

BJU Wind Band Seating Audition
2025-2026

Bassoon

In a blind audition setting (with the faculty member's back turned and your identity unknown) you will be asked to play:

- A. A chromatic scale ascending and descending from low B-flat up to at least F above the bass clef, or as high as you are able.
- B. Sight-reading excerpts provided at the audition time.
- C. The following required excerpts:

Excerpt #1 *Esprit de Corps*, Robert Jager

The musical score for the Bassoon part of Excerpt #1, *Esprit de Corps* by Robert Jager, is presented in six staves. The key signature is two flats (B-flat and E-flat). The first staff begins with a forte (*ff*) dynamic and features a chromatic scale. A red bracket and a box labeled 'R' mark a specific section. The second staff continues the melodic line. The third staff includes a box labeled 'S' and a fermata. The fourth staff starts with a box labeled 'T' and includes dynamics of *ff*, *f*, and *sub. ff*. The fifth and sixth staves conclude the excerpt with various dynamics including *sfzp* and *ff*.

Excerpt #2 Mannin Veen, Haydn Wood

L'istesso tempo

pa tempo

⑦ *p*

⑧ *sf* *f*

p stacc.

⑨ *f* *mf* *mp rall.* *mf* *Andante moderato*

f

⑩ *f* *cresc. poco accel.* *rit.* *ff a tempo* *ff* *Andante con moto* *p 2nd Bsn.*

mf *f* *mf rall.* *pp a tempo* *poco a poco accel.*

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Clarinet

In a blind audition setting (with the faculty member's back turned and your identity unknown) you will be asked to play:

- A. A chromatic scale ascending and descending from low B-flat up to at least F above the bass clef, or as high as you are able.
- B. Sight-reading excerpts provided at the audition time.
- C. The following required excerpts:

Excerpt #1 *Esprit de Corps*, Robert Jager

Tempo di Bourgeois

ff

A div.

Excerpt #2 Mannin Veen, Haydn Wood

55 Allegro moderato

p

4 63

Fl. & Eb Clt.

p stacc.

71

mp

5 81

f poco pesante

a tempo

89 Fl.

Ob.

Solo Ct. or Solo Clt.

mf

The musical score is written for a woodwind ensemble. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegro moderato'. The first staff starts with a piano (*p*) dynamic. The second staff has a circled number '4' and '63' above it, with 'Fl. & Eb Clt.' written below. The third staff has a circled number '71' above it and a mezzo-piano (*mp*) dynamic below. The fourth staff has a circled number '5' and '81' above it, with a forte (*f*) dynamic and 'poco pesante' marking below. The fifth staff has a circled number '5' above it. The sixth staff has a circled number '89' above it, with 'Fl.' written below. The seventh staff has 'Ob.' and 'Solo Ct. or Solo Clt.' written above it, and a mezzo-forte (*mf*) dynamic below. The score ends with an 'a tempo' marking.

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Euphonium

In a blind audition setting (with the faculty member's back turned and your identity unknown) you will be asked to play:

- A. A chromatic scale ascending and descending from low B-flat up to at least F above the bass clef, or as high as you are able.
- B. Sight-reading excerpts provided at the audition time.
- C. The following required excerpts:

Excerpt #1 *Esprit de Corps*, Robert Jager

Handwritten notes and markings on the score include:

