

2018 NORCAL Honor Band Material

SCALES:

Scales can be found on the CBDA Website:
<http://cbda.org/honor-band/auditions/>

SOLOS:

Please find the solos below.

Required Solos are REDUCED versions of the All-State audition material.

Required Solos are the same as Cap-Section auditions material, with one exception: Trombone: Cap-Section did not use tenor clef excerpts, we did. We stuck with the All-State Audition material.

PERCUSSIONISTS!

New this year! We are separating percussion auditions into General Percussion and Mallet Specialist. Both auditions require the mallet scales. For **General Percussion**, you will play scales, snare solo, timpani solo, and an easier mallet solo. For **Mallet Specialist**, you will play the scales and the mallet solo (Rain Dance, the All State Solo).

STRING BASS!

Go to <http://codaorchestras.org/> to download required scales and excerpts.

Questions? Contact Ryan Heimlich at rheimlich@chicousd.org

Happy Practicing!

CONCERTINO

FOR FLUTE and PIANO

Paris National Conservatory Contest Piece
(Année 1902)

C. CHAMINADE

Op. 107

FLÛTE SOLO

Moderato

mf dolce triplets should be played freely

dolce *f*

f *cresc.*

p *cresc.*

f *Poco string.*

cresc. *f*

cresc.

f

ff

C Più animato, agitato

Stringendo

PICCOLO

8

MUST COMPLETE IN ADDITION TO 8. March FLUTE ADDITION

Moderato, ironico (♩ = c. 60)

mf

(key slap)

f

mf

f

mf

f

mf

f

mf

dim.

p

* Play as written with an added percussive slap of the key.

** Ossia notes for Piccolo

Concerto in C Minor

for OBOE and PIANO

Oboe.

Benedetto Marcello.
1686-1739.

Allegro moderato (♩ = 112)

SS-181

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

Solo

10

20

Adagio (♩ = 84)

f *p* *pp* *pp*

20

80

tr

6

Note: Students must play scales
18 and complete
an oboe audition as well

Wagner — Tristan und Isolde

Cor inglese.

DRITTER AUFZUG.

Erste Scene.

Mässig langsam.
Lento moderato.

Der Vorhang geht auf.
The Curtain rises.

Viol. I. 1 2 12 *molto lungo* 2 26 5 8
6 7 8

auf dem Theater.
on the Stage.

p cresc. f dim. p cresc. f dim. p sf dim.

p f dim. p f dim. p

cresc. dim. p molto cresc. ff dim.

p cresc. f dim. p

sf dim. p accel. cresc.

f dim. p a tempo p cresc. f dim.

poco rall. molto rit. a tempo p f 6 1 9 13 3 a tempo accel. a tempo

auf dem Theater.
on the Stage.

p cresc.

sf p sf accel. rit. dim.

Langsam.
Lento.

molto allarg. a tempo

dim. p poco a poco morendo

CONCERTO

in B \flat major, K. 191
for Bassoon and Piano*

Edited and provided with Cadenzas
by ARTHUR WEISBERG

BASSOON

WOLFGANG AMADEUS MOZART
(1756-1791)

Allegro

33

Solo

Musical score for Bassoon, measures 33-54. The score is in bass clef with a key signature of two flats (B \flat major). It begins with a 'Solo' marking and a dynamic of *f*. Measure 33 is marked with a '33' and a 'Solo' bracket. The music features various ornaments (trills, mordents) and dynamic markings including *f*, *mp*, and *p*. A '2' is written above measure 40. A 'cresc.' marking appears below measure 51. A large bracket on the right side of the page spans from measure 46 to measure 54.

Andante ma Adagio

6

Musical score for Bassoon, measures 6-19. The score is in bass clef with a key signature of two flats (B \flat major). It begins with a dynamic of *f*. Measure 6 is marked with a '6'. The music features various ornaments (trills, mordents) and dynamic markings including *f*, *mf*, and *p*. A '3' is written below measure 10. A large bracket on the right side of the page spans from measure 14 to measure 19.

