

Symphonic Warm-Ups

John McAllister

Long Tones 1

Musical score for Long Tones 1, featuring woodwinds and brass instruments. The score is in 4/4 time and consists of 12 measures. The instruments are: Flute, Oboe, Bassoon, Clarinet in Bb, Bass Clarinet in Bb, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpet in Bb, Horn in F, Trombone, Baritone, and Tuba. Each instrument part consists of a single long tone held for the duration of the piece. The notes are: Flute (C4), Oboe (B3), Bassoon (B2), Clarinet in Bb (Bb3), Bass Clarinet in Bb (Bb3), Alto Saxophone (Bb3), Tenor Saxophone (Bb3), Baritone Saxophone (Bb3), Trumpet in Bb (Bb3), Horn in F (F3), Trombone (B2), Baritone (B2), and Tuba (B1).

Paradiddles

Musical score for Paradiddles, featuring Percussion and Marimba. The score is in 4/4 time and consists of 12 measures. The Percussion part consists of a paradiddle pattern (R L R L) on a snare drum. The Marimba part consists of a rhythmic pattern of eighth notes. The notes are: Percussion (snare drum), Marimba (C4, D4, E4, F4, G4, A4, B4, C5).

7

Fl.

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Hn.

Tbn.

Btn.

Tba.

Perc.

Mar.

Perc.

14

Fl.
Ob.
Bsn.
Cl.
B. Cl.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Hn.
Tbn.
Btr.
Tba.
Perc.
Mar.
Perc.

This musical score page, numbered 14, features a woodwind section with parts for Flute, Oboe, Bassoon, Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpet, Horn, Trombone, Baritone, and Tuba. The percussion section consists of a general Percussion part, a Maracas part, and another Percussion part. The woodwinds and brass play sustained notes with long slurs, while the percussion parts feature rhythmic patterns of eighth and sixteenth notes.

Long Tones 2

Fl.
Ob.
Bsn.
Cl.
B. Cl.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Hn.
Tbn.
Btn.
Tba.

Double Bounce Studies

RR L R L R L R L LL R L R L R L R

RR L R L RR L R LLL R L R LL R L R

Perc.
Mar.
Perc.

27

Fl.

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Hn.

Tbn.

Btn.

Tba.

Perc.

Mar.

Perc.

RR L - etc.

LL R - etc.

R LL - etc.

L RR - etc.

Detailed description: This page of a musical score, numbered 27, features a woodwind and brass section with a 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.), Trombone (Tbn.), Baritone (Btn.), and Tuba (Tba.). The percussion section consists of a Percussionist (Perc.) and a Maracas player (Mar.). The woodwinds and brass play sustained notes with long slurs, while the percussionists play rhythmic patterns. The Percussionist part includes four distinct rhythmic figures labeled *RR L - etc.*, *LL R - etc.*, *R LL - etc.*, and *L RR - etc.*. The Maracas part plays a steady eighth-note accompaniment. The Percussionist part also includes a series of 'x' marks on a staff, likely representing a specific drum or cymbal pattern.

Long Tones 3
(Low)

33

The score is divided into three 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.), Trombone (Tbn.), Baritone (Btr.), and Tuba (Tba.). The third system includes Percussion (Perc.) and Maracas (Mar.).

The woodwind and brass parts consist of long tones, with notes held for the duration of the measure. The percussion parts feature rhythmic patterns: the top Perc. part has a sequence of eighth notes with accents, and the Mar. part has a steady eighth-note accompaniment. The bottom Perc. part has a pattern of eighth notes with accents.

R R R R L sink. LL L R L R R R

Accent Exercise

41

Fl.

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Hn.

Tbn.

Btn.

Tba.

Perc.

Mar.

Perc.

Flexibility 1

48

Fl.

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Hn.

Tbn.

Btn.

Tba.

Perc.

Mar.

Perc.

Flam Taps (L)R L (L)R L

55

Fl. $G\# = Ab$

Ob. $G\# = Ab$

Bsn. $G\# = Ab$

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

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

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Hn.

Tbn.

Btn.

Tba.

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

Mar.

Perc.

