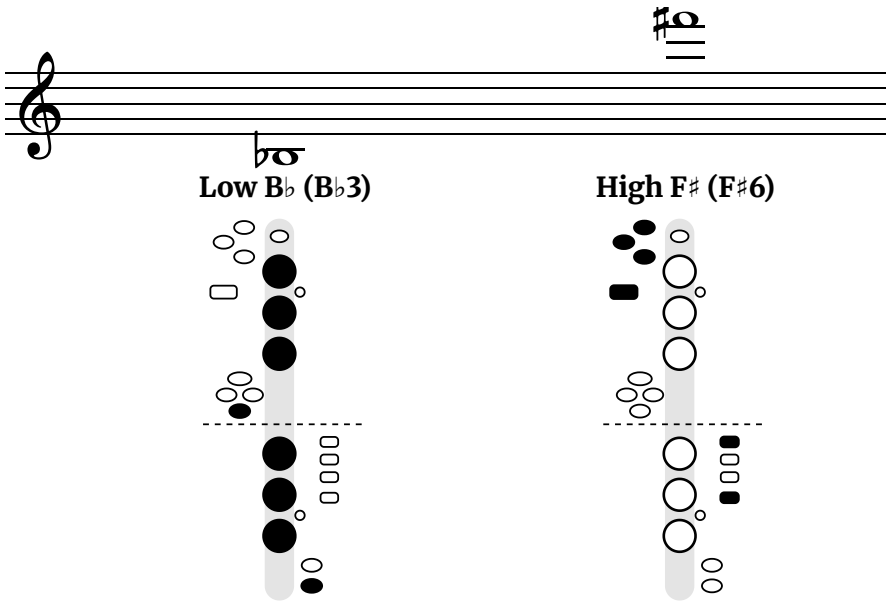
The Tenor Saxophone Fingering Chart Book

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

(B♭ Tenor Sax)



Nathan Early

Free edition
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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 and the Woodwind Fingering Guide.

The melodies are traditional or were first published before 1929.

First edition, 2026.

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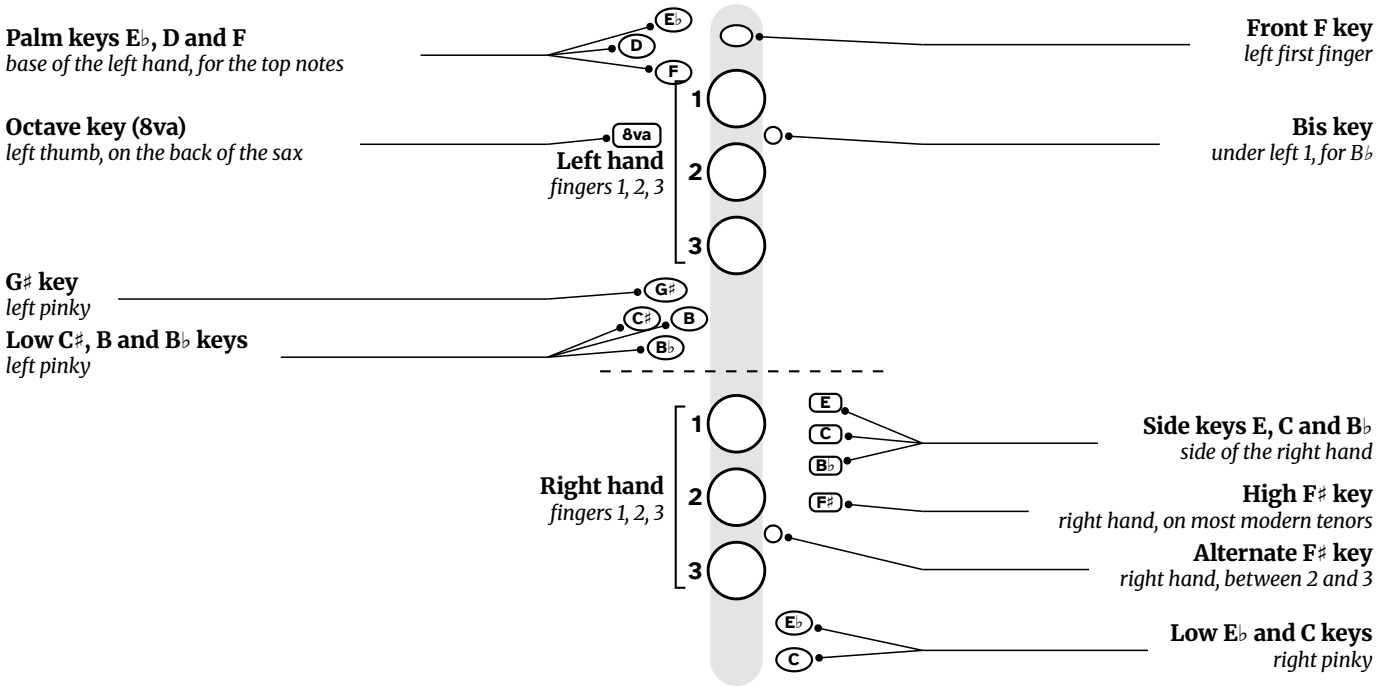
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How to Read This Book



The diagrams

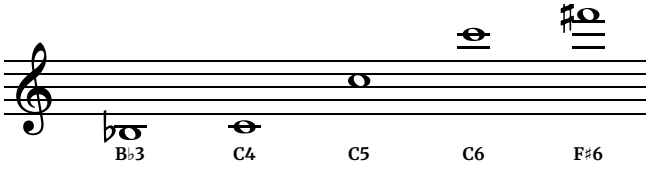
A black key is pressed and an open one stays up. Small diagrams on the chart and song pages leave the key names off; the fingering in words, next to each chart diagram and in each song's table, names every key.

Written pitch

Every note in this book is written pitch, the note you read in tenor sax music. Tenor sax is in B♭: every written note sounds an octave and a whole step lower, so a written C sounds as concert B♭ and a written G as concert F. Band directors name scales by concert pitch, so the scale pages give both names. Every saxophone uses the same fingering for the same written note.

Note names

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



The song pages

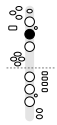
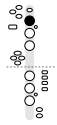
Each note of the melody has its own column: the note on the staff, the key diagram under it, then the word you would sing on it. A dash in the word row means the word carries on from the note before (a slur, or a tie: a curved line joining two notes of the same pitch, played as one long note). Songs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

Tuning: the Mouthpiece on the Cork

Tune by moving the mouthpiece on the neck cork: further on raises the pitch, further off lowers it. Small moves are enough.

The tuning note

School bands usually tune to concert B♭, which is a written C on tenor sax. Orchestras tune to concert A, a written B on tenor sax.

C5		Left hand: 2. Right hand: nothing down.	**Band tuning note: sounds as concert B♭**
B4		Left hand: 1. Right hand: nothing down.	**Orchestra tuning note: sounds as concert A**

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

Step by step

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

Why a phone tuner shows a different note

Most tuner apps show concert pitch. The tenor sax is a transposing instrument, so its written notes and concert notes differ: when you play a written C, a concert-pitch tuner shows B♭.

When notes will not behave

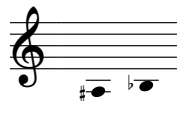
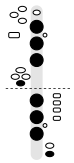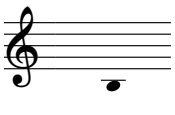
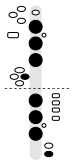
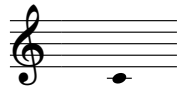
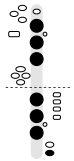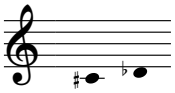
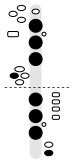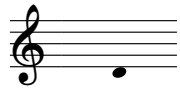
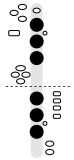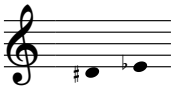
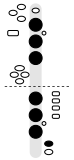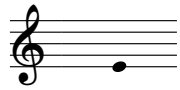
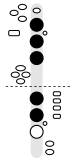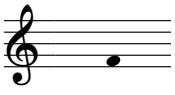
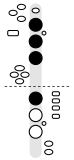
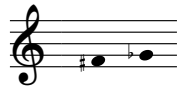
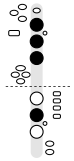
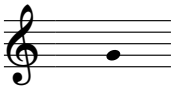
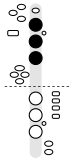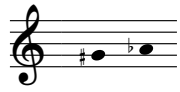
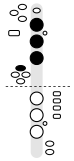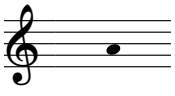
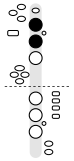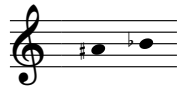
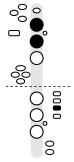
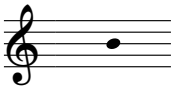
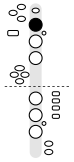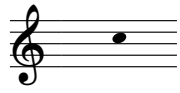
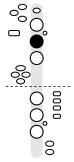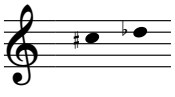
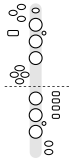
Low notes honk or will not sound. Cover each key fully with the fleshy part of the finger and drop the jaw a little for low C, B and B♭. If they still fail, a pad near the bottom of the horn may be leaking, which a repair tech can check with a leak light.

Biting from a strap that is too long. Set the neck strap so the mouthpiece meets your mouth without ducking your head. A tenor hanging too low pushes the reed up against the top teeth and pinches the sound.

The Fingering Chart: Low Notes

A black key is pressed; page 4 names every key. None of these notes use the octave key. Notes are shown at written pitch for B♭ tenor sax: a written C sounds as concert B♭, an octave and a step lower.
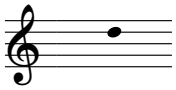
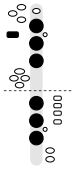
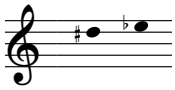
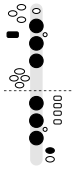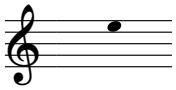
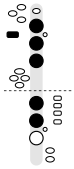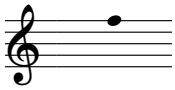
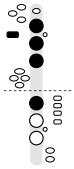
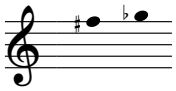
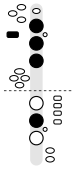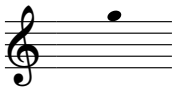
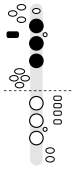
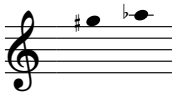
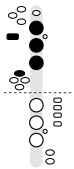
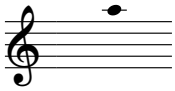
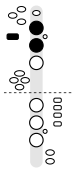
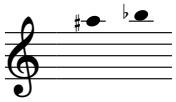
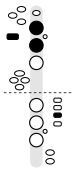
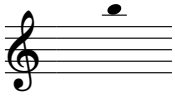
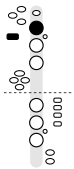
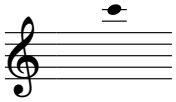
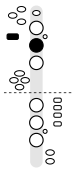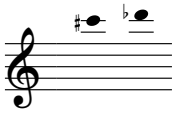
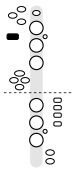
LOW NOTES (NO OCTAVE KEY)

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*		**G4**		Left hand: 1, 2, 3. Right hand: nothing down.
	**G♯4 / A♭4**		Left hand: 1, 2, 3, pinky G♯ key. Right hand: nothing down.		**A4**		Left hand: 1, 2. Right hand: nothing down.
	**A♯4 / B♭4**		Left hand: 1, 2. Right hand: side B♭ key. *Alternate: Bis key B♭* *Alternate: One-and-one B♭*		**B4**		Left hand: 1. Right hand: nothing down.
	**C5**		Left hand: 2. Right hand: nothing down. *Alternate: Side C key*		**C♯5 / D♭5**		All holes and keys open

The Fingering Chart: Upper Notes

All of these notes use the octave key, pressed with your left thumb. The rest of each fingering is the same as the note an octave lower on page 6. Notes are shown at written pitch for B♭ tenor sax: a written C sounds as concert B♭, an octave and a step lower.

UPPER NOTES (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*		**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.
	**A♯5 / B♭5**		Left hand: octave key, 1, 2. Right hand: side B♭ key. *Alternate: Bis key B♭* *Alternate: One-and-one B♭*		**B5**		Left hand: octave key, 1. Right hand: nothing down.
	**C6**		Left hand: octave key, 2. Right hand: nothing down. *Alternate: Side C key*		**C♯6 / D♭6**		Left hand: octave key. Right hand: nothing down.

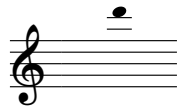
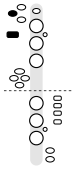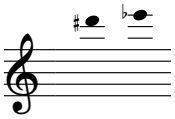
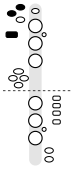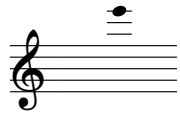
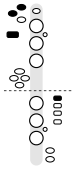
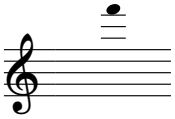
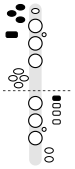
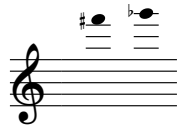
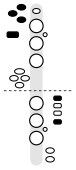
Middle D and E crack. Press the octave key all the way with your left thumb, and keep the air moving through the change instead of tightening your lips. Slur slowly from low D to middle D until the jump is clean.

Bis B♭ next to B natural. Bis B♭ works well in F and B♭ major, but moving to B natural means rolling your finger off a small key. Use side B♭ or one-and-one in chromatic passages.

The Fingering Chart: Palm Key Notes

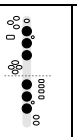
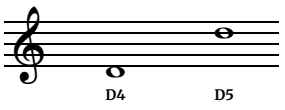
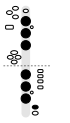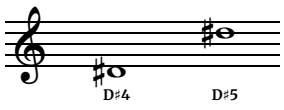
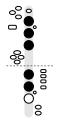
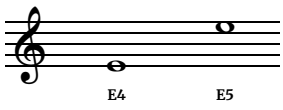
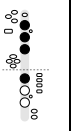
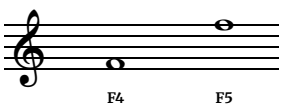
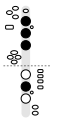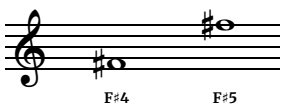
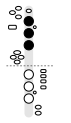
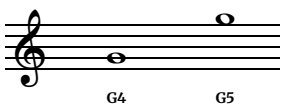
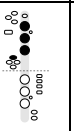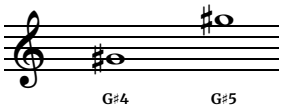
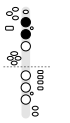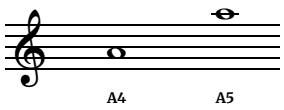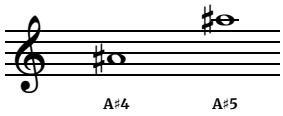
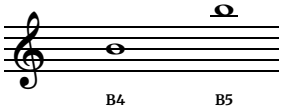
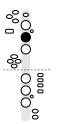
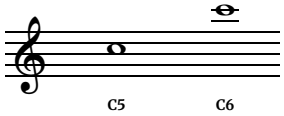
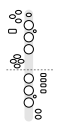
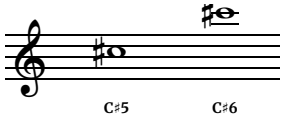
From high D up, the palm keys take over, pressed with the base of your left hand while the octave key stays down. High E, F and F♯ add the side E key, and high F♯ adds the high F♯ key, which most modern tenors have.

PALM KEY NOTES (OCTAVE KEY AND PALM KEYS)

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*		**F6**		Left hand: octave key, palm E♭ key, palm D key, palm F key. Right hand: side E key. *Alternate: Front F fingering*
	**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♯* *Alternate: Front F + side B♭ (no high F♯ key)* **ADVANCED**				

SAME FINGERING, ONE OCTAVE APART

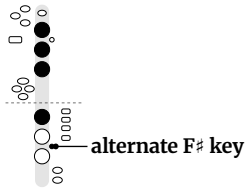
From D to C♯, every note in the upper register uses the same fingering as the note an octave below it, plus the octave key under your left thumb. Each diagram shows the shared fingering of the lower note; add the octave key for the upper one.

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

Alternate Fingerings

Some notes have an alternate fingering that makes a passage smoother. Each one is shown here with its extra keys named. Use the main fingering unless you have a reason to switch.

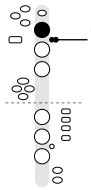
F♯4 / G♭4 · Alternate F♯ key



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

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

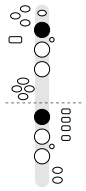
A♯4 / B♭4 · Bis key B♭



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

Use the bis key when there is no B natural nearby. It works well in F and B♭ major.

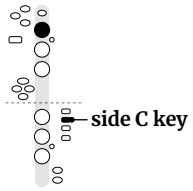
A♯4 / B♭4 · One-and-one B♭



Left hand: 1. Right hand: 1.

Use one-and-one when moving between F and B♭.

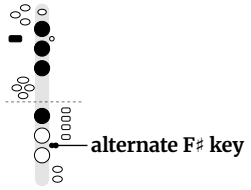
C5 · Side C key



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

Side C is easier when moving between B and C.

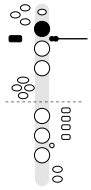
F♯5 / G♭5 · Alternate F♯ key



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

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

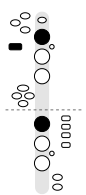
A♯5 / B♭5 · Bis key B♭



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

Use the bis key when there is no B natural nearby. It works well in F and B♭ major.

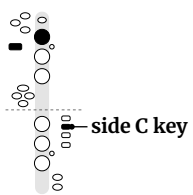
A♯5 / B♭5 · One-and-one B♭



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

Use one-and-one when moving between F and B♭.

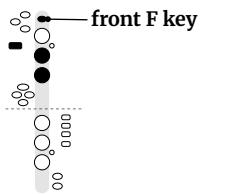
C6 · Side C key



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

Side C is easier when moving between B and C.

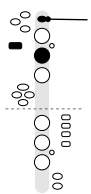
E6 · Front F fingering



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

Uses the front F key, under your left first finger, in place of the palm keys and side E key.

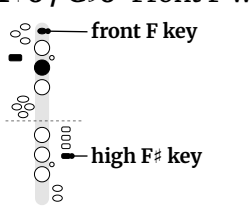
F6 · Front F fingering



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

Uses the front F key, under your left first finger, in place of the palm keys and side E key.

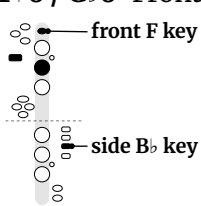
F♯6 / G♭6 · Front F with high F♯



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

The front F fingering plus the high F♯ key, in place of the palm keys and side E key.

F♯6 / G♭6 · Front F + side B♭ (no high F♯ key)

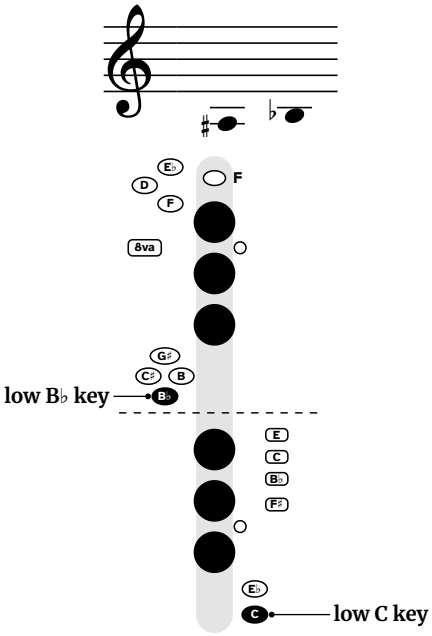


Left hand: octave key, front F key, 2. Right hand: side B♭ key.

For tenors without a high F♯ key: front F with the side B♭ key.

Low B♭ · A♯3 / B♭3

Sounds as concert A♭



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

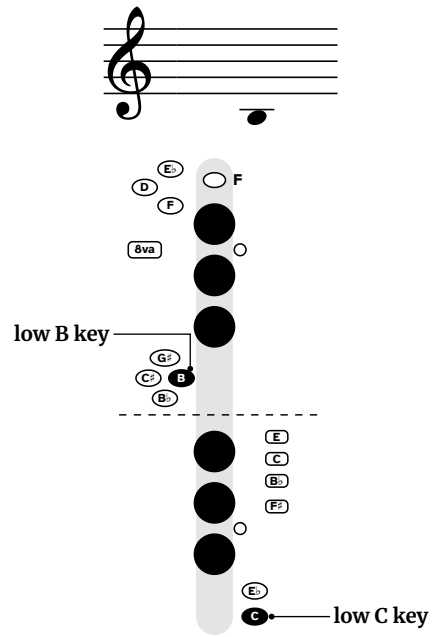
Fingering: Left hand: 1, 2, 3, pinky low B♭ key. Right hand: 1, 2, 3, low C key. Lowest note on tenor: use slow, relaxed air and keep the right pinky on low C.

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

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

Low B · B3

Sounds as concert A



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

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

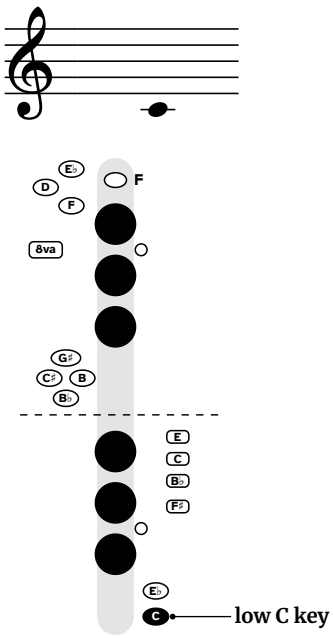
Half step below: A♯3 / B♭3 – 2 keys change. Left hand: 1, 2, 3, pinky low B♭ key. Right hand: 1, 2, 3, low C key.

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

In this book: Songs: Deck the Halls (56), My Country, 'Tis of Thee (62).

Low C · C4

Sounds as concert B♭



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

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

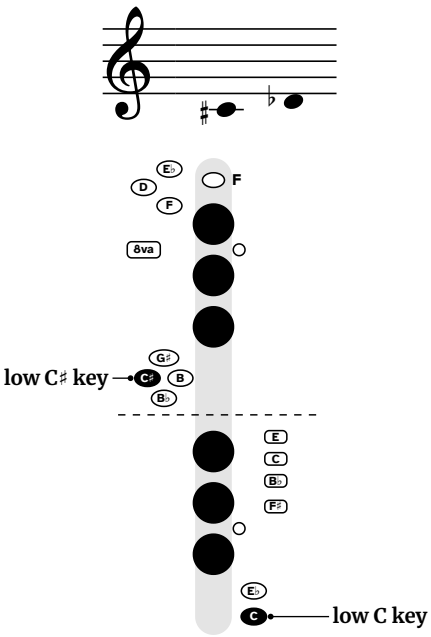
Half step below: B3 – 1 key changes. Left hand: 1, 2, 3, pinky low B key. Right hand: 1, 2, 3, low C key.

Half step above: C♯4 / D♭4 – 1 key changes. 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 (35), Twinkle Twinkle Little Star (36), Ode to Joy (37), Jingle Bells (38), When the Saints Go Marching In (40), Up on the Housetop (42), The First Noel (46), Joy to the World (51), Deck the Halls (56), My Country, 'Tis of Thee (62).

Low C♯ · C♯4 / D♭4

Sounds as concert B



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

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

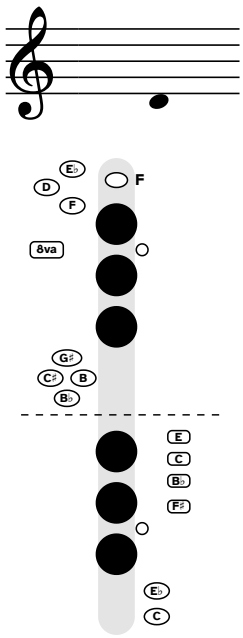
Half step below: C4 – 1 key changes. Left hand: 1, 2, 3. Right hand: 1, 2, 3, low C key.

Half step above: D4 – 2 keys change. Left hand: 1, 2, 3. Right hand: 1, 2, 3.

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

Low D · D4

Sounds as concert C



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

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

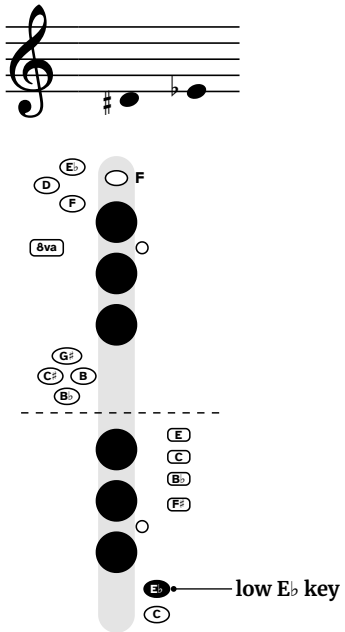
Half step below: C♯4 / D♭4 – 2 keys change. Left hand: 1, 2, 3, pinky C♯ key. Right hand: 1, 2, 3, low C key.

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

In this book: Songs: Mary Had a Little Lamb (35), Twinkle Twinkle Little Star (36), Ode to Joy (37), Jingle Bells (38), When the Saints Go Marching In (40), Up on the Housetop (42), The First Noel (46), Joy to the World (51), Deck the Halls (56), My Country, 'Tis of Thee (62), America the Beautiful (63). Scales: Concert C (29).

Low E♭ · D♯4 / E♭4

Sounds as concert D♭



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

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

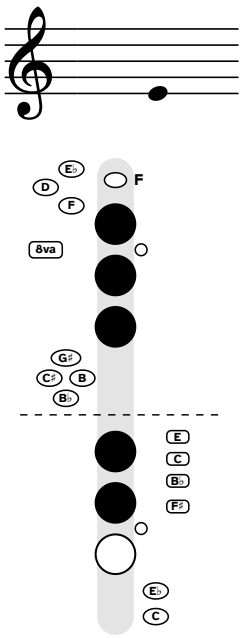
Half step below: D4 – 1 key changes. Left hand: 1, 2, 3. Right hand: 1, 2, 3.

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

In this book: Scales: Concert D♭ (29).

Low E · E4

Sounds as concert D



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

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

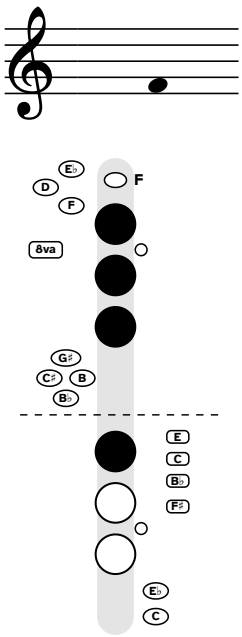
Half step below: D♯4 / E♭4 – 2 keys change. Left hand: 1, 2, 3. Right hand: 1, 2, 3, low E♭ key.

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

In this book: Songs: Mary Had a Little Lamb (35), Twinkle Twinkle Little Star (36), Ode to Joy (37), Jingle Bells (38), When the Saints Go Marching In (40), Up on the Housetop (42), The First Noel (46), Joy to the World (51), Deck the Halls (56), Yankee Doodle (60), My Country, 'Tis of Thee (62), America the Beautiful (63), Battle Hymn of the Republic (64). Scales: Concert C (29), Concert D (31).

Low F · F4

Sounds as concert E♭



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

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

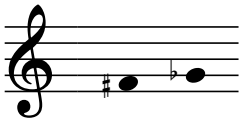
Half step below: E4 – 1 key changes. Left hand: 1, 2, 3. Right hand: 1, 2.

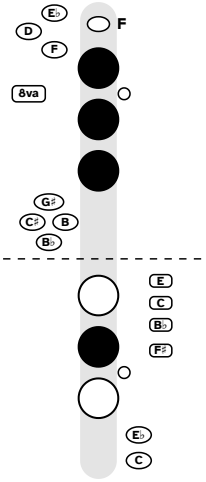
Half step above: F♯4 / G♭4 – 2 keys change. Left hand: 1, 2, 3. Right hand: 2.

In this book: Songs: Twinkle Twinkle Little Star (36), Ode to Joy (37), Jingle Bells (38), When the Saints Go Marching In (40), Up on the Housetop (42), The First Noel (46), Joy to the World (51), Deck the Halls (56), Yankee Doodle (60), My Country, 'Tis of Thee (62), America the Beautiful (63), Battle Hymn of the Republic (64). Scales: Concert E♭ (27), Concert D♭ (29).

