



TENOR SAXOPHONE

Audition Excerpts

2024 - 2025

Thank you for your interest in the UVA Wind Ensemble. Membership in the UVA Wind Ensemble is available to any undergraduate or graduate student through a recorded audition process. Interested students may submit their recorded audition using the Wind Ensemble Audition Submission Form anytime until Wednesday, January 15th, at 10PM. Students who participate in the Wind Ensemble during the Fall 2024 semester have their Spring 2025 Wind Ensemble audition requirement waived.

Tips for Success

Please prepare the excerpts that follow to the best of your ability. Before recording your excerpts:

- Test your recording equipment before beginning recording.
- Experiment with different audio levels on your recording device to find a good balance of your loudest and softest playing.
- You may sit or stand while you record.
- Find a good space that is quiet without distractions.
 - Record indoors to minimize background noise.
 - Please turn off any fans in the room while you are recording.
- Your music does not need to be memorized.
- Each excerpt should be recorded in one continuous, un-edited take.
- Listen back to your final recording to be sure the sound quality is what you intend.

Repertoire List

Reed, Alfred. *The Hounds of Spring*

- Record the beginning up to measure 80.

Hindemith, Paul. "March" from *Symphonic Metamorphosis* (please play from the Contra part)

- Record Rehearsal H through the fourth measure after Rehearsal J.

Jacob, Gordon. *William Byrd Suite*

- Mvt 4. Record pickups to rehearsal 1 to rehearsal 3

THE HOUNDS OF SPRING

A Concert Overture for Winds

1

B \flat Tenor Saxophone

ALFRED REED
(1980)

Allegro con brio

ff *marc.*

marc.

ff *p* *cresc.* *p dim. pp* *p*

p *Soli* *mf cresc.* *f*

p *Soli* *f* *ff*

sim. *f*

sempre stacc. *f-sonore*

poco a poco dim. *p*

²
Bb Tenor Saxophone

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MARCH

from Symphonic Metamorphosis
of Themes by Carl Maria von Weber

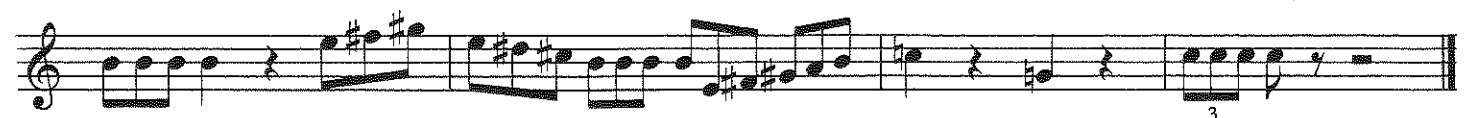
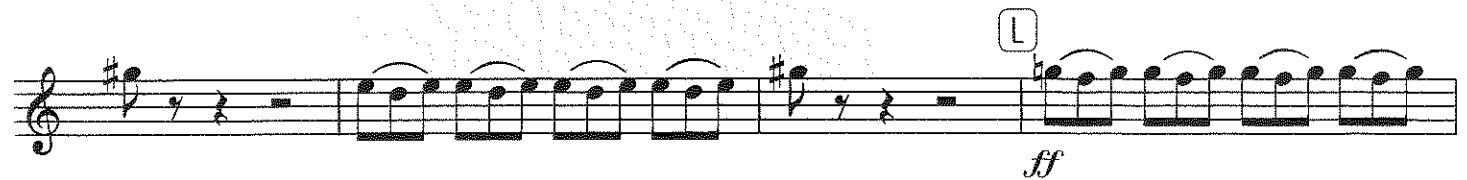
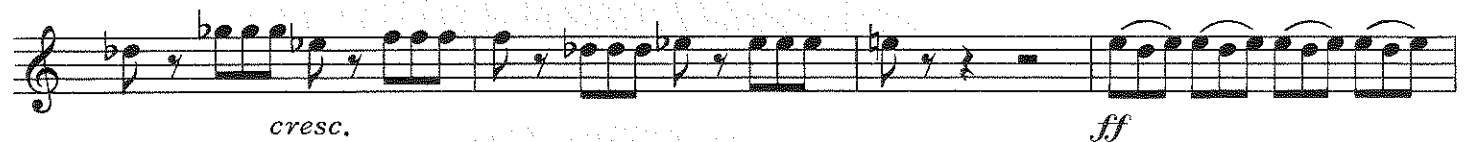
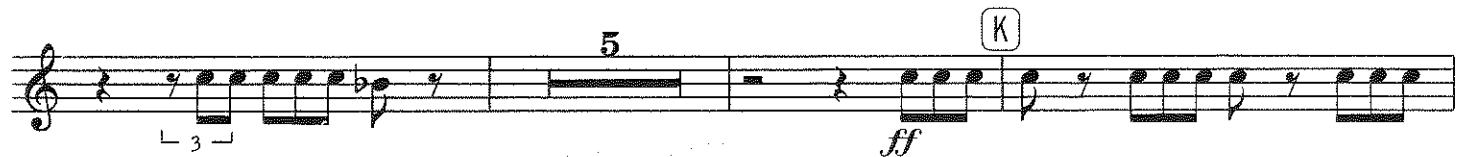
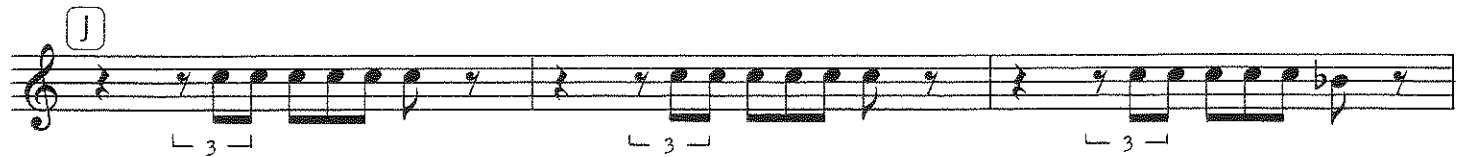
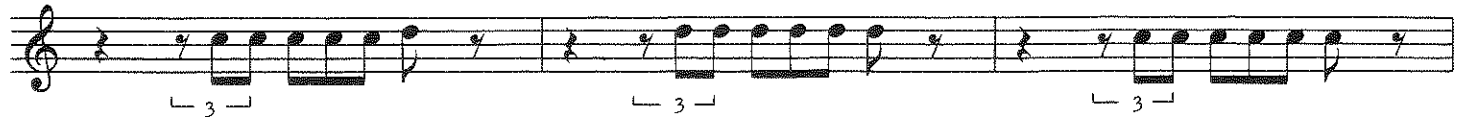
PAUL HINDEMITH (1943)
Transcribed for Concert Band by
Keith Wilson

