

## **Penn State Woodwind, Brass, Percussion Audition Excerpts**

If auditioning for Symphonic Wind Ensemble and Symphonic Band:

Prepare the attached excerpts.

If auditioning for Symphonic Wind Ensemble, Symphonic Band, AND Orchestra:

Prepare the attached excerpts AND a piece of your choosing that you feel highlights your musical ability.

*There is no audition required for Concert Band. Simply sign-up. Those not placed in SWE or SB are welcomed and encouraged to play in CB.*

When possible, [LISTEN](#) to the excerpts to familiarize yourself with the music and performance practice.

Record yourself playing through the materials in an unedited, uncut, continuous video. Then, when you are satisfied with your video quality and sound, upload it as an unlisted Youtube video. Copy and paste the link into the audition form. (audition form located on the audition webpage)

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## FLUTE

Play Each of the excerpts below. (2 total)

Flute Excerpt 1:

**Allegro alla Händel (non troppo brillante). (Im Händelschen Allegrozeitmaß (nicht zu brillant)).**

*f grave il suono*  
(mit breitem Ton)

*f p f f p*

*f*

*f p f p f p*

*f*

*grazioso*  
(zierlich)

*f senza risoluzione*  
(ohne Nachschlag)

*f p f p*

*rit.*

*f p*

Detailed description: This is a musical score for a flute excerpt. It consists of eight staves of music. The first staff begins with the tempo and style instruction 'Allegro alla Händel (non troppo brillante). (Im Händelschen Allegrozeitmaß (nicht zu brillant)).' and the dynamic marking 'f grave il suono (mit breitem Ton)'. The second staff contains dynamic markings 'f p f f p'. The third staff starts with 'f'. The fourth staff has 'f p f p f p'. The fifth staff has 'f' and 'grazioso (zierlich)'. The sixth staff has 'f senza risoluzione (ohne Nachschlag)'. The seventh staff has 'f p f p'. The eighth staff has 'rit.' and 'f p'. The music is written in a single treble clef with a key signature of one flat and a 4/4 time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Flute Excerpt 2:

14. *Lento. ♩ = 54.*  
*p espress.*

*p* *mf* *f* *mf* *p* *mf* *long* *p* *triquillo* *morendo* *pp*

## OBOE

Play

Aria from BWV 21- J.S. Bach

Symphony No. 3, Mvt. 3 - Beethoven

Symphony No. 96, Mvt. 3 trio - Haydn

Symphony No. 2, Mvt. 3 - Schumann

La Scala di Seta Overture - Rossini (2 Sections)

Oboe Excerpt 1:

3. Aria  
Molt' adagio

Oboe

Soprano

Violoncello  
Violone  
Organo (bez.)

Seuf-zer, Trü-nen, Kum-mer, Not-..., Seuf-zer,

Oboe Excerpt 2:

**MARCIA FUNEBRE**  
Adagio assai (♩:50)

6 Viol. I

14 *cresc. decresc. p* A 17 Viol. I *f p cresc. f*

41 *p f p* 2 Ob. II B *p cresc.*

Oboe Excerpt 3:

Trio. 2 *f* *pp dolce* (la 2<sup>da</sup> volta *pp*)

7 *p*

*mf* *pp* Men. D.C. al Fine.

Oboe Excerpt 4:

Adagio espressivo  $\text{♩} = 78$

**Solo**

*p cantabile* *sf* *sf*

15 *crec.* *dim.* *sf* *sf* *len.*

Oboe Excerpt 5:

All<sup>o</sup> vivace

3

Andantino

a 2

*ff* *p dolce*

I.

