

SIX TONE BUILDERS, SET 1

ELEMENTARY BAND WARM-UP PIECES

Lloyd Conley

Instrumentation

1 - Conductor's Full Score	3 - F Horn
8 - Flute	6 - Trombone
2 - Oboe	2 - Baritone/ Euphonium
1 - Bassoon	2 - Baritone T.C.
6 - B \flat Clarinet 1	3 - Tuba
6 - B \flat Clarinet 2	2 - Bells
2 - B \flat Bass Clarinet	Chimes
6 - E \flat Alto Saxophone	2 - Suspended Cymbal
2 - B \flat Tenor Saxophone	Bass Drum
1 - E \flat Baritone Saxophone	2 - Triangle
4 - B \flat Trumpet 1	Finger Cymbals
4 - B \flat Trumpet 2	

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.



SIX TONE BUILDERS, SET 1

1. ALL WHO SING

T. GOODBAN
Arranged by
LLOYD CONLEY
(ASCAP)

Calmly (♩ = 80)

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute, Oboe, Bassoon, B♭ Clarinets (1 and 2), B♭ Bass Clarinet, E♭ Alto Saxophone, B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The brass section includes B♭ Trumpets (1 and 2), F Horn, Trombone, Baritone/Euphonium, and Tuba. The percussion section includes Bells/Chimes, Suspended Cymbal/Bass Drum, Triangle, and Finger Cymbals. The score is in 4/4 time with a tempo of 80 beats per minute. A large red watermark 'Preview Only' is overlaid diagonally across the page.

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9

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

9

1
Tpts.

2

Hn.

Tbn.

Bar./
Euph.

Tuba

Bells
Ch.

Sus. Cym.
B.D.

Tri.
F. Cym.

9 10 11 12 13 14 15 16

2. O GIVE THANKS

OLD ROUND
Arranged by
LLOYD CONLEY
(ASCAP)

Peacefully (♩ = 88)

The musical score is arranged for a full band. The instruments and their parts are as follows:

- Flute:** Melodic line, *mp*
- Oboe:** Melodic line, *mp*
- Bassoon:** Melodic line, *mp*
- B♭ Clarinets (1 & 2):** Melodic line, *mp*
- B♭ Bass Clarinet:** Melodic line, *mp*
- E♭ Alto Saxophone:** Melodic line, *mp*
- B♭ Tenor Saxophone:** Melodic line, *mp*
- E♭ Baritone Saxophone:** Melodic line, *mp*
- B♭ Trumpets (1 & 2):** Melodic line, *mp*
- F Horn:** Melodic line, *mp*
- Trombone:** Melodic line, *mp*
- Baritone/Euphonium:** Melodic line, *mp*
- Tuba:** Melodic line, *mp*
- Bells/Chimes:** Melodic line, *mp*
- Suspended Cymbal:** Percussion, *mp*, marked with "Sus. Cym. beater"
- Bass Drum:** Percussion, *mp*, marked with "B.D."
- Triangle:** Percussion, *mp*, marked with "Tri."
- Finger Cymbals:** Percussion, *mp*, marked with "F. Cym."

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10

Fl. *mf*

Ob. *mf*

Bsn. *mf*

1
Cls. *mf*

2
B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

10

1
Tpts. *mf*

2
Hn. *mf*

Tbn. *mf*

Bar./
Euph. *mf*

Tuba *mf*

Bells
Ch. *mf*

Sus. Cym.
B.D. *mf*

Tri.
F. Cym. *mf*

10 11 12 13 14 15 16 17

3. CHORALE

LLOYD CONLEY
(ASCAP)

Smoothly (♩ = 69)

