

Fall 2024 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, prepared piece* (not to exceed 60 seconds), and scales. 2-3 scales will be asked at random to be chosen between all 12 Major, harmonic, melodic, natural minor, and chromatic.

*Prepared piece can be a snippet of a larger work. You are encouraged to use music you're currently studying or have already performed. The purpose of the prepared piece is to hear your musicality.

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 there are specific time slots for those only wanting to be considered for a band vs. those wanting to be considered for orchestra only or band and orchestra.

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)

FLUTE

PICCOLO

OBOE

CLARINET

BASS CLARINET

SAXOPHONE

BASSOON

TRUMPET

HORN

TROMBONE

BASS TROMBONE

EUPHONIUM

TUBA

PERCUSSION (4 excerpts)

FLUTE

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

Excerpt 1: Allegro from Sonata No. 4 in DM, Quantz

Allegro
from Sonata No. 4 in D major

Johann Joachim Quantz (1697-1773)
QV 1:48

Allegro (♩ = 108)

7

13

19

1. 2.

Excerpt 2: The Brisk Young Sailor, Grainger

4. "THE BRISK YOUNG SAILOR"
(who returned to wed his True Love)

Sprightly ($\text{♩} = 96$)

Cl. I

9

17

25

7

Excerpt 3: Fascinating Ribbons, Joan Tower *play top line

27 watch soli *mp* *mf* *espressivo* *mp* *c. 60*

31 quiet 8va *cresc.* *mf*

35 (a2)

39 *cresc.* *f*

Excerpt 4: Symphony No. 3 mvt. 4, Beethoven

<https://orchestraexcerpts.com/flute-beethoven-symphony-no-3-mvt-iv-171-200/>

169 *f* *ff* *p* *cresc. sf*

183 *p* *cresc.* *p*

193

199 *sf* *sf* *sf* *ff*

PICCOLO

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

Excerpt 1: Four Scottish Dances, Mvt. 2, Malcolm Arnold

II

Vivace

5

1°

ff

f

9

13

OBOE

Excerpt 1: Brandenburg Concerto No. 2 in FM, JS Bach

1

Johann Sebastian Bach
Brandenburg Concerto No. 2
In F Major, BWV 1047

Oboe

1.



Excerpt 2: Symphony No. 6, Mvt. 3, Beethoven

3

Beethoven — Symphony No. 6, Mvt. III
Oboe I

4



Excerpt 3: Pulcinella Suite, Stravinsky

⑧ *Larghetto* *Solo* ♩ = 54-56 **SERENATA**

The musical score is written on four staves. The first staff begins with a circled 8, the tempo marking 'Larghetto', the instruction 'Solo', and a tempo indication of a quarter note equal to 54-56 beats per minute. The title 'SERENATA' is written in large, bold letters above the staff. The music is in 12/8 time and features a melodic line with various ornaments and phrasing. The second staff contains a circled 9 and a dynamic marking of (p). The third staff also contains a circled 9. The fourth staff contains a circled 10 and concludes with a double bar line and a '2' below it, indicating a second ending.

CLARINET

Excerpt 1: Concerto No. 1, Mvt. 1, Weber

C. M. von Weber, Concerto No. 1 for Bb clarinet, movement 1
quarter note = @112 (pick a tempo that you are comfortable with)

f con anima *più f*

f con tutta forza *f*

mf *f* *p dolce*

p *poco rall.* *a tempo* *lusingando e con espr.*

p *cresc.*

f espressivo

ff

Excerpt 2: Toccata Marziale, Vaughan Williams

Toccata Marziale (Vaughan Williams) **Bb clarinet**

Allegro maestoso. (♩ - 100 - 104)

