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!

FLUTE

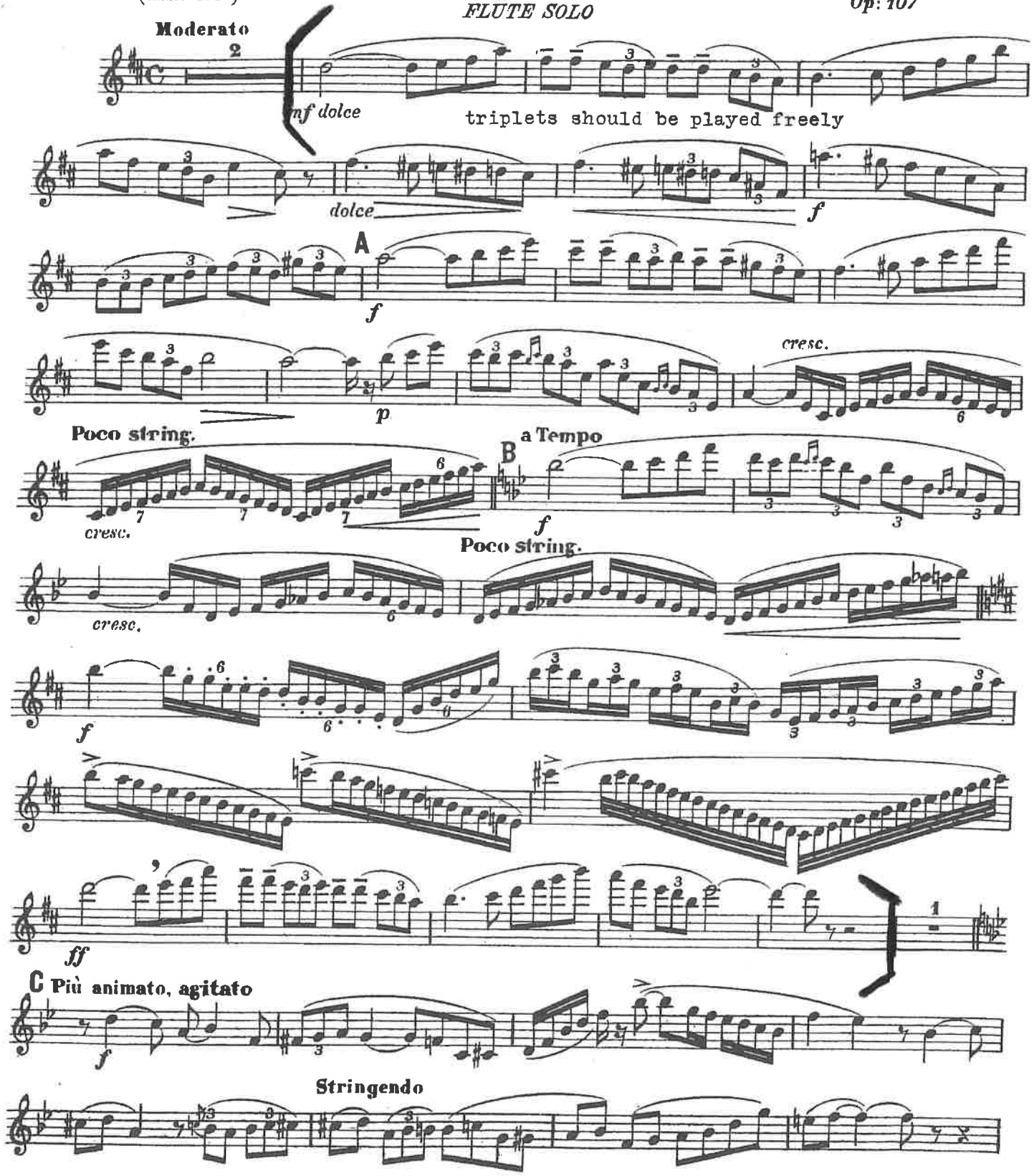
CONCERTINO

FOR FLUTE and PIANO

Paris National Conservatory Contest Piece
(*Année* 1902)

C. CHAMINADE
Op: 107

FLÛTE SOLO



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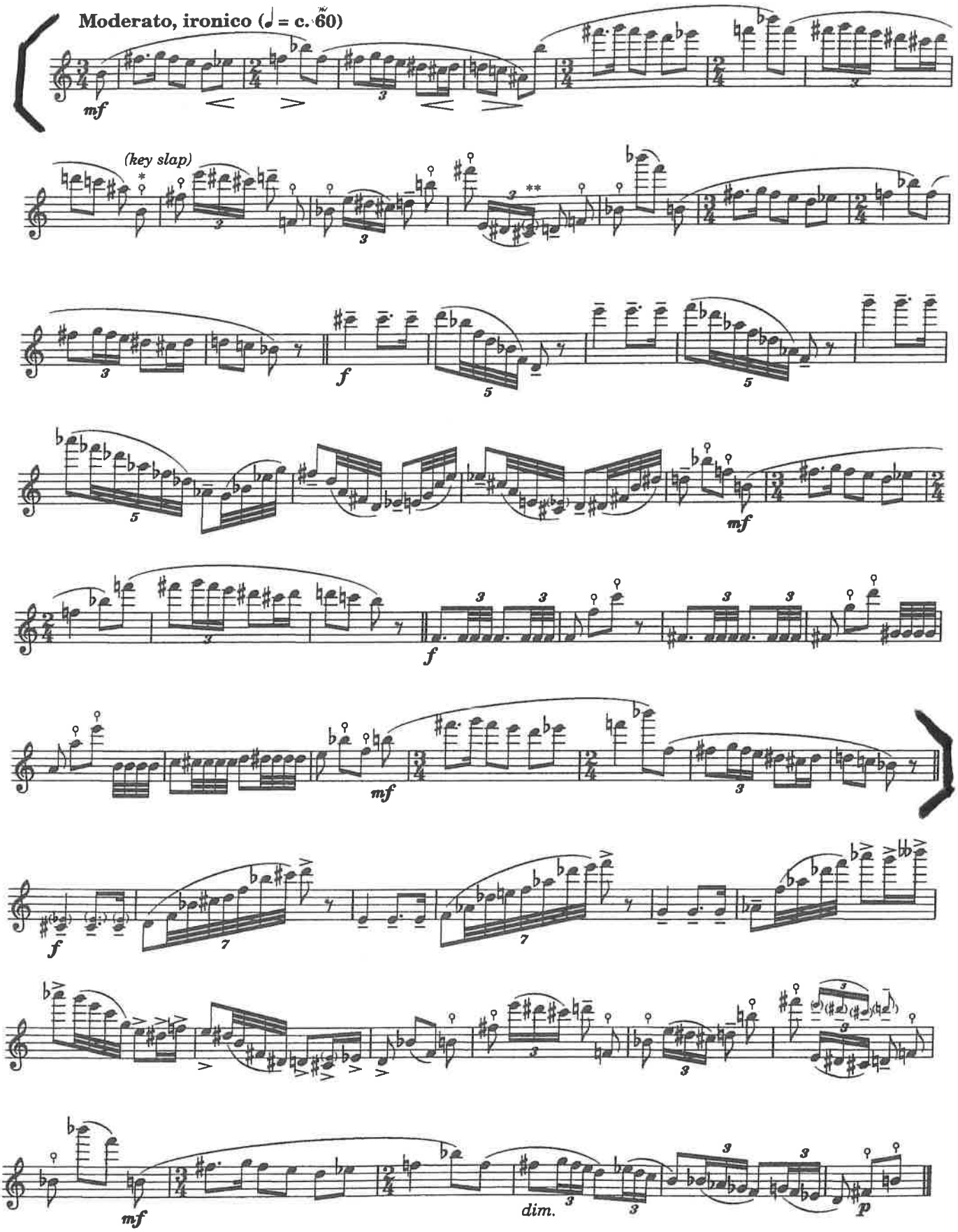
PICCOLO MUST COMPLETE IN ADDITION TO FLUTE AUDITION

8. March



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

** Ossia notes for Piccolo

Concerto in C Minor

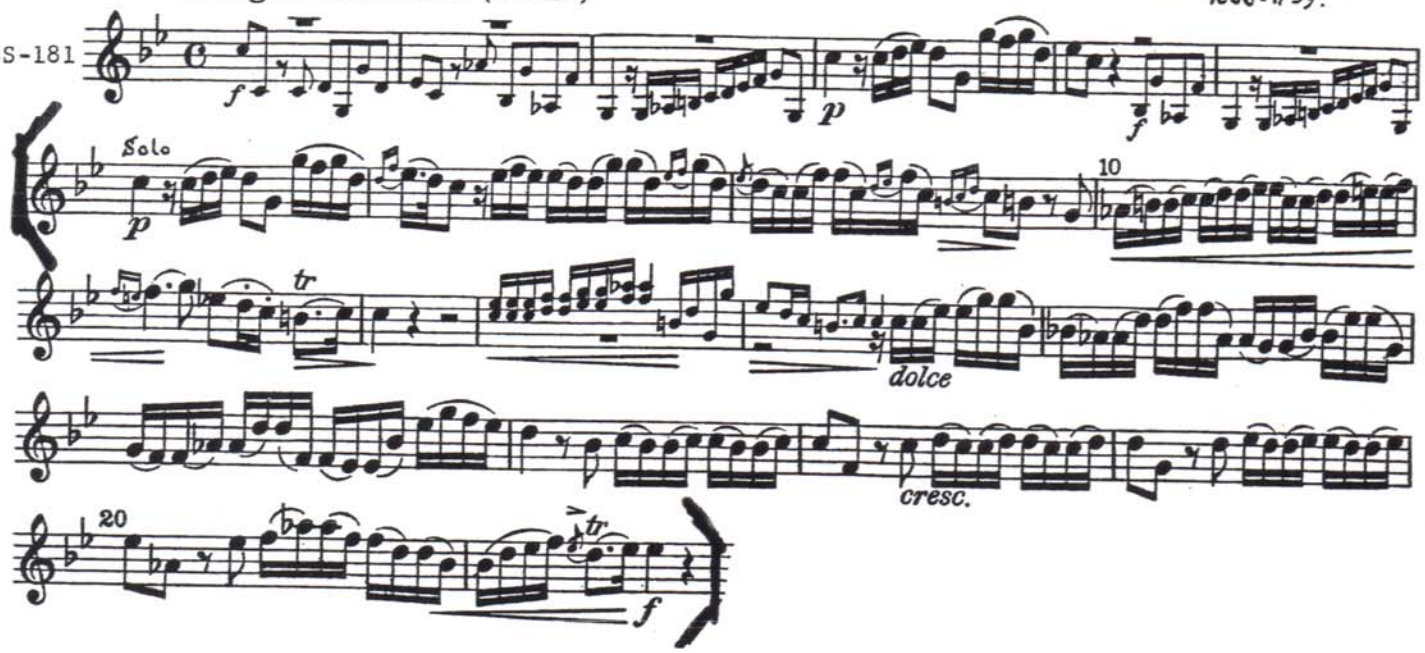
for OBOE and PIANO

Oboe.

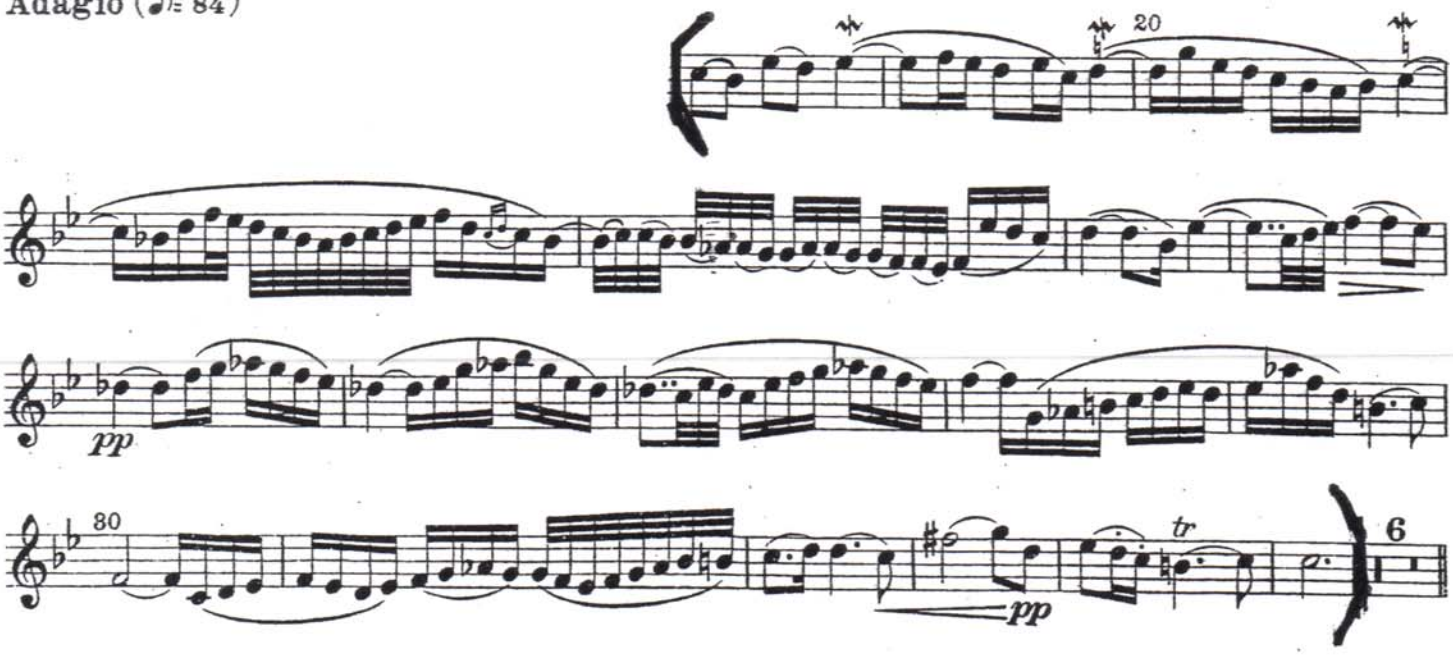
Allegro moderato (♪ = 112)

Benedetto Marcello.
1686-1739.

