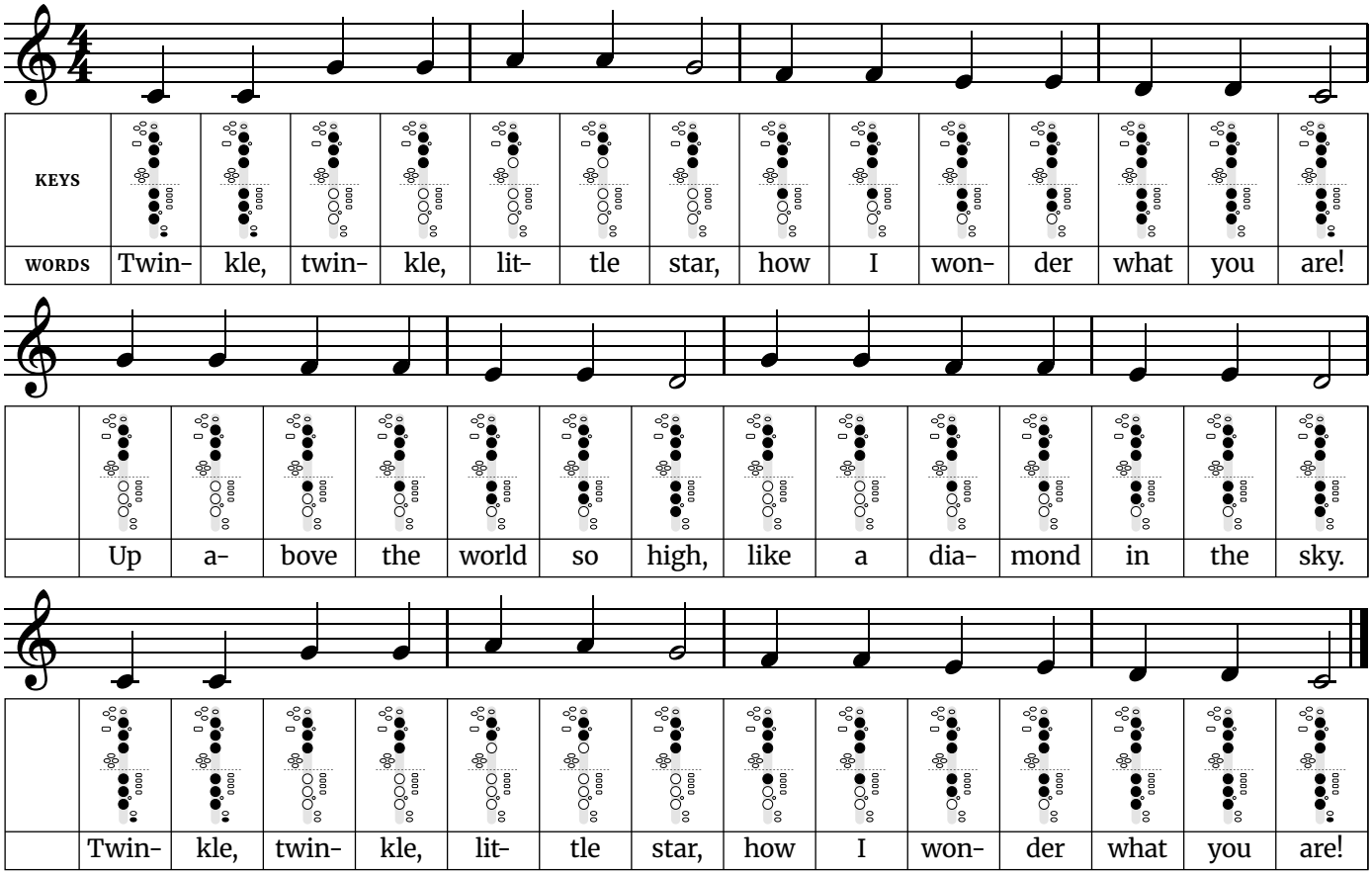
Tip: The widest jump is a minor third, from G4 to E4. The tune adds one note to Hot Cross Buns and repeats a single pitch several times. Keep the repeated notes even, tonguing each one without stopping the air.

Hardest finger change: Going from E4 (press: left first finger, left second finger, left third finger, right first finger and right second finger) to G4 (press: left first finger, left second finger and left third finger), 2 keys change. Move all the fingers together, and keep them close to the instrument so nothing has far to travel. Practice just those two notes back and forth, slowly, before playing the whole line.

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

Twinkle Twinkle Little Star

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



Fingerings used in this song	
C4 – Left hand: 1, 2, 3. Right hand: 1, 2, 3, low C key.	**F4** – Left hand: 1, 2, 3. Right hand: 1.
D4 – Left hand: 1, 2, 3. Right hand: 1, 2, 3.	**G4** – Left hand: 1, 2, 3. Right hand: nothing down.
E4 – Left hand: 1, 2, 3. Right hand: 1, 2.	**A4** – Left hand: 1, 2. Right hand: nothing down.

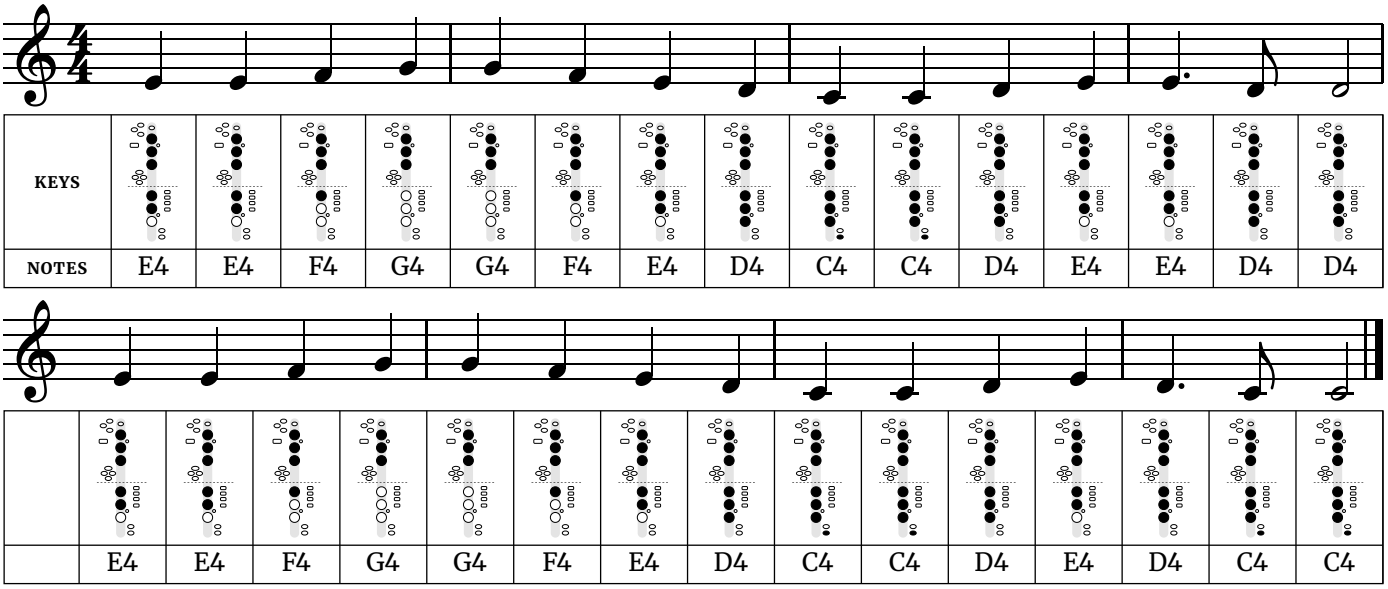
Tip: The widest jump is a fifth, from C4 to G4. The opening jump is a fifth, the first real leap in this set of songs. Hear the second note in your head before you play it, then come down the scale one step at a time.

Hardest finger change: Going from C4 (press: left first finger, left second finger, left third finger, right first finger, right second finger, right third finger and low c key) to G4 (press: left first finger, left second finger and left third finger), 4 keys change. Move all the fingers together, and keep them close to the instrument so nothing has far to travel. Practice just those two notes back and forth, slowly, before playing the whole line.

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

Ode to Joy

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



KEYS															
NOTES	E4	E4	F4	G4	G4	F4	E4	D4	C4	C4	D4	E4	E4	D4	D4

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

Fingerings used in this song	
C4 – Left hand: 1, 2, 3. Right hand: 1, 2, 3, low C key.	**F4** – Left hand: 1, 2, 3. Right hand: 1.
D4 – Left hand: 1, 2, 3. Right hand: 1, 2, 3.	**G4** – Left hand: 1, 2, 3. Right hand: nothing down.
E4 – Left hand: 1, 2, 3. Right hand: 1, 2.	

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

Hardest finger change: Going from E4 (press: left first finger, left second finger, left third finger, right first finger and right second finger) to F4 (press: left first finger, left second finger, left third finger and right first finger), 1 key or hole change. Move all the fingers together, and keep them close to the instrument so nothing has far to travel. Practice just those two notes back and forth, slowly, before playing the whole line.

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

Easy Songs

Jingle Bells

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



Fingerings used in this song	
C4 – Left hand: 1, 2, 3. Right hand: 1, 2, 3, low C key.	**F4** – Left hand: 1, 2, 3. Right hand: 1.
D4 – Left hand: 1, 2, 3. Right hand: 1, 2, 3.	**G4** – Left hand: 1, 2, 3. Right hand: nothing down.
E4 – Left hand: 1, 2, 3. Right hand: 1, 2.	

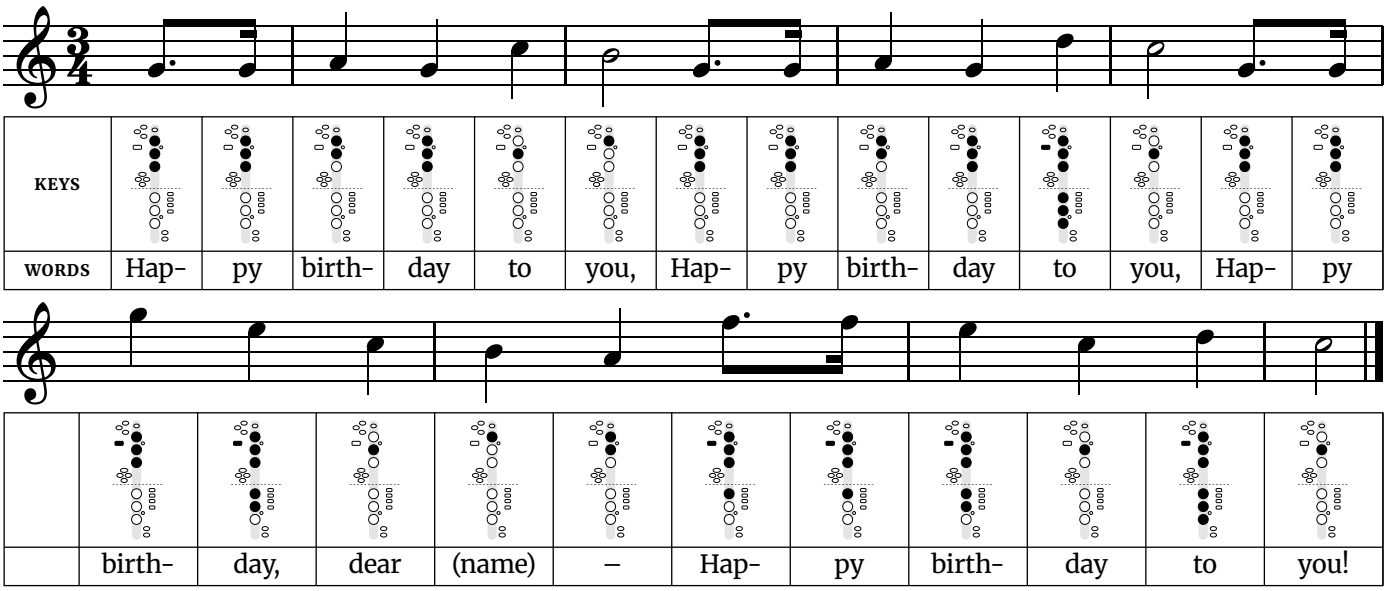
Tip: The widest jump is a fifth, from G4 to C4. The chorus repeats one note three times in a row more than once. Light, short tonguing keeps it bouncing; heavy tonguing makes it sound like marching.

Words and music by James Lord Pierpont (1857).

Free at thefingeringchart.com

Happy Birthday

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



Fingerings used in this song	
G4 – Left hand: 1, 2, 3. Right hand: nothing down.	**D5** – Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3.
A4 – Left hand: 1, 2. Right hand: nothing down.	**E5** – Left hand: octave key, 1, 2, 3. Right hand: 1, 2.
B4 – Left hand: 1. Right hand: nothing down.	**F5** – Left hand: octave key, 1, 2, 3. Right hand: 1.
C5 – Left hand: 2. Right hand: nothing down.	**G5** – Left hand: octave key, 1, 2, 3. Right hand: nothing down.

