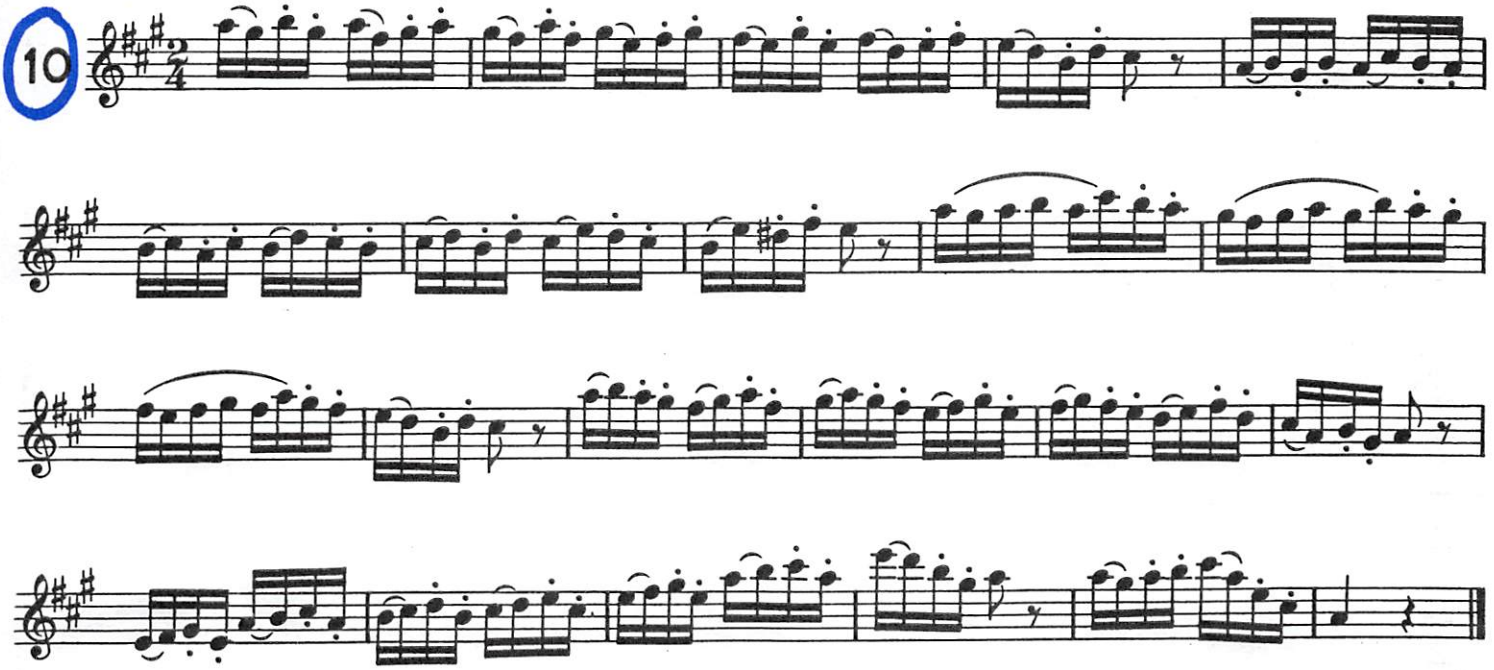
2017-2018 All State Concert Band Piccolo 9/10

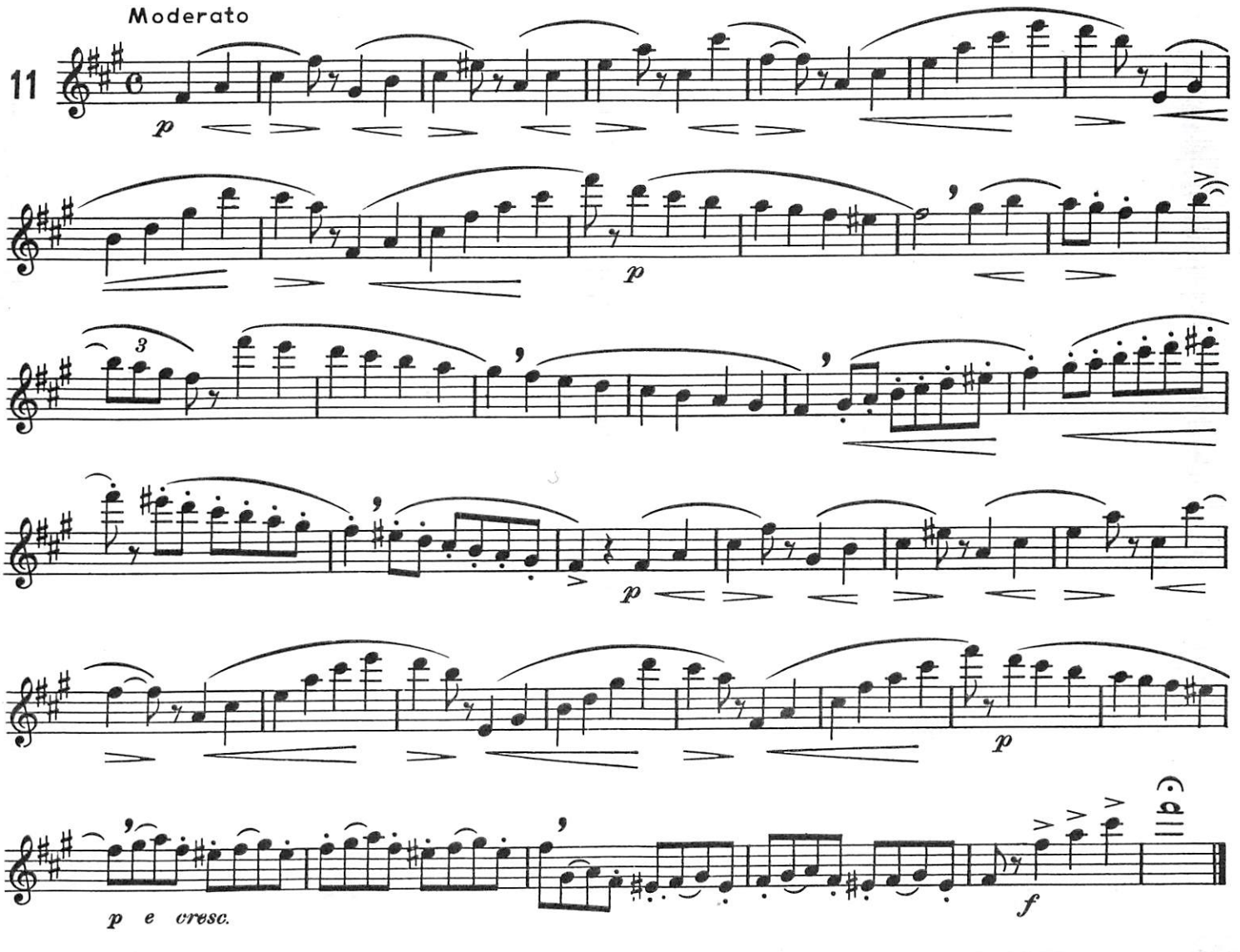
♩=112

10



Moderato

11



2017-2018 All State Concert Band Flute Lyrical 9/10

15

simile

16

p

p

f

p cresc.

f

♩ = 60

Andante sostenuto

17

p con espressione

cresc.

f

dim.

rall.

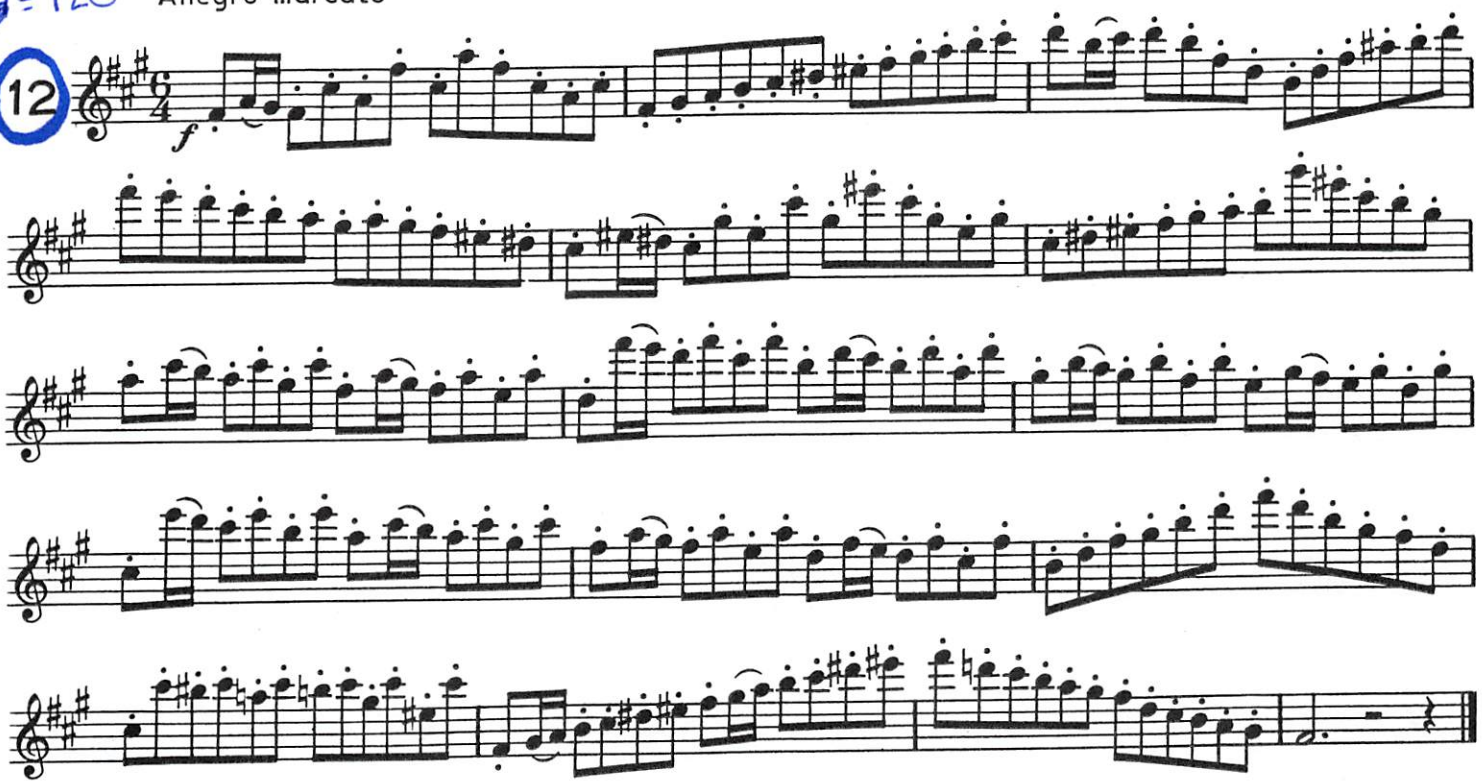
p

dim.

2017-2018 All State Concert Band Flute Technical 9/10

♩ = 120 Allegro marcato

12



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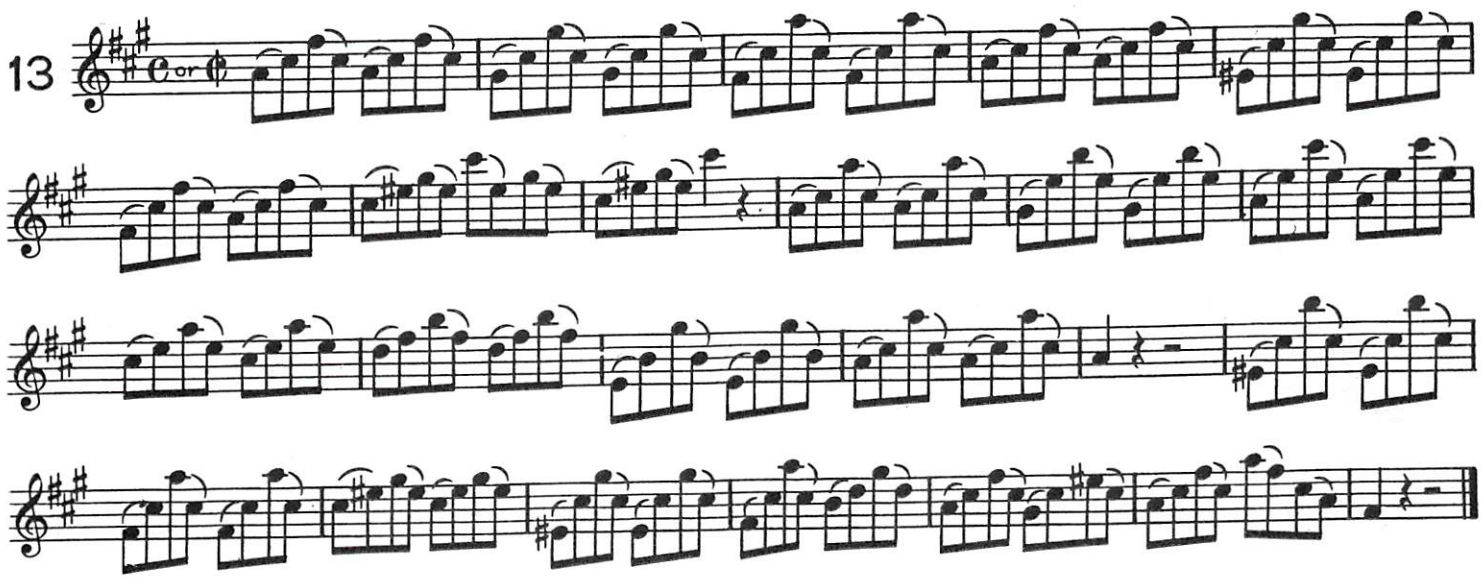

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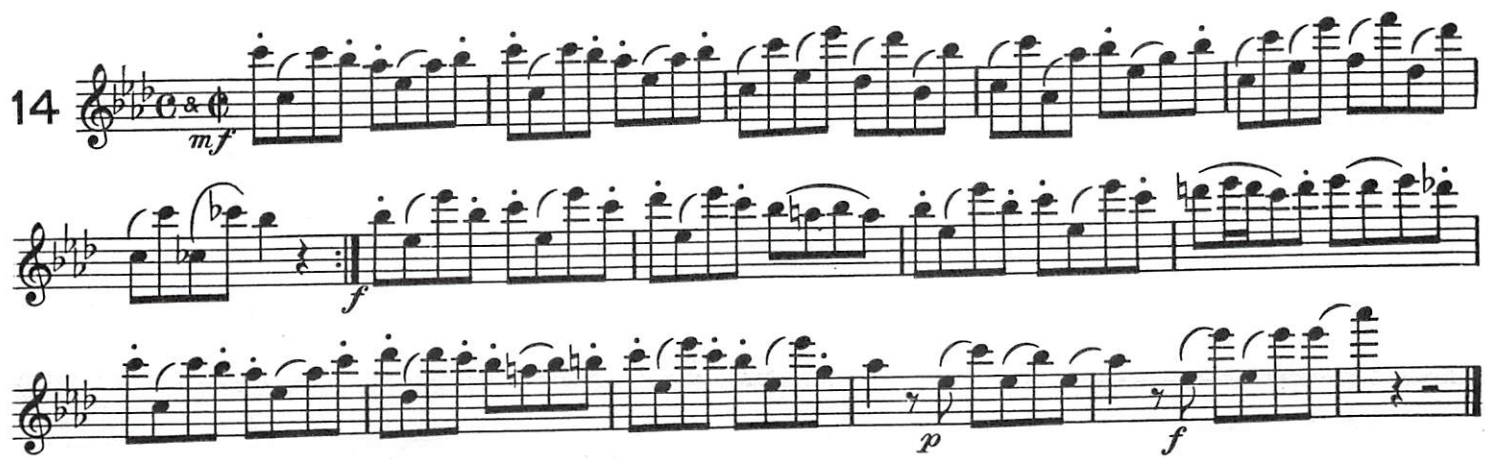