- Staff 1: "major" written above the first measure.
- Staff 2: A red vertical line is drawn after the first measure.
- Staff 3: "ff" written below the first measure.
- Staff 4: "mf" written below the first measure.
- Staff 5: "f" written below the first measure.
- Staff 6: "ff" written below the first measure.
- Staff 7: "ff" written below the first measure.
- Staff 8: "ff" written below the first measure.
- Staff 9: "ff" written below the first measure.
- Staff 10: "ff" written below the first measure.
- Staff 11: "ff" written below the first measure.
- Staff 12: "ff" written below the first measure.
- Staff 13: "ff" written below the first measure.
- Staff 14: "ff" written below the first measure.
- Staff 15: "ff" written below the first measure.
- Staff 16: "ff" written below the first measure.
- Staff 17: "ff" written below the first measure.
- Staff 18: "ff" written below the first measure.
- Staff 19: "ff" written below the first measure.
- Staff 20: "ff" written below the first measure.
- Staff 21: "ff" written below the first measure.
- Staff 22: "ff" written below the first measure.
- Staff 23: "ff" written below the first measure.
- Staff 24: "ff" written below the first measure.
- Staff 25: "ff" written below the first measure.
- Staff 26: "ff" written below the first measure.
- Staff 27: "ff" written below the first measure.
- Staff 28: "ff" written below the first measure.
- Staff 29: "ff" written below the first measure.
- Staff 30: "ff" written below the first measure.
- Staff 31: "ff" written below the first measure.
- Staff 32: "ff" written below the first measure.
- Staff 33: "ff" written below the first measure.
- Staff 34: "ff" written below the first measure.
- Staff 35: "ff" written below the first measure.
- Staff 36: "ff" written below the first measure.
- Staff 37: "ff" written below the first measure.
- Staff 38: "ff" written below the first measure.
- Staff 39: "ff" written below the first measure.
- Staff 40: "ff" written below the first measure.
- Staff 41: "ff" written below the first measure.
- Staff 42: "ff" written below the first measure.
- Staff 43: "ff" written below the first measure.
- Staff 44: "ff" written below the first measure.
- Staff 45: "ff" written below the first measure.
- Staff 46: "ff" written below the first measure.
- Staff 47: "ff" written below the first measure.
- Staff 48: "ff" written below the first measure.
- Staff 49: "ff" written below the first measure.
- Staff 50: "ff" written below the first measure.
- Staff 51: "ff" written below the first measure.
- Staff 52: "ff" written below the first measure.
- Staff 53: "ff" written below the first measure.
- Staff 54: "ff" written below the first measure.
- Staff 55: "ff" written below the first measure.
- Staff 56: "ff" written below the first measure.
- Staff 57: "ff" written below the first measure.
- Staff 58: "ff" written below the first measure.
- Staff 59: "ff" written below the first measure.
- Staff 60: "ff" written below the first measure.
- Staff 61: "ff" written below the first measure.
- Staff 62: "ff" written below the first measure.
- Staff 63: "ff" written below the first measure.
- Staff 64: "ff" written below the first measure.
- Staff 65: "ff" written below the first measure.
- Staff 66: "ff" written below the first measure.
- Staff 67: "ff" written below the first measure.
- Staff 68: "ff" written below the first measure.
- Staff 69: "ff" written below the first measure.
- Staff 70: "ff" written below the first measure.
- Staff 71: "ff" written below the first measure.
- Staff 72: "ff" written below the first measure.
- Staff 73: "ff" written below the first measure.
- Staff 74: "ff" written below the first measure.
- Staff 75: "ff" written below the first measure.
- Staff 76: "ff" written below the first measure.
- Staff 77: "ff" written below the first measure.
- Staff 78: "ff" written below the first measure.
- Staff 79: "ff" written below the first measure.
- Staff 80: "ff" written below the first measure.
- Staff 81: "ff" written below the first measure.
- Staff 82: "ff" written below the first measure.
- Staff 83: "ff" written below the first measure.
- Staff 84: "ff" written below the first measure.
- Staff 85: "ff" written below the first measure.
- Staff 86: "ff" written below the first measure.
- Staff 87: "ff" written below the first measure.
- Staff 88: "ff" written below the first measure.
- Staff 89: "ff" written below the first measure.
- Staff 90: "ff" written below the first measure.
- Staff 91: "ff" written below the first measure.
- Staff 92: "ff" written below the first measure.
- Staff 93: "ff" written below the first measure.
- Staff 94: "ff" written below the first measure.
- Staff 95: "ff" written below the first measure.
- Staff 96: "ff" written below the first measure.
- Staff 97: "ff" written below the first measure.
- Staff 98: "ff" written below the first measure.
- Staff 99: "ff" written below the first measure.
- Staff 100: "ff" written below the first measure.