f **1** *f*

simile **2** *mf* *mf* *f*

3 *p* *cresc.* *f*

4 *ff* **5**

Detailed description: This is a musical score for Bb clarinet, consisting of four staves. The first staff begins with a treble clef, a 3/4 time signature, and the tempo marking 'Allegro maestoso. (♩ - 100 - 104)'. The key signature has one sharp (F#). The first staff contains measures 1-4, with a dynamic of *f* and a circled '1' above the final measure. The second staff contains measures 5-8, with dynamics *mf*, *mf*, and *f*, and a circled '2' above the second measure. The third staff contains measures 9-12, with dynamics *p* and *f*, and a circled '3' above the third measure. The fourth staff contains measures 13-16, with dynamics *ff* and *f*, and circled '4' and '5' above the first and fifth measures respectively. The word 'simile' is written above the first measure of the second staff. A bracket on the right side of the score groups the last two staves.

Excerpt 3: Symphony No. 9, Mvt. 2, Shostakovich

Schostakovich: Symphony No. 9

You may also play on Bb as printed if you do not own an A clarinet

II

in A

Moderato

Solo

p *mf* *p* *mf*

11 24 38 52

Detailed description: This is a musical score for A clarinet, consisting of four staves. The first staff begins with a treble clef, a 3/4 time signature, and the tempo marking 'Moderato'. The key signature has three sharps (F#, C#, G#). The first staff contains measures 1-10, with dynamics *p* and *mf*, and a circled 'II' above the second measure. The second staff contains measures 11-23, with dynamics *p* and *mf*. The third staff contains measures 24-37, with dynamics *p* and *mf*. The fourth staff contains measures 38-51, with dynamics *p* and *mf*. The word 'Solo' is written above the first measure of the first staff. A circled 'A' is written above the first measure of the fourth staff. A bracket on the right side of the score groups the last two staves.

BASS CLARINET

Excerpt 1: Mariner Man

3. Mariner Man

♩. = 96
Bass Cl.

The musical score is written for Bass Clarinet in 6/8 time. It begins with a tempo marking of quarter note = 96. The key signature is one sharp (F#). The score consists of seven staves of music. The first staff starts with a dynamic marking of *f*. The second staff continues with *f*. The third staff has a dynamic marking of *fp* and includes a trill instruction (*tr.*). The fourth staff continues with *fp*. The fifth staff has a dynamic marking of *f*. The sixth staff has a dynamic marking of *f*. The seventh staff has a dynamic marking of *F* and includes a dynamic marking of *P*. There are also performance instructions like *tr.* and *tr.* throughout the score.

Excerpt 2: Long Steel Grass

4. Long Steel Grass

$\text{♩} = 68$

Bass Cl.

6

1

pp

f

3

3

3

3

3

3

3

3

3

3

Excerpt 3: The Brisk Young Sailor, Grainger

4. "THE BRISK YOUNG SAILOR"
(who returned to wed his True Love)

$\text{♩} = 96$

Sprightly

9

mp (marked)

17

(reedy) *mp*

SAXOPHONE

Excerpt 1: Quicksilver, Stacy Garrop

OMIT if also auditioning on soprano, tenor, or bari. If auditioning on alto only, play this excerpt.

4

Alto Saxophone Solo

Musical score for Alto Saxophone Solo, measures 106-131. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. The music features various dynamics and articulations.

Measures 106-111: *mp*, *mf*, *mp*. A red arrow points to the first measure (106). A box labeled 'E' is above measure 110.

Measures 112-116: *mf*, *f*, *mf*, *f*, *mp*.

Measures 117-120: *f*, *mf*.

Measures 121-125: *f*, *mp*, *f*, *p*, *mp*.

Measures 126-130: *mf*, *f*.

Measures 131-135: *ff*.

Excerpt 2: An Easy Going Walk through the Wood, Vaughan Williams

II.