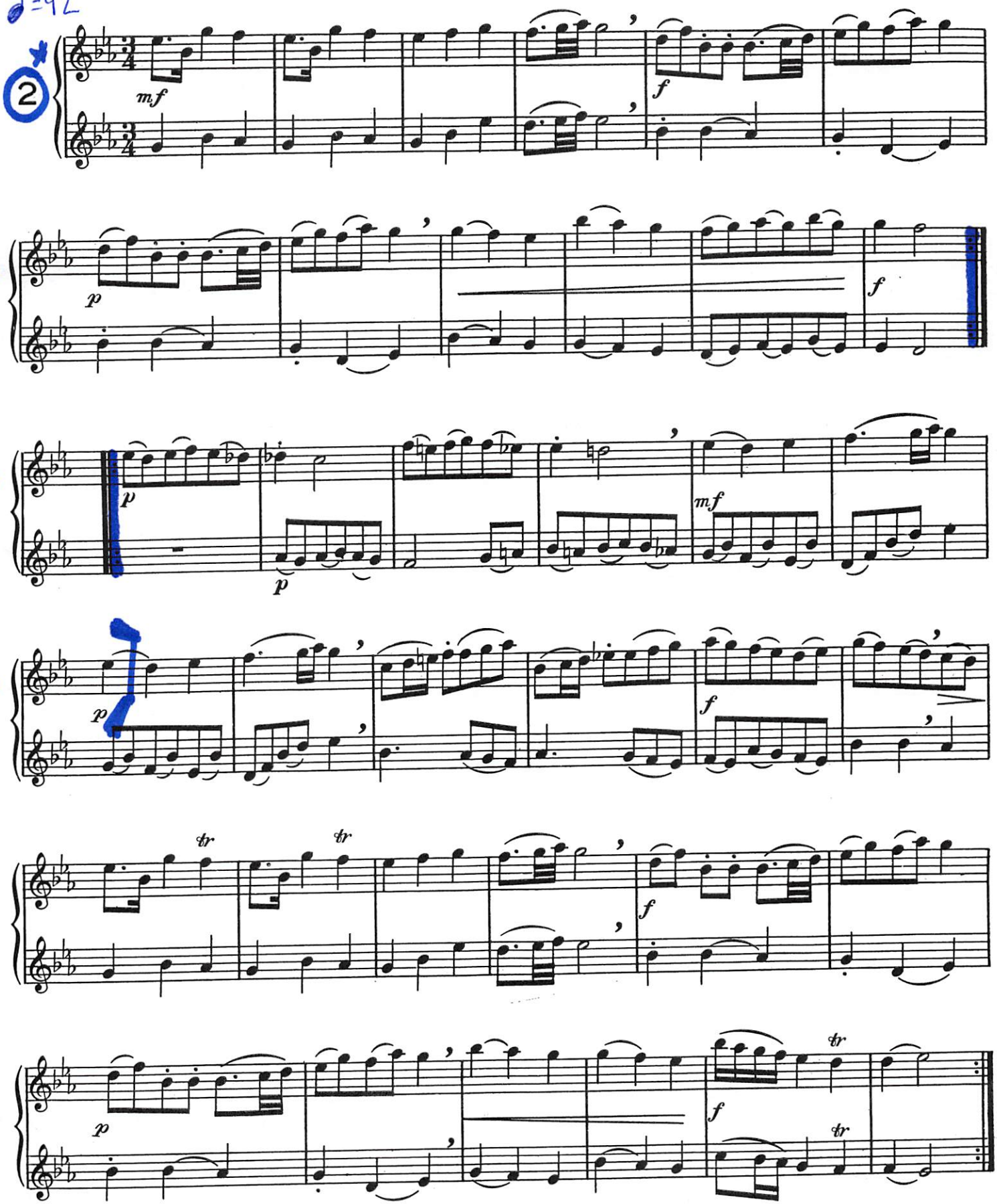
MINUET

from Duettino, Op. 42, No. 8

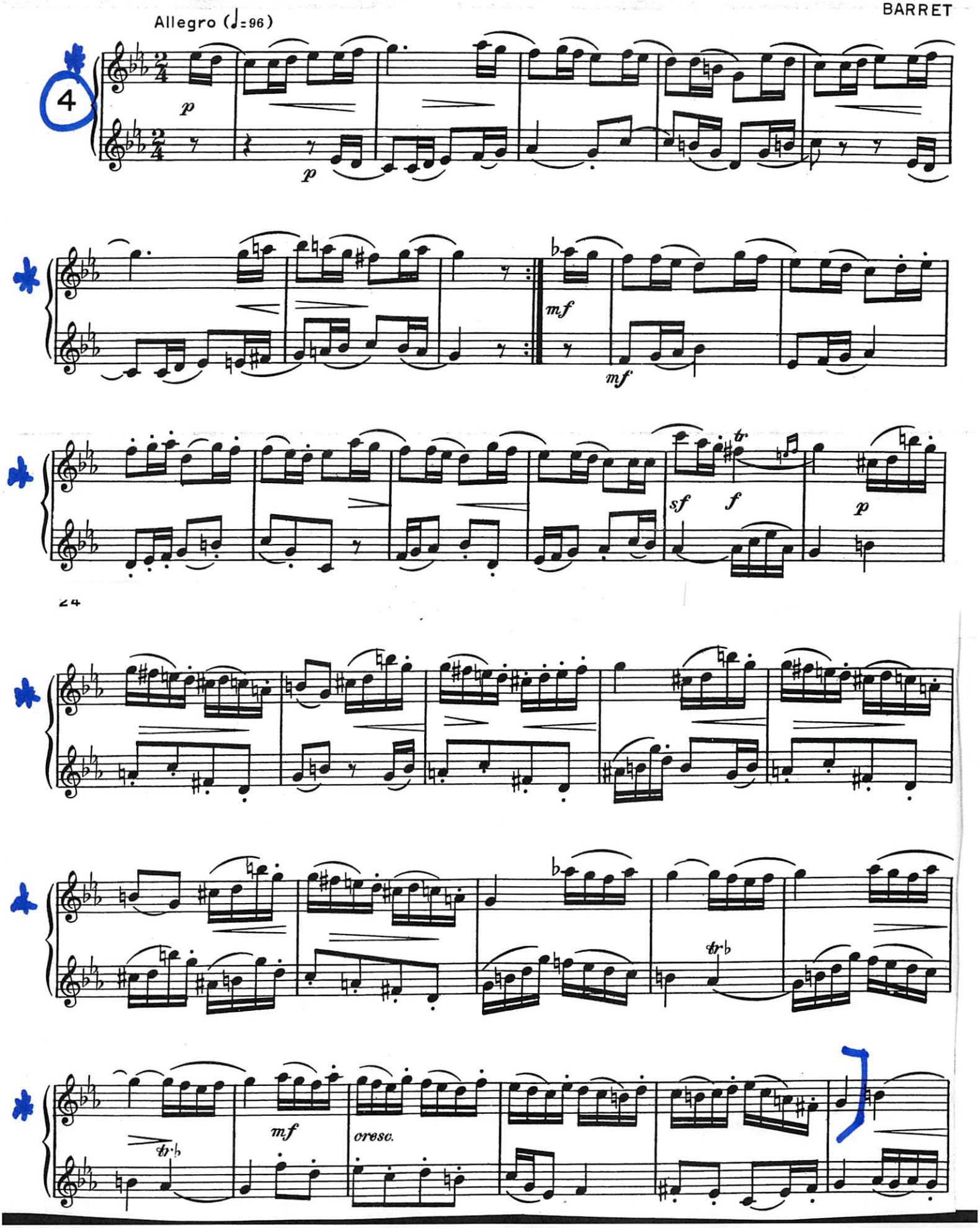
2017-2018 Concert Band Oboe Lyrical 9/10

HOOK

♩=92



BARRET

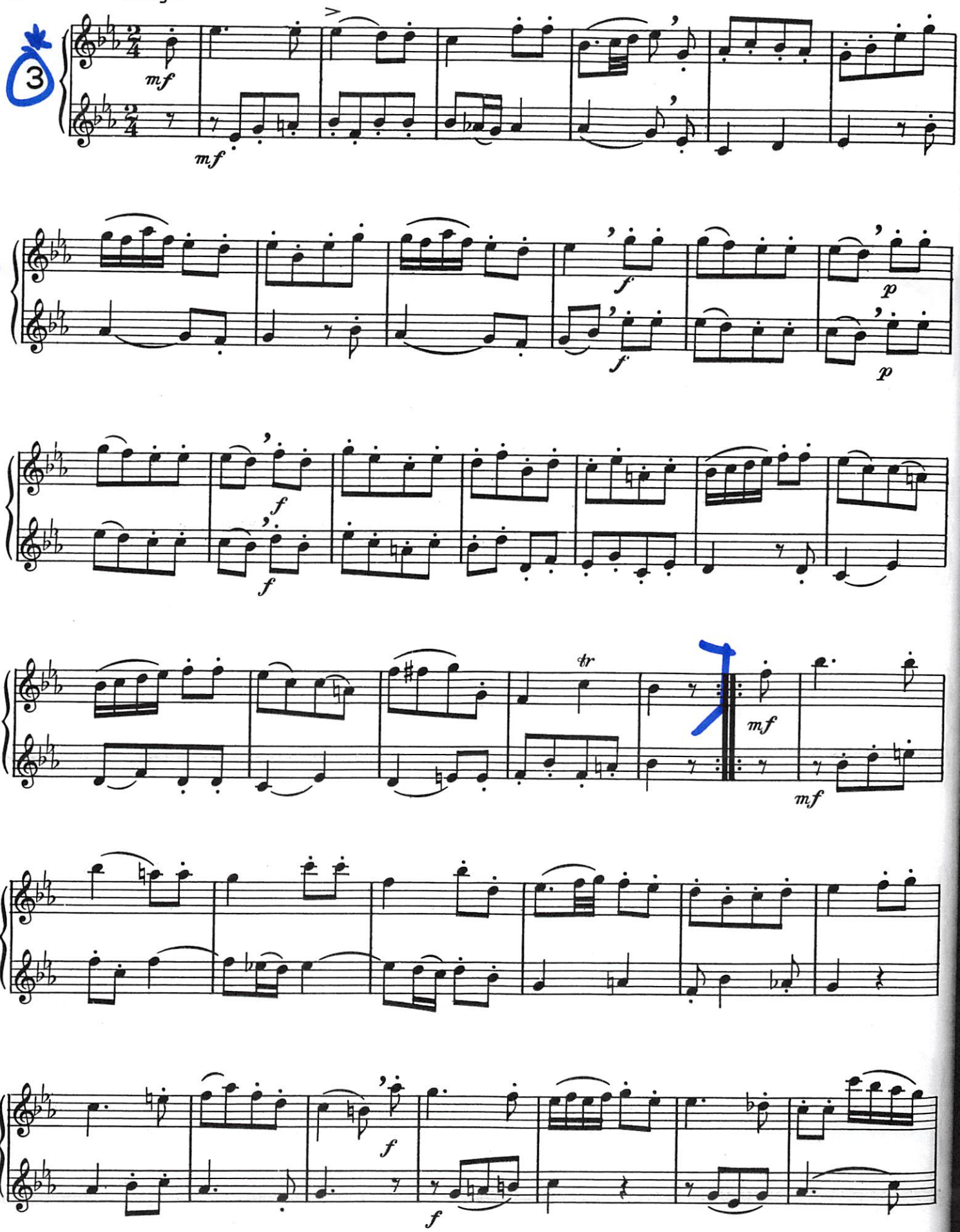


2017-2018 All State Concert Band English Horn 9/10

♩= 104

Allegro

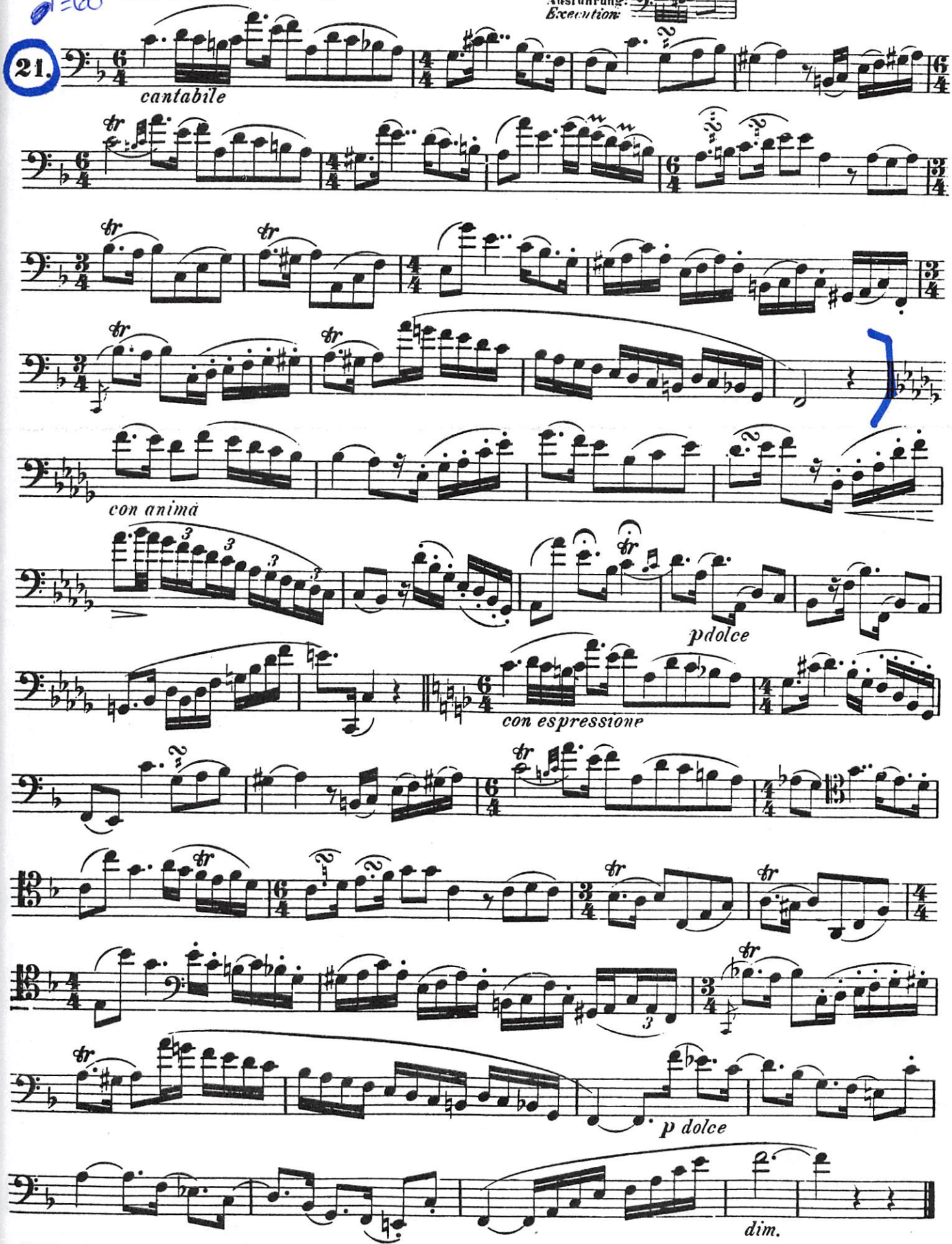
C. STAMITZ



2017-2018 All State Concert Band Bassoon Lyrical 9/10

♩=60 **Andante. sostenuto.**

Ausführung: *Execution:*



espress. dimin. p dolce

dolciss.

f sonoro rf pp

f rf pp f rf pp f

espress. p dolce f sonoro dimin.

dimin. pp dolciss.

♩=92

Moderato.

