

Set IV: All-State Band Audition - Cut Sheet

Flute – Exercises from *Selected Studies for Flute* by H. Voxman; Rubank Pub.

Selection 1: Pg. 12, Lento, d minor. Anderson.

Cut : Start with pickup to line 5 to the end without repeat.

Selection 2: Pg. 18-19, Allegro vivo, b minor. Gariboldi Anderson.

Cut: Beginning and through the first note on line 9.

Bb Soprano Clarinets – Exercises from *Selected Studies for Clarinet* by H. Voxman; Rubank Pub.

Selection 1: Pg. 18, Andante, D Major. Mazas

Cut: Beginning through beat 2 line 5, measure 4.

Selection 2: Pg. 25, Allegro, c minor. Gambaro

Cut: Beginning through first note line 6, measure 2.

Low Clarinets – Advanced Studies, from the works of Julius Weissenborn, adapted for Alto and Bass Clarinet, by William E. Rhoads; Southern Music Company Publication

Selection 1: Pg. 3, #5 C minor. Allegro assai (half note = 72)

Cut: Beginning through measure 4, line 5.

Selection 2: Pg. 25, #32 C# minor. Largo (dotted quarter note = 48)

Cut: Beginning through measure 1 of line 7.

Oboes and All Saxophones – Exercises from *48 Famous Studies for Oboe or Saxophone* by Ferling; Southern Music Pub.

Selection 1: Pg. 4, no. 7, e minor, Largo

Cut: Beginning through the first note of line 4.

Selection 2: Pg. 5, no. 10, F Major, Tempo di Polacca

Cut: Beginning through measure 1 of line 4.

Bassoon – Exercises from Weissenborn Bassoon Studies, Op. 8, Vol 2, Peters Edition EP2277B
(pub. domain - <https://imslp.org>)

Selection 1: Pg. 13, no. 17, Allegro ma non troppo

Cut: Beginning through count 2, measure 2 of line 6.

Selection 2: Pg. 17, no. 21, Andante sostenuto

Cut: Beginning through measure 4, line 4.

Trumpet – Exercises from *Selected Studies for Cornet/Trumpet* by Voxman; Southern Music Pub.

Selection 1: Pg. 12, Larghetto cantabile, G Major

Cut: Beginning through fermata, measure 2 of line 7.

Selection 2: Pg. 27, Allegretto, c minor. Bohme

Cut: Beginning through count 1, measure 2 of line 6.

Horn in F – Sixty Selected Studies for Horn by Kopprasch; Belwin Mills Pub. and Legato Etudes for French Horn by John R. Shoemaker; Alfred Music Pub.

Selection 1: 18-19, no. 27, Allegro (Kopprasch)

Cut: Beginning to the end of the first ending, line 4.

Selection 2: Pg. 8, no. 6, Allegretto amabile (Shoemaker)

Cut: Beginning through count 3, measure 3 of line 5.

Tenor Trombone – Exercises from *Selected Studies for Trombone* by Voxman; Rubank Pub.

Selection 1: Pg. 25. Allegretto, Bb minor. Bohme

Cut: Beginning through beat 1 of measure 1, line 6.

Selection 2: Pg. 26, Andante con moto, G Major. Blazhevich

Cut: Beginning through measure 2 of line 6.

Bass Trombone – Exercises from *24 Studies for Bass Trombone or Trombone with F Attachment* by Boris Grigoriev, ed. Allen Ostrander; International Music Company Publications

Selection 1: Pg. 14, no. 12, Allegro moderato, c minor

Cut: Beginning to fermata, measure 2 of line 7

Selection 2: Pg. 19, no. 17, Adagio, E Major

Cut: Line 8, the end of 2 in measure 1 and play to the end.

Euphonium/Baritone BC – Exercises from *Selected Studies for Baritone* by Voxman; Rubank Pub.

Selection 1: Pg. 18, C Major, Largo cantabile. Gatti

Cut: Beginning to fermata on count 1, measure 3 of line 6.

Selection 2: Pg. 14, Ab Major, Allegro Marziale. Gatti

Cut: Beginning through beat 1, measure 3 of line 6.

Euphonium/Baritone TC – Exercises from *Selected Studies for Cornet-Trumpet* by Voxman; Southern Music Pub.

