SPRING 2019

Ensemble Placement Auditions
Orchestra, Symphonic Band, Wind Ensemble

Monday, November 26
9:00 a.m. – 10:00 a.m. Saxophones Green Room
10:30 a.m. – 11:30 a.m. Double Reeds Green Room
4:00 p.m. – 4:30 p.m. Euphoniums Hinton Hall
4:30 p.m. – 6:00 p.m. Trombones Hinton Hall

Tuesday, November 27
9:00 a.m. – 11:00 a.m. Trumpets Green Room
4:15 p.m. – 5:00 p.m. Tubas Green Room

Wednesday, November 28
10:30 a.m. – 12:00 p.m. Horns Green Room
1:00 p.m. – 2:30 p.m. Flutes Green Room
3:00 p.m. – 5:00 p.m. Clarinets Green Room

Monday, December 3
10:30 a.m. – 12:00 p.m. Percussion IRH

Audition Music is available ONLINE
www.mtsu.edu/bands

Audition sign-up sheets are located in the Band Office—WMB 155
Presto e leggero (d. 1. 1. 1.)

Moderato

1. Presto

2. Presto

Cresc. molto

Cresc.
The Oriental flavor of this Biblical tale set to music is thick with a sensual and seductive atmosphere. There should always be a forward motion, even in the long notes. The sound should spin forward in the long notes with a vibrato that increases in intensity rather than a stagnant tone that stops the phrase. Throughout the solo the tone should be dark and rich.

Erratum: In the third bar of H, there should be a tie between the first two E’s.

Glossary of German musical terms:

ziemlich langsam
hervortretend
etwas zügernd
sehr gemessen

Ziemlich langsam. \( \text{\(j=72\)} \)

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\begin{align*}
\text{pp} & \\
\text{f} & \\
\text{dim.} & \\
\text{p} & \\
\text{pp} &
\end{align*}
\]
Symphony No. 4 in A Major, “Italian”
Movement IV - Saltarello

FELIX MENDELSSOHN, Op. 90
(1809-1847)

In this brilliant Italian dance movement, as in the previous excerpt, stability and clean articulation are of great importance. You can use the triple-tongue pattern \( t-tk-t, t-tk-t \) or \( k-tk-t, k-tk-t \), or any other pattern that you find comfortable. If you play this symphony in an orchestra, be prepared for the tempo to be faster in the concert than you have practiced in the rehearsals — a good tip for preparation of all technical solos!

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Classical Symphony

SERGEI PROKOFIEV, Op. 25
(1891-1953)

“I imagined how Haydn might have composed, had he lived to our day; he would have preserved his style and also would have absorbed something from new music. That was the kind of symphony I wanted to write; a symphony in classical style.”

— Sergei Prokofiev
*A Brief Autobiography*

In movement II, play with a singing *dolce* quality in the upper register that adds color to the sound of the unison violins. Play the triplet passage with refined elegance and a feeling of continuity through the rests.

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EXCEPT 1
(from Movement II)