



Diatonic scale use the pattern (M.M. quarter note =88)  
 Major C – 2 octaves, F – 2 octaves, Bb – 2 octaves, G – 2 octaves, D – 1 octave  
 Minor a – 2 octaves, d – 1 octave, g – 2 octaves, e – 2 octaves, b – 2 octaves  
 (Melodic form ascending and descending where applicable)  
REFER TO THE NEW EXTENDED FORM SCALES ON THE NHMEA WEBSITE (www.nhmea.org)

Sight reading is required.

Saxophone

<u>Selected Studies for Saxophone</u>		H. Voxman	Rubank, Inc
Rubank Educational Library No. 106			
Page	8	All	Andante (d minor)
Page	15	All	Vivace (Bb major)
<u>Universal Method for Saxophone</u>			Carl Fischer
(Catalog #CF 0532)			
Page	44	#86	
Page	210	#15	
Page	210	#18	
Page	212	#6	
Page	214	Dominant Seventh Exercise – All	

Scales – All scales to be **MEMORIZED**  
 If scales have been modified please follow the written articulations  
 If scales have not been modified and not extended, please perform them slurred ascending and tongued descending.  
 Chromatic – In a triplet pattern, two octaves starting on low Bb



Diatonic scale use the pattern (M.M. quarter note =88)  
 Major C, F, Bb, G, D  
 Minor a, d, g, e, b  
 (Melodic form ascending and descending where applicable)  
REFER TO THE NEW EXTENDED FORM SCALES ON THE NHMEA WEBSITE (www.nhmea.org)

Sight reading is required.

Trumpet

<u>Arban Complete Conservatory Method for Trumpet</u>		Arban	Carl Fischer
The Authentic Edition Edited by E.F. Goldman and W. Smith (Catalog #021)			
Page	22	#50	
Page	47	#29	
Page	125	#1	lines 3, 8, 12 (D, G, B)
Page	190	#143	
Page	213	#76	
Page	286	line 5, 3 <sup>rd</sup> measure thru line 9, 2 <sup>nd</sup> measure, no fermata	

Scales – All scales to be **MEMORIZED**  
 If scales have been modified please follow the written articulations  
 If scales have not been modified and not extended, please perform them slurred ascending and tongued descending.  
 Chromatic – In a triplet pattern, two octaves starting on low C



Diatonic scale use the pattern (M.M. quarter note =88)  
 Major C, F, Bb, G, D  
 Minor a, d, g, e, b  
 (Melodic form ascending and descending where applicable)  
REFER TO THE NEW EXTENDED FORM SCALES ON THE NHMEA WEBSITE (www.nhmea.org)

Sight-reading is required.



French Horn

<u>Preparatory Melodies to Solo Work for French Horn</u>		M. Pottag	CPP Belwin.
Educational Library No. 82-39			
Page	15	#39	all Andantino
Page	20	#50	
Page	24	#61	
Page	34	#86	
<u>Sixty Selected Studies for French Horn Book 1</u>		C. Kopprasch	Carl Fischer
Book 1, Revised by Fr. Gumbert and Albin Frehse (Catalog #02790)			
Page	19	#28	

**MORE**



**CONT.**

**Scales** – All scales to be **MEMORIZED**

If scales have been modified please follow the written articulations

If scales have not been modified and not extended, please perform them slurred ascending and tongued descending.

Chromatic – In a triplet pattern, two octaves starting on low F



Diatonic scale use the pattern  
Major C, F, Bb, G, D  
Minor a, d, g, e, b

(M.M. quarter note =88)

(Melodic form ascending and descending where applicable)

REFER TO THE NEW EXTENDED FORM SCALES ON THE NHMEA WEBSITE ([www.nhmea.org](http://www.nhmea.org))

**Sight-reading is required.**

**Trombone**

Arban Famous Method for Trombone-Complete

Arban

Carl Fischer

Complete Edition- Edited by C. Randall and S. Mantia (Catalog #023)

Page	29	#50	
Page	52	#29	all
Page	126	#1	lines 3, 8, 12 (C, F, & A)
Page	202	#143	
Page	231	#3	Brilliant Fantasy (First six lines only)

Melodious Etudes for Trombone – Book I

J. Rochut

Carl Fischer

Book I – Catalog #01594

Page	19	#16
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**Scales** – All scales to be **MEMORIZED**

If scales have been modified please follow the written articulations

If scales have not been modified and not extended, please perform them slurred ascending and tongued descending.

