

Tenor Saxophone

The Lion King

Arr. Tubbs

A Medley

$\text{♩} = 60$

2

$\text{♩} = 84$

The Circle
of Life

f

mp >

mf

mf

f

ff

ff

$\text{♩} = 190$

I Just Can't
Wait to Be King

11

p

2

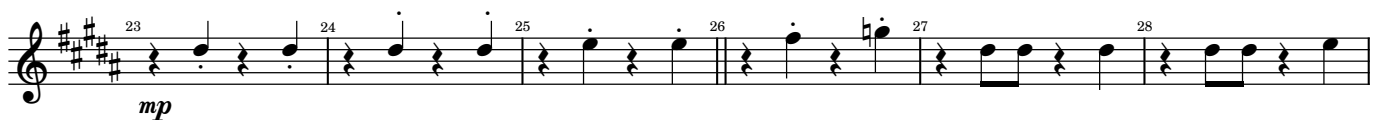
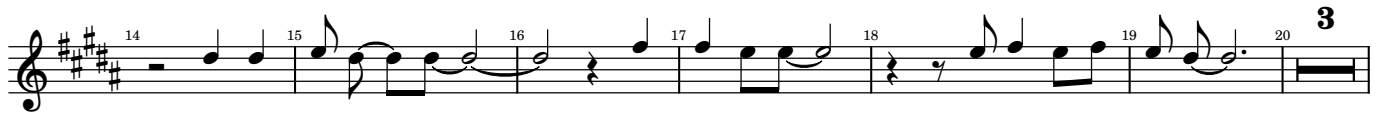
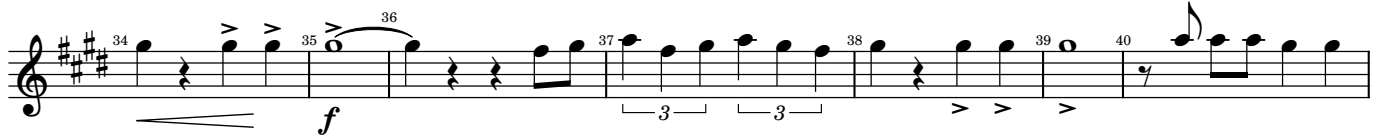
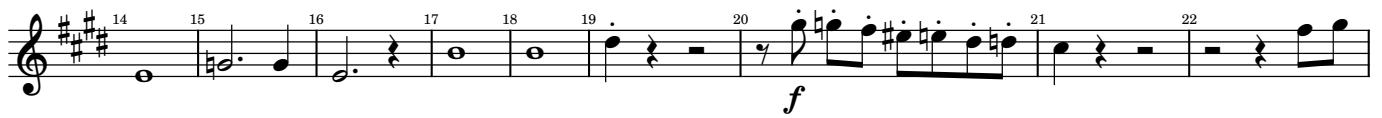
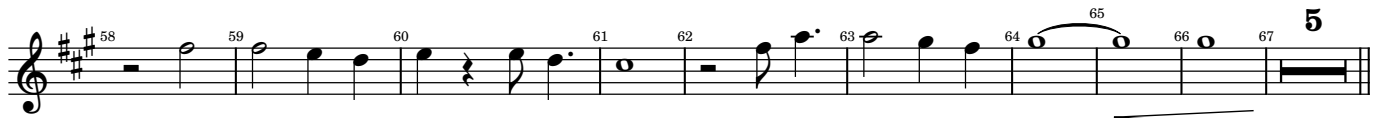
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4

4

4

The Lion King Medley



The Lion King Medley

Can You Feel the Love Tonight

ritardando $\text{♩} = 70$ **Straight 14** *ritardando* $\text{♩} = 57$ **9** *a tempo* **7** **accel.**

Musical notation for 'Can You Feel the Love Tonight' in G major. The piece starts with a *ritardando* marking and a tempo of 70. It features a 14-measure section, followed by a *ritardando* section at 57, then a 9-measure *a tempo* section, and finally a 7-measure **accel.** section. The notation includes various note values and rests, with measure numbers 1 through 36 indicated.

