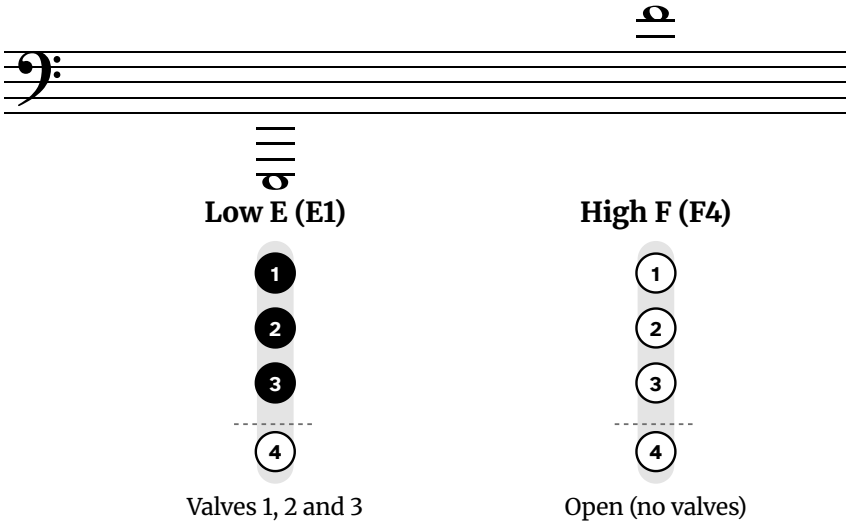
The Tuba Fingering Chart Book

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

For BB♭ Tuba and Sousaphone



Nathan Early

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

The Tuba Fingering Chart Book

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

The melodies are traditional or were first published before 1929.

First edition, 2026.

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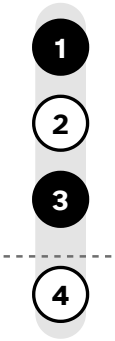
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How to Read This Book



Valve 1: at the top, closest to you, under your first finger

Valve 2: the middle valve, under your second finger

Valve 3: under your third finger

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

The diagram above is low C (C2): **Valves 1 and 3**. A black circle means press that valve; an open circle means leave it up.

The diagrams

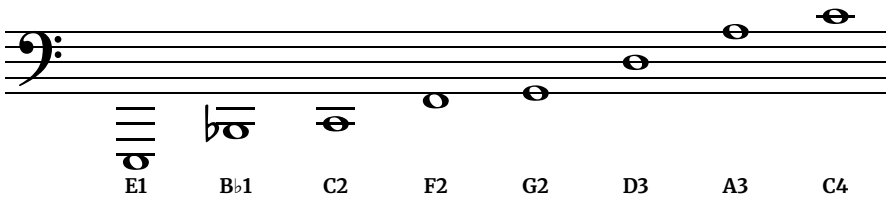
Valve 4 sits below the dashed line. Many concert tubas have a fourth valve and most sousaphones do not, so every main fingering in this book uses only valves 1 to 3. When no valve is filled, the words read "Open (no valves)". Tuba uses only seven valve combinations for its main fingerings, so many diagrams look identical: B♭1, F2, B♭2, D3 and F3 are all open, and your lips and air pick which one sounds (page 30). Page 9 lists the alternate fingerings, such as valve 4 instead of 1 and 3 for low C on a 4-valve tuba.

Which tuba this book is for

The BB♭ tuba, the most common type in school bands, and the BB♭ sousaphone. Both read concert pitch in bass clef, so the note you see is the note that sounds. A BB♭ sousaphone is a tuba wrapped to rest on the shoulder, and it uses the same fingering for every note. Most sousaphones have three valves, so stick to the main fingering and skip the 4th-valve alternates. E♭, C and F tubas are pitched in different keys and use different fingerings for the same concert note, so this book does not work for them. If you are not sure what you have, ask your band director or look for the key marked on the instrument.

Note names

Notes are named with an octave number. The bottom line of the bass staff is G2 and the top line is A3. F2 sits just below the staff, C2 is on the second ledger line below it, and B♭1, where most players start, hangs just below that line. C4 (middle C) is on the first ledger line above the staff. A sharp and a flat that share a key, like F♯2 and G♭2, are the same note with the same fingering.



The song pages

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

Tuning: Your Lips, the Slides and the 4th Valve

A few fingerings play out of tune on almost every tuba. The notes below are the ones the chart marks. Check them with a tuner while you play.

Valves 1 and 3, and all three valves: sharp

Three-valve combinations like 1-3 and 1-2-3 add tubing that is a bit too short, so notes such as low C and B come out sharp. A fourth valve fixes most of it. Without one, players lip the note down or pull a valve slide.

E1		Valves 1, 2 and 3	Lowest regular note on a 3-valve tuba. Valves 1-2-3 play sharp here, so lip the note down (some players pull out a valve slide). A 4-valve tuba uses valves 2 and 4.	 *4-valve tubas only:* Valves 2 and 4
F1		Valves 1 and 3	Valves 1 and 3 play sharp here. A 4-valve tuba uses the 4th valve alone.	 *4-valve tubas only:* Valve 4
B1		Valves 1, 2 and 3	Valves 1-2-3 play sharp here. A 4-valve tuba uses valves 2 and 4.	 *4-valve tubas only:* Valves 2 and 4
C2		Valves 1 and 3	Valves 1 and 3 play sharp here. A 4-valve tuba uses the 4th valve alone.	 *4-valve tubas only:* Valve 4

Valves 1 and 2: slightly sharp

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

 **G1**	 **D2**	 **G2**	 **B2**	 **G3**

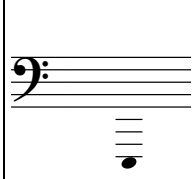
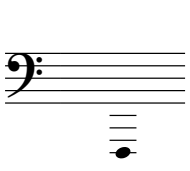
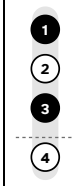
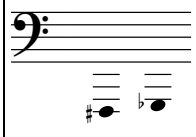
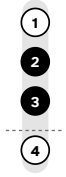
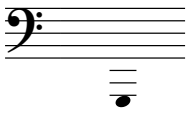
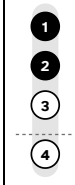
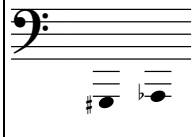
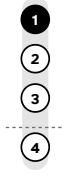
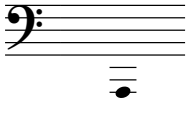
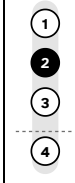
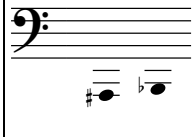
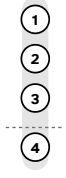
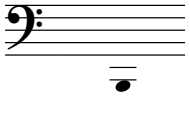
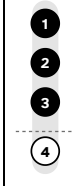
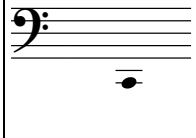
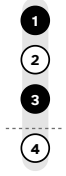
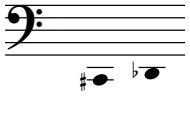
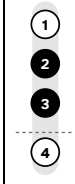
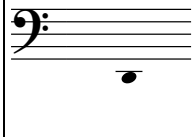
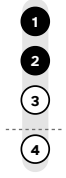
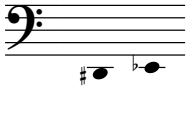
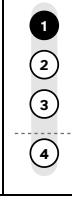
Worked example: low C (C2)

Low C2 sits on the second ledger line below the bass staff. Its diagram shows valves 1 and 3 filled. Press the first and third valves and take a big, relaxed breath. Let the jaw drop and keep the lips loose, then start the note with a soft "toh". The note sounds at about 65 Hz, the C two octaves below middle C. On a 3-valve tuba or sousaphone, 1-3 tends to sound sharp, so lip it down or pull the first valve slide if your teacher shows you how. A 4-valve tuba can use valve 4 alone instead (page 9). Play C2 then up to F2 (open) and back to check that both notes sound full and in tune.

The Fingering Chart: Low Notes

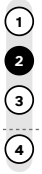
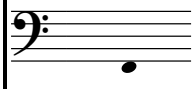
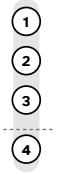
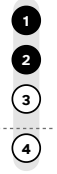
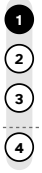
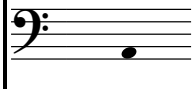
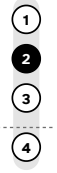
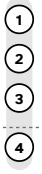
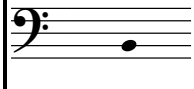
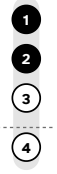
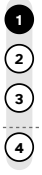
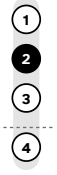
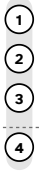
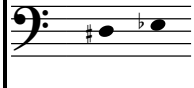
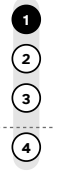
Valve 1 is at the top of each diagram and is the valve closest to you. A filled circle means press that valve; an open circle means leave it up. Valve 4, below the dashed line, only matters if your tuba has one: every main fingering uses valves 1 to 3, so it works on a 3-valve tuba or a sousaphone. Fingerings that need valve 4 are marked "4-valve tubas only." Notes are for B♭ tuba, in bass clef at concert pitch.

LOW NOTES

Note (Bass Clef)	Note Name	Valves	Fingering	Note (Bass Clef)	Note Name	Valves	Fingering
	**E1**		Valves 1, 2 and 3 *4-valve tubas only: Valves 2 and 4*		**F1**		Valves 1 and 3 *4-valve tubas only: Valve 4*
	**F♯1 / G♭1**		Valves 2 and 3		**G1**		Valves 1 and 2 *Alternate: Valve 3*
	**G♯1 / A♭1**		Valve 1		**A1**		Valve 2
	**A♯1 / B♭1**		Open (no valves)		**B1**		Valves 1, 2 and 3 *4-valve tubas only: Valves 2 and 4*
	**C2**		Valves 1 and 3 *4-valve tubas only: Valve 4*		**C♯2 / D♭2**		Valves 2 and 3
	**D2**		Valves 1 and 2 *Alternate: Valve 3*		**D♯2 / E♭2**		Valve 1

The Fingering Chart: Middle Notes

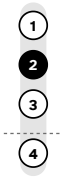
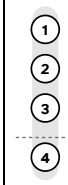
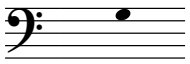
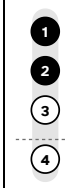
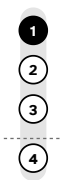
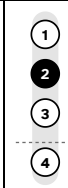
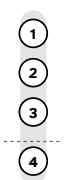
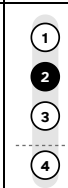
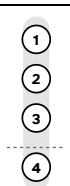
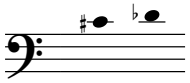
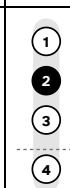
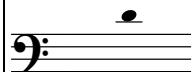
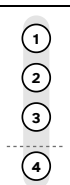
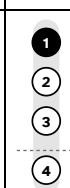
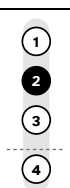
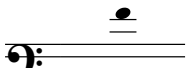
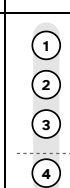
MIDDLE NOTES

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

The Fingering Chart: High Notes

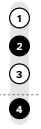
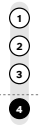
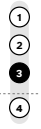
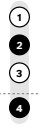
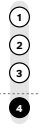
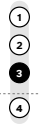
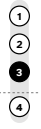
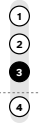
Notes from B3 up are marked Advanced. High school parts reach them only now and then. Page 9 lists every alternate fingering.

HIGH NOTES

Note (Bass Clef)	Note Name	Valves	Fingering	Note (Bass Clef)	Note Name	Valves	Fingering
	**E3**		Valve 2		**F3**		Open (no valves)
	**F♯3 / G♭3**		Valves 2 and 3		**G3**		Valves 1 and 2 *Alternate: Valve 3*
	**G♯3 / A♭3**		Valve 1		**A3**		Valve 2
	**A♯3 / B♭3**		Open (no valves)		**B3**		Valve 2 *Alternate: Valves 1 and 2* **ADVANCED**
	**C4**		Open (no valves) *Alternate: Valve 1* **ADVANCED**		**C♯4 / D♭4**		Valve 2 *Alternate: Valves 2 and 3* **ADVANCED**
	**D4**		Open (no valves) *Alternate: Valves 1 and 2* **ADVANCED**		**D♯4 / E♭4**		Valve 1 **ADVANCED**
	**E4**		Valve 2 **ADVANCED**		**F4**		Open (no valves) **ADVANCED**

Alternate Fingerings

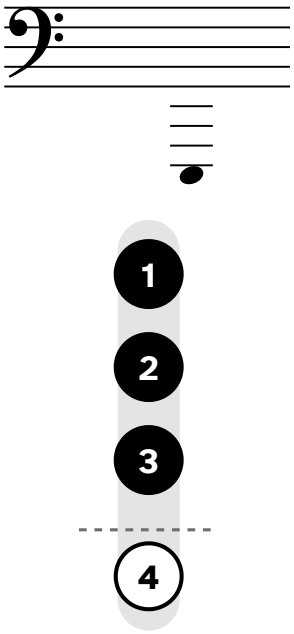
Some notes have a second fingering. The 4th-valve ones, valve 4 alone for low C and F and valves 2 and 4 for low B and E, sit better in tune than the three-valve fingerings, but they work only on a tuba with a fourth valve, so they are marked “4-valve tubas only”. The others help in fast passages or for tuning. Use the main fingering unless you have a reason to change.

Note	Main	Alternate	Note	Main	Alternate
E1	Valves 1, 2 and 3	 4-valve tubas only: Valves 2 and 4	**C3**	Valve 1	 Valves 1 and 3
F1	Valves 1 and 3	 4-valve tubas only: Valve 4	**C♯3 / D♭3**	Valve 2	 Valves 2 and 3
G1	Valves 1 and 2	 Valve 3	**D3**	Open (no valves)	 Valves 1 and 2
B1	Valves 1, 2 and 3	 4-valve tubas only: Valves 2 and 4	**G3**	Valves 1 and 2	 Valve 3
C2	Valves 1 and 3	 4-valve tubas only: Valve 4	**B3**	Valve 2	 Valves 1 and 2
D2	Valves 1 and 2	 Valve 3	**C4**	Open (no valves)	 Valve 1
G2	Valves 1 and 2	 Valve 3	**C♯4 / D♭4**	Valve 2	 Valves 2 and 3
B2	Valves 1 and 2	 Valve 3	**D4**	Open (no valves)	 Valves 1 and 2

Free at thefingeringchart.com

Low E · E1

Concert pitch: sounds as written



Valves 1, 2 and 3

The lowest standard note on the tuba is E, written just below the fourth ledger line below the staff.

Fingering: Valves 1, 2 and 3. Lowest regular note on a 3-valve tuba. Valves 1-2-3 play sharp here, so lip the note down (some players pull out a valve slide). A 4-valve tuba uses valves 2 and 4.

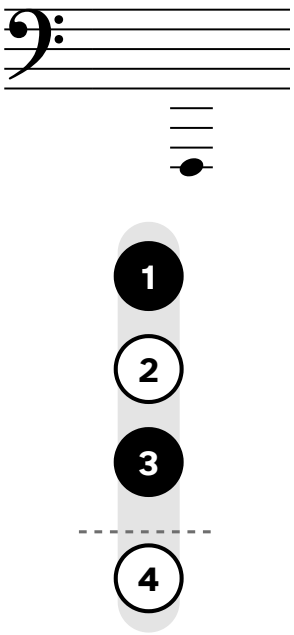
Alternate fingering:  4-valve tubas only: Valves 2 and 4

Half step above: F1  Valves 1 and 3

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

Low F · F1

Concert pitch: sounds as written



Valves 1 and 3

Low F on the tuba is the F written on the fourth ledger line below the staff (F1 in octave numbers).

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

Alternate fingering:  4-valve tubas only: Valve 4

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

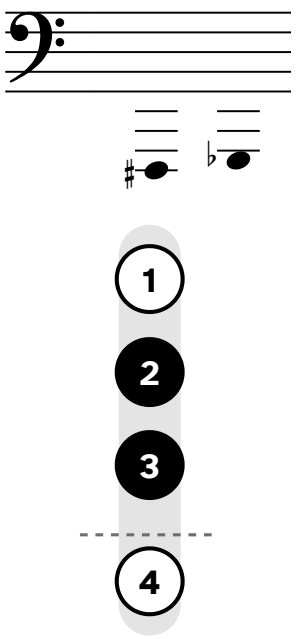
Half step below: E1  Valves 1, 2 and 3

Half step above: F♯1 / G♭1  Valves 2 and 3

In this book: Songs: Happy Birthday (43), Jolly Old Saint Nicholas (45), Good King Wenceslas (46), Away in a Manger (47), Auld Lang Syne (50), O Come, All Ye Faithful (54), O Christmas Tree (56), We Wish You a Merry Christmas (57), Angels We Have Heard on High (59), Hark! The Herald Angels Sing (60), Silent Night (62), Anchors Aweigh (69), The Star-Spangled Banner (70).

Low F♯ · F♯1 / G♭1

Concert pitch: sounds as written



Valves 2 and 3

Low F♯ on the tuba is the F♯ written on the fourth ledger line below the staff (F♯1 in octave numbers). It is the same note as G♭, so the same fingering works for both.

Fingering: Valves 2 and 3.

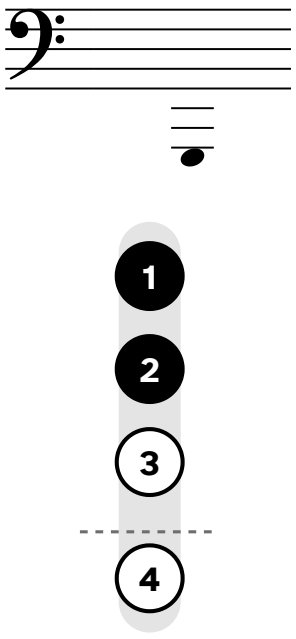
Half step below: F1  Valves 1 and 3

Half step above: G1  Valves 1 and 2

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

Low G · G1

Concert pitch: sounds as written



Valves 1 and 2

Low G on the tuba is the G written just below the third ledger line below the staff (G1 in octave numbers).

Fingering: Valves 1 and 2.

Alternate fingering:  Valve 3

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

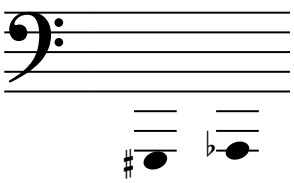
Half step below: F♯1 / G♭1  Valves 2 and 3

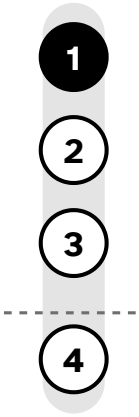
Half step above: G♯1 / A♭1  Valve 1

In this book: Songs: Happy Birthday (43), Jolly Old Saint Nicholas (45), Good King Wenceslas (46), Away in a Manger (47), Auld Lang Syne (50), O Come, All Ye Faithful (54), We Wish You a Merry Christmas (57), Hark! The Herald Angels Sing (60), Silent Night (62), Anchors Aweigh (69). Scales: G (34).

Low A♭ · G♯1 / A♭1

Concert pitch: sounds as written





Valve 1

Low A♭ on the tuba is the A♭ written on the third ledger line below the staff (A♭1 in octave numbers). It is the same note as G♯, so the same fingering works for both.

Fingering: Valve 1.

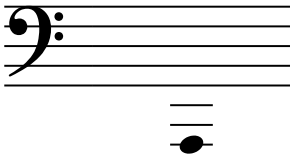
Half step below: G1  Valves 1 and 2

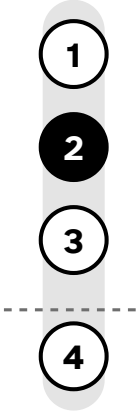
Half step above: A1  Valve 2

In this book: Scales: A♭ (32).

Low A · A1

Concert pitch: sounds as written





Valve 2

Low A on the tuba is the A written on the third ledger line below the staff (A1 in octave numbers).

Fingering: Valve 2.

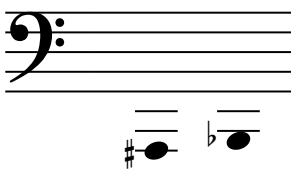
Half step below: G♯1 / A♭1  Valve 1

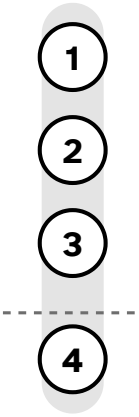
Half step above: A♯1 / B♭1  Open (no valves)

In this book: Songs: Happy Birthday (43), Jolly Old Saint Nicholas (45), Good King Wenceslas (46), Away in a Manger (47), O Come, All Ye Faithful (54), O Christmas Tree (56), We Wish You a Merry Christmas (57), Deck the Halls (58), Hark! The Herald Angels Sing (60), Silent Night (62), My Country, 'Tis of Thee (65), Anchors Aweigh (69), The Star-Spangled Banner (70). Scales: G (34), A (35).

Low B♭ · A♯1 / B♭1

Concert pitch: sounds as written





Open (no valves)

Low B♭ on the tuba is the B♭ written just below the second ledger line below the staff (B♭1 in octave numbers). It is the same note as A♯, so the same fingering works for both.

Fingering: Open (no valves).

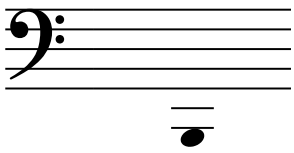
Half step below: A1  Valve 2

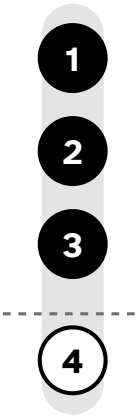
Half step above: B1  Valves 1, 2 and 3

In this book: Songs: every song except Taps (63), Yankee Doodle (64), Battle Hymn of the Republic (66), America the Beautiful (68), The Star-Spangled Banner (70). Scales: B♭ (31), A♭ (32). Chromatic scale (37).

Low B · B1

Concert pitch: sounds as written





Valves 1, 2 and 3

Low B on the tuba is the B written just below the second ledger line below the staff (B1 in octave numbers).

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

Alternate fingering:  4-valve tubas only: Valves 2 and 4

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

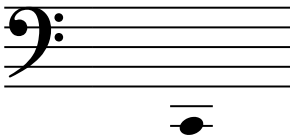
Half step below: A♯1 / B♭1  Open (no valves)

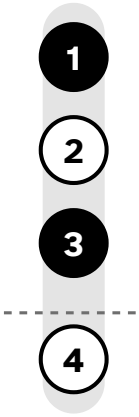
Half step above: C2  Valves 1 and 3

In this book: Songs: Anchors Aweigh (69), The Star-Spangled Banner (70). Scales: G (34), A (35), B (36). Chromatic scale (37).

Low C · C2

Concert pitch: sounds as written





Valves 1 and 3

Low C on the tuba is the C written on the second ledger line below the staff (C2 in octave numbers).

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

Alternate fingering:  4-valve tubas only: Valve 4

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

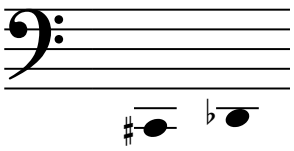
Half step below: B1  Valves 1, 2 and 3

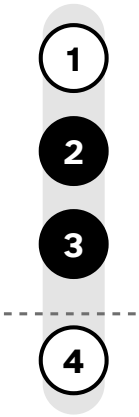
Half step above: C♯2 / D♭2  Valves 2 and 3

In this book: Songs: every song except Taps (63), Yankee Doodle (64), Battle Hymn of the Republic (66). Scales: B♭ (31), A♭ (32), C (33), G (34). Chromatic scale (37).

Low C♯ · C♯2 / D♭2

Concert pitch: sounds as written





Valves 2 and 3

Low C♯ on the tuba is the C♯ written on the second ledger line below the staff (C♯2 in octave numbers). It is the same note as D♭, so the same fingering works for both.

Fingering: Valves 2 and 3.

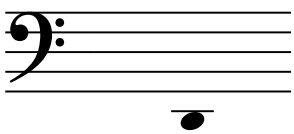
Half step below: C2  Valves 1 and 3

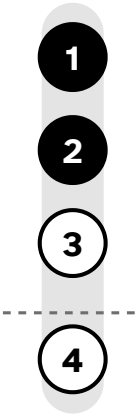
Half step above: D2  Valves 1 and 2

In this book: Scales: A♭ (32), D♭ (33), A (35), B (36). Chromatic scale (37).

Low D · D2

Concert pitch: sounds as written





Valves 1 and 2

Low D on the tuba is the D written just below the first ledger line below the staff (D2 in octave numbers).

Fingering: Valves 1 and 2.