SS-181



Adagio (♪ = 84)

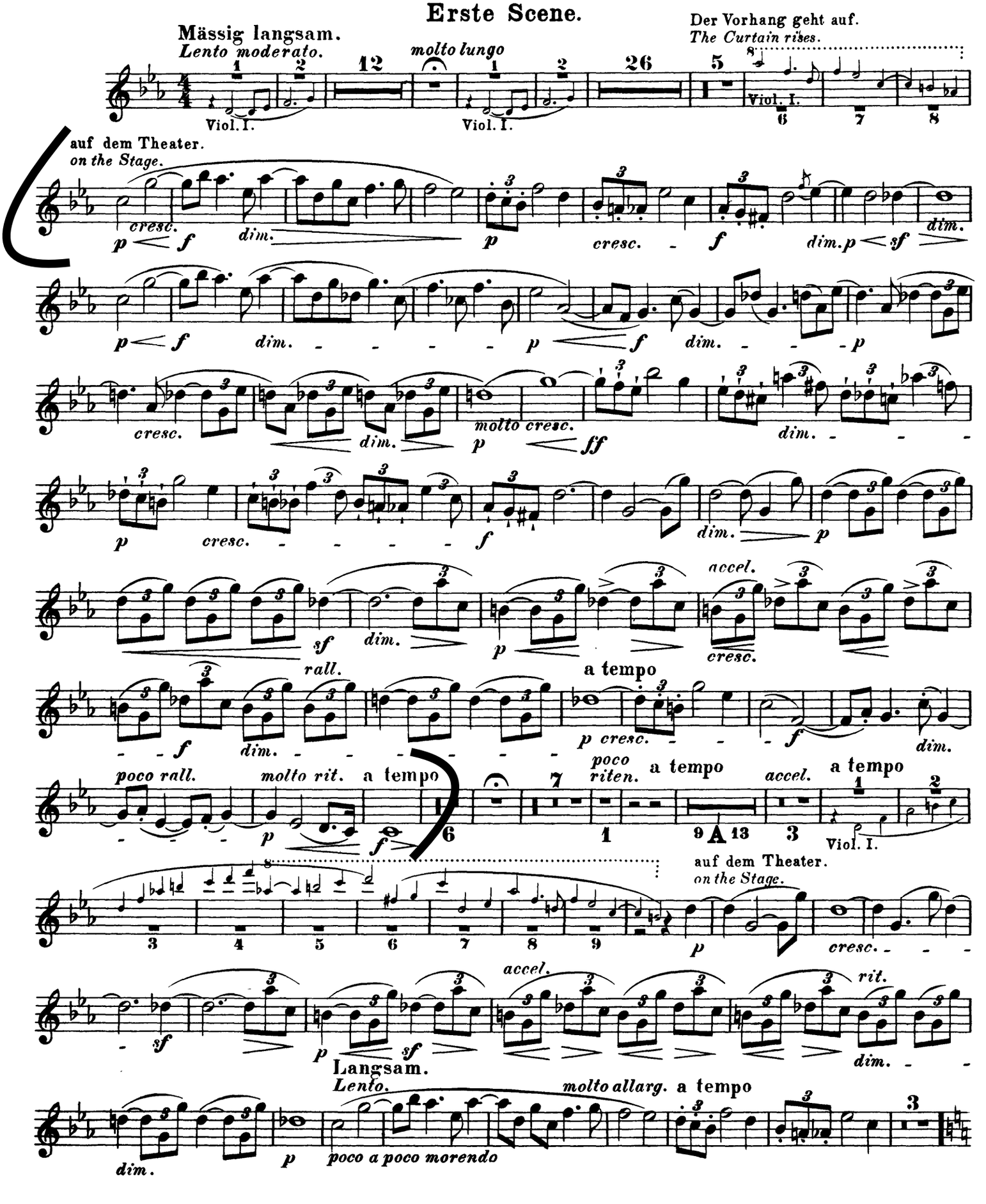


Note: Students must play scales and complete an oboe audition as well

Cor inglese.

DRITTER AUFZUG.

Erste Scene.



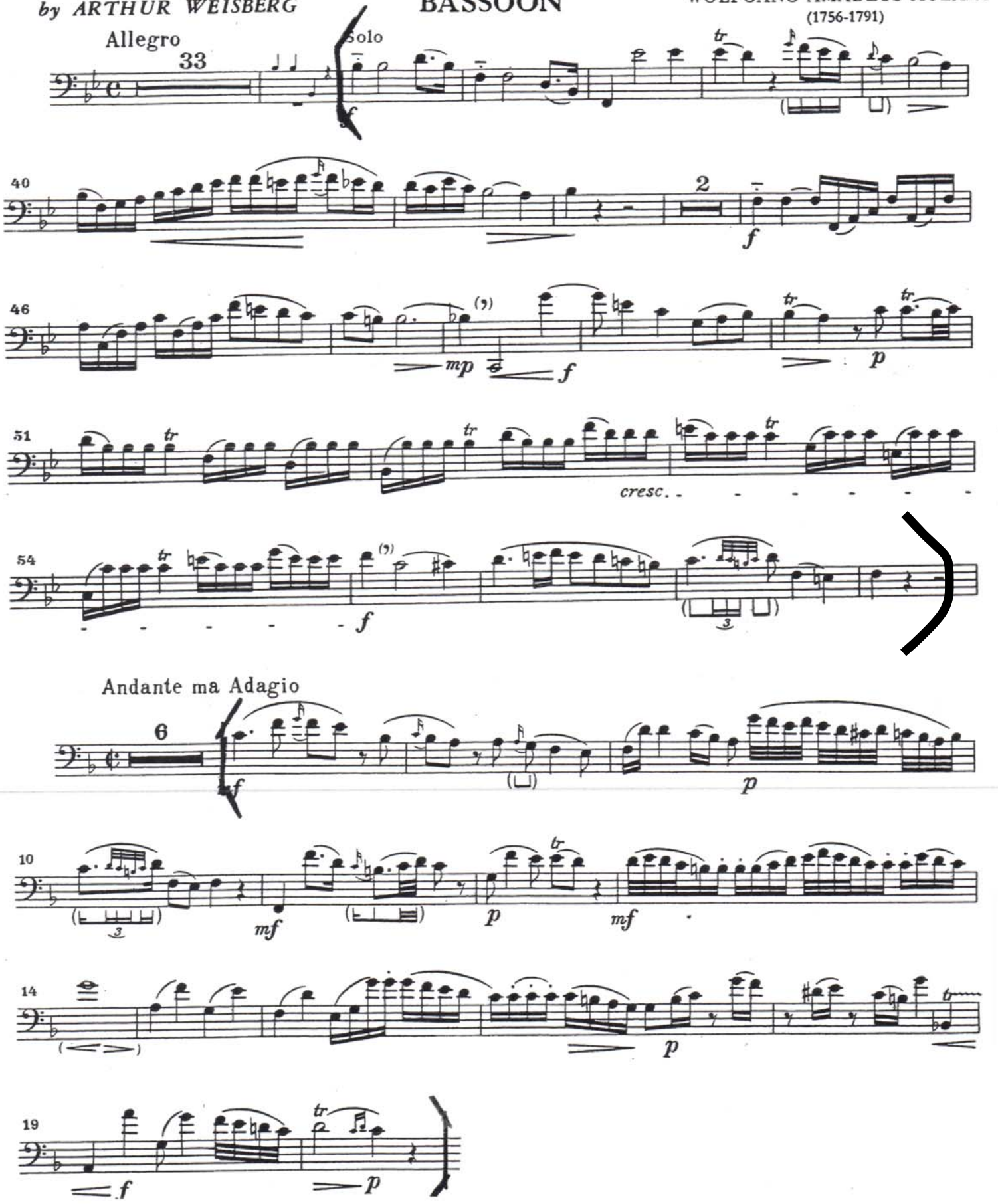
CONCERTO

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

Edited and provided with Cadenzas by ARTHUR WEISBERG

BASSOON

WOLFGANG AMADEUS MOZART
(1756-1791)



CLARINET

2

Time of Performance 5 Min

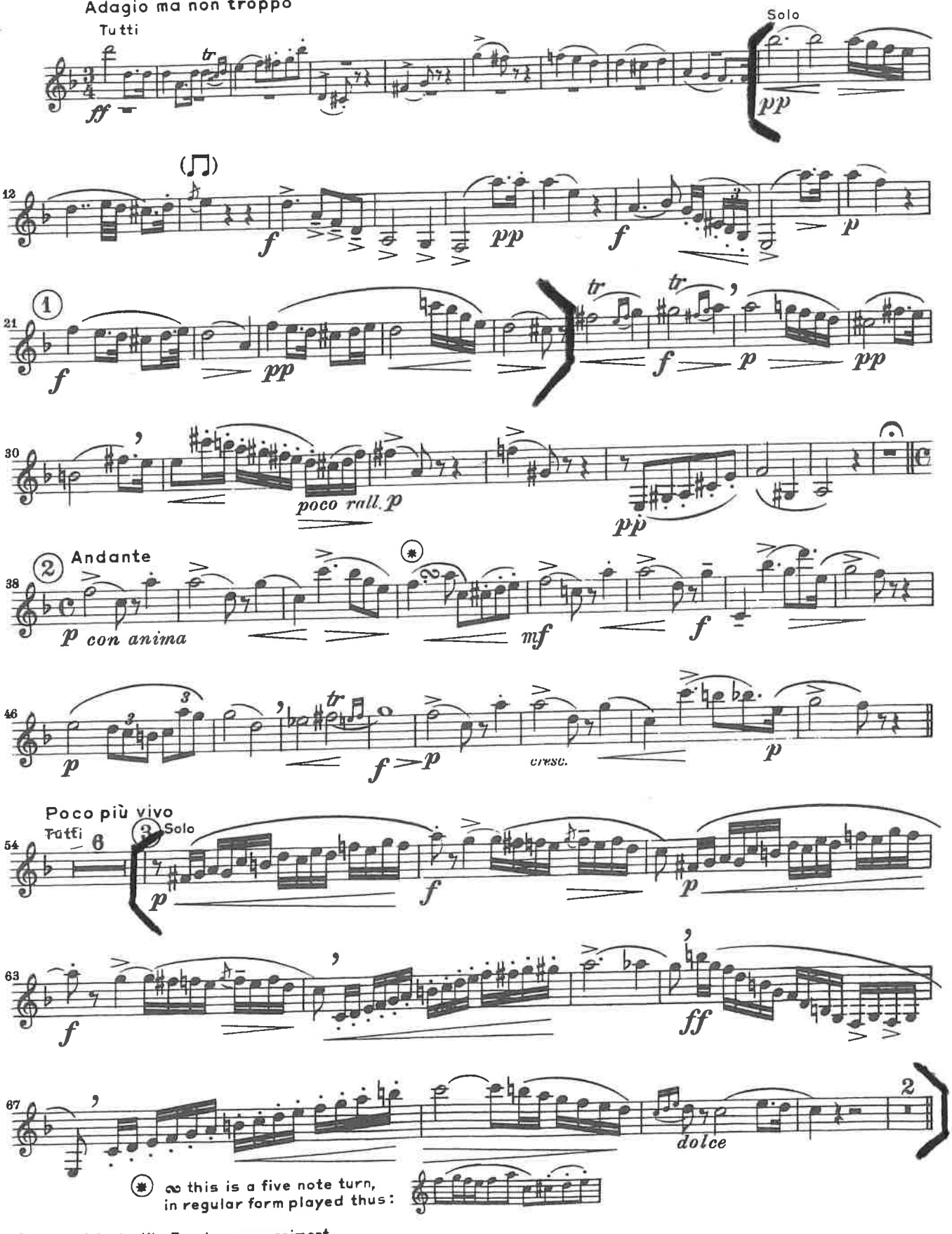
Concertino

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

B♭ Clarinet

Adagio ma non troppo

Tutti



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

Also published with Band accompaniment.