The Circle of Life (Reprise)

f

Musical notation for 'The Circle of Life (Reprise)' in G major. The piece begins with a forte (*f*) dynamic. The notation shows a series of eighth and sixteenth notes, with measure numbers 1 through 6 indicated.

f

Continuation of the musical notation for 'The Circle of Life (Reprise)'. It features a triplet of eighth notes in measure 11. Measure numbers 7 through 13 are indicated.

ritardando $\text{♩} = 63$ *ff*

Continuation of the musical notation for 'The Circle of Life (Reprise)'. It includes a *ritardando* marking and a tempo of 63. The piece concludes with a fortissimo (*ff*) dynamic. Measure numbers 14 through 16 are indicated.

Tenor Saxophone

Fiddler on the Roof

Arr. Tubbs

A Medley

Tradition

$\text{rit.} \quad \text{♩} = 105 \quad 2$ $\text{rit.} \quad \text{♩} = 120$ $\text{rit.} \quad \text{♩} = 130$

mp f ff ff

Match-maker, Match-maker

(Moderato) $\text{♩} = 80$ 4 8 13 14 15 16 17 18 19 20

mp $ritardando$ $\text{♩} = 69.0477$ $\text{♩} = 63.3334$ $\text{♩} = 60$

If I Were A Rich Man

$\text{♩} = 112$ 1 2 15 17 $ritardando$

Sabbath Prayer

(Slow) $\text{♩} = 72$ 2 4 5 6 7 8 9

p mp p

10 11 12 13 14 15 16 17 18 19 20 21

mp $rit.$ $\text{rit.} \quad \text{♩} = 57.4616 \quad 2$ (Moderato) $\text{♩} = 80$ f

L'chaim

$\text{♩} = 120$ 1 2 3 4 5 9 10 11 12 13 14 15 16 17 18

f ff f ff f

Fiddler on the Roof Medley

The musical score is divided into three main sections:

- First Section (Measures 1-35):** Features a piano solo in 3/4 time. It begins with a key signature of one flat (B-flat). The tempo is marked *sfz* (sforzando) and *rit.* (ritardando) with a tempo of $\text{♩} = 90$. The dynamics range from *sfz* to *ff* (fortissimo). The section concludes with a key signature change to two flats (B-flat and E-flat) and a 2/4 time signature.
- Second Section (Measures 36-55):** Labeled "Sunrise, Sunset", this section is in 3/4 time with a key signature of two flats. It includes tempo markings: *a tempo* ($\text{♩} = 88$), *rit.* (ritardando), and *ritardando*. The dynamics include *f* (forte). Measure numbers 1, 15, 16, 17, 11, 28, 32, 33, 39, 40, 41, 14, and 55 are indicated above the staff.
- Third Section (Measures 56-62):** Continues the piano solo in 3/4 time with a key signature of two flats. It is marked *rit.* (ritardando). Measure numbers 56, 57, 58, 59, 60, 61, and 62 are indicated above the staff.
- Fourth Section (Measures 63-71):** Labeled "Tradition (Reprise)", this section is in 3/4 time with a key signature of two flats. It is marked *rit.* (ritardando) with a tempo of $\text{♩} = 132$. The dynamics include *f* (forte). Measure numbers 1, 6, 35, 41, and 12 are indicated above the staff.

Tenor Saxophone

Les Misérables

Arr. Tubbs

A Medley

At the End
of the Day

$\text{♩} = 85$ 6 rit. $\text{♩} = 120$ 2 8

p mp

f

molto rall. 3

(Andante) ($\text{♩} = 72$) 4 rit. $\text{♩} = 72$ ritardando 5 a tempo

I Dreamed
a Dream

p

a tempo ritardando 8 ritardando a tempo f

rit. a tempo mf rit. mp

Castle on
a Cloud

$\text{♩} = 60$ 2 rit a tempo 3 ritardando a tempo 2 rit. a tempo 3 rall.

