

Audition Music

This is the list of audition music for CFHS Ensembles for the 2024-2025 school year. Please prepare the music between the brackets. Measure numbers are also included below. The music is grade V-VI. We are not looking for perfection, only your best effort. Good Luck!

If you have any questions, please see Mr. Gillette.

Trumpet:

Bennett – Suite of Old American Dances – Rag

♩ = 100

Copland – Outdoor Overture

♩ = 76

Holst – First Suite in Eb - Chaconne

♩ = Around 88

Holst – First Suite in Eb - Intermezzo

♩ = 144

Nelson – Rocky Point Holiday

♩ = 176

Vaughan Williams - Toccata Marziale

♩ = 104

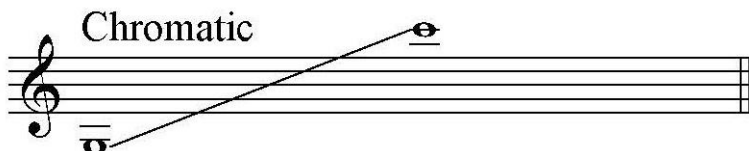
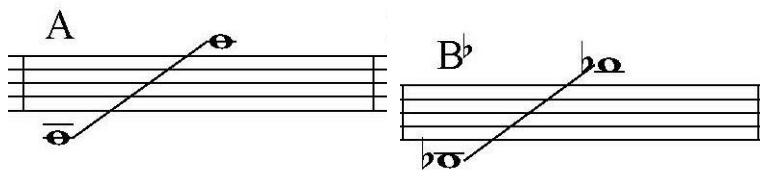
A & Bb Major Scales (Like All County/Dist/State)

♩ = 100

Chromatic Scale Sixteenth Notes (Same as Cty/Dist/State)

♩ = 100

(Start on low F# and go as high as you can and come back down)



The following passages require a ragtime feel. A key characteristic of ragtime is syncopated rhythms in which “straight” eighth-notes are appropriate for this style. Although ragtime is closely related to jazz, “swung” eighth-notes are not a characteristic trait of ragtime. Keep the rhythms moving forward bringing out the accents. Place weight on the syncopated figures to emphasize the ragtime influence. Drive through the triplets to build energy in the fourth measure of rehearsal 2, but be careful not to rush. At rehearsal 6, add a slight accent to the first eighth-note in the groupings of three slurred eighth-notes to bring out the hemiola effect. Make sure the last eighth-note in each hemiola passage has even more weight on the accent.

5. Rag

(12 bars before Reh. 2 - 6 bars after 2)

Solo and 1st B♭ Cornet

(Gaily, in easy two)

The musical score is written for Solo and 1st B♭ Cornet in 2/4 time. It consists of three staves of music. The first staff begins with a dynamic marking of *mf* and includes accents and staccato markings. The second staff continues the melody with various rhythmic patterns. The third staff starts with a rehearsal mark '2' in a circle and features a triplet of eighth notes marked with a forte *f* dynamic.

An Outdoor Overture

Aaron Copland (1900-1990)

(bars 16 - 34)

This excerpt needs to be relaxed. Be careful to not rush the sixteenth-notes at the beginning. Lengthen the first sixteenth-note as much as possible without compromising the time. Avoid coming in too softly. The soloist can take a slight liberty with the time, but make sure that it does not affect the rhythmic integrity. Beginning in measure 24, gradually build towards the high C in measure 27. Keep your air steady as you descend from the triplet figure to the low C. Let the line diminuendo for you. The sound of a B-flat trumpet provides a warmth that is suitable for this excerpt. However, C trumpet is often preferred.

Solo & 1st B♭ Cornet

Tempo I. ♩ = 76
Solo

mp cant. freely with natural expression

20

25

30 **Più mosso**

p

First Suite in Eb

for Military Band

Op. 28, No. 1

Gustav Holst (1874-1934)

Charconne

(Reh. A - 16 bars after A)

From the first notes, think of building in intensity towards the *ff*. Lead the sixteenth-notes to the next beat. Play with steady rhythm and evenness of sound.

1st B♭ Cornet

A (Allegro moderato)
1. Solo Tutti

mf stacc. *mf stacc.*

cresc. *f*

cresc. *ff*

Intermezzo

(beginning - Reh. A)

This passage is light in character. Place more weight on the syncopated accents in measures 3, 7, 19 and 23. Keep the line moving forward.

1st B♭ Trumpet

Vivace
(Ripieno senza sord.) Solo
con sord.

pp *mf*

A

Rocky Point Holiday

Ron Nelson (b. 1930)

Perform the accents with aggression and keep the energy moving forward. Follow the contour of the line allowing the dynamics to rise as you ascend. Approach the slurred passages in contrast to the accented passages with a flowing and expressive quality. Lead the sixteenth-note passages to the next beat. Breathe in a manner that will allow you to stay in tempo without getting behind.

(Reh. 6 - 13 bars after 7)

1st Bb Trumpet

6 (Allegro vivace)

The musical score for the 1st Bb Trumpet part consists of three staves. The first staff begins at measure 6, marked with a box containing the number 6 and the tempo instruction '(Allegro vivace)'. The music starts with a dynamic of *mf* and features a series of accented eighth and sixteenth notes. The second staff begins at measure 7, marked with a box containing the number 7. It starts with a dynamic of *f* and includes slurred passages. The third staff continues the melodic line with various dynamics, including *f* and *ff*. The key signature has one sharp (F#) and the time signature is 2/4.

Toccata Marziale

Ralph Vaughan Williams (1872-1958)

Pay particular attention to the articulations, as there are a wide variety. Play the accents with a solid front and more weight to them. Make sure the staccato articulations are crisp and not too dry. The tenuto marking should be played legato. Play with rhythmic precision and subdivide the rests.

(1 bar before Reh. 7 - 8 bars after 10)

1st B♭ Cornet

Allegro maestoso

♩ = 104

The musical score for the 1st B♭ Cornet part consists of five staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a tempo marking of 'Allegro maestoso' with a quarter note equal to 104. The key signature has one flat (B♭). The first measure is marked with a box containing the number 7. The dynamics are *ff* and *marc.*. The second staff begins with a box containing the number 8 and the dynamic *ff*. The third staff begins with a box containing the number 9, with dynamics *ff*, *p*, and *pp*. The fourth staff begins with a box containing the number 10, with dynamics *mf* and *cantabile*. The fifth staff begins with the dynamic *cantabile*, followed by *f marc.*, *f marc.*, and *p*. The score includes various articulations such as accents, slurs, and tenuto marks, as well as dynamic hairpins.