

LA SIERRA UNIVERSITY

# Wind and Percussion Auditions 2015-2016

---

*Please fill out the form, and hand to Prof. Santos during your audition*

## Ensemble Interest

Wind Ensemble ( )    Big Band ( )    Chamber Groups ( )    Orchestra ( )

Name: \_\_\_\_\_

Instrument: \_\_\_\_\_

Major(s): \_\_\_\_\_

### Contact information

Email(s): \_\_\_\_\_

Cell number: (\_\_\_\_) \_\_\_\_\_

---

Please leave this section blank

### A. Scales & Arpeggios

1. \_\_\_\_\_ Scores \_\_\_\_\_

2. \_\_\_\_\_ \_\_\_\_\_

3. \_\_\_\_\_ \_\_\_\_\_

4. \_\_\_\_\_ \_\_\_\_\_

### B. Audition Playing Excerpts

1. \_\_\_\_\_ Scores and comments \_\_\_\_\_

2. \_\_\_\_\_ \_\_\_\_\_

### C. Sight-Reading

Score and comments \_\_\_\_\_

\_\_\_\_\_

La Sierra University

## Wind and Percussion Auditions 2015-2016

---

\*La Sierra University Wind Ensemble rehearsals will take place on  
Tuesdays/Thursdays from 5-7pm.

\*Auditions will take place on September 21st, in the large rehearsal room on the second floor.

**Please contact Prof. Santos if you need an earlier date: [gsantos@lasierra.edu](mailto:gsantos@lasierra.edu)**

### SIGN UP IN THE MUSIC DEPARTMENT OFFICE

\*Please dress to impress, as if you were interviewing.

Be warmed up and ready to play at the time of your audition.

\*First Rehearsal Sept. 24, 5-7pm, Rehearsal Room

Thank you for your interest in the La Sierra University Wind and Percussion Department.

Please take time to look through this audition packet, and feel free to contact Prof. Santos with any questions regarding auditions, ensemble placement, rehearsals, etc.

-Tuners **ARE** allowed during the audition

### Audition Requirements:

**Scales:**

- All major scales and arpeggios
- 2 octaves where appropriate
- Tongued up, slurred down
- Prof. Santos will pick 4-5 scales*
- By memory
- Tempo up to you

- Bb or F Concert Chromatic Scale (your choice)
- Tongued up, slurred down
- 2 Octaves
- All quarter notes (60 bpm)
- By memory

### Excerpts:

-For the performance component of the audition, students will be asked to select 2 excerpts of music from this packet. One excerpt should feature lyrical playing, while the other should showcase your technical ability. For percussionists, the 2 excerpts should be on 2 different instruments.

### Sight-Reading

-Prof. Santos will have you play 1-2 sight-reading excerpts to complete the audition.

LA SIERRA UNIVERSITY  
DEPARTMENT OF MUSIC | music@lasierra.edu | 951-785-2036  
WIND ENSEMBLE - AUDITION MATERIAL - TRUMPET

Please choose any two (2) excerpts from the selections below to be performed during your audition. One excerpt should feature lyrical playing, while the other should showcase technical ability.

This packet contains a large selection of excerpts; the intention is to provide music for students of all ability and experience levels. Please choose the excerpts which you feel best highlights your skills as a performer. You should not feel any pressure or expectation to perform music more difficult than your comfort level.

You may prepare a third selection of your choosing for the audition (either from this packet or from your own personal library.) However, this is completely optional and not expected.

**3 Allegro moderato assai**

The musical score is written on four staves. The first staff starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The music is written in a single melodic line. The second and fourth staves contain a triplet of eighth notes, indicated by a '3' below the notes. The piece concludes with a final whole note chord on the fourth staff.

**76** Moderato

*p* *mf*

*p* *f* *p* *accel.* *rall.* *f*

Più lento

*mf* *p*

Allegretto

*rall.* *f*

Moderato

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

*f* *rall.* *f*

**98** Andantino sostenuto

*mf*

Allegretto leggiero

*p*

Moderato  $\text{♩} = 96$

Solo

*mf*

17 16 33 Tutti

*ff*

41 Antiph. Trpts.

1 player

*pp*

49 1 player ad lib.