40. mf

un poco riten. a tempo

mf

2017-2018 All State Concert Band Contra Bassoon 9/10

XIX.

a. Mit vollem Ton. – *With full tone.*

b. (Bdur-Tonleiter durch 2 Octaven.) – (*B♭ major scale through 2 Octaves.*)

♩=88

c. **Andante.**

f *p*

d. **Andante.**

sonoro *p dolce* *sonoro* *f*

Andante sostenuto.

e. *dolce* *poco forte* *p* *cresc.* *f*

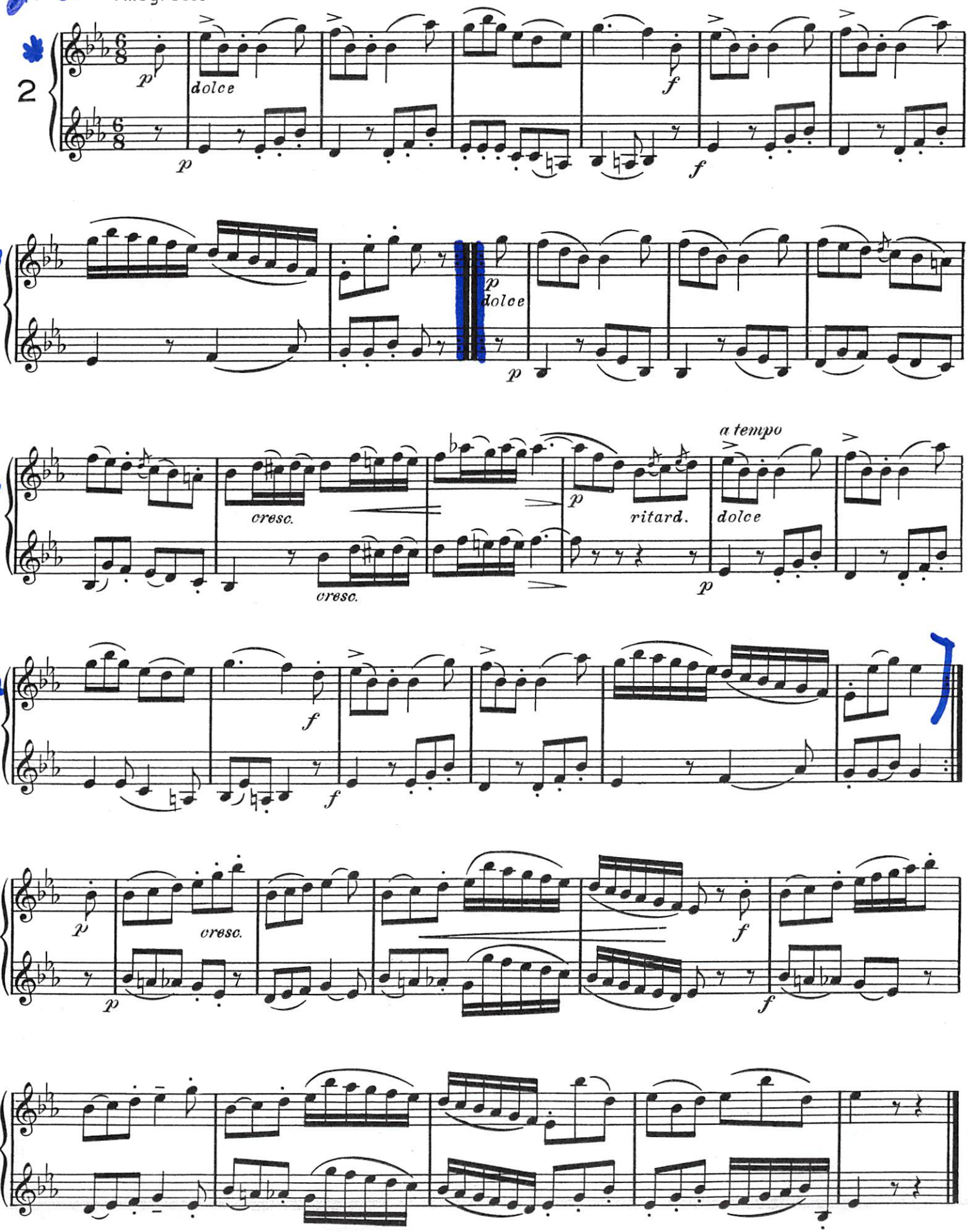
Poco allegro.

f. *mf*

 2017-2018 All State Concert Band E♭ Clarinet 9/10

♩=88 Allegretto

WANHAL

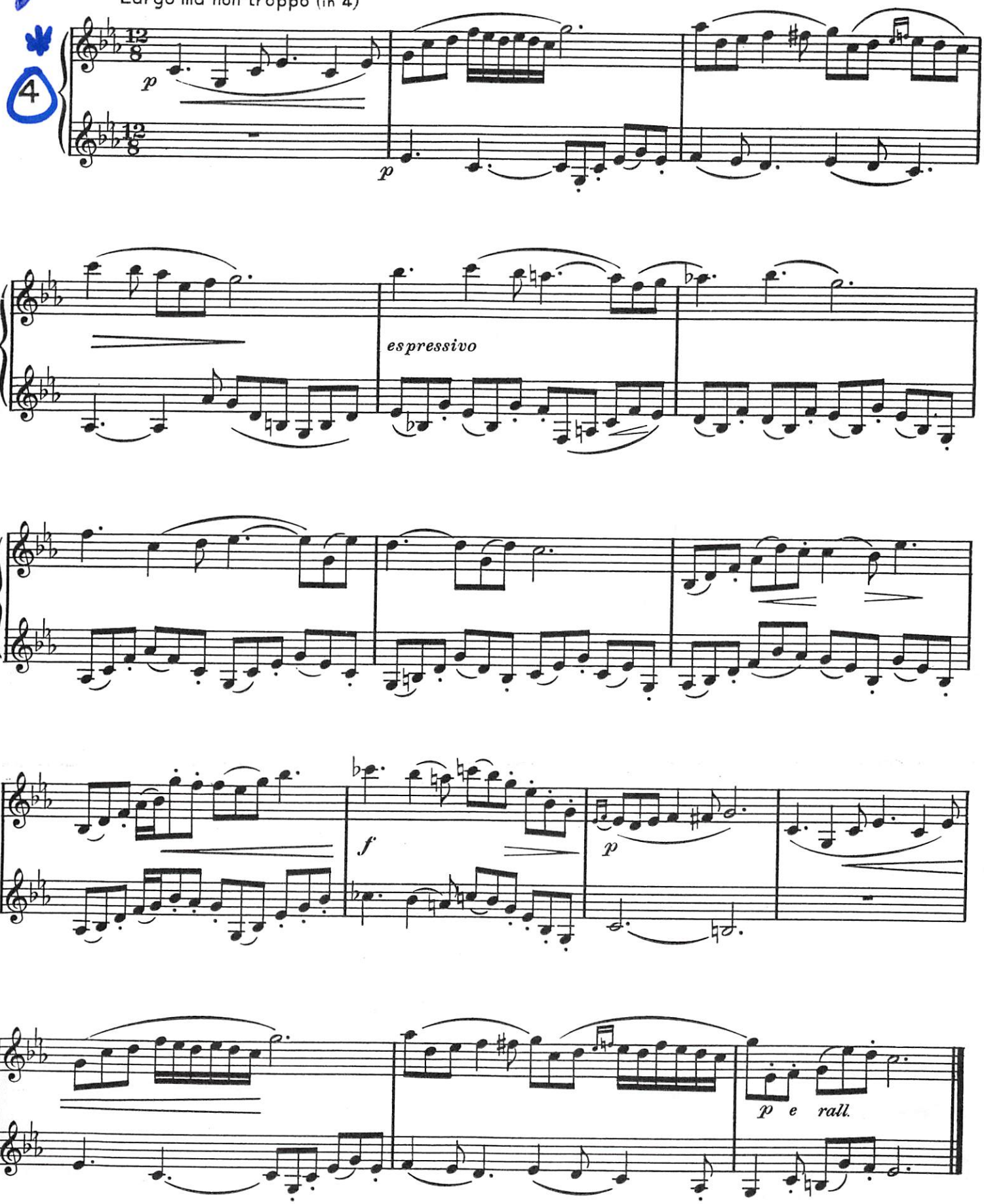


2017-2018 All State Concert Band B♭ Clarinet Lyrical 9/10

MAGNANI

♩=60

Largo ma non troppo (in 4)