Alternate fingering:  Valve 3

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

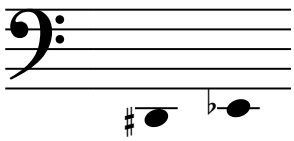
Half step below: C♯2 / D♭2  Valves 2 and 3

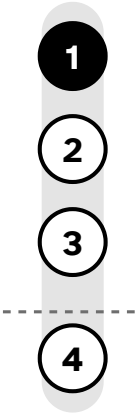
Half step above: D♯2 / E♭2  Valve 1

In this book: Songs: every song except Taps (63). Scales: B♭ (31), C (33), G (34), D (35), A (35). Chromatic scale (37).

Low E♭ · D♯2 / E♭2

Concert pitch: sounds as written





Valve 1

Low E♭ on the tuba is the E♭ written on the first ledger line below the staff (E♭2 in octave numbers). It is the same note as D♯, so the same fingering works for both.

Fingering: Valve 1.

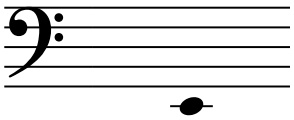
Half step below: D2  Valves 1 and 2

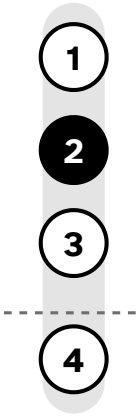
Half step above: E2  Valve 2

In this book: Songs: every song except Hot Cross Buns (38), Mary Had a Little Lamb (39), Jolly Old Saint Nicholas (45), Auld Lang Syne (50), Silent Night (62), Taps (63), Anchors Aweigh (69), The Star-Spangled Banner (70). Scales: B♭ (31), E♭ (31), A♭ (32), D♭ (33), B (36). Chromatic scale (37).

E · E2

Concert pitch: sounds as written





Valve 2

E on the tuba is the E written on the first ledger line below the staff (E2 in octave numbers).

Fingering: Valve 2.

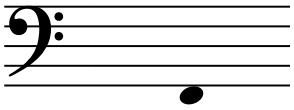
Half step below: D♯2 / E♭2  Valve 1

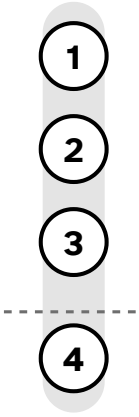
Half step above: F2  Open (no valves)

In this book: Songs: Deck the Halls (58), Silent Night (62), Anchors Aweigh (69), The Star-Spangled Banner (70). Scales: C (33), G (34), D (35), A (35), B (36), E (36). Chromatic scale (37).

F · F2

Concert pitch: sounds as written





Open (no valves)

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

Fingering: Open (no valves).

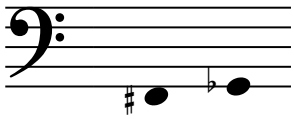
Half step below: E2  Valve 2

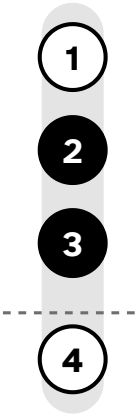
Half step above: F♯2 / G♭2  Valves 2 and 3

In this book: Songs: every song except Hot Cross Buns (38), Jolly Old Saint Nicholas (45). Scales: B♭ (31), E♭ (31), F (32), A♭ (32), C (33), D♭ (33). Chromatic scale (37).

Middle F♯ · F♯2 / G♭2

Concert pitch: sounds as written





Valves 2 and 3

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

Fingering: Valves 2 and 3.

Half step below: F2  Open (no valves)

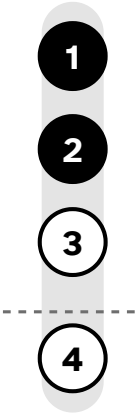
Half step above: G2  Valves 1 and 2

In this book: Scales: D♭ (33), G (34), F♯ (34), D (35), A (35), B (36), E (36). Chromatic scale (37).

G · G2

Concert pitch: sounds as written





Valves 1 and 2

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

Fingering: Valves 1 and 2.

Alternate fingering:  Valve 3

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

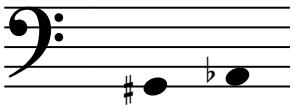
Half step below: F♯2 / G♭2  Valves 2 and 3

Half step above: G♯2 / A♭2  Valve 1

In this book: Songs: Twinkle Twinkle Little Star (40), Up on the Housetop (48), Auld Lang Syne (50), Joy to the World (51), The First Noel (52), O Christmas Tree (56), Deck the Halls (58), Angels We Have Heard on High (59), Hark! The Herald Angels Sing (60), Silent Night (62), Yankee Doodle (64), My Country, 'Tis of Thee (65), Battle Hymn of the Republic (66), America the Beautiful (68), Anchors Aweigh (69), The Star-Spangled Banner (70). Scales: B♭ (31), E♭ (31), F (32), A♭ (32), C (33), G (34), D (35). Chromatic scale (37).

A♭ · G♯2 / A♭2

Concert pitch: sounds as written



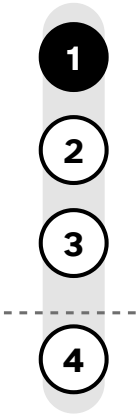
A♭ on the tuba is the A♭ written in the first space (A♭2 in octave numbers). It is the same note as G♯, so the same fingering works for both.

Fingering: Valve 1.

Half step below: G2  Valves 1 and 2

Half step above: A2  Valve 2

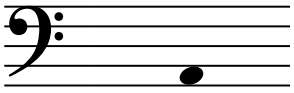
In this book: Scales: E♭ (31), A♭ (32), D♭ (33), F♯ (34), A (35), B (36), E (36). Chromatic scale (37).



Valve 1

A · A2

Concert pitch: sounds as written



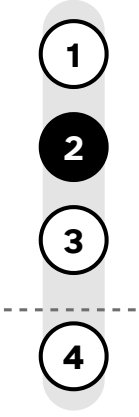
A on the tuba is the A written in the first space (A2 in octave numbers).

Fingering: Valve 2.

Half step below: G♯2 / A♭2  Valve 1

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

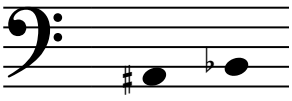
In this book: Songs: Joy to the World (51), The First Noel (52), Deck the Halls (58), Silent Night (62), Yankee Doodle (64), Battle Hymn of the Republic (66), America the Beautiful (68), Anchors Aweigh (69), The Star-Spangled Banner (70). Scales: B♭ (31), F (32), C (33), D (35), A (35), E (36). Chromatic scale (37).

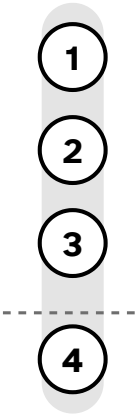


Valve 2

B♭ · A♯2 / B♭2

Concert pitch: sounds as written





Open (no valves)

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

Fingering: Open (no valves).

Half step below: A2  Valve 2

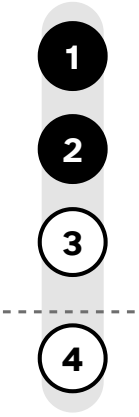
Half step above: B2  Valves 1 and 2

In this book: Songs: Joy to the World (51), The First Noel (52), Deck the Halls (58), Silent Night (62), Taps (63), Yankee Doodle (64), Battle Hymn of the Republic (66), America the Beautiful (68), The Star-Spangled Banner (70). Scales: B♭ (31), E♭ (31), F (32), D♭ (33), F♯ (34), B (36). Chromatic scale (37).

B · B2

Concert pitch: sounds as written





Valves 1 and 2

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

Fingering: Valves 1 and 2.

Alternate fingering:  Valve 3

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

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

Half step above: C3  Valve 1

In this book: Songs: America the Beautiful (68). Scales: C (33), F♯ (34), D (35), B (36), E (36).

C · C3

Concert pitch: sounds as written



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

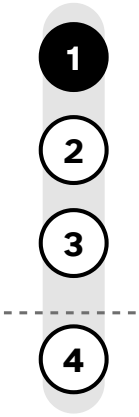
Fingering: Valve 1.

Alternate fingering:  Valves 1 and 3

Half step below: B2  Valves 1 and 2

Half step above: C♯3 / D♭3  Valve 2

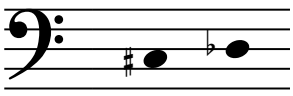
In this book: Songs: Yankee Doodle (64), Battle Hymn of the Republic (66), America the Beautiful (68), The Star-Spangled Banner (70). Scales: E♭ (31), F (32), C (33), D♭ (33).



Valve 1

C♯ · C♯3 / D♭3

Concert pitch: sounds as written



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

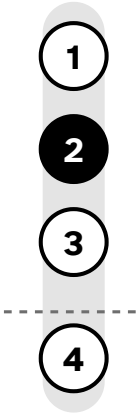
Fingering: Valve 2.

Alternate fingering:  Valves 2 and 3

Half step below: C3  Valve 1

Half step above: D3  Open (no valves)

In this book: Scales: D♭ (33), F♯ (34), D (35), E (36).

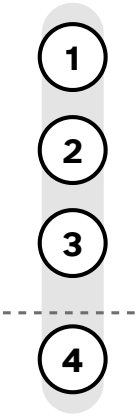


Valve 2

D · D3

Concert pitch: sounds as written





Open (no valves)

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

Fingering: Open (no valves).

Alternate fingering:  Valves 1 and 2

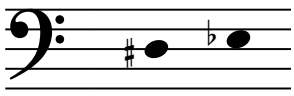
Half step below: C♯3 / D♭3  Valve 2

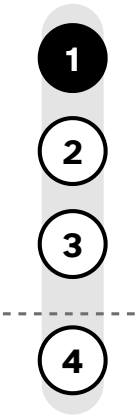
Half step above: D♯3 / E♭3  Valve 1

In this book: Songs: Taps (63), Yankee Doodle (64), Battle Hymn of the Republic (66), America the Beautiful (68). Scales: E♭ (31), F (32), D (35).

E♭ · D♯3 / E♭3

Concert pitch: sounds as written





Valve 1

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

Fingering: Valve 1.

Half step below: D3  Open (no valves)

Half step above: E3  Valve 2

In this book: Songs: Yankee Doodle (64). Scales: E♭ (31), F♯ (34), E (36).

High E · E3

Concert pitch: sounds as written



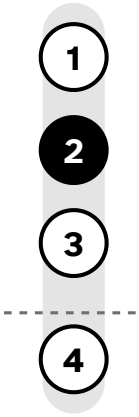
High E on the tuba is the E written in the third space (E3 in octave numbers).

Fingering: Valve 2.

Half step below: D♯3 / E♭3  Valve 1

Half step above: F3  Open (no valves)

In this book: Scales: F (32), E (36).



Valve 2

High F · F3

Concert pitch: sounds as written



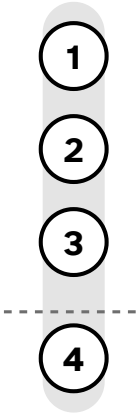
High F on the tuba is the F written on the fourth line (F3 in octave numbers).

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

Half step below: E3  Valve 2

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

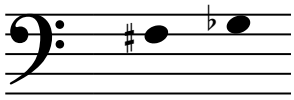
In this book: Songs: Taps (63). Scales: F (32), F♯ (34).



Open (no valves)

F♯ · F♯3 / G♭3

Concert pitch: sounds as written



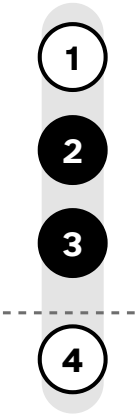
F♯ on the tuba is written on the fourth line. It is the same note as G♭, so the same fingering works for both.

Fingering: Valves 2 and 3.

Half step below: F3  Open (no valves)

Half step above: G3  Valves 1 and 2

In this book: Scales: F♯ (34).



Valves 2 and 3

High G · G3

Concert pitch: sounds as written



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

Fingering: Valves 1 and 2.

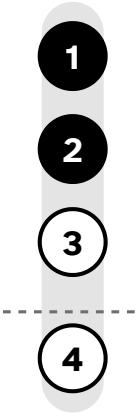
Alternate fingering:  Valve 3

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

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

Half step above: G♯3 / A♭3  Valve 1

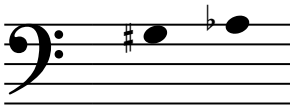
In this book: Not used in the songs or one-octave scales; it is on the chart on page 8.



Valves 1 and 2

High A♭ · G♯3 / A♭3

Concert pitch: sounds as written



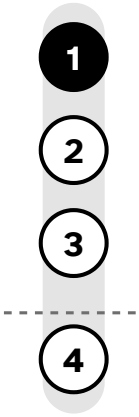
High A♭ on the tuba is the A♭ written on the top line (A♭3 in octave numbers). It is the same note as G♯, so the same fingering works for both.

Fingering: Valve 1.

Half step below: G3  Valves 1 and 2

Half step above: A3  Valve 2

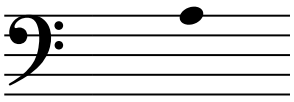
In this book: Not used in the songs or one-octave scales; it is on the chart on page 8.



Valve 1

High A · A3

Concert pitch: sounds as written



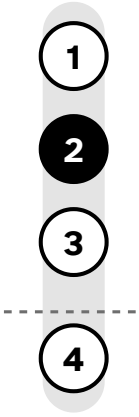
High A on the tuba is the A written on the top line (A3 in octave numbers).

Fingering: Valve 2.

Half step below: G♯3 / A♭3  Valve 1

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

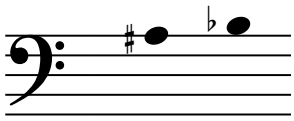
In this book: Not used in the songs or one-octave scales; it is on the chart on page 8.

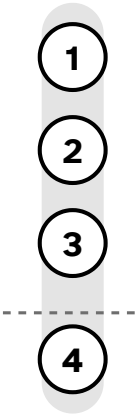


Valve 2

High B♭ · A♯3 / B♭3

Concert pitch: sounds as written





Open (no valves)

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

Fingering: Open (no valves). Faster air and firmer lips get you up to this B♭.

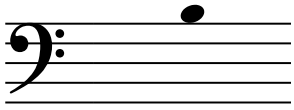
Half step below: A3  Valve 2

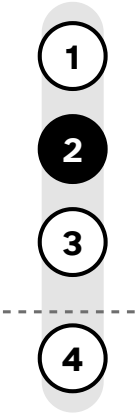
Half step above: B3  Valve 2

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

High B · B3

Concert pitch: sounds as written





Valve 2

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

Fingering: Valve 2. Some charts use valves 1 and 2 instead; both work.

Alternate fingering:  Valves 1 and 2

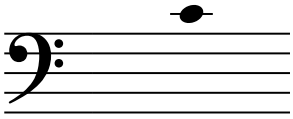
Half step below: A♯3 / B♭3  Open (no valves)

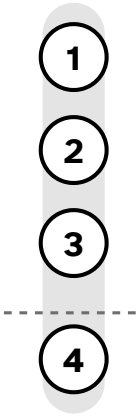
Half step above: C4  Open (no valves)

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

High C · C4

Concert pitch: sounds as written





Open (no valves)

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

Fingering: Open (no valves); some charts use valve 1 instead.

Alternate fingering:  Valve 1

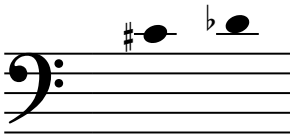
Half step below: B3  Valve 2

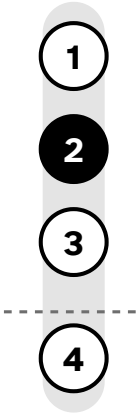
Half step above: C♯4 / D♭4  Valve 2

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

High C♯ · C♯4 / D♭4

Concert pitch: sounds as written





Valve 2

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

Fingering: Valve 2.

Alternate fingering:  Valves 2 and 3

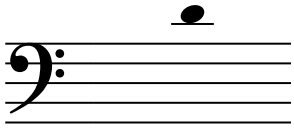
Half step below: C4  Open (no valves)

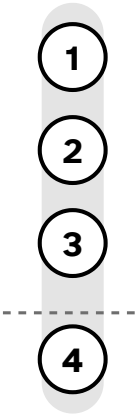
Half step above: D4  Open (no valves)

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

High D · D4

Concert pitch: sounds as written





Open (no valves)

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

Fingering: Open (no valves).

Alternate fingering:  Valves 1 and 2

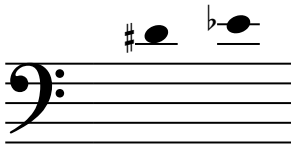
Half step below: C♯4 / D♭4  Valve 2

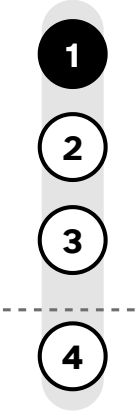
Half step above: D♯4 / E♭4  Valve 1

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

High E♭ · D♯4 / E♭4

Concert pitch: sounds as written





Valve 1

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

Fingering: Valve 1.

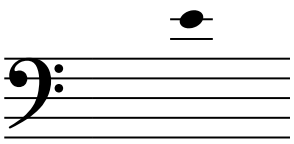
Half step below: D4  Open (no valves)

Half step above: E4  Valve 2

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

Very High E · E4

Concert pitch: sounds as written



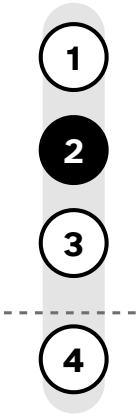
Very high E on the tuba is the E written on the second ledger line above the staff (E4 in octave numbers).

Fingering: Valve 2.

Half step below: D♯4 / E♭4  Valve 1

Half step above: F4  Open (no valves)

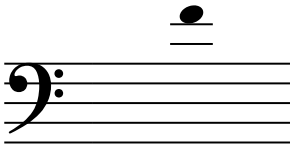
In this book: Not used in the songs or one-octave scales; it is on the chart on page 8.



Valve 2

Highest Note · F4

Concert pitch: sounds as written

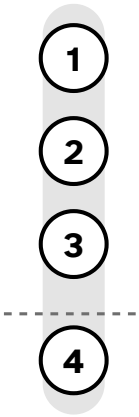


The highest note on this chart is F, written just above the second ledger line above the staff. Advanced players can sometimes go higher, but notes above this vary a lot from player to player and instrument to instrument.

Fingering: Open (no valves).

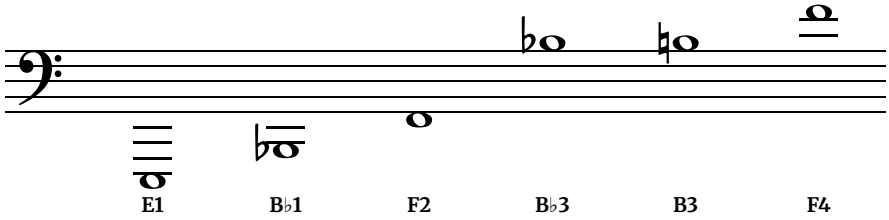
Half step below: E4  Valve 2

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



Open (no valves)

Range and Where to Start



The tuba has the widest range of the brass books in this series, E1 to F4. That bottom E sounds at about 41 Hz, near the bottom of the piano. BB♭ tuba reads concert pitch in bass clef, so the note you see is the note that sounds. Beginners usually start on B♭1 and F2, both open, then fill in D, C and E♭. Most band books set the first notes there, just below the staff. Players add the lower notes toward E1 and the upper notes toward the B♭ just above the staff over the first years. The notes from B3 to F4 are marked Advanced on the chart, and high school parts reach them only now and then.

Tips for Beginning Tuba Players

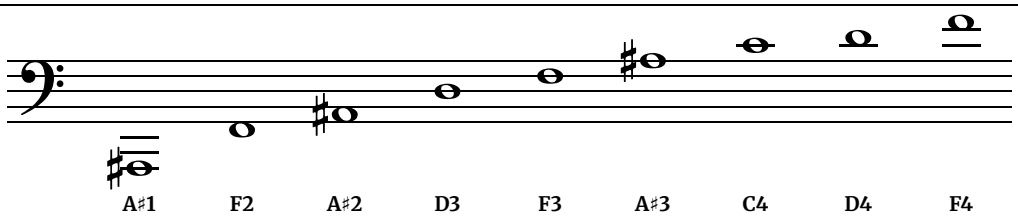
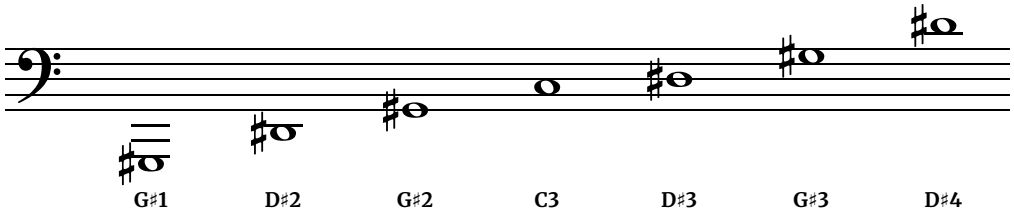
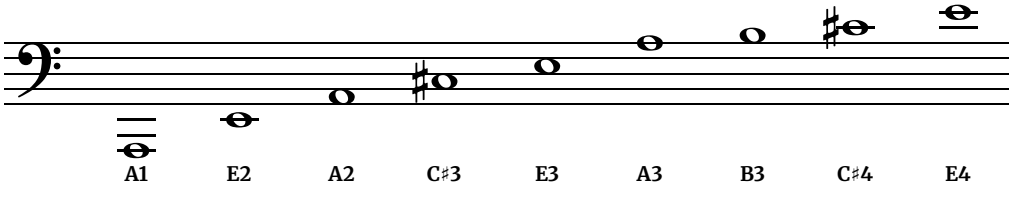
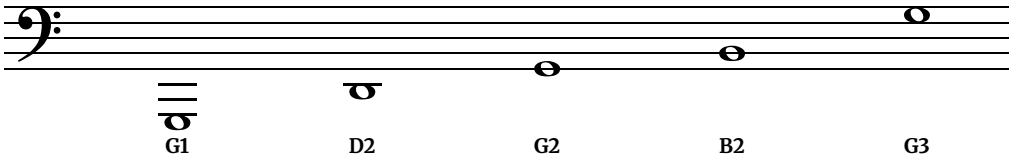
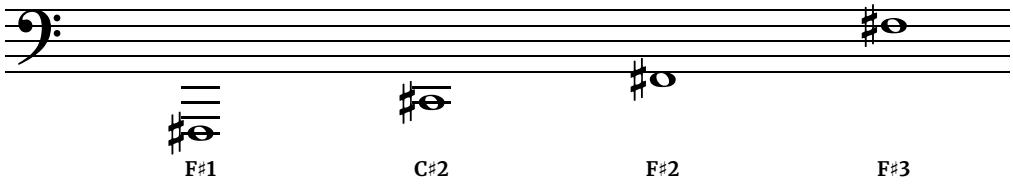
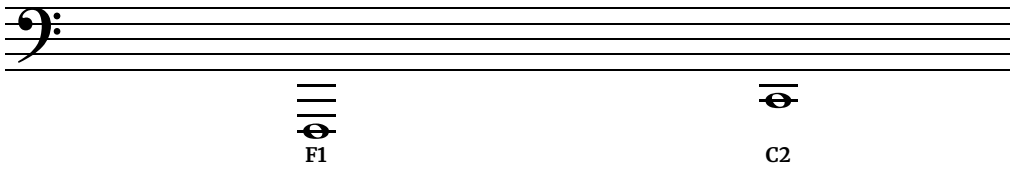
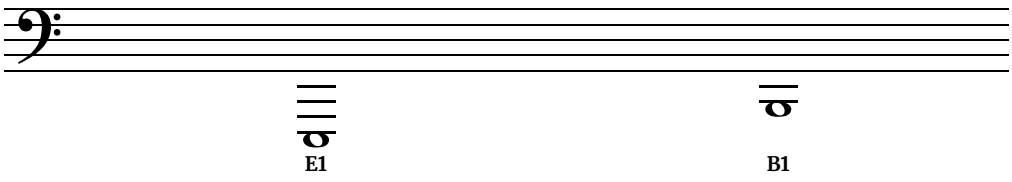
Running out of air. Tuba uses a lot of air. Breathe early and fill from the bottom of the lungs, and mark breathing spots in your music.

Low notes sound fuzzy. Open the jaw wider and use slower, warm air. Keep the mouthpiece centered and do not press it in.

Sousaphone posture. Set the sousaphone on your left shoulder and adjust the mouthpiece so it comes to your mouth with your head level. Avoid leaning to reach it.

Same Fingering, Different Notes

Tuba uses only seven valve combinations for its main fingerings, so each combination plays several notes. Your lips and air pick which one sounds. The notes in each row share one fingering.