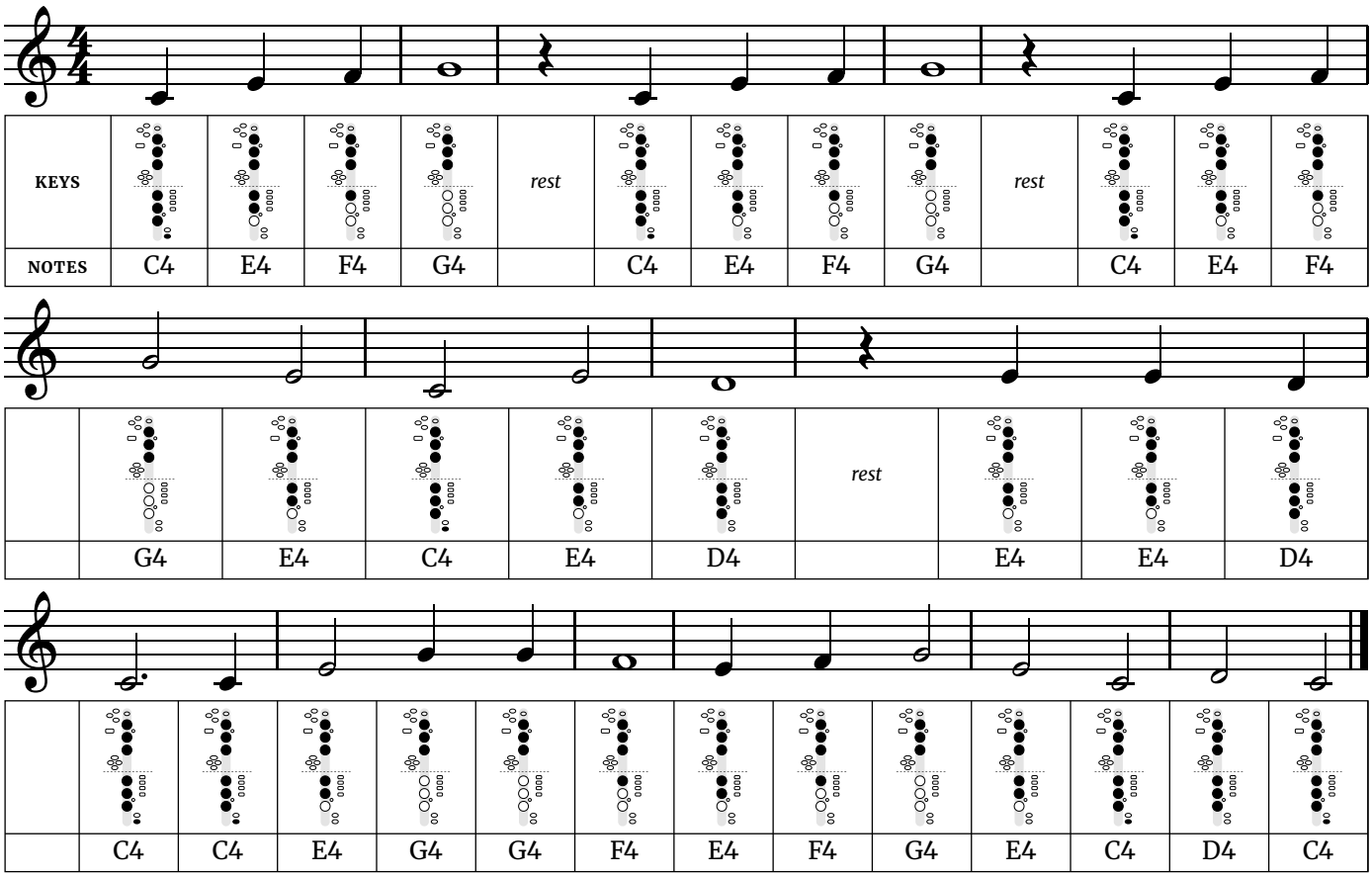
Tip: The widest jump is an octave, from G4 to G5. The third phrase has the widest leap in this set, an octave. Practice the two notes of the octave on their own, slowly, before playing the phrase.

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

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

When the Saints Go Marching In

Written in C major (sounds in concert B♭ major) · 4/4 time. Built on the first five notes of the scale.



Fingerings used in this song	
C4 – Left hand: 1, 2, 3. Right hand: 1, 2, 3, low C key.	**F4** – Left hand: 1, 2, 3. Right hand: 1.
D4 – Left hand: 1, 2, 3. Right hand: 1, 2, 3.	**G4** – Left hand: 1, 2, 3. Right hand: nothing down.
E4 – Left hand: 1, 2, 3. Right hand: 1, 2.	

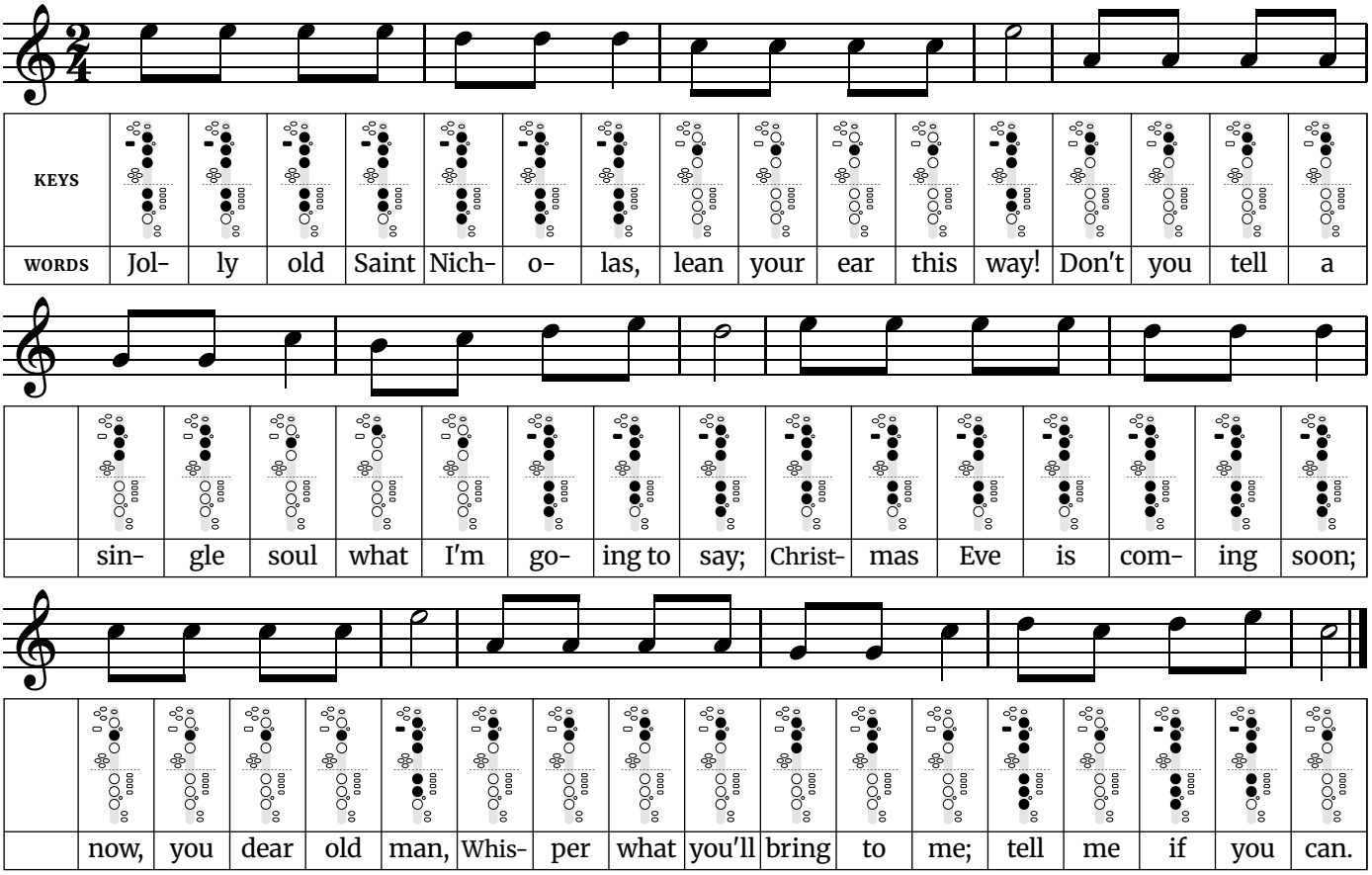
Tip: The widest jump is a fifth, from G4 to C4. Each phrase starts after a rest, on the second beat. Count the rest out loud a few times so the first note comes in on time.

Hardest finger change: Going from G4 (press: left first finger, left second finger and left third finger) to C4 (press: left first finger, left second finger, left third finger, right first finger, right second finger, right third finger and low c key), 4 keys change. Move all the fingers together, and keep them close to the instrument so nothing has far to travel. Practice just those two notes back and forth, slowly, before playing the whole line.

Traditional American spiritual.

Jolly Old Saint Nicholas

Easy · Written in C major (sounds in concert B♭ major) · 2/4 time · 6 notes, G4 to E5



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

Tip: Each phrase opens with the same note four times. Players tend to rush repeated notes, so keep them even and let the last note of each phrase ring for its full length.

The widest jump is a fifth, down from E5 to A4 in line 3.

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

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

Good King Wenceslas

Easy · Written in C major (sounds in concert B♭ major) · 4/4 time · 8 notes, G4 to G5



Fingerings used in this song	
G4 – Left hand: 1, 2, 3. Right hand: nothing down.	**D5** – Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3.
A4 – Left hand: 1, 2. Right hand: nothing down.	**E5** – Left hand: octave key, 1, 2, 3. Right hand: 1, 2.
B4 – Left hand: 1. Right hand: nothing down.	**F5** – Left hand: octave key, 1, 2, 3. Right hand: 1.
C5 – Left hand: 2. Right hand: nothing down.	**G5** – Left hand: octave key, 1, 2, 3. Right hand: nothing down.

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

The widest jump is a fifth, up from C5 to G5 in line 3.

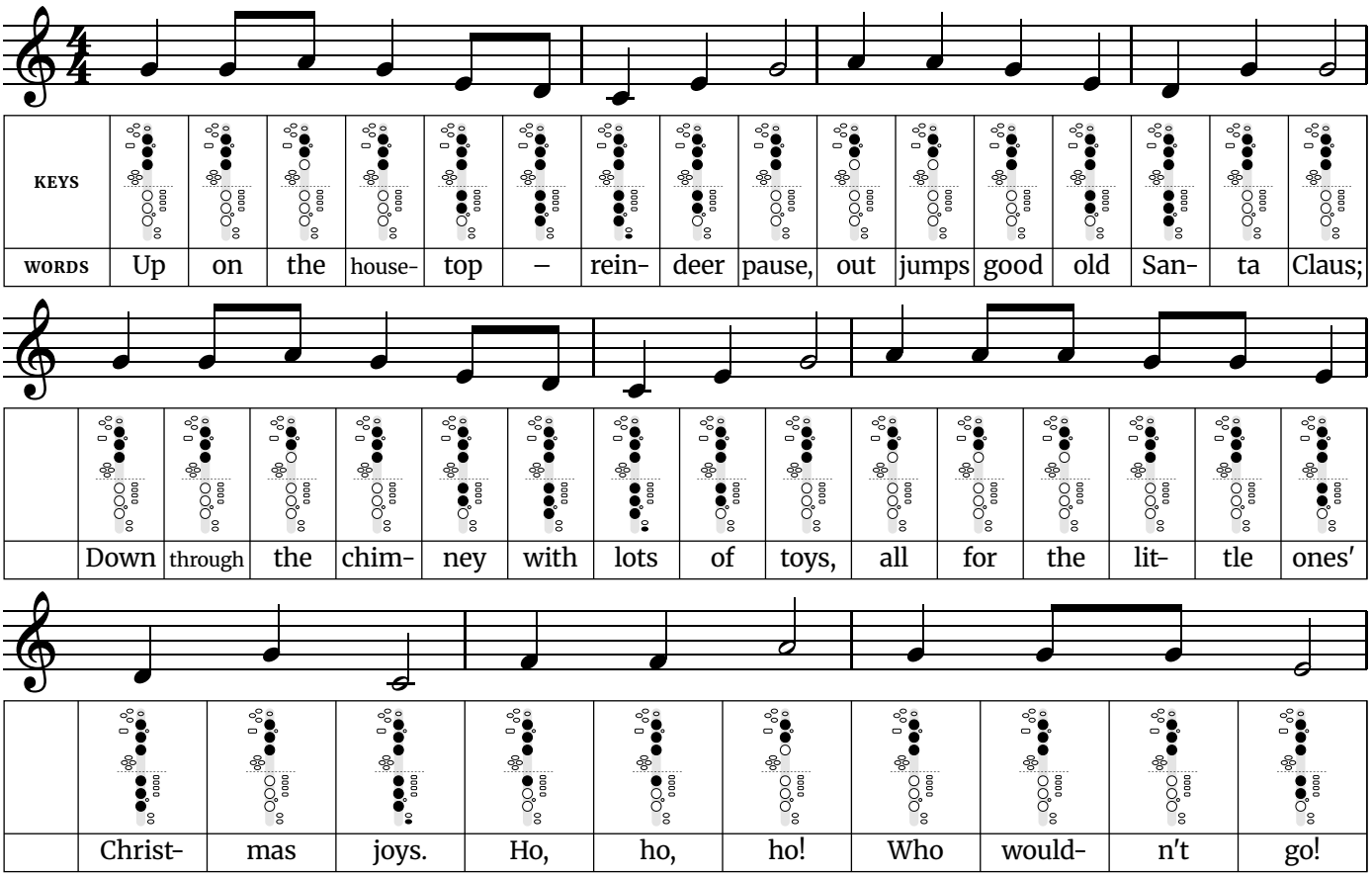
The busiest finger change is C5 to D5, where 6 keys move at once. Practice that pair slowly on its own until both notes speak cleanly.