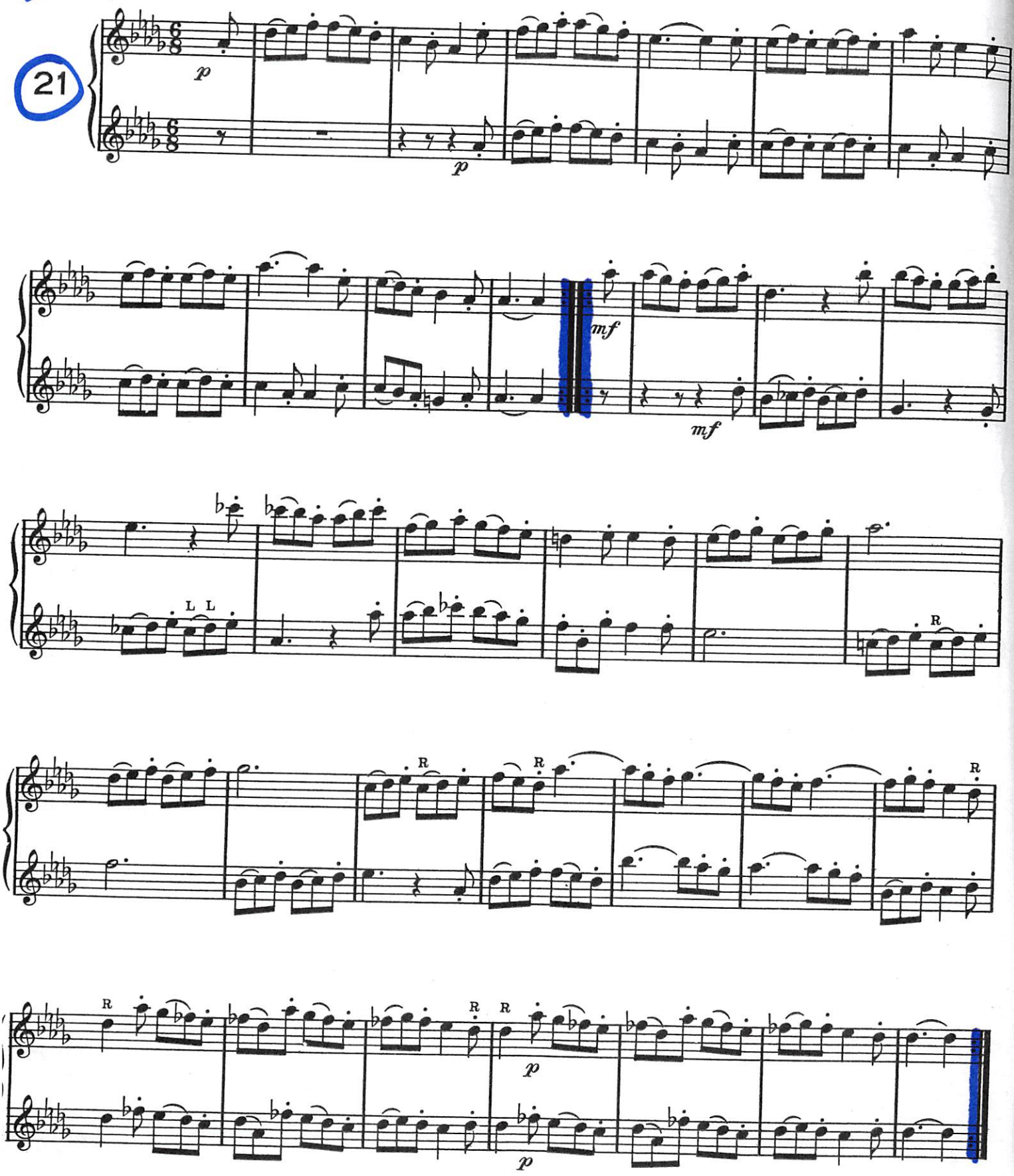
Gigue

2017-2018 All State Concert Band B♭ Clarinet Technical 9/10

♩=132

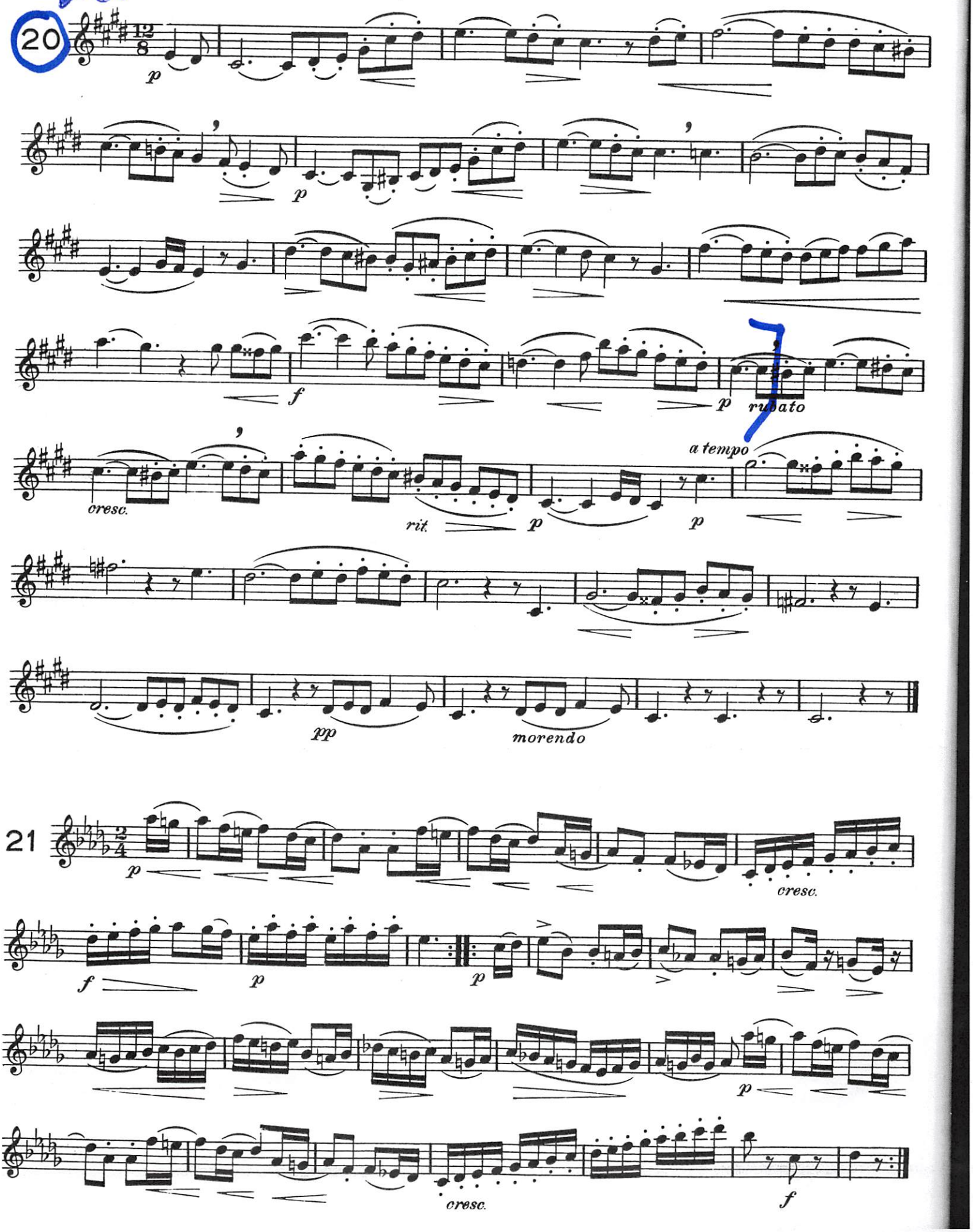
Allegro

BOISMORTIER



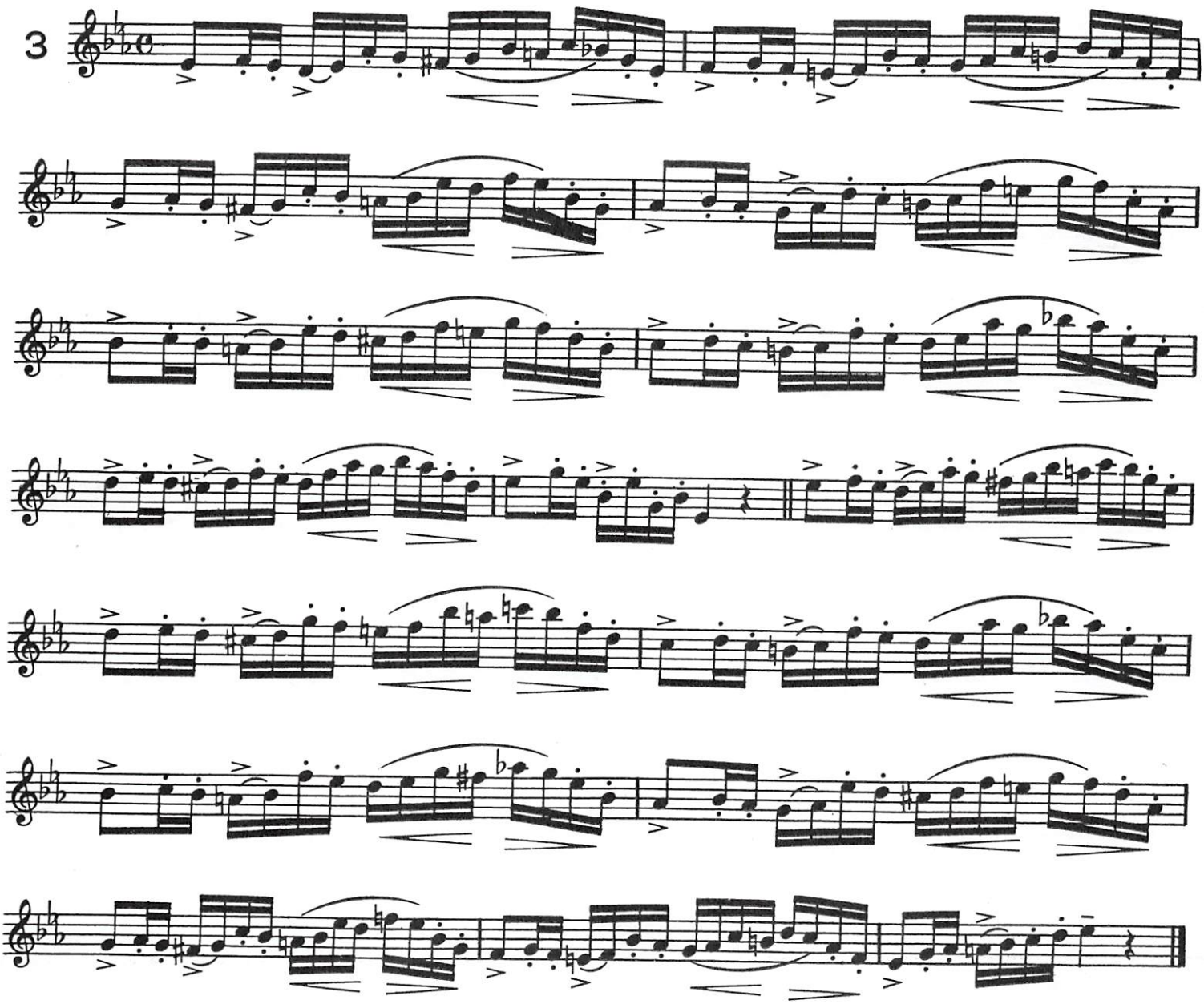
2017 2018 All State Concert Band Bass clarinet 9/10

♩=66 Adagio molto espressivo (in four)



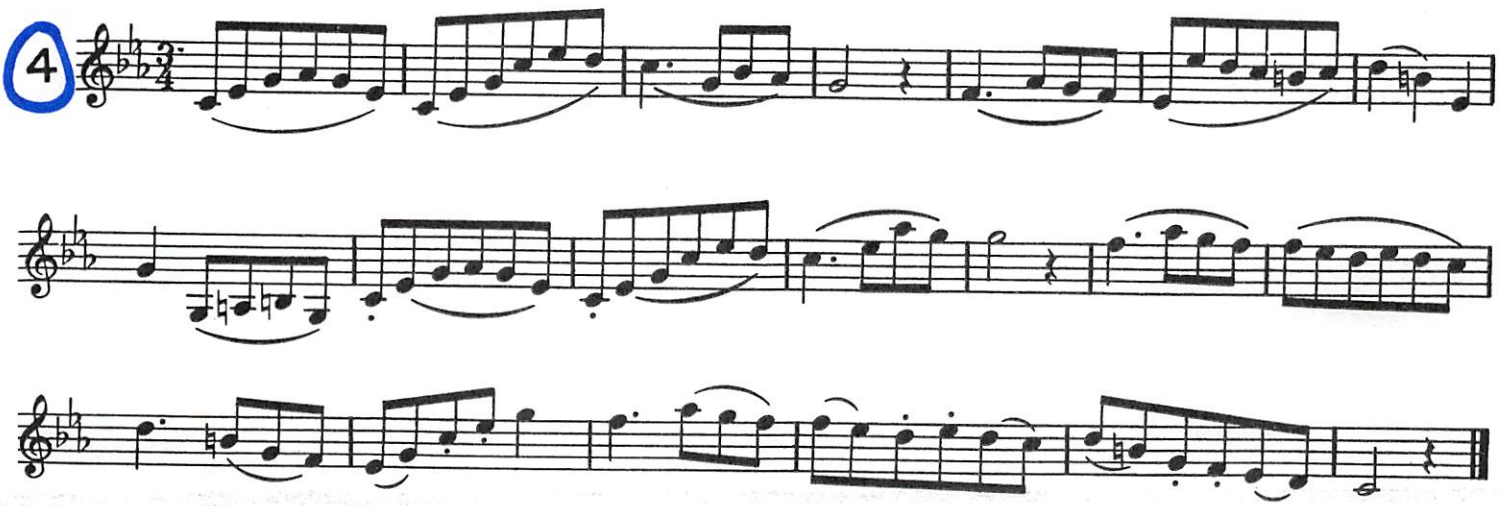
2017-2018 All State Concert Band Bass Clarinet Technical 9/10

3



♩= 144

4

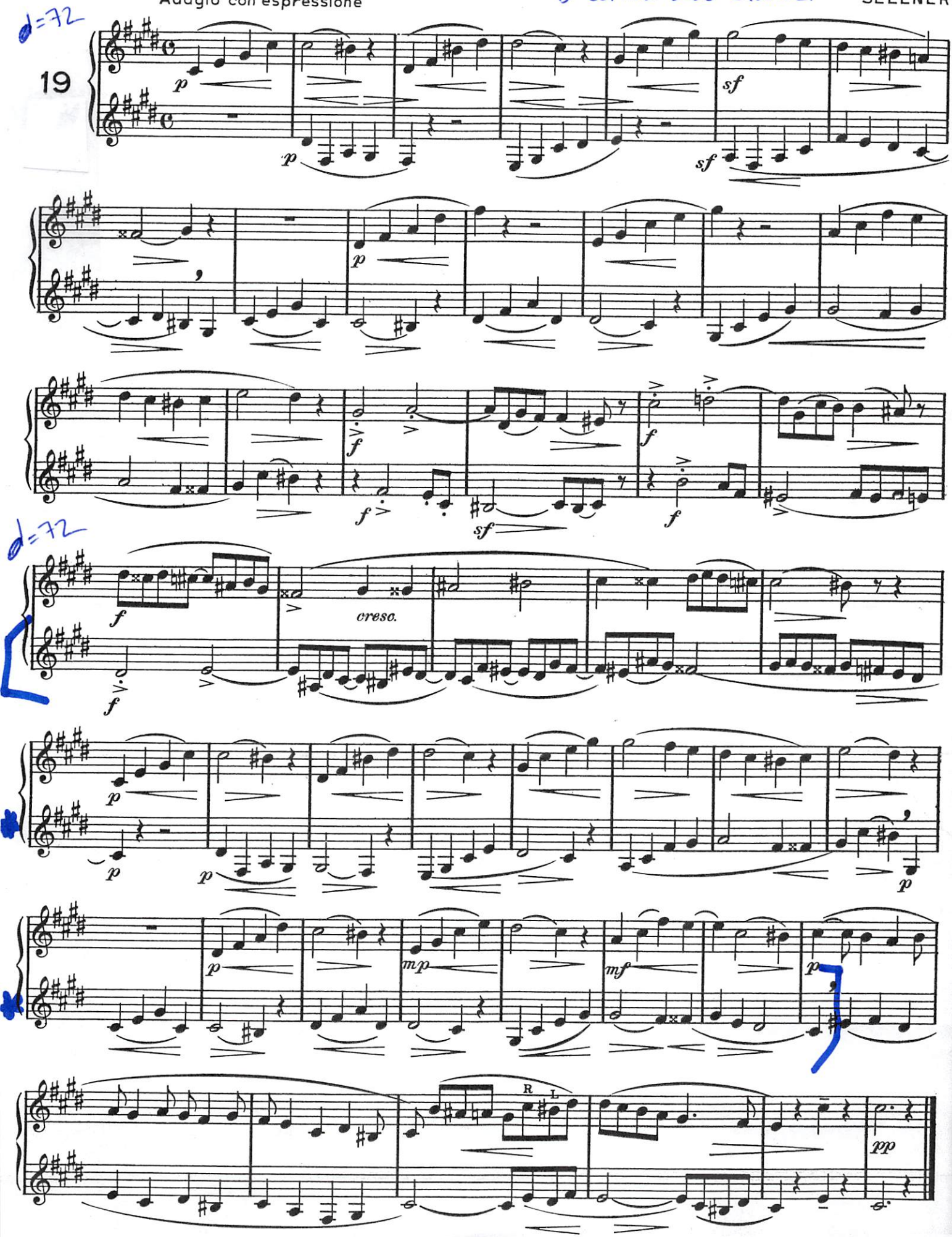


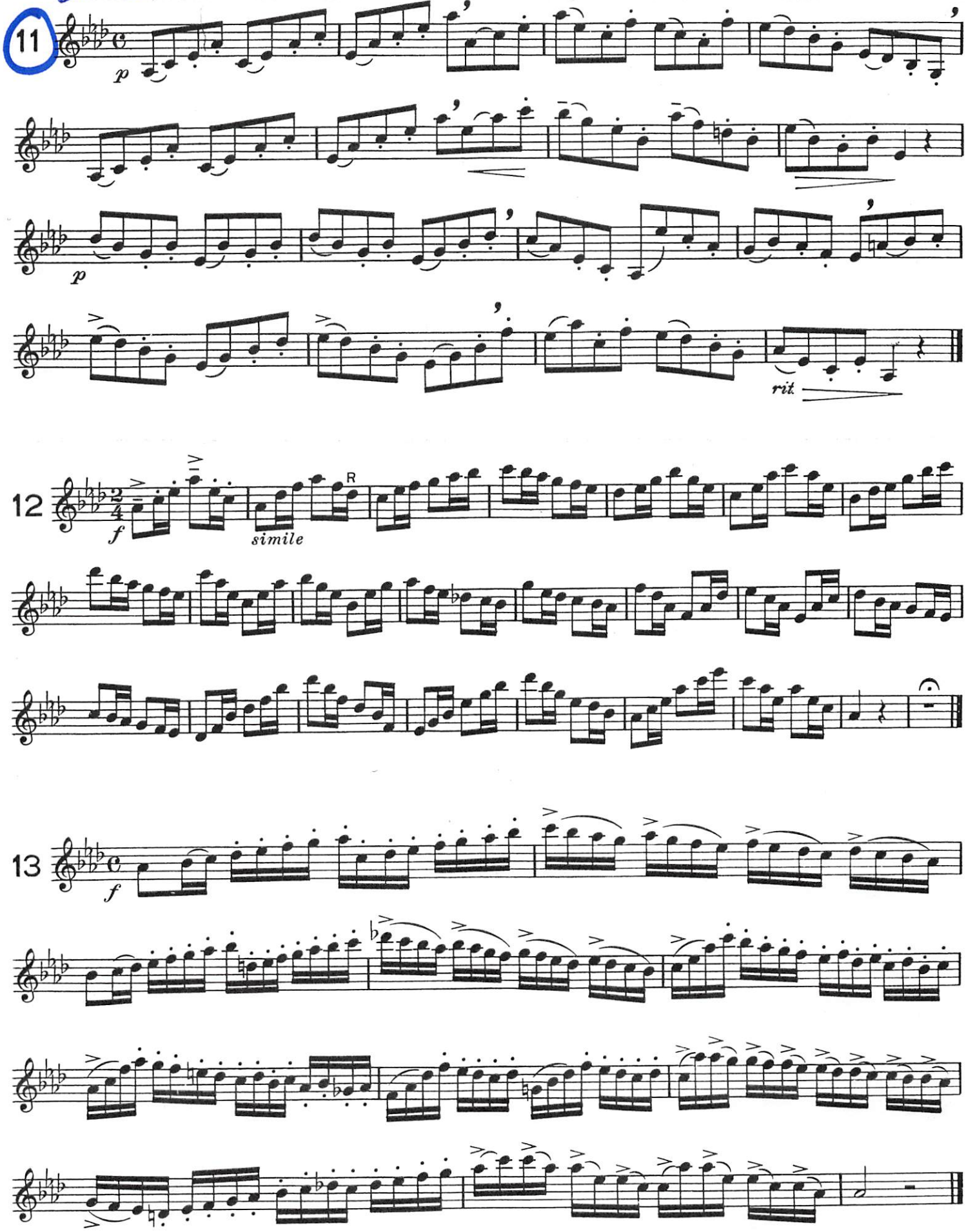
2017-2018 All State Concert Band E♭ Contra Alto Clarinet Lyrical 9/10
B♭ Contra Bass Clarinet

