

Symphonic Warm-ups

John McAllister

Long Tones 1 ♩ = 100

Flute

Oboe

Bassoon

Clarinet

Bass Clarinet

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet

Horn

Low Brass 1

Low Brass 2

Tuba

Snare and Bass

Marimba/Bells

Aux.

Paradiddles

6

Fl.
Ob.
Bsn.
Cl.
B. Cl.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Hn.
LB 1
LB 2
Tba.
Perc.
Mar.
Aux.

Detailed description: This is a page of a musical score, page 2, starting at measure 6. The score is arranged in a system with 17 staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), and Baritone Saxophone (Bari. Sax.). The brass section includes Trumpet (Tpt.), Horn (Hn.), Low Brass 1 (LB 1), Low Brass 2 (LB 2), and Tuba (Tba.). The percussion section includes Percussion (Perc.), Maracas (Mar.), and Auxiliary Percussion (Aux.). The woodwinds and brass play sustained notes with long slurs, while the percussion parts feature rhythmic patterns of eighth and sixteenth notes.

12

Fl.

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Hn.

LB 1

LB 2

Tba.

Perc.

Mar.

Aux.

18

Long Tones 2

Fl.

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Hn.

LB 1

LB 2

Tba.

Perc.

Mar.

Aux.

RR L R L R L R L L L R L R L R L R

23

Fl.
Ob.
Bsn.
Cl.
B. Cl.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Hn.
LB 1
LB 2
Tba.
Perc.
Mar.
Aux.

RR L R L RR L R L LL R L R LL R L R
RR L - etc.

28

Fl.
Ob.
Bsn.
Cl.
B. Cl.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Hn.
LB 1
LB 2
Tba.
Perc.
Mar.
Aux.

LL R - etc. *R LL - etc.* *L RR - etc.*

Long Tones 3
(Low)

33

The score is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), and Baritone Saxophone (Bari. Sax.). The second system includes Trumpet (Tpt.), Horn (Hn.), Low Brass 1 (LB 1), Low Brass 2 (LB 2), and Tuba (Tba.).

The Percussion (Perc.) part features a complex rhythmic pattern with the following notation: *R R R RL sil. L L L RL R R sRn.*

The Maracas (Mar.) part includes the instruction: *Accent Exercise*.

The Auxiliary (Aux.) part consists of a series of rhythmic pulses marked with 'x'.

39

Fl.

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Hn.

LB 1

LB 2

Tba.

Perc.

Mar.

Aux.

Detailed description: This page of a musical score, page 8, begins at measure 39. It features a woodwind and percussion ensemble. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), and Baritone Saxophone (Bari. Sax.). The brass section includes Trumpet (Tpt.), Horn (Hn.), Low Brass 1 (LB 1), Low Brass 2 (LB 2), and Tuba (Tba.). The percussion section includes Percussion (Perc.), Maracas (Mar.), and Auxiliary Percussion (Aux.). The score is written in a common time signature. The woodwind and brass parts feature long, sustained notes with slurs, indicating a melodic line. The percussion parts consist of rhythmic patterns, including eighth and sixteenth notes, and rests. The auxiliary percussion part uses 'x' marks to represent specific sounds.

44

Fl.

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Hn.

LB 1

LB 2

Tba.

Perc.

Mar.

Aux.

Detailed description: This is a page of a musical score for a woodwind and brass ensemble, starting at measure 44. The score is arranged in a standard orchestral format with staves for each instrument. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), and Baritone Saxophone (Bari. Sax.). The brass section includes Trumpet (Tpt.), Horn (Hn.), Low Brass 1 (LB 1), Low Brass 2 (LB 2), and Tuba (Tba.). The percussion section includes Maracas (Mar.) and Auxiliary Percussion (Aux.). The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. Measures 44-47 show a melodic line for the woodwinds and brass, with the percussion providing a rhythmic accompaniment. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Flexibility 1

49

Fl.

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Hn.

LB 1

LB 2

Tba.

Perc.

Mar.

Aux.

Flam Taps
(L)R L (L)R

Detailed description: This page of a musical score, numbered 10, contains measures 49 through 52. The title 'Flexibility 1' is centered at the top. Measure 49 is marked with a '49' above the first staff. The score is arranged in a standard orchestral layout with woodwinds, brass, and percussion. The woodwind section (Flute, Oboe, Bassoon, Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone) plays a melodic line with long, sweeping phrases. The brass section (Trumpet, Horn, Low Brass 1, Low Brass 2, Trombone) provides harmonic support with sustained notes and rhythmic patterns. The percussion section includes a snare drum (Perc.) with a 'Flam Taps' pattern, a maraca (Mar.) with a steady rhythmic accompaniment, and auxiliary instruments (Aux.) with a rhythmic pattern of 'x' marks. The key signature has one flat (B-flat), and the time signature is 4/4. The score is written in black ink on a white background.

54

Fl. $G\# = Ab$

Ob. $G\# = Ab$

Bsn. $G\# = Ab$

Cl. $F\# = Gb$ $Bb = A\#$

B. Cl. $F\# = Gb$ $Bb = A\#$

Alto Sax. $Bb = A\#$

Ten. Sax.

Bari. Sax.

Tpt.

Hn.

LB 1

LB 2

Tba.

Perc. $(r)L$ R $(L)R$ $(R)L$ etc.

Mar.

Aux.

59

Fl.

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Hn.

LB 1

LB 2

Tba.

Perc.

Mar.

Aux.

(L)R L R L (L)R L R L sim.

Detailed description: This page of a musical score covers measures 59 through 63. The woodwind section (Flute, Oboe, Bassoon, Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone) plays a melodic line with long notes and slurs. The brass section (Trumpet, Horn, Low Brass 1 & 2, and Trombone) provides harmonic support with sustained notes and slurs. The percussion section includes a snare drum (Perc.) with a complex rhythmic pattern, a maraca (Mar.) with a steady accompaniment, and auxiliary percussion (Aux.) with a simple rhythmic pattern. The score is written in a key with two flats and a 4/4 time signature.

