

# GOVERNOR MIFFLIN

## HIGH SCHOOL BAND

# Clarinet

## Warm-ups and Exercises



"Music is by far the most wonderful method we have to remind us each day  
of the power of personal accomplishment."

- Chris S. Salazar

Name \_\_\_\_\_

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# CONCERT F



# CONCERT Bb



# GM WARM-UP – 1<sup>ST</sup> CLARINET

A musical score for a 1st Clarinet warm-up exercise, consisting of ten staves of music. The score is written in treble clef and includes various musical notations such as notes, rests, and slurs. The exercise is divided into sections, with measure numbers 5, 10, 14, 18, 22, 26, 29, 32, and 36 marked at the beginning of their respective staves. The music features a mix of eighth and sixteenth notes, often grouped with slurs, and includes some chromatic passages. The key signature has one flat (B-flat), and the time signature is 4/4.

40



46



53



58



*Repeat 4X*

# GM WARM-UP – 2<sup>ND</sup> CLARINET

Musical score for 2nd Clarinet, GM Warm-up. The score consists of ten staves of music, numbered 1 through 36. The music is written in treble clef and features a variety of rhythmic patterns and melodic lines. The first staff (measures 1-4) begins with a melodic line. The second staff (measures 5-8) continues the melodic development. The third staff (measures 9-13) shows a change in rhythm. The fourth staff (measures 14-17) features a more complex melodic line. The fifth staff (measures 18-21) continues the melodic development. The sixth staff (measures 22-25) shows a change in rhythm. The seventh staff (measures 26-28) features a more complex melodic line. The eighth staff (measures 29-31) continues the melodic development. The ninth staff (measures 32-35) shows a change in rhythm. The tenth staff (measures 36-37) concludes the piece.

40

46

53

58

*Repeat 4X*



# **ARTICULATION EXERCISES**

Articulation exercises are designed to apply each rhythm to scales or specific pitches. Instructions will be given as to which scales or pitches will be used for each exercise at that time.

## Add One Scale Pattern

The exercise consists of four staves of music in 4/4 time, each containing five measures. The first staff starts with a quarter note followed by a quarter rest, then a pair of eighth notes, a pair of eighth notes with a quarter rest, and finally a pair of eighth notes with a quarter rest. The second staff begins with a sixteenth note, followed by a pair of eighth notes, a pair of eighth notes with a quarter rest, and a pair of eighth notes with a quarter rest. The third staff starts with a quarter note, a pair of eighth notes, a pair of eighth notes with a quarter rest, and a pair of eighth notes with a quarter rest. The fourth staff begins with a sixteenth note, followed by a pair of eighth notes, a pair of eighth notes with a quarter rest, and a pair of eighth notes with a quarter rest. Measure numbers 6, 11, and 16 are indicated at the start of the second, third, and fourth staves respectively.

## Pattern #1

The exercise is a single staff of music in 4/4 time, containing five measures. The first measure has a quarter note followed by a quarter rest. The second measure has a quarter note followed by a quarter rest. The third measure has a quarter note followed by a quarter rest. The fourth measure has a pair of eighth notes followed by a pair of eighth notes. The fifth measure has a pair of eighth notes followed by a pair of eighth notes. Measure numbers 1, 2, 3, 4, and 5 are indicated below the notes in the first four measures.



Pattern #7



Pattern #8



Pattern #9



Pattern #10



# **TECHNIQUE EXERCISES**

Unless otherwise marked, technique exercises are designed to apply each rhythm to scales.  
Instructions will be given as to which scales will be used for each exercise at that time.

## Pattern #1

Pattern #1 consists of two staves of music in 4/4 time. The first staff shows an ascending eighth-note scale starting on middle C. The second staff shows a descending eighth-note scale starting on G4, ending with a triplet of eighth notes on E4, D4, and C4.

## Pattern #2

Pattern #2 consists of two staves of music in 4/4 time. The first staff shows an ascending eighth-note scale starting on middle C, with triplet markings above groups of three notes. The second staff shows a descending eighth-note scale starting on G4, with triplet markings below groups of three notes.

## Pattern #3

Pattern #3 consists of two staves of music in 4/4 time. The first staff shows an ascending eighth-note scale starting on middle C. The second staff shows a descending eighth-note scale starting on G4.



Woodwind Pattern #3



Woodwind Pattern #4 – As written.



Woodwind Pattern #5 – As written.



