

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.* *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 with a measure rest labeled '9', contains measures 9 through 16. The piece concludes with a double bar line.

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 with a measure rest labeled '9', contains measures 9 through 14. The third line, starting with a measure rest labeled '15', contains measures 15 through 21. The piece concludes with a double bar line.

7<sup>th</sup>/8<sup>th</sup> 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.*

*mf* *f* 3 *p*

7

Tenor Saxophone

**Allegro.** Luisa Miller. VERDI.

Nº 9.

*mf*

*f*

*p*

Baritone Saxophone

**Andantino.** Cavatina "Il Pirata." BELLINI.

Nº 2

*p espressivo*

*p*

*rall.*

*p*, *a tempo*

Trumpet

8. Allegretto .

*p* *p*

*dolce.*

14. Maestoso ♩ = 92

*f*

*mf* *f* *p*

Horn

**Andantino**

Musical score for Horn, marked *mf* (mezzo-forte). The piece is in 3/4 time and 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 music features a mix of eighth and quarter notes, with some slurs and accents. The second staff continues the melodic line with similar rhythmic patterns. The third staff shows a change in texture with some sixteenth-note passages. The fourth staff concludes the excerpt with a final note and a fermata.



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 consists of seven staves of music, 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 in bass clef, 4/4 time, with a key signature of two flats (B-flat and E-flat). The tempo is Moderato, with a quarter note equal to 100 beats per minute. The score is divided into seven systems, each starting with a measure number:

- Staff 1 (measures 1-5): Dynamics are *mp*, *mf*, *mf*, *mp*, and *mf*.
- Staff 2 (measures 6-10): Dynamics are *f*, *f*, *mf*, *p*, and *mp*.
- Staff 3 (measures 11-15): Dynamics are *mf*, *f*, and *mf*.
- Staff 4 (measures 16-21): Dynamics are *mp*, *mf*, and *mp*.
- Staff 5 (measures 22-26): Dynamics are *mf*, *f*, *mf*, and *p*.
- Staff 6 (measures 27-30): Dynamics are *mp* and *mf*.
- Staff 7 (measures 31-35): Dynamics are *f* and *mf*.

The music features various articulations including slurs, accents, and dynamic hairpins. The piece concludes with a double bar line at the end of the seventh staff.

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 staff starts with a dynamic of *p*, followed by *f*, and ends with *p*. The third staff starts with *f* and ends with *p*. The tempo is marked *Grandioso* with a quarter note equal to 100 beats per minute.

*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 staff continues with *mp*. The third staff starts with *f*. The fourth staff starts with *p* and ends with *f*. The tempo is marked *Bravura* with a quarter note equal to 88 beats per minute.

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Percussion

SNARE DRUM

♩ = 80-100

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

2 < *f*

3 R L R L R L R R L R L R L

4 > *p*

5 3

6

7 > *mf*

8

9

10 > *ff*

11 >

12 >

MALLETS (all stickings are suggestions)

1 **Moderato** (♩ = c. 108-120)

2

3 *mf*

4

5 *p*

6

7 *p*

8

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

♩ = 96-110

1 A, D

2

3 *f*

4

5 *p*

6

7

8 *fp* < *ff*

9

# 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**

Major Scales = 2 octaves up to 3<sup>#</sup>'s + 3<sup>b</sup>'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 + 3b'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<sup>#</sup>'s + 3<sup>b</sup>'s



Bass

# MENUETT

J. PLEYEL  
Transcribed for Bass and Piano  
by SAMUEL APPELBAUM

Moderato

Trio

Major Scales = 2 octave F and G  
1 octave D A C B<sup>b</sup> E<sup>b</sup>