*p*

I.

a 2

1

Oboe Excerpt 6:

Rossini  
La Scala di Seta Overture  
Excerpt #1: Beginning to Figure 1

Score for Oboe Excerpt 1, beginning to Figure 1. The music is in 3/4 time and consists of four staves. The first staff begins with the tempo marking "All<sup>o</sup> vivace" and a large number "3". It then transitions to "Andantino" with a dynamic marking of "ff" and a first ending bracket labeled "I.". The second staff continues the melody with a dynamic marking of "p dolce". The third staff features a first ending bracket labeled "I." and a dynamic marking of "p". The fourth staff includes a second ending bracket labeled "a 2" and a first ending bracket labeled "1".

Rossini  
La Scala di Seta Overture  
Excerpt #2: Pick up to figure 2 to figure 3

Score for Oboe Excerpt 2, pick up to figure 2 to figure 3. The music is in 3/4 time and consists of four staves. The first staff begins with a first ending bracket labeled "SOLO I." and a dynamic marking of "p". It then transitions to a second ending bracket labeled "2". The second staff continues the melody. The third staff continues the melody. The fourth staff features a first ending bracket labeled "3".

## CLARINET

Play all excerpts on B-flat Clarinet

Concerto in A Major, m.1-115 - Mozart

A Midsummer Night's Dream, Op. 21, Scherzo - Mendelssohn

Symphony No. 3 in F Major, Op. 90, Mvt. 2 - Brahms

Clarinet Excerpt 1:

Mozart, *Concerto in A Major*

(Clarinet in B $\flat$  or A) use your own articulation, dynamics, and phrasing.

Allegro  
(p)

62

67

71

75 Tutti 2 Solo

82

85

90

96 Tutti 1



Mozart, *Concerto in A Major* (continued)

Musical score for Mozart's *Concerto in A Major*, measures 100-115. The score is written in treble clef with a key signature of one sharp (F#). Measure 100 is marked "Solo". The music features a melodic line with various ornaments and a rhythmic accompaniment. Measures 104 and 108 contain triplet markings. Measure 115 is partially obscured by a large bracket-like mark.

Clarinet Excerpt 2:

from "A Midsummer Night's Dream," Op. 21 ..... Felix Mendelssohn

Scherzo

Beginning to the downbeat of measure 48

Musical score for Mendelssohn's *Scherzo* from *A Midsummer Night's Dream*, measures 48-53. The tempo is marked "Allegro vivace" with a metronome marking of quarter note = 80-88. The score is in treble clef with a key signature of one sharp (F#). It begins with a piano (*p*) dynamic. The music is characterized by rapid sixteenth-note passages and includes first and second endings. Dynamics include *cresc.* and *dim.*. Trills (*tr*) are present in the final measures. Section markers A and B are indicated.

Clarinet Excerpt 3:

Symphony No. 3 in F major, Op. 90 ..... Johannes Brahms

II. Andante

Beginning to the downbeat of measure 13

in B  
Andante

*p espress. semplice*

7

13

## SAXOPHONE

Play

Saxophone solo from Bizet, L'Arlesienne

Caprice from Mark Weiser, Moments Musicaux Mvt VI

Any 1-minute excerpt that shows the skills you want to highlight.

Saxophone Excerpt 1:

START HERE



**E** Andante molto  $\text{♩} = 63$  *espressivo assai*

Solo

*p*

*poco sf* *p* *dim.* *pp*

*poco* *cresc.*

5



The musical score is written on four staves. The first staff begins with a circled 'E' and the tempo marking 'Andante molto' with a quarter note equal to 63. The key signature has one flat. The score includes various dynamics such as *p*, *poco sf*, *p*, *dim.*, *pp*, *poco*, and *cresc.*. The piece is marked 'espressivo assai' and 'Solo'. The score ends with a fermata and the number '5'.

