

Power Warm-Ups for Marching Band

Score

Long Tones: Concentrate on Tone and Breathing

The score is for a marching band warm-up exercise. It consists of 12 staves. The first 11 staves are for woodwinds and brass, each playing a long tone in 4/4 time. The 12th staff is for percussion, featuring a rhythmic pattern of eighth notes. The percussion part includes a Marimba line with a melodic pattern and a Snare Drum line with a rhythmic pattern. The percussion part also includes a Quad Toms line and a Bass Drums line, both with rhythmic patterns. The percussion part is divided into two sections: the first section is for the first 8 measures, and the second section is for the last 8 measures. The percussion part is marked with 'R' for right and 'L' for left.

Flute

Clarinet in B $\flat$

Bass Clarinet

Alto Sax.

Tenor Sax.

Baritone Sax.

Trumpet in B $\flat$

Horn in F

Low Brass

Tuba

Synth 2

Marimba

Snare Drum

Quad Toms

Bass Drums

RRRRLLLL RRRRLLLL R RRRR LLLL RRRRLLLL RRRRLLLL R...ETC...

RRRRRRRR LLLLLLLL RRRRLLLL RRRR RRRR LLLLLLLL RLRLRL RLRLRL RRRR RRRR RRRRRRRR

Fl.

B♭ Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt.

Hn.

L.B.

Tuba

Synth 2

Mar.

S. Dr.

Quads

B. Dr.

LLLL LLLL LLLLLLLL RRLRLRL RRRRRRRR RRRR RRRR RRRRRRRR LLLL LLLL LLLLLLLL LLLLLLLL R

LLLL LLLL LLLLLLLL RRLRLRL RRRRRRRR RRRR RRRR RRRRRRRR LLLL LLLL LLLLLLLL LLLLLLLL R

LLLL LLLL LLLLLLLL RRLRLRL RRRRRRRR RRRR RRRR RRRRRRRR LLLL LLLL LLLLLLLL LLLLLLLL R

Lip Slurs: Work on Voicing control

Fl.

B♭ Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt.

Hn.

L.B.

Tuba

Synth 2

Mar.

RRLRLRL RRLRLRLRLRL

S. Dr.

RRLRLRL RRLRLRLRLRL

Quads

RRLRLRL RRLRLRLRLRL

B. Dr.

Fl.

B♭ Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt.

Hn.

L.B.

Tuba

Synth 2

Mar.

S. Dr.

Quads

B. Dr.

Bops Exercise: Work on Perfect timing and articulation

Fl.

B♭ Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt.

Hn.

L.B.

Tuba

Synth 2

Mar.

S. Dr.

Quads

B. Dr.

Fl.

B♭ Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt.

Hn.

L.B.

Tuba

Synth 2

Mar.

S. Dr.

Quads

B. Dr.

The musical score is written for a marching band. It features 14 staves, each representing a different instrument or section. The key signature is one flat (B♭), and the time signature is 4/4. The score is divided into measures by vertical bar lines. The instruments are listed on the left side of the staves. The percussion section (S. Dr., Quads, B. Dr.) uses a different notation system with stems and flags to indicate specific drum patterns. The score ends with a double bar line and a repeat sign.

7

[illegible]

Dynamic Shaping: Be able to create expressive dynamic shapes

Fl.

B♭ Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt.

Hn.

L.B.

Tuba

Synth 2

Mar.

S. Dr.

Quads

B. Dr.

fp *f* *fp* *f* *fp* *ff* *f* *p*

Power Chorale: Play 3 Times

Fl. *p-mf-ff*

B♭ Cl. *p-mf-ff*

B. Cl. *p-mf-ff*

A. Sax. *p-mf-ff*

T. Sax. *p-mf-ff*

B. Sax. *p-mf-ff*

B♭ Tpt. *p-mf-ff*

Hn. *p-mf-ff*

L.B. *p-mf-ff*

Tuba *p-mf-ff*

Synth 2 *p-mf-ff*

Mar. *p-mf-ff*

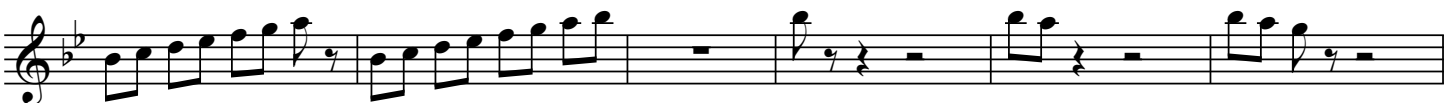
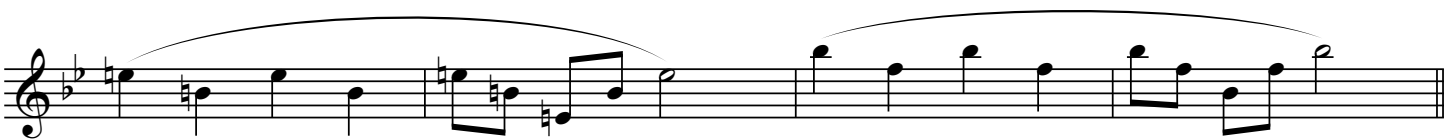
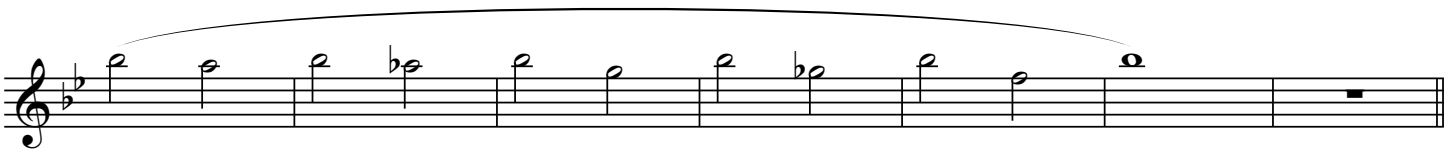
S. Dr. *p-mf-ff*

Quads *p-mf-ff*

B. Dr. *p-mf-ff*

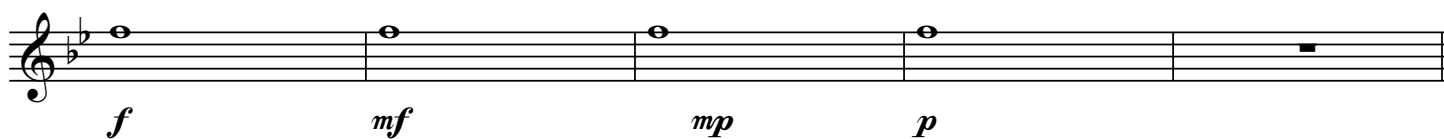
Flute

The first staff of music is in G major (one flat) and 4/4 time. It contains two measures. The first measure has a half note G4, a half note A4, and a half note B4, all beamed together with a slur above them. The second measure has a half note C5, a half note B4, a half note A4, and a half note G4, all beamed together with a slur above them.