61

Fl.

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Hn.

Tbn.

Btn.

Tba.

Perc.

Mar.

Perc.

F# = Gb

F# = Gb

F# = Gb

D# = Eb
G# = Ab

D# = Eb
G# = Ab

D# = Eb

G# = Ab

D# = Eb

D# = Eb

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

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

73

Fl.

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Hn.

Tbn.

Btn.

Tba.

Perc.

Mar.

Perc.

Detailed description: This page of a musical score, numbered 12 and starting at measure 73, features a large ensemble of instruments. The woodwind section includes Flute, Oboe, Bassoon, Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The brass section consists of Trumpet, Horn, Trombone, Bass Trombone, and Tuba. The percussion section includes a general Percussion part and Maracas. The score is written in a key with one sharp (F#) and a common time signature. The woodwinds and saxophones play melodic lines with various articulations and dynamics. The brass instruments provide harmonic support with sustained notes and rhythmic patterns. The percussion parts include complex rhythmic figures and patterns, with the Maracas playing a steady, rhythmic accompaniment.

Flexibility 3

79

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.

Tbn.

Btn.

Tba.

Perc.

Mar. *opt. 8va*

Perc.

85

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.

Tbn.

Btn.

Tba.

Perc.

Mar. *opt. 8va*

Perc.

91

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.

Tbn.

Btn.

Tba.

Perc.

Mar. *opt. 8va*

Perc.

Articulation 2
(on scale)

Articulation 3

98

Fl.

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Hn.

Tbn.

Btn.

Tba.

Perc.

Mar.

Perc.

Art. Exercise

104

This musical score is for an artistic exercise, page 17, starting at measure 104. It is written for a large ensemble including woodwinds, brass, and percussion. The key signature is B-flat major (two flats), and the time signature is 3/4. The score is divided into two systems. The first system contains parts for 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 contains parts for Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn.), Baritone (Btr.), Tuba (Tba.), Percussion (Perc.), and Maracas (Mar.). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings such as *mf*, *f*, and *ff*, and articulation marks like accents (^) and slurs. The score concludes at measure 111 with a final cadence in B-flat major.

113

Chorale 1 $\text{♩} = 72$

Chorale 2

This musical score is for a woodwind and brass ensemble. It is divided into two sections: "Chorale 1" and "Chorale 2".

- Chorale 1:** Measures 113 to 120. The tempo is marked $\text{♩} = 72$. The key signature has two flats (B-flat and E-flat). The time signature is 3/4.
- Chorale 2:** Measures 121 to 124. The key signature changes to one flat (B-flat) and the time signature changes to 4/4.

The instruments included are:

- Flute (Fl.)
- Oboe (Ob.)
- Bassoon (Bsn.)
- Clarinet (Cl.)
- Bass Clarinet (B. Cl.)
- Alto Saxophone (Alto Sax.)
- Tenor Saxophone (Ten. Sax.)
- Bari Saxophone (Bari. Sax.)
- Trumpet (Tpt.)
- Horn (Hn.)
- Trombone (Tbn.)
- Baritone (Btr.)
- Tuba (Tba.)
- Percussion (Perc.) - includes snare drum and mallet percussion.
- Mandolin (Mar.)

Key features of the score include:

- Rehearsal marks at the beginning of measures 113, 117, 121, and 123.
- A "snare off" instruction for the snare drum at the start of measure 121.
- Various articulation marks such as accents and slurs.
- Dynamic markings like *ff* (fortissimo) and *f* (forte).

122

Fl.

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Hn.

Tbn.

Btn.

Tba.

Perc.

Mar.

Perc.

Detailed description: This page of a musical score, numbered 122, features 15 staves. The top section includes woodwinds: 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 middle section includes brass: Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn.), Bass Trombone (Btn.), and Tuba (Tba.). The bottom section includes Percussion (Perc.) and Maracas (Mar.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds and brass parts are primarily composed of quarter and eighth notes, with some rests. The percussion part features a complex rhythmic pattern with many sixteenth notes. The maracas part consists of a simple, steady rhythmic accompaniment.

