

Fall 2025 Penn State Bands | Winds and Percussion Audition Packet

All students wishing to perform in Symphonic Wind Ensemble and Symphonic Band must audition in the School of Music. Auditions will be in-person, blind (judges will not see you), and will include the attached excerpts, sight reading, and scales. 2-3 scales will be asked at random to be chosen between all 12 Majors. You may play your scales in any pattern.

*SWE and SB begin the first week of classes.

LISTEN to the excerpts in order to learn appropriate tempi, style, and performance practice!

HOW TO SIGN-UP: Sign-up for an audition time using the form on the main audition page. Note - percussionists - please allow Blue Band members to take the first several slots.

[For Students wishing to be considered for Campus Band:](#)

There is no audition for Campus Band. Sign-up for MUSIC 83 (T/R 4:35-5:30pm in the Blue Band Building) *CB begins the second week of classes.

FLUTE
PICCOLO
OBOE
CLARINET
BASS CLARINET
SAXOPHONE
BASSOON
TRUMPET
HORN
TROMBONE
BASS TROMBONE
EUPHONIUM
TUBA
PERCUSSION

FLUTE

*To be considered for piccolo you must play the flute excerpts on flute AND the piccolo excerpt on piccolo.

Excerpt 1:

Music Building
University Park, PA 16802

PROFANATION

from "JEREMIAH, Symphony No. 1"

LEONARD BERNSTEIN
arranged for Band by
Frank Benciscutto

1st Flute -
1. only
Vivace con brio
♩ = Beat 8/8 in 3

p

sub. ff

p

Excerpt 2:

Bizet
Carmen Suite No. 1
- Intermezzo: Beginning - 11 after Reh. [A]

Andantino quasi Allegretto. (♩ = 88.)
Solo

pp

p

p cresc.

f

Excerpt 3: Chimes of Liberty, Goldman

41 Trio *Play 2nd time only*

p Solo (2nd time only)

49 *pp*

tr

57 *p*

65

tr

Excerpt 4: Incantation and Dance, John Barnes Chance

Largo [♩ = 54] John Barnes Chance
dolce
mp

p

16

Poco più mosso [♩ = 66]
senza crescendo *(p - sempre)*

tr. *rit.* *tr.*

Tempo I [♩ = 54] *tr.* Presto [♩ = 138]

19

PICCOLO

Play a musical selection of choice not to exceed 45 seconds *and* the excerpt below.

Excerpt 1:

"Rufford Park Poachers" from *Lincolnshire Posy* (version B) (Grainger)

Flowingly ♩ = 80

C Piccolo

pp mf p

p f

p p

11 18

OBOE

Excerpt 1-3: Symphony in B-flat, Paul Hindemith

Moderately fast, with vigor (♩ 88-92)



2.



4.

Fast and gay (♩ 112)



Excerpt 4: Star Wars Trilogy, Williams/Hunsberger

Williams: *Star Wars Trilogy*

Andante 29 *Poco più mosso Rall.*



2 2 31

34 *espressivo*

ten.