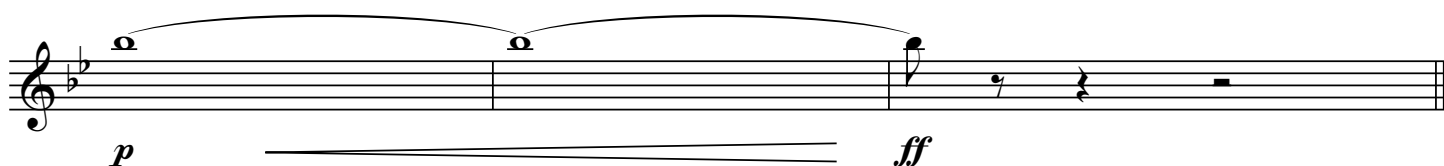
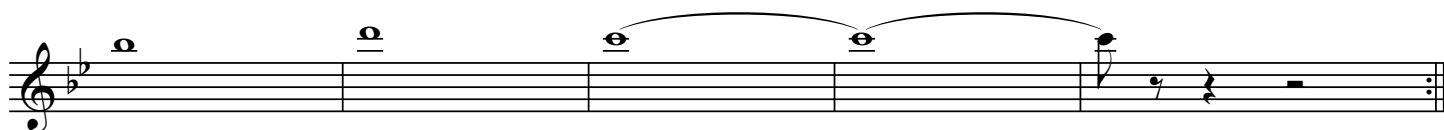
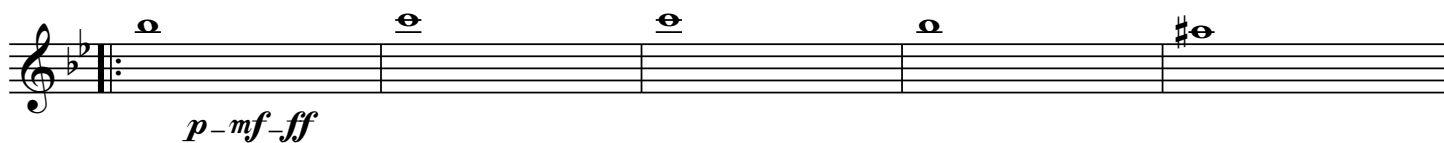
Dynamic Exercise: Be able to create
5 Distinct dynamic levels with control and good tone



Dynamic Shaping: Be able to create
expressive dynamic shapes



Power Chorale: Play 3 Times



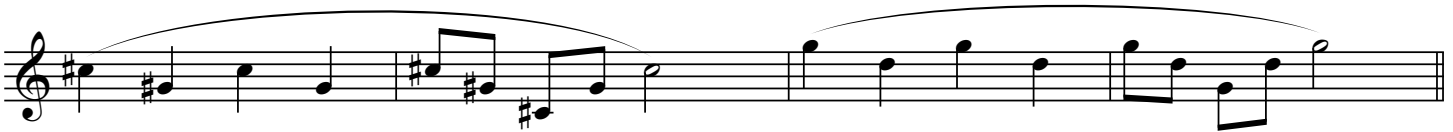
Power Warm-Ups for Marching Band

Clarinet in B $\flat$

Long Tones: Concentrate on Tone and Breathing



Lip Slurs: Work on Voicing control

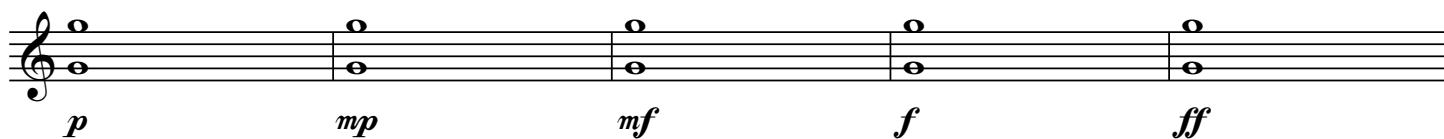


Bops Exercise: Work on Perfect timing and articulation

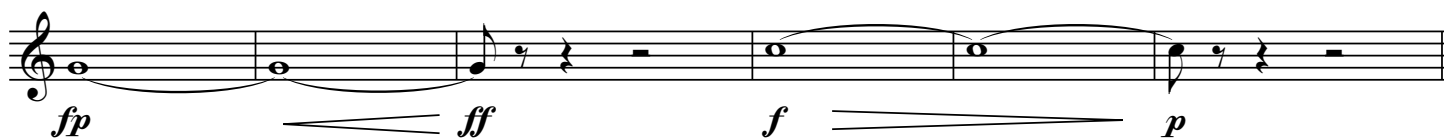




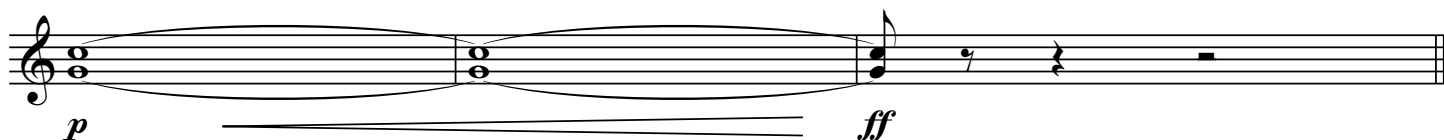
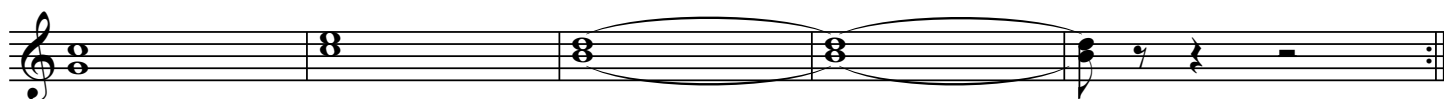
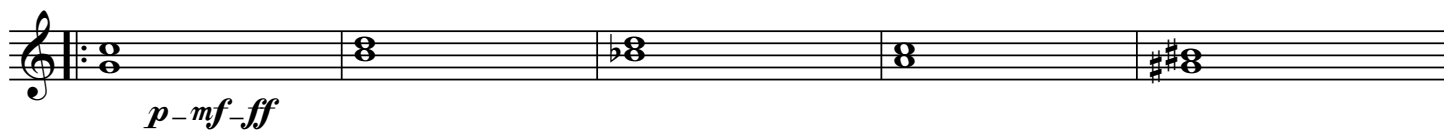
Dynamic Exercise: Be able to create
5 Distinct dynamic levels with control and good tone