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

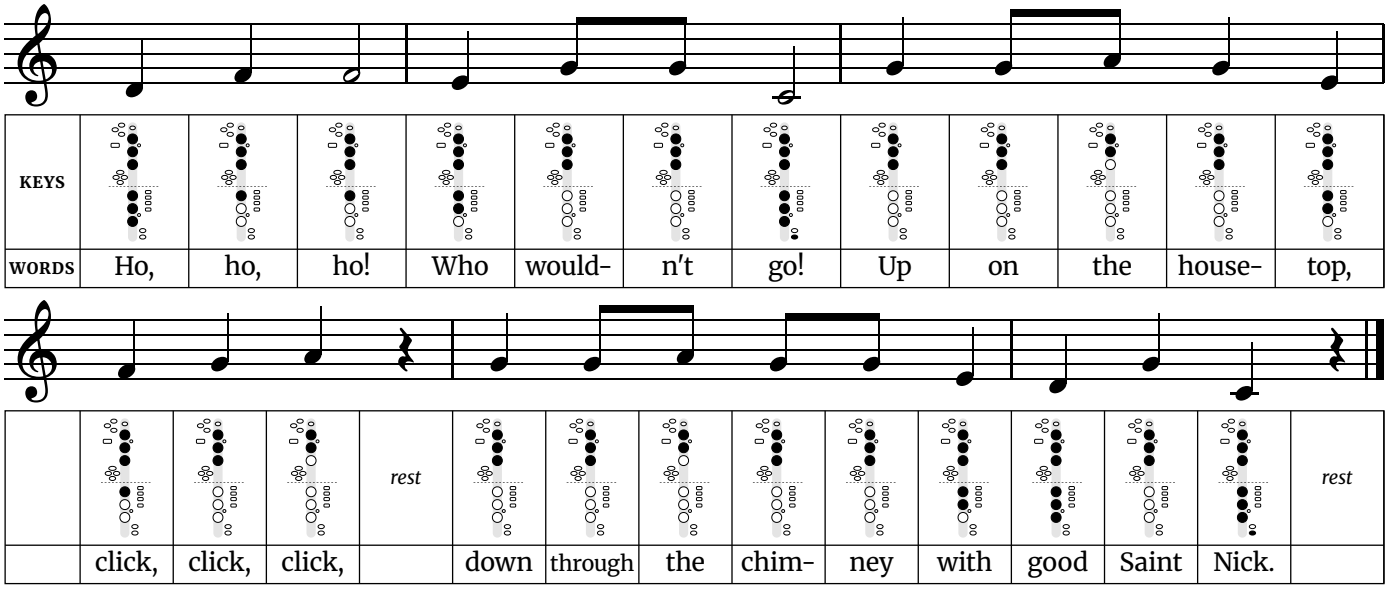
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Up on the Housetop

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



Up on the Housetop *(continued)*



Fingerings used in this song	
C4 – Left hand: 1, 2, 3. Right hand: 1, 2, 3, low C key.	**F4** – Left hand: 1, 2, 3. Right hand: 1.
D4 – Left hand: 1, 2, 3. Right hand: 1, 2, 3.	**G4** – Left hand: 1, 2, 3. Right hand: nothing down.
E4 – Left hand: 1, 2, 3. Right hand: 1, 2.	**A4** – Left hand: 1, 2. Right hand: nothing down.

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

The widest jump is a fifth, down from G4 to C4 in line 5.

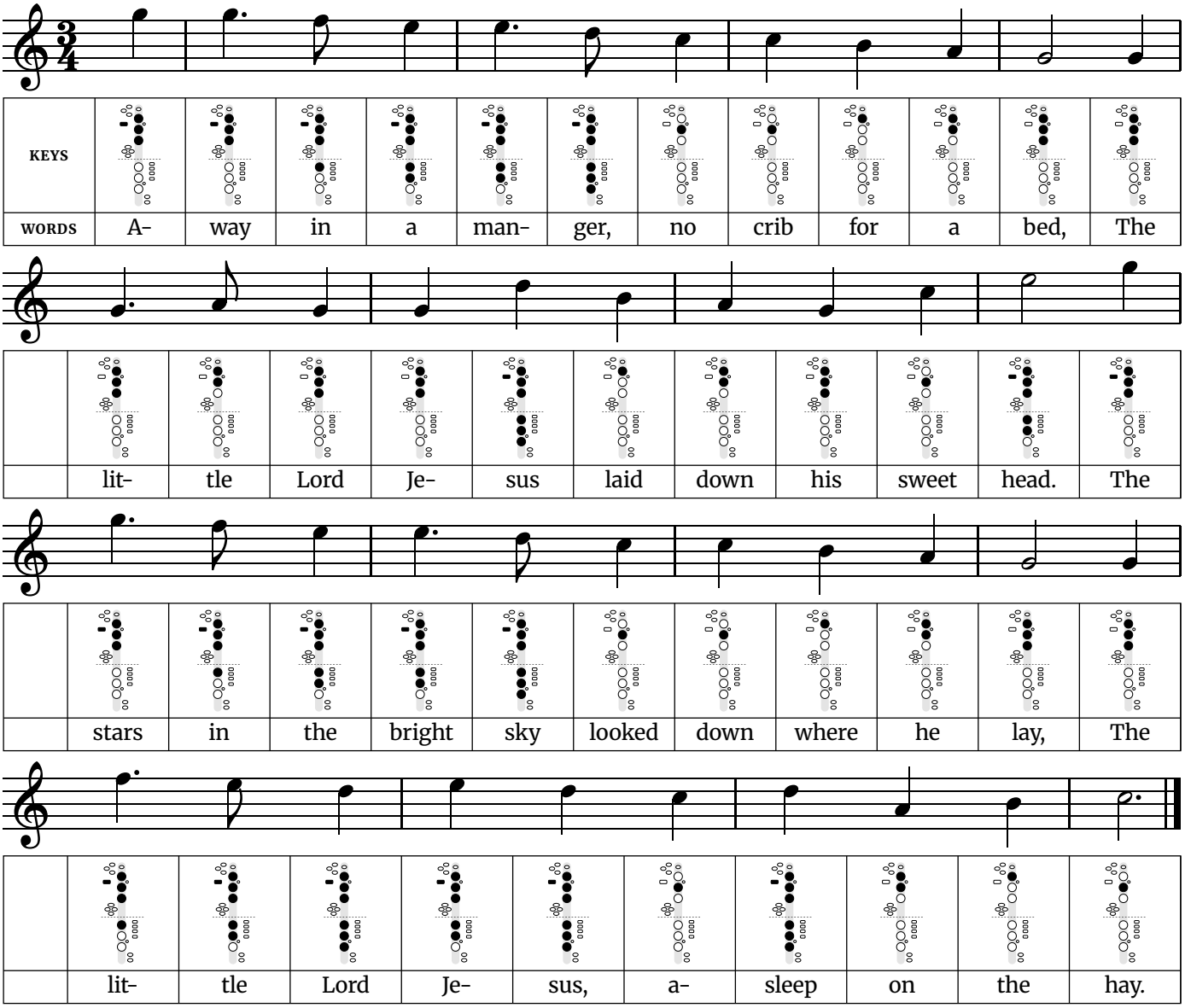
The busiest finger change is G4 to C4, where 4 keys move at once. Practice that pair slowly on its own until both notes speak cleanly.

Words and music: Benjamin Hanby (1864).

Free at thefingeringchart.com

Away in a Manger

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



Fingerings used in this song	
G4 – Left hand: 1, 2, 3. Right hand: nothing down.	**D5** – Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3.
A4 – Left hand: 1, 2. Right hand: nothing down.	**E5** – Left hand: octave key, 1, 2, 3. Right hand: 1, 2.
B4 – Left hand: 1. Right hand: nothing down.	**F5** – Left hand: octave key, 1, 2, 3. Right hand: 1.
C5 – Left hand: 2. Right hand: nothing down.	**G5** – Left hand: octave key, 1, 2, 3. Right hand: nothing down.

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

The widest jump is a minor seventh, up from G4 to F5 in line 4.

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

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

Auld Lang Syne

Medium · Written in C major (sounds in concert B♭ major) · 4/4 time · 7 notes, G4 to A5



Fingerings used in this song	
G4 – Left hand: 1, 2, 3. Right hand: nothing down.	**E5** – Left hand: octave key, 1, 2, 3. Right hand: 1, 2.
A4 – Left hand: 1, 2. Right hand: nothing down.	**G5** – Left hand: octave key, 1, 2, 3. Right hand: nothing down.
C5 – Left hand: 2. Right hand: nothing down.	**A5** – Left hand: octave key, 1, 2. Right hand: nothing down.
D5 – Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3.	

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

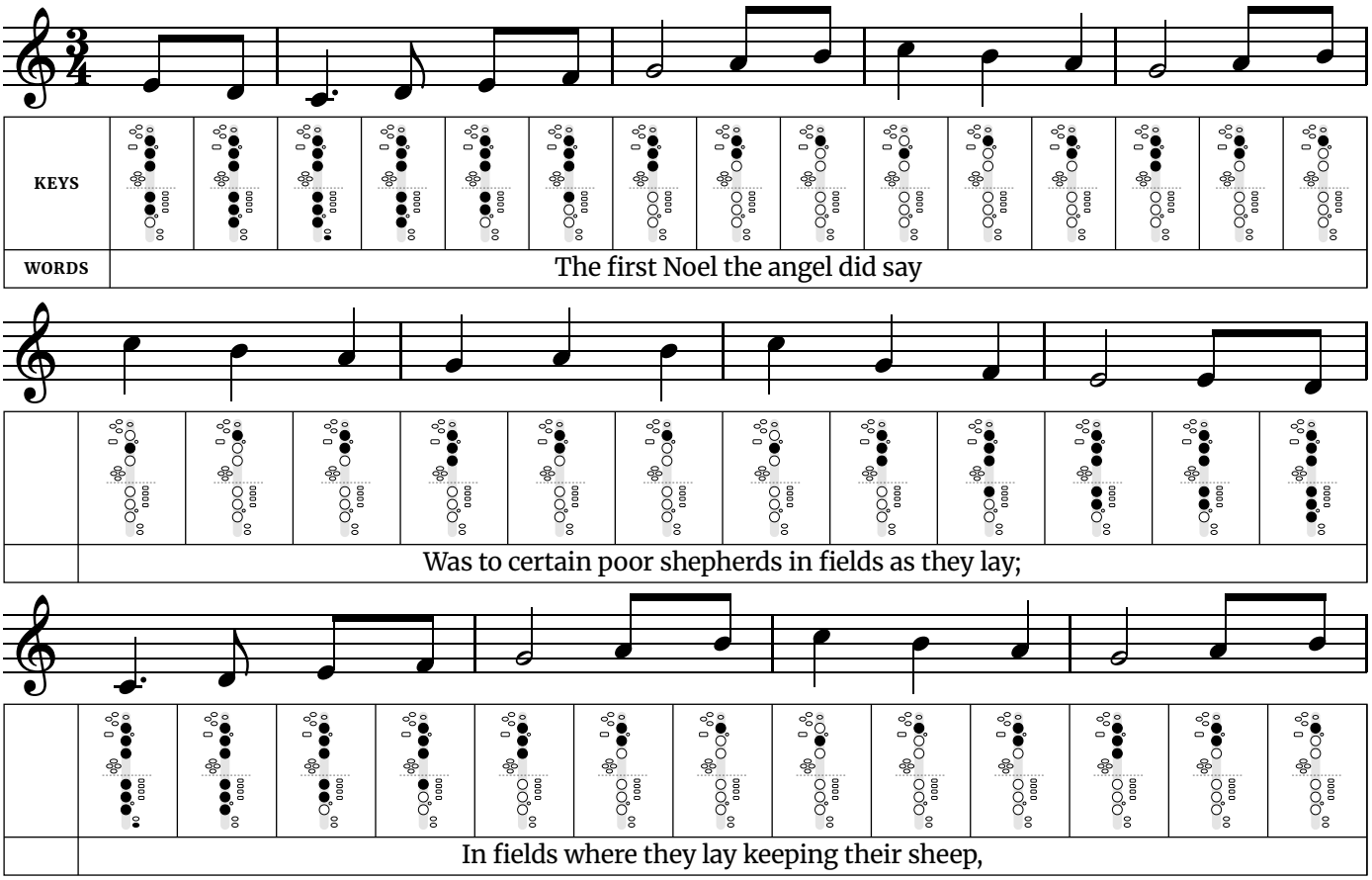
The widest jump is a sixth, up from C5 to A5 in line 2.

