

Appalachian State University Tuba & Euphonium Studio  
ENSEMBLE AUDITION INFORMATION: EUPHONIUM  
SPRING 2022

\*\*\* PLEASE READ CAREFULLY! \*\*\*

Dear All,

Attached is the material for ensemble placement. Please prepare it thoroughly and thoughtfully, as this audition will determine your placement in ensembles for the spring semester. Auditions will be held on **Saturday, January 8<sup>th</sup> from 10-12:15pm in Rosen Concert Hall**. Please plan on arriving no later than 9:45am behind Rosen to choose performance order. Auditions will be blind (performers will be behind a screen) and results will be available no later than Sunday, January 9<sup>th</sup> at 8:00pm.

In presenting a thoroughly prepared and thoughtful audition, I will expect you have done the following:

- Listened and studied multiple recordings of each excerpt (all are available on Youtube, Spotify, iTunes, etc.)
- Practiced SLOWLY, carefully and methodically with a metronome
- Recorded your practicing to evaluate your progress
- Prepared to the point that you know you will play well at your audition.

The material for this semester's audition is as follows:

- Hal Leonard/Arnold Jacobs: Scale Studies Exercise (ALL)
- M.Mussorgsky/M.Ravel/*Pictures at an Exhibition*, Mvt. IV: Bydlo (Specified excerpts ONLY)
- P.Grainger/*Lincolnshire Posy* (Specified excerpts ONLY – both Euphonium and Baritone parts)

Please note that all specified excerpts are marked in **RED** on the page.

A word to the wise — in listening to your auditions, I will be listening for the following:

- Beautiful tone
- Thorough preparation
- Good musicianship

Please don't hesitate to contact me with any questions, concerns or simply looking for guidance.

Good luck!

BW

**HAL LEONARD SCALE STUDIES — PREPARE ALL,  
MINIMUM TEMPO OF HALF-NOTE EQUALS 75!!!!**

Scale Studies:

This study is an excellent means of keeping up on scales, but is of even greater value when used to improve quality of tone by playing the Etude rather slowly and smoothly. It is beneficial to practice these scales first rather full in tone, and then reduce the volume to piano and still strive to keep your finest concept of tone. Somewhat like turning the volume control down on your radio -- less sound but not altered sound. Practice this rapidly as well as slowly. I have indicated a variety of articulations. These may be practiced as one articulation for the entire study for the day. The next day use a different articulation, until all of them have become a part of the player's variety of articulation. This study should be used for practice in both piano and pianissimo as well as forte. As with most studies it is wise to vary the dynamics a great deal and in many ways.

a)

The image displays ten staves of musical notation for scale studies in the bass clef. Each staff begins with a bass clef and a key signature. The exercises are as follows:

- Staff 1: C major, starting on C2, ascending and descending.
- Staff 2: G major, starting on G2, ascending and descending.
- Staff 3: F major, starting on F2, ascending and descending.
- Staff 4: E-flat major, starting on E-flat2, ascending and descending.
- Staff 5: D-flat major, starting on D-flat2, ascending and descending.
- Staff 6: C minor, starting on C2, ascending and descending.
- Staff 7: B-flat major, starting on B-flat2, ascending and descending.
- Staff 8: A-flat major, starting on A-flat2, ascending and descending.
- Staff 9: G-flat major, starting on G-flat2, ascending and descending.
- Staff 10: F minor, starting on F2, ascending and descending.

Each exercise includes various articulations such as slurs, accents, and dynamic markings (e.g., *mf*, *f*, *mfz*, *mfz*).

First staff of music, bass clef, key signature of two flats (Bb, Eb), starting with a double bar line and key signature change to two sharps (F#, C#).

Second staff of music, bass clef, key signature of two sharps (F#, C#).

Third staff of music, bass clef, key signature of two sharps (F#, C#).

Fourth staff of music, bass clef, key signature of two sharps (F#, C#).

Fifth staff of music, bass clef, key signature of two sharps (F#, C#).

Sixth staff of music, bass clef, key signature of two sharps (F#, C#).

Seventh staff of music, bass clef, key signature of two sharps (F#, C#).

Eighth staff of music, bass clef, key signature of two sharps (F#, C#).

Ninth staff of music, bass clef, key signature of two sharps (F#, C#).

Articulations for the above study:

Tenth staff of music, bass clef, key signature of two sharps (F#, C#), featuring accents (^) and slurs over notes. This staff is crossed out with a red line.

Eleventh staff of music, bass clef, key signature of two sharps (F#, C#), featuring slurs over notes. This staff is also crossed out with a red line.