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Sonata in A Minor III. MEAS 23 TO END

ALL, No Repeats

B♭ BASS CLARINET

CONTRABASS CLARINET (B♭) I - BEG, TO REST - MEAS 5

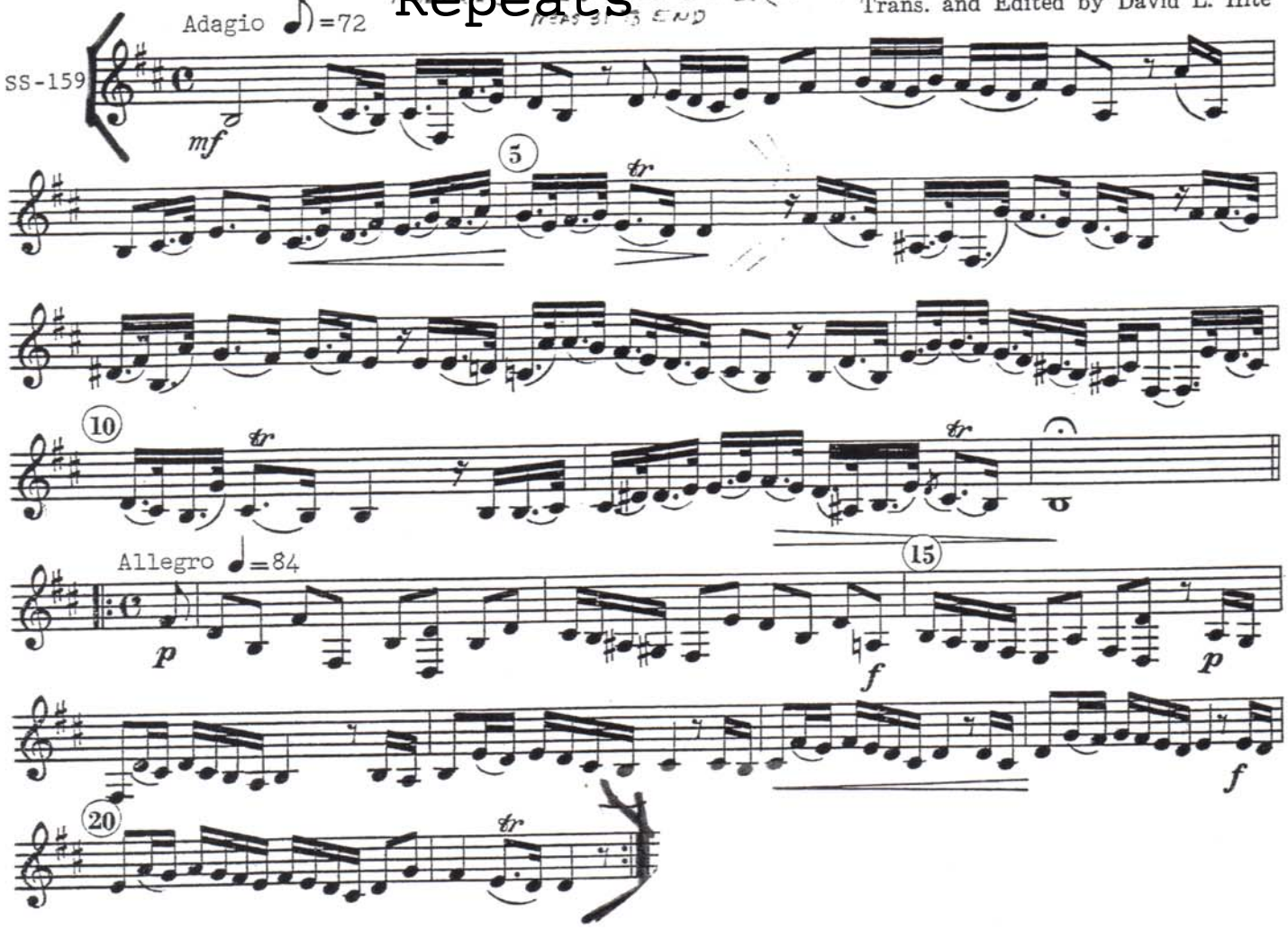
Bass Clarinet (or E♭ Contrabass Clarinet) and Piano

I MEAS 21 (NO REPEAT)

MEAS 21 TO END

BENEDETTO MARCELLO

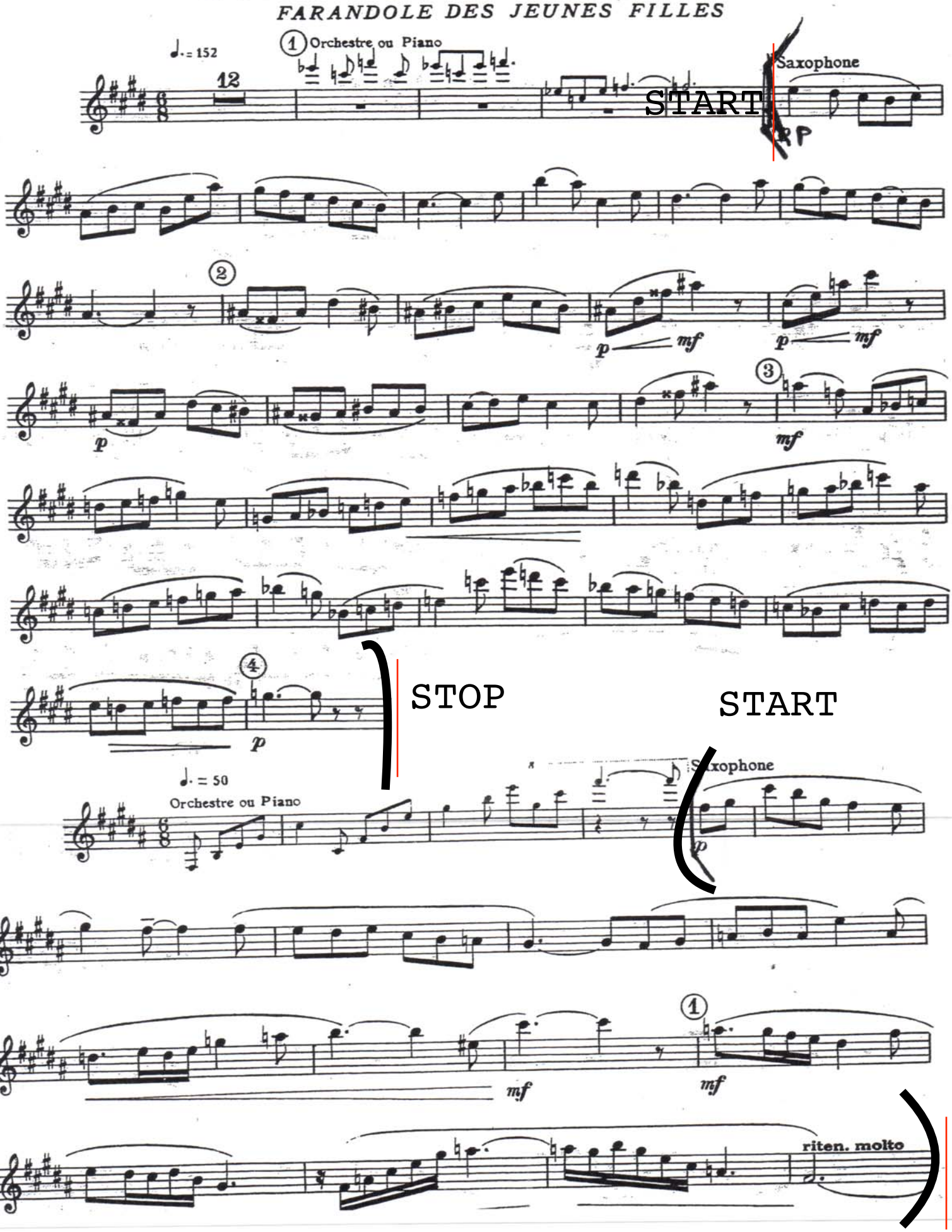
Trans. and Edited by David L. Hite



Paule MAURICE

I. FARANDOULO DI CHATOUNO

FARANDOLE DES JEUNES FILLES

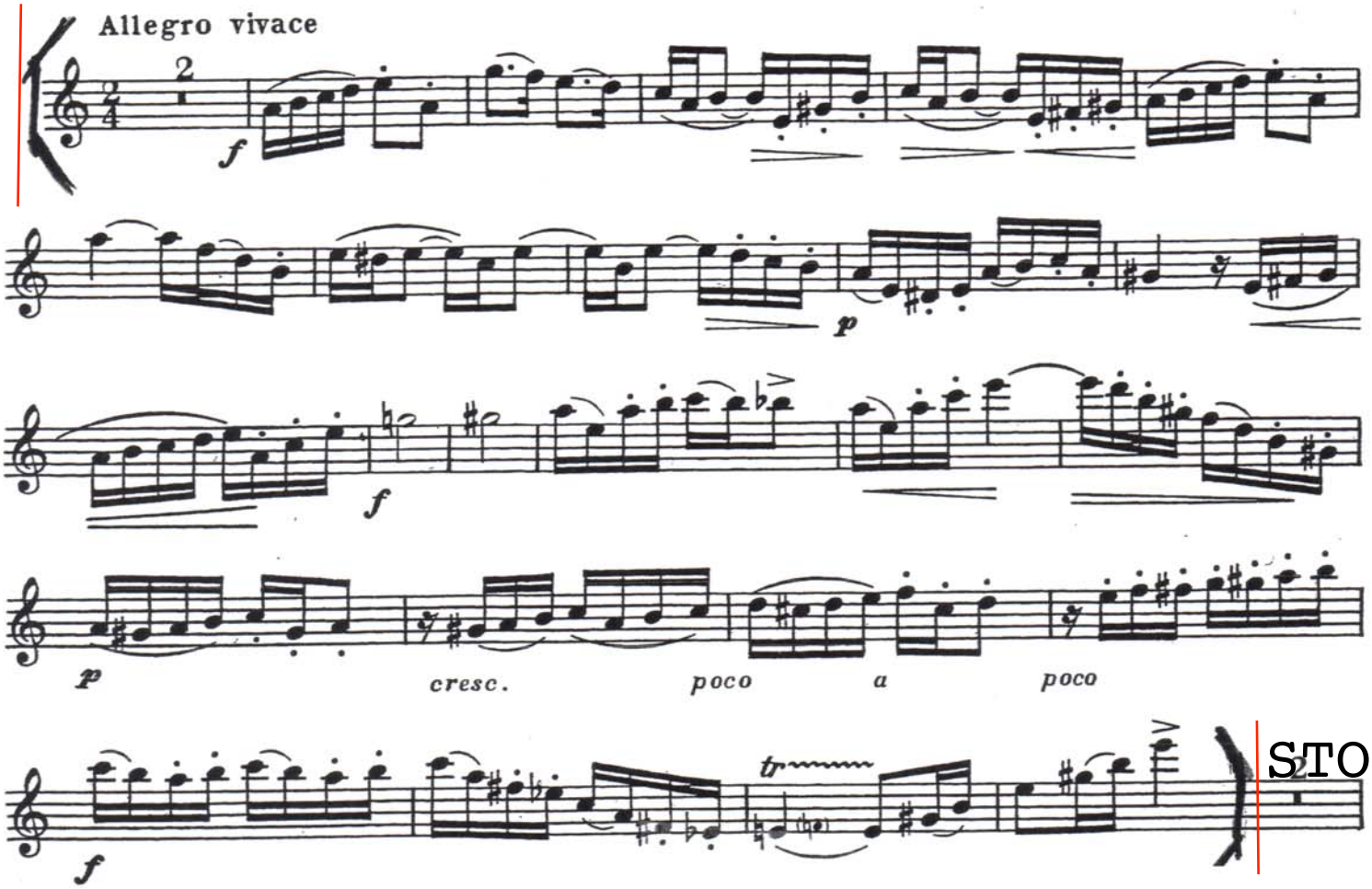


Contest Caprice

Solo B♭ Tenor Saxophone

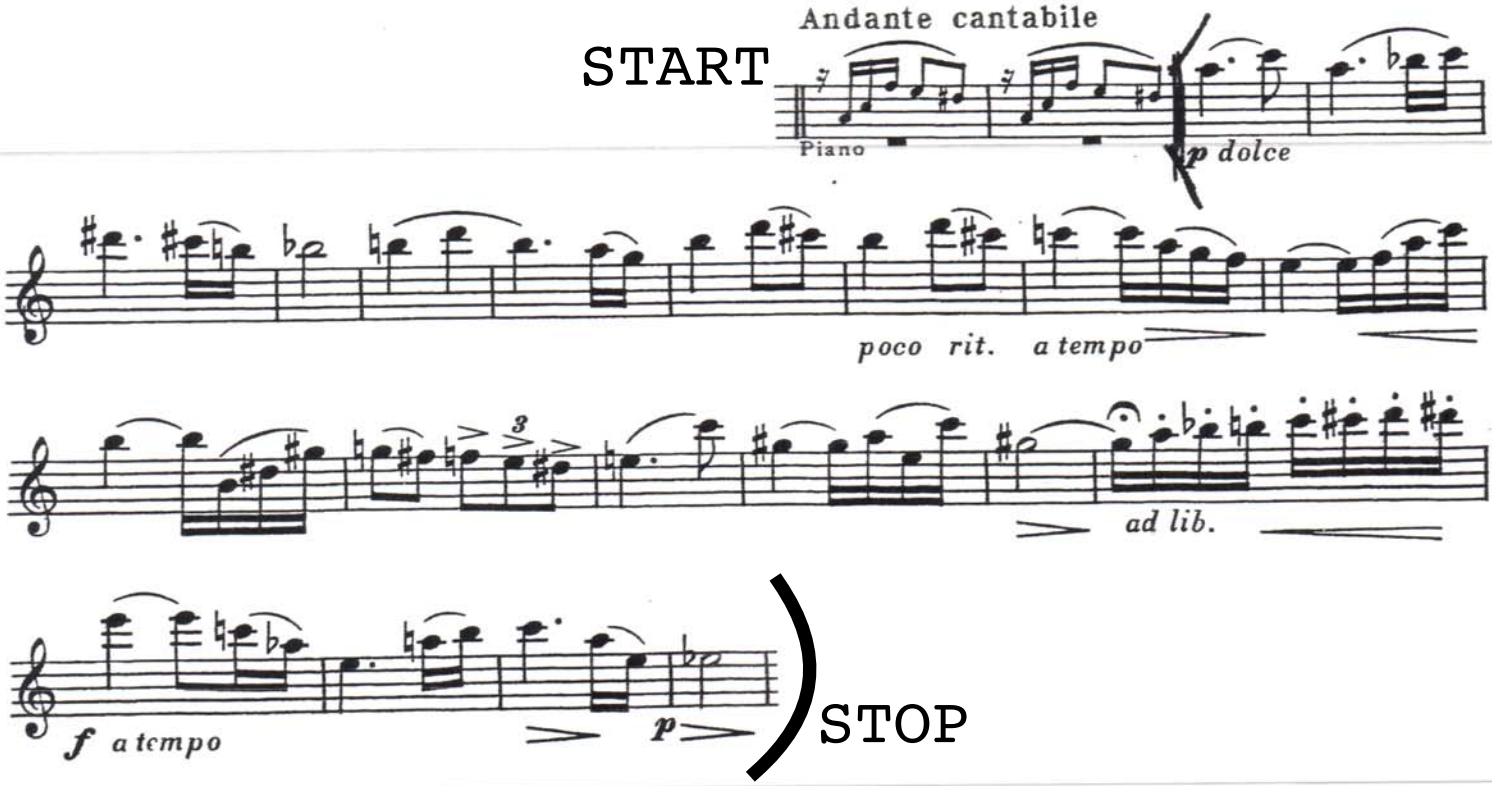
LEROY OSTRANSKY

START



STOP

START



STOP

Bari Sax

SONATE

Siciliana

pour Saxophone alto Mi♭ et Piano

AL

L

Andante (♩. = 50)

