

TCU Bands
Concert Band Audition Repertoire

Rotation A

**DUE TO COVID-19, AUDITION DATES, TIMES AND PROCEDURES MAY CHANGE.
PLEASE CHECK YOUR TCU E-MAIL FOR THE MOST UP TO DATE INFORMATION**

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 (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. You will receive a sign-up link later this summer for a specific audition time. Auditions will run on the Friday and Saturday before 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.

WARNING CONCERNING COPYRIGHT RESTRICTIONS:

The Copyright Law of the United States (Title 17, United States Code) governs the making of photocopies and other reproduction of copyright materials. Under certain conditions specified in the law, libraries and other archives are authorized to furnish a photocopy or other reproduction. One such condition is that the photocopy or reproduction not be "used for any purposes other than private study, scholarship or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "Fair Use", that user may be liable for copyright infringement. The excerpts provided herein are provided for audition purposes only. Any other use is not approved by Texas Christian University, the School of Music or the University Band.

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* *p* *bend thumb*

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)

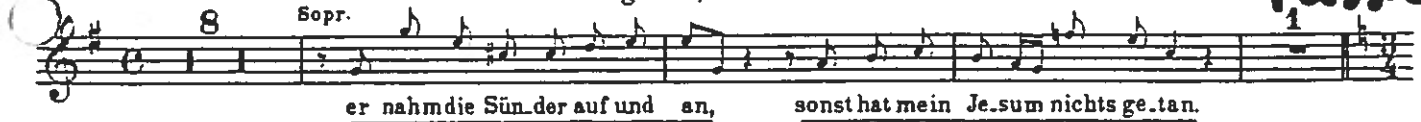


Nr. 56 Rezitativ (Der Landpflieger sagte) *tacet*

J. S. Bach - Matthew's Passion

Nr. 57 Rezitativ (Er hat uns allen wohlgetan)

8 Sopr. 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)

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. $\text{♩} = \text{♩}$

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 $\text{♩} = \text{♩}$ $\text{♩} = \text{♩}$

p dolce espressivo

105 106 Solo cant. *espress:*

mf

107 **Meno mosso**, $\text{♩} = 72$

Oleola
11-11-17