# IV. Bydlo

**Sempre moderato pesante**

*Solo*

*pp poco a poco cresc.*

38

## Promenade

**TACET**

## V. Ballet des Poussins dans leurs Coques

**TACET**

## VI. Samuel Goldenberg und Schmuyle

**TACET**

# PERCY ALDRIDGE GRAINGER

BRITISH FOLK-MUSIC SETTINGS

## N<sup>o</sup> 34 "LINCOLNSHIRE POSY"

Based on English Folksongs gathered in Lincolnshire

FOR MILITARY BAND

### 1 DUBLIN BAY

(Sailor's Song)

Noted down by Percy Aldridge Grainger (1905) from the singing of Mr. Deane (of Hibaldstowe, Lincolnshire, England) and set for Military Band

by

PERCY ALDRIDGE GRAINGER

By kind permission of Messrs. Boosey & Co., Ltd., the "Duke of Marlborough" folk-song tune (published in ENGLISH TRADITIONAL SONGS AND CAROLS, by Lucy E. Broadwood, Boosey & Co., Ltd.), freely treated, is introduced as a counter-melody in "Dublin Bay," beginning at bar 36.

This version of "Dublin Bay" for Military Band (scored Jan. or Feb. 1937) is an off-shoot from the root-form which was tone-wrought for Wind 5-some (June-July 1931) on sketches for chorus dating from March 19, 1906.

#### EUPHONIUM ♭

The musical score for the Euphonium part of "Dublin Bay" is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The tempo is marked "Brisk". The score consists of ten staves of music. Bar numbers 9, 10, 18, 26, 34, 42, 50, 58, 64, and 70 are indicated. Performance instructions include "Trpt. I" at bar 10, "non legato" at bar 18, "mf non legato" at bar 26, "Bassn. mp" at bar 50, "poco rit." at bar 70, and "espress." at bar 70. Dynamic markings include "mf" at bar 9, "mf" at bar 34, "mp" at bar 50, "mp" at bar 64, and "p" at bar 70. There are two red brackets: one on the right side of the first staff, and another on the left side of the third staff.

# Lincolnshire Posy

Based on English folksongs gathered in Lincolnshire, England by Lucy E. Broadwood and Percy Aldridge Grainger and set for Wind Band (Military Band)

## 1. "Lisbon" (Sailor's Song)

Percy Aldridge Grainger  
Edition Assembled by Frederick Fennell

Brisk, with plenty of lilt ♩ = about 116

Musical score for the first movement, "Lisbon" (Sailor's Song). The score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 6/8 time signature. It consists of five staves of music. The first staff begins with a measure rest of 9, followed by a measure rest of 8, and then a melodic line starting with a quarter note G2. Above the staff, there are boxed measure numbers 10 and 18. The second staff starts with a measure rest of 8, followed by a measure rest of 2, and then a melodic line with a 'play' marking and a dynamic of *f*. Above the staff, there are boxed measure numbers 26 and 34. The third staff continues the melodic line with a dynamic of *f* and the instruction 'heroically', followed by a measure rest of 6 and a boxed measure number 42. The fourth staff starts with a measure rest of 2, followed by a melodic line with a dynamic of *mf*, and then a measure rest of 3 and a boxed measure number 50. The fifth staff starts with a measure rest of 2, followed by a melodic line with a dynamic of *mf*, and then a measure rest of 3 and a boxed measure number 58. The score concludes with a measure rest of 8 and a boxed measure number 64. Performance markings include 'louden' and 'slow-off-slightly' with a dashed line.

## 2. "Horkstow Grange" (The Miser and his Man: a local tragedy)

Slowly flowing; singingly ♩ = about 76

Musical score for the second movement, "Horkstow Grange" (The Miser and his Man: a local tragedy). The score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. It consists of two staves of music. The first staff begins with a measure rest of 6, followed by a melodic line with a dynamic of *mf*. Above the staff, there is a boxed measure number 6. The second staff starts with a measure rest of 5, followed by a melodic line with a dynamic of *f*, and then a dynamic of *mf*. Above the staff, there is a boxed measure number 5. Performance markings include hairpins for dynamics.

