

The COMPLETE WARM-UP for BAND

A Modular Approach to Fundamental Development

Carol Brittin Chambers & Tyler Arcari

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About the Authors

Carol Brittin Chambers



Carol Brittin Chambers is currently the composer and owner of Aspenwood Music, LLC. She lives in San Antonio, Texas, where she is also on the music faculty at Texas Lutheran University.

Chambers is commissioned each year to compose and arrange works for concert band, marching band, orchestra, and various other ensembles. Her concert works have been selected to the J.W. Pepper Editor's Choice List and the Bandworld Top 100 and have been performed at state educator conferences across the country, including the Midwest Clinic in Chicago. She was named the winner of the 2019 WBDI (Women Band Directors International) Composition Competition. She has arranged and orchestrated marching shows for numerous high school and college bands across the country, as well as The Crossmen Drum Corps.

Before coming to TLU, Chambers taught middle school and high school band and private lessons for many years in the North East Independent School District, San Antonio, TX. She has also consistently performed with groups such as the Mid-Texas and San Antonio Symphonies.

Chambers received a Master of Music in Trumpet Performance from Northwestern University and a Bachelor of Music Education from Texas Tech University. She studied under Vincent Cichowicz, John Paynter, Arnold Jacobs, James Sudduth, and Will Strieder.

Tyler Arcari



Tyler Arcari (b. 1989) is a composer, arranger, author, and clinician whose music is played around the world. He received his B.A. and M.S. degrees in music education from Troy University where he studied with composer Ralph Ford and Euphonium under Dr. Mark J. Walker. As a teacher, Tyler has taught at both the middle and high school levels. Tyler's primary focus when writing has been for the young musician. He became passionate about and interested in the needs of developing musicians as a classroom teacher, and finds writing for musicians at this level to be very rewarding.

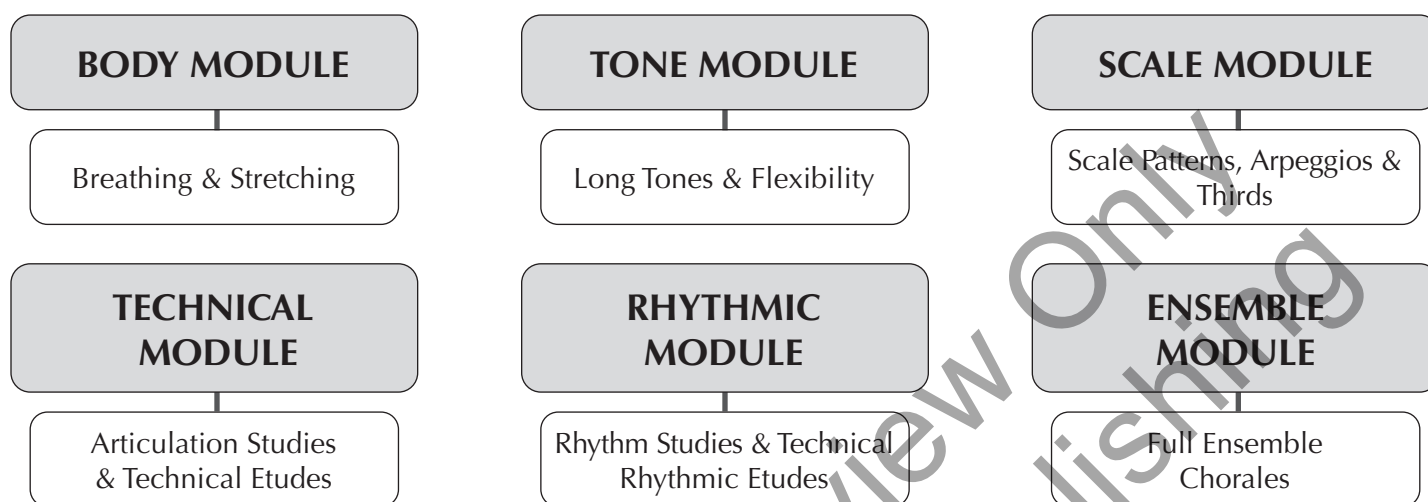
Tyler's music can currently be found published through Excelcia Music Publishing, Wingert-Jones Publications and Carl Fischer Music. His original works have been featured on Bandworld Magazine's Top 100, All-State programs, as well as numerous state contest lists and events such as the Midwest Clinic in Chicago. As an arranger, Tyler has worked with many high school, university, and community groups as well as for professionals such as Carl Hilding "Doc" Severinsen and vocalist Holly Shelton. As a Clinician, Tyler regularly appears as composer in residence as well as guest clinician for honor bands.

Currently, Tyler serves as the Director of Music Production and Editing at Excelcia Music Publishing LLC, Wingert-Jones Publications, RBC Publications and Kendor Music Publishing. In his spare time, Tyler enjoys playing fantasy-world video games and building his own computers. He is an avid animal lover and lives in Lakeland with his wife Heather, their two rabbits named Maximus and Marshmallow, their peach cat named Otis, and dog named Hilda.