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

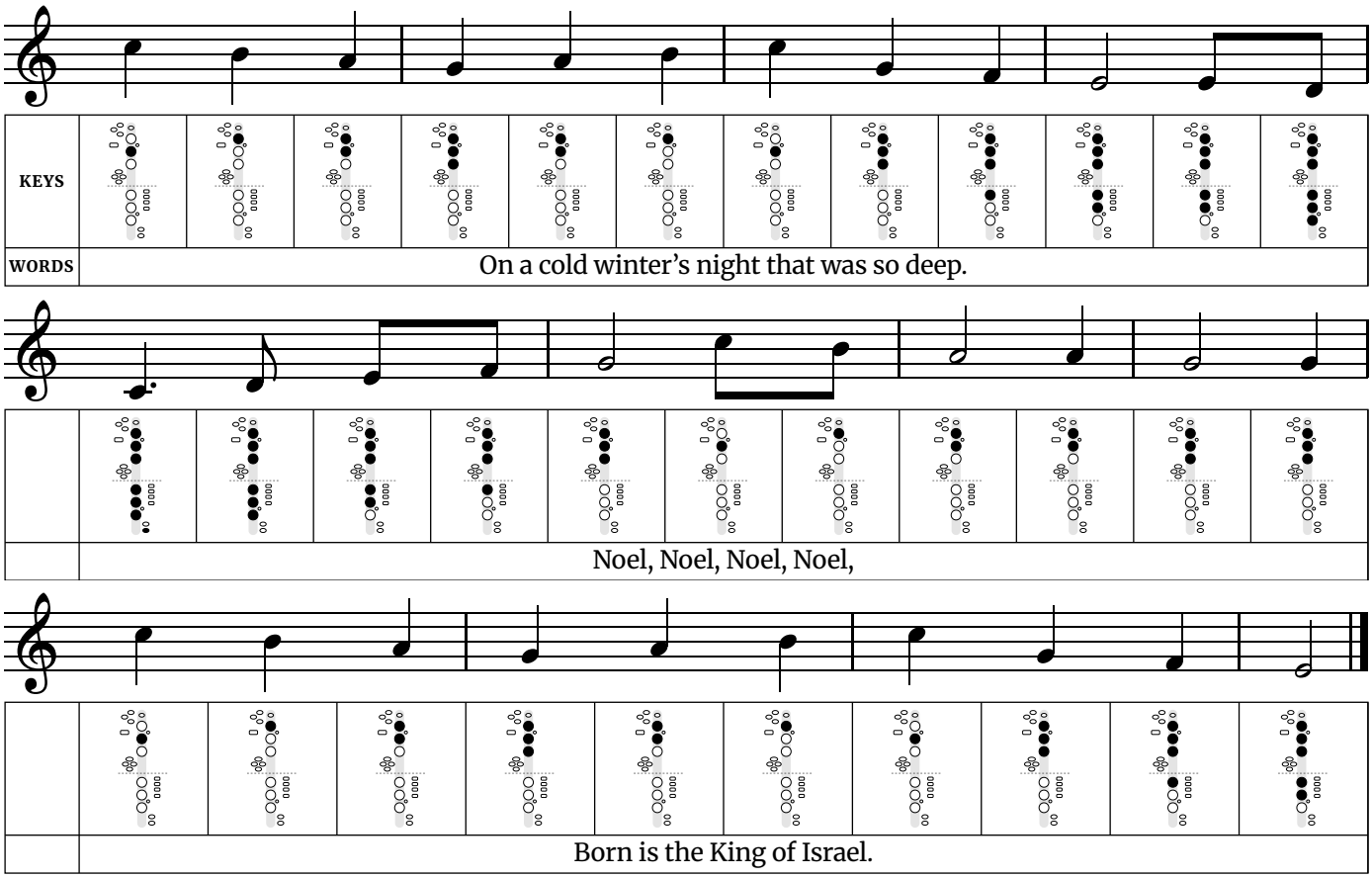
Words: Robert Burns (1788). Music: traditional Scottish.

The First Noel

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



The First Noel *(continued)*



Fingerings used in this song	
C4 – Left hand: 1, 2, 3. Right hand: 1, 2, 3, low C key.	**G4** – Left hand: 1, 2, 3. Right hand: nothing down.
D4 – Left hand: 1, 2, 3. Right hand: 1, 2, 3.	**A4** – Left hand: 1, 2. Right hand: nothing down.
E4 – Left hand: 1, 2, 3. Right hand: 1, 2.	**B4** – Left hand: 1. Right hand: nothing down.
F4 – Left hand: 1, 2, 3. Right hand: 1.	**C5** – Left hand: 2. Right hand: nothing down.

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

The busiest finger change is B4 to C5, where 2 keys move at once. Practice that pair slowly on its own until both notes speak cleanly.

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

O Come, All Ye Faithful

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



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

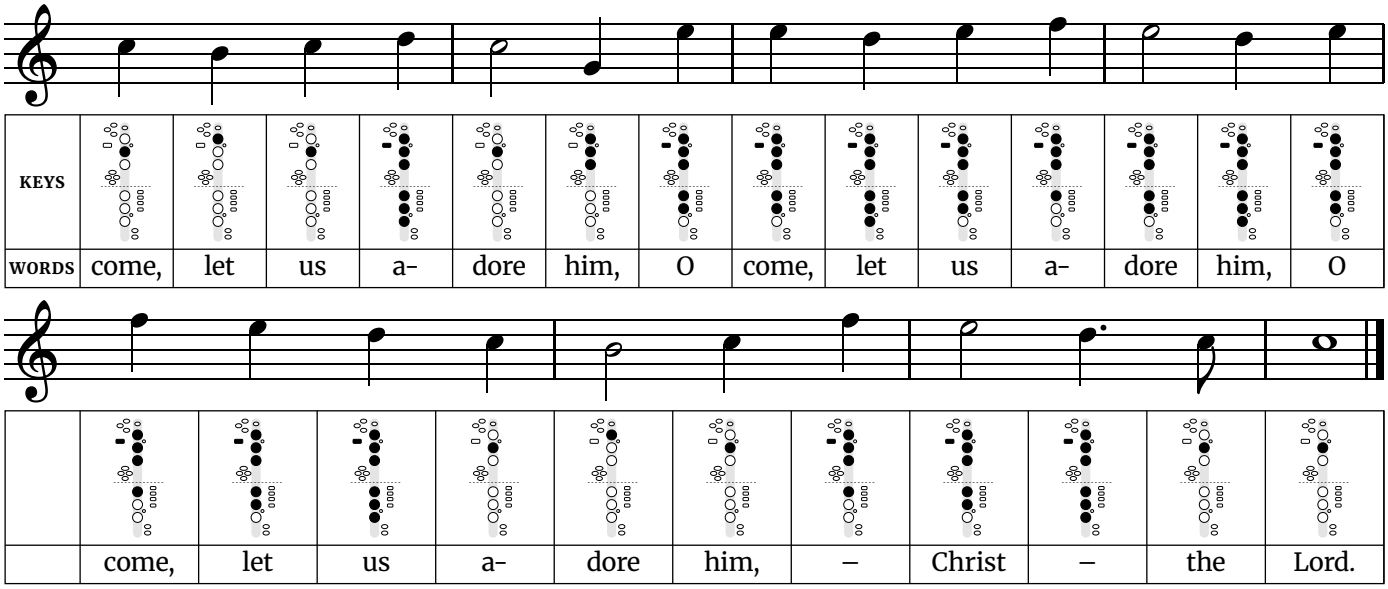


	come	ye,	O	come	–	ye	to	Beth-	–	le-	hem;	



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

O Come, All Ye Faithful *(continued)*



Fingerings used in this song	
G4 – Left hand: 1, 2, 3. Right hand: nothing down.	**D5** – Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3.
A4 – Left hand: 1, 2. Right hand: nothing down.	**E5** – Left hand: octave key, 1, 2, 3. Right hand: 1, 2.
B4 – Left hand: 1. Right hand: nothing down.	**F5** – Left hand: octave key, 1, 2, 3. Right hand: 1.
C5 – Left hand: 2. Right hand: nothing down.	**G5** – Left hand: octave key, 1, 2, 3. Right hand: nothing down.

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

The widest jump is an octave, up from G4 to G5 in line 3.

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

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

Joy to the World

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



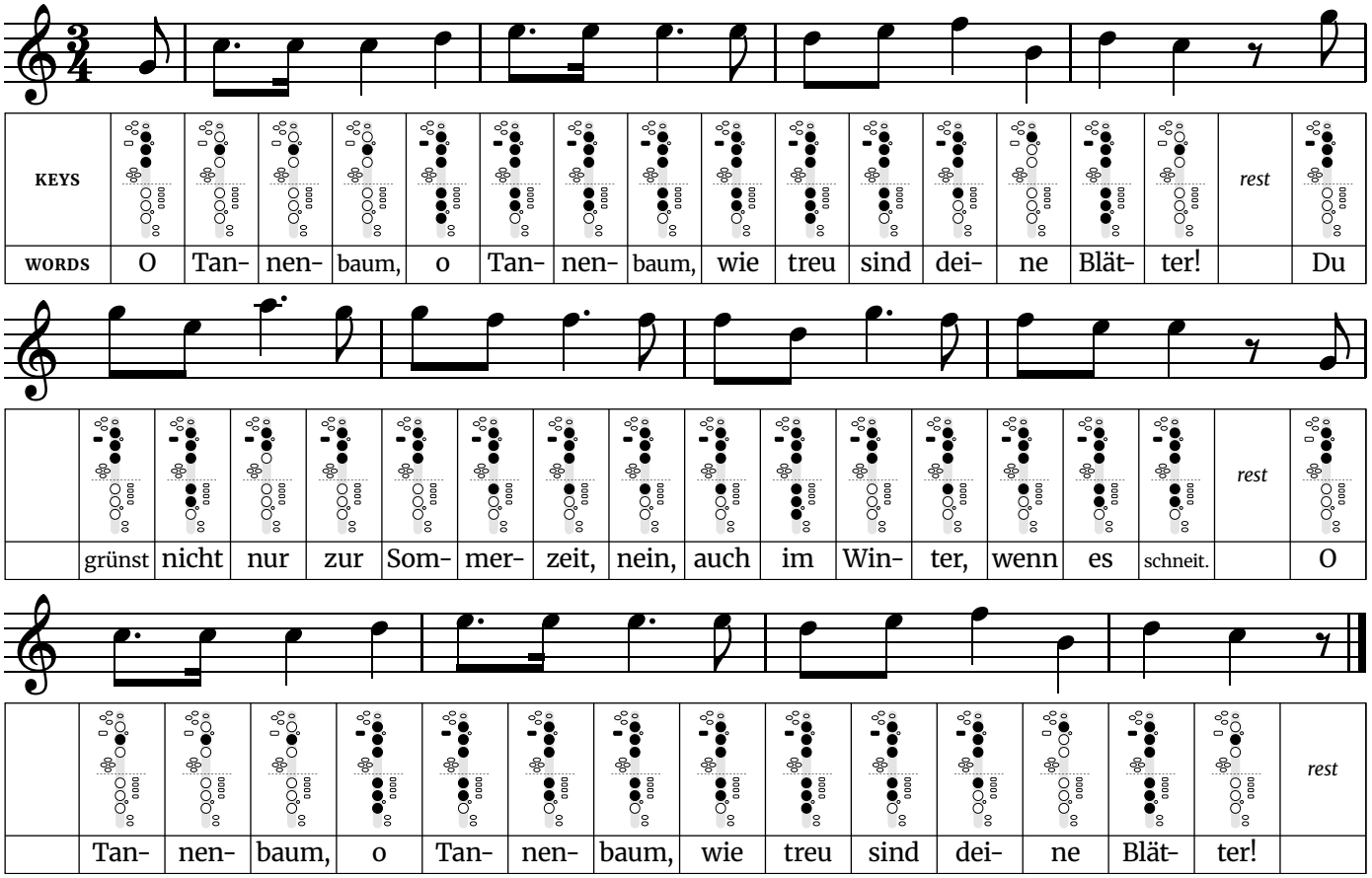
Fingerings used in this song	
C4 – Left hand: 1, 2, 3. Right hand: 1, 2, 3, low C key.	**G4** – Left hand: 1, 2, 3. Right hand: nothing down.
D4 – Left hand: 1, 2, 3. Right hand: 1, 2, 3.	**A4** – Left hand: 1, 2. Right hand: nothing down.
E4 – Left hand: 1, 2, 3. Right hand: 1, 2.	**B4** – Left hand: 1. Right hand: nothing down.
F4 – Left hand: 1, 2, 3. Right hand: 1.	**C5** – Left hand: 2. Right hand: nothing down.

Tip: The first phrase walks straight down the scale, one note at a time, which makes it a good test of clean finger changes. Later the repeated “and heaven and nature sing” notes need light, even tonguing. The widest jump is a minor sixth, up from E4 to C5 in line 4.

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

O Christmas Tree

Medium · Written in C major (sounds in concert B♭ major) · 3/4 time · 8 notes, G4 to A5



Fingerings used in this song	
G4 – Left hand: 1, 2, 3. Right hand: nothing down.	**E5** – Left hand: octave key, 1, 2, 3. Right hand: 1, 2.
B4 – Left hand: 1. Right hand: nothing down.	**F5** – Left hand: octave key, 1, 2, 3. Right hand: 1.
C5 – Left hand: 2. Right hand: nothing down.	**G5** – Left hand: octave key, 1, 2, 3. Right hand: nothing down.
D5 – Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3.	**A5** – Left hand: octave key, 1, 2. Right hand: nothing down.

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

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

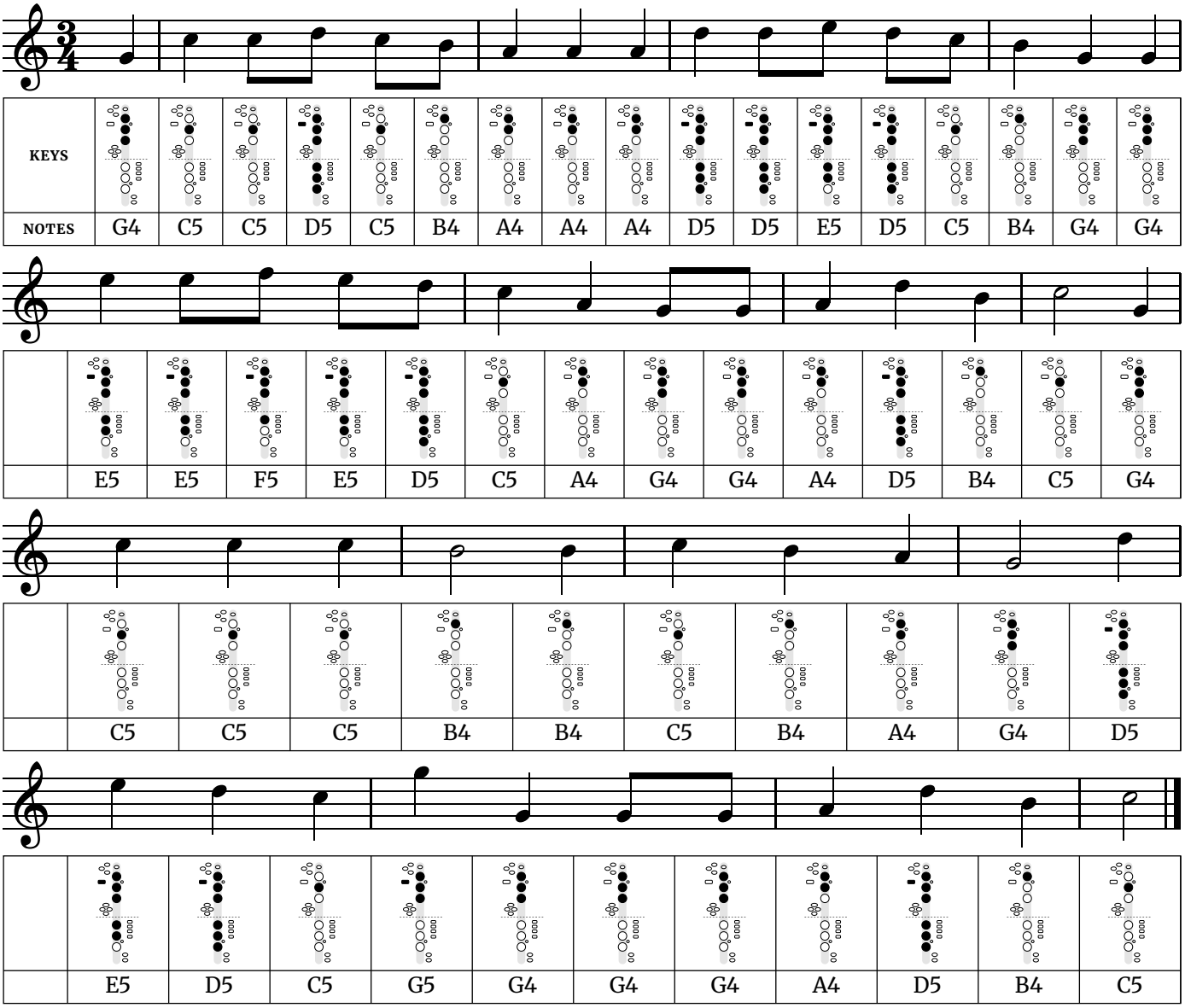
The busiest finger change is C5 to D5, where 6 keys move at once. Practice that pair slowly on its own until both notes speak cleanly.