Chorale 3

128

This musical score is for a section of a piece titled "Chorale 3", starting at measure 128. The score is arranged for a large ensemble and includes the following parts:

- Fl. (Flute):** Treble clef, playing a melodic line with some grace notes.
- Ob. (Oboe):** Treble clef, playing a similar melodic line to the flute.
- Bsn. (Bassoon):** Bass clef, playing a melodic line.
- Cl. (Clarinet):** Treble clef, playing a harmonic accompaniment.
- B. Cl. (Bass Clarinet):** Treble clef, playing a harmonic accompaniment.
- Alto Sax. (Alto Saxophone):** Treble clef, playing a harmonic accompaniment.
- Ten. Sax. (Tenor Saxophone):** Treble clef, playing a harmonic accompaniment.
- Bari. Sax. (Baritone Saxophone):** Treble clef, playing a harmonic accompaniment.
- Tpt. (Trumpet):** Treble clef, playing a harmonic accompaniment.
- Hn. (Horn):** Treble clef, playing a harmonic accompaniment.
- Tbn. (Trombone):** Bass clef, playing a harmonic accompaniment.
- Btn. (Baritone):** Bass clef, playing a harmonic accompaniment.
- Tba. (Tuba):** Bass clef, playing a harmonic accompaniment.
- Perc. (Percussion):** Two staves. The top staff shows a complex rhythmic pattern with many sixteenth notes. The bottom staff shows a simpler pattern with rests and occasional notes.
- Mar. (Mallets):** Treble clef, playing a harmonic accompaniment.
- Perc. (Percussion):** Bass clef, playing a harmonic accompaniment.

The score is written in a key signature of one flat (B-flat) and a common time signature (C). The music is divided into two systems, with the first system containing measures 128-132 and the second system containing measures 133-137. The notation includes various note values, rests, and dynamic markings.

135

Fl.

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Hn.

Tbn.

Btn.

Tba.

Perc.

Mar.

Perc.

The musical score is written for a concert band. It begins at measure 135. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into two systems. The first system includes parts for Flute, Oboe, Bassoon, Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The second system includes parts for Trumpet, Horn, Trombone, Euphonium, Tuba, Percussion, and Mallets. The percussion part features a complex rhythmic pattern with various drum and mallet sounds. The woodwind and brass parts provide harmonic support and melodic lines. The score concludes with a double bar line and repeat signs.

Symphonic Warm-Ups

Long Tones 1

11

Long Tones 2

21

30

Long Tones 3

(Low)

38

45

Flexibility 1

52

G# = Ab

61

F# = Gb

Flexibility 2

69

T → T → T →

75

Flexibility ³ Flute

78

opt. 8va

Detailed description: Musical staff 78-83. Treble clef, key signature of one flat (B-flat). Measures 78-83 contain a series of eighth-note runs with various accidentals (sharps, flats, naturals) and slurs. Measure 83 ends with a fermata.

84

opt. 8va

Detailed description: Musical staff 84-88. Treble clef, key signature of one flat. Measures 84-88 continue the eighth-note runs with slurs and various accidentals. Measure 88 ends with a fermata.

89

opt. 8va

Detailed description: Musical staff 89-92. Treble clef, key signature of one flat. Measures 89-92 continue the eighth-note runs with slurs and various accidentals. Measure 92 ends with a fermata.

93

Articulation 1 (on scale)

Detailed description: Musical staff 93-97. Treble clef, key signature of one flat. Measures 93-97 show eighth-note runs with slurs. Measure 97 ends with a fermata.

98

Articulation 2 (on scale) Articulation 3

Detailed description: Musical staff 98-102. Treble clef, key signature of one flat. Measures 98-102 show eighth-note runs. Measure 102 ends with four groups of triplets, each marked with a '3' below the notes.

103

Art. Exercise

Detailed description: Musical staff 103-109. Treble clef, key signature of one flat. Measures 103-109 show eighth-note runs with slurs and various accents (accents, staccato marks).

110

Chorale 1 ♩ = 72

Detailed description: Musical staff 110-118. Treble clef, key signature of one flat, 3/4 time signature. Measures 110-118 show a chorale melody with slurs and accents.