64

Fl. $F\# = Gb$

Ob. $F\# = Gb$

Bsn. $F\# = Gb$

Cl. $D\# = Eb$

B. Cl. $G\# = Ab$ $D\# = Eb$

Alto Sax. $G\# = Ab$ $D\# = Eb$

Ten. Sax. $G\# = Ab$

Bari. Sax. $D\# = Eb$

Tpt.

Hn.

LB 1

LB 2

Tba.

Perc. (R)L R L R (R)L R L R sim. (L)R (R)L etc. (L)R R (R)L L

Mar.

Aux.

74

Fl.

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Hn.

LB 1

LB 2

Tba.

Perc.

Mar.

Aux.

Detailed description: This page of a musical score, numbered 74, features a woodwind and brass ensemble. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bari. Sax.), Trumpet (Tpt.), Horn (Hn.), Low Brass 1 (LB 1), Low Brass 2 (LB 2), Trombone (Tba.), Percussion (Perc.), Mellophone (Mar.), and Auxiliary Percussion (Aux.). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. Measures 74-77 are shown. The woodwinds and brasses play melodic lines with various articulations and dynamics. The percussion part includes a mellophone and auxiliary percussion, with the latter playing a rhythmic pattern of eighth and sixteenth notes.

Flexibility 3

79

Fl.

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Hn.

LB 1

LB 2

Tba.

Perc.

Mar.

Aux.

opt. 8va

opt. 8va

opt. 8va

opt. 8va

opt. 8va

84

Fl. *opt. 8va*

Ob. *opt. 8va*

Bsn. *opt. 8va*

Cl. *opt. 8va*

B. Cl. *opt. 8va*

Alto Sax. *opt. 8va*

Ten. Sax. *opt. 8va*

Bari. Sax. *opt. 8va*

Tpt.

Hn.

LB 1

LB 2

Tba.

Perc.

Mar. *opt. 8va*

Aux.

93

Articulation 1
(on scale)

Articulation 2
(on scale)

Fl.

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Hn.

LB 1

LB 2

Tba.

Perc.

Mar.

Aux.

Articulation 3

99

This musical score, titled "Articulation 3", is for a woodwind and brass ensemble. It begins at measure 99. The score is divided into five systems, each containing five staves. The instruments are: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bari. Sax.), Trumpet (Tpt.), Horn (Hn.), Low Brass 1 (LB 1), Low Brass 2 (LB 2), Trombone (Tba.), Percussion (Perc.), Mallets (Mar.), and Auxiliary Percussion (Aux.). The woodwinds and brass play a rhythmic pattern of eighth notes, with triplets of eighth notes starting in measure 103. The percussion parts include a steady eighth-note pattern and mallet patterns. The score is written in a standard musical notation with various clefs and time signatures.

104 Art. Exercise

Fl.

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Hn.

LB 1

LB 2

Tba.

Perc.

Mar.

Aux.

Chorale 1 ♩ = 72

111

Fl.

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Hn.

LB 1

LB 2

Tba.

Perc.

Mar.

Aux.

Chorale 2

119

The musical score for "Chorale 2" spans measures 119 to 122. The key signature is B-flat major (two flats), and the time signature is 4/4. The score is arranged for a full orchestra with the following parts:

- Fl. (Flute):** Melodic line with quarter notes and rests.
- Ob. (Oboe):** Melodic line with quarter notes and rests.
- Bsn. (Bassoon):** Melodic line with quarter notes and rests.
- Cl. (Clarinet):** Harmonic accompaniment with chords.
- B. Cl. (Bass Clarinet):** Harmonic accompaniment with chords.
- Alto Sax. (Alto Saxophone):** Melodic line with quarter notes and rests.
- Ten. Sax. (Tenor Saxophone):** Melodic line with quarter notes and rests.
- Bari. Sax. (Baritone Saxophone):** Melodic line with quarter notes and rests.
- Tpt. (Trumpet):** Harmonic accompaniment with chords.
- Hn. (Horn):** Melodic line with quarter notes and rests.
- LB 1 (Low Brass 1):** Melodic line with quarter notes and rests.
- LB 2 (Low Brass 2):** Harmonic accompaniment with chords.
- Tba. (Trombone):** Melodic line with quarter notes and rests.
- Perc. (Percussion):** Features a snare drum pattern starting in measure 120, with the instruction "snare off" above the staff. The pattern consists of eighth notes.
- Mar. (Maracas):** Melodic line with quarter notes and rests.
- Aux. (Auxiliary Percussion):** Features a cymbal pattern with the instruction "snare off" above the staff. The pattern consists of quarter notes.

124

Fl.

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Hn.

LB 1

LB 2

Tba.

Perc.

Mar.

Aux.

Detailed description: This page of a musical score, numbered 124, features a woodwind and brass ensemble. The instruments are arranged in 15 staves. The woodwinds include Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), and Baritone Saxophone (Bari. Sax.). The brass instruments include Trumpet (Tpt.), Horn (Hn.), Low Brass 1 (LB 1), Low Brass 2 (LB 2), and Trombone (Tba.). The percussion section consists of a Percussionist (Perc.), a Maracas player (Mar.), and an Auxiliary percussionist (Aux.). The score is written in a key signature of one flat (B-flat major or D minor) and a common time signature. The music begins with a rest in the first measure, followed by a series of chords and melodic lines. The woodwinds and brass play sustained notes, while the percussion provides a rhythmic accompaniment with eighth-note patterns. The auxiliary percussionist has a rest throughout the measures.