For more information about the music of Tyler Arcari, visit his website www.tylerarcari.com

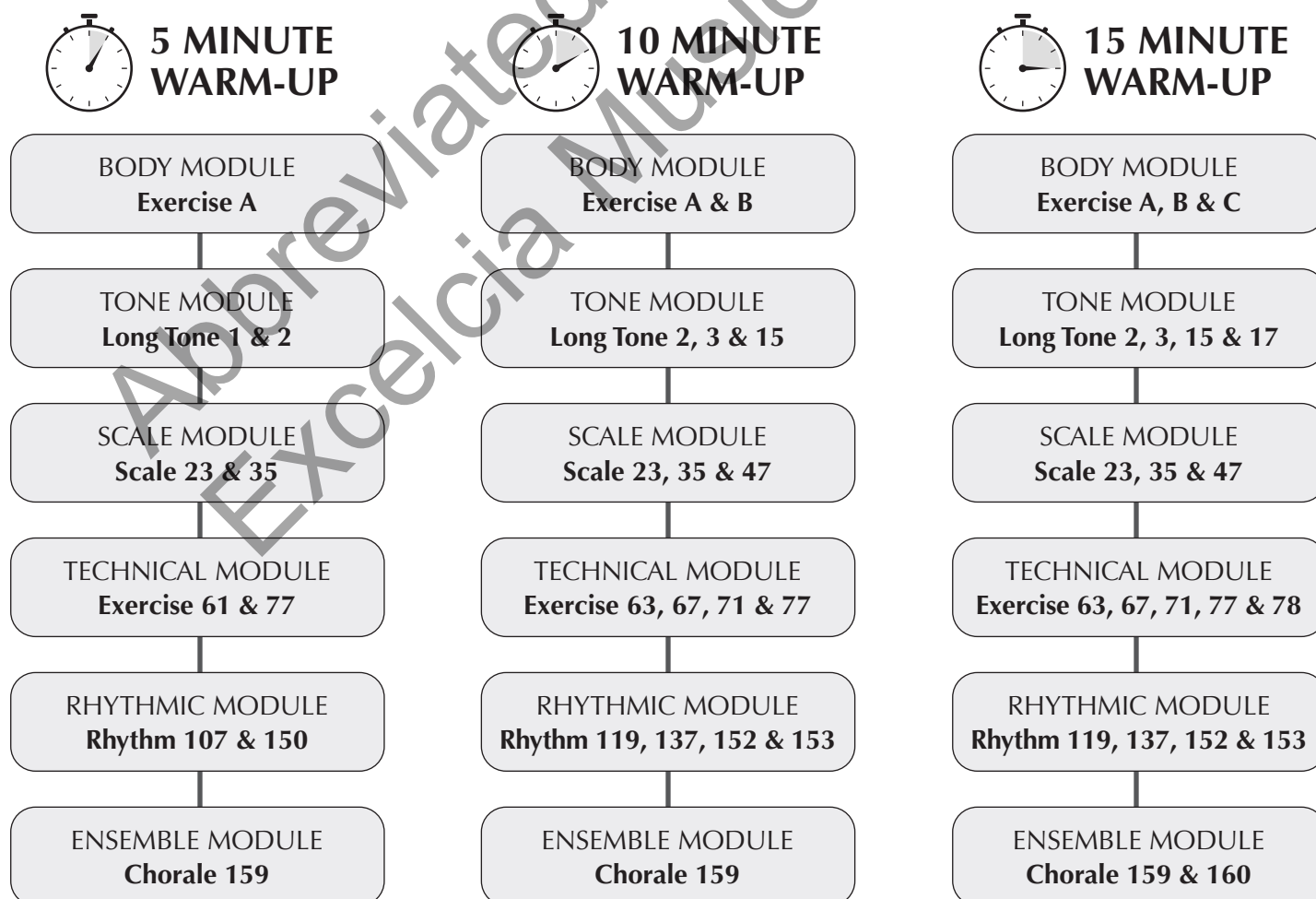
How to Use The Complete Warm-Up for Band

The Complete Warm-Up for Band is structured into 6 modules. A complete warm-up can be created by using at least one exercise from each module. For longer warm-up routines, multiple exercises can be used from each module. The beauty of *The Complete Warm-Up for Band* is you can have a well-rounded fundamental warm-up in as little as five minutes, or expanded out to longer, more involved warm-ups.



Example Warm-Up

The following warm-up suggestions focus on Key of Concert F. Each warm-up begins with at least one exercise from each module.



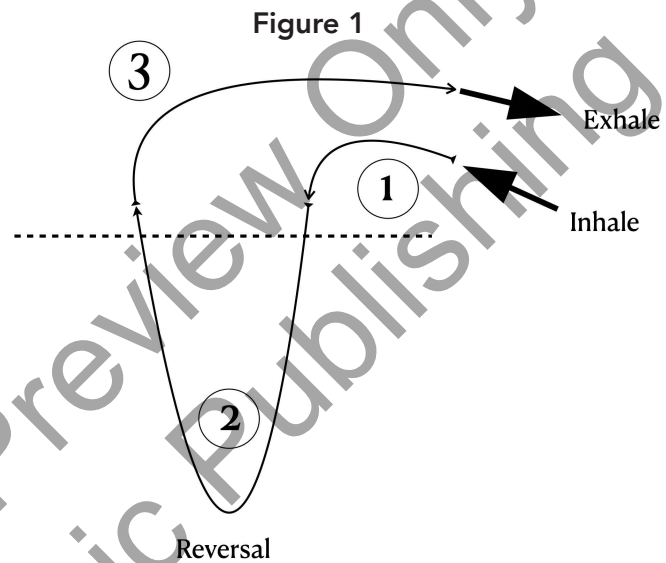
About these Exercises

Breathing is one of the most important actions that we undertake. Most importantly, it keeps us alive, but it is also an integral part of playing a wind instrument. The following exercises are intended to start your warm-up routine with some breathing "practice." However, we encourage you to think about these concepts throughout the entire warm-up, as well as during rehearsal, performance and practice at home. Doing these exercises without your instrument is important, not only to strengthen your core, but to create greater air control.

Breathing in "One Motion"

It is important to remember that a breath that precedes a note is one single motion that we can describe in 3 parts.

- The Inhale
- The Reversal
- The Exhale



Directions: The following exercise works on the concept of "One Motion". The conductor will begin the count-off at one. For beats 3 & 4 - begin to Inhale. The Inhale will take up the lion's share of the breath. The reversal happens very quickly and connects the Inhale to the Exhale. Expand or reduce this exercise by counts for more rigor. See Exercise B for examples.