119

Chorale 2

Detailed description: Musical staff 119-127. Treble clef, key signature of one flat, 4/4 time signature. Measures 119-127 show a chorale melody with slurs and accents.

128

Chorale 3

Detailed description: Musical staff 128-134. Treble clef, key signature of one flat. Measures 128-134 show a chorale melody with slurs and accents.

135

Detailed description: Musical staff 135-141. Treble clef, key signature of one flat. Measures 135-141 show a chorale melody with slurs and accents.

Oboe
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

11

Long Tones 2

21

Long Tones 3 (Low)

33

43

Flexibility 1

52

61

Flexibility 2

69

75

Bassoon
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

129

Chorale 3

135

Clarinets in B \flat
Flexibility 3

78

83

Symphonic Warm-Ups

John McAllister

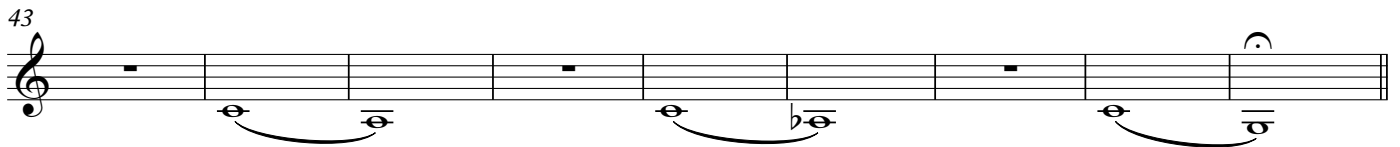
Long Tones 1



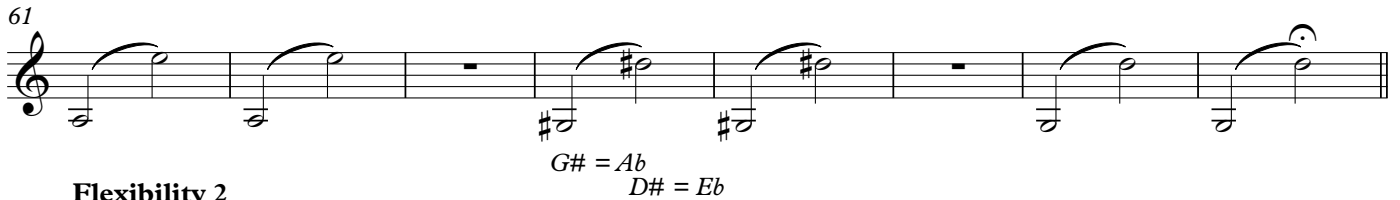
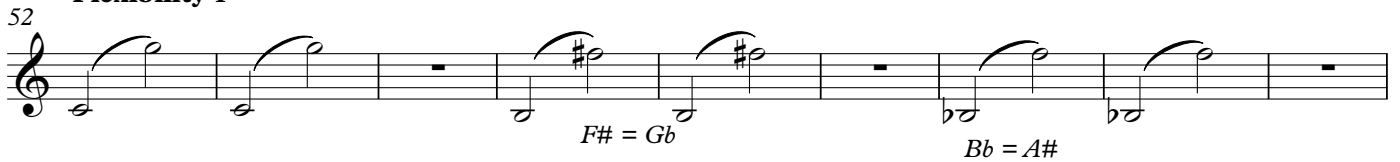
Long Tones 2



Long Tones 3 (Low)



Flexibility 1



Flexibility 2



Bass Clarinet in B \flat
Flexibility 3

78

opt. 8va

83

opt. 8va

88

opt. 8va

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

11

Long Tones 2

21

Long Tones 3 (Low)

33

42

Flexibility 1

52

61

D# = Eb

Flexibility 2

69

T → T → T →

74

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

Long Tones 1

11

Long Tones 2

21

Long Tones 3 (Low)