Chorale 3

129

This musical score is for a band performance of 'Chorale 3', page 25. The score is arranged in a standard concert band format with the following parts:

- Fl. (Flute):** Treble clef, key signature of one flat. Part 1 starts with a whole note G4, followed by a half note G4, and a whole note G4. Part 2 starts with a quarter note G4, followed by quarter notes A4, B4, and C5, and a whole note G4.
- Ob. (Oboe):** Treble clef, key signature of one flat. Part 1 starts with a whole note G4, followed by a half note G4, and a whole note G4. Part 2 starts with a quarter note G4, followed by quarter notes A4, B4, and C5, and a whole note G4.
- Bsn. (Bassoon):** Bass clef, key signature of one flat. Part 1 starts with a whole note G3, followed by a half note G3, and a whole note G3. Part 2 starts with a quarter note G3, followed by quarter notes A3, B3, and C4, and a whole note G3.
- Cl. (Clarinet):** Treble clef, key signature of two sharps. Part 1 starts with a whole note G4, followed by a half note G4, and a whole note G4. Part 2 starts with a quarter note G4, followed by quarter notes A4, B4, and C5, and a whole note G4.
- B. Cl. (Bass Clarinet):** Treble clef, key signature of two sharps. Part 1 starts with a whole note G4, followed by a half note G4, and a whole note G4. Part 2 starts with a quarter note G4, followed by quarter notes A4, B4, and C5, and a whole note G4.
- Alto Sax. (Alto Saxophone):** Treble clef, key signature of two sharps. Part 1 starts with a whole note G4, followed by a half note G4, and a whole note G4. Part 2 starts with a quarter note G4, followed by quarter notes A4, B4, and C5, and a whole note G4.
- Ten. Sax. (Tenor Saxophone):** Treble clef, key signature of two sharps. Part 1 starts with a whole note G4, followed by a half note G4, and a whole note G4. Part 2 starts with a quarter note G4, followed by quarter notes A4, B4, and C5, and a whole note G4.
- Bari. Sax. (Baritone Saxophone):** Treble clef, key signature of two sharps. Part 1 starts with a whole note G4, followed by a half note G4, and a whole note G4. Part 2 starts with a quarter note G4, followed by quarter notes A4, B4, and C5, and a whole note G4.
- Tpt. (Trumpet):** Treble clef, key signature of two sharps. Part 1 starts with a whole note G4, followed by a half note G4, and a whole note G4. Part 2 starts with a quarter note G4, followed by quarter notes A4, B4, and C5, and a whole note G4.
- Hn. (Horn):** Treble clef, key signature of two sharps. Part 1 starts with a whole note G4, followed by a half note G4, and a whole note G4. Part 2 starts with a quarter note G4, followed by quarter notes A4, B4, and C5, and a whole note G4.
- LB 1 (Low Brass 1):** Bass clef, key signature of one flat. Part 1 starts with a whole note G3, followed by a half note G3, and a whole note G3. Part 2 starts with a quarter note G3, followed by quarter notes A3, B3, and C4, and a whole note G3.
- LB 2 (Low Brass 2):** Bass clef, key signature of one flat. Part 1 starts with a whole note G3, followed by a half note G3, and a whole note G3. Part 2 starts with a quarter note G3, followed by quarter notes A3, B3, and C4, and a whole note G3.
- Tba. (Trombone):** Bass clef, key signature of one flat. Part 1 starts with a whole note G3, followed by a half note G3, and a whole note G3. Part 2 starts with a quarter note G3, followed by quarter notes A3, B3, and C4, and a whole note G3.
- Perc. (Percussion):** Percussion clef. Part 1 starts with a quarter note G4, followed by quarter notes A4, B4, and C5, and a whole note G4. Part 2 starts with a quarter note G4, followed by quarter notes A4, B4, and C5, and a whole note G4.
- Mar. (Mallets):** Treble clef, key signature of one flat. Part 1 starts with a whole note G4, followed by a half note G4, and a whole note G4. Part 2 starts with a quarter note G4, followed by quarter notes A4, B4, and C5, and a whole note G4.
- Aux. (Auxiliary Percussion):** Percussion clef. Part 1 starts with a whole note G4, followed by a half note G4, and a whole note G4. Part 2 starts with a quarter note G4, followed by quarter notes A4, B4, and C5, and a whole note G4.

135

Fl.

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Hn.

LB 1

LB 2

Tba.

Perc.

Mar.

Aux.

Detailed description: This page of a musical score, numbered 26, contains measures 135 through 138. The score is for a woodwind and brass ensemble. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bari. Sax.), Trumpet (Tpt.), Horn (Hn.), Low Brass 1 (LB 1), Low Brass 2 (LB 2), Trombone (Tba.), Percussion (Perc.), Mallets (Mar.), and Auxiliary (Aux.). The key signature is B-flat major (two flats). The time signature is 4/4. The woodwinds and brasses play a variety of rhythmic patterns, including quarter notes, eighth notes, and chords. The percussion part features a complex rhythmic pattern with mallets and auxiliary instruments. The score is written in a standard musical notation style with a grand staff for each instrument.

139

Fl.

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Hn.

LB 1

LB 2

Tba.

Perc.

Mar.

Aux.

Detailed description: This page of a musical score, numbered 139, features 15 staves for various instruments. The woodwinds (Flute, Oboe, Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone) and brasses (Trumpet, Horn, Baritone, Trombone) are primarily playing sustained chords and single notes. The Percussion and Maracas parts are more active, with the Percussion part featuring a rhythmic pattern of eighth and sixteenth notes. The Auxiliary part has a few notes at the end of the measure. The score is written in a key with two flats and a 4/4 time signature.