Dynamic Shaping: Be able to create
expressive dynamic shapes



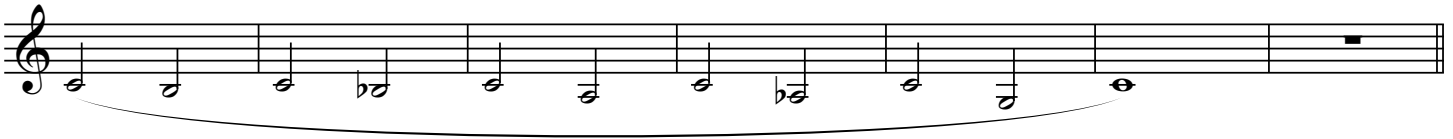
Power Chorale: Play 3 Times



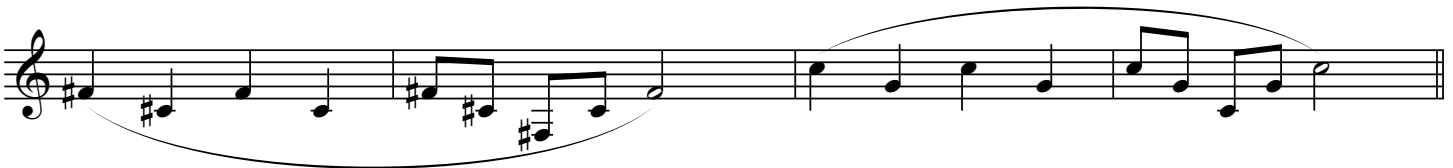
Power Warm-Ups for Marching Band

Bass Clarinet

Long Tones: Concentrate on Tone and Breathing



Lip Slurs: Work on Voicing control

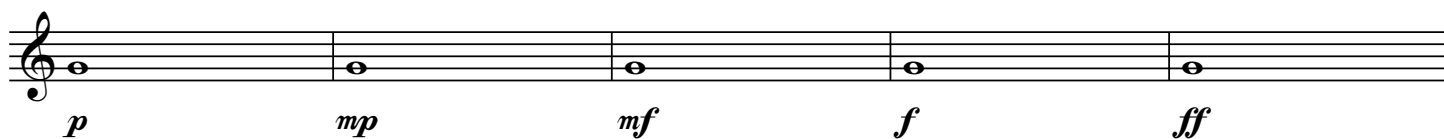


Bops Exercise: Work on Perfect timing and articulation

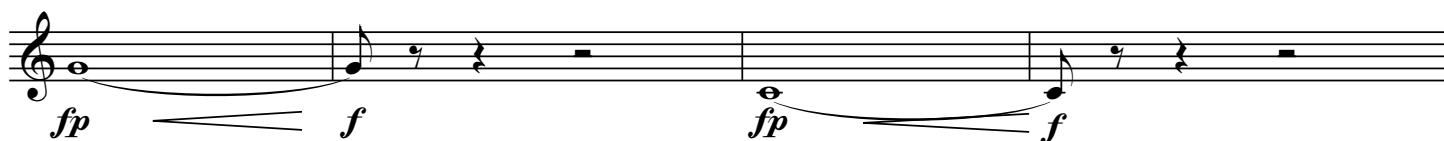




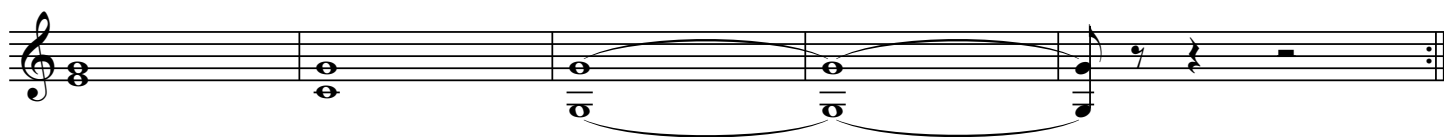
Dynamic Exercise: Be able to create
5 Distinct dynamic levels with control and good tone



Dynamic Shaping: Be able to create
expressive dynamic shapes



Power Chorale: Play 3 Times



Alto Sax.

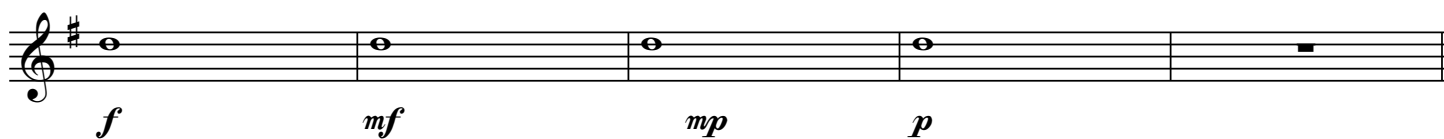


The first staff of music is written on a treble clef with a key signature of one sharp (F#). It contains six measures of music. The notes and rests are as follows: Measure 1: Quarter rest, quarter rest, half rest. Measure 2: Quarter note (G4), quarter rest, half rest. Measure 3: Quarter note (A4), quarter note (B4), quarter rest, half note (G4). Measure 4: Quarter note (A4), quarter note (B4), quarter note (C5), half rest. Measure 5: Quarter note (A4), quarter note (B4), quarter note (C5), quarter note (B4), quarter rest, half note (A4). Measure 6: Quarter note (A4), quarter note (B4), quarter note (C5), quarter note (B4), quarter note (A4), quarter rest.





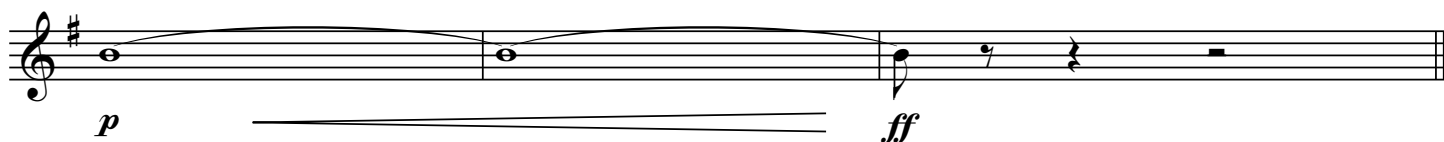
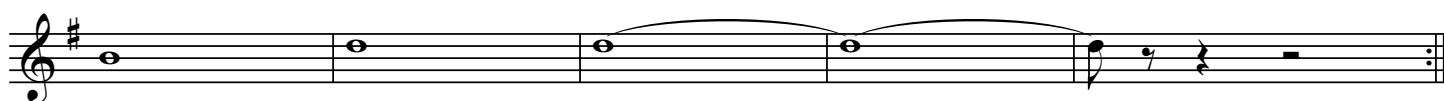
Dynamic Exercise: Be able to create
5 Distinct dynamic levels with control and good tone



Dynamic Shaping: Be able to create
expressive dynamic shapes



Power Chorale: Play 3 Times



Power Warm-Ups for Marching Band

Tenor Sax.