33

43

Flexibility 1

52

61

G# = Ab

Flexibility 2

69

T → T → T →

75

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

Long Tones 1



Long Tones 2



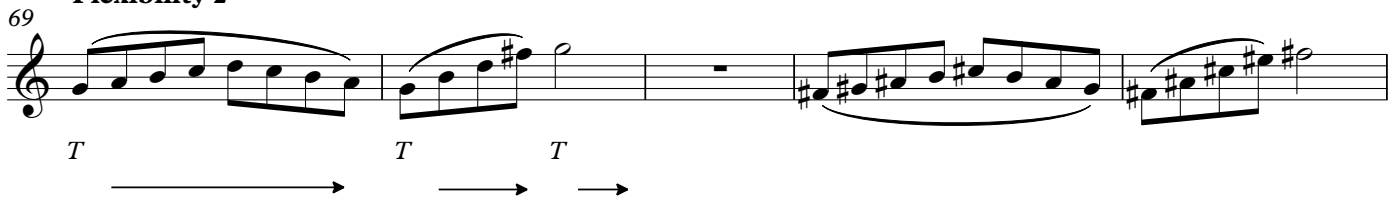
Long Tones 3 (Low)



Flexibility 1



Flexibility 2



Baritone 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

Trumpet in B \flat

John McAllister

Long Tones 1



11



Long Tones 2

21

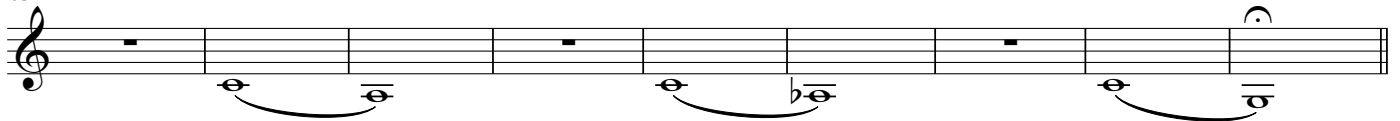


Long Tones 3 (Low)

33



43



Flexibility 1

52



61



Flexibility 2

69



*DO NOT
TONGUE!*

73



Trumpet in Bb
Flexibility 3

78

Musical staff 78-84: Treble clef, 4/4 time. Measures 78-84. Includes a slur over measures 78-80 and another slur over measures 81-84.

85

Musical staff 85-91: Treble clef, 4/4 time. Measures 85-91. Includes slurs over measures 85-87, 88-90, and 91.

92

Musical staff 92-95: Treble clef, 4/4 time. Measures 92-95. Includes slurs over measures 92-94 and 95.

96

Articulation 1 (on scale)

Articulation 2 (on scale)

Musical staff 96-99: Treble clef, 4/4 time. Measures 96-99. Shows articulation exercises with slurs and rests.

100

Articulation 3

Musical staff 100-104: Treble clef, 4/4 time. Measures 100-104. Includes slurs and triplets (marked with '3') over measures 102-104.

105

Art. Exercise

Musical staff 105-111: Treble clef, 4/4 time. Measures 105-111. Includes slurs, accents (^), and articulation marks (>).

112

Chorale 1 ♩ = 72

Musical staff 112-120: Treble clef, 3/4 time. Measures 112-120. Includes slurs and a key signature change to one sharp (F#) at the end.

121

Chorale 2

Musical staff 121-128: Treble clef, 4/4 time. Measures 121-128. Includes slurs and a key signature change to one sharp (F#) at the beginning.

129

Chorale 3

Musical staff 129-135: Treble clef, 4/4 time. Measures 129-135. Includes slurs and a key signature change to one sharp (F#) at the beginning.

136

Musical staff 136-142: Treble clef, 4/4 time. Measures 136-142. Includes slurs and a key signature change to one sharp (F#) at the end.