"An Easy Going Walk through the Wood"

Andante "At A Walking Pace"

The musical score consists of five staves of music in 3/4 time. The first staff begins with a treble clef and a key signature of one flat. It features a melodic line starting with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4, all under a slur. The dynamics are marked *mp* and *rit.*. The second staff continues the melody with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4, all under a slur. The dynamics are marked *mp*, *mf*, *pp*, *mp*, and *mf*. The third staff features a melodic line with a quarter note G4, a quarter note A4, and a quarter note B4, all under a slur. The dynamics are marked *mf*. The fourth staff features a melodic line with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4, all under a slur. The dynamics are marked *mf*. The fifth staff features a melodic line with a quarter note G4, a quarter note A4, and a quarter note B4, all under a slur. The dynamics are marked *mf*. The score includes various articulations such as slurs, accents, and triplets.

Excerpt 3: Scaramouche, Darius Milhaud

80 *mp*

85 *mf*

90 *ff*

Excerpt 4: Fascinating Ribbons, Joan Tower

*quarter note= 152

194 5 6

199 3 5 5 3 3 3

203 5 5 5 3 5 3 5

206 5 5 5 5 3

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

Molly on the Shore, Grainger

57 *mf* Solo 59 60 61 3

62 3 63 64 *short* 65 3

66 *And solo* 67 *ff* 68 69 70 3

71 72 73 74 75 8

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SWE Fascinating Ribbons, Joan Tower (quarter = 152)

*Only play this excerpt if you want to be considered for SWE

197

201

204

207

Poco più mosso
♩ = ca. 160
4

The image shows a musical score for the piece 'Fascinating Ribbons' by Joan Tower. It consists of four staves of music, numbered 197, 201, 204, and 207. The music is written in treble clef with a key signature of one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as slurs, ties, and fingerings (3, 5). A tempo change is indicated by the instruction 'Poco più mosso' and a metronome marking of a quarter note equal to approximately 160 beats per minute. The piece concludes with a double bar line and a fermata over the final note.

Tenor Saxophone

Molly on the Shore, Grainger

67 *ff* 68 69 70 71

72 73 74 75 *mp* *very feelingly* 76

77 78 79 80 81 82 *f*

83 84 85 86 87 88 89 *f* *louden*

90 91 *ff* *feelingly* 92 93 94 95 96 97

98 99 100 107 8 115 4 119 120 121 *mp* *louden lots*

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Fascinating Ribbons, Joan Tower (quarter = 152)

*Only play this excerpt if you want to be considered for SWE

The image displays a musical score for the piece 'Fascinating Ribbons' by Joan Tower. The score is presented in four systems, each beginning with a measure number: 194, 199, 203, and 206. The music is written on a single treble clef staff. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of slurs and ties. Fingerings are indicated by numbers 1-5 below the notes. Measure 194 starts with a 5-fingered sixteenth-note run followed by a 6-fingered sixteenth-note run. Measure 199 features a triplet of eighth notes and several slurred sixteenth-note passages. Measure 203 contains a 5-fingered sixteenth-note run and a triplet of eighth notes. Measure 206 begins with a 5-fingered sixteenth-note run and concludes with a triplet of eighth notes and a final note with a fermata.

Baritone Saxophone

Tempered Steel, Young

ff very aggressively

64

66

72

80

fp

Fascinating Ribbons, Joan Tower (quarter = 152)

*Only play this excerpt if you want to be considered for SWE

192



196



201



204



207



Poco più mosso
♩ = ca. 160
2

BASSOON

Excerpt 1: Gran Partita Mvt. 3, Beethoven

Adagio

p

6 *sfp* *sfp* *sfp*

12 **A**

18 **B**

24 *sfp* *sfp* **C**

30 *sfp* *sfp* *sfp*

36 **D** *f*

42 *pp*

Detailed description: This musical score is for the Bassoon part of the third movement of Beethoven's Gran Partita. It is marked 'Adagio' and begins with a piano (*p*) dynamic. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). The piece is in 3/4 time. The score is divided into several sections: Section A (measures 12-17), Section B (measures 18-23), Section C (measures 24-29), and Section D (measures 30-35). Section D is marked with a forte (*f*) dynamic. The piece concludes with a pianissimo (*pp*) dynamic at measure 42.

