

TCU Bands  
Concert Band Audition Repertoire

Rotation C

# BASS TROMBONE

- Scales: 12 Major Scales (Full Range)  
Chromatic Scale (Full Range)  
Scales are to be played from memory.
- Solo: JS Bach-Prelude from Cello Suite, No. 2, trans. Douglas Yeo  
Transcription can be downloaded from [www.yeodoug.com](http://www.yeodoug.com). There is no memory requirement.
- Excerpts: Wagner- *Prelude to Act III of "Lohengrin"*  
Respighi- *Pines of Rome*  
Respighi-*Fountains of Rome*  
Shostakovich - *Symphony No. 5*  
*Fucik-Florentiner March*  
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 (Full Range and Memorized) - you will randomly draw 3 of the 12 major scales when you check-in prior to your audition.
  - b. Chromatic (Full Range and Memorized)
  - c. Solo (Memory not required)
  - d. Excerpts (Memory not required)
2. Audition sign-ups will begin on Monday the week before classes begin and continue through that Friday.
  - a. Each auditionee must sign-up either during sectionals at Band Camp, by email to the band office, or in person in the band office- Ed Landreth #331.
  - b. Auditions will run from 8 am to 10pm on the Saturday prior to the start of the fall semester.
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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**J. S. Bach**  
*Cello Suite 2, BWV 1008: Prelude*  
Performing edition for trombone by  
**Douglas Yeo**

Prelude  $\text{♩} = 56$

1 *mp*

5

9

13

17

21 *piu mosso* *rit.*

24 *a tempo* *meno mosso* *piu mosso*

27 *cresc. poco a poco* *rit.*

30 *f* *a tempo*

33

36 *a tempo*

39 *meno mosso*

43 *cresc. poco a poco* *rit.* *piu mosso*

45 *rit.* *f*

49 *p* *a tempo* (9)

53

56 *cresc. poco a poco* *rit.* *rit.*

59 *f* 3

# WAGNER: Prelude to Act III of LOHENGRIN

EXCERPT 1.)

**2** [Sehr lebhaft ( $\text{♩} = \text{ca. } 82$ )]

*ff*<sup>3</sup> *ff*<sup>3</sup>

**3**

*ff* *ff* *mf*

*> p*

EXCERPT 2.)

riten. **5** a tempo

*ff* *ff*

*ff* *ff*

**6**

*ff* *dim.* *p*

# Respighi - Pines of Rome

Ancora più mosso ♩ = 69

The musical score consists of five staves of bass clef notation in 4/4 time, with a tempo marking of "Ancora più mosso ♩ = 69".

- Staff 1:** Starts with a first finger (1) and a triplet (3) of eighth notes. The dynamic is *p* (piano).
- Staff 2:** Features a triplet (3) of eighth notes. The dynamic is *p cresc.* (piano, crescendo).
- Staff 3:** Includes a triplet (3) of eighth notes and a triplet (3) of sixteenth notes. The dynamic is *ff* (fortissimo).
- Staff 4:** Marked with a box containing the number "12". The dynamic is *ff* (fortissimo), followed by *f dim. poco a poco* (forte, gradually diminishing).
- Staff 5:** Starts with a triplet (3) of eighth notes. The dynamic is *p* (piano), followed by *sempre dim.* (always diminishing).

# .. Respighi - Fountains of Rome

## 11 Allegro vivace $\text{♩} = 168$

Musical notation for measure 11, bass clef, 3/4 time signature. The measure contains two measures of music. The first measure has a *fff* dynamic marking. The second measure has a *fff* dynamic marking and an accent (^) over the first note.

## 12

Musical notation for measure 12, bass clef, 3/4 time signature. The measure contains two measures of music. The second measure has a triplet of eighth notes marked with a '3' and a slur.

Musical notation for measure 13, bass clef, 3/4 time signature. The measure contains two measures of music. The second measure has a triplet of eighth notes marked with a '3' and a slur.

## 13

Musical notation for measure 13, bass clef, 3/4 time signature. The measure contains two measures of music. The first measure has an accent (^) over the first note. The second measure has an accent (^) over the first note.

## 14 Più vivace ( $\text{♩} = \text{ca. } 69$ ) in uno

Musical notation for measure 14, bass clef, 3/4 time signature. The measure contains two measures of music. The first measure has a *ff* dynamic marking and the text "(Ritmo di 3 battute)". The second measure has a *ff* dynamic marking and a first ending bracket labeled '1'.

Musical notation for measure 15, bass clef, 3/4 time signature. The measure contains two measures of music. The first measure has a *più f* dynamic marking and a first ending bracket labeled '1'.

## 15

Musical notation for measure 15, bass clef, 3/4 time signature. The measure contains two measures of music. The first measure has a second ending bracket labeled '2'. The second measure has a *fff* dynamic marking and the text "(Ritmo di 4 battute)".

## Largamente $\text{♩} = 80$

Musical notation for measure 16, bass clef, 3/4 time signature. The measure contains two measures of music. The first measure has a *fff* dynamic marking. The second measure has a *fff* dynamic marking and a slur over the notes.

# Shostakovich - Sym #5

## EXCERPT 1.)

### Movement 2

This short solo, beginning four measures before Rehearsal no. 72, is in octaves with the tuba. It also appears earlier in the movement, leading into Rehearsal no. 56. Play the eighth-notes with forward direction leading to *mezzo forte* only. The movement's final measures (beginning one measure after Rehearsal no. 97) feature this prominent technical passage at *fortissimo*. Keep the notes short and incisive without over-accenting them.

[Allegretto (♩ = 138)] **71**

*sf* *p subito*

*cresc.* *mf*

*f*

*ff*

**71** **72** **73** **74**

6 5 1

## EXCERPT 2.)

### Movement 4

The trombones and trumpets play the movement's opening theme in octaves, followed by an accelerando into Rehearsal no. 98. Articulate the sixteenth-notes cleanly and use a strong, marcato articulation throughout.

**97** Allegro non troppo (♩ = 88)

*f* *fff* *ff marc.*

accelerando poco a poco

**97** **98** **99** **100**

(♩ = 104) (♩ = 108)

3 4

# Florentiner March

Grande marcia Italiana

Julius Fučík

arr. by M. L. Lake

3rd Trombone

2038.

*ff* *mf* *f* *ff* *f* *ff* *ff*

*ff*

Carl Fischer, New York

18974 - 12

3rd Trombone

TRIO

1 2 3 4

*p*

*mf-pp*

1 2 3 4

*pp*

1 2

*ff*

*rit.*

*a tempo.*

*fff*