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

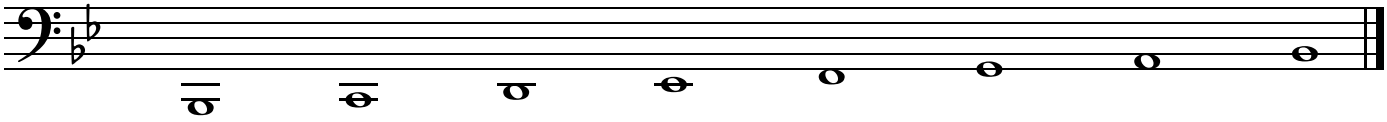
Only the main fingerings are shown; none of them uses valve 4. Sharps are shown here; each one is also its flat (C♯2 is D♭2). When notes share a fingering, sing or buzz the pitch first so your lips find the right note.

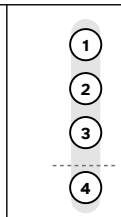
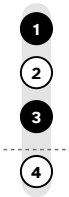
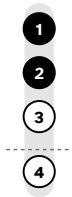
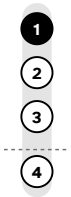
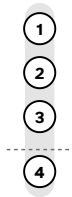
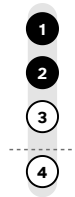
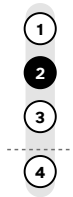
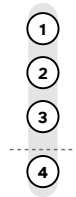
The 12 Major Scales

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

B♭ major · 2 flats

Band calls it concert B♭. You play the same B♭ major, with 2 flats in the key signature.

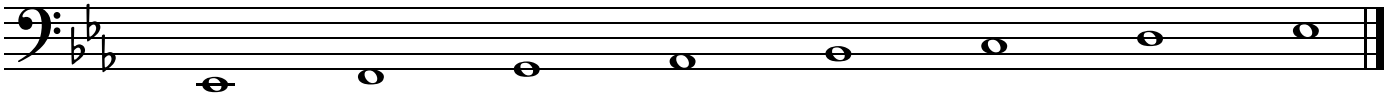


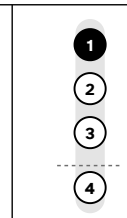
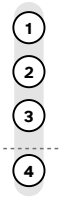
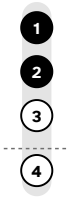
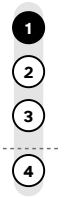
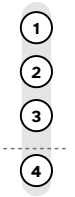
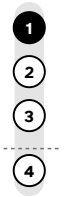
VALVES								
NOTE	B♭1	C2	D2	E♭2	F2	G2	A2	B♭2

C2: Valves 1 and 3 play sharp here. A 4-valve tuba uses the 4th valve alone.

E♭ major · 3 flats

Band calls it concert E♭. You play the same E♭ major, with 3 flats in the key signature.



VALVES								
NOTE	E♭2	F2	G2	A♭2	B♭2	C3	D3	E♭3

F major · 1 flat

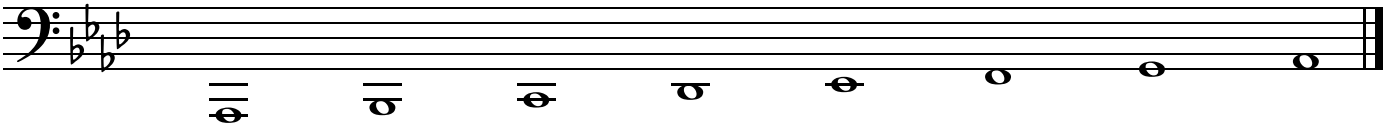
Band calls it concert F. You play the same F major, with 1 flat in the key signature.



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

A♭ major · 4 flats

Band calls it concert A♭. You play the same A♭ major, with 4 flats in the key signature.

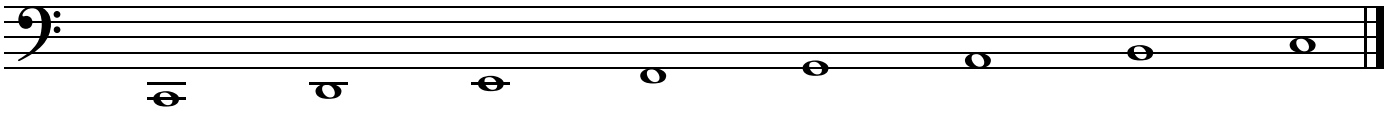


VALVES	**1** 2 3 4	1 2 3 4	**1** 2 3 4	1 **2** **3** 4	**1** 2 3 4	1 2 3 4	**1** **2** 3 4	**1** 2 3 4
NOTE	A♭1	B♭1	C2	D♭2	E♭2	F2	G2	A♭2

C2: Valves 1 and 3 play sharp here. A 4-valve tuba uses the 4th valve alone.

C major · no sharps or flats

Band calls it concert C. You play the same C major, with no sharps or flats in the key signature.

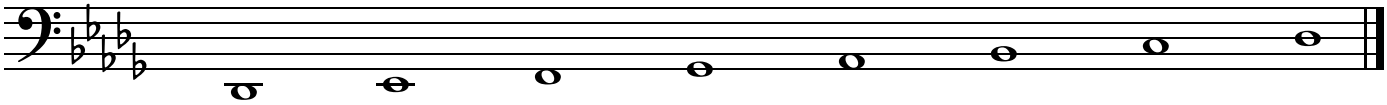


VALVES	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
NOTE	C2	D2	E2	F2	G2	A2	B2	C3

C2: Valves 1 and 3 play sharp here. A 4-valve tuba uses the 4th valve alone.

D♭ major · 5 flats

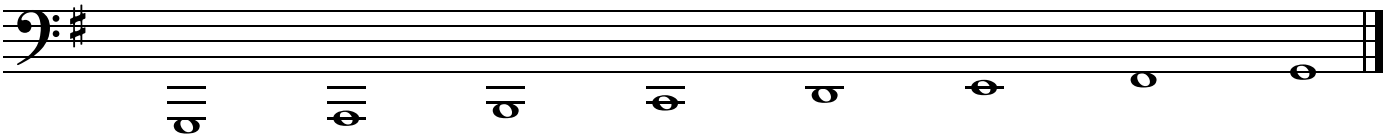
Band calls it concert D♭. You play the same D♭ major, with 5 flats in the key signature.



VALVES	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
NOTE	D♭2	E♭2	F2	G♭2	A♭2	B♭2	C3	D♭3

G major · 1 sharp

Band calls it concert G. You play the same G major, with 1 sharp in the key signature.

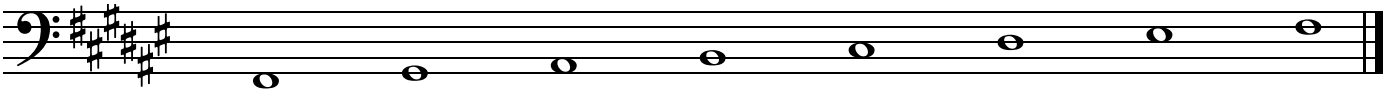


VALVES	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
NOTE	G1	A1	B1	C2	D2	E2	F♯2	G2

B1: Valves 1-2-3 play sharp here. A 4-valve tuba uses valves 2 and 4. **C2:** Valves 1 and 3 play sharp here. A 4-valve tuba uses the 4th valve alone.

F♯ major (same notes as G♭ major) · 6 sharps

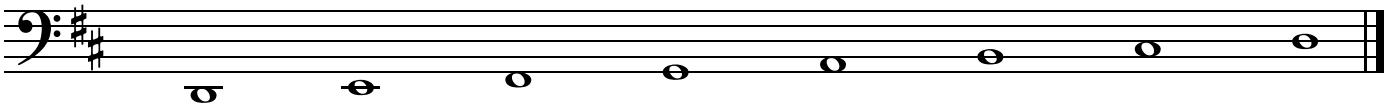
Band calls it concert G♭. Band music writes the key as G♭ major (6 flats); the notes and fingerings are the same as F♯ major (6 sharps), shown here.



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

D major · 2 sharps

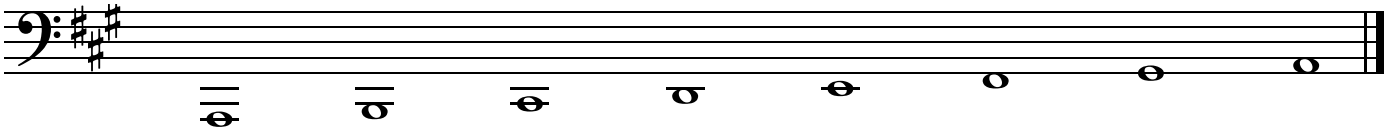
Band calls it concert D. You play the same D major, with 2 sharps in the key signature.



VALVES	1 2 3 4	2 3 4	1 2 3 4	1 2 3 4	2 3 4	1 2 3 4	2 3 4	2 3 4
NOTE	D2	E2	F♯2	G2	A2	B2	C♯3	D3

A major · 3 sharps

Band calls it concert A. You play the same A major, with 3 sharps in the key signature.



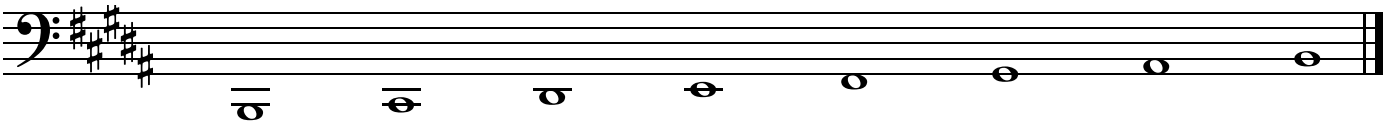
VALVES	2 3 4	1 2 3 4	2 3 4	1 2 3 4	2 3 4	2 3 4	1 2 3 4	2 3 4
NOTE	A1	B1	C♯2	D2	E2	F♯2	G♯2	A2

B1: Valves 1-2-3 play sharp here. A 4-valve tuba uses valves 2 and 4.

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B major · 5 sharps

Band calls it concert B. You play the same B major, with 5 sharps in the key signature.

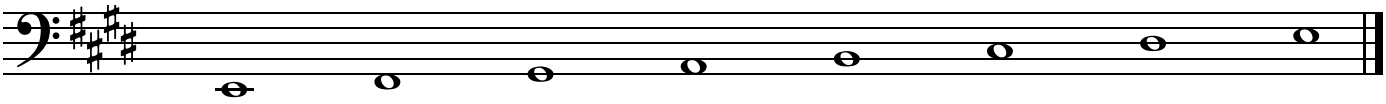


VALVES	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
NOTE	B1	C♯2	D♯2	E2	F♯2	G♯2	A♯2	B2

B1: Valves 1–2–3 play sharp here. A 4-valve tuba uses valves 2 and 4.

E major · 4 sharps

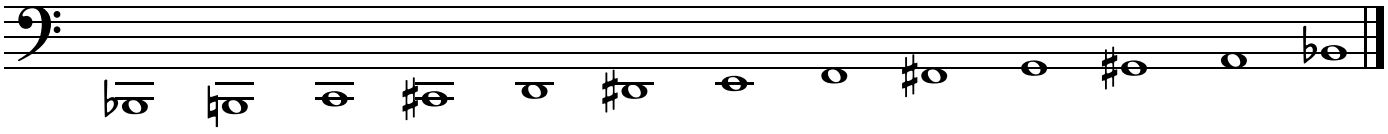
Band calls it concert E. You play the same E major, with 4 sharps in the key signature.



VALVES	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
NOTE	E2	F♯2	G♯2	A2	B2	C♯3	D♯3	E3

The Chromatic Scale

All twelve notes from B♭1 up to the next B♭, one half step at a time. Going up, the in-between notes are written as sharps; coming down they are usually written as flats (A♯ going up is the same note and fingering as B♭ coming down).



VALVES	○ ○ ○ ○	● ● ● ○	● ○ ● ○	○ ● ● ○	● ● ○ ○	● ○ ○ ○	○ ● ○ ○	○ ○ ○ ○	○ ● ● ○	● ● ○ ○	● ○ ○ ○	○ ● ○ ○	○ ○ ○ ○
NOTE	B♭1	B1	C2	C♯2	D2	D♯2	E2	F2	F♯2	G2	G♯2	A2	B♭2

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.

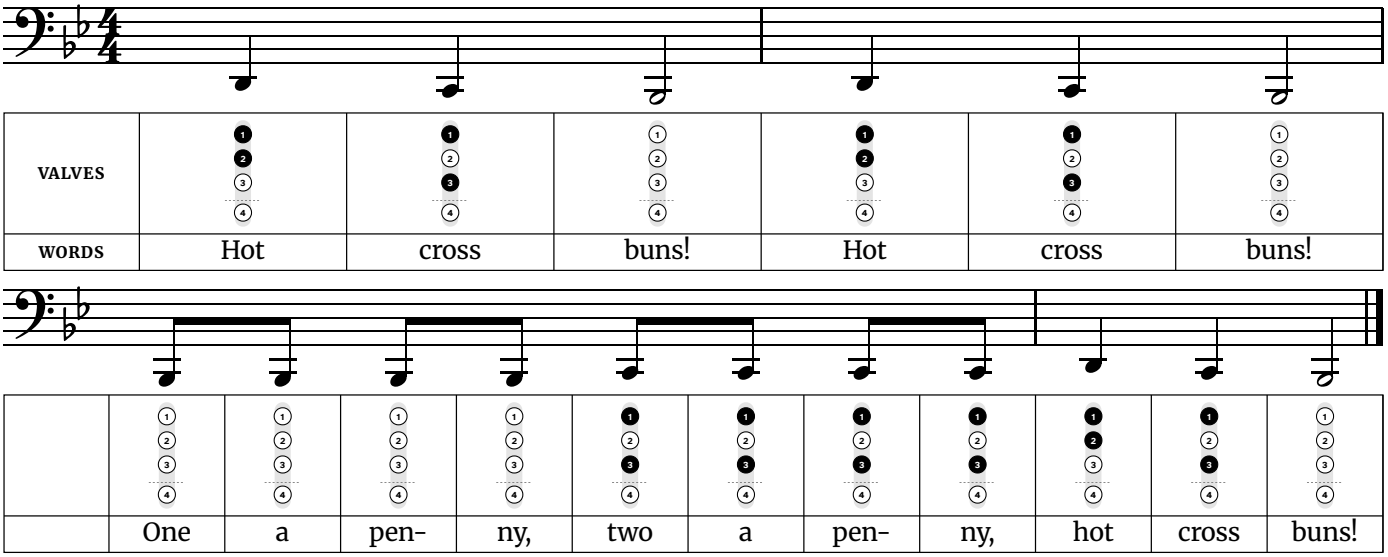
Which Scales First

First-year tuba scales are B♭ major, then E♭ and F major, then A♭ major, all named and read in concert pitch. B♭ major from B♭1 to B♭2 starts and ends open. Play it slowly with a long tone on each note, and listen for the D and E♭ in the middle, where a tuba sound can get thin.

Free at thefingeringchart.com

Hot Cross Buns

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



Fingerings used in this song
B♭1 – Open (no valves)
C2 – Valves 1 and 3
D2 – Valves 1 and 2

4-valve tubas only: valve 4 alone for C2.

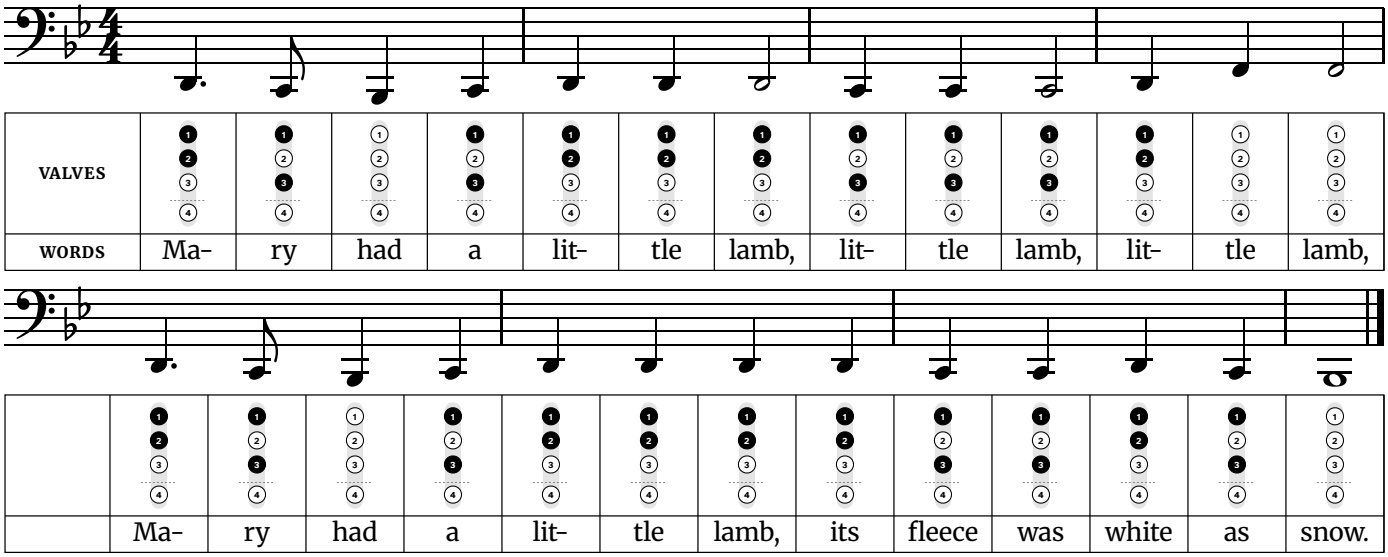
Tip: The widest jump is a major third, from B♭1 to D2. Every phrase walks down three notes and back. Use it to get clean finger changes between neighboring notes before you worry about speed.

Hardest finger change: Going from D2 (valves 1 and 2) to C2 (valves 1 and 3), 2 valves change. Press and lift the valves at exactly the same moment, with the fingertips staying on the valve caps. Practice just those two notes back and forth, slowly, before playing the whole line.

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

Mary Had a Little Lamb

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



Fingerings used in this song
B♭1 – Open (no valves)
C2 – Valves 1 and 3
D2 – Valves 1 and 2
F2 – Open (no valves)

4-valve tubas only: valve 4 alone for C2.

Tip: The widest jump is a minor third, from F2 to D2. The tune adds one note to Hot Cross Buns and repeats a single pitch several times. Keep the repeated notes even, tonguing each one without stopping the air.

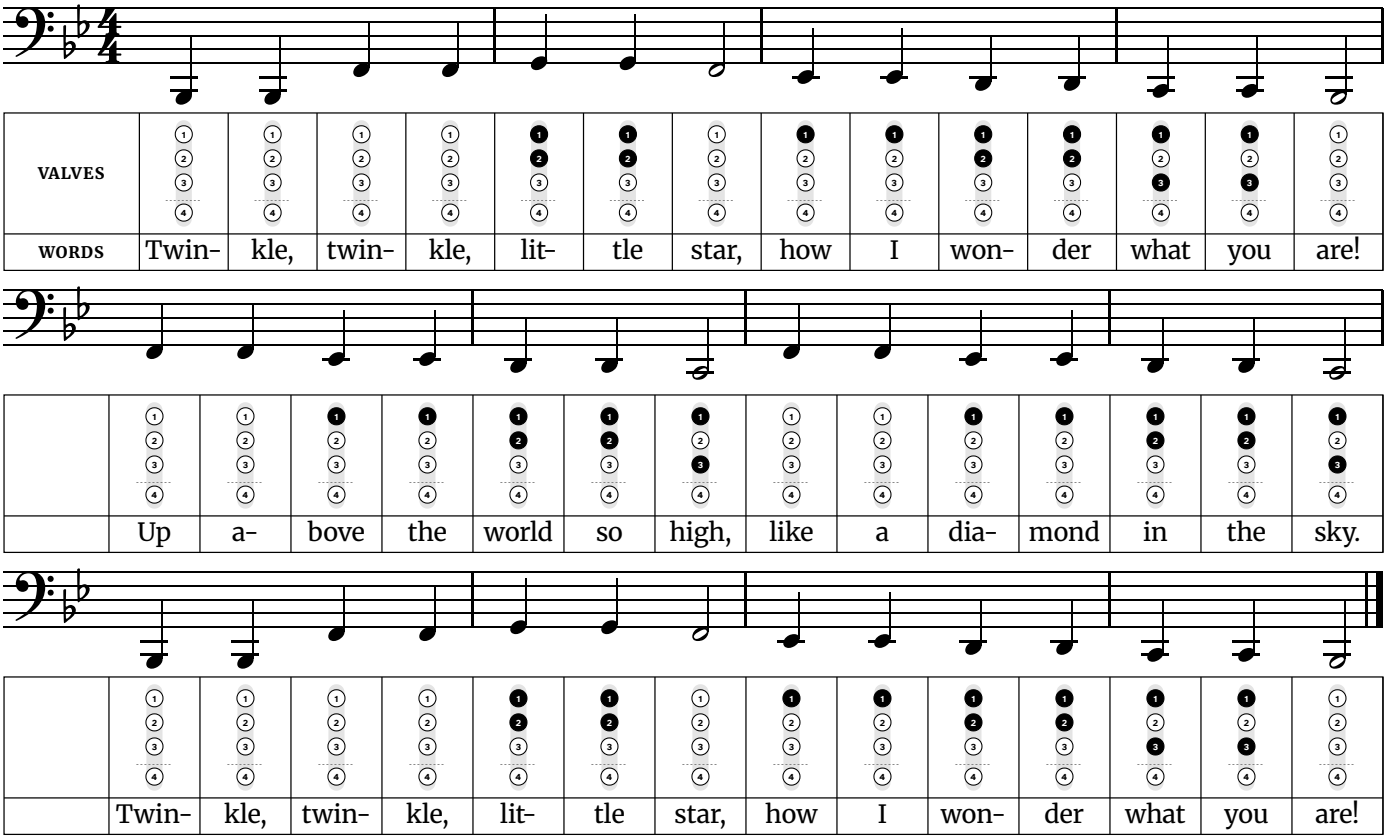
B♭1 and F2 have the same fingering: open (no valves). Only your air and lips change between them, so listen for the jump in pitch rather than waiting for your fingers to do it.

Hardest finger change: Going from D2 (valves 1 and 2) to C2 (valves 1 and 3), 2 valves change. Press and lift the valves at exactly the same moment, with the fingertips staying on the valve caps. Practice just those two notes back and forth, slowly, before playing the whole line.

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

Twinkle Twinkle Little Star

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



Fingerings used in this song	
B♭1 – Open (no valves)	**E♭2** – Valve 1
C2 – Valves 1 and 3	**F2** – Open (no valves)
D2 – Valves 1 and 2	**G2** – Valves 1 and 2

4-valve tubas only: valve 4 alone for C2.

Tip: The widest jump is a fifth, from B♭1 to F2. The opening jump is a fifth, the first real leap in this set of songs. Hear the second note in your head before you play it, then come down the scale one step at a time.

B♭1 and F2 have the same fingering: open (no valves). Only your air and lips change between them, so listen for the jump in pitch rather than waiting for your fingers to do it.

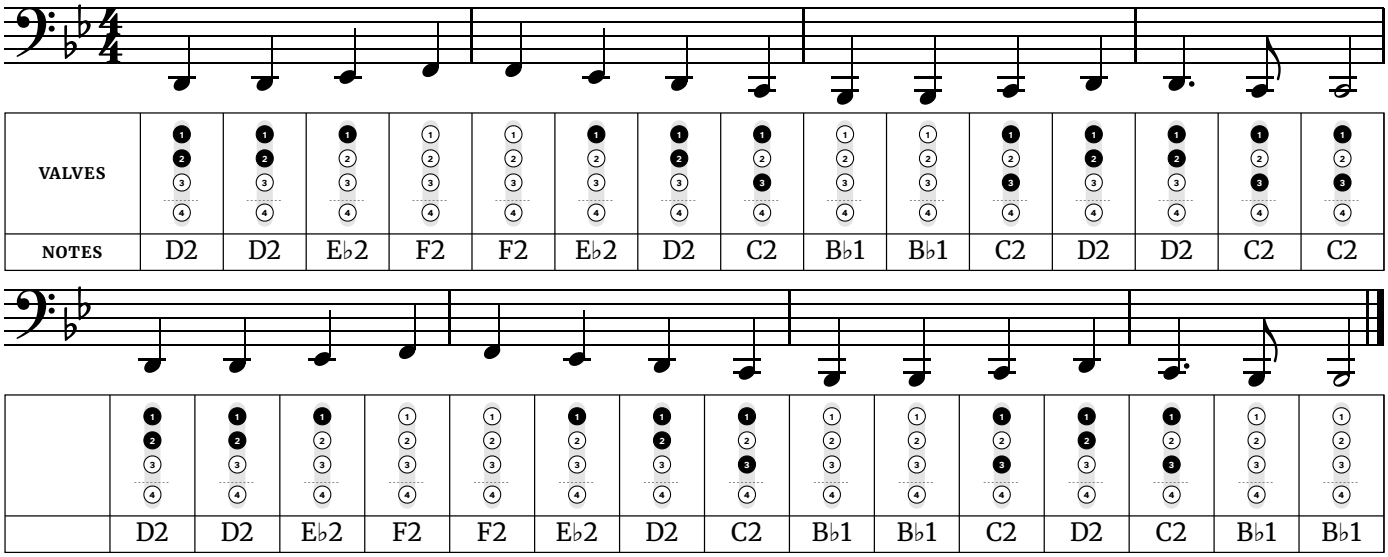
Hardest finger change: Going from F2 (open, no valves) to G2 (valves 1 and 2), 2 valves change. Press and lift the valves at exactly the same moment, with the fingertips staying on the valve caps. Practice just those two notes back and forth, slowly, before playing the whole line.

