

CSHS Marching Band Warm Up

Long Tones for Tenor Sax

9 Count Tones on F Concert

Two staves of music in 4/4 time. The first staff starts with a treble clef and a 4/4 time signature. The melody consists of quarter notes with slurs: F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). The second staff continues the sequence: E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter).

9 Count Tones on Bb Concert

Two staves of music in 4/4 time. The first staff starts with a treble clef. The melody consists of quarter notes with slurs: Bb3 (quarter), Ab3 (quarter), Gb3 (quarter), F3 (quarter), Eb3 (quarter), D3 (quarter), C3 (quarter), Bb2 (quarter), Ab2 (quarter). The second staff continues the sequence: Gb2 (quarter), F2 (quarter), Eb2 (quarter), D2 (quarter), C2 (quarter), Bb1 (quarter), Ab1 (quarter), Gb1 (quarter), F1 (quarter).

8 Count Tones on F Concert

Two staves of music in 4/4 time. The first staff starts with a treble clef. The melody consists of quarter notes with slurs and accents: F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The second staff continues the sequence: E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter).

8 Count Tones on Bb Concert

Two staves of music in 4/4 time. The first staff starts with a treble clef. The melody consists of quarter notes with slurs and accents: Bb3 (quarter), Ab3 (quarter), Gb3 (quarter), F3 (quarter), Eb3 (quarter), D3 (quarter), C3 (quarter), Bb2 (quarter). The second staff continues the sequence: Ab2 (quarter), Gb2 (quarter), F2 (quarter), Eb2 (quarter), D2 (quarter), C2 (quarter), Bb1 (quarter), Ab1 (quarter).

Beautiful Sounds for Tenor Sax.

Smooth Movement Through All Registers

C Major (concert pitch)

Musical notation for C Major (concert pitch) in 4/4 time. The melody consists of two phrases, each spanning four measures. The first phrase starts on middle C and moves up stepwise to G4, then descends. The second phrase starts on G4 and moves up stepwise to C5, then descends. Both phrases are marked with a slur and end with a whole note.

B \flat Major (concert pitch)

Musical notation for B \flat Major (concert pitch) in 4/4 time. The melody consists of two phrases, each spanning four measures. The first phrase starts on B \flat 3 and moves up stepwise to F4, then descends. The second phrase starts on F4 and moves up stepwise to B \flat 4, then descends. Both phrases are marked with a slur and end with a whole note.

E \flat Major (concert pitch)

Musical notation for E \flat Major (concert pitch) in 4/4 time. The melody consists of two phrases, each spanning four measures. The first phrase starts on E \flat 3 and moves up stepwise to B \flat 3, then descends. The second phrase starts on B \flat 3 and moves up stepwise to E \flat 4, then descends. Both phrases are marked with a slur and end with a whole note.

A \flat Major (concert pitch)

Musical notation for A \flat Major (concert pitch) in 4/4 time. The melody consists of two phrases, each spanning four measures. The first phrase starts on A \flat 3 and moves up stepwise to E \flat 4, then descends. The second phrase starts on E \flat 4 and moves up stepwise to A \flat 4, then descends. Both phrases are marked with a slur and end with a whole note.

F Major (concert pitch)

Musical notation for F Major (concert pitch) in 4/4 time. The melody consists of two phrases, each spanning four measures. The first phrase starts on F3 and moves up stepwise to C4, then descends. The second phrase starts on C4 and moves up stepwise to F4, then descends. Both phrases are marked with a slur and end with a whole note.

G Major (concert pitch)

Musical notation for G Major (concert pitch) in 4/4 time. The melody consists of two phrases, each spanning four measures. The first phrase starts on G3 and moves up stepwise to D4, then descends. The second phrase starts on D4 and moves up stepwise to G4, then descends. Both phrases are marked with a slur and end with a whole note.

F Major (concert pitch)

Musical notation for F Major (concert pitch) in 4/4 time. The melody consists of two phrases, each spanning four measures. The first phrase starts on F3 and moves up stepwise to C4, then descends. The second phrase starts on C4 and moves up stepwise to F4, then descends. Both phrases are marked with a slur and end with a whole note.

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Flexibility/Scales for Tenor Sax 1

Flexibility Exercise 1

Flexibility Exercise 1 consists of three staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains two measures of eighth-note runs, each followed by a quarter rest. The second staff begins with a treble clef and a key signature of one flat (Bb). It contains two measures of eighth-note runs, each followed by a quarter rest. The third staff begins with a treble clef and a key signature of one sharp (F#). It contains two measures of eighth-note runs, each followed by a quarter rest, and concludes with a whole note chord.

Flexibility Exercise 2

Flexibility Exercise 2 consists of seven staves of music in 4/4 time. Each staff begins with a treble clef and a key signature of one sharp (F#). The first six staves each contain two measures of eighth-note runs, each followed by a quarter rest. The seventh staff begins with a treble clef and a key signature of one flat (Bb). It contains two measures of eighth-note runs, each followed by a quarter rest, and concludes with a whole note chord.

