

TCU Bands
Concert Band Audition Repertoire

[Audition Sign Up Link](#)

Rotation A

FLUTE

- Scales: 12 Major Scales (Full Range)
Chromatic Scale (Full Range)
Scales are to be played from memory.
- Solo: Mozart – *Concerto in G Major, mvt., exposition*
Solo excerpt is provided. There is no memory requirement.
- Excerpts: Bach – *St. Matthew Passion*
Mendelssohn – *Symphony 4, mvt. 4*
Stravinsky – *Petrouckha, cadenza*
There is no memory requirement for the excerpts.

Notes about auditions:

1. When you play your audition, you should adhere to the following order:
 - a. Scales (Memorized) - you will randomly draw 3 of the 12 major scales when you check-in prior to your audition. See attached sheet for ranges.
 - b. Chromatic (Memorized). See attached sheet for range.
 - c. Solo (Memory not required)
 - d. Excerpts (Memory not required)
2. Audition letter assignments will be sent at the latest on Monday the week before classes begin. Auditions will be tentatively scheduled during the Thursday and Friday before the first class day. A more accurate schedule will be posted in July on the [TCU Band Audition Website](#) and sent by e-mail.
3. The Band Office provides copies of the excerpts but not the solo. Each auditionee must procure the solo on his or her own.
4. When you sign-up, please take note of your audition time and arrive 10 minutes prior.
5. All auditions are juried blind. To maintain anonymity, make sure you check-in with the monitor.
6. Sight-reading may be used in the first round or call back round at the discretion of the judges.
7. Any cuts to the audition material will be posted outside the audition room 30 minutes before the first audition for that instrument group begins.

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Concerto
KV 313 (285c)

Be a Soloist!

emphasis on 1st
ote of a

Allegro maestoso

Tutti

Wolfgang Amadeus Mo:

The musical score is written on ten staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Allegro maestoso' and the performance instruction is 'Tutti'. The score includes various dynamics such as *f* (forte), *p* (piano), and *ff* (fortissimo), as well as trills (*tr*) and accents. Handwritten annotations include 'Solo' in brackets at measures 29-32 and 46-50, 'Tutti' at measure 42, and 'no >' at measures 46 and 50. There are also handwritten notes like 'CON +', 'p', and 'V' with arrows. The score concludes with a final cadence.

54 *No >* *DK* *T.K* *T.K* *rich* *No >*

58 *2* *BB* *Solo*

63 *in time* *color*

66 *f* *don't slow* *tr* *tr* *Weak cadence* *real grace*

71 *pitch*

77 *Tutti* *f* *p* *tr* *Weak* *Solo* *f* *match* *tr*

83 *bold*

86 *tr* *Weak* *tr*

90 *tr* *Tut* *mp* *bend thumb* *p*

96 *f* *tr*

100

103 *Solo*

Flöte I – Erster Chor

Nr. 54 Rezitativ und Chor

Rezitativ (Auf das Fest aber) Chor Rezitativ (Pilatus sprach) Evangelist

29 Bar.ra.bam! er sei Chris.tus? Siespra.chen al.le:

Chor (Laß ihn kreuzigen)

Nr. 55 Choral (Wie wunderbarlich ist doch diese Strafe)

Nr. 56 Rezitativ (Der Landpflieger sagte) *tacet*

J. S. Bach - Matthew's Passion

Nr. 57 Rezitativ (Er hat uns allen wohlgetan)

8 Sopr. 1

er nahm die Sün-der auf und an, sonst hat mein Je.sum nichts ge.tan.

Nr. 58 Arie (Aus Liebe will mein Heiland sterben)

Solo

(Fine)

2

Symphony No. 4 in A Major, "Italian"

Movement IV - Saltarello

FELIX MENDELSSOHN, Op. 90
(1809-1847)

In this brilliant Italian dance movement, as in the previous excerpt, stability and clean articulation are of great importance. You can use the triple-tongue pattern *t-tkt-t, t-tkt-t* or *k-tkt-t, k-tkt-t*, or any other pattern that you find comfortable. If you play this symphony in an orchestra, be prepared for the tempo to be faster in the concert than you have practiced in the rehearsals — a good tip for preparation of all technical solos!

Presto

Classical Symphony

SERGEI PROKOFIEV, Op. 25
(1891-1953)

"I imagined how Haydn might have composed, had he lived to our day; he would have preserved his style and also would have absorbed something from new music. That was the kind of symphony I wanted to write; a symphony in classical style."

— Sergei Prokofiev
A Brief Autobiography

In movement II, play with a singing *dolce* quality in the upper register that adds color to the sound of the unison violins. Play the triplet passage with refined elegance and a feeling of continuity through the rests.

Larghetto ♩ = 54

EXCERPT 1
(from Movement II)

Petrushka

Stravinsky

cadenza should be played with poised elegance and a sweet tone that becomes very dramatic in the last phrase. the 32nd notes so they match the quality of the longer notes, and make phrases with a strong musical intent.

58 Lento, $\text{♩} = 50$ 59 $\text{♩} = \text{♩}$

EXCERPT 2

60 Solo (Cadenza) Poco più mosso, $\text{♩} = 60$ 1st Vln.

p *più p* *poco*

108, play with a singing, innocent, dolce quality, as indicated by the composer.

109: The **Meno mosso** after 107 should indicate an eighth note, rather than a quarter note, equalling 72.

EXCERPT 3

Andantino, $\text{♩} = 80$

103 Solo *p dolce espressivo*

105 106 Solo cant. *espress:* *mf*

107 **Meno mosso**, $\text{♩} = 72$

LO 105

Oleola!