Excerpt #2 Mannin Veen, Haydn Wood

8^a

sf *f*

1st Bsn.

1

p

p

9

f *mf* *rall. mp*

Andante moderato

mf *f*

10

f *poco accel.* *cresc.*

rit. *ff a tempo* *ff* *pp* 1st Tromb. B. Tromb. Andante con moto *mf*

2nd Bsn.

11

f *mf rall.* *pp* *a tempo* *poco a poco accel.*

3

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Flute

In a blind audition setting (with the faculty member's back turned and your identity unknown) you will be asked to play:

- A. A chromatic scale ascending and descending from low B-flat up to at least F above the bass clef, or as high as you are able.
- B. Sight-reading excerpts provided at the audition time.
- C. The following required excerpts:

Excerpt #1 *Esprit de Corps*, Robert Jager

Tempo di Bourgeois

The musical score for Excerpt #1, *Esprit de Corps* by Robert Jager, is presented in six staves. The key signature is one flat (B-flat) and the time signature is 4/4. The tempo is marked 'Tempo di Bourgeois'. The first five staves contain a series of eighth-note and sixteenth-note patterns, often beamed together, with various articulations like accents and slurs. The sixth staff begins with a boxed 'A' above a long, sweeping eighth-note scale, followed by a 4/4 time signature change, a 2-measure rest, and then a final section marked 'ff' (fortissimo) with a series of eighth-note chords.

Excerpt #2 Mannin Veen, Haydn Wood

⑤

f poco pesante

a tempo *mf* Solo

⑥ 1st Ob.

mp

5

mp

rit. 2

a tempo 16

14

L'istesso tempo ⑦

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Horn

In a blind audition setting (with the faculty member's back turned and your identity unknown) you will be asked to play:

- A. A chromatic scale ascending and descending from low B-flat up to at least F above the bass clef, or as high as you are able.
- B. Sight-reading excerpts provided at the audition time.
- C. The following required excerpts:

Excerpt #1 *Esprit de Corps*, Robert Jager

The musical score for the Horn part of Excerpt #1, *Esprit de Corps* by Robert Jager, is written in B-flat major (two flats) and 2/4 time. It consists of six staves of music. The score includes various musical notations such as dynamics (ff, f, mf, cresc., sfzp, sub. ff), articulation (accents, slurs), and performance markings (P, Q, R, S, T). A circled 'fff' is present in the final staff.

Staff 1: Starts with a double bar line, followed by a measure with a fermata (marked '11'), then a measure with a fermata (marked '4'). The music begins with a quarter note G4 (f), followed by a half note A4 (mf), and a half note B4 (cresc.).

Staff 2: Continues the melody with a quarter note C5 (f), followed by a half note D5 (cresc.), and a half note E5 (cresc.).

Staff 3: Features a half note F5 (ff), followed by a half note G5 (ff), and a half note A5 (ff). A circled 'fff' is present in the final measure.

Staff 4: Includes a half note B5 (ff), followed by a half note C6 (ff), and a half note D6 (ff). A circled 'fff' is present in the final measure.

Staff 5: Contains a half note E6 (ff), followed by a half note F6 (ff), and a half note G6 (ff). A circled 'fff' is present in the final measure.

Staff 6: Ends with a half note A6 (ff), followed by a half note B6 (ff), and a half note C7 (ff). A circled 'fff' is present in the final measure.

Excerpt #2 Mannin Veen, Haydn Wood

Andante moderatō

First system of musical notation (measures 1-10). The key signature is one sharp (F#). The time signature is common time (C). The tempo is Andante moderatō. The first staff has a treble clef and a 3-measure rest, followed by a melodic line with dynamics mf, f, mf, and f. The second staff has a treble clef and a 2-measure rest, followed by a melodic line with dynamics mf, f, ff, and mp. The second staff also includes the instruction "2nd Tromb." and a 2-measure rest. The system ends with a double bar line.