(F)  $\text{♩} = 120$   
*ff marc.*

(G) *p* Solo *p*

Tutti (H)

*p cresc.* *ff* *pp* Oboe

*f* *cresc.* *ff* S.D. B.D.  $\text{♩} = 120$  *ff* *fff*

(♩ = 60) Concone

6

13

19

Allegro (M. M. de 108 à 120 environ)

sans force 力まないで

*p*

*mf*

*p* poco a poco crescendo *f*

*v\** moins fort 少し(音を)弱めて

25 #2 Delirando 3

*f*

32

38

## PIECE IN G

## PIÈCE EN SOL

## STÜCK IN G-DUR

Moderato sostenuto

65

Musical score for 'PIECE IN G' (Moderato sostenuto). The score is written in G major and common time. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The tempo is 'Moderato sostenuto'. The first staff starts with a dynamic marking of *mf*. The second staff continues the melody. The third staff has a dynamic marking of *f*. The fourth staff has dynamic markings of *rall.*, *f*, *p rall.*, and *f*, with the tempo changing to 'A tempo'. The fifth staff has dynamic markings of *p*, *rall.*, and *f*.

## O SALUTARIS.

Adagio.

Mozart.

101.

Musical score for 'O SALUTARIS.' (Adagio). The score is written in G major and common time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The tempo is 'Adagio'. The first staff starts with a dynamic marking of *mf*. The second staff has dynamic markings of *cresc.*, *f*, and *p*. The third staff has a dynamic marking of *dim.*



# Cornet B<sup>b</sup> Solo Symphony in B flat Paul Hindemith

## II

Andantino grazioso (♩ 56)

1 *mf* *p* *mf*

5 *mf*

9 *mf* (A)

12 *p* *mf* *p*

16 *p espr.* (B) *mp espr.*

20 *p* *mf*

25 *p*

1st CORNET in B $\flat$ .

$\text{♩} = 116-126$

III. March.

Tempo di marcia.

*ff* *mf* *ff*

*cres.* *ff*

*f*

*ff* *dim.*

30 B 7

No. 1 of "SENTIMENTALS"  
**Colonial Song**

**PERCY ALDRIDGE GRAINGER**  
Score compiled and edited by Timothy Topolewski

Solo Cornet in B<sup>b</sup>

**21 In Time, But Somewhat Wayward about ♩ = 58**  
\* Solo

*mp* very feelingly and well to the fore

22 23 24 *mp*

25 *louden* 26 27 *mf* *louden* 28 *f*

Slacken  
Slacken  
Still More

**56 In Time, Slightly Slower Than 1st Speed**  
(♩ = about 42) Tenderly but well to the fore  
Solo

55 *mp* feelingly 57 *f*

58 59 60 *louden* 61

**62 Somewhat Slower** **Gradually Slow Off Lots**

*f* 63 64 *soften* 65

**In Time, 1st Speed**

**66** **Slow Off Lots**  
short longer

*pp* 67

141

"Quidditch"  
Celebratory  $\text{♩} = 88-96$

Musical notation for measures 141-147. The key signature has three sharps (F#, C#, G#). The time signature is 9/8. Measure 141 starts with a *mp* dynamic. Measures 142-147 feature various dynamics including *mf* and accents (>).

149

Musical notation for measures 148-156. Measure 148 starts with a *f* dynamic. Measures 150-156 continue with *f* dynamics and accents (>).

157

Musical notation for measures 158-164. Measure 158 starts with a *mp* dynamic. Measure 161 has a *f* dynamic. Measure 164 has a *f* dynamic. Measure 165 is marked with a box containing the number 165.