3  
Baritone B.C.

10  14



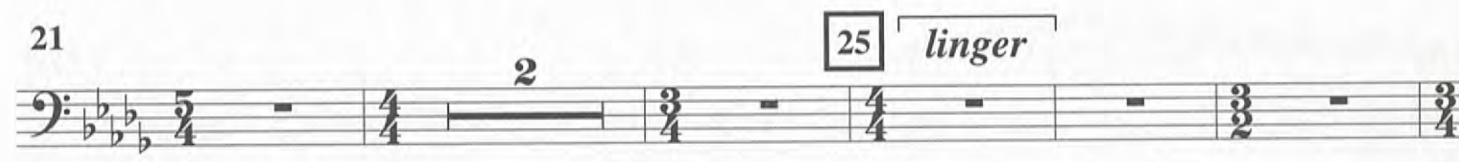
*mp* *f*

15 17



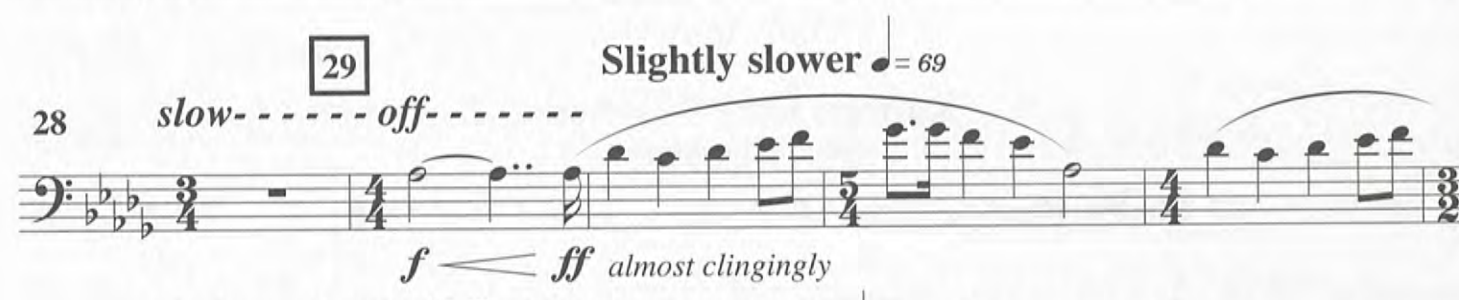
*p* *ppp*

21 25 *linger*



*f* *ff*

28 29 *slow-----off-----* Slightly slower ♩ = 69



*f* *ff* almost clingingly

33 34 *slacken slightly* Slightly slower still ♩ = 63 *slow-----off-----* long



*fff* *f* *pp* *ppp*

### 3. "Rufford Park Poachers" (A) (Poaching Song)

Flowingly ♩ = about 132

Version A

11

21

29

37 In time

40 solo Fglnh. *slow off slightly*

44 *quicken slightly* 46 In time

play

*f* 3 *louden lots* *fff f* to 51



**51** Somewhat faster ♩ = about 80

Musical staff 51-56 in bass clef, 3/4 time signature. It features a melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings like *f* and *ff*, and articulation marks like accents and slurs.

57

Musical staff 57-61 in bass clef, 3/4 time signature. It continues the melodic line with dynamic markings *ff*, *f*, and *f*. There are also slurs and accents.

62

**63** *slow off slightly?*

Musical staff 62-67 in bass clef, 3/4 time signature. It features dynamic markings *f* and *ff*, and includes slurs and accents.

**68** *slow off* In time, 2nd speed, but waywardly ♩ = about 76

67

Musical staff 67-72 in bass clef, 3/4 time signature. It features dynamic markings *mp* and *(mf)*, and includes the instruction *singingly*.

73

**76**

Musical staff 73-77 in bass clef, 3/4 time signature. It features dynamic markings *p* and includes the instruction *slow off lots-----*.

78

Musical staff 78-82 in bass clef, 3/4 time signature. It features dynamic markings *ff* and *mp*.

**83** In time, 1st speed ♩ = about 132

Musical staff 83-94 in bass clef, 3/4 time signature. It features dynamic markings *p* and *ppp*, and includes the instruction *slow off-----*.

**95** *slow off----- long*

Musical staff 95-100 in bass clef, 3/4 time signature. It features dynamic markings *p* and *ppp*, and includes the instruction *slow off----- long*.

### 4. "The Brisk Young Sailor" (who returned to wed his True Love)

Sprightly ♩ = about 92

Musical score for 'The Brisk Young Sailor' in bass clef, 3/4 time. The score consists of four staves. The first staff starts with a measure of 8, followed by a boxed measure 9, another 8, and a boxed measure 17 marked 'solo' and 'mf'. The second staff starts at measure 20, has a boxed measure 25, and ends with a measure of 8. The third staff starts at measure 34, marked 'f' and 'no slackening'. The fourth staff starts at measure 40, marked 'mf', and includes 'slow off' and 'In time solo' markings. The piece concludes with dynamics 'ff', 'sf', 'sf', 'sf', 'sf', and 'ff'.

### 5. "Lord Melbourne" (War Song)

Heavy, fierce ♩ = about 96-120

N.B. Passages marked "Free Time" are without regular beat-lengths. The conductor will beat for every note with an arrow above it. Regular beat-lengths are to be taken up in sections marked "Strict Time."

Free time

Free time section of 'Lord Melbourne' in bass clef. It features a series of notes with downward-pointing arrows above them, indicating conductor beats. The dynamics are marked 'f' and 'fairly clingingly'. There are three triplet markings (indicated by a '3' and a bracket) under the notes.

2 Lively ♩ = about 100  
Strict time

(B) Free time

Strict time section of 'Lord Melbourne' in bass clef. It shows various time signatures: 8/8, 2/4, 1 1/4, 2/4, 3/8, 4/4, and 2/4. The dynamics are marked 'mp' and 'ff fairly clingingly'. A triplet marking is present at the end of the section.

10 Strict time ♩ = about 100

slow off-----

14 Lively, playful ♩ = about 92

Strict time section of 'Lord Melbourne' in bass clef. It shows time signatures 2/4, 4/4, 5/4, 4/4, 3/8, 2/4, and 4/4. The dynamics are marked 'f', 'p', and 'mp'. A boxed measure 19 is indicated.