Andante con moto

Second system of musical notation (measures 11-20). The key signature is one sharp (F#). The time signature is 2/4. The tempo is Andante con moto. The first staff has a treble clef and a 3-measure rest, followed by a melodic line with dynamics p, f, mf, and pp. The second staff has a treble clef and a 2-measure rest, followed by a melodic line with dynamics mf, pp, and mp. The system ends with a double bar line.

Third system of musical notation (measures 21-30). The key signature is one sharp (F#). The time signature is 2/4. The tempo is Tempo I. The first staff has a treble clef and a 2-measure rest, followed by a melodic line with dynamics p, mf, and pp. The second staff has a treble clef and a 2-measure rest, followed by a melodic line with dynamics mf, pp, and mp. The system ends with a double bar line.

Fourth system of musical notation (measures 31-40). The key signature is one sharp (F#). The time signature is 2/4. The tempo is Tempo I. The first staff has a treble clef and a 2-measure rest, followed by a melodic line with dynamics mf, f, and mp. The second staff has a treble clef and a 2-measure rest, followed by a melodic line with dynamics mf, f, and mp. The system ends with a double bar line.

Fifth system of musical notation (measures 41-50). The key signature is one sharp (F#). The time signature is 2/4. The tempo is Tempo I. The first staff has a treble clef and a 2-measure rest, followed by a melodic line with dynamics mf, f, and mp. The second staff has a treble clef and a 2-measure rest, followed by a melodic line with dynamics mf, f, and mp. The system ends with a double bar line.

Sixth system of musical notation (measures 51-60). The key signature is one sharp (F#). The time signature is 2/4. The tempo is Tempo I. The first staff has a treble clef and a 2-measure rest, followed by a melodic line with dynamics mf, f, and mp. The second staff has a treble clef and a 2-measure rest, followed by a melodic line with dynamics mf, f, and mp. The system ends with a double bar line.

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Oboe

In a blind audition setting (with the faculty member's back turned and your identity unknown) you will be asked to play:

- A. A chromatic scale ascending and descending from low B-flat up to at least F above the bass clef, or as high as you are able.
- B. Sight-reading excerpts provided at the audition time.
- C. The following required excerpts:

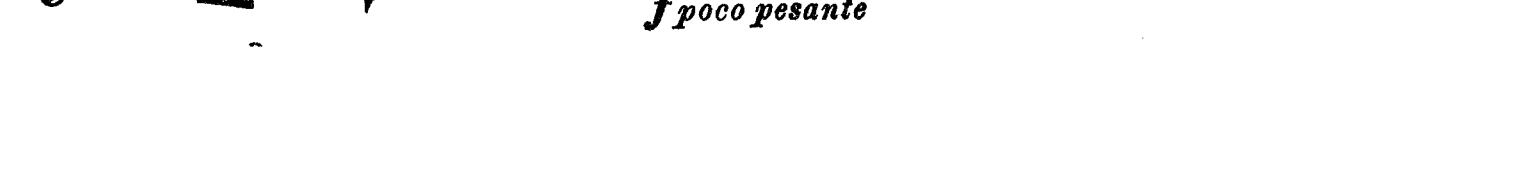
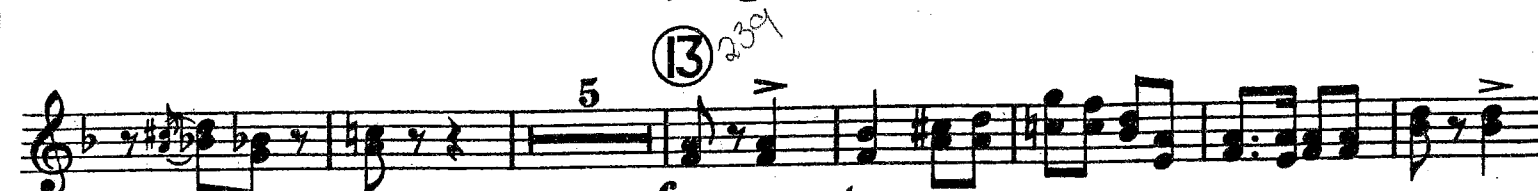
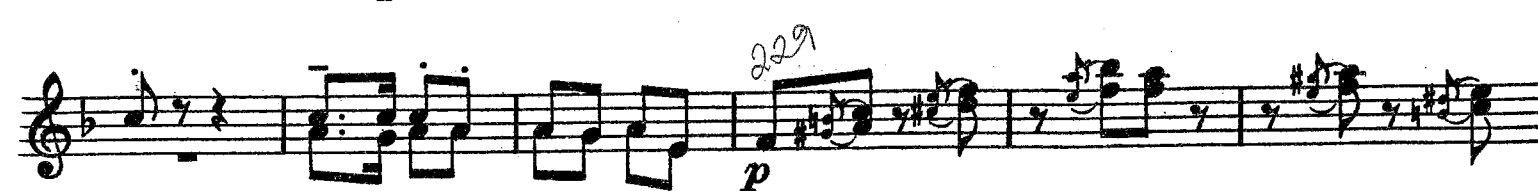
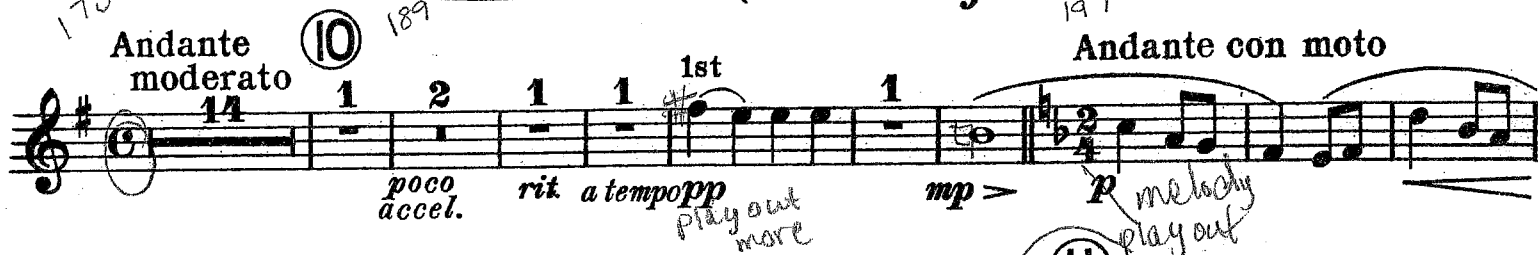
Excerpt #1 *Esprit de Corps*, Robert Jager

The musical score for Excerpt #1, *Esprit de Corps* by Robert Jager, is presented on a single staff in treble clef with a key signature of two flats (B-flat and E-flat). The excerpt consists of eight lines of music. Line 1 begins with a box labeled 'I' above a six-measure rest, followed by a series of eighth notes and a fortissimo (ff) dynamic marking. Line 2 continues the eighth-note pattern. Line 3 continues the eighth-note pattern, ending with a box labeled 'K' above a six-measure rest. Line 4 continues the eighth-note pattern, marked with 'ff', and includes a circled section with a box labeled 'L'. Line 5 continues the eighth-note pattern, marked with '(stacc.)'. Line 6 continues the eighth-note pattern, marked with 'L' and 'X' above some notes. Line 7 continues the eighth-note pattern, marked with 'L' above some notes. Line 8 continues the eighth-note pattern, ending with a box labeled 'M' above an eight-measure rest.

Excerpt #2 Mannin Veen, Haydn Wood



⑨ 114 5



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Percussion

In a blind audition setting (with the faculty member's back turned and your identity unknown) you will be asked to play:

- A. A chromatic scale ascending and descending from low B-flat up to at least F above the bass clef, or as high as you are able.
- B. Sight-reading excerpts provided at the audition time.
- C. The following required excerpts:

Excerpt #1 *Esprit de Corps*, Robert Jager

The musical score for Excerpt #1, *Esprit de Corps* by Robert Jager, is presented on six staves. The key signature is one sharp (F#) and the time signature is common time (C). The music is written for wood mallets. The score includes various dynamics such as *ff*, *ffz*, *f*, and *p*. There are two boxed letters, 'R' and 'S', and a boxed letter 'T'. A bracket labeled '2' indicates a second ending. The text '(Wood mallets)' is written below the fourth staff. The score ends with a double bar line.