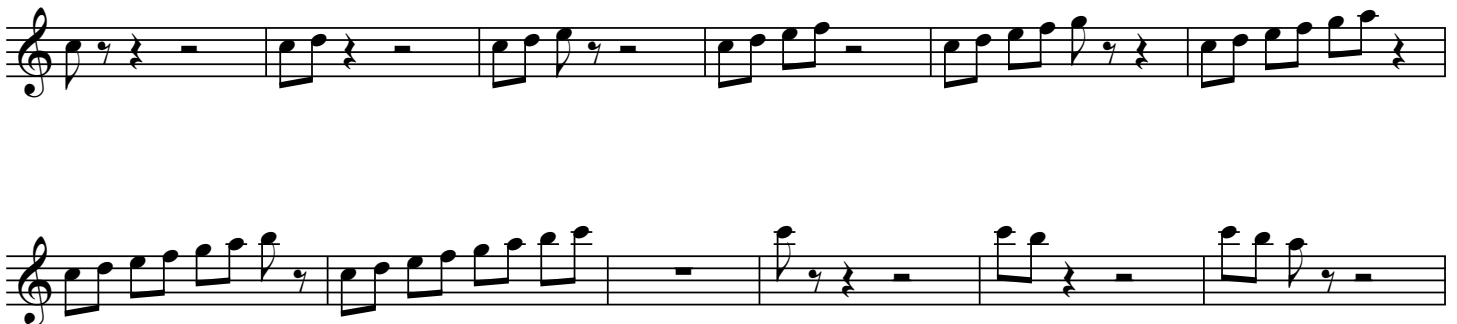
Long Tones: Concentrate on Tone and Breathing



Lip Slurs: Work on Voicing control



Bops Exercise: Work on Perfect timing and articulation



Power Warm-Ups for Marching Band

Baritone Sax.

Long Tones: Concentrate on Tone and Breathing



Lip Slurs: Work on Voicing control



Bops Exercise: Work on Perfect timing and articulation

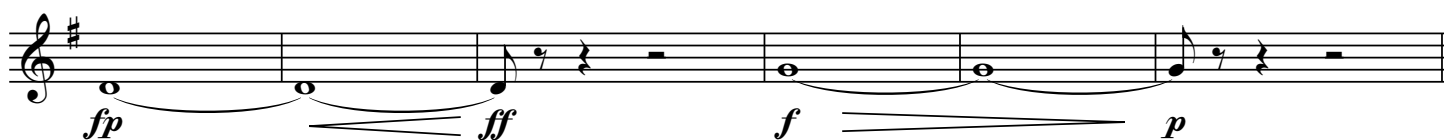




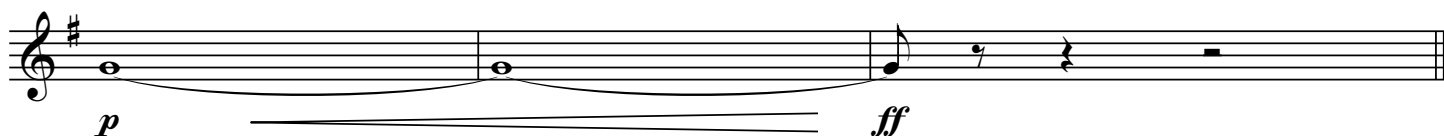
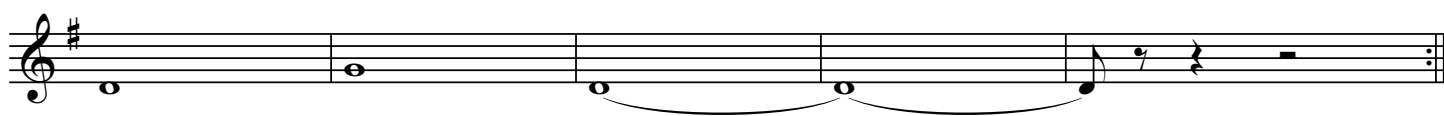
Dynamic Exercise: Be able to create
5 Distinct dynamic levels with control and good tone