F♯ · F♯4 / G♭4

Sounds as concert E





F♯ on the tenor 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 (page 9): *Alternate F♯ key*: Left hand: 1, 2, 3. Right hand: 1, alternate F♯ key.

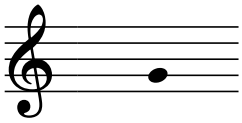
Half step below: F4 – 2 keys change. Left hand: 1, 2, 3. Right hand: 1.

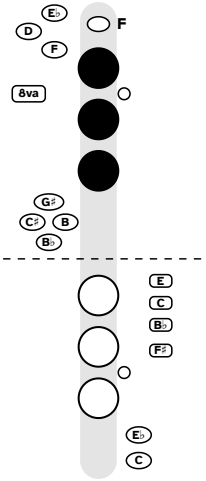
Half step above: G4 – 1 key changes. Left hand: 1, 2, 3. Right hand: nothing down.

In this book: Songs: Deck the Halls (56). Scales: Concert C (29), Concert D (31), Concert E (32).

Low G · G4

Sounds as concert F





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

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

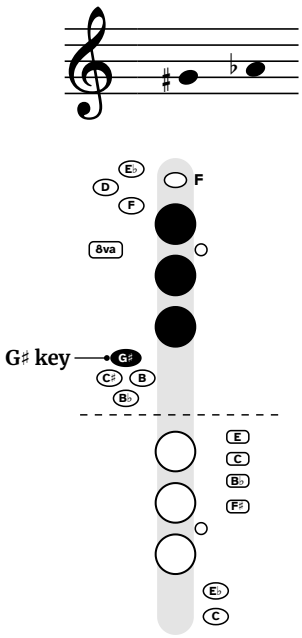
Half step below: F♯4 / G♭4 – 1 key changes. Left hand: 1, 2, 3. Right hand: 2.

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

In this book: Songs: every song except Hot Cross Buns (34). Scales: Concert E♭ (27), Concert F (28), Concert C (29), Concert D♭ (29).

Low A♭ · G♯4 / A♭4

Sounds as concert G♭



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

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

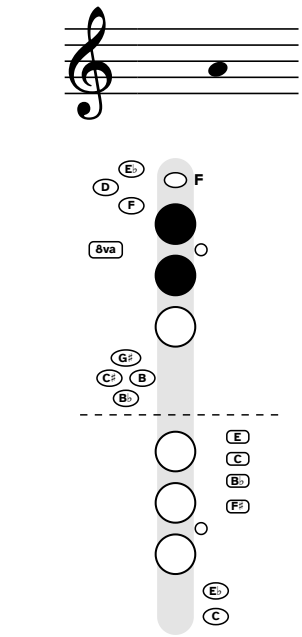
Half step below: G4 – 1 key changes. Left hand: 1, 2, 3. Right hand: nothing down.

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

In this book: Scales: Concert D♭ (29), Concert G♭ (30), Concert D (31), Concert E (32).

Low A · A4

Sounds as concert G



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

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

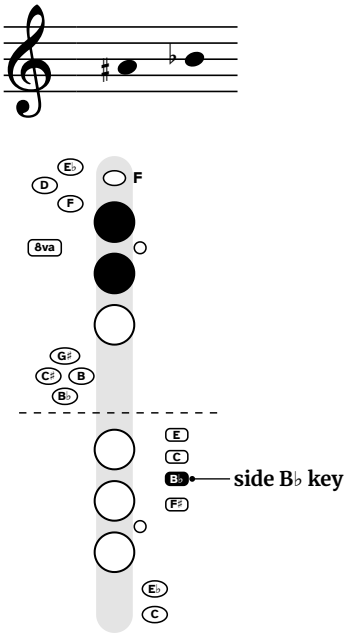
Half step below: G♯4 / A♭4 – 2 keys change. Left hand: 1, 2, 3, pinky G♯ key. Right hand: nothing down.

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

In this book: Songs: Twinkle Twinkle Little Star (36), Happy Birthday (39), Jolly Old Saint Nicholas (41), Up on the Housetop (42), Good King Wenceslas (44), Away in a Manger (45), The First Noel (46), O Come, All Ye Faithful (48), Auld Lang Syne (50), Joy to the World (51), We Wish You a Merry Christmas (53), Hark! The Herald Angels Sing (54), Deck the Halls (56), Silent Night (58), Yankee Doodle (60), My Country, 'Tis of Thee (62), America the Beautiful (63), Battle Hymn of the Republic (64), Anchors Aweigh (66). Scales: Concert E♭ (27), Concert F (28), Concert C (29), Concert G (30), Concert D (31).

B♭ · A♯4 / B♭4

Sounds as concert A♭



B♭ on the tenor 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 (page 9): *Bis key B♭*: Left hand: 1, bis key. Right hand: nothing down. *One-and-one B♭*: Left hand: 1. Right hand: 1.

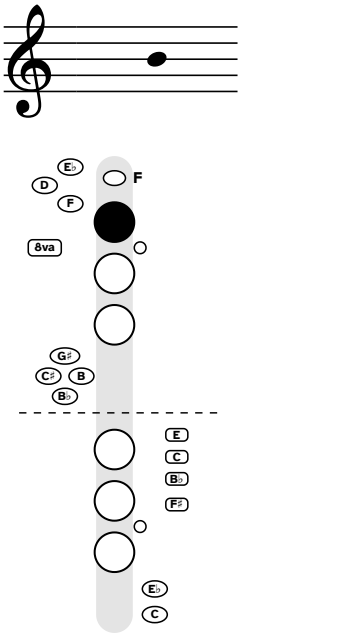
Half step below: A4 – 1 key changes. Left hand: 1, 2. Right hand: nothing down.

Half step above: B4 – 2 keys change. Left hand: 1. Right hand: nothing down.

In this book: Scales: Concert E♭ (27), Concert A♭ (28), Concert D♭ (29), Concert G♭ (30), Concert E (32).

B · B4

Sounds as concert A



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

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

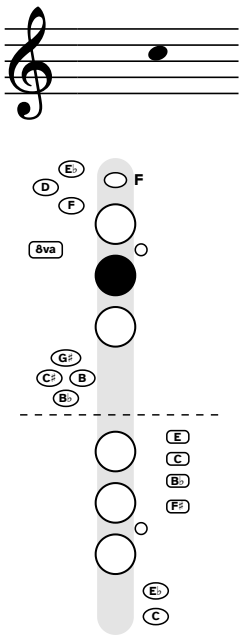
Half step below: A♯4 / B♭4 – 2 keys change. Left hand: 1, 2. Right hand: side B♭ key.

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

In this book: Songs: Happy Birthday (39), Jolly Old Saint Nicholas (41), Good King Wenceslas (44), Away in a Manger (45), The First Noel (46), O Come, All Ye Faithful (48), Joy to the World (51), O Christmas Tree (52), We Wish You a Merry Christmas (53), Hark! The Herald Angels Sing (54), Deck the Halls (56), Silent Night (58), Yankee Doodle (60), America the Beautiful (63), Battle Hymn of the Republic (64), Anchors Aweigh (66), The Star-Spangled Banner (68). Scales: Concert F (28), Concert C (29), Concert G (30), Concert D (31), Concert A (31), Concert E (32).

C · C5

Sounds as concert B♭



C on the tenor 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 (page 9): *Side C key*: Left hand: 1. Right hand: side C key.

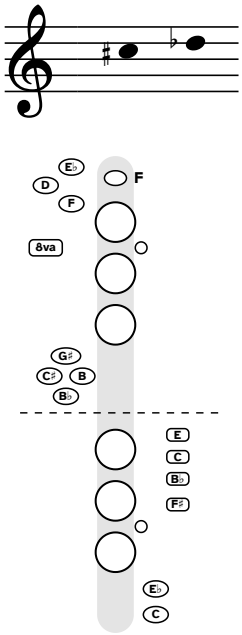
Half step below: B4 – 2 keys change. Left hand: 1. Right hand: nothing down.

Half step above: C♯5 / D♭5 – 1 key changes. All holes and keys open

In this book: Songs: every song except Mary Had a Little Lamb (35), Twinkle Twinkle Little Star (36), Ode to Joy (37), Jingle Bells (38), When the Saints Go Marching In (40), Up on the Housetop (42), My Country, 'Tis of Thee (62), The Star-Spangled Banner (68). Scales: Concert B♭ (27), Concert E♭ (27), Concert F (28), Concert A♭ (28), Concert D♭ (29), Concert G♭ (30). Chromatic scale (33).

C♯ · C♯5 / D♭5

Sounds as concert B



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

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

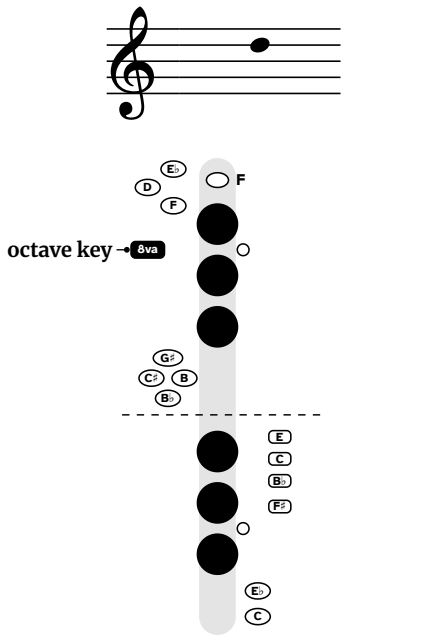
Half step below: C5 – 1 key changes. Left hand: 2. Right hand: nothing down.

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

In this book: Songs: America the Beautiful (63), Anchors Aweigh (66), The Star-Spangled Banner (68). Scales: Concert C (29), Concert G (30), Concert G♭ (30), Concert D (31), Concert A (31), Concert B (32), Concert E (32). Chromatic scale (33).

D · D5

Sounds as concert C



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

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

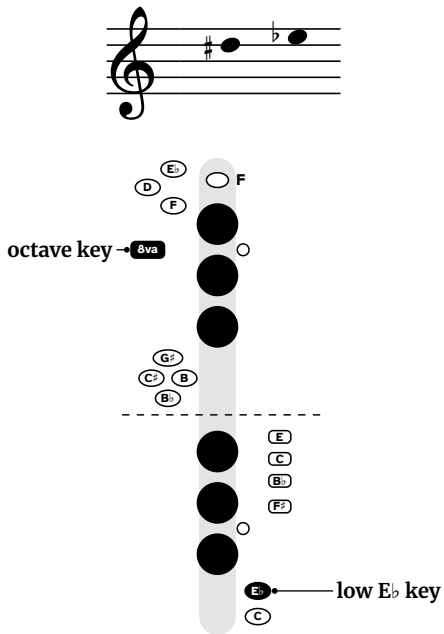
Half step below: C♯5 / D♭5 – 7 keys change. All holes and keys open

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

In this book: Songs: Hot Cross Buns (34), Happy Birthday (39), Jolly Old Saint Nicholas (41), Good King Wenceslas (44), Away in a Manger (45), O Come, All Ye Faithful (48), Auld Lang Syne (50), O Christmas Tree (52), We Wish You a Merry Christmas (53), Hark! The Herald Angels Sing (54), Angels We Have Heard on High (57), Silent Night (58), Yankee Doodle (60), America the Beautiful (63), Battle Hymn of the Republic (64), Anchors Aweigh (66), The Star-Spangled Banner (68). Scales: Concert B♭ (27), Concert E♭ (27), Concert F (28), Concert A♭ (28), Concert C (29), Concert D♭ (29), Concert G (30). Chromatic scale (33).

E♭ · D♯5 / E♭5

Sounds as concert D♭



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

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

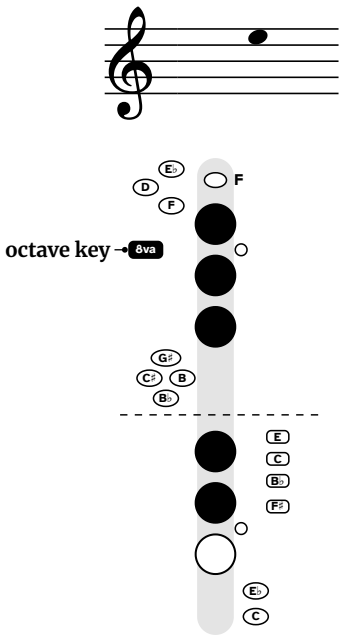
Half step below: D5 – 1 key changes. Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3.

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

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

E · E5

Sounds as concert D



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

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

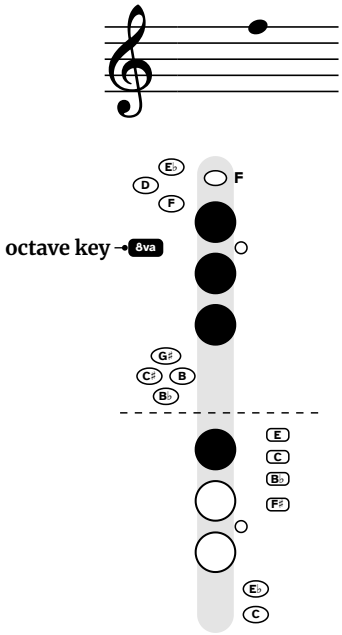
Half step below: D♯5 / E♭5 – 2 keys change. Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3, low E♭ key.

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

In this book: Songs: Hot Cross Buns (34), Happy Birthday (39), Jolly Old Saint Nicholas (41), Good King Wenceslas (44), Away in a Manger (45), O Come, All Ye Faithful (48), Auld Lang Syne (50), O Christmas Tree (52), We Wish You a Merry Christmas (53), Hark! The Herald Angels Sing (54), Angels We Have Heard on High (57), Silent Night (58), Taps (59), Yankee Doodle (60), America the Beautiful (63), Battle Hymn of the Republic (64), Anchors Aweigh (66), The Star-Spangled Banner (68). Scales: Concert B♭ (27), Concert E♭ (27), Concert F (28), Concert G (30), Concert D (31), Concert A (31). Chromatic scale (33).

F · F5

Sounds as concert E♭



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

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

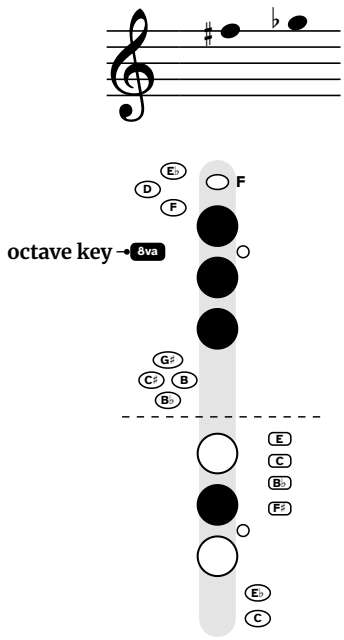
Half step below: E5 – 1 key changes. Left hand: octave key, 1, 2, 3. Right hand: 1, 2.

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

In this book: Songs: Happy Birthday (39), Good King Wenceslas (44), Away in a Manger (45), O Come, All Ye Faithful (48), O Christmas Tree (52), We Wish You a Merry Christmas (53), Hark! The Herald Angels Sing (54), Angels We Have Heard on High (57), Yankee Doodle (60). Scales: Concert B♭ (27), Concert E♭ (27), Concert A♭ (28), Concert G♭ (30), Concert B (32), Concert E (32). Chromatic scale (33).

Middle F♯ · F♯5 / G♭5

Sounds as concert E



Middle F♯ on the tenor 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 (page 9): *Alternate F♯ key*: Left hand: octave key, 1, 2, 3. Right hand: 1, alternate F♯ key.

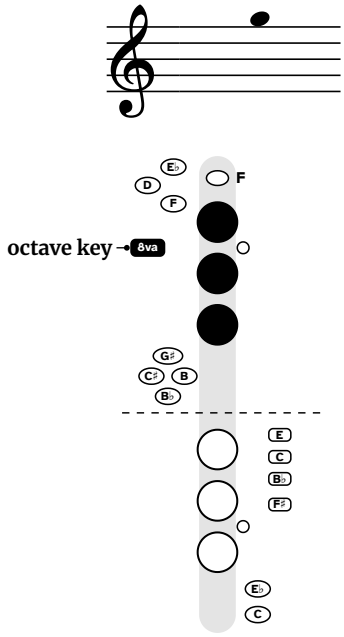
Half step below: F5 – 2 keys change. Left hand: octave key, 1, 2, 3. Right hand: 1.

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

In this book: Songs: Silent Night (58), Anchors Aweigh (66), The Star-Spangled Banner (68). Scales: Concert F (28), Concert G (30), Concert A (31), Concert B (32), Concert E (32). Chromatic scale (33).

High G · G5

Sounds as concert F



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

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

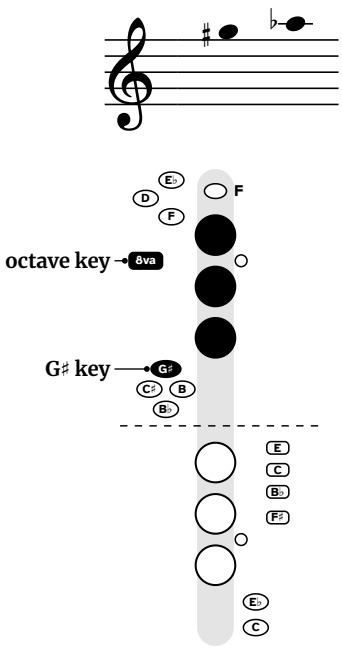
Half step below: F♯5 / G♭5 – 1 key changes. Left hand: octave key, 1, 2, 3. Right hand: 2.

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

In this book: Songs: Happy Birthday (39), Good King Wenceslas (44), Away in a Manger (45), O Come, All Ye Faithful (48), Auld Lang Syne (50), O Christmas Tree (52), We Wish You a Merry Christmas (53), Hark! The Herald Angels Sing (54), Angels We Have Heard on High (57), Silent Night (58), Taps (59), Anchors Aweigh (66), The Star-Spangled Banner (68). Scales: Concert B♭ (27), Concert F (28), Concert A♭ (28), Concert G♭ (30). Chromatic scale (33).

High A♭ · G♯5 / A♭5

Sounds as concert G♭



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

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

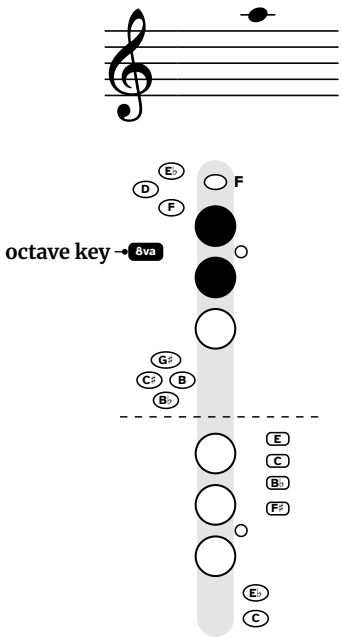
Half step below: G5 – 1 key changes. Left hand: octave key, 1, 2, 3. Right hand: nothing down.

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

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

High A · A5

Sounds as concert G



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

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

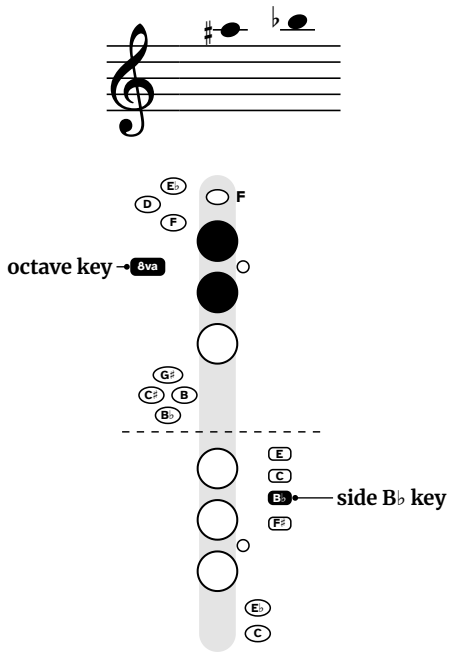
Half step below: G♯5 / A♭5 – 2 keys change. Left hand: octave key, 1, 2, 3, pinky G♯ key. Right hand: nothing down.

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

In this book: Songs: Auld Lang Syne (50), O Christmas Tree (52), Hark! The Herald Angels Sing (54), Angels We Have Heard on High (57), Silent Night (58), Anchors Aweigh (66), The Star-Spangled Banner (68). Scales: Concert B♭ (27), Concert A♭ (28), Concert G (30). Chromatic scale (33).

High B♭ · A♯5 / B♭5

Sounds as concert A♭



High B♭ on the tenor 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 (page 9): *Bis key B♭*: Left hand: octave key, 1, bis key. Right hand: nothing down. *One-and-one B♭*: Left hand: octave key, 1. Right hand: 1.

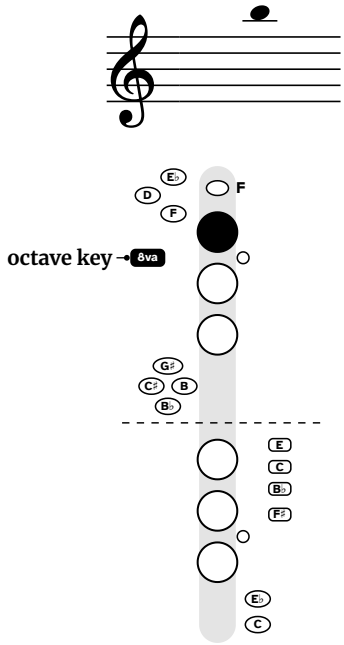
Half step below: A5 – 1 key changes. Left hand: octave key, 1, 2. Right hand: nothing down.

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

In this book: Scales: Concert A♭ (28), Concert A (31), Concert B (32). Chromatic scale (33).

High B · B5

Sounds as concert A



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

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

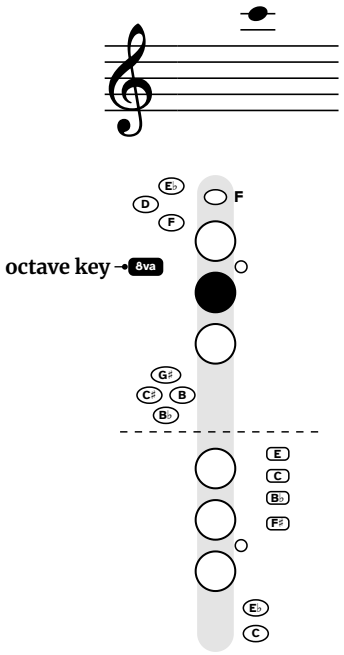
Half step below: A♯5 / B♭5 – 2 keys change. Left hand: octave key, 1, 2. Right hand: side B♭ key.

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

In this book: Songs: Silent Night (58), Anchors Aweigh (66), The Star-Spangled Banner (68). Scales: Concert B♭ (27), Concert A (31). Chromatic scale (33).

High C · C6

Sounds as concert B♭



High C on the tenor 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 (page 9): *Side C key*: Left hand: octave key, 1. Right hand: side C key.

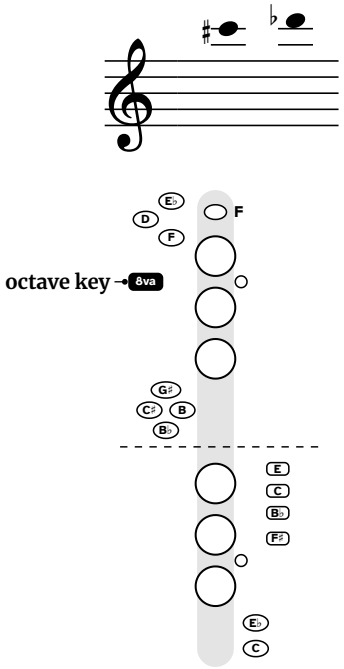
Half step below: B5 – 2 keys change. Left hand: octave key, 1. Right hand: nothing down.

Half step above: C♯6 / D♭6 – 1 key changes. Left hand: octave key. Right hand: nothing down.

In this book: Songs: Silent Night (58), The Star-Spangled Banner (68). Scales: Concert B♭ (27), Concert B (32). Chromatic scale (33).

High C♯ · C♯6 / D♭6

Sounds as concert B



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

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

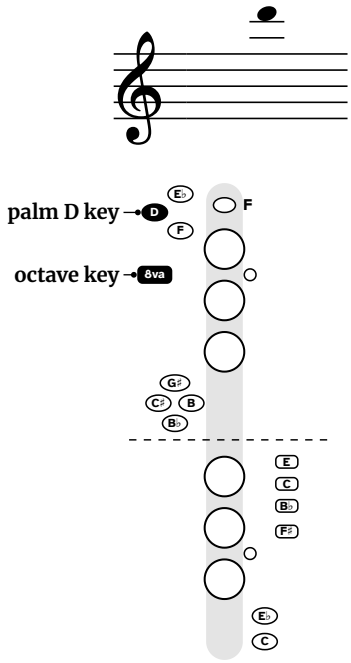
Half step below: C6 – 1 key changes. Left hand: octave key, 2. Right hand: nothing down.

Half step above: D6 – 1 key changes. Left hand: octave key, palm D key. Right hand: nothing down.

In this book: Scales: Concert B (32).

High D · D6

Sounds as concert C



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

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

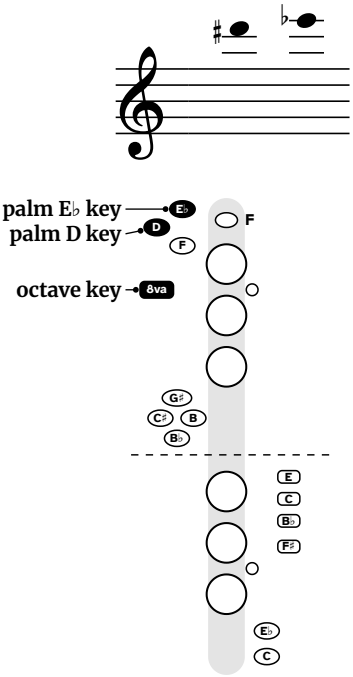
Half step below: C♯6 / D♭6 – 1 key changes. Left hand: octave key. Right hand: nothing down.

Half step above: D♯6 / E♭6 – 1 key changes. 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♭



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

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

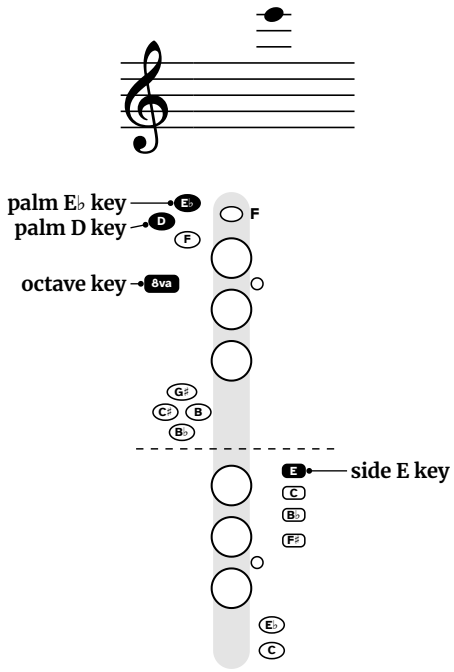
Half step below: D6 – 1 key changes. Left hand: octave key, palm D key. Right hand: nothing down.

Half step above: E6 – 1 key changes. 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



High E on the tenor 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 (page 9): *Front F fingering*: Left hand: octave key, front F key, 2, 3. Right hand: nothing down.

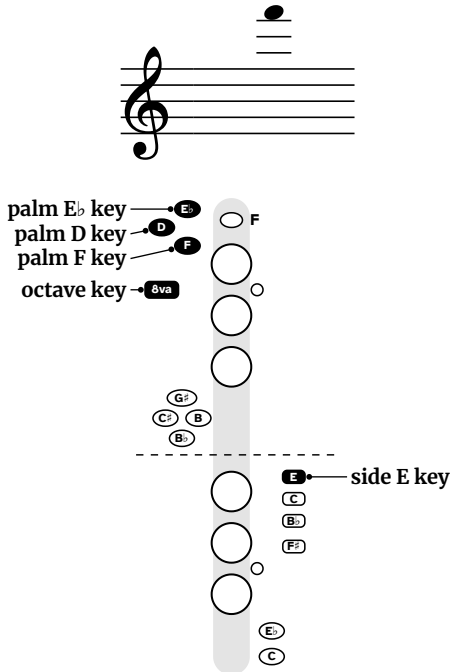
Half step below: D♯6 / E♭6 – 1 key changes. Left hand: octave key, palm E♭ key, palm D key. Right hand: nothing down.