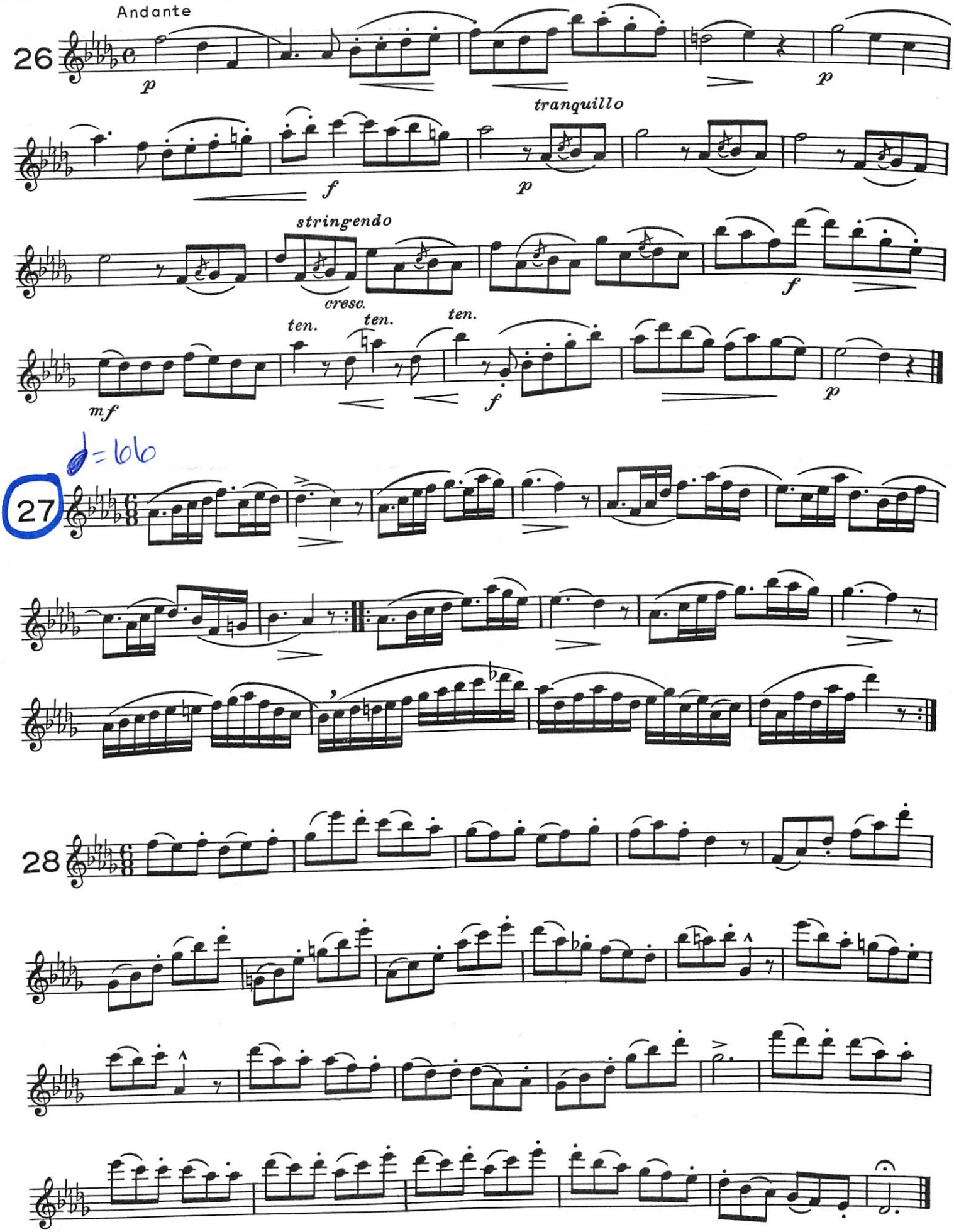
Adagio con espressione

SELLNER

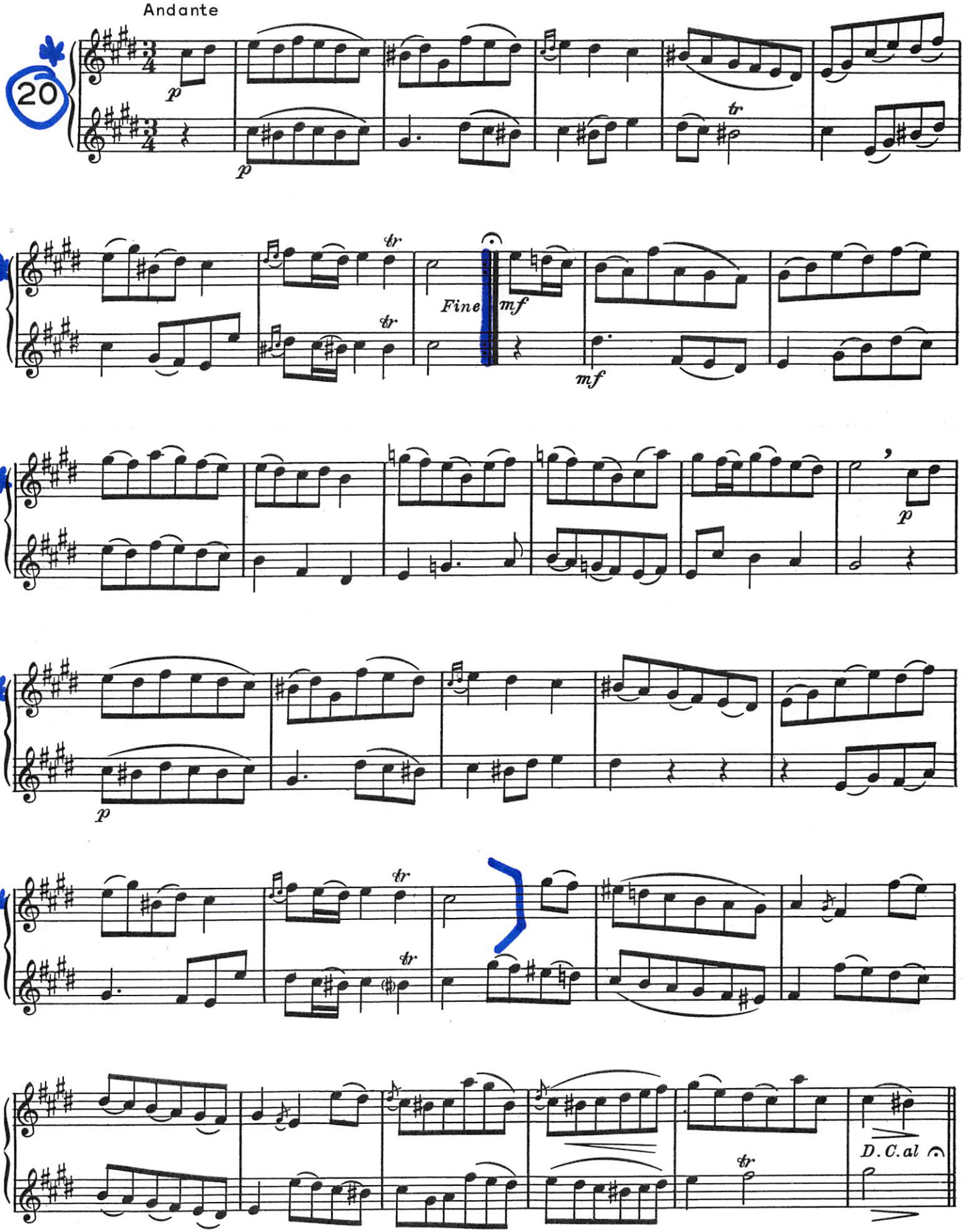
19




11
p
p
rit
12
f
simile
R
13
f


Andante
26
p
p
tranquillo
f
p
stringendo
cresc.
f
ten.
ten.
ten.
mf
f
p
♩=166
27
28

MUSETTE



 2017-2018 All State Concert Band Alto Saxophone Technical 9/10

♩=120

9

sempre p

f

p

staccato

f

p

10 Lento

p

f

p

mf

f

pp

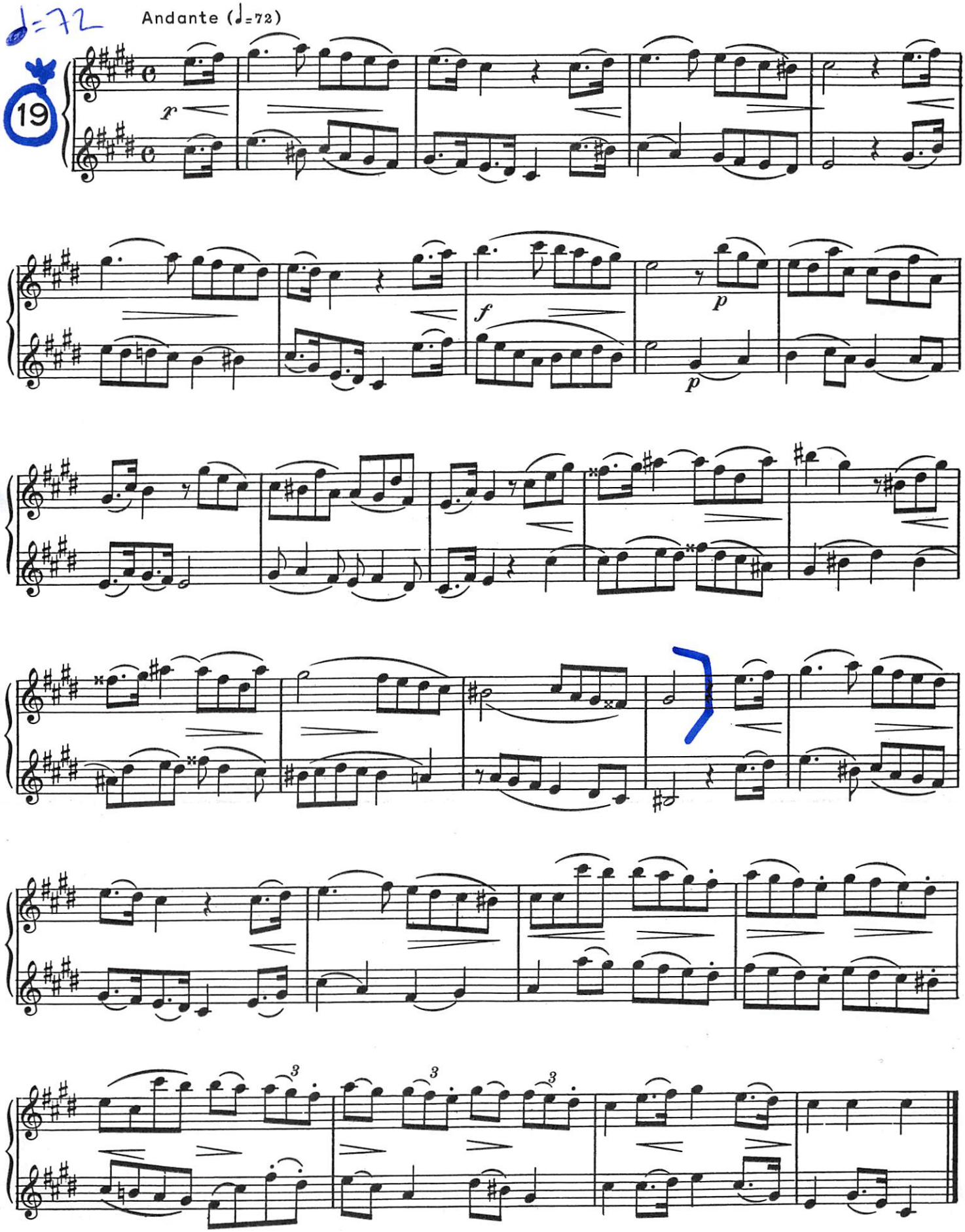
p

mf

p

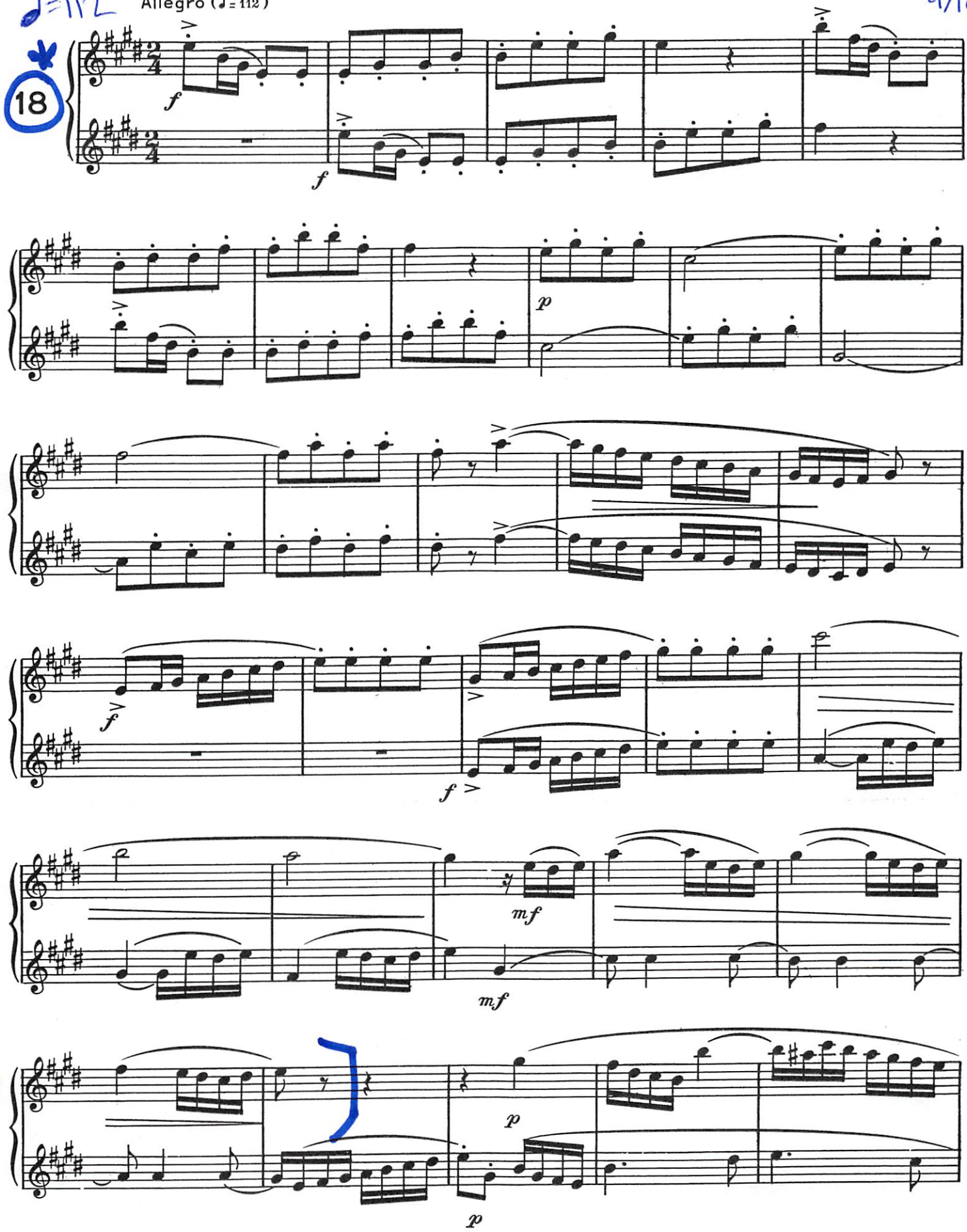
f

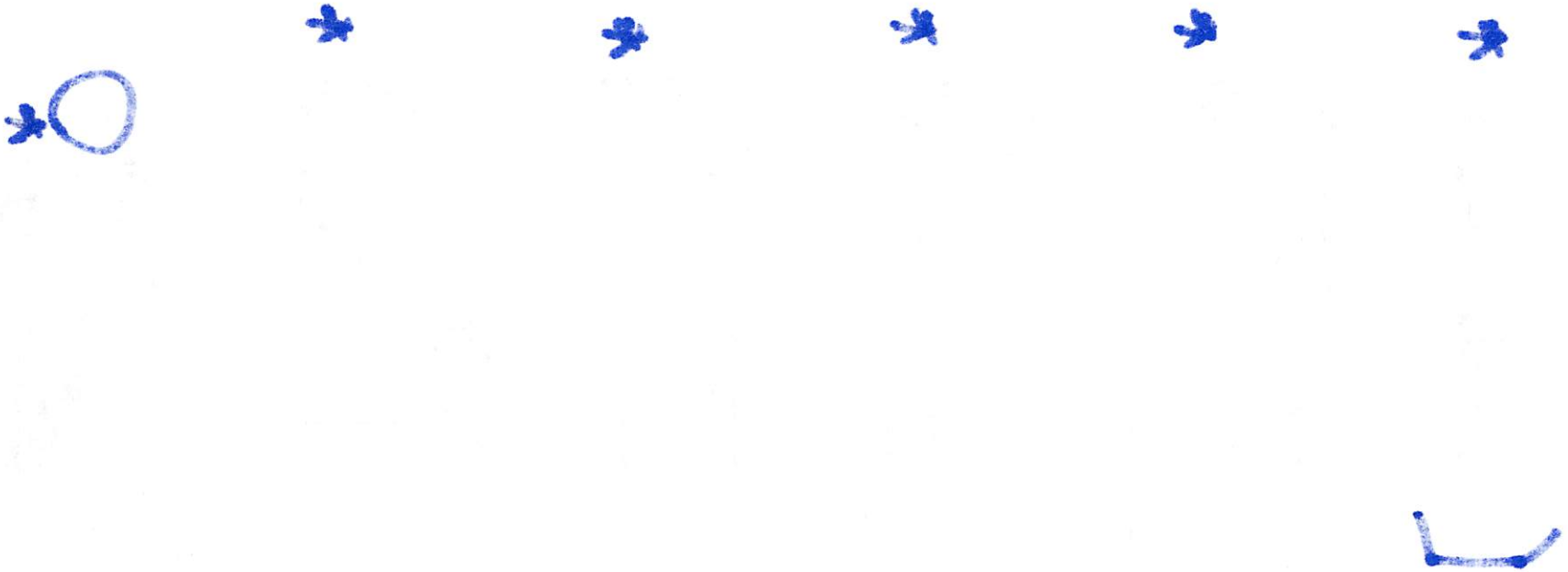
♩=72



2017-2018 All State Concert Band Tenor Saxophone Technical PEREZ

♩=112 Allegro (♩= 112) 9/10





2017-2018 All State Concert Band Bari Saxophone Lyrical 9/10

Allegretto

5

mf

p

f

rit.

p a tempo

f

♩=72

6

mp

p

Be sure to play the mordent (actually inverted mordent) in No.7 squarely on the beat: *

Allegro

7

p

mf

p

mf

8

p dolce

mf

p

cresc.

f

p

2017-2018 All State Concert Band Bari Saxophone Technical

9/10

♩=120

Risoluto

18

f *p* *f*

f

p *f*

Allegro

19

f

mf

Andantino

20

p *p*

marcato

2017-2018 All State Concert Band Trumpet Lyrical 9/10

FANFARE, CADENZA AND SCHERZO

TRACK 7

James Curnow (ASCAP)

Con dignita (♩ = 69)

f p f p f p

10 Cadenza - deliberato
St. mute

f dim. pp f marc.

fast Rall. Open

p f p f p f pp f

11 Allegro con brio (♩ = 120 - 126)

ff mf marc.

f mp f p f p

17

f p f p stacc.