CLARINET

2

Time of Performance 5 Min

Concertino

B \flat Clarinet

C. M. von WEBER, Op. 26
Edited by Henry W. Davis

Adagio ma non troppo

Tutti

Solo

ff

pp

12

f

pp

f

p

21

1

f

pp

f

p

pp

30

poco rall. p

pp

38

2

Andante

p con anima

mf

f

46

p

f > p

cresc.

p

54

Poco più vivo

Tutti

3

Solo

p

f

p

63

f

ff

67

dolce

* ∞ this is a five note turn, in regular form played thus:

Also published with Band accompaniment.

NOE
CAL

Sonata in A Minor III. MEAS 23 TO END

B♭ BASS CLARINET

Bass Clarinet (or E♭ Contrabass Clarinet) and Piano

CONTRABASS CLARINET (B♭) I - SEG. TO REST - MEAS 5

ALL, NO REPEATS

BENEDETTO MARCELLO

Trans. and Edited by David L. Hite

Adagio ♩ = 72

SS-159

Allegro ♩ = 84

I. FARANDOULO DI CHATOUNO

FARANDOLE DES JEUNES FILLES

$\text{♩} = 152$

① Orchestre ou Piano

12

②

③

④

$\text{♩} = 50$
Orchestre ou Piano

Saxophone

①

Contest Caprice

Solo B♭ Trumpet or Soprano Saxophone

LEROY OSTRANSKY

START

Allegro vivace

The first section of the score is in 2/4 time and begins with a dynamic marking of *f*. It consists of six staves of music. The first staff has a '2' above it, indicating a second ending. The second staff ends with a *p* dynamic. The third staff begins with a *f* dynamic. The fourth staff begins with a *p* dynamic and includes the markings *cresc.*, *poco*, *a*, and *poco*. The fifth staff begins with a *f* dynamic and includes a *tr* marking. The section concludes with a double bar line and a red vertical line labeled 'STOP'.

STOP

START

Andante cantabile

The second section of the score is in 3/4 time and begins with a *Piano* dynamic marking. It consists of four staves of music. The first staff includes a *p dolce* marking. The second staff includes the markings *poco rit.* and *a tempo*. The third staff includes an *ad lib.* marking. The section concludes with a double bar line and a red vertical line labeled 'STOP'.

STOP

Sax

Siciliana

SONATE

pour Saxophone alto Mi \flat et Piano

AL

Andante ($\text{♩} = 50$)

Tc

The first section of the sonata is marked *Andante* with a tempo of $\text{♩} = 50$. It is written for Alto Saxophone and Piano. The music is in 12/8 time and features a melodic line with various dynamics including *p*, *mp*, and *mf*. There are also some chords marked *c2* and *c5*. The section concludes with a fermata.

Spiritoso ($\text{♩} = 100$)

The second section of the sonata is marked *Spiritoso* with a tempo of $\text{♩} = 100$. It is written for Alto Saxophone and Piano. The music is in 3/4 time and features a more rhythmic and energetic melodic line. Dynamics include *mf*, *p*, *cresc.*, and *f*. Trills are indicated with *tr*. The section concludes with a fermata.

TRUMPET CONCERTO

SOLO B^b TRUMPET
ALLEGRO CON SPIRITO [♩ = 138-144]

JOHANN NEPOMUK HUMMEL
Edited by Armando Ghitalla

18 17 11 11 12

A B C

D

f p mp

E

f

II

ANDANTE [♩ = 72]

A

p. f

p sub.p

(tr. wavy) B

f

HORN

2

Horn in F

HORN CONCERTO NO. 2

K. 417

Wolfgang Amadeus Mozart

Edited by Barry Tuckwell

1

Allegro maestoso

20

8va...

24

8va...

