

Flute

Tempo di Gavotte ♩ = 78-88

mf

7

12

Siciliano from Sonata No. 2 (Bach)

Siciliano ♩ = 42

p espress.

6

Oboe

Moderato (♩ = 88)

p *rf* *rf* *p* *dim.* *p* *cresc.* *p*

Bassoon

Andante (♩ = 72 - 84)

p *mf* *f* *espress.*

B-flat Clarinet

No. 6 Waltz - Lyrical Studies (Cunningham)

Tempo di Valse (in 1)

Musical score for No. 6 Waltz - Lyrical Studies (Cunningham). The score is written for B-flat Clarinet in 3/4 time. It begins with a treble clef, a key signature of one flat (B-flat), and a tempo marking of *mp*. The first line of music contains measures 1 through 8. The second line, starting at measure 9, continues the piece and ends with a double bar line. The melody is characterized by flowing eighth and sixteenth notes with various slurs and ties.

Polka - 21 Chalumeau Studies (Cunningham)

Allegro ♩ = 104

Musical score for Polka - 21 Chalumeau Studies (Cunningham). The score is written for B-flat Clarinet in 2/4 time. It begins with a treble clef, a key signature of one flat (B-flat), and a tempo marking of *mf*. The first line of music contains measures 1 through 8. The second line, starting at measure 9, continues the piece. The third line, starting at measure 15, continues the piece and ends with a double bar line. The melody is characterized by rhythmic eighth and sixteenth notes with various slurs and ties.

7th/8th grade ♦ MTSBOA All Midstate Auditions ♦ Prepared Excerpts ♦ Cycle 1
(odd-numbered audition years)

Bass Clarinet

Allegro energico ♩ = 132-152

mf

dim. ----- *mf*

f

Contra Clarinets - no repeat

Molto moderato ♩ = 112

p

Alto Saxophone

Allegro

mf

10

17

Andante

p espress.

7

mf *f* 3 *p*

Tenor Saxophone

Allegro. Luisa Miller. VERDI.

Nº 9.

mf

f

p

Baritone Saxophone

Andantino. Cavatina "Il Pirata." BELLINI.

Nº 2

p espressivo

p

rall.

a tempo

Trumpet

8. Allegretto .

p *p*

dolce.

14. Maestoso ♩ = 92

f

mf *f* *p*

Horn

Andantino

The musical score is written for Horn in 3/4 time, marked *Andantino* and *mf*. It consists of four staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a *mf* dynamic marking. The melody starts on a half note G4, followed by a quarter note A4, and a quarter note B4. The second staff continues with a quarter note C5, a quarter note B4, and a quarter note A4. The third staff features a quarter note G4, a quarter note F4, and a quarter note E4. The fourth staff concludes with a quarter note D4, a quarter note C4, and a quarter note B3. The piece is characterized by a steady, flowing eighth-note pattern throughout.

Trombone

No. 2 *Andantino* (♩ = 90)

p

cresc.

f

30 *Allegro* (♩ = 92-120)

mf

>

>

>

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Euphonium T.C.

Moderato ♩ = 100

The musical score is written for Euphonium T.C. in 4/4 time, with a tempo marking of Moderato (♩ = 100). The key signature has one flat (B-flat). The score is divided into seven staves, with measure numbers 6, 12, 18, 22, 27, and 31 indicated at the beginning of their respective staves. The dynamics and articulations are as follows:

- Staff 1: *mp* (measures 1-4), *mf* (measures 5-8), *mf* (measures 9-12), *mp* (measures 13-16), *mf* (measures 17-20).
- Staff 2: *f* (measures 21-24), *f* (measures 25-28), *mf* (measures 29-32), *p* (measures 33-36), *mp* (measures 37-40).
- Staff 3: *mf* (measures 41-44), *f* (measures 45-48), *mf* (measures 49-52).
- Staff 4: *mp* (measures 53-56), *mf* (measures 57-60), *mp* (measures 61-64).
- Staff 5: *mf* (measures 65-68), *f* (measures 69-72), *mf* (measures 73-76), *p* (measures 77-80).
- Staff 6: *mp* (measures 81-84), *mf* (measures 85-88).
- Staff 7: *f* (measures 89-92), *mf* (measures 93-96).

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Euphonium B.C.