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

Easy Songs

Ode to Joy

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



Fingerings used in this song	
B♭1 – Open (no valves)	**E♭2** – Valve 1
C2 – Valves 1 and 3	**F2** – Open (no valves)
D2 – Valves 1 and 2	

4-valve tubas only: valve 4 alone for C2.

Tip: The widest jump is a whole step, from F2 to E♭2. Almost the whole melody moves by step, which makes it a good test of even fingers. Watch the rhythm at the end of each phrase, where one note is held longer.

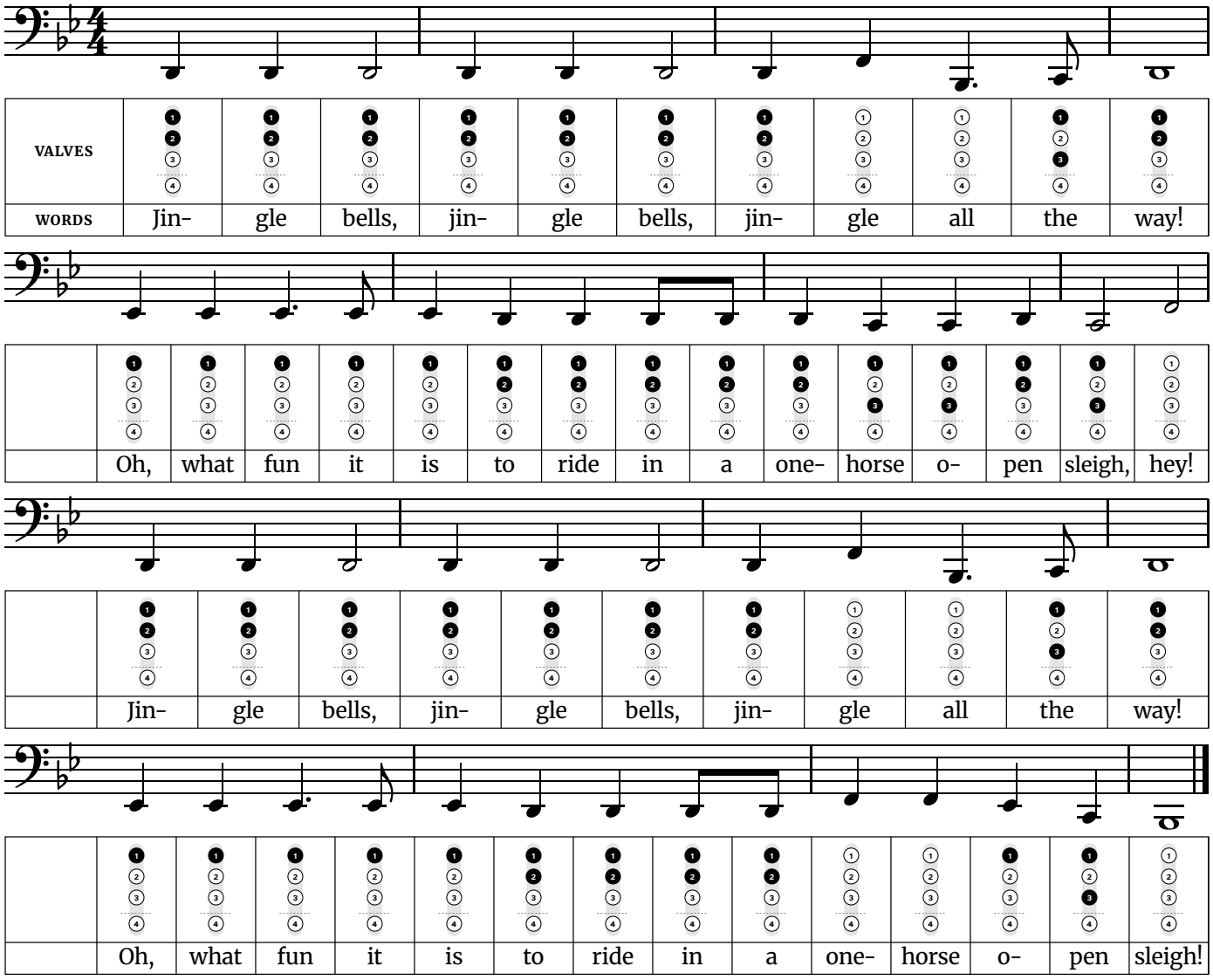
B♭1 and F2 have the same fingering: open (no valves). Only your air and lips change between them, so listen for the jump in pitch rather than waiting for your fingers to do it.

Hardest finger change: Going from D2 (valves 1 and 2) to C2 (valves 1 and 3), 2 valves change. Press and lift the valves at exactly the same moment, with the fingertips staying on the valve caps. Practice just those two notes back and forth, slowly, before playing the whole line.

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

Jingle Bells

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



Fingerings used in this song	
B♭1 – Open (no valves)	**E♭2** – Valve 1
C2 – Valves 1 and 3	**F2** – Open (no valves)
D2 – Valves 1 and 2	

4-valve tubas only: valve 4 alone for C2.

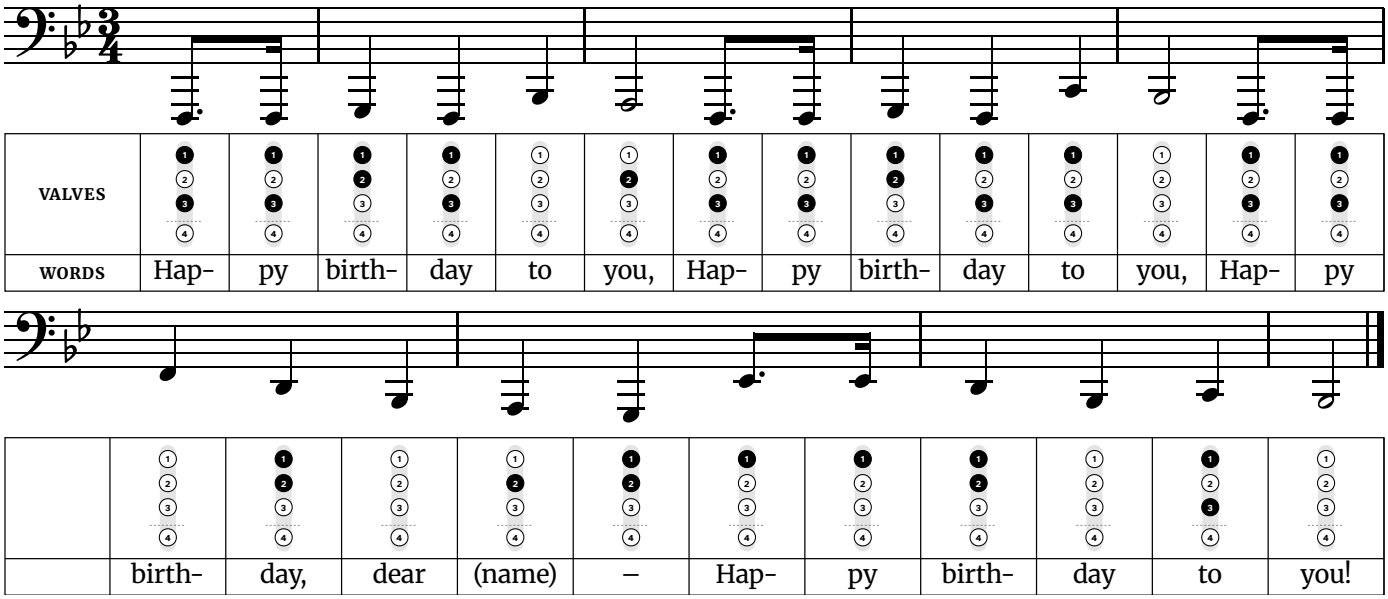
Tip: The widest jump is a fifth, from F2 to B♭1. The chorus repeats one note three times in a row more than once. Light, short tonguing keeps it bouncing; heavy tonguing makes it sound like marching.

B♭1 and F2 have the same fingering: open (no valves). Only your air and lips change between them, so listen for the jump in pitch rather than waiting for your fingers to do it.

Words and music by James Lord Pierpont (1857).

Happy Birthday

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



Fingerings used in this song	
F1 – Valves 1 and 3	**C2** – Valves 1 and 3
G1 – Valves 1 and 2	**D2** – Valves 1 and 2
A1 – Valve 2	**E♭2** – Valve 1
B♭1 – Open (no valves)	**F2** – Open (no valves)

4-valve tubas only: valve 4 alone for F1 and C2.

Tip: The widest jump is an octave, from F1 to F2. 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.

F1 and C2 have the same fingering: valves 1 and 3. Only your air and lips change between them, so listen for the jump in pitch rather than waiting for your fingers to do it.

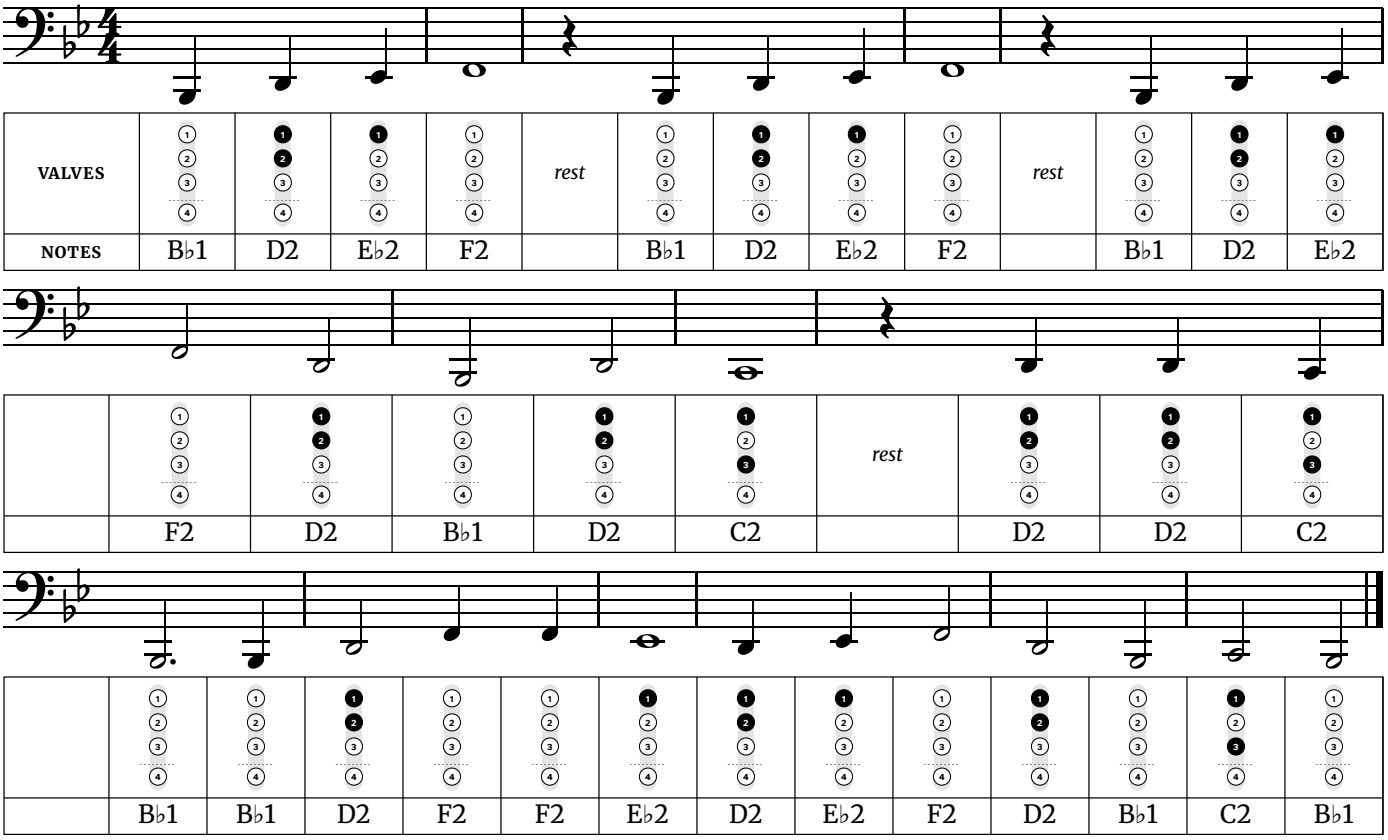
Hardest finger change: Going from A1 (valve 2) to F1 (valves 1 and 3), 3 valves change. Press and lift the valves at exactly the same moment, with the fingertips staying on the valve caps. Practice just those two notes back and forth, slowly, before playing the whole line.

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

Free at thefingeringchart.com

When the Saints Go Marching In

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



Fingerings used in this song	
B♭1 – Open (no valves)	**E♭2** – Valve 1
C2 – Valves 1 and 3	**F2** – Open (no valves)
D2 – Valves 1 and 2	

4-valve tubas only: valve 4 alone for C2.

Tip: The widest jump is a fifth, from F2 to B♭1. Each phrase starts after a rest, on the second beat. Count the rest out loud a few times so the first note comes in on time.

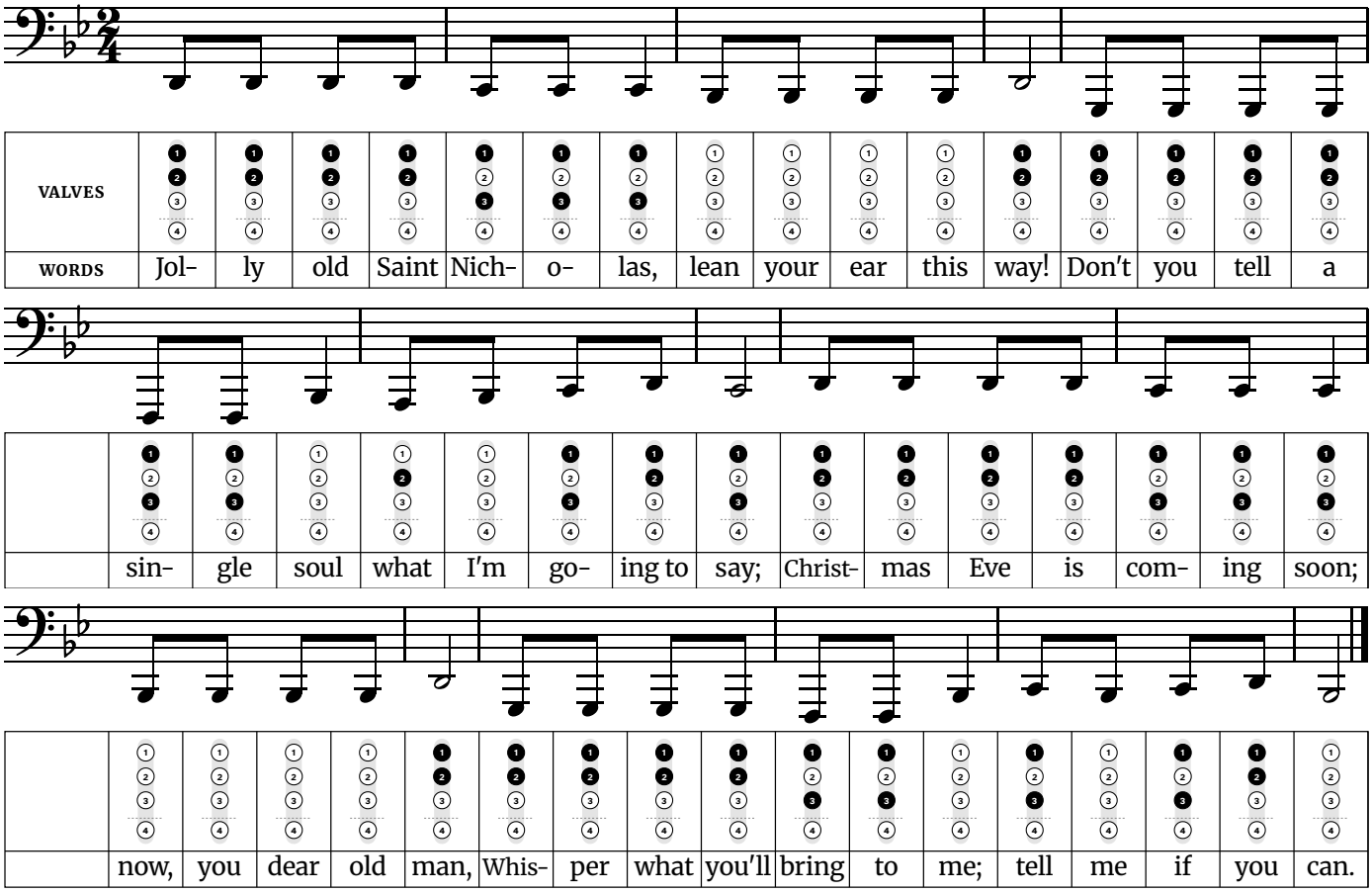
B♭1 and F2 have the same fingering: open (no valves). Only your air and lips change between them, so listen for the jump in pitch rather than waiting for your fingers to do it.

Hardest finger change: Going from B♭1 (open, no valves) to D2 (valves 1 and 2), 2 valves change. Press and lift the valves at exactly the same moment, with the fingertips staying on the valve caps. Practice just those two notes back and forth, slowly, before playing the whole line.

Traditional American spiritual.

Jolly Old Saint Nicholas

Easy · In B♭ major, at concert pitch · 2/4 time · 6 notes, F1 to D2



Fingerings used in this song	
F1 – Valves 1 and 3	**B♭1** – Open (no valves)
G1 – Valves 1 and 2	**C2** – Valves 1 and 3
A1 – Valve 2	**D2** – Valves 1 and 2

4-valve tubas only: valve 4 alone for F1 and C2.

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.

F1 and C2 have the same fingering: valves 1 and 3. Only your air and lips change between them, so listen for the jump in pitch rather than waiting for your fingers to do it.

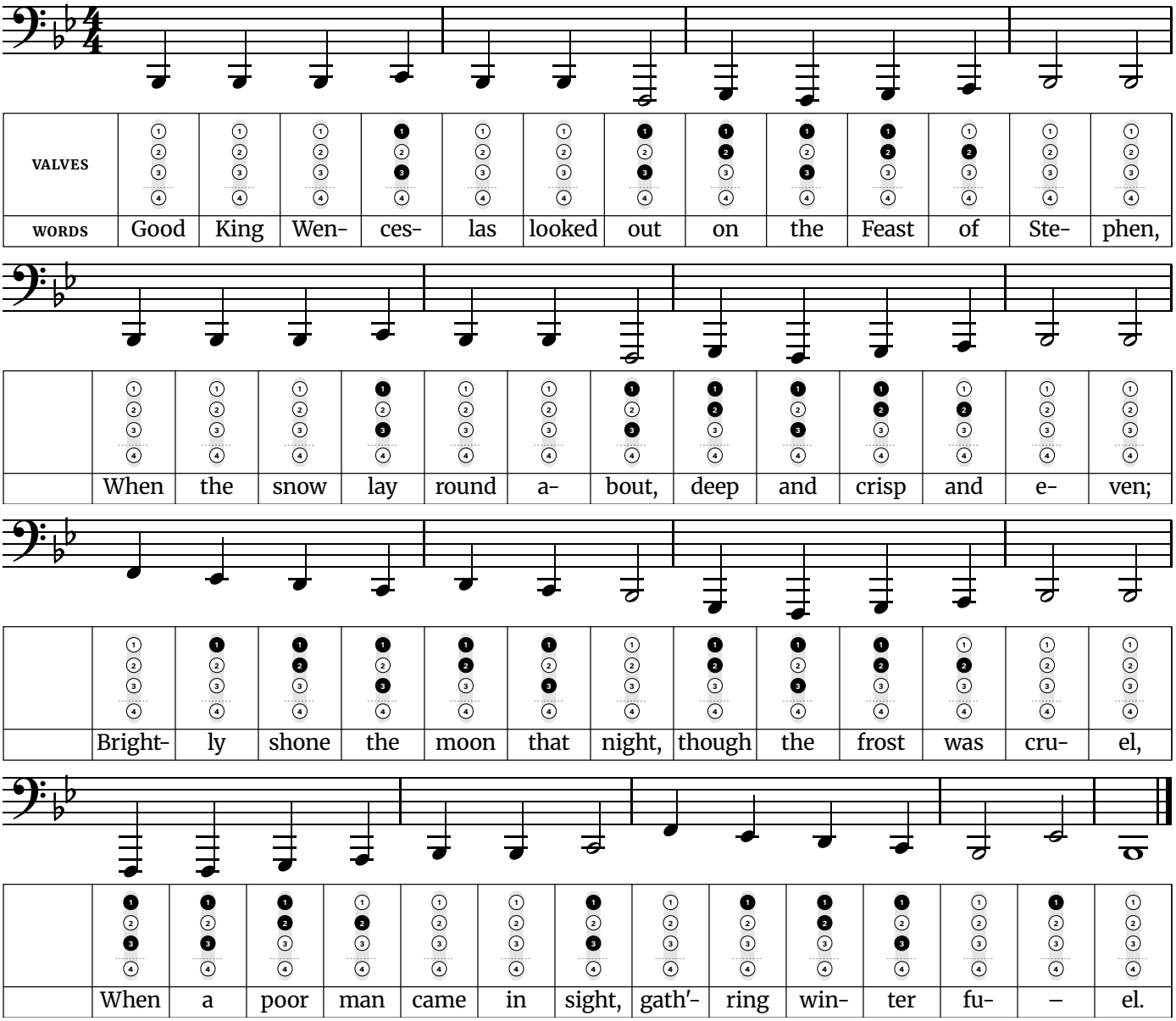
The widest jump is a fifth, down from D2 to G1 in line 3.

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

Free at thefingeringchart.com

Good King Wenceslas

Easy · In B♭ major, at concert pitch · 4/4 time · 8 notes, F1 to F2



Fingerings used in this song	
F1 – Valves 1 and 3	**C2** – Valves 1 and 3
G1 – Valves 1 and 2	**D2** – Valves 1 and 2
A1 – Valve 2	**E♭2** – Valve 1
B♭1 – Open (no valves)	**F2** – Open (no valves)

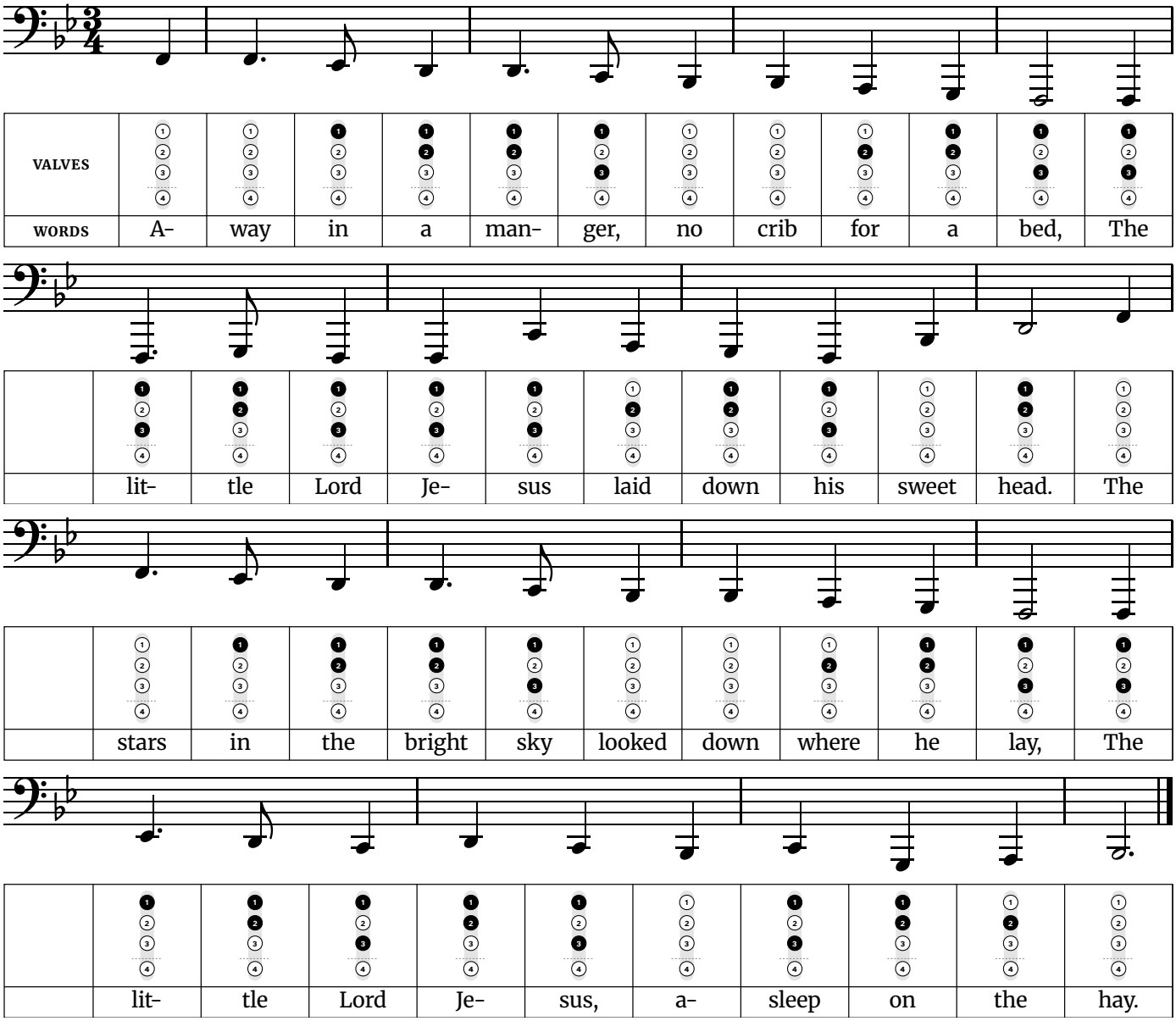
4-valve tubas only: valve 4 alone for F1 and C2.