Excerpt 2: Romanza Mvt. 5, Vaughan Williams

49 **C** *f*

58

64

70 **D** *p*

Detailed description: This musical score is for the Bassoon part of the fifth movement of Vaughan Williams' Romanza. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). The piece is in 3/4 time. The excerpt begins at measure 49 with a forte (*f*) dynamic. Section C (measures 49-57) is marked with a forte (*f*) dynamic. Section D (measures 70-78) is marked with a piano (*p*) dynamic. The score shows various rhythmic patterns and melodic lines.

Excerpt 3: Four Scottish Dances Mvt. 2, Malcolm Arnold

Vivace
(2 players)

f

ff

11

6

(A) 2

ff tutti

TRUMPET

Excerpt 1: Valdres March-Hanssen

Reference Recording: U.S. Marine Band <https://www.youtube.com/watch?v=t3geTX1DbAk>

In the 2nd excerpt, play top divisi line only as indicated

10. Hanssen, Valdres (a)

Moderato
Solo
mf



(b) (play upper divisi)

1 player
fp

[49] 1 player ad lib.
ff
Tutti
ff

Fine



Excerpt 2: Lincolnshire Posy - Horkstow Grange, Grainger

Reference Recording: U.S. Marine Band <https://www.youtube.com/watch?v=4tliNE42X1A>

Slowly flowing; singingly

$\text{♩} = 72$

17 *Cis* Solo

mp (mf) (freely, To the fore, tone strengths at will)

25 *Linger*

(huge) *f* *louden*

29 *Slow* *off*

f

Excerpt 3: *Toccata Marziale*, Ralph Vaughn Williams

Reference Recording: Eastman Wind Ensemble

<https://www.youtube.com/watch?v=QPDTWzsthQ>

(rit. marcato)
♩ = 104
ff

⑦ *marc.*

⑧ *ff* *ff*

⑨ *ff* *p*

⑩ *pp* *mf cantabile*

⑪ *mf cantabile* *f marc.* *f marc.*

Excerpt 4: Bride of the Waves, Herbert Clarke

Reference Recording: Gerard Schwarz <https://www.youtube.com/watch?v=UYQERsbHF6k>

2

The Bride of the Waves.

CORNET SOLO in B \flat Polka Brillante.

Played by the Composer, with great success, throughout England Scotland, France, Germany, Belgium, Holland, United States and Canada, while en route with Sousa's Band.

INTRO.

HERBERT L. CLARKE.

All^o Agitato.

Andante

3 in B \flat . *risoluto.*

appassionato.

f *p* *p espressivo.*

mf *cresc.*

Grasioso. *f* *mf* *rall.*

a tempo *accel.* *cresc.* *Coda.*

HORN

Excerpt 1: Concerto No. 1, Strauss

E

F

G Strauss - continued

H

I

ff *mp* *cresc.*

f *p* *pp*

p *mf* *mf* *p*

f *p* *f* *echo*

p *mf* *f*

p *cresc.* *f*

ff *f* *ff*

Excerpt 2: Four Scottish Dances, Mvt. 1, Malcolm Arnold

36 *non stacc.*
mf *ff molto marcato*

41

44 *accel, molto*

47 *Pesante*
ff *ff*

Excerpt 3: Fascinating Ribbons, Joan Tower

*skip past 8 and 2 measure rests to last three notes

66 *ff brassy marc.*

70

75 8 2
mf *f*

80

TROMBONE

Excerpt 1: Fascinating Ribbons, Joan Tower

139 *soli*
ff

144

148

152

Poco più mosso ♩ = ca. 152

156

Excerpt 2: La Gazza Ladra, Rossini

This musical score is for an excerpt from Rossini's opera La Gazza Ladra. It consists of four systems of music, each with a single bass clef staff. The first system begins with a measure number '7' in a box and the dynamic marking 'ff tutta forza'. The second system ends with a measure number '8' in a box. The third system begins with a measure number '3' in a box and the dynamic marking 'ff'. The fourth system begins with a measure number '4' in a box. The music is written in a key signature of one sharp (F#) and a time signature of 2/4. The notation includes various rhythmic values, slurs, and accents.