Half step above: F6 – 1 key changes. 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♭



High F on the tenor 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 (page 9): *Front F fingering*: Left hand: octave key, front F key, 2. Right hand: nothing down.

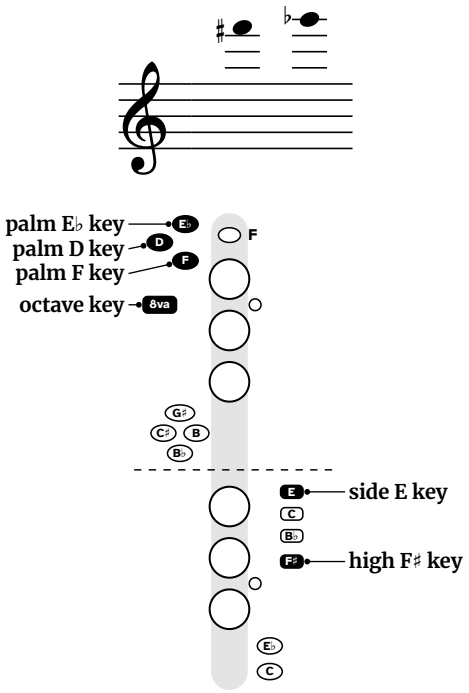
Half step below: E6 – 1 key changes. Left hand: octave key, palm E♭ key, palm D key. Right hand: side E key.

Half step above: F♯6 / G♭6 – 1 key changes. 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



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

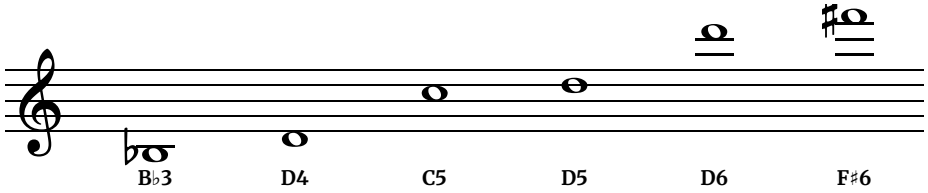
Fingering: Left hand: octave key, palm E♭ key, palm D key, palm F key. Right hand: side E key, high F♯ key. Adds the high F♯ key to the high F fingering.

Alternate fingerings (page 9): *Front F with high F♯*: Left hand: octave key, front F key, 2. Right hand: high F♯ key. *Front F + side B♭ (no high F♯ key)*: Left hand: octave key, front F key, 2. Right hand: side B♭ key.

Half step below: F6 – 1 key changes. 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



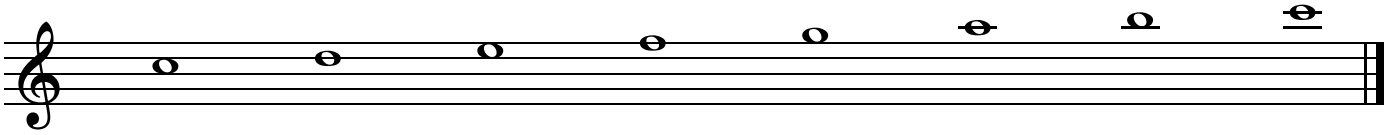
The chart starts on written low B♭ (B♭3) and ends on high F♯ (F♯6). Tenor is a B♭ instrument pitched an octave plus a whole step below written, so your written C5 sounds as concert B♭3 and the bottom note sounds as A♭2, about 104 Hz. From low B♭ to C♯5 there is no octave key. Written D5 is the first note with the octave key down, and the palm keys take over from D6. Most first-year tenor players stay between low D and the C in the third space, then add the octave key once the low notes speak reliably. The easy songs in this book go no lower than written C4, just below the staff.

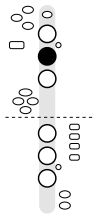
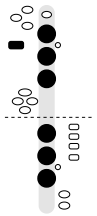
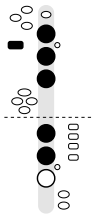
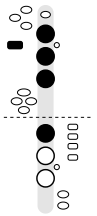
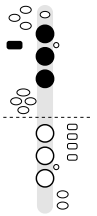
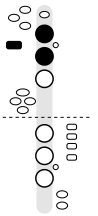
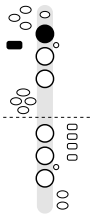
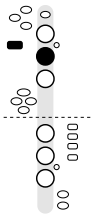
The 12 Major Scales

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

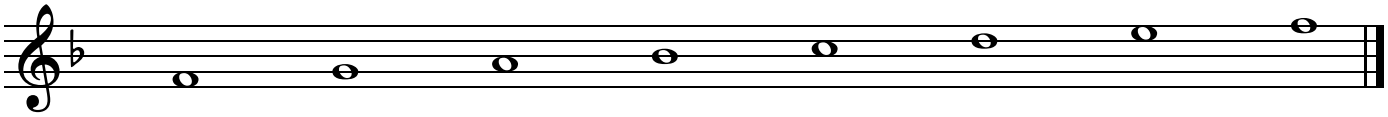


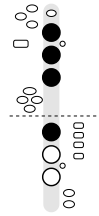
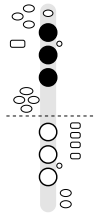
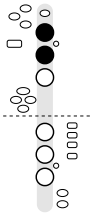
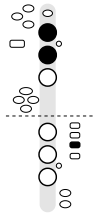
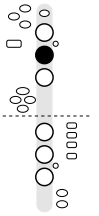
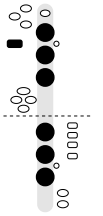
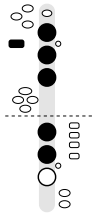
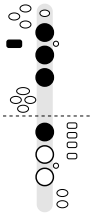
KEYS								
NOTE	C5	D5	E5	F5	G5	A5	B5	C6

C5: Side C is easier when moving between B and C. **D5:** Same fingering as low D, plus the octave key.

Concert E♭ major · written F major

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



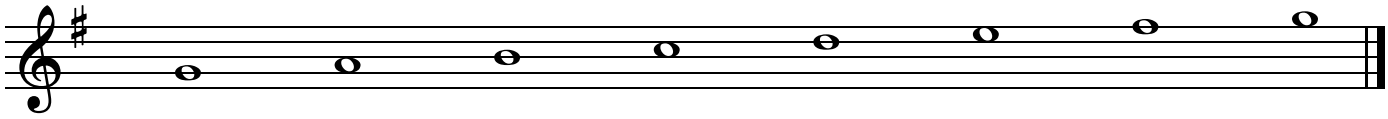
KEYS								
NOTE	F4	G4	A4	B♭4	C5	D5	E5	F5

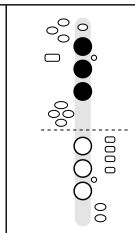
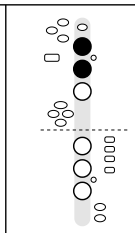
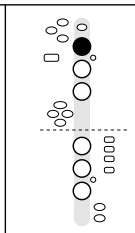
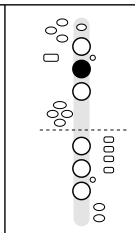
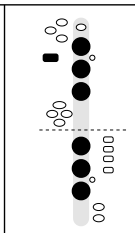
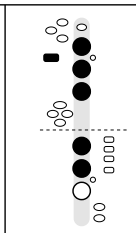
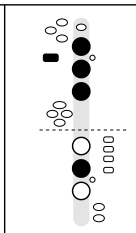
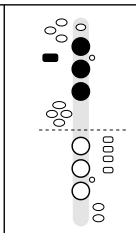
B♭4: Side B♭ (shown) is the standard fingering; use it next to B natural and in chromatic passages. Use the bis key when there is no B natural nearby, and one-and-one when moving between F and B♭. **C5:** Side C is easier when moving between B and C. **D5:** Same fingering as low D, plus the octave key.

Free at thefingeringchart.com

Concert F major · written G major

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

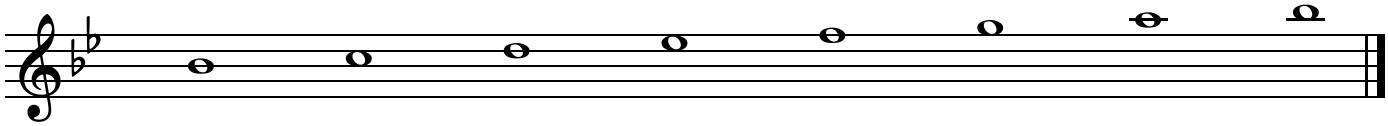


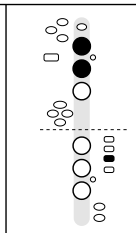
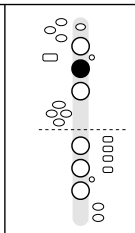
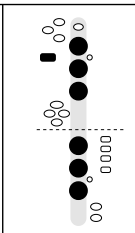
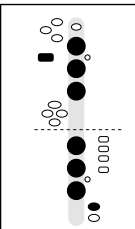
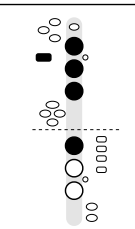
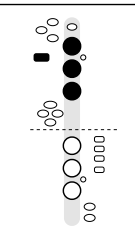
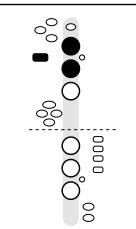
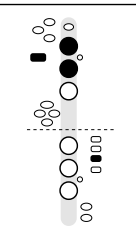
KEYS								
NOTE	G4	A4	B4	C5	D5	E5	F♯5	G5

C5: Side C is easier when moving between B and C. **D5:** Same fingering as low D, plus the octave key.

Concert A♭ major · written B♭ major

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

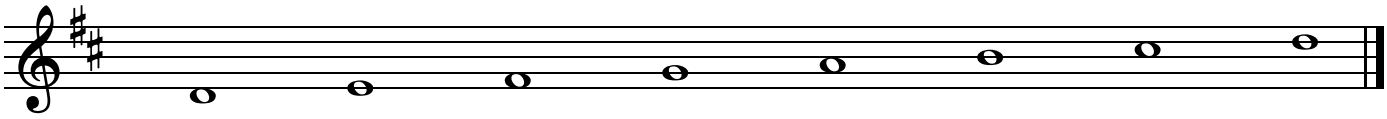


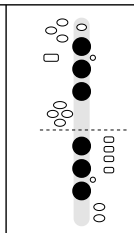
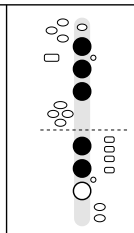
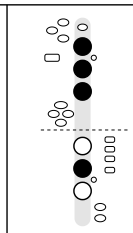
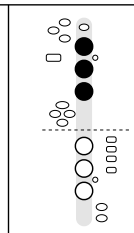
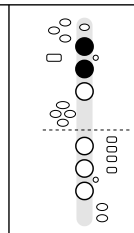
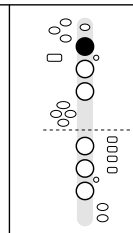
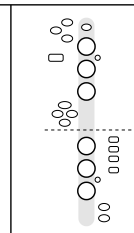
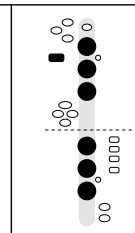
KEYS								
NOTE	B♭4	C5	D5	E♭5	F5	G5	A5	B♭5

B♭4: Side B♭ (shown) is the standard fingering; use it next to B natural and in chromatic passages. Use the bis key when there is no B natural nearby, and one-and-one when moving between F and B♭. **C5:** Side C is easier when moving between B and C. **D5:** Same fingering as low D, plus the octave key.

Concert C major · written D major

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

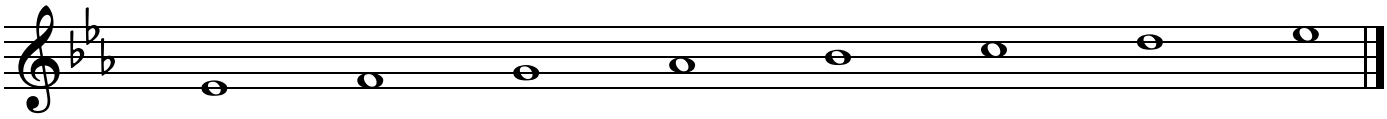


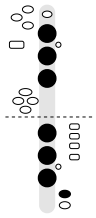
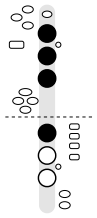
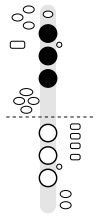
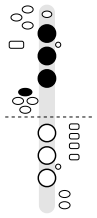
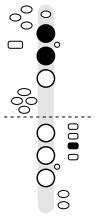
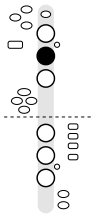
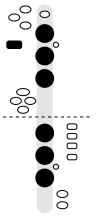
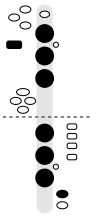
KEYS								
NOTE	D4	E4	F♯4	G4	A4	B4	C♯5	D5

F♯4: Use the alternate F♯ key when moving quickly between F and F♯. **C♯5:** No keys pressed; this open note can sound thin, so keep steady air. **D5:** Same fingering as low D, plus the octave key.

Concert D♭ major · written E♭ major

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

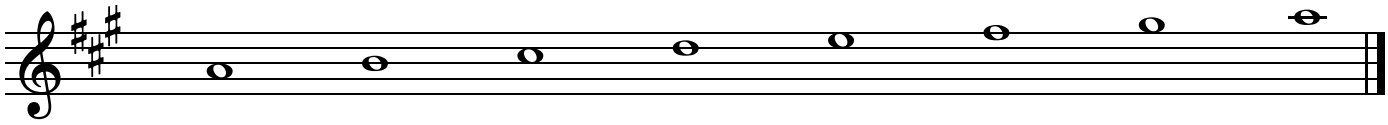


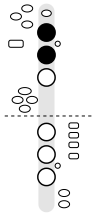
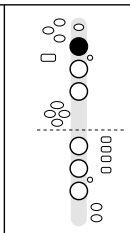
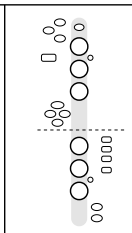
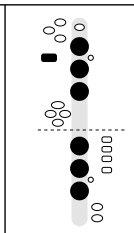
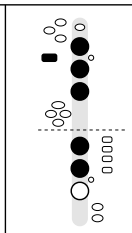
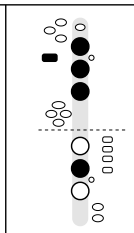
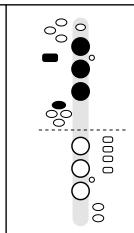
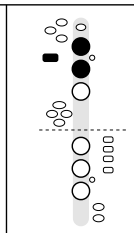
KEYS								
NOTE	E♭4	F4	G4	A♭4	B♭4	C5	D5	E♭5

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♭. **C5:** Side C is easier when moving between B and C. **D5:** Same fingering as low D, plus the octave key.

Concert G major · written A major

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

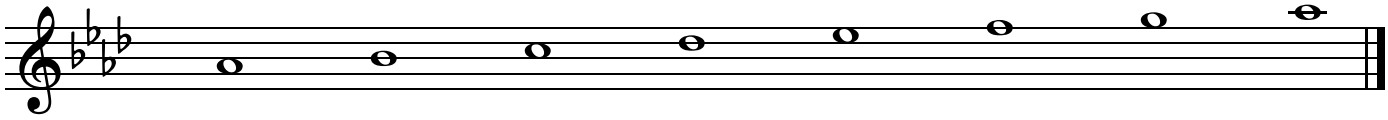


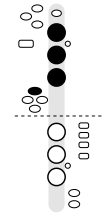
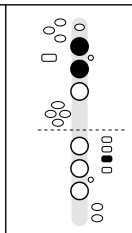
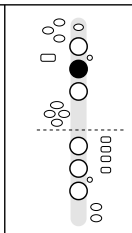
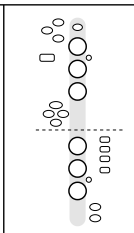
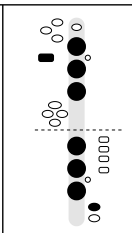
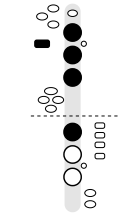
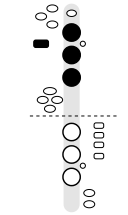
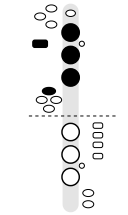
KEYS								
NOTE	A4	B4	C♯5	D5	E5	F♯5	G♯5	A5

C♯5: No keys pressed; this open note can sound thin, so keep steady air. **D5:** Same fingering as low D, plus the octave key.

Concert G♭ major · written A♭ major

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

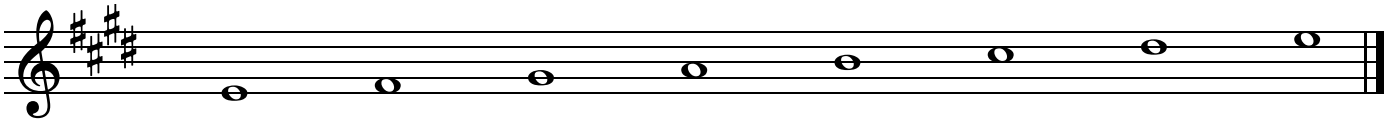


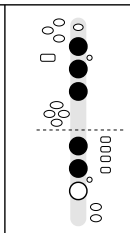
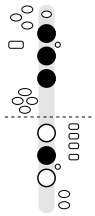
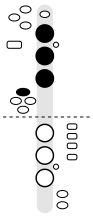
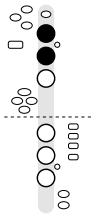
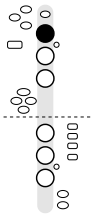
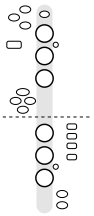
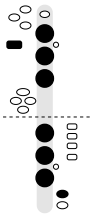
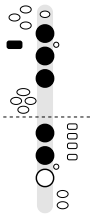
KEYS								
NOTE	A♭4	B♭4	C5	D♭5	E♭5	F5	G5	A♭5

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♭. **C5:** Side C is easier when moving between B and C. **D♭5:** No keys pressed; this open note can sound thin, so keep steady air.

Concert D major · written E major

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

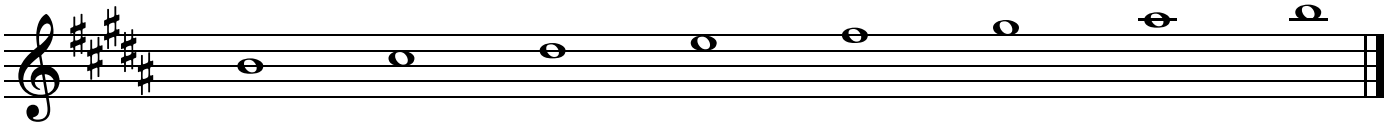


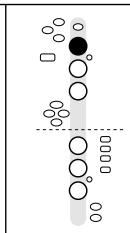
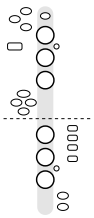
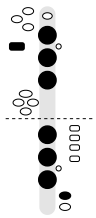
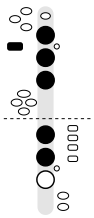
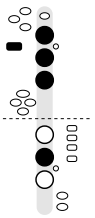
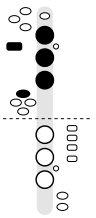
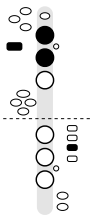
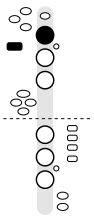
KEYS								
NOTE	E4	F♯4	G♯4	A4	B4	C♯5	D♯5	E5

F♯4: Use the alternate F♯ key when moving quickly between F and F♯. **C♯5:** No keys pressed; this open note can sound thin, so keep steady air.

Concert A major · written B major

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



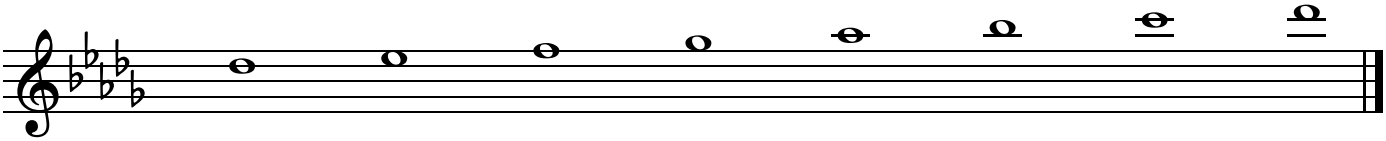
KEYS								
NOTE	B4	C♯5	D♯5	E5	F♯5	G♯5	A♯5	B5

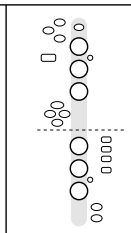
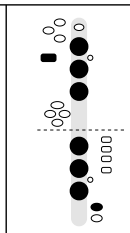
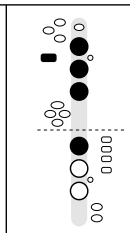
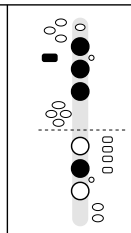
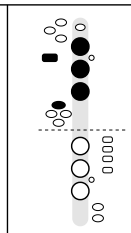
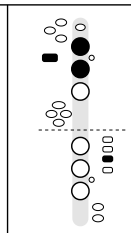
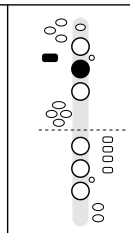
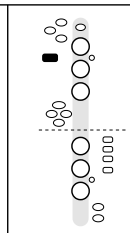
C♯5: No keys pressed; this open note can sound thin, so keep steady air.

Free at thefingeringchart.com

Concert B major · written D♭ major

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

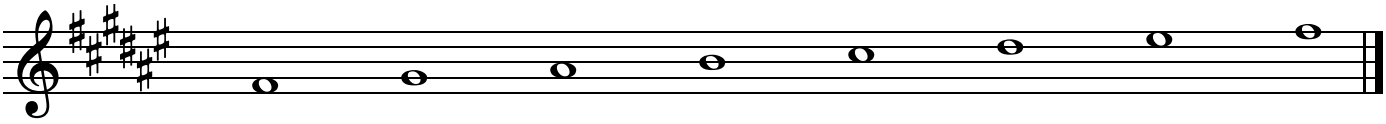


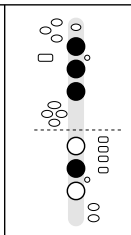
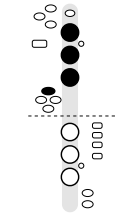
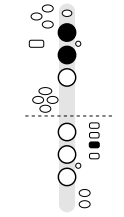
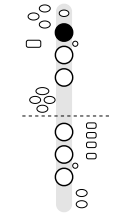
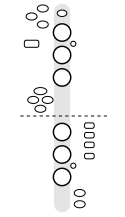
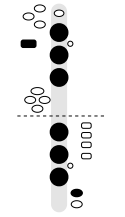
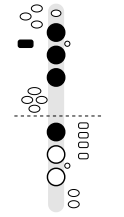
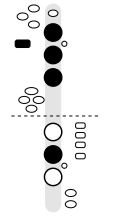
KEYS								
NOTE	D♭5	E♭5	F5	G♭5	A♭5	B♭5	C6	D♭6

D♭5: No keys pressed; this open note can sound thin, so keep steady air. **D♭6:** Only the octave key is pressed.

Concert E major · written F♯ major

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

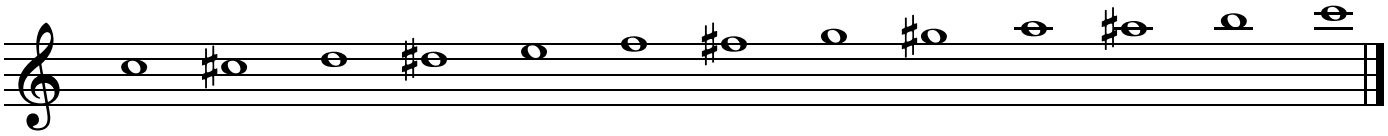


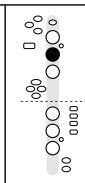
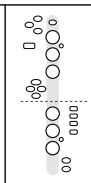
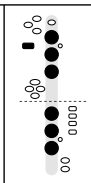
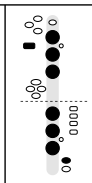
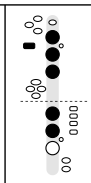
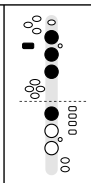
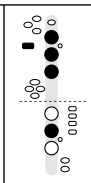
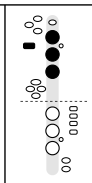
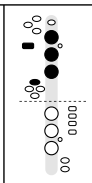
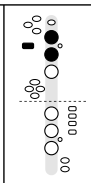
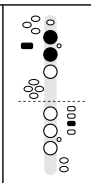
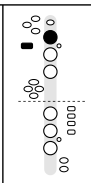
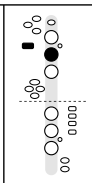
KEYS								
NOTE	F♯4	G♯4	A♯4	B4	C♯5	D♯5	E♯5	F♯5

F♯4: Use the alternate F♯ key when moving quickly between F and F♯. **A♯4:** Side B♭ (shown) is the standard fingering; use it next to B natural and in chromatic passages. Use the bis key when there is no B natural nearby, and one-and-one when moving between F and B♭. **C♯5:** No keys pressed; this open note can sound thin, so keep steady air.

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

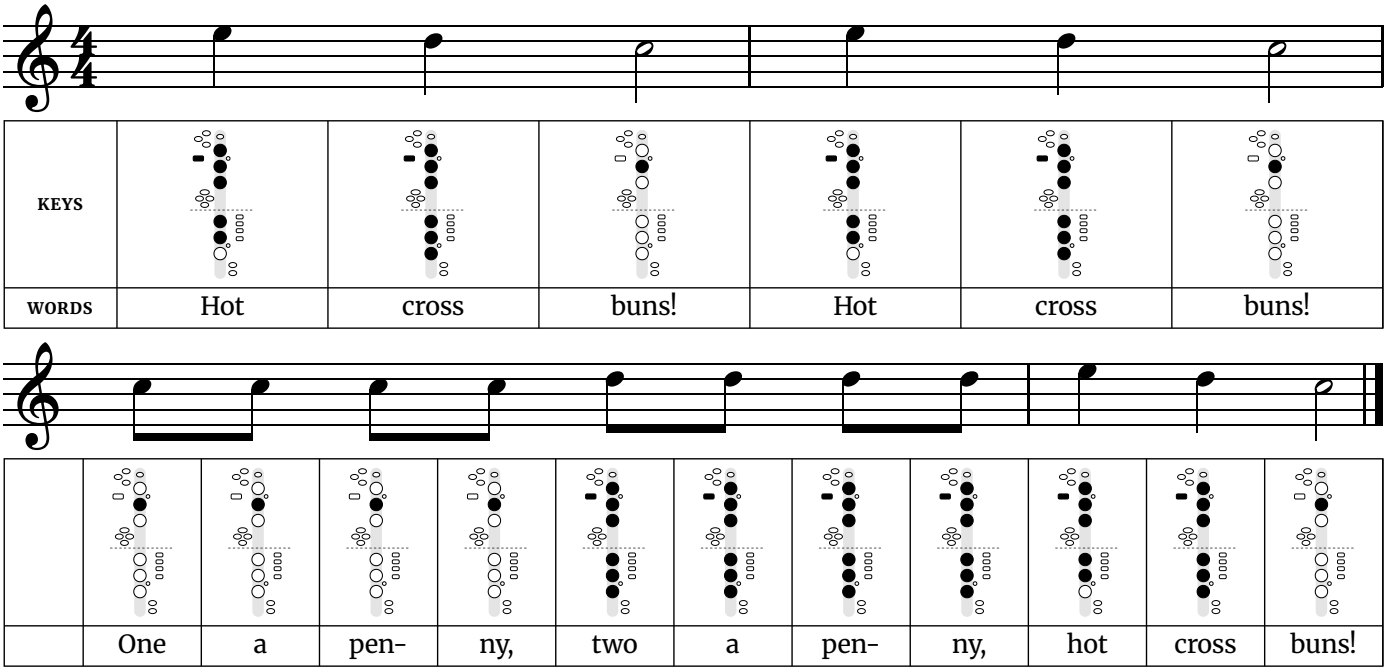
Play it slowly enough that every note is correct the first time, with a metronome. Tongue each note, then slur the whole octave in one breath. Raise the tempo only after three clean runs in a row.

