

Wind Auditions  
Symphonic Band, Concert Band,  
Orchestral Winds, and Chamber Orchestra Winds

Auditions will be held on Tuesday, January 8, 2019 from 6-9pm in the Couch building. You may sign up for an audition time on the concert band bulletin board on the first floor of Couch.

Auditions will consist of:

3 chromatically adjacent scales

Chromatic scale- full range

Prepared music

\*\*\*No Sight Reading\*\*\*

There are 3 prepared excerpts for each instrument. You only need to play excerpt #1 to audition for Concert Band. In order to audition for Symphonic Band or Orchestra, you must play **BOTH** excerpt #2 and #3. On each excerpt, you are expected to play the sections between the brackets.

**Rehearsal Times:**

**Concert Band- Tuesday/Thursday - 3:00pm-4:15pm**

**Symphonic Band- Tuesday/Thursday - 4:30pm-5:45pm**

**Orchestra- Tuesday/Thursday - Noon-1:15pm, 6:15-7:35pm**

**Chamber Orchestra- Tuesday/Thursday – 1:30-2:45pm**

If you have any questions regarding Symphonic Band or Concert Band, please e-mail Professor Diden at [benjamin.diden@music.gatech.edu](mailto:benjamin.diden@music.gatech.edu)

If you have any questions regarding Symphony Orchestra or Chamber Orchestra, please e-mail Dr. Ting at [chaowen.ting@music.gatech.edu](mailto:chaowen.ting@music.gatech.edu)

# VOLVER A LA MONTAÑA Bass

## Clarinete #1

Shelley Hanson

B♭ Bass Clarinet

(Return to the Mountain)

Based on folk music of Peru and Ecuador

10 Stately ♩ = 52-54 16 Slightly faster

♩ = 48 9 2 3 3 3 6 8

1-9 10-11 13-15 17-19 21-23 24-29 30-37

38 poch. accel. 44 ♩ = 140-148

38-39 40-41 mp sub. p (marcato)

48 52

55 OPTIONAL CUT: 60 m. 60 to m. 88

62 68

70 72 mp

79 80 sfz f mf 88

84-86

90 96 100 f

103 108

111 116 f f

B♭ Bass Clarinet

Bass Cl. #2

# MASKS AND MACHINES

## I.

PAUL DOOLEY  
(2015)

♩ = 132; In a Baroque style **A**

1-3

8

10-15

17 **B**

22

24-28

29-33

34 **D**

39 **E** *Maestoso l'istesso tempo*

40-44

*ff*

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# Crossing Parallels - Salfelder

B $\flat$  Bass Clarinet

# Bass Cl. #3

82

Con Fuoco ( $\text{♩} = 108$ )

77 Solo *p* *gliss.* *pp* *n*

Musical staff 77-83: Treble clef, key signature of two flats. Starts with a solo section marked *p*. Contains several triplet markings (3) and a glissando marking. Dynamics range from *p* to *pp* and *n*.

84 *mf*

Musical staff 84-89: Treble clef, key signature of two flats. Starts with a 7-measure rest. Dynamics include *mf*.

95 101 *mf*

Musical staff 95-104: Treble clef, key signature of two flats. Contains rests of 3 measures and 7 measures. Dynamics include *mf*.

105 107 *f*

Musical staff 105-110: Treble clef, key signature of two flats. Dynamics include *f*.

110 111

Musical staff 110-113: Treble clef, key signature of two flats. Dynamics include *f*.

113 *f* *mp sub.* *f* *mf* *(ff)* *mp*

Musical staff 113-116: Treble clef, key signature of two flats. Dynamics include *f*, *mp sub.*, *f*, *mf*, *(ff)*, and *mp*.

116 124 Continually Build In Intensity ( $\text{♩} = \text{♩}$ )

Musical staff 116-124: Treble clef, key signature of two flats. Dynamics include *f*, *mp sub.*, *f*, *mf*, *(ff)*, and *mp*.

128 133 An Echo ( $\text{♩} = 72$ ) *f* *ff* *pp* *fff*

Musical staff 128-133: Treble clef, key signature of two flats. Dynamics include *f*, *ff*, *pp*, and *fff*.

137 Lontano ( $\text{♩} = 44-48$ ) 142 *poco allarg.* *a tempo*

Musical staff 137-142: Treble clef, key signature of two flats. Dynamics include *poco allarg.* and *a tempo*.