Chromatic – In a triplet pattern, two octaves starting on low Bb



Diatonic scale use the pattern  
Major C, F, Bb, G, D  
Minor a, d, g, e, b

(M.M. quarter note =88)

(Melodic form ascending and descending where applicable)

REFER TO THE NEW EXTENDED FORM SCALES ON THE NHMEA WEBSITE ([www.nhmea.org](http://www.nhmea.org))

**Sight-reading is required**

**Baritone**  
**Treble Clef**

Arban Complete Conservatory Method for Trumpet

Arban

Carl Fischer

The Authentic Edition Edited by E.F. Goldman and W. Smith (Catalog #021)

Page	22	#50	
Page	46 - 47	#28	
Page	125	#1	lines 1, 5, 11 (C,E,Bb)
Page	190	#143	
Page	290	#6	(First six lines to key change)

**Scales** – All scales to be **MEMORIZED**

If scales have been modified please follow the written articulations

If scales have not been modified and not extended, please perform them slurred ascending and tongued descending.

Chromatic – In a triplet pattern, two octaves starting on low C



Diatonic scale use the pattern  
Major C, F, Bb, G, D  
Minor a, d, g, e, b

(M.M. quarter note =88)

(Melodic form ascending and descending where applicable)

REFER TO THE NEW EXTENDED FORM SCALES ON THE NHMEA WEBSITE ([www.nhmea.org](http://www.nhmea.org))

**Sight-reading is required.**

# NEW HAMPSHIRE ALL STATE AUDITION SCALES

F Chromatic, C, F, Bb, G, D Major, a, d, g, e, b melodic minor

## FRENCH HORN

$\text{♩} = 88$

C Chromatic

Measures 1-3 of the C Chromatic scale. The notation shows a treble clef with a 4/4 time signature. The first measure contains a chromatic ascending scale from C4 to C5 with triplet markings above the notes. The second measure continues the chromatic scale. The third measure shows the final notes of the scale with triplet markings.

Measures 4-6 of the C Chromatic scale. The notation shows a treble clef with a 4/4 time signature. The first measure contains a chromatic descending scale from C5 to C4 with triplet markings below the notes. The second measure continues the chromatic scale. The third measure shows the final notes of the scale with triplet markings.

C Major

Measures 7-11 of the C Major scale. The notation shows a treble clef with a 4/4 time signature. The first measure contains an ascending scale from C4 to C5. The second measure continues the ascending scale. The third measure shows the final notes of the scale. The fourth measure contains a descending scale from C5 to C4. The fifth measure continues the descending scale. The sixth measure shows the final notes of the scale.

F Major

Measures 12-16 of the F Major scale. The notation shows a treble clef with a 4/4 time signature and a flat key signature. The first measure contains an ascending scale from F4 to F5. The second measure continues the ascending scale. The third measure shows the final notes of the scale. The fourth measure contains a descending scale from F5 to F4. The fifth measure continues the descending scale. The sixth measure shows the final notes of the scale.

Bb Major

Measures 17-21 of the Bb Major scale. The notation shows a treble clef with a 4/4 time signature and two flat key signatures. The first measure contains an ascending scale from Bb4 to Bb5. The second measure continues the ascending scale. The third measure shows the final notes of the scale. The fourth measure contains a descending scale from Bb5 to Bb4. The fifth measure continues the descending scale. The sixth measure shows the final notes of the scale.

G Major

Measures 22-26 of the G Major scale. The notation shows a treble clef with a 4/4 time signature and one sharp key signature. The first measure contains an ascending scale from G4 to G5. The second measure continues the ascending scale. The third measure shows the final notes of the scale. The fourth measure contains a descending scale from G5 to G4. The fifth measure continues the descending scale. The sixth measure shows the final notes of the scale.

