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- 1) Etude #5 - Moderato, meas. 1-64, (pp. 20-21)
- 2) Etude by Kummer, Meas. 1-Fine, (p. 51)

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Flute Set I

Allegro non tanto.

KUMMER

51

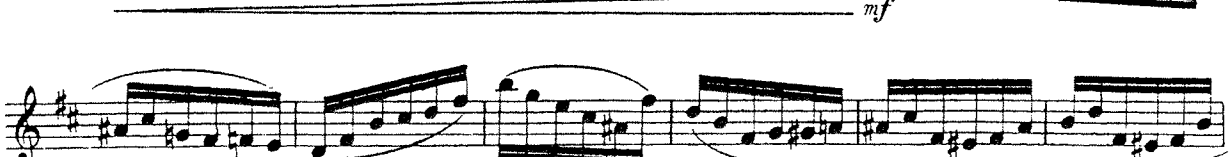
The musical score is written for a single flute in 3/4 time. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro non tanto.' and the composer is 'KUMMER'. The page number is '51'. The score consists of ten staves of music. The first staff starts with a dynamic of *p* (piano) and features a series of ascending eighth notes. The second staff continues with a dynamic of *f* (forte). The third staff introduces a dynamic of *p* and a marking of 'cantabile.' (cantabile). The fourth staff features a dynamic of *f* and a marking of 'tr.' (trill). The fifth staff has a dynamic of *p* and a marking of 'cresc.' (crescendo). The sixth staff has a dynamic of *f* and a marking of 'dimin.' (diminuendo). The seventh staff has a dynamic of *p* and a marking of 'rall.' (rallentando). The eighth staff has a dynamic of *f* and a marking of 'in tempo.' (in tempo). The ninth staff has a dynamic of *p* and a marking of 'sf' (sforzando). The tenth staff has a dynamic of *f* and a marking of 'sf'. The score ends with a double bar line and a repeat sign.

Flute Set I

Moderato. M. ♩ = 100



Vivace. M. ♩ = 192

*crescendo*

f *mf* *allargando* *f*
dim. e rall. *p* **, Tempo I.**
cresc. *mf* *f* *rall.*
Più presto, M. 132
p *a tempo* *p* *crescendo*
mf *cresc.* *f* *mf*
mf *f*
mf *mf*
f *mf*
mp *diminuendo* *rallentando* *p*

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13

[illegible]

26

p

(1) In a fast tempo the high Eb can be produced by adding the G# key to the high D.

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p *rfp* *rfp*
marcato
f *p* *cresc.*
f

13. *Allegro vivace.*
p *f* *mf* *ff*

Bassoon Set I

Andante maestoso.

35. *marcato* *p* *f* *marcato*

rf *p*

rit. *a tempo* *p*

dolce *frn* *p*

marcato *f* *sf* *p* *dolce*

marcato *dolce* *f*

dolce

f marcato *sf*

ritard. *a tempo* *p*

rit. *a tempo* *p*

N416-121

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Clarinet

15. Adagio

p con espressione

p > rit. pp

p

pp p poco più moto mf

cresc. f f p

dolce p dimin. rit.

16. Allegretto

tr

tr

tr

tr

tr

tr

Clarinet - Set I

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FLUTE/PICCOLO

Melodious and Progressive Studies - Book II, rev. Robert Cavalry; Southern Music

- 1) Etude #5 - Moderato, meas. 1-64, (pp. 20-21)
- 2) Etude by Kummer, Meas. 1-Fine, (p. 51)

OBOE/ENGLISH HORN

48 Famous Studies, Opus 31, W. Ferling, Rev. Albert Andraud; Southern Music

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- 2) Etude #8 - Veloce, Meas. 1-Fine, (p.7)

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Percussion:

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Allegretto quasi andantino

DOTZAUER

Handwritten musical score for Bass Clarinet - Set I, measures 1 through 65. The score is written on ten staves in treble clef with a key signature of one flat (B-flat). The tempo is marked "Allegretto quasi andantino". The score includes various dynamic markings: *p* (piano), *cresc.* (crescendo), *mf* (mezzo-forte), *f* (forte), *pp* (pianissimo), and *rit.* (ritardando). Measure numbers are indicated in parentheses: (9), (17), (25), (33), (41), (49), (57), and (65). The notation includes eighth and sixteenth notes, rests, and slurs. The score concludes with a double bar line and a final note in measure 65.