Symphonic Warm-ups

John McAllister

Long Tones 1 $\text{♩} = 100$

11

Long Tones 2

21

30

Long Tones 3

(Low)

38

Flexibility 1

49

58

$G\# = A\flat$ $F\# = G\flat$

Flexibility 2

67

T → T → T →

73

Flute
Flexibility 3

78

opt. 8va

83

opt. 8va

89

opt. 8va

93

96

Articulation 1 (on scale)

Articulation 2 (on scale)

100

Articulation 3

105

Art. Exercise

112

Chorale 1 ♩ = 72

121

Chorale 2

129

Chorale 3

136

Oboe

Symphonic Warm-ups

John McAllister

Long Tones 1 ♩ = 100

11

21 Long Tones 2

30

38 Long Tones 3
(Low)

49 Flexibility 1

58

G# = Ab

F# = Gb

67 Flexibility 2

T → T → T →

73

Flexibility 3

78 *opt. 8va*

83 *opt. 8va* *opt. 8va*

89 *opt. 8va*

93

96 **Articulation 1 (on scale)** **Articulation 2 (on scale)**

100 **Articulation 3**

105 **Art. Exercise**

112 **Chorale 1** ♩ = 72

121 **Chorale 2**

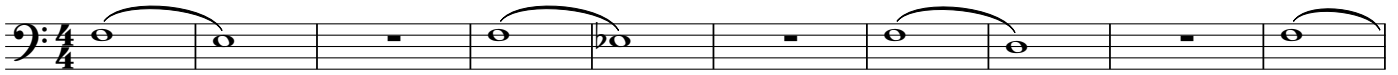
129 **Chorale 3**

136

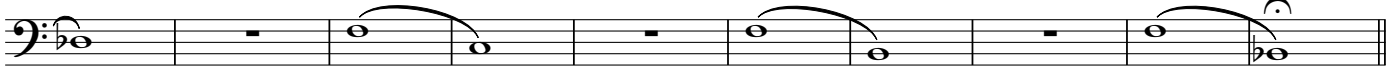
Symphonic Warm-ups

John McAllister

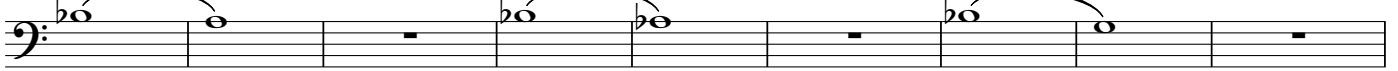
Long Tones 1 $\text{♩} = 100$



11



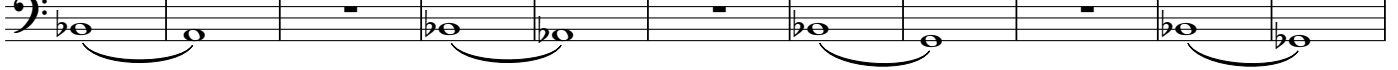
21 Long Tones 2



30



38 Long Tones 3 (Low)



49

Flexibility 1

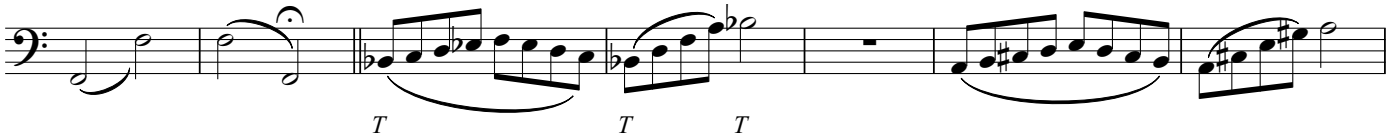


58



67

Flexibility 2



74



Flexibility 3

78

Musical staff 78: Bassoon flexibility exercise. It begins with a series of eighth notes, followed by a slur over a group of notes, and continues with various rhythmic patterns and slurs.

83

83

opt. 8va

Musical staff 83: Continuation of the flexibility exercise, featuring slurs and ties. The marking *opt. 8va* is present below the staff.

89

89

opt. 8va

Musical staff 89: Continuation of the flexibility exercise, featuring slurs and ties. The marking *opt. 8va* is present below the staff.

93

93

Musical staff 93: Continuation of the flexibility exercise, featuring slurs and ties.

96

Articulation 1 (on scale)

Articulation 2 (on scale)

Musical staff 96: Two articulation exercises. The first is labeled 'Articulation 1 (on scale)' and the second is 'Articulation 2 (on scale)'. Both consist of a series of notes with specific articulation marks.

100

Articulation 3

100

Articulation 3

Musical staff 100: Articulation exercise 3, featuring a series of notes with triplets indicated by the number '3' below the staff.

105

Art. Exercise

105

Art. Exercise

Musical staff 105: Articulation exercise with various accents and slurs over the notes.

112

Chorale 1 ♩ = 72

112

Chorale 1 ♩ = 72

Musical staff 112: Chorale 1, starting in 3/4 time with a tempo marking of ♩ = 72. It features a series of notes with slurs and ties.

121

Chorale 2

121

Chorale 2

Musical staff 121: Chorale 2, in 4/4 time, featuring a series of notes with slurs and ties.

129

Chorale 3

129

Chorale 3

Musical staff 129: Chorale 3, in 4/4 time, featuring a series of notes with slurs and ties.

136

136

Musical staff 136: Continuation of Chorale 3, in 4/4 time, featuring a series of notes with slurs and ties.

Symphonic Warm-ups

Long Tones 1 $\text{♩} = 100$

11

Long Tones 2

21

30

Long Tones 3 (Low)

38

Flexibility 1

49

58

Flexibility 2

67

73

Clarinets
Flexibility 3

78

opt. 8va

83

opt. 8va

88

opt. 8va

92

opt. 8va

96

Articulation 1 (on scale)

Articulation 2 (on scale)

