



WIND
ENSEMBLE

Merit-based Scholarship Audition Materials

Thank you for your interest in the UVA Wind Ensemble. The merit-based scholarship audition is not required of UVA Wind Ensemble members but is available as an opportunity for exceptional performers to earn a modest scholarship by performing with the UVA Wind Ensemble. Scholarship video recordings should be submitted as a separate, unedited video recording using the Wind Ensemble Audition Form:

<https://forms.gle/GFqSXuPbsgQT6p337>

Scholarship application deadlines

Scholarship video recordings are due at the same time as the Wind Ensemble audition recording. For example, fall semester recordings are due by 10PM the first Wednesday of classes; scholarship video recordings are also due by that day and time using the Wind Ensemble Audition Form.

Fall Wind Ensemble members have their spring ensemble audition requirement waived. If you would like to also be considered for a spring semester scholarship, please submit your scholarship video recording by the day and time the ensemble auditions are due using the Wind Ensemble Audition Form.

Scholarship award timeline

Fall scholarships are awarded through Student Financial Services in November, and Spring scholarships are awarded through Student Financial Services in April.

Tips for success

Please select and prepare a piece from your instrument's repertoire list. If you have prepared a piece of similar difficulty to those pieces on your instrument list, please contact the Director of Bands at etackitt@virginia.edu as your piece will very likely be considered!

After thoroughly preparing your piece:

- 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.

- Please turn off any fans in the room while you are recording.
- Record indoors to minimize background noise.
- Your music **does not** need to be memorized.
- Your music **does** need to be performed in one continuous, unedited take.
- Listen back to your final recording to be sure the sound quality is what you intend.

SAXOPHONE

There are several works provided in this packet. Please prepare one of the following on alto saxophone:

- Option 1: Ferling Etudes and Ibert
 - Please prepare 1 etude of your choice and Ibert's L'age D'or
- Option 2: Glazunov, Concerto
 - Please prepare movements 1 and 2 (up to rehearsal 20)
- Option 3: Maurice, Tableaux de Provence
 - Please prepare movements 1 and 2

Adagio con espressione.

N. 1.

p *cre* *scen*
do *f* *p*
cresc.
f
tr *cresc.*
f *al libitum.* *rit.* *pp*

Moderato risoluto

N. 2.

f

Andantino.

№ 3.

p cresc. f p mf p cresc. f p rit. tempo. pp cresc. f p pp

Allegro moderato.

№ 4.

ff staccati p ff

Andante cantabile.

№ 5.

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

Allegro scerzo.

№ 6.

f

L'AGE D'OR

Extrait de «Le Chevalier Errant»
pour Saxophone Alto et Piano

Ouvrage protégé - PHOTOCOPIE INTERDITE même partielle
(loi du 11-03-1957) constituerait contrefaçon (code pénal art. 425)

JACQUES IBERT

SAXOPHONE ALTO MI \flat

Moderato assai $\text{♩} = 63$ rall. Calmo ed espressivo ($\text{♩} = \text{♩ préc.}$)

3
mp *espressivo*
6 rall. 1
p
Tempo
p

mf

p

pp

p

mp

ppp

CONCERTO

en Mi \flat

pour Saxophone Alto
et Piano

A. GLAZOUNOV et A. PETIOT

SAXOPHONE ALTO SOLO

Allegro mod^{to} M.M. $\text{♩} = 92$

The musical score is written for Saxophone Alto Solo and consists of six numbered sections:

- Section 1:** Starts with a dynamic of *p* (piano). It features a 10-measure rest followed by a melodic line with triplets and a *cresc.* (crescendo) marking.
- Section 2:** Begins with a dynamic of *f* (forte) and continues with a melodic line.
- Section 3:** Starts with a dynamic of *mp* (mezzo-piano) and features a melodic line with various articulations.
- Section 4:** Begins with a dynamic of *mp* and includes a melodic line with a *mf* (mezzo-forte) dynamic change.
- Section 5:** Marked **Allegretto scherz.** with a tempo of $\text{♩} = 112$. It starts with a dynamic of *mf*, followed by a 3-measure rest, and then continues with a melodic line.
- Section 6:** Starts with a dynamic of *f* and continues with a melodic line.

7 *mp*

stringendo
p cresc.

8 **Poco più mosso** ♩=120
f dim.

p
Vivo
incalzando cresc.

9 **Come prima** 8 10 6
ff
Tranquillo *sf*

dolce espress.
mf
rall. poco 11 **Andante** ♩=52

12 *f p*

f

13 *f dim. p*

Con moto ♩=76 *accel.* *allarg.* *rit.*

14 **a tempo** *dolce accel.* *cresc.* *f* *allarg.* *rit.*

a tempo *p cresc.* *accel.* 15 *f dim.*

Agitato poco *p* *calando* *mf* **Andante sost.** 16 ♩=63 3

17 Più mosso All^{to} ♩ = 92

Musical staff 17: *f* *spess.* *dim.* *p* *semplice*

18 Agitato poco

Musical staff 18: *mp* *p* *cresc.*

Musical staff 19 (top): *f* *3p* *3* *cresc.*

19 Andante sost. Passionato ♩ = 63 3

Musical staff 19 (middle): *rall.* *f* *f* *3*

20 Agitato ed accel.

Musical staff 20: *p* *p* *cresc.*

Allegro

Musical staff 21 (top): *f* *mf* *cresc.* *f*

21 Tempo 1^o

Musical staff 21 (middle): *rall.* *mf* *p* *p* *3* *3*

Più mosso accel.

Musical staff 22: *Vivo* *f* *dim.* *rall.* CADENZA

Moderato ♩ = 76 a piacere 3

Musical staff 23: *p* *3* *2* *accel.* *p*

Vivo

Musical staff 24: *f*

rall.

Musical staff 25: *3* *3* *mf* *p* *mf*

Vivo

Musical staff 26: *p* *f*

TABLEAUX DE PROVENCE

Suite pour Saxophone et Orchestre ou Piano

SAXOPHONE ALTO MI^b

Paule MAURICE

I. FARANDOULO DI CHATOUNO

FARANDOLE DES JEUNES FILLES

$\text{♩} = 152$ 12

① Orchestre ou Piano

Saxophone

p

②

p *mf* *p* *mf*

③

p *mf*

④

p *p*

⑤

p *mf* *p* *mf*

⑥

f

The musical score is written for Saxophone Alto in E-flat major (three sharps) and 4/4 time. It consists of 11 staves of music. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The score includes various musical notations such as slurs, accents, and articulation marks. Measure numbers 7, 8, 9, 10, and 11 are circled. There are also some circled numbers like '2' and '3' above notes, possibly indicating fingerings or breath marks. The piece concludes with a final *p* (piano) dynamic.

cres - - - cen - - - do - - - poco a poco

(12) *mf f*

(13) *p mf*

(14)

(15) *ff ff f*

mf p

pp pp

2 m. 25

II. CANSOUN PER MA MIO
CHANSON POUR MA MIE

$\text{♩} = 50$
Orchestre ou Piano

Saxophone

p

mf *mf*

riten. molto

a T^o *p*

riten. *mf* *p*

1m. 10

III. LA BOUMIANO
LA BOHÉMIENNE

$\text{♩} = 132$
6

mf

①