Tc

p *mp* *mf*

p *mp*

mp

c2 c5 c2

p *mf* *f*

Spirituoso (♩ = 100)

mf

tr tr

p *cresc.*

f

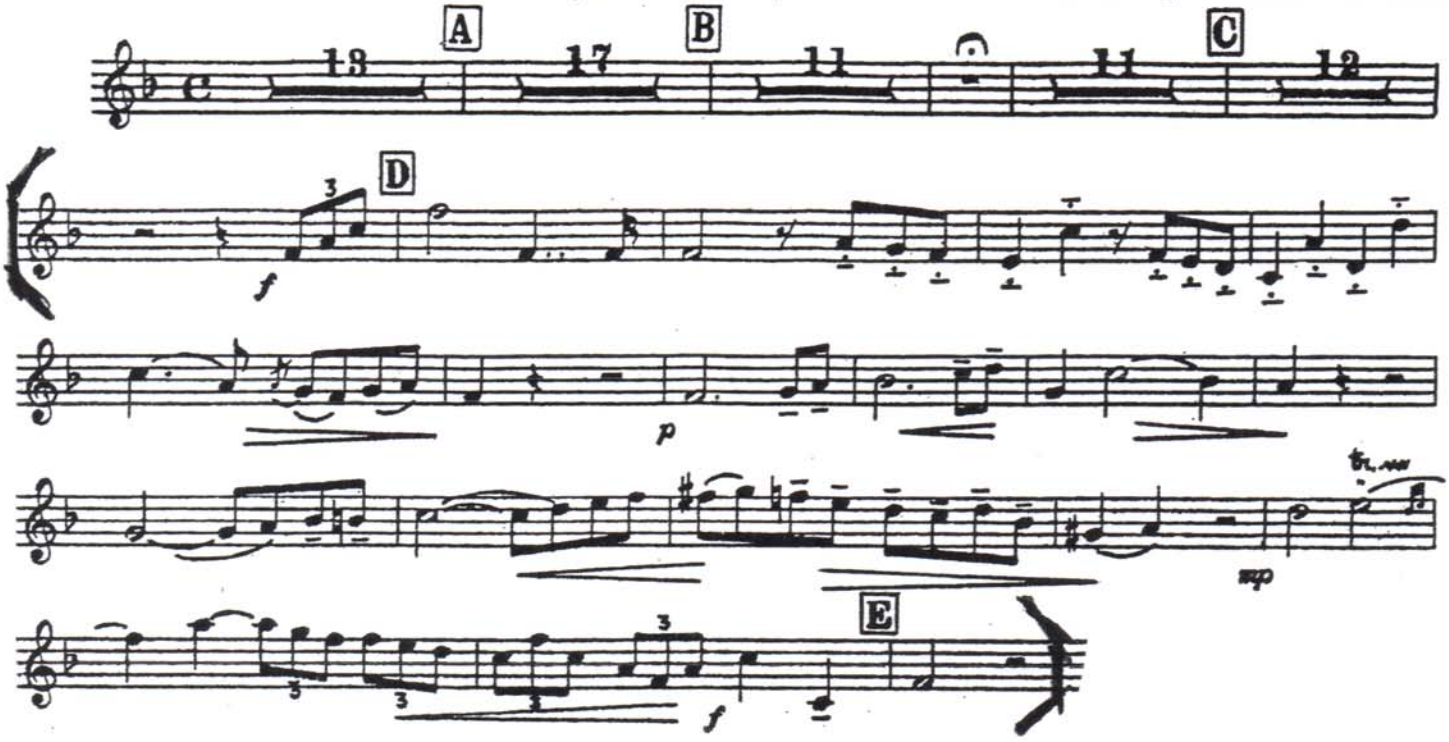
mf

TRUMPET CONCERTO

SOLO B♭ TRUMPET

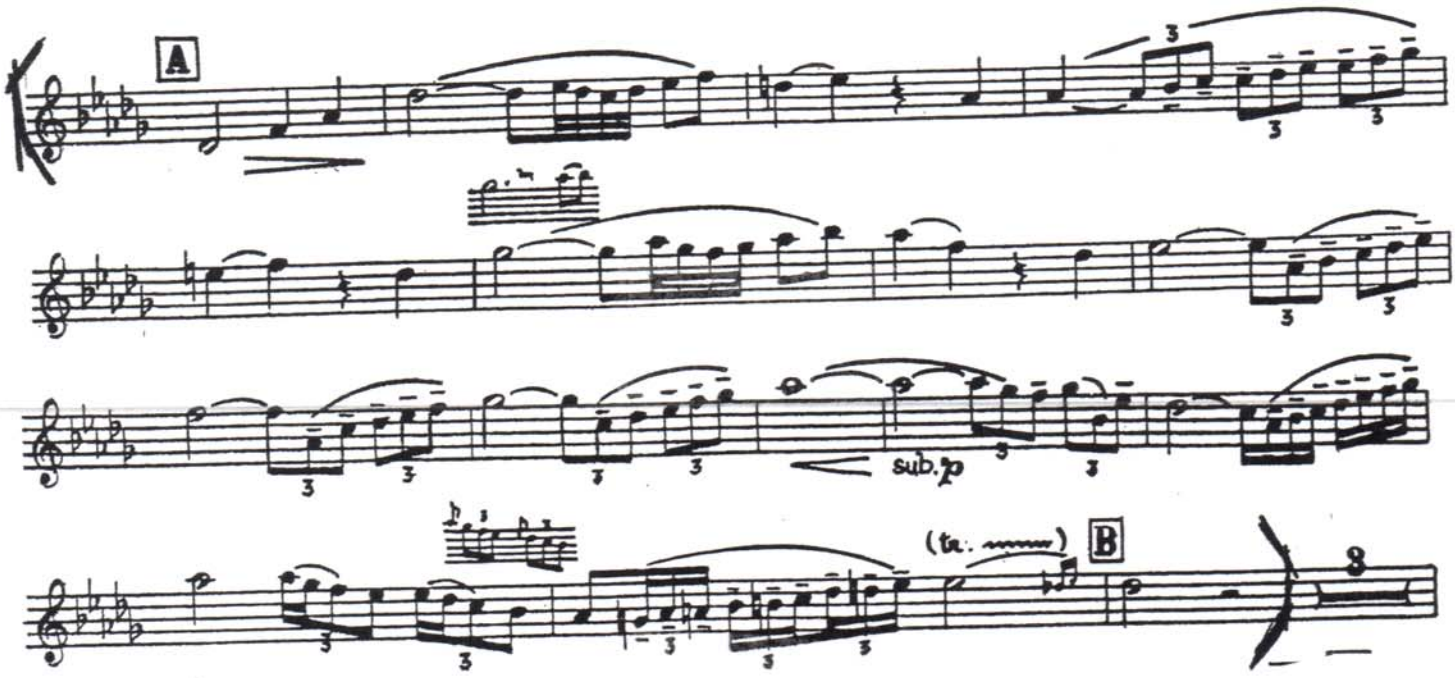
ALLEGRO CON SPIRITO [♩ = 138-144]

JOHANN NEPOMUK HUMMEL
Edited by Armando Ghitalla



II

ANDANTE [♩ = 72]