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

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We Wish You a Merry Christmas

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



Fingerings used in this song	
G4 – Left hand: 1, 2, 3. Right hand: nothing down.	**D5** – Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3.
A4 – Left hand: 1, 2. Right hand: nothing down.	**E5** – Left hand: octave key, 1, 2, 3. Right hand: 1, 2.
B4 – Left hand: 1. Right hand: nothing down.	**F5** – Left hand: octave key, 1, 2, 3. Right hand: 1.
C5 – Left hand: 2. Right hand: nothing down.	**G5** – Left hand: octave key, 1, 2, 3. Right hand: nothing down.

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

The widest jump is an octave, down from G5 to G4 in line 4.

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

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

Deck the Halls

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



Fingerings used in this song		
B3 – Left hand: 1, 2, 3, pinky low B key. Right hand: 1, 2, 3, low C key.	**F4** – Left hand: 1, 2, 3. Right hand: 1.	**B4** – Left hand: 1. Right hand: nothing down.
C4 – Left hand: 1, 2, 3. Right hand: 1, 2, 3, low C key.	**F♯4** – Left hand: 1, 2, 3. Right hand: 2.	**C5** – Left hand: 2. Right hand: nothing down.
D4 – Left hand: 1, 2, 3. Right hand: 1, 2, 3.	**G4** – Left hand: 1, 2, 3. Right hand: nothing down.	
E4 – Left hand: 1, 2, 3. Right hand: 1, 2.	**A4** – Left hand: 1, 2. Right hand: nothing down.	

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").

Free at thefingeringchart.com

Hark! The Herald Angels Sing

Harder · Written in C major (sounds in concert B♭ major) · 4/4 time · 9 notes, G4 to A5



KEYS															
WORDS	Hark!	the	her-	ald	an-	gels	sing,	–	“Glo-	ry	to	the	new-	born	King;

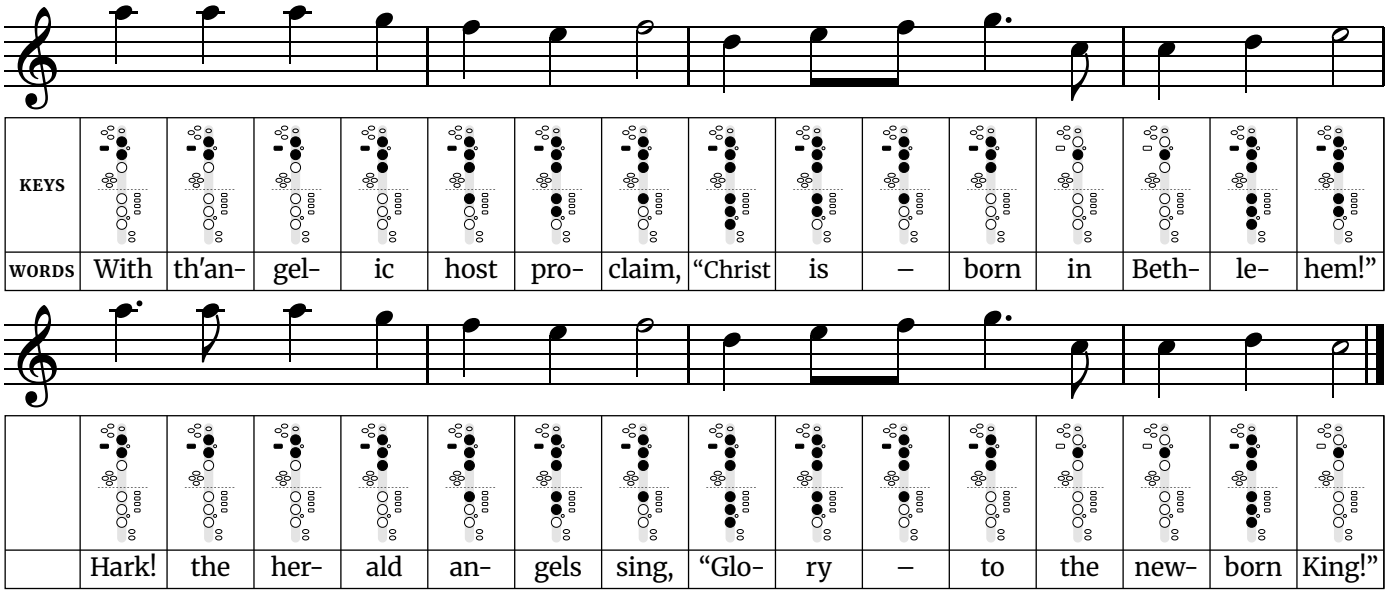


	peace	on	earth,	and	mer-	cy	mild,	–	God	and	sin-	ners	rec-	on-	ciled!”



	Joy-	ful,	all	ye	na-	tions,	rise,	–	join	the	tri-	umph	of	the	skies;	–

Hark! The Herald Angels Sing *(continued)*



Fingerings used in this song		
G4 – Left hand: 1, 2, 3. Right hand: nothing down.	**C5** – Left hand: 2. Right hand: nothing down.	**F5** – Left hand: octave key, 1, 2, 3. Right hand: 1.
A4 – Left hand: 1, 2. Right hand: nothing down.	**D5** – Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3.	**G5** – Left hand: octave key, 1, 2, 3. Right hand: nothing down.
B4 – Left hand: 1. Right hand: nothing down.	**E5** – Left hand: octave key, 1, 2, 3. Right hand: 1, 2.	**A5** – Left hand: octave key, 1, 2. Right hand: nothing down.

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

The widest jump is an octave, up from G4 to G5 in line 3.

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

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

Free at thefingeringchart.com

Angels We Have Heard on High

Harder · Written in C major (sounds in concert B♭ major) · 4/4 time · 7 notes, G4 to A5



Fingerings used in this song	
G4 – Left hand: 1, 2, 3. Right hand: nothing down.	**F5** – Left hand: octave key, 1, 2, 3. Right hand: 1.
C5 – Left hand: 2. Right hand: nothing down.	**G5** – Left hand: octave key, 1, 2, 3. Right hand: nothing down.
D5 – Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3.	**A5** – Left hand: octave key, 1, 2. Right hand: nothing down.
E5 – Left hand: octave key, 1, 2, 3. Right hand: 1, 2.	

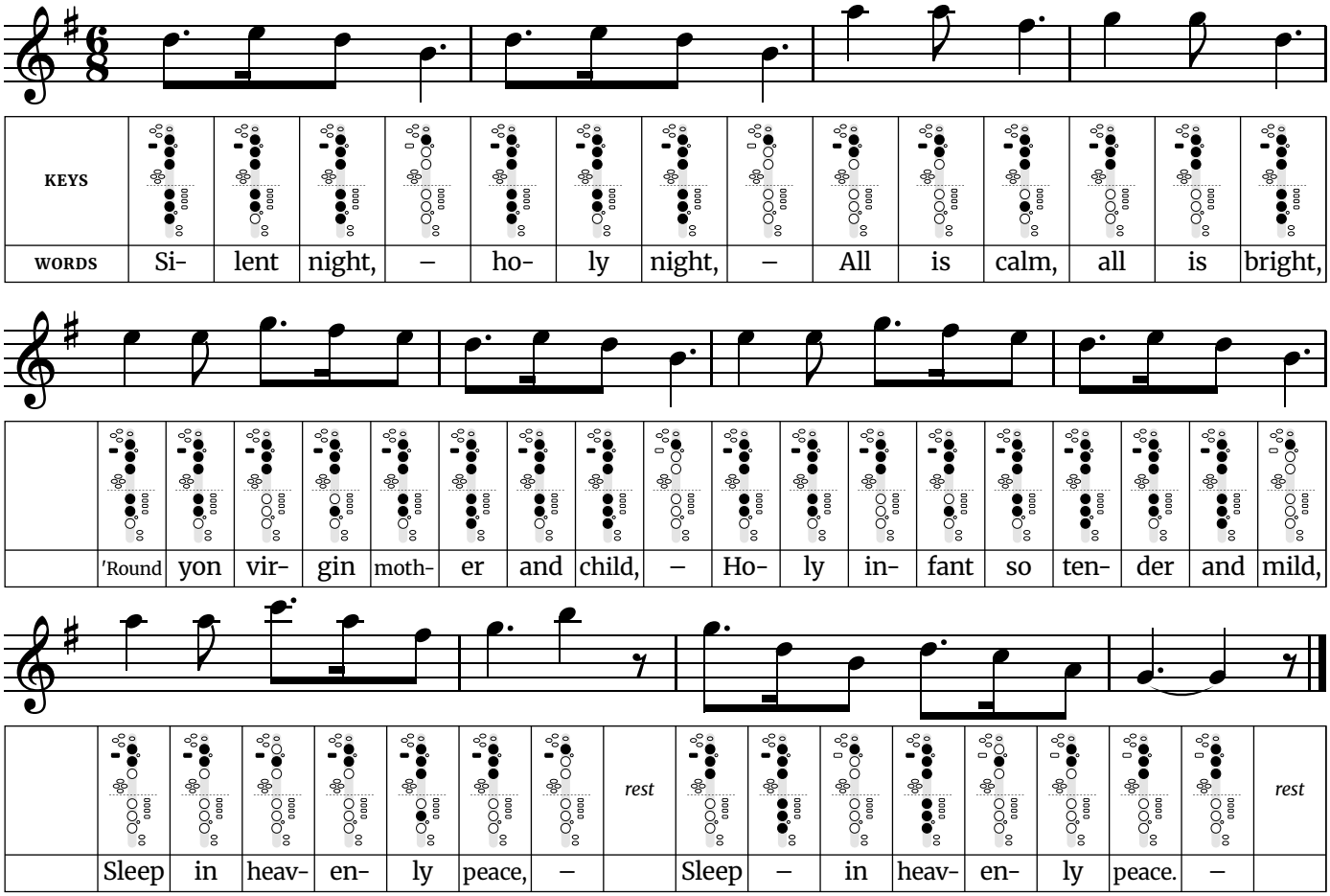
Tip: The Gloria run is the hard part: 16 notes on one syllable. Slur it, learn it slowly in groups of four, and take a full breath just before it starts.

The widest jump is a fifth, down from D5 to G4 in line 4.

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

Silent Night

Harder · Written in G major (sounds in concert F major) · 6/8 time · 11 notes, G4 to C6



Fingerings used in this song		
G4 – Left hand: 1, 2, 3. Right hand: nothing down.	**D5** – Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3.	**A5** – Left hand: octave key, 1, 2. Right hand: nothing down.
A4 – Left hand: 1, 2. Right hand: nothing down.	**E5** – Left hand: octave key, 1, 2, 3. Right hand: 1, 2.	**B5** – Left hand: octave key, 1. Right hand: nothing down.
B4 – Left hand: 1. Right hand: nothing down.	**F♯5** – Left hand: octave key, 1, 2, 3. Right hand: 2.	**C6** – Left hand: octave key, 2. Right hand: nothing down.
C5 – Left hand: 2. Right hand: nothing down.	**G5** – Left hand: octave key, 1, 2, 3. Right hand: nothing down.	

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

The widest jump is a minor seventh, up from B4 to A5 in line 3.