Which Scales First

Band names scales in concert pitch; tenor reads them a whole step higher. Concert B♭ is written C major, concert E♭ is written F major, and concert F is written G major. Add concert A♭ (written B♭ major) next. In written F major, choose one B♭ fingering before you start and keep it: bis B♭ for a smooth climb, side B♭ if you will run the scale chromatically. Play the bottom octave slowly so the pinky keys stay sealed.

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.

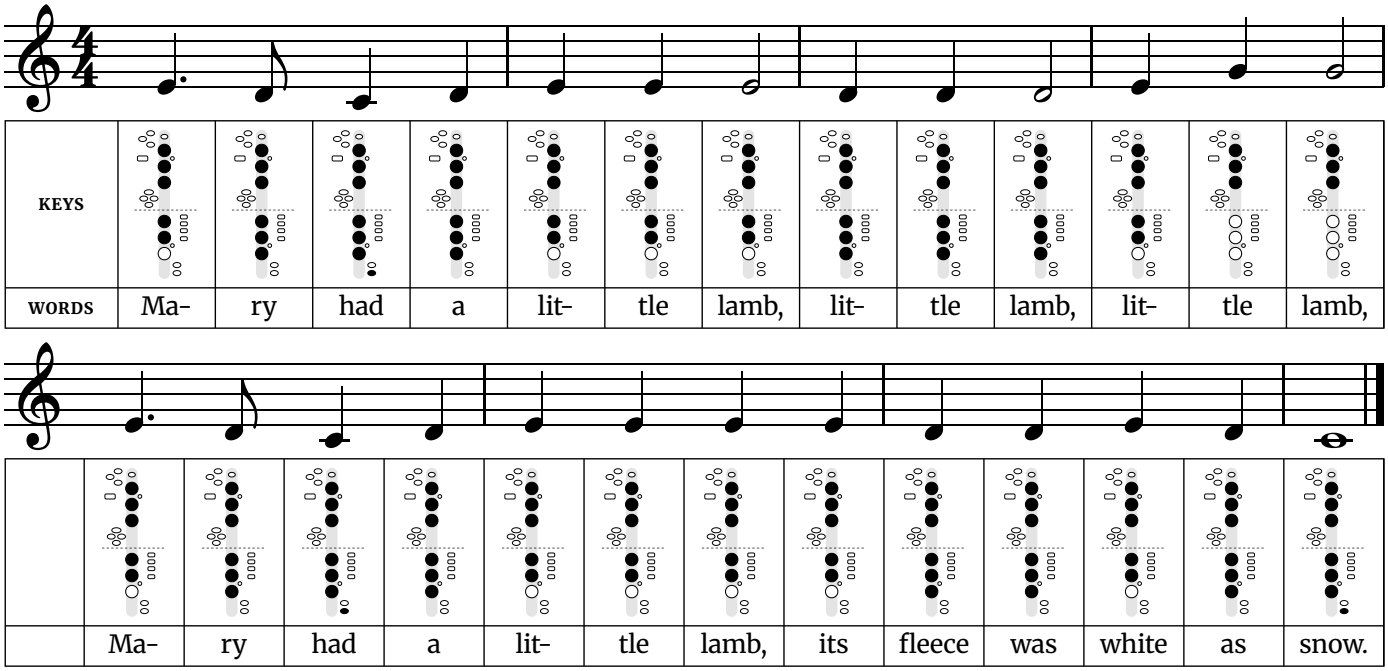
The higher notes use the octave key under your left thumb. Roll the thumb onto it instead of lifting it off the instrument.

Hardest finger change: Going from D5 to C5, 6 keys or holes change. Move all the fingers together, and keep them close to the instrument so nothing has far to travel. Practice just those two notes back and forth, slowly, before playing the whole line.

Traditional 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.
D4 – Left hand: 1, 2, 3. Right hand: 1, 2, 3.
E4 – Left hand: 1, 2, 3. Right hand: 1, 2.
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.

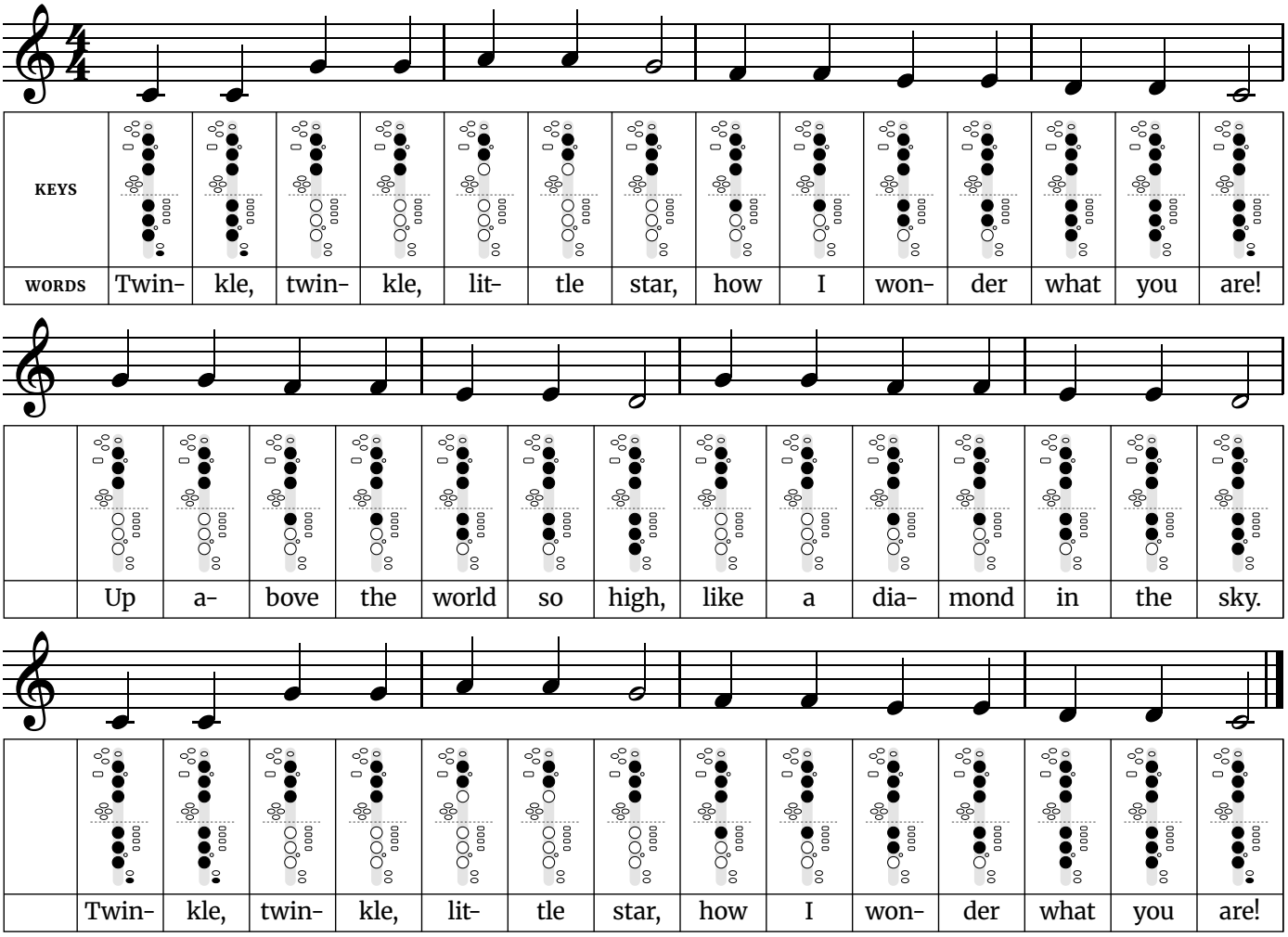
Nothing here needs the octave key, so you can keep your left thumb resting on the thumb rest the whole time.

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

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

Twinkle Twinkle Little Star

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



Fingerings used in this song	
C4 – Left hand: 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.

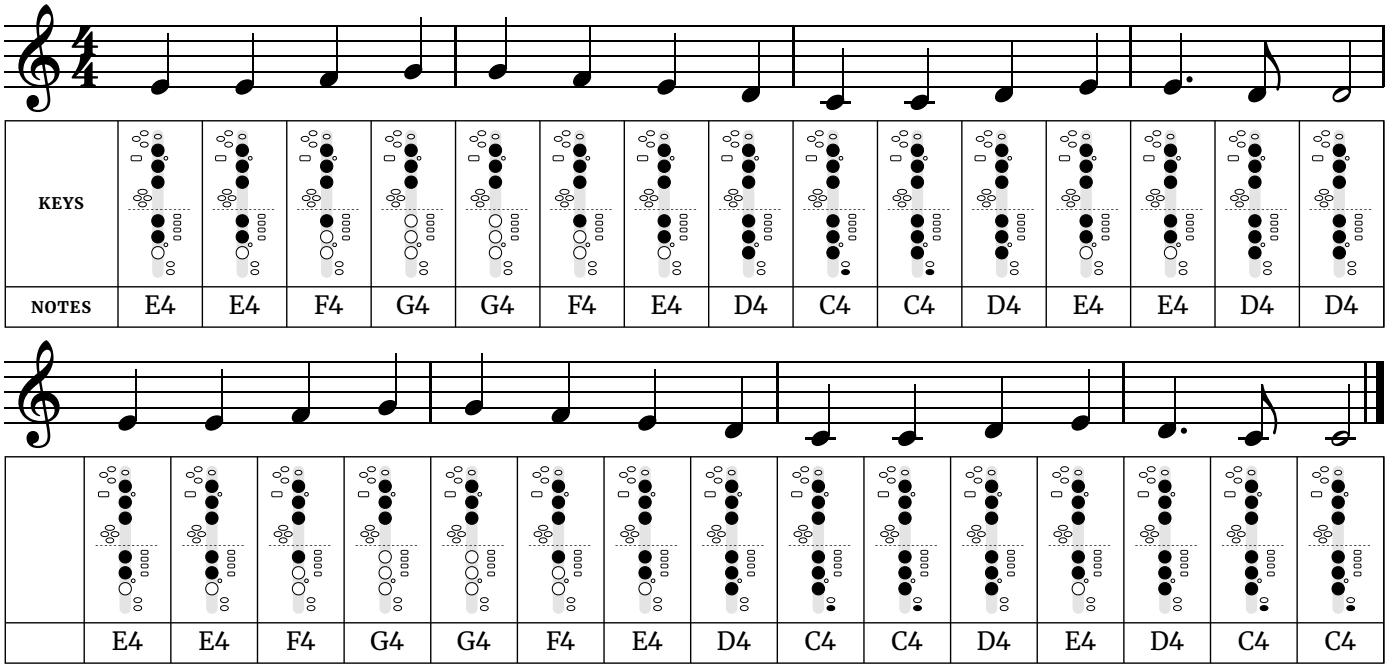
Nothing here needs the octave key, so you can keep your left thumb resting on the thumb rest the whole time.

Hardest finger change: Going from C4 to G4, 4 keys or holes change. Move all the fingers together, and keep them close to the instrument so nothing has far to travel. Practice just those two notes back and forth, slowly, before playing the whole line.

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

Ode to Joy

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



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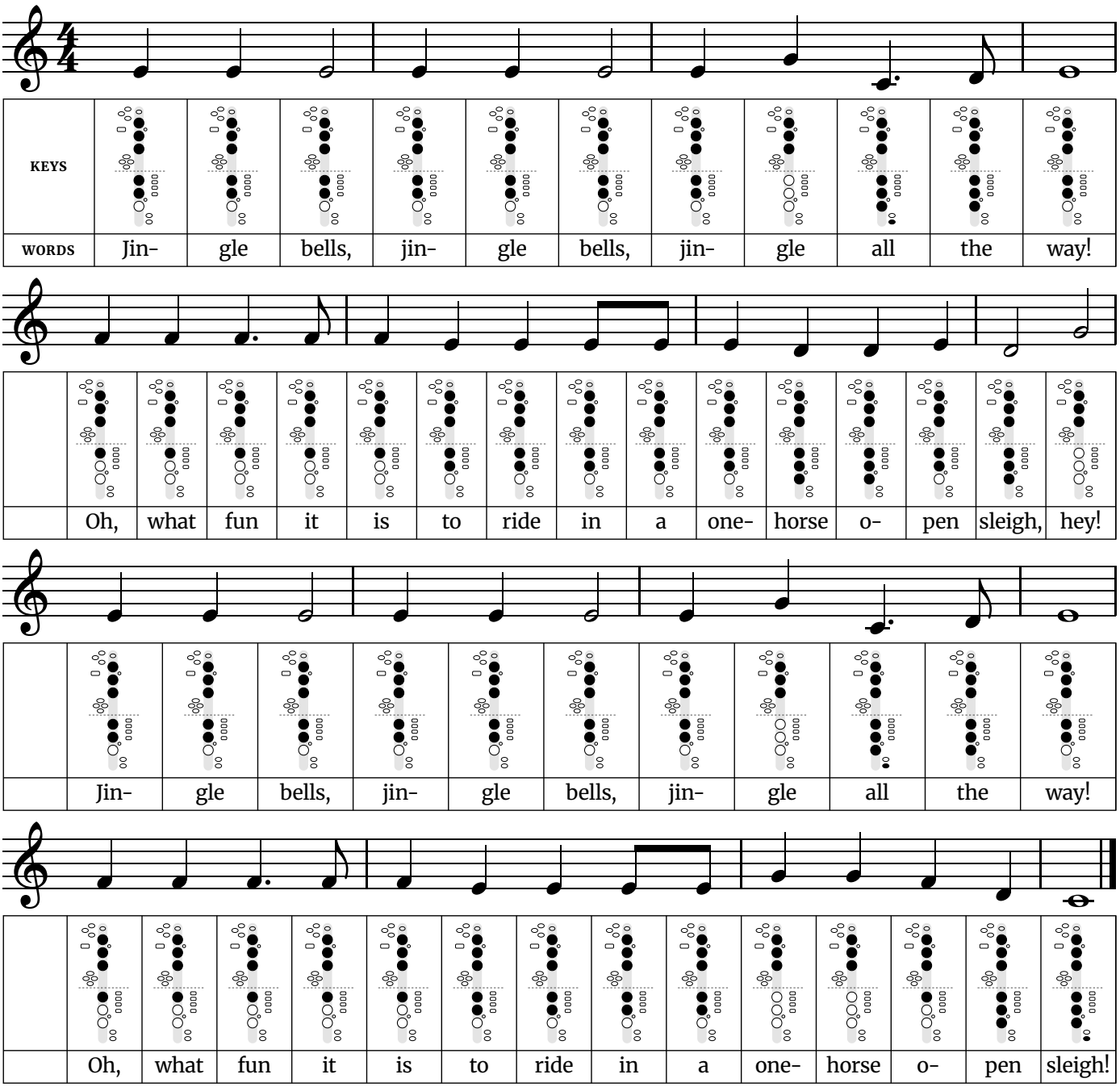
Nothing here needs the octave key, so you can keep your left thumb resting on the thumb rest the whole time.

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

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

Jingle Bells

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



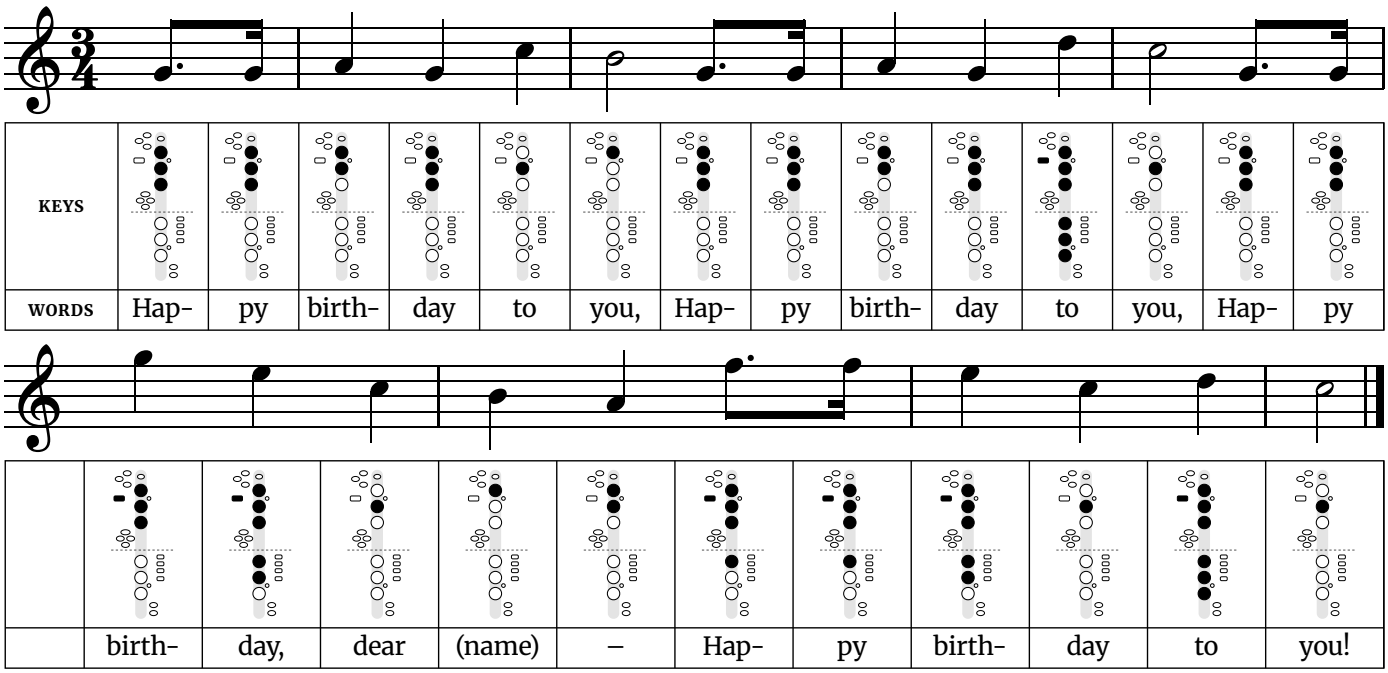
Fingerings used in this song	
C4 – Left hand: 1, 2, 3. Right hand: 1, 2, 3, low C key.	**F4** – Left hand: 1, 2, 3. Right hand: 1.
D4 – Left hand: 1, 2, 3. Right hand: 1, 2, 3.	**G4** – Left hand: 1, 2, 3. Right hand: nothing down.
E4 – Left hand: 1, 2, 3. Right hand: 1, 2.	

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).

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.

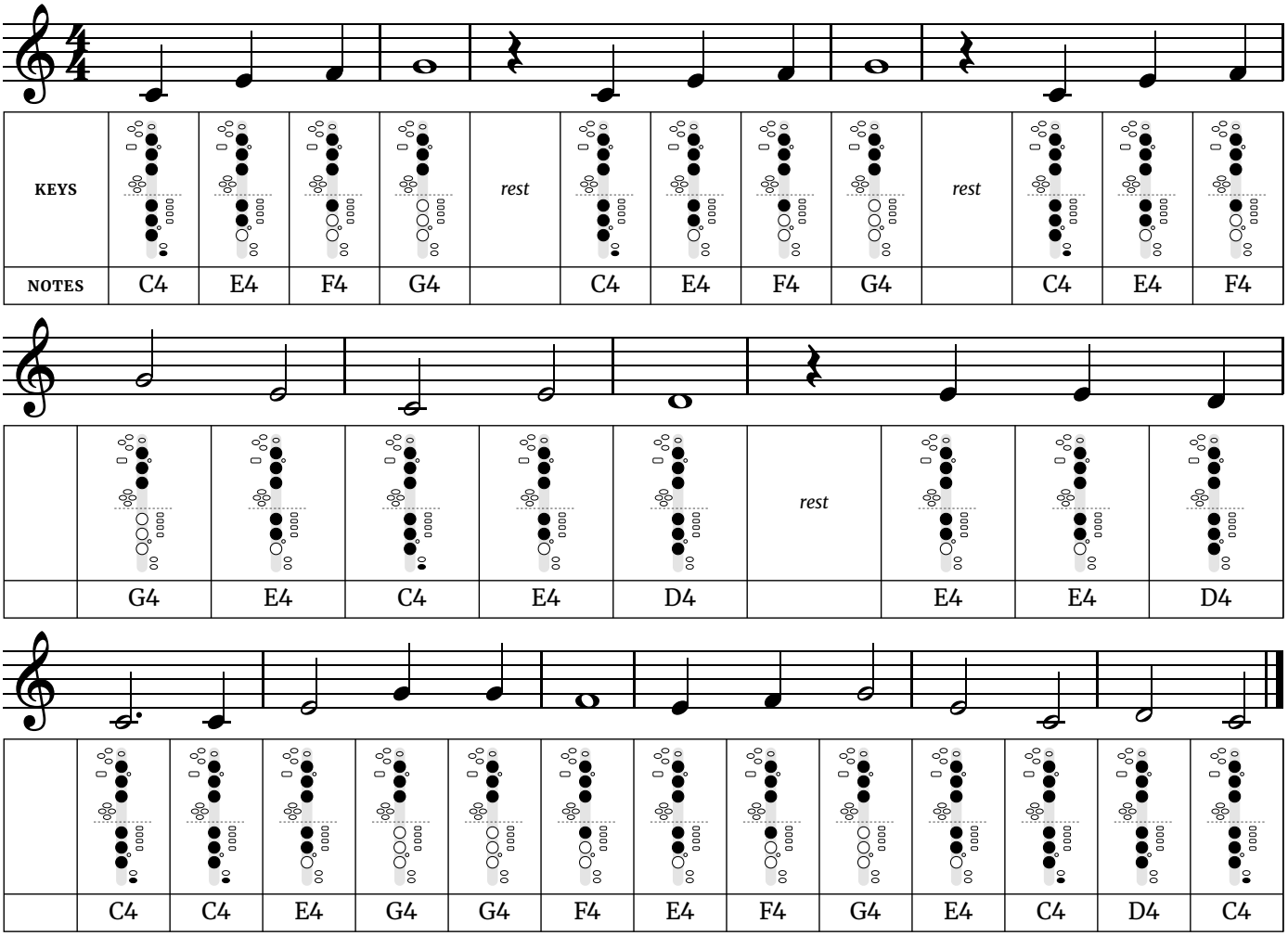
The higher notes use the octave key under your left thumb. Roll the thumb onto it instead of lifting it off the instrument.

Hardest finger change: Going from D5 to C5, 6 keys or holes change. Move all the fingers together, and keep them close to the instrument so nothing has far to travel. Practice just those two notes back and forth, slowly, before playing the whole line.

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

When the Saints Go Marching In

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



Fingerings used in this song	
C4 – Left hand: 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.

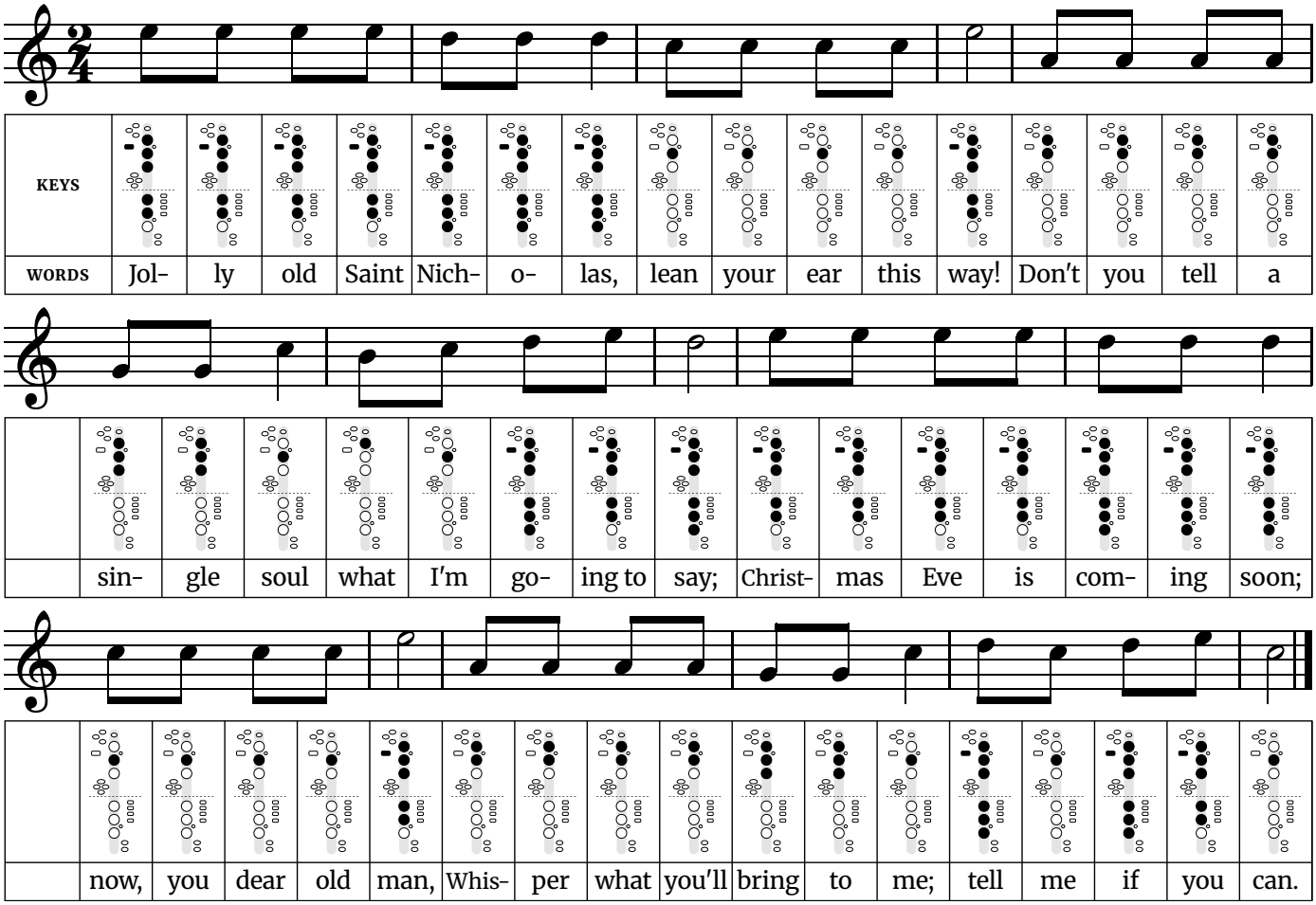
Nothing here needs the octave key, so you can keep your left thumb resting on the thumb rest the whole time.

Hardest finger change: Going from G4 to C4, 4 keys or holes change. Move all the fingers together, and keep them close to the instrument so nothing has far to travel. Practice just those two notes back and forth, slowly, before playing the whole line.

Traditional American spiritual.