mf *a tempo*

33 35 36 37

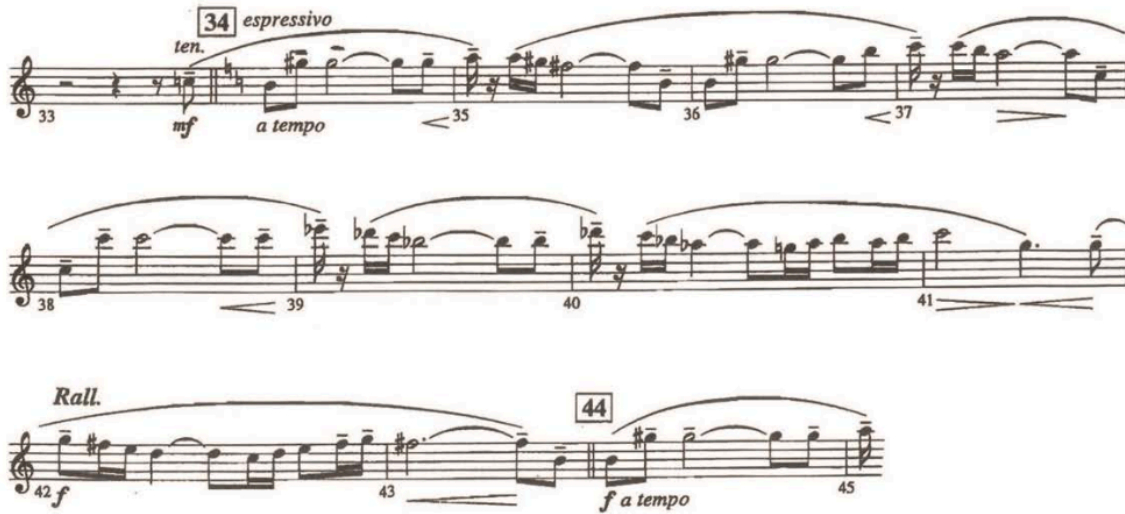
38 39 40 41

Rall.

44

f *a tempo*

42 43 45



CLARINET

Excerpt 1: Scherzo from A Midsummer Night's Dream, Mendelssohn

In B.
Scherzo.
Allegro vivace.

p

dim.

cresc.

p

tr

Excerpt 2: Elsa's Procession to the Cathedral, Wagner

$\text{♩} = 72$

p

p

p

Excerpt 3: Overture to La Gazza Ladra, Rossini

7 SOLO

TUTTI

SOLO

TUTTI

p

p3

BASS CLARINET

Excerpt 1: An American in Paris, Gershwin

Excerpt 1: Musical score for Bass Clarinet from "An American in Paris" by George Gershwin. The score is in 2/4 time, key of B-flat major. It features three staves. The first staff begins with a measure marked 15, labeled "Con brio tutti". The second staff begins with a measure marked 16, labeled "w/tuba, bsns." and "f". The third staff begins with a measure marked 17, labeled "p". The score includes various musical notations such as notes, rests, and dynamic markings.

Excerpt 2: Symphonic Metamorphosis, Mvt. IV, Hindemith

Excerpt 2: Musical score for Bass Clarinet from "Symphonic Metamorphosis, Mvt. IV" by Paul Hindemith. The score is in 3/8 time, key of B-flat major. It features four staves. The first staff begins with a measure marked (♩ = 80) and "mp". The second staff begins with a measure marked "mf". The third staff begins with a measure marked "f". The fourth staff begins with a measure marked "trb" and "mf". The score includes various musical notations such as notes, rests, and dynamic markings.

Excerpt 3: Symphonic Dances from West Side Story, Bernstein/Lavender

"Cool"

Allegretto (Swing) (♩ = 160)

581

583

585 **Stringendo Un Poco**

587

Solo

589

f *p* *sfz* *pp*

SAXOPHONE

Excerpt 1: Profanation, Bernstein

2 3

sub. *ff*

4 5

mp *cresc.*

mf

6 7

f *fff*

Excerpt 2: Americans We, Henry Fillmore

(♩ = 144-152)

Cornet

f *ff* *mf*

f *ff* *ff* *pp*

Excerpt 3: Concerto for Band, mvt. II “Riff”, Kevin Day (m. 164-175)

$\text{♩} = 152$

165

mf

168

173

mf *fz*

175

f

2

Excerpt 4: Concerto for Band, mvt. IV "Soul", Kevin Day (m. 432-439)

Day: IV. "Soul" $\text{♩} = 46$

1. mm. 432-439

solo

mf soulful with lots of vibrato

435

437

poco rall.

Note: All saxophone auditionees must play the alto excerpts on alto saxophone. Those who want to be considered for soprano, tenor, and/or bari must ALSO play the respective excerpts below.