Selection 1: Pg. 21, D Major, Largo cantabile. Gatti

Cut: Beginning to Fermata on ct 1, measure 3 of line 7.

Selection 2: Pg. 16, Bb Major, Allegro Marziale. Gatti

Cut: Beginning to count 1, measure 3 of line 6.

Tuba – Exercises from *70 Studies for BBb Tuba. Vol. 1* by Vladislav Blazhevich; Robert King Music Pub.

Selection 1: Pg. 19, no. 20, 2/2, g minor, Lento

Cut: Begin at Tempo 1 on line 8, play to the end.

Selection 2: Pg. 25, no. 26, 4/4, b minor, Allegro moderato

Cut: Beginning of Tempo 1, line 6 and play to the end.

Percussion Instrument Auditions – Percussionists are required to perform all of the following (melodic percussion, snare, and tympani).

Mallet Percussion:

Scales: Eb, B, G

Four Mallet Chordal Exercises: Four mallet chordal exercises based on the I, IV, V chords.

Set 4 - Four Mallet Chordal Exercise in the key of G Major.

Etudes — *Masterpieces for Marimba* by Thomas McMillan

Pg. 10, Sonata by Handel (to letter B, w/o repeats)

Snare:

Rudiments:

Concert Roll: (closed) - *pp* < *ff* > *pp*

(20 second time limit 10 seconds for crescendo, 10 seconds for decrescendo)

Rudimental Roll: (open) double stroke roll (slow-fast-slow)
(40 second time limit – 20 seconds slow to fast, 20 seconds fast to slow)

Flam Rudiment: Flam Pata-Fla-Flas (slow-fast-slow)

Drag Rudiment: Double Drag Tap (slow-fast-slow)

Etudes – *Advanced Snare Drum Studies* by Mitchell Peters
Etude #10 (lines 1 - 11)

Timpani:

Etudes – *Exercises, Etudes and Solos for Timpani* by R. Carroll
Pg. 148-149, Briosò (Measure 47 to end)

Flute Set 4

Etude 1

D MINOR

Andersen

Lento (♩ = 54)

p espress.

p

espress.

mf

p *mf*

f *p*

mf *lunga*

p *tranquillo*

morendo *pp*

Flute Set 4

ETUDE 2

18

Gariboldi

Allegro vivo

p *f* *ff* *dim.* *p* *f* *p* *cresc.* *p* *rit.* **Poco meno mosso** *con anima* *cresc.*

CLARINET Set 4

ETUDE 1

18

D Major

MAZAS

Andante

mf

mf

f *p*

f *pp* *mf*

p

mf

p *f*

mf *p* *rall.* *pp*

CLARINET Set 4 ETUDE 2

Allegro

GAMBARO

p

mf

p

mf

p cresc.

dim. *p cresc.* *dim.*

f

LOW CLARINET Set 4

ETUDE 1 $\text{♩} = 72$

Allegro assai

5. *poco f*

rit. *a tempo*

cresc. *poco f*

LOW CLARINET Set 4

Etude 2

Largo $\text{♩} = 48$

32. *p* *dolcissimo*

sonoro

f *sonoro*

espr.

espr. *p dolce*

f *espr.* *p dolce* *f*

p dolce

dolcissimo

sonoro

f

rfz pp *f* *rfz pp* *f* *rfz pp*

f *espr.* *p dolce* *f*

sonoro

dim.

pp

LMEA All-State - Oboe and Saxophones Set 4A

Etude 1

Largo

7

p

cresc.

f

p

f

p

mf

f

f

p

mp

f

The musical score consists of five staves of music. The first staff begins with a bracketed measure number '7' and a dynamic marking of *p*. The tempo is marked **Largo**. The key signature has one sharp (F#). The score includes various musical notations such as slurs, trills (tr), triplets (3), and accents. Dynamics range from *p* (piano) to *f* (forte). A *cresc.* (crescendo) marking is present in the first staff. The second staff starts with *f* and ends with *p*. The third staff starts with *f*. The fourth staff starts with *p* and ends with *mf*. The fifth staff starts with *f*, has *p* and *mp* markings, and ends with *f*. The piece concludes with a double bar line.