Excerpt #2 *Mannin Veen*, Haydn Wood

Handwritten musical score for Timpani and Cymbals, measures 14-18. The score is written on a grand staff with a bass clef for the Timpani part and a treble clef for the Cymbal part. The key signature is one sharp (F#) and the time signature is 2/4.

Measure 14: Timpani part starts with a whole note (w.w.) and a dynamic of *ff*. Cymbal part has a whole note with a dynamic of *mf*. Measure 15: Timpani part has a whole note with a dynamic of *ff*. Cymbal part has a whole note with a dynamic of *mf*. Measure 16: Timpani part has a whole note with a dynamic of *ff*. Cymbal part has a whole note with a dynamic of *ff*. Measure 17: Timpani part has a whole note with a dynamic of *ff*. Cymbal part has a whole note with a dynamic of *mp*. Measure 18: Timpani part has a whole note with a dynamic of *ff*. Cymbal part has a whole note with a dynamic of *ff*. The score includes various markings such as "Andante moderato", "Con moto", "poco accel.", "a tempo", "roll on Cym. with Timp. stick", "roll through", and "roll on".

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Saxophone

In a blind audition setting (with the faculty member's back turned and your identity unknown) you will be asked to play:

- A. A chromatic scale ascending and descending from low B-flat up to at least F above the bass clef, or as high as you are able.
- B. Sight-reading excerpts provided at the audition time.
- C. The following required excerpts:

Excerpt #1 *Esprit de Corps*, Robert Jager

Tempo di Bourgeois

ff

A

Excerpt #2 Mannin Veen, Haydn Wood

Tempo I

p

1st Ob. *p* stacc.

mp

f poco pesante

a tempo p

mp *cresc.*

f *ff*

ff *rall.* *ff*

Andante moderato

no turn

211 221 231 241 255 287 291 295

12 13 14 15 16

3

19

BJU Wind Band Seating Audition
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Trombone

In a blind audition setting (with the faculty member's back turned and your identity unknown) you will be asked to play:

- A. A chromatic scale ascending and descending from low B-flat up to at least F above the bass clef, or as high as you are able.
- B. Sight-reading excerpts provided at the audition time.
- C. The following required excerpts:

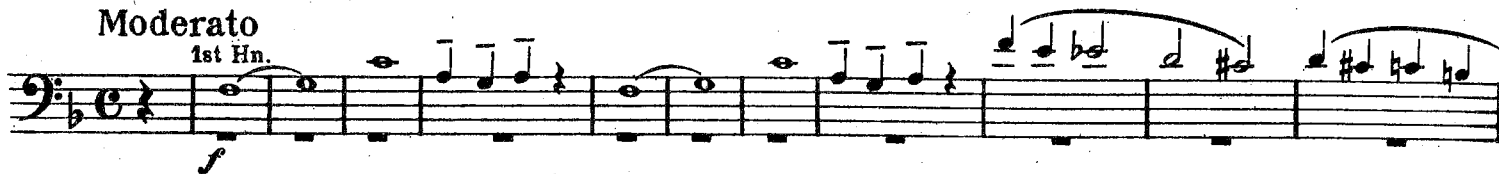
Excerpt #1 *Esprit de Corps*, Robert Jager

The musical score for Trombone, Excerpt #1 *Esprit de Corps* by Robert Jager, is written in bass clef with a key signature of two flats (B-flat and E-flat). The score consists of five staves of music. The first staff begins with a forte (*ff*) dynamic and a box labeled 'R'. The second staff continues the melody with a box labeled 'S'. The third staff features a 'div.' (divisi) section followed by a 'unis.' (unison) section, marked with a box labeled 'T' and a 'piano' dynamic. The fourth staff contains a series of sixteenth-note runs. The fifth staff concludes the excerpt with a 'ffp' (fortissimo piano) dynamic and a 'ff' (forte) dynamic.