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

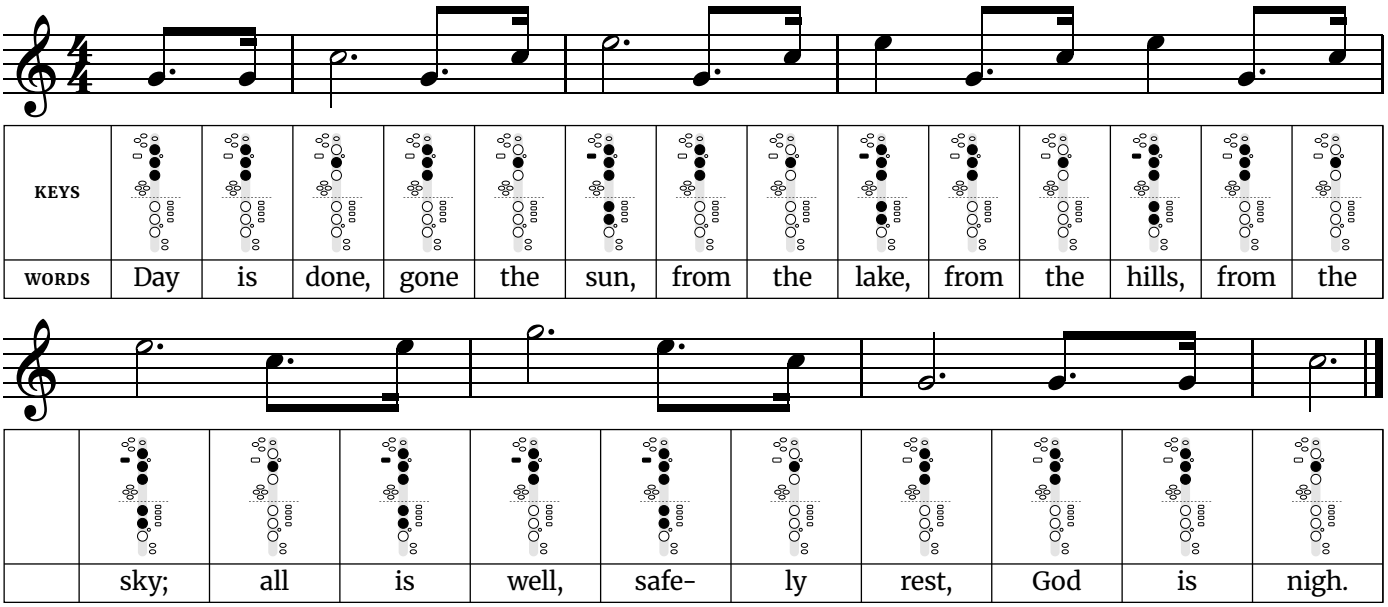
Words: Joseph Mohr (1816), English by John Freeman Young (1859). Music: Franz Xaver Gruber (1818).

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Patriotic Songs

Taps

Easy · Written in C major (sounds in concert B♭ major) · 4/4 time · 4 notes, G4 to G5



Fingerings used in this song	
G4 – Left hand: 1, 2, 3. Right hand: nothing down.	**E5** – Left hand: octave key, 1, 2, 3. Right hand: 1, 2.
C5 – Left hand: 2. Right hand: nothing down.	**G5** – Left hand: octave key, 1, 2, 3. Right hand: nothing down.

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

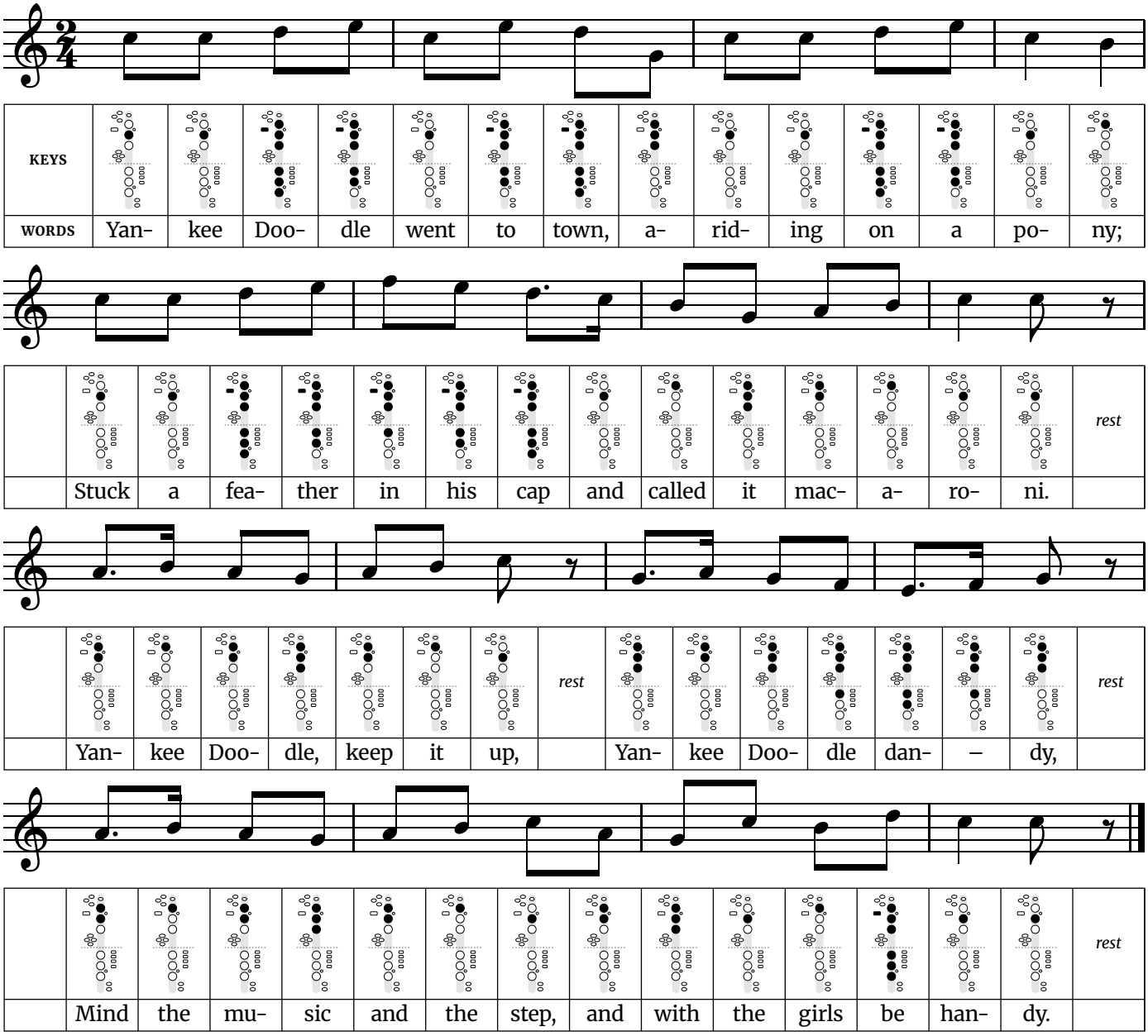
The widest jump is a sixth, down from E5 to G4 in line 1.

The busiest finger change is C5 to E5, where 5 keys move at once. Practice that pair slowly on its own until both notes speak cleanly.

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

Yankee Doodle

Easy · Written in C major (sounds in concert B♭ major) · 2/4 time · 9 notes, E4 to F5



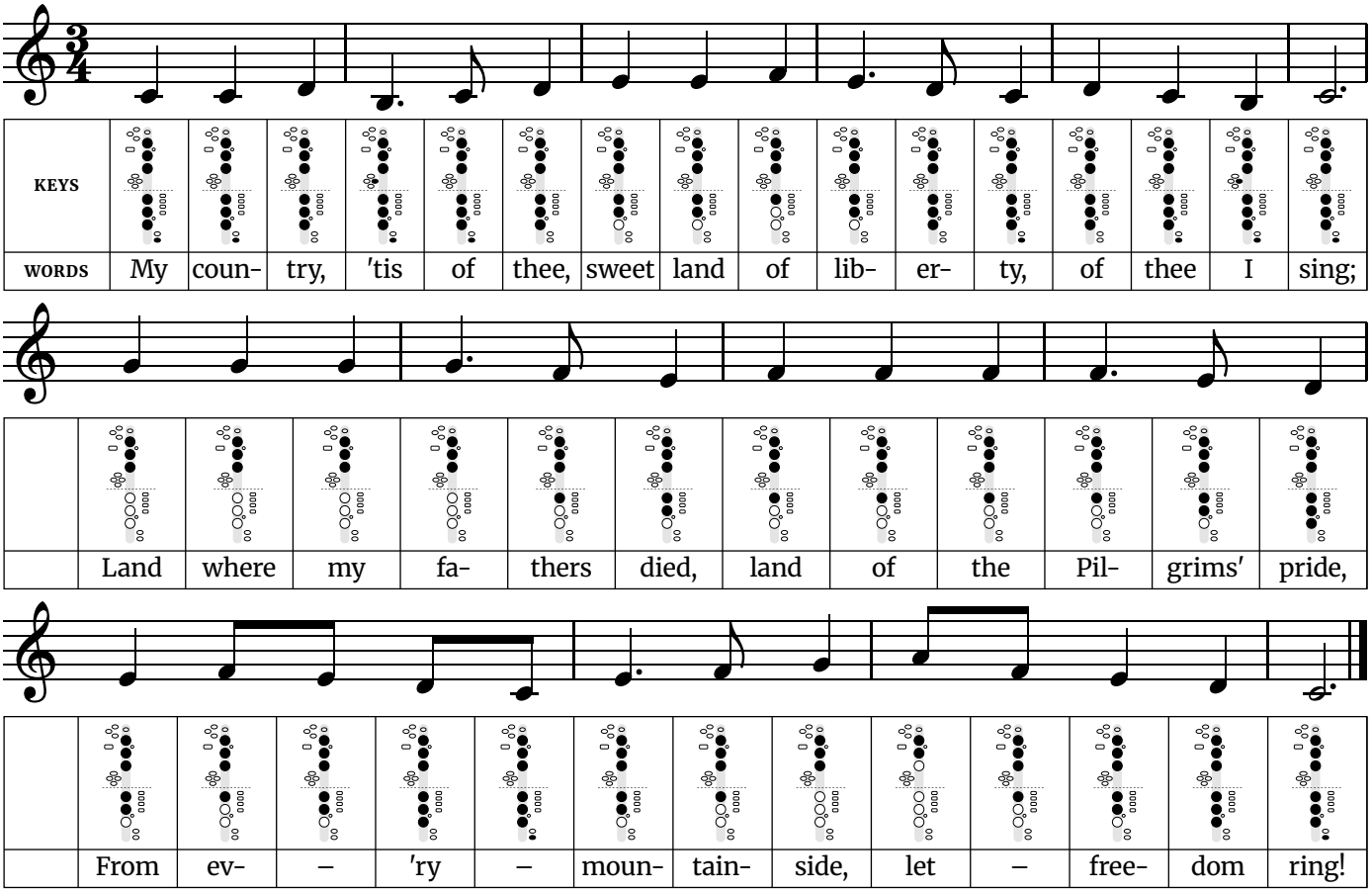
Fingerings used in this song		
E4 – Left hand: 1, 2, 3. Right hand: 1, 2.	**A4** – Left hand: 1, 2. Right hand: nothing down.	**D5** – Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3.
F4 – Left hand: 1, 2, 3. Right hand: 1.	**B4** – Left hand: 1. Right hand: nothing down.	**E5** – Left hand: octave key, 1, 2, 3. Right hand: 1, 2.
G4 – Left hand: 1, 2, 3. Right hand: nothing down.	**C5** – Left hand: 2. Right hand: nothing down.	**F5** – Left hand: octave key, 1, 2, 3. Right hand: 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 · Written in C major (sounds in concert B♭ major) · 3/4 time · 7 notes, B3 to A4



Fingerings used in this song	
B3 – Left hand: 1, 2, 3, pinky low B key. Right hand: 1, 2, 3, low C key.	**F4** – Left hand: 1, 2, 3. Right hand: 1.
C4 – Left hand: 1, 2, 3. Right hand: 1, 2, 3, low C key.	**G4** – Left hand: 1, 2, 3. Right hand: nothing down.
D4 – Left hand: 1, 2, 3. Right hand: 1, 2, 3.	**A4** – Left hand: 1, 2. Right hand: nothing down.
E4 – Left hand: 1, 2, 3. Right hand: 1, 2.	

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

The widest jump is a fifth, up from C4 to G4 in line 2.

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

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

America the Beautiful

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



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

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).