Flute *mp*

Oboe *mp*

Bassoon *mp*

B♭ Clarinets 1 *mp*

B♭ Clarinets 2 *mp*

B♭ Bass Clarinet *mp*

E♭ Alto Saxophone *mp*

B♭ Tenor Saxophone *mp*

E♭ Baritone Saxophone *mp*

B♭ Trumpets 1 *mp*

B♭ Trumpets 2 *mp*

F Horn *mp*

Trombone *mp*

Baritone/Euphonium *mp*

Tuba *mp*

Bells/Chimes *mp*

Suspended Cymbal *mp*

Bass Drum *mp*

Triangle *mp*

Finger Cymbals *mp*

2 3 4 5 6 7 8

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9

Fl. *mf*

Ob. *mf*

Bsn. *mf*

1
Cls. *mf*

2
B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

9

1
Tpts. *mf*

2
Hn. *mf*

Tbn. *mf*

Bar./
Euph. *mf*

Tuba *mf*

Bells
Ch. *mf*

Sus. Cym.
B.D. *mf*

Tri.
F. Cym. *mf*

9 10 11 12 13 14 15 16

4. ALL THROUGH THE NIGHT

WELSH AIR
Arranged by
LLOYD CONLEY
(ASCAP)

Unhurried (♩ = 66)

The musical score is arranged for a full orchestra and includes the following parts:

- Flute**: *mf*
- Oboe**: *mf*
- Bassoon**: *mf*
- B♭ Clarinets** (1 & 2): *mf*
- B♭ Bass Clarinet**: *mf*
- E♭ Alto Saxophone**: *mf*
- B♭ Tenor Saxophone**: *mf*
- E♭ Baritone Saxophone**: *mf*
- B♭ Trumpets** (1 & 2): *mf*
- F Horn**: *mf*
- Trombone**: *mf*
- Baritone/Euphonium**: *mf*
- Tuba**: *mf*
- Bells/Chimes**: *mf*
- Percussion**:
 - Suspended Cymbal (Sus. Cym. beater): *mf*
 - Bass Drum (B.D.): *mf*
 - Triangle (Tri.): *mf*
 - Finger Cymbals (F. Cym.): *mf*

The score is in 4/4 time with a tempo of 66 beats per minute. A large red watermark reading "Preview Only - Purchase Required" is overlaid diagonally across the page.

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9 **A tempo**

Fl. *mp* *mf*

Ob. *mp* *mf*

Bsn. *mp* *mf*

1 Cls. *mp* *mf*

2 Cls. *mp* *mf*

B. Cl. *mp* *mf*

A. Sax. *mp* *mf*

T. Sax. *mp* *mf*

B. Sax. *mp* *mf*

9 **A tempo**

1 Tpts. *mp* *mf*

2 Tpts. *mp* *mf*

Hn. *mp* *mf*

Tbn. *mp* *mf*

Bar./Euph. *mp* *mf*

Tuba *mp* *mf*

Bells Ch. *mp* *mf*

Sus. Cym. B.D. *mp* *mf*

Tri. F. Cym. *mp* *mf*

9 10 11 12 13 14 15 16

5. SLEEPYHEAD

LLOYD CONLEY
(ASCAP)

Lazily (♩ = 80)

The musical score is arranged for a full orchestra and includes the following parts:

- Flute**: Treble clef, 3/4 time, *mp*
- Oboe**: Treble clef, 3/4 time, *mp*
- Bassoon**: Bass clef, 3/4 time, *mp*
- B♭ Clarinets**: Treble clef, 3/4 time, *mp*
- B♭ Bass Clarinet**: Bass clef, 3/4 time, *mp*
- E♭ Alto Saxophone**: Treble clef, 3/4 time, *mp*
- B♭ Tenor Saxophone**: Treble clef, 3/4 time, *mp*
- E♭ Baritone Saxophone**: Bass clef, 3/4 time, *mp*
- B♭ Trumpets**: Treble clef, 3/4 time, *mp*
- F Horn**: Treble clef, 3/4 time, *mp*
- Trombone**: Bass clef, 3/4 time, *mp*
- Baritone/Euphonium**: Bass clef, 3/4 time, *mp*
- Tuba**: Bass clef, 3/4 time, *mp*
- Bells**: Treble clef, 3/4 time, *mp*
- Chimes**: Treble clef, 3/4 time, *mp*
- Suspended Cymbal**: Percussion, 3/4 time, *mp*, marked with a stick
- Bass Drum**: Percussion, 3/4 time, *mp*, marked B.D.
- Triangle**: Percussion, 3/4 time, *mp*, marked Tri.
- Finger Cymbals**: Percussion, 3/4 time, *mp*, marked F. Cym.

The score consists of 8 measures. A large red watermark reading "Preview Only Requires Purchase" is overlaid diagonally across the page.