LMEA All-State - Oboe and Saxophones Set 4A

ETUDE 2

10 **Tempo di Polacca** (108 = ♩)

p *f* *tr* *mf* *f* *p* *cresc.* *f* *mf* *f* *dim.* *p* *cre - - - scen - - - do* *f*

BASSOON

Set 4 Etude 2

Andante. sostenuto.

Ausführung:
Execution

21. *cantabile*

tr

tr

tr

tr

con anima

p dolce

con espressione

tr

tr

tr

tr

tr

p dolce

dim.

Trumpet Set 4

ETUDE 1

G Major

Larghetto cantabile

The musical score is written for a trumpet in G major, 3/8 time, with a tempo of *Larghetto cantabile*. It consists of 12 staves of music. The score includes various dynamics such as *p* (piano), *f* (forte), and *p* (piano) again. Performance instructions include *rall.* (ritardando), *a tempo*, and *tr* (trill). The piece features several slurs, accents, and a trill at the end. The key signature has one sharp (F#) and the time signature is 3/8.

Nr. 26 Allegro vivace (in E ^{und} and E^b)

p *f*
p *mf*
f
f
p
p *f*

★ Nr. 27 Allegro **French Horn #1**
Set 4

p *f* *p*
f *mf*
p
p 1. 2. *p*

French Horn Set 4

Etude 2

Etude No. 6

Allegretto amabile (♩ = 104)

p grazioso

f p

f p

f p

f p dolce

f p

f p

f p f dim. Fine

mf con anima

f

mf

rall. D.C. al Fine

Trombone Set 4

Etude #1

BÖHME

Allegretto

p légère

mf

pp

p

p

mf

Trombone Set 4 Etude #2

G Major

BLAZHEVICH

Andante con moto

p dolce

p

p

p

p

dolce

f *rit* *p* **tempo I**

p

p *f*

p *f*

p *cresc.* *rit*

BASS Trombone Set 4

Etude 1

Allegro moderato

12. *f semplice*

mp *mj* *p* *mf* *cresc.* *f* *ff*

BASS Trombone Set 4

Etude 2

17. *Adagio*

p *amoroso*

mf

f

Animato

p *f* *ff* *f* *mf*

Tempo I

mf *f* *mf*

calando *pp*

Euph Set 4

Etude 1

C Major

Largo cantabile

GATT

pp

flectibile

afrett. [accel.]

a tempo

rinf. ——— tratt. ——— f ten. pp

cresc. ——— f ——— pp stent.

f

P a tempo

smorz.

pp morendo

Allegro giusto

ROSSARI

f

p

Euph Set 4

Etude 2

Ab Major

GATTI

Allegro marziale

mf

f

ff squillante [resonantly] pp

ff squillante pp

cresc.

f

p

pp

cresc.

f

ff squillante pp

ff squillante pp

p

cresc.

f

pp

cresc.

f

p

cresc.

ff

ff

pp

ff

EUCH / BARTOLIC, Set 4 Etude 1

Two staves of musical notation in treble clef, key of D major, and 12/8 time signature. The first staff contains a melodic line with eighth and sixteenth notes. The second staff contains a similar melodic line, ending with a fermata over a quarter note.

Largo cantabile GATTI

pp

flebile

attrett. (accel.)

rinf *tratt.* *f* *ten.* *in tempo* *pp*

cresc. *f* *pp* *stent.*

a tempo *p* *smorz*

pp *morendo*

Detailed description: This section of the score is marked 'Largo cantabile' and 'GATTI'. It consists of ten staves of musical notation. The first staff begins with a large bracket on the left and the dynamic marking 'pp'. The notation includes various melodic lines with slurs, ties, and fermatas. Performance instructions are placed below the staves, including 'flebile', 'attrett. (accel.)', 'rinf', 'tratt.', 'f', 'ten.', 'in tempo', 'pp', 'cresc.', 'f', 'pp', 'stent.', 'a tempo', 'p', 'smorz', and 'pp', 'morendo'. A large bracket on the right side of the score spans from the third staff to the seventh staff.