Dynamic Shaping: Be able to create
expressive dynamic shapes



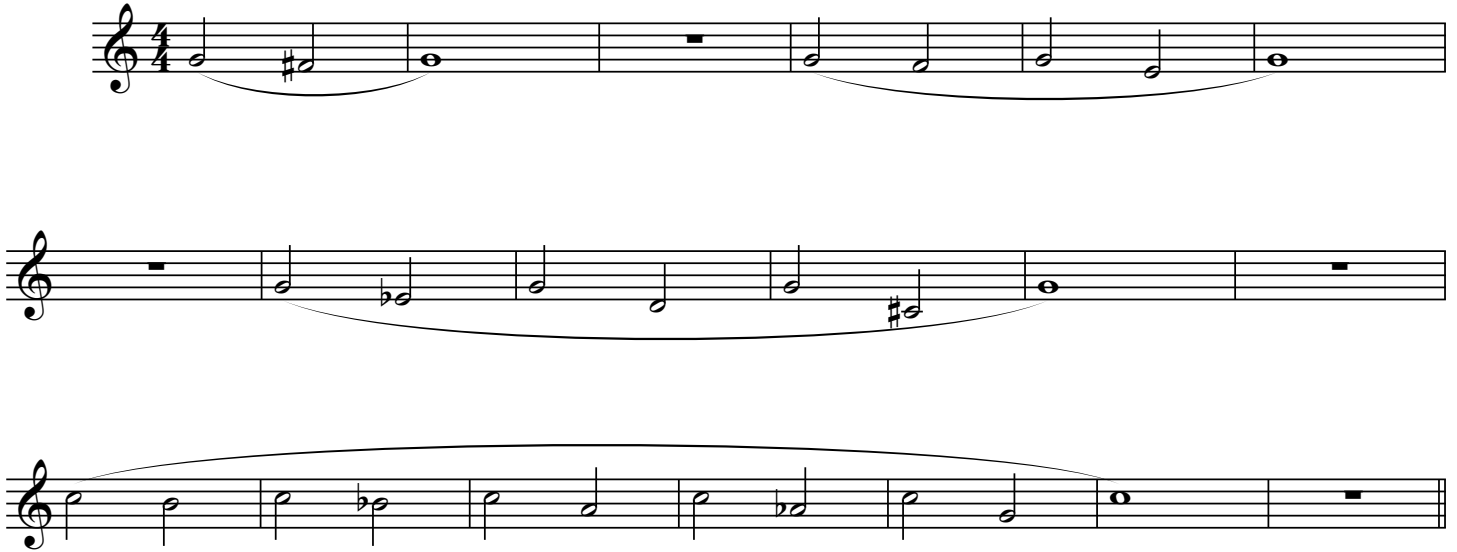
Power Chorale: Play 3 Times



Power Warm-Ups for Marching Band

Trumpet in B $\flat$

Long Tones: Concentrate on Tone and Breathing



Lip Slurs: Work on Voicing control

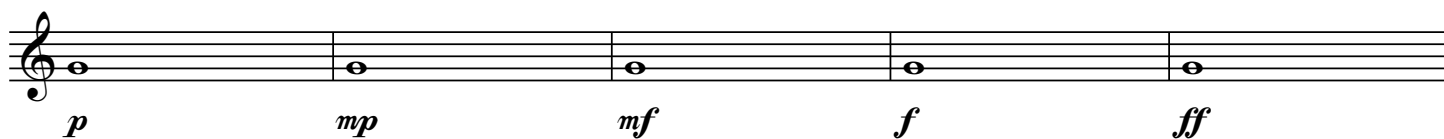


Bops Exercise: Work on Perfect timing and articulation

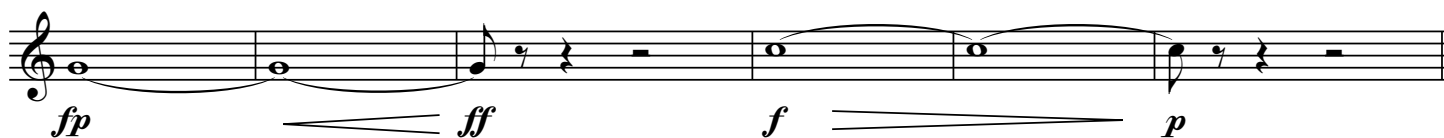




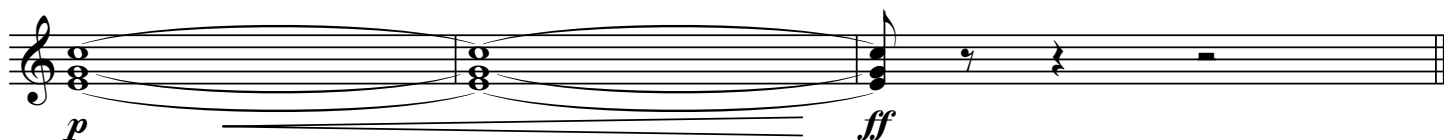
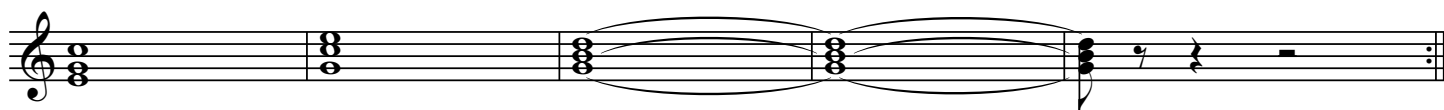
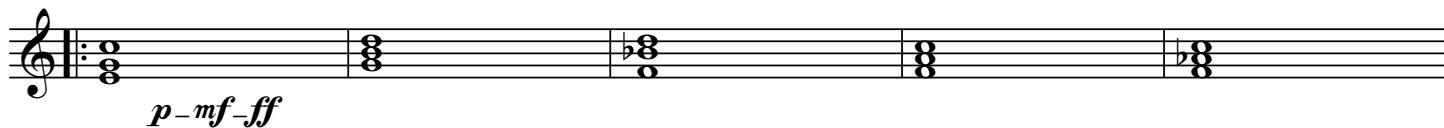
Dynamic Exercise: Be able to create
5 Distinct dynamic levels with control and good tone



Dynamic Shaping: Be able to create
expressive dynamic shapes



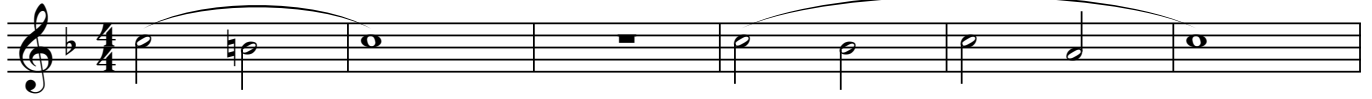
Power Chorale: Play 3 Times



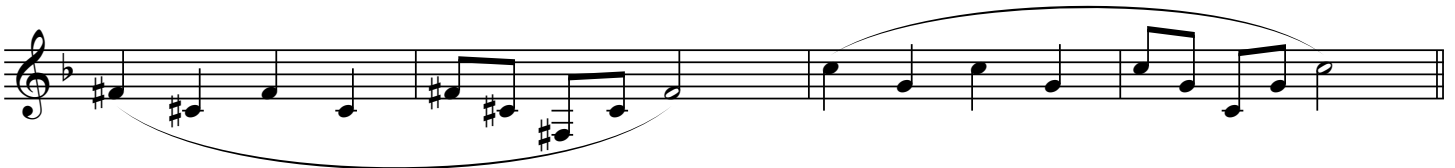
Power Warm-Ups for Marching Band

Horn in F

Long Tones: Concentrate on Tone and Breathing



Lip Slurs: Work on Voicing control

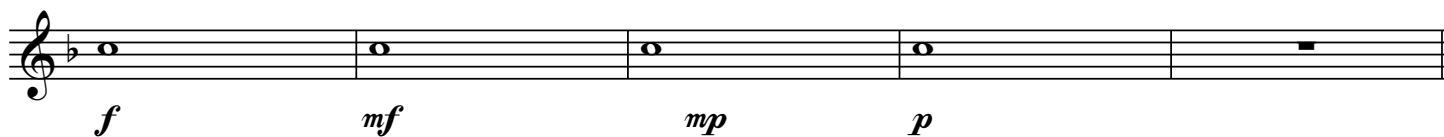


Bops Exercise: Work on Perfect timing and articulation





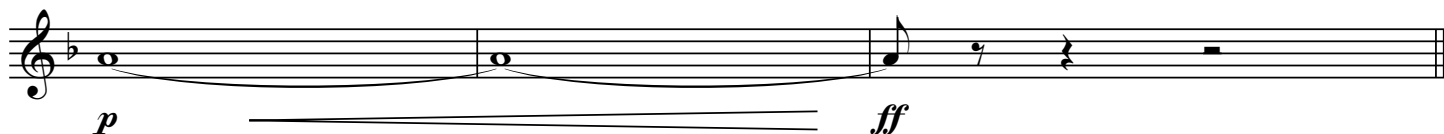
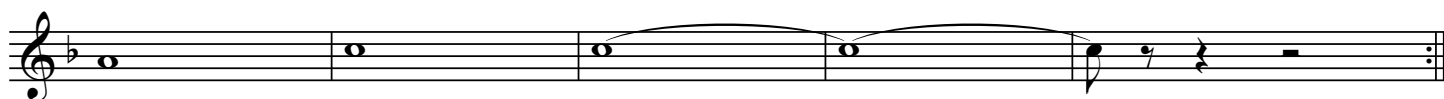
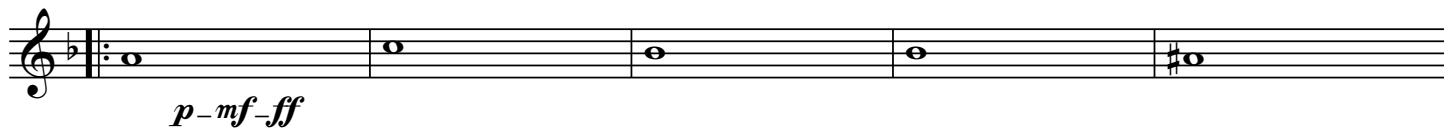
Dynamic Exercise: Be able to create
5 Distinct dynamic levels with control and good tone



Dynamic Shaping: Be able to create
expressive dynamic shapes



Power Chorale: Play 3 Times

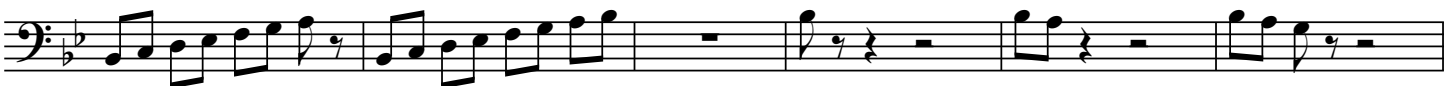


Low Brass

The musical notation for the bass line of 'The Rose Tree' is shown in a single staff. It begins with a bass clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of the following notes: a half note B-flat, a quarter note A, a half note G, a quarter rest, a half note F, a quarter note E, a half note D, a quarter note C, and a half note B. The notes are grouped with a slur from the first measure to the eighth measure, and a fermata is placed over the final B note.