Free at thefingeringchart.com

Battle Hymn of the Republic

Medium · Written in C major (sounds in concert B♭ major) · 4/4 time · 8 notes, E4 to E5



KEYS																
WORDS	Mine	eyes	have	seen	the	glo-	ry	of	the	com-	ing	of	the	Lord;	He	is

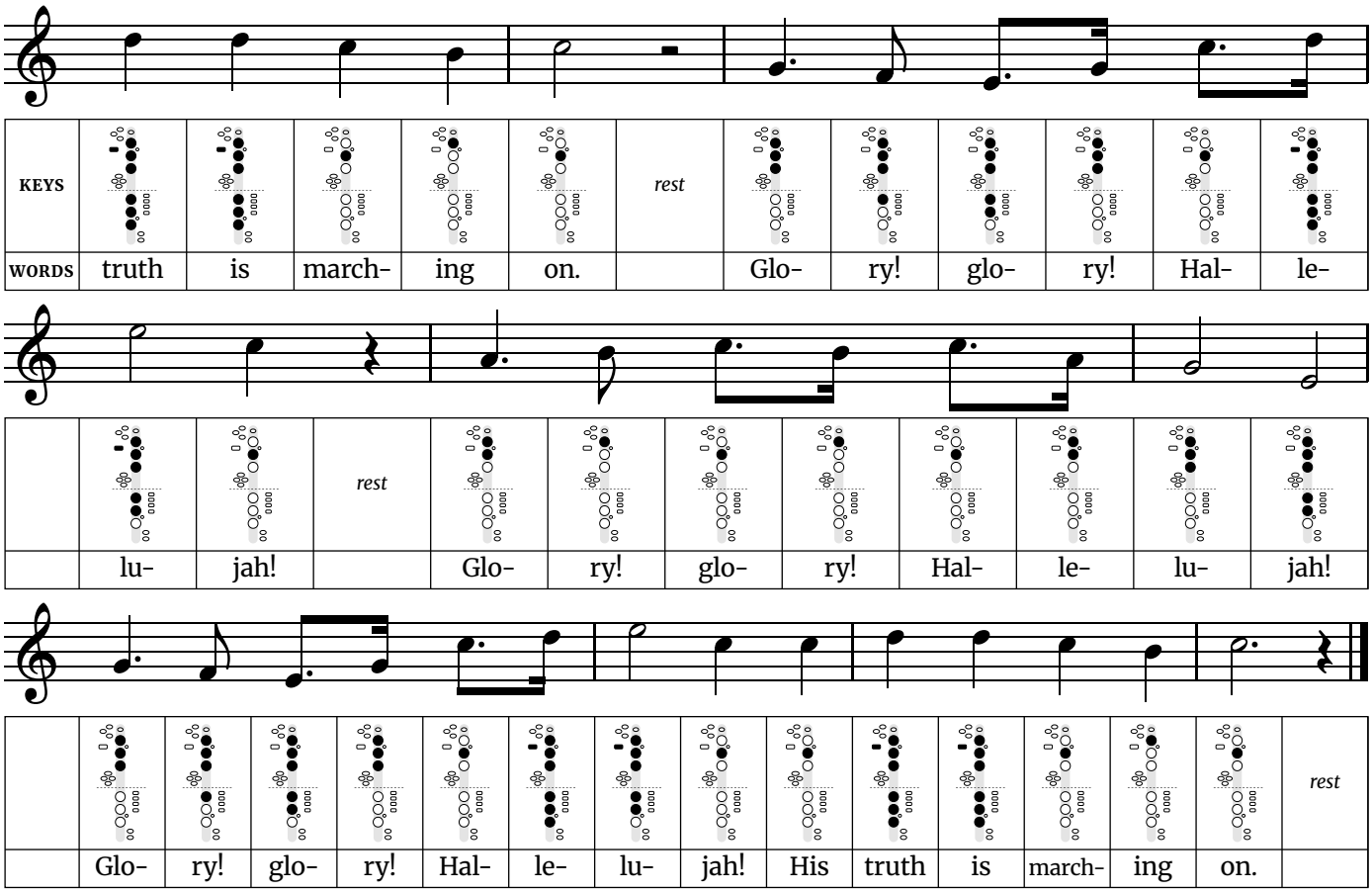


	tram-	pling	out	the	vin-	tage	where	the	grapes	of	wrath	are	stored;	He	hath



	loosed	the	fate-	ful	light-	ning	of	His	ter-	ri-	ble	swift	sword;	His

Battle Hymn of the Republic *(continued)*



Fingerings used in this song	
E4 – Left hand: 1, 2, 3. Right hand: 1, 2.	**B4** – Left hand: 1. Right hand: nothing down.
F4 – Left hand: 1, 2, 3. Right hand: 1.	**C5** – Left hand: 2. Right hand: nothing down.
G4 – Left hand: 1, 2, 3. Right hand: nothing down.	**D5** – Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3.
A4 – Left hand: 1, 2. Right hand: nothing down.	**E5** – Left hand: octave key, 1, 2, 3. Right hand: 1, 2.

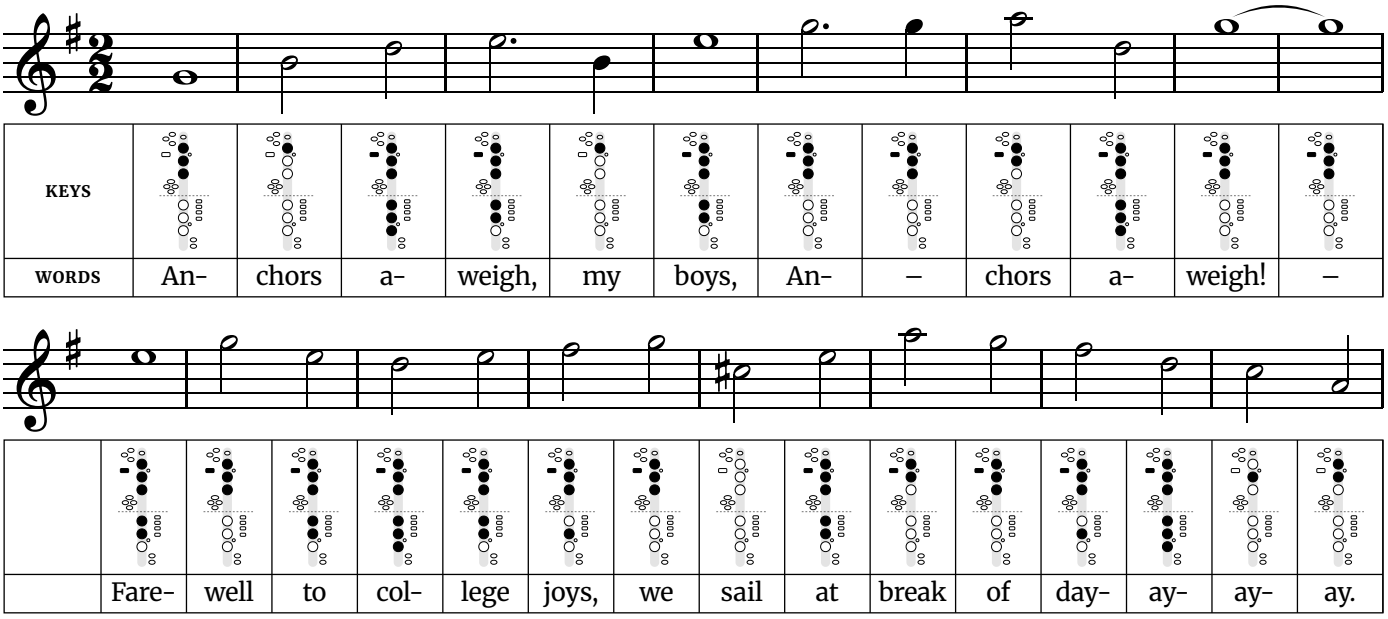
Tip: The verse is almost all dotted-eighth and sixteenth pairs. Make the long note of each pair three times as long as the short one, not a lazy swing. Then let the Glory, glory, hallelujah chorus broaden out.

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

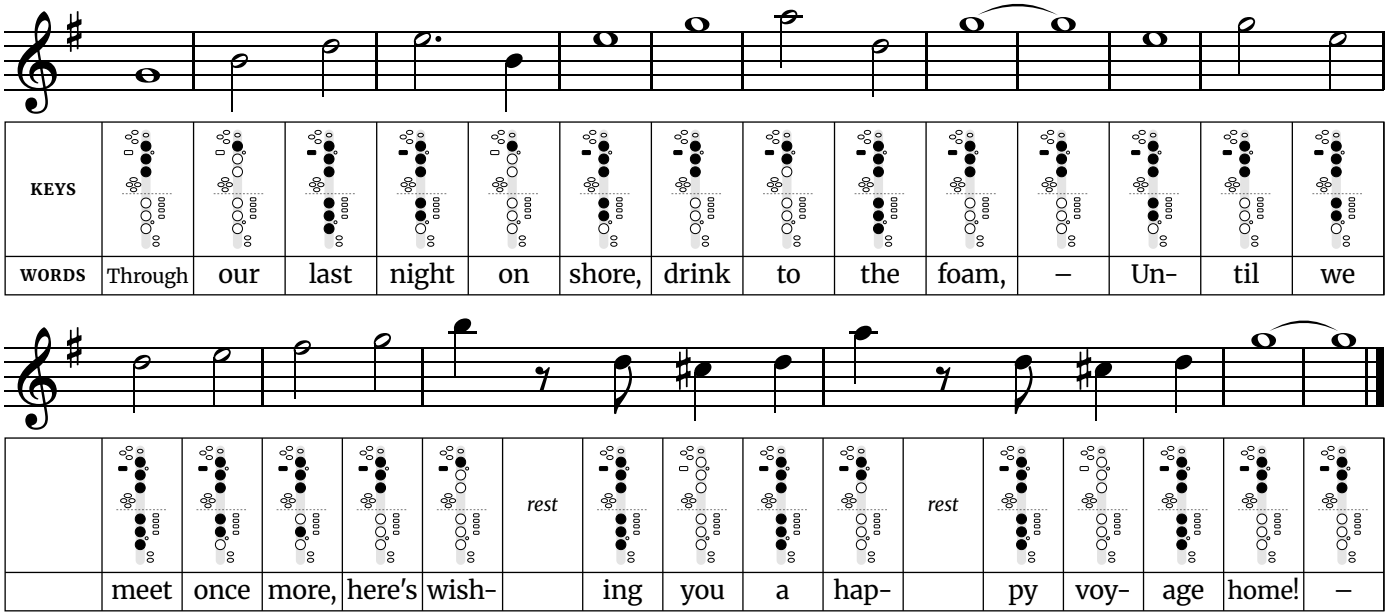
Words: Julia Ward Howe (1861). Music: "John Brown's Body", from a camp-meeting tune credited to William Steffe (1856).

Anchors Aweigh

Harder · Written in G major (sounds in concert F major) · 2/2 time · 11 notes, G4 to B5



Anchors Aweigh *(continued)*



Fingerings used in this song		
G4 – Left hand: 1, 2, 3. Right hand: nothing down.	**C♯5** – All holes and keys open	**G5** – Left hand: octave key, 1, 2, 3. Right hand: nothing down.
A4 – Left hand: 1, 2. Right hand: nothing down.	**D5** – Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3.	**A5** – Left hand: octave key, 1, 2. Right hand: nothing down.
B4 – Left hand: 1. Right hand: nothing down.	**E5** – Left hand: octave key, 1, 2, 3. Right hand: 1, 2.	**B5** – Left hand: octave key, 1. Right hand: nothing down.
C5 – Left hand: 2. Right hand: nothing down.	**F♯5** – Left hand: octave key, 1, 2, 3. Right hand: 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.

One note falls outside the key: C♯5 in line 2, played with every key open.

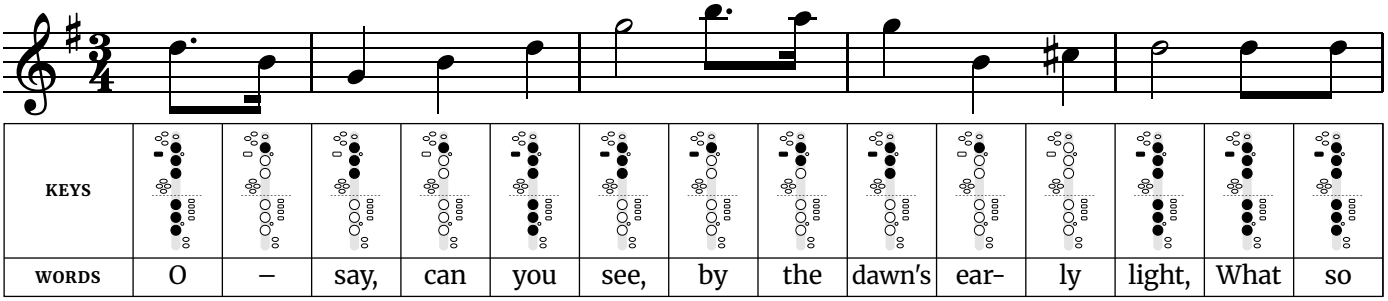
The widest jump is a sixth, down from B5 to D5 in line 4.

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

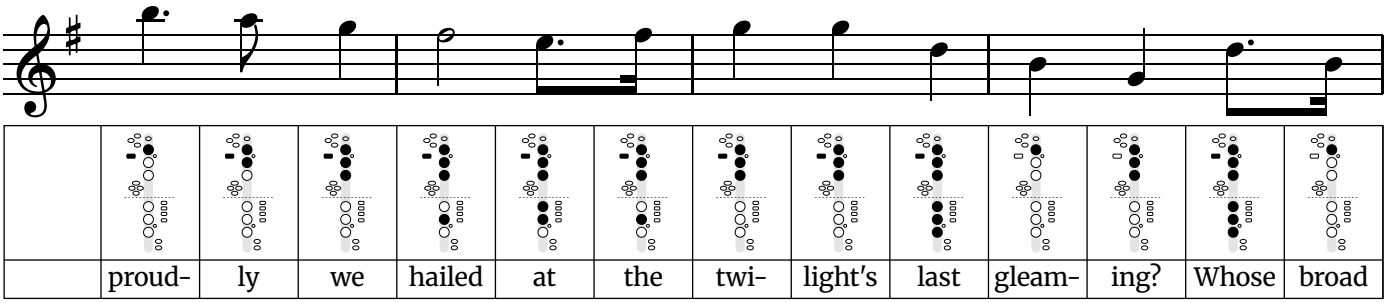
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The Star-Spangled Banner

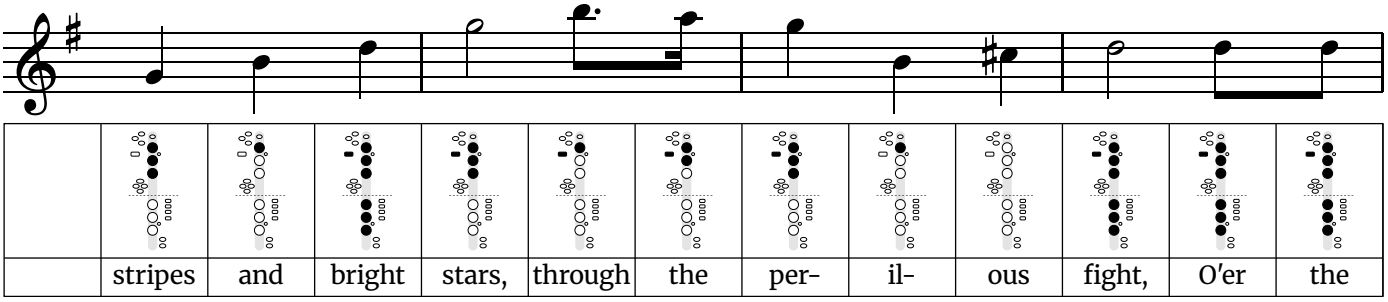
Harder · Written in G major (sounds in concert F major) · 3/4 time · 11 notes, G4 to D6