Symphonic Warm-Ups

Long Tones 1



11



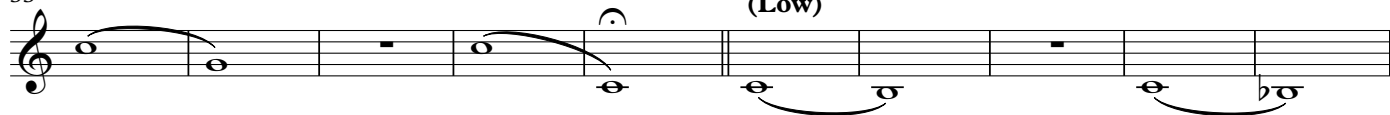
Long Tones 2

21

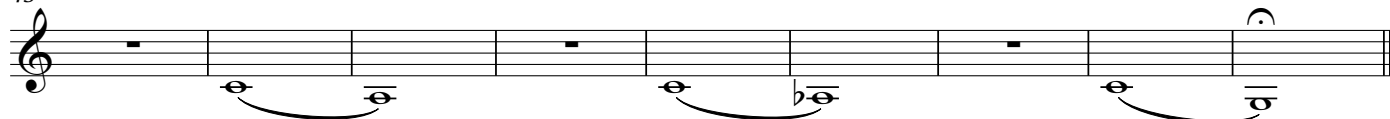


Long Tones 3 (Low)

33



43



Flexibility 1

52



61



Flexibility 2

69



*DO NOT
TONGUE!*

73



Flexibility ^{Horn in F} 3

78

Musical staff 78-84: Treble clef, 4/4 time. Measures 78-84. Includes slurs and a fermata over a whole note in measure 84.

85

Musical staff 85-91: Treble clef, 4/4 time. Measures 85-91. Includes slurs and a fermata over a whole note in measure 91.

92

Musical staff 92-95: Treble clef, 4/4 time. Measures 92-95. Includes slurs and a fermata over a whole note in measure 95.

96

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

Musical staff 96-99: Treble clef, 4/4 time. Measures 96-99. Shows articulation exercises with slurs and rests.

100

Articulation 3

Musical staff 100-104: Treble clef, 4/4 time. Measures 100-104. Includes slurs and triplets (marked with '3').

105

Art. Exercise

Musical staff 105-111: Treble clef, 4/4 time. Measures 105-111. Includes slurs and accents.

112

Chorale 1 ♩ = 72

Musical staff 112-120: Treble clef, 3/4 time. Measures 112-120. Includes slurs and a key signature change to B-flat.

121

Chorale 2

Musical staff 121-128: Treble clef, 4/4 time. Measures 121-128. Includes slurs and a key signature change to D major.

129

Chorale 3

Musical staff 129-135: Treble clef, 4/4 time. Measures 129-135. Includes slurs and a key signature change to B-flat.

136

Musical staff 136-142: Treble clef, 4/4 time. Measures 136-142. Includes slurs and a fermata over a whole note in measure 142.

Symphonic Warm-Ups

Long Tones 1

Musical staff for Long Tones 1, measures 1-10. The staff is in bass clef with a 4/4 time signature. It contains four measures of whole notes, each with a slur above it. The notes are: G2, F2, E2, D2.

11

Musical staff for Long Tones 1, measures 11-20. It contains four measures of whole notes, each with a slur above it. The notes are: C2, B1, A1, G1.

Long Tones 2

21

Musical staff for Long Tones 2, measures 21-30. It contains four measures of whole notes, each with a slur above it. The notes are: F2, E2, D2, C2.

Long Tones 3 (Low)

33

Musical staff for Long Tones 3 (Low), measures 33-42. It contains four measures of whole notes, each with a slur above it. The notes are: B1, A1, G1, F1.

43

Musical staff for Long Tones 3 (Low), measures 43-52. It contains four measures of whole notes, each with a slur above it. The notes are: E1, D1, C1, B0.

Flexibility 1

52

Musical staff for Flexibility 1, measures 52-60. It contains four measures of eighth notes with slurs above them. The notes are: G2, F2, E2, D2.

61

Musical staff for Flexibility 1, measures 61-70. It contains four measures of eighth notes with slurs above them. The notes are: C2, B1, A1, G1.

Flexibility 2

69

Musical staff for Flexibility 2, measures 69-72. It contains four measures of eighth notes with slurs above them. The notes are: F2, E2, D2, C2.

*DO NOT
TONGUE!*

73

Musical staff for Flexibility 2, measures 73-82. It contains four measures of eighth notes with slurs above them. The notes are: B1, A1, G1, F1.