Excerpt #2 Mannin Veen, Haydn Wood

Moderato

1st Hn.



① Poco più mosso

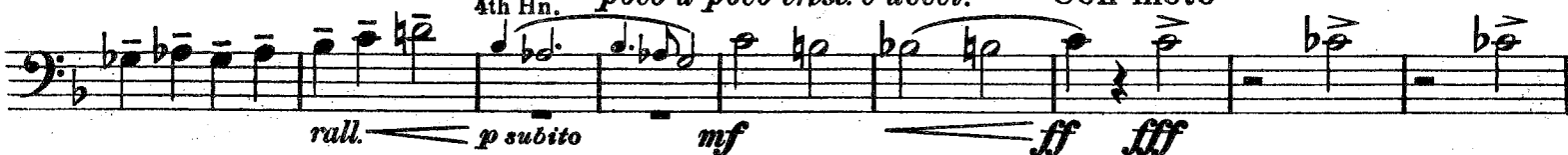


② Poco più mosso

4th Hn.

poco a poco cresc. e accel.

Con moto



Piu tranquillo

3rd Hn.

③ Più mosso



Alla breve

4

Allegro moderato



⑤

2nd Hn.

MINORE

mf *f poco pesante*



⑥

L'istesso tempo

⑦



⑧



BJU Wind Band Seating Audition

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Trumpet

In a blind audition setting (with the faculty member's back turned and your identity unknown) you will be asked to play:

- A. A chromatic scale ascending and descending from low B-flat up to at least F above the bass clef, or as high as you are able.
- B. Sight-reading excerpts provided at the audition time.
- C. The following required excerpts:

Excerpt #1 *Esprit de Corps*, Robert Jager

Tempo di Bourgeois

The musical score for Excerpt #1, *Esprit de Corps* by Robert Jager, is written for Trumpet in 4/4 time, key of D major. The tempo is marked "Tempo di Bourgeois" and the dynamics are "ff" (fortissimo). The excerpt consists of seven staves of music. The first staff begins with a fermata and a "2" above it, indicating a second ending. The second staff continues the melody. The third staff is marked with a box "A" and contains a series of eighth-note patterns. The fourth staff continues the eighth-note patterns. The fifth staff is marked with a box "B" and contains a series of eighth-note patterns. The sixth staff is marked with a box "C" and contains a series of eighth-note patterns. The seventh staff concludes the excerpt with a final cadence.

Excerpt #2 *Mannin Veen*, Haydn Wood

Handwritten musical score for Oboe Solo, featuring various dynamics, tempo markings, and performance instructions. The score is written on a single staff with a treble clef and a key signature of one sharp (F#).

Tempo and Performance Markings:

- Andante con moto** (top line)
- a 2 open** (top line)
- poco a poco accel.** (second line)
- Tempo I.** (third line)
- f poco pesante** (seventh line)

Dynamics and Articulation:

- ff** (first line)
- mp** (first line)
- p** (first line)
- mf** (first line)
- f** (first line)
- mf** (second line)
- pp** (second line)
- pp** (second line)
- mp** (second line)
- mf** (second line)
- p** (third line)
- p stacc.** (fourth line)
- p** (fifth line)
- f** (seventh line)

Performance Instructions and Markings:

- W. W.** (first line)
- Ob. Solo** (first line)
- 10** (circled, fourth line)
- 12** (circled, fourth line)
- a 2** (circled, fifth line)
- 13** (circled, seventh line)
- Solo** (eighth line)
- Solo Bb Clts.** (eighth line)
- Ob.** (eighth line)

Handwritten Annotations:

- 300** (top left)
- 212** (top left)
- 191** (top left)
- 207** (second line)
- 213** (third line)
- 229** (fifth line)
- 239** (seventh line)
- 247** (eighth line)