Saxophone Excerpt 2:

47

START HERE -  
PLAY m. 50 TO  
END

Tempo = 126+

6

*ff*

50

*f*

52

55

8<sup>va</sup>

57

(8<sup>va</sup>)

*ff* *f*

Detailed description: This is a musical score for saxophone, consisting of five staves of music. The first staff starts at measure 47 and ends at measure 50. A red box with the text 'START HERE - PLAY m. 50 TO END' is placed over the first two measures of the first staff. A tempo marking 'Tempo = 126+' is in a red box below the first staff. A red line is drawn across the first staff, starting from the beginning and ending at the end of measure 50. The second staff starts at measure 50 and ends at measure 52. The third staff starts at measure 52 and ends at measure 55. The fourth staff starts at measure 55 and ends at measure 57. The fifth staff starts at measure 57 and ends at measure 60. The music is written in treble clef. The key signature has one flat (B-flat). The time signature is 4/4. The first staff has a 6-measure rest in measure 50. The second staff has a forte (*f*) dynamic marking. The third staff has a fortissimo (*ff*) dynamic marking. The fourth staff has an 8<sup>va</sup> marking. The fifth staff has an 8<sup>va</sup> marking and dynamic markings of fortissimo (*ff*) and forte (*f*).

( Excerpt continues on next page...)

16 VI. Caprice

60

63

65

67

69

72

73

75

REST THIS BAR

*ff* *fp*

normal *ff* *mf*

Saxophone Excerpt 3: One minute piece of choice that highlights your skills.

## BASSOON

Play Each of the excerpts below. (2 total)

Bassoon Excerpt 1:

DÉTACHÉ | *DETACHED* | GESTOSSENE TÖNE | *DESTACADO*

♩ = 66

5

The musical score consists of ten staves of music, all in bass clef. The first staff begins with a tempo marking of ♩ = 66 and a measure number of 5. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The notation includes various articulations such as accents, slurs, and staccato markings, along with dynamic markings like *mf* and *f*. The piece concludes with a double bar line.

Bassoon Excerpt 2:

INTENSITÉ DU SON DANS LE CHANT  
INTENSITY OF SOUND IN THE MELODY

TONSTÄRKE IN DER MELODIE  
INTENSIDAD DEL SONIDO EN EL CANTO

Andante

The musical score consists of eight staves of music. The first staff begins with a dynamic marking of *p* (piano) and includes a *cresc.* (crescendo) marking. The second staff features a *f* (forte) dynamic. The third staff includes a *dim.* (diminuendo) marking. The fourth staff starts with *p* and includes a *cresc.* marking. The fifth staff features a *f* dynamic. The sixth staff includes a *Rit.* (ritardando) marking. The seventh staff includes a *a Tempo* marking and a *sostenuto f* (sustained forte) marking. The eighth staff includes a *p* marking, a *mf* (mezzo-forte) marking, a *cresc.* marking, and a *pp* (pianissimo) marking at the end.

## TRUMPET

You can find and listen to several of these excerpts on [trumpetexcerpts.org](http://trumpetexcerpts.org)

Play

Festival Variations - Claude T. Smith

Summon the Heroes - John Williams

Lieutenant Kije Suite - Prokofiev

Symphony No. 5 - Mahler

- M. 1- 6 after No.1
- No. 7- 1 before No. 8
- 1 before No. 13- 1 before No. 14

Trumpet Excerpt 1: Festival Variations - Claude T. Smith

Bb TRUMPET

*Solo*  
*p cresc.* *mf*

49 57 63



Trumpet Excerpt 2: Summon the Heroes - John Williams

**33** **Broader**  
"Prologue"  
*majestically*

*Solo*  
*mf*

*(cant.)*

*(cant.)*

**A Little Broader**

*Rit.* **50**  
*dim.*

Trumpet Excerpt 3: Lieutenant Kije Suite - Prokofiev

27 Più animato  
Hns.

*f*

*Cor. Solo*

*p con grazia*

28

29

*p* *mp* *p* *mp* *p* *mp*

Trumpet Excerpt 4.1, 4.2, 4.3: Symphony No. 5 - Mahler

# Symphonie No 5

## 1. Trauermarsch.

Gustav Mahler.

in B. In gemessenem Schritze. Streng. Wie ein Kondukt.