28

32

36

40

44

49

53

57



HORN (Pt 2)

Concerto No. 2 - Horn in F

60

Musical staff 60: Treble clef, key signature of two flats (B-flat and E-flat). The staff contains a melodic line starting with a quarter note, followed by eighth and sixteenth notes, and ending with a quarter note. There are dynamic markings *mf* and *sf*.

63

Musical staff 63: Treble clef, key signature of two flats. The staff begins with a whole rest, followed by a triplet of eighth notes, and then continues with a melodic line. A dynamic marking *p* is present.

70

Musical staff 70: Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and quarter notes. A dynamic marking *p* is present.

75

Musical staff 75: Treble clef, key signature of two flats. The staff contains a melodic line with quarter and eighth notes, ending with a whole rest.

79

Musical staff 79: Treble clef, key signature of two flats. The staff contains a melodic line with eighth and sixteenth notes.

82

Musical staff 82: Treble clef, key signature of two flats. The staff contains a melodic line with a crescendo marking *(cresc.)*, a forte marking *(f)*, and a dynamic marking *p*. There is a fermata over a note.

93

Musical staff 93: Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and quarter notes, ending with a fermata.

97

Musical staff 97: Treble clef, key signature of two flats. The staff contains a melodic line with quarter and eighth notes.

102

Musical staff 102: Treble clef, key signature of two flats. The staff contains a melodic line with quarter and eighth notes.

107

Musical staff 107: Treble clef, key signature of two flats. The staff contains a melodic line with quarter and eighth notes, ending with a fermata.

113

Musical staff 113: Treble clef, key signature of two flats. The staff contains a melodic line with quarter notes and a dynamic marking *f*. There is a fermata over a note.

CAVATINE

pour Trombone et Piano

C. SAINT-SAËNS
Op. 144

TROMBONE Ténor

START **Allegro**
Piano

TROMB.
mf

1

STOP

2

TROMBONE Ténor

START **2** **Andantino**
dolce

dolce

espressivo

dim.

STOP

3

BASS TROMBONE

SONATA

In F minor, TWV 41: 1
For Trombone and Piano*

Transcribed and Edited
by ALLEN OSTRANDER

Andante cantabile TROMBONE GEORG PHILIPP TELEMANN (1681-1767)

mf 3 3 p 3 3 mf

5 mp p mp

9 p f

BASS TROMBONE (P 2)

2

TROMBONE

Allegro

mf

5 p

11 f

16 mf f

21 p cresc.

26 f p

Concours du Conservatoire National de Musique (1935)
A mon ami H. COUILLAUD, Professeur au Conservatoire.

ANDANTE et ALLEGRO

pour TROMBONE en UT et PIANO

Euphonium,

J. Ed. BARAT

Allegro ♩ = 144 to 152

Start

The musical score consists of four staves of music. The first staff begins with a dynamic marking of *f* and includes a handwritten bracket labeled "Start" pointing to the first measure. The second staff features dynamic markings of *p* and *mf*. The third staff starts with *f* and includes a first ending bracket labeled "1". The fourth staff concludes with a double bar line and a repeat sign. The music is characterized by frequent triplet patterns and dynamic contrasts.

SS-361

INTRODUCTION AND DANCE

For Tuba and Piano

J. E. BARAT
ed. Glenn Smith

SS-975

Lento $\text{♩} = 60$

4

f

simile

1 2

f *p* *f* *p*

f

più vivo

Detailed description: This section of the score is for the tuba part of the 'Introduction'. It begins with a tempo marking of 'Lento' and a quarter note equal to 60 beats. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The first staff starts with a whole rest for four measures, followed by a series of eighth notes. A large black bracket with a red vertical line is drawn over the first measure of the eighth-note sequence. Dynamics include fortissimo (f) and piano (p). There are triplets of eighth notes. The second staff continues with eighth notes, alternating between fortissimo and piano. The third staff features eighth notes with a crescendo hairpin and fortissimo dynamics. The fourth staff has eighth notes with a 'più vivo' marking and a large black bracket with a red vertical line.