Flexibility Exercise 3

The first section of the page contains six staves of musical notation for Flexibility Exercise 3. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of various melodic lines, many of which are slurred across multiple measures. The notes are primarily eighth and quarter notes, with some sixteenth notes. The exercise includes chromatic runs and intervals that challenge the flexibility of the tenor saxophone player.

Flexibility Exercise 4

The second section of the page contains five staves of musical notation for Flexibility Exercise 4. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of various melodic lines, many of which are slurred across multiple measures. The notes are primarily eighth and quarter notes, with some sixteenth notes. The exercise includes chromatic runs and intervals that challenge the flexibility of the tenor saxophone player.

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Flexibility/Scales for Tenor Sax 2

Flexibility Exercise 1

Flexibility Exercise 1 consists of three staves of music in 4/4 time. The first staff contains two measures of eighth-note runs: the first measure has a half-note rest followed by an eighth-note run from G4 to G5, and the second measure has an eighth-note run from G4 to G5 followed by a half-note rest. The second staff contains two measures of eighth-note runs: the first measure has a half-note rest followed by an eighth-note run from G4 to G5, and the second measure has an eighth-note run from G4 to G5 followed by a half-note rest. The third staff contains two measures of eighth-note runs: the first measure has a half-note rest followed by an eighth-note run from G4 to G5, and the second measure has an eighth-note run from G4 to G5 followed by a half-note rest. The exercise concludes with a whole note G4.

Flexibility Exercise 2

Flexibility Exercise 2 consists of seven staves of music in 4/4 time. The first staff contains a half-note rest followed by a half-note run from G4 to G5. The second staff contains a half-note rest followed by a half-note run from G4 to G5 with a sharp sign on the G5. The third staff contains a half-note rest followed by a half-note run from G4 to G5 with a flat sign on the G5. The fourth staff contains a half-note rest followed by a half-note run from G4 to G5 with sharp signs on the G4 and G5. The fifth staff contains a half-note rest followed by a half-note run from G4 to G5 with flat signs on the G4 and G5. The sixth staff contains a half-note rest followed by a half-note run from G4 to G5 with sharp signs on the G4 and G5. The seventh staff contains a half-note rest followed by a half-note run from G4 to G5, concluding with a whole note G4.

Flexibility Exercise 3

Musical notation for Flexibility Exercise 3, consisting of six staves of music. The notation is written in treble clef and includes various notes, rests, and accidentals (sharps and flats) across the staves.

Flexibility Exercise 4

Musical notation for Flexibility Exercise 4, consisting of five staves of music. The notation is written in treble clef and includes various notes, rests, and accidentals (sharps and flats) across the staves.

