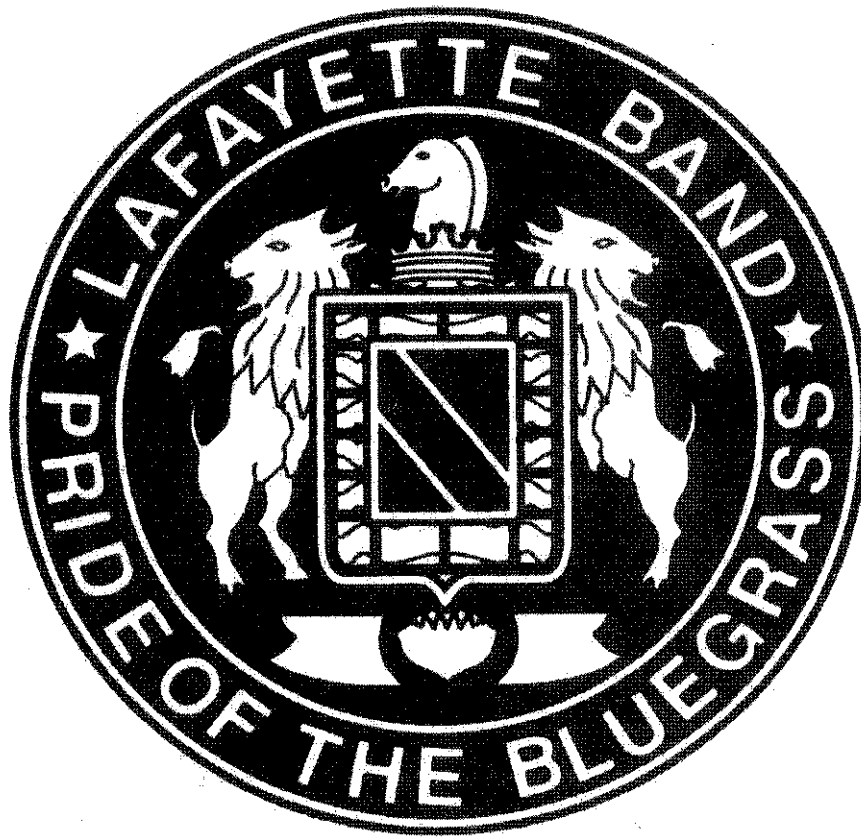


# LAFAYETTE

MARCHING BAND

WARM-UP PACKET



BARI SAX

# E $\flat$ Baritone Saxophone Fingering Chart

A	A $\sharp$	B $\flat$	B	C	C $\sharp$	D $\flat$	D	D $\sharp$	E $\flat$	E
F	F $\sharp$	G $\flat$	G	G $\sharp$	A $\flat$	A	A $\sharp$	B $\flat$		
B	C	C $\sharp$	D $\flat$	D	D $\sharp$	E $\flat$	E	F		
F $\sharp$	G $\flat$	G	G $\sharp$	A $\flat$	A	A $\sharp$	B $\flat$	B		
C	C $\sharp$	D $\flat$	D	D $\sharp$	E $\flat$	E	F			

(Notes on gray background are suggested altissimo fingerings.)

G $\flat$	G	G $\sharp$	A $\flat$	A	A $\sharp$	B $\flat$	B	B $\sharp$	C

(When more than one fingering is shown, the first is the most common.)

Musical Instruments on the cover provided courtesy of the G. Leblanc Corporation, Kenosha, Wisconsin, U.S.A.

Alto Sax  
Bari Sax

# Cichowicz Flow Studies

1

2

3

4

5

6

7

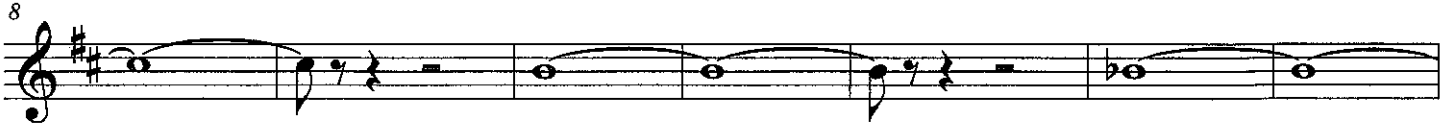
8

9

Bari Sax

# Lafayette Warm-Ups

## Concert F-9 Count Long Tones



## Concert B-flat-9 Count Long Tones



## ♯1 Old #1



Bari Sax

8

15

F Remington (whole note)