100

Articulation 3

105

Art. Exercise

112

Chorale 1 ♩ = 72

121

Chorale 2

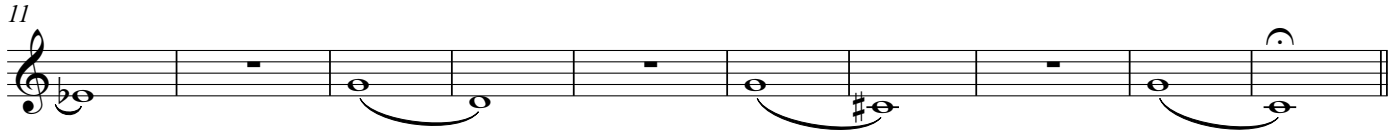
129

Chorale 3

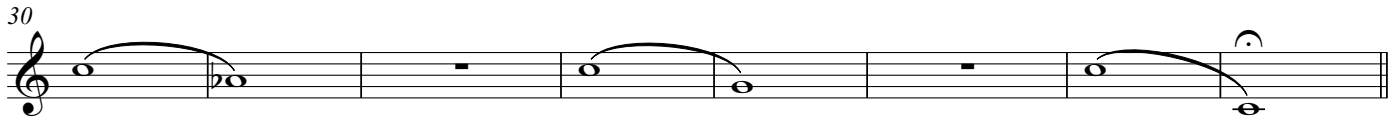
136

Symphonic Warm-ups

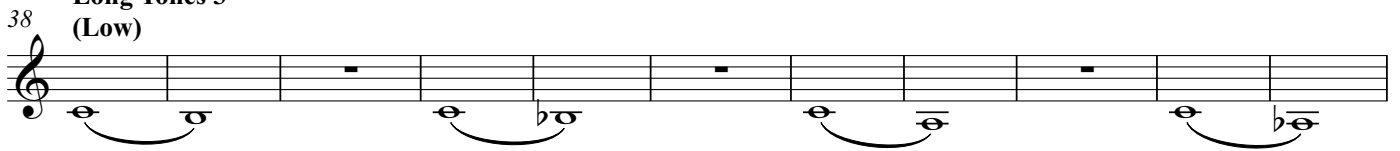
Long Tones 1 $\text{♩} = 100$



Long Tones 2



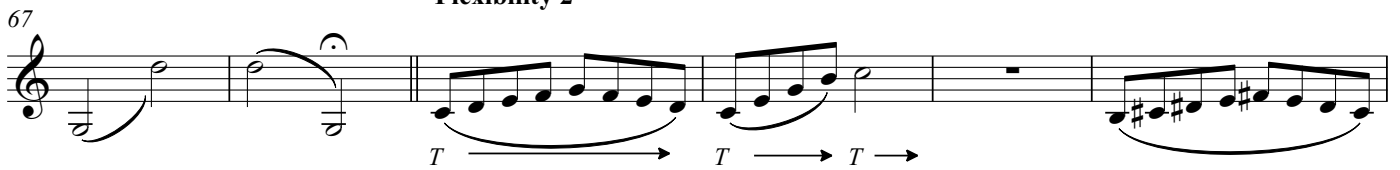
Long Tones 3 (Low)



Flexibility 1



Flexibility 2



Bass Clarinet
Flexibility 3

78

83

88

92

96

Articulation 1 (on scale)

Articulation 2 (on scale)

100

Articulation 3

105

Art. Exercise

112

Chorale 1 ♩ = 72

121

Chorale 2

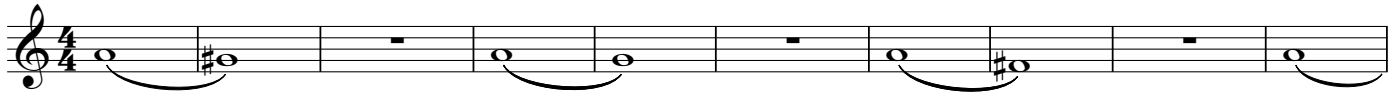
130

Chorale 3

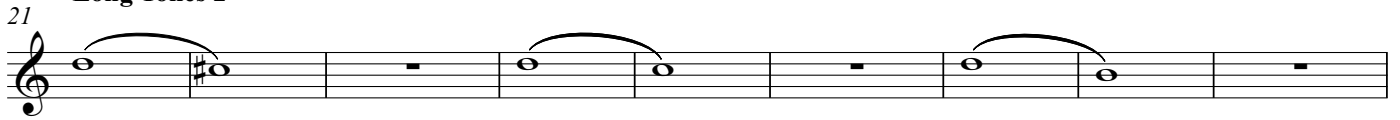
136

Symphonic Warm-ups

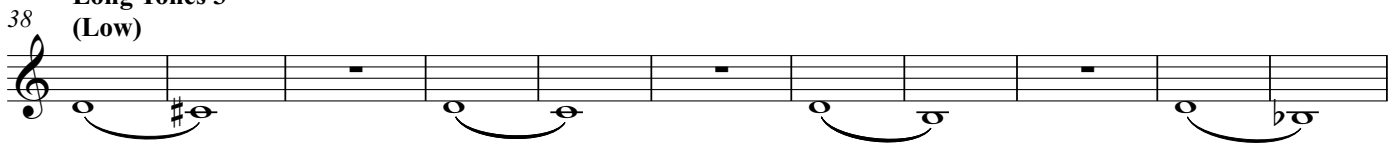
Long Tones 1 $\text{♩} = 100$



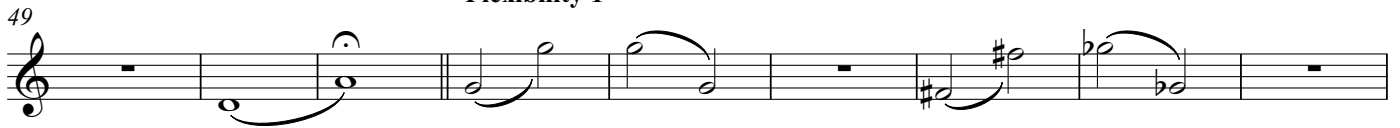
Long Tones 2



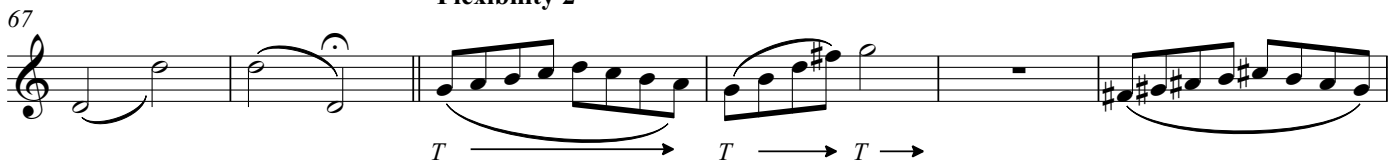
Long Tones 3 (Low)