Soprano Saxophone

48 Studies, No. 5, Franz Ferling

Andante cantabile ($\text{♩} = 80$)

p

f

p

mf

Tenor Saxophone

Symphony in B-flat, mvt. 1, Paul Hindemith

Moderately fast, with vigor ($\text{♩} = 88=92$)

The musical score is written for Tenor Saxophone and consists of four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It starts with a forte (*f*) dynamic and features a melodic line with various intervals and a final half note. The second staff continues the melodic development with more complex intervals and a final half note. The third staff shows a change in texture with a series of triplet eighth notes, some marked with a '3' and others with a '3' and a '3' (indicating a triplet of triplets). The fourth staff continues the triplet pattern, with a double bar line and a 2/4 time signature change. The score is written in a modern, atonal style characteristic of Hindemith's work.

Baritone Saxophone

Tempered Steel, Young

ff very aggressively

61

64

66

71

72

76

80

fp

BASSOON

Excerpt 1: Profanation, Bernstein

1st Bassoon

Vivace con brio $\text{♩} = \text{Beat } 8/8 \text{ in } 3$

Frank Bencriscutto

mp

sub. ff

1 2 3 4

Excerpt 2: Armenian Dances, Part 1, Alfred Reed

Excerpt 3 : Symphonie Fantastique, Hector Berlioz

Broadly, and sustained ($\text{♩} = 52$)

p

sf

1 2 3

Symphonie Fantastique (Hector Berlioz), V.

Allegro ($\text{♩} = 104$)

ff

sf

ff

sf

ff

1 2 3 4

TRUMPET

Excerpt 1:

53

Scherzando

139

f

ff

rall.

f

piu f

ff

mp

ff

14
Cantando

Moderato comodo
(con vibrato)

mf espres. e rubato

f rall.

Piu mosso
f (rumba)

ff

ff

molto allarg. perdendo *pp*

Copyright 2021

Excerpt 3:

51
Concertino

Moderato comodo

f

mf

mp

mf

f

a tempo

molto allargando

molto rall.

The musical score is written for a single melodic line in 4/4 time. It begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Moderato comodo'. The first staff starts with a forte (*f*) dynamic. The second staff includes a trill ornament. The third staff is marked *mf*. The fourth staff is marked *mp*. The fifth staff is marked *mf*. The sixth staff is marked *f*. The seventh staff continues the melodic line. The eighth staff begins with a handwritten 'a tempo' and a 'molto allargando' marking, followed by a 'molto rall.' marking at the end. The score includes various articulations such as accents, slurs, and a trill.

HORN

Excerpt 1: Profanation, Bernstein

38 39 40

ff

fff

sfz

G.P.

Q.M.B. 573

Excerpt 2: Symphony in B-flat, Hindemith

Symphony in B-flat for Concert Band, 2nd movement (Hindemith)

Fast and gay ♩. = 112

Horn in F

86 87 88 89 90

ff

mf

mf

J

104

Excerpt 3: Irish Tune from County Derry, Percy Grainger

Horn in F

FLOWINGLY
(*accompanyingly*)

41
Solo

mf *f* *f*

56 *Sost.*

ff *fff*

molto rit.

mf *p* *ppp*

Detailed description: The musical score is for a Horn in F part. It begins with the tempo marking 'FLOWINGLY' and the instruction '(accompanyingly)'. Measure 41 is marked as a 'Solo' and starts with a mezzo-forte (*mf*) dynamic. The melody consists of eighth and quarter notes, with a crescendo leading to a forte (*f*) dynamic. The second staff continues the melody with a forte (*f*) dynamic. The third staff, starting at measure 56, is marked 'Sost.' (sostenuto) and features a crescendo from fortissimo (*ff*) to fortississimo (*fff*). The final staff, starting at measure 56, is marked 'molto rit.' (molto ritardando) and shows a decrescendo from mezzo-forte (*mf*) to piano (*p*) and finally pianissimo (*ppp*).

Excerpt 4: Fanfare La Peri, Dukas

Fanfare pour précéder La péri (m. 5-29)

Paul Dukas

Horn 1 in F

Meter: 3/4

5 **1**
f

8 **2**
f

14 *sost.*

19 **3**
f

22 3 3

25

Excerpt 1: Profanation, Bernstein (rests matter!)