Excerpt 3: Concertino, Ferdinand David

The musical score is written in bass clef with a key signature of two flats and a 7/8 time signature. It consists of three staves of music. The first staff begins with a 'Solo.' instruction and a 'p dolce' dynamic marking. The second staff is marked 'mf' and features several accents. The third staff is marked 'f' and includes slurs and accents. The music is characterized by intricate melodic lines and rhythmic patterns.

BASS TROMBONE

Excerpt 1: Fascinating Ribbons, Joan Tower

139 *soli*
ff

Musical notation for measures 139-143. The piece is in bass clef. Measure 139 starts with a 3/4 time signature and a key signature of one flat. It features a series of eighth notes with slurs. Measure 140 changes to 2/4 time. Measure 141 changes to 3/4 time. Measure 142 changes to 4/4 time. Measure 143 changes to 2/4 time.

144

Musical notation for measures 144-147. Measure 144 is in 4/4 time. Measure 145 is in 3/8 time. Measure 146 is in 4/4 time. Measure 147 is in 3/4 time.

148

Musical notation for measures 148-151. Measure 148 is in 4/4 time and contains a triplet of eighth notes. Measure 149 is in 4/4 time. Measure 150 is in 3/4 time and contains two triplets of eighth notes. Measure 151 is in 2/4 time.

152

Musical notation for measures 152-155. Measure 152 is in 2/4 time and contains a triplet of eighth notes. Measure 153 is in 4/4 time. Measure 154 is in 3/4 time and contains four triplets of eighth notes. Measure 155 is in 4/4 time and contains three triplets of eighth notes.

Poco più mosso ♩ = ca. 152

156

Musical notation for measure 156. The measure is in 4/4 time and begins with a half note followed by a quarter rest.

Excerpt 2: Toccata Marziale, Vaughan Williams

(♩ = 104-112) **Toccata Marziale - Vaughan Williams**

The image shows a musical score for the Toccata Marziale by Vaughan Williams, measures 16 through 19. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. Measure 16 begins with a forte (*f*) dynamic. Measure 17 continues with a forte (*f*) dynamic. Measure 18 is marked *allargando* and *ff*. Measure 19 is marked *a tempo* and *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

①6 *f*

①7 *f*

①8 *allargando* *ff*

a tempo *f* *ff* *ff marc.*

①9 *f*

ff marc.

EUPHONIUM

When Jesus Wept (Schuman) - Excerpt 2
Please play upper divisi line

$\text{♩} = 60$

Meno mosso

Solo

Tutti

mp legato sempre, espressivo

p

80

"Molly on the Shore" (Grainger/Rogers)

♩ = 108

f

75 *as if starred (quasi Solo)*

mp
very feelingly

f

83 *f*

mf *louden*

91 *as if starred (quasi Solo)*

ff
very feelingly

99

Detailed description: This is a page of musical notation for the piece "Molly on the Shore" by Percy Grainger, arranged by Rogers. The score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a tempo marking of quarter note = 108. The music is divided into several systems. The first system begins with a dynamic marking of *f* (forte). The second system starts at measure 75, marked "as if starred (quasi Solo)", with a dynamic of *mp* (mezzo-piano) and the instruction "very feelingly". The third system begins at measure 83 with a dynamic of *f*. The fourth system starts at measure 91, also marked "as if starred (quasi Solo)", with a dynamic of *mf* and the instruction "louden". The fifth system begins at measure 99 with a dynamic of *ff* (fortissimo) and the instruction "very feelingly". The score concludes with a double bar line at the end of the final system.

