



Euphonium

As a euphonium player in the U.S. Army Bands, you will perform in concert band, ceremonial band, low brass quartet and/or various other ensembles based on your skills and the needs of the band. Euphonium players who double on trombone may be used in a jazz or popular music ensemble to supplement the horn line.

Audition Requirements

Part 1: Prepared Music

This is your time to show off your unique talents and skills. We are looking for musicians who are versatile and who have experience in many different styles of music. You should prepare at least three selections of contrasting styles to emphasize your technical, musical, and stylistic ability totaling no more than five minutes. These selections can be excerpts from classical solo repertoire, concert band or orchestra literature, or jazz/pop standards. **Active Duty applicants will select and prepare six of the attached excerpts.**

Part 2: Music Preparation

This portion of the audition judges how well you can quickly prepare music as if you were called to sub on a gig with short notice. The evening prior to your audition, you will be given a packet of music of various styles. You will be responsible for preparing the music by your scheduled audition time.



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Euphonium Audition Excerpts

Prepare a minimum of six selections from the following U.S. ARMY list; prepare at least one selection from each category:

Solo

Horovitz: *Euphonium Concerto*
(beginning to measure 34)

Curnow: *Symphonic Variants*
(rehearsal mark 1–8)

Excerpts

Grainger: *Molly on the Shore*
(mm. 71–99)

Schoenberg: *Theme and Variation*
(mm. 148–167)

Shostakovich: *Festive Overture*
(pickups to rehearsal 21–23)

Mendelssohn: *Fingal's Cave*
Overture (B–C)

March

Harry Alford: *Purple Carnival*
(Beginning to end of trio, take 2nd endings)

Henry Fillmore: *Circus Bee*
(1st & 2nd strains, take 2nd endings)

Lyrical

Ralph Vaughn Williams: *Six*
Studies in English Folk Song
(No.1, Adagio)

Gordan Jacob: *Fantasia For*
Euphonium
(beginning–C)

To learn more and submit your audition request today:
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For audition purposes only

1. Horovitz: Euphonium Concerto (beginning to m. 34)

Moderato $\text{♩} = 86$

2

mf

6

10 *f* **(A)** 7 poco string.

Tempo primo $\text{♩} = 86$

22 *mf* *8^{ve}*

26 *f* **(B)** *mf* *f* *mf*

29 *p*

32 *mf* *f*



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2. Curnow: Symphonic Variants (rehearsal mark 1 - 8)

1 Allegro mod. con espressivo ($\text{♩}=96$)

np *cresc.* *mf* *cresc.*

2 Allegro con brio ($\text{♩}=120$)

f *accel.* *ff*

Marc.

3 Adagio con espressivo ($\text{♩}=76$)

mp *mf* *mp*

4

mf *p* *mp* *cresc.* *f*

5 Allegro con Spirito 6 ($\text{♩}=126-132$) 12

dim. *mf* *p* *rall.* *mf*

7

f



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3. Grainger: *Molly on the Shore* (m. 71 to m. 99 at half note = 100)

71 *Play* *f* *mp* *Solo* 75

76 3

81 *f* *f* 83

87 *mf* *louden* *ff* *Solo very feelingly* 91

94 *at will* 99 *ppp*



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4. Schoenberg: Theme and Variation (m. 148—167)

MOLTO MODERATO $\text{♩} = 88$

149 Solo **150**

151 *p cantabile* **152** **153**

154 **155** **156** Flutter tongue **157**

158 **159**

160 **POCO RIT.** **161** **A TEMPO** **162**

163 **164** **165** **POCO A POCO ALLARG.**

166 **167**

/ > means ending of a phrase
 < means beginning of a phrase



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5. **Shostakovich: Festive Overture** (pickups to rehearsal 21 to rehearsal 23; half note = 128)

Presto

21

f

22

ff

23

f



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6. **Mendelssohn: Fingal's Cave Overture** (rehearsal letter B to C; quarter note =m 96)

Rehearsal letter B

ff

Rehearsal letter C

sf

The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It features six staves of music. The first staff begins with a *ff* dynamic marking. The second staff has a *sf* marking. The third staff has a *sf* marking. The fourth staff has a *sf* marking. The fifth staff has a *sf* marking. The sixth staff has a *sf* marking. The score includes various musical notations such as eighth notes, sixteenth notes, and slurs.

7. **Alford: Purple Carnival** (Beginning to end of trio with no repeats; dotted quarter note = 116)

Rehearsal letter B

ff

Rehearsal letter C

p

mf

p

TRIO

cresc.

The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It features six staves of music. The first staff begins with a *ff* dynamic marking. The second staff has a *p* marking. The third staff has a *mf* marking. The fourth staff has a *p* marking. The fifth staff is labeled *TRIO*. The sixth staff has a *cresc.* marking. The score includes various musical notations such as eighth notes, sixteenth notes, and slurs.



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8. **Fillmore:** *Circus Bee* (1st & 2nd strains, take 2nd endings; half note = 132)



9. **Ralph Vaughn Williams:** *Six Studies in English Folk Song* (No.1, Adagio)



10. **Jacob:** *Fantasia for Euphonium* (beginning – C)

Adagio molto ♩ = 40

A. Cl. B. Cl. Bsns.

p espress.

pp

f

ff

dim.

p

pp

[B] 2

p

ad lib.

[C]

3

3

3



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