10

19

28

#2 Old #2

8

15



Bari Sax

### Goldman Articulation



6



11



16



21



### Level 3 Slurs



7



13



18

*repeat in reverse*

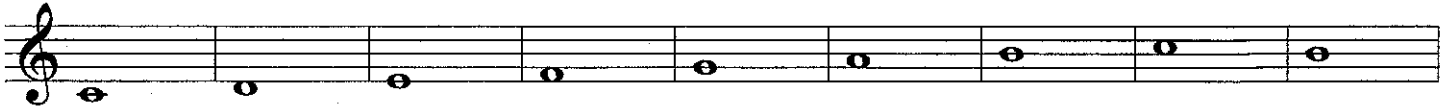


Bari Sax

Old #9 #9



#19 #19



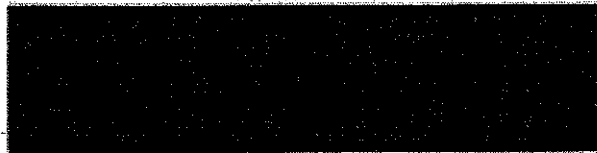


**STYLE /  
LENGTH**

**ARTICULATION VISUALIZATION  
NOTE SYMBOL**

**VISUALIZATION**

**Connected  
(Legato)**



**def. – There is no decay and the notes touch**

**Long Lifted  
(Legato  
Accented)**



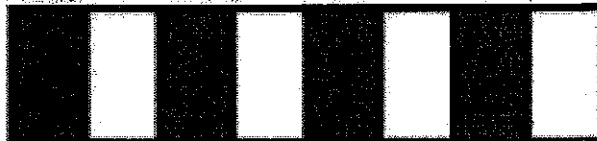
**def. – There is a slight decay and the notes touch**

**Lifted**



**def. – There is a slight decay and a small space**

**Delached  
(Staccato)**



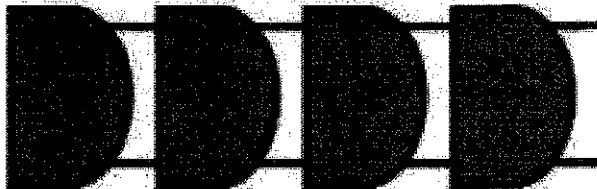
**def. – There is no decay and the note length is 1/2 the note it is attached to**

**Accented**



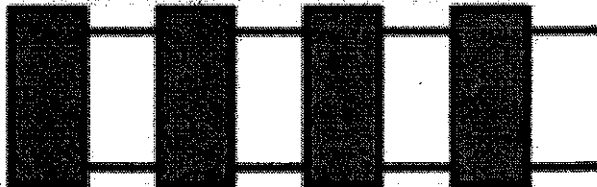
**def. – beginning of the note is slightly louder, slight decay and the notes touch**

**Lifted Accent**



**def. – beginning of the note is slightly louder, slight decay and a small space**

**Roof-Top Accent**



**def. – beginning of the note is slightly louder, no decay and length is 1/2 the note it is attached to**

# Tonguing Exercises

Alto Sax

1



2



3



4



5



6



7



8



Alto Sax

# Articulation Exercises

①

②

③

④

27

Bari. Sax

# Lip Slurs/Chromatic Scales

## Version A

1 3 5 7 9 11 13 15 17 19 21

Version B

The image displays a musical score for two B-flat saxophones, titled "Lip Slurs/Chromatic Scales" and "Version B". The score is organized into 11 numbered measures, each presented on a single treble clef staff. Each measure contains a chromatic scale, which is a sequence of notes moving up or down by half-steps. The scales are written with a slur over the entire sequence, indicating they should be played as a single, continuous phrase. The key signature and starting notes vary between measures, but the overall structure is consistent. The notes are primarily eighth and sixteenth notes, with some measures including beamed sixteenth notes. The final measure (11) ends with a whole note, while the others end with a quarter note.

Baritone Sax

# I Rec.

19

5

11

# 2013 Lafayette Marching Band Warm-Ups

BAR  
SAX

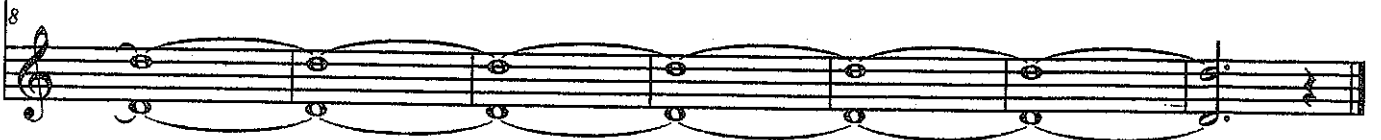
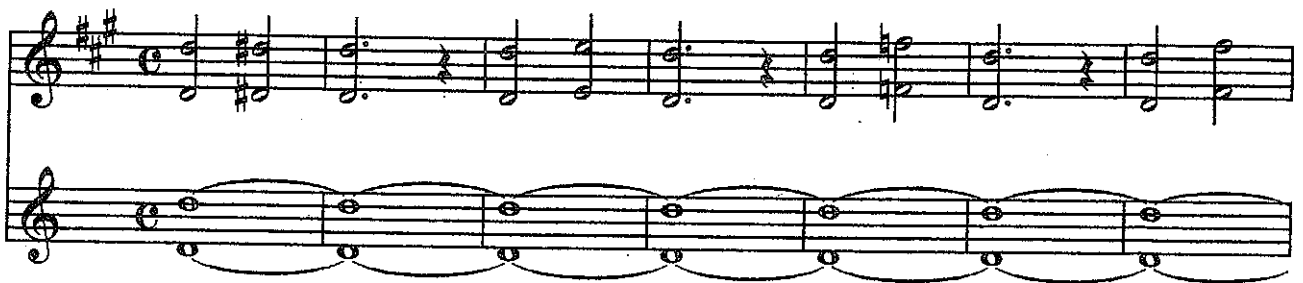
1



