

TCU Bands  
Concert Band Audition Repertoire

Rotation B

# 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: Bizet – *Entracte*  
Hindemith – *Symphony in B Flat mvts. 2 and 3*  
Beethoven – *Symphony 3, mvt. 4*  
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. Flute and Piccolo 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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emphasis on 1st  
le of a

# Concerto

KV 313 (285c)

Be a Soloist!

**Allegro maestoso**

*Tutti*

Wolfgang Amadeus Moz

The musical score is written on ten staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Allegro maestoso' and the performance instruction is 'Tutti'. The score includes various dynamic markings: 'f' (forte) at measures 1, 11, 19, 25, and 29; 'p' (piano) at measures 14, 17, 22, 27, and 39. Trills are indicated with 'tr' above notes in measures 1, 14, 19, 25, 29, 33, 39, and 42. A large bracket labeled 'Solo' spans from measure 29 to 33. Handwritten annotations include 'Solo' at measure 46, 'No >' at measures 46 and 50, and 'COSA +' with an upward-pointing arrow above measure 33. A right-pointing arrow is above measure 39. The score concludes with a double bar line at measure 50.

54 *no >* *21-* *rich* *no*

58 *2 BB* *Solo*

63 *color*

66 *f* *don't slow* *more* *tr* *Weak cadence* *real graces*

71 *pitch*

77 *Tutti* *f* *p* *tr* *Weak* *Solo* *f* *match* *tr*

83 *bold*

86 *WC* *tr*

90 *tr* *Tutti* *mp* *bend thumb* *p*

96 *f* *tr*

100

103 *Solo* *1*

The image shows a handwritten musical score for guitar, consisting of ten staves of music. The score is written in treble clef with a key signature of one sharp (F#). The music is heavily annotated with performance instructions and dynamics. Key annotations include:
 

- Staff 54:** "no >" (accents), "21-" (fingerings), "rich" (timbre), "no" (dynamics).
- Staff 58:** "2 BB" (basso continuo), "Solo" (performance style).
- Staff 63:** "color" (timbre).
- Staff 66:** "f" (forte), "don't slow" (tempo), "more" (dynamics), "tr" (trills), "Weak cadence" (phrasing), "real graces" (ornamentation).
- Staff 71:** "pitch" (intonation).
- Staff 77:** "Tutti" (performance style), "f" (forte), "p" (piano), "tr" (trills), "Weak" (phrasing), "Solo" (performance style), "f" (forte), "match" (dynamics), "tr" (trills).
- Staff 83:** "bold" (timbre).
- Staff 86:** "WC" (weak cadence), "tr" (trills).
- Staff 90:** "tr" (trills), "Tutti" (performance style), "mp" (mezzo-piano), "bend thumb" (technique), "p" (piano).
- Staff 96:** "f" (forte), "tr" (trills).
- Staff 103:** "Solo" (performance style), "1" (first ending).

 The score includes various musical notations such as slurs, accents, trills, and dynamic markings (f, p, mp). There are also some bracketed sections and arrows indicating specific performance techniques.

*PRE*

Tempo I

*p dol.* *cresc.*

294 Tromba Solo Tempo I

*colla parte* *E1* *p dol.* *cresc.*

328

*cresc.* *ni-ki* *sp*

337

*BB* *mf*

344

*3* *mf*

351

*f* *ppp* *smooth* *stay centered* *be still*

*SING*

**Entr'acte**  
from *Carmen*  
(Prelude to Act III)

*EL m. 1 A's pick*

GEORGES BIZET  
(1838-1875)

*Very late type*

Andantino quasi Allegretto.  $\text{♩} = 88$

*Arpa* *pp* *Solo* *NOT*

*pp*

*A* *pp*

*tr* *pp*

*p*

# Hindemith Symphony in B<sup>b</sup>, Mvt II, 1. = 112

719  $\text{♩} = 12$  1  $\text{♩} = 112$   
*p*

722

724 *NOBLE*

726 *pp*

727

## Mvt III $\text{♩} = 100$

206  $\text{♩} = 100$   
*f cresc.*

212 *ff*

216

221

## Symphony No. 3 in E $\flat$ Major, "Eroica" Movement IV

LUDWIG VAN BEETHOVEN, Op. 55  
(1770-1827)

This is a solo of great contrasts. Emphasize the stylistic contrasts by playing the beginning of the solo with a lyrical, singing quality and the end of the solo with rhythmic clarity and technical brilliance. Beethoven's utilization of the full dynamic range and tessitura of the flute requires complete tonal control at every dynamic level and in every register. In the score, the flute and 1st violins do not have a slur in bar 182.

*Erratum:* There should be a slur from the trill in measure 199 into the following D in 200.