$\text{♩} = 84$ 20

Les Miserables Medley

Do You Hear
the People Sing

Musical score for 'Do You Hear the People Sing' in G major, 4/4 time. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a melody with many triplets and a dynamic marking of *mf*. The second staff continues the melody with more triplets. The third staff includes a key signature change to two sharps (D major) and a dynamic marking of *f*. The fourth staff ends with a dynamic marking of *ff* and a *rit.* (ritardando) marking over a 2/4 time signature change.

On My Own

Musical score for 'On My Own' in D major, 4/4 time. The score consists of two staves. The first staff begins with a treble clef, a key signature of two sharps (D major), and a common time signature. It includes tempo markings: (Moderato) (♩ = 60), *ritardando*, *a tempo*, *ritardando*, and *a tempo*. The second staff continues the melody with a *rit.* (ritardando) marking and a tempo change to (Andante) (♩ = 92).

Bring Him
Home

Musical score for 'Bring Him Home' in G major, 4/4 time. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It includes tempo markings: *rit.*, *a tempo*, *rall.*, *a tempo*, *rall.*, and *a tempo*. The second staff continues the melody with a tempo change to 3/4 time and a *rit.* (ritardando) marking.

Do You Hear
the People Sing
(Reprise)

Musical score for 'Do You Hear the People Sing (Reprise)' in G major, 4/4 time. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It includes a tempo marking of ♩ = 72 and a *rit.* (ritardando) marking. The second staff continues the melody with a *molto rall.* (molto ritardando) marking and a 3/4 time signature change.

2026-02-26

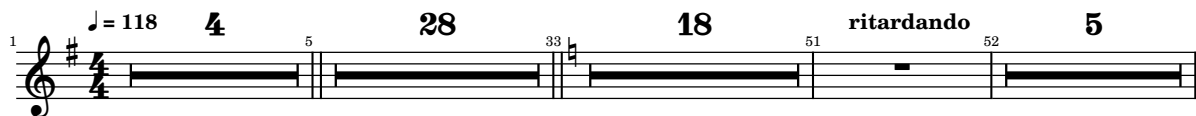
Tenor Saxophone

Phantom of the Opera

Arr. Tubbs

A Medley

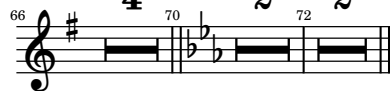
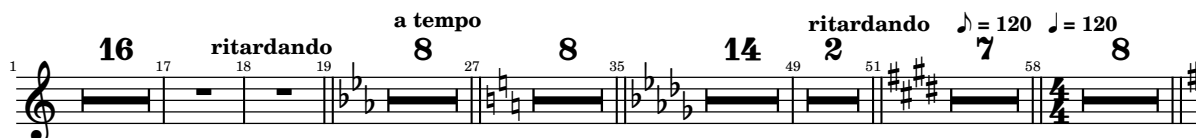
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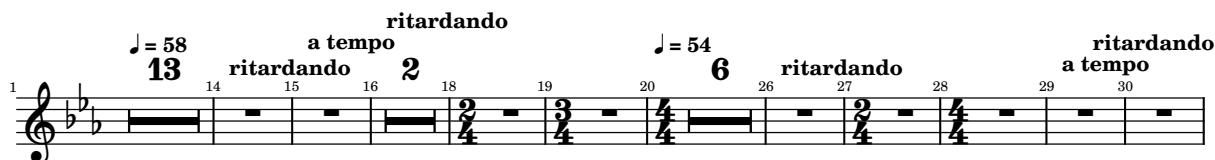
Think
of Me



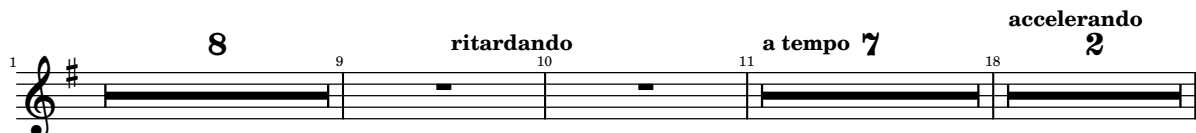
Angel of
Music



All I Ask
of You



Wishing You
Were Somehow
Here Again



Past the Point
of No Return