HORN

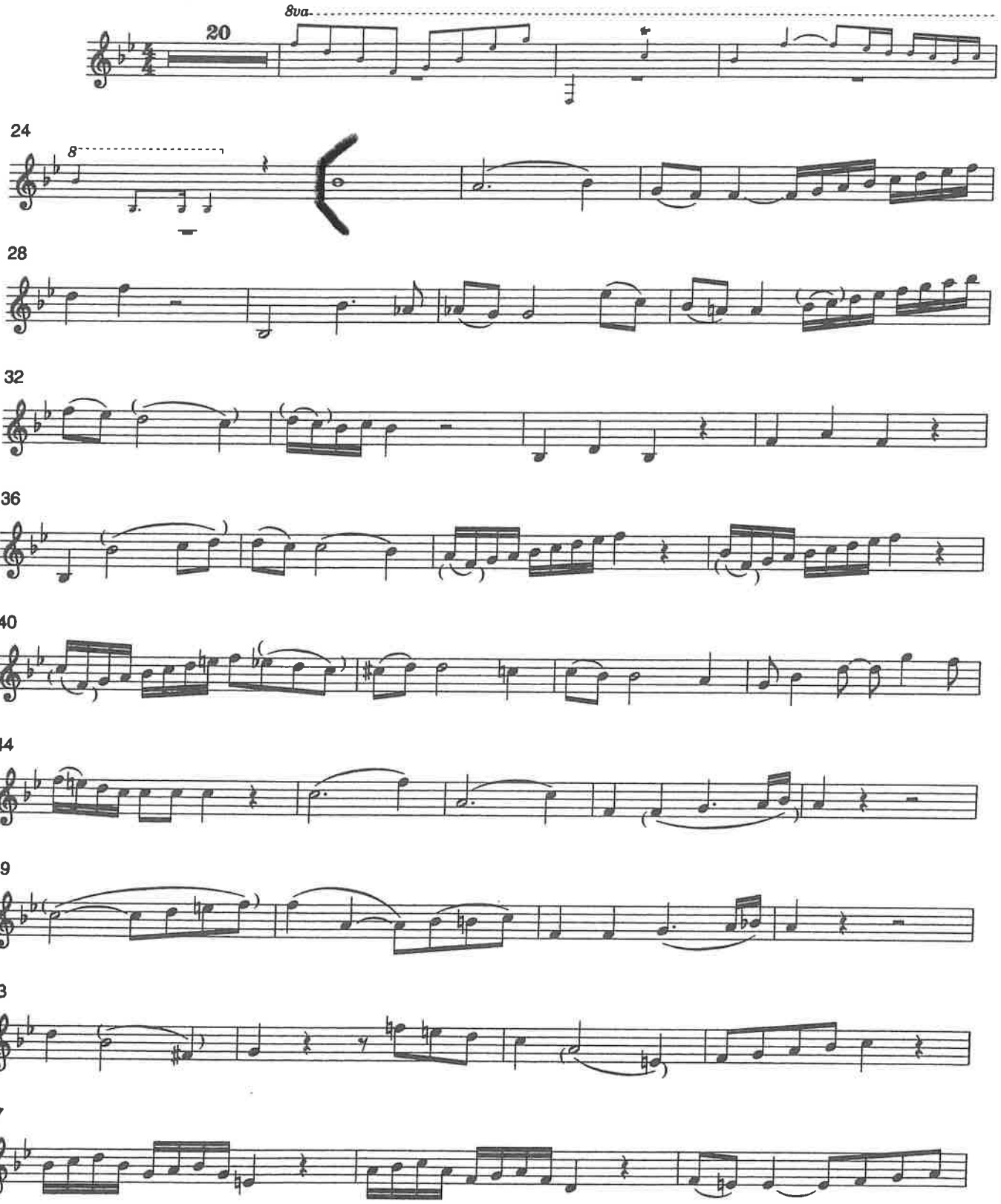
Horn in F

HORN CONCERTO NO. 2
K. 417

Wolfgang Amadeus Mozart
Edited by Barry Tuckwell

1

Allegro maestoso



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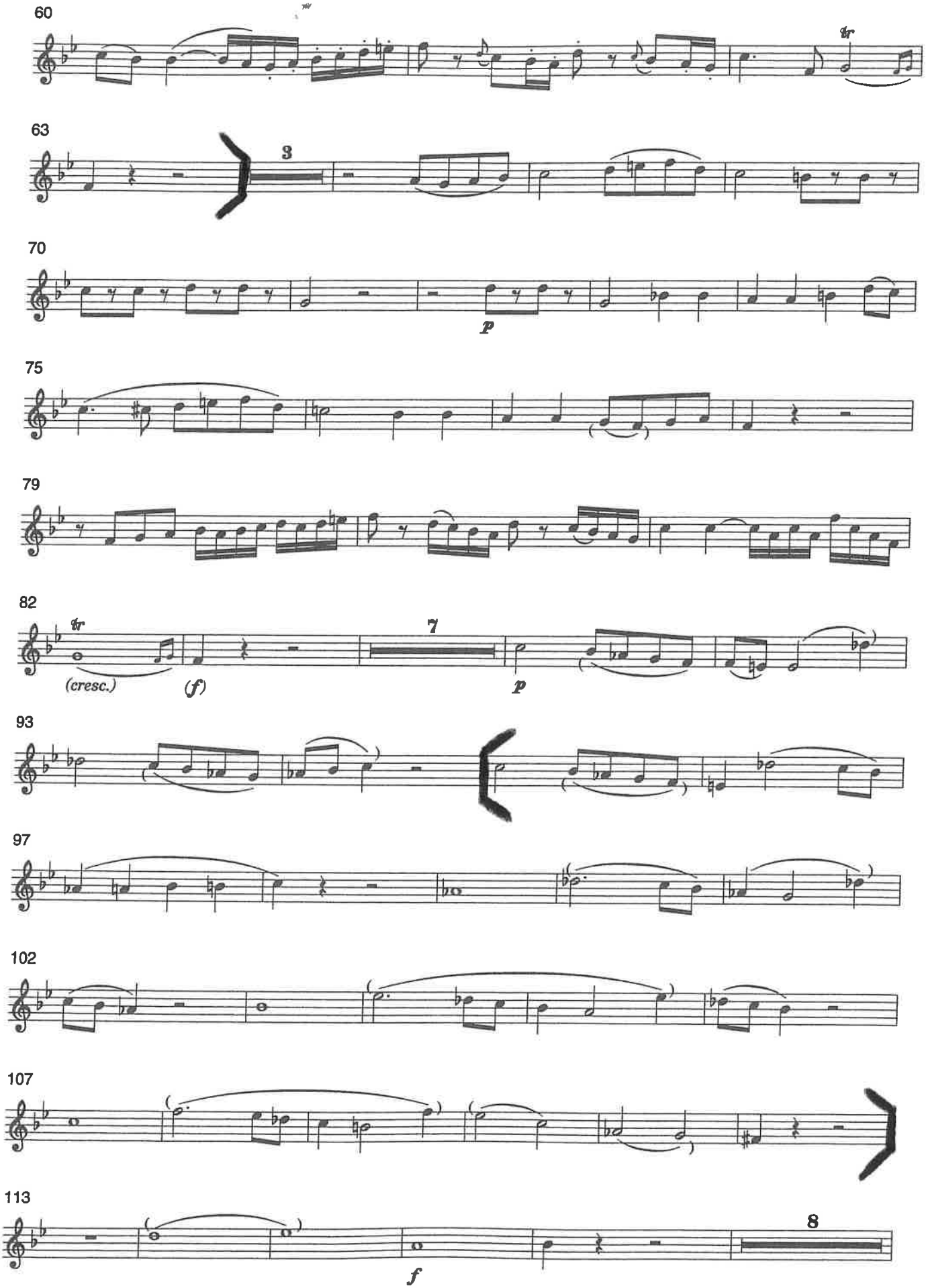
HORN (PG 2)

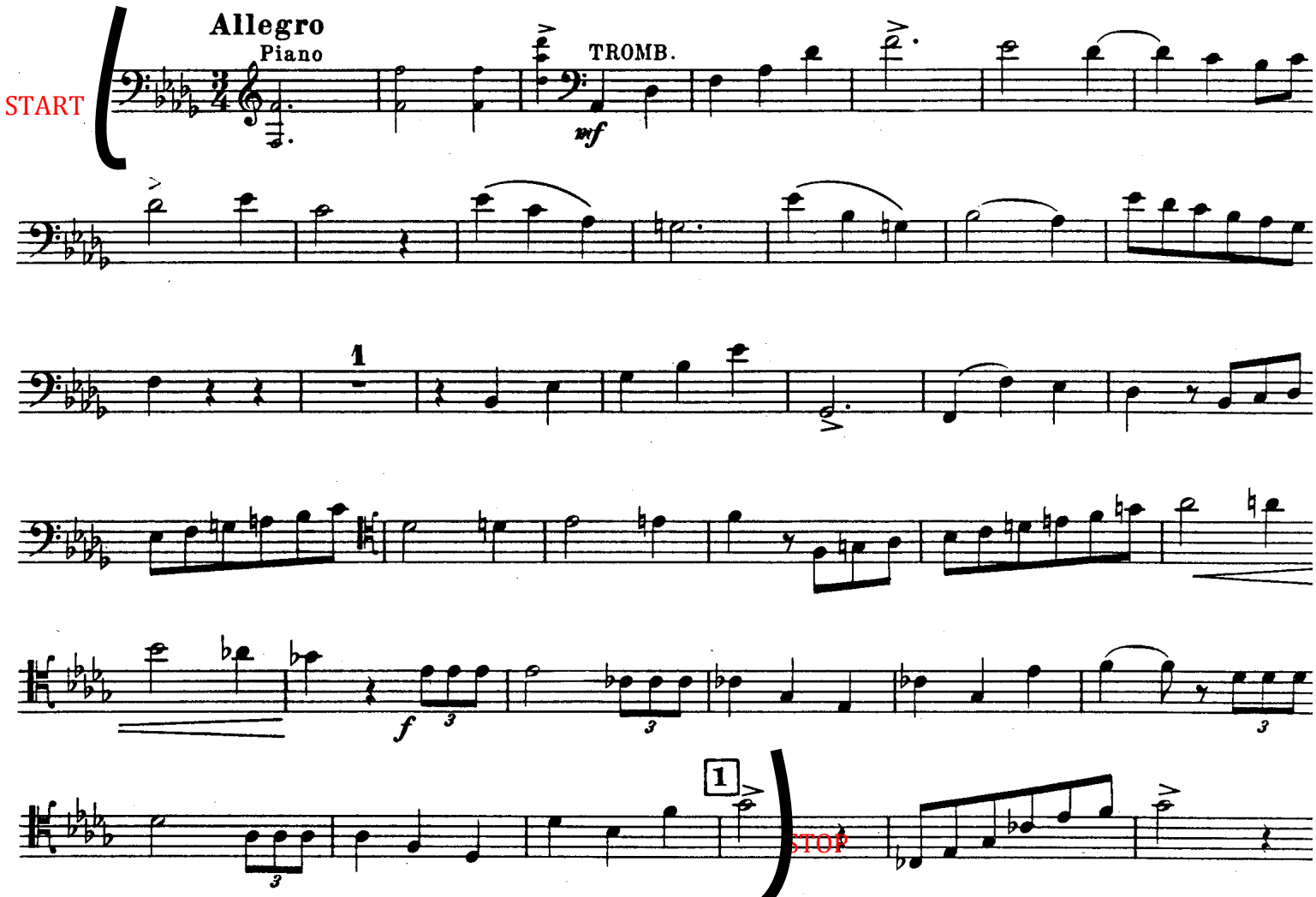


CAVATINE

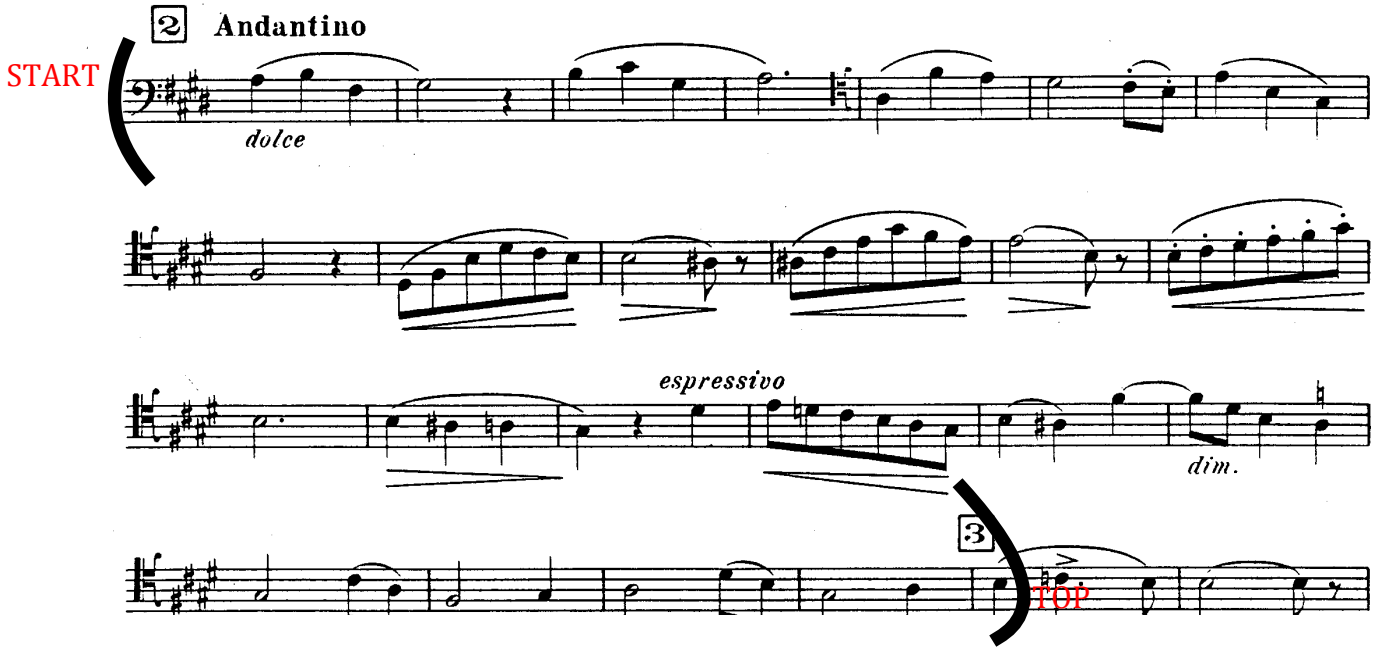
pour Trombone et Piano

C. SAINT-SAËNS
Op. 144

TROMBONE Ténor



TROMBONE Ténor



BASS TROMBONE

SONATA

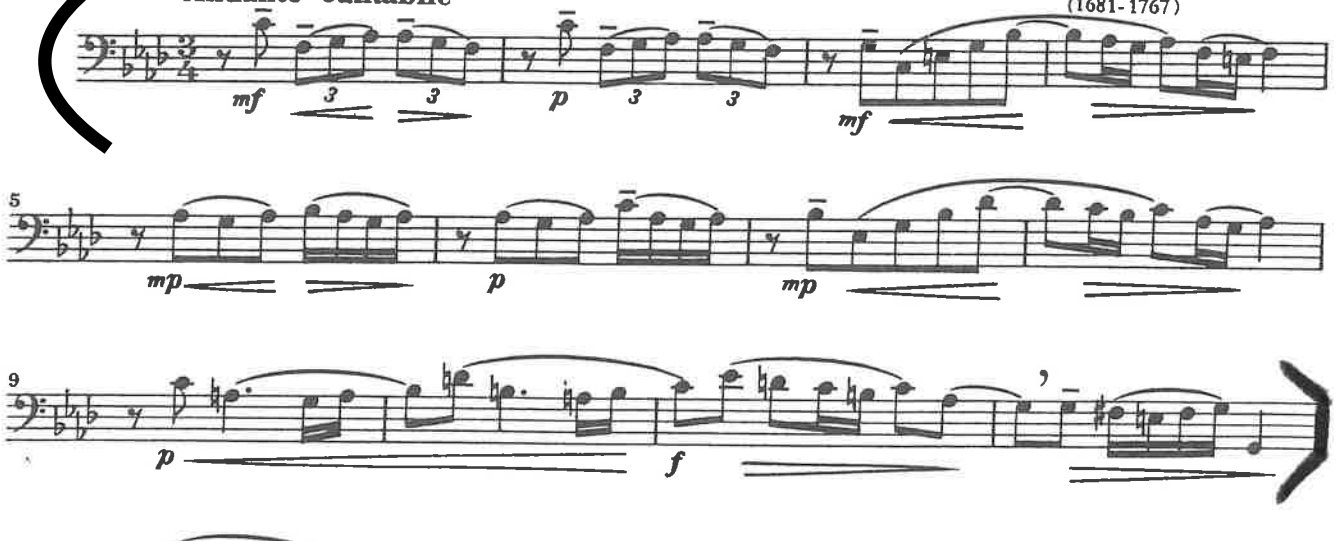
In F minor, TWV 41: 1
For Trombone and Piano*

Transcribed and Edited
by ALLEN OSTRANDER

TROMBONE

GEORG PHILIPP TELEMANN
(1681-1767)