D Major

Measures 27-31 of the D Major scale. The notation shows a treble clef with a 4/4 time signature and two sharp key signatures. The first measure contains an ascending scale from D4 to D5. The second measure continues the ascending scale. The third measure shows the final notes of the scale. The fourth measure contains a descending scale from D5 to D4. The fifth measure continues the descending scale. The sixth measure shows the final notes of the scale.

a minor

Measures 32-36 of the a minor scale. The notation shows a treble clef with a 4/4 time signature and no key signature. The first measure contains an ascending scale from A4 to A5. The second measure continues the ascending scale. The third measure shows the final notes of the scale. The fourth measure contains a descending scale from A5 to A4. The fifth measure continues the descending scale. The sixth measure shows the final notes of the scale.

37  
d minor



42  
g minor



47  
e minor



52  
b minor



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# PREPARATORY MELODIES

to  
Solo Work  
for  
FRENCH HORN

Selected from the Famous SCHANTL Collection

Edited  
by  
MAX P. POTTAG



*f*

*p* *pp* *cresc.* *ff* *Fine*

**No. 38 Cantilene (A short song-like piece)**

*p* *mf*

*rall.* *a tempo* *p* *mf* *Piu moto*

*f* *calando* *pp*

*p* *mf* *p*

*pp* *Fine*

**\* No. 39g Andantino**

*p*

*Fine* *mf*

*mf* *f*

**Recitativo**

*pp* *p* *f* *rall.* *tempo*



### No. 50 Agevole (Lightly)

mf

f

p

f

p

mf

p

Fine

### No. 51 Tempo di Marcia

f

f

p

mf

f

No. 59 Allegro

*p* *mp* *mf* *p* *p* *mf* *f* *Fine*

Solo pieces in Bb Major (Eb Concert)

No. 60 Andante

*dolce* *p* *mf* *f* *p* *Fine*

\* No. 61 Allegro ma non troppo (Not so fast)

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



No. 85 Con Fuoco (With fire)

*f*


*p* *f*

*f* *ff* *mf*

*f* *p* *f* Fine

Intermezzo (A piece played between the acts)

Lamentable (Mournfully)

