

TCU Bands
Concert Band Audition Repertoire

Rotation D

SAXOPHONE

- Scales: 12 Major Scales (Full Range)
Chromatic Scale (Full Range)
Scales are to be played from memory.
- Solo: Jeanine Rueff-Concertino, Mvt 3 (Beginning to 8)
Any standard, unabridged edition is acceptable. There is no memory requirement.
- Excerpts: *Colonial Song* (Grainger), *Dionysiaques* (Schmitt), *Rolling Thunder* (Fillmore),
Molly on the Shore (Grainger)
All excerpts are to be played on Alto Saxophone. 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. Auditions will be tentatively scheduled during the Thursday and Friday before the first class day. A more accurate schedule will be posted in July on the [TCU Band Audition Website](#) and sent by e-mail.
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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Saxophone Audition

Colonial Song (Grainger)

Solo, molto vibrato (♩ = 46-50)
a tempo

mf espress. *cresc.*

ff *f*

The score for 'Colonial Song' is written in treble clef with a common time signature. It begins with a melodic line marked 'mf espress.' and 'a tempo'. The first line features a series of eighth notes with slurs and accents, followed by a 'cresc.' marking. The second line continues the melody, marked with 'ff' and 'f' dynamics, and includes a change in time signature to 3/4 and back to 2/4.

Dionysiaques, Opus 62 (Schmitt)

③① (♩ = 120-132)

p *cresc.*

f *p* *cresc.*

③② 1 *p* *poco cresc.*

cresc.

③③ *ff avec éclat*

The score for 'Dionysiaques, Opus 62' is written in treble clef with a 3/4 time signature. It starts with a circled measure number 31 and a tempo marking of '♩ = 120-132'. The piece is marked 'p' and 'cresc.'. The first line shows a melodic line with slurs and accents, marked 'f' and 'p'. The second line continues with 'f' and 'poco cresc.'. The third line is marked 'cresc.'. The fourth line starts with a circled measure number 33 and is marked 'ff avec éclat'.

March, "Rolling Thunder" (Fillmore)

(♩ = 152)

ff *f*

This musical score is for the piece "Rolling Thunder" by Fillmore. It is written in 2/4 time with a tempo of 152 beats per minute. The key signature has two flats (B-flat and E-flat). The score consists of four staves of music. The first staff begins with a fortissimo (*ff*) dynamic and a half note rest, followed by a series of eighth notes. The second and third staves continue with similar rhythmic patterns, featuring many slurs and accents. The fourth staff concludes the piece with a final flourish. The dynamics shift from *ff* to *f* in the second measure of the first staff.

"Molly on the Shore" (Grainger)

Presto (♩ = 112)

mp *cresc. poco a poco*

stacc. *f*

35

This musical score is for the piece "Molly on the Shore" by Ralph Vaughan Williams, arranged by Percy Grainger. It is written in 2/4 time with a tempo of 112 beats per minute. The key signature has two flats (B-flat and E-flat). The score consists of three staves of music. The first staff begins with a mezzo-piano (*mp*) dynamic and a crescendo marking (*cresc. poco a poco*). The second and third staves feature triplet patterns, some marked *stacc.* (staccato) and others with accents. The dynamics reach fortissimo (*f*) in the second staff. A rehearsal mark "35" is placed above the second staff. The piece concludes with a final triplet flourish.