2

DANCE

Allegro $\text{♩} = 116-120$

Tuba

a tempo

1

mf

p *mf* *mf*

mf *mf* *f*

mf

Detailed description: This section of the score is for the tuba part of the 'Dance'. It begins with a tempo marking of 'Allegro' and a quarter note equal to 116-120 beats. The key signature has three flats and the time signature is common time. The first staff has a whole rest for two measures, followed by eighth notes. A large black bracket with a red vertical line is drawn over the first measure of the eighth-note sequence. Dynamics include mezzo-forte (mf). The second staff continues with eighth notes, featuring a piano (p) dynamic followed by mezzo-forte dynamics with hairpins. The third staff has eighth notes with mezzo-forte and fortissimo (f) dynamics. The fourth staff concludes with eighth notes and a mezzo-forte dynamic, ending with a large black bracket with a red vertical line.

Notice the three-measure phrases, which are emphasized by the dynamic markings, in the first three lines. All five-stroke rolls are to be played "closed".

3

Moderato maestoso $\text{♩} = 69$

f *p*

f *sfz* *pp*

ff *p*

ff *mf* *ff*

mf *pp dim.* *f*

fp cresc. f *fp cresc. f* *fp* *fp* *dim.* *pp*

mf *pp* *mf* *pp* *morendo*

f *p*

f *sfz* *pp*

ff *fp < ff* *pp*

sc

G.P. *end*

GENERAL PERMISSION
(MALLETS)

TOP LINE ONLY

Polonaise

(from Anna Magdalena's Notebook, No. 10)

J. S. Bach

(♩ = 100)

* To be played only on extended range Marimbas.
 ** Play this D only if two separate instruments are being used in performance.
 *** Play these two G's only if two separate instruments are being used in performance.

RAIN DANCE

(For an added optional effect, wrist bells may be worn throughout this piece.)

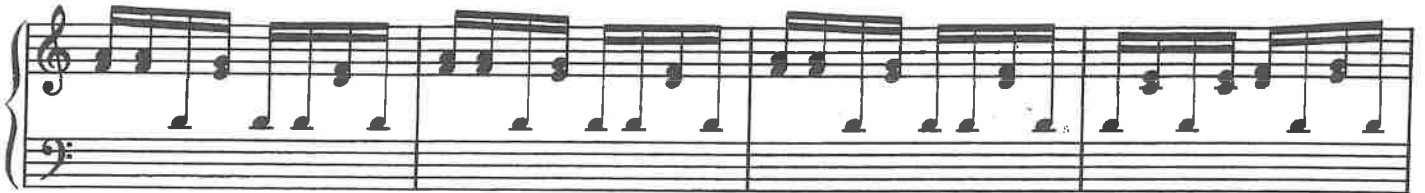
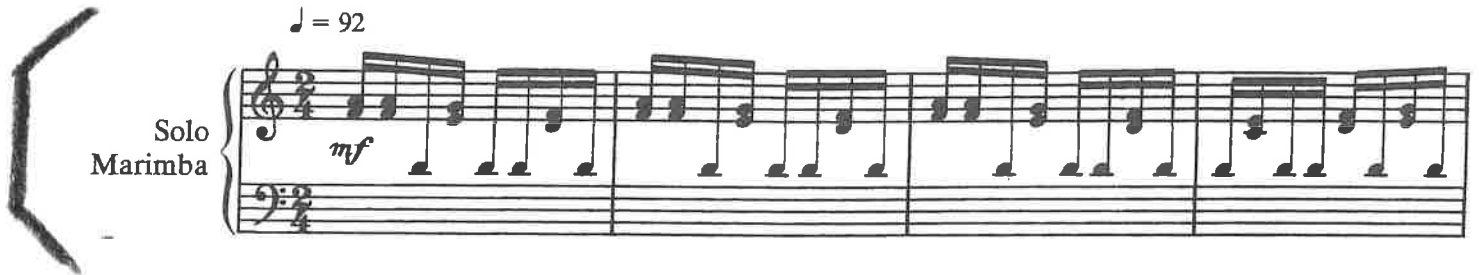
ST-695