 No. 86 Larghetto

*p*

*p*

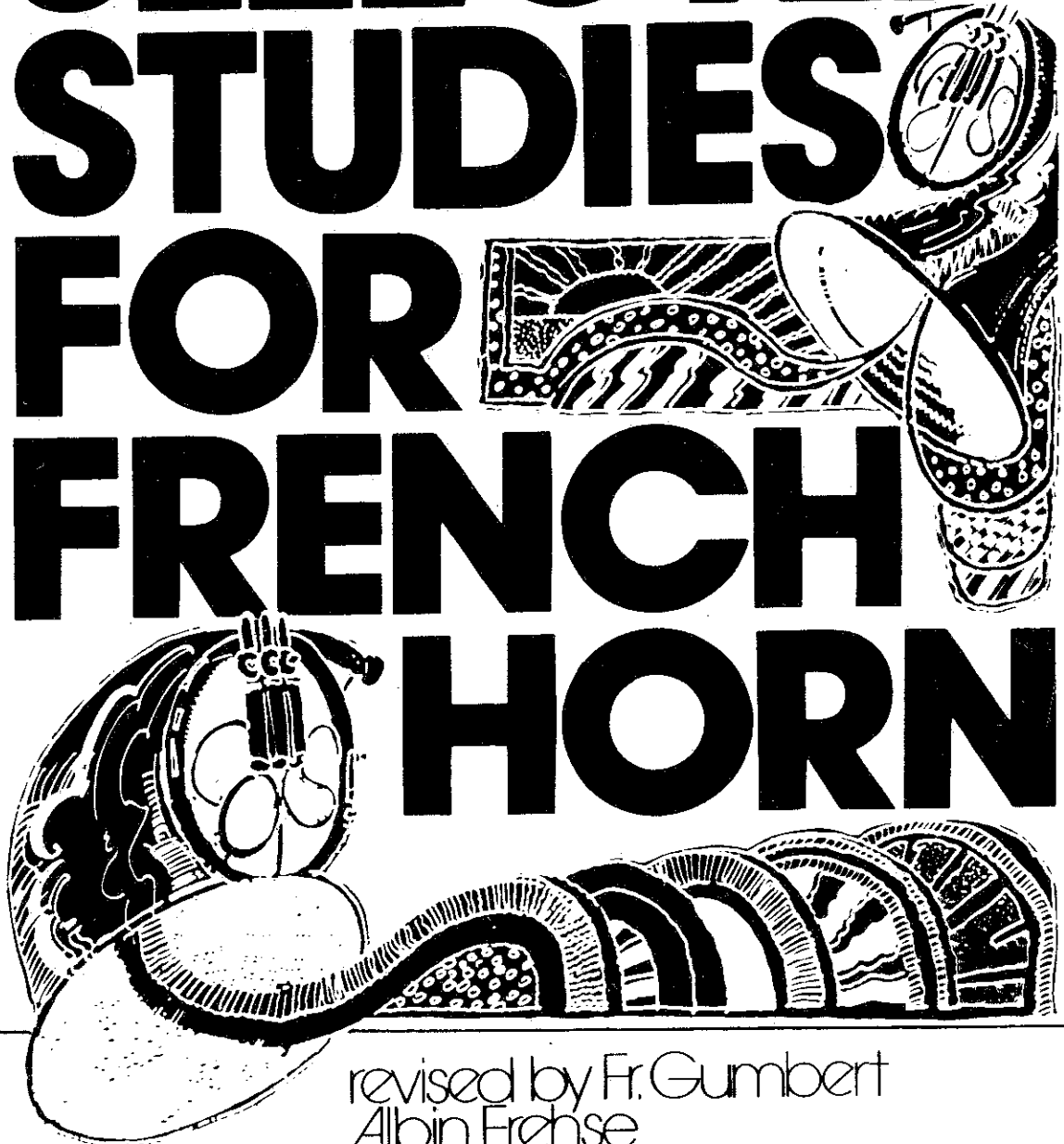
*pp*

*mf* *p* *pp* *p*

*mp* *mf*

*f* *pp* Fine

# SIXTY KOPPRASCH SELECTED STUDIES FOR FRENCH HORN



revised by Fr. Gumbert  
Albin Frehse

The top five staves of the page contain musical notation that is almost entirely obscured by a large, dark 'X' drawn across them. The notation includes various notes, rests, and dynamic markings such as *f* and *p*. The first staff begins with a *f* dynamic marking. The second staff has a *p* marking. The third staff has *f* and *p* markings. The fourth staff has a *p* marking. The fifth staff has a *f* marking and a first ending bracket labeled '1.' leading to a second ending bracket labeled '2.'

**Nº 28. Maestoso.**

The bottom ten staves of the page contain the musical notation for piece No. 28. The piece is in a key with two flats and common time (C). The notation includes various notes, rests, and dynamic markings such as *mf*, *cresc.*, *f*, and *p*. The first staff begins with a *mf* dynamic marking. The second staff has a *cresc.* marking. The third staff has a *p* marking. The fourth staff has a *cresc.* marking. The fifth staff has a *f* marking. The sixth staff has a *p* marking. The seventh staff has a *cresc.* marking. The eighth staff has a *f* marking. The ninth staff has a *p* marking. The tenth staff has a *f* marking and a *p* marking.

No 34. Allegro

The musical score consists of 13 staves of music in treble clef, 2/4 time signature. The piece is marked 'Allegro'. The dynamics are marked as follows: *mf* (mezzo-forte) at the beginning, *f* (forte) in the second staff, *f* in the fifth staff, *p* (piano) in the seventh staff, and *f* in the ninth staff. The tempo is marked 'a tempo' in the tenth staff. Performance instructions include 'dimin.' (diminuendo) and 'rit.' (ritardando) in the ninth staff. A fermata is placed over a note in the tenth staff. The score concludes with a double bar line and repeat dots.