B-217

Bass Clarinet - Set I

Moderato

mp *espressivo*

(9)

(17)

(25)

(33)

(41)

cresc.

mf

(49)

(57)

(65)

dim.

B-217

pp

The musical score is written for Bass Clarinet. It begins with a treble clef and a key signature of one flat (B-flat major). The tempo is marked 'Moderato'. The first staff starts with a mezzo-piano (*mp*) dynamic and an 'espressivo' marking. The music features a series of eighth and sixteenth notes, often beamed together. Measure numbers (9), (17), (25), (33), (41), (49), (57), and (65) are placed above the staves. The dynamics change throughout: *mf* (mezzo-forte) appears around measure 41, *cresc.* (crescendo) is marked between measures 41 and 49, *dim.* (diminuendo) is marked between measures 57 and 65, and *pp* (pianissimo) is marked at the end. The score concludes with a double bar line and a final chord.

Bass Clarinet - Set I

WIND and PERCUSSION--SENIOR LEVEL AUDITION ETUDES SET I

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3 Minute Time Limit
All Notes Tongued
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Percussion:

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Largo sostenuto

Handwritten musical score for Saxophone - Set I, page 16. The score consists of 11 staves of music in treble clef, marked 'Largo sostenuto'. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, often beamed together in groups. There are several measures with rests, and the piece concludes with a double bar line and a final note. The handwriting is clear and legible.

Saxophone - Set I

Nº 16

Marziale vibrato

The musical score is written for a single melodic line in treble clef, featuring a key signature of one flat (B-flat) and a common time signature (C). The piece is marked 'Marziale vibrato' and begins with a forte (ff) dynamic. The notation includes various musical ornaments and techniques: accents, slurs, and triplets are used throughout. The melody is characterized by rapid sixteenth-note passages, often beamed together, and occasional eighth-note runs. The dynamics fluctuate, with a section marked 'f' (forte) appearing in the middle of the piece. The score concludes with a final forte (ff) marking. The overall style is that of a classical or romantic-era instrumental piece, possibly for a saxophone or flute.

Saxophone - Set I



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Horn in F ROMANCE For HORN and PIANO

Moderato

SAINT-SAËNS, op. 36

COMPLAINT by CAIX d'HERVELOIS (1670-1750)

Lento $\text{♩} = 66$

poco piu mosso

ANDANTINO by HAYDN

MÉLODIE-ÉLÉGIE by MASSENET

Lento (in 4)

Horn-Set I

Allegro moderato.

PAUDERT

This musical score is for a Horn Set I, covering measures 71 through 88. The tempo is marked 'Allegro moderato.' and the composer is 'PAUDERT'. The music is written in a single staff with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The score begins with a large bracketed measure number '71'. The notation includes various dynamic markings: *p* (piano), *mf* (mezzo-forte), *f* (forte), *sf* (sforzando), and *pp* (pianissimo). There are also articulation marks such as accents and slurs. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as triplet markings (indicated by a '3' over a group of notes). The score concludes with a double bar line and repeat signs at the very end.

Horn - Set I

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Allegro moderato. ♩ = 104

8. *mp*

p

cresc. *f* *dim.*

p cantabile

a tempo *mf* *poco rall.* *3*

f

p

frall. *p*

f a tempo *p* *f*

Trumpet / Euph. T.C - Set I

Cornet in B $\flat$

Revised by
Edwin Franko Goldman

No. I
Fantaisie and Variations

on a Cavatina
from Beatrice di Tenda by V. Bellini

Revised
Phrasing -
Concurrent
Phrasing -
Overlapping
Phrasing

J. B. Arban

Introduction

Andante $\text{♩} = 76$

Piano

p

mf

f

p

a piacere

6

Theme $\text{♩} = 88$

p

mf

mp

mf

7

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Trumpet / Euph. T.C. - Set I

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G Major

BLAZHEVICH

Andante con moto

p dolce *p* *p* *p* *p* *dolce* *f* *rit* *p* *p* *p* *f* *p* *p* *f* *p* *cresc.* *rit*

Tempo I

Trombone - Set I

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Allegro moderato

8

Euph. B.C. - Set I

Measures 1-10 of the musical score. The music is written in bass clef with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro'. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are fingerings indicated by numbers 1, 4, and 6 above notes. The piece concludes with a double bar line and repeat dots.

