

SIX TONE BUILDERS, SET 2

ELEMENTARY BAND WARM-UP PIECES

Arranged by
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.
4 - B \flat Clarinet 1	3 - Tuba
4 - B \flat Clarinet 2	2 - Bells Chimes
2 - B \flat Bass Clarinet	2 - Suspended Cymbal Bass Drum
6 - E \flat Alto Saxophone	2 - Triangle
2 - B \flat Tenor Saxophone	Finger Cymbals
1 - E \flat Baritone Saxophone	
4 - B \flat Trumpet 1	
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.

T H E
F · J · H
M U S I C
C O M P A N Y
I N C.
Frank J. Hackinson

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SIX TONE BUILDERS, SET 2

1. THE CARMAN'S WHISTLE

WILLIAM BYRDE

Arranged by
LLOYD CONLEY
(ASCAP)

Freely (♩ = 84)

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

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

The score is in 3/4 time and marked 'Freely' with a tempo of ♩ = 84. A large red watermark 'Preview Only' is overlaid diagonally across the page.

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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

div.

(b)

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2. LOVELY APPEAR

CHARLES GOUNOD

Arranged by
LLOYD CONLEY
(ASCAP)

Pleasantly (♩ = 72)

3

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 Cym. Bass Drum *mp*

Triangle *mp*

Finger Cymbals *mp*

Sus. Cym. w/beater *mp*

B.D. *mp*

Tri. *mp*

F. Cym. *mp*

2 3 4 5 6 7

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11

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

11

1
Tpts.

2

Hn.

Tbn.

Bar./
Euph.

Tuba

Bells/
Ch.

Sus. Cym.
B.D.

Tri.
F. Cym.

8 9 10 11 12 13 14 15

3. THE SILVER SHOE

JAPANESE
Arranged by
LLOYD CONLEY
(ASCAP)

Serenely (♩ = 84)

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 Cym. Bass Drum *mp* B.D. Sus. Cym. w/beater

Triangle *mp* Tri.

Finger Cymbals *mp* F. Cym.

2 3 4 5 6 7 8

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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

4. NOW THE DAY IS OVER

JOSEPH BARNBY

Arranged by

LLOYD CONLEY

(ASCAP)

Restfully (♩ = 72)

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 Cym. Bass Drum *mp* Sus. Cym w/beater

Triangle *mp* Tri.

Finger Cymbals *mp* F. Cym.

w/stick

2 3 4 5 6 7 8

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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

5. NIGHT SONG

RUSSIAN
Arranged by
LLOYD CONLEY
(ASCAP)

Gently (♩ = 76)

The musical score is arranged for a full orchestra. It begins with a tempo marking of 'Gently' and a quarter note equal to 76 beats per minute. The key signature has one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into two systems. The first system includes Flute, Oboe, Bassoon, B♭ Clarinets (1 and 2), B♭ Bass Clarinet, E♭ Alto Saxophone, B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The second system includes B♭ Trumpets (1 and 2), F Horn, Trombone, Baritone/Euphonium, Tuba, Bells/Chimes, Suspended Cym. Bass Drum, and Triangle Finger Cymbals. Dynamic markings of *mp* (mezzo-piano) and *mf* (mezzo-forte) are used throughout. The percussion part includes B.D. (Bass Drum), Sus. Cym. w/beater (Suspended Cymbal with beater), Tri. (Triangle), and F. Cym. (Finger Cymbal).

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9

Fl.

Ob.

Bsn.

1

2

Cls.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

9

1

2

Tpts.

Hn.

Tbn.

Bar./ Euph.

Tuba

Bells/ Ch.

Sus. Cym. B.D.

Tri. F. Cym.

mp

p

p

p

mp

p

p

p

mp

p

p

p

p

p

p

p

9 10 11 12 13 14 15 16

6. HUSH, LITTLE BABY

AMERICAN
Arranged by
LLOYD CONLEY
(ASCAP)

Hushed (♩ = 60)

Flute *p*

Oboe *p*

Bassoon *p*

1 *p*

B♭ Clarinets

2 *p*

B♭ Bass Clarinet *p*

E♭ Alto Saxophone *p*

B♭ Tenor Saxophone *p*

E♭ Baritone Saxophone *p*

Hushed (♩ = 60)

1 *p*

B♭ Trumpets

2 *p*

F Horn *p*

Trombone *p*

Baritone/Euphonium *p*

Tuba *p*

Bells/Chimes *p*

Suspended Cym. Bass Drum *p* B.D. *p* Sus. Cym. w/beater

Triangle Finger Cymbals *p* Tri. *p* F. Cym. *p*

2 3 4 5 6 7 8

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9

Fl. *mp*

Ob. *mp*

Bsn. *mp*

1
Cls. *mp*

2
B. Cl. *mp*

A. Sax. *mp*

T. Sax. *mp*

B. Sax. *mp*

9

1
Tppts. *mp*

2

Hn. *mp*

Tbn. *mp*

Bar./
Euph. *mp*

Tuba *mp*

Bells/
Ch. *mp*

Sus. Cym.
B.D. *mp*

Tri.
F. Cym. *mp*

9 *mp* 10 11 12 13 14 15 16 17



The Arranger

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

As in the previously published set, these pieces have been chosen for their value in providing indispensable warm-up and tone-building materials for young bands. All should be played *legato* to achieve maximum benefits in the improvement of tone, intonation, and musical warmth.

Although tempos are suggested, they may be altered periodically to provide diversity, variety, and interest. Frequent use of *rubato* will not only increase musicianship but will build musical awareness. Directors should also feel free to introduce variations in style. Likewise, dynamics may be altered occasionally to make pieces more musical.

Where instrumentation suffers, the ever-present issue of balance can be improved by calling students' attention to the need for listening and making necessary adjustments. In this regard, instrument substitution may help. The oboe part may be played by flutes; the trumpet and clarinet parts, and the trombone and baritone parts may be interchanged; individual alto saxophone players may perform on tenor or baritone saxophone; and an electronic keyboard may help with other missing parts.

Lloyd Conley