Symphonic Warm-Ups

Long Tones 1

11

Long Tones 2

21

Long Tones 3 (Low)

33

43

Flexibility 1

52

61

Flexibility 2

69

*DO NOT
TONGUE!*

73

Flexibility Baritone

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

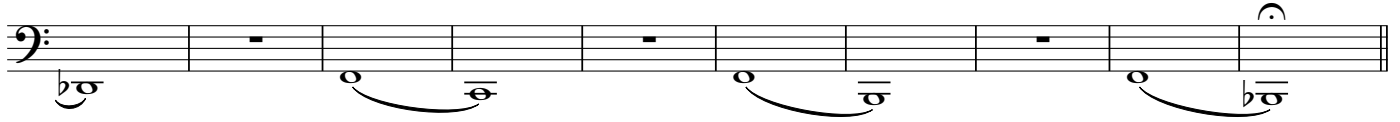
Symphonic Warm-Ups

John McAllister

Long Tones 1



11



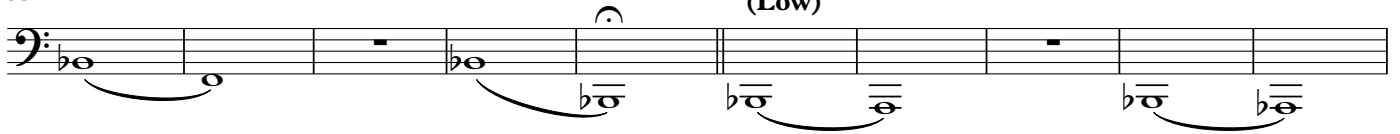
Long Tones 2

21

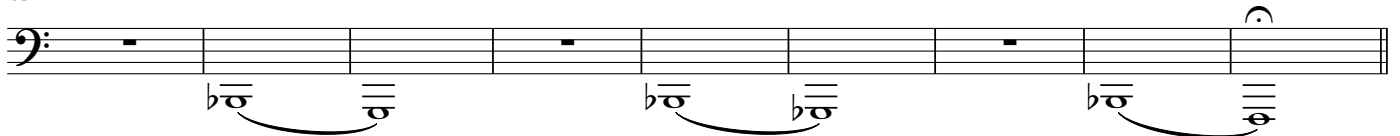


Long Tones 3 (Low)

33



43



Flexibility 1

52

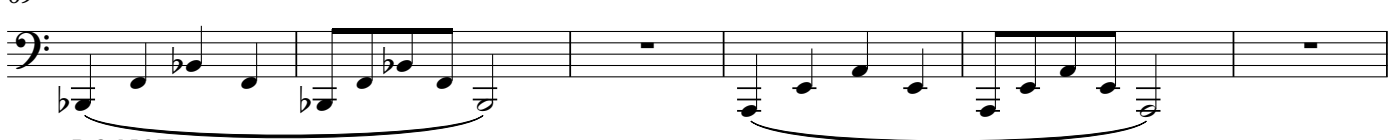


61



Flexibility 2

69



DO NOT
TONGUE!

75



Flexibility 3 Tuba

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**

130 **Chorale 3**

136

Symphonic Warm-Ups

John McAllister

Long Tones 1

Paradiddles

6

12

Long Tones 2

Double Bounce Studies

18

24

29

33

Symphonic Warm-Ups

Marimba

John McAllister

Long Tones 1

Long Tones 2

Long Tones 3

(Low)