Suggestion: Use your hands to trace the continuous flow of air using figure 1 as a guide.

A

4/4

One Two

Inhale for 2 Exhale for 4

B

Inhale for 4 Exhale for 4 Inhale for 4 Exhale for 8

Inhale for 2 Exhale for 6 Inhale for 2 Exhale for 12

Lung Capacity: The following exercise works on building your lung's total capacity. The human lung has a surprisingly large capacity. While we gain increased capacity when we age and mature, we typically don't need the full capacity of our lungs. Chances are, we are not having to run for our life from large land predators any longer, so our lungs have relaxed to what our daily needs and extremes are. By slowly increasing our extremes, we can increase our total lung capacity.

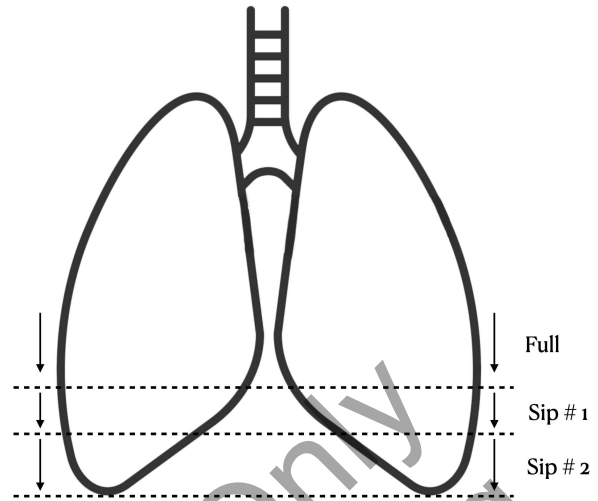


Figure 2

Note: The "Hold" concept in this exercise should not be applied to breathing when playing. Remember, when taking a breath before you play, we use one full motion described in 3 parts. See figure 1, on Pg. 3

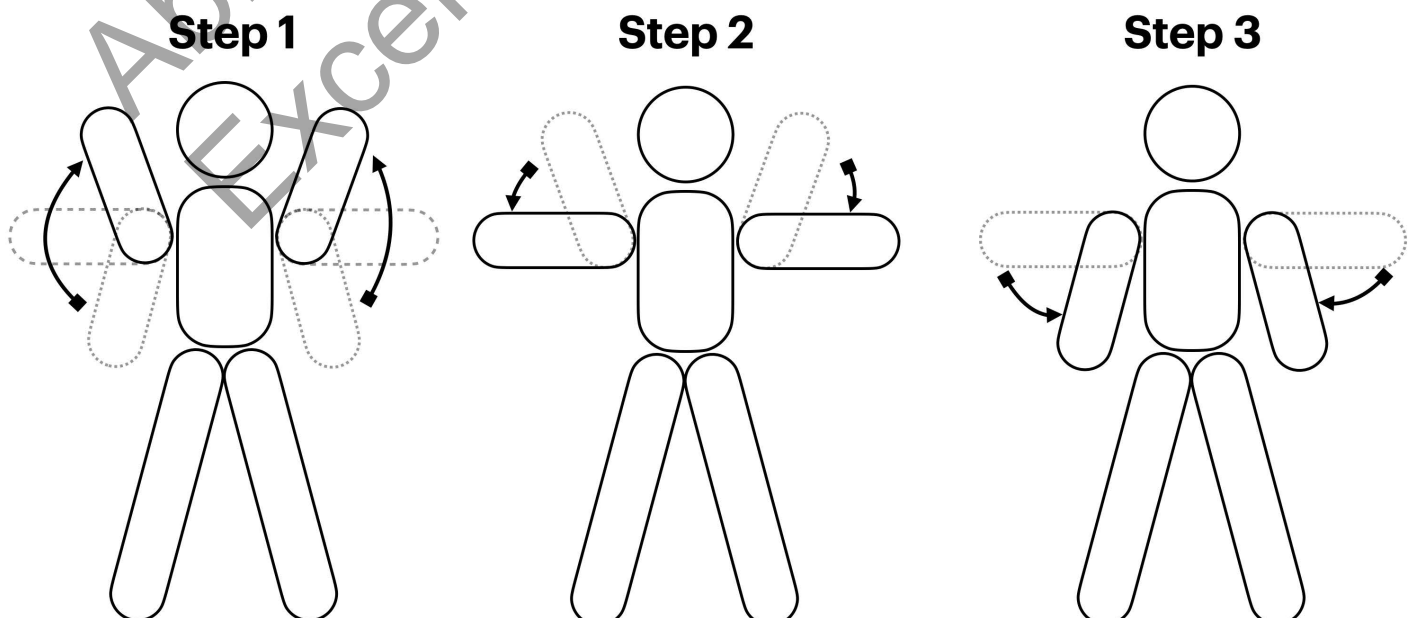
Directions: Exercise "C" asks you to inhale for a number of counts. Try to fill up your lungs as full as they can go using one full motion. Suspend for 2 counts, then attempt to sip in more air. Do this motion twice. You should feel your lungs expand further each time you sip in the extra air. Hold this for another 2 counts, then exhale for a number of counts. Repeat this exercise with varying count lengths.



Stretching: Using "Figure 3" as a guide, follow the steps below to complete the stretch exercise.

- Step 1: Starting with your arms resting at your sides, Inhale in for 4 counts while raising your arms
- Step 2: Suspend your breath, use two counts to lower your arms parallel to the ground.
- Step 3: Now Exhale for 4 counts while lowering your arms back to rest at your sides.