Allegro

Measures 11-20 of the musical score. The music continues in the same bass clef and key signature. It features complex rhythmic patterns with many beamed sixteenth and thirty-second notes. Fingerings are indicated by numbers 1 and 4 above notes. The piece ends with a double bar line and repeat dots.

27288-245

Euph B.C. - Set I

FANTASIES and AIRS with VARIATIONS

See page 181 for explanatory note

Cavatina from "Beatrice di Tenda"

The main musical score consists of eight staves of music in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1 through 6 above the notes. The score is written in a single system, with each staff representing a line of the musical notation.

THEME

The Theme section consists of three staves of music in bass clef with a key signature of one flat and a common time signature. It begins with a double bar line and a repeat sign. The music is characterized by a steady eighth-note rhythm with occasional rests and slurs. The first staff ends with a double bar line and a repeat sign, and the second staff ends with a double bar line and a repeat sign.

VAR. I.

Variation I consists of two staves of music in bass clef with a key signature of one flat and a common time signature. The first staff begins with a double bar line and a repeat sign. The music features a steady eighth-note rhythm with occasional rests and slurs. The first staff ends with a double bar line and a repeat sign, and the second staff ends with a double bar line and a repeat sign.

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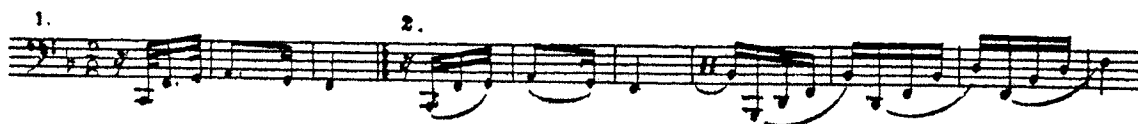
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Veloce**Tempo I**

MFB N° 2002 A

Tuba - Set I

Andante cantabile

9. *p dolce*

Con moto

meno mosso *p* *cresc.*

f *Tempo I* *dim.*

cresc.

allargando *Tempo I* *ff* *dim.*

rit. *Tempo I* *p*

Con moto

Tempo I

espressivo

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Crash Cymbals: Orchestral Repertoire for Bass Drum and Cymbals, Raynor Carroll

Symphony No. 4, Tchaikovsky (Letter "H" to End) - pp.80-81

Tambourine: Orchestral Repertoire for Tambourine, Triangle and Castanets, Raynor Carroll

Roman Carnival Overture, Berlioz (#3 to #6, #9 to End) - pp.7-9

ORCHESTRA WINDS & PERCUSSION

If a **WIND** or **PERCUSSION** player is selected to play in the All-State Orchestras, they will audition on:

Winds:

- 1) Senior Band Division Scale Sheet
- 2) Orchestra Required Selection and excerpts, or complete parts, of selected All-State/Honors repertoire.
- 3) Sight Reading

Each selectee will be required to prepare the principal part of their instrument (i.e. all flutes will audition on the Flute 1 part; all oboes will audition on the Oboe 1 part). Any school needing copies of the All-State Required Selection should request them from their District Orchestra Chairperson. SEE ORCHESTRA DIVISION AUDITION PROCEDURES.

Percussion:

- 1) Complete Senior Percussion Requirements (Snare Drum/Tympani/Keyboard/Auxiliary)
- 2) Sight Reading

Percussion - Set I

6 This piece should be played with a feeling of two beats per measure, and with exaggeration of the extremely loud to extremely soft dynamic changes. Notice that the last five measures form a "coda".