The Roman Carnival Overture, Opus 9 (Berlioz/Godfrey)

All^o Vivace

♩ = 160

Q Solo

poco cres.

poco cres.

cres. molto

ff

f *ff*

Chaconne from Suite in E-flat for Military Band, Opus 28, No. 1 (Holst)

Allegro moderato. A

♩=96-100

mf legato

f *cresc.* *ff*

B

Pesante

C

dim.

TUBA

J'ai été au bal (Grantham),

$\text{♩} = 96$ *Very lively & spirited*
in a light swing rhythm

Solo (116)

p mp p mp p

cresc. mf dim. mp cresc.

f dim. mf cresc. ff dim.

(128)

f mf mp mf mp mf mp cresc. f

mf f cresc. ff

(140)

p sub.

Prokofiev: Symphony No. 5 (first movement: 3-6)

3

mp

mf

4

f espr.

mf

5

mp

f

6

mf

dim.

p

BRUCKNER - Symphony No. 7

191

P

marc.

schwer

IV. [P] to [S]

199

Q

Breit und wuchtig

ff marc.

207

R

Immer breiter

fff

ritard.

Tempo I

18

U

Tempo I

16

V

Breit

Klar. I

Holst: First Suite in Eb

(1)

Allegro moderato.
legato.

p

(2)

Pesante.

ff

dim.

C

p

PERCUSSION

Excerpt 1: SNARE | Chester from New England Triptych, William Schuman

W. Schuman – *Chester* (Snare Drum)
mm. 210-228

Allegro vivo (♩ = circa 160)

210 Sn. Dr. *p*

215 *mp* *mf* *f*

220 Cymb. *p*

Sn. Dr. (flam) *p* *mp* *mf*

Bass Dr. *p*

cresc. poco a poco

225 *(p)* *(mp)* *(mf)*

(p) *(mp)* *(mf)*

230 1 5

Excerpt 2: TIMPANI | Be Glad Then, America from New England Triptych, William Schuman

Allegro vivo

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. It consists of five staves of music. The first staff begins with a dynamic marking of *fff*. The second staff contains measures 125 and 130, with dynamics *f* and *mf* respectively. The third staff contains measures 135 and 140, with dynamics *mp* and *p* respectively. The fourth staff contains measures 145 and 150, with dynamics *p subito* and *fff subito* respectively. The score includes various rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *fff*, *f*, *mf*, *mp*, *p*, and *p subito*.

125

130

135

140

145

150

fff

f

mf

mp

p

p subito

fff subito

Excerpt 2: VIBRAPHONE | Escapades from Catch Me if You Can, John Williams

Williams – Escapades from *Catch Me if You Can* (Vibraphone)

126 Vibes w/A. Sax
mf
lead

134 136 *easy (opt. until m. 176)*

141

146

151 153

156

160

165

169 *lazily*
dim.

176 Vibes, Glock. a2
"prettily" - all ring
mf
lead

181

Detailed description: This is a musical score for a vibraphone part. It consists of ten staves of music. The first staff starts at measure 126 and includes the instruction 'Vibes w/A. Sax', a dynamic marking of 'mf', and the word 'lead'. The second staff begins at measure 134 and includes a box around the number 136 and the instruction 'easy (opt. until m. 176)'. The third staff starts at measure 141. The fourth staff starts at measure 146. The fifth staff starts at measure 151 and includes a box around the number 153. The sixth staff starts at measure 156. The seventh staff starts at measure 160. The eighth staff starts at measure 165. The ninth staff starts at measure 169 and includes the instruction 'lazily' above the staff and 'dim.' below it. The tenth staff starts at measure 176 and includes the instruction 'Vibes, Glock. a2', the instruction '"prettily" - all ring' in quotes, and dynamic markings 'mf' and 'lead'. The final measure shown is 181.

Excerpt 2: TAMBOURINE | Carmen Suite No. 2, Bizet

Bizet – Carmen Suite No. 2 (Tambourine)

Tamburino.

pp

D

E