

1. 2 or 3 octave chromatic scale, ascending + descending.
2. 1 minute excerpt (approximately) of a solo of your choice
3. Optional: Piccolo excerpt of your choice

Menuet
from L'Arlésienne Suite No. 2

GEORGES BIZET
(1838-1875)

In this Menuet, play the slurs across leaping intervals with smoothness and care, without accenting the high notes. Because so many of the phrases end with an ascending line, the player should be careful not to make a crescendo where it is not marked. The sound should have a quality of effortless purity and fluidity in spite of this deceptively difficult theme.

* Andantino quasi Allegretto.
(♩ = 72) Solo

pp
9
pp
15
pp
22
pp cresc. sf dim.
29
pp poco sf
35
p cresc.
39
cresc. molto f

flute, p. 2

Domine Deus

No. 7: Soprano and Tenor duet from *Mass in B Minor*

JOHANN SEBASTIAN BACH, BWV 232
(1685-1750)

This aria should be played with elegance and tenderness keeping the tempo stable and precise. The expressive interpretation of the appoggiaturas is an important stylistic element.

Text and translation of "Domine Deus"

Domine Deus, Rex coelestis,
Deus Pater omnipotens;
Domine Fili unigenite,
Jesu Christe altissime!
Domine Deus, Agnus Dei,
Filius Patris!

*O Lord God, heavenly King,
God the Father Almighty;
O Lord the only begotten Son,
Jesus Christ, most high;
O Lord God, Lamb of God,
Son of the Father.*

*

Symphony No. 4 in B \flat Major

Movement II

LUDWIG VAN BEETHOVEN, Op. 60
(1770-1827)

This melody of delicate lyricism is played with the clarinet and the bassoon. Play with a floating tone that has projection and a warm, singing quality.

Erratum: In bar 69, the rhythm of the first beat should match that of bar 70.

Adagio $\text{♩} = 84$ Clar. I

Musical notation for Clarinet I, Adagio, measures 66-70. It shows a melodic line starting with a triplet of eighth notes, followed by a sixteenth-note triplet, and then a series of sixteenth-note runs. Dynamics include p and Pk.

Musical notation for measures 65-67. Measure 65 starts with a box labeled 'E' above the staff. The music features a melodic line with slurs and dynamics pp cantabile.

Musical notation for measures 68-70. The music features a melodic line with slurs and dynamics cresc., sf, and p.

Musical notation for measures 71-72. The music features a melodic line with slurs and dynamics cresc. and f.

Dear Instrumentalist:

Auditions will be held during the first three days of classes in the fall, August 28, 29 and 30. For new students, go to the Symphonic Band and Symphony Orchestra table in the Beamer Center during Freshman Orientation, Aug. 22-24, and we will sign you up for an audition time. For returning students, we will sign you up for a time and let you know.

In addition to preparing the excerpts in this packet, **please prepare a one- to two-minute portion of a solo of your choice** (except for percussionists). This should be something you choose that shows your strengths as a musician (some audition packs include such an excerpt for all to play, instead of individually-chosen solos). The auditions are about 6-7 minutes long.



***Non-music majors who wish to audition only for Symphonic Band are only required to play the excerpts marked with an asterisk. (*)**

Here are a few tips for you as you prepare for your audition:

Be sure to listen to the excerpts in context. In other words, listen to the orchestral or band composition that contains your excerpt so that you have an idea about the tempo, style, mood, and dynamics. Be sure to check the tempos and metronome marks given on the excerpt, as well as clefs, transpositions, etc. (some of the wind and brass excerpts call for transposition since this is a common practice in the orchestra).

As you look at each excerpt try to discern which technique or techniques is being tested. Tone quality, intonation, and rhythmic precision are vitally important, but so is the ability to shape the musical phrase and give the music direction.

Arrive at the audition early to give yourself time to warm up. Make sure you have your music, instrument, mutes, etc. with you at the audition (no cases). String players, make sure your strings are tuned before you enter. Since there are so many people auditioning we have to keep to a strict schedule.

For those violinists interested in auditioning for concertmaster, there will be additional audition music available one or two weeks before classes begin. **The auditions will be at the same time as your regular audition, NOT an additional audition time.** Please sign up for two consecutive slots if you are auditioning for concertmaster. The audition will consist of selections in addition to the main audition music, sight reading, plus a separate passage to bow, finger, and prepare to play.

Have a great summer, and keep playing!

Dr. Sommerville
Orchestra Director, Interim Band Director