Figure 3



TONE MODULE

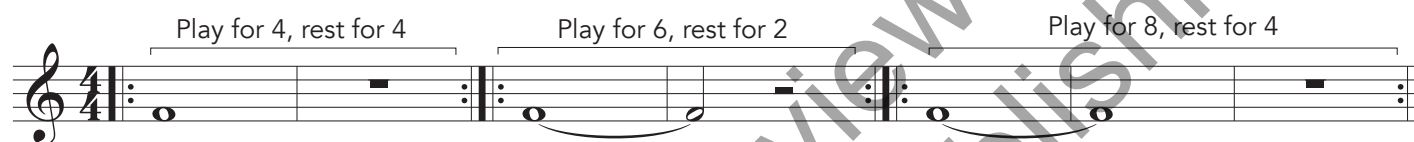
Long Tones, Long Tone Progressions, Embouchure & Flexibility

About these Exercises

Within the Tone Module you will find exercises that are focused on providing your ensemble with the building blocks of great tone. While nothing is a substitute for the "ear" when developing a great, characteristic tone - without proper control of both your air and your embouchure, creating a characteristic and resonant sound on your instrument.

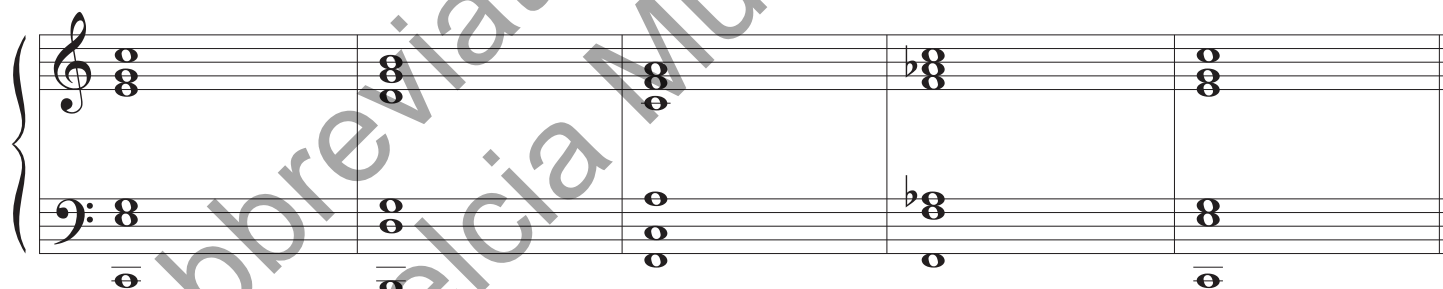
Long Tone Exercises and Long Tone Progressions

Long Tone Exercises: The first exercise in the Tone Module is broken up into 6 repeatable patterns. Each pattern has a specific count of play and count of rest associated with it and has a written pitch to start. It is suggested that you play each pattern your desired amount and then manipulate it further. For example, you could begin on the written pitch and then instruct students to move around the circle of fourths, or perhaps chromatically adjacent. The focus of these exercises is on steady air and consistent tone.



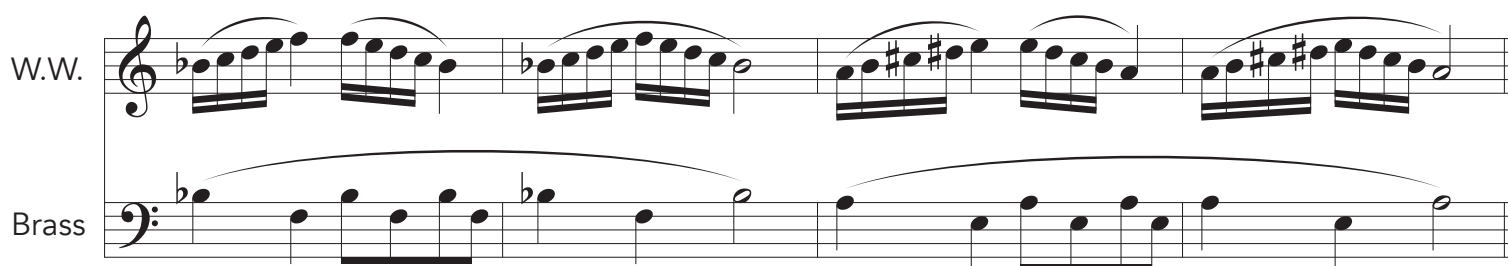
Long Tone Progressions: Each Long Tone Exercise is followed by a simple long tone chord progression. An integral part of tone development involves your soloistic tone, but also your tone as it fits within the ensemble. These long tone progressions are used to help develop your tone within the overall "ensemble sound". For added rigor - ask the students to identify which chord tone they have in the triad, and how that relates to their balance and blend within the overall "ensemble sound".

Long Tone Progression Example



Lip Flexibility and Embouchure Exercises: Each exercise in this section focuses on strengthening brass players embouchures through either slurred notes with valves, slurred notes without the use of valves, or a combination of the two. The exercises are intended to build speed and accuracy. To add rigor to this exercise, start slowly and gradually increase the tempo. Woodwind exercises focus on finger dexterity and embouchure.

Lip Flexibility Example



TONE MODULE

Call out directions

Long Tones and Long Tone Progressions

Student Page 4

Long Tones A & B

Long Tones

Play each note pattern repeated as necessary. Focus on producing a steady air stream and characteristic tone.

Mallets: Play the long tones as rolls or the rhythmic pulse given.

Suggestions: To add rigor to these long tones

- For each pattern (1, 2, 3) play note and repeat as desired, then continue to the next note in the circle of 4ths.
- For each pattern (1, 2, 3) play note and repeat as desired, then move up or down the chromatic scale.
- For each pattern (1, 2, 3) alter the length of each pattern by double, triple or in half etc.

Play for 4, rest for 4 Play for 6, rest for 2 Play for 8, rest for 4

1 2 3

Suggestions: To add rigor to these long tones

- For each pattern (1, 2, 3) play note and repeat as desired, then continue to the next note in the circle of 4ths.
- For each pattern (1, 2, 3) play note and repeat as desired, then move up or down the chromatic scale.
- For each pattern (1, 2, 3) alter the length of each pattern by double, triple or in half etc.

