



2025 United States Army Band
Tuba-Euphonium Workshop Mock
Euphonium Audition

Excerpts:

1. Holst: *Second Suite in F Mvt 1 solo*. Play Beginning to 1st note at letter G
2. King: *Barnum and Bailey's March*. Play four measures after trio to the end. Take all 2nd endings.
3. Grainger: *Colonial Song*. Play All.
4. Sullivan: *Pineapple Poll*. Play All.
5. Williams: *The Cowboys*. Play All.
6. Hindemith: *Symphonic Metamorphosis*. Play All.
7. Sousa: *The Stars and Stripes Forever March*. Play All. Take 2nd endings.
8. Berlioz: *The Roman Carnival*. Rehearsal 1 downbeat of rehearsal 4.
9. Schoenberg: *Theme and Variations*. Play All.
10. Shostakovich: *Festive Overture*. One measure before rehearsal 21 through downbeat of four measures after rehearsal 23
11. Ticheli: *Shenandoah*. Beginning through downbeat of measure 11.

Instructions:

To apply, please submit a one page resume (pdf only), including your current email and phone number, to tusabtewmockauditions@gmail.com

Second Suite in F

Gustav Holst

Movement I: March

Pick-up to Rehearsal Letter E to Fine

The image shows a musical score for the bass line of the Second Suite in F, Movement I: March, starting from rehearsal letter E. The score is written in bass clef with a key signature of one flat (B-flat) and a 3/4 time signature. The music begins with a **Solo** marking and a dynamic of **mf**. Rehearsal letters **E**, **F**, and **G** are placed above the staff. The piece concludes with a **FINE** marking. The score consists of seven staves of music.

Colonial Song

Percy Grainger

Rehearsal Number 21 to downbeat of measure 45

21 *atempo, ma rubato*
Solo
mp molto espress. (più mosso)
atempo **29**

cresc. *rit.* *più rit.* *mf molto espress.*
molto rit.

36 *atempo (poco meno f)*
ff *appass.* **40** *cresc. appass.*

meno mosso **44**
cresc. *ff*

Pineapple Poll

Arthur Sullivan

No. 1. Opening Number

Beginning through Rehearsal Letter 7

Allegro vivace (♩ = 132)

B. Trom.

1
p sf p sf p

2
pp cresc. ff f

3
ff f p f

4
p f ff mf

5
f (only)

6
ff dolce espressivo grazioso legatissimo
1st Bsn. *mf*

7
fff rough mf ff

The Cowboys

John Williams

Rehearsal Number 194 to Rehearsal Number 217

(Play BOTH parts, ignoring divisi, until measure 216. Play top part in measure 216.)

194

stacc.
mp *mf* *f* *sfz*

div.

ff *sfz* *f* *cresc.*

202

div. *ff* *div.* *div.* *div.*

217

div. *fff rall.*

Detailed description: This is a page of musical notation for the piece 'The Cowboys' by John Williams. The score is written in bass clef with a 4/4 time signature. It consists of seven staves of music. The first staff begins at measure 194 and features a series of eighth-note patterns with dynamic markings of *mp*, *mf*, *f*, and *sfz*. Above the staff, there are markings for *stacc.* and *div.*. The second staff continues the pattern, with dynamics of *ff*, *sfz*, *f*, and *cresc.*, and a *div.* marking. The third staff starts at measure 202 and includes a *div.* marking and a *ff* dynamic. The fourth and fifth staves show more complex rhythmic patterns with *div.* markings. The sixth staff is a single line of eighth notes. The seventh staff, starting at measure 217, shows a change in dynamics to *fff rall.* and includes a *div.* marking. The piece concludes with a double bar line.

Symphonic Metamorphosis

Paul Hindemith (transcription by Keith Wilson)

Movement IV: March

Rehearsal Letter I to end of movement

Rehearsal Letter I

mp *f*

Rehearsal Letter J

mf *cresc.*

f

Rehearsal Letter K

ff

f *cresc.* *ff*

Rehearsal Letter L

3

The Stars and Stripes Forever

John Philip Sousa

This musical score is for the march "The Stars and Stripes Forever" by John Philip Sousa. It is written for a full band and consists of ten staves of music. The score includes various dynamic markings such as *ff*, *p*, *f*, *p-f*, *ff*, *p*, *ff*, *ff*, *ff*, *ff*, and *fff*. It also features performance instructions like *Grandioso.* and *ff molto marcato.*. The score contains several first and second endings, marked with "1" and "2". A "Trio" section is indicated in the fourth staff. The music is characterized by its rhythmic complexity and melodic richness, typical of Sousa's style.

Band Excerpts

The Roman Carnival Hector Berlioz

Rehearsal Number 1 to downbeat of Rehearsal Number 4

Solo, espressivo

① *mf*

②

③ *mf*

poco cresc.

5 *sf* *p*

④ *sf*

Theme and Variations

Arnold Schoenberg

Variation V

Measure 149 through measure 167

MOLTO MODERATO $\text{♩} = 82$

148 Cl. Solo 8^{va} Solo p 149 150

151 p cantabile 152 153

154 155 156 Flutter tongue p

157 p 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

Festive Overture

Dmitri Shostakovich

One measure before Rehearsal Number 21 through downbeat of four measures after Rehearsal Number 23



SHENANDOAH

for Concert Band

6602'

EUPHONIUM B.C.

FRANK TICHELI

Freely and very expressive $\text{♩} = c. 50$
one only *ten.*
mp

mf *ten.* *p*

[12] $\text{♩} = c. 58$ *tutti* *mp* *poco f* [18]

[23] $\text{♩} = c. 63$ *f* *p* *n* 5

rit. [31] $\text{♩} = c. 50$ *rit.* *a tempo* *rit.* [35] Pulsating $\text{♩} = c. 58$
one only (sneak breaths) *pp* *p*

rit. [41] Ethereal, floating $\text{♩} = c. 50$ *pp* *n* 4

[47] $\text{♩} = c. 58$ *Bsn. 1 cue:* *Play* *p* *p* [52] 4 [56] Exalted *f*

(no breath) *ff* *mp* [62]

f *mf* [69] 2 *mp*

f *mp* *p* *mf* *p* *rit.* [75] *a tempo* *rit.* *ten.* *n*