(♩ = 80)

The musical score consists of ten staves of music for the Bb Tenor Saxophone. The first staff shows measures 1-9 with a 4-measure rest, a 3-measure rest, and a 2-measure rest, followed by a repeat sign and a 2-measure rest, and finally a 9-measure rest. The second staff contains measures 1-9, starting with a 4-measure rest, followed by notes with dynamics *p* and *cresc.*. The third staff contains measures 1-9, starting with notes and a *f* dynamic. The fourth staff contains measures 1-9, starting with a 9-measure rest, followed by an 8-measure rest and a 6-measure rest. The fifth staff contains measures 1-9, starting with notes and a *f* dynamic. The sixth staff contains measures 1-9, starting with a 2-measure rest, followed by a 1-measure rest, a 2-measure rest, a 3-measure rest, a 2-measure rest, and a 2-measure rest. The seventh staff contains measures 1-9, starting with a 10-measure rest, followed by a 3-measure rest, and then notes with dynamics *mf* and *f*. The eighth staff contains measures 1-9, starting with notes and dynamics *mf* and *f*.

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B♭ Tenor Saxophone



Bb Tenor Saxophone

Nº 2. PAVANA.

Molto lento.

Musical score for Pavana, measures 1-2. The first staff shows measures 1 and 2 with dynamics *p* and *f*. The second staff continues the melody with *dim.* and *p*. Handwritten annotations include circled numbers 1, 2, and 3, and a red wedge under the first staff.

Nº 3. JHON COME KISSE ME NOW.

Allto con grazia.

Musical score for Jhon Come Kisse Me Now, measures 1-4. The first staff shows measures 1-3 with dynamics *p* and *mf*. The second staff shows measures 4-6 with dynamics *f* and *mf*. The third staff shows measure 7 with *f*. The fourth staff shows measure 8 with *pp*. Handwritten annotations include circled numbers 1-7, a blue 'A' bracket, and a blue 'pp' marking.

Nº 4. THE MAYDEN'S SONG.

Moderato, un poco lento.

Musical score for The Maiden's Song, measures 1-16. The first staff shows measures 1-15 with dynamics *p* and *mf*. The second staff shows measures 16-18 with dynamics *f* and *ff*. The third staff shows measures 19-21 with dynamics *ff* and *ff*. The fourth staff shows measures 22-24 with dynamics *ff* and *ff*. The fifth staff shows measures 25-27 with dynamics *fff*. The sixth staff shows measures 28-30 with dynamics *fff* and *molto rit.*. Handwritten annotations include circled numbers 1-6, blue letters A, B, C, D, E, and various performance markings like *sempre cres.*, *marc.*, and *fff*.