

TCU Bands  
Concert Band Audition Repertoire

Rotation C

# HORN

- Scales: 12 Major Scales (Full Range)  
Chromatic Scale (Full Range)  
Scales are to be played from memory.
- Solo: Strauss – Concerto No. 1, Mvt. 1  
Any standard, unabridged edition is acceptable. There is no memory requirement.
- Excerpts: Shostakovich – *Symphony No. 5, Mvt. 1, start on Solo after 39*  
Beethoven – *Symphony No. 8, Mvt. 3*  
Mahler – *Symphony No. 1, Mvt. 3*  
Bernstein/Grundman– *Overture to "Candide"*  
Strauss-Till *Eulenspiegel*  
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. Saxophone concert auditions will be scheduled the Friday before the first day 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. When you sign-up, 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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16-03-01A

# Shostakovich Sym. No. 5, Mvt. I

## Excerpt 2 – I. Moderato, (32) – (41)

Horn I in F

3 33 (=138) *fff* *espress.* 34 *ritenuto* *dim. pp* 6 35 *ff*

*cresc.* 36 *fff* *Largamente* (=66)

37 *sf* *molto ritenuto*

38 *molto ritenuto*

*a tempo con tutta forza* 2 2 39 2 (=84) *Solo* *Start*

40 *Moderato* 41 *Moderato*

6 *End*

# Beethoven—Symphony No. 8, Mvt. 3

42 *f* 1. 2. Solo *Fine* *dolce* *cresc. p* *cresc.*

51 *p* *p* *Cori* *Cori* *1 Cori* *cresc.*

60 *f* *p dolce cresc.* *p* *cresc.* *p* *cresc.*

70 *p* *p* *dim.* *pp* *Men. da Capo al Fine*

Detailed description: This image shows a page of musical notation for the third movement of Beethoven's Symphony No. 8. It consists of four staves of music. The first staff (measures 42-50) features a solo part with dynamics *f*, *Fine*, *dolce*, and *cresc. p*. The second staff (measures 51-59) includes woodwind parts marked *Cori* and *1 Cori* with dynamics *p* and *cresc.*. The third staff (measures 60-69) has dynamics *f*, *p dolce cresc.*, *p*, *cresc.*, *p*, and *cresc.*. The fourth staff (measures 70-79) starts with *p*, followed by *p*, *dim.*, and *pp*, ending with the instruction *Men. da Capo al Fine*. The notation includes various note values, rests, and dynamic markings.

# Mahler—Symphony No. 1, Mvt. 3

13 Wieder etwas bewegter  
(Celli u. Bassen pizz) *deutlich*

14 *sempre pp*

15 1

# Bernstein/Grundman—Overture to “Candide”

Allegro molto con brio ( $\text{♩} = 132$ )

178 I. Solo *p cant.*

184 Play upper part *div.*

190 *unis.* *ff*

196 *div.* *dim.*

206 G.P.

Senza rall. 2 2

*mp*

Listening examples for the first three excerpts are available at [www.hornexcerpts.org](http://www.hornexcerpts.org)

Excerpt 1 – Gemächlich  
(beginning – 1)

Horn 1 in F Strauss - Till Eulenspiegel

The musical score is written for Horn 1 in F. It begins with a 5-measure rest, followed by a first ending bracket. The tempo is marked 'Gemächlich.' (moderato) and 'allmählich lebhafter' (ritardando). The key signature has one flat (F major). The first staff contains a melodic line with a dynamic marking of *p*. The second staff is marked 'Volles Zeitmass. (sehr lebhaft)' (allegretto) and includes dynamic markings of *cresc.* and *mf*. The third staff concludes with a double bar line and the number '18'.