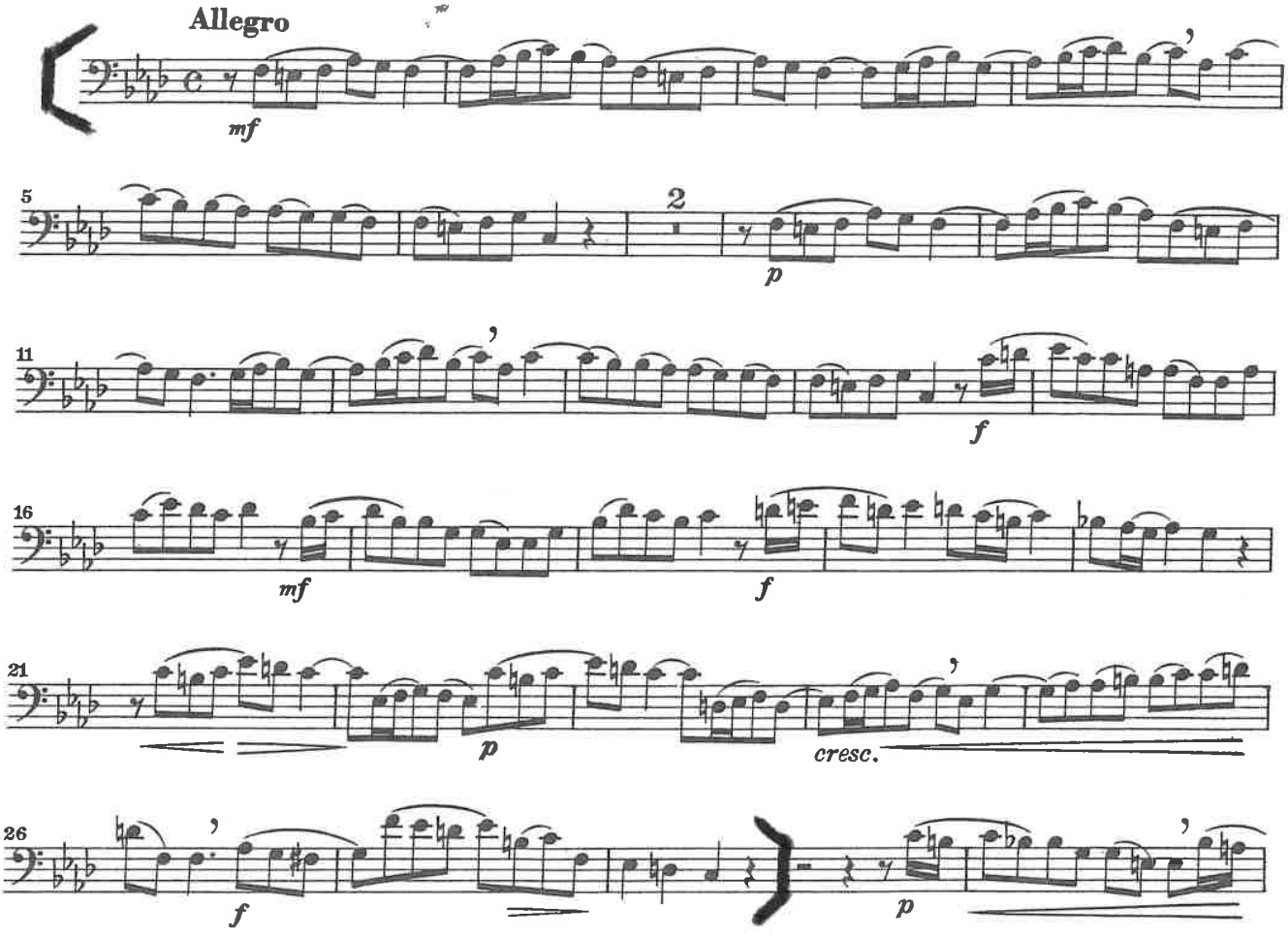
Andante cantabile



BASS TROMBONE (p. 2)

TROMBONE

Allegro



Concours du Conservatoire National de Musique (1935)

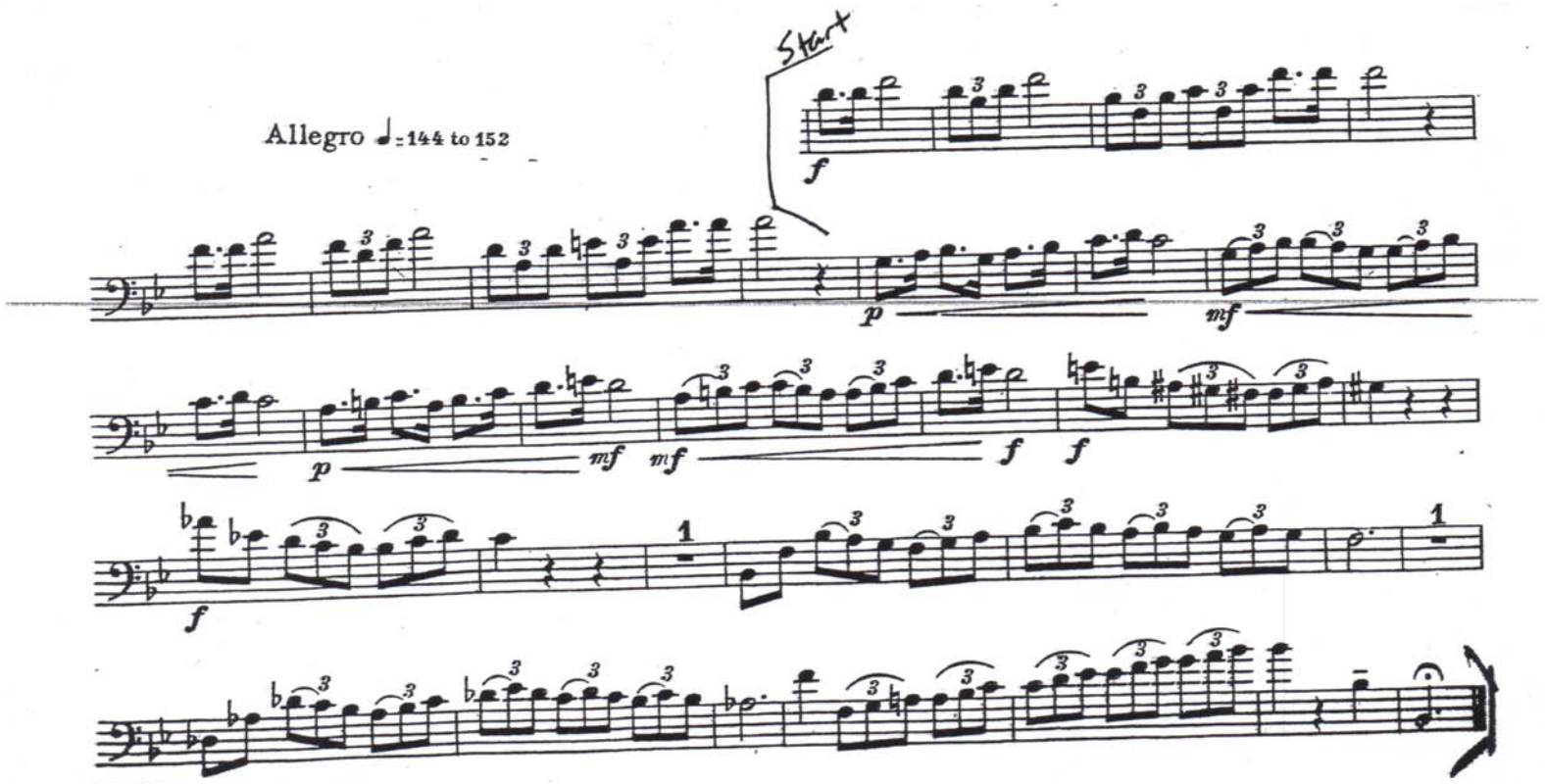
A mon ami H. COUILLAUD, Professeur au Conservatoire.

ANDANTE et ALLEGRO

pour TROMBONE en UT et PIANO

Euphonium.