Play for 4, rest for 4 Play for 6, rest for 2 Play for 8, rest for 4

1 2 3

TONE MODULE

Long Tones

Call out directions

Student Page 4

Long Tone #1

1

Unison Long Tone

Flute

Oboe

B♭ Clarinet 1

B♭ Clarinet 2

Bass Clarinet

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

B♭ Trumpet 1

B♭ Trumpet 2

Horn in F

Low Brass I (Bassoon I)

Low Brass II (Bassoon II)

Tuba

Mallets

Percussion (Snare Drum, Bass Drum)

1 2 3 4 5 6

TONE MODULE

Fl.

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

L.B. I

L.B. II

Tuba

Mal.

Perc.

R LRR LRL L R LRR LRL L R LRR LRL L R LRR LRL L R LRR LRL L R LRR LRL L

7

8

9

10

11

12

13

TONE MODULE

Long Tone Progressions

Percussion: Percussion can play any pattern from Long Tone's #3 - 14

Call out directions

Student Page 5

Long Tone #3

3

Concert F Major

Flute

Oboe

B $\flat$ Clarinet 1

B $\flat$ Clarinet 2

Bass Clarinet

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

B $\flat$ Trumpet 1

B $\flat$ Trumpet 2

Horn in F

Low Brass I
(Euphonium I)

Low Brass II
(Euphonium II)

Tuba

Mallets

Percussion
(Snare Drum, Bass Drum)

4

4

4

4

1 2 3 4 5

TONE MODULE

Long Tone Progressions

Percussion: Percussion can play any pattern from Long Tone's #3 - 14

Call out directions

Student Page 5

Long Tone #4

4

Concert B $\flat$ Major

Flute

Oboe

B $\flat$ Clarinet 1

B $\flat$ Clarinet 2

Bass Clarinet

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

B $\flat$ Trumpet 1

B $\flat$ Trumpet 2

Horn in F

Low Brass I
(Bassoon I)

Low Brass II
(Bassoon II)

Tuba

Mallets

Percussion
(Snare Drum,
Bass Drum)

1 2 3 4 5

TONE MODULE

Flexibility Exercises

Call out directions

Student Page 6

Flexibility Exercise #15A

15A

Directions: The following exercises work on lip and valve flexibility in the brass as well as embouchure and finger flexibility in the woodwinds. For each exercise, begin slowly and work the ensemble up to faster tempos.

Musical score for Flexibility Exercise #15A, 4/4 time signature. The score is divided into four measures, numbered 1 through 4 at the bottom. The instruments listed on the left are: Flute, Oboe, B♭ Clarinet 1, B♭ Clarinet 2, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, B♭ Trumpet 1, B♭ Trumpet 2, Horn in F, Low Brass I (Bassoon I), Low Brass II (Bassoon II), Tuba, Mallets, and Percussion (Snare Drum, Bass Drum). The score includes a large '4' indicating the time signature for the woodwinds and brass sections. The percussion part is marked with 'R' for Snare Drum and 'L' for Bass Drum.

TONE MODULE

Flexibility Exercises

TONE MODULE

Call out directions

Student Page 6

Flexibility Exercise #15B

15B

Fl.

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

LB. I

LB. II

Tuba

Mal.

Perc.

R L R R L R L L R L R R L R L L R L R R L R L L R L R R L R L L

5 6 7 8

SCALE MODULE

Scale Patterns, Arpeggios & Progressions, Thirds

About these Exercises

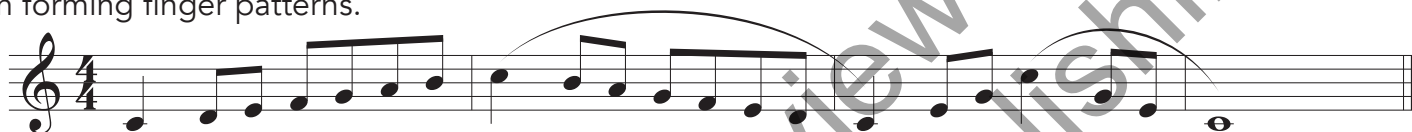
Within the Scale Module you will find exercises that are focused on creating a relationship between your fingers, ears & key signatures. Everything we do in concert band can be related to key signatures in one way or another, and learning these patterns as well as their relationships to one-another is key to forming a well-balanced music education.

Scale Patterns

Scale Patterns: The first exercise in the Scale Module is a traditional scale sheet. While only one octave is presented at any given time, you may easily add the second (or in some cases) third octave and follow the same pattern presented.

For added rigor, change the tongue-slur pattern as you travel up and down the scale.

Also, you may find that pairing scales by close or far relationship (theoretically) can also be beneficial when forming finger patterns.



Arpeggios & Chord Progressions: Each arpeggio exercise follows the same rhythmic pattern; however, you are given articulation examples that you can apply to the arpeggio exercise. After each arpeggio, there is a short chord progression intended to strengthen those relationships further through harmonization within the ensemble's sound.

Articulation Patterns

1 2 3 & 4 5

Arpeggio & Progression

A musical staff showing four arpeggio exercises, each with a different articulation pattern (1, 2, 3 & 4, 5). Below each arpeggio is a short chord progression. The exercises are labeled 1, 2, 3 & 4, and 5.

Thirds: Each exercise in this section focuses building on to the finger pattern and pitch relationships presented in the scale patterns & arpeggio exercises. Each exercise in this section intentionally leaves out tempo, dynamics, articulations and slurs. We encourage you to add these in as you work each pattern in each key slow-to-fast.

Third Exercise Example: See line 2 below for an option for altering the original line.

