

TCU Bands  
Concert Band Audition Repertoire

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Rotation A

# PICCOLO

Excerpts:                   Beethoven – *Symphony No. 9, Mvt. 4*  
                                  Grainger – *Lincolnshire Posy, Mvt. 4*  
                                  There is no memory requirement for the excerpts.

**PLEASE NOTE:**

**The Piccolo audition is not a stand-alone audition. This audition material is used to supplement a Flute audition. Candidates will not be asked to play their scales or solo again. If you elect to audition for Piccolo, you will be assigned an extended audition slot. You will perform both Piccolo and Flute excerpts during one time slot. The judges will consider both the Flute and Piccolo auditions when assigning this spot.**

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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## Beethoven 9

343 *pp* *Vivace* *Shh*

355 *sempre pp* **H**

385 *same* **(pp)**

375 *pp* *poco cresc.*

387 **I**

397 *poco f* *Keep short* **T**

407 *piu f* **T**

416 *f* *piu f* **ff**

427 **K**

*A too much trane*

## EXCERPT 2

This section is one for endurance. There are very few places to rest. Although the metronome marking is  $\text{♩} = 132$ , it is usually played  $\text{♩} = 152-169$ . Conductors often request measures 856-860, 869, and 878-885 to be played an octave higher. I also suggest a high B at the beginning of measure 904. Be careful that the high G at 899 is not too low in pitch. Watch the speed of the descending 32nds at the Maestoso. This passage is most carefully on the repeated high A-F's.

The many *f* marks in Excerpt 2 are intended by Beethoven as accents, rather than dynamic levels.

In bar 872 in the orchestra score, the slur begins on the downbeat B, not on the A. In 894-899, slur from each trill into the following grace notes.

The piano accompaniment begins at the Poco Allegro.

832 *Poco Adagio* **1** *Clar. I*

835 **5** *Clar. I*

837 **2** *Archi* *Poco Allegro, stringendo il tempo, sempre più Allegro*

Nelson: Rocky Point Holiday

$\text{♩} = 160-180$

Handwritten musical score for 'Rocky Point Holiday' by Nelson. The score consists of five staves of music, measures 28 through 31. The music is written in treble clef with a key signature of one sharp (F#). Measure 28 starts with a dynamic marking of *ff*. Measure 29 includes a dynamic marking of *sfz* and another of *ff*. Measure 30 begins with a dynamic marking of *fff*. Measure 31 has a dynamic marking of *f*. The notation includes various note values, slurs, and fingerings (e.g., 6, 3, 6). A large diagonal line is drawn across the entire score.

Grainger/Kennell: Lincolnshire Posy IV. Rufford Park Poachers

$\text{♩} = 90-100$

Handwritten musical score for 'Lincolnshire Posy IV. Rufford Park Poachers' by Grainger/Kennell. The score consists of four staves of music, measures 22 through 25. The music is written in treble clef with a key signature of two flats (Bb, Eb). Measure 22 starts with a dynamic marking of *mf*. Measure 23 includes a dynamic marking of *f*. Measure 24 has a dynamic marking of *f* and a handwritten annotation 'dim. rish' above the staff. Measure 25 begins with a dynamic marking of *ff*. The notation features a continuous sixteenth-note pattern with frequent slurs and fingerings (e.g., 6, 3, 6). A circled measure number '24' is present above the fourth staff.