Flexibility 1



Flexibility 2



Alto Saxophone
Flexibility 3

78

83

89

93

96

Articulation 1 (on scale)

Articulation 2 (on scale)

100

Articulation 3

105

Art. Exercise

112

Chorale 1 ♩ = 72

121

Chorale 2

129

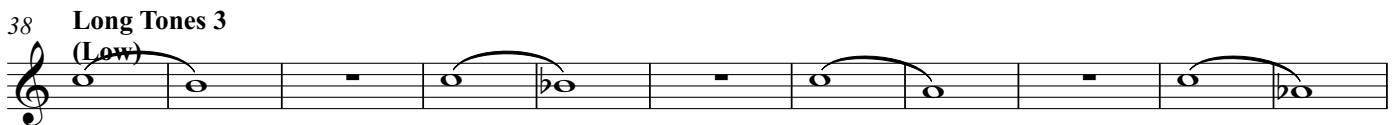
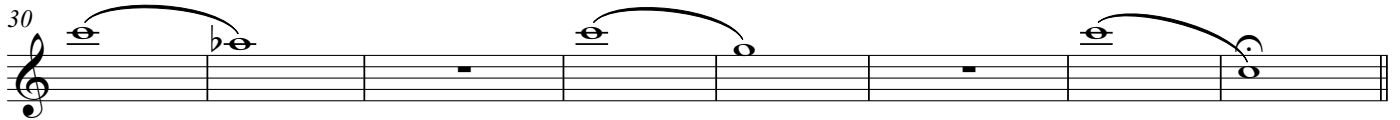
Chorale 3

136

Symphonic Warm-ups

John McAllister

Long Tones 1 ♩ = 100



G# = Ab



T → T → T →



Tenor Saxophone

Flexibility 3

78

83

opt. 8va *opt. 8va*

89

opt. 8va

93

96

Articulation 1 (on scale)

Articulation 2 (on scale)

100

Articulation 3

105

Art. Exercise

112

Chorale 1 ♩ = 72

121

Chorale 2

130

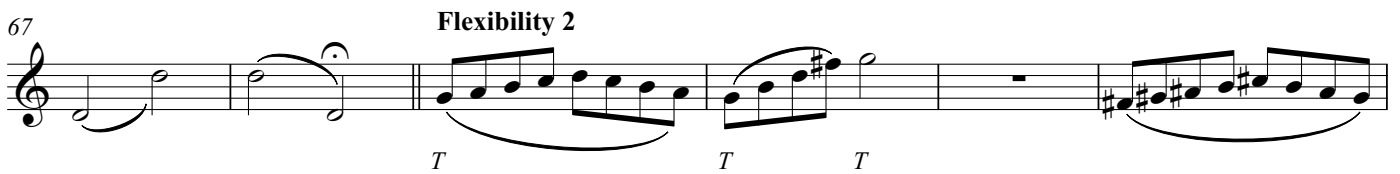
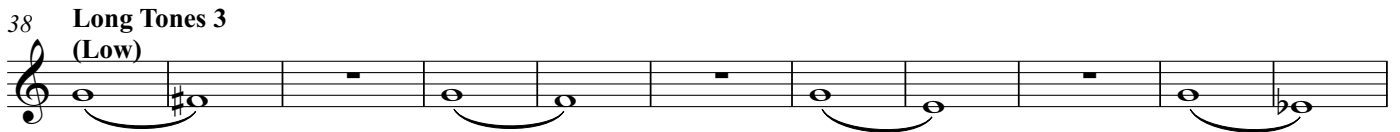
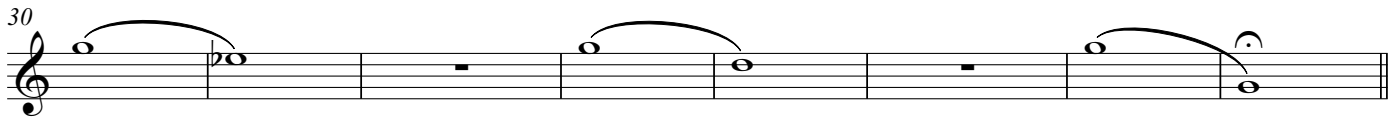
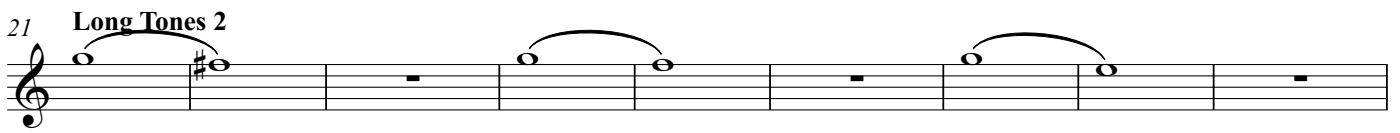
Chorale 3

136

Symphonic Warm-ups

John McAllister

Long Tones 1 ♩ = 100



Baritone Saxophone

Flexibility 3

78

83

opt. 8va

89

opt. 8va

93

96

Articulation 1
(on scale)

Articulation 2
(on scale)

100

Articulation 3

105

Art. Exercise

112

Chorale 1 ♩ = 72

121

Chorale 2

130

Chorale 3

136

Trumpet

Symphonic Warm-ups

John McAllister

Long Tones 1 ♩ = 100

11

Long Tones 2

21

30

Long Tones 3 (Low)

38

Flexibility 1

49

58

Flexibility 2

66

DO NOT
TONGUE!