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 · In B♭ major, at concert pitch · 3/4 time · 8 notes, F1 to F2



Fingerings used in this song	
F1 – Valves 1 and 3	**C2** – Valves 1 and 3
G1 – Valves 1 and 2	**D2** – Valves 1 and 2
A1 – Valve 2	**E♭2** – Valve 1
B♭1 – Open (no valves)	**F2** – Open (no valves)

4-valve tubas only: valve 4 alone for F1 and C2.

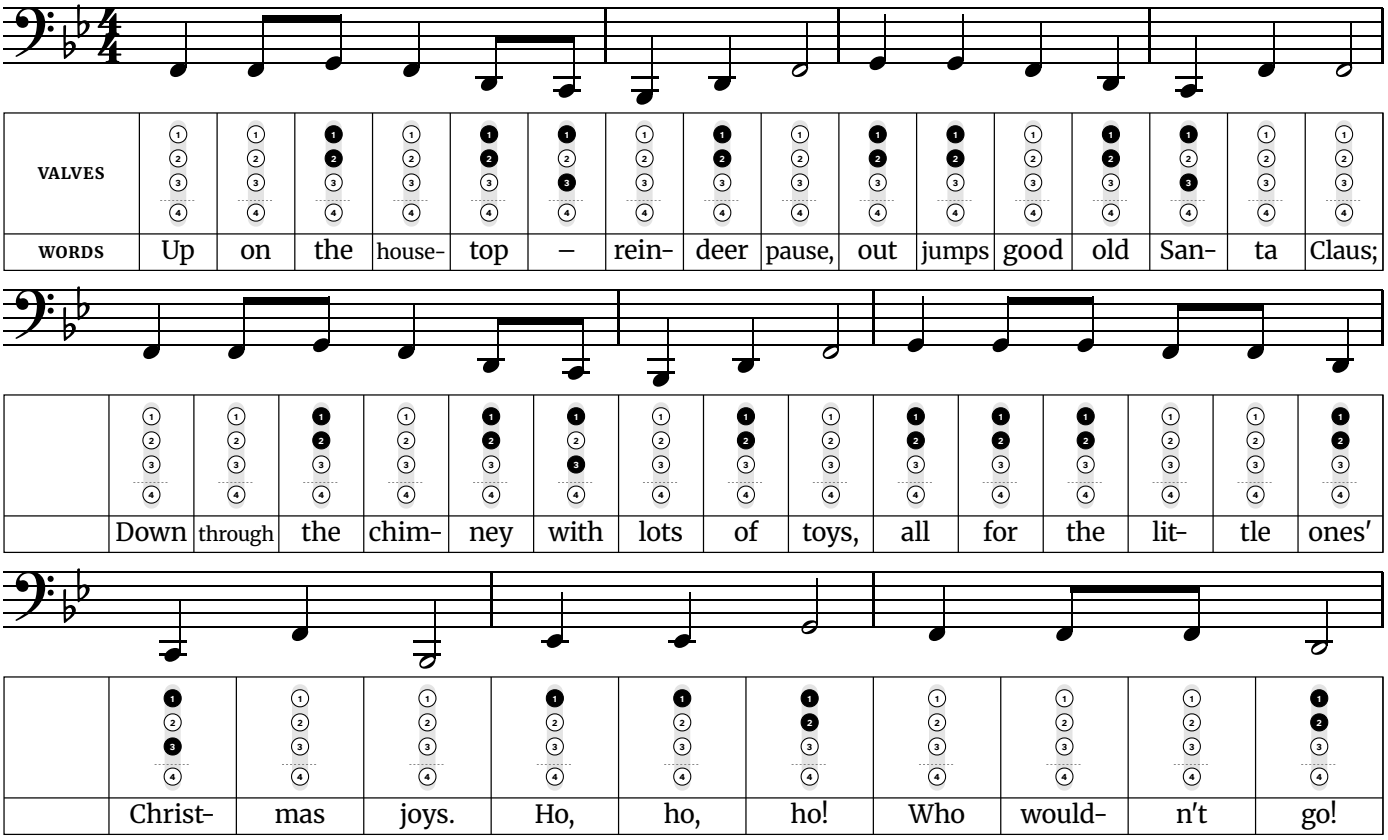
Tip: It is a slow waltz with a long note at the end of every phrase. Hold those for all their beats and breathe after them, never in the middle of a phrase.

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

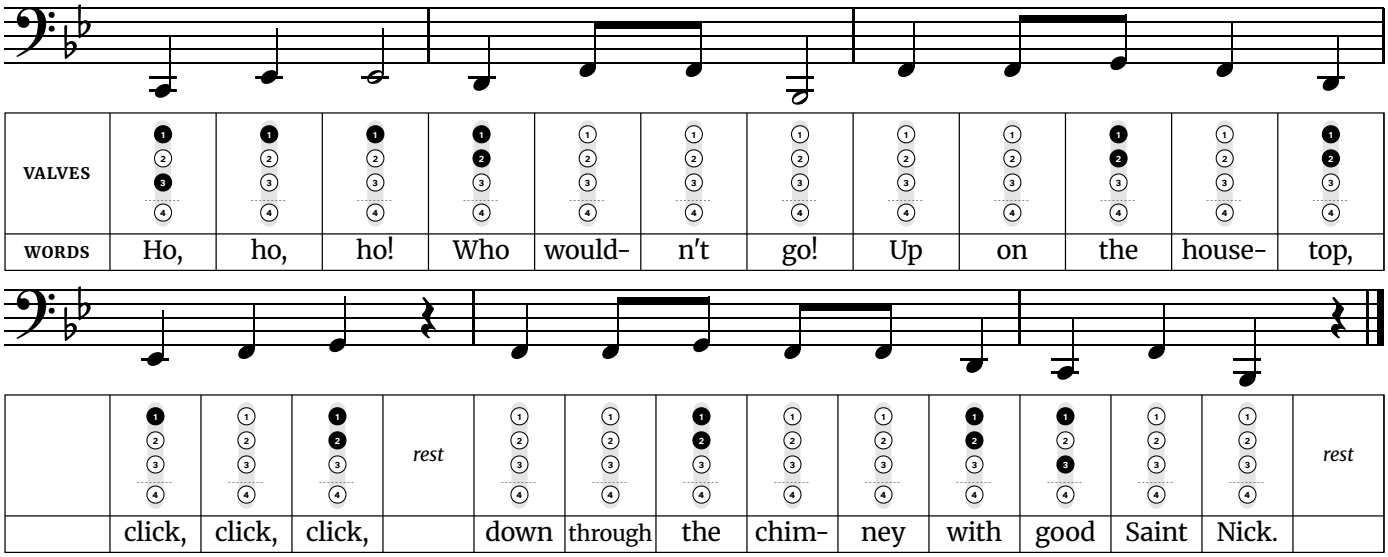
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Up on the Housetop

Easy · In B♭ major, at concert pitch · 4/4 time · 6 notes, B♭1 to G2



Up on the Housetop *(continued)*



Fingerings used in this song	
B♭1 – Open (no valves)	**E♭2** – Valve 1
C2 – Valves 1 and 3	**F2** – Open (no valves)
D2 – Valves 1 and 2	**G2** – Valves 1 and 2

4-valve tubas only: valve 4 alone for C2.

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

B♭1 and F2 have the same fingering: open (no valves). Only your air and lips change between them, so listen for the jump in pitch rather than waiting for your fingers to do it.

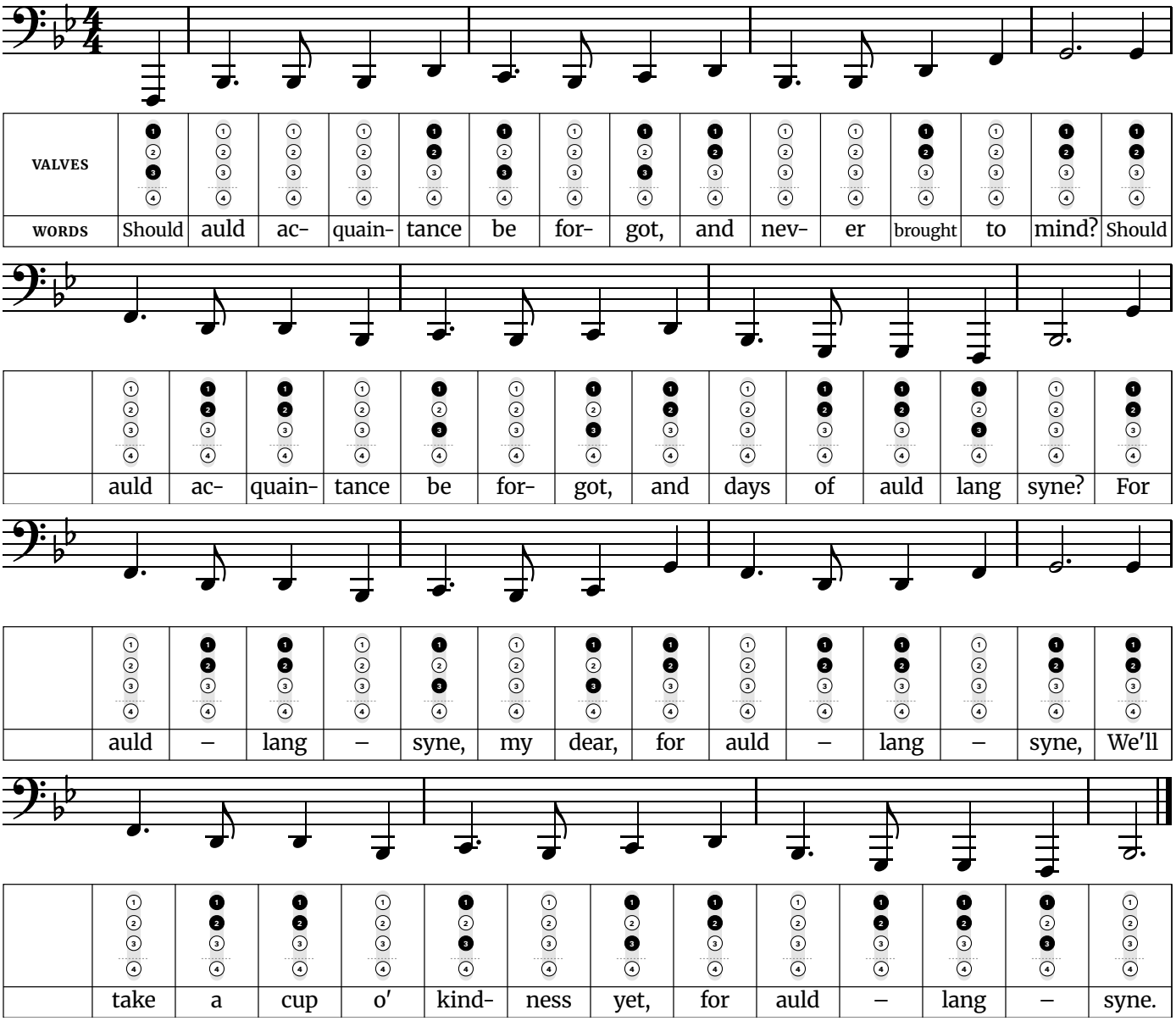
The widest jump is a fifth, down from F2 to B♭1 in line 5.

Words and music: Benjamin Hanby (1864).

Free at thefingeringchart.com

Auld Lang Syne

Medium · In B♭ major, at concert pitch · 4/4 time · 7 notes, F1 to G2



Fingerings used in this song	
F1 – Valves 1 and 3	**D2** – Valves 1 and 2
G1 – Valves 1 and 2	**F2** – Open (no valves)
B♭1 – Open (no valves)	**G2** – Valves 1 and 2
C2 – Valves 1 and 3	

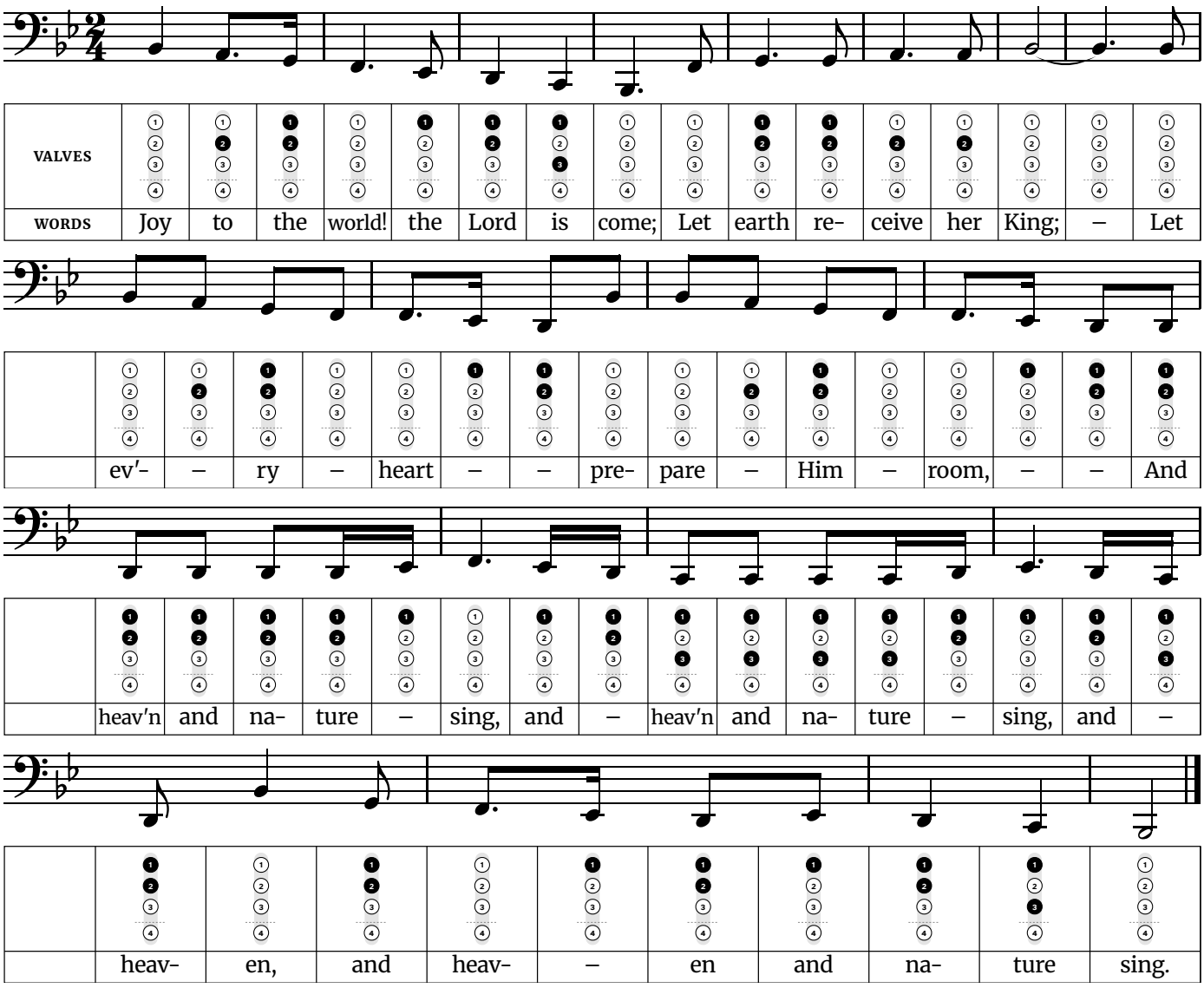
4-valve tubas only: valve 4 alone for F1 and C2.

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 · In B♭ major, at concert pitch · 2/4 time · 8 notes, B♭1 to B♭2



Fingerings used in this song	
B♭1 – Open (no valves)	**F2** – Open (no valves)
C2 – Valves 1 and 3	**G2** – Valves 1 and 2
D2 – Valves 1 and 2	**A2** – Valve 2
E♭2 – Valve 1	**B♭2** – Open (no valves)

4-valve tubas only: valve 4 alone for C2.

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.

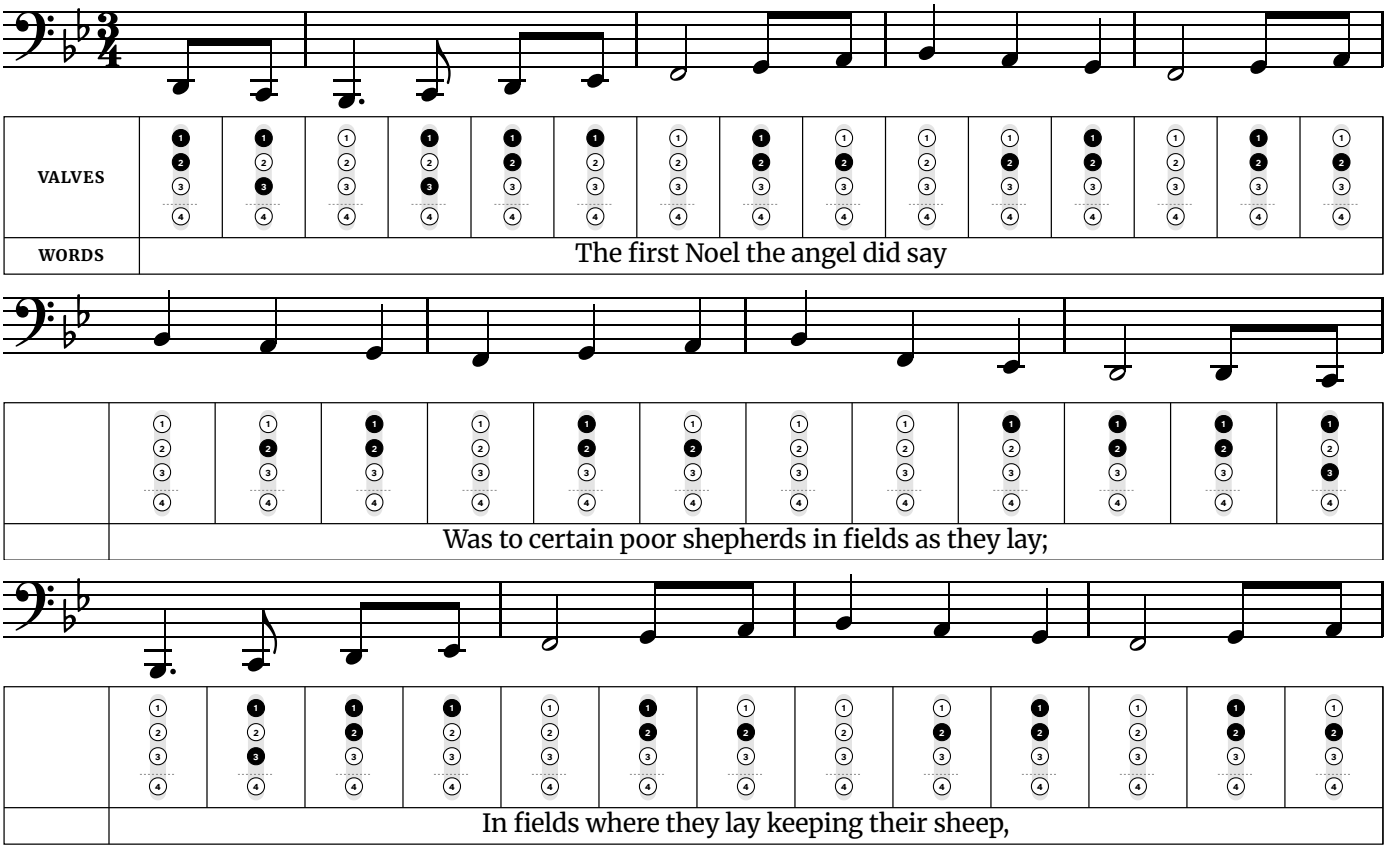
B♭1, F2 and B♭2 have the same fingering: open (no valves). Only your air and lips change between them, so listen for the jump in pitch rather than waiting for your fingers to do it.

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

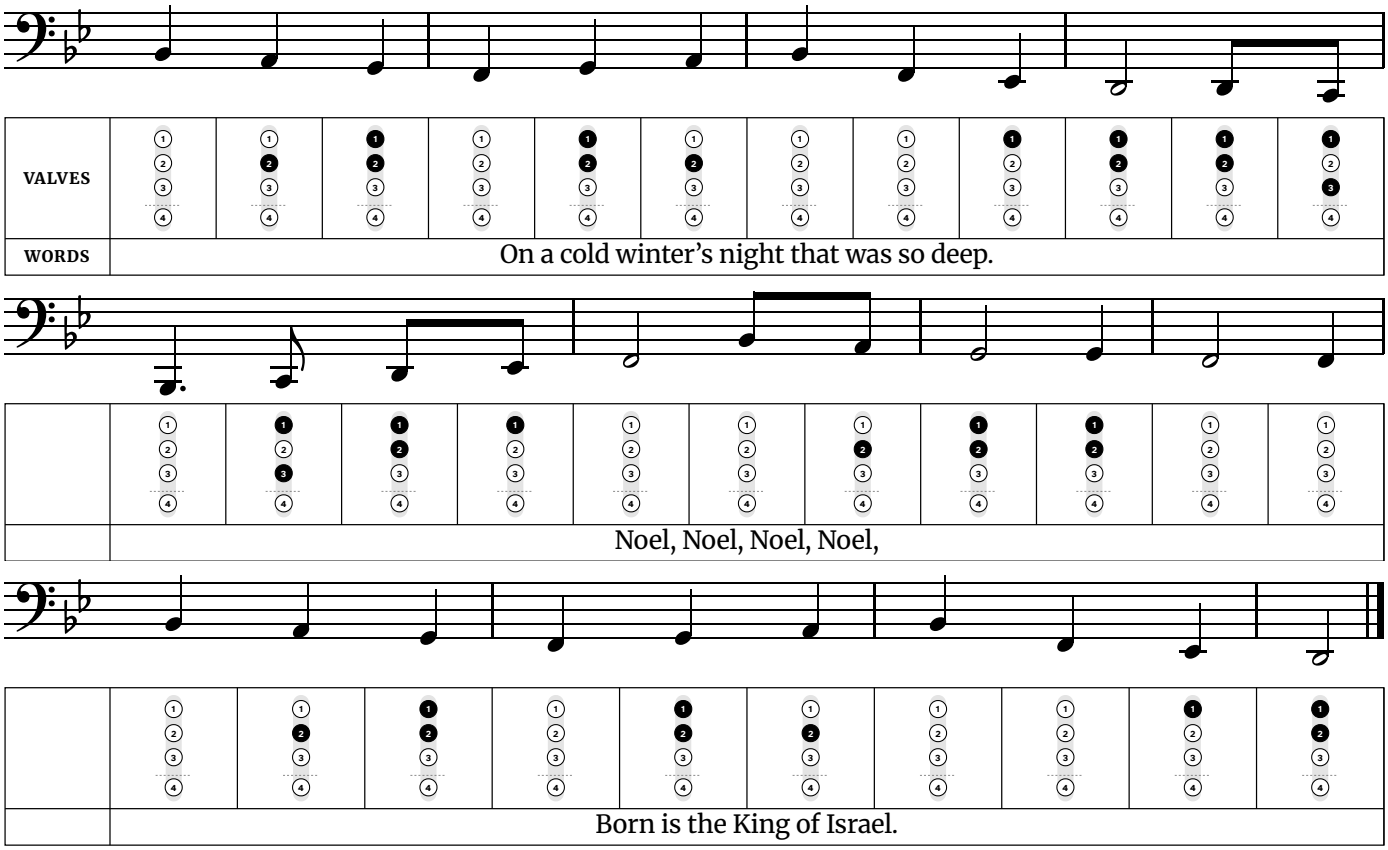
Free at thefingeringchart.com

The First Noel

Medium · In B♭ major, at concert pitch · 3/4 time · 8 notes, B♭1 to B♭2



The First Noel *(continued)*



Fingerings used in this song	
B♭1 – Open (no valves)	**F2** – Open (no valves)
C2 – Valves 1 and 3	**G2** – Valves 1 and 2
D2 – Valves 1 and 2	**A2** – Valve 2
E♭2 – Valve 1	**B♭2** – Open (no valves)

4-valve tubas only: valve 4 alone for C2.