Tuba

- A. A chromatic scale ascending and descending from low B-flat up to at least F above the bass clef, or as high as you are able.
- B. Sight-reading excerpts provided at the audition time.
- C. The following required excerpts:

Handwritten musical score for "Esprit des Corps" by Robert Jager. The score is written for a single melodic line in bass clef, spanning six staves. The key signature is B-flat major (two flats). The tempo is marked "Allegretto". The score includes various dynamics and performance markings:

- Staff 1:** Starts with a forte (*ff*) dynamic, followed by a mezzo-forte (*mf*) section. A box labeled "Q" is placed above the staff.
- Staff 2:** Continues the melodic line with a forte (*f*) dynamic. A box labeled "R" is placed above the staff.
- Staff 3:** Features a forte (*f*) dynamic and a section marked "off". A box labeled "S" is placed above the staff.
- Staff 4:** Includes a forte (*f*) dynamic and a section marked "sub. ff" (subitissimo fortissimo). A box labeled "T" is placed above the staff.
- Staff 5:** Continues the melodic line with a forte (*f*) dynamic.
- Staff 6:** Ends with a forte (*ff*) dynamic and a section marked "ffp" (fortissimo piano).

The score is heavily annotated with handwritten notes and markings, including:

- Handwritten dynamics: *ff*, *mf*, *f*, *sub. ff*, *ffp*.
- Performance markings: *incresc.* (crescendo), *off* (offstage), *octave* (octave), *24* (octave number), *2* (octave number), *1* (octave number), *23* (octave number), *12* (octave number), *11* (octave number), *10* (octave number), *9* (octave number), *8* (octave number), *7* (octave number), *6* (octave number), *5* (octave number), *4* (octave number), *3* (octave number), *2* (octave number), *1* (octave number).
- Boxed letters: Q, R, S, T.
- Handwritten notes: "Esprit des Corps", "Robert Jager", "Allegretto", "ff", "mf", "f", "sub. ff", "ffp", "off", "octave", "24", "2", "1", "23", "12", "11", "10", "9", "8", "7", "6", "5", "4", "3", "2", "1".

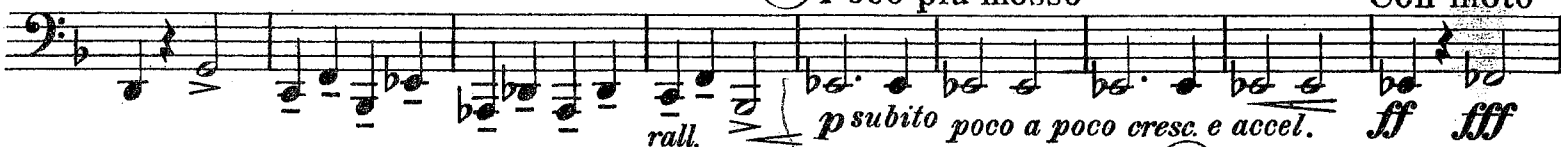
Excerpt #2 Mannin Veen, Haydn Wood

① Poco più mosso



② Poco più mosso

Con moto



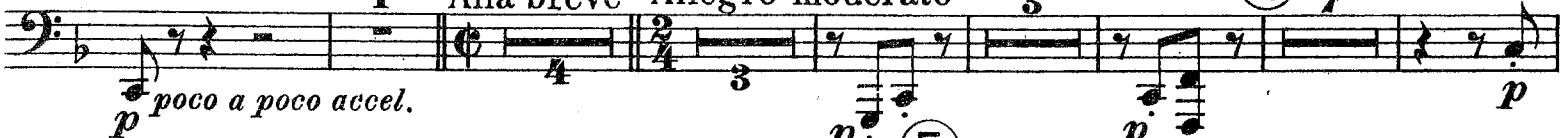
Più tranquillo

③ Più mosso



1 Alla breve Allegro moderato

④



2

4

⑤



8

⑥

f poco pesante

6

1



Listesso tempo



⑦ 18

⑧ 1

1