Jolly Old Saint Nicholas

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

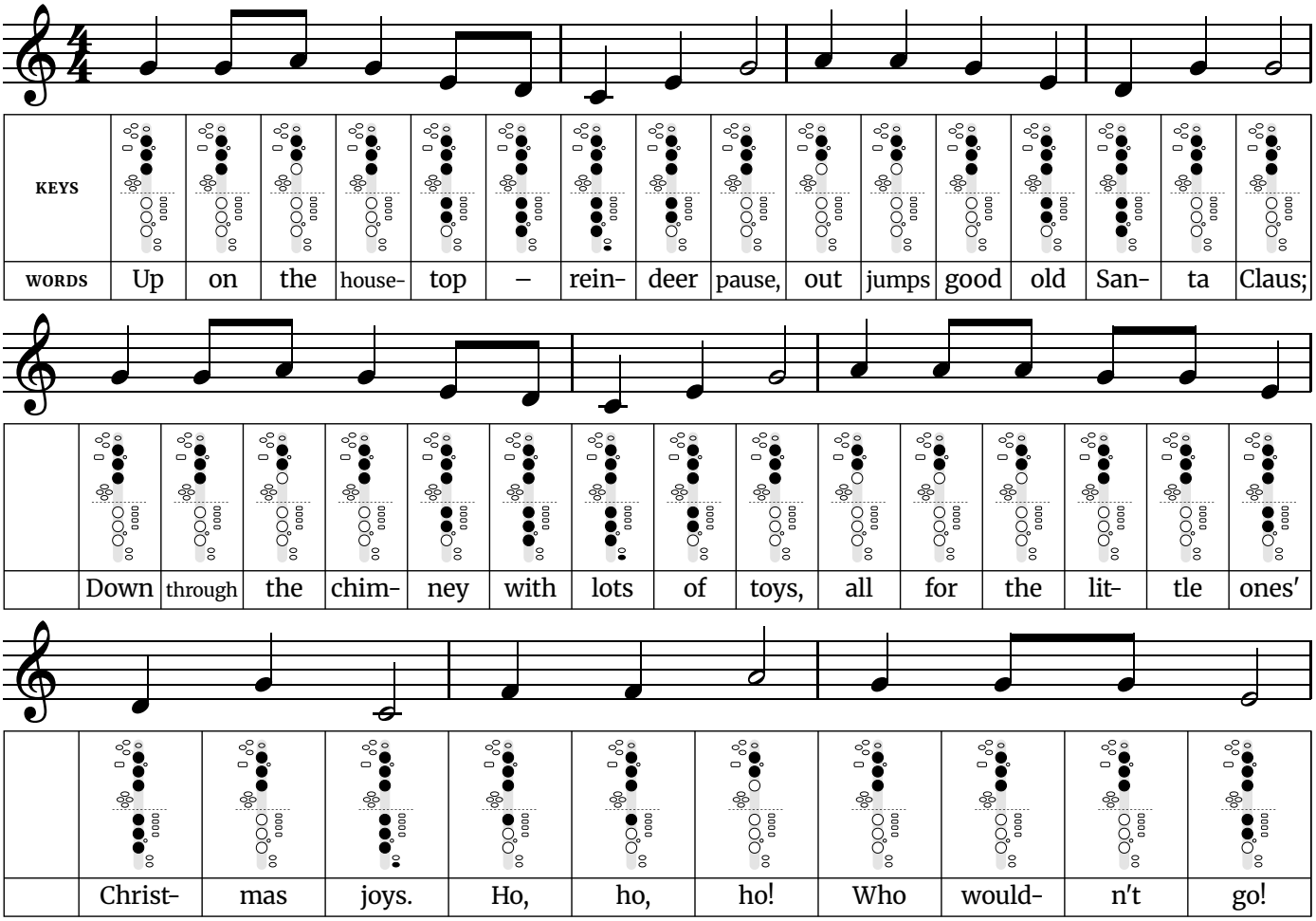
The busiest finger change is D5 to C5, where 6 keys or holes move at once. Practice that pair slowly on its own until both notes speak cleanly.

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

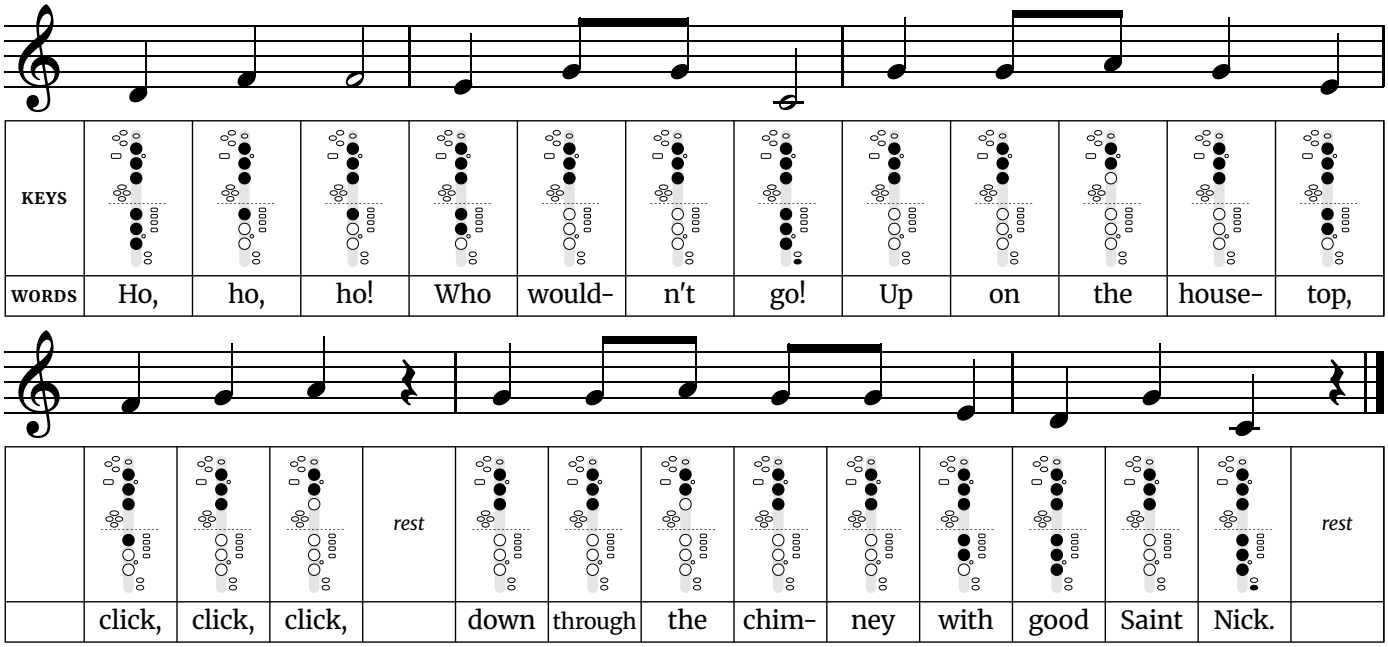
Free at thefingeringchart.com

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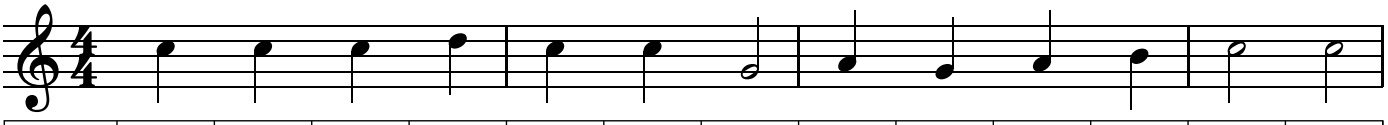
The busiest finger change is G4 to C4, where 4 keys or holes move at once. Practice that pair slowly on its own until both notes speak cleanly.

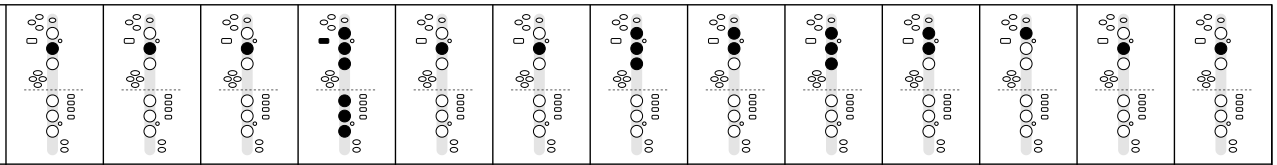
Words and music: Benjamin Hanby (1864).
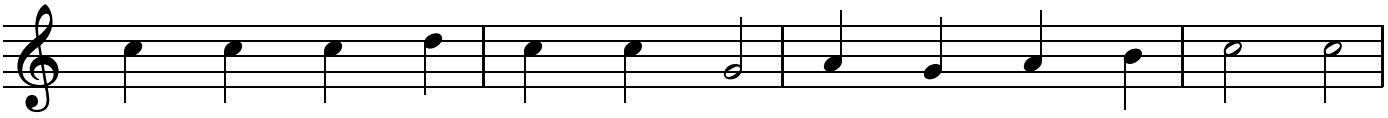
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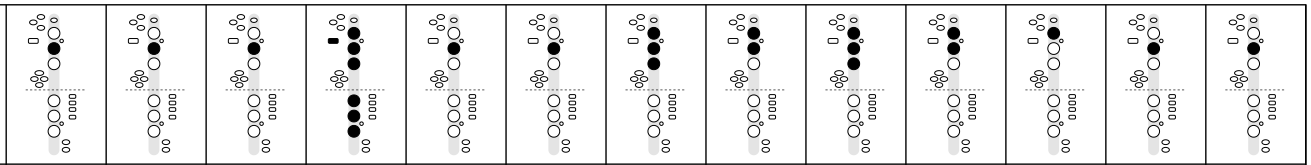
Good King Wenceslas
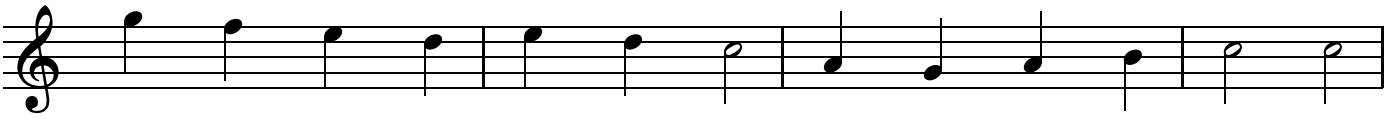
Easy · Written in C major (sounds in concert B♭ major) · 4/4 time · 8 notes, G4 to G5

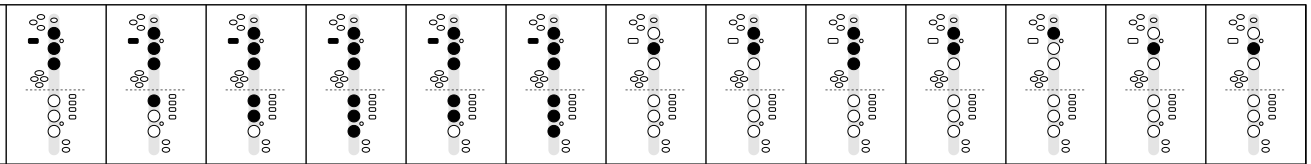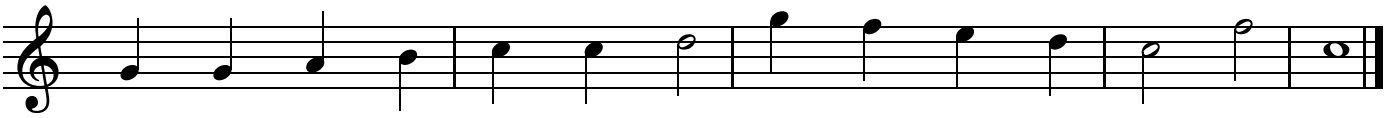


KEYS													
WORDS	Good	King	Wen-	ces-	las	looked	out	on	the	Feast	of	Ste-	phen,

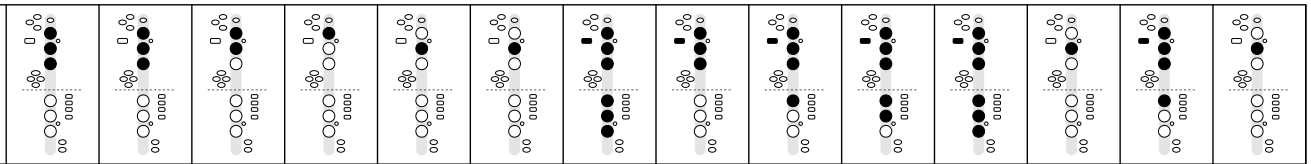


													
	When	the	snow	lay	round	a-	bout,	deep	and	crisp	and	e-	ven;



													
	Bright-	ly	shone	the	moon	that	night,	though	the	frost	was	cru-	el,



													
	When	a	poor	man	came	in	sight,	gath'-	ring	win-	ter	fu-	–	el.
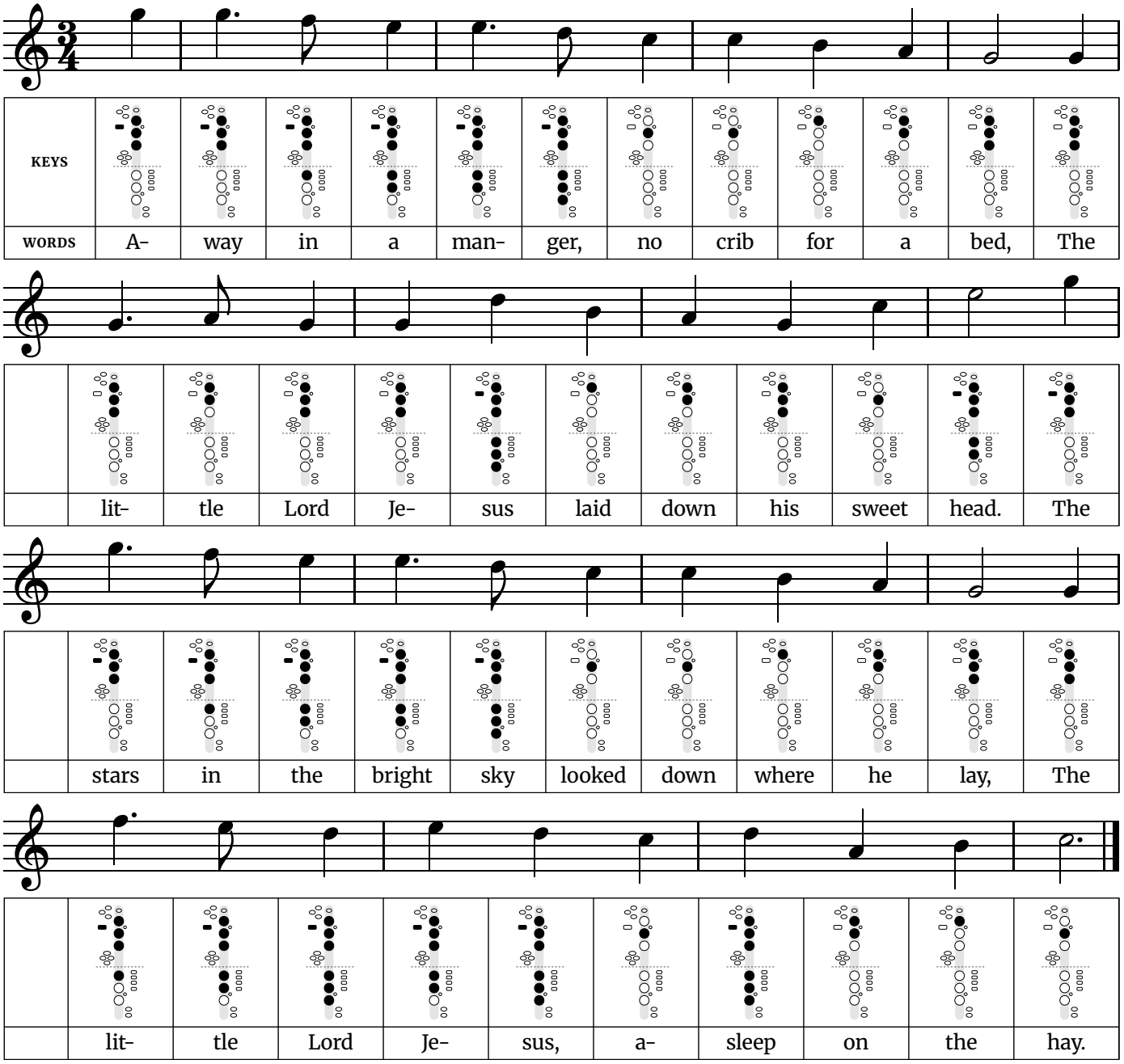
Fingerings used in this song	
G4 – Left hand: 1, 2, 3. Right hand: nothing down.	**D5** – Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3.
A4 – Left hand: 1, 2. Right hand: nothing down.	**E5** – Left hand: octave key, 1, 2, 3. Right hand: 1, 2.
B4 – Left hand: 1. Right hand: nothing down.	**F5** – 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.

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

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.

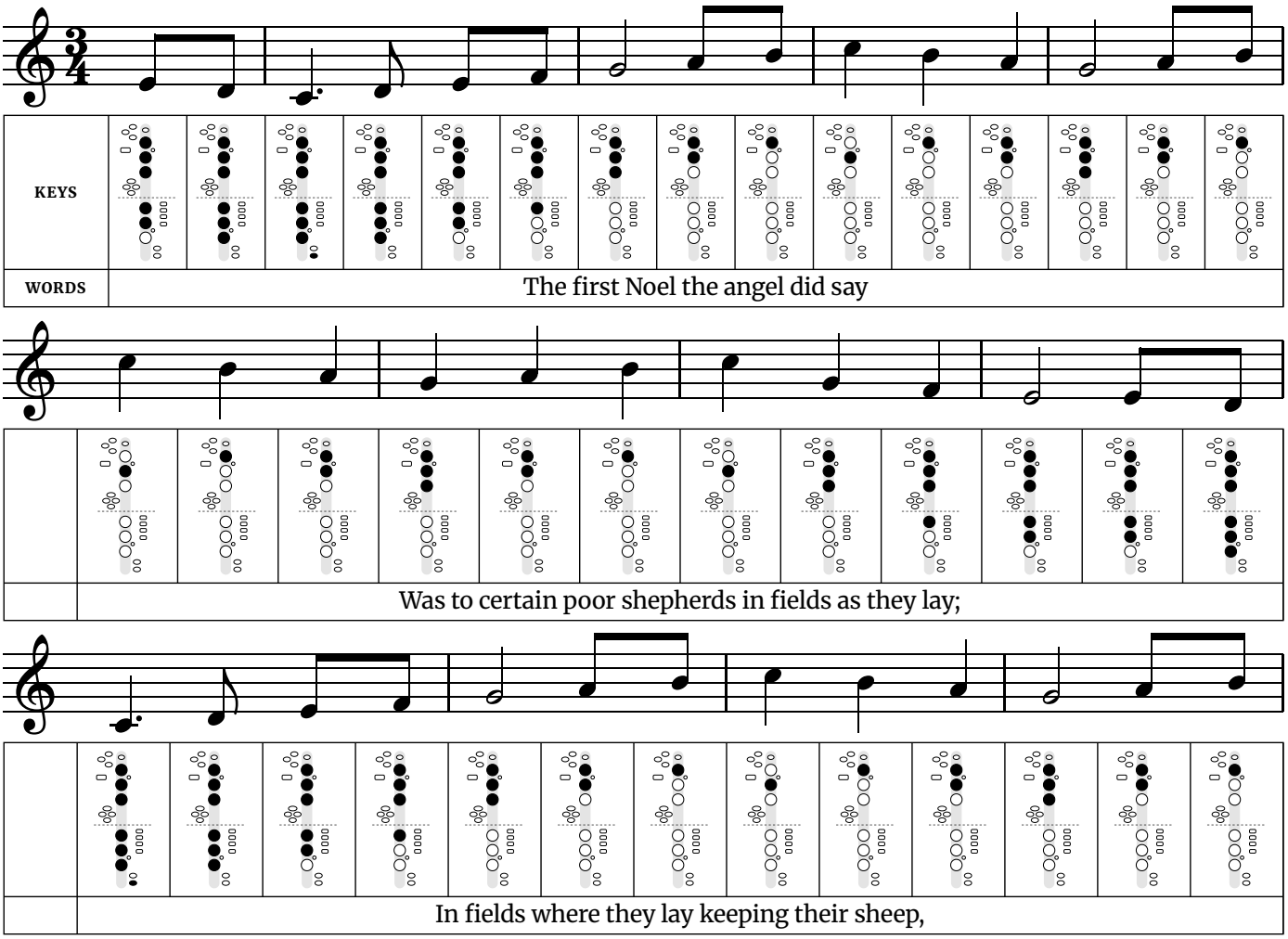
Tip: It is a slow waltz with a long note at the end of every phrase. Hold those for all their beats and breathe after them, never in the middle of a phrase.

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

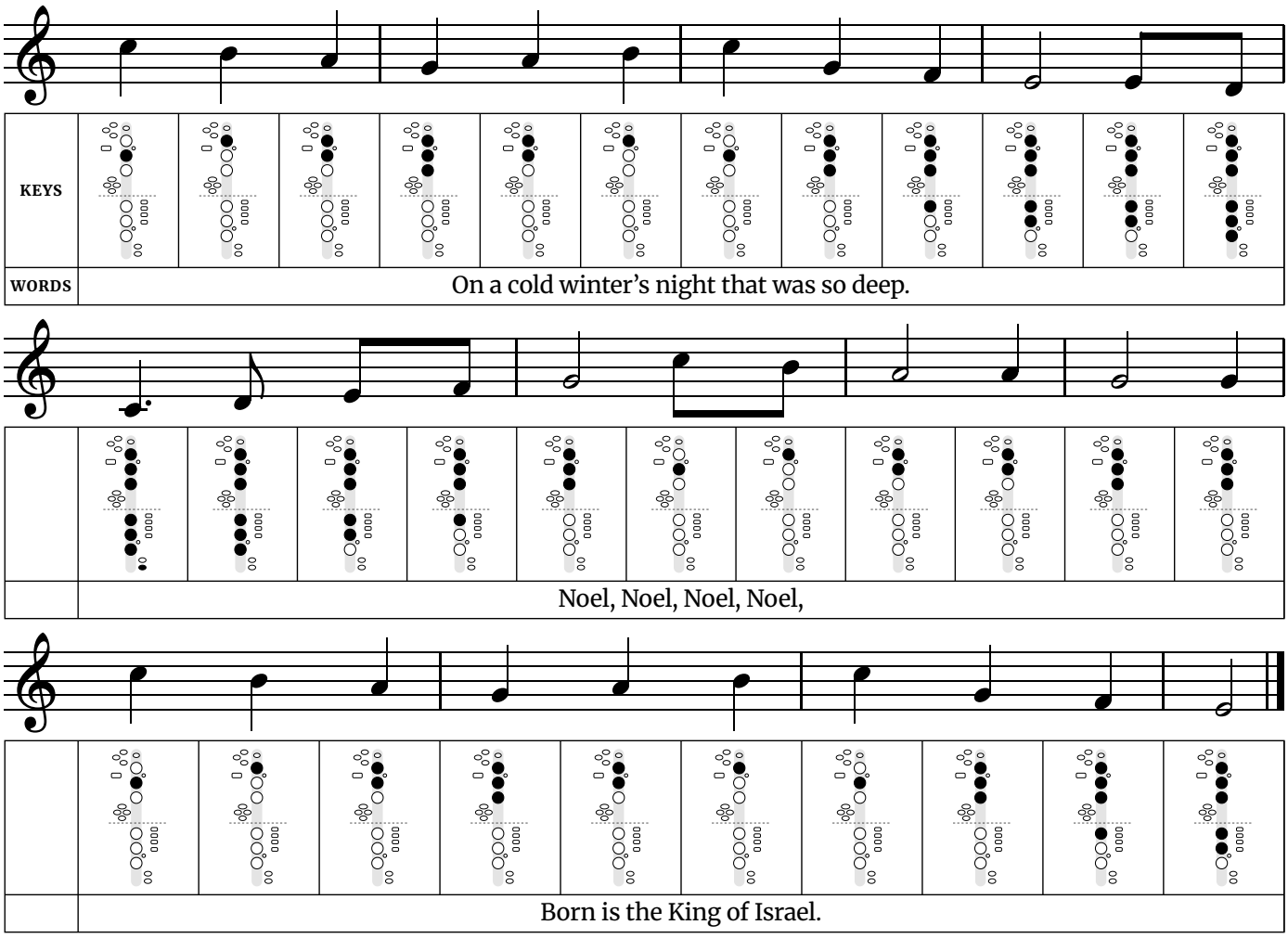
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The First Noel

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.

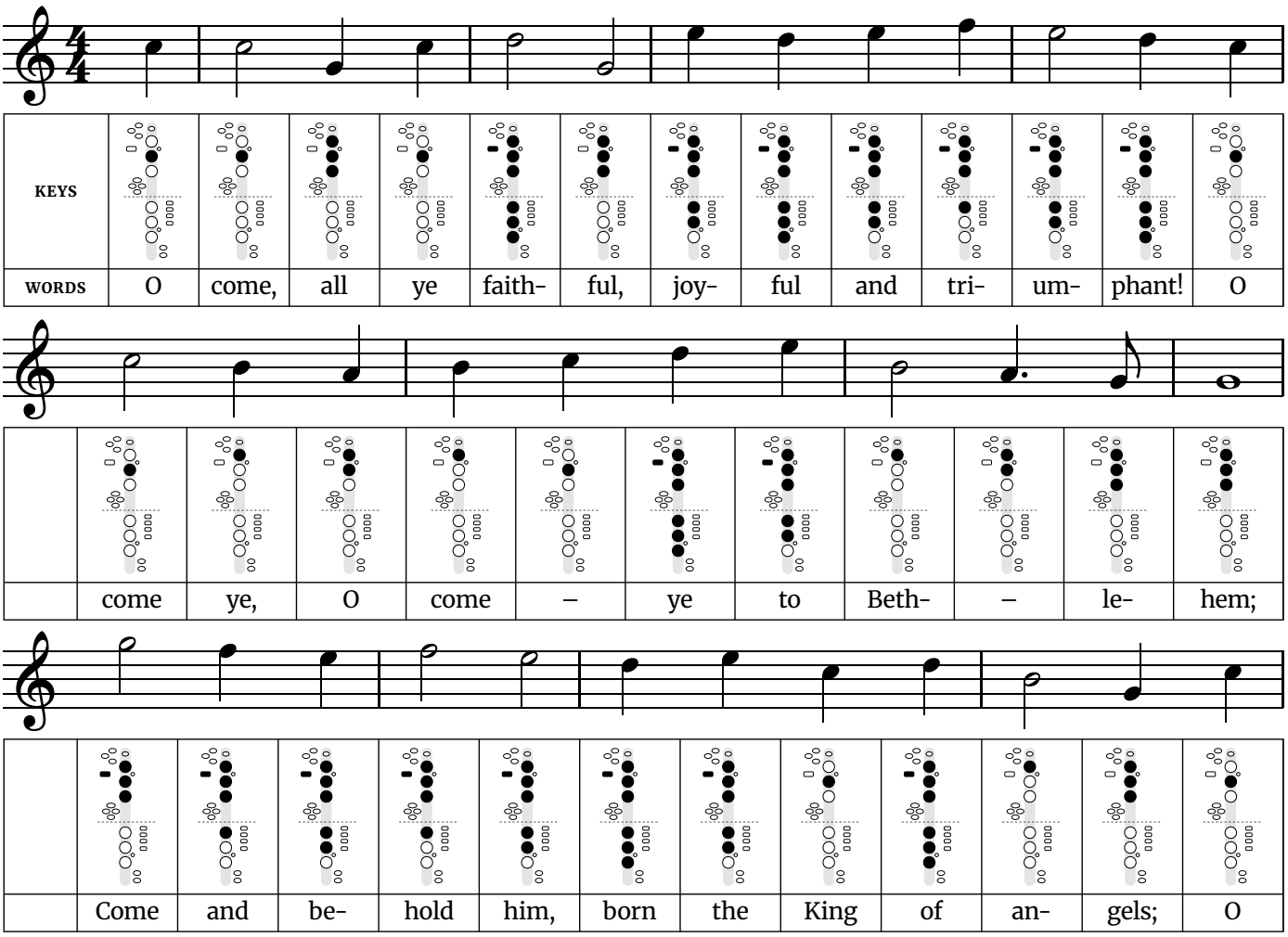
The busiest finger change is B4 to C5, where 2 keys or holes move at once. Practice that pair slowly on its own until both notes speak cleanly.