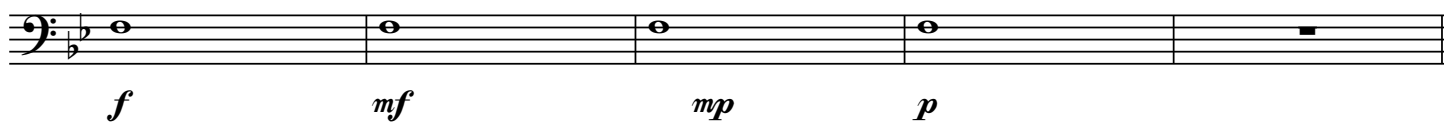


The bass line of 'The Rose Tree' is written on a single staff in bass clef with a key signature of one flat (B-flat). The melody consists of six measures, each containing a quarter note followed by a half note and a whole note. The notes are: G2 (quarter), A2 (half), Bb2 (whole); A2 (quarter), Bb2 (half), C3 (whole); Bb2 (quarter), A2 (half), G2 (whole); F2 (quarter), G2 (half), A2 (whole); G2 (quarter), F2 (half), E2 (whole); and D2 (quarter), E2 (half), F2 (whole).





Dynamic Exercise: Be able to create
5 Distinct dynamic levels with control and good tone



Dynamic Shaping: Be able to create
expressive dynamic shapes



Power Chorale: Play 3 Times



Power Warm-Ups for Marching Band

T. C. Low Brass

Long Tones: Concentrate on Tone and Breathing



Lip Slurs: Work on Voicing control

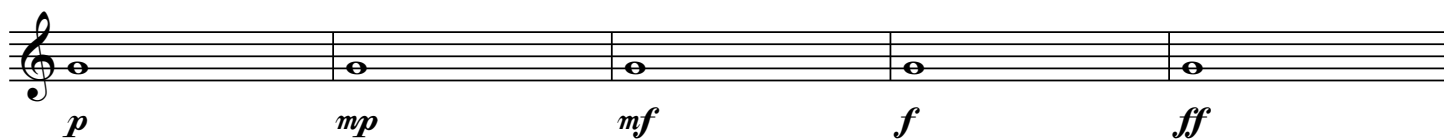


Bops Exercise: Work on Perfect timing and articulation

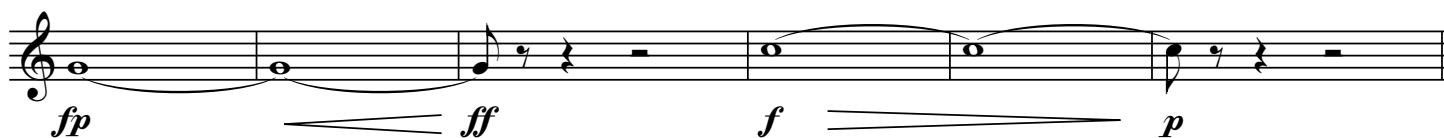




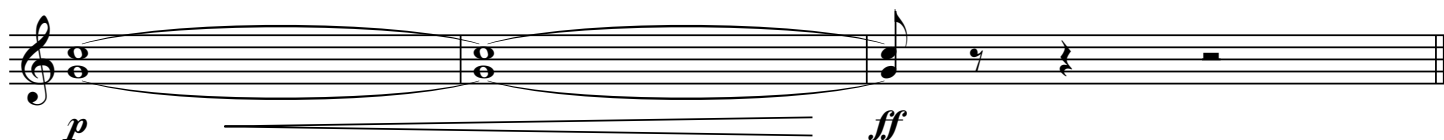
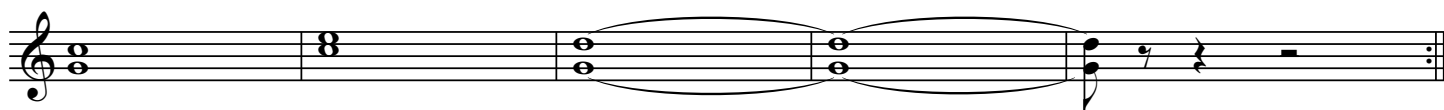
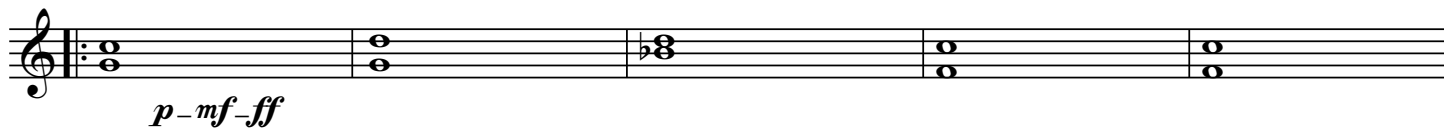
Dynamic Exercise: Be able to create
5 Distinct dynamic levels with control and good tone



Dynamic Shaping: Be able to create
expressive dynamic shapes



Power Chorale: Play 3 Times



Power Warm-Ups for Marching Band

Tuba

Long Tones: Concentrate on Tone and Breathing

Three staves of musical notation for Tuba Long Tones in 4/4 time, key of B-flat major. The first staff contains two measures: the first measure has a half note G2 and a half note F2 tied together; the second measure has a whole note G2. The second staff contains two measures: the first measure has a whole note G2; the second measure has a half note G2 and a half note F2 tied together. The third staff contains two measures: the first measure has a half note G2 and a half note F2 tied together; the second measure has a whole note G2.

Lip Slurs: Work on Voicing control

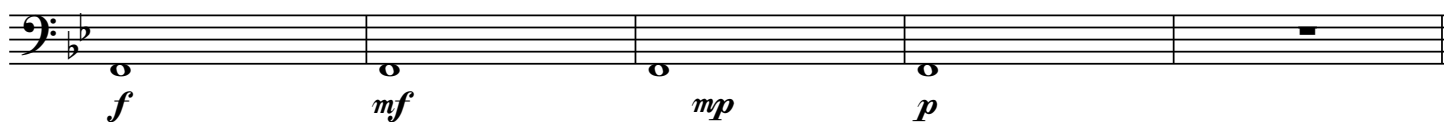
Three staves of musical notation for Tuba Lip Slurs in 4/4 time, key of B-flat major. The first staff contains two measures: the first measure has a half note G2 and a half note F2 tied together; the second measure has a whole note G2. The second staff contains two measures: the first measure has a half note G2 and a half note F2 tied together; the second measure has a whole note G2. The third staff contains two measures: the first measure has a half note G2 and a half note F2 tied together; the second measure has a whole note G2.

