

TCU Bands  
Concert Band Audition Repertoire

Rotation D

# BASS CLARINET

- Scales: 12 Major Scales (Full Range)  
Chromatic Scale (Full Range)  
Scales are to be played from memory.
- Solo: Rabaud – *Solo de Concours (opening Cadenza through 1<sup>st</sup> fermata)*  
Schott Edition. There is no memory requirement.
- Excerpts: Gershwin – *An American in Paris (play from 15 to 17)*  
Liszt – *Tasso Lamento e Trionfo*  
Prokofiev – *Romeo and Juliet, 1. Folk Dance (cuts are attached.)*  
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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# An American in Paris Play 15 to 17

(1928)

Bass Clarinet in Bb

George Gershwin (1898-1937)

$\text{♩} = 100 \text{ to } 108$

8 Allegretto grazioso 6 Solo *f* *sfz-p*

15 Con brio *tutti* *f* w/tuba, bsns.

16

17 *p* *f*

53 Con moto Solo w/alto sax. *f*

68 Allegretto 7

Adagio Solo *mf* *espr.*

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# Tasso Lamento e Trionfo

(1854)

Bass Clarinet in Bb

Franz Liszt (1811-1886)

$\text{♩} = 66 \text{ to } 72$

**B** Adagio Mesto  
Solo

The first staff of music is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It begins with a dynamic marking of *f* and the instruction *espressivo*. The melody features a series of eighth and sixteenth notes, including a triplet of eighth notes. The staff concludes with a *dim.* (diminuendo) marking, a *rit.* (ritardando) marking, and a final *pp* (pianissimo) dynamic marking. A fermata is placed over the final note.

The second staff of music continues the melody from the first staff. It starts with a dynamic marking of *f*. The notation includes a triplet of eighth notes and a *rit.* (ritardando) marking. The staff ends with a fermata over the final note.

(1950)

Bass Clarinet in B $\flat$

Sergei Prokofiev (1891-1953), Op. 64bis

$\text{♩} = 84 \text{ to } 92$  1. Folk Dance

**Allegro giocoso**

w/pno., celli

4 6 5 w/ww., harp, pno. *mf*

w/bsn., basses 9 w/ww. *mp* *cresc.* *f* *p* *cresc.* *f*