Orig.

Alt.

A musical staff showing two versions of a third exercise. The top version is labeled 'Orig.' and the bottom version is labeled 'Alt.'. The 'Alt.' version shows a different articulation pattern for the same sequence of notes.

SCALE MODULE

Scale & Arpeggio

23

Concert F Major Scale

Call out directions

Student Page 8

Scale #23

Directions: The following scales help to strengthen fundamental relationships within each key. Work slow to fast and consider altering where the slur pattern is placed to work on articulation. To increase the vigor further, pair scales from closely related keys (Example: B $\flat$ & F Major) and scales from un-related keys (B Major and E $\flat$ Major) Percussion: Each pattern is not necessarily scale specific and can be used on "any" corresponding scale.

Flute

Oboe

B $\flat$ Clarinet 1

B $\flat$ Clarinet 2

Bass Clarinet

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

B $\flat$ Trumpet 1

B $\flat$ Trumpet 2

Horn in F

Low Brass I (Bassoon I)

Low Brass II (Bassoon II)

Tuba

Mallets

Percussion
Snare Drum,
Bass Drum

1 2 3 4

Arpeggio & Progression

Concert F Major Arpeggio

Scale #35

Percussion: Each pattern is not necessarily scale specific and can be used on "any" corresponding scale.

1 2 3 4 5

Repeat 3 Times

Flute

Oboe

B♭ Clarinet 1

B♭ Clarinet 2

Bass Clarinet

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

B♭ Trumpet 1

B♭ Trumpet 2

Horn in F

Low Brass I (Euphonium I)

Low Brass II (Euphonium II)

Tuba

Mallets

Percussion (Snare Drum, Bass Drum)

Thirds

Concert F Major Thirds

Scale #47

Directions: The following exercises work on dexterity of the hands, ears and embouchures. Work each exercise slow to fast. For added rigor, apply slur patterns, articulations and varying tempos to each drill.

Flute

Oboe

B $\flat$ Clarinet 1

B $\flat$ Clarinet 2

Bass Clarinet

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

B $\flat$ Trumpet 1

B $\flat$ Trumpet 2

Horn in F

Low Brass I
(Bassoon I)

Low Brass II
(Bassoon II)

Tuba

Mallets

Percussion
(Snare Drum, Bass Drum)

TECHNICAL MODULE

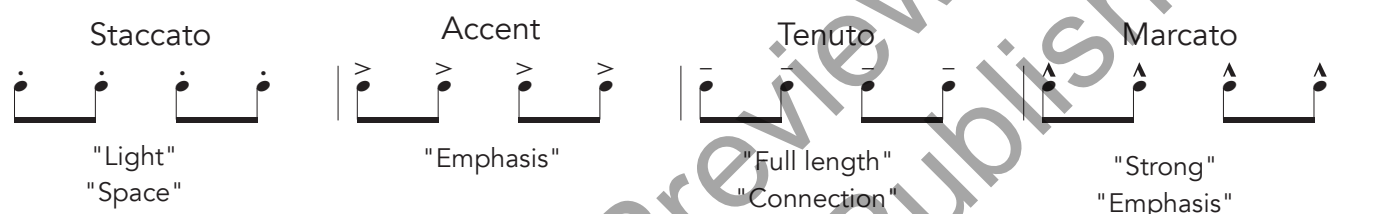
Articulations, Technical Etudes

About these Exercises

Within the Technical Module you will find exercises that explore commonly used articulations with accompanying example exercises, as well as etudes that can be used as review or for sight-reading. Reading and playing music involves so much more than just the notes. The exercises within the Technical Module are indented to start building quicker recognition and execution of these musical elements.

Articulations

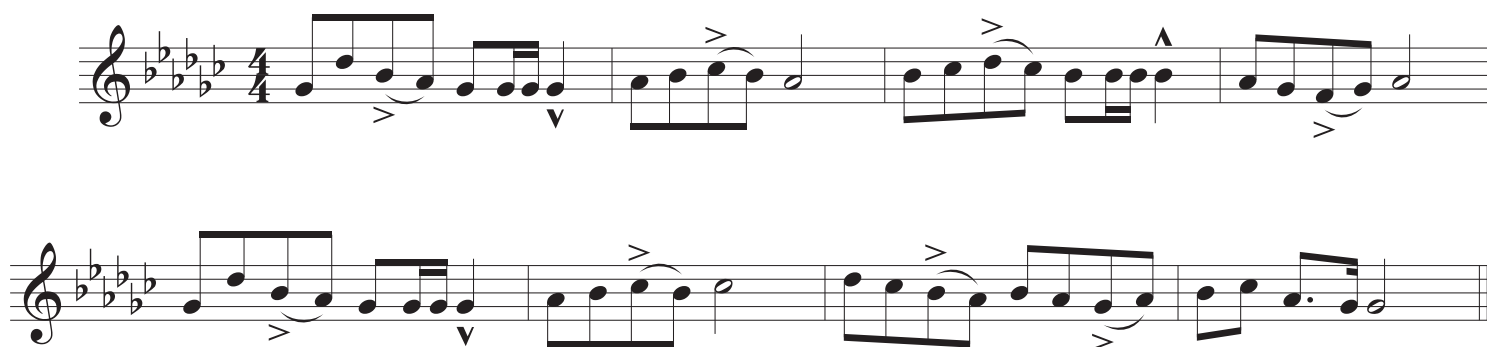
Articulations: The first four pages of the student's book explore the four most commonly used articulations and give visual and aural examples of each. These examples explore each accent's relationship with weight, space, and sound. Each example, no matter how elementary, is intended to be played and discussed. As a director, you know how you want each of these accents to sound; therefore the exercises are designed for you to apply your "philosophy of sound" as you execute each exercise.