The musical score is written for a trumpet part in B major, 3/4 time. It consists of three systems of music. The first system begins with a *Solo* marking and includes dynamics *p*, *sf*, and *f*. It features a *Triolo flüchtig* section. The second system includes a *Pesante* section with dynamics *ff*, *molto sf*, and *sempre ff*. It contains measures 1, 2, 5, 6, 8, 12, 19, and 19. The third system includes a *Plötzlich schneller. Leidenschaftlich. Wild.* section with dynamics *ff*, *p*, *sf*, and *f*. It contains measures 2, 5, 12, 6, 19, 7, 8, and 8. The score concludes with a *portamento* section and measures 13, 14, and 28. Performance instructions include *ma da in f molto* and *Solo pp espr.*

## **HORN**

Play

Concerto No. 4 - Mozart

Sonata No. 1 - Cherubini

Horn Excerpt 1: (Begins on next page)

Horn in F

W

*mf*

*p*

*mf*

*mf*

*p*

*dolce*

*f*

*p*

Y

*f*

3

Z

*pp*

*f*

3

*mp*

Horn Excerpt 2:

PER CORNO E ORCHESTRA D'ARCHI Saint-Jehan Editions 48879  
(037) 224-6218  
Riduzione per Corno e Pianoforte

Revisione di  
DOMENICO CECCAROSSÌ

LUIGI CHERUBINI  
(1760-1842)

2½ min.

I. SONATA

LARGHETTO (♩=72)

*mf dolce e molto cantato*

*cresc. p poco sost.....*

*rit.*

*f dolce e sonoro*

*poco indugiando*

*tempo p pp*

## TROMBONE

Visit [tromboneexcerpts.org](http://tromboneexcerpts.org) to find and listen to each of the excerpts

Play

Requiem, Tuba Mirum - Mozart

La Gazza Ladra - Rossini

Edwards Etude

For those wanting to be considered for SWE *also* prepare Symphony No. 2, mvt. 5 - Mahler

Trombone Excerpt 1: Mozart - Requiem, Trombone 2, "2.Tuba Mirum" Measure 1-18

Trombone 2

**2. Tuba mirum**

Andante

*f* *mf* *p* *f* *fp*

8 12 15 19 24 28

5

The image shows a musical score for Trombone 2 in Mozart's Requiem, specifically the '2. Tuba mirum' movement. The score is written in bass clef with a key signature of one flat (B-flat) and a 3/4 time signature. The tempo is marked 'Andante'. The score consists of seven staves of music. The first staff begins with a forte (*f*) dynamic and a half note G2, followed by a quarter rest, then a half note G2, and a quarter rest. The second staff starts with a mezzo-forte (*mf*) dynamic and a half note G2, followed by a quarter rest, then a half note G2, and a quarter rest. The third staff starts with a mezzo-forte (*mf*) dynamic and a half note G2, followed by a quarter rest, then a half note G2, and a quarter rest. The fourth staff starts with a mezzo-forte (*mf*) dynamic and a half note G2, followed by a quarter rest, then a half note G2, and a quarter rest. The fifth staff starts with a mezzo-forte (*mf*) dynamic and a half note G2, followed by a quarter rest, then a half note G2, and a quarter rest. The sixth staff starts with a piano (*p*) dynamic and a half note G2, followed by a quarter rest, then a half note G2, and a quarter rest. The seventh staff starts with a forte (*f*) dynamic and a half note G2, followed by a quarter rest, then a half note G2, and a quarter rest. The score includes various musical notations such as slurs, ties, and dynamic markings.

Trombone Excerpt 2: Rossini - La Gazza Ladra, Trombone 1, Excerpt 1, Measure 115-149

Trombone 1

Allegro. 16 *f* Bb 5 *poco rit. a tempo* 27 C *f marc.*

117 *f* *f*

124 *f* *f*

131 *f*

139 *f cresc.* *ff* *ff*

149

Detailed description: This musical score is for Trombone 1, measures 115-149. It is written in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The piece is in 3/4 time. The tempo is marked 'Allegro.' at measure 16. The dynamics are marked with 'f' (forte) at measures 115, 117, 124, and 131. At measure 139, the dynamics are marked 'f cresc.' (forte crescendo), 'ff' (fortissimo), and 'ff' (fortissimo). The tempo changes to 'poco rit. a tempo' at measure 27. The key signature changes to C major at measure 27. The piece ends at measure 149. The score includes various musical notations such as slurs, accents, and dynamic markings.