Bops Exercise: Work on Perfect timing and articulation

Two staves of musical notation for Tuba Bops Exercise in 4/4 time, key of B-flat major. The first staff contains two measures: the first measure has a half note G2 and a half note F2 tied together; the second measure has a whole note G2. The second staff contains two measures: the first measure has a half note G2 and a half note F2 tied together; the second measure has a whole note G2.



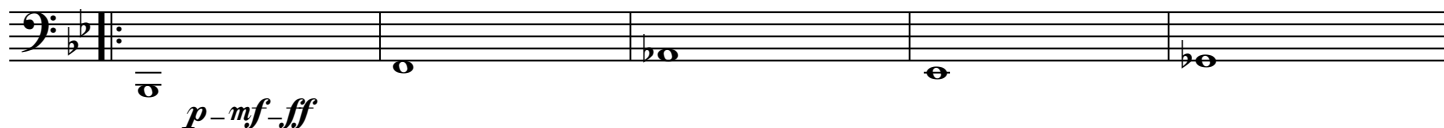
Dynamic Exercise: Be able to create
5 Distinct dynamic levels with control and good tone



Dynamic Shaping: Be able to create
expressive dynamic shapes



Power Chorale: Play 3 Times



Power Warm-Ups for Marching Band

Synth 2

Long Tones: Concentrate on Tone and Breathing

Three staves of music for Long Tones. The first staff is in 4/4 time, starting with a half note G4, followed by a half note F#4, then a whole note E4. The second staff continues with a whole note D4, then a half note C4, followed by a half note B3, then a whole note A3. The third staff continues with a whole note G3, then a half note F3, followed by a half note E3, then a whole note D3. Each staff has a slur under the notes, indicating a continuous tone.

Lip Slurs: Work on Voicing control

Three staves of music for Lip Slurs. The first staff contains four groups of notes, each with a slur. The second staff contains four groups of notes, each with a slur. The third staff contains four groups of notes, each with a slur. The notes are primarily eighth and quarter notes, with some half notes, and are slurred together to indicate a continuous voicing exercise.

Bops Exercise: Work on Perfect timing and articulation

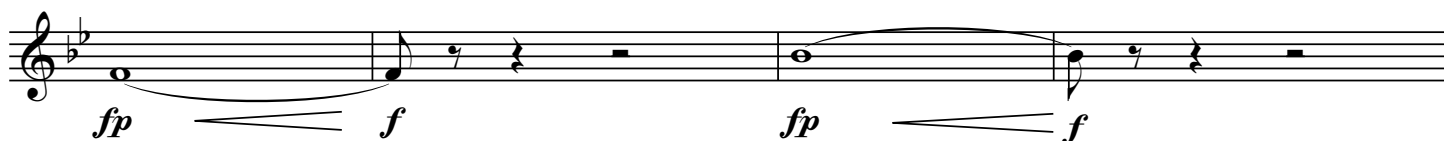
Two staves of music for Bops Exercise. The first staff contains six groups of notes, each with a slur. The second staff contains six groups of notes, each with a slur. The notes are primarily eighth and quarter notes, with some half notes, and are slurred together to indicate a continuous bops exercise.



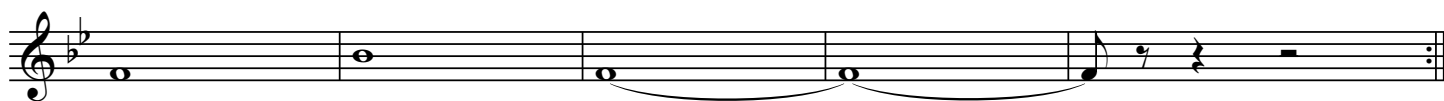
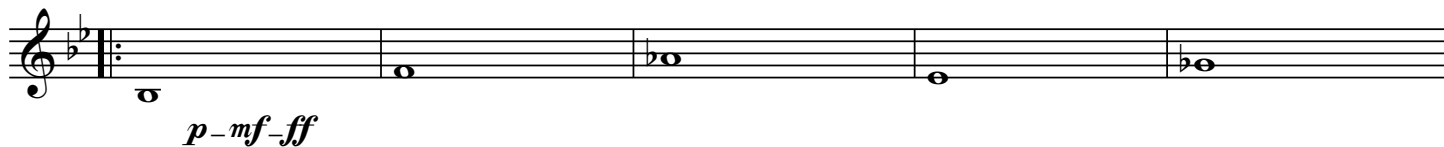
Dynamic Exercise: Be able to create
5 Distinct dynamic levels with control and good tone



Dynamic Shaping: Be able to create
expressive dynamic shapes



Power Chorale: Play 3 Times



Power Warm-Ups for Marching Band

Marimba

Long Tones: Concentrate on Tone and Breathing

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

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



R...ETC...



Lip Slurs: Work on Voicing control



Bops Exercise: Work on Perfect timing and articulation





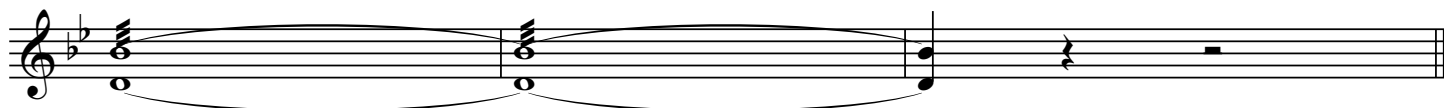
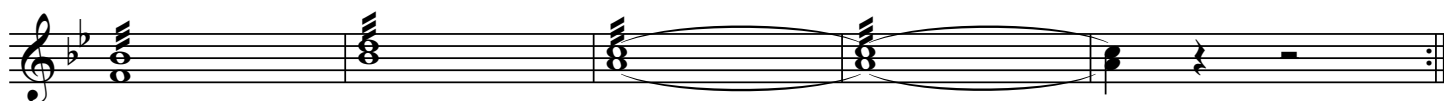
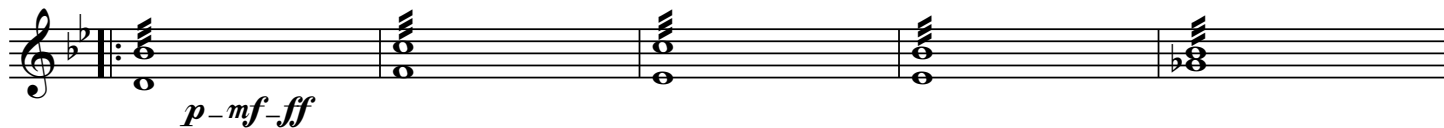
Dynamic Exercise: Be able to create
5 Distinct dynamic levels with control and good tone



Dynamic Shaping: Be able to create
expressive dynamic shapes



Power Chorale: Play 3 Times



Power Warm-Ups for Marching Band

Snare Drum

Long Tones: Concentrate on Tone and Breathing
R R R R R R R R L L L L L L L L R R R R L L L L R R R R R R R R L L L L L L L L R L R R L R L L