Combination Exercises: After each exploration of a specific articulation, there is a combination etude. These can be used to review the concepts (sometimes multiple ways to think about how the articulations have been discussed) or simply to sight read an exercise using the specific articulation from the previous exercises. These exercises are unison for the winds.



Technical Etudes: The last exercise type in the Technical Module is the technical etude. These etudes focus on the articulations explored in the Technical Module and apply them to all Major Keys (some minor) as unison melodic passages. There are two exercises per key signature and multiple time signatures/styles.



Each Exercise in this module
uses one of the listed articulations
or a combination

Staccato	Accent	Tenuto	Marcato
"Light" "Space"	"Emphasis"	"Full length" "Connection"	"Strong" "Emphasis"

Space shown as example

4/4

Flute

Oboe

B $\flat$ Clarinet 1

B $\flat$ Clarinet 2

Bass Clarinet

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

B $\flat$ Trumpet 1

B $\flat$ Trumpet 2

Horn in F

Low Brass I (Bassoon I)

Low Brass II (Bassoon II)

Tuba

Mallets

Percussion (Snare Drum, Bass Drum)

1 2 3 4

Play #77 starting at 92 BPM at a comfortable *mezzo forte*. As you become proficient at this tempo and dynamic, increase your speed and change the dynamic to a higher or lower intensity. You should be able to comfortably play #'s 77-104 any dynamic level at any tempo.

Flute

Oboe

B♭ Clarinet 1

B♭ Clarinet 2

Bass Clarinet

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

B♭ Trumpet 1

B♭ Trumpet 2

Horn in F

Low Brass I
(Baritone I)

Low Brass II
(Baritone II)

Tuba

Mallets

Percussion
(Snare Drum, Bass Drum)

4

1 2 3 4

TECHNICAL MODULE

Fl.

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

LB. I

LB. II

Tuba

Mal.

Perc.

R L R L R R L R L R R L R L R R L R L R

5

6

7

8

RHYTHMIC & ENSEMBLE MODULES

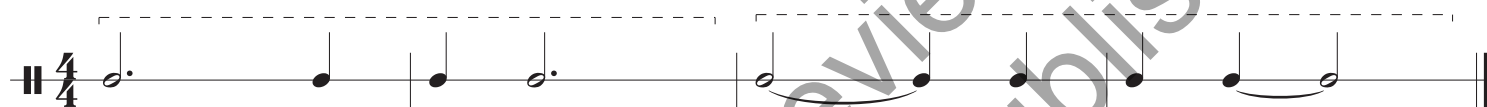
Rhythm Studies, Rhythmic Technical Etudes, Chorales

About these Exercises

Within the Rhythmic Module you will find exercises that explore rhythm patterns as well as rhythmic technical etudes that dive deeper into those concepts. These exercises are perfect for counting practice, but more importantly for strengthening individual and ensemble precision. The use of a metronome is highly recommended during this module.

The Ensemble Module follows the Rhythmic Module and houses The Complete Warm-Up's robust Chorale Collection. Most of the chorales have four options per key (two for each major key and two for each relative minor). This section of the Complete Warm-Up is a culmination of all the concepts prior.

Rhythm Studies: The rhythm patterns in this module are short exercises that can be used in multiple ways to strengthen rhythmic precision. They can be sung, counted aloud, clapped or played on a designated pitch. You can also repeat them per measure, per line, or string multiple patterns together to form larger exercises.



Rhythmic Technical Etudes: The rhythmic technical etudes are intended to be a more advanced section of the Complete Warm-Up. This section offers more challenging technical drills that can be used in tandem with a metronome to build precision at increasingly faster tempos. These etudes can be used not only for finger dexterity, but to work on multiple tonguing techniques.



Chorales: The last exercise type in the Complete Warm-Up is the Chorale Collection. These works are intended to bring all concepts of the warm-up together and get the mind and ear ready to transition into musical repertoire. Concepts such as breathing, scale relationships, articulations, precision and ensemble sound all can be reinforced through playing chorales.

Concert A Minor



RHYTHMIC MODULE

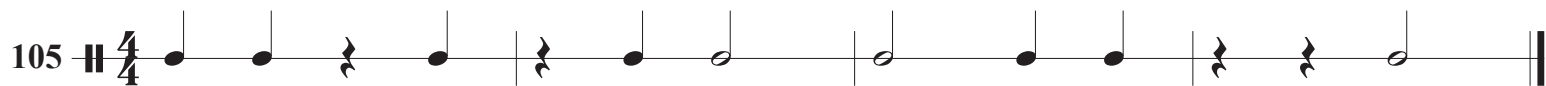
4/4 - 2/4 - 3/4

Call out directions

Student Page 25

Rhythm #105-115

Directions: The following rhythmic exercises can be played separately, or continuously to create varying degrees of rigor. Suggestion: Count, Clap, Sizzle or apply other counting aides to each exercise before assigning a pitch to play.



Rhythmic Technical Etudes

Exercise #149

149

Directions: The following exercises are designed to strengthen individual technique and ensemble precision. Work slow-to-fast with a metronome and focus on starting and stopping the notes together and matching length and intensity.