Flexibility 1

65

Flexibility 2

69

75

Flexibility 3

80

opt. 8va *opt. 8va*

85

opt. 8va

90

opt. 8va

**Articulation 1
(on scale)**

**Articulation 2
(on scale)**

96

Articulation 3

100

Art. Exercise

105

Chorale 1 ♩ = 72

112

Chorale 2

121

Chorale 3

129

Marimba

136

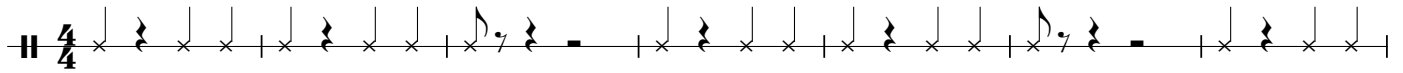


Symphonic Warm-Ups

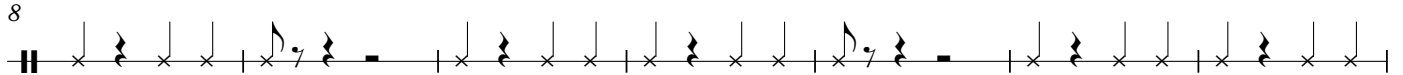
John McAllister

Long Tones 1

4/4



8

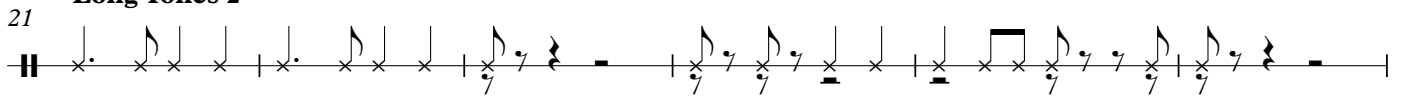


15

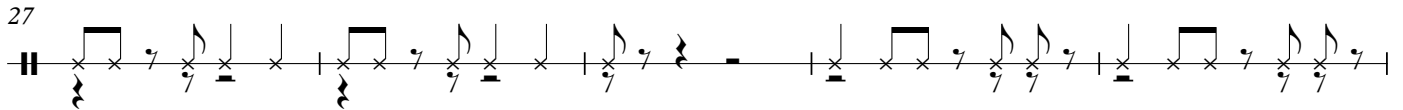


Long Tones 2

21



27



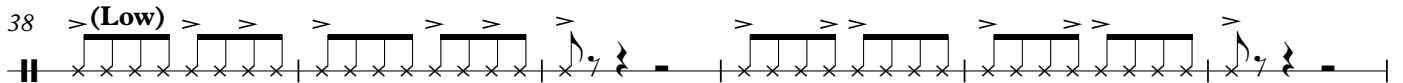
32



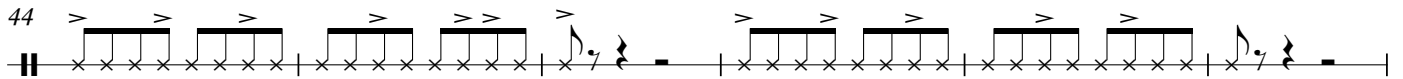
Long Tones 3

38

(Low)

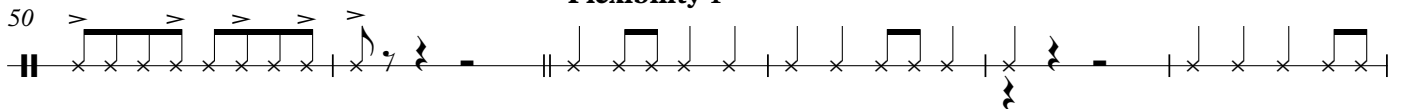


44

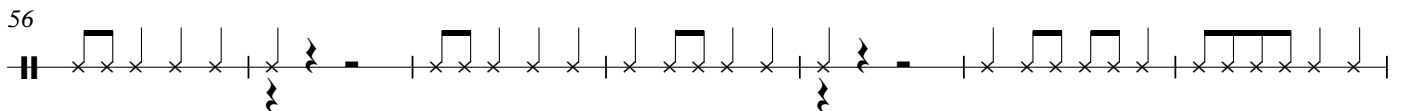


Flexibility 1

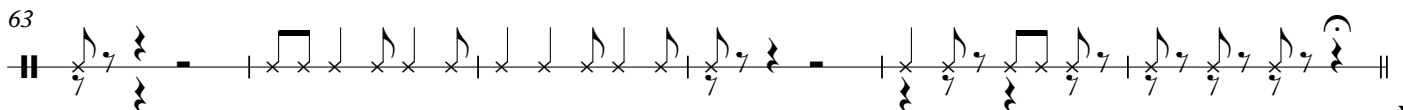
50



56



63



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