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



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



Lip Slurs: Work on Voicing control

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



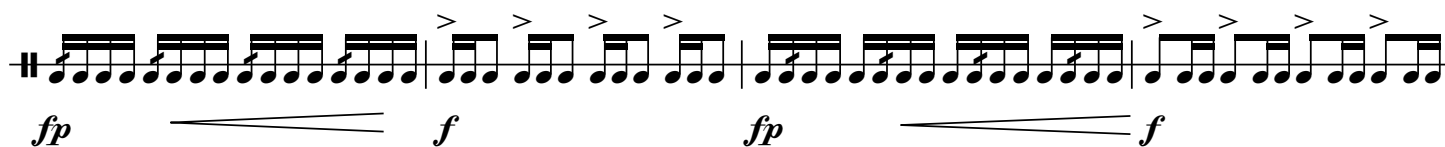
Bops Exercise: Work on Perfect timing and articulation



Dynamic Exercise: Be able to create
5 Distinct dynamic levels with control and good tone



Dynamic Shaping: Be able to create
expressive dynamic shapes



Power Chorale: Play 3 Times



Power Warm-Ups for Marching Band

Quad Toms

Long Tones: Concentrate on Tone and Breathing

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



Lip Slurs: Work on Voicing control

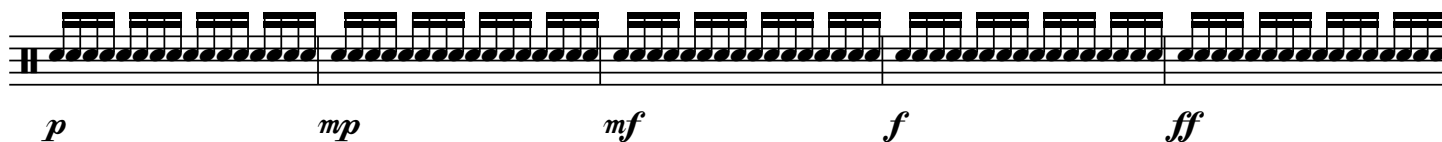
R R L L R R L L R R L L R R L L R R L L



Bops Exercise: Work on Perfect timing and articulation



Dynamic Exercise: Be able to create
5 Distinct dynamic levels with control and good tone



Dynamic Shaping: Be able to create
expressive dynamic shapes



Power Chorale: Play 3 Times



Power Warm-Ups for Marching Band

Bass Drums

Long Tones: Concentrate on Tone and Breathing
R R R R R R R R L L L L L L L L R R R R L L L L R R R R R R R R L L L L L L L L R L R R L R L L



Lip Slurs: Work on Voicing control

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



Bops Exercise: Work on Perfect timing and articulation



Dynamic Exercise: Be able to create
5 Distinct dynamic levels with control and good tone



Dynamic Shaping: Be able to create
expressive dynamic shapes



Power Chorale: Play 3 Times



Bass Drums

1 2 3 4 5 6 7
R R R R R R R R L L L L L L L L R R R R L L L L R R R R R R R R L L L L L L L L R L R R L R L L R L R R L R L L



The musical notation for the 7th exercise consists of a single staff with a treble clef. It contains a sequence of 28 eighth notes, all on the same pitch (middle C). The notes are grouped into seven sets of four, corresponding to the seven groups of letters above. The first six groups are 'R' (Right) and the seventh group is 'L' (Left).

[illegible]

Measures 15-19 of the song. Measure 15: R R R R R R R R. Measure 16: L L L L L L L L. Measure 17: L L L L L L L L. Measure 18: L L L L L L L L. Measure 19: L L L L L L L L, followed by a final note with an accent (>) and a whole rest.

Measures 20-25 of the piece. Measure 20: Treble clef, key of G major, 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (half). Measure 21: Treble clef, key of G major, 4/4 time. Notes: D4 (half), C4 (half). Measure 22: Treble clef, key of G major, 4/4 time. Notes: B3 (half), A3 (half). Measure 23: Treble clef, key of G major, 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (half). Measure 24: Treble clef, key of G major, 4/4 time. Notes: D4 (half), C4 (half). Measure 25: Treble clef, key of G major, 4/4 time. Notes: B3 (half), A3 (half).

26 27 28 29 30 31 32 33 34 35

2 2 2 2 2

II $\frac{2}{1}$ $\frac{2}{1}$ $\frac{2}{1}$ $\frac{2}{1}$ $\frac{2}{1}$

[illegible]

Musical notation for measures 42-47. The notation is on a single staff with a treble clef. Measures 42 and 43 each contain six eighth notes, with the first note of each measure marked with an accent (>). Measures 44, 45, 46, and 47 each contain six eighth notes, with the first note of each measure marked with an accent (>). Measure 44 has a repeat sign at the beginning. The notes are: 42: C4, D4, E4, F4, G4, A4; 43: B4, C5, D5, E5, F5, G5; 44: A4, B4, C5, D5, E5, F5; 45: G5, A5, B5, C6, D6, E6; 46: F6, G6, A6, B6, C7, D7; 47: E7, F7, G7, A7, B7, C8.

Musical notation for measures 48-54. Measures 48-52 feature a rhythmic pattern of eighth notes with accents. Measure 53 contains a triplet of eighth notes. Measure 54 ends with a quarter rest.

55 56 57 58

p *mp* *mf* *f*

59 60 61 62 63 64

ff *f* *mf* *mp* *p*

Dynamic Shaping: Be able to create expressive dynamic shapes

65 66 67

fp *f* *fp*

68 69 70

f *fp*

71 72 73 74

ff *f* *p*

Power Chorale: Play 3 Times

75 76 77 78

p - mf - ff

79 80 81 82

83 84 85 86 87

Bass Drums

1 2 3 4 5 6 7
 R R R R R R R R R L L L L L L L L R R R R L L L L R R R R R R R R L L L L L L L L R L R R L R L L R L R R L R L L

Lip Slurs: Work on Voicing control

20 R R L L R R L L 21 R R L L R R L L R R L L 22 23 2 24 25 2

26 27 2 28 29 2 30 31 2 32 33 2 34 35 2

36 37 38 39 40 41

42 43 44 45 46 47

48 49 50 51 52 53 54

The Rose Tree

The musical score for 'The Rose Tree' is presented on two staves. The first staff contains measures 55 through 58, and the second staff contains measures 59 through 64. The melody is written in a single voice line on a five-line staff. The key signature has one flat (B-flat), and the time signature is 4/4. The dynamics are indicated by letters below the notes: *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). The melody consists of eighth and sixteenth notes, with some measures featuring beamed sixteenth notes. The piece concludes with a final measure in the second staff, marked with a double bar line and a repeat sign.

55 56 57 58

p *mp* *mf* *f*

59 60 61 62 63 64

ff *f* *mf* *mp* *p*

Dynamic Shaping: Be able to create expressive dynamic shapes

65 66 67

fp *f* *fp*

68 69 70

f *fp*

71 72 73 74

ff *f* *p*

Power Chorale: Play 3 Times

75 76 77 78

p-mf-ff

79 80 81 82

83 84 85 86 87

3 3