B \flat Major

Set 4 Etude 2

GATTI

Allegro marziale

The musical score is written for a single melodic line in B-flat major, 3/4 time, with an 'Allegro marziale' tempo. It consists of 11 staves of music. The score includes various dynamics and articulations:

- Staff 1:** *mf* (mezzo-forte)
- Staff 2:** *f* (forte), *ff squillante (resonantly)* (fortissimo squillante), *pp* (pianissimo)
- Staff 3:** *ff squillante pp*, *cresc.* (crescendo)
- Staff 4:** *f*, *p* (piano), *pp*
- Staff 5:** *cresc.*, *f*
- Staff 6:** *ff squillante pp*, *p*
- Staff 7:** *cresc.*, *f*, *pp*, *cresc.*
- Staff 8:** *cresc.*, *f*, *p*, *cresc.*
- Staff 9:** *ff*, *ff*, *pp*
- Staff 10:** *ff*, *pp*

The score features numerous triplet markings (indicated by a '3' above the notes) and accents (indicated by a wedge-shaped symbol above the notes). A large, stylized bracket is placed over the 6th and 7th staves.

Tuba Set 4 Etude 1

Lento

20.

p dolce e sostenuto

rit. poco string.

rit. Tempo I

poco rall.

Tempo I

p

rit. Tempo I

poco a

p

poco cresc.

poco rall.

TURBA Set 4

Etude 2

Allegro moderato

26.

The musical score consists of ten staves of bass clef notation. The key signature is two sharps (F# and C#), and the time signature is 2/4. The piece is marked 'Allegro moderato'. The notation includes various dynamics such as *mf*, *f pesante*, *p*, *cresc.*, and *f*. There are several triplet markings (indicated by a '3' above the notes) and accents (indicated by a '^' above the notes). A large bracket on the right side of the score spans from the fifth staff to the tenth staff, with the label 'Tempo I' written above it. The score concludes with a large closing bracket on the right side of the tenth staff.

Musical Perc Set 4

Sonata

(For Violin)

Roll ♩ (+)

George Frideric Handel
(1685-1759)

Allegro ♩ = c. 120

f *mf*

p *cresc.* *f*

A

p

cresc.

B

f *pl* *f*

ff *p*

SWANE Set 4

10

♩. = 60 Andante

f *p* *f* *mp* *f* *p* *f* *cresc.* *f* *p* *ff*

Triplets: $\overline{\text{3}}$ $\overline{\text{3}}$ $\overline{\text{3}}$

Dynamic markings: *sffz*, *p*, *f*, *ff*, *mp*, *cresc.*, *poco*, *a*, *pp*

Other markings: $\hat{\wedge}$, > , >> , >>> , $\overline{\text{3}}$

Timpani Set 4

Musical staff 1: Bass clef, key signature of one flat, common time. A half note G2 is followed by a series of quarter notes: A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. A crescendo hairpin starts under the first note and ends with a *p* dynamic marking.

Musical staff 2: Bass clef, key signature of one flat, common time. A half note G2 is followed by a series of quarter notes: A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. A crescendo hairpin starts under the first note and ends with a *pp* dynamic marking.

Musical staff 3: Bass clef, key signature of one flat, common time. A half note G2 is followed by a series of quarter notes: A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. A crescendo hairpin starts under the first note and ends with a *p* dynamic marking. A large bracket is placed over the final notes of the staff.

Musical staff 4: Bass clef, key signature of one flat, common time. A series of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. A crescendo hairpin starts under the first note and ends with a *f* dynamic marking.

Musical staff 5: Bass clef, key signature of one flat, common time. A series of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. A crescendo hairpin starts under the first note and ends with a *p* dynamic marking. There are accents (>) under the final notes of the staff.

Musical staff 6: Bass clef, key signature of one flat, common time. A triplet of eighth notes G2, A2, B2 is followed by a series of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. A crescendo hairpin starts under the first note and ends with a *p* dynamic marking.

Musical staff 7: Bass clef, key signature of one flat, common time. A series of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. A crescendo hairpin starts under the first note and ends with a *p* dynamic marking, which then transitions to a *f* dynamic marking.

Musical staff 8: Bass clef, key signature of one flat, common time. A triplet of eighth notes G2, A2, B2 is followed by a series of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. A crescendo hairpin starts under the first note and ends with a *p* dynamic marking, which then transitions to a *f* dynamic marking.

Musical staff 9: Bass clef, key signature of one flat, common time. A series of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. A crescendo hairpin starts under the first note and ends with a *p* dynamic marking, which then transitions to a *f* dynamic marking. A large bracket is placed over the final notes of the staff.