Flute

Oboe

B $\flat$ Clarinet 1

B $\flat$ Clarinet 2

Bass Clarinet

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

B $\flat$ Trumpet 1

B $\flat$ Trumpet 2

Horn in F

**Low Brass I
(Euphonium I)**

**Low Brass II
(Euphonium II)**

Tuba

Mallets

**Percussion
(Snare Drum,
Bass Drum)**

1 2 3 4

RHYTHMIC MODULE

Rhythmic Technical Etudes

Call out directions

Student Page 30

Exercise #156

156

Flute

Oboe

B $\flat$ Clarinet 1

B $\flat$ Clarinet 2

Bass Clarinet

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

B $\flat$ Trumpet 1

B $\flat$ Trumpet 2

Horn in F

Low Brass I
(Bassoon I)

Low Brass II
(Bassoon II)

Tuba

Mallets

Percussion
(Snare Drum, Bass Drum)

7

8

7

8

7

8

R L R L R L R L R L R L R L R L R L R L R L

1 2 3 4

A page of musical notation for a piano piece. The score consists of multiple systems of staves. The first system has five staves, all in treble clef. The second system has five staves, with the first two in treble clef and the last three in bass clef. The third system has three staves, all in bass clef. The fourth system has one staff in treble clef. The notation includes various note values, rests, and dynamic markings. A large, diagonal watermark reading "Abbreviated Preview Only" is overlaid across the center of the page. At the bottom of the page, there is a single staff with a treble clef, containing a sequence of notes with the letters "R" and "L" above them, indicating right and left hand positions.

ENSEMBLE MODULE

Chorales

159

Concert F Major

Call out directions

Student Page 31

Chorale 159

$\text{♩} = 86 - 92$

4

Flute *mf* *cresc.* *f* *mf*

Oboe *mf* *cresc.* *f* *mf*

B $\flat$ Clarinet 1 *mf* *cresc.* *f* *f*

B $\flat$ Clarinet 2 *mf* *cresc.* *f* *mf*

Bass Clarinet *mf* *cresc.* *f* *mf*

Alto Saxophone *mf* *cresc.* *f* *f*

Tenor Saxophone *mf* *cresc.* *f* *mf*

Baritone Saxophone *mf* *cresc.* *f* *mf*

$\text{♩} = 86 - 92$

B $\flat$ Trumpet 1 *mf* *cresc.* *f* *f*

B $\flat$ Trumpet 2 *mf* *cresc.* *f* *mf*

Horn in F *mf* *cresc.* *f* *mf*

Low Brass I (Bassoon I) *mf* *cresc.* *f* *mf*

Low Brass II (Bassoon II) *mf* *cresc.* *f* *mf*

Tuba *mf* *cresc.* *f* *mf*

Mallets *mf* *cresc.* *f* *mf*

Percussion (Suspended Cymbal, Triangle) *mp* *mf*

1 2 3 4 5

ENSEMBLE MODULE

Fl.
 Ob.
 B $\flat$ Cl. 1
 B $\flat$ Cl. 2
 B. Cl.
 A. Sax.
 T. Sax.
 B. Sax.
 B $\flat$ Tpt. 1
 B $\flat$ Tpt. 2
 Hn.
 LB. I
 LB. II
 Tuba
 Mal.
 Perc.

mf
mf
mf
mf
mf
 rit.
 rit.
mf
 Cr. Cym.

6 7 8 9 10 11

ENSEMBLE MODULE

a tempo *rit.*

Fl. *ff* *dim.*

Ob. *ff* *dim.*

B $\flat$ Cl. 1 *ff* *dim.*

B $\flat$ Cl. 2 *ff* *dim.*

B. Cl. *ff* *dim.*

A. Sax. *ff* *dim.*

T. Sax. *ff* *dim.*

B. Sax. *ff* *dim.* *rit.*

B $\flat$ Tpt. 1 *ff* *dim.* *a tempo*

B $\flat$ Tpt. 2 *ff* *dim.*

Hn. *ff* *dim.*

LB. I *ff* *dim.*

LB. II *ff* *dim.*

Tuba *ff* *dim.*

Mal. *ff* *dim.*

Perc. *ff* *Tri.* *mp*

ff *mp*

12

13

14

15

16

ENSEMBLE MODULE

Chorales

160

Concert D Minor

Call out directions

Student Page 31

Chorale 160

Freely ♩ = 72 - 80

Flute *mf*

Oboe *mf*

B♭ Clarinet 1 *mf*

B♭ Clarinet 2 *mf*

Bass Clarinet *mf*

Alto Saxophone *mf*

Tenor Saxophone *mf*

Baritone Saxophone *mf*

B♭ Trumpet 1 *mf*

B♭ Trumpet 2 *mf*

Horn in F *mf*

Low Brass I (Bassoon I) *mf*

Low Brass II (Bassoon II) *mf*

Tuba *mf*

Mallets *mf*

Percussion (Suspended Cymbal, Triangle) *p* *mf*

Suspended Cymbal

1 2 3 4

ENSEMBLE MODULE

rit.

Fl.

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

LB. I

LB. II

Tuba

Mal.

Perc.

Triangle

p *mf* *f* *mf*

5 6 7 8 9

ENSEMBLE MODULE

Chorales

161

Concert F Major

Call out directions

Student Page 31

Chorale 161

Adagietto ♩ = 72 - 80

Flute *mf*

Oboe *mf*

B♭ Clarinet 1 *mf*

B♭ Clarinet 2 *mf*

Bass Clarinet *mf*

Alto Saxophone *mf*

Tenor Saxophone *mf*

Baritone Saxophone *mf*

B♭ Trumpet 1 *mf*

B♭ Trumpet 2 *mf*

Horn in F *mf*

Low Brass I (Bassoon I) *mf*

Low Brass II (Bassoon II) *mf*

Tuba *mf*

Mallets *mf*

Percussion (Suspended Cymbal, Triangle) *p* — *mf*

Suspended Cymbal

1 2 3 4

ENSEMBLE MODULE

Fl.

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

LB. I

LB. II

Tuba

Mal.

Perc.

Triangle

p *mf* *p*

ENSEMBLE MODULE

Fl. *rit.*

Ob. *f*

B $\flat$ Cl. 1 *f*

B $\flat$ Cl. 2 *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

B $\flat$ Tpt. 1 *f*

B $\flat$ Tpt. 2 *f*

Hn. *f*

LB. I *f*

LB. II *f*

Tuba *f*

Mal. *f*

Perc. *f*

11

12

13

14

15

16