# RHYTHM PATTERNS

This sheet of music, titled "RHYTHM PATTERNS", contains 72 numbered musical staves, each illustrating a unique rhythmic sequence in common time (C). The patterns are as follows:

- 1: A single whole note.
- 2: A dotted half note.
- 3: A half note followed by a quarter rest.
- 4: A quarter note followed by a quarter rest.
- 5: A quarter note followed by an eighth note and a sixteenth note.
- 6: A quarter note followed by an eighth note and a sixteenth note, then a quarter rest.
- 7: A continuous eighth-note pattern.
- 8: A continuous eighth-note pattern with a quarter rest every two notes.
- 9: A continuous eighth-note pattern with a quarter rest every three notes.
- 10: A continuous eighth-note pattern with a quarter rest every four notes.
- 11: A continuous eighth-note pattern with a quarter rest every five notes.
- 12: A continuous eighth-note pattern with a quarter rest every six notes.
- 13: A continuous eighth-note pattern with a quarter rest every seven notes.
- 14: A continuous eighth-note pattern with a quarter rest every eight notes.
- 15: A continuous eighth-note pattern with a quarter rest every nine notes.
- 16: A continuous eighth-note pattern with a quarter rest every ten notes.
- 17: A continuous eighth-note pattern with a quarter rest every eleven notes.
- 18: A continuous eighth-note pattern with a quarter rest every twelve notes.
- 19: A continuous eighth-note pattern with a quarter rest every thirteen notes.
- 20: A continuous eighth-note pattern with a quarter rest every fourteen notes.
- 21: A continuous eighth-note pattern with a quarter rest every fifteen notes.
- 22: A continuous eighth-note pattern with a quarter rest every sixteen notes.
- 23: A continuous eighth-note pattern with a quarter rest every seventeen notes.
- 24: A continuous eighth-note pattern with a quarter rest every eighteen notes.
- 25: A continuous eighth-note pattern with a quarter rest every nineteen notes.
- 26: A continuous eighth-note pattern with a quarter rest every twenty notes.
- 27: A continuous eighth-note pattern with a quarter rest every twenty-one notes.
- 28: A continuous eighth-note pattern with a quarter rest every twenty-two notes.
- 29: A continuous eighth-note pattern with a quarter rest every twenty-three notes.
- 30: A continuous eighth-note pattern with a quarter rest every twenty-four notes.
- 31: A continuous eighth-note pattern with a quarter rest every twenty-five notes.
- 32: A continuous eighth-note pattern with a quarter rest every twenty-six notes.
- 33: A continuous eighth-note pattern with a quarter rest every twenty-seven notes.
- 34: A continuous eighth-note pattern with a quarter rest every twenty-eight notes.
- 35: A continuous eighth-note pattern with a quarter rest every twenty-nine notes.
- 36: A continuous eighth-note pattern with a quarter rest every thirty notes.
- 37: A continuous eighth-note pattern with a quarter rest every thirty-one notes.
- 38: A continuous eighth-note pattern with a quarter rest every thirty-two notes.
- 39: A continuous eighth-note pattern with a quarter rest every thirty-three notes.
- 40: A continuous eighth-note pattern with a quarter rest every thirty-four notes.
- 41: A continuous eighth-note pattern with a quarter rest every thirty-five notes.
- 42: A continuous eighth-note pattern with a quarter rest every thirty-six notes.
- 43: A continuous eighth-note pattern with a quarter rest every thirty-seven notes.
- 44: A continuous eighth-note pattern with a quarter rest every thirty-eight notes.
- 45: A continuous eighth-note pattern with a quarter rest every thirty-nine notes.
- 46: A continuous eighth-note pattern with a quarter rest every forty notes.
- 47: A continuous eighth-note pattern with a quarter rest every forty-one notes.
- 48: A continuous eighth-note pattern with a quarter rest every forty-two notes.
- 49: A continuous eighth-note pattern with a quarter rest every forty-three notes.
- 50: A continuous eighth-note pattern with a quarter rest every forty-four notes.
- 51: A continuous eighth-note pattern with a quarter rest every forty-five notes.
- 52: A continuous eighth-note pattern with a quarter rest every forty-six notes.
- 53: A continuous eighth-note pattern with a quarter rest every forty-seven notes.
- 54: A continuous eighth-note pattern with a quarter rest every forty-eight notes.
- 55: A continuous eighth-note pattern with a quarter rest every forty-nine notes.
- 56: A continuous eighth-note pattern with a quarter rest every fifty notes.
- 57: A continuous eighth-note pattern with a quarter rest every fifty-one notes.
- 58: A continuous eighth-note pattern with a quarter rest every fifty-two notes.
- 59: A continuous eighth-note pattern with a quarter rest every fifty-three notes.
- 60: A continuous eighth-note pattern with a quarter rest every fifty-four notes.
- 61: A continuous eighth-note pattern with a quarter rest every fifty-five notes.
- 62: A continuous eighth-note pattern with a quarter rest every fifty-six notes.
- 63: A continuous eighth-note pattern with a quarter rest every fifty-seven notes.
- 64: A continuous eighth-note pattern with a quarter rest every fifty-eight notes.
- 65: A continuous eighth-note pattern with a quarter rest every fifty-nine notes.
- 66: A continuous eighth-note pattern with a quarter rest every sixty notes.
- 67: A continuous eighth-note pattern with a quarter rest every sixty-one notes.
- 68: A continuous eighth-note pattern with a quarter rest every sixty-two notes.
- 69: A continuous eighth-note pattern with a quarter rest every sixty-three notes.
- 70: A continuous eighth-note pattern with a quarter rest every sixty-four notes.
- 71: A continuous eighth-note pattern with a quarter rest every sixty-five notes.
- 72: A continuous eighth-note pattern with a quarter rest every sixty-six notes.