Moderato ♩ = 100

The musical score is written for Euphonium B.C. in 4/4 time, with a tempo marking of Moderato (♩ = 100). The key signature has two flats (B-flat and E-flat). The score is divided into seven staves, each starting with a measure number. The dynamics and articulations are as follows:

- Staff 1 (measures 1-5): *mp* (measures 1-2), *mf* (measures 3-4), *mf* (measures 5-6), *mp* (measures 7-8), *mf* (measures 9-10).
- Staff 2 (measures 6-10): *f* (measures 6-7), *f* (measures 8-9), *mf* (measures 10-11), *p* (measures 12-13), *mp* (measures 14-15).
- Staff 3 (measures 12-15): *mf* (measures 12-13), *f* (measures 14-15), *mf* (measures 16-17).
- Staff 4 (measures 18-21): *mp* (measures 18-19), *mf* (measures 20-21), *mp* (measures 22-23).
- Staff 5 (measures 22-26): *mf* (measures 22-23), *f* (measures 24-25), *mf* (measures 26-27), *p* (measures 28-29).
- Staff 6 (measures 27-30): *mp* (measures 27-28), *mf* (measures 29-30).
- Staff 7 (measures 31-34): *f* (measures 31-32), *mf* (measures 33-34).

Tuba

56

Grandioso ♩ = 100

f *p* *f* *p* *f* *p*

This section consists of three staves of music in bass clef. The first staff begins with a dynamic of *f* and includes accents over the notes. The second and third staves continue the piece with alternating dynamics of *p* and *f*.

Bravura ♩ = 88 *sostenuto*

mp *f* *p* *f*

This section consists of four staves of music in bass clef. The first staff begins with a dynamic of *mp* and is marked *sostenuto*. The second and third staves continue with a dynamic of *f*. The fourth staff begins with a dynamic of *p* and ends with a final *f* dynamic.

Percussion

SNARE DRUM

♩ = 80-100

1 *f* > *p* < *f* *f* *p* *f*

4 *p* *p* *mf* *mf* *ff*

7 *mf*

10 *mf* *mf* *mf* *ff*

MALLETS (all stickings are suggestions)

Moderato (♩ = c. 108-120)

1 *mf* *mf* *p* *p* *p* *p* *p*

3 *mf* *p* *p* *p* *p* *p* *p*

6 *p* *p* *p* *p* *p* *p* *p*

TIMPANI (26" and 29" drums are recommended; a staccato mark means to dampen)

♩ = 96-110

1 *f* *f* *p* *f* *p* *p* *fp* *ff*

3 *f* *p* *f* *p* *p* *p* *fp* *ff*

6 *p* *f* *p* *fp* *ff*

Violin

Bourrée

Use the DÉTACHÉ LANCE on all the quarter notes marked with dots and dashes. They are to be played smoothly but are to be slightly shortened in length.

The two slanted lines (//) means that you are to lift the bow before starting the next note.

The comma (,) indicates a slight pause at the end of a phrase. The bow, however, must remain on the string during the pause.

J. S. BACH
Revised and Edited by
SAMUEL APPLEBAUM

Allegro

5 9 13 17

Major Scales = 2 octaves up to 3[#]'s + 3^b's

Viola

Sonatina

JAMES HOOK
Transcribed for Viola and Piano
by Samuel Applebaum

Allegretto (Key of G major)

37 *f* 4 4 *mf* *V*

41 4 3 *cresc.* 4 *f* 45 *pp* 1 *V*

49 *f* 1 *p* 1 *pp* 2 2 *cresc.* 1

53 *f* 2 4 *p* 1 (or 0 1 2 4) *pp* *cresc.* 1 *V*

57 *f* 2 4 1 *ff* 1 1

/ - The two slanted lines mean that you are to lift the bow from the strings. Start down-bow on the next note.

Major Scales = 2 octaves up to 3[#]'s + 3^b's

Cello

Sonata in G

The two slanted lines (//) mean that the bow is to be lifted from the string before playing the next note.

The comma (,) means a slight pause at the end of a phrase. However, the bow must remain on the string during the pause.

The notes marked with dots are to be played with the martelé bowing.

The notes marked with a dot and a dash are to be played smoothly, but slightly shortened in length. This will mean a slight pause between each note, but without an accent.

In measure 19, we have two quarter notes in one bow marked with dashes. They are to be played smoothly, with a slight enunciation between each.

JAMES HOOK (1746 - 1827)

Transcribed for Cello and Piano by

SAMUEL APPLEBAUM

Allegretto

Major Scales = 2 octaves up to 3[#]'s + 3^b's

Bass

MENUETT

J. PLEYEL
Transcribed for Bass and Piano
by SAMUEL APPLEBAUM

Moderato

Trio

Major Scales = 2 octave F and G
1 octave D A C B^b E^b