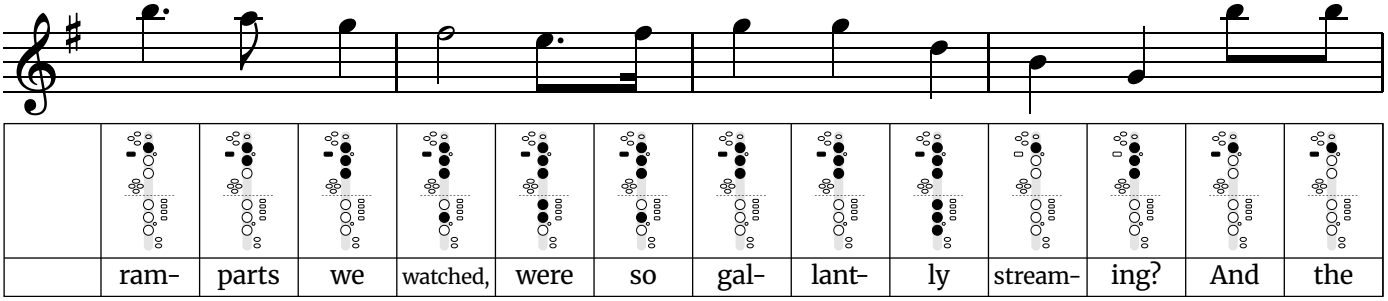
KEYS														
WORDS	O	–	say,	can	you	see,	by	the	dawn's	ear-	ly	light,	What	so



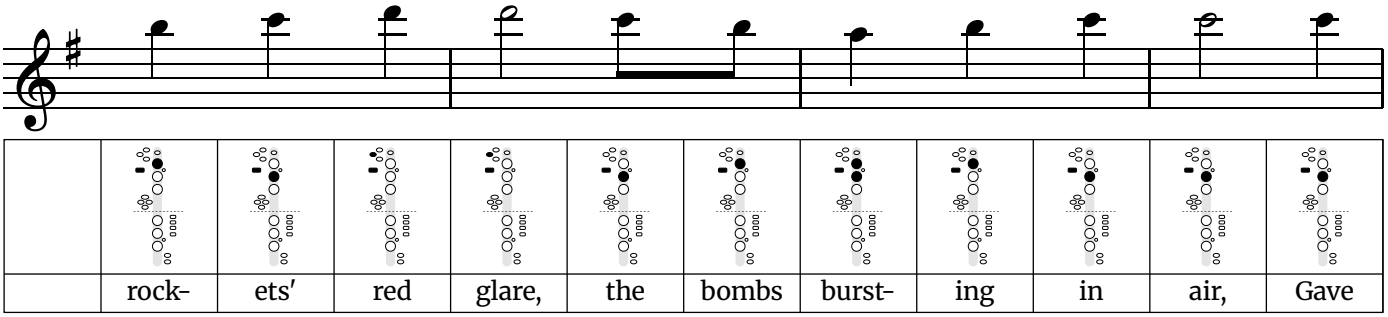
	proud-	ly	we	hailed	at	the	twi-	light's	last	gleam-	ing?	Whose	broad



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

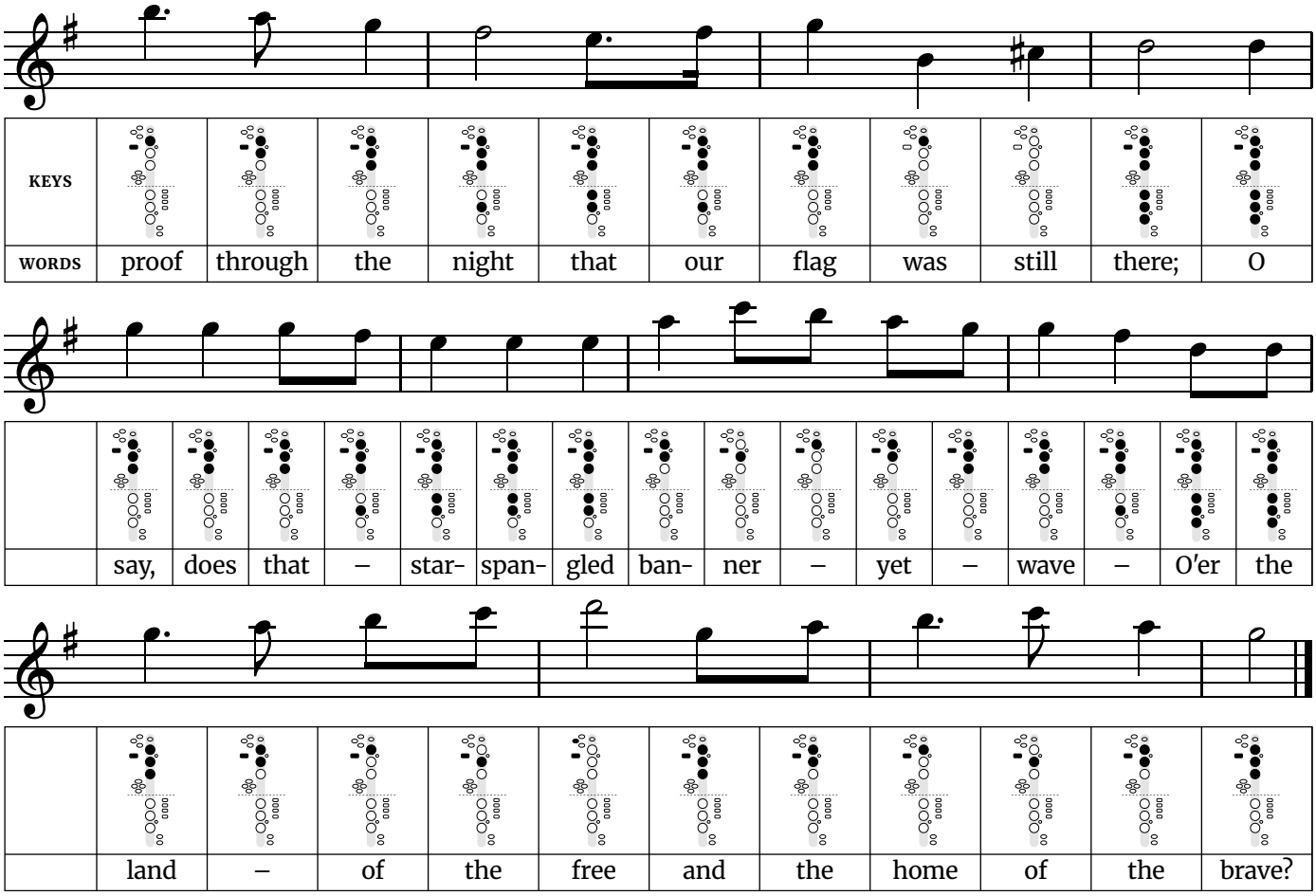


	ram-	parts	we	watched,	were	so	gal-	lant-	ly	stream-	ing?	And	the



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

The Star-Spangled Banner *(continued)*



Fingerings used in this song		
G4 – Left hand: 1, 2, 3. Right hand: nothing down.	**E5** – Left hand: octave key, 1, 2, 3. Right hand: 1, 2.	**B5** – Left hand: octave key, 1. Right hand: nothing down.
B4 – Left hand: 1. Right hand: nothing down.	**F♯5** – Left hand: octave key, 1, 2, 3. Right hand: 2.	**C6** – Left hand: octave key, 2. Right hand: nothing down.
C♯5 – All holes and keys open	**G5** – Left hand: octave key, 1, 2, 3. Right hand: nothing down.	**D6** – Left hand: octave key, palm D key. Right hand: nothing down.
D5 – Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3.	**A5** – Left hand: octave key, 1, 2. Right hand: nothing down.	

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

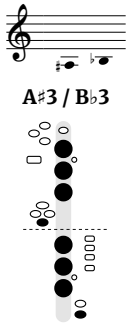
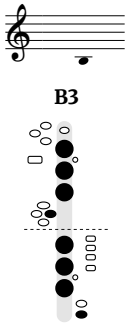
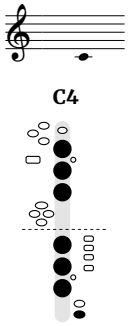
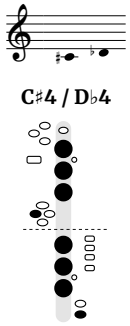
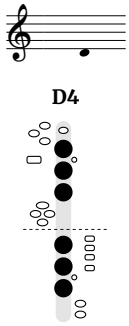
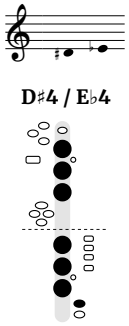
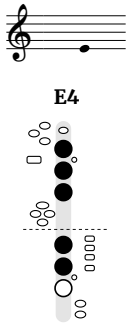
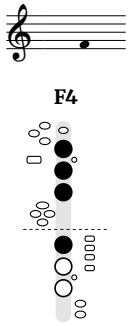
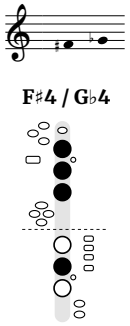
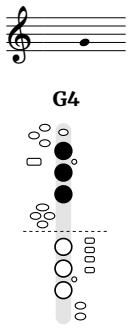
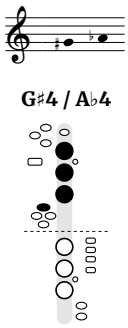
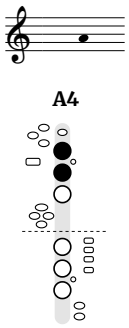
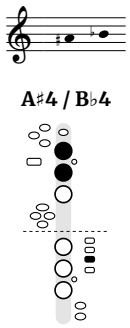
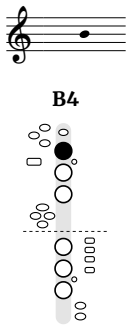
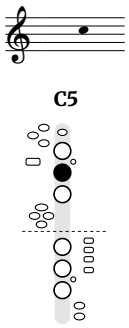
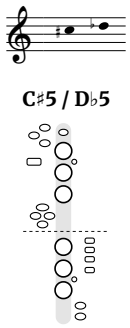
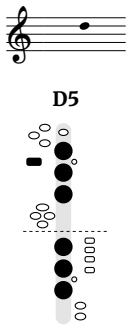
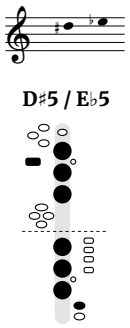
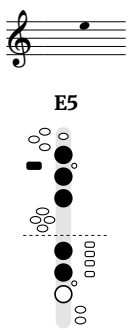
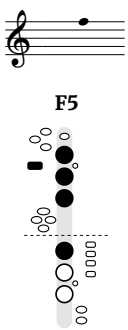
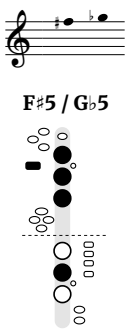
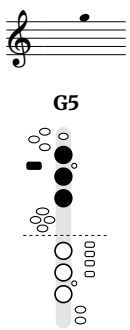
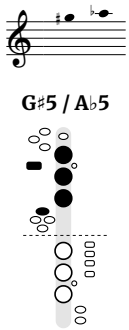
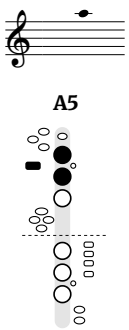
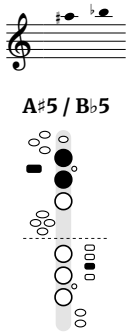
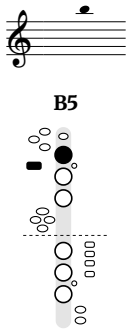
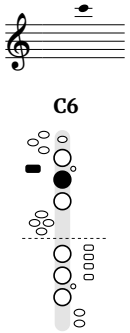
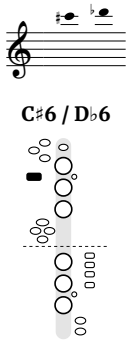
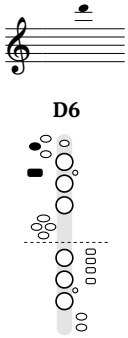
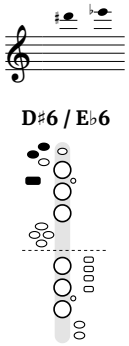
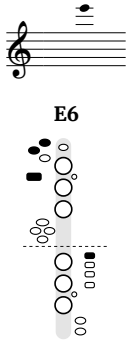
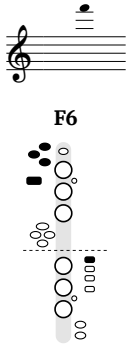
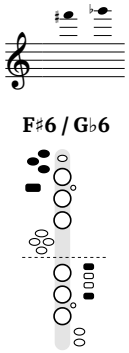
One note falls outside the key: C♯5 in line 1, played with every key open.

The widest jump is a tenth, up from G4 to B5 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

 A♯3 / B♭3	 B3	 C4	 C♯4 / D♭4	 D4	 D♯4 / E♭4	 E4	 F4	 F♯4 / G♭4
 G4	 G♯4 / A♭4	 A4	 A♯4 / B♭4	 B4	 C5	 C♯5 / D♭5	 D5	 D♯5 / E♭5
 E5	 F5	 F♯5 / G♭5	 G5	 G♯5 / A♭5	 A5	 A♯5 / B♭5	 B5	 C6
 C♯6 / D♭6	 D6	 D♯6 / E♭6	 E6	 F6	 F♯6 / G♭6	Written pitch for B♭ soprano sax. Black key: press it. White key: leave it up. Key names: page 4.		