This musical score consists of 156 measures, organized into 13 rows of six measures each. The time signatures vary throughout the piece:

- Measures 73-78: Common time (C)
- Measures 79-84: 3/4
- Measures 85-90: 2/4
- Measures 91-96: 2/4
- Measures 97-102: 2/4
- Measures 103-108: 2/4
- Measures 109-114: 2/4
- Measures 115-120: 2/4
- Measures 121-126: 4/4
- Measures 127-132: Common time (C)
- Measures 133-138: 3/4
- Measures 139-144: 6/8
- Measures 145-150: 6/8
- Measures 151-156: 12/8

The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, often beamed together. There are also rests and dynamic markings like accents and slurs. The piece concludes with a final cadence in 12/8 time.

157 *s* 158 *s* *s* 159 *s* 160 *s* *s*

161 *s* 162 *slow* 1 2 3 4 163

164 165 166 *>* *>* 167 *s* 168 *s*

169 170 171 172

Spanish Dance Markowski 173 174 Tempo di Polacca Mignen-Thomas 175 Polonaise Vieux temps 176

177 Bolero *s* *s* 178 179

180 181 182

Hungarian Lustspiel Keler-Hela 183 184 185 186 Finlandia Sil-ling 187

From Bohemian Girl Balfe 188 189 190 From La Source Delibes 191

192 193 194 *>* *>* 195 *s*

\* Quarter rest found in foreign editions.

# CHORALES

## BWV 17 – by J.S. Bach Concert Key of C

The first system of the musical score for BWV 17 consists of four staves, labeled Part 1 through Part 4. Each staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The music is written in a homophonic style with a steady quarter-note accompaniment in the lower parts and a more active melody in the upper parts. The first system concludes with a double bar line.

The second system of the musical score for BWV 17 consists of four staves, labeled Pt. 1 through Pt. 4. Each staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. A measure rest is indicated at the beginning of the first staff. The music continues in the same homophonic style as the first system. The second system concludes with a double bar line.

# BWV 17 – by J.S. Bach

## Concert Key of F

Part 1  
Part 2  
Part 3  
Part 4

This musical score shows the first system of BWV 17, Concert Key of F. It consists of four staves, labeled Part 1 through Part 4. The key signature is one sharp (F#) and the time signature is 3/4. The music is written in treble clef. The first three measures are a simple harmonic exercise with chords. The fourth measure contains a fermata over a chord, followed by a final cadence in the fifth measure.

Pt. 1  
Pt. 2  
Pt. 3  
Pt. 4

This musical score shows the second system of BWV 17, Concert Key of F. It consists of four staves, labeled Pt. 1 through Pt. 4. The key signature is one sharp (F#) and the time signature is 3/4. The music is written in treble clef. The first measure has a fermata over a chord. The second measure has a sharp sign above the staff. The music continues with chords and a final cadence in the fifth measure.

BWV 116 – by J.S. Bach  
Concert Key of Bb

The first system of the musical score consists of four staves, labeled Part 1 through Part 4. Each staff begins with a treble clef and a common time signature (C). Part 1 features a complex texture of chords and moving lines. Part 2 has a more rhythmic, eighth-note pattern. Part 3 and Part 4 provide a steady bass line with some harmonic support.

The second system of the musical score continues the four-part texture, labeled Pt. 1 through Pt. 4. A measure rest is indicated at the beginning of the first staff. The notation continues with various rhythmic patterns and chordal structures across all four parts, maintaining the common time signature.

BWV 116 – by J.S. Bach  
Concert Key of Eb

The first system of the musical score consists of four staves, labeled Part 1 through Part 4. Each staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The music is written in a four-part setting. Part 1 features a complex texture with many sixteenth notes and rests. Part 2 has a similar texture but with more frequent rests. Part 3 is more rhythmic, with many eighth and sixteenth notes. Part 4 is the simplest, consisting of a steady eighth-note bass line. The system concludes with a double bar line.

The second system of the musical score consists of four staves, labeled Pt. 1 through Pt. 4. A measure rest with the number '7' above it is placed at the beginning of the first staff. The notation continues from the first system. Pt. 1 has a similar complex texture to Part 1. Pt. 2 has a similar texture to Part 2. Pt. 3 has a similar texture to Part 3. Pt. 4 has a similar texture to Part 4. The system concludes with a double bar line.