73

Flexibility 3 Trumpet

78

85

92

96

Articulation 1 (on scale)

Articulation 2 (on scale)

100

Articulation 3

105

Art. Exercise

112

Chorale 1 ♩ = 72

121

Chorale 2

129

Chorale 3

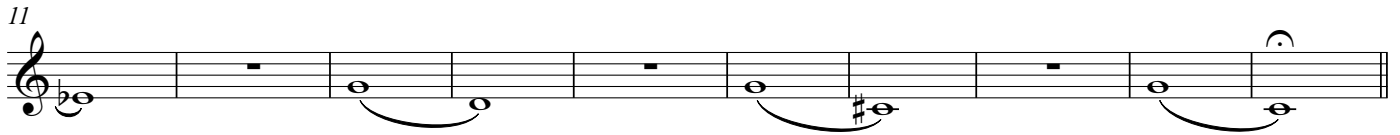
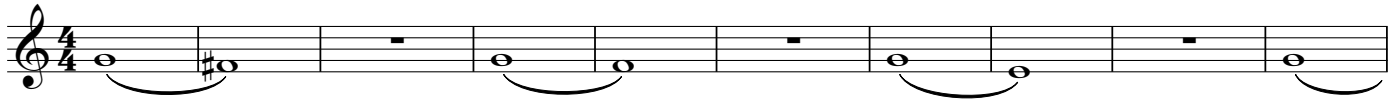
136

Horn

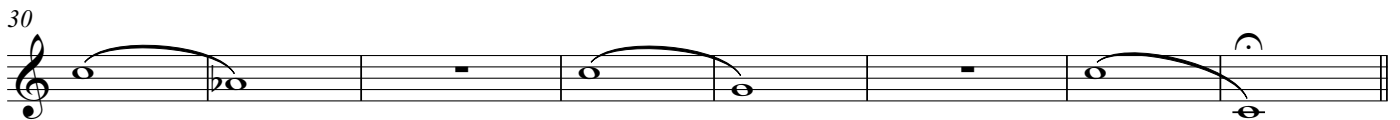
Symphonic Warm-ups

John McAllister

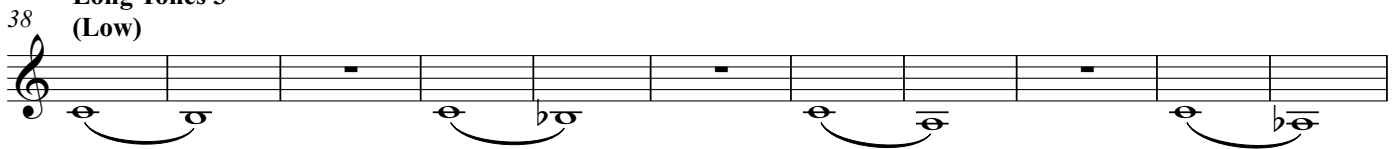
Long Tones 1 ♩ = 100



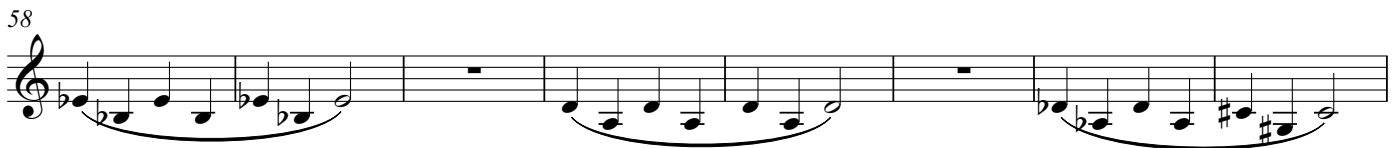
Long Tones 2



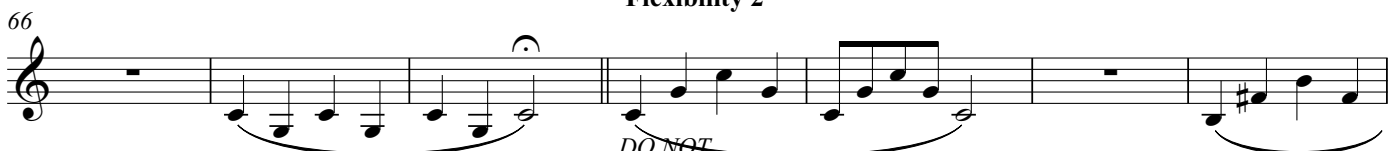
Long Tones 3 (Low)



Flexibility 1



Flexibility 2



Flexibility 3 Horn

78

85

92

96

Articulation 1 (on scale)

Articulation 2 (on scale)

100

Articulation 3

105

Art. Exercise

112

Chorale 1 ♩ = 72

121

Chorale 2

129

Chorale 3

136

Symphonic Warm-ups

Long Tones 1 ♩ = 100

11

Long Tones 2

21

30

Long Tones 3

(Low)

38

Flexibility 1

49

58

Flexibility 2

66

DO NOT
TONGUE!

73

Flexibility 3 Low Brass 1

78

85

92

96

Articulation 1 (on scale) Articulation 2 (on scale)

100

Articulation 3

105

Art. Exercise

112

Chorale 1 ♩ = 72

121

Chorale 2

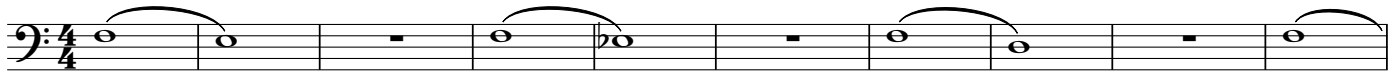
129

Chorale 3

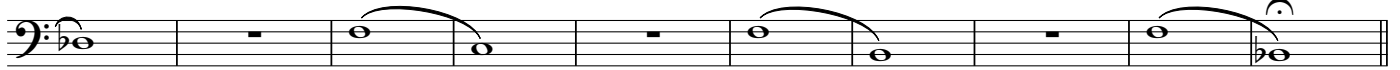
136

Symphonic Warm-ups

Long Tones 1 ♩ = 100

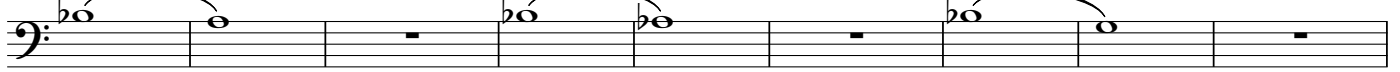


11



Long Tones 2

21



30



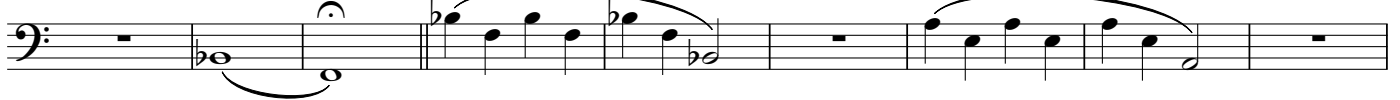
Long Tones 3 (Low)