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9

Fl. *mf* *mp*

Ob. *mf* *mp*

Bsn. *mf* *mp*

1
Cls. *mf* *mp*

2
B. Cl. *mf* *mp*

A. Sax. *mf* *mp*

T. Sax. *mf* *mp*

B. Sax. *mf* *mp*

9

1
Tpts. *mf* *mp*

2
mf *mp*

Hn. *mf* *mp*

Tbn. *mf* *mp*

Bar./
Euph. *mf* *mp*

Tuba *mf* *mp*

Bells
Ch. *mf* *mp*

Sus. Cym.
B.D. *mf* *mp*

Tri.
F. Cym. *mf* *mp*

9 10 11 12 13 14 15 16

6. AURA LEE

GEORGE R. POULTON

Arranged by
LLOYD CONLEY
(ASCAP)

Relaxed (♩ = 63)

The musical score is arranged for a full orchestra. It begins with a tempo marking of 'Relaxed (♩ = 63)'. The key signature has one flat (Bb). The score includes parts for:

- Flute (mp)
- Oboe (mp)
- Bassoon (mp)
- B♭ Clarinets (1 and 2) (mp)
- B♭ Bass Clarinet (mp)
- E♭ Alto Saxophone (mp)
- B♭ Tenor Saxophone (mp)
- E♭ Baritone Saxophone (mp)
- B♭ Trumpets (1 and 2) (mp)
- F Horn (mp)
- Trombone (mp)
- Baritone/Euphonium (mp)
- Tuba (mp)
- Bells/Chimes (mp)
- Suspended Cymbal (Sus. Cym.) (mp)
- Bass Drum (B.D.) (mp)
- Triangle (Tri.) (mp)
- Finger Cymbals (F. Cym.) (mp)

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9 rit.

Fl. *mf*

Ob. *mf*

Bsn. *mf*

1 Cls. *mf*

2 Cls. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

9 rit.

1 Tpts. *mf*

2 Tpts. *mf*

Hn. *mf*

Tbn. *mf*

Bar./Euph. *mf*

Tuba *mf*

Bells Ch. *mf*

Sus. Cym. B.D. *mf*

Tri. F. Cym. *mf*

9 *mf* 10 11 12 13 14 15 16



The Composer

Lloyd Conley holds music degrees from Central Michigan University and Michigan State University. Having taught instrumental music in Michigan for 28 years, Mr. Conley is well acquainted with young bands. His experiences as a composer, arranger, performer, educator, conductor, music editor, and guest clinician have influenced the creation of over 400 successful publications.

About the Music

The pieces in this collection have been chosen to not only provide warm-up and tone-building materials but to make these indispensable elements of instrumental instruction more appealing to young minds. Although short slurs have been added to some of the pieces, all tones should be played *legato* to achieve the best results in tone, intonation, and musical warmth.

Tempi are suggested but may (and should) be changed periodically to provide diversity and interest, as well as a scope of potential benefits. Written tempo changes, such as *rit.*, are minimal; directors may magnify benefits by adding simple *rubato* in appropriate places. Likewise, dynamics may be altered to enhance tempo changes, to bring out climactic points, and to make these short pieces as musical as possible.

Proper balance must be kept in mind at all times, not only when instrumentation suffers but also to teach the ever-present subtleties of balance needed in any music organization. In this regard, instrument substitution may help. The oboe part may be played by flutes; the trumpet and clarinet parts may be interchanged depending on range; individual alto saxophone players may perform on tenor or baritone saxophone; and a synthesizer may help with the tuba part.

Five percussion parts are provided: bells or chimes, bass drum, suspended cymbal, triangle, and finger cymbals. These parts may be used in any way deemed suitable by the director. If multiple mallet instruments are available, it would be beneficial for several students to play the bell or chime part. The bass drum will add rhythmic stability and bottom to the ensemble's sound and should be played softly with a soft beater, allowing all notes to ring. The suspended cymbal will add color with characteristically random notes. Triangle and finger cymbals may be lost in the full band sound but can provide integrated activity, and practice in rhythmic diversity. Occasional use of percussion ensemble alone may heighten interest and provide a change of pace.

Lloyd Conley