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

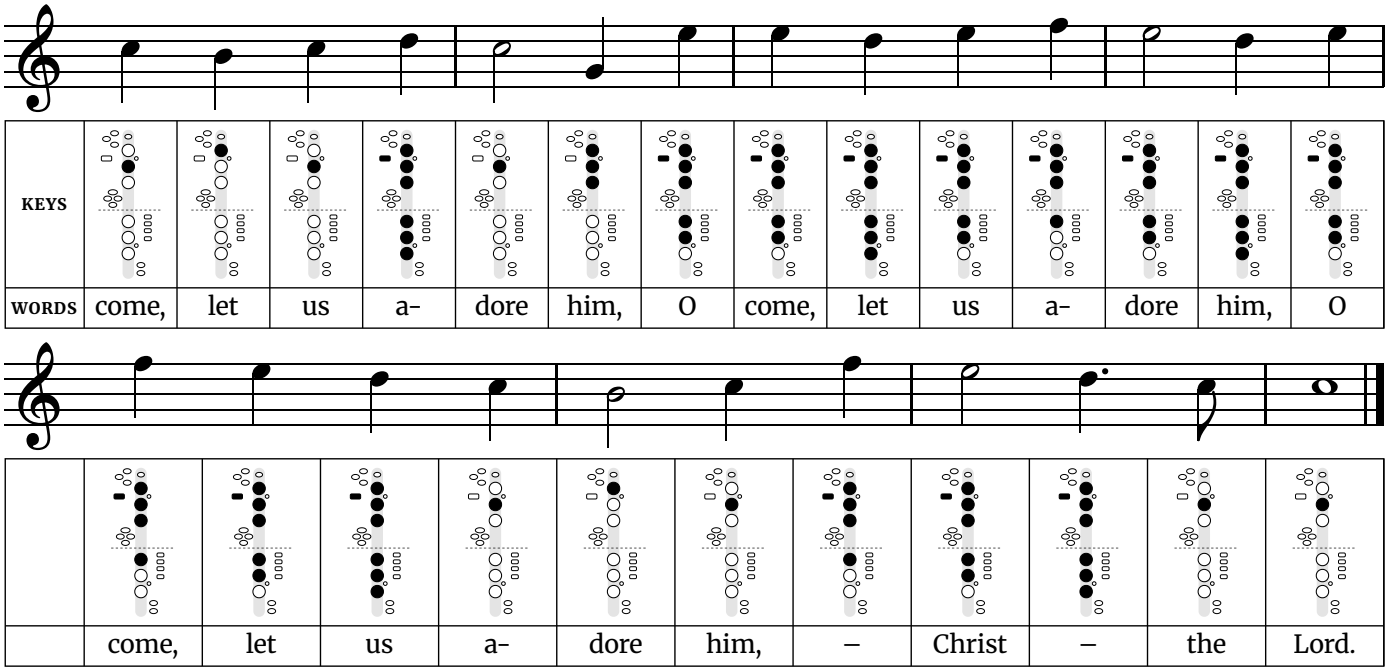
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O Come, All Ye Faithful

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



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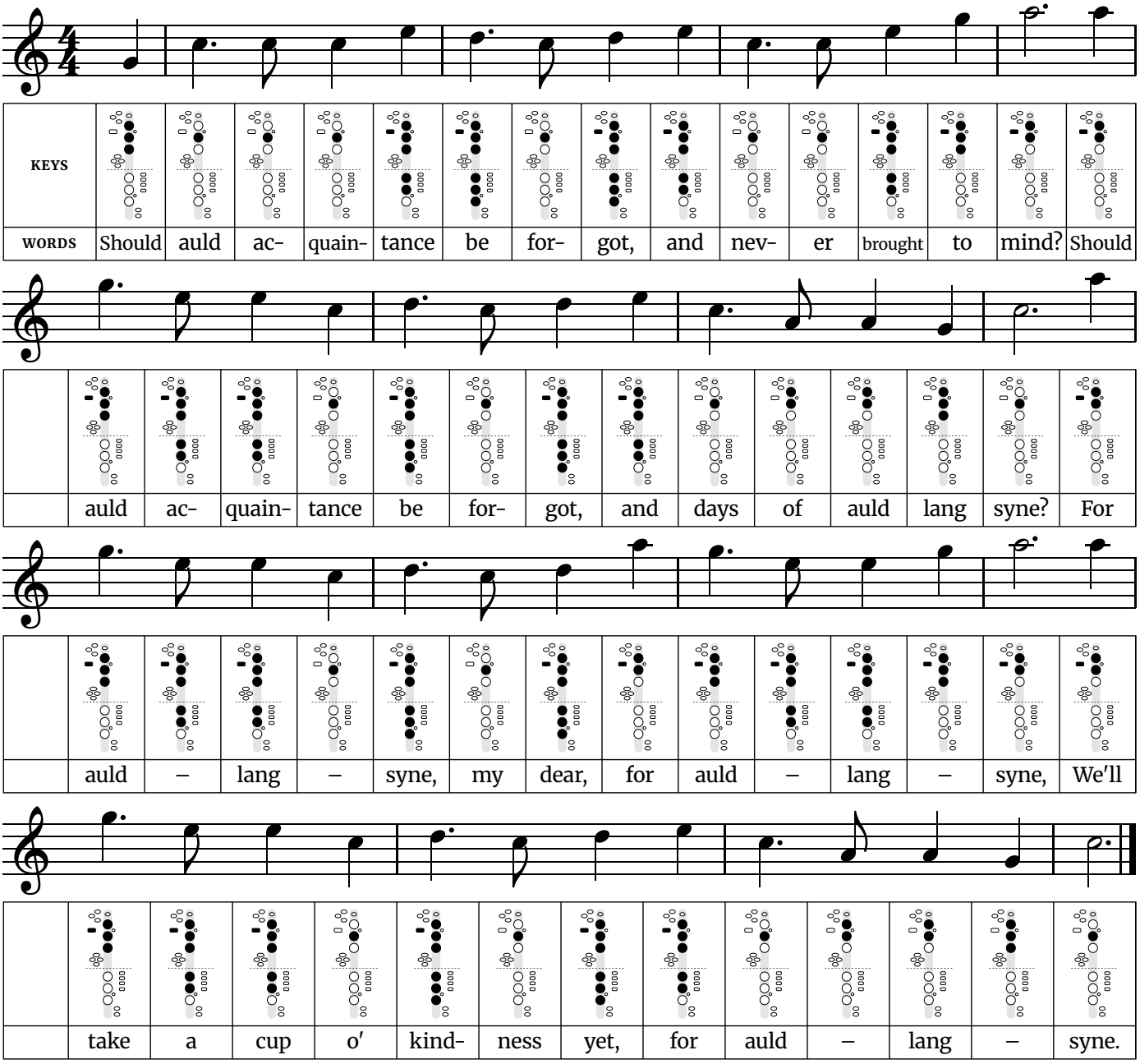
The busiest finger change is C5 to D5, where 6 keys or holes move at once. Practice that pair slowly on its own until both notes speak cleanly.

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

Free at thefingeringchart.com

Auld Lang Syne

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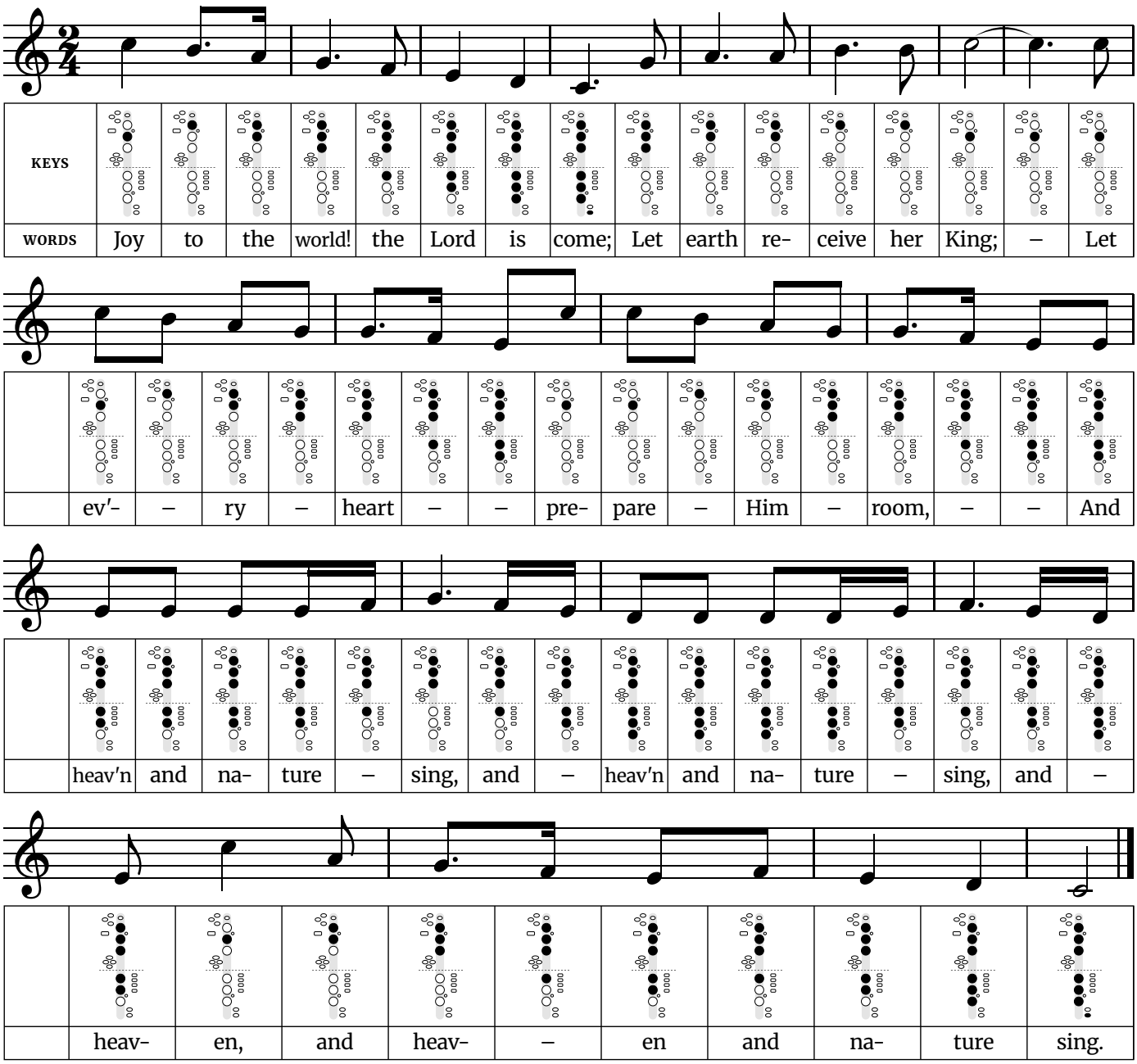


Fingerings used in this song	
G4 – Left hand: 1, 2, 3. Right hand: nothing down.	**E5** – Left hand: octave key, 1, 2, 3. Right hand: 1, 2.
A4 – Left hand: 1, 2. Right hand: nothing down.	**G5** – Left hand: octave key, 1, 2, 3. Right hand: nothing down.
C5 – Left hand: 2. Right hand: nothing down.	**A5**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

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

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.

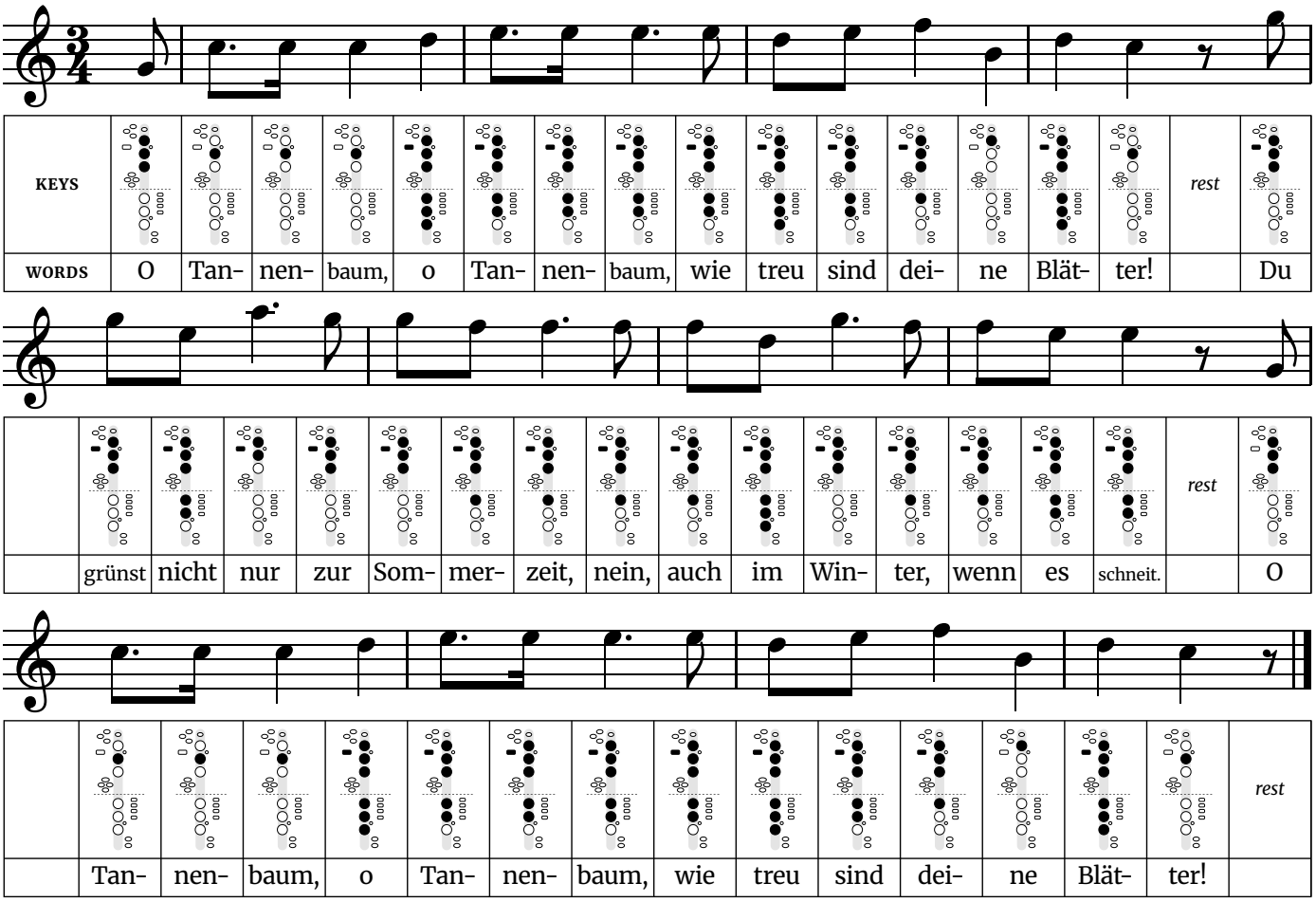
Tip: The first phrase walks straight down the scale, one note at a time, which makes it a good test of clean finger changes. Later the repeated "and heaven and nature sing" notes need light, even tonguing.

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

Free at thefingeringchart.com

O Christmas Tree

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

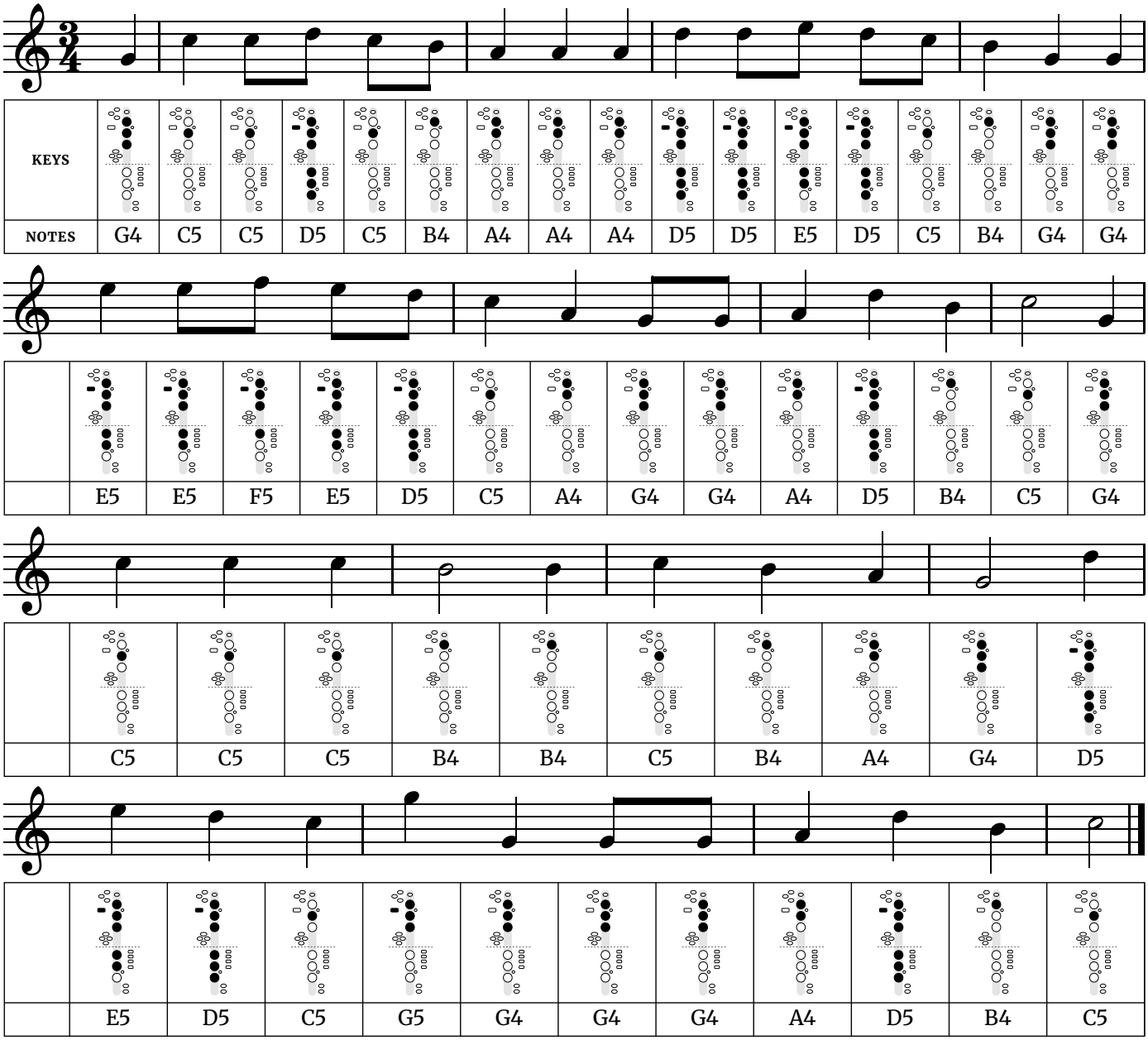
The widest jump is a sixth, down from E5 to G4 in line 2.

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

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

We Wish You a Merry Christmas

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

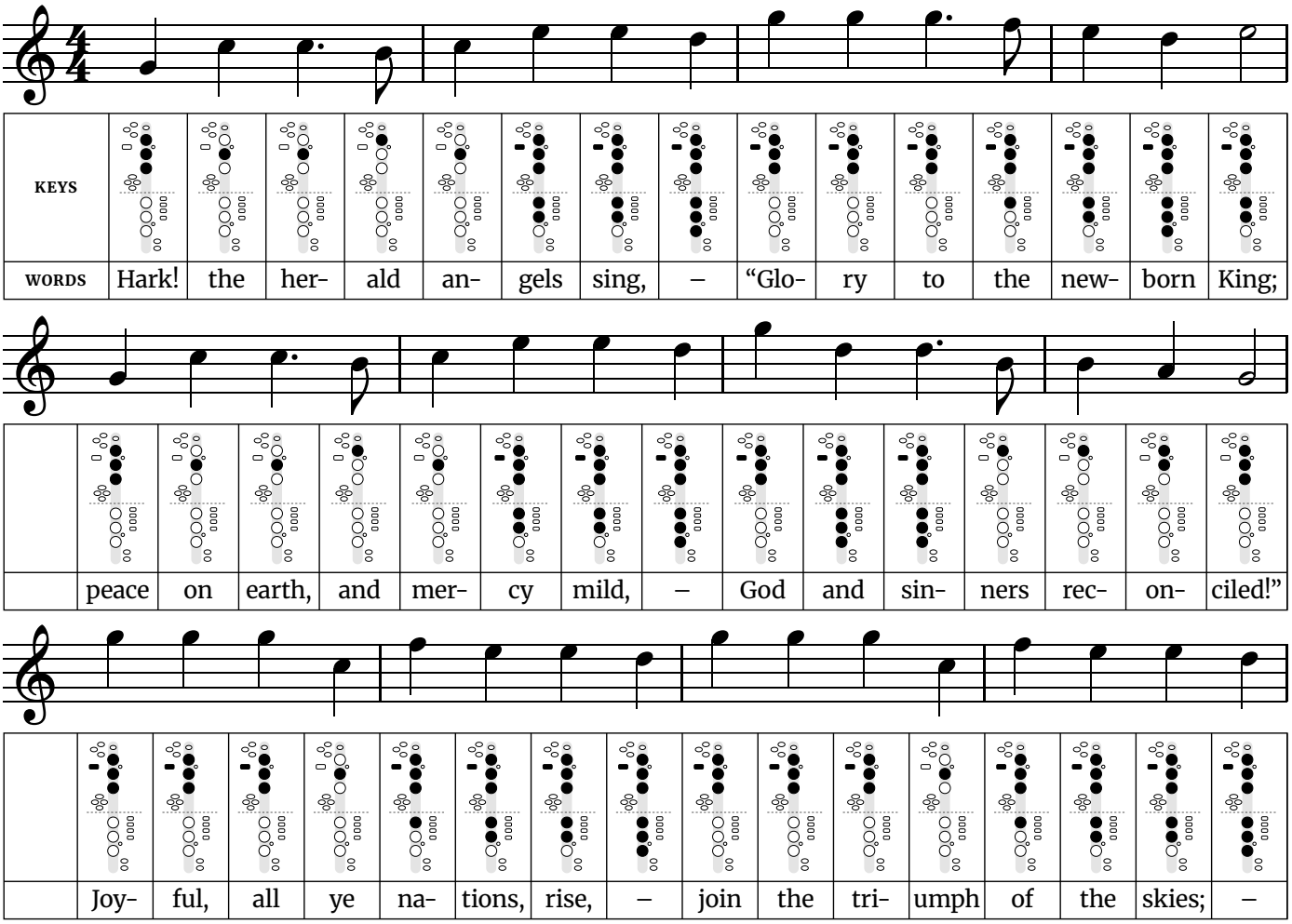
Tip: It moves quickly in three, with a jump of a sixth at the start of the second phrase and a drop of a full octave in the last phrase. Think of the landing note before you leave the first one.

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

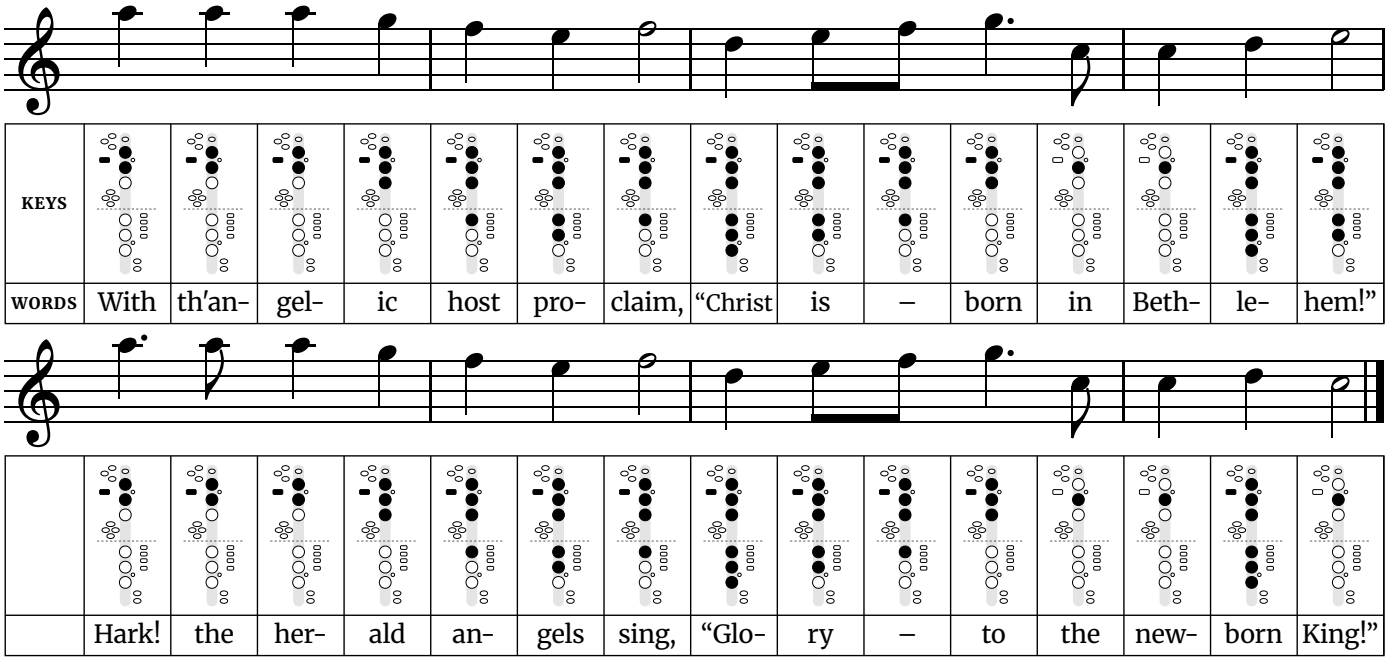
Music: English traditional (West Country). Words not shown.

Hark! The Herald Angels Sing

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



Hark! The Herald Angels Sing *(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.
A4 – Left hand: 1, 2. Right hand: nothing down.	**F5** – Left hand: octave key, 1, 2, 3. Right hand: 1.
B4 – Left hand: 1. Right hand: nothing down.	**G5** – Left hand: octave key, 1, 2, 3. Right hand: nothing down.
C5 – Left hand: 2. Right hand: nothing down.	**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: 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.
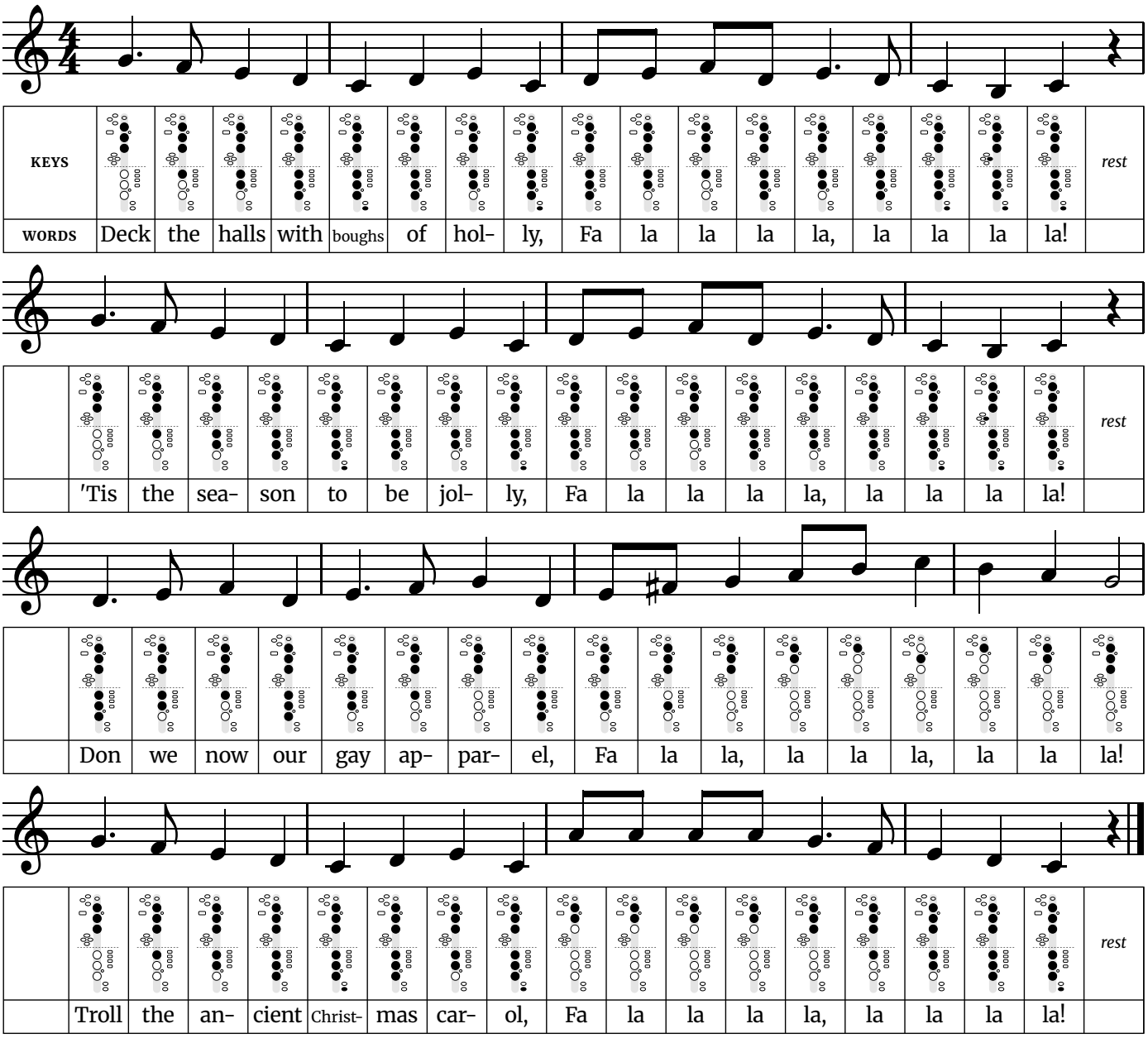
The widest jump is an octave, up from G4 to G5 in line 3.