21

f p f p mp

28 (♪ = ♪)

cresc. f p f sim. dim.

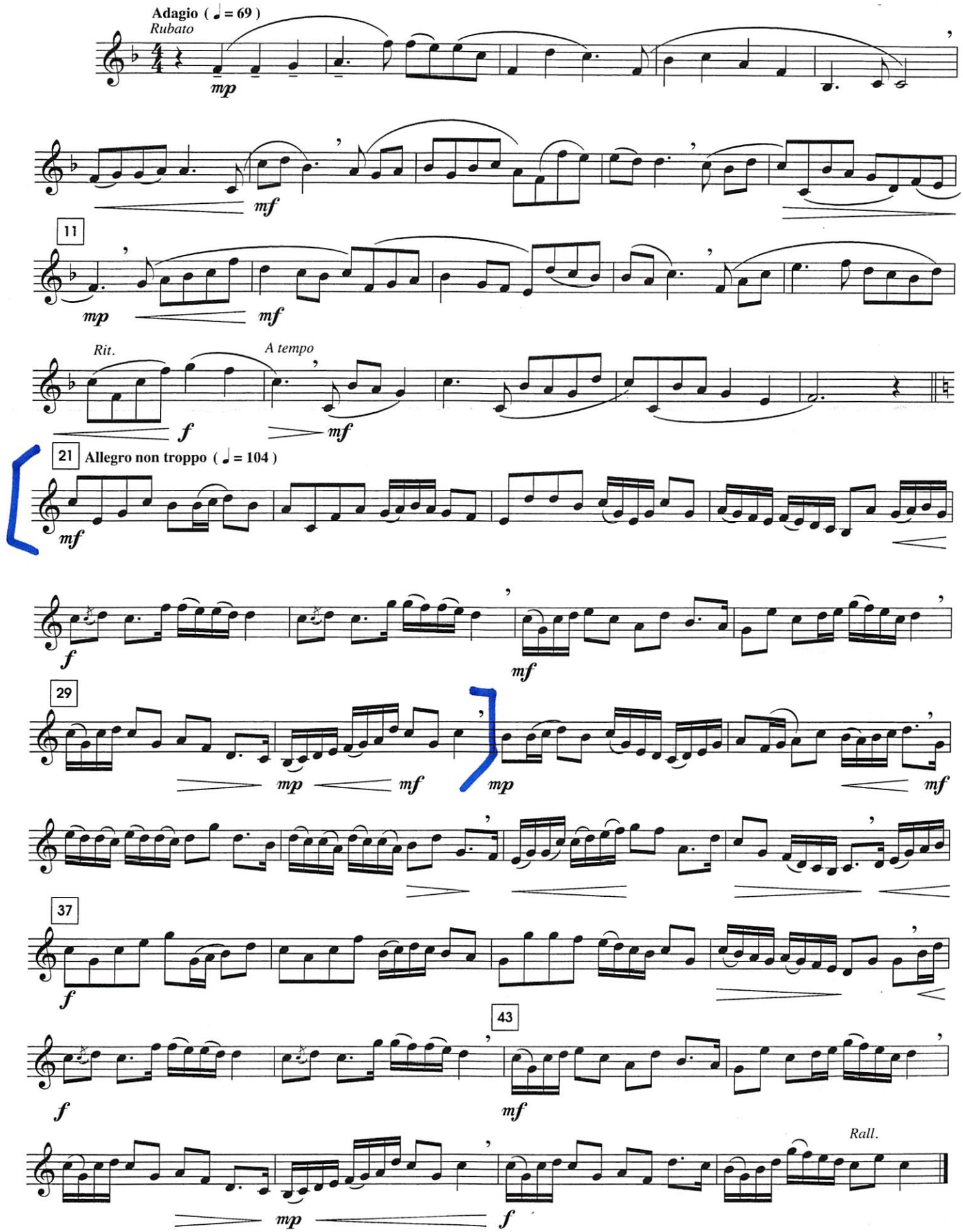
* Optional Fingering

2017-2018 All State Concert Band Trumpet Technical 9/10

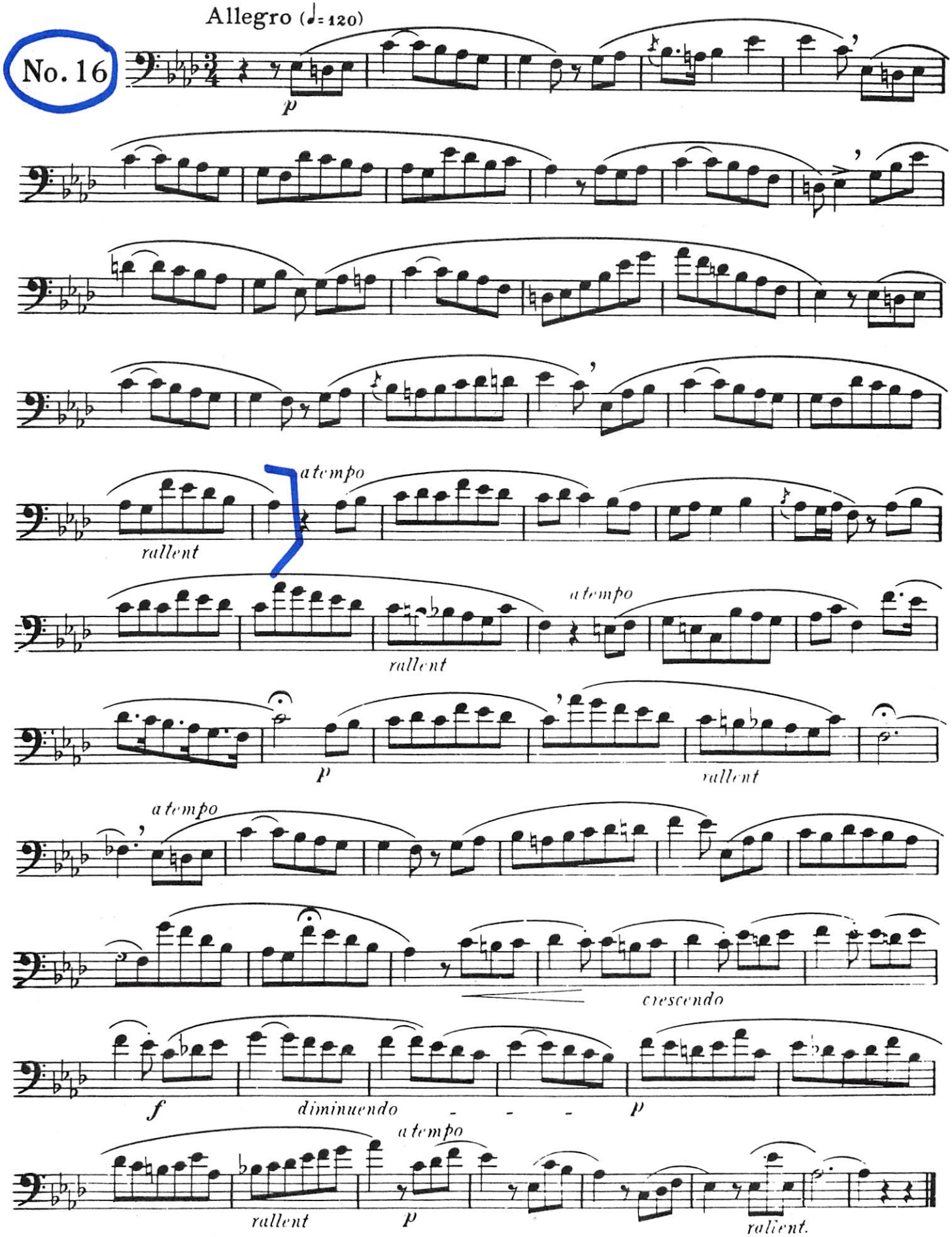
TRACK 2

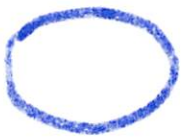
CANTERBURY

James L. Hosay (ASCAP)



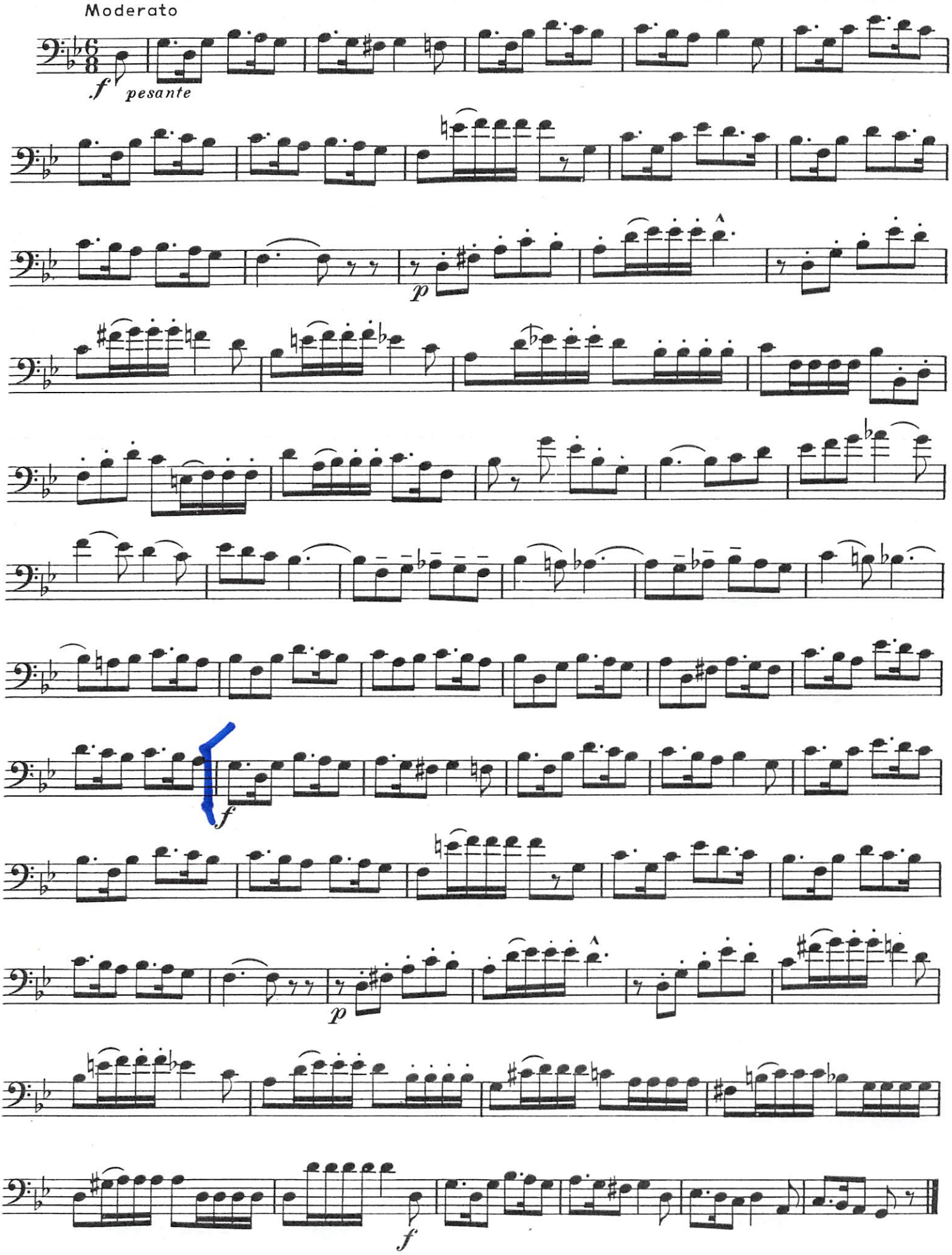
2017-2018 All State Concert Band Trombone Lyrical 9/10
Baritone