J. Ed. BARAT

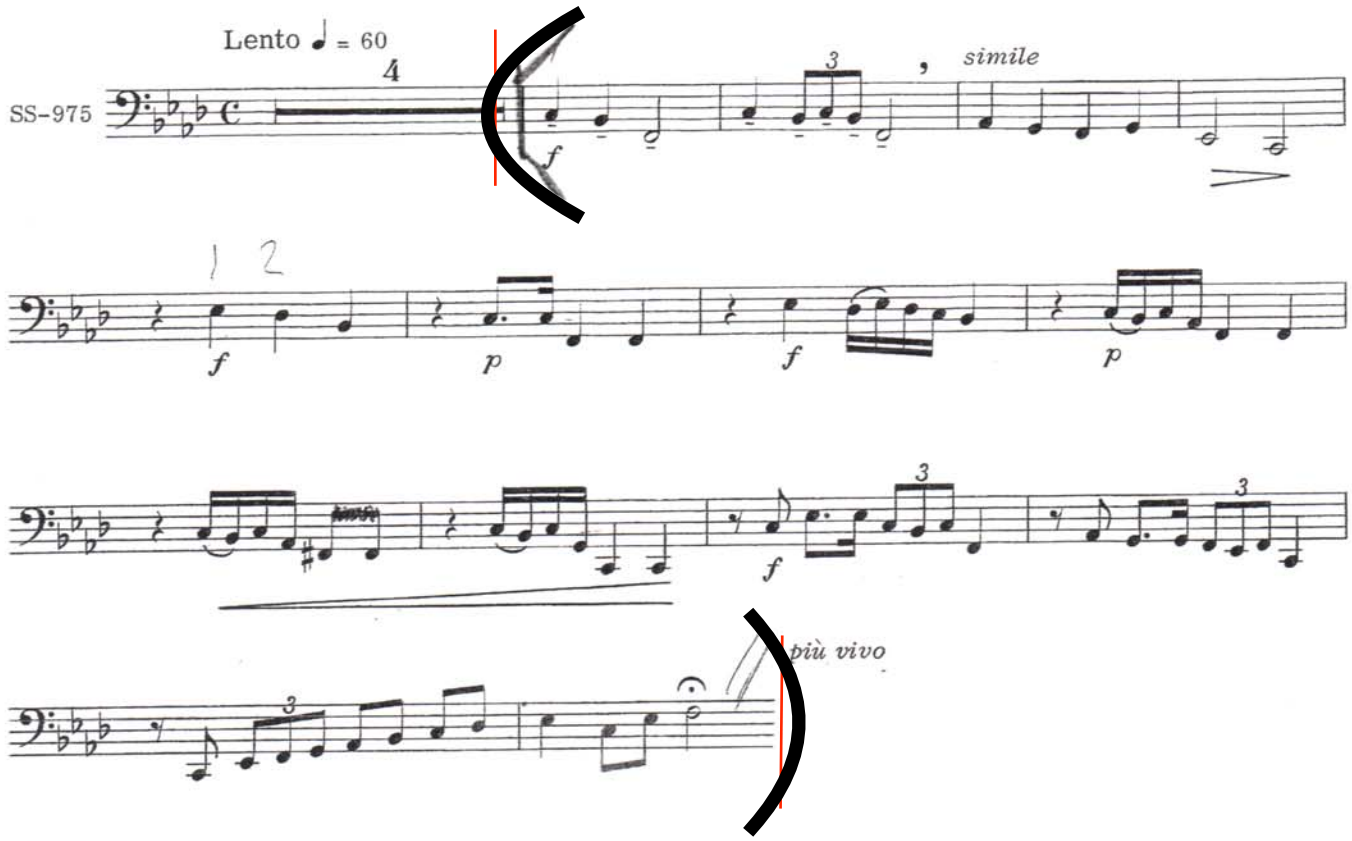


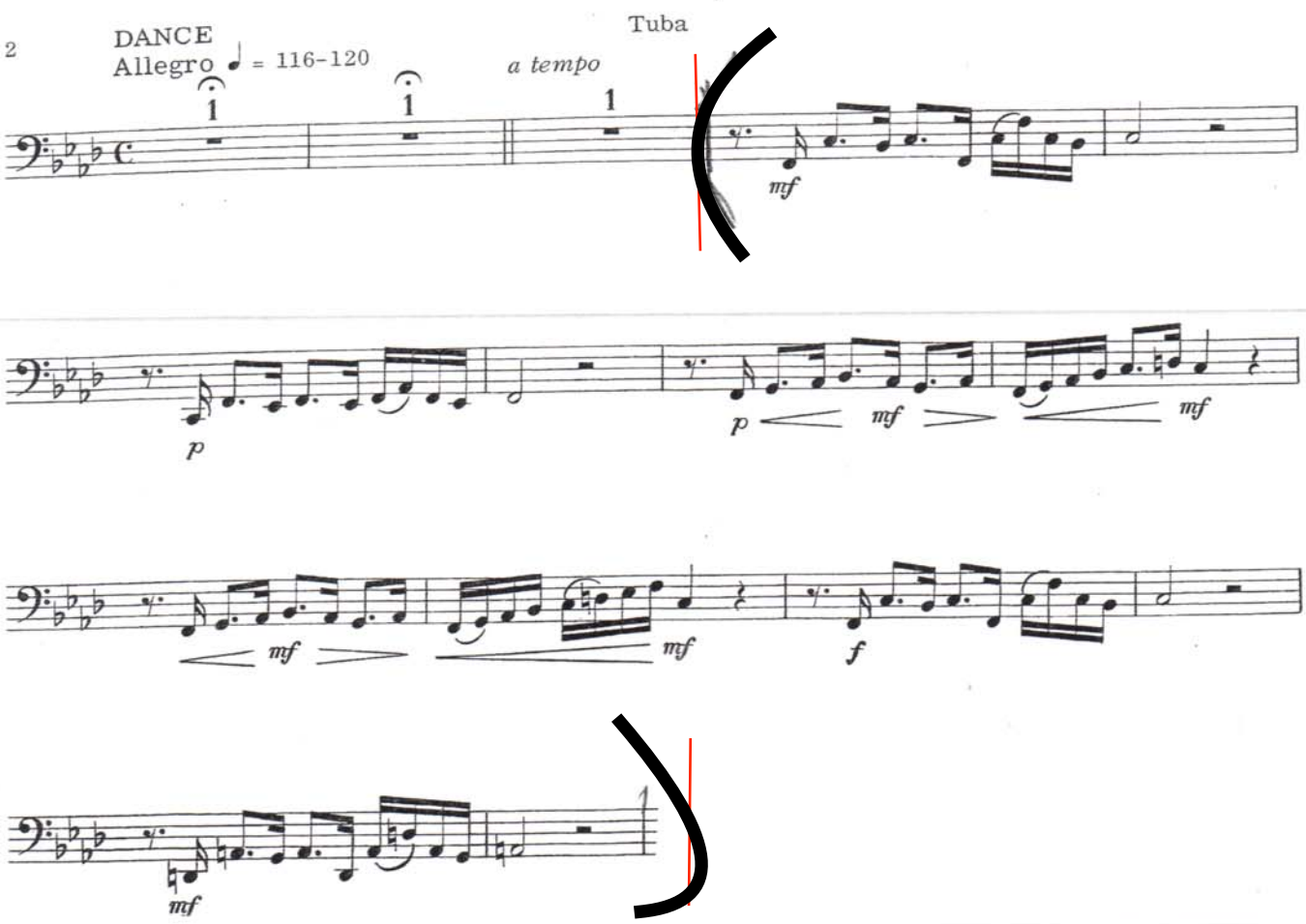
Tuba

INTRODUCTION AND DANCE

For Tuba and Piano

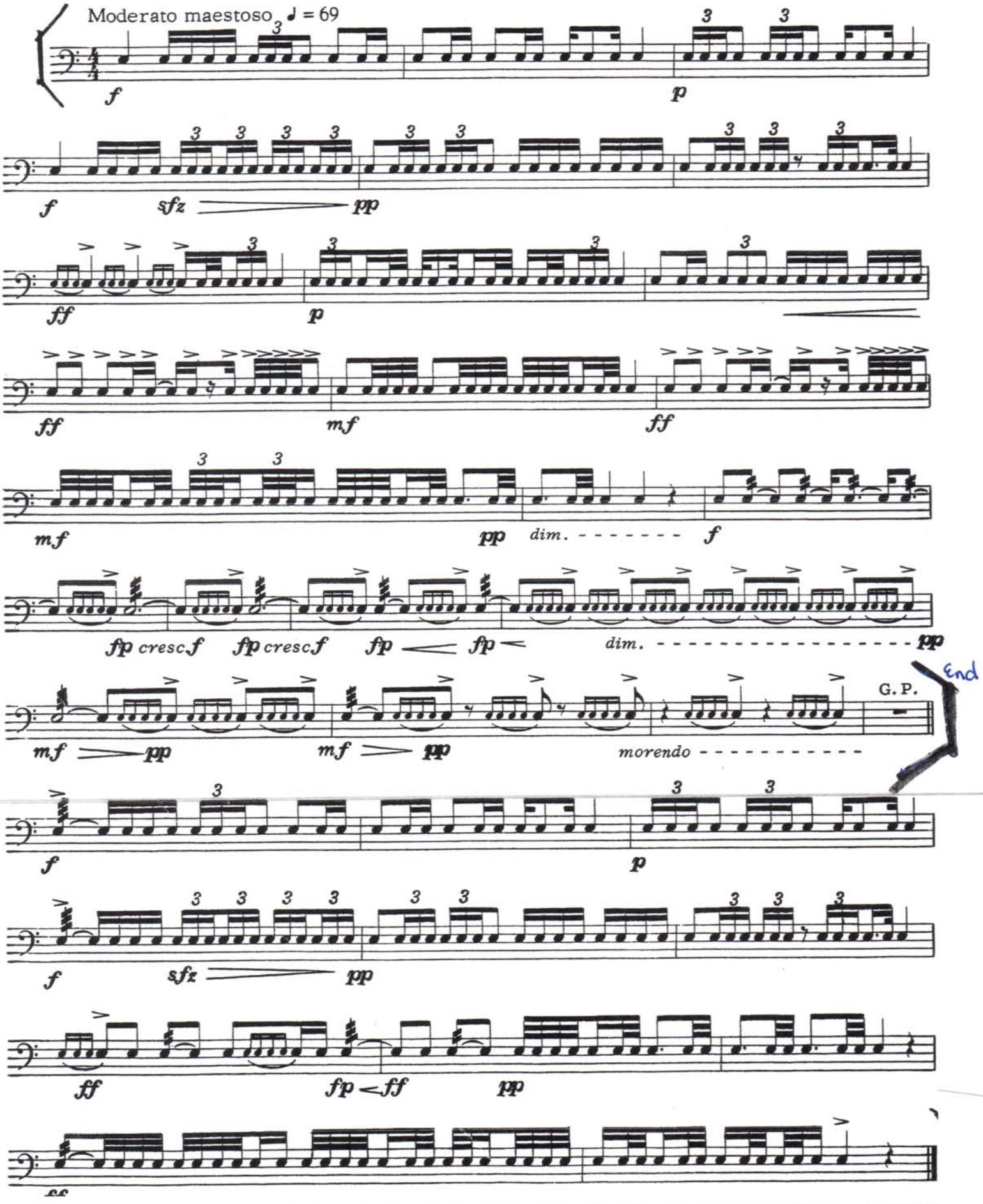
J. E. BARAT
ed. Glenn Smith





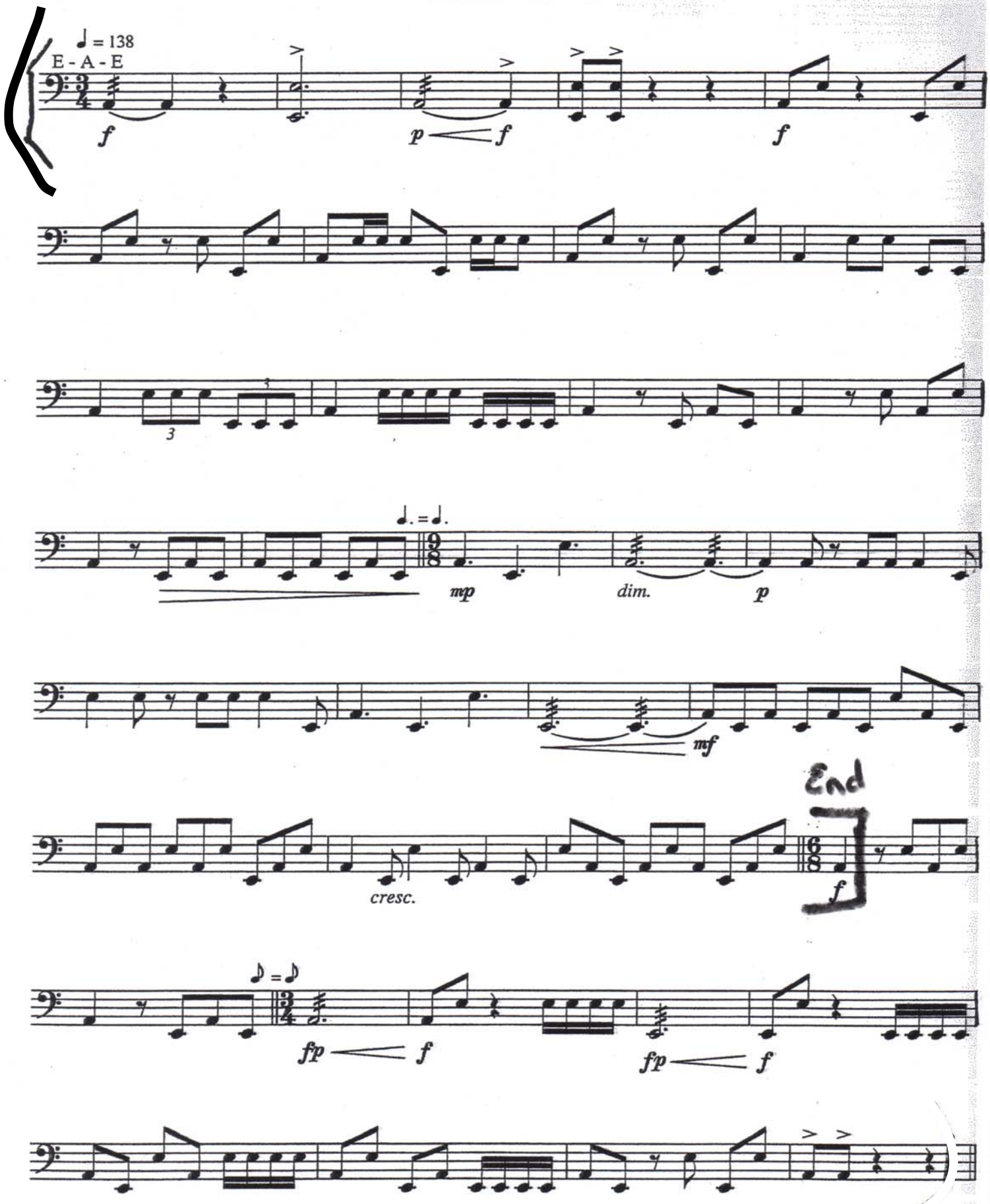
Notice the three-measure phrases, which are emphasized by the dynamic markings, in the first three lines. All five-stroke rolls are to be played "closed".

3

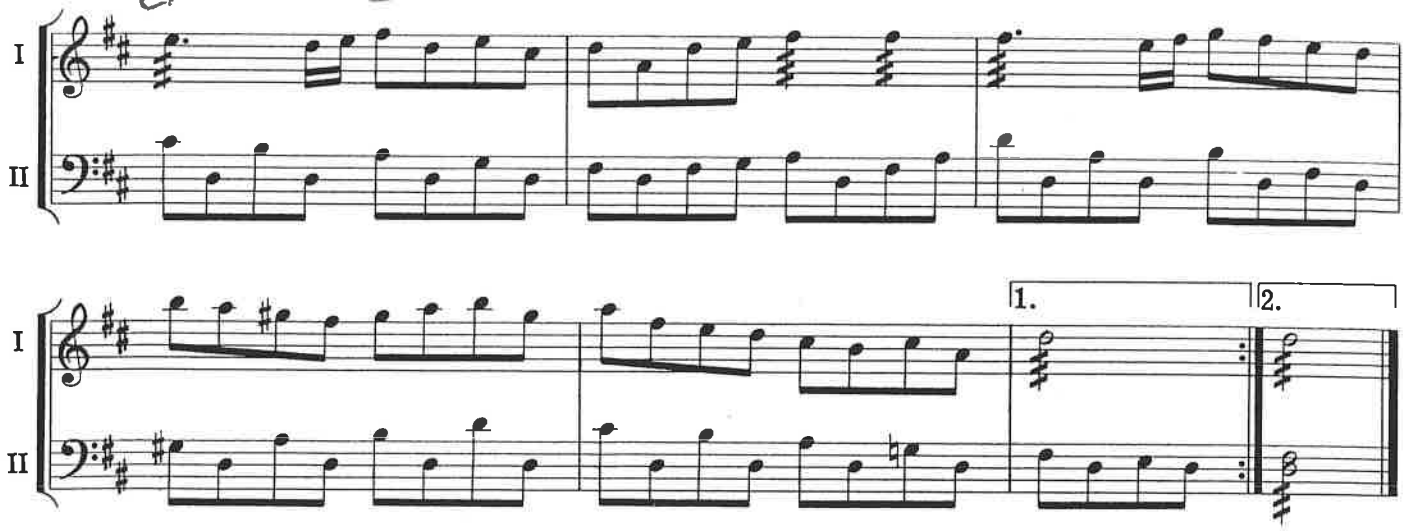


Timpani

Etude No. 48



GENERAL PERCUSSION (MALLETS)