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

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

Deck the Halls

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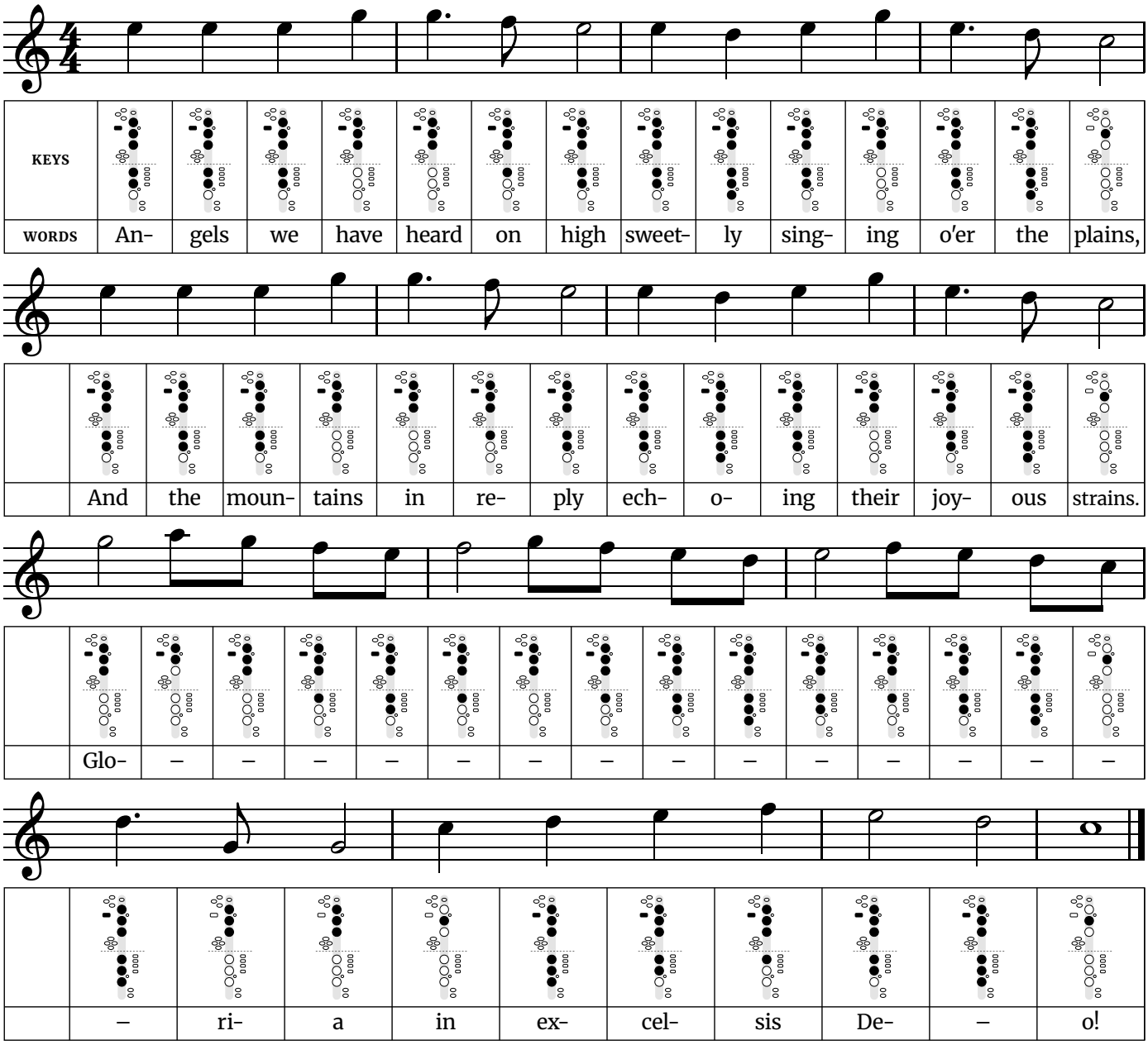


Fingerings used in this song	
B3 – Left hand: 1, 2, 3, pinky low B key. Right hand: 1, 2, 3, low C key.	**F♯4** – Left hand: 1, 2, 3. Right hand: 2.
C4 – Left hand: 1, 2, 3. Right hand: 1, 2, 3, low C key.	**G4** – Left hand: 1, 2, 3. Right hand: nothing down.
D4 – Left hand: 1, 2, 3. Right hand: 1,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

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.	

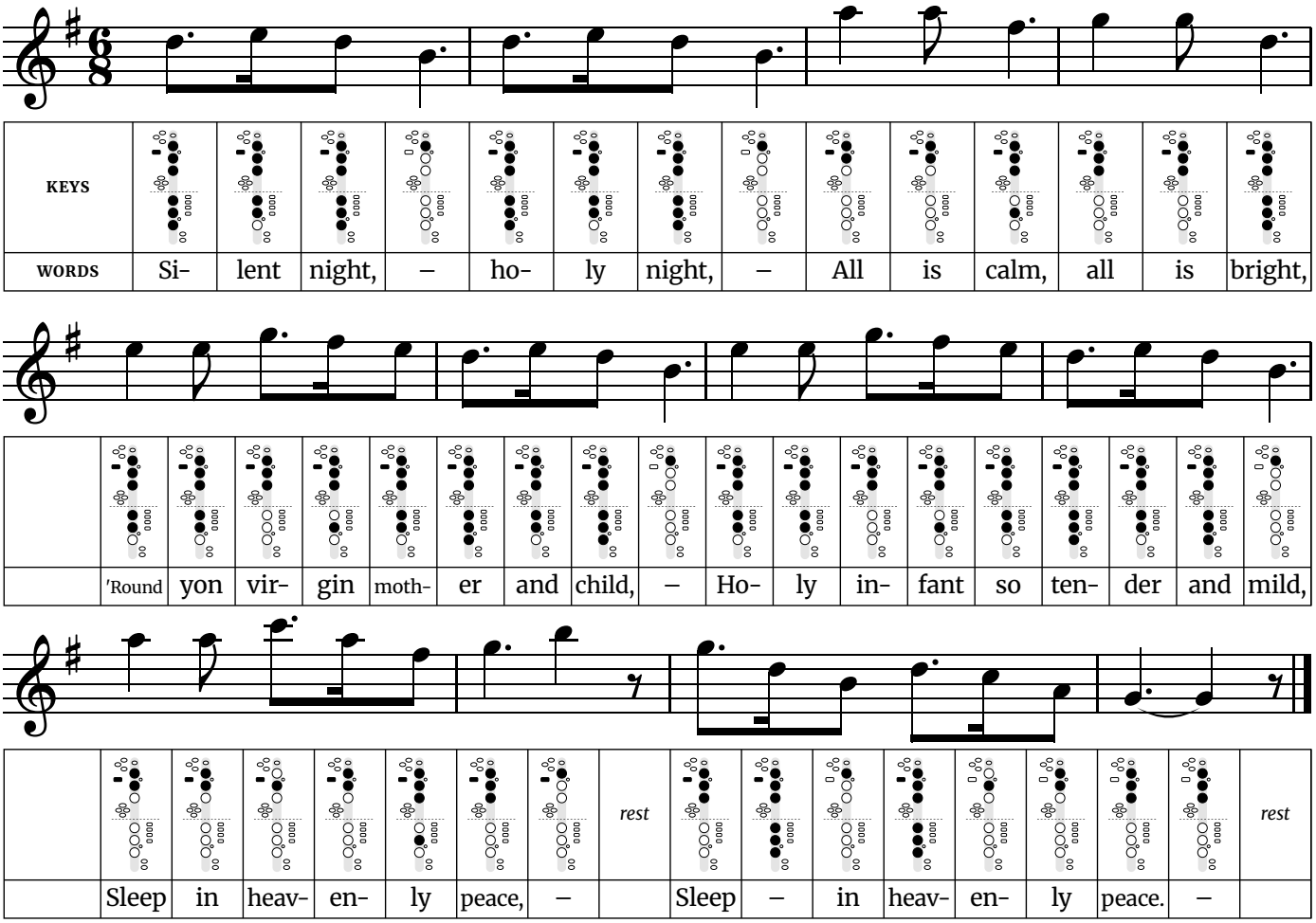
Tip: The Gloria run is the hard part: 16 notes on one syllable. Slur it, learn it slowly in groups of four, and take a full breath just before it starts.

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.

Free at thefingeringchart.com

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

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.

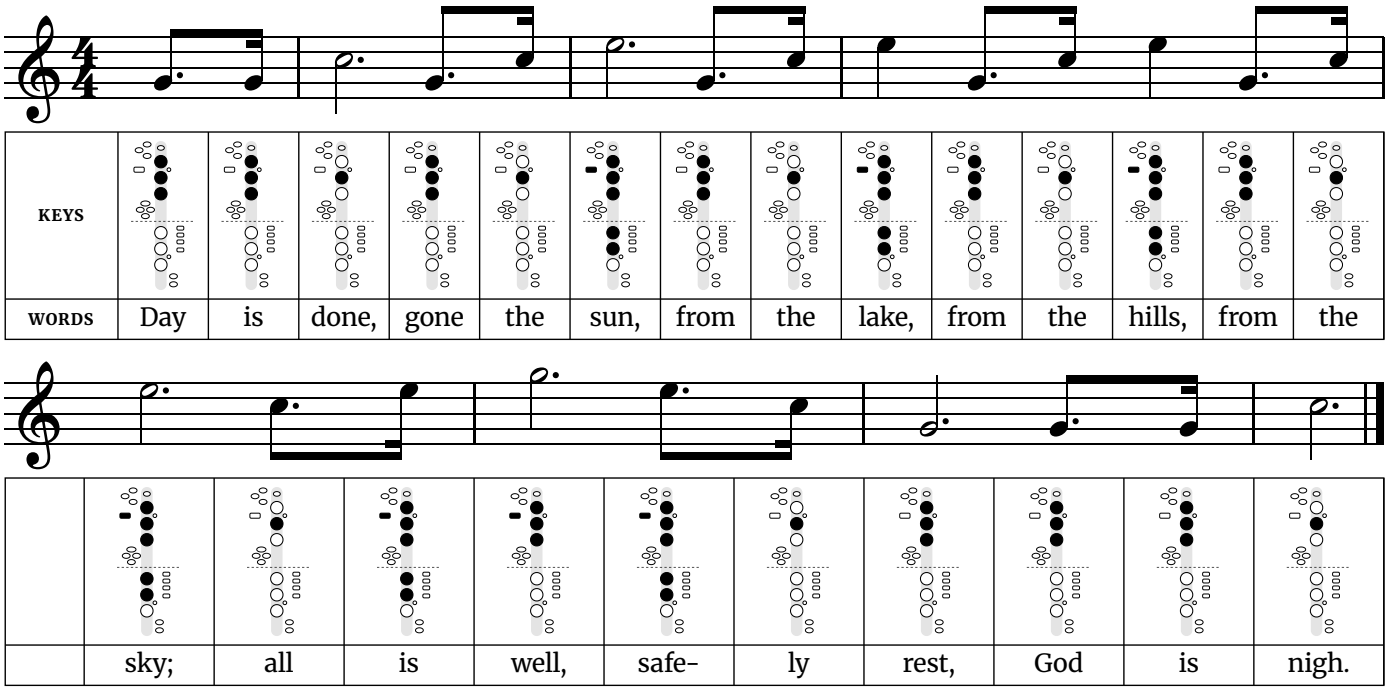
The widest jump is a minor seventh, up from B4 to A5 in line 3.

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

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

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.
C5 – Left hand: 2. Right hand: nothing down.
E5 – Left hand: octave key, 1, 2, 3. Right hand: 1, 2.
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 or holes move at once. Practice that pair slowly on its own until both notes speak cleanly.

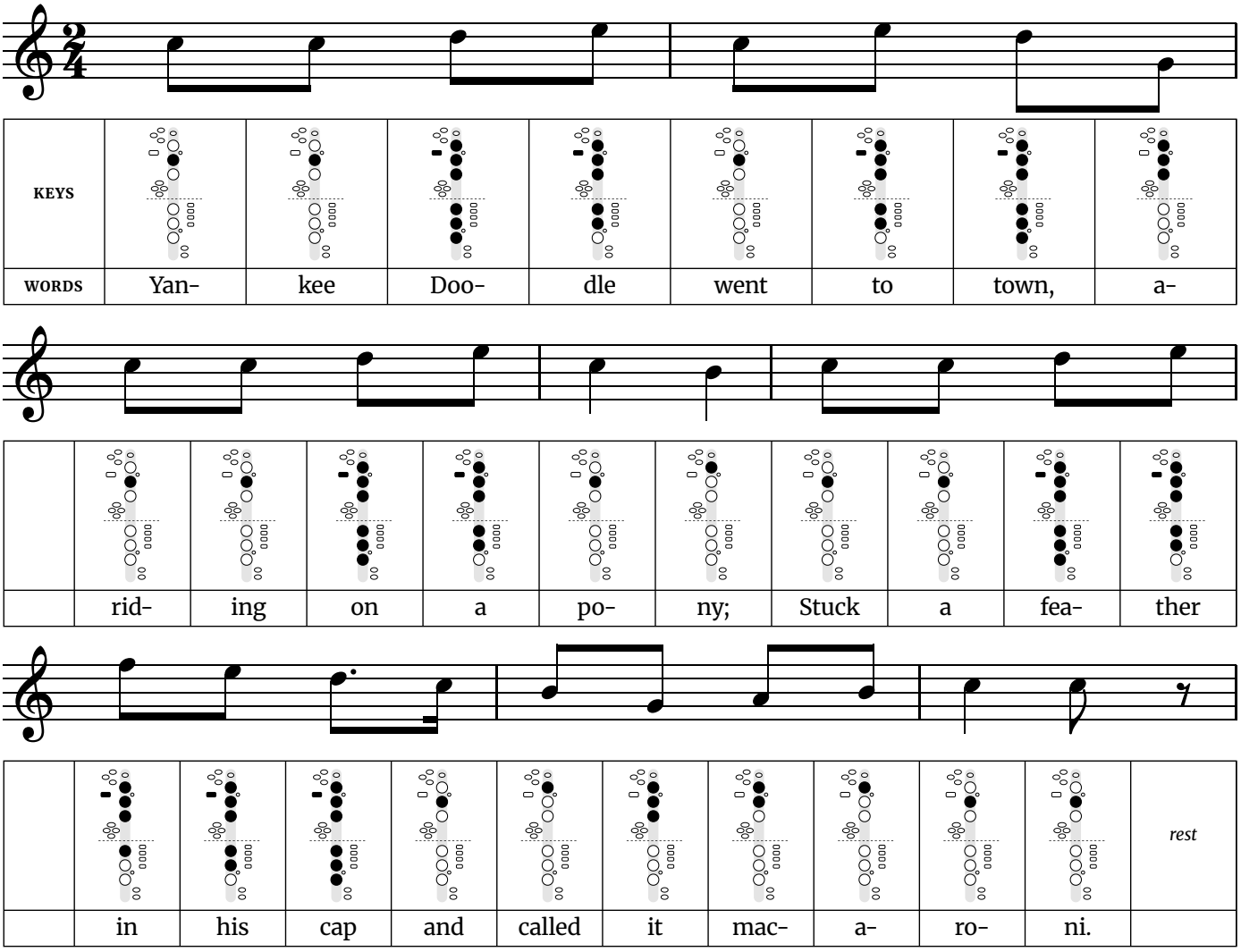
Music: arranged by Daniel Butterfield (1862). Words: traditional, not official.

Free at thefingeringchart.com

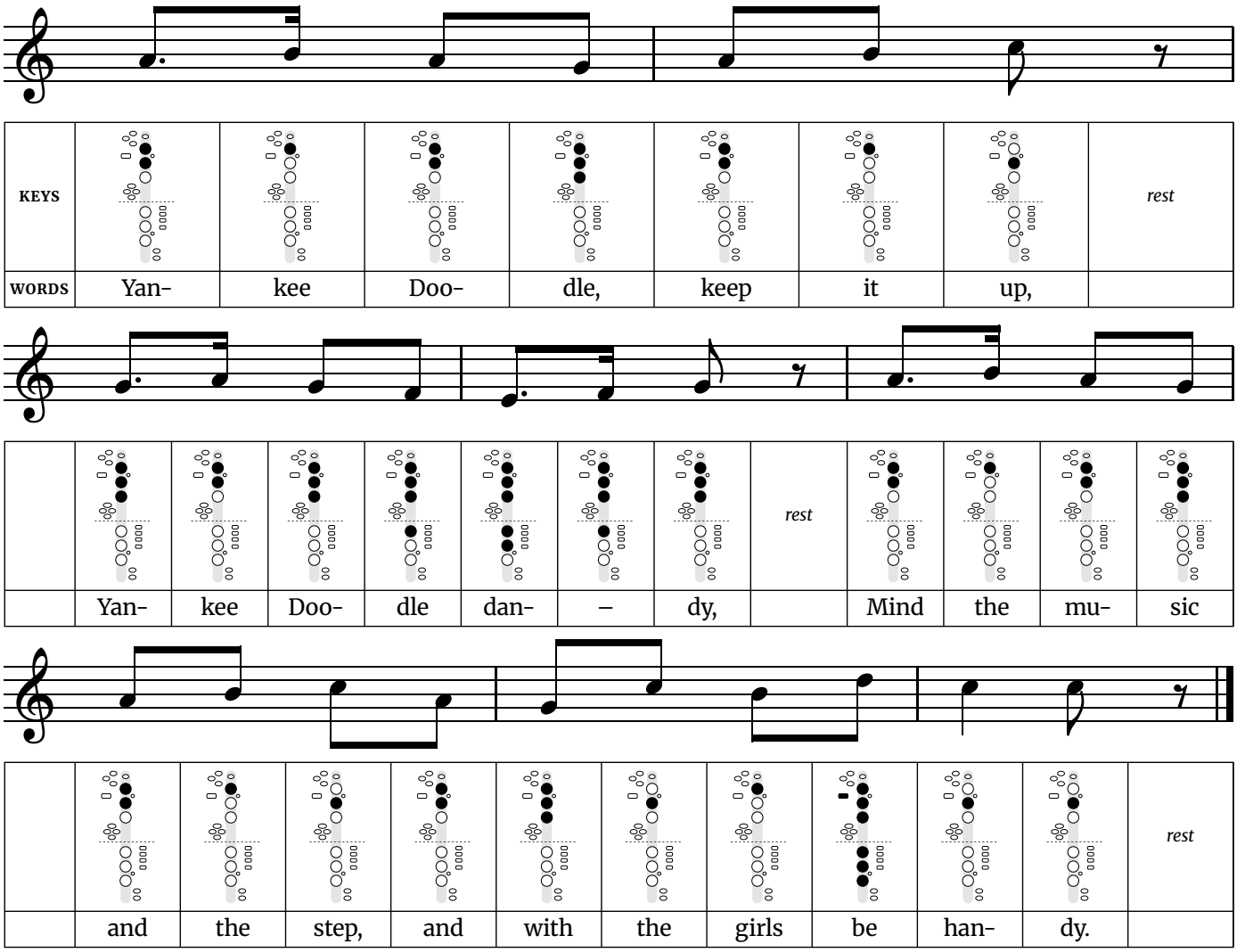
Patriotic Songs

Yankee Doodle

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



Yankee Doodle *(continued)*



Fingerings used in this song	
E4 – Left hand: 1, 2, 3. Right hand: 1, 2.	**C5** – Left hand: 2. Right hand: nothing down.
F4 – Left hand: 1, 2, 3. Right hand: 1.	**D5** – Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3.
G4 – Left hand: 1, 2, 3. Right hand: nothing down.	**E5** – Left hand: octave key, 1, 2, 3. Right hand: 1, 2.
A4 – Left hand: 1, 2. Right hand: nothing down.	**F5** – Left hand: octave key, 1, 2, 3. Right hand: 1.
B4 – Left hand: 1. Right hand: nothing down.	

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

The widest jump is a fifth, down from D5 to G4 in line 1.

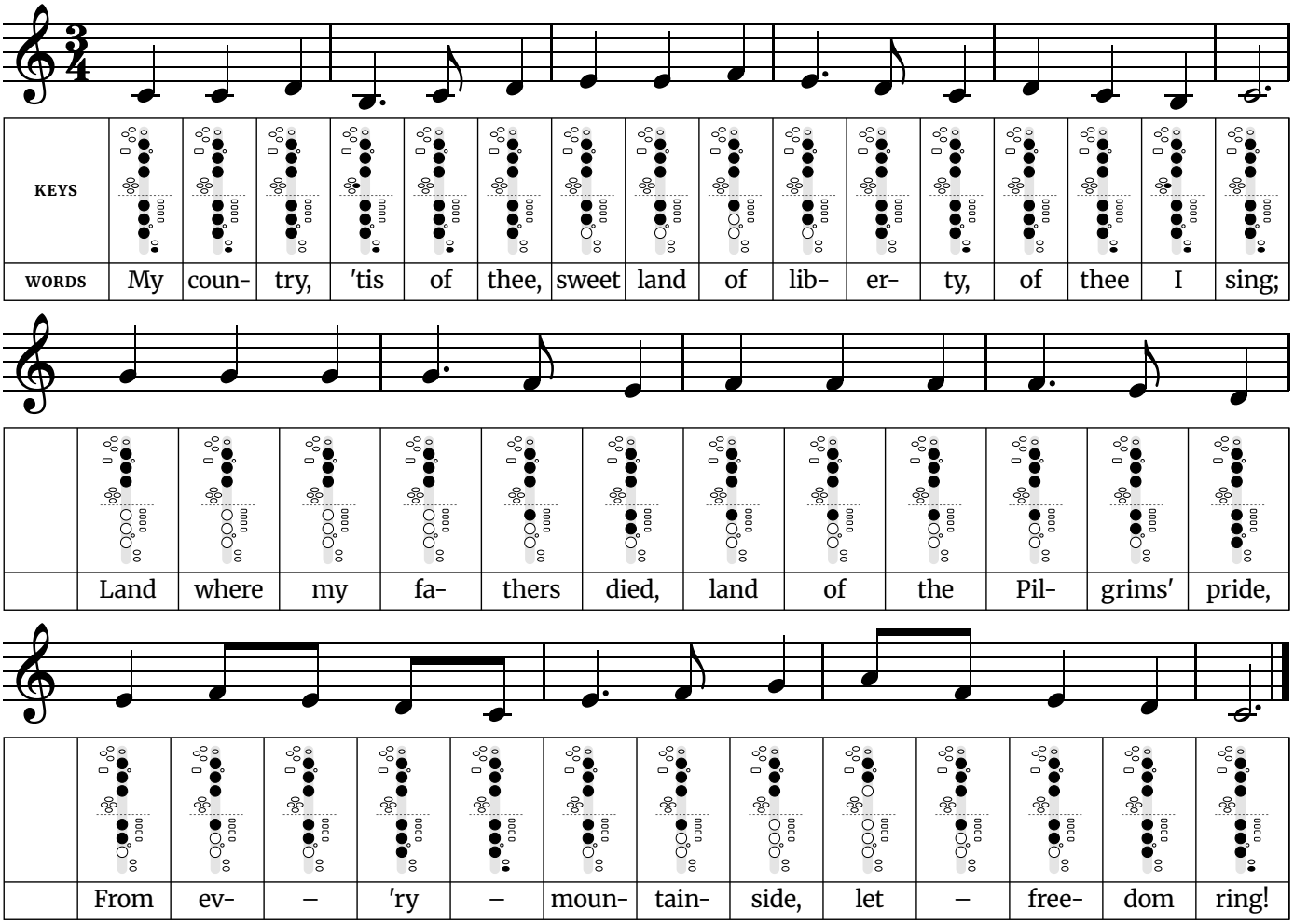
The busiest finger change is C5 to D5, where 6 keys or holes move at once. Practice that pair slowly on its own until both notes speak cleanly.

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

Free at thefingeringchart.com

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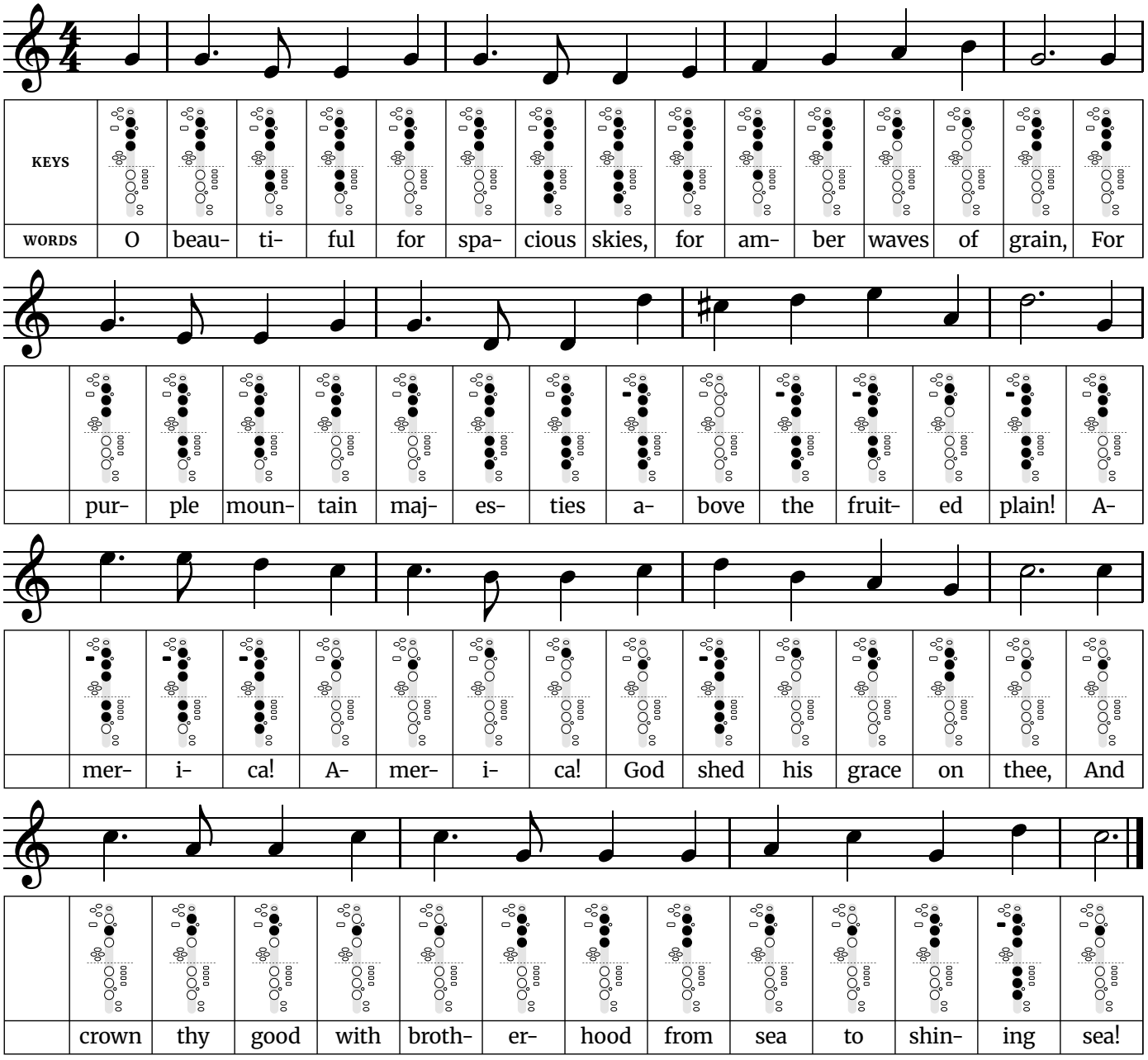
The busiest finger change is C4 to G4, where 4 keys or holes move at once. Practice that pair slowly on its own until both notes speak cleanly.

