

TCU Bands  
Concert Band Audition Repertoire

Rotation B

# B-FLAT CLARINET

Scales: 12 Major Scales (Full Range)  
Chromatic Scale (Full Range)  
Scales are to be played from memory.

Solo: Crusell – *Concerto No. 3 in Bb Major*  
Pick-ups to measure 52 to beat 2 of measure 88.  
There is no memory requirement.

Excerpts: Grainger– *Lincolnshire Posy, Mvt. 4*  
Rachmaninoff – *Piano Concerto No. 2, Mvt. 2*  
Rimsky-Korsakov – *Capriccio Espagnol, Mvt. 1*  
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 assignments will be sent at the latest on Monday the week before classes begin. Clarinet auditions will be scheduled the Thursday before the first class day.
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. Please take note of your audition time and arrive 10 minutes prior. Auditions will be held in the TCU Music Center.
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 No. 3 in B $\flat$ , Opus 11

B $\flat$  Clarinet

## I

BERNHARD CRUSELL. (1775-1838)

Edited by DAVID HITE

Allegro risoluto  $\text{♩} = 108$   
Tutti

ST 726

5 2 Solo *mf* 6 *p*

10 *cresc.* *ff* (Optional cut to bar 48)

15 30 45 3

50 Solo risoluto *mf* *f*

55 *ff* *p dolce*

60

65

70 *mf*

75 *f*

80 *f ff p*

85 *p*

90 *mf f*

95 *mf cresc.*

100 *f p dolce*

105 *mp pp*

The musical score consists of ten staves of music for B♭ Clarinet. The notation includes various dynamics such as *mf*, *f*, *ff*, *p*, *mf*, *f*, *mf cresc.*, *f*, *p dolce*, *mp*, and *pp*. It also features articulation marks like accents (^), trills (tr), and slurs. Measure numbers 70, 75, 80, 85, 90, 95, 100, and 105 are indicated in boxes. Fingerings are shown with numbers 1-5. A double bar line with a repeat sign is present at the end of measure 95.



# PIANO CONCERTO No. 2

$\text{♩} = 60$

Adagio sostenuto

SERGEI RACHMANINOFF, Op. 18  
(1873-1943)

*p dolce e sempre espress.*

*Solo*

1043

*p*

Musical staff 1043, starting with a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The music features a series of eighth notes with a slur, followed by a half note. The dynamic is marked *p*.

15

*cresc.* *mf* *dim.* *f* *dim.*

Musical staff 15, continuing the melody with slurs and dynamic markings: *cresc.*, *mf*, *dim.*, *f*, and *dim.*

19

*p legato*

Musical staff 19, featuring triplets and a dynamic marking of *p legato*.

## Scherzo from A Midsummer Night's Dream

$\text{♩} = 74 - 82$

Felix Mendelssohn, Op. 61, No. 1

Allegro vivace

in Bb

*p*

7

Musical staff 7, starting with a treble clef, a key signature of two flats (Bb), and a 3/8 time signature. The music features a series of eighth notes. The dynamic is marked *p*.

16

*dim.*

Musical staff 16, continuing the melody with slurs and a dynamic marking of *dim.*

24

Musical staff 24, featuring a second ending bracket labeled '2'.

33

*cresc.*

Musical staff 33, featuring a dynamic marking of *cresc.*

41

*p* *tr*

Musical staff 41, featuring a dynamic marking of *p* and trills (*tr*).

AUDITION PART

CLARINET IN A

Vivo e strepitoso ♩ = 120

Capriccio Espagnol

I. ALBORADO

Keyword: \_\_\_\_\_

Nikolai Rimsky-Korsakov (1844-1908)

Op.34

1-9 *ff*

10-15 *con forza ff* **A** solo

16-20

21-26

**B** 27-37 *ff*

38-42 *con forza ff* **C** Solo

43-47

48-53

54-59 *p* *mf* *p*

60-64 *mf* *p* **4** *attacca*