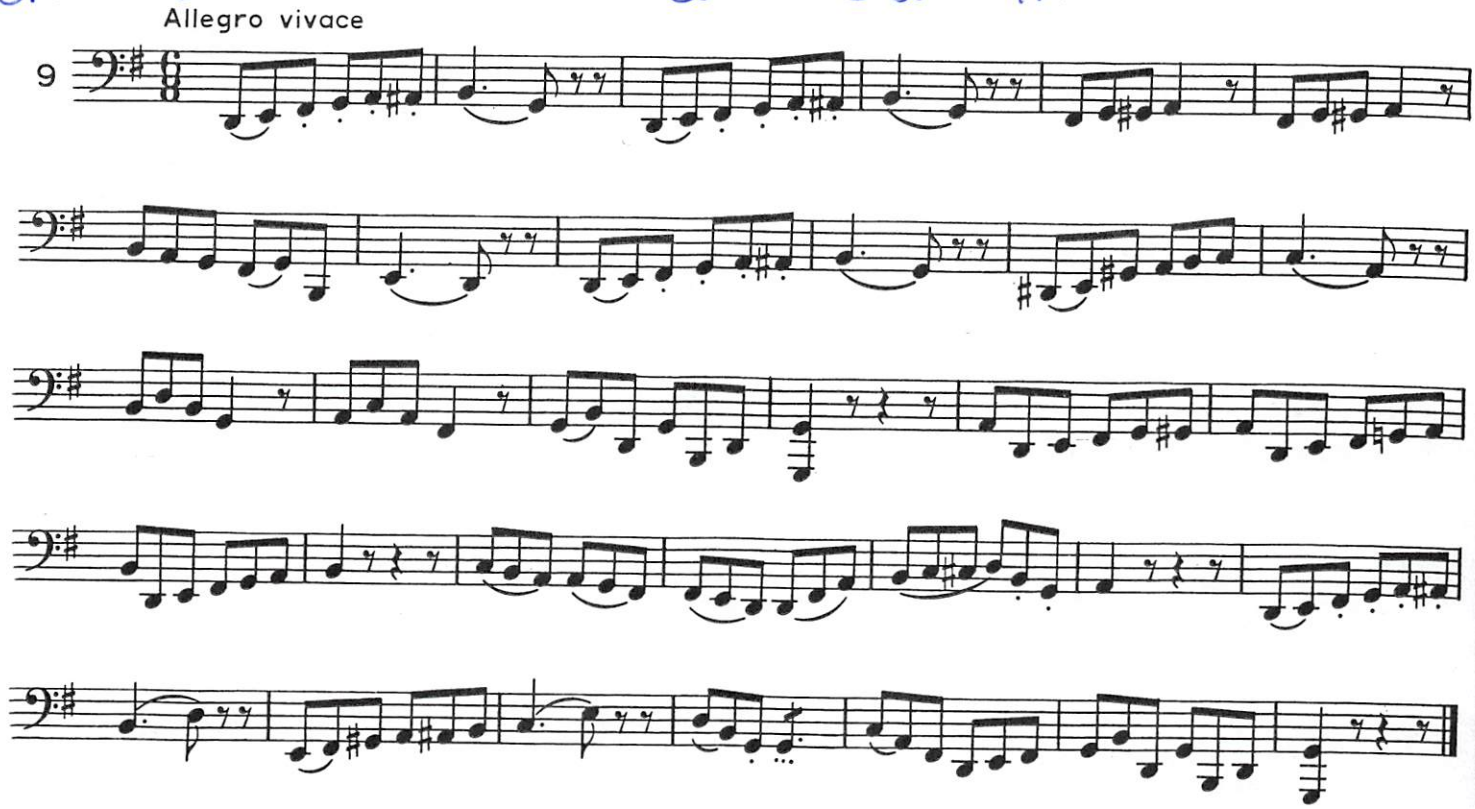


2017-2018 All State Concert Band Trombone Technical 9/10
Baritone

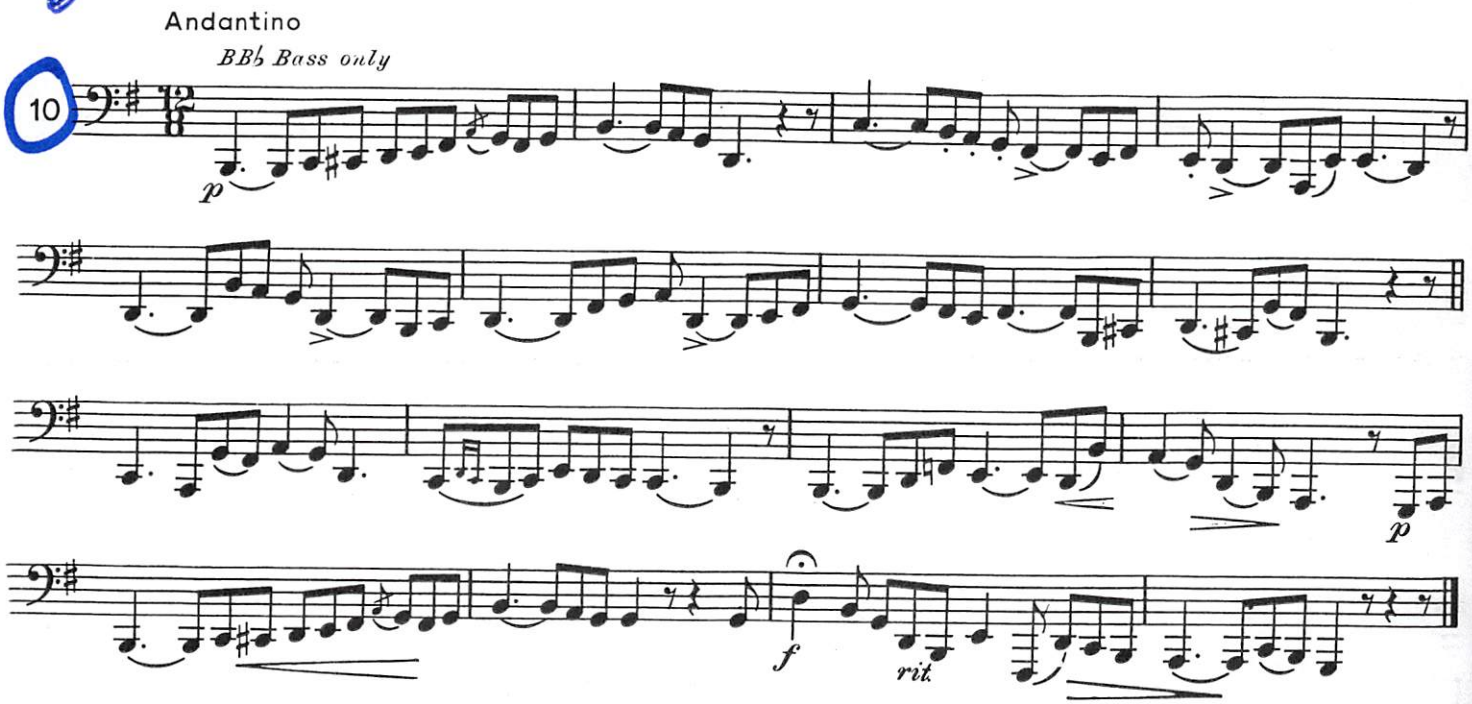
BLAZHEVICH

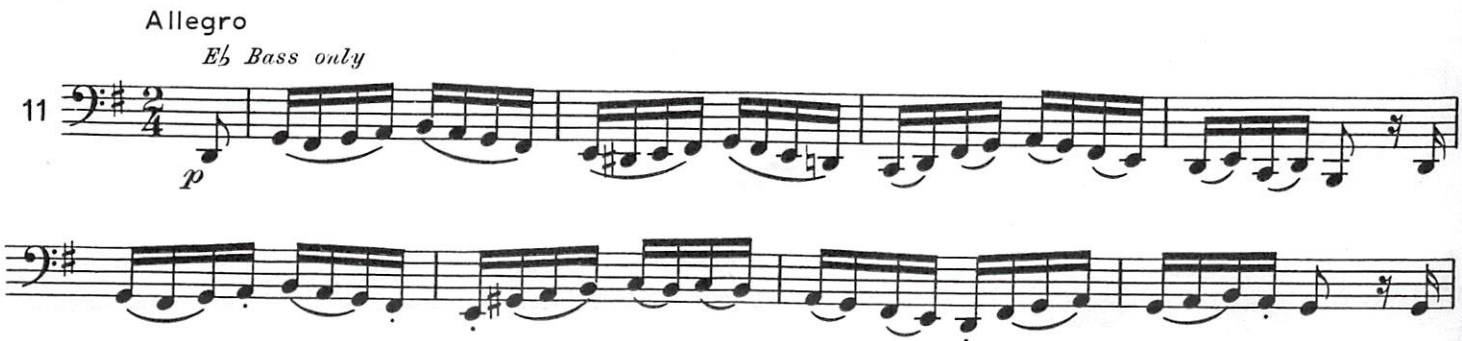


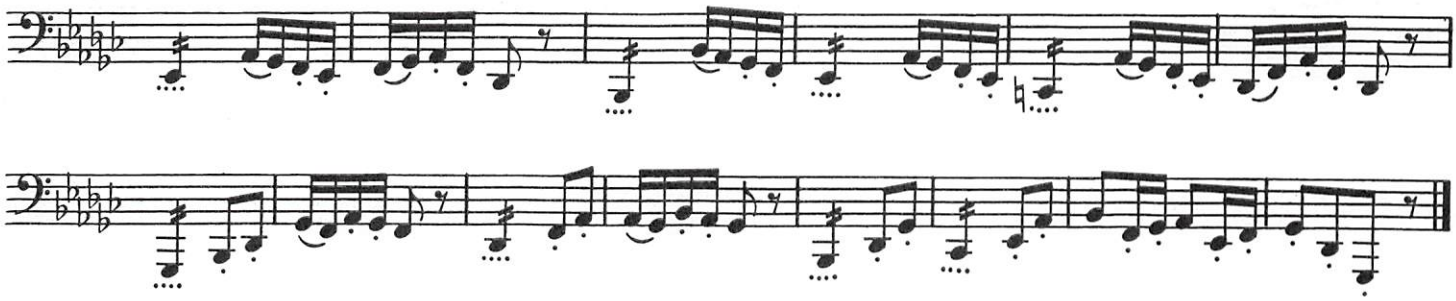
2017-2018 All State Concert Band Tuba Lyrical 9/10