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

Patriotic Songs

America the Beautiful

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

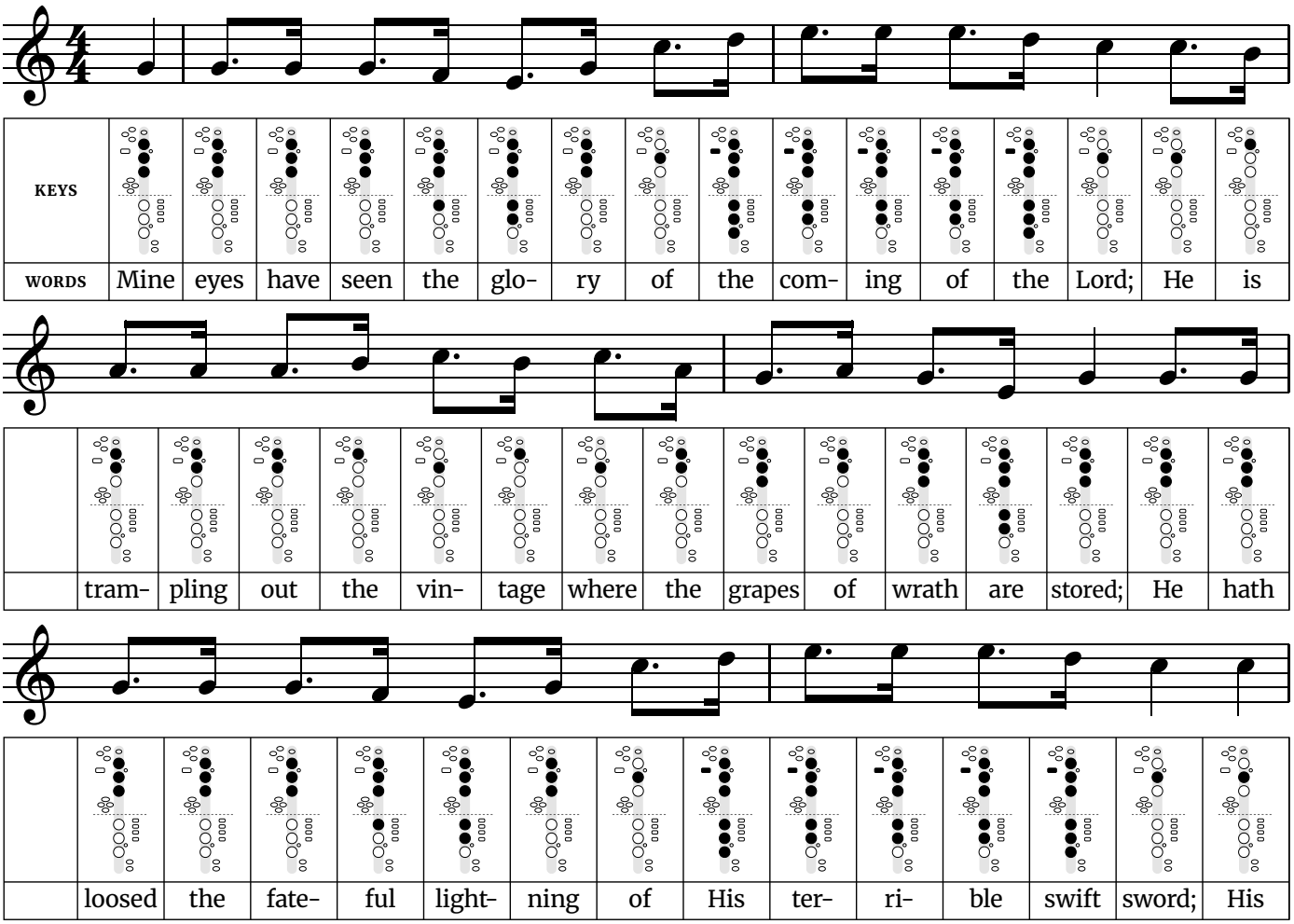
Tip: Every phrase starts with the same short-long pattern ("O beau-ti-ful"). Keep the eighth note short, then breathe at the end of each phrase so the next one starts on time.

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

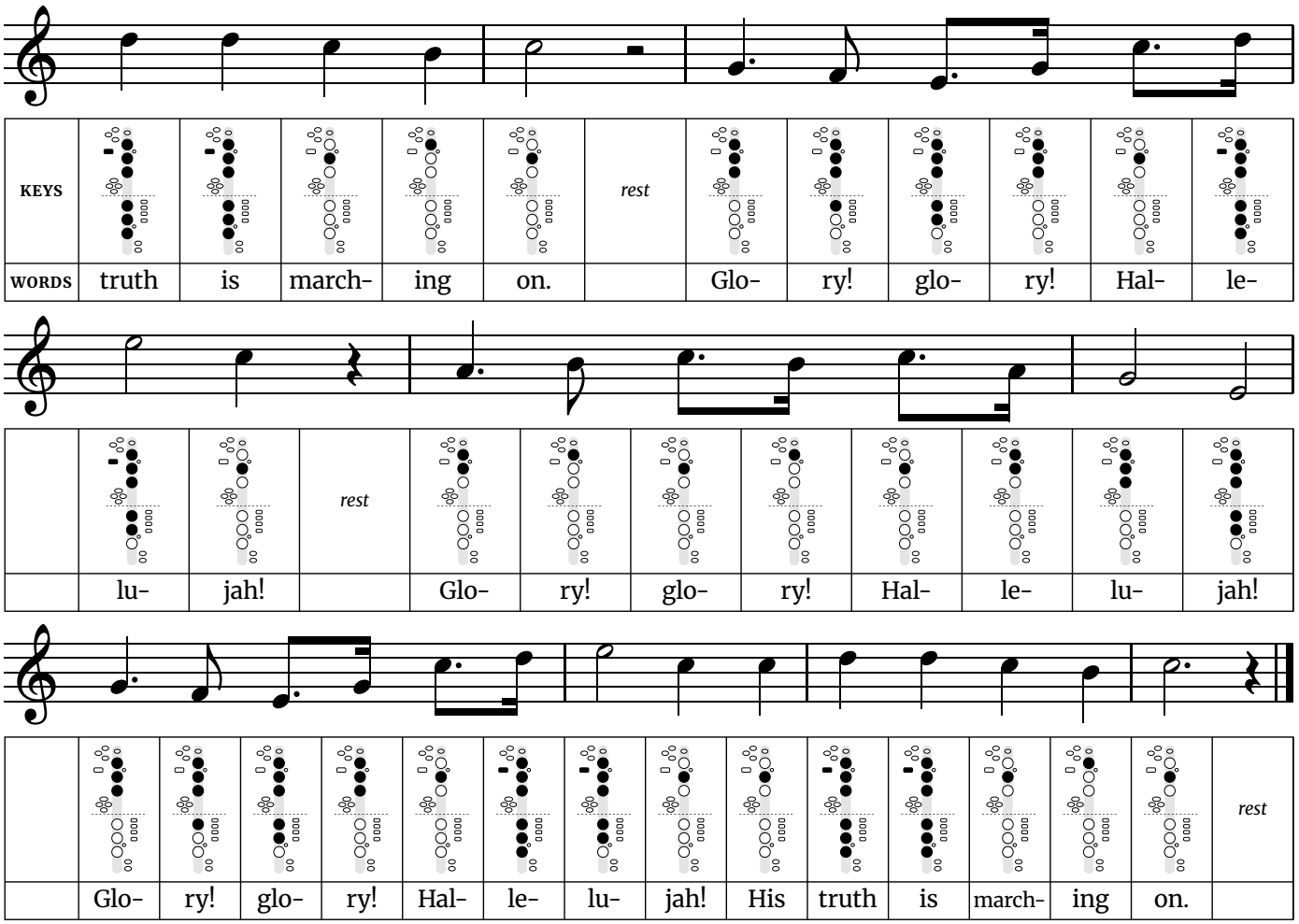
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Battle Hymn of the Republic

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



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.

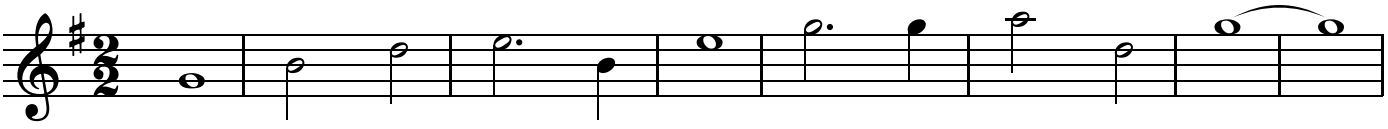
Tip: The verse is almost all dotted-eighth and sixteenth pairs. Make the long note of each pair three times as long as the short one, not a lazy swing. Then let the Glory, glory, hallelujah chorus broaden out.

The busiest finger change is C5 to D5, where 6 keys or holes move at once. Practice that pair slowly on its own until both notes speak cleanly.
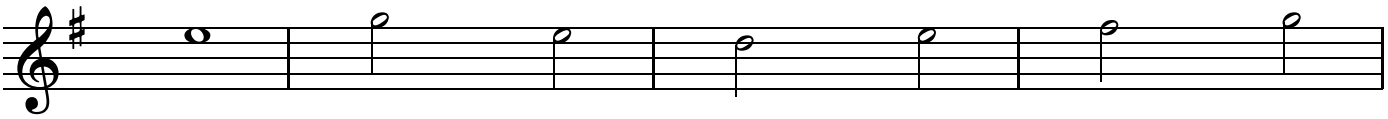
Words: Julia Ward Howe (1861). Music: "John Brown's Body", from a camp-meeting tune credited to William Steffe (1856).

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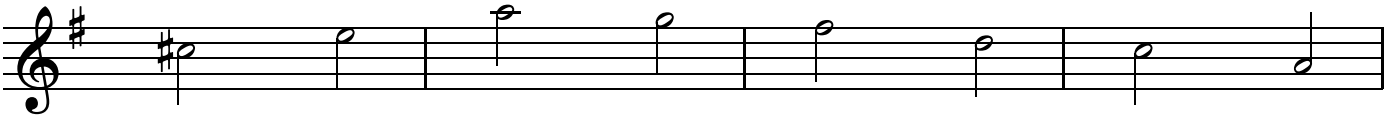
Harder · Written in G major (sounds in concert F major) · 2/2 time · 11 notes, G4 to B5



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

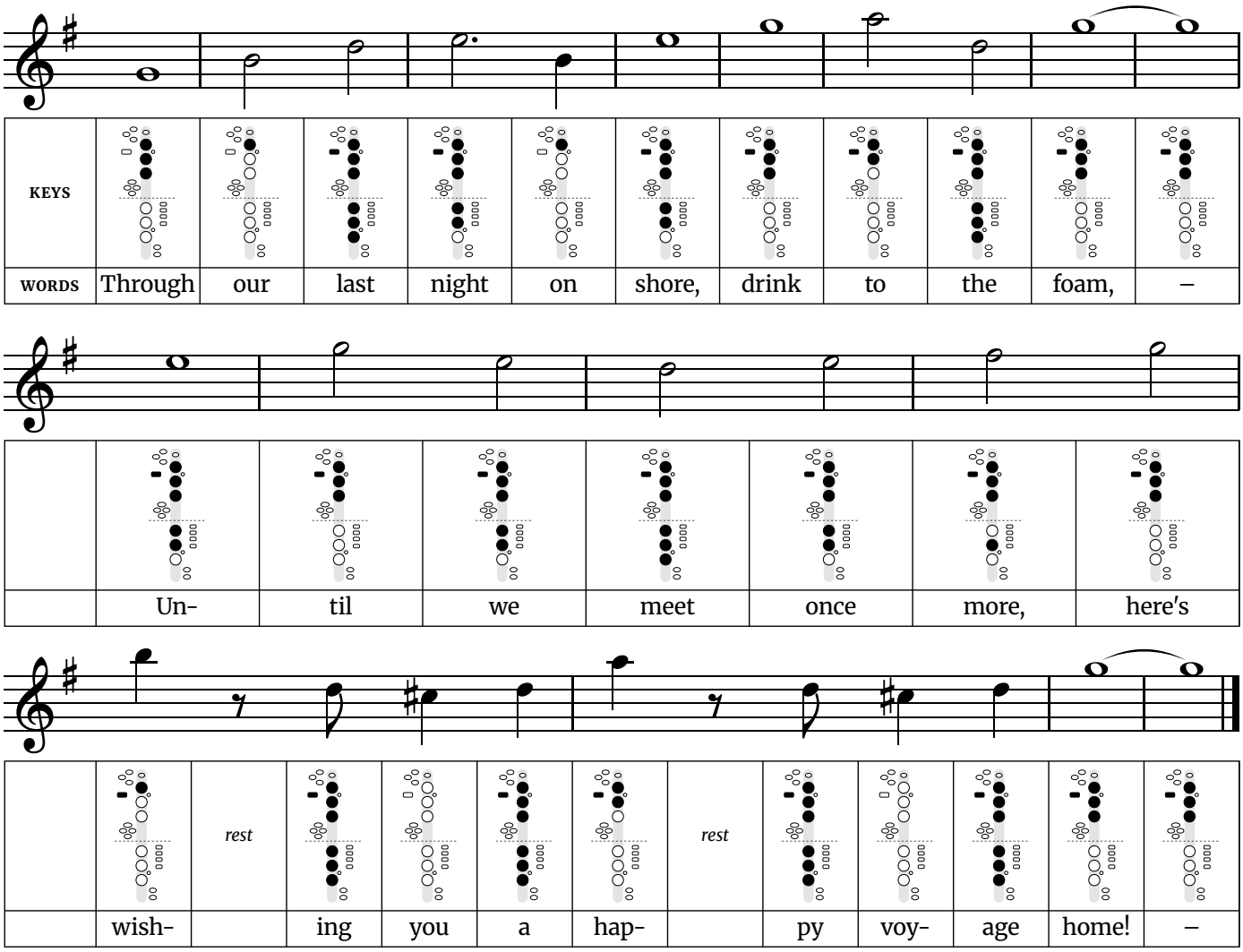


	Fare-	well	to	col-	lege	joys,	we



	sail	at	break	of	day-	ay-	ay-	ay.

Anchors Aweigh *(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.
A4 – Left hand: 1, 2. Right hand: nothing down.	**F♯5** – Left hand: octave key, 1, 2, 3. Right hand: 2.
B4 – Left hand: 1. Right hand: nothing down.	**G5** – Left hand: octave key, 1, 2, 3. Right hand: nothing down.
C5 – Left hand: 2. Right hand: nothing down.	**A5** – Left hand: octave key, 1, 2. Right hand: nothing down.
C♯5 – All holes and keys open	**B5** – Left hand: octave key, 1. Right hand: nothing down.
D5 – Left hand: octave key, 1, 2, 3. Right hand: 1, 2, 3.	

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 3, played with every key open.

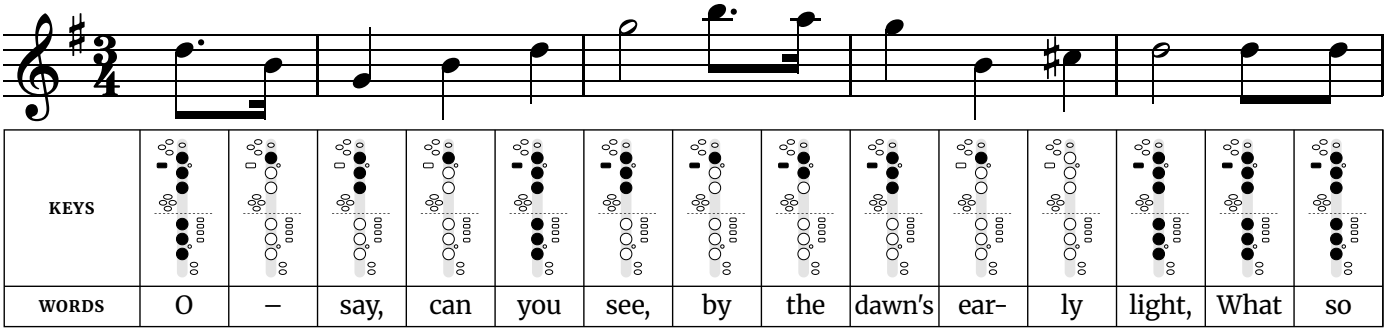
The widest jump is a sixth, down from B5 to D5 in line 6.

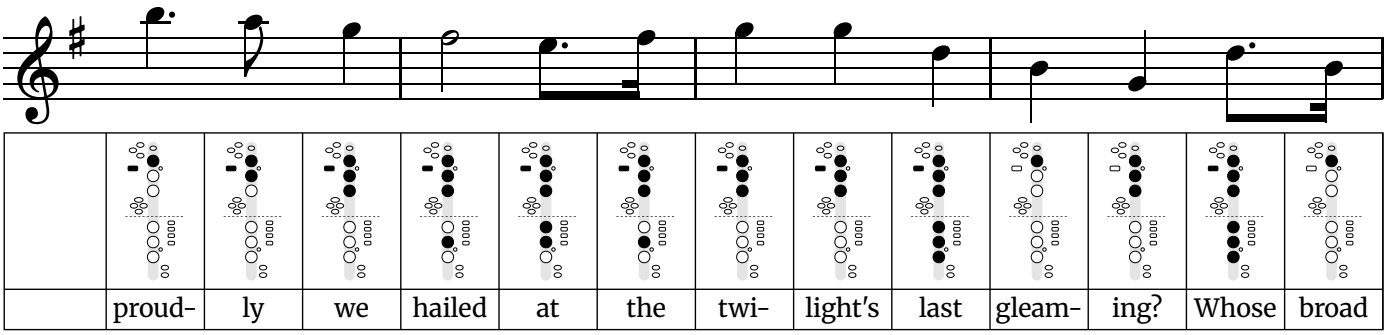
Music: Charles A. Zimmermann (1906). Words of this verse: 1926 revision of Alfred Hart Miles's 1906 lyrics.

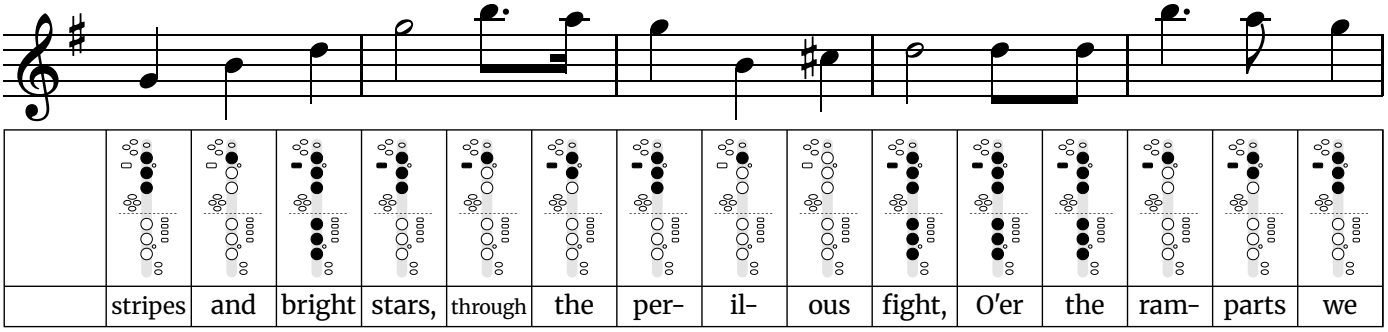
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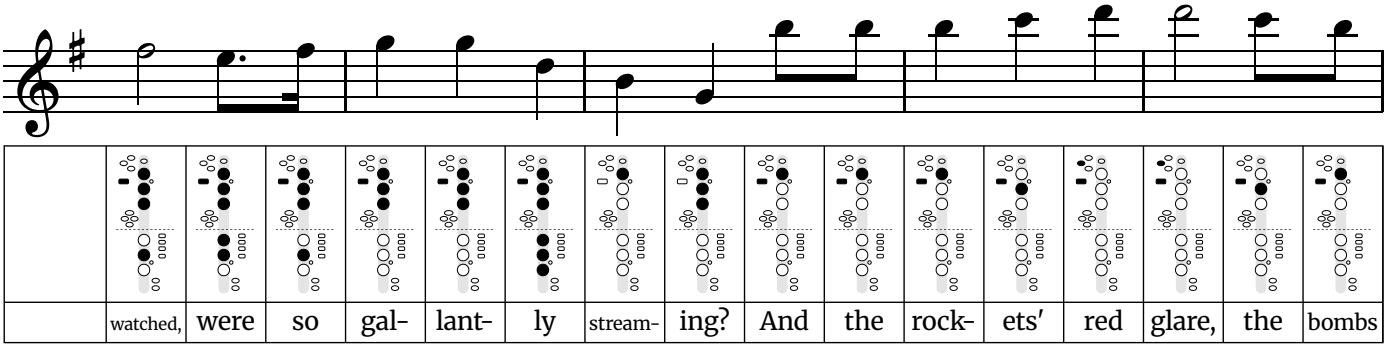
The Star-Spangled Banner

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

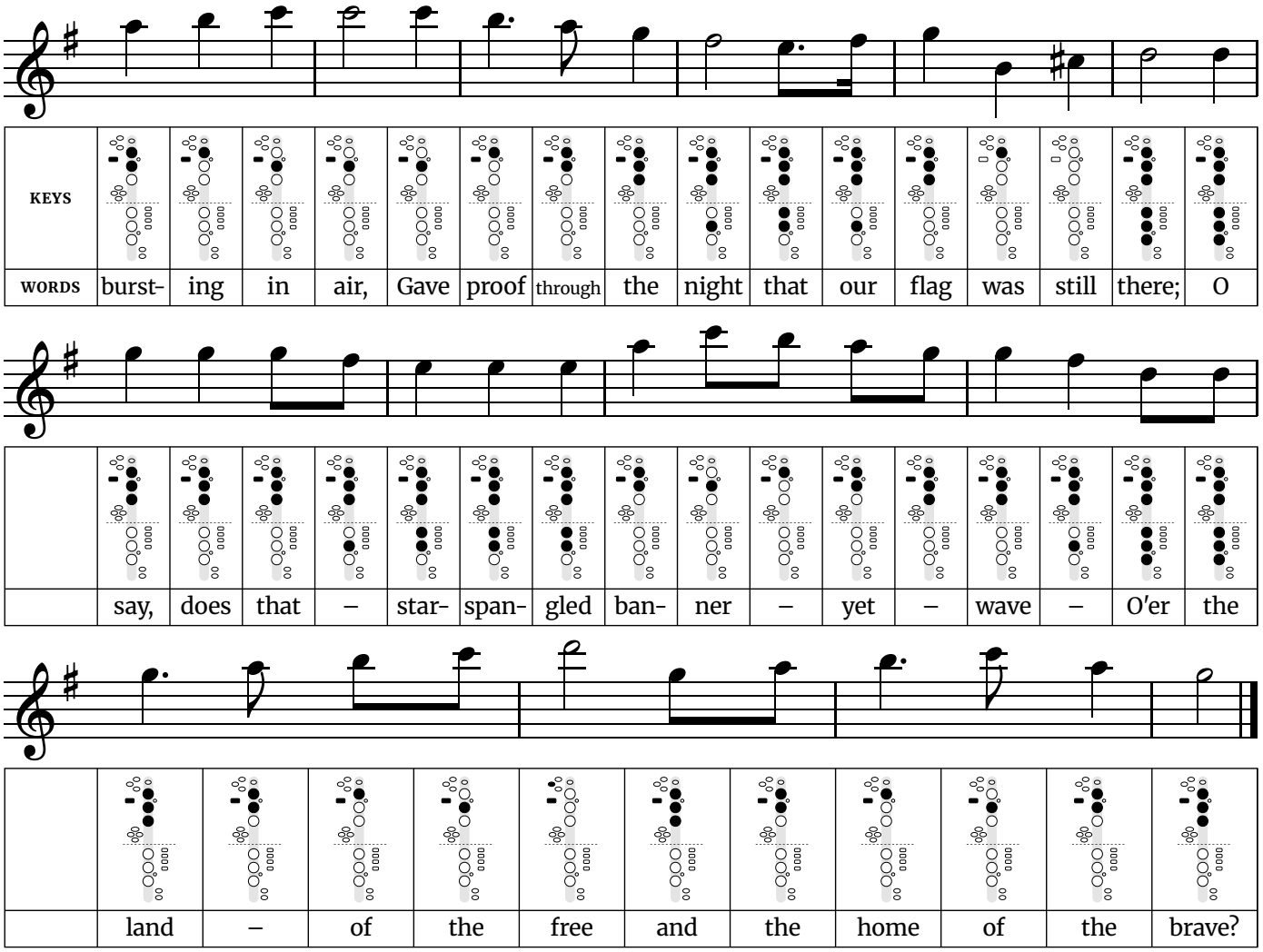








The Star-Spangled Banner *(continued)*



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

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

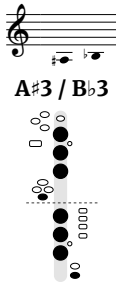
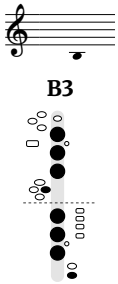
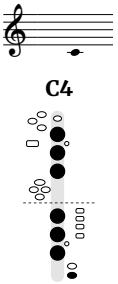
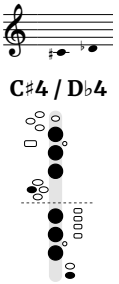
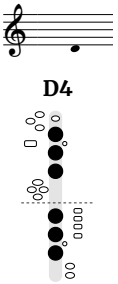
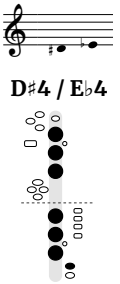
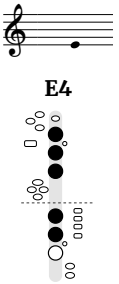
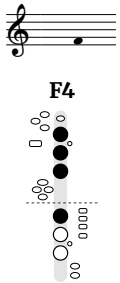
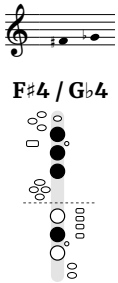
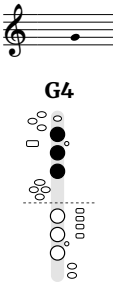
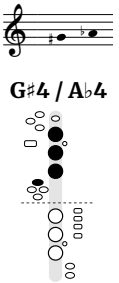
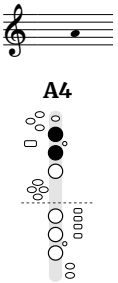
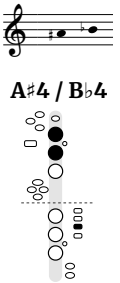
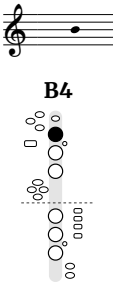
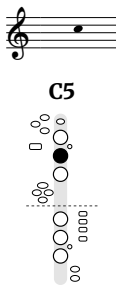
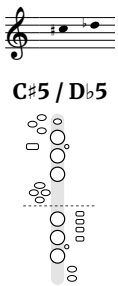
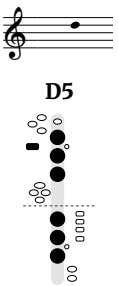
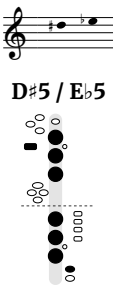
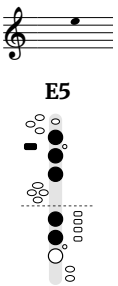
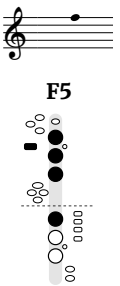
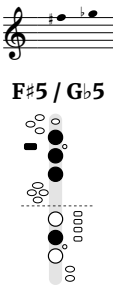
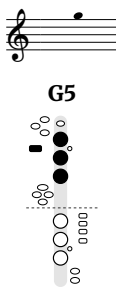
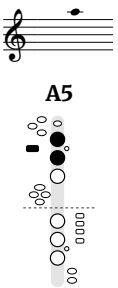
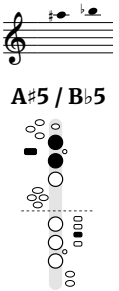
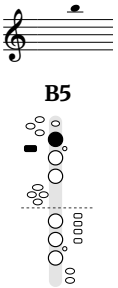
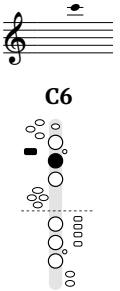
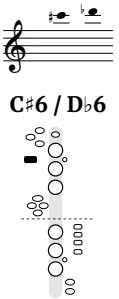
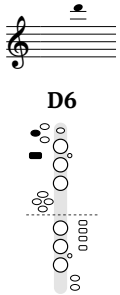
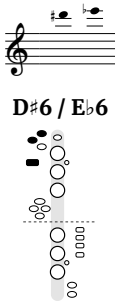
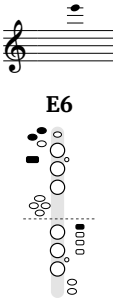
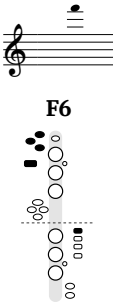
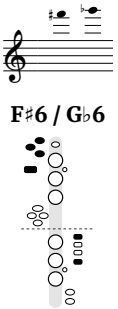
One note falls outside the key: C♯5 in line 1, played with every key open.

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♭ tenor sax. Black key: press it. Open key: leave it up. Page 4 names every key.	