Trombone Excerpt 3: Edwards - 6/8 Syncopations in minor (final key, c minor)

Detailed description: This musical score is for Trombone Excerpt 3, titled '6/8 Syncopations in minor (final key, c minor)'. It is written in bass clef with a key signature of three flats (C minor) and a 6/8 time signature. The piece is in 6/8 time. The score consists of three staves of music. The music features a syncopated 6/8 rhythm with various melodic lines and rests. The key signature is C minor throughout the excerpt.



Trombone Excerpt 4: (SWE only) Mahler - Symphony No. 2, Trombone 1, Mov. 5, Excerpt 7, pickup to 25 through 8th measure after 26

(1. Viol.)  
Hefig drängend.  
molto cresc. *ff*

25 (c. d.)  
*ff* *ff* *ff*

*ff*

Immer noch drängend.

26  
sempre cresc sehr kurz *fff*

Piu mosso. molto accel. *ff*

27 Langsam.  
(d = wie früher c.)  
poco riten. 4

## BASS TROMBONE

Visit [tromboneexcerpts.org](http://tromboneexcerpts.org) to find and listen to each of the excerpts

Play

Symphony No. 3 - Schumann

Hungarian March - Berlioz

Edwards Etude

For those wanting to be considered for SWE *a/so* prepare Symphony No. 2, mvt. 5 - Mahler

Bass Trombone Excerpt 1: Schumann - Symphony No. 3, Bass Trombone , Excerpt No. 1

**IV.** Robert Schumann, Op. 97.

**Feterlich.**

*ppp*

**Solo**

*nach und nach stärker*

*f*

Bass Trombone Excerpt 2: Berlioz - Hungarian March, Bass Trombone, 6 measures before 4 to end of excerpt

3 11 12 13 14 *p* *Fag.* *Viol. I.*

*poco cresc.* *mf* *cresc.* *ff* *ff*

*ff* *ff* *Allegre moscato. (3-4-5)*

5

Bass Trombone Excerpt 3: Edwards - 6/8 Syncopations in minor (final key, d minor)

4 4

Bass Trombone Excerpt 4: (SWE only) Mahler - Symphony No. 2, Trombone 4, Mov. 5, Excerpt 7, pickup to 25 to 8th measure after 26

(1. Viol.)

Heftig drängend.

25

Immer noch

drängend.

26

*sempre cresc.* *sehr kurz* *fff*

Più mosso. molto accel.

27

Langsam.

*(wie früher)*

Poco rit.

# EUPHONIUM

Play both excerpts

Euphonium Excerpt 1:

Saint-Jacome

**Allegro** ♩ = 120

*pp*

10 *f*

20 *pp* *cresc. ...*

31 *f* *p* *<* *f* *f*

44 *> p* *cresc. ...*

56 *< f* *p* *< f*

67

Euphonium Excerpt 2:

# Lyrical Etude

$\text{♩} = 56$

*mp*

5

*mf*

8

*p*

12

*mp* *p*

# TUBA

Play both excerpts below

Tuba Excerpt 1:

## Voxman Pg. 20, Allegro Moderato

Yay

Tuba

$\text{♩} = 120$

5

9

14  $\text{♩} = 105$

19

24

28  $\text{♩} = 120$

32

35

38

Tuba Excerpt 2: Play only the bracketed measures

# Sinfonie Nr.9

Excerpt no. 2

C  
**Tuba**

Dmitri Schostakowitsch, op.70

## V

Allegretto

266 **H** 14 *poco ritenuto*  
286 **I** *a tempo*  
297  
307 **K** 1 2 3 4 5 6 2 1 2 3 4 5 6  
*f non troppo*  
321 **L**  
333 **N** *Allegro* 1 2 1 10 *Fl.*