38



Flexibility 1

49



58



Flexibility 2

66



73



Flexibility ^{Low Brass 2}

78

85

92

96 **Articulation 1**
(on scale)

Articulation 2
(on scale)

100 **Articulation 3**

105 **Art. Exercise**

112

Chorale 1 ♩ = 72

121

Chorale 2

129

Chorale 3

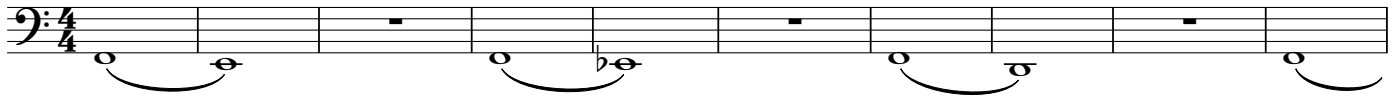
135

Tuba

Symphonic Warm-ups

John McAllister

Long Tones 1 ♩ = 100



11

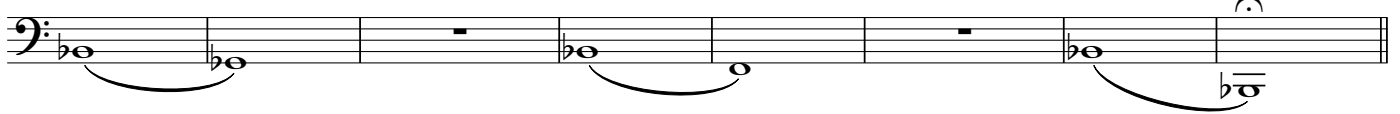


Long Tones 2

21



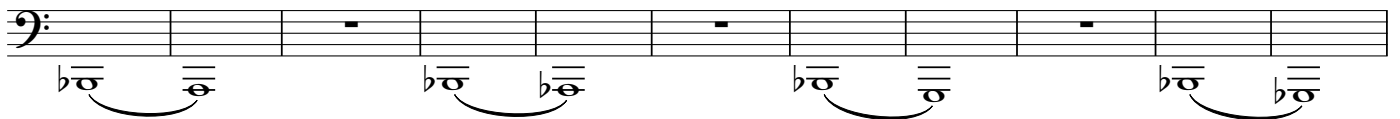
30



Long Tones 3

(Low)

38



Flexibility 1

49



58



Flexibility 2

66



DO NOT
TONGUE!

73



Tuba

78

Flexibility 3

85

92

96 **Articulation 1**
(on scale)

Articulation 2
(on scale)

100 **Articulation 3**

105 **Art. Exercise**

112 **Chorale 1** ♩ = 72

121 **Chorale 2**

130 **Chorale 3**

136

Long Tones 1 ♩ = 100
Paradiddles

Measures 1-5 of the first paradiddle exercise. The snare drum plays a steady eighth-note pattern while the bass drum plays a pattern of quarter notes and rests.

Measures 6-11 of the first paradiddle exercise. The snare drum continues with eighth notes, and the bass drum plays quarter notes and rests.

Measures 12-17 of the first paradiddle exercise. The snare drum continues with eighth notes, and the bass drum plays quarter notes and rests.

Long Tones 2
Double Bounce Studies

Measures 18-23 of the second exercise. The snare drum plays a double-bounce pattern (two eighth notes beamed together) while the bass drum plays quarter notes and rests. Above the staff, the rhythm is notated as: RR L R L R L R L LL R L R L R L R.

Measures 24-28 of the second exercise. The snare drum plays double-bounce patterns. Above the staff, the rhythm is notated as: RR L R L RR L R L LL R L R LL R L R RR L - etc. LL R - etc.

Measures 29-32 of the second exercise. The snare drum plays double-bounce patterns. Above the staff, the rhythm is notated as: R LL - etc. L RR - etc.

Measures 33-37 of the second exercise. The snare drum plays double-bounce patterns. Above the staff, the rhythm is notated as: R R LR R L *sim.* L L R RL L R R *sim.* A double bar line with the number 2 indicates the end of the exercise.

Long Tones 3
(Low)

Snare and Bass

38

Accent Exercise

44

Flexibility 1

Flam Taps

50

(L)R L (L)R L (r)L R

56

(L)R (R)L etc. (L)R L R L (L)R L R L

62

sim. (R)L R L R (R)L R L R sim.

67

(L)R (R)L etc. (L)R R (R)L L (L)R **Flexibility 2**
drags and buzz rolls

72

78

83

88

92

96 **Articulation 1**
(on scale)

Articulation 2
(on scale)

100 **Articulation 3**

105 **Art. Exercise**

112 **Chorale 1** ♩ = 72

120 **Chorale 2**
snare off

125

130 **Chorale 3**

136

Symphonic Warm-ups

John McAllister

Long Tones 1 ♩ = 100

Long Tones 2

Long Tones 3 (Low)

Flexibility 1

Flexibility 2

Flexibility 2

69

75

Flexibility 3

80

86

91

Articulation 1 (on scale)

96

Articulation 2 (on scale)

Articulation 3

100

Art. Exercise

105

Chorale 1 ♩ = 72

112

Chorale 2

121

Chorale 3

131