2



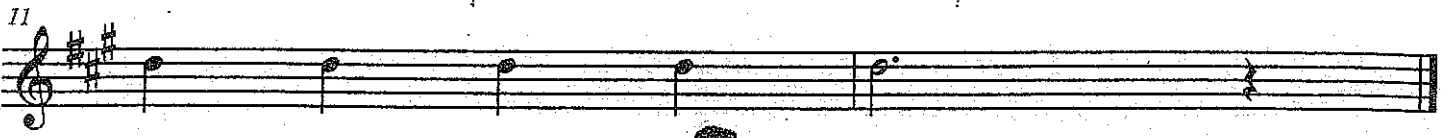
3



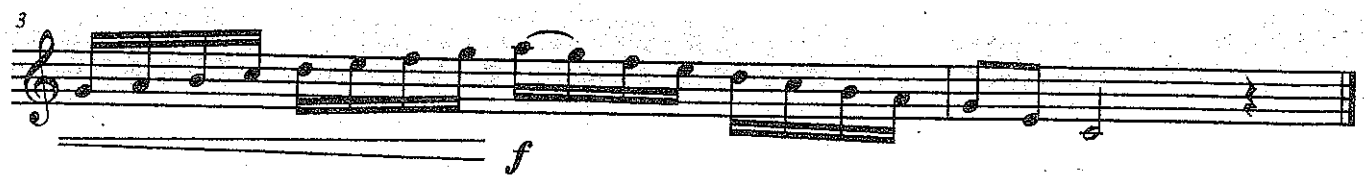
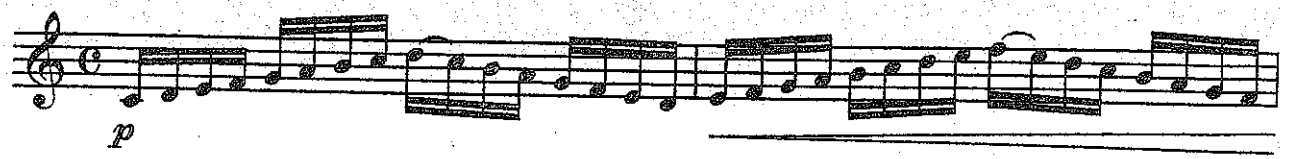




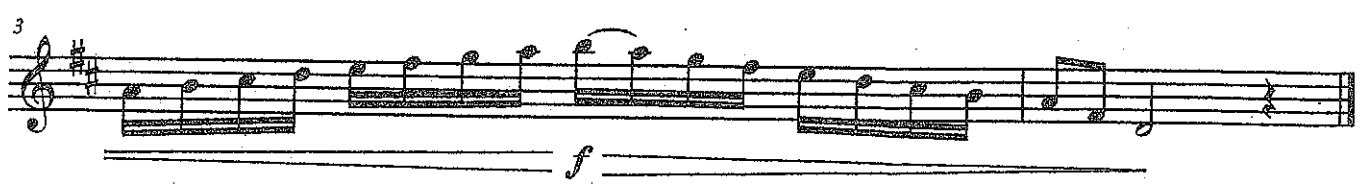
7



8



9



BARI SAX

# 12. Du Lebensfürst, Herr Jesu Christ

Thou Prince of Life, O Christ our Lord

J. S. Bach

The first three staves of the musical score are written in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The first staff begins with a treble clef, a sharp sign, and a 3/4 time signature. The melody consists of eighth and quarter notes, with some notes beamed together. The second and third staves continue the melodic line with similar rhythmic patterns and some rests.

## Chorale

32.

The first staff of the chorale section is marked with the number 32. It is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody features a mix of quarter and eighth notes, with some notes beamed together.

The second staff of the chorale section continues the melody from the first staff, maintaining the same key signature and time signature.

The third staff of the chorale section continues the melody from the previous staves.

19

SOLO

The first staff of the solo section is marked with the number 19 and the word "SOLO". It is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of quarter notes.

20

The second staff of the solo section continues the melody from the first staff, marked with the number 20.

42

The third staff of the solo section continues the melody from the previous staves, marked with the number 42.