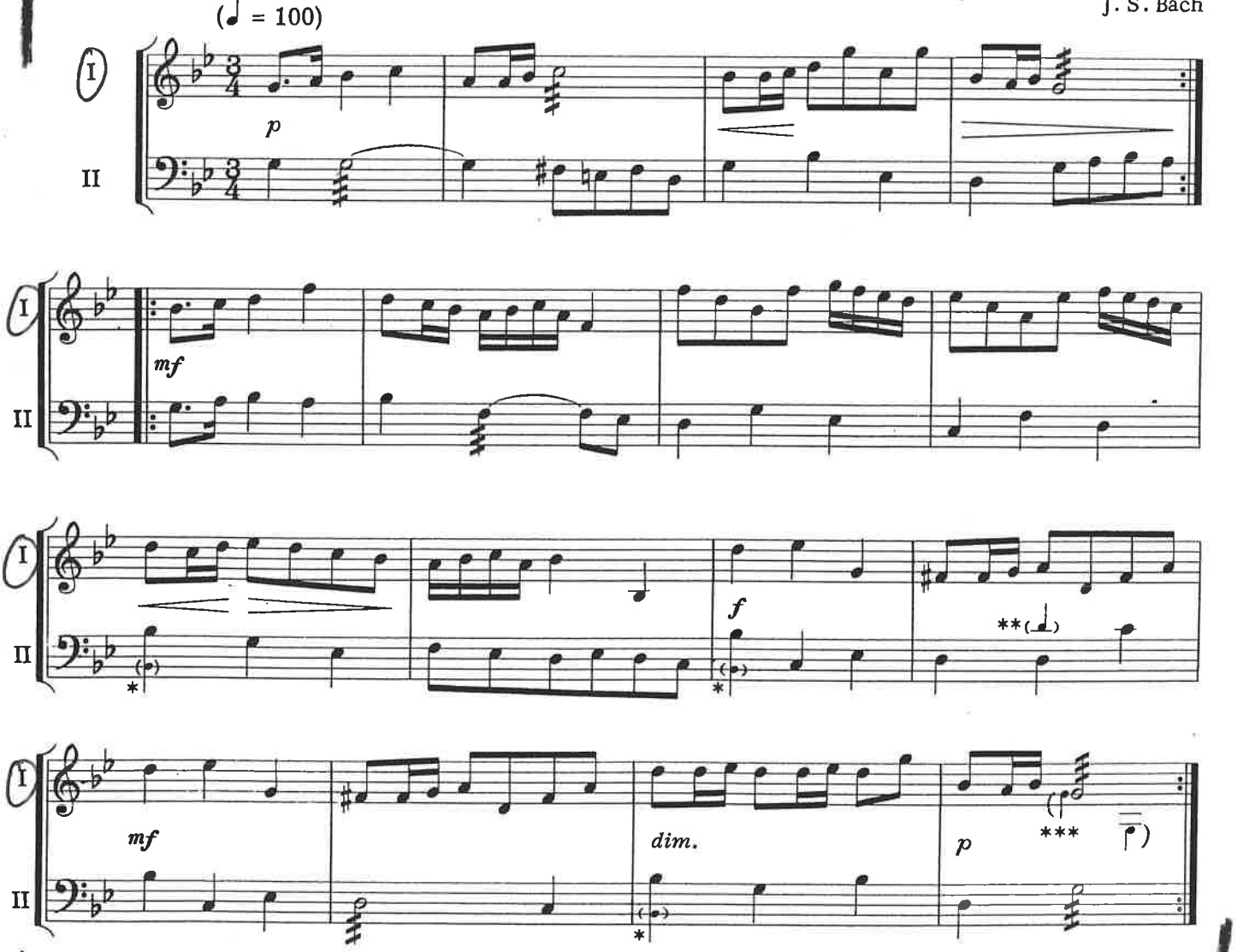


TOP LINE ONLY

Polonaise

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

J. S. Bach



* 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.

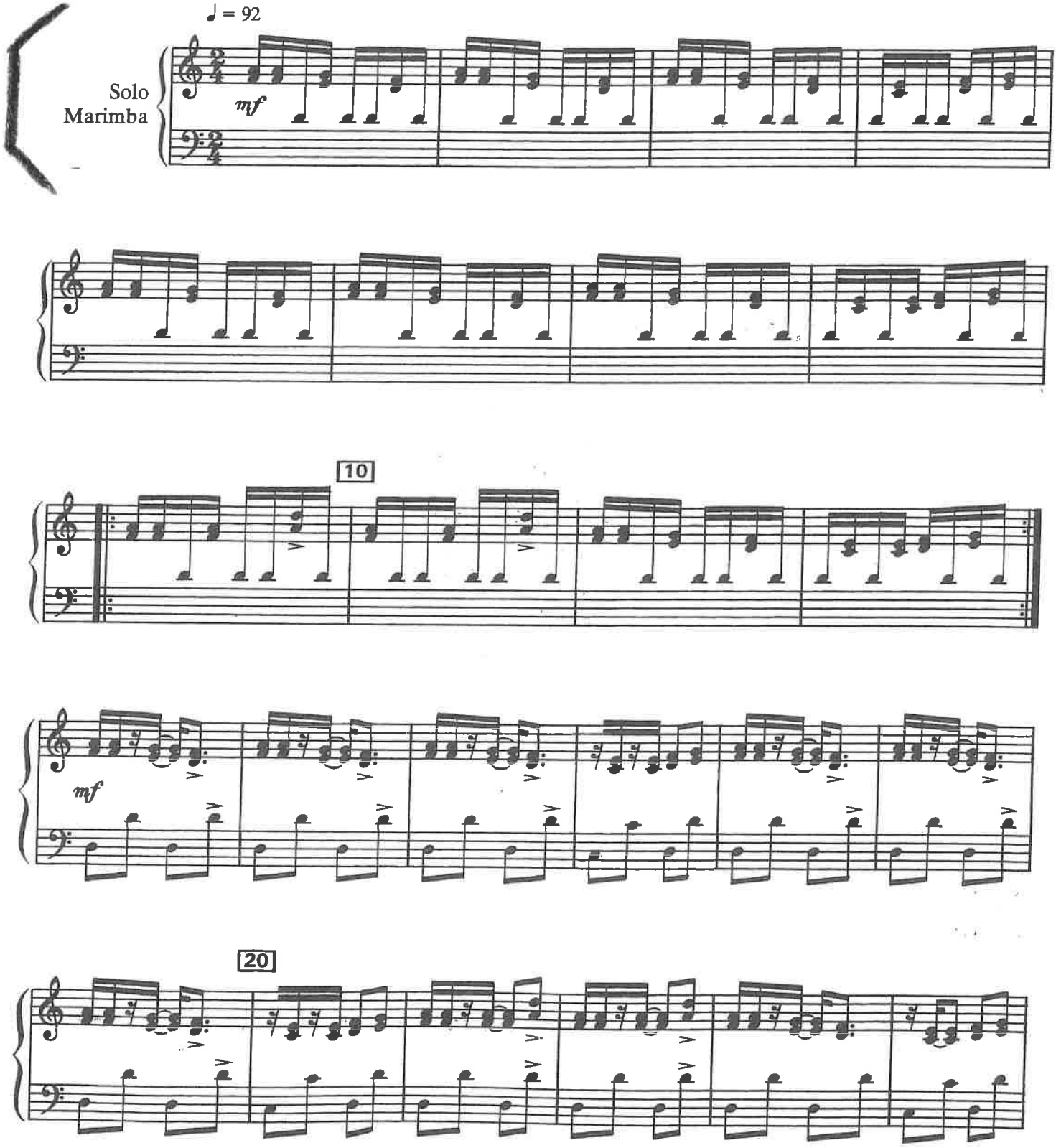
MALLET SPECIALIST

RAIN DANCE

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

ST-695

ALICE GOMEZ
MARILYN RIFE



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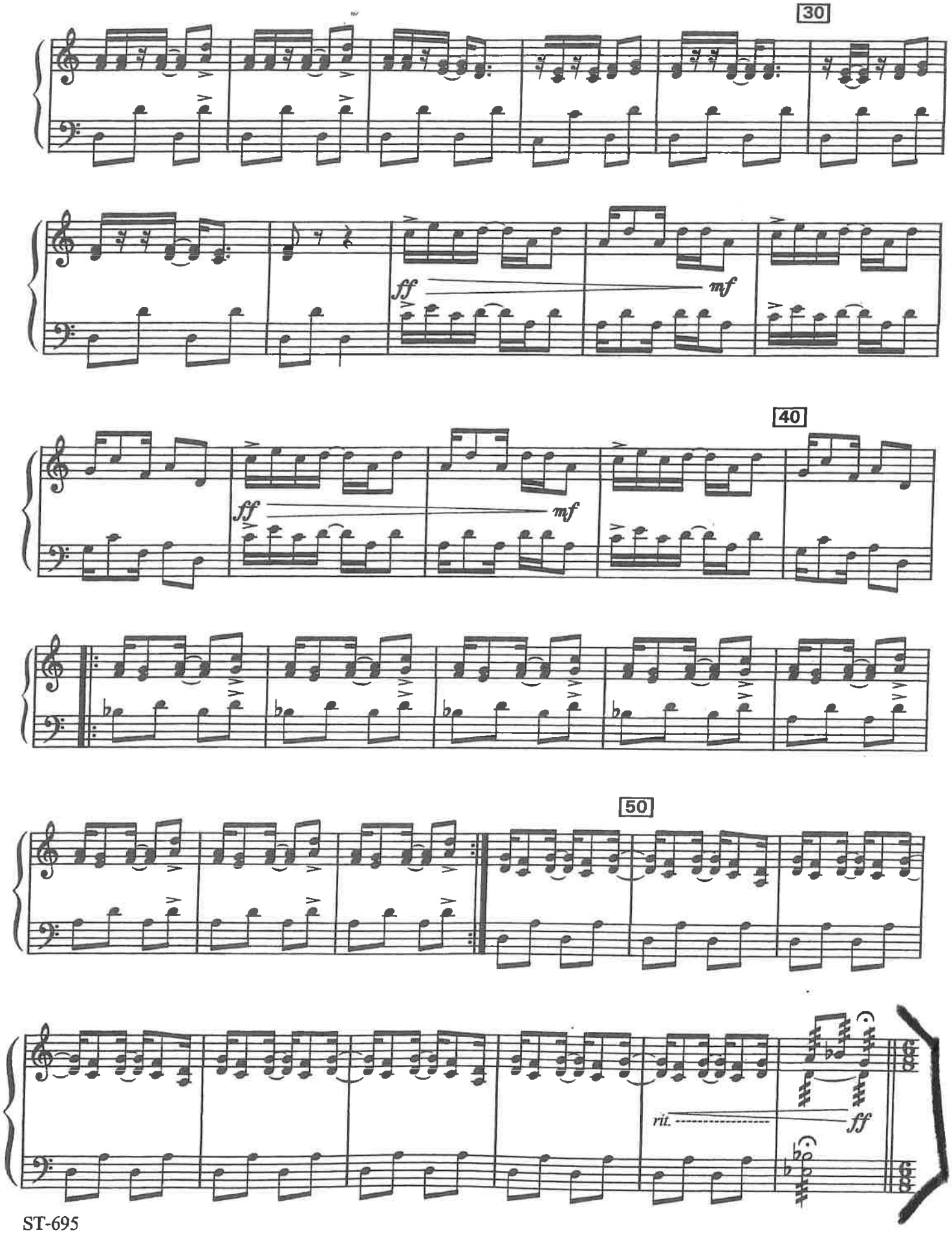
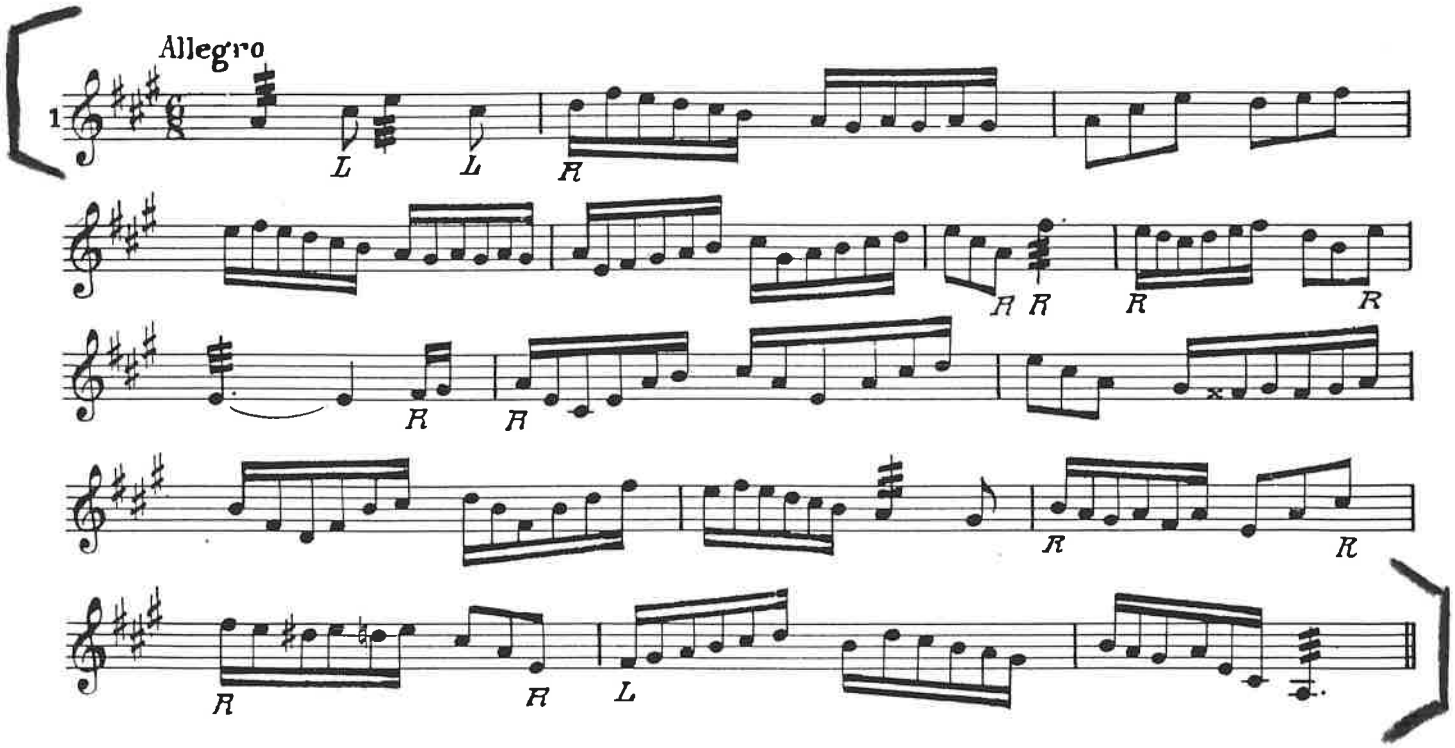
MALLET SPECIALIST (PG 2)



MALLET SPECIALIST (pg 3)

MELODIC STUDIES IN SIXTEENTHS