

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. 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 assignments will be sent at the latest on Monday the week before classes begin. Bass Trombone auditions will be scheduled the Friday before the beginning of classes. Please note that this date may change.
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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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

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). The dynamic is *p*.
- Staff 2:** Features a triplet (3) and ends with a *p cresc.* marking. A box containing the number **11** is positioned above the staff.
- Staff 3:** Begins with a *ff* dynamic and includes a triplet (3). A box containing the number **12** is positioned above the staff.
- Staff 4:** Starts with a *ff* dynamic and includes accents (>). The dynamic changes to *f dim. poco a poco*.
- Staff 5:** Starts with a *p* dynamic and includes a triplet (3). The dynamic is marked *sempre dim.*

.. 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 14, 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 15, 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 16, 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 17, 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 18, 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**

Musical score for Excerpt 1, Movement 2, starting at rehearsal mark 71. The score is written in bass clef with a 3/4 time signature. It consists of four staves of music. The first staff begins with a dynamic marking of *sf* (sforzando) followed by *p subito* (piano subito). The second staff includes a *cresc.* (crescendo) marking and a *mf* (mezzo-forte) marking. The third staff has a *f* (forte) marking. The fourth staff has a *ff* (fortissimo) marking. Rehearsal marks 71, 72, 73, and 74 are indicated by boxes above the staves. Fingerings 6, 5, and 1 are shown above the notes in the third and fourth staves.

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)

Musical score for Excerpt 2, Movement 4, starting at rehearsal mark 97. The score is written in bass clef with a common time signature. It consists of three staves of music. The first staff begins with a dynamic marking of *f* (forte) followed by *fff* (fortississimo) and *ff marc.* (fortissimo marcato). The second staff includes an *accelerando poco a poco* marking. The third staff has a *ff* (fortissimo) marking. Rehearsal marks 97, 98, 99, and 100 are indicated by boxes above the staves. Fingerings 3 and 4 are shown above the notes in the third staff. The tempo marking (♩ = 108) is shown above the third staff.

Florentiner March

Grande marcia Italiana

Julius Fučík

arr. by M. L. Lake

3rd Trombone

2038.

ff mf f Solo f ff

3rd Trombone

TRIO

1 2 3 4

mf-pp

pp

1 2 3 4

1 2 3 4

pp

1 2

f

ff

a tempo.

rit.

fff

1 2 3

^^

Detailed description: This is a musical score for the 3rd Trombone part of a Trio section. The score is written on ten staves. The first staff begins with the word 'TRIO' and a key signature of one flat (Bb). The music consists of eighth and sixteenth notes, often beamed together. There are several first and second endings marked with '1' and '2'. Dynamic markings include *mf-pp*, *pp*, *f*, *ff*, *a tempo.*, *rit.*, and *fff*. There are also accents (^) and slurs over various phrases. The score concludes with a double bar line and a fermata over the final note.