ALICE GOMEZ
MARILYN RIFE

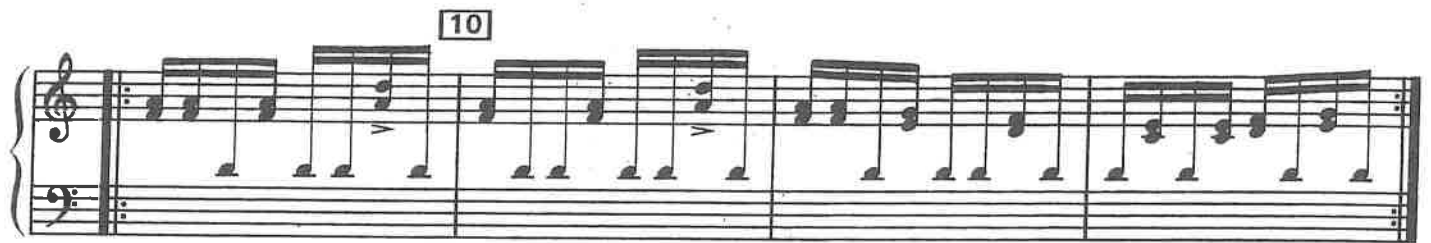
Solo Marimba

$\text{♩} = 92$

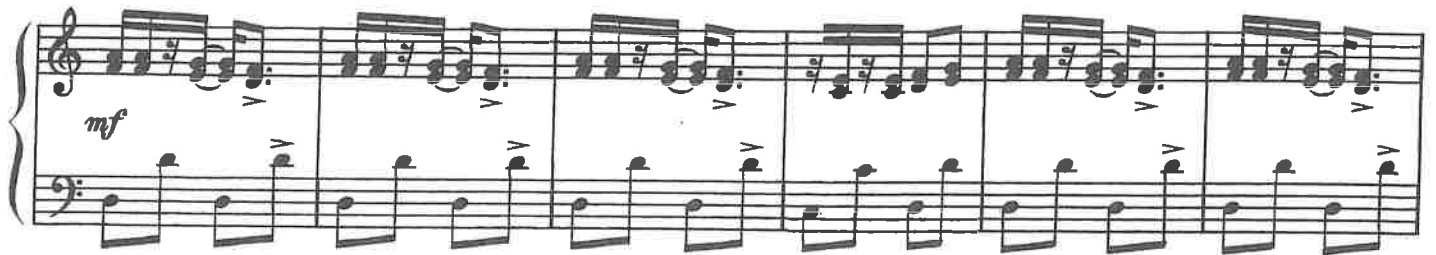
mf



10



mf



20



MALLET SPECIALIST (Pt 2)

30

Measures 30-31: Treble clef with eighth-note chords and sixteenth-note patterns. Bass clef with quarter notes. Accents are present on several notes.

Measures 32-35: Treble clef with eighth-note chords. Bass clef with quarter notes. Dynamic markings *ff* and *mf* are shown with hairpins. Accents are present.

40

Measures 36-40: Treble clef with eighth-note chords. Bass clef with quarter notes. Dynamic markings *ff* and *mf* are shown with hairpins. Accents are present.

Measures 41-45: Treble clef with eighth-note chords. Bass clef with quarter notes. Accents are present.

50

Measures 46-50: Treble clef with eighth-note chords. Bass clef with quarter notes. A double bar line is present at the start of measure 49.

Measures 51-55: Treble clef with eighth-note chords. Bass clef with quarter notes. Dynamic markings *rit.* and *ff* are shown with hairpins. The piece concludes with a large bracket on the right side.