Excerpt 2: Time Traveler, Patrick Harlin (m. 8-21)

Excerpt 3: Symphony No. 3



Excerpt 4: Suite Americana, Crespo

Andante $\text{♩} = 80$

Solo

p dolce

6

11

17

23

29

fp *mf* *cresc.*

ff *mf*

The image shows a musical score for a Solo part in Suite Americana by Crespo. The tempo is marked 'Andante' with a quarter note equal to 80 beats per minute. The key signature is B-flat major (two flats). The time signature is 4/4. The music begins with a piano (*p*) dynamic and a 'dolce' (sweet) marking. The melody is written on a single staff with a bass clef and a key signature of two flats. The music features a series of eighth and sixteenth notes, with some rests and a final half note. The score includes measure numbers 6, 11, 17, 23, and 29. There are also dynamic markings such as *fp* (fortissimo piano), *mf* (mezzo-forte), *cresc.* (crescendo), and *ff* (fortissimo). The music is marked with 'A' and 'B' for specific sections.

BASS TROMBONE

Excerpt 1: Fountains of Rome, Respighi

11 All.° vivace

fff

12

Excerpt 2: Concerto in One Movement, Lebedev

Allegro moderato.

1

mp *espressivo*

p

p

tr

f

p

rit.

f

Tempo

EUPHONIUM

Excerpt 1: Hands Across the Sea, Sousa (no repeats)

302

ff sfz ff p ff

Trio.

p ff

Excerpt 2: Festive Overture, Shostakovich, Hunsberger

Excerpt 3: Second Suite in F, mvt. 1, Gustav Holst

2.

Excerpt 1: Lincolnshire Posy, Grainger

46 In time ♩=76

51 Somewhat faster

63 Slow off slightly

68 In time

76

83 In time

pp *louden lots* *fff* *f*

ff *f* *f*

f *mp* *louden* *louden lots*

ff *p* *ff* *pp*

ff *pp < f > p* *p* *ppp*

Excerpt 2-3: Thunder and Blazes, Fucik

Fucik - Laurendeau: *Thunder and Blazes*

(1)



(2)



PERCUSSION

Excerpt 1: SNARE | Delecluse - Etude No. 11

2. Delecluse – Etude No. 11 (Snare Drum)

$\text{♩} = 80$

f *p* *f* *p sub.* *f* *p* *f* *p sub.* *f* *p* *sf* *f* *p sub.* *f* *p sub.* *f* *p* *f* *p* *f* *p* *ff* *Rit.* *T°* *p sub.* *sf* *p* *f*

* Stop here for recording

Excerpt 2: TIMPANI | Star Wars, John Williams

From the Lucasfilm Ltd. Production STAR WARS

STAR WARS

(Main Title)

TIMPANI

JOHN WILLIAMS
Transcribed for Band by Stephen Bulla

Maestoso **A tempo (L'istesso) (♩ = ♩)**

sfz *f poco rall.*

6 12

Excerpt 3: VIBRAPHONE | West Side Story, Bernstein

Bernstein – *West Side Story* (continued)
mm. 620-631

Vibraphone

620 *p* *sfz* *p* *ff* *f*

623 625 627

Excerpt 4: TAMBOURINE | Carnival Overture, Dvorak

11. Dvorak – *Carnival Overture* (Tambourine)

8 before [U] – end (complete excerpts for live audition can be found on page 49)

The musical score is written for a single melodic line on a treble clef staff. It consists of five staves of music. The first staff begins with a *ff* dynamic marking. The second staff contains a circled 'U' above the staff. The third staff features four 'tr' markings above the staff. The fourth staff begins with a circled 'W' and the tempo marking 'Poco più mosso'. It includes a triplet of eighth notes, a 4-measure rest, a 2-measure rest, and a *ff* dynamic marking. The fifth staff ends with a *secco* marking. The score includes various musical notations such as eighth notes, sixteenth notes, rests, and repeat signs.