4

Andante grandioso ♩. = 58

The musical score consists of ten staves of music in bass clef, 6/8 time. The tempo is marked 'Andante grandioso' with a quarter note equal to 58 beats per minute. The score includes various dynamic markings: *ff*, *p*, *pp*, *f*, *dim.*, *fff*, and *ppp*. There are also articulations such as accents (>), slurs, and triplets (3). The piece concludes with a coda of five measures marked 'cresc. poco a poco'.

III

This etude offers some basic 9/8 figures. The meter change from 9/8 to 3/2 is uncommon; note that *beats*, not *eighths* are equal. That makes the dotted quarter in 9/8 equal to the half note in 3/2. At measure 15, where the two-bar rest for tuning occurs, the player should mentally solfège the quarters. Then the transition from 9/8 to 3/2 will be smooth and without rhythmic interruptions. The triplet quarters in measure 19 should be the same as the eighths in measure 20; measure 19 should act as a stabilizer to restate the 9/8 meter. Measure 25 is an entirely new allegro tempo. Be sure that all tunings are done rapidly and accurately. Quickly analyze the interval from the given note to the note desired, then proceed to tune it, tapping the head lightly with the stick or finger. Repeat the process on every change. In tuning, perfect intonation and speed are essential.

III

♩ = 69
G C E

p *L* *R L*

4 *ff* *R L*

7 *G B D* *R R L R* *R L R L*

10 *mf* *L R*

13 *f* *R L* *A C F*

17 *R R L R L* *R L L R L*

20 *f* *G B♭ E♭*

25 ♩ = 112 *mf*

29 *fp* *f* *R R L R* *p* *f*

33 *mf* *3* *L* *R* *3* *L* *R* *3* *L* *R* *2* *f* *G C E♭*

38 *fff* *R R L* *L R L*

Percussion - Set I

64

V

Allegro

mf *R*

mp R

p R R R *L* *mf*

R R L

R R R R R R R L

L p mf R L R L R L R

R R R

R mf R

L R

R R L *L*

Percussion - Set I

SYMPHONY No. 4

I. II. III. - TACET

IV. - FINALE

Peter Tchaikovsky
(1840-1893)

Piatti



Gran cassa

Allegro con fuoco

ff

2

2

17

26

4

A

2

3

ff

39

3

48

55

2

B

24

ff

(trombones)

ff

86

C

21

113

6

D

2

3

ff

ff

128

3

137

Percussion - Set I

144 *fff* (violins) (trombones)

199 *Solo* *Andante* *fff* *riten.*

223 *Tempo I* *fff* (timpani)

253 *sempre fff*

259

267

274

279

284

289

Percussion - Set I

ROMAN CARNIVAL OVERTURE

Triangolo
2 Tamburini

Hector Berlioz
(1803-1869)

Allegro assai con fuoco ♩ = 156

Andante sostenuto ♩ = 52

1 10 2 (violas) 6

3 Tri. *p* 1 2 3
Tamb. *p*

4 5 6

7 4 5 9 (vc.) 5 9 (vc.)

5 poco animato Tempo I Allegro vivace 23

poco f *p* *poco f* *p* *poco f* *cresc.* *mf*

poco f *p* *poco f* *p* *poco f* *cresc.* *mf*

Perussion Set I

6 15 (vla., vc.) (violins) Tri. 16 17 18 Tambs. *p* *p*

7 *p* *ff* *ff*

8 *ff* *ff* *mf*

9 *f* *f*

10 *ppp* *pp* *pp*

11 *pp* *p* *p*

12 *p poco cresc.* *p* *ff* *ff*

13 *ff* *ff* *ff* 5 12 (violins)

14 *f* 15 24 4 11 23 6
(2nd violins) (bassoons) (trombones) (timpani)

16 *ff* 2 *ff*

17 11 18 5 15 *ff* *f* Tambs. *f*
(trombones)

f *f* *f*

19 4 *p* *sf* 1 2 3 4 5

6 7 2 Tri. *f*
Tambs.

6 *f* 20

3

f

*) *sec* (*secco*) = dry, short.