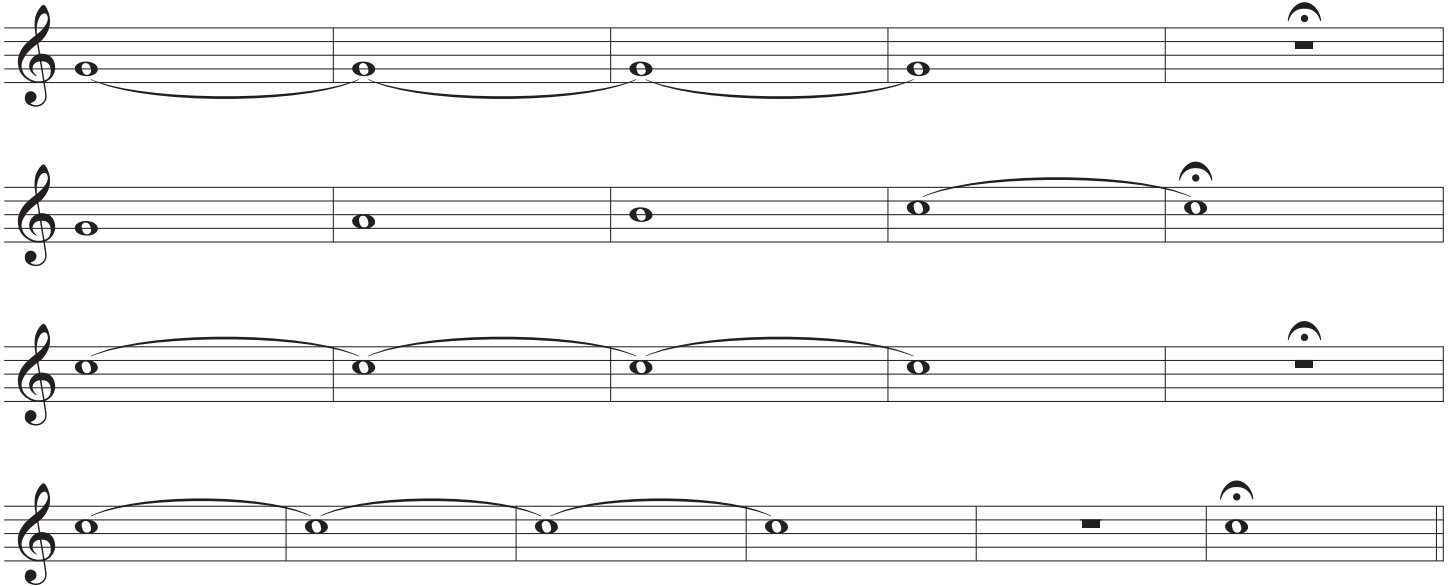
CSHS Marching Band Warm Up

Tenor Sax - Tuning & Chorales

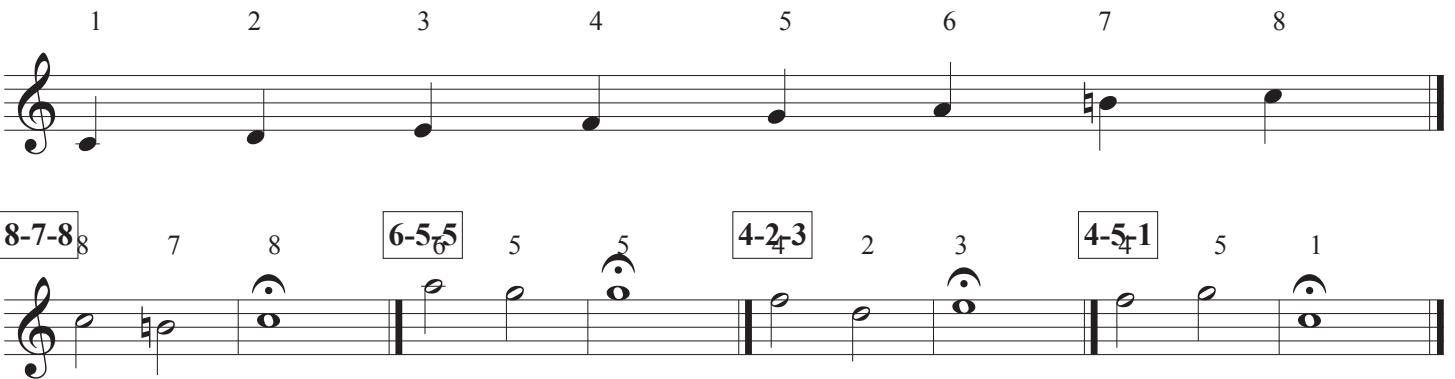
Tuning Notes



Tuning Sequence



3 Note Chorale



Bb - 3 Note Chorale



Bb Chorale - Chester

Musical notation for the Bb Chorale 'Chester'. It consists of three staves of music in treble clef. The first staff contains measures 1 through 6, starting with a *mf* dynamic. The second staff contains measures 7 through 12, with a *mp* dynamic. The third staff contains measures 13 through 16, with dynamics *mf* and *f*. The piece concludes with a double bar line. Fingerings 2, 3, 4, 5, and 6 are indicated above the notes in the first staff.

F Chorale - Be Thou My Vision

Musical notation for the F Chorale 'Be Thou My Vision'. It consists of two staves of music in treble clef. The first staff contains measures 1 through 9, and the second staff contains measures 10 through 17. The key signature has one sharp (F#) and the time signature is 3/4. The piece concludes with a double bar line.

Eb Bach Chorale

Musical notation for the Eb Bach Chorale. It consists of three staves of music in treble clef. The first staff contains measures 1 through 5, the second staff contains measures 6 through 10, and the third staff contains measures 11 through 13. The key signature has two flats (Bb and Eb) and the time signature is 4/4. The piece concludes with a double bar line.

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Articulations - Tenor Sax

1 3 5 7

9 11 13

15 17 3 3 3 3

19 21 23

25 28

30 32

34 37

39

Detailed description: This is a musical score for Tenor Sax in 4/4 time, consisting of 39 measures. The score is divided into seven systems, each starting with a measure number in a box. The first system (measures 1-7) features a sequence of chords: a whole note chord (measures 1-2), a whole rest (3), a half note chord (4-5), a whole rest (6), and a quarter note chord with accents (7). The second system (measures 9-13) has a quarter note chord (9), a whole rest (10), a half note chord with eighth notes (11-12), a whole rest (13), and a quarter note chord with eighth notes and accents (14). The third system (measures 15-17) starts with a whole rest (15), followed by a half note chord with eighth notes and accents (16), a whole rest (17), and a quarter note chord with eighth notes and triplets (18). The fourth system (measures 19-23) features a quarter note chord with eighth notes and triplets (19), a whole rest (20), a half note chord with eighth notes and triplets (21-22), a whole rest (23), and a quarter note chord with eighth notes and triplets (24). The fifth system (measures 25-28) begins with a whole rest (25), followed by a half note chord with eighth notes and accents (26), a quarter note chord with eighth notes and accents (27), a whole rest (28), and a quarter note chord with eighth notes and accents (29). The sixth system (measures 30-32) starts with a whole rest (30), followed by a half note chord with eighth notes and accents (31), a whole rest (32), and a quarter note chord with eighth notes and accents (33). The seventh system (measures 34-37) has a quarter note chord with eighth notes and accents (34), a whole rest (35), a quarter note chord with eighth notes and accents (36), a whole rest (37), and a quarter note chord with eighth notes and accents (38). The final system (measures 39) consists of a quarter note chord with eighth notes and accents (39). The score includes various articulations such as accents (^), slurs, and slurs over triplets.