The musical score is written for the Tuba part of Dmitri Shostakovich's Symphony No. 9, movement V. It covers measures 266 to 333. The score is in bass clef with a key signature of two flats (B-flat and E-flat). Measure 266 starts with a bracketed measure labeled 'H' containing a whole rest. The tempo is marked 'Allegretto' and 'poco ritenuto'. Measure 286 begins with a bracketed measure labeled 'I' and the tempo 'a tempo'. Measure 307 has a bracketed measure labeled 'K' with six numbered accents (1-6) over a sequence of eighth notes. Measure 321 has a bracketed measure labeled 'L' with a first accent over the first note. Measure 333 has a bracketed measure labeled 'N' with the tempo 'Allegro' and ten numbered accents (1-10) over a sequence of notes. The score includes various dynamic markings such as 'ff' and 'f non troppo', and articulations like 'tr.' (trill) and 'Fl.' (flute).



## **PERCUSSION**

Play three excerpts below (snare, timpani, xylophone)

Also, prepare a mallet piece of your choice of 2 minutes in length (an excerpt of a longer piece is fine) that you feel best demonstrates your musicianship.

Percussion Excerpt 1: Snare

(begins on next page)

# SNARE DRUM STUDY No. 56

Allegro vivo ♩ = 208

The musical score consists of ten staves of rhythmic notation for a snare drum. The notation uses various note values, rests, and articulation marks such as accents (>) and slurs. The dynamics range from *f* (forte) to *ff* (fortissimo), with intermediate markings like *pp* (pianissimo), *mp* (mezzo-piano), and *mf* (mezzo-forte). A *cresc.* (crescendo) marking is present in the seventh staff. The score begins with a double bar line and a repeat sign. The first staff is marked *f*. The second staff continues the rhythmic pattern. The third staff also continues the pattern. The fourth staff is marked *pp - mp*. The fifth staff continues the pattern. The sixth staff continues the pattern. The seventh staff is marked *mf* and includes a *cresc.* marking. The eighth staff continues the pattern. The ninth staff is marked *f* and includes a *p < f* dynamic change. The tenth staff is marked *f* and includes a *p < ff* dynamic change.

Percussion Excerpt 2: Timpani, play beginning to the word "CUT" (end of 5th line) then follow the green line to "Ff" and play to the end.

# Strauss - BURLESQUE IN D MOLL

## for Piano & Orchestra

TIMPANI F, E, D, A

Allegro vivace

4

p

4

1

8

7

A

f

ff

ff

f

L 4 Bass

dim.

1

1

CUT

Piano

poco mosso

ff

Do 10

Hn.

EE 1

4

8

12

pp

16

Ff

20

22

cresc.

feroce

ff

sf

sf

sf

Percussion Excerpt 3: Xylophone

Xylophone

and  
Dance of Vengeance

Samuel Barber  
(1910-1981)

Broadly, *from the distance*,  $\text{♩} = 60$

The musical score is divided into two systems. The first system is in 3/4 time with a tempo of 60 bpm. It begins with a 'solo' marking and the instruction 'Broadly, from the distance'. The music consists of two staves: a treble clef staff and a bass clef staff. The treble staff starts with a whole rest, followed by a series of eighth notes with flats, some grouped in triplets. Dynamics include *mp*, *p*, *pp*, and *ppp*. The bass staff has a five-finger pattern (5) and also features triplet eighth notes with dynamics *mp*, *p*, *p*, and *pp*. The second system is in 2/4 time with a tempo of 96 bpm. It starts with a triplet of eighth notes marked *f*. A measure number '25' is enclosed in a box. The system continues with eighth notes and rests, ending with a dynamic *p*.