♩=60

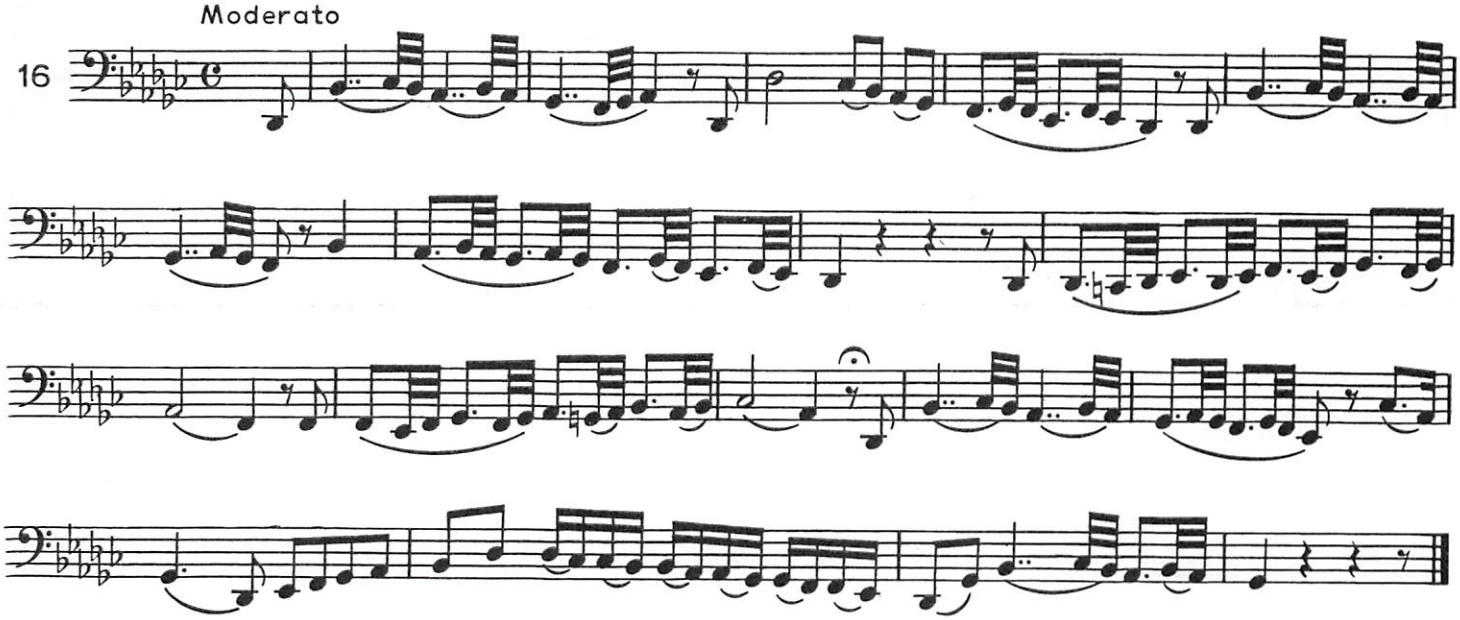






Moderato

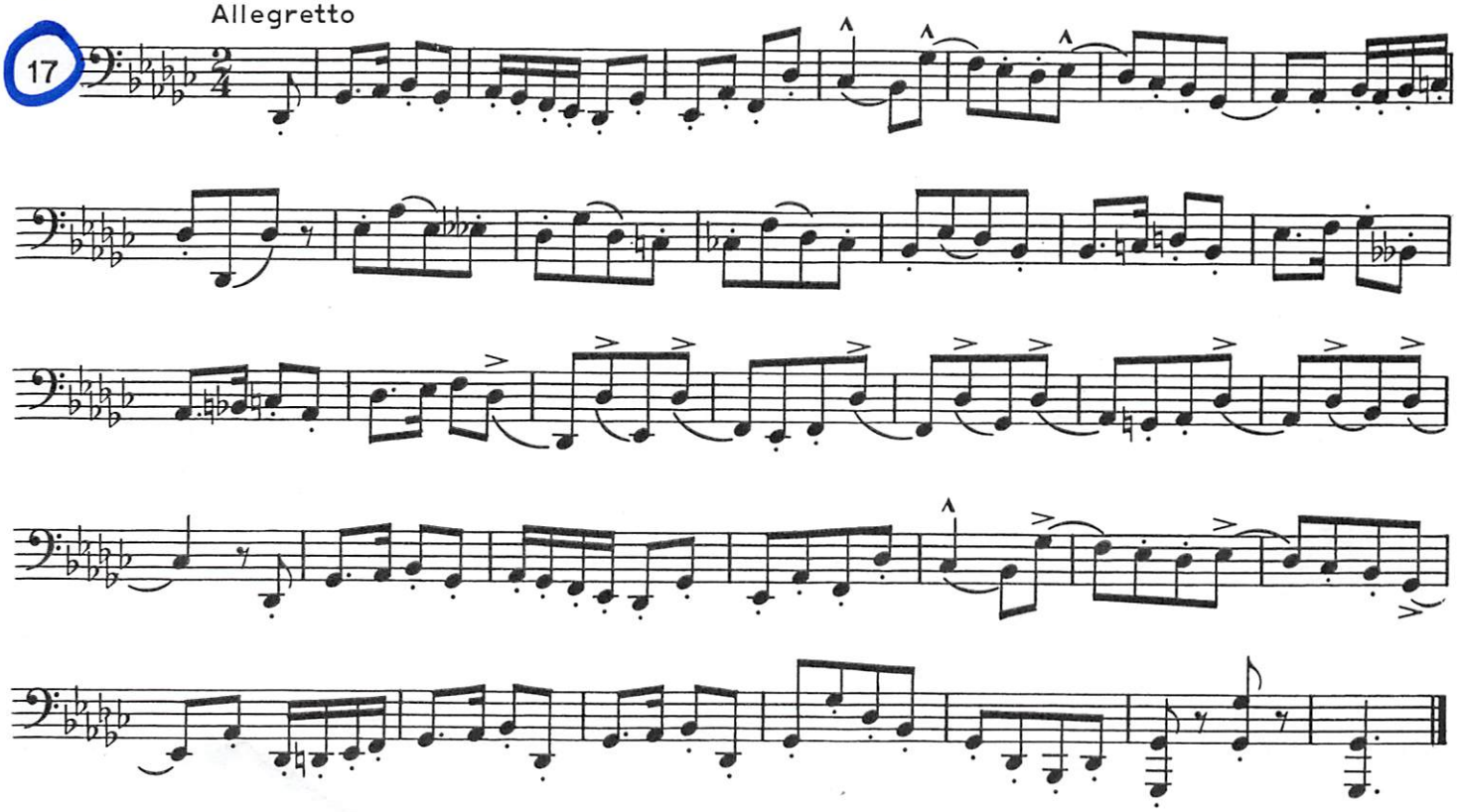
16



♩= 104

Allegretto

17



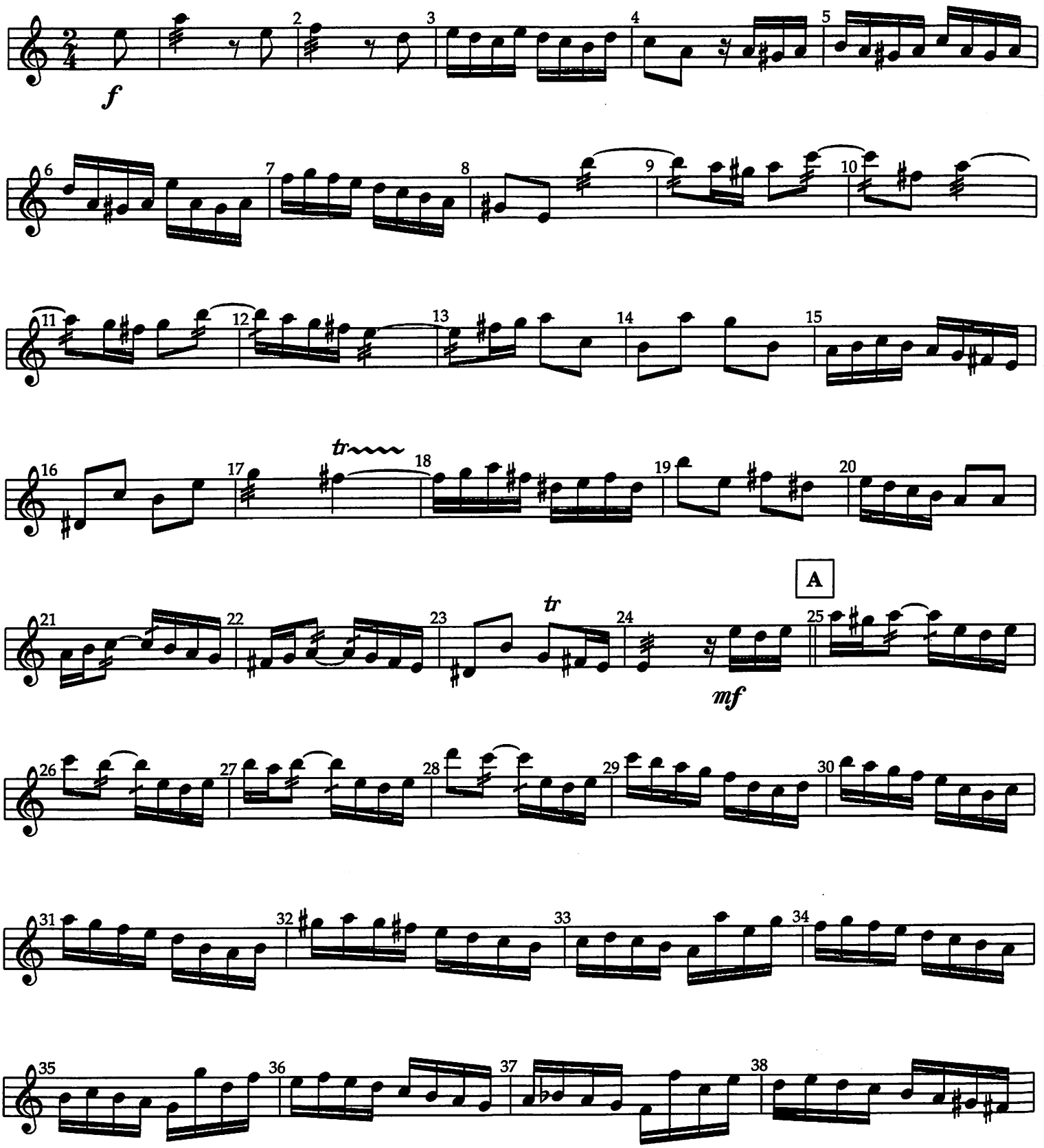
2017-2018 All State Concert Band Mallets 9/10

Allegro Moderato from Violin Concerto in A Minor

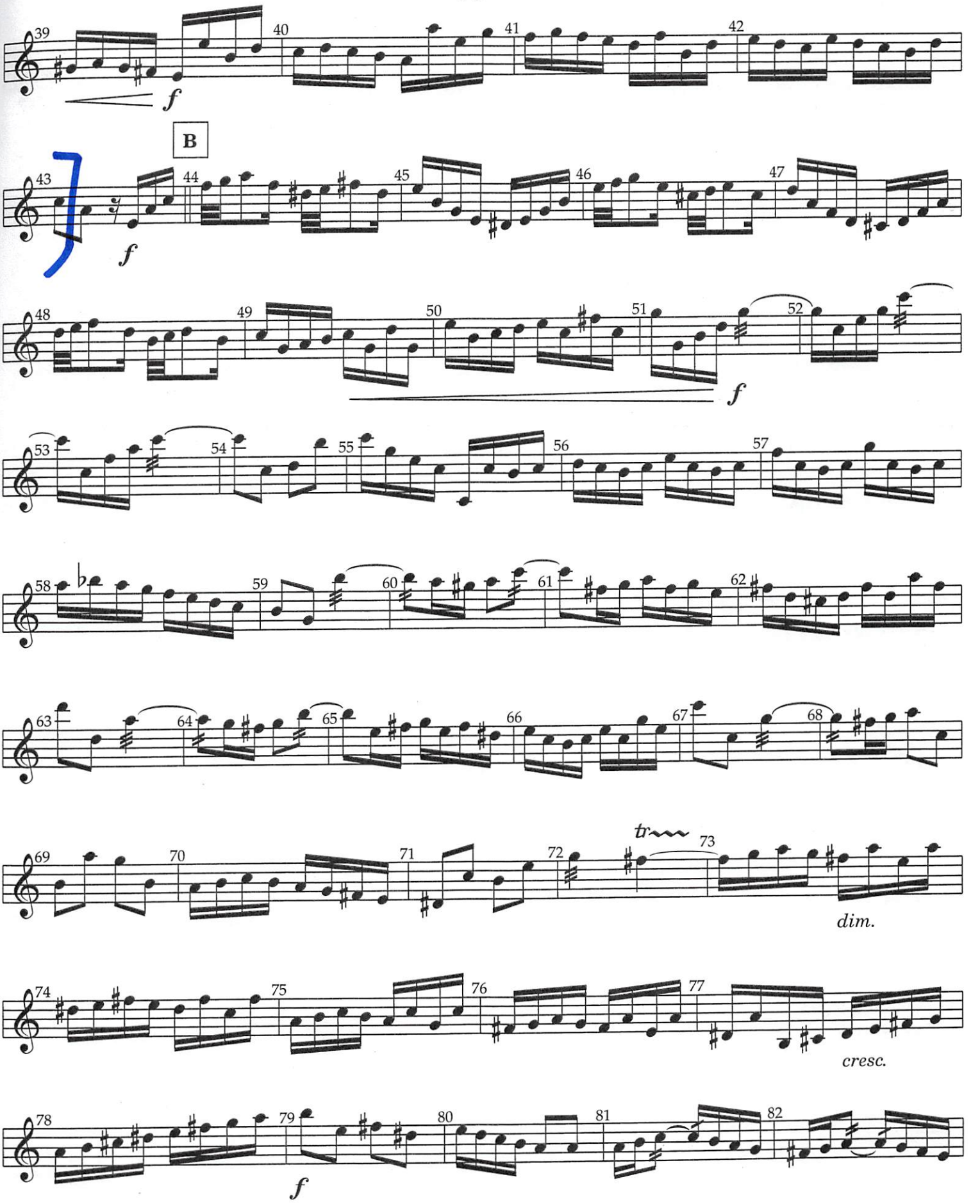
(BWV 1041)

J.S. Bach
transcribed by Doug Moser

♩= 100



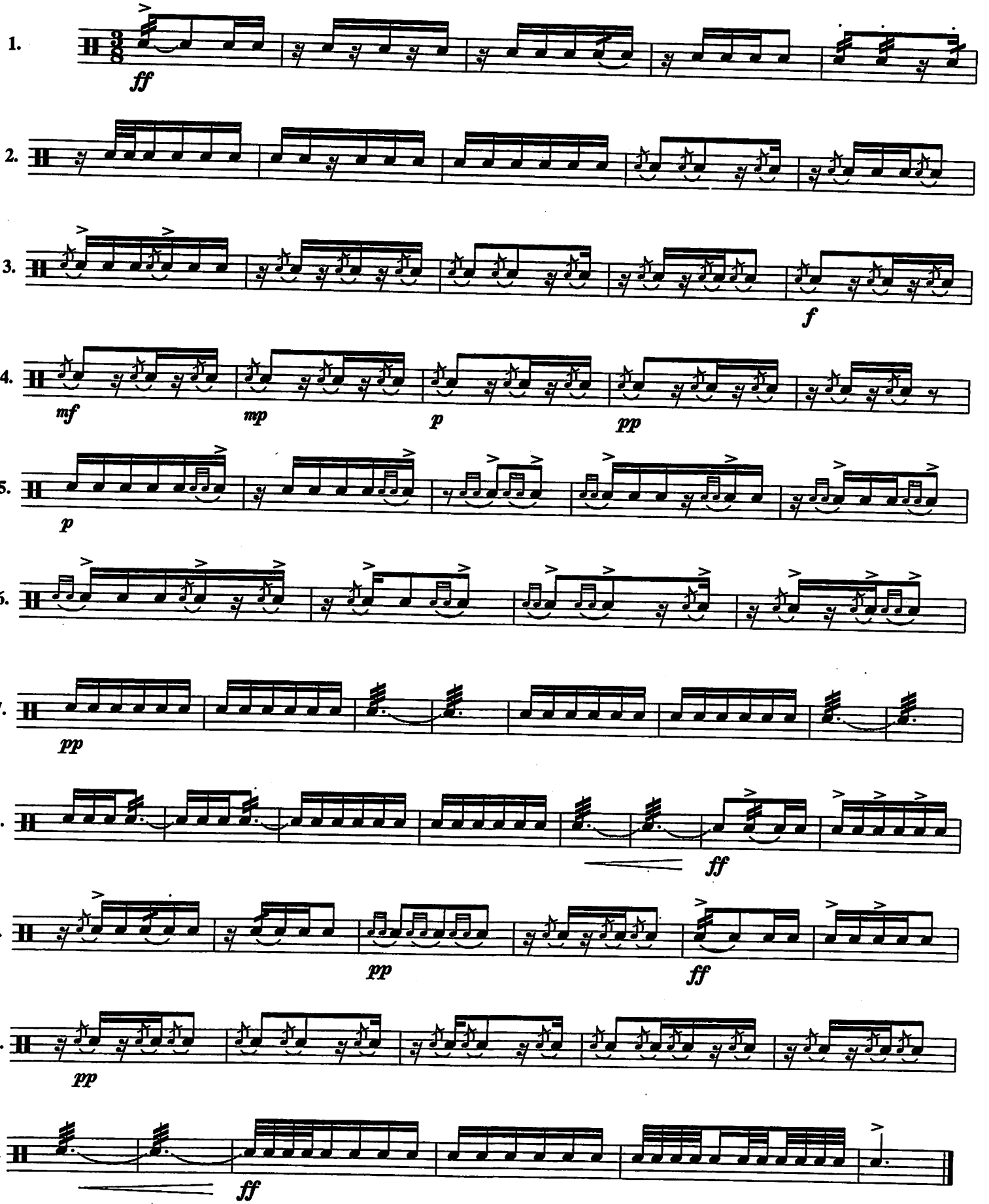
Allegro Moderato from Violin Concerto in A Minor



2017-2018 All State Concert Band Snare 9/10

44

Andante ♩. = 60



ETUDE #44

Etude #44 uses a combination of many of the elements found in previous etudes. Musically, there is an emphasis on syncopation.

OBSERVATIONS:

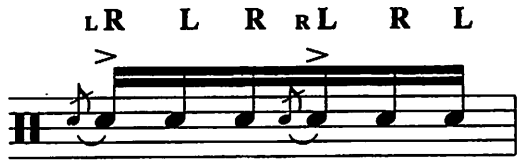
1. The Andante refers to the dotted quarter-note pulse. The eighth-note pulse is quite fast and does add a driving force to the music. Maintain the dotted-quarter note feel as the primary phrase while allowing the accents to predominate as written.

2. The end of line 3 begins a series of tiered dynamics. Immediately drop to the next level without any feeling of *decrescendo.*

3. Be particularly careful to play both sixteenth notes and rolls at the *pianissimo* level in line 7. Try to avoid any feeling of accents on the rolls.

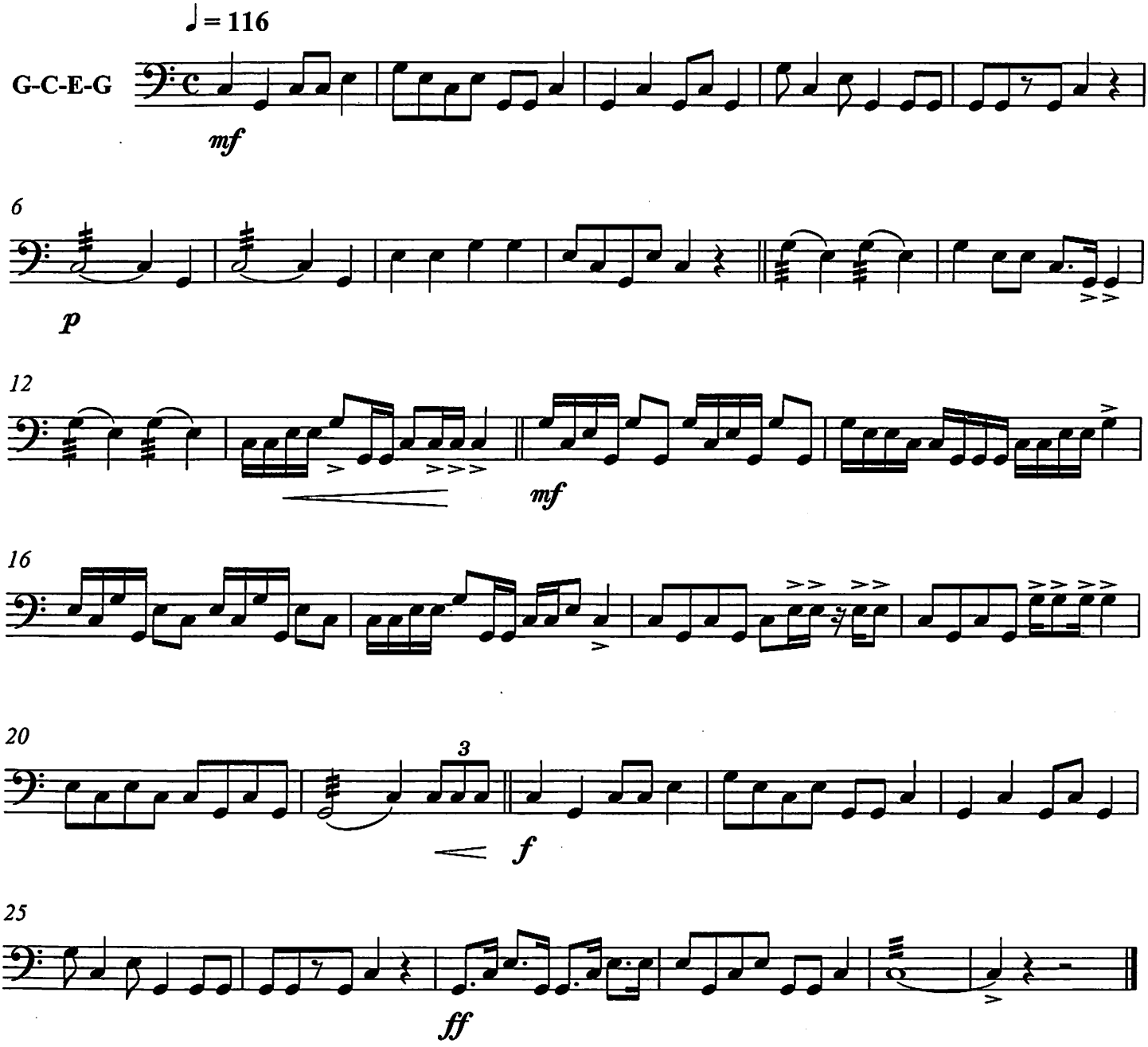
INTERPRETATIONS:

1. There are a few places where flams or drags occur at the beginning and end of a 4-note pattern—such as the first measure of line 3. Alternate the strokes into the second flam as indicated below.



2. The rolls in line 7 are **not** tied over to the following note; so, be sure to leave a bit of space between the rolls and the next measure. In line 8, the rolls **are** tied and no separation should be heard. The notes following the rolls, however, **are** meant to be articulated.

3. All of the many series of flams, such as in lines 3, 4, and 10 should be played on the same hand. This is the most secure method of assuring a consistent sound.

Etude 17

Etude 17 focuses on moving across all four drums. While playing this etude, make sure that you are hitting the head in the playing spot at all times. If you find yourself playing too far into the center of the head (one of the most common problems), you can work to bring your hands in closer to your body. It is also fine to move the drums slightly away from you. In measure 27 work on getting the dotted eighth-sixteenth rhythm exact, taking care not to play it as a triplet rhythm and "swing" the figure.