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

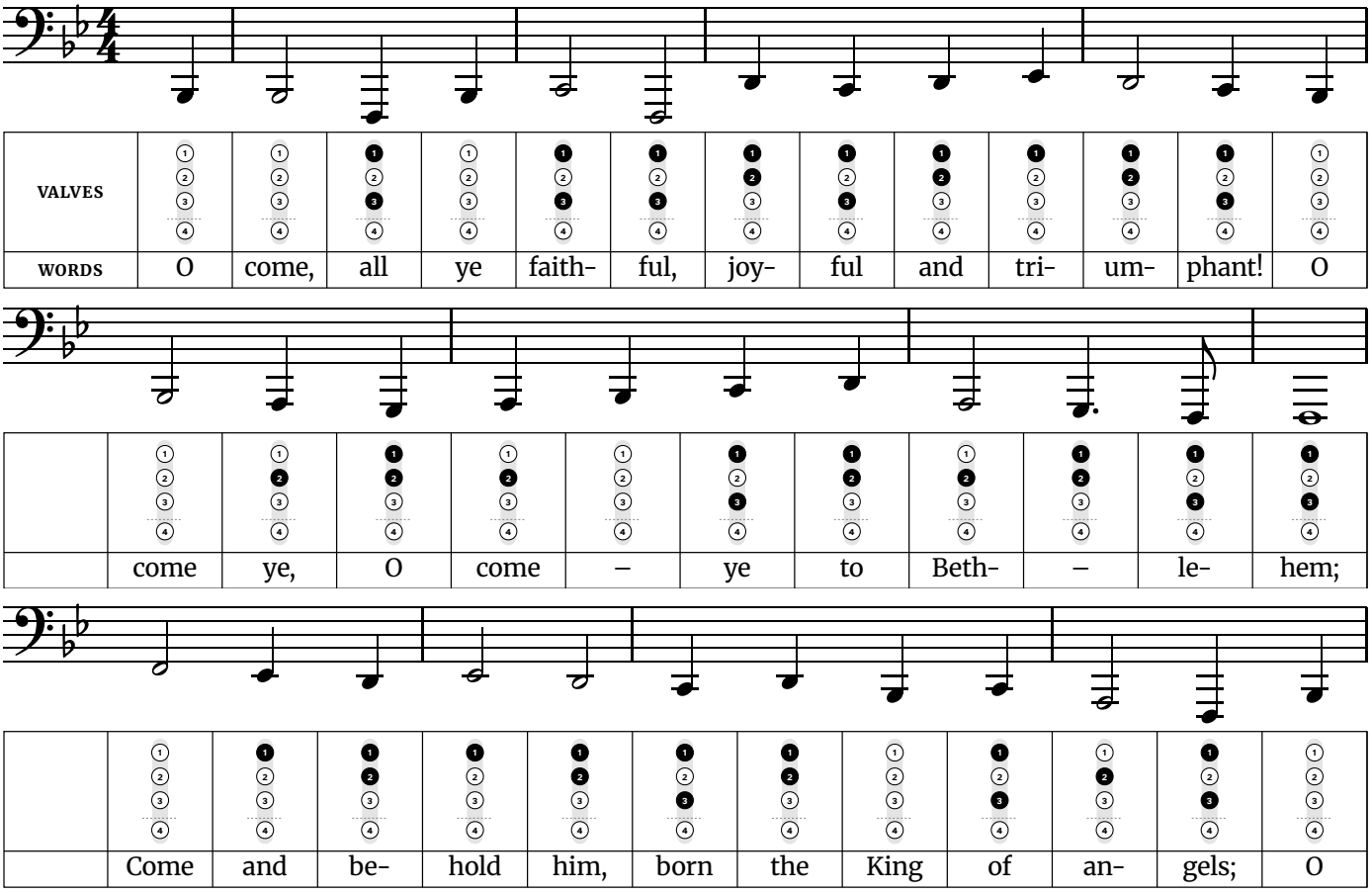
B♭1, F2 and B♭2 have the same fingering: open (no valves). Only your air and lips change between them, so listen for the jump in pitch rather than waiting for your fingers to do it.

The busiest finger change is D2 to C2, where 2 valves move at once. Practice that pair slowly on its own until both notes speak cleanly.

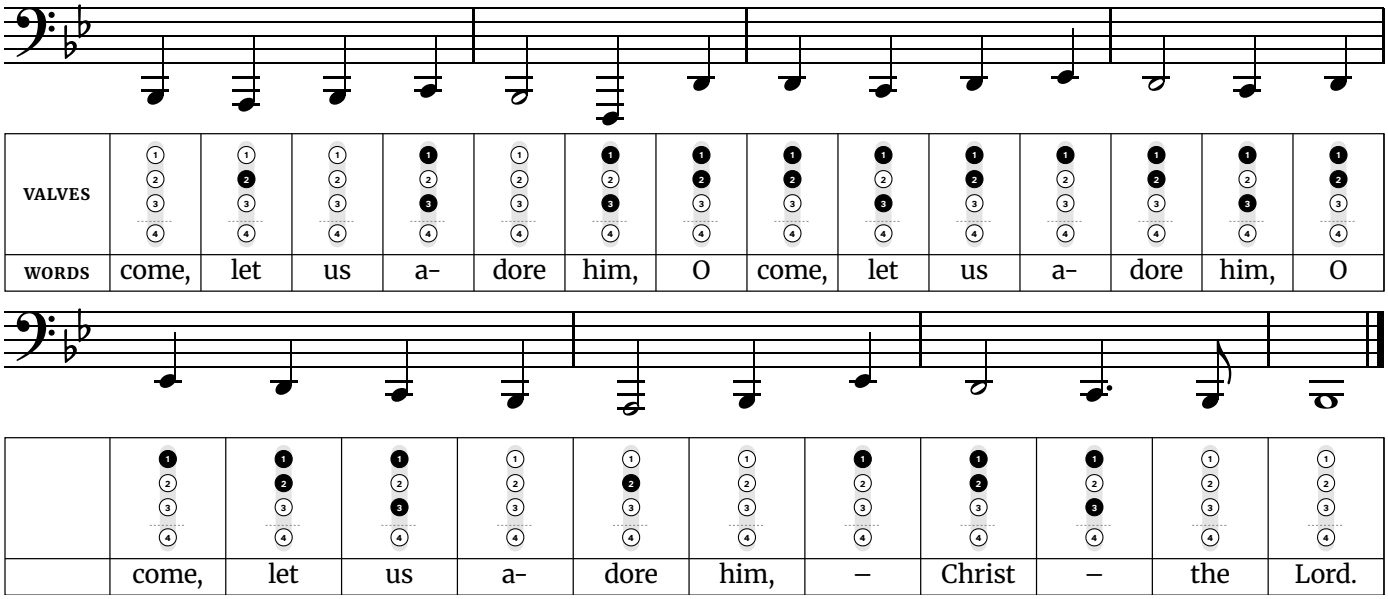
Words and music: traditional English (Cornish), first printed in the 1820s.

O Come, All Ye Faithful

Medium · In B♭ major, at concert pitch · 4/4 time · 8 notes, F1 to F2



O Come, All Ye Faithful *(continued)*



Fingerings used in this song	
F1 – Valves 1 and 3	**C2** – Valves 1 and 3
G1 – Valves 1 and 2	**D2** – Valves 1 and 2
A1 – Valve 2	**E♭2** – Valve 1
B♭1 – Open (no valves)	**F2** – Open (no valves)

4-valve tubas only: valve 4 alone for F1 and C2.

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.

F1 and C2 have the same fingering: valves 1 and 3. Only your air and lips change between them, so listen for the jump in pitch rather than waiting for your fingers to do it.

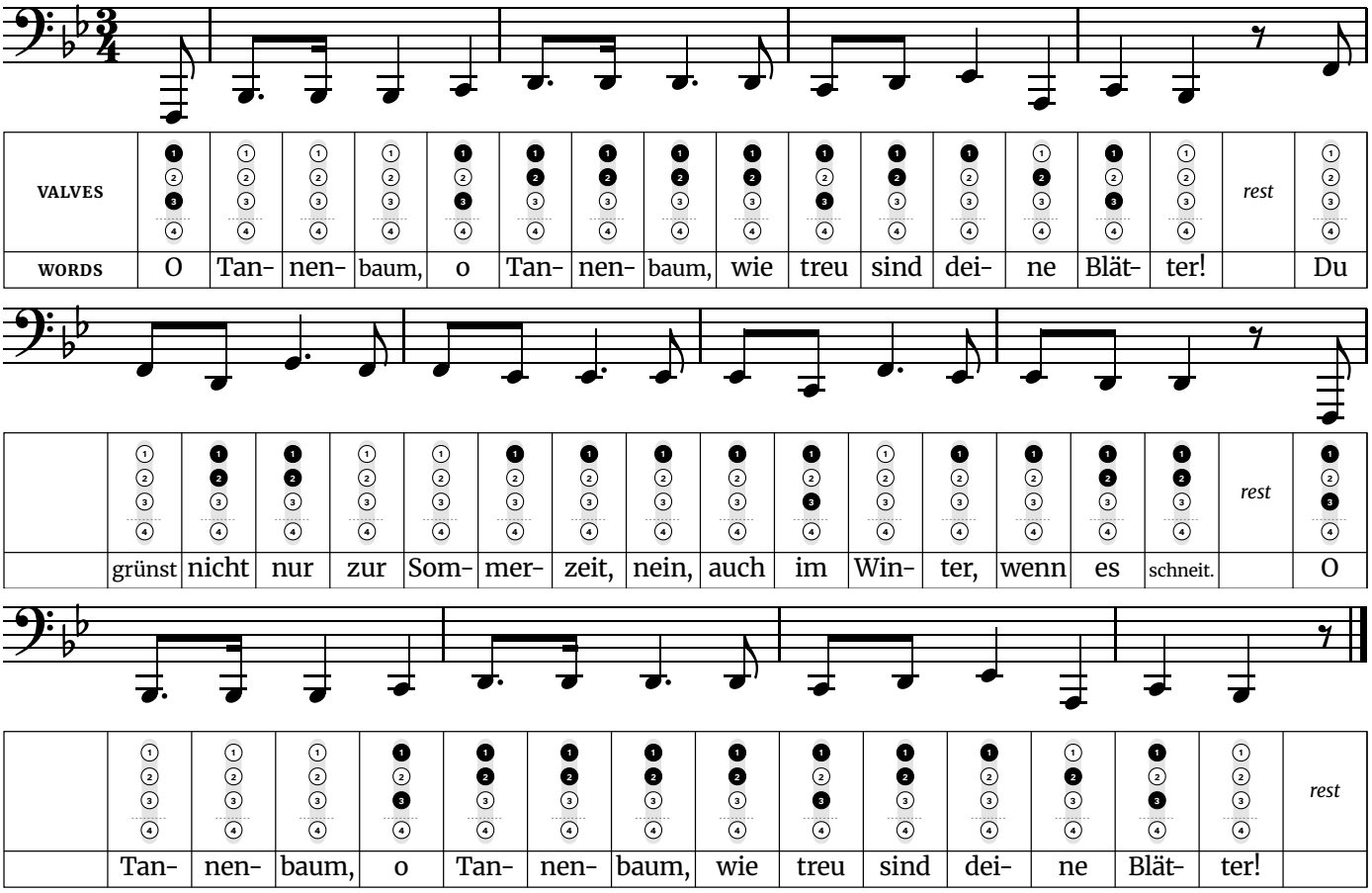
The widest jump is an octave, up from F1 to F2 in line 3.

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

Free at thefingeringchart.com

O Christmas Tree

Medium · In B♭ major, at concert pitch · 3/4 time · 8 notes, F1 to G2



Fingerings used in this song	
F1 – Valves 1 and 3	**D2** – Valves 1 and 2
A1 – Valve 2	**E♭2** – Valve 1
B♭1 – Open (no valves)	**F2** – Open (no valves)
C2 – Valves 1 and 3	**G2** – Valves 1 and 2

4-valve tubas only: valve 4 alone for F1 and C2.

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.

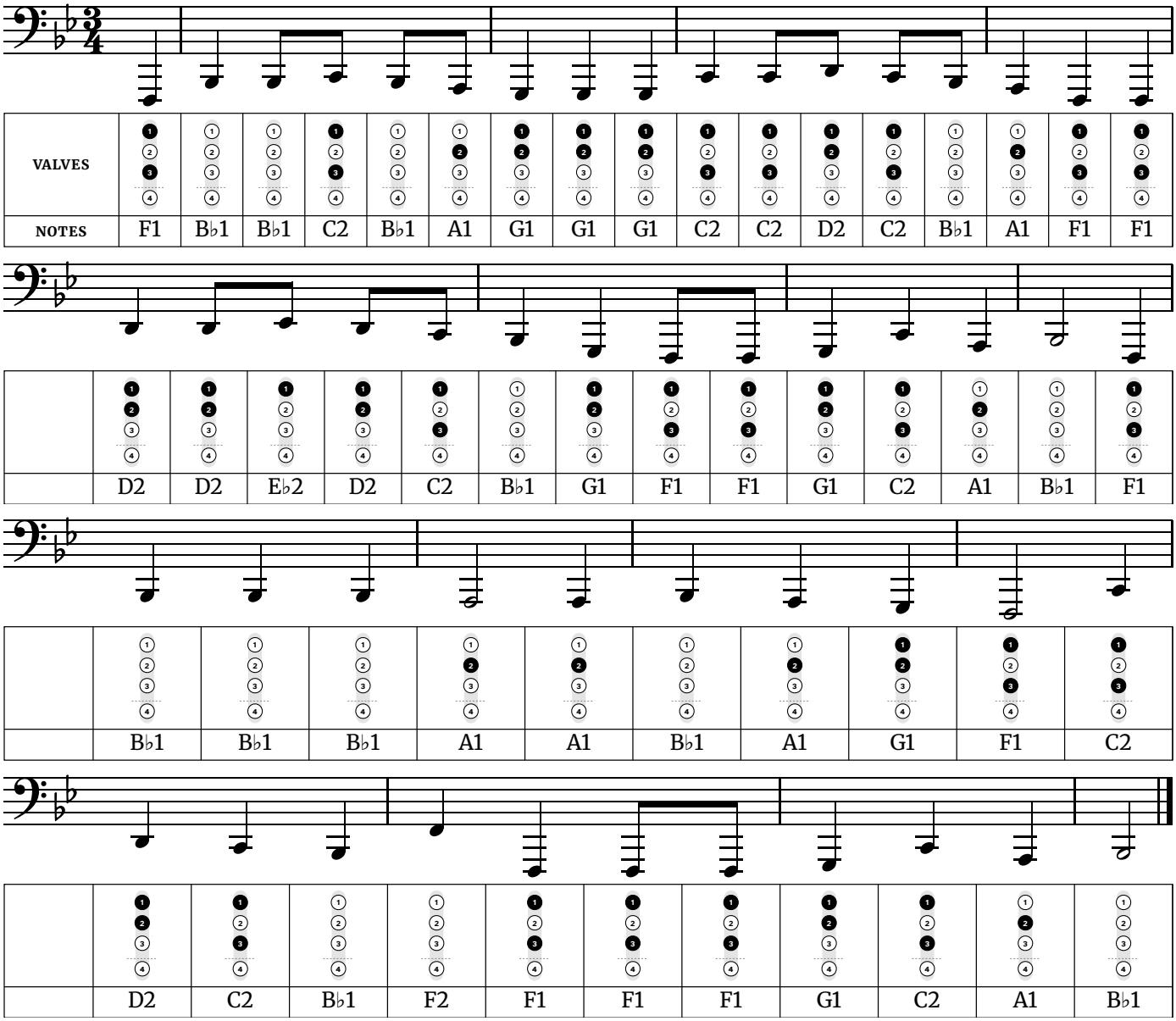
F1 and C2 have the same fingering: valves 1 and 3. Only your air and lips change between them, so listen for the jump in pitch rather than waiting for your fingers to do it.

The widest jump is a sixth, down from D2 to F1 in line 2.

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

We Wish You a Merry Christmas

Medium · In B♭ major, at concert pitch · 3/4 time · 8 notes, F1 to F2



Fingerings used in this song	
F1 – Valves 1 and 3	**C2** – Valves 1 and 3
G1 – Valves 1 and 2	**D2** – Valves 1 and 2
A1 – Valve 2	**E♭2** – Valve 1
B♭1 – Open (no valves)	**F2** – Open (no valves)

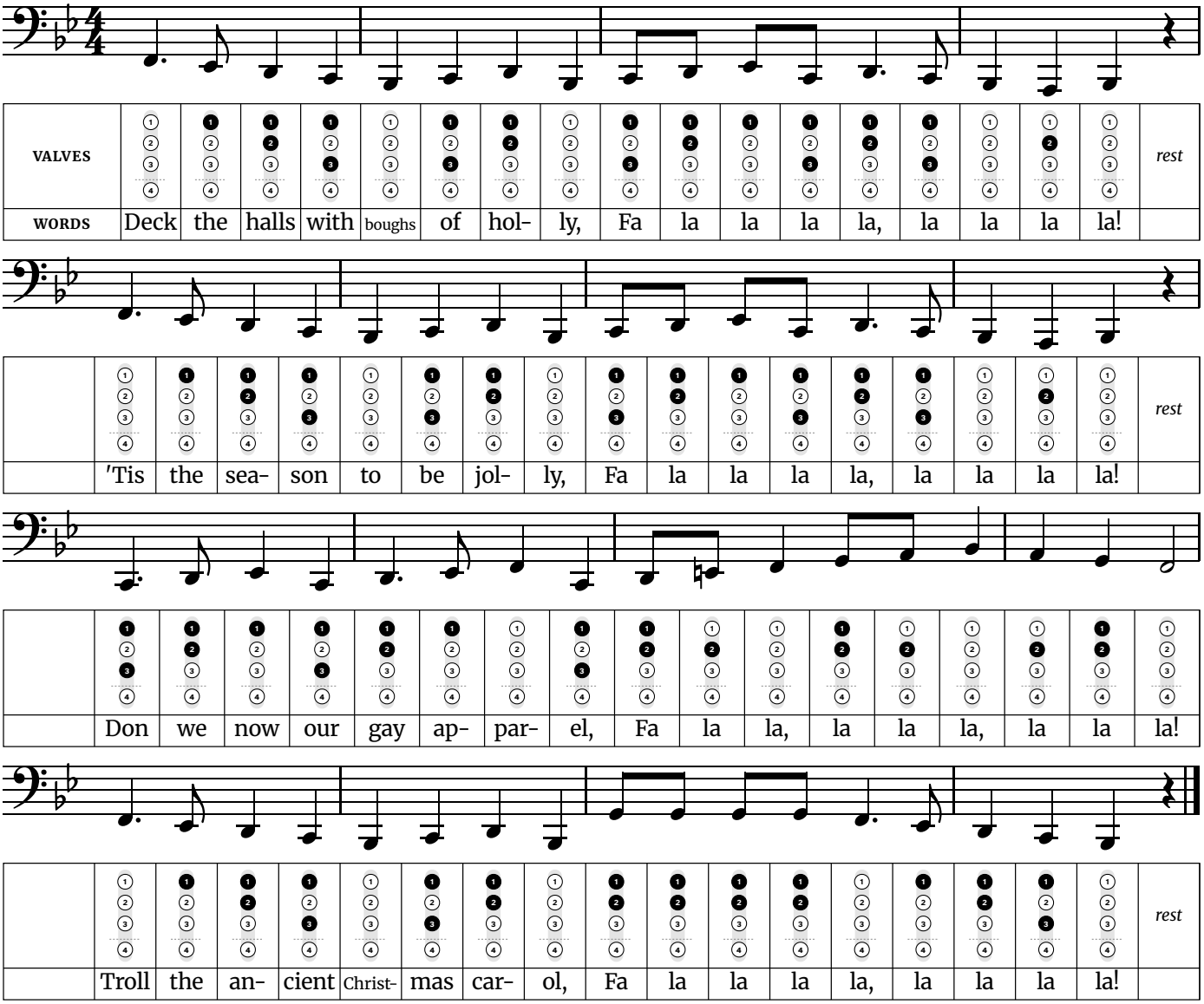
4-valve tubas only: valve 4 alone for F1 and C2.

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

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

Deck the Halls

Harder · In B♭ major, at concert pitch · 4/4 time · 10 notes, A1 to B♭2



Fingerings used in this song		
A1 – Valve 2	**E♭2** – Valve 1	**A2** – Valve 2
B♭1 – Open (no valves)	**E2** – Valve 2	**B♭2** – Open (no valves)
C2 – Valves 1 and 3	**F2** – Open (no valves)	
D2 – Valves 1 and 2	**G2** – Valves 1 and 2	

4-valve tubas only: valve 4 alone for C2.

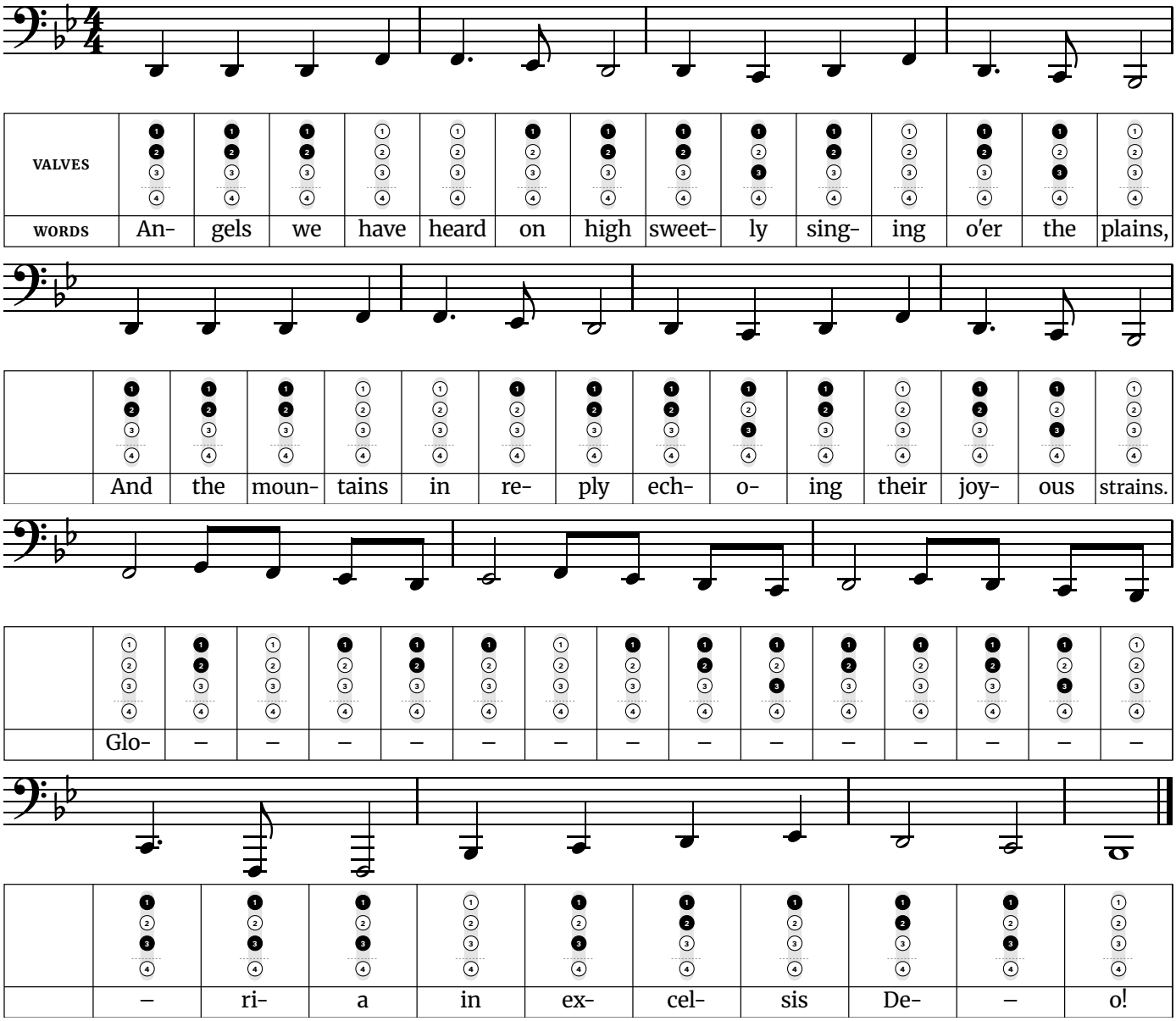
Tip: The third phrase climbs to the highest note of the carol in one long run of fa-las. Take a full breath before it and play it as one phrase.