165

Musical notation for measures 166-177. Measure 166 has a *mf* dynamic. Measure 170 has a *mf* dynamic. Measure 171 has a *f* dynamic. Measure 177 has a *f* dynamic. Measures 167, 169, and 172 contain first, second, and third endings respectively, indicated by the numbers 2 and 3 above the notes.

180

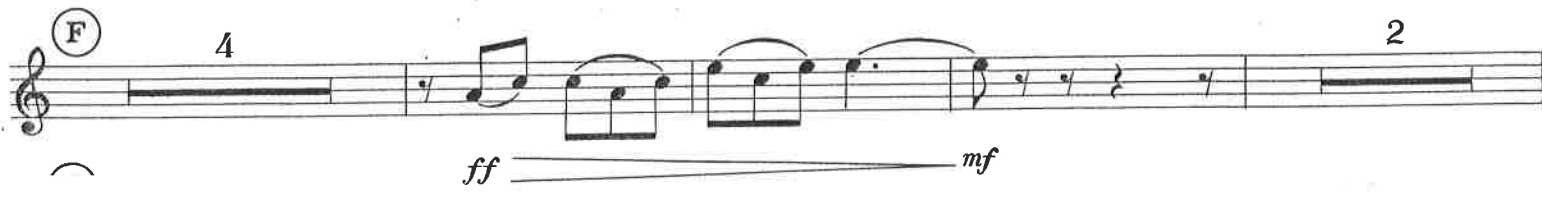
Musical notation for measures 178-179. Measure 178 has a *ff* dynamic. Measure 179 has a *ff* dynamic.

(♩ = 50) D   
*mf cantabile*

  
*mf*

E   
*mf*



F   
*ff* *mf*

SEMIRAMIDE.

Rossini.

119. *Allegro.* 

$\text{♩} = 92-104$

The main musical score consists of ten staves of music in 3/4 time. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together. There are several dynamic markings, including accents (>) and hairpins (< and >). The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat) during the piece. The music is written in a single melodic line on a treble clef.

Leonora Signal

The "Leonora Signal" section is a single staff of music. It begins with a forte (*ff*) dynamic marking. The notation features a series of rhythmic patterns, including eighth and sixteenth notes, with accents (>) and hairpins (< and >) indicating dynamic changes. The section concludes with a *rall.* (rallentando) marking and a fermata over the final note.

$\text{♩} = 152-168$

SOLU  
*p*

*mp*

②  
*mf*

③ (ALL)  
*f*

④

⑤  
*mf*

#1 Andantino

*mf*

7  
*subito p*

13

19  
*rit.*

fast  $\text{♩} = 132-152$

*like a waterfall*

6 *f*

*mf*

7 *mf* 4 OPEN

10 *f*

*mf*

11 *ff*

*ff*

*ff*



1. Stimme

# Leichte Ragtime-Trios

## 1. The Easy Winners

Scott Joplin  
Arrangement Uwe Heger

Not fast - Nicht schnell

The musical score is written for a single voice part in treble clef, 2/4 time. It begins with a dynamic marking of *f* and an accent mark over the first note. The tempo is indicated as 'Not fast - Nicht schnell'. The score is divided into measures, with measure numbers 5, 9, 14, 18, 21, 26, 30, and 34 marked at the start of their respective lines. A 'Solo' section begins at measure 5. The score includes various dynamics such as *mf* and *f*, and features first and second endings at measures 18-20 and 34-35. The piece concludes with the instruction 'D.S. al Fine'. A footnote at the bottom left states '\* Artikulation siehe Vorwort'.

\* Artikulation siehe Vorwort

D.S. al Fine

Moderatamente animato

$\text{♩} = \text{about } 126-132 (\text{♩} = \text{♩})$

7.

*mf* *f* *mf* *f* *mf* *mf* *f* *mf* *mp*

*dolce, Lyrical*  
( $\text{♩} \approx 40$ )

*bien lié*

*p* *espress en hésité*

*a tempo* *rit.* *a tempo*

*p*

*p*

*p* *f* *dim.*  
*non troppo*