One note falls outside the key: E2 in line 3, played with valve 2.

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

Angels We Have Heard on High

Harder · In B♭ major, at concert pitch · 4/4 time · 7 notes, F1 to G2



Fingerings used in this song	
F1 – Valves 1 and 3	**E♭2** – Valve 1
B♭1 – Open (no valves)	**F2** – Open (no valves)
C2 – Valves 1 and 3	**G2** – Valves 1 and 2
D2 – Valves 1 and 2	

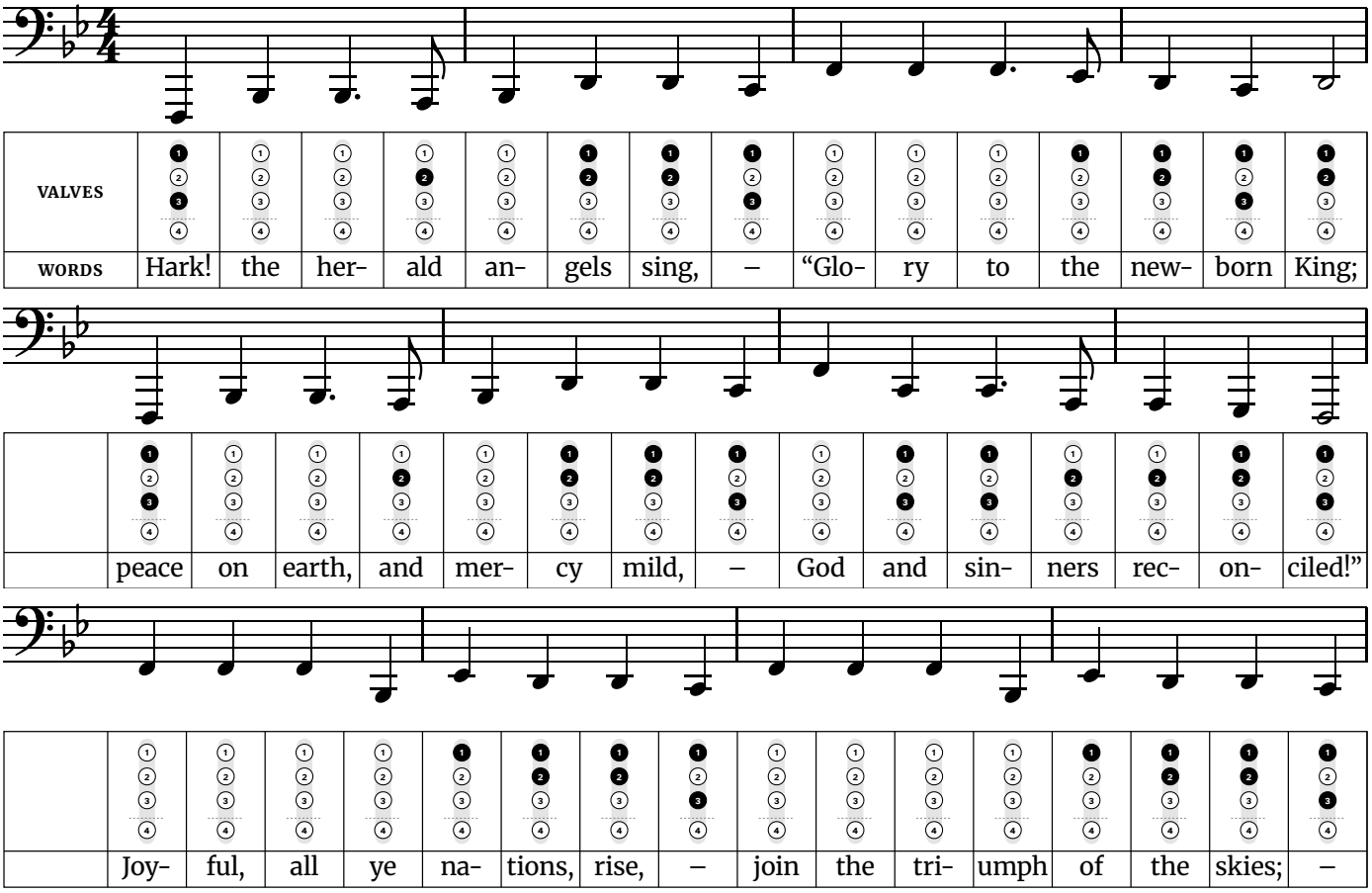
4-valve tubas only: valve 4 alone for F1 and C2.

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

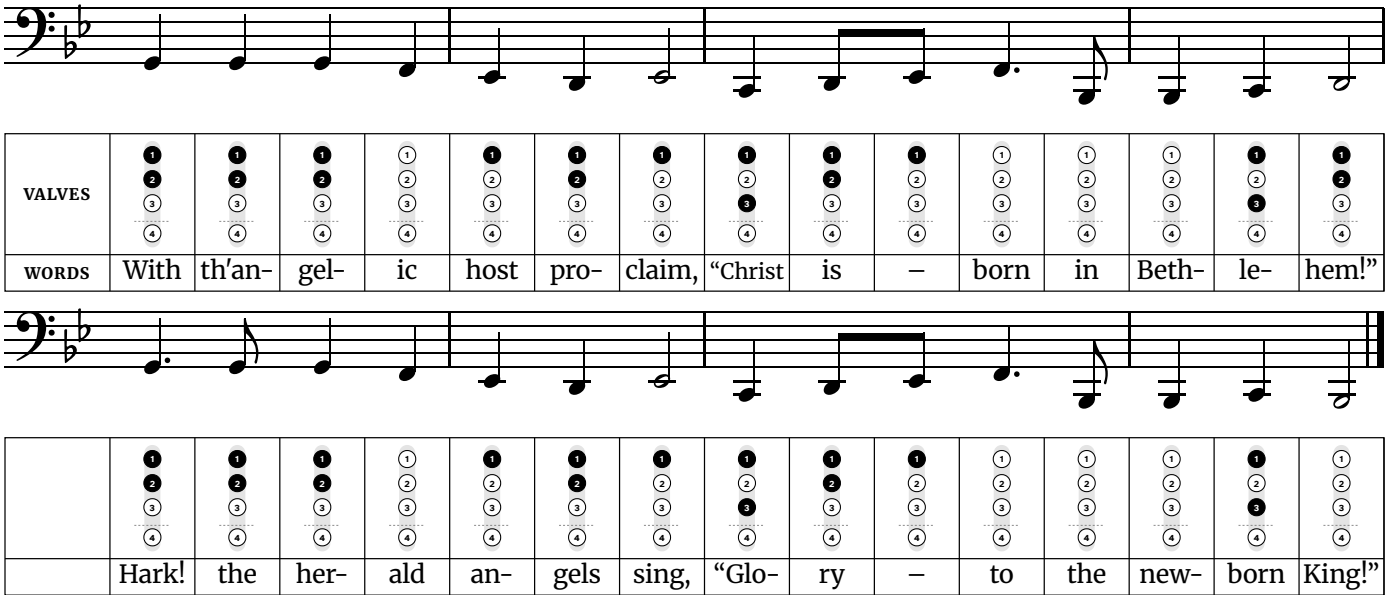
Words: James Chadwick (1862), after the French carol "Les Anges dans nos campagnes". Music: "Gloria", French traditional. The Gloria is printed once, as in the 1891 Parish Choir setting.

Hark! The Herald Angels Sing

Harder · In B♭ major, at concert pitch · 4/4 time · 9 notes, F1 to G2



Hark! The Herald Angels Sing *(continued)*



Fingerings used in this song		
F1 – Valves 1 and 3	**B♭1** – Open (no valves)	**E♭2** – Valve 1
G1 – Valves 1 and 2	**C2** – Valves 1 and 3	**F2** – Open (no valves)
A1 – Valve 2	**D2** – Valves 1 and 2	**G2** – Valves 1 and 2

4-valve tubas only: valve 4 alone for F1 and C2.

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.

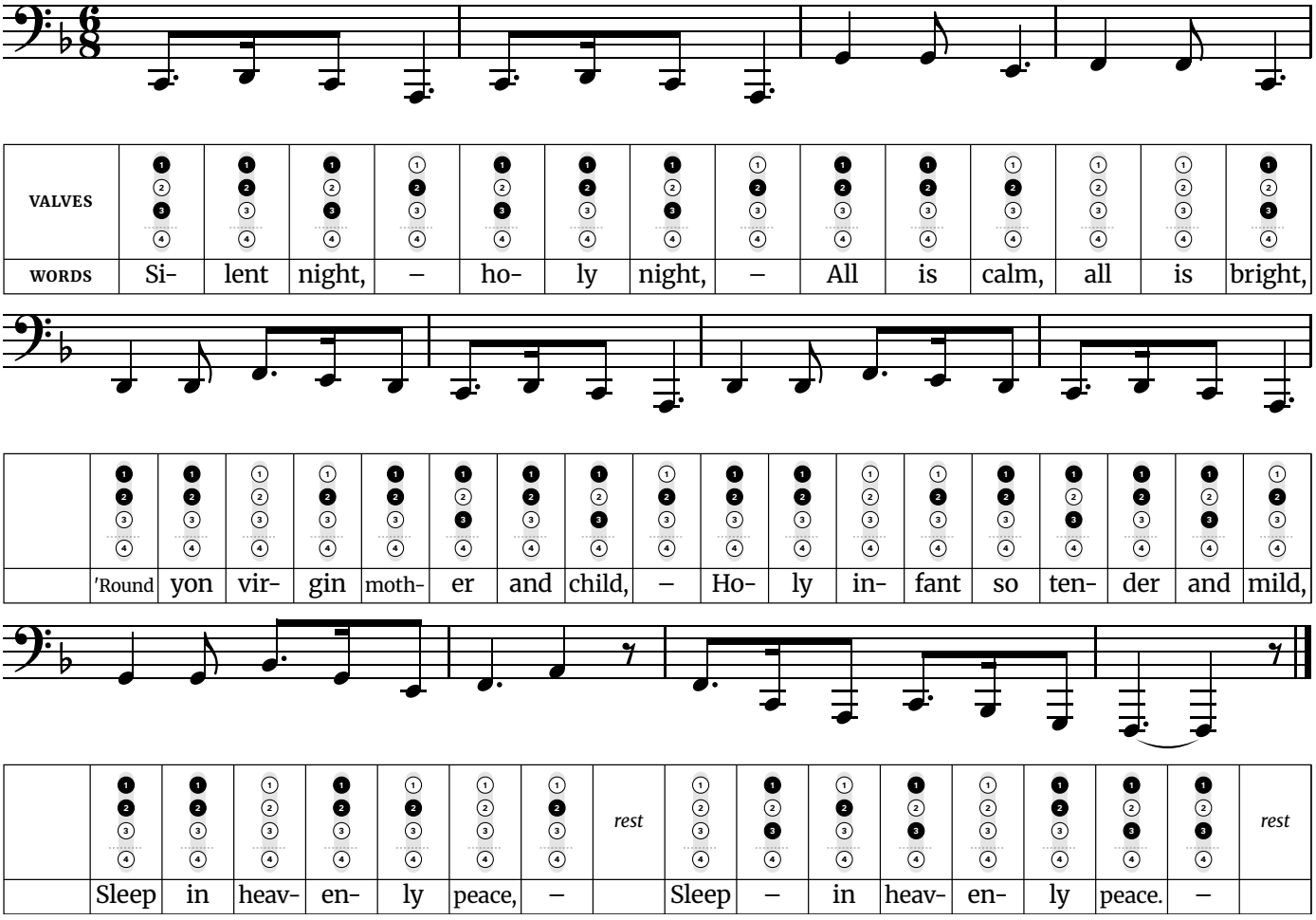
F1 and C2 have the same fingering: valves 1 and 3. Only your air and lips change between them, so listen for the jump in pitch rather than waiting for your fingers to do it.

The widest jump is an octave, up from F1 to F2 in line 3.

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

Silent Night

Harder · In F major, at concert pitch · 6/8 time · 11 notes, F1 to B♭2



Fingerings used in this song		
F1 – Valves 1 and 3	**C2** – Valves 1 and 3	**G2** – Valves 1 and 2
G1 – Valves 1 and 2	**D2** – Valves 1 and 2	**A2** – Valve 2
A1 – Valve 2	**E2** – Valve 2	**B♭2** – Open (no valves)
B♭1 – Open (no valves)	**F2** – Open (no valves)	

4-valve tubas only: valve 4 alone for F1 and C2.

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.

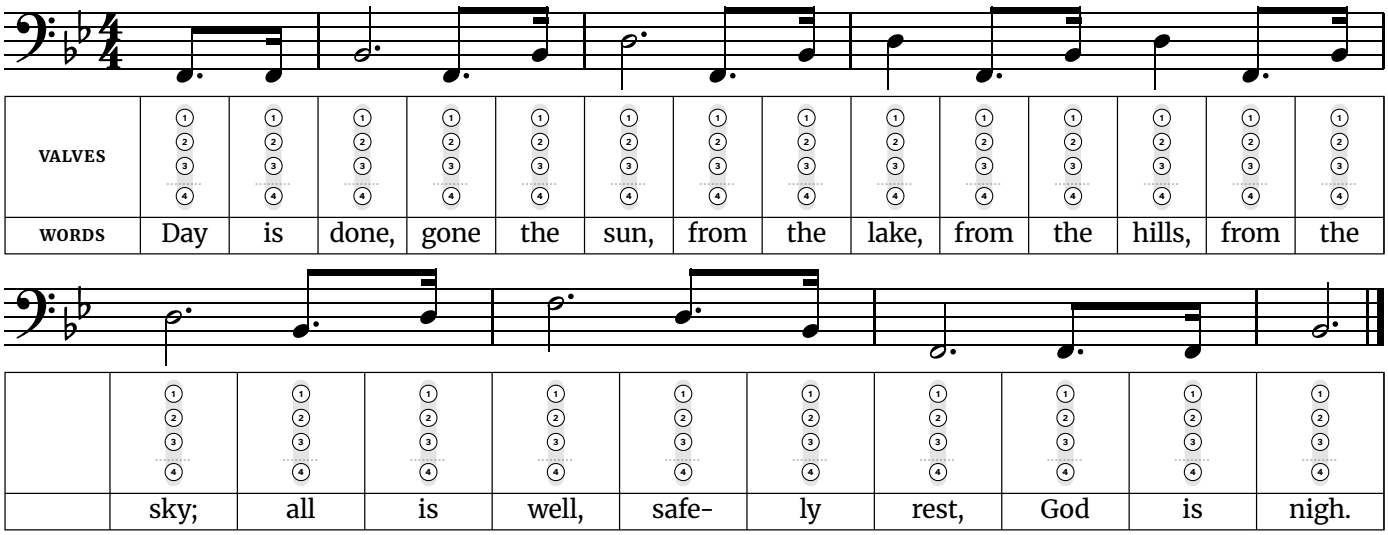
F1 and C2 have the same fingering: valves 1 and 3. Only your air and lips change between them, so listen for the jump in pitch rather than waiting for your fingers to do it.

The widest jump is a minor seventh, up from A1 to G2 in line 3.

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

Taps

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



Fingerings used in this song
F2 – Open (no valves)
B♭2 – Open (no valves)
D3 – Open (no valves)
F3 – Open (no valves)

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

F2, B♭2, D3 and F3 have the same fingering: open (no valves). Only your air and lips change between them, so listen for the jump in pitch rather than waiting for your fingers to do it.

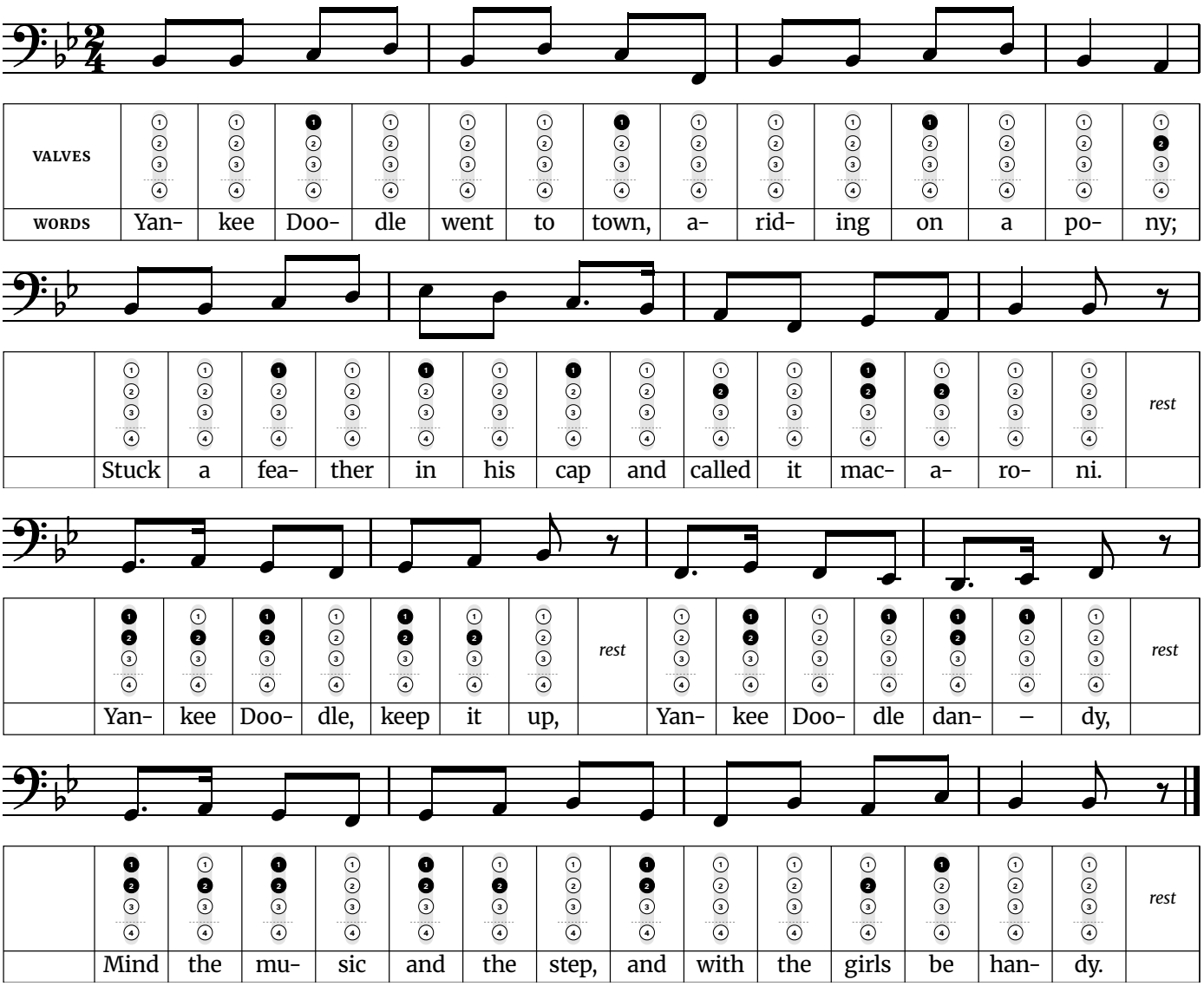
The widest jump is a sixth, down from D3 to F2 in line 1.

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

Free at thefingeringchart.com

Yankee Doodle

Easy · In B♭ major, at concert pitch · 2/4 time · 9 notes, D2 to E♭3



Fingerings used in this song		
D2 – Valves 1 and 2	**G2** – Valves 1 and 2	**C3** – Valve 1
E♭2 – Valve 1	**A2** – Valve 2	**D3** – Open (no valves)
F2 – Open (no valves)	**B♭2** – Open (no valves)	**E♭3** – Valve 1

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

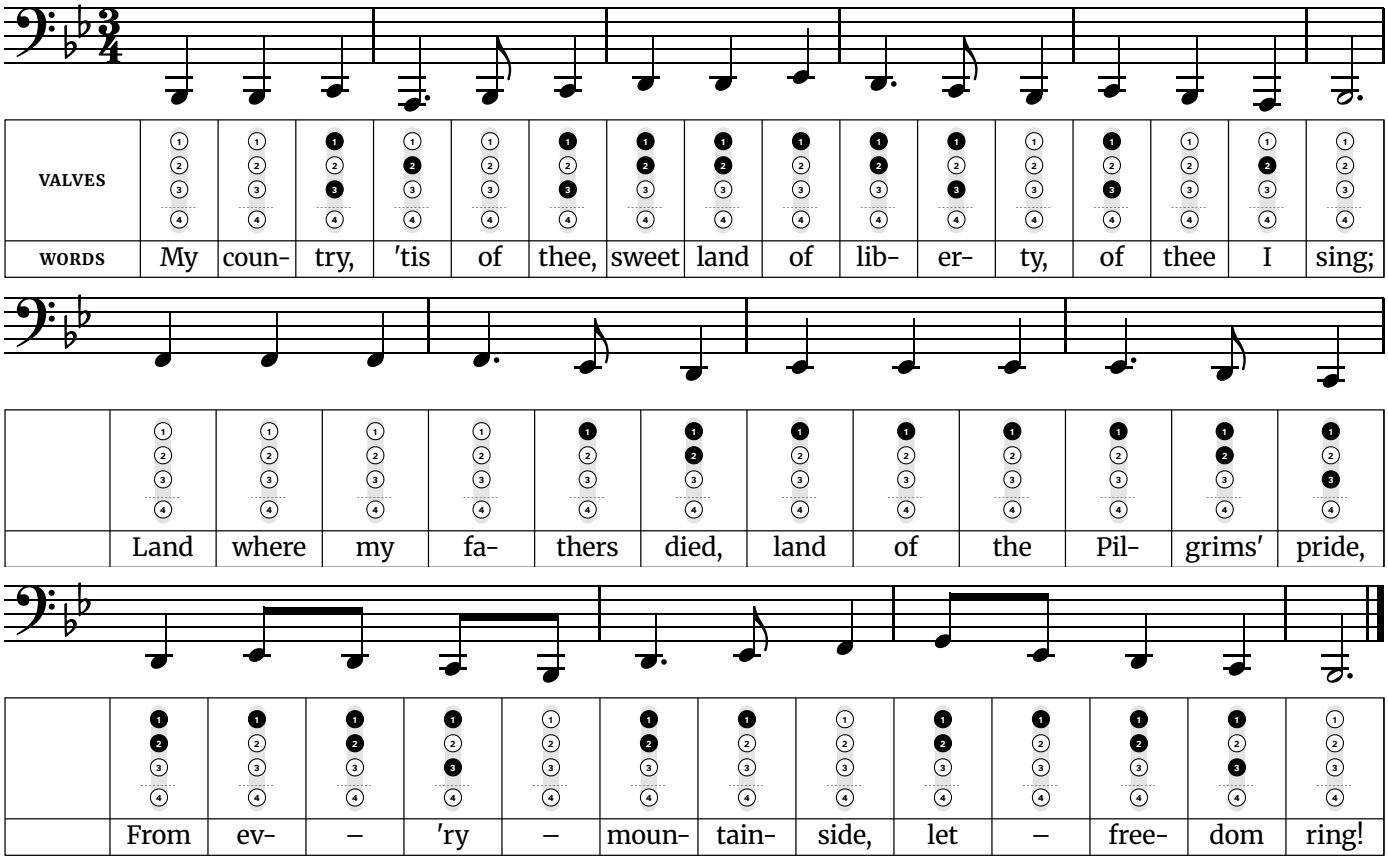
D2 and G2 have the same fingering: valves 1 and 2. Only your air and lips change between them, so listen for the jump in pitch rather than waiting for your fingers to do it.

The widest jump is a fifth, down from C3 to F2 in line 1.

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

My Country, 'Tis of Thee

Easy · In B♭ major, at concert pitch · 3/4 time · 7 notes, A1 to G2



Fingerings used in this song	
A1 – Valve 2	**E♭2** – Valve 1
B♭1 – Open (no valves)	**F2** – Open (no valves)
C2 – Valves 1 and 3	**G2** – Valves 1 and 2
D2 – Valves 1 and 2	

4-valve tubas only: valve 4 alone for C2.

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

B♭1 and F2 have the same fingering: open (no valves). Only your air and lips change between them, so listen for the jump in pitch rather than waiting for your fingers to do it.

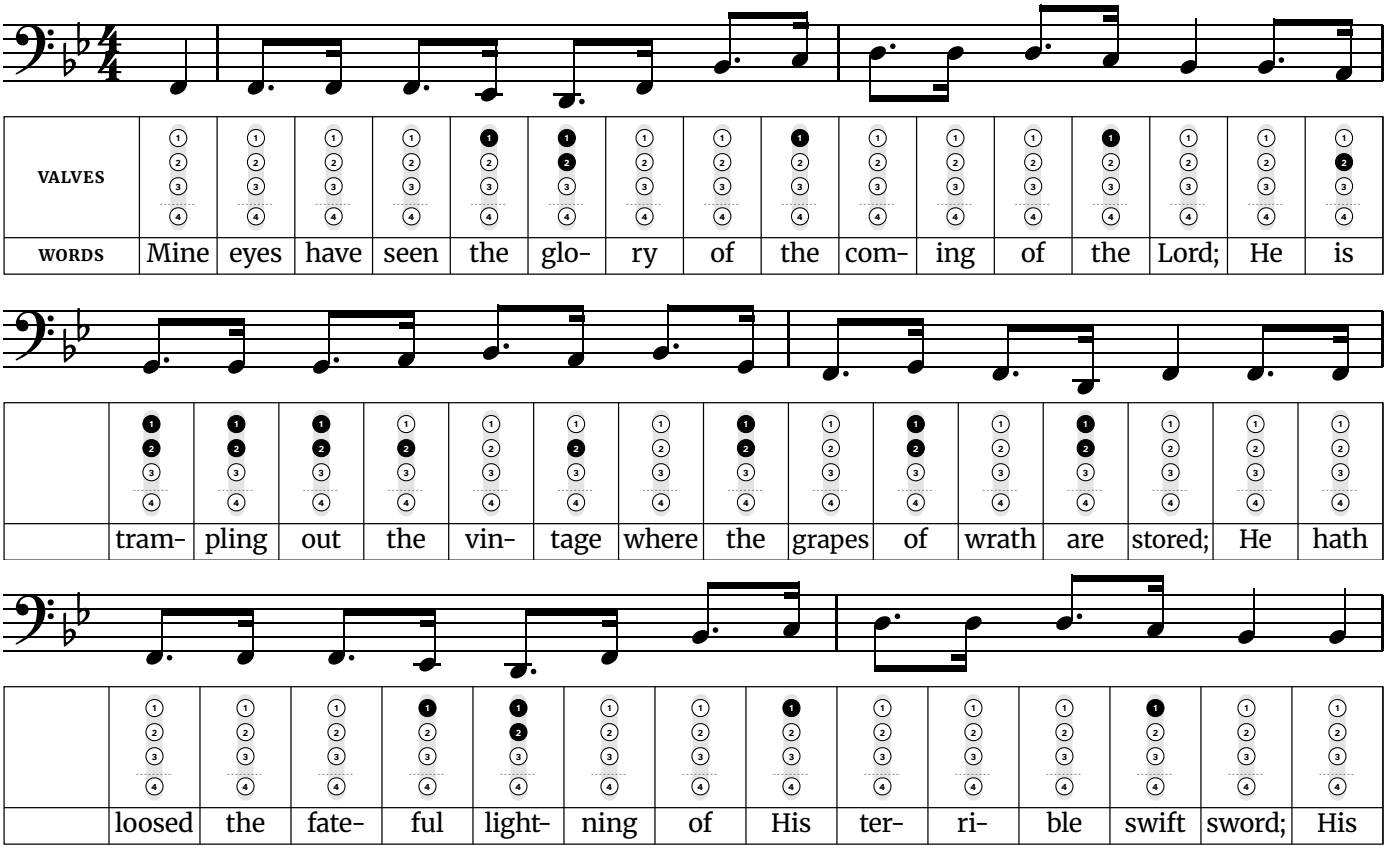
The widest jump is a fifth, up from B♭1 to F2 in line 2.

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

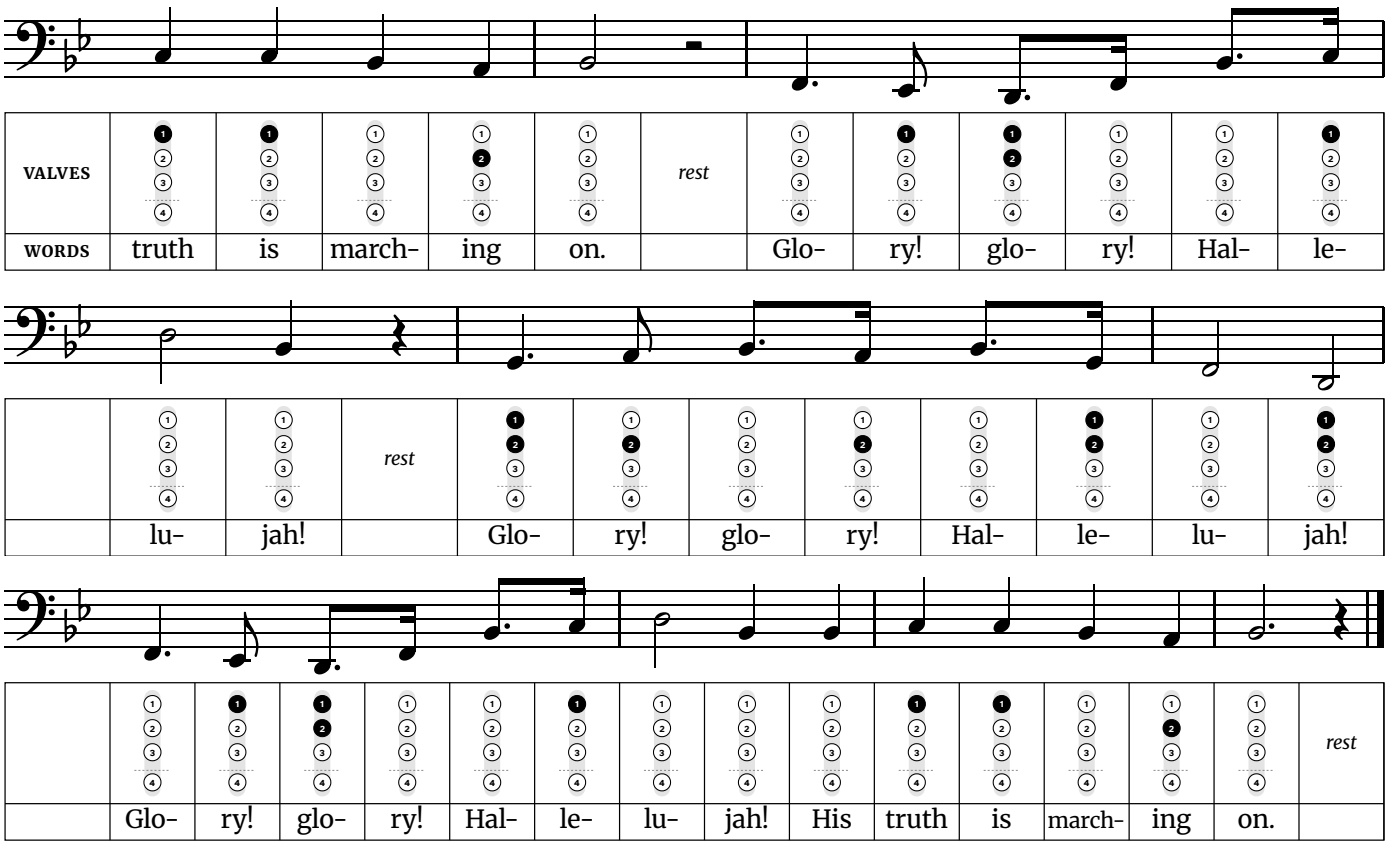
Free at thefingeringchart.com

Battle Hymn of the Republic

Medium · In B♭ major, at concert pitch · 4/4 time · 8 notes, D2 to D3



Battle Hymn of the Republic *(continued)*



Fingerings used in this song	
D2 – Valves 1 and 2	**A2** – Valve 2
E♭2 – Valve 1	**B♭2** – Open (no valves)
F2 – Open (no valves)	**C3** – Valve 1
G2 – Valves 1 and 2	**D3** – Open (no valves)

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

D2 and G2 have the same fingering: valves 1 and 2. Only your air and lips change between them, so listen for the jump in pitch rather than waiting for your fingers to do it.

The busiest finger change is D2 to F2, where 2 valves move at once. Practice that pair slowly on its own until both notes speak cleanly.

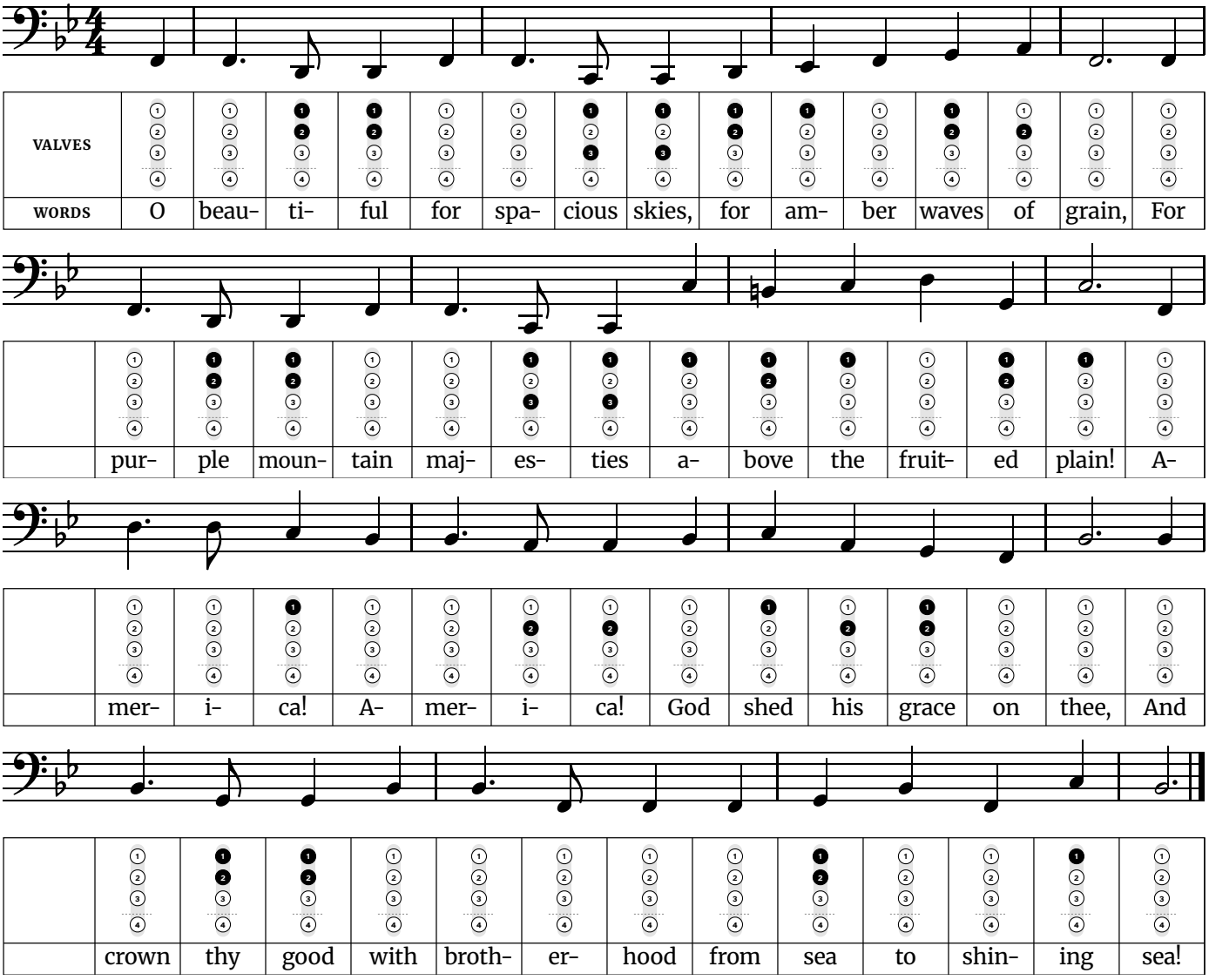
Words: Julia Ward Howe (1861). Music: "John Brown's Body", from a camp-meeting tune credited to William Steffe (1856).

Free at thefingeringchart.com

Patriotic Songs

America the Beautiful

Medium · In B♭ major, at concert pitch · 4/4 time · 10 notes, C2 to D3



Fingerings used in this song		
C2 – Valves 1 and 3	**G2** – Valves 1 and 2	**C3** – Valve 1
D2 – Valves 1 and 2	**A2** – Valve 2	**D3** – Open (no valves)
E♭2 – Valve 1	**B♭2** – Open (no valves)	
F2 – Open (no valves)	**B2** – Valves 1 and 2	

4-valve tubas only: valve 4 alone for C2.

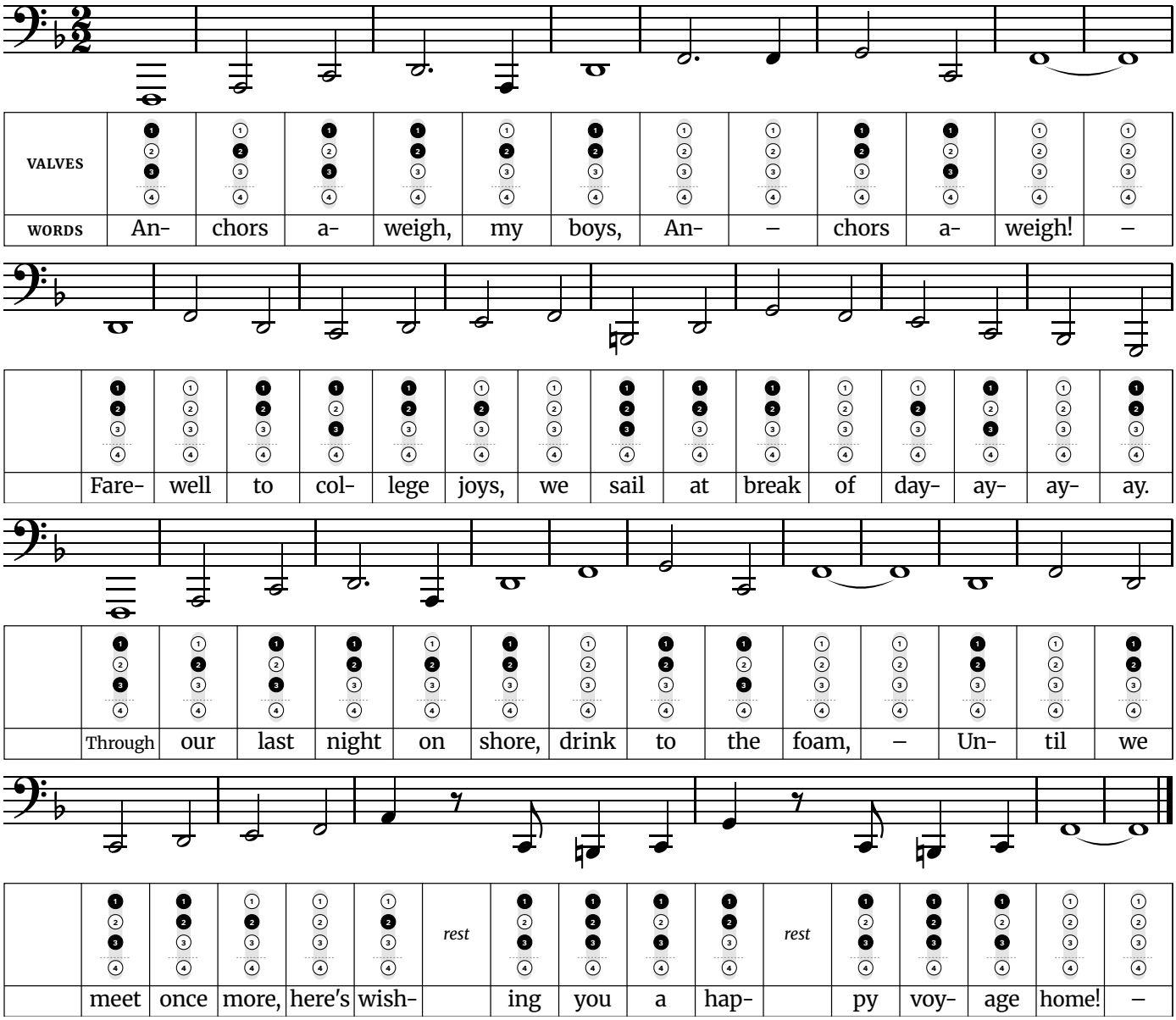
Tip: Every phrase starts with the same short-long pattern ("O beau-ti-ful"). Keep the eighth note short, then breathe at the end of each phrase so the next one starts on time.

One note falls outside the key: B2 in line 2, played with valves 1 and 2.

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

Anchors Aweigh

Harder · In F major, at concert pitch · 2/2 time · 11 notes, F1 to A2



Fingerings used in this song		
F1 – Valves 1 and 3	**B1** – Valves 1, 2 and 3	**F2** – Open (no valves)
G1 – Valves 1 and 2	**C2** – Valves 1 and 3	**G2** – Valves 1 and 2
A1 – Valve 2	**D2** – Valves 1 and 2	**A2** – Valve 2
B♭1 – Open (no valves)	**E2** – Valve 2	

4-valve tubas only: valve 4 alone for F1 and C2; valves 2 and 4 for B1.

Tip: It is a march counted in two big beats per bar, so the whole notes are long. Hold "boys", "aweigh" and "foam" for their full length. Then tongue the quick notes near the end ("here's wishing you a happy voyage") lightly.

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

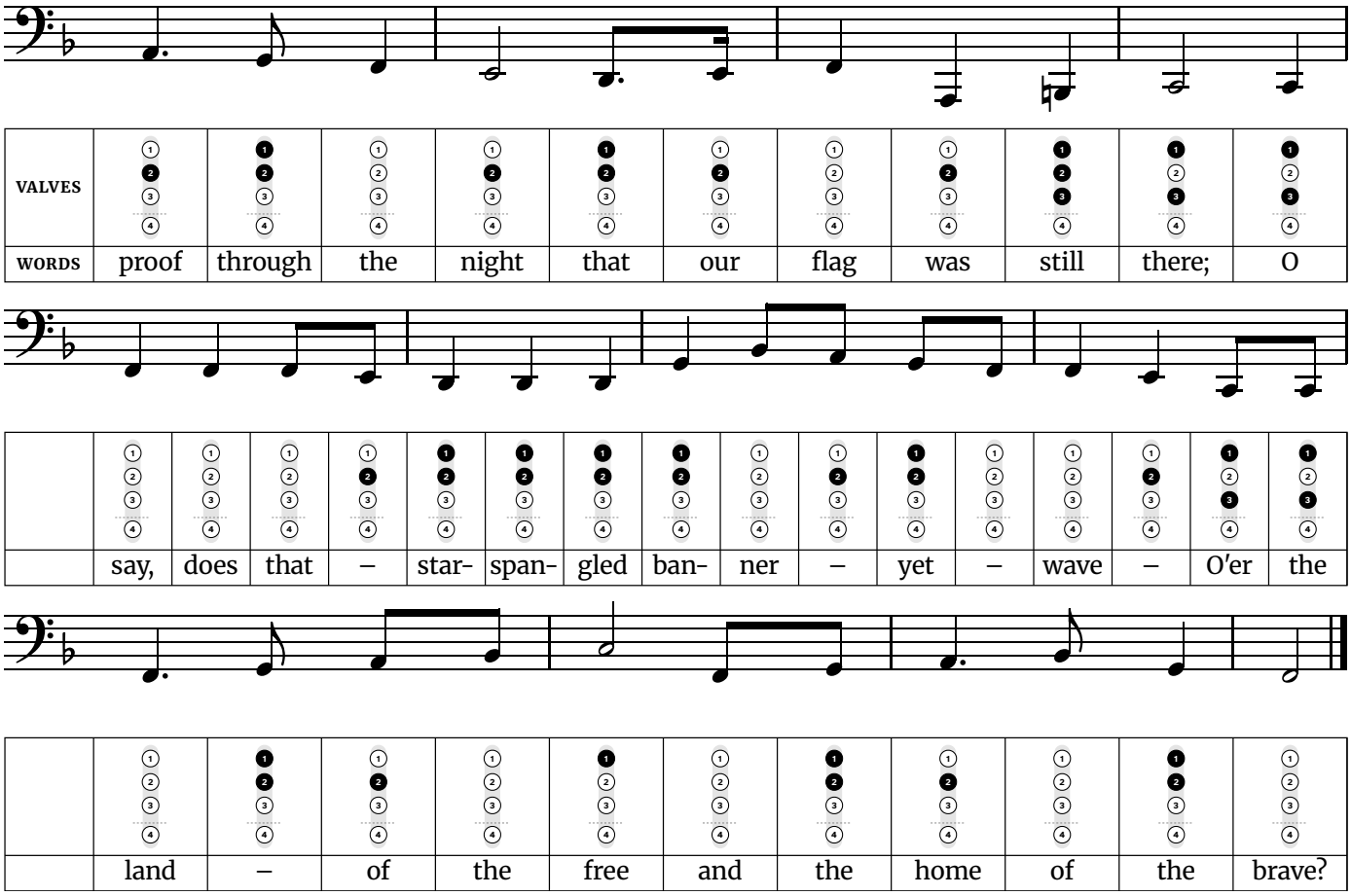
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The Star-Spangled Banner

Harder · In F major, at concert pitch · 3/4 time · 11 notes, F1 to C3



The Star-Spangled Banner *(continued)*



Fingerings used in this song		
F1 – Valves 1 and 3	**D2** – Valves 1 and 2	**A2** – Valve 2
A1 – Valve 2	**E2** – Valve 2	**B♭2** – Open (no valves)
B1 – Valves 1, 2 and 3	**F2** – Open (no valves)	**C3** – Valve 1
C2 – Valves 1 and 3	**G2** – Valves 1 and 2	

4-valve tubas only: valve 4 alone for F1 and C2; valves 2 and 4 for B1.

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.

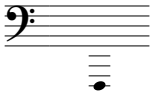
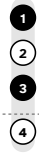
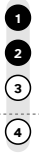
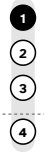
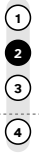
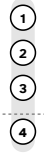
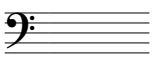
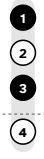
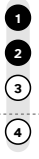
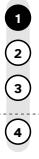
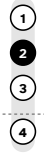
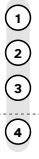
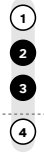
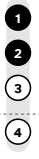
One note falls outside the key: B1 in line 1, played with valves 1, 2 and 3.

F1 and C2 have the same fingering: valves 1 and 3. Only your air and lips change between them, so listen for the jump in pitch rather than waiting for your fingers to do it.

The widest jump is a tenth, up from F1 to A2 in line 4.

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

Every Note at a Glance

 **E1** 	 **F1** 	 **F♯1 / G♭1** 	 **G1** 	 **G♯1 / A♭1** 	 **A1** 	 **A♯1 / B♭1** 	 **B1** 
 **C2** 	 **C♯2 / D♭2** 	 **D2** 	 **D♯2 / E♭2** 	 **E2** 	 **F2** 	 **F♯2 / G♭2** 	 **G2** 
 **G♯2 / A♭2** 	 **A2** 	 **A♯2 / B♭2** 	 **B2** 	**C3**	**C♯3 / D♭3**	**D3**	**D♯3 / E♭3**
E3	**F3**	**F♯3 / G♭3**	**G3**	**G♯3 / A♭3**	**A3**	**A♯3 / B♭3**	**B3**
C4	**C♯4 / D♭4**	**D4**	**D♯4 / E♭4**	**E4**	**F4**	BB♭ tuba, concert pitch, bass clef. Black circle: press that valve